

Less Travelled



ISLAND 6
ARTS CENTER

artistlinks 2002-2006



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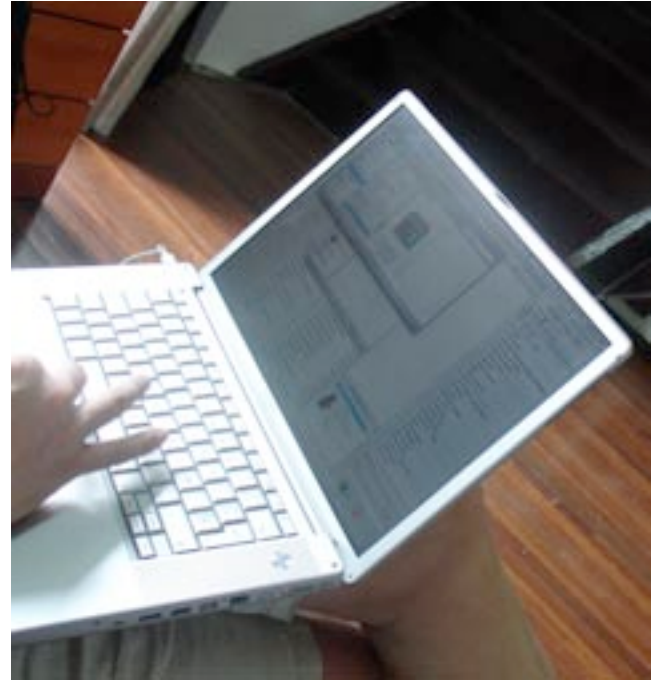
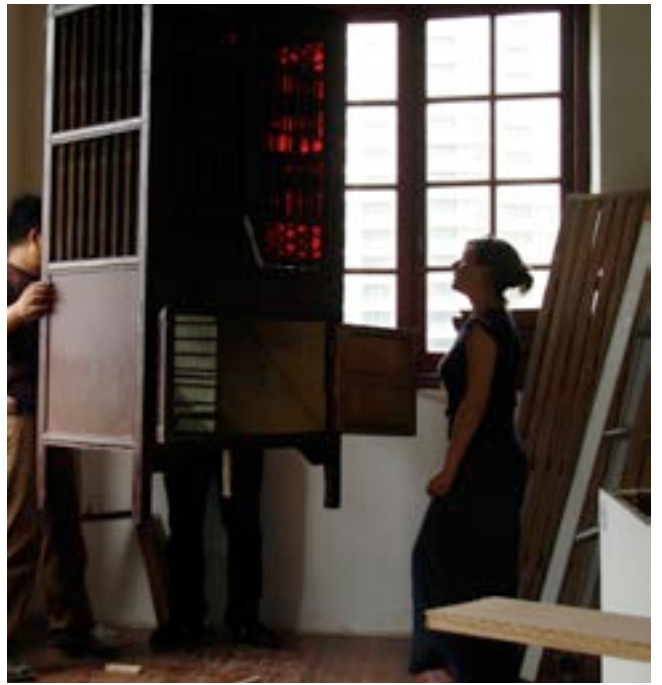
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Chinese Translations by Zhang Liting.
Catalogue Design by David Cotterrell and Piccia Neri.
Additional Photography by Yang Long Hai & Thomas Charvariat.







Less Travelled is the road chosen by those who are willing to investigate one step further. It also refers to the synaptic connections in the brain that generate our experiences, memories and emotions. It is these neural activities that are used for creating original views and new insights. These are the roads less used and therefore less travelled.

To travel is to discover and exchange, to carry with you, leave behind, mix, grind and rediscover. Through reflection and introspection, while visiting another often contradictory society, we are able to look from the outside in and from the inside out. The works presented in this exhibition range from poetic reflections, like Anna Boggon's glass branches, resin cast bamboo ladders and periscope-cabinet, to a sense of bewilderment and outsider-ness transferred upon the audience in Lu Chunsheng's 29-minute narrative video, The History Of Chemistry. This feeling becomes even stronger in Yue Luping's Far People Project showing estranged communities and odd social entities. Finally David Cotterrell's maximum density urban planning mockup turns the viewer into the outsider of this exhibition.

Less Travelled is the concluding exhibition of the Artist Links China programme, a joint project between Arts Council England and the British Council. Artist Links seeks to nurture a fragile cross-cultural environment between China and Britain through links between contemporary arts practitioners. As a development opportunity for artists, Artist Links uses its particular expertise of the UK and Chinese arts scenes and of the cultural operating environments in both countries to facilitate early stage development of artists' projects. The featured artists are young, emerging and established practitioners. Their work covers theatre, dance, live intervention, new music, sound work, video and other lens based practice, installation, performance, ceramics, curating, digital work and other cross art form practice.

Whilst some of the artists have international reputations, all are working very effectively within their own regions or countries. There is a strong participatory, community and multi-disciplinary approach evident among the group.

