LUCAS BLALOCK (b.1978, USA) 卢卡斯·布莱洛克 (生于1978年，美国)	Tree on Keystone, 2011 Chromogenic print 43 ½ x 34 ½ in. Courtesy Kadist Art Foundation and the artist	楔石上的树，2011 摄影，显色打印 43 ½ x 34 ½ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
ELINA BROTHERUS (b.1972, Finland) 伊莉娜·博劳瑟斯 (生于1972年，芬兰)	Der Wanderer 3, 2004 Chromogenic print 41 ⅜ x 52 ⅜ in. Courtesy Kadist Art Foundation and the artist	流浪者3, 2004 铝板摄影 41 ⅜ x 52 ⅜ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
CHEN XIAOYUN (b.1971, China) 陈晓云 (生于1971年，中国)	Vanishing Point, 2014 5-channel video Dimensions variable Courtesy ShanghART Gallery and the artist	灭点, 2014 五屏影影 尺寸可变 作品由香格纳画廊和艺术 家授权
MARCELO CIDADE (b.1979, Brazil) 马塞洛·西达德 (生于1979年，巴西)	Adipho por Subtração - 4, 2010 Installation, broken glass on the wall 59 ½ x 118 ⅛ in. Courtesy Kadist Art Foundation and the artist	简那营算 4, 2010 装置，墙上碎玻璃 59 ½ x 118 ⅛ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
TACITA DEAN (b.1965, England) 塔丝塔·迪恩 (生于1965年，英国)	Baobab, 2001 16 mm film 10.00 min. Courtesy Kadist Art Foundation and the artist	猴面包树, 2001 16毫米电影 10 分钟 卡蒂斯艺术基金会藏品 作品由艺术家授权
CHARLES GAINES (b.1944, USA) 查尔斯·盖恩斯 (生于1944年，美国)	Shadows V, Set of 3, 1980 Gelatin silver prints and ink on paper 4 panels, 20 x 16 in. each Courtesy Kadist Art Foundation and the artist	阴影V（组3), 1980 明胶卤化物版 四联画，每张20英寸 x 16英寸each 卡蒂斯艺术基金会藏品 作品由艺术家授权
VIDYA GASTALDON (b.1974, France) 维德雅·加斯帝铎 (生于1974年，法国)	Floating Mountain (Mt Hemo), 2006 Installation, Wool and iron thread 108 ¼ x 84 ⅝ in. Courtesy Kadist Art Foundation and the artist	漂浮的山 (Hemo山), 2006 装置，羊毛，铁线 108 ¼ x 84 ⅝ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
PAUL KOS (b.1942, USA) 保罗·高斯 (生于1942年，美国)	The Sound of Ice Melting, 1970 Mixed media installation of two 25-pound blocks of ice, eight standing boom microphones, amplifier, and speaker Dimensions variable Courtesy Kadist Art Foundation and the artist	冰融化之声音, 1970 综合媒材装置，包括重达25磅冰块，8个立式麦克风，扩音器和音响 尺寸可变 卡蒂斯艺术基金会藏品 作品由艺术家授权

LIANG SHUO (b.1976, China) 梁硕 (生于1976年，英国)	Fit #9, 2014 Mixed media installation 102 ⅜ x 15 ¾ x 11 ⅛ in. Courtesy Yang Gallery and the artist	费特九号, 2014 综合媒体装置 102 ⅜ x 15 ¾ x 11 ⅛ 英寸 作品由杨画廊和艺术家授权
ANTHONY MCCALL (b. 1940, England) 安东尼·麦考尔 (生于1949年，英国)	Landscape for Fire, 1972 16 mm video converted to DVD, color, sound 7.05 min. Courtesy Kadist Art Foundation and the artist	火焰风景, 1972 彩色录像，DVD格式16mm胶片翻制，光学声音 7.05 分钟 卡蒂斯艺术基金会藏品 作品由艺术家授权
	Fire Cycles III (Subcycle 10), 1974 Performance score, Indian ink on paper 23 ⅝ x 9 ⅞ in. Courtesy Kadist Art Foundation and the artist	火焰循环III (子循环10), 1974 表演谱，印度墨纸本 23 ⅝ x 9 ⅞ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
ALICIA MCCARTHY (b.1969, USA) 艾丽西亚·麦卡蒂 (生于1969年，美国)	Untitled (Colors), 2010 Mixed media 30 ½ x 23 in. Courtesy Kadist Art Foundation and the artist	无题 (色彩), 2010 综合媒材 30 ½ x 23 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
CHARLOTTE MOTH (b.1978, England) 夏洛特·墨斯 (生于1978年，英国)	Absent Forms, 2010 Film, black and white, sound 10.42 min. Courtesy Kadist Art Foundation and the artist	缺失的形式, 2010 黑白有声影像 10.42 分钟 卡蒂斯艺术基金会藏品 作品由艺术家授权
	Willa Niespodzianka, 2012 Photograph 48 ⅛ x 71 ⅛ in. Courtesy Kadist Art Foundation and the artist	别野惊喜, 2012 影片摄影 48 ⅛ x 71 ⅛ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
SIMON PYLE (b.1983, USA) 西蒙·派纳 (生于1983年，美国)	As Above So Below, 2011 Video installation Dimensions variable Courtesy the artist	如上，下如, 2011 影像装置 尺寸可变 作品由艺术家授权
HIRAKI SAWA (b.1977, Japan) 平木滨 (生于1977年，日本)	Hako, 2008 DVD, black and white, sound 4.10 min. Courtesy Kadist Art Foundation and the artist	Hako, 2008 单屏影像，立体声，黑白DVD格式 4.10分钟 卡蒂斯艺术基金会藏品 作品由艺术家授权
MAAIKE SCHOOREL (b.1973, the Netherlands) 麦克·斯堂莱尔 (生于1973年，荷兰)	The Garden, 2009 Oil on canvas 3 panels, 72 ½ x 50 in. each Courtesy Kadist Art Foundation and the artist	花园, 2009 布面油画 三联画，每张72 ½x50寸 x 50英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权

