

泰康新生代策展人项目
TAIKANG NEW GENERATION CURATOR PROGRAM

日落将至

BAD NEW DAYS AHEAD

2017.12.30 - 2018.2.10

策展人：韩馨逸、李贝壳、李泊岩

CURATORS: HAN LIYA、LI BEIKE、LI BOYAN

艺术家：范西、高宇、胡庆泰、蒋竹韵、劳家辉、
李亭葳、毛韬、孙存明、耶苏

ARTISTS: FAN XI, GAO YU, HU QINGTAI, JIANG ZHUYUN,
LAO JIAHUI, LI TINGWEI, MAO TAO, SUN CUNMING, YE SU

艺术总监：唐昕

ARTISTIC DIRECTOR: TANG XIN

展览简介

泰康空间将于 2017 年 12 月 30 日开启本年度最后一轮展览。作为泰康新生代策展人项目的年度报告，展览“日落将至”由泰康空间特邀策展人韩馨逸、李贝壳、李泊岩共同策划。三位年轻的策展人精诚合作，他们协商、整合彼此的艺术观念，并分享各自的经验与期待。

展览在某种程度上继续了 2016 年末“抵抗的涌现”所开启的合作模式和工作方向，并进一步打开了更多自主性、对话性和灵活性的空间。通过一年一度甚至更频繁的展览、研讨、出版等活动，泰康新生代策展人项目也在不断地更新着自己的状态和愿景。在“日落将至”中，我们尝试在策展人之间、策展人与艺术家之间、展览参与者和空间、机构乃至艺术生产的当下状态之间激发多重且双向的链接，以实验性和自反性的姿态重新发明我们对于整个艺术机制与生态的理解。

冬至刚过，对生活于北半球的人们来说，一年中最漫长的黑夜已告终。而这一年来连续不断的地区冲突乃至战争、不可预期的自然或人为灾难、令人不安的各类公共危机和事件让人很难以纯然的轻松迎向未来。昼夜的交替、季节的轮转、岁时的循环……这些看似最稳固和基本的节律，似乎已经被一种无休止的加速和不规则的变动所带来的噪声淹没。我们同一个不确定的未来迎面遭遇，后者不再能够提供进步主义的许诺，也耗尽了乐观主义的遗产。在这充满风险的时刻，既有的想象和经验似乎陷入了无力的困顿和不安。这一方面意味着我们的身体和心灵正在经历更彻底、更剧烈的剥削与耗损，另一方面，强度与加速的领域也打开了通向新的感知模式、历史意识、感性和美学的大门，在它背后，一种新的主体性呼之欲出。而“日落将至”作为本展的主题，用明暗交替一刻既模糊又强烈的视像，预示了某种临界状态的到来。

如果将今天以展览为代表的艺术生产 - 呈现机制，比作在特定场域下进行的由特定规则和内部动力所决定与制约的游戏，那么展览“日落将至”则试图通过个体的联合与协商，在重现实干预和各种外部条件的限制下展开一次边界测试。既然过去的一切已不再能生产未来的允诺，朝向明天的愿景已无法作为共同行动的

基础，而一种新的美学 - 政治方案还在到来的过程之中。那么，不妨将三位共同工作的策展人，每一位参展的艺术家，他们在现实条件乃至具体情境中完成的作品生产，这其中所形成的各种临时性合作关系，以及作为这些关系发生场域的展览空间……都作为这次展览的重要实验对象。通过建立一个临时性、想像性和实验性的合作“机构”，策展人和艺术家得以重新定义各自的位置和潜能。他们力图摆脱往常的创作模式，对当下与未来进行一次即兴的回应与想象，一次朝向逃逸线的轻快飞行，一次悬置结论的联合发明。在这个意义上，“日落将至”显然不是末日预言，相反，它通过呈现各种反身性的创作实践，揭示出我们共同而日常的耗损、重复和疲惫，也提示出生而为人的孤独、焦虑及短暂的欢乐。

“日落将至”，在我们共同生活的大地上。

EXHIBITION INTRODUCTION

The last round of exhibitions of Taikang Space will be opening on December 30th, 2017. As the annual report of Taikang New Generation Curator Program, this exhibition, “Bad New Days Ahead” is co-curated by HAN Liya, LI Beike and LI Boyan. The three young curators have worked and collaborated with one another to integrate and share their different ideas, experience and expectations of art altogether.

