



香港攻略
HongKong Intervention







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Somewhere Beyond Rape and Adultery: the Development and Work of Sun Yuan and Peng Yu¹

David Elliott

In the range, ambition and evolution of their work, Sun Yuan (b.1972) and Peng Yu (b.1974) have, like many Chinese artists of their generation, had to contend with the ethical vacuum of growing up within a deracinated society and culture that no longer really believed in itself. The heroic period of social transition from the end of the Cultural Revolution (1976) to a more intellectually open world was, for them, a *fait accompli*, turned to ashes by the events of 1989 and the prevailing cynicism that followed. In a critical, newly 'liberated', culture in which ideas of tradition, history or morality were no longer sustained by experience or consensus, ethics and the related question of aesthetics had been reduced to little more than a matter of opinion. In a climate like this they have had to be re-invented.

Throughout their work Sun Yuan and Peng Yu have tested established standards of ethics and aesthetics. For them China in the 1990s was a twilight zone in which art must demand a human reaction. Provocatively, Sun Yuan has described the illicit, bitter-sweet response he seeks in art as: "rape mixed with adultery." In making work to this specification, style is purely a mechanism through which different kinds of relationship – material, spiritual, social, economic, political and others – are expressed. The inevitable lack of

(1)
Sun Yuan: "Interview between Xu Tan and Sun Yuan and Peng Yu," www.sunyuanandpengyu.com.

visual cohesion that results from this represents neither vacillation of intent, nor a restless desire to discover a single 'correct way' but, in fact, the opposite: each work is made in response to a particular series of conditions that are governed by two all-embracing, systemic questions: "How is it possible to make art in a hypocritical and cynical post-totalitarian society?" and "How can an artist maintain integrity within an increasingly superficial and manipulative art world and market?" In this sense both Sun Yuan and Peng Yu could be both regarded as artists who are engaged with the realities of life.

Such questions inevitably lead to reflections on the nature of power (or "force" as they sometimes refer to it) – on how it is disposed, politically, economically and socially, both in China and throughout the world – and on what role, if any, art may play in channelling, challenging or deflating it. Here the act of representation becomes both a tool and a weapon. Through the invocation of paradigmatic, metaphorical or symbolic experiences and models, Sun Yuan and Peng Yu create a series of worlds in which assertive meanings are re-enforced through the ostensibly negative strategies of irony, paradox and sarcasm.

Their work embraces a symbology and aesthetic that range freely over the traditions of both the Western world and Eastern Asia. The mimetic role of classical Hellenic art, as well as theories about the power embodied within it,² can be seen in both artists' predilection for the expression of latent, chaotic or entropized energy. This is clearly expressed in their work by emblems of purity, power, or both, that are shown crushed, broken or degenerated.

Civilisation Pillar (2001) is a four metre high "classical" column made up from the surgically removed body fat of different people mixed with wax, a related work *One or All* (2004), comprises a column of human bone ash leaning against a wall. More recently, a consciously more "accessible" *Dying Angel* (2009), shows a "life sized" fibre glass and silica gel model of an elderly angel who had crashed to earth, and the large installation *Old Peoples' Home* (2007), is an expression of geriatric, about to be disembodied, power in which 13 generic political, military and spiritual "leaders" perambulate aimlessly, confined to motorised wheelchairs, occasionally bumping into each other like dodgem cars in a fairground. Recent disruptions in economic life are highlighted

(2)
As in the writings of the German Enlightenment philosopher Gotthold Ephraim Lessing, "Laocoon. An Essay on the Limits of Painting and Poetry" (1766) to which they have referred.

in the installation *Occasional Awakening* (2008) in which household objects are randomly thrown out of a window, presumably, as the artists imply, by “the invisible hand” of self interest divined by Adam Smith in “The Wealth of Nations” (1776) – a force that governs both the acts of man in the world and the movement of goods and money in the market.

(3)
This work was shown at the exhibition “Indulge in Pain” curated by Li Xianting at the Central Academy in Beijing in 2000.

Although there is no obvious orientalism in the potentially punitive reversals of power that characterise *Safe Island* (2003), in which the audience has to negotiate a tiger’s cage to enter the gallery and is then surrounded and continually observed by the pacing beast, there is an inevitable reference to the form and representative power of the tiger in classical Chinese mythology, medicine and art. *Freedom* (2009) was conceived and exhibited in Beijing to coincide with the twentieth anniversary of the June 4th Incident and the suppression of the Student Democracy Movement. Here the libertarian ideological implications of the writings of J.J. Rousseau, Tom Paine, the Marquis de Sade and Mao Zedong collide when water pumps sporadically under high pressure through a vast hose suspended in a gallery space, making the hose jerk and the water spurt randomly in chaotic arcs. The force within this unpredictable water cannon “calligraphically” animates both hose’s and water’s snake-like forms with a painterly energy that, like a brush stroke in a Chinese landscape, can be appreciated aesthetically – so long, that is, as one is neither being beaten nor soaked by it.

A number of Sun Yuan and Peng Yu’s earlier works included dead animal and human remains in ways that have been conceived as both callous and sensational. Certainly, the presentation of such material was intended to disorientate the viewer by confusing the borders between life/death and art but, more significantly, it also focused attention on what it means to be alive, a concern that is still very much at the centre of their work. *Soul Killing* (2000) consists of a mounted “running” greyhound with smoking, scorching light from a high wattage bulb focused through a magnifying glass onto its skull. In the performance *Linked Bodies* (2000), the artists sat on chairs linked by intravenous tubes to the foetus of conjoined twins; as the blood spilled out of the tubes into the mouths of the unborn and then down their bodies, it seemed as if the artists were trying to propitiate death through their own combined life force.³

By illuminating the rictus of oblivion, by using, and possibly abusing, now empty containers of life, the artists privilege the whole notion of life force and its relation to the body. Is the body purely a transient channel where a spirit may temporarily repose to be reborn again, as Buddhists maintain? Or, according to the materialist beliefs in which they were brought up, is death final – and can the soul, if it exists, really be killed by a process of systematic obliteration?⁴ One feels that these are sincere questions, asked out of a sense of uncertainty, at times, even of anguish.

(4)
See Joseph Ng, “With Animalistic Vividness,” Sun Yuan and Peng Yu: Can’t Have it All, (ex. cat.), Beijing 2009

(5)
Ibid.

In *Dogs that cannot touch each other* (2003) (aka Controversy Model) four pairs of (this time live) pit bull terriers face each other tethered on treadmills in a dramatic model of competitive proto-capitalist society. Running and barking furiously, they are prevented from reaching or biting each other in spite of their strongest desire and efforts, and when exhaustion sets in they are separated. In this, as in the rest of their works, the artists are looking at “an order that is also an ecology,”⁵ They are acutely aware that this “order” may not fit with conventional hierarchies but, knowing that it is based on power and that power has an ecology of its own, they present it more as a reflection of fears or suspicions about what could actually be the case.

In *Hong Kong Intervention* (2009), first shown in full at the 17th Biennale of Sydney in 2010, the artists have turned their attention to the ecology of economic migration in a more light-hearted, open and participatory way. About four to five million Filipinos work in different countries throughout the world and the remittances they send back to their families help keep the home economy afloat. In Hong Kong, Filipinos comprise a large underclass of domestic help that gathers once a week during their afternoon off. To make this work Sun Yuan and Peng Yu invited 100 of these workers to photograph a favourite scene at their place of work, giving them a disposable camera. There were, however, two conditions: that a toy hand grenade they were also given should be included as part of the photograph, and that their “anonymous” portraits, taken by the artists from behind, should be exhibited alongside them. No payments were given by the artists to the workers, other than a copy of their prints.

Within this not very convincing structure of subversion, potential terrorist threat, and

anonymity, in images that parody the styles of both anthropological and criminal photography, the true artists are the individual domestic servants who through their wit and aesthetic sense have composed a series of domestic still-lives that reflect not only the lifestyles and social mores of the Hong Kong middle and upper classes but also highlight discrepancies of economic and social power. But, significantly, there is humour rather than anger in this work. Again, the picture presents a whole ecology, and who can be blamed for that? Many a pet dog is confounded by the presence of the toy grenade, which also finds itself nestling by library shelves, toilet seats, coffee tables, play pens, mantelpieces, bed rooms, drinks cabinets, desks and settees. It is as if this interloper has become a surrogate time bomb that can equally signal the effects of poverty or inequality and the transformative power of aspiration in a world in a state of profound economic and social change.

In this, just as was the case with Sun Yuan and Peng Yu's earlier works, the conventional world has been turned upside down with sour-sweet compulsion mixed with desire. As activist artists they trigger us to think and look critically and to enjoy the world for what it is. In *Hong Kong Intervention* penetration (of ideas of home, privacy, social relations) has again definitely taken place, but no one has been raped or has had to tell lies in the process. Its coquettish lightness, even seduction, is just another way of thinking about truth.

