

K11 ARTOID, *An Intimate Glimpse*, Issue 6, 2015, P2-3



AN INTIMATE 合作無間  
GLIMPSE

K11 Art Foundation partners with Palais de Tokyo in a joint exhibition exploring Chinese art.

K11 Art Foundation和東京宮於巴黎透視中國藝術。



**FRENCH CONNECTION:**  
LEFT PAGE: clockwise: Chairman of K11 Art Foundation Adrian Cheng, president of Palais de Tokyo Jean de Loisy, curator Jo-ey Tang and curator Wang Chunchen (left to right); You can't see me No.6 (2012), Zhao Yao; Opening talk, artist Edwin Lo and curator Wang Chunchen (left to right)

RIGHT PAGE: top to bottom: Installation view of works by Wu Hao and Edwin Lo; Live performance and video projection by Cheng Ran at the opening; Installation view of works by Renaud Jerez, Li Gang, Yu Ji, and Zhao Yao

**兩地連繫:**  
左頁: 順時針方向: K11 Art Foundation主席鄭志剛、東京宮館長Jean de Loisy、策展人Jo-ey Tang及策展人王春辰(左至右); 你看不見我 No.6 (2012), 趙昊; 開幕講座, 藝術家Edwin Lo及策展人王春辰(左至右)  
右頁: 由上至下: 吳昊和Edwin Lo的作品裝置; 程然在開幕式上的現場表演和影像投影; Renaud Jerez、李綱、于吉及趙昊的裝置作品

**K**11 Art Foundation (KAF) and Paris' Palais de Tokyo opened their first endeavour in October to an international audience of art enthusiasts, collectors, curators and artists. The Sino-French group exhibition **Inside China - L'Intérieur du Géant** opens from 20 October 2014 to 11 January 2015; is curated by Palais de Tokyo's Jo-ey Tang in consultation with K11 Art Foundation appointed curator Wang Chunchen. **Inside China** connects the current Chinese art landscape, and is part of the new season **Inside**. **Inside China** will continue to mainland China and Hong Kong soon.

Thanks to the collaboration, Tang travelled around ten cities, from Hong Kong to Wuhan, Shanghai to Beijing, and other places in Greater China throughout 2014 for the exhibition, with the idea of discovering contemporary artists who have not been widely seen in the international context. He encountered a number of artists working with and responding to overproduction and monumentality in their use of materials, as well as to the rapid developments in the urban flux of their surroundings. The five selected artists all present vastly different works, in various mediums and contexts, yet are able to present a micro and macro view of what it is like to be inside China. Beijing artists Li Gang and Zhao Yao may inhabit the same city, but their pieces reflect different views: Li focuses on the symbolism of certain found urban materials - soot from exhaust pipes of cars, a source of terrible pollution - and transforms them into contemporary works via traditional methods. In contrast, Zhao is more interested in the accumulation of internet images of conflicts and collectivity, as well as his large-scale, totemic sculptures.

Shanghai's Yu Ji, in her *Public Space* series, creates maquette-like structures with imperfectly formed white plaster cubes, referencing the early Communist-era public toilets, while Hong Kong's Edwin Lo produced a sound installation based on oil tanker, that affects the reception of other works in the exhibition space. Finally, Wuhan's Wu Hao's works is a continuous project spanning several regions in China, courtesy of the artist's residency within the K11 art village. His glass vessels document the humidity and temperature of each city through layers of evaporated acrylic paint.

Another vital element in this curated exhibition is the Chinese artists' response to French art, not just in context but also in the museum space itself as they cross and intertwine with each other. The Chinese artists' works are shown alongside those of French artists: from the visionary Nadar, the pseudonym of French 19<sup>th</sup> century photographer and caricaturist Gaspard-Félix Tournachon, to installation artist Renaud Jerez, to Aude Pariset, who splices the digital and the handmade in her works.

The partnership will continue with more exhibitions, talks, and projects in the following three years, aiming to both mirror the current-standing alliances between France and China as well as to develop and strengthen future ties.



