

peach blossom spring | 桃花源
Cacotopia 反乌托邦



Kui Yuan Gallery, Guangzhou



Dominic
Trindade
多米尼克·特林达德

Consul-General 总领事

Not surprisingly, the diversity of the art form presented here exhibits an energy that mirrors the connections of the artists to Australia, China and the UK. *Peach Blossom Spring / Cacotopia* highlights some of Australia, England and China's most talented new media artists, showing innovation, technology and creativity at work. Through its exhibition in Guangzhou and via its forums and workshops it has helped enhance mutual understanding and has fostered stronger cultural exchange, which is of benefit to all.

Peach Blossom Spring / Cacotopia mirrors the robust people-to-people links that underpin Australia's strong and multi-faceted relationship with China. In reaching substantial audiences in Guangzhou, from across government, business, academia and media, it serves as a reinforcement of the commitment of the Australia-China cultural relationship.

It is immensely gratifying to see the flag flown for Australia overseas, showcasing the calibre of our artists and art institutions to international audiences.

不足为怪，在此展出的千姿百态的艺术形式展现了一种正能量，促进了澳大利亚、中国和英国艺术家们的交流。桃花源|反乌托邦突出了澳大利亚、英国和中国一些才华横溢的新媒体艺术家对艺术的创新和创意以及他们的精湛的技艺。通过在广州的展会及论坛和研讨会，桃花源|反乌托邦增进了艺术家们之间的相互了解，促进了各国之间的文化交流。

桃花源/反乌托邦通过紧密的民间交流，巩固着澳洲与中国的多边关系。广州展会的观众人头攒动，来自全国各地的政府、企业、学术界和各媒体，促进了澳中两国的文化联系。

澳大利亚上空红旗飘飘，场面壮观非凡，展示着各国艺术团体和艺术家对国际观众的艺术奉献。



Zoe
Rodriguez
佐伊·罗德里格斯

Cultural Fund and Writer
Manager Copyright Agency
澳大利亚版权代理有限公司
文化基金及作家管理经纪

Building cultural ties in the Asia-Pacific region, especially with China, has been a key to developing a stronger economy for Australian arts in recent years.

This is why the Copyright Agency is the principal supporter of the Peach Blossom Spring 1 Cacotopia exhibition.

Rather than funding mainstream events, the Copyright Agency's *Cultural Fund* is about providing emerging creators with the support to make grass-roots connections with those who can be instrumental in furthering their career on the world stage.

Our funding has directly enabled Australian artists to participate in academic forums and exhibit their world-class work to an international audience at the unique Kui Yuan Gallery, Guangzhou.

At the heart of what we do is the belief that originality should be rewarded, and that creators should be fairly paid and recognised for their work. We also want to help develop Australian creative industries into not just a sustainable, but a thriving economy.

It is part of our constitution to allocate 1.5% of our annual income, or around 2 million dollars a year, to development projects that support Australian publishing and visual arts industries. This is the *Cultural Fund*.

We are proud to have helped to make this project happen, and provide real, practical assistance to these talented emerging creators. In doing so, we hope you'll see the Copyright Agency as an important part of the future of our artistic community.

We hope this project stimulates intrigue and interest in Australian contemporary art and shines the light on some of our remarkable visual artists.

澳大利亚近年来与亚太地区，特别是与中国建文化联系，促进了澳大利亚的艺术交流和经济发展。

版权代理公司是桃花源 | 反乌托邦展览的主要支持者。

版权代理公司的文化基金是为艺术新秀提供支持，帮助草根艺术家在世界大舞台展示才艺，在艺术领域更上一层楼，而不是资助主流的一些活动。

我们的资金帮助澳大利亚艺术家参加学术论坛，并在久负盛名的逵园艺术馆向全世界的观众展示他们世界一流的作品。

我们认为，创意应该得到回报，创作者应该得到公平报酬且他们的作品应得到认可。我们也希望帮助澳大利亚创意产业成为一个可持续发展的产业，促进澳大利亚经济的蓬勃发展。

我们将把年收入的1.5%，或约200万澳元，用于发展澳大利亚的出版和视觉艺术。这就是文化基金。

我们很自豪能够促成这个项目，并为这些才华横溢的艺术新秀提供真实有效的帮助。在此过程中，我们希望您会看到版权局对我们艺术社区的未来发展所发挥的重要作用。

我们希望这个项目能够激起人们对澳大利亚当代艺术的兴趣，并向人们展示我们的有造诣的视觉艺术家。

Peach Blossom Spring | Cacotopia: mind over matter? 桃花源 | 反乌托邦：精神高于物质？



Reg Newitt
牛睿智

Curator 策展人

Peach Blossom Spring | Cacotopia is an international cultural exchange exhibition. It involves eight established artists with international exhibition records and varying connections between England, China and Australia.

Utopian and dystopian distinctions may be blurred according to individuals' perceptions of what constitutes the ideal or the catastrophic – especially when the subject of discussion references ecological, financial or social domains.

Issues such as ecological footprint, social discrimination and suppression – are subject to Kantian notions of the *noumenal* and *phenomenal*. Kant believed that there isn't a division between the empirical and the rational – empirical (*phenomenal world*) asserts that all knowledge comes through experience; rational (*noumenal world*) maintains that reason precedes understanding. Kant maintained that either without the other creates distortions of knowledge.

Our readings and interpretations of situations are subject to previous experience and aspirations. 'One person's threat is another person's saviour'. It is somewhat as Haruki Murakami demonstrates in his novels *Kafka on the Shore* and *Hard-boiled Wonderland and the End of the World* – our notions of a Utopia may well be distorted by the reality of experiences that reveal the Utopia to be anything from deadly boring to destructively oppressive.

The exhibition title incorporates concepts from both Asia and Europe – 'Peach Blossom Spring', is the traditional Chinese term for 'a Utopian environment' – 'Cacotopia/dystopia', is derived from the Greek meaning a social or environmental situation in decline, and regarded as being dehumanized and suffering environmental disaster.

The works in this exhibition question contemporary social values – ethical/moral values, doctrinal/ideological values; subvert pontification, employ irony and humour, without dismissing the issue.