Sydney, April 2010.

We are interested in how to invade and occupy a community; what are the possible ways that are covert yet effective. The occupation do not have to be militaristic in nature, nor do they need to serve a higher purpose. However, they cannot solely rely upon the concept or a hypocritical self fulfillment. The theoretical approach must be able to be turned into realistic practice, thus creating an alternate reality within the world. Therefore, in order for the project to happen in the most reasonable context, we must first understand the essential social connections and practical issues already given within the community. Although the artwork is merely a final product for the project, what we believe, however is that the idea behind would transcend itself to be a model that can be implemented by others, of what we call an 'intervention'.

Sun Yuan Peng Yu

強暴與通姦之外： 孫原和彭禹的成長及其作品

David Elliott

與許多同時代的中國藝術家一樣，孫原（1972年生）和彭禹（1974年生）作品所涉及的範圍、表達的理想與發展過程表明，他們生長在一個信仰缺失的墮落社會和文化中，必須與由此產生的道德真空做鬥爭。在他們看來，文革結束（1976年）後中國向知識上更開放的社會轉型已成往事，在八九事件以及隨後普遍的憤世嫉俗情緒前灰飛煙滅。在一個新近“解放了的”文化中，傳統、歷史與道德不再由經驗或普遍認同的理念支撐，道德和美學問題淪為簡單的意見之爭。這樣的環境使他們不得不對其進行再創造。

孫原和彭禹在創作中不斷對既有道德和美學標準進行測試。對他們來說，20世紀90年代的中國處於一片灰色地帶，藝術要求得到人的回應。孫原以挑釁的口吻把他在藝術中追求的不正當、苦樂參半的回應稱之為“強暴與通姦的結合”。為使作品達到這種效果，他把風格作為一種純粹的工具，以此表現各種不同的關係——物質的，精神的，社會的，經濟的，政治的等等。這種做法不可避免地使作品在視覺上不連貫，但這種不連貫並不是因為藝術家態度搖擺不定或者一心想找到唯一一條“正確路線”，恰恰相反，每件作品都是對一系列具體情境的回應，而總攬全局的是兩個大問題：“如何在一個虛偽、厭世的社會中從事藝術創造？”以及“當藝術界與市場變得越來越膚淺時，藝術家如何保持人格完整和獨立？”。從這個角度上講，孫原和彭禹都可被視為參與現實生活的藝術家。

上述兩個問題自然引出了對權力（有時他們稱其為“強力”）的看法，包括中國以及世界其他各國在政治、經濟和社會領域對權力的運用模式，以及藝術在引導、挑戰或戰勝權力方面能夠發揮什麼樣的作用。在這裡，表現手法被同時作為手段和武器。通過運用典型的、比喻的或像徵性的經歷或模型，孫原和彭禹創造了一系列作品，以諷刺、悖論、挖苦等看似負面的策略來強調正面的信息。

他們作品中的象徵意義和美學自由地結合了西方世界和東亞傳統。兩名藝術家都喜歡關注潛在、混亂和無秩序的能量，從中可以看出古典希臘藝術及其背後力量理論的影子。這方面最明顯的表現就是他們的作品常常展示純潔與力量的象徵物遭到粉碎、破壞和玷污。

《文明柱》（2001）是一個四米高的“古典型”圓柱，由手術中取出的人體脂肪與蠟混合製作成。另一件與之相關的作品《一個或所有》（2004）則用人類骨灰做了一根靠牆放置的柱子。在《垂死的天使》（2009）中，藝術家有意識地降低了“門檻”，用玻璃纖維和矽膠製作了一個墜入凡塵、“真人大小”的老年天使死在馬路上。大型裝置《老人院》（2007）體現了衰老、行將瓦解的權力。在這件作品中，十三位世界不同地區的政治、軍事和精神“領袖”坐在機動輪椅上漫無目的地四處遊走，偶爾像遊樂園裡的碰碰車一樣撞在一起。

《自由》（2009）在北京展出時正值“六四”學生運動二十週年。藝術家將一根粗大的高壓水管懸掛在展廳中央，水管間歇性地噴出水柱，巨大的作用力令水管瘋狂扭動，一時間整個密封的展廳陷入了暴烈的混亂。水霧中，JJ盧梭、湯姆·潘恩、薩特和毛澤東著作中的自由派意識形態似乎也撞到一起，令人困惑，令人激動。水柱的運動毫無章法可循，它像書法藝術家一樣舞動著水管，彷彿中國山水畫裡的筆法，可以從美學角度加以欣賞。——當然，前提是欣賞者不被水管或水流擊中。

孫原和彭禹許多早期作品中都以一種冷酷又驚人的手法來展示死去的動物和人的遺體。很明顯，展示這種材料的目的固然是模糊生/死與藝術的界限，然而，藝術家更關心的問題是生命的意義何在，時至今日，這仍是他們創作的重點。在《犬勿近》（2003）中，四對（這次是活的）鬥犬面對面被拴在跑步機上，以戲劇化的手法影射了競爭激烈、崇尚資本主義價值觀的當代社會。鬥犬奔跑著，狂吠著，卻無論如何也無法碰到或咬到對方。它們就這麼徒勞地掙扎，直到精疲力盡為止。藝術家通過這一作品以及其他作品尋找的是一種“生態的秩序”，他們知道這種“秩序”也許無法被納入傳統的等級體系，但既然這種“秩序”以權力為基礎，而權力又有其自身的生態，那麼他們更多展現的是對可能出現之情況的恐懼與懷疑。

2010年，《香港攻略》（2009）在第十七屆悉尼雙年展上首次完整展出。藝術家此時開始以一種更加輕鬆、開放的方式表現經濟移民的生態體系。大約四五百萬菲律賓人在世界各地工作，他們每年寄回國的僑匯是菲律賓本土經濟的重要支柱。在香港，數量龐大的菲傭形成了一個相當可觀的社會底層群體。孫原和彭禹的計劃是請菲傭把自己工作場所中自己最喜歡的場景拍下來。但有兩個條件：一是照片中必須包括與照相機同時發放的玩具手雷；二是必須允許藝術家拍攝一個實施者的背影證明攝影人的身份，並將這些匿名照片展示。藝術家不支付任何費用，只提供洗出來的照片。孫原彭禹並不知道這些菲傭服務的家庭在哪裡，想找到她們必須要等菲傭的休息日去維多利亞的公園裡，多達上百人聚集在那裡度過每週一次的休息日。她們也只能在這一天裡提供她們拍攝的照片並傳遞為數不多的照相機和手雷，之後她們就消失在茫茫的香港不同的家庭中。參與項目的菲傭有一百多人，其中很多人第一次使用照相機，在他們自己擺放玩具手雷拍攝照片的時刻，是他們進行藝術創作的過程，整個項目裡真正的藝術家是這些家政工人，他們運用自己的智慧和審美創作了一系列室內靜物圖。很多玩具手雷出現在一臉困惑的寵物狗旁邊，有的將手雷擺放在一些玻璃器皿中讓人很難發現，也有把它放在台球桌子上。總是有很多令人意外的畫面和創作。手雷這一闖入者彷彿一枚定時炸彈，既像徵貧困和不平等的力量，又代表一個經濟社會急速變化的時代野心蘊含的潛力。

“香港攻略”是在現實中具有可操作性並且可以實現的戰略，作為作戰中可能發生的進攻方式之一，可以被各種對香港有入侵計劃的人採用。這個計劃可以

看作對一種可能性的現實演練，或者可以看作製造一個建築之前的模型。這個結構涉及到顛覆、潛在的恐怖主義威脅和匿名性，但並不十分具有說服力，因為由這個作品所產生的這種認識來自於人們對於“可能”的臆想。人物圖像則模仿了人類學和刑事照片的風格，這些穿著樸素的身影隨同著香港中產階級家庭的室內環境一同被展出，他們同時作為社會不同成分共處的生態以這種冷漠而缺乏藝術處理的方式展現出來。不僅充分揭示了香港中上層階級的生活方式和社會習慣，也凸現了當地經濟和社會權力的差距。這些照片以及實施的過程完全擺脫了藝術家對於作品的控制，作品結果的開放性不可預計，藝術家也無法排除如果參與這個計劃的菲傭利用這個計劃而放置了真手雷的後果。但是必須看到，這件作品中更多的是幽默而非憤怒。

在香港展出時有觀眾質疑藝術家對他人空間侵占；隱私洩露；分化階級感情；利用菲傭；以及該計劃如果成為恐怖分子效仿的方式等等。同時也不可否認的是家庭也是菲傭生活工作的場地，他們應該可以在自己的生活工作場地拍攝一張照片，這是人道和平等的，也證明了雇主與僱員的和諧關係。正是眾多矛盾的情況形成了實現這個計劃的條件，使這個計劃成為現實。

