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2018/5/28-2018/8/31

挪威艺术家安妮·森斯塔曾在新加坡长大，现居纽约，并于帕森斯设计学院及社会研究新学院取得学位。她的作品由装置、摄影、视频、霓虹与场域特定交织，着眼于知觉、声光与色彩的现象。她用诗意而富有批判性的文字艺术指涉伦理、文学与哲学。在她当前的大型作品中，其联合文化、社会与政治在不同的意识形态间建立广阔的教育与合作平台。藉此，用斯坦森的话说，她在开拓一种“融合了后现代个体性与国际性的新型民俗艺术”的可能。

斯坦森的浸没式灯光与空间装置作品《元素》目前正在沙特阿拉伯 Athr 画廊参加群展。她是这场集合了詹姆斯·特瑞尔、罗伯特·欧文、卡洛斯·克鲁兹·迪兹、里奥·维拉瑞尔及中东观念艺术家 Nasser Al Salem 和 Timo Nasseri 的开拓性展览中唯一一名女性艺术家。今年年底在中国，斯坦森的浸没式灯光雕塑装置即将参与深圳何香凝美术馆当代北欧艺术与设计大展。

艺术汇：安妮，首先恭喜你新作《元素》今夏参加沙特阿拉伯的 Athr 画廊的群展“穿越光谱”。能否请你谈一谈此次展览，同詹姆斯·特瑞尔，罗伯特·欧文和卡洛斯·克鲁兹·迪兹这样的业界巨擘同台展出有何感受？

安妮·森斯塔：谢谢！你所说的这些业界颇具影响力的艺术家亦是我景仰多年的偶像，这对我来说是一次殊荣，也算是梦想成真。Athr 画廊是沙特阿拉伯最大，或许也是最重要的画廊。它有三层楼及一个室外空间用以展出室外装置作品，比起一个画廊更像一个博物馆。鉴于此，策展人将展览设计成一次由一件装置到另一件的感官之旅——就像一座由光与色组成的迷宫。参展艺术家来自不同文化、不同时代，用他们独到的视觉、文本与听觉语言进行了西方与中东关系的探索。

而说到《元素》这件作品，我将其视为我对声光与空间基本元素探索的一次延续，并着重向观者展现它们之间的多重交互。同时此次展览亦是一页新的篇章，它呈现了我基于前期作品，迄今最完整的一件灯光雕塑。可以说在《元素》中我有效融合了几种不同的表达模式。

在创作这件作品时我很有兴趣探究光同时作为抽象与时空的表现形式：激发了色彩的主观性与观者知觉体验的一片由频率与温度组成的稠密光谱。

艺术汇：你称自己为巴洛克极简主义者。这种风格受哪些艺术家影响呢？

安妮·森斯塔：巴洛克极简主义是一个戏谑的反义词组：极简主义往往呈现一种削减的官能，用单色的语言去定义空间与物体；而巴洛克意味着形体与色彩的极致表达。我的装置和影像作品始终致力于试验光与色之间的和谐，并通过与空间相呼应的高饱和度色彩将这种和谐拓展。藉此，我的作品是关于感官与认知领域的洞察，抽丝剥茧的形式与概念，对线、形、留白与色彩的任名之升华。

25年来，我始终在探索不同领域间光与色彩，物品与空间在认知上的相互作用。我的创作亦受到大地艺术的影响——譬如 Michael Heizer 的半建筑式地景介入，Robert Smithson 种类繁多的大地艺术和镜面雕塑，以及丹·弗莱文形式各异的荧光灯——对我来说均是关于灯光物体的空间语境。1950年代拉丁美洲的动态艺术运动亦对我影响很深。当然还有詹姆斯·特瑞尔和罗伯特·欧文。我很喜欢欧文的花园雕塑，尤其是他的超极简感知系作品。

声音与文学同样对我的视觉语言有所增益。过去六年来，我都在与作曲家、数学家兼哲学家 Catherine Christer Hennix 合作。她对声音架构和科技的创作拓展了实验声学模拟的疆土。另一名合作伙伴 JG Thirlwell 则用其嘈杂的镜头与声音语言为我作品中的巴洛克特质锦上添花。