“没关系”寓意那些敢于做进一步探索的人所选择的道路。它同时也代表了我們大脑当中那些使我们产生体验、记忆和情感的神经联合器。正是这种神经的活动被用于创造新的想法。这些创作之路很少被用及,也就很少被游历。

旅行是为了去发现和交流,把一切致于脑后,混合、咀嚼并重新发现。在另一个城市观光的同时去思考 and 探索,我们才能置身其中,却仍能以一个局外人的角度去发现。

展出的作品有的富于诗意,如Anna Boggon的玻璃枝杈,树脂梯子等,而陆春生29分钟的记叙作品《化学史》里却满是混乱。这种感觉在岳路平的《远人计划》里更是强烈。最后,David Cotterrell的装置作品——一个被填满的城市把参观者的视角拉到了展览之外。

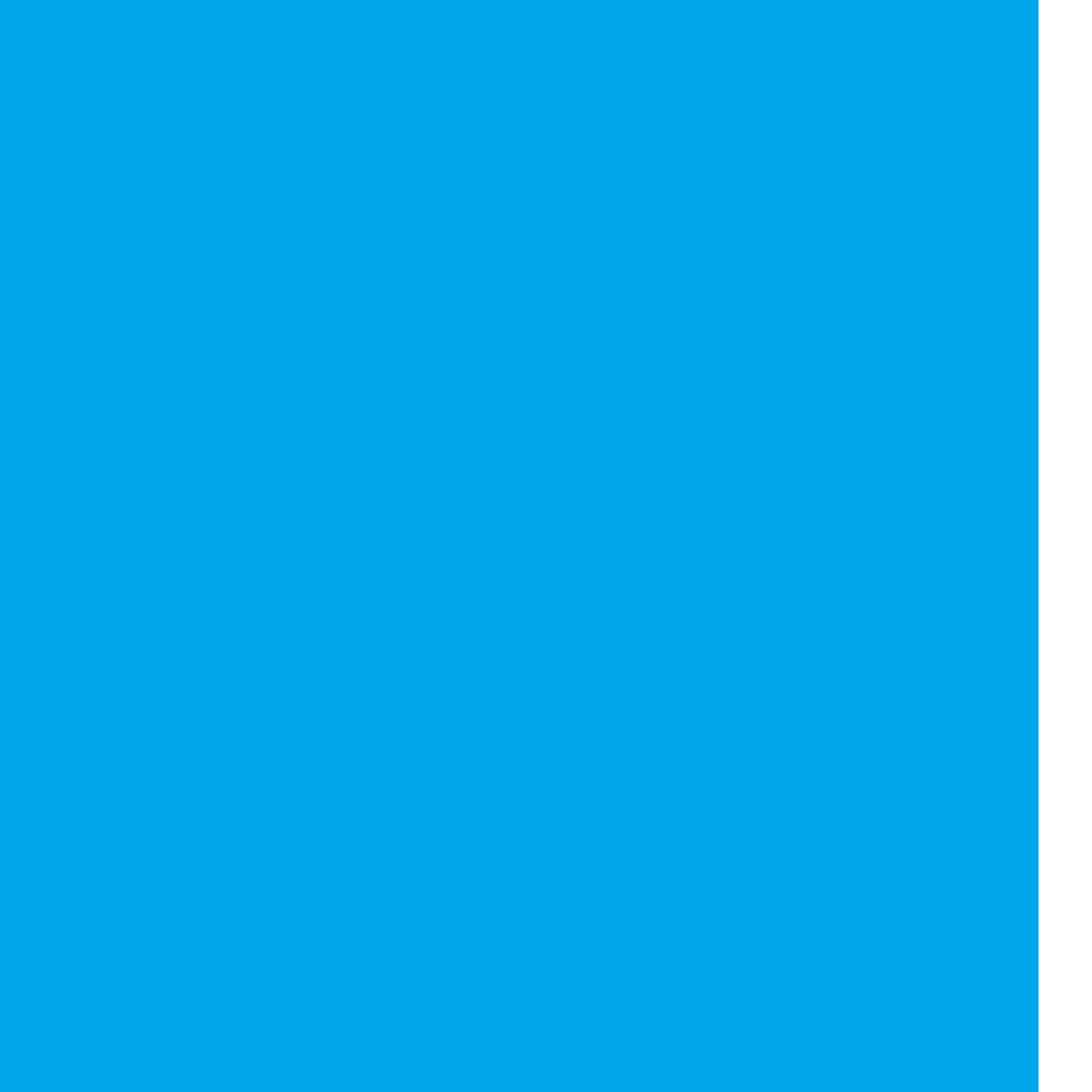
没关系”是Artist Links项目开展四年来的一个阶段性成果展示,它是英格兰艺术委员会和英国总领事馆文化教育处的合作项目。

Artist Links项目致力于培养中英两国文化合作及交流的环境,为两国的当代艺术家创造交流发展的机会。项目利用自身对中英两国艺术界以及两国文化体制环境的了解,为艺术家项目的前期发展提供帮助。

这些艺术家中既有年轻的新人,也有已有一定成就的艺术实践者。他们的项目涵盖了戏剧、实验音乐、音响作品、录像与其他影像创作、装置、表演与其他跨类别的艺术门类。

某些艺术家享有国际声誉,另外一些则是各自领域中的新兴力量——所有的艺术家均在各自地区和国家具有一定的影响。整个名单体现了明显的开放性、参与性与跨领域创作的倾向。

Simon Kirby, Ophelia Huang and Allard van Hoorn, Shanghai 2006
柯西门、黄佳代、Allard van Hoorn 2006年9月。





The Artists



Anna Boggon

Anna Boggon's work is investigative in its approach. It questions the way we see and interpret things. By creating alternative and shifting perspectives, her work is an inquiry into that curious territory of the real and the imaginary. The work often references nostalgia and the past, and invites us to search for a poignant relevance to the present.

Imminent. Shanghai, 2006

An old kitchen cupboard is suspended near a window, relocation is imminent. Imminent - impending, about to occur, present participle of imminere - to overhang. Within the cupboard, an integrated periscope reveals a constructed scene. Through the lower chamber, objects appear in distorted planes. An illusion is created and deconstructed. The old encases the new. The container hints at the presence of life. A light source illuminates a goldfish bowl. Perspectives are distorted, some items static, others in turmoil.

