

树，树 导览手册 Trees Visitors Guide

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上海
当代艺术
博物馆

Power
Station
of Art

Fondation *Cartier*
pour l'art contemporain
卡地亚当代艺术基金会

基于巴黎卡地亚当代艺术基金会的倡议，上海当代艺术博物馆和卡地亚当代艺术基金会共同向您呈现“树，树”展览。
The Power Station of Art and The Fondation Cartier pour l'art contemporain present *Trees*, an exhibition created at the initiative of the Fondation Cartier pour l'art contemporain, Paris.

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上海当代艺术博物馆 与卡地亚当代艺术基金会的合作 Collaboration between the Power Station of Art & the Fondation Cartier pour l'art contemporain

上海当代艺术博物馆与卡地亚当代艺术基金会的合作
为中法艺术机构的长期合作模式提供了全新可能。

The Power Station of Art and the Fondation Cartier pour l'art
contemporain are working together and blazing a trail for long-term
collaborations between Chinese and French art institutes.

2018年，卡地亚当代艺术基金会与中国最重要的当代艺术机构之一——上海当代艺术博物馆共同举办的“陌生风景”展览，标志着双方紧密合作的起点，并开启了一场前所未有的中法文化对话。

在呈现近100件/组卡地亚基金会馆藏精品的同时，“陌生风景”也重申了卡地亚基金会在中国发掘艺术家、为他们提供展示平台的使命。在艺术评论家、策展人费大为的协助下，高山、胡柳、李永斌这三位中国艺术家受邀参展，其作品与卡地亚基金会在上世纪90年代引荐给欧洲观众的首批中国艺术家——蔡国强和黄永砅的作品并置展出。“陌生风景”不仅让卡地亚基金会触及中国观众，也为上海当代艺术博物馆打开了一扇与欧洲观众互动的窗口，向更广泛地群体呈现艺术创造力和想象力。

2019年，双方共同推出了日本建筑师石上纯也在中国的首次个展“自由建筑”。此展基于卡地亚基金会的倡议并首展于巴黎卡地亚基金会轻盈的玻璃建筑之中。为使展览更契合上海当代艺术博物馆的空间，石上纯也亲自为展览量身打造了全新的展陈设计。此展在中法两国均受好评，大部分展品现已纳入卡地亚基金会的收藏。

此外，上海当代艺术博物馆和卡地亚基金会不断重申双方关于深化法中文化交流的承诺。2019年，双方合作举办“让·努维尔：在我脑中，在我眼中……归属……”展览，呈现了六件源于努维尔建筑的艺术作品，并首次公映了由建筑师担任监制的首部电影。

In 2018, the Fondation Cartier pour l'art contemporain presented the exhibition *A Beautiful Elsewhere* together with the Power Station of Art (PSA) in Shanghai, marking the beginning of a close bond with one of China's most significant contemporary art museums, and leading to an unprecedented cultural dialogue between China and France.

Apart from an elaborate selection of one hundred key works from Fondation Cartier's collection, *A Beautiful Elsewhere* also reaffirmed Fondation Cartier's mission to scout out and showcase talent in China. With the help of art critic and curator Fei Dawei, Chinese artists of different generations and specializing in different fields including Gao Shan, Hu Liu, and Li Yongbin were invited to present their works alongside those of Cai Guo Qiang and Huang Yong Ping, who were introduced to the European public by the Fondation Cartier in the 1990s. It also allowed the Fondation to connect with the Chinese public, while involving the PSA in its further exploration of its relationship with the European public via artistic creativity and imagination.

In 2019, the two institutes jointly presented the first solo exhibition in China of Japanese architect Junya Ishigami. *Junya Ishigami: Freeing Architecture*, which was created at the initiative of the Fondation Cartier, was first exhibited at the Fondation's airy glass building in Paris. For its presentation in Shanghai, Ishigami specifically re-designed the scenography to fit the PSA's exhibition space. The exhibition, a large part of which is now part of the Fondation Cartier collection, enjoyed resounding successes in both countries.

Moreover, the PSA and the Fondation Cartier reaffirmed their commitment to French and Chinese cultural exchange,

作为这一系列合作的延续，2021年的“树，树”展览邀请中国公众通过与艺术家、哲学家和科学家对话，共同探索环境这一普世问题。未来，上海当代艺术博物馆与卡地亚当代艺术基金会将深化合作，继续携手推出更多富有远见、启发灵感的展览项目。

by collaborating on the exhibition *Jean Nouvel, in my head, in my eye... belonging...* in 2019, which exhibited six works of art based on Nouvel's architecture, as well as debuting the first film produced by the architect himself.

As a part of this series of collaborations, in 2021, the *Trees* exhibition will invite the Chinese audience to explore a universal environmental issue through conversations between artists, philosophers, and scientists. The exhibition will be followed by many more inspiring projects with vision in the future.

树，树 Trees

树木是地球上最古老的生物之一，迄今为止已知世界上最古老的森林化石可以追溯到3.85亿年前，植物生物量约占地表总生物量的99%。相比之下，人类在地球上的历史只不过短短30万年，仅占地球生物总量的0.01%。

本次展览呈现了艺术家、植物学家、哲学家等群体的多样声音，他们通过独特的审美认知或科学探索，与树木建立起深刻而亲密的联系。树木这一生物世界的伟大主角如今正面临巨大的威胁，展览凸显了树木之美及其生物复杂性。

“树，树”展览于2019年在法国巴黎首展，取得巨大成功。展览意在突破艺术展览的维度，向外界传达一种普世信息。因此，卡地亚当代艺术基金会和上海当代艺术博物馆非常高兴能够将展览带到上海，联袂为公众呈现这一展览的全新版本。

近几十年来，树木乃至整个植物界都成为前沿科学研究的对象，研究成果使我们得以对这些生物界的古老成员重新进行审视。研究表明，树木拥有丰富和惊人的能力，包括感官力、沟通力、记忆发展能力、与其他物种的共生能力、对气候的影响能力等等。这些发现使“植物智慧”的迷人假说变为可能，并为当下世界环境所面临的诸多挑战提供了可能的答案。“树、树”展览的到来正是呼应了这场“植物革命”，汇集并延伸了艺术家和科学家对生态问题的探索与思考，而多年来卡地亚当代艺术基金会也始终致力于推动与生态相关的艺术科研项目。

参与本次展览的艺术品来源广泛，既有来自南美艺术家（巴西、哥伦比亚和秘鲁等），包括一些来自热带雨林的原住民艺术家（亚马逊平原）的作品，也有代表中国和法国、意大利、爱尔兰在内欧洲国家的作品，还有部分展品来自于印度和伊朗。这些作品交相辉映，围绕树木这一主题编织了三条叙事线索：科学知识、冥思美学、以及森林砍伐和超级大火给地球带来的生态悲剧。

树木为地球生物提供了赖以生存的大气，应当占据生命体系的中心地位。而在人类中心主义和动物中心主义盛行的西方，树木却失去了它们在生命交响曲中的华美乐章。因此本次展览的愿景，正是让人们重新将树木视为在地球上共同生存的真正伙伴。

Trees are among the oldest living organisms on the planet—the first known fossil forest dates back 385 million years—and the plant world constitutes 99% of the Earth's biomass. Humans have been around for little more than 300,000 years and represent only 0.01% of this organic matter.

This exhibition presents the many voices of a community of artists, botanists, and philosophers who have developed, each through their own aesthetic and scientific journey, a powerful and intimate bond with trees, thus highlighting all the beauty and biological complexity of these great protagonists of the living world, which are today drastically threatened.

First presented to much acclaim in Paris, France, in 2019, the exhibition's intention is to convey a universal message beyond the original scope of its creator. It is therefore with great pleasure that the Fondation Cartier pour l'art contemporain and the Power Station of Art are presenting a new version of this exhibition in Shanghai, especially dedicated to the Chinese public.

In recent decades, scientific discoveries about trees—and indeed, the entire plant kingdom—have given us a new perspective on these venerable members of the living world. Sensorial abilities, communication skills, memory capacity, symbiosis with other species, and climatic influence: the revelation of these qualities has resulted in the fascinating hypothesis of “plant intelligence,” which could help provide answers to many of today's environmental challenges. In resonance with this botanical revolution, *Trees* draws together the thinking of artists and scientists and thinkers, extending the exploration of ecological issues that have driven the Fondation Cartier's programming for many years.

Presenting the works of South American artists (Brazil, Colombia and Peru)—including people of the rainforest (from Amazonia)—as well as Chinese, European (France, Italy, and Ireland), Indian, and Iranian artists, the path of the exhibition weaves three narrative threads around trees: scientific knowledge, aesthetic meditation, and finally, that of the tragedy of deforestation and the mega-fires that are devastating the planet.

Trees seeks to ensure the restitution of their pivotal role in the concert of living beings, which in the West has been taken from them by anthropocentrism and zoocentrism. The exhibition invites us to consider trees—the source of our atmosphere—as true partners in our shared world.

布鲁斯·阿尔贝 Bruce Albert	黄永砦 Huang Yong Ping	桑蒂迪欧·佩雷拉 Santídio Pereira
格加·巴西奇 Grga Basic	法布里斯·伊贝尔 Fabrice Hyber	吉维亚·索默·默谢 Jivya Soma Mashe
斯特法诺·博埃里 Stefano Boeri	约瑟卡 Joseca	热罗姆·施洛默夫 Jérôme Schlomoff
乔哈那·卡勒 Johanna Calle	卡勒彼·萨诺马 Kalepi Sanöma	弗兰卡·斯塔吉 Franca Stagi
亚历克斯·切尔韦尼 Alex Cervený	穆罕穆德·汗 Mahmoud Khan	阿丰索·托斯特 Afonso Tostes
厄瓦那·亚伊哈 Ehuana Yaira	切萨雷·列奥纳迪 Cesare Leonardi	阿德里安娜·瓦雷让 Adriana Varejão
约翰·杰拉德 John Gerrard	弗朗索瓦·米歇尔·勒图尔诺 François-Michel Le Tourneau	卡西欧·瓦斯康切洛斯 Cássio Vasconcellos
弗朗西斯·阿雷 Francis Hallé	斯特凡诺·曼库索 Stefano Mancuso	路易斯·泽尔比尼 Luiz Zerbini
胡柳 Hu Liu	赛巴斯提安·梅希亚 Sebastián Mejía	张恩利 Zhang Enli

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费大为 FEI DAWEI
艺术评论家、策展人 Art critic and exhibition curator

伊莎贝尔·歌德华 ISABELLE GAUDEFROY
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龚彦 GONG YAN
上海当代艺术博物馆馆长 Director of the Power Station of Art

艺术家

Artists

约翰·杰拉德

John Gerrard

1974 年出生于爱尔兰北蒂珀雷里，现居爱尔兰都柏林和奥地利维也纳

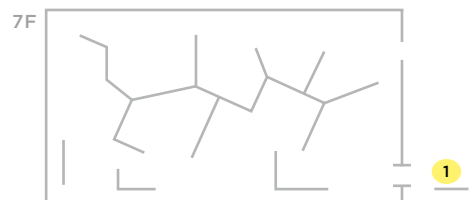
Born in 1974 in North Tipperary, Ireland. Lives between Dublin and Vienna, Austria.

约翰·杰拉德作品的主要特征是呈现模拟或虚拟的世界，通过实时3D电脑绘图完成。这种技术最初为军事用途开发，之后被广泛应用于电子游戏行业。杰拉德的视听作品借助象征人类活动范围不断扩张、程度不断加剧的标志，从广义的角度对“权力”这一概念提出疑问。通过LED屏幕，《烟树》展现的是一棵由烟雾组成的大树，树枝释放的是二氧化碳而非氧气。“烟树”的灵感源自霍尔姆橡树，是艺术家家乡爱尔兰南部一种典型的树种。这种既令人着迷又让人不安的模拟景象按照一天的时间推移实时展开。“烟树”背后，从黄昏到黎明的风景随着时间流转而呈现，为观众带来始终不同的景观。

John Gerrard's works feature simulations and virtual worlds, built from real-time 3D computer graphics, a technology originally developed for the military and widely used in the video game industry. His audiovisual works question the notion of power in a broad sense, by staging symbols of the expansion and intensification of human activity. Through a LED screen, *Smoke Tree* reveals a huge tree made of smoke, whose branches emit carbon dioxide instead of oxygen. The tree is inspired by the holm oaks, typical of the artist's native region in the south of Ireland. This simulation, both captivating and disturbing, unfolds in real time, and follows the rhythm of the day. Thus, the landscape behind the tree orbits from dusk to dawn, offering the viewer an ever-changing vista.



1 约翰·杰拉德，《烟树·四》，2006 年
LED 墙三维实时模拟
John Gerrard, *Smoke Tree IV*, 2006
3D real-time simulation on LED wall



法布里斯·伊贝尔

Fabrice Hyber

1961 年出生于法国吕松，现居法国巴黎和拉塞里
Born in 1961 in Luçon, France. Lives between Paris and La Serrie, France.

