



奥地利中国  
艺术项目  
AS  
AP  
AUSTRO SINO ARTS PROGRAM

# 米饭

## mǐfàn

Austria  
is in China  
and China is in  
Austria

Lukas Birk  
A moment's departure 瞬间的消失

Karel Dudesek  
Less than more 比多更少

Sylvia Eckermann and Gerald Nestler  
Breathe my air 呼吸我的空气

Kerstin von Gabain  
Struggling for points 争分儿

Matthias Meinharter and Nikolaus Gansterer  
Chinese whispers 传画

G.R.A.M.  
Chinese walk 中国式步行

Michael Hoepfner  
Unsettled conditions 不确定因素

Ulrike Johannsen  
Response / Qiu Zhijie / Jia Zhanke 回应/邱志杰/贾樟柯

Ronald Kodritsch  
Works on paper 纸上作品

Jasmin Ladenhaufen -gegenalltag  
Copy Alltag 复制的复制

Ralo Mayer  
I have no idea about this place but I am going to promote it 我不了解这个地方，但是我要为它宣传

Rainer Prohaska  
Enter Beijing 进入北京

Kamen Stoyanov  
Artzone - Timezone 艺术区 - 时态区

## Foreword

The intention of this exhibition is to show works of Austrian contemporary artists producing artwork in China and to make their achievements known to the Chinese community. Coming from many different approaches, backgrounds, and interests, the works presented cover a wide area of aesthetics, content, techniques and media, while showing a diversity of artistic transformations. The show seeks to illuminate some of the many ways in which Austrian artists have been inspired by living and working in China.

As Austro Sino Arts Program's first exhibition, it is an important step towards building a platform for dialogue and exchange between Chinese and Austrian art community. Our goal is to raise awareness of contemporary Austro-Sino creative achievements in China and to shed light on past initiatives bringing them both to international attention. This show presents only a sampling of the many Austrian artists inspired by China and Chinese culture.

The idea for ASAP arose out of a gathering in Beijing in the fall of 2008. There was an expressed desire by those present to show China-produced work in China and a hope for a more strongly represented Austrian community abroad. Out of this discussion grew a common commitment to showing work together in China and to helping raise awareness in Austria of the importance of doing so. Thus, ASAP was founded.

We are now also working to create a publication providing an insider view of past and present China-based Austrian international residency projects.

ASAP's AIR Program Publication will be the first comprehensive publication of these art initiatives spanning from 2003 to the present and will be published in Chinese, German, and English. We are currently seeking funding and support to continue our research for this publication.

I would like to express my gratitude to the Fine Arts Jury of the Ministry of Culture, Education and Arts. I would also like to thank Mag. Andrea Ecker and Mag. Olga Okunev, for their understanding and support, and Amertah Perman, for her advising and editorial work. I am thankful to all participating artists who have identified with the goals of ASAP and who trusted that we could achieve them, showing us the support we needed to make our idea come alive. I would also like to thank Anni Ma from Anni Art, for her help to make the exhibition a success.

We all wish that, in the future, institutions in charge of funding the activities of Austrians abroad would show the courage to fund activities that promote Austrian art in China. We hope for this exhibition to be the first of many ASAP events as we continue to unite the individual creative efforts of Austrian artists in China and showcase Austrian artworks in China. By presenting our works we offer an open invitation for engagement and collaboration to the Chinese community. We hope that both great nations will inspire each other with mutual respect, joy and curiosity, so that artists of both countries can benefit from their rich pasts and presents.

Karel Dudesek  
ASAP co founder

## 前言

这次展览的意图是向中国观众展示奥地利当代艺术家在中国创造的作品，和他们所了解的中国和中国社会。他们从各自不同的角度、背景和兴趣，以多种媒介，创作了包含美学，文本，多种技法和多媒体等多种形式的作品，及表现艺术形式转变的多样性。本次展览从多层次多角度，展现了这些曾在中国生活和工作过的奥地利艺术家的作品。

这是奥地利—中国艺术项目（ASAP）的首次展览，是搭建中奥两国艺术领域对话平台的重要一步。我们的目标是推动奥中当代艺术在中国的发展与创作，并提供一个多元的国际化平台。这次展出的作品是受中国和中国文化影响的奥地利艺术家众多艺术作品中的一部分。

ASAP的想法产生于2008年秋在北京的一个聚会上。奥地利艺术家们渴望能够在中国展览他们在中国创作的作品，并希望能够得到奥地利驻外机构的协助。通过讨论，大家达到了一个共识：在中国一起展示自己的作品，以提高奥地利人对这件事情重要性的认识。ASAP诞生了。

我们现在同时在筹备出版一本深度报道关于过去和现在曾经在中国生活和工作过的奥地利艺术家国际交流项目的出版物。ASAP的艺术家国际交流项目一书将记载自2003年至今的所有重要艺术活动和事件，并将以三种语言出版：中文、德文和英文，这也将是第一本此类综合出版物。为了能够顺利完成我们的工作和出版，我们希望能够得到各方的资助和支持。

在此，我由衷的感谢文化部艺术评审委员会，艺术与教育部。同时还要感谢Mag. Andrea Ecker和Mag. Olga Okunev的理解与支持，感谢Amertah Perman的指导和编辑工作。我由衷的感谢所有参与并认同ASAP目标的艺术师们，感谢他们对我们的信任和支持，使我们的想法得以实现。我还要感谢北京安妮画廊的安妮对这次展览的大力帮助。

我们希望，在不久的将来，负责境外奥地利艺术家基金的机构可以更多的资助和推广在中国的奥地利艺术家的活动。我们希望这次展览是未来许多ASAP活动的首次亮相，我们将继续联合在中国的，具有独立创意精神的奥地利艺术家，并在中国展示他们的艺术作品。在展示我们作品的同时，也很欢迎中国群体的加入。我们希望两个伟大的国家可以通过相互尊重，相互欣赏和彼此之间的好奇感，各自都能受到些启发，这样两国艺术家们就可以从每个国家丰厚的过去和现今中得到益处。

**Karel Dudesek**  
ASAP联合创始人

## 分享差异

米饭是中国人的主食。《论语·乡党》中说：“肉虽多，不使胜食气”。就是说，不要吃太多的肉而不吃谷物。孔子的这句话虽然应当从健康的角度来理解，但他的这一陈述也应该包含了合于礼教和尊崇文化传统的意思，因为传统农业社会的根基在于粮食的生产，而理想的儒家社会建立于稳定的伦理和情感的遵循和守护中。西方人来到中国，最直接感受到的差异之一就是饮食，它来自最基本和直接的身体体验。除了中国人的外表特征外，语言、饮食、文化系统的各种表征使西方人感受到了异质文明的特征。然而在中国现代化的过程中，日常生活已经少有与西方不同体系的元素，衣、食、住、行中唯有“食”还保持着独特的面貌。当代中国处于传统农业社会向工业和后工业社会转化的时期，饮食习惯与文字和各地的方言一样，仍然保留着古老的传统。

米饭有着比西餐中的面包更重要的地位。这是一个从日常经验来了解中国和西方差异的例子。此次18位奥地利艺术家展出的作品有一些直接来源于他们在中国的日常经验。例如Ronald Kodritsch直接将“米饭”的拼音写在他非常个性化的绘画作品上，并且还标注了汉语特有的音调。同样的情况还有画面上的中文“牛肉面”等。G.R.A.M.小组中国戏曲脸谱化妆的西方人形象也是出没于中国城市的各个角落，作用于日常空间和氛围，寻求文化之间背后的和潜在的交流。虽然作品背后有着深刻而复杂的概念和形成的过程，但Michael Höpfner旅行西藏的结果只是非常日常化的当地人的合影和纪念照。Ulrike Johannsen的作品利用在中国大量出版的时尚杂志。Rainer Prohaska对中国三轮车的改造，以及他在北京街道的行驶并且与街头的普通人的交流都脱胎于对日常的现实生活的观察和认识。还有Ralo Mayer偶然发现的中文标

语横幅，Karel Dudesek 找到的无用的现成物品，Kerstin von Gabain 搜集的被扔掉的纸牌，Lukas Birk用过期的波拉片拍摄的旅游照片等，都是从观察身边的人和事，亲身介入到日常面对的生活当中，以艺术家各自的艺术认识和艺术探索同环境中的现实相契合来创作作品的。

艺术家们还利用了不同文化元素的对照、并置、融合和互动。G.R.A.M.小组的中国戏曲脸谱对应着欧洲人的脸孔和当代人的装束。Ulrike Johannsen的时尚杂志用中文歌词对应着西方产品广告。Matthias Meinharter和 Nikolaus Gansterer的传“画”游戏让启动游戏的原稿——墨西哥女画家弗丽达正在创作自画像——逐渐消失在产业化的拷贝图景中。Gerald Nestler 和 Sylvia Eckermann对奥地利和中国的艺术家和学者的采访使从各自角度出发的言论聚合到了同一个平台上。Rainer Prohaska的三轮车糅合了不同价值体系下对交通工具的态度。Jasmin Ladenhaufen 从绘画到服装设计再到绘画的操作过程对比和综合了各种因素介入下产生的结果。

欧洲的艺术对时空概念是敏感的。地点、路线以及到达特定的地点所产生的意义常常出现在他们的作品中。Rainer Prohaska走遍北京的三轮车有精确的轨迹图。Michael Höpfner在西藏的行走也使他体验了预期与到达中种种思想和情感的演化。G.R.A.M.到达了中，他们用脸谱和错位的载体强调这一点。批量复制油画的深圳大芬村是Matthias Meinharter和 Nikolaus Gansterer作品发生的地点。位置移动和交换是构成Karel Dudesek作品的重要元素，通过地点和场所的改变，物品具有了不同的状态和意义。

在今天的中国，无论来自西方或东方，艺术家们的创作都在一个日益深化和发展的全球化的背景之下。传统的消亡，环境、生活方式、价值观念的急速的转化和变迁达到惊人的程度。Lukas Birk时空错位的作品的意义最能在这种境况中体现出来。他貌似时光倒错的照片探讨和展现了在这样一个快速变化的时代被遮蔽的真实性。而Kamen Stojanov的说唱乐则以一种幽默的方式展现了在全球社会经济动态背景下的地域性事件。Michael Höpfnner在作品背景介绍中讲述了进入历史空间中的特殊体验，触及了传统生态价值观在今天的困境，以及对发展和进步的怀疑。Ulrike Johannsen对杂志广告带有批判性的处理表明了艺术家的态度：被指定的行为方式与个性和想象的冲突。虽然Ronald Kodritsch的绘画风格在中国艺术家中属于司空见惯，这同样有赖于中国对西方艺术的学习和借鉴，但他的作品更具灵动的个人色彩，而不像中国艺术家在社会转型当中往往背负很沉重的思想包袱。Matthias Meinharter和Nikolaus Gansterer的“画中画”演绎了一个全球化的产业链的实例，劳动力的价值、手工性、体制化和产业化、文化差异等等系统和表现都被这一作品所衡量和判断。Gerald Nestler和Sylvia Eckermann利用全球化本身所具有的形式来邀请人们谈论全球化的议题，再用非常精巧和个人化的形式呈现出来。Michael Höpfnner, Ralo Mayer和Rainer Prohaska的作品映衬了全球化并非对等的状态：资本、技术、意识形态在全球扩张，而边远地区的劳动力和他们的文化却被禁锢在原地。

艺术家们总是在探索着艺术的内涵和外延以及新的艺术形式的意义。富于行动能力的艺术家总是敏于体验不同于自身文化背景的现实。这种面对和体验伴随着艺术家们对各自的艺术思维进行延续、丰富、发展甚至转化的过程。Matthias Meinharter和Nikolaus Gansterer的“传画”用误差这一概念作为工具，探讨了我们时代流行的各种强势力量如何作用于个体的内在禀赋和某一文明中延续的传统，浓缩并呈现了一个隐藏的现实。Rainer Prohaska的三轮车在过程中增长发展，并被赋予了交流的媒介的作用，它是对现实的挑战，也是对现实的解释。Ralo Mayer的标语横幅在语义被阻断的情况下用相同的形式来介入表达。Karel Dudesek开始在市场上定做物品而非自己制作或是直接采用存在的物品。

展览中的作品具有多方面和多角度的实验性和当代意义，反映了艺术家们在中国或长或短的多种层面的经验和体悟。无论是对直接相关的身体体验，思想和情感的交流状态，对意识形态议题的探讨，对食物、语言文字、大众文化、地域和场所、日常生活、文化符号等等的关注，这些艺术家们表现出的状况已经同中国刚刚开始开放的时候非常不同了。作为中国观众，人们能感受到交流和互动的加深，以及所产生的更实际和更内在的意义和影响。交流是相互的，希望前往欧洲的中国艺术家们也能将自己内心的体验出色地表达出来，在更深层次的互动中推进人类文化的发展。

张离  
2009 10 北京

## Sharing Difference

Rice is the staple of Chinese people. "Xiang Dang," Chapter 10 of *The Analects*, says: "Excess meat does not a winning meal make." This Confucian adage is meant to warn against consuming excess meat and no grains. While these words should be understood from a health perspective, they also allude to the Confucian ethical code and traditional culture of reverence because traditional agricultural society is founded on grain production and the ideal Confucian social establishment is based in the adherence and safeguard of stable ethics and social relations. One of the most obvious differences Westerners arriving in China notice is the staple food. Aside from physical characteristics, language, diet and various other cultural differences, staple food involves the most direct bodily experience. Given the course of China's rapid modernization, few elements whether in dress, diet or lifestyle, remain distinct from the West besides "food." Contemporary China is transitioning from an agricultural society to an industrial and post-industrial society. Eating habits, like written Chinese and its spoken dialects, have nonetheless maintained its traditional form.

Rice occupies a status that is more important than Western bread. It is an example of the difference between China and the West that can be experienced in daily life. Many works in this exhibit, which features 15 Austrian artists, derive directly from daily life experiences in China. Ronald Kodritsch paints the pinyin for rice ("mifan") directly onto his very individualist painting, even making note of the tonal marks. Similarly, in another work, he paints the Chinese characters for beef noodles ("牛肉面"). The G.R.A.M. group presents a set of photographic works in which they appear with Chinese opera style face painting with different Chinese cities as backdrops. Like the artists' Western facial features that are masked behind Chinese paint and camouflaged amidst Chinese spaces, the work seeks to reveal hidden and potential opportunities for cultural exchange behind and between cultures. While Michael Hoepfner's work involves a deep and complex concept and process, the end result of his trip to Tibet is a seemingly straightforward set of travel photos depicting locals and tourism sites.

Ulrike Johannsen's piece makes use of the myriad selection of Chinese fashion magazines. Rainer Prohaska remodels and rides a three-wheel pedicab through the streets of Beijing. His interactions with locals during these rides offer a unique view and familiarization with real daily life. There are also the randomly "discovered" Chinese propaganda banners by Ralo Mayer, the "readymade" objects found by Karel Dudesek, the discarded playing cards collected by Kerstin von Gabain, the travel photographs shot with expired Polaroid film by Lukas Birk and more. These are all works created from the artists' firsthand observations and experiences of everyday people and events in the same environment, China.

The artists also contrast, juxtapose, fuse and mix different cultural elements. The G.R.A.M. group's use of Chinese opera make-up is a direct contrast to Western facial features and contemporary attire. Ulrike Johannsen's piece juxtaposes Chinese song lyrics with Western advertisements found in fashion magazines. In "Chinese Whispers," Matthias Meinharter and Nikolaus Gansterer "chain" painting originates with a Frida Khalo Self Portrait and gradually recesses or fuses into a series of commercially reproduced copies. Gerald Nestler and Sylvia Eckermann interviews based on Chinese and Western views on art, nature and environment. While the interviewees never meet each other, their responses are edited into one conversation that spans history, time and ideas of both cultures in what the artists refer to as a "paradox conversation." Rainer Prohaska's pedicab mixes different socioeconomic attitudes on the issue of transportation. Jasmin Ladenhaufen contrasts and mixes the effect of turning a painting into real life fashion and back into a painting. European artists are sensitive to the concepts of time and space. The various meanings that derive from the start point, itinerary and end point often manifest in their works. Rainer Prohaska made accurate maps of his pedicab journeys across Beijing.

Michael Hoepfner documented the evolution of his thoughts and emotions throughout course of his Tibetan journey. Upon arriving in China, the G.R.A.M. group used dramatic make-up and physical displacement to emphasize both time and place.

Dafen, a village in Shenzhen renowned for mass produced oil paintings, is the location of the work by Matthias Meinharter and Nikolaus Gansterer. Physical displacement is a significant element in Karel Dudesek's work. An object that is removed, replaced, or slightly altered takes on a new meaning.

