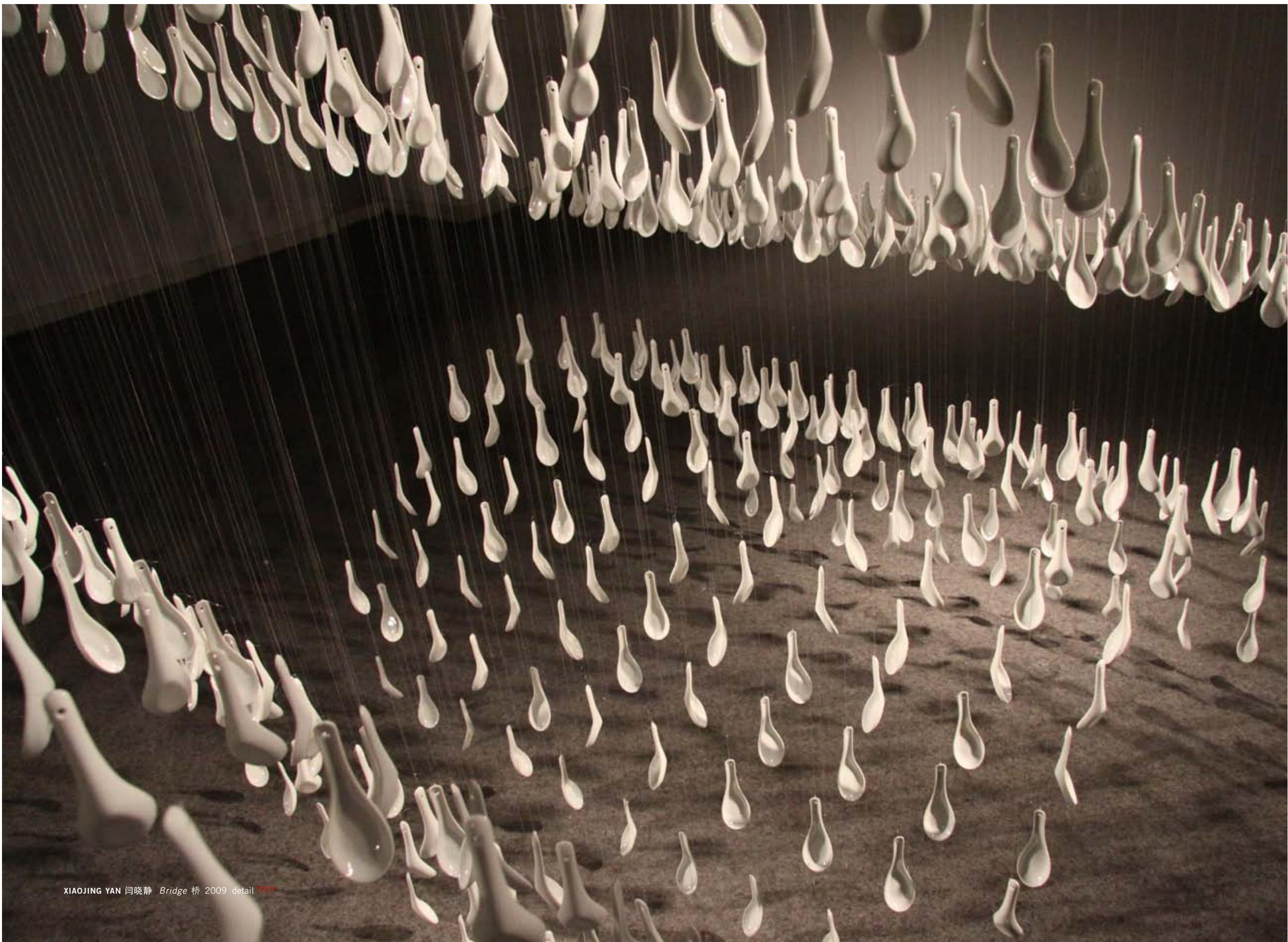


打包



(DA BAO) (TAKEOUT)



XIAOJING YAN 闫晓静 *Bridge 桥* 2009 detail 7777

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(DA BAO) (TAKEOUT)

Curated by ????? SHANNON ANDERSON / DOUG LEWIS

with the assistance of ???????? SELENA YANG 杨光磊

VARLEY ART GALLERY OF MARKHAM

万锦市瓦里艺术中心



SHEN YI ELSIE 沈怡 *The Neon God* 都市哪吒 2008 video still 2022

FOREWORD

As one of the fastest growing and most culturally diverse municipalities in Canada, the Town of Markham is the ideal location for the exploration of issues intrinsic to cultural identity, including the notions of place, politics, language and tradition. We cherish the opportunity to present exhibitions such as *(Da bao) (Takeout)* that act as a forum for the sharing of lived experiences and promote dialogue between people of different backgrounds. Above all, our programs encourage diverse communities to connect through art and to explore new ways of seeing and understanding artistic practices in Canada and around the world. We believe that through the mediation of the visual arts, we are given the opportunity to discover the threads that connect us all.

This exhibition and accompanying publication have been a group effort on an international scale. Organizing such a project has called for different means of collaboration, as participants from different countries, cultures, languages (and even time zones) sought to come together to reach this common goal. Over the course of its development, the project took many shapes; I acknowledge the work of Shannon Anderson, Doug Lewis, Selena Yang and Anik Glaude, who shared their expertise and knowledge in bringing *(Da bao) (Takeout)* to fruition. We thank the artists for their insightful contributions and generosity and thank Joni Low for her perceptive text, adding yet another voice to this ongoing discussion. Without these many voices, this catalogue would not have achieved the same resonance.

The exhibition and publication were made possible by the generous financial assistance of the Town of Markham, the Varley-McKay Art Foundation of Markham, IBM, the Canada Council for the Arts and the Ontario Arts Council. We also thank the lenders, Crossing Art and Tally Beck Contemporary, as well as Greenview, who facilitated the shipping of works from China.

Special acknowledgements are due to the entire staff of the Varley Art Gallery and specifically to the installation team, led by Brian Barnes, for their dedication to this project. We are also indebted to our colleagues and collaborators at the cultural institutions that will host *(Da bao) (Takeout)* in its peregrinations.

Francine Périnet, Director, Varley Art Gallery of Markham

前言

作为加拿大发展速度最快，文化最为多元的郡区之一，万锦市无疑是探索地点、政治、语言与传统等文化认同方面课题的首选之地。我们很珍视本次机会，能将“(打包)(Takeout)”艺术展作为一个促进沟通，分享经历的平台呈现在大家面前。本次展览的主旨在于鼓励更多拥有不同背景的人群通过艺术建立联系，一同探索解读与体验加拿大及世界范围内艺术实践的方法与途径。我们相信在视觉艺术的调和与推动下，人们能够重新发现连接彼此的桥梁与纽带。

本次展览和与之相关的出版物得益于国际范围内的团队合作。活动在准备的过程中要求参与者之间形成独特的协作方式，它们来自不同的国家，文化与语言(甚至时区)背景，为同一目标的实现贡献出了自己的一份力量。在此我想感谢香农·安德森(Shannon Anderson)、道格·路易斯(Doug Lewis)、杨光磊(Selena Yang)与安尼柯·葛劳德(Anik Glaude)等为本次展览提供专业支持及资源共享的诸位同仁。我们还要感谢那些为(打包)(Takeout)慷慨贡献作品的艺术家们与编辑并撰写展览文本的雅尼·洛(Joni Low)女士，后者充满洞见的文字为这场持续的讨论提供了又一个睿智而独特的声音。没有它们，展览目录将很难在人们心中引起如此强烈的共鸣。

本次展览的成功举办与出版刊物的顺利发行要感谢来自万锦市政府，万锦市瓦里-米克艺术基金会(Varley-McKay Art Foundation of Markham)，IBM公司，加拿大国家文化艺术理事会，安特略文化艺术理事会的经济援助。我同时需要感谢为本次展览提供场地的纽约穿越艺术中心(Crossing Art)，泰里·拜克当代艺术中心(Tally Beck Contemporary)和协调作品运输的绿影室。

特别鸣谢瓦里艺术中心(Varley Art Gallery)的工作人员，尤其是由布莱恩·巴恩斯(Brian Barnes)带领的布展团队。我们同时需要感谢将在巡展过程中为“(打包)(Takeout)”提供场地与其它资源的各文化机构的同仁们。

弗朗馨·佩奈(Francine Périnet) 万锦市瓦里艺术中心总监



LAIWAN 赖婉 *Movement for Two Grannies* 两个老奶奶的运动 2011 video still ????

SELENA YANG

INTRODUCTION

When Doug Lewis and I first began to exchange ideas about the *(Da bao)(Takeout)* exhibition, I was finishing up my involvement with the China Contemporary Art Forum (CCAF), an event that Doug also participated in. Over the course of the year, we had several conversations about different projects and, eventually, he asked me to write the introduction for this exhibition catalogue. He suggested that I elaborate on the original intention of *(Da bao)(Takeout)* from my perspective as the organizer of two previous CCAF symposia and also speak to its significance for cultural exchange between Canada and China.

Like CCAF, *(Da bao)(Takeout)* has created a platform that encourages artistic exchange and academic exploration while promoting the synthesis of contemporary art and cultural traditions in Canada and China. CCAF focuses on the conceptual aspects of art, identifying similarities and differences in the fields of art history, art theory, criticism and research methodology—privileging an exploration of the text. In the same vein, *(Da bao)(Takeout)* operates within an international context.

For people in Canada, “takeout” immediately registers as food to go, often from a Chinese restaurant; for people in China, the term suggests fast food multi-nationals such as McDonald’s, Burger King and Pizza Hut. These two trends in food consumption are now readily embraced by youth in both cultures. Conceived as a metaphor for cultural exchange, *(Da bao)(Takeout)* brings together artists from China and Canada who have first-hand experience studying and living abroad. By placing them on the same platform, the exhibit promotes investigations that revolve around subjects of cultural identification, transformation of artistic concepts, similarities and differences in everyday life, and the influences and restraints of these two cultures on each other in art production.

Verbal formulation inevitably risks mistranslation of not only meaning but also experience; thus, visual works are conceived to be a more effective and direct means of communication for such a cross-cultural undertaking. Through diverse



BRENDAN FERNANDES 布兰顿·费尔南德斯 *All You Can Eat* 能吃就吃 2012

“Eat the East,” the text in *All You Can Eat*, is a play on “Eat the Rich,” a slogan from anarchist punk rock and anti-capitalist movements. By adopting, revamping and breaking down the phrase, Fernandes addresses the shifting power dynamics both within Asia and in East-West relations. 《能吃就吃》中出现的文本部分“吃东方”(Eat the East) 来自无政府主义朋克摇滚与反资本主义运动口号“吃大户(Eat the Rich)”。通过对这句话的消化，改造与结构，费尔南德斯表达了亚洲内部与东西方关系中逐渐改变的权利结构。

modes of expression and the general atmosphere created by the exhibition, more in-depth and challenging subjects—such as immigration, cross-cultural communication and comparative studies in art education—will emerge.

The *(Da bao)(Takeout)* team includes curators, galleries, institutions and sponsors who share an international vision. The exhibition has also received support and sponsorship from the Government of Canada. After touring Canada, *(Da bao)(Takeout)* will travel to China and Singapore. I sincerely hope that the exhibition will be successful, since its intention, form and scale reflect an important chapter in the history of artistic exchange between the two countries.

SELENA YANG holds an MA from University of Auckland, New Zealand, specializing in Chinese contemporary art. She worked for Long March Space and Wall Art Museum in Beijing, as a gallery manager and project director, where she organized and co-curated art projects and exhibitions. She was project director of the first two China Contemporary Art Forum (CCAF) symposia, which promote artistic exchange and academic exploration between Chinese and Western scholars. She has written for publications such as *Art and Design* and *Art Map* and was the editor for several exhibition catalogues and a CCAF essay collection.

杨光磊

导言

杨光磊 杨光磊系新西兰奥克兰大学艺术史系硕士，主攻中国当代艺术。她先后担任北京长征空间与墙美术馆的项目负责人与展事中心总监，参与展览策划与项目筹备。她还是第一、二届“中国当代艺术国际论坛”座谈会部分的项目负责人，该论坛旨在鼓励中国与西方学者之间艺术与学术层面的交流。她为《艺术与设计》，《艺术地图》等艺术刊物撰稿，并担任多本展览目录与中国当代艺术国际论坛论文集的主编。



LAURENS TAN ?????? Dansheng ?????? ????

SHANNON ANDERSON

BEING IN/AND BEIJING

A simple misunderstanding took me to Beijing for the first time. While booking a trip to Thailand, I requested a stopover in Shanghai to spend a few days with a friend, and instead, the travel agent booked the flight for Beijing. By the time the error was discovered, the flight couldn't be changed. So I boarded a plane to Beijing without time to prepare for the encounter. Within an hour of arriving in China, I was stuck at the edge of a highway bridge with an increasingly frustrated taxi driver. I kept pointing to the sheet of paper that had the name, address and phone number of a hotel in both English and Chinese, but the driver was unable to make sense of what I had assumed were a clear set of instructions, and my feeble attempts to pronounce the name of the hotel only added to his exasperation. At that moment, I realized how incredibly limited language can be and how swiftly the divides can arise in a part of the world that is unfamiliar to us.

I begin here, with my first experience of Beijing, since this type of story is the crux of *(Da bao)(Takeout)*: a set of voices offering a range of perspectives on the gaps and bridges between cultures, specifically (and sometimes not so specifically) between Canada and China. While the individual voices each occupy a unique position and therefore a different understanding about the East/West divide, collectively, they complicate what might otherwise be perceived as a clear separation.

Each work in this exhibition originates from a space of flux between two cultures. The particularities of this in-between condition vary from artist to artist. Some, as is the case with Xiaojing Yan and Han Xu, speak from the perspective of a relatively recent Chinese immigrant to Canada, while others, such as Ed Pien and Laiwan who left Asia as children, view the immigrant experience through a different lens. Another perspective, that of experiencing life in a foreign country through residencies and educational institutions, is shared by Sara Angelucci (Canada), John Armstrong (Canada), Paul Collins (France) and Minjeong Oh (Korea) in China,

MING HON 韩佐明 *Cleaver* 劈刀遗迹 2011 performance ????



and by Shen Yi Elsie and Gang Chen in North America and Europe. All of these artists were “taken out” of familiar contexts and encountered a strikingly different culture. Their individual experiences—and, importantly, the ways in which they discovered areas of shared experience—inform the work included in this exhibition.

Travel is an essential component in revealing the complexities behind cross-cultural communication. In an increasingly digital age, the impact of physical upheaval is more important than ever in unravelling the interpretive challenges. Post-colonial theorist Trinh T. Minh-ha articulates each voyage as “the unfolding of a poetic. The departure, the cross-over, the fall, the wandering, the discovery, the return, the transformation. If travelling perpetuates a discontinuous state of being, it also satisfies, despite the existential difficulties it often entails, one’s insatiable need for detours and displacements in postmodern culture.”¹ The experience of travel, therefore, unhinges our stable sense of self. It confronts us with our assumptions and shakes the certainties of our world view. This is *not* to say, however, that all upheavals share the same ground. Iain Chambers, professor in cultural and post-colonial studies, underscores the difference between migration and travel, in that “to travel implies movement between fixed positions, a site of departure, a point of arrival ... Migrancy, on the contrary, involves a movement in which neither the points of departure nor those of arrival are immutable or certain.”² Any attempt to create parallels or equivalencies between the two conditions is dangerous territory. Rather, this effort to bring together artists who have lived through both types of voyage, and all manner of variations on the theme, places the focus on the uniqueness of each perspective. By putting individual positions at the forefront, *(Da bao)(Takeout)* embraces the pluralistic approach shared by Chambers:

*I perhaps learn to tread lightly along the limits of where I am speaking from. I begin to comprehend that where there are limits there also exist other voices, bodies, worlds, on the other side, beyond my particular boundaries. In the pursuit of my desires across such frontiers I am paradoxically forced to face my confines, together with that excess that seeks to sustain the dialogues across them.*³

Boundaries and barriers between points of view are highlighted, as are the possibilities for looking beyond them. This approach is one of broaching questions rather than seeking answers. Each position might be viewed as a different concentric

layer around a central core relating to place, becoming less and less intimate as one moves away from the centre. But what does this mean when “place” is such an unstable entity? We are well acquainted with the complications behind putting too definite a border around a notion of what a city or country or culture “is,” and this may be felt most acutely in 21st-century China, which is in a state of constant flux. In the course of organizing this exhibition, I was told by people who had returned to China after any stretch of time—even after just a summer away—how quickly things were changing. I have no doubt that the China I encountered as a tourist in 2006 is a very different country from the one perceived by an artist in this exhibition—Canadian or Chinese—or the one experienced by my co-curator Doug Lewis, or the country I will encounter upon my return.

