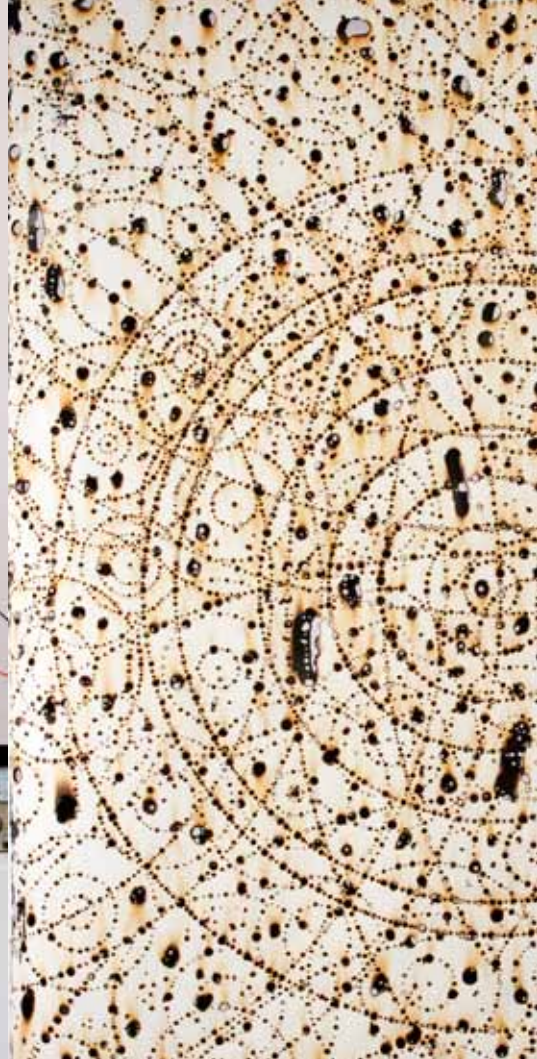
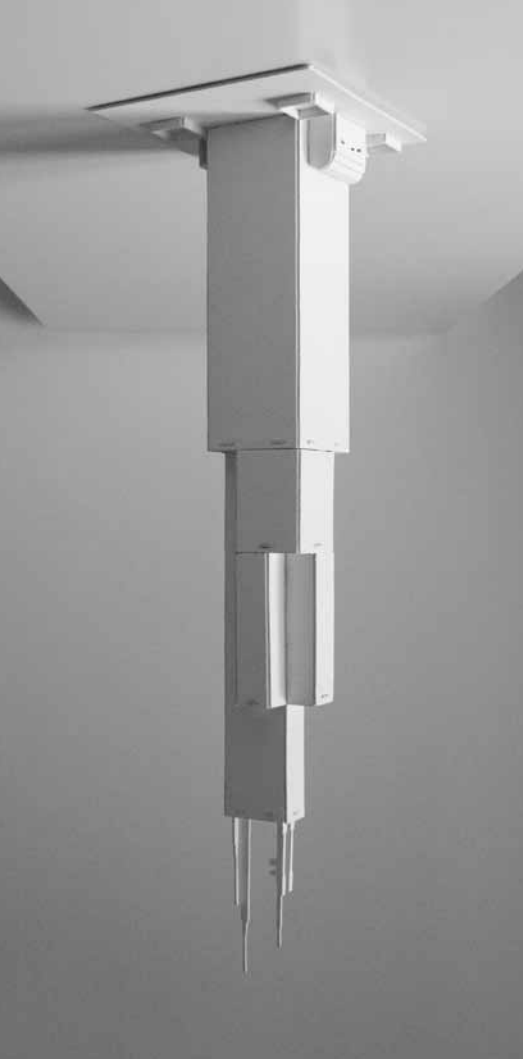


*postEDEN*

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后 · 伊甸







## Musings on Post-Utopia

In his recent book, *The God Delusion*, the philosopher and atheist Richard Dawkins suggests that religion, so long the moral compass of humanity, can be revealed as nothing but the antonym of logic and reason. Worse still, the superstitions that constitute these most revered and indeed reviled of human institutions are not so much guides to a better life, but the wellspring of our collective failures and woes. Nobody, Dawkins suggests, can lay claim to a religion unblemished by tyranny, nor assert in the face of logic and humanist principles a divinity for which man is a naturally compassionate beast. Where Dawkins is certainly a leader in the field of religious critique, popular too in the press, concerns such as these are seldom if ever the subject of contemporary exhibitions of art. Although for several centuries previously the expressive endeavours of our kind were pinned to religious conviction, nowadays to be sure no such provisos exist. What the Enlightenment set asunder Modernity consigned to the grave, so much so that few in the contemporary arena would consider exhuming the corpse. Nietzsche in the end won the day and only the loonies oppose. This exhibition therefore is unusual, not so much for the artists it comprehensively features, as its preposition that the dilemmas of the current era are not merely modern inventions but rooted in our deepest and most ancient values and beliefs. Neither as one might expect is the curatorial focus didactically psychoanalytic in tone. What is posed and presented by this gathering are but some of the avenues available to our cultures and to ourselves as we approach and shape and fall towards a future we can scarcely begin to predict. The title, *postEDEN*, poses quite broadly a

state of separation, though whether so wondrous a place existed and for that matter what life there really was like is something we can never know for sure. What concerns us moreover today is how we might tackle and survive the mess we've created so fully since then.

Artist Wayne Warren, whose new sculptural pieces present consumer and religious items in a gilded jostle of detritus, speaks to the post-Eden condition as one in which material and cultural abundance amounts to nought but a squandering of resources. If we are to believe the biblical mythology, man was at peace in the primal garden until the temptations of knowledge intervened. It was from this first step however that all such industry and inventiveness ensued, our arts also blossomed and accordingly our troubles too were born. Warren for one has pondered the mythic Eden expulsion in his musings on culture's vast evolutionary cycles, seeing the problems of the current era as rooted deeply in the distant yet psychically potent past. Like many with concerns for the future, he has questioned not religion per se, but the structures that we take so easily to heart. If Eden for example be a thing latently cherished then our connection to nature is conflicted. Accepting that our separation from paradise arises in a distant garden of pre-history then certainly, in this secular and uncertain era, our joyous return is doubtful at best.

