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Tromarama 'Private Riots'  
Encounters Section, Art Basel Hong Kong 2016  
Coverage

特羅拉馬《PRIVATE RIOTS》  
2016年巴塞爾藝術展香港展會  
媒體報導

14 April 2016

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'巴塞尔艺术展香港展会 | □ "艺聚空间"'

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## 【巴塞尔艺术展香港展会 | 谈「艺聚空间」】

2016-04-14 ArtBasel



「艺聚空间」展区 (Encounters) 试图产生有别于展位布局的观展题验

2016年巴塞尔艺术展香港展会再次欢迎追求卓越的「艺聚空间」展区 (Encounters) 载誉回归。今年展出16件大型装置作品，包括6件新作品及4件特别为展会而创作。这展区别具意义之处，是作品试图产生有别于展位布局的观展题验。

澳洲悉尼艺术机构Artspace行政总监Alexie Glass-Kantor再度担任今年「艺聚空间」的策展人，为入场观众带来一场丰富的视觉饗宴。

“字典将「Encounter」定义为「相遇、体验和际会，尤指偶然情况下。」作家米兰·昆德拉则将「Encounter」描述为「一场电光火石；一场随机的际遇」。巴塞尔艺术展香港展会「艺聚空间」展区展出的作品，具体表达了上述的许多特性，同时又具备其他难以捉摸的特质。而今年展出的作品，都展现了沉醉好奇和不可预知等关键元素。

来自印度尼西亚特罗拉马三人组合的作品《暗涌》，糅合个体与集体行动的力量，描述一座带有戏谑色彩的花园。花园内挂满抗议横幅，上面用象形文字写满谴责破坏环境的标语。Lawrence Weiner 的语言雕塑，借着将「the middle of」译成中文，让观众更投入作品中。Roberto Chabet 的切割桌面则响应了冲突带来的后果，以及四面楚歌的真实危险。Richard Maloy 的《Yellow Structure》将雕塑与庇护所结合为一，形态简洁。作品是由回收材料所制成。

「请勿触摸艺术品」是艺术展会上频频出现的告示，而艺术家张鼎却邀请您透过刮走作品《18个立方》表面的24K黄金，「擅自闯进」他的作品之中。当参观者行走于Arik Levy 的《Intimate Evolution》之间，会从无穷的几何形态看到自己的倒影，此时会难以抗拒不去触碰。Isa Genzken 的《Schauspieler（演员）》由衣着奇特的模特儿模型组成，进一步放大了社交偶遇的局促不安感。而藏匿于人际偶遇后的另一种状况，则隐隐浮现于Charles Avery 的《Tree no. 5 (from the Jadindagadendar)》。

布鲁克·安德鲁的作品建立了这样一种场面：殖民时期的明信片，与原住民祖先建构的遮蔽物相排并列起来。在不远处，循着香气会来到Pae White 震撼心灵的挂毯与吊灯作品面前，氤氲的香气唤起了多重感官的体验与本能的感性回应。木材是 Peter Liversidge 首选的创作材料，他如梦境般的森林看似是绘制在空间里的线条，而陈箴的《打开密封的中心》则富有诗意地把对象融合，从而将震教文化和道家信仰联系在一起。

羽翼华丽的鸟儿们呈现的反社会行为，是Hans Berg 与 Nathalie Djurberg 的作品《A Thief Caught in the Act》描绘的超现实主题。为了反映外佣的故事，Tintin Wulia 以一年多的时间，发起一个追溯香港废纸皮回收之国内外网络的研究项目。Kyungah Ham 与一位中间人合作，委托北韓的纺织工人创作她颇具煽动性的刺绣作品，从而建立了一个由南韩到北韩却未经授权沟通路线。无形之力、磁场与阻力是植松奎二透过雕塑，探索自然力量与无意识的要点。

「艺聚空间」探讨事物「似乎是什么」，又「将来可能成为什么」的议题。\*

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「艺聚空间」探讨事物「似乎是什么」，又「将来可能成为什么」的议题。”