Every life has a purpose. London, 2006

Two life scale branches have been cast in glass. The young branch is pure and untainted. The old shows the passage of time. It now lies disassembled. It has been a preoccupation of the artist, whilst in China to research manufacturing. The word manufacturing comes from two Latin words, manu - by hand, and facto - made. In today's society we associate manufacture with mass production. The branches go back to the roots of manufacture and are made by hand. They serve as a sharp contrast to the speed and transience of today's production line. Like the Chinese ancient artefacts of the past, production is slow, the outcome more layered and the life span prolonged.

To be continued. Shanghai, 2006

A ladder is dissected, two middle sections removed. Impossibility is made possible with logic. Fragments of a whole climb the wall; top, middle and bottom. Within the thought process there is a jump, a slide and a climb. The journey and the process complete the experience.

Anna Boggon

Anna Boggon的作品在方法上充满探索性。它挑战着我们观察和阐述事物的方式。通过另一种视角,她的作品试图探索真实和想象之间引发人们好奇的领域。

《即将》,上海, 2006

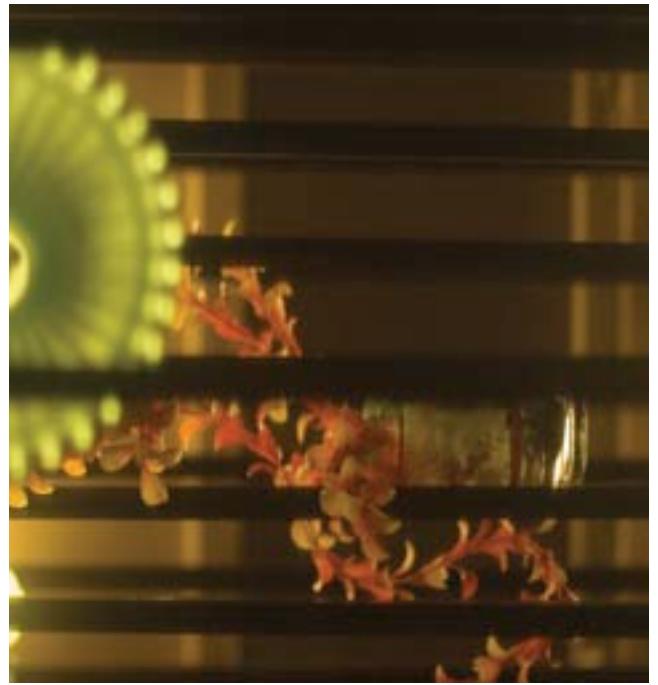
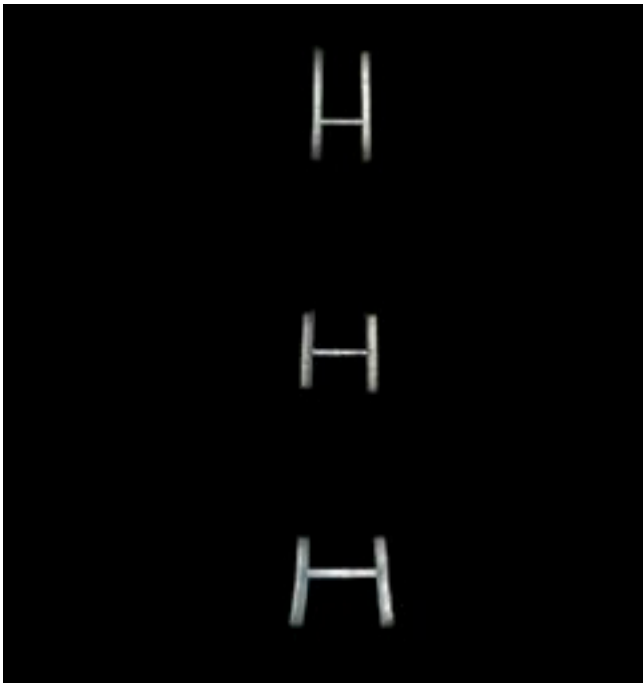
一个旧式的中国橱柜悬在离窗不远的位置, 通过橱底装着的镜子反射, 你可以瞥到藏在橱里的另一番景象。旧包含着新,改变即将发生,全都悬于一线之间。

《万物有终》,伦敦, 2006

两个象征生命的枝杈全由玻璃制成。年轻的一枝纯洁无瑕,年老的一枝则全身带着岁月的痕迹。它们互不相干的躺在那里。作者特意要在中国制造这件艺术品。Manufacture一词现在常被用于大规模的制造,而在这里,作者将它归位本意“手工制作”。这和现代快速的生产线形成鲜明对比。

《继续》,伦敦, 2006

一架梯子被拆开,中间的两段被移走了。逻辑使不可能成为可能。支离破碎的梯子趴在墙上。其中蕴涵的意义是跳跃、滑动和爬行。这一过程使经历完满。



Images Details:

Previous Page: **Imminent.** August 2006 (Installation view)

Above Left: **To Be Continued.** August 2006, (Proposal Image)

Above Right: **Imminent.** August 2006 (Detail)

Left: **Everything has a life.** August 2006 (Detail)

Technical Details:

Imminent: Kitchen Cabinet, Glass, Mirror, Light, Mixed Media

To Be Continued: Cast Bamboo Ladder (Resin)

Everything has a Life: Glass Cast Branches

Acknowledgements:

The artist would like to acknowledge the support of Arts Council England and the British Council China Artist Links project, Piccia Neri, Max Jacquard, Michelle Blumenthal and Rob Davis



Lu Chunsheng

A particularly generative aspect of Lu Chunsheng's work is the way it breaches the boundary between documentary and fiction. His conceptual and methodological coherence broaden and extend the inquiry into everyday life rather than merely illustrate it. Having graduated from the Department of Sculpture at the China National Academy of Fine Arts, Lu Chunsheng is now focusing on photography and video art. In his videos he articulates a surrealist and neutral attitude. Using fixed camera positions, endless drawn-out shots and experimental shooting techniques, he documents human behavior in awkward situations.