Globalization specialist Doreen Massey argues for a non-essentialist notion of place, one defined through various and intersecting discourses. She claims that “there is no single ‘authenticity’—a unique eternal truth of the place—to be used as reference, either now or in the past ... If places are conceptualized in this way and also take account of the construction of the subjects within them, which help in turn to produce the place, then the identity of a place is a double articulation.”⁴ This exhibition aims to bring forward an idea of place that follows these lines, not only as something in flux but also as something that can be best comprehended through the intersection of changing perspectives. Here, place is created through a back-and-forth or give-and-take between people. How we perceive a locale comes from how we interact with it and what we take away from it. It serves as a starting point, in the case of China, for talking about the response to Western corporate infiltration, a theme that pervades the entire exhibition and is most prominently addressed in the works of Nan Hao and Cathy Busby.

Dialogue between any two cultures (one might even say between any two people) is an act of translation. Many theorists, including Umberto Eco and Gayatri Chakravorty Spivak, have written about the nuanced complexity behind the process of translating literature between two languages and the need for a deep understanding of each culture in order to convey a meaningful interpretation.⁵ Laurens Tan’s practice is particularly attuned to language barriers and transformations, articulated in his text-based sculptures; the broader notion of translation is a thread running through the exhibition. The distance between English and Chinese

is certainly more difficult to bridge than between English and Italian or between two dialects of Chinese, such as Mandarin and Cantonese. The contrasting orthographies alone constitute a much more significant communication barrier. When this is extended to include the extremities in time zones, the geographical distances and the differing politics and histories, this particular pairing of countries is challenging at all levels.

While this intercultural terrain—rife as it may be with failed translation, gaps in communication and overall instability—might appear discouraging on the surface, art can provide an interesting strategy for exploring this state and revealing its richness. As one artist noted about her time in China, “Somehow, I could get what I needed. And it gave me courage.” This echoed a thought that surfaced during my first encounter with Beijing. Determination delivers creative methods for bridging the communication divide and finding a space of exchange. It may begin with something as simple as locating a hotel, a microscopic victory in the bigger picture of intercultural communication, but each successful act of translation brings us closer to not only realizing the acute distance between cultures but also acknowledging the possibility of finding the common ground needed to close those gaps—and the value in making the crossing.

¹ Trinh T. Minh-ha, “Other Than Myself / My Other Self,” in *Travellers’ Tales: Narratives of Home and Displacement*, ed. George Robertson et al. (London: Routledge, 1994), p. 8. ² Iain Chambers, “An Impossible Homecoming,” in *Migrancy, Culture, Identity* (London: Routledge, 1994), p. 5. ³ Ibid. ⁴ Doreen Massey, “Double Articulation: A Place in the World,” in *Displacements: Cultural Identities in Question*, ed. Angelika Bammer (Bloomington, IN: Indiana University Press, 1994), pp. 118, 119. ⁵ See, for instance, Eco’s *Experiences in Translation* (Toronto, University of Toronto Press, 2000) or Spivak’s “The Politics of Translation,” in *Outside in the Teaching Machine* (London: Routledge, 1993).

SHANNON ANDERSON is an independent writer and curator specializing in contemporary art and culture. She is a graduate of the Art and Art History Program at the University of Toronto Mississauga and Sheridan College, Oakville, and holds an MA in Art History from Concordia University, Montreal. As a curator, she has presented exhibitions in galleries across Canada, including the Blackwood Gallery, Musée d’art de Joliette, Oakville Galleries and Saint Mary’s University Art Gallery. Her writing has appeared in publications produced by the Art Gallery of Southwestern Manitoba, the Koffler Gallery, the Thames Art Gallery, the Textile Museum of Canada and the Varley Art Gallery of Markham, and various art magazines such as *Art Papers*, *C Magazine*, *Canadian Art* and *Eyemazing*.

香农·安德森

北京在，在北京

我与北京的初遇完全缘自一场误会。我本来计划去泰国旅行，并于途中路经上海，与朋友小聚，而旅游代理却误打误撞地为我买了飞往北京的机票。当我发现的时候改签已经来不及了。我是在毫无准备的情况下来到北京。飞机着陆后还不到一个小时，我乘坐的出租车就被困在了机场高架桥上。我不断给司机看那张用中英双语写就的旅馆地址单，但很明显，这些我以为清晰明了的信息在司机师傅看来却与天书无异，我在试图念出旅馆名称时蹩脚的中文发音更是让整个局面雪上加霜。在那一刻，我意识到语言上的局限会如何轻易地把彼此陌生的我们带向更大的分歧与隔阂。

上述体验恰恰契合了“(打包)(Takeout)”的主旨：为文化间的交流，尤其为中加文化在沟通过程中浮现的间隙与纽带提供一些值得借鉴的思考与声音。从个体层面来看，每个声音都来自一种对东西方文化分立的特殊解读，而从集体的角度出发，东西分立对现象本身的过分简化则正是展览试图改变或重估的。

本次展览中的每件作品都与文化交互中产生的空间维度息息相关。这种中间状态对艺术家的影响各有不同。比如闫晓静与韩旭都属于来到加拿大不久的中国移民，他们的观察角度自然就与自幼来到加拿大的边亦中与赖婉大相径庭。除此之外，很多艺术家的异邦经历来自各种文化艺术机构举办的驻访活动，比如来到中国的莎拉·安吉鲁奇 (Sara Angelucci，加拿大)，约翰·阿姆斯特朗 (John Armstrong，加拿大)，保罗·柯林斯 (Paul Collins，法国) 和吴敏贞 (Minjeong Oh，韩国)，还有前往北美与欧洲的沈怡与陈刚。这些艺术家都脱离了自己所熟悉的语境，被“打包/外卖”到一个陌生的文化境遇之中。他们的个体经历——及他们发现如何与他人分享这种经历的方式——都折射在本次展览的作品中。

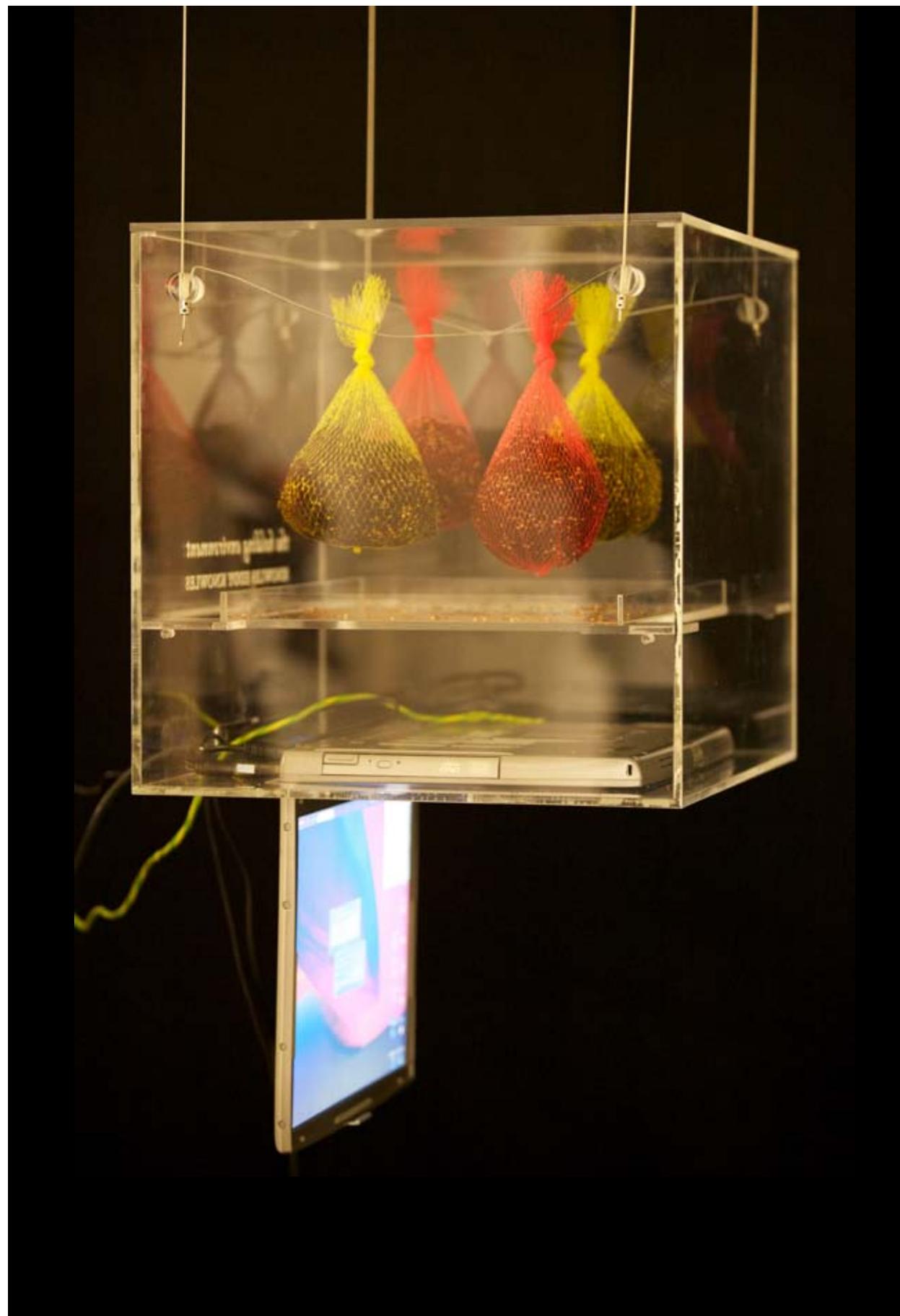
旅行是揭示隐藏在跨文化交流背后各种复杂性的重要组成部分。在这个越发数码化的时代中，在非虚化的世界里用身体去感受各种断裂则越发重要，特

别是在面对各种解读挑战的时候。后殖民主义理论家蔡明哈 (Trinh T. Minh-ha) 将每次旅程形容为“诗性的展开。起航，跨越，流浪，探索，回归，转化。如果旅途是一种间断式存在状态的维系，那么无论其涉及的存在状态是如何的难以实现，它势必满足一种在后现代语境下人们对捷径与错位的需求。”¹ 由此看来，旅行的体验可以将我们构建的自我稳定性打破，迫使我们面对自身的臆想并向世界观中各种确定性发起挑战。当然，这并非意味着所有震撼的性质都是一样的。文化与后殖民研究学者艾恩·钱伯斯 (Iain Chambers) 在强调迁徙与旅行之间的区别时说道：“旅行是点对点之间的运动，从来处来，向去处去... 反观迁徙，它并没有固定的起点与终点，是一种让人摸不清轨迹的运动。”² 因此，任何试图将此两种运动混为一谈或对等交换的尝试都是危险的。反之，将经历过两种旅程的艺术家召集到一起恰恰能够凸显每种观察角度的独特性，因此“(打包)(Takeout)”期望通过对个体视角的置前而企及的正是钱伯斯奉行的多元式存在模式：

“我学会在自身立场的边缘徘徊。只有在边缘地带我才能听到来自他乡的声音，身体与世界。在这种边界的游离中，我必须纠结地面对我自身的各种局限，并同时维系那试图保持局限之间相互沟通的盈满。”³

视角彼此之间的边界与阻隔和超越的可能性一起被凸显了。这种契入方法将侧重点放在问题而不是答案上。每个视角，每种立场都可被想象成为一个从某地点内核均匀向外扩散的波纹结构，离中心越远，亲密程度越久越弱。但是作为不稳定个体的地点究竟意味着什么？当我们把某个城市，国家或文化用过于确切的定义局限起来的时候，很多问题就会相应产生，处于快速变革中的中国就是一个很好的例子。在本次展览的筹备过程中，很多人都跟我说中国现在的变化可谓日新月异，几个月的时间里就可能发生天翻地覆的改变。我知道自己作为游客在2006年见识的中国与参展艺术家们---不管他们来自中国还是加拿大---或是本次展览策展人道格·路易斯 (Doug Lewis) 眼中的中国有所不同，也会和以后我将在旅行中体验的中国大相径庭。

KNOWLES EDDY KNOWLES 诺斯·埃迪·诺斯 *The Holding Environment* 容纳之域 2012



全球化问题专家杜琳·麦西 (Doreen Massey) 认为通过各种话语的交织与比较，我们可以企及一种关于空间的非本质主义解读。她说：“无论是现在还是过去，可以用来作为参照物的某种单一的“实性”---即关于某个地点的永恒真理---并不存在...如果我们从这一角度理解空间，把从空间中产生，并反过来定义该空间的主体构建纳入我们考虑范围之内，那么任何地点的同一性就必然牵扯到两种不同的表述模式。”⁴ 任何地点都处于流变之中，只有通过不同观察角度的交汇我们才能更好地了解它。本次展览所要提出的正是这样一种对于空间与地点的解读。在这里，地点是在人与人之间的往复与交换中创造出来的，我们与其互动的方式与我们从中获取的信息都直接决定了对该地点的认知。这种解读也是我们讨论西方企业模式在中国的渗透这一课题的出发点，该课题贯穿展览始终，并在郝楠与凯西·布斯比 (Cathy Busby) 的作品中尤为明显。

任何文化间的对话 (甚至两个人之间的对话) 都是一种翻译。包括翁贝托·艾柯 (Umberto Eco) 与斯皮瓦克 (Gayatri Chakravorty Spivak) 在内的很多理论家都细致入微地讨论过文学翻译中的各种复杂关系与对解析来说必不可少的文化领悟。⁵ 比如在谭思考以文本为基础的雕塑中就反射着对语言障碍与转化的深刻理解；广义上讲的翻译是贯穿本次展览的主题之一。诚然，英语和汉语之间的距离跟英语和意大利语或中国不同地域间的方言相比跨度更大。正字法之间的区别本就构成了一种显著的交流障碍。当这种隔阂被延伸到时区，地理距离和迥异的历史与政治环境中时，中国-加拿大这一特殊的切入点就成为了一种极具挑战性的议题。

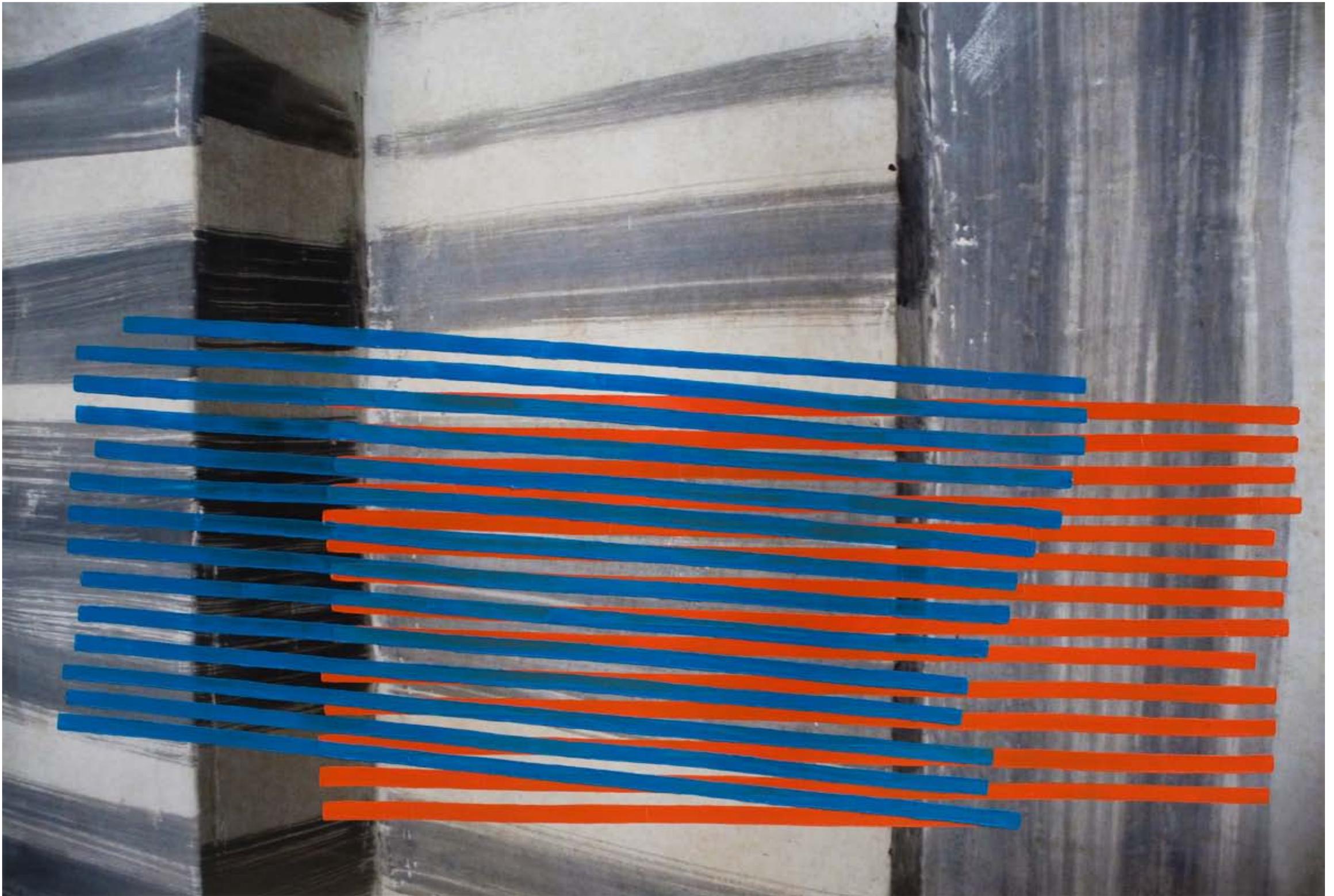
虽然从表面看来，这种文化间域中充满了词不达意的翻译，脱节的交流与普遍的不稳定性，但艺术可以为我们提供一种探索并揭示该间域丰富内延的有效策略。就像一名艺术家在谈及她的中国体验时说到的：“无论通过何种途径，我总能得到我需要的东西。这给了我勇气。”我对北京的感悟也正在于此---不懈的坚持将最终为交流上的障碍提供创造性的解决方法并构建一个交流的空间。该过程也许从简单的找旅馆开始，找到本身就代表了文化交流大背景下的一个微观胜利，每次成功的翻译不仅会将文化间的差异更加充分的阐明，还能缩短该距离所需的认知提供基础，使我们意识到这种跨越本身的价值。

