



| Zheng Bo | 鄭波 |

INTRODUCTION

Zheng Bo was born in 1974 and grew up in Beijing. After a year of military training, in 1993 he moved to the United States to study computer science and art. Upon returning to Hong Kong, he received an MFA from the Chinese University of Hong Kong in 2006, and a PhD in Visual and Cultural Studies from the University of Rochester in 2012, supervised by Douglas Crimp. Zheng went on to teach socially and ecologically engaged art at China Academy of Art in Hangzhou and City University of Hong Kong's School of Creative Media.

Zheng describes his ongoing socially engaged practice as “new public art,” in which praxis is indispensable from everyday concerns for public issues. For him, the artwork takes on the form of social participation, intervention and engagement beyond individual expression. The role of the artist thus becomes an “initiator” and a “catalyst” whose work is founded upon his collaboration with other citizens and other species. Not privileging his own aesthetic concerns, it is difficult to circulate new public art within the market. Zheng considers himself an artist, a writer and a teacher who “investigates the past and imagines the future from the perspectives of marginalised communities and marginalised plants.”

At the heart of Zheng's practice are the notions of relationality and equality. In 2004, he collaborated with migrant workers in Hong Kong to create ‘Happy Meal’, in which five Filipino and Indonesian domestic helpers take turns to tell jokes, showcasing their wit beyond the domestic sphere. The follow-up in 2013, titled ‘Sing for Her’, features the Filipino song “O Ilaw” performed by a group of domestic helpers in Central, Hong Kong. Alluding to the nation's aspirations for independence, Zheng's rendition prompts reflections on the rights and political demands of Hong Kong's Filipino workers, whilst transposing those on the periphery of economic and political realms to the centre of Hong Kong's artistic and cultural narrative.

While “critical art” risks diluting its subject matter by interlacing political motivations, Zheng succeeds in revealing cultural nuances where power relations are most profoundly manifested. Rather than a political proposal, Zheng's new public art exudes above all a pragmatism that reclaims aesthetics from the narrow confines it is often reduced to.

In recent years Zheng's interest has shifted to the reciprocity between plants and politics, the central probe of which is a new way of thinking about nature and society. Emerging from his multiple projects about weeds in urban environments is a new discourse around ecology that addresses the semiotics of plants in relation to Asian modernities.

A case in point is ‘Pteridophilia’ (2016-present), an ongoing investigation into the politics of ferns. Conceived by juxtaposing pterido- and -philia, the moniker imagines intimate relationships one can have with ferns. Simultaneously, it begs basis of mutual understanding and pleasure beyond functional values defined by our contemporary system. In the second chapter filmed in January 2018, a man makes love to a bird's nest fern then eats it. Whilst this plant is widely used in cuisines from across Asia for its antioxidant properties, Zheng goes one step further, and addresses the morality of consuming it versus having sex with it. The questions that surface in the third chapter are ones of power, control and submission. Incorporating plants into the semiosis of social life, ‘Pteridophilia’ mounts a sensitive and thoughtful orig between humans and plants – the acceptance of that yearning to connect through body rather than language in order to transform pleasure. Positioned against the flux of mechanised society, Zheng suggests in his provocative practice that our fantasies are essential to weaving new fables of posthumanism, extending our desires to dissolve into other forms of life, and to renew our understanding of the politics of life.

Zheng Bo has worked with a number of museums and art spaces in Asia and Europe, most recently Asia Art Archive (Hong Kong), UCCA Dune Art Museum (Qinhuangdao), Villa Vassilieff (Paris), Ming Contemporary Art Museum (Shanghai), Sifang Art Museum (Nanjing), and Hong Kong Museum of Art. Zheng Bo has had solo exhibitions at the Institute of Contemporary Arts at NYU Shanghai in Shanghai, Kyoto City University of Arts Gallery in Kyoto, Parco Arte Vivente in Torino and TheCube Project Space, Taipei. In 2018 his works have been included in Manifesta 12, Cosmopolis #1.5, the 11th Taipei Biennial, the 2nd Yinchuan Biennial, and the 1st Thailand Biennial. His work will be presented in Liverpool Biennial 2020. Other group exhibitions include Gropius Bau, Berlin, Germany; Times Museum, Guangzhou, China; Cass Sculpture Foundation, Chichester, UK. Zheng Bo's work is held in several permanent collections including Power Station of Art (Shanghai), Hong Kong Museum of Art (Hong Kong), Singapore Art Museum (Singapore), Cass Sculpture Foundation (Goodwood) and Hammer Museum (Los Angeles). In 2019, he participated in Venice performance programme of the 58th Venice Biennale of Art. In 2016, he received Commendation for outstanding achievements in the development of arts and culture from Secretary for Home Affairs, Hong Kong SAR Government.

介紹

鄭波出生於1974年，成長於北京，高中畢業後本來要去北大讀物理，但在軍訓了一年後，改道去了美國讀大學，主修計算機科學和藝術兩個專業。從美國回來之後後，鄭波在香港中文大學讀藝術創作的研究生，2006年獲得碩士學位後，他又繼續前往美國羅切斯特大學攻讀視覺文化研究的博士課程，師從道格拉斯·克林普 (Douglas Crimp)。2010年至2013年間他在中國美術學院任教，此後在香港城市大學創意媒體學院任教，發起研究創作團體「萬物實踐社」。

鄭波把他長年研究和實踐的各種社會參與式藝術概括為「新公共藝術」(new public art)，這種實踐和生活密不可分，關注並積極參與公共議題；在這類藝術中，作品以一種群體參與、介入和互動的形式表現，而非純粹個體的表達，藝術家退居為「發起者」和「組織者」，與觀眾建立夥伴的關係，隱藏於作品之後。這類作品也較難在藝術市場上流通，因為它們往往不過多考慮美學形式，它們不是「精緻藝術」。鄭波在自己的個人網站上這樣介紹自己：「是一位藝術家、作家和教師，關注萬物生機，多從邊緣人群和邊緣植物的視角探查歷史、想象未來。他創作野性的花園、生長的標語、生態酷兒的影像，嘗試培育人類世大滅絕後的生態智慧。」

「社群」、「階層」和「公共體」的概念是貫穿其創作始終的核心，在2004年和2013年，他曾先後兩次與香港的菲律賓社群合作，創作了《開心樂園餐》(Happy Meal) 和《為伊唱》(Sing for Her) 兩件作品。在《開心樂園餐》中，他邀請五位菲律賓和印尼籍女傭講一個笑話，令她們的雇主了解她們在家務之外的才能；在《為伊唱》中，他與菲傭團體合作錄製了上世紀三、四十年代一首暗含了實現國家獨立願望的菲律賓流行歌曲《光之歌》，通過對這首歌的重新傳唱，讓人們關注在港菲籍人士的勞工權益和政治訴求，也讓這一社會階層在經濟和政治層面以外，極為少見地從藝術和文化視角成為敘述對象。

關於對「新公共藝術」的批判，往往會提到它過於強調政治目的，鄭波的方法是把宏大的主題落在平時容易被忽略的文化細節上，他認為細節往往牽連著更深層的政治。的確，在政治問題上沒有一勞永逸的終極解決方法，如果這類藝術可以喚醒民眾意識，可以參與到社會改良，這種社會性本身便具有超越形式感的美學意義，也使新公共藝術得以區別於社會運動和生活本身。

近年，植物與政治的關聯成為了鄭波創作中一條主要線索，通過研究和想像，他試圖在這兩個看似互不相干的領域之間找到關聯性，並以之創造一些理解人類社會的新方法。從2013年開始在一些城市展開的關於「野草」的長期項目，通過對城市中各種野生植物的來歷、習性的剖析與敘事，進而考察它們在中國現代化進程中的視覺符號和引申意義，從中探索植物與社會政治的關聯。

2016年開始並持續進行中的作品《蕨戀》(Pteridophilia，2016)，「Pteridophilia」是一個生造詞，由「pterido-」（蕨類植物）和「-philia」（愛、迷戀）組合而成，鄭波嘗試探討與蕨類親密接觸的可能，也試圖勾勒地球生活的另類想像：我們與其他物種的共存不僅僅以工具理性為基礎，亦包括充滿幻想的理解與快感。《蕨戀II》拍攝於2018年1月，影片中一位男生與鳥巢蕨做愛，並將其吞噬。在我們當下的社會想像裡，食用植物是「自然」的，而與植物做愛是不「自然」的，鄭波則嘗試反思此道德觀念。《蕨戀III》更進一步探討權力、控制、恭順等，在社會生活的多個面向交織：政治、性、生態。透過這系列作品，可以看到鄭波企圖將蕨類視為另一個社會運動的符徵。影片中，演員們與蕨類交歡纏綿，感受對方的氣息和膚質，以身體而非語言與植物建立情感。只有當我們樂於延展我們的幻想，我們才可能漸漸感悟到萬物更複雜的存在，也才能讓我們自身學會更智慧的在地球上生存下去。

鄭波曾與亞洲和歐洲的多家美術館和藝術空間合作，最近的有亞洲藝術文獻庫(香港)、UCCA沙丘美術館(秦皇島)、Villa Vassilieff(巴黎)、明當代美術館(上海)、四方美術館(南京)和香港藝術館。他的作品已在多個國內和國際藝術機構展出，個展包括：上海紐約大學當代藝術中心(ICA)，上海(2019)；京都市立藝術大學畫廊，京都(2019)；Parco Arte Vivente，都靈(2018)；立方計劃空間，臺灣(2016)。2018年，他的作品入選第十二屆歐洲宣言展，全球都市國際雙年展，第十一屆台北雙年展，第二屆銀川雙年展，第一屆泰國雙年展。2020年，他的作品將在利物浦雙年展展出。其他群展包括柏林 Gropius Bau，廣州時代美術館，英國卡斯雕塑基金會。鄭波的作品被多家機構永久收藏，包括上海當代藝術博物館、香港藝術館、新加坡美術館、卡斯雕塑基金會(古德伍德)、哈默博物館(洛杉磯)。2020年，鄭波在柏林格羅皮烏斯美術館駐留。他與植物學家、生態學家對話，想象植物的政治實踐。2019年，他參加了威尼斯雙年展表演項目。2016年，他獲香港特別行政區政府民政事務局局長頒授嘉許狀，表揚他在藝術及文化發展方面的卓越成就。

Wanwu Council
萬物社

Solo Exhibition 個展

Gropius Bau, Berlin, Germany
德國柏林-格羅皮烏斯博物館

21.06 - 23.08.21

“We cannot continue living in the fantasy that humans own this planet. How can art institutions move towards a more-than-human future?” – Zheng Bo, 2021

Ecological crises, political upheaval and global health emergencies increasingly endanger planetary life. For Zheng Bo, such predicaments stem from the delusion of human primacy on Earth. Global repair requires stepping beyond human perspectives and accepting the interrelatedness of all life forms.

The title of the exhibition, *Wanwu Council* 萬物社, draws from the Daoist notion of wanwu, a term that means “ten thousand things”, “myriad happenings”, but also “more-than-human”, and designates the infinite possibilities of life in all of its forms. A core action of this exhibition was Zheng Bo’s organisation of the “Wanwu Council”, a group of artists, scientists and activists that will gather in August 2021 in Berlin. Each member of the council will channel another form of life or matter-energy: light, water, seasons, soil, microbes, weeds, plane trees, bees, foxes, communities, histories and spirits. The task of the council is to collectively write a manifesto for a wanwu future.

Additionally, *Wanwu Council* 萬物社 presented a new film that speculates on the central question Zheng Bo posed during his residency: “How do plants practice politics?” Titled *The Political Life of Plants* 植物的政治生活 (2021), the c. 30-minute long film has as its protagonist an ancient beech forest in Grumsin, Brandenburg, which is a UNESCO World Natural Heritage Site. The film, which was supported by the Schering Stiftung, also features the artist in conversation with Berlin- and Potsdam-base scientists Matthias Rillig and Roosa Laitinen discussing how plants practice politics at a molecular level.

During his residency, entitled Botanical Comrades 植物同志, Zheng Bo hosted events on the start of every solar term, the beginning of a new period in the East Asian lunisolar calendar, which divides a year into 24 solar term periods according to agricultural and astronomical events. This structuring of time intends to “help humans to sense the change of seasons”. From these prototype events, including walk-readings and drawing weeds, stem Zheng Bo’s *Ecosensibility Exercises* 生態感悟練習 (2021). Throughout the exhibition, Zheng Bo was leading exercises, every afternoon, taking place on a new temporary platform built within the “Gropius Wood”, the community of plane trees found west of the Gropius Bau building. These instructions for the *Ecosensibility Exercises* will also be accessible digitally and can be practiced anytime. Uniting these activities is the artist’s proposal that by overcoming the fiction of human primacy, we can rebuild coexistence for all, interdependent forms of life on Earth.

Wanwu Council 萬物社 was curated by Stephanie Rosenthal with Clare Molloy.

- Courtesy of Gropius Bau.

生態危機、政治動蕩和全球性的衛生緊急狀況日益危及地球生命。在鄭波看來，這種困境源於地球之內、人類至上的錯覺。若要實現地球的修復，就必須超越人類的視角，並承認一切生命形式間的相互關聯。

展覽標題「萬物社」源自於道家的概念「萬物」。這個詞意為「一萬個事物」、「各種各樣的事情」，同時也有「超越人類」的意思，指代生命各種形式的無限可能性。本次展覽的核心活動便是鄭波組織「萬物社」，於2021年8月將一群藝術家、科學家及活動家召集到柏林。社團的每個成員將引導生命或物質能量的另一種形式：光、水、季節、土壤、微生物、雜草、梧桐樹、蜜蜂、狐狸、社群、歷史和精神。社團的任務是集體撰寫一份關於「萬物未來」的宣言。

此外，「萬物社」還將呈獻一部新影片，以思考鄭波在藝術駐留期間所提出的核心問題：「植物如何實踐政治？」這部影片題為《植物的政治生活》(2021)，片長約30分鐘。影片的主角是位於德國勃蘭登堡州格魯姆辛的一片古老山毛櫸林，這裡也是聯合國教科文組織的世界自然遺產地。影片由Schering Stiftung基金會贊助，當中還收錄了藝術家與分別於柏林和波茨坦工作的科學家Matthias Rillig及Roosa Laitinen的對話，他們共同討論了植物如何在分子水平上實踐政治。

在鄭波的「植物同志」駐留項目期間，他在每個節氣日都會舉辦活動。節氣意味著東亞農曆中一個新時期的開始，農曆則根據農務事件及天文情況將一年分為二十四節氣。這種時間結構意在「幫助人類感知季節變更」。以這些包括步行、閱讀和野草速寫等行為的活動為原型，鄭波進而發展出《生態感悟練習》(2021)。在展覽期間的每天下午，鄭波都會在「格羅皮烏斯樹林」(博物館西側的梧桐樹群)內臨時搭建的平台上主持練習活動。這些《生態感悟練習》的練習指引也將以數字形式發佈，可隨時進行練習。藝術家提議將這些活動結合起來，通過克服人類至上的虛構設想，為地球上所有相互依賴的生命形式重建和平共處的關係。

「萬物社」由 Stephanie Rosenthal和Clare Molloy策展。

—譯自格羅皮烏斯博物館提供文字



Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst

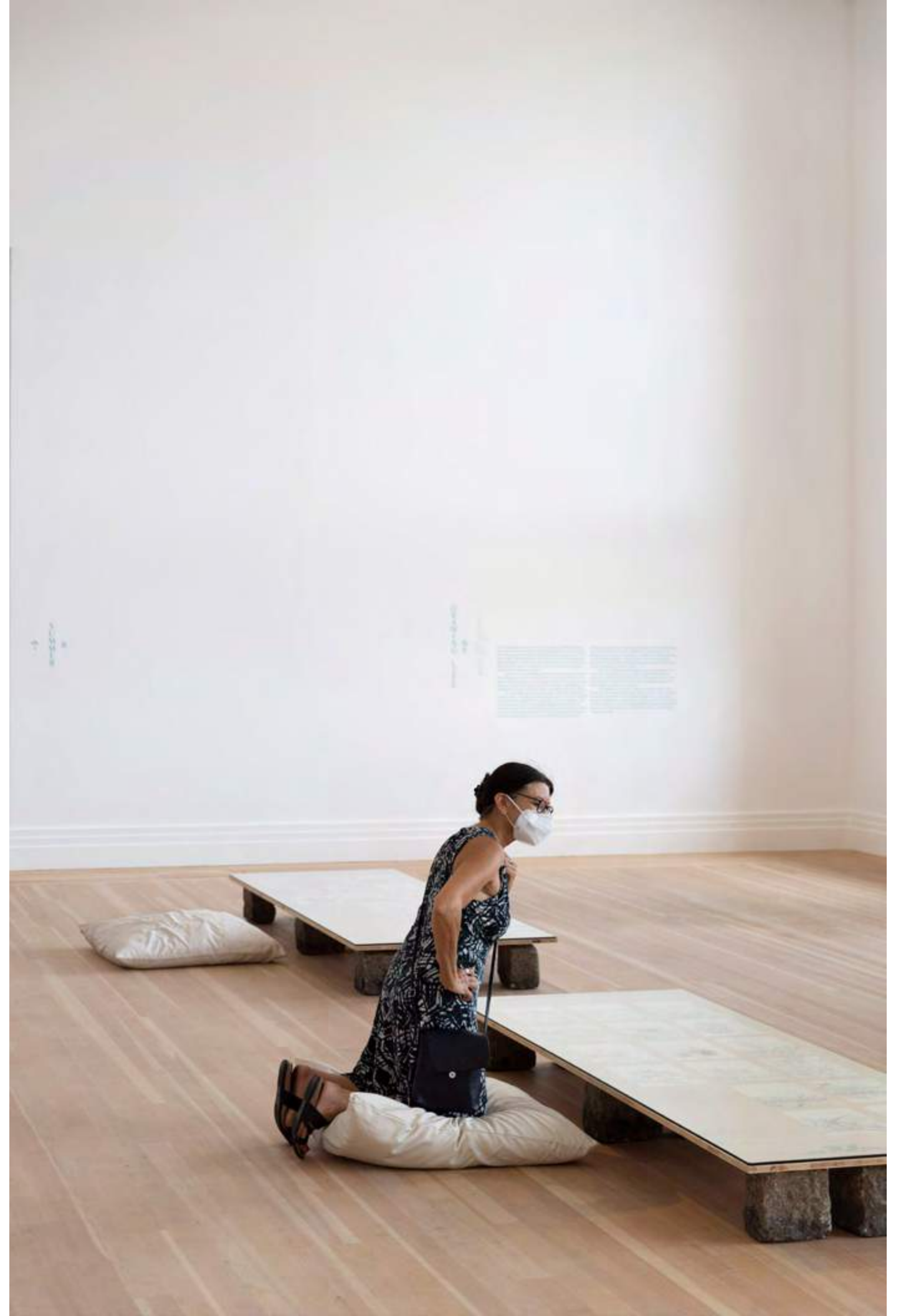


Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst

Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst





Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst



Handwritten text in a vertical column, possibly identifying the trees as birches.



Drawing Life (Regen)
Drawing Life (Rain Water)
寫生 (雨水)
18.2.-4.3.2021



Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst

Drawing Life 寫生 ist eine fortlaufende Serie, an der Zheng Bo auch auf seinen Reisen weiterarbeitet. Die in diesem und im nächsten Raum präsentierten Arbeiten entstanden nach seiner Rückkehr in das subtropische Klima Hongkongs.

Eine Gruppe von Zeichnungen, die er in Quarantäne anfertigte, zeigt einen kleinen, heranwachsenden Farn, der Zheng Bo einen Halbmonat lang begleitete. Andere Zeichnungen entstanden in Kowloon, nahe der Universität, an der Zheng Bo lehrt, und auf Lantau Island, wo er lebt. In diesem Frühling standen die Litschibäume in seinem Dorf in prachtvoller Blüte. Seine Nachbarin bat ihn darum, einen Litschibaum zu zeichnen, den ihr verstorbener Vater auf dem Grundstück der Familie gepflanzt hatte. Dies verdeutlicht, dass Pflanzen Geschichte in sich tragen und dass sie Geschichten zu erzählen haben.

Zheng Bo betont die Nachhaltigkeit der einfachen Praxis des Zeichnens: „Ich brauche nur ein Blatt Papier und einen 6B-Bleistift. In einem Jahr habe ich nur drei Bleistifte verbraucht. Es schont also Ressourcen.“ Seine Zeichnungen werden hier in Gruppen auf Holzplatten präsentiert, die wiederverwendet werden können. Die Platten liegen auf Steinen aus dem *Gropius Hain*, die eine Verbindung zwischen dem Innen- und Außenbereich der Ausstellung herstellen.

The *Drawing Life* 寫生 series is on-going and continues wherever Zheng Bo travels. The works in this room and the next were done after Zheng Bo's Gropius Bau residency, having returned to Hong Kong's subtropical climate.

One set, drawn in quarantine, depicts the growth of a small fern that accompanied Zheng Bo over a whole solar term. Others were drawn in Kowloon near the university where Zheng Bo teaches, and on Lantau Island, where he lives. This spring the lychee trees in his village bloomed spectacularly. Zheng Bo's neighbour asked him to draw a lychee tree planted by her late-father on the family's land, highlighting the history that plants hold within them and the stories they can tell.

The artist has emphasised the sustainability of drawing as a simple practice. He says, "I only need to have a piece of paper and a 6B pencil. For one year, I have used only three pencils, so this practice needs very few resources." Committed to reusing materials, here the drawings are collectively displayed on wooden boards. These boards rest on granite stones that have been removed from around the trees in *Gropius Wood*, connecting the inside and outside of the exhibition.



Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst





Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst



Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst

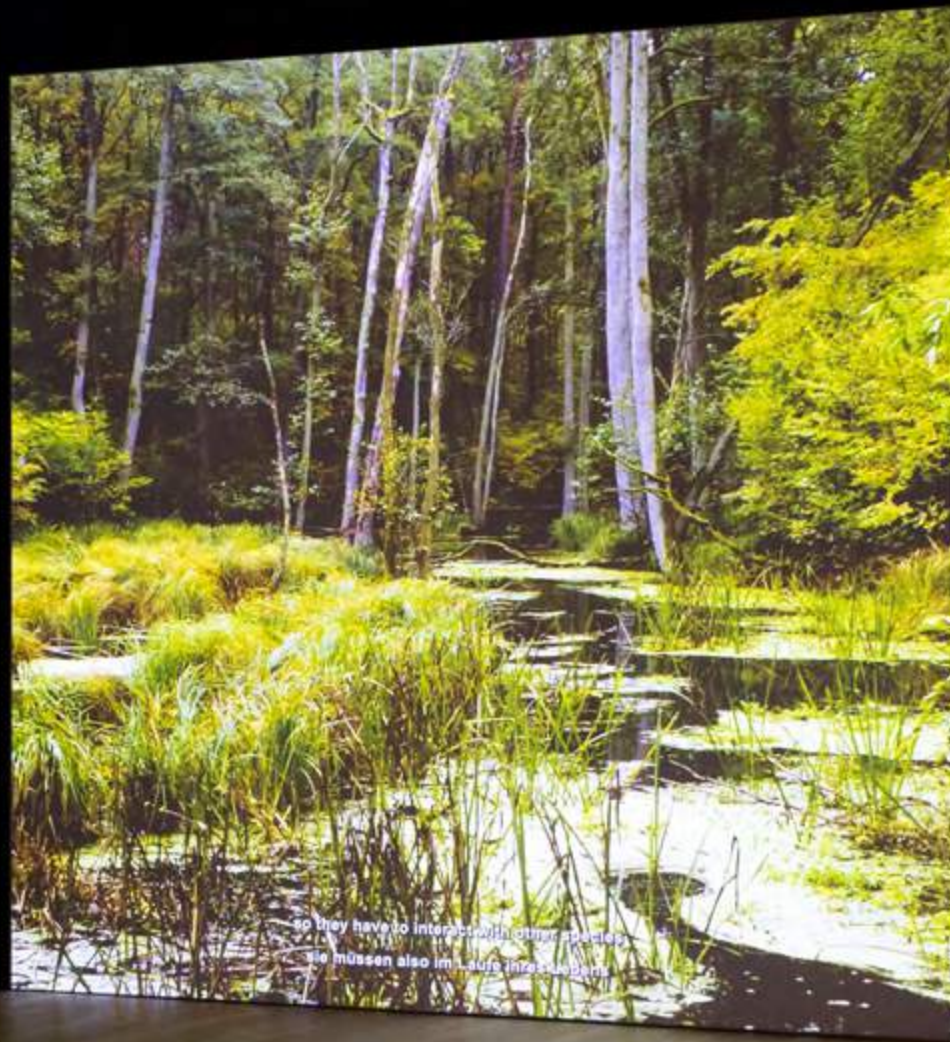


植物的政治生活
THE POLITICAL LIFE OF PLANTS

Textual content on the wall panel, including a list of names and a main body of text in Chinese characters.

Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst



Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst



Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst



Installation view
展覽現場

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Installation view
展覽現場

Photo by 攝影: Eike Walkenhorst







Photo by 攝影: Eike Walkenhorst





Life is hard. Why do we make it so easy?
生命如此艱難，何必搞得這麼簡單？

Solo Exhibition 個展

Kadoorie Farm and Botanic Garden, Walter Kerr Gardens and Art House, Hong Kong
香港嘉道理農場暨植物園·葛先生花園及藝舍

22.02.21 - 25.04.21

Zheng Bo's exhibition, titled *Life is hard. Why do we make it so easy?*, is inspired by the TED talk "Life is easy. Why do we make it so hard?" by Jon Jandai. The artist modifies Jon Jandai's statement and expresses his apprehension about how human beings are making our lives easy at the expense of other species in nature. Through the exhibition, Zheng encourages people to reflect and live in harmony with other species, for the common good and in coping with the current climate and ecological crisis.

Zheng's work was first presented at Thailand Biennale Krabi in 2018. At Kadoorie Farm and Botanic Garden (KFBG), the artist worked with resident ecologist Dr. Stephan Gale, growing the botanical slogan installation from a selection of local orchid species, which is exhibited at Walter Kerr Gardens of KFBG. Zheng's botanical sketch collection, the creative processes of the exhibition and the information about orchid conservation will also be on display at the Art House of KFBG.

This project is presented by the Hong Kong Arts Development Council and funded by The Hong Kong Jockey Club Charities Trust, JOCKEY CLUB New Arts Power.

- Text by Jockey Club New Arts Power

Image 1-7: Installation at Kadoorie Farm & Botanical Garden. Supported by JCNAP.
Image 8: Zheng Bo's botanical sketch collection.

鄭波《生命如此艱難，何必搞得這麼簡單？》是 2018 年泰國喀比雙年展同名作品的延續，靈感來自泰北農民 Jon Jandai 的 TED Talk 演講「Life is easy. Why do we make it so hard?」，鄭氏後來將句子反轉作為展覽題目。他感人類經常為一己私利，令其他物種的生存變得艱難，因此透過展覽，以提倡物種平等相處的理念，共同應對當前的氣候和生態危機。

是次展覽選址嘉道理農場暨植物園，鄭氏將聯同該園蘭花專家紀仕勳博士(Dr. Stephan Gale)，從本地蘭花中挑選合適品種，栽培出富生命力的標語裝置作品，於園內「葛先生花園」展出。另外，「藝捨」亦會展出鄭氏近年的植物速寫，以及有關是次創作的點滴及蘭花保育的資料。

展覽由香港藝術發展局(藝發局)主辦、香港賽馬會慈善信託基金捐助的賽馬會藝壇新勢力呈獻。

- 文字由賽馬會藝壇新勢力提供

圖1-7：嘉道理農場暨植物園展覽現場。由賽馬會藝壇新勢力資助。
圖8：鄭波的植物速寫系列。

















Goldenrod
一枝黃花

Solo Exhibition 個展

Institute of Contemporary Art at NYU Shanghai, China
上海紐約大學當代藝術中心

11.10.19 - 21.12.19

'Goldenrod'. Golden. Rod. It starts like this. The work of Zheng Bo may sometimes begin with a cheeky pun or a turn of phrase as its title. 'Weed Party'. 'Grass Roots'. 'You are the 0.01%'. Their playfulness belies a sincere attempt by the artist to know and to relate to plants on multiple registers of their meaning and being: as cultural symbols in the modernization and Communist history of China, as agents of social and political processes, and as philosophical models of being in the world and in relation to others.

The artist's endeavor reverberates through time. More than five centuries ago, Neo-Confucian philosopher Wang Yangming (王陽明) struggled with "the investigation of things" (格物) by looking at bamboo for seven days straight, failed, and later turned inward instead to find the principle (理) of the universe. Three centuries later, another polymath and author of 'The Metamorphosis of Plants' (1790), Johann Wolfgang von Goethe proposed that to know our objects of attention, we must spend time, observe closely with all of our senses, draw what we observe, and try to reach a level of mutual involvement in perception and action, so that the observer and observed become all but indistinguishable. Knowledge would therefore grow from mutual attention and response.

'72 Relations with Canadian Goldenrod' (2019) plainly announces Zheng's intention. A perennial plant native to North America, the Canadian goldenrod was introduced to Shanghai as an ornamental plant in the early 20th century, but later "escaped" into the wild and spread rapidly into eastern China. It is now considered an invasive species, causing the extinction of native plants, threatening agriculture, and seen as a sign of blight, showing up in urban wastelands and abandoned construction sites. But it is also a pioneer, one of the first to colonize an area after a disturbance, such as a fire or even nuclear disaster, and has medicinal properties beneficial to humans.

Before we identify it as a weed or name it *Solidago canadensis*, is there a way of relating to the plant that is "concerned with immersion in the world of the other, and not encroachment"? Not too long ago, a writer and contemporary of the artist, Hu Fang observed, "Looking is the reconciliation of divided existence, an exercise in survival that is produced as the searching of the world by the sensory apparatus" [1]. A simple drawing tries to correspond with the plant's morphology through looking, converting from "heat, humidity, and energy" [2] through another technological medium – a stick of carbon and a wooden plank.

Seeking further intimacy with plants, 'Pteridophilia 1-4' (2016-19) is a series of short films depicting collaborations between young men and various ferns in a forest in Taiwan. The title – the "love of ferns" –slyly camouflages their experiments of affect and interspecies kinship as an atypical sexual disorder. Throughout the films, their interactions vary in intensity and progress through what could be considered analogues of transgressive human sexual practices: autoeroticism, vorarephilia, BDSM, pederasty, etc. Though "love" may not be the right term for their interactions, as love is a social emotion. Rather, desire is ever present in each frame that tightly crops limbs, parts, protrusions, and orifices, entangled between human and fern. Our focus is trained on the corporeality of all species; the vibrations of leaves as fingers ripple through them, the curvature of a stem and an extended neck, the tongue provoking the tight curls of a young tendril. They desire to affect and be affected. This is also a relation.

But are their collaborations rooted in a desire to sense and to feel the fern on its own terms, and not what lovemaking with a plant might represent, i.e., a delusional neopastoral romance? This question remains unresolved as we look back and forth between perceptions of figure versus ground throughout the films. Sometimes we see a body against the environment. Sometimes the body is the environment. Yet, our feelings, derived from the limitations of anthropocentric sexual experience and power relations, sense that the young men still seem to be searching for an opening or an extension through which to co-mingle and communicate with its cross-species other.

However, for plants, all surfaces are permeable; the leaf is both an appendage and an orifice that expands and contracts. There is no separation between the body and its organs. With their radical openness to air, light, moisture, and temperature – a total immersion within climate, plants are our desired model of inversion and fluidity, of enmeshment and metabolism [3]. Through the "love of ferns" it becomes possible to consider a kinship with plants, based on a desire to queer ontological boundaries and expand our relations with other life forms and at multiple scales. Perhaps a neopastoral romance is not so far off? The so-called "return to Nature" could be a recuperation of the fundamentally queer nature of Nature; "connecting queer plants and queer people" according to Zheng.

As an artist and scholar who works between art making, research, and teaching, Zheng believes in doing things that are "useful" for others and for himself. He once cited Wang Yangming "To know and not to act, is not to know" as a call to action [4]. This chasm between our knowing and acting has thus far contributed to a world in which ecological catastrophe and the extinction of countless species, let alone our own, is a foregone conclusion.

Facing now towards the institution, Zheng organized a workshop, 'Eco-Socialist Garden, NYU Shanghai' (2019), with gardeners, thinkers, designers, artists, and students to imagine a garden for the center of the university's future campus. He asked these various stakeholders whether this garden could "provide an experimental ground for us to imagine – and to practice – more-than-human sociality and eco-equality?" Unable to answer these questions alone, they gathered together one day with various plants, a few weeds from the neighborhood, rocks, soil, and other non-human figures, as well as visual references of existing gardens throughout the world and manifestos written over the course of two centuries. They collectively wrote their own manifestos and created models for their manifestation.

But why manifest etho-political aspirations in the space of a garden? Whereas landscaping [5] may be an optical technology through which to view a picture (-scape) of the land, plants, or Nature, the garden is an intentional enclosure [6] for the forms and matter of "nature" that requires cultivation and stewardship. While the workshop participants all came from different backgrounds, they nevertheless agreed upon the primary principles of multispecies equality and collectively caring for this garden as a multispecies community. Look closely at one of the maquettes and find their desire expressed in a tel-like mound, the accumulation of time and the assembly of all creatures, human and non-human, inert and living, in the Parliament of Ten Thousand Things [7].

- *Text by Michelle Yeonho Hyun*

[1] Hu Fang, *Towards a NonIntentional Space Vol. I* (London: Koenig Books, 2016), 62.

[2] Hu, *Towards*, 63.

[3] Emanuele Coccia, *The Life of Plants: A Metaphysics of Mixture* (Cambridge, UK: Polity Press, 2019), 27.

[4] Sohl Lee and Bo Zheng, "Introduction: Contemporary Art and Ecology in East Asia," *Journal of Contemporary Chinese Art* 3, no. 3 (December 2016): 215.

[5] The etymological resonance of this word in English may be lost in Chinese translation, but an equivalent though different concept of shanshui may suffice to think through how an understanding of "nature" developed through the practice of landscape painting. See Chang Tan, "Landscape Without Nature: Ecological Reflections in Contemporary Chinese Art," *Journal of Contemporary Chinese Art* 3, no. 3 (December 2016): 223-41.

[6] A concept etymologically rooted in the term *gardin* or *jardin* in English and in the logogram 園 (*yuán*) in Chinese.

[7] From the Laozi (ch. 42): "Dao gives birth to One; One gives birth to Two; Two gives birth to Three; Three gives birth to the ten thousand things." The concept of "ten thousand things" is based on Daoist cosmogony that involves a process of differentiation from unity to multiplicity and is believed to decenter the place of human beings. The Zhuangzi: "In stating the number of things we say there are 'ten thousand,' and human beings are just one of them... In comparison with the ten thousand things, [human beings] are not even like the tip of a hair to the body of a horse." Zhuangzi: *The Essential Writings, with Selections from Traditional Commentaries*, trans. Brook Ziporyn (Indianapolis: Hackett Publishing, 2009), 69.

鄭波在2014年世界植物博覽會中，與一群植物學家、藝術家、工程師和學生，討論植物與生態、環境、社會、文化、藝術和教育的關係。

“一枝黃花”。金。棒。這兩個詞組成了這種植物的名字。鄭波的作品有時會用俏皮的雙關語或是經轉變後的短語作為標題，如《稊派》、《草根》、《你們就是那0.01%》。這些玩笑性的標題背後隱藏著藝術家真誠的願望，了解植物並以多種方式將我們和植物的存在與意義聯繫起來。植物是中國的現代化和共產主義歷史中的文化象徵，是社會和政治進展的代理人，也是萬物生存和關聯的哲學模範。

藝術家的如此探索由來已久。五個多世紀前，新儒家思想家王陽明努力地嘗試格物，連續七天對著竹子苦思冥想，然而失敗了。後來他轉向內在，去探索宇宙之理。三個世紀後，另一位博學者約翰·沃爾夫岡·馮·歌德—《植物的變態》(1790)一書的作者—提出，想要了解事物，我們必須花時間，用所有感官密切觀察並畫出觀察到的東西，然後嘗試通過感知和行動實現一種互動，這樣觀察者和被觀察物將變得難以區分。因而，在相互關注和回應的過程中也就增長了知識。

《與加拿大一枝黃花的七十二種關係》清楚地說明了鄭波的意向。加拿大一枝黃花是北美當地的一種多年生植物，於20世紀初作為觀賞植物被引入上海，但後來它“逃逸”到野外並迅速傳播到中國東部。現在它被認為是入侵物種，導致本地植物滅絕，且威脅到農業發展。它的存在被視為是凋敝的象徵，因為它出現在城市荒地和廢棄的建築工地。但它也是一個先鋒，是一片區域經歷了禍亂(例如火災甚至核災難)後最先佔據那裡的植物之一，並且具有益於人類的藥用特性。

在我們將其鑑定為雜草或命名為加拿大一枝黃花前，是否能夠與這種植物建立一種聯繫，來領會植物是“和他者相處，是關切、沉浸在他者的世界，而不是侵占”[1]?不久前，與鄭波同時代的作家胡昉描述道：“凝視是對矛盾性存在的和解，是為直覺系統尋訪世界所作的生存演練。”[1]一幅簡單的繪畫通過觀察，試圖描繪植物的形態，用另一種技術媒介將“溫度、濕度和能量”1 轉換為一根碳棒和木板。

《蕨戀1–4》(2016–19)是一系列短電影，描繪了一些年輕人和台灣森林裡的蕨類植物的合作，來進一步探索與植物的親密關係。標題“蕨之戀”巧妙地將他們關於情感和跨物種的親密關係的實驗掩藏在一種非典型性變態的表像下。在這一系列電影中，人與植物互動的程度各異，而這些不同的狀態可被看作僭越的人類性行為的比喻，如自體性行為、吞食性愛好、虐戀、古希臘少年愛等。儘管“愛”可能並不是一個恰當的詞彙來形容他們的互動，因為愛是一種社會情感。相較而言，慾望一直都在人與蕨類植物的各種肢體交錯與纏繞之間有所體現。我們被訓練去關注所有生物的肉身物質性：手指撫過樹葉時葉子的振動，彎曲的莖，伸長的脖子，舌頭對鮮嫩捲曲的枝蔓的觸碰。他們渴望感染他者的同時也希望被感染，這也是一種關係。

但是他們的合作是否根植於感知和感受蕨類植物本身的渴望，而不是與植物發生性愛所代表的隱含意義，例如一種幻想出來的新田園詩般的浪漫？在電影中交替出現的人物和地面的鏡頭不能幫助我們回答這個問題。有時，我們看到的是處於環境中的身體；有時，身體就是環境本身。然而，受到以人類為中心的性經驗和權力關係的局限性影響，我們會感覺這些年輕人似乎仍在尋找一種開放或延伸的方式來與跨種族的他者融合交流。

鄭波在2014年世界植物博覽會中與植物學家、藝術家、工程師和學生討論植物與生態、環境、社會、文化、藝術和教育的關係。

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然而，對於植物而言，任何表面都是可以滲透的。葉既是附屬物，又是擴張和收縮的孔。身體與器官之間沒有分隔。它們對空氣、光線、濕氣和溫度的完全開放性使得它們完全浸入氣候中，因此植物是我們所追求的的轉變性、流動性、親密關係和新陳代謝的模範。[2]“蕨之戀”使得與植物的親密關係成為一種可能，基於打破已有的本體論邊界並擴展我們與其他生命形式的關係和交往規模的願望。也許一種新的田園詩般的浪漫並不是那麼遙遠?所謂的“回歸自然”可能是對自然界奇特的本質的複原，正如鄭波所說，“把奇特的自然和奇特的人聯繫起來”。

鄭波是一個創作藝術、研究和教學的藝術家和學者，他堅信要做對他人和自己“有用”的事情。他曾經引用王陽明的言論“知而不行，只是未知”作為行動的召喚。[3] 我們言語與行動之間的鴻溝促成當今的世界，在這個世界中生態災難和無數物種的滅絕—更不用說我們自己的苦難—已成定局。

鄭波為上紐ICA主持了一個名為《生態–社會主義園，上海紐約大學》(2019)的工作坊。他和園藝家、理論家、設計師、藝術家和學生們一起為大學未來校園的中心創想一個花園。他問這些不同的利益相關者，這個園子能否“為我們提供一個實驗空間，重新去想像、實踐超越人類的社會聯結、生態平等?” 這些問題他無法獨自回答，於是有一天大家聚在一起，還帶來了不同植物、附近社區的野草、岩石、土壤、其他生物和非生物的模型、世界上現存的花園的圖樣以及跨越兩個世紀的各種宣言。他們共同撰寫自己的宣言，並據此建立了模型。

可是為什麼要在花園的空間中提出民族政治的訴求呢？儘管景觀美化[4]可能是一種視覺技術，通過它可以看到土地、植物或自然的圖片(景)，花園則是一個故意封閉起來的區域[5]，包含“自然的”形式和內容，需要培養和管理。雖然工作坊的參與者來自不同的背景，他們一致贊同多物種平等的基本原則，並願意作為一個多物種社區一同照看花園。仔細觀察這些模型，你會發現一個名為“萬物議會”[6]的土堆明確表達了他們的願望。這土丘既是時間的積澱，也是各樣生物的集會。在這裡，人類和非人類，沉寂的和活躍的，共同構成了一個多物種平等的社區。

- 文 玄蓮吳

*朱思聰及何綺婷 中譯

^[1] 胡昉:《走向無所意圖的空間》(第一版)(北京:觀心亭, 2015年), 頁15。

^[2] Emanuele Coccia, The Life of Plants: A Metaphysics of Mixture (劍橋:政體出版社, 2019年), 頁27。

^[3] Sohl Lee and Bo Zheng, “Introduction: Contemporary Art and Ecology in East Asia,”《中國當代藝術研究》,第3卷第3期(2016年12月),頁215。

^[4] “landscape”這個詞的詞源學韻味在中文翻譯中可能沒法充分體現出來，但一個對應的雖然有些不同的概念“山水”也許對於思考人類對“自然”的理解如何通過山水畫實踐而發展出來有所幫助。見Chang Tan, “Landscape Without Nature: Ecological Reflections in Contemporary Chinese Art,”《中國當代藝術研究》,第3卷第3期(2016年12月), 頁223–41。

^[5] “garden”這個概念從詞源學上源自英文的gardin或jardin, 以及中文的語素文字“園”。

^[6] 來自《老子》四十二章:“道生一，一生二，二生三，三生萬物”。“萬物”的概念基於道家的宇宙觀, 探討一個從合一到多元的分異過程, 並弱化人類中心的地位。《莊子》中說道:“號物之數謂之萬, 人處一焉……此其比萬物也, 不似豪末之在於馬體乎?”, 《莊子:重要著作及注疏選譯》,任博克譯(印第安納波利斯:哈克特出版公司, 2009年), 頁69。



Installation view
展覽現場

Eco-Socialist Garden, NYU Shanghai
生態-社會主義園, 上海紐約大學
2019

Workshop; maquettes and ephemera
工作坊; 模型和印刷品

Image courtesy of ICA at NYU Shanghai
圖片由上海紐約大學當代藝術中心提供
Photo by 攝影: Xiaole Hong



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Detail view
作品細節

Eco-Socialist Garden, NYU Shanghai
生態-社會主義園, 上海紐約大學
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Workshop; maquettes and ephemera
工作坊; 模型和印刷品

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Image courtesy of ICA at NYU Shanghai
圖片由上海紐約大學當代藝術中心提供
Photo by 攝影: Xiaole Hong

Practice of Garden

Our Garden must nourish

Our Garden must connect

Our Garden is non-toxic

Our Garden creates perceptions and sensations

Our Garden has space and time for wilderness

Our Garden generates Discovery

We are animal, insects, water, air, rocks, flowers, plants, microbes, electric, weather, earth, sky, cosmic, and sometimes human.

Detail view
作品細節

Eco-Socialist Garden, NYU Shanghai
生態-社會主義園, 上海紐約大學
2019

Workshop; maquettes and ephemera
工作坊; 模型和印刷品

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Detail view
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Installation view
展覽現場

Image courtesy of ICA at NYU Shanghai
图片由上海紐約大學當代藝術中心提供
Photo by 攝影: Xiaole Hong



10月10日 蔡之 NOTIE 丁

Installation view
展覽現場

72 Relations with Canadian Goldenrod
與加拿大一枝黃花的七十二種關係
2019

Charcoal on wood panel; site-specific installation
木、炭; 場域特定藝術

Image courtesy of ICA at NYU Shanghai
圖片由上海紐約大學當代藝術中心提供
Photo by 攝影: Xiaole Hong

Garden of Earthly Delights
塵世樂園

Group Exhibition 聯展

Gropius Bau, Berlin, Germany
德國柏林-格羅皮烏斯博物館

26.07.19 - 01.12.19

The exhibition ‘Garden of Earthly Delights’ featured over 20 international artists using the space of the garden as a metaphor for the state of the world, in an exploration of the complexities of our chaotic and increasingly precarious present.

Alongside the classical reading of the garden as a secluded and circumscribed place of yearning full of meditative, spiritual, and philosophical possibilities, it was viewed in the exhibition as a place of duality and contradiction: a threshold between reality and fantasy, utopia and dystopia, harmony and chaos, between being shut out and being included.

In today’s era, defined by radical climate change and migratory flows, the garden can be seen as a place of paradise and exile, reflecting within its borders themes as pressing as the anthropocene, seed politics, the legacies of colonialism and historical segregation. In addition to deliberate political positions, the ‘Garden of Earthly Delights’ featured works that also bring to life the sensual dimensions of gardens: immersive installations and video works displayed an intensive abundance of nature, but also the fragility of the paradise-like state.

The exhibition’s combining of the paradisiacal and the catastrophic took its inspiration from Hieronymus Bosch’s 15th-century triptych ‘The Garden of Earthly Delights’, which also provides the exhibition its title. A version of the central panel of the painting dating from 1535 to 1550, created by the school of Hieronymus Bosch, provided a point of departure for the exhibition.

With works by Maria Thereza Alves, Korakrit Arunanondchai, Hicham Berrada, John Cage, Tacita Dean, Nathalie Djurberg & Hans Berg, Futurefarmers, Lungiswa Gqunta, Libby Harward, Rashid Johnson, Yayoi Kusama, Louise Lawler, Renato Leotta, Isabel Lewis and LABOUR, Jumana Manna, Uriel Orlow, Heather Phillipson, Pipilotti Rist, Maaïke Schoorel, Taro Shinoda, Zheng Bo as well as a painting from the school of Hieronymus Bosch.

