

bāc-tā-gon

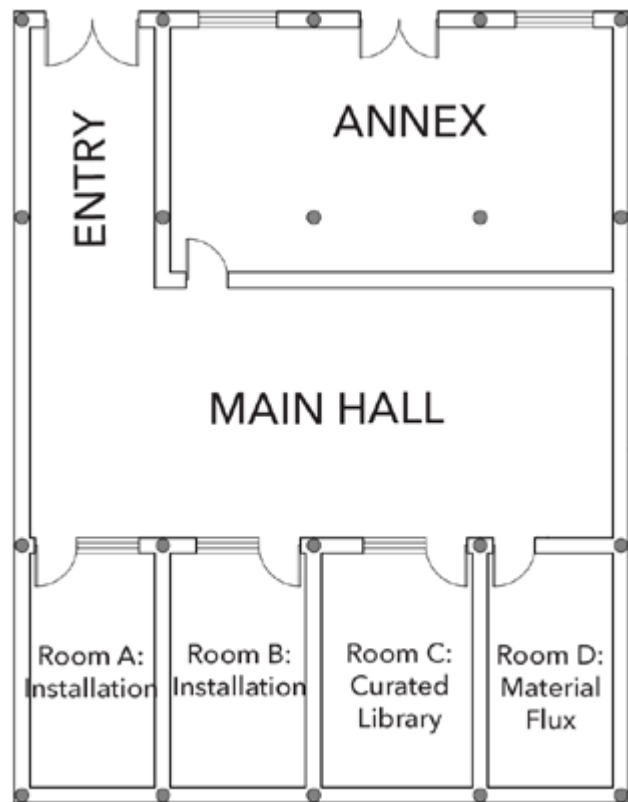
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艺术界  
LEAP

the

读树馆  
biblio-

rium



## ARTISTIC DIRECTOR 艺术总监

Zandie Brockett 张桂才

## COLLABORATING CURATORS 联合策展人

Huang Zhenwei 黄振伟

Jacob Dreyer 桌睿

Kyle Skor 宋克叶

Li Mei 李梅

Michelle Proksell 媚潇

Robin Peckham 岳鸿飞

## BÁC-TÀ-GON

Kyle Skor 宋克叶

Lijie Wang 王嘉里

Stelart Wang 王哲

Zandie Brockett 张桂才

Sophia Wang 王彧涵 (Apprentice 学徒)

Xie Wei 谢玮 (Apprentice 学徒)

## LEAP 艺术界

Cao Dan 曹丹

Einar Eingström 洪迈

Li Mei 李梅

Robin Peckham 岳鸿飞

Tsai Lihsin 蔡荔馨

Leslie Zhang 张悦悦

## CHUTZPAH! 天南

Huang Zhenwei 黄振伟

# The Bibliorium 读树馆

A tradition dating back to the construction of the ancient Egyptian Alexandrian Library (300 B.C.E.), book dealing was a commercial practice first implemented by scribes – authors of the books themselves. Bookshops where these books were sold, collected and traded became gathering grounds for discussion between community members, development and exchange of new knowledge, and ultimately a home that fostered the rise of an extensive diversity in printed matter. “Scholars and students spent many hours in these bookshop schools browsing, examining, and studying available books or purchasing favorite selections for their private libraries. Book dealers traveled to famous bookstores in search of rare manuscripts for purchase and resale to collectors and scholars and thus contributed to the spread of learning.” It was first through the collective spirit that printed matter was enjoyed and its contents disseminated.

The prevalence of book collecting came as a byproduct of the formalization of educational institutions around the end of the Roman republic (1st century BCE). By then, it was fashionable to have libraries outfitting private homes, and thus birthing the demand for bookcases. Even Seneca noted that “...by now, like bathrooms and hot water, a library is got up as standard equipment for a fine house (domus)”. It was these bookshelves that came to serve as focal points of the interior space, allowing easy organization of and access to carefully developed collections, as well as tangible symbols of a home’s dedication to knowledge acquisition. Though bookshelf classification systems have evolved as a result of the printing press, bookshelf design dates back to the Roman days in the West and to the 5th century in China, when circular bookcases were made for storing Buddhist scripture.

In an ode to the ways in which printed matter was first experienced, The Bibliorium serves as a contemporary reading room intended to explore the expansive function, history and current use of print. It serves as an –orium in the truest of senses – a functional space for the community to gather, discuss and share thought and knowledge – to reveal bits of the self and perhaps a larger, more collective whole. And, uses the “biblio-” sphere as a vehicle to blur the lines between art and design, video and literature.

Zandie Brockett

作为追溯到建造古埃及亚历山大城图书馆（公元前300年）的一个传统，处理书籍的方式是一种商业行为，它最初是由抄书吏——书籍本身的作者来执行的。卖出这些书籍的书店收藏并交易，然后逐渐变成了团体成员可以相互交流的聚集地，一个可以开发并互换新知识的地方，并最终变成了促进印刷品多样化进步的家园。“学者和学生们在这些书店里花许多小时浏览、研究并学习可供阅读的书籍，或为了他们自己的私人图书馆购买其最爱的选集。书商拜访名声显著的书店以寻找可以购买的稀有手稿，并二次卖给收藏家和学者，以此为推广学习而作出贡献。”印刷品及其内容最早就是通过这样的收藏精神而被欣赏并传播。

在罗马共和国（公元前1世纪）的末期，书籍收藏作为教育机构正规化的一个副产品而日渐流行。当时，图书馆作为私人住宅的装饰是十分时髦的，因此而孕育了对于书架的需求。连塞尼卡（Seneca）都注意到“...目前看来，像卫生间和热水一样，图书馆已经变成了一座精致房屋（法语：住宅）的标准配置。”这些书架变成了室内空间的焦点，让人们更轻松并方便地组织、阅览这些被精心组装的收藏；它们同时也变成一个家庭奉献于求知的有形象征。虽然书架归类系统随着印刷的发展而进化了，书架设计则可以追溯到西方的罗马时期以及5世纪的中国，那时的人们用圆形书柜来存放手抄佛经。

为了赞颂印刷品早期体验的方式，作为一间当代阅读空间，读树馆旨在探索印刷被扩展的功能，它的历史以及现在的用途。它是古代学院的最真实翻版——一个可以让团体聚集的功能性空间，讨论并分享想法与知识——流露部分自我，并也许可以发展成一个更大的集体。还有，使用“书”这个分层也可以淡化艺术与设计、视频与文学之间的界限。

张桂才

# SYMPOSIUM 研讨会

## Participants 参加者

|                                      |                               |
|--------------------------------------|-------------------------------|
| Cao Fei 曹斐                           | Lin Zhipeng 林志鹏               |
| Catherine McMahon 馬紅                 | Liu Chuang 刘窗                 |
| DJ Furth 冯地杰                         | Meng Qi 孟奇                    |
| Electric Sheep                       | Robin Peckham 岳鸿飞             |
| Huang Zhenwei 黄振伟                    | Stelart Wang 王哲               |
| Jacob Dreyer 桌睿                      | Tang Di 唐棣                    |
| John Brady (DzM)                     | Thomas Sauvin 苏文              |
| Jordan Thomas Mitchell (Chronmaster) | Zandie Brockett 张桂才           |
| Kyle Skor 宋克叶                        | Zong Miao Reading Group 宗庙读书会 |

## Friday, September 26, 2014 周五2014年9月26日

### 11AM - 12PM Discussion 讨论 CREATING PRINTED MATTER 编创印刷品

Launching The Bibliorium with Editorial Introductions of 八家BaJia, LEAP and Chutzpah!  
读树馆 Bibliorium发布并推广《八家BaJia》，《艺术界》和《天南》杂志

An introduction to the first issue of 八家BaJia, the 28th issue of LEAP, and the 18th issue of Chutzpah!, editors of these publications will discuss their respective editorial philosophies.

推广介绍第一期的《八家BaJia》，第28期的《艺术界》和第18期的《天南》，这些出版物的编辑将讨论各自的编辑理念。

### 1:30 - 2:30PM Conversation 对话

A Fairy Tale Ending: Storytelling in Contemporary Art

In dialogue with LEAP, Beijing-based artist Cao Fei discusses her work *Eyeliner*, in which character backstories are inscribed onto clothing tags. How do stories become real? How can objects like clothes take on narrative dimensions? What's the difference between a children's book and a story for grown-ups?

一个童话故事的结局：当代艺术的故事

艺术家曹斐和《艺术界》副主编岳鸿飞就曹的作品《眼线》展开对话，在这个作品里角色的背景和特征被写在了衣服标签上。故事如何成真？怎样用物件比如衣服呈现叙事纬度？儿童和成人的读物有何不同？

### 3PM - 4PM Reading 读书会

Factory Romances, Glamorous Grit: An Accidental Poetry Reading from the Margins of Art and Books

工厂恋情，迷人勇气：源自边缘艺术和书籍的非主流诗歌朗诵

3PM - 3:30PM: Liu Chuang selects readings from his project "Love Story," for which he collected thousands of secondhand pulp romance novels from bookstores in the factory cities around Dongguan, Guangdong. Highlighting notes scribbled in the margins of the books, he discovers surprising messages between friends and lovers, secret codes, and other personal memories.

刘窗从他的项目“爱情故事”中选择阅读文本，为他收集了成千上万的小众浪漫小说，来自工业城市东莞，广东等地的二手书店。从书中潦草的读书笔记和签注中，他发现了在朋友和恋人之间惊人的秘密，暗语和私人记忆。

3:30PM - 4PM: Lin Zhipeng (223) orchestrates a reading of texts related to his recent photo books, creating a performative dialogue based on his cult images of youth culture across cosmopolitan China.

林志鹏（223）精心挑选了有关他最新摄影集的文章，将给观众带来一场基于他反映中国青年文化的摄影作品的表演型对话。

#### 4PM - 6PM **Film Screening** 电影放映

Nathaniel Mellors's "Ourhouse," Episodes 1-2, 4

Nathaniel Mellors的“我们的家”，1-2、4话

Set in a manor house in the English countryside, "Ourhouse" portrays an eccentric family whose roles begin to shift after the arrival of "The Object" - a male figure that the family fail to recognize as human - who consumes and excretes their books, thus taking control of language within the house. *Ourhouse* is loosely based on Pasolini's *Teorema* (1968) and revolves around an interest in the use and misuse of language: English.

《我们的家》的故事背景设置在英国乡村的一座庄园里，它主要描绘了一个古怪的家庭。这些家庭成员随着“物体”——他们认为不是人类的一个男性角色而产生了变化。他消化并排泄他们的书籍，从而掌握了家中使用语言的权力。《我们的家》大致根据帕索里尼的《Teorema》（1968）而改编，主题环绕语言的使用及误用。电影语言：英语。

#### 8PM **Performance** 演出

The Sounds of "The Phenomenology Of Spirit" “精神现象学”的声音表演

In a unique electro-acoustic performance created especially for The Bibliorium, John Brady and Jordan Mitchell will interpret Georg Wilhelm Friedrich Hegel's "*The Phenomenology Of Spirit*". Set in a sensory-deprivation chamber, the two in collaboration will create a cerebral engagement that questions one's existence.

这是一场特意为读树馆而创造的电音表演。John Brady与Jordan Mitchell将在这场独特的演出中诠释黑格尔的《精神现象学》。表演将设置在一个感官灵敏度缺乏的密室里。这两者将合作创造出一场庆祝性质的聚会，从而质疑一个人的存在。

#### 9PM - LATE **Launch Party** 开幕派对

Bleeding from their performance into a lively party, audience will be left wondering what is performance/ reality, and who is performer/audience. DJs: John Brady + Jordan Mitchell.

