

Nabuqi

娜布其



INTRODUCTION

What we perceive as real, the psychological nature of how we engage with objects and material, are running threads throughout the works of Nabuqi (b. 1984 Inner Mongolia, lives Beijing). Ranging from handmade sculptures to installations made from assembling readymades, there is a pull for the viewer to engage with detail and context, to be attuned to and reflect upon the spectrum between artificial and actual. As such, Nabuqi creates realms that prompt our understanding of the world around us and engage us in a play of spatial politics.

A core notion permeating Nabuqi's work is that of 'presence' as developed by Martin Heidegger in his writings about phenomenology, understood as the study of structures of consciousness as experienced from the first-person point of view. In *Being and Time* (1927; transl. 1962), Heidegger argues that the concept of time prevalent in all Western thought has largely remained unchanged since the definition offered by Aristotle in the *Physics*. Central to Heidegger's own philosophical project is the attempt to gain a more authentic understanding of time, considering time to be the unity of three ecstases: the past, the present, and the future. The 'presence' to which Heidegger refers is thus both a presence as in a "now" and also a presence as in an eternal present, as one might associate with God or the "eternal" laws of science.

'Do real things happen in moments of rationality?' (2018) points most directly to this key tenet and consideration. First exhibited in Shanghai and then at the Venice Biennale 2019, the installation is composed of a green tarp and idyllic black-patches-on-white cow sculpture on rails, rotating amid a fictitious landscape of pastures and blue skies printed on cloth. There is, on the one hand, a sense of acknowledgement for what the objects and assemblage are, but there is equally a trigger about what they've been and will be. This form of sliding visual interference raises a sense of déjà-vu. While we nod and recognise the scene we're also baffled upon closer inspection by its incredulity.

A similar dichotomy of experience is elicited by the work 'Destination' (2018), also presented at the Venice Biennale 2019. A white beach billboard is perched at an angle, reminiscent of those luring images selling an idyllic beach holiday. Jutting through the scene, however, is a palm, integrating itself within the landscape by association but breaking it by disturbing the fields of sight. Upon closer inspection, the palm is part of a cluster of further plants, hidden beneath the billboard and behind it, as if backstage members of a visual theatre, one of whom has broken through the public facade. There is a sense of association but also farce, a feel of being in competition with reality. It also points more strikingly to Nabuqi's play with nature, actual or man-made, it's incorporation into her installations and dialogue.

In addition to a running interest in flora, Nabuqi addresses our notions of habitat. 'At dusk after the rain... setting sunlight... where light spots in all sizes..... fade,.....washing out... and winding towards..... the end, as a sharphonking is heard... disappear' (2017) is the constructed interior of a home, arranging various layers of space on an abstract level. In a corner, a cube of plants is encircled by a curtain with a white light shining from within. Suddenly turning off and on, the white light draws focus to the space within a space and adds an element of theatricality, one that is heightened by the original lyricism of the work's title. Emphasising the interest habitat is 'How to Be "Good Life"' (2019), an assemblage of household objects from lamps to a chair, carpets and bowls. As if popped out of a catalogue, each object is nothing more than itself, but composed as a whole, points to an alter mode of potential living.

Ultimately, Nabuqi plays with the optics and spectrum of observation, the programming that we accept and also question. Through addressing the familiar – nature, domesticity – the viewer is more deeply engaged in considering 'presence', how one perceives what is in front of them at present, what it was before and will be in the future. Nabuqi's elaborate installations thus point to our epistemological idiosyncrasies and prompt, with wit and theatricality, a reflection on our constructed norms.

Nabuqi graduated from the Central Academy of Fine Arts in 2013, and currently lives and works in Beijing. Her recent exhibitions include 58th Venice Biennale (Venice, 2019); Cold Nights (UCCA Art Centre, 2017); Absent Paragraph (Museum Beelden aan Zee, 2017); Any Ball (Central Academy of Fine Arts, 2017), The 11th Shanghai Biennale (2016) and The 10th Gwangju Biennale (2016). She has been nominated for the 2016 Art Sanya Huayu Youth Award.

介紹

無論是被我們視作是真實的事物，還是我們與物件及物質相作用過程的心理本質，都是娜布其（1984年生於內蒙古，現生活於北京）藝術創作的長期主題。從手工塑造的雕塑作品，到應用了大量現成物的裝置作品等，娜布其的藝術實踐一直牽引觀眾前去觀察細節及語境，去適應並考慮虛構與實在之間的複雜關係。娜布其由此建立的領域強調我們對周遭世界的理解，並將我們引入關於空間政治的探索之中去。

娜布其創作的核心概念即是由馬丁•海德格爾發展的「在場」現象學理念。現象學是研究主觀人類意識結構的學科，而海德格爾在《存在與時間》一書中指出，西方哲學思想使用的時間概念自亞里士多德《物理學》以降從未發生重大革新。海德格爾哲學發展的核心，即是嘗試去更為真實地理解時間，將時間視作是三種逸出態的集合：過去，當下，以及未來。海德格爾口中的「在場」因此既意味著「當下」的在場，也意味著一種類似基督教上帝或永在科學原則的永恆在場。

《真實發生在事物具有合理性的瞬間嗎？》（2018）最直接地指向了這一核心理念原則。此大型裝置作品首次在2019年於上海展出，後又在同年於威尼斯雙年展展出。作品的眾多組成部分包括：一張綠色「草地」地毯，一座在軌道上不斷前進的白底黑點奶牛雕塑，以及一個由大量垂墜布料組成的虛構天空背景。這裝置作品既認可了諸多組成部分的既成狀態，又以同等強大的力量激發了它們的過去及未來態。此種不斷滑落的視覺互擾形式帶來了一種奇異的似曾相識幻覺。作為觀眾的我們既認同了這情景，又因其整體及細節的不可置信性而感到困惑。

同樣曾於2019年威尼斯雙年展上展出的《終點》（2018）也帶來了類似的悖反經驗。這巨大而傾斜的廣告牌上印有藍天白沙的海灘情景，讓人想起那些優美的沙灘度假項目廣告。然而，一株塑料蕨類植物戳破了這廣告牌，既通過相連的意象與這背景合而為一，又通過干擾觀看視角打破了這情景。在仔細觀察後觀者可發現，這突出的蕨類植物事實上歸屬於許多植物的集合，這些植物全都藏匿於廣告牌之後，就像是某種視覺劇場的幕後人員一般，而其中一名成員衝破了那面向公眾的屏障。眾多元素之間存在著聯繫，卻又非常荒誕，就像是和現實在競爭一樣。這作品也指向了娜布其肆意探索自然、實在或人造物的藝術實踐，指向了她將諸多異質物歸納入裝置作品及創造性對話中去的過程。

除對植物抱有興趣之外，娜布其也對棲息地的概念抱有濃厚的興趣。《下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去，被衝刷...蜿蜒延伸.....終點，尖利的汽車鳴笛聲...消失了》（2017）搭建了一個類似家庭居住空間的內部結構，以抽象的方式設置許多層次的空間。一種冷靜的藍光佔據了整個空間，而在展廳一角的，是一個由植物構成的、配有簾幕、內部透出耀眼白光的立方體結構。忽明忽暗的白光將觀眾的注意力集中在一個空間內的另一個空間，平添了一層戲劇性元素，強調了作品標題的詩意意味。另一件作品《如何成為「美好生活」》（2019）同樣強調了住所或棲息地概念：這件裝置作品是台燈、椅子、地毯及容器等家居物件的集合。這些物件就像是從什麼傢具圖錄里蹦出來的一樣，僅作為其本身存在；而作為一個整體，這件作品指向了一種潛在的別樣生活方式。

娜布其探索視覺現象、觀察的維度，以及我們接受並質疑的既成現實。通過討論自然、私人空間等熟悉的主題，娜布其將觀者引入關於「在場」的思辨之中，讓觀者反思其感知面對之物在當下、過去及未來狀態的方式。娜布其的龐雜裝置作品因此指向了我們的認知習慣，並以智慧及戲劇性鼓勵我們反思既定思維模式的意義。

娜布其於2013年畢業於中央美術學院，現生活工作於北京。其近期展覽包括：第58屆威尼斯雙年展（威尼斯，2019）；「寒夜」，（UCCA當代藝術中心，北京，2017）；「缺失的段落」，（Museum Beelden aan Zee，海牙，2017）；「球場」（中央美術學院美術館，北京，2017）；第十一屆上海雙年展：「何不再問？正辯，反辯，故事」（2016），以及第十一屆光州雙年展「第八種氣候（藝術做什麼）」（2016）。

Selected Works
精選作品



Fountain: Night Garden
噴泉：夜晚花園
2020

Stainless steel, PVC cloth, water spray device, dust screen, fibreglass, print on cloth, LED lights, ropes
不鏽鋼、PVC布、噴水裝置、防塵網、玻璃鋼、布上圖片打印、LED燈、繩子
Dimensions variable
尺寸可變

Installation view, 'Study of Things: Or a Brief Story About Fountain, Brick, Tin, Coin, Stone, Shell, Curtain, and Body', Guangdong Times Museum, Guangdong, China, 2020
展覽現場，“格物致知。或一則關於噴泉、地磚、錫、銀幣、石頭、貝殼、窗簾及人的故事”，廣東時代美術館，廣東，中國，2020。



Fountains originated in ancient Greece. They were infrastructural facilities for ancient city-states to provide drinking water in response to surging population demand for regular water use. The vast amount of resources and deployment capability required for its construction have gradually made the fountain a symbol of state power. When the distribution of water resources no longer relied on fountains, it became a decorative public landmark. As a substance that cannot be faked, water is placed together with other imitated forms to create a place that does not belong to reality. The "fountain" as a work of art is the appropriation and reconstruction of the image of the fountain—water pumps, tarps, steel frames, advertising banners, all point to a gap with our physical experience—the "fake landscape" brings a sense of conquering nature. Yet, it was damaged by packaged industrial waste.

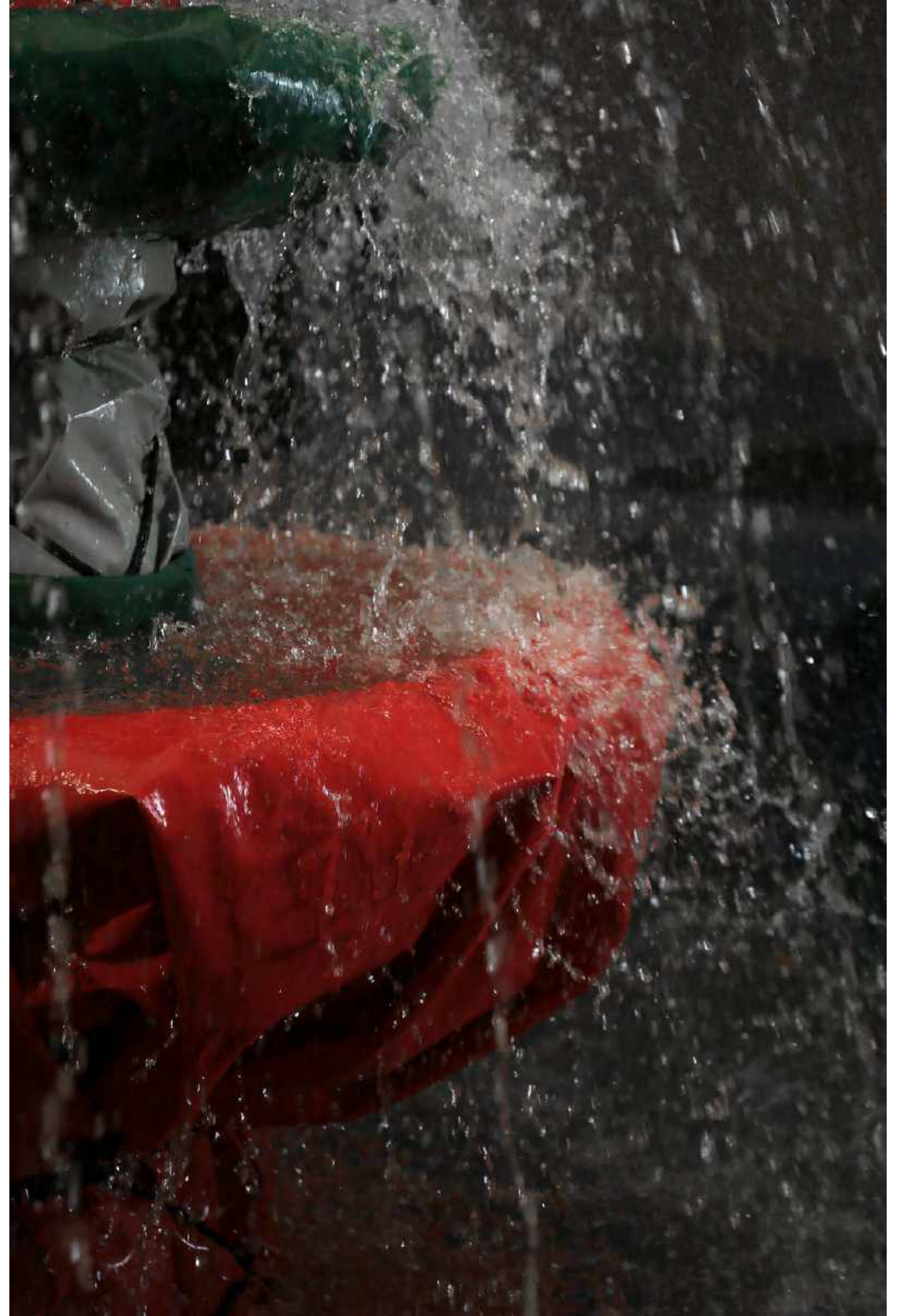
噴泉起源於古希臘，是古代城邦為了應對人口激增對日常用水的需求，提供飲用水的基建設施。建造所需要的大量資源和調配能力，逐漸使其成為國家權利象徵，當水資源的調配不再依賴噴泉，今天它成為具有公共性的裝飾景觀。水作為一種無法被仿造的物質，和其他仿制的形象放置在一起，營造出一個並不屬於現實的場所。作為藝術品的「噴泉」是對噴泉形象的挪用和再造——水泵，防水布，鋼架，廣告布，會發現與我們的經驗產生落差——由「假景觀」帶來對自然的征服感，卻被包裹著的工業垃圾破壞。