艺术汇：似乎建筑与自然元素是你美学鉴赏力的基石。那么自然对你的艺术创作有怎样的影响？

安妮·森斯塔：作为一名艺术家我被环境与空间所启迪。我喜爱探索大型空间内的场域特定色彩投影。而对于自然，我发现自然之美融汇了一种对我美学鉴赏力有着深远影响的和谐。譬如 2012 年我应旅居墨西哥的英国建筑师 Matthew Holmes 之邀前去完成名为《超现实投影》的作品：一系列投射在英国艺术藏家爱德华·詹姆斯基金会的建筑上的色彩影像。这栋名为“超现实主义花园”的建筑坐落于墨西哥 Xilitla 一个名为 Las Posas 的村庄旁的丛林间。在基金会的赞助下，该项目旨在促进其辖区范围内自然与人类建筑间的关系。既然如此，我们的目的便是唤起公众对保护詹姆斯重要文化遗产的认识。这座超现实主义雕塑与建筑群最初的构想，是创造被瀑布与蜿蜒的小径环绕的一座色彩斑斓的乌托邦。

在与沙特阿拉伯与德国建筑师 Anna Klingman 博士合作时，我进一步探索了这项尝试。Klingman 博士创立了一个旨在保护沙特阿拉伯南部 Asir 地区历史村落中的传统泥石建筑的艺术与建筑计划。而这个计划最终引领我参与了沙特阿拉伯的另一个项目：2016 至 2017 年间的《超越地域的时间》。为此我创立了一个全由女性运营的艺术平台来支持当代艺术创作与社会运动，保护以该地区历史建筑及前伊斯兰女性名为 Qut 的手工艺墙绘为主的沙特阿拉伯南部文化遗产。

艺术汇：听说你的作品也受到 Snøhetta 建筑公司的影响？

安妮·森斯塔：我很欣赏 Snøhetta 的哲学和构想。2009 至 2010 年，我曾在美国俄亥俄州 Wolfe 艺术中心我最大型的公共艺术项目中与他们合作。我发现他们的作品致力于在不以后现代思维影响自然的前提下构建新的美学。他们或许是同丹麦的 BIG 公司齐名的当今最具人性和创新的建筑公司。

艺术汇：灯光装置的通感症特质激发了色彩的主观倾向，光与空间的元素在观者眼中结合。你怎么看待主观视角与外在世界的关联？

巴士拉在《诗意与空间》中提到了里尔克的一句引文：“世界很大，而在我们体内它深似海洋。”我相信艺术家包罗万象的作品意在探索人类对其周遭世界感官体验的参量，引领人们去审知自己观看外部世界的方式，自行去抽象化其中的元素。

各领域的艺术家均栖居于照本宣科的诠释与创意表达之间。我们是一群对这道超升的裂隙抱有好奇的敏感者。而艺术的视角终究是关于如何激发观者发现新事物，并以新的方式同他们的环境结合。就此而言，我相信艺术具有改变社会与生态的潜能。

至于我是怎样将这个观点付诸实践的，我的作品采用模拟技术和材质，如赛璐珞胶片和霓虹灯管，而非人造LED灯。对我而言我所使用的材料是我创作流程中的重要组成部分。例如霓虹灯相较LED灯而言有种更有机，因而也更强烈和愉悦的特质，不论从物理角度还是其所创造的心理空间。在创作霓虹作品时，我通过将不同的气体和玻璃管组合排列创造出不同的色彩。我发现霓虹灯的色温更加纯净，光频可以在实体空间内可视化的体现：那些气体中的电流在观者周身营造出一道温软的光晕。

在其他作品中，如2012年的《共性》，该雕塑源自一个光固化灯项目。我通过将视频作品《色彩通感I-VII》投影到建筑物上，在物理与心理层面重塑了这些空间。在《共性》中，我受到柏拉图许多关于洞察的概念的启发，同时影响我的还有马列维奇关于至上主义的文稿——这些作品中关于艺术即洞见的观点：艺术作为一个物体或一种概念的体现，而不是这种概念本身。