Unlike many of his fellow artists emerging from the same generation he does not focus on the feeling of estrangement born of an accelerated urbanization. Instead, he has developed an arena where the characters depicted - either photographically or on video - find themselves in eccentric contexts.

In the exhibition **Less Travelled**, Lu Chunsheng presents **A History of Chemistry** as a single channel video installation.

Гн сннннннннн

陆春生的作品的独特之处在于他打破了记叙与想象的界限。他理念和方法的统一将他的作品扩展到日常生活中而非只停留于想象。从中央美术学院雕塑系毕业后,陆春生专注于摄影和影像艺术。在他的作品中,他表达了一种超现实主义和中立的态度。运用固定机位的摄影机和一些实验性的摄影技巧,他用一种独特的方式记录着人类行为。

陆春生在本次展览上的作品是《化学史》。

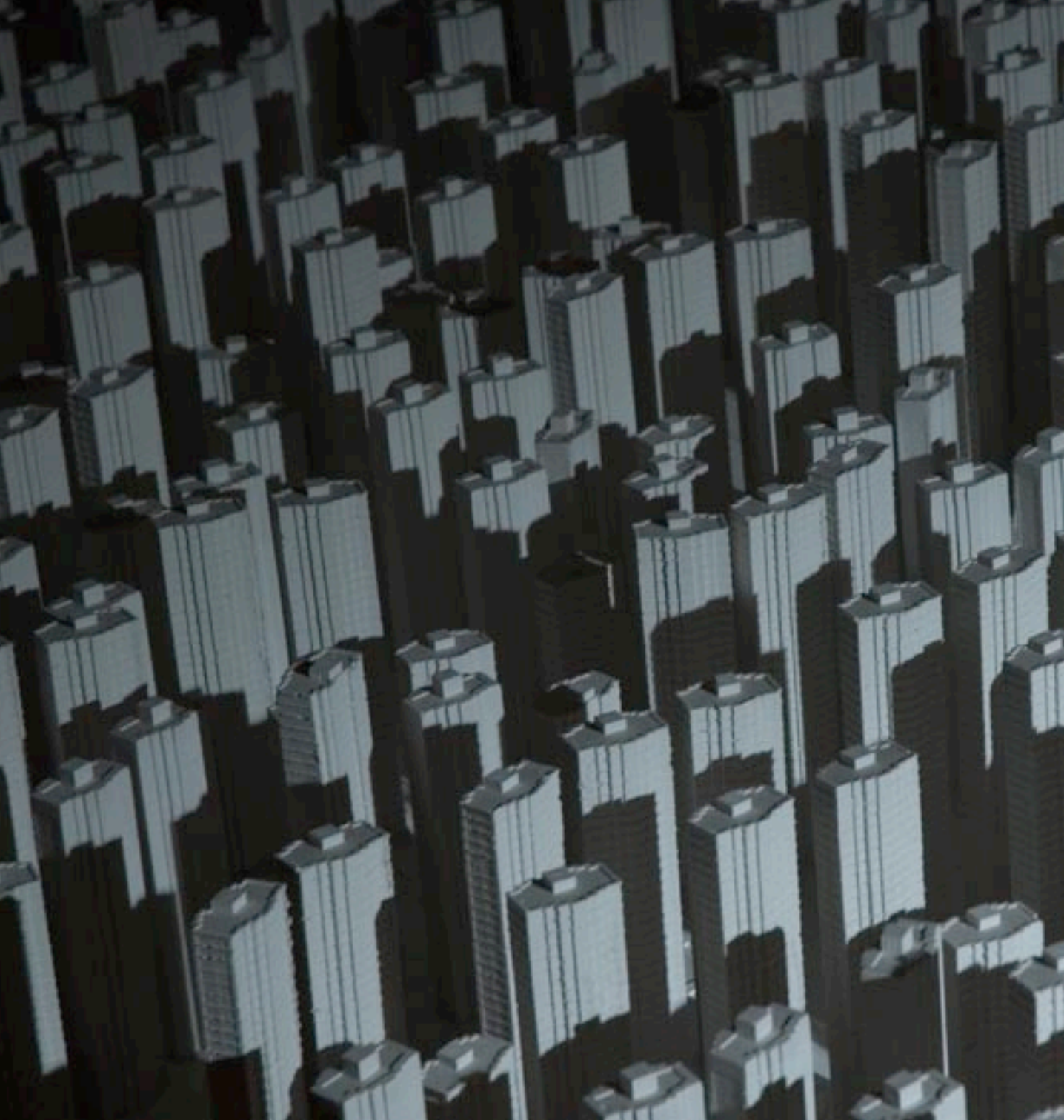


Images Details:

Previous Page, Above Left, Above Right and Right: **The History of Chemistry**, (Video Stills)

Technical Details:

The History of Chemistry: 29mins DVD Video and Sound



David Cotterrell

In development, demand outstrips time – buildings and roads are thrown up at a rate compatible with need rather than design. Within most new builds, there exist segments in which ‘filler’ blocks culled from archives have been used. Even Shanghai’s exclusive gated communities, offering Utopic promises of bespoke design are not immune to the lure of pre-existing massing layouts.