To some extent, this exhibition goes forward along the cooperative mode and direction initiated during the exhibition “Towards the Emergence of Resistance” one year ago. Moreover, it opens up more flexibility for subjectivity, conversation and exploration of space. By organizing exhibitions, seminars, publication activities once a year and even more frequently, Taikang New Generation Curator Program is continuously breaking new ground in its status and vision. As for “Bad New Days Ahead”, we attempt to stimulate multiple and mutual connections among curators, between curators and artists, and among the audience, the space, the institution or even the state of

art creation. With an experimental and reflective mind, we hope to reinvent our understanding of the whole art system and art ecology.

The winter solstice has just passed. For people living in the northern hemisphere, the longest night of the year has come to an end. However, the regional conflicts and even wars, unpredictable natural disasters, disquieting public crisis and affairs are still continuing, making it quite hard to simply welcome the future with peace and ease. The turns of day and night, the cycle of four seasons, the changes of time...all these seemingly stable and basic rules have been overwhelmed by the noise of a kind of endless acceleration and irregular variation. We are faced with a future filled with uncertainty. This future could no longer offer a promise of progressivism nor inherit the legacy of optimism. At this risky moment, all the imagination and experience we have seem to fall into a state of anxiety. On one hand, it is a sign to show that our body and mind are going through more thorough and intense exploitation and depletion. On the other hand, the expanding field and the intensity itself are also opening up the gate of new perception manners, historical consciousness, sensitivity and aesthetics – behind which a new kind of subjectivity is

becoming alive. Therefore, as the theme of this exhibition, the title “Bad New Days Ahead” actually indicates the arrival of a certain critical state by presenting a blurred yet strong vision through the alternating between darkness and light of our era.

If considering the system of art production – presentation (taking the form of exhibitions as an example) as a game that goes on in a specific space under specific rules and restricted by its inner motivation, then the exhibition “Bad New Days Ahead” is a case trying to experiment with the border, even though under realistic interventions and the limitation of the external conditions, via the collaboration and negotiation among individuals. The future could no longer take granted from the past. The expectation for tomorrow could no longer be the basis for taking actions together. A new aesthetic-political plan is still on its way. Why, then, not including everything – the three curators, the artists, the artworks of each artist created under their own condition, the temporary connections formed during the working process, and the institutional

space holding all these relations – as the important experimental subjects of this exhibition? By constructing a temporary, imaginary, experimental “institution” , both the curators and the artists can have the chance to redefine their own position and potential. They attempt to get rid of their ordinary way of creation, turning towards the present and the future to make an impromptu response or imagination, to take a flight to run away, to declare the suspension of a conclusion. On this point, “Bad New Days Ahead” is never a doomsday prophecy. Quite the opposite, by presenting all kinds of introspective artworks and art practice, it is a revealing of our common depletion, repetition and tiredness, yet a hint to the loneliness, anxiety as well as the momentary happiness of being a human.

“Bad New Days Ahead” , right where we all live together.

策展人介绍

ABOUT THE CURATORS



韩馨逸是一名艺术写作者、策展人，2015年毕业于中国美术学院当代艺术与社会思想研究所，获硕士学位，于2016年联合创立研究性空间 Salt Projects，现生活工作于北京。

HAN Liya, art critic and curator. In 2015 she graduated from the Institute of Contemporary Art and Social Thought at the China Academy of Art and was awarded a master's degree. She is also the co-founder of the research space called Salt Projects.




李贝壳是一名艺术写作者、策展人，先后获得伦敦金斯顿大学设计策展硕士学位及伦敦艺术大学圣马丁艺术学院文化批评与策展硕士学位，现为中央美术学院博士研究生。独立策划的展览包括“置景俱乐部”“无法兑现”等。

LI Beike, art critic and curator. She received a master's degree in Curating Contemporary Design at Kingston University London and another master's degree in Culture, Criticism and Curation at Central Saint Martins, University of the Arts London. She is currently a PhD student at the Central Academy of Fine Arts. The exhibitions independently curated by her include "The Staged Club" and "Accessing the Memory", etc.



