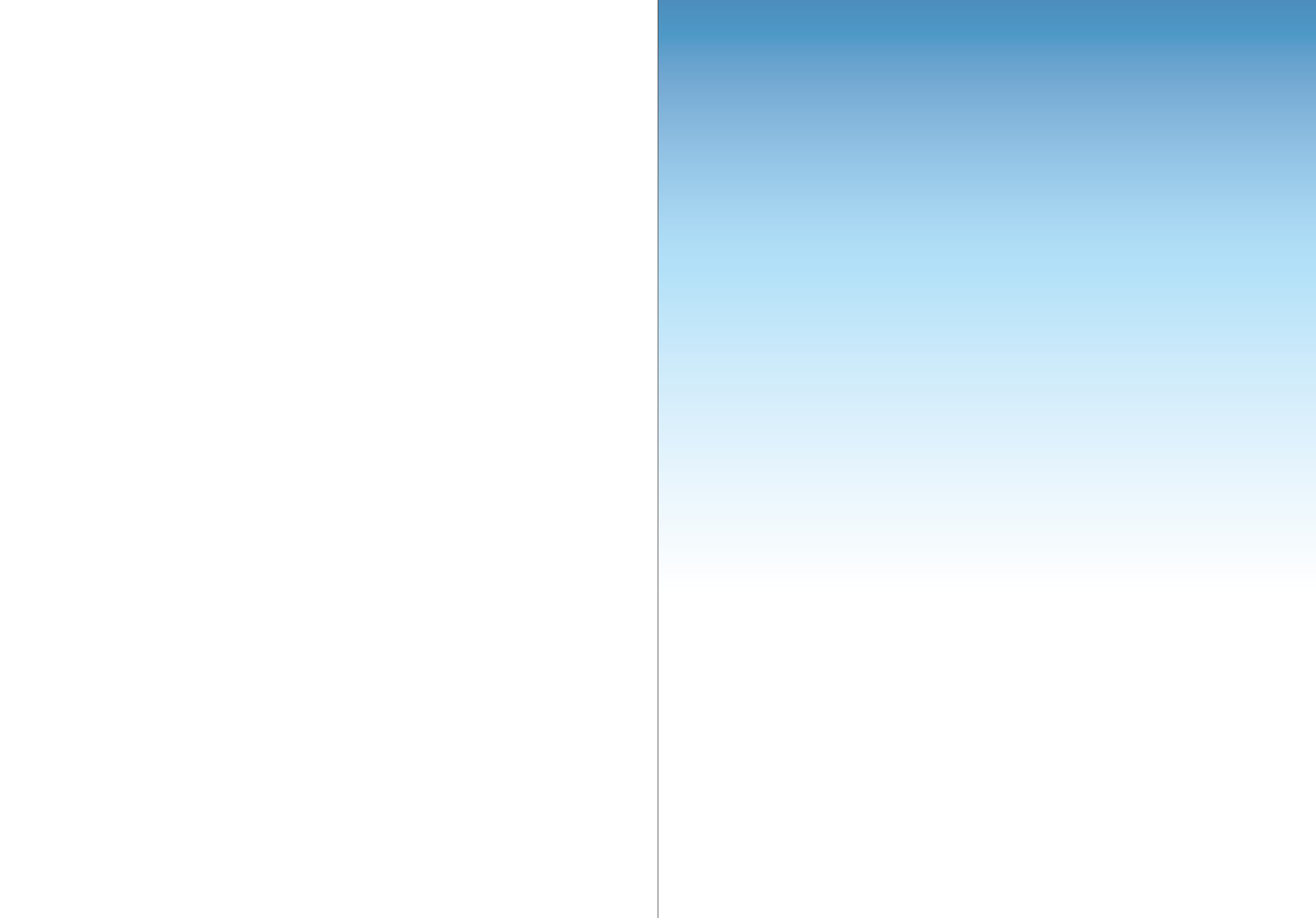


亚热带
未有的景象——
北欧四国
(丹麦\芬兰\挪威\瑞典)
设计展

SCENE UNSEEN
IN THE SUBTROPICS:
CONTEMPORARY
DESIGN FROM
DENMARK, FINLAND
NORWAY AND SWEDEN



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樊宁

助理策展人

吴姝妍、王婉秋

开幕式2018年12月1日(周六)
16:00-18:00**展期**

2018年12月2日-2019年3月3日

地点

何香凝美术馆 4-8 厅

研讨会主题

不可能的设计——国际设计学术研讨会

策划人

王晓松

时间2018年12月2日(周日)
9:30-12:00, 14:30-17:30**地点**

何香凝美术馆报告厅

ORGANIZER

He Xiangning Art Museum

SUPPORTEmbassy of Finland Beijing
Norwegian Consulate General Guangzhou
Embassy of Sweden Beijing**EXHIBITION DIRECTORS**

LE Zhengwei, CAI Xianliang

CHIEF CURATOR

FENG Boyi

CURATORSErlend Høyesteren, Juha Huuskonen + Ian Yang
Bjørn Inge Follevaag, CHEN Shuyu, YU Xiangzhi**EXHIBITION COORDINATION**

FAN Ning

CURATOR ASSISTANS

WU Shuyan, Dora Wang

OPENING CEREMONY2018.12.1 (Saturday)
16:00-18:00**EXHIBITION PERIOD**

2018.12.2 – 2019.3.3

VENUE

He Xiangning Art Muesum Hall No.4-No.8

SEMINAR TOPIC

Impossible Design——International Academic Seminar

SEMINAR PLANNER

WANG Xiaosong

TIME2018.12.2 (Sunday)
9:00-12:00, 14:30-17:30**VENUE**

He Xiangning Art Museum Lecture Hall

参展设计师 PARTICIPANTING DESIGNERSÅsa Jungnelius
Anne Katrine Senstad
benandsebastian
Jenny Nordberg
Katja Pettersson
Kivi Sotamaa & Tuuli Sotamaa
Lasse Andersen & Jens Jørgensen
Laura Juslin & Lilli Maunula
Lise Bjerre Schmidt & Sofie Trier Mørk & Helle Vibeke Jensen
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Petter Knudsen & Anders Berg & Steinar Hindenes
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前言

地处斯堪的那维亚地区的北欧，包括丹麦、芬兰、挪威、瑞典、冰岛五个国家，其设计及工艺制作有着悠久的传统和历史。同时，这些北欧国家制定了保护传统手工艺的策略，力求将传统的手工艺与现代工业设计相结合，并使传统作为一种内在的精神理念，从极富现代感的设计中呈现出来，体现了北欧设计师在设计美学中的追求。从而使北欧设计取得了杰出的成就，被誉为“全球设计的典范”。

关注和举办国际设计艺术展览一直是何香凝美术馆学术定位之一。为此，我们主办了题为“亚热带未有的景象——北欧四国（丹麦、芬兰、挪威、瑞典）设计展”。我们试图通过中国及四国策展人联合举办展览，研讨会、公共教育推广等活动的方式，结合深圳和国内的设计现状，为深圳的观众和设计界提供一次深入了解北欧四国的整体设计生态，特别是他们在不同设计领域的最新进展，并建立深圳及国内与北欧四国设计界进行交流、对话、探讨的机会。也是检视我们自身设计的特殊性和差距性，以及解决面临的相关问题。其目的是希望能提高中国本土设计的整体水平，并与国际设计领域实现多维度的接轨。

在此，谨向北欧四国的合作方、支持机构，四国的参展设计师、策展人，以及所有为此次展览、研讨会等项目付出辛勤工作的工作人员表示由衷的谢意！

何香凝美术馆

FOREWORD

Scandinavia is a region in Northern Europe which covers five countries of Denmark, Finland, Norway, Sweden and Iceland and boasts great tradition and long history in design and craftsmanship. Meanwhile, these Nordic countries have developed strategies to protect traditional handicraft and spared no effort to combine traditional handicraft with modern industrial design. The tradition, as an inherent spiritual philosophy, is presented in the form of modern design, and embodies the design aesthetics of Nordic designers. Thus, Nordic design has made great achievement and is reputed as the "Global Design Paradigm".

It has been one of the academic orientations of He Xiangning Art Museum to focus on and hold the international design art exhibition. Therefore, we hold an exhibition themed with "Unseen Vision in Sub-tropical Area—Four Nordic Countries (Denmark, Finland, Norway and Sweden) Design Show". With the effort of curators from China and the four Nordic countries, we co-host exhibition, seminars and public education promotion activities combining the current design status in Shenzhen and China at large. We aim to offer an opportunity for the public and design industry professionals to learn about the panorama of design industry in these four Nordic countries, especially their latest progress in different design fields, so that Shenzhen and China at large could communicate and discuss with the design professionals in these four Nordic countries. From that, we could learn about our strength and weakness of our own design and resolve problems confronting us. Our goal is to improve the general standard of Chinese local design and encourage it to connect with international design in different dimensions.

We would like to express our sincere thanks to the partners and supporting institutions, designers and curators from the four Nordic countries, and all staff who contribute to the exhibition, seminars and related activities!

He Xiangning Art Museum

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亚热带或有的景象

冯博一

北欧四国——丹麦、芬兰、挪威、瑞典的设计，已经成为具有国际影响力的设计流派，“风格即为生活”贯穿着北欧设计的整体理念，我们可以从中感受到对人性善意的关怀，对自然的敬畏，对未来的梦想和创造性设计的能量。可以说北欧四国所强调设计与生活的关系和设计师与工匠的有机结合，为设计的现代化、平民化发展奠定了良好的基础。其日常设计的简洁、朴素更为中国改革开放以来的设计、创意，尤其是对中国的设计和相关产业领域产生了重要影响。

深圳是联合国授予的设计之都之一，有着一批年轻有为的设计师群体和活跃的设计艺术生态。每年十二月又是深圳设计创意月活动最集中的时段。地处深圳的何香凝美术馆，关注、举办国际设计艺术展览一直是其学术定位之一。所以，在深圳的何香凝美术馆举办北欧四国设计艺术展览，对于深圳乃至全国的设计界应该具有了解的深入性、扩展性的现实意义。

当代设计无所不在，尤其是与高科技、新媒体的结合。相对于感观层面的视觉愉悦来说，当代设计已经从多样的、唯美的、实用的、扁平化角度，开始转向予人与社会、人与环境、人与产品，以及材料属性之间，包括用设计附着之自然之物以体现物的价值的多重关系之中。因此，这涉及到当代设计的背景、轮廓、边界和未来等诸多问题，具有较强的介入性与带入感和跨边界、跨领域的社会性、实验性。而举办这次北欧设计展览，更多是通过参展设计师、艺术家奇思妙想的艺术方式，针对的是社会、环保、新材料挖掘等相关问题，以使设计师、艺术家们的存在价值及他们的狂想或许可以冲破惯常的边界，在推行之外的地方找到另外的世界。它既包含有北欧设计的最新潮流和设计师的前沿性探索，也包括从内容到形态，从设计语言到媒介，甚至从展览空间到陈列方式的各种实验。注重的是对现存设计艺术系统的重新编码，所希望达到的是与传统、惯常设计的表达方式、审美趣味之间的相互打破，甚至对所谓设计艺术概念和对品牌、对消费者的重新定义，探讨全球化语境下，设计的别样定义和跨界的多种可能性。所以，它不仅仅是对设计审美、形式或语言的完美化，而是带有某种挑战、颠覆和革命性的作用。我们希望以这样的展览内容和方式，敏锐地捕捉当代科技、新媒体对设计、对社会发展的连接点、激活点，展现北欧设计在科技影响下的物质制造，揭示寻常物品的内在价值，乃至“设计改变生活”的使用者的自我认同和有效性作用。

在策展方式上，我们邀请了北欧四个国家的策展人：丹麦的艾伦·霍尔斯顿，芬兰的约翰·胡斯克宁和杨杨，挪威的比昂·弗雷瓦格，瑞典的陈淑瑜，以他们对本国设计界的了解、个人学

识，以及策展的实践经验，并与中国的策展人冯博一、何香凝美术馆的策展人余湘智、研讨会策划人王晓松，以及助理策展人吴姝妍、王婉秋进行联合策展。在整个策展过程中，通过策展团队对四国的集体考察、讨论展览方案和选择参展艺术家及作品的面对面交流方式，既勾勒了北欧四国设计的基本脉络和线索，又在共同性与差异性方面，建立起符合北欧四国和中国设计艺术的合作机制，从而在展览整体上显示了北欧四国在设计领域的多种实验，也构成了四个单元各自不同的策展理念和不同展览形态的呈现。这些看似简单的策展方式却有着繁复的沟通成本，而交流的障碍正是反映了我们彼此对交流的期待。同时，我们还邀请了王晓松博士，策划了题为“不可能的设计——国际设计学术研讨会”，以作为相对独立于展览之外的、宽泛的国际设计艺术的讨论与交流。正如王晓松在研讨会策划方案中所提示的：“希望在新资源（科技、经济、社会）面前，作为一般性思维的设计所能够做出的反映和判断；在非传统设计领域所进行的设计方法论的探讨。通过邀请具有非主流社会意识的创作者介绍他们设计活动的具体案例，以启发人们从设计思维的角度关注鲜活的、与设计概念无关的社会现场。”以此来丰富这次展览所带来的学术文本。

为此，我们试图通过何香凝美术馆的主办，联合策展、国际研讨会，以及对话、讲座、工作坊等公共教育推广等一系列活动，为深圳乃至全国的设计界提供一次深入了解北欧整体设计，特别是北欧四国不同的设计领域的最新进展，并建立深圳及国内与北欧四国设计界进行交流、对话、探讨的机会。由此也检视中国设计艺术的特殊性和差距性，以及面临的相关问题。其目的在于提高中国本土设计的整体水平，致力于推动中国当代设计的实践及研究。希望将中国的设计置于国际设计前沿的境遇之中，并与国际设计领域进行深入的、多维度的接轨，为促进中国设计艺术未来的发展提供设计思维的洞察和活力。

Possible scenes in the subtropics

FENG Boyi

The design of the four Nordic countries - Denmark, Finland, Norway and Sweden - has become a design school with international influence, and "style is life" runs through the whole concept of Nordic design, from which we can feel the kindness of human nature, the awe of nature, the dream of the future and the energy of creative design. It can be said that the relationship between design and life and the organic combination of designers and craftsmen emphasized by the four Nordic countries have laid a good foundation for the modernization and civilian development of design. The simplicity and simplicity of its daily design have greatly influenced the design and creativity since China's reform and opening up, especially in China's design and related industries.

Shenzhen is one of the design capitals awarded by the United Nations, with a group of young and promising designers and an active design art ecology. December of each year is the most concentrated time for Shenzhen Design Creative Month. The He Xiangning Art Museum, located in Shenzhen, has always been one of its academic positions to focus on and hold international design art exhibitions. Therefore, holding the Nordic Four Countries Design Art Exhibition at the He Xiangning Art Museum in Shenzhen should be of practical significance to the design circles in Shenzhen and even the whole country.

Contemporary design is ubiquitous, especially in combination with high technology and new media. Compared with the visual pleasure at the sensory level, contemporary design has turned from various, aesthetic, practical and flat angles to the multiple relationships between people and society, people and environment, people and products, and material attributes, including natural objects attached to design to reflect the value of objects. Therefore, this involves many issues such as the background, outline, boundary and future of contemporary design, with strong involvement and sense of introduction, sociality and experimentation across boundaries and fields. The Nordic design exhibition is held more through the artistic way of exhibition designers and artists' fantastic ideas, aiming at social, environmental protection, new material mining and other related issues, so that designers and artists' existing values and their fancies may break through the usual boundaries and find another world outside the derivation. It contains not only the latest trends in Nordic design and the cutting-edge exploration of designers, but also various experiments from content to form, from design language to media, and even from exhibition space to display mode. The focus is on re-encoding the existing design art system, hoping to break the relationship between the traditional and customary design expression and aesthetic taste, and even to redefine the concept of design art, brand and consumer, and to explore the different definition of design and the possibility of cross-border in the context of globalization. Therefore,

it is not only the perfection of design aesthetics, form or language, but also has some challenging, subversive and revolutionary functions. We hope that with such exhibition contents and methods, we can keenly capture the connection points and activation points of contemporary technology and new media to design and social development, show the material manufacture of Nordic design under the influence of technology, reveal the intrinsic value of ordinary objects, and even the self-identity and effectiveness of users who "design to change their lives".

In terms of exhibition planning methods, we invited curators from four northern European countries: Erlend Hoyersten of Denmark, Juha Huuskonen and Yang Yang of Finland, Bjorn Follevaag of Norway and Shuyu Chen of Sweden, to conduct joint exhibition planning with Chinese curator Boyi Feng, curator Xiangzhi Yu of He Xiangning Art Museum, seminar planner Xiaosong Wang, and assistant curators Shuyan Wu and Wanqiu Wang. During the whole exhibition planning process, through the team's collective inspection of the four countries, discussion of the exhibition plan and face-to-face exchange of artists and works, the basic thread and clue of the design of the four northern European countries have been outlined, and the cooperation mechanism conforming to the design art of the four northern European countries and China has been established in terms of commonality and difference, thus showing various experiments in the design field of the four northern European countries as a whole, and also constituting the presentation of different exhibition planning ideas and different exhibition forms of the four northern European countries and four units. These seemingly simple ways of planning and exhibition have complicated communication costs, and the obstacles to communication reflect our expectations for each other. At the same time, we also invited Doctor Xiaosong Wang to plan the "impossible design - international design academic seminar" as a broad international design art discussion and exchange that is relatively independent of the exhibition. As Xiaosong Wang suggested in the seminar plan: "I hope to reflect and judge the design of general thinking in the face of new resources (science and technology, economy and society); Discussion on design methodology in non-traditional design field. By inviting creators with non-mainstream social consciousness to introduce specific cases of their design activities, people can be inspired to pay attention to the vivid social scene that has nothing to do with the design concept from the perspective of design thinking. " In order to enrich the academic text brought by this exhibition.

For this, we are trying to provide Shenzhen and even the national design community with an in-depth understanding of the latest developments in Nordic design, especially in the different design fields of the four Nordic countries, through a series of activities such as the He Xiangning Art Museum, joint policy exhibitions, international seminars, and public education promotion such as dialogues, lectures and workshops, and to establish an opportunity for Shenzhen and domestic exchanges, dialogues and discussions with the design communities of the four Nordic countries. This also examines the particularity and disparity of Chinese design art and the related problems it faces. Its purpose is to improve the overall level of Chinese local design and to promote the practice and research of Chinese contemporary design. I hope to put China's design at the forefront of international design and to integrate with the international design field in depth and in multiple dimensions so as to provide insight and vitality of design thinking for promoting the future development of Chinese design art.

丹麦

DENMARK

抵抗力

Erlend Høyersten

在建筑和设计方面，丹麦在北欧五国中处于最强的国际地位。“斯堪的纳维亚设计”概念的思想 and 美学是紧密联系在一起，且须在丹麦的设计背景之下理解。

与挪威瑞典相比，丹麦获得的自然资源更少。因此，丹麦在工业方面更加注重加工和创新。韦格纳、雅格布森等丹麦设计师，以及 b&o 和 Montana 等丹麦品牌，不仅深受丹麦消费者的喜爱，而且在丹麦人的自我理解和丹麦民族特性的创造方面，也发挥着至关重要的作用。丹麦就是创新和美学的代名词。

在这样的环境中生活或者工作既要有回报，又要富有挑战性。一方面，我们强烈关注和理解设计的商业化的潜力，以及公众在对环境的审美上的重要性；另一方面，什么样的设计才是好的，什么样的设计应该是好的，这个观点非常强烈，并且与 50 年代和 60 年代的斯堪的纳维亚设计和极简主义紧密相连，甚至是新的美学思维方式。生活在一个成功的母亲或父亲的阴影下是很难的，获得成功并以自己的方式对周围产生影响会更加困难。因为每个人都希望你成为他们现在都样子。

我的选择是反对既定的反叛的想法。不是完全拒绝它，而更像是重新定义设计师和艺术家的社会角色。产品由什么艺术家或设计师制作，或则它的原始意图是什么，这对我来说并不重要。重要的是它能让我产生新的思考模式，告诉我们如何看待周围的事物，让我们参与其中，而不仅仅是消费。

我们现在生活在一个后数字时代。很多事情比以前更容易了。与此同时，数字解决方案和人工智能取代了我们的劳动，并挑战了我们的生活方式。善于做一个“人”将越来越重要。我们在网络上花费了更多的时间，比如微信、Facebook、Instagram 和其他社交软件。我们知道，在许多人和现代社会中，孤独和疏远是日益严重的问题。人们需要别人带给他们快乐，但他们也需身体力行才行。我选择的作品创造了一个思想交流的实体框架。这不仅是在创作者和旁观者之间，也在人与人之间，一起分享着彼此的经验 and 那属于同一个空间下的时刻。

Resistance

Erlend Høyersten

Denmark has amongst the Nordic countries the strongest international position when it comes to architecture and design. The idea and aesthetics of the concept "Scandinavian design" is strongly connected and must be understood in the context of Danish design.

Denmark has less access to natural resources compared to Norway and Sweden. The Danish industry has consequently had a stronger focus on processing and innovation, and naturally design, then for example Norway. Danish designers like Wegner, Jacobsen, and brands like B&O and Montana, is not only highly cherished among Danish consumers, they also play a vital part in the Danes self-understanding and in the creation of the Danish national identity. Denmark is innovation and aesthetics. (I elaborate this in my essay)

Being or working in this context must both be rewarding but also challenging. In one hand, there is a strong focus on and understanding of the potential of design businesswise and the importance of aesthetically satisfying surroundings by the public. At the other hand, the idea of what good design is and should be is very strong and tied to the idea om Scandinavian design and minimalism from the 50'ies and 60'ies which makes it harder for new designers to suggest new possibilities or even new way of thinking aesthetics. It's hard to live in the shadow of a highly successful mother or father. Finding success and making an impact in your own way can be even harder. Because everybody is expecting you to be as what they now.