¹ 蔡明哈，《除了我/另一个我》(“Other Than Myself / My Other self”)，选自《旅者故事：关于家乡与迁移的叙事》(*Travellers' Tales: Narratives of Home and Displacement*, ed. George Robertson et al., London: Routledge, 1994), 第8页。² 艾恩·钱伯斯，《移居，文化，身份》(*Migrancy, Culture, Identity*, London: Routledge, 1994), 第5页。³ 艾恩·钱伯斯，同上。⁴ 杜琳·麦西 (Doreen Massey)，《双重表述：世界中的位置》(“Double Articulation: A Place in the World”)，选自安吉里卡·班莫尔 (Angelika Bammer) 编《转移：文化身份的质问》(*Displacements: Cultural Identities in Question*, ed. Angelika Bammer (Bloomington, IN: Indiana University Press, 1994), 118-119页。⁵ 如艾柯的《翻译中的经验》(*Experiences in Translation*, Toronto, University of Toronto Press, 2000)，或斯皮瓦克《翻译的政治》(“The Politics of Translation” in *Outside in the Teaching Machine*, London: Routledge, 1993)。

作者简介 香农·安德森是一位关注当代艺术与文化的独立作家与策展人。她毕业于奥克维尔多伦多大学密西沙加和谢里丹学院艺术与艺术史论系，并在蒙特利尔肯高迪亚大学拿到艺术史硕士学位。作为一个策展人，她曾与多个加拿大艺术机构合作，包括布莱克伍德艺术中心 (Blackwood Gallery)，朱丽叶美术馆 (Musée d'art de Joliette)，奥克维尔画廊与圣玛丽大学美术馆 (Saint Mary's University Art Gallery) 等。她的文章被收录在曼尼托巴西南美术馆 (Art Gallery of Southwestern Manitoba)，柯福勒美术馆 (Koffler Gallery)，泰晤士美术馆 (Thames Art Gallery)，加拿大纺织博物馆与万锦市瓦里艺术中心 (Varley Art Gallery of Markham) 等艺术机构发行的出版物中。她还为《艺术文献》，《C杂志》，《加拿大艺术》与《Eyemazing》等艺术刊物撰稿。



JOHN ARMSTRONG AND PAUL COLLINS 约翰·阿姆斯特朗与保罗·柯林斯 *Exit Corner* ?????? 2011-12



JOHN ARMSTRONG AND PAUL COLLINS 约翰·阿姆斯特朗与保罗·柯林斯 *St. Peter's Corner* ?????? 2011-12

DOUG LEWIS

SAVING FACE

In mid-2010 the Toronto-based curator Shannon Anderson asked if I would be interested in pooling resources to develop an exhibition featuring Chinese and Canadian artists for the Varley Art Gallery of Markham. As a Canadian artist and curator based in Beijing, I saw this as an opportunity to look at both countries from new perspectives. To fully understand Chinese contemporary art and work with Chinese artists, however, my Western art knowledge had to evolve—and in some instances be forgotten.

In online dialogues across time zones, Shannon and I discussed how to best connect uncommon threads between the two nations, and I became intrigued by the idea of focusing on artists who travel back and forth between Canada and China. As we struggled to find a conceptual bridge between the countries, one of us said, “Well, *everyone* has to eat!” That statement became food for thought, and fast food—being so popular in both cultures—became our metaphor for cultural transference and exchange.

As a *lowei* (foreigner) since 2007, I have witnessed many significant events in China, beginning with the 2008 Sichuan earthquake. In its aftermath, Chinese citizens challenged corrupt government officials who had cut corners in school construction (thousands of children were killed when schools collapsed), and, for the first time in history, China accepted international aid. Months later, the Olympics opened in Beijing, bringing tremendous pride and international validation as well as helping to create a Chinese middle class. In 2009, the sixtieth anniversary of the founding of the People’s Republic of China, 65,000 people filled Tiananmen Square. During this period, the financial crash in the United States jeopardized the new prosperity in China. In 2010 a South Korean destroyer was sunk by North Korea, putting China—an ally of North Korea—in a difficult political position. When the 2011 earthquake and tsunami devastated northeastern Japan, China

ED PIEN 边亦中 *Shadow Player* 影戏人 2012



immediately sent emergency assistance, for the first time since the Second World War. Also in 2011, Chinese netizens pressured the government to develop green technologies and monitor pollution rates. Concurrently, artist Ai Wei Wei's very public demonstration for freedom of speech began. The Arab Spring, the Occupy movement, and the death of Kim Jong-il have all had an impact on China.

China seems to operate in a constant mode of adapting to dramatic circumstances, and this informed my interest in how individuals both culturally and conceptually experience transitions between places. I began to wonder if there were possible relationships between adaptation and cultural transference. The art critic Boris Groys said that he is "more interested in where the subject is coming from rather than in where he or she is going to."¹ This raises questions about what happens theoretically when "the subject" returns to the initial point of migration.

Canada is a popular destination for immigrants and even of return migrations and has long seen itself as a multicultural society, adapting to every new culture that enters it. Canada's economy is one of the most stable in the world, with international investment at an all-time high; immigration is growing as well, and so it seems that Canada's populace still forms a healthy multicultural soup. Just as Warhol's *Campbell's Soup Cans* (silkscreen painting, 1962) used mass-produced food as a metaphor for the broader culture, this exhibition uses fast food as its touchstone.

The first and last thing we do when we pick up takeout food (pronounced *dabao* in Mandarin) is glance into the face of the person handing us dinner as we hand them currency—one of the oldest of all social contracts. The singer-songwriter Suzanne Vega wrote, "Face is the place where the private goes public," and this line reminded me of a performance-art dinner party I attended in Beijing in the summer of 2011. The dinner was held in an artist's studio and included people from Canada, Australia, Germany and, of course, various parts of China. Tina Gonsalves, the artist behind the performance, and her partner, Matt Wild, a professional chef, prepared the meal for twelve guests. Tina hired several seamstresses to slowly stitch the dinner guests together using black thread. The only instructions she gave them were to follow the spoken and unspoken connections that occurred during conversations. As the dinner progressed, the threads drew tighter, bringing everyone closer together. By the time dessert was presented, the matrix of threads had pulled us face to face.

Social theory suggests that "the other" refers to a being that is by no means knowable. An entity but not an identity, a silhouette we cannot identify. When social encounter occurs with a stranger, the other instantly becomes an individual and is no longer a shadow but an interpretation of it. Political philosopher Giorgio Agamben wrote, "All living beings are in the open: they manifest themselves in their appearance."² Our first interpretation of appearance begins with ethnicity. I have encountered this many times, from both sides of the mirror. Socially awkward situations often yield the same results in any country, but in China the concept of "face" (*mianzi*) has many aspects. In the West the concept of losing face has but one meaning—the loss of credibility.

The internationally renowned Chinese writer and inventor Lin Yutang (1895–1976) said, "Face cannot be translated or defined"; yet, the very concept of face plays an enormous role in the social fabric of Chinese culture. Lin suggested that "people need face like trees need bark," and to borrow from this Chinese idiom, saving face is something that is integral to all communities. Where face is either lost or gained via economics, ethics or ethnicity, one's physical proximity to "the other" has a deeper effect because "we are in an era that is characterized by scale," as the anthropologist Marc Augé wrote.³ The farther we are from the other, the more effort we need to make to understand the other. What lies between ethnicities is unknown; these gaps are unmediated distances, not between cultural identities but between self-identities. As Andy Warhol remarked, "I usually accept people on the basis of their self-images, because their self-images have more to do with the way they think than their objective-images do."⁴

Shannon and I sought out artists who could provide a middle ground (or Middle Kingdom, which is the literal meaning of the word for China: *Zhongguo*). Andy Warhol and his iconic portrait *Chairman Mao* (1973) offered a contextual pivot between the East and the West (and back again), although it was not until Warhol's 1982 trip to China that he seems to have had any effect on the art scene there. Three years later, Robert Rauschenberg had a solo show at the China Art Gallery (now the National Art Museum of China). At the same time, Wang Guangyi began his series of Mao paintings and "harnessed Socialist propaganda to social change," to quote art critic Karen Smith.⁵ Wang's work spawned the Political Pop movement and influenced Yue Minjun and the Cynical Realism movement in Chinese art.



SARA ANGELOCCI AND HAN XU 莎拉·安吉鲁奇与韩旭 *Your Morning is My Night* 汝之晨·吾之夜 2007 details ????

Through the selected work in *(Da bao)(Takeout)*, the artists reveal their search for confluences or theoretical bridges between what is private space and what is ethnic locality: none are blatantly Western or Eastern for the sake of being so, but they encourage audiences to look at the other more objectively. The artists are a mix of second- or third-generation Chinese-Canadians, Chinese who have travelled abroad to study art, and Canadians who have travelled to China for residencies—all speaking to the issues of cultural transference, lost in a mode of being ethnic tourists with restless attachments to home.

¹ Boris Groys, *Art Power* (Cambridge, MA: MIT Press, 2008), p. 150. ² Giorgio Agamben, *Means without End: Notes on Politics* (Minneapolis: University of Minnesota Press, 2000), p. 92. ³ Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* (Brooklyn: Verso Books, 1995), p. 30. ⁴ Andy Warhol, *The Philosophy of Andy Warhol: From A to B & Back Again* (New York: Harcourt, 1975), p. 98. ⁵ Karen Smith, *Nine Lives: The Birth of Avant-Garde Art in New China* (Zurich: Scalo, 2005), p. 65.

DOUG LEWIS works as an artist and independent curator. He was born in Winnipeg and currently teaches art in Beijing. In 2006, Lewis completed his MFA at Chelsea College of Art and Design, London, where he developed an interdisciplinary approach that drew from curatorial practice, art making and social aesthetics. His work as both an artist and a curator has been presented across Canada and internationally. As part of his interdisciplinary practice, he is currently developing a research/art space entitled Non-Space and co-developing The Family Museum Project with artist Deng Dafei at Iberia Center for Contemporary Art, both in Beijing. He is also co-curating an exhibition entitled Power/Art/People for the third Tumen River International Art Exhibition, which will travel between China and South Korea.

道格·路易斯

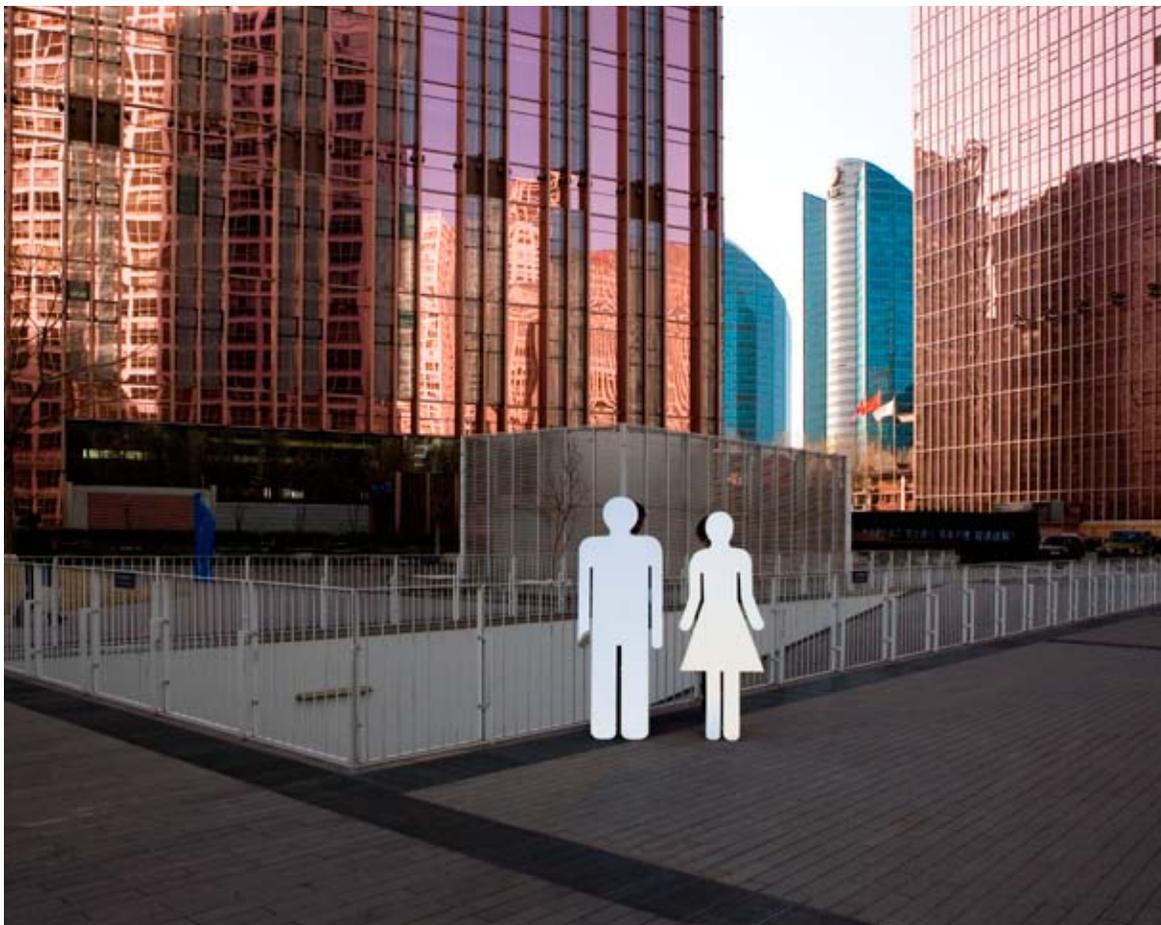
留个面子

2010年，在多伦多工作的策展人香农·安德森 (Shannon Anderson) 问我有没有兴趣为万锦市瓦里美术馆 (Varley Art Gallery of Markham) 筹备一场由加拿大与中国艺术家共同参与的展览。作为一位在北京生活并工作的艺术家与策展人，我认为这是一次从新角度审视两国的好机会。如果我想彻底地理解当代中国艺术并与中国艺术家们通力合作，那么自己在西方语境下建立的艺术认知就需要改进——甚至在某些情况下要将其彻底遗忘。

当香农和我在网上讨论如何最有效地在两国之间找到联系并建立桥梁的时候，那些往来于两地之间的艺术家们成为了我们关注的焦点。在梳理理念的过程中，我们其中一人说道：“无论如何，大家总是要吃饭的！”从吃饭我们联想到精神食粮，而快餐——作为被两种文化同时接受的社会现象——成为了一种指涉文化交流与迁移的比喻。

作为一个2007年入编的“老外”，我在中国见证了很多意义重大的事件，比如2008年的四川汶川地震。地震过后，很多中国公民开始问责在汶川地区校舍建造工程中偷工减料，中饱私囊的官员们（地震中校舍的坍塌导致了数千个年轻生命的消逝），中国政府还首次接受了来自国际范围内的人道援助——中国民族仿佛总是在充满戏剧性的境遇中调整着自身的存在模式。这一点为我探索个体是如何在文化与思想层面体验地域转换这一课题提供了指导。我开始思考自我调整与文化迁移之间可能存在的联系。艺术评论家鲍里斯·格罗伊斯 (Boris Groys) 说自己“对主体的出发点比其将去往的目的地更感兴趣”¹。在这里我们不禁要问，“主体”向迁徙原点的回归在理论上又意味着什么呢？

作为移民与回迁胜地的加拿大长久以来一直维持着其作为多元文化社会的开放性与包容度，每当有新文化形式试图融入其中的时候，它都会做出相应的调整。加拿大还是世界上经济结构最为稳固的国家之一，来自国际的投资比



率刚刚创造了历史新高。经济增长的同时移民人口也在稳步上升，大家好像都在致力营造一种良性健康的文化交融。就像沃霍尔在创作《金宝汤罐头》(Campbell's Soup Cans, 丝网印刷, 1962) 时用批量生产的食品作为指代整个文化境遇的比喻一样，快餐与文化迁移之间的联系也构成了本次展览的支点。