艺术汇：与你的灯光作品不同，你的文字艺术作品似乎传达着一种幽默的敏锐——譬如2008年在上海的《别再提弗雷文了》，和2015年在布鲁日艺术与建筑三年展上的《黄金引领我》。你对于后者这种直观的表达形式和前者更为微妙的表达之悬殊有何看法？

安妮·森斯塔：对于追求灯光这种艺术形式我更着重于技术层面客观上怎样实现一种氛围或观者的一种感受。对于创造特定装置作品，这更像是一种需要解决问题的反复过程。而在文字艺术中，我仍在思考如何使霓虹灯招牌或大型广告灯箱的风格为我所用。在实现这种艺术体验的过程中，我的着眼点在于如何最好的联系作品所指涉的社会政治问题。用些小智慧和幽默感从文学与历史中引经据典，并结合时政为其创造出新的含义。

艺术汇：安妮，感谢你参与此次采访。作为结语，我想知道全世界范围内有没有一个地方是你特别想为其创作场域特定装置的？

安妮·森斯塔：有很多地方都是我梦寐以求的。然而有一个地方尤其激发我的想象——纽约的公园大道军械库。我可以预想创造一件与詹姆斯·特瑞尔对罗丹火山口的改造相齐名的作品——一件标志着地球人类文明同时宣示着更辽阔的宇宙，将这些空间与人类灵魂的深广相连。这将使用我光与色彩的语言，或许还将包含声音，纹理，与半透明的镜面。

我也曾考虑过在瑞典大型强子对撞器附近创作一件关于人类与科技关系的作品。我研究过它的圆形建筑结构，亦曾考虑过以其形态援引俄罗斯宇宙主义运动对于乌托邦的探索。这个地点有很多的可能性，对于在它现有的文化重要性与超人类主义概念间建立关联；通过艺术获得永生；艺术与科技，以及社会与科技的动态关联我也进行了很多思考。



声谱平行三联画 #1 彩色胶片图印拼贴、刷漆铝框 /

Sonoptic Parallel Triptych #1 from original color film negative, scanned and collaged, printed on white-brushed aluminum,

3 x 265 x 152.8 cm, 2016



安娜·斯廷斯塔德于沙特阿拉伯南部 Abha 遗址由其创建的跨文化女性艺术家平台“超越时间之地”进行创作 /
Anna Sanstad on site in Abha, southern Saudi Arabia, during her project *Time Beyond Place*, a cross cultural all women art platform initiated
by Sanstad in Saudi Arabia, 2016 - 2017



色觉现实投影 新城特定场域投影、墨西哥 Los Posos 超现实主义花园 色觉 五感 II 视频 30 分钟循环 声音由 JG Thirlwell 创作 /
Projections of the Surreal, Site specific video projections onto architectural structures at The Surreal Gardens, Las Posas, Xilitla, Mexico.
Color Synesthesia II, video, 30 min loop, 6:9, sound by JG Thirlwell, 2012

Anne Senstad : A Postmodern Folklore

by Tansy Xiao, translated by Tansy Xiao, Image Courtesy of Athr Gallery, Patrick Rolandelli