「艺聚空间」展区分布于香港会议展览中心展览厅1及展览厅3。今天，让我们来重温16件精采作品。



特罗拉马《暗涌》（2014-16）

24 March 2016

Vernissage TV

'Art Basel Hong Kong 2016

Link : <http://vernissage.tv/2016/03/24/art-basel-hong-kong-2016/>

## Art Basel Hong Kong 2016

By Enrico on 24. March 2016

Art Basel Hong Kong 2016

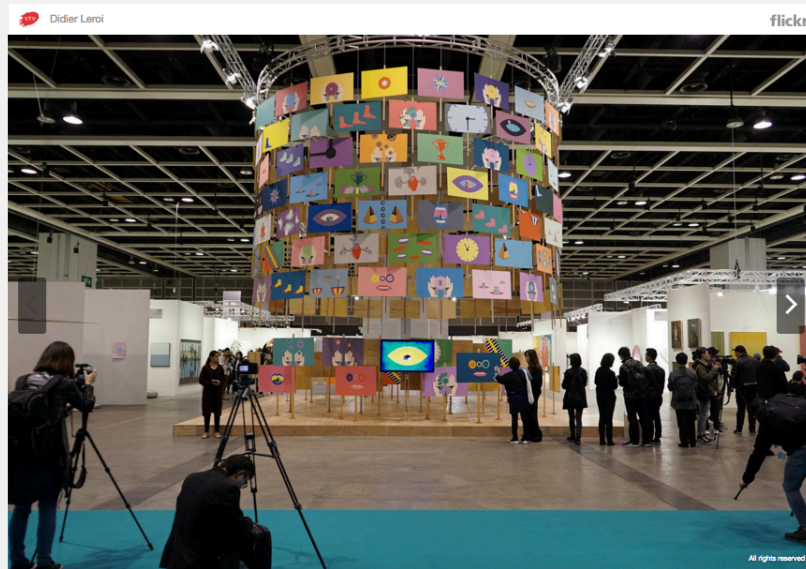


In this video, we attend the Private View of **Art Basel** in Hong Kong 2016. It's Art Basel's fourth edition in Hong Kong. The art fair brings together 239 exhibitors, half of them from Asia and Asia-Pacific, half of them from the rest of the world. The Galleries sector features artworks ranging from Modern to contemporary art. Some of the exhibited artists are Tromarama, **Rirkrit Tiravanija**, **Tara Donovan**, Jess Johnson, Darren Almond, **Liam Gillick**, **Takashi Murakami**, **Xu Zhen**, Charles Avery, **Isa Genzken**, **Louise Bourgeois**, Tsuyoshi Hisakado, and **Tintin Wulia**.

Art Basel Hong Kong 2016, Private View, March 22, 2016.

> Right-click (Mac: ctrl-click) [this link](#) to download Quicktime video file.

Photo album:



Art Basel Hong Kong 2016

Tromarama: Private Riots. Edouard Malingue. Art Basel Hong Kong 2016 Private Vie...

24 March 2016

The Art Newspaper

'From Pill-popping birds to awkward mannequins : Encounters at Art Basel Hong Kong'

Link : <http://theartnewspaper.com/reports/from-pill-popping-birds-to-awkward-mannequins-encounters-at-art-basel-hong-kong-/>

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SPECIAL REPORTS

# From pill-popping birds to awkward mannequins: Encounters at Art Basel Hong Kong

Curator Alexie Glass-Kantor picks six works from her section dedicated to large-scale projects

by HANNAH MCGIVERN | 24 March 2016



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Encounters at Art Basel 2016 with Roberto Chabet's Cargo and Decoy (1989/2010). © Norm Yip/Will Lee

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Less is more in the Encounters section of Art Basel in Hong Kong this year. Alexie Glass-Kantor, the executive director of Artspace in Sydney and the returning curator of Encounters, has reduced the number of large-scale sculptures and installations from 20 to a spare 16. Eight of these are "premieres" developed by the artists and their galleries for the fair.