In contrast, artist Lindy Lee, has long been a practitioner of Buddhism, so Eden and the expulsion of man is for her hardly a thing of concern. States

of grace where they manifest, be they nirvana or emptiness or enlightenment are conditions to which one might ultimately and practically aspire. Suffering, which we are told is inevitable, is not a product of separation or loss or forgetting but rather as the upshot of causality. Lee's sculptural Zen evocations, be they the moon in a delicate dewdrop or allusions to the end of time, addresses a perception of nature as both pervasive and karmically determined. These are beautiful images and ideas, yet despite their obvious appeal and allure, denaturing and the pawl of carbon pollution is as pervasive in the countries of the East as they are in the rest of the world. Lee's Buddhist epistemology might be read as immediately environmental in tone, but rather more deeply they radically challenge our perception of time and our place in the world. Impossible though it is to articulate the enlightened condition, this at least offers a proactive alternative to the supposed self-induced fall from grace. Eden is not a thing of the past but potentially close to hand.

Somewhat more grounded in the body, Tony Scott peruses the expulsion from paradise as a metaphor for aging and mortal decay. His new installation pieces, works in which human figures are wired to antique medical devices, address the post-Eden condition as one in which suffering is an inevitable though workable part of the game. Conceived as testaments and reflections on the tribulations of bodily change, it conjures all manner of medical scenarios, from which none

but the darkly humorous might find relief. Certainly Scott and Lee are polarities in this discursive doom-laden spectrum, commuting between enlightenment on the one hand and decay on the other side. I like in particular Scott's oversized Chinese ear; a pinkish thing with acupuncture points illustrated. I know that traditional Eastern practitioners see the ear as tiny bodily map, but construed at the size of this sculpture I think also of Bosch's *Garden of Earthly Delights* (c.1500), that weirdest of early paintings where ears quite like this one are deployed as menacing flesh-cutting creatures. Seemingly therefore even Scott's work is informed by the Eden cycle iconography, albeit in its hellish demise.

Quite like subterranean stalactites, Jayne Dyer's installation of scaled down skyscrapers and historic landmark buildings hangs from the museum ceiling, making havoc with these monumental forms. As symbols of a modern utopia these steel and glass covered towers are both adored and maligning in our cities. From the outset they promised a pristine existence away from the mess and squalor of the streets. In New York especially, where conditions on the ground were foul, triumphal visions were ignited but faded as the millennium grew near. Without its towers the big apple was a feted and dirty bedlam, while those in their penthouse apartments were the kings of a new kind of clean. So much since then has changed. The Twin Towers are gone and our faith in city utopias lay shrouded in smog and doubt.

Space also is mediated through the highways of the digital age, where networks rather than buildings are shaping the way we fashion the world.

Curated by Reg Newitt as a project for the Today Art Museum, one wonders what Beijing audiences will make of these various visual artists whose lives, though strongly connected to this city, hail from sundry points abroad. Here in the Chinese capital Eden was never much on the cards. Utopian visions however, whether recently proletarian in nature or alternatively spiritually attained seem both to have suffered of late. If however, a crisis of belief is a condition that unites our world today, and certainly for many it is so, then the artists in this exhibition strike a chord of considerable worth. That said, the further dimension of this project, the likes of which is perhaps only alluded to in its title, is not so much the fashion in which loss or doubt is framed, but more the manner that each of these artists negotiates their response to an uncertain world. If this be post-Eden personified then it is one where creativity, and knowledge and scepticism are the tools that might in the end see us through.

Damian Smith, 2010

# 关于 对后乌托邦 的思索

对于宗教，哲学家和无神论者理查德·道金斯在新书《上帝的迷思》里这样写到：被人类当作道德指南针的宗教信仰，其实却是逻辑与理性的反义词。道金斯指出，没有人可以宣称藉由暴政的方式以还原宗教的本意。在宗教批判方面道金斯无疑是代表人物，媒体也颇喜欢他，然而很少有当代艺术展览把这些话题作为展览的主题。尽管在先前的几世纪，对于人类勤奋的表达被赋予了宗教信仰的色彩，但是在当今社会，可以确信无此含义的存在。尼采赢得了最终的胜利，反对他的只是疯子们。因此这次展览是与众不同的，因其探索的内涵植根于我们最古老的价值观和信仰之中。将后伊甸园作为主题，其选择内包含了相当广泛的思想的分离状态。然而是否有一个如此神奇的地方存在我们是不得而知的，因此也无法推测那里的生活会是什么样。在当今社会我们真正需要关心的是，要如何处理自人类开始存在以来所造成的混乱并在此混乱中的生存。

艺术家韦恩·沃伦的新作品，把生活中的消费品及代表宗教信仰的物件组合在一起，喷上金色镶嵌在碎岩中。他以这样的方式阐释了他对后伊甸的理解：即过于充裕的物质和文化不仅导致了人类生活的一无所有，还致使了资源的铺张浪费。假设我们相信圣经中的故事，在未被知识的诱惑干扰思绪之前，人平和地生活在原始花园里。而正是从这个时期开始，所有工业和发明创造接踵而至，人类艺术领域开始了蓬勃地发展，相对应的，人类的问题也开始凸现。沃伦想到神话中的伊甸园，深思过的他从中看到了文化巨大的循环进化周期，他也看到了当代社会中凸现的问题的根源，来自遥远的而精神上依旧联系的过往。和许多关心未来的人一样，他所质疑的是：是否为我们未加思索

而深信的信仰结构出现了问题，而非宗教信仰导致此混乱。以伊甸园为例，如果其是我们珍视的，那这种所珍视的与我们与自然的联系是相冲突的。

对比之下，李琳迪是一位虔诚地信仰佛教者，因此她并不关心人类被驱逐出伊甸园的故事。佛教信仰者所追求的理想国，必需要求在彻底地实践中开始，从而达到涅槃、虚空或启示的状态。人类被告知痛苦是不可避免的，痛的根源是因果，而非分离、丢失或遗忘造成。李的雕刻作品，禅召喚，从月亮下精致的露珠到结束时运用的典故故事，寓意着这样的概念：处处皆禅，自然为宿命。李琳迪创造了优美的图像作品也提出了精彩观点，她的佛教认识论或被理解为着手改变环境，但其实其中更深刻的寓意是，其在本源上挑战了对实践的概念及对我们的世界的认知。伊甸园并非传说中的故事，其实触手可及。

立足于身体，托尼·苏格特采用年龄和道德的蜕变用来比喻人类被上帝从天堂里驱逐出来的故事。他最新的装置作品，从奇形怪状的人的手指到古董级别的医疗设备，表述了这样的对后伊甸的思索：痛苦是不可避免的，作为被治疗的病体，见证了其在变化中经受的磨难。苏格特其中作品之一，是一个巨大的粉色的中国人耳朵，被标示出了针灸穴位点，我尤其喜爱这个作品。传统的东方医学里把耳朵看作身体的微缩图，在博世的《花园人间欢乐》中也有一幅早期绘画作品的荒诞的大耳朵，我认为，苏格特的作品耳朵的大小，和那幅画很相似。他的作品，表达了伊甸园地狱般的灭亡内的意象。