李泊岩是一名独立策展人，2006年毕业于天津美术学院中国画系。2012年创办非营利艺术机构“再生空间计划”。主要策划的展览有“贫穷剧场-抗拒消费时代的重建”“断层再造”“铁托的肖像”“新旧站”“ISBN:9787214056061”“三高”“基层劳动”“到灯塔去”等。

LI Boyan, independent curator. In 2006 he graduated from the Chinese Painting Department at Tianjin Academy of Fine Arts. In 2012 he established the non-profit art institution called Space Regeneration Projects. Exhibitions curated by him include: "Deconstructing Buyology - Remaking to Resist in an Age of Consumption", "Duàncéng Zàizào", "Moshang Experiment - <Portrait of Tito>", "Old New Stand", "ISBN: 9787214056061", "Trio", "To the Lighthouse", etc.



范西，1984年生于山东，2009年毕业于中央美术学院雕塑系，现生活工作于北京。

FAN Xi, born in 1984 in Shandong Province, graduated from the Sculpture Department of the Central Academy of Fine Arts in 2009. Now living and working in Beijing.

《球体，时间不明确》
综合材料，尺寸，数量可变

Balls, Time Uncertainty
mixed media, dimension & quantity variable

2017



高宇，1988 年生于石家庄，2011 年毕业于南开大学文学院获学士学位，2014 年毕业于魏玛包豪斯大学获硕士学位，现于南开大学文学院攻读文学博士。

GAO Yu, born in 1988 in Shijiazhuang, graduated from the School of Literature at Nankai University with a bachelor's degree, and received a master's degree from Bauhaus-Universität Weimar. Now a PhD student at the School of Literature at Nankai University.

《美丽新词汇》
灯光装置

Brave New Word
neon installation

12.4×100cm
2017



胡庆泰，1985 年生于齐齐哈尔，2008 年毕业于湖北美术学院影像媒体专业，现生活工作于北京。

HU Qingtai, born in 1985 in Qiqihar, graduated from the Video Arts Department at Hubei Institute of Fine Arts. Now living and working in Beijing.

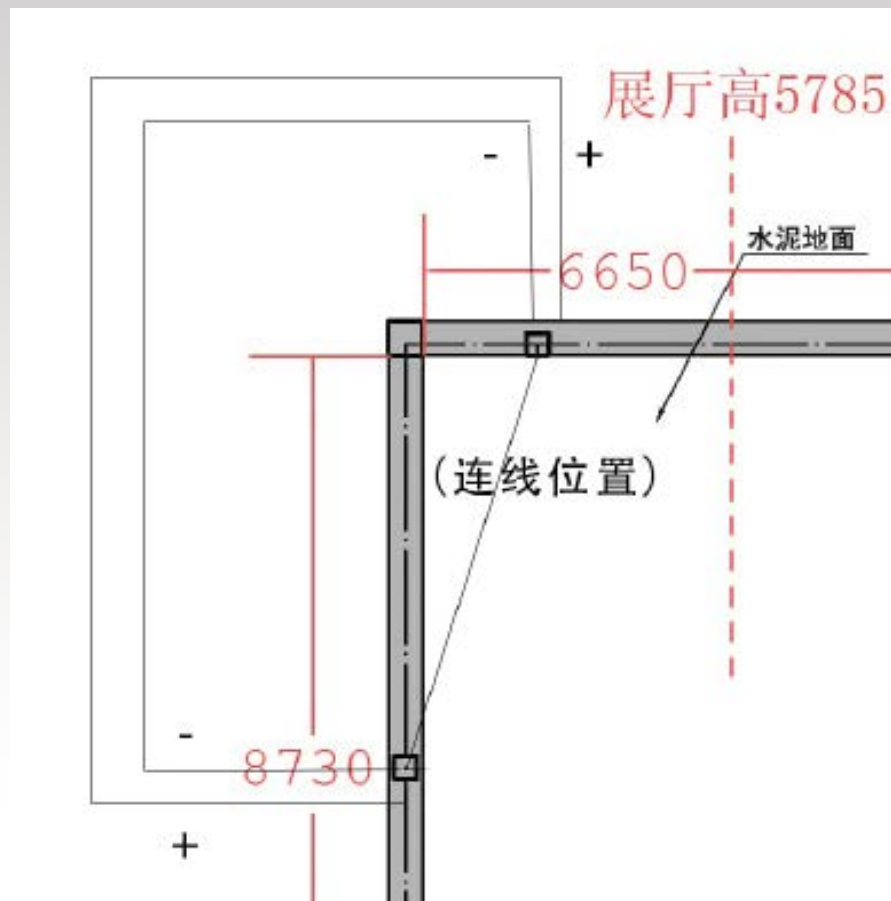
《速度！长点？像！添加花色！更紧点！漂亮！》
行为、碎布条

Speed! Longer? Similar! More colors! Tighter! Smart!
performance and rags

122x18x20cm
2017

蒋竹韵，1984 年生于杭州，2007 年毕业于中国美术学院新媒体专业，现生活工作于杭州。

JIANG Zhuyun, born in 1984 in Hangzhou, graduated from the New Media Department at the China Academy of Art. Now living and working in Hangzhou.