TSANG KIN-WAH (b.1976, China) 曾建华 (生于1976年，中国)	We Must Draw the Line Somewhere, You Know, 2014 Cut vinyl installation Dimensions variable Courtesy the artist	我们必须在某处划清界限，你懂的, 2014 乙烯基裁剪装置 尺寸可变 作品由艺术家授权
LOIS WEINBERGER (b.1947, Austria) 洛伊斯·温伯格 (生于1947年，奥地利)	Fieldwork, 2010 Oil based paint marker on impregnated cotton 120 ⅛ x 220 ½ in. Courtesy the artist	田野作业, 2010 油性记号笔，浸染棉布 120 ⅛ x 220 ½ 英寸 作品由艺术家授权
	Tree celebration, Stams/ Tirol, July – September 1877 Photograph 40 ⅛ x 35 ⅜ in. Courtesy the artist	树的庆典，施塔姆斯和蒂罗尔/蒂罗尔, 1877年 七月至九月 摄影 40 ⅛ x 35 ⅜ 英寸 作品由艺术家授权
ROBERT ZHAO RENHUI (b.1983, Singapore) 赵仁辉 (生于1983年，新加坡)	Changi, Singapore (from the series As We Walked on Water), 2010-12 Digital pigment print 47 ¼ x 33 ⅛ in. Courtesy Kadist Art Foundation and the artist	樟宜，新加坡（选自"当我们在水上行走"系列), 2010-12 数码印刷 47 ¼ x 33 ⅛ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
	Expedition #46, (from the series The Glacier Study Group), 2012 Digital pigment print 47 ¼ x 33 ⅛ in. Courtesy Kadist Art Foundation and the artist	远征46号, (选自"冰川考察小组"系列), 2012 数码印刷 47 ¼ x 33 ⅛ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权
ZHENG GUOGU (b.1970, China) 郑国谷 (生于1970年，中国)	Magnetic Resonance as Landscape, 2014 Performance, installation Dimensions variable Courtesy Vitamin Creative Space	遥感通知的风景, 2014 行为，装置 尺寸可变 作品由维他命创意空间和艺术家授权
ZHOU TAO (b.1976, China) 周滔 (生于1976年，中国)	After Reality, 2013 Video 14.21 min. Courtesy the artist	现实之后, 2013 视频 14.21分钟 作品由艺术家授权
TOBY ZIEGLER (b.1972, England) 托比·齐格勒 (生于1972年，英国)	The Fifth Quarter, 2005 Oil on canvas 68 ⅛ x 78 ⅛ in. Courtesy Kadist Art Foundation and the artist	第五季, 2005 布面油画 68 ⅛ x 78 ⅛ 英寸 卡蒂斯艺术基金会藏品 作品由艺术家授权

LANDSCAPE
LANDSCAPE

风景：它实像、法幻像或心像
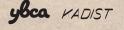
**THE
VIRTUAL
THE
ACTUAL
THE
POSSIBLE
?**

它实像、法幻像或心像
？

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)
芳草地艺术中心（旧金山）

主办机构
ORGANIZERS

时代美术馆
TIMES MUSEUM

YBCA KADIST

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，林园之最重者也。如远借，邻借，
仰借，俯借，应时而借。然物情所逗，目寄心期，
似意在笔先，庶几描写之尽哉。—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，呈现家自不同地区、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对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。通过风景之镜，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者的理解和体验？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可助变得模糊暧昧，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：从阿尔伯蒂到微软》(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应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图景、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和自然关系的思考中汲取了灵感。●

CO-CURATORS
联合策展人

贝蒂-苏·赫尔茨（Betti-Sue Hertz），芳草地艺术中心（旧金山）；

沈瑞筠，广东时代美术馆（广州）；

翁笑雨，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. ●

联合策展人
CO-CURATORS

Betti-Sue Hertz, Yerba Buena Center for the Arts (San Francisco);

Ruijun Shen, Guangdong Times Museum (Guangzhou); and

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