简·戴尔按比例缩减制作的摩天大楼和

悬挂在美术馆天梁上的历史性地标建筑群很精彩。作为现代乌托邦的标志，这些由钢铁和玻璃构建的高楼大厦在被我们的城市所推崇的同时又饱受批判。以纽约为例，随着世纪千年的临近，庆祝胜利的景象曾欢腾并逝去，遗留下肮脏的地面，然而在他们的复式公寓内，是有过的另一种新的清洁。自那时起已发生太多变化，双子塔已不复存在，随之倒塌的是我们对城市乌托邦的信仰。伴随着数码时代的高速发展，空间距离也被大大缩短，在某种程度上，引领世界潮流的是网络，而非建筑物。

此次展览为今日美术馆的项目之一。作为策展人的牛睿智，游历中外，尤其与北京有很深的渊源。他在思索，此次跨度极大的视觉艺术家的作品展，北京的参观者会如何理解。在中国的首都，并不常见伊甸的标识。而关于乌托邦的概念，究竟其本质上为无产阶级还是说其是人类精神上的依托，最近都被质疑。然而假设，被大部分人都如此理解的——信仰危机是凝聚当今世界的条件，那么此次展览的艺术家和他们的作品，会引起您的思索，这样此次展览便具有相当的价值。如果将后伊甸人个性化，那么最终能留给我们的是创新、知识及不断的质疑。



# Wayne Warren

韦恩·沃伦









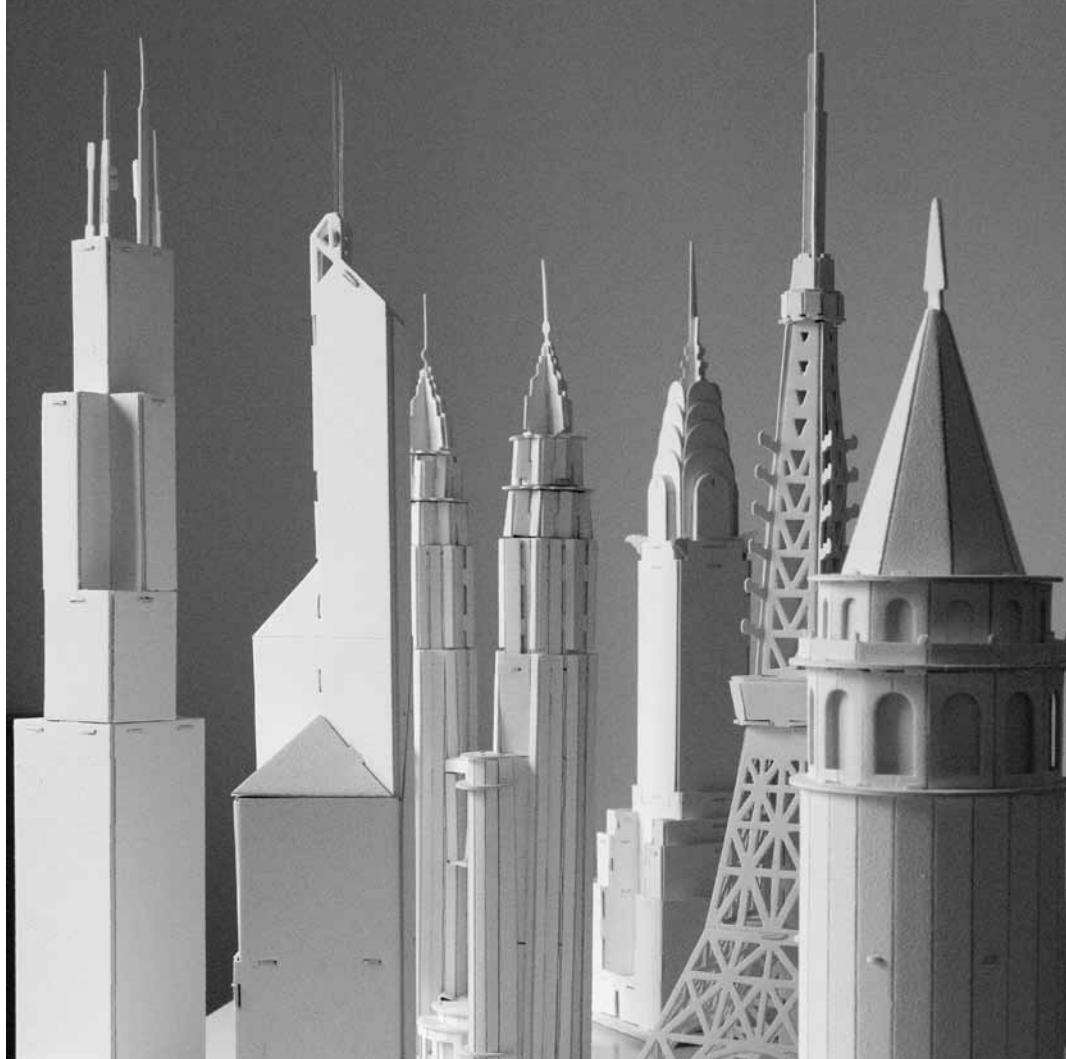


**Wayne Warren** was born and lives in England and travels the world extensively. He was educated at Rolle College, Exeter University and holds a degree in Art & Educational Psychology. He works in multimedia, painting and printmaking. **solo exhibitions** 2010 Very Fun Park, Fubon Art Foundation, Taipei. 2006 Faint Traces, Gallery 6 Tokyo 2005 Norfolk and Norwich University Hospital, England 2004 Elizabeth Rice Gallery, Florida, USA; Bright Leaves, Gallery 6, Tokyo 1984 The First Ten Years, Luton Museum and Art Gallery, England 1983 The Long Gallery, Birmingham University, England **selected group exhibitions** 2010 postEDEN, Today Art Museum, Beijing; Kitsch & Kinky, Frontline Gallery, Shanghai 2009 Tempting God, Depot Gallery, Sydney, Australia; LuminousDark, King on William Gallery, Sydney; Top Asia Gallery Art Fair, Seoul, Korea 2008 Group Show, Kobe, Japan; Oxford Open, ModArt, Oxford, England; C.A.P. Launch, Two Lines Space, Beijing; Luminous Dark, Bleibtreu Gallery, Berlin, Germany 2007 Buddha and Christ, Sweet Tea House, London, England; Bleibtreu Gallery, Berlin 2006 Unspoken Words, Amber Fine Art, Edinburgh, Scotland; Lhasa Express, Rossi and Rossi, London 2005 Here Now, Sims Reed Gallery, London and Artshed, Hertfordshire, England 2004 Leaf Show, Surface Gallery, Nottingham, England and Chambers Gallery, London 2003 EWACC Exhibition, Art Council, Kobe, Japan; TAG Group Exhibition, Nexus Gallery, Edinburgh Festival, Scotland 2002 Galerie Espace, Paris, France, and Elisabeth Rice Gallery, Florida, USA. **publications** 2010 Discovery Channel Taiwan, feature artist. awards Fulbright Scholarship, British Council Exchange to USA. **collections** Lloyds Bank, Norwich Hospital, MKA, New Jersey, Cambridge University collection and private collections in Australia, Britain, Korea, Japan and China.