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From an amphitheatre of protest placards by the young Indonesian collective Tromarama to Richard Maloy's hulking mass of yellow cardboard around a column, the works "have more room to be articulated" in the cavernous spaces of the Hong Kong Convention and Exhibition Centre, Glass-Kantor says.

The selection also draws inspiration from the writer Milan Kundera's definition of an encounter as "a spark; a lightning flash; random chance". In an environment where art can be a serious business, visitors may welcome the absurd appearance of Isa Genzken's awkward crowd of mannequins and Nathalie Djurberg and Hans Berg's flock of pill-popping bird sculptures. "Joy is not overrated," Glass-Kantor says. Shortly before the fair opened, she told us about the ideas behind a few of the works she had chosen. The curator, together with Encounters artists Brook Andrew, Charles Avery and Tintin Wulia, take part in a Salon talk during the fair (Encounters: New Materialities, Thursday 24 March, 6pm-7pm).



Isa Genzken, *Schauspieler (Actors)* (2014-15, David Zwirner). © Norm Yip/Will Lee

**Isa Genzken, *Schauspieler (Actors)* (2014-15), E7 (David Zwirner, 1C21)**

It was great to have Isa come on board, given the interest in her work in the region. She decided to make one of her assemblies especially for Hong Kong. It's got elements of pre-existing works because she lifts from her own practice all the time. I do like the awkwardness of this encounter. I feel that there is always, in any encounter between two individuals, a sense of uncertainty. To speak to that in this performative environment is fantastic.



Nathalie Djurberg & Hans Berg, *A Thief Caught in the Act* (2015, Lisson). © Norm Yip/Will Lee

**Nathalie Djurberg & Hans Berg, *A Thief Caught in the Act* (2015), E13 (Lisson, 1C20)**

This is such a rare opportunity to see Nathalie's sculptures in depth and it's a new work. I love the peculiar, magical whimsy, that transformation of everyday things that become otherworldly—in this case the truly altered states of ingesting stolen pharmaceuticals. These hapless creatures have a permanent spotlight cast upon them. There's something quite wonderful about an encounter that's on the borderline between being beautiful and utterly menacing.



Richard Maloy, Yellow Structure (2016, Starkwhite). © Norm Yip/Will Lee

**Richard Maloy, Yellow Structure (2016), E4 (Starkwhite, 1C03)**

When we think about Hong Kong we think about accelerated forms of creating spaces to occupy. This work speaks in a very intuitive way to that context. There's an element of provisionality, using ephemeral materials to create a kind of shelter. The audience will be invited within its humble underbelly. The cardboard will end up in the recycling at the end of the fair. I think it's important to represent artistic practices that aren't just objects being shipped in and out.



Kyungah Ham, Chandeliers for Five Cities (2016, Kukje/Tina Kim). © Norm Yip/Will Lee

**Kyungah Ham, Chandeliers for Five Cities (2016), E15 (Kukje/Tina Kim, 1C13)**

Kyungah began collaborating with women in North Korea around five years ago. Her drawings and collages are smuggled by intermediaries across the border. The women interpret them through embroideries and they are smuggled back as a form of conversation. She's been sending things that they will never see represented in their own media. She did early collages with images of 9/11. These are images of chandeliers taken from the palaces of Kim Jong-il and his family.





Tromarama, Private Riots (2014-16), E1 (Edouard Malingue). © Norm Yip/Will Lee

**Tromarama, Private Riots (2014-16), E1 (Edouard Malingue, 3C09)**

Tromarama's practice has an agitprop, subversive but also highly aesthetic energy. It's tied to a local (Indonesian) connection of environmental sustainability and protest but also to global social and political issues—climate change and inequity. The installation is comprised of 187 painted protest banners lifted from protests in Bandung in Java and redesigned. The artists also work with moving image. We developed this staging so the audience can walk in and have a different encounter with the space.



