

THE
KING
AND I
国王与我

Alcantara and 9 artists reinvent the Ancient Italian Palace.
Alcantara 携手九位艺术家，将意大利宫殿“移”至上海。

curated by Davide Quadrio/乐大豆 and Massimo Torrigiani

《国王与我》

Alcantara 携手 9 位艺术家，
将意大利宫殿 " 移 " 至上海。

《国王与我》是一次跨越时空的旅程，是关于远方王宫的幻想故事，如迷宫般颠倒梦想，为上海造梦。9 位当代艺术家使用 Alcantara 材料并从中获得灵感，共同创造出神秘与童话。作为生产同名 Alcantara® 材料的制造商，Alcantara 有着千变万化的形式，其本质皆关于触感：它是可塑性极佳的表面材料及覆盖材料、具有极强的韧性、能够适应各种形式的变化。

与上海震旦博物馆、罗马二十一世纪美术馆、以及米兰王宫进行相继合作后，《国王与我》更坚定地体现了 Alcantara 向当代艺术领域的转移与探索。

这场特别的展览发端于意大利米兰王宫这座古老的建筑内，该建筑在 14 至 19 世纪期间为历代王室成员和政府官员所使用，如今归米兰文化局所有，为艺术所用。作为米兰最富声望的展览空间，米兰王宫在意大利也扮演着相当重要的角色。

为了呈现这一展览，Alcantara 委托了两位国际著名策展人对此展览进行策划：常驻上海的乐大豆 (Davide Quadrio) 先生和常驻米兰的 Massimo Torrigiani 先生，与 Alcantara 携手，呈现与 9 位艺术家共同合作的场域特定作品；这是一场对建筑空间的独特解读，关于过去在这些空房间内发生或未发生的一切。

2016 年 9 月至 10 月期间，展览曾在米兰进行过展出。今次《国王与我》将以不同的形式、新的作品、不同的意义登陆上海。

策展人乐大豆说：“当我们开始在米兰与艺术家创作《国王与我》时，我们问了自己几个问题：如果将这些场域特定作品和古代房间转移到一个全新场所，艺术家将会对其进行怎样的转变和再造？考虑到它需要发生在另一个历史建筑中、俯瞰另一座历史名城，艺术家又如何另一个空间中重新搭建？这些想法最终成为把展览带到上海的初衷。”

而这些问题的答案就在沪申画廊这座沪上最富盛名的艺术空间之中。沪申画廊对于推广和传播中国当代艺术有着非凡的文化沿袭。

《国王与我》是一次场景性的、戏剧性的展览。用新的形式将观者带入到另一个维度，在既陌生又熟悉的时空中，将童话和历久弥新的民间故事融合在人与文化构成的想象空间之内，让参与到其中的人获得启发与思考。

意大利著名文学家卡尔维诺在《意大利童话》中写到：

“民间故事(...)在人们缓缓成熟的朴实意识里为人生提供了注脚。这些民间故事是男人和女人潜在命运的记录，尤其是那些即将决定人们命运的人生阶段的记录：例如年轻人的出生（这本身就往往预示今后的命运），离开家乡，最后经过种种人生的磨难，长大成人，成为人类的一员。这个概略说明虽然简单，却包括了人世间的一切：本质上平等的人类被任意分为帝王和贫民；生活中常见的无辜者遭受迫害和随之而来的复仇；情人初遇不期，爱情刚刚萌发即已失去；普通人受符咒支配的共同命运，或是让未知的力量左右个人的存在。这些复杂因素渗透整个人生，迫使人们为解放自己为掌握自己的命运而斗争；同时我们只有解放他人才能解放自己，因为这是我们自身解放的必要条件。这需要对奋斗目标的忠诚，需要纯洁的心灵，它们是获得解放和胜利的根本。此外，还必须要有美，这种美随时会蒙上卑微和丑陋的蛙皮，但故事中最为重要的因素是无穷无尽的变化和万物的统一：这包括人类、动植物和无机体。”

The King and I

ALCANTARA AND 9 ARTISTS TAKE AN ANCIENT ITALIAN PALACE TO SHANGHAI

The King and I is a journey across space and time. It is about a far away Palace and its imaginary stories, transposed like a labyrinth or a dream to Shanghai. Its common threads are mysteries and fairy tales, told by 9 contemporary artists who were inspired by, and used one material only, Alcantara®. A material, produced by Alcantara, the company, which has got thousand variations; its essential character a tactile one: a surface, a malleable covering, extremely resistant, ready to take any shape.