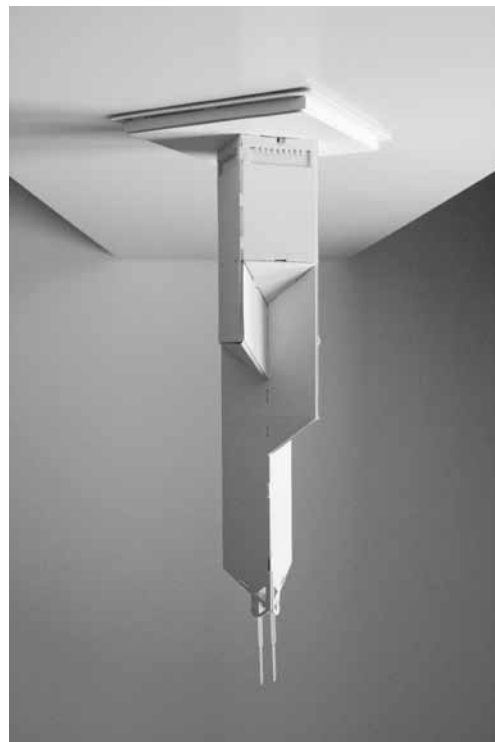
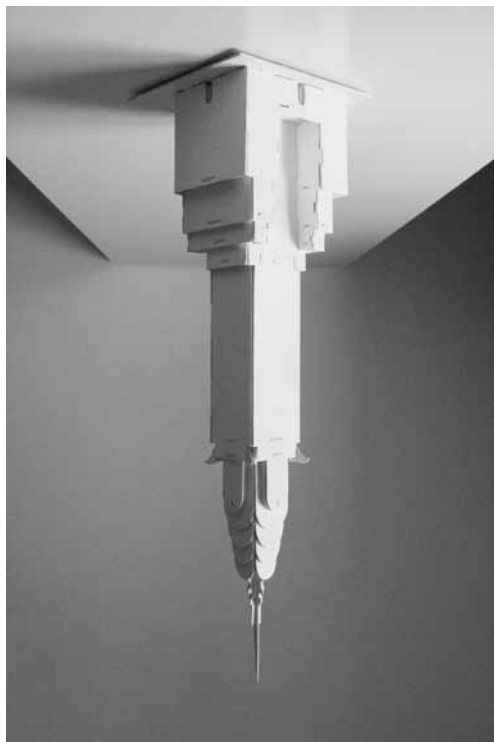
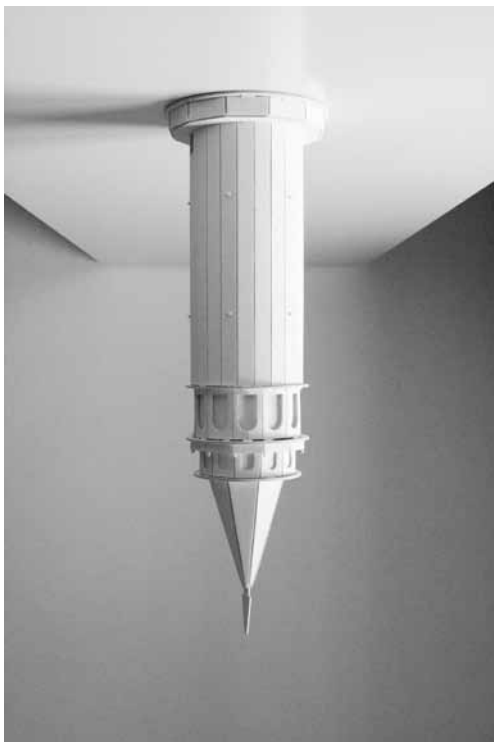
**韦恩·沃伦** 出生并生活在英国，但其旅行的足迹却遍布世界各地；他毕业于埃克塞特大学罗尔学院，并获得艺术与教育心理学学位。韦恩现在Multi Media就职，主要从事绘画和出版工作。**个展** 2010年非常趣公园 台北富邦艺术基金会 2006年暗迹，东京6画廊。2005年诺福克和诺威治大学医院，英国。2004年伊丽莎白·赖斯画廊，美国佛罗里达；鲜叶，东京6画廊。1984年第一个十年，卢顿博物馆艺术画廊，英国。1983年长廊，伯明翰大学，英国。**联展** 2010年后·伊甸，北京今日美术馆；Kitsch & Kinky，上海前线画廊。2009年试探神，澳大利亚悉尼Depot画廊；明亮的黑暗，悉尼威廉姆国王街画廊；顶尖亚洲画廊艺术博览会，韩国首尔；2008年开放艺术，现代艺术，英国牛津；中国艺术项目启动展，北京平行线空间；明亮的黑暗，德国柏林布雷伯特瑞画廊。2007年佛陀与基督，Sweet Tea House画廊，英国伦敦，柏林布雷伯特瑞画廊。2006年无声的语言，Amber Fine Art，苏格兰爱丁堡，阿萨高速，Rossi and Rossi，伦敦。2005年现在，伦敦Sims Reed画廊，英国赫特福德郡Artshed。2004年叶展，英国诺丁汉Surface画廊，伦敦Chambers画廊。2003年EWACC展，日本神户Art Council，TAG联展，Nexus画廊，苏格兰爱丁堡节。2002年Galerie Espace，法国巴黎，佛罗里达伊丽莎白·赖斯画廊。**出版** 2010年台湾探索频道，特色艺术家 获奖 富尔布莱特奖学金，英国文化委员会赴美国交流项目。**收藏** 作品被Lloyds银行，诺威治医院，MKA，剑桥大学，新泽西和众多来自澳大利亚、韩国、日本和中国的藏家私人收藏。

# Jayne Dyer

简·黛尔









**Jayne Dyer** is an Australian artist living in Beijing. She works with still/time based photography, object, text, installation.