Lawrence Weiner, The Middle of, The Middle of, the Middle of (2012, Marian Goodman). © Norm Yip/Will Lee

**Lawrence Weiner  
The Middle of, The Middle of, the Middle of (2012), E2 (Marian Goodman, 1C18)**

When I met with Lawrence last year I explained to him what an encounter is and he said "So, it's in the middle of everything?" In this work we translated "the middle of" to Cantonese and Mandarin. Then he created a floor work that the audience will persistently walk over for the duration of the fair. The meridian on the other side of level one has two further floor works as a way of prompting memory. The encounter isn't sequestered to one place.

24 March 2016

Art Asia Pacific

'Selections from Art Basel Hong Kong 2016'

Link : <http://artasiapacific.com/Blog/SelectionsFromArtBaselHongKong2016>

MAR 24 2016

HONG KONG

## SELECTIONS FROM ART BASEL HONG KONG 2016

BY THE EDITORS

Hong Kong's biggest week for art has kicked off and it seems that every night is opening night for Art Basel Hong Kong (ABHK) who first held their Private View on Tuesday, followed by its Vernissage the next day. Before the doors opened for the private view that afternoon, the concourse at the Hong Kong Convention and Exhibition Centre was packed with VIPs eagerly waiting to dash through halls to lock down their purchases—all of course, with champagne in hand. For this fourth edition of ABHK, 239 modern and galleries made the cut, showing over 4,000 artists. The "Encounters" section, curated for the second time by Alexie Glass-Kantor from Sydney's Artspace presented 16 large-scale projects that dotted the main arteries of both halls. Southeast Asia had a particularly strong presence at Encounters, which included Bandung-based trio Tromarama's monumental structure *Private Riots* (2014) made from playful protest banners, the late Filipino conceptualist Roberto Chabet's plywood installation *Cargo and Decoy* (1989), and Indonesian, now Brisbane-based Tintin Wulia's *Five Tonnes of Homes and Other Understories* (2016), a cardboard installation that represents her over-one-year-long engagement with the Filipino domestic worker community in central Hong Kong. New faces and works in the main galleries section has brought a refreshing lift to ABHK. Here's a look around the fair, which runs until Saturday, March 26, 2016.

All photos by *ArtAsiaPacific*.



TROMARAMA's animation and installation, *Private Riots* (2014), presented as part of the Encounters sector.

23 March 2016

The Art Newspaper


'What is Encounters ? Curator Alexis Glass-Kantor tells us at Art Basel in Hong Kong'

Link : <http://theartnewspaper.com/multimedia/video/1/201649/>

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**Alexie Glass-Kantor, Curator Encounters, Art Basel Hong Kong**

**What is Encounters? Curator Alexis Glass-Kantor tells us at Art Basel in Hong Kong**

23 March 2016  
Our editor-at-large Gareth Harris speaks to the curator of the Encounters section at Art Basel in Hong Kong.

• [Click here for more stories from Art Basel in Hong Kong 2016](#)

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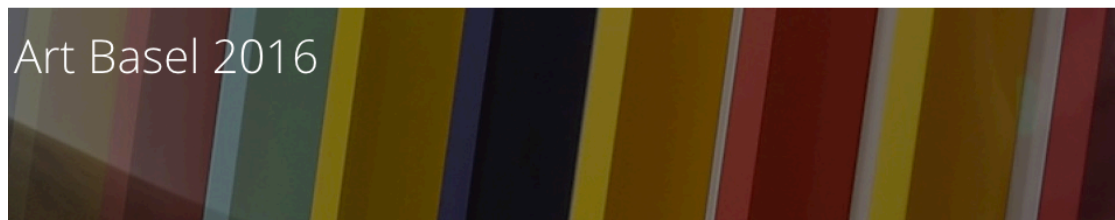
23 March 2016

South China Morning Post

'Art Basel Hong Kong : our critics give their first impressions'

Link : <http://www.scmp.com/news/hong-kong/article/1929313/art-basel-hong-kong-our-critics-give-their-first-impressions>

News / Hong Kong / ART BASEL



## Art Basel Hong Kong: our critics give their first impressions

Our critical first look at Hong Kong's art extravaganza

PUBLISHED : Wednesday, 23 March, 2016, 8:01am  
UPDATED : Wednesday, 23 March, 2016, 1:18pm

COMMENTS: 2



This year's Art Basel Hong Kong looks a little less loud and flashy, perhaps reflecting the rather unsettling times we are living through (news of the terrorist attacks in Brussels came through just before the fair doors opened).