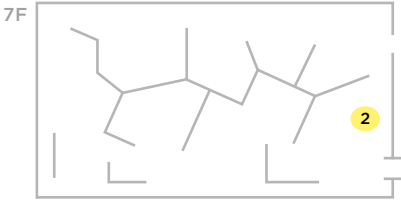
四十年来，法布里斯·伊贝尔与他的父亲——一位居住在旺代省的农民一起，在家庭农场旁的山谷中播撒了约 50 万颗树种，逐渐将田野变成了森林，将风景变成了作品。他为本次展览“树,树”创作的装置作品与充分体现其思想的绘画作品相结合，再现了这一绿色艺术杰作的起源。伊贝尔最初攻读理科，从 80 年代开始学习美术。因此，他在画作中得以对生命世界的永恒变化，以及大自然与技术之间的连续性进行直观而诗意的观察。作为积极生态学的倡导者，他以充满好奇的目光，看待自然界再生的无限可能性。本次展出的画作代表了通过人类的行动来实现森林重生的途径，或现实或乌托邦，就如伊贝尔在一片被机械化农业破坏的土地上播种重建森林那样。

For forty years, Fabrice Hyber has planted with his father, a farmer in the Vendée, some 500,000 tree seeds in the valley adjacent to the family farm, thus gradually transforming the fields into a forest, and the landscape into a work of art. The installation he created for the *Trees* exhibition revisits the genesis of this artistic and activist project, by relating it to his painting practice, a true image of his thought. In his paintings, the artist, who studied science before studying fine arts in the 1980s, provides an intuitive and poetic observation of the permanent mutations of life and the continuum between nature and technology. An adept of positive ecology, he has a keen and curious eye for the infinite possibilities of regeneration of the natural world. The paintings gathered here represent both realistic and utopian approaches to forest revival through human action, like an echo of his work sown on land damaged by industrial agriculture.



2 法布里斯·伊贝尔，《红树》，2021 年
布面油彩和木炭画
200 x 300 厘米
Fabrice Hyber, *L'arbre rouge*, 2021
Oil and charcoal on canvas
200 x 300 cm

法布里斯·伊贝尔，《嫁接·二》，2021 年
布面油彩和木炭画
200 x 150 厘米
Fabrice Hyber, *Greffes 2*, 2021
Oil and charcoal on canvas
200 x 150 cm



黄永砵

Huang Yong Ping

1954 年出生于中国福建厦门，2019 年卒于法国巴黎
Born in 1954 in Xiamen, Fujian Province, China. Deceased in 2019 in Paris, France.

黄永砵1954出生于中国福建厦门，是中国80年代开始的当代艺术运动中最重要的人物之一。1983年创立了厦门达达小组，1989年，黄永砵应邀参加法国“大地魔术师”展览，同年移居巴黎。自此，他不停地参与国际重要的展览。2019年10月，黄永砵因病在巴黎逝世，享年65岁。

黄永砵的艺术首先是一种批判精神的体现。他博览群书，从传统和现代，中国和西方的文化冲突中，建立了一套激进的语言系统。他的作品也往往采用隐喻和暗示的方式，以逃避语言的局限，激发想象，开辟新的思考空间。

1989年他决定延长在法国的逗留时间，而卡地亚基金会是他留在法国以后第一个邀请他驻留工作的艺术机构。当时基金会坐落在巴黎远郊的豪华庄园里。驻留艺术家可以获得后者的全力支持。但是黄永砵却决定在基金会的庄园边缘处的垃圾堆边上建立自己的工作地点，目的是去抢救那些“未被肯定的、不被保护的、尚未建立的”、没有护养的、荒废的树木，以此来“重新对已建立起来的东西（非常资产阶级化的，被肯定的东西，被保护起来的东西）采用一种批判的态度”。黄永砵在基金会的垃圾堆旁边建立起一个砖石堆砌的工作室，在里面搅拌纸浆并烘烤潮湿的纸浆，用管道把热气输送给露出树根的树木底下。



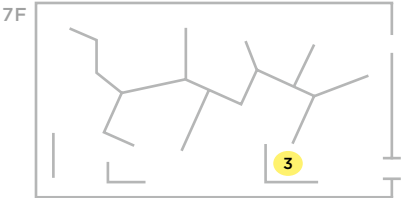
3 《无题》，1990 年
纸上铅笔和水彩画
私人收藏，巴黎
21 x 30 厘米
Untitled, 1990
Pencil and watercolor on paper
Private collection, Paris
21 x 30 cm

Born in Xiamen, Fujian Province, China in 1954, Huang Yong Ping, founder of the Xiamen Dada Group in 1983, was one of the most important leaders in China's contemporary art movement that began in the 1980s. In 1989, he was invited to participate in the exhibition *Magiciens de la terre* in France, and he moved to Paris that same year. In the years that followed, his work was frequently included in major international exhibitions. In October 2019, Huang died of illness in Paris at the age of 65.

Huang's work is fundamentally a manifestation of a critical attitude. He read extensively, and from his observation of the cultural conflicts between tradition and modernity, and between China and the West, he established a radical system of expression. His works often applies metaphors, with meanings going beyond the limitations of language, stimulating people's imagination and opening up new horizons for reflection.

In 1989, he decided to extend his stay in France, and Fondation Cartier pour l'art contemporain was the first art institution that invited him for a residency. At that time, the Fondation was located in a luxurious manor on the outskirts of Paris, and offered full support to its resident artists. However, Huang preferred to establish his own work place beside the manor, next to a dump. He did so to rescue those “unidentified, unprotected, unestablished, unmaintained, and deserted” trees, so as to express the critical attitude towards those “that have been established (that are very bourgeois, affirmed, and protected)”. By the side of the dump, Huang built his studio with bricks and stones, where he mixed and baked damp pulp, transporting the heat to tree roots via pipes.

During his residency, Paris was hit by a storm, and a huge cedar in the Fondation Cartier's gardens was broken in half. Huang immediately set up a cement mixer to fill the broken tree and used the pulp to “wrap the wound”.



在他驻留基金会期间，巴黎遭受了一场飓风，把基金会的一棵巨大的雪松树拦腰折断。黄永砅立刻把搅拌机推到折断的树面前，用纸浆去“包扎伤口”。

黄永砅在西方世界的第一次就地创作就是从卡地亚基金会的邀请开始，在“对树木的抢救”中发展出一套隐喻和象征的语法，逐渐成为一位举世闻名的艺术家。他的作品不再局限于用偶然选择的方法去颠覆绘画，而是深入到文化和政治冲突的旋涡之中提出自己独特的思考，为探索超越任何现存的艺术系统的可能性做出了卓越的贡献。

At the invitation of the Fondation Cartier pour l'art contemporain, Huang began his first art creation in the Western world and developed a set of metaphors and symbolic grammar in “rescuing trees”. This was the starting point for him to gradually become an internationally renowned artist. His works were no longer confined by the use of accidental methods to subvert painting, but went more deeply into the vortex of cultural and political conflicts to propose his own unique perspectives, making outstanding contributions to the exploration of art systems that transcend any that had existed before.

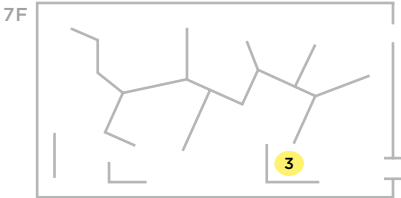
热罗姆·施洛默夫

Jérôme Schlomoff

1961 年出生于法国巴黎，现居荷兰阿姆斯特丹
Born in 1961 in Paris, France. Lives in Amsterdam, Netherlands.

热罗姆·施洛默夫是一位法国摄影师，他的艺术实践之一是艺术家和其他创作者拍摄肖像。他在 1990 年于茹依昂若萨市卡地亚基金会驻留期间与黄永砅结识，并拍摄了后者的创作过程。

Jérôme Schlomoff is a French photographer. One of his artistic practices focuses on producing portraits of artists and other creators. During his residency at the Fondation Cartier in Jouy-en-Josas in 1990, he had the opportunity to meet and photograph Huang Yong Ping at work.



3 热罗姆·施洛默夫
《黄永砅在茹伊昂若萨市卡地亚当代艺术基金会驻留期间》，1990 年
接触印样
艺术家收藏，阿姆斯特丹
Jérôme Schlomoff
Huang Yong Ping during his residency at the Fondation Cartier
pour l'art contemporain in Jouy-en-Josas, 1990
Contact sheets
Collection of the artist, Amsterdam

阿德里安娜·瓦雷让

Adriana Varejão

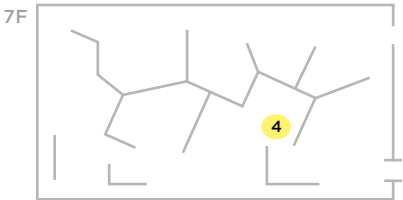
1964 年出生于巴西里约热内卢，现居里约热内卢
Born in 1964 in Rio de Janeiro, Brazil. Lives in Rio de Janeiro.

阿德里安娜·瓦雷让的作品介于绘画和雕塑之间。巴西是世界上民族多样性最丰富的国家之一，瓦雷让的作品也常常涉及巴西的殖民主义、文化融合与人类学等主题。2003 年，卡地亚当代艺术基金会邀请一群来自不同国家的艺术家走进巴西最具代表性的土著民族之一——亚诺玛米部落，深入他们的生活，了解他们的世界，瓦雷让正是其中的一员。他们的创作成就了展览“亚诺玛米人：森林的精灵”。瓦雷让在位于亚诺玛米领地中心的 Watoriki 村逗留了两周的时间，那里当时共有 132 名居民，并与当地的萨满们进行了对话。从 Watoriki 回来之后，瓦雷让创作了大型画作《旅行日志：雅克安纳》。她的创作灵感来自于早期亚马逊探险家的植物图画，描绘一种用于提炼雅克安纳粉末的植物。这种雅克安纳粉末是萨满吸食的一种致幻物质，用于引导他们进入通灵状态并与灵界沟通。

The work of Adriana Varejão, between painting and sculpture, addresses themes such as colonialism, racial heterogeneity, and anthropology in Brazil, one of the most ethnically diverse countries in the world. In 2003, the Fondation Cartier pour l'art contemporain asked her to participate in the exhibition *Yanomami, Spirit of the Forest*, which invited a group of international artists to immerse themselves in the cosmological universe of the Yanomami, one of the best known of Brazil's indigenous peoples. During her two-week stay in Watoriki, a collective house of then 132 inhabitants located in the heart of Yanomami territory, the artist engaged in a dialogue with local shamans. The work *Carnet de Voyage: Yákoana*, painted after her return from Watoriki, is the result of this encounter. Inspired by the botanical drawings of early Amazon explorers, this large-scale painting depicts the plant from which *yákoana* powder, a hallucinogenic substance inhaled by shamans to induce their trance and contact the spirits, is derived.



4 阿德里安娜·瓦雷让，
《旅行日志：雅克安纳》，2003 年
亚麻布面油彩画
274 x 165.5 厘米
Adriana Varejão,
Cadernos de viagem: Yákoana, 2003
Oil on linen
274 x 165.5 cm



巴西亚诺玛米人

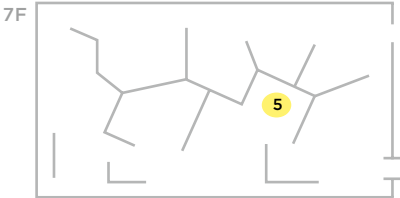
The Yanomami people in Brazil

亚诺玛米是以狩猎、采集和刀耕火种为生的土著部落，人口约为39500人。亚诺玛米人居住在亚马逊北部，其领地分布于委内瑞拉与巴西交界，面积约为179500平方公里，占世界尚存热带雨林面积的1.5%。

28000名亚诺玛米人生活在巴西亚马逊地区最北部，他们形成了一个由371个地方族群组成的群体，分散在西部罗赖马州布兰科河右岸和北部亚马逊州内格罗河左岸的主要支流上。他们的领土面积为96650平方公里，比葡萄牙略大，这片土地于1992年5月得到巴西总统令的法律认可。这些“森林居民”（亚诺玛米语为urihi thëri thë pë）是最重要的亚马逊民族之一，他们的声音值得倾听，他们的知识也应得到重视。亚诺玛米人为了阻止淘金者入侵他们的土地，捍卫他们的权利而开展了艰苦的斗争。亚诺玛米艺术家们也开始通过自己的艺术创作，让世界了解这一民族丰富的传统和亚诺玛米生活方式独特的美。

The Yanomami are an indigenous people of hunter-gatherers and slash-and-burn farmers, numbering approximately 39,500. They occupy a territory of 179,500 km² located in the northern Amazon, on both sides of the border between Venezuela and Brazil, which represents nearly 1.5% of the tropical forest still preserved on the planet.

In the far north of the Brazilian Amazon, there are 28,000 Yanomami. They are made up of 371 local groups scattered along the tributaries of the main branches of the right bank of the Rio Branco, in the west of the state of Roraima, and the left bank of the Rio Negro, in the north of the state of Amazonas. Their territory, an area of 96,650 km²—slightly larger than Portugal—was legally recognized by presidential decree in May 1992. These “inhabitants of the forest” (*urihi thëri thë pë* in Yanomami) are thus one of the great Amazonian peoples, whose voice and knowledge are increasingly important to listen to today. In parallel to their struggle to thwart the invasion of their lands by gold miners and to defend the recognition of their rights, several Yanomami artists have begun to make the world aware of the richness of their traditions and the beauty of their way of life.



约瑟卡

Joseca

1971 年出生于巴西阿尔马达的上里奥洛沃，现居巴西 Watoriki 村

Born in 1971 on the upper Rio Lobo of Almada, Brazil. Lives in Watoriki, Brazil.