My choice is based upon the idea of revolt against the established. Not as a total rejection of it, but more like redefining the social role of the designer and the artist. It's not important for me if the spectator will look upon this as art or design, or if the product is made by a designer or an artist, or what the original intention behind it was. What's important to me is that they make me think in new patterns, and hopefully the spectator too. Think about them as suggestions for how we think about or surroundings, that invites us to participate, and not only consume.

We now live in a post-digital era. Were many things being easier than ever. At the same time, digital solutions and AI replace our labor and challenges our way of living. Being good at being human will be more and more important. We're spending more and more time on the web, on WeChat, Facebook, Instagram and other social digital devices. At the same time, we know that an increasing problem amongst many people and in many societies, is loneliness and alienation. People need other people to make them happy. But they also need it to be physical. The object I've chosen creates a physical frame for meetings of thoughts and exchange of ideas. Not only between the creator and the spectator, but also between the people, sharing the experience and the moment together.



设计师姓名：本和塞巴斯蒂安
国籍：英国 / 丹麦
出生年份：1981/1980

“本和塞巴斯蒂安的合作艺术实践作品在设计实体和无形精神理论的边界游走。他们受过建筑学训练，精通理论；他们的雕塑有着精巧的机制和错综复杂的细节，讲述着广泛的哲学和社会学系统。无法给他们的作品下一个具体的定义。他们最近在丹麦设计博物馆的展出“幻肢”也证明了这种模糊性。直接嵌入永久收藏中，并精心搭配来自哥本哈根医学博物馆，国家博物馆和丹麦设计博物馆的阁楼里的令人意想不到的藏品，他们的作品不仅仅是展出的雕塑，还代表着环境和物体，身体和肢体的无穷关系。本和塞巴斯蒂安引发“幻肢”的医学意识，即截肢者依然能感觉到缺失肢体的存在，他们改变博物馆的环境，以此质疑我们对预想的完整性的期望，感知和潜意识的感觉。”

- 卡珊德拉·爱德夫森·拉什，独立策展人

本和塞巴斯蒂安对如何把意义嵌入空间之中，以及引起缺席感的物体感兴趣。具体来说，他们专注于缺席——比如丢失的物品，破碎的艺术品，或被排斥的故事——如何能够激起不确定性，且具有开辟历史新概念的潜力。

他们的项目往往是包含高水平工艺的复杂结构，也是基于对历史的模糊，变革和永远处于未完成状态的理解的开放式作品。无论采取行为表演，发条机械剧院，博物馆艺术品还是机构办公家具，他们的作品总是有一种不完整的，脆弱的并被自己的幽灵所困扰的身体的感觉。

他们最近正在进行的作品关注于博物馆和其他背景下，制度的权威和对历史的选择性陈述削弱怀疑的可能企图。他们认为这与当今的政治环境下，可以理解却也存在问题的对确定性和易得的“真理”的渴望，是适时且相关的。

Name: Ben and Sebastian
Nationality: UK/Denmark
Year of birth: 1981/1980

'The work of the collaborative artist practice, benandsebastian, teeters on a cusp between designed physicality and intangible theories of the mind. Trained in architecture and theoretically versed, their sculptures take on elaborate mechanics and boast intricate detailing, yet speak to vast philosophical and sociological systems. It is impossible to concretely anchor their work, an elusiveness made evident in their recent exhibition at the Designmuseum Danmark, 'Phantom Limbs'. Embedded directly within the permanent collection and specifically paired with unexpected inventory from Copenhagen's Medical Museum, National Museum and the attics of Designmuseum Danmark, their work becomes not only the sculptures on display, but the myriad relationships made between context and object, between body and limb. Evoking the medical sense of phantom limbs, where an amputee still feels the presence of the absent limb, benandsebastian navigate the museum context and call into question the assumed wholeness we expect, perceive and viscerally feel.'

- Cassandra Edlefsen Lasch, independent curator

benandsebastian are interested in how meaning becomes embedded in spaces and objects that evoke absence. More specifically, they are preoccupied with how absences, for example in the form of lost objects, broken artefacts or

excluded narratives, can encourage uncertainty and hold the potential of opening up new conceptions of history. Their projects are often complex constructions that incorporate a high degree of craft, but are also open works in the sense that they are based on an understanding of history being ambiguous, transformative and forever unfinished. Whether taking the form of performance, mechanical theatres, museum artefacts or institutional furniture, their work relates to the feeling of being in a body that is incomplete, vulnerable and haunted by its own phantoms. They see their work as a constructive way of exploring doubt.

Their recent and ongoing work focuses on the potential of doubt within museums and other contexts where institutional authority and the selective presentation of history may attempt to debilitate doubt. Working in a political climate when there is an understandable but also problematic desire for certainty and convenient 'truths', they see this is relevant and timely focus.

船难者

木头、皮革、黄铜、纺织品、玻璃
23×23×52cm
2015
上海玻璃博物馆藏品

“船难者”是来自哥本哈根的博物馆藏品，一个运输箱子仿造品。它的原作非常有特色：记有所有内容的原作已经不在了。内部的玻璃是以销毁的原件内部空间的形状为模型吹制的。这个箱子以丹麦博物馆的箱子为原型在中国被精心复制。为维系西方玻璃模具制作与浇铸的传统，“船难者”最终将以八个复制品的形式存在，传统要求原件在八件复制品完成后被销毁。作为一个非原创的丧失物件的痕迹，“船难者”的意义在物体与印记、浇铸与模板、在场与缺席之间游离。

The Castaway

Wood, leather, brass, textile, glass
23×23×52cm
2015
Courtesy of the Shanghai Museum of Glass

The Castaway is a forgery of a transport case from a museum collection in Copenhagen. The original case has a particular characteristic: the object for which it was made has been lost, as have all records of the content. The blown glass insert is moulded from the negative space occupied by the lost content. The case has been carefully copied in China from the original Danish museum transport case. In keeping with the Western tradition of mould-making and casting, the Castaway will eventually exist in an edition of eight copies. The tradition requires that the original case be destroyed following the completion of the eighth piece. As an unoriginal material trace of loss, The Castaway floats in between object and imprint, cast and mould, presence and absence.





北京档案

八张悬挂的纸，乙烯说明文字
尺寸不定
2015
上海玻璃博物馆藏品

2014年八月，艺术家带着两个从哥本哈根博物馆借的箱子到达北京机场。与箱子一同而来的还有艺术家们关于机构缺失的一系列问题，例如：我们如何填补物质知识中的缝隙？我们如何重造失去的东西？以及物品与工艺品中留存的自身的缺失又会如何？

这些箱子都是为博物馆遗失的某件藏品而制作的，那件失去的作品身上有它们的身份和由来。而现在关于这些遗失的东西的唯一记录就是曾经装过它们的箱子。Benand Sebastian 将箱子带到北京的博物馆，由这些空的箱子引出关于起源、真实性、模仿与原作、复制品的关系等问题起。这个系列的作品与北京的博物馆专家、学者和当地手艺人的碰撞，不断重写艺术家们携带的问题。

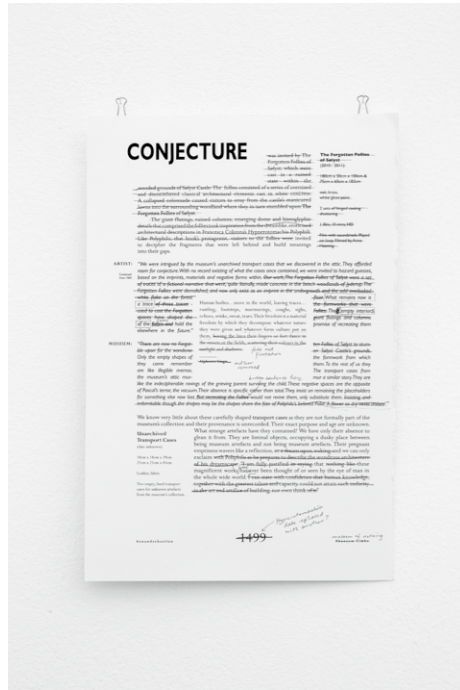
The Beijing Archive

Eight hanging paper, diasec prints and Vinyl caption texts
Dimensions variable
2015
Courtesy of the shanghai museum of glass

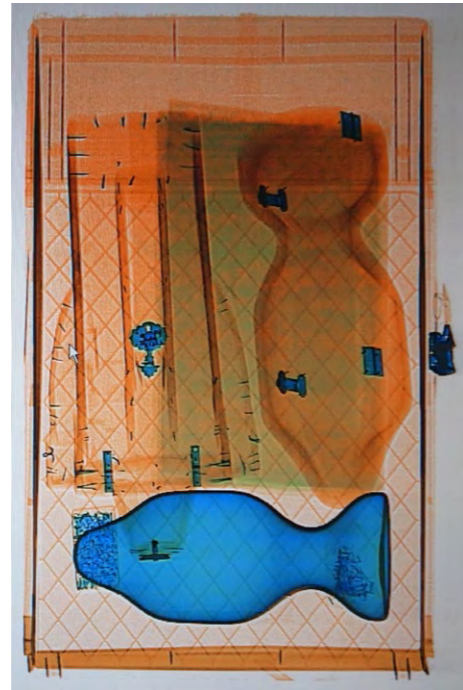
The artists arrived in Beijing airport in August 2014 with two transport cases on loan from the Museum of Art and Design in Copenhagen. Along with these cases, the artist arrived with a series of questions about the role of absence in institutions, such as: how do we fill in gaps within our material knowledge, how do we recreate what is lost, and how is the absent embedded in objects and artefacts that remain?

The transport cases shared the characteristic of having been made for specific artefacts that have since been lost from that museum's collection, as have all traces of their identity and provenance. Now the only record of these absent artefacts is the cases that once carried them. As Benand Sebastian journeyed between Beijing's museums with the transport cases, the empty objects came to serve as vessels for questions about origin, authenticity, imitation and the relationship between original and copy. Rather than providing answers, the series of encounters with museum professionals, academics and local craftsmen in Beijing have repeatedly re-written the questions that the artists arrived with.

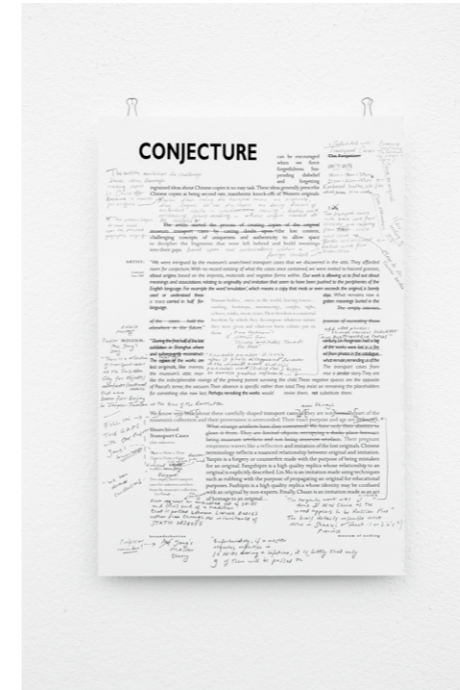




抵达北京首都国际机场



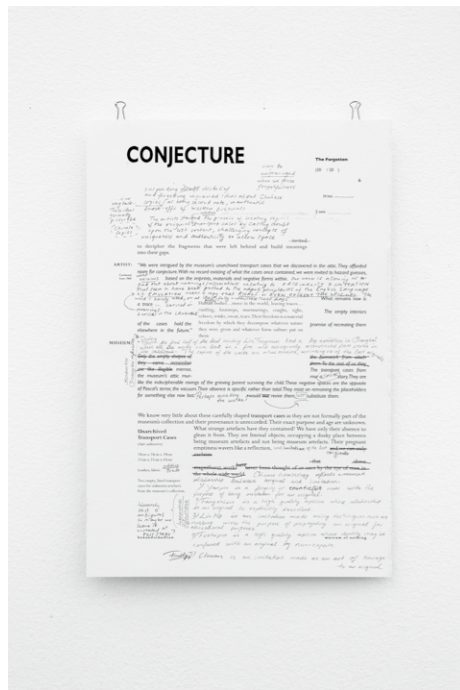
Arrival at Beijing Capital International Airport



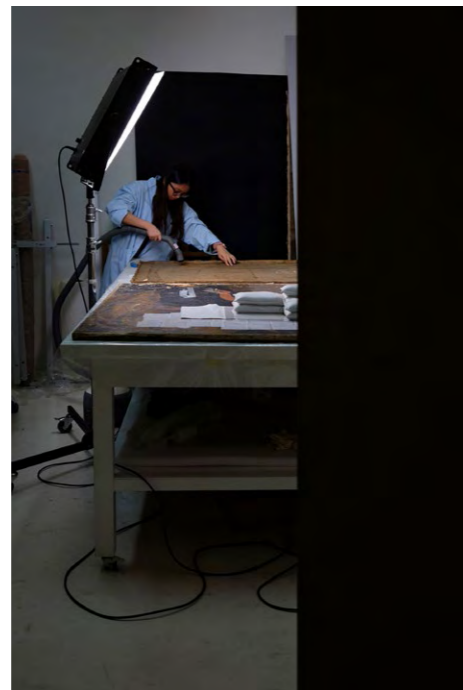
和杨教授喝下午茶，收藏家、家具修复学家以及在中央美术学院任职的学者



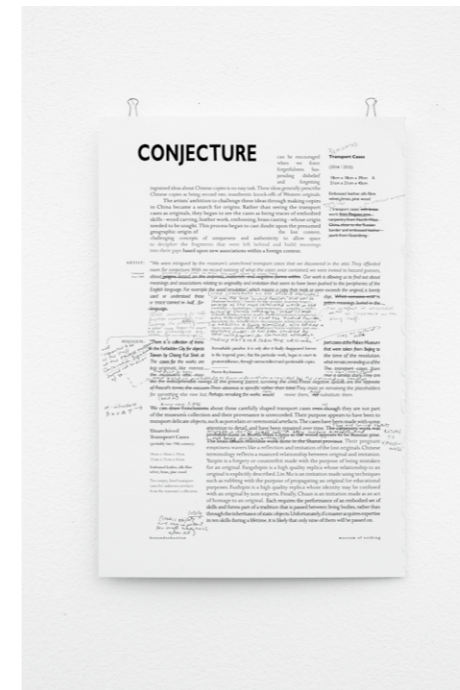
Tea with professor Yang, collector, furniture restorer and academic at the China Central Academy of Fine Arts



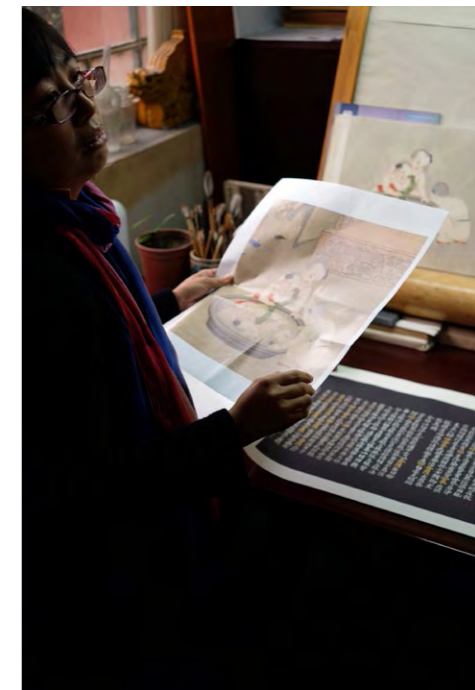
跟来自中央美术学院美术馆典藏部的李焱辰先生会面



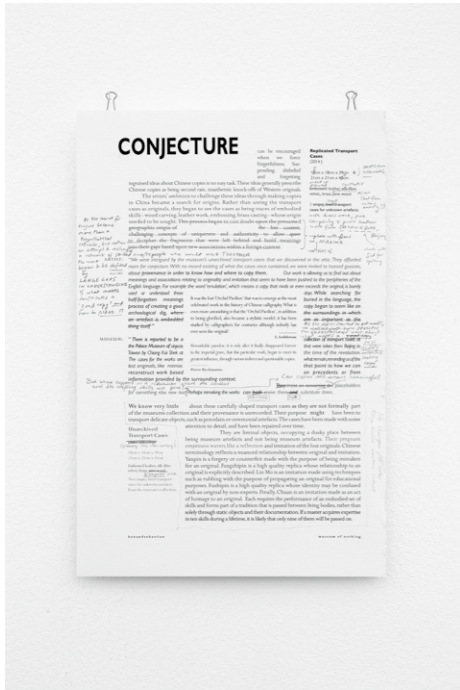
Meeting with Mr. Li Yaochen from the collection department at the art museum of China Central Academy of Fine Arts



跟故宫文物保护部门的张女士会面



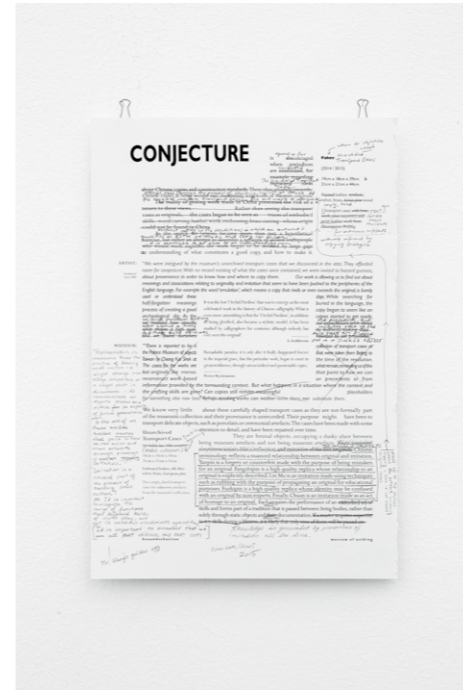
In conversation with Ms. Zhang at the conservation department in the Forbidden City Museum (The Palace Museum)



跟李玉新先生和他的儿子在双桥的木工坊见面



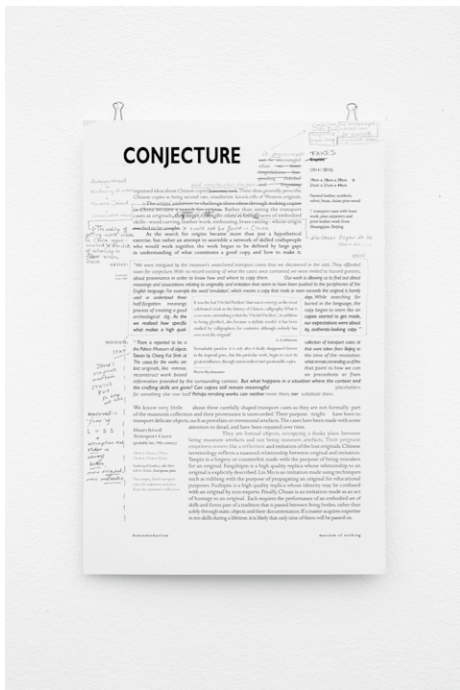
Meeting with Mr. Li and son in their wood workshop in shuangqiao



跟国家博物馆前任保管员王先生的谈话



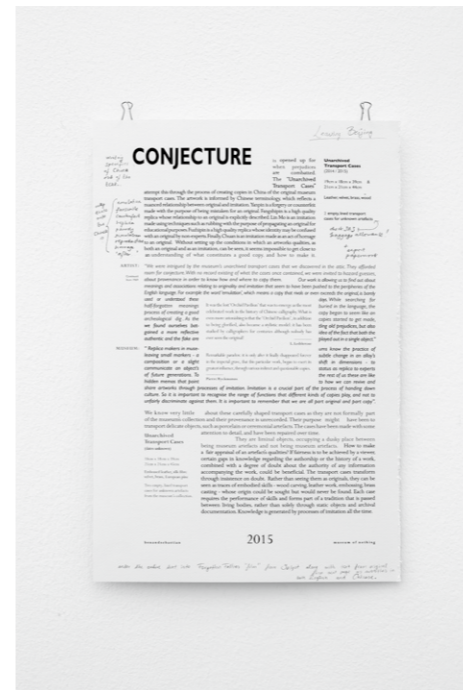
Conversation with Mr. Wang, former conservator at The national museum of china



丹麦官方代表访问激发研究所
Marianne Jelved, 丹麦文化部部长



Official danish delegation visit to
The institute for provocation with Marianne Jelved,
Danish minister for culture



离京
Leaving Beijing

索利斯特堡被遗忘的建筑

10 分钟
2015

十分钟的影片连接着“船难者”、“北京档案”和 benandsebastian 此前的作品

The Forgotten Follies of Sølyst

10 Minutes
2015

The ten minute film forges links between The Castaway, The Beijing Archive to an earlier artwork by benandsebastian named The Forgotten Follies of Sølyst.







Lasse Andersen 是哥本哈根 Dark Matters 视觉工作室的两位创始人之一。他们的工作领域包括建筑、舞美、设计与艺术。他们将观众的想象与个人体验、创造叙事世界结合起来，努力改变在不同媒介下人的感受，拓展视觉交流的体验宽度。Dark Matters 的服务对象包括艺术博物馆、历史展览以及音乐会现场等。

Jens Jørgensen 是一位在科技、人类认知等多领域工作的艺术家，他最主要的兴趣就是人机互动。建筑学的训练使他得以从宏观和微观两个不同角度来思考问题。

Dark Matters is a visual studio based in Copenhagen since 2010. They work in an intersection of architecture, scenography, design and art. By embracing the audience's imagination, the studio brings about personal experiences, engaging narratives and unique spaces, that make you think and feel in equal measure. The constant strive to change the perception of different mediums, creates a natural strive forward, to expand the ways of visual communication in any experience. Moving between different media platforms, the studio has been eager to change the way people experience spaces and its visual output, ranging from art museums to historical exhibitions and live concerts.

Jens Jørgensen is an artist and architect working with technology, human perception and materiality. One of his main interests is human/machine and machine/human interaction, trying to break the cognitive division of wet- and hardware. His architectural training has influenced him to consider at once the macro and micro perspective. He is a founding member of the collective Science Friction, active since 2012.