Following its previous experiments at the Aurora Museum in Shanghai, MAXXI museum in Rome, and at the Royal Palace in Milan, with *The King and I* the company Alcantara decidedly shifts its focal point and experiments to contemporary art.

This particular exhibition originates from the Royal Palace in Milan, Italy; a building which from the 14th to the 19th century was home to the governors of the city and to different dynasties of royals. Today it is the property of the Municipality of Milan and it is dedicated to art. It is in fact the city's most prestigious exhibition spaces; one of the most important in Italy.

Invited to realize a project there, Alcantara commissioned Davide Quadrio and Massimo Torrigiani, two renown international curators based between Shanghai and Milan, to develop a concept for an exhibition. The result was a collaboration with 9 artists and a beautiful site-specific and Alcantara-specific show; an original interpretation of the building, of what happened, or did not happen, in the past in it's vast, empty rooms.

Open from September to October 2016 in Milan, that show, *The King and I* exhibition, arrives in Shanghai in a different form, with new works and a different meaning.

“When we started to work on *The King and I* exhibition with the artists in Milan” says Davide Quadrio, “we started to ask ourselves what would have happened if those site-specific works, these ancient rooms reinvented by the artists would have been transported in another place, installed and brought to life in another space, in another historical building, overlooking another historical city? That’s how the idea of taking the exhibition to Shanghai came about”.

The answer is now at the Shanghai Gallery of Art, one of the most prestigious and original art spaces of the city, with an important heritage in the promotion of contemporary art in China.

The King and I is scenic and theatrical. In its new form it transports the visitors to another dimension, in a far away world, which is at the same time alien and strangely familiar time, as fairy tales and old stories join all humans and cultures in an imaginary space that means everything to everybody.

As Italian writer Italo Calvino wrote in his introduction to *Italian Folktales*:

“Folktales are real (...) folk stories are the catalog of the potential destinies of men and women, especially for that stage in life when destiny is formed, i.e., youth, beginning with birth, which itself often foreshadows the future; then the departure from home, and, finally, through the trials of growing up, the attainment of maturity and the proof of one’s humanity. This sketch, although summary, encompasses everything: the arbitrary division of humans, albeit in essence equal, into kings and poor people; the persecution of the innocent and their subsequent vindication, which are the terms inherent in every life; love unrecognized when first encountered and then no sooner experienced than lost; the common fate of subjection to spells, or having one’s existence predetermined by complex and unknown forces. This complexity pervades one’s entire existence and forces one to struggle to free oneself, to determine one’s own fate; at the same time we can liberate ourselves only if we liberate other people, for this is a sine qua non of one’s own liberation. There must be fidelity to a goal and purity of heart, values fundamental to salvation and triumph. There must also be beauty, a sign of grace that can be masked by the humble, ugly guise of a frog; and above all, there must be present the infinite possibilities of mutation, the unifying element in everything; men, beasts, plants, things”.

艺术家
及作品介绍

Artists & Artworks
Introduction



Gentucca Bini 带来作品《王室边缘》。Alcantara® 面料印有超写实的图案，折叠堆积在地面和墙面上，营造出丰富而华丽的效果，呼应了王宫的装饰花纹，复杂的内饰只有在观者与其直接互动时才会出现，将王室的边缘转变为进入另一个世界的入口。

Gentucca Bini's hyperrealistically printed and frayed Alcantara® replicates the ornamental motifs of a room of the Royal Palace. The complexity of the interior decoration is thus reinvented and is only really visible when visitors interact with it directly, transforming the *Royal Fringes* into a treshold to amother world, and into a game.

GENTUCCA BINI

生于 1973 年，成长在艺术与时尚的家庭氛围之中，祖母是 Bruna Bini. Gentucca 曾在米兰及巴黎学习建筑，并在皮尔·卡丹工作，成为 Andrée Leon Talley 的助手。曾与 Karl Lagerfeld 共同参与香奈儿高定帽子的项目设计。随后担任 Romeo Gigli 的创意总监。目前运营着自己的品牌和高定系列，并在巴黎和罗马的 T 台上展出。

Born in 1973, she grew up amidst the atmosphere of art and fashion around her couturier grandmother, Bruna Bini. She studied architecture in Milan and in Paris, where she worked in Pierre Cardin's fashion house and as the assistant to fashion editor Andrée Leon Talley. She also met Karl Lagerfeld in Paris and worked with him on creating hats for his Chanel Haute Couture runway shows. Former creative director of the Romeo Gigli label, she now runs her own brand and her haute couture collections are shown on the Paris and Rome runways.