Cotterrell provides an entire city of ‘filler’ blocks – 1000 miniature towers, each between 25 and 35 storeys and capable of housing 750 people each. Clustered in 20 block arrangements, Cotterrell’s suburban ‘Utopia’ houses more than half a million souls in search of a centre.

This dystopian vision was created by rapid-prototyping from the architectural designs for actual buildings in use and conforming to planning regulations in Shanghai. Printed in Resin, the originals are reproduced 1000 times in fine plaster for insertion into the gleaming maquette for extreme urban growth.

The modular transport layout is routed in MDF to offer the geometric solution to traffic management. Spray coated it adopts the palette of the model city and serves to frame the towers within its abstracted infrastructure.

Occupying 12m² the city confronts the audience with its vision of unchallenged repetition.

Cotterrell presents the installation **South Facing 4.3**

David Cotterrell

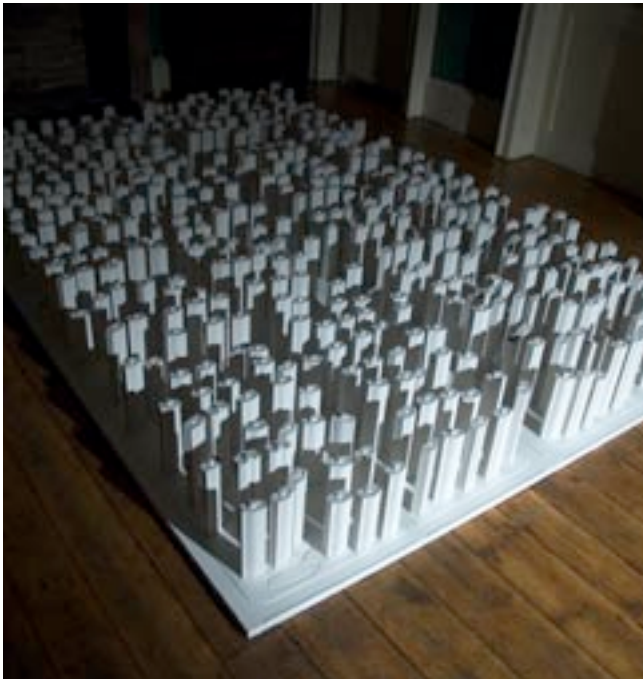
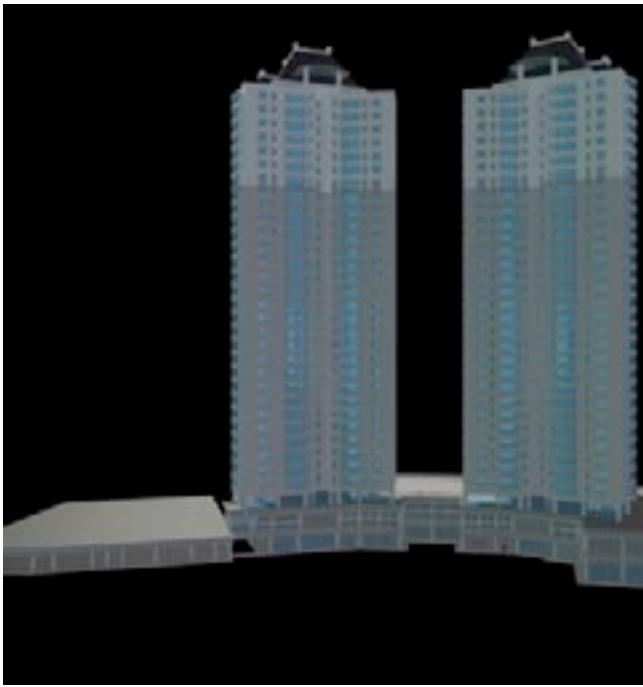
随着城市的发展,供应的速度赶不上需求的增长:建筑和道路不用再经过设计,只需不断重复即可。Cotterrell的作品就是这样一座被填满的城市——1000座微缩的高楼,每幢在25到35层之间,可以容纳750人,全都拥挤在20多个街区里。这些城市郊区的乌托邦建筑为50万寻求生活中心的灵魂提供着栖息之所。

这一失败的乌托邦是一堆从一个模具里建造出来用来满足人们居住需求和上海城市发展规划的楼房。重复一千次的石膏模型被用来表现极端的城市发展。

交通的布局由MDF制成,为城市的交通管理从几何的角度提供了解决方案。如调色板般的城市模型把千百幢建筑包容在它抽象的基建之内。

占地12平方米的城市就这样展现在观众的面前,而这其中的重复却从未遭到过质疑。

这就是Cotterrell的装置作品《朝南4.3》。



Images Details:

Previous Page: **South Facing 4.3** 2006 (Detail)

Above Left: 3DStudio Max Render of Prototype model.

Above Right: **South Facing 4.3** 2006 (Detail)

Left: **South Facing 3.2** 2005 (Installation View)

Technical Details:

Machined MDF, Gesso, and Cast Plaster (4.0 x 3.0 x 0.3 m) Made in China and UK

Acknowledgements:

The artist would like to acknowledge the support of Arts Council England and the British Council China Artist Links project, Sheffield Hallam University, Stefano Tedesco, Piccia Neri and JsM Modelmakers in the research, development and realisation of this exhibition.



Yue Luping

In a globalised world where identities and states seem to be becoming increasingly malleable, what is left of traditional notions such as community, identity, and nationality? These questions, together with the issues of migration and belonging, are at the centre of Yue Luping's work.