As usual, the tone of the two halls is set by the large installations called "Encounters".

These are arranged in strategic spots to break up the low rows of gallery booths, to encourage the anticipated 60,000 visitors to pause and just look. There are fewer of them this year – 16 instead of 21 – which the organisers say is intended to give each work more room to breathe.

As Marc Spiegler, Art Basel fair director, says, "less is more" these days, after a period of rapid expansion of the contemporary art fair market. Some of them, at least, are also too subtle to shout "stop" at the jostling crowd.



Take Tintin Wulia's *Five Tonnes of Homes and Other Understories*, for example. A well-meaning installation made for Hong Kong, it features scavenged cardboard bundles ready for recycling that are covered with drawings of weighing centres, the source of a feeble income that so many impoverished elderly people still rely on. Well meaning, but not fascinating to look at. The paintings are difficult to see, so they really do look like bundles of used cardboard.

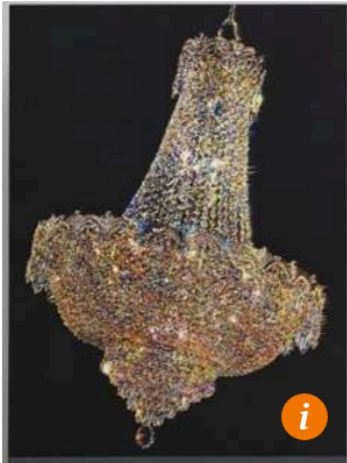


Charles Avery's *Tree No 5*, on the artificiality of our world, is a great comment on the convention hall environment, but again, it is easy to walk past.

*Yellow Structure*, by Richard Maloy, ought to be a classic art fair landmark. But it is misplaced. The inner plumbing of the fake, yellow rock greets most fair visitors first since it faces the entrance, so the conceit is wasted. We are supposed to be tricked into thinking it is a monolithic, heavy structure and then discover it's all made of cardboard.

Art Basel in 60 seconds





Still, the “Encounters” section has some real gems. The two exquisite embroidery works by South Korean artist Kyungah Ham and American artist Pae White are beautiful. The former shows glowing chandeliers against a black background, all embroidered by North Korean textile workers who smuggled their work through the border at the artist’s behest. White’s gold and silver tapestries are based on Japanese fabric that she’s collected. One of them is 12 metres long.

Visually not as stunning, but Isa Genzken’s *Schauspieler (Actors)* is worth a close look. A group of oddly-dressed mannequins have very unusual details that are not obvious at first.



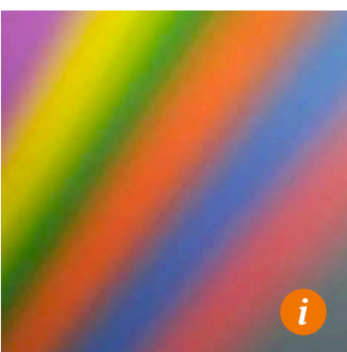
Tromarama’s *Private Riots* is certainly one work that, because of its sheer size and bright colours, is impossible to avoid. Two groups of placards are arranged in circles, with the larger one suspended from the ceiling. While symbolising the power of the people, the images on the placards are deliberately childish and not at all angry.

There has to be some audience participation in the “Encounters” section. This year, it is provided by Zhang Ding’s *18 Cubes*, a collection of gold-plated cubes which visitors are encouraged to carve graffiti onto their smooth surfaces, with gloves and sharp implements that are provided.

Elsewhere, patrons are embraced by colours. Not the murky or muddy kind of colours but



bright, vibrant, rainbow kind of colours.