断电

灯光装置、27个频闪灯、9根铝柱、9个木制基座
27根DMX电缆、Mac Mini、红色按钮
整体安装尺寸尺寸4x3kvm，高2米
2014

《断电》中有27根频闪观测器灯围着三张座椅。邀请观众坐下，闭上眼睛……通过预设好的灯光顺序，闭上眼睛前将会呈现几乎会引起幻觉的灯光图案。同音乐一起，制造一场浸入式的感官体验。通过调动眼球与大脑的敏感性，看它们如何产生视觉“断电”。

长时间以来，科学家都认为眼睛就像相机一样，用高分辨率的信息“喂养”大脑。然而近来的研究显示，大脑其实还传递许多低分辨率的东西，包含了例如边缘、一致的表层或时动时停的神经。大脑的视觉中心的工作方式是，对比眼睛传递的影像，将我们大脑中本来就储存好的形状和图案发送过来——认知即是对焦。然而当我们暴露在比日常要强烈得多的灯光下，另一种引起幻觉的视觉经验就产生了。《断电》的配乐由SØS Gunver Ryberg作曲。

Blackout

Light Installation, 27 strobe lamps, 9 aluminium poles
9 wooden base plates, 27 DMX cables, Mac Mini
Red Button, Total size for installation 4x3 kvm, Height 2m
2014

"Blackout" consists of three chairs surrounded by 27 powerful stroboscopic lights. You are invited to get comfortable in your chair and close your eyes... Through powerful pre-programmed sequences of light, almost hallucinatory patterns are painted on your closed eyelids. Together with the works soundtrack, an overwhelming sensory experience is created, playing on the sensitivity of the eye and brain and how they contribute to generating visual impressions "Blackout" moves in a neuro-aesthetic cross field of art and science.

For a long time, scientists was of the opinion that the eye, like a camera, transmitted a high resolution "feed" to the brain. Newer research, however, shows that the brain rather transmits a dozen low resolution images that each contain information on e.g. edges, uniform surfaces, or stimuli that start or stop. The visual centre of our brain functions by comparing the films that the eye sends on with shapes and patterns that are already stored in our memory – recognition is in focus. But when we are exposed to a more extreme light than usual, a different psychedelic visual experience appears. The monumental soundtrack for "Blackout" is composed by SØS Gunver Ryberg.







星期三建筑事务所的创始人 Sofie Trier Mørk 和 Lise Bjerre Schmidt 都是 2008/2009 年丹麦皇家美术学院建筑学院设计与修复专业的建筑师。2013 年，她们开始以“星期三建筑事务所”的名义进行合作，她们的艺术、家具和产品设计作品获得许多奖学金，荣誉和奖项。今天，她们在哥本哈根的工作室工作旨在挑战传统，以让人意想不到的方式进行设计。传统制造方法和建筑传统在她们的作品中扮演了重要的角色。木工车间是其创作过程的核心。她们直接在模型和样机中开发作品，在作品的组成中注入了所选材料的属性，因而在很大程度上影响了成品的状态。2016 年，她们开始与图书艺术家 Helle Vibeke Jensen 合作，探索文学叙事和家具概念 / 特征之间的联系。

Helle Vibeke Jensen，时装设计师，1988 年毕业于哥本哈根的丹麦皇家美术学院。1990 年代初，Helle Vibeke Jensen 就做关于书本、海报、网络、地毯、裙子以及书籍封面的插画、摄影创作。她画画、摄影、刺绣、缝制、印刷。这些作品并非经典，但都来自于她对经典工艺的透彻研究。对 Helle Vibeke Jensen 来说，插图是不固定尺寸的。一段文本可以包含复杂的行为，但插图——完全脱离于文本——同样可以塑造了一个鲜活的多彩宇宙。

Helle Vibeke Jensen 位于哥本哈根的工作室是一个巨大的档案室，存放着各种旅途速写、田野调查以及从世界各地搜集来的物件与工具，它们是这间工作室所有项目的基础。2011 年，Helle Vibeke Jensen 的作品获得了不少丹麦艺术基金会的三年扶持计划的奖金、奖项。



The work of the collaborative artist and design practice, Wednesday Architecture, balances between a narrative and sculptural storytelling combined with a fascination of materials; their properties and attributes. The founders Sofie Trier Mørk and Lise Bjerre Schmidt are both trained architects from The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation in 2008/09. In 2013 they started collaborating under the name Wednesday Architecture and have received a number of scholarships, honours and prizes for their work within the fields of fine art, furniture and object design. Today, they work from their studio in Copenhagen - A laboratory for experiments and development, aiming to challenge conventions and to pull their designs along unexpected paths. Their work and art installations take on a playful but exclusive approach. Traditional manufacturing methods and building traditions play a major part in their work along with a strong fascination of true colours and dye technics. The wood-workshop is the core of their creative process. They develop all their pieces directly in physical models and mock-ups, which impact greatly on the result, embedding attributes of the materials in choice, in the composition of the works. In their search for new professional intersections they started collaborating with book-artist Helle Vibeke Jensen in 2016, exploring a connection between a literary narrative and furniture concepts/characteristics. 'Foam of The Days - Library for One Book' is the first collaborative project of this trio and the installation received an honorary award from The Danish Art Foundation in 2017.

Helle Vibeke Jensen, Graduated as a Fashion Designer from The Royal Danish Academy of Fine Arts in Copenhagen in 1988. Since the beginning of the 90ies

Helle Vibeke Jensen has unfolded her illustrations and photos in books, on posters, on the web, on carpets, on dresses and book covers, on walls, on posters, on wood, in frames and spaces inside and outside. She has drawn, jotted down, photographed, studied, embroidered, sewn and printed. The result is, however, rarely classic but always with a thorough research work in classical crafts. The fashion designers feel for materials and 3D expresses surprisingly when she, for example, embraces embroidery in her illustrations and Artist Books. Many of her projects starts with a literary offset: A short text, or a novel like 'FOAM OF THE DAYS- Library for 1 book'. Illustration is a floating size for Helle Vibeke Jensen. A text can contain complicated actions, but the illustrations -completely detached from the text- form a colour-universe that supports the mood that the text may also bring to live.

Helle Vibeke Jensen's Studio in Copenhagen is a large archive of sketchbooks created on journeys and field studies, items and tools collected throughout the world. The collected and archived material forms the base for all the projects that are created in the Copenhagen studio. Helle Vibeke Jensen has received many scholarships, honours and prizes for her work among them the prestigious 3 year support from the Danish Arts Foundation in 2011. And in 2014 and 15 a member of The Danish Arts Foundation scholarship department for Arts & Crafts. In 2017, Helle Vibeke Jensen and Wednesday Architecture furthermore received an honorary award from The Danish Art Foundation for there installation "FOAM OF THE DAYS - library for 1 book"

岁月泡沫—— 一本书的图书馆

枫木、靛蓝墨、印刷纸、装订麻绳、线、玻璃管、
LED灯、非洲豪猪和马毛
尺寸可变
2017

《岁月泡沫——一本书的图书馆》是基于作家鲍里斯·维昂 1947 年的超现实主义小说《岁月的泡沫 (L'écume des Jours)》创作的作品，小说讲的是关于爱、一只会说话的老鼠和一个疾速衰老的人的故事。作品围绕着小说中一个人因胸部长了睡莲而患病的凄惨情节展开。Helle Vibeke Jensen 做了 68 本书，每本都取材于自小说的章节，以对书、人、食物与生活的爱为主题。

但是 Helle Vibeke Jensen 将自己生活中的灵感注入到了作品中，也为鲍里斯·维昂错综复杂的故事添加了新一层意义，那些为人熟知的现象与事物都被替换与变形。它契合了书中由牛肉卷变成的名为“Colin”的会旋转的凳子上的奇怪枕头的精神。

星期三建筑事务所设计的图书馆的超现实家具，取材于鲍里斯·维昂的小说。在这个宇宙中，家具和空间以人类的方式运动。太阳不会落下，美丽的 Chloé 胸中的睡莲令她病症逐渐加重，同时她的卧室逐渐缩小。Chloé 被美丽但致命的睡莲纠缠。叫做“Chick”的长络腮胡的货车载着一车精美但未被书写的书，最终却因轮子损坏而出了车祸。《岁月的泡沫》将读者卷入追求生活、激情与爱的高低起伏的斜坡。以精妙的方式将过去与现在一同编入小说与物理的“现实”中。《岁月的泡沫——一本书的图书馆》于 2017 年获丹麦艺术基金会荣誉奖。

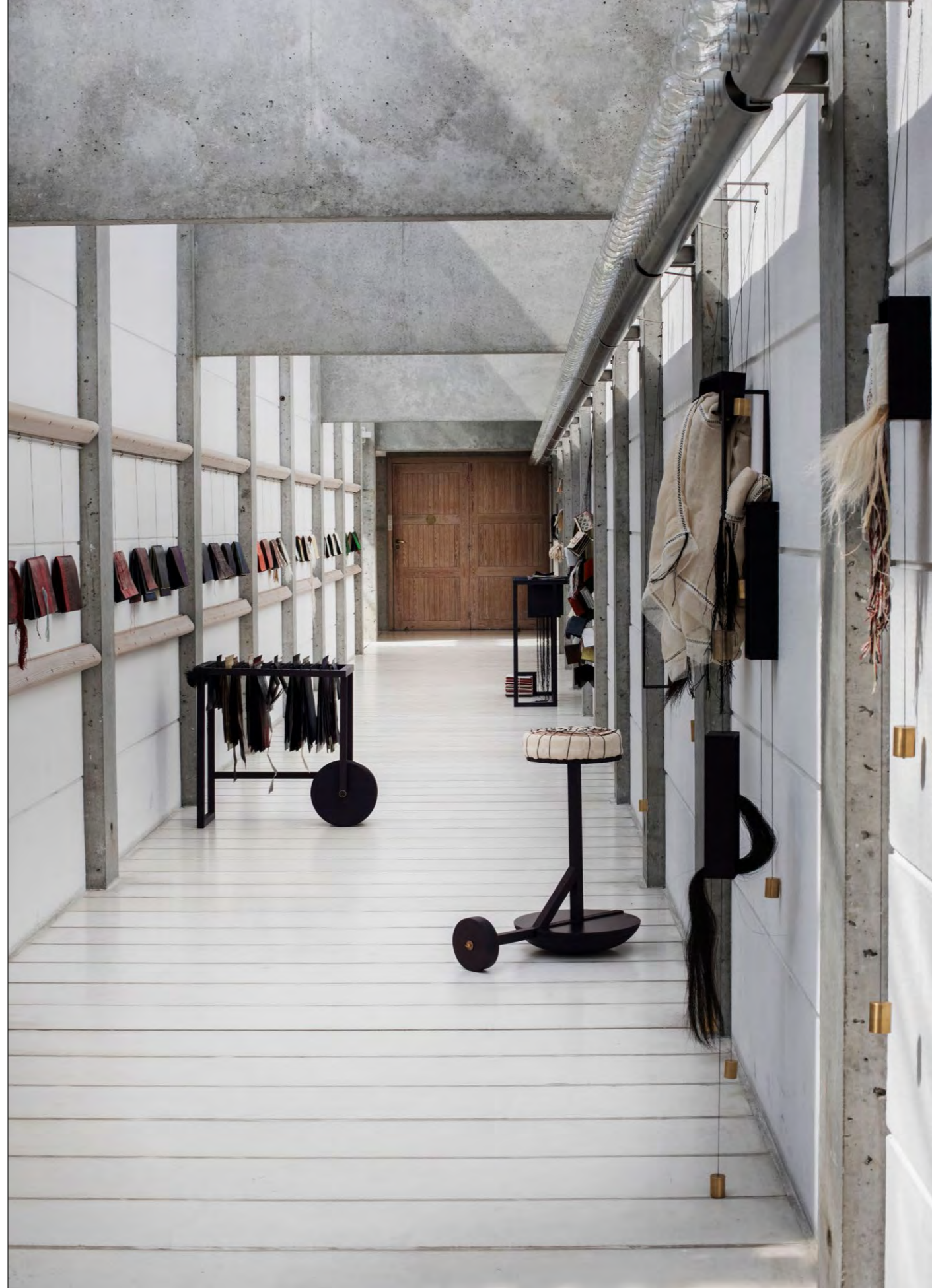
FOAM OF THE DAYS - Library for 1 book

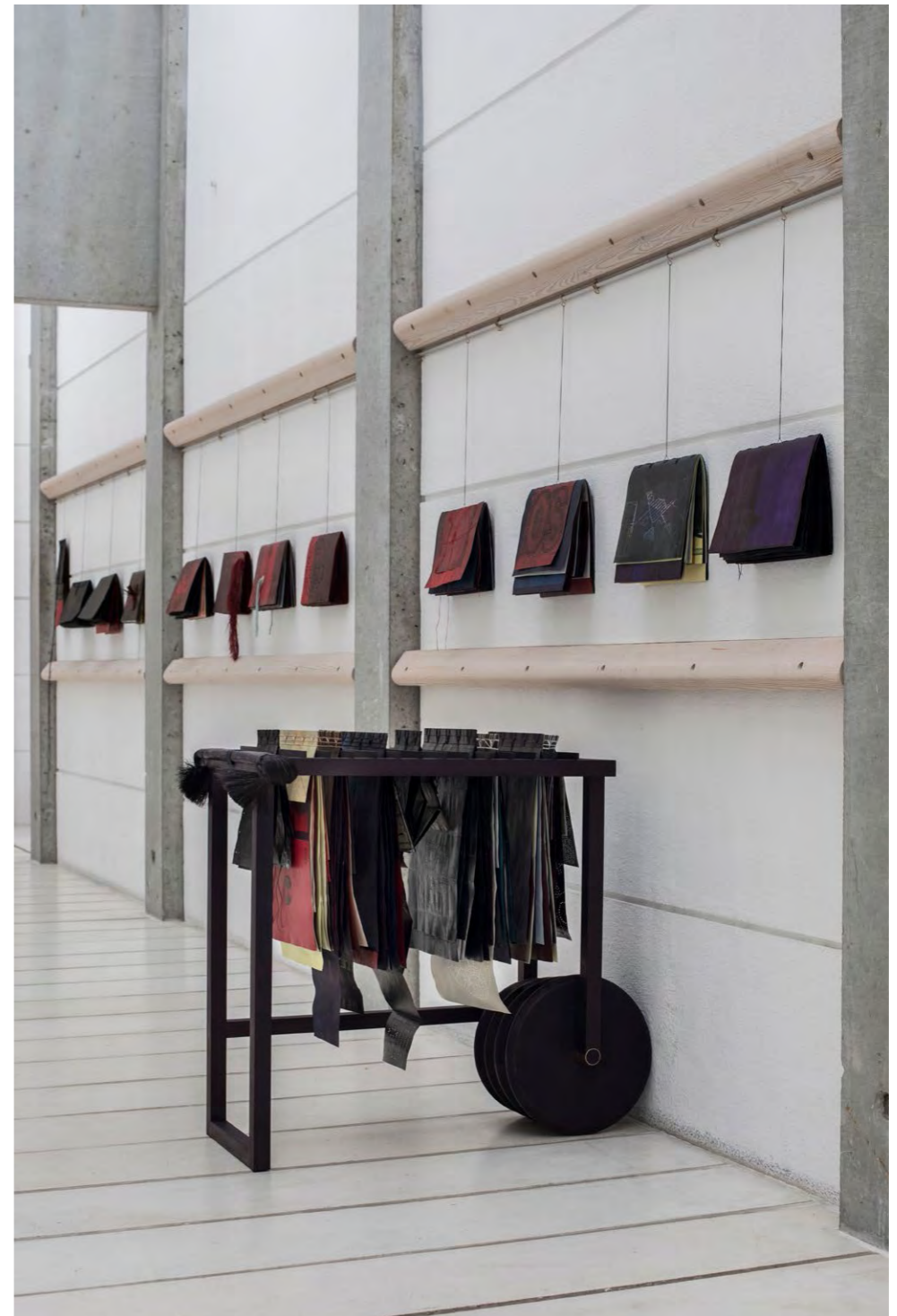
Maple wood, indigo ink, printed paper
bookbinding linen, string, glass tube, LED light
spikes from African porcupine and horsehair
Site Specific
2017

The installation 'Foam Of The Days, Library For 1 Book' is revolving around one book; (L'écume des Jours, 1947) by the French author Boris Vian:- A surreal novel about love, talking mice, and a man who ages years in a week. All concerning the disastrous and beautiful plot of an illness caused by an internally growing water lily. Helle Vibeke Jensen has made 68 books - one for each chapter in Boris Vian's book. Colours, shapes and figures are gathered from Vian's novel that circles about the love of books, people, food and life.

But Helle Vibeke Jensen has mixed her own life into to piece and added new layers to Vian's already labyrinthine story, where well-known phenomena and objects are poetically displaced and distorted. This means it is wholly in the spirit of the book that a calf-roulade from the book is transformed to the cushion of the 'strange' self-circulating stool called Colin.

Wednesday Architecture has designed the library furniture: Surreal furniture, taking from the universe of Vian's novel but at the same time, contemporary. In this universe furniture and space reacts humanly animated. The sun seases to set and her bedroom shrinks as the beautiful Chloé sickens due to the water lily that grows in her breast. Chloé is illustrated as the table entangled in - and over taken by the beautiful but deathly water lily. The whiskered book-wagon 'Chick' carries a fine collection of un-written books, though he is destined to de-route and crash because of his crooked wheel's tendencies. Foam of the Days whirls the reader round and round in a hunt for life, passion and love in a slippery slope of ups and downs. The piece brings together past and present with fiction and physical 'reality' in a subtle manner. 'Foam Of The Days - Library for 1 book' received an honorary award by the Danish Arts Foundation in 2017.









芬兰

FINLAND

食物 x 时尚 x 虚拟： 芬兰当代设计

Juha Huuskonen + 杨杨

芬兰设计一向与现代主义，现代化及福利国家的发展事业密切相关。从 Iittala 玻璃器皿，Aalto 的 Savoy 花瓶到 Marimekko 纺织品和 Artek 家具，芬兰的设计行业秉持着设计融入大众，融入日常生活的理念，同时也诠释着科技创新，巧妙地使用工艺技术将木材等基本材料转化为耐用，优雅的工具和家居用品。

尽管来自芬兰的经典设计品仍然很受全球用户的欢迎，但在芬兰，设计师们的角色和实践在过去几十年中历经转变，关注重点渐从个别物件转移到服务，接触和体验当中。设计师的任务不再仅是提供功能性解决方案，而是挑战，质疑和激发。本次展览展出的项目直面与芬兰设计相关的刻板印象，模糊了设计、艺术和建筑学科之间的界限。

展览的芬兰部分集中聚焦三对设计师组合，其作品反映了芬兰当今设计实践前沿的不同面向。展出的所有项目都是在 2018 年内为本次展览创作的新作。

索达曼工作室于 1990 年代在数字设计领域崭露头角，多年来致力于为建筑和设计开发潜在的数字化手段和工具。他们将其在芬兰赫尔辛基的最新项目之一 Ultima 餐厅带到了中国深圳的美术馆内，作品探讨当今食物生产方式，及人们应在多大程度上采用科技手段干预自然规律的议题。概念餐厅营造出非凡的环境体验，引导人们质疑日常饮食习惯，重新审视与食物及自然的关系。

尤斯林 - 毛努拉是设计师劳拉·尤斯林和建筑师莉莉·毛努拉之间的创意合作。作品玻璃砖壁是一件雕塑，但同时也是玻璃设计品及形如舞台的时尚装置，鼓励着观众在其有机构成的空间中游走体验。尤斯林 - 毛努拉采用建筑和空间设计的惯例和语言，以一种有趣的方式探讨介入时尚设计的可能性，反之亦然。

Nordkapp 是一家专注于数字服务的芬兰设计公司。Nordkapp 的合伙人萨米·涅梅拉和上海的未设计工作室 automato.farm 创始人西蒙·里波汀格合作呈现了实验性的作品机器制造，深入研究个体与现今产品制造业之间的关系，探讨当下产品设计行业在多大程度上受到短期繁荣的诱惑，及简单市场投机计算的驱动。

本展览的芬兰部分与 HIAP - 赫尔辛基国际艺术家计划合作呈现，芬兰教育和文化部和芬兰驻华大使馆支持。
策展人：约赫·胡斯可宁 (HIAP)、杨杨，助理策展人：米娜·波约莱宁。

Food x Fashion x Fiction - Cocontemporary Design from Finland

Juha Huuskonen + Ian Yang

Finnish design evolved hand in hand with modernism, modernisation and the development of a welfare state. From Iittala glassware, Aalto's Savoy vase to Marimekko textile and Artek furniture, it is based on the ideal that good design belongs to everyone and is a part of everyday life. It has also been a celebration of innovation - of how skilful use of crafts can turn wood and other basic materials into durable, elegant tools and household items.

While classic Finnish design items are still popular, the role and practice of a designer has greatly changed over the past decades. The focus has shifted from individual objects to services, encounters and experiences. Instead of providing functional solutions, the task of a designer can be to provoke, question and exhilarate. This exhibition features projects that challenge the stereotypes associated with Finnish design and blur the borders between disciplines of design, art and architecture.

The Finnish section of the exhibition presents three designer duos, whose featured projects highlight different aspects of design practice in Finland today. All the presented projects are brand new, created in year 2018 and customised especially for this exhibition.

Ateljé Sotamaa has worked in the forefront of digital design since the 90s, experimenting with the radical new potential digital tools present for architecture and design. They brought one of their latest projects Ultima Restaurant from Helsinki to the museum space in Shenzhen. It opens up questions about how food is produced and to what extent we should interfere with processes of nature by present-day technology. The restaurant offers an extraordinary setting which can enable people to question their habits and relationship to food and nature.

Juslin-Maunula is a creative collaboration between designer Laura Juslin and architect Lilli Maunula. Their installation Glass Brick Facade is a sculpture, but at the same time an edition of glass design objects, as well a stage-like setting that encourages the audience to move around in the space. Juslin-Maunula explores in a playful way the potential of using the conventions and language of architecture and spatial design in fashion, and vice versa.

Nordkapp is a Finnish design company specialized in digital services. Sami Niemelä from Nordkapp and his collaborator Simone Rebaudengo from the Shanghai-based studio automato.farm present Made in Machine, which investigates our relationship to today's product manufacturing industry. To what extent is the product design industry today serving only short-sighted vanity and driven by banal market speculation algorithms?