Artists in China today, whether hailing from the West or the East, are producing under an increasingly global backdrop. The disappearance of tradition and rapid transformation in the environment, lifestyle and value systems have reached an alarming degree. The significance of temporal and spatial displacement in Lukas Birk's work is very apparent in this context. His photos distort the sense of time to explore and develop a reality that is hidden by the rapid changes currently underway. Kamen Stojanov's rap song takes a humorous approach to discovering the localism behind a backdrop of global economic trends. In the introduction of Michael Hoepfner's work, he writes about the unique experience of walking into a historic space and confronting the predicament of a vanishing tradition along with the doubts raised towards development and progress. Ulrike Johannsen's standpoint toward magazine advertisements is clearly a critique of the clash between mainstream fashion and individualistic style. Despite the fact that Ronald Kodritsch's paint style is common among Chinese artists – something that has much to do with Western art education and exposure – his work possesses an individual flair dissimilar to most Chinese art that is often, invariably, burdened by social and historical changes. In "China Whispers," Matthias Meinharter and Nikolaus Gansterer use the example of a painting factory to critique the global manufacturing chain and its various systems and manifestations such as the value of labor, manual labor, and cultural differences. Gerald Nestler and Sylvia Eckermann edit interviews conducted in a global format and context in an individual style. The works of Michael Hoepfner, Ralo Mayer and Rainer Prohaska challenge the notion of globalization by highlighting elements of labor and culture, particularly in outlying regions, that remain confined to the local.

Artists perpetually explore the meaning of art and new art forms. Artists who work extensively in physical formats are always sensitive to experiences that are different from their own cultural backgrounds. This form of confrontation and experience goes along with artists' process of the continuation, fulfillment, development and even transformation of artistic thinking. Matthias Meinharter and Nikolaus Gansterer use the concept of an error as a tool to explore and expose the ways in which various power structures use inherent and cultural traditions to condense and expose a hidden reality. As Rainer Prohaska's pedicab project developed, it became a vehicle for exchange and both a challenge to and an interpretation of reality. Given a context in which semantics fails, Ralo Mayer's banners find expression in sameness. Karel Dudesek finds and alters or displaces "readymade" objects as opposed to making or purchasing objects.

The works in this exhibition represent an array of experimentation and contemporary meaning. They reflect the artists' multi-faceted experiences and revelations during their stay in China - through direct bodily experience, food, spoken and written language, popular culture, place, daily life, cultural symbols, the exchange of thoughts and feelings, an exploration of an ideology and other themes. Chinese viewers can see the deepened sense of exchange and interaction in the works, as well as the more realistic and inherent meaning and influences they produce. Exchange is reciprocal. I hope that the Europe-bound Chinese artists can also express their experiences as colorfully and meaningfully to contribute to progress in human culture and development.

Zhang Li, October 2009 Beijing









## A MOMENT'S DEPARTURE

Lukas Birk's photo series A moment's departure plays with the visual perception of time through old photographic material.

In a city like Beijing, in which enormous changes take place within a very short time span, temporality takes on its own tempo. New shops, cafes and restaurants open daily, buildings are erected in a few month's time and outlying districts continue to merge with the city.

Within the same timeframe, many shops, cafes and restaurants also close and entire neighborhoods are torn down to make space for new, modern high-rises.

This constant state of flux creates a dynamic energy open for anything new. Though these changes are hugely welcomed, a plaintive tone for that which has vanished invariably sets in. Nostalgia is omnipresent, nostalgia for things almost still existing.

For this series, Lukas works with Polaroid film that expired in 1991, discovered by chance in a basement. The chemicals, given the age of the material, are practically unusable. The corrupted colors of the images resemble yellowed photographs from the 1960s. Visually, one connects these images with something past. Nostalgia for departed times. Initially, these images of China, and especially Beijing, give the impression of an old China. Only when studied in detail does the viewer separate the aged visual appearance of the images and their contemporary content. Instant nostalgia, as Lukas would title it.

Lukas Birk (白桦树)

2007年11月以来在北京生活和工作。

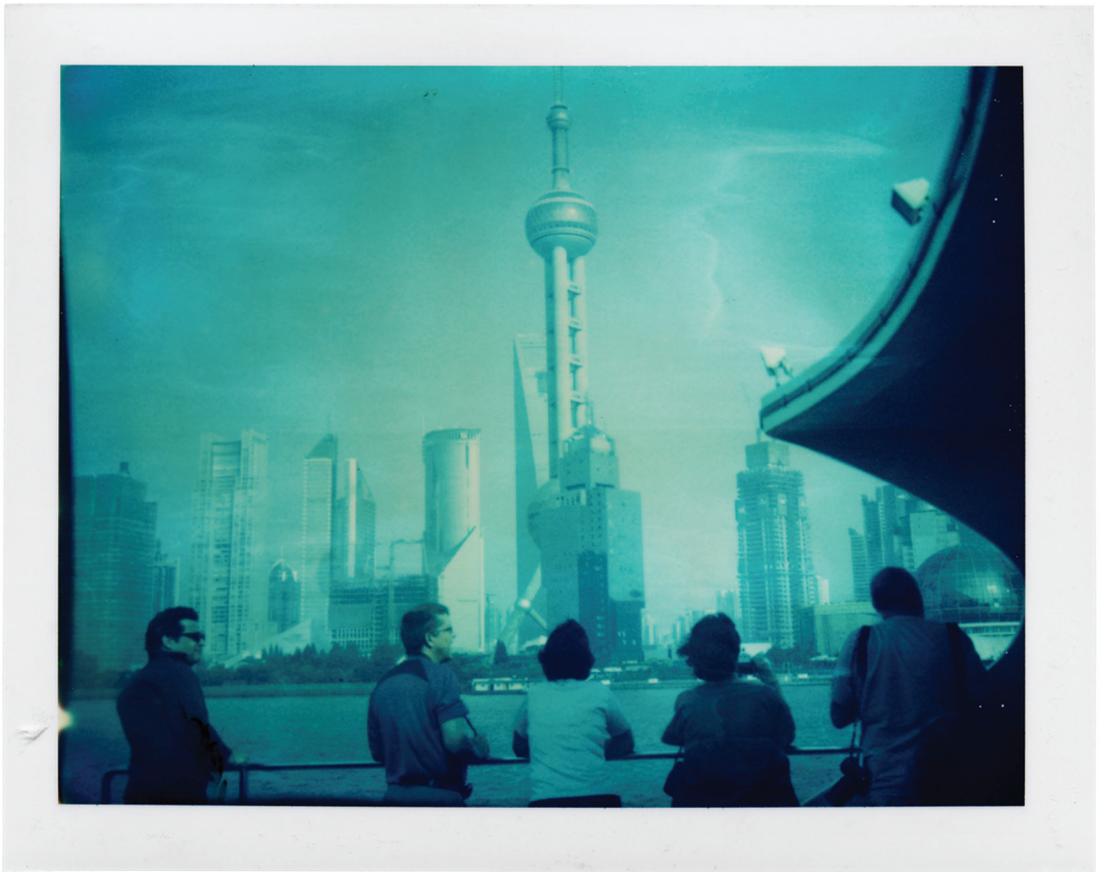
### 瞬间的消失

Lukas Birk的摄影系列作品“瞬间的消失”用老相纸的材料营造出具有时代感的视觉效果。

在北京这样的城市，短时间内就会发生巨大的变化，临时的事物有着它们自己的发展轨迹。每天都有新的商店、咖啡厅、饭店开业，建筑物几个月内就能建好，郊区不断向城市进军。与此同时，为建造新的高楼大厦，也有许多商店、咖啡厅和饭店关闭和居民区被拆迁。这种不断的变化提高了人们接受新事物的能力。尽管这些改变被大多数人接受和喜爱，人们对消逝事物的感伤依然存在。怀旧的情绪无处不在。

Lukas在一个地下室偶然的发现了1991年宝丽来生产的过期胶片，于是用它们创作了这一系列作品。由于年代久远，胶片不会再发生化学反应。图像上被腐化的颜色与20世纪60年代的旧照片相似，从视觉上使人们联想起过去以及对逝去时光的向往和怀念。照片上的中国场景，尤其是北京，都使人们感受到旧时的中国。如果不仔细看，观看者很难分辨出那些在岁月感笼罩下传达出的当代讯息。

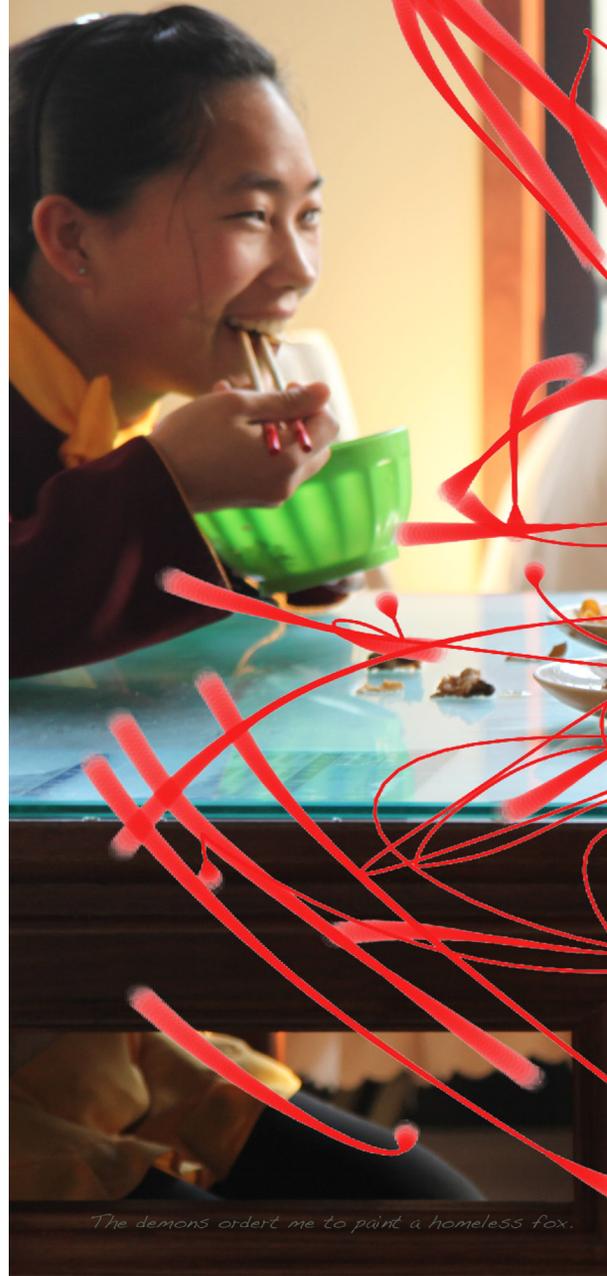
Lukas命名此作品为“怀旧的瞬间”。







*The sun is settling down, the first  
what meets you are eyes followed  
by a smile. Can you get me out of here?  
To where? To dream land.*



*The demons order me to paint a homeless fox.*

## Already made

60 years PRC independence under supervision, collage 1 and 2, Beijing.

You can't see anything, wooden plates, Beigao , Fake stones, Side Park, Beijing, 798 Storefront -"already made".

In Beijing, I have been searching for objects that attract my attention; often using my imagination to interpret more than is visible in such a object. The objects that I find, I then remove, replace, apply on a different surface, or leave remaining in the same environment with slight alterations.

I have always been fascinated by finding places, objects, surfaces, sounds and patterns that are untouched by myself, -"already made", with traces on the surface.



60 years independence under supervision,  
feeding all the empire. The biggest population  
of proletarian consumerist's.  
Mister Karl Marx you are so far away, look  
what happened to your master plan.

Vier Chinesen mit dem Kontrabass.....



These traces are sometimes manmade and sometimes created by wind, water, cold or heat. Some have been made on purpose and others accidentally.

Man made shapes, are produced on a continuous bases with divers intentions. Even artistic engagement is, fundamentally, the production of new objects. For myself, the technique of -already made – the 'objet trouve' – is the contrary to design.

I am enhancing the found object by misusing the original meaning and altering it to my subjective with either a conceptual idea or by adding an additional trace that is not often visible.

By removing it from the shadows of its everyday placement it is given greater attention. The object's meaning becomes then dependent on the individual viewer and his or her interpretations of and engagements with the object.

In a shared moment, one object appears totally insignificant to one viewer while holding meaning for another.

Many of these connectivity's, between, surface, object, space, people, grow or stay as they are, leaving the necessary space for the viewer to project his or her own view onto them and draw new narration from them.



Karel Dudesek

迷幻药，木板，北皋..X..，现成品  
假的石头，街边公园，北京..X..，现成品  
798店面，北京..X..，现成品

在北京，我一直寻找能够吸引我的物体，我经常用我的想象而不是视觉去看东西。发现一个我感兴趣的物体后，我会将它移走，放到另一个地方，改变它的外表，或者仍然把它留在原处，只是改变它的外表。

我热衷于寻找那些没有被我改造过的地方、物品、表面、声音和样式。那些“现成品”，表面有痕迹的。这些痕迹有的是人为的，有的是由于风、水、冷热变化等自然形成的。有些痕迹是有意造成的，有些是偶然的。这些非常吸引我，与我想象中的形式相吻合。

在摆放过程中，物体被赋予了更多的意义。把主体从它每天待着的阴影里移走，得到了广泛的关注。主体的意义取决于观者对它的不同阐释，也取决于它与观者之间的关系。在同一个时刻，对某人毫无意义可能对另一个人意义非凡。

作品的重要性和复杂程度，取决我花费了多少时间。有些作品比较成熟并且继续吸引着我，有些只是昙花一现，没有继续去发展，等着以后再去完成。

很多事物之间的关系，比如外表、物体、空间、人，改变或保持现状由他们自己来决定，留给观看者适当的空间，让他们赋予自己的想象和新的意义。



*He constantly (tries to) keep them without knowledge and without desire, and where there are those who have knowledge, to keep them from presuming to act (on it). When there is this abstinence from action, good order is universal.*

*'Keeping the People at Rest.' That government according to the Tào is unfavorable to the spread of knowledge among the people, and would keep them rather in the state of primitive simplicity and ignorance, thereby securing their restfulness and universal good order. Such is the uniform teaching of Láo-dze and his great follower Kwang-dze, and of all Táoist writers.*

*The demons asked me to draw a sad rabbit.*

*Aus dem Land wo der Pfeffer waechst.*









这两项资本主义发展的弊端

类似的情况出现在20世纪初

就是为了将中国提升一个台阶

Phase I - Europe / Vienna

- Thomas Feuerstein, artist, theorist
- Brigitte Podgorschek, artist
- Wolfgang Prinzgau, artist
- Axel Stockburger, artist, game theorist
- Cornelia Offergeld, art historian, curator
- Michael Hoepfner, artist
- Oliver Grau, media art historian, Professor for Image Science
- Wendy Coones, art historian
- Oliver Irschitz, architect, designer, founder of Peyote
- Wolf-Gunter Thiel, art historian, curator, co-editor of Fair Magazine
- Jasmin Ladenhaufen, fashion artist, director of gegenalltag
- Karel Dudesek, artist



Sie wollten sich ihren internationalen Freunden von der besten Seite zeigen.



In der chinesischen Geschichte hat der Einzelne sehr wohl eine tragende Rolle eingenommen.



Aber wir machen das gerne. Das liegt uns im Blut



Das ähnelt dem Begriff des Pluralismus



In einer derartigen Machtkonzentration müssen die Menschen ihre Rechte selbst einfordern.



## Phase II - China / Beijing

Cao Ke Fei, theatre maker, director

Li Zhenhua, curator, media artist

Yu Qiong emerging documentary film maker

Xing Danwen, artist, photographer

Qiu Zhijie, artist

Miao Xiaochun, artist

Li Shi, curator

Renia Ho, artist, Arrow Factory art space

Wong Wei, artist, Arrow Factory art space

Pauline Yao, art historian, Arrow Factory art space

Zhao Tingyang, philosopher

Tony Liang Fu, emerging curator, art critic

Xi Chuan, poet, writer

Ou Ning, artist, editor, director of Shi Foundation, Beijing

Zhang Wei, gallerist, Vitamine Creative Space, Guangzhou / The Shop, Beijing

## Visualizing the Invisible in the Social Environment

A contemporary Pavilion as a temporary Architecture in Urban Environment.

### Intro

The two elementary materials of Breathe My Air are both invisible but crucial for human interaction and sustainability: Air as the basic element by which most life as we know it – including ourselves – exists; Thoughts as the basic element by which we form our social and individual lives.

At the core of Breathe My Air are recordings of our notions on Progress, Change and Utopia, and how they affect the world. This exchange of ideas between Chinese and Western participants is set inside a specially designed structure in public space, a participatory, recreational space of purified and oxygenated air and mutual exchange.

### Thoughts

A paradoxical conversation

The conceptual framework for the recordings is based on Chinese as well as Western notions of art, nature and environment. It fashions a platform that spans history, time and ideas of both cultures by conducting a conversation of contemporary proponents of art, philosophy and culture. We refer to this mutual engagement as a “paradox conversation:” The participants do not meet physically. Their contributions are edited and become a work of art.

Progress, Change and Utopia – the terms at the core of the recordings – are examined for their past and future qualities in the respective cultures as well as for a common and present practice.

Interpretations are grounded in socio-cultural environments. The more we are sharing them and the more we are perceiving our environment as global, the more urgent but prolific this exchange is becoming.

### Air

Borrowing the View-Pavilion

The exchange is set inside an urban pavilion that traces back to Chinese philosophy and art when scholars would meditate a landscape by inscribing poems and meditate the view on these natural “artscapes” from specific architectural structures – the pavilions.