我们在订外卖时做的第一件与最后一件事都是看着递给我们食物的那个人的眼睛---这种对望是最古老的社会约定之一。歌手兼作曲家苏赞·维嘉 (Suzanne Vega) 写的“面孔正是私人步向公共之地”让我想起了自己在2011年夏天在北京参加的一个行为艺术聚会。聚会晚宴设在艺术家的工作室，出席的客人来自包括加拿大，澳大利亚，德国与中国各地等在内的多个国家及地区。行为艺术家缇娜·冈莎维斯 (Tina Gonsalves) 与她做厨师的丈夫马特·维尔德 (Matt Wild) 一起准备了一桌12人的晚宴，并雇裁缝用黑线将客人缝在一起。她给客人们提出的唯一要求就是每人都需主动地维系在谈话过程中浮现的各种

ZHANG ZHAOHUI 张朝晖 *You and Me #7 你和我7* 2009-10



联想，不管是言说中提及的还是自己呈现的。随着晚餐的进行，线绷得越来越紧，大家也逐渐靠拢，当点心上桌的时候，我们已经是面对面地挤在一处了。

根据社会理论研究，所谓的“他者”指的是某不可知的存在。虽是实体，但还不是一个定格，像一个难以鉴别的剪影。当我们与陌生人之间有了社会交往的时候，他者立时就具体化了，不再是剪影，而是对剪影的解读。哲学家吉奥乔·阿甘本 (Giorgio Agamben) 写到，“所有存在者都活在敞开中：依象而显”。² 我们对于表象的解读首先涉及的就是民族性，对此我有过亲身体会，曾多次站在观看与被观看的镜子两边。交流不便在任何国家都会将人置于尴尬的境地，但在中国，“面子”却拥有着丰富的含义。反观西方，“丢面子”(losing face) 的意思只有一个---即信用度的丧失。

中国著名作家兼发明家林语堂(1895-1976)曾说过，“‘面子’的意义，不可翻译，亦无从予以定义”；然而面子却在中国文化构成中占据着至关重要的

ZHANG ZHAOHUI 张朝晖 *You and Me #3 你和我3* 2009-10

角色。所谓“人要脸，树要皮”，面子问题对所有群体来说都十分重要。就像人类学家马克·奥热说的，因为“我们生活在一个被规模定义的时代”，³ 所以当我们在经济，伦理或种族等层面挣得或失去面子的时候，自身与他者的物理距离就变得越发重要。我们离他者越远就越需要了解他。种族中间是什么我们无从知晓；这些缝隙构成了自我认同（而不是文化认同）的内在维度。就像安迪·沃霍尔说的：“我是根据人们脑海中的自身形象来选择是否要接受他们的，因为与对象化形象相比，自我形象与个体思考方式的联系要更为紧密。”⁴

我与香农想找到的是能够站在中间立场上（中间或中国）看问题的艺术家。沃霍尔的经典图像《毛主席》（1973）为中西方语境层面的循环切换提供了支点，尽管沃霍尔直到1982年来华访问的时候才开始影响到中国艺术界。三年之后，罗伯特·劳森博格（Robert Rauschenberg）在中国美术馆举办个展。同期，王广义开始创作一系列与毛泽东有关的绘画，按照凯伦·史密斯（Karen Smith）的说法，这标志着“社会主义政治宣传开始受制于社会变革”。⁵ 王广义的作品为中国的政治波普运动打响了第一枪并影响了岳敏君与玩世现实主义运动。

“(打包)(Takeout)”中展出的作品体现了参展艺术家们在探索交流途径或私人空间与民族地区性之间存在的理论衔接时形成的思想交汇，这些联系并不简单地服务于东西任何一方，而旨在鼓励人们从一个更为客观的角度审视彼此。艺术家们当中有些是第二、三代华裔移民，有些是留学生，有些则是来到中国参加驻访项目的艺术工作者——他们无一例外地在生活或工作中触及到文化迁移这一课题，作为迷失在民族游客模式中的主体，他们对家乡有着躁动的依恋。

¹ 鲍里斯·格罗伊斯，《艺术力》，剑桥，麻省理工出版社，2008，150页。² 吉奥乔·阿甘本，《无目的的手段：政治学笔记》，明尼阿波利斯，明尼苏达大学出版社，2000，92页。³ 马克·奥热，《无处所：超现代性人类学导论》，布鲁克林，Verso Books，1995，30页。⁴ 安迪·沃霍尔，《安迪·沃霍尔的哲学：波普启示录》，纽约，Harcourt，1975，98页。⁵ 凯伦·史密斯，《九条命：新中国先锋艺术的诞生》，苏黎世，Scalo，2005，65页。

道格·路易斯 生于温尼伯现在在北京任教的道格·路易斯是一名艺术家与独立策展人。2006年他从伦敦切尔西艺术与设计学院毕业，并获得艺术硕士专业学位。在学习期间，他一直在探索一种结合策展实践，艺术创作与社会美学的跨域研究方法。他曾多次在加拿大及世界其它国家策划展览并展出自己的作品。作为跨域实践的一部分，路易斯正在北京筹备一个名为“非空间”的艺术/研究空间，并与艺术家邓大非一起在伊比利亚当代艺术中心筹划“家庭美术馆计划。”他还是图们江国际艺术展“权利/艺术/人民”的策展人之一，该展览将在中国与南韩两地举行。

JONI LOW

WHAT WE TAKE WITH US/ WHAT WE LEAVE BEHIND

Upon my departure from Beijing to Vancouver, I was confronted with a sudden, unexpected dilemma: my overweight luggage. In a frenzied state, I opened my bags, scattering belongings like seeds across the airport floor, and made quick, pragmatic decisions. The heaviest items, including a favourite pair of jeans and a stack of travel journals, were sent to the trash—or, as my wishful thinking would have it, to be reclaimed as another person's treasure. Traumatizing yet equally cathartic, this experience made me realize that in our fast-paced contemporary lives, it is impossible to carry everything with us, mentally or physically. At some point, it becomes important to *let go*—to empty, so that we might be filled anew.

I've been thinking about this need to travel light in the modern world, the ebb and flow of accumulating and dispensing, and how it goes part and parcel with the concept of takeout. The act of takeout implies expedience, portability and compactness: a welcome urban convenience that leaves little material trace of its occurrence, aside from its disposable packaging. At its simplest, it is something bundled in one place and unpacked in another, to be consumed. If only our lives could be so tidily contained; instead, they morph and shift, new encounters intermixing with memories and desires that are sculpted, eroded by the passage of time. In our increasingly globalized existence, these experiences can reach far and wide. With advancements in transportation technologies over the past century, human movement has increased exponentially. Innovations in communications media have opened an array of avenues for global interaction and the sharing of information on a scale previously unimaginable. Migrations—voluntary and imposed—create unexpected encounters and experiences that challenge static definitions of culture and identity.

The artists in the exhibition *(Da bao)(Takeout)* seem to embrace a peripatetic existence, reflecting a desire to destabilize and continually shift their realities.

GANG CHEN 陈刚 *Horizontal Package* 横向包裹 2009 detail ????



Their traversals from one cultural context to another are as varied as the works that convey these experiences. While some immigrated to Canada from Asia at a young age, others performed a reversal much later in life. Many immersed themselves in another culture through education and continue to do so through artist residencies, a phenomenon that has grown increasingly international in the past few decades. Though the points of exchange in this exhibition are loosely conceived between Beijing and across parts of Canada, they are part of a broader web of cultural transferences taking place globally. This exhibition explores the ways in which artists approach cultural ambiguities and slippages as sites of interpretation and respond *aesthetically* to these experiences. Relocating to contexts where they are unmoored from the familiar anchors of language and cultural capital, they surrender to chance, follow their senses and intuition and offer creative insights that invite us to do the same.

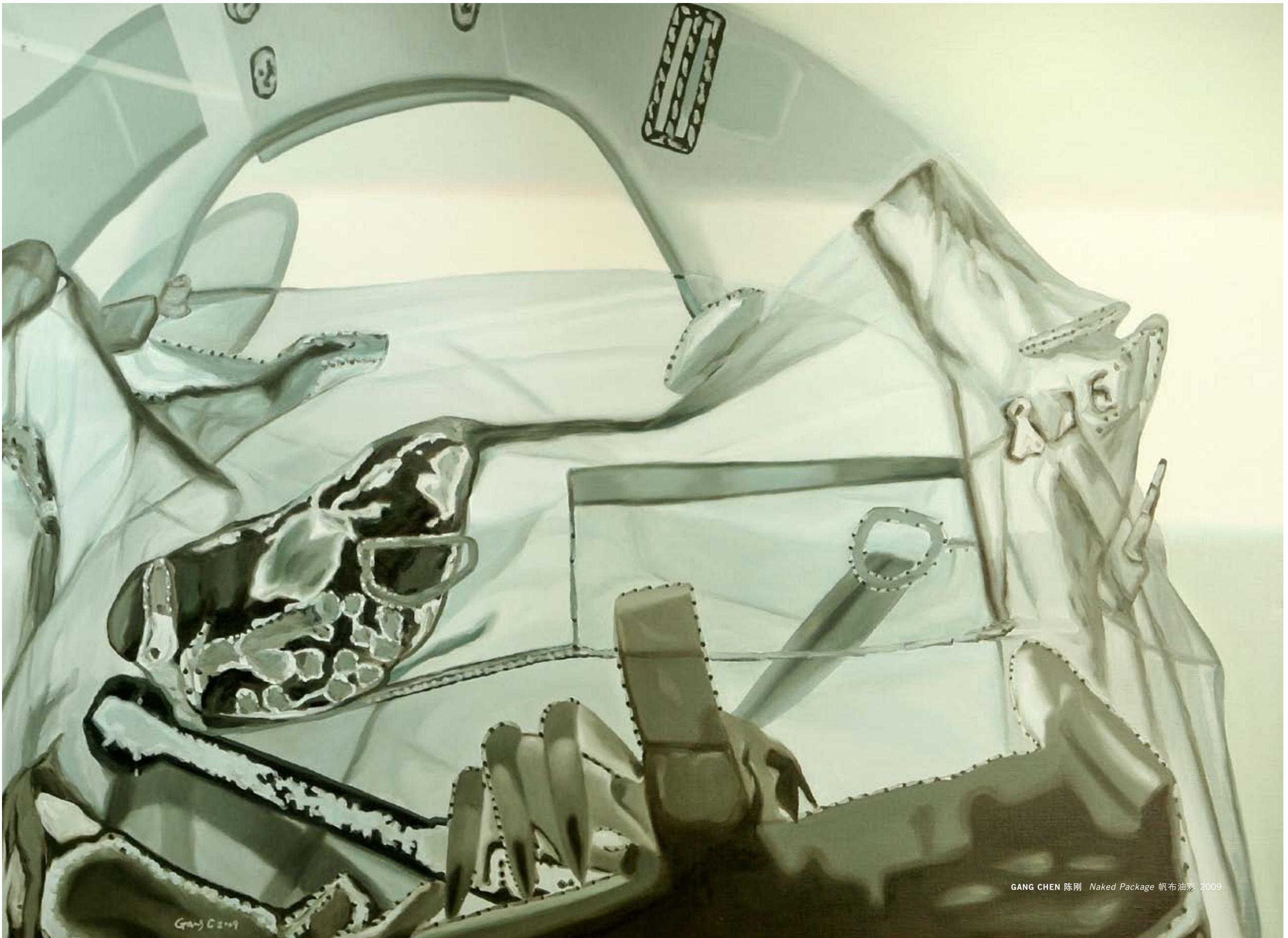
Social theorist David Harvey has observed how modern technologies and economic shifts have compressed the experience of time and space, a process that began around the mid-19th century and has intensified dramatically in the past twenty years.¹ This has laid the foundations for our capacity to experience the immediacy of worldwide social relations first-hand. International and cross-cultural collaborations—evidenced here in the practices of several artists, and in the assembling of the exhibition itself—are made possible by these shifts in reality. Intriguingly, several works in *(Da bao)(Takeout)* provide notions of time and space that contrast with the accelerated realities of our contemporary moment. *Your Morning Is My Night*, a collaborative project between Sara Angelucci and Han Xu, isolates an awareness of time and space with a simple conceptual exercise. While living in each other's native countries—Angelucci in China and Han in Canada—the artists took photographs simultaneously at predetermined times, which were then juxtaposed in a series that honours the process of contemplative observation. Taken as a whole, the series imparts the variety and overwhelming irreducibility of everyday urban activity; considered individually, however, each set is a distillation of what resonated with them at that particular moment, twelve hours and thousands of kilometres apart. Unexpected parallels emerge, between youth and old age, in glimpses of the sacred and spiritual amidst the lure of consumption. At times, it's unclear which picture corresponds

to which place, and the intercultural *mélange* of globalization collapses these spatial coordinates once again.

Laiwan's *Movement for Two Grannies*, a dreamlike projection depicting an intimate moment of friendship, evokes a similar sense of stillness and serenity not common to the everyday. Leaning against each other for support, two Chinese grandmothers inch languidly across a backdrop of shimmering, rippling water. Their pace is an invitation to pause, and their presence a reminder of the deep knowledge and tradition that can be accumulated only through time. This sense of embodied history is echoed also in the video work of Nan Hao. In *Chi #3*, the artist slowly practises Tai Chi in the midst of Beijing's rush-hour traffic. His singular body, in relation to the towering buildings and streams of automobiles, restores a sense of physical scale often diminished by contemporary virtual realities. Literally inserting ancient cultural knowledge into a busy metropolis, Hao creates a rupture in these daily routines, revealing tensions between tradition and the present, individual and society, spiritual and secular. Given the increasing commodification of the urban landscape, his reclaiming of public space, however temporary, is a symbolic gesture with particular resonance.

Other works complicate notions of time and space by blurring the boundaries between reality, illusion and the possible dimensions between. *The Neon Gods*, Shen Yi Elsie's portraits of a young generation of migrant workers in China, literally glow with a magical realism. Beams of light, like special powers, emanate from the workers' eyes and hands as they perform the often-unacknowledged labour of Beijing's service industries. By deifying these individuals, Shen infuses the everyday with the fantastic, offering imaginative ways of interpreting the mundane, while challenging the divisions of class within society. Reality and the otherworldly also overlap in Ed Pien's *Shadow Player*, a hybrid interpretation of traditional Chinese shadow puppetry. Manipulations of light and the shadows of human movement create a spectral, liminal space where viewers are confronted by their own projected desires, taken to the edge of what is perceptibly known and invited to explore the zones beyond.

By situating themselves in different cultural contexts, the artists in this exhibition willingly dive into the unknown. Exploring their position as outsiders, they relinquish control over the process of discovery and open their lives to



GANG CHEN 陈刚 *Naked Package* 帆布油彩 2009

Gang Chen 2009

the serendipitous and unexpected. Being *in* but not *of* provides them a critical distance from which to view the constructed nature of cultures and create bridges of understandings beyond them. This form of detachment allows the artists to maintain a fresh perspective, free from preconceptions, as though approaching life with a beginner's mind. Contemplating this way of being in the world, I am reminded of Yves Klein's performance and photomontage, *Le Saut dans le vide* (1960). Leaping from a building ledge, arms outstretched and suspended mid-air, he takes nothing with him and leaves nothing behind. That the image is a fictive manipulation does not dilute the idea in the least. The sense of freedom and abandonment, of being shocked into the here and now, appeals irresistibly to the imagination; I suspect it's what these artists are in search of, and may have indeed found.

¹ For further reading, see David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge, MA: Blackwell, 1990), pp. 201–323.

JONI LOW is a freelance writer living in Vancouver. Her work has appeared in exhibition catalogues and in publications such as *Yishu: Journal of Contemporary Chinese Art*, *Ricepaper*, *Fillip* and *C Magazine*. Previously based in Beijing to research the city's contemporary art scene, she is interested in the relationships between visual art and language, and in art that exists outside the context of conventional exhibition spaces—art that continues to destabilize and create new understandings of the contemporary experience.