There is *Scheinbogen* by Ozlem Gunyol and Mustafa Kunt; Anselm Reyle’s *Untitled*, a mixed media on canvas; Damien Hirst’s *Spectrum (Oil Paints Studio Colours)*; Liam Gillick’s *Projected Projection*; and Zhu Jinshi’s *Bach 2*. Even the sneaky birds featured in Nathalie Djurberg and Hans Berg’s *A Thief Caught in the Act* are colourfully painted.

If last year’s Art Basel Hong Kong was a “bling bling” edition, with gold-coloured works on display everywhere to attract mainland buyers, then 2016 is more subtle. Blatant materialism is



out. In comes harmony and positive energy. One actually feels quite uplifted, walking down the main hall, being drawn to an array of colours. Belgian artist Fabrice Samyn's beautiful glass installation, *The Colour of Time*, is poetic and calming.

It might have something to do with the new lighting in the venue. Li Zhenhua, the Beijing and Zurich-based multimedia artist and



producer, who curated this year's film programme, says the lighting makes the artworks less glaring and colours more easy on the eye.

Or it might have something to do with the sluggish market as there are already murmurs of "things being slow".

Perhaps the colourful art on show will help lift that darkening mood and encourages sales in the next few days?

March 22 2016

[www.artsy.net](http://www.artsy.net)

'The 20 Best Booths at Art Basel in Hong Kong'

## The 20 Best Booths at Art Basel in Hong Kong

ARTSY EDITORIAL  
BY ALEXANDER FORBES AND FRANCES ARNOLD  
MAR 22ND, 2016 6:13 PM



*Art Basel in Hong Kong, 2016. Courtesy of the fair.*



Art Basel in Hong Kong opened to a select group of VIPs on Tuesday afternoon at the Hong Kong Convention and Exhibition Centre. The fourth edition of the Swiss mega-fair's Asian outpost welcomes 239 galleries, 50% of which, once again, have at least one gallery space in the region. Fifteen new Western galleries—Metro Pictures, Xavier Hufkens, and David Kordansky among them—join the fair for the first time in 2016. And an equal 15 galleries have moved up to the fair's main Galleries sector from either Discoveries (its section for young galleries and emerging artists) or Insights (its section highlighting both historical and contemporary artistic positions from Asia).

“When we first came to Hong Kong, we were afraid that we would be swallowed by it and disappear into the woodwork,” says Art Basel global director Marc Spiegel, in a nod to the city's gargantuan size and scale in comparison to that of his show's other two host cities, Miami and Basel, Switzerland. “But we have managed in a short time to make a huge impact.” In Art Basel's wake, international galleries have moved to Hong Kong in droves amid a rapidly growing appetite for collecting international contemporary art among the city's seven million residents.



Art Basel in Hong Kong, too, has grown tremendously in the five years since the MCH Group acquired ART HK. (Spiegel and his Director Asia, Adeline Ooi, are quick to point out that this is growth in quality, not quantity.) A move from May to March last year enabled a bigger and better cadre of European and American galleries to participate. It also saw the introduction of the fair's Film section, curated again this year by Li Zhenhua. Encounters, a section for large-scale works, curated by Alexie Glass-Kantor, actually shrunk from 21 to 16 pieces this year in order to accommodate particularly ambitious contributions from Lawrence Weiner and Pae White, among others.

Spiegel and, subsequently, Ooi have paid particular attention to aiding dealers from Asia to up the ante at their booths and present themselves on equal standing with their Western counterparts. That's reportedly led to a steady increase in the square footage taken by Eastern dealers and a tightening of the presentations within them. With so much to choose from, Artsy scoured the aisles to pick out the 20 stands you shouldn't miss.