Based upon the concept of what he describes as "far people", Yue Luping's art investigates ideas about what happens to people when they form new communities in foreign lands and how they go about shaping a common identity and heritage.

Yue explored these ideas in London through the establishment of a Far Peoples' Space Station, consisting of a series of yurts, which aimed to transmit the message of "the West and Muslim world translated through Chinese culture".

The Xi'an based artist left China for a residency at Gasworks on July 11th 2005 – the 600th anniversary of the launch of the Muslim adventurer Zhenghe's world explorations. He left London 2 months later on the similarly significant date of September 11th, resonating with Yue's focus on questions of cultural identity and the relationship between the large Muslim populations in the west of China and Islam in the UK.

Taking the interplay between "the West" and China as the focal point for much of his work, Yue Luping produces art that challenges and inverts our existing ideas on belonging and cultural identity whilst simultaneously exploring concepts of migration and diasporas in an increasingly interconnected world.

Yue Luping presents the site specific installation, 'Mei Guanxi'.

Yue Luyi

全球化的世界,身份和地位变得越来越不可界定。诸如社团、身份和国籍等传统概念该如何理解?这些问题,以及移民和归属的问题是岳路平的作品关注的重点。

在“远人”概念的指导下,岳路平的艺术旨在探索当人们在遥远的异国形成了一个新的团体,他们的身上会发生何种变化?他们如何形成对团体的认同和传承?

岳路平在伦敦建立了一个远人空间站来探索他的想法。空间站由许多圆顶帐篷组成,旨在传达这样一个概念:西方世界和穆斯林世界的文明都是通过中国文化传播的。

岳路平此次展出的主题是“没关系”。



Images Details:

Previous Page: **Fu ManChu (Far People Project)** 2006

Above Left: **Bank note project**, 2005 (Detail)

Above Right: **Cai Roma (Far People Project)** 2006

Left: **July 11 - Sept 11 Project**, 2005

Technical Details:

Fu ManChu: Digital Photograph

Bank note project: Signed Chinese banknote

Cai Roma: Photograph of Citizen at Luo Ma (Translated as Rome)



The Gallery



At 120 Moganshan Rd, a lane leads onto a large open green area surrounded by the Suzhou Creek. There, in severe contrast to Shanghai's ever-towering skyscrapers, stands Island6, a four story red brick building. Its history: Shanghai typical.

Island6 and its two sister buildings were established, like most flour mills and breweries, along the Suzhou Creek at a time when the river nurtured a major industrial base in Shanghai. The three buildings (built 1913-1930) came to be part of a complex designed to house the office headquarters and depots of Foo Sing Flour Mill. Signed by Atkinson & Dallas, a British architecture and civil engineering firm that thrived in the city during the early 1900s, the structures are representative of typical masonry architecture, originally constructed with wooden arcades and red brick walls.

In the 1900s Island6 stood as the "small packaged flour" warehouse only later to be purchased by Rong Yi Ren, the former Chinese vice president and onetime textile magnate. Today, it has survived a derisory fight with the city; in July 2003, the complex faced imminent demolition to make room for real estate developers. Luckily, the doom of warehouses along the Suzhou Creek was fought by a series of cultural campaigns, architects and university professors, and Island6 was declared a cultural heritage and is protected by the Shanghai Municipal Government.

Island6 now rises as a center for the arts, one that aims to interact with the cultural relics that surround it. At a time when funding for the arts has become precarious, and many art spaces have had to change their missions to survive, Island6 remains committed to supporting young and emerging artists and presenting innovative, risk-taking programs that explore new curatorial models, challenge the definitions and boundaries of art, and engage in key issues of contemporary society.

ArtSpace Centre

Island6 六岛艺术空间坐落于上海莫干山路120号。其前身是中国荣氏家族投资的福兴面粉厂的办公楼房,由英资通和洋行(Atkinson&Dallas Architects and Civil Engineers Ltd)设计。它和另两幢姐妹楼分别建造于1913年和1930年间,都是典型的石造工艺,由木头拱廊和红砖墙搭建而成。

这幢楼曾面临被拆的命运。在文化团体、建筑师和大学教授声援下,才得以保存了下来,并被上海市政府作为文化遗产加以保护。

现在的Island6是一个非赢利的艺术中心,由一些艺术家志愿在这里工作,维持日常运营。Island6将不断致力于支持艺术家的艺术创作,并为各类艺术展览提供场地服务。www.island6.org







The Biographies

Artists 参展艺术家

Anna Boggon

<http://www.annaboggon.com>

Anna Boggon lives and works in London UK. Her practice includes sculpture, video and site specific installation. There is an ongoing curiosity relating to the adaptability of objects and subject matter and an additional desire to create shifting and altering perspectives. Objects are collected, reconfigured, placed or displaced. Boggon has shown extensively in the UK and Internationally. Recent solo shows include, "Little by Little", Studio 1.1 Gallery, London 2005 "Put em up" Laura Bartlett Gallery, London, UK 2004.