- *Text by Gropius Bau*

展覽「塵世樂園」囊括了逾20位國際藝術家的作品，將花園的空間作為世界現狀的隱喻，以探索我們當下混亂且日益動蕩背後的複雜性。

花園，在傳統的解讀裡，是充滿沉思、心靈與哲學可能性的一處被規限的僻靜之地。在這次展覽中，花園則被視作是關於現實與幻想、烏托邦與反烏托邦、和諧與混沌、矛盾與對立、被排斥與被包容這些矛盾與對立的地方。

在劇烈的氣候變化和遷徙流動的定義下，花園在當今時代可被視為天堂與流放之地，在其邊界之內反映了像人類世間、種子政治、殖民主義遺產和歷史隔離等緊迫主題。「塵世樂園」中除了謹慎的政治立場，還帶來了花園的感官維度。展覽中的沉浸式裝置和視頻作品呈現了集中呈現大量的自然，卻也展現了天堂般狀態的脆弱性。

展覽的靈感及標題來源於耶羅尼米斯·博斯(Hieronymus Bosch)的15世紀三聯畫「塵世樂園 (The Garden of Earthly Delights)」，將天堂性與災難性混為一體。由耶羅尼米斯·博斯學校創作於1535至1550年作的三聯畫中間的版畫，成為了本次展覽的出發點。

本次展覽包括了藝術家Maria Thereza Alves、Korakrit Arunanondchai、Hicham Berrada、John Cage、Tacita Dean、Nathalie Djurberg & Hans Berg、Futurefarmers、Lungiswa Gqunta、Libby Harward、Rashid Johnson、草間彌生、Louise Lawler、Renato Leotta、Isabel Lewis and LABOUR、Jumana Manna、Uriel Orlow、Heather Phillipson、Pipilotti Rist、Maaïke Schoorel、篠田太郎、鄭波的作品，還有來自耶羅尼米斯·博斯學校所創作的一幅畫。

- 文字来自格羅皮烏斯美术馆提供

Installation view
展覽現場

Pteridophilia 蕨戀 1-4, 2016–2019
Survival Manual II (Hand-copied 1945 Taiwan's Wild Edible Plants)
生存手冊II (手抄1945年〈台灣野生食用植物圖譜〉), 2016
Fern as Method, 2019

Photo by 攝影: Mathias Völzke



**WITH ALL, MY LOVE
FOR THE TULIPS,
I PRAY FOREVER**
YAYOI KUSAMA

1951-2022
KUSAMA Yayoi (Kusuma Yayoi), geboren am 22. April 1951 in Matsumoto, Japan.
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„James Van Der Beek hat mich immer wieder inspiriert, meine Werke zu schaffen und mich selbst zu entdecken, wenn ich mich in der Welt umdrehe.“
— Yayoi Kusama

In dieser Installation führt Kusama den Besucher*in auf Teufelskuhnen durch die Welt der Pflanzen und Tiere, wie sie sich selbst und ihre Werke vorstellt. Kusama ist eine Künstlerin, die sich in der Welt der Pflanzen und Tiere bewegt. Sie ist eine Künstlerin, die sich in der Welt der Pflanzen und Tiere bewegt. Sie ist eine Künstlerin, die sich in der Welt der Pflanzen und Tiere bewegt.

„The earth is like an infinite field, among millions of other celestial bodies, and one day it will be destroyed and replaced by another. Let's go and change all of that and make the earth a new Garden of Eden.“
— Yayoi Kusama

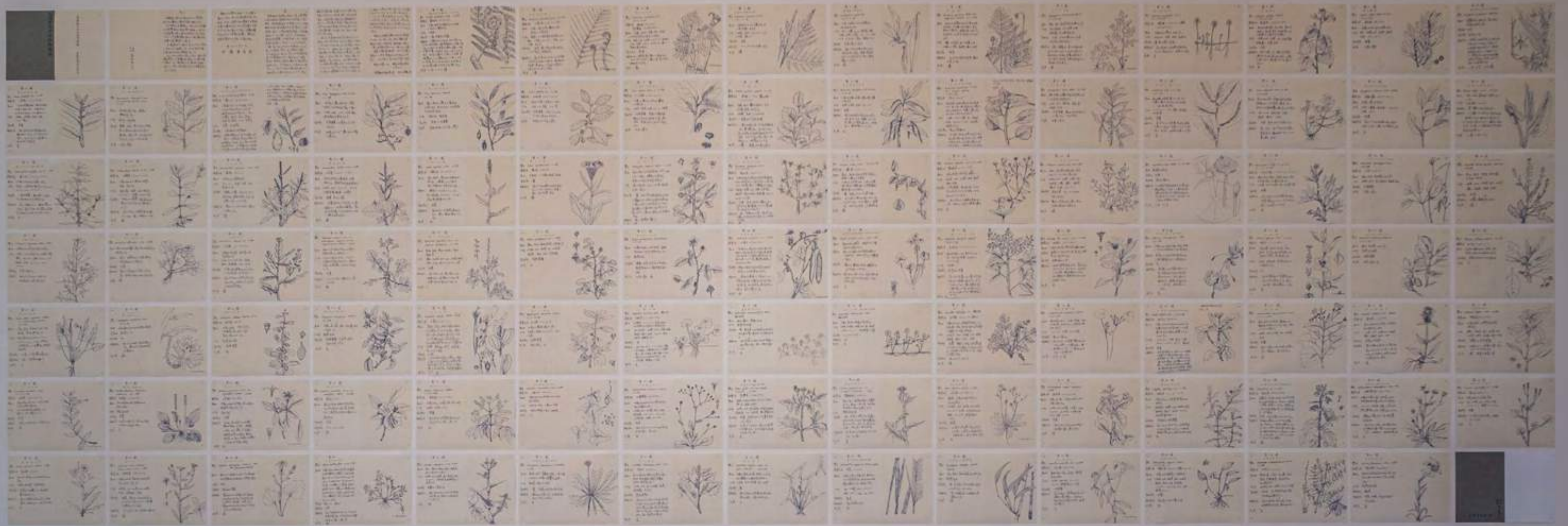
In this installation, the exhibition space transforms the site. It is no longer a field of flowers, vines and walls, but becomes a large, soft-edged space. Kusama finds attraction in the embrace of nature. She sees a space of possibility in which one can love oneself and others. A being that Kusama calls self-obliteration in this apartment, or what she sees an opportunity to turn the earth into the Garden of Eden—a peaceful paradise.



Installation view
展覽現場

Pteridophilia 蕨戀 1-4, 2016–2019
Movements, 2016
Fern as Method, 2019

Photo by 攝影: Mathias Völzke



Installation view
展覽現場

Survival Manual II (Hand-copied 1945 Taiwan's Wild Edible Plants)
生存手冊II (手抄1945年〈台灣野生食用植物圖譜〉)
2016

Photo by 攝影: Mathias Völzke



Installation view
展覽現場

Fern as Method
2019

Photo by 攝影: Mathias Völzke

Installation view
展覽現場

Movements
2016

Photo by 攝影: Mathias Völzke





Installation view
展覽現場

Pteridophila 蕨戀 1-4, 2016–2019
Movements, 2016
Fern as Method, 2019

Photo by 攝影: Mathias Völzke

Weed Party III
野草黨III

Solo Exhibition 個展

Parco Arte Vivente, Torino
都靈PAV生態藝術公園

04.11.2018 - 24.02.2019

PAV Parco Arte Vivente presented the first Italian solo exhibition of the Chinese artist Zheng Bo (Beijing, 1974) that opened on, November 3, 2018, within the framework of Artissima. The exhibition, curated by Marco Scotini was for the inauguration of the new exhibition season dedicated, in particular, to the relationship between ecology and art from the Asian continent.

A careful investigator of the relationship between plants, society and politics, Zheng Bo is one of the most interesting Chinese artists of the younger generation. He was among the participating artists at Manifesta 12 in Palermo and, has recently exhibited at the second Yinchuan Biennale. He is also involved in the next Taipei Biennale that opens in November. In his series of works 'Propaganda Botanica', Zheng Bo makes use of historic Marxist slogans recreating them by using plants in order to expand notions such as "equality," "workers" or "socialism" beyond the human sphere. His last slogan, 'Earth Workers Unite', created for the Yinchuan Biennale and consisting of 370 planted poplar trees, leaves open the possibility of a two-fold interpretation: not so much that it is the workers of Planet Earth who are uniting (according to the orthodox version) but more that an association against common exploitation should become possible between the Earth and its workers.

Since 2003, Zheng Bo's socially involved, artistic practice has been concerned with ecology, participatory projects, marginalized communities and gender themes. The frequent use of the wild plants typical of urban environments—and conventionally considered as weeds—connects his work to political metaphors where that which is disliked, abandoned, forgotten or "out of place" becomes a significant ecological force for spreading the culture of resistance and resilience. Extended to a number of cities over the past decade, his project with weeds has taken on different titles, such as 'Weed Plot' (on the roof of the Sifang Art Museum in Nanjing), 'Weed Commons' (for the Times Museum in Guangzhou) and 'Weed Party' (a currently running series begun in Shanghai in 2015 and now arrived at the PAV). In this project, the artist tried to imagine a post-human political party where human beings and extra-humans are no longer separated the one from another.

'The Weed Party' created for the PAV became its third reincarnation after the weed and land garden made for the interior spaces of the Shanghai Leo Xu Projects of 2015 and the work on ferns for TheCube Project Space in Taipei of 2016. In these series of exhibition episodes, Zheng Bo investigated the relationship (way beyond being just a metaphor) between the uncontrollable nature of spontaneous, political movements and the infesting and ineradicable power of so-called parasitic plants.

A large scale installation/garden, 'After Science Garden', laid as a physical and conceptual center of the PAV exhibition, created ad hoc for the area of the contemporary art center's greenhouse and developed in a dialogue with the territory, both from a botanical point of view and through the interaction with local activists and researchers, with whom the artist imagined the possible configurations of future social and ecological movements. The itinerary continued with the graphic herbariums, 'Survival Manual I and II', the result of research into the relationship between the natural world and survival from a historicized perspective, the same perspective from which the unprecedented reading of Chinese communist internationalism in Paris, providing substance to the maquette, 'A Chinese Communist Garden in Paris', begun. The exhibition concluded with two films from the 'Pteridophilia' cycle that explores the potential of eco-queer theories, showing us seven, young men in intimate relationships with various kinds of ferns in a Taiwan forest.

The exhibition had been staged with the support of the Compagnia di San Paolo, the Fondazione CRT, the Regione Piemonte and the City of Turin.

- Text by PAV Parco Arte Vivente

PAV生態藝術公園 (PAV) 在都靈國家當代藝術博覽會期間呈現中國藝術家鄭波 (1974年生於北京) 在意大利的首個個展，於2018年11月3日開幕。展覽由马可·斯科蒂尼 (Marco Scotini) 策展，是特別針對亞洲地區生態與藝術的全新篇章。

鄭波是最有意思的中國新生代藝術家之一，致力於研究植物、社會與政治的關係。他的作品近期在意大利巴勒莫舉辦的第十二屆歐洲宣言展以及第二屆銀川雙年展上展出，他還將參加11月開幕的台北雙年展。在其《植物宣傳》系列作品中，鄭波用植物重現了過去的馬克思主義標語，以此延展諸如「平等」、「工人」、「社會主義」等詞彙在人類學領域以外的含義。他為銀川雙年展所設計的最新的標語作品「地球勞動者聯合起來」，使用了370棵當地白楊樹。作品提供了雙重解釋的可能性：可說是將地球上的勞動者都聯合起來（根據正統的觀點），但更不如說是讓地球與勞動者連結起來，以反抗共同所遭遇到的剝削。

從2003年開始，鄭波的社會參與式藝術實踐就涉及生態、參與性藝術項目、邊緣性群體和性別主題。他對城市環境中典型野生植物（通常被視為野草）的頻繁運用，形成了其作品中的政治隱喻——在城市環境中不受歡迎、被拋棄、被遺忘或「不合時宜」的野草，成為一股傳播反抗文化的重要生態力量。在過去十年裡，他與野草相關的藝術項目擴展到了多個城市，例如「稊地」（南京四方美術館），「共野」（廣州時代美術館）和「野草」（自2015年啟動於上海，現在來到了PAV生態藝術公園）。在「野草」這個項目中，鄭波試圖想象了一個後人類政黨，其中人類和超人類不再彼此分隔。

繼2015年為上海Leo Xu Projects內部空間而作的野草和陸地花園、2016年為台北立方計劃空間而作的蕨類植物作品之後，鄭波這次為PAV生態藝術公園創作的作品是「野草」項目的第三次呈現。在這系列展覽中，鄭波是研究自發政治運動的不可控制性與所謂寄生植物大批出沒又無法被根除的力量兩者之間的關係（甚至不僅僅是作為一個比喻）。

這次展覽概念上及空間上的中心，是一件名為PAV藝術公園的溫室空間特別設計的大型裝置/花園作品，名為《After Science Garden》。作品以社會植物學的視角出發，通過與當地研究專家、社會運動先鋒人士互動，來與領土發起對話。他們是藝術家想象中未來社會與生態運動中可能的組成結構。展覽隨著圖形植物標本《生存手冊 I & II》繼續展開。這件作品是藝術家對與自然世界與某種歷史化視角下的生存概念兩者之間關係的研究結果。該歷史化視角始於對巴黎的中國共產國際主義的空前解讀，並為作品《巴黎之中華共產主義花園》的模型提供了實質性內容。展覽最後以《蕨戀》系列中兩部影片作為結束，展現了七個年輕男人在台灣森林中與各種蕨類植物進行親密接觸的過程，試圖探討生態酷兒理論的潛能。該展覽的舉辦獲得了Compagnia di San Paolo、CRT基金會、Regione Piemonte和都靈市政府的支持。

- 文字由PAV 生態藝術公園提供。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Politics of Weeds
野草之政治

Solo Exhibition 個展

Katherine E. Nash Gallery, University of Minnesota, Minneapolis
Katherine E. Nash Gallery, 明尼蘇達大學, 明尼阿波利斯

20.02 - 24.03.2018

Zheng Bo and Diane Willow as catalysts; Cante Suta-Francis Bettelyoun, Koua Yang, Lisa Philander, Marcus Young, Reb L Limerick and Sayge Carroll as collaborators; Dandelion, Hemp, Mugwort and Tobacco as kin.

'Politics of Weeds' is an experiential exhibition that sparks conversations and shares ways of knowing. It centers community and cultural relationships with plants, and investigates the politics of weeds. Conceived as a social catalyst, the exhibition presents a body of artworks and a series of participatory and interdisciplinary collaborations, conversations, teas, actions, performances, readings, and imaginings. Guided by questions, debates, and embodied knowledge, 'Politics of Weeds' explores how we form and transform our relationships with plants; how we propagate cultures of resistance, resilience, and re-imagination; and how we work with plants to transform politics.

鄭波與Diane Willow作為催化劑；Cante Suta-Francis Bettelyoun、Koua Yang、Lisa Philander、Marcus Young、Reb L Limerick與Sayge Carroll作為合作者；Dandelion、Hemp、Mugwort與Tobacco作為親屬。

「野草之政治」是一次試圖引發對話及分享認識方法的實驗性展覽。它以社群及與植物的文化關係為中心，展開對野草政治的調查。展覽作為一劑社會催化劑，呈現了一組藝術作品和一連串參與式及跨學科的合作、對話、茶會、行動、表演、閱讀、以及想象。「野草之政治」通過提問、辯論、具象化知識的指引，來探討我們如何塑造、轉化與植物之間的關係；我們如何傳播關於抵抗、恢復、重新想象的文化；以及我們如何與植物合作來改變政治。



Installation view
展覽現場



Installation view
展覽現場

After Science Garden
科學後花園
2018

A collaborative project with Diane Willow
與Diane Willow合作項目
Katherine E. Nash Gallery, University of Minnesota, Minneapolis
Katherine E. Nash Gallery, 明尼蘇達大學·明尼阿波利斯



Installation view
展覽現場



Installation view
展覽現場



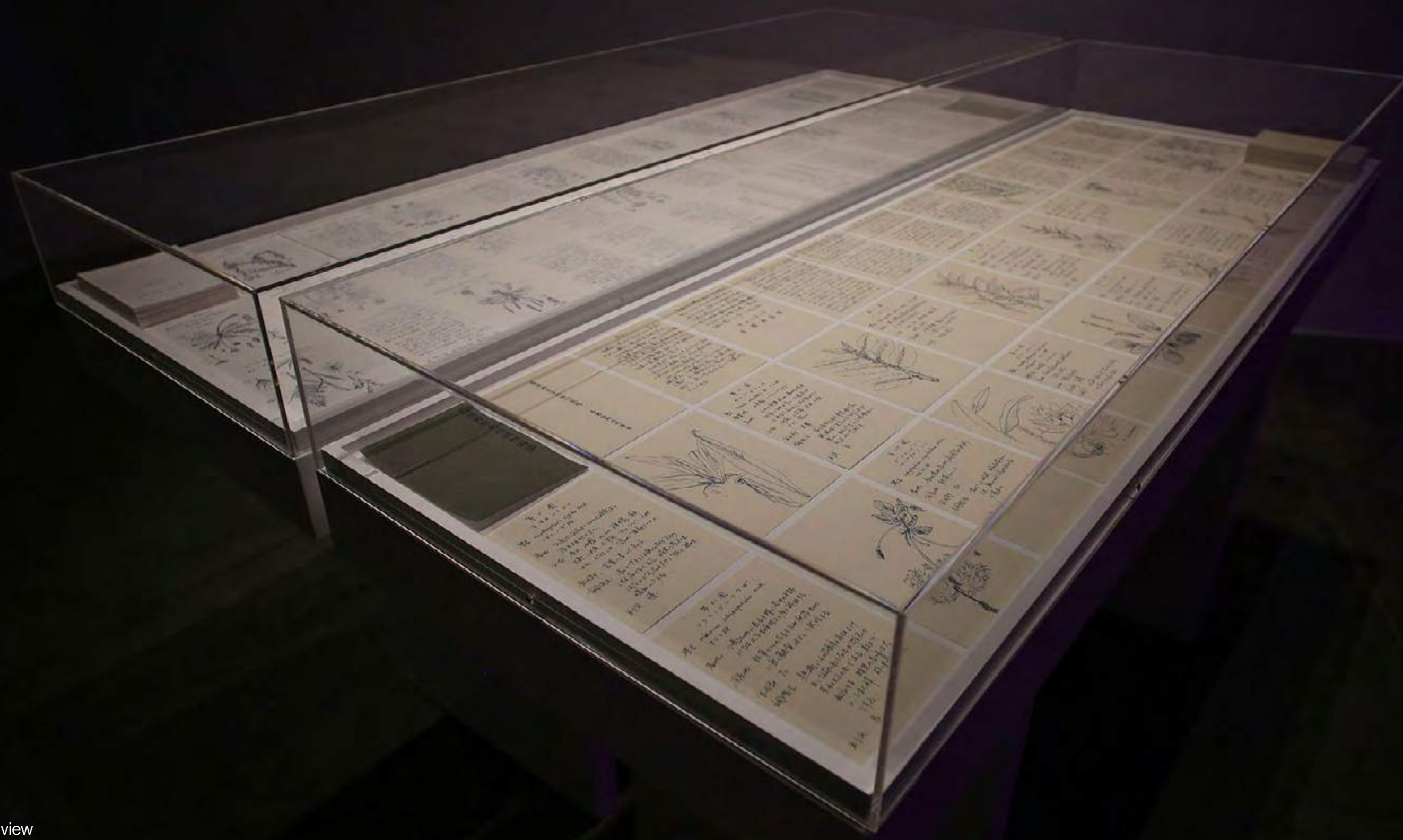
Installation view
展覽現場



Installation view
展覽現場

Pteridophilia I
蕨戀 I
2016-18

4K video, color, sound
4K 錄像, 彩色, 有聲
17 mins



Installation view
展覽現場

Survival Manual
生存手冊
2015-16

Ink on paper
鋼筆紙本



Diane Willow and Bo Zheng with students under the Circle of Dandelions.
Diane Willow、鄭波與學生們坐在“蒲公英環”之下。

Nature Gone Astray
誤入歧途的自然

Group Exhibition 群展

Edouard Malingue Gallery, Shanghai
馬凌畫廊, 上海

03.02 - 15.03.18

Life After People, a 2008 documentary film broadcast on the History Channel in the US, conjectured: if every human being on Earth suddenly disappeared, what would the world turn into? The answer was disheartening: human civilisation and all human traces would be utterly wiped out in a few centuries as though we had never existed. Nature would find a new equilibrium and the Earth would continue rotating in the immensity of space. This documentary was premised on a thought experiment along the lines of “what would happen if humans were suddenly removed from a certain geographical area?” “Nature Gone Astray”, on the other hand, inverts this thought experiment. If Nature can objectively remain unchanging since time immemorial—or even become more perfect—then how has it “gone astray” with human intervention?

The “Voynich manuscript” has been called a Holy Grail in cryptography. Discovered in 1912 by the American book dealer Wilfrid Voynich in the basement of a Jesuit library near Rome, the 230 page manuscript, completed in the 15th century, portrays a diverse array of astonishing fauna and flora, celestial objects, mysterious figures, as well as a huge quantity of script as of yet undeciphered. Based on the wildly imaginative illustrations of plants and vegetation in the Voynich manuscript, Miljohn Ruperto – a Californian artist of Philippine origin – together with the Danish artist Ulrik Heltoft, had made textural photographic works by creating 3D models then making negatives from these and finally printing them in traditional gelatin silver format. Entitled the Voynich Botanical Studies, the series has been ongoing since 2013. Both in the “Voynich Manuscript” and Voynich Botanical Studies there is an absurd attitude of humans creating nature. If the former provided the concept, then the latter has “rewritten” natural history by means of highly mimetic visual archives with the aid of modern technology. The mysterious plants in strange forms in the black background seem almost tangible with their crazy and beautiful leaves, branches and flower buds. Our love and curiosity for Nature are always accompanied by the desire to control it; such is the fundamental reason why natural history will “be led astray”.

In Liu Xinyi’s oeuvre one can often find some humorous yet revealing ways to discuss issues about the state and political authority.

In the state of Nuevo León in Mexico, there is a city called China. In the province of Quebec in Canada, there is also a municipality called “Lachine” (“China” in French). In New York State, there is a hamlet called “China”. And around the world there are many other place names in various languages with the same name as “China”. The artist Liu Xinyi has made airline advertisement with the local geographic relief, satellite imagery, texts—“China welcomes you”—only that these are not about the large country that is “China”. With an abstract “geographical event” in the work ‘Next Stops’ (2018), the artist sparked our imagination for different political forms, histories, cultures, and social realities.

From village to city, and then from city to the modern nation, the growth of civilisation has accompanied the desire to occupy territory as well as the struggle of spatial mastery. Another work by Liu Xinyi, ‘Guerrilla Squad’ (2018), vividly showed off the relation between ethnicity and borders, geography and goods, the will to power and democratic welfare. Seven wooden line-marking vehicles—laden with salt, sesame, coffee, curry powder, chili powder, Sichuan peppercorn, tea leaves, respectively—had one of their sides marked with “boundary” in Chinese characters, while the other side was marked with the words for “boundary” in Hindi, Korean, Vietnamese, Burmese, Russian, Arabic, among other languages. The ingredients and herbs of different colours and scents, as well as the line-marking vehicles placed throughout the exhibition space, imperceptibly drew out a national boundary that is no longer familiar to us.

In recent years, the connections between plants and politics have become a main thread in Zheng Bo’s oeuvre. Through his research and imagination, he has attempted to find links between two seemingly disconnected fields and through this forge new ways of understanding human society.

In March 1945 Taiwan’s Wild Edible Plants, written by a Japanese botanical association in Taiwan, was published in Taiwan under Japanese rule. The book’s mission in the service of the war was stated clearly in the preface: “Winning victory in the war for food is a matter of imperial pride.” Yet a few months after the book was published, Japan announced their surrender. In 1961 another similar book – Shanghai’s Wild Edible Plants – was published in Shanghai during a period of calamities, natural and man-made, with the aim of helping citizens to relieve their hunger by primitive means. Zheng Bo copied the two books (in the work ‘Survival Manuals’), explaining via these two threads from different places and times how humanity responded to political crises with plants. Political delusion pushed human society to the edge of survival; as such, nature suddenly became exceedingly important. Only when a crisis emerges is humanity aware of the existence of weeds.

In the series of video works ‘Pteridophilia’ (2016-2018), Zheng Bo invited seven males to walk into Taiwan’s mid-altitude jungles and engage in intimate contact with ferns. They make tender love to the ferns, and take in the smells and textures, establishing an attachment to plants with the body and not with language. Only when we are happy to extend our fancy can we gradually come to realise the more complex existence of all living things—only then will we ourselves learn to survive more intelligently on Earth.

