



曲解

2012.04.28-05.06

UCCA空·间 SPACE

企业设计与中国艺术之间的探讨性对话

EMBEDDED CREATION

Exploring the dialogue between corporate design and art

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Deutschland und China
40 Jahre diplomatische Beziehungen
德国和中国 40周年外交关系

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Preface

前言

“Embedded Creation” brings together the individual artists Miika Benedetti, Ingo Bulla, Chen Kun, Ding Xin, Feng Lianghong, Wendy Hack, Hu Qinwu, Hu Shengping, Li Gang, Jeffrey Stephen Miller & Thomas Schmidt and Yang Liming specialized and acknowledged in various fields as ceramics, photography, video art, painting, sculpture and installation – and Viessmann heating systems. Cultural antipodes between West and East influence this endeavor and cast a new light on the metamorphosis of a technical product into an abstract piece of art and an original artistic idea into corporate design respectively. The intercultural context reveals that values like quality, sustainability and reliability may be represented by a multitude of symbols, icons and forms of expression – varying e.g. due to differing embedding in local cultural environments –, but nevertheless in their underlying meaning may be understood as universal after all.

Defining identity in all its occurrences is a perpetual subject of actuality and significance. China’s cultural tradition inhabits one of the world’s oldest holistic systems of classifying and categorizing phenomena of all types. Namely the “Five Elements System” or wu xing where e.g. shapes relate to colors and the elements wood, fire, earth, metal and water. The roots lie in the heritage, prospect may be experienced in the process of re-traditionalization.

The dialogue between corporate design and art exposes a synthesis on a sustainable level: the creation of unique and distinguished awareness. Thus, specifically and strategically planned corporate design not only contributes to forming identity, it is pivotal for its strength. How you depict yourself determines how you are seen and experienced.

Corporate design and art permeate and complement each other being both source and essence. As pioneer undertaking “Embedded Creation” may be understood as inspiration to follow, a dialogue started whose continuation lives from its ongoing exploration.

菲斯曼供热产品在题为“曲解”的艺术项目中已转化成艺术品。获邀参加本项目的独立艺术家分别来自陶瓷、摄影、影像艺术、绘画、雕塑及装置等不同艺术领域，中外艺术家 Miika Benedetti、Ingo Bulla、陈坤、丁昕、冯良鸿、Wendy Hack、胡勤武、胡声平、李刚、Jeffrey Stephen Miller、Thomas Schmidt 及杨黎明将带来他们的独创作品。分别将技术产品再创造成抽象的艺术作品，同时也把原始的艺术构思变成企业设计，东西方文化之间的交锋给这个项目打上了深深的烙印。跨文化语境揭示了像质量、可持续发展和可靠性的价值观念，代表了以众多的符号、图标和形式的表达方式——例如它们虽然以不同方式嵌入到本土文化环境中，但是其基本含义也能够被普遍理解。

全面地去定义身份是探寻其现状和意义的永恒主题。中国的文化传统根植于一套世界上最古老的对宇宙万物进行分类的整体系统之中。即我们常说的“五行”，例如形状、颜色等都涉及和对应到金、木、水、火、土五种基本构成要素。这些都源于对历史的传承，其远景我们可能在再传统化的进程中经历到。

企业设计与艺术之间的对话将展现一种在可持续性平面上的整合：独特和杰出意识的创造。因此，具体和战略规划的企业设计，不仅有助于企业身份的塑造，更能关键性地发挥其实力。怎样展示自我，决定了你如何被审视和体验。

企业设计和艺术既是本质，又是来源，它们相互渗透，相得益彰。作为开拓者推出的“曲解”艺术项目，也可以理解为是追随灵感的活动，对话一开启，便在正在进行的探索基础上延续下去。

Dr. Dr. Andreas Tank
Marketing Director/市场总监
Viessmann China/菲斯曼中国

Martina Ziesse
Art historian/艺术史家
Zcontemporary

Andreas Tank

Martina Ziesse

Greetings by Dr. Michael Schaefer
Ambassador of the Federal Republic of Germany in China
德意志联邦共和国驻华大使施明贤博士的致辞

Dr. Michael Schaefer
施明贤博士

The exhibition 'Embedded Creation' astonishes: Familiar objects, even though they may not be visible and on our mind on a daily basis, are diverted from their intended use. They are anatomized into their basic components, newly sorted and reassembled. The result is an aliud, an object that is distinct from its origin, ultimately it is abstract art.

Withdrawn from their habitual purpose, innovative heating technology, heat pumps or solar collectors we almost self-evidently conceive as useful instruments for providing us with heat and warm water, turn into art works.

This playful and creative reassignment will sensitize consumers in a new way for the indispensable need for energy efficiency, protection of resources and climate protection. At the same time it will advance the design and development of new and visionary products.

The exhibition title 'Embedded Creation' describes this creative process and discourse between art and industry. Ultimately, this is the mandate of conceptual art: It confuses to redirect our view and to create a new approach.

The German Embassy to the People's Republic of China supports this project. The topic 'Energy of the Future' is one focus of our bilateral cooperation with China for the industry as well as for energy and environmental policy. Future energy supply of both our national economies, energy efficiency and innovative renewable energy are core topics in our German-Chinese strategic partnership.

The exhibition 'Embedded Creation' is very much in line with the 798 art district. Like no other place in Beijing, 798 represents German industrial culture, Chinese and international industrial design and modern art: A fascinating symbiosis.

I congratulate the twelve artists from China, America and Germany on their engagement in this experiment. I thank the company Viessmann for the initiative and committing the basic material and I thank Zcontemporary for the joint realization of this project.

I wish all visitors of the exhibition to gain a new view on our heating devices and wish us all an enthralling art experience. I am certain that this exhibition during the 40th anniversary of diplomatic relations will be an outstanding contribution to the continued investment in the German-Chinese relationship regarding industry, design and art.

Dr. Michael Schaefer
German Ambassador to China



Miika Benedetti

谧磕



Vault of Heaven

Material: Boiler cover, plaster, gauze, paint, sand, salt, flour, deer head (fiberglass, fur, memories), glass, wood, neon tube lights
Size: varies with installation

苍穹的密室

材料：壁挂炉前面板、石膏、纱布、绘画颜料、沙子、盐、生粉、鹿头（玻璃纤维、皮毛、与动物相处的经历）、玻璃、木料、霓虹灯
尺寸：因装置而异

“In ‘Vault of Heaven’, the interest lies in the vibration that occurs between two lone objects and how spiritual energy is measured or assumed to exist between them. Light is used to act as an endless penetration to the senses and indicates the arrival of an undeniable presence of a more powerful ‘other world’. The duality of these two mentalities, the mundane machine and the spiritual moment, creates a type of personal fear and intrigue, and an iconic motion of solitude.

The single soft buck’s head, partially sunken, and jailed inside hard white plaster is pure innocence displaced, calling back to ancient rituals of animal and human sacrifice, the uselessness of pain in the physical world. It’s eyes draw in the viewer to feel the different possibilities of the heating device, the animal and the light. The hard plastered boiler can be seen as either birthed from the animal entity or consumed by it. Organic and geometric forms meet to reveal a strained balance between hard and soft edged lines. Buried inside is the wall hung boiler, which appears to have marched its way into a final state of transformation, spread out in trails of white salt, plaster and paint.

The installation relates mechanical energy to supernatural energy, recalling the mysteries of the human brain, thought to form ideas and connections via electrical currents. As a whole, the installation projects a sense of wonder in its visual anomalies, and the concepts of spiritual awakening, death and rebirth.”

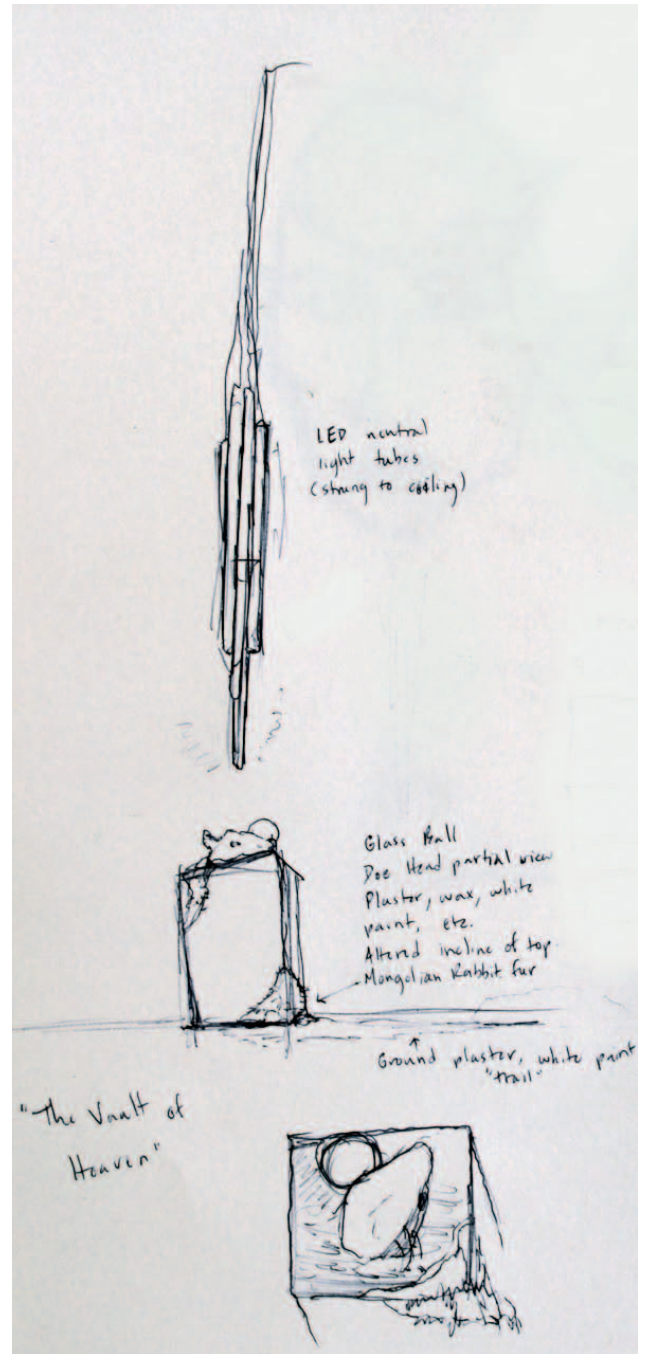
“《苍穹的密室》作品的精彩之处在于两个彼此孤立物体之间产生的共振以及如何衡量或如何设想两个物体之间的精神力量。灯光在此作为一种无止尽渗透感官的媒介，显示了对一个不可否认存在的、更具力量的“彼岸世界”的触及。世俗的机械和心灵触动的瞬间，基于它们的二元性，营造出一种个人的恐惧感和迷惑感，以及一种孤独的标志性状态。

雄鹿柔软的头，部分嵌入，被白色硬石膏包围，无暇的纯真所取代，令人回想起远古的牲祭、人祭仪式和在物质世界中的无病呻吟。它的目光吸引着观众来感受供热设备、动物和灯光三者不同的可能性。那壁挂炉既可以视为来源于动物本身也可以视为被其消耗。有机体和几何形式的结合展现了软、硬边缘线条之间的紧张平衡。埋没在其中的壁挂炉用白色的盐、石膏和颜料铺展开来，似乎展示了向变革最终阶段的前进。

装置品将机械能量和超自然能量联系起来，使观者联想到人类大脑的奥秘，思考通过电流来形成观念和连接。总体来说，本装置表达了在其视觉异象中的惊奇感觉，以及精神的觉醒、死亡和重生的观念。”



Process 创作过程



Miika Benedetti

谧磕

Miika Benedetti is an American artist born in Boston. He is of Native American, Chinese, German and Italian descent. He received his BFA in painting from The Massachusetts College of Art and Design in Boston in 2010. After completing an artist residency through the Red Gate Gallery, Beijing, that same year, Miika relocated to Beijing to live and work. His first solo exhibition in Beijing in 2011, titled “Coma” combined painting and photography, and addressed issues of identity, self-preservation, decay and the destruction of physicality. His work continues to explore issues of identity and a disorientation of culture, sexuality and spirituality through his personal experiences and self-documentation.