Fountain: Night Garden
噴泉：夜晚花園
2020

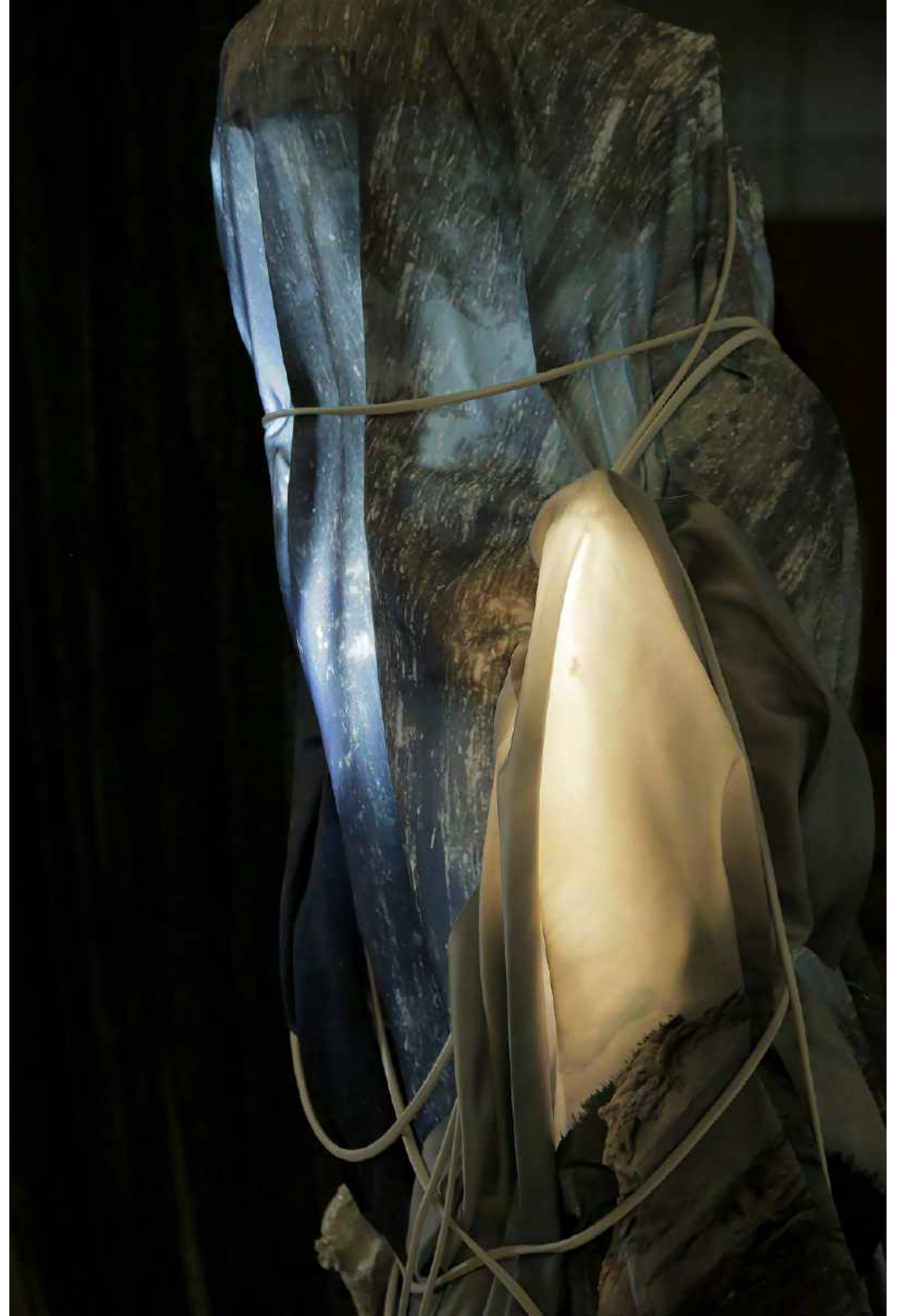


Fountain: Night Garden
噴泉: 夜晚花園
2020





Fountain: Night Garden
噴泉：夜晚花園
2020





Fountain: Night Garden
噴泉：夜晚花園
2020



How to Be "Good Life"
如何成為「美好生活」
2019

Mixed media
綜合材料
Dimensions variable
尺寸可變

Nabuqi's *How to Be "Good Life"* continues the artist's long-term exploration of the aesthetics of private spaces. Since 2014, Nabuqi has been developing a readymade series: in a way that is seemingly much more specific and light-hearted than the artist's laboriously crafted sculptures, the empty, upside-down pots, wires and cables, snacks, lightbulbs, fake plants, stuffed toys, life-size fibreglass cows, and, perhaps most preeminently, the photographs printed on soft textiles cover or hinder one another, constructing and contradicting each other formally and thematically.

Unusual in Nabuqi's practise and unlike other works in the series, both the title and the form of *How to Be "Good Life"* allude to the history of Pop Art, particularly to Richard Hamilton's art. The installation also uses images of the Pantheon, the Egyptian Pyramid and of animals for the first time: for the artist, the images become empty signifiers and the installation a flat film set, pertaining to reality that is fundamentally superfluous.

娜布其的《如何成為「美好生活」》持續發展了藝術家對私密空間美學的探索實踐。自2014年起，娜布其開始規律地以日常生活物件為主要媒介創作一系列現成品裝置作品。上下顛倒的空蕩花盆、電線、零食、電燈泡、人造植物、玻璃鋼奶牛模型，以及大量印刷在軟質布面上、自然垂墜的日常風景照片等——這些紛雜物件組成的結構與藝術家長期進行的雕塑實踐大相徑庭，既具體、熟悉又貌似輕鬆、混亂；眾多物件在形式及主題層面互相支撐或阻礙彼此。

在跳脫了日常經驗的《真實發生在事物具有合理性的瞬間嗎？》之後創作的《如何成為「美好生活」》也罕見地使用了萬神廟、金字塔乃至帶有動物形象的照片——對於藝術家來說，這些形象在轉變為柔軟、褶皺圖像之後就成為了乾癟的能指，而裝置作品本身則是模擬的模擬：如電影佈景一般的空洞景觀，僅在無人類主體的語境中因其裝飾屬性而充盈。



How to Be "Good Life"
如何成為「美好生活」
2019



How to Be "Good Life"
如何成為「美好生活」
2019



How to Be "Good Life"
如何成為「美好生活」
2019



Do real things happen in moments of rationality?
真實發生在事物具有合理性的瞬間嗎?
2018

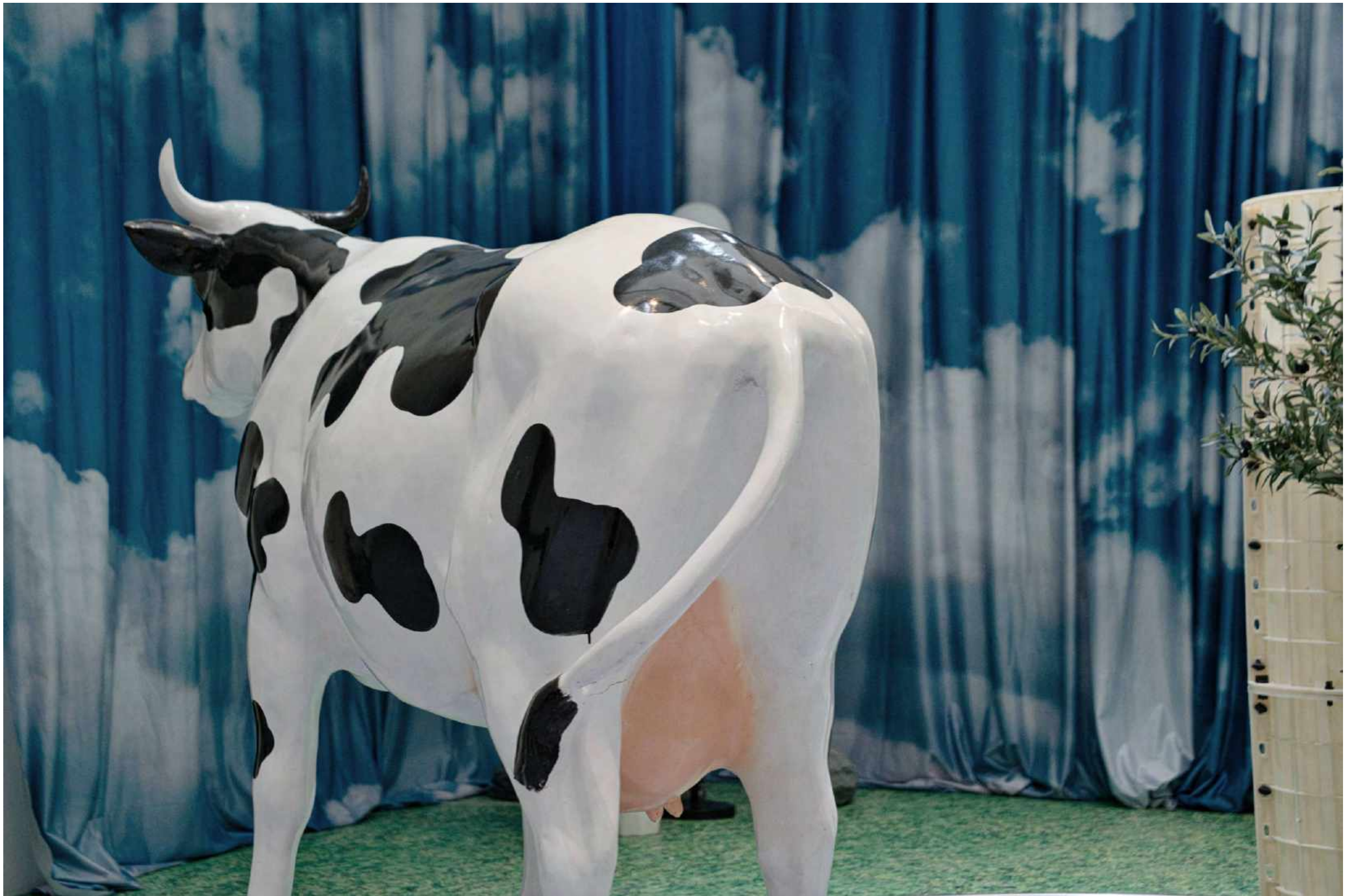
Electronic controller, spray-painted FRP cow model, flat car, battery, stainless steel track,
控制器電箱, 玻璃鋼噴漆奶牛模型, 平板小車, 電瓶, 不銹鋼軌道,
戶外球形燈, 仿真植物, 泡沫石頭, 樹脂柱子, 圖片噴繪布簾, 鏡子
540 x 1600 x 1400 cm (dimensions variable)
540 x 1600 x 1400 cm (尺寸可變)

Installation view, 58th Venice Biennale 2019
展覽現場, 2019年第58屆威尼斯雙年展

Do real things happen in moments of rationality? interprets the status of "presence." The existences of things are caused by connections between surrounding environments and the interference of time makes certain that the existence is just the incidental nature of these moments. With different combinations of spatial forms, the artwork imitates the feeling of déjà-vu or scenes buried deep in the mind to explore the difficult definition of reality by offering feelings of presence for the audience. The whole art-piece was made by simulation materials to build an outdoor scene that seems close to the nature and reminiscent of childhood. Also, these materials connect with the space to create certain enjoyable contexts through combinations of displays. At the same time. It questions the uncertain boundary between the unpolished materials and the artwork.

真實發生在事物具有合理性的瞬間嗎？詮釋了一種「在場」的狀態。事物的存在由周圍環境引發關聯而來，與時間的相關性又導致這一存在必然只是偶發的瞬間。通過不同的空間形式組合，來重現記憶深處某一似曾相識或曾被忽略的場景。通過為觀者提供在場的實感，來探索難以界定的真實概念。整件作品採用仿真材料，構建了一個看似貼近自然、充滿童趣的室外現場。這些材料通過組合放置與空間產生關聯，營造出某種美好情境。於此同時，也在探尋未經雕琢的材料與作品定義之間未明的界限。







Destination
終點
2018

Steel frame, c-print, artificial plants, lights
鋼架, 圖片, 假植物, 燈
600 x 300 x 180 cm

Installation view, 58th Venice Biennale 2019
展覽現場, 2019年第58屆威尼斯雙年展

Destination is an assemblage that continues Nabuqi's exploration into the inclusive environmental, and the artificial organic. Initially shown at a museum as an outdoor installation facing a beach, the billboard of the *Destination* mirrors and mocks the surrounding scene by presenting its own version of a tropical beach that is no less unreal and artificial than the environment. The industrial, plastic and digital texture of the work departs from the artist's interest in the readymade in relation to the spatial, and the act of occupation; the illusion-breaking palm and the numerous fake plants beneath the billboard also speak of the anti-monumental nature of artist's sculptural practise.

娜布其的作品《終點》持續發展了藝術家對自然環境及人造有機物關係的探索。此件大型裝置首次展出於一處臨近海灘的美術館機構，直接在美術館戶外空間展出、眺望海岸線的《終點》以其廣告牌樣式映照並戲仿了展覽環境——印於作品表面的是虛幻、充滿人造感的藍天白沙海灘景象。作品的工業、塑料、數碼質感反映了藝術家對空間—人造物—佔領行為關係的長期興趣，而戳破作品表面的塑料植物以及位於廣告牌背後的多個塑料盆栽也直接強調了藝術家雕塑實踐的反紀念碑性質。





Inhabiting Space, Space Inhabited

by Loïc Le Gall

** A shorter version of the article was published previously in the journal CURA. 28 in 2018 under the title 'Inhabiting Space by Nabuqi'.*

In China, a new generation of artists, often women, are focusing on questions of habitat and architecture, of human being's place in the often anarchic expansion of urban territory. Nabuqi, who graduated from the Central Academy of Fine Arts in Beijing in 2013, explores these complex relationships between space and body, and perception of space. Based in Beijing, she herself has always lived on the outskirts – she uses the concept of "village-within- urban environment" – and moves further and further out from the centre, as the city gets bigger. Surprise and movement would easily characterise the urbanization of China's capital city. The surprise and movement are generated by the speed with which the landscape is transformed, and the inhabitants' capacity for adapting. For example, a neighbourhood can disappear within a few months, purging the inhabitants, who nevertheless have to return there to work. Nabuqi talks about "many empty shadows left behind", shadows of both people and constructions left in an in-between state. Although the artist's work, paradoxically exuding a calm impression, does not directly evoke this urbanization, it nevertheless reproduces the mechanisms of it and feeds on this constant state of agitation. Nabuqi documents these immutable evolutions and her own primary investigations in a diary, a notebook of recordings from life, and a catalogue of forms. The drawings offer keys or clues to an understanding of the three-dimensional practice. As a kind of reflection or respiration, her drawn work enables her to experiment with potential space/ body confrontations, or new colours. Indeed, Nabuqi does not hesitate to use gaudy tones, pinks, greens and yellows that cut into the cold, conventional space of the white cube.