與孫原和彭禹的早期作品一樣，這件作品用混雜著慾望的衝動顛覆了傳統世界。作為活動家/藝術家，他們鼓勵觀眾以批判的目光審視並思考周圍的世界，並學會接受並享受現狀本身。在《香港攻略》中，的確出現了對家庭、隱私和社會關係的入侵，但是在這一過程中，沒有人被強暴，也沒有人被迫說謊。作品的輕俏甚至誘惑，只不過是對真相進行思考的另一種方式。

悉尼，2010年4月

我們只是在討論如何進攻和占領一個地區，需要採用哪種方法，既隱蔽又奏效。它可以不是軍事方式的佔領，也沒有進一步的目的。但它不能僅僅是個概念或者矯情的自以為是，不是個形式主義的對鏡搔首。這個方式成形之後要具有能實現的可能，它在現實中形成一個新的現實，同時又區別於現實。所以我們要了解這個地區現實中的社會關係和現實條件，使計劃可以被“通情達理”的實施。完成的只是“作品”計劃，但思路可以成為一個方法範本，可能被任何人採用。我們把這個方式叫做“攻略”。

孫原 彭禹

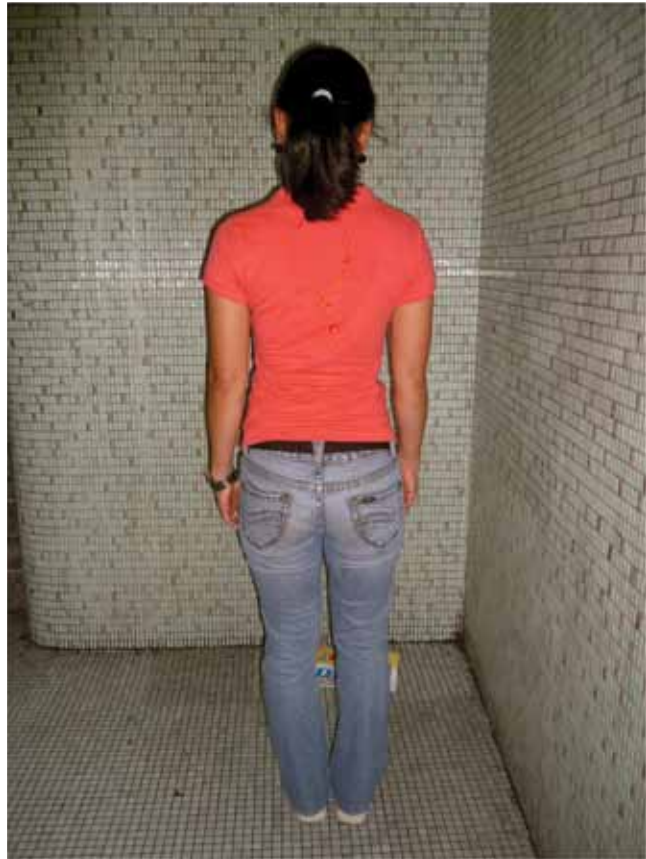


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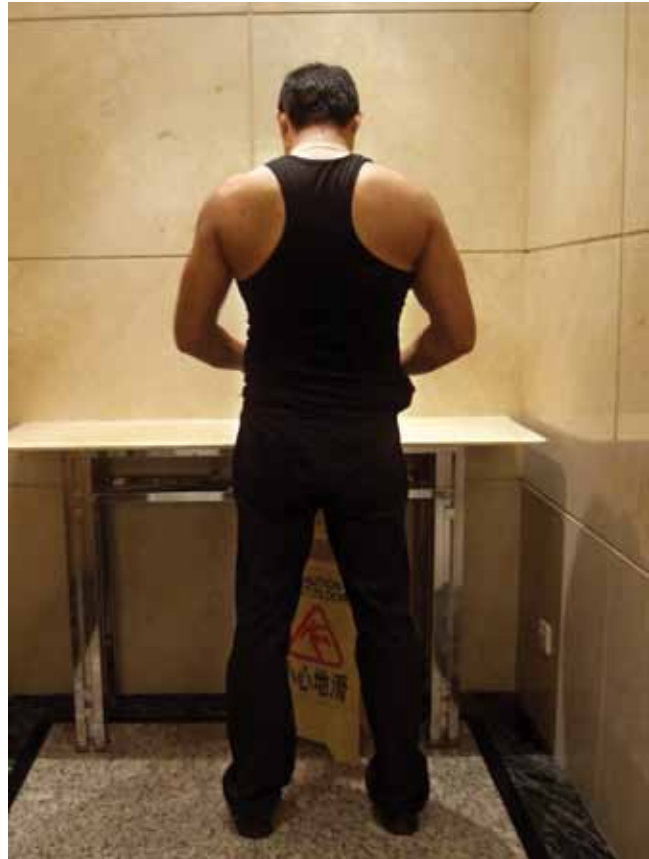