Education

2010 Artist Residency, Red Gate Gallery, Feijiacun Artist Studios, Beijing
BFA Painting, Massachusetts College of Art and Design, Boston

Major Exhibitions

2011 Coma, Unit One/Pickled Art Center, Beijing
2010 Eat My Fate, The LilyPad Gallery, Boston
An Accumulation, Open Square Gallery, Boston
Specimen, MassArt North Gallery, Boston



谧磕是在波士顿出生的美国艺术家，有印第安人、中国、德国和意大利血统。2010 年于波士顿马萨诸塞艺术设计学院获得美术绘画学士学位。在红门画廊完成实习后的同年，他搬至北京工作和生活。2011 年其在北京首次举办名为“昏迷”的个展，展览结合绘画和摄影探讨了个性意识、自我保护、肉体的衰变和毁灭问题。他的作品延续了其结合个人经历和自身背景来探索个性意识问题及文化、性欲、精神方面之迷惘的风格。

教育经历

2010 年 实习，费家村艺术家工作室红门画廊，北京
美术绘画学士，波士顿马萨诸塞艺术设计学院

主要展览

2011 年 “昏迷”，一单元画廊、北京
2010 年 “支配命运”，The LilyPad Gallery 画廊，波士顿
“堆积物”，Open Square Gallery 画廊，波士顿
“样品”，MassArt North Gallery 画廊，波士顿

陈坤
Chen Kun



Heart Channel

Material: Vacuum solar tubes, acrylic color
Size: 190 x Ø 60 cm

心经

材料: 太阳能真空管、丙烯颜料
尺寸: 190 x 直径 60 cm

Primarily a painter, Chen Kun's works are inherently poetic, almost mystical in what could be defined as an 'intimate' representation of organic constitution. With this piece – comprising mainly of vacuum solar tubes, Chen Kun has kept true to his unique artistic expression, by adding slight, almost ethereal fine lines which seem to flutter and oscillate throughout the piece and in doing so shrouding the artwork to some degree. As with Chen Kun's paintings, be it a landscape piece or an item of furniture, we find elements of solitude, for example eremitic figures in undefined landscapes, flitting throughout each piece as if exemplifying an indistinguishable essence of being yet not belonging. The aspect becomes blurry and hazy, unfocused – nigh ambiguous in nature. Upon closer reflection, the effect of the lines that cover the piece may seem to give the appearance not unlike the intricate nervous system of the human body. The fleeting lines covering the vacuum solar tubes seem to give a live and an organic quality to the original functionality of the tubes as an instrument of renewable energy.

陈坤的作品诗意与神秘感并存，同时其中还有自我表述。在他的作品中还有一种亲昵关系的传递，覆盖其作品表面的，看似飘摇欲坠的线条，实则表达了他自我的精神层面，一种内我的倾诉。他的作品通常绘画的是一个身处未知空间的孤独人影，他或身处一片风景之内，或身在一组家具之中。你无法确切描述人影处在何方，因为从他的画中，读到的是如薄雾覆盖下的物体——那么隐约、模糊及不确定。无数的线条覆盖在作品上，就像给作品穿上一层精致的面纱。细看这些线条，你会觉得它们看似人体的神经丛和血管。作为一位画家，在这件作品中，陈坤以“瞬间”覆盖在真空太阳能管上，为技术设备增添了灵动的、富有生机的概念。

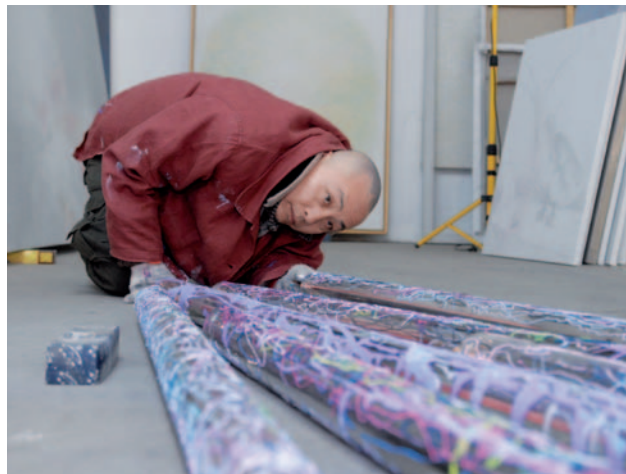
“18 vacuum solar tubes bound together in a circle, each covered in countless black lines, like the movement of a nervous system. Lit from the outside, the effect of the lights will imply an infinite composition.”

“将 18 根太阳能真空管竖立为一个圆柱体，每根管上缠绕有无数黑色线条，构成流动的神经系统。外打灯光下会呈现为意味无穷的整体。”



陈坤
Chen Kun

Process 创作过程



陈坤 Chen Kun

Chen Kun was born in Ya'an, Sichuan province. He graduated from the Sichuan Fine Arts Institute, Chongqing in 1987. He currently lives and works as an artist in Beijing.

Major Exhibitions

- 2012 Creeping Motion Sensing, solo exhibition, FOUR FACES of SPACE, Beijing
- 2011 Colors of Grey, Matthias Küper Gallery, Beijing
- 2009 Group Exhibition of Sichuan Artists, New China Gallery, London
- 2008 The 3rd Exhibition of Painting and Handwork, PIFO New Art Gallery, Beijing
- Hint, solo exhibition, Xi Gallery, Beijing
- Modern Art Invitation Exhibition, Shenzhen
- The Lonely Body, Parcour2galerie, Beijing
- Beloved Land, Art Base 1, Beijing
- The Thread of Life, solo exhibition, New China Gallery, London
- 2007 Format, Group Exhibition, Pickled Art Center, Beijing
- 2006 Inconvenience, Group Exhibition, Zhuang Tang Space, Beijing



陈坤生于四川雅安, 1987 年毕业于四川美术学院, 现工作生活在北京。

主要展览

- 2012 年 “随眠”, 四面空间个展, 北京
- 2011 年 “灰度”, 联展 彤德艺画廊, 北京
- 2009 年 “四川艺术家联展”, 新中国画廊, 伦敦
- 2008 年 “图画手工第三回展”, 偏锋新艺术空间, 北京
- “线索”, 喜画廊个展, 北京
- “当代艺术邀请展”, 深圳
- “孤寂的人体”, 驿游云画廊, 北京
- “热土”, 一号地艺术家联展, 北京
- “生命之线”, 新中国画廊个展, 伦敦
- 2007 年 “格式”, 联展, 酱艺术中心, 北京
- 2006 年 “不方便”, 联展, 庄唐空间, 北京

冯良鸿
Feng Lianghong



Omnipresent Yin Yang

Material: Oil, acrylic and mixed media on canvas
Size: 190 x 300 cm

阴阳合璧

材料: 布面油彩、丙烯、综合材料
尺寸: 190 x 300 cm

Feng Lianghong's paintings open a window onto a strange yet familiar meditative landscape that draws the beholder's view into the depth of its own reality. The colors he uses are crisp, metallic and soothingly cool. Feng Lianghong explores the relation between form and space and the effect of the paint on the canvas. He allows the paint to drip, he waters it down to change its texture, he scrapes and scratches into the half dried paint. These effects – the relationship between the material, the canvas and the painter – are his main theme. His works have a meditational quality. Feng Lianghong has found an intimate and new expression of painting. He draws from a heritage of both Western abstract expressionism and oriental philosophy combining Western and Asian traditions in his own personal and spiritual way.

In his large-format diptych painting, Feng Lianghong places an oil fired cast iron boiler into an endless ethereal space. Like two majestic creatures and complementing opposites the components of the boiler's combustion chamber float in an undefined translucent air, the objects are displaced in a surreal environment.

冯良鸿风格显著的绘画仿佛为观赏者打开了一扇窗,透过它呈现出一幅既奇特又熟悉的风景,而风景中所蕴含的冥思将观赏者的视线引入风景自身的深刻现实。他使用的色彩大都是清新明快、充满金属质感,如浅灰色、蓝色和绿色。冯良鸿探讨的是形式与空间的关系,以及油彩在画布上的效果。他采用滴彩、泼色的技法,赋予作品不同的纹理及质感,他有时还会刮擦半干的油彩,这些展现材料与画布之间关系的效果是其画作的主题。艺术家清空思绪的行为赋予其作品禅修的特质,令作品具有他本人的独特风格。冯良鸿已经找到了他自己的、全新的对绘画的表达方式。他的绘画从西方表现主义和东方哲学遗产中汲取灵感,并将西方和东方传统与他个人和精神相结合。

在大幅对折画作品中,冯良鸿将燃油铸铁锅炉投放到一个观赏性的平面——无限空灵的空间之中像两个伟岸的神灵。产品部件与图像、设计与想像成为作品中互为因果的和谐统一体在一种半透明的空气中自由的浮动,如同游离在一个怪诞的、超现实的环境中。

"This work explores the translation of a utilitarian object into an ornamental surface. After inspecting and familiarizing myself with this machine, I combined function and image, design and ideology into harmonious unity in the work."

“从实用性的物件到观赏性的平面是我这件作品构思所在。通过观察和熟悉这台机器,使功能与图像、设计与想象成为作品中互为因果的和谐统一体。”

冯良鸿

冯良鸿
Feng Lianghong

Process 创作过程



冯良鸿

Feng Lianghong

Feng Lianghong was born in Shanghai. He graduated from the Shanghai Art and Design School in 1983, and from the Central Academy of Arts and Design (now the Academy of Arts and Design of Tsinghua University), Beijing in 1989. Feng began to work on abstract paintings in the early 1980's. In 1990 he moved to the U.S. where he set up his studio and worked as an artist in New York City. During the 1990's he worked on a series of paintings titled "Studio" and "Calligraphy & Scribble" in which he experimented and worked with elements of abstraction combined with Western graffiti and Eastern calligraphy. Feng Lianghong returned to Beijing in 2006, where he currently lives and works as an artist.