In the series, 'A View beyond Space', Nabuqi attempts to represent different notions of space within the same sculpture. The first is, of course, the physical space itself, tangible and real, existing because of the elementary human presence. The second is generated by the spirit, a universe of the mind in a non-location that the body cannot experience. The aim of the artist is to enable the viewer to be projected into an environment created by a single piece of message: the sculpture. The lines, forms and surfaces of objects require this need for interpretation, because of the human brain's capacity for analysis and mental agility. Sometimes, Nabuqi fashions landscapes that recall the skylines of buildings or even the levels of platform video games from the 1980s and 1990s, such as Prince of Persia or Mario Bros as in No. 16 of the series. Some recurrent forms such as narrow staircases without guardrails are obvious indications of movement and discomfort. The body is constrained in a moment of transit which is not comfortable, yet evokes an escape, a straying as much as a danger. Elsewhere, the sculptures are arid and demand more effort. In 'A View Beyond Space No. 8' (2015), the details are invisible or absent. Is the hollowed-out structure sufficient in itself or must it be augmented by another reality? That is the question.

More recently, with the installation 'Floating Narratives' (2017) presented at the Centre for Chinese Contemporary Art in Manchester in 2018, Nabuqi studies even more deeply the relationship between the body, the space and the work of art. A collection of artificial plants, lamps, a fan and photographs that are distorted and therefore difficult to understand "occupy the space", in the words of the artist. With the artificial breeze from the fans and the light generated by electricity, the work transcends its own physical characteristics, it overflows, it floats. The installation therefore suggests an inaccessible and deliberate hidden dimension. Indeed, one can feel the air and one can see an unnatural light: the ethereal. What, then, is the place of the work itself in relation to the space and the body of the viewer? On another level, the artist plays with notions of 'false' and 'true'. The illusion of landscapes represented by a photographic image adds to the fiction of the space, as does the fictional nature of the plastic plants: an effect of Bartsian reality.

In her definition of space and, by extension, of landscape, the artist has eliminated notions of beginning and end. Space stretches out infinitely, without walls or doors. In a way, especially as it relates to the construction of a mental space, the work of Nabuqi has its roots in the works of Absalon (1964–1993) and in another way in those of André Cadere (1934–1978). They both envisaged the need to inhabit space and escape from a purely physical logic. Sculpture could be a witness or a tool, allowing access to another dimension. The object therefore constitutes its own dimension while engendering an infinite mental field. Nabuqi also questions visual and sensory perception, "When we enter into different types of space, do we perceive the information through visual means or is the body also a receptor of information?" The sculpture is not restricted simply to its visual, physical or spatial characteristics, or even to an ideological or historic context. There is not just one way of looking that produces a result but an infinity of ways, producing a multitude of interpretations. The spectator does not find himself in front of a traditional work of art to be looked at, they are physically involved, becoming in turn a participant and a constituent element of the work. In other words, the works of Nabuqi do not appear to belong to the family of classical or ancient sculpture or to that of Canova but rather to the participatory installations of Bruce Nauman, or the mirrors of Michelangelo Pistoletto, which engage the visitor by including their own reflections in the work.

During a residency at Dawan Art in Paris in 2017, Nabuqi took up the theme of 'Stay and Occupation'. These words, symptomatic of her work, imply that every movement of the body has an influence on the environment. Dynamics between individuals are altered when another person, a newcomer, shares a common space. She then observes the Parisians, recording sounds in the parks, photographing the footsteps of passers-by, and buying from the homeless the vessels they use to collect the money they beg for. Life and survival in the public space, movements and appropriations of areas are at the heart of this cartographic research into a transparent Paris. Nabuqi reveals the indiscernible, sometimes in a conceptual sense – inaccessible dimensions excluding the body, as the constructions are purely mental;

sometimes in a political sense – accessible dimensions excluding the body, those of the 'invisible', the workers and the homeless. In 2018, an exhibition at the Shanghart Gallery in Shanghai offers a new understanding of the concept of object in the artist's work. A series of objects from everyday life were assembled a priori in a simple way, and seemingly arbitrarily. In history of art, we speak of ready-made – an object used for its own quality, and sometimes modified, the most famous example of which is the fountain of Marcel Duchamp, a urinal becoming artwork when it is signed and decontextualized; and collage – the combination of separate elements of all kinds. This new body of work by Nabuqi could be compared with the assemblages of the American artist Haim Steibach who participated in the 1980s in Group Material in New York, in the way in which the context and the status of the object are codified. However, beyond the perception of our own body, Nabuqi then extends her research to an environment that is not fixed and immutable like architecture; she is then interested in decorative objects, objects that are supposed to embellish the space, or at least modify it. Here twisted, having lost an initial function, these objects create an impression of strangeness between impression of déjà vu and immersion. It is obvious that we must refer here to the Freudian notion of Unheimliche, elaborated in 1919. Indeed, for Freud, the uncanny (Das Unheimliche) locates the strangeness in the ordinary. On the one hand, Nabuqi draws directly on the notion of perception, by titling her exhibition "Do real things happen in moment of rationality?"; On the other hand, she evokes a term that is not normally associated with art: the rationality. Here we must see an attempt to interpret a broader philosophical concept and the definition of reality beforehand.

Nabuqi's sculptures have always found a basis in what the art critic Nicolas Bourriaud has called relational aesthetics, that is, art that takes the sphere of human relationships as a theoretical or practical point of departure. Nevertheless, more recently, the networks created between "work" and "spectator" have more distended links, and the nature of the works is based on a more precise reality however full of doubts. And for good reason, Nabuqi's major series of work in 2018 is entitled 'The Doubtful'. If the artist's previous sculptures were resolutely abstract, this new chapter is more tangible, using a category of forms less confusing for the viewer. The vocabulary she uses takes up elements of the urban and the space, and defines another relation of the occupation of the body in space. In 'The doubtful site' (engulfing and radiating shapes), the form recalls one of the Greek theater, which had a very precise function: the place of representation. This is precisely what interests Nabuqi here, how to see and be seen, and what political notions (in the Greek sense of the term; that is, what is related to the organization and the exercise of power in an organized society) are exercised? We understand that through her sculptures, Nabuqi is part of a history of the art of the object and its perception but also that she questions very current issues around the concept of collective and space appropriation.

駐入空間，被駐入的空間

Loïc Le Gall

****此文章的節選版本曾以《娜布其：駐入空間》為題出現在2018年Cura. 28期刊中。***

在中國，新一代的藝術家——尤其是女性藝術家——常將注意力集中在生活空間及建築上，關注都市領域無序擴張過程中的人類生存空間狀況。2013年畢業於中央美術學院的娜布其在藝術創作中探索空間與身體的複雜關係，以及人對於空間的感知經驗。娜布其一直生活在北京的邊緣地區——她稱之為「城中村」——而隨著城市近年的擴張，她也漸漸搬至愈發遠離中心的區域。北京的都市化進程常不可預料，又以其大規模運動特性而著稱。都市景觀的轉變過程之快，使一切變得難以預料，每一次轉變又意味著大規模的運動；而當地居民對於不可預料變動的適應能力，在這個過程中也扮演了很重要的角色。舉例來說，一個居民區可以在短短數月內完全消失，居民被迫搬離，但又不得不回到這個區域來工作。娜布其曾指出「許多空洞的暗影被落在了後面」；落在中間地帶的，既是人的暗影，又是建築的暗影。娜布其的作品似是而非地展示了一種冷靜面貌，儘管其不直接與都市化進程相關，但卻再現了都市化進程的機制，並從這種持續緊張的狀態中吸取靈感。通過每日筆記、日常生活環境錄音及紙上作品，娜布其記錄了這些不停歇的演變過程，以及對此進行的個人研究。藝術家的小型紙上作品是理解其在空間內進行的大型藝術創作的重要途徑。作為一種思考方式或一種日常規律性實踐，娜布其的紙上作品讓其得以試驗潛在的空間-身體對立狀況，或考慮在創作中使用的新色彩。的確，娜布其不吝於在作品中使用不同階度的鮮亮粉色、綠色或是黃色，以此切入冷淡的傳統白立方式展覽空間。

在創作《空間外的風景》系列時，娜布其嘗試在同一件雕塑中再現不同的空間概念。第一種概念當然是實在物理空間：可觸碰的、真實的，因人類意識而存在的空間。第二種則是精神空間：由精神創造的空間是一個非-場址，或稱不能切身體驗的心靈世界。藝術家的意圖是促使觀眾投射至由單一信息構成的環境中——即雕塑。人類頭腦的分析能力及智性迫切要求我們解讀這雕塑物件的線條、形式及表面。有時候，娜布其構造的風景能讓人想起都市建築形成的天際線，甚至是1980年代及90年代的電子遊戲：《空間外的風景No.16》（2017）就讓人想起《波斯王子》或是《超級瑪麗》。作品中的狹長無扶手樓梯等一些重複出現的形式則明顯指涉著人類或建築的運動及不適感。身體被困在途中，這讓人不適，卻又引發了逃逸衝動，游離而有危險意味。其它一些作品則更為晦澀，需要更加費力地進行解讀。《空間外的風景No.8》（2015）的形式細節幾乎不可見，毋寧說完全缺席了。被掏空的結構究竟是自足的、獨立存在的，還是說必須要通過另一種現實去激活它？這是娜布其作品提出的問題。

娜布其的近期作品更加深入地探索了身體、空間以及藝術作品的關係。舉例來說，在2018年英國曼徹斯特華人當代藝術中心「興起：中國當代藝術中的女性聲音」展覽中展出的《漂浮的情節》（2017）這件作品中，許多塑料植物、三盞燈、一颱風扇以及被扭曲的晦澀圖像「佔據了空間」。《漂浮的情節》通過人造風以及人造光超越了雕塑的物質屬性，從自身中溢出，漂浮了起來。這件裝置作品因此指向了一種不可進入的、被特意隱藏起來的空間維度。的確，觀眾可以感受到空氣的不自然運動，看到不自然的光照：這就是虛空的維度。那麼，相對於空間以及觀眾的身體來說，作品的位置或角色是什麼？在另一個層面，藝術家探索了「虛假」與「真實」的概念。由攝影圖像所代表的風景幻象加深了空間的虛構特性，塑料植物也起到了同樣的作用：一種羅蘭·巴特式的真實效應。

娜布其在定義空間及地景時摒棄了起始點與終點的概念。空間無限拉伸，也不再有圍牆或出口。她的作品與精神空間的建構相聯繫，這種創作在阿布薩隆（1964–1993）的藝術中能夠找到根系：而在其他一些方面，她的創作則又與安德烈·卡德爾（1934–1978）的藝術相承。這兩位藝術家均洞察到了駐入空間、從純粹物質性邏輯中逃逸出來的必要性。雕塑可能是見證者，或是工具，讓我們得以進入另一個維度。在創造無盡心理場域的過程中，這些雕塑物件也因此建立了自身的維度。娜布其也同時質詢了視覺及其他感知經驗：「在進入不同類別空間的時候，我們是僅通過視覺去接受信息的，還是說，身體本身也是一種信息接收媒介？」雕塑不拘於其視覺、物質性或空間性的囿囿，甚至不受意識形態或歷史語境所限。觀看的方式並非單一而是無窮，於是催生了無限的解讀路徑。觀眾不是在面對一個傳統的、待觀看的藝術作品，而是在物質性及身體性層面介入到作品中，成為創作的參與者及其結構性因素。換句話說，娜布其的創作並不歸屬於古典或古代雕塑譜系，或從安東尼奧·卡諾瓦以降的雕塑譜系，而是與布魯斯·瑙曼的參與性裝置藝術，或是米開朗基羅·皮斯特萊託的鏡面裝置相近——後者的鏡面作品通過引入觀眾的反射映像使其介入其中。

在2017年於巴黎Dawan Art機構進行駐留項目時，娜布其以「停留和占領」為題進行創作。這兩個詞代表了其實踐的特徵，暗示著人類身體的每一次運動都將對周遭環境帶來影響。兩人之間的動態關係將因為第三人進入同一空間而發生變化。在駐留時，她觀察了巴黎的人們，在公園內錄音，為路人的腳步拍攝照片，並通過以物易物的方式換來流浪漢或乞討者用來盛施捨的容器。娜布其對於向她展露自身的巴黎所作的製圖式研究的核心，是公共空間中的生活和生存狀態、不同區域的運動和占領行為。她揭示了那些難以被發現的事物，某種存在於觀念層面的事物——因其純粹智性構成而不可進入、將人類身體拒之門外的維度；或是某種存在於政治層面的事物——工人或流浪漢等「隱形人」所在的、可被進入卻仍然將人類身體拒之門外的維度。

娜布其在2018年於上海香格納畫廊舉辦的展覽提供了另一種理解藝術家物件觀念的方式。一系列日常物件以相對直接而顯得隨意的方式出現在展覽中。在討論藝術史時，我們常會提及現成品——它們以其原本面貌作為藝術出現，有時也在經過某種程度的改變之後成為藝術。現成品最著名的例子便是杜尚的《泉》：一個簽了名的、被去語境化的小便池；我們也常要提及拼貼——將紛雜孤立元素結合的創作方法。娜布其在這一次展覽上展出的新作品可以與美國藝術家、1980年代紐約「物質」團體的成員海姆·斯特巴赫的創作相比較：二人在創作中以類似的方式將物件的語境及狀態進行了編譯處理。然而，在探索自身身體感知之外，娜布其也將其藝術實踐延展至不穩固、不恒定的非建築性環境中去：她對裝飾性物件產生了興趣，這些物件應當要裝扮空間，或最起碼作出稍許修飾。展覽中的眾多裝飾性物件被扭曲、不再保有其原初功用，而是在介乎似曾相識感與沈浸感之間，創造了一種陌生的印象。顯然我們在此必須參考弗洛伊德在1919年詳述的「恐怖」概念。的確，對於弗洛伊德來說，「恐怖」處於平常事物的陌生感之中。一方面，娜布其通過將展覽命名為「真實發生在事物具有合理性的瞬間嗎？」直接引用了感知概念；另一方面，她也強調了一種不常與藝術相提並論的概念：理性。我們必須在此意識到，這一次展覽嘗試對現實的寬廣哲學概念及定義作出預先的解讀。

娜布其的雕塑基礎是被藝術評論家尼古拉斯·波瑞奧德稱作「關係美學」的概念，也就是說，這種藝術以人類關係領域作為其理論性或實踐性的出發點。然而，在最近，「作品」與「觀眾」之間產生的網絡節點變得愈發臃腫，而作品的屬性也愈發紮根於一種精確的現實之中——無論心中有多少關於這種現實的疑慮。是故，娜布其將其在2018年完成的大型系列作品命名為「持疑的場所」，也擁有其充分的理由。如果說藝術家過去的雕塑作品是決絕地抽象的話，這一新創作篇章則更為實在，使用了一系列對於觀眾來說更為明晰的形式。她的創作語言中出現了都市及空間的元素，並為一種身體駐入空間的別樣方式做出了定義。《持疑的場所(包圍和放射的形狀)》（2018）的形式讓人想起古希臘劇場，而古希臘劇場的功用是非常確切的：再現的場址。這就是吸引娜布其的問題——如何觀看？如何被觀看？這種觀看關係又履行了什麼政治概念（就政治的古希臘意義而言，即與權力在集體社會中的組織及實踐有關）？由此我們意識到，娜布其的雕塑進入了物件及其感知經驗的藝術史，她通過自己的藝術質詢了集體及空間佔領實踐的當代狀況。

The doubtful site (engulfing and radiating shapes)

持疑的場所 (包圍和放射的形狀)

2018

Aluminum, resin, sand

鋁, 樹脂, 沙子

350 x 350 x 40 cm



Continuing from the "rhizomatous" forms of free-standing objects such as *A View Beyond Space* (2015) and the notion of seeing the unseen in *Memories, But not from the past* (2015) presented in the artist's first solo exhibition 'Parallel', through which the artist explores the dichotomous notions of center/periphery, accessible/inaccessible, fragmentary/unabridged for Two-way Entry by means of assemblage. Confronted with the reality of living in an ever-expanding urban environment, where the notion of this architecture and public space are constantly evolving and transforming. The series *The doubtful site* (2018) is presented as a constellation of typical public spaces, that brings together a variety of public spaces such as the stadium, the monument, the park and passages from our urban environment. While each piece corresponds to a location where people frequent and gather, yet the variety of textures, materials, forms, and constructs of these pieces invite the viewer to make up one's own perception of these sites.

