



前言

今年是中荷建立大使级外交关系 50 周年。值此特别时刻，来自荷兰和中国的 36 位艺术家给我们带来《滚动中的雪球 14：中荷当代视觉艺术展览》。本次展览由荷兰驻广州总领事馆、中国欧洲艺术中心（简称“欧艺”）和厦门宝龙艺术中心联合举办，呈现二十多年来荷中文化交流与合作的成果与结晶。近年来，相当多荷兰艺术家来到厦门欧艺进行驻馆创作并与中国同行交流心得。《滚动中的雪球 14》是充满活力的中荷文化交流合作的又一完美典范。

多年来，在李梅兰女士的带领下，欧艺一直是荷兰艺术家驻地工作、展示作品、与中国同行一起寻找灵感的专业平台。通过这个平台，很多厦门的学生获得了去荷兰学习的机会。与此同时，相当多的荷兰学生也曾来到厦门学习。欧艺也建立了一个庞大的艺术家和学术网络，虽然这个网络分布在世界各地，但他们都对在厦门工作和生活的美好回忆有着共鸣。

我很高兴能在 2019 年见证欧艺成立 20 周年，也很欣慰在庆祝荷中两国建交 50 周年之际再次与欧艺合作。此外，这次展览也希望通过与厦门宝龙艺术中心的合作，不仅将作品带到更多的专业艺术机构去，并以更丰富的视角探索荷中文化之间的关联与拓展。

我相信您会喜欢这个重要的展览及画册，我希望《滚动中的雪球 14》中荷视觉艺术展览将标志着荷兰和中国之间另一个繁荣的文化往来关系循环的开始。

荷兰王国驻广州总领事
毕肯思

Foreword

This year marks the 50th anniversary of diplomatic relations at ambassadorial level between China and the Netherlands. To mark this special occasion, 36 artists from the Netherlands and China present us the “Rolling Snowball 14: Sino-Dutch Contemporary Visual Art Exhibition”. Jointly organized by the Chinese European Art Centre (CEAC), Xiamen Power Long Art Centre and Consulate General of the Netherlands in Guangzhou, this exhibition is the tangible result of years of cultural exchange and cooperation that started more than 20 years ago. Over the years, a number of Dutch artists have come to Xiamen to create their artworks and exchange their experience with their Chinese counterparts. Rolling Snowball 14 is yet another perfect example of this vibrant China-Netherlands cultural cooperation.

For many years now CEAC, under the guidance of its director May Li, has been a professional platform where Dutch artists work in residence, exhibit their artworks and find their inspiration together with Chinese counterparts. Through this platform, many students from Xiamen have had the opportunity to study in the Netherlands. Likewise, many Dutch students have also studied in Xiamen. In this way, CEAC has built up a large network of artists and scholars who have found their way to different places all over the world, but who all share fond memories of their time working and living here in Xiamen.

I am pleased to have been able to witness the 20th anniversary of CEAC in 2019, and I am very happy that we have been able to cooperate yet again with CEAC when we celebrate 50 years of diplomatic relations between our two countries. This exhibition, through the cooperation with Xiamen Powerlong Art Center, hopes to not only bring artworks from talented artists to more professional art institutions, but also explore the connection and expansion potential between Dutch and Chinese cultures from a variety of perspectives.

I am confident that you will enjoy this important exhibition and its accompanying catalogue. And I hope that “Rolling Snowball 14” exhibition will mark the start of another cycle of flourishing cultural relations between the Netherlands and China.

Michiel Bierkens
Consul General of the Kingdom of the Netherlands in Guangzhou



前言

2019年，在筹备厦门宝龙艺术中心开馆期间，我们与中国欧洲艺术中心的 May 相识，知道在厦门有这样一家机构，长年默默致力于中荷两国的艺术实践与文化交流，心生敬佩，也让我们对厦门乃至福建地区的艺术发展有了更多的信心。

厦门宝龙艺术中心是宝龙文旅集团的第三家艺术中心，我们以城市的发展为出发点，融合当代艺术和跨界创意，希望能为艺术爱好者呈现艺术及创作的多元化；提供空间进行全方位艺术文化合作，发掘新兴的艺术力量，为优秀艺术家建构与大众“面对面”交流的桥梁。另一方面，我们也积极与国内外顶尖艺术家、艺术机构、工作室等保持紧密的合作与交流，推动当代艺术的成长与发展。

2022年是中国与荷兰建交 50 周年、中国欧洲艺术中心在厦 23 年，厦门宝龙艺术中心也迎来了 3 周年，很高兴能够与中国欧洲艺术中心、荷兰驻广州总领事馆一起合作“滚动中的雪球 14”展览；同时，这次展览也获得了厦门市文艺发展专项资金的扶持。多方协力，共同推动艺术文化的国际交流与发展，意义非凡。

这次的合作，对我们来说也是一个新的开始。希望未来能有更多机会，与优秀的艺术家、与像中国欧洲艺术中心这样的艺术机构，深入合作，共同搭建艺术交流的平台。

厦门宝龙艺术中心
2022 年 4 月

Foreword

When preparing for the launch of Xiamen Powerlong Art Center in 2019, we met May Lee from the Chinese European Art Center (CEAC) and knew for the first time about this hidden gem in Xiamen - a low-profile art Institution which had been devoted to the art practice and cultural exchange in China and the Netherlands for decades. Apart from our deep respect for CEAC's efforts, we also felt more confident about the art prospect in Xiamen and even Fujian.

As the third art center attached to Powerlong Cultural & Hotel Group. With its branches expanding rapidly in some important cities, Xiamen Powerlong Art Center blends modern arts and boundary-less innovation. We aim to present arts and creativities multiple forms for art lovers, provide spaces for various art and culture to cooperate, explore new art potentials, and build a bridge for outstanding artists to communicate face-to-face with the public. In addition, we also actively maintain close cooperation and exchanges with top domestic and foreign artists, art institutions and studios to promote the growth of contemporary art.

2022 marks the 50th anniversary of the establishment of diplomatic relations between China and the Netherlands, the 23rd anniversary of CEAC taking root in Xiamen, and the 3rd anniversary of the foundation of Xiamen Powerlong Art Center. Sponsored by the special fund for the Development of Literature and Art in Xiamen, this exhibition gathers the concerted efforts of multiple organizations to promote international exchange and development in the art domain, and thus is of great significance.

This cooperation is also a new beginning for Xiamen Powerlong Art Center. We sincerely hope that in the future, there will be more opportunities for in-depth cooperation with outstanding artists and art institutions like CEAC to build platforms for art exchanges in a joint effort.

Xiamen Powerlong Art Center
April 2022



前言

2022 年是中国欧洲艺术中心扎根于厦门 23 周年，亦是中国与荷兰建交 50 周年。在这具有特别意义的时刻，中国欧洲艺术中心携手厦门宝龙艺术中心，荷兰驻广州总领事馆联合呈现滚动中的雪球 14——一场以“你好吗 Ni Hao?”为主题的中荷文化当代视觉艺术展。此次展览将呈现 36 位来自荷兰与中国都有着很深联系的艺术家的作品，他们在过去几年都以多种不同方式参与了中国欧洲艺术中心的实践，包括参与在厦门的艺术家驻地项目，举办个展，滚动中的雪球巡回展等。中国欧洲艺术中心的二十余年的努力为中荷两国的艺术实践与文化交流添砖加瓦，不仅让许多艺术家在交流过程收获丰富的经验，进一步发展自己的作品实践，同时也激发了中荷两国在思想、信息、艺术、艺术家之间的积极对话。通过此次在厦门宝龙艺术中心的展览，我们想与公众共同分享和探讨过去以及未来两国之间的交流与合作。本次展览也将成为荷兰王国驻广州总领事馆庆祝荷中建交 50 周年的重要文化活动。

“你好吗 Ni Hao?”是一般见面的礼貌性开场白，在经历了近 2 年（国际）旅行被限制，物理距离被阻隔的情景下，作为中国欧洲艺术中心的基石——艺术家驻地项目被迫停歇，借此展览，以厦门宝龙艺术中心作为一个新的出发点，我们向大家及欧艺的老友们发出一个久别的问候，身处新日常的你们，我们都好吗？

在本次展览中，“你好吗 Ni Hao?”并非客套的礼貌用语，她将带着丰富的情感，邀请大家来共同叙事形成交互主观延伸的情境。重要的不是那句礼貌性地回应“我很好，谢谢”，而是老

朋友与新朋友一起，“无目的而合目的性”地围坐在一起，在打完招呼以后迫切想要知道对方近况的交谈。我们作为言者的主观发问，期待收获听者的倾诉应答。展览希望通过跳脱原始本意的问题框架，剥离主体对原有已发生的事情状态的分析，更多的是抱着对当下经历的一种指向，或者说是一种现在进行时的提问与反问，将“你好吗 Ni Hao?”延伸至个体、群体，与之相关的事件、关系研究的种种连接。

“你好吗 Ni Hao?”为观众呈现一个由五个章节组成的视觉叙事，通过彼此作品及章节串联现场，相互联系。在整个叙事中，“人”成为问候的主体。观众以“人与诗歌”作为第一章节，关注在人与他者之间流动的诗性，进而关注整个世界。我们以遥远的相似性为驱动，并发问“你好吗？”这句问候，可以是一段即兴旋律，可以是路过他者的热闹，庞大如宇宙或者渺小如路边的山石都可以一样地彩色斑斓或是暗淡无光。

在第二章节“人工与自然”中，我们游走于被再造的物质基础，你看到的自然景观中，人工干预已经是自然景观中很重要的一部分，而被人拍摄出来的荒原风景，也一样被人选择地编辑，呈现供人的精神遨游的人工虚拟世界，开始呈现使用人工智能进行管理的面貌，我们的生存空间已然是人工与自然的交融。

进一步探讨这个被改变的自然，我们即将深入第三章节“个体与群体”，将群体视为一种复合与独立的存在来感知周遭的世界。媒介，书本，纹理，它们是个体所面对的自然，也是群体所留下的痕迹。

当群体回应“你好吗？”以后，发问者收获的不仅是群体中的信息，而也在回应的字里行间看到了自己的影子：当热闹过后，观众将进入第四章“内心通道”，穿行于幽暗的小径，或幽默、或沉重、或自我、或他者的形象，如同一面面镜子，仿佛不悲不喜地看到了“我”的悲喜。

复行数十步，豁然开朗，内心的通道并不止一个出口，而每一个出口所看到的，都会是第五章“我与世界”，有一团毛线，有无以名状，有悲欢离合，有家长里短，有一触即溃——千人千面，沉凝而活泼，混乱而秩序，有的只是“我”所面对的“世界”。

中国欧洲艺术中心
Ineke Gudmundsson
李梅兰
叶倩甫

Foreword

2022 marks the 23rd anniversary of the Chinese European Art Center (CEAC) taking root in Xiamen, and also the 50th anniversary of the establishment of diplomatic relations between China and the Netherlands. At this significant moment, the Chinese European Art Center, Xiamen Powerlong Art Center and the Consulate General of the Netherlands in Guangzhou jointly present Rolling Snowball 14 -- a Sino-Dutch Contemporary Visual Art Exhibition with the theme of "Ni Hao?" This exhibition will showcase 36 artists from the Netherlands and China who have strong ties with two countries. They have participated in various ways in the practices organized by CEAC in the past few years, including the artist-in-residence program in Xiamen, the solo exhibitions and the traveling exhibitions of the Rolling Snowball series. The efforts of CEAC throughout the 20 years have contributed to the artistic practice and cultural exchanges between China and the Netherlands, allowing artists to gain rich experience in the exchanges and further develop their own work, and meanwhile stimulating active dialogues between the two countries in terms of ideas, information, art and artists. Through the exhibition at Xiamen Powerlong Art Center, we want to share and discuss with the public the past and future exchanges and cooperation between the two countries. Besides, the exhibition is also an important cultural event launched by the Consulate General of the Netherlands in Guangzhou to celebrate the 50th anniversary of the establishment of diplomatic relations between the Netherlands and China.

"Ni Hao?" is a polite opening remark for a general meeting. After nearly two years of (international) travel bans and social distancing policy, the artist residency program, which is CEAC's cornerstone, has been forced to suspend. Taking this exhibition at the Xiamen Powerlong Art Center as a new starting point, we would like to send a long-awaited greeting to all of you, including the old friends of CEAC. Is everyone good under the current new social order?

In this exhibition, "Ni Hao?" is not a courtesy. Embodying rich emotions, it will invite the audience to join the narrative to form an interactive and subjective extension of the situation. The essential thing is not the polite reply of "I'm fine, thank you", but the conversation with old friends and new friends alike, who sit in a circle with "purposeless purposiveness" and are eager to know each other's current situation after saying hello. As the speaker and questioner, we look forward to receiving the audience's answers from the bottom of their heart. The exhibition aims to remove the subject's state analysis of existing issues by getting rid of the original question frame. It is more of various connections extending "Ni Hao?" to individuals, groups, related events, and relational research implying the orientation for the current experience, or a question/rhetorical question in the present tense.

"Ni Hao?" presents the audience with a visual narrative consisting of five chapters. The exhibition site is related and interactive with the artworks and the chapters. Throughout the narrative, the "person" becomes the subject of the greeting. With "Man and Poetry" as the first chapter, the audience pays attention to the poetic nature that flows between man and others, and furthermore to the wider world. We are driven by distant similarity and ask "How are you?" This greeting can either be an impromptu melody, or the liveliness when passing others. No matter it is as big as the universe or as small as a roadside stone, it can be equally colorful or dull.

In the second chapter "Artificial and Natural", we wander around the material basis that has been recreated. Artificial intervention is already an important part of the natural landscape that we see; while the photographed wilderness is also selectively edited, presenting an artificial virtual world for the human spirit to roam, with a tendency of being regulated by AI. In this sense, our living space is already a blend of artificial and natural.

To further explore this altered nature, we are about to delve into the third chapter, namely "Individual and Group," where groups are regarded as composite and independent beings that perceive the world around them. Medium, book and texture are the nature faced by the individual and the trace left by the group.