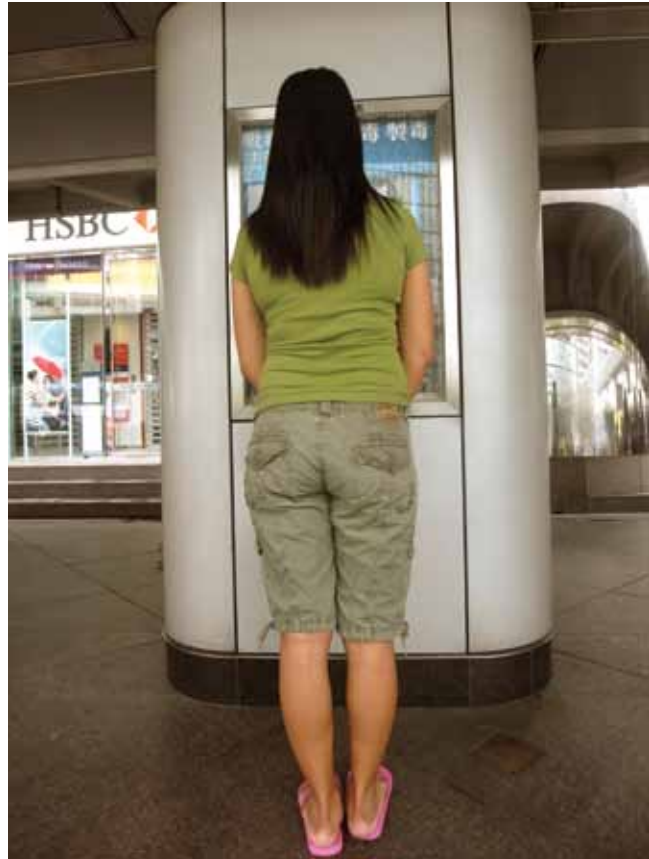




















































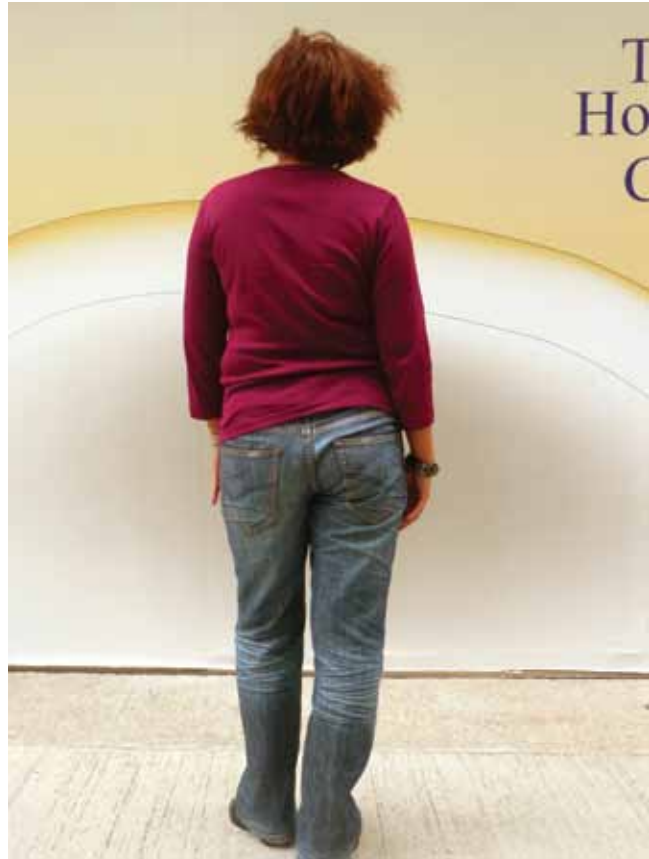
























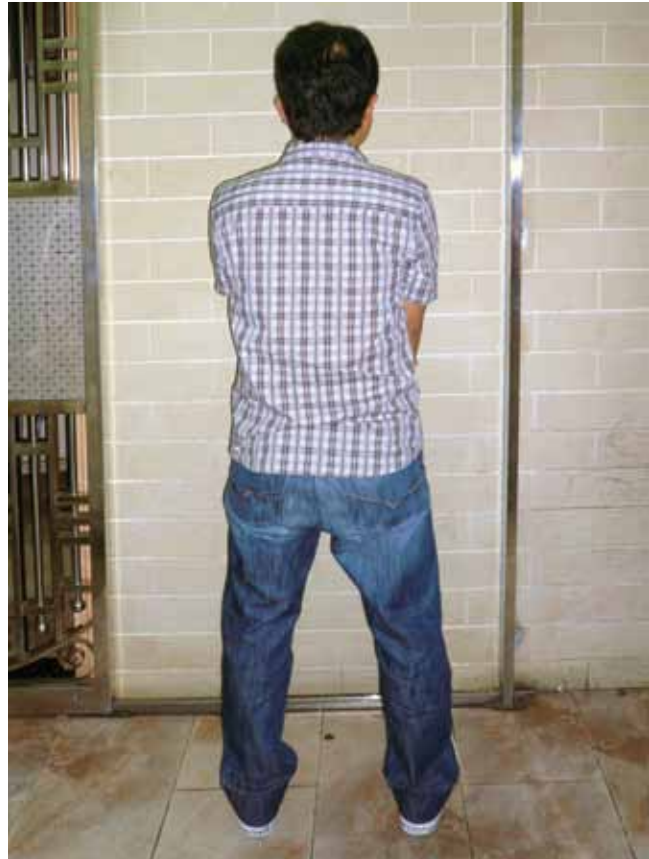
































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Patrick D. Flores

That Filipino domestic workers in a transitional society like Hong Kong constitute a community is immediately apparent. And it becomes markedly so when they do not work. On their 'day off', they come together in public spaces from squares to churches to malls: sharing food, telling fortune, fixing hair, hearing mass, consoling each other with stories of home, in other words, congregating. After this fleeting moment of being together, they disperse: they return to work in a foreign country, confined to their precincts of routine. Two Chinese artists Sun Yuan and Peng Yu poach on this sphere, habitus if you will, and cast this presence, in fact, heighten it. Sun Yuan and Peng Yu ask Filipino domestic workers in Hong Kong to plant a bomb in the houses they keep, anywhere but their own bedroom, photograph the still-life of sorts, and then pose with their backs facing the camera in a site of their choice. In this project, the classic tension between purity and danger emerges cogently because it intrudes on space in which another form of anxiety takes place: between intimacy and estrangement, anonymity (facelessness and uninhabitedness) and incursion. What sparks this process is the faux bomb in a time of terrorism and its many wars.

In the Philippine language, bomb is *bomba*, a term that is layered and highly inflected. Its Hispanic lineage is obvious from which other meanings spring. It could mean the soft-porn film prevalent during the Martial Law regime of Ferdinand Marcos in the seventies, a genre that became very popular in one of the world's most prolific film industries. It could also mean the style of oratory of Filipino traditional politicians, a kind of bombast that always threatens to drop a 'bombshell'. In both cases, sex and politics, an excess of skin and speech converge to form a metaphor of rupture for the era. All this settles on an uneasy calm in the pictures of this project in which Filipinos surreptitiously compromise the privacy of their employers whose secrets, whose interior life, they probably know to heart. It is reported that a tenth of the Philippine population is out of the country and keeps the economy afloat by sending back home around thirteen billion dollars a year in remittances. The body of the Filipino is a ticking migrant cocktail in the inner sanctum of masters, embedded as device.

From the conjuration of a gathering, therefore, comes the rendering of a force. But it is more than that; the said gathering exceeds its being mere multitude. It becomes a threat on the cusp of a blast. It is at this point that we may explore the basis of this intervention. Is it to endow these domestic workers with presence? Is it a question of visibility for them because, as the artists confide in an interview, they find them 'invisible' in Hong Kong? If they are so in a realm that has been characterised by the likes of Ackbar Abbas as itself disappearing or dematerialising, all this seems to be suspended in ether, in spite of the agglomeration of capital in a global city like Hong Kong. Both city and its housekeepers are hovering, floating.

There is, indeed, flimsiness about Hong Kong, which in earlier climes in Manila was imagined as 'holiday', 'vacation', 'shopping' time and city. It is still in some ways today, but with a marked shift: it has become a place of work for Filipinos. Abbas argues that in Hong Kong:

[T]he sense of the temporary is very strong, even if it can entirely be counterfactual. The city is not so much a place as a space of transition. It has always been, and will perhaps always be, a port in the most literal sense—a doorway, a point in between—even though the nature of the port has changed. A port

city that used to be located at the intersections of different spaces, Hong Kong will increasingly be at the intersections of different time or speeds.¹

(1)
Ackbar Abbas, *Hong Kong: Culture and Politics of Disappearance* (Minnesota: University of Minnesota Press, 1997), p. 4.

Such wayward energy generates what Abbas intuits as decadence, one that is immersed in economy and its prolific, ravenous exchange. His interjection is salient here because it invokes Hong Kong and summons the spectre of China as a master narrative in the discourse of totalising systems such as socialism and capitalism, specifically playing out under the aegis of globalisation or the claims to the global, and, surely, of hybridity as inscribed in the phrase 'two systems, one country'. It likewise references China to the degree that the latter has occasioned the 'transition', from British colony to an 'administrative region' to inevitably an inextricable part of mainland. Like Hong Kong, the Filipinos in this project by Chinese contemporary artists, whose stature in the liquid art world of Beijing is robust, are caught in between. The question now is: Does this situation enable them to transcend this liminality? Or is this liminality to be desired as the teleology of the global experience? And what about the decadence of the interior as contrasted with the privation of the external, export, expatriate labour, of the wealth of Victoria Peak and the austere quarters of servants elsewhere?

It is the locus of work, therefore, that becomes contentious and, concomitantly, the time of 'not working'. The place of work is home, another person's home in another country, and for women, this assumes melancholy as they take on the role of surrogate home makers and even mothers in a type of work that has been thought of as feminine or feminised. It is intimate, private, internal, and the Filipino has access to nearly every cranny of it. It is this physical and conceptual space that ultimately becomes not exclusive to the owner of the property as they leave it—and their children, too—on the Filipino's watch when they go to work. Perhaps like the woman of colour bearing flora in Manet's seminal *Olympia*, attending to the demimondaine who is starkly naked and fully fleshed out, the Filipino is the other within the world-picture. When the Filipina Flor Contemplacion, a domestic worker in Singapore who was accused of killing her fellow and the latter's charge, was hung, there was widespread outrage in Manila: the nation-states of the Philippines and Singapore were pilloried in the streets for the death of a maid deemed sacrificial.

How does art figure in all this? We take the cue from Jacques Rancière when he explicates the notion of the 'distribution of the sensible' in relation to politics and aesthetics that involves a collection of sympathies and agencies, 'A community of sense is a certain cutting out of space and time that binds together practices, forms of visibility, and patterns of intelligibility.'² And in this project by Sun Yuan and Peng Yu, we locate the zones of this radiation, of a community put in place, as it were, in their very area of work, though reiterated with potential catastrophe, or better still, the play with its possibility by way of contemporary art.

(2)
Jacques Rancière, 'Contemporary Art and the Politics of Aesthetics', in *Communities of Sense: Rethinking Aesthetics and Politics*, ed. by Beth Hinderliter, et al (Durham: Duke University Press, 2009), p. 31.

First is the act: stealthy, clandestine, illicit. A servant's deed of planting a bomb in the master's abode is a breach in so many ways. It also threatens the doer, who might be taken to task for this violation. On the other hand, it is a brief moment of exercising judgment of taste in adornment and ornamentation, of redecorating the house, so to speak, ensconcing the bogus bomb in the lanai and the study, on the toilet seat and piano, close to the pet or the bronze sculpture, disrupting the 'interior design'.

(3)
Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting* (Cambridge: Cambridge University Press, 1990), p. 135.

Second, photographing the space with that bomb is highly incriminating, an instance of exposure in which a home becomes public knowledge/domain and subjected to the parasitic schemes of contemporary art. But as suggested earlier, the object and the scale of the bomb in relation to the structure allude to the order of the still-life, and therefore the sight becomes allegorical, and certainly not just in terms of the vanity that it intimates. It also provides perspective, carves out foreground and scenery, creates a proscenium of the theatre. The art historian Norman Bryson theorises, proceeding from the Dutch still-life, that the viewer of the still-life is 'related to the scene not only through a general creaturely sense of hunger and appetite, or of inhabiting a body with its cocoon of nearness and routine, but through a worldly knowledge that knows what it is to live in a stratified society, where wealth nuances everything, down to the last details.'³ This is one part of the picture. The other is the illusion, which is disclosed through an allegorical reading of the way in which it is constructed through the method of perspective. The latter 'serves to represent truth in painting by functioning as the foundation of a rhetoric of the image. Truth can thus be allegorically represented by means of the rhetoric of perspective.'⁴ This kind

(4)
Hanneke Grootenboer, *The Rhetoric of Perspective: Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting* (Chicago: University of Chicago Press, 2005), p. 162.

of 'thinking in visual terms' is revelatory because it pierces through the veil of mystification and ferrets it out of the woodwork, prompting a scholar to claim that 'still-life painting in particular calls for an allegorical mode of looking because it calls attention to its two-dimensionality, thus undermining perspective's promise of depth.'⁵ In other words, the truth emerges ethically because the still-life lays it bare, because the Filipino bares it lain.