《持疑的場所》(2018)延續了《空間外的風景》(2015)中自力支撐的物體的「根莖狀」形式，以及首次個展「平行」中的作品《記憶，但不是過去的》(2015)所展現的看見無法看見之物的觀念，通過集合的手段構建出展覽「雙向入口」，以探索中心/邊緣、可進入/無法進入、碎片化/完整性的二分法概念。面對城市不斷擴張的生存現實，城市建築和公共空間的概念也在不斷地發展與變革。《持疑的場所》(2018)系列匯集了諸多公共空間元素，比如城市環境中的體育場、紀念碑、公園和通道等。儘管，每一件作品都對應了某一個人群頻繁經過和聚集的地點，但這些作品所呈現的紛繁質感、材料、形式和結構，卻在邀請觀者構建對於這些場域的個人化感知。



The doubtful site (engulfing and radiating shapes)
持疑の場所 (包圍和放射的形狀)
2018



The doubtful site (central point)
持疑の場所 (中心点)
2018

Bronze, brass, resin, sand
青銅, 黃銅, 樹脂, 沙子
300 x 85 x 35 cm

The doubtful site (horizontal channel)
持疑の場所(水平通道No.1)
2018

Aluminum, stainless steel
鋁, 不銹鋼
70 x 70 x 110 cm





The doubtful site (horizontal channel)
持疑の場所(水平通道No.1)
2018



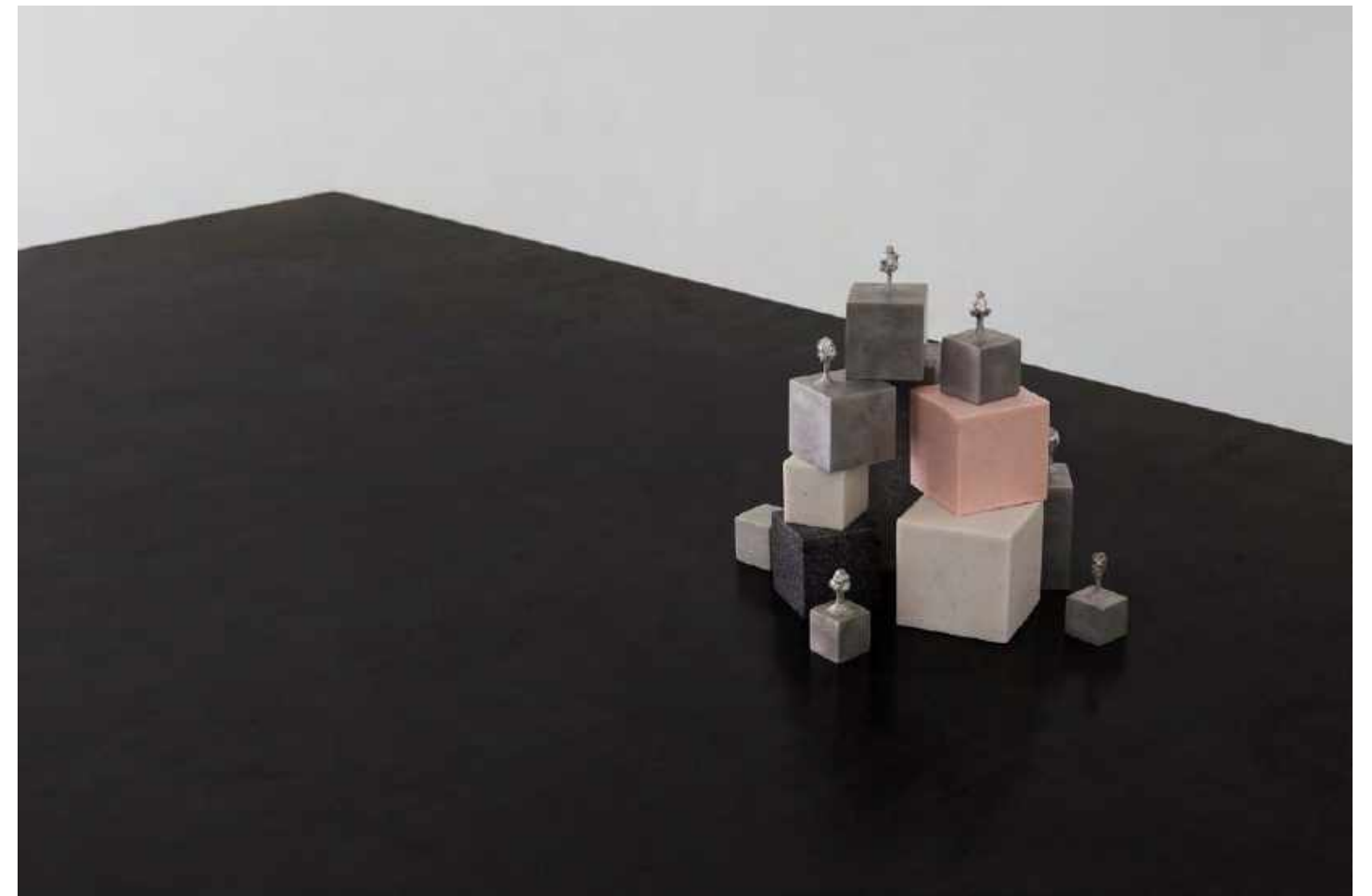
The doubtful site (perpendicular channel)
持疑の場所 (垂直通道)
2018

Brass
黃銅
130 x 90 x 90 cm



The doubtful site (empty space)
持疑の場所 (空地)
2018

Aluminum, iron, resin, sand
鋁, 鐵, 樹脂, 沙子
210 x 130 x 115 cm



The doubtful site (empty space)
 持疑の場所(空地)
 2018



Floating Narratives
漂浮的情節
2017

Mixed media
綜合材料
290 x 280 x 270 cm

A site, consists of lighting, images and drafts of wind blown from a fan, is unlike a space occupied by actual objects, it "occupies" the space by aiming at creating an impact within a certain parameter of the space rather than its physical property. The content on these images (photographed sceneries) provides an indefinite narrative, which is taken further by the artificial plants in the space. These artificial plants can be understood as derivatives from the images, floating above the physical space, so this site constructed on fictional narratives portrays a "faux" wonder. Lastly, the narrative comes to an end with a fake cut open lemon-drawing conclusion to this fictional narrative between those real objects and the uncanny images.

一個場域，由燈光、圖片和風扇吹出的風構成，同實體對空間的佔據不同，場域對空間的「佔據」是指在一定範圍之內對空間造成的影響，但並沒有對空間體量化的佔據。圖片本身的內容（所拍攝的風景）引出不確定的敘事性，由假植物來延伸敘事，像是圖片內容的出離，漂浮在物理場域上空的，是由虛構的敘事構成的場域，描繪一種「虛假」的美好情景，進而由一個被切開的假檸檬所終結——虛構的敘事在真實物體與假象之間結束。





Floating Narratives
漂浮的情節
2017

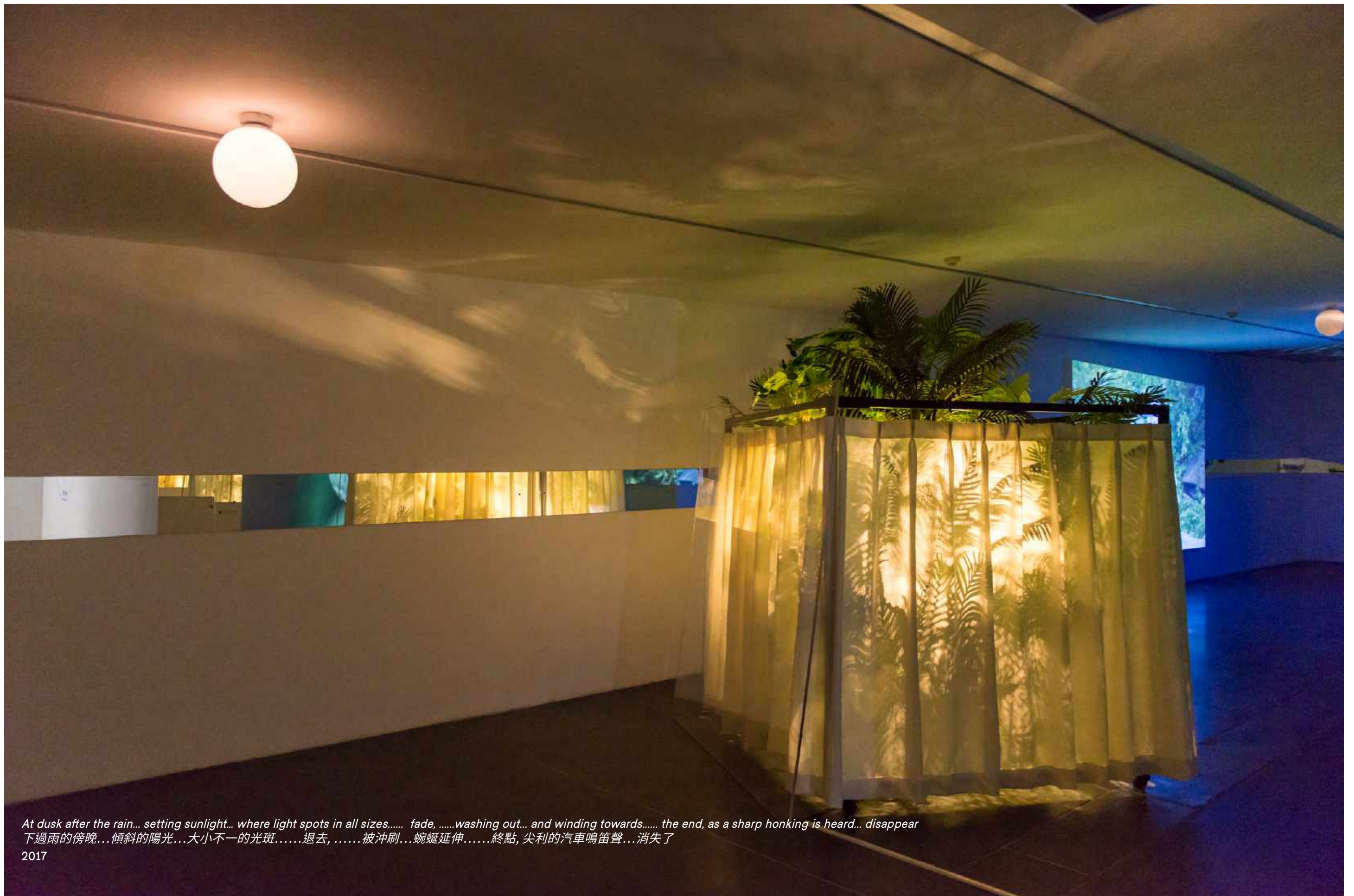






At dusk after the rain... setting sunlight... where light spots in all sizes..... fade,washing out... and winding towards..... the end, as a sharp honking is heard... disappear
下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去,被沖刷...蜿蜒延伸.....終點, 尖利的汽車鳴笛聲...消失了
2017

Suspended ceiling, mirrors, fans, lacquered metal frame, artificial plants, curtains, acrylic boards, light box, spherical lamps, LED lights, light-switching device
石膏板吊頂, 風扇, 噴漆金屬框架, 假植物, 布簾, 亞克力板, 燈箱, 球形玻璃燈, LED燈, 燈效轉換裝置
Dimensions variable
尺寸可變



At dusk after the rain... setting sunlight... where light spots in all sizes..... fade,washing out... and winding towards..... the end, as a sharp honking is heard... disappear
下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去,被冲刷...蜿蜒延伸.....終點, 尖利的汽車鳴笛聲...消失了
2017



I constructed the interior of a home. It's incomplete, with lived-in details yet remains fragmented, that renders into various layers of space on an abstract level. The turning on and off of its interior, exterior, stage, photograph, text (title of the work), mirror and lighting generate certain circumstantial transformation. The curtain can be understood as the perspective by which to looking in from the outside, or an object for projection in its stage design; the sudden switching off of the light is like an abrupt pause in a theatrical production, and the viewers ultimately become participants on this very stage; moreover the mirror generates spaces that locates the viewer between reality and theatricality, realized through the transformation of the scene; in addition, the title of the exhibition draws from the description of an actual outdoor scenery... with these various layers of spaces coming together, the site becomes an unreachable, overlapping or displaced space. One's presence on site, or absence from it becomes an indecipherable condition, similar to the ambiguity between theatre and reality, where often times, one perpetuates in an in-between state.