上面两者的表演过渡进入到一个现场派对的这种设置会使观众怀疑究竟什么是表演/现实，谁又是表演者/观众。DJ: John Brady + Jordan Mitchell.

#### 9:30PM **Film Screening** 电影放映

Premier of Perceptions of Home Film 国内电影的最初看法

In conjunction with the first issue of 八家*BaJia*, bac-ta-gon launches their first archival film. In collaboration with filmmaker, DJ Furth, bac-ta-gon has produced a unique short that documents, and also relives, the 'experience' of the "Perceptions of Home" project. (15 minutes)

联合第一期《八家BaJia》杂志，bac-ta-gon将发布他们的第一部档案性质电影。与电影人DJ Furth合作，bac-ta-gon制作了一部独特的短片，其纪录并让观众亲身体验“家庭的观点”这个项目所带来的“经历”。（15分钟）

## Saturday, September 27, 2014 周六2014年9月27日

### 11AM

#### **A.M. Brainstorm** 早晨头脑风暴

Reusing Printed Matter: The Tale of Photographic Film in China 早晨头脑风暴 -- 印刷品再利用：中国胶片的故事

Over the past six years, Thomas Sauvin has collected negative film that has been discarded into the landfills of Beijing. Amassing over half a million negatives and organizing them into a digital archive, The Silvermine tells the story of contemporary China in its adolescent years from the mid-'90s to mid-2000s. For this unique edition of A.M. Brainstorm, Thomas Sauvin will discuss not only his interest in and process of archiving this monumental collection of film, but also how he works with other artists, designers and filmmakers to re-contextualize the works of 'strangers' into other forms of printed matter - namely books and contemporary artworks. As a research-driven designer and one who has readily worked with archives herself, Catherine McMahon will moderate a discussion about Thomas' archive and the ways he utilizes it for his own artistic practice.

在过去的六年里，Thomas Sauvin收集了北京的垃圾填埋场被丢弃底片。积累超过一百万底片并组织成了一个数字档案，Silvermine讲述了当代中国青少年从90年代中期到20年代中期的故事。在这种独特的头脑风暴中，Thomas Sauvin不仅将讨论收集胶片的纪念意义和兴趣，也分享他和其他艺术家、设计师的作品和电影制作人是如何合作去把“陌生人”放到其他形式的印刷品——书籍和当代艺术书。作为一个研究型设计师确实档案工作，Catherine McMahon适度地讨论托马斯的存档和他怎样利用它们为自己的艺术实践。

### 1:30PM - 2:30PM **Roundtable Reading** 圆桌读书会

《抒情的危机和立法之声的回归》（抒情与立法）

“诗意的栖居”究竟属于过往的回忆，还是通向未来的爱欲？缱绻柔情的背后是丰饶的心灵，还是病恹的肉身？此刻，来自海洋深处的迷人风笛让青年的魂魄沉入黑甜幻梦；而苍天厚土的秩序间，又将重奏起礼乐钟鼓的庄严……“抒情传统”的诗学论述是中国文艺史中难以回避的一部分，其中蕴藏的海洋文明信号在当代造成的迷狂与后现代价值危机紧密相伴，而华夏文明将用强有力的古老立法之声回应这一危机与挑战。

### 3PM - 5PM

#### **Film Screening** 电影放映 + **Discussion with Director** 与导演的谈话

"A Man from Manchuria" 《满洲里来的人》

*A Man from Manchuria* is the first thriller on sex addiction in China. Directed by novelist, Tang Di, it gives the portrayal of the criminal history of a sex addict and the emotional transformation of his wife. It also discusses the relationship between violence and sex, humanity and society. Before it's screened in public, this film has surprised many film critics and festival selectors. From lighting to subject matter, and from subconscious narrative to cinematography, it is described as a "never-seen-before Chinese film". Genre: drama/thriller/crime. Length: 81 min (Chinese version)

中国影片《满洲里来的人》是中国地区首部以“性瘾”为题材的犯罪电影，该片由作家唐棣执导，讲述了一个性瘾患者的犯罪历程，以及其妻子面对一切慢慢发生的情感转变，亦探讨了暴力与性、人情与社会等诸多关系。该片在未公开发放映前得到了众多影评人、电影节选片人惊呼，无论从光影、选材、意识流叙事、镜头力度哪个方面说起，都可谓是“一部从未有过的中国电影”！影片类型：剧情/悬疑/犯罪，电影片长：81分钟（国内版）

# CURATED LIBRARY 策划的图书馆

## Participants 参加者

Cecilia Li 李欣月  
Jacob Dreyer 桌睿  
Kyle Skor 宋克叶  
Preston Fergus 冯桥  
Thomas Sauvin 苏文

Xiyun 明曦韵  
八家 Bājiā  
艺术界 LEAP  
天南 Chutzpah!

Sunday, September 28, 2014 周日2014年9月28日

**11AM - 12:30PM**      **Workshop 工作坊**  
From Dot to Neverland 从点与线到梦幻岛

Artist Kyle Skor and designer Stelart Wang will give an introductory workshop for primary school children focused on writing and illustrating their own picture books.  
绘本的入门体验工作坊，让小学生们体验如何创作与绘制属于自己的绘本。

**1:30PM - 2:30PM**      **Salon 沙龙**  
Exchanging Prose: A Collective Bilingual Reading 沙龙——散文交流:集体双语阅读

A bilingual reading that invites individuals to share a fictional text from the archives of *Chutzpah!* and to experience a tale as it is collectively told.  
双语阅读,邀请个人分享一个从《天南》档案库中虚构的文本和体验故事并集中讲述出来。

**3PM - 3:30PM**      **Blindfolded Reading 蒙眼阅读**  
“The Nocturnal Wanderer” by Jacob Dreyer “夜游人” (桌睿)

A series of nighttime strolls in Shanghai spent meditating, transcribed as notes: “The Nocturnal Wanderer” is a reflection on the self, love, and the city. Audience is welcome to listen to the ‘fictional’ tale with a blindfold.  
一连串得来于在上海的夜间行走的思考，转录为笔记“夜游人”，它是对自我、爱、和城市的反思。

**3:30PM - 4PM**      **Performance 演出**  
Plucking Books, Listening to Paper 拉扯书本，聆听纸的声音

Collecting its sounds from microphones planted within an assortment of books, experimental musician and synthesizer maker Meng Qi will give a performance exploring the physical sound of books using a new instrument produced specifically for The Bibliorium.  
收集书的声音从一支待在书身边的麦克风，专业的音乐家和电子乐制作者蒙奇将会特别为读树馆项目呈现一场用新型乐器探索书的本质声音的表演。

**4:30PM - 6:30PM**      **Film Screening 电影放映**  
“Ace in the Hole” Presented by Electric Sheep 《洞穴里的王者》：由电子羊呈现

A frustrated former big-city journalist now stuck working for an Albuquerque newspaper exploits a story about a man trapped in a cave to re-jump start his career, but the situation quickly escalates into an out-of-control circus. Director: Billy Wilder. Starring: Kirk Douglas, Jan Sterling, Robert Arthur.  
一名已无力再战的前任大城市里的记者，现苦困于一家阿尔伯克基报刊社，他正在利用一个陷入了洞穴中的人的故事创造他职业生涯的另一个起点，但这个情况慢慢的发展成了一个不受控制的局面。  
导演：Billy Wilder。演员：Billy Wilder。主演：Kirk Douglas, Jan Sterling, Robert Arthur。

## A Note on Photo as Book 对于照片作为书籍的想法

Curated in collaboration with Kyle Skor 宋克叶联合策展

Though the history of photo-books is not much shorter than that of the photograph itself, the genre of book has become expansive over its 150 years of existence. The first known photo-book, as created by Julia Margaret Cameron stayed true to its original form of printed matter by incorporated hand-printed photographs to depict a narrative. While the technological advancements of the medium have significantly evolved, and launched even photo books into the digital realm today, photography books and the few photo-books that are still being produced in a traditional format, remain a testament to this printed art form.

These bookshelves contain a selection from the photography book-focused archives of the once publisher and bookshop, Timezone 8. Looking at three genres of photography, these books shed light on the intersection of photography, design and print across China and the West.

虽然照片书籍的历史不比照片本身的历史短多少，书籍的种类在过去的150年中大幅扩展。第一本被人们所知的照片书由朱丽亚·玛格丽特·卡梅隆所创造。此书忠实于印刷品的原始形式，它加入手印的照片来描述一段故事。虽然摄影这个媒介的技术开发有了显著的进化，并逐渐推出今天的电子摄影书籍，摄影书籍以及少有的一些照片书籍始终以传统方式被生产。它是当今印刷艺术形式的一份证明。

这些书架包含了一个选集，它来自于曾经的出版商和书店东八时区专注于摄影书籍的存档。通过观察摄影的三种类型，这些书籍有助于我们理解跨越中西的摄影、设计以及印刷这三者之间的交集。

### Straight Photography: The Documentary Form as Art 连续·摄影:纪录片作为艺术形式

*In the Wake of Katrina* by Larry Towell

*Nudes* by Edward Weston

*Wheat Hands: Text and photography* by Hou Dengke

*Wuhan Boiler Company Workers* by Pierre Bessard

*Behind China's Growth* by Pierre Bessard

*Walker Evans: Masters of Photography*

*Blowing Smoke and Seahorses* by Aram Tanis

*A Year Without Disturbance: Photographs* by Fu Yu 四季平安，付羽

《薛子江摄影作品集》

《庄学本全集》（上和下册）

《革命战争摄影作品选集》（抗日战争和解放战争都分）

## The Abstraction of Space: Re-contextualizing the Landscape Photograph

### 抽象的空间:演绎和情景化风景照片

*Roland Fischer Photographs from 1990 - 2010*

*Becoming: Images of Beijing's Air Terminal 3* by Ai WeiWei

*Everything Beautiful is Far Away* by Jean Bernard Koeman

*Lost in Translation* by Peter Blakbreski

*City and Landscapes* by Henri Cartier Bresson

*Atmospheres* by Peter Zumthor

*Smog from Our History: Photographs from Chen Jiagang's Third Front Series*

《尘殇》——陈嘉刚三列摄影作品

*The Prototype Works* by Lewis Baltz

*Architecture and its Photography* by Julius Shulman

*The Transparent City* by Michael Wolf

## Photograph as Record: Documenting Our Social Existence 照片记录:记录我们的社会现状

*Learning from Hangzhou* by Mathieu Borysevicz

*Backdrops and Backdrops* by Xu Yong

*Humanism in China*

*Beijing 10/2003* by Ai WeiWei

*East Wind, West Wing* by Bertien van Manen

*Chinese on the Train*

*Modernism in China: A Contemporary Record of Photography*

*The Richness of Life: The Personal Photography of Contemporary Chinese Artist, Liu Xiaodong 1984 - 2006*

*Works by Jiang Jian*

**Silvermine** is a set of five photo albums each containing 20 prints. The negatives were salvaged from a recycling plant on the edge of Beijing, where they had been sent to be filtered for their silver nitrate content. Between 2009 and 2013, Beijing-based collector, Thomas Sauvin amassed, archived and edited more than half a million negatives destined for destruction. The Silvermine album offers a unique photographic portrait of the Chinese capital and the lives of tis inhabitants covering a period of 20 years - from 1985, when silver film came into widespread use in China, to 2005, when digital photography came to the fore. In these souvenir snapshots taken by anonymous and ordinary Chinese people, we are witnessing the birth of post-socialist China.