Third, is the absence of the person represented by the face, which in Asian cultures is a privileged virtue. The body is faceless, with the subjects resisting the gaze. It is a display of defiance of sorts, and also of subterfuge. Here again, appearance and visibility become unnerving, with the Filipino being almost but not quite in the picture, yet standing his or her ground, cutting a telling silhouette. An anecdote by a viewer is symptom, 'In one photograph, the bomb sits in a fireplace below a clutch of framed family photographs on the mantle, threatening to blast to pieces the family of the worker's employers in an implicit reprisal for the ripping apart of family life by the poverty that drives many Filipinos abroad and into the master-servant relationship of domestic work.'

In the end, since Sun Yuan and Peng Yu have impinged on the global life world of Filipinos, we might want to ask about the method informing this initiation. In the same interview, they disclose that while the gesture was inherently ethnographic, there was no attempt on their part to immerse in the lives of the Filipinos or to read up on the extensive literature on the Filipino contract workers in Hong Kong or watch countless films about Filipino migrants wallowing in melodrama. There is some kind of detachment to be discerned in this foray that is bereft of sentimentality, quite akin to Poklong Anading's re-visit to his mother's Sunday haunts when she was working in Hong Kong, consisting of static video documentation of her hang-outs, captured without nostalgia and seemingly with clinical indifference, thus the title *Ocular*. They asked go-betweens to talk to their respondents and sought their participation. They provided the cameras and taught them how to use the gadget. They collected their photographs of both the still-life and the pseudo terrorist but vetted them. The artists wanted a certain look, something minimal and not disposed to drama or embellishment, tendencies to which Filipinos generally respond. In

other words, the images were disciplined, too, the body hexis inculcated.

Such a situation provokes discussion about the nature of so-called collaborations within ethnographic settings. The critic and theorist Claire Bishop dwells on this dilemma in a recent essay that reconsiders the ethical turn in collaborative art or in an aesthetic in which the community inheres or 'others' are intrinsic. The commonplace view is that in such interactions, interventions have to be dialogic, nearly liberal and humanistic in the conception of responsibility and identity. Bishop thinks that 'the insistence upon consensual dialogue and sensitivity to difference becomes a new kind of repressive norm—one in which artistic strategies of disruption, intervention, or overidentification are immediately ruled out as "unethical", because all forms of authorship are equated with authority and indicted as total.'⁶ She adds that this fretfulness or reflexivity diminishes the art because it ultimately reverts to the antinomy of the personal rights of artists and the collective good that is larger than art and society, artist and subject, 'Such an aversion to symbolic disruption potentially signals the end of all courageous thinking and self-censors on the basis of second-guessing how others will think and respond. By contrast, I would argue that shock, discomfort, or frustration—along with absurdity, eccentricity, doubt, or sheer pleasure—are crucial to a work of art's aesthetic and political impact.'⁷

All told, this project is about photographing Filipinos photographing Hong Kong. Productively as material, they take to it in the context of a *palabas*, a performance, a spectacle of sorts, or just mere surface, a ruse, a veneer that obscures the real in a volatile, incendiary atmosphere. This is both conceptually interesting and saddening. After all, photography aside from *palabas* is also *padala*, an object to be sent home or abroad, a gift or an obligation, a claim to presence in the hurt locker of the global household, waiting to be defused or discharged.

(5) Grootenboer, 2005, p. 162.

(6) Claire Bishop, 'The Social Turn: Collaboration and Its Discontents', in *Rediscovering Aesthetics: Transdisciplinary Voices from Art History, Philosophy, and Art Practice*, edited by Francis Halsall, Julia Jansen, and Tony O'Connor (Stanford: Stanford University Press, 2009), p. 246.

(7) Bishop, 'The Social Turn: Collaboration and Its Discontents', 2009, p. 247.

嵌埋

Patrick D Flores

在香港這個過渡城市，菲律賓傭人已經迅速形成一個明顯的群體，在休假日尤為引人注目。他們閒暇時聚集於城市的公共空間聚會——從廣場、教堂到商場都可見其踪跡。他們在這些地點分享食物、占卜問卦、修飾髮型、參與彌撒、通過互訴家鄉瑣事彼此慰藉。短暫相聚後他們各自散去，在陌生的城市繼續為生計而奔忙。來自中國的藝術家孫原和彭禹用他們的作品涉足了這個領域。或者說用他們的特殊方式參與了菲傭的生存常態，對此提出了他們獨到的思考。

孫原和彭禹邀請菲傭在其雇主家內放置“仿真炸彈”——條件是不得放在自己房間——讓菲傭用照相機記錄下有關場景，並在她們經常聚會的公共環境中拍攝她們的背影。此作品帶來入侵的焦慮——親密與疏離、匿名（看不見的臉龐和動過手腳的室內物品）與侵犯之間。瀰漫在整個空間，隨之而來是純粹和危險之間的經典張力。在這個充斥著恐怖主義和硝煙頻仍的時代裡，觸發整個過程的是作品中的玩具炸彈。

炸彈的菲律賓語為“bomba”，其具有多重語義，西班牙語系的淵源明顯賦予其深厚的文化內涵，它可解讀作七十年代費迪南德·馬科斯軍法政權下風行的情色電影，該類別曾席捲以多產而聞名世界的菲律賓電影業。此詞也可解讀作傳統菲律賓政治家的演說風格——讓人受脅於其攻其不備的口舌懸河。上述二例關乎性和政治，皮膚和語言的過剩彼此交匯，隱喻時代的斷裂。如此這些全都包含在此作品中，照片中的菲律賓人暗地裡犧牲雇主的私隱，對老闆的秘密和內心世界瞭如指掌，這種讓人不安的平靜在作品裡浮現。有報告顯示菲律賓十分一人口居異鄉，他們每年把130億元以匯款的方式寄返家鄉，使菲律賓經濟免於下滑。菲律賓人作為外來者，其身體是元素複雜的計時炸彈，作為設備深嵌在主人內心的密室裡。

聚會的魔力在於被視為力量的搖籃。然而事實不止如此，上述聚會超越單純群眾匯集，它變成隨時一觸即發的鋒尖，此刻我們或可探尋這種介入方式的基礎。它是否賦予這些家務助理一種到場？兩位藝術家受訪時透露，菲律賓籍傭工在香港如同“隱形”，那對他們來說，作品著眼的是否菲籍人士的“可見性”？阿巴斯 (Ackbar Abbas) 的同道描寫香港為正在消匿和去物質化的國度，如果菲裔人士在其中是“隱形”的，無論香港這個國際城市的有多少資本積累，上述討論似將懸浮虛無穹蒼之中，整個城市和它的傭工皆在盤旋、漂浮。

香港確有薄弱之處。在菲律賓過去的想像裡，香港總與“假日”、“渡假”、“購物”掛鉤，在某種程度上，此言至今不虛。但這種情況出現了顯著轉變，就是香港成了菲律賓人就業的城市。阿巴斯謂香港：

“充斥著強烈的短暫感，縱使這種感覺可能子虛烏有。這城市不是過渡空間，它一直是字面意義上的港口。一扇門戶，或兩端之間的一點，將來縱使香港的港口本質全然改變，這種觀感可能仍會繼續存在。作為港口城市，香港曾是聯繫各國的樞紐，日後則會漸變為不同時間和速度交叉點。”¹

這種任意不定的力量，滋生出阿巴斯直主觀視為衰頹的事物，它浸沉於經濟和其繁茂且貪婪的交易裡。阿巴斯此感嘆式的評語至關重要，它一方面援引香港，另一方面召喚身為社會主義和資本主義總體性系統的中國幽靈的話語元敘事——在以全球化或自稱國際性作護盾、和銘刻在“一國兩制”混雜性的語境下。同樣地，它對中國的參照限於香港從英屬殖民地“過渡”到“行政特區”到與中國內地難分離的一部分。孫原彭禹在流動的北京藝術圈地位穩固，但藝術家作品裡的菲律賓人卻不然，他們和香港一樣跋前疇後、進退兩難。現在的問題是：境遇能否讓他們跨越這種模稜兩可？抑或閹限性實是眾望所歸、是全球化體驗之目的？此外，內部的頹廢和外地勞工的貧寒之間、太平洋山頂的豪宅和傭工簡陋的斗室之間的對比，應如何看待？