## Edouard Malingue

GALLERIES, BOOTH 3C09

WITH WORKS BY WANG WEI, KO SIN TUNG, YUAN YUAN, JEREMY EVERETT, WONG PING



*Installation view of Edouard Malingue's booth at Art Basel in Hong Kong, 2016. Courtesy of the fair.*

### WHY YOU SHOULD STOP

Away from its first-floor presentation of Tromarama's *Private Riots* (2014–2016), Edouard Malingue's booth explores issues of privacy and intimacy. Taking center stage—quite literally—is Wang Wei's installation *Natural History 5* (2012), constructed from the very same tiles that once formed part of a police station in Beijing's Sanlitun district. Hidden behind a pink plastic curtain—evoking ideas of taboo—is animator Wong Ping's *Doggy Love* (2015), a kind of technicolored teenage dream of sex and desire.

22 March 2016

Getty Images

"Private Riots' by Tromarama is seen during the press preview for Art Basel in Hong Kong on March 22, 2016, before it opens to the public from March 24-26'

Link : <http://www.gettyimages.co.uk/detail/news-photo/private-riots-by-tromarama-is-seen-during-the-press-preview-news-photo/516915448#>

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## 請(勿)觸碰作品 DO (NOT) TOUCH THE ART

藝聚空間，關於隨機的偶遇  
Encounters: About Chance Meetings

文·攝影 | 林怡秀

「Encounters」在字典中被定義為「相遇、體驗與際會，尤指偶然情況下」，而在昆德拉 (Milan Kundera) 筆下，則將之描述為「一場電光石火，一場隨機的際遇」，香港巴塞爾將這個字做為場中公共藝術展區「藝聚空間」之名，藉此連結到此區域希望讓觀眾在不經意的過程中與作品相遇、進而產生火花的概念。

今年度香港巴塞爾藝聚空間，再次由雪梨 ArtSpace 行政總監格拉斯坎特 (Alexie Glass-Kantor) 擔任策展人，展出 16 件來自澳洲、德國、印尼、以色列、日本、中國大陸、紐西蘭、菲律賓、南韓、瑞典、英國及美國合共 12 個國家及地區的藝術家大型雕塑裝置作品。格拉斯坎特表示本次共有六件作品為首次展出，她希望能藉由在大空間範圍中，營造出探索「偶遇」的可能。本次作品件數由以往的 21 件減少為 16 件，對此格拉斯坎特表示「藝術應該要有更多的空間，而非更多作品」，強調了以空間與作品關係為主的策展理念。

### 請(勿)碰觸

本次藝聚空間，包含了幾組與社會結構、勞動關係有關的作品，其中，韓國藝術家 Kyungah Ham 由五幅大型刺繡畫作組合的最新裝置作品《Chandeliers for Five Cities》，最早源自 2008 年她在家門前發現的一張北韓宣傳單，她開始思考如何能應用類似方式，讓訊息可以穿越南北韓邊界造出探索「偶遇」的可能。本物南北韓邊界。藝術家將作品中富麗堂皇、暗示二戰導致南北韓

分裂後的政治歪斜、經濟差距的吊燈圖像傳至北韓，再由當地紡織、刺繡工匠製作完成後，經由迂迴的過程回到藝術家身邊。在這樣的過程中，Kyungah Ham 與孤立的北韓搭起某種連結，同時也經由工人一針一線見證的生產過程對權力結構提出批判。

在一樓主要動線入口位置、受大批觀眾注意的作品《18 個立方》，來自中國藝術家張鼎。作品以 18 個大型人工製作的 24K 鍍金鋼盒組成，這件外觀炫目的裝置，邀請觀眾「擅自闖入」，用個人物品、工具刮除、塗鴉甚至切割作品上的鍍金，提出了一般展覽中「請勿碰觸作品」標語的反面思考。而與此恰恰相反的，則是另一位中國藝術家陳箴離世前三年的作品《打開密封的中心》。這件陳箴的代表作之一，是當時藝術家在緬因州安息湖農莊 (Shakers) 農莊駐留時的創作。極富東方性格的裝置，由中國寺院的木窗框圍塑一把震教風格的椅子和一座懸浮的中式祭台。不同於張鼎極為接地的《18 個立方》，這座浮於空中的作品身旁多了兩名隨時看守、保護作品的工作人員，在過度近距的人為阻隔下，身著藍衣的顧展人員反而比作品本身更加醒目。