2008年美國歷史頻道播出的紀錄片《人類消失後的世界》裡提出一種假設，如果地球上所有的人都突然消失，世界將會變成怎樣？得出的結論令人沮喪，人類文明和人類留在世界上的痕跡不用幾百年就消失殆盡，而地球有沒有我們都一樣，大自然會找到新的平衡，繼續運轉在浩瀚宇宙。這部紀錄片基於「將人類從某個地理區域突然去除會發生什麼？」這個思想實驗而創作。《誤入歧途的自然》則反向思考這個實驗的結論，如果自然無論如何都客觀存在亙古不變，甚至更加完美，那麼它是如何在人類的參與之下「誤入歧途」的。

《伏尼契手稿》(Voynich manuscript) 被稱作是密碼術歷史上的聖杯，1912年由美國書商威爾弗雷德·伏尼契 (Wilfrid Voynich) 在羅馬附近一所耶穌會大學圖書館的地下發現。這本230頁大約完成於15世紀的手稿中繪制了各種奇株異草、天體、神秘人像，以及大量至今無人破譯的文字。來自加州的菲律賓裔藝術家米約翰·魯貝托 (Miljohn Ruperto) 和來自丹麥的藝術家烏里赫·希托夫 (Ulrik Heltoft) 合作，基於《伏尼契手稿》中這些幻想植物的插圖，通過3D建模然後生成負片，用傳統的明膠銀鹽工藝創作充滿質感的攝影作品。這個作品系列名為《伏尼契植物學研究》(Voynich Botanical Studies)，自2013年開始持續至今。無論是《伏尼契手稿》還是《伏尼契植物學研究》，都充滿了人類對創造自然的虛妄之心，如果說前者提供了一種構思，那麼後者則在現代科技的協助之下以高度逼真的視覺檔案「篡改」了自然史，那些黑色背景中造型詭異的神秘植物，彷彿伸手就可以觸摸到它們瘋狂而美麗的枝葉和花蕾。我們對自然的熱愛和好奇永遠伴隨著對它的控制慾望，這是自然史之所以會「誤入歧途」的根本原因。

在劉辛夷的創作中，常常能找到一些既諧趣又具有揭示性的方式，去談論關於國家和政治權威的話題。

墨西哥新萊昂州有個名為China的城市，加拿大魁北克也有個叫做「Lachine」的小鎮，美國紐約州有China村，除此之外世界上還有許多與各種語言裡的「中國」同名的地方。劉辛夷以當地的地貌特點、衛星圖像，配合文字製作成航空公司的航線廣告，「中國歡迎你」，只不過這些都不是你們以為的那個泱泱大國的「中國」。作品《下一站》(Next Stops, 2018) 劉辛夷用一個抽象的「地理事件」引出我們對不同的政治形態、歷史文化、社會現實的想像。

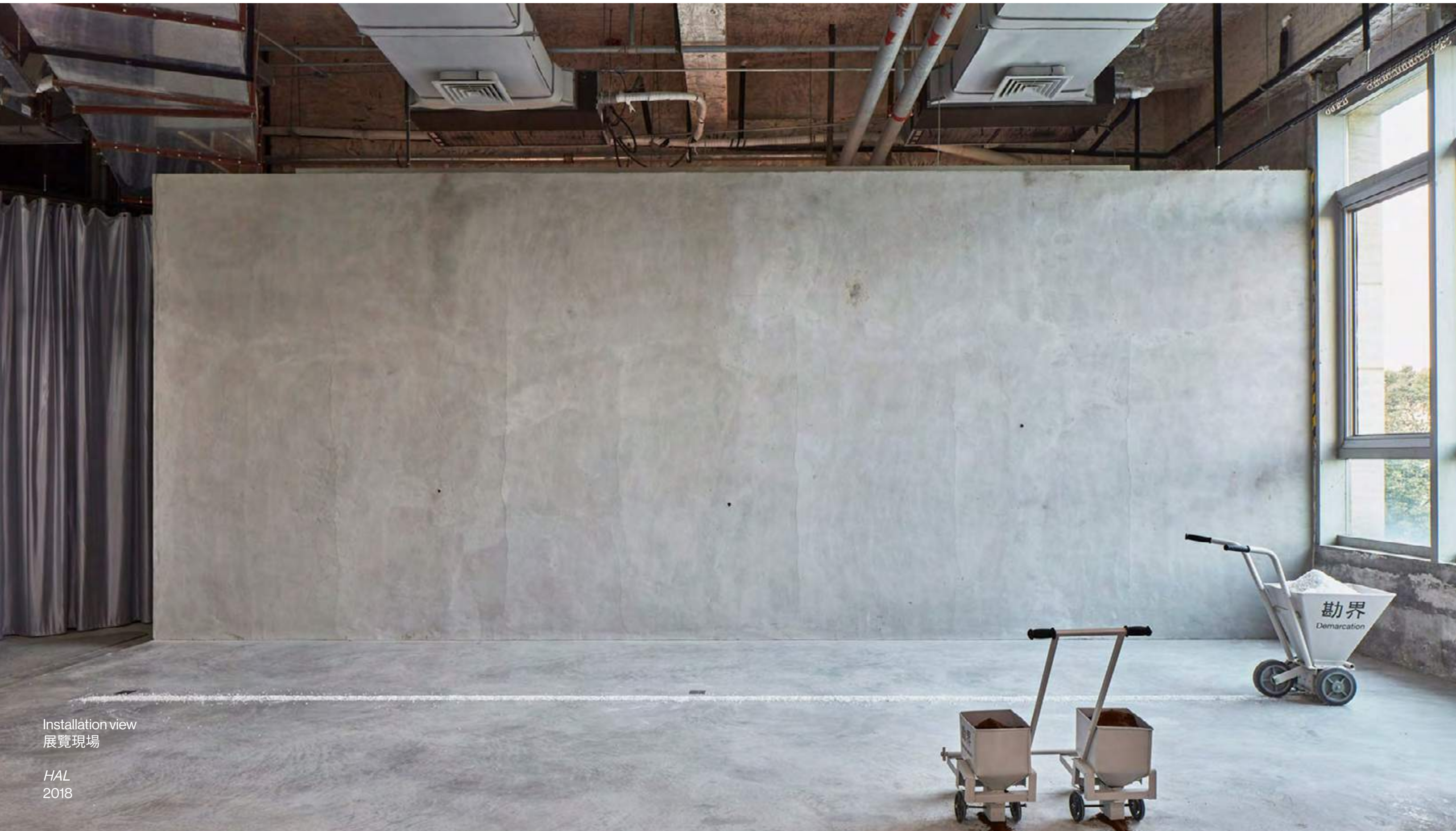
從村落到城邦，再從城邦到現代意義上的國家，文明的發展伴隨著對土地的佔有欲，對空間權力的爭奪，劉辛夷的另一件作品《遊擊小隊》(Guerrilla Squad, 2018) 生動地展現了種族與邊界，地理與物產，權力意志與民主民生的關係。七架劃線車上分別裝著鹽、芝麻、咖啡、咖哩、辣椒粉、麻椒、茶葉，劃線車的一側用中文寫著「勘界」，另一側分別用印地語、韓語、越南語、俄語、阿拉伯語等標記著「勘界」的字樣。不同顏色和氣味的食材、香料，以及分散在展廳裡的堪界劃線車，無形中繪制出一條我們再熟悉不過的國境線。

近年，植物與政治的關聯成為了鄭波創作中一條主要線索，通過研究和想像，他試圖在這兩個看似互不相干的領域之間找到關聯性，並以之創造一些理解人類社會的新方法。

在1945年3月，一本由日本人編寫的書籍《台灣野生植物食用圖錄》在日治台灣出版，此書為戰爭服務的目的在前言中被表明：「贏得糧食戰爭的勝利關乎帝國的榮耀。」可是，就在此書出版的幾個月後，日本便宣佈戰敗。在1961年，另一本相似的書：《上海野生食用植物》在天災人禍中的上海出版，此書旨在指導市民以原始方法來解決飢荒。鄭波手抄了這兩本書（作品《生存手冊》，Survival Manuals, 2015-2016），通過兩條不同時期和地點的線索，表明人類如s

何用植物來應對政治危機。政治妄想將人類社會推到了生存邊緣，自然突然變得至關重要。只有當危機浮現時，人類才意識到野草的存在。

錄像《蕨戀》系列中 (Pteridophilia, 2016-2018) 鄭波邀請七位男生走入台灣中海拔森林和蕨類親密接觸。他們與蕨類交歡纏綿，感受對方的氣息和膚質，以身體而非語言與植物建立情感。只有當我們樂於延展我們的幻想，我們才可能漸漸感悟到萬物更複雜的存在，也才能讓我們自身學會更智慧的在地球上生存下去。



Installation view
展覽現場

HAL
2018



HAL, 2018
(Detail 細節)



HAL 9001
2018

Plants (Sansevieria cylindrica), soil, light, water, mirrors
植物(棒葉虎尾蘭), 泥土, 光, 水, 鏡子
86 x 86 x 280 cm



HAL 9002
2018

Plants (Bryophyllum delagoense), soil, light, water, mirrors
植物(棒葉落地生根), 泥土, 光, 水, 鏡子
86 x 86 x 280 cm



HAL 9003
2018

Plants (*Huperzia phlegmaria*), soil, light, water, mirrors
植物(馬尾杉), 泥土, 光, 水, 鏡子
86 x 86 x 280 cm



HAL 9001
(Detail 細節)



HAL 9002
(Detail 細節)



HAL 9003
(Detail 細節)



Installation view
展覽現場

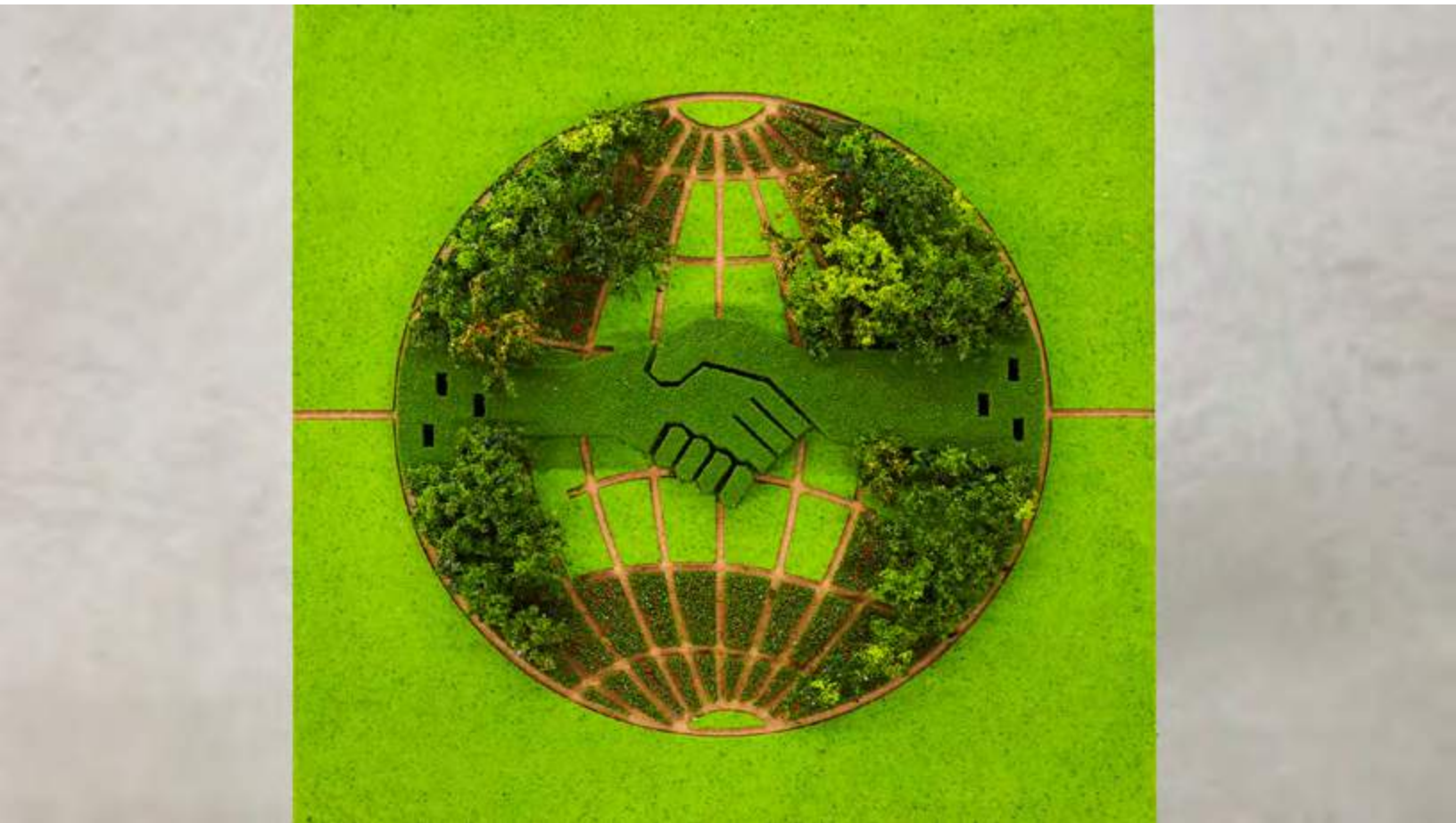
A Chinese Communist Garden in Paris I
巴黎之中華共產主義花園 I
2018

Model
模型
50 x 50 x 10 cm
Stand: 50 x 50 x 100 cm



A Chinese Communist Garden in Paris I
巴黎之中華共產主義花園 I
2018

Model
模型
50 x 50 x 10 cm
Stand: 50 x 50 x 100 cm



Installation view
展覽現場

Survival Manual
2015-2016

Ink on paper
鋼筆紙本





Survival Manual II (Hand-Copied 1945 "Taiwan's Wild Edible Plants")
生存手冊 II (手抄1945年《台灣野生食用植物圖譜》)
2016

Ink on paper, 105 sheets
鋼筆紙本, 共105頁
13 x 18.4 x 2.5 cm



Introduction page with handwritten text in Chinese.

Handwritten text in Chinese, likely describing a plant species.



Handwritten text in Chinese, likely describing a plant species.



Handwritten text in Chinese, likely describing a plant species.



Handwritten text in Chinese, likely describing a plant species.

Survival Manual I (Hand-Copied 1961 "Shanghai's Wild Edible Plants")
生存手冊 I (手抄1961年《上海野生食用植物》)
2015

Ink on paper, 72 sheets
鋼筆紙本, 共72頁
13 x 18.4 x 1.7 cm



(Detail 細節)

Survival Manual II (Hand-Copied 1945 "Taiwan's Wild Edible Plants")
生存手冊 II (手抄1945年《台灣野生食用植物圖譜》)
2016

Ink on paper, 105 sheets
鋼筆紙本, 共105頁
13 x 18.4 x 2.5 cm

第 1 圖

アヤハゴ (ヒヨケハゴ:ニハハゴ)

學名 *Asophila pustulosa* H. Chr. ハゴ科

臺灣特産 蕁麻科 (ビツタニキ)

産地 全島の平地より海拔3000尺の巨樹の林地に繁茂する。

分布 沖繩。

食用部 根、新芽及び若葉。

調理法 (1) 根はヤシの根に煮て食す。和したものは若菜臭い。酢、味噌、海苔又は鹽にて嗜する。つけあじ。(2) 若葉は元草多くは膚にくずり癖を覚へる故よくおろして除くべきである。皮をむき薄皮として煮て三杯酢。酢味噌和べし(又輪切りにして煮つける)。(3) 若葉はセシイの根に煮いておろす部分をとり元草を焼いて除き三杯酢とする。

判定 (1) 良 (2) (3) 優。



T. Shimomura

原 著 者
原 因 藤原徳之助

序

食糧戦に勝利を得たは此の大戦争は我が方の勝利に歸する事は明である。

此の重要な食糧戦の一助にと云ふ旨願から臺灣植物同好會が昭和十一年一月以米臺灣の野生植物中食用に供せらるるものについて多數會員協力の上試食をなして實に其の數多きを達した。

その結果未だ大聞大に見たいもので食用になるものが明瞭になつたもの。既述文獻の誤りを訂正せるもの多き多きあった。

而して此の研究が完了したものの中より百種を選考して種類名を定め、且「野生食用植物」之に解説を付し産地と分布を明にし、更に食用法を加へて本書を成したのである。

帝國は今世興亡の岐路に一大決戦を戦ひつゝあり。物の利用を最高度 utilizes すべき致。本會は此の貴重なる資料を得て本誌を公刊。世に送る事が出来たことは洵に幸ひであり。本書を携行するものが決戦食糧に勝抜く自信を得ること信じて疑はぬ。

昭和二十年三月

臺灣農業會

序

臺灣植物同好會が昭和十八年一月臺灣野生食用植物の調査を始めてから滿二十年を越え。其間會員有志は業務のためはる餘暇を利用して品田彌市氏を指導者として採集會を催し、山野を跋渉採集した試食植物は一五八種に及んだ。是等植物の調理法を考案し、又試食會に於て採集者自ら試食して食品としての品位を判定して優、良、可及び不可の四階級に分けた。更にこの資料に基づき一五八種中より本島に於て採集所に見出し得て而も採集者も且つ品質優良の部に屬するもの百種を選考し、島民の推戴に因る植物學的記載を附し、可食部及び調理法を明らかにし、在り原植物の寫生圖を掲げて植物學的知識を持たない人で一見して

識別し得る様に編纂したものが本書である。精に採集所は採集、鑑定、調理試食、審査、作圖等總て會員自身の體験協作であつて、この點本書は坊間に見えぬ如き單なる文獻を集録したるもの著とは大いに其の類を異にする事に特に言及して自ずる次第である。

吾々が臺灣植物同好會を創めたのは昭和三年十二月である。吾々は諸々の植物に於ては生存し限りなく其恩恵に浴して居りながら、植物に就いて殆んど無関心、無知識の状態に在るのを遺憾とし、有志相集つて同好の會を作り、植物に親しみ觀察し、其の名を記し、其の習性を明し、以て自然の恩の偉大なることを知り、又然と人生とのつながりが如何に巧緻なるものなるかを體験せんとしたのである。而

して植物への愛のほほは遂に根柢のない岩と潮とを溶けてゆくと言つた山野の植物を食し、以て天と地の恩を満喫したと云ふ。望みに逆進した事が、本會に於て野生食用植物の調査に着目した食糧戦であり、吾々の野草食の意義も亦全心に在るのである。

時は正に祖國の興亡を決する大戦下になり、空に陸に海に我が將兵の勇戦行はれつゝある時、本調査に就いて一應の結論を得て、以上梓するに際し、本書が戦線後方に於ける戦力の増強にさうか貢獻する所あるべきを念じ、一文主筆して序とす次第である。

昭和十一年十一月 神州不滅の信念に立ち

臺灣植物同好會 会長 池田鐵作

第5圖

オホタニワタリ

學名 *Neottopterus rigida* FEE.

ノキミノフ科

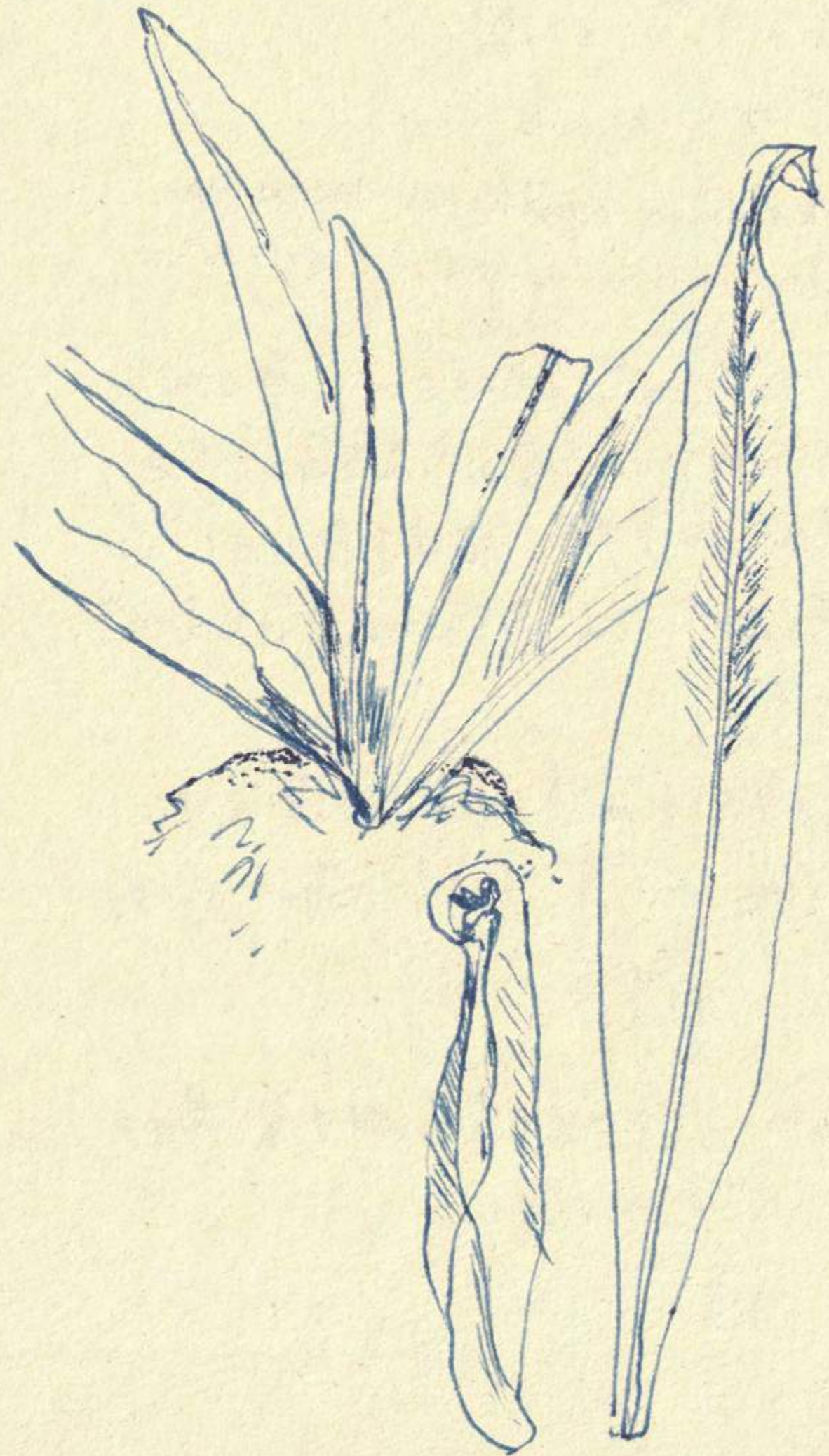
産地 本島の海岸より3000尺程迄、
原生林地に多し。

分布 本土、四國、九州、種子島、奄美
大島、沖繩、小笠原、フタツヒ、支那、
マライ、ボルネオ、暹羅、東部アフリカ。

食用部 若葉の巻いた部分。

調理法 茹でたものは歯切れがよいので
しずく海草性である。特異の苦味
はたのかが可なりアツク強く、酸味
嗜好へてある。

効用 優。



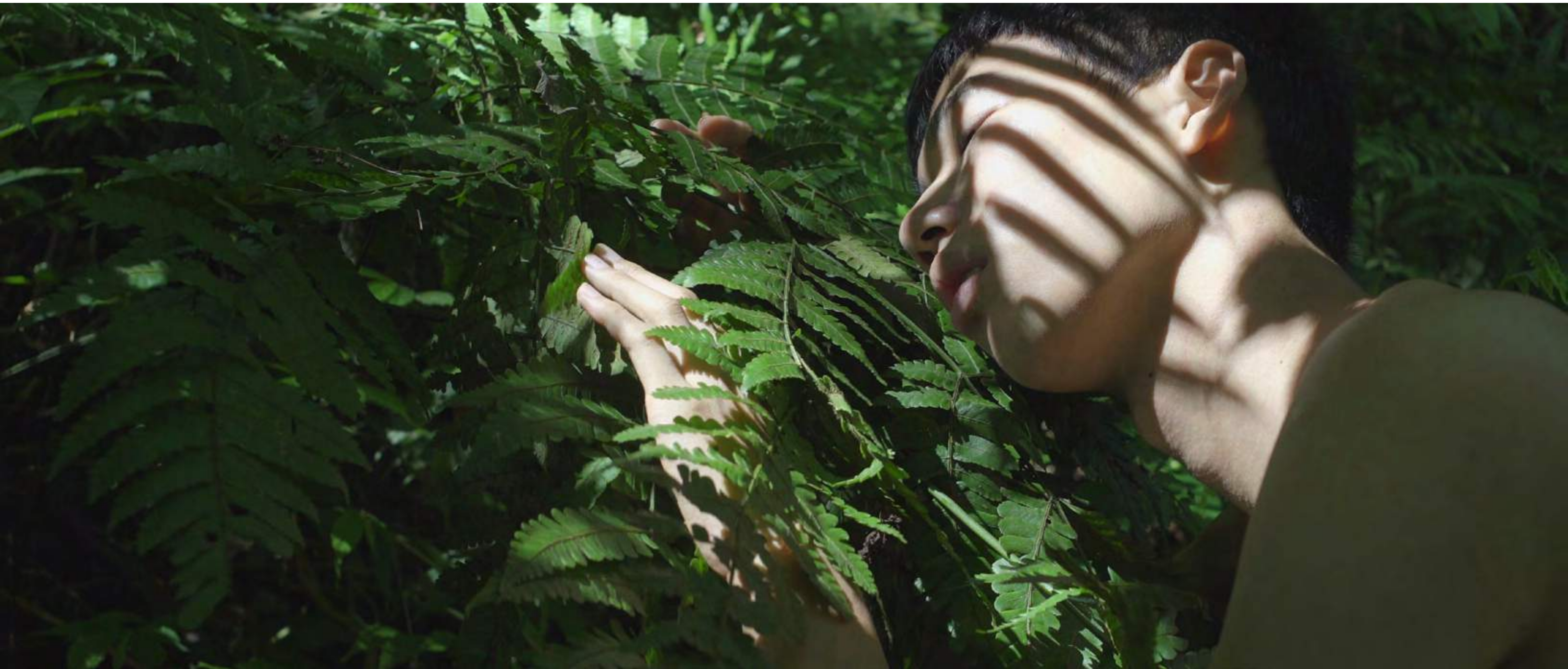
Detail 細節



Installation view
展覽現場

Pteridophilia I
蕨戀 I
2016

4K video, color, sound
4K 錄像, 彩色, 有聲
17 mins



Connecting queer plants and queer people, Pteridophilia explores the eco-queer potential.