When the group respond to "How are you?", the questioner not only gains the information from the group, but also sees his or her own shadow between the lines of the response. As the boisterousness fades away, the audience will enter the fourth chapter "Inner Channel". Walking through the dark paths, they will see humorous or heavy images of self and others, as if in front of multiple mirrors, through which they witness the joys and sorrows of "I" without any emotional changes.

"A few more steps, and we suddenly became enlightened," wrote one ancient Chinese essay. There is more than one way out in our heart, and what we see from each exit will be the fifth chapter "Me and the World". There is a realness, the unspeakable, the vicissitudes of life, the small household affairs and the fragile, which are diverse, calm, lively, chaotic and orderly. And all of these constitute the "world" that "I" face.

Ineke Gudmundsson
May Lee
Qianfu Ye
Chinese European Art Center



Albert Van Der Weide

Albert Van Der Weide 四十多年来一直从事绘画、摄影、装置、物件和表演方面的创作。他是一个充满激情、信守承诺、满怀信念的艺术家，在“你好吗？”展览中，呈现了两件作品，其核心内容是绘画、摄影和动画电影。

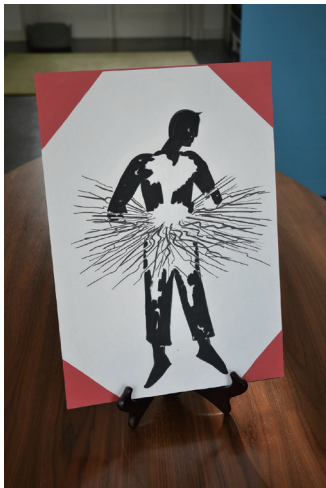
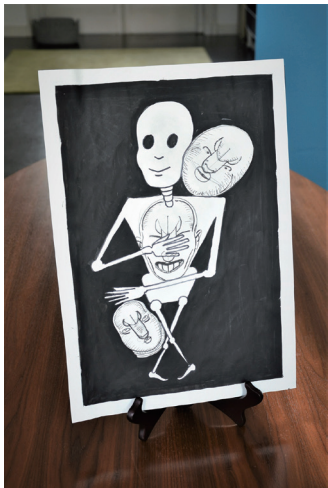
《每日力量》

《每日力量》是二十五张相连画作影像的标题。它们是 Albert Van Der Weide 对试图影响日常生活的人的精神和身体力量的视觉转换，那种充满光明和黑暗阴影的力量是社会和政治环境不可分割的一部分。因此，为了在特定背景下展示他的绘画，Albert Van Der Weide 对它们进行了拍摄，从而实现了两个学科的交融。

Albert Van Der Weide has been making drawings, photos, installations, objects and performances for over forty years. He is an artist out of passion, commitment and conviction. For the “Ni Hao?” exhibition he presents two works. In which drawings, photography and animation film is central.

<Daily Power>

“Daily Power” is the title of twenty five connected photographed drawings. Which are Albert Van Der Weide’s visual transformations of mental and physical power attached to the person. Power in the sense of wanting to influence daily life. That power, in full light and dark shadow, is an inseparable part of the social and political environment. To present his drawings in a specific context, he photographed them. And thus realized a fusion between the two disciplines.



《每日力量 2》绘画印刷 / <Daily Power 2> Drawing prints 42×40cm 2022

《每日力量 5》绘画印刷 / <Daily Power 5> Drawing prints 42×40cm 2022



《每日力量 12》绘画印刷 / <Daily Power 12> Drawing prints 42×40cm 2022

《每日力量 17》绘画印刷 / <Daily Power 17> Drawing prints 42×40cm 2022



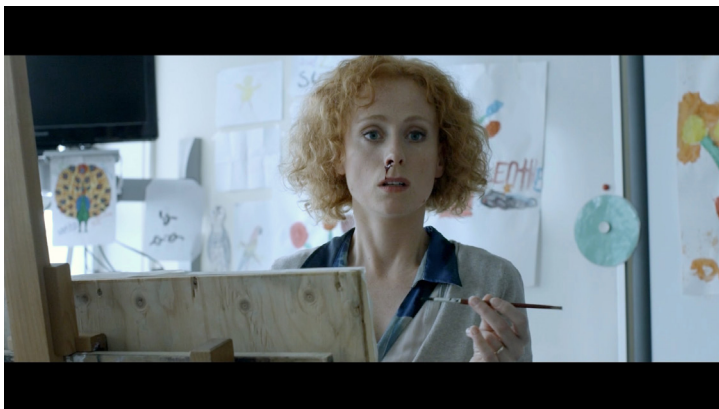
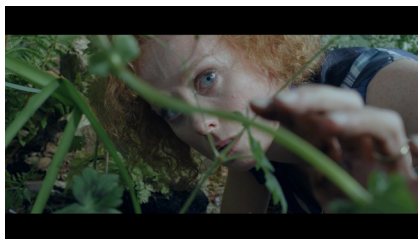
Arnoud Noordegraaf

www.arnoudnoordegraaf.com

肖像拍摄 / Photo by: Joni Spaan

Arnoud Noordegraaf 1974 年生于荷兰，是一位从不回避作品中强烈的叙事和偶尔幽默的作曲家。他的作品在荷兰当代音乐中独树一帜，在作品和戏剧形式中结合了跨学科媒体，形成了风格和氛围的显著统一。Noordegraaf 曾在海牙皇家音乐学院学习作曲，师从 Gilius van Bergeijk、Martijn Padding 和 Louis Andriessen。在学习作曲之前，他还在马斯特里赫特戏剧学校学习了一年的戏剧。

Arnoud Noordegraaf (NL, 1974) is a composer who doesn't shy away from a strong narrative and an occasional healthy dose of humour in his work. His productions form a class apart within Dutch contemporary music, combining interdisciplinary media in compositions and theatrical forms, resulting in a remarkable unity in style and atmosphere (NRC Handelsblad). Noordegraaf studied composition at the Royal Conservatory in The Hague, with Gilius van Bergeijk, Martijn Padding and Louis Andriessen. Also he studied theatre at the Maastricht theatre school for one year, prior to his composition study.



《奥菲莉亚》彩色电影, 剧本, Adrian Hornsby / <Ophelia> script Adrian Hornsby, Film, color 2017



Cathelijn van Goor

www.cathelijnvangoor.nl

Cathelijn van Goor 是阿姆斯特丹的视觉艺术家。她用石墨、彩色铅笔、软粉笔和水彩作画。她作品中的主要论题是技术发展是否真正实现了进步。在过去几年里，她一直在互联网上旅行，探索谷歌地图，寻找人们对自己的发明失去控制的地区。电气设备的故障或缺陷似乎会导致全新的、平行的数字世界。她以一种自主的方式揭示演变的景观，因此它们现在产生了她所说的罕见数码现象。这些特定的形状构成了各种系列绘画的起点，每幅画都展示了关于人类谋求经济发展可能导致后果的某一不同方面。

2012 年，Cathelijn 在中国厦门的中国欧洲艺术中心的驻留项目中工作了四个月。在华期间，她前往香港、上海、广州和深圳等大城市，以便对日常生活中的科技发展速度有所了解。

Cathelijn van Goor is an Amsterdam based visual artist. She makes drawings with graphite, colored pencil, soft-pastels and watercolor. The main question in her work is whether technological development really achieves progress. The last few years she has been traveling the internet, exploring Google Maps, in search for areas where people lost control over their own inventions. Failures or shortcomings in electrical devices seem to result in entirely new, parallel, digital worlds. Revealing landscapes that evolve in such an autonomous way that they now yield, what she calls, rare digital phenomena. These specific shapes form a starting point for a wide range of series of drawings, each showing a different aspect concerning possible consequences of the human strive for economic growth.

In 2012 Cathelijn worked for four months in a residency program at the CEAC in Xiamen, China. During her stay she visited large cities such as Hong Kong, Shanghai, Guangzhou and Shenzhen to get a glimpse of how fast technological developments were reflected in daily life.



《我的数字后院 彩色 8》纸本石墨 15×21cm 2019
<My Digital Backyard Color 8> Colored pencil on paper



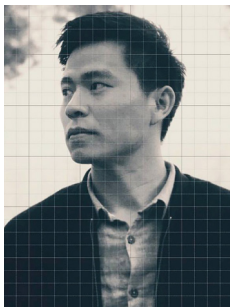
《罕见的数字现象 彩色 7》纸本彩铅 120×160cm 2017
<Rare Digital Phenomena Color 7> Colored pencil on paper



《故障 4》纸本石墨 110×140cm 2014
<Glitch 4> Graphite on paper



《我的数字后院 23》纸本石墨 30×21cm 2020
<My Digital Backyard 23> Graphite on paper



陈荣鑫

Chen Rongxin

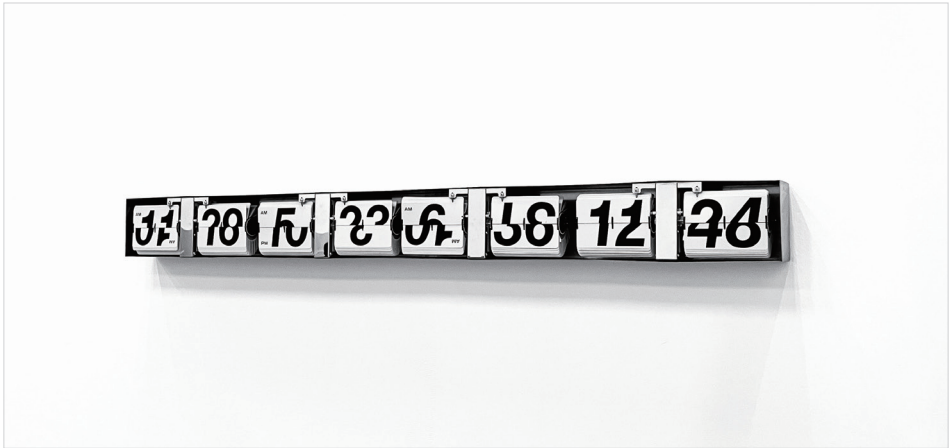
www.chenrongxin.com

陈荣鑫，出生于厦门，中央美术学院硕士研究生。2015 年至今，他在边缘地区发起了后天计划艺术项目。近年来，他的作品多以现实主义批评为线索，以跨媒体创作为表现形式，涉及绘画、装置、雕塑、录像、表演艺术。

2017 年 4 月至 7 月于荷兰的 Dordrecht，以及 2019 年 1 月于日本的 Koganecho 进行艺术驻地创作。自 2018 年以来任职于华侨大学美术学院，目前生活和工作于泉州和北京。

CHEN, born in Xiamen, China. CHEN has received a Master Degree from China Central Academy of Fine Arts. Since 2015, Chen launched the Houtian art project in marginalized areas. In recent years, most of his works take realistic criticism as the clue and cross-media creation as the form of presentation, involves painting, installation, sculpture, video and performing arts.

He has joined several Artist - in - Residence programs in Dordrecht, The Netherlands (April to July 2017), and in Koganecho, Japan (January 2019). Since 2018, he has been working in the College of Fine Arts of Huaqiao University. He currently lives and works in Quanzhou and Beijing.



《错误代码》机械装置 / <Error Code> Mechanical device 150×15×10cm 2021



Danielle Lemaire

www.daniellelemaire.nl

Danielle Lemaire, 多媒体艺术家。她进行素描、绘画、装置、影像创作和行为表演，并有她自己唱片的发布标签“内在风景”。她以基本的方式使用每一种媒介。

在 Danielle Lemaire 的作品中，与自然、冥思和奇幻之间的关系起着主导作用。在绘画、声音作品、电影和书籍中，有机构形成了充满活力的思潮。她作品中的人或自然元素可以充当与周围环境及宇宙交流的天线，它们也代表着对平行世界的向往，对超越已知和眼前生活的渴望；一个以镜像世界信息形式出现的幽灵，它似乎已经消失了，但却仍然存在。从 Danielle Lemaire 的作品中，观众可以看到她主题的个人元素及密切方式。一旦观众进入她的作品，他们就会被带到位于时间模糊地带的未知世界。也许它最终会在一个非常复杂的世界中提供一种清晰，它立足于一个小行星之上，而我们在其中都只不过是宇宙尘埃。

Danielle Lemaire is a multimedia artist. She makes drawings, paintings, installations, performances and video films and has her own re-lease label “Inner Landscapes”. Each medium that she uses is applied in an elementary way.

In Danielle Lemaire's work the relationship with nature, the contemplative and magical plays a leading role. In drawings, soundworks, films and books, organic compositions form routes for energetic streams of thought. The persons or natural elements in her work can function as antennae that communicate with the immediate environment and the universe. They also represent a longing for a parallel world, for a life beyond the known and directly visible, a ghost that appears as a message from a mirror world that seems to have disappeared, but is still there. In Danielle Lemaire's work, the viewer recognizes the personal elements and intimate approach of her subjects. And once the viewer steps into her work, it can be taken to unknown worlds in a time-blurring zone. Maybe it offers clarity in the end, in a very complex world based on a tiny planet, where we are all nothing more than cosmic dust.



