

K11

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K11 ART PLAYGROUND – CREATIVE MAGICAL HANG OUT WHERE ART BRINGS CULTURE, ENTERTAINMENT, SHOPPING & LIVING TOGETHER

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COURTESY OF BEIJING COMMUNE AND THE ARTIST ZHAO YAO
YOU CAN'T SEE ME NO.4, 2012

IN ART WE LIVE 活·现艺术

DIGITAL Future

數碼浪潮

Creative innovation meets the digital world.
當革新創意遇上數碼世界。

Opening up a meaningful dialogue discussing the creation of art and today's technological advances, Shanghai K11's recent multi-sensory installation exhibition focused on the evolution and future of digital art. Curated by David Rosenberg, the show titled **Metamorphosis of the Virtual 5+5** also illustrated the ever-growing creative bridge between France and China, and thoughtfully filled the exhibition space with video projections, sound art and site-specific immersive experiences. The artists chosen for this show are prominent in their native regions, spanning China and France, and presented works in the context of evolution in flux, technology, the 21st century society and our human place in the world, adhering to the theme of 'metamorphosis'. Five thematic sections - 'Life Forms', 'Cityscape', 'Morphogenetic', 'Avatar' and 'Flux' - divided the video works, photography, and other digital media. Representing China were artists Aajiao, Feng Mengbo, Miao Xiaochun, Tsang Kin-Wah and Zheng Da, while those works from France were by Maurice Benayoun, Miguel Chevalier, Pascal Haudressy, Pia MyrvoLD and ORLAN.

Each work thoughtfully navigated the uncontrollable and the unpredictable elements in the 'metamorphosis' of art, commenting on today's increasing reliance on technological advances. Parisian artist Pascal's interpretation of Caravaggio's *Saint Francois* is recreated in thousands of sharp, prickly lines that bunch and bristle together at the edges, perhaps a response to the glitches that are present in the supposed logical processes of technology - chaos in order. Similarly, Hong Kong based artist Tsang Kin-Wah projects light installation on to the entire floor, which is his signature text-based art. The looped work begins as a single line of text but soon multiplies and overlaps chaotically. Other works - some engulfing huge areas as a response to the inevitability of our engagement with the digital - refer to technology in biology, such as Chevalier's *The Origin of the World*, or present the human body and performance art, as in ORLAN's *Flayed Liberty* and *two ORLAN-bodies*.

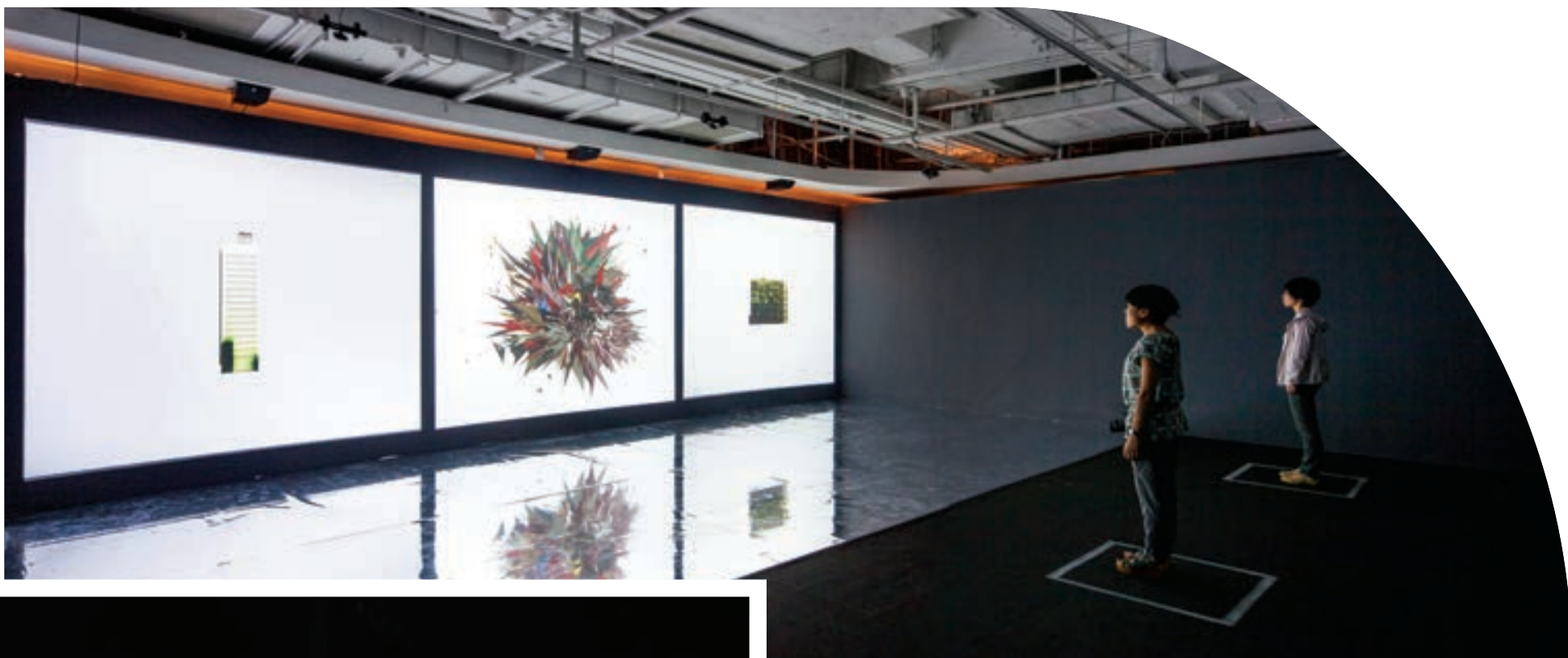
Although large-scale exhibitions as such are rare in Shanghai, audiences resonated with these individual works, engaging with the meaning of creativity in our fast-paced, digital-heavy world.

