

PUBLIC PROGRAMS

Artists in Conversation
Wed, Oct 22, 6-8:30 PM
Kadist Art Foundation, 3295 20th Street
FREE and open to the public

Join artists from the exhibition in a conversation moderated by the exhibition curators, Betti-Sue Hertz (YBCA), Xiaoyu Wang (Kadist Art Foundation), and Ruijun Shen (Times Museum). Artists include: Paul Kos, Alicia McCarthy, Simon Pyle, Tsang Kin-Wah, Robert Zhao Renhui, and Zheng Guogu.

Opening Night Party
Fri, Oct 24, 8-10 PM
Grand Lobby, Downstairs Galleries
\$12 in Advance / \$15 at the Door /
YBCA Member and YBCA: You FREE

Celebrate the opening of Landscape: the virtual, the actual, the possible? and Alien She with an evening of live music, DJs, and performances. Landscape artist Zheng Guogu performs his piece Magnetic Resonance as Landscape, which uses sound, performance, and painting to explore whether there is a form of truth that exists outside the visual dimension. The video The River Lethe by artist Simon Pyle illuminates the Grand Lobby, while DJs Tina "Boom Boom" Lucchesi and Erin Eyesore spin female-fronted punk from the 1970s on.

Curators Conversation
Sat, Oct 25, 2-4 PM
Large Conference Room
FREE with gallery admission

Join the curators of the exhibition for an informative panel discussion about the references and larger social and environmental concepts that are driving the exhibition.

YBCA CREDITS

YBCA Exhibitions 14-15 are made possible, in part, by Mike Wilkins and Sheila Duignan, Meridee Moore and Kevin King, the Creative Ventures Council, and members of Yerba Buena Center for the Arts.

Yerba Buena Center for the Arts is grateful to the City of San Francisco for its ongoing support.

MEDIA SPONSOR



Table with 3 columns: Artist Name, Title, Year, and Description. Includes artists like Lucas Blalock, Elina Brotherus, Chen Xiaoyun, Marcelo Cidade, Tacita Dean, Charles Gaines, Vidya Gastaldon, Paul Kos, and Maaik Schoorel.



Table with 3 columns: Artist Name, Title, Year, and Description. Includes artists like Liang Shuo, Anthony McCall, Alicia McCarthy, Charlotte Moth, Willa Niespodzianka, Simon Pyle, Hiraki Sawaw, and Maaik Schoorel.



Table with 3 columns: Artist Name, Title, Year, and Description. Includes artists like Tsang Kin-Wah, Lois Weinberger, Robert Zhao Renhui, Zheng Guogu, Zhou Tao, and Toby Ziegler.



LANDSCAPE

THE VERTICAL THE ACTUAL THE POSSIBLE
THE ACTUAL THE POSSIBLE

风景：虚实像、幻像或心像

2014.5.27-7.27
GUANGDONG TIMES MUSEUM (GUANGZHOU)
广东时代美术馆 (广州)
2014.10.24-2015.1.25
YERBA BUENA CENTER FOR THE ARTS (SAN FRANCISCO)
芳草艺术中心 (旧金山)



GUANGDONG TIMES MUSEUM

Guangdong Times Museum is funded by Times Property in 2003. During the D-Lab project of 2nd Guangzhou Triennial in 2005, Rem Koolhaas and Alain Fouraux were invited to design a conceptualized permanent building for the Museum, which was completed in September 2010. Registered as a non-profit organization, Guangdong Times Museum opened its doors to the public in October 2010. Throughout the process of conceptualization, design and completion, the Museum has reflected the unique social, economic and cultural conditions of the Pearl River Delta. Guangdong Times Museum is dedicated to the research and presentation of contemporary art and related cultural ideas as well as the promotion of local, public and interdisciplinary artistic practices and cultural production. It is not only a venue for exhibition but also a space for the stimulation of artistic practices and cultural production, but also an active community cultural center and a platform for the promotion of art development in the area. Through a series of exhibitions, projects and public cultural events, Guangdong Times Museum proactively explores the diverse and multi-dimensional relations between artistic practices, cultural production, the public, and urban public sphere.