桃花源 | 反乌托邦是一次国际文化交流的展览。八位艺术家全部为公认的拥有国际展览记录的知名艺术家，并与英国、中国和澳大利亚有着各样的联系。

乌托邦和反乌托邦的区别会因个人对于是何构成了理想的或者灾难性的见解不同而模糊 —— 尤其关于生态、金融和社会领域的不同见解。

康德派哲学中的两个概念 —— 本体和现象 —— 影响着艺术家对生态脚印、社会歧视和压迫的认知。康德认为经验主义和理性主义并不是完全分开的 —— 经验主义（现象世界）坚持所有知识源于实践；理性主义（本体世界）则认为理性先于理解。康德则指出二者密不可分，缺了任何一方都会造成知识的曲解。

过去的经验以及对未来的期望都会影响人们对各种情境的解读。“对一个人实施恐吓，对另一个人却能挺身相救”。这有点像日本小说家村上春树的小说《海边的卡夫卡》、《冷酷仙境》及《世界尽头》中的体验 —— 我们心目中的乌托邦的概念会被我们感受那个世界的现实扭曲，那个世界展现的乌托邦是包括致命的苦闷和破坏性暴虐的任何东西。

本次展览的标题引用了来自亚洲和欧洲的概念 —— “桃花源记”是中国古时对“乌托邦环境”的传统表达 —— “废托邦/反乌托邦”源自希腊语，揭示了每况愈下的社会状况，灾难性的非人化环境。

本次展会上的作品对当代社会价值-伦理 / 道德观念、理论 / 思想价值提出质疑；它颠覆断言，运用讽刺和幽默，却没有回避问题。

Curating the region

地区策展



Maurice
O'Riordan
莫里斯·奥赖尔登

Director 总监,
NCCA, Darwin

The pairing of 'contemporary' and 'art' can be a confounding proposition, partly to do with the inherent instability suggested by the term and its sense of boundless form and meaning. In many ways it has come to mean a kind of globalised art, initially made within a Western frame of reference but now practised by contemporary artists around the world as a vehicle to address their own immediate realities as well as an international audience.

In his 2011 publication, *Contemporary Art, World Currents*, Terry Smith contends that it is diversity, or the contemporaneity of difference, which makes today's art contemporary. In this regard, considerations such as nationality may well be irrelevant particularly as artists themselves increasingly cross national borders in the research, production and presentation of their work. Contemporary art can, however, still – and often does – function as cultural diplomacy, bringing nations together and clearly supporting the notion of national-based styles or thematics but also, more importantly, a kind of equanimity in the shared intellectual and emotional space of contemporary art.

From my own corner of the world, in Darwin, northern Australia, I am by and large engaged with contemporary art in a regional rather than national context. This sense of regionalism is informed by Darwin's distance from Australia's larger eastern seaboard metropolitan centres (Sydney, Melbourne and Brisbane), and its proximity to Southeast Asia. It also reflects Darwin's proximity to many Aboriginal Australian art producing centres where regional styles of art have been shaped over millennia.

The Southeast Asian character of Darwin is part of the town's formative history, cultivated by its late 19th/early 20th century industries of pearling and gold mining (south of Darwin) which saw the influx of a large migrant workforce from the region: Chinese, Malay, Japanese, Filipino, and Torres Strait Islanders, for example. Many of the Chinese who came to Darwin and

surrounding areas during this time came from Guangzhou, or Canton as it was then known. Their legacy remains in the make-up of many of Darwin's well-known established families: Ah Toy, Chin, Chan, and Fong Lim, for example (including Darwin's current Lord Mayor Katrina Fong Lim), along with many Aboriginal families in Darwin who also share Chinese heritage.

Given Darwin's strong Guangzhou connection, it is significant to be involved with *Peach Blossom Spring / Cacotopia*, an exhibition curated by Reg Newitt that is showing in the gallery I direct, the Northern Centre for Contemporary Art, Darwin (NCCA), the same time that it shows in Guangzhou's Kui Yuan Gallery. The latter also has a unique history, belonging to a three-floor former homestead, Kui Garden – one of the prominent examples of western-style architecture (from the early 1920s) in one of Guangzhou's oldest districts, Dongshan.

As a largely government-funded public contemporary art space, the NCCA is committed to representing the work of NT artists and to nurturing a regional dialogue for their work, which also means representing the work of contemporary artists from neighbouring countries such as Indonesia and East Timor and from China. The regional question within China is one of increasing significance as the national complexion of its contemporary arts landscape undergoes change, and as artists realise greater opportunities to sustain their practice in places which may have more personal, cultural resonance; places which may simply be easier to live and work in and which in fact need them for their own emergent contemporary art scenes to flourish.

Peach Blossom Spring / Cacotopia is a particularly arresting title for an exhibition which brings together the work of eight artists from three countries: China, Australian and the UK. The title conjures the dynamic potency and chaos of creative endeavour, of contemporary life per se, of what is generally referred to as 'the contemporary condition'. It evokes the blossoming of the digital age which is apparent in the mediums which the artists employ (namely digital photography/printing, video, animation) and which makes possible the simultaneous staging of the exhibition in two different cities (albeit with some variations of work in each). It also underscores the critical tensions of our times: the pursuit of economic and social freedom against rampant materialism; the global currency of ideas (as mediated by digital technologies) against the planet's environmental decay; and the political and imaginative possibilities of self, and self-expression. We are all the more rich, in Darwin and Guangzhou, by partaking in its fruits.

“当代”和“艺术”的配对可能是一个混杂的命题，部分是与术语及其无限的形式和意义暗示的固有不稳定性相关。在很多方面，它意味着一种全球化的艺术，最初来自于西方的理论，但目前被全世界的当代艺术家作为一种工具，解决他们自己最切近的现实问题并赢得国际观众。

特里·史密斯在他出版的刊物《当代艺术:世界趋势》中说，是世界的多样性或者说是时代的差异性创造出今天的艺术当代性。在这方面，诸如国籍方面的考量可能就变得无关紧要，因为艺术家本身在研究、创作和展示他们作品方面已跨越了国界。然而，当代艺术仍然——而且经常会——起着文化外交的作用，使各个国家联系在一起，明确表达国家为基础的艺术风格或主题，更重要的是，在共享的智力和情感空间起着平衡作用。

在我自己生活的地方，澳大利亚北部的达尔文市，我大体上从事于区域而非国家范围的当代艺术。这种地域主义是由达尔文市与澳大利亚较大的东部沿海大城市中心（悉尼、墨尔本和布里斯班）的距离以及其邻近东南亚的地理位置而形成的。这也体现在达尔文市与许多澳大利土著艺术创作中心的邻近，在这些艺术创作中心，当地的艺术形式已承载了数千年的历史。

达尔文的东南亚特征是该城形成史的一部分，以世纪末/世纪初的珍珠产业和黄金矿业（南达尔文）为主，见证了大量移民劳动力的涌入，移民大都来自中国、马来西亚、日本、菲律宾、和托雷斯海峡岛。那时候移民到达尔文或周边地区的中国人大都是广州人。他们的遗产仍然保存在达尔文市一些有名望的根基稳固的家族谱里，例如阿台、陈、程和林芳（包括达尔文的现任市长卡特里娜林芳），许多达尔文的土著家族也共享着中国的文化遗产。