“北京银矿”由五个各包含20张照片的相册组成。这些照片的底片在北京远郊的回收厂被找到，它们在那里被过滤并回收其中的硝酸银物质。从2009年到2013年，驻北京的收集家苏文收集、保存和编辑了超过一百万张本该被销毁的底片。“北京银矿”系列提供了从1985年到2005年这二十年中国首都及其居民生活状态的独特视角。在这二十年间中国摄影由风靡一时的胶片摄影过渡到崭露头角的数码摄影。感谢这些由默默无闻的普通中国人拍摄的纪念式快照，让我们得以见证后社会主义时代中国的诞生。

**Quan Shen** is the latest collection of pictures from Thomas Sauvin's Chinese archives, a publication that also doubles as the eighth issue of Archive of Modern Conflict's Journal. Beautifully designed by Mei Luzhi into a unique and interactive Pantone-swatch-like book, *Quan Shen* exhibits exactly as the book title infers - the whole body. From the 1930s to 60s, the most economical format for a full-body portrait was a vertical strip that was 1/3 of a 4x5 negative. Starting as black and white prints, they were often hand-colored by the studio, and occasionally by the subject themselves.

《全身》是来自苏文的中国档案馆的最新图片结集。这份出版物同时也是现代冲突档案馆的第八期刊。此书由Mei Luzhi精心设计，是一本独特、互动且以类似Pantone-swatch的形式而呈现的书籍。

《全身》充分展现其标题所指代的含义——身体的全部。从1930年代到1960年代，全身肖像的最经济样式就是一张占有4x5底片1/3大小的垂直胶片。它们最早是黑白照片，并经常由当时的工作室手工上色，偶尔也由照片主人公自己上色。

## Unpacking Their Library 打开他们图书馆的行李

Curated in Collaboration with Jacob Dreyer 桌睿联合策展

In modern China, literature has been an escape route; for Lu Xun as for Mao Dun, Zhang Ailing, Qian Zhongshu and many others, a way to imagine a different society, offer critiques of the one they lived in, or merely to dream a beautiful dream. Too often, though, literature also confines us, as canons of beloved texts become interlocked with questions of cultural capital. Who are we, and how do we define ourselves? The question is incredibly urgent in the rapidly-moving post-revolutionary Chinese city. The bookshelves below unpack the libraries of three individuals, exposing not just the objects that fill their homes.

在现代中国，文学是一条逃避的路；对鲁迅、茅盾、张爱玲、钱钟书还有许多其他人来说，文学是他们想象一个不同社会的方式。为他们所处的社会提供批判，或仅仅让他们去做了一个美好的梦。但是太过经常地，文学也限制着我们，它们作为深受挚爱的文字的标准，与文化中心所存在的问题互锁。我们是谁，并且我们怎么定义我们自己？这个问题在急速前进的后革命中国城市变得极其重要。以下提到的人们将打开三位的图书馆，也许将他们自身暴露于这个世界。

### Preston Fergus 冯桥 (b. 1984, Milton Keynes, UK英国米尔顿凯恩斯)

BA, Hons, Imperial College, London 伦敦帝国理工学院荣誉学士

I came to Beijing to write; not about China, though, but about philosophy. Anyway I was bored of London. I operate a small photography studio near Beixinqiao, and spend my afternoons in the sunny south-exposed room facing the alleyway listening to the sounds of passing traffic and writing- diary entries about the nature of social life in Beijing, the ultimate generic metropolis.

我来北京写的不是中国，而是哲学。不管怎样，我对伦敦感到无聊。我在北新桥附近经营一个小摄影工作室，下午阳光明媚，我的朝南房间面对小巷，听着交通和写作的声音，写日记记载北京的社会生活本质，一个很普通的大都市。

*The Evolution of Shanghai Architecture in Modern Times* by Zheng Shiling 《上海近代建筑风格》郑时龄

*Le Spleen de Paris: La Fanfarlo* by Baudelaire

《国际就睡指南》陈非

*Personal Diary*

*The Will to Power* by Friedrich Nietzsche

*Big Bang Beijing* by Hiromasa Shirai + Andre Schmidt

*In the World Interior of Capital* by Peter Sloterdijk

*Library of Chinese Classics: Laozi* 《大中华文库：老子》

*Nostromo* by Joseph Conrad

*Dialogues with Marcel Duchamp* by Pierre Cabanne 《杜尚访谈录》

*The Anchor Book of Chinese Poetry*

*My Struggle* by Karl Ove Knausgaard

### 李欣月 Ceclia Li (b.1982, Shantou, Guangdong广东汕头)

BA, Shanghai University of Finance and Economics; MA, University of British Columbia, Marketing上海财经大学学士.英属哥伦比亚大学销售硕士

I have a love and hate relationship with China. I consider myself to be an open person, open to new cultures and worlds; these days, my favorite books come in translation (or I just read them in English), but I'll always have a soft spot for the romantic novels I read in high school- they're what brought me to Shanghai in the first place. Reading books, like organic food, yoga, nights out with my girls, and travelling, is just another part of life.

我对中国即爱又恨。我认为自己是一个开放的人，包容新文化和新世界，这些天来，我最喜欢的书有翻译版了（或我只读英语版），但我总是喜欢高中时读的浪漫小说，是他们首先把我带到上海。读书，像有机食品、瑜伽、和我的女儿度过的晚上，还有旅行，只是生活的另一个部分。

*Midnight in Peking* by Paul French

*Age of Ambition* by Evan Osnos

《天空是个秃子——初国诗选》

《围城》钱钟书 *Fortress Besieged* by Qian Zhongshu

《稻草人手记》三毛 San Mao

《倾城之恋》张爱玲 Eileen Chang

《挪威的森林》村上春树 *Norwegian Wood* by Haruki Murakami

*Who Cares? 16 Essays on Curating in Asia* (Published by Parasite)

《朝圣》保罗·柯艾略 *The Alchemist* by Paulo Coelho

《无非求碗热汤喝》张佳玮 *Only Seeking a Hot Bowl of Soup* by Zhang Jiawei

《顾城精选集》顾城 Gu Cheng

《面朝大海，春暖花开——海子经典诗歌鉴赏》海子 Haizi

明曦韵 Xiyun (b. 1987, Kaifeng, Henan河南开封)

BA, Renmin University; MA, Goldsmiths College 人民大学学士，金匠学院硕士

It doesn't matter where I am; I always feel the same. My parents are perpetually found at the Poly auctions and Basel fairs. I find art to be superficial, though it's scene is rather entertaining. I prefer my time spent with the classics - I remember a deep loneliness from childhood; only books could console me, but I never seemed to finish them. It's 15 years later. I now live in Beijing.

不管我在哪里，我总是有同样的感受。我的父母永远呆在保利拍卖和巴塞尔博览会。我觉得艺术是肤浅的，尽管它的场景挺有趣。我更喜欢把我的时间花在经典作品上——我记得极度孤独的童年；只有书籍能安慰我，但我似乎从未把它们读完。15年后。我现在住在北京。

《洛书河图：文明的造型探源》阿城

《张培力艺术工作手册》*Artistic Working Manual of Zhang Peili*

《中国古代细想史论》李泽厚 *History of Chinese Classical Thought* by Li Zehou

《仰观垂象——山水画的观念喻结构研究》泰祥洲 *Concept and Structure: The Study of Schema in Chinese Landscape Painting* by Tai Xiangzhou

《莫斯科日记 柏林纪事》瓦尔特·本雅明 *Moscow Diary* by Walter Benjamin

《志摩的诗》*Poems* by Xu Zhimo

《野草》鲁迅 *Weeds* by Lu Xun

《揣测与媒介：媒介体现象学》鲍里斯·格罗伊斯 *Under Suspicion: A Phenomenology of Media* by Boris Groys

*Lolita* by Vladimir Nabokov

*Siddhartha* by Hermann Hesse

《中国哲学历史》冯友兰 *History of Chinese Philosophy* by Feng Youlan

*Elephant* by Raymond Carver

## Publications 刊物

Main Hall | 大厅

### 八家 BāJiā

This is not a book. It is neither a magazine, nor a zine. It is part literary journal, part visual almanac. It is a way of engaging with printed matter. It is an alternative to the traditional exhibition catalog - and a byproduct of collaborative projects. As such, it archives thought from leading creative practitioners in China and serves as a home of discourse for eight disciplines. It is thematically driven, but has no linear narrative. It is a collection of texts, including theories, critiques, interviews, recipes, instructions, fictions

and poems. Its imagery is vast - photographic essays, two-dimensional installations of drawings and paintings, maps, and collages deepen its visual experience. Its utility is functional - it is comfortable to hold, easy to read, and pleasing to display. It is to be collected - whether for its strong design or as a tool of reference. It is an artifact that can be opened, read, and experienced in a manner most suited to the readers themselves. Written by Chinese and foreigners alike, published in both Mandarin and English, it is edited, designed and printed in Beijing. It is a hybrid publication in the purest sense. It is neither one nor the other, but merely itself. It is 八家 BāJiā.

这不是一本刊物，不是一本杂志，也不是志趣相投者编写的“业余”刊物，它是具有专业性的文学读本与视觉年鉴的结合，并以印刷品的形式呈现。它为传统的展览图册提供了一种新的可能性，作为合作项目的副产品，此本集合众多中国领军创意思潮，在八个学科领域内互相碰撞并发生讨论。虽然每一期都有一个固定的主题，但是它并不仅仅局限于该主题的线性叙述范围，而是各种文字形式的集合，包括理论、评论、采访、食谱、指南、小说和诗歌。此本刊物通过摄影集、绘画、图谱、拼贴画等方式给予读者强烈的视觉体验。在功能上，它可以提供舒适的阅读体验，使读者易于阅读，乐于展示。无论是出于设计感，还是参考性，它作为一个按照读者自己的方式来翻阅和获取信息的出版物，都具有长期收藏的价值。此本刊物的撰稿人来自中国本土及国外，以中英两种语言呈现，并在北京进行编辑、设计与印刷。此本刊物是纯粹意义上的混合出版物，不能被定义或归类，它仅仅作为自己而存在，它就是《八家 BāJiā》。

**LEAP** is the leading international art magazine of contemporary China. Published six times a year in Chinese and English, it presents a winning mix of contemporary art coverage and cultural commentary from the cutting edge of the Chinese art scene. Through incisive, carefully curated criticism and commentary, LEAP strives to provide its readers with profound and professional insight into the workings of art from right here in Beijing to the world at large. Averting both dogma and trend, LEAP gives clarity to the increasingly blurred complexity of the things that surround us. At once witness to culture's development and its recorder, LEAP is a publication that aims for posterity.

《艺术界》，英文名LEAP，是一本中英双语的艺术刊物，双月发刊。LEAP关注中国当代艺术和更为宽广的中国文化主题，同时也将视野扩展到国际当代艺术圈，撑开活动维度，力图为读者提供深刻、专业的观点和丰富、有趣的资讯，成为当下时代的记录者，同时也对其进行思考和辩证。在这个过程中，LEAP拒绝简化、论断和教义，更加热衷于恢复我们所生活的世界的模糊和复杂性。

**Chutzpah!** is a literary magazine that provides in depth readings laid out within a visually pleasing design of international standards. With an internationalized vision and design, brand new concept and editorial method, and new media platform that parallels the magazine, *Chutzpah!* explores new ideas and forms within the context of literary magazines, so to reshape the experience of reading literature. "Chutzpah" is derived from Yiddish. Its original meaning was 'unbridled' or 'arrogant', but after being introduced into the English language, evolved into meaning 'reckless courage' and 'the spirit of challenge' amongst others. Soon after, it started to imply that which was of 'bold innovation' or was a 'break from routine behavior'. *Chutzpah!* along side 天南 (meaning 'South') constitutes the magazine's bilingual title, but also defines the magazine's external image and spirit.