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ADRIAN WONG &
SHANE ASPEGREN

A King Saw Us
国王看见了我们

《国王看见了我们》由 Adrian Wong 和 Shane Aspegren 二人共同创作，是他们在米兰创作的杰出作品。在米兰的展览中，二人创造了一个复杂迷宫，为观众提供了一个在作品中真正“迷失”的机会——这件作品同样使用 Alcantara® 面料创作。这件装置和展览还包含一次行为艺术表演，此次展览中，该表演以沉浸式投影和视频装置的形式呈现。王宫深处的回音在上海再度出现，让观者能够一瞥在米兰创造的魔幻世界。

A King Saw Us, a four-handed work by Adrian Wong & Shane Aspegren, is the result of the monumental works they produced in Milan. In Milan they constructed a complex labyrinth for visitors to lose themselves – literally, in this case – in Alcantara®'s potential. This installation and the exhibition as a whole hosted a series of performances that reappear in Shanghai as immersive video projection and a video installation. The echo of the living quarters of the Royal Palace lives again in Shanghai, giving visitors a glimpse of the magic created in Milan.

ADRIAN WONG & SHANE ASPEGREN

Adrian Wong 1980 年生于芝加哥，从 2005 年起工作生活于香港，并创立了 Embassy Project 工作室。他毕业于斯坦福大学实验心理学专业，并在耶鲁大学主修雕塑专业。他的装置和雕塑作品通过集体创作探索人与环境之间的关系。他的个展曾经在阿姆斯特丹的 Witte de With 当代艺术中心、伦敦 Saatchi Gallery 进行过展出。影片在德国奥贝豪森电影节、曼谷实验电影节、维也纳美术馆进行过展出。大量作品被公共或私人收藏，并且在 2014 年获得亚洲杰出艺术奖。

Shane Aspegren 是来自内布拉斯加的音乐人、制作人，与众多艺术家合作创作电子音乐、独立流行、实验音乐等，发行专辑并巡演。2001 年创立双人组 The Berg Sans Nipple，在国际知名夜店或音乐节进行演出，包括惠特尼美术馆，与 Bright Eyes, Arto Lindsay, Woodkid 等知名音乐人合作。他有超过十年的电影配乐经验，同时也为剧院、视频作品、装置作品、摄影、录像、行为艺术作品等进行配乐，机构包括巴塞尔艺术、芝加哥当代艺术馆、纽约精选电影档案馆、摩洛哥得土安国际地中海电影节等。2012 年他移居香港，展开与其他音乐人和艺术家的合作。

Born in Chicago in 1980, Adrian Wong has since 2005 lived and worked in Hong Kong where he founded the Embassy Projects production agency. He graduated in experimental psychology from Stanford University and majored in sculpture at Yale University. His installations and sculptures explore the relationship with the environment through collective works. The Witte de With Center for Contemporary Art, Rotterdam, and the Saatchi Gallery, London, have held solo exhibitions of his work. His films have been shown at the Internationale Kurzfilmtage Oberhausen (Germany), at the Bangkok Experimental Film Festival and at the Kunsthalle of Vienna. Included in numerous public and private collections, his work won the Sovereign Asian Art Prize in 2014.

Shane Aspegren is a musician, producer and artist from Nebraska. He has worked with numerous artists on electronic, indie/pop and experimental music albums and tours. In 2001 he founded the duo The Berg Sans Nipple, which played gigs at international clubs and festivals and in such major institutions as the Whitney Museum, and collaborated with artists such as Bright Eyes, Arto Lindsay, Woodkid and many others. He has for over a decade also written scores for films, theatre, videos and installations in addition to his photographic, video and performance works which have been presented, amongst others, at Art Basel, MCA in Chicago, at the Anthology Film Archives, New York and at the Festival International du Cinéma Méditerranéen in Tétouan, Morocco. In 2012, he moved to Hong Kong, where he develops collaborative projects with other musicians and artists.