### 裝置下的結構

印尼藝術家 Tintin Wulia 作品《Five Tonnes of Homes and Other Understories》以一年時間，觀察香港中環紙箱循環再用的微型經濟網絡。這項在藝術家「Trade / Trace / Transit」計畫之下的作品，針對不同國籍的拾



荒者網絡進行藝術介入行為，在廣大的回收網絡中，藝術家指出了這一人造行為如何成為全球經濟下的生存角落。本次還有另一件由瓦楞紙箱為素材的作品《Yellow Structure》，由紐西蘭藝術家馬龍 (Richard Maloy) 創作，這件以亮眼如奶油般金黃色為視覺基底的作品，將紙箱轉化為岩石般簡約的造型，以紙箱、油漆及膠帶等素材組成。可惜的是，這件原本可做為啟動空間可能性的作品，在香港巴塞爾極為挑高與寬敞的空間中，難以表現出應有的張力。同樣因空間限制而無法被妥善呈現的作品，還有英國藝術家利弗西奇 (Peter Liversidge) 以美國黑胡桃木雕刻而成的《nineteen》。這座內有 19 棵黑樹骨幹、代表藝術家眼中冬季森林的作品，在眾聲喧鬧的藝博會中，因作品本身的色澤與高度穿透性，而難以在場中凸顯與自取定位；而鄰於此作，由美國藝術家懷特 (Pae White) 帶來由一系列織錦壁毯組合而成的裝置作品《Metallics & Modules》，因其繁複的布面圖樣，也成為《nineteen》的干擾元素之一。

### 舞台，與可變動的暗湧

相對於前述較顯單薄的裝置，澳洲藝術家安德魯 (Brook Andrew) 與印尼藝術家團體 Tromarama 的表現相對精彩。安德魯首次於香港巴塞爾展出，他在猶如舞台般的大型裝置作品《Building Empire》中，借鑒其母親的原住民傳統視覺文化，藉由懸掛於空中的、來自藝術家旅行中收集的明信片及報刊圖像，印於鋁箔材質的比利時亞麻上，使圖像表面隨光線反射而時隱時現。

- 1,2. Tromarama | Private Riots 複合媒材 2014-2016
3. 馬龍 Richard Maloy | Yellow Structure 瓦楞紙、油漆、複合媒材 2016
4. 陳麗 | 打開密封的中心 複合媒材 1997
5. Kyungah Ham | Chandeliers for Five Cities 刺繡於絲綢、安裝於鋼鐵支架 2016
6. 張龍 | 18 個立方 人造水晶、不鏽鋼鍍金 2016

對他而言，這些圖像即是歷史或因歷史爭議重現及消逝的記憶。Tromarama 三人組的作品《Private Riots》則由多個元素組合而成，第一部分的裝置以環形展台、多台錄像支架構成，在場中播放著《暗湧》動畫，及多面擷取自動畫內容的圖像；另一部分則是將垂吊有如吊燈般的海報橫幅，在創造裝置的視覺張力之外，也傳達了他們對亞洲快速發展的文化環境，及其中社會、政治、視覺暗湧的觀察。

而此次藝聚空間中，另有一組充滿舞台與戲劇張力的作品，來自瑞典藝術家杜爾伯格 (Nathalie Djurberg) 及柏格 (Hans Berg) 的作品《A Thief Caught in the Act》，這件由六張木桌、上有色彩亮麗雀鳥模型組成的作品，在觀眾靠近時會按特定順序開啟這些鳥面前的燈光，一隻隻以正要偷吃散落在桌面藥丸的鳥，在燈光照射下呈現怪異的逃離姿勢，在恐懼、慌亂的神情之下，牠們的羽毛反而在燈光下愈顯光彩。本屆藝聚空間雖強調了作品與空間的關係，但多組作品卻無法因應展會的龐大空間與周圍的紛亂現場，較前幾屆的表現而言，本次在作品選擇與位置安排上可能還有其進步的空間。