鉴于澳大利亚达尔文市与中国广州市的紧密联系，参与桃花源|反乌托邦（简称）展览是极其重要的，桃花源|反乌托邦展是由牛睿智策化的一次展览，展示了达尔文北方当代艺术中心的画廊，同时，也

展示了广州的逵园艺术馆。逵园艺术馆具有独特的历史，是一座三层的原宅地，逵园是广州最古老城区之一的东山区里面西方建筑风格（世纪年代初）最突出的实例之一。

作为一家主要由政府资助的公共当代艺术空间，达尔文北方当代艺术中心致力于展示北领地艺术家的作品，并为他们的合作提供一个区域对话，也展示较邻近国家如印度尼西亚和东帝汶以及中国的当代艺术家的作品。

中国的区域问题越来越突出，因为中国当代艺术的民族色彩正在发生变化，而且艺术家们寻求更多的机会以供他们在一些会有更多个人共鸣和文化共鸣的地区进行艺术实践；这些地区可能只是比较容易生活和工作的地方，实际上需要他们自己促进新兴的当代艺术的蓬勃发展。

桃花源|反乌托邦是此次展览的醒目标题，此次展览汇集了英国、中国和澳大利亚这三个国家的八位艺术家。标题让人联想到创造性努力、当代生活本身、“当代条件”的动态潜能和混乱。它唤起数字时代的百花齐放，数字是桃花源|反乌托邦艺术家们使用（即数字摄影/印刷、视频、动画）的最显著的媒介。它使得展览在两个不同城市（尽管每个城市的展品会有一些不同）的同时展出成为可能。它也凸显了我们这个时代的主要矛盾：追求经济和社会自由，打击猖獗的物质主义；应对全球环境恶化的全球行动（通过数字技术为媒介）；自我和自我表达的政治可能性和想象可能性。通过共享此次展览，我们能共享到达尔文和广州两地的丰富艺术成果。

Maurice O’Riordan is past Editor of Art Monthly Australia and has written numerous articles and essays for a range of publications on contemporary art in the Asia-Pacific Region. He is currently Director of Northern Centre for Contemporary Art (NCCA) in Darwin, Australia.

莫里斯·奥赖尔登(Maurice O’Riordan)曾是《澳大利亚艺术月刊》的主编，为亚太地区的当代艺术的系列刊物撰写过大量的文章和论文。目前，他担任澳大利亚达尔文北方当代艺术中心的主任。



Kelvin
HUANG

黄轶群

Art Director of Kui Yuan Gallery
逵园艺术馆 艺术总监

Kui Yuan Gallery is located in one of the most interesting parts of the city of Guangzhou, for its profound history and culture. The Gallery is actively engaged in many art events and has hosted a number of exhibitions since its opening. It is also widely recognized as a success in heritage conservation and revitalization, and a must-see spot by visitors from worldwide. As the platform of introducing contemporary art to the public, Kui Yuan Gallery provides better opportunities for more people to feel and appreciate art.

The exhibition *Peach Blossom Spring / Cacotopia* exhibits the artworks of eight artists from China, England and Australia. They will exhibit their art and give presentations on a range of issues from various perspectives. These reveal both cultural differences and similarities. The artworks in the exhibition will encourage audiences to have a deeper thinking about the issues and about contemporary art.

The different modes of expression address issues concerning the environment and culture - rather as archaeologists explore human history - with a powerful and unconstrained surrealist style - leading the audiences to a new thinking space.

Art is the process of converting the soul, is the communication of soul among people, is the interaction between people and nature, there is no need to enforce that deep philosophy. What is more important and more beautiful is the interpretation and understanding of different individuals. What we have to do is to walk into these artworks, to feel them, to experience that time and mood as a reflection of reality - to encounter the accidentally wonderful.

It is a great honor for me to support this exhibition in the Kui Yuan Gallery. Thanks for the curator and all artists for what they have provided.

逵园艺术馆，承载着逵园本身深厚的历史价值、艺术价值，与当代艺术碰撞出的火花，造就出一个和谐而又独特的艺术空间。逵园艺术馆作为广州推广当代艺术的平台，定期举办各种艺术展览和文化沙龙、讲座等活动，让更多人群有机会更好的感受艺术、欣赏艺术和拥有艺术。

此次“桃花源|反乌托邦”展览汇集了来自中国、英国以及澳大利亚的八位艺术家，他们通过讲座分享、工作坊互动体验及展览展示，多方位诠释独特的艺术手法及创作思维，传达不同地区艺术文化的特性与之间的相互交融、促进。展出的艺术作品形式各异，丰富有趣的同时引发观者更深层的思考，具有很高的艺术理念与学术探讨价值。

展览中多种艺术表现形式向我们阐述着关于生活环境、文化等方面的问题，如同考古学家般探究人类历史，并以天马行空的超现实风格，引领观众进入新的思考空间。

艺术是心灵转换的过程，是人与人之间心灵的交流，是人和自然万物的交相呼应，其实不必强加什么深沉的哲思，更重要、更美妙的是不同个体的解读与领悟。我们要做的，就是走进作品，寻找自己的最真实体会，享受艺术作品与空间折射出的光亮世界与心灵的触动，感受不期而遇的精彩。

我很荣幸可以在逵园艺术馆举办此次展览，感谢策展人和所有参展艺术家的美妙呈现。

Kui Yuan Gallery 逵园艺术馆

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Andy Holden

安迪·霍顿



Andy Holden (b.1982, Bedford, UK) lives and works in Bedford, UK. Recent solo exhibitions include *Towards a Unified Theory of MI/MS*, at Spike Island, Bristol, (2014) and Zabludowicz Collection, London (2013), *Chewy Cosmos Thingly Time* at Kettle's Yard, Cambridge, UK (2011), *Art Now: Andy Holden*, Tate Britain, UK (2010). Group exhibitions include *Performa 13*, New York, (2013), *Art Now Live*, Tate Britain (2011) and *The Universal Addressability of Dumb Things* (Curated by Mark Leckey), Hayward Touring, 2013. In 2010 he curated *Be Glad For the Song Has No End* at Wysing Arts Centre, Cambridge, and in 2012 he adapted David Foster Wallace's *Brief Interviews with Hideous Men* for the stage at the ICA in London.

Laws of Motion in a Cartoon Landscape is adapted from an hour-long lecture in which Holden attempts to examine how 'laws' form in cartoons, as a way of proposing how to be an artist "after the end of art-history"; in a world in which it, "seems like everything might be possible", but "not anything is". Physics works differently in a cartoon; gravity seems to be linked to self-consciousness, and "everything falls faster than an anvil". The real world has come to resemble the cartoon landscape and therefore the artist must too become a cartoon character. This work was originally intended as an elaborate "artists' talk"; as a way of Holden explaining his own artwork, although it has been expanded as a way of thinking about art in general. Many of the themes and imagery in *Laws of Motion* echo Holden's sculptural work in plaster, textile, wood, bronze and ceramic, which are often exaggerated, preposterous and unlikely.