Through The Spectrum

Athr Gallery / Jeddah, Saudi Arabia

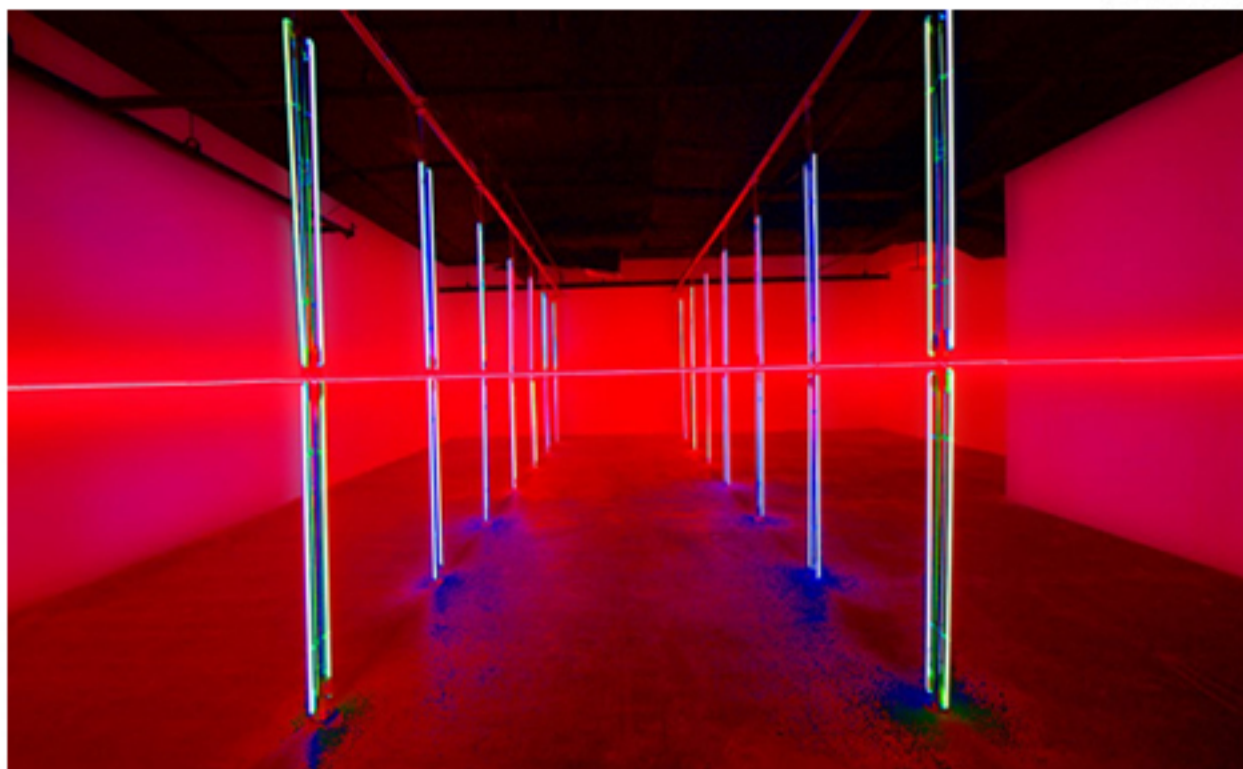
28 May - 31 August 2018

Norwegian born artist Anne Senstad grew up in Singapore and received her education at Parsons School of Design and The New School for Social Research in New York City where she currently lives. She works in the intersections of installation art, photography, video, neon and site specificity, with a focus on the phenomena of perception, light, sound and colour. She draws on critical and poetic text based works to address ethics, literature and philosophy. In her ongoing field projects, she engages in cultural, social and political interactions to create a wider educational and collaborative platform between diverse ideologies. Through this, Senstad seeks to develop the possibility for what she sees as 'a new folklore and an amalgamation between postmodern individualism and internationalism.

She is currently showing at ATHR gallery in Saudi Arabia with her immersive light and space installation *Elements* as the only female artist in the groundbreaking exhibition *Through The Spectrum* alongside light artist legends James Turrell, Robert Irwin, Carlos Cruz-Diez, Leo Villarreal and middle eastern conceptual artists Nasser Al Salem and Timo Nasser. In China she will be showing her immersive sculptural light installations at the He Xiangning Art Museum in Shenzhen opening winter 2018 as part of an exhibition presenting contemporary Nordic Art and Design.

ART FRONTIER: Anne, congratulations on the inclusion of your light installation, *Elements* in the group exhibition, *Through The Spectrum* at Athr Gallery in Jeddah, Saudi Arabia this summer. Tell us about the exhibition and what it feels like to show work alongside such prolific artists as James Turrell, Robert Irwin, and Carlos Cruz Diez.

Anne Senstad: Thank you! Well, it has been an honor and a dream come true as the artists you mention are inspirational figures in the art world that I have looked up to for many years. And Athr Gallery is the largest, and arguably the most important, gallery in the Kingdom of Saudi Arabia. With 3 floors, as well as outdoor space dedicated to presenting installation work, I would say it functions more like a museum than a gallery. Considering such, the curators of the exhibition designed an experience that serves as a visual-perceptual journey from one installation to the next—a labyrinth of light and color, so to speak. The participating artists' respective visual, textual, and aural languages span generations and cultures in their exploration of the relationship between the West and the Middle East.