The Finnish section of the exhibition is realised in collaboration with HIAP - Helsinki International Artist Programme with the support of Ministry of Education and Culture, Finland and Embassy of Finland, Beijing.
Curators: Juha Huuskonen (HIAP) and Ian Yang, Assistant Curator: Miina Pohjolainen.



索达曼工作室 (Ateljé Sotamaa) 是由 Kivi Sotamaa 和 Tuuli Sotamaa 两兄妹与一众国际建筑师、设计师以及艺术家组成的工作室。工作室坚信建筑必须呼应我们的情感，并引诱我们探索存在于世界上的新的方式。索达曼工作室为有原件的客户设计，为整体环境考虑，跨级别与媒介。它将城市设计、建筑设计、空间设计、灯光、家具、媒体与活动融合为“整体的艺术”，以新的有意义的方式让人们参与其中。索达曼工作室以其设计上的战略方式与精湛的技术、形式和材料闻名。索达曼工作室有庞大的网络可交流传播专业与意见，发明扭转全局的创新。通过以研究为驱使的设计、开放合作、必不可少的实验、工作室最大利用的今天的数字技术的潜力，来创造新的与文化紧密相连的设计与建筑。

Ateljé Sotamaa is Kivi Sotamaa and Tuuli Sotamaa, brother and sister, and an international staff of architects, designers and artists. The studio believes that architecture must appeal to our emotions, and seduce us into exploring new ways of being in the world. Ateljé Sotamaa designs physical environments holistically, across scale and media, for visionary clients. It merges urban design, building design, spatial design, lighting, furniture, media, and events into a 'total work of art', which engage and challenge people in new and meaningful ways. Ateljé Sotamaa is known for its' strategic approach to design coupled with a mastery of technique, form and materials. Ateljé Sotamaa exists in a web of connections over which ideas and expertise are exchanged and spread, and from which game-changing innovation emerges. Through design driven research, open collaboration, vital experimentation, it utilizes the potential of today's digital technologies to create new, culturally relevant design and architecture.

Ultima 概念餐厅

- (1) 蟋蟀台灯：手工吹制的玻璃台灯，装满来自中国的蟋蟀；
 - (2) 杂交动物：3D 打印的杂交动物（昆虫、植物、甲壳虫）；
 - (3) 蘑菇球：视频投影，玻璃上生长的蘑菇；
 - (4) Tourbillion：3D 打印烹饪物件，和制作过程投影动画。
 - (5) Ultima 画廊：赫尔辛基的 Ultima 餐厅的照片，打印在铝上；
 - (6) 介绍文本：一段关于整个装置的说明文字。
- 2018

Ultima 是基于芬兰赫尔辛基一家真实餐厅的装置作品。它是一项关于人与食物中创意菜、设计与超本地化的关系的实验。此装置作品探索循环经济中烹饪的应用以及今日最创新的食物和农业科技，以及建筑、设计、艺术与科技如何重新帮助人们去想象他们与食物的关系。Ultima 的目的是通过发明未来以塑造未来。

Ultima 装置遵照“物体生态”的概念，强调真实的餐厅。感官有欺骗性，不仅仅是物体本身，包括物与人以及它们所在环境之间的关系。设计，则构建了环境，以短故事的方式运行，引导人们编织自己的整体叙事。

Ultima Concept Restaurant

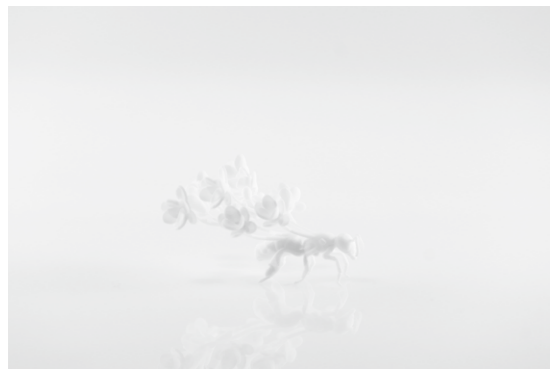
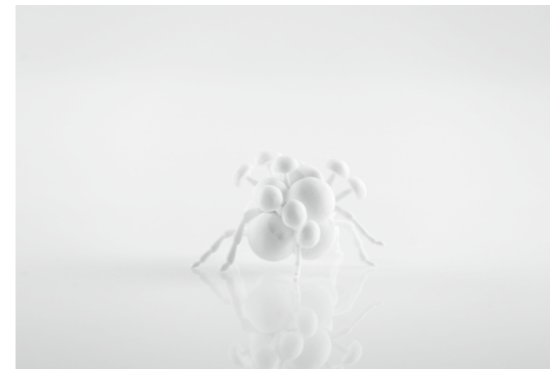
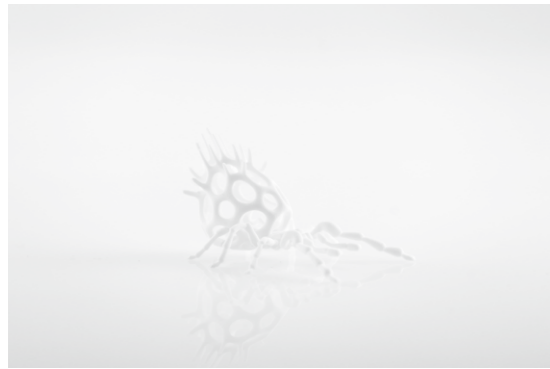
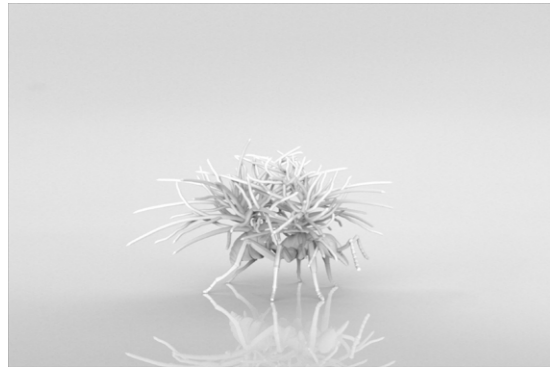
- (1) Cricket Lamps: Hand blown glass lamps, which will be filled with real crickets in China;
 - (2) Hybrids: Imaginary 3D printed hybrids of insects, plants, crustaceans;
 - (3) Musphere: projected video of mushrooms growing in a glass sphere;
 - (4) Tourbillion: 3D printed culinary objects and a projected animation depicting their formation;
 - (5) Ultima gallery: Pictures of Ultima restaurant in Helsinki printed on aluminum;
 - (6) Intro text: A didactic introduction text to the overall installation.
- 2018

Ultima is an installation based on a real restaurant in Helsinki Finland. It is an experiment about changing peoples' relationship to food through innovative cuisine, design and hyperlocal production of food. The installation will explore culinary applications of circular economy as well as the most innovative food and farming technologies today. It will explore how architecture, design, art and technology can be used to help people reimagine their relationship to food. The aim of Ultima is to shape the future by inventing it.

The Ultima installation follows the 'ecology of objects' – concept underlying the real restaurant. The sensations lie, not just in the objects themselves, but in the relationship of the objects to one another and their environment. The designs, which constitute the environment, operate like short stories, which allow people to weave together their own overall narratives.









加斯林 - 马努拉 (JUSLIN-MAUNULA) 是芬兰设计师劳拉·加斯林和建筑师莉莉·马努拉的创意合作品牌, 成立于2015年。两人在赫尔辛基阿托大学艺术、设计和建筑学院学习时装和纺织品设计时相遇。加斯林 - 马努拉结合周围空间和光线, 通过服装和配饰创造体验, 模糊了时尚系列和布景设计之间的界限。该品牌将建筑的功能特性融入时尚设计, 把时尚的装饰特性融入空间装置, 经常在展示中运用空间装置与服装的实质重叠, 展示本身就是一种强大的视觉体验。加斯林 - 马努拉提供一种有趣的、人工版本的北欧极简主义。

Founded in 2015, JUSLIN-MAUNULA is a creative collaboration between designer Laura Juslin and architect Lilli Maunula, both from Finland. The pair met while studying fashion and textile design at the Aalto University School of Art, Design and Architecture in Helsinki. Playing with surrounding space and light, JUSLIN-MAUNULA generates experiences through their clothes and accessories, blurring the lines of fashion collections and set design. Bringing the functional nature of architecture to fashion design and the decorative aspects of fashion to spatial constructions, the brand's presentations in themselves are powerful visual experiences where spatial installations often physically overlap with the clothes. JUSLIN-MAUNULA offers a fun, synthetic vision of Nordic minimalism.

玻璃砖壁

手工染色树脂和再生玻璃, 聚苯乙烯反光地板, 真丝混色服装, 地板: 400×600cm, 墙体结构: 300×300×200cm, 由 96 个 30×30×35cm 的独立零件组成
2018

设计师劳拉·加斯林和莉莉·马努拉希望通过这件装置创造一种城市景观的超现实主义空间体验。这个构想由被水包围的玻璃砖外墙实现, 代表有城墙的城市广场的抽象概念。明亮的半透明 L 形外立面勾勒出广场——一种在城市背景下, 人们观察和被观察的交汇点。设计师们通过该装置创造出建筑和时尚的相似之处, 强调了他们的时装品牌和加斯林 - 马努拉设计工作室的多学科性。

空间大小约为 3x3 米。外立面由零件模块构成, 这些模块可以用不同方式组装成墙壁或搁架的。这些模块被设计成独立的物品, 即使在装置被拆卸后, 也可以被使用。模块化结构使该艺术装置在展览之后还可以被重复利用。选择部分地使用回收材料是设计师们的首要考虑。搁架模块用透明树脂和废玻璃制成, 由手工铸造并染色。

Glass Brick Façades

Hand dyed resin and recycled glass, Polystyrene reflective floor, silk mélange clothing, Floor: 400×600cm, Wall Structure: 300×300×200cm, Installation consists of 96 separate modules each of them 30×30×35cm
2018

With this installation the designers Laura Juslin and Lilli Maunula want to create a surrealistic spatial experience of an urban landscape. The realization of the concept is an abstraction of an urban square with walls representing glass brick façades surrounded by water. The luminous, translucent L-shaped façades outline the square, a sort of meeting point for people to see and to be seen, against an urban backdrop. With the Installation the designers create parallels between architecture and fashion, emphasizing the multi-disciplinarity of their fashion brand and design studio Juslin Maunula.

The size of the space is approximately 3m x 3m. The façades consist of modular blocks that can be assembled in various ways forming a wall or a shelving system. The blocks are designed to function as independent design objects even after the installation has been disassembled. The modular construction of the installation enables the re-use of the art piece after the exhibition. The choice to use partly recycled material was of top priority for the designers. Shelving modules made out of clear resin and waste glass have been hand cast and dyed.







萨米·涅梅拉是一位设计师，致力于系统、未来和设计的交融。在日常工作中，他用设计助力团队、产品和公司的成长，先做出最佳预期，再围绕重要想法去创建能力。在过去20多年的从业时间里，他曾在多个大洲工作过，并一直用崭新的思维推动产业发展。迄今为止，他已获得多项国际专利和众多奖项，并帮助一些世界范围内的大公司获得成功。他是总部位于赫尔辛基的高级设计公司 Nordkapp 的创始人之一和现任创意总监。与此同时，萨米也通过小到从居民聚会、大到关于企业出售的重大会议的专业组织、活动和会议来回馈社区。

西蒙·里波汀格是一位在上海工作的产品和交互设计师，他帮助宝马、飞利浦、谷歌创意实验室和迪拜未来博物馆等国际客户探索其产品和技术的未来。他的工作侧重于探索生活与网络和自发事物的互动之间的关联和影响。产品有时是真实的，有时是虚拟的。他是设计集团 automato.farm 的赞助人之一，该集团通过人工浸入式体验探索未来与科技的关系。他还是 Yeast 的联合创始人，这是一个生产未来食物和生活产品及建筑的实验室。他的作品获得 Wired, Fast Company, The Atlantic 和 Designboom 的国际报道，获得过红点设计奖、Core77 设计奖、交互设计大奖和物联网大奖，并在维特拉设计博物馆、米兰三年展博物馆和维也纳 MAK 博物馆等画廊和博物馆展出过。

Sami Niemelä is a designer and creative director working at the intersection of systems, foresight and design. In his daily work, he helps teams, products and companies grow by design, first through optimal futures and then building the competence around the ideas that matter. During over 20 years in the industry, he has worked on several continents and keeps on pushing the industry forward by new thinking. So far his work has earned him international patents, numerous awards and has built exits to the largest companies in the world. Currently, he is one of the founders and the creative director of an advanced design firm Nordkapp, headquartered in Helsinki and working all over the world. On the side, Sami gives back to the community through professional organisations, events and conferences ranging from local meetups to sold-out major conferences.

Simone Rebaudengo is a product and interaction designer based in Shanghai, where he explores the future of products and technology for international clients like BMW, Philips, Google Creative Labs and the Dubai's Museum of the Future. His work focuses on exploring the implications of living and interacting with networked and autonomous things. Sometimes they are real products, sometimes they are fictional. He's funding member of automato.farm, a design collective exploring future relationships with technology through artifacts and immersive experiences and he's co-founder of Yeast, a future of food and living lab building products and ventures. His works have been published internationally on Wired, Fast Company, The Atlantic and Designboom, awarded by Red Dot Design Award, Core77, Interaction Awards and Internet of Things Awards and exhibited in galleries and museums like Vitra Design Museum, Triennial Museum in Milan and MAK Vienna.

机器制造

一面印刷文本墙，文本由人工智能根据分析网上商店的产品生成 2-5 个置于玻璃橱窗上的样品
2018

《机器制造》通过新兴技术，让市场成为作者，以思辨设计为工具，探索中国制造和北欧设计不久的将来。艺术品是过程，研究本身就是产品。这个通过机器学习和递归神经网络来重新创造自己的无限循环，根据世界上最大的市场阿里巴巴写出设计简报。这些机器简报之后在芬兰被设计，在中国制造，然后重置于机器中进行重新校准。

我们研究却必定无法给出答案的，是2020年代的作者的作用——是设计师，市场，还是算法最终创造出我们购买的产品？一个自己策划自己的市场是什么样的？一个所有东西都不经疑问就被生产的社会会变成什么样？《机器制造》包括由机器制作的设计简报、研究成果和三到五个在阿里巴巴上售卖的思辨设计产品 / 物品实物。

Made in Machine

1 wall of printed texts generated by artificial intelligence based on the analysis of online stores' products,
2-5 prototype objects on glass vitrines
2018

Made in Machine explores the near future between Chinese manufacturing and Nordic design through emerging technology by using the market as an author and speculative design as a tool. The artwork is the process, and research is the product in itself, an endless loop that recreates itself by machine learning and recursive neural networks to write design briefs based on world's largest marketplace, Alibaba.com. These machine interpretations are then designed in Finland, and manufactured in China before they are placed back in the machine for recalibration.

The questions we investigate, but necessarily do not provide an answer for are the role of an author in 2020s — is it a designer, the market, or an algorithm who creates the products we buy? What does a market curated by itself look like, and what becomes of society where everything is manufactured without questions? Made in Machine consists of design briefs made by machine, research artefacts, and three to five speculative, physical products / objects that are also sold through Alibaba.



MADE IN MACHINE
RESEARCH ARTEFACT B

2018



NEW DAB/DAGI Q5 HORK SCREEN
MP3 PLAYER 8GB CAPACITY 8IN1.
SUPPORT 3D VIDEOS ACTIVATED
GOOGLE VIALAGITY DUAL
DISTACLE MINI PO

SHENZHEN, CHINA

MADE IN MACHINE
RESEARCH ARTEFACT C

2024



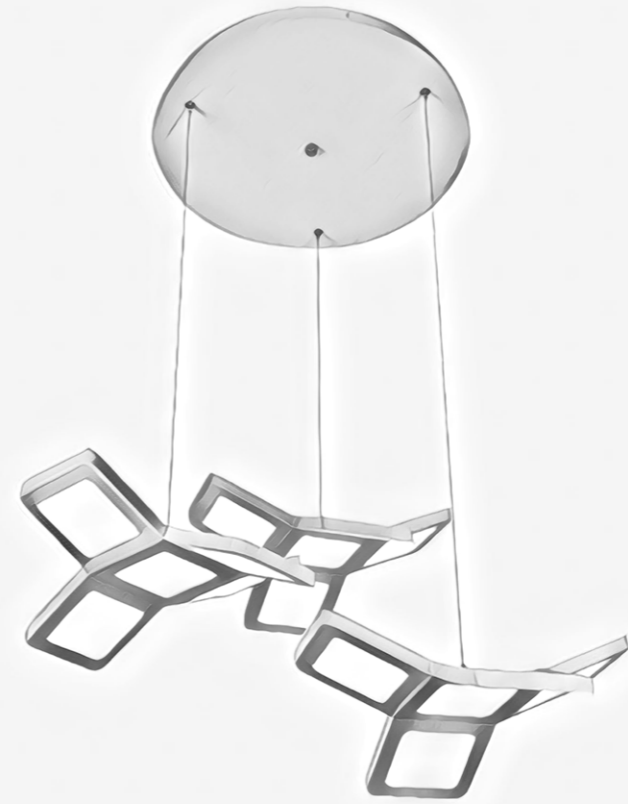
IDEAS MOBILE PHONE VOICE
RECORDER WITH SUPPORT TF
CARD SPEAKER WITH REMOTE
CONTROL

SHENZHEN, CHINA



RECHARGEABLE DIGITAL CHARGER
RESER MOUNT APP BOX 4.0
WIRELESS CHARGING WITH QUAD
CORE SPEAKER FOR PROMOTION

SHENZHEN, CHINA



NEW HOT SALE KEYBOARD SHAPEZ
3D VIDEO PROJECTOR
BEST TUBWORK TALKING UNCODE
SUPPORT TILAWAT WAY ACUDAN
AMPLIFIER
CKT RK WORLD IN

SHENZHEN, CHINA

挪威

NORWAY

灵魂以北，存在以南

Bjørn Inge Follevaag

挪威设计运动的战略雄心是提升劳动者的权利意识，重视生产设备的质量，使用获得批准的可持续材料，追求功能与形式的简约，从而确保生产流程令人满意。设计应该做到：持续耐用，创新环保。

这是我选择此次展览作品的基本原则，这些原则也是基于斯堪的纳维亚设计与社会发展历史中长期传承下来的功能主义。这种风格源于北欧，主要特点是优雅舒适，奉行简约主义，重视技巧性与耐用性。挪威的现代设计如今与艺术关系密切。

克莱尔·伯德说“艺术与设计都需要卓越的创造力，需要对审美、风格、情商有敏锐的直觉，还要善用可视艺术来演绎故事。虽然这些要求非常相似，有时还令人十分困惑，但践行起来很简单：设计需要考虑功能性，艺术不用。设计以结果为导向，艺术通常不是这样。”设计思维将形式与功能，易得性，可持续性，环境，生产流程视为设计过程的重要组成部分。设计思维还包括情感设计，即努力让产品引起情绪共鸣，创造用户与产品之间的积极体验。此次展览中的所有作品都反映了这一点。

安迪·沃霍尔、唐纳德·贾德和约瑟夫·博伊斯都深知设计作为沟通方式的重要性，如果我们观察一下弗兰克·斯特拉、理查德·塞拉和丹·弗莱文等人的艺术架构，就会发现他们似乎都理解空间概念。马克·霍曼说设计系统与形式总是主要来源于艺术。

选入此次展览的作品，基本都包含了我开始说的几大特点，即设计应做到持续耐用，创新环保。

从 KnudsenBergHindenes（挪威设计团队）的家具与照明工具中，我看到了他们的设计研究中同样注重形式简约、经久耐用以及实验主义的特点。

我和菲利普·冯·哈斯一起了解了木材的回收利用和有限的地球资源后，我们认为保护我们的环境是多么的有必要。

通过 T. 迈克尔，我们看到了物质知识和艺术技能如何融合成为重塑传统和品质的工具，并调查了如何跨越传统来为现代社会带来全新的、真实的设计。他以中日纺织品的经典形式为基础，通过运用新材料，重新创造了一种表达方式，使之具有当代性。

另一方面，安妮·卡特琳·森斯塔德应用了第一个现代设计营销工具（霓虹灯）来简化我们对观察到的对象的表达和创造意识。通过标语“灵魂以北，存在以南”，并结合一个有艺术效果的霓虹灯，她提醒我们艺术和现代设计之间的密切关系。

虽然篇幅有限，不能一一展开，但我们知道，设计存在于众多领域。因为它影响到各行各业。它可能存在于我们最大的工业中，无论是石油、海产品还是农业。设计将在各方面助力于用户。我对设计师的选择是基于设计如何既是一种沟通工具，又是一个视觉美的对象。

To the North of My Soul and South of my Existence

Bjørn Inge Follevaag

Design should be sustainable, durable, innovative and environmentally friendly.

These are the fundamental principles of my selection of works for this exhibition and builds on a long functionalist history of Scandinavian design and social development. Elegance, comfort and simplicity have come to define this style from the North, combined with a focus on craftsmanship and durability. Contemporary design in Norway has a close relationship to art.

"Both art and design require immense creativity, an acute sense of aesthetics and style, emotional intelligence, and the ability to tell a story through visual media", says Clair Byrd, "but while these are compelling and sometimes confusing similarities, the application of these two disciplines is surprisingly straightforward: Design requires a function, art does not. Design is results driven, art is usually not. Design thinking analyses form and function, accessibility, sustainability, the environment and production processes as an integrated part of the design process. In design thinking is also included emotional design, which strives to create products that elicit emotions and create positive experiences between users and the objects they use. All the works in this exhibition reflect this quality.

Andy Warhol, Donald Judd or Joseph Beuys all understood the significance of design as a means of communication, and if we look at architecture Frank Stella, Richard Serra and Dan Flavin all seem to understand the concept of space. Art always remains the dominant resource for design systems and forms, says Mark Hohman.