安迪·霍顿（1982年出生于英国的贝德福德郡）出生和工作在英国的贝德福德郡。最近的个展包括面向MI/MS的统一理论，斯派克岛，布里斯托尔（2014年），Zabludowicz收藏，伦敦（2013年），有嚼劲的宇宙时间，Kettle小院，剑桥，伦敦，英国（2011年），艺术现在：安迪·霍顿，泰特英国美术馆，英国（2010年）。群展包括：Performa 13，纽约（2013年），艺术现在生活，泰特英国美术馆（2011年），还有愚蠢的通用寻址能力（由马克·莱基策展），海沃德巡展，2013年。在2010年，他在剑桥的Wysing艺术中心策展的展览为未结束的歌曲高兴，在2012年在伦敦ICA艺术中心的舞台，他接受了大卫·福斯特·华莱士关于丑陋的男人的采访。

“动画景观运动规律”源自英国艺术家安迪·霍顿的一个小时的演讲，霍顿在其演讲中试图探讨动画的规律形式，提出了如何在艺术史终结后成为艺术家的方式；在这样一个世界，它似乎像是一切皆有可能，但又不是任何事都可能。物理原理在动画中的运用是不同的；重力似乎与自我意识及“一切快于铁砧”相关联。现实世界已变得像动画景观，因此艺术家也必须成为动画人物。这个作品原本是一个精心设计的艺术家演说，是霍顿解释自己艺术作品的一种形式，现已扩展成为一种普遍的艺术思维方式。“动画景观运动规律”的许多主题和意象反应着霍顿的石膏、纺织、木材、青铜、陶瓷的雕塑作品，体现着夸大的、荒谬的和不太可能的事物。



Cartoon Landscapes 动画景观 | 2013
still image from the series 同系列静止图像
Image courtesy the artist 图片由艺术家友情提供

LAWS OF MOTION IN A CARTOON LANDSCAPE

I. ANY BODY SUSPENDED IN SPACE WILL REMAIN IN SPACE UNTIL MADE AWARE OF ITS SITUATION.

II. ANY BODY IN MOTION WILL TEND TO REMAIN IN MOTION UNTIL SOLID MATTER INTERVENES SUDDENLY.

III. ANY BODY PASSING THROUGH SOLID MATTER WILL LEAVE A PERFORATION CONFORMING TO ITS PERIMETER.

IV. THE TIME REQUIRED FOR AN OBJECT TO FALL TWENTY STORIES IS GREATER THAN OR EQUAL TO THE TIME IT TAKES FOR WHOEVER KNOCKED IT OFF THE LEDGE TO SPIRAL DOWN TWENTY FLIGHTS TO ATTEMPT TO CAPTURE IT UNBROKEN.

V. ALL PRINCIPLES OF GRAVITY ARE NEGATED BY FEAR.

VI. AS SPEED INCREASES OBJECTS CAN BE IN SEVERAL PLACES AT ONCE.

VII. CERTAIN BODIES CAN PASS THROUGH SOLID WALLS PAINTED TO RESEMBLE TUNNEL ENTRANCES; OTHERS CANNOT.

VIII. ANY VIOLENT REARRANGEMENT OF FELINE MATTER IS IMPERMANENT.

IX. FOR EVERY VENGEANCE THERE IS AN EQUAL AND OPPOSITE REVENGEANCE.

X. EVERYTHING FALLS FASTER THAN AN ANVIL.

Laws of Motion in a Cartoon Landscape
动画景观运动规律 | 2011/12

vinyl wall text, variable dimensions, 乙烯基墙文本, 尺寸可变, Ed 9
Image courtesy the artist 图片由艺术家友情提供

Bu Hua

卜桦



Bu Hua, born in Beijing, is a digital artist emerging from the internet. From the animated film clip *Cat* that is downloaded millions of times on line to the *Barbaric Profusion* that is selected for the Shanghai Biennale and rewarded with the Youth Award of International New Media Art, she creates a virtual magical world. Her works not only bring pleasure to people, but also touch people's hearts. She uses surreal shapes and brilliant colours to stimulate the imagination and convey her unfettered whimsy.

AD 3012 is about what the future will be: some day in the year 3012, the world will be full of light again, shining on the ruins of civilization caused by human social conditions.

Society is an acquired product. Undoubtedly, it is the necessity of human existence, but not essential to nature. It has a lot of features conflicting with nature and the natural world. Nowadays, materialism, wealth, fame, power and other products of society consume nearly all of our lives.

LV FOREST: Her virtual world presents us with a paradox - a paradise full of luxury goods, gorgeous girls and elegant architecture; BUT a black sky, that signals disaster in industrialized China. Behind the surreal Utopia we see another side of reality - the monster ostrich has the appearance of male genitalia; KFC papa watches the Chinese acrobats playing on a tiger's back; a monster with green leaves dances to electronic music and then...

卜桦，生于北京，她是崛起于网络的数字艺术家，无论是网络上被下载千万次的动画短片《猫》，还是入选上海双年展并获得国际新媒体艺术青年大奖的《野蛮丛生》，她用非凡的想象力创造出一个魔幻虚拟世界，她的作品特征不仅在于视觉上的愉悦，更在于它们带来心灵上的触动。她总能用荒诞不经的造型，浓艳绚丽的色彩打开当代人天马行空的想象力、传达自己无拘无束的奇思妙想和作为女孩的一个个如水晶般闪烁的纯真梦想。

《公元》这个动画短片是关于未来的主题。在公元年的某一天，世界终于再度出现了光明，照耀在社会文明废墟之上。社会是后天的产物，尽管有毋庸置疑的必要性，但并非天性必需之物。它有很多与天性和自然世界冲突和干扰的地方。如今，物质主义、财富、名利、权势这些社会中的产物几乎完全消耗了人生的一切。

《森林》：她的虚拟世界给我们展示的是一个矛盾的世界——天堂充斥着各种奢侈品、美女和优雅建筑；但是，黑沉沉的天空象征灾难即将降临工业化的中国。透过梦想乌托邦，我们看到了现实的另一面——怪物鸵鸟形似男性生殖器；肯德基之父看着中国杂技演员在老虎背上表演；一只怪兽随着电子音乐与绿叶翩翩起舞，然后……



LV forest LV森林 | 2010

Computer animation 5'05', Video still 电脑动画5'05', 静物录像
Image courtesy the artist 图片由艺术家友情提供



AD 3012 公元3012 | 2014

computer animation, video still 电脑动画, 静物录像
Image courtesy the artist 图片由艺术家友情提供

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Gary
Lee
加里·李
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Gary Lee (b. 1952) is a Larrakia artist based in Darwin. Initially trained as an anthropologist, Lee began his career as a photographic artist in the early '90s, concentrating on portraits from the street and on portraits of men in particular. Lee's inaugural project was his *Nice Coloured Boys* series, set in India, Bangladesh, Sri Lanka, and Nepal. Lee's premise for this series is to combat negative stereotyping and marginalisation of coloured men by celebrating their beauty, individuality, and their act, within the photographic exchange, of positive self-projection.