《天南》是一本可以提供深度阅读但又在视觉设计上与国际接轨的文学杂志。国际化的视野和设计、全新的编辑观念和方法、与杂志平行的新媒体平台，推动《天南》探索了文学杂志的新观念和新形式，重塑这个时代的文学阅读体验。《天南》源自意第绪语，原意是指“放肆”，“拽”，在传入英语世界后又发展出“肆无忌惮的勇气”，“挑战成规的精神”等意涵，后专门用来指称那些大胆创新和打破常规的行为。它与“天南”共同构成了这本杂志的中英文刊名，也定义了这本杂志的外在形象和精神内核。

# INSTALLATIONS 装置作品

## Artists 艺术家

Chen Zhiyuan 陈志远  
Evan Collier  
Li Mei 李梅  
Michelle Proksell 媚潇

Yang YuanYuan 杨圆圆  
Yi Hao 亦好  
Zhou Zijian 周子鉴

### The Book Grove 书树林

(Main Hall 大厅)  
Artist 艺术家: Chen Zhiyuan 陈志远  
Medium 媒介: Dried Tree Trunks 干树桩  
Year 年份: 2014  
Dimensions Variable 尺寸可变

For this special collaborative project, Chen Zhiyuan to produce a grove of bookshelf trees that will act as a temporary home for the archives of LEAP, *Chutzpah!* and the newly launched *BaJia*. While this book grove compliments the naturally lit hutong space to provide a meditative reading environment, the unconventional re-appropriation of logged trees within a roofed venue comments on the endangered nature of printed matter itself.

在这个特别合作项目中，艺术家陈志远为一个假想的家打造了一片书树林来陈列《艺术界》、《天南》、以及新刊《八家》。这片书树林在胡同的天光环境中营造出了沉静的阅读环境，非常规的将树置入有屋顶的展厅中，以此呼应出印刷品濒临灭绝的问题。

### Installation by Evan Collier 伊万·科里尔的装置作品

(Curated Library 策划的图书馆)

In collaboration with Evan Collier and The Metech Culture and Creative, The Bibliorium presents a collection of bookshelves, tables and lighting outfitted specifically for the Curated Library. Using leftover materials and rejected components from commercial fabrication projects, Evan and his team show the value of these up-cycled pieces, ranging in level of production complexity and finish. Furthermore, Evan has designed each of these pieces to suit each of the three individual's whose private bookshelf collection is being displayed in the library.

联合伊万·科里尔以及司姆泰克文化创意公司，读树馆将特意策展图书馆展示一系列书籍、书桌以及灯光装饰。利用剩余材料以及商业制造项目拒绝的成分，伊万和他的团队将展示这些循环作品的价值，并由其制作的复杂程度来考量并完成。除此之外，伊万还为图书馆里所展示的三位收藏私人书架的个体分别设计了一件作品。

### Paper Cuts 剪纸

(Room A 房间 A)  
Artist 艺术家: Yi Hao 亦好  
Medium 介质: Chinese Calligraphy Paper, Table, Wooden Chair 中国书法纸，原木桌子，原木椅  
Year 年份: 2014  
Dimensions Variable 尺寸可变

Using the red square paper school children use as they are learning to write Chinese characters, Yi Hao alludes to architecture of language and its confines on the constructs of society. Deconstructing each of the squares, Yi Hao eliminates not only the possibility for the written character but also for the system that supports its existence. Installing the hand-cut confetti, 'free' of its square structure, on a desk with school-like chair, Yi Hao questions the ways in which we approach constructing systems, when only the unitary pieces are present in front.

亦好利用学校孩童学习写中文字红色方格纸来影射语言结构以及社会结构的限制。拆解了每一个方块，亦好消除了写下的字以及支持其存在的体系这两者的可能性。他在一张桌子上（以及类似学校所用的椅子）装置经过手工剪裁且不受方块结构限制的彩屑，以此质疑我们看待建立系统的方式——尤其是当我们面前只呈现那些单一的作品时。

### Tracing (Chasing) Shadows within the Present Past 《在现在过去时将影子追述》

(Room B 房间 B)  
Artist 艺术家: Yang Yuanyuan 杨圆圆  
Curator 策展人: Michelle Proksell  
Year 年份: 2013

Medium 媒介: Performance, video installation (7-inch monitor, wooden frame, projector, paper, pencils, video camera, drawings), dimensions variable 行为，录像装置（7寸平板显示屏，木框，投影仪，白纸，铅笔，摄像机，铅笔画），尺寸可变

Installation and Performance Dates 展出和行为表演日期: Friday - Sunday, September 26 - 28 周五到周日，9月26日 - 28日

Performance Times 行为表演时间: 3pm, 5pm

*Tracing (Chasing) Shadows within the Present Past* is an installation and performance by Beijing based artist, Luka Yuanyuan Yang. Referencing the camera lucida, which left traces on paper as a kind of printed matter, Luka Yuanyuan Yang will use video projection feedback to trace the edges of her shadowed form, repeating the lines to produce drawing compositions as "refracted images", which are meant to reflect on the relationship of the past and present.

《在现在过去时将影子追述》是北京艺术家杨圆圆的行为与装置作品。装置的结构是对于明室结构的借鉴（通过勾勒投射的幻影，在纸上留下印记），杨圆圆会通过影像反馈所投射的画面去描绘自己影子的轮廓，重复勾勒的线条所构建出的绘画一如（明室结构中的所出现的）“折射图像”，而这些图像也从侧面反应了过去与当下的关系。

### Bangs in Movies 《电影中的枪击事件》

(Room B 房间 B)  
Artist 艺术家: Zhou Zijian 周子鉴  
Year 年份: 2014年  
Medium 媒介: 视频、书籍、海报、吊灯、黑胶带  
Posters 广告:

- 1) "Bangs in Movies" 《电影中的枪击事件》
- 2) "The System: Thinking / Methods / Design for "Bangs in Movies" 关于《电影中的枪击事件》的思维体系和设计方法)



3) The Book Cover 《电影中的枪击事件》的书籍封面

Installation Dates 展出日期: Monday, Sept. 29 - Thursday, October 2

It is through the rationalization and organization of information that Zhou Zijian exists as a subjective observer of this world. Particularly drawn to the “aesthetic of violence”, and more specifically the warmth given by the bang of gun or explosion of a bomb, he has analyzed 49 (Western) films in an attempt to find mechanical formulae or structural definitions to illuminate cultural phenomena. Accordingly, Zhou Zijian has chosen to use printed materials commonly found in the West to display his findings - namely movie posters and a phone book. Embedded within these forms he has used the film review as another common unit of analysis to unpack his analytical methodology. On various levels, therefore, his work has become a reproduction of the production. While film reviews typically expand on the descriptive details of films, Zhou's reviews exist as if written from a seemingly objective perspective. Yet, it is through the cognitive reflection on the objective that infinite possibilities for subjective rationalization and re-organization commence; thus, any linearity of the objective viewpoint is challenged. However, in re-directing the direction of analysis towards that which is truly a product of the culture, light can be shed on social phenomena.

通过合理化的构建信息能看出周子鉴是在主观的观察这个世界。尤其接近于“暴力美学”，更具体地说，枪响或是炸弹爆炸所给的温度，他分析了49部西方电影，试图找到一个具有文化代表性的机械公式或结构定义。周子鉴决定用一些西方的印刷品，电影海报和电话本来描绘他的发现。在这个印刷作品中，他采用了另一个常见的分析——电影评论，以此解构他的分析方法论，从而成为成产的复制品。因为概念通常用于扩展叙述的细节，电影评论看起来是从客观的角度出发。然而它却反映了对客观合理化和重新梳理的无限可能性的认知，因此与客观角度背道而驰，但是这些都是文化产物的一部分，从而揭示社会现象。

## PHOTOGRAPHS 照片

Curated in collaboration with Li Mei 与李梅合作策划

Entryway 走廊

“Bookshelf” is a constant section in LEAP. For each issue, the section is comprised of recommendations of various art-related books. This section's images are planned and produced by LEAP's photo editor, Li Mei, and is based on the issue's content and editorial direction. It is such that these images bring not only aesthetic value but also metaphorical satire. As of October 2013, a “figurative” element has been added to the photo shoots - as the image were purely still photography before.

“书架”是《艺术界》的固定栏目，每期推荐数量不定的艺术类书籍。此栏目图片由《艺术界》视觉编辑李梅策划及制作，每期的拍摄会考量书的内容或是杂志编辑部当时的状态，以呈现给读者不仅视觉愉悦且具有隐喻的图像。从2013年10月开始，拍摄中开始加入“人”的元素，此前则为单纯的静物摄影。

**LEAP Issue 21, When Marina Abramović Dies: A Biography** 《艺术界》2013年6月刊，《玛丽娜·阿布拉莫维奇传》

Photographer 摄影师: Guan Shenyi 管申颐

**LEAP Issue 25, Adult Video Kakumeishi** 《艺术界》2014年2月刊，《日本AV影像史》

Photographer 摄影师: Liu Yiwei 刘一纬

## MATERIAL FLUX 物质流

Curated in collaboration with Michelle Proksell 与 媚潇 合作策划

Room D 房间D

Before the invention of film, as far back at the Paleolithic Period, humans portrayed motion in static art, such as in early Cave paintings, which traced and shaped the world they saw fit to represent. This concept of tracing gives a contemporary reflection on the early beginnings of humanity's ability to represent motion, and the relationship of the past and present.

Hundreds of years before the advent of film production, several devices were created to depict static images in motion via forms of animation first. Early formation of the basic principles of animation, through devices such as The Magic Lantern (c. 1650), Thaumatrope (1824), Phenakistoscope (1831), Zoetrope (1834) and flip books (1868), are initially rooted in using types of printed matter, which were then put into motion through various mechanisms to illustrate and narrate visual representations.

In ancient China, a device categorized as a type of zoetrope and made of translucent paper illustrating detailed scenes, were hung over lamps, which rotated from heated air rising within them. Their horizontally drifting figures gave the effect and representation of passing time – and could be considered one of the earliest forms of moving printed matter.

Considering animation, film and video's early history was deeply connected to materials and the printed form, which were then creatively and technically adapted to produce objects and figures in motion, “MATERIAL FLUX” explores the context of contemporary printed matter from selected Chinese and International artists. These artists translate what was once static content into ideas in flux, through techniques such as stop motion and digital/analog compositing of text, poetry, collages, prints, photographs, drawings, paintings, paper cuts of various materials, including from books. Together, this compilation of footage shares a constructed world in motion—taking the printed form into a new realm of expression.

在发明出电影之前，追溯到石器时代，人们用静态艺术描绘动态动作，比如早期的洞穴壁画，他们将世界的形态摹画为他们认为恰当的样子。这种描画的概念给出了对早期人类描绘动态动作的能力的反思，以及过去和现在的关系的反思。

在电影出现的数百年前，几台设备被生产出来，用其以动画的方式刻画静态图像。早期的动画形成有几个基本原则，通过不同的设备，比如说：幻灯(c. 1650)、西洋镜(1824)、费纳奇镜(1831)、活动幻镜(1834)、和快速翻书(1868)，这些最初是用在不同的印刷品中的，后来用到不同的机械给动态动作做视觉呈现。

在中国古代，一种器械被归类为活动幻镜，它是以半透明的纸制成，用此可以对场景进行细节描述，挂在台灯上，以热空气令它们旋转上升。横向漂移的数据表现出了时间流失了的事实，这可以被认为是最早的动态印刷。

想一下材料和印刷是与动画，电影和录像的早期历史是深深相连的，后来经过创造与科技手段将它们用于在了描画动态中，“物质流”以中国艺术家与国际艺术家的角度来探索当代印刷品的形态。这些艺术家通过技术，如停止动作与时间/模拟合成文本、诗歌、拼贴画、版画、照片、素描、绘画、剪各种材料，包括书来转化当静态内容进入意识流的状态。总而言之，这个影片分享了固有的动态捕捉模式进入了新的表现王国。

**It's the Cola** 《这是可乐》

Artist 艺术家: Ye Linghan 叶凌瀚

Year 年份: 2013

Medium 媒介: Hand-drawn animation 手绘动画

Run time 运行时长: 3min. 3分钟

It's the Cola is one of five hand-drawn animations from Ye Linghan's series, “99 Gods”. This animation switches frantically between hand-drawn and digital texts of “transient phenomena”, which are erased and redrawn in different languages at a pace that seamlessly morphs these words into one singular text. The work challenges the notion of “conventional ideas about the proper relationships between things”.