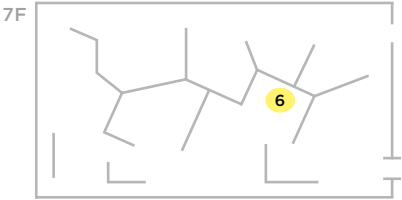
20 世纪 90 年代初，约瑟卡成为 Watoriki 部落的教师，也是第一位研究当地语言的学者。由于他精通亚诺玛米语和葡萄牙语两种语言，从那时起他就参与了当地非政府组织为亚诺玛米人专门设立的教育和健康计划的双语宣传册的编撰工作。2000 年初，他还成为亚诺玛米的首批卫生工作者。上世纪 90 年代末，约瑟卡开始创作栩栩如生的动物木雕，之后又对绘画产生了兴趣。卡地亚当代艺术基金会在“亚诺玛米人：森林的精灵”主题展览中第一次展出了他的作品。之后，约瑟卡先后参加了卡地亚基金会 2012 年和 2019 年的“要看的历史：展示和讲述”和“树，树”两次展览。从 2014 年开始，约瑟卡还为几本讲述亚诺玛米传统的书籍绘制了插图，书籍由亚诺玛米协会胡图卡拉出版。这些插图详细描绘了他自儿时起在神话故事和萨满圣歌中听到的人物、地点和情节，以及森林中的日常生活场景。

In the early 1990s, Joseca became the first language scholar and teacher in the Watoriki community. He has since been involved in writing numerous bilingual brochures in Yanomami and Portuguese for school and health education programs set up by local NGOs working with the Yanomami. In the early 2000s, he also became one of the first Yanomami health workers. Joseca began carving remarkable wooden animals and then drawing in the late 1990s. He first presented his work at the Fondation Cartier pour l'art contemporain in the exhibition *Yanomami, Spirit of the Forest*, then in *Histoires de voir: Show and Tell* in 2012, and in 2019, in *Trees*. Since 2014, Joseca has also illustrated several books on the traditions of his people published by the Yanomami association Hutukara. These drawings meticulously illustrate entities, places, and events evoked by the myths and shamanic chants he has heard since his childhood, but also scenes of daily life in the forest.



6 约瑟卡，《Warima hi》，2018 年
纸上铅笔和毡尖笔画
32 x 40 厘米
Joseca, *Warima hi*, 2018
Pencil and felt-tip pen on paper
32 x 40 cm

约瑟卡，《无题（女性萨满树精）》，
2002 年—2010 年
纸上铅笔和毡尖笔画
32 x 40 厘米
Joseca, *Untitled (female shamanic
tree spirit)*, 2002-2010
Pencil and felt-tip pen on paper
32 x 40 cm



卡勒彼·萨诺马

Kalepi Sanöma

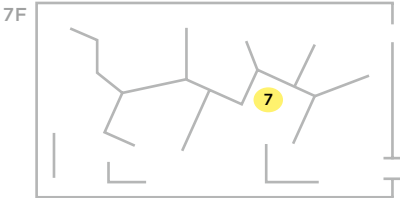
1995 年出生于巴西里约奥阿里斯的卡蒂马尼，现居巴西里约阿西卡毛的科卢鲁
Born in 1995 in Katimani, Rio Auaris, Brazil. Lives in Kolulu, Rio Asikamau, Brazil.

卡勒彼·萨诺马来自北亚诺玛米萨诺马部落，他在当地的奥帕萨利学校以萨诺马语和葡萄牙语接受了教育。正是这样的教育背景使他很早就和部落的长者们一起进行萨诺马语传统知识的研究和书籍出版，促使他对绘画产生了兴趣。他的创作灵感主要来自于对森林的密切观察，尤其强调植物和动物之间的关系。卡勒彼还主持部落的可持续经济发展项目。他是新生代的代表，既能秉承土著文化，又能从非土著文化中汲取养分，这使他能够为推动当地人的独立自主做出重要贡献。也正因此，卡勒彼被当地年轻人视为榜样。

Kalepi Sanöma was educated in his language, the language of the Sanöma, Northern Yanomami, and in Portuguese at the local Opa Sali school. It was in this educational setting that he very soon began to participate in research projects and publications on traditional Sanöma knowledge conducted with the elders of his community. Through this experience he became interested in drawing and painting. He draws his inspiration from his precise observation of the forest, especially the relationships between plants and animals. Kalepi is also responsible for developing sustainable economic projects on behalf of his community. He is part of a new generation that moves between indigenous and non-indigenous knowledge to empower his people and is a role model for the younger members of his group.



7 卡勒彼·萨诺玛，《Samasiti》，2019 年
纸上毡尖笔画
42 x 30 厘米
Kalepi Sanöma, *Samasiti*, 2019
Felt-tip pen on paper
42 x 30 cm



厄瓦那·亚伊哈

Ehuana Yaira

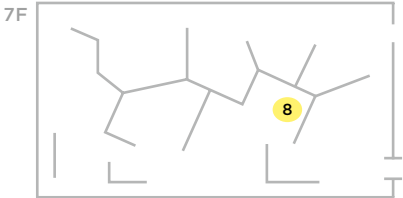
1984 年出生于巴西 Watorikí 村，现居 Watorikí 村
Born in 1984 in Watorikí, Brazil. Lives in Watorikí.

厄瓦那·亚伊哈是教师、艺术家，也是 Watorikí 妇女领袖。1990 年代，她在当地的亚诺玛米语学校学习，并成为当地第一位担任该校教师职务的女性。从 2010 年开始，她参与了以 Watorikí 老年妇女为对象的亚诺玛米妇女传统研究项目。随着调研的开展，厄瓦那逐渐熟悉如何使用计算机对文本和图像进行编辑，并为当地的学校编辑出版了相关材料。她也由此开始对绘画产生兴趣，并借此展现女性参加的活动、她们所掌握的知识与与女性相关的习俗。她的早期插画作品由当地胡图卡拉协会出版，主题涉及药用植物（2015 年）、月经习俗（2017 年）和亚诺玛米语（2019 年）。2019 年厄瓦那在巴黎卡地亚当代艺术基金会举办的“树，树”展览中首次展出她的绘画作品。她是 2018 年路易斯·博特卡蒂执导的短片《献给厄瓦那的电影》的主角，也参演了 2021 年路易斯·博洛尼西执导的电影《最后的森林》。

Ehuana Yaira is a teacher, artist, and women's leader from Watorikí. Trained in the 1990s at the community's Yanomami language school, she was the first woman in her region to hold the position of teacher. Beginning in 2010, she participated in research on Yanomami women's traditions, conducted by Watorikí elders. Over the course of her investigations, Ehuana Yaira became familiar with the use of computers and the editing of texts and illustrations for local school publications. She thus began to develop a love for drawing and the representation of women's activities, knowledge, and rituals. Her first works illustrated books on medicinal plants (2015), menstruation rites (2017), and Yanomami languages (2019), published by the Yanomami Hutukara association. Ehuana Yaira presented her drawings for the first time in the exhibition *Trees* at the Fondation Cartier pour l'art contemporain in Paris in 2019. She is the protagonist in the short film *Un film pour Ehuana* directed by Louise Botkaty in 2018, and one of the performers in *The Last Forest* by Luiz Bolognesi in 2021.



8 厄瓦那·亚伊哈，《Kuai si》，2019 年
纸上铅笔画
32 x 40 厘米
Ehuana Yaira, *Kuai si*, 2019
Pencil on paper
32 x 40 cm



亚历克斯·切尔韦尼

Alex Cervený

1963 年出生于巴西圣保罗，现居巴西圣保罗
Born in 1963 in São Paulo, Brazil. Lives in São Paulo.

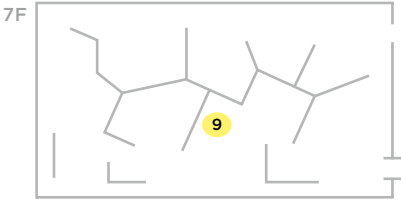
自20世纪80年代以来，亚历克斯·切尔韦尼把版画和绘画作为他最主要的艺术媒介。他经常作为插画师与记者、作家合作，尤其值得一提的是他曾为世界儿童文学名著《木偶奇遇记》的当代再版创作了玻璃版画系列。《木偶奇遇记》由意大利儿童文学作家卡洛·科洛迪于1881年发表。而切尔韦尼运用了照相蚀刻法，即将绘画、雕刻和摄影相结合的工艺为童话书的再版制作精美的插图。他的绘画常被人称为天真艺术，作品构图精准、色彩浓烈，不拘一格的透视关系和画幅尺寸都是切尔韦尼绘画艺术的主要特征。他的个人创作糅合了自传、历史、圣经、文学、民族志和地理学等元素，构建出他独特的神话体系。艺术家为本次展览带来的作品，完美契合了整个展览所思考的核心主题，即人类与树木之间的相互依存关系。

Since the 1980s, Alex Cervený has made engraving and drawing his primary mediums. He regularly collaborates with journalists and authors as an illustrator, and he produced a series of cliché verres—a process combining drawing, engraving, and photography—to accompany the contemporary reissue of the masterpiece of children's literature *The Adventures of Pinocchio* by the Italian author Carlo Collodi, first published in 1881. Often described as naive, his pictorial style is characterized by the precision of the drawing, the intensity of the colors, and a certain amount of freedom in the perspective and the dimensions. For his personal work, Alex Cervený builds his own mythology by mixing autobiographical, historical, biblical, literary, ethnographical, and geographical references. His paintings in *Trees* take up the theme at the heart of the exhibition's thinking: the interdependence between humans and trees.



9 亚历克斯·切尔韦尼，《拟爱神树》，
2021 年
布面油画
120 x 160 厘米
Alex Cervený, *Jabuticaba*, 2021
Oil on canvas
120 x 160 cm

亚历克斯·切尔韦尼，《藤本植物》，
2021 年
布面油画
120 x 160 厘米
Alex Cervený, *Cipós*, 2021
Oil on canvas
120 x 160 cm



赛巴斯提安·梅希亚

Sebastián Mejía

1982 年出生于秘鲁利马，现居智利圣地亚哥
Born in 1982 in Lima, Peru. Lives in Santiago, Chile.

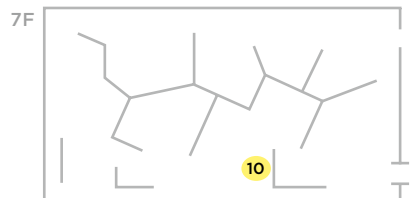
在纽约视觉艺术学院学习摄影期间，赛巴斯提安·梅希亚接触到极简主义、大地艺术和美国风景摄影师们的作品，并从中汲取灵感。梅希亚在不同城市空间创作的摄影作品对人类改变、操纵日常生活环境的方式进行反思。梅希亚的作品着重表现“我们城市居民一边刻意与大自然保持距离，一边又努力将大自然重新纳入到我们的家庭、花园和公共空间之中”这一矛盾。在《仿若绿洲》系列中，他将镜头对准了南美城市中的棕榈树，有的在街道上，有的被包围在购物中心里，有的在加油站中，还有的孤零零地伫立在停车场里。通过这些既诙谐有趣又暗含感伤的摄影作品，他对城市中人与树之间含混不清的关系进行发问。

Sebastián Mejía studied photography at the School of Visual Arts in New York, where he discovered and was inspired by Minimalism, Land Art, and American landscape photographers. His photographic work, made while wandering in urban spaces, questions the way in which people shape and manipulate their everyday environment. In particular, he emphasizes the paradox that “we city dwellers keep nature at a distance while trying to reintegrate it into our homes, gardens, and public spaces.” In the series *Quasi Oasis*, Sebastián Mejía depicts palm trees in different South American cities: they are located in the streets, enclosed in shopping centers or gas stations, or isolated in parking lots. Through these photographs, both funny and sad, Sebastián Mejía questions the equivocal relationship between humans and trees in the heart of the city.



10 赛巴斯提安·梅希亚，《仿若绿洲》系列之六，智利圣地亚哥，2013 年
明胶银盐相片
50 x 40 厘米
Sebastián Mejía, *Quasi Oasis*
serie 06, Santiago, Chile, 2013
Gelatin silver prints
50 x 40 cm

塞巴斯提安·梅希亚，《仿若绿洲》系列之十七，智利圣地亚哥，2013 年
明胶银盐相片
50 x 40 厘米
Sebastián Mejía, *Quasi Oasis*
serie 17, Santiago, Chile, 2013
Gelatin silver prints
50 x 40 cm



切萨雷·列奥纳迪 & 弗兰卡·斯塔吉

Cesare Leonardi & Franca Stagi

切萨雷·列奥纳迪
1935年出生于意大利摩德纳，2021年卒于摩德纳
Cesare Leonardi
Modena, Italy, 1935–2021.

弗兰卡·斯塔吉
1937年出生于意大利摩德纳，2008年卒于摩德纳
Franca Stagi
Modena, Italy, 1937–2008.

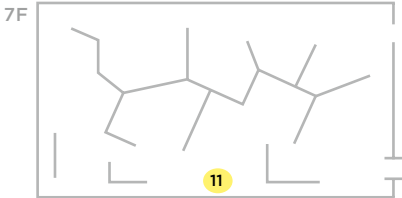
切萨雷·列奥纳迪和弗兰卡·斯塔吉是建筑师也是设计师。他们在近二十年的时间里，致力于对树木进行深入细致的观察，并用素描来忠实地记录观察结果。他们的观察和绘制跨越不同的季节，覆盖不同的城市树种。从1963年到1983年，二人在意大利摩德纳市经营一家工作室，专门从事碳纤维物品的设计，他们的一些设计作品被世界上最具权威的博物馆收录为永久藏品。他们也从事一些建筑项目，以公园和公共设施的设计为主。在这些项目中，树木和植被均占据核心地位。由于对这一领域的出版物不满意，他们决定对树木的形态进行大规模研究。在20年的时间里，他们借助摄影底片，以1:100的比例绘制了374张树木标本图，有些有叶片，有些则没有。他们通过绘图综述了每一棵树的显著特征，如树干的形状、枝叶的分叉、树枝的大小和树叶的布局。1982年，列奥纳迪和斯塔吉的所有研究成果都汇集在《树木的结构》一书中，该书至今仍是树木知识和绿地治理的重要参考工具。

Architects and designers Cesare Leonardi and Franca Stagi dedicated almost twenty years of their lives to the thorough observation and methodical drawing of different species of urban trees as the seasons unfold. From 1963 to 1983, they ran an agency in the Italian city of Modena that specialized in the creation of carbon fiber design objects, some of which are included in the permanent collections of the world's most prestigious museums. They also created architectural projects, notably parks and public facilities, in which trees and vegetation play a central role. Dissatisfied with the available publications in this field, they decided to make a broad study of the shape of trees, and over two decades, they produced 374 drawings of tree specimens at a scale of 1:100, with and without foliage, using photographic images. A drawing allows for the synthesis of the distinctive features of each tree: trunk shape, branches, branch size, and leaf composition. In 1982, the research of Cesare Leonardi and Franca Stagi was collected in the book *L'Architettura degli Alberi*, published in English as *The Architecture of Trees*, which remains a valuable resource of tree knowledge and the design of green spaces.