Here, the concept of borrowing the view—the Chinese characters for “pavilion” bear this meaning—comes into play, which has been a cultural method to incorporate a distant vista into the composition. A river, the ocean, fields, forests, large trees, or even a building have all served this purpose, but the most frequently borrowed scene is a distant mountain.

Borrowing the scenery of the urban sprawl that makes up our cityscape today where the ‘poems’ of a consumerist society are engraved in the sight of everybody, we invite the public to literally inhale an “ambient air of utopian formula” and engage in the exchange of a present utopia.

The Chinese interpretation of the pavilion is fused with a Western approach on art that refers to the development of the White Cube as part of modern exhibiting and later the Black Box as its supplement for moving images.



Our idea for the pavilion as an open structure from where we all project our ideas, utopias and emotions into the surrounding or where we rest for introspection, corresponds to our adaptation of yet another showcase – in the Green Box (formerly known as blue box) we combine the qualities of the White Cube/Black Box with a participatory, “transparent,” direct approach.

Although we seal the physical space to allow for the air to retain its quality, we open the pavilion virtually and visually as a space in (or rather out of) which the visitors may participate by projecting their own ideas and feelings on co-existence in one global environment that contains culturally diverse approaches to life.

### **Aim**

By building such a “Third Skin,” we aim to build up a conversation of a multitude of individual voices and from there develop a vocabulary, a method to connect these seemingly invisible but vital aspects of our cultural and environmental economies.

It addresses a common, powerful and imaginative approach to understand, work on and change our personal as well as environmental habitat and set it up as our future common assets.

### **Air bubbles**

Multiple, Merchandise & Participatory Exchange

Air bubbles—collectibles as well as consumer goods;

Produce for the collector and the public, they are gelatine balls filled with the exact air composition as infused into the air pavilion. The air bubbles are soft, transparent and have a diameter of approx. 8 cm.

They carry the inscription:

Breathe My Air  
Made in China

**Air Collection:** The air bubbles are artworks with longevity if treated with appropriate care.

**Air Consumption:** When squeezed they release their content and you take a breath of air!

**Participatory Air Exchange:** When squeezed and air inhaled the exchange of the utopian air formula is being released into the world. The debris becomes for those who identify them as such relicts of a specific value in form (moulded by the use of squeezing) and therefore again a unique collectible as well as exchange product.

## 呼吸我的空气

在社会环境中观察无形  
当代建筑大厦就像城市环境中的临时建筑

### 简介

“呼吸我的空气”中两个基本元素都是无形的，但它们对人类的交流和生存至关重要：空气，即我们熟知的生存基本元素——人类的存在离不开空气；思想这一基本元素形成我们个人和社会的生活。

“呼吸我的空气”核心是记录我们对进步、改变和理想的理解以及探讨它们如何影响世界。中西方参与者置身于一个在公共场所中特别设计的空间，分享及交流彼此的想法，来创造一个纯净的充满氧气的自由交流空间。

### 思想

似是而非的对话

这个构思来自同西方观念艺术所处的条件和环境一样的中国。跨越了时间和空间的中西方当代艺术、哲学、文化倡导者之间的对话，已经成了一种时尚。我们称这样的“互动”为“似是而非的对话”。双方从未见过面，但是他们发表的论述却被表现在艺术作品里了。

进步、改变、乌托邦 - 这三个词语是我们这次记录活动的核心，他们审视着我们各自文化中的过去、未来，以及当下的实践活动。对它们的解释取决于社会文化的大环境。越多的交流合作，越感到我们处在一个全球化的大环境中，想创作越多的作品，越需要这种交流。

### 空气

借景一阁楼

交流场地选在城市阁楼中。这要追溯到中国的哲学和艺术。过去中国的学者们借景抒情，在亭台楼阁中抒写诗词，在大自然艺术的风景中冥想。

这里，中文的“楼阁”有“借景”的意思，即把远处的景色“借”到视景范围中来，与之融为一体。河流、海洋、田野、森林、大树，甚至建筑都可以借来当“景”，大多数情况下，常以远山为景。

“杂乱无章的城市”成了今日城市中阁楼的景色，消费主义的“诗篇”深入人心。我们邀请公众来真正的呼吸“乌托邦似的空气”，并参与乌托邦式的交流活动。

现在中国人对阁楼的诠释融入了西方的艺术观点，比如像“白立方”一样的现代画展和“黑盒子”那样的移动影像。

阁楼是一个开放的空间，置身其中，我们可以各抒己见，自我反省，或者感受一个新的空间。绿盒子（以前也称蓝盒子），结合了白立方和黑盒子的特性，增加了分享、透明和直接的特点。

虽然我们封闭了空间的换气口，而我们从实际上和视野上打开了一个公众可以自由参与和感受在不同文化背景下的全球化共存空间。

### 目标

制作这样一个“第三层皮肤”，目的是建立一个多元的独立对话，由此发展出一套与那些看似无形，但与我们的文化和经济环境密切相关的思想体系。

它需要有一个共同的、强大的和丰富的想象力来理解、发现和改变我们自己，就像对待我们的生存环境和建立我们共同享有的未来。

### 气泡

多样性，商品性和可交换性

气泡：可收集的，就像生活用品

为收藏家和公众制作，他们是胶质球体，像充满气体的热气球！气泡柔软、透明，直径大约8厘米。

上面写着：

呼吸我的空气

中国制造

空气收藏：如果处理得当，气泡的保存时间很长。

空气消耗：如果受到挤压，空气从容器里泄漏出来，你便能够呼吸到它。

参与空气交换：当挤压时，就会吸入新的空气，替代被释放到地球上乌托邦式的空气。最后的残留物就成为一种具有特别价值的独特收藏品，就像可以交换的商品。

# 改变 进步 乌托邦



## 参与者名单

### 第一阶段——欧洲

Thomas Feuerstein - 艺术家, 理论家  
Wolfgang Prinzgau/Brigitte Podgorschek - 艺术家  
Axel Stockburger - 艺术家, 游戏理论家  
Cornelia Offergeld - 艺术史学家, 策展人  
Michael Hoepfner - 艺术家  
Oliver Grau - 媒体、艺术史学家  
Wendy Coones - 艺术史学家  
Oliver Irschitz - 建筑师, 设计师  
Wolf-Guenter Thiel - 艺术史学家, 策展人, 编辑  
Jasmin Ladenhaufen - 时装设计师  
Karel Dudsek - 艺术家

### 第二阶段——中国

曹克非, 戏剧导演  
李振华, 策展人、媒体艺术家  
余琼, 新锐纪录片导演  
邢丹文, 艺术家、摄影师  
邱志杰, 艺术家  
缪晓春, 艺术家  
李诗, 策展人

Renia Ho, 艺术家, 箭厂艺术空间  
姚嘉善, 艺术史学家, 箭厂艺术空间  
Wong Wei, 艺术家, 箭厂艺术空间  
赵汀阳, 哲学家  
Tony Liang Fu, 新锐策展人、艺术评论家  
西川, 诗人、作家  
欧宁, 艺术家、设计师、编辑  
张巍, 维他命空间负责人

### 步骤

“呼吸我的空气”共由5个阶段组成:

第一阶段: 附有字幕的欧洲/西方参与者的视频

第二阶段: 附有字幕的中国参与者的视频

第一阶段和第二阶段现已完成。

2008年11月7-9日“呼吸我的空气”项目在北京798艺术区的CPU画廊展出。此次活动说明了项目的理念及发展情况, 并放映了第一阶段的视频。

第三阶段: 三线视频

第四阶段: 2010年在中国北京/上海公共空间的活动网络档案/论坛

第五阶段: 奥地利维也纳展览项目





## Struggling for points

Over the summer I worked in a studio next to Fei Jia Cun village, on the outskirts of Beijing. During my strolls and biking tours in the nearby area, I collected discarded playing cards from the streets. Over time I became obsessed with the idea of gathering a full set of 52. The more complete my collection became, the harder it was to find the missing ones. Whilst hunting for cards I developed different theories as to why there were so many of them lying around, perhaps if the cards don't bring their owner any luck they must be thrown away? The title "Struggling for points" is a rough translation of Zheng Fen- a popular Chinese card game, where the aim is to collect as many points as possible. Each individual card suggests it's own narrative, some are worn, weather beaten, torn, folded together, whereas others are pristine.

## 争分儿

整整一个夏天，我都在北京郊区的费家村旁边的工作室工作。当我在附近散步或骑车时，从街边捡到许多废弃的扑克牌。时间一长，我竟执着地想要集齐52张纸牌，凑成一副。随着我收集的牌越来越多，找到剩余的纸牌就变得越来越困难。在收集过程中，我感到奇怪：“为什么有这么多纸牌被遗弃呢？”可能是这些牌没有给主人带来好的运气而被丢弃了？“Struggling for points”是从“争分儿”翻译过来的，是一种很流行的中国纸牌游戏，游戏的目的是赚到尽可能多的点数。每一张纸牌都暗示了自己的命运，有的是用旧了，有的经过风吹日晒变得残破不堪，有的被撕烂，有的被折皱，还有一些依然崭新。









## **The portrait of a portrait - producing - economy**

In our project "Chinese Whispers" we analyse forms of production and reproduction of oil-painting in Dafen (Shenzhen) and use them as the starting point in our artistic work. Our main attention is focused on errors in translations and copies. By researching these errors we want to make an artistic statement about cultural practice, identity and authenticity.

The term "Chinese Whispers" is the English name for a children's game. This game is about communication and its failures. A person is whispering a word or sentence to another's person's ear. Then this person is whispering what he/she had understood to the next person. And so on ... Every person is changing his message a little. At the end the original message turns out to be something completely different. This principle happens in all linked communication systems. "Chinese Whisper" is therefore a good method to create unpredictable innovation. We used this "Chinese Whisper Method" for our project with the painters of Dafen.

### **Geo-political context**

The by now famous "painters village Dafen" is located in Shenzhen and therefore part of the Special Economic Zone (SEZ). The SEZ was originally established in 1979 due to its proximity to Hong Kong (by then a prosperous British colony). It was created to be an experimental ground of capitalism in "socialism with Chinese characteristics".

### **Shenzhen**

Shenzhen is now reputedly one of the fastest growing cities in the world. Being southern China's major financial centre, it is home to the Shenzhen Stock Exchange as well as the headquarters of numerous high-tech companies. Shenzhen has also the second busiest port in mainland China, ranking only after Shanghai. It eventually became one of the largest cities in the Pearl River Delta region, which has become one of the economic powerhouses of China as well as the largest manufacturing base in the world.

## **Dafen**

Painters in Dafen copy historical and contemporary oil-paintings 1:1. It has developed to an extremely profitable branch of industry. Annually approximately five million paintings are produced at "the assembly-line", usually copies of masterpieces. Many of the painters have specialized themselves in completely specific styles (or masters). Major clients are western companies, such as hotels, which want to impress with "classical" oil-paintings, but are unable (or unwilling) to afford money for originals. Good copies are awarded with prices and promotions? 2004 Dafen got the "Cultural Industry Model Base - Award" from the Chinese Ministry of Culture.

### **Painting the painter**

Our starting point is a picture, taken from the movie "Frieda", showing Selma Hayek miming Frieda Karlo, while painting a self-portrait. We asked a painter to reproduce this picture in oil-colours. During the production, a photo is taken of the painter and how he is painting the picture in his/her surrounding field (workplace and finished paintings). That again serves as a master artwork to the next painter (with a different painting style). The motive of origin remains visible on the easel, but it vanishes more and more into the background by the repeated modification of the process. Several pictures in oil are the result of this procedure, documenting the work conditions and circumstances of these "assembly-line" painters.

### **Movie**

According to this "painting-the-painter" project, we also produce a movie, which is a subjective portrait of Dafen. This movie shows the weird scenery of an oil-painting factory styled as a village and interviews with related persons, such as painters, frame-makers and agents.

### **Setup**

To provide multiple points of views of this unique place, we build a construction made of frames, in which we arrange the paintings together with a TV-set (on which the movie is shown).

## “传画”

### 生产模式

在“传画”项目中，我们分析了深圳大芬村油画的生产制作和再制作的模式，并以此作为我们艺术作品的起点。我们特别注意到在不断的翻制和模仿中产生的错误。通过对这些误区的调查，我们想做一个关于文化实践、文化身份和文化真实性的阐述。

“传话”是一个儿童游戏的英文名称，这个游戏是关于交流和交流过程中出现的偏差。一个人在另外一个人的耳边悄悄说个单词或句子，然后听者再把自己理解的内容传给下一人，依此进行下去……

传话过程中，每个人都将接收的信息稍加改变，最后的结果与初始的意思大相径庭。所有与交流相关的环节中都出现过类似的现象。因此，“传话”是一个创新的好方法，这种创新是不可预知的。我们把“传话”的原理应用到与大芬村画家合作的项目中。

### 地理政治环境

著名的“大芬画家村”地处深圳经济特区。该区因临近香港（以前是英国殖民地），于1979年被设立为经济特区，是“有中国特色的社会主义”环境下的资本主义试验田。

### 深圳

深圳是世界上发展最快的城市之一。作为中国南方重要的经济中心，它是深圳证券交易所及众多高科技公司总部的所在地，也是中国大陆第二大繁忙的港口，仅次于上海。深圳是珠江三角洲地区最大的城市之一，目前珠江三角洲地区已成为中国经济最活跃地区及世界最大的制造基地之一。

### 大芬村

大芬村的画家按1:1的比例临摹古代的和当代的油画，现已发展成为有着巨大经济收益的产业。每年在流水线上生产近五百万幅名画临摹作品，大部分画家都有自己擅长的技法和专长。客户主要是西方的公司，比如没能力或不愿意购买原作，又想以“古典油画”吸引顾客的酒店。好的临摹作品大受欢迎，可以卖得高价。2004年中国文化部授予大芬村“文化产业示范基地”的称号。

### 画中画

我们从电影《弗里达》中截取一个画面作为出发点，画面中莎尔玛·海雅克扮演的弗里达·卡萝正在创作一幅自画像。我们让一位画家用油画画出这个场景，在制作过程中，这位画家和他的绘画方式，以及周围环境（包括所在工作室和已完成的油画）会被拍一张照片。然后把这张照片给另一位具有不同风格的画家画。画面上还能见到最初的画面，然而随着此过程的反复进行，最初的画面逐渐消失在背景中了。这一系列的油画就是这个过程的产物，记录下了这些“流水线”上画家的工作状况和环境。

### 电影

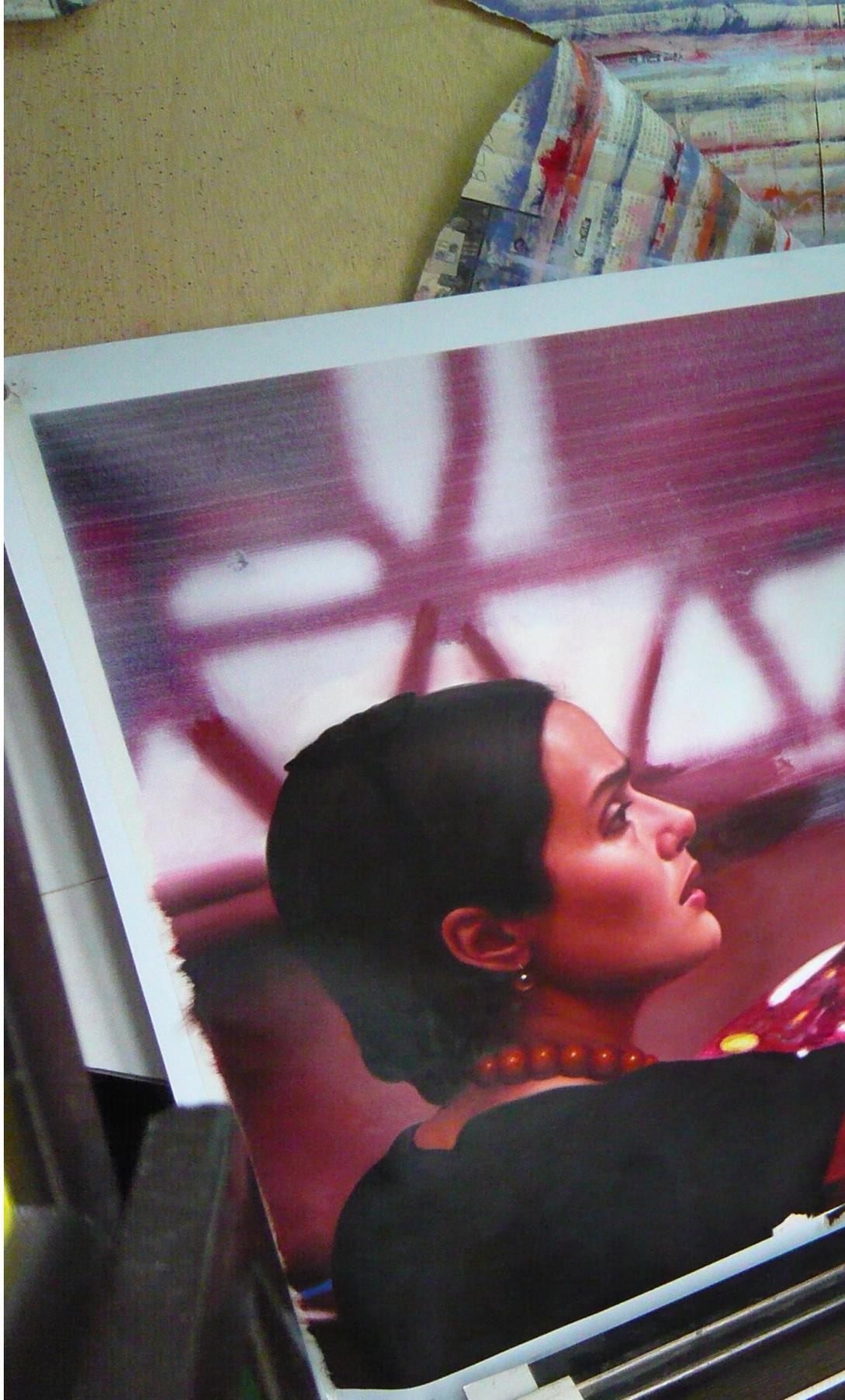
根据“画中画”项目，我们还制作了一部关于大芬村的电影。该电影展示了这个村庄式油画工厂的怪异景象，以及对相关人士，比如画家、画框制作者和代理商进行的采访。