《这是可乐》是叶凌瀚五个手绘动画《99神》系列的其中之一。此动画在手绘与电子打印字体“过渡现

象”之间疯狂切换，这经过在一个地方多次的涂抹和用不同的语言重画，密密麻麻的字变成一条简单的文本。这个工作挑战了对“事物之间的常见关系”的见解。

### ***Journey*** 《旅程》

Artist 艺术家: Erik Hoofnagle 埃里克·胡夫纳格尔

Year 年份: 2014

Medium 媒介: Single-channel video of stop-motion animation, flip-book style from ink on paper 单通道视频的定格动画,纸上墨的活页本风格

Run time 运行时长: 1min. 23sec. 1分23秒

From Hoofnagle’s reading of the book “Martin and Meditations on South Valley”, by Jimmy Santiago Baca, he noticed the previous owner had spilt coffee on the pages of his book and while flipping through, saw them grow and recede as if in animation. This inspired him to produce this abstract flip-book style animation from blots of coffee and ink on paper which grow and shrink—used to reflect the progression of the hero’s journey in literature, where things start slow and simple, growing in complexity as trials come and go, and finally ending with revelation.

在阅读吉米·圣地亚哥·巴萨撰写的《马丁和南谷》时，胡夫纳格尔注意到之前的读者将咖啡洒在书的页面上，当他在翻阅时，看到他们的成长和消退，正如动画。这启发了他创作这种抽象的翻页风格动画，咖啡渍和墨水在纸上扩散和消退的过程反映了文学英雄的旅程进展，事情由缓慢而简单开始，在日益增长的复杂进程中来来去去，最后得以揭露真相和获得启示。

### ***Les Furtives*** 鬼鬼祟祟

Artist 艺术家: Sophie Gaucher 索菲·戈谢

Year 年份: 2008

Medium 媒介: Motion Engraving 移动雕刻

Run time 运行时长: 1min. 1分钟

The animation, *Les furtives*, is built with a one shot drawing line as a moving “cadavre exquis” or “rotating corpse”, a method of drawn images collected, assembled and arranged in sequence by seeing one end of each point on the line moving to the next, giving the feel of an endless line in fluctuation. By using a collage of engraving backgrounds and a pure black line this animation explores the simplicity of a line on paper in motion and rotation, evolving through each frame.

动画片《鬼鬼祟祟》由含有一条画线的一个镜头组成，它被看作是一具正在走动的“精致尸体”或者“旋转尸体”，是一种按顺序收集、整理并组合成画片的方式。它让我们看到线上的每一个点的终端向下一个点移动，从而产生一种这条线在无止境起伏的感觉。利用一张以版画作为背景的拼贴画和一条纯黑色的线，这部动画探索了一条纸上的线在运动旋转中的简易性，其在每一帧中不断发展。

### ***The Captive*** 《禁锢》

Artist 艺术家: Duilianr (Xi Winkler & Yueming) 对联儿（刘溪 & 岳明）

Music 音乐: Michael Winkler

Year 年份: 2014

Medium 媒介: paper, ink, pencil, single-channel animation video 纸，墨水，铅笔，单屏动画短片

Run time 运行时长: 2min. 49sec. 2分49秒

The *Captive* is an animation by Duilianr (Xi Winkler & Yueming) about a young woman trapped in her own mind. It is hand drawn and interspersed with bits of photographs.

《禁锢》是对联儿（刘溪&岳明）在2014年创作的动画短片，展示了一个忧虑的女孩清晨几分钟里，脑中的景象。手绘动画（部分场景使用照片）。

### ***Rhymes with Dreamer, Routes in Too*** 《梦想家音律，路线》

Artist 艺术家: Lily Jue Sheng

Year 年份: 2010

Medium 媒介: 16mm film and transferred to single-channel HD video 16毫米胶片和转移单路高

清视频

Run time 运行时长: 2min. 4sec. 2分4秒

*Rhymes with Dreamer, Routes in Too* was shot on 16mm film as a single-frame and is composed of little pieces of paper, images and words. This film presents a short poem that amplifies the static, yet transient structure and motion of film through a frenetic string of text and imagery.

梦想家音律，路线是用16mm胶片作为单帧画面和由小纸片，图像和文字组成。这部电影呈现一个被放大了静态的短诗，然而瞬态结构和运动的电影通过一个个狂热的文本和图像串连而成。

### ***Recycled*** 《回收》

Artist 艺术家: Lei Lei 雷磊 & Thomas Sauvin 苏文

Year 年份: 2013

Medium 媒介: Single-channel video, stop-action animation 单通道视频，定格动画

Run time 运行时长: 5min 40s 5分钟40

The images found in *Recycled* come from negatives salvaged from a recycling plant on the edge of Beijing, where they had been sent for filtration of their silver nitrate content. French collector, Thomas Sauvin, built this “Silvermine” archive of more than half a million 35mm negatives, which depict the lives of contemporary China over the past twenty years. From 2011 to 2013, Chinese artist Leilei 雷磊 selected over 3,000 photos from this collection to create this film. By animating these photographs with an intensity of pace—and juxtaposed with a soundtrack of white noise, electric hums, helicopters and traffic sounds—he was able to breathe life back into the stillness of each individual frame, composing a larger portrait of the anonymousness of humanity.

《回收》中这些照片的底片在北京远郊的回收厂被找到，它们在那里被过滤并回收其中的硝酸银物质。法国收藏家苏文建造了这座“北京银矿”，存档的一百多万35毫米的底片描绘着过去二十年北京的生活。从2011年到2013年，中国艺术家雷磊从这个集合中选择超过3000张照片创作了这个电影。通过动画处理这些照片的速度和强度，以白噪声，电动嗡嗡，直升机和交通声组成配乐，能够给每个帧的沉静画面带来生命力，构成一个更大的不具名的人类画像。

### ***Why You Were Born*** 《你为什么出生》

Artist 艺术家: Kelly Spivey 凯利·斯皮维

Year 年份: 2001

Medium 媒介: Kodachrome super 8mm film 柯达胶片 特级8毫米 电影

Run time 运行时长: 6min. 6分钟

*Why You Were Born* is a Kodachrome super 8 animation that utilizes found images delicately cut from American magazines from the 1940’s-70’s. A hand-held camera creates agitation and the frenetic frame speed penetrates women’s roles shown in American advertising, shattering them and offering humourous feminist solutions.

《你为什么出生》是一部用美国自1940至1970年代杂志中剪切下的图片所拍摄的8毫米柯达胶片刻动画，手持摄影机产生的晃动和狂乱的帧速穿透了美国广告中的女性角色，把她们打碎，并提供了有趣的女权化答案。

### ***Seeing Double*** 《重看》

Artist 艺术家: Antonia Kuo 安东妮娅·郭 & Lily Jue Sheng

Sound 声音: Asha Sheshadri

Year 年份: 2013

Medium 媒介: Single-channel stop-motion collage animation filmed on 16mm and transferred to HD Video 单通道静止拼贴动画16毫米胶片和转移到高清视频

Run time 运行时长: 2min. 45sec. 2分45秒

*Seeing Double* is a stop-motion animation collaged of materials from old books and magazines, optical papers, appliqué ephemera, smoke bombs, and textiles. This series of flickering compositions explores the cycles inherent in all scales of biological matter, ranging from flora and fauna to terrestrial topographies. These geometric, yet nebulous forms, reflect the dichotomy between the imposed order and

erratic flux of nature.

《重看》是一部定格动画，它由旧书籍和杂志的材料、光学用纸、烟幕弹、纺织材料等拼贴组合而成。从植物群到动物群到陆地地形，这一系列纷繁的成分探索了生物物质范围以内的所有循环。这些几何但是朦胧的形式反应了强行组成的顺序与自然界中不规则的变化这两者之间的分歧。

***This is Not a Time to Lie*** 《这不是一个可以说谎的时刻》

Artist 艺术家: Lei Lei 雷磊

Music 音乐: Li Xingyu 李星宇

Rapper 说唱歌手: J-fever

Year 年份: 2013

Medium 媒介: Single-channel animation video constructed from old book covers 单通道动画视频，由旧书籍封面改造

Run time 运行时长: 3min. 30sec. 3分钟30秒

"I'm scared, I don't dare look ahead. This isn't a time to lie." (Mountains and water, characters and objects in this film are all made from old found book covers.)

“我很害怕，我不敢向前看。这不是一个说谎的时间。”（在这部影片中山和水，字符和物件都是由老书籍的封面制作而成）。

***Birds Dream*** 《梦雀》

Artist 艺术家: Chai Mi 柴觅

Sound 声音: Zhang Xuan 张萱

Music 音乐: thruoutin

Year 年份: 2014

Medium 媒介: Stop-motion animation video handcrafted from paper and drawings by the artist 定格动画视频，艺术家的手工纸和手绘

Run time 运行时长: 10min. 15sec. 10分钟15秒

A new-born sparrow enters a world full of colorful objects and strange birds. When curiously idling in this new world, the sparrow finds a young raven with which they begin to explore this place together. Their encounters have made them curious and bewildered, soon their bodies start to change as well... Frame by frame, this hand drawn world reveals a surreal landscape brought into motion by Chai Mi's individually drawn strokes and gestures, awakening the internal dream world of these transient creatures.

一只新生的麻雀，来到一个充满彩色形体和怪鸟的奇异世界。在遇到一只年轻的乌鸦后，它们开始一起在这个世界飞翔游历，遇到了形形色色的怪鸟还有巨大的彩色形体，不久它们的身体也开始产生变化... 《梦雀》主要以定格动画的方式拍摄完成，是柴觅的第一部个人动画作品。片中的鸟类模型由艺术家手工绘制完成。

# THE BIBLIORIUM PARTICIPANTS

## 读树馆参加者

**Antonia Kuo 安东尼娅·郭** (b. New York, NY, 1987 出生于1987年的美国曼哈顿市)

Anotina Kuo is an interdisciplinary artist working with drawing, painting, printmaking, photography, film and video currently based in Brooklyn, NY. She received her B.F.A. from Tufts University and School of the Museum of Fine Arts, and received a one-year intensive certificate from the International Center of Photography in New York. She was awarded the Mary and Frank Rassieur Prize in Drawing from the Museum of Fine Arts, Boston, and has recently completed a MacDowell Colony fellowship. Her work has been shown internationally, including exhibitions at Eyebeam, New York, NY; Scandinavian Institute, New York, NY; Primetime Gallery, Brooklyn, NY; The International Experimental Cinema Exposition, Colorado Springs, CO; Concordia University, Ann Arbor, MI (solo), among others.