**selected solo exhibitions** 2010 Very Fun Park, Zhong Xiao Dun Hua & Australian Commerce and Industry Office Gallery, Taipei; Talking in Tongues, Anna Pappas Gallery, Melbourne. 2009 The Book Project: Spill Korea, Seoul International Print Photo Art Fair featured artist; The Recycled Library, Artspace, Mackay. 2008 Black Friday, Taipei Artist Village & Center 92, Taiwan; The Reading Room, Uber Gallery, Melbourne; White Works, King Street Gallery on William, Sydney. 2007 Words for Pictures, Lingnan University, HK; The Reading Room, Sydney Writers Festival, Sydney Theatre stage. 2006 Stutter, Uber Gallery, Melbourne. 2005 Greyspace, Kono Gallery, Osaka; Shadowlands, Red Gate Gallery, Beijing. 1998 Critical Influence, Ivan Dougherty Gallery, UNSW. 1996 Site, Central Academy of Fine Arts, Beijing. 1995 Site, Mornington Peninsula Regional Gallery, Victoria. 1994 Heat, RMIT

**selected group exhibitions** 2010 postEDEN, Today Art Museum, Beijing; (Australian) divergence, Songzhuang Art Festival, Beijing; 2009 The Recycled Library, Art Space Mackay, Qld, touring Australia. 2008 Luminous Dark, Bleibtreu Gallery, Berlin; Songzhuang Dreamtime, China / Australia, Song Zhuang Museum, China. 2007/8 Process-Journey, Red Gate Gallery & the Australian Embassy, Beijing, Eastlink Gallery, Shanghai, Sino Space, HK. 2007 Spare Room, Elizabeth Bay House Museum, NSW; Translucent Text, Red Gate Gallery. 2006 Art Interchange, Museum of Contemporary Art, Hongik University, Seoul. 2001 A Studio in Paris, SH Ervin Gallery, Sydney. 1999 Kunst Rai Art Fair, Amsterdam. 1998/9 Skin Culture, Sydney University, John Batten Gallery, HK, La Salle Gallery, Singapore. 1998/9 Affinities, Walker Hill Gallery, Seoul. **residencies** Taipei National University of the Arts residency, 2009; Asialink, Taipei Artist Village, 2008; Lingnan University, HK, 2007; Cite, Paris, 1999 & 2005; Asialink, Beijing, 1996; Verdaccio Studio, Italy, Monash University, 1991/2.

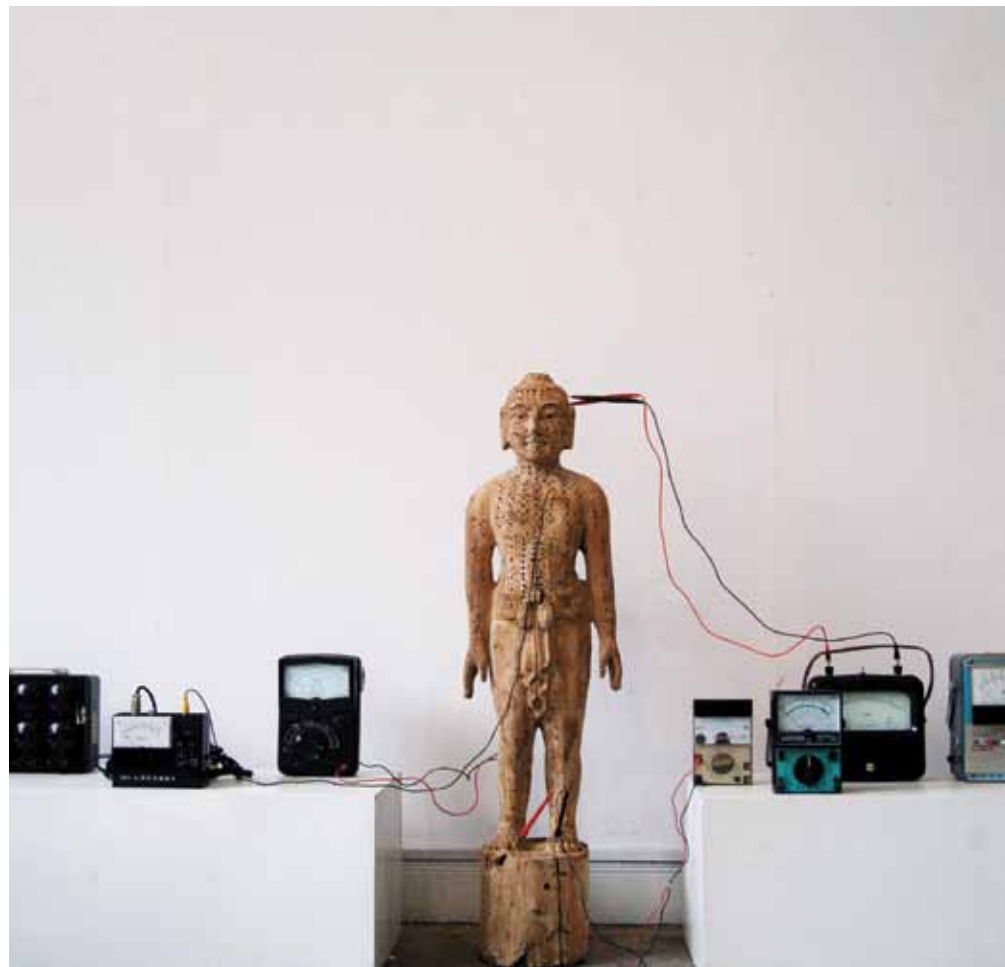
**grants & awards** Fubon Art Foundation, Taiwan, 2010; Australian Commerce and Industry Office, Taiwan, 2009; Australia Council for the Arts new work grant, 2008/9; Commonwealth of Australia Public Service Medal, 2005. **commissions** Crown Metropol, Melbourne, 2010; Squire East, Hong Kong, 2010; Mandarin Oriental, Macao, 2010; K11 Art Mall, Hong Kong, 2009; Sydney Writers Festival, 2007. **publications** Extensive international reportage, incl. 30 catalogues and representation in international periodicals, books, journals. **collections** museum, university & private collections, Australia & Asia, 1992-2010. **qualifications** RMIT University, MA 1994, BFA Hons 1989. **representation** Anna Pappas Gallery, Melbourne, Australia; King Street Gallery on William, Sydney, Australia.