Anna Boggon在英国伦敦生活工作。她的艺术创作包括雕塑、影像和特定场所装置作品。她对于主观和客观事物之间的适应性总是充满好奇,渴望改变两者固有的视角。因此她把物品放在一起,重新组合,变动位置。Anna的作品在英国及世界各地都有展出。最近几次的个人独展包括2005年在伦敦1.1艺术工作室的“一点一点”和2004年在伦敦Laura Bartlett画廊展出的“把它们举起?”她计划在北京举办她的“地图游戏”展,此展将在2008年在中国和欧洲各地巡回展出。

Lu Chunsheng 陆春生

Lu Chunsheng has exhibited widely in China and abroad. Today he lives and works in Shanghai. Recent exhibitions include China Contemporary, Art, Architecture and Visual Culture at Museum Boijmans van Beuningen, Rotterdam, The Netherlands (2006), The Thirteen: Chinese Video Now, P.S.1 Contemporary Art Center, Long Island City, NY, USA (2006), Out of Sight, De Appel Foundation, Amsterdam, The Netherlands (2005), Double Vision, 1st Lianzhou International Foto Festival, Culture Square Lianzhou, China (2005), and Zooming Into Focus: Chinese Contemporary Photography and Video from Haudenschild Collection at the National Art Museum, Beijing, China (2005) and subsequently in Mexico City and Shanghai.

陆春生的作品在国内外都有广泛展出。如今他在上海工作生活。最近的展览有：“中国现代艺术、建筑和影像文化展”，Boijmans van Beuningen博物馆,荷兰鹿特丹(2006);“13个:今日中国影像” P.S.1现代艺术中心,长岛市,美国(2006);“看不见”，De Appel基金会,荷兰鹿特丹(2005)等。

David Cotterrell

<http://www.cotterrell.com>

David Cotterrell is an installation artist working across varied media including Digital Video, Audio, Interactive Media, Artificial Intelligence, Device Control and Hybrid technology. Cotterrell's work exhibits political, social and behavioural analysis of the environment and context within which, he and his work exhibit. Recent work has involved research into computational models of conversational speech, an artificially intelligent pedestrian urban population and a self-sustaining gridlock generator. Over the last ten years, Cotterrell's work has been extensively commissioned and exhibited in North America, Europe and the Far East, in gallery spaces, museums and within the public realm. David has been a consultant to strategic MasterPlans, cultural and public art policy for urban regeneration, healthcare and growth areas. and he researches and teaches at Sheffield Hallam University Cotterrell was selected for the Becks Futures Awards at the ICA, London, 2002. He is represented by Danielle Arnaud contemporary art and book, on his recent work has been published by Black Dog Publishing, entitled 'The Impossible Project' (ISBN 1 901033 73 2)

David Cotterrell的装置艺术跨数码影像、互动媒体、人工智能、装置控制和混合科技多个领域。从政治、社会和行为的角度分析他和他的作品所处的环境。近期完成的作品有关于对话的电脑模型研究,城市步行人口的人工智能控制和交通堵塞继电器。过去的十年里,Cotterrell的作品在北美、欧洲和远东的画廊、博物馆和公共场所都有展出。他是城市发展战略计划在复兴、保健和发展领域,文化和公共艺术政策方面的咨询员。他在谢菲尔德哈莱姆大学从事研究和教学工作。David在2002年被伦敦的ICA授予Becks Futures奖。Danielle Arnaud现代艺术中心是他的经纪公司。他最近的新书《不可能的作品?》(ISBN 1 901033 73 2),已由英国黑狗出版社出版。

Yue Luping

Yue Luping was born in 1975 in Xiangzhou county, Guangxi province of China. Yue Luping produces art that challenges and inverts our existing ideas on belonging and cultural identity. Taking the interplay between “the West” and China as the focal point for much of his work, he explores concepts of migration and diasporas in an increasingly interconnected world. In different photographic and video projects Yue Luping explores and documents the notion of the outsider and the otherness. In 2003 he graduated from the school of traditional Chinese painting of Xi'an's academy of fine arts and received his Master's degree in literature. He continued to work in the department of Fine Arts in Xi'an's academy of fine arts as a teacher. He has shown widely in exhibitions like “City_net Asia 2005” in Seoul Modern Art Museum and “Far People Space Station” at Gasworks, London in 2005.

岳路平1975年出生于中国广西省象州县。他的作品挑战并颠覆着我们对于所属和文化认同的已有概念。中西方之间的相互影响成为其作品所要表现的重点。岳路平在这个联系越来越交错复杂的世界里探索移民和流民的概念。在不同的摄影和影像作品中,岳路平探索并记录着“局外人”和“其他人”的含义。2003年,岳路平毕业于西安美术学院国画系并取得了文学硕士学位。之后他留校任教。他的作品在世界各地都有展出,如在首尔现代艺术博物馆的“2005亚洲City.net”展和2005年在伦敦Gasworks的“远人艺术空间”展。

Management策展团队

Thomas Charveriat

<http://www.m5project.com/>

Director and Co-Founder of Island6 Arts Centre

六岛艺术空间经理、合伙人

Thomas Charveriat (Paris, 1974) lives and works in Shanghai, China. He studied photography at the School of Visual Arts and obtained a master degree in sculpture from Columbia University, New York City.

After finishing his studies in America, he moved to Barcelona, where he obtained a master degree in digital arts at the Pompeu Fabra University. Thomas Charveriat creates animatronic installations with GPS, SMS, video, sound, electronic data and humour that interact with the viewer. Complexity and elegance are combined to create sensorial atmosphere associated with vulnerability and apprehension. Charveriat has won a number of scholarships and prizes and exhibits on a regular basis in international new media arts shows, such as Art Futura and Observatori. He has shown in various art institutions such as Museo de las Ciencias Príncipe Felipe, Museo Amadeo de Souza-Cardoso, the Museo Maritimo de Barcelona and the CCCB.