In *Pteridophilia* six young men walk into a forest in Taiwan, making close contact with ferns. They establish emotional and physical relationships with the plants, relying on their bodies rather than words. Ferns are very common in Taiwan. They are valued by indigenous people but not by Japanese colonists or the Nationalists.

「蕨戀」連結了酷兒植物與酷兒人士，以探索生態酷兒的可能性。

在「蕨戀」中，鄭波邀請六位男生走入台灣中海拔森林和蕨類親密接觸。他們與蕨類交歡纏綿，感受對方的氣息和膚質，以身體而非語言與植物建立情感。蕨類遍佈台灣，為台灣原住民所珍視，卻從未進入日本殖民者或國家主義者的視野。

Pteridophilia |
蕨戀 |
2016







Selected Works
精選作品

Pteridophila II

蕨戀 II

2018

4K video, color, sound

4K 錄像, 彩色, 有聲

20 mins



A man makes love to a bird's nest fern (*Asplenium nidus*) and then starts eating it. Zheng reflects on our current moral outlook that it is “natural” to eat plants but “unnatural” to make love to them. Bird's nest fern is a popular delicacy in Taiwan.

影片中一位男生與鳥巢蕨做愛，並將其吞噬。在我們當下的社會想像裡，食用植物是“自然”的，而與植物做愛是不“自然”的，鄭波則嘗試反思此道德觀念。鳥巢蕨是台灣當地廣受歡迎的佳餚。









Zheng Bo in Conversation with Jareh Das

**Published on Ocula: <https://ocula.com/magazine/conversations/zheng-bo/>*

Date of publication: 24 May 2019.

Hong Kong-based artist Zheng Bo's social, ecological, and community-engaged art practice has, in recent years, focused on moving beyond a human-centred perspective to an all-inclusive, multi-species approach. He takes up marginalised plants and communities of people as subjects in his large-scale interventions, which reintroduce wildness into institutional and abandoned spaces. *Plants Living in Shanghai* (2013), for example, was an intervention Zheng realised at an abandoned Shanghai cement factory as part of the 2013 West Bund Architecture and Contemporary Art Biennale, for which he preserved the site for a period of time before its intended transformation into a bustling public plaza. Zheng introduced more local plant species to the site, turning it into a community botanical garden, and to further contextualise the project, collaborated with local scholars specialised in ecology, literature, Chinese medicine, and architecture to organise an eight-week online course on MOOC with on-site activities taking place every Sunday. This served as a way to investigate the past and activate present-day social and environmental issues in Shanghai through its plants.

Zheng has witnessed first-hand the dramatic changes in China. Born in Beijing in 1974, he grew up observing how the country became more and more affluent (in parts), whilst facing increasingly complex social, ecological, and environmental issues. This return to close encounters with nature and other non-humans for Zheng is an urgent call to expand notions of human communities and publics 'to think about interspecies communities, interspecies publics.' Nature becomes an expanded field offering a site for both radical thinking and experimentation for a future of equality for all.

Plants Living in Shanghai was a precursor to later works with weeds and plants, including *Weed Party* (2015–ongoing), an ongoing project exploring the relationship between plants and the political history of China, with its third iteration recently shown at Parco Arte Vivente (PAV) in Turin (*Weed Party III*, 4 November 2018–24 February 2019), after two weed garden installations were made for the interior spaces of Leo Xu Projects, Shanghai in 2015 (18 July–23 August 2015), and ferns introduced to The Cube Project Space, Taipei in 2016 (3 September–13 November 2016).

More recently, the artist's video installation series 'Pteridophilia' (2016–ongoing) has been shown at Manifesta 12 in Palermo (16 June–4 November 2018) and the 11th Taipei Biennial (17 November 2018–10 March 2019), and will also be included in the group show *Garden of Earthly Delights* at Gropius Bau, Berlin (26 July–1 December 2019). The video posits the potential of eco-queer theories as a tool for connecting 'queer plants and queer people', and shows intimate encounters between plants and young men in a forest in Taiwan. In one part of the work, a man makes love to a bird's nest fern (*Asplenium nidus*), which he then eats, thus complicating the 'natural' habit of eating plants through the enactment of the tender yet 'unnatural' act of making love to them. The video ends with local BDSM practitioners expanding their practice with three fern species—green penny fern (*Lemmaphyllum microphyllum*), flying spider-monkey tree fern (*Cyathea spinulosa*), and elephant fern (*Angiopteris palmiformis*).¹ Blurring relations between ecology and human sexuality, the work reflects on a central critique of the eco-queer movement: that it is still a projection of human needs onto nature, which still cannot object to what is done to it.

For his forthcoming solo exhibition, *Dao is in Weeds* at Kyoto City University of Arts Art Gallery (1 June–15 July 2019), Zheng probes the dramatic changes that have occurred in the Suujin area of Kyoto leading to population decline in the working-class neighbourhood, while proposing future ecological solutions for the area as KCUA moves in as a catalyst for change. As we move towards a period that theorists—and architect Liam Young—describe as the 'Post-Anthropocene', where technology and artificial intelligence are increasingly capable of computing, conditioning, and constructing our world, Zheng's works use weeds and plants to draw attention to the overlooked and the forgotten, whilst highlighting the power of marginalised people, plants, and other non-human forms to overcome imposed structures, and in turn, offer new models for reconnecting to the planet.

In this conversation, Zheng discusses the limitations of a Western-centric Anthropocene model, socially engaged art in China, multispecies interaction, along with equality conscious and eco-queer futures.

Your practice in recent years explores the relationship between plants, society, and politics. What specific urgencies led you to this focus?

In 2012, I moved to Hangzhou in Eastern China from Beijing to teach at the China Academy of Art. The city is very green, and the entrance to the academy is lined with large and beautiful plane trees. I found myself in this green city famous for its West Lake and tea production, which is in contrast to what I knew growing up in Beijing—a city defined by its human politics. This experience led me to a realisation of moving beyond politics and connecting more to the environment, and was a prequel to a project that I was invited to do at the cement factory in Shanghai called Plants Living in Shanghai (2013).

On my initial site visit to the factory in Shanghai, I was particularly amazed by the weeds that had been able to grow in the absence of human activity as the factory had since been moved out of the city. This absence of human intervention for a few years meant that the plants went wild and this was such a beautiful sight. The district government's plan was to transform the industrial site into a plaza for concerts. I decided to work with the weeds on site to try and keep them there a little longer.

This is how I began to work with weeds, but for a while, I didn't quite know why. After a few years, I realised that I was fascinated by marginality. I also began to notice similarities between marginal plants and marginal people—migrant workers, queer persons, and so on. For example, migrant workers in Beijing live on the peripheries of the city. When gentrification happens, they get kicked out as well, which is kind of similar to the situation with weeds in urban environments. The intersection of nature and the city, and politics and marginalisation led to this interest in weeds. I work with plants as a medium for both learning and experimentation.

Propaganda Botanica (2015–ongoing) repurposes Marxist slogans by using plants to expand notions of 'equality', 'workers-rights', and 'socialism', while the eco-queer underpinnings of 'Pteridophilia' present new ways of thinking about male bodies in the natural environment alongside negating what intimacy means today in a disconnected world.

Beyond the human, you present engagements with nature as a non-judgmental and radical space. Do you view self-awareness and collaborating with nature as essential to creating future interconnectedness with each other and the non-human liveness around us?

Recently on Instagram, I began posting images of my surroundings and for a while used the hashtag #returntoearth, because I feel most of us are not really living on earth anymore. People talk about living in virtual reality and most of us are, in a sense, already doing this in our day-to-day lives. But even beyond virtual or digital simulation, most of us are not paying much attention to anything outside of human construction. We don't see plants, animals, insects, and we also don't think about or see the natural landscape.

Like I said previously, I've spent the last few years learning how to live on the planet to see things as they really are and spend time with plants. I often think that my projects would look ridiculous to people living a hundred years ago, as they were not so cut off from nature. In the past, you didn't need to go to a museum to reconnect with weeds, and this is true for people living outside of modernity, who are more connected with other species.

Arts and cultural institutions seem bound to the capitalist, neoliberalist, and neocolonialist system, more so than ever. How do the themes of 'revolution' and 'radicality' in your practice engage with the institutional frameworks that you often show in, and which some of your work directly contests?

The way I work with plants within an institutional framework is very 'weedy', by which I mean opportunistic. For example, with the film series, 'Pteridophilia', the first part of the film was made during a residency I undertook at TheCube Project Space in Taiwan in 2016, which involved engaging with the community nearby. This film and subsequent additions can now easily and readily tour.

For more site-specific and community-focused projects, these are contextually framed and ephemeral. When 'Pteridophilia' was shown at Manifesta 12 in Palermo, it wasn't made directly in response to the context of the biennial, unlike some other artists who were exhibited. I am not taking a radical approach and making a strong stance stating that I only work with communities, so this doesn't affect how I work with institutions. I do however prefer to work with communities and with site-specificity even though I work between filmmaking, making slogans, research, and teaching. I don't see myself as being fixed to how I work, and I get joy in this almost 'weed-like', dispersive approach to the way my practice has grown.

Alongside making art, you taught at the China Academy of Art from 2010 to 2013, and currently teach at City University of Hong Kong, where you created the course Discovering Socially Engaged Art in Contemporary China. You have also recently established the digital archive seachina.net for the preservation of Chinese socially engaged art, supported by Cass Sculpture Foundation, The Space, and the British Council. Such endeavours contribute to mapping the landscape of socially engaged artistic practice in China and furthering the discourse from a Western-centric view. What urgencies led you to teaching, and how does this relate to the establishment of seachina.net?

During my MFA at the Chinese University of Hong Kong between 2003 and 2005, I began to develop projects dealing with social issues and minorities. At the time, no one was speaking about socially engaged art in this part of the world; my professors and I didn't know how to speak about these projects. I came across a publication by Grant Kester called Conversation Pieces: Community and Communication in Modern Art (2004), which I read, and that led to an awareness of the discourse on socially engaged art that I previously did not know.

I then decided to commence a PhD exploring socially engaged art in China after writing to Kester, who recommended I apply to the University of Rochester, where he studied for his doctorate, and where I received my PhD in Visual and Cultural Studies in 2012.

This led to me to return to China, where I began to teach socially engaged art, but I realised that, while my students were able to find information on foreign artists in this area, there was little on Chinese artists working in this socially engaged way. The course at City University of Hong Kong and the digital archive were both born out of a necessity to change this lack through teaching, and it has since developed into an online course to further this area of study in China. The archive also fills in gaps in the study of this form of practice, and gives a platform to artists whose work might otherwise remain unknown. It is hard for students here to find materials about Chinese art and our generation is responsible for making this change to create their own movements and discourses.

What does a future model for being look like to you? Can you also speak about specific artworks and themes you will be exploring for your forthcoming solo exhibition Dao is in Weeds at Kyoto City University of Arts Art Gallery (KCUA)?

Dao is in Weeds at KCUA deals with some of these ideas. KCUA will move from its former rural setting of Nishikyō-ku to the urban area of Suujin, which is populated with butchers, leather workers, and garden labourers; people described in Japanese as Burakumin, which translates to English as 'untouchable,' and encompasses lower-class workers.

The city government made the decision to move the university as the area's population decreased due to a decline in industry, and the area never really boomed because of the stigma towards the people who live there, even though it is five minutes from Kyoto station. The area has lots of empty plots of land, and half of the population is over 65. In recent times, the government tried to diversify the population of Suujin by creating public housing, which succeeded but didn't create a ripple effect. KCUA has already done previous projects in the area with artists and during my site visit in January, I met with architects designing the new university, a local activist, and an anthropologist, whom I will collaborate with to lead a workshop in late May to think about the ecological future of this area. The history of the area is also interesting. In 1922, The National Levelers Association (全国水平社, Zenkoku Suiheisha) was founded here, and they published a manifesto that same year calling for equality all over Japan.

My proposal is that participants collectively update this manifesto for the next 100 years to move beyond the human and nation-state to the planetary and to all beings. I strongly believe that we need to move towards this direction of inclusivity and equality for all humans and non-humans. The project will also consider ways to repopulate the neighbourhood without creating more buildings and expand capital value. I really hope that this workshop will contribute to the future of the situation in Suujin. Inspired by Daoist interspecies thinking,

I want to move this workshop and exhibition to really consider multispecies and eco-equality. A lot of people talk about rights of other species or rights of nature, but maybe because I grew up at the end of the socialist period in China, I feel more strongly about equality than rights.

You graduated with a BA in Computer Science and Fine Arts from Amherst College in 1999: does this background relate to the way you engage with—and conceptualise a relationship to—nature in your work?

My studies in computer science actually made me realise how primitive digital technologies are. Recently, through my conversations with ecologist David Baker as part of my residency at Asia Art Archive, I learned that when it comes to storing information, DNA is so much more efficient than hard drives. Like Eileen Crist, author of *Abundant Earth* (2019), I believe technologies cannot solve our ecological meltdown. It's only through transforming our worldview and scaling down consumption that we can possibly overcome this unprecedented ecological crisis.

Finally, you are also participating in the group show at Gropius Bau, Garden of Earthly Delights, which explores 'the motif of the garden as a metaphor for the state of the world and as a poetic expression to explore the complexities of our increasingly precarious world.' What will you be showing and how do you feel the work relates to the theme of the exhibition?

For Gropius Bau's group exhibition *Garden of Earthly Delights*, I will show 'Pteridophilia' along with *Survival Manual II* (2016), which is a hand copy of Taiwan's *Wild Edible Plants* published in 1945, in which Japanese colonialists suddenly realised the importance of ferns in Taiwan's flora when faced with the dire situation of survival. The invitation to participate came as a result of curator Stephanie Rosenthal seeing 'Pteridophilia' at *Manifesta 12* and wanting to further contextualise the piece through this exhibition, where the garden is used as a metaphor to bring together a varied group of artists in different global situations who are all concerned with the social, political, and ecological as this relates to their specific contexts.

In the conversations I have with young artists and my students, I feel like we really ought to be thinking about how we should live on planet earth as opposed to just focusing on what kind of art we make. —[O]

鄭波專訪：根植當地，散播國際的種子

佐藤智久

*發表於 美術手冊online: <https://mp.weixin.qq.com/s/7E3ooYRI2IZ3TukGtGz1Vg>

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鄭波，作為中國“社會參與式藝術”的中堅分子，把對邊緣人群和邊緣植物的關注與對歷史事物的調查相聯繫。此次，京都市立藝術大學藝術資源研究中心的佐藤知久教授，向以在京都駐地調查為基礎舉辦日本首次個展的藝術家詢問了創作的思路。

將邊緣人群和物種相聯結形成國際主義網絡

鄭波,1974年生於北京,是現駐香港的藝術家、研究者和大學教師。他曾參加過“第12屆宣言展”(巴勒莫)、“全球都市#1.5”(成都)、“第11屆台北雙年展”(均為2018年)等地的國際展,也在香港城市大學創意媒體學院執教。比起“藝術家”這個頭銜,他更喜歡“藝術工作者”這個標籤。

他創作過有關酷兒文化和外籍勞工等社會邊緣群體的作品,也研究當代中國的社會參與式藝術 (Socially Engaged Art/SEA)。這一系列活動的動機,都可以從他的背景中找到線索。

以1979年的“星星畫展”為開端的中國SEA,相比於激進的革命藝術更謀求漸進式的社會改變,在追求其社會性的同時,也重視美感要素。鄭波說:“這也許只是我的個性使然,在中國展開藝術實踐時,我們經常能感覺到紅線的存在。我們可以遊走於曖昧地帶,卻不能跨出紅線。滴水穿石,也許未來我們能夠跨過。”

他說:“需要的不是定義,而是開放的陳述。”從歷史中學習多種多樣的實踐方法,一邊對其意義進行歸檔,一邊向學生和社會提供線索。他在自己的作品創作中重視的是“偶然的邂逅”與“直覺”,研究者和藝術家——歸檔與實踐——這兩個方面在他看來是不可分割的。

社會主義和平等的感覺

鄭波說:“我是對社會主義稍有體驗的最後一代。”他在北京郊區長大,父母是物理和數學老師。1993年他前往美國最好的文理學院之一的艾姆赫斯特學院讀書,學習計算機科學和藝術兩個專業。畢業後他在商業諮詢公司就職,在全球資本主義環境下作為精英階級的一員工作了四年。可以說,他的前半生原原本本地像徵著中國的進程。

但是“社會主義最後一代”的他卻不適應這份“讓富人變得更富有”的工作。“1992年以後,改革開放加速,市場改革滲透進了人們的日常生活。不過,回想起來,我內心很大一部分是由1992年以前那種雖貧窮但卻極度平等的時代情感而塑造的。可以說,我更貼近社會主義者的平等情感。”

辭去工作重新開始研究生學業的他實踐了各種與少數群體有關的SEA項目,比如《為伊唱》(2015年)。這件作品是受香港藝術館的委託、與在香港工作的菲律賓和印度尼西亞外籍勞工群體一同製作的作品。蒐集他們喜歡的歌曲,將這些歌錄入卡拉OK設備中,並配上巨大的麥克風,放置在尖沙咀著名酒店(也是移工工作的地方)對面的廣場上。就這樣,邊緣社區的存在轉化成了可以聽到的聲音。

“但是現在回想起來,雖然這件作品巨大且有公共性——在6個月的展示期間有至少50萬人看到了作品——但我並不認為這個作品有打動人心的效果。其中一個原因是,這個作品雖然有社會群體的參與,但作品本身沒有融入他們的生活和抗爭。作品和社群是分離的,而沒有嵌入社會活動自然地存在。”

另一個原因是身份政治。“在過去的幾十年裡,西方國家對平等的追求往往是以性別、性向、種族等身份認同為軸心。我在香港和菲律賓移工一起創作這個作品時,也主要專注於身份的問題。大家在中國談到平等時,也不再是經濟差異,而更偏向身份政治。但是越來越多的人開始反思,不推動經濟平等,能否實現身份平等?”

這件作品完成後,他將實踐從人類內部的問題轉向了萬物問題,特別是雜草和生態學領域。

走上SEA+EEA的道路

“2013年我開始在創作中使用雜草。不久後我了解到了人類世(Anthropocene)這個概念。很多在美國讀書的朋友都非常關注民主的問題。但博士畢業再次回到中國,我很快意識到在未來幾十年裡,我們的危機將來自生態問題。當然民主和生態存在聯繫,但目前的危機更多的是生態危機,而不是民主危機。我從SEA轉向生態性藝術實踐也是因為我意識到在日常生活中,生態問題比民主問題更為嚴重。”

《住在上海的植物》(2013)重新“發現”從廢棄水泥工廠舊址上生長出的雜草植物園。《社會主義好》(2016)用植物種出這句口號然後靜待雜草將其打亂。《你們是那0.01%》(2019)(這個數字是人類在全球生物量中所佔的比例)採用同樣方法創作,對“我們是那99%”做出批判性回應。《巴黎之中華共產主義花園》(2016年至今)以周恩來和鄧小平等在1920年代留學法國的史實為基礎,從生態國際主義的觀點思考年輕共產主義者和植物關係。鄭波在被稱為“生態參與式藝術(Ecologically Engaged Art/ EEA)”領域的實踐方法多姿多彩。

其中最特別的是在這次日本首次個展“道在稊稗”中的新作《蕨戀》(2016年至今)。這部影像作品“連結酷兒植物和酷兒人群，探索酷兒文化的可能性”，直接而細膩地描繪了台灣森林深處的蕨類植物與年輕男性之間性意味的交流。在這個作品裡，他把植物和人類、SEA和EEA連接了起來。

面向未來的宣言

在此次個展上展出的新作《EcoFuturesSuujin》(2019) 與京都車站東面崇仁地區的歷史、自然及當前正在進展的活動有關。在這件作品中，鄭波試圖將針對邊緣社群的SEA實踐、和針對邊緣生長的雜草的生態性藝術實踐這兩個方向更緊密地結合在一起。“至少對我來說，崇仁地區擁有世界上獨一無二的都市狀態。至今為止我還沒去過這樣既廣闊又便利、卻又留有大量空地的城市街區。我想這裡不應該再重複人類世的城市規劃，而應該思考另一種的生態未來。”

崇仁地區有著謀求全民平等的社會運動歷史，也是日本的人權宣言——《水平社宣言》(1922)的發源地。六七十年代的住宅改良計劃未能改變崇仁地區被歧視的狀況，人口不斷減少且高齡化嚴重，出現了大片空地。在規劃新的未來時，政府決定將京都市立藝術大學遷入崇仁地區。為了2023年的搬遷，當地居民、社會運動者、藝術家、大學相關行政人士圍繞著未來的崇仁展開思考與活動。

崇仁地區既複雜、又重要、又極富魅力。在那裡藝術家能做什麼？“在全球化的藝術模式中，藝術家們像搭降落傘一樣抵達當地，在全新的環境下短時間內做出新的作品。這種模式是存在問題的。但我尚處於此種模式當中，還沒有決心徹底放棄國際展覽而完全在地化。這逼迫我仔細思考：’我如何才能在這種情況下，作為一名外來的藝術創作者真正發揮一點作用？’”

在京都停留的四周時間裡，鄭波展開了兩項活動。首先，他把與崇仁未來相關人士聚集在一起舉辦工作坊，把1922年的“水平社宣言”升級為面向未來的版本。“這裡已經有許多活動如火如荼地展開著。對我來說，藝術實踐是以集體的方式創造一些東西。與其作為控制者，不如當一個引導者。就像這次的展覽，它是由一個個小部件組成的，但它可以組合在一起，嵌入當地的社會運動，成為當地的一部分。”

另一個活動就是製作向國際社會介紹崇仁情況的小冊子《崇仁視覺讀本》。鄭波說，這是要將位於世界各地的邊緣人群、邊緣生物、以及一些擁有相似想法的“孤島”連接起來，形成國際主義網絡。“把當地的思考遷移到其他地方，不只局限於住在這裡的人們，讓其他地方的志同道合者——比如台灣的社區行動者——也可以從中學到一些東西。”

這樣，作品就會融入到社區中，成為下一個活動的起點，同時像跨越國境的雜草般向國際傳播。在社會/社區中，與生態學/雜草相關的作品不僅是當地的一部分，也成為了向國際播散的種子。

鄭波在新的“宣言”中體現：

“創造鴨川的崇仁在直面達到平等的歷史以及人口減少的時候，在與將要到來的藝術的融合之中，蘊含著充滿生態精神的活力，具有成為地球理想之地的可能性。藝術創造是地球萬物的權利。不僅是人類，佔領在崇仁的其他生物的創造力也應該得到支持，與同道者們建立國際性的聯盟。”

Pteridophila III

蕨戀 III

2018

4K video, color, sound

4K 錄像, 彩色, 有聲

15 mins



Zheng collaborates with three local BDSM practitioners who in turn collaborate with three fern species - green penny fern (*Lemmaphyllum microphyllum*), flying spider-monkey tree fern (*Cyathea spinulosa*), and elephant fern (*Angiopteris palmiformis*) - to expand BDSM practice.