11 切萨雷·列奥纳迪和弗兰卡·斯塔吉，《欧榛》，原稿按实物1:100比例绘制，1963年—1982年描图纸上印度墨水画
Cesare Leonard and Franca Stagi, 11.4.1. *Corylus avellana* L., original drawings at 1:100 scale, 1963 – 1982
India ink on tracing paper

切萨雷·列奥纳迪和弗兰卡·斯塔吉，《智利南洋杉》和《大叶南洋杉》，原稿按实物1:100比例绘制，1963年—1982年描图纸上印度墨水画
Cesare Leonard et Franca Stagi, 2.1.1. *Araucaria araucana* C. Koch; 2.1.2. *Araucaria bidwillii* Hook, original drawings at 1:100 scale, 1963 – 1982
India ink on tracing paper



斯特凡诺·曼库索

Stefano Mancuso

1965 年出生于意大利卡坦扎罗，现居意大利佛罗伦萨
Born in 1965 in Catanzaro, Italy. Lives in Florence, Italy.

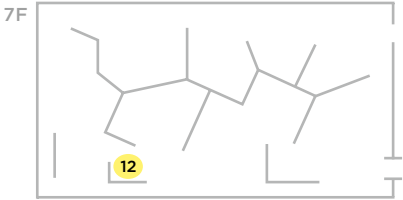
植物学家斯特凡诺·曼库索是佛罗伦萨大学的教授、植物神经生物学领域的先驱，也是“植物智慧”这一概念的捍卫者。他在2005年创立了国际植物神经生物学实验室，并提出了“植物智慧”这一假说。多年来，他对植物的敏感性、植物根系惊人的功能、植物的交流能力和记忆能力等课题进行了广泛而深入的研究。他曾发表过多本学术专著，并在国际期刊上发表了数百篇论文。2013年，他与记者亚历山德拉·维奥拉合作，将研究成果发表在《绿色传奇：令人惊奇的植物智能历史和科学》（Giunti, 米兰）一书中。该书在世界范围具有极大的影响力，并被翻译成21种语言。

Pioneer of plant neurobiology and defender of the idea of plant intelligence, botanist Stefano Mancuso is a professor at the University of Florence. At the International Laboratory of Plant Neurobiology, which he founded in 2005, he has developed the hypothesis of a plant intelligence and conducted numerous research projects on the sensitivity of plants, the surprising faculties of their root system, their ability to communicate, and their memory capacities. Author of several scientific books and hundreds of publications in international journals, in 2013, he and journalist Alessandra Viola published the results of his research in a book, which has since enjoyed worldwide success and has been translated into 21 languages, including in English as *Brilliant Green: The Surprising History and Science of Plant Intelligence*.



12 斯特凡诺·曼库索，《橡树》，2013 年
纸上水彩画
35 x 50 厘米
Stefano Mancuso, *Quercia*, 2013
Watercolor on paper
35 x 50 cm

斯特凡诺·曼库索，《老橄榄树》，2019 年
纸上墨水画
35.5 x 27 厘米
Stefano Mancuso, *Vecchio Olivo*, 2019
Ink on paper
35.5 x 27 cm



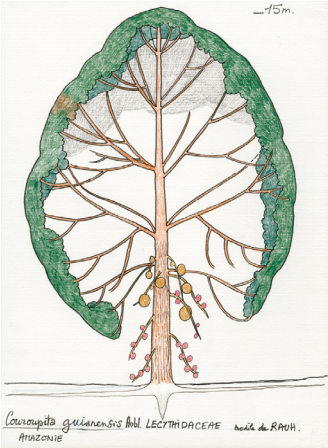
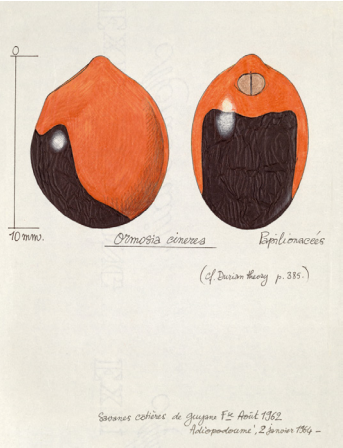
弗朗西斯·阿雷

Francis Hallé

1938 年出生于法国塞纳港，现居法国蒙彼利埃
Born in 1938 in Seine-Port, France. Lives in Montpellier, France.

植物学家弗朗西斯·阿雷是热带雨林和树木结构专家。六十多年以来，他潜心钻研这些生命世界的主角，并将自己的研究和发现融入到他的写生画和旅行日志当中。1986 年，他发明了一个可以安装在树冠上的超轻型平台，命名为“冠层气筏”。通过这个平台，他得以对热带森林树冠上丰富的生物多样性进行探索和研究。作为一名真正的树木爱好者和原始森林的坚定捍卫者，阿雷现在正致力在欧洲建立一片巨大的森林保护区。这片面积达 7 万公顷的森林将在没有任何人类干预的情况下，自然地更新、发展，促进其动植物生态体系的进化，直到 7 个世纪之后再次成为一片真正的原始森林。

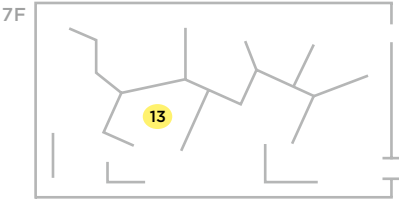
Francis Hallé is a botanist, a specialist in tropical forests and tree architecture. For more than sixty years, he has been studying these protagonists of the living world and compiling his discoveries in observational drawings and in the notebooks that accompany him on his travels. In 1986, he conceived the Canopy Raft, an ultralight platform installed at the top of trees, thanks to which it is possible to discover and study the richness of the biodiversity of the canopies of tropical forests. A true tree lover and fervent defender of primary forests, today Francis Hallé is advocating for the creation of a vast protected forest area in Europe. For nearly seven centuries, this 70,000-hectare forest will evolve freely and naturally, renewing and developing its fauna and flora without any human intervention, until it becomes a true primary forest.



13 弗朗西斯·阿雷，《灰豆》，
法属圭亚那，1962 年
纸上铅笔和墨水画
27 x 21 厘米
Francis Hallé,
Ormosia cinerea,
French Guiana, 1962
Pencil and ink on paper
27 x 21 cm

弗朗西斯·阿雷，《炮弹树》，
亚马逊，2019 年
纸上铅笔和墨水画
40 x 30 厘米
Francis Hallé, *Couroupita*
guianensis, Amazonia, 2019
Pencil and ink on paper
40 x 30 cm

弗朗西斯·阿雷，《炮弹树》，
雷米尔海湾，法属圭亚那，
1962 年
纸上铅笔和墨水画
27 x 21 厘米
Francis Hallé,
Couroupita guianensis,
Rémire Cove, French
Guiana, 1962
27 x 21 cm



乔哈那·卡勒

Johanna Calle

1965 年出生于哥伦比亚波哥大，现居波哥大

Born in Bogotá in 1965, Colombia. Lives in Bogotá.

乔哈那·卡勒深受 20 世纪 60、70 年代拉丁美洲观念艺术的影响，三十多年来一直在开拓一种极富诗意的绘画艺术。她不断进行尝试，使用各种不同的材料和技术进行创作：例如线圈、线头、相纸和打印纸等。哥伦比亚自 60 年代中期以来一直饱受内战之苦，她以批判性的眼光对祖国的政治和社会问题进行审视。卡勒的作品是承载国家记忆的浩大工程，她在创作前进行了长期的调查，从报刊或档案中搜集了各类题材的大量资料。

在《轮廓》系列作品中，卡勒用打字机在旧公证簿上抄写哥伦比亚《土地法》，这部法律旨在保护被迫流离失所的农民的权益。农民们可以列出他们自己土地上所种植的树木，并以此为依据来主张对该土地的所有权。这些大型纸树优美而精致的剪影传递出一条政治信息，即揭示了哥伦比亚农民的弱势地位，以及哥伦比亚社会对这些困苦的少数群体表现出的集体冷漠。

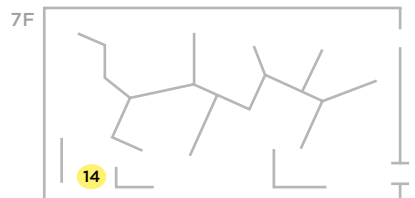
For more than thirty years, Johanna Calle has been developing an art of drawing characterized by a strong poetic dimension, particularly inspired by Latin American Conceptual Art of the 1960s and 1970s. In a process of constant experimentation, she works with different materials and techniques, including wire, sewing thread, photographic paper, and typewritten texts. Johanna Calle takes a critical look at the political and social issues of Colombia, which has been ravaged by a devastating civil war since the mid-1960s. Undertaking an in-depth study of the history of her country, she conducts extensive investigations before producing her works, and gathers information on various subjects that have appeared in the press or are held in archives.

In her series *Perímetros*, Johanna Calle used a typewriter to transcribe the land law, the Ley de Tierras, on old notary books. This law protects the rights of forcibly displaced Colombian peasants and allows them to assert ownership of their land by listing the trees they have planted. The graceful and delicate silhouettes of these large paper trees thus become the vehicles of a political message: they denounce the vulnerability of Colombian peasants and the general indifference toward these struggling minorities.



14 乔哈那·卡勒，《安第斯核桃树》，2012 年
老式公证簿上打字文本
166 x 207 厘米
Johanna Calle, *Nogal Andino*, 2012
Typed text on vintage notarial ledgers
166 x 207 cm

乔哈那·卡勒，《秘鲁巴豆树》，2014 年
老式公证簿上打字文本
332 x 332 厘米
Johanna Calle, *Sangregado*, 2014
Typed text on vintage notarial ledgers
332 x 332 cm



卡西欧·瓦斯康切洛斯

Cássio Vasconcellos

1965 年出生于巴西圣保罗，现居圣保罗
Born in 1965 in São Paulo, Brazil. Lives in São Paulo.

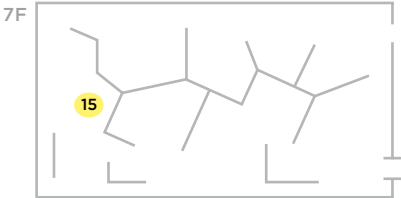
卡西欧·瓦斯康切洛斯早期学习摄影，后成为职业摄影记者。他个人也围绕“风景”这一主题，对摄影进行研究。他的系列作品《穿越巴西如画风景之旅》(2015-2019 年) 借鉴了 19 世纪欧洲探险家的版画作品。这批冒险家，如克拉拉克伯爵、埃居尔·弗洛伦兹等人，最早描绘了巴西森林的景色。在经过大量的后期制作之后，瓦斯康切洛斯发表了一批单色摄影作品，照片的大颗粒质感带来了如版画般的效果，试图再现第一批探险家首次涉足这片广袤神秘的密林时内心所感受到的诱惑和震撼。这些作品仿佛让我们置身于另一个时空，来到那一片未曾被触碰的原始大自然之中。摄影师也通过这一系列作品强调了生态系统的至关重要及其极为易受影响的脆弱性。

Cássio Vasconcellos studied photography before embarking on a career as a photojournalist. At the same time, he pursues his own photographic research on the subject of landscape. For his series *A Picturesque Voyage through Brazil* (2015-2019), he drew inspiration from the engravings of 19th-century European explorers, including the Comte de Clarac and Hércules Florence, who were the first to depict the Brazilian forests. Incorporating extensive post-production work, Cássio Vasconcellos creates monochrome-colored photographs with a pronounced grain that gives the illusion of engraving, thus attempting to restore the fascination these early explorers had for the mysteries of the lush jungle. By immersing us in this unspoiled natural space from another time, the photographer also underlines the vital importance of this ecosystem and its great fragility.



15 卡西欧·瓦斯康切洛斯，《穿越巴西如画风景之旅》系列之十六，2015 年
棉纸喷墨印画
75 x 112 厘米
Cássio Vasconcellos,
A Picturesque Voyage Through Brazil #16, 2015
Inkjet print on cotton paper
75 x 112 cm

卡西欧·瓦斯康切洛斯，《穿越巴西如画风景之旅》系列之三十七，2015 年
棉纸喷墨印画
75 x 112 厘米
Cássio Vasconcellos,
A Picturesque Voyage Through Brazil #37, 2015
Inkjet print on cotton paper
75 x 112 cm



穆罕穆德·汗

Mahmoud Khan

1947 年出生于伊朗吉兰省，现居伊朗拉什特
Born in 1947 in Gilan Province, Iran. Lives in Racht, Iran.

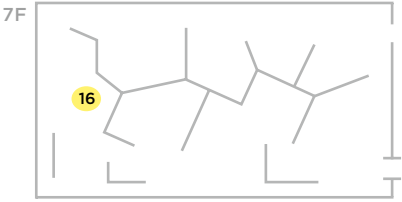
二十多年来，穆罕穆德·汗每天都在坚持作画。这位艺术家完全是自学成才，他记忆中来自伊朗北部吉兰省家乡的大自然为其提供了丰富的创作灵感。自21世纪初，吉兰省与伊朗许多其他的地区一样，一直遭受着大规模的森林砍伐。穆罕穆德·汗的作品情感细腻、色彩丰富，大多表现动物和树木形象，画面中生机勃勃的植被一直延伸到作品之外。

Mahmoud Khan has been drawing on a daily basis for more than two decades. Entirely self-taught, his inspiration lies in the memories of the nature of his native village, located in Gilan Province in northern Iran. This region, like so many others, has been suffering from massive deforestation since the early 2000s. The emotive and colorful drawings Mahmoud Khan produces mainly feature animals and trees, whose vibrant vegetation spreads to the very edges of the page.