Lee has photographed Aboriginal men throughout Australia, as well as non-Indigenous men - as can be seen in *Day Visitor* (2010), *On the Verge* (2010), and *Fashion Tatts* (2012). In *Undercover* (2013), Lee turns his attention to portraits of fellow male Aboriginal artists singling out those whose work, like that of the late Dr Yunupingu (1956-2013) is largely about effecting cultural recognition and reclamation, and political change. The critical nature of their art means they operate to some extent like 'undercover' agents, exposing the cultural and political fault-lines of Australian society. Through the diversity of their looks, as Aboriginal male portraits, Lee also challenges preconceptions about Aboriginal/Indigenous Australian identity. *Undercover* was first shown in Darwin in 2013 as part of the exhibition *Treaty, yeah?*, a tribute to Dr Yunupingu.

加里·李（出生于1952年）是一位居住在达尔文最早的艺术家的。最开始李是位人类学家，在上世纪90年代初开始他作为摄影艺术家的职业生涯。他专注于街头画像，尤其是男人的画像。李的最早项目是他的友好的彩色男孩系列（仍在进行中），这些内容拍摄于印度、孟加拉、斯里兰卡和尼泊尔，因为他所拍摄的男人让他想起在他家乡达尔文的当地土著人。李这一系列的前提是通过庆祝他彩色男人的美丽、个性和他们的行为，在摄影交流中自我影射出的正能量，从而来反对消极的刻板和对彩色男人的边缘化。

最终，李开始在达尔文地区和整个澳大利亚拍摄原住民男人。在他“日间参观者”（2010年）、“濒临”（2010年）、以及“时尚粗麻布”（2012年）系列里也能看到，同时他开始拍摄非土著男人。“卧底”（2013年），李开始把他的注意力转向唱出他们自己作品的男性原住民艺术家，如已故的Yunupingu博士（2013年去世，Yothu Yindi摇滚乐队前主唱），他在文化认同和纠正、以及政治变革上有着巨大的影响力。他们艺术的自然批判意味着他们的涉及面很广泛，像“卧底”代理人，在一定程度上揭露了澳大利亚社会文化和政治的断层线。通过他们作为原住民男性肖像的多样性，李同时对原住民/土著澳大利亚身份的偏见进行了挑战。“卧底”最早是2013年在达尔文地区作为展览“条约，是吗？”的一部分展出，并向Yunupingu博士致敬。



Michael 迈克尔 | 2013
digital print on Hahnemuhle paper, 52.5x70cm (each), Undercover series (8)
哈尼幕勒水彩纸上数码印刷, 52.5x70cm (每个), 《神秘感》系列 (8)
Image courtesy the artist and Alcaston Gallery, Melbourne
图片由艺术家和墨尔本阿尔卡斯顿画廊友情提供



Han Zie Gong 韩子宫 | 2012
digital print on Hahnemuhle paper, 70x52.5cm, China Men series (10)
哈尼幕勒水彩纸上数码印刷, 70x52.5cm, 《中国佬》系列 (10)
Image courtesy the artist 图片由艺术家友情提供

James Newitt

詹姆斯·纽伊特



James was born in Tasmania in 1981, and currently lives and works between Portugal and Australia. In 2007 he graduated with a PhD in fine arts from the University of Tasmania. James has received funding grants for individual and collaborative projects and has been awarded studio residencies in Los Angeles and Liverpool. In 2012 he was awarded a Samstag Scholarship to participate in the Maumaus Independent Study Program in Lisbon. In 2010 he won the City of Hobart Art Prize and in 2009 he was awarded the Qantas Foundation, Contemporary Art Award. James is an Associate Lecturer, at the Tasmanian College of the Arts.

James' work explores specific social and cultural relations, often embracing mutability and paradox. His videos and installations investigate the spaces between individual and collective identity, memory and history, fact and fiction through personal, observational and performative approaches. *Spectacle* uses voice and image to describe a scenario where a large number of people gather to protest. The place of the demonstration and the demands of the crowds, remain ambiguous. The narrator's descriptions and the video images seem to be a mis-match, as well, there is a confrontation of gazes and camera lenses that provoke questions of identification and representation in relation to public demonstrations.

詹姆斯1981年出生于塔斯马尼亚州的霍巴特。目前生活和工作于葡萄牙的里斯本。2007年他取得塔斯马尼亚大学艺术学院的博士学位。詹姆斯获得所在州和国家针对个人和合作项目的资金支持，并参加在洛杉矶和利物浦，英国，国际工作室的驻留项目。2012年他获得有声望的Samstag奖学金，并参加在里斯本Maumaus独立研究项目。2010年他获得霍巴特城市奖，2009年他获得澳航基金会的艺术奖金，是对当代艺术的嘉奖。詹姆斯是塔斯马尼亚艺术大学的合作讲师，是其原创成员之一。

詹姆斯的工作探索特定的社会和文化的关系，经常遇到易变和突发，以及自相矛盾。他的视频和装置作品，通过个人、观测和表演的方式，是对个人和集体身份、记忆、和历史、事实、和虚幻的探究。奇特的现象运用声音和形象去描绘一个聚集大量人群抗议的场景。示威的场所和拥挤的人群需要依然是模糊不清的。叙述者的描述，视频的图像看起来好像一个错搭，同时在凝视和镜头间创造出对抗，目的是为了挑起对问题的鉴别，以及对公众示威的呈现。



Spectacle 奇观 | 2014

HD video and stereo sound, 9:40 mins. Video still, 高清视频和立体声音响, 9:40分钟, 静物录像
Image courtesy the artist 图片由艺术家友情提供

Jason Wing

詹森·荣



Jason Wing is a Sydney-based artist who strongly identifies with his bi-cultural (Chinese and Australian Aboriginal) heritage. Wing holds a Bachelor of Fine Arts from Sydney College of the Arts and a Bachelor of Graphic Design, Sydney Graphics College. Selected exhibitions include: *Making Change*, National Art Museum of China, Beijing (2013); *Yiban Yiban*, Redtory Art & Design Factory complex Guangzhou (2014). In 2012 he won the Parliament of NSW Aboriginal Art Prize. In 2014 Artspace, Sydney, published Wing's monograph.

Longing for 28 December: The Native Institute was one of many missions that were established for the sole purpose of educating and reforming Aboriginal children during colonisation. Children were forcibly removed from their families and placed in the Institute. Parents were allowed to see their children for just one day each year - 28 December. The installation references the ghostly images of these broken parents hoping to glimpse their child through the fence.