我構建了一個貌似家庭內部的景觀，但並不完整，有生活化的細節存在，卻是片段式的，在抽象的層面上造成不同的空間層次，室內，室外，舞台佈景，圖片，文字（作品名稱），鏡子，以及燈光的起滅所造成的某種情境上的轉換。窗簾可以看作是由室外向室內觀看的視角，也可以看作是某種舞台佈景式的影射物；燈光的瞬時轉換就像是突然中斷的舞台表演，觀眾也成為台上的表演者；鏡子所提供的空間介於現實和戲劇化場景之間，通過整個場景的變化得以實現；作品的名稱也來源於一個真實的室外風景的描寫.....這些不同層次的空間組合在一起的時候，形成一個貌似無法到達盡頭的、彼此交錯的或者是錯位的空間。在場或非在場有時是一種很難被分辨的狀態，如同戲劇和現實一樣，更多的時候可能是處在一種中間狀態。



*At dusk after the rain... setting sunlight... where light spots in all sizes..... fade,
washing out... and winding towards..... the end, as a sharp honking is heard... disappear*
下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去,被冲刷...蜿蜒延伸.....終點, 尖利的汽車鳴笛聲...消失了



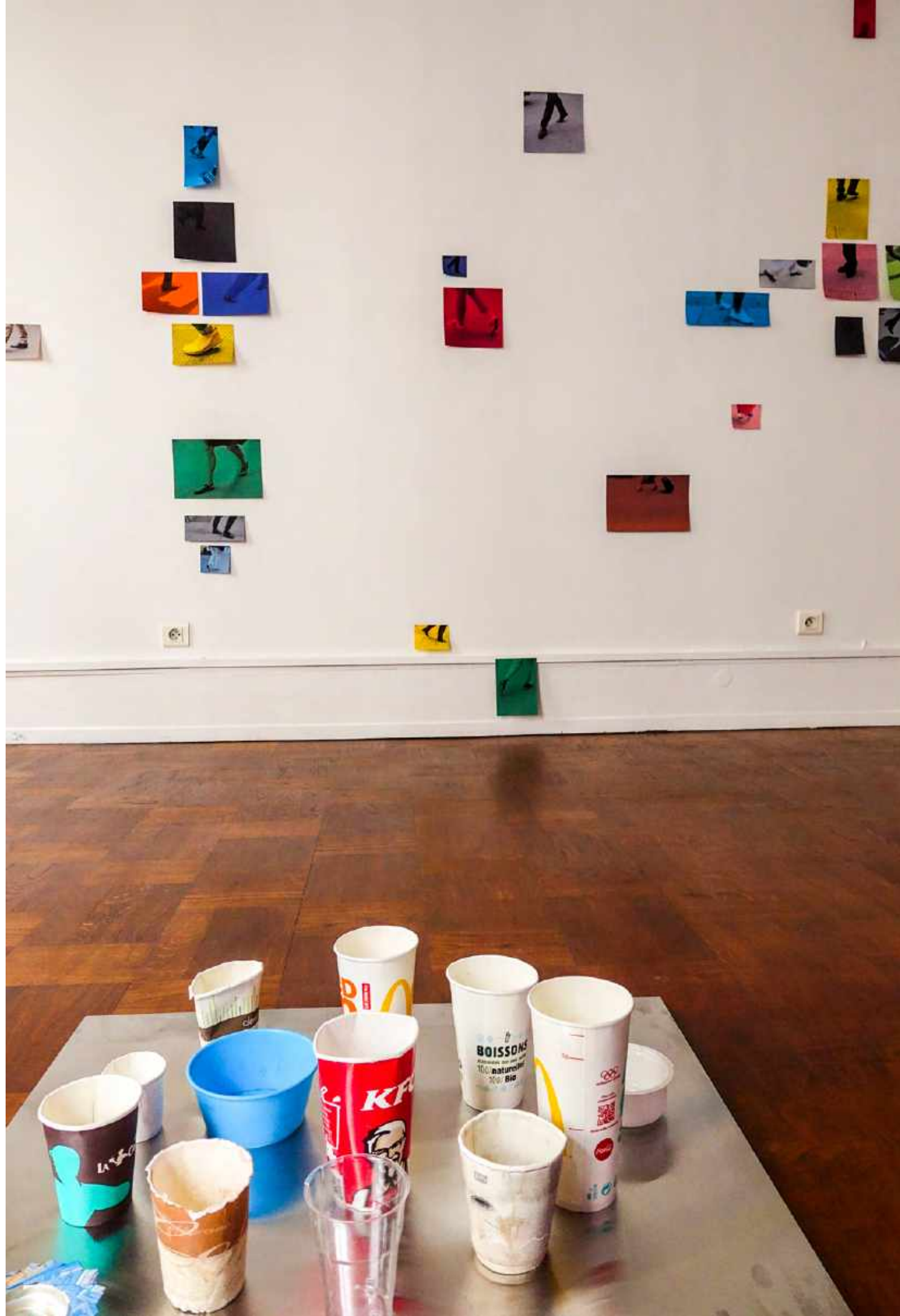
Stay and Occupation
停留與占領
2017

Print on colorful paper, video, cup
彩色紙上打印, 視頻, 杯子
Dimensions variable
尺寸可變



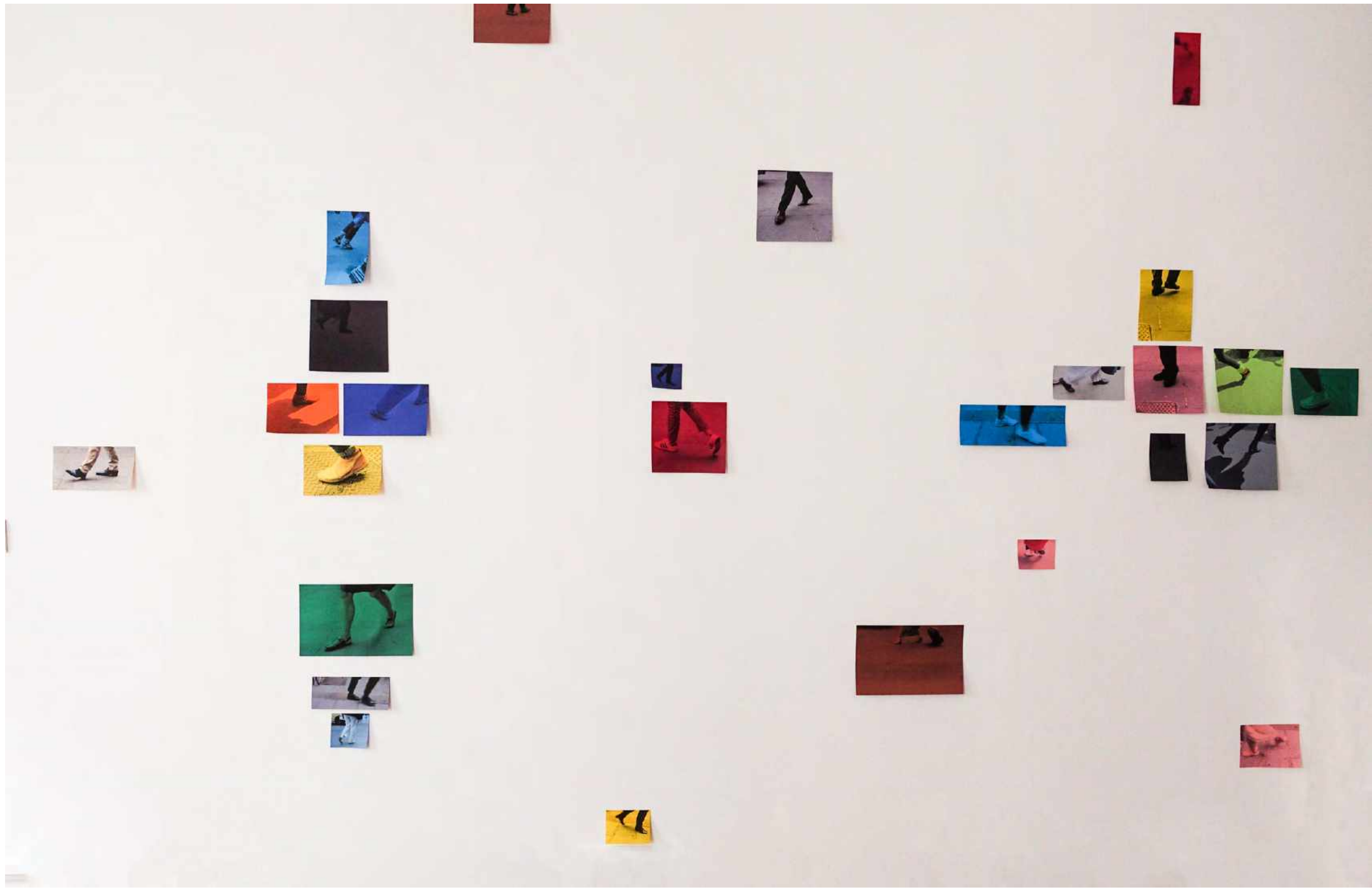
Stay and Occupation
停留與占領
2017



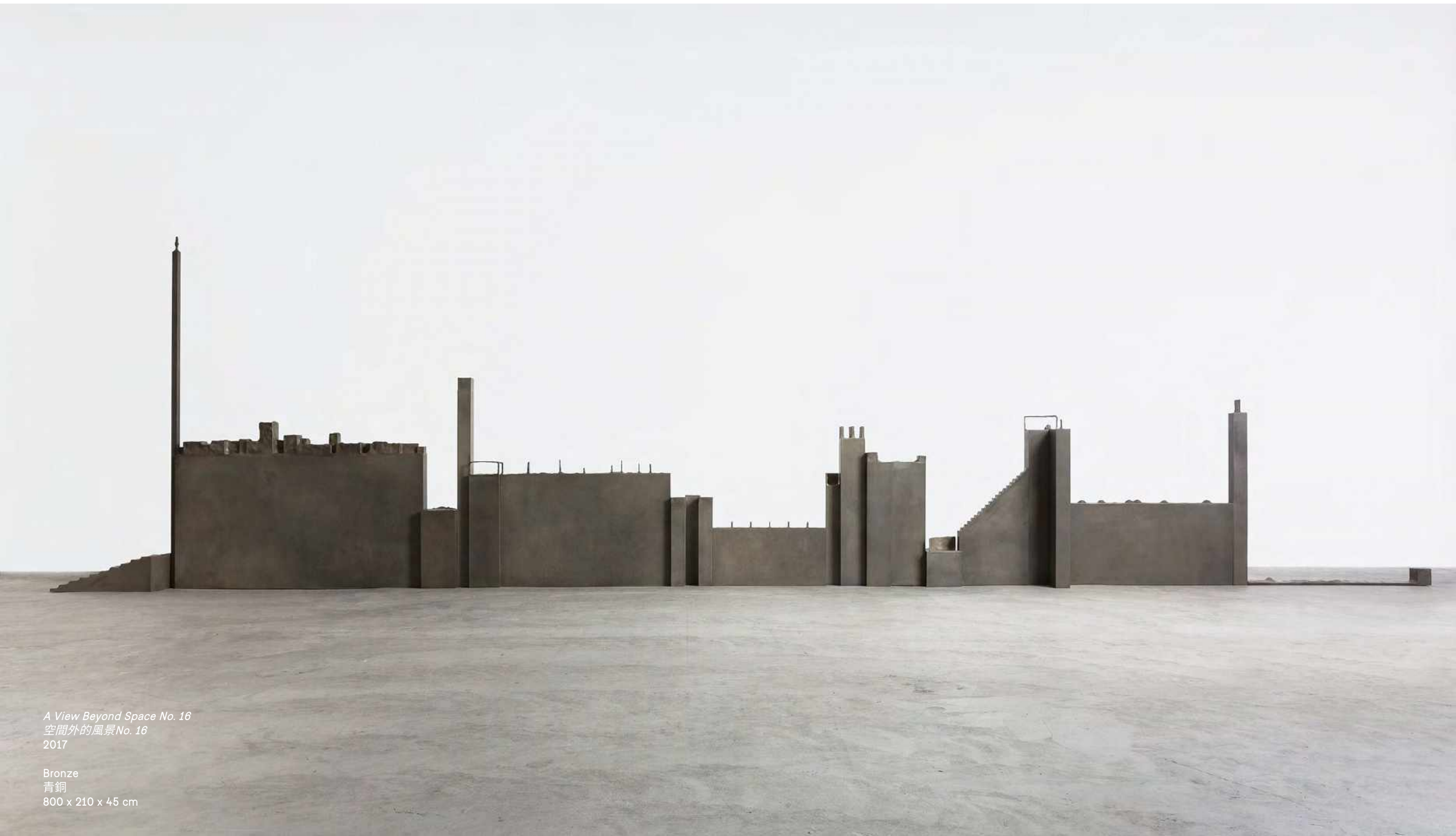


Every displacement of the body involves "staying and occupation." Whether traveling, visiting and residing or migrating, in exile or wandering, every long or short-term stay ultimately becomes some sort of occupation. One's entry into a space implies changing the habitual dynamics between individuals and their environment, just like an intruder occupies a physical location, changing its outward appearance while also bringing psychological fluctuations and imbalances. Every time we stop movement, the space we have occupied is not only the terrain under our feet, but also the mental space we share with others. This change does not only occur in one direction: the occupier must also face the tensions of an unfamiliar environment, as well as the impalpable interactions between him or her, the outside world and others.

每一次身體的移動都包含著「停留與占領」，無論旅行、遊覽、客居還是遷徙、逃亡、流浪，我們在某個地點或短或長的停留，終將成為某種意義上的佔領。因為一旦進入一個空間，就意味著改變固有的人與環境的關係，就像一個入侵者，不僅佔據空間中的位置，改變固有的風景和視野，同時也帶來心理上的波動與失衡。我們停下腳步，所佔領的不僅僅是腳下的寸方之地，也導致他人與自我的心理關係的改變，這種改變並非單向性的，佔領者也面臨著陌生環境的擠壓，他與外界及他人之間形成隱秘的互動。