元素 | 浸没式灯光雕塑装置、霓虹灯管变压器、聚氨酯条、尺寸可变 /

Elements, an immersive light sculptural installation, neon tubes, transformers, polyurethane rods, size: variable, 2018

Speaking to *Elements*, I view this work as a continuation of my exploration of the foundational elements of light, sound, and spatial relations with special attention paid to how the viewer perceives their various interrelations. At the same time the exhibition is something of a new chapter as it represents the most complete form of light sculpture I have executed to date, building upon previous works. With *Elements* I have effectively merged several of my modes of expression.

In executing the installation I was interested in exploring the idea that light can be presented simultaneously as form in the abstract, as well as form in spacetime—a dense spectrum of frequencies and temperatures that invoke the subjectivity of color and the sensorial realm of the viewer's experience.

ART FRONTIER: You have described yourself as a baroque minimalist. Which artists have influenced you in this regard?

Anne Sanstad: Baroque minimalism is something of a playful contradiction of terms—as minimalism represents a reductive sensibility, commonly speaking in a monochromatic language to define space and object, while Baroque connotes maximalist expression of form and color. My installation and photographic works have always sought to test the reasonable harmony between light and color, pushing the terms of this harmony with saturated colors that respect their spatial context. In this sense, my work is about exploring the sensorial and cognitive realms of perception, decoupling form and concept and transcending designations such as line, shape, void, and color.

I have been exploring the perceptual interrelations between light and color, and object and space across various disciplines for over 25 years. My artistic practice has also been informed by land art—like Michael Heizer's semi-architectural land interventions, Robert Smithson's diverse land works and mirror installations, and Dan Flavin's fluorescent tubes in various sculptural forms—which to me are all about the spatial context of the light object. The kinetic movement in Latin America of the 1950s is another major influence. And of course there's James Turrell and Robert Irwin. I love Irwin's garden installations, and his hyper-minimalist perceptual works in particular.

Sound and literature also contribute to my visual languages. I've been working with composer, mathematician, and philosopher, Catherine Christer Hennix for the past 6 years. Her work in sound composition and technology pushes the boundaries of experimental drone sound emulations. JG Thirlwell is another collaborator whose cinematic and boisterous aural language complements the baroque aspect my work rather well.

ART FRONTIER: It would seem your aesthetic sensibility connects elements of architecture with aspects of nature on a fundamental level. How does nature inform your practice as an artist?

Anne Senstad: As an artist I am inspired by context and space. I like to explore large narrative spaces for site-specific color projections. As far as nature is concerned, I have found that the aesthetics of nature have a way of articulating certain harmonies that have informed my artistic sensibilities. For example, in 2012 I was invited by Mexico City-based British architect, Matthew Holmes to realize an installation I would name *Projections of the Surreal*—a series of color projections onto the British art collector, Edward James's surrealist structures at his foundation, *The Surreal Gardens* located in the jungle near the village of Las Posas in Xilitla, Mexico. Under the auspices of the foundation, the mission of the project spoke to the evolving relationship between nature and the structures that humankind realizes within its domain. In this case, the objective was to raise awareness for the need to preserve James's culturally significant landscape consisting of concrete sculptural and architectural surrealist structures originally meant to exist as colorful utopian structures surrounded by waterfalls and winding paths.

I further explored this practice in Saudi Arabia as part of my collaboration with the German architect, Dr. Anna Klingman who developed an art and architecture program for the preservation of traditional stone and mud buildings in historic villages in the Asir region of southern Saudi Arabia. This project would eventually lead me to another project in Saudi Arabia, *Time Beyond Place* over the course of 2016 and 2017 in which I initiated a women-run artist platform to champion contemporary art practices, social engagement, and to the preservation of the cultural heritage of rural Southern Saudi Arabia—with particular attention paid to the historic architecture of the region, as well as its pre-Islamic women's artisanal practice of Qut wall painting.

ART FRONTIER: I've read that your work has been influenced by the architectural philosophy of Snøhetta.