广东时代美术馆

广东时代美术馆由时代地产于2003年出资创办。在2005年第二届广州三年展的“三角实验室”（D-Lab）当中，雷姆·库哈斯和阿尔·弗劳克斯共同受邀，为美术馆设计一个观念性的永久建筑。于2010年9月落成。2010年10月广东时代美术馆注册为非营利公益美术馆并正式对外开放。美术馆从构思、设计到实现的过程，反映了珠三角地区独特的社会、经济和文化条件，是一个城市化进程的独特案例。广东时代美术馆致力于研究和展示当代艺术及其相关的文化理念，促进本土的、公共的、跨学科的艺术实践与文化生产。其不仅是一个展览观展的场所，也是一个刺激艺术实践和文化生产的空间；是一个活跃的社区文化中心和促进区域艺术发展的平台；是一个让观众能在展览中，又在创作过程中体验艺术的新型机构；是一个可供艺术家聚集、交流思想并协助他们完成作品的基地，也是一个研究中心和思想库。广东时代美术馆通过发动一系列的展览、项目和公共文化活动，积极探索艺术实践、文化生产、公众和城市公共领域之间多样化和多层次的关系。

KADIST ART FOUNDATION

Kadist Art Foundation encourages the contribution of the arts to society, conducting programs primarily with artists represented in its collection to promote their role as cultural agents. Kadist's collections and productions reflect the global scope of contemporary art, and its programs develop collaborations between Kadist's local contexts (Paris or San Francisco) and artists, curators and art institutions worldwide. By establishing a deep partnership through a collaborative framework, Kadist Art Foundation initiated the Kadist Curatorial

Collaboration (KCC) as part of the Foundation's mission of fostering effective and sensitive cultural exchanges. KCC promotes the collaborations between international art institutions and Kadist's local contexts through the presentation of exhibitions. For more information please visit kadist.org.

关于卡蒂斯特艺术基金会

卡蒂斯特艺术基金会（Kadist Art Foundation）致力于推动艺术对社会的贡献。基金会与广大艺术家、尤其是其收藏所涵盖的艺术家合作，积极开展文化艺术项目，推动艺术家作为文化中介的角色。卡蒂斯特的收藏和活动反映全球当代艺术视野，其文化艺术项目在写基金会所处的本土文化语境（巴黎、旧金山）及全球艺术家、策展人和艺术机构之间建立起连接与合作。通过寻求深入的合作伙伴，基金会创立了卡蒂斯特策展合作项目（Kadist Curatorial Collaborative），进一步凸显其激发和促进有效且深入的文化交流之宗旨。策展合作项目以呈现展览的方式推动国际艺术机构与基金会本土语境之间的协作与交流。更多详情请访问kadist.org

YERBA BUENA CENTER FOR THE ARTS

Founded in 1993 out of an expressed need for an accessible, high profile arts center devoted to contemporary art of all genres, YBCA presents contemporary art from the Bay Area and around the world that reflects the profound issues and ideas of our time, expands the boundaries of artistic practice, and celebrates the diversity of human experience and expression. YBCA is an integrated site for creative endeavor; a unique fusion of art, innovation, and ideas in a social environment. It serves as a curated platform for the dynamic convergence of artists, inventors, thinkers, producers, and the community, working together to sustain multiple levels of participation, propel short-and long-term social change, and ensure contemporary arts and living artists are vital to our society. YBCA's artistic offerings include a year-round exhibition program, two annual performance series, a celebrated year-round art film program, a community rentals program making YBCA performance spaces available to Bay Area performing arts organizations at affordable rates, and award-winning community engagement programming. Distinguished by its widespread support of local, national, and international artists in the performing, visual, and media arts, YBCA is also recognized for its innovative approach to audience-centered programs and for its partnerships with other arts and community organizations. Through its programming, YBCA invites exploration and risk-taking, quiet reflection, and active engagement.

时代美术馆

DESIGNED BY

Stripe SF / Jon Sueda and Megan Lynch

拓展艺术实践的边界，展示人类体验与表达的多元性。YBCA是一个推动创造力的综合性场所：是艺术、创新和理念在当下社会环境下的独特融合。中心希望为艺术家、创造家、思想家、生产者和社区的动态交流与融合打造一个定期平台，支持多方位的积极参与、推动各项短期长期社会变革、确保当代艺术家在社会中能够发挥重要的角色。YBCA的艺术项目包括一个年度展览计划、两个年度行为艺术系列、一个广受好评的年度艺术电影项目、一个社区租借计划（让湾区的行为艺术组织能够以负担得起的价格使用中心的行为艺术空间）和展获殊荣的社区参与项目。除了本土、国内和国际行为、视觉和媒体艺术家的大力支持，YBCA富有创新精神的以观众为中心的各类项目和活动以及其他艺术和社区组织广泛地建立合作伙伴也为中心赢得了良好的声誉。通过各类项目与活动的开展和实施，YBCA积极推动探索与冒险，鼓励独立思考的同时也鼓励积极参与。