雅尼·洛

带上的, 留下的

当我即将离开北京，登上飞往温哥华的飞机的时候，一个意想不到的难题突然出现在我面前：行李超重！慌忙之下，我赶紧将行李箱拉链扯开，竹篓倒豆子般地把我的私人用品洒了一地并快速地对所有东西进行筛选。最沉的东西，包括我喜欢的一条牛仔裤和几本旅游杂志都被扔进了垃圾箱——或根据我一厢情愿的想法，被某过客发现并如获至宝地带回了家。撒下这么多东西虽然让人满怀不舍，但同时也有一种如释重负的感觉。这次体验让我意识到在当今快节奏的生活中，我们不可能将所有的东西都带在身上，无论是思想或是物质的。总有一天，我们要学会放下才能继续前进。

在现代社会中轻装上路的需要，积累与发散的辩证关系和二者与“打包”这一理念的契合构成了我思考的核心内容。打包这一行为同时具有快捷性，便携性与压缩性三个特点：除了其一次性包装之外，它是一种几乎不会留下任何物质痕迹的便利策略。在最简单的层面，打包是一种甲地包装，乙地开启的消费措施，它隐射了现代生活封闭的可操作性。而事实上，我们的生活总处于流变之中，新的遭际无时无刻都在与被时间雕刻或腐蚀的记忆和欲望相互混合。在我们越发全球化的存在状态中，这些体验是可以具有普遍影响力的。上世纪的科技进步使交通越发便利，我们的机动性也在成倍增长。传媒技术的革新为全球互动与信息分享提供了各种前所未有的途径与手段。迁徙——无论是自愿的还是强加的——总会创造出意想不到的相遇与体验，这些体验也将不断挑战对文化与身份的刻板定义。

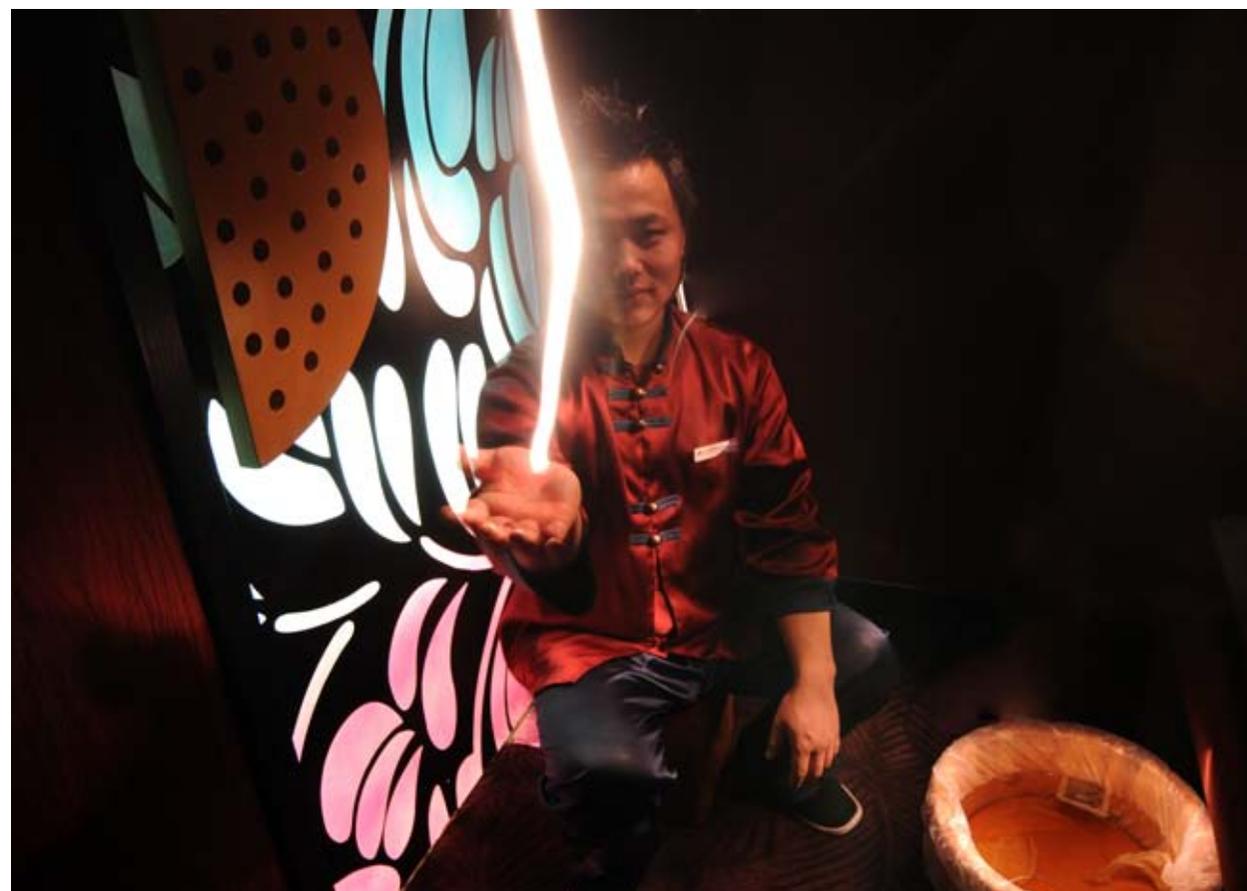
本次参与“(打包)(Takeout)”的艺术家大多都欣然接受了一种游走四方的生存状态，该状态也反映了他们持续转换自身现实并试图借此颠覆自身稳定性的欲望。他们从一种文化语境向另一种的过渡方式与表述该过渡体验的作品一样多种多样。有些人自幼从亚洲国家移民到加拿大，有些人则完全相反。很多

人都以求学为手段融入到另一个文化境遇当中，并以艺术家驻访的形式延续着他们的探索，该形式在过去的几十年中在国际范围内得到了长足的发展。虽然本次展览中呈现的交流节点大多都被松散地构建在北京与加拿大各地之间，但它们实际是全球文化迁移网络的有机组成部分。展览旨在探索艺术家们是如何在文化歧义与滑脱的基础上建立解读空间并在创作层面回应这些体验的。当这些艺术家从自己熟知的语言环境与文化资本中脱离出来的时候，他们就投向了偶然性的怀抱，在跟随自己直觉与感官的同时也邀请我们向同一个方向迈进。

社会理论学家大卫·哈维 (David Harvey) 在研究中观察到现代科学技术与经济变革将我们的时空体验大幅度地压缩了，该过程始于19世纪中期并在过去的20年里愈演愈烈。¹ 它为我们直接体验世界范围内社会关系的构建与转化提供了条件。国际与跨文化间合作的达成---从本次展览的筹备与参展艺术家们的艺术实践中即可以看出---皆要归功于此转型。引人深思的是，“(打包) (Takeout)”中展出的很多作品都为当下处于剧烈运动中的现实进程提供了另类时空概念。《汝之晨，吾之夜》由莎拉·安吉鲁奇 (Sara Angelucci) 与韩旭合作完成，该作品通过一组简练的观念实践将空间感知界定。居住在对方的祖国---安吉鲁奇在中国，韩旭在加拿大---这两位艺术家在事先约好的时间里同时按下快门，创作出的照片在经过整理之后被收集到一处，作为在思考中观察这一行为的记录。整体上看，该系列反射了日常城市活动的多样性与既约性；然而从个体层面看，每组照片都是对某刻内心共鸣的提炼，尽管彼此相隔千里，有12个小时的时差。意想不到的契合在青春与衰老之间呈现，虽只是惊鸿一瞥，但神圣与精神维度的刹那显现已足够完成对消费诱惑的超越。有时我们难以判断照片到底是在那座城市拍摄的，全球化文化交融又一次将通过空间坐标达成的地域稳定性打破。

赖婉的作品《两个老奶奶的运动》是一部带有梦幻色彩的影像作品，它在描绘友谊亲密瞬间的同时唤起了一种不同于日常生活的寂静与泰然。相互依偎的两个中国老奶奶从涟漪阵阵，闪烁不定的水边缓慢的走过。踟蹰的步伐邀请我们停止躁动，仔细体味她们在举手投足间所折射的古韵与真知。这种对历史

SHEN YI ELSIE 沈怡 *The Neon God* 都市哪吒 2008 video stills ????



在生命中的呈现也同时反映在郝楠的作品《气一三》里：在北京喧嚣的红尘中我们看到艺术家沉肩坠肘，开始缓缓地打起太极。单独的个体与林立的大厦，川流不息的车流形成了鲜明的对比，一种被当代虚拟现实削弱的实体比例感被重新修复。通过将古代文化植入一个浮躁的大都市中，郝楠营造了一种日常规范的断裂，充分地揭露了传统与当下，个体与社会，精神与世俗之间的张力。出于城市图景越演越烈的商品化进程，他对于公共空间的暂时性收复无疑是一种能够引起共鸣的象征性姿态。

展览中的其它的作品则通过将现实，虚幻与二者间可能维度的整合，展开了对时空的沉思。沈怡的魔幻现实主义作品《都市哪咤》的主人公是中国年轻一代的流动工人。他们多处于社会的底层，被人们忽视甚至轻贱，但却为北京服务行业的正常运转提供了必不可少的人力资源。在作品中，我们看到正在劳动中的工人群体，然而与众不同是，从他们的眼睛与手指间竟放射出一束束耀眼的强光，仿佛是某种莫可名状的力量。通过对这些个体的神圣化处理，沈怡打破了日常与奇幻之间的隔离，在挑战社会中阶级分化的同时为解读世俗提供了各种充满想象力的策略。现世与彼岸的重叠也在反射在边亦中的《影戏》中，该作品可以说是一个对中国传统皮影戏的混合解读。通过对人体运动的光影处理，艺术家营造了一个玄幻的阈限地带，观者在这里与自身投射的欲望相遇，在感知的边缘收到了来自彼岸的邀请。

通过在不同文化语境中的穿越，参与本次展览的艺术家们在未知的境遇中可谓予取予求。在局外人这一立场的探索中，它们逐渐减弱了自身对控制的诉求，从而转向了事物出人意料、充满机缘巧合的一面。存在于异地文化当中，但又逍遥于其控制之外，这种游离的状态为审视文化的构建性，建立彼此沟通的桥梁提供了难能可贵的观察距离。该距离能使艺术家保持开拓的视野，不受先入为主的认知框架所束缚，以初心面对世界。在思考这种存在方式的时候，我想起了伊夫·克莱恩 (Yves Klein) 的行为作品与照片蒙太奇《跃入虚空》(Le Saut dans le vide, 1960)。从某建筑的平台飞身跃下，双手舒展，纵入虚空，他既没携带什么，也什么都没留下。图像虽然是虚构的，但理念本身的完整性却不会因此受损。自由、被遗弃感与被此时此地所有一切彻底震撼的敞开

对想象来说都散发着不可抗拒的诱惑；我想这些艺术家们上下求索的也正是这个，也许，他们已经找到了。

¹ 详见大卫·哈维 (David Harvey), 《后现代的状况：对文化变迁之缘起的探究》, (*The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Cambridge, MA: Blackwell, 1990.) 201-323 页。

雅尼·洛 雅尼·洛是一名生活在温哥华的自由撰稿人，曾为多种艺术刊物以及展览目录撰稿，文章被收录在《艺术：中国当代艺术期刊》，《Fillip》与《C杂志》中。洛曾驻访北京，并深入详细地研究了当地的艺术生态。她对视觉艺术与语言的关系，存在于传统展览空间语境之外的艺术实践均十分感兴趣，这些艺术在不断挑战当代性体验过程中也为我们提供了新的解读方式。



ARTISTS' STATEMENTS

BETWEEN HERE AND THERE

(Da bao)(Takeout) attempts to locate a type of pan-ocean dynamic by focusing specifically on artists who investigate, adapt and instill ideas from abroad into their practices, while appreciating the palpable slippages that occur in the transference of ideas from one culture to another. All of the artists in this exhibition have either travelled to or moved to China from elsewhere, or have lived in China and have moved to North America or Europe for various stretches of time.

A note on Chinese names: In China, the family name comes first; for example, Ai is Ai Wei Wei's family name, and Wei Wei is his personal name. Among the seventeen artists selected for this exhibition, Han Xu and Zhang Zhaohui use the traditional order, but other Chinese artists have adopted the Western practice of giving the family name last. For example, Gang Chen (as he prefers to be called) would be Chen Gang (surname first) in Chinese. The artists' statements and the entries in the List of Works have been alphabetized by family name.

The artists' statements respond to the following questions:

Artistically speaking, what motivated your decision to leave where you were and what brought you to where you are?

Can you share some of your insights into how being "away" had an impact on your present art practice?

SARA ANGELUCCI

In 2006 I was invited to participate in an artist residency at BizArt in Shanghai. My project with Han Xu, *Your Morning Is My Night*, developed out of a language exchange that we undertook before I left. For a few months we met weekly, as I helped Han to improve his English and he attempted to teach me a few useful

SHEN YI ELSIE 沈怡 *Breathe—Walnuts* 吸一口气 2010 details ????

phrases in Chinese. Interestingly, our conversations always circled back to art, and eventually the idea to do a collaborative project evolved.

In our collaboration, Han and I attempted to translate and share our lived experiences, reflecting on our ongoing feelings as outsiders in each other's cultures, twelve hours and two continents apart. For me, the cultural impact of living in China was enormous. For the first time in my life, I understood what it meant to be an outsider. Even if I had wanted to disguise my unease with the language, it was visually clear that I was from a different place. I had to develop the courage to get over my feelings of difference and accept my awkward and at times embarrassing attempts at communication. I entered a way of being that involved days of very little talking, of solitude and often silence, which meant that my sense of observation became extremely heightened, and my understanding came from privileging other ways of knowing.

When I look at our photographs now I am still astonished at the parallel connections we often made. Embedded in the project is a notion of cultural translation. When you are in a new place, you see the most ordinary things in a new and intensified way.

JOHN ARMSTRONG AND PAUL COLLINS

The itinerant, collaborative nature of our practice makes the work we create together germane to the curatorial thesis of *(Da bao)(Takeout)*. One of us (Paul Collins) lives and works in Paris, and the other (John Armstrong) is based in Toronto. By frequently meeting in one or the other's cities—or elsewhere on the planet or, even more regularly, in cyberspace—we are able to hash out our projects and physically/virtually work side by side.

If our artwork represents and engages the differences inherent in our two home countries of France and Canada, Europe and America, we are equally involved in a reflection on the similarities that all consumer, internet-fuelled societies now share. Our paintings and lens-based works play with notions of individual and collective memory and represent events that often appear to occur in an indeterminate location.

Over the summer of 2011, we spent two months at Where Where Art Space's International Art Residency Beijing in Caochangdi. Our intention was to gather

material for a number of videos and painted photographs, to propose a distanced view traditionally afforded by the outsider and the emigrant, in order that our participation in an exhibition in China might speak cogently to a Chinese audience.

Corner is a growing series of photographs of corners (in all their occurrences, both physical and figurative), overlaid with grids of painted colour. These works evoke the very collaborative process in which we are involved: two trajectories intersecting to meet in a self-supporting structure.

Academy is a medium-length video, shot in the Tianjin Academy of Fine Arts. It includes a number of short texts (stories) in Chinese and in English that broadly treat the theme of education. *Academy* is a silent video and can include live musical accompaniment.

CATHY BUSBY

In 2006 my mother, Norah Busby, was invited by Xin Xiang First Affiliated Hospital to attend the opening of a medical museum in honour of her grandfather Dr. William McClure, who had founded the hospital in 1896. My mother was born in Taiwan (known then as Formosa) and lived on the mainland until she was eleven years old, so the stories she told when I was growing up were often about her China years. Her recollections of the 1930s were of a poor country run by warlords where medical missionaries, like her family, helped the poor. The image I had of China included my grandfather's (Dr. Robert McClure) adventure stories of bandits, emperors and a country in a state of upheaval. I had no particular interest in going to China until the last ten years or so, when it became increasingly clear that China had developed a burgeoning art scene.

I accompanied my mother on the trip to this ceremony in October 2006. While there, I made connections with the Beijing art community, specifically the Red Gate Gallery and the Red Gate Residency program. The next year, I returned with my partner, Garry Neill Kennedy, to be part of the residency. Soon after arriving, we met Li Gang of the Pickled Art Centre, and he offered us an exhibition. For three years we showed with Pickled Art and for one year with Red Gate (2009), working with local fabricators and assistants to realize our installations. It was for these exhibitions that I first started doing my "wall-text paintings" (*Whatever I Like*,



CATHY BUSBY 凯西·布斯比 Pickled Art Centre Opening 酱艺术中心开幕 2008, with ?? Jinkelong 2012

2007) and using sign vinyl (*Your Choice*, 2008). Both of these material innovations in my work have been key to further projects realized on this side of the ocean.

GANG CHEN

In my work, the intention is to maintain a balance between two seemingly autonomous spheres. On the one hand, in accordance with traditional Chinese aesthetics, the work must undergo a process of extreme refinement and deep inward examination as it attempts to capture the essence and embody the ideal of Kong Ling (poetic spirit); on the other hand, the Western analytic approach should be meticulously observed as the work moves from the apparent to the essential.

In terms of form, the work has to exhibit a planarity and lightness characteristic of our times, while adjusting to the traditional investment in weight and depth. Traditional Chinese painting concentrates on the expressive power of the line rather than the literal depiction of volume or mass.

When perceiving the object, the audience takes on the role of the eyewitness. At the same time, the object becomes a target of suspicion, which triggers new forms of intensity and corresponding political transparency. Or, another interpretation—the object captures a lucid sense of beauty in its unadulterated state.

The challenge that comes with marginalization and the creation of something original and unique is driven by the impetus to explore inexhaustible new spaces, invigorated by the intensity of perceiving things from antipodal perspectives.

BRENDAN FERNANDES

In my work I explore my sense of self through my cultural trajectory of being Kenyan by birth, Canadian by citizenship, New Yorker by residence, and Goan by blood. The question of authenticity comes into consideration, but I realize that it can lead to a static definition of self, whereas I see myself from all the places that inform who I am. This process is in constant flux. Taking this into account, I question myself at times as a tourist or a wanderer, a person who “becomes” via experience.