### 作品呈现

为了能够比较全面的展示这个独特的地方，并同时将绘画和电影放在一起，我们用油画和电视机（用以播放电影）制作了一个装置。











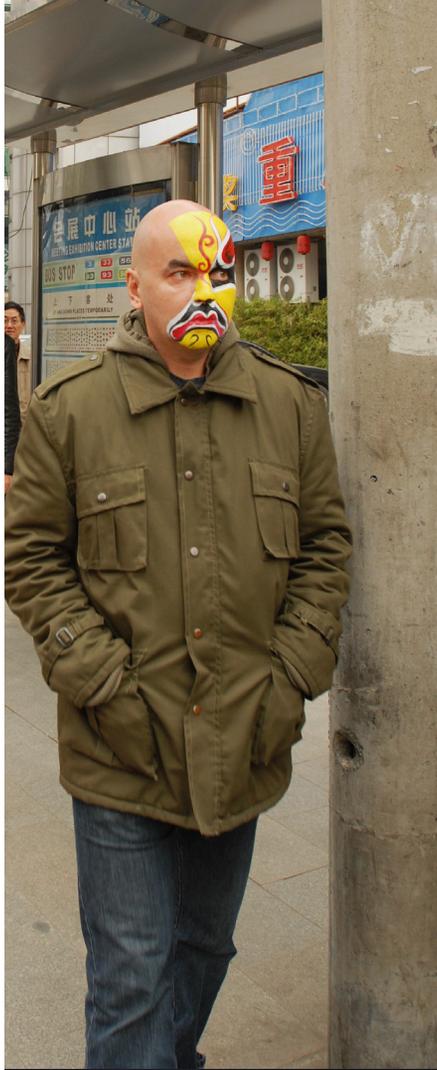




### 中国式步行

图片中显示的是两位脸上画了浓妆（川剧的脸谱）的G.R.A.M小组成员所提供的多重解读。一方面从他们异国的做事方法，比如外观和做派上；另一方面，他们站在一起做了很多夸张的动作，就像我们知道的西方前卫人士那样。如果艺术发生在你的想象之外，就会显得更有意思 - 比如在日常生活里或在公共场合。就像两位脸上画着川剧脸谱艺术家，穿着全世界人都穿着的西式服装，在异国文化的氛围里。这种强烈的挑衅行为，通常都要遮掩一下，但是在这不用。在中国，一个没有画脸谱的欧洲人更引入注意。如果按照观念绘画的所有要点，脸谱当然也是观念绘画的一种，他们从一开始就是。事实上，这个影像行为记录就是又回到绘画。从绘画史中看，绘画就是与绘画密切相关的绘画语言。

The images showing two of the protagonists of G.R.A.M. with heavily made up faces (figures from traditional Sichuan opera) offer several levels of interpretation. On the one hand they are in clear accordance with those notions of exoticism usually associated with otherness (in appearance and behaviour), yet on the other, they stand in line with numerous performance strategies as we know them from the Western avant-garde or modernism. And here art is more relevant if it happens in unexpected contexts – in our everyday life or in public space. Thus the two performers with their made up faces and wearing Western clothes, which have become a global standard meanwhile, are agents in an alien cultural space. Strangely enough the provocative element, which usually might be associated with all sorts of disguise, is simply absent here. In China, a Western European without make-up is much more conspicuous. If we follow a notion of painting embracing all of its possible contexts, the masks (and above all the make-up) are of course also statements on painting. Right from the start they have been conceived as such. Ultimately the documentary medium (photography) turns this performance into a painting again. The painting in its turn is, due to its historical roots, is closely connected to the medium of painting.













Excerpt from:

News from No-man's-land

Michael Hoepfner talking to Christian Kravagna and Christian Reder, the latter having produced this transcript.

Christian Reder: Parallel to accelerating everything and everybody, there are contrary positions as well as those intended to slow things down: Ivan Illich, the Austrian-born then Mexico-based technology sceptic, pleaded for walking everywhere whenever possible,

for not moving any faster than a bicycle or an ox-drawn cart as a prerequisite for world perception. He regarded his own frequent flying as an interim compromise. The title Sten Nadolny gave his book *The Discovery of Slowness* almost gained the status of a slogan — for an unrealistic agenda. Your images slow events down further: down to a standstill, a different tempo too.



Michael Hoepfner: I address what walking really means to me. In *Land Art*, by Richard Long for instance, his walking gains the significance of a sculpture. In my case, though, it's clearly about achieving a different - heightened - state of perception: taking a trip, like taking drugs. Part of it is the unfamiliar, traveling in remote places. If that becomes a nomadic myth, as it did for Bruce Chatwin, then it goes too far. We remain part of a society of tourists.

Christian Kravagna: Land Art is conceptual. Concept Art can be staged for the camera, and that's it, it's a context of its own. Your art, your approach, actually lives from real activity, the process of actually walking, arriving at different and unfamiliar perspectives by going slowly. What exactly are you pursuing?

Michael Hoepfner: It begins with a sense of longing, wanting to see beyond, behind, the horizon. On my travels in Central Asia, in Tibet and West China it became obvious that I was actually immersing myself in living conditions totally foreign to me, because of the exposure. I encountered certain personal physical limits, but at the same time was also confronted with the way the people there survive.

Christian Reder: A lasting memory of mine is of running into two Tuareg accompanied by loaded camels who were on their way from Libya to Niger on foot, just to visit some friends. That's the same distance as New York to Los Angeles. Because we aren't capable of living like that we don't understand the way they live, something that would be a key factor for taking any kind of a global approach. Who would be able to envisage surviving on 20 or 60 Euros per month, perhaps a preliminary issue for any debates on Orientalism or Postcolonialism?

Christian Kravagna: The acceptance of different ways of life is also a key issue for me: even as a way to question one's own categories of thinking or the standard yardsticks for modernization.

But the 60 Euro situation can be compared to the existential difficulty of living on 600 Euros in our latitudes — for a single mother with a child, for example.

Michael Hoepfner: Attempting to understand others confronts you with your own culture. The result is looking back and forwards. Your origins appear in a different light.

Christian Reder: Respect for forms of survival that are well beyond our own capacity increases one's awareness in many ways. When the electricity is cut off where we come from everything stops, even my PC. The level of dependency is constantly increasing, it's the price we pay for comfort. Traditional societies, which we're talking about, are characterized by incredible improvisation in comparison. Is that the secret fascination?

Michael Hoepfner: The simple rules behind the organisation of a nomad camp are impressive; while the collapse of these ways of life is to be observed everywhere. So I always wonder to what extent my romantic search for authenticity is based on self-deceit. Was there ever such a thing?

Christian Reder: In his book *Studien zur nächsten Gesellschaft* [Studies on the Pending Society — not translated into English] Dirk Baecker insistently poses the question of the direction societies take when they break down.

Important is the continuity and that what follows next remains recognizable as a society. The belief that things are getting worse is just a belief. Even positive advances personally experienced are soon forgotten. Perhaps the prospect is just more bleak.

Christian Kravagna: The incredible creativity found under conditions of economic scarcity has a correlation to experiments carried out in survival camps or to the history of modern development, which has repeatedly been defined in terms of a view of this other at least since the 19th century. In your work you touch on what these different living environments share in economic, political and cultural terms. As an artist the aim can't just be to satisfy yourself. How does this tie into in your approach as an artist?

Michael Hoepfner: For a while untouched deserted landscapes were important as images of longing, as a way of engaging with things that are disappearing. It went so far that I even felt I was disappearing myself, quasi-dissolving. This wasn't going anywhere in terms of the statement it made, making the incorporation of social elements necessary — carefully, by insinuation. To analyse the predetermined I increasingly try to visualise the gap between a longing for authenticity and the reality precisely, with staged photographs of people I encounter that have deliberate associations with early ethnographic photographs. I widen the scope of my work by not concealing the Western perspective or playing it down.

Christian Reder: A yearning for nature became more extreme with increasing industrialisation, expressed also in mountaineering and climbing in general. Moving between civilisation and wilderness has its history too.

Instead you walked through Tibet. Just going through Bhutan costs a fortune. Why, though, are more aware people more frequently to be encountered in simple accommodation than in luxury temples, the prototypes for a beautiful life worthy of imitation? I see connections here to our questions about the foreign: One's own society is becoming increasingly alien, more unpleasant, due to a talk show people presented as increasingly infantile from year to year. It's as if there's a deliberate agenda of alienation behind it. The distant is easier to respect, like in James Cook's day, who travelled with scientists and draftsmen like Georg Forster. Those were highlights in phases of otherwise increasing brutality. I'd have liked to have been there, perhaps Michael Hoepfner would've too.

Christian Kravagna: I'm sceptical there, because the scientific and artistic achievements running under the heading 'Enlightenment' created the basis for the domination and exploitation of the colonial system. Anxiety about nature arose with that kind of generation of knowledge, with the glorification of nature, the kitsch. I'm interested in this ambivalence because solutions need to be worked out under modern conditions — without invoking the ostensibly 'simple life'.

## 不确定因素

摘自：

来自无人区的报道

Michael Hoepfner与Christian Kravagna和Christian Reder的对话，以下是对话记录。

CHRISTIAN REDER:一切事情和人在加速时，同时会出现一个相反的方向让事情慢下来；生于奥地利的墨西哥技术怀疑论者Ivan Illich恳请：走路去任何可能去的地方，用以不要超过自行车或牛车的速度去感知世界。他承认自己频繁的飞行是一种临时的妥协。Sten Nadolny“缓慢的发现”一书的书名，几乎成了“不切实际的日程”的代名词。你的印象会延续的更长：缓慢到停止 - 也是一种不同的节奏。

MICHAEL HOEPFNER:在此我要说明行走对我的真正意义。在大地艺术中，以Richard Long为例，他的行走增加了雕塑的重要意义。对于我来说，就是要达到一个不同的,升华的,感知状态：旅行就像吸毒一样。在遥远的地方旅行，其中有些是新奇的。如果像Bruce Chatwin那样，变成一个流浪的神话，那就有点离谱了。我们毕竟是有社会属性的旅游者。

CHRISTIAN KRAVAGNA:大地艺术是观念的。观念艺术也可以用相机来表现，就这样，就是他自己。你的艺术，你的方法，实际上来自真实的活动，行走的过程，慢慢地走到不同的地方，体验不同的经验。你到底要寻求什么？

MICHAEL HOEPFNER:这个想法源于对探索真实性，内在的、本质的渴望，这在我去亚洲中部、西藏和中国西部的旅行中更明确的显现出来。一个完全陌生和艰难的生存环境，就像生活在另一个世界，我切身感受到身体的极限，但是当地人就是生存在这样的环境里。

CHRISTIAN REDER:我记忆最深的是，我曾遇见两名柏柏尔人，他们牵着满载货物的骆驼，徒步走在从利比亚到尼日尔的路上，仅仅是为了去看望一些朋友。这两个地方的距离相当于从纽约到洛杉矶。因为我们不像他们那样生活，所以我们无法理解他们的生活方式。有些事可能正是引起全球关注的关键因素。谁能每个月仅靠20或60欧元生活,这可能正是东方文化和后殖民主义争辩的首要问题？

CHRISTIAN KRAVAGNA:接受不同的生活方式对于我来说也是一个很重要的问题：比如怎样去判断一个人的想法，或者现代化的标准。和每月60欧元的生活状况相比，我们这每月600欧元还生活得很困难----比如带着一个小孩的单身母亲。

MICHAEL HOEPFNER:人总是带着自己的文化去了解其他的人。解决的办法是追述过去和向前看。你的来源也是不同的地方。

CHRISTIAN REDER:尊重多种生存形式是一种能够使我们增长知识的强大能力。当电源被切断了,我们周围的一切都会停顿下来,比如我的电脑。依赖的程度会不断增强,这是我们为舒适所付出的代价。传统社会 - 正向我们所了解的 - 对比今天,有令人难以置信的创造力。难道有什么魔法吗?

MICHAEL HOEPFNER:游牧营地的一些规则很有意思;但是这种生活方式正在逐渐消失。所以我总在想,我那些一直在做的对本质性探讨的浪漫研究完全是一种自我欺骗。这些事曾经发生过吗?

CHRISTIAN REDER:在Studien zur nächsten Gesellschaft的书《未来社会的研究》中,Dirk Baecker对新的社会发展方向提出质疑。重要的是持续性和将要发生的。什么,还可以被公认是社会。相信事情会越来越坏,那只是相信。甚至那些曾经体验的进步也会很快被忘记。也许前景更凄凉。

CHRISTIAN KRAVAGNA:在求生营的实验或者现代发展史中会发现,在经济匮乏情形下的难以置信的创造力,这个至少从19世纪以来就被反复论证的事实。在你的作品中,反映出在不同的生活背景中如何分享经济、政治和文化。作为一个艺术家不能仅仅追求自我满足,你还要考虑这些与你的作品有什么关联?

MICHAEL HOEPFNER:那些从未有人去过的地方曾经是我渴望的,就像扑捉正在消失的东西。它离得太远了,我甚至觉得我自己在消失,在溶解。其实事物的本质没有变,只是变得和周围的社会更融洽 - 谨慎,隐晦。我试图把对真实的渴望和现实之间的代沟用视觉形式来表达。我拍摄的照片,遭到原始人种学协会的审查。为了不触及西方的敏感或制止我的作品,我扩大了我的作品的范围。

CHRISTIAN REDER:追求自然,已经成为了一种大趋势。普遍的像登山运动和攀登。现代文明和原始文明之间的相互转变早已有之。不要说穿行西藏,仅仅穿行不丹就非常贵。值得吗,尽管很多人住到便宜的旅店不住豪华的殿宇,有必要去追求那种精美的生活吗?至于关于外来人口的问题:当你的社会里有越来越多的外来人,你就会觉得越来越不舒服,特别是在访谈节目里谈到的每年不断增长的出生率。这就好像我们快要被外来的人侵占了。在James Cook时代,人与人之间会比较尊重彼此,就像Georg Forster会和科学家或手艺人一起旅行一样。这是那个时代的象征,我想回到那个年代,可能Michael Hoepfner也想。

CHRISTIAN KRAVAGNA:我怀疑这些,因为当时的科学和艺术的发展,是在殖民统治和控制下“启蒙”的。如果在那一代人的影响下发展,或者颂扬,俗透了。我更感兴趣的是这种冲突,因为只有现代的条件下才能解决这些问题 - 而不能仅仅依靠表面的“简单生活”。





Response 不 bu - magazine  
for Qiu Zhijie Tattoo II 天空  
tiankong - magazine  
for Jia Zhanke Xiao Wu 2009

In her paper collages, Ulrike Johannsen plays with the points of contact between individual mythologies and those pertaining to popular culture. Working within a strict concept, Johannsen pieces together song lyrics from individual letters cut from magazines and advertising bills, and then she pastes these back into magazines or advertising bills. The letters that form the collage can barely be perceived at first glance weaving their way through the magazine like a secret subtext. Playing off articles and adverts, these written insertions create new meanings, which comment on and frequently counter the original advertising messages and their attempts to exhort.

As a trace of active intervention, the handiwork of cutting and pasting the letters is diametrically opposed to the smooth aesthetic of the glossy magazines.

Response is two magazines created using cuttings. The work is dedicated to the Chinese artists: Qiu Zhijie and Jia Zhangke. In the first magazine 不\* bu, as a reference to Qiu Zhijie's work Tattoo II, every 不(bu) character has been cut from the text and pasted back onto the images of the fashion magazine. In the second magazine, 天空\*\* tiankong, Johannsen using the same technique cutting out and collecting the characters to piecing together song lyrics. 天空(tiankong) is both the magazine's name and the name of a song by the Chinese pop singer Wang Fei sung in a key scene from the movie Xiao Wu by filmmaker Jia Zhangke.