安东尼娅·郭是一个跨学科艺术家，参与了绘画、版画、摄影、电影和视频制作，目前住在纽约的布鲁克林区。她从塔夫斯大学和美术博物馆学院获得艺术学士，并收到在纽约国际摄影中心一年的高强度集训的学业证书。她被波士顿美术博物馆授予了 Mary and Frank Rassieur奖，最近完成了一项麦克道尔殖民地奖学金项目。她的作品在国际展览，展馆包括在纽约的Eyebeam，斯堪的纳维亚研究所，纽约的Primetime画廊，布鲁克林国际实验电影博览会，科罗拉多斯普林斯，康科迪亚大学(个展)，等等。

**Cao Fei 曹斐** (b. 1978, Guangzhou 出生于1978年的广州市)

Cao Fei is one of the most significant and innovative young artists to have emerged on the international scene from China. Her multi-media projects explore the lost dreams of the young Chinese generation and their strategies for overcoming and escaping reality. Recent exhibitions include China China, Pinchuk Art Center, Kiev, Ukraine; What are you doing here? Body-book, the 9th Bienal do Mercosul, Brazil; Play Time, Lombard Freid, NY; Real Virtuality, The Museum of Moving Image, New York; ILLUMInations, Future Generation Art Prize, 54th International Venice Biennale; 29th Sao Paulo Biennial; and 17th Sydney Biennial.

78年广州出生，是具有代表性的且在国际舞台上做出创新的中国艺术家。她的多媒体项目探索了中国年轻一代丢失梦想与他们逃避现实的策略。近期的展览包括“中国中国”（乌克兰基辅的丘克艺术中心）；“你在这做什么？”（第九届巴西双年展）；“与时间游戏”（纽约Lombard Freid）；真实的虚拟世界（纽约移动图片博物馆）；第五十四届双年展外围展；第二十九届圣保罗双年展；第十七届悉尼双年展。

**Catherine McMahon 马红**

Catherine is a designer, researcher, and historian based in Shanghai. Her work focuses the intersection of technology and nature, histories of digital representation, and more recently the role of craft production in contemporary society. She studied architecture at the Rhode Island School of Design and the History, Theory, and Criticism of Art and Architecture at the Massachusetts Institute of Technology. She is also a co-founder of the design studio, Atlas.

是一位定居在上海的设计师，研究人员和历史学家。她的工作专注于科技与自然的交点，数字表示法的历史，近期在研究手工艺生产在当代社会中的角色。她在罗德岛建筑学院学习了建筑，历史，理论，艺术批评和建筑在麻省理工大学学习。她也是Atlas设计工作室的合作创始人。

**Chai Mi 柴觅** (b. Beijing, China, 1985 出生于1985年的北京)

Chai Mi currently lives and works in Beijing, China. Her fine art practice involves a range of media, including painting, paper-craft, video and live performance. She has a particular interest in handwork and keeps exploring new methods. Her works have been shown at many art museums, cultural organizations, film festivals and music festivals nationally and internationally.

青年艺术家，85年出生，清华大学美术学院毕业，常居地中国北京。她的艺术实践涉及多种媒介，包括绘画，纸艺，影像，现场表演等。她偏爱手工制作，乐于不断吸收和融合现有方式进行新方式的探索。她的作品曾在国内外的多个美术馆、文化机构、电影节和音乐节展出。

**Chen Zhiyuan 陈志远**

After completing an apprenticeship in a traditional woodworking studio where he studied Chinese techniques of furniture building, in 2012 he opened Wuyou Studio. Through his workshop, he seeks the relationship between craft and creativity and aims to develop a process of material investigation that leads to a structured logic of use perfected through practice.

在传统的木匠工作室完成了学徒生涯，熟练掌握中国传统家具的制作方法。2012年，他成立了自己的工作室无有，在他的工作坊中，寻找并探索传统工艺和创意之间的关系，同时发展调研材料的过程引向一个通过实践出真知的有结构性的逻辑。

**DJ Furth 冯地杰**

From a small mountain town in Colorado, DJ is now based in Beijing. He’s most comfortable capturing moments and expressing ideas in the 35mm and 1080p forms. And, occasionally, with words.

来自科罗拉多的一个小山庄，冯地杰现在留驻北京。他最自在的和表达想法的时刻是在35毫米和1080p的格式中。以及，偶尔的语言。

**Duilianr 对联**

Xi Winkler 刘溪 (b. Datong, Shanxi, China, 1982 出生于1982年的山西大同)

Yueming 岳明 (b. Beijing, China, 1986 出生于1986年的北京市)

Duilianr 对联儿 is an ongoing cooperative project by Xi Winkler (script writer, film maker, novelist, art critic) & Yueming (illustrator, comic book writer, animator). It aims to use various simple ways to combine images and words to tell stories and explore other possibilities. Since 2013, Duilianr has already created 2 works, an eponymous blog game working with 2 other artists, a 2013 photography book *Issue Yi* collecting content from the blog game, as well as 2014’s *The Captive*, a short animation film first shown at BYOB Beijing.

对联儿是刘溪（编剧、电影、小说作者，艺术评论者）与岳明（插画师、漫画、动画作者）的合作项目，意在以一切简单、多样的手段去尝试图像与文字结合叙事的可能性。从2013年开始迄今，已经完成了两件作品，分别为2013年的同名博客游戏（与其他两位艺术家合作），后结集成摄影书《第一期》；以及2014年的动画短片《禁锢》，曾于2014年北京BYOB中展出。

**Electric Sheep 电子羊**

Ranging from niche independent films to larger film festival selections, Electric Sheep collectively curates and screens an eclectic mix of domestic and international films of acclaim. With screenings every Wednesday, the Beijing-based film club has an equal mix of foreign and local audience attending their meetings.

从小众独立电影到大型电影节选片，电子羊集中且选择性的策划、放映一个由知名本土及国际电影组成的系列。这个位于北京的电影俱乐部每周三举办一次放映会，且参与的本地观众与外地观众数量相当。

**Erik Hoofnagle** (b. Bellingham, Washington, USA, 1987)

Erik Hoofnagle is an American artist currently based in Portland, Oregon and began experimenting with animation from the age of eight years old. Hoofnagle explores animation through different mediums of interesting hybrids, experimenting with interactivity and attempting to push the viewing experience into a less passive mode. He currently attends the Animated Arts program at the Pacific Northwest College of Arts.

Erik是目前住在波特兰的美国艺术家，他从八岁开始在俄勒冈州开始探索动画。Erik通过混合不同有趣的

媒介探索动画，实验交互性，试图改进观众的观看体验以减少被动模式。他目前参与了在太平洋西北艺术学院 的动画艺术项目。

**Evan Collier 伊万·科里尔**

As the founder of international design firm ARCH, Evan has been focused on designing and fabricating custom artworks and installations, small-scale rigging installations, sets and propos for photo/film/TV shoots and theatre productions for the past 10 years. Evan works and lives in NYC, but is currently based in Beijing working with Themetech Culture & Creative to development the company’s manufacturing facility.

作为国际设计工作室ARCH的创始人，伊万在过去的10年里一直关注于设计并制造个人定制的艺术作品和装置作品，小型绳索装置，舞台设计以及照片／电影／电视／戏剧拍摄的道具。伊万工作并生活于纽约，但目前在北京与司姆泰克文化创意公司合作开发公司的制造设备。

**Huang Zhenwei 黄振伟**

Huang Zhenwei attended Advanced Writer’s Workshop at Lu Xun’s Academy of Literature in 1997. He has been working in the publishing industry in Beijing for 14 years. During his free time, he writes novels and makes documentaries. He currently serves as the Editor-in-Chief for *Chutzpah!* - a literature magazine.

1997年，鲁迅文学院高级作家班学习。在京从事出版工作14年，业余写小说，拍纪录片。现为《天南》文学杂志主编。

**Jacob Dreyer 桌睿**

Jacob is a Beijing-based writer and theorist of architecture. He is senior editor at *Lifestyle Magazine* and his work has been published in a wide variety of journals in the US, UK and China. His book *The Nocturnal Wanderer* is due to be published by Eros Press.

桌睿是一个驻京作家和建筑学家。他是《品味生活》杂志的资深编辑，他的作品曾被刊登在美国，英国和中国的很多期刊上。他的书《夜游者》近期将由Eros Press出版。

**Jordan Thomas Mitchell** (aka Chronmaster) and **John Brady** (aka DzM)

Jordan and John have been arguing about philosophy and music since 2011. In the meantime they have also been producing, performing, djing, and destabilizing music around the nation’s capital. With an impressive combined back catalogue of credits and releases, on-line, on-disc, on-tape, they now turn their attention to exploring philosophical arguments in music, on-stage.

Jordan Thomas Mitchell (aka Chronmaster) 和 John Brady (aka DzM) 自2011年起在一块儿辩论哲学与音乐。与此同时，也在帝都一起创作、演出、DJ和捣毁音乐。在一系列五花八门、威风凛凛的音乐成就——网络上、碟片上、卡带上之后，他们现在把注意力转移到探索音乐中的哲学思辨——在舞台上。

**Kelly Spivey** (b. El Paso, Texas, 1967)

Kelly Spivey is an American filmmaker and has been making experimental films since 1988. Her work has screened and been awarded nationally and internationally. Several of her film projects have received support from the Queens Council on the Arts, The New York State Council on the Arts, and the New York Foundation on the Arts. She has worked in New York City in post-production sound and picture editing and video preservation, and is currently an adjunct lecturer in film at Hunter College in New York City.

Kelly Spivey是美国的电影制片人，自1988年以来一直在做实验性电影。她的作品已在国内外放映并获得奖项。她的几个电影项目已收到了女王委员会和纽约艺术基金会的支持。她曾在纽约从事声音后期制作、图像编辑和视频维护，目前她是纽约亨特学院的助理讲师。

**Kyle Skor 宋克叶**

A former social science researcher and PhD dropout, Kyle is a visual artist, bāc-tā-gon’s A.M. Brainstorm project manager, and the English contributions editor for *BāJiā*. His paintings are represented by the Red Brick Art Museum in Beijing, and his most recent conceptual piece, *“Prix Fixe”*, is currently installed at the Graft and Transplant show at the Bluerooft Art Festival in ChengDu.

前社会科学研究人员和PhD辍学生，宋克叶是一名视觉艺术家、bāc-tā-gon的“早晨头脑风暴”项目

经理以及《八家》杂志的英文编辑。他的画作由北京红砖美术馆代理。他最新的概念作品《Prix Fixe》目前正在成都的蓝顶艺术节的“移植与嫁接”展览中进行装置展示。

**Lei Lei 雷磊** (b. Jiangxi, Nanchang China, 1985 出生于1985年的江西南昌市)

Lei Lei is a multi-media artist living and working in Beijing, China. His artistic practice involves animation, graphic design, illustration, short cartoons, graffiti and music. He received his master's degree in animation from Tsinghua University and has had his films shown and awarded at the Ottawa International Animation Festival, Annecy Festival, Holland International Animation Film Festival and is the winner of the 2014 Asian Cultural Council Grant.

雷哥是一个在中国北京生活和工作的多媒体艺术家。他的艺术实践包括动画、平面设计、插图、短篇漫画、涂鸦和音乐。他从清华大学获得了动画硕士学位，他的电影曾分别在渥太华国际动画节,安纳西节,荷兰国际动画电影节展示并获奖在2014年被亚洲文化委员会授予一等奖。

**Li Mei 李梅**

Graduating with a BA from Nanjing University of the Arts and a MA from Camberwell College of Arts, University of the Arts London, Li Mei returned to China in 2011 to work as the visual editor of LEAP Magazine. While she predominately work at the intersection of photography and design content, she also is a jewelry designer on the side.