《等待家人》纸 on 丙烯、铅笔和硬蜡笔 50×65cm 2018
<Waiting For the Family> Acrylic, pencil and conté on paper



《会议》纸 on 丙烯、硬蜡笔 152×250cm 2017
<The Meeting> Acrylic and conté on paper



《与距离重合 II》纸 on 丙烯、铅笔和硬蜡笔 115×190cm 2022
<Coinciding With Distance II> Acrylic, pencil and conté on paper



《不再存在的女人》纸 on 水粉、铅笔 140×108cm 2015
<The Woman Who No Longer Exists> Gouache and pencil on paper



Doina Kraal

www.doinakraal.com

肖像拍摄 / Photo by: Silvia Rottenberg

《空间治疗》

摄影拼贴系列《空间治疗》是一个呈现宇宙以及不明飞行物或是空中现象更大项目的一部分。Doina Kraal 对宇宙和不明飞行物的描绘，以及与它们相关的故事、修辞和话语感兴趣。对于本系列中包含的一些材料，她利用了从哈勃遗产档案馆获得的 NASA/ESA 哈勃太空望远镜的观测结果^[1]。本系列中的图像是由机械、自然或“裸眼”创建的。

Kraal 使用的所有媒介（幻灯片、影像、视频和互联网）都代表着现实世界里的不同形式。通过这种方式，她一直在寻找最静态的形式。

[1] 基于从哈勃遗产档案馆获得的 NASA/ESA 哈勃太空望远镜的观测结果，系太空望远镜科学研究所 (STScI/NASA)、太空望远镜欧洲协调机构 (ST-ECF/ESA) 以及加拿大天文数据中心 (CADAC/NRC/CSA) 之间的合作。

<Doctoring with space>

The photographic collage series “*Doctoring with space*” will be part of a larger project about the representation of the universe and unidentified flying objects or aerial phenomena. Doina Kraal is interested in the depiction of the universe and UFO's, and the stories, rhetoric and discourse in relation to them. For some of the materials included in this series she makes use of observations made with the NASA/ESA Hubble Space Telescope, obtained from the Hubble Legacy Archive^[1]. The images in this series are created by both a mechanical and a natural or “naked” eye.

All the media that Kraal uses (rarekiek, slide, film and video, Internet) are representations of different forms of reality by means of which she keeps looking for the least static forms.

[1] Based on observations made with the NASA/ESA Hubble Space Telescope, and obtained from the Hubble Legacy Archive, which is a collaboration between the Space Telescope Science Institute (STScI/NASA), the Space Telescope European Coordinating Facility (ST-ECF/ESA) and the Canadian Astronomy Data Centre (CADAC/NRC/CSA).



《空间治疗》3D 光栅输出 / <Doctoring With Space> 3D Lenticular print 43×83 cm 2022



《空间治疗》3D 光栅输出 / <Doctoring With Space> 3D Lenticular print 116×109 cm 2022

原始照片由阿波罗 8 号机组人员威廉·安德斯于 1968 年所摄 / original photograph taken by Apollo 8 crewmember William Anders 1968

《空间治疗》喷墨 / <Doctoring With Space> Inkjet print 71×71 cm 2022



《空间治疗》3D 光栅输出 / <Doctoring With Space> 3D Lenticular print 43×90 cm 2022



Hester Oerlemans

www.hesteroerlemans.com

Hester Oerlemans 1961 年生于荷兰，现工作生活于柏林及阿姆斯特丹。她的作品曾在荷兰蒂尔堡 De Pont 美术馆、柏林国家博物馆、荷兰阿纳姆现代艺术博物馆、荷兰斯希丹市立美术馆等展出。2019 至 2020 年，Hester Oerlemans 在中国厦门的中国欧洲艺术中心的驻留项目中工作了六个月。

不同世界的混合、有趣的干预和对日常现实的评论是艺术家 Hester Oerlemans 作品的主要主题。她尝试过各种媒介，一直在呈现对周遭世界一种诗意且批判的感知。在公共空间的绘画、装置、项目和永久性艺术品中，她努力揭示物件，直到其本质显现。无论她是忙于艺术世界、城市空间还是我们的个人环境，她都一针见血。

Hester Oerlemans was born in 1961 in Schijndel, the Netherlands. She works and lives in Berlin and Amsterdam currently. Her work has been exhibited in Museum De Pont Tilburg, National Museum Berlin, Museum of Modern Art Arnhem and Stedelijk Museum Schiedam. In 2019-2021 Hester Oerlemans worked for six months in a residency program at the Chinese European Art Center (CEAC) in Xiamen, China.

The mixing of different worlds, playful interventions and commentaries on everyday reality are the main themes in the work of artist Hester Oerlemans. Leaving no medium unexploited, she consistently shows a perception of the world around her which is both poetic and critical. In drawings, installations, projects and permanent artworks in public space, she makes an effort to unravel the object until its essence shows. No matter whether she busies herself with the art world, urban space or our personal surroundings, she hits the nail on its head.



展览 Link-O-Loon 现场 2012
Overview exhibition "Link-O-Loon"



《哈特曼》摄影, 铝板输出 85×112cm 2012
<Hartman> Photo on Dibond



《索耐特摇椅》气球造型 2022
<Thonet Rocking Chair> Modelling balloons



《泄气的索耐特摇椅》气球造型 2022
<Thonet Rocking Chair Deflated> Modelling balloons



黄仕尊
Huang Shizun

黄仕尊，1992 年生于福建宁德市，现工作生活于厦门。其作品运用多种创作媒材和形式，包括摄影、录像和装置艺术等。2018 年发起长期艺术项目《礼物》，试图通过礼物的流动寻求情动与意义的联结，将以自我为中心的关系网络可视化，再现人通过馈赠来巩固扩张这个基于信任关系组织起来的关系网络之过程，并且探究礼物在人际网络流动中可能达到的效果。

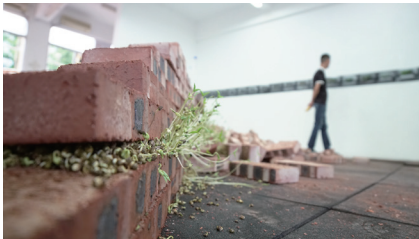
《妈妈你说我是孤儿吗？》

用砖头垒一堵墙，并在墙体下方铺满绿豆。水通过输液器引流给绿豆，绿豆慢慢生长，直至将砖墙顶倒。蕴藏在生命中最原始的冲动，面对束缚、阻力，再渺小的生命也有它本身的尊严。

Huang shizun was born in 1992 in Ningde City, Fujian Province and he lives and works in Xiamen. His works mainly include photography, video, and installation. In 2018, he launched the long-term project “*Present*”, trying to seek the bond of affection and meaning through the flow of gifts. Visualizing the relationship network, he wants to represent the consolidation of the network based on the trust of people relationships and explore the possibility of gifts in the flow of interpersonal networks.

<Another brick in the wall>

The artist uses bricks to build a wall and covers with mung beans under the wall. The water is drained to the mung beans through the infusion set, so the mung beans grow slowly till the brick wall is pushed over by them. It is the most primitive impulse in life, facing bondage and resistance, and every single life form has its own dignity.



《妈妈你说我是孤儿吗? 》砖头、黄豆、输液器、输液架 2019
<Another Brick In the Wall> Brick, bean, infusion set, infusion stand



Jaring Lokhorst

www.jaringlokhorst.nl

Jaring Lokhorst 1972 年生于荷兰，现工作和生活于阿姆斯特丹。地球包含许多我们已经看到过的痕迹，我们容易忽视的迹象，以及某些世事的回声。Jaring Lokhorst 并没有忽视那些迹象，而是以一种以其永恒特征著称的媒介向我们展示了 21 世纪的急速变化。他在阿姆斯特丹以「非地方」画作而闻名，例如建筑工地的轮胎痕迹和废弃的栅栏。根茎系列中，他专注于一种非等级的思维方式，其中的连接不是线性的，而是始终移动并相互关联的。Lokhorst 发现他早期的绘画创作引发了新的痕迹：他开始绘制在他的工作室组装的风景，这些风景由颜料、纸张、刷子和软管颜料的残留物制成。一切似乎都是相互联系的，绘画、痕迹、微观和宏观。通过对色彩和各种放大照片的富有表现力地使用，Lokhorst 创造了一定程度的抽象，并远离了看似客观的现实表现。

Jaring Lokhorst was born in 1972 in The Netherlands. He lives and works in Amsterdam. The earth contains many traces of what has been, signs that we tend to overlook, and echoes of a certain temporality. Jaring Lokhorst does not overlook those signs and shows us the speedily changes of the 21st century in a medium known by its eternal character. Lokhorst is known for his paintings of non-places in Amsterdam, such as tire tracks at a construction site and abandoned fences. In this series - Rhizome - he focuses on a non-hierarchical way of thinking, in which connections are not linear but always moving and interconnected. Lokhorst discovered that the creation of his earlier paintings provoked new traces: he started painting the landscapes assembled in his studio, made by residues of paint, paper, brushes and paint tubes. Everything seemed to be connected, the paintings, the traces, the micro and the macro. With an expressive use of colour and various enlargements, Lokhorst creates a level of abstraction, and moves away from the seemingly objective representation of reality.



《青金石 III》铝板油画 57×50cm 2020
<Lapis III> Oil aluminium



《青金石 IX》铝板油画 50×60cm 2020
<Lapis IX> Oil aluminium



《青金石 VIII》铝板油画 50×60cm 2020
<Lapis VIII> Oil aluminium



《青金石 IV》铝板油画 50×43cm 2020
<Lapis IV> Oil aluminium



Jens Pfeifer

www.jenspfeifer.org

Jens Pfeifer, 艺术家、策展人、教育家, 现居荷兰阿姆斯特丹。他的作品包括雕塑、绘画和摄影, 描绘了悖论以及我们与环境及同胞之间的疏离关系, 强调了表达我们文化身份的多种方式, 包括个人叙述到更广泛的对他者或分离的综合辨识。他对事物的物质性持有始终如一的好奇, 使用玻璃、钢、塑料、墨水、纸张或照相机来表达他的艺术叙事。

Jens Pfeifer 曾在伦敦和阿姆斯特丹接受教育, 目前在阿姆斯特丹里特维尔德艺术学院的玻璃学院担任院长一职。他的其他教学经验涉及捷克共和国、德国、丹麦、英国、中国和土耳其等国的学院和研讨会。2014 年至 2017 年, Pfeifer 在他所担任高级讲师的桑德伯格学院共同发起了短期硕士项目“材料乌托邦”和“艺术与设计中的物质化”。2013 年, Pfeifer 发起了“玻璃病毒”, 一个关于教育策略和观点的平台, 并担任玻璃病毒基金会的主席。

Jens Pfeifer is an artist, curator and educator, based in Amsterdam, NL. His oeuvre comprises sculptures, drawings and photography, depicting the paradox and distant relationships we have with our environment and fellow creatures, highlighting the multiple means of expressing our cultural identity, from the personal narrative to a wider integrative identification of otherness or disembodiment. Maintaining a consistent curiosity for the materiality of things, he is using glass, steel, plastics, ink and paper or a camera to express his artistic narrative.

Jens Pfeifer was educated in London and Amsterdam, where he is currently holding the position of head of department at the Gerrit Rietveld Academie's Large Glass Department. Other teaching experiences cover academies and workshops including the Czech Republic, Germany, Denmark, Great Britain, China and Turkey. From 2014 to 2017, Pfeifer co-initiated the temporary master programmes “*Material Utopias*” and “*Materialisation in Art and Design*” for the Sandberg Institute, where he was teaching as a senior lecturer. Pfeifer initiated *The Glass Virus*, platform for educational strategies and perspectives in 2013 and is the chairman of the Glass Virus Foundation.



《吸烟者 1》纸本铝材，墨水 / <Smoker 1> Aluminium and ink on paper, ca. 60×40cm 2019

《吸烟者 2》纸本铝材，墨水 / <Smoker 2> Aluminium and ink on paper, ca. 60×40cm 2019



《吸烟者 3》纸本铝材，墨水 / <Smoker 3> Aluminium and ink on paper, ca. 60×40cm 2019

《吸烟者 4》纸本铝材，墨水 / <Smoker 4> Aluminium and ink on paper, ca. 60×40cm 2019



贾志兴
Jia Zhixing

《当一个不喜欢安静的人在每天面对安静》

“在家里散步，走到厨房时我看到了土豆小姐。我俩对视了很久，没有说话。她像极了我的一个朋友，小麦色的紧致皮肤。她身体的每一个弧线都能和我朋友泳装照片上的某些弧线完美契合，感觉连那附着的沙土都是一样的手感。三亚真是个好地方。就这样时间过了一个多小时，我还没想好如何开口。突然旁边的花蛤先生一泡尿呲在了土豆小姐身上，仿佛是迫不及待的在给我暗示什么。他也像极了我的一个朋友，喜欢穿国风的马褂，马褂上印着和花蛤壳上一样的山水画纹样。张口必带‘他妈的’前缀才能带出正题。和花蛤先生呲人的尿性一样，真实而可爱。北京真是个好地方，我这朋友就是北京人。我突然觉得土豆小姐和花蛤先生有了暧昧的感觉。不知何时土豆小姐头上长出了一颗小小的绛紫色嫩芽。难道这就是爱情的力量？莫非每个土豆心里都装着一只独角兽。感叹花蛤先生那泡尿的魅力。这促使我重新去思考爱与被爱的关系……”

——贾志兴

<When someone who dislikes tranquility has to face silence every day>

“Walking around at home, I encountered Miss Potato in the kitchen. We looked at each other for a long time without uttering a word. Closely resembling a friend of mine, she had firm wheat skin. Every curve on her body fit perfectly with those featured by my friend's swimsuit photo, and it seemed as if even the sand attached felt the same. Sanya is a great city. Time elapsed and for over an hour, I haven't figured out what to say first. Suddenly, Mr. Clam who was next to Miss Potato peed on her, as if he couldn't wait to give me a hint. He was also similar to a friend of mine, who loved wearing jacket in the traditional Chinese style. The jacket had the same landscape pattern as the clam shell. Every serious topic was initiated with the four-letter word, which was sincere and cute, just like Mr. Clam's incomparable gut to pee on others. Beijing is also a great place. My friend is from Beijing. I suddenly felt that Miss Potato and Mr. Clam had an ambiguous feeling. Suddenly, a small dark reddish purplebud grew on Miss Potato's head. Was this the power of love? Maybe every potato has a unicorn inside. I couldn't help sighing over the charm of Mr. Clam's urine, which prompted me to rethink the relationship between loving and being loved...”