Major Exhibitions

- 2011 Feng Lianghong's Recent Abstract Works, Matthias Küper Gallery, Beijing
It Is Not The Eternal Tao, White Box Museum of Art, Beijing
- 2010 Subjective Reality, Artmia Gallery, Beijing
Reshaping History – China Art from 2000 to 2009, NCC, Beijing
Spring Equinox, Yuan Art Museum, Beijing
- 2009 Art-China, Huantie Art Museum, Beijing
Feng Lianghong's Recent Works, Cynthia Reeves Gallery, New York
- 2008 From New York to Beijing, Today Art Museum, Beijing
Cross-Reference, Shuimu Art Space, Beijing
- 2007 U.S. and Us, TRA Gallery, Beijing
- 1998 Global Roots – Chinese Artists in New York, Purdue University, Indiana
- 1997 Beyond Calligraphy and Graffiti, Gallery 456, New York
- 1989 China Avant-Garde, National Gallery, Beijing



冯良鸿生于上海市，1983年毕业于上海工艺美术学校。1989年毕业于中央工艺美术学院（现清华大学美术学院）。上世纪八十年代初开始抽象绘画创作。1990年赴美、定居纽约。先后完成了“画室”、“文字与涂写”等系列作品。2006年回国，现居北京、自由艺术家。

主要展览

- 2011年 “冯良鸿抽象绘画新作展”，彤德艺画廊，北京
“非常道-冯良鸿抽象绘画展”，白盒子艺术馆，北京
- 2010年 “主观的真实—冯良鸿，胡声平，杨黎明抽象作品展” 艺美画廊，北京
“改造历史 2000-2009 年的中国新艺术”，北京
“春分”，元典美术馆，北京
- 2009年 “艺术-中国”，环铁美术馆，北京
“冯良鸿近作展”，圣西亚·雷夫画廊，纽约
- 2008年 “从纽约到北京”，今日美术馆，北京
“穿越”，水木当代艺术空间，北京
- 2007年 “U.S. and Us”，TRA 画廊，北京
- 1998年 “全球根：中国艺术家在美国”，普杜大学，印地安娜
- 1997年 “超越书法与涂鸦”，456 画廊，纽约，美国
- 1989年 “89 中国前卫艺术展”，中国美术馆，北京

Wendy Hack
韩文迪



The Resonance of Water

Material: Boiler, mirrors, leaf silver, silver coat paper, mother of pearl, black ink, paint
Size: varies with installation

水的共鸣

材料：壁挂炉、镜子、银箔、银色铜版纸、贝母、墨水、绘画颜料
尺寸：因装置而异

“In the installation ‘Resonance of Water’, I brought the technical inside of the boiler to a playful outside. The bolts, screws and other pieces hang on almost invisible strings from an aluminum framework. They bounce together in soft movement and sound in gentle clunks. The boiler is covered in special silver-coated paper; the shape reminds the beholder of a drop on the water, like a floating wave. Leaf silver on the red coated surface sparkles around the outside and evokes the view of the sea in sunlight. Mother of pearl completes the structure. The red boiler shows the complexity of the formation. Black ink dripped and ran down the smooth red boiler, as if some looks out for a solution.”

“在《水的共鸣》的创作中，我将壁挂炉内部的技术部件取出来变成挂在外面可供观赏的部件。螺栓、螺钉和其它部件挂在铝框架上透明的细弦上。他们轻轻摇曳，相互撞击，发出微妙的声响。一种特殊的银色铜版纸将壁挂炉包裹起来，其形状让观者联想到表面有起伏不定的波浪的一滴水。在红色表面上有银箔闪闪发光，像是日光照耀下的大海。贝母的加入让结构显得更加完整。红色炉子展示出了其构成的复杂性。黑色墨水顺着光滑的红色锅炉往下低落和流淌，好像在四处寻觅着一个答案。”

Wendy Hall

Wendy Hack
韩文迪

Process 创作过程



Wendy Hack 韩文迪

Wendy Hack was born in Sydney, Australia. She graduated in nutritional science and home economy in Munich at the college of higher education in 1988. From 1988-1991 she lived in Addis Ababa, Ethiopia and studied art and history in a UN education program. In 1993 she started her art studies at the studio August Strasse in Bonn with the design and art teacher Ingrid Streiber. In 1997 she worked in Bonn on a series of mixed media paintings in oil and coal titled "The 4 Seasons". Wendy lived and worked in Australia, Argentina, Africa, China and Germany. She explored a multitude of colours, nature, light and culture. This influenced her art in many aspects.

Major Exhibitions

- 2012 Das grüne Haus, installation, Frauenmuseum, Bonn
China: Enough and to Spare, photo exhibition, One Day Gallery, Bonn
Perspective 2012, photo exhibition, Matthias Küper Gallery, Stuttgart
- 2011 Colours of Grey, group exhibition, photography, Matthias Küper Gallery, Beijing
Chinese Impressions, Studio "Nebeneingang", Frauenmuseum, Bonn
Airport reflection, photo exhibition, Unit 1/Pickled Art Center, Beijing
San Beng Zi, Part 2 + Yi Fu, photo exhibition, MK2 Art Space, Beijing
(As a participation of Caochangdi PhotoSpring 2011)
San Beng Zi and Wis©h Mop, Compassion for Migrant Children, T. Art Center, Beijing
- 2010 San Beng Zi, two women photo exhibition, MK2 Art Space, Beijing
Beijing Special Fapiao, Unit 1/Pickled Art Center, Beijing
- 2009 Wis©H Mop, bronze installation, Unit 1/Pickled Art Center, Beijing
- 2008 Every Move One Takes, Pickled Art Gallery, Beijing
Hat Spirit 2008, Chaoyang Spring Park Festival, Beijing,
Beijing TV 1. Prize for Creativity



Wendy Hack 出生于澳大利亚悉尼市。1988 年毕业于慕尼黑高等教育学院、主修营养学和家学。1988 至 1991 年，她居住在埃塞俄比亚的亚的斯亚贝巴市、并在一项联合国教育项目中学习了艺术和历史。1993 年师从 Ingrid Streiber 在波恩“八月之路”工作室开始研究艺术。1997 年她在波恩从事一个系列名为“四季”的混合了油画和炭画的绘画工作。Wendy 曾经在澳大利亚、阿根廷、非洲、中国、德国工作和生活。对于多种不同色彩、自然、光线、文化的探索和发现在多个层面上影响了她的艺术创作。

个展与联展

- 2012 年 “绿房子”，佳人博物馆陈列展，波恩
“中国：绰绰有余”，一日画廊摄影展，波恩
“观点 2012”，彤德艺画廊摄影展，斯图加特
- 2011 年 “灰调”，彤德艺画廊摄影展，北京
“中国印象”，佳人博物馆 Nebeneingang 工作室，波恩
“机场映像”，酱艺术中心摄影展一单元，北京
“三蹦子、第二部 + 衣服”，恩凯图艺术空间摄影展（参展“2011 草场地摄影季”），北京
“三蹦子和心愿墩布”，打工子弟爱心会陈列展，T 艺术中心，北京
- 2010 年 “三蹦子”，恩凯图艺术空间女性双人摄影展，北京
“北京专用发票”，酱艺术中心一单元，北京
- 2009 年 “铜心愿墩布”，酱艺术中心一单元陈列展，北京
- 2008 年 “中国：每一步与足迹”，酱艺术中心，北京
“帽子精神 2008”在朝阳公园春季国际庙会中获得北京电视台颁发的最具创意一等奖

胡勤武
Hu Qinwu



Chair of "X"

Material: Heat pump, walnut wood, steel
Size: 248 x 74 x 81 cm

“X” 的椅子

材料: 热泵、楸木、钢材
尺寸: 248 x 74 x 81 cm

Hu Qinwu is a photographer, a printmaker and a painter. His works convey an atmosphere of focused meditation – contemplative and calm. For the exhibition “Embedded Creation” Hu Qinwu has conceived a sculpture to represent what he feels reflects an interconnection and ultimately integration between technology and manual skill and handicraft. Hu Qinwu has combined a Viessmann heat pump with a wooden structure, inspired by elements found within Qing dynasty furniture-making. He opened up the casing of the pump, leaving revealed and exposed, the intricate mechanics of its interior components. By then filling in any unused or empty areas contained within the pump’s original framework with walnut wood, Hu Qinwu has created a piece that interposes structural and almost architectural elements into the work’s final aspect – in the guise of a complex organism.

In the promotion of such an elaborate artistic endeavor, Hu Qinwu has decidedly kept the installation and the integration of the wooden segments into the heat pump simplistic and pure by accurately fitting and integrating the elements without the use of screws or pins.

The work casts a magnificent shadow against the wall resembling a city skyline. With this piece and of its initial entity as a Viessmann heat pump, Hu Qinwu has chosen to explore the correlation between seemingly opposed principles – art and industrial technology, the void and the occupied space, actuality and illusion.

胡勤武集油画、版画、摄影艺术家于一身。他的作品传达出一种集聚冥思的氛围。他的艺术在细微之中彰显冥思的力度，虽色调平缓，却优雅并存。在“曲解”艺术项目中，艺术家设想以一件复杂的雕塑作品，来表达技术与手工艺之间的融合点。受清代家具的木质结构的启发，胡勤武将其同菲斯曼一台地源热泵融合在一起。打开热泵的外壳，展现在他面前的是设备内部复杂的技术。通过填补空白空间，用新的方式连接技术组件，胡勤武重塑了珍贵的核桃木的结构元素。

元素中似乎如“你中有我，我中有你”那般密切连接，它们之间的联系与互生也呼之欲出一个新的复杂有机体。这件作品中，胡勤武没有使用螺丝钉，仅用胶水使木质结构更好的适用于技术设备中。雕刻精准成型，平衡适中。

作品在象征着城市地平线的墙面上，投下一个宏伟的阴影。在看似两极的原则上，如手工与科技、虚空与圆满、真实与幻觉，胡勤武始终在探索着双方的关联性。

“I am using the structure of Chinese furniture to fill the gap left by modern industrial machinery. With this, I am demonstrating the difference and intersection of two ways of thinking.”

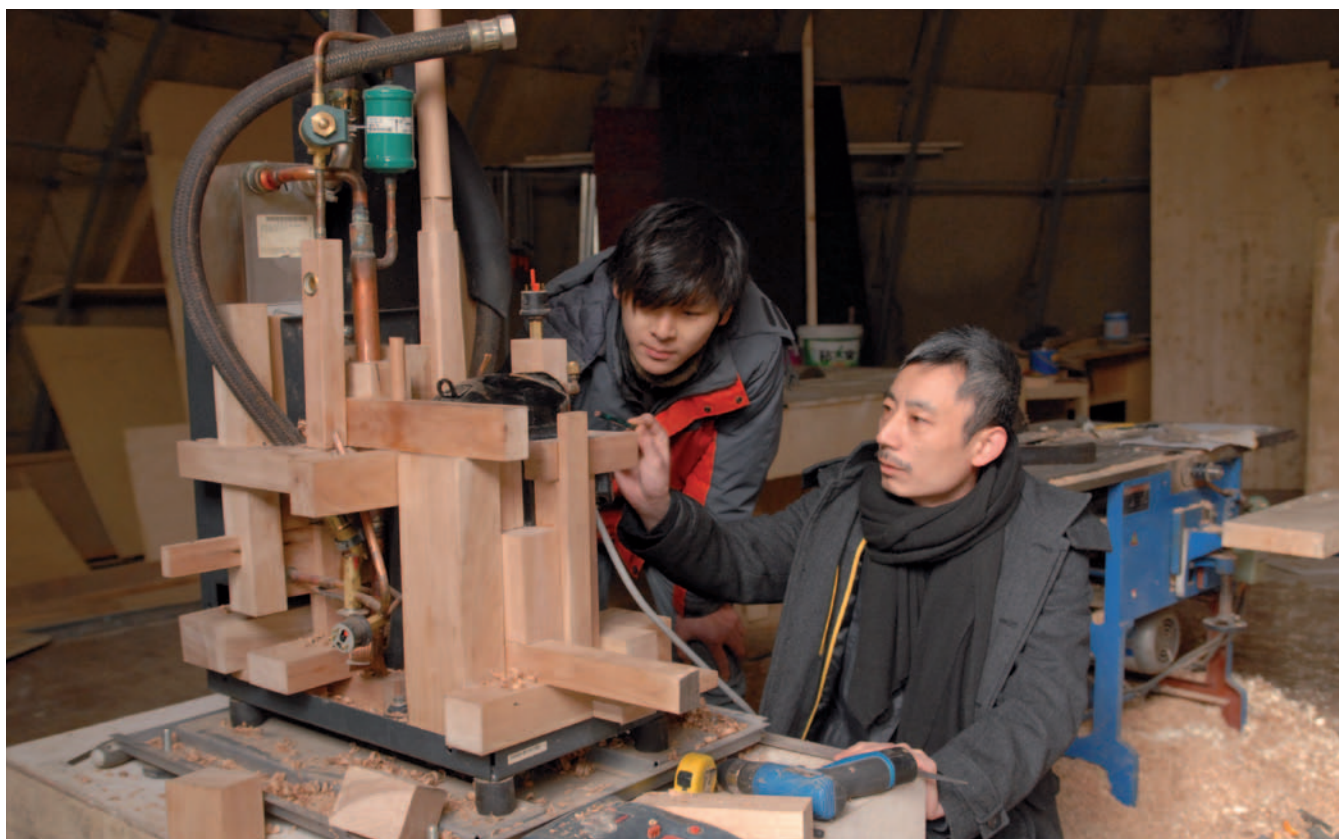
~~~以中国家具的结构，填补当代工业机器的负空间~~~

~~~显示两种思维模式的区别与交汇~~~

胡勤武.