\*Tian Kong English translations: sky

\*\*Bu English translations: No, not, the negative particle

回应 / 邱志杰 / 贾樟柯

Ulrike Johannsen的纸上拼贴，体现了其个人艺术手法与流行文化的紧密结合，她从杂志或广告上剪下单个字母，拼凑成歌词，而后又粘贴回杂志和广告上。那些穿插在杂志中的句子，好似隐秘的潜台词，很难一眼看出来。插入的字句与原有的文章内容相融合，改变了原来广告的意思。形式干预，手工制作的剪辑拼贴的粗糙表面与印刷精美的光面杂志面形成鲜明的对照。

“回应”就是使用这种手法创作的两本杂志，是专为中国的艺术家邱志杰和贾樟柯创作的。第一本是参照杂志“不”邱志杰的作品“纹身II”，杂志中出现的每个“不”字被剪切下来，粘贴到时尚杂志的图像上。第二本是杂志“天空”，Johannsen使用同样的手法将字母剪下，组成歌词。“天空”既是杂志的名字，也与中国流行歌手王菲演唱的歌曲同名，此首歌是贾樟柯导演的电影《小武》中的主题曲。



的

我

的

我

的

我

# VISION

AUGUST  
2009

BELIEVE IN  
HAPPINESS

快乐是一种信心

天空



*When shoes have a soul*

濕的溫

**Berluti**

*Bottier depuis 1895*

Paris





Ronald Kodritsch's artistic field is a media-pluralistic one.

The constant move from traditional media such as painting and drawing to photography and motion pictures is primarily rooted in the intention to depict the self, the image of the artist – whether as authentic mirror image or as staged distortion of reality. The artist meanders in a dream-like state through his personal paradise, which gets smashed through the harsh and banal reality, which Kodritsch sarcastically reflects. Kodritsch's performance in painting, photography or video is slightly arrogant, with a great deal of entertainment, a humorous attitude and irony also towards the self, and quite nonchalant. Seeming vanity turns into consciously triggered and self-destructive clownishness.

In his art, Kodritsch leaves room for his own dreams.

Florian Steininger

## 纸上作品

Ronald Kodritsch涉猎的艺术种类相当广泛。他不断地在传统的绘画、素描和摄影、动画之间转换，去发现一个真实的 - 一个艺术家的自我 - 不论他是真实的抑或扭曲的。艺术家梦游在他自己的 - 那个打碎了现实的残酷和平庸的 - 乐园里。Kodritsch在绘画、摄影和影像中表现出的狂妄，具有极大的娱乐性、讽刺性、幽默感、自我嘲讽和冷漠。这种表面上的骄狂转化成为自相矛盾和自我毁灭的滑稽场景。在Kodritsch的艺术中，他为自己的梦想留下了空间。

(Florian Steininger评论)

mifan

RWOP





牛肉面







copy alltag gegen copy' Fashionperformance within the exhibition CHINA-FACING REALITIES' MUMOK Vienna, 2008  
Painting by Chen Ke (CN)



Dresses by unartig (A), MANGELWARE (A), ulliKo (A), Gina Drewes (A), art point (A)  
Photo: Stefanie Honeder  
Styling: headQuarters

## 复制的复制

此艺术活动是以中国艺术家陈可在维也纳现代艺术馆展示的作品为出发点。模仿她的作品制作了一套服装，这套服装以“传话”的方式从一个设计师传递到另一个设计师手中，每个设计师根据自己的理解和风格，进行修改和重新设计。在这件仿制品的基础上，每个设计师再根据自己的风格设计几件服装。这20套复制的复制的服装第一次展示是在维也纳现代艺术馆举办的“模仿日常·反对模仿”活动中展出。第二套设计方案将在北京进行，表演将在北京的公共场地进行和拍照，模特们走在一个特殊的舞台——盒子里，进行时装表演。最后，陈可专门为这个活动创作了油画，以在时装秀拍摄的照片为油画素材。艺术家陈可的创作标志了此艺术活动的开始和结束。

“复制的复制”项目主要是关注欧洲和亚洲特别是中国对时装/时尚复制的不同理解。在欧洲，复制是不被社会接受的，但是一直广泛存在-主要但并不是一定是出于商业的考虑。欧洲文化坚实的推动力来自创造新事物、未来意识和推崇个性。经过各个历史时期形成了自己的风格的视觉艺术、音乐和时尚，经过不断的发现和重新演绎始终走在最前面。在这种背景下研究中国的模式很有意思，因为在中国，模仿和传承是一项重要的文化传统。从某种意义上看，不同的模式产生了不同的结果。



From top left to bottom right:

Copy-dresses by

unartig

MANGELWARE

ulliKo

art point

Gina Drewes

house of boing

Jasper Garvida

Lisa D

Sun Fei

Su Bu



Starting off from a work of art created by the Chinese artist Chen Ke which is on display in the MUMOK – Museum für moderne Kunst Wien, Vienna, an exact replica of the dress in the painting was created. This outfit was handed over from designer to designer in some sort of 'Chinese whisper' process, amended, reinterpreted and redesigned according to each individual designer's own concept and style. In addition to this 'copy dress' each label developed further pieces that reflect its own style. Thus a 20-item collection was created which was first presented as the fashion performance *copy alltag gegen copy, copy everyday* against copy in the MUMOK. In a second step the collection was further developed in Beijing and staged and photographed in public space with models in a specially developed stage setting (a box). Finally, the photographs shot on that occasion serve as the source material for a new painting by Chen Ke, which she paints exclusively for this project. Thus Chen Ke marks both the beginning and the end of this project.

The main issue of the project "Copy Alltag" was its focus on the different meanings of copying clothing/fashion in Europe and in China. It is a fact that in Europe copying is perhaps not socially acceptable but still it has been common usage for a long time –mainly but not exclusively for commercial reasons.

The European culture's permanent impetus is characterized by the creation of new things, future mindedness and the celebration of individuality. Yet over the past decades historical styles in the visual arts, in music and in fashion were time and again rediscovered, brought to the fore and reinterpreted.



Dresses by unartig

And in this context it is interesting to have a look at the Chinese model, where copying or, in other words, the handing down and sticking to tradition is an important cultural activity. In a certain sense different models are meeting under different circumstances now.

**Designers:** unartig (A), MANGELWARE (A), ulliKo (A), Gina Drewes (A), art point (A/RU), house of boing (A/UK), Jasper Garvida (UK), LISA D (GER), Xue Sunfei (CN) und Su BU (CN)

**Models:** Xiao Wang, Seven/Qi Cai, Yuetong Zhao, Chengjing Sun, Jitong Wang, Tianshu Xing, Shengnan Pang, Luying Fei, Siwen Wang, Jia Gao, Di Wu

Styling by: Li Xin, Gong Lin, headQuarters

**Project assistant:** Gong Lin

**Photographs:** Ladenhaufen, Kapschamedia, Stefanie Honeder



Dresses by art point

设计师:

unartig /A,  
MANGELWARE /A,  
ulliKo /A,  
Gina Drewes /A,  
art point /A/RU,  
house of boing /A/UK,  
Jasper Garvida /UK,  
LISA D /GER,  
Xue Sunfei /CN,  
Su BU /CN.

模特: 王潇,

蔡琦,  
赵悦彤,  
孙承婧,  
王纪彤,  
邢天抒,  
庞胜楠,  
费露莹,  
王斯文,  
高佳,  
武迪

项目助理: 龚琳

摄影:

Ladenhaufen,  
Kapschamedia,  
Stefanie Honeder.



Dresses by  
MANGELWARE





Ralo Mayer

I have no idea about this place but I am going to promote it

我不了解这个地方，但是我要为它宣传

In 2008 the magazine of the German Max Planck Research Institute wanted some traditional Chinese calligraphy as nice decoration for its focus on China and published 5000 copies with a cover of a scripture advertising a brothel. Indeed one fabulous example of an idiotic western faible for the "exotic China touch", and a great intro for this work. Thank you! Being on a three month art residency in Chengdu in 2008 was my first stay in China and I found it hard to follow my usual procedures and standards of artistic research in a context I know hardly anything about. It's quite a short time to get to know this \_fill in a billion attributes of projection\_ place.

I decided I'd rather state my own disarray and a (self-)critique of Western artists cannibalizing on "cultural difference" (and an economic, at that). The first problem might be speaking of an intervention and public space in the urban context of Chengdu. Or so I found out in the preparations, getting permissions and collaborating for the translations of the banners.

The problem of translation, transposition and communication is also at the base of this work: during my stay in China I was impressed by my own disability to read the countless writings all over the city, especially the ubiquitous red banners hanging everywhere. They're propaganda, commercials, welcomes and announcements, but also poetry, and they bring together the two histories of both the traditional chinese use of public scripture and socialist propaganda. And most often they're red, a distinct color of both mythologies.

The intervention in Chengdu was aimed at two pretty diverse audiences: directly at the passers-by and - through documentation and later exhibitions - at a more or less specialized (mostly western) art audience: eight flying dragons in this symbolic grey sea.



我不了解这个地方，但是我要为它宣传

2008年德国马克斯普朗克研究院出版的一期有关中国的杂志封面需要用一些传统的中国书法加以点缀，结果却发行了5000册封面印着妓院宣传语的杂志，简直成了荒唐诠释“异国情调”的西方寓言。谢谢！

我第一次到中国是2008年的艺术家访问项目，我在四川成都住了三个月，我发现在这里我很难按照我过去通常的习惯和做法去做作品或者做任何事情。在这么短的时间里根本无法了解有几亿人的地方，我决定我还是像西方艺术家那样乱着吧。

第一个问题就是在公众场合跟成都人谈话。后来通过翻译我知道了如何制作、审批和悬挂这些横幅。翻译、运输和沟通一直是制作这个作品的问题所在。当我在中国的时候，我被那些我读不懂的、到处都是的中国字，特别是那些随处可见的红色横幅所吸引。他们是宣传？广告？欢迎词？或者是诗歌？他们将中国传统的书写和当代的社会宣传融为一体，他们通常都是红色或者非常鲜艳的颜色。在成都的装置是针对两类完全不同的观众：一类是路过的人 - 可以在我的纪录片中看到，另一类是和艺术有关的人（大部分是西方人）：一片灰色海洋下的八条飞龙



## Titles of the images files:

照片的标题是：

ihaveno.jpg - I have no idea about this place but I'm going to promote it.  
我不了解 (图片) - 我不了解这个地方, 但我要为它宣传。

imagine.jpg - Imagine a Western curator seeing a photo of this banner.  
想象 (图片) - 想象一位西方策展人看到了这个标语的图片。

to\_a\_foreign.jpg - To a Westerner like me this banner looks exactly like all the other ones.  
对于一个西方人 (图片) : 对于像我一样的西方人来说, 这些标语看起来都一样。

emailadress.jpg - I asked someone to translate this text into chinese - can you tell me if you are able to understand it? write to: rrr2lo@gmail.com

邮箱 (图片): 我找人把文字翻译成了中文, 告诉我你能看懂吗? 将邮件 rrr2lo@gmail.com.  
hello.jpg - Hello I am a western artist and I just wanted to let you know that I'm quite fascinated by all the banners (that i cannot read).

你好 (图片) : 你好, 我是一位西方艺术家, 我想告诉你们 “我非常痴迷于那些我看不懂的标语”。

multiplex.jpg - I always wondered if these banners are propaganda or poetry or advertisements or announcements.

多元化 (图片) : 我总想知道, 那些标语是宣传? 还是诗歌? 是广告还是通知?  
so I thought I just give it a try as well. www.was-ist-multiplex.info  
我想我还是试着理解一下吧。

drachen.jpg - I heard that chinese is a very metaphoric and symbolic language, and then I saw red dragons in a grey sea.

屠龙(图片): 我听说中文是一种充满比喻和象征的语言, 我看到了红色的龙在一片灰色的海洋里。





嗨，大家好！我是一个西方艺术家，我想说我对这些标语十分着迷（尽管我不懂啥意思）

东山国际新城恭祝西南交大MBA十周年华诞

学院20  
时间：12月下午2:30  
地点：图书馆1002室

新年博士学术沙龙圆满成功

可以此横幅翻译成英文发给我吗？

热烈欢迎“中国海归”

热烈欢迎清华大学叶列平教授主讲第三次

热烈欢迎清华大学叶列平教授主讲第三次



中大... 中... 神...  
平... 大...

预祝经管学院2009新年博士学术沙龙圆满成功!  
时间: 12月12日下午2:30 地点: 信息楼0303#

我对此地知之甚少,但仍希望分享下一个老外的感受

希地产预祝西南交大MBA十周年庆典圆满成功

我们可以

预祝经管学院2009新年博士学术沙龙圆满成功!

我很好奇这些标语  
因此我也想来一试试

热烈庆祝“中国第七届”

热烈欢迎清华大学叶列平教

主办：土木工程学院

承办：土木08

以旧土

清华大学公告

1. 为深入贯彻落实党的十八大和十八届三中全会精神，进一步落实立德树人根本任务，全面提高人才培养质量，学校决定实施“卓越工程师教育培养计划2.0”，培养具有国际视野、创新能力、工程实践能力的高素质复合型工程人才。

2. 学校将依托土木工程学院，面向全校招收卓越工程师教育培养计划2.0试点班。试点班实行“3+1”培养模式，即前三年在校内学习，第四年赴企业或国外知名大学进行工程实践或联合培养。

3. 试点班学生将享受学校提供的各项优惠政策，包括：免收学费、住宿费、书本费；提供生活补贴；优先推荐就业等。

4. 凡符合学校招生条件的考生，均可报名参加。具体报名办法、专业介绍及优惠政策，请参见《清华大学2015年卓越工程师教育培养计划2.0招生简章》。

5. 咨询电话：010-62770100。学校网站：www.tsinghua.edu.cn。

清华大学公告

清华大学公告

是政治宣传，诗句，广告还是公告？  
身手 [www.was-ist-multiplex.info](http://www.was-ist-multiplex.info)

实证会计研讨会” 在我校何

授主讲第三次“交大学术龙门阵”

博士班 地点：4318教室 时间：08年12月11日 下午3点

即 科子日秋一地辰知以百及旧物  
土木学院07级道铁二班

王办：信息科学与艺术学院 时间：2008年12月13日 晚上7点 地点：镜湖

满成班



西南交通大学  
——第三  
在这里，最美的音乐，最炫的舞台，最  
伴着青春的脚步，共同展示舞蹈  
起友谊的桥梁，结识更多志同道合  
的知音等待着你...

08研究生迎新晚会  
三步、四步、恰恰、D  
激动人心的抽奖环节  
我们赠送的礼品，让你完美  
活动时间：2008年  
地点：九里校区  
主办单位：学生会、校团委、大  
(二教堂二楼)  
承办单位：经济管理学院 西南交  
08-17, 00, 赞助商请在二教堂九里校区免费送



Rainer Prohaska

Enter Beijing - 进入北京

Beginning with one of Beijing's most common modes of transportation, the Chinese three-wheel-cargo-bike, known as San Lun Che in Mandarin, Prohaska traveled the streets of Beijing.

During his two-month journey, the vehicle expanded, getting larger and higher, and absorbed materials and objects discovered during transit. The three-wheel-cargo-bike mutated into a living collage and became a flexible medium that then altered communications, grew and reflected, and transformed again, growing and reflecting upon itself.

'Enter Beijing' is an experiment in modular temporary sculptures as malleable modes of engagement in public space. By way of taking a common object from everyday life in Beijing and changing it, while remaining within the original landscape, Prohaska presents a modified view of the reality of the Chinese three-wheel-cargo-bike and its surroundings through interaction and performance.

In addition to the final form the bike has taken, Prohaska documented his process and exploration through drawing, photography, and video.

This documentation captures moments of altered interaction, sizes, atmospheres, and spaces of Beijing, as well as the changes the medium itself underwent. The drawings show Prohaska's stages of invention, from early construction plans and design modifications to future concepts, and illustrated city plans of Beijing.



The photography and video reveal the streets, people, and communications made through the mobile medium.

Translated comment sheets voice the reflections made by Chinese people living and working in Beijing as they interacted with the modified bike. These were collected on large sheets of paper attached to the bike, that were written upon as Prohaska traveled throughout the city.

Prohaska's performative acts of construction throughout his journey played a crucial role in transforming the dialogue created between the city, the machine, the city dwellers, and the artist himself.