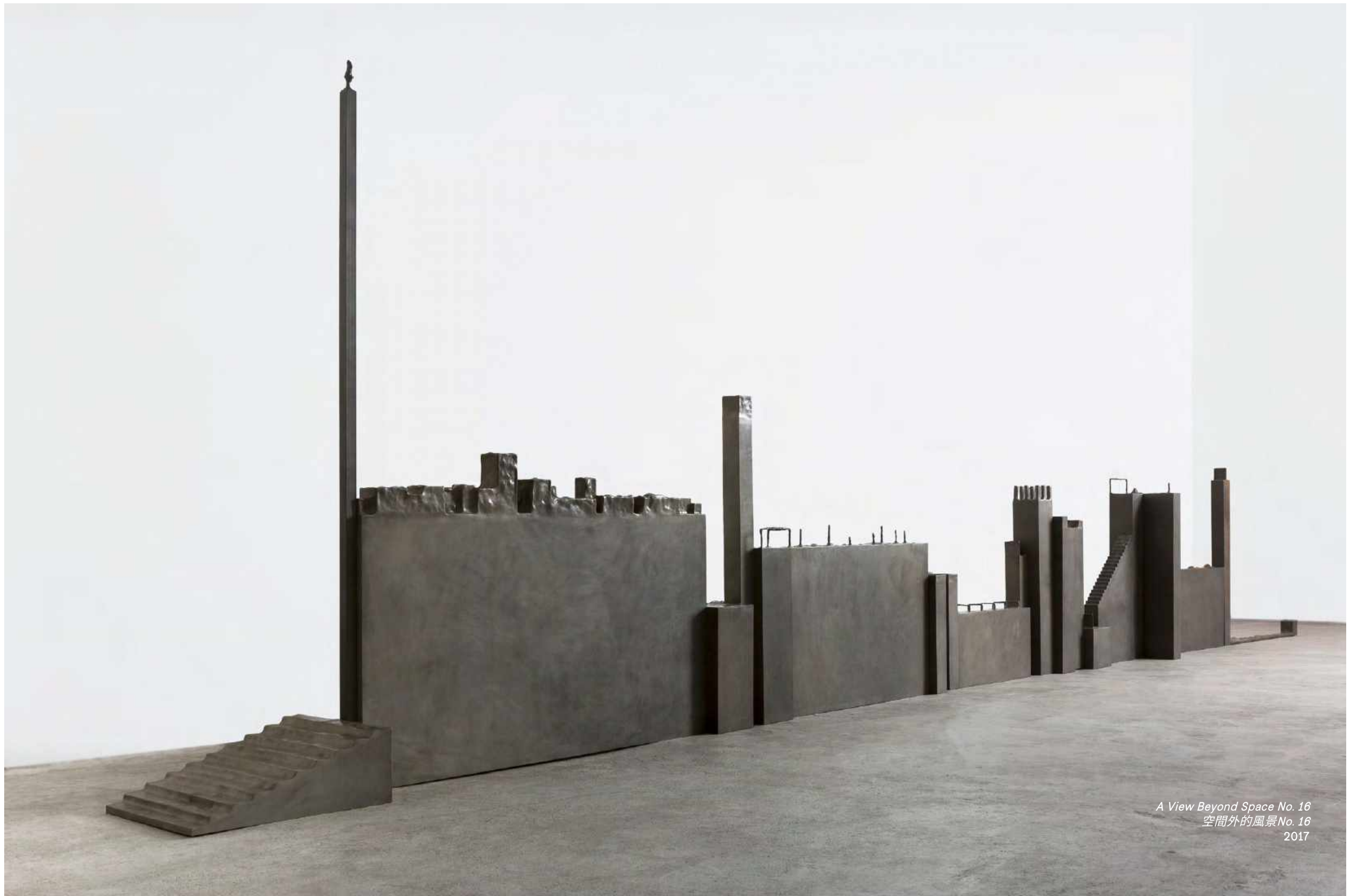






A View Beyond Space No. 16
空間外的風景No. 16
2017

Bronze
青銅
800 x 210 x 45 cm



A View Beyond Space No. 16
空間外的風景No. 16
2017

A View Beyond Space No. 16
空間外的風景No. 16
2017





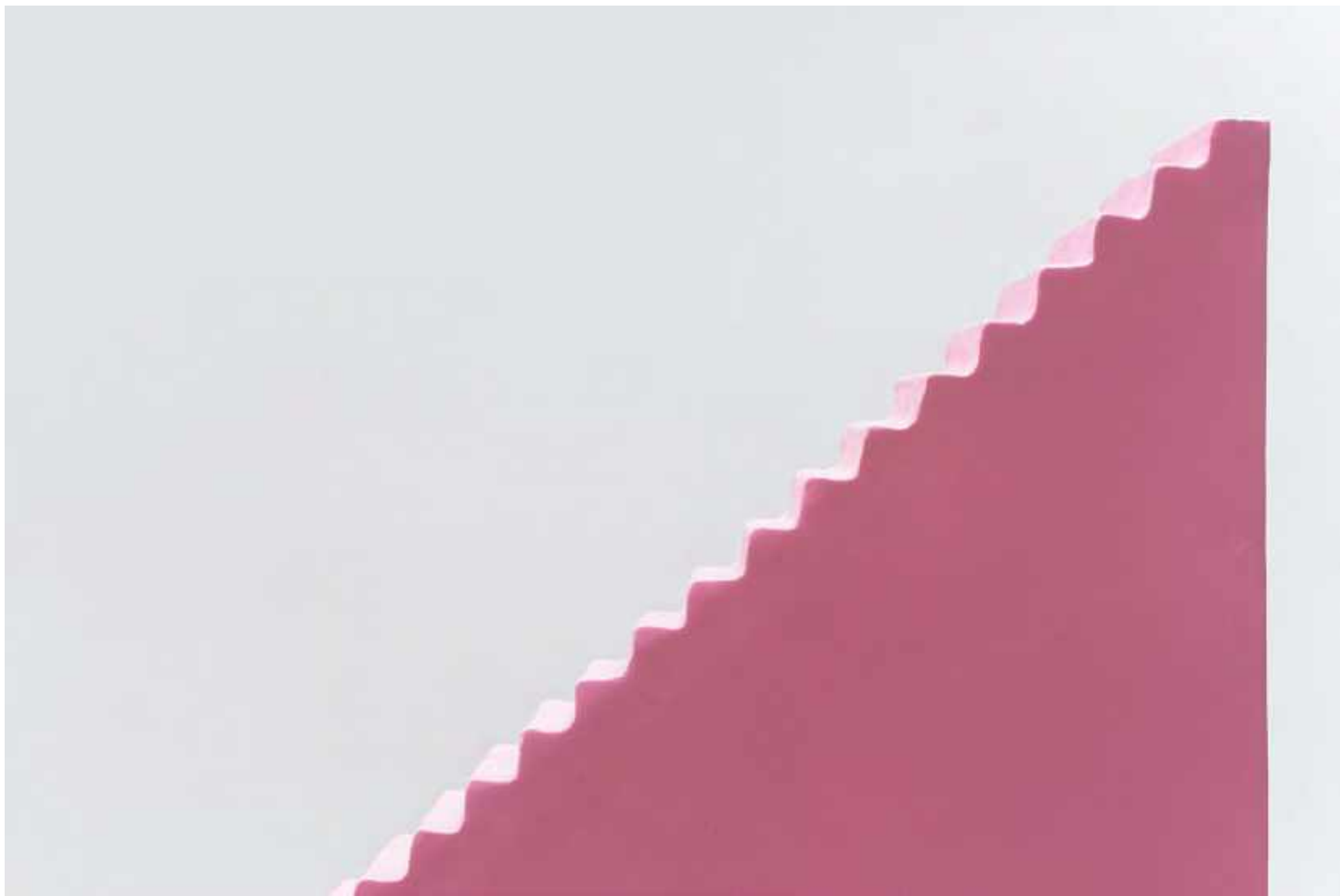


A View Beyond Space embodies the existence of a paradox reflected in the two types of space created in these sculptures – the realistic space that has immediate connection to the body, and the space in which the body cannot access but only accessible through visuals and imagination. These views are abstracted imaginations of spatial transformations, and not of specific places. The edges of these views represent the fragmented interceptions of the sceneries, as well as the completion and the termination of these works.

《空間外的風景》像是一個悖論的存在，在雕塑中實現為兩種不同的空間——現實的、和身體產生直接聯繫的空間；以及身體不能進入的、只能依靠視覺和想像才能進入的空間。這些風景只是抽象的對空間變化的想像，沒有具體的場所。邊緣既代表了片斷式的截取，也代表了完成和結束。

A View Beyond Space No. 1
空間外的風景No.1
2016

Stainless steel, varnish
不銹鋼, 噴漆
60 x 50 x 50 cm



A View Beyond Space No. 2
空間外的風景No.2
2015

Stainless steel, varnish
不銹鋼, 噴漆
105 x 115 x 9 cm



A View Beyond Space No. 3
空間外的風景No.3
2015

Stainless steel, varnish
不銹鋼, 噴漆
210 x 14 x 14 cm

A View Beyond Space No.4
空間外的風景No.4
2015

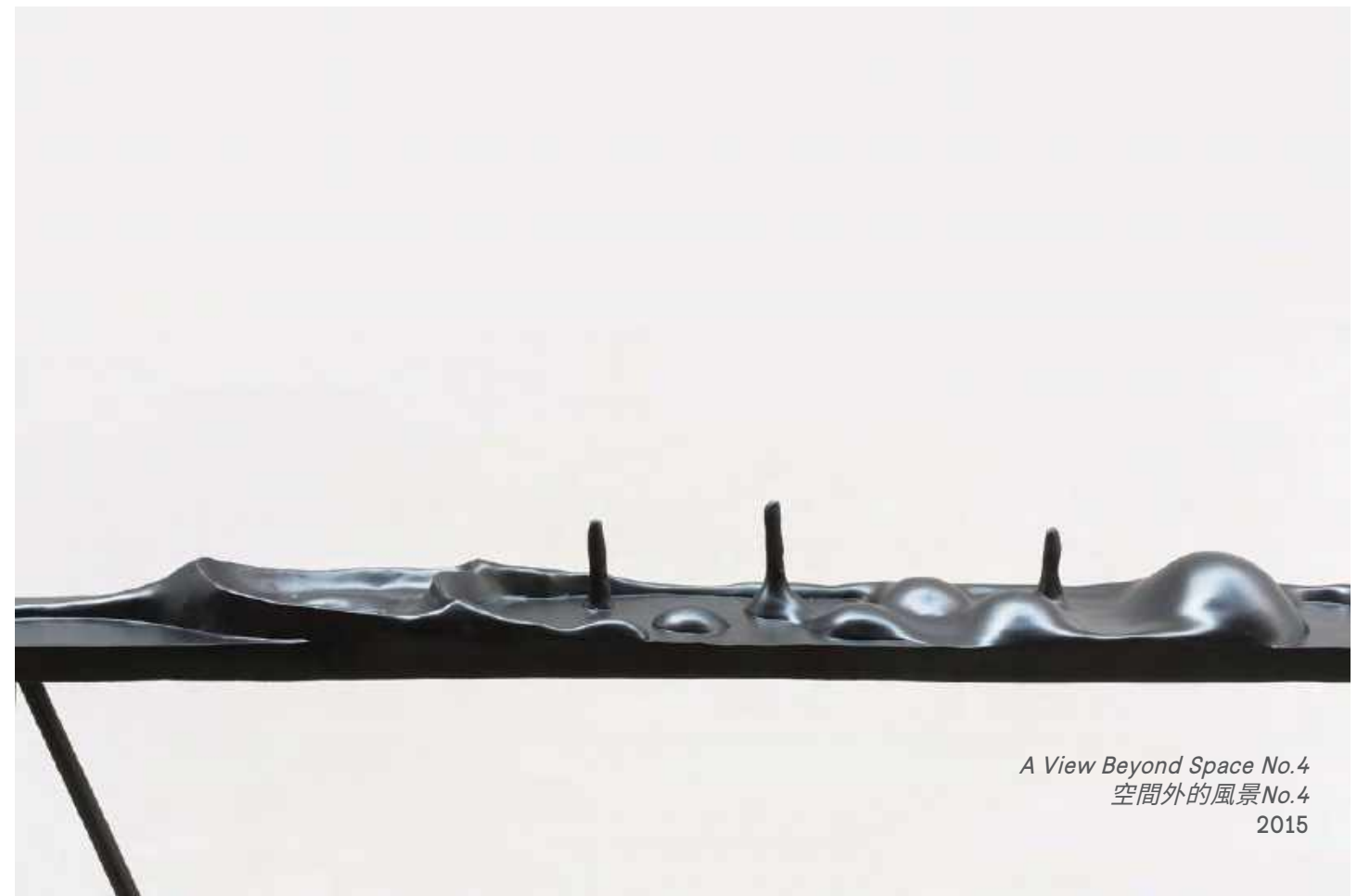
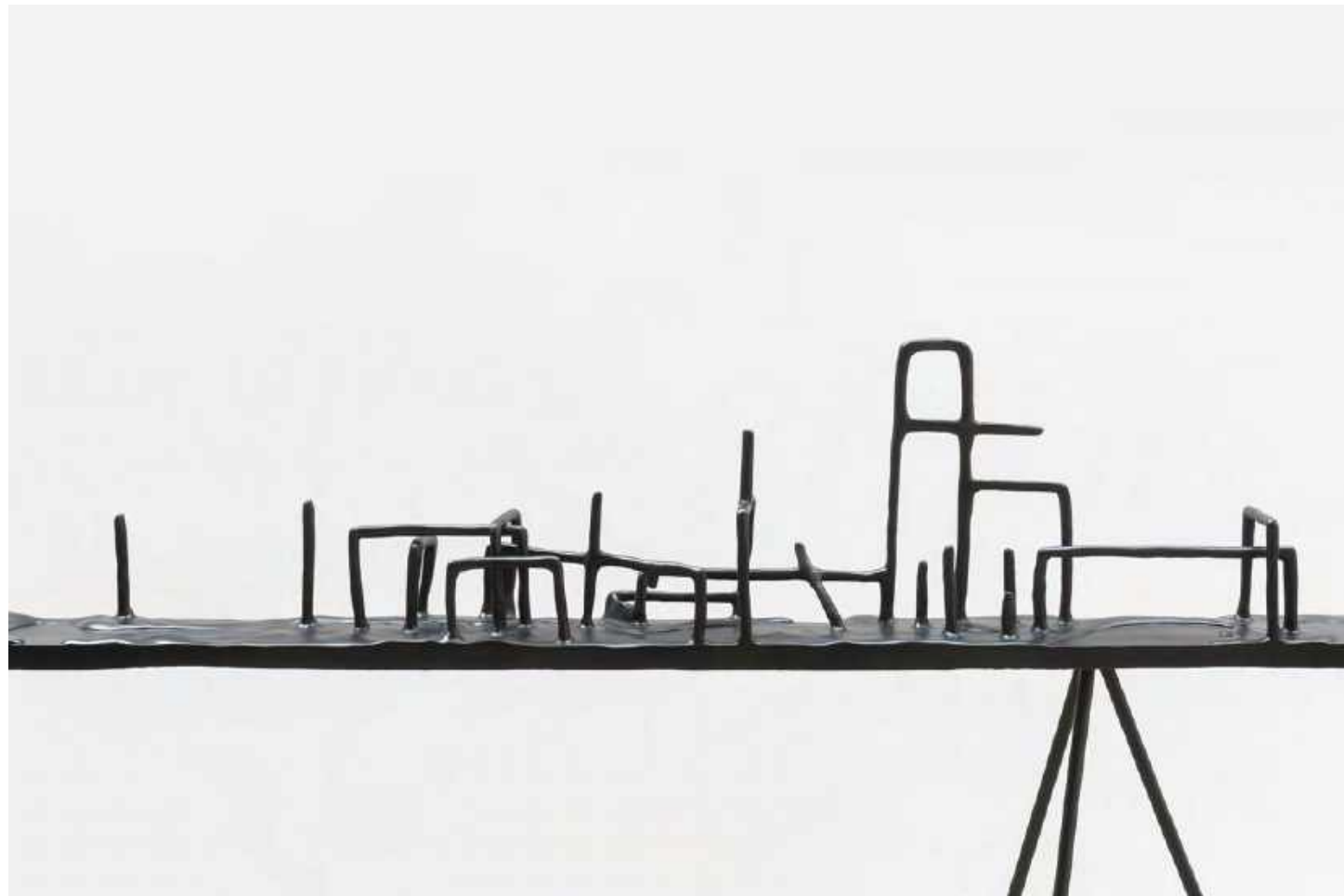
Stainless steel, varnish
不銹鋼, 噴漆
400 x 80 x 10 cm