胡勤武
Hu Qinwu

Process 创作过程



胡勤武

Hu Qinwu

Hu Qinwu was born in Shandong in 1969. He currently lives and works as an artist in Beijing.

Major Solo Exhibitions

- 2011 Abstract: Meditation, Niagara Gallery, Melbourne
- 2010 Chinese New Abstract Art, Stella Downer Fine Art, Sydney
- 2009 Illumination, Quac Art Space, Beijing
- 2008 Phantasms, China Art Projects (C.A.P.), Two Lines Gallery, Beijing

Major Group Exhibitions

- 2011 Visible Soul - The 4th Chinese Abstract Art Exhibition, PIFO New Art Gallery, Beijing
Rational Horizon, Force Gallery, Beijing
Chinese Contact - Paper Series, Stella Downer Fine Art, Sydney
- 2010 Unending Distance - The 3rd Exhibition of Abstract Art, PIFO New Art Gallery, Beijing
- 2009 Where the Spirit Lives - Exhibition on the occasion of 100th anniversary of Abstract Paintings, PIFO New Art Gallery, Beijing
Beautiful Lines, Stella Downer Fine Art, Sydney
- 2008 Expansion and Fusion - Modern Chinese Oil Painting Exhibition, National Art Museum of China, Beijing
Future Sky - Young Artists Nomination Exhibition, Today Art Museum, Beijing



胡勤武 1969 年生于山东，目前生活和工作在北京的职业艺术家。

个人展览

- 2011 年 “抽象：冥想”，尼亚加拉画廊，墨尔本
- 2010 年 “中国新抽象艺术”，悉尼斯特拉唐诺画廊，悉尼
- 2009 年 “时光”，夸克艺术中心，北京
- 2008 年 “幻像”，中国艺术项目平行线画廊，北京

联合展览

- 2011 年 “象由心生”，中国抽象艺术第四回展，偏锋新艺术空间，北京
“地心地平”，Force 画廊，北京
“中国联系*纸上系列”，斯特拉唐诺画廊，悉尼
- 2010 年 “持续的距离”，抽象艺术第三回展，偏锋新艺术空间，北京
- 2009 年 “在”，抽象艺术诞生一百年之际，偏锋新艺术空间，北京
“美丽的线条”，斯特拉唐诺画廊，悉尼
- 2008 年 “拓展与融合”，中国现代油画研究展，中国美术馆，北京
“未来天空”，中国青年艺术家提名展，今日美术馆，北京

胡声平
Hu Shengping



Condensed Attentiveness

Material: Logo of condensing wall-hung boiler, scholar stone, handmade paper, silica gel, LED lamps, acrylic
Size: 620 x 300 x 300 cm

凝

材料：冷凝壁挂炉产品标识、太湖石、手工纸、硅胶、LED 灯、亚克力
尺寸：620 x 300 x 300 cm

Hu Shengping's works are an exceptional continuation of traditional Chinese art on paper. He creates his own paper, which becomes an integral part of the work of art. The organic structure of the material resembles tree bark, animal skin – the organic signs of life found in the smallest of life forms, at the same time resembling an overall picture of the earth as seen from space.

胡声平的作品是中国传统纸艺术的特殊延续。他自己造的纸，是他的艺术作品不可缺少的一部分。这种材料的有机结构标志着生命最小形式的发现，它很像树皮和动物的皮，同时也像一副从太空俯瞰到的地球全景图。

"The Viessmann condensing technology, which causes water droplets to form on a stainless steel surface, creates a visual effect similar to my handmade paper and clear silicon works. This technology is a very efficient method of generating heat, as the condensed water droplets use less energy to heat very quickly, thus being more environmentally friendly, and reminds me of a Chinese saying: once pure, still pure. As a tribute to this maintained purity, 'Condensed Attentiveness' is entirely white.

A tall white scroll in the style of traditional Chinese painting is part of this work. The water-like patterns on the paper and silicon scroll are subtle in contrast with the scholar's rock that is the main subject of the work. The scholar's rock, the epitome of stone culture in China, represents the respect for nature in traditional Chinese aesthetics. It is also a utilitarian object, and can be used as a seat, or as a table for painting and playing music, or arranging bonsai and incense. On this scholar's rock is a reproduction of a Viessmann Vitodens 100, a model which is currently being sold in China. Together, these elements make 'Condensed Attentiveness' – Viessmann in China."

“菲斯曼作品“凝”作品的直接动因是冷凝技术中不锈钢上凝结的水珠，与我的白色手工纸和透明硅胶间视觉特征的极大相似性。随着对冷凝技术的进一步了解，得知由于它的热效率可在短时间内到达极高的水平，使得凝结水形成而得到所需能量，因此是极为环保的技术。其作用犹如中国的一句老话：质本洁来还洁去。为此，整个作品为白以作敬意。

通高的白色屏条有着中国传统绘画样式——挂轴的比例，下端有水纹。主体的白色太湖石既是水中的沉岩石，又是中国赏石文化的标准器，代表了中国传统审美中对自然的尊崇。同时，它也是中国传统的实用器，既可作凳小坐，亦可为案抚琴作画，作几时则可置盆景香薰。而此时，一一体剔透的菲斯曼 Vitodens 100 端坐其上，这个型号正在中国销售。于是，一切元素构成：凝——菲斯曼在中国。”



胡声平
Hu Shengping

Process 创作过程



胡声平

Hu Shengping

Hu Shengping studied at the China Academy of Fine Arts, Beijing and the Nanjing Academy of Fine Arts. He currently lives and works as an artist in Beijing.

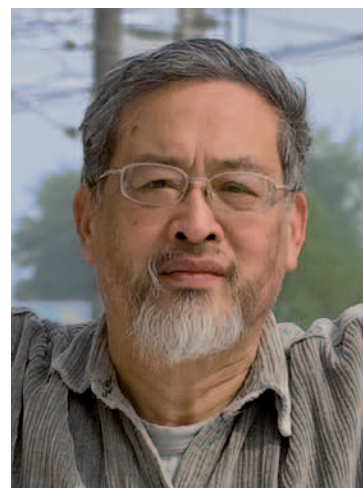
Major Exhibitions

- 2012 Fire and Paper, Green T. House, Beijing
- 2011 Colors of Grey, Group Exhibition, Matthias Küper Gallery, Beijing
Textures in Black and White, Green T. House, Beijing
Paper · Night, Beijing
Visible Soul, Group Exhibition, PIFO New Art Gallery, Beijing
- 2010 Subjective Reality, Group Exhibition, Artmia Gallery, Beijing
Made of Paper, Beijing
Width, Group Exhibition, Museum of Contemporary Art, Beijing
- 2009 Feidu – Depose Capital, Quac Art Space, Beijing
China Feeling, Five Artists' Abstract Exhibition, Beijing
- 2008 Works on Paper, Pickled Art Center, Beijing
Works on Paper, New York
Dancing with the Dragon, Boone, NC, USA
CANcer, Group Exhibition, New York
- 2007 Works On Paper, Beijing
- 2005 Smoke and Fire, Beijing
GRAY TEXTURE, Shanghai
- 1999 Hu Shengping's Second Solo Exhibition, Fujian
- 1998 Metropolis-Characters, Works of 97, Fujian
- 1994 Works of Chinese Landscape Oil Painting, Singapore
- 1988 Hu Shengping's First Solo Exhibition, Jiangsu

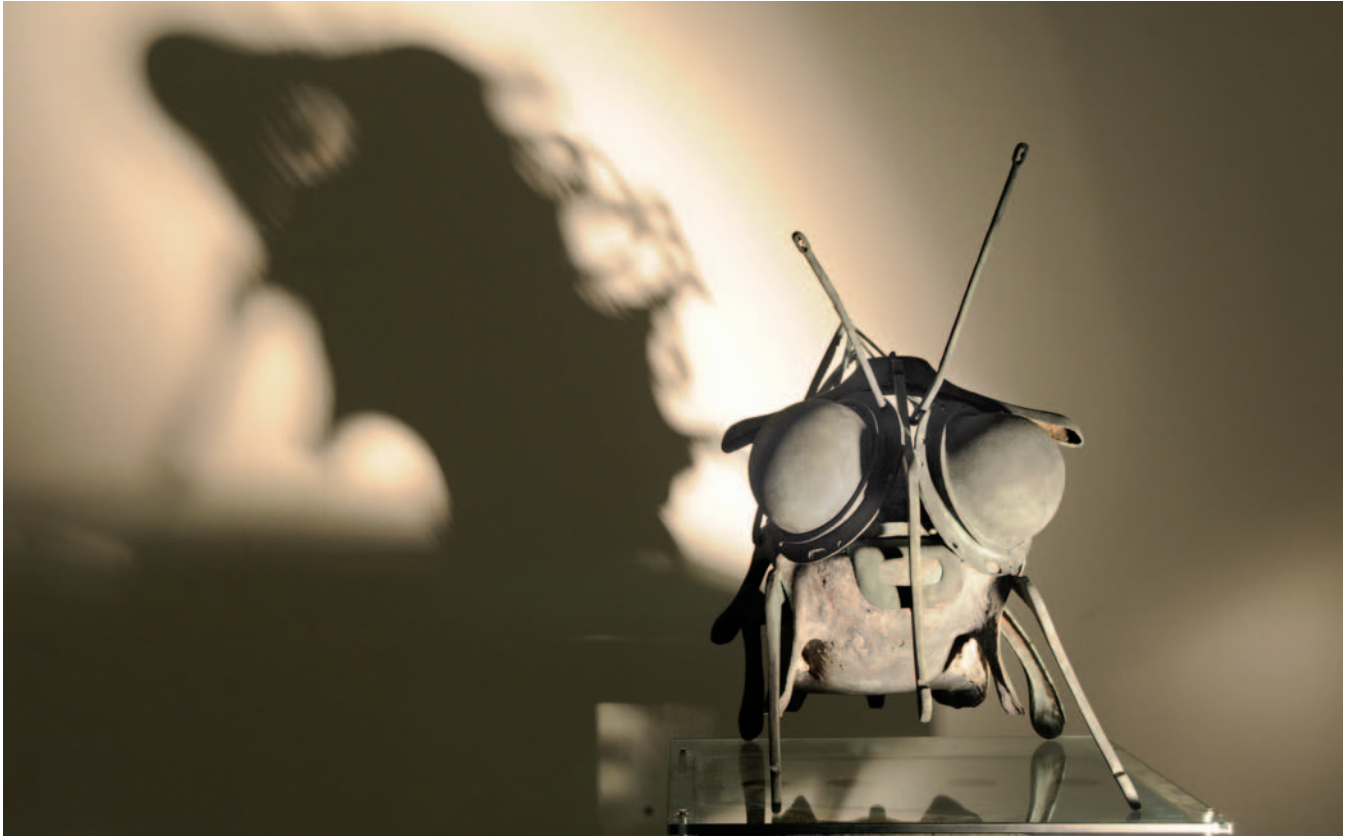
胡声平进修于中国美术学院、南京艺术学院。现居北京。

主要展览

- 2012 年 胡声平个展, “火与纸”, 紫雲軒, 北京
- 2011 年 “灰度”, 联展 彤德艺画廊, 北京
“黑·白”, 胡声平个展, 紫雲軒, 北京
“纸·夜”, 胡声平个展, 北京
“象由心生”, 中国抽象艺术第四回展, 北京
- 2010 年 “主观的真实”, 艺美画廊, 北京
“纸造”, 胡声平个展, 北京
“宽度”, 北京当代艺术馆联展, 北京
- 2009 年 “废都”, 胡声平个展, 夸克艺术空间, 北京
“中国情境”, 五人抽象艺术展, 北京
- 2008 年 “看破”, 胡声平纸上作品展, 酱艺术中心, 北京
胡声平纸上作品展, 美国纽约
“龙之舞”, 中国当代艺术展, 北卡罗来那州特尔沁博物馆, 美国
“巨蟹座”, CAN 画廊联展, 美国纽约
- 2007 年 纸上作品展, 北京
- 2005 年 “烟火”, 胡声平当代艺术作品展, 北京
“灰质”, 胡声平当代艺术作品展, 上海
- 1999 年 胡声平美术作品第二回展, 福建
- 1998 年 “都市人格”, 胡声平美术作品展, 福建
- 1994 年 胡声平神州风情油画展, 新加坡
- 1988 年 胡声平美术作品第一回展, 江苏