Amertah Perman



## 进入北京 体验北京之旅

Prohaska 开始他在北京的旅游是骑着北京最普遍交通工具——三轮车。

在两个月的旅行中，三轮车变得越来越高，越来越大，不断地添加路上发现的各种物品和材料，三轮车变成了一个活动的杂货铺，成了一种变化着的媒介，随着交流的改变，它也不断地增长和转化，再增长再转化……

“进入北京”是对在公共空间中展示“变化延展的雕塑”的一种尝试。选取北京日常生活中的物品，进行改造，然后再将物品放回原来的地方。Prohaska 通过骑着改变了外观的中国“三轮车”旅行的行为来与观众互动。

除了展示三轮车经改造后的最终形态，Prohaska 也通过绘画，摄影和录像记录了他探索和创作的过程。纪录片记录了北京不断变化的场景，比如城市的大小、空间和氛围，就像不断变化着的三轮车。

Prohaska 用绘画记录了他在北京制作的过程，包括每个阶段的构想、初期的设计规划、每一次改装的设计图和对北京规划的设想。摄影和录像记录了街道、人和人们通过手提电话交流的场景。

Prohaska 将北京人对改装后的三轮车的各种看法翻译后写在一张大纸上放在车上，骑着它穿行在北京。

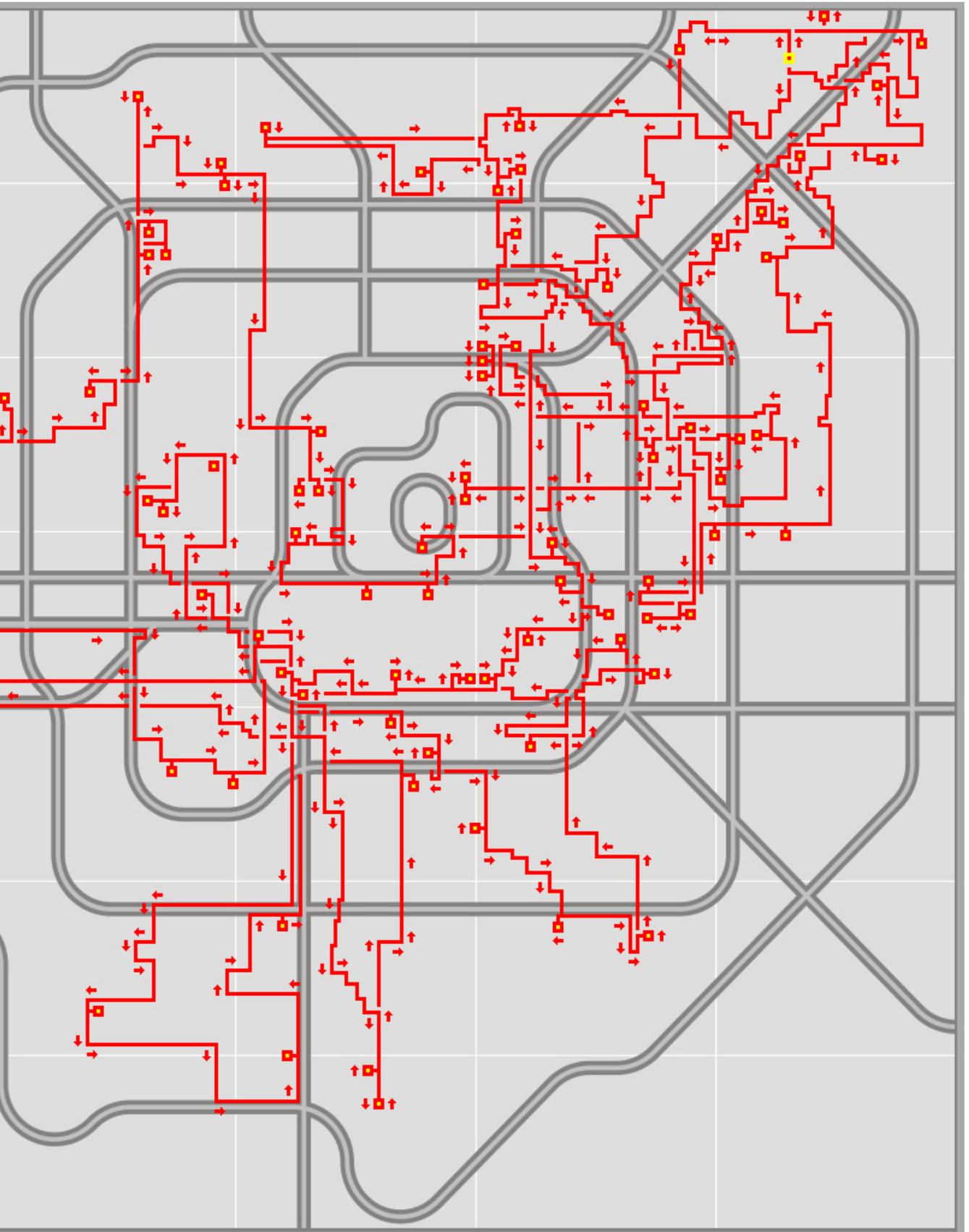
Prohaska 的行为在传递城市与机器、居民和艺术家本人之间的对话，起到了关键的作用。

Amertah Perman 评论













In his newest project, Artzone-Timezone, Kamen Stoyanov goes into the 798 Art Zone in Peking in order to get to know the works of art there in through a game and to understand the imported Western marketing mechanisms. From this he develops a hip-hop song sung by two Chinese musicians to show where art and entertainment intersect.

In the previous project, Which one should I buy, he gets two collectors and two gallerist's to participate in a game. The Budapest galleries, Kisterem and Godot, compete against one another and offer the collectors, Zsolt Somló and Katalin Spengler, each a work of art. The communication is conducted through chat and both the pieces and the artists are kept a secret until the decision to buy is made.

#### 艺术区—时态区

Kamen Stoyanov的新作品：艺术区-时态区。他走进北京798艺术区，目的是去了解艺术品的游戏规则和引进的西方艺术品市场的结构。至此他创作了一首由两个中国音乐家演唱的hip-hop歌曲，表现了艺术和娱乐的内在关系。

Kamen以前的一个作品——我该买哪个。他邀请了两个收藏家和两个画廊老板参与其中。两家布达佩斯的画廊Kisterem和Godot是竞争对手，由他们推荐Zsolt Somló和Katalin Spengler的一幅作品给收藏家。他们只能通过语言交流进行沟通，直到收藏家决定购买，艺术家和艺术品的名字才会被揭晓。



ARTZONE ARTZONE ARTZONE...



that makes me warm.

Artist's curriculum vitae  
艺术家简历

CV Lukas Birk  
1982 born in Bregenz  
Lukas Birk 简历 1982年生于奥地利布雷根茨

Solo exhibitions

2009 A moments departure, Pingyao Photofestival, Pingyao  
2009 Junsui, Institut franco-japonais à Yokohama, Yokohama  
2009 Kafkanistan, Anni Art, 798, Beijing  
2009 A moment's departure, CNEX, Beijing  
2009 A moment's departure, China International Gallery Exposition, Beijing  
2008 Kafkanistan, Platforma, Athens,  
2008 Junsui, Secrets on Display II, ShiTang Arts Space, Beijing,  
2008 Junsui – Secrets on Display, C. Zarah, Beijing,  
2005 Time and Technology, Doppelmayer, Wolfurt  
2003 "Weg der Begegnung", SeeC., Bregenz,  
个展  
2009 "生活在别处", 平遥摄影节, 平遥  
2009 "Junsui", 法日艺术机构, 横滨  
2009 "卡夫卡国一日游", 安妮画廊, 798艺术区, 北京  
2009 "生活在别处", 北京  
2009 "生活在别处", 中国国际画廊博览会, 北京  
2008 "卡夫卡国一日游", 雅典  
2008 "Junsui", 北京  
2005 "时间与科技", 奥地利  
2003 "见面方式", 奥地利布雷根茨

Group shows (selection)

2009 A moment's departure, DUN Gallery, Beijing  
2008 Junsui – Sunshine Museum, Songzhuang, Beijing,  
2007 Kafkanistan – F22, Trueman Brewery, London  
2007 Learn to Breathe, PixelShake, AdaStreet Gallery, London  
2007 Human Tool, Take Away Festival, Science Museum, London  
部分联展  
2009 "生活在别处", 顿画廊, 北京  
2008 "Junsui", 上上美术馆, 宋庄, 北京  
2007 "卡夫卡国一日游--F22", Trueman Brewery, 伦敦  
2007 "学习呼吸", AdaStreet画廊, 伦敦  
2007 "人类工具", 科技美术馆, 伦敦

Filmscreenings, Presentations, Publicatinos (selection)

2009 Kafkanistan, screening, CNEX, Beijing  
2009 Junsui, book, ISBN 978-3-9502773-0-2  
2009 Kafkanistan, presentation, Institut Franco-Japonais, Yokohama  
2009 Kafkanistan, presentation, Pecha Kucha – Beijing  
2008 Kafkanistan, screening, Platforma, Athens  
2008 Kafkanistan, book & DVD, ISBN 978-3-200-01130-4  
2008 Kafkanistan, screening, New York Independent Film Festival  
2008 Kafkanistan, presentation, Museumsquarter & Planhaus - Wien  
2008 Kafkanistan, screening, Pingyao Photo Festival, Pingyao  
部分电影放映, 演示及出版物  
2009 "卡夫卡国一日游"— 电影放映, CNEX, 北京  
2009 "Junsui"— 书籍, 刊号: 978-3-9502773-0-2  
2009 "卡夫卡国一日游"— 演示, 法日艺术机构, 横滨  
2009 "卡夫卡国一日游"— 幻灯片演示, Pecha Kucha, 北京  
2008 "卡夫卡国一日游"— 电影放映, Platforma, 雅典  
2008 "卡夫卡国一日游"— 书籍 & DVD, 刊号: 978-3-200-01130-4  
2008 "卡夫卡国一日游"— 电影放映, 纽约独立电影艺术节, 洛杉矶  
2008 "卡夫卡国一日游"— 演示, Museumsquarter & Planhaus Salon, 维也纳  
2008 "卡夫卡国一日游"— 电影放映, 平遥摄影节, 平遥  
2007 "卡夫卡国一日游"— 电影放映, RampArt画廊, 伦敦

## Karel Dudesek

born in Prague, raised in Vienna

Co-founder of minus Delta t

Co-founder of IUPA

Co-founder Van Gogh TV and Ponton Media Lab

Professor at Universities in Vienna and London

Co-director of the Takeawayfestival - London

## Karel Dudesek 简历

生在布拉格，长在维也纳

minus Delta t 联合创始人

IUPA 联合创始人

Van Gogh TV 联合创始人

Ponton Media Lab 联合创始人

维也纳和伦敦大学的教授

## Sylvia Eckermann,

lives and works in Vienna, Austria

Eckermann has been working in the field of electronic arts since 1989. She creates complex multimedia worlds that the viewers experience in real as well as virtual space. She develops her artworks from concepts of spatiality to communicate immersive experiences that involve situations in which the viewers turn into actors-players inside an audio-visual environment. Interactive installations and media related artworks realized in e.g. Vienna, London, Mexico City, Helsinki, Norwich, London, Cairo, Beijing, Shanghai, Athens. Commissioned work for ISEA94 and ISEA04, EAST, Millennium Dome London, Cultural Capital of Europe Graz 2003. Serious Games for museums and schools. Sylvia Eckermann has pioneered in the field of artistic use of game engines in various game art installations. (synworld, ISEA, games-computerspiele von KünstlerInnen, GameArt, artgames, cyber@rt, medi@terra) Eckermann received Austrian Artist in Residence grants for Beijing, China (2008), Chengdu, China (2005), London, GB (1999), Fujino, Japan (1996).

## Sylvia Eckermann

生活工作在奥地利维也纳。

从1989年就开始从事电子艺术，在她创作的综合的多媒体作品中，观众们可以在虚拟空间中有真实的感受。她在空间的概念上发展作品，与进入作品的观众进行拟真交流，此时观众变成了视听环境中的演员。有关互动装置作品和互动媒体作品曾在以下地方展现过：维也纳，伦敦，墨西哥，赫尔辛基，诺维奇，开罗，北京，上海，雅典。还为ISEA94，ISEA04，EAST，Millennium Dome London，欧洲文化首都格拉茨2003，美术馆和学校的Serious Games创作作品。Sylvia Eckermann在游戏艺术领域是先锋，创作了多种游戏装置艺术。（synworld，ISEA，games-computerspiele von KünstlerInnen，GameArt，artgames，cyber@rt，medi@terra）Eckermann成为了奥地利艺术家北京驻留项目中的一员（2008），中国成都（2005），伦敦GB（1999），日本藤野（1996）。

### **Kerstin von Gabein**

born 1979 in Palo Alto, USA

lives and works in Vienna. She works with a variety of media including video, computer rendering, drawing, photography and installation and is dealing with how social space is used and defined by subcultures. Her recent work was concerned with the various aesthetic and collective processes initiated by the rave, techno and electronic music culture of the 1990s. She has exhibited with Gabriele Senn Gallery (Vienna) and has been included in numerous group exhibitions both nationally and internationally.

### **Kerstin von Gabein**

1979年生于 美国帕罗奥图。

生活工作在维也纳。她运用多种媒体进行创作包括，影像，电脑，表演，绘画，摄影和装置。她关注社会空间如何被利用，如何被次文化所定义。她最近的作品关注的是多样的美学和来源自1990年代rave，techno和电子音乐文化的集体性。她曾在维也纳的Gabriele Senn Gallery举办展览，并在国内外参加了多个群展。

### **Nikolaus Gansterer**

born 1974, Klosterneuburg, Austria.

studied Transmedia art at the University of Applied Arts in Vienna and at the Jan van Eyck Academy, Maastricht, in the Netherlands. He founded the Institute for Transacoustic Research and co-founded the Vienna Vegetable Orchestra. Since 2007 he is Guest Lecturer at the University of Applied Arts, Vienna. Internationally active with exhibitions, performances and lectures.

Recent presentations of his work include Living and Working in Vienna II, Kunsthalle, Vienna; Sonar Festival, CCCB, Barcelona; Moving Patterns, ACF, New York; Trichtlinnburg, Salzburger Kunstverein/ JVE Maastricht/ CCA Tallinn; Architecture of Interaction, Chisenhale Gallery, London; Hard Rock Walzer, Villa Manin, Udine; Potential Dialogues, RCM Art Museum, Nanjing; Wrong time, Wrong place, Tent, Rotterdam; The Stone Road, KHEX, Vienna and at Argos, Brussels; Sound Escapes, Space Gallery, London; Structures, Transmediale, Bethanien, Berlin.

### **Nikolaus Gansterer**

1974年生于奥地利Klosterneuburg

在维也纳的University of Applied Arts学习跨界媒体，还在荷兰的Jan van Eyck Academy, Maastricht进行学习。他创建了跨界声音研究机构，并是Vienna Vegetable Orchestra的联合创始人。从2007年开始担任维也纳University of Applied Arts的客座讲师。积极参加在国际上的展览，演出和讲座。最近筹备的作品包括，在维也纳生活和工作II，Kunsthalle，维也纳；声纳艺术节，CCCB，巴萨罗那；Moving Patterns，ACF,纽约；Trichtlinnburg, Salzburger Kunstverein/ JVE Maastricht/ CCA 塔林;互动建筑，Chisenhale Gallery，伦敦；Hard Rock Walzer, Villa Manin, 乌迪内；潜在对话，RCM 美术馆，南京;错误时间，错误地点，Tent, 鹿特丹; The Stone Road, KHEX, 维也纳，阿尔戈斯，布鲁塞尔；声音逃离，Space Gallery, 伦敦；结构，Transmediale, Bethanien, 柏林。

## G.R.A.M.

The austrian artists group G.R.A.M. was founded in 1987 by Günther Holler-Schuster, Ronald Walter, Armin Ranner and Martin Behr. The "band" has been working for the last 10 years as a duo (Holler-Schuster, Behr). They have been working in various fields as there are photography, film, video, performance, painting etc.. Their works have been shown in many show all over the world and many awards and grants have been given to them through the years. In 1997 G.R.A.M. spent 6 months in Los Angeles, in 2000 three months in london and 2007 three months in chengdu (china). Their best known body of work is "paparazzi" and also "Wiener Blut". G.R.A.M. is mostly interested in popular or very famous kind of images. no matter form where these images are from (popular culture, mass media etc.). images coming from these fields are in some ways manipulated, quoted or sampled. The combination of all these elements and processes create new contexts.

## G.R.A.M.

奥地利艺术家小组G.R.A.M.创建于1987年,成员有Günther Holler-Schuster, Ronald Walter, Armin Ranner 和 Martin Behr。"团队"在过去10年中是二人组合的工作形式(Holler-Schuster, Behr)。他们从事的领域很广,比如摄影,电影,视频,行为,绘画等等.他们的作品曾在全世界多次展出,并获得了多个奖项.1997年 G.R.A.M.在洛杉矶6个月,2000年在伦敦3个月,2007年在中国成都3个月.他们最出名的作品是"狗仔队"和"Wiener Blut"。G.R.A.M.对流行的或是明星的图像很感兴趣.无论这些图像来自哪里(流行文化,大众传媒等).从这些领域中得到的图像在某种程度上都是被控制、被引用或是被挑选的.对这些元素的重新组合和创作,赋予了作品新的内容.

## Michael Höpfner

born in Krems/Donau, Austria in 1972. Lives in Vienna and Berlin.

since 1995 walking journeys in Ukraine, Kazakhstan, Tajikistan, Kyrgyzstan, China, Northern India, Nepal, South Korea, Senegal, Sahara, Iceland, Scotland.