——Jia Zhixing



《当一个不喜欢安静的人在每天面对安静 1》摄影, 文字拼贴 40×60cm 2022
 <When Someone Who Dislikes Tranquility Has To Face Silence Every Day -1> Photography, text, collage



《当一个不喜欢安静的人在每天面对安静 2》摄影, 文字拼贴 60×40cm 2022
 <When Someone Who Dislikes Tranquility Has To Face Silence Every Day -2> Photography, text, collage

《当一个不喜欢安静的人在每天面对安静 3》摄影, 文字拼贴 60×40cm 2022
 <When Someone Who Dislikes Tranquility Has To Face Silence Every Day -3> Photography, text, collage

《当一个不喜欢安静的人在每天面对安静 4》摄影, 文字拼贴 60×40cm 2022
 <When Someone Who Dislikes Tranquility Has To Face Silence Every Day -4> Photography, text, collage



金晶

Jin Jing

www.jinjing-keeper.com

金晶，出生于湖北黄石，分别毕业于厦门大学和桑德伯格艺术研究院，现生活和工作于中国厦门。她的创作关注于城市中个体生活和生存状态的议题，以及对于自身在“世界”中存在处境的思考，尝试以非人类中心的视角，呈现个体在自然景观和城市丛林中被双重边缘化的体验。形式涉及多种媒介及组合，包括装置，影像，图像，行为和文字等等。

作品曾展出于北京今日美术馆，广州红专厂艺术区，荷兰海牙市政厅，欧洲陶艺中心，荷兰 De Appel 艺术中心，荷兰 W139 艺术中心，CEAC 中国欧洲艺术中心，鹿特丹 AT388 画廊，厦门文化艺术中心，荷兰鹿特丹欧华城，美国 Selby 画廊，厦门中华儿女美术馆，三影堂摄影艺术中心，集美阿尔勒国际摄影季等国内外艺术展览与机构。

Jing Jin, born in Huangshi, graduated from Xiamen University and Sandberg Instituut, now works and lives in Xiamen, China. The main issues of her work are about individual life and living conditions in the urban space, as well as our own situation in the “world”, and present the experience of being double marginalized in the natural landscape and urban jungle from the perspective of non-human center.

Her works involve combination of various media, including photography, video, installation and text, which have been exhibited e.g. in Beijing Today Art Museum, Redtory Art+Design Factory, Hague City Hall, European Ceramic Work Centre(ECWC), De Appel Art Center, W139 Art Center, Chinese European Art Center (CEAC), European China Center Rotterdam(ECCR), American Selby Art Gallery, Three Shadows Photography Art Centre, Jimei-Arles international Photo Festival and other domestic and international art exhibitions and institutions.



《让我们在厦门盖一栋房子》互动装置, 纪录片 2017
<Let's Build A House In Xiamen> Installation, documentary



《我知道的并不多于我现在的所知之出发点》摄影 120×80cm 2019
<Starting Point From the Project I Know No More Than What I Know Now> Photography



《我知道的并不多于我现在的所知之水中之物》视频, 杉树纸条, 亚克力 2021
<In the Water From the Project I Know No More Than What I Know Now> Video, cedar, acrylic



阚萱
Kan Xuan

幽默，轻松又优雅，并伴随着深刻的讽刺及批评，这就是阚萱作品的特点。阚萱 1972 年生于中国安徽，现生活于北京和阿姆斯特丹。阚萱的主要作品媒介是影像，她的作品强调那些我们日常生活都会碰到，但却几乎不会注意的细微的事物、感受及情感。她的作品坚持其想象的适当及精确，并以直接单纯的方式表现。在她的影像作品中，被动的观察往往体现为主动活跃的表现。

《倏忽》

2020 年上半年，阚萱因疫情在家中，除了上街买菜和外界最真实的联系就是偶尔咚咚咚的敲门声“快递！”，家里盒子和盒内填充的气泡袋慢慢地多了起来。因此，她想用一个简短的录像把这些铭记于心，以及表达对快递员的感激。《倏忽》分别拍摄盒子的各种角度，封闭的，打开的，上下左右的，图片经过分割再重新整合，形成一个似是而非的盒子空间，它们在那里蹦蹦跳跳地出现和消失。

Humor, lightness, and grace characterize the works of Kan Xuan, running alongside a deep sense of critical irony. Born in 1972 in Anhui and living in Beijing and Amsterdam. Kanxuan mainly works in video. Her videos highlight the trivial elements, feelings, and sensations that we experience daily but often rarely notice. Reproducing them as directly as possible, her work is striking for its imagination, relevance, and exactitude. She indulges in a honing of the techniques of the observer, but transforms this passive observation into active performance in her video pieces.

<Sudden>

In the first half of 2020, Kan Xuan stayed at home due to the pandemic. Apart from the grocery shopping on the street, the only physical connection she formed with the outside world was the deliveryman's occasional knock on her door accompanied by his word of "package". Cardboard boxes and bubble packs within, which featured fluffy bags of air, gradually accumulated. She would like to bear these in mind using a short video, along with her gratitude to the deliveryman. The boxes were photographed from different angles - closed, open, up, down, left and right. The pictures were cut into pieces and then reassembled to form a specious box space, where they bounced to appear or disappear.



《倏忽》影像 / <Sudden> Video 10'18" 2020



Katrin Korfmann

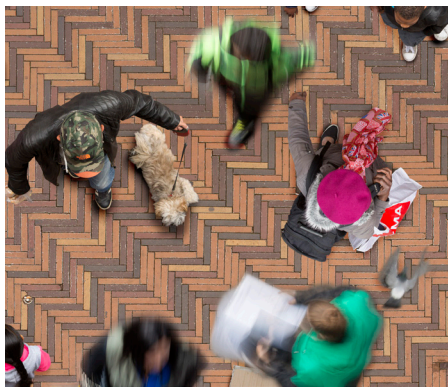
www.katrinkorfmann.com

Katrin Korfmann 曾在荷兰里特维尔德艺术学院学习，专业为摄影，后又在荷兰阿姆斯特丹皇家艺术学院，意大利比耶拉 Cittadellarte 艺术城以及中国厦门中国欧洲艺术中心的驻馆项目中继续她的研究。

由于 Katrin Korfmann 的摄影背景，她各种媒介的作品——包括摄影、影像和装置——都和取景、透视，以及洞察社会的层面有关，并推动着摄影和表现的边界。20 世纪 90 年代末开始，她的作品就在世界各地的画廊、博物馆、现代艺术机构和公共空间展出，并在无数个人及国际公共藏品中呈现。同时，她的作品斩获多项大奖，包括雷达创星大赛奖（瑞士），罗马大奖（二等奖）和 Esther Kroon 摄影大奖（荷兰），并从 Robert Bosch and Würth 基金会，柏林艺术学院（德国）和蒙德里安基金会（荷兰）等国际机构获得了资助。

Katrin Korfmann studied at the Rietveld Academie in Amsterdam, where she specialised in photography and continued her research with residencies at the Rijksakademie in Amsterdam, Cittadellarte in Biella and the Chinese European Art Center in Xiamen, China.

Owing to her background in photography, Katrin Korfmann's work in various media – photo-works, videos and installations – is concerned with concepts of framing, perspective, and the social dimensions of perception, and pushes the boundaries of photography and representation. Since the late 1990s her work has been exhibited internationally in galleries, museums, alternative art institutions and public spaces. Her work is represented in numerous private and public international collections. She won several prizes for her work, including Radostar Prize (CH), Prix de Rome (2nd prize) and the Esther Kroon Award (NL) and received grants from international institutions like Robert Bosch and Würth Foundation, Akademie der Künste Berlin (DE) and Mondriaan Fund (NL).



《Anton de Komplein, 阿姆斯特丹, 来自系列: 一文不值》超彩色打印 267×489cm 2018
 <Anton de Komplein, Amsterdam, From the series Count for Nothing> Ultrachrome print



刘圆圆

Liu Yuanyuan

liuyuanyuan.cn.com

刘圆圆，1990 年生于福建，毕业于厦门大学，获美学学士学位。作品曾在中国欧洲艺术中心及滚动中的雪球 12，冰岛 DJUPIVOGUR，冰岛 Skaftfell 艺术空间及解视物 JSW 空间进行展出。

刘圆圆的创作实践源自觉察真实自我以及探索自由的双重诉求，并以此构建了一个自治的创作体系——“瓶子”。它是分析性的方法论，包含了过渡的抽象、解构 - 建构 - 重构、几何结构和影子地带等概念。无意义是瓶子的核心思想，可意为空间、空隙和空无。同时她在瓶子的意义上建构了想象的共同体——瓶子语言。瓶子语言犹如低限的序列，艺术家透过循环反复与变像，谱写出精神性感受的乐曲。艺术创作于她而言，是一种对存在感的追求。她旨在建构一个无意义的诗意世界，因为她认为脱离了意义，才能抵达自由之境。

Liu Yuanyuan was born in 1990 in Fujian and she received a Bachelor's Degree of Fine Arts from Xiamen University. Her work has been exhibited in Chinese European Art Center(CEAC), Rolling Snowball 12, Djupivogur, Iceland, Skaftfell Art Center and in JSW Space.

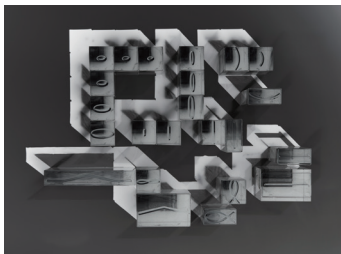
Liu Yuanyuan's artistic practice stems from the dual pursuits of cognizing the true self and exploring the freedom, and during this process, she has been building a self-consistent creation system—the “Bottle”, which is an analytical methodology, contains concepts such as transitional abstraction, deconstruction-construction-reconstruction, geometric structure, and shadow zone. Meaningless is the core concept of the Bottle, which means space, interspace, and nothing. At the same time, she created the Bottle Language, which is the imagined community in the sense of the Bottle. The Bottle Language is like the minimal sequence, and the artist composes music with spiritual feelings through the way of cyclic repetition and trans shape sequences. For her, art creation is a pursuit of a sense of existence. She aims to construct a meaningless poetic world, because she believes that the free-land only can be reached without meanings.



《自然的交响曲 No.1》铅笔画 / <Nature Symphony No.1> Pencil Drawing, 89×68cm 2021



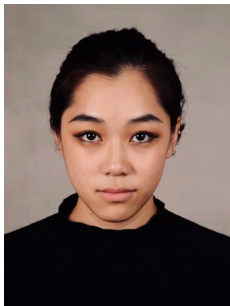
《船正驶入岛屿》油画 / <Boat Is Sailing Into Island> 60×40cm 2021



《瓶子语言》亚克力, 橡胶 / <Bottle Language> Acrylic, rubber 2021



《船正驶入岛屿》装置 / <Boat Is Sailing Into Island> Installation 2021



余立尧
Lova Yu

www.instagram.com/lovavava/

Tycho Hupperets



余立尧，一个爱吃冻菠萝的诗人。

在其作品中，Tycho Hupperets 研究了转瞬即逝、通常不可见的图像在其最初外表背后的样子。通过使用一些表面，例如折纸、印刷纸或电影放映，他探索了通常与他芭蕾舞演员背景相关的主题，并处理了围绕身份概念、重新呈现、分期、重复、完美、进行中和未完成等相关问题。

“在《气味》中，我们从闻同样的物体开始，通过个人的联想来翻译它们。来找出我们的输出是如何的不同，但它们又彼此对话。在这个可以看成一种仪式的过程中，我们取出了对视的片段，并在《头和肩的动作》中放大了它。”

——Lova yu & Tycho Hupperets

Lova Yu (CN) just a poet who likes to eat frozen pineapple.

In his work, Tycho Hupperets (NL) investigates the fleeting, often invisible images behind their initial facade. By working with the surface, through e.g. paper-foldings, printed paper, or film projections, he explores topics that often relate to his background as a ballet dancer, dealing with questions around the notions of identity, re-presentation, staging, repetition, the perfect, in-process, and unfinished.

“In ‘Odor’, we started with smelling the same objects, and translated them through personal association. To find out how the output can be different, yet talking to each other. During this process, which could be seen as a ritual, we took out the fragment of looking at each other, and amplified it in ‘Épaulement’.”

——Lova yu & Tycho Hupperets



《气味》影像装置, 行为表演 / <Odor> Video installation, performance 2019



Marike Schuurman

www.marikeschuurman.com

Marike Schuurman 是一位出生于荷兰格罗宁根的艺术兼摄影师。她在阿姆斯特丹里特维尔德艺术学院学习摄影，并于 1998 年获得了学士学位，随后在荷兰皇家美术学院进行了为期两年的国际驻地艺术家项目。

2003 年，她获得荷兰蒙德里安基金会的项目支持，在柏林的 Künstlerhaus Bethaniën 驻地一年；2008 年在中国北京驻地六个月；2009 年在巴西圣保罗驻地；2019–2020 年在厦门中国欧洲艺术中心驻地六个月。

她的作品曾在阿姆斯特丹市立博物馆、阿姆斯特丹 FOAM 摄影博物馆、柏林世界文化宫、瑞士苏黎世 Helmhaus 美术馆、柏林 KINDL 当代艺术中心和欧洲中国艺术中心等地展出，也是柏林外交部 Sammlung Hoffmann 和荷兰海牙 KPN 等收藏品的一部分。

Marike Schuurman is an artist-photographer born in Groningen, The Netherlands. She studied photography at Gerrit Rietveld Academy in Amsterdam, where she got her BFA in 1998, immediately followed by a two year residency at the Rijksakademie van BeeldendeKunsten in Amsterdam.

In 2003, she got a stipendium from the Dutch Fonds BKVB (Mondriaan fund) for a one-year residency at Künstlerhaus Bethaniën in Berlin; in 2008 for a 6-months residency in Beijing, China and in 2009 for a residency in São Paulo, Brazil and a 6-months residency at Chinese European Art Center, Xiamen, China in 2019 - 2020.

Her work is exhibited a.o. in Stedelijk Museum Amsterdam, FOAM, Amsterdam, Haus der Kulturen der Welt, Berlin, Helmhaus Zürich, Switzerland and KINDL, Centre for Contemporary Art, Berlin. Her work is part of collections such as Sammlung Hoffmann in Berlin, Ministry of Foreign Affairs and KPN, The Hague, The Netherlands.