3

PAOLA BESANA

Ciao Josef! 1, 2, 3, 4

Josef 你好! 1, 2, 3, 4

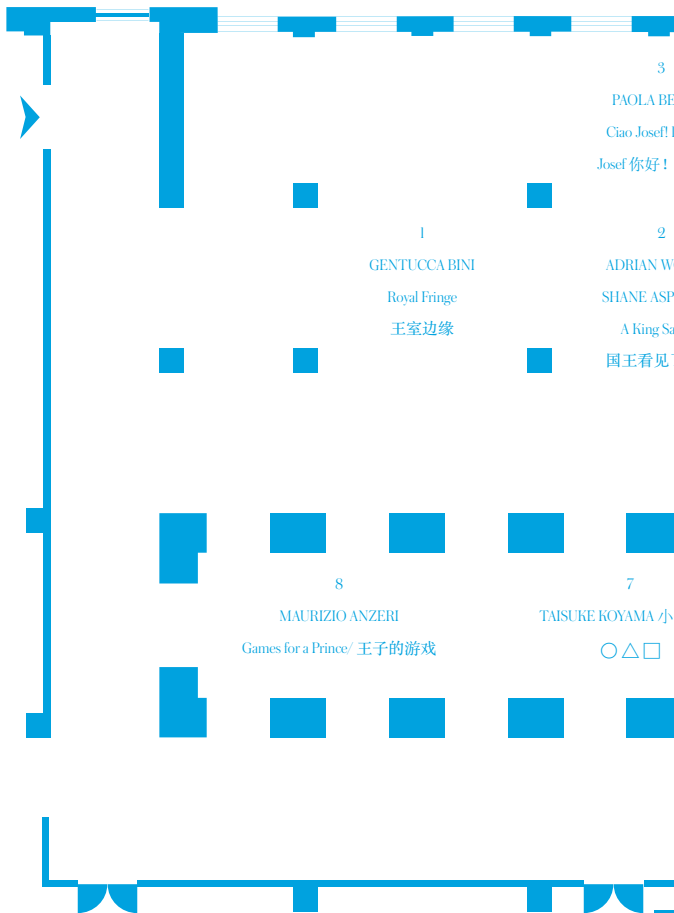
Paola Besana 的《Josef 你好! 》是对艺术家 Josef Albers 的致敬，是由 Alcantara® 材料编织而成的四件小挂毯，让人回忆起王宫旧日的装饰以及那时的女人们，她们无论贫穷或富有，都能忘却烦恼、亲切闲谈。

Ciao Josef - Paola Besana's beautiful homage to artist Josef Albers - is made of four small tapestries of weaved stripes of Alcantara®, reminiscent of the decorations of the Royal Palace and of the old ways in which women, rich and poor, entertained themselves, spending time together and conversing.

PAOLA BESANA

她在织物艺术、纤维艺术方面有着超过五十年的经验，进行过全方位的探索和研究。六十年代早期，她与 Lily Blumenau 一道在纽约学习，并与 Trude Guermonprez 在加州艺术与工艺学院共同学习深造。随后她在纽约与 Jack Lenor Larsen 共事，后回到意大利在公立学校授课，为各种年龄段的学生、教师传授关于织物、编织方面的知识。在米兰建立了永久基地，1968 年开设 Studio di Tessitura Paola Besana，一家提供工作坊的研究制作培训中心。2015 年，工作室升级为协会，更广泛地为艺术家和爱好者提供培训和活动安排，协会亦负责织物收藏方面的讲座、座谈等。她也创立了拥有 1650 本织物类书籍的图书馆。

She has for over fifty years worked in and around textile art, or fibre art, touching on all its aspects. After studying in the early Sixties with Lily Blumenau in New York and Trude Guermonprez at the California College of Arts and Crafts, she worked with Jack Lenor Larsen in New York before returning to Italy. Here, she worked a lot in State schools and with the unions to teach arts and crafts teachers (weaving) and children of all ages. Having established a permanent base in Milan, in 1968 she opened the Studio di Tessitura Paola Besana: a workshop and a research, production and training centre. In 2015 the Studio became an Association; in addition to training activities for artists/artisans, the association also deals with the conservation of collections of textiles, objects and artworks, and it has a textile library with 1650 books.



3

PAOLA BE

Ciao Josef!

Josef 你好!