傭工的工作場所變得備受爭議，它變成“非工作”的所在。他們的工作場所也是家居，是他人在他國的家。對女性傭工來說，這種情況或會讓人發愁，因為她們從事女性化或被視為女性專屬的工作，成為家庭主婦甚至母親的代替品。家是親密、私人、內在的，這些菲律賓家務助理卻可隨意深入探索它的每個角落、每絲隙縫。在屋主暫別家庭和孩子外出後，菲律賓家務助理看守著“家”——這個既是物理性也是概念性的空間，家不再是主人獨佔的空間。菲律賓家傭一如馬奈傑作《奧林比亞》裡，手捧繁花的有色人種女子，悉心照料一絲不掛、肉體橫陳的花街神女，或許他們只是世情圖卷裡的他者。菲律賓女傭佛洛爾·孔騰普拉西翁曾在新加坡打工，她被控謀殺其同事和後者照顧的孩童，最後被處以絞刑，事件在馬尼拉燃起一片怒火：菲律賓和新加坡兩個民族國家，為一名女傭的犧牲，以示威的方式互相公開互相指責、攻擊。

藝術和此究竟有什麼關係？洪席耶(Jacques Rancière)或能給我們一些提示：他闡述有關政治和美學一系列同感和中介——的“感官分佈”(distribution of sensible)概念時，提及“感官的共同體是空間和時間的斷路，它摺合實踐、可見性的各種形式和可理解性的圖式”²。從孫原和彭禹的作品，我們把這個被安置的共同體的射散範圍，定位於他們的工作場所，重申蟄伏在裡面的災難，或者以當代藝術的方式把玩這種可能性。

⁽¹⁾ 《香港：消匿的文化和政治》，阿克巴，阿巴斯著，明尼蘇達，明尼蘇達大學出版社，1997，頁4

⁽²⁾ “當代藝術與美學的政治”，擇自《感官的共同體：重思美學和政治》，雅克·洪席耶著，柏笑、軒德里特等編輯，德漢姆，杜克大學出版社，2009，頁31

作品首要的重點是行為：它隱秘、偷偷摸摸、犯禁。家務助理在雇主寓所放置炸彈的行為，從不同方面來說都算違背和僭越。另一方面，行事者也感到受威脅，因為他可能會因違反規則而受責。這也是品評房子裝修、裝飾、裝點的品味之瞬間，安放假炸彈在陽台和書房、座廁和鋼琴、寵物或銅像旁側，是對那些房子裡的“室內設計”的侵犯。

此外，由於參與藝術項目的菲律賓家務助理須拍攝放著“炸彈”的空間，因此他們極可能因此行為受連累。而當代藝術的寄生性系統，使那些家居變成公共領域。正如上文所言，炸彈的物性、比例與空間結構相關，它們隱晦地指向靜物畫的秩序，所以此作品的場景極具諷喻性，它不單來自與之密切相關的浮華，也展示新的透視法，雕鑿出前景和風景，建構舞台上的幕前景物。藝術史學家諾曼·布列遜(Norman Bryson)從荷蘭靜物畫闡發的理論指，靜物畫的觀者“與場景關聯起來時，不單在關乎飢飽的動物性層面上、或通過作繭於關乎親近和例行瑣事的身體，反而通過在以財富分層的社會之世俗生存之道。這是問題的部分情況，另一部分是從通過透視法建構的寓言式解讀所揭示的幻覺。後者“作為圖像的修辭基礎，在繪畫裡重現真理，故此真理可以藉由透視法的修辭，以寓言方式重現。“這種”基於視覺的思考”確有所啟示，它戳穿神話化的面紗，並將之驅逐出系統架構。促使學者宣稱“靜物畫引起人對平面的注意，削弱透視法的深度，引發一種寓言式的觀看方式”⁵換言之，由於靜物揭露真理，使之在倫理意義上浮現，而那些菲律賓人也同樣暴露人前。

另一方面，以面孔作為表現的“人”的缺失，從亞洲文化的角度，可視為被允許的美德。身體欠缺面孔，而主體抵抗凝視，這種姿態可謂公開挑釁，也是遁詞。菲律賓家務助理游弋於照片邊框內外，他們在圖像主體外，但其身姿在構圖內佔有獨特地位，其現身露跡再次讓人局促不安。某些觀眾的經歷甚有像徵意義：“在其中一張照片裡，壁爐架上滿是鑲框的家庭生活照，炸彈就放在壁爐裡，彷彿威脅要摧毀雇主的家庭，菲律賓家務助理因貧窮而背井離鄉，以家務為鏈接他們與雇主保持著主僕關係，家庭生活因而支離破碎，這種放置“炸彈”在全家福旁的行為，可算是種暗地裡的報復。”

孫原和彭禹衝擊菲律賓人民全球化的生存現實，我們或會好奇，他們到底以什麼方法表達這種行動。在同一個採訪中，兩位藝術家表示，雖然作品的想法是民俗志式的，但他們並非刻意埋首於菲律賓人的生活，也無廣泛閱讀關於在港菲律賓合約員工的文學，也並未觀看恆河沙數的、關於菲律賓移民和胡鬧情節糾纏的電影。此種剝奪情感的侵襲，顯示類似Poklong Anading作品“Ocular”（《目鏡》）表現的抽離：藝術家重訪其母過去在香港工作時經常流連之地，以長鏡頭記錄她的日常去處。作品不採取懷緬角度，卻以近乎臨床醫學的冷靜拍攝，作品亦因此得名。孫原和彭禹邀請中間人徵求菲律賓“受訪”傭工參與這個藝術項目，更提供照相機並說明使用方法，藝術家收集來自參與者的靜物和偽造恐怖主義照片後，再遴選展出其中的一部分。藝術家要求一種特定效果：簡約、不戲劇化、不加矯飾，這也是菲律賓人對應時的普遍取向。那些圖像被調整得循規蹈矩，相片中人的身體姿態也同樣被要求協調一致。

以上情況在民族學層面上觸發了關於協作的本質的討論。身兼理論家的策展人克萊爾·畢肖普(Claire Bishop)近日發表文章，詳述這種兩難境況，她重新思考協作藝術——或者說包含群體或他者的美學——的倫理