Die Form der Isolation, Marc Aschenbrenner, Michael Höpfner, Galerie Olaf Stüber, Berlin,

2009 On Foot, Galerie Hubert Winter Wien, 2009 (EA)

Distance Creates Desire, Kunstverein Salzburg, 2009

unsettled conditions, Kunstraum Noe, Vienna,

2008 Dragged down into lowercase, Zentrum Paul Klee, Bern, 2008

Österreichischer Grafikpreis

2007, Galerie im Taxispalais Innsbruck, 2007

International Cairo Biennale, Cairo (representing Austria together with Maja Vukoje,

2006 unbekannte zone, Neue Galerie Graz (EA), 2006

Die Astronauten in der Wüste: ratlos, Hamish Fulton – Michael Höpfner, Galerie Hubert Winter, Vienna, 200

Michael Höpfner

1972年生于奥地利克雷姆斯，现居维也纳和柏林。

自1995年以来，他走访了乌克兰、哈萨克斯坦、塔吉克斯坦、吉尔吉斯斯坦、中国、印度北部、尼泊尔、韩国、塞内加尔、撒哈拉沙漠、冰岛、苏格兰等地。

2009 “隔绝形态”，Marc Aschenbrenner/Michael Höpfner联展，Galerie Olaf Stüber，德国柏林

2009 “行走”，Galerie Hubert Winter，奥地利维也纳

2009 “距离产生美”，奥地利萨尔茨堡

2008 “悬而未决”，Kunstraum Noe，奥地利维也纳

2008 “小写化”，保罗·克利中心，瑞士伯尔尼

2007 奥地利艺术展

2007 Galerie im Taxispalais，奥地利因斯布鲁克

2006 “开罗国际双年展”，与Maja Vukoje一同代表奥地利参展，开罗

2006 “未知区域”，Neue Galerie Graz，奥地利

2006 “沙漠中的宇航员——迷失”，Hamish Fulton/Michael Höpfner联展  
Galerie Hubert Winter，维也纳

### Ulrike Johannsen

born 1959 in Flensburg, Germany

lives and works in Vienna, Austria

### Grants, prices, residencies

2009 Artist in residence, Chen Ling Hui Contemporary Space, Beijing PR China

2008 Grant for Beijing residency, Austrian Government

2003 Artist in residence, Hotel Pupik, Scheifling, Austria

2000 Grant for London residency, Austrian Government

1995 Grant for Chicago residency, Austrian Government

1993 1. Price Siemens - Nixdorf – Award

1992 Grant of Anni and Heinrich Sussmann Foundation, Vienna, Austria

1.Prize, Design-Award of the German Jewellery- and Silverindustry

Grant from the Austrian Government

### Exhibitions (selection)

2009 common history and ist private stories. MUSA Museum auf Abruf.

Vienna. 2008 hen bao le. Red Gate Studio. Beigao. Beijing. PR China

2008 blood.sweat.tears. Gallery V&V. Vienna

2008 10 years Gallery Esplanade. Bad Ischl

2006 XYZ 2. Symposion Griffen. Carintia

2004 Gegen-Positionen. Female Artists in Austria 1960-2000,  
Museum of Modern Art. Stiftung Wörlen. Passau

2004 Love Lounge 3. Kunstverein Baden

2003 REVIEW. Wako Hall. Tokyo. J  
2003 all about: female sex. Gallery Academia. Salzburg. A  
2003 Gegen-Positionen. Künstlerinnen. 1945 bis heute, Kunsthalle Krems, A  
2002 Als Ob. Haus 10. Fürstenfeldbruck. D  
2001 Turning Point. Millenium Galleries. Sheffield. UK

## **Ulrike Johannsen**

1959年生于德国弗伦斯堡  
生活工作于奥地利维也纳

### **资助和驻留**

2009 艺术家驻留，陈陵惠当代艺术空间，中国北京  
2008 获得奥地利政府的北京驻留资助  
2003 艺术家驻留，Hotel Pupik，Scheifling, 奥地利  
2000 获得奥地利政府的伦敦驻留资助  
1995 获得奥地利政府的芝加哥驻留资助  
1993 1Price Siemens--- Nixdorf--- 奖励  
1992 获得Anni and Heinrich Sussmann Foundation的资助，奥地利维也纳，德国  
珠宝设计一等奖，获得Silverindustry奥地利政府的资助

### **部分参展**

2009 common history and ist private stories. MUSA Museum auf Abrufl. 奥地利  
维也纳  
2008 很饱了，北皋红门艺术中心，中国北京  
2008 10 years Gallery Esplanade. 奥地利Bad Ischl.  
2006 XYZ 2. Symposion Griffen. Carintia. 奥地利  
2004 Gegen-Positionen，奥地利女性艺术家 1960-2000，  
现代艺术馆，Stiftung Wörten. Passau. 德国  
2004 Love Lounge 3. Kunstverein Baden. 奥地利  
2003 REVIEW. Wako Hall. 东京，日本  
2003 all about: female sex. Gallery Academia. 萨尔茨堡. 奥地利  
2003 Gegen-Positionen. Künstlerinnen. 1945 bis heute, Kunsthalle Krems, 地利  
2002 Als Ob. Haus 10. Fürstenfeldbruck. 德国  
2001 Turning Point. Millenium Galleries. 设菲尔德. 伦敦

## Ronald Kodritsch

born 1970 in Leoben, Austria

Lives as a painter mainly in Vienna and is working a lot

### Solo shows: (selection)

2009 I lower my head and ask the Gods - made in China, Galerie Brunnhofer, Linz

Schassvampir, Kunstverein Rosenheim, Rosenheim, Germany

2008 DSCHAUTZE!, Metahouse, Phnom Penh, Cambodia

in minigonna attraverso la giungla – retrospettiva, dispari e dispari project, Reggio Emilia, Italy

bastards, artepari, Graz

this is not a love song, Projektraum Viktor Bucher, Wien

2007 one more wasted sunset, please!, Galerie bis heute, Bern, Switzerland  
Menschenspiel, Galerie Schafschetzy, Graz

Handjobs, Scan-Art Gallery, (m. Jack Bauer), Phnom Penh, Cambodia

2005 Grüne Bohnen, Galerie Brunnhofer, Linz

Cocoa buffs, Projektraum Viktor Bucher (m. Christian Eisenberger)

Galerie Gölles, Fürstenfeld

The making of, Kunstverein MAERZ, Linz

### Group shows: (selection)

2009 Fokus Nature. Focus Natur, Museum Benediktinerstift Admont

2008 Face to Face, Galerie Brunnhofer, Linz

Kopfstoß, Galerie Wolfrum, Wien

Faistauer Preis 2008, Galerie im Traklhaus, Salzburg

EISLER PREIS 2008, BA-CA Kunstforum Wien

Komplex, Gegenwartskunst aus der Sammlung Essl, Museum am Ostwall, Dortmund, Germany

2007 move on, Galerie Schafschetzy, Graz

Die Schöne und das Ungeheuer, Residenzgalerie, Salzburg

Sammlung, Museum Benediktinerstift Admont

Passion for Art, Sammlung Essl, Klosterneuburg

2006 1900–2000 Konfrontationen und Kontinuitäten, Sammlung Essl, Klosterneuburg

POKERRUNDE, Performance und Ausstellung, Casino Graz

POKERRUNDE, Performance und Ausstellung, Sala Art Center, Phnom Penh, Cambodia

2005 Lebt und Arbeitet in Wien II, Kunsthalle Wien

9 Zeichner aus Österreich, Emschertal Museum, Herne, Germany

Ronald Kodritsch

1970年生于奥地利莱奥本

以画家为生，主要在维也纳

部分个展：

2009 我爱我的头，并问上帝- 创作与中国, Galerie Brunnhofer, 林茨

Schassvampir, Kunstverein Rosenheim, Rosenheim, 德国

2008 DSCHAUTZE!, Metahouse, Phnom Penh, 柬埔寨  
in minigonna attraverso la giunglia – retrospettiva, dispari e dispari project,  
Reggio Emilia, 意大利  
bastards, artepari, 格拉茨  
这不是首情歌, Projektraum Viktor Bucher, Wien  
2007 one more wasted sunset, please!, Galerie bis heute, Bern, 瑞士  
Menschenspiel, Galerie Schafschetzy, 格拉茨  
Handjobs, Scan-Art Gallery, (m. Jack Bauer), 金边, 柬埔寨  
2005 Grüne Bohnen, Galerie Brunnhofer, 林茨  
The making of, Kunstverein MAERZ, 林茨

#### 部分群展：

2009 Fokus Nature. Focus Natur, Museum Benediktinerstift Admont  
2008 面对面, Galerie Brunnhofer, 林茨  
Faistauer Preis 2008, Galerie im Traklhaus, 萨尔茨堡  
EISLER PREIS 2008, BA-CA Kunstforum Wien  
Komplex, Gegenwartskunst aus der Sammlung Essl, Museum am Ostwall,  
Dortmund, 德国  
2007 继续前进, Galerie Schafschetzy, 格拉茨  
Die Schöne und das Ungeheuer, Residenzgalerie, Salzburg  
Sammlung, Museum Benediktinerstift Admont  
对艺术的激情, Sammlung Essl, Klosterneuburg  
2006 1900–2000 Konfrontationen und Kontinuitäten, Sammlung Essl,  
Klosterneuburg  
POKERRUNDE, Performance und Ausstellung, Casino 格拉茨  
POKERRUNDE, Performance und Ausstellung, Sala Art Center, 金边, 柬埔寨  
2005 Lebt und Arbeitet in Wien II, Kunsthalle Wien  
9 Zeichner aus Österreich, Emschertal Museum, 黑尔纳, 德国

#### Jasmin Ladenhaufen

born in Friesach, Austria

gegenalltag • Fashion - Art gallery • established in 2002, co-founder of MODE-  
PALAST, annual sales exhibition for fashion, jewelry and accessory  
• MuseumsQuartier Vienna  
2008 - gegenalltag ,CHINA GO – Contemporary Chinese Fashion Design'  
MODEPALAST 2008  
alltag ,copy alltag gegen copy' • Fashion performance • MUMOK Museum of  
Modern Art Vienna  
2007 - participating at FRESH TRIPS' • Exhibition • Kunstraum Innsbruck  
gegenalltag 'SPIDER'S HOUSE – Fashion, Made in Sofia' • Exhibition  
gegenalltag ,SPIDER'S HOUSE Fashion performance' MAKNITE curated by  
Jasmin Ladenhaufen • MAK Museum of Applied Arts in Vienna  
MODEPALAST 2007  
2006 - gegenalltag ,COUNTDOWN' 100 labels : 100addresses' • Exhibition  
gegenalltag , MISS/FIT – Fashion and furniture design in MQ' co-curated by  
Jasmin Ladenhaufen Exhibition  
MODEPALAST 2006

2005 - gegenalltag ,MANIAC', • Exhibition  
gegenalltag OPENING gegenalltag Fashion - Art Gallery  
MODEPALAST 2005  
gegenalltag • 'UPDATE' • Exhibition • Künstlerhaus Vienna  
2004 - gegenalltag fashion show • London Alternative Fashion Week, England  
gegenalltag 'Knie-Revue' • Fashion show • Radiokulturhaus, Vienna  
MODEPALAST 2004  
gegenalltag • BLICKFANG – fair for fashion and product design, MAK Vienna  
2003 - gegenalltag 'spb - current Russian Art from St.Petersburg' at Forum  
Stadtpark 'Knie-Revue' • Fashion show • Graz 2003  
MODEPALAST 2003  
gegenalltag • 'High Hills', Public Art of Lower Austria • Installation • Krems  
gegenalltag • BLICKFANG – fair for fashion and product design,  
Zurich/Switzerland

### Jasmin Ladenhaufen

1972 born in Friesach, Austria  
生于奥地利Friesach

2002 年在维也纳MuseumsQuartier创建gegenalltag时装艺术画廊  
MODEPALAST—新晋博览会，时装年度销售展览，珠宝和配饰，维也纳  
MuseumsQuartier

### 部分经历

2008 - gegenalltag , CHINA GO---中国当代服装设计  
MODEPALAST 2008---新晋博览会  
alltag ,copy alltag gegen copy ( 为了反抄袭而抄袭 ) 时装表演, MUMOK  
Museum of Modern Art 维也纳  
2007 - 参加FRESH TRIPS展览, Kunstraum 因斯布鲁克  
gegenalltag 'SPIDER'S HOUSE---时装, 索菲亚制造, 展览  
gegenalltag ,SPIDER'S HOUSE ---时装表演MAKNITE, 策展人  
Jasmin Ladenhaufen, 维也纳MAK Museum of Applied Arts  
MODEPALAST 2007---新晋博览会  
2006 - gegenalltag ,COUNTDOWN' 100 labels :100套服装展示  
gegenalltag , MISS/FIT—曲美时装家具设计—Jasmin Ladenhaufen联合策展人  
2005 - gegenalltag ,MANIAC'展览  
gegenalltag OPENING gegenalltag 时装艺术画廊  
MODEPALAST 2005--- 新晋博览会  
gegenalltag参加'UPDATE'展览, 维也纳Künstlerhaus  
2004 - gegenalltag参加伦敦另类时装周, 英格兰, 伦敦  
gegenalltag 'Knie-Revue'时装展示, Radiokulturhaus,维也纳  
MODEPALAST 2004--新晋博览会  
gegenalltag参加BLICKFANG---时装和产品设计展览会, 维也纳MAK  
2003 gegenalltag 'spb---当今来自St.Petersburg的俄罗斯艺术, Forum Stadt-  
park ' and Knie-Revue', 时装展示, 格利茨  
MODEPALAST 2003----新晋博览会  
gegenalltag参加'高山', 低部奥地利的公众艺术, 装置, Krems/NÖ  
gegenalltag参加BLICKFANG---时装和产品设计展览会, 瑞士苏黎世

## Ralo Mayer

born 1976 nearby the Iron Curtain, lives and works once more in Vienna.

Studied literature, linguistics and conceptual art in Vienna and Copenhagen. From 2003 - 2008 researcher at the self-organized Manoa Free University in Vienna. Employing a methodology of "performative reserach", Mayer's artistic works investigate aspects of social reality like migration, globalization and post-Fordist production, breeding unruly monsters in various substrates like film, performance, installation and text. Recent interests include higher dimensional geometries and space colonization. A considerable interest in the widespread quirk of HOW TO DO THINGS WITH WORLDS has lead to a dedicated eponymous research series at MFU; since 2006 publication of "multiplex fiction", a shapeshifting science fiction magazine in the literal sense of the words. Currently working on a translation of "The Ninth Biospherian", a historical SciFi novel about Biosphere 2, the almost forgotten hermetic crystal palace in the Arizona desert.

### Ralo Mayer 简历

生于1976年距离铁幕时期不远的年代，曾生活、工作在维也纳。在维也纳和哥本哈根学习文学、语言学 and 观念艺术。2003-2008年，在维也纳 Manoa 免费大学的自助项目的研究学者。行为方法论的研究-迈耶艺术创作涉及的有关移民、地球村和后福特主义作品的社会现实性，繁殖怪物的各种手段如:电影、行为、装置和文本。目前感兴趣的是高等立体几何和太空殖民。非常感兴趣在MFU的：“一个共同的怪癖“如何与世界一起做事情”-导致了一场对命名学的研究。自2006年出版《复合型小说》-一本看起来像科幻小说的杂志。目前在从事《第九代生物圈》的翻译工作，这是一部关于生物圈2号的历史科幻小说，一个几乎被人们遗忘的位于美国亚利桑那州沙漠上的密封的水晶宫。

## Matthias Meinharder , M. A.

born 1971 in Vienna, Austria.

1993 – 1996 Studies of ethnology at University, Vienna

1997 – 2003 Studies of experimental Design at University of applied Art in Vienna

2003 Diploma and Price of "Stadt Wien" - City of Vienna.

### Ongoing Projects:

Since 1998 member of the "Institute of Transacoustic Research" and the "Vegetable Orchestra".

### Professional Activities:

since 2003 Freelance designer and artist with international praxis in doing exhibitions and performances, living and working in Vienna.

## Matthias Meinhardter, M. A.

1971年生于奥地利维也纳

1993 – 1996 维也纳大学人类学研究

1997 – 2003 维也纳实用艺术大学，实验设计

正在进行的项目：

自1998年以来，“跨界声音研究机构”成员，“蔬菜管弦乐队”成员

### 职业活动

自2003年以来，自由设计师艺术家，参与国际展览和演出，工作生活在维也纳

## Gerald Nestler

lives and works in Vienna, Austria

Nestler works within a field of artistic practice and research that encompasses different aspects of what he termed -econociety- a more and more global economy that is shaping our world today, particularly with respect to the roles and significance of the individuals and of societies in a globalizing world. After graduating from the Academy of Fine Arts Vienna (1992), he has been working and exhibiting internationally as a visual artist, often in collaboration with other artists, theoreticians and scientists. He worked as a broker and trader (his field research 1994-97). Nestler received an Austrian State Scholarship for Visual Art (2003) and Austrian Artist in Residence grants for Beijing/Nanjing, CN (2008) and Krumau, CZ (2010). He published Yx. fluid taxonomies, enlightened elevation- voided dimensions -human derivatives-vibrations in hyperreal econociety, a catalogue/reader edited by Schlebruegge.Editors, Vienna (2007). He is the editor of two issues of Kunstforum International on art and economy (2009, with Dieter Buchhart).

In their most recent project, Eckermann and Nestler collaborated for, The Trend Is Your Friend. A performative and interactive artistic experiment, at the MedienKunstLabor/Kunsthau Graz as part of the art festival steirischer herbst.