16 穆罕穆德·汗，《无题》，2020 年
纸上墨水画
100 x 70 厘米
Mahmoud Khan, *Untitled*, 2020
Ink on paper
100 x 70 cm

穆罕穆德·汗，《无题》，2020 年
纸上墨水画
100 x 70 厘米
Mahmoud Khan, *Untitled*, 2020
Ink on paper
100 x 70 cm



阿丰索·托斯特

Afonso Tostes

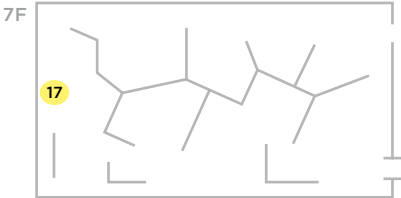
1965 年出生于巴西贝洛奥里藏特，现居巴西圣保罗
Born in 1965 in Belo Horizonte, Brazil. Lives in São Paulo, Brazil.

阿丰索·托斯特在转型雕塑创作之前，曾长期研习绘画。他的雕塑作品只使用废旧材料，以此思索城市和乡村之间的关联。《工作》和《工作室，中国》这两件作品就是用在中法两国收集的旧农具完成的。他的作品具象化了哲学家埃玛努埃尔·考克西亚的观点，即“世上没有纯粹的人性，植物性渗透于人性中，树木是所有体验的起源。”于是，关于过往工具使用的记忆升华为一种诗意追求。雕刻的木柄让人同时想到人体的骨骼和树木的枝干。此时的木头是骨骼的延伸，成为人类手中的生产工具，从而进一步强调了人体与树木之间的关联和隐喻。

Afonso Tostes studied drawing and painting for a long time before devoting himself to sculpture. Through his sculptural practice, in which he exclusively uses discarded materials, the artist questions the links that unite the urban and the rural. In his works *Trabalho* and *Sala de Trabalho, China*, created from old agricultural tools found in China and France, Afonso Tostes gives form to philosopher Emanuele Coccia's assertion that, "there is nothing purely human, there is vegetal in all that is human, and the tree is at the origin of all experiences." Thus, the memory of the former use of the tools gives way to a poetic quest where the carved wooden handles evoke both the bones of the human body and the branches of trees. Wood becomes a medium in the hands of humans, thus extending this analogy.



17 阿丰索·托斯特，《工作室，中国》，2017 年
木雕和金属
尺寸可变
Afonso Tostes, *Sala de trabalho, China*, 2017
Carved wood and metal
Variable dimensions



桑蒂迪欧·佩雷拉

Santídio Pereira

1996 年出生于巴西库拉尔-康普里多，现居巴西圣保罗

Born in 1996 in Curral Comprido, Brazil. Lives in São Paulo, Brazil.

桑蒂迪欧·佩雷拉是一位自学成才的巴西艺术家，他以切割打磨成不同形状的木板为材料创作木刻版画作品。他通过在木板上阴刻出直观而细腻的线条，并辅以鲜明对比的色彩，呈现出栩栩如生的树木形态。

“想象之树”系列作品灵感源自隶属于凤梨科的热带植物，其特点在于形状独特的叶片及生动艳丽的花色。这系列绘画还基于艺术家对巴西海岸线上延绵不绝的大西洋森林植被的发现，以及饱含巴西东北部阳光的童年记忆。

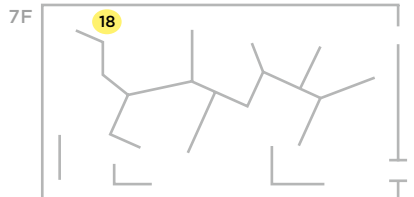
Self-taught artist Santidio Peireira creates wood engravings from cut and carved wooden boards. He thus makes a direct and delicate transposition of the trees that emerge between the voids incised in the wood, plant silhouettes with bright contrasts.

This series of imaginary trees, inspired by tropical plants of the bromeliad family—which are characterized by their distinctive foliage and vivid flowers—was born from the artist's discovery of the vegetation of the Atlantic forest that stretches along the Brazilian coastline, as well as his childhood memories of the light of the Brazilian northeast, where he is originally from.



18 桑蒂迪欧·佩雷拉，《无题》，2017 年
木刻版画
185 x 165 厘米
Santídio Pereira, *Untitled*, 2017
Woodcut print
185 x 165 cm

桑蒂迪欧·佩雷拉，《无题》，2020 年
木刻版画
220 x 124 厘米
Santídio Pereira, *Untitled*, 2020
Woodcut print
220 x 124 cm



路易斯·泽尔比尼

Luiz Zerbini

1959 年生于巴西圣保罗，现居巴西里约热内卢
Born in 1959 in São Paulo, Brazil. Lives in Rio de Janeiro, Brazil.

路易斯·泽尔比尼1982年从美院毕业后，加入了“八零一代”艺术小组，该团体摒弃1970年代盛行的观念艺术，主张回归绘画创作中的主观性。他在创作生涯早期致力于具象绘画，并通过探索和观察周围世界寻找灵感，包括城市景观、繁茂植物、巴西民俗等等。之后他的创作慢慢朝着由几何图案构成的抽象绘画发展。油画作品《超越天堂的幸福》呈现了一个由多种颜色和肌理效果组成的网格，其中穿插叠加各种植物图案。

另一幅油画作品《哈西姆大屠杀》讲述了1993年巴西北部的淘金者对亚诺马米印第安人的屠杀。非法采金是对巴西土著社群危害最大的灾难之一。这两件作品的画面都介于梦境般的呈现和暴力史实的再现之间，展现了他作品中对巴西集体记忆极其暧昧性的独特探索。

Luiz Zerbini graduated from art school in 1982, and joined the Geração 80 (Generation 80) group, which advocated for a return to subjective painting and rejected the legacy of 1970s conceptual art. He began his career as a figurative painter and found inspiration in the world around him: urban landscapes, lush flora, and Brazilian folklore. Gradually, his work evolved toward a more abstract painting with geometric forms: his canvas *Happiness Beyond Paradise* is made up of a grid of multiple colors and textured patterns, intersecting and juxtaposed with plant motifs.

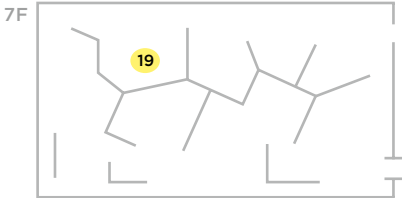
The painting *Massacre de Haximu* tells the story of the massacre of Yanomami people by gold miners in northern Brazil in 1993. Illegal gold mining is one of the major threats to indigenous communities in Brazil. Halfway between dreamlike representations and reproductions of violent historical facts, these two works are characteristic of the way Luiz Zerbini explores Brazilian collective memory and its ambiguities in his work.



19 路易斯·泽尔比尼，《扇子·二》，2018 年
纸上单刷版画
80 x 107 厘米
Luiz Zerbini, *Leque II*, 2018
Monotype on paper
80 x 107 cm

路易斯·泽尔比尼，《甘蔗·四》，2018 年
纸上单刷版画
107 x 80 厘米
Luiz Zerbini, *Cana de Açúcar IV*, 2018
Monotype on paper
107 x 80 cm

路易斯·泽尔比尼，《哈西姆大屠杀》，
2020 年
布面丙烯画
300 x 400 厘米
Luiz Zerbini, *Massacre de Haximu*, 2020
Acrylic on canvas
300 x 400 cm



斯特法诺·博埃里

Stefano Boeri

1956 年出生于意大利米兰，现居米兰

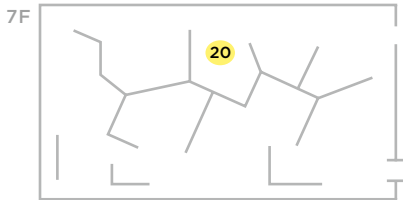
Born in 1956 in Milan, Italy. Lives in Milan.

斯特法诺·博埃里是建筑师、城市规划师、建筑理论家和散文作家。他是米兰理工大学城市设计系教授，同时担任上海同济大学预测世界大都市转型和变迁的博士后研究项目“未来城市实验室”的实验室主任。他是城市生态主义和可持续发展的捍卫者，始终将大自然和树木置于其研究项目的核心。2014 年，他的“垂直森林”项目在米兰落成，两座高大的住宅楼承载了由 700 多棵树和 2 万多株植物组成的楼宇生态系统。此后，博埃里在世界各地开发了许多类似的项目，也为中国设计了众多项目。他目前正在柳州设计一个城市森林项目，建筑将完全被植物和树木覆盖。最终，“柳州森林城市”将容纳 3 万名居民、4 万棵树木和 100 多万株植物。2017 年，他策划了上海城市空间艺术季，这是上海市政府推动的最重要的城市规划、建筑和公共艺术项目。自 2018 年起，他还担任意大利米兰三年展这一意大利最具影响力文化机构之一的主席。博埃里为本次展览设计了一个巨大的动态模型，展示了他在全国各地因地制宜的森林城市策略。

Architect, urban planner, architectural theorist, and essayist, Stefano Boeri is a professor of urban design at the Politecnico di Milano and director of the Future City Lab at Tongji University in Shanghai, a postdoctoral research program focused on the transformation of global metropolises. Committed to ecological urbanism and sustainable development, he puts nature and trees at the heart of his projects. In 2014, his *Bosco Verticale* (Vertical forest), two tall residential towers housing an ecosystem consisting of more than 700 trees and 20,000 plants, was inaugurated in Milan. Since then, Stefano Boeri has developed many similar projects around the world. Among his many projects in China, the architect is currently working in Liuzhou on the construction of an urban forest in which the buildings are entirely covered with plants and trees. Eventually, the forest in Liuzhou will have 40,000 trees and more than one million plants to accommodate 30,000 residents. In 2017, he curated the Shanghai Urban Space Art Season, the largest urban planning, architecture, and public art event promoted by the Shanghai Municipality. In addition, since 2018, he has served as president of Triennale di Milano, one of Italy's most influential cultural institutions. For the exhibition, Stefano Boeri has developed a huge kinetic model that reveals the different strategies of creation of forest cities according to the typologies of territory in China.



20 《森林城市》，2021 年
墙纸
博埃里建筑设计事务所
Forest City, 2021
Wallpaper
Stefano Boeri Architetti



胡柳

Hu Liu

1982 年生于中国河南信阳，现居中国北京
Born in 1982 in Xinyang, Henan Province, China. Lives in Beijing, China.

胡柳在2004年从西安美术学院国画系毕业之后就移居北京。从学习国画的经历出发，她对宋代绘画有着特殊的兴趣和体察。她也参与了不少实验性的当代艺术活动和展览，其中包括一些装置和行为艺术类型的作品。这些经验使她能够在传统和当代之间自由穿越，辗转追寻她心中的第三条路。

自2003年起，胡柳开始用铅笔作画。胡柳的早期作品是在白纸上用铅笔勾画出黑色的植物，进而逐渐用铅笔的黑色填满整个植物的内部。这些描写植物的绘画并不只是一些剪影，而是用轮廓和结构内部的线条走向去构造对象的空间层次，通过对外形的准确把握去营造诗意的意境。

2013年以后，胡柳的作品出现一个新的转变。她尝试用铅笔涂满整幅画面。轮廓的重要性消失了，只剩下黑色中的形状和空气的流动。线条和光在黑暗中窃窃私语。密集的铅笔线条像镜子一样用反光组成了各种形状的虚实结构。观众在画面前看画，有时会发现自己的身影在反光中显现，和画面中的风和草，海浪和树叶混淆在一起。光影的律动把人的想象带到远方，又把从人从远方送回内心深处。外部风景和内心的风景在这些作品中被连接成一体。一种疯狂在画面中蛰伏，随时准备跃出画面。

Hu Liu moved to Beijing after graduating from the Traditional Chinese Painting Department of Xi'an Academy of Fine Arts in 2004. After immersing in the study of traditional Chinese painting for years, she has developed a special interest and experience in paintings from the Song Dynasty. At the same time, she has also participated in many experimental contemporary art projects and exhibitions, by creating installations and performances. These have allowed her to travel freely between the traditional and the contemporary, finding and pursuing the third way that could invoke her true self.

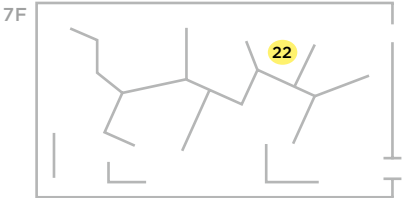
In 2003, Hu began to paint with pencil. Previously, Hu had used pencil to outline black plants on white paper, and later chose to fill the plants in with black pencil shading. These plant paintings were not just about sketching silhouettes, but using outlines and structural lines to construct the spatial order of the subjects. The artist hoped to create a poetic conception by accurately grasping the plants' shapes.

A turning point of Hu's work came in 2013 when she started to color the whole image with pencil. Outlines disappeared, leaving only shapes and air flows in the black. Lines and light whispered in the darkness. Like a mirror, her dense pencil lines formulate reflections to present various shapes of virtual and solid structures. When looking at these images, the audience would sometimes find their own figures in the

reflection in the painting, overlaid with the wind, grass, sea waves and leaves. The rhythm of light and shadow gives distance to people's imaginations, and returning to their inner selves. In this way, the external and the inner sceneries connect, a kind of madness lurking in the image, ready to jump out at any time.