Concrete Sky: I first traveled to China in 2010. I had romantic visions of scenes depicted on traditionally painted scrolls I had grown up with. Once I arrived in Beijing I was astounded at the scale of high-rise apartment buildings, factories and industry that threatened much of the traditional culture. The act of cutting away from these beautiful old hand-painted landscape images signifies the rapid and unapologetic replacement of traditional customs with middle class consumerism.

詹森荣是名常驻悉尼的艺术家，他对自己的双文化背景有着强烈的认同（中国和澳大利亚土著）。他拥有悉尼艺术学院美术学位和悉尼设计学院的平面设计学位。部分的展览包括：改变，中国美术馆，北京（2013年）；一遍一遍，红专厂艺术设计工厂，广州（2014年）。在2012年他获得新南威尔士州土著艺术协会的奖励。在2014年悉尼的艺术空间出版了Wing的专题著作。

关于12月28日：土著研究所的成立的唯一目的是为了殖民期间接受教育和改革的土著儿童。儿童被从他们的家庭里强行带离，被安放在研究所。家长被允许头探望他们的孩子，但每年只有一天——就是12月28日。装置作品引用伤心欲绝的家长透过围栏希望看一眼他们的孩子。

具体的天空：2010年我第一次来中国旅行，我对伴随我成长的手绘羊皮卷这一传统绘画有着浪漫的记忆。当我来到北京，高楼大厦和公寓、工厂、工业生产的规模让我感到吃惊，这些都是对传统文化的威胁。这些古老的手绘风景画被快速地切除掉，毫无歉意地更换为中产阶级消费的传统习俗。



Concrete Sky 水泥天空 | 2014
painted paper scrolls, dimensions variable
彩绘纸卷轴, 尺寸可变
Image courtesy the artist 图片由艺术家友情提供



Longing for 28 December 向往12月28日 | 2013
aluminium, muslin, spray paint, projection, dimensions variable
铝、细布、喷漆、投影, 尺寸可变
Image courtesy the artist 图片由艺术家友情提供

Jayne Dyer

简·戴尔



Australian artist Jayne Dyer's extensive international experience includes residencies funded by Asialink; Fubon Art Foundation; AGNSW. Awards include Australia Council for the Arts and DFAT funding. In 2013 she received the Individual Artist Award, in recognition of Australian arts achievements in Asia. Recent exhibitions include: the Bury Art Museum, Manchester, England (2014), Macquarie University Gallery, Sydney (2013), Anna Pappas Gallery, Melbourne (2013), Mongolia National Art Gallery, Ulaanbaatar (2013), ARTISTERIUM 5 / 2012, Tbilisi, Georgia, ARTBosphorus Art Fair, Istanbul (2012), URS27 Urban Regeneration Series, Taipei (2011), Today Art Museum, Beijing (2010), Kuandu Museum of Fine Arts, Taipei (2009). Public and corporate commissions include K11 Art Mall, Hong Kong; Four Seasons, Beijing; Crown Hotel - Perth, Manila, Melbourne; Swire East & City Plaza, Hong Kong.

Spill 2013: The Strange Life of Ivan Osokin (P. D. Ouspensky, 1915) follows the protagonist's attempts to correct his mistakes when given a chance to relive his past. It alludes to Nietzsche's theory of eternal recurrence and is the platform for *Spill*. Human endeavour built to fail? The installation, *Spill* (2013), reflects on our implicated relationship with mining and land use in an increasingly frail environment.

Surrender (2014), the strange, oddly human-like bodies flailing silently, endlessly, is a reflection on the human imprint on the natural world.

澳大利亚艺术家简·戴尔有着丰富的国际经验，包括亚洲链接出资的驻留项目；富邦艺术基金；新南威尔士艺术博画廊；莫纳什大学；香港岭南大学。获奖包括由澳大利亚文化教育处颁发的艺术奖、澳大利亚外交和贸易促进部基金、澳大利亚联邦公共服务奖章。在2013年，她获得澳大利亚联邦政府颁发的艺术家奖，嘉奖在亚洲有突出成就的澳大利亚艺术家。最近的展览是在贝里艺术博物馆，曼彻斯特，英国（2014年）、麦克里大学画廊、悉尼，澳大利亚（2013年），安娜帕帕斯画廊，墨尔本，澳大利亚（2013年），蒙古国家艺术馆、乌兰巴托、蒙古（2013年），ARTISTERIUM 5（2012年）第比利斯，格鲁吉亚，博斯普鲁斯艺术博览会（2012年），URS27城市再生系列，台北，台湾（2011年），今日美术馆，北京，中国（2010年）宽度美术馆，台北，台湾（2009年）。公共和企业集团委托项目有K11艺术馆，新世界发展，香港；四季酒店，北京；皇冠，佩斯，马尼拉，墨尔本；东太古和城市广场，香港。

溢出2013年，Ivan Osokin的奇怪生活（1915年由乌斯宾斯基博士著作）随着主人公在重温他的过去生活时，试图纠正他自己的错误。他发现，改变人的行为是极其困难的事情。难道我们注定要一遍又一遍地重复同样的错误吗？人类在努力构建失败？装置“溢出”（2013年）反映在急速增长的脆弱的环境中采矿和土地利用之间密不可分的关系。“屈服”（2014年）解释了奇怪的像人类的尸体静静地、无休止地挥舞着。反应出人类在自然世界中的痕迹。



Spill 涌出 | 2013

Rubber, polished stainless steel 橡胶，抛光不锈钢，250 x 200 cm
Image courtesy the artist 图片由艺术家友情提供



Surrender 投降 | 2014

Single channel video. 20min, Video still
单频录像，20分钟 静物录像
Image courtesy the artist 图片由艺术家友情提供

Wang Zhiyuan

王智远



Wang Zhiyuan was born in Tianjin and is an independent artist who lives and works in Beijing. He travelled to Australia in 1989 and completed his master's degree at the Sydney College of Arts. His work has been acquired by the Queensland Art Gallery and the National Gallery of Australia, as well as the White Rabbit Collection of contemporary Chinese art. After living in Australia for eleven years, Wang Zhiyuan returned to Beijing in 2002. From 2006 to 2012 he served as sole consultant to the White Rabbit Collection, Sydney, Australia. Selected solo and group shows include: *Wang Zhiyuan Solo*, Xindong Chen Space, Beijing (2013); *Displacement*, Enjoy Museum of Art, Beijing (2011); *Negotiations: The 2nd Today's Documents*, Today Art Museum, Beijing (2010); *Beijing Time*, Madrid and Santiago, Spain (2009).