(3) 《注視被忽視之物：靜物畫四講》，諾曼·布列遜著，劍橋，劍橋大學出版社，1990，頁135

(4) 《透視法的修辭學：十七世紀荷蘭靜物畫的寫實主義和幻覺主義》，漢納克·古騰布爾著，芝加哥，芝加哥大學出版社，2005，頁162

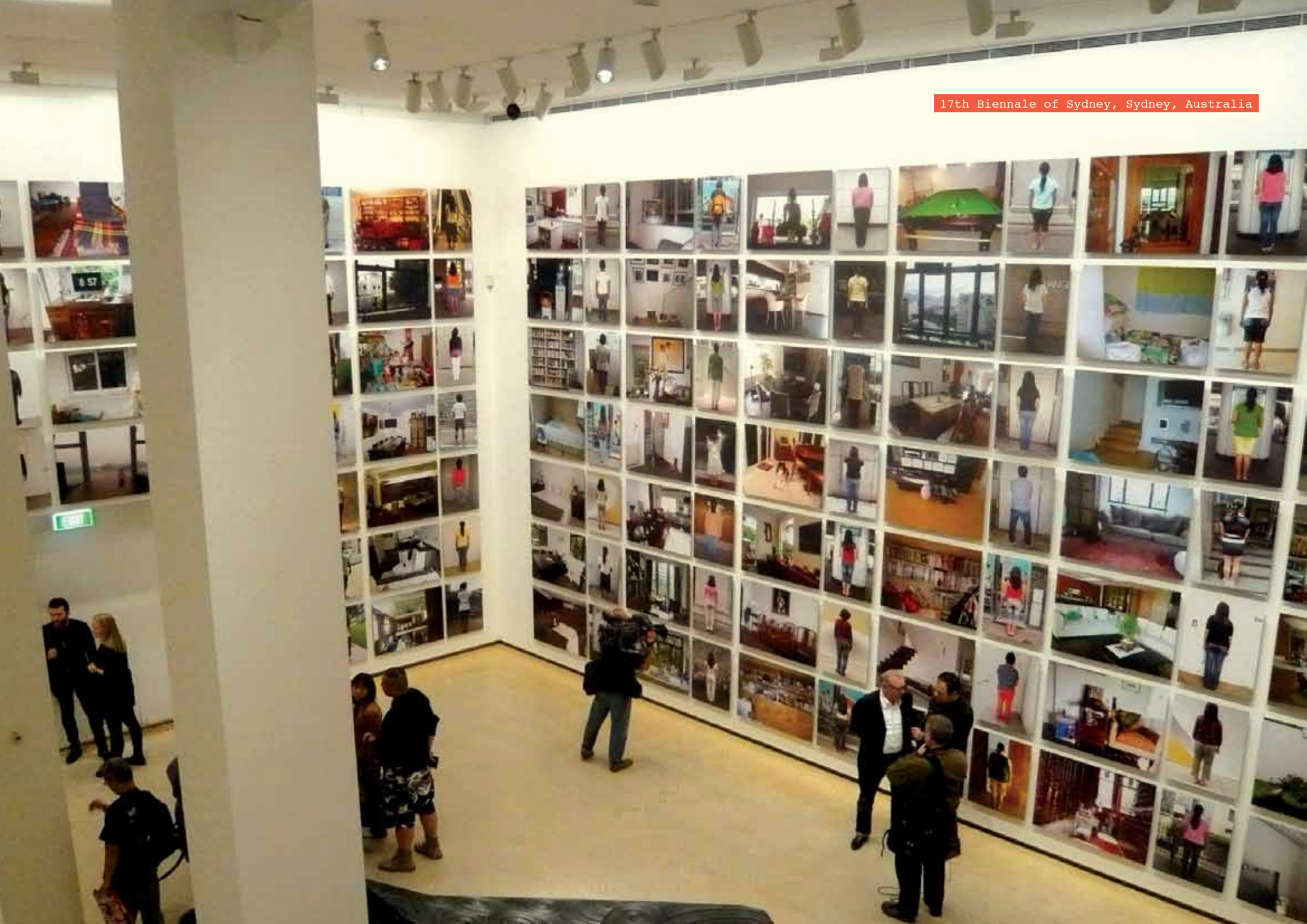
(5) 古騰布爾，2005，頁162

學轉向。普遍觀點認為互動和介入必須是對話式的，這種看法從責任和身份的角度來看，接近自由和人本主義。畢肖普認為“堅持對話雙方認同的交流、堅持對差異的敏感，變成了新的壓抑性規範——它認為所有形式的著述都是總體性權力，把作為藝術策略的斷裂、介入或過度認同(overidentification)，加以“不道德”之污名而掃地出門。”⁶她補充說這種焦躁或自反性貶損藝術，因為它最終只會重蹈藝術家個人權利和大眾利益之間的二元矛盾，而後者遠比藝術與社會、藝術家和主體重要。“對符號斷裂的厭嫌標示無畏思維的終結，也顯示基於猜度他人想法和反應的自我審查。相反，我會說震驚、不安、沮喪、荒謬、怪異、懷疑和純粹的快感，對作品的美學和政治衝擊力都至關重要。”⁷

簡單來說，此作品拍攝把香港攝入鏡頭的菲律賓人，照片作為素材，有效地整個作品中放在palabas的語境裡——一種表演、景觀、或純粹是種表面、計謀甚至是虛飾，把現實遮蔽在反覆無常和煽動性的氛圍裡。作品在概念上有趣卻哀傷。照片除了是palabas也是代表padala，是遙寄家園或他鄉的物件、是禮物或義務，它是在地球的大家庭裡、被深鎖在傷痛裡的存在訴求，在等待緩解和釋放。

(6) “社會性轉向：協作和其缺憾”，擇自《重識美學：藝術史、哲學和藝術實踐裡的跨界聲音》，克萊爾·畢肖普著，法蘭西斯·哈索、茱莉亞·楊生、東尼·奧卡納編，史丹福，史丹福大學出版社，2009，頁246

(7) “社會性轉向：協作和其缺憾”，畢肖普著，2009，頁247



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SOLO EXHIBITIONS

2011 The world is a fine place for you to fight for, Galleria Continua,
San Gimignano
2011 Galleria Continua, San Gimignano, Italy
2011 Vitamin Creative Space, Hong Kong, China
2009 Hong Kong Intervention, Osage Gallery Kwun Tong, Hong Kong, China
2009 Freedom, Tang Contemporary Art, Beijing, China
2005 Higher, F2 Gallery, Beijing, China
2004 Ghent Spring, Contemporary Art Financial Award, Ghent, Belgium

GROUP EXHIBITIONS

2011 Vitamincreativespace, Hong Kong, China
2011 Trap, HanJiYun Contemporary Art Space, Beijing, China
2011 Art Issue Projects, Beijing, China
2010 Aichi—the Capital of Celebration in 2010
2010 Rem(A)indres, Galleria Continua, Beijing, China
2010 ART HK 10, Hong Kong, China
2010 Rem(A)indres, Galleria Continua, Beijing, China
2010 Aichi • the Capital of Celebration in 2010, Aichi, Japan
2010 Great Performances, Pace Beijing, Beijing, China
2009 Freedom, Tang Contemporary Art, Beijing, China
2009 Time Versus Fashion, Kunstverein Nuertingen, Nuertingen, Germany
2008 7 Days(Art Project), Santo Tomas University, Philippines
2008 Hunting Bird, T Space 798, Beijing, China
2008 21st Century China" Art between Identity and Transformation,
Palazzo delle Esposizioni, Rome, Italy
2008 New World Order, Groninger Museum, Groningen, Netherlands
2008 Unmoved, Galleria Continua, Beijing, China
2008 Avant• Garde China, The National Art Center, Tokyo, Japan
2007 \$%#@\$#俄羊日 - Contemporary Art Exhibition,
Tang Contemporary Art, Beijing, China
2007 China Welcomes You, Kunsthau Graz, Graz, Austria
2006 China Pavilion (Special Project), Liverpool Biennale 2006,
Liverpool, United Kingdom
2006 Double•sound Cracker, Tang Contemporary Art, Beijing, China
2006 Jiang Hu, Tilton Gallery, New York, United States of America
2006 Susi – Future Fantasy, Metropolitan Museum of Manila, Philippine
2005 Mah•jong, Contemporary Chinese Art from the Sigg collection,
Kunstmuseum Bern, Switzerland
2005 To Each His Own, Zero Art Space, Beijing, China

2005 Ten Thousand Years Post• Contemporary City, Beijing, China
2004 All Under Heaven, Ancient and Contemporary Chinese Art,
The Collection of the Guy &
2004 Myriam Ullens Foundation, MuHKA (Museum of Contemporary
Art Antwerp), Antwerp, Belgium
2004 The Virtue and the Vice (Le Moine et le Demon),
Museum Art Contemporary, Lyon, France
2004 What is Art?, Shaanxi Provincial Art Museum, Xian, China
2004 Asian Traffic, Asia•Australia Arts Centre, Sydney, Australia
2003 Second Hand Reality, Today Art Museum, Beijing, China
2003 Left Wing, Left Bank Community, Beijing, China
2003 Return to Nature, Shenghua Arts Centre, Nanjing, China
2001 Get Out of Control, Berlin, Germany
2000 Indulge in Hurt, Sculpture Research Fellow of Central
Academy of Fine Arts, Beijing, China
2000 Fuck Off!, Donglang Gallery, Shanghai, China
1999 Post•Sense Sensibility Alien Bodies & Delusion, Beijing, China
1998 Counter•Perspectives: The Environment & Us., Beijing, China
1998 Inside, Tongdao Gallery, Central Academy of Fine Arts,
Beijing, China

ART BIENNALES | TRIENNALES

2010 17th Biennale of Sydney, Sydney, Australia
2009 3rd Moscow Biennale of Contemporary Art, Moscow, Russia
2007 Moscow Biennale of Contemporary Art, Moscow, Russia
2005 China Pavilion, The 51st Venice Biennale, Venice, Italy
2004 Gwangju Biennale 2004, Gwangju, Korea
2002 Guangzhou Triennial (inaugural show), Guangzhou Art Museum,
Guangzhou, China
2001 International Triennial of Contemporary Art 2001, Yokohama, Japan
2000 5th Biennale of Lyon, Lyon Museum of Contemporary Art,
Lyon, France

AWARDS

2001 Recipient of Contemporary Chinese Art Award of CCAA,
Beijing, China

Peng Yu

1974 Born in Heilongjiang, China
1998 Graduated from the Central Academy of Fine Arts,
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1994 Graduated from affiliated high school of the Central
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2009 Freedom, Tang Contemporary Art, Beijing, China
2005 Higher, F2 Gallery, Beijing, China
2004 Ghent Spring, Contemporary Art Financial Award, Ghent, Belgium