The selection of works for this presentation are based on works which encompass the qualities of my initial statement; Design should be sustainable, durable, innovative and environmentally friendly.

In KnudsenBergHindenes' furniture and lighting objects I have looked at the simplicity in form, durability and experimental qualities of their research into design.

With Philipp von Hase I have looked at recycling of wood and how limited our resources on this planet have become. Also of the necessity to preserve and protect our environment.

With T. Michael we see how material knowledge and artistic skills merge to become instruments that re-invent traditions and qualities and investigates both how a cross-over from tradition may serve to bring us forward into a new design reality for a modern society. Based on classical Sino-Japanese forms in textiles he reinvents an expression making it contemporary through the use of new materials.

Anne Katrine Senstad, on the other hand applies the first modern instrument of design marketing – neon lights – to simplify the expressions and create awareness of the objects we observe. Through signage with the slogan 灵魂以北 存在以南 combined with a stylized neon installation she reminds us of the close relationship between the arts and contemporary design.

Given this limited presentation, design is also so much more, because it affects all walks of life. It may be within our biggest industries; whether it is oil and seafood or agriculture. Design will facilitate and lighten the effort of users across the board. My choice of designers is based on how design can be an instrument of communication as well as an object of visual beauty.



Anne Katrine Senstad (森斯塔) 在新加坡和挪威长大，现工作、生活在纽约和挪威奥斯陆。她于1994年和1999年在帕森斯设计学院和纽约社会研究学院新院接受艺术教育，1989年就读于加州伯克利大学。

森斯塔专攻装置艺术、摄影、录像、霓虹雕塑和建筑大地艺术的多学科交叉，专注于感知、空间和感官领域的现象，以及公共领域根据哲学的和诗意的文本创作的灯光作品。她的作品在世界各地画廊、博物馆和机构中被广泛展出，其中包括第55届和第56届威尼斯双年展、布鲁日艺术与建筑三年展(比利时)、3.14 艺术馆(挪威)、特拉法(Trafo)艺术馆(挪威)、奥塔维亚美术馆(美国)，证大美术馆(中国)。

她是佛蒙特州云石别墅和阿联酋阿布扎比Arthub的驻地艺术家驻，获得由挪威艺术委员会，当代艺术艺术办公室的(挪威)，FFF(挪威)，NBK(挪威)，纽约当代艺术基金会(纽约)提供的多项奖金。她是斯诺赫特建筑事务所(Snøhetta Architects)公共艺术委员会的成员；并与比利西恩和托德威廉姆斯建筑事务所(Billie Tsien and Todd Williams architects)合作了沃尔夫艺术中心和宾夕法尼亚大学工程大楼。

Anne Katrine Senstad was raised in Singapore and Norway, today she lives and works between New York and Oslo, Norway. She received her art education at Parsons School of Design and The New School for Social Research in New York 1994 and 1999, and Berkeley University, CA in 1989.

Senstad works in the multi disciplinary intersections of installation art, photography, video, neon sculpture, and architectural land-art with a focus on the phenomena of perception, space and the sensorial realms, as well as socially engaged, philosophical and poetic text based light works in the public realm. She has exhibited widely internationally in galleries, museums and institutions; 55th and 56th Venice Biennale (Italy), Bruges Art and Architecture Triennale (Belgium), Athr Gallery, Jeddah (KSA), Kunsthall 3,14 (NO), Trafo Kunsthall (NO), Octavia Art Gallery (USA), Zendai Moma (China).

She is the recipient of artist residencies at Marblehouse, Vermont and Abu Dhabi Arthub (UAE), and numerous artist grants from Arts Council Norway, OCA (NO), FFF (No), NBK (NO), FCA (NY). Public Art Commissions include with Snøhetta Architects; Wolfe Center for the Arts and Penn University Engineering Building with Billie Tsien and Todd Williams architects.

元素 2, 2018

沉浸式霓虹灯雕塑
尺寸: 可变

安妮·森斯塔德的《元素 2 号》是一个由光，色彩，感知，声音观念和空间现象构成的体验式和沉浸式装置，有着雕塑式的信息。它是一个各种感官的融合。所有感官元素在科学上和体验上都有相似之处，但它们在空间中的存在方式和被体验方式却各不相同。大自然可以通过由眼睛，耳朵，大脑，神经，智力和情绪感受到的频率，波长和温度组成的科学系统被感知。颜色有冷的，暖的，暗的，亮的，欢快的，符号性的，代表性的——它是一门精神的、情绪的和感性的语言。其中光，颜色和声音在无限的，可能未知的水平上，作为我们认知系统的补充存在。声音作为复杂的音乐，视觉的和叙事的声音存在，它存在于居住和引发强烈感情的环境空间中，存在于我们的感知领域之外，如没有被听到的声音，祈祷的声音。声音是数学的和逻辑的，但也是通往感知领域的直接途径。联觉上，声音有颜色，颜色也有声音。物理上，颜色通过视觉和神经系统被感知的。在光和色彩的语言中，光谱和色调栖息在空间中，赋予物体身份，点亮我们的环境并代表灵魂的启迪。

光和颜色本身就代表了自然。正如歌德在他的《色彩论》中所宣称的：光因眼睛而存在。这当然是针对牛顿的棱镜科学发现，认为物体的颜色是以透过棱镜的太阳光来区分的。艺术中的感知观念可能与马列维奇的《至上主义》论文有关，他在其中他谈到了表达感受的非客观要素系统：非客观感知元素是真正本质的开始。在感知现象的范围内，非客观本质也是绝对和纯粹的源头。在柏拉图的思想中，光，色彩，形式，空间和物体的感知交织在一起，得出灵魂的必要性：我们通过灵魂对感觉器官获得的感知做出判断，从而获得知识。

在数学和科学的时空理论中，我们可以看到《元素 2 号》。我们将元素作为恒久不变的一部分。在声音中，元素可以说是复合波形的一部分 - 它成为时间元素。声音和光以类似的波形语言表现着，光通过温度系统测量，如在开尔文测量系统中，作为刻度上的元素存在。声音和光都作为可测量和可见的频率运行，科学地揭示了声音和声音内部、外部的范围，这是北极光的细微色谱中可以观察到的回声。

光以其永恒的存在，代表了我们人性的无限，以及最深的感知体验。

ELEMENTS II, 2018

An immersive neon light sculpture
Dimensions: Variable

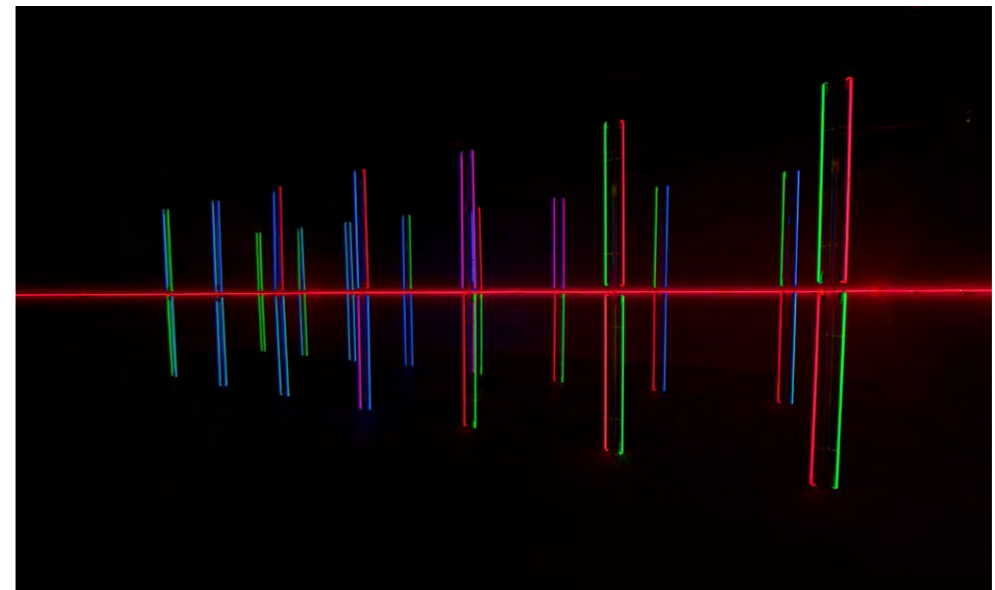
Anne Katrine Senstad's ELEMENTS II is experiential and immersive, sculpturally informed, - an installation of light, color, perception, ideas of sound and spatial phenomena. An amalgamation of sensations. All sensorial elements have scientific and experiential similarities, yet differ in nature in how they inhabit space and how they are experienced. The natural world can be perceived through scientific systems of frequencies, wavelengths and temperatures that are sensed by the eye, ear, brain, nerves, intellect and emotions. Colors are cold, warm, dark, light, euphoric, symbolic, representational - a mental, emotional and sensual language, where light, color and sound exist as implementing our system on infinite levels, potentially unknown levels. Sound exists as complex music, visual and narrative sound, in environmentally inhabited and charged spaces, outside of our realm of perception as sounds not heard, sounds used in prayers. Sound is mathematical and logical, yet is the direct path to the realm of perception. Synesthetically sound has color and color has sound. Physically color is perceived through the optical and nerve system. In the language of light and color, spectrums and hues inhabit space, give objects their identity, enlighten our environment and represent enlightenment of the soul.

Light and color represent nature in itself. As Goethe proclaimed in his Theory of Colors; light owes its existence to the eye. Referencing of course Newton's scientific discoveries through the prism, where an object's color was distinguished by the light of the sun through the prismatic. The ideas of perception in art can be related to Malevich's essays on Suprematism in which he speaks about the non-objective system of elements through which sensations are expressed: the elements of non-objective sensations are the beginnings of true essence. In the sphere of perceptive phenomena, non-objective essence is also its source, the absolute and

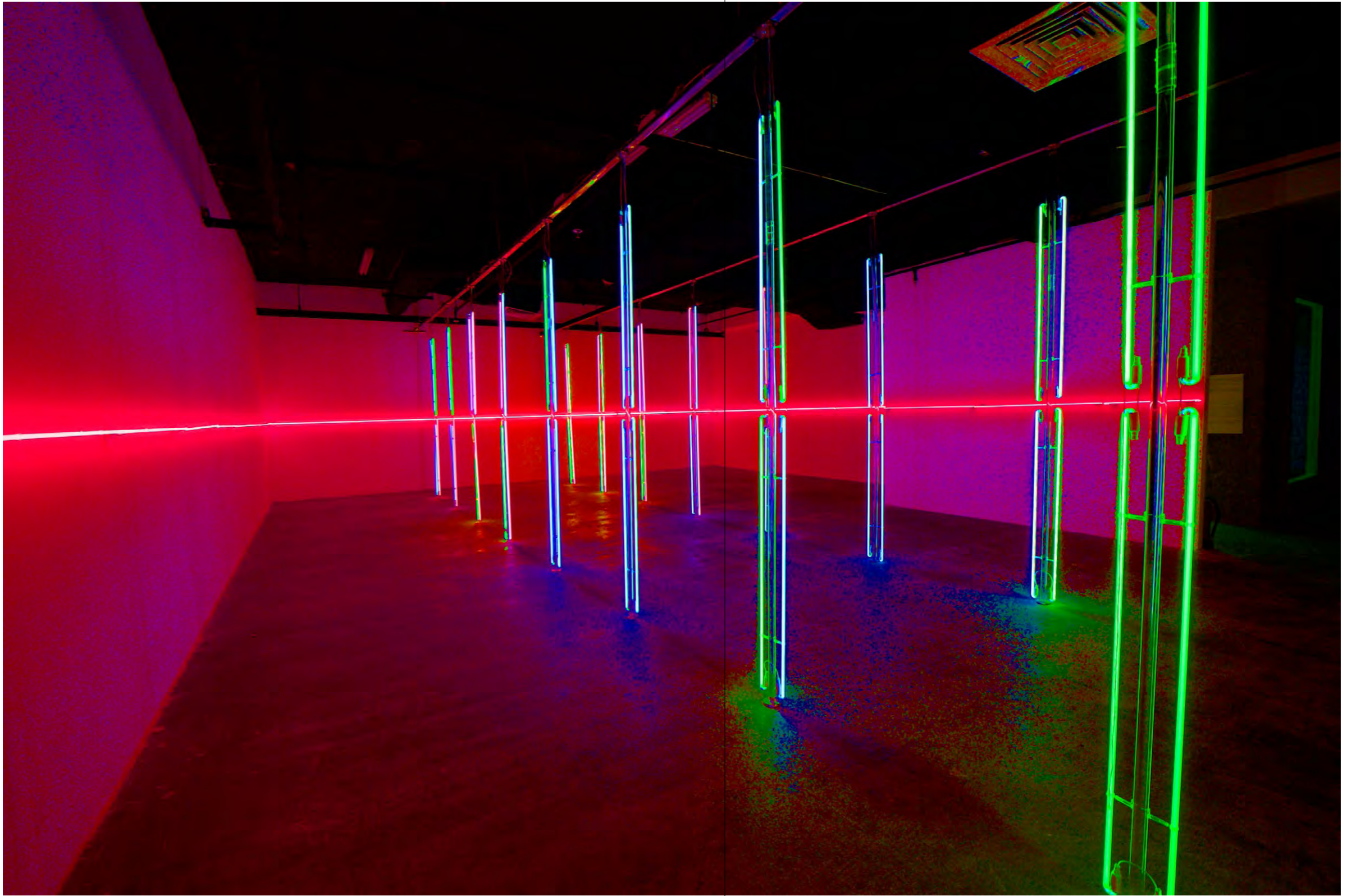
pure. Perception of light, color, form, space and object are intertwined in Plato's ideas where there arises the necessity of a soul with which we conceive knowledge by making judgments on perception gained through the sense organs.

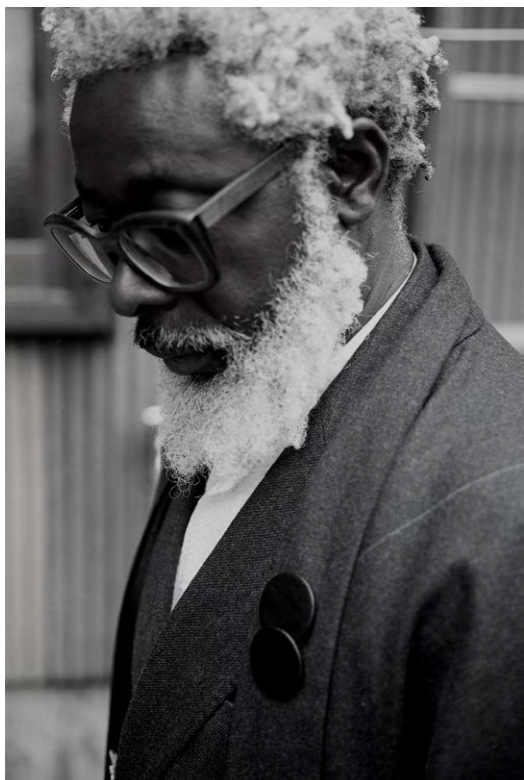
Elements II can be seen in light of mathematical and scientific space-time theories, we have elements as parts of a constancy and events. In sound, elements can be said to be parts of a composite wave form - it becomes a time element. Sound and light behave in a similar wave form language, Light is measured through temperature systems as in the Kelvin measurement system, existing as elements on a scale. Both sound and light operate as measurable and visible frequencies, scientifically disclosing the range within and without the audible and the visible, an echo of what can be observed in the nuanced color spectrums of the Aurora Borealis.

With its eternal presence, light represents the perceptual experience of the infinite and deepest elements of our shared humanity.









T-MICHAEL 像是一个创意发电站。

他是一位高级定制裁缝 / 设计师 / 艺术家，其男装剪裁有着概念化的手法，灵感来源于对男装剪裁传统和他对于剪裁、设计与创造的叙事性的追求，他赞美有时代精神的多元的风格和文化。他以对细节的追求和衣服无可挑剔的结构而闻名。

在他的定居地，挪威西海岸的卑尔根，加纳人 T-Michael 创造了独特的风格品味并且吸引了来自全球的粉丝。他是街拍摄影师最喜欢的人，经常出没于世界各地的相关杂志和博客。

目前他正在与品牌 Y. & Sons (大和公司) 合作，一个日本的传统和服制作公司，创立于 1917 年，在日本有超过 135 家店铺。合作概念是将和服做成现代男子日常穿着的单品。“T Kimono” 被日本 TIMEOUT 杂志评选为 2018 年最佳产品。

T-Michael 也是品牌 Norwegian Rain 的重要设计师，Norwegian Rain 品牌将传统剪裁、创新布料以及聪明的细节融合，创造出了既有风格又实用的 100% 防水产品。

欢迎来到 T-Michael 的创意宇宙。

T-MICHAEL is a creative power house.

A bespoke tailor/ designer /artist with a conceptual approach to men's tailoring inspired by his love of sartorial traditions and his passionate quest for a different narrative within tailoring, design and creativity, to celebrate stylistic and cultural diversities present in today's zeitgeist. He is known for his meticulous attention to detail and for his garments' impeccable construction.

From his base in Bergen, the west coast of Norway, Ghanaian born T-Michael, has created a unique sense of style and presence which has attracted fans from across the globe. He is a favourite among street style photographers all over the world and he is constantly profiled in relevant magazine and blogs worldwide.

He is currently collaborating with Y. & Sons (Yamato Ltd) a traditional kimono maker in Japan established in 1917 with over 135 stores in Japan. The concept is to present the kimono as an everyday menswear staple in the wardrobe of men today. 'T Kimono' was awarded best product in 2018 by Time out Magazine in Japan.

T-Michael is also the half part of award winning Norwegian Rain, where they fuse traditional tailoring with innovative fabrics and clever detailing to create a stylistic, utilitarian and 100% waterproof products.

Welcome to the creative universe of T-Michael.

纺织品与成衣业

材料：100% 单条纹法兰绒羊毛（西班牙）
手工制作：片貝，日本
2016

设计师 T.Michael 的作品来自于一个强大的国际平台，在那里他得到了来自于世界各地的传统剪裁、材质与形状所激发的灵感。此次展览，我们力图展现他如何用概念化的手段将传统日本和服融入现代时尚。

发生在东京神田的美丽相遇，为 T KIMONO 这个独特、富有革新意义的合作做下了铺垫。

传统定制品牌 Y. & Sons——大和公司名下拥有超过 100 年经验的的品牌，找到了设计师 T.Michael，希望他为和服的设计增添新意，并且将其打造成有如西装、牛仔裤和白衬衫之于男装那样的经典单品。

T KIMONO 采用了来自西班牙的，整块布料都带有特别的单条纹图案的法兰绒羊毛材质，将其与传统和服制造技术合并，从而创造了这个系列。

T KIMONO 系列包含了羽织（外套）和和服（套装）。和服一般由一条叫做“Obi”的腰带绑起来系在低腰处。羽织则是挂在颈后，在正面恰好的落下，用专门的羽织纽扣系起来。羽织和和服都是单一尺码的，适合所有人穿着，推荐穿法有用腰带绑起来、用纽扣系起来或让其不费力地沿着你的身体轮廓自然垂下。

TEXTILES & TAILORING

MATERIAL: 100 % WOOL FLANNEL WITH
MONO STRIPE. SPAIN
HANDCRAFTED: KATAKAI, JAPAN
2016

T.Michael's work is based on a strong international platform where he is inspired by traditional tailoring, textiles and shapes from all around the world. In this exhibition we aim to present his take on the traditional Japanese Kimono and how he, from a conceptually approach turns it into a contemporary fashion icon .

A beautiful meeting in Kanda, Tokyo, paved the way for this unique and innovative collaboration resulting in the T KIMONO.

Traditional bespoke maker Y. & Sons, part of Yamato Company with over 100 years experience sought out T-Michael expertise to shed new light on the kimono and to establish it as a staple in menswear along side other staples such as the suit, blazer, jeans and the iconic white shirt.

Utilizing a self designed flannel wool cloth from Spain with a distinct mono stripe, running through the entire length of the cloth then juxtaposing it with the traditional kimono techniques to create the T KIMONO.

The T KIMONO comprises of the Haori (the jacket) and the Kimono (the suit). The Kimono is traditionally tied with a sash called the Obi at the lower waist. The Haori is folded at the back of the neck and rolls nicely in place in front where it's held together by a Haori Himo. The Haori and the Kimono currently come in one size fits all and are recommended to be worn either tied, fastened or left to drape effortlessly along your body frame.









库德森 - 贝格 - 海因德内斯 (KBH) 由设计师 Petter Knudsen、Anders Berg 和 Steinar Hindenes 组成。他们都在卑尔根艺术与设计学院接受教育。KBH 主要从事家具，产品和室内设计。

Knudsen Berg Hindenes consist of designers Petter Knudsen, Anders Berg and Steinar Hindenes. They are all educated at Bergen Academy of Art and Design. KBH mainly work with furniture, product and interior designs, but are also involved in a series of project-based design initiatives. In partnership with manufacturers, they aim to create material and production driven objects with a distinct character. Based in their Design Studio in Bergen they work world wide.

环形台灯

设计：彼得·库德森
型号：LOOP
模型：原型
材料：铝，LED 灯
70×10×38cm
2008
照片：彼得·库德森

彼得·库德森用环形台灯重新改造了办公室灯具。采用极简主义设计，用抛光铝材料制成。通过使用LED技术，它改变了台灯的一般外观，并赋予环形台灯雕塑的纯粹性。上下光可以调节。环形台灯获得了2007年皮克斯卢克索设计奖（Prix Luxo Design Award）和2009年日本优良设计大奖（Good Design Award）。产品由比利时达尔克（Dark）公司制造。

Loop Lamp

Design: Petter Knudsen
Model: LOOP
Modell: Prototype
Material: Aluminium and LED
70×10×38cm
Creation year: 2008
Photo: Petter Knudsen

With the Loop lamp Petter Knudsen has given a new boost to the office lamp. A very minimalistic design finished in polished aluminium. By using the LED technology, it effects the general look and gives the Loop the purity of a sculpture. Adjustable as up- and downlight. Loop lamp won 1. price at Prix Luxo Design Award in 2007 and Good Design Award in 2009. Was manufactured by Dark, Belgium.