A View Beyond Space No.4
空間外的風景No.4
2015

Stainless steel, varnish
不銹鋼, 噴漆
400 x 80 x 10 cm



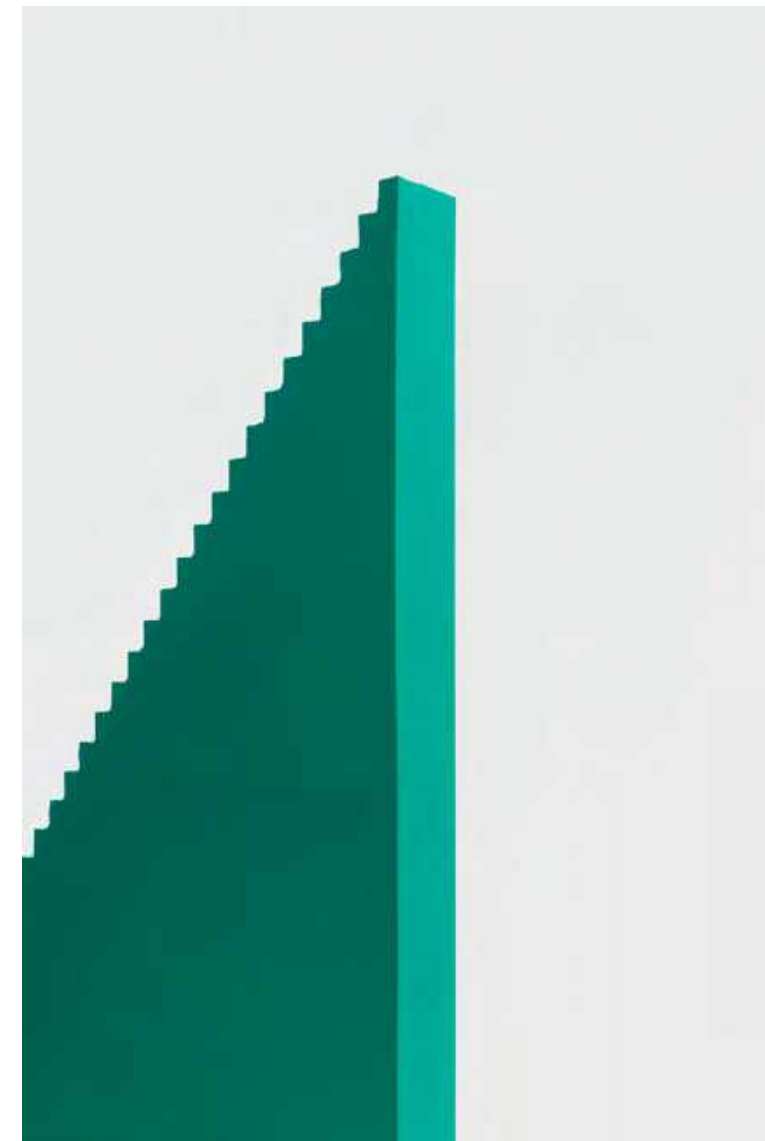


A View Beyond Space No. 4
空間外的風景No. 4
2015



A View Beyond Space No.5
空間外的風景No.5
2015

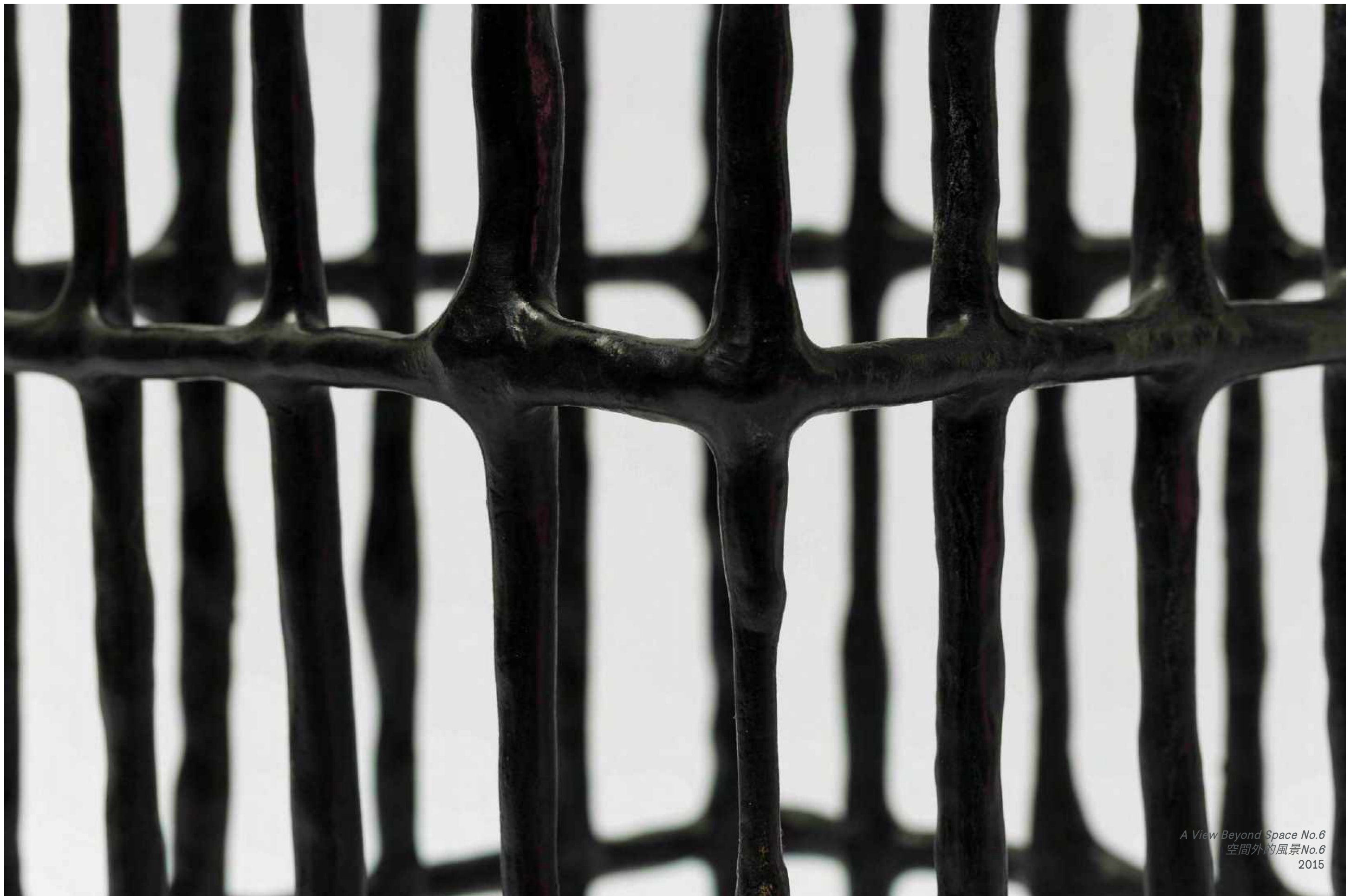
Stainless steel, varnish
不銹鋼, 噴漆
220 x 156 x 18 cm





A View Beyond Space No.6
空間外的風景No.6
2015

Brass
黃銅
20 x 20 x 20 cm



A View Beyond Space No.6
空間外的風景No.6
2015



A View Beyond Space No.7-12
空間外的風景No.7-12
2015

Stainless steel, varnish
不銹鋼, 噴漆
130 x 10 x 10 cm

A View Beyond Space No.7
空間外的風景No.7
2015



A View Beyond Space No.8
空間外的風景No.8
2015





A View Beyond Space No.9
空間外的風景No.9
2015



A View Beyond Space No.10
空間外的風景No.10
2015



A View Beyond Space No.11
空間外的風景No.11
2015



A View Beyond Space No.12
空間外的風景No.12
2015



A Memory, But Not of the Past
記憶, 但不是過去的
2015

Mixed media
綜合材料

Main structure 主要部分: 187 x 183 x 94 cm
Mirror box 鏡子部分: 12 x 20 x 12 cm

Each object is independent in itself, but when they are arranged as a group, connections are established. Establishing some kind of scene taken from the fragments of memories, while also making these fragments "present". This "presence" only exists in the relationship between objects, and because this relationship is temporal, once these objects are separated, the meaning of these works would also become irrelevant.

物品之間相互獨立，組合使它們產生聯繫，產生某種來自於過往的記憶碎片的情境，並且讓這些記憶的碎片變成「在場」。這種「在場」只存在於物品和物品之間的關係中，關係是臨時性的，物品一旦彼此分離，作品的意義也會全部消失。





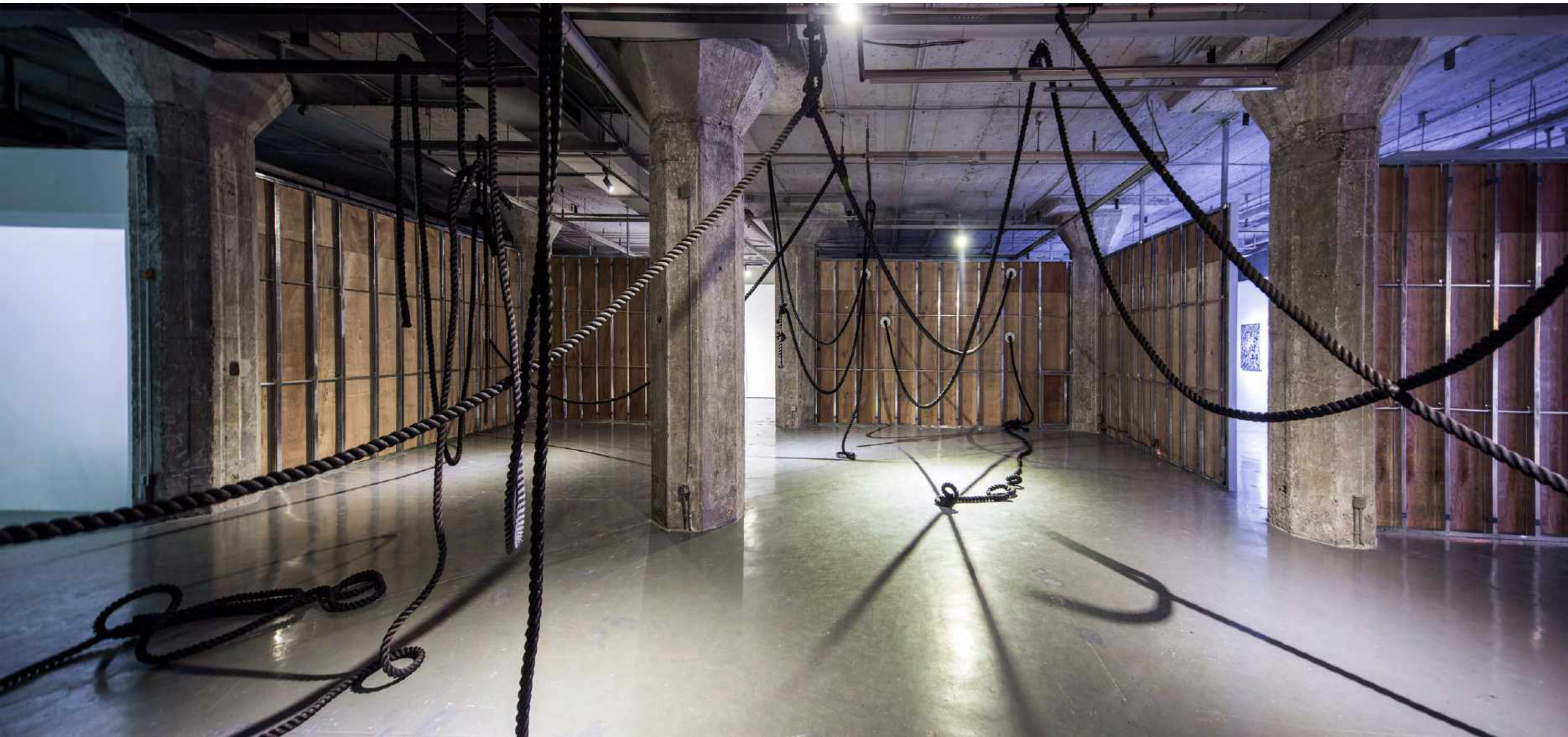
A Memory, But Not of the Past
記憶, 但不是過去的
2015