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2011 Galleria Continua, San Gimignano, Italy
2011 Vitamin Creative Space, Hong Kong, China
2010 Aichi—the Capital of Celebration in 2010
2010 Rem(A)indres, Galleria Continua, Beijing, China
2010 ART HK 10, Hong Kong, China
2009 Time Versus Fashion, Kunstverein Nuertingen, Nuertingen, Germany
2008 7 Days (Art Project), Santo Tomas University, Philippines
2008 Hunting Bird, T Space 798, Beijing, China
2008 21st Century China" Art between Identity and Transformation,
Palazzo delle Esposizioni, Rome, Italy
2008 New World Order, Groninger Museum, Groningen, Netherlands
2008 Unmoved, Galleria Continua, Beijing, China
2008 Avant• Garde China, The National Art Center, Tokyo, Japan
2007 饿¥日—Contemporary Art Exhibition, Tang Contemporary Art,
Beijing, China
2007 China Welcomes You, Kunsthau Graz, Graz, Austria
2006 Double•sound Cracker, Tang Contemporary Art, Beijing, China
2006 Jiang Hu, Tilton Gallery, New York, United States of America
2006 Susi —Future Fantasy, Metropolitan Museum of Manila, Philippine
2005 Mah•jong , Contemporary Chinese Art from the Sigg collection,
Kunstmuseum Bern, Switzerland
2005 To Each His Own, Zero Art Space, Beijing, China
2005 Ten Thousand Years Post• Contemporary City, Beijing, China
2004 All Under Heaven, Ancient and Contemporary Chinese Art,
The Collection of the Guy & Myriam Ullens Foundation,
MuHKA (Museum of Contemporary Art Antwerp), Antwerp, Belgium
2004 The Virtue And The Vice (Le Moine Et Le Demon),
Museum Art Contemporary, Lyon, France

2004 What is Art?, Shaanxi Provincial Art Museum, Xian, China
2004 Asian Traffic, Asia•Australia Arts Centre, Sydney, Australia
2003 Second Hand Reality, Today Art Museum, Beijing, China
2003 Left Wing, Left Bank Community, Beijing, China
2003 Return to Nature, Shenghua Arts Centre, Nanjing, China
2003 Participated in the Short Film Festival (French/Asian),
Bangkok, Thailand
2001 Get Out of Control, Berlin, Germany
2000 Indulge in Hurt, Sculpture Research Fellow of Central Academy
of Fine Arts, Beijing, China
2000 Fuck Off!, Donglang Gallery, Shanghai, China
1999 Civilization & Life, Beijing, China
1998 Counter•Perspectives: The Environment & Us. Beijing, China

ART BIENNALES | TRIENNALES

2010 17th Biennale of Sydney, Sydney, Australia
2007 Moscow Biennale of Contemporary Art, Moscow, Russia
2005 China Pavilion, The 51st Venice Biennale, Venice, Italy
2006 China Pavilion (Special Project), Liverpool Biennale 2006,
Liverpool, United Kingdom
2004 Gwangju Biennale 2004, Gwangju, Korea
2002 Guangzhou Triennial (inaugural show), Guangzhou Art Museum,
Guangzhou, China
2001 International Triennial of Contemporary Art 2001, Yokohama, Japan
2000 5th Biennale of Lyon, Lyon Museum of Contemporary Art,
Lyon, France

AWARDS

2001 Recipient of Contemporary Chinese Art Award of CCAA,
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1995 畢業於中央美院油畫系

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個展

2011 《世界是個好地方，值得你們去奮鬥》，常青，意大利
2009 《香港攻略》香港奧沙觀塘
2009 《自由》中國北京當代唐人藝術中心
2005 《再高點兒》中國北京F2畫廊
2004 《根特: 根特之春》中國當代藝術基金會

部分群展

2011 維他命空間，香港，中國
2011 《陷阱》韓之演當代藝術空間，北京，中國
2010 《名古屋三年展》，名古屋，日本
2010 《紀念·殘留》，常青畫廊，北京
2010 《香港國際藝術展》，香港會議展覽中心
2010 《悉尼雙年展》澳洲悉尼
2009 《莫斯科雙年展》，俄羅斯莫斯科
2009 《中堅》，UCCA, 中國北京
2009 《時間vs風尚》尼爾廷根美術家協會，尼爾廷根，德國
2008 《刺客之家》中國北京韓之演當代藝術空間
2008 《恐懼》英國倫敦威德爾藝術
2008 《革命在繼續—來自中國的新藝術》英國倫敦薩奇畫廊
2008 《前衛中國》日本東京國立新美術館, 日本大板國際國立美術館, 日本名古屋愛知縣美術館
2008 《無動於衷》中國北京常青畫廊
2008 《去中國—新世界秩序》，格羅寧根美術館，荷蘭格羅寧根
2008 《七天》菲律賓馬尼拉 聖托馬斯大學（孫原彭禹分別參展）
2008 《打鳥》中國北京梯空間
2008 《一小時》中國北京新北京畫廊（孫原單獨參展）
2008 《中國21世紀：藝術的身份與轉型》意大利羅馬現代藝術中心
2007 《中國歡迎你》奧地利格拉茲格拉茲美術館
2007 《\$%#@!\$#餓¥日》中國北京唐人藝術中心
2007 《莫斯科雙年展》莫斯科
2006 《匙—中國當代藝術展》菲律賓馬尼拉大都會博物館
2006 《江湖》美國紐約提爾騰畫廊
2006 《二蹄腳》中國北京
2006 中國館特別計劃《利物浦雙年展》英國利物浦
2005 《裝修—生產關係》，長征空間，中國北京
2005 《一萬年》北京后現代城
2005 《各玩各的》，0 工場實驗藝術中心，中國北京

2005 《麻將—中國當代藝術希克收藏展》，伯爾尼美術館，瑞士伯爾尼
2005 《浮現》第51屆威尼斯雙年展中國館 意大利威尼斯
2004 《光州雙年展》韓國光州
2004 《亞洲交通》澳大利亞亞洲藝術中心
2004 《什麼藝術展？》中國西安陝西省美術館
2004 《裡裡外外》法國里昂美術館
2004 《天下》比利時安特衛普當代美術館
2003 《左翼》中國北京左岸公社
2003 《木馬計II——歡樂頌》，聖劃藝術中心，中國南京
2003 《二手現實：后現實 & 前現實》中國北京今日美術館
2002 《第一屆 廣州三年展》中國廣東美術館
2001 《失重》，德國柏林
2001 《2001橫濱三年展》日本橫濱
2000 《不合作方式》中國上海東廊
2000 《90年代中國前衛藝術家文獻資料展》日本福岡亞洲美術館
2000 《第5屆里昂雙年展》法國里昂美術館
2000 《傷害的迷戀》北京中央美院雕塑研究所
2000 《藝術大餐》，中國北京
1999 《后感性—異型與妄想》，中國北京
1998 《反視—自身與環境》，中國北京
1998 《鑲嵌》，中國北京

獎項

2001 獲CCAA青年藝術家獎

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個展

- 2011 《世界是個好地方，值得你們去奮鬥》，常青，意大利
- 2009 《香港攻略》香港奧沙觀塘
- 2009 《自由》中國北京當代唐人藝術中心
- 2005 《再高點兒》中國北京F2畫廊
- 2004 《根特: 根特之春》中國當代藝術基金會

部分群展

- 2011 維他命空間，香港，中國
- 2011 《陷阱》韓之演當代藝術空間，北京，中國
- 2010 《香港國際藝術展》，香港會議展覽中心
- 2010 《名古屋三年展》，名古屋，日本
- 2010 《紀念。殘留》，常青畫廊，北京2010《香港國際藝術展》香港會議展覽中心
- 2010 《悉尼雙年展》澳洲悉尼
- 2009 《時間vs風尚》尼爾廷根藝術家協會，尼爾廷根，德國
- 2008 《刺客之家》中國北京韓之演當代藝術空間
- 2008 《恐懼》英國倫敦威德爾藝術
- 2008 《革命在繼續—來自中國的新藝術》英國倫敦薩奇畫廊
- 2008 《前衛中國》日本東京國立新美術館, 日本大板國際國立美術館, 日本名古屋愛知縣美術館
- 2008 《無動於衷》中國北京常青畫廊
- 2008 《去中國—新世界秩序》，格羅寧根美術館，荷蘭格羅寧根
- 2008 《七天》菲律賓馬尼拉 聖托馬斯大學（孫原彭禹分別參展）
- 2008 《打鳥》中國北京梯空間
- 2008 《中國21世紀：藝術的身份與轉型》意大利羅馬現代藝術中心
- 2007 《中國歡迎你》奧地利格拉茲格拉茲美術館
- 2007 《\$%?……@S!#餓¥日》中國北京唐人藝術中心
- 2007 《莫斯科雙年展》莫斯科
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- 2003 《左翼》中國北京左岸公社
- 2003 《木馬計II—歡樂頌》，聖劃藝術中心，中國南京
- 2003 《二手現實：后現實 & 前現實》中國北京今日美術館
- 2002 《漂流記》，中國北京
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- 2000 《傷害的迷戀》北京中央美院雕塑研究所
- 2000 《藝術大餐》，中國北京
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- 1998 《反視—自身與環境》，中國北京

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