北椅

设计：库德森 & 海因德内斯

型号：NORD

材料：挪威松木和模压毛毡（由回收瓶子制成）

76×90×80cm

2010

照片：爱瑞德·索尔伯格（工作室）和斯特纳·海因德内斯

“北椅”以一种全新的、令人兴奋的创新材料组合方式，将实心松木和模制毛毡结合在一起。这款椅子具有独特的个性和令人过目难忘的美学表现，是令人兴奋的松木 - 未来主义的一个绝佳案例。2010年2月，挪威制造商VAD在斯德哥尔摩举行的国际家具展（SFF）上首次展示了这款“北椅”，并取得了非常好的国际反响。2011年，这款椅子获得了挪威“卓越设计奖”。

NORD Chair

Design: Knudsen & Hindenes MNIL

Model: NORD

Material: Norwegian Pine & Moulded Felt
(recycled from bottles)

76×90×80cm

Creation year: 2010

Photo: Arild Solberg (studio) and Steinar Hindenes

The Nord Chair combines solid Pine wood and moulded felt in an exciting and innovative material combination, in a new way. The chair has a distinctive character and an aesthetic expression easy to remember, and is a good example of exciting Pine-futurism. The chair is an eye catcher. NORD was presented for the first time during the International Furniture Fair (SFF) in Stockholm February 2010 by the Norwegian manufacturer VAD, and with an international very good reception. In 2011 the chair received the Norwegian Award 'For Design Excellence'.



一点钟

设计：库德森 - 贝格 - 海因德内斯
型号：一点钟 (One O' Clock)
制造商：材料瑞典 (www.materia.se)
材料：模压塑料
40×40×40cm
2015
照片：材料 AB, 瑞典

这个想法是要制造一款微型的、只有很少配件的挂钟。实际的檐部变成形式的一部分，檐部的尺寸变成表盘的一部分和 2 个指针。主体部分为碗状，赋予这款钟更多体积感和更三维立体的形状。“一点钟”获得了 2016 年德国 IF 设计奖。

One O'clock

Design: Knudsen Berg Hindenes MNIL
Model: One O'Clock
Manufacturer: Materia Sweden. www.materia.se
Material: Moulded plastic
40×40×40cm
Creation year: 2015
Photo: Materia AB, Sweden

The idea was to make a wall clock so minimal and with few parts. The strong expression comes out of this. Where the actual visors with their volume become part of the format itself. The visors with their size then become a part of the circle form but also 2 pointers. The main part is bowl-shaped, to give the clock a more volume, a more three-dimensional shape. One O'Clock got the international iF Design Awards 2016.



平板沙发

型号: Plank
设计: 库德森 - 贝格 - 海因德内斯
制造: 丹麦 DK3 (www.dk3.dk)
材料: 迪内森冷杉木, 羽毛枕头
80×80×66cm
2012
照片: 平板 1 - 丹麦 DK3
照片: 平板 2 和 3 - Øystein Klakegg, 卑尔根, 挪威

“平板沙发”由胶合在一起两大块迪内森冷杉木实木制成。我们在座椅那里切掉一部分，加上带状织物，提供更大的舒适感。切掉的部分用来做沙发靠背。这款沙发用于商务和私人用途都很理想，美学和质量在其中至关重要。风格是斯堪的纳维亚式的，具有国际性魅力。“平板沙发”不仅靠视觉取胜，而且舒适度也无与伦比。“平板沙发”综合多种材料，成功地营造出一种现代而优雅的外观，并有令人惊叹的舒适度。

PLANK SOFA

Design: Knudsen BergHindenes MNIL
Model: Plank
Manufacturer: DK3 Denmark www.dk3.dk
Material: Dinesen Douglas spurs, leather pillows
80×80×66cm
Creation year: 2012
Photo: Plank 1 - DK3 Denmark
Photo: 2 and 3 - Øystein Klakegg, Bergen Norway

Plank Sofa is made out of 2 big pieces of solid wood. Dinesen Douglas. Glued together and we cut out a part in the seat for a webbing that gives more comfort. This part is used for the back. The sofa is ideal for both business and private arrangements, where aesthetics and quality are paramount. The style is Scandinavian, with an international elegance and appeal. PLANK SOFA doesn't only win visually, but also the comfort is something quite unique. In a correlation of several materials, PLANK SOFA manages to contribute to a modern and elegant look that amazes in its comfort. Plank was first presented at exhibition '100% Norway' in London, Sept. 2012, during the London Design Festival.







菲利普·冯·哈斯，生于汉诺威，毕业于卑尔根艺术与设计学院，拥有家具和空间设计学位。在过去的十年里一直在设计和制造家具，参与了在哥本哈根、圣保罗和柏林三地的有关项目。他在挪威的生活和挪威独有的文化给了他工作灵感，影响了他使用的材料和自然景观的设计方式。菲利普设计的家具在外观上来看通常都如雕塑一般。他经常引入巧妙的曲折感念，以增强其功能。菲利普的作品通常会在物理、心理和概念形式之间进行讨论。

Philipp von Hase, born and raised in Germany, has been designing and manufacturing furniture for the last fifteen years, working on projects in Copenhagen, São Paulo and Berlin. he recently graduated from the Bergen Academy of Arts and Design with a master degree in furniture design. his time spent immersed in norwegian life and culture has inspired his work, both in terms of materials he uses and the way the natural landscape informs his designs. philipp's furniture pieces are generally sculptural in appearance, he frequently introduces ingenious conceptual twists that enhances their functions. 'trialog' for example is a three-legged chair designed for reverse sitting. another signature piece is 'spire', a seed-shaped table with a built-in herb planter. often philipp's works result in a discussion between the physical, psychological and conceptual form.

欧米拉

胡桃木和枫木
42×42×42cm
2016

"欧米拉"是一个可折叠的木凳。座椅的形状遵循自然形态。它是与法国木工蒂莫西·博耶特合作设计制作的。凳子是为数控生产设计的，可以主要制作在木头车床上。菲利普和蒂姆目前正在挪威和法国制造小型系列的 Omera 凳子。

Omera

wood walnut and maple
42×42×42cm
2016

'Omera' is a stackable wooden stool. the shape of the seat follows natural forms. it is designed and made in collaboration with timothee boyat who is a french wood turner. the stool is designed for cnc production, but it can also be entirely made on the wood turning lathe. philipp and tim are currently manufacturing the 'Omera' stools in small series both in norway and france.



翼果

可回收木材
48×22×5cm
2014

'Samara' 是一种磁性衣架，由精美的胡桃木和枫木制成。其灵感来自枫树的种子荚。也被称为小型“直升机”，人们在秋天穿过树林时会捡起并插进鼻子里。强大的集成磁铁在模仿种子荚的胶状部分。衣架可以自由分开并悬挂在任何类型的扁平金属表面上。

Samara

Recycled Wood
48×22×5cm
2014

'Samara' is a magnetic cloth hanger made from walnut and maple wood. it is inspired by the maple tree's seed pods, also known as the small 'helicopters' that we as kids used to pick up and stick to our noses when walking through the woods in autumn time. the strong integrated magnets are imitating the gluey part of the seed pods. the cloth hanger can be divided and hung up freely onto any kind of flat metal surface.



三腿椅

可回收木材
60×70×40cm
2013

Trialog 是一种三腿木椅，专为反向坐姿而设计。它有一个靠背，也可以作为扶手。反向坐姿使我们的姿势更加直立，更加主动，并且能够改善肢体语言。除了反向坐姿外，你还可以选择侧坐或者传统的坐姿。Trialog 是一种介于身体形式、心理形式和概念形式之间的设计讨论。

Trialog

Recycled Wood
60×70×40cm
2013

'Trialog' is a three legged wooden chair, designed for reverse sitting. it has a back rest that also serves as an arm rest. reverse sitting gives us a more upright as well as pro-active posture and can improve body language. besides the reverse way of sitting you can also choose to sit sideways or the conventional way. Trialog' is a design discussion between the physical, psychological and conceptual form.





瑞典

SWEDEN

我们的物质生活

—— 瑞典当代设计中的批判实践

陈淑瑜

“物质生活的生产方式制约着整个社会生活、政治生活和精神生活的过程。”

—— 卡尔·马克思

“为日常生活而尽善尽美的东西”、“美惠众生”分别是瑞典艺术史学家格里戈尔·保罗森 (Gregor Paulsson, 1899-1977) 以及女性主义思想家爱伦·凯 (Ellen Key, 1849-1926) 在 20 世纪初为北欧设计所奠定的思想理念。这种朝向“乌托邦”、“为了所有人”的设计与制造，已经被“宜家”这样的家居设计业巨头带到了全世界每个人的身边。在很多人的心目中，简朴、自然、优雅的“北欧设计”不只是一种设计流派，而更是一种令人向往的幸福生活模式。那么，回望瑞典这个疆土最大、人口最多的北欧国家，当今走在最前沿的设计师又在开拓什么样的领域呢？

此次展览的瑞典单元选择了三位女设计师作为代表，来呈现瑞典当代设计的前沿思考。作为一个经济高度发达、充分实现了性别平等的国度，女性设计师之所以有着非常重要的前瞻性位置，是因为她们从日常生活中，更为敏锐地感受到来自商业社会的惯常驱动力是如何通过设计品在左右我们的审美与消费；那些“看上去很美”的商品，又是如何在塑造我们的身体与身份。面对日益紧迫的环境危机，不断动用着自然资源和新技术的设计师，又将引领着消费者进入一个什么样的未来？这些从主流的“美好设计”中跳脱出来的设计师，所要推动的，并不仅仅是女性在设计社会中的平等地位；而是从女性主义出发，在设计所涉及的物质文化领域进行批判式实践、通过设计促使每一个人能设身处地地对自我的生存状态、对我们共处的时代与环境有更为清醒的认识。

在瑞典单元，三位设计师的作品分别放置在属于各自的“房间”里。这三个房间既有各自的空间特征，又彼此联系，构成一个关于“设计、生产、消费”的循环。观众在这三个连续的房间里游走，将发现这三位瑞典设计师在各自所设立的批判情境中作出的质疑与思考。

Room 1：一间粉红色的物品陈列室

沿着美术馆的走廊，我们的视线被导向一间粉红色房间内炫目夺人的玻璃器皿。它们是奥莎·尤奈李丝 (Åsa Jungnelius) 在号称“水晶王国”的瑞典斯摩兰省制作的手工玻璃制品。她的房间是由她在过去 14 年里的设计创作——“物件和物品 2004-2018”所构成的一间关于品位与权力的物品陈列室。

奥莎毕业于瑞典历史最为悠久的艺术、工艺与设计学院 (Konstfack)。这所成立于 1844 年的设计学院，至今仍然在激进地开拓着传统手工艺与当代设计制造业之间的周旋方式。毕业之后，奥莎曾经作为设计师在瑞典著名的水晶玻璃制品公司 Kosta Boda 工作了 8 年之久。她的早期创作是把女性的日用品——口红、唇膏、高跟鞋吹制成光洁诱人的玻璃工艺品、并放大到一种我们必须用正式的目光去注视的尺度。这些在女性魅力中扮演重要角色的物品，是用于建构性别的一种装置。当我们不断更换口红、指甲的颜色时，我们是如何把对女性的种种期待投射到我们的外表上去的？那些我们用来包围自己的物品，又是如何在我们的生活空间中作用于我们，决定着我们的审美、品位和取向的？离开 Kosta Boda 之后，奥莎继续用她的玻璃制品去取代另一些我们所熟悉的纪念物。对于那些期待在物品中同时获得思辨与审美满足感的人们来说，手工玻璃炫目到有些艳俗的感官刺激是难以被界定的。而玻璃本身所具有的既坚硬又脆弱的材质表面，恰恰代表着一种让人既想靠近，又感到无法进入的困惑。这正是奥莎寻找的切入点：用“新”纪念物的异样感去置换我们认知中对“旧”纪念物的习以为常。那些占据着城市公共空间中心位置，代表着资本和权力的象征物，总是在攫取人们的注视；而当人们置身于这间充满着艳丽脆弱的欲望之物、并被物品表面来回反射的影像所包围的房间时，我们忽然发觉它们像是被赋予了灵魂一般，正“反客为主”地注视着我们，把我们变成了需要重新确立身份的“客体”，我们不得不因此去思考如何与周围的物质世界重新建立起联系。在“观者”与“对象”之间设置新的注视关系，也出现在奥莎的摄影作品“约翰”中。她让那些在 Kosta Boda 对游客开放的玻璃工作坊里表演手工吹制玻璃的男性工人摆出如同商品广告模特儿一样的诱导姿态。我们看到了同样的欲望被表演，但表演者却被替换了，那么这些“替身”会惊醒操纵者和被操纵者吗？

在房间墙壁上，有一组被称为“组装机”的系列装置。这是奥莎最近完成的有关自然与欲望文化的创作。近些年她有一半的时间在瑞典中部斯莫兰省的埃里克莫拉生活、工作。她因此开始对这片在历史上人们唯有依靠自然资源来生存的土地进行再思考。她以一种新的语言去谈论存在于城市、工业、森林以及我们的身体之间的社会冲突。来自大自然的树枝、动物皮革与织物、钩子、玻璃链条相互束缚在一起，犹如狩猎归来的战利品悬挂在墙面，静静等候与人们惊异的目光遭遇。当我们好不容易收起自己的目光，绕过那面既反射着此处的物欲，又透出彼处景象的落地屏风时，等待我们的是一口大理石的水井，向里张望，我们是可以找到通往过去的入口，还是去向未来的根系？

Room 2：这里有一只无用的花瓶

穿过奥莎的房间，观众将走入一片黑色之中。房间的中央被照亮的，是一张单腿小圆桌，上面摆放着一只精致优雅的白瓷花瓶。“无用的花瓶”是卡蒂亚·彼得森为此次展览特别创作的一件装置作品。在我们的日常生活里，花瓶是无处不在的装饰品，它代表着主人的生活情趣、可以根据季节、场合的需要不断进行调换和搭配。卡蒂亚设计的却是一只瓶口小到插不进一朵花、瓶底敞开的“无用花瓶”，在景德镇制作了 100 只。在三个月的展期内，一个缓慢转动的马达装置将带动一只机械手臂，每天会把桌子上的那只花瓶扫落到地面摔碎。闭幕时，花瓶碎片将把这张小圆桌吞没。

与此同时，在超慢速马达轻微的机械运转声中，那些参与花瓶制作、运输过程的“劳作的手”，

在黑暗中向我们徐徐摊开。从这些无名者的掌心 and 手背，我们可以读取他们的境遇、感受到掩藏在一只可以随时被取代的花瓶背后的人力与心血。

通过这件装置作品，卡蒂亚·彼得森希望提示人们在当代的消费经济中，我们是如何被市场规则所左右并被消费所愚弄的。她同时也质疑在全球化生产 - 消费的利益链条中，人们毫无节制的购买与漫不经心的使用，给整个地球资源造成的巨大浪费。

其实，中国观众应该对卡蒂亚·彼得森的设计并不陌生。她早在瑞典艺术，工艺与设计学院 (Konstfack) 学习工业设计时，便于 2003 年和三位女同学共同创立了国际设计组合 FRONT。她们的代表作中有一组黑色的动物系列家具——黑马落地灯、黑猪托盘桌以及黑兔台灯，曾经在中国被广为复制。FRONT 在成立之初的短短两三年里便声名鹊起，先后在纽约的当代美术馆、伦敦的 V&A 设计博物馆以及斯德哥尔摩当代美术馆展出，并于 2007 年获得巴塞尔艺术博览会的“未来设计奖。2009 年卡蒂亚率先离开了 FRONT，因为她意识到自己不可能继续停留在这些“奇思妙想”式的轻松设计之中。紧接着，她与工业设计师安德斯·兰德斯特朗普 (Anders Landström) 开创了 50/50，一个让设计师与生产商在平等的基础上共同创新、共享经验、平等分配利益的平台；并致力于以设计与当代艺术相结合的方式，探讨设计的社会责任，设计与全球领域的可持续发展之间的关系。在卡蒂亚看来，过度的生产与消费已经把我和我们所处的环境推倒了一个危险的边缘，她设计实践便是要针对存在于各种利益链条之中的“脆弱性”，去拨动人们的感受与反思。

Room 3: 3 到 5 秒快手设计工作坊

位于瑞典单元尽端的，是一间轻灰色工作坊。作为瑞典南部地区工业与产品设计界的领军人物，燕妮·诺伯格 (Jenny Nordberg) 以跨领域和前瞻性的实践，探索如何对“设计、设计师”的当代定义进行拓展。无论是实验性的、还是商业性的项目，如何寻找对抗大规模生产的新策略，是推动她工作的主要动因。针对于此，她不断试图改变设计的先决条件，并鼓励设计师采取更积极的立场

和燕妮·诺伯格的许多其他项目一样，“3 到 5 秒快手设计品”是关于我们今天是如何生产并消费的。我们在历史上曾经怎么做、以及我们将来如何去做。在这个项目里，她研究了如何将手工艺的独一无二性和大规模生产的快速化结合起来。该项目于 2014 年夏季开始，并且一直在进行中。目前一共有 9 件设计品，全部都是在 3 到 5 秒的时间里，以行为表演的方式完成制作。其中一件叫做“倒出一个水洼“的镜子，是燕妮根据古法水银玻璃镜子的制作方法，把配方水银液倒在玻璃上，任其自由流淌而形成独一无二的反射形状。这些充满幽默、简约中带着粗暴感的快手设计品，直率地挑战了机器所生产的千篇一律的廉价产品，为那些被大工业挤压到生存边缘的手工艺劳动者，指出了一条新的对抗思路。

燕妮在自己的设计实践之外，还积极地在设计行业拓展新的联盟方式。她开创了 SPOK (连续的生产与消费)，这是一个收集与传播瑞典南部地区手工业与工业资讯、促进设计师、材料开发者与生产商进行平等合作、鼓励本地、制造本地消费的公益组织。SPOK 在过去的两年连续亮相荷兰设计周，成为推广瑞典南部设计的前沿力量。

也许，当你走出这三个房间时不禁要问，这究竟是设计还是艺术？也许我们可以把这个疑问放置在思考“物品”与人之间相互关系的情境中进行。“寄情于物”是人类由来已久的积习，如何动用人力或机器，把人类的意志植入到物品之中、让“物”为“我”所用，并作为我们的记忆与权力的寄托，是设计的原初动机。在今天，正如“人类纪”所宣称的，这是一个完全由人类的作为所定义的时代，地球上已经没有任何一片自然是人类不曾染指的，同样，我们可以购买到的任何一件物品也都是经过设计的。当我们把物品聚集到身边的同时，它们也在我们的身体周围构建出作用于我们的空间。而在另一个层面，最新的科技正进一步模糊着我和物品之间的区别，是人在控制物，还是物在控制人？是人在制造物，还是物在建构我们？回溯卡尔·马克思 1859 年的《政治经济学批判》序言中所提出的“物质生活的生产方式制约着整个社会生活、政治生活和精神生活的过程”。我们是否可以借由此次展览，与瑞典设计师的批判性设计实践进行一次在场的对话，再次质询设计的决定性力量：设计师如何在生产与消费的系统，重新思考“物”与“人”之间的关系？面对我们共同的未来，设计如何让我们作出新的选择？

Our Material Life

The Creative Criticality of Swedish Designers

CHEN Shuyu

The mode of production in material life determines the social, political and intellectual life process in general.

----- Karl Marx, Preface to A Contribution to the Critique of Political Economy (1859).

Gregor Paulsson's publication *Vackrare Vardagsvara* (More Beautiful Everyday Things), and Ellen Key's essay *Skönhet för alla* (Beauty for All) are the most prominent commentators that shaped the twentieth century Scandinavian Design. After more than 60 years of vast progress, the utopian design thinking has been brought to every corner of the world by companies like IKEA, who rendered Nordic design as the affordable products for good life and happiness. *Scene Unseen* is an exhibition to open a new perspective for the Chinese audience to look into the Nordic design by displaying those designers who are thinking closely with our changing world, and using design as a tool to generate insights to the increasingly complex society in which we live.

The theme of the Swedish section is about how Swedish designers challenge the accepted values of the society with their creative criticality. As the following three topics are highlighted: 1, the power structure of design and desire; 2, sustainability and design as a global issue; 3, mass production vs. handcraft, the critical and socially conscious projects by Åsa Jungnelius, Katja Pettersson and Jenny Nordberg are situated in a room of their own, as its spatial interpretation and its content. And each space is connected with the other to complete the circulation of design-production-consumption, which will lead us to go through our material life.

Room 1: The pink room of objects and artifacts

The axis of the museum corridor is extended into a pink room with a big dinner table setting filled with alluringly beautiful glassworks crafted in Småland's kingdom of crystal, and six giant lipsticks standing high-up by the end of our viewpoint. Between the dinner table and the lipsticks, there is a statue of Queen Helmut, which is one of the new symbols created by Åsa. The moment we enter the room, she is gazing back at us as if the artifact knows that we are to see her.

In this fictional home-shop, Åsa Jungnelius works with stereotype, scale, surface as well as the space around her objects and us, to talk about the fetishist relationship between body and object; how do we construct our identity through objects, how do those objects that we have collected react on us.

Soft but difficult to control during the making process; hard but fragile as an object, those hand-made glassworks by Åsa Jungnelius revolve around aesthetic hierarchies. She not only made them look even more desirable than its original function and form, but also put a lot of questions into their reflecting surface, forcing us to become the agents in the projected material world, so as to make us think who we are, how we relate to ourselves and to the world around us.

Along the wall of this pink room, there are the assembled objects with which Åsa is trying to connect us back to the nature. Since Åsa has been living and working in Småland in the last few years, she begun to reflect on this piece of land in the middle of Sweden, that has the tradition of working with the material nature gives. She looks into the part of nature that has been explored by the desire of culture, and composited objects with different social tensions: bones and skins from the animals living in the local forest, hooks and chains made of glass that grips tightly or holds together. Behind the straight curtain next to the black dinner table, there is the Mother Well that might be the gate to the past, or the root of our future.

Room 2: There is a vase called un-vase.