22 胡柳，《竹林里》，2012 年
纸上铅笔画
110 x 195 厘米
Hu Liu, *In the Bamboo Forest*, 2012
Pencil on paper
110 x 195 cm



张恩利

Zhang Enli

1965 年生于中国吉林省，现居中国上海
Born in 1965 in Jilin Province, China. Lives in Shanghai, China.

张恩利于 90 年代初期在上海开始他艺术家的职业生涯。

张恩利的作品从描绘身边周遭的生活场景和随处可见的平凡事物开始，如空的水桶，软管，纸箱子，或者一些毫无特点的角落。2000 年以后，他的绘画逐渐摆脱了对具体对象的依附，开始主动去关注对象中的“空虚”和“缺失”。正是通过对空虚的关注和描写，张恩利在绘画中收获了越来越多的自由。

这些自由的氛围在张恩利的作品中弥漫开来，那些更加灵动的东西吸引着他的目光：或者是被风吹拂树林，或者是像狂风在画面上的舞蹈，抽象的作品也渐渐出现在他的创作中。在抽象和具象绘画之间来回踱步时，张恩利的作品中出现了树。“树”在他的作品中充当着很多不同的角色：是风，是诗，也可能是人物。这次在“树，树”展览中有张恩利的四张作品。艺术家试图去描写一组老人的肖像。这些没有叶子，饱经沧桑的树干虽然已经年迈，却仍然展示出各自的幽默和自信的性格，好像在向观众讲述着他们年轻时的各种曲折而奇特的经历。

Zhang Enli began his career as an artist in Shanghai in the early 1990s.

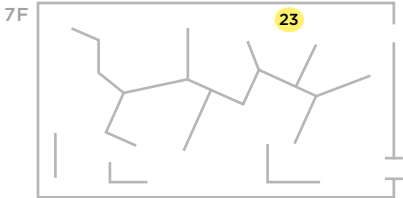
He began depicting scenes from daily life and ordinary things: empty buckets, hoses, cardboard boxes, even corners. After 2000, he gradually stepped away from painting specific objects, and began to depict instead their “emptiness”, “what is missing”. It was this focus that gave Zhang increasing freedom in painting.

As this liberation permeated in Zhang's works, the more agile and flexible things have attracted his attention, such as woods swaying in breeze or the dance of the wind on the canvas, and abstract concepts have gradually emerged in his creation. With this transition from concrete images and abstract concepts, trees started to appear in his works, taking on many different roles in his works: wind, poetry, or characters. Four of Zhang's works are included in the exhibition *Trees*, like the portraits of the old. These time-honoured tree trunks, although without leaves, reveal their unique humor and self-confidence, as if telling the audience about the hardships they experienced when younger.



23 张恩利，《老树（一）》，2014 年
布面油画
300 x 250 厘米
Zhang Enli, *The Old Tree (1)*, 2014
Oil on canvas
300 x 250 cm

张恩利，《老树（五）》，2014 年
布面油画
300 x 250 厘米
Zhang Enli, *The Old Tree (5)*, 2014
Oil on canvas
300 x 250 cm



吉维亚·索默·默谢

Jivya Soma Mashe

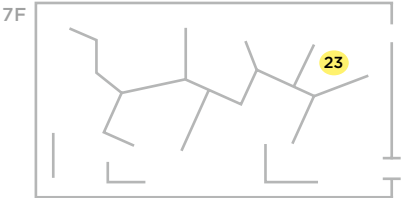
1934 年出生于印度占贾德，2018 年卒于占贾德
Thane district, India, 1934–2018.

吉维亚·索默·默谢来自沃利，一个拥有60余万人口的印度部落。该部落位于孟买以北50公里的塔那县，其名沃利来自 Warla 一词，意思是一小块土地或田地。默谢是一位自学成才的艺术家，他创作的是一种沃利文化特有的仪式绘画。这种绘画源自于当地人对自然的观察，绘画语言十分简洁，由圆形、三角形和方形组成。在沃利传统中，绘画是一项女性工作，当地妇女在婚礼、收获等场合用这种绘画装饰房子的泥墙。20 世纪 70 年代，默谢成为当时部落中第一位从事这项艺术的男性。从那时起，绘画便成为他日常生活不可或缺的一部分，他在使用传统技法的同时，为自己的作品注入了全新的线条和艺术感染力。为了再现仪式画墙上的颜色，他在画布和画纸上抹上用牛粪制成的染料。他还用竹签蘸取厚米糊，以此画出独具风格的白色图案。默谢的作品表现了一种不稳定的平衡，即植物、动物和人类之间的共存关系。

Jivya Soma Mashe came from the Warli community, who live in India's Thane district, 50 kilometers north of Mumbai. The Warli community, whose name comes from the word *warla*, which means a plot of land or a field, now numbers over 600,000. A self-taught artist, Jivya Soma Mashe practiced a form of ritual painting specific to Warli culture, whose simple graphic vocabulary, made up of circles, triangles, and squares, emanates from an observation of nature. While painting is traditionally reserved for women who decorate the walls of huts during weddings and harvests, in the 1970s, Jivya Soma Mashe became the first man in the community to take up the art. From then on, he made it a daily activity, infusing his works with movement and a new sensibility, while still using traditional techniques. So as to reproduce the color of the walls that serve as a support for the ritual paintings, he brushed the canvases and papers on which he painted with a dye made from cow dung. He also used the technique of applying rice paste with a bamboo stick to draw the stylized white patterns. The works of Jivya Soma Mashe bear witness to a precarious balance, that of the cohabitation between plant, animal, and human species.



23 吉维亚·索默·默谢，《人如何得名》，1999 年
布面丙烯和牛粪画
153 x 235 厘米
Jivya Soma Mashe,
How People Got their Name, 1999
Acrylic and cow dung on canvas
153 x 235 cm



《逆火：超级大火时代》

Backfire, The Age of Megafires

由布鲁斯·阿尔贝、弗朗索瓦·米歇尔·勒图尔诺和格尔加·巴西奇构思
Concept: Bruce Albert, François-Michel Le Tourneau, Grga Basic.

《逆火：超级大火时代》描绘了每年吞噬数十万平方公里森林的超级大火的蔓延过程。曾经罕见的超级大火正成为一种世界范围内的普遍现象。超级大火即是气候变化的诱因，也是其结果，大火每年排放数十亿吨的温室气体，其烟羽可绵延数千公里，给许多超大城市带来了威胁。如今，超级大火的火势变得愈发猛烈，甚至会导致龙卷风和雷暴。《逆火：超级大火时代》以动态地图的形式展示了2000年至2020年期间超级大火在全世界8个地区（中国、西伯利亚、刚果民主共和国、巴西、澳大利亚、加利福尼亚、葡萄牙、印度尼西亚）的蔓延情况，意在唤起人们对超级大火的惊人规模及其对地球生态和气候造成的巨大影响的关注。

地图制图：弗朗索瓦·米歇尔·勒图尔诺和格尔加·巴西奇

动态图形、音效设计和视频制作：格尔加·巴西奇和亚当·沃斯堡

顾问：劳拉·库根，哥伦比亚大学建筑、规划与保护研究生院空间研究中心和莉兹·迪勒，迪勒尔·斯科菲帝欧+仁弗洛设计事务所

项目经理：利安娜·萨克拉莫内

Backfire, The Age of Megafires charts the global progression of megafires, which each year ravage hundreds of thousands of square kilometers of forest. Once a rare occurrence, they are becoming more prevalent throughout the world. Both a cause and consequence of climate change, they emit billions of tons of greenhouse gas, their smoke plumes stretching for thousands of kilometers and threatening major metropolitan areas. Today, megafires have become so intense that they spawn tornadoes and fire-generated thunderstorms. In the form of a dynamic map, *Backfire, The Age of Megafires* shows the evolution of megafires between 2000 and 2020 in eight regions of the world (China, Siberia, the Democratic Republic of the Congo, Brazil, Australia, California, Portugal, Indonesia), calling attention to the magnitude of this phenomenon as well as its dramatic impact on the ecology and climate of our planet.

Cartography: François-Michel Le Tourneau and Grga Basic

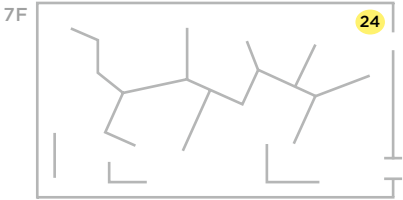
Motion graphics, sound and video editing: Grga Basic and Adam Vosburgh

Consultants: Laura Kurgan, Center for Spatial Research, Columbia GSAPP and Elizabeth Diller, Diller Scofidio + Renfro

Project Manager: Leanne Sacramone



24 《逆火：超级大火时代》
视频，12分31秒
为卡地亚当代艺术基金会创作，2021年
概念：布鲁斯·阿尔贝、弗朗索瓦·米歇尔·勒图尔诺和格尔加·巴西奇
Backfire, The Age of Megafires
Video, 12'31".
Created for the Fondation Cartier pour l'art contemporain, 2021.
Concept: Bruce Albert, François-Michel Le Tourneau and Grga Basic.



公共教育活动

Public Programs

展览期间，卡地亚当代艺术基金会与上海当代艺术博物馆将携手为您带来丰富的公共教育活动：聆听讲座和对谈，踏上跨越当代艺术、环境与植物学等多领域的探索之旅；夜访博物馆，欣赏“游牧之夜”的演出和放映；参与儿童工坊，以轻松有趣的方式探索植物世界之奇妙。

有关展览系列公教活动的详细信息，请扫描下方二维码第一时间获得预约通道。最终公教信息以小程序及订阅号发布为准。



During the exhibition, The Fondation Cartier pour l'art contemporain will present in collaboration with the Power Station of Art a series of public programs including conferences covering fields from contemporary art to environmental issues and botany, screenings, performances and children's workshops.

Scan the QR code for detailed information about the public programs and make your reservation. Please check Wechat mini-program and “yancongpsa” for final event information.

开幕对谈

Opening Talk

艺术与自然

对谈人

- 埃尔维·尚戴斯，卡地亚当代艺术基金会馆长
- 龚彦，上海当代艺术博物馆馆长
- 费大为，艺术评论家、策展人
- 胡柳，艺术家
- 法布里斯·伊贝尔，艺术家
- 埃马纽埃尔·考克西亚，哲学家

主持

陈蕾

日期：7月8日
地点：上海当代艺术博物馆 / 三楼剧场
时长：1小时（谈话和问答）
直播平台：微信小程序 & 哔哩哔哩

Art and Nature

Panelists

- Hervé Chandès, General Director of the Fondation Cartier pour l'art contemporain
- Gong Yan, Director of the Power Station of Art
- Fei Dawei, Art critic and exhibition curator
- Hu Liu, Artist
- Fabrice Hyber, Artist
- Emanuele Coccia, Philosopher

Moderator

Chen Lei

Date: July 8
Venue: Theatre (3F), PSA
Time: 1h (Discussion and Q&A)
Livestream Platform: Wechat mini-program & Bilibili

个人演讲 One Man Talk

植物智慧和植物革命

主讲人 :斯特凡诺·曼库索, 植物学家
日期 :7月21日
地点 :上海当代艺术博物馆 / 三楼剧场
时长 :1小时 (讲座和问答)
直播平台 :微信小程序 & 哔哩哔哩

建筑与树——在中国的实践

主讲人 :斯特法诺·博埃里, 建筑师
日期 :7月31日
地点 :上海当代艺术博物馆 / 三楼剧场
时长 :1小时 (讲座和问答)
直播平台 :微信小程序 & 哔哩哔哩

城市中的树

主讲人 :胡永红, 植物学家、上海辰山植物园执行园长、国际植物园协会 (IABG) 亚洲分会主席
日期 :8月7日
地点 :上海当代艺术博物馆 / 三楼剧场
时长 :1小时 (讲座和问答)
直播平台 :微信小程序 & 哔哩哔哩

中国的生物多样性

主讲人 :奚志农, 野生动物摄影师、环保主义者
地点 :上海当代艺术博物馆 / 三楼剧场
时长 :1小时 (讲座和问答)
直播平台 :微信小程序 & 哔哩哔哩

游牧之夜 Nomadic Night

原始森林

放映
《从前有座森林》(1小时18分钟)
日期 :8月13日
地点 :上海当代艺术博物馆 / 三楼剧场
时长 :2小时 (放映和讨论)

树的声音

表演者 :李带菓, 音乐人
日期 :8月21日
地点 :上海当代艺术博物馆 / 七楼展厅
时长 :2小时 (现场音乐会)

Plant Intelligentce & Plant Revolution

Lecturer: Stefano Mancuso, Botanist
Date: July 21
Venue: Theatre (3F), PSA
Time: 1h (Talk and Q&A)
Livestream Platform: Wechat mini-program & Bilibili

Architecture & Trees——Practices in China

Lecturer: Stefano Boeri, Architect
Date: July 31
Venue: Theatre (3F), PSA
Time: 1h (Talk and Q&A)
Livestream Platform: Wechat mini-program & Bilibili

Trees in the City

Lecturer: Hu Yonghong, President and CEO of the Shanghai Chenshan Botanical Garden, Chairman of the Asian Branch of the International Association of Botanic Gardens (IABG)
Date: August 7
Venue: Theatre (3F), PSA
Time: 1h (Talk and Q&A)
Livestream Platform: Wechat mini-program & Bilibili

Biodiversity in China

Lecturer: Xi Zhinong, Wildlife Photographer and Environmentalists
Venue: Theatre (3F), PSA
Time: 1h (Talk and Q&A)
Livestream Platform: Wechat mini-program & Bilibili

Primary Forest

Screening
Once Upon a Forest (1 hour 18 minutes)
Date: August 13
Venue: Theatre (3F), PSA
Time: 2h (Screening and Discussion)