《倒叙 01》喷墨打印 / <Flashback 01> Inkjetprints 112×75cm 2021

《倒叙 02》喷墨打印 / <Flashback 02> Inkjetprints 112×75cm 2021



《倒叙 03》喷墨打印 / <Flashback 03> Inkjetprints 112×75cm 2021



《倒叙 04》喷墨打印 / <Flashback 04> Inkjetprints 112×75cm 2021



Marjan Laaper

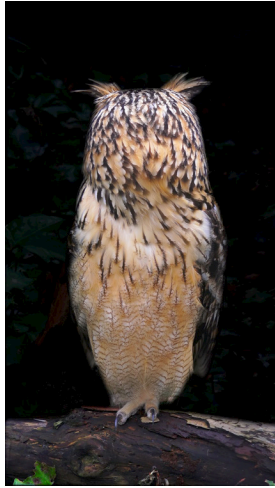
www.marjanlaaper.com

Marjan Laaper 1994 年毕业于威廉·德·库宁学院美术系，曾在美国巴尔的摩的马里兰艺术学院以及荷兰阿姆斯特丹的荷兰皇家艺术学院学习，并曾在美国、日本、冰岛和中国等多个艺术家驻地工作。

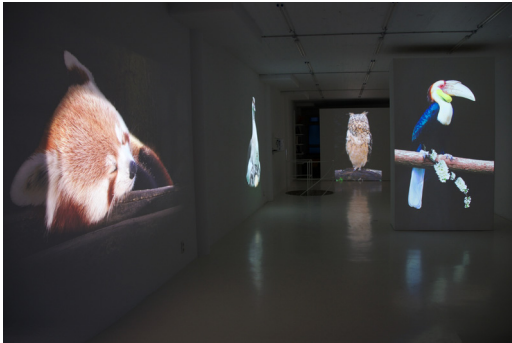
Marjan Laaper 擅长公共空间的大型视频投影、装置和艺术委托项目。简单的日常现象在一个诗意的，有时是哲学的框架中呈现。通常，相互冲突的主题和象征之间存在张力，例如美丽与危险、非物质与短暂、信任和警觉。人与自然的生命周期在她的影像作品和装置中扮演着重要的角色。作品没有提供明确的答案，但呈现了引发问题的可识别元素。她的视频象征性地提到了存在的普遍方面。

Marjan Laaper graduated from WDKA's Fine Art Department in 1994. She was educated at the Maryland College of Art, Baltimore, USA and the Rijksakademie Amsterdam, The Netherlands. She worked at several Artist-in-Residences in the USA, Japan, Iceland and China.

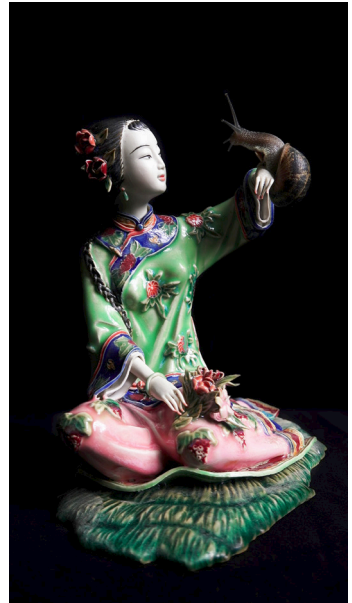
Marjan Laaper specializes in large-scale video projections, installations, and art commissions in public space. Simple everyday phenomena are presented in a poetic, sometimes philosophical framework. Often there is a tension between conflicting subjects and symbols, such as beauty and danger, the immaterial and the transient, trust, and alarm. The life cycles of humans and nature play an important role in her video work and installations. The work does not provide clear answers but shows recognizable elements that raise questions. Her videos symbolically refer to universal aspects of existence.



《邂逅》尺寸可变, 高度在 3-4 米之间 / *<Encounter> Size variable, between 3-4 meter high* 2021



展览现场, 向往天堂 / *Overview Exhibition Longing For Paradise* 2021



《一种疑惑》 / *<A Sense Of Wonder> 170×310cm* 2021



林美雅

Meiya Lin

www.meivalin.com

近年来随着技术的演变我们逐渐适应了各式各样的虚拟概念，物理世界的映像反而变成一种“割裂的”“次级的”日常景观。记忆认知的有机体虚幻又坚固，与虚拟世界的重合是偶然也是必然，意象在覆灭与重生之间，螺旋循环。

在《注视》系列里，林美雅试图从持续性的“图像注视”练习中观察真虚幻与拟真实之间的边界，将物理世界的构体“注视”成影像，进而将思想影像化。“注视”构筑出时间空间与思想的节点，图像既是物，又是物承载的事，而事解释时间。以图像触发后现实，进而使思考成为一种非关再现与非关主体的创造性行动。通过对一系列日常场景进行仿真模拟，虚拟再现物理世界里再也无法看到的视角，并通过对自然景观的分解诠释，重构记忆与认知。在数字预设的重复演算下，与虚拟真实的幻象越近，越接近逻辑上的合理，也似乎就离记忆中真实越远。意象景观得以逐渐形成并笼罩在自洽的辉光中，但作为以技术过时性为主导的思维练习，其合理性只短暂成立于以差异为基调的思考当中。

In past years, we have gradually adapted ourselves to virtual contexts in the evolution of technology. While the graphicness in the world of substance has shifted as a “dissevered”, “secondary” everyday life landscape. The organism of memory and cognition, therefore, is as illusory as solid, and it intertwined with virtual contexts is coincidental yet inevitable. The image tangles in the circulation of destruction and resurrection.

In Meiya Lin's recent project “Gaze”, she tried to observe the boundary between actualized virtually and simulated reality, through a continuous practice of “gaze-image” to “gaze” the body of the substance into an instant's images, and then to image the thoughts. “Gaze” as an image, assembles the nodes of time, space, and thought. The image represents the post-reality so that the thought becomes simply an act of creativity that is non-concerned with repetition of the object, or the subjectivity. By simulating a series of scenery from everyday life landscape, she constructs virtually the perspective that can no longer be seen in the actual world, so as to reconstruct memory and cognition through the digital interpretation of the actual landscape, as the realization of harmony between man and nature in the framework of technology. Under the simulacrum of the algorithm, the more realistic it is to the illusion of virtual, the more theory-logical corrects, and the further away it is from our memory. While the imagery landscape is gradually shown and shrouded in a self-consistent aura, it could be only briefly established in the thought based on differences, as to a thinking exercise dominated by technological obsolescence.



《千里眼 注视》图像，有声多屏影像印刷展示，高清有声 2022

<Clairvoyance> Gaze-Image, Multi-channel video&prints presentation HD, Sound



《仲夏 注视》图像，有声多屏影像印刷展示，高清有声 2022

<Midsummer> Gaze-Image, Multi-channel video&prints presentation HD, Sound



潘迪

Mica Pan

micapan.hotglue.me

潘迪，现居荷兰阿姆斯特丹，求学于阿姆斯特丹里特维尔德艺术学院，她主要表达的媒介为影像和行为表演。

在一个含义丰富错综的时代，通过艺术单纯关注物体自身的物质性似乎是奢侈的。对于潘迪来说，物体的物质性的单纯是世界众多真实的一部分，也似乎是作为人类的同理心的边界。在她最近的实践中，她探索和运用自己的无意识，通过作为客观的一种象征——物体与自然现象来理解周围环境，以极简的、雕塑性的方式与环境互动，通过影像记录尝试将自己同化于物体的行为，从而试图想象一种超越人类感受力的对于世界的理解。

此次展示的两个作品均完成于风暴“Eunice”来袭阿姆斯特丹时，视频中的警报声则是在每月警报测试时于同一个地点录制的。

Mica Pan is an artist based in Amsterdam Netherlands. She has studied at the Gerrit Rietveld Academie in Amsterdam. She works mainly with video and performance.

It can be a privilege, through making art, to focus simply on the physicality of objects in a time when meanings are overlapping and overloading on everything. For Mica Pan, the simplicity of the materiality of objects is one of the many realities of the nowadays world and seems to be the threshold of human empathy. In her recent video documentation of performative practices, through the symbol of the “objective world” — objects and elements, she attempts to engage and interpret the environment through a minimalistic, sculptural way. By giving space to her unconscious mind, subjecting her own body amongst the objects and phenomena of the environment, she attempts to imagine comprehending the world in a way that might be beyond human perceptions.

Two works shown here were done when the storm Eunice hits Amsterdam. The siren was recorded previously during the monthly siren test at the same place.



《风暴》影像 / <Storm> Video 2022



《ndsm-03》行为表演, 影像, 纪录片 / <ndsm-03> Performance video documentation 2022



Nick Renshaw

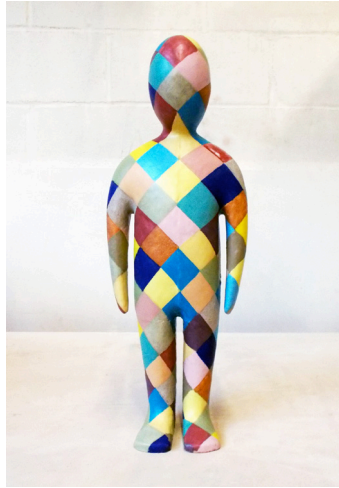
www.nickrenshaw.com

Nick Renshaw 的雕塑和装置经常提及人类身体的元素，同时也包含另外一些主题，借以提出一些关于时间和地点的问题，并对自己在历史和当代语境中的地位进行重新评估。这些作品通常将粘土的全部物理特性作为主要素材，融合了 Nick Renshaw 从自身背景以及当前经历记忆中，以及从人类学和历史学视觉符号这一众所周知的语言中获取的想法和灵感。他的作品将矛盾和对立作为其理解的核心部分，呼吁观众在看似幽默的意象和更令人不安的意象之间权衡。

过去三十年间，Nick Renshaw 在许多国家创作和任教，并在荷兰，英国，过去十年也在中国建立了工作室基地。他的作品广为展出，并被许多私人、博物馆和其他相关机构收藏，同时也完成了多个公共空间委任项目。2014 年，Nick Renshaw 与英国桑德兰大学陶瓷艺术研究中心 (CARCuos) 合作完成了博士学位，其中特别关注荷兰的欧洲陶艺中心。由此产生的出版物“揭秘：作为卓越中心的欧洲陶艺中心”于 2017 年由 Jap Sam Books 出版社出版。

Nick Renshaw's sculptures and installations often reference (elements of) the human figure, carrying simultaneously themes whereby questions are posed of time and place and a reassessment of one's own position in both a historical and contemporary context. Incorporating commonly the whole breadth of the physical qualities of clay as principal material these works are an amalgamation of ideas and inspirations from both the memory of his own background and current experiences, as well as from a universally understood language of anthropological and historical visual symbols. His works play on contradictions and opposites as a central part of their understanding, calling of the audience to weigh between seemingly humorous imagery and those of a more unsettling nature.

Nick Renshaw has practiced and taught in many countries during the previous three decades and have studio bases in the Netherlands, the UK and for the previous ten years in China. His work has been exhibited widely and as well as it being in the collection of many private individuals, museums and other related institutions he has undertaken a number of large-scale commissions for public spaces. He completed his PhD in 2014 in collaboration with the Ceramic Arts Research Centre of the University of Sunderland (CARCuos) in the UK, focusing specially on the European Ceramic Workcentre in the Netherlands. The resulting publication "*Demystified: The European Ceramic Workcentre as Centre of Excellence*" was published in 2017 by Jap Sam Books.



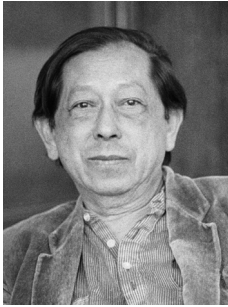
《本地陶土》陶瓷, 釉 / <Native Earthling> Ceramic, glaze 35×30×95cm 2004

《彩人(调色板)》陶瓷, 釉 / <Man of Colour (Palette)> Ceramic, glaze 28×20×60cm 2013



《陶土糖人》陶瓷, 釉 / <Earthing Candyman> Ceramic, glaze 60×50×165cm 2001

《同安》柴烧陶瓷 / <Tong An> Wood-Fired Ceramic 40×20×100cm 2015



黄清石 (1917-1987)

OEY TJENG SIT

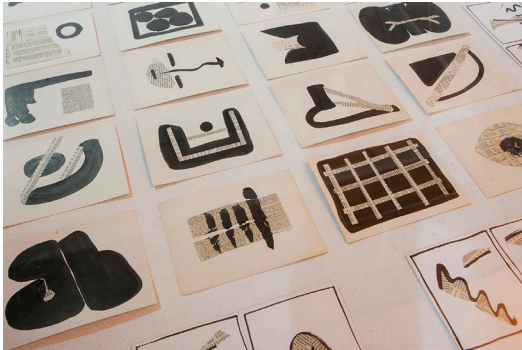
www.oeytjengsit.com

Peter Elenbaas - Oey in Het Parool

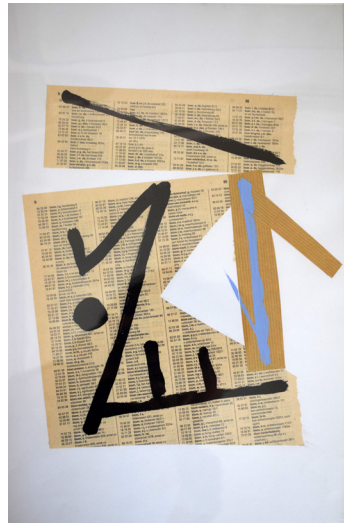
阿姆斯特丹药剂师艺术家—黄清石邀请观众在一个艺术博览会上用纸团扔易拉罐，而后他决定在装满报纸团的笼子里点火，或是用同样的二手纸张材料填充仓库。黄清石生于龙年，拜访过万隆的高中后，他完成了为父母尽孝的责任，便于 1838 年赴荷兰学习药剂。二十年后，他在安妮·弗兰克之家对面的王子运河开了一家“黄家药铺”。他从展示橱窗中取出了片剂和药水，并在那里开了一家小型艺术馆。黄先生有个绰号叫做“一个有着达达主义式热情的龙人”。他向人们呈现同事以及朋友的艺术作品。他们便给了他另一雅号：“阿姆斯特丹橱窗艺术元老”。自学成才的黄先生，其作品的艺术门类包罗万象。在从事了一段时间的超现实主义绘画后，他开始专注于木头及麻胶版画，拼贴画组合，并通过自己任主编的“拇指出版社”编辑书籍。