鄭波邀請了三位當地的BDSM實踐者，讓他們輪流地與三種蕨類植物互動——伏石蕨(*Lemmaphyllum microphyllum*)、筆筒樹(*Cyathea spinulosa*)及觀音座蓮(*Angiopteris palmiformis*)，以延展BDSM的實踐範圍。





Pteridophila IV
蕨戀 IV
2019

4K video, color, sound
4K 錄像, 彩色, 有聲
16 mins









Zheng Bo's Pteridophilia

by Toyin Ojih Odutola

**Published in "Seven Boundary-Pushing Cultural Moments of 2018," New York Times Magazine. Date of publication: 5 October, 2018.*

You hear it before you see it. There are these moans and grunts and you're like, "What is going on?" And then you just arrive at it. You see a screen through the bamboo trees, and you enter the enclave, with well-hidden speakers around it. I saw it just by happenstance, walking through the botanical gardens in Palermo for the Manifesta art biennial, and I was completely transfixed by it.

The video installation features men interacting with a forest: licking the plants, hugging them. You're seeing these men, who are naked, so the whole thing seems very sexual, but when you start watching it — this film is about 10 minutes, maybe? — you realize that's just the surface. It's about this yearning that people have to connect with someone or something. In our contemporary life, there is such a distance now, or they're a lot more guarded when it comes to opening themselves up to that kind of vulnerability.

I'd never seen the naked male body applied in such a vulnerable way that doesn't feel gimmicky or like it's trying to be shocking. It's not exploitative at all. It definitely made me reconsider how to present a naked body, because as an image-maker I deal primarily with black figures, and when people display people of color there's often that slippery slope where that can get very exploitative. These are Asian men who are naked, and there's nothing that is demeaning, nothing from the lens of the colonizer. It's purely them.

- Toyin Ojih Odutola is a Nigerian-American visual artist

鄭波的蕨戀

Toyin Ojih Odutola 著

*發表在紐約時報「2018年七個突破邊界的文化瞬間」上。發表時間：2018年10月5日。

首先聽到聲音，然後再看到視頻。然後聽到一些呻吟聲和咕噥，心想：「這是怎麼回事？」然後你就會明白了。穿過竹林之後來到一個飛地，會看到一個屏幕，周圍有隱蔽的揚聲器。我這次偶然的遭遇，發生在參加歐洲宣言雙年展穿過義大利巴勒莫的植物園的時候。當時我完全怔住了。

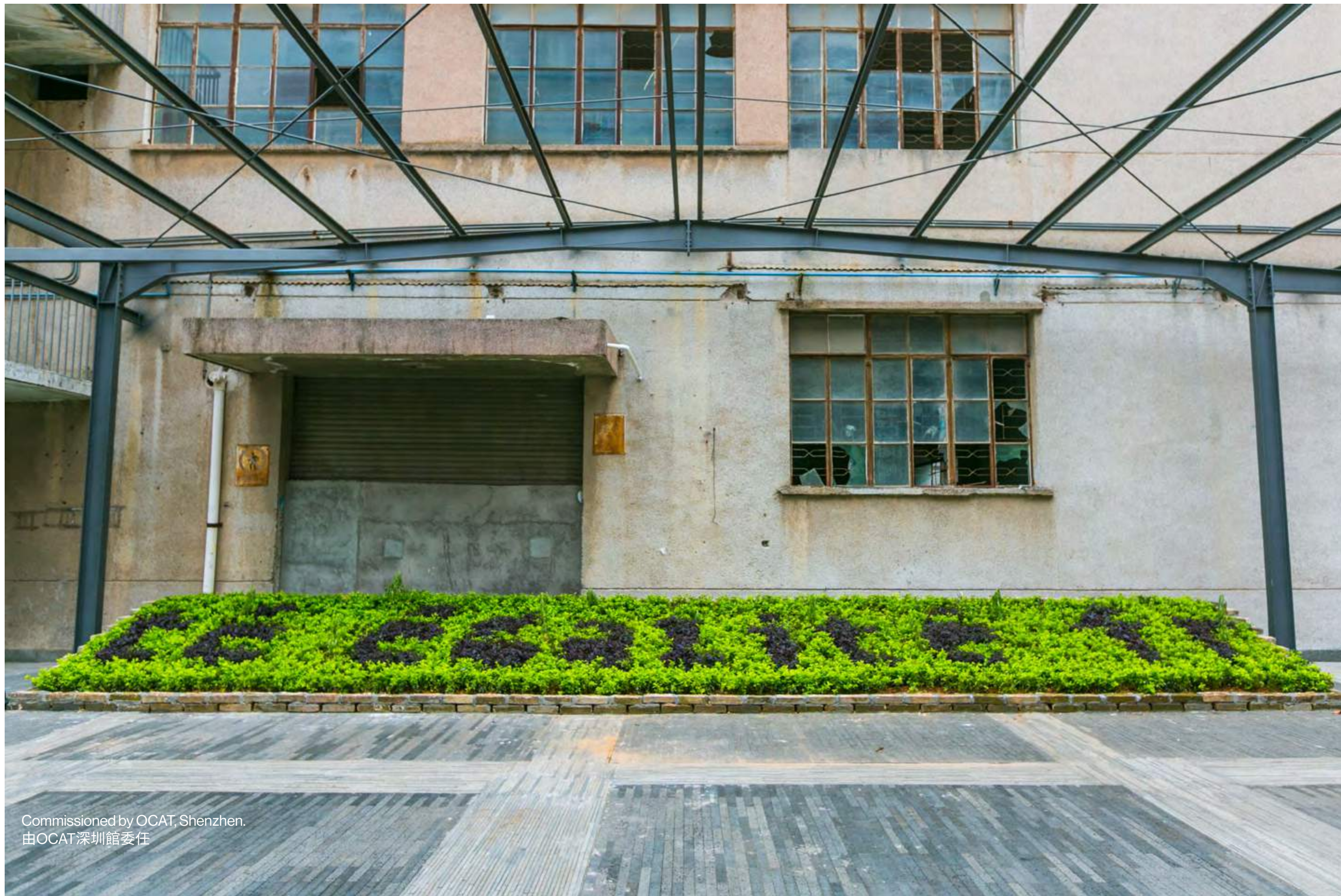
這個視頻裝置特寫了男人與森林的互動行為：舔吮植物、擁抱植物。你看著這些裸露的男人，整件事看起來似乎完全關於性的。不過當你開始觀看這部長約10分鐘的影片時，你就會發現，這僅僅是表象。影片描述的是人的這種不得不與某人或某物相連的渴望。在我們當下的生活裡，若要談及將自身暴露于那種脆弱性下時，人們總會保持某種距離，或者變得更加戒備。

我從未見過男性的裸體被以如此脆弱、卻不刻意令人感到花哨或震驚的方式呈現。這種方式絕非剝削性的。它確實地讓我開始反思呈現裸體的方式。因為作為一個圖像製造者，我主要描繪黑色人體。而當人們展示有色人種時，常會產生展示方式變得非常剝削的某種滑坡謬誤。但這些裸體的亞洲男性身上，沒有身份的貶低，也沒有殖民的眼光。他們純粹只是他們。

- Toyin Ojih Odutola 是一位尼日利亞裔美國視覺藝術家

té égalité fr
2017

Landscape plants, weeds, microorganisms, dirt, bricks, water, sunlight, air ...
景觀植物、野草、微生物、泥土、磚、水、陽光、空氣 ...



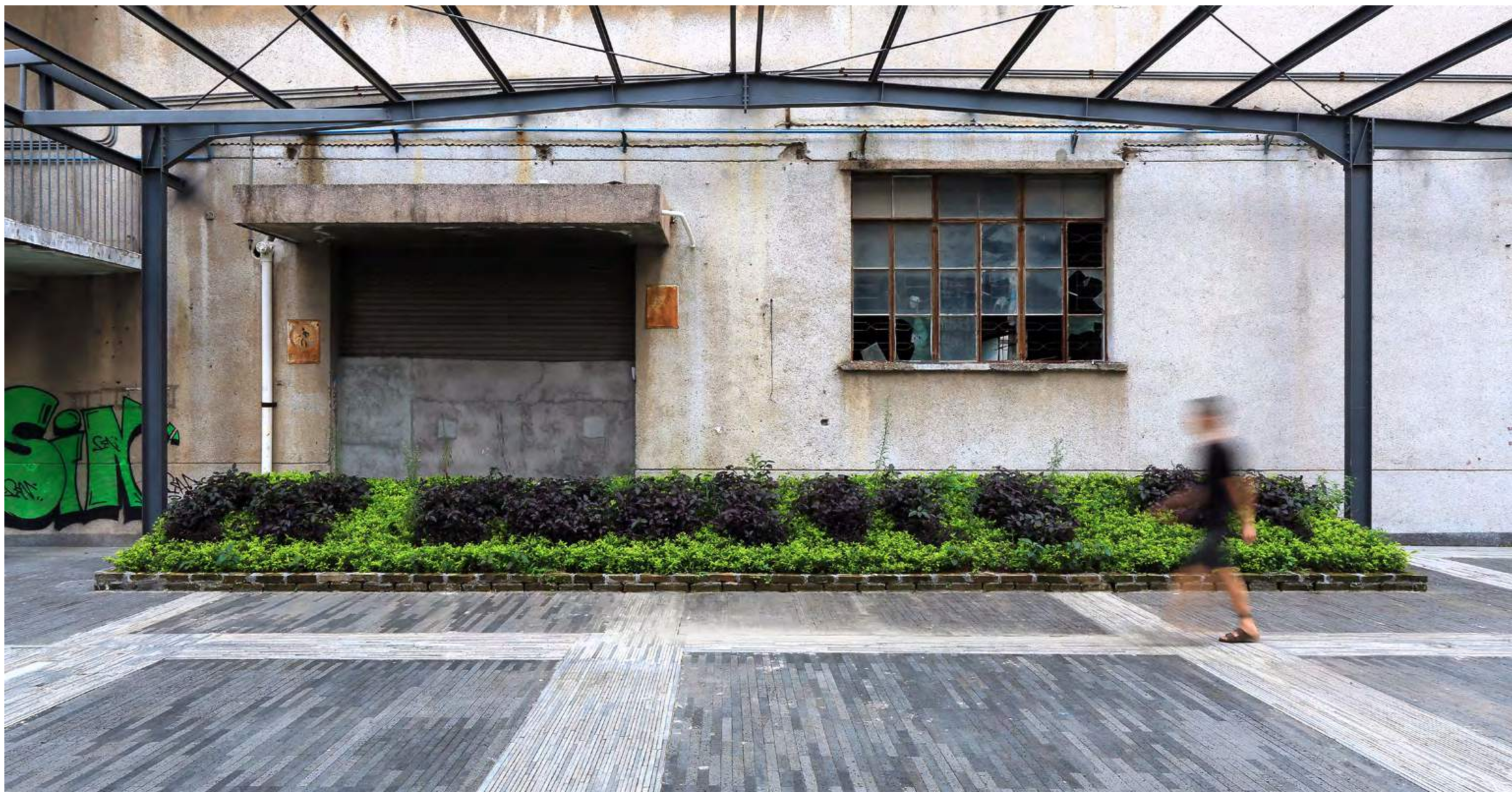
Commissioned by OCAT, Shenzhen.
由OCAT深圳館委任

Over the past three centuries, Liberté Égalité Fraternité has been a primary pursuit of homo sapiens. But homo sapiens failed to include other beings in this vision. Perhaps this is the fundamental reason of the contemporary ecological crisis.

This artwork continues Zheng Bo's way of working: the artist makes half of the work and nature makes the other half. After a fragment of Liberté Égalité Fraternité is realized with landscape plants, human intervention stops, so that weeds can grow to dance with the slogan.

過往三百年, 自由平等博愛是智人 (homo sapiens) 的根本訴求, 但智人沒有將其他生靈差異此作為, 這或許是導致生態危機的原因。

這件作品依循鄭波離散的創作理念-藝術家做一半, 留給自然做一半-先用景觀植物種出自由平等博愛之中文片段, 然後不再替代, 任由野草生長, 與智人提出的願景交融。



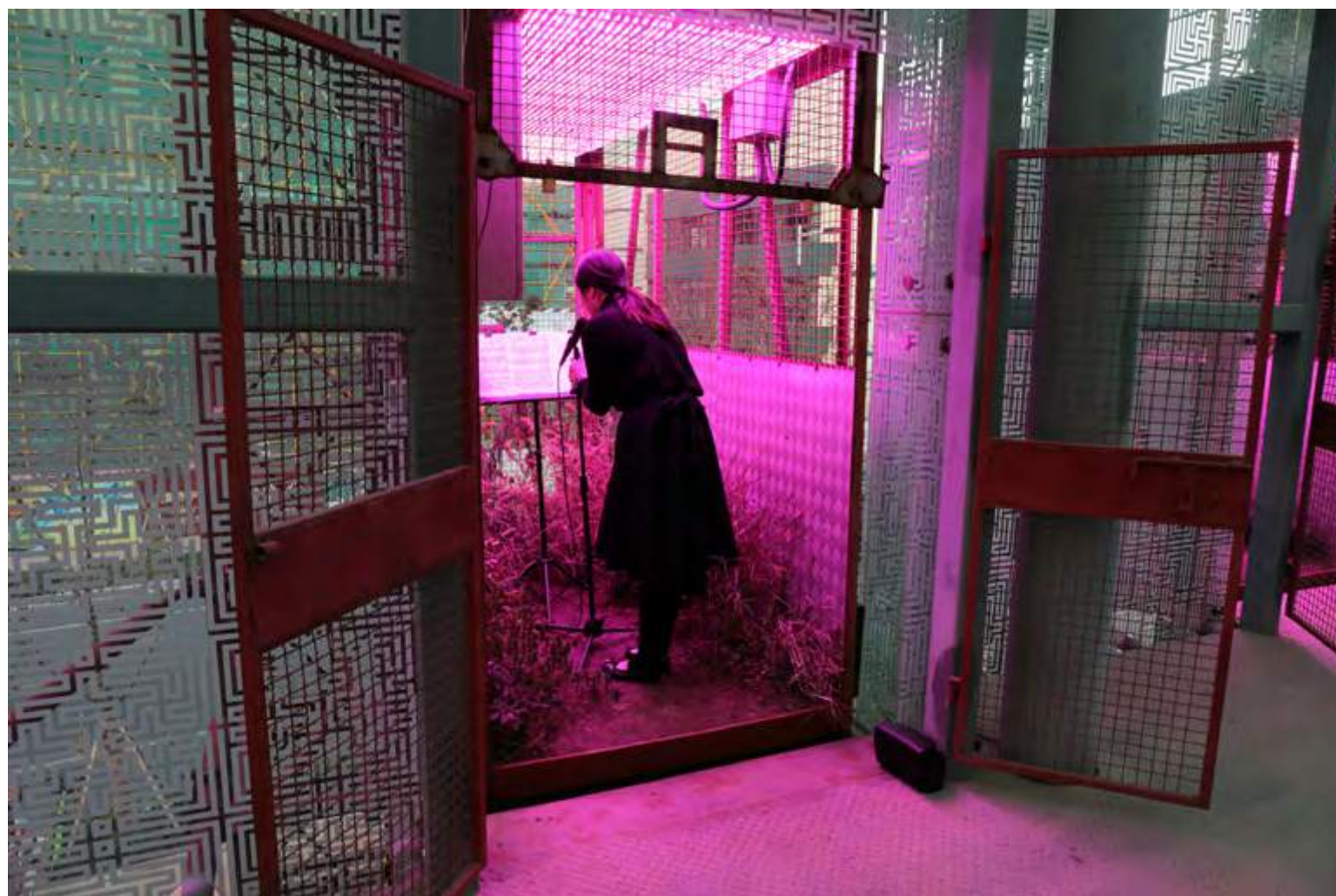
Installation view at OCAT Shenzhen, 2017
Two months later.

OCAT深圳館展覽現場, 2017。
兩個月後。

Kindred
亲缘
2017

Commissioned by McaM, Shanghai
委任自上海明当代美术馆

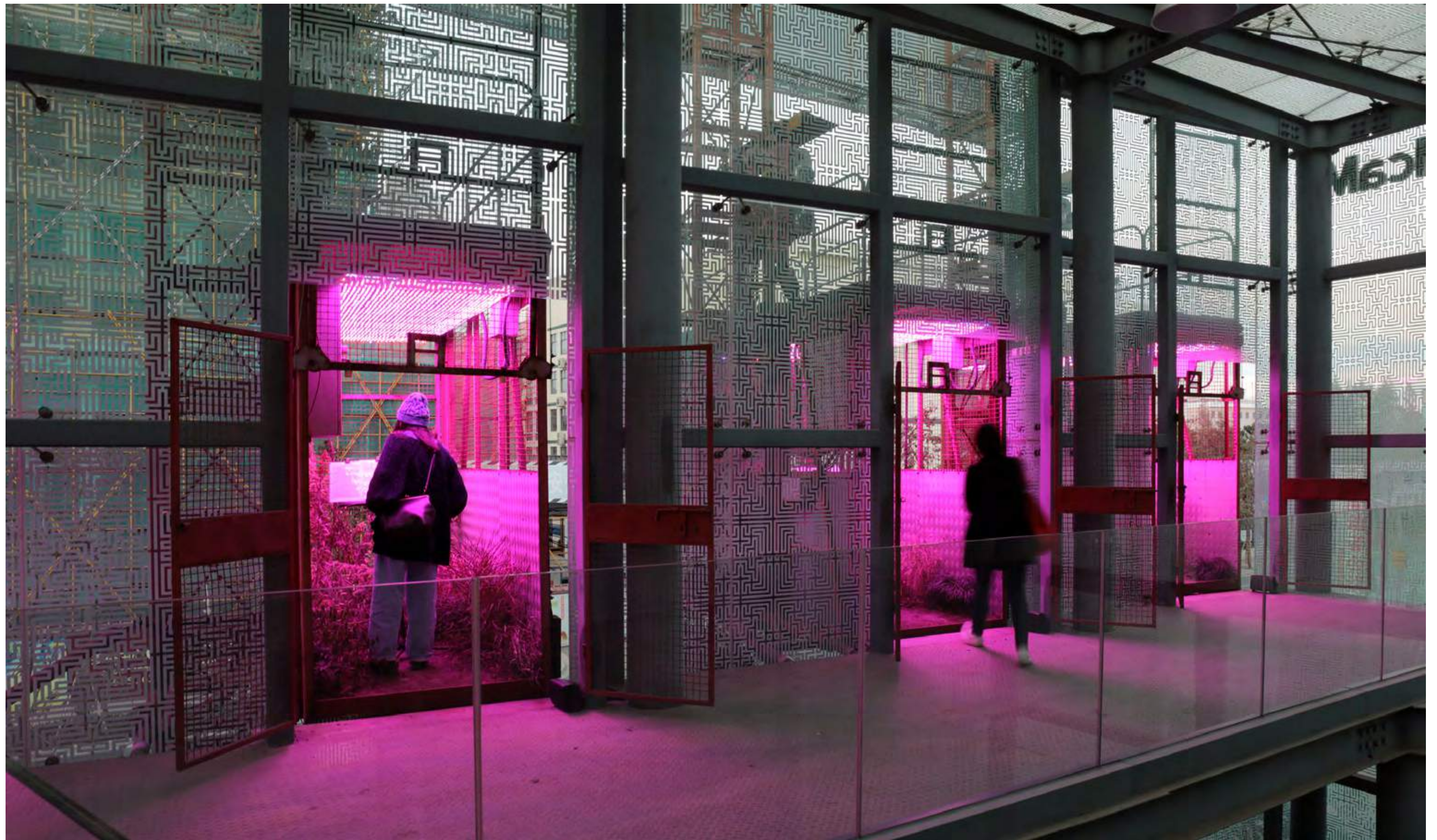




During his visit to Ming Contemporary Art Museum in Shanghai in the summer of 2017, Zheng Bo noticed that weeds were growing on the edge of the museum lobby. He removed the curtains hiding the weeds so that the museum and the public need to acknowledge their existence. He then helped the weeds to expand. He transplanted weeds from around the museum into the five disused industrial lifts hanging outside the museum facade and added LED grow lights. He held a public workshop. Local residents came and helped with the transplantation. He also invited them to write and read letters to the weeds, to start building an affective relationship.

2017年夏，鄭波在訪問上海明當代美術館時，發現了聚居於美術館大廳邊緣的野草。他撤掉原本遮蔽野草的遮擋，從而使美術館和公眾正視野草的存在，進而幫助野草生長擴張。藝術家將美術館周邊的植物移植到懸掛於博物館正面的五座廢棄工業升降機中，並為之裝上LED植物生長燈。他舉辦了一次公共工作坊，邀請當地居民前來幫助移植。藝術家還請居民為野草寫信、讀信，以建立一種情感上的聯繫。







Weed Plot
稊地
2016

Commissioned by Sifang Art Museum, Nanjing
委任自南京四方當代藝術館

As the city of Nanjing enters into a massive urbanization campaign, Zheng Bo commemorated this historical moment with weeds. The roof of Sifang Art Museum was transformed into a refuge for weeds. As a result, the museum was also expanded architecturally, socially, and ecologically.

正值南京市步入大規模城市化進程之際，鄭波選擇與野草一起來紀念這個歷史性的時刻。四方當代美術館的屋頂被改造成一處野草庇護所。由此，美術館在建築層面、社會層面、生態方面上亦進行了擴張。







Weed Commons

共野

2016

Commissioned by Times Museum, Guangzhou
委任自廣東時代美術館

郑波 + 魏志姣 + 参与者：
Zheng Bo + Wei Zhijiao + Participants

共野 Weed Commons

策展人：谭悦
Curated by: Tan Yue

当代艺术正在日常生活中的城市边缘，像野草一样生长。展览以“共野”为主题，邀请艺术家和参与者共同探索城市边缘的生态与人文景观。展览通过展示各种野草和参与者的作品，探讨城市边缘的生态与人文景观。展览旨在探讨城市边缘的生态与人文景观，以及艺术家和参与者的共同探索。

从2013年开始，展览开始了一系列以“共野”为主题的“城市边缘”项目。通过展示各种野草和参与者的作品，探讨城市边缘的生态与人文景观。展览旨在探讨城市边缘的生态与人文景观，以及艺术家和参与者的共同探索。

参与艺术家：郑波、魏志姣、参与者。展览旨在探讨城市边缘的生态与人文景观，以及艺术家和参与者的共同探索。

更多信息，请访问：www.weedcommons.net
For more information, please visit: www.weedcommons.net

扫描二维码，
Or scan QR code.



展览旨在探讨城市边缘的生态与人文景观，以及艺术家和参与者的共同探索。展览通过展示各种野草和参与者的作品，探讨城市边缘的生态与人文景观。展览旨在探讨城市边缘的生态与人文景观，以及艺术家和参与者的共同探索。



Times Museum is situated at the fast-changing urban site in Hong Kong. Multiple forms of dwelling and complex human compositions constitute the typical landscape of the Pearl River Delta. Surrounded by the museum are middle-class residential projects, urban villages, small-scale rural urban villages, and state-owned enterprises constructed in the 1980s, a unique built-in landscape of Hong Kong.

Museum is in the middle of it. After Zhang Bo has been invited to organize the western garden in the Benyuan Commune, focusing on the social and ecological setting of the Museum.

Since 2015, Zhang Bo has produced a series of projects in urban wild plants. He investigated the histories of weeds in Chinese cities, analysed urban systems through China's restoration process, and tested the symbolic relationships between plants and politics. It was here, commissioned project, Zhang Bo, experienced botanical designer Liu Dijk, and wanted participants collect weeds in different neighborhoods around the museum, transplant them into the Benyuan Commune, and construct a transient weed garden. Through this, they explore a series of decisions on the relationship between museum, community, and ecology. The whole ecology is the sole creator; the public is invited to join the observation and dialogue.