《并联》

交流线、插头，尺寸可变

Parallel Connection

AC lines, plugs, dimension variable

2017



I Will Miss You

亚克力
Acrylic

15.84×7.81cm
2017

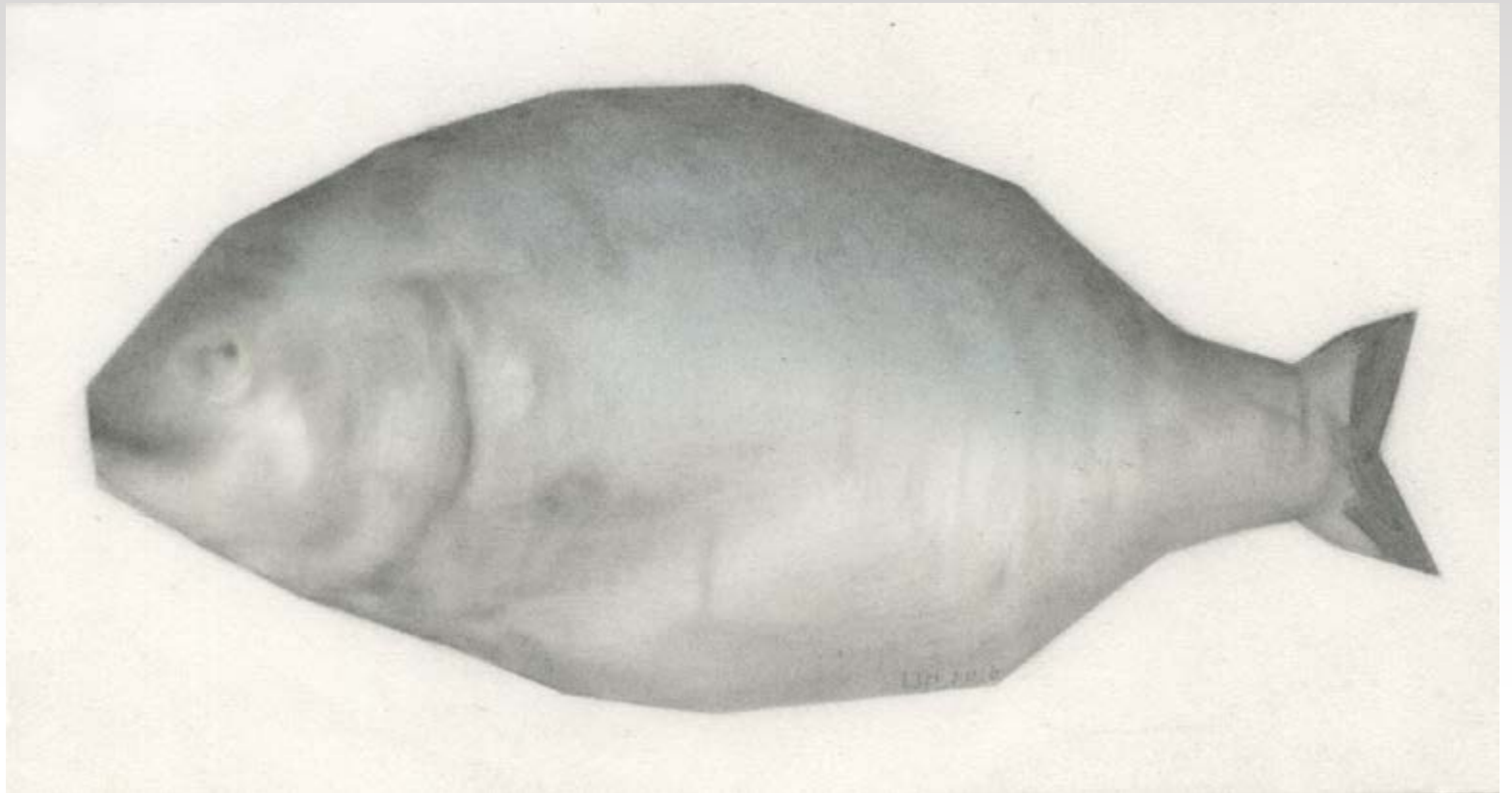
劳家辉，1993年生于广州，毕业于中央美术学院版画系，现生活工作于北京。

LAO Jiahui, born in 1993 in Guangzhou, graduated from the Printmaking Department at the Central Academy of Fine Arts. Now living and working in Beijing.