在其拼贴作品（往往融合了中国水墨）以及装置作品中，他经常使用报纸这种材料，他想借此延伸它们短暂的生命，并将其与日常现状结合起来。报纸对黄先生而言是诸多问题的源泉。例如，“我们是否可以测量出版后新闻的重量？”“什么要比报纸上的字体含木量更高？”黄先生的作品—轻盈，嬉戏，带有一种日常生活隐匿美感的细微感觉，它们都是对上述文字的永恒证明。

Amsterdam based pharmacist-artist Oey Tjeng Sit invited visitors of an art fair to throw paper balls toward tin cans, decided to set fire to cages filled with balls of newspapers, or to fill warehouses with the same second hand paper material. Oey Tjeng Sit, born in the Year of the Dragon he found himself released from the duty to take care of his parents; that is why - after visiting high school in Bandung - he traveled to the Netherlands in 1938 in order to study pharmacy. Twenty years later he opened Apotheek Oey (Oey Pharmacy) at the Prinsengracht opposite the Anne Frank House. He took away the pills and potions out of the window display and started a small art gallery there. One of his nicknames was a “Dragon Man with a Dada Passion” who showed the art work of colleagues and friends which gave him another epitheton: “the nestor of Amsterdam window art”. Oey’s work as an autodidact is characterized by a wide artistic range of disciplines: after a period of surrealistic drawings and paintings he started making wood and linoleum cuts, collages, assemblages and editing books through his own editorial “The Finger Press”. In his collages, often together with Chinese ink and brush, as well as in his installations he used frequently newspapers, of which he wanted to extend their short life, tied as they are to daily actuality. The newspaper was a source for many questions for Oey “Can we measure the weight of printed news?” and “What contains more wood than newspaper letters?” Oey’s oeuvre - light-hearted, playful with a subtle feeling for the hidden esthetic quality of daily life - can be a long lasting confirmation of these words.



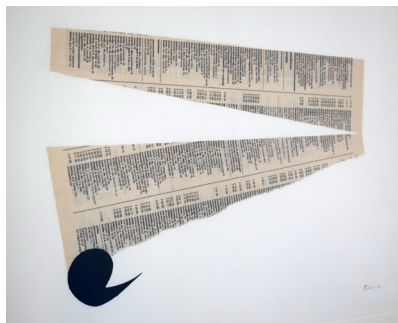
《无题》报纸，纸本水墨
<Untitled> Newspaper, ink on paper



《无题》报纸，纸本水墨
<Untitled> Newspaper, ink on paper



《无题》报纸，纸本水墨
<Untitled> Newspaper, ink on paper



《无题》报纸，纸本水墨
<Untitled> Newspaper, ink on paper



潘菲菲
Pan Feifei

潘菲菲，毕业于厦门大学艺术学院综合材料与多媒体专业，曾负笈于荷兰阿姆斯特丹桑德伯格艺术研究院应用艺术设计专业。现生活和工作于厦门。

她的创作涵盖影像、装置、绘画等多种媒介，聚焦人与物关系下的链接。对她而言，每一个物都是一个独立的个体，但不是孤立的存在，而是作为一种符号和象征体现个人与社会需求的关系、人与物之间的链接。这种关系和链接，不是固定的、完结的，而是动态的、缓慢持续进行中的；是外部的，也是内心的。

Pan Feifei was born in Shandong China. She used to study at Sandberg Institute in the Netherlands as an exchange student during her postgraduate studies at the Art College of Xiamen University. She currently lives and works in Xiamen.

Her works cover various media such as video, installation, painting, etc. She tries to focus on the links under the relationship between human and objects by using different materials and media for her creation. As far as she concerns that each object is an independent individual, but not an isolated existence, but as a sign and symbol embodying the relationship between individuals and social needs, and the link between people and objects. This relationship and link is not fixed and completed, but dynamic and slowly ongoing; it is external and internal.



《生长》冰岛毛线、棉线、绒线、金丝绒线 300×165×10cm 2017-2021
 <Growing> Acrylic yarn, cotton thread



Peer Veneman

www.peerveneman.com

Peer Veneman 毕业于荷兰布雷达的 St. Joost 艺术学院。他的作品被私人 and 众多博物馆收藏，如克勒勒·米勒博物馆（奥特洛）、阿姆斯特丹市立博物馆、贝尔登博物馆和卢森堡当代艺术中心等。Peer Veneman 以其雕塑而闻名。他作品中一直很重要的三个方面是“劣质”材料的使用、转化和时机。例如，在他的整个职业生涯中，他一直在使用“发现的对象”。除了创作三维雕塑，他也从事摄影和版画领域的工作，这一点在过去十年尤为明显。

在 2022 年的七幅档案颜料印刷《恩格勒体系组曲》系列中，Veneman 使用了 1900 年左右出版的科学书籍中各种植物的横截面图像和模型进行创作。多年前他在一家古文物书店买了这些书后，就被它们有趣的版画插图迷住了。他一直使用这些古籍中的简图作为“发现的物品”；并将它们用于拼贴画以及制作雕塑的指南。

Peer Veneman graduated from St. Joost Akademie, Breda NL. His work is represented in private collections and numerous museums such as Kröller-Müller Museum Otterlo, Stedelijk Museum Amsterdam, Museum Beelden aan Zee Den Haag and Forum d'Art Contemporain Casino, Luxembourg. Peer Veneman is best known for his sculptures. The three aspects that have always been important in his work are the use of “poor” materials, transformation and chance. For example he has been working with “the objet trouvé” (found object) throughout his entire career. Besides creating three-dimensional sculptures, Veneman also works in the field of photography and printmaking, especially in the last decade.

For the series of seven archival pigment prints “Engler System Suite” 2022, Veneman worked with images of cross-sections and representations of all sorts of plants from science books published around 1900. He bought these books many years ago in an antiquarian bookshop, being fascinated by their interesting block print illustrations. He has been using the schematic illustrations from these antiquarian books as “found objects”; using them for collages as well as a guide to making sculpture.



《恩格勒体系组曲》铝塑板档案颜料印刷 50×60×7cm 2022
 <The Engler System Suite> Archival pigment print on dibond



Persijn Broersen & Margit Lukács

www.pmpmpm.com

Broersen & Lukács 是来自阿姆斯特丹的艺术家，他们从 2002 年开始合作。两人都曾在阿姆斯特丹的里特维尔德学院、桑德伯格学院和皇家艺术学院学习。

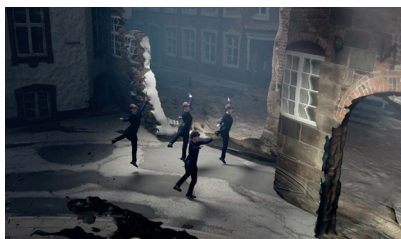
随着大量技术不断引用、参考、嵌入和转发推文，讲述故事的方式发生了深刻的变化。创作和体验日渐模糊，推动叙事不断变化和流动。这是永恒的复活，抑或总在改变，抑或相反，正在毁灭。Broersen 和 Lukács 的大部分实践都受到这些问题的启发，深深植根于他们对媒体和技术（运作）的兴趣，并与政治、神话、（艺术）历史和电影中挑选出来的风景描述观念交织在一起。

他们的作品包括分层投影、数字动画和空间装置，已在国际知名机构和组织展出，例如成都麓湖·A4Art 美术馆（中国）、HEK 巴塞尔（瑞士）、悉尼双年展（澳大利亚）、阿尔勒国际摄影节（法国）、乌镇双年展（中国）、阿姆斯特丹市立博物馆（荷兰）、FOAM 摄影博物馆（荷兰）、安特卫普当代艺术博物馆（比利时）、蓬皮杜艺术中心（法国）、克勒勒·米勒博物馆（荷兰）等。

Broersen & Lukács are artists based in Amsterdam, they work together since 2002. They have studied at the Gerrit Rietveld Academy, the Sandberg Institute and the Rijksacademy, all based in Amsterdam.

With a plethora of technology that unceasingly quotes, references, embeds and re-tweets, the way stories are told has profoundly changed. Production and experience are increasingly blurred, propelling narratives to be continuously in flux and fluid. A perpetual resurrection that is either always becoming or, conversely, is becoming undone. Much of Broersen and Lukács' practice is informed by these issues, deeply rooted in their interest in (the workings of) media and technology, intertwined with the politics of depicting landscapes, culled from political, mythological, (art)historical and filmic sources.

Their work, consisting of layered projections, digital animations and spatial installations, has been exhibited by renowned institutions and organisations internationally, for instance at A4Art museum, Chengdu (CN), HEK Basel (CH), Biennale of Sydney (Australia), Rencontres Arles (FR), Wuzhen Biennial Now Is The Time (CN), Stedelijk Museum Amsterdam (NL), FOAM (NL), MUHKA (BE), Centre Pompidou (FR), Kröller Müller (NL) and more.



《孤注一掷》视频静帧，图片由 AKINCI 提供 / <All or Nothing at All> Videostills, Courtesy AKINCI 7'20 2020



Sarah Mei Herman

www.sarahmeiherman.nl

Sarah Mei Herman 曾在海牙皇家艺术学院学习摄影，并于 2005 年获学士学位。2010 年，她在伦敦皇家艺术学院完成了她的摄影硕士学位。Sarah Mei Herman 曾从蒙德里安基金会及伯纳德王子文化基金获得多笔资助。她的作品在国际上展出，包括伦敦英国国家肖像画廊和图卢兹水塔。2010 年，她持续进行的系列《朱利安和乔纳森》被《Foam》杂志选入杰出作品特刊。

《触碰》

2014 年，Sarah Mei Herman 在中国沿海岛屿城市厦门的中国欧洲艺术中心为期四个月的艺术驻留期间开始该系列创作。她没有关注文化差异，而是想研究一件普遍认可的事：友谊和爱情的意义。她开始拍摄女性为主的年轻人，以及她们之间的亲密关系。在中国，老一辈人的观念依旧比较保守，她拍摄的年轻女性大多没有公开自己的感情生活。在瞬息万变的现代中国，这是一个显著的矛盾。此时此刻，许多女性都有着秘密的亲密关系。通过该系列静物肖像，她试图涉足这个被藏匿的秘密女性世界。

Sarah Mei Herman studied photography at the Royal Academy of Fine Art in The Hague, from which she received her BA in 2005. In 2010 she completed her MA in Photography at The Royal College of Art in London. Sarah Mei Herman has received several grants from Mondriaan Fund and Prins Bernard Cultuur Fund. Her work has been shown internationally, among others at The National Portrait Gallery in London and at Le Chateau d'Eau in Toulouse. In 2010 her ongoing series "*Julian and Jonathan*" was selected for the Talent issue of Foam Magazine.

<Touch>

Sarah Mei Herman started this series in 2014 during a four-month artist in residence at Chinese European Art Center, the Chinese coastal city-island Xiamen. Instead of focusing on the cultural differences, she wanted to research the things that are universally recognizable: the meaning of friendship and love. She started photographing several young adults, primarily women, and their intimate relationships. In China gay-sexuality is not illegal anymore but it is still unaccepted by the older generations. None of the young women she photographed are able to speak openly to their parents about their sexual preferences. This is a remarkable contradiction in this fast changing modern China. At this moment, many lesbian women have secret relationships. With her still life images in the series, she attempt to refer to this hidden and secret female universe.



《Haiqing》胶片喷墨输出 / <Haiqing> Analog C-print 80×100cm 2014

《Haiqing》胶片喷墨输出 / <Haiqing> Analog C-print 120×150cm 2017



《Linli & Naomi》胶片喷墨输出 / <Linli & Naomi> Analog C-print 80×100cm 2015

《Xiaoyu & Qiumo》胶片喷墨输出 / <Xiaoyu & Qiumo> Analog C-print 120×150cm 2019



Scarlett Hooft Graafland

www.scarletthooftgraafland.com

Scarlett Hooft Graafland(1973) 于荷兰海牙皇家艺术学院获艺术学士学位，并在纽约帕森斯设计学院获艺术硕士学位。她曾在斯德哥尔摩摄影博物馆、韩国首尔摄影博物馆、马歇尔摄影博物馆、阿姆斯特丹摄影博物馆举办过个展。作品也曾多伦多当代加国艺术馆、秘鲁利马当代艺术博物馆以及柬埔寨金边国际摄影节等各种国际展览中展出。

Scarlett Hooft Graafland 描述了作为表演或装置舞台的风景。Hooft Graafland 精心编排、针对特定地点的雕塑干预和表演发生在地球上一些最偏远的角落，并且都是与那些地区的封闭部落合作完成的。在过去十年里，她探索了玻利维亚的盐漠、荒凉的加拿大北极区域、马达加斯加、也门的索科特拉岛、中国以及阿拉伯联合酋长国，创作出了反映和批判自然与文化之间交流的有趣互动。数周的准备，与当地居民密切合作，最终在一个场景中达到高潮。当地社会问题是其中的焦点，广阔的超现实景观成了古典悲喜剧的合唱，默默地评论着这个主题。

Scarlett Hooft Graafland (1973) received a BFA at the Royal Academy of Art in The Hague, the Netherlands, and a MFA at Parsons School of Design, New York. She had solo shows at Fotografiska, the photo museum in Stockholm, the museum of Photography in Seoul, South Korea, Huis Marseille, museum of Photography in Amsterdam. Her work has shown at various international exhibitions such as MOCCA Museum in Toronto, MAC museum in Lima, Peru and Photo Phnom Penh in Cambodia.