- Participants** Chen Yongbin, Chen Gailing, Deng Hui, Feng Huihui, Guo Shixun, He Yezuo, Huang Yiqun, Huang Lihua, Huang Ruihui, Huang Weiling, Huang Xiang, Huang Yizhou, Li Heping, Li Peimin, Li Xiang, Li Zhongqiang, Liang Yajun, Liu Huihui, Liu Jingyong, Lu Changqing, Lu Chen, Lu Shibo, Lu Jingyi, Lu Yuxuan, Lu Yang, Liu Yaling, Qiu Wenjun, Qiu Ruihan, Qu Yu, Ren Jinyan, Ren Hui, Song Ruihua, Sun Jie, Sun Ting, Tang Tingting, Tang Jinghui, Wang Jun, Wang Peng, Wang Si, Wang Xue, Xu Sibo, Xu Yanhua, Yan Li, Yan Jun, Yan Pei, Yuan Jun, Yuan Rui, Yuan Lixiang, Zhang Sheng, Zhang Yan, Zhang Zhongyi, Zhu Junwei, Zhu Jingyuan, Pei Jun, Yuan Jun, Yuan Rui, Yuan Lixiang, Zhang Sheng, Zhang Yan, Zhang Zhongyi, Zhu Junwei, Zhu Jingyuan

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- 78. 狗尾草 *Fenestraria polycephala* 狗尾草科打草草，与狗尾草同属同科同属
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Situated at the edge of Guangzhou, Times Museum is surrounded by a diverse range of spaces: an abandoned farmland, a Qing Dynasty temple, small auto shops, state-owned factories, urban slums, and new apartment buildings for the middle class. But visitors to the museum rarely pay attention to the museum's dynamic neighborhood. Zheng Bo organized two workshops with the public to transplant weeds from surrounding communities into the museum to create a weed map. A series of discussions were also held to investigate the relationship between museum, community, and ecology.



廣東時代美術館處於廣州北部邊緣，被複雜多樣的都市空間形態所環繞，包括荒廢的農田、道光年間的康公古廟、小型自動商鋪、國企工廠、城中村、以及為中產階級所建造的新式公寓大樓。鄭波組織了兩次工作坊，與公眾一同將周邊社群的野草移植到美術館中，創作一張野草地圖。同期也舉辦一系列的討論會，以調研美術館、社群與生態之間的關係。



Toad Commons
蟾蜍山共地計畫
2016

Toad Mountain, Taipei
蟾蜍山, 台北



On September 30, 2015, Wang Hsuan took me to visit Toad Mountain. Toad Mountain is in Gongguan area, less than ten minutes walking from TheCube. When we got there, Che Lin was just coming down from the hill. A documentary filmmaker by profession, Che Lin has been living at Toad Mountain as a renter for several years. In 2010, residents of Huan Min New Village at the foot of Toad Mountain were relocated. In 2013, Che Lin founded Good Toad Studio, an activist group, and with the support of local residents, they started to negotiate with various forces to try to save Toad Mountain community from being disappeared.

Che Lin walked us around. When we were about to go, I saw on top of a hill on the east side of the village a large field of weeds, exactly the kind of habitat that I'd been searching for – surreptitiously laid-back in the busy city. I told Che Lin about my recent art projects with weeds. He said they were thinking about ecological activities. We clicked, and started to imagine a garden. We decided to call it Toad Commons.

Over the next few months, more people got involved: Wenshin, a landscape architect who just moved back from UK, Mingfeng, an entrepreneur and beekeeper, Tseng Yu-Chuan, a Shih Hsin University professor, and Weng Yicheng, an herbal medicine expert. The collaborative model of residents + activists + experts + students started to crystalize. Next time when I came back to Taipei, Che Lin took me to visit local resident Ma'am Yeh. Ma'am Yeh cooked a huge dinner and there was no way we could finish all the food, so Che Lin started calling friends to come over to eat. Afterwards, every time I came back to Taipei, Ma'am Yeh would invite me over, and she always prepared plenty of food for us.

In early spring, the Head of Xuefu Area expressed her support for Toad Commons (officially she leased the land from the state).

After rounds of intensive discussions, we arrived at the following consensus. First, the goal of Toad Commons is to energize the community. Most Toad Mountain residents are over 70 years old. We need outside help, like university students, but it's important that they work with the residents, rather than replacing them. Second, the land belongs to the state, and we are not allowed to plant vegetables, so we will plant edible wild plants. Third, the landscape should continue the spirit of the Toad Mountain community. Instead of following some top-down plan, it should be built slowly and meditatively, through an iterative process in dialogue with nature and history. I happened to find this kind of landscape – organic, diverse, and complex – in a 1931 painting at Taipei Fine Arts Museum, “After a Rain” by Kuo Hsueh-Hu. This painting became the carrier of our vision.

I proposed two ideas: save an area for weeds, and plant a slogan (ECOEQUAL), so that new concepts being discussed in theoretical circles could enter the community. To my surprise, people liked these ideas. This, perhaps, is my value as an artist in a community project.

Toad Commons now consists of three zones: Edible Landscape, collectively managed by local residents and university students; Avenue of Mountain Spirit, a weed habitat without human intervention; and an existing park area. These three zones also symbolize three energy styles: agriculture, foraging, and fossil fuel. A year has passed, and Toad Commons has just started.

Zheng Bo
September 3, 2016

2015年9月30日，王萱帶我去拜訪蟾蜍山。蟾蜍山就在公館，從立方走過去十分鐘就到了。到蟾蜍山時，鼎傑剛好從山上走下來。鼎傑是拍記錄片的，在蟾蜍山租房住。2010年，山腳下“煥民新村”的居民被遷走。2013年，鼎傑發起成立「好蟾蜍工作室」，帶著幾個年輕人和居民一起，開始和各種力量博弈，希望蟾蜍山聚落可以不被消失。

鼎傑帶我們轉了一圈。臨走時，我在蟾蜍山聚落另一側的山頭上看到一大片雜草，這正是我在台北尋找的都市偷閒的生境！我和鼎傑聊起我這幾年關於野草的創作。他說「好蟾蜍」也正在嘗試生態活動。我們一拍即合，開始構想「蟾蜍山共地」。

之後幾個月，更多人被捲進來：剛從英國回台灣的景觀設計師文心、養蜂人明峰、世新大學的曾鈺涓老師、青草藥師傅翁義成先生。“居民＋行動團體＋各種專業人＋大學生”的格局浮現出來。

再來台灣的時候，鼎傑帶我去居民葉媽家吃飯。葉媽煮了很多菜，我們吃不完，鼎傑就打電話叫其他人來一起吃。之後每次來台北，葉媽都要叫我過去吃飯，每次都吃不完。

開春，里長表示支持（土地是里長跟國家認養的）。

經過密集的討論，大家有了共識：一、通過共同種植凝聚社區力量。蟾蜍山居民大多是年過七旬的老人，「共地」需要外面的年輕人，比如大學生，但他們應該和居民一起合作，而非取代居民。二、跟國家認養的土地上不能種菜，我們就種野菜。三、「共地」的景觀應該要延續蟾蜍山聚落的精神：在生活中慢慢營造，而非自上而下的規劃。隨做隨改，這是一個與自然、歷史互動的過程。我在北美館看到台灣畫家郭雪湖1931年的畫作《新霽》，裡面描繪的恰是一幅有機、多元、複雜的景色。這張畫就成了「共地」的意象。

我提出兩個想法：保留一片野草，讓植物自然演替；種植一個口號ECOEQUAL（生態平等），讓理論界探討的“新觀念”進入社區。出乎意外，大家居然都支持。我之前只能在美術館實現的想法現在在社區實現了。或許，這正是我作為藝術家加入社區項目的意義。

「共地」現在包括三個區域：居民和大學生合作種植的“可食地景”，自然演替地帶“山神道”，和既有的一片公園。這三個區域又恰好象征了農業、採集、化石能源三種生活方式。

一年過去，「共地」剛剛起步。

鄭波
2016年9月3日



Socialism Good
社會主義好
2016 - ongoing 現在

Alternanthera, dirt, weeds
蓮子草, 泥土, 野草

Commissioned by CASS Sculpture Foundation, UK
委任自英國卡斯雕塑基金會

Installation view, CASS Sculpture Foundation
展覽現場, 卡斯雕塑基金會



In 1991 the slogan "Socialism Good" was planted on Tiananmen Square for a short period during the National Day celebration. In 2016 Zheng Bo re-planted the slogan at CASS Sculpture Foundation in UK. This time, the slogan was left unattended. Soon weeds started to grow.

1991年，慶祝國慶節期間，「社會主義好」這句標語被種在天安門廣場的花圃上。2016年，鄭波重新將這句標語種在英國的卡斯雕塑基金會中。然而這一次，組成標語的花圃無人照料。不久，野草便開始生長。





Imbedded in Society's "New Public Art" – Notes on Zheng Bo

by Ella Liao

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Zheng Bo is not a prolific artist. He maintains a certain distance from art circles, yet he has studied and practiced socially engaged art and social engagement for over a decade. When conversing with Zheng Bo, it is very difficult to draw any assumptions about his background based on his accent, behavior, or mindset; it is as if there are too many clues.

Zheng Bo was born in 1974, and grew up in Beijing. After graduating from high school, he was meant to study Physics at Peking University, but following a year of military training, he instead went to study abroad in the US, majoring in Computer Science and Art. After graduating in 1999, he went to Hong Kong and worked as a consultant until he tired of his job four years later, and resigned to study Artistic Creation at the Chinese University of Hong Kong as a graduate student. After receiving his Master's degree in 2006, he went on to do his PhD in Visual Culture Studies at the University of Rochester in the US under the tutelage of Douglas Crimp. After that, he went on to teach socially engaged art at the China Academy of Fine Arts and the City University of Hong Kong.

Zheng has thus spent most of his adult life in the US and Hong Kong, but he remains a Mainlander at heart, because his early years were spent within China's high-pressure, mechanized, anti-individualistic education system. He also received a year of military training prior to entering university. The artist has an intimate understanding of what it takes to construct an "outstanding, proper, and standard" member of the Chinese elite. Considering his later experience studying liberal academic environments in the US and Hong Kong where the social environments are more tolerant and equal, it should come as no surprise that the comparisons between these two sociopolitical climates are common motifs in his art.

In 2004, not long after he began studying at the Chinese University of Hong Kong, Zheng made a video work entitled "Welcome to Hong Kong". At the time, Hong Kong had recently opened up to tourists from the Mainland. The video introduced some of Hong Kong's main attractions in the form of a guided tour—but two different versions of the narration were used. One version toed the official CCTV party line, lauding the "one country, two systems" policy while preaching prosperity and stability. The other version introduced the actual political and economic situation in Hong Kong following its return to China, and expressed the worries that citizens held for Hong Kong's future.

Nowadays, this piece seems overly simplistic and superficial in terms of completeness, but it clearly indicates Zheng Bo's interest in and sensitivity to politics and society at a time when he first began experimenting with art. This beginning was also influenced by contemporary art local to Hong Kong, and Hong Kong's social environment. Zheng Bo was already very familiar with the PRC's political propaganda, but the many years he spent in Hong Kong surely influenced him to a degree where listening to typical Party rhetoric would have been somewhat embarrassing for him. Hong Kong society takes pride in the freedom of speech and thought; when such propagandist rhetoric crosses over from the Mainland, its effect is tone deaf, intolerable. Zheng Bo's work expresses the same anxiety felt by many Hong Kong artists at the time, an anxiety shared by young Hongkongers who were also aware of the PRC's subtle message of assimilation, and feared the sociopolitical regression. However, Zheng Bo's anxiety was a result of his identity as an individual inhabiting two different political environments.

In 2013, Zheng created a humorous piece entitled "Walk Like Chinese" comprised of six videos teaching viewers how to walk like a Chinese person. In the artist's statement, he wrote, "Before I forget how to walk like a Chinese person, I have created these educational videos for you and also for myself." The artist follows pedestrians on the street in China, recording "classic" examples of Chinese style locomotion with his iPhone. Each style is prefaced with a title, including "bear step", "dangling a cigarette", "sunshade", "hunched shoulders", "in conversation", and "a stroll". The second part of the piece uses the video as instructional material, and documents the process of teaching a group of Austrians in Salzburg how to walk like a Chinese person. Interestingly, when seen from behind, this group of foreigners who have learned how to walk like a Chinese person indeed resemble a group of Chinese people. Compared with the coiled tension of "Welcome to Hong Kong", Zheng here embeds his unease within the ridicule and mockery of the videos. Due to his many years of living between the Mainland, the US, and Hong Kong, he has gained a certain perspective on the Chinese, thereby obtaining a vague sense of their shared national characteristics. He has clearly come to the realization that society is made up of countless individuals, and that it is the sum of their individual interests, character, values, and ideology which determines society's overall trajectory.

Ultimately, Zheng Bo is a professional student, staff member, and teacher. He does not detach himself from society in a manner typical of many artists; he cannot shut himself away for long periods of time on a whim, nor does he belong to a “community of artists” with its various distractions ranging from debates about art to subtle competition between members. He has chosen to distance himself from the commercial market, and engages in an artistic practice corresponding with his personal experience and rich academic background—a practice that is at once solitary and extremely social. Whether he is in the US or in Hong Kong, Zheng Bo is always a minority in the society he inhabits, which also explains why he is drawn to minority communities in his social engagement sand art. The concepts of “in groups”, “class”, and “community” lie at the core of his body of work.

Between 2004 and 2013, Zheng worked twice with the Filipino community in Hong Kong, creating “Happy Meal” and “Sing for Her”. In “Happy Meal” he invited five Filipino and Indonesian women to tell jokes, to help their employers understand their talents outside of housework. In “Sing for Her”, Zheng worked with a group of Filipinos to record them singing a popular Filipino song from the 1930s and 1940s alluding to the desire for the Philippines to achieve national independence, entitled “O Ilaw”. By singing this song, the artist helped bring attention to labor rights of Filipinos working in Hong Kong as well as their political aspirations. The piece also gave this group of individuals, who are largely invisible outside Hong Kong’s economic and political context, an opportunity to be the narrative object in an artistic and cultural setting.

Zheng Bo has categorized the many kinds of socially engaged art he has been studying and practicing over the years as “new public art”. This type of practice is closely interlinked with life; it is concerned with and actively participates in public issues. For this kind of art, works are manifest as community participation, involvement, and interaction rather than a purely individual form of expression. The artist is relegated to the role of “initiator” and “organizer”, forming a partnership with the viewer while remaining obscured by the piece itself. It is also difficult to circulate this type of art on the art market because its appearance seldom takes into account aesthetic considerations—such pieces are not a form of “fine art”. For example, the main content of “Sing for Her” is impossible to present in a gallery setting; it becomes meaningful to the participant during a process of interaction. Critics of “new public art” often mention over-emphasis on political objectives, but Zheng Bo balances grand themes on the oft-ignored minutiae of culture in everyday life. He believes deeper political significance can

often be gleaned from such details. Indeed, there are no ultimate solutions for political issues. If this type of art can raise public awareness and encourage more people to engage in social reform, then such sociality itself will possess an aesthetic significance that transcends form, while also distinguishing new public art from social movements, and life itself. This is similar to the long-term project related to “weeds” that Zheng has expanded to several cities since 2013. The project analyzes and narrates the origins and characteristics of various wild plants in urban environments. By studying them as visual symbols and extending their meaning in the context of China’s process of modernization, the artist explores the relationship between plants and society and politics.

Since 2014, Zheng Bo has been running “A Wall” (www.awallproject.net)—a web platform for documenting and presenting new public art projects. The platform’s first stage encompassed six new public art projects from the Mainland, Hong Kong, and Taiwan. The nature of new public art means the medium is destined to be absent from circulation in art market platforms such as galleries or exhibitions; it is also difficult for new public art to enter museum collections. Thus, there is an urgent need to construct a public platform to collect, collate, and research new public art projects that have happened or are currently in progress.

Zheng Bo has named this project “A Wall”, constructing within the digital world a “wall” which could not exist in the material world, and “posting” these artists’ new public art projects on the wall. Zheng would like to see this project continue for the foreseeable future as a public, non-profit online database which helps expose more viewers and researchers to new public art. He envisions the project as a supplement to mainstream contemporary art, one which inhabits a space outside the logic of art production and consumption where the works will not be subject to power or capital, yet remain deeply embedded in society.

鑲嵌於社會之中的“新公共藝術”——鄭波小記

廖薇

*發表於《燃點》雜誌第二期 (2015 - 2016年冬季刊)

鄭波不是一個多產的藝術家，他甚至和藝術圈有一些距離，不過他對社會參與式藝術 (socially engaged art) 的研究和實踐已經展開了十多年。與鄭波交談，很難從他的口音、舉止或思維方式中判斷他的背景，似乎線索太多。

鄭波出生於1974年，成長於北京，高中畢業後本來要去北大讀物理，但在軍訓了一年後，改道去了美國讀大學，主修計算機科學和藝術兩個專業。1999年大學畢業後，他前往香港發展，在諮詢公司為企業做諮詢項目，直到四年後，他厭倦了這份工作，辭職去香港中文大學讀藝術創作的研究生。在2006年獲得碩士學位後，他又繼續前往美國羅切斯特大學攻讀視覺文化研究的博士課程，師從道格拉斯·克林普 (Douglas Crimp)。畢業後他先後在中國美院和香港城市大學授課，從事社會參與式藝術的教學工作。

從鄭波的經歷來看，他成年後的大部分時間都在美國和香港度過，但他又是個地地道道的內地人，接受過高壓、機械化、去個性化的體制內教育，又經歷了長達一年的大學入學軍訓，清楚了解塑造一個“優秀、正確、規範”的中國式精英的全部過程。相比後來他到美國和香港對寬容平等的社會環境、自由開放的學院氛圍的切身體會，他作品中經常出現對兩種社會政治的比較就顯得合情合理了。

2004年，在他進入香港中文大學不久就做了一部題為《歡迎光臨香港》(Welcome to Hong Kong)的錄像作品。當時香港剛剛向大陸游客開放自由行，錄像藉著旅遊指南的形式向自由行旅客介紹香港島的幾大景點，但旁白同時出現了兩個版本：一個是典型的CCTV式中國官方風格言論，歌頌一國兩制，鼓吹繁榮穩定；另一版本則介紹了香港自回歸以來所面臨的實際政治和經濟局面，表達了香港市民對香港未來的擔憂。現在看來，這件作品在完成度上有些過於簡單和表面化，但當時剛剛開始涉足當代藝術的鄭波已經通過這件作品表現出了對社會政治的興趣和敏感。這個開端也是受了香港社會和本土當代藝術的影響。如上文所說，鄭波對大陸那套政治宣傳本應習以為常，但多年在香港的生活一定令他在聽到中國特色的官方論調時感到尷尬；言論和思想自由是香港社會引以為豪的特點，跨越了那條邊境線，再說這樣的話就是格格不入、無法容忍的。鄭波的作品和當時許多香港藝術家一樣表達了共同的焦慮，本地年輕人也意識到這種潛移默化的同化，擔心文明的倒退，只不過這種焦慮來自誕生於兩種政治環境下的個體的自覺。

2013年，鄭波做了另一件頗具幽默感的作品《師華步》(Walk like Chinese)，內容是傳授如何像中國人那樣走路的六段視頻。鄭波在作品陳述中寫到，“在我遺忘如何像個中國人那樣走路之前，為你，也為我自己製作了這些教學視頻”。跟隨大街上行走的路人，用iPhone手機隨機記錄了幾種典型的中國式行走：“熊步”、“叼煙”、“遮陽”、“勾肩”、“聊天”、“溜達”……，作品第二部分以視頻為教材，在薩爾斯堡組織奧地利人學習中國人的走路方式，有趣的是，當這些外國人按照視頻所示方式走路，從背後看就像一群真正的中國人。與《歡迎光臨香港》相比，這一次鄭波不再劍拔弩張，而是在嬉笑怒罵間表達了憂慮。也因他多年穿梭於中國大陸、美國和香港之間，令他得以從一定的距離反觀中國人的行為方式，從中隱約發現許多共同的國民性。他更清楚地意識到：整個社會最終是由無數單獨的個體組成，正是這些個體的趣味、品格、價值觀和意識形態在決定整個社會的走向。

鄭波始終是有一份職業的，學生、職員、教師，他並不像個典型的藝術家那樣，游離於社會，只要願意可以長時間閉門獨處；或有所謂的藝術家圈子，裡面有各種紛擾，既有對藝術的爭論，也存在彼此間微妙的競爭。選擇一種遠離商業市場，既孤獨、又極具社會性的藝術實踐，與鄭波的個人經歷和長期的學院背景相符。無論美國或是香港，鄭波都屬於當地社會中的少數族裔，這也解釋了為什麼他的社會參與式藝術經常和少數族群的社團合作，“社群”、“階層”和“公共體”的概念是貫穿其創作始終的核心。

在2004年和2013年，他曾先後兩次與香港的菲律賓社群合作，創作了《開心樂園餐》(Happy Meal)和《為伊唱》(Sing for Her)兩件作品。在《開心樂園餐》中，他邀請五位菲律賓和印尼籍女傭講一個笑話，令她們的雇主了解她們在家務之外的才能；在《為伊唱》中，他與菲傭團體合作錄製了上世紀三、四十年代一首暗含了實現國家獨立願望的菲律賓流行歌曲《光之歌》，通過對這首歌的重新傳唱，讓人們關注在港菲籍人士的勞工權益和政治訴求，也讓這一社會階層在經濟和政治層面以外，極為少見地從藝術和文化視角成為敘述對象。

鄭波把他長年研究和實踐的各種社會參與式藝術概括為“新公共藝術”(new public art)，這種實踐和生活密不可分，關注並積極參與公共議題；在這類藝術中，作品以一種群體參與、介入和互動的形式表現，而非純粹個體的表達，藝術家退居為“發起者”和“組織者”，與觀眾建立夥伴的關係，隱藏於作品之後。這類作品也較難在藝術市場上流通，因為它們往往不過多考慮美學形式，它們不是“精緻藝術”。例如，作品《為伊唱》的主要內容其實是無法通過展覽呈現的，只在發生過程中通過互動被參與者獲取而產生意義。關於對“新公共藝術”的批判，往往會提到它過於強調政治目的，鄭波的方法是把宏大的主題落在平時容易被忽略的文化細節上，他認為細節往往牽連著更深層的政治。的確，在政治問題上沒有一勞永逸的終極解決方法，如果這類藝術可以喚醒民眾意識，可以參與到社會改良，這種社會性本身便具有超越形式感的美學意義，也使新公共藝術得以區別於社會運動和生活本身。就像鄭波從2013年開始在一些城市展開的關於“野草”的長期項目，通過對城市中各種野生植物的來歷、習性的剖析與敘事，進而考察它們在中國現代化進程中的視覺符號和引申意義，從中探索植物與社會政治的關聯。

鄭波自2014年創立了“A Wall” (awallproject.net) —— 一個記錄和呈現新公共藝術項目的網絡平台。該平台第一階段收錄了來自大陸、香港和台灣的六個新公共藝術項目。由於新公共藝術的屬性，這些作品注定不會在畫廊及博覽會等藝術市場平台上流通，甚至也很難進入美術館的收藏；所以迫切需要建立一個公共平台，對過去發生過的或正在發生的新公共藝術項目進行收集、整理和研究。鄭波把這一項目取名為“A Wall”，讓這面在現實中無法實現的“牆”在網絡世界裡豎立起來；這些藝術家的新公共藝術作品成為“張貼”在牆上的言論。鄭波希望這一項目可以長期維持下去，以公開的、非營利的在線數據庫的形式，讓新公共藝術進入更多觀眾和學者的視野，讓它成為主流當代藝術的一種補充，獨立於藝術生產和藝術消費的邏輯之外，不受制於權力和資本，卻鑲嵌在社會之中。