Sound of Trees

Performer: Li Daiguo, Musician
Date: August 21
Venue: Gallery (7F), PSA
Time: 2h (Live Concert)

雷蒙·德巴东之夜

放映
《我的树》(24 分钟)
《听他们说》(34 分钟)

嘉宾
雷蒙·德巴东, 电影导演、摄影艺术家
克洛迪娜·努加雷, 电影导演

主持 :费大为, 艺术评论家、策展人
日期 :9月3日
地点 :上海当代艺术博物馆 / 三楼剧场
时长 :2 小时 (放映和讨论)

儿童活动
Kids Program

儿童工作坊

自然导赏 : 到公园里去看树
日期 :7月17日、7月24日、7月31日
地点 :PSA & 蓬莱公园

我的树
日期 :7月17日、7月31日
地点 :上海当代艺术博物馆 / 五楼 SPA

自然的馈赠
日期 :8月7日、8月21日
地点 :上海当代艺术博物馆 / 五楼 SPA

植物版画
日期 :8月14日、8月28日
地点 :上海当代艺术博物馆 / 三楼版画工作室

森林梦幻曲 (编创剧场课程)
日期 :9月5日、9月12日、9月19日、9月25日
地点 :上海当代艺术博物馆 / 七楼展厅和三楼剧场

森林梦幻曲 (编创课程汇演)
日期 :10月1日
地点 :上海当代艺术博物馆 / 一楼大厅和七楼展厅

Raymond Depardon Night

Screening
Mon Arbre (24 minutes)
Hear Them Speak (34 minutes)

Guests
Raymond Depardon, Filmmaker and photographer
Claudine Nougaret, Filmmaker

Moderator: Fei Dawei, Art critic and exhibition curator
Date: September 3
Venue: Theatre (3F), PSA
Time: 2h (Screening and Discussion)

Children's Workshop

Plant Observation
Date: July 17, July 24, July 31
Venue: PSA & Peng Lai Park

My Tree
Date: July 17, July 31
Venue: SPA (5F), PSA

The Gift from Nature
Date: August 7, August 21
Venue: SPA (5F), PSA

Plant Print
Date: August 14, August 28
Venue: Print Studio (3F), PSA

Forest Fantasy (Devising Theatre Course)
Date: September 5, September 12, September 19, September 25
Venue: Gallery (7F) and Theatre (3F) PSA

Forest Fantasy (Devising Theatre Report Performance)
Date: October 1
Venue: Lobby (1F) and Gallery (7F), PSA

夏令营
Summer Camp

“拍拍看：自然之美”——植物观察与摄影

日期：7月14日、7月15日、7月16日（第一期）
7月21日、7月22日、7月23日（第二期）

地点：PSA & XSPACE 富士影像共享空间 &
蓬莱公园 & 上海辰山植物园

**“Pāi Pāi Kàn : The Beauty of Nature”
——Plant Observation and Photography**

Date: July 14, July 15, July 16 (Phase 1)
July 21, July 22, July 23 (Phase 2)

Venue: PSA & FUJIFILM XSPACE & Peng Lai Park & Shanghai
Chen Shan Botany Garden

互动区
Interactive Space

- 青少年导览图册
- 涂色游戏
- 绘本书籍阅读区

地点：上海当代艺术博物馆 / 五楼 SPA

- Young Visitors Guide
- Coloring Games
- Reading Area

Venue: SPA (5F), PSA

展览相关活动

Around the Exhibition

线上纪录片系列

Web Series

通过卡地亚基金会的哔哩哔哩账号，可以观看到六位参展艺术家与科学家（弗朗西斯·阿雷、路易斯·泽尔比尼、阿丰索·托斯特、法布里斯·伊贝尔、张恩利、胡柳）的线上纪录片，由此揭示他们与植物世界的独特关系。

To go beyond the exhibition, the Fondation Cartier will present on its Bilibili account six video portraits of artists and scientists revealing their own singular relationship to the plant world: Francis Hallé, Luiz Zerbini, Afonso Tostes, Fabrice Hyber, Zhang Enli and Hu Liu.



微信小程序

Mini-Program

扫码登陆小程序，获取展讯、活动以及展览纪念品信息。

By scanning the QR code on the left, enter the mini-program with information including exhibition news, activities, and souvenirs.



VR 体验

VR Experience

“树，树”展览特别设计了两种不同的 VR 体验：登陆小程序，进行线上虚拟观展；也可以莅临卡地亚上海 K11、北京国贸两家店铺，体验展览与上海辰山植物园执行院长胡永红合作设计的沉浸式体验，探索城市中人与树的关系。

Two virtual experiences are designed for this exhibition: by logging onto the mini program, an online tour of the exhibition is to be found; by going to Cartier Shanghai K11 and Beijing China World boutiques, an immersive experience in collaboration with Hu Yonghong, Executive Director of Shanghai Chenshan Botanical Garden, is set to explore the relationship between humans and trees in the city.

我的树 社交媒体互动

#mytree Social Media Initiative

通过 # 我的树 话题标签，观众可以在微博与微信平台与展览互动，讲述自己和树的故事。形式不限，包括但不限于文字、图片、视频。

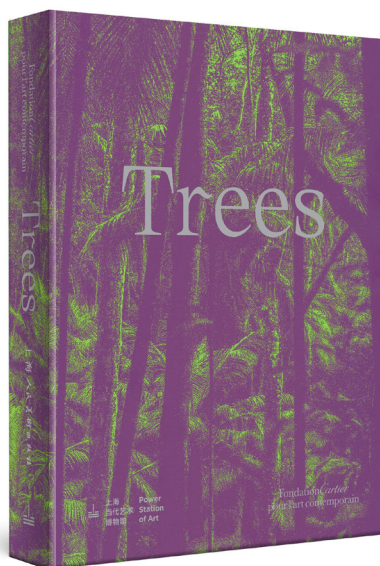
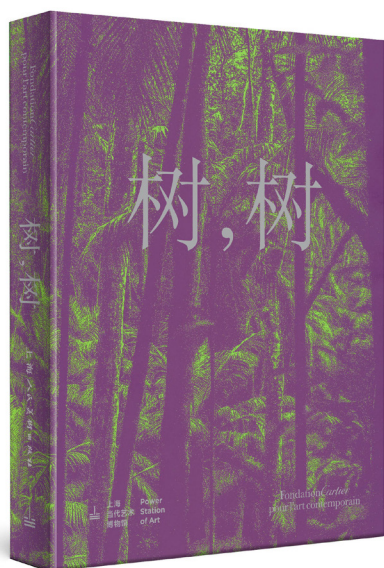
Under the hashtag #mytree, public is invited to share their stories with a specific tree in their life on Wechat and Weibo, through various formats including text, image, video etc.



《树，树》 展览出版物

Trees

Exhibition Publications



文章作者：

布鲁斯·阿尔贝、斯特法诺·博埃里、艾玛努埃尔·考克西亚、弗朗斯西·阿雷、胡永红、法布里斯·伊贝尔、斯特凡诺·曼库索、乌苏拉·雷格尔、维蕾娜·雷格尔、阿比盖尔·斯万

Texts by

Bruce Albert, Stefano Boeri, Emanuele Coccia, Francis Hallé, Hu Yonghong, Fabrice Hyber, Stefano Mancuso, Ursula and Verena Regehr, Abigail L. S. Swann

中文 / 英文版本

500 张附图

368 页

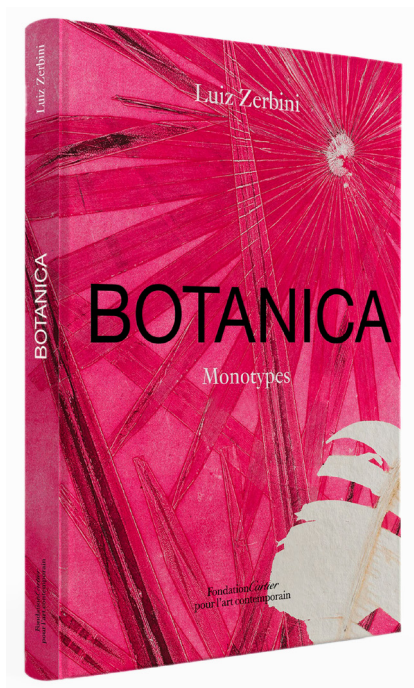
定价：488 元

English and Chinese versions

500 reproductions

368 pages

Price: ¥488



路易斯·泽尔比尼 《植物学》

收录巴西艺术家路易斯·泽尔比尼创作的 300 幅单色版画，意在赞颂植物在具象和抽象之间的美。

文章作者：

艾玛努埃尔·考克西亚、斯特凡诺·曼库索、路易斯·泽尔比尼

法文 / 英文版本

300 张附图

308 页

Luiz Zerbini, *Botanica*

An exceptional series of 300 monotypes by Brazilian artist Luiz Zerbini celebrating the beauty of plants, between figuration and abstraction

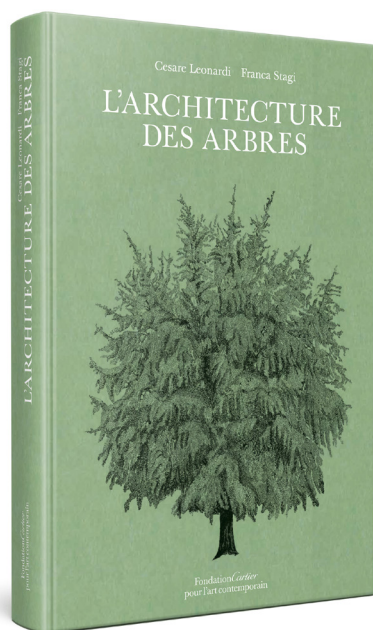
Texts by

Emanuele Coccia, Stefano Mancuso, Luiz Zerbini

French and English versions

300 reproductions

308 pages



切萨雷·列奥纳迪 & 弗兰卡·斯塔吉 《树木的结构》

沿引对树木的植物学及构型研究，一本关于树木的著名参考书。

法文版本

550 张附图

424 页

Cesare Leonardi and Franca Stagi, *L'Architecture des arbres*

A reference work on trees, resulting from a legendary botanical and architectural study

French version

550 illustrations

424 pages

关于卡地亚当代艺术基金会

About Fondation Cartier pour l'art contemporain



卡地亚当代艺术基金会建筑外观，拉斯帕伊大道261号，巴黎

The Fondation Cartier pour l'art contemporain's building, 261 Boulevard Raspail, Paris. Photo ©Luc Boegly

卡地亚当代艺术基金会是一家私立文化机构，通过策划展览、现场表演和讲座，面向全球公众传播当代艺术。1984年由卡地亚创立，卡地亚基金会以巴黎由让·努维尔设计的标志性建筑为中心，为艺术家提供进行艺术创作、与公众会面的空间。卡地亚基金会旨在促进世界各地艺术家、科学家、哲学家、音乐家和建筑师之间的对话与碰撞，多年来发展出一条独一无二的当代艺术策展和收藏之路，其馆藏涵盖了来自50个国家的500位艺术家创作的2000件作品。近年来，卡地亚基金会与多家全球顶尖文化机构建立了合作伙伴关系，其展览足迹遍布东京、布宜诺斯艾利斯、首尔、米兰和上海等城市。

The Fondation Cartier pour l'art contemporain is a private cultural institution whose mission is to promote contemporary art to the international public through a program of temporary exhibitions, live performances, and lectures. Created in 1984 by the Maison Cartier, its historic center is located in Paris in a building designed by the architect Jean Nouvel, a creative space for artists and encounters with the public. Fostering surprising and unexpected encounters between artists, scientists, philosophers, musicians, and architects from around the world, the Fondation Cartier pour l'art contemporain has developed over the years, a program of distinctive contemporary art exhibitions and built a unique collection that brings together more than 2,000 works by 500 artists of 50 different nationalities. In recent years the Fondation has initiated partnerships with major institutions over the world, organizing exhibitions in cities such as Tokyo, Buenos Aires, Seoul, Milano and Shanghai.

关于上海当代艺术博物馆

About Power Station of Art



上海当代艺术博物馆建筑外观，上海市黄浦区苗江路678号
The Power Station of Art's building, 678 Miaojiang Road, Huangpu District, Shanghai

上海当代艺术博物馆成立于2012年10月1日，是中国大陆第一家国有当代艺术博物馆，也是上海双年展主场馆。上海当代艺术博物馆建筑由原南市发电厂改造而来，2010年上海世博会期间，曾是“城市未来馆”。它见证了上海从工业到信息时代的城市变迁，其粗砺不羁的工业建筑风格给艺术工作者提供了丰富的想像和创作可能。作为新城市文化的“生产车间”，不断自我更新，不断让自身处于进行时是这所博物馆的生命之源。上海当代艺术博物馆正努力为公众提供一个开放的当代文化艺术展示与学习平台；消除艺术与生活的藩篱；促进不同文化艺术门类之间的合作和知识生产。

Established on October 1, 2012, the Power Station of Art (PSA) is the first state-run museum dedicated to contemporary art in mainland China. It is also home to the Shanghai Biennale. Renovated from the former Nanshi Power Plant, PSA was once the Pavilion of Future during the 2010 Shanghai World Expo. The museum has not only witnessed the city's vast changes from the industry age to the IT era, but also provided a rich source of inspirations for artists with its simple yet straightforward architectural styles. And as Shanghai's generator for its new urban culture, PSA regards non-stopping innovation and progress as the key to its long-term vitality. The museum has been striving to provide an open platform for the public to learn and appreciate contemporary art, break the barrier between life and art, and promote cooperation and knowledge generation between different schools of art and culture.