《鱼群1》
数码喷绘、拼贴组合，尺寸可变

Shoal 1
digital prints and collages, dimension variable

2017





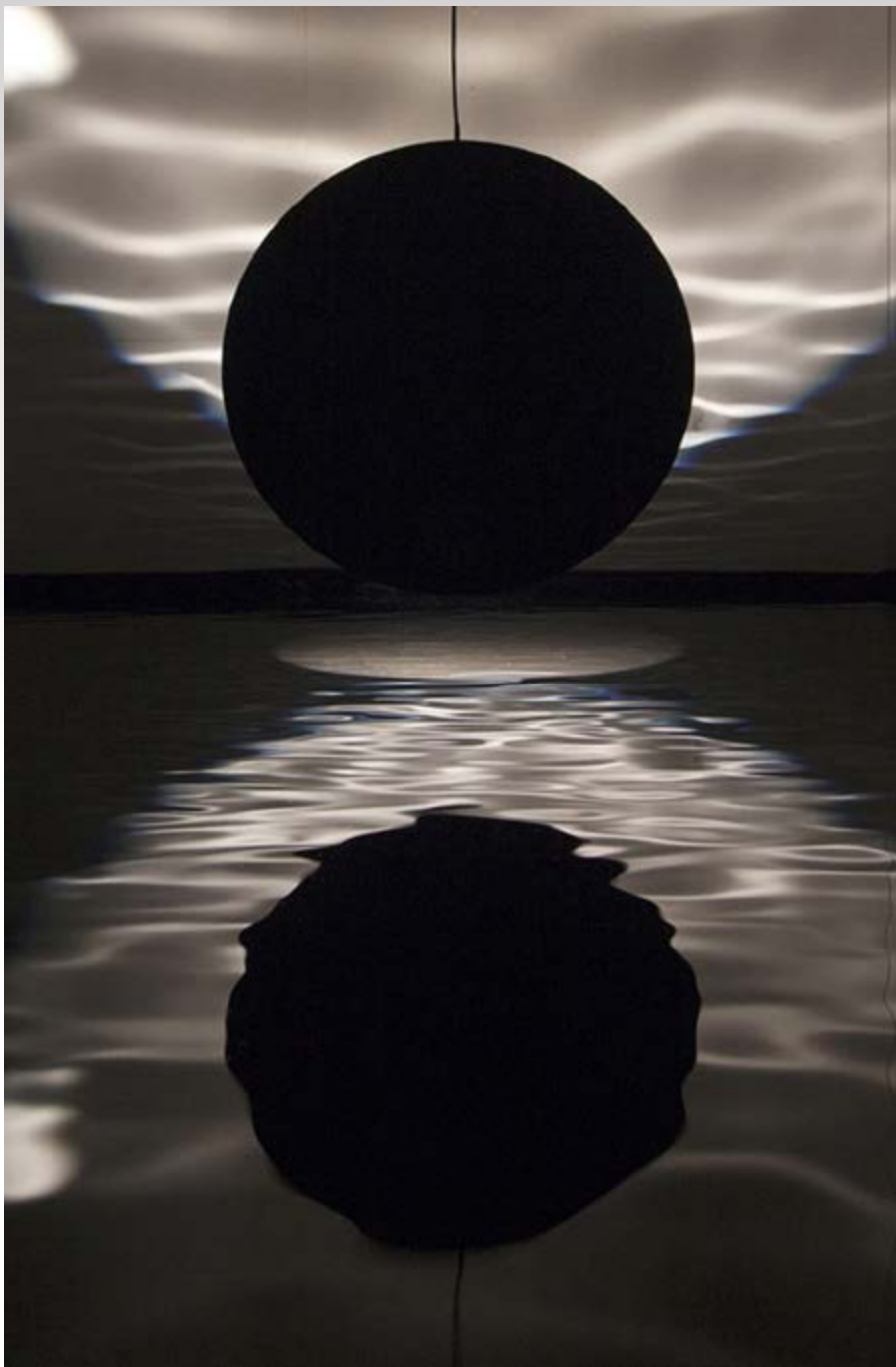
李亭葳，1989 年出生，2014 年参加纽约亨特学院艺术系硕士项目，2017 年于德国柏林艺术大学（UdK）自由艺术专业大师班毕业。现生活工作于柏林及上海。