Anne Senstad: I appreciate Snøhetta's philosophy and vision. I worked with them on my largest public art commission for the Wolfe Center for the Arts at BGSU in Ohio from 2009 to 2010. Their practice—I have found—is oriented around discovering new aesthetics without imposing postmodern ideas on nature. They are probably some of the most humane and innovative architectural firms around—alongside BIG from Denmark.

The synesthetic nature of light installations would seem to invoke the subjectivity of color—that is, the degree to which the elements of light and space combine in the viewer's perception. What are your thoughts on how the notion of the viewer's perception relates to the outside world?

In Bachelard's *The Poetics of Space*, there is a quote by Rainer Maria Rilke, "The world is large, but in us it is as deep as the sea." I believe the overarching project of the artist is to explore the parameters of the human being's sensorial experience of the world around her—to lead her to becoming more self-aware and cognizant of her own perception of this outside world, abstracting its elements on their own terms.

Artists of all disciplines live in the space between interpretation and creative expression. We're sensitive people with a deep curiosity about this transcendent interstices. Ultimately the perception of art hinges on how its experience inspires the viewer to see new things and connect with her environment in new ways. In this regard, I

believe art has the potential to drive change in social and ecological contexts.

Speaking to how I have practically executed on this idea, my work mixes analogue techniques and materials such as celluloid film that directly records light and color, and neon light tubes as opposed to artificial LED lights—to name a couple of specific examples. For me the materiality of the tools I use in my work is an important part of my process. For example, neon has this organic quality that I find to be stronger and more pleasant than LED light—both in terms of the physical, as well as the psychological spaces it creates. In working with neon, I'll manage color variations by adapting various combinations of gases and different types of glass tubes. I find that with neon the color temperatures are purer and the light frequencies may be experienced synesthetically in navigating the physical space they create—the electric currents in the gasses create a soft atmospheric glow the viewer feels all over her body.

In other works such as *Universals* (2012) my sculptures derive from the project of solidifying light, whereby I realized light and color interventions by projecting my abstract color video work, *Color Synesthesia I-VII*, onto architectural structures, recasting physical and psychological aspects of these spaces. With *Universals* I was inspired by Plato's various concepts of perception, as well as Malevich's essays on Suprematism—drawing from these works' views of art as perception—that is, art being a representation of an object or idea—rather than the actual idea itself.