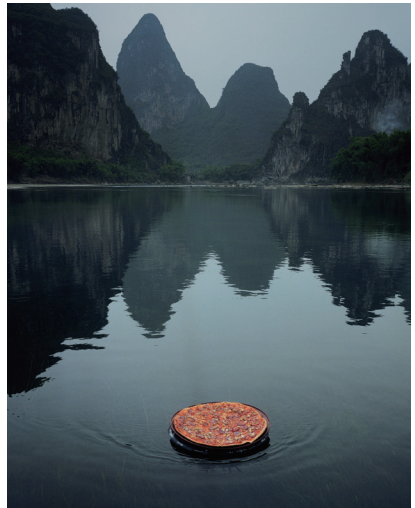
Dutch artist Scarlett Hooft Graafland has described using landscape as a stage for a performance or installation. Hooft Graafland's carefully choreographed, site-specific sculptural interventions and performances take place in some of the most remote corners of the earth and are made in collaboration with isolated communities in those regions. Over the past decade she has explored the salt desert of Bolivia, the desolate Canadian Arctic, Madagascar, Socotra (Yemen), China and the United Arab Emirates, generating playful interactions that reflect and critique the exchange between nature and culture. Weeks of preparation, working closely with inhabitants, culminate in a scene, where local social issues take center stage, and the vast surreal landscape becomes the chorus of a classical tragicomedy that silently comments on the subject.



《金色 Masmó》喷墨打印, 阿联酋 32×40cm 2018
<Golden Masmó> Inkjet print, UAE



《红色 Masmó》喷墨打印, 中国 32×40cm 2006
<Red Masmó> Inkjet prin, China



《披萨》喷墨打印, 中国 150×120cm 2005
<Pizza> Inkjet print, China



《我的白衣骑士》喷墨打印, 玻利维亚 32×40cm 2012
<Knight> Inkjet print, Bolivia



Sigurður Guðmundsson

www.i8.is

Sigurður Guðmundsson 1960 年开始他的艺术创作。他从事纪录或未曾纪录的表演、摄影、素描、版画、雕塑、装置创作甚至还有音乐编剧。他的创作可以分成两个时期：1980 年前的摄影创作，摄影作品在世界各地无数美术馆展览、收藏；1980 年后他开始创作更多雕塑作品，作品在许多欧洲国家、美洲及中国展出。他是冰岛最国际化的艺术家之一。

Guðmundsson 奇特的作品与他个人的充沛精力和机智诙谐是分不开的。他的艺术建立在没有等级之分的摄影、雕塑、表演和“视觉诗歌”之上。其中七十年代的摄影作品描绘了人类符合自身本性的幽默而尖锐的生存方式。在他多元化，高产出的职业生涯过程中，他总是以一种不受他人干预的个人方式，大胆应用新方法和新思想，例如他曾自己的行为表演中与催眠师合作，将自己作为艺术初学者重新评估自己的作品。此外，他还出版过三本小说。

Sigurdur Gudmundsson began his artistic activity in the 1960s. He is making projects as documented and undocumented performances, photographs, drawings, prints, sculptures, installations and even musical compositions. His work can be divided into two periods. The photographic period until 1980 that brought his work all over the world through numerous international museums exhibitions and collections. After 1980 he started to do more sculptures, which also have been displayed in most of the European countries, in America and in China.

Gudmundsson's idiosyncratic work is difficult to separate from the energetic and witty artist himself. His art has been based on a non-hierarchical flow between photoworks, sculptures, performances and “visual poems”. The photoworks from the seventies depict human existence in a humorous and pointed way as part of nature. Throughout his diverse and prolific career, Gudmundsson has undauntedly applied new methods and ideas but always in his unaffected and personal approach, for example working with a hypnotist in his performances to reevaluate his own work as an art novice. Sigurdur has also published three novels.



《海之诗》装置，海沙，小提琴，霓虹灯 / <Sea Poem> Installation, Sand, violin, neon light 600×150cm 2019



《无题音乐》摄影 / <Untitled Music> Photography 47×67cm 2012



《无题姿势》摄影 / <Untitled Pose> Photography 47×67cm 2012



Tanja Smit

tanjasmit.com

Tanja Smit 1961 年出生于荷兰沃尔堡，1984 年毕业于海牙皇家美术学院绘画专业，并开始了她的多学科艺术实验。现生活和工作于西班牙巴塞罗那及荷兰海牙。

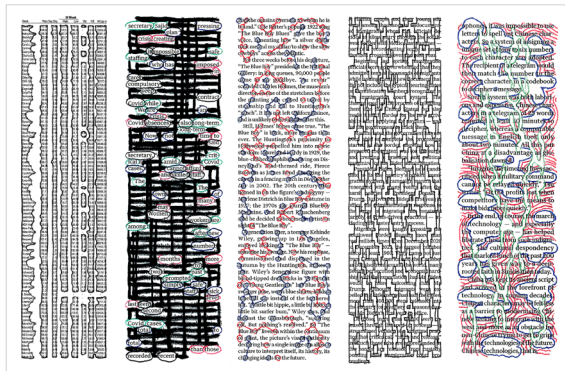
Smit 的文字作品重新定义了阅读行为，将大量剪报和书籍解构为绘画。它们既可以作为独立作品，也可以作为声音片段和表演的图形乐谱。她的绘画和表演经常将她自己的图像和声音想法与来自各个文学和新闻领域的文本结合起来，探索围绕身心异化的哲学和理论思想。她展示了她对各种媒介语言和意义的浓厚兴趣，其中包括水墨画、素描、音乐表演和摄影。翻译和转化是她作品的关键主题，这些作品已在国际上展出，并被西班牙和荷兰的公共机构收藏，包括巴塞罗那现代艺术博物馆和海牙市立博物馆。

Born in 1961 in Voorburg, Holland, Tanja Smit graduated in Painting from the Royal Academy of Fine Arts, The Hague in 1984 and started her experiments in multidisciplinary art. Smit currently lives and works in Barcelona, Spain and in The Hague, Holland.

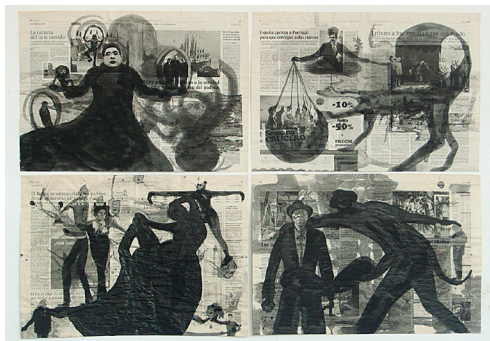
Smit's textworks have redefined the act of reading, featuring a massive amount of newspaper clippings and books, deconstructed into drawings. They function both as autonomous pieces and as graphic scores for sound pieces and performances. Her drawings and performances often combine her own image and sound ideas with texts from various spheres of literature and press. Exploring philosophical and theoretical ideas surrounding the alienation between body and mind, Smit demonstrates her profound interest in language and meaning over a wide array of media, including brush and ink painting, drawing, music performance and photography. Translation and transformation are key themes in her artwork, which has been exhibited internationally and collected by public institutions in Spain and the Netherlands, including MACBA Contemporary Art Museum in Barcelona and Kunstmuseum, The Hague.



《诺亚》油墨印刷 30×42cm 2019
 <Noah> Ink on print



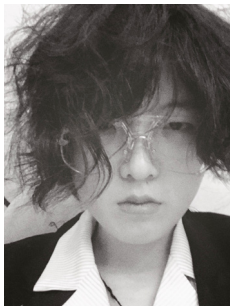
《五幅横幅》印刷 300×500cm 2022
 <Five Banners> Print on vinyl



《El País 装置 (细节)》报纸水墨 84×60cm 2017
 <El País installation (detail)> Ink on newspaper



《无题 (踢)》纸本水墨 15×10cm 2021
 <Untitled (kick)> Ink on paper



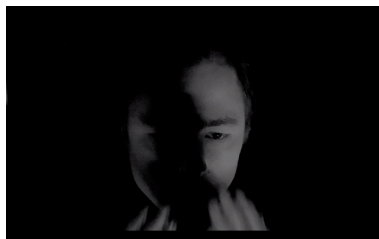
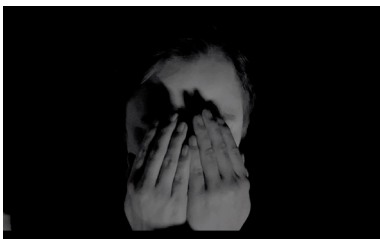
窦笑雨
Temo Dou

“现实于我一直是一个谜题，行走在人间不见得比一个梦境更真实，从小我就喜欢躲在人群中的角落安静的观察，那些和我一样的个体，一个个个体，组成了所谓的现实，那他们看见的是我看到的吗，所思考的和我一样吗，会因为梦境或一片记忆而停滞嘛？个体的荒诞性油然而生。那群体呢？群体是一群个体荒诞的总和。在西西弗斯的神话里加缪说一个人一旦意识到荒诞就不属于未来了，从那时候起我的生活就和梦境融合在了一起。书本，电影，照片都变得立体起来，生活与他们不可分割。影像走向我如同我走向影像，我无法解释，我的思想总以强烈的视觉方式出现，其中充满的魔幻神秘主义色彩在镜头面前展示的一览无余，这是影像给我的使命感。”

——窦笑雨

"I have been exploring the possibilities of images, not just a momentary freeze. Reality has always been a puzzle to me, walking in the world is not necessarily more real than a dream, since I was young I like to observe quietly in the corners of the crowd. Those individuals like me, one by one, make up the so called reality, do they see what I see? Do they think the same as me? Is the environment or a memory stagnating? Individual absurdity emerges spontaneously. What about a group? A group is consisting of multiply individuals, the sum of absurdity. In the myth of Sisyphus, Camus said that once a person realizes the absurdity, he does not belong to the future. Since then my life has merged with dreams, books, movies, and photos, they have all become three dimensional, life is inseparable from them. Photography walks towards me as I walk towards photography, I cannot explain it, My thoughts always appear in a strong visual way on images, filled with magical mysticism in front of the camera the display is unobstructed, this is the sense of mission photography gives me."

——Temo Dou



《被房间困住的人》影像 / <Man Trapped In a Room> Digital film 13' 2021



Voebe de Gruyter

www.voebedegruyter.com

Voebe de Gruyter 1960 年出生于荷兰，现生活工作于比利时。2012 年，她曾在厦门中国欧洲艺术中心参与艺术家驻馆项目三个月。

Voebe de Gruyter 对日常场景中表现出来的意想不到的现象和其他模式提出了自己的想法。她建立了一个空间，可以在其中解读明显无关紧要的状况。想象所占有的空间与更科学的方法所占有的空间一样多。

她的作品简洁而富有感染力，具有拓展思维的效果，可以让人更为敏锐。习惯了她逻辑的人，就会开始注意到他们日常生活中最令人惊奇的现象。

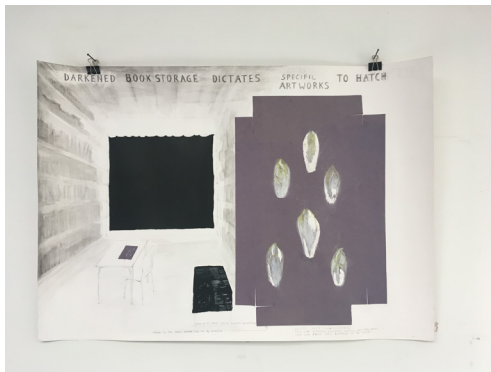
Voebe de Gruyter was born in 1960 in the Netherlands. She works and lives in Belgium. In 2012 Voebe worked for three months in a residency program at the CEAC in Xiamen, China.

Voebe de Gruyter is an artist who makes propositions about unexpected phenomena and other patterns which reveal themselves in every-day situations. She builds a space in which apparently insignificant situations can be read. There is as much room for the imagination as for a more scientific approach.

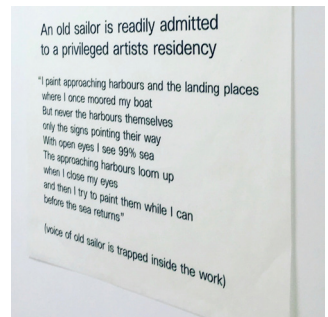
In all its simplicity and infectiousness, De Gruyter's work has a mind-expanding effect. It has the ability to sensitise. Whoever becomes accustomed to her logic begins to notice the most amazing phenomena in their daily lives.



《肺》绘画，文本，来自同一建筑物的窗帘悬挂系统，纸本水粉，铅笔，墨水，木头，印刷纸 147×102cm 2020
 <The Lungs>Drawing, text, curtain hanging system from the same building
 Gouache and pencil on paper, ink, wood, printed paper



《Darkened 书店指示艺术品孵化》纸本水粉，彩铅，拼贴画 100×70cm 2020
 <Darkened Bookstorage Dictates Art Works To Hatch> Gouache, color pencil and collage on paper



《一位老水手获得特许正准备进入一个艺术家驻地》宣纸印刷，纸本绘画、水粉，纸框 50×65cm 2018
 <An Old Sailor Is Readily Admitted To a Privileged Artist Residency>
 Print on rice paper, Drawing and gouache on paper, paper frame



维娜

Wei Na

weinalin.com

《众一人》

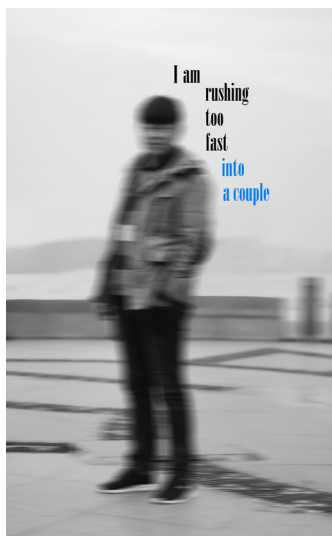
维娜

人们每天都会遇到很多陌生人，
并习惯于从外表上判断他人。
你看前面这个人是不是有病呀？
那个女人穿的鞋也真够难看的。
瞧，我是永远不会在鼻子上打孔带鼻环的。
这个男人的表现也太目中无人了吧？
通过外表来判断他人并没有什么错，
那只是对别人的第一印象，
是人们的生存方式不同而已。
然而，我想打破这个第一印象，将外表转向内在。
一个人的内在与他们的外表之间有什么联系呢？
哪些东西是某个人身上所独有的，而哪些又不是呢？
通过拍摄照片与开放性的话题与陌生人展开交谈，
第一印象不见了，陌生人转变成了某个人。

SOMEONE in EVERYONE

Wei Na

People see many strangers during the day.
Very quickly they judge them, make estimation.
Is this guy in front of me mad?
What ugly shoes that woman is wearing.
I should never put a ring like that through my nose.
Why is this man looking so arrogant?
There is nothing wrong with these quick judgments
of the outside of people, the image they project.
It is a matter of survival.
However, I would like to hold the moment, the
outside into inside.
What is the connection between your inner life
and how you look like from the outside?
What is a unique personal character and what is
not?
To approach people in an open way by
photograph and dialogue.
The first impression is changed and complete
strangers,
everybody - suddenly turns into somebody.