1

GENTUCCA BINI

Royal Fringe

王室边缘

2

ADRIAN W

SHANE ASP

A King Sa

国王看见

8

MAURIZIO ANZERI

Games for a Prince/ 王子的游戏

7

TAISUKE KOYAMA 小

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SANA

1, 2, 3, 4

1, 2, 3, 4

ONG &

EGREN

w Us

了我们

山泰介

4

FRANCESCO SIMETI

Xanadu/ 世外桃源

Catoptric Cistula/ 西洋镜

5

ARTHUR ARBESSER

The Frog King/ 青蛙国王

5

ARTHUR ARBESSER

The Emperor's New Clothes

皇帝的新衣

6

MATTHEW HERBERT

Unconcealed/ 揭示

4

FRANCESCO
SIMETIXanadu
世外桃源

4

FRANCESCO
SIMETICatoptric Cistula
西洋镜

Francesco Simeti 展示了两件作品，在这里，观者能够进入到精彩的叙事线索之中。第一件作品名为《世外桃源》，如同马可·波罗所描绘的由忽必烈所建造的城市一样，或固定或移动的面板上装饰着异域图案。这些面板相互交错，如同十八世纪的剧院舞台。在第二个区域内，Simeti 展现的是《西洋镜》，一个八边形移动箱子，以 Alcantara® 面料进行软装，并运用一系列的镜子，通过折射与反射，解构了艺术家创作的人造物。视错觉让王子寝宫内的建筑和装饰相互折射，形成了 Simeti 的独特的幻想图景。

Francesco Simeti presents two artworks. Here, visitors enter a spectacular narrative. The first of his works, entitled *Xanadu* – like the city built by Kublai Khan and described by Marco Polo – is composed of a number of fixed panels decorated with images of exotic journeys to faraway lands. The panels intersect and blend together, like the wings of a little 18th-century theatre. In his second work, Simeti presents *Catoptric Cistula*, an octagonal chest, upholstered in embossed Alcantara®, containing a series of mirrors which deform and multiply the artefacts created by the artist. Optical illusions in which the architecture and ornamentation of Milan's Royal Palace mutually reflect one another, like in Simeti's visionary drawings.

FRANCESCO SIMETI

1968 年生于意大利帕勒莫，目前生活在纽约。他在当代艺术领域以优秀的雕塑、装置、公共艺术而闻名，为许多重要机构包括库伯·休伊特国际设计博物馆和哥伦比亚大学创作公共艺术作品，其他机构还包括博洛尼亚现代艺术馆、洛桑设计与当代艺术应用博物馆、2012 上海双年展。他的作品在许多国际重要场所被展出或收藏，包括迈阿密 Vizcaya Museum and Gardens, 纽约 Exit Art and Artists Space, 都灵 Rivoli Castle, 米兰三年展、麻省当代艺术馆、伦敦考陶尔德学院。他作品中常出现的壁纸元素，灵感来自工作场景。融合了不同时代的经典元素并重新整合，创造出全新的特点。利用已有的图像或装饰动机，持续创造出熟悉的观感，但近看却又有着全新的陌生感。

Born in Palermo in 1968, he lives in New York. He has made a name for himself on the contemporary art scene thanks to his sculptures, installations and public art works made for major organisations, especially the Cooper Hewitt National Museum of Design and Columbia University, New York; the Galleria d'Arte Moderna, Bologna; MUDAC Musée de Design et d'Arts Appliqués Contemporains, Lausanne; and the 2012 Shanghai Biennale. Included in many public collections, his work has been shown at international venues such as the Vizcaya Museum and Gardens, Miami; Exit Art and Artists Space, New York; Rivoli Castle, Turin; Milan Triennale; MoCA, Massachusetts; and the Courtauld Institute, London. The wallpapers often featured in his works are inspired by the work's setting. It contrasts and blends icons from different eras to reinterpret and suggest worlds, re-using images and decorative motifs in a continuous invention which is familiar yet, looking closer, always new and strange.

5

ARTHUR
ARBESSERThe Emperor's New Clothes
皇帝的新衣

5

ARTHUR
ARBESSERThe Frog King
青蛙国王

Arthur Arbesser 将观众带入到两部经典童话的全新叙事之中。《青蛙国王》是一件被印有云朵图案的 Alcantara® 面料包裹的喷泉，观者可以通过踩在王子与公主的鞋子上看到自己的倒影。《皇帝的新衣》是六件真人大小的象棋子，用 Alcantara® 面料包裹，装饰有 Arbesser 设计的图案，复制了我们的动作和皇帝的动作，孤单而赤裸。

Arthur Arbesser draws visitors into the re-telling of two classic fables. *The Frog King* is a fountain lined with cloud-patterned Alcantara® where visitors can gaze at their reflection as they briefly step into the shoes of the princess or the prince. In *The Emperor's New Clothes* the six life-size chess pieces, embellished with Alcantara® accessories designed by Arbesser, copy our movements and those of the emperor, alone and naked.