李刚
Li Gang



Bee

Material: Imitated burner gauze, mix bronze casting and welding metal

Size: 110 x 60 x 80 cm

蜂

材料：翻制燃烧机的球状矩阵网、混合青铜铸造和金属焊接

尺寸：110 x 60 x 80 cm



Moving Cinema

Material: Casing of hot water storage tank, video installation, burner gauze, mix bronze casting and welding metal, "Eternity" old style Chinese bicycle

Size: 152 x 180 x 80 cm

流动影院

材料: 换热水箱外壳、影像装置、燃烧机的球状矩阵网、混合青铜铸造和金属焊接、“永久”牌自行车

尺寸: 152 x 180 x 80 cm

Guqin

Material: Header casing of vacuum solar tube collector, long narrow table, nylon strings

Size: 16 x 204 x 20 cm

古琴

材料: 太阳能真空管集热器连箱部件、条案、尼龙弦

尺寸: 16 x 204 x 20 cm

Bee

“I was inspired to create the ‘Bee’ from the parts that I perceived to be the most beautiful among the technical Viessmann equipment – the burner gauzes. They immediately reminded me of the eyes of a huge insect. Around those two burner gauzes I created the body of the bee with random objects that I found. I assembled them and cast them into bronze. The wings and legs of the bee are clothes hangers and the bee’s body consists of the baby bath tub of my little daughter.”

Moving Cinema

“The casing of the hot water storage tank that I used as the central piece of my artwork has a minimal and ‘clean’ design. When I opened it up and looked inside, I found a shape that reminds me of the old stove that I use to heat up my studio with in winter. The stove is fired with scrap wood and the heat it emits is barely enough to warm up my studio. However, I have had parties with my artist friends around that stove, and to me, that small and primitive heating device has become a valued friend for the memories it arouses. In striking contrast, Viessmann’s boiler is state of the art, the latest technology. It is neat, ‘clean’ and immaculately designed. I installed two portholes at the opposing sides of the casing, revealing the inside of the tank. As in the case of a diorama or magic box at a fun fair, there are two small TV monitors showing videos. One video documents the progress of the project, from conception starting with our visits to Viessmann to the final stages of creation, ending with visits to the work shop. The other video shows the flame inside my primitive old stove. I used some old items that I found in my studio and attached them to the boiler, to break up the minimal design and to make this piece individual and unique. I mounted the casing onto an old Chinese bicycle. This construction symbolizes for me the slower pace of ‘good old days’ in the past.”

Guqin

“Two of my artist friends, Yang Yongli and Gao Ping, are currently studying the guqin, so when I saw the Viessmann solar collector, its shape reminded me of this traditional Chinese instrument. My friends brought me to the work shop of Mr. Zhang, a specialist in manufacturing these precious and delicate string instruments. Mr. Zhang was willing to support me in this daring experiment, which surprised me and I owe him great gratitude for this. The sound of my guqin is slightly higher than a traditional one, yet it is pleasant to the ear and has a mysterious metallic quality.”

蜂

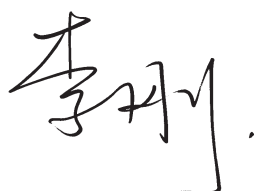
“我发现菲斯曼供热产品中最奇特的部分是小型燃烧机的外壳，太像一对昆虫的大眼睛，为此我找到衣架做翅膀，我拿小女儿洗澡架的塑料身体支架做虫体，并用青铜铸造成型。”

流动影院

“简约和清晰设计的水箱外壳是我这个作品的核心部分。在我打开换热水箱时，看到内部核心部分的金属水胆外形很像冬天我工作室用烧废木板取暖的壁炉。工作室面积很大，但它只能解决小空间范围的热量问题，即便如此，我们在那里还举办过几次艺术家聚会，大家围在炉边取暖的感觉深深地刻在我的记忆里。与之对比的是菲斯曼的供热技术与设计。我在方形箱体的两侧各开了一个观看孔，如同游乐园的木偶箱，内部各置一台老式电视，两台DVD机，同时放映两部我拍的短DV：一部是记录从参观菲斯曼公司到作品创作的全过程；另一部是关于我们冬天用简单金属水桶改装的燃烧炉取暖的视频。这件装置的组件，几乎都是我在工作室找到的物件，我试图打破产品原设计的极简主义风格，以保持自己的个性，然后把它安放在一部老式自行车的后架上，寓意那已过去、缓慢的好时光。”

古琴

“我的两个艺术家朋友杨永利和高平最近都在学古琴，当我看到菲斯曼太阳能集热器时，它的连箱形状让我马上想到了他们所弹的古琴。杨永利带我去参观了张贻秋先生的古琴厂，这里要特别感谢张先生在古琴的创制过程中给予我的全力支持。我的这把琴虽然声音比传统的古琴高一些，但同样动听，并有金属的神秘特质。”



李刚 Li Gang

Li Gang was born 1967 in Beijing. In 1994 he graduated from the Claremont School of Art in Perth and in 1996 he graduated in Sculpture from the Victorian College of the Arts in Melbourne. Between 1996 and 1997 he taught at the Central Academy of Fine Arts in Beijing and established and managed the Wenlou Meta Sculpture Studio in Beijing. In 2002 he founded the Pickled Art Centre in Beijing and acted as its director until 2009. He currently lives and works as an artist in Beijing.



Major Solo Exhibitions

- 2012 Li Gang – In the Grey Scale, Salamanca Art Centre, Hobart
Li Gang – In the Grey Scale, Australian Experimental Art Gallery, Adelaide
- 2011 Li Gang – In the Grey Scale, Latrobe Regional Art Gallery, Morwell
Li Gang – In the Grey Scale, Perth Institute of Contemporary Art, Perth
- 2010 Li Gang – In the Grey Scale, Monash Gallery of Art - MGA, Melbourne
- 2008 Black Light, Red Gate Gallery, Beijing
Work in Progress, Color Elefante Gallery, Valencia
Li Gang - New Paintings, Galeriazero, Barcelona

Major Group Exhibitions

- 2011 Asian Contemporary Art, Melbourne International Fine Art, Melbourne
Colours of Grey, Matthias Küper Gallery, Beijing
20 Years - Two Generations of Artists at Red Gate, Red Gate Gallery, Beijing
Gang of Four, OASIS Gallery, Beijing
- 2010 Art Forum: Li Gang, RMIT University School of Art, Melbourne, Australia

李刚 1967 生于北京。1994 毕业于西澳大利亚佩斯克莱蒙艺术学院雕塑专业。1996 毕业于墨尔本维多利亚艺术学院雕塑系。1996-97 任教于中央美术学院、并创建和主持文楼雕塑工作室。2002-09 建立北京酱艺术文化中心。目前生活和工作的在北京的职业艺术家。

个人展览

- 2012 年 “灰度 – 李刚”，萨拉曼卡大学艺术中心，霍巴特，塔斯马尼亚州，澳大利亚
“灰度 – 李刚”，AEAF 阿德莱德澳洲实验艺术画廊，南澳大利亚
- 2011 年 “灰度 – 李刚”，拉特罗布区域画廊 – LRG，摩威，维多利亚，澳大利亚
“灰度 – 李刚”，西澳大利亚州珀斯研究所当代艺术中心
- 2010 年 “灰度 – 李刚”，莫纳什艺术画廊，澳大利亚
- 2008 年 “黑色光”，红门画廊，北京
“进程中的作品”，Color Elefante 画廊，瓦伦西亚，西班牙
“绘画作品展”，Galeriazero 画廊，巴塞罗纳

联合展览

- 2011 年 “亚洲当代艺术”，墨尔本国际艺术节，澳大利亚
“灰调”，Matthias Küper 画廊，北京
“红门二十周年 – 两代艺术家”，红门画廊，北京
“四人帮”，OASIS 画廊，北京
- 2010 年 “艺术论坛：李刚”，墨尔本皇家理工大学艺术学院，澳大利亚墨尔本

Jeffrey Stephen Miller
Thomas Schmidt



Architectural Tile

Material: Boiler parts, recycled ceramic plates

Size: 100 x 50 cm, 5 pieces

建筑瓷砖

材料: 壁挂炉部件、再生陶瓷板

尺寸: 100 x 50 cm, 5 块

“Recycled China is a design team consisting of artists Thomas Schmidt and Jeff Miller. During the factory production of ceramic products, there is on average a 4% loss rate; items which in one way or another are imperfect and therefore do not reach the market. Once fired, ceramic materials are no longer usable and simply end up in landfills around the world. As an alternative to using mined materials, Recycled China is about reusing ceramic waste and other industrial waste into the form of architectural tiles, functional design works, and sculptural objects.

This piece was created with discarded factory produced plates made in Jingdezhen and melted components of a Viessmann wall-hung boiler. We shipped 500 ceramic plates to Beijing where we broke them down into smaller parts with a steamroller. Afterwards we melted parts of the boiler into molten aluminum. We combined these two materials together by pouring molten aluminum on top of ceramic shards creating a new method of producing tiles with 100% recyclable material.

To learn more about our process or to inquire about architectural projects please visit www.recycledchina.com.”