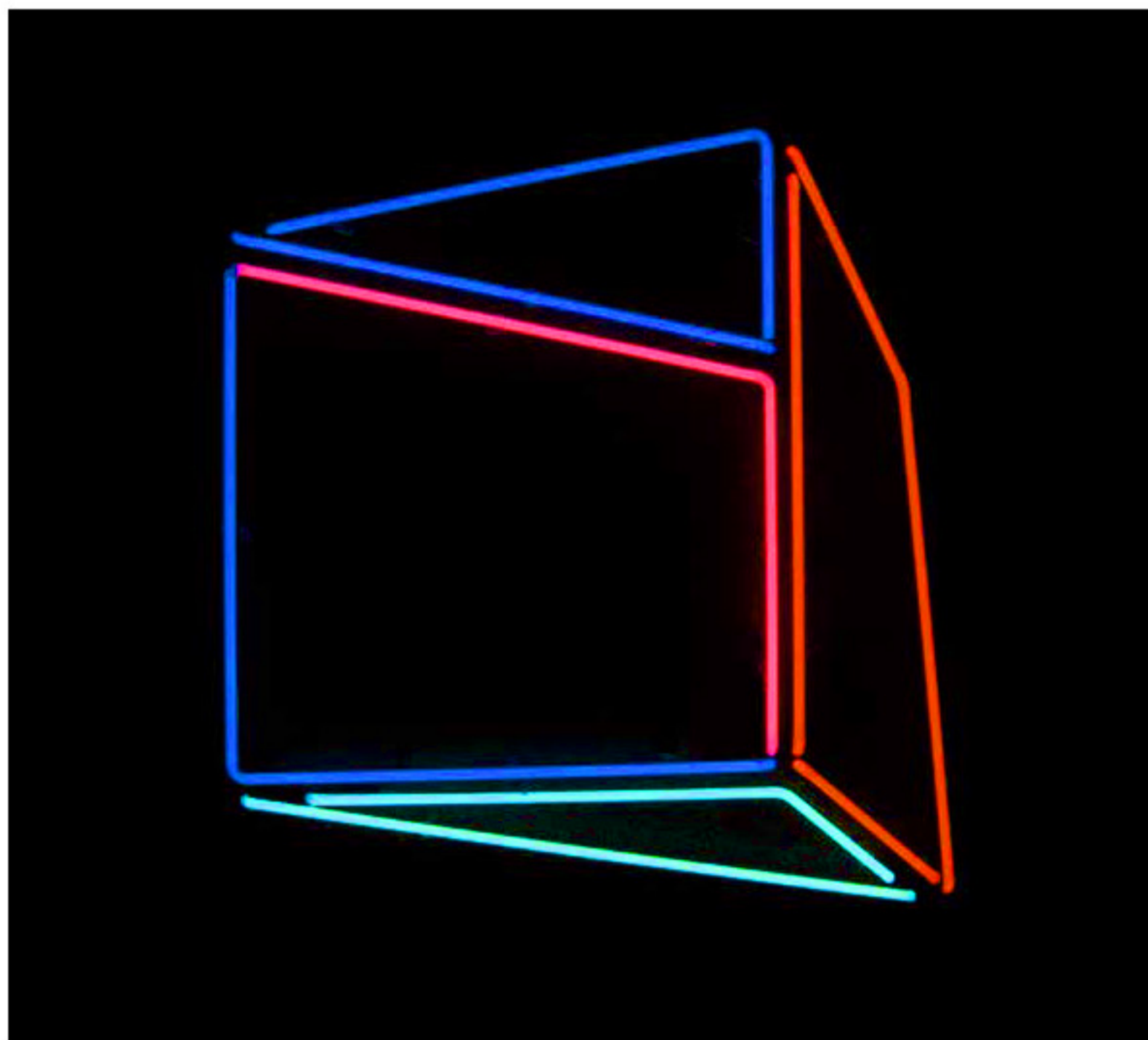
ART FRONTIER: In contrast to your work with light, your text art would seem to convey a playful sensibility—like *Forget Flavin* (2008) in Shanghai and *Gold Guides Me* (2015) at the Bruges Art and Architecture Triennial. What are your thoughts on the contrast between the direct communication of the latter and the subtle modality of the former?

Anne Senstad: In approaching light as a medium I'm thinking more on a technical level with the objective of creating an atmosphere or feeling in the viewer. This is more of an iterative process that entails problem-solving related to execution of a given installation. With text works I'm still thinking in these terms as I'm utilizing light through neon signs or the aesthetics of large advertising signage; however, in realizing an experience my process is focused more on how to best engage with the reality of the sociopolitical issues my work is addressing. This is where I get to employ my wit and humor in adapting phraseology from history and literature to create new meanings.

ART FRONTIER: Anne, thank you so much for sitting down with us. To conclude, I was wondering if there is place in the world you dream about as the location for a site-specific installation that is still gestating in your imagination?