ARTHUR ARBESSER

1982 年生长于维也纳。曾就读于伦敦中央圣马丁学院，随后在意大利米兰与乔治·阿玛尼共事七年。2013 年，在 Who is on Next? 竞赛中胜出，并创立了自己的品牌，2015 年被 LVMH 奖选为八个获胜者之一。他深受祖国奥地利的影 响，并对设计有着十分浓厚的兴趣，他的风格干净且具有很高的辨识度。作为艺术爱好者和建筑爱好者，他善于探索非常规材料在服装饰品上的应用。

He was born in 1982 in Vienna, where he grew up. He studied at Central Saint Martins in London before finding his direction in Milan where he worked with Giorgio Armani for seven years. In 2013 he won the Who Is On Next? competition and launched his own label, then in 2015 he was chosen as one of the eight finalists for the LVMH Award. Being strongly influenced by his Austrian background and by a very uncluttered approach to design, Arbesser's aesthetic is clean and distinctive. A lover of the arts and architecture, he experiments with unusual materials to reinvent the uses of clothes and accessories.



6

MATTHEW
HERBERT

Unconcealed

揭示

Matthew Herbert 的作品《揭示》把展览空间变为私密空间，观者按照要求进入房间坐在椅子上。椅子表面被 Alcantara® 的红色面料包裹，位于一束聚光灯下，观者可以清晰地听到 Alcantara 工厂和办公室内的员工之间的谈话。当我们在谈论创造这个项目的缘由，或者谈论过去、现在和未来时，真实往往与童话相互交错。

With Matthew Herbert's *Unconcealed*, the exhibition is turned into an intimate space where visitors are required to do something very simple: sit on a chair. From this chair – upholstered in red Alcantara® and lit by a spotlight – emerge the voices of people who work in the Alcantara factory and offices. Fantasy tales mingle with real ones as we share the past, present and future lives of the men and women who actually create the seed of this project.

MATTHEW HERBERT

1972 年生于英国，著名的电子音乐人。他个人音乐作品中有大量来自日常生活的声音采样。2000 年他的宣言《音乐编曲个人合同（及错误宣言）》被用于指导个人音乐创作。宣言内容主要为，禁止使用电子鼓或采样，以保证他在工作室制作的音乐无法被现场表演复制。除了创作 house, electro, techno 风格的音乐专辑以外，他也为 HBO 电视台和英国电视台创作音乐，同时也为剧院和舞蹈表演制作音乐。受 London Sinfonietta 之邀，他于 2010 年创作了 One Day, 被英国《卫报》周六特刊选用。他创立了声音博物馆，一个致力于声音收集的档案平台，从 2012 年开始担任 BBC 新版 Radiophonic Workshop 的创意总监，这是一个关于电子音乐和声音艺术在音乐应用上的研究中心。

Born in 1972 in England, he is a highly respected electronic musician. Many of the sounds used in his compositions are made in the places and by common, everyday objects he records himself. In 2000 he wrote his manifesto "Personal Contract for the Composition of Music (Incorporating The Manifesto of Mistakes)", which he used as guideline for his later works. The manifesto forbids him to use electronic drums or pre-existing sounds and ensures that nothing created in the recording studio can be replicated live. In addition to house, electro e techno albums, Herbert has written scores for HBO and British television as well as music for theatre and dance productions. At the invitation of the London Sinfonietta, in 2010 he wrote One Day, a work in which a Saturday issue of The Guardian newspaper was put into music. He founded the museum of sound, an online public archive/platform, and since 2012 he is the creative director of the re-established BBC Radiophonic Workshop, a leading centre of sound and electronics research applied to music.



日本摄影师小山泰介的作品探索了 Alcantara® 面料在形态学上的可能性，以超大体量的摄影，利用几何排列的穿孔应用在材料表面，并命名为 ○△□。Z 型墙面覆盖有印刷在 Alcantara® 面料和哈内姆勒纸上的摄影作品。此外，三个垂直元素营造出了一种视错觉，让人无法区分材料和复制品。

Japanese photographer Taisuke Koyama explores Alcantara®'s morphology through macroscopic photographic reproductions, exploiting the geometric perforations that may be applied to the material, and which give the title to the work: ○△□.

A Z-shaped wall is completely covered in photographs printed on Alcantara® and Hahnemühle paper. At the same time, three large vertical elements create an all-enveloping optical illusion which makes the material indistinguishable from its reproductions.

