新闻资料素材

**无地之爱：黄孙权个展**

**艺 术 家：**黄孙权

**开幕：**2014年10月26日18:00（17:00媒体导览）

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**主办：**红砖美术馆

**地点：**红砖美术馆（北京市朝阳区崔各庄乡何各庄）

**“无地之爱：黄孙权个展”展览开幕暨“地方叙事与社会性空间”项目启动**

红砖美术馆即将推出由台湾知名学者和艺术行动者黄孙权教授策划的“无地之爱”展览。

在“无地之爱”展览中，黄孙权提出对地方、建筑、乌托邦与社会运动的叙事策略，在社会性空间中连结的可能。若乌托邦是人类不满现实而顽强希望的历史，建筑与艺术也是，承载一切让其发生的故事也是。Utopia的“u”希腊字源来自“ou-topos”，即无地方，接近英文的”a-topia”。“u”也可解释成eu-topos，意味着快乐美好。Topophilia则是地方之爱，场所之爱。U-topophilia，同时包含了爱无地以及地之爱的冲突意涵。这冲突意涵确可带领我们从属地主义式的认同与美好幸福的地方感，透过认识诸众与地方之差异，转向无地之爱的社会性艺术实践，这也许是面对当今新自由主义造成的社会生活分裂下最有意义的实践面向之一，也可代表艺术行动者黄孙权教授从至今的学术、策展与创作的核心思想。

这次展览的四件作品展示了艺术行动者如何从创作者的主体观，转变成与田野成为共同生产者的团体协作过程，从地方之爱到无地之爱的实践转变。ou（乌有）以及eu（喜爱）在当代建筑意义上被统一了，建筑无视空间条件（无地方）完成自己梦想（愉快美好）的模型。艺术又何尝不是如此？在个人主体无限放大的感受下忽略了社会政治的历史过程，建筑与艺术在翻译人们渴望时才显得如此失败。唯有建筑与艺术重回田野与社会性空间，识异与交往，确保差异关系的再生产，我们才能学习寓所在自己心中。

由“无地之爱”开始，将由黄孙权教授任总策划，在今后两至三年时间内陆续推出“地方叙事与社会性空间”项目，以艺术家／行动者在空间生产过程所牵涉的方法论之研究为驱动，展开展览、论坛、工作坊、出版等多种实践项目。预计邀请全球关注空间生产、地方重建、社区参与、社会性艺术的学者、艺术家、青年行动者共聚，以亲历的地方议题与实践方式进行展览研究的实验，以展览研究带动工作坊与方法论出版，以工作坊的讨论推动未来的展览研究。

Press Release

**u-topophilia**

**HUANG Sunquan’s Solo Exhibition**

Opening: October 26, 2014, 18:00

Duration: 2014.10.27 – 2015.1.16

Organizer: Red Brick Art Museum

Venue: Red Brick Art Museum, Hegezhuang, Cuigezhuang Village, Chaoyang District, Beijing

**Introduction of the exhibition and the project:**

*u-topophilia* intends topropose a narrative strategy regarding place, architecture, utopia and social movements, and also the possibilities of connecting in societal space. The concept Utopia reflects people’s dis-satisfaction with reality and their hope, so do architecture and art. “U” in “utopia”comes from the Greek word “ou-topos” which means “no place”, similar to the English word “a-topia”. “U” here can also be interpreted as “eu-topos”, meaning joy and happiness. The word “topophilia”, on the other hand, means love of place. The Chinese-U.S. Geographer Yi-Fu TUAN once wrote a book on *Topophilia*, examining the affective bond between people and place, and how it contributes to the formulation of identity. Here the new word “u-topophilia” refers to the conflicts between love of no place and love of place. Such conflicts may lead to new possibilities: by recognizing and acknowledging differences among people and places, we may shift from *Jus soli,* identity associate with place to socially engaged art practices that do not bond love with a particular place, which may be one way of mediating the social contradictions caused by new liberalism. And this is also the core of Prof. HUANG Sunquan’s thoughts and curatorial practices.

The exhibition *u-topophilia* also marks the beginning of *Local Narration and Societal Space* Project, an 2-3 year project initiated by HUANG Sunquan. This project focuses on the methodology of artists/ activists engaging in the production of space. It is not just another art exhibition but rather is a research-driven artistic project within conditional societal space. It will invite international academics, artists and activists that are involved in space of production, re-construction of the local, community participation and socially engaged art together for emerging an experimental future.

**黄孙权**

台湾大学建筑与城乡所博士。研究专长包含建筑与空间理论、文化与媒体、社会动员、跨领域艺术，现为高雄师范大学跨领域艺术研究所教授。曾于香港岭南大学文化研究所（2005）与中国美院跨媒体学院（2013）客座，兼任台北艺术大学艺术跨领域研究所，台南艺术大学建筑艺术研究所教授。1994年开办《破报》并担任破报总编辑至今。1997年担任反对市政府推土机——14、15号公园反拆迁运动总召，并拍摄“我们家在康乐里”纪录片。2004年创立台湾部落格（twblog.net）曾为全台湾最具有影响力的部落格媒体，同年并创立台湾独立媒体中心（tw.indymedia.org）成为全球120个城市的全球独立媒体中心网络（indy media.org）之一。近年开始从事策展与艺术创作等工作，在高雄经营“捣蛋艺术基地”成为南台湾重要的实验社区艺术基地，作品曾参加深圳香港城市\建筑双城双年展（2007、2013）、中央美术学院美术馆双年展（2014）、台北立方空间以及高雄捣蛋艺术基地等。策展《宝藏岩GAPP》，《跨域双城展》，《覹空间》、高美馆的《创作论坛——侯淑姿个展——望向彼方亚洲新娘之歌》（2010）、高雄市劳工博物馆的“跨国候鸟在台湾”移工展（2011）。着有《绿色推土机》、《除非我们寻找美丽》。译有《自己干文化——英国九零年代的派对与革命》，编有《大台北文化志》、《魂梦雪泥——文学家的私密》、《隐匿的城市灵魂》等。其为横跨建筑、媒体、社会运动与艺术的艺行者（artivist）。