本科及研究生分别毕业于南京艺术学院和伦敦艺术大学坎伯韦尔艺术学院。2011年回国至今在《艺术界》担任视觉编辑一职，负责杂志的图片拍摄制作、对外形象设计等工作。平时在摄影和设计之余也做一些首饰设计。

**Lily Jue Sheng** (b. Shanghai, China, 1987 出生于1987年的上海市)

Lily is a Shanghai born visual artist currently based in Brooklyn, NY who operates in the realms of film, video and animation. Her recent work explores the metaphysical powers and material properties inherent to the moving image. She uses in-camera experimentation, "rephotography" and collage to create visceral experiences of cinema.

Lily是一个生于上海、目前常驻纽约布鲁克林的视觉艺术家。她的工作领域包括电影、视频以及动画。她的近作主要探索移动图像的超自然力量及物质特性。她使用相机内部实验、“重摄影”以及拼贴画来创造出电影艺术的内部体验。

**Lin Zhipeng 林志鹏** (b. Shantou, 1979 出生于1979年的汕头)

Lin Zhipeng graduated from Guangdong University of Foreign Studies with a major in financial English. He is a photographer and freelance writer based in Beijing, where he operates the popular blog North Latitude 23. He has produced photo shoots for magazines such as *Vice*, *VISION*, *iLOOK*, and *City Pictorial*, as well as brands like United Nude, Converse, Nike, Glaceau, and Bacardi. His photo books and zines include *My Private Broadway*, *TOO*, *VERSATILE*, and *Satellite of Love*. His photography has been included in *3030: New Photography in China*, *Elephant*, and *Asian Creatives*, among others.

79年出生于汕头，毕业于广东外贸大学，经济英语专业。他是定居在北京的摄影师兼自由撰稿人，有自己的博客-北纬23度。他为很多家报刊拍照，如《Vice》，《青年视觉》，《iLOOK》，和《城市画报》，也为多家品牌提供拍摄，如United Nude, 匡威，耐克, Glaceau和百加得。他的照片集和电子杂志有：《我的私人百老汇》、《太》、《多才多艺》和《人造卫星的爱》。他的摄影作品被收录在《3030: 中国新摄影》、《大象》、《亚洲创意》等等。

**Liu Chuang 刘窗** (b. Hubei, 1978 出生于1978年的湖北)

Liu Chuang is an art interventionist acting in the public space who challenges perceptions of everyday life details and usual patterns. Exploring social rules, he plays along with them in order to disrupt the conventional status of things with simple, poetic ideas that resonate politically and philosophically. Liu Chuang currently lives and works in Beijing after developing his practice in the boomtown of Shenzhen. His critical artistic approach, based on conceptual work, takes as its starting point the rupture between individuals and its inner aesthetics, exploring art in new social territories.

78年出生于湖北，他对大众生活空间进行艺术干预活动从而挑战人们对日常生活中细节的认知。探索社会规则，他用简单且富有诗意的方法游戏这些规则，以此破坏它们原有的状态，从而在政治上和哲学上引起共鸣。在他结束了在深圳的实践后，现居住在北京。他的艺术批判手法基于思维活动，把它看作是

个人与其内在美的分叉点，由此在新的社会领地探索艺术。

**Michelle Proksell 媚潇** (b. Dhahran, Saudi Arabia, 1985 出生于1985年的达兰,沙特阿拉伯)

Michelle Proksell is a Saudi-born American. She is an independent curator, artist, musician, photographer and writer currently based in Beijing, China. She began exploring art curatorial practices as assistant curator for new media, digital and Internet arts AND/OR Gallery in Dallas, TX from 2007 to 2009, and was In-tem director of the Pollock Gallery at Southern Methodist University in 2008. While in China, she has co-curated BYOB Beijing, BYOB Shanghai and has recently co-founded a new curatorial collective called TRIA PRIMA 三元, which collaborates with emerging artists in China to curate self-produced exhibitions, screenings, happenings and performances in the surrounding Beijing hutongs. She has also recently established an online gallery with support from the website, newhive.com, called Netizenet, which will work towards fostering and cultivating internet arts practices among young Chinese artists online.

媚潇是目前住在中国北京的独立策展人、艺术家、音乐家、摄影师和作家。从2007年到2009年，在德克萨斯州的达拉斯画廊，她作为新媒体助理策展人开始探索数字和网络艺术策划和实践。2008年在南卫理公会大学的波洛克画廊担任短期的总监。在中国，她作为BYOB Beijing和BYOB Shanghai的策展合作人，与新兴中国艺术家们共同创立了一个新的自产型策展团队称为“TRIA PRIMA三元”，在北京的胡同中策划进行展览、放映、项目活动和演出。最近她建立了一个在网友网支持下的在线画廊——newhive.com，将努力促进对年轻中国艺术家的网络在线艺术实践的培养。

**Meng Qi 孟奇**

An electronic music artist, synth maker, programmer and professor, Meng Qi has given instrument building workshops and lectures at the Tianjin Academy of Fine Arts, Central Academy of Fine Arts, Shanghai Conservatory of Music, Beijing Contemporary Music Institute, Beijing's Maker Space, Zajia Lab, Shanghai's XinCheJian, and Maker Carnivals, amongst others. As pioneer of Chinese contemporary digital art, he is renowned for his distinctive devices, instruments and the music they produce, resulting in their use by electronic music artists all over the world.

电子音乐家，合成器制作者，程序员和教授，孟奇的乐器构建工作坊和讲座分别在天津美术学院、中央美术学院、上海音乐学院、北京现代音乐学院，北京的制造者空间、杂家实验室，上海新车间和制造商嘉年华等地举行。作为中国当代数字艺术的先驱者，他出色而独特的设备、仪器和音乐制作受到世界各地的电子音乐艺术家欢迎。

**Nathaniel Mellors** (b. 1974, Doncaster, England 出生于1974年的英国)

Nathaniel studied at the Ruskin School, Oxford University and an MA in sculpture at the Royal College of Art, graduating in 2001. Mellors has lived in Amsterdam, London, and Los Angeles; a nomadic artist with itinerant interests. He combines an artistic practice alongside musical projects; co-running the distribution label Junior Aspirin Records since 2002. Mellors is known for highly surreal and arcane tableaux; combining film, sculpture and music to investigate the mass media. Often conflating historical narratives and hybridizing stylistic approaches, he questions language and the mechanisms of control and mediation.

74年生于英国，唐卡斯特。Nathaniel就读于牛津大学拉斯金学院。2001年毕业于英国皇家艺术学院，硕士学位。他在阿姆斯特丹、伦敦和洛杉矶生活，是一个兴趣富于变化的流浪艺术家。他结合了艺术实践与音乐项目，从2002年起，合作运营了Junior Aspirin Records项目。他以高度超现实和神秘的场景设计而著名，并结合了电影、雕塑和音乐来研究大众媒体。他常常混合历史故事并杂糅诸多文体，对语言和控制与调节机制提出质疑。

**Robin Peckham 岳鸿飞**

Robin is a curator and critic living in Beijing and Hong Kong. He is currently deputy chief editor of LEAP and chief editor of *The Art Newspaper* (Hong Kong). He founded and operated the independent exhibition space Saamlung until 2013, and has organized exhibitions for institutions including the City University of Hong Kong, the Goethe Institut, and the Ullens Center for Contemporary Art. His writing is published regularly in *Artforum*, *Yishu*, and *Broadsheet*, as well as books for the Minsheng Art Museum, Para/Site Art Space, and Timezone8.

岳鸿飞是一个在北京和香港生活的策展人兼批评家，目前担任《艺术界》的副主编和《艺术新闻》（香港版）的主编。他创办与运营独立展览空间Saamlung直到2013年，并为香港城市大学，歌德学院和尤

伦斯当代艺术中心等多个机构策划了展览，他的文章频繁的在《艺术论坛》、《艺术》等刊物上发表，也有书籍在民生现代美术馆，香港Para/Site 艺术空间，Timezone8出版。

**Sophie Gaucher 苏菲·戈谢** (b. France, 1984 出生于1984年的法国)

Rather than hanging her works in full view on a wall, Parisian artist Sophie Gaucher prefers “the forgotten places”, choosing to place her ceramic sculptures, videos and illustrated works in hidden corners, on the floor and other locations that force the viewer to search and discover. Exploring an organic and erotic vision of transfused humans and animal creatures, Sophie’s installations tend to whisper quietly to the viewer, suggesting mythologies of macabre dance, ritual and magic. Sophie Gaucher currently lives and works in Paris, France and graduated from Beaux Arts de Paris.

相对于把她的作品挂在众目睽睽下的墙上，巴黎艺术家苏菲更喜欢在“被遗忘的地方”放置她的陶瓷雕塑、视频和插画作品。选择一个地方，比如在隐蔽的角落，在地板上 and 某些不起眼的地方，让观众去搜索和发现。探索人类和动物异型中有机体和情色视觉，苏菲的装置往往对观众悄悄耳语，带出神话般毛骨悚然的舞蹈，仪式和魔法。苏菲目前在法国巴黎生活和工作，毕业于巴黎国立高等美术学院。

**Stelart Wang 王哲**

Over the past five years, Stelart has wavered between business, contemporary art, and design. With a B.A. from the Central University of Finance And Economics (Beijing) and studies in graphic design at the University of The Arts Utrecht (De Kunst Van HKU) in the Netherlands, Stelart has interests that bridge the worlds of business, contemporary art, and design. Having participated in several art projects, including those at Action Space in HeiQiao, she has been recently working with artist Chen Zhiyuan on furniture for bāc-tā-gon’s Bibliorium. In October she will move to Tokyo to pursue a career in product design.

在过去的五年中，王哲跨界于商业，当代艺术和设计领域。从北京中央财经大学获得学士学位后，在荷兰乌得勒支大学进修平面设计。王哲对商业对接当代艺术和设计的项目感兴趣，参加过一些艺术项目，比如在黑桥的行动空间。最近，她与艺术家陈志远合作，为bāc-tā-gon的展览制作家具。10月她将到东京发展产品设计事业。

**Tang Di 唐棣**

Tang Di is a novelist and Film Director. He started writing literature in 2003. His works have be seen in *Today*, *Southern Weekly*, *Short Fiction* (Taiwan), *Hua Cheng*, *Chutzpah*, *Zi Hua* and other prestigious arts publications across Mainland China and Taiwan. Some of his works have been introduced overseas. From 2008 he started producing predominately short films and art videos. In 2014, he finished his feature “*A Man from Manchuria*”.

小说作者、电影导演。2003年开始文学写作。作品见于《今天》、《南方周末》及《短篇小说》（台湾）、《花城》、《天南》、《当代艺术》、《字花》等两岸三地知名文艺报刊，部分作品被译介到国外。2008年开始兼顾电影摄制，主要作品有短片、艺术影像作品等数十部，2014年完成电影长片《满洲里来的人》。

**Thomas Sauvin 苏文** (b. Paris, France, 1983 出生于1983年的法国巴黎)

Thomas is a French photography collector, editor and curator who lives in Beijing. Since 2006 he has worked as a consultant for the UK-based Archive of Modern Conflict (AMC) for whom he collects Chinese work, from contemporary art photography to period publications and anonymous photography. Sauvin has participated in exhibitions including Photographic Oddities from the AMC, Caochangdi Photo Festival, Beijing (2012), and more recently his project “Beijing Silvermine” has been presented by Singapore International Photo Festival (2012); FORMAT Photo Festival, Derby, UK (2013); The Salt Yard, Hong Kong (2013); and Lianzhou Foto Festival (2013), China’s premier international photography festival, where it received New Photography Award of the Year.