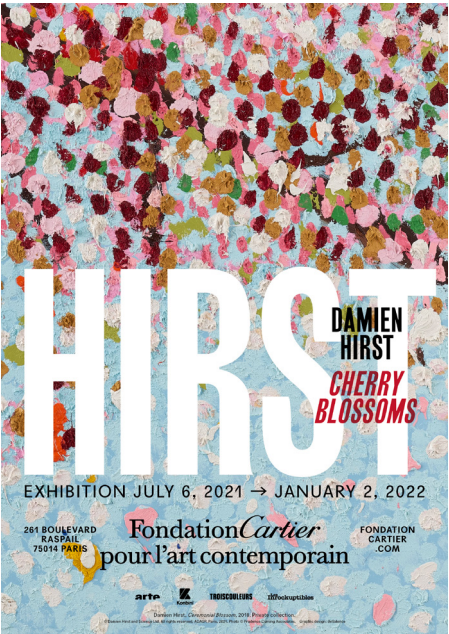
巴黎
PARIS

达米恩·赫斯特：盛开的樱花

2021 年 7 月 6 日 - 2022 年 1 月 2 日

Damien Hirst: Cherry Blossoms

July 6, 2021 - January 2, 2022



“‘盛开的樱花’系列描绘的是美、生命与死亡。樱花是个极端的题材——甚至近乎俗气……它们从自然而来又无比华丽……它们过于艳丽，混乱，又极为脆弱，正是它们促使我从极简主义转移到无意识作画的状态，这样的变化让我十分激动。”

“The *Cherry Blossoms* are about beauty and life and death. They're extreme—there's something almost tacky about them. [...] They're decorative but taken from nature. [...] They're garish and messy and fragile and about me moving away from Minimalism and the idea of an imaginary mechanical painter and that's so exciting for me.”

——达米恩·赫斯特 Damien Hirst

卡地亚当代艺术基金会非常荣幸带来达米恩·赫斯特全新的绘画作品“盛开的樱花”系列。“盛开的樱花”是艺术家首次在法国举办的博物馆展览。

系列以一种顽皮的嘲弄态度重新诠释了樱花这一传统的风景画主题。绘画时，艺术家结合厚重的笔触和泼画元素，汲取了印象派、点画派和动作绘画的特点来呈现作品。此次展览呈现的巨大画布被鲜艳饱和的色彩所覆盖，让观众仿佛置身于介于具象和抽象之间的巨型花卉景观之中。这个系列既是艺术家对 19 世纪末和 20 世纪伟大艺术

The Fondation Cartier pour l'art contemporain is proud to unveil *Cherry Blossoms*, Damien Hirst's remarkable new series of paintings. *Cherry Blossoms* is Damien Hirst's first museum exhibition in France.

The *Cherry Blossoms* series reinterprets, with playful irony, the traditional subject of landscape painting. Hirst combines thick brushstrokes and elements of gestural painting, referencing both Impressionism and Pointillism, as well as Action Painting. The monumental canvases, which are entirely covered in dense bright colours, envelope the viewer in a vast floral landscape moving between figuration and abstraction. The *Cherry Blossoms* are at once a subversion

运动的致敬与颠覆，也是他在图像创作的长期探索中必不可少的一部分。

在位于伦敦的工作室，达米恩·赫斯特形容创作时的状态为“置身于画布中，朝着画面肆意挥洒”。他不仅同时在多幅画布上进行创作，还会在完成数月后，不断对其重新进行审视。“盛开的樱花”系列耗时整整三年，于 2020 年 11 月完成全部所有作品。“这次疫情让我有了更多与这些画作共处的时间，审视它们，直到我确信每个细节都彻底完成。”

该系列包括 107 幅作品（所有都收录于展览画册中），分为单幅画、双连画、三联画、四联画，乃至六联画，并且都是大尺幅画布。

此次展览是 2019 年艺术家与卡地亚当代艺术基金会馆长埃尔维·尚戴斯在伦敦的一次会面后应邀而成，展出的 30 件画作由两位共同选出。系列将布满整个由让·努维尔设计的基金会空间，让观众完全沉浸于这片明亮而厚重的画海之中。

米兰 MILANO

米兰三年展
TRIENNALE MILANO

公民：吉列尔莫·奎塔卡眼中的
卡地亚当代艺术基金会收藏

2021 年 5 月 6 日 - 9 月 12 日

雷蒙·德巴东：现代生活
2021 年 10 月 - 2022 年 3 月

东京 TOKYO

横尾忠则：艺术家们
21_21 DESIGN SIGHT
2021 年 7 月 21 日 - 2021 年 10 月 17 日

波士顿 BOSTON

动物大乐团
伯尼·克劳斯和联合视觉艺术家协会，
皮博迪·埃塞克斯博物馆
2021 年 11 月 20 日 - 2022 年 5 月 22 日

and homage to the great artistic movements of the late nineteenth and twentieth centuries. They are integral to the pictorial exploration long carried out by Hirst.

In his London studio, the artist describes “diving into the paintings and completely blitzing them from one end to the other”. He also talks about working on several canvases at the same time and constantly returning to these, which he kept close by, months after their completion. After devoting three full years to the series, Damien Hirst finished the *Cherry Blossoms* series in November 2020 : “[The pandemic] has given me a lot more time to live with the paintings, and look at them, and make absolutely certain that everything's finished.”

The complete series comprises 107 canvases (all reproduced in the exhibition catalogue), divided into single panels, diptychs, triptychs, quadriptychs, and even a hexaptych, all large-format.

The exhibition, a response to an invitation by Hervé Chandès, General Director of the Fondation Cartier, to Damien Hirst during a meeting in London in 2019, presents thirty paintings selected by Hervé Chandès and the artist. Taking over the space designed by Jean Nouvel, the canvases, covered in thick, vibrant paint, absorb the spectator into the paintings.

LES CITOYENS, Guillermo Kuitca on the
Collection of the Fondation Cartier
pour l'art contemporain
May 6 - September 12, 2021

RAYMOND DEPARDON, LA VITA MODERNA
October 2021 - March 2022

THE ARTISTS by Tadanori Yokoo
21_21 DESIGN SIGHT
July 21 - October 17, 2021

THE GREAT ANIMAL ORCHESTRA
Bernie Krause and UVA,
PEABODY ESSEX MUSEUM
November 20, 2021 - May 22, 2022

中国当代艺术收藏系列展

梁绍基：蚕我 我蚕

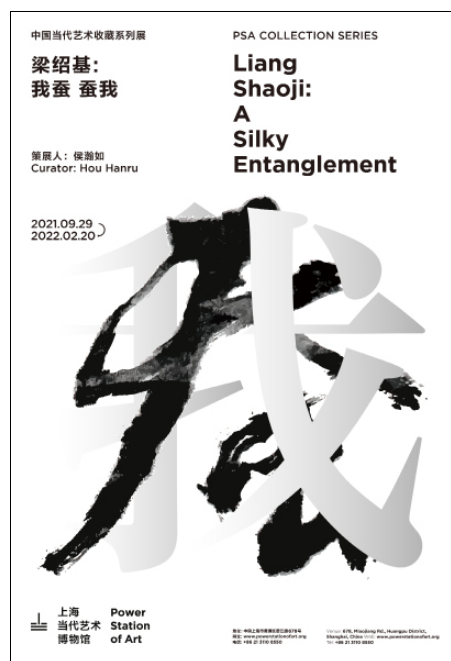
策展人：侯瀚如

2021 年 9 月 29 日 - 2022 年 2 月 20 日

PSA Collection Series: Liang Shaoji-A Silky Entanglement

Curator: Hou Hanru

September 29, 2021 - February 20, 2022



继大同大张、余友涵、李山、仇大雄、陈福善之后，上海当代艺术博物馆“中国当代艺术收藏系列展”即将推出第六位中国重要艺术家的个展项目——“梁绍基：蚕我 我蚕”。正如展览名所喻示，艺术家梁绍基过往逾三十年的创作实践始终与“蚕”紧密缠绕，难舍难分。“蚕”不仅是他的创作媒介，亦是他的良师益友及精神导师，赋予了他创作的原动力与灵性。借助一系列层次丰富的沉浸式装置、摄影与影像，此次展览将回看艺术家自1988年开启的代表作“自然系列”，从早期探索研究，到1999年入选第48届威尼斯双年展的“床”，到走向自省并传达哲思的“生命不能承受之轻”、“天庭”等装置作品。展览还将呈现梁绍基根据上海当代艺术博物馆建筑空间创作的特定装置作品，以及与生物学等领域发生跨学科关联的新作品。

Following projects for Datong Dazhang, Yu Youhan, Li Shan, Franklin Chow and Luis Chan, the Power Station of Art's signature "PSA Collection Series" will soon be back with its sixth-ever solo exhibition of a highly-respected Chinese artist - *Liang Shaoji: A Silky Entanglement*. Just as the title has implied, Liang's creative practice over the past 30 years has always been indispensably entangled with "silkworms". The worm is not only Liang's creative medium, but also his helpful friend and spiritual mentor, empowering him with both motivations and inspirations. Leveraging a rich array of immersive installations, photographs and videos, the solo exhibition will revisit Liang's creative trajectory since his career-opening collection *Nature Series* in 1988 - from his early research and exploration, to his iconic *Bed* exhibited at the 48th Venice Biennale, and then to reflective and philosophical installations such as *Huge Chain: The Unbearable Lightness of Being* and *The Temple*. In particular, the exhibition will also present exclusive artworks that Liang has specifically customized for PSA's spatial features as well as new works developed in connection to inter disciplinary such as biology.

丁丁与埃尔热

2021 年 8 月 6 日 - 2021 年 10 月 31 日

Tintin and Hergé

August 6, 2021 - October 31, 2021



上海当代艺术博物馆将与比利时埃尔热博物馆联合举办全球最大规模的丁丁主题展“丁丁与埃尔热”。展览不仅呈现了“丁丁”的珍贵历史原作，也将聚焦于“丁丁之父”埃尔热（原名乔治·雷米）的艺术人生，包括他的创作手稿、笔记、绘画以及个人的艺术品收藏等。展览还将借助珍贵的文献资料、历史老照片、采访纪录片以及各种评论书刊，栩栩如生地再现这位艺术家充满思考、活力与好奇心的伟大形象，以及他在人生不同阶段的选择。

Jointly organized by Power Station of Art and the Hergé Museum, *Tintin and Hergé* will not only showcase the art of Tintin, but also shed light on his creator Hergé (the pen name of Georges Remi), an illustrator who used every means at his disposal and never failed to take inspiration from other art forms. This exhibition will reveal the different facets of Hergé's works through his manuscripts, notes, drawings and private collections and etc. His interviews, writings, archives and testimonials will also be exhibited to explain his choices, vivacity and limitless curiosity to life, tracing the career of a true artist.

展览组织架构

Exhibition Organized by

上海当代艺术博物馆
龚彦，馆长
&
卡地亚当代艺术基金会，巴黎
埃尔维·尚戴斯，馆长

策展团队
布鲁斯·阿尔贝
埃尔维·尚戴斯
费大为
伊莎贝尔·歌德华
龚彦

助理策展人
朱丽叶·勒科内
玛丽·佩雷内斯

项目管理（上海当代艺术博物馆）
黄宓

《逆火》项目管理（卡地亚当代艺术基金会，巴黎）
利安娜·萨克拉莫内

展览协调
阿莉克丝·拉雷纽，卡地亚当代艺术基金会
任萌，上海当代艺术博物馆

展览事务
费阳、黄彦娜，上海当代艺术博物馆

策展人助理（卡地亚当代艺术基金会，巴黎）
马艾尔·科阿特勒文
费利克斯·穆龙

后勤（卡地亚当代艺术基金会，巴黎）
维尔勒·德多伯莱
宝拉·西斯特纳
埃莉丝·文图拉

展陈设计与制作
Agence NC、娜塔莉·克里尼埃
和玛埃莉丝·舍维约

视听设计
La Méduse，巴黎，埃里克·杜兰托
和安妮·贾弗伦努

照明设计
Lightemotion，蒙特利尔，弗朗索瓦·鲁皮尼昂

艺术品运输与安装
上海智龙国际货运代理有限公司

Power Station of Art, Shanghai
Gong Yan, Director
&
Fondation Cartier pour l'art contemporain, Paris
Hervé Chandès, General Director

Curatorial Team
Bruce Albert
Hervé Chandès
Fei Dawei
Isabelle Gaudefroy
Gong Yan

Associate Curators
Juliette Lecorne
Marie Perennes

Project Management (Power Station of Art, Shanghai)
Huang Mi

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Agence NC, Paris, Nathalie Crinière and Maëlys Chevillot

Audiovisual
La Méduse, Paris, Eric Duranteau and Anne Jaffrennou

Lighting
Lightemotion, Montreal, François Roupinian

Shipping and installation of artworks
Shanghai Dragon Fine Art Freight Co., Ltd.

修复师

J.A 艺术品保护与修复（中法），上海

平面设计（标识）

Undo Redo，巴黎

秦臻、吴婧、顾士杰，上海当代艺术博物馆

平面设计（宣传）

Agnès Dahan Studio，巴黎

秦臻、吴婧，上海当代艺术博物馆

翻译与校对

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特别合作

卡地亚全球

Delphine Reffait，文化艺术发展总监

卡地亚中国

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Hortense Richer Delavau

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Undo Redo, Paris

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Graphic Design (communication)

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MB Projects, Shanghai

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Cartier International

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Fondation Cartier pour l'art contemporain warmly thanks Gong Yan and all the Power Station of Art's teams for making this project a success and giving rise to unprecedented international artistic dialogues.

参观信息

General Information

参观地址:

上海市黄浦区苗江路 678 号

Address:

Power Station of Art, 678 Miaojiang Road,
Huangpu District, Shanghai

开放时间:

周一闭馆

周二至周日 11:00 – 19:00

最晚入馆时间 18:00

国定节假日开放

Opening Hours:

Monday Closed

Tuesday to Sunday 11:00 – 19:00

Last admission 18:00

Open on National Holidays



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Francis Hallé

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