## Gerald Nestler

生活工作在奥地利维也纳

Nestler工作的领域是艺术实践和研究，包含不同的方面，他定义为---经济社会-----越来越强势的全球经济形成了我们当今的社会，特别是关于在全球化下，个人和社会人士所扮演的角色和重要性。1992年从维也纳艺术学院毕业后，作为一名视觉艺术家，他在国际化的语境下进行工作，举办展览，经常与其他艺术家，理论家和科学家合作。他既是经纪人又是商人。Nestler 2003年获得奥地利政府颁发的视觉艺术奖学金，2008年获得奥地利艺术家北京，南京驻留项目的资助，2010年在Krumau, CZ驻留。他出版了Yx. F流动的分类学，上升的启迪- 空旷的维度 -人类派生-超真实经济社会的颤动，a catalogue/reader由Schlebruegge编辑，维也纳(2007)。

他们最近的项目中，Eckermann和Nestler在MedienKunstLabor/Kunsthau 格拉茨合作完成了表演和互动艺术作品：潮流是你的朋友,是steirischer herbst. 艺术节的一部分

## Rainer Prohaska,

born 04. June 1966, Krems an der Donau, Austria.

Lives and works in Vienna, Austria.

### Prices and Scholarships

2009: MAK Schindler Scholarship – 6-month residency in Los Angeles/USA  
Project "Restaurant Transformable".

2008: Raumars Artist in Residence Programme – 3-month residency in  
Rauma/Finland. Project "Toy-Kit Architectures".

2005: Prix Ars Electronica, Linz – Honorary Mention, Project "Operation Cntrcpy".

2002: read\_me-Festival, Moscow - Public Award, Project "Read\_Me No1 Voter".

### Artistic Working Fields

- Experiments with modular temporary sculptures as architectonic interventions in public space and with mobile objects. In this experiments the "Performative Act of Constructing" and the "Effects of the Public Space" on this process play a crucial role. The construction methods of these sculptures and objects are inspired by toy kits like Lego and Matador. [E.g.: Toy-Kit Architectures, "The 'Z'-Boats", "Enter Beijing"]
- Cross-Media works that deal with entanglements of real space and virtual space. The orchestration of these projects works with methods of contemporary performing art. These methods are described in Rainer Prohaska's "C.O.H.R.-Theory" as the "Construction of Hybrid Realities". [E.g.: Operation Cntrcpy, KRFTWRK ]
- Artistic concepts, which take on common processes, transform and present them as a modified reality in performances and fine art projects. One focus is "Cooking as a basis for Fine Art and Performing Art Works". [E.g.: Restaurant Transformable ]

## Rainer Prohaska,

1966年六月4日生于奥地利Krems an der Donau,

在奥地利维也纳生活工作

### 荣誉和奖金

2009 : MAK Schindler 奖金---在美国洛杉矶驻留6个月  
项目“可变形的餐厅”

2008 : 芬兰港艺术家驻留项目---在芬兰港3个月驻留, "Toy-Kit Architectures"项目

2005 : Prix Ars Electronica , 林茨--- Honorary Mention , "Operation Cntrcpy".  
项目

2002 , “读我”艺术节 , 莫斯科--- Public Award , “读我No1投票者”项目

### 艺术创作领域

- 对暂时的雕塑模型在公共空间的介入, 并附有可移动物件进行试验。在他的实验中“建造行为”和“公共空间的回应”很重要。这些雕塑和物件的建造方法受 toy kits like Lego和Matador的启发。( 比如 : Toy-Kit建筑“Z船”, “进入北京” )
- 跨媒介创作, 真实空间和虚拟空间的交织。这些项目的管弦乐利用当代表演艺术这个方法。这些方法在Rainer Prohaska的"C.O.H.R.理论”“混合现实的建造”中得以描述。( 比如 : Operation Cntrcpy, KRFTWRK )
- 实现艺术概念的过程通常一样, 通过改变, 使它们在艺术项目和演出中展现为改良的现实。“烹饪是艺术和表演艺术作品的基础”( 比如, 可变形的餐厅 )

### **Kamen Stojanov**

born 1977 in Rousse, Bulgaria. Lives and works in Vienna, Austria and Sofia, Bulgaria

Exhibitions (selection):

2009: Looking for an Art Piece, Kunstverein Salzburg, Austria (solo)  
Chinese Rap and other stories, Inda Gallery, Budapest, Hungary (solo)

2008 At Arm's` Length, MUMOK, Vienna, Austria (solo)  
MANIFESTA 7, the european biennial of contemporary art,  
Trentino – South Tyrol, Italy  
Gyumri 6th International Biennial of Contemporary Art 2008

2007: Nightcomers Videoscreening, International Istanbul Biennale, Turkey  
Places where the world breaks away, Sofia Art Gallery, Sofia (solo)

### **Kamen Stojanov**

1977年生于保加利亚，工作生活在奥地利维也纳，保加利亚索菲亚

部分展览：

2009 寻找艺术，Kunstverein，奥地利萨尔茨保（个展）  
中国说唱和其它故事，Inda画廊，布达佩斯，匈牙利（个展）  
2008，At Arm's` Length，MUMOK,奥地利维也纳（个展）  
MANIFESTA 7,欧洲当代艺术双年展，特伦蒂诺，意大利，南蒂罗尔  
Gyumri第六届国际当代艺术双年展，2008  
2007：Nightcomers，影像放映，伊斯坦布尔国际双年展，土耳其  
世界上那些脱离的地方，索菲亚艺术画廊，索菲亚（个展）



奥地利中国  
艺术项目  
AS  
AP  
AUSTRO SINO ARTS PROGRAM

### **Involviere dich**

ASAP ist sammelt derzeit Biografien und Projektinformationen von allen vergangenen Oesterreichischen Kuenstlern welche in China gearbeitet haben, sowie chinesische Kuenstler welche in Oesterreich gearbeitet haben.

### **Internationaler Beirat**

Der Internationale Beirat von ASAP besteht aus Vertretern der organisatorischen Partner, Rechts- und Finanzexperten und Kulturbotschaftern.

### **Vorstand**

Der Vorstand von ASAP besteht aus den Gründungsmitgliedern und ist verantwortlich für die Formulierung der Mission und der Ziele von ASAP sowie für die Evaluierung des Programmfortschritts. Evaluierungen werden außerdem in Zusammenarbeit mit dem Internationalen Beratergremium erfolgen.

Der Vorstand besteht aus: Lukas Birk (AT), Karel Dudsek (AT), Ingrid Fischer-Schreiber (AT), Nikolaus Gansterer (AT), Jasmin Ladenhaufen (AT) und Matthias Meinharter (AT).

### **Programming**

Bewusstsein für die Präsenz junger österreichischer KünstlerInnen in Beijing schaffen. Die Zusammenarbeit und den Dialog zwischen österreichischen und chinesischen KünstlerInnen erleichtern. Die kulturellen und künstlerischen Aktivitäten von Partnerorganisationen in China unterstützen, um hervorragende zeitgenössische ÖsterreicherInnen aus den verschiedensten Disziplinen zu promoten. Der chinesischen Community durch eine stabile Location einen offenen Zugang zu österreichischer zeitgenössischer Kunst und Kultur verschaffen, sie in den kreativen Prozess einbeziehen und die Beziehungen mit österreichischen KünstlerInnen und der österreichischen Kultur ausbauen.

### **Hintergrund**

Seit vielen Jahren betreibt das BMUKK in China ein Artist-in-Residence-Programm mit zwei Ateliers (eines in Nanjing, eines in Chengdu). Auf Initiative des Kulturforums Peking wurde mit Beginn 2008 auch eine Ateliermöglichkeit in der Hauptstadt Peking eingerichtet. Obwohl die KünstlerInnen in erster Linie von einer Stelle unterstützt werden, kommen sie auf individueller Basis nach China. Viele österreichische KünstlerInnen bleiben länger bzw. kommen nach diesem Aufenthalt immer wieder, um ihre China-bezogenen Arbeiten weiterzuführen.

Die Ergebnisse dieser Initiative wurden jedoch bislang der Öffentlichkeit nicht in einem zugänglichen Format präsentiert. ASAP will daher in Beijing einen multifunktionalen Ort schaffen, der für Ausstellungen, Performances und Informationsaustausch zwischen chinesischen und österreichischen KünstlerInnen genutzt werden kann.

Das Programm soll den bereits stattgefundenen Aktivitäten internationale Aufmerksamkeit verschaffen, eine Plattform für die austro-chinesische Kunst-Community aufbauen und den austro-chinesischen Dialog im Bereich Kunst und Kultur erleichtern und intensivieren.

ASAP hat eine informelle Bedarfsanalyse unter österreichischen KünstlerInnen in China und unter TeilnehmerInnen des Artist-in-Residence-Programms durchgeführt. Dringender Handlungsbedarf besteht in folgenden Bereichen: Präsentation in China von in China produzierten Arbeiten; Unterstützung im Networking, Stärkung der österreichischen Community. ASAP wurde in Hinblick auf diese Bedürfnisse und das wachsende internationale Interesse an Kunst in Beijing gegründet.

ASAP versucht diese individuellen kreativen Anstrengungen zu bündeln, um österreichische zeitgenössische Kunst zu präsentieren, und ist auf einer formelleren Ebene als Einladung zum Engagement und Zusammenarbeit an die chinesische Community zu verstehen. ASAP will keine Galerie oder Museum sein, sondern ein flexibler multifunktionaler Raum für Kultur, der den austro-chinesischen Dialog sichtbar macht, indem Arbeiten österreichischer KünstlerInnen dem breiten Publikum in einem zugänglichen, offenen Umfeld präsentiert werden.

ASAP ist eine von KünstlerInnen gegründete und betriebene proaktive Not-for-profit-Organisation.

Die Gründungsmitglieder sind österreichische KünstlerInnen mit Praxis in mehreren künstlerischen Medien, die über umfassende Erfahrungen in Programm-Management, Event-Koordination, chinesischer Kultur und österreichischer zeitgenössischer Kunst verfügen. Sie alle sind Profis im Bereich künstlerischer Programmarbeit und Community-Networking.

Die Gründungsmitglieder von ASAP sind überzeugt von der Wichtigkeit intellektueller Dialoge und Kooperationen im künstlerischen Bereich. ASAP will in der Öffentlichkeit ein Bewusstsein dafür schaffen, dass Kooperationen zwischen KünstlerInnen aus Österreich und China beträchtliche Erfolge in China zu verzeichnen haben.

## **Get involved**

ASAP is currently collecting biographical and project information on all current and past Austrian artists who have worked in China as well as Chinese artists who have worked in Austria. Please contact ASAP.

## **Programming**

ASAP will hold general events, exhibitions, and special interest programming throughout the year. ASAP events programming, publications, and centre objectives include: Showcasing recent China-produced works by Austrian artists in China. Creating an multimedia arts archive of past artistic creations by Austrian artists in China.

Providing resources for interested international and local academics, students the general public in China, as well as incoming Austrian artists. Producing on-going Austrian AIR China Programming. Holding lectures and workshops.

ASAP's regular programming will be in alignment with organizational goals and objectives. Steering Committee members will oversee programming in the following areas of focus: Artist in residence Program shows and results.

Architecture and Urban studies. Book presentations on literature, philosophy, and theory. Fashion and textile design. Film and Video. Fine arts.

Interdisciplinary arts. Media art. Music. Open source software and hardware.

Performance and Live art. Photography.

## **International advisory board**

ASAP's international advisory board consists of representatives from organizational partners, legal and finance professionals, and cultural ambassadors from China and Austria.

## **Steering committee**

ASAP is an artist founded, artist run, not-for-profit, proactive organization. The founding members are Austrian artists with extensive experience in program management, events coordinating, Chinese culture, and Austrian contemporary art, with backgrounds in multiple art mediums. Passionate about arts programming and community networking, ASAP's founding members believe in the importance of intercultural dialogue and cooperation.

The steering committee is made up of ASAP's founding members and is responsible for the development of ASAP's mission, goals, and objectives. The members are: Lukas Birk, AT, Karel Dudesek, AT, Nikolaus Gansterer, AT, Jasmin Ladenhaufen, AT, Matthias Meinharther, AT, Ingrid Fischer-Schreiber, AT.

## **Background**

The Austrian government has six years of formal investment in Austro-Sino arts initiatives conducted in China. The full impact of these developments have yet to be presented to the public in an accessible format. ASAP seeks to create a Beijing based, multifunctional, arts venue to serve as exhibition, and resource space for information exchange between Chinese and Austrian artists.

ASAP programming will shed light on past initiatives and bring them to international attention, provide a comprehensive platform for the current contemporary community, and better facilitate the Austro-Sino arts and culture dialogue. ASAP held an informal needs assessment of Austrian artists currently in China. Primary concerns were listed as a desire to show China-produced work in China, a need for assistance regarding networking, and a desire for a stronger Austrian community abroad. In conjunction with these needs and the thriving international arts interest in Beijing, ASAP was founded.

Though mainly sponsored by one funding body, artists come to China on an individual basis. Many Austrian artists stay on to continue the development of their works and many more return annually. ASAP seeks to unite these individual creative efforts to showcase Austrian contemporary arts and more formally offer an open invitation for engagement and collaboration to the Chinese community.

ASAP does not seek to be a gallery or a museum but a flexible functioning cultural space, showcasing the Austrian-Sino ongoing arts dialogue by presenting Austrian artistic works of all mediums in an accessible open environment for the general public.

## **The main goals of ASAP are**

Raise awareness of Austrian artists which lived and worked in China.

Facilitate collaboration and discourse between Austrian and Chinese artists.

Support the cultural activities of partner organizations within China, with the purpose of promoting contemporary Austrians in various disciplines.

Provide the Chinese community with open access to Austrian contemporary arts culture through a stable venue in which they may engage and build future relationships with Austrian artists and the Austrian culture.

## 关于ASAP

### 加入我们

ASAP目前面向所有曾在或正在中国工作的奥地利艺术家以及奥地利的中国艺术家征集简历和艺术项目信息。

请联系我们。

### 规划

ASAP将全年举办各种活动、展览以及特别的艺术项目。

ASAP的项目及其目标包括：

为中国的奥地利艺术家举办展览，展示他们的近期作品；建立多媒体资料库，记录在中国的奥地利艺术家之前的艺术创作；为感兴趣的国际和当地学院、学生、公众以及即将到中国的奥地利艺术家提供资源；推进中奥艺术项目的合作；举办讲座和研讨会等。

ASAP举办的项目将与其组织目标保持一致。筹划指导委员负责以下几个主要方面：

访问艺术家项目的进展和成果；建筑物和城市研究；文学、哲学和理论方面的书籍展示；服装设计和纺织品图案设计；电影和录像；美术和跨学科艺术；传媒艺术；音乐；开源软件和硬件；行为艺术和现场艺术；摄影等。

### 国际咨询委员会

ASAP的国际咨询委员会成员包括ASAP的合作者、法律和金融方面的专业人士、来自中国和奥地利的文化大使等。

### 策划指导委员会

ASAP是由艺术家创立和经营的非赢利性组织。创始成员是几位奥地利艺术家，他们在项目管理、协调和活动策划方面有丰富的经验，熟知中国文化和奥地利当代艺术，在多媒体艺术方面也颇有建树。ASAP成员对艺术项目和团队合作充满热情，相信跨文化交流和合作的重要性。

策划指导委员会是由ASAP创始成员组成，主要负责ASAP的项目和发展目标。成员包括：Lukas Birk, AT, Karel Dudesek, AT, Nikolaus Gansterer, AT, Jasmin Ladenhaufen, AT, Matthias Meinharther, AT, Ingrid Fischer-Schreiber, AT。

### 背景介绍

奥地利政府在中国投资中奥艺术项目已有6年，其发展和产生的影响清晰的呈现在大众眼前。ASAP寻求北京的艺术基地来举办展览，以便为中国和奥地利艺术家的交流提供多功能的展示空间。ASAP项目也关注艺术家过去的创作，并致力于把它们推向国际舞台，为当代艺术提供全面化的平台，更好的促进中奥艺术与文化的交流和对话。ASAP分析了目前在中国的奥地利艺术家的需求：他们希望展示在中国创作的作品；希望得到多方面的资源；需要在国外拥有一个更为强大的奥地利群体。

鉴于北京繁荣的国际艺术市场，能够满足艺术家的这些愿望，ASAP在北京成立。尽管艺术家有资助方，他们还是以个人身份来到中国。许多奥地利艺术家在中国继续创作，也有一些艺术家每年返回奥地利。

ASAP试图把中国的奥地利艺术家联合起来，共同表现奥地利艺术并与中国的艺术群体合作。

ASAP不希望发展成为画廊或美术馆，而是成为一个灵活的文化空间，通过展示奥地利艺术家的多样化作品推进中奥艺术的对话和交流。

ASAP的主要目标是：

提升在中国生活和工作的奥地利艺术家的国际意识；

促进奥地利和中国艺术家之间的对话和合作；

支持中国的合作机构举办的文化活动，旨在丰富奥地利当代艺术的多样化形式；

提供一个固定的场所，方便中国的艺术团体了解奥地利的当代艺术和文化，与奥地利艺术家之间建立紧密的合作。

## Contact

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# mǐfàn 米饭

Austria  
is in China  
and China is in  
Austria

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