苏文是一名现居北京的法国收藏家，编辑以及策展人。从2006年起，他担任英国现代冲突档案馆（AMC）的顾问。他为AMC收藏中国作品——从当代艺术摄影到周期出版物与佚名摄影。苏文曾参与多个展览，其中包括来自AMC的“摄影奇观”和2012北京草场地摄影节。他最近的项目“北京银矿”入选2012新加坡国际摄影界，2013英国德比FORMAT摄影节，2013香港The Salt Yard，2013连州国际摄影展，以及中国国际摄影节。他在中国国际摄影节中获得年度新人摄影奖项。

**Yuanyuan Yang 杨圆圆** (b. 1989)

Luka lives and works in Beijing. She received a BA (Hons) in Photography at the London College of Communications, University of the Arts London in 2013. Yang’s work has been exhibited and published internationally, with solo show at Being 3 Gallery (2012) in Beijing; group shows in London, New York, Toronto, Beijing, Shanghai, Pingyao and Hangzhou. Yang was the shortlisted artist of Bloomberg New Contemporaries in 2014; one of the UK winners for Magenta: Flash Forward in 2013 and the selected photographer for Tierney Fellowship in 2012; in 2011, she won 3rd place for the Bar-Tur Award.

杨圆圆 (b.1989) 目前工作居住于北京。她于2013年获得伦敦艺术大学，伦敦传媒学院的摄影本科学位。她的作品曾在不同的城市展出，包括在北京3画廊举办个展（2012），以及在纽约、伦敦、多伦多、北京、上海、平遥、杭州等城市参加群展。杨圆圆于2014年获得Bloomberg New Contemporaries的提名；2013年被选为Magenta: Flash Forward摄影奖的英国获奖人之一；并于2012年和2011年分别获得了美国特尼基金奖和英国Bar-Tur摄影奖。

**Ye Linghan 叶凌瀚** (b. Zhejiang, China, 1985 出生于1985年的浙江)

Ye Linghan is truly a multi-disciplinary artist, showing equal virtuosity in his works on paper, paintings, photography and digital work. His work has been exhibited at prestigious museums such as the Minsheng Art Museum, MOCA Shanghai and the Today Art Museum in Beijing and has been included in notable group exhibitions around the world. Ye attended the renowned China Academy of Art in Hangzhou where he studied traditional mural painting and drawing, his academic training evident in his highly detailed drawings and animations. Ye currently lives and works in Beijing.

叶凌瀚一位涉猎多领域的艺术家，并用着同样的精湛技巧创作纸上绘画、油画、摄影和数码工作。他的作品已经在多个美术馆展出，如民生现代美术馆，上海当代艺术馆和北京今日美术馆，也参加了多个知名的世界各地的群展。叶凌瀚在中国美术学院学习了壁画，可以从他对细节的描画中看出他受到过严谨的学术训练。叶凌瀚现工作生活于北京。

**Yi Hao 亦好** (b. 1982)

Having studied printmaking at the Central Academy of Fine Arts, Yi Hao often utilizes ready-made materials and familiar objects that serve as conventionally formed signs that often representing ideological conventions and/or social institutions. Seeking to undermine the reliability of these formalized surfaces, her process-based practice often “re-produces” these objects by destructing or subverting its formalized role. As such, she attempts to blur the boundaries between these representative articles and the non-objective. Most often, Yi Hao’s work reflects the formation of her own childhood identity existing within a contradictory system of indoctrination, social pressure and paternity. She now lives and works between Beijing and LA.

于82年出生，就读于中央美术学院壁画系，亦好经常利用现成的材料和可以反映对当代社会看法的熟悉物品。意在破坏这些熟悉的表面带来的依赖性，她像走流程一样对这些物品进行着有意破坏和颠覆其本质的“重新制作”。例如，她试图模糊典型文章与无主题文章的边界。多数情况下，亦好的作品反映了她在童年形成的矛盾的教化体系，现有的社会压力和父权给她带来的影响。她现生活和工作在北京与洛杉矶。

**Zandie Brockett 张桂才**

Zandie is a Beijing-based curator, collaborator and writer from Los Angeles. She is the founding curator of Bāc-tā-gon Projects as well as the Editor-in-Chief of the curatorial platform’s independent publication, 八家BaJia. In addition to the curated experiences and publication, she additionally oversees A.M. Brainstorm, the platform’s monthly conversation series and live recorded podcast. She is currently also international project manager for painter, Liu Xiaodong. She has written extensively on contemporary Chinese art, and has been published in LEAP, ArtForum China and Architectural Digest China, along side having numerous of her translations published in artist catalogs. She holds a BA from Duke University, and an MA from the Fuqua School of Business.

张桂才来自美国洛杉矶，现作为策展人，跨项目管理人和作家居于北京。她是bāc-tā-gon项目的创始人和独立出版物《八家BāJiā》的主编。桂才还负责管理艺术家刘小东的国际项目。她撰写了大量关于中国当代艺术的文章，曾发表在《艺术界》杂志，中国艺术论坛网站和《中国建筑文摘》，同时也致力于艺术家画册的翻译工作。

**Zhou Zijian 周子鉴** (b. 1987)

Zhou Zijian currently lives and works in Beijing. From 2007 to 2014, studied and received both his BA and MA from the Central Academy of Fine Arts. Upon graduating, he founded the studio, 'Zijian Design'. From its inception, he has worked across various design disciplines. Growing up a visual designer, with a unique design language, his work has gained significant recognition and resultantly been included in many exhibition. His philosophy considers not only layout and aesthetic, but also method and logic.

周子鉴，生于1987年，现工作居住于北京。2007至2014年于中央美术学院攻读本科和硕士学位。毕业同年成立了“子鉴设计”工作室。他从开始接触设计学科到现在，逐步成长为有自己个性，想法和有属于自己的设计语言的成熟的视觉设计师，在此过程中不仅有成长和磨合也获得了些许肯定，作品多次参加包含艺术与设计主题的展览。他的设计哲学更多的是探讨逻辑与方法，并非形式。

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# ABOUT THE PRODUCERS 关于制作方

## bāc-tā-gon

**bāc-tā-gon** is a curatorial platform that cultivates research-driven projects to explore cultural engagement in China via the hybridity of disciplinary practice across visual art, design, architecture, performing art, music, literature, moving image and cuisine. Implementing strategic partnerships to sustain its projects, bāc-tā-gon and its collaborators collectively identify and (re-)define alternative research methodologies, funding channels and content distribution pathways.

**bāc-tā-gon** 是一个支持中国文化互动的策展平台，我们以研究为目的的项目横跨视觉艺术、设计、建筑、表演艺术、音乐、文学、影像和烹饪八个领域。通过建立战略合作伙伴来支持其项目的发展，bāc-tā-gon 将提供一个平台共同去探寻及（重新）定义常规之外的研究方法论，拓展自我发展的方式和探索多样的内容传递渠道。



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## 艺术界 LEAP

**LEAP** is the international art magazine of contemporary China. Published six times a year in Chinese and English, it presents a winning mix of contemporary art coverage and cultural commentary from the cutting edge of the Chinese art scene. Through incisive, carefully curated criticism and commentary, LEAP strives to provide its readers with profound and professional insight into the workings of art from right here in Beijing to the world at large. Averting both dogma and trend, LEAP gives clarity to the increasingly blurred complexity of the things that surround us. At once witness to culture's development and its recorder, LEAP is a publication that aims for posterity.

《艺术界》英文名LEAP，是一本中英双语的艺术刊物，双月发行。LEAP关注中国当代艺术和更为宽广的中国文化主题，同时也将视野扩展到国际当代艺术圈，撑开活动维度，力图为读者提供深刻、专业的观点和丰富、有趣的资讯，成为当下时代的记录者，同时也对其进行思考和辩证。在这个过程中，LEAP拒绝简化、论断和教义，更加热衷于恢复我们所生活的世界的模糊和复杂性。



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|                 | FRIDAY,<br>SEPTEMBER 26   | SATURDAY,<br>SEPTEMBER 27   | SUNDAY,<br>SEPTEMBER 28  |
|-----------------|---|---|--|
| 11 AM - 11:30AM | <b>CREATING PRINTED MATTER</b><br>编创印刷品<br>Launch of The Bibliorium with Introduction of 八家BaJia, LEAP and Chutzpah<br>读树馆 Bibliorium发布并推广《八家BaJia》,《艺术界》和《天南》  | <b>A.M. BRAINSTORM</b><br>早晨头脑风暴<br>The Chinese Tale Through the Eyes of a Negative: On the Largest Collection and Archive of Chinese Photographic Film with Thomas Sauvin + Catherine McMahon<br>印刷品再利用: 中国胶片的故事 | <b>FROM DOT TO NEVERLAND</b><br>从点与线到梦幻岛<br><br>A Family + Children's Bookmaking Workshop<br>家庭工作坊与儿童书创作 |
| 11:30 AM - 12PM |   |   |  |
| 12PM - 12:30PM  |   |   |  |
| 1:30PM - 2:30PM | <b>A FAIRYTALE ENDING</b><br>一个童话故事结局<br>Storytelling in Contemporary Art with Cao Fei and LEAP<br>曹斐和《艺术界》讲讲当代艺术的故事  | 宗庙读书会呈现《抒情的危机和立法之声的回归》(抒情与立法)   | <b>EXCHANGING PROSE</b><br>散文交流<br><br>A Collective Bilingual Reading<br>集体双语阅读                          |
| 2:30PM - 3PM    |   |   |  |
| 3PM - 3:30PM    | <b>FACTORY ROMANCES, GLAMOROUS GRIT</b><br>工厂 恋情,迷人勇气<br>An accidental poetry reading from the margins of art and books<br><br>源自边缘艺术和书籍的非主流诗歌朗诵<br>3PM- 3:30PM<br>Liu Chuang (刘窗)<br>3:30PM - 4PM<br>Lin Zhipeng 223 (林志鹏) | <b>"A MAN FROM MANCHURIA"</b><br>《满洲里来的人》<br><br>Tang Di Presents his New Film<br>唐棣呈现他的新电影   | <b>BLINDFOLDED READINGS</b><br>蒙眼阅读<br><br>Jacob Dreyer 桌睿 reads his new novel "Nocturnal Wanderer "夜游人" |
| 3:30PM - 4PM    |   |   |  |
| 4PM - 4:30PM    |   |   |  |
| 4:30PM - 5PM    | <b>"OURHOUSE"</b><br>《我们的家》   |   | <b>PLUCKING BOOKS, LISTENING TO PAPER</b><br>弹奏书籍, 聆听纸张<br>Performed by Meng Qi 孟奇                       |
| 5PM - 5:30PM    |   |   |  |
| 5:30PM - 6PM    |   |   |  |
| 6PM - 6:30PM    | Nathaniel Mellors' Series: Episodes 1-2, 4<br>电视剧系列: 1-2,4话   | <b>"ACE IN THE HOLE"</b><br>《洞穴里的王者》<br><br>Presented by Electric Sheep<br>由电子羊呈现   |  |
| 7PM - 8PM       |   |   |  |
| 8PM - 8:30PM    |   |   |  |
| 8:30PM - 9PM    | <b>SOUNDS OF "THE PHENOMENOLOGY OF SPIRIT"</b><br>“精神现象学”的声音表演<br>A Prformance by John Brady and Jordan Mitchell  | <b>THE BIBLIORIUM CLOSED</b><br>读树馆晚7点关门  | <b>THE BIBLIORIUM CLOSED</b><br>读树馆晚7点关门   |
| 9PM - 9:30PM    |   |   |  |
| 9:30PM - 11PM   |   |   |  |
|                 | <b>LAUNCH PARTY</b><br>开幕派对<br>DJ: John Brady and Jordan Mitchell<br><br><b>9:30pm</b><br><b>PREMIER OF "PERCEPTIONS OF HOME" FILM</b><br>国内电影的最初看法   |   |  |



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