《众-人》摄影装置 / <SOMEONE IN EVERYONE> Photo installation 2022



吴妍冰
Wu Yanbing

《家庭剧场》

“我希望重新体验受保护的童年回忆来获得自我安慰。通过实践，将这些记忆的物体转变成静态和空间化来加强它们的存在。《家庭剧场》是一个扩大地被占领的内部空间。空间作为一个剧院，雕塑成为剧院中的人物，通过我的身体和声音相互作用。颜色是作品中的一个重要元素，每个雕塑在这个设置中都有一个特定的颜色，这似乎勾画了一个连接开始和关闭故事的轮廓，引导观者进入这个世界。打开窗帘开始，关闭窗帘结束，在每个场景之间产生一个过渡，也是一个打开和关闭内部空间的设置。在这里，空间可以同时是小的和大的，冷的和热的，总是给人以安慰。”

——吴妍冰

<The family theater>

“In my work, self-comfort is gained through the re-experiencing of protected memories from my childhood. Through my artist practice, I make these memories objects strengthening them by making them static and specialized. “*The family theater*” is an expanding occupied inner space. Space acts as a theatre the sculptures become characters in the theatre, interacting with each other through my body and voice. Color is an essential element in my work, as each object has a specific color which seems to draw a connection begin and closing the outline of the story and leads you into my world. Opening the curtains to begin closing the curtains to end, produces a transition between each scene, also a setting that opens and closes the inner space. Here space can at the same time be small and large, cold and hot, always giving comfort.”

—— Wu Yanbing



《家庭剧场》影像 / <The Family Theater> Video 2022



杨健

Yang Jian

naitonalsilly.weebly.com

杨健主要从事影像和装置创作。他分别于 2004 及 2007 年在厦门大学艺术学院被授予文学学士与文学硕士学位。2009 年至 2010 年间，他入选荷兰皇家美术学院的国际驻地艺术家项目，并于 2010 年获得荷兰 Stichting Niemeijer 基金会赞助支持。2015 年他获得华宇青年奖评委会特别奖。他的作品多次在国内外的画廊、机构及公立美术馆展出。

杨健的创作大多与社会现实紧密相关，但并不直接对现实事件给出判断，努力提取和发现隐藏在现实背后的矛盾而富有张力的关系，并呈现出一个开放的结构，将判断和思考的权力以最大的可能交给观众。他的创作媒材大多跟机械、技术和媒体有关，感兴趣的是人的生存状态与工具、技术和日益被改变的媒体传播方式之间的关系，总是试图揭示各种事物之间的自反性关系与结构，并以一种冷静和精确的诗意，发现并赋予各种被挑选的物品与其本身在各自文化关系中所处位置完全相反的文化情境。

Yang Jian has worked primarily in video and installation. He received a BA (2004) and MA (2007) from the Art College of Xiamen University and was a resident artist at the Rijksakademie Vanbeeldende Kunsten in Netherlands from 2009 to 2010, supported with funding from Stichting Niemeijer Fonds (NL). He has exhibited extensively in solo and group exhibitions in the UK, Netherlands, USA and China.

Known for his art concerns deeply about the social reality, Yang Jian doesn't, however, assert immediately any affirmative judgment over the real events. Instead, he passes to the viewers the power of judge and examination as much as possible after engineering and switching on his work, an accessible structure that embodies the contradictory and tensile relationship that lies apart from the apparent reality and is discovered and extracted ingeniously by him. The materials appear in his work are mainly of machinery, technologies and media. What interests him is the relation amongst the human's survival conditions, implements, technologies and the changing approaches of the media's dissemination of information. Skilled at revealing the reflexive relations and structure among and of different things, Yang Jian, with his unique, calm and accurate poetic quality, has a passion for spotting the position where the object of his choice is amid its own cultural relationships and rendering it a completely opposite kind.



《物联网》白菜, WIFI 天线 / *<Internet of Things> Napa cabbage, wifi antenna* 2018



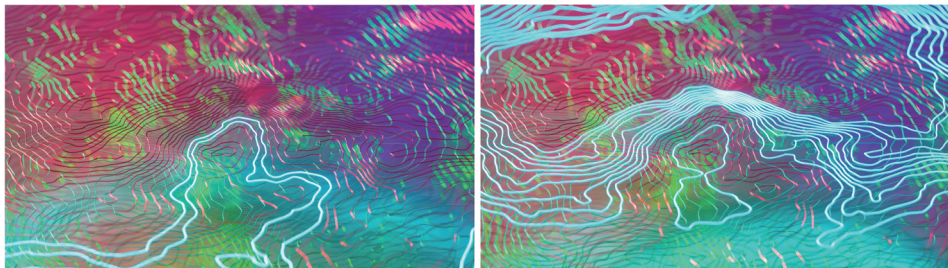
阳芷倩
Yang Zhiqian

阳芷倩，厦门大学文学学士、美术学硕士，负笈于阿姆斯特丹 G·R 皇家艺术学院，澳门科技大学美术学博士候选人。以微观行动的方式探知个人与计算机算法拟态下的互为干预。近期策展项目：不在服务区－南京艺术学院美术馆策展研究项目第一回；喂，吸力小子！－集美·阿尔勒国际摄影季无界影像单元。

现生活工作于厦门和杭州。在现阶段的项目工作中，探知个人与算法拟态下的互为干预过程，关注互联网下的人的伴生状态，并使用动态图像和综合材料装置来进行表征。其作品曾在慕尼黑国际手工艺博览会、阿姆斯特丹市立美术馆、南京艺术学院美术馆、三影堂厦门摄影艺术中心等展出。此外，她将自己的艺术创作经验延展至策展实践。

Yang Zhiqian obtained a bachelor's degree in literature and a master's degree in fine arts from Xiamen University, and studied at Gerrit Rietveld Academie of Amsterdam. She is studying for a doctoral degree in fine arts at Macau University of Science and Technology. Her creations explore the mutual intervention between individuals and computer algorithms mimesis. Besides, she extended her artistic creation experience to curatorial practice. Her recent project "Out Of Service" was shown during AMNUA First Round of Curatorial Research Program, "What's up, Siri boy!" was shown during the fifth Jimei × Arles International Photo Festival.

Yang Zhiqian currently lives and works in Xiamen and Hangzhou. In the current phase of her practice, she explores the process of mutual intervention between individuals and algorithmic mimesis, to focus on the human companionship in the context of interconnected networks, and dynamic images and comprehensive material installation are used for characterization. Her works were selected in Munich International Handicraft Expo, Stedelijk Museum, Art Museum of Nanjing University of the Arts, and Three Shadows Xiamen Photography Art Centre. Besides, she extended her artistic creation experience to curatorial practice.



《垂直探测》HD 视频, 20 秒循环 / *<Vertical Detection>* HD video, 20 second loop 2021



《电力婴儿生态系统》灯工玻璃装置 / *<Electronic Baby Ecosystem>* Lighting glass installation 2017



叶倩甫
Ye Qianfu

yeqianfu.com

“动物界 - 脊索动物 - 哺乳动物 - 灵长类动物 - 简鼻亚目 - 人科 - 人科 - 人亚科 - 人族 - 人属 - 智人 - 艺术家 - 叶倩甫, 你也可以叫我小倩, 视觉艺术家与电影人, 中 / 荷背景, 主要媒介是视频、影像, 装置和行为。”

——叶倩甫

叶倩甫的艺术实践关注于他的创作中的具体过程, 将步骤中的过程重构为新的起点和更多的一系列过程; 他关注不被关注且持续进行的事物, 对诸如艺术学院的老鼠吃掉了多少件艺术作品这类事情尤其感兴趣。

叶倩甫在 2012 年学生时代就曾担任中国欧洲艺术中心的艺术家助理, 这份经历使他前往荷兰深造移动影像学习。他的作品被展示于中国欧洲艺术中心, Looiergracht 60 画廊, EYE 电影博物馆, 以及一系列一分钟影像中。

Animalia - Chordata - Mammalia - Primates - Haplorhini - Simiiformes - Hominidae - Homininae - Hominini - Homo - H. sapiens - Artist - Qianfu Ye, and you can also call me Chenny, visual artist and filmmaker, CH/NL, major media is video, film, installation, and performance.

—Ye Qianfu

Ye Qianfu's artist practice zooms in his own process during production and reconstructs the process into the new starting points, which leads to the next series of processes, he focuses on things that are unseen and ongoing, such as how many artworks in the art academy had been eaten by the mice.

Ye Qianfu worked as an art assistant during his art study at CEAC in 2012, which influenced his decision of studying moving images in the Netherlands. His works were shown in CEAC, Looiergracht 60, Eyefilm museum, and some series of the one minutes.

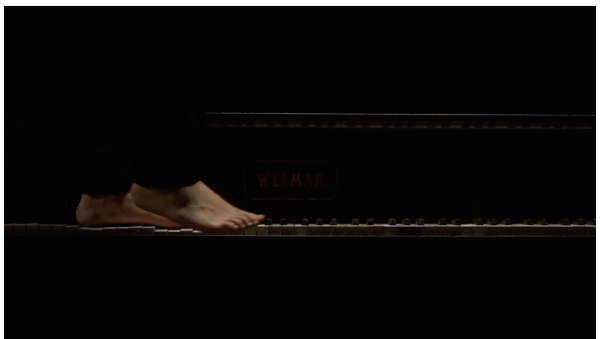


《地毯还是窗帘?》行为表演, 布料, 椅子, 鞋子, 石头 / *<Carpet or Curtain> Performance, cloth, chair, shoes, stone* 2019



《里特维尔德的老鼠》短纪录片 / *<Mice of Rietveld> Short documentary* 1920×1080, 12'17" 2019

《孵化》影像 / *<Hatched> Video* 1920×1080, 3'31" 2018



《钢琴行走》影像 / *<Piano Walking> Video* 1920×1080, 2'12" 2018

厦门市文艺发展专项资金资助项目

制作人员名单及鸣谢

“滚动中的雪球 / 十四，厦门” 由厦门中国欧洲艺术中心策划发起

主办

厦门宝龙艺术中心、中国欧洲艺术中心、荷兰王国驻广州总领事馆

展览地点

厦门宝龙艺术中心 - 3、4 号厅

展览时间 2022 年 4 月 30 日 - 6 月 5 日

参展艺术家

Albert van der Weide/Arnoud Noordegraaf/Cathelijan van Goor/Chen Rongxin 陈荣鑫 /Danielle Lemaire
Doina Kraal/Hester Oerlemans/Huang Shizun 黄仕尊 /Jaring Lokhorst/Jens Pfeifer/Jia Zhixing 贾志兴
Jin Jing 金晶 /Kan Xuan 阚萱 /Katrin Korfmann/Lin Meiya 林美雅 /Liu Yuanyuan 刘圆圆
Lova Yu 余立尧 & Tycho Hupperets/Marika Schuurman/Marjan Laaper/Mica Pan 潘迪 /Nick Renshaw
Pan Feifei 潘菲菲 /Peer Veneman/Persijn Broersen & Margit Lukács/Oey Tjing Sit 黄清石 /Sarah Mei Herman
Scarlett Hoofdt Graafland/Sigurdur Gudmundsson/Tanja Smit/Temo Dou 龚笑雨 /Voebe de Gruyter/Wei Na 维娜
Wu Yanbing 吴妍冰 /Yang Jian 杨健 /Yang Zhiqian 阳芷倩 /Ye Qianfu 叶倩甫

策展人

伊尼卡·顾蒙逊 / 李梅兰 / 叶倩甫

展览设计

中国欧洲艺术中心

展览统筹及项目协调

李梅兰 / 叶倩甫 / 黄仕尊 / 沈明荃

公共教育活动

潘菲菲：羊毛毡（湿毡）工作坊

沙龙对话：Sigurdur Gudmundsson/Marjan Laaper/ 金晶 / 秦俭 / 阳芷倩

平面设计：吴佳宏

宣传：陈嘉茵

活动支持：厦门宝龙一城

设备支持：小米福建分公司

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www.ceac99.org



Credits

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Organizers

Xiamen Powerlong Art Center / Chinese European Art Center
Consulate General of the Kingdom of the Netherlands in Guangzhou

Address

Xiamen Powerlong Art Center / Hall 2/3

Exhibition duration April 30 till June 5, 2022

Artists

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Wu Yanbing 吴妍冰 /Yang Jian 杨健 /Yang Zhiqian 阳芷倩 /Ye Qianfu 叶倩甫

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CEAC/Ineke Gudmundsson/May Lee/Ye Qianfu

Exhibition design

CEAC

Exhibition & project coordinators

May Lee/ Ye Qianfu/ Huang Shizun/ Shen Mingquan

Supplementary programs

Wet felting workshop by Pan Feifei

Salon and panel discussion: Sigurdur Gudmundsson/ Marjan Laaper/ Jin Jing/ Qin Jian/Yang Zhiqian

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Xiamen Powerlong Art Center

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