Through the doorway on the other side of the pink room, the audience will enter the darkness. In the middle of the room there is a white porcelain vase of pure elegance standing on a small side-table. It is an installation Katja Pettersson designed specifically for this exhibition. A vase is a most common home decoration object that represents the taste of the owner but can be changed according to occasion and seasons. The vase Katja designed has such a small mouth that it can barely hold any flower, while the bottom is widely open. One hundred vases were produced in Jindezhen for this exhibition to let one vase a day to be swept on to the floor by a mechanical arm controlled by a super-slow engine. By the end of the exhibition, a pile of ceramic pieces will be built around the table. In addition to this, there is a film presenting all the hands that have handled the vases along the way from digging clay to the final transport.

Katja's project confronts with the cynicism and insecurity in the contemporary consumer economy and how we allow ourselves to be fooled to accept the rules of the system even when we are aware of the importance of sustainability. Un-vase is a continuation of the project *Planned Obsolescence* that she did 2014, where she made a series of furniture that resemble shapes of forms with a function that is only associated. A stool you can't sit on, a lamp that doesn't light up, a table that can't carry weight and a vase that melts in contact with water. The objects examine the phenomenon planned obsolescence, a built-in and scheduled end date of consumer goods, commonly associated with washing machines and

computers, who are designed to stop working after a certain period of time to secure a constant consumption.

Room 3: The studio of 3 to 5 Seconds – Rapid handmade production

By the end of the Swedish section there is a light-grey room, which is the studio for Jenny Nordberg to present her 3 to 5 Seconds – Rapid handmade production. Like many other of her projects, it is part of a larger and ongoing research practice about how we produce and consume today, how we've done historically and how we could do it in the future. In this project, she examines how different qualities from the handmade and mass production can be combined. Is it possible to make the handmade items really fast while still keeping their identical variety?

The various production methods in the 3 to 5 Seconds project all have in common that every object should be made within three to five seconds in a performative method. The project started in the summer of 2014 and is continuously ongoing. So far she has designed nine products, including Pour-out-a-puddle mirrors, with which she explored the process of making mirror in the 19th century, eliminated all unnecessary moments and demands for perfection and total coverage. The result is a multi dimensional mirror effect of silver in indefinite puddle shape.

If historians are to believe, the original agenda of design is to implant human will into an object with hands or machine in order to make it useful to us. Furthermore, objects embody our memory and our power. In modern society, designer as a profession was born out of a need to fulfill the needs of the market after the industry revolution. Not only do objects define and shape our life, new technology is also merging the difference between objects and human beings. We are approaching a circumstance that will be hard to tell if it is the human being that is producing and controlling the object, or vice versa. What could be the role of design in the future? Maybe this is the ultimate question concerning the decisive power of design. The critical approaches of the Swedish designers aim to destabilize the status quo, to use design as a tool to question the power structure in the consumption society, to re-examine the relationship between objects and us, which is noteworthy in the Swedish context. Hopefully, Scene Unseen can be the opportunity to build a dialog with the Chinese audience and the future designers that have the opportunity to shape this world.



奥莎·尤奈李丝 (Åsa Jungnelius) 是瑞典享有盛誉的手工玻璃吹制师，视觉艺术家。她的作品通常与物件相关，在室内装饰品到公共纪念品的跨度中，以材料的语言探讨我们的身体关系，并对这些我们用来包围自己、在室内空间里作用于我们的物品进行新的审视。处于经济、生态以及社会的交汇之处的物品，以其不断变更着的定位描绘着我们所处的时代前提，并映射出人们对个体以及当代状况的自我迷恋。

奥莎任教于瑞典艺术，工艺与设计学院 (Konstfack)。她是“我们在脆弱材料中工作”的发起人之一，也是“在自然中驻地”的艺术总监。她目前正在进行制作的大型公共艺术项目包括斯德哥尔摩地铁扩建项目，“海螺” (2016)。奥莎曾在 2007-2013 年担任瑞典著名的玻璃制品品牌 Kosta Boda 的设计师。她在斯德哥尔摩和斯莫兰省的埃里克莫拉两地生活、工作。

Åsa Jungnelius is a visual artist (MFA) and a Lecturer at Konstfack, University College of Arts, Crafts and Design, based in Stockholm and Månsamåla. Her work is often material-related and goes from interiors to monumental formats where our bodies' relations, the objects we surround them with and the rooms they act in together are investigated through a material language. The constant positing of material in the intersection of economy, ecology and the social describes the preconditions for the time in which we live. The objects become a sort of fetish of ourselves as individuals and our contemporary condition.

Jungnelius is Artistic Director of Residence-In-Nature and works on a public artwork, The Seashell, for the extension of the Stockholm metro (2016). Jungnelius was from 2007 to 2013 designer at Kosta Boda. She is based in Stockholm and Eriksmåla in Småland.

物件和物品

2004-2018

美术馆走廊的视线尽端，有一个充满购买欲的粉红色房间，仪式化的对称轴线上，我们所熟悉物品以及具有象征性纪念品，被奥莎创造的新物品所取代。它们是奥莎在号称“水晶王国”的瑞典斯摩兰省制作的手工玻璃制品。她的房间是由她在过去 14 年里的设计创作——“物件和物品 2004-2018”所构成的一间关于品位与权力的物品陈列室。

Objects and Artifacts

2004-2018

The axis of the museum corridor is extended into a pink room as a fictional home-shop. Åsa Jungnelius works with stereotype, scale, surface and the space around her objects and artifacts, to talk about the fetishist relationship between body and object: how do we construct our identity through objects, how do those objects that we have collected to be close to us in an interior environment react on us.



细高跟鞋，窑铸蓝色玻璃，36 码 Stiletto heel shoes, Kiln cast glass in blue, 36 yards, 2004



舒适的烛台，自由吹制玻璃、镀金，共三件
Comfortable Candlestick, cozy candleholder, Freeblown glass; gold, Three Pieces, H40, H25, H15cm, 2011



约翰，摄影作品 Johan, Photography, 33.8x23.7cm, 2009



黑豹，切割水晶、玻璃链条、皮革、流苏 Black panther, Cut crystal in solid black, textile and tassel, 30x45x45cm, 2010



放大，装置摄影、用爆炸物打开土地 Blow Up, Installation & photography, Dynamite explosion of the soil, 80x53.2cm, 2010



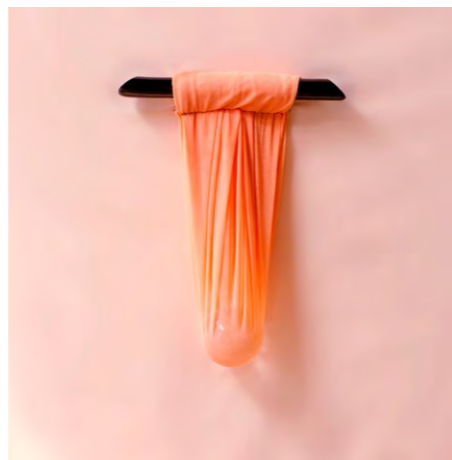
不息的火焰第 6 号，吹制玻璃，手工上色 Long lasting fire No.6, Blown glass and paint, 25×70×30cm, 2007



器物，手工吹制玻璃、镀反光膜 Implement, Mouth-blown glass and mirroring, 81×18×18cmx6, 2017



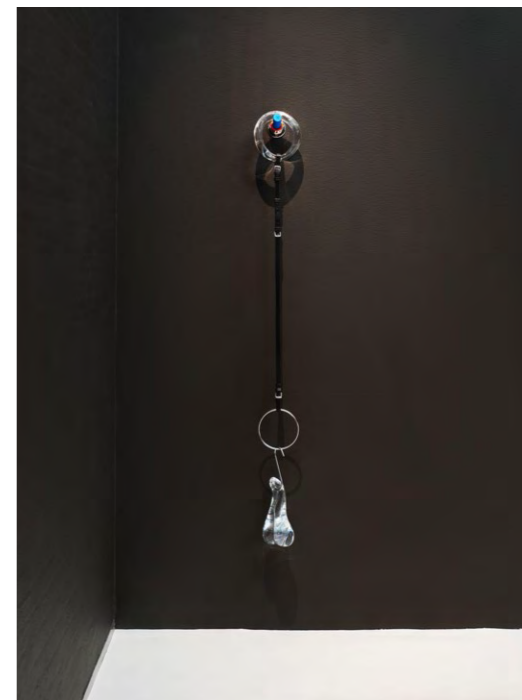
她的贝壳, 手工玻璃碗 Her Shell, Handmade glass bowl, 10×14×10cm, 2016



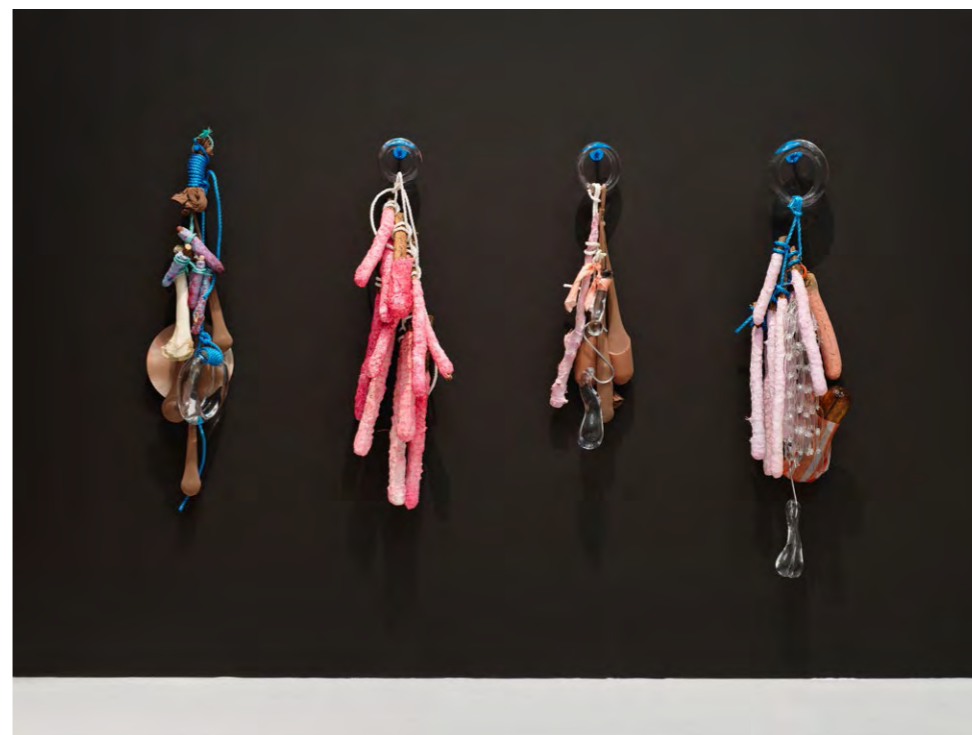
水晶球, 水晶玻璃、织物
Crystal Ball, Massiv crystal in transparant and textile,
40×36×10cm, 2018



永恒的火鸡镜子, 半透视镜子、织物、亚麻线、玻璃链条、火鸡腿
Turkey eternity mirror, Spy glass, textile, linen thread, glass chain and turkey feet, 110×35×12cm, 2018



人造物, 手工玻璃、皮革、金属环
Artificial, Handmade glas, leather, metal ring, 120×12×13cm, 2018



组装饰品, 来自马撒马拉的木浆、麋鹿的大腿骨、绳索、尼龙长袜和玻璃
Assembly, Wood pulp, wood from Mansamala, thigh bone from raindeer, rope, nylon stocking and glass, 140×40×30cm, 2018



卡蒂亚·彼得森 (Katja Pettersson) 是一位既具有独立精神又倡导合作的设计师。她任教于瑞典艺术, 工艺与设计学院 (Konstfack), 也是该校斯坦比学院的董事会成员。

卡蒂亚在瑞典艺术, 工艺与设计学院 (Konstfack) 学习工业设计时, 便在 2003 年和三位女同学共同创立了国际设计组合 FRONT。该设计组合先后在纽约的当代美术馆、伦敦的 V&A 设计博物馆、斯德哥尔摩当代美术馆展出, 并于 2007 年获得巴塞尔艺术博览会的“未来设计奖”。她于 2009 年离开 FRONT, 与工业设计师安德斯·兰德斯特朗普 (Anders Landström) 开创了 50/50, 一个让设计师与生产商在平等的基础上共同创新、共享经验、平分利益的平台。

卡蒂亚目前享有瑞典视觉艺术基金会一个为期五年的工作基金。并正在主持斯德哥尔摩市立博物馆的入口广场的设计。她也是 2016 与 2018 年伦敦设计双年展瑞典馆的主要设计师。她以设计与当代艺术相结合的方式, 探讨设计的社会责任, 设计与全球领域的可持续发展之间的关系。

Katja Pettersson works as an independent designer both on her own and with others, as an entrepreneur of equitable design, and as a lecturer at Konstfack, Stockholm's University College of Arts, Crafts and Design. She is a board member of Konstfack and of Steneby College. She is also one of the founders of the international design group Front, which she left in 2009 to start 50/50, a collaborative firm in which designers and manufacturers work together under the same conditions, sharing their skills and the company's profits.

In 2003, during her studies, she founded the design group FRONT together with three other students. FRONT has exhibited work at the Museum of Modern Art in New York, the Victoria and Albert Museum and Design Museum in London, and the Nationalmuseum in Stockholm; they were awarded the Designer of the Future prize at Art Basel Miami in 2007. In 2009, she left FRONT to move closer to the furniture industry, and created The Fifty Fifty Projects with industrial designer Anders Landström, to combine design with a social commitment and an interest in the working conditions and production conditions of designers.

Katja Pettersson is presently on a five-year working grant from the Swedish Visual Arts Fund. She is currently leading a design commission for the Stockholm City Museum entrance patio. She is the chief designer for the Swedish Pavilion of London Design Biennale in 2016 and 2018. Her focus is how to become more sustainable in all aspects of design with a focal point on norms and gestalt.

无用花瓶

2018

“无用花瓶”是卡蒂亚·彼得森为此次展览特别创作的一件装置作品。在我们的日常生活里，花瓶是无处不在的装饰品，它代表着主人的生活情趣、可以根据季节、场合的需要不断进行调换和搭配。卡蒂亚设计了一只瓶口小到插不进一朵花、瓶底完全敞开的“无用花瓶”，在景德镇制作了100只。展览期间，一个缓慢运动的马达装置带动一只机械手臂，每天会把摆放在桌子上的一只花瓶扫落到地面摔碎。而环绕在桌子的周围的、是那些参与花瓶制作、运输整个过程的工人的手部特写视频。

通过这件装置作品，卡蒂亚·彼得森希望去提示人们在当代的消费经济中，我们是如何被市场规则所左右并被消费所愚弄的。她同时也质疑在全球化生产 - 消费的利益链条中，人们毫无节制的购买与漫不经心的使用，给整个地球资源造成的巨大浪费。

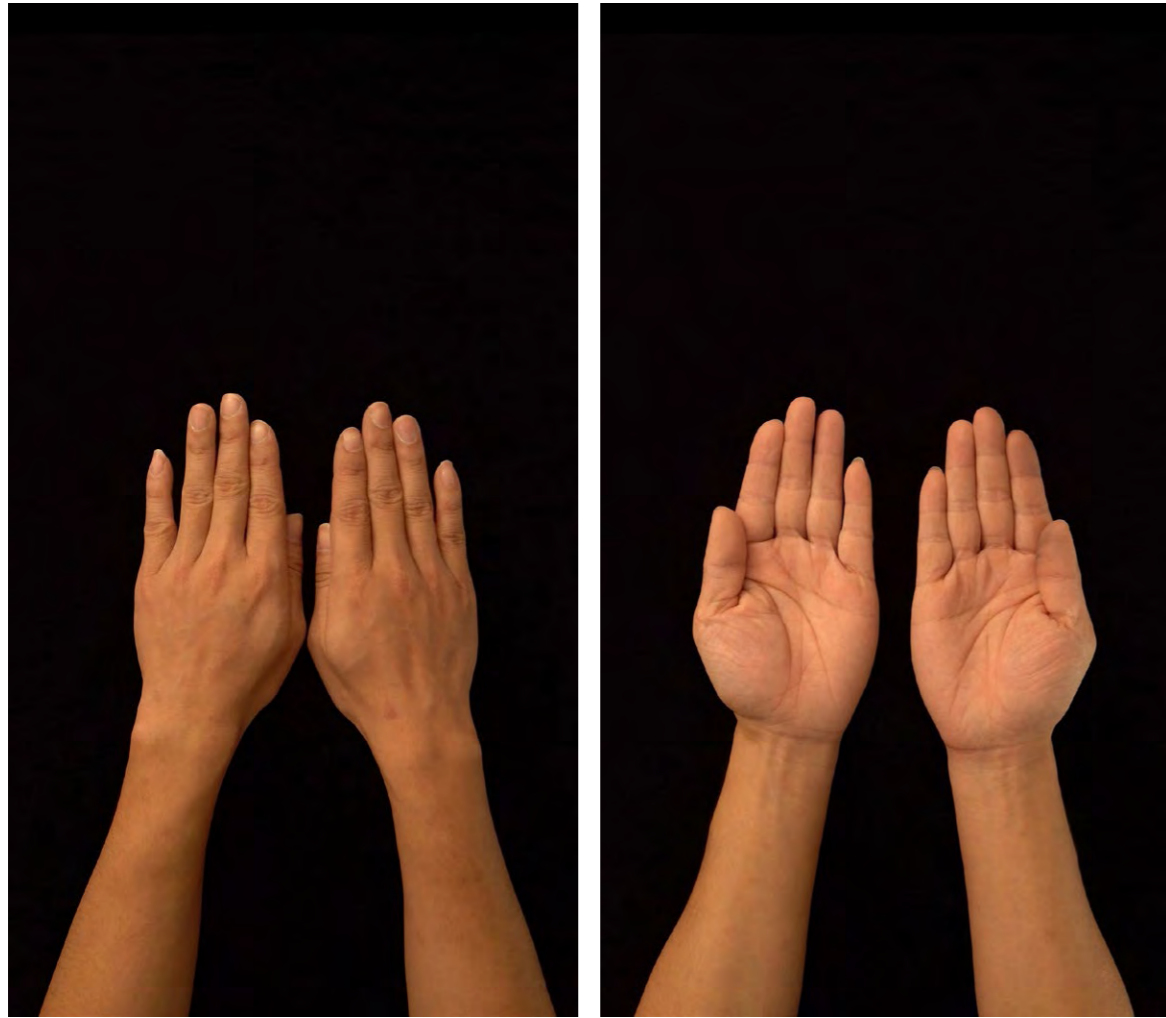
Un-vase

2018

It is an installation Katja Pettersson designed specifically for this exhibition. Vase is a most common home decoration object that represents the taste of the owner but can be replaced according to occasion and seasons. The vase Katja designed has such a small mouth that it can barely hold any flower, while the bottom is widely open. One hundred vases are produced in Jindezhen for letting one vase a day to be swept on to the floor by a mechanical arm controlled by a super-slow engine. By the end of the exhibition, a pile of ceramic pieces will be built around the table. In addition to this, there is a film presenting all the hands that have handled the vases along the way from digging clay to the final transport.

Katja's project confronts with the cynicism and insecurity in the contemporary consumer economy and how we allow ourselves to be fooled to accept the rules of the system even when we are aware of the importance of sustainability.

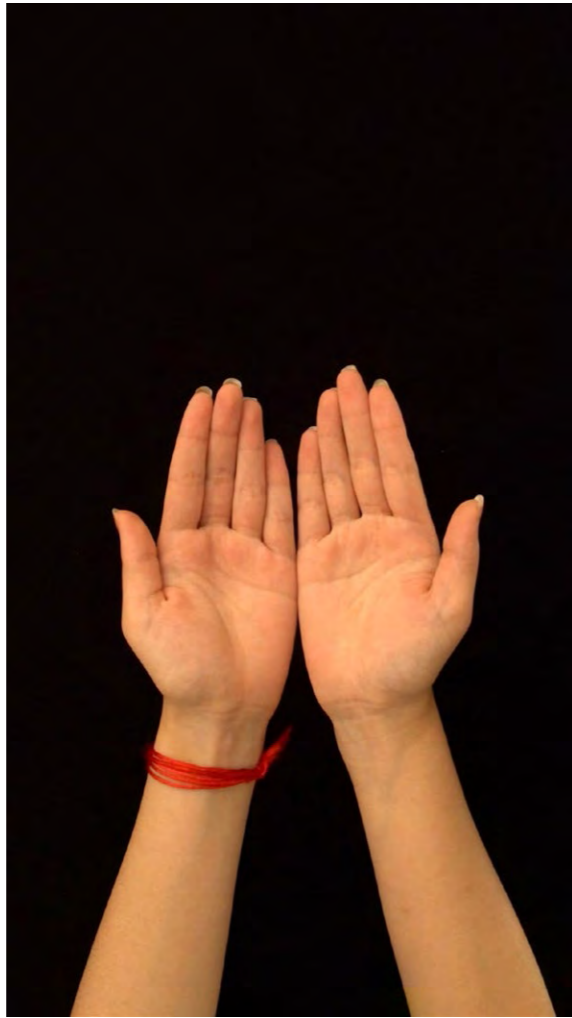




劳动的手, 摄制: 王德瑞 Hands of Labor, Filming: Derrick Wang, 7'35", 2018









燕妮·诺伯格 (Jenny Nordberg) 是瑞典南部地区工业与产品设计界的领军人物。她以跨领域和前瞻性的实践, 探索如何对“设计、设计师”的当代定义进行拓展。无论是实验性的、还是商业性的项目, 如何寻找对抗大规模生产的新策略, 是推动她工作的主要动因。她的作品以粗野与极简主义的融合著称, 并把“机会”作为一种重要的元素。

逡巡在艺术与设计之间, 燕妮的研究工作着重于探讨“今天的我们是如何生产与消费的, 我们在历史上怎么做, 我们又如何能在未来做出不同之举”。针对于此, 她不断试图改变设计的先决条件, 并鼓励设计师采取更积极的立场。

燕妮开创了 SPOK (连续的生产与消费), 是一个收集与传播瑞典南部手工业与工业资讯、促进设计师、材料开发者与生产商进行平等合作、鼓励本地制造本地消费的公益组织。她是 2016 年伦敦设计双年展的瑞典馆的策展人, 并在最近两年连续代表瑞典南部亮相荷兰设计周。

Jenny Nordberg is an industrial designer MFA based in the southern part of Sweden, who works exploratory and interdisciplinary to expand the contemporary notion of design, and of the designer. Whether an experimental, conceptual or commercial project, her practice is always driven by a search for alternatives and counter-strategies to irresponsible mass production. Stylistically, her work is characterised by brutalism and minimalism cleverly combined, often leaning on chance as an important element.