The title *Close to Warmth* refers to a Chinese idiom, which means “get warm by sticking together”. These words wander about like floating ghosts. There is no purpose and there is no meaning. Their greatest wish is to find a goal in the sea of darkness. That tiny bit of “warmth” (the light source) is the motivation they are looking for. This work can also incorporate words from other cultures and let moths that speak different languages experience their search together.

王智远出生于天津，目前作为一名独立艺术家工作和生活于北京。他1989年前往澳大利亚，在悉尼美术学院获得硕士学位。他的作品被收藏于昆士兰当代艺术馆、澳大利亚国立艺术馆，以及悉尼白兔中国当代艺术收藏。在澳大利亚生活11年后，他于2002年回到中国。从2006年到2012年他作为澳大利亚悉尼白兔收藏的艺术顾问。部分个展和群展包括：王智远个展，程新东画廊，北京（2013年）；错位：王智远个展，悦美术馆，北京（2011年）；调节器：第二届文献展，今日美术馆，北京（2010年）；北京时间，马德里和圣地亚哥，西班牙（2009年）。

作品“取暖”和中国的成语有关，意思是“聚集到一起取暖”。这些词语像飘着的灵魂一样蔓延漫步。这里面没有任何目的性和含义。他们最伟大的愿望是在黑暗之海中找到一个目标。小小的“暖”（光源）是他们寻找的动力。这件作品中也有其他文化的外来词语，让他们通过聚集在一起，说着不同的语言一起经历寻找。

Close to Warmth 靠近温暖 | 2013

globe, paper, ink 地球仪、纸张、油墨

site installation: dimensions variable 现场装置：尺寸可变

Image courtesy the artist 图片由艺术家友情提供



Wayne Warren

韦恩·沃伦



Since graduating in 1972 from Exeter University, London, with a bachelor's degree in Art and Education Psychology, Wayne Warren has established himself as a contemporary artist.

He has exhibited in Asia, Australia, Europe, and the United States, some of Warren's most recent exhibits include SCOPE New York (2014); *International Artists* Tianjin Creative Industries Expo 2013, China; *Moniker Art Fair 2013*, London; and *postEDEN*, Today Art Museum, Beijing, 2010. His work is in many public and private collections in various countries and continents including Australia, Britain, Korea, Japan, Hong Kong, China and the United States.

His work highlights the consumer's fixation with materialism and challenges our personal valuation of physical goods.

In his *Gold Series*, Wayne synthesizes common items and transforms them into art. They are cast into a thematic representation of what society adores: wealth (gold) and fashion,

The more recent *Aspiration Series* uses the Wing form to express what Wayne sees as the most commendable aspect of human nature - the capacity to think and act positively for the greater good. He references the Wing symbol in many cultures/civilisations across time and place to refer to the 'power of positive thought' and to remind us of the destructive consequences that ignorance, greed and the abuse of power can effect on humanity and the natural world.

1972年毕业于伦敦的埃克塞特大学，获得艺术和教育心理学学位。韦恩·沃伦作为一名当代艺术家。随着展览在亚洲、欧洲和美国的展出，韦恩近期的展览包括：SCOPE纽约（2014年）；2013年天津国际产业文化博览会，天津，中国；“2013年卓越艺术博览会”，伦敦，英国；以及postEDEN，今日美术馆，北京，中国2010年。他的作品在很多公共场所展出，也被不同国家和洲际的私人收藏，包括：澳大利亚、英国、韩国、日本、香港、中国和美国。

他的作品突出消费者带有唯物主义的固定观念，挑战我们个人对实物商品的价值评估。他的金色系列得到很多称赞，韦恩使用一些不被关注的东西，把他们变废为宝。从本质上讲，他综合使用我们日常所见的物品，把他们转化为艺术——每一个作品是由我们日常生活里的物品组成，被装扮成被社会崇拜的有主题的代表物：好比黄金、时尚和其他看起来奢侈的物品。最近创作的主题系列是翼，韦恩要表达他所见的人性中最值得称道的方面——思考的能力和为更美好的事物积极的行动。他引用在很多文化/文明中跨时空的翼，指的是“积极思考的力量”，提醒我们因为无知、贪婪和滥用权利给我们人类和自然界所带来破坏性的后果。



Icarus 伊卡洛斯 | 2014

copper sheet, 铜纸板 157 x 75 x 7 cm (each), Ed 3
Image courtesy the artist 图片由艺术家友情提供

／ PUBLIC FORUM

– Brief outlines

PRESENTERS

Reg Newitt – curator, cultural exchange projects
Wayne Warren – artist (UK)
Gary Lee – artist (Australia)

Jayne Dyer – artist (Australia)
Wang ZhiYuan – artist (PRC)
Maurice O’Riordan – Director, NCCA (Australia)

MODERATOR

Kelvin Huang – Director, KYG (China)

REG NEWITT | *Peach Blossom Spring* | *Cacotopia*

The utopian and dystopian distinctions may be blurred with individuals’ perceptions of what constitutes the ideal or the catastrophic – especially when the subject of discussion is regarding ecological, financial or sociological domains.

References to these are subject to Kantian notions of the noumenal and phenomenal. Kant maintained that either reason or direct experience, without the other, creates distortions of knowledge.

The artists in this exhibition address ecological and social situations – the works question contemporary social values; they employ irony and humour without dismissing the issue; they subvert pontification or taking the high moral ground – they reveal aspects of dystopia while not presuming to present utopian ideals.

JAYNE DYER | *Spill*

Australian artist Jayne Dyer is based in Beijing, Lisbon and Sydney. She undertakes hybrid, often interdisciplinary, collaborative projects and lives for extended periods in countries undergoing massive economic and environmental change. Her framework is underpinned by an insistent question - what is valued? She considers the veracity of individual and cultural assumptions about what is, and what constitutes, permanence and endurance. Projects point to the inevitability of change and imminent states of collapse.

WAYNE WARREN | *Aspiration*

The Trophy series continued to pursue the idea of questioning value –what is it we value and what are the conditions and implications of the effect of this? The ‘Trophies’ are a collection of ‘unsanctioned’ objects, which have been authorized as ‘art works’ –the mere act of being identified and allocated status transforms our perception of a (former) reality. Partially disguising a readily identifiable object similarly alters the way we regard it.

Wings have been a revered or hallowed icon for many cultures, from the beginning of time. Warren draws on this history while also using the symbolic reference to question our notions of quality of life and our aspirations for the future.

WANG ZHIYUAN | *Close to Warmth*

The work *Close to Warmth* consists of an old electrical cable, a light bulb, and tens of thousands of “flies” surrounding the light bulb. These “flies” are paper stickers of varying sizes with different two-character Chinese words written on them.

The words used in *Close to Warmth* can be broadly divided into two categories: positive (good) words and negative (bad) words. The “bad” words (e.g. fear, anger, misery, traitor, and trepidation.) are closer to the light and the “good” words (e.g. making efforts, making progress, strong, fearless, and passion.) are further away from the light. These are all negative four-character idioms, dragging out an meaningless existence, drifting from place to place in hardship, and partners in crime.