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风景： 实像、 幻像或心像？

真正的发现之旅不在于寻求新的风景，
而在于拥有新的眼睛。——马塞尔·普鲁斯特

夫借景，林园之最要者也。如远借，邻借，
仰借，俯借，应时而借。然物情所逗，自寄心期，
似意在笔先，蔗几描写之尽哉。——计成

无论在实质还是比喻层面，视觉、感知和观念的体系都变得日益动荡。展览“风景：实像、幻象或心像？”以此为出发点，呈现来自不同地区、环境和的艺术创作，通过将自然作为图像生产、再现和复制的空间，这些艺术家们追随人们对自然不断变化的体验。展览邀请富有创造性的视角来连接两个截然不同的地理文化语境，即将美国加利福尼亚州和中国珠三角：从控制论乌托邦（the cybernetic utopia）和科技前沿到电子产品的世界工厂；从自然浪漫主义和环保运动到大规模的城市化和土地改革。展出作品探讨的主题包括自然、风景、城市园林、虚拟现实、数字技术体系以及它们之间的交汇贯通。

展览的标题受到菲利克斯·瓜塔里（Félix Guattari）“四项本体论元素”（four ontological functors）的启发，即幻象、实像、真像、心像。透过风景之境，展览向观者提出下列问题：风景与技术之间存在着怎样的镜像效应？它们各自又如何引导我们对自己及他人的理解和体验？不同的视角和切入点会对人们脑海中的风景心像产生怎样的影响？自发的景观组织，自然、刻意、人工园林的建造，大自然的力量对于城市建筑环境的破坏，这些话题都在当代视觉思考中占据了一席之地。

关于人类世（Anthropocene）的论述及其衍生出的文化和社会讨论构成了展览的背景。人类世论点由诺贝尔奖得主、大气化学家保罗·克鲁岑（Paul Crutzen）率先提出。他指出，我们正在迈入一个全新的地质时代。自工业革命以来，人类活动对于环境改变之巨足以创造一种新的自然形式。从地质学上讲，人类自主创造的“人工”沉积层已经延伸并覆盖全球。

人类世的讨论将关于人类、自然、技术之间关系的传统争论推向一个新的层面，进行再研究（recontextualize）和再组织（reframe）。若只是基于单一的感知状态，有些视觉元素和形式开始变得模糊暧昧，而难以辨识和解读，这意味着人类不再占据万物存在之最前端。背景与前景、人类与非人类、文明与自然、主体与客体、地球与历史之间的不再是对立的，而是可变且多变的，这种多元稳定(multi-stable)的关系向现代性原先所构建的二元论视角提出挑战。

诚然，宏观来看，人类世论点的普遍性让其能够触及最大可能的框架（即整个世界）；与此同时，我们微观的个体现实，如今在电脑和智能手机屏幕所构成的“框架”中变得日益碎片化和多层次化。这些微框与更大的世界之间的关系如何？框架之外有什么？真实的风景区仰赖透视、角度和景观，而屏幕则不断压缩空间，使其扁平化。安妮·弗莱伯格（Anne Friedberg）在其2006年的著作《虚拟视窗：从阿尔伯特到微软》（The Virtual Window: From Alberti to Microsoft）中指出，屏幕孕育了“静态的、动态的、多层的、角度倾斜的、抽象的、序列的或多帧的图像”。当艺术家探寻自然体验，将物理世界转化为视觉艺术的过程中，哪些基本的物性特质得以保留？

本次展览试图勾勒在这种看似全新、以技术为媒的视角与基于中国哲学观照世界的传统方式之间的可能联系。在后者看来，人性的实践远非强加秩序于自然，而更多是遵照自然原本的规律。这呼应了天人同构的文化价值观，人与自然两者的秩序和形式在动态平衡中产生共鸣并交汇。展览所希望传达的观念启发自中国传统艺术中变化无常、相互交融和天马行空的特点，探索它们如何塑造人们关于风景的愿景、体验和记忆。观众将看到，20世纪60、70年代的平等主义和自然浪漫主义均从亚洲文化对于人类与自然关系的思考中汲取了灵感。●

联合策展人 CO-CURATORS

贝蒂-苏·赫尔夫茨（Betti-Sue Hertz），芳草艺术中心（旧金山）；

沈瑞筠，广东时代美术馆（广州）；

翁奕雨，卡蒂斯特艺术基金会（巴黎/旧金山）。

LANDSCAPE: THE VIRTUAL, THE ACTUAL, THE POSSIBLE?