小山泰介 TAISUKE KOYAMA

1978 年生于东京，目前工作生活于阿姆斯特丹和东京两地。曾主修生物学，并在 2013 年开始尝试摄影。曾多次在伦敦大和日英基金会举办个展，以及苏黎世 Sunday Gallery, 东京 G/P 画廊、摩地纳 Metronom Gallery, 京都艺术中心等。曾参与大量国际群展，包括 2016 爱知三年展、2013 濑户内三年展等。于 2012 年获得东京日本媒体艺术大赏。在 2014 年，日本文化事务局因他在日本政府海外艺术研究项目中的出色表现，为他颁发奖项。

Born in 1978 in Tokyo, he lives and works between Amsterdam and the city of his birth. After studying biology, in 2003 he began to focus on photography. He has held solo exhibitions in the Daiwa Foundation-Japan House Gallery, London; the Sunday Gallery, Zurich; the G/P gallery, Tokyo; the Metronom gallery, Modena; and the Kyoto Art Center. He has also participated in numerous international collective exhibitions, including the Aichi Triennale 2016 and the Setouchi Triennale 2013. He won the 15th Japan Media Arts Festival Award, Tokyo, 2012. In 2014 the Japanese Agency for Cultural Affairs awarded him a study grant as part of the Japanese Government Overseas Study Program for Artists.

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MAURIZIO
ANZERI

Games for a Prince
王子的游戏

《王子的游戏》由 Maurizio Anzeri 创作。巨型的互相交错的脸孔造型布满整个空间，以蓝色系和棕色系的 Alcantara® 面料制作而成。中央巨大的屏风也同样由脸孔组成，给观者以压迫感，既迷人又诡异，仿佛童话。

Games for a Prince by Maurizio Anzeri is made of huge, stylised, overlapping faces covered in shades of blue and brown Alcantara® set around columns or pedestals. A large screen, also made up of faces, looms over us; both seductive and disturbing, like only fairy tales can be.

MAURIZIO ANZERI

1969 年生于意大利利古里亚的洛阿诺，获得伦敦施莱德艺术学院硕士学位，并于八十年代中期开始在伦敦定居。作为雕塑家，他经常使用刺绣、旧照片和光滑表面进行创作。他的作品在多个画廊和美术馆进行过展出，包括卡迪夫摄影画廊、Saatchi Gallery, 伦敦维多利亚和埃尔伯特美术馆、卡迪夫 Chapter 艺术中心、纽卡斯尔的巴尔提克当代艺术中心、旧金山 Pier 24, 奥斯陆国家美术馆、慕尼黑巴伐利亚州立歌剧院、柏林的 C/O。

Born in 1969 in Loano, Liguria, he obtained his MA from the Slade School of Fine Arts in London, where he has lived since the mid-Eighties. A sculptor, he often works with embroidery, found photos and flat surfaces. His work has been shown in many galleries and museums including the Photographer's Gallery, the Saatchi Gallery and the Victoria & Albert Museum in London; the Chapter Art Centre, Cardiff; the Baltic Centre for Contemporary Art, Newcastle; Pier 24, San Francisco; the National Museum of Oslo; the Bavarian State Opera, Munich; and C/O Berlin.

策展人简介

乐大豆 (Davide Quadrio)

1998年至2010年，乐大豆创立了比翼艺术中心，是上海首家非营利艺术机构。他从1994年起长居上海。2007年他创立了Arthub，是致力于建立当代艺术的创作和传播的平台。至今策划并组织了大量展览、教育活动、文化交流项目等，与全球的业内机构建立了广泛的联系。从2005年至2008年，乐大豆担任外滩十八号的艺术顾问，并策划了维多利亚艾尔伯特美术馆的薇薇安·韦斯特伍德的中國展、Droog Design 巡展（上海、深圳、北京）、2006年上海双年展的Olivo Barbieri个展。在2012年上海双年展中他策划城市馆项目。近期策展项目包括与叶晓薇合作的在震旦博物馆进行的张恩利 + 杜可风的双个展、2013年威尼斯双年展期间的奎里尼·斯坦帕利亚基金会的邱志杰个展、2013年多伦多电影节期间与Noah Cowan合作的杨福东回顾展、2011年威尼斯双年展期间Gervasuti基金会的Jompet个展等。