I first visited China to install my work for the Guangzhou Triennial. My immediate obstacle upon entering the country was the language barrier: I was totally unable

to articulate or comprehend any of the language. I would try to mimic the words I heard—for example, “*xie xie*” (thank you)—but I could not form the correct nuanced tones to make myself understood. This inability to speak defined me on my adventures, where instead of actively participating, I would observe and listen. I also relied heavily on people’s scribbled notes to allow me to get to places as I tried to navigate this space. My experience of being in China made me think about hegemonic systems, where China at times stands on its own, but also how the West influences the culture. English phrases and terms were embedded in much of the advertising, and although people did not speak English fluently, they wanted to speak it. English in a way was a form of currency; it told of class and privilege. This experience continues to affect me, as it makes me question the notion of the “West” and the ways we narrate and conceive of places—that is, the “East” and, inevitably, China.

HAN XU

I grew up in a once secluded country. To those who were born in a free society, my longing for freedom may seem incomprehensible. Now, as my homeland grows more clamorous, I have decided to stay in Canada, a foreign yet tranquil land. Canada offers both composure and freedom; here one is sheltered from the deafening tumult that blurs one’s perception of authenticity. As an artist originally from China, I know that a place like this, which allows for peace and reflection, is a rarity indeed.

Canada is a young country; the weight of history is far from being a burden to the inhabitants. Such a youthful culture offers both tolerance and the possibility of coexistence. Coming from a country with an ancient and convoluted history, I have internalized certain historical and cultural norms, while trying, ever more persistently, to be unshackled from them.

NAN HAO

Limitations on thought and free expression caused me to leave China in the early years of my artistic career, and I gradually discovered the relatively authentic and



NAN HAO 郝楠 Chi #3 气-三 2008 video still ????

free manner of expression in the West. Although I was far away from a system that controlled and censored each individual's unique existence, I had put myself into another confusing situation in which I kept searching for my artistic direction, to either reflect upon the things that fascinated me about the West or turn to the spiritualities of my origin. Without any thought control and with full access to everything, I began to doubt the purpose and meaning behind making art in the West. When my actions had been constrained by various structures, such as communist paranoia, the confinement provided me with plenty of space and energy to question it, to doubt it and to smash it—but in the Chinese way, softly, like water, an element that Daoists regard as the basis to interpreting the great harmony between nature and man.

I was away for almost three years and was curious about China's ideological and urban transformations. When I returned, every new development I encountered pushed me to the limit physically and psychologically, and I needed to face the new realities and problematize them aesthetically. Anxiety, uncertainty and absurdity existed in the structure, which defined my stance from a political and philosophical distance, no longer as an East-West question, but as a universal concern. Loss of identity, the absence of the idea of place and the possibility of nostalgia created a zone for my "Daoist transgression."

MING HON

As a self-proclaimed "Occidental Oriental" (encouraging others to look into Edward Said's writing on Orientalism), my practice was never intended to reflect the duality of my physical cultural makeup and its lived experience in Western culture. I had developed quite an aversion to outside encouragement to incorporate my "ethnic Oriental background" into my performance. If I could have had a special-effects team apply latex prosthetics to my face and create a Caucasian version of myself, then I could have moved on with making work on the dire state of morality and spirituality and the oppressive nature of our world. But, alas, my body is my medium for performance, and with that comes an audience, and that audience tends to be of Western descent. In investigating why it is that I am constantly being reminded by others that I am the other, the exotic, my

performances create a space that calls into question what the spectator is seeing and what assumptions they are themselves fabricating. This exchange is based in a framework of other concepts revolving around the politics and economy of the female body, cultural status, luxury and privilege. Curiously enough, these concepts and ideas are discussed more eagerly when I bring my work to audiences of Asian descent. In a strange way, my work is not seen in its full spectrum if not viewed through the lenses of both Western and Asian backgrounds.

KNOWLES EDDY KNOWLES

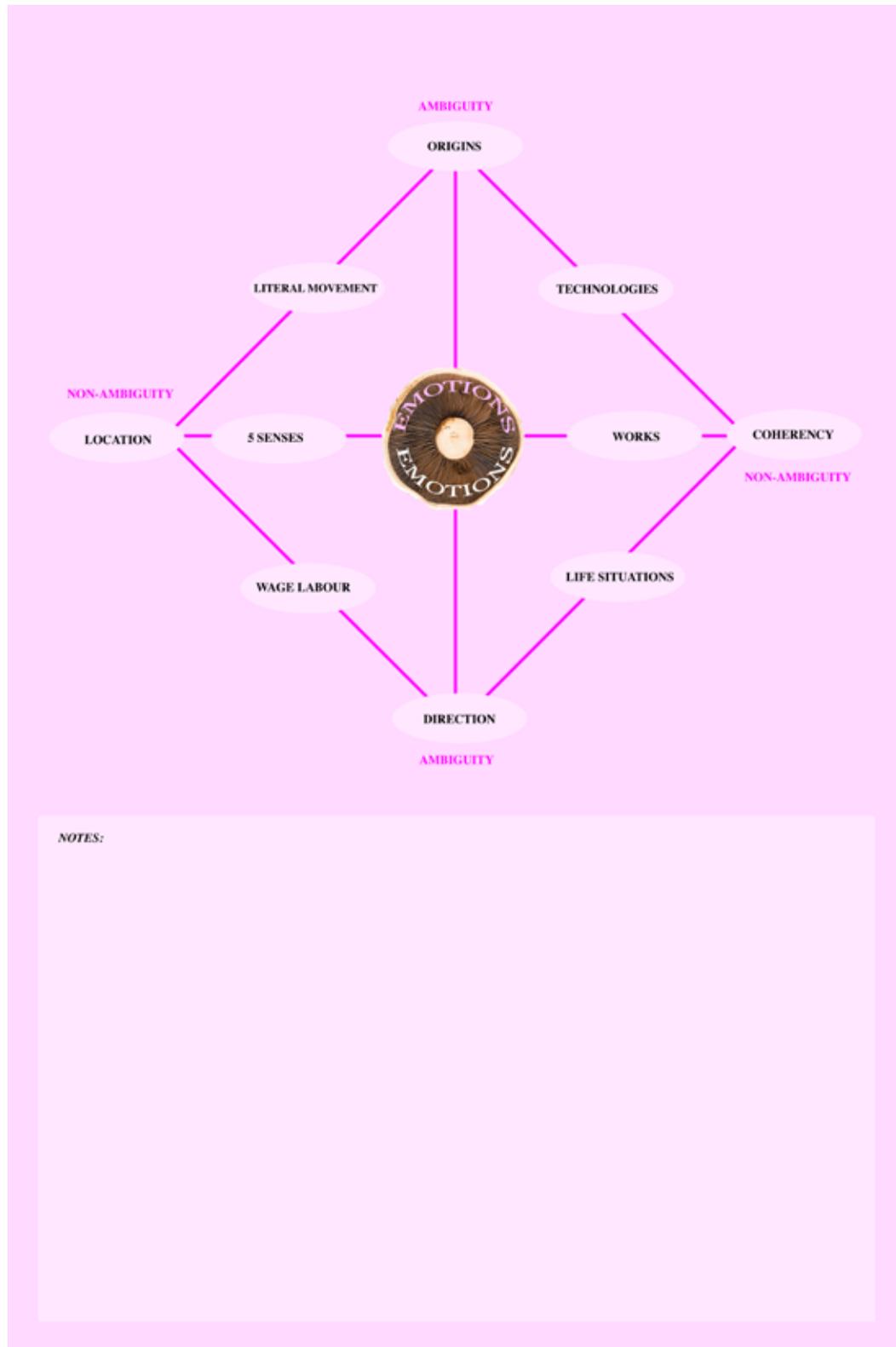
The story begins in China.

You formed in the organic mess of School. Such a beginning contains both ambiguous and unambiguous aspects: the former, because you don't know where it will go; the latter, because you are all in the same place, responding to the same pheromones and stimuli. It is different from being *of* the same place. You have already left home and are in the process of defining yourself in the heady environment of transaction and transformation. You wonder: what are the limits of School?

Soon after, you literally broke apart, out of the reach of touch and smell and into the contemporary virtual condition, some allegiances intact, and with a newly acquired laptop. Not to give the impression that locations don't matter, but they don't filter down to a common denominator. Except for your own language, to some degree—language, that state between realized and unavailable, forthcoming and withheld, utterance and *parole*. The formation of a common language, in its infancy, is based on abstract situations, where the formal schooled elements carry past their coherency into a communication model resembling something like a general intellect stir-fried in a medium-sized wok.

LAIWAN

In 1977 the war in Rhodesia (where I was born) was escalating. Some of my family had left the country and were activists in support of freedom for indigenous Zimbabwean people. This created a risky situation for us, and we applied to immigrate to various countries. Canada was the only country that accepted our



application. Because Rhodesian passports could not be used externally, we had to buy Taiwanese citizenship to leave, and we gained Canadian landed immigrant status when we arrived. We were lucky. I was fourteen and knew nothing about the world outside of Southern Africa. Life became difficult for us because of culture shock, our poverty and having no friends in this foreign place. At what was an awkward age for me, the cramped isolation of our lives in a strange land made me introverted, and I began to write poetry and draw to stave off loneliness and boredom. My immigrant experience—heightened both by being a Chinese girl from Southern Africa raised under apartheid and by becoming aware of my sexuality, my queerness—taught me the discipline to listen deeply to the voices and experiences I encountered. I became interested in how to be mindful in the world, to wait for things to reveal themselves, to be observant and reflective, to become phenomenological and patient, to accept that I knew very little and that, in fact, many things are subtle, ephemeral and may not be able to be articulated in words. Nevertheless, I was also impatient to liberate all that was oppressive and internalized in me, urgent to clear away what did not belong so as to step into a creative identity. My work continues to be informed by this drive.

MINJEONG OH

In Korea, popular opinion holds that China is still very underdeveloped. When I was selected for the Gwangju Museum of Art Beijing Residency in 2011, I quickly discovered how developed Beijing really is. I observed the huge contrast between rich and poor and decided to look for small things that seem to be disappearing from the city and the culture.

After a week of life in Beijing, I knew that the city would become the motif for my work. My work is based on site-specific, particular localities, which map a process of continuous urban movement. Throughout this residency, I undertook the process of moving into another world—as a Korean, China has quite a different culture. Such changes in place become aesthetic debris from my travels.

Like a person wandering lost in a city, I began to capture unfamiliar objects and situations in my surroundings. As a person experiencing Chinese culture

for the first time, I try to tell a story by focusing on objects or instances that are foreign to me.

Perhaps the reason I am constantly looking for new places and experiences is that I may be dreaming of communicating abstract stories through my work and also getting to know the world of the other. Occasionally the world will go off in an unexpected direction, but it is because of this unexpectedness that the world is mysterious. Being in China was about learning how to find and tell stories about life on the streets of Beijing.

ED PIEN

At the age of eleven, I emigrated with my whole family from Taiwan to Canada. Since I was young and rather eager to embrace everything that another country had to offer, I saw it as an adventure, travelling to a distant and unknown land. I had no idea of all the differences and challenges that I would confront. Even after all these years of growing up and living in Canada, I retain residual habits and a mindset that are indelibly non-Western. However, having participated in residencies in Taiwan and China and having travelled through parts of Asia, I believe I am more Western than Asian, feeling less at home and more “away” when I am not in Canada.

Coming, initially, from somewhere else has sharpened my own awareness of how constructed all cultures are. Reality, fiction and practice reinforce one another. This sensitivity to the construction of cultures affords me the opportunity to critically consider how my own states of being are shaped and continue to evolve. Everything is a process. As an artist, I thrive on this tension of being in-between and allow one culture to play off the other. In my work, I often toy with others' preconceptions of what, who and how I should be.

Utilizing and overriding the tropes of traditional Chinese shadow theatre, *Shadow Player* combines a travelling one-person theatre troupe and stage set to present a time-based work. This piece exemplifies my fascination with the sense of simultaneously being “from away” and “away,” focusing on “otherness,” hybridity and transformation. In this work, reality and illusion seem to collide, as the boundary between them at times dissolves.

SHEN YI ELSIE

When I first heard the title of the exhibition, (*Da bao*)(*Takeout*), the image that popped into my mind was of having a Chinese takeout meal in a living room in New York City while watching *Family Guy* on TV and checking out tweets on the latest Euro crisis. Are we to question the authenticity of such a meal and the parallel products in the art world or to reflect on the vague lines between all cultures in today's globalized society?

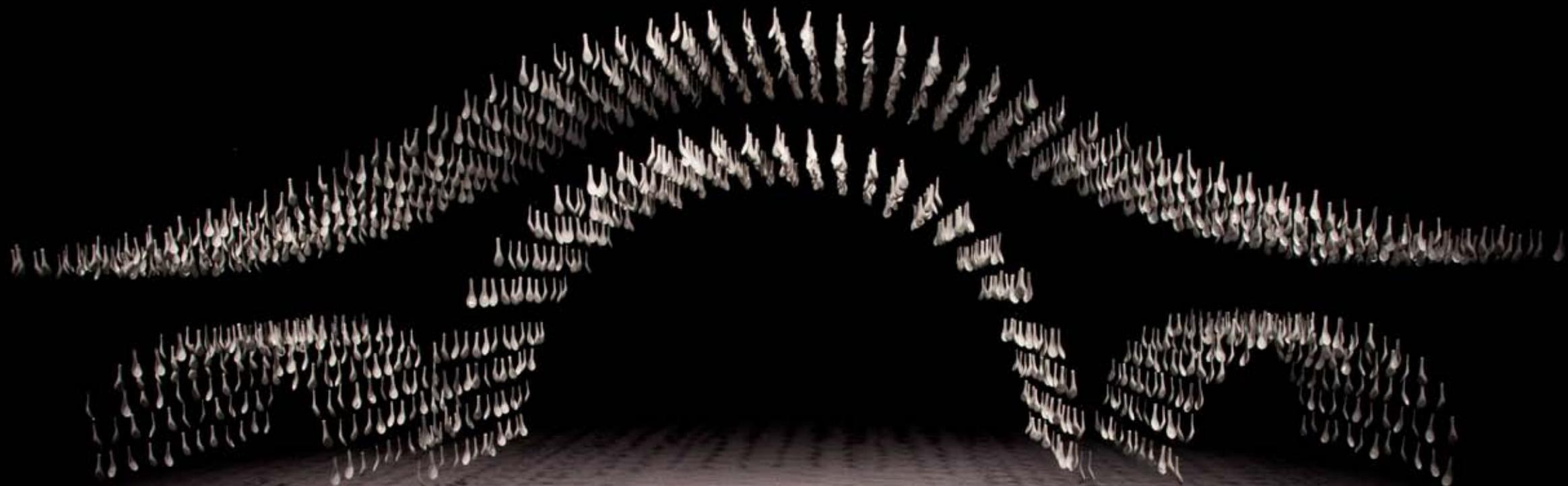
My artistic concern does not come from a particular awareness of cultural differences, yet my personal experiences of living on three continents and my personal identity of being Chinese cannot be ignored. I am interested in the internal process of moving between hope and despair, and I draw from direct and/or indirect experiences.

Being “away” might create certain illusions or inaccurate perceptions, but one could also argue that being “away” allows better vision and more precise and objective understandings. For all the opposite arguments, maybe I intentionally bring myself “back” and take myself “away” to maintain an interesting state of mind? I am sure these are stimulating factors, which push me to generate interesting work and continue to inspire me in the future.

The inherent subject of being “away” has to be related to self-identity, memories, home and so on. Whether or not these become apparent in my work, I might have to be “away” and “back” a few more times to realize.

LAURENS TAN

I was born in The Hague to Chinese parents; my great-grandparents had left Fujian in the 1880s. After living in Europe, Indonesia and Singapore, I was twelve when my family settled in Australia. Since my early childhood was spent “living out of a suitcase,” a nomadic existence is something I take for granted. I had established my home base in Sydney before venturing off to engaging environments elsewhere. Now, after five years, having done the same in Beijing by retooling my studio as a live/work space, it seems I have reverted to my nomadic ways.



XIAOJING YAN 闫晓静 *Bridge* 桥 2009

In 2006–8 I was awarded a grant from the Australia-China Council, beginning with two sequential residencies in Beijing. During this time I made the decision to become a full-time practising artist and designer, after having served as an academic in art and design for almost thirty years. The artist's lifestyle seemed to be more socially accepted in Beijing—certainly it was more affordable here, and as an international hub, there seemed to be an open engagement in the marketplace.

Because of my language and my past, I found myself a foreigner in China. This was a new but defining realization—in a land I thought was my origin—compared to previous feelings of being a foreigner elsewhere, where I *looked* like a foreigner.

After a year or so in Beijing, my work undertook a radical change in response to the changes in my new environment. My studies in Hanyu [Chinese language] were constantly interrupted by my inquisitive and interrogative nature, and the analyses of languages formed the basis of my work. I use language to uncover Chinese customs, changes in attitudes and values otherwise obscured from view.

XIAOJING YAN

When I was in China, I was very interested in the limited information I had learned about contemporary Western art. I decided to see and experience things I'd only read about. I followed the old Chinese saying: "Walk ten thousand miles, read ten thousand books." I moved to Canada in 2001 with the hope of broadening my mind and seeing the other side of the world.