The real voyage of discovery consists not in seeking new landscapes, but in having new eyes —MARCEL PROUST

Making use of the natural scenery is the most vital part of garden design. . . . But the attraction of natural objects, both the form perceptible to the eye and the essence which touches the heart, must be fully imagined in your mind before you put pen to paper, and only then do you have a possibility of expressing it completely. — JI CHENG

The exhibition *Landscape: the virtual, the actual, the possible?* considers visual, perceptual, and conceptual systems that have become increasingly unstable, both physically and metaphorically. Across various regions, situations, and contexts, artists are tracking our changing experience of nature as a space in image making, reproduction, and replication. This exhibition invites creative perspectives to connect two distinct geographic and cultural contexts, California in the United States and the Pearl River Delta region in China: from the cybernetic utopia and technology frontier to the world factory of electronic products; from the natural romanticism and ecology movements to massive urbanization and land struggles. The featured artworks touch upon subjects such as nature, landscape, the urban garden, virtual reality, digital technology systems, and their junctures.

The show's title refers to Félix Guattari's "four ontological functors": the virtual, the actual, the real, and the possible. Through the lens of landscape, the exhibition poses the following questions: What is the mirror effect between landscape and technology, and how does each inform how we understand and experience ourselves and the other? How do different perspectives and approaches affect our mental images of landscapes? The voluntary organization of the landscape, the making of natural, intentional, and artificial gardens, and nature's disruption of the urban built environment—all of these have found their way into our contemporary visual thinking.

The Anthropocene discourse and its extended cultural and social debates serve as the larger background. The Anthropocene thesis, first put forward by the Nobel Prize–winning atmospheric chemist Paul Crutzen, proposes that we are entering a new geological epoch. It claims that since the Industrial Revolution, human activities have altered the environment so extensively

that a new form of nature has been created. Geologically, humankind's self-created sediment layer has spread and encompassed the globe.

The Anthropocene thesis also recontextualizes and reframes traditional debates regarding the relationship among humankind, nature, and technology. Some visual elements and patterns have become too ambiguous to be recognized and interpreted based on one perceptual state, meaning that humans are no longer the foreground of existence. Instead, the distinctions between background and foreground, human and non-human, culture and nature, subject and object, the planet and history have become transferable, variable. This multi-stable relationship challenges the formerly stable and dualistic perspectives of modernity.

While the universalist dimension of the Anthropocene thesis addresses the largest possible frame (the entire world), it is also true that our individual realities are today increasingly fractured and multiplied by the frame of the computer and smartphone screen. What are the relationships between these micro-frames and the larger world? What lies outside of the frames? Whereas actual landscapes rely on perspectives, views, and vistas, the screen compresses and flattens space. According to Anne Friedberg in her 2006 book, *The Virtual Window: From Alberti to Microsoft*, the screen fosters "static, moving, multiply layered, obliquely angled, abstract, sequential, or multiple-frame images." What integral qualities of the material world are preserved when it is translated into visual art, as artists track our experience of the stuff of nature? ●

The exhibition proposes possible links between this seemingly new, technologically mediated perspective versus ways of looking at the world that are rooted in traditional Chinese philosophy. In the latter, the works of humanity, far from imposing order on the landscape, seem designed expressly to conform to its natural contours. This corresponds with a cultural value system that views humanity and nature as sharing a common structure, their order and forms resonating and flowing in dynamic balance. The exhibition calls upon ideas of change, interconnectedness, and imagination inspired by Chinese traditional art and how they provide a vision, experience, and memory of landscape. Visitors will see how the egalitarian principles and natural romanticism of the 1960s and 1970s found inspiration in traditional Asian concepts of the relations between humans and nature. ●

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Ruijun Shen, Guangdong Times Museum (Guangzhou); and

Xiaoyu Weng, Kadist Art Foundation (Paris / San Francisco).