**简·黛尔**最近从悉尼移居北京。她的艺术实践作为一种“语言”作品，融合了摄影、装置、雕塑等现成的和手工的元素。**个展(有选择的)** 2010年非常趣公园，忠孝敦化及澳大利亚商业和工业办公室画廊，台湾台北；用舌头讲话，墨尔本超级画廊；2009年图书项目：泼，关渡美术馆，台湾台北；图书项目：泼，首尔国际摄影印刷艺术节焦点艺术家；再生图书馆，马凯艺术空间。2008年黑色星期五，台湾台北国际艺术村以及92艺文中心；阅览室，墨尔本超级画廊；白色创作，悉尼威廉姆国王街画廊。2007年看图说话，香港岭南大学；阅览室，悉尼作家节，悉尼剧场。2006年口吃，墨尔本超级画廊。2005年灰色空间，大阪这间画廊；海市蜃楼，北京红门画廊；批评的影响，Ivan Dougherty画廊，新南威尔士大学。1996年位置，北京中央美术学院。1995年位置，维多利亚摩宁顿半岛地区画廊。1994年热，皇家墨尔本理工大学教师画廊。**群展(有选择的)** 2010年后·伊甸，北京今日美术馆；(澳大利亚的)矛盾，北京宋庄艺术节；2009年再生图书馆，昆士兰澳大利亚巡回展，马凯艺术空间。2008年明亮的黑暗，德国柏林布雷伯特瑞画廊；宋庄美梦，北京宋庄美术馆。2007/2008年进程一旅行，北京红门画廊及澳大利亚大使馆，上海东廊画廊，香港中国空间。2007年空房，新南威尔斯伊丽莎伯湾大屋博物馆；半透明文本，北京红门画廊。2006年艺术交流展，汉城(现名为首尔)弘益大学当代美术馆。2001年巴黎的一个工作室，悉尼SH Ervin画廊。1999年Kunst Rai艺术博览会，阿姆斯特丹。1998/1999年皮肤文化，悉尼大学，香港约翰百德画廊，新加坡LaSalle画廊。1998/1999年相似，汉城(现名为首尔)华克山庄画廊。**访问** 2009年台北国立大学艺术家交流；2008年台北国际艺术村亚洲联结艺术家；2007年香港岭南大学访问艺术家；1999年/2005年巴黎市访问艺术家；1996年北京访问艺术家；1991年/1992年意大利Verdaccio工作室，莫纳什大学访问艺术家。**获奖情况** 2010年获得台湾富邦艺术基金奖励；2009年获得台湾澳大利亚商业和工业办公室奖励；2008/2009年获得澳大利亚协会创新艺术作品辅助金；2005年澳大利亚联邦艺术/教育贡献展。**受委托项目** 2010年墨尔本皇家Metropol酒店；2010年香港东斯考尔；2010年澳门文华东方酒店；2009年香港公开艺术项目；2007年悉尼作家节。**出版** 广泛的被多家国际媒体报道，共出版30本画册，多家期刊杂志和图书登载。**收藏** 其作品自1992年至2010年期间，被澳大利亚和亚洲很多国家的博物馆、大学和私人藏家收藏。**资格** 1994年获皇家墨尔本理工大学硕士学位；1989年获皇家墨尔本理工大学美术学一等荣誉学士学位。**代理** 澳大利亚墨尔本超级画廊；澳大利亚悉尼威廉姆国王街画廊。

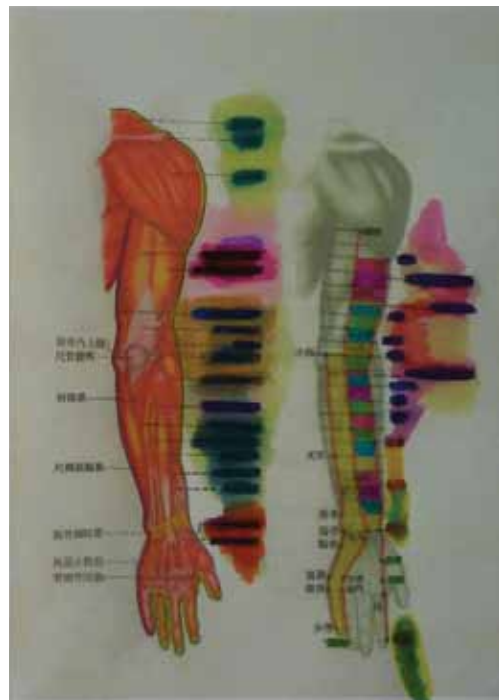
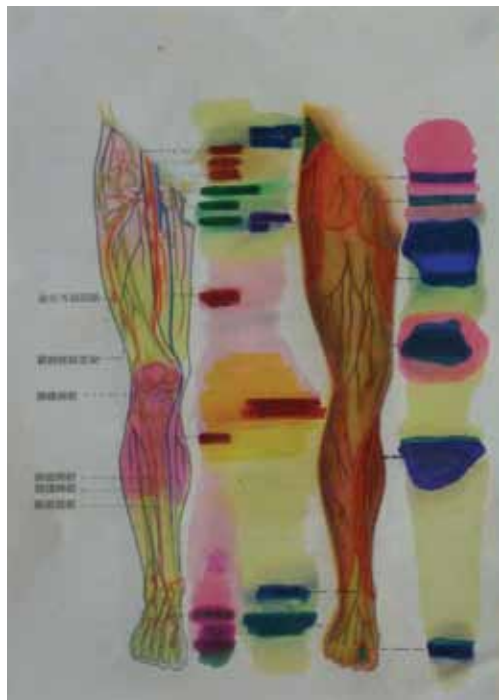