“《陶瓷循环》的设计团队由托马斯·斯密特和杰夫·米勒两位艺术家组成。在陶瓷生产过程中，因为各种缺陷而无法进入市场，残次品的平均比率为4%；而且陶瓷原料一旦经过煅烧，就无法再使用，最终只能丢弃在世界各地的垃圾场。“陶瓷循环”就是再利用陶瓷废品和其他工业废品来替代矿物原料，制作成建筑瓷砖、功能性设计作品和雕塑作品。

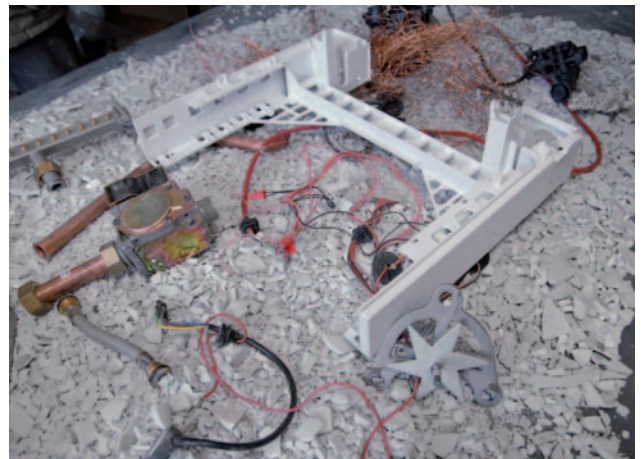
这件作品是用景德镇制陶工厂遗弃的废旧盘子，添加融化了的菲斯曼壁挂炉部件组合而成。500件陶瓷盘子运到北京之后，我们用蒸汽压路机把所有的盘子打碎成小块，随后我们把锅炉部件融化成铝液，再把铝液浇入锋利的碎陶瓷堆上，这就是我们利用100%可回收材料生产磁砖的新方法。

欲知更多工艺详情或项目介绍，请登录：www.recycledchina.com。”



Jeffrey Stephen Miller
Thomas Schmidt

Process 创作过程



Jeffrey Stephen Miller Thomas Schmidt

Jeffrey Stephen Miller / 杰弗里·斯蒂芬·米勒
Co-Founder of Recycled China, Co-Founder of Miller/Reis Art Studios
“陶瓷循环”创始人之一, Miller/Reis 艺术工作室创始人之一。

Major Exhibitions / 主要展览

- 2012 Open Studio, Miller/Reis Art Studios and Red Gate Residency, Beijing
在北京设立 Miller/Reis 艺术工作室, 入驻红门画廊
- 2011 Untitled, Tallin
“无名展”, 爱沙尼亚塔林
- 2010 Hope and Pain, Inter Gallery, Beijing
“希望与阵痛”, 映画廊艺术中心, 北京
Open Studio, Cité Internationale des Arts, Paris
在巴黎国际城市艺术中心设立工作室
- 2009 Untitled, The Gallery Alfred, New York
“无名展”, 阿尔弗雷德画廊, 纽约
Bachelor of Fine Arts Thesis Exhibition, Cohen Studio, Alfred, New York
美术学士论文展, 科恩工作室, 纽约阿尔弗雷德
Random/Order, Turner Gallery, New York
“无序与规则”, 特纳画廊, 纽约



Thomas Schmidt / 托马斯·斯密特
Co-Founder of Recycled China, Professor of Ceramic Design, China Central Academy of Fine Arts, Beijing / “陶瓷循环”创始人之一, 北京中央美术学院陶瓷设计教授。

Major Exhibitions / 主要展览

- 2012 Candle Holders and Music Boxes, Elmhurst Art Museum, Elmhurst, Illinois
“烛台与音乐盒”, 埃尔姆赫斯特艺术博物馆, 美国伊利诺伊州埃尔姆赫斯特市
- 2011 80'hou, Gallery II, Jingdezhen
“八零后”, 景德镇二号画廊
- 2010 66th Scripps Ceramic Annual, The Ruth Chandler Williamson Gallery, Claremont, California 第 66 届 Scripps 陶瓷年会, 露丝·钱德勒·威廉姆森画廊, 美国加州克莱尔蒙特市
- 2009 Skin, Dubhe Carreño Gallery, Chicago
“皮肤”, Dubhe Carreño 画廊, 美国伊利诺伊州芝加哥市
Sampled Spaces, Fosdick-Nelson Gallery, Alfred, New York
“抽样空间”, Fosdick-Nelson 画廊, 纽约阿尔弗雷德

Public Collections / 公共收藏

The Daum Museum of Contemporary Art, Sedalia, Missouri / Museo Internazionale delle Ceramiche, Faenza / The Schein-Joseph International Museum of Ceramic Art, Alfred, New York / 多姆当代艺术博物馆, 锡代利亚, 密苏里州、国际陶瓷博物馆, 意大利法恩扎、Schein-Joseph 国际陶瓷艺术博物馆, 纽约阿尔弗雷德

丁昕 Ding Xin



“Architectural Tile” video documentary

“建筑瓷砖” 创作过程视频实录

“My video captures the creational process of the artwork ‘Architectural Tile’: from the crushing of the porcelain plates to the melting and pouring of the metal. It is projected on the opposite side of the wall it shares with the artwork and mirrors its size and arrangement. Capturing the process of creation and re-creation, assembling of fragments of time, memories and materials, both artwork and video evolve a strong reciprocity. ”

“ 视频作品和原作共享一堵墙，一面是原作的五幅作品，一面是五个视频。这个视频捕捉了这些瓷/金属片是如何制作的：从压碎瓷盘到融化铝灌注铝水。在墙的另一面，视频和原作的位置及大小是一致的，这样是为了将制作瓷/金属片和它的制作过程的影像联系起来，制作视频的方式和原作一样，都采用了再循环、再拼贴、再组合时间、记忆以及物质的碎片。”

T mi

丁昕 Ding Xin

Faculty of Film and Media Art Department, China Central Academy of Fine Arts, Beijing

2004 - 2007 MFA - Film and Video, California Institute of the Arts, Valencia, CA

2000 - 2004 BFA - Oil Painting, Central Academy of Fine Arts, Beijing

Film Screenings

- 2011 Mote it Be, 8th China Independent Film Festival, Nanjing
Mote it Be, National Art Museum of China, Beijing
- 2010 Water Spell, Ullens Center for Contemporary Art, Beijing
Salt Lake, Beijing Film Academy, winner of Experimental Film Academy Award
- 2008 The Moon, The International Experimental Cinema Exposition, Colorado Springs
- 2007 The Moon, Dali and Surrealism Influenced Film Screening, LACMA Bing Theater, Los Angeles
Water Spell, BFI 51st London Film Festival, London
Water Spell, "The Moon" World Premiere at Los Angeles Film Forum, Egyptian Theatre, Hollywood
The Radio Wave of Blood beneath the Dirt Ice and Flowers, Festival des Cinémas Différents de Paris, Paris
- 2006 The Radio Wave of Blood beneath the Dirt Ice and Flowers, CalArts Film and Video Showcase, RedCat/Walt Disney Concert Hall, Los Angeles
Infancy, Detroit Film Center, selected into the „best of“ Boxcar DVD 2, Detroit
Infancy, Brooklyn Underground Film Festival, New York



中央美术学院城市设计学院，电影与影像艺术系讲师

2004 - 2007 艺术硕士 MFA- 电影与视频专业/加州艺术学院（美）

2000 - 2004 文学学士 - 中央美术学院油画系

影片放映

- 2011 年 “微尘”，中国美术馆首映，北京
“微尘”，参展第 8 届中国独立影像年度展，南京
- 2010 年 “水咒”，尤伦斯当代艺术中心放映，北京
“盐湖”，北京电影学院放映，并获实验电影学院奖，北京
- 2008 年 “月”，参展 The International Experimental Cinema Exposition, 美国，克罗拉多
- 2007 年 “月”，参展洛杉矶当代艺术博物馆 LACMA，达利和超现实主义影响下的电影，美国，洛杉矶
“水咒”，参展 BFI 51 届 伦敦电影节，英国，伦敦
“水咒”，“月”与 David Cohen 作品首映于 Los Angeles Filmforum 好莱坞埃及剧院，美国，好莱坞
“在尘土，冰和花朵下的血波”，参展 Festival des Cinémas Différents de Paris, 法国，巴黎
- 2006 年 “在尘土，冰和花朵下的血波”，参展 CalArts Film and Video Showcase，
于 RedCat/Walt Disney Concert Hall, 美国，洛杉矶
“幼年”，于参展底特律电影中心放映，并收入“best of “Boxcar DVD 2, 美国，底特律
“幼年”，参展纽约布鲁克林地下电影节，美国，纽约

杨黎明
Yang Liming



37 °C

Material: Vacuum solar tube, oil on canvas

Size: 150 x 200 cm

37 °C

材料: 太阳能真空管、布面油彩

尺寸: 150 x 200 cm

“This work was inspired by the functionality of a solar tube and the energy confiscated by it. I felt that combining the tube’s shimmering dark blue inside with a rich black oil paint would create a ubiquitous harmony: The black background representing the universe, the tube portraying its functionality in capturing solar energy.

Light as we see it does not exist in the universe, only energy exists. When we look at our sun we perceive the energy it emits as light and color. Reds, yellows and greens are perceptions that our human eye creates from the energy that comes from the sun.

For this artwork I did not want to use a cold and sterile black, I wanted the black to be warm and contained. The tube as a device which captures energy becomes harmonized with the rich deep sensation that is the black background. Both radiate energy, an energy that soothes and assuages. I titled the work ‘37 °C’ to represent the temperature of the ideal human body.”

“这件作品的创作灵感来源于太阳能真空管及其吸收太阳能的功能。我觉得真空管内幽闪着的深蓝光泽，糅合深邃黑色油画颜料的搭配，能营造出一种广融之大、和谐之感的氛围。黑色的背景代表宇宙，真空管表达的是它吸收太阳能量的功能。

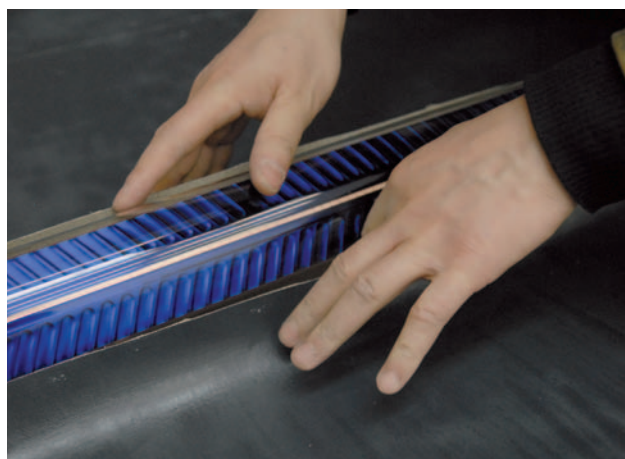
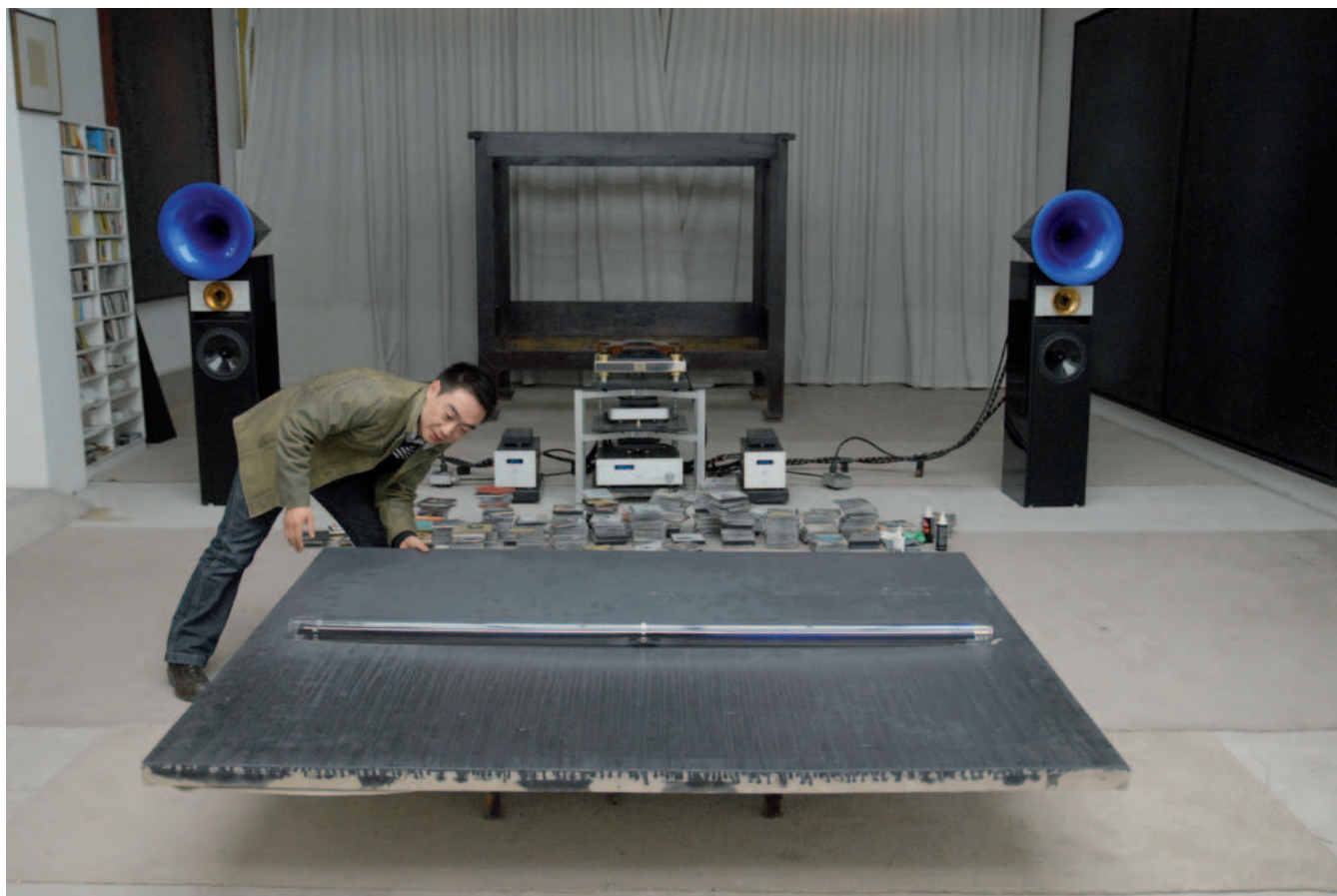
在宇宙中，我们所看到的光并不存在，只有能量存在。我们抬头看到的太阳，是以光线与颜色的存在形式而散发出来的能量。红、黄、绿这些颜色，其实是我们人类用眼睛所见到的，来自太阳能量中所勾画出来的色彩。