Tangerines
橘子
2015

Brass
黃銅
200 x 8 x 9 cm





Object No.3
物體 No.3
2014

Nylon ropes, mechanical devices
尼龍繩，機械裝置
Dimensions variable
尺寸可變

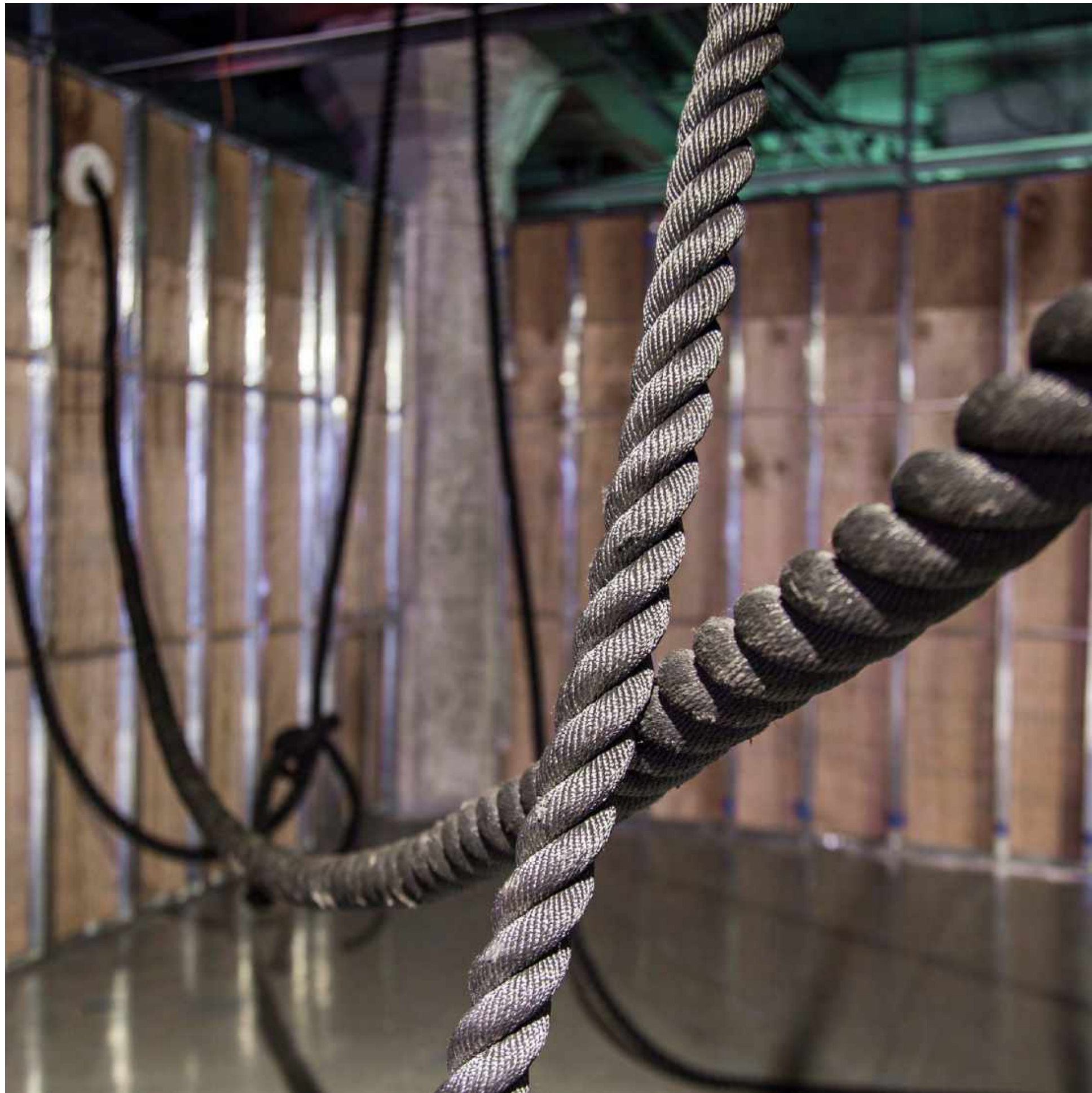


Object No.3
物體 No.3
2014

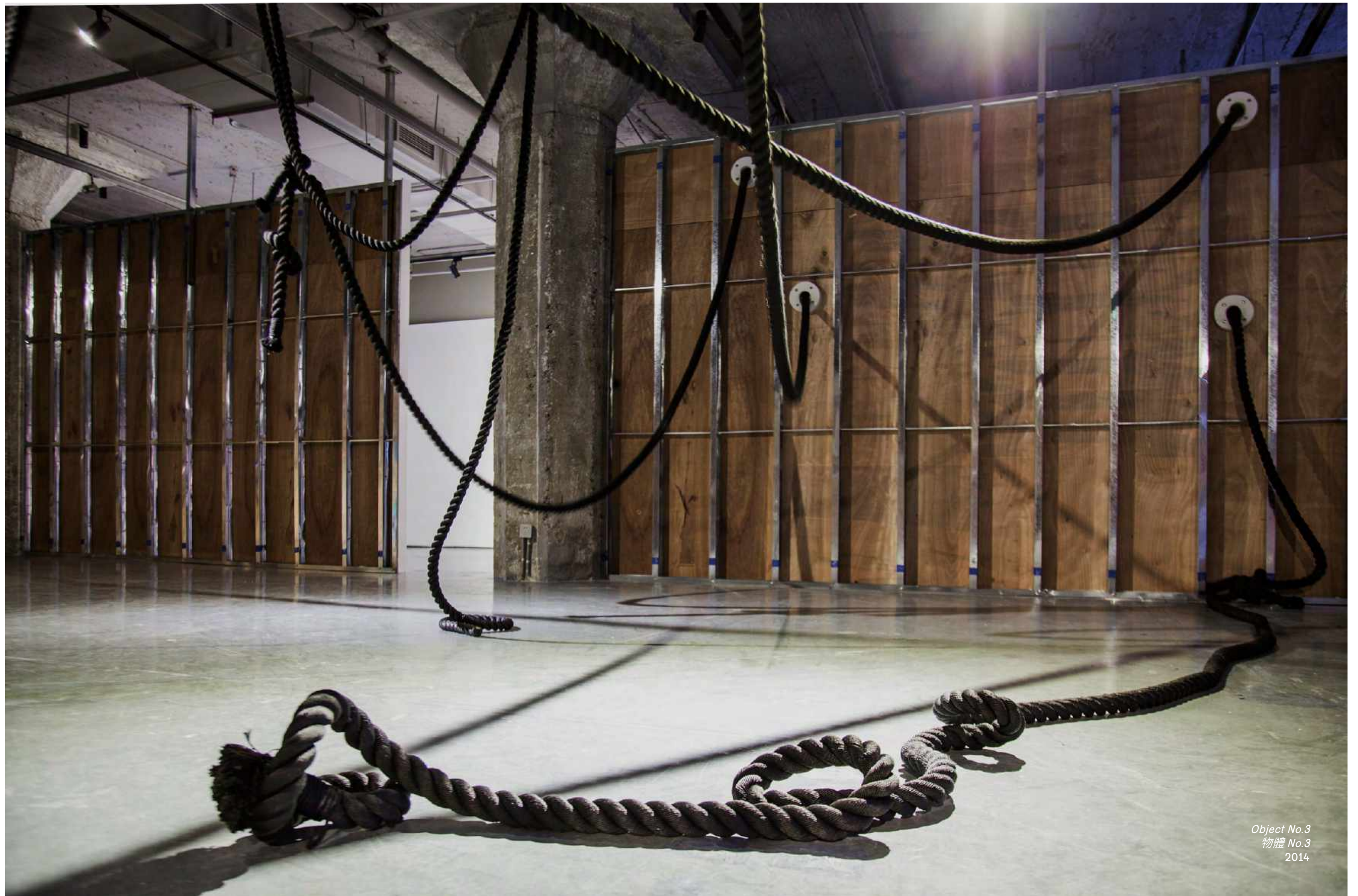


Object 3 was a mechanical installation made in an approxinamtely 150 square metre space, where black nylon ropes were slowly moving, while pulled by mechanics. It is difficult to differentiate which is the moving rope when situated in the work, the control of vision is not effective at this time. A constantly shifting sculpture, whose moment is shaped by time.

《物體No.3》是在一個大約150平米的空間內所做的機械裝置，由機械牽動黑色尼龍繩緩慢移動。當人身處其中的時候，並不能確定究竟哪一根繩子在移動，視覺的把控在這個時候收效甚微。一件不停變動的雕塑，由時間來決定它每一刻的形狀。



Object No.3
物體 No.3
2014



Object No.3
物體 No.3
2014

BIOGRAPHY

Born in Inner Mongolia, China, 1984.

Education

2013
Graduate from the Central Academy of Fine Arts in sculpture studio

Solo Exhibitions

2018
Do real things happen in moments of rationality?, ShanghART, Shanghai, China
Two-way Entry, C-Space+Local, Beijing, China

2017
Absent Paragraph, Museum Beelden aan Zee, Den Haag, Netherlands
Stay and Occupation, Dawan Art, Paris, France

2015
Parallel, C Space, Beijing, China

2012
Static, Eastation Gallery, Beijing, China

Group Exhibitions

2020
Study of Things. Or A Brief Story about Fountain, Brick, Tin, Coin, Wax, Stone, Shell, Curtain and Body, Guangdong Times Museum, Guangdong, China

2019
May You Live in Interesting Times, 58th Venice Biennale, Venice, Italy
China Landscape: Selections from the Taikang Collection 2019, Taikang Space, Beijing, China
A Turning Moment: Urban Narratives in China Contemporary Art, 1995-2019, Shanghai Duolun Museum of Modern Art, Shanghai, China
Pull Up the Stake, Qi Mu Space, Beijing, China
Treasure Island Phantoms, CLC Gallery, Beijing, China
Garage Sale, Sandwich Gallery, Bucharest, Romania
Sleeping with a Vengeance, Dreaming of a Life, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany
The return of guests: Selections from the PSA Collection, Power Station of Art, Shanghai, China
Pal(ate)/ette/, Shanghai Gallery of Art, Shanghai, China
Have a Nice Day, Stey-WFJ, Beijing, China

2018
All Are Digging for Gold in the World, Youpin Space, Wuhan, China
Sleeping with a Vengeance, Dreaming of a Life, Institute of Provocation, Beijing, China
After Nature, UCCA Dune, Qinhuangdao, China
Final Del Juego, Hongkun Museum of Fine Art, Beijing, China
The Legacy of Architectonic Futurism, BANK Gallery, Shanghai, China
A World in a Grain of Sand, Fosun Foundation Collection, Hainan, China
NOW: A Dialogue On Female Chinese Contemporary Artists, CFCCA, Manchester, U.K.
Access Through A Detour, Magician Space, Beijing, China

2017
Under the Sky-Contemporary Art Scanning, Inner Mongolia Art Museum, Hohhot, China
Shanghai Dandy, Don Gallery, Shanghai, China
Zhongguo 2185, Sadie Coles Gallery, London, U.K.

Cold Nights, UCCA, Beijing, China
Drawing Pogo, Taikang Space, Beijing, China
Any Ball, CAFA Museum, Beijing, China
Likeness of a Thought, Telescope Space, Beijing, China

2016
Art Sanya Huayu Youth Award 2016, Sanya, China
Dragon Liver, Phoenix Brain, Shanghai OCAT, Shanghai, China
Slippages, Pearl Lam Galleries, Shanghai, China
Why Not Ask Again, 11th Shanghai Biennale, Shanghai, China
Abstract Q&A, Star Gallery, Beijing, China
The Eighth Climate (What Does Art Do?), 11th Gwangju Biennale, Gwangju, South Korea
Soft Haze, Thomas Erben Gallery, New York, U.S.A.

2015
The Aliens of Courtyard 23, Institute for Provocation, Beijing, China
Perched in the Eye of a Tornado, Ying Space, Beijing, China

2014
Black Dwarf/Part Two, Star Gallery, Beijing, China
Go to Mars, Songzhuang Museum, Beijing, China

2013
Black Dwarf/Part One, Star Gallery, Beijing, China
New Paper, Pekin Fine Arts, Beijing, China
No Difference II -Floating, Li Space, Beijing, China

2012
ART NOVA 100, Yue Art Gallery, Beijing, China
Cold Encounter, SOKA Art Center, Beijing, China

2011
Made of Paper, Gallery Beijing Space, Beijing, China

2009
Fragile, Angela Li Gallery, Hong Kong, China

2008
My LOGO Contemporary Art Exhibition , Beijing, China
From Zero to Hero, Star Gallery, Beijing, China

Collections

Power Station of Art, Shanghai, China
New Century Art Foundation, Beijing, China
Fosun Foundation, Shanghai, China
Start Museum, Shanghai, China
Taikang Collection, Beijing, China
M+, Hong Kong
Museum Beelden aan Zee, Hague, Netherlands
Inside-Out Art Museum (IOAM), Beijing, China

簡歷

1984出生於內蒙古, 目前生活與工作於北京。

學歷

2013 畢業於中央美術學院雕塑系, 獲碩士學位

個展

2018

「雙向入口」, C龍口空間, 北京, 中國
「真實發生在事物具有合理性的瞬間嗎?」, 香格納畫廊, 上海, 中國

2017

「缺失的段落」, Museum Beelden aan Zee, 海牙, 荷蘭
「停留和佔領」, Dawan Art, 巴黎, 法國

2015

「平行」, C空間, 北京, 中國

2012

「靜電」, 東站畫廊, 北京, 中國

群展

2020

「格物致知。或一則關於噴泉, 磚, 銻, 硬幣, 蠟, 石頭, 貝殼, 窗簾和人的故事」, 廣東時代美術館, 廣東, 中國

2019

「願你生活在有趣的時代」, 第58屆威尼斯雙年展, 威尼斯, 意大利
「中國風景-2019泰康收藏精品展」, 泰康空間, 北京, 中國
「步履不停：1995-2019年中國當代藝術的城市敘事」, 上海多倫現代美術館, 上海, 中國
「拔掉楔子」, 七木空間, 北京, 中國
「睡眠復仇, 夢見生命」, Württembergischer Kunstverein Stuttgart, 斯圖加特, 德國
「Garage Sale」, Sandwich Gallery, 布加勒斯特, 羅馬尼亞
「客人的到來：上海當代藝術博物館館藏展」, 上海當代藝術博物館, 上海, 中國
「Pal(ate)/ette/」, 滬申畫廊, 上海, 中國
「金銀島之幻」, CLC Gallery, 北京, 中國
「祝你度過美好的一天」, Stey-王府井, 北京, 中國

2018

「全在世界從事掘金」, 佑品空間, 武漢, 中國
「睡眠復仇, 夢見生命」, 激發研究所, 北京, 中國
「後自然」, UCCA沙丘美術館, 秦皇島, 中國
「遊戲的終結」, 鴻坤美術館, 北京, 中國
「建築性未來主義的遺產」, BANK Gallery, 上海, 中國
「一沙藝世界——探索社會幾何形態」, 復興基金會, 海南, 中國
「興起：中國當代藝術中的女性聲音」, CFCCA, 曼徹斯特, 英國
「迂迴進入」, 魔金石空間, 北京, 中國

2017

「蒼穹之下—當代藝術掃描」, 內蒙古美術館, 呼和浩特, 中國
「海上丹迪」, 東畫廊, 上海, 中國
「中國2185」, Sadie Coles Gallery, 倫敦, 英國
「寒夜」, 尤倫斯藝術中心, 北京, 中國
「畫破狗」, 泰康空間, 北京, 中國
「球場」, 中央美術學院美術館, 北京, 中國
「Likeness of a Thought」, 望遠鏡空間, 北京, 中國

2016

藝術三亞2016華宇青年獎, 三亞, 中國
「龍肝風腦」, 華僑城當代藝術中心 OCAT上海館, 上海, 中國
「迷陣」, 藝術門, 上海, 中國
「何不再問? 正辯, 反辯, 故事」 第十一屆上海雙年展, 上海, 中國
「抽象Q&A」, 星空間, 北京, 中國
「第八種氣候(藝術做什麼)」第十一屆光州雙年展, 光州, 韓國
「薄霧」, Thomas Erben Gallery, 紐約, 美國

2015

「23號院的異客」, 激發研究所, 北京, 中國
「氣旋棲息者」, 應空間, 北京, 中國

2014

「黑侏儒/下」, 星空間, 北京, 中國
「去火星」, 宋莊美術館, 北京, 中國

2013

「黑侏儒/上」, 星空間, 北京, 中國
「從紙開始」, 北京藝門, 北京, 中國
「無差別 II —浮游」, 荔空間, 北京, 中國
「冷相遇」, 索卡藝術中心, 北京, 中國
青年藝術100, 悅美術館, 北京, 中國
「含紙養心」, 北京空間, 北京, 中國

2009

「碎」, Angela Li畫廊, 香港

2008

「我的LOGO當代藝術展」, 北京, 中國
「From Zero to Hero」, 星空間, 北京, 中國

收藏

上海當代藝術博物館’上海’中國
新世紀當代藝術基金會’北京’中國
復興藝術基金會’上海’中國
星美術館’上海’中國
泰康收藏’北京’中國
M+ 美術館’香港
貝爾登美術館’海牙’荷蘭
中間美術館’北京’中國

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