When I first came to Canada, it was very difficult for me to adjust to such a different environment. Not having thought much about what it meant to be Chinese in China, I was forced to confront the issue head-on upon my arrival in Canada. I began to examine my fluctuating sense of belonging and identity. I started to explore my relationship to mainstream North American culture as an outside observer or as an active participant, sometimes struggling with the sense of being perennially suspended between cultures and trying to reconcile the two divergent cultural traditions I find myself in. My interpretation of Chinese culture is different from when I was in China, as is my interpretation of North American culture.

This experience engendered in me a "new life," from which I draw strength and richness. I use art as the visual manifestation of my invisible spirit, thus

transcending my Chinese ideology through a physical representation. The cultural translatability of art helps me to interpret my multiple, layered, and even contradictory identities.

ZHANG ZHAOHUI

Globalization defines our world today. While members of the general public are initiated into the global age through the internet, such basic forms of connectivity are hardly adequate for an artist's perception. On the one hand, we must fully acknowledge the process of homogenization brought about by global economic development and information technology. On the other hand, we must travel overseas, live abroad, and experience the world through immersion in different cultural and social settings. Indispensable to contemporary art production, this is the experience of the "glocal"—that is, someone who thinks globally but acts locally.

To be honest, my curiosity and appetite for learning were not being fulfilled in China, and I felt compelled to go to New York to study art. The difference between New York and Beijing opened my eyes to the diversity and polarities of the world. Fifteen years of living and studying abroad not only helped me realize the richness, freedom, creativity, passion and limitless vitality inherent in human nature, but also showed me what modern civilization can achieve. Especially during my stay in New York, I came to understand China's artistic potential and even anticipated effective ways to create dialogue between Beijing—a grand stage of emerging modes of art production—and the world. Thirty years of living in Beijing has exposed me to what societal transformation, radical conflict, censorship and institutional regimentation will do to civilization. Insofar as we are shaped by our surroundings, we are also a mirror of society. Different facets of society are reflected in the body, appearance and consciousness of the individual. My *Mirrorman* project—which includes *You and Me* in this exhibition—attempts to express the unity and rupture between social connectedness and the freedom of mind. Out of paradox, the world evolves.



你妈了屁
Fuck your mother

NAN HAO 郝楠 SONG Type Study One 宋体研究一 2008

This work addresses the erosion of China's traditional culture by global corporations. At the opening of a Starbucks in Beijing's Forbidden City, the artist protests in front of the coffee shop by holding up a traditional calligraphy book in which the local *hutong* slang "Fuck your mother" appears in a standard Chinese typeface. 本作品旨在讨论跨国集团对于中国传统文化的侵蚀。在星巴克故宫分店开张之际，艺术家到咖啡店门口抗议，手举一本字帖，其中京骂“操你妈”三字赫然纸上，且为标准宋体。

ARTISTS' STATEMENTS?

问答篇?

某种意义上来说，展览“打包”(Takeout)希望通过关注那些探索、消化并在实践中运用外来思想的艺术者们找到某种具有普遍意义的交流维度，另一方面，它旨在观察想法从一种文化语境向另一种过渡时可能发生的渗漏与滑脱。参与本次展览的艺术者们不是拥有在中国生活或旅行的经历，就是本身来自中国，后前往北美或欧洲学习并创作。

从艺术层面上讲，是什么促使你离开原来的所在地，来到了今天的地方？你能分享一下这种“离开”的状态是如何影响你的艺术实践的吗？

莎拉·安吉鲁奇

2006年，我受邀参加了上海比翼艺术中心举办的艺术家驻访项目。我与韩旭合作的《汝之晨，吾之夜》源于我们之间的双语交换。在几个月的时间里，我们每个礼拜都会聚到一起，我教韩先生英语，他教我几句常用的中文。有趣的是，每次谈话总会绕回艺术这一话题，久而久之，合作的可能性就在讨论中浮出水面了。

在合作的过程中，我与韩旭试图将彼此的生活经历翻译出来，分享开来，让其充分体现我们作为对方文化局外人、实际总是相隔12小时住在两个不同的大陆这一处境的。对我来说，在中国生活所带来的文化冲击是巨大的。我首次体会到作为一个局外人意味着什么，即便我试图掩饰自己在交流上的尴尬，语言与外表早已暴露了我来自异地这一事实。我必须鼓起勇气，试图战胜脑海中轰鸣的差异感与沟通的窘迫。我变得有些沉默寡言，常常独自一人用语言之外的方式观察世界，感官也在此过程中变得越发敏锐。

每当我看到这组照片的时候，我们之间那种无言的默契总能让我感到十分惊讶。文化互译贯穿着这一系列中的所有作品。当你来到一个新地方，哪怕是极为普通的东西也会以一种前所未见且极具张力的方式呈现。

韩旭

由封闭走向自由的行程

我成长在一个曾经封闭的国家，对自由的向往是那些出生在自由国度的人所无法体会到的。当我的国家一步步走向喧闹的时候，我落脚在这个安静的异邦——加拿大。

这是一个可以让你自由，更可以让你安静的国家。这里没有那种不由己的喧闹。作为一个艺术家，能够有一个安静的环境，对自己成长的过程有一个思考，这不是每一个中国人都能得到的机会。

加拿大是一个崭新的国家，她没有那么沉重的历史要人们来承担，她允许各种文化形式的存在。一个来自有沉重历史国度的我，一面承载著历史和文化的沉重，一面又试图摆脱这些沉重，於我们这代移居者来说，不知道是轻松？还是更加的沉重。

凯西·布斯比

2006年，我的母亲诺拉·布斯比(Norah Busby)受邀前往新乡第一附属医院，参加在那里为纪念她的祖父罗威廉先生(Dr. William McClure)举行的医学博物馆开幕仪式。我的母亲生于台湾(当时叫Formosa)，在11岁之前一直生活在大陆。在我长大的过程中妈妈经常讲起她在中国的故事。在她的回忆中，30年代的中国时势动荡，军阀混战，救济穷苦的工作很多时候是由像她家人一样的西医传教士完成的。因此我的祖父罗伯特·麦克鲁尔大夫(Dr. Robert McClure)在中国的冒险经历就构成了我对中国最早的印象，其中出场的人物上至王侯将相，下到匪盗流民，可谓情节跌宕，引人入胜。在过去的10年中，随着国际知名度的增高，中国在艺术领域的崛起逐渐吸引了我的注意。

我陪母亲一同参加了上文中提到的纪念活动。在此过程中，我开始与中国艺术机构接触。来年，我与丈夫盖瑞·奈尔·肯尼迪(Garry Neill Kennedy)回到中国，以驻访艺术家的身份来到红门画廊，结识了酱艺术中心(Pickled Art Centre)负责人李刚并开始共同筹备展览事宜。在与当地制造商和工作人员的紧密合作

之下，我们的作品先后在酱艺术中心展出三年，红门画廊展出一一年。我同时在创作中开始试验“墙书画”(Whatever I Like, 2007)与不干胶刻字贴(Your Choice, 2008)。这两种材料革新在我以后的创作中起到的至关重要的作用。

约翰·阿姆斯特朗与保罗·柯林斯

我们艺术实践中与“(打包)(Takeout)”的策展主旨联系最密切的莫过于作品的移动性与协作性。我们两个人，一位(柯林斯)生活在巴黎，另一位(阿姆斯特朗)则往常驻多伦多。通过在彼此居住的城市或是世界其它地方的聚首——更有甚至是频繁在网上交流——我们得以同时在物理空间与虚拟空间里并肩创作。

如果我们的作品旨在表述并探索法国与加拿大、欧洲与美洲这种存在于地域与文化层面的差异，那么我们同时也在思考所有依赖网络的消费社会之间的内在联系与共同点。我们的画作和以镜片为媒介的作品通过个体与集体记忆概念间的互动呈现出了各种难以被定位到具体空间单元的事件。

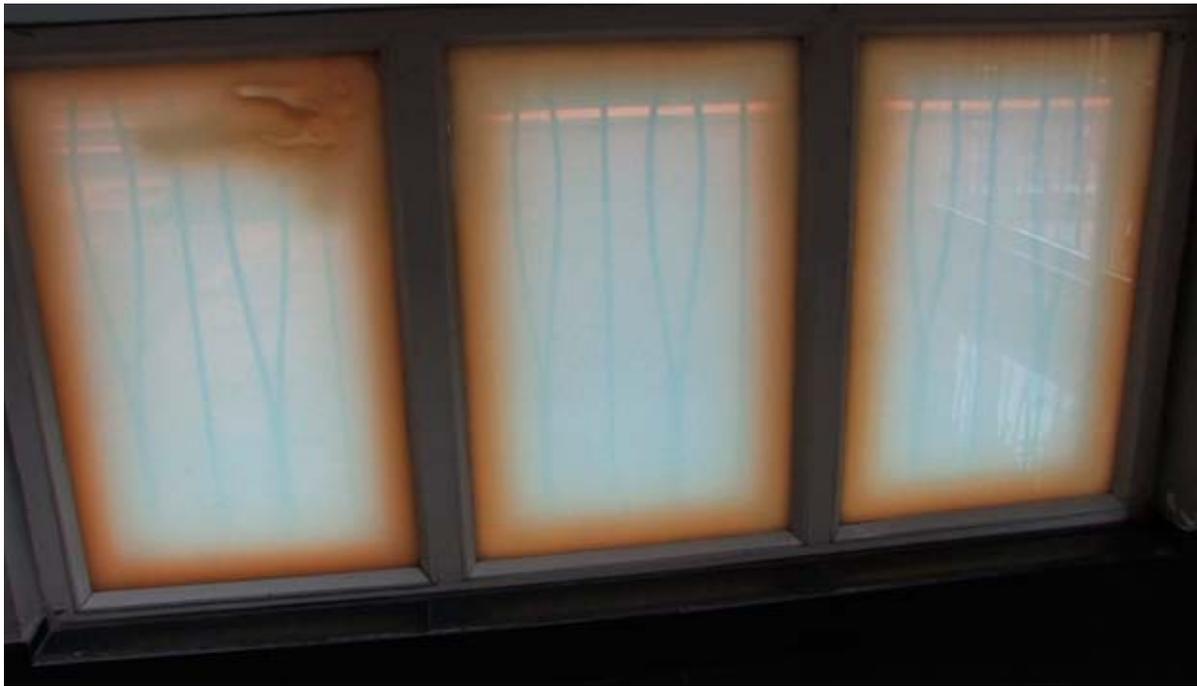
2011年的夏天，我们来到北京草场地哪里哪里艺术空间，参与其为期两个月的国际艺术家驻访计划。我们的目的是为一系列的录像与着色摄影作品收集资料，试图通过自身的在场提出一种游离于局外人与移民之间的观察视角，并使中国的观众充分地理解我们所关注的课题。

《角落》(2011-12)是一系列以角落(包括其在物理与象征层面的各种显现形式)为主题的摄影作品，我们在照片的基础上又附加了一层彩绘网格，借以折射我们相互协作这一过程的本质：两种不同的轨迹在某自我支撑结构之上的相交。

《学院》是一部拍摄于台湾美术学院的中等长度电影。它其中包括了很多关于教育这一主题的中英文本。由于是一部无声录像作品，《学院》可以包括各种音乐伴奏。

赖婉

1977年，罗德西亚(我的出生地)的武装冲突进一步升级。我的家庭成员中一些积极支持津巴布韦人民自由斗争的人都选择了离开。我家的处境也就因此变



JOHN ARMSTRONG AND PAUL COLLINS 约翰·阿姆斯特朗与保罗·柯林斯 Academy 学院 2011-12 video stills ????

得更加危险，我们开始向多个国家申请庇护，而只有加拿大接纳了我们。由于罗德西亚护照在本土是不被承认的，我们必须通过其它渠道购买台湾公民身份才能离开，而幸运的是，当我们踏上加拿大国土之后，政府就立刻批准我们一家为合法移民。当时我14岁，对于南非以外的世界可谓一无所知。由于巨大的文化差异，贫穷与举目无亲的处境，我们的生活变得举步维辛。这种在陌生世界的封闭境遇也使我变得更加孤僻，开始通过写诗、画画消磨时光。我是一个流民，一个在种族隔离政策下生长在南非的中国女孩，一个取向向难以被社会接受的酷儿(queer)，这些身份与背景教给我要深切地聆听周围人们的声音。我学会了如何观想世界，在反思与观察中静待世间诸相的自我呈现，充分认识到很多事物的微妙变化是难以言表的。尽管如此，我的内心仍急于摆脱禁锢，渴望尽早从阻碍我创作的牵绊中解放出来。我的工作也一直在这一欲望驱使下不断前进。

谭思考

我出生在海牙的一个中国家庭里；1880年前后我的曾祖就离开了福建。父母带着我先后在欧洲，印度尼西亚与新加坡等地居住，直到我12岁那年全家才在澳大利亚扎稳脚跟。因为儿时一直过着“转蓬方不定”的日子，所以我对漂泊的生存方式早就习以为常。在开始游历其它地方之前，我决定将自己的大本营设在悉尼，然而在离开澳洲5年并将工作室迁移至北京之后，我意识到自己又回到了之前的那种漂泊状态。

2006年至2008年间，我得到了由澳中理事会提供的奖金与在北京连续两期的驻访邀请。在此期间我决定成为一名全职艺术家与设计师，而在此之前的30年中，我一直是以一名学者的身份在这两个领域活动的。艺术家这一生活方式在北京更容易被人们接受——北京物价较低，且作为一个国际枢纽，这里的艺术市场也更开放。

我发现在中国自己其实是一名外国人，换言之，我感受到了一种与在其它国家不同的陌生感。在其它的地方，我仅仅看上去是一个外来者，而在中国——即所谓的故乡——我发现自己被某来自语言与历史维度的力量挡在了认同达成的门外。

在北京生活一年左右之后，我的工作方式也随着环境的改变而发生了彻底的变革。我的汉语学习不断地被我爱刨根问底的天性所打断，因此对语言的分析成为了我创作的基础之一。我试图通过语言来发现在中国难以被察觉的习俗，习惯，态度与价值的渐变等现象。

闫晓静

在离开中国之前我就对西方当代艺术有着浓厚的兴趣。因为所知有限，我决定出发去亲身体验那些我只在书本上接触到的东西。我相信中国的一句古话：读万卷书，行万里路，所以在2001年，我抱着拓展心智，开阔视野的期望来到了世界的另一边。

刚到加拿大的时候，我很难适应这里迥然不同的环境。在国内我很少思考作为一个中国人意味着什么，来到这里之后，我发现自己必须面对这一问题。我开始审视自己不断转变的归属感与身份认同，以观察或者参与者的角色来尝试着构建自己与北美主流文化之间的关系，以处在文化之间的悬置感为出发点开始尝试调和这两种截然不同的文化传统。相应的，我对中国文化与北美文化的理解都在这一过渡往复过程中发生了改变。

该体验给了我一个可以从中汲取力量与养分的“新生命”。艺术成了我内在精神的视觉显现方式，一种超越意识形态的实体呈现。艺术的文化可译性在我解读自身多重甚至矛盾的身份认同问题上起到了至关重要的作用。

布兰顿·费尔南德斯

我出生在肯尼亚，住在纽约，具有加拿大公民身份，身体里却流淌着果阿人的血液，这种身份的多重性构成了我艺术创作中不断探索的主题之一。我开始思考身份纯粹性的问题，但又立刻意识到该思考方式只会导向某种静止刻板的自我定义并忽视了这些地方在我自我构建过程中于不同层面上产生的深刻影响。自我的树立其实是在不断流变之中达成的。因此，我开始以一种流浪者或游客的身份审视自己，试图打破体验与自我二者的分立。

我首次前往中国的目的是为广州三年展布展，最先遇到的问题就是语言障碍：听不懂，更没法表达自己。我试图鹦鹉学舌地将我听到的词汇复述出来——如“谢谢”——但由于在表达中难以分辨声调上细微的差别，我沦为了有口难言的半聋哑人，这也迫使我在交流中更加专注地聆听与观察，并在行动中越发依仗别人为我草草写就的小纸条。我的中国体验让我开始思考关于支配性系统的问题，即便是相对独立的中国文化实际上也受到了西方深远的影响。英语词汇与表达方式在商业广告中频繁出现，虽然大多数人的英语都不算流利，但用英语交流的期望却是迫切的。英语由此成为一种通货，它象征着阶级地位，受教育程度与特权等等。这个经历也在持续影响着我，让我思考“西方”这个概念的实体性，与在地域叙述与地域构建的过程中“东方”与“中国”这些概念所扮演的角色。

边亦中

在我11岁的时候，我全家从台湾移民至加拿大。正处在懵懂之年的我对这个陌生世界所能给予的一些都充满了期待，踌躇满志地在这个遥远且未知的土地上开始自己的冒险，然而却对自己将要面对的各种差异与挑战一无所知。在加拿大多年生活之后，我发现自己始终保持了一些非西方的生活习惯与思维方式。在中国大陆与台湾参加了多个艺术家驻访项目并游历亚洲多地之后，我认为自己要更偏向西方化一点——就是说我离开加拿大的时候，我会有种背井离乡的感觉。