这件艺术作品，我并不想使用生冷色调的黑色，而是用以暖兼容容之感的黑色。具有吸收光能功效的真空管作为一个载体，在深邃、深沉的黑色背景衬托下，不仅带来一种和谐之感，同时兼有发散出温暖而柔抚的光能。我将作品命名为 37 °C，来表达理想的人体温度。”

楊黎明

杨黎明
Yang Liming

Process 创作过程



杨黎明 Yang Liming

Yang Liming was born in Sichuan Province, China, in 1975. He graduated from the Art College of Sichuan Normal University with a Bachelor Degree in Oil Painting in 1999 and currently lives and works in Beijing as an artist.

Major Solo Exhibitions

- 2010 From Back to Forth, F2 Gallery, Beijing
- 2008 After Escaping from the Reality, Triumph Art Space, Beijing
- 2006 Space. Flowing melody, 2003-2005 - Oil Painting, ChinaToday Gallery, Belgium
Space. Flowing melody, 2005-2006 - Oil Painting, Jia Gallery, Taiwan
- 2003 Space. Flowing melody, 2001-2003 - Oil Painting, Haishangshan Art Center, Shanghai

Major Group Exhibitions

- 2011 Salinensymposium 2010, Galerie im Traklhaus, Salzburg
Indispensable, The Wenxuan Museum Opening Exhibition, Chengdu
Graphology of Painting, Museum of Contemporary Art Beijing, Beijing
- 2010 Negotiations. 2nd Today's Documents, Today Art Museum, Beijing
And_Writers, 2010 Nanjing Biennale, Jiangsu Provincial Art Museum, Nanjing
25th Asian International Art Exhibition, Mongolian National Modern Art Gallery, Ulaanbaatar
Assimilating, Yuan Art Museum, Beijing
- 2009 Lead up – Fine Arts Critic's Nominations, Museum of Contemporary Art Beijing
Black and White, Found Museum, Beijing
- 2008 Art Basel Miami Beach, USA
Future Sky – Chinese Contemporary Young Artists, Today Art Museum, Beijing



杨黎明 1975 年出生于四川。1999 年毕业于四川师范大学艺术学院，油画专业并获学士学位，职业艺术家，目前生活和工作的在北京的职业艺术家。

个人展览

- 2010 年 “由里而外”，杨黎明油画个展，F2 画廊，北京
- 2008 年 “从现实出走之后”，杨黎明艺术展，艺·凯旋艺术空间，北京
- 2006 年 “空间。流韵” 2003-2005 作品，杨黎明油画个展，ChinaToday Gallery，比利时
“空间。流韵” 2005-2006 作品，杨黎明油画个展，家画廊，台湾
- 2003 年 “空间。空间” 2001-2003 作品，杨黎明油画个展，海上山艺术中心，上海

联合展览

- 2011 年 “在 Salinen 的研讨 2010”，Traklhaus 画廊，奥地利
“不可或缺”，文轩美术馆开幕展，成都
“绘画的书写性”，北京当代艺术馆，北京
- 2010 年 “调节器”，2010 第二届今日文献展，今日美术馆，北京
“书写”，2010 南京双年展，江苏省美术馆，南京
“第 25 届亚洲国际艺术展”，蒙古国家现代美术馆，乌兰巴托
“同化古典——中国当代抽象绘画中空间的深度”，元典美术馆，北京
- 2009 年 “中国美术批评家提名展”，宋庄当代艺术馆，北京
“杨黎明和邱世华——黑白对话”，铸造艺术馆，北京
- 2008 年 “迈阿密巴塞尔博览会”，美国
“未来天空”，青年艺术家提名展，今日美术馆，北京

Ingo Bulla



"Embedded Creation"
photo documentary

"曲解"
艺术展照片纪实

Ingo Bulla

Ingo Bulla (55) lives and works in Göttingen and Beijing.

For 20 years he worked for the "Göttinger Tageblatt" (Göttingen's daily newspaper). Since 1998 he has been working as a free-lance photographer. Besides photographing for renowned German newspapers and magazines (like "FAZ", "Der Spiegel", "manager magazin", "Stern"), he specializes in portrait, documentary and industrial photography.

Ingo Bulla enters into a situation gently, without disturbing. This for him is the essence of the art of photography. He prefers to take pictures in natural and thus unadulterated light. The core principle for this art, his inspiration and motivation is reflected in a quote by the US American photographer Berenice Abbott: "Living photography builds up, does not tear down. It proclaims the dignity of man. Living photography is positive in its approach; it sings a song of life...".

A selection of his multi-award winning and in many places exhibited works was published in his photo collection book "Kontakte".



Ingo Bulla (55 岁), 摄影师, 居住工作在德国哥廷根和北京。

他曾在德国《哥廷根日报》工作长达 20 年的时间。自 1998 年起他一直作为自由摄影师工作。他给一些著名的德国报纸和杂志（如《法兰克福汇报》、《明镜周刊》、《经理人杂志》及《明星》）拍摄，他专长于肖像、纪录片和工业摄影等领域。

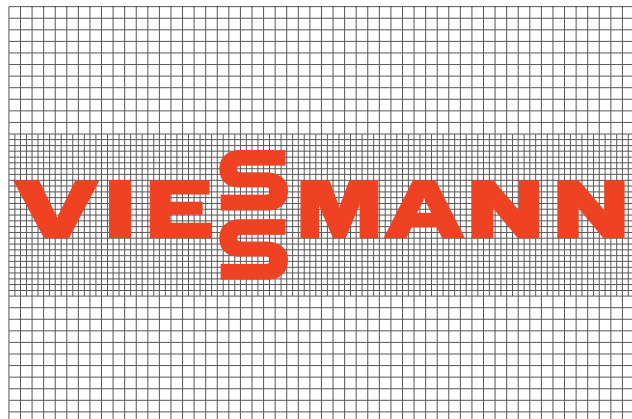
Ingo Bulla 在温和、不干扰周围环境中进入状态。这对于他来说是摄影艺术的本质所在。他喜欢用自然和因此不失真的光拍照。美国摄影师 Berenice Abbott 的话反映了这种艺术及其灵感与动机的核心原则：“生活摄影的意义在于创造而不是毁灭。它宣告了人的尊严。生活摄影就其手法来说是积极向上的，它唱的是一首生命的赞歌”。

Ingo Bulla 多次获奖和在多处展览过的作品，都收录在他的摄影集《联系》（“Kontakte”）里。

"When taking photos, I restrain myself and merge with the surrounding atmosphere. It's not the camera that catches the best moment, it's the energy of the moment that chooses the perfect time for the camera to preserve it. This is the magical principle of my most beautiful photos."

“拍照时，我克制自己，并融入到周围的气氛中。不是镜头在捕捉最佳的时刻，而是一种瞬间的“魔力”让镜头把完美的那一刻定格。这是我最美的那些照片的神奇法则。”

BULLA



The specifically and strategically planned corporate design at Viessmann has its origins in the 1960s. At that time the renowned conceptual artist Anton Stankowski created the unmistakable Viessmann logo with one letter S placed above the other. The attention factor of this typographic solution is significant and the recognition factor high. Stankowski also designed famous trademarks like the Deutsche Bank logo.

菲斯曼企业设计具体的战略规划可以追溯到上世纪六十年代。当时，知名的概念派艺术家 Anton Stankowski 为菲斯曼创造了一个独树一帜的两个“S”字母叠放的企业标志。这个设计方案视觉冲击力强烈，辨识度很高。Stankowski 也为德国知名品牌例如德意志银行设计了商标。



Anton Stankowski
*18th June 1906
†11th December 1998
German graphic designer,
photographer and painter

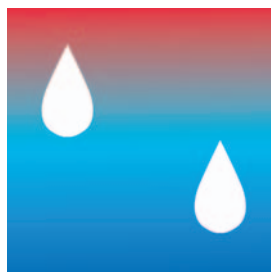
Anton Stankowski
1906 年 6 月 18 日
1998 年 12 月 11 日
德国平面设计师，
摄影师及画家

Another form of graphic design can be found in the functional graphics used to visualise technical structures and processes, which photographs would find hard to depict (e.g. heat transfer or condensing technology). Functional graphics were used as brochure titles instead of photos. In the form of serigraphs these also stand up as autonomous art.

功能图形是平面设计的另一种形式，用于呈现难以用照片描绘（如传热技术或冷凝）的技术结构和流程图中。功能图形代替照片用在宣传册的扉页上。在绢网印花中它们作为独立的艺术形式而存在。



Design development of the present Viessmann logo
菲斯曼目前使用的商标及其设计拟稿

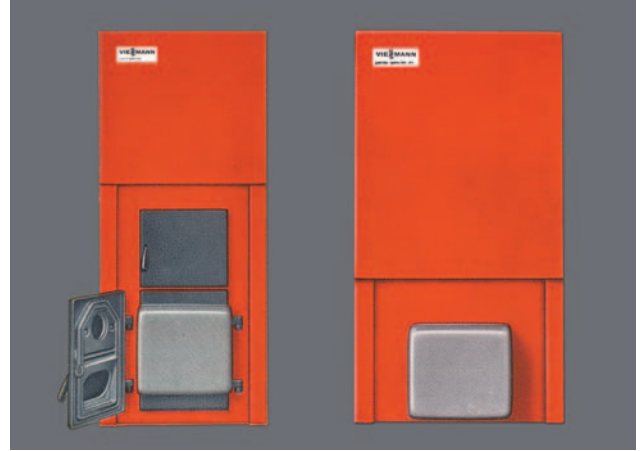


Examples of various
function graphics
各种功能图形的示例



Hans Gugelot
 *01st April 1920
 †10th September 1965
 lecturer at the renowned
 Design College at Ulm

Hans Gugelot
 1920 年 4 月 1 日
 1965 年 9 月 10 日
 曾执教于德国著名的乌尔姆
 设计学院



The visual line for the Viessmann product design was created in the early 1960s. Hans Gugelot, lecturer at the renowned Design College at Ulm, Germany, developed modular industrial design, a concept quite unknown at the time. In 1967, Viessmann boilers were the first to introduce “design” and two years later “color” into the boiler room in the form of the new standard color “Vitorange”; until that time, boilers were grey or industrial green.