**HUANG Sunquan**

As a doctor of National Taiwan University Graduate Institute of Building and Planning, his research orientation includes architecture and space theory, culture and media, social mobilization, interdisciplinary arts; now he is professor of the Interdisciplinary Arts Department of Kaohsiung Normal University. He was visiting professor at Department of Culture Studies of Lingnan University, Hong Kong (2005) and SIMA of China Academy of Art (2013), as well as professor of Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts, and Graduate institute of Architecture Art, Tainan Art University. In 1994 he established *Pots Weekly* and serves as its editor-in-chief till now. He served as the organizer of the Against the Municipal Bulldozers - Anti-demolishing No.14, 15 Parks Movement and shot the documentary *Our New Homeland*. In 2004, he established twblog.net, which was once the most influential blogging site in Taiwan; in the same year, tw.indymedia.org was also established and became a member of the Independent Media Center network spanning across 120 cities around the world. In recent years, Dr. HUANG has begun engaging in curatorship and artistic creation, the “Monkey Wrenching Art Center” he operated at Kaohsiung became an important experimental art site in Southern Taiwan. His artworks has participated in exhibitions such as *Shenzhen & Hong Kong Bi-City Biennale of Urbanism\Architecture* (2007, 2013), *CAFAM Biennale* (2014), Taipei Cube Space as well as Kaohsiung Monkey Wrenching Art Center. He also organized *Treasure Hill GAPP*, *Cross-disciplinary in Two Cities Exhibition*, *Survival Scene* and *Lulu Shur-tzy Hou Solo Exhibition - Look toward the other side-Song of Asian Foreign Brides in Taiwan* (2010) in Kaohsiung Museum of Arts, *Transnational migratory birds in Taiwan* migratory worker exhibition in Kaohsiung Labor Museum (2011). He wrote books entitled *Green Bulldozer* and *Unless We Look for Beauty*. He translated *DIY - Party and Protest in 90's Britain*, edited *The Cultural Annals of Greater Taipei*, *Dreams along the Path - Secrets of Literates*, *The Hidden Urban Soul* and others. He is an artivist across architecture, media, social movements, and arts.

**红砖美术馆**

红砖美术馆地处北京市朝阳区东北部一号地国际艺术区，园区占地面积约二万平方米，展馆面积近一万平方米，由收藏家闫士杰和曹梅夫妇创立，将于2014年5月23日正式开馆。美术馆建筑及园林设计统一由北京大学建筑研究中心教授董豫赣担纲，采用红色砖块作为基本建筑元素，努力在建造砌筑过程中不切割、尽量保证每一块砖体的完整性从而构成了独特的建筑语言，打造出一座于生长于喧嚣之外、怀拥有别样园林的当代美术馆。

红砖美术馆主体建筑分为地上两层及局部地下一层，其中包括9个展览空间、2个公共休闲空间、1个艺术衍生品空间。作为红砖美术馆与其他美术馆在建筑构成上的最大不同—一座采用中国传统园林意象精心打造的现代园林，构成了参观体验和建筑结构上的双重延伸，而美术馆的学术报告厅、餐厅、咖啡厅和会员俱乐部等配套设施也正散落于此。

未来，红砖美术馆将通过有序且高质量的系列展览，结合收藏、研究、教育、出版和公共活动，推动中国当代艺术的发展、参与国际当代艺术家（项目）交流，展开学术领域突出问题和现象研究，为中国当代民营美术馆的运营及发展模式，提供可行性参考。

**Red Brick Art Museum**

Red Brick Art Museum is located in No.1 International Art District in the northeast of Beijing. As the landmark of this region, the facilities of Red Brick cover a total area of 20,000 square meters, with nearly 10,000 square meters exhibition space. Red Brick Art Museum was founded by the couple YAN Shijie and CAO Mei. It’s opened on May 23rd, 2014. The architectural design of the museum was conducted in person by Professor DONG Yugan of Architecture Research Center of Peking University. Employing red bricks as the basic architectural element, Professor Dong maintained the integrity of each brick, created a suburban-based, garden-owning contemporary art museum.

The main building of Red Brick Art Museum includes two full storeys on the ground and a projection room in the basement floor, of which the aboveground part provides with nine exhibition spaces, two public recreational spaces, one lecture hall, one art derivatives space, along with dining room, cafe, club, etc. As part of art museum visiting experience and the extension of the building structure, the landscape courtyard which was designed and built in a way deriving from the Chinese Garden scenic conception is also a highlight feature of Red Brick.

In the future, through a series of orderly and high-quality exhibitions along with collections, research, education, publications and public activities, Red Brick Art Museum will dedicate to boost the development of Chinese contemporary art, to participate in the international contemporary artists’ programs communication, and to carry out research about distinctive problems and phenomenon in academic field, offering a feasible reference for the operation and development mode for private museums of Chinese Contemporary Art.