作为一个“外来的和尚”，我比其他人能更深切地感受到文化的人为性或被构建性。现实，虚构与实践彼此加固。对于文化构建性的敏感给了我一个从批判的角度审视自身状态是如何被塑造并继续进化的机会。一切皆是过程。作为一名艺术家，这种中间状态的内在张力成为了我创作的支撑，允许我运用两种文化间相辅相成的特质来做出不同的尝试。我时常在自己的作品中从别人对我是谁，我应如何行动等方面的预判出发进行试验。

通过对中国传统皮影戏技法的创新与借鉴，《影戏者》将流动独角戏班与剧场结合在一起，呈现出一个以时间维度为基础的作品。它代表了我对“从远处

来”与“在远方”这两种状态交汇的思考，同时讨论“他者性”，混种与转化等方面的课题，并让现实与幻想之间的间隔重叠甚至消融。

郝楠

道可道，非常道，
常道制造无空状态。在其中，顿悟，困惑，撕裂
以一颗虚心体虚。
流水。
以无为而为之，从而运夷。
夷体之髓而养性，然而，
共产分裂症
从而体道。

在思想与自由表达方面的各种限制迫使我在自己艺术生涯的前期就早早地离开了中国，在西方我逐渐接触到相对纯粹与自由的表达方式。虽然已远离了那个对个体存在进行严密控制与监督的系统，但我仍然需要面对艺术创作方向的问题，一边反思西方文明对我的启示一边溯本归源地从传统中国精神维度中寻找灵感。一切信息的可及性与思想控制的缺失使我开始怀疑自己在西方做艺术的目的与意义。我的行为无时无刻地受到包括共产分裂症等在内的各种结构的制约，该制约也为我提供了审视，怀疑并打破它的空间与能量。但这种打破是以柔克刚的，如能穿石的流水。在道家看来，水这个元素是理解天人合一的根本。

我离开中国近三年，对在那里发生的城市与意识形态转化都很感兴趣。我回国的时候遇到的每一个发展新趋势都在物理与心理层面将我推向了边缘，我需要面对这些新的现实并把它们当成自己在美学层面有待解决的问题。紧张，不确定性与荒诞在此结构中并存，这也同时也从政治与哲学维度上为我提供的观察距离，我发现这不再仅是东西方的问题，而是一个人类共有的问题。身份的遗失，地点概念的缺少与乡愁的可能性一同构成了我的“无为之为”。

诺斯·埃迪·诺斯

故事要从中国谈起

你在SCHOOL (学派) 这个有机组合中生成。该过程同时具有模棱两可与清晰准确两个层面：模棱两可是因为你不知道它将去向何方；清晰准确，是因为大家都在同一个地方，对相同的信息素与外部刺激做出反应。这与原地踏步不同。你已经离开了家并试图在充满了转化与过渡的环境中定义自我：学派的局限是什么呢？

很快你真就四分五裂了，触觉与嗅觉都被剥离，直接坠入了当代虚拟境遇之中，虽然有些同盟仍被新得的笔记本电脑坚守着。当然地点不能被完全忽略，但它们难以形成一种同质基础，只有你自身的语言能够区别说与言，在场与离席，到来与滞缓。一种共同语言在形成中要以抽象境遇为基础，其中在正式院校或学派下的熏习将自身的连贯性转化成为某种像在中等大小的锅里翻炒的一般智力的交流模式。

沈怡

当我第一次听到展览名称“(打包)(Takeout)”的时候，首先在脑海中浮现的是自己坐在纽约家中的客厅里，吃着从中国餐馆叫的外卖，一边看《恶搞之家》一边通过微博关注欧元危机的最新动向。我们是否需要质问这种体验以及艺术世界中各种与它平行的现象的纯粹性？抑或对全球化社会中所有文化间模糊边界进行反思？

我的创作诉求并非来自对文化差异的某种认知，但在三个大陆的生活经历与我本人作为中国人的事实是不能被忽略的。我对从希望到绝望的内部过渡十分感兴趣，对该过程的直接或间接体验都是我创作灵感的重要来源。

远离状态可能制造出某种幻象或感知扭曲，但同时这种远离也能让我们有一个更加客观与准确的认识。作为一种辩护，也许我的“回归”与“远离”只是一种为维系某富有张力的思考状态而采取的措施？这些因素必然构成了我创作的动机并在未来继续为我的艺术提供灵感。

对于处在远离状态中主体的思考必然与自我认同，记忆，家园等问题有关。但它们在作品中的折射还需要我在反复的“远离”与“回归”过程中实现。

张朝晖

今日人类社会的整体特征是全球化。对于普通人来说，全球化时代的最直接的感受来自于互联网。但对于当代艺术家而言，对于这个时代的准确感受则不能仅仅如此。而跨国旅行，异国而居，在不同的文化与社会环境中感受这个世界，才能在感受经济发展和信息革命所带来的世界大同的同时，也能各地不同的文化差异，这就是所谓的GLOCAL经验。对于当代艺术创作而言，这个经历和经验是必不可少的。中国古人说，要看清楚这个世界，就需要“行万里路，读万卷书”，也是同样的道理。

对于我而言，在中国的经验不能满足自己对艺术好奇和求知欲。这让我来到纽约学习艺术。纽约与北京的差异性让我感受到世界的多样性与极端性，15年前在纽约读书学习艺术的经历让我感觉到人性的丰富性，自由，创造性，激情和无限的活力，也感受到现代文明的力量。正在发生重大变化中的北京对于也有很大的吸引力，尤其是在我在纽约生活和学习的过程中，让我发现中国是一个艺术的土壤，而北京也是一个巨大的艺术舞台，并且预感到北京的新艺术与世界艺术对话的有效方式。在北京生活的三十多年让我感受到社会的剧烈变迁和尖锐的矛盾冲突，人性的压抑与制度对文明的伤害。所以，环境塑造人性，而人性是社会的一面镜子，社会的各种特征都在人的身体，外貌，和头脑意识中体现出来。《镜人》作品希望表达人与社会的关联性和意识的自由性的高度统一，而又异常分裂。世界在悖论中不断发展和演进着。

陈刚

关于我的画的一些想法；

1，逼作品横跨两个领域，对应东方道理，突出中国文化关于空灵的深刻理



MINJEONG OH 吴敏贞 *On the Resonance Port* 啊，那回响之港湾 2011 installation view

念，减肥，去肉，透骨。严守西方的逻辑，强调其内视现象；降低对外表的关注，注目于本质存在，推出科学分析感。

2，在艺术形式上，趋于表现现代平面性，调整传统的立体感。趋于表现现代轻度感 (lightness)，调整传统上对重量感的要求。中国传统画强调线条，其画强调线感甚于体积感。

3，观众自己变成了目击者来审视物体。同时，他/她和所属的物体都成了被怀疑的目标。引发现代危机带来了的新张力，也可理解为对应政治上所应有的透明度。

4，同时有另一解释；捕捉清澈见底的单纯美感

自己出国的支撑点是；

探索无穷的新空间之原动力所使，振奋于有机会用两个几乎完全相反的视角看事物时所形成的张力。以及在边缘化的危机中挑战和建立起原创和独特。

韩佐明

作为一个自封的“东西方人”【建议大家读下萨义德 (Edward Said) 关于东方学的文章】，我的艺术实践从未试图折射我身体\文化构成中的双重性以及我在西方文化语境中的成长历程。我对任何鼓励我将自身的“东方民族背景”融入表演中的声音都嗤之以鼻。如果有一个特效团队能根据我的脸型做出我的白人版本，那我可能就不会总在创作中专注于道德与精神层面的危机与充满压迫的世界阴暗面。但是可惜，我的身体是一个表演的媒介，它的可视性与观者间存在着一种相辅相成的关系，而这些观众往往都是西方文化形态中形成的主体。通过研究我为何总被他人提醒自己才是所谓的具有异国情调的他者，我的表演旨在创造一个使观者对观看到的事物与在观看中自身先入为主的构建进行质疑的空间。这种互动基于一种围绕着女性身体，文化地位与特权等概念而展开的政治与经济框架。值得注意的是，当我将自己的作品呈现给亚裔观众的时候，他们反而会更加迫切地开始关于这些概念的讨论。因此，只有同时通过东西双方的视角才能完整地理解我想表达的东西。

吴敏贞

在韩国，大多数人仍然以为中国是一个落后的国家。当我被光州美术馆2011年北京驻访计划选中来到中国的时候，繁华的北京立时给我留下了深刻的印象。在仔细观察并研究了贫富间的巨大差距后我决定开始寻找那些逐渐从城市与文化中消失的小事物。

一个星期之后，我就将城市定为我创作的基调与主题。在以往的创作中我的作品都具有某种对于地域的针对性，它旨在表述一种连续的城市运动。在驻访期间，我开始逐渐融入到另外一个世界当中，作为一个韩国人，中韩之间的地域与文化转换成为了我旅途中的美学碎片。

像一个在城市中迷失的人，我开始收集并记录自己周围陌生的物体和境遇。作为一个首次体验中国文化的人，这些陌生的物体与情境成为了我故事的中心。

我希望通过自己的作品讲述抽象化的故事并以此为线索找到通向他者世界的途径，这也是我不断寻找新的地点与体验的原因。有时世界会突然改变轨道，向一个意想不到的方向发展，然而这种不可预见性也正是其神秘之处。对我来说，中国之旅的意义在于找到如何在北京的街头讲述生活的故事。

LIST OF WORKS

- Sara Angelucci and Han Xu, *Your Morning Is My Night*, 2007, chromogenic prints, series of 45 photographs, each 30.5 x 45.7 cm.
- John Armstrong and Paul Collins, *Corner*, 2011–12, oil on chromogenic prints, each 50.8 x 76.2 cm.
- John Armstrong and Paul Collins, *Academy*, 2011–12, video projection, 52 min.
- Cathy Busby, *Pickled Art Centre Opening*, 2008, with *Jinkelong*, 2012, outdoor photo installation, poly duck fabric and wood, dimensions variable.
- Gang Chen, *Naked Package*, 2009, oil on canvas, 91.4 x 121.9 cm, courtesy of Crossing Art, New York.
- Gang Chen, *Still Life*, 1996, oil on canvas, 104.1 x 139.7 cm, courtesy of Crossing Art, New York.
- Gang Chen, *Horizontal Package*, 2009, oil on canvas, 91.4 x 121.9 cm, courtesy of Crossing Art, New York.
- Brendan Fernandes, *All You Can Eat*, 2012, vinyl, dimensions variable.
- Nan Hao, *Chi #3*, 2008, single channel video, 8:30 min.
- Nan Hao, *SONG Type Study One*, 2008, digital print, 150 x 90 cm.
- Ming Hon, *Cleaver Relic*, 2012, loop projection on wok and cleaver, 40.6 x 40.6 cm, 3 min.
- Knowles Eddy Knowles, *The Holding Environment*, 2012, computer, plexiglas, mushroom-growing kit, audio, video, dimensions variable.
- Laiwan, *Movement for Two Grannies*, 2011, HD video, 10 sec. loop.
- Minjeong Oh, *On the Resonance Port*, 2011, video and painting installation, dimensions variable.
- Ed Pien, *Shadow Player*, 2012, DVD with sound, wood, paint, mannequin, fabric, shoes, 199.4 x 61 x 35.6 cm.
- Shen Yi Elsie, *The Neon God*, 2008, video 2/5 AP and still photography 2/6 AP, 80 x 52 cm.
- Shen Yi Elsie, *Breathe—Walnuts*, 2010, set of three images (two 60 x 40 cm and one 110 x 73 cm).
- Laurens Tan, *Babalagic*, n.d., resin, 101.6 x 55.9 cm, courtesy of Tally Beck Contemporary, New York.
- Laurens Tan, *Laji Ninths*, n.d., resin, 2.4 x 0.9 x 1.2 m, courtesy of Tally Beck Contemporary, New York.
- Xiaojing Yan, *Bridge*, 2009, ceramic spoons, 6 x 1.6 x 1.5 m.
- Zhang Zhaohui, *You and Me*, 2009–10, digital photographs, six pieces, each 50 x 40 cm.
- Zhang Zhaohui, *Icon Series*, 2011, ink on rice paper, three pieces, each 65 x 130 cm.

Unless otherwise noted, all works courtesy of the artist.

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- 莎拉·安吉鲁奇与韩旭，《汝之晨，吾之夜》，有色冲印，多组照片，45张一组，每张30.5 x 45.7厘米，2007。
- 约翰·阿姆斯特朗与保罗·柯林斯，《角落》，有色冲印、油彩，每张50.8 x 76.2 厘米，2011–12。
- 约翰·阿姆斯特朗与保罗·柯林斯，《学院》，录像，52分钟，2011–12。
- 凯西·布斯比，《酱艺术中心开幕》with *Jinkelong*, 2012，室外摄影装置，木头与帆布，尺寸可变，2008。
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- 布兰顿·费尔南德斯，《能吃就吃》，不干胶刻字贴，尺寸可变，2012。
- 郝楠，《气-三》，单讯道录像，7分56秒，共三版次，2008。
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- 韩佐明，《劈刀遗迹》，循环投影在锅与劈刀上，40.6 x 40.6 厘米，3分钟，2012。
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- 赖婉，《两个老奶奶的运动》，高清录像，10秒循环，2011。
- 吴敏贞，《啊，那回响之港湾》，录像与绘画装置，尺寸可变，2011。
- 边亦中，《影戏人》，有声DVD，木头，颜料，布料，鞋，199.4 x 61 x 35.6 厘米，2012。
- 沈怡，《都市哪吒》，2/5 AP录像与 2/6 AP静物摄影，80 x 52 厘米，2008。
- 沈怡，《吸一口气》，3组图像（两组 60 x 40 厘米，一组 110 x 73厘米），2010。
- 谭思考，《爸爸逻辑》，*Babalagic*, n.d., resin, 101.6 x 55.9 厘米. 本作品由提供泰里·拜克当代艺术中心提供
- 谭思考，《Laji Ninths》, n.d., resin, 2.4 x 0.9 x 1.2 米. 本作品由纽约泰里·拜克当代艺术馆提供
- 闫晓静，《桥》，陶瓷勺子，6x1.6x1.5米，2009。
- 张朝晖，《你和我》，数码照片，6幅，每幅50 x 40 厘米，2009–10。
- 张朝晖，《标识系列》，宣纸水墨，3幅，每幅 65 x 130厘米，2011。

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Published by the Varley Art Gallery of Markham in conjunction with the *(Da bao)(Takeout)* exhibition, presented from 24 May to 3 September 2012. Curated by Shannon Anderson and Doug Lewis with the assistance of Selena Yang.

ACKNOWLEDGEMENTS

The conceptual wheels of this exhibition would never have begun turning were it not for the initial idea brought forward by Carmelo Arnoldin and Weiqi Zhou to create an exchange exhibition between artists from China and Canada. We extend our sincere thanks to them, and to Richard Sewell and Vivian Bao, for the initial meetings and discussions that kick-started this project. We thank the staff at the Varley Art Gallery, particularly the director, Francine Périnet, for her support for this project when it was still in its infancy and the curator, Anik Glaude, for her tireless ability to keep everything organized. Special thanks go to Selena Yang in Beijing for her expertise and encouragement, which will continue to feed this exhibition as it travels overseas. And thanks to guest writer Joni Low for her insights. Most importantly, we extend our appreciation to each of the artists who are part of *(Da bao)(Takeout)* for contributing their work and words and for their patience as this exhibition gradually took shape.

Shannon Anderson and Doug Lewis

PRODUCTION CREDITS

Coordination: Anik Glaude
English editing: Meg Taylor and Ruth Gaskill
Chinese translation: Jing Yuan Huang, Where Where Translation Duo
Design: Mark Timmings
Printed and bound in Canada by Generation Printing, Vancouver

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[to come]
ISBN 978-0-9735896-8-9
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展览目录由万锦市瓦里艺术中心出版, 配合展览“打包(Takeout)”于2012年5月24日至9月3日的举行。展览策展人为香农·安德森和道格·路易斯

鸣谢

本次展览的成功举办在很大层面上得益于卡梅罗·阿诺丁 (Carmelo Arnoldin) 与周伟奇两位先生的热情帮助, 他们首先提出了在中国与加拿大的艺术家之间举办一次交流展览的构想, 对我们启发很大。我们感谢在展览筹备初期为我们出谋划策的理查德·西维尔 (Richard Sewell) 与Vivian Bao。我们还要对瓦里艺术中心的工作人员, 尤其是中心总监弗朗馨·佩奈对我们工作的不懈支持与策展人安妮柯·葛劳德辛勤的整理协调工作表示衷心的感谢。我们需要特别鸣谢北京方面的杨光磊为本次展览提供的鼓励与专业帮助、特邀撰稿人雅尼·洛的真知灼见。我们更要感谢为“打包 (Takeout)”提供作品与想法的艺术家们。

香农·安德森 道格·路易斯

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装帧设计: Mark Timmings

Printed and bound in Canada by Generation Printing, Vancouver

LIBRARY AND ARCHIVES CANADA CATALOGUING IN PUBLICATION

[to come]
ISBN 978-0-9735896-8-9
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