菲斯曼产品设计的视线创立于上世纪六十年代初。Gugelot 曾执教于德国著名的乌尔姆设计学院，并在此期间开发出了模块化工业设计理念，这在当年还是一个陌生的概念。1967 年菲斯曼最早将“设计”的概念运用在锅炉上两年后，又率先以锅炉的新标准色“Vitorange”（菲斯曼桔红）将颜色到锅炉房，而此前的锅炉都是灰色或工业绿。

Karl Duschek
 *14th March 1947
 †01st November 2011
 German graphic designer,
 technical writer for Art and
 Visual Communications
 and publisher



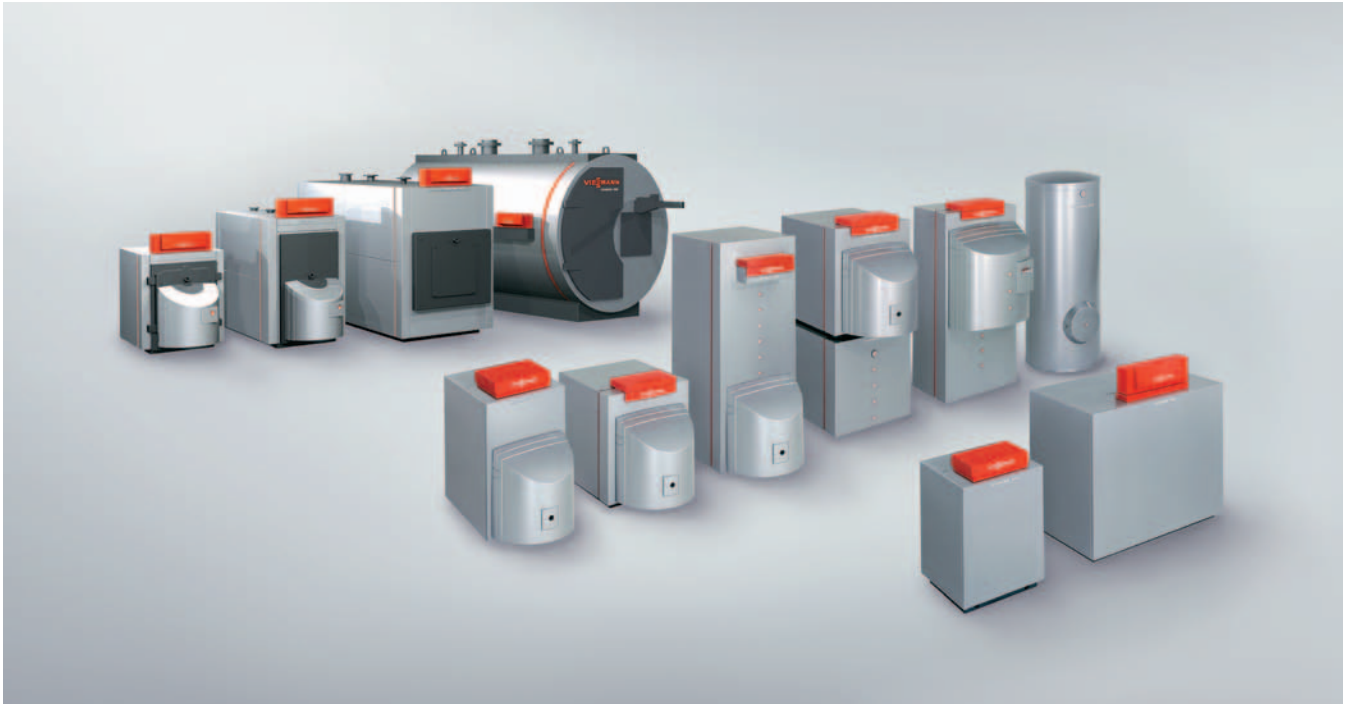
Karl Duschek
 1947 年 3 月 14 日
 2011 年 11 月 1 日
 德国知名平面设计师，艺术、视
 觉传播技术材料撰稿者及发行人

In the early 1990s, Viessmann redesigned its branding. It became more compact and the color “Vitorange” more intense. Karl Duschek had worked for three decades for the communications design and advertising graphics studio Stankowski + Duschek. He also developed the Viessmann alphabet for device names that all start with the syllable “Vito”.

上个世纪九十年代初期，菲斯曼对其品牌进行了重新设计。视觉效果更加紧凑，“Vitorange”（菲斯曼桔红）的颜色则更加夺目。主导此次品牌设计升级的 Karl Duschek 在 Stankowski + Duschek 工作室从事传播设计及广告图形工作三十多年。他还为菲斯曼产品的名称开发了一套以“Vito”音节开头的自主词族。



Viessmann Corporate Design and Art 菲斯曼企业设计与艺术



Towards the end of the 1990s, the Phoenix Design studio developed a new serial solution for product design, which combined function and aesthetics harmoniously. Viessmann products received many international design awards such as iF, red dot or Focus Open.

上世纪九十年代末，凤凰设计工作室为菲斯曼开发了将功能与美学和谐地结合在一起的新系列产品设计方案，并因此荣获多项国际设计大奖，如 iF 产品设计奖、红点设计大奖或巴登符腾堡国际设计大奖等。



Andreas Haug
*1946
Designer, co-founder of
Phoenix Design
Andreas Haug生于 1946 年设计
师，凤凰设计室联合创始人



Reduction and clarity is the
formal language
菲斯曼设计风格：简约和清晰



Vitorange in combination
with Vitosilver:
a synonym for tradition and
progressiveness
Vitorange（菲斯曼桔红）搭配
Vitosilver（菲斯曼银）：集传
统性和先进性于一体



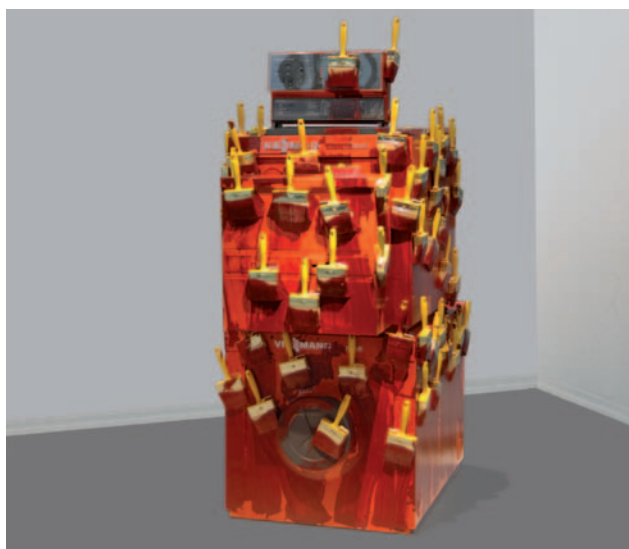
All innovations are
consistently aimed towards
the product use
产品使用是菲斯曼一切创新的
目的



Function follows design
功能服从设计

Art is an important aspect of Viessmann company culture. At its headquarters, Viessmann houses a permanent exhibition created in 1989 by renowned international artists Arman, Nikolaus Gerhart, Albert Hien, Magdalena Jetelová, Jiří Kolář, Marie-Jo Lafontaine, Eliseo Mattiacci, Maurizio Nannucci, Giuseppe Spagnulo, Günther Uecker, and Bill Woodrow. Viessmann products were used to form the basis of exhibits, which toured the cultural centers of major German cities as part of the “Art and Heating” exhibition.

艺术是菲斯曼企业文化的一个重要元素。在菲斯曼德国阿伦多夫总部设有一个永久性的艺术展览中心。其中有来自 11 名国际知名艺术家把菲斯曼采暖锅炉作为创作原型，以“艺术与供暖”为主题的艺术作品，它们曾在 1989 年法兰克福举办的“国际专业暖通空调展”上展出，此后还在德国一些大城市的文化中心进行了巡展。



Arman
“No title”, 1998, acrylic, paint-brush
“无题”，1998 年，亚克力，油漆刷



Maurizio Nannucci
“Fire, Heat, Idea”,
1996, neon installation
“火，热，构思”，
1996 年，霓虹灯装置

In 1997, this exhibition was extended by the “Eurola-Kat” edition, a collection of artistically modified wall-hung boilers. Founders of the “ZERO Group” Heinz Mack, Otto Piene, Günther Uecker and “old masters” Rupprecht Geiger and Anton Stankowski contributed to this edition.

作为上次艺术展览的延续，1997 年艺术家们以创作 “Eurola Kat” 为主题对菲斯曼冷凝壁挂炉进行了艺术修饰。参与此项艺术创作活动的有德国“零族”艺术家组织创始人 Heinz Mack, Otto Piene, Günther Uecker 和“老牌大师”Rupprecht Geiger 及 Anton Stankowski。



Günther Uecker
“Heiss!”, 1997, schoolboard varnish
“烫！”，1997 年，黑板漆

Further works by internationally renowned artists – autonomous as well as commissioned pieces – show a close link to heat and heating technology, and together represent a sizeable collection. Graphic and product design, architecture and artworks are one of the supporting columns of Viessmann culture. They are not a random collection, but instead form a cohesive and convincing image, which takes on the quality of a portrait: the company personality, the corporate identity, is clearly apparent.

随后的由其它国际知名艺术家创作的作品——无论是自主创作还是签约作品——都紧密结合热力和供热技术的主题，并和之前的作品相得益彰，形成了一个数量可观的系列。平面及产品设计、建筑和艺术作品是菲斯曼企业文化的支柱之一。它们并不是一个随意的系列，而是旨在塑造出一个有凝聚力和说服力的、呈现自身质量的形象：其中体现出来的公司个性是有目共睹的。

Partners 合作伙伴



Viessmann Heating Technology Beijing Co., Ltd. is the Chinese subsidiary of Viessmann Group, one of the leading international manufacturers of heating systems. Founded in Germany in 1917, the family business maintains a staff of approximately 9,600 employees and generates 1.86 billion Euro in annual group turnover. The commitment to art and culture goes right back to the 1960s when 2nd generation entrepreneur Dr. Hans Viessmann together with the constructivist Prof. Anton Stankowski laid the foundations for the visual image of the company.

德国菲斯曼集团是世界领先供热系统制造商之一，北京菲斯曼供热技术有限公司是其在中国的子公司。这个家族企业成立于 1917 年，集团年销售额为 18.6 亿欧元，全球拥有 9600 名员工。菲斯曼对艺术和文化的承诺可追溯到上个世纪六十年代，当时菲斯曼第二代企业家 Dr. Hans Viessmann 博士同 Anton Stankowski 教授一起奠定了菲斯曼视觉形象的基础。



Martina Ziese is Zcontemporary. Since 2009 Martina curated several exhibitions in Beijing. She lives and works in Beijing as a free-lance art historian, curator and writer. Zcontemporary's objective is to discover and advocate artists outside the mainstream Chinese contemporary art scene, bringing them to the attention of art lovers and collectors and exposing their art historical relevance.

Martina Ziese 创立并持有 Zcontemporary。作为自由职业的艺术史家、策展人和撰稿人，居住工作在北京。2009 年以来，她在北京策划过多个展览。Zcontemporary 的目标是发现和倡导主流之外的中国当代艺术界的艺术家，使他们的作品得到艺术爱好者和收藏家的关注和展示他们艺术的历史意义。



The Ullens Center for Contemporary Art (UCCA) is a comprehensive, not-for-profit art center serving a global Beijing public. As a platform for contemporary art linking China and the world, UCCA offers exhibitions and public programs which focus attention on the cultural situation in China, stimulate the development of the arts, and advance the public cultural sensibility.

尤伦斯当代艺术中心（UCCA）是第一座公益目的的综合性艺术中心。作为连接中国和世界、分享当代艺术创作对话的平台。UCCA 在推出的展览等公共项目的同时，关注中国本土文化艺术状况，致力于促进艺术行业的发展，推动公共文化教育的普及。

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