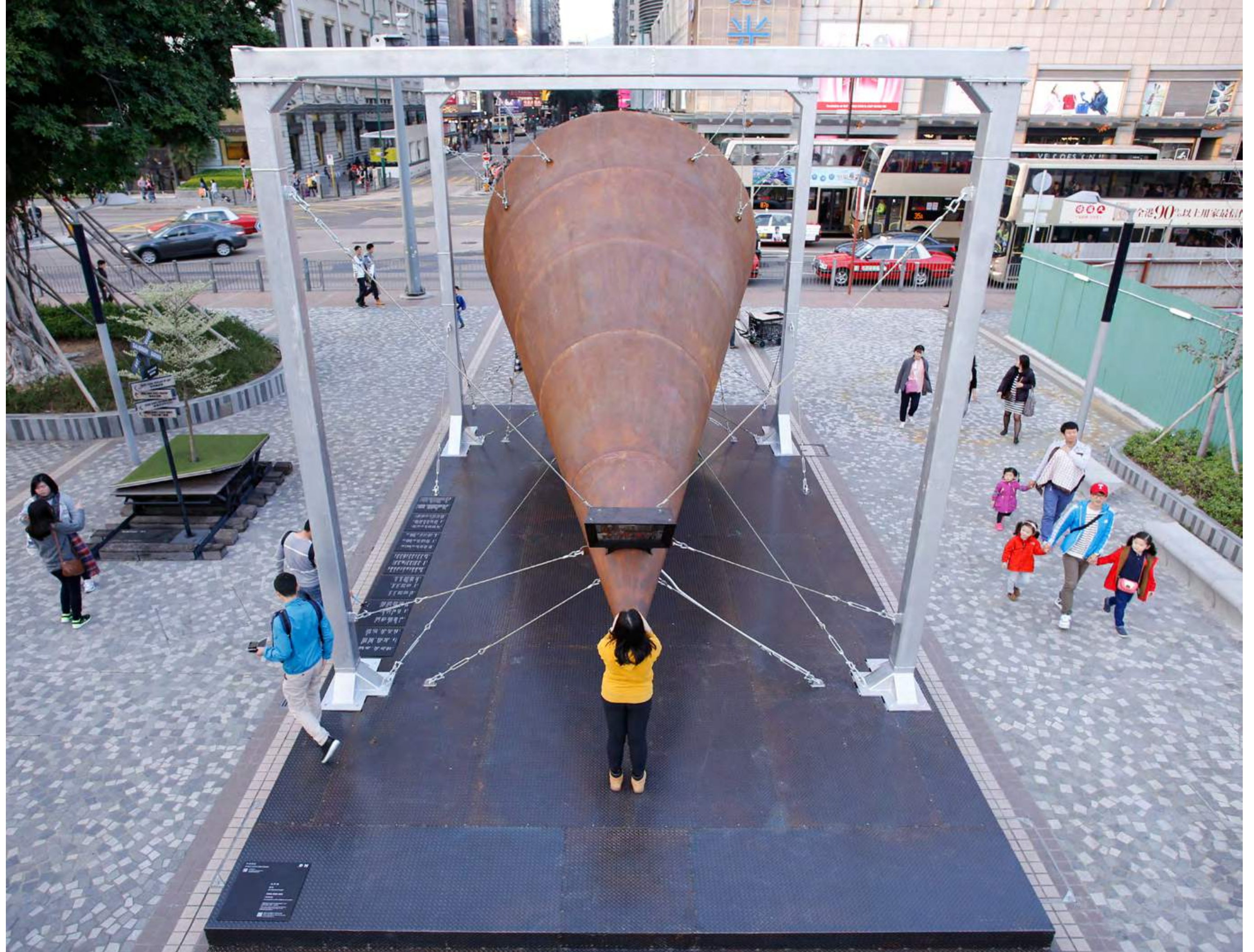
Sing for Her
為伊唱
2015

Interactive installation
互動裝置
6 x 5.8 x 11.4 m

Commissioned by Hong Kong Museum of Art and the 11th Shanghai Biennale
委任自香港藝術館及第十一屆上海雙年展
Supported by West Heavens
由西天中土資助

Installation view, Hong Kong Cultural Centre
展覽現場, 香港文化中心現場







Hong Kong is a multicultural society. People of different origins - from Filipino domestic helpers to new immigrants from Mainland China, from African asylum seekers to descendants of Gurkha soldiers - live in this metropolis. However, many migrant workers and ethnic minorities remain marginalized politically, economically, and culturally. Zheng Bo worked with seven communities in Hong Kong to record songs that they are proud of, at locations where they usually congregate. The public installation, in the form of a giant megaphone, broadcasts songs of migrant workers and ethnic minorities in Tsim Sha Tsui, a major hub visited by thousands of tourists and locals everyday. It is also a karaoke system. Visitors are invited to sing along, learning songs from communities who are usually unheard.

香港是一個多元文化社會。這個大都市居住著來自各方的人——從菲律賓的家庭傭工到中國大陸的新移民，從非洲的尋求庇護者到廓爾喀士兵的後裔。然而，許多外籍勞工和少數民族在政治、經濟和文化上仍然處於邊緣地位。鄭波與香港的七個社區合作，在他們日常聚集的地方錄製他們引以為傲的歌曲。這件公共裝置作品以巨型擴音器的形式在尖沙咀播放移民工人和少數民族的歌曲。這裡是每天有成千上萬的遊客和當地人參觀的主要樞紐。同時這也是一個卡拉OK系統。觀眾來到這裡一起歌唱，學習那些來自通常不被聽見的社群的歌曲。



Plants Living in Shanghai
住在上海的植物
2013

Weeds, online course, educational activities
野草、網絡課程、教育活動

Commissioned by West Bund, Shanghai
委任自上海2013西岸建築與當代藝術雙年展





棟树

芒草

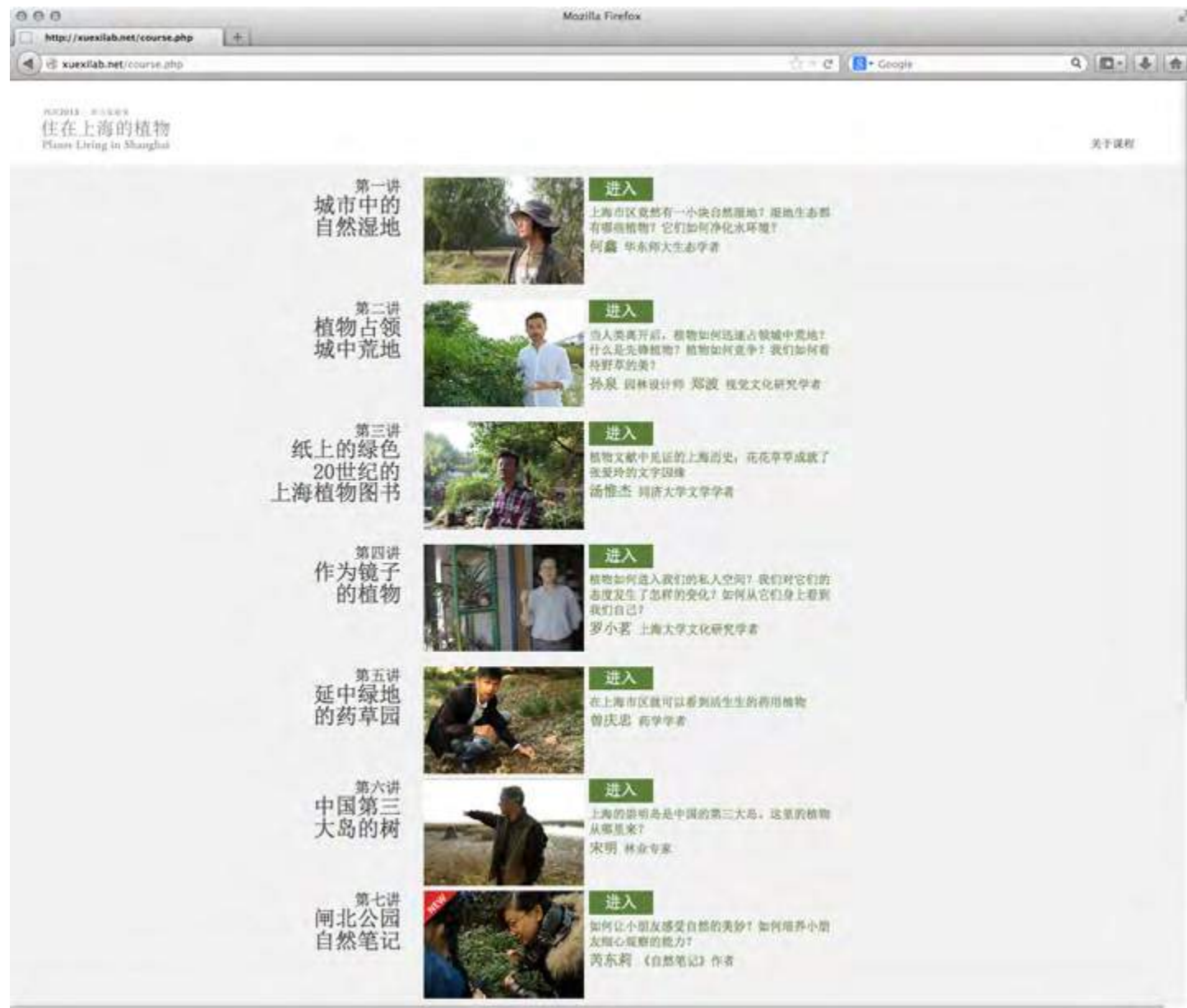
猪毛蒿

加拿大一株黄花

狗尾草

小黎

构树



Shanghai Cement Factory, built in 1920, was moved out of the city center in 2010. Plants soon occupied this site. Zheng Bo, assisted by curator Liu Xiao, convinced the district government to preserve the vibrant habitat, and turned it into a found botanical garden. He then collaborated with local scholars specializing in ecology, literature, Chinese medicine, and architecture to develop an eight-week open online course (MOOC) to investigate the past and present of Shanghai through plants. The online course was accompanied by on-site activities every Sunday.

上海水泥廠始建於1920年，於2010年搬離市中心。之後，植物就很快佔據了這個地點。鄭波在策展人刘潇的協助下說服區政府保留了生機勃勃的棲息地，並將其變成了偶然發現的植物園。然後，他與當地專門研究生態、文學、中醫和建築的學者合作，開發了一個為期八週的網絡開放課程(MOOC)，以通過植物來研究上海的過去和現在。網絡開放課程之外，還於每個星期天於現場組織活動。

Kiang

馬凌畫廊

kiangmalingue.com

Malingue

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and by appointment.

Zheng Bo

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Born in Beijing, China, in 1974. Lives and works in Hong Kong.

Education

2012 PhD, Visual & Cultural Studies, University of Rochester, Rochester

2005 MFA, Chinese University of Hong Kong

1999 BA, Computer Science and Fine Arts, Amherst College, Amherst

Teaching

2013 - 2019 Associate Professor, School of Creative Media, City University of Hong Kong

2010 - 2013 School of Inter-Media Art, China Academy of Art

Awards and Residencies

2020 In House: Artist In Residence, Gropius Bau, Berlin, Germany

2018 Residency, Asia Art Archive, Hong Kong

2016 Commendation for outstanding achievements in the development of arts and culture, Secretary for Home Affairs, Hong Kong SAR Government
Pernod Ricard Fellow, Villa Vassilieff, Paris

Kailash Cartographies, Kathmandu, Nepal 2015 Residency, The Cube Project Space, Taipei

2014 East Asia Dialogue, Tainan National University of the Arts, Tainan

Commissions

2019

“You are the 0.01%”, Oil Street Art Space, Hong Kong,

Interventions, Asia Art Archive, Hong Kong

“Hui Ti Xiu” (Practice of Drawing Weeds), Rooftop Institute, Hong Kong

2018

“Life Is Hard Why Do We Make It So Easy”, Thailand Biennale, Than Bok Khorani National Park, Krabi, Thailand

“Dune Botanical Garden”, UCCA Dune Art Museum, Beidaihe, China

2017

“Kindred”, Ming Contemporary Art Museum, Shanghai, China

2016

“Socialism Good”, CASS Sculpture Foundation, Chichester, UK

“Weed Plot”, Sifang Art Museum, Nanjing, China

2015

“Sing for Her”, Hong Kong Museum of Art, Hong Kong

2013

“Plants Living in Shanghai”, West Bund 2013, Shanghai, China

“Ambedkar”, West Heavens Project, Hong Kong

Solo exhibitions

2021

“Wanwu Council”, Gropius Bau, Berlin, Germany

“Life is hard. Why do we make it so easy?”, supported by JOCKEY CLUB New Arts Power, Kadoorie Farm and Botanic Garden, Hong Kong

2020

“The Soft and Weak Are Companions of Life”, The Kunsthalle Lissabon, Lisboa, Portugal

2019

“The (Invisible) Garden I – Goldenrod”, Institute of Contemporary Arts at NYU Shanghai, Shanghai, China

“Dao is in Weeds”, Kyoto City University of Arts Gallery, Kyoto, Japan

2018

“Weed Party III”, Parco Arte Vivente, Turin, Italy

“Politics of Weeds”, Katherine E. Nash Gallery, University of Minnesota, Minnesota, USA

2016

“Weed Party II + Toad Commons”, TheCube Project Space, Taipei, Taiwan

“Weed Commons”, Times Museum, Guangzhou, China

2015

“Weed Party”, Leo Xu Projects, Shanghai, China

Group exhibitions

2021

(Upcoming) “Dance and Ritual”, Centre National de la Danse, Paris, France

“Liquid Ground”, Para Site, Hong Kong

“Breaking the Waves”, chi K11 art museum, Shanghai, China

“OVERVIEW EFFECT”, Museum of Contemporary Art, Belgrade, Belgrade, Serbia
“Wom*n – Rose – Song – Bone”, Display, Prague, Czech Republic
“The Stomach and the Port”, Liverpool Biennial 2021, Liverpool, UK
“Intermingling Flux”, Guangzhou Image Triennial 2021, Guangdong Museum of Art, Guangdong, China

2020

“From the Mundane World: He Art Museum Inaugural Exhibition”, He Art Museum, Guangdong, China
“A New Order, A New Earth”, Garage Rotterdam, Rotterdam, the Netherlands
“Potential Worlds 2: Eco-Fictions”, Migros Museum für Gegenwartskunst, Zurich, Switzerland
“Even the rocks reach out to kiss you”, Transpalette - Centre d’art, Bourges, France
“Interrupted Meals”, HOW Art Museum, Shanghai, China
“Afterglow”, Yokohama Triennale 2020, Yokohama, Japan

2019

“Garden of Earthly Delights”, Gropius Bau, Berlin, Germany
“EcoFutures”, The Art Pavillion, Mile End Park, London, UK
“Ecovisionarios”, Matadero Madrid, Spain
“Bruised: Art Action and Ecology in Asia”, RMIT Gallery, Melbourne, Australia
“China Dreams”, ESPACE29, Bordeaux, France

2018

“Manifesta 12”, Palermo, Italy
“The 11th Taipei Biennial”, Taipei Fine Arts Museum, Taipei, Taiwan
“Cosmopolis #1.5: Enlarged Intelligence”, Mao Jihong Arts Foundation in collaboration with the Centre Pompidou, Chengdu, China
“Why Listen to Plants?”, RMIT Design Hub, Melbourne, Australia
“The 2nd Yinchuan Biennale”, Museum of Contemporary Art Yinchuan, Yinchuan, China
“Let’s Talk About the Weather: Art and Ecology in A Time of Crisis”, Times Museum, Guangzhou, China
“Queering the Exhibition”, Oncurating Project Space, Zurich, Switzerland
“Outside the Palace of Heavenly Purity”, Bitforms Gallery, New York, USA
“Nature Gone Astray”, Edouard Malingue Gallery, Shanghai, China

2017

“In the Name of Plants”, OCT, Shenzhen, Shenzhen, China
“Kailash Cartographies”, Arnold and Sheila Aronson Galleries, The New School, New York, USA

2016

“The Age of Experience”, Angewandte Innovation Laboratory, Vienna, Austria
“The 11th Shanghai Biennale”, Power Station of Art, Shanghai, China
“A Beautiful Disorder”, Cass Sculpture Foundation, Chichester, UK
“That Has Been, and May Be Again”, Para Site, Hong Kong
“Adrift”, OCAT Shenzhen, Shenzhen, China

2015

“Shanghai Ever”, MoCA Shanghai, Shanghai, China

2014

“Revolutions Per Minute: Sound Art China”, Creative Media Centre, City University of Hong Kong, Hong Kong

“The 8th Shenzhen Sculpture Biennale”, OCAT Shenzhen, Shenzhen, China
“Random Moments”, Hong Kong Museum of Art, Hong Kong

2013

“Shamans & Dissent”, Hanart Square, Hong Kong
“Occupied”, Salzburger Kunstverein, Salzburg, Austria
“Video Art in Asia 2002 to 2012”, ZKM, Karlsruhe, Germany
“Secret Love”, Östasiatiska Museet, Stockholm, Sweden

2012

“The Absent Photograph”, PhotoEspaña, Madrid, Spain

2010

“The 4th Auckland Triennial”, Auckland, New Zealand

2008

“The 3rd Guangzhou Triennial”, Guangdong Art Museum, Guangzhou, China

Collections

Sunpride Foundation, Hong Kong
Power Station of Art, Shanghai, China
Sifang Art Museum, Nanjing, China
Guangdong Museum of Art, Guangzhou, China
Hong Kong Museum of Art, Hong Kong
Singapore Art Museum, Singapore
Cass Sculpture Foundation, Goodwood, UK
Hammer Museum, Los Angeles, USA

K

M

鄭波

生於 1974 年, 中國北京。現工作生活於香港。

學歷

2012 博士 (視覺文化研究), 羅傑斯特大學, 美國
2007 碩士 (藝術歷史), 西北大學, 美國
2005 碩士 (藝術), 香港中文大學
1999 學士 (電腦、藝術), 阿姆赫斯特學院, 美國

任教

2013 – 2019 香港城市大學創意媒體學院
2010 – 2013 中國美術學院跨媒體學院

獎項和駐留項目

2020 In House: 藝術家駐留, 格羅皮烏斯美術館, 柏林, 德國
2018 駐留項目, 亞洲藝術文獻庫, 香港
2016 民政事務局局長嘉許計劃 (文康貢獻) 嘉許狀, 香港
Pernod Ricard Fellow, Villa Vassiliev, 巴黎
Kailash Cartographies, 尼泊爾加德滿都
2015 駐留項目, 立方計劃空間, 臺灣臺北
2014 「東亞對話駐村計劃」, 國立臺南藝術大學, 臺灣臺南

委約創作

2019 「You are the 0.01%」, 油街實現, 香港
駐場介入活動, 亞洲藝術文獻庫, 香港
「繪梯修」, 天台塾, 香港

2018 「Life is hard. Why do we make it so easy?」, 泰國雙年展, 單卜哥雲國家公園, 甲米, 泰國
「沙丘植物園」, UCCA 沙丘美術館, 北戴河, 中國

2017 「親緣」, 明當代美術館, 上海, 中國

2016 「社會主義好」, 卡斯雕塑基金會, 奇切斯特, 英國
「稊地」, 四方當代美術館, 南京, 中國

2015 「為伊唱」, 香港藝術館, 香港

2013 「住在上海的植物」, 2013 西岸藝術與設計博覽會, 上海, 中國
「安貝德卡爾」, 西天中土, 香港

個展

2021 「萬物社」, 格羅皮烏斯博物館, 柏林, 德國
「生命如此艱難, 何必搞得這麼簡單?」, 由賽馬會藝壇新勢力資助, 嘉道理農場暨植物園, 香港

2020 「柔弱者生之徒」, 里斯本美術館, 里斯本, 葡萄牙

2019 「(看不見的) 花園系列第一季」, 上海紐約大學當代藝術中心 (ICA), 上海, 中國
「道在稊稗」, 京都市立藝術大學畫廊, 京都, 日本

2018 「野草黨III」, 生命藝術公園, 都靈, 意大利
「野草之政治」, Katherine E. Nash Gallery, 明尼蘇達大學, 明尼蘇達州, 美國

2016 「野草黨II + 蟾蜍山共地計劃」, 立方計劃空間, 臺北, 臺灣
「共野」, 廣州時代美術館, 廣州, 中國

2015 「野草」, Leo Xu Projects, 上海, 中國

群展

2021 (即將展出) 「Dance and Ritual」, 法國國家舞蹈中心, 巴黎, 法国
「地表徑流」, Para Site 藝術空間, 香港
「破浪」, chi K11 美術館, 上海, 中國

「OVERVIEW EFFECT」，貝爾格萊德當代藝術博物館，貝爾格萊德，塞爾維亞

「Wom*n – Rose – Song – Bone」，Display畫廊，布拉格，捷克

「The Stomach and the Port」，利物浦雙年展2021，利物浦，英國

「交融的激流」，廣州影像三年展2021，廣東美術館，廣東，中國

2020

「世間風物——和美術館啓動展」，和美術館，廣東，中國

「A New Order, A New Earth」，Garage Rotterdam，鹿特丹，荷蘭

「Potential Worlds 2: Eco-Fictions」，Migros當代藝術博物館，蘇黎世，瑞士

「Even the rocks reach out to kiss you」，Transpalette - Centre d'art，博格斯，法國

「被打斷的飯局」，昊美術館，上海，中國

「餘暉」，橫濱三年展2020，橫濱，日本

2019

「Garden of Earthly Delights」，Gropius Bau，柏林，德國

「EcoFutures」，The Art Pavilion，Mile End Park，倫敦，英國

「Ecovisionarios」，馬德里屠宰場藝文特區，馬德里，西班牙

「Bruised: Art Action and Ecology in Asia」，墨爾本皇家理工學院畫廊，墨爾本，澳大利亞

「China Dreams」，ESPACE29，波爾多，法國

2018

「第 12 屆宣言展」，西西里島巴勒摩，意大利

「第 11 屆臺北雙年展」，臺北市立美術館，臺北，臺灣

「全球都市‘雙年展:集體智慧」，毛繼鴻藝術基金會與蓬皮杜中心合作，成都，中國

「Why Listen to Plants? 」，墨爾本皇家理工學院設計中心，墨爾本，澳大利亞

「第 2 屆銀川雙年展」，銀川當代美術館，銀川，中國

「讓我們談談天氣：危機時代的藝術與生態」，廣州時代美術館，廣州，中國

「Queering the Exhibition」，OnCurating計劃空間，蘇黎世，瑞士

「Outside the Palace of Heavenly Purity」，Bitforms Gallery，紐約，美國

「誤入歧途的自然」，馬凌畫廊，上海，中國

2017

「以植物為名」，深圳南山區華僑城創意園OCT-LOFT，深圳，中國

「岡仁波齊製圖」，Arnold & Sheila Aronson Galleries，帕森斯設計學院，紐約，美國

2016

「體驗時代」，安格萬特創新實驗室，維也納，奧地利

「第 11 屆上海雙年展」，上海當代藝術博物館，上海，中國

「無序之美」，卡斯雕塑基金會，奇切斯特，英國

「世變」，Para Site 藝術空間，香港

「他／她從海上來」，OCAT深圳館，深圳，中國

2015

「依然上海」，上海當代藝術館，上海，中國

2014

「轉速：中國聲音藝術大展」，創意媒體中心，香港城市大學，香港

「第 8 屆深圳雕塑雙年展」，OCAT深圳館，深圳，中國

「隨機放映」，香港藝術館，香港

2013

「巫士與異見」，漢雅立方，香港

「佔領」，薩爾斯堡藝術協會美術館，維也納，奧地利

「亞洲錄像藝術 2002 至 2012」，德國藝術與媒體中心 (ZKM)，卡爾斯魯厄，德國

「密愛」，東方博物館，斯德哥爾摩，瑞典

2012

「缺席的照片」，西班牙攝影節，馬德里，西班牙

2010

「第 4 屆奧克蘭三年展」，奧克蘭，新西蘭

2008

「第 3 屆廣州三年展」，廣東美術館，廣州，中國

收藏

驕陽基金會，香港

上海當代藝術博物館，上海，中國

四方當代美術館，南京，中國

廣東美術館，廣州，中國

香港藝術館，香港

新加坡美術館，新加坡

卡斯雕塑基金會，古德伍德，英國

哈默博物館，洛杉磯，美國



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