上海K11最近舉辦了一個多感官藝術展覽，聚焦數碼藝術的未來發展，探討藝術創作及先進科技間的化學作用。展覽由David Rosenberg全力策劃，名為「**Metamorphosis of the Virtual 5+5**」，場內以影像投射、聲音藝術及體驗式展區結合空間，昭示著中法兩國日益緊密的藝術文化交流。獲邀的參展者均是赫赫有名的藝術家，他們從中法兩地遠道而來，以世界演變、科技創新、廿一世紀社會以及人類的邁進為題，將作品呈現給大家，與展覽「蛻變」的思想一脈相承。展覽劃分為五個主題空間，包括「生命形態」、「城市景觀」、「形態發展」、「虛擬人像」及「光通量」，採用影像播放、攝影及其他數碼媒介。中國參展代表有徐文愷、馮夢波、繆曉春、曾建華及鄭達；法國代表則有Maurice Benayoun、Miguel Chevalier、Pascal Haudressy、Pia MyrvoLD及ORLAN。

每一個作品均巧妙地運用了難以控制及預料的創作元素，表現「蛻變」這個主題及探討人類過分依賴當今科技的隱患。法籍藝術家Pascal對油畫大師Miguel的宗教畫像「Saint Francois」進行全新詮釋，人像被纏滿了荊棘及刺針，似是反諷在著重邏輯分析的科學技術中不能避免的干擾故障，混合著秩序和失調。同樣地，來自香港的曾建華以燈光投射他標誌性的文本創作在整個地板上。每一道光交織出縱橫交錯的文字組合。其他作品將偌大的空間完全包覆，示意科技的入侵與滲透令人無處可逃。Chevalier在作品「世界起源」中運用上生物科技，ORLAN的「剝了皮的自由女神」及「ORLAN的兩具軀體」則以獨特的手法展示人體及行為藝術。

甚少有如如此大型藝術展覽在上海舉行，到場觀眾有機會深入了解這些個體創作，在節奏急促及數碼化的世界探討創意的延伸。





BIG SCREEN VIEWING:

Top to bottom: Virtual Portrait – Invasion Project (2013), Zheng Da; The Fourth Seal – HE Is To No Purpose And He Wants To Die For The Second Time (2009), Tsang Kin-Wah; Emotion Winds (2014), Maurice Benayoun; The Origin of the World (2014), Miguel Chevalier

流光掠影:

由上至下:「虛擬的肖像—入侵計劃」(2013), 鄭達; The Fourth Seal – HE Is To No Purpose And He Wants To Die For The Second Time (2009), 曾建華; 情感之風 (2014), Maurice Benayoun; 世界起源 (2014), Miguel Chevalier