LI Tingwei, born in 1989. She completed the MFA programme at Hunter College of the City University of New York in 2014, and graduated from the master's programme in Liberal Art at Universität der Künste Berlin in 2017. Now living and working in Beijing.

《白鲸，海浪》
单屏幕视频，高清

White Whale, Waves
single screen video

5'5"
2017



毛韬，1987 年出生，2009 年毕业于中央美术学院设计学院，后就读于巴黎美术学院，2014 年获得法国国家高等造型艺术硕士学位，现生活工作于巴黎和东京。

MAO Tao, born in 1987, graduated from the Design Department at the Central Academy of Fine Arts in 2009, then continued to study at École des Beaux-Arts de Paris, and was awarded a master's degree in 2014. Now living and working in Paris and Tokyo.

Fishing the Moon

装置，水、光、声音设备
installation, water, light, sound equipment

1000×2000cm
2014

孙存明，1985年生于长沙，2008年毕业于江南大学设计学院环境艺术设计系，2013年于里昂国立高等美术学院获艺术本科学位（DNAP Art），2015年获艺术硕士学位（DNSEP Art），现生活工作于长沙。

SUN Cunming, born in 1985 in Changsha, graduated from the School of Environmental Design at Jiangnan University in 2008, and was awarded a DNAP Art by École Nationale des Beaux-Arts de Lyon in 2013, a DNSEP Art in 2015. Now living and working in Changsha.



Untitled (Dream Real)

高清视频、彩色、无声、高清显示器
HD video, color, silent, HD screen

1'31"
2014



耶苏，1983年生于绍兴，2007年毕业于广州美术学院油画系第五工作室获学士学位，2010年毕业于中央美术学院造型学院实验艺术系获硕士学位，现生活工作于北京。

YE Su, born in 1983 in Shaoxing, received a bachelor's degree from the 5th Studio in the Oil Painting Department of Guangzhou Academy of Fine Arts, a master's degree in Experimental Art from the Central Academy of Fine Arts. Now living and working in Beijing.



《笋石》
石膏、烤鸡块、漆，尺寸不一

Stalagmites
plaster, chicken nuggets, paints, Dimension variable

2017



泰康空间

Taikang Space

泰康空间是一家致力于中国当代艺术发展研究与收藏的非营利艺术机构，2003年由泰康人寿保险股份有限公司创办，并获得其持续支持。2009年至今，泰康空间位于北京东北部的草场地艺术区。

在十余年的运营实践中，泰康空间逐渐确立自己的学术理念，即在“追溯与激励”的框架下展开工作，始终以历史的眼光检视过往的艺术史材料，同时关注连接未来的新艺术实践。作为一个知识生产与分享的平台，泰康空间将自己对艺术的判断也开放性地呈现给了社会与公众，参与到艺术生态的建设中。

Taikang Space is a non-profit art institution devoted to the collection, exhibition, research, and promotion of Chinese contemporary art. It was founded by Taikang Life Insurance Co., Ltd in 2003, and has received long-term support from the company. In 2009, Taikang Space relocated from the 798 Art District to Caochangdi, an art village in northeast Beijing, where it remains today.

Over the course of more than ten years of operation, Taikang Space has gradually developed its academic concept: under the rubric of “Retrospection and Encouragement”, it aims to investigate past material from an art-historical perspective, while maintaining a simultaneous concern with nuanced art practices that point towards the future. As a platform for knowledge production and sharing, Taikang Space also presents its artistic evaluations to the public to make a consistent and significant contribution to the on-going development of the arts ecosystem and the expanding global impact of Chinese contemporary art.

联系 CONTACT

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* 10:30 - 17:30 Tuesday to Saturday 星期二至星期六

星期日来访请提前预约
Sunday: Visitors welcome, please schedule an appointment