Navigating between art and design, her research and studio work focus on how we produce and consume today, how we have done so historically and how this can be done differently in the future. By exploring questions such as these, Nordberg seeks to transform the preconditions of design and encourage it to take a more engaged position.

Jenny Nordberg is the founder of SPOK(Continuous Production and Consumption), a platform for production aimed at gathering and disseminating knowledge about local manufacturing opportunities, from craft to industry. SPOK has Skåne as its starting point and wishes to promote local production development and, in the long run, also a more local consumption. Jenny is the curator for the Swedish Pavilion of London Design Biennale of 2016, and she has been representing South Sweden Creative at Dutch Design Week for the last two years.

3 到 5 秒 快手设计品

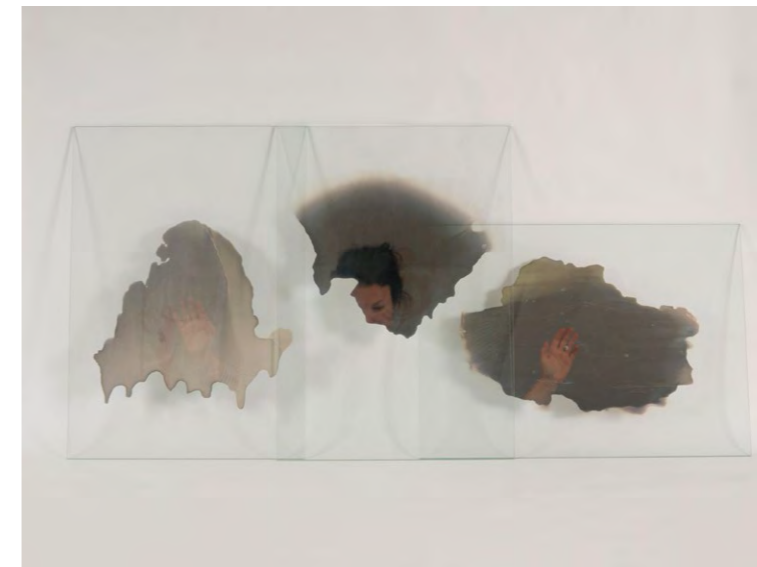
2018

跟燕妮·诺伯格的许多其他项目一样，“3到5秒快手设计品”是关于我们今天是如何生产并消费的。我们在历史上曾经怎么做、以及我们将来如何去做。在3到5秒的项目中，她研究了如何将手工的独一无二性和大规模生产的快速化结合起来。该项目于2014年夏季开始，并且一直在进行中。这些充满幽默、简约中带着粗暴感的快手设计品，直率地挑战了机器制造业千篇一律的廉价产品；为那些被大工业挤压到生存边缘的手工艺劳动者，提出了一条新的对抗思路。

3 to 5 Seconds – Rapid handmade production

2018

Like many other of Jenny Nordberg's projects, it is part of a larger and ongoing research practice about how we produce and consume today, how we've done historically and how we could do it in the future. In this project, she examines how different qualities from the handmade and mass production can be combined. Is it possible to make the handmade items really fast while still keep its identical variety?



水银洼镜，玻璃、水银混合液 Pour out a puddle mirrors, Glass, mercury mixture, 2014



手劲，快干胶泥 Hand force, quick drying ceramic clay, 2014



双染，一块折叠起来的布、两种染料 Double staining fabric, a folded piece of cloth, two different dyes, 2014





折弯书立，预制花纹铝板 Cut and bend book ends, aluminium with precut stripes, 2014



来自大拇指的挂钩，我的拇指、塑胶泥制模、锡浇注
Hook from thumb, my thumb, clay, tin, 2015



斧劈三角隔热垫，锅架、阳极氧化铝
Axhammer bended trivet, Pot stand, anodised aluminium, 2016



双铸火山岩时钟，钟、Jesmonite 树脂以及火山石
Double casted lava stone clocks, Clock, jesmonite and lava stone, 2016



打孔灯，灯、纸张、电气设备
Punched lamps, Lamp, paper and electrical fitting, 2016



爆炸平面海报，厚纸、鞭炮 Explosion graphics poster, Thick paper, fireworks, 2015

策展人

CURATORS



冯博一 1960 年生于北京。1984 年毕业于首都师范大学历史系。独立策展人、艺术评论家，并兼任四川美术学院艺术社会学研究所研究员。现生活、工作于北京。

2007-2017 年兼任何香凝美术馆艺术总监。2010 年、2016 年两次获“艺术权力榜”年度策展人奖，2018 年获第十二届 AAC 艺术中国“年度策展人”奖。

从上世纪 80 年代末开始，致力于中国当代艺术的策展、评论、编辑等工作。关注于边缘的、另类的艺术家和群体，以及年轻一代艺术家的生存状态和艺术创作；注重中国当代艺术的实验性、批判性和实践性。撰写有百万字的论文和评论文章；策划有上百次的当代艺术展览。在国内外策划的重要展览有：“生存痕迹——98 中国当代艺术内部观摩展”（北京）、“不合作方式 I、II”展（上海、荷兰格罗宁根美术馆）、“重新解读——首届广州当代艺术三年展”（广东美术馆）、北京浮世绘（北京 798 艺术区东京画廊）、“左手与右手——中、德当代艺术展”（北京 798 艺术区大窑炉）、“今日中国——中国当代艺术的转世魅影”展（奥地利维也纳埃索美术馆、荷兰 COBRA 美术馆）、“景观：世纪与天堂——第二届成都双年展”（成都会展中心）、“透视的景观——第六届深圳国际当代雕塑艺术展”（深圳 OCT 艺术中心）、“移花接木——中国当代艺术的后现代方式”展（深圳华美术馆）、地图游戏：变化动力——国际视觉艺术暨建筑项目（北京今日美术馆、英国伯明翰博物馆、意大利 Terni 国际当代艺术中心）、连续五届“两岸四地艺术交流计划”（何香凝美术馆、台北市立美术馆、香港会展中心、澳门艺术博物馆）、一种生存实在属性的叙事——中国当代艺术展（挪威 KODE 美术馆）、首届 CAFA 未来展：亚现象——中国青年艺术生态报告（北京中央美术学院美术馆）、“世代转化的中国创造”当代艺术展（丹麦奥胡斯美术馆）、“乌托邦·异托邦——乌镇国际当代艺术邀请展”、“应力场——第四届美术文献展”、“徐冰：思想与方法”（北京 798 尤伦斯当代艺术中心）等。是为中国目前最活跃的独立策展人和评论家之一。

Feng Boyi was born in Beijing in 1960. He graduated from the History Department of Capital Normal University in 1984. He is an independent curator, art critic and also concurrently work as a researcher in the Institute of Sociology of Sichuan Academy of Fine Arts. Now live and work in Beijing.

He served concurrently as the art director in the He Xiangning Art Museum from 2007-2017 and won the "Annual Curator" for the 12th ACC Art China in 2018.

Since the late 1980s, Feng has devoted himself to curating, commenting, and editing contemporary Chinese art, paying attention to the marginal, alternative artists and groups, as well as the living state and artistic creation of the younger generation of artists, focusing on experimental and critical contemporary art. He has written, and contributed to numerous articles, theses and essays. He has curated many important exhibitions in China and abroad, including "Traces of Existence: 1998 Chinese Contemporary Art Study Exhibition" (Beijing), "Fuck Off 1 and Fuck Off 2" (Shanghai; Groninger Museum, Netherlands), "Reinterpretation: The First Guangzhou Triennial" (Guangdong Museum of Art), "Right Hand, Left Hand: A Sino-German Exhibition of Contemporary Art" (798 Art District, Beijing), "A Vista of Perspectives: The Sixth Shenzhen Contemporary Sculpture Exhibition" (OCT Contemporary Art Terminal, Shenzhen), "Surreptitious Substitutions: Post-Modern Methods in Chinese Contemporary Art" (OCAT Art and Design Gallery), "The Fourth Cross-Strait Four-Regions Artistic Exchange Project" (He Xiangning Art Museum; Taipei Fine Arts Museum; Osage Gallery Kwan Tong; and Macau Museum of Art), "CAFAM Future: Sub-Phenomena - Report on the State of Young Chinese Art" (CAFA Art Museum, Beijing), "A New Dynasty - Created in China" (ARoS Aarhus Art Museum, Denmark), "Utopias/Heterotopia—Wuzhen International Contemporary Art Exhibition (Wuzhen, China) and "Xu Bing: Thought and Method" (UCCA, Beijing). Feng Boyi is one of the most active independent curators and critics in China.



Erlend Høyesteren 拥有卑尔根大学，挪威大学的艺术史学位。于2000年在克里斯蒂安桑的 Sørlandets Kunstmuseum 开启了他博物馆的生涯，2004年至2009年担任馆长。之后，他成为卑尔根 KODE 艺术博物馆的副馆长和馆长（2009-2013），并领导了卑尔根四个艺术博物馆的全面重组。

从2014年1月1日起，Erlend Høyesteren 是丹麦 ARoS 奥胡斯艺术博物馆的馆长，馆每年约有100万游客。Erlend 对博物馆进行了全面的改变。2017年奥胡斯成为了欧洲文化之都，而奥胡斯博物馆是其中重要的参与者。Erlend Høyesteren 也是 ARoS Triennale 的创始董事，ARoS 公共创始人。他还共同策划了许多展览：《莫奈 - 迷失东京》（ARoS, 2015），《新的王朝 - 创建在中国》（ARoS, 2015），《伦纳德·里希德 - 战争与和平》（ARoS, 2016），《无人是孤岛 - 撒旦诗歌》（ARoS, 2016），《罗伯特·梅普尔索普 - 边缘》（2016），第一届 ARoS 三年展，题为《花园 - 时代的终结；时代的开始》（2017），《Wael Shawky - 十字军和当代军的故事》（2018），以及《Julian Schnabel - 阿克廷绘画 1985-2017》（2018）。

Erlend Høyesteren holds a cand. philol. in art history from the University of Bergen, Norway, and began his museum career at Sørlandets Kunstmuseum in Kristianssand in 2000, the years 2004-09 as a Director. After that he became the Deputy Director and the Director of KODE Art Museums of Bergen (2009-2013) and headed a comprehensive reorganization of the four art museums of Bergen.

From January 1st 2014 Erlend Høyesteren is the Director of ARoS Aarhus Art Museum, Denmark, which has about one million visitors a year. Erlend Høyesteren has made comprehensive changes in the organization and when Aarhus was European Capital of Culture 2017, ARoS was a crucial player. Erlend G. Høyesteren is the Founding Director of the ARoS Triennale, the founder of ARoS Public (an entire floor at ARoS dedicated to an innovative forum for learning and interpretation), and he has co-curated numerous exhibitions; Monet – Lost in Translation (ARoS, 2015), A New Dynasty – Created in China (ARoS, 2015), Leonard Rickhard - Between War and Peace (ARoS, 2016), No Man Is an Island – The Satanic Verses (ARoS 2016) Robert Mapplethorpe – On the Edge (2016), the first ARoS Triennial entitled THE GARDEN – End of Times; Beginning of Times (2017), Wael Shawky – The Crusades and Current Stories (2018), and Julian Schnabel – Aktion Paintings 1985-2017 (2018).



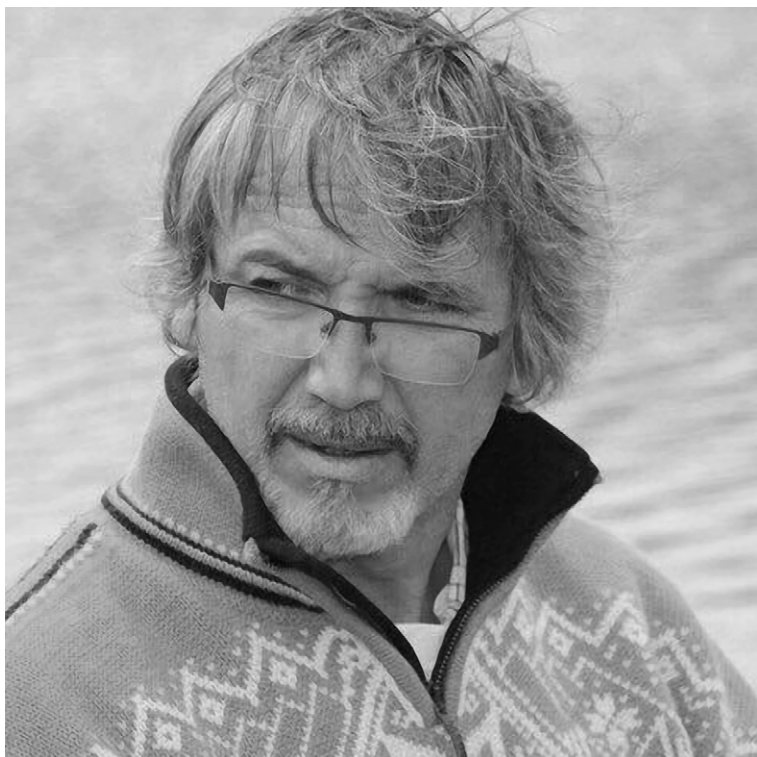
约赫·胡斯可宁自 2014 年起担任芬兰 HIAP - 赫尔辛基国际艺术家计划机构总监，2002 至 2011 年任 Pixelache 艺术节项目总监，独立策展人，艺术家及软件设计师。胡斯可宁曾策划多个艺术节及展览项目，如 Etoiles Polaires (比利时根特)，Picture House at Belsay Hall (英国纽卡斯尔)，Mediawala 艺术节 (印度新德里)，柏林 DMY (德国柏林) 及 ISEA 2006 (美国圣胡塞)。他也是 Avanto 艺术节 (2000 年) 及媒体艺术组合 katastro.fi (1998 年) 的发起人。胡斯可宁于 2009 年获 AVEK 奖及 2012 年 Pixelache 芬兰国家艺术奖。

Juha Huuskonen is the Director of HIAP - Helsinki International Artist Programme since year 2014. Prior to working at HIAP, Juha was the co-founder and Programme Director of Pixelache Festival (2002-2011) and an independent curator, artist and software designer. He has curated programme for festivals and exhibitions such as Etoiles Polaires at Vooruit (Ghent, Belgium), Picture House at Belsay Hall (Newcastle, UK), Mediawala Festival (New Delhi, India), DMY Berlin (Berlin, Germany) and ISEA 2006 (San Jose, US). He is also a co-founder of Avanto Festival (2000) and katastro.fi media art collective (1998). Huuskonen has received the AVEK Award (2009) and Pixelache the Finland State Art Award (2012).



杨杨于 2010 年获欧盟 Erasmus Mundus 奖学金项目，芬兰坦佩雷大学及荷兰阿姆斯特丹大学艺术史 (Performance Studies 方向) 双硕士学位，论文《迷失与生成：中国当代文化研究》曾获 2011 年荷兰莱顿亚洲研究院年度论文银奖。杨杨曾任职赫尔辛基国际艺术家项目，鹿特丹 Witte de With 当代艺术中心策展研究员，并自 2013 年起任荷兰国际文化合作中心东亚 (中国) 项目负责人，参与策展《戴汉志：5000 位艺术家》(2014-2015 年)，《时尚：当下及未来》(2015-2016 年) 等多个欧洲与中国相关的展览合作项目。

Ian Yang is based in Amsterdam, the Netherlands and works in between Europe and Asia. He was recipient of an Erasmus Mundus scholarship from the European Commission and attained dual MA degree in Performance Studies from University of Amsterdam (the Netherlands) and University of Tampere (Finland) in 2010. As a curator Yang worked with among others HIAP - Helsinki International Artist Programme, Witte de With Centre for Contemporary Art, on Sino-European exhibitions such as Dai Hanzhi: 5000 names (2014-15), The Future of Fashion is Now (2015-16).



Bjørn Inge Follevaag 是一位自由策展人，多年来一直从事国际艺术交流。他是艺术家团体基金会 3,14 (1991-2006) 的主任，之后被聘为卑尔根艺术与设计学院 (2006-2010) 研究生课程的项目经理。他是哈当厄尔 KABUSO 艺术博物馆的艺术总监 (2012-2013)。Follevaag 毕业于卑尔根艺术与设计学院的策展研究专业，并担任作家/翻译，并且是挪威作家协会的成员。KODE 艺术博物馆的 Real Life Stories / Skin, Flesh & Bone 项目以及与中国著名策展人冯博一和王东共同策划的画廊 3,14 在 2012 年获得了挪威艺术评论家奖。2015 年他是“新王朝”展览背后的联合策展人之一，这个展览成为丹麦的 ARoS 艺术博物馆有史以来最好的参观展览。Follevaag 自 1988 年以来一直与中国合作，并在过去的 30 年里与 100 多位当代中国艺术家合作。2014 年，他因在国际艺术上的出色表现获得了卑尔根市文化奖。

Bjørn Inge Follevaag is a freelance curator who for many years has worked with international art exchange. Follevaag was director for the artist's group Foundation 3,14 (1991-2006) before being recruited as Project Manager for the postgraduate program at Bergen Academy of Art and Design (2006-2010). He was Artistic Director for KABUSO Art Museum in Hardanger (2012-2013). Follevaag graduated from curatorial studies at Bergen Academy of Art and Design and also works as writer/translator and is a member of the Norwegian Assn. of Writers. The projects Real Life Stories/Skin, Flesh & Bone at KODE Art Museum and Gallery 3,14, which he co-curated together with the esteemed Chinese curators Feng Boyi and Wang Dong, received the Norwegian Art Critics' Award in 2012. In 2015 he was one of the co-curators behind the exhibition "A New Dynasty" with the same team for ARoS Art Museum in Denmark which became the museum's best visited exhibition ever. Follevaag has worked with China since 1988 and cooperated with more than 100 contemporary Chinese artists the last 30 years. He received The Municipal Award for Culture from the City of Bergen in 2014 for his presentations of international art.



陈淑瑜是激发研究所的联合创始人并于2010-2016年担任艺术总监。她在华中科技大学及清华大学完成建筑学教育。2004-2006年在FAKE DESIGN担任建筑师与项目协调人。2007-2015年她与MAD建筑事务就其出版和艺术项目进行合作。她的项目包括，空间漫游，IFP个展（二十一世纪当代美术馆，2007，罗马）；非常高兴，关于群众运动的剧场研究项目（2012-2015，中国-德国），她编辑的书籍包括《疯狂晚餐》（2008，Actar出版社，西班牙，与Brendan McGetrick合作），《山水城市》（2015，英文版，Lars Müller，瑞士/中文版，理想国），《缓冲-厉槟源》（2017，Institute for Provocation，瑞典），《非常高兴，从群众研究到跨文化剧场》（2017，文化中国）。

她于2017年移居瑞典马尔默。

CHEN Shuyu is the co-founder and artistic director of Institute for Provocation (IFP), a Beijing based independent art organization launched in 2010. She studied architecture in Huazhong University of Science & Technology (HUST) and Tsinghua University. From 2004 to 2007 she worked with FAKE Design as an architect and project coordinator; from 2007 to 2015, she collaborated with MAD Architects for its art and publication projects.

With IFP as the platform, she has organized and advocated various kinds of activities as art residency, exhibition, research project and publication, exploring the spatial dimension of cultural production through collaborations and collective exchange. Her projects include Space Odyssey, IFP solo exhibition (MAXXI, Rome, 2017); Totally Happy, a Theatrical research project on Mass movement, (China and Germany 2012-2015); Playing the Fool (Workshops on public participation, Gothe Institute, Beijing, 2015-2016). Her books include Totally Happy, From mass movement study to cross-culture theater (2017, Culture of China, Hongkong); Buffering-Li Bin Yuan (2017, Institute for Provocation, Sweden). She is the editor of ShanShui City (2015, Lars Muller, Switzerland) and MAD DINNER (2008, Actar, Spain).



余湘智, 2005年毕业于广州美术学院美术学系, 一直供职于艺术机构, 参与策划跟进展览。2011年就职于何香凝美术馆 OCT 当代艺术中心, 2017年被聘为何香凝美术馆展览策划部副主任。参与的部分展览项目有:《预感.....》(2007, 艺术方位),《魔咒——关伟个展》(2011, OCT 当代艺术中心),《历史之后: 作为摄影师的亚历山大·科耶夫》(2013, OCT 当代艺术中心),《书与法 - 王冬龄、邱振中、徐冰展》(2013, OCT 当代艺术中心),《何香凝艺术精品日本巡展》(2017, 何香凝美术馆)等。

YU Xiangzhi graduated from Art History Department of Guangzhou Academy of Fine Arts in 2005. He has been working in art institutions and participating in planning exhibitions. In 2011, He worked at the OCT Contemporary Art Center of He Xiangning Art Museum. He was hired as the deputy director of the Exhibition Planning Department of He Xiangning Art Museum in 2017. He participated in the planning and implementation of several He Xiangning special exhibitions and contemporary art exhibitions, and published many review articles. He has participated in many exhibitions including 《Premonition...》(Art Orientation, 2007) 《Curse- Guanwei solo exhibition》(OCT Art Contemporary Center, 2011) 《After history: as a photographer, Alenander Kojeve》(OCT Art Contemporary Center, 2013) 《Calligraphy- Wang Dongling, Qiu Zhenzhong, Xu Bing Exhibition》(OCT Contemporary Art Center, 2013), 《He Xiangning Art Boutique Japan Tour Exhibition》(He Xiangning Art Museum, 2017)

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亚热带
未有的景象——

北
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