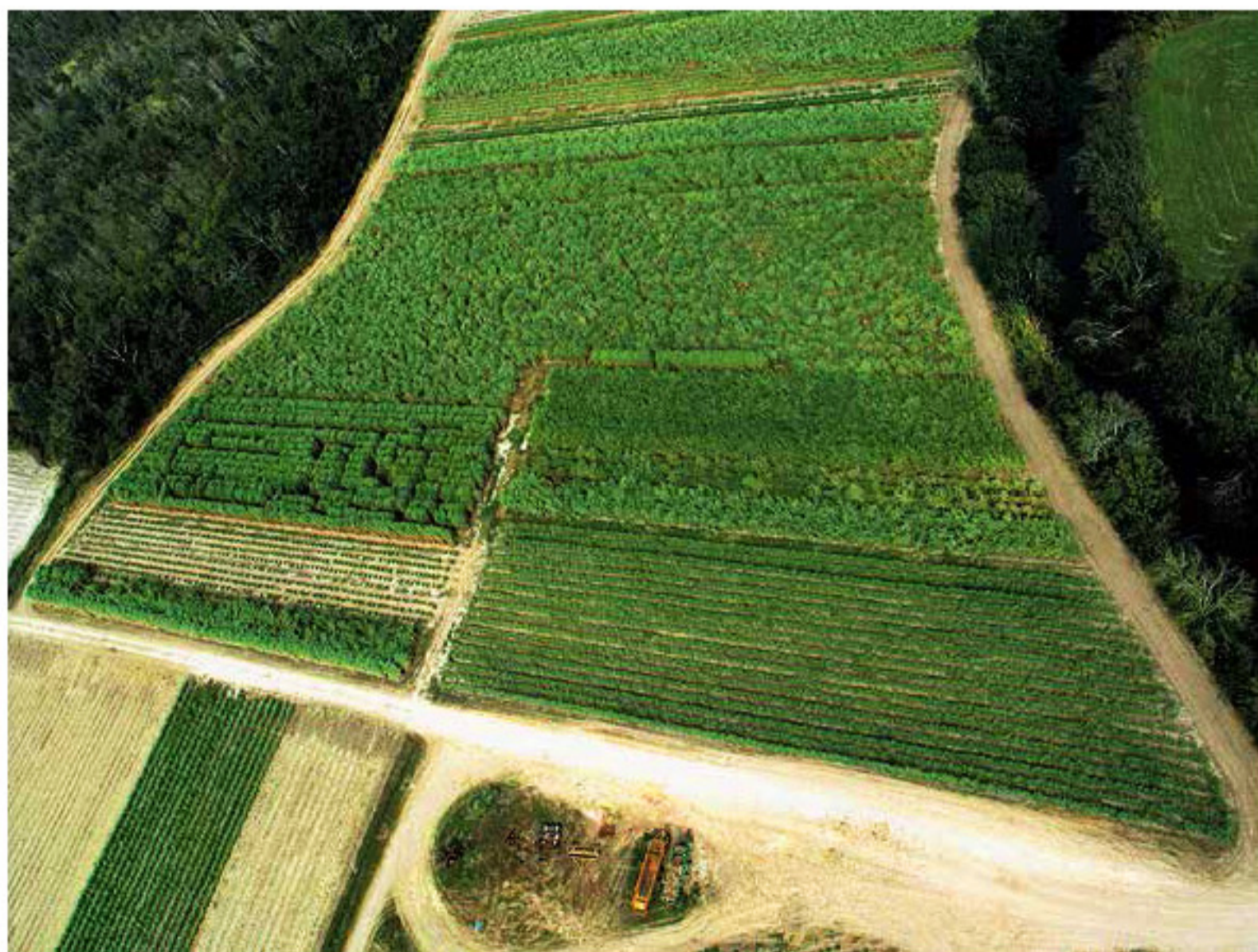
Anne Senstad: There are quite a few places I dream about; however, there is one in particular that continues to pique my imagination—The Park Avenue Armory here in New York City. I envision something comparable to Turrell's transformation of the Roden Crater—a structure that connotes humankind's civilization of the Earth while manifesting aspects of the cosmos beyond and connecting these spaces to the universality and depth of the human psyche. It would entail my light and color vocabulary—perhaps including sound, textiles, and semi-transparent mirrors.

I have also thought about an installation making a statement about humankind and its relationship to technology near the Large Hadron Collider in Switzerland. I have studied its circular architecture and have ideas for connecting its shape to themes related to the Russian Cosmism movement's search for utopia. There are many possibilities for this location and I have thought a lot about connecting its current cultural significance to ideas of transhumanism, eternal life through art, the relationship between art and science, and the dynamics between society and technology.



软几何 3号 2015 一件三件霓虹灯、变压器、紧固件、紫图摄影：Roger Borg

Soft Geometry no. 3, 2015, Edition of 3, 80 x 84 x 6 cm, neon, transformer, fasteners, Photo credit Roger Borg



甘蔗迷宫——位于美国路易斯安那州 Thibodaux 市甘蔗地的农场大地艺术 4000 平米

The Sugarcane Labyrinth - a site specific agricultural land-art sculpture placed on a Sugarcane farm in Thibodaux, Louisiana, USA, 2008, 4000 sq. m