Thomas Chaveriat 1974年出生在法国巴黎,现在在上海工作生活。他在纽约的视觉艺术学院学习摄影,之后在哥伦比亚大学获得了雕塑的硕士学位。学业结束后,他去了巴塞罗那,并在Pompeu Fabra大学获得了数码艺术的硕士。从1998年起,他就在纽约、巴黎和巴塞罗那等地参与大众展览的策划。

Simon Kirby 柯西门

ArtistLinks Co-ordinator

ArtistLinks 项目总协调

Simon Kirby has 20 years experience in international cultural exchange as producer, and critic. He began his career on the EU China Desk and went on to produce with IETM ground breaking publications that led to mainstreaming cultural projects into EU funding structures (Bread and Circuses 1 & 2). He is a fluent Mandarin speaker who has been a frequent visitor to China since the mid 1980's. In 2002 he was recruited by Arts Council England, from his London base to work with the British Council to establish the Artist Links programme in China.

柯西门在国际文化交流领域有20年作为制作人和评论家的经验。他的事业开始于中欧部门,主要是和IETM合作出版高质量的出版物,把主流文化项目引入欧盟的资助体系中。从20世纪80年代开始,他就频繁访问中国,并能说一口流利的中文。2002年,他开始为英格兰艺术委员会工作并来到中国建立ArtistLinks项目。

Margherita Salmaso ,

Senior Curator and Co-Founder of Island6 Arts Centre

资深艺术管理人,六岛艺术空间合伙人

Margherita Salmaso (Padua, 1978) studied Social Sciences in Trient, Italy and graduated in post-modern cultural management. She worked in Verona four years, in the studio of Christophe Demaître, assiduously frequented by intellectuals, artists and writers. A laboratory of collective creation, discussion and the sharing of ideas, it has also been the place where she developed her first project as a free-lance curator for Art Farm '03, an annual show on land art and site specific installations. She undertook a year in Barcelona and took part in "Las escrituras del arte", an art criticism research program coordinated by the Cultural Institute of the University Pompeu Fabra and the Museum of Contemporary Art of Barcelona (MACBA).

After being Mana Art director in Brussels for two years, she pursues her work as a senior curator in Island6 Arts Center Shanghai and other Art Institutions in Europe.

Margherita Salmaso 曾在意大利的Trient学习社会学,毕业于后现代艺术管理专业。她在维罗纳的 Christophe Demaître 工作室工作过四年,那里常被学者、艺术家和作家光顾。在比利时的Mana画廊作了两年艺术总监之后,Margherita来到上海成为六岛艺术空间的资深艺术管理人。她同时也是在一些欧洲艺术机构的资深艺术管理人。

Allard Van Hoorn

Consultant Exhibition Designer / Technical Coordinator

展览策划人/技术总协调

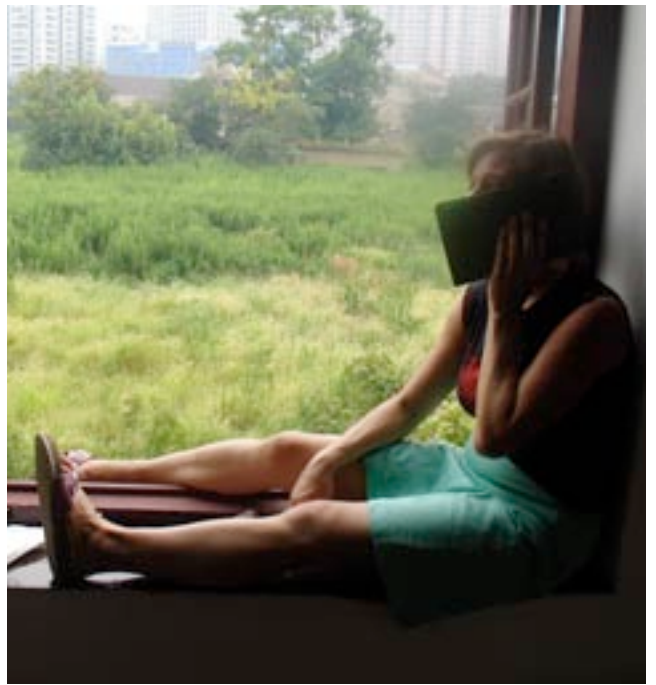
<http://www.allardvanhoorn.com>

Allard van Hoorn creates a visual language made of signs, symbols and demarcations that indicate alternative routes in contemporary society. It is a visual code he co-develops with people he works with in all parts of the world and, specifically, in local communities. His complete body of work is aimed at assisting mankind in obtaining an other way of looking and seeing, discovering that we now have the option to make it work for all of humanity. His work has appeared in publications like the book On Barcelona, in the streets and in

exhibition venues like the Stedelijk Museum CS in Amsterdam in November 2005 and CCCB in Barcelona in 2003. He has intervened with special projects during the biennales of Venice in 2003 and 2005 and has taken part in activities like the Design Science Summer Lab 2005 organized by the Buckminster Fuller Institute and the United Nations and has given lectures and organized workshops, like the one on temporary and mobile architecture and exhibition spaces, executed with kind support of Hans Ulrich Obrist for UIC / ESARQ in May 2005. With his Platform for Urban Investigation he participates as Project Collaborator of Urban China Magazine in Documenta XII's project Journal of Journals that is to be exhibited in Kassel in 2007.

Allard Van Hoorn 用符号和分割线创造了一套视觉语言,在现代艺术的领域中独辟蹊径。他的作品致力于帮助人们用另一种角度来观察。他的作品出现的《在巴塞罗那》一书中,并在阿姆斯特丹Stedelijk博物馆和巴塞罗那现代艺术中心等地展出。他的“城市探索平台”项目,使他成为《城市中国》杂志的Journal of Journals项目的负责人。此项目将在2007年在德国卡塞尔的“德国双年展”中展出。





ISLANDS
ARTS CENTER

artistlinks 2002-2006