Massimo Torrigiani

Massimo Torrigiani 担任 PAC 米兰当代艺术馆委员会主席、米兰市政厅当代艺术馆主席，并受巴里市政厅邀请为巴里城市新兴的当代艺术环境提供艺术及设计方面的咨询与策划。2014 年起，他担任艺术都市创意总监。他也是 Capo d'Arte (莱彻地区 Gagliano del Capo 的一系列展览) 的艺术总监，策划的展览包括杨福东、Soundwalk Collective 和 Shilpa Gupta。从 2009 年开始，他联合创立了 Fantom，一家致力于策展和发布摄影相关艺术项目的机构。2010-2012 年间，他主持上海当代艺术博览会。他目前生活在米兰，也是 Boiler Corporation 的所在地，这是一家他于 2001 年联合创办的网络同名杂志。

2010 年起，乐大豆和 Massimo Torrigiani 共同合作了许多展览、项目、出版等，包括上海艺博会，2011 和 2012; 杨福东回顾展，Capo d'Arte, 2015; 艺术都市主题盛会，2014-2016; 《精神：当代中国的绘画行为》，PAC 米兰当代艺术馆；担任 PAC 米兰当代艺术馆委员会委员，2013-2016。

CURATORS' BIOGRAPHIES

Davide Quadrio

From 1998 to 2010 Davide Quadrio founded and directed the BizArt Center, the first non-profit artistic-creative workshop in Shanghai, where he has lived since 1994. In 2007 he established Arthub Asia, a platform for producing and promoting contemporary art of and in Asia. To this end, he organised numerous exhibitions, educational and cultural-exchange projects to stimulate relations among institutions all over the world. He was a consultant for the Bund18 creative space in Shanghai (2005-08) and curated the Chinese edition of the Victoria & Albert Museum's Vivienne Westwood exhibition and the Droog Design itinerant show (in Shanghai, Shenzhen and Beijing), as well as Olivo Barbieri's solo show for the 2006 Shanghai Biennale. He also coordinated the City Pavilions project for the 2012 Shanghai Biennale. His most recent projects include, among others, his curation, with Shaway Yeh, of the Zhang Enli and Christopher Doyle exhibition at the Aurora Museum, Shanghai; curation, with Chiara Bertola, of the Qiu Zhijie exhibition at the Fondazione Querini Stampalia during the 2013 Venice Biennale; the Yang Fudong retrospective, curated with Noah Cowan, for the 2013 Toronto Film Festival 2013; the Jompet solo exhibition at the Fondazione Gervasuti, Venice, for the 2011 Venice Biennale.

Massimo Torrigiani

Massimo Torrigiani is a member of the new curatorial board of Teatro dell'arte, the theatre of the Triennale of Milan, and chaired the curatorial board of Milan City Council's contemporary art museum from 2013 to 2016. He has been recently appointed by the Municipality of Bari, in the south of Italy, to curate the development of the city's nascent contemporary art centre. Since 2014 he is the creative director of Art In The City Shanghai, a festival on China's new creative scene. He is also the artistic director of Capo d'Arte, a cycle of exhibitions in Gagliano del Capo (Lecce), for which he has mounted shows with Yang Fudong, Soundwalk Collective and Shilpa Gupta. Since 2009 he has co-directed Fantom, a curatorial and publishing project centred on photography and sound. From 2010-12 he directed SH Contemporary, Shanghai's contemporary art fair. He lives in Milan, which is also the base of Boiler Corporation, the creative agency he co-founded in 2001 to publish the international art magazine Boiler.

Since 2010 Quadrio and Torrigiani have worked together on exhibitions, projects and publications. These include the Shanghai contemporary art fair, 2011 and 2012; the Yang Fudong retrospective for Capo d'Arte, 2014; the Art In The City Shanghai festival, 2014-16; the exhibiton Jing Shen: The Act of Painting in Contemporary China at PAC, Milan; the collaboration on the curatorial board of the PAC, 2013-16.

展期 / Duration

2017 年 1 月 9 - 2 月 9 日

2017 Jan. 9 - Feb. 9

参展艺术家 / Artists

Maurizio Anzeri

Arthur Arbesser

Adrian Wong & Shane Aspegren

Paola Besana

Gentucca Bini

Matthew Herbert

Taisuke Koyama 小山泰介

Francesco Simeti

策展人 / Curator

乐大豆 (Davi de Quadrio)

Massimo Torrigiani

场地提供 / Venue

Shanghai Gallery of Art

沪申画廊