The title *Close to Warmth* was inspired by a Chinese idiom which means “get warm by sticking together”. These words wander about like floating ghosts. There is no purpose and there is no meaning. Their greatest wish is to find a goal in the sea of darkness. That tiny bit of “warmth (the light source)” is the motivation they are looking for. This work can also incorporate words from other cultures and let “flies” that speak different languages experience their search in the dark night together.

GARY LEE | *Undercover*

For over 20 years Gary Lee has been photographing men, usually in everyday settings and usually premised on the idea of male beauty, a notion which Lee believes is as inherent to the individual male as it is within varying cultural constructs. In the beginning his project concerned itself with positive projections of coloured male beauty and eventually expanded to include men of other races and ethnicities. In *Undercover* Lee returns to the coloured male focus along with a dual focus on the role of art and the artist in challenging norms of identity and the status quo. Lee will share insights into his *Undercover* series showing in the *Peach Blossom Spring* | *Cacotopia* exhibition, and what it conveys about his approach to male portrait photography.

MAURICE O'RIORDAN | *Trading blossoms*

As Director of a public contemporary art space in Australia's northernmost capital city, how does Maurice O'Riordan see his role in terms of Darwin's northerly perspective and its unique cultural make-up? How can contemporary art broker cultural exchange and which particular cultures are best suited for engagement? O'Riordan's presentation will address such questions in light of the *Peach Blossom Spring* | *Cacotopia* exhibition as well as the *Trading Ideas* art summit recently held in Darwin and which cultivated an Asia Pacific focus.

STUDENT WORKSHOPS | A series of workshops for GAFA students will be conducted by the artists presenting at the Forum. These will focus on their current practice - relating to the work in the exhibition and to the artists' talks in the Forum presentations.

展示者

牛睿智 (Reg Newitt) - 文化交流项目策展人

韦恩·沃伦 (Wayne Warren) - 艺术家 (英国)

加里·李 (Gary Lee) - 艺术家 (澳大利亚)

简·戴尔 (Jayne Dyer) - 艺术家 (澳大利亚)

王智远 - 艺术家 (中国)

莫里斯·奥赖尔登 (Maurice O' Riordan) - 国家计算机动画中心主任 (澳大利亚)

主持人

黄凯文 (Kelvin Huang) - KYG董事 (中国)

牛睿智 | 桃花源 | 反乌托邦

乌托邦和反乌托邦的区别会因个人对于是什么构成了理想的或者灾难性的见解不同而模糊——尤其关于生态、金融或社会领域的不同见解。康德派哲学中的两个概念——本体和现象——影响着艺术家对此的认知。康德认为，无论是理性或直接经验，缺了任何一方都会造成知识的曲解。本次参展的艺术家关注生态和社会状况——艺术作品对当代（社会）价值提出质疑；作品主题突出，表达方式讽刺又不失幽默；它们反对武断、拒绝说教——不执拗于当前的乌托邦理想，同时揭示了反乌托邦的方方面面。

简·戴尔 | 涌出

澳大利亚艺术家杰恩·戴尔奔波于北京、里斯本和悉尼之间。她承担着多种项目，通常跨学科的合作项目，长时间旅居国外的生活让她经历着巨大的经济和环境变化。她一直被一个问题所萦绕——什么是被珍视的？她认为，是关于什么是持久性和耐力，什么构成持久性和耐力的个人真实性和文化假设。项目表明变化的不可避免性和迫在眉睫的崩溃状态。

目视一系列的奖杯，我不断探究价值的理念——什么是我们珍视的，什么是这种效果的条件和含义？这些奖杯是“未经批准的”作品的集锦，已被认定为“艺术作品-被认同和分配的纯粹行为，改变我们对一个（先前）现实的看法。部分掩盖了一个易识别的对象，同样改变着我们的认知方式。翅膀最初被很多国家看作是崇敬和神圣的图标。我想借鉴这段历史，同时也采用象征性的参考探究生活质量的概念和我们对未来的期望。

作品《取暖》是由一根旧的电线和灯泡组成，电灯的周围围绕了千万个“苍蝇”，这些“苍蝇”都是由大大小小双字的词汇组成。《取暖》作品使用的词汇大体分两种——积极的（好词）和消极的（坏词）。制作这件作品的时候，使用的是距离灯光近的是“坏词”，例如：恐惧、怒火、悲惨、叛徒和胆颤等。反之，远离光源的是“好词”，例如：努力、向上、坚强、无畏和激情等等，因为电线是温暖的，在上面停留很多的“苍蝇”，这些都是由消极的四字成语组成，例如：悲观失望、苟且偷生、颠沛流离、狼狈为奸等。题目《取暖》来自于中国成语“抱团取暖”——这些词汇如漂移的鬼魂在四处寻找着，没有目的也毫无意义，最大的愿望就是在茫然的黑暗里找到一点目标，那一点点的“温暖（光源）”就是它们寻找的动力。这件作品也可以把不同文化的文字参与进来，让说不同语言的“苍蝇”们一起来感受在黑夜里的寻找。

20多年来，加里·李一直是个摄影人，以男人的审美沉浸在美景之中，李先生认为，此奇想是雄性个体所固有的，存在于不同文化结构内。最初，他的项目与黑人美男的正投影相关，后来扩展到其他种族的人。在“伪装”中，加里·李以双侧焦投射到黑人男子，体现了挑战身份标准和现状的艺术。加里·李将分享他的“伪装”系列，表现桃花源|反乌托邦展并传送他对男性人像摄影的看法。

作为澳大利亚北部省会城市的公共当代艺术空间总监，莫里斯·奥赖尔登如何看到他在达尔文的偏北角度及其独特文化构成方面的作用？当代艺术经纪人如何进行文化交流？哪种特定的文化最适合参与？奥赖尔登将在桃花源|反乌托邦展以及达尔文纪念馆举行的交易理念艺术峰会解决这些问题，他的演讲将成为亚太地区的焦点。

学生创作室 | 参加论坛的艺术家们会为GAFa的学生们组织一系列的创作室活动。这些活动将聚焦他们现有的实践，并同展出的作品及论坛上艺术家们的发言结合起来。

acknowledgements 鸣谢

Curator 策展人	Reg Newitt 牛睿智
Artists 艺术家	Andy Holden 安迪·霍登; BuHua 卜桦; Gary Lee 加里·李; James Newitt 詹姆斯·纽伊特; Jason Wing 杰森·荣; Jayne Dyer 简·戴尔; Wang ZhiYuan 王智远; Wayne Warren 韦恩·沃伦
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Kui Yuan Gallery, Guangzhou