# Tony Scott

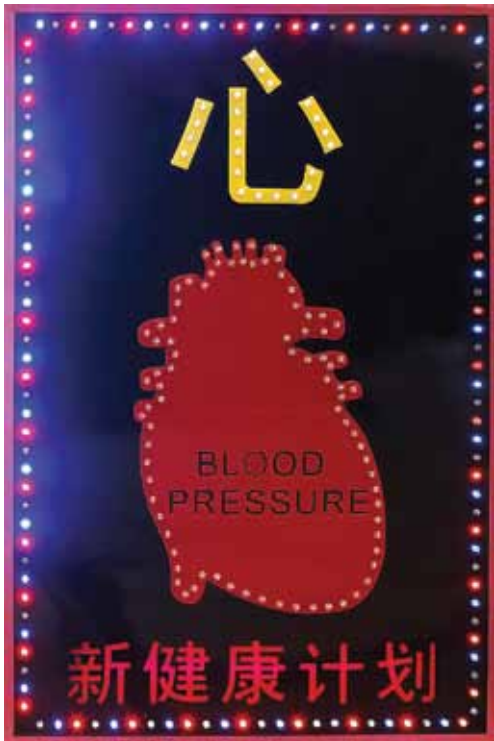
托尼·苏格特











**Tony Scott** was born in Australia and has lived in Beijing since 2005. He has had wide professional experience in China and throughout the Asia Pacific Region since 1994. **selected solo exhibitions** 2007 Temple Geometrics, Studio Rouge, Shanghai. 2006 Ten Years On, Fringe Club, Hong Kong. 2005 Journey, Maroondah Gallery, Melbourne; New Travels, Span Gallery, Melbourne; Shadowlands, Red Gate Gallery, Beijing. 2003 10 Years, Kato Gallery, Tokyo. 2002 Landfall, Australian High Commission, Singapore. **selected group exhibitions** 2010 postEDEN, Today Art Museum, Beijing; (Australian) Divergence, Songzhuang Art Festival, Beijing; Kitsch & Kinky, Frontline Gallery, Shanghai; constructed landscapes: Australia-China connections, ME Photo Gallery, Beijing. 2009 Tempting God, Depot Art Space, Sydney; Trading Meaning, DAC Space, Beijing; LuminousDark, King on William Gallery, Sydney. 2008 CAP Launch, Two Lines Space, Beijing; LuminousDark, Bleibtreu Gallery, Berlin; Sino Art HK Project Space. 2007/8 Process-Journey, toured Red Gate Gallery, Eastlink Gallery, Shanghai. 2005 Altitude, Shepparton Art Gallery, Victoria; Wandering, Kunstlerhouse, Vienna; Global Fusion, Vienna/Melbourne 2004 Beijing Art Fair and Melbourne Art Fair, represented by Red Gate Gallery. 2003 Drawing Dust, Melbourne/Hong Kong/Beijing. **awards** include Australia-China Council residency Beijing, Arts Victoria and DFAT exhibition grants and Australian Embassy, Beijing exhibition grant. commissions include major private commissions for the Grand Hyatt Hotel, Beijing, Crown Hotels, Melbourne, National Bank Collection in Australia and London, Standard Chartered Bank, Tokyo, Park Hyatt Beijing, Crown Hotel/Casino, Macau and the Four Seasons Hotel, Hong Kong. **collections** private and government collections including Australian Embassy, Beijing; National Gallery of Australia, Canberra; Victorian Arts Centre Collection; Artbank, Australia.

**托尼·苏格特**出生于澳大利亚，2005年开始在北京生活。自1994年以来，他的足迹遍及中国及亚太地区，获得了丰富的职业经历。**个展(有选择的)** 2007年神殿几何学，上海红寨画廊。2006年十年以来，香港艺穗会俱乐部。2005年两次旅行，墨尔本Maroondah画廊；新的旅行，墨尔本Span画廊；海市蜃楼，北京红门画廊。2003年十年，东京Kato画廊。2002年着陆，澳大利亚高级理事会，新加坡。**联展(有选择的)** 2010年后·伊甸，北京今日美术馆；Kitsch & Kinky，上海前线画廊，构建的地平线：中澳联系，北京东磊画廊。2009年试探神，澳大利亚悉尼Depot画廊；交易的意义，北京DAC画廊；明亮的黑暗，悉尼威廉姆国王街画廊。2008年中国艺术项目启动展，北京平行线空间；明亮的黑暗，德国柏林布雷伯特画廊；进程一旅行，北京红门画廊，上海东廊画廊，香港SINO空间。2005年海拔，澳大利亚维多利亚Shepparton画廊；流浪，奥地利维也纳Kunstlerhouse；全球融合，维也纳，墨尔本；北京艺术博览会，墨尔本艺术博览会，红门画廊。2003年抽尘，墨尔本，香港，北京。**获奖情况** 澳中理事会访问艺术家，Arts Victoria，澳大利亚驻华使馆外事和贸易司及驻香港、广州、新加坡的北京澳大利亚高级理事会的艺术奖金。**受委托项目** 北京君悦大饭店、墨尔本皇冠大酒店、澳大利亚国家银行、澳大利亚国家银行伦敦分行、东京渣打银行、北京柏悦酒店、澳门皇冠酒店和香港四季酒店等。**收藏** 托尼·苏格特的作品被多家政府机构和私人收藏，包括：澳大利亚驻华使馆、澳大利亚堪培拉国家美术馆、维多利亚艺术中心、澳大利亚艺术银行。

Lindy  
Lee

李琳迪







40 / *Immanence arising* 内在升华, 2010, fire & Chinese ink on paper 火、水墨纸本, 152 x 220 cm



*Flowers Falling* 飘落的花, 2010, fire & Chinese ink on paper 火、水墨纸本, 152 x 220 cm 41





*Tearing* (detail) 撕毀(局部), 2010, fire & Chinese ink on paper 火、水墨紙本, 152 x 220 cm