**K**11 Art Foundation(KAF)與東京宮於十月正式展開第一步計劃，為長達三年的全面合作打響頭炮。並向國際藝術界人士展示成果。名為 **'Inside China - L'Intérieur du Géant'** 的中法藝術家聯展，於2014年10月20日至2015年1月11日期間在巴黎東京宮舉行。由東京宮的策展人Jo-ey Tang及KAF推薦的王春辰共同策展。作為 **'Inside'** 主題的新一季度展覽，連繫中國現今的藝術圈。 **'Inside China'** 日後會移師到中國大陸及香港地區。

為合作促成此項目，Jo-ey Tang於2014年走遍大中華區的十個城市，包括香港、武漢、上海及北京等，探討當代藝術現況，發掘有潛質的新晉當代藝術家。其間發現一批藝術家以突顯城市過量生產問題為題，反映城市短暫而急促的發展狀態。最後挑選五位作品風格各異的藝術家，以不同媒介的藝術創作呈現中國的多元面貌。北京藝術家李綱及趙姚兩者身處同一城市，但作品的出發點卻很迥異。前者搜集富有象徵意義的城市物品，例如意味著惡劣的空氣質素的車輛廢氣排氣管，創作出結合傳統手藝的當代作品。而後者則為集體性及衝突的網絡圖像吸引，他的大型雕塑讓人聯想到圖騰。

來自上海的于吉在「公共空間」系列把不規則的白色石膏立方組成結構物，以早年共產時期的公眾洗手間為寫照。而香港的Edwin Lo有關油輪的聲音裝置，從另一個感官影響觀眾對其他作品的看法。最後，武漢的吳昊帶來一個跨越多個中國地區的持續性項目，創作於K11藝術村駐村期間，玻璃容器上層層的水痕紀錄了每個城市的溫度及濕度。

是次展覽的另一目的是中國藝術家與法國藝術的碰擦，不單在文化底蘊層面上，亦包含在博物館空間內的融合和融入。中國的藝術品與多個法國著名作品並列展出，它們出自19世紀攝影師大副Nadar(本名Gaspard-Félix Tournachon)，裝置藝術家Renaud Jerez及善於揉合數碼及手工作品的Aude Pariset。

此次的深度合作期望於未來三年促成更多展覽、講座及項目，旨在反映中法目前的緊密關係並推動未來發展。

## History of Palais de Tokyo 東京宮歷史演進

**1937** - The monument was inaugurated by the French government at the time of the International Exhibition of Arts and Technology. The name Palais de Tokyo derives from formerly street name Avenue de Tokio.

**2002** - The Site de Création Contemporaine (soon known as just Palais de Tokyo) officially opens, taking up the redesigned west wing of the Palais de Tokyo building. The east wing houses the Museum of Modern Art of the City of Paris.

**2011** - Influential contemporary art figure and independent curator, Jean de Loisy, is appointed as the president of Palais de Tokyo. He was formerly curator at Centre Georges Pompidou, the curator at the Fondation Cartier and also deputy director at the Musée de Nîmes.

**2012** - Palais de Tokyo becomes one of the largest spaces dedicated to contemporary art in Europe, increasing from 8,000sq m to 22,000sq m.

**January 2014** - In January, Palais de Tokyo and K11 Art Foundation established three-year agreement, with the endeavour to foster cross-cultural platforms and shows with French and Chinese artists.

**1937年**——由法國政府為舉辦世界藝術與技術博覽會興建的一幢宏偉建築，由於當時面朝大街Avenue de Tokio，故取名為東京宮。

**2002年**——The Site de Création Contemporaine (即其後的東京宮)正式開幕，坐立於建築的西翼，而東翼是巴黎市現代藝術館。

**2011年**——當代藝術重要人物及獨立策展人Jean de Loisy獲任命為東京宮館長，曾為龐畢度國家藝術文化中心(Centre Georges Pompidou)及卡地亞當代藝術基金會(Fondation Cartier)的策展人，同時為尼姆藝術館(Musée de Nîmes)的副總監。

**2012年**——東京宮成為歐洲最大的當代藝術場地，由8,000平方米擴展至22,000平方米。

**2014年1月**——東京宮與K11 Art Foundation展開為期三年的合作計劃，聯手構建中法藝術的文化平台及展覽。