*Tearing* 撕毀, 2010, fire & Chinese ink on paper 火、水墨紙本, 152 x 220 cm

**Lindy Lee** is one of Australia's foremost contemporary artists, with a career spanning three decades in Australia and internationally. Born 1954 in Brisbane, she currently lives and works in Sydney. **selected solo exhibitions** 2010 Flowers Fall, 10 Chancery Lane, Hong Kong 2009 Flames from the Dragon's Pearl, Roslyn Oxley9 Gallery, Sydney 2008 Tales of Moonlight and Fire, Sutton Gallery, Melbourne 2006 Cycles through a Chinese Landscape, Valentine Willie Fine Art, Kuala Lumpur, Malaysia; Dark Star, Roslyn Oxley9 Gallery, Sydney 2003 Birth & Death, Artspace, Sydney; Narrow Road to the Interior, Atrium Space, MITA, Australian High Commission, Singapore 1995 No Up, No Down, I am the Ten Thousand Things, Art Gallery of New South Wales, Sydney, Australia **selected group exhibitions** 2010 postEDEN, Today Art Museum, Beijing; (Australian) divergence, Songzhuang Art Festival, Beijing. 2009 Coming Home, Linda Gallery, 798 Dashanzi, Beijing 2008 Yin-Yang: China in Australia, S.H. Ervin Gallery, Sydney 2007 science as art, Garvan Institute Fundraising Auction, The Art Gallery of New South Wales, Sydney. 2007/8 Process/Journey, Australian Embassy, Redgate Gallery, Beijing. 2006 We Are Australian Too: Women Against Racism, curated by Nicholas Tsoutas, Casula Powerhouse Arts Centre, Casula 2004 Jia (Family, House, Home), Asia-Australia Arts Centre touring exhibition, Fringe Gallery, Hong Kong Arts Festival, Hong Kong 2002 Buddha: Radiant Awakening, Art Gallery of New South Wales, Sydney, Australia 2001 Three Views of Emptiness; Buddhism and the art of Tim Johnson, Lindy Lee and Peter Tyndall, Monash University Museum of Art, Clayton, Victoria, Australia 1997 Spirit + Place, Museum of Contemporary Art, Sydney, Australia 1996 Photography is Dead, Long Live Photography, Museum of Contemporary Art, Sydney, Australia 1994 Transcultural Painting, toured Taiwan, Hong Kong, China and Australia 1993 Prospect 93, Frankfurter Kunstverein, Germany, 1989/90 Australian Contemporary Art to China, toured State Museums of Beijing, Wuhan, Shanghai & Guangzhou, China, 1988 Edge to Edge: Australian Contemporary Art to Japan, toured museums in Japan 1986 Origins, Originality + Beyond, The 6th Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia **publications** monograph by Benjamin Gennochio & Melissa Chiu, published by Fine Arts Press & Craftsman House, Sydney, 2001 **collections** Mitchell Endowment, National Gallery of Victoria, Melbourne; Art Gallery of South Australia, Adelaide; National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia; Wollongong Art Gallery; BHP Billiton, Melbourne; The Phillip Morris Collection; Benalla Regional Art Gallery; Budget Collection; ICI Collection Melbourne; BP Collection, Melbourne; Allen, Allen & Hemsley Collection; University of Melbourne; Griffith University, Brisbane; Wesfarmers, Melbourne **qualifications** BA (Vis Arts), Post Grad Dip (Painting) Sydney College of the Arts; PhD (Art Theory) College of Fine Arts, University of New South Wales, Sydney. Australia **representation** Roslyn Oxley9 Gallery, Sydney, Australia; Sutton Gallery, Melbourne, Australia; 10 Chancery Lane Gallery, Hong Kong; China Art Projects, Beijing

**李琳迪**是澳大利亚最优秀的当代艺术家之一，其职业生涯在澳大利亚与国际上横跨了30个年头。她于1954年在布里斯本出生，目前安居立业于悉尼。**个展** 2010年花飘零，香港Chancery Lane 10画廊。2009年龙珠之火，悉尼Roslyn Oxley9画廊。2008年月光与火之童话，墨尔本萨顿画廊。2006年单车征服中国，圣·瓦伦丁·威利艺术，马来西亚吉隆坡；晦星，悉尼Roslyn Oxley9画廊。2003年生与死，悉尼艺术空间；曲径通幽，门廊空间，MITA，新加坡澳大利亚高级理事。1995年进退维谷，我是第一万个东西，澳大利亚悉尼新南威尔士美术馆。**联展** 2010年后·伊甸，北京今日美术馆；(澳大利亚的)矛盾，北京宋庄艺术节；2009年回家，北京798大山子艺术区林大画廊。2008年阴-阳:中国与澳大利亚，悉尼S.H. Ervin画廊。2007年进程-旅行，澳大利亚驻华使馆，北京红门画廊；科学之如艺术，卡尔文研际机构慈善募款拍卖会，悉尼新南威尔斯艺术画廊。2006年我们也是澳洲人:女人与种族歧视的对峙，尼可拉·斯·苏塔斯策展，卡苏拉·发电厂艺术中心。2004年家，亚洲澳大利亚艺术中心巡展，香港艺术节，香港边界画廊。2002年佛陀:顿悟，澳大利亚悉尼新南威尔斯美术馆。2001年空灵三观:蒂姆·约翰逊，李琳迪和彼得·丁泽尔佛教与艺术三联展，澳大利亚维多利亚克莱顿莫纳许大学美术馆。1997年精神+处境，澳大利亚悉尼当代美术馆。1996年摄影的归宿，澳大利亚悉尼当。1994年跨文化油画作品展，台湾，香港，中国，澳大利亚巡展。1993年希望93，德国法兰克福艺术联合会美术馆。1989/1990年澳大利亚当代艺术中国之行，北京，上海，广州，武汉国家美术馆巡展。1988年边对边，澳大利亚当代艺术日本博物馆巡展。1986年创新+超越，悉尼第六届双年展，澳大利亚悉尼新南威尔斯艺术画廊；**出版** 班杰明·吉若奇欧与招颖思专题论文，艺术与艺术家出版社，悉尼，2001年出版。**收藏** 米切尔养老基金会，墨尔本维多利亚国家艺廊；阿德莱德南澳画廊；堪培拉澳大利亚国家画廊；悉尼新南威尔斯艺廊；西澳大利亚州艺廊，伍伦贡艺廊；墨尔本必和必拓集团；飞利浦莫里斯收藏；贝纳拉地区艺廊；Budget收藏；墨尔本多乐士集团收藏；墨尔本英国石油集团收藏；Allen, Allen & Hemsley法律事务所收藏；墨尔本大学；布里斯本格里菲思大学；墨尔本Wesfarmers集团。**资格** 视觉艺术学士，悉尼美术学院绘画专业大专文凭；艺术理论博士学位，澳大利亚悉尼新南威尔斯大学。**代理** 澳大利亚悉尼Roslyn Oxley9画廊；萨顿画廊，澳大利亚墨尔本；圣·瓦伦丁·威利艺术，马来西亚吉隆坡；北京中国艺术项目。

# acknowledgements

## 鸣谢

CAP directors - Wayne Warren; Tony Scott  
 exhibition curator - Reg Newitt  
 exhibition coordinator - Tian Yao  
 exhibition opener - Jill Collins, Cultural Counsellor,  
 Australian Embassy  
 essay - Damian Smith  
 poster designer - James Newitt  
 translator - Rachel Xiao  
 photographers - Robert Scott-Mitchell (Lindy Lee);  
 Simon Phillips (Wayne Warren)  
 special thanks to Kelley & Parish Stapleton (Lindy Lee)

CAP 总监 - 韦恩·沃伦; 托尼·苏格特  
 展览策划 - 牛睿智  
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 展览开幕 - 陈紫霞, 文化顾问, 澳大利亚大使馆  
 文章 - 丹冕·史密斯  
 海报设计 - 牛·杰姆斯  
 翻译 - 肖冉悦  
 照片 - 罗伯特·苏格特 (李琳迪);  
 西蒙·菲利普斯 (韦恩·沃伦)

[www.chinaartprojects.com](http://www.chinaartprojects.com)



Tony Scott Big Ear 托尼·苏格特 大耳朵

