

|Nabuqi|娜布其|



## INTRODUCTION

What we perceive as real, the psychological nature of how we engage with objects and material, are running threads throughout the works of Nabuqi (b. 1984 Inner Mongolia, lives Beijing). Ranging from handmade sculptures to installations made from assembling readymades, there is a pull for the viewer to engage with detail and context, to be attuned to and reflect upon the spectrum between artificial and actual. As such, Nabuqi creates realms that prompt our understanding of the world around us and engage us in a play of spatial politics.

A core notion permeating Nabuqi's work is that of 'presence' as developed by Martin Heidegger in his writings about phenomenology, understood as the study of structures of consciousness as experienced from the first-person point of view. In *Being and Time* (1927; transl. 1962), Heidegger argues that the concept of time prevalent in all Western thought has largely remained unchanged since the definition offered by Aristotle in the *Physics*. Central to Heidegger's own philosophical project is the attempt to gain a more authentic understanding of time, considering time to be the unity of three ecstases: the past, the present, and the future. The 'presence' to which Heidegger refers is thus both a presence as in a "now" and also a presence as in an eternal present, as one might associate with God or the "eternal" laws of science.

'Do real things happen in moments of rationality?' (2018) points most directly to this key tenet and consideration. First exhibited in Shanghai and then at the Venice Biennale 2019, the installation is composed of a green tarp and idyllic black-patches-on-white cow sculpture on rails, rotating amid a fictitious landscape of pastures and blue skies printed on cloth. There is, on the one hand, a sense of acknowledgement for what the objects and assemblage are, but there is equally a trigger about what they've been and will be. This form of sliding visual interference raises a sense of *deja-vu*. While we nod and recognise the scene we're also baffled upon closer inspection by its incredulity.

A similar dichotomy of experience is elicited by the work 'Destination' (2018), also presented at the Venice Biennale 2019. A white beach billboard is perched at an angle, reminiscent of those luring images selling an idyllic beach holiday. Jutting through the scene, however, is a palm, integrating itself within the landscape by association but breaking it by disturbing the fields of sight. Upon closer inspection, the palm is part of a cluster of further plants, hidden beneath the billboard and behind it, as if backstage members of a visual theatre, one of whom has broken through the public facade. There is a sense of association but also farce, a feel of being in competition with reality. It also points more strikingly to Nabuqi's play with nature, actual or man-made, it's incorporation into her installations and dialogue.

In addition to a running interest in flora, Nabuqi addresses our notions of habitat. 'At dusk after the rain... setting sunlight... where light spots in all sizes..... fade,.....washing out... and winding towards..... the end, as a sharp honking is heard... disappear' (2017) is the constructed interior of a home, arranging various layers of space on an abstract level. In a corner, a cube of plants is encircled by a curtain with a white light shining from within. Suddenly turning off and on, the white light draws focus to the space within a space and adds an element of theatricality, one that is heightened by the original lyricism of the work's title. Emphasising the interest habitat is 'How to Be "Good Life"' (2019), an assemblage of household objects from lamps to a chair, carpets and bowls. As if popped out of a catalogue, each object is nothing more than itself, but composed as a whole, points to an alter mode of potential living.

Ultimately, Nabuqi plays with the optics and spectrum of observation, the programming that we accept and also question. Through addressing the familiar – nature, domesticity – the viewer is more deeply engaged in considering 'presence', how one perceives what is in front of them at present, what it was before and will be in the future. Nabuqi's elaborate installations thus point to our epistemological idiosyncrasies and prompt, with wit and theatricality, a reflection on our constructed norms.

Nabuqi graduated from the Central Academy of Fine Arts in 2013. Nabuqi's work has been widely exhibited in notable international exhibitions including: "Everything goes back to square one", (West Bund Museum, Shanghai, 2022); "Mirror Image: A Transformation of Chinese Identity", (Asia Society Museum, New York, 2022); "Feeling the Stones: The First Diriyah Biennial" (2021); "Noire Lumière", (HOW Art Museum, Shanghai, 2020); "Study of Things. Or A Brief Story about Fountain, Brick, Tin, Coin, Wax, Stone, Shell, Curtain and Body", (Guangdong Times Museum, Guangdong, 2020); 58th Venice Biennale "May You Live In Interesting Times" (2019); "Cold Nights" (UCCA Art Centre, Beijing, 2017); "Absent Paragraph" (Museum Beelden aan Zee, Den Haag, 2017); "Any Ball" (Central Academy of Fine Arts, Beijing, 2017); the 11th Shanghai Biennale "Why Not Ask Again: Arguments, Counter-arguments, and Stories" (2016) and the 11th Gwangju Biennale "The Eighth Climate (What Does Art Do?)" (2016). She was nominated for the 2016 Art Sanya Huayu Youth Award.

## 介紹

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無論是被我們視作是真實的事物，還是我們與物件及物質相作用過程的心理本質，都是娜布其（1984年生於內蒙古，現生活於北京）藝術創作的長期主題。從手工塑造的雕塑作品，到應用了大量現成物的裝置作品等，娜布其的藝術實踐一直牽引觀眾前去觀察細節及語境，去適應並考慮虛構與實在之間的複雜關係。娜布其由此建立的領域強調我們對周遭世界的理解，並將我們引入關於空間政治的探索之中去。

— 娜布其 —

娜布其創作的核心概念即是由馬丁·海德格爾發展的「在場」現象學理念。現象學是研究主觀人類意識結構的學科，而海德格爾在《存在與時間》一書中指出，西方哲學思想使用的時間概念自亞里士多德《物理學》以降從未發生重大革新。海德格爾哲學發展的核心，即是嘗試去更為真實地理解時間，將時間視作是三種逸出態的集合：過去，當下，以及未來。海德格爾口中的「在場」因此既意味著「當下」的在場，也意味著一種類似基督教上帝或永在科學原則的永恆在場。

— 娜布其 —

《真實發生在事物具有合理性的瞬間嗎？》（2018）最直接地指向了這一核心理念原則。此大型裝置作品首次在2019年於上海展出，後又在同年於威尼斯雙年展展出。作品的眾多組成部分包括：一張綠色「草地」地毯，一座在軌道上不斷前進的白底黑點奶牛雕塑，以及一個由大量垂墜布料組成的虛構天空背景。這裝置作品既認可了諸多組成部分的既成狀態，又以同等強大的力量激發了它們的過去及未來態。此種不斷滑落的視覺互擾形式帶來了一種奇異的似曾相識幻覺。作為觀眾的我們既認同了這情景，又因其整體及細節的不可置信性而感到困惑。

— 娜布其 —

同樣曾於2019年威尼斯雙年展上展出的《終點》（2018）也帶來了類似的悖反經驗。這巨大而傾斜的廣告牌上印有藍天白沙的海灘情景，讓人想起那些優美的沙灘度假項目廣告。然而，一株塑料蕨類植物戳破了這廣告牌，既通過相連的意象與這背景合而為一，又通過干擾觀看視角打破了這情景。在仔細觀察後觀者可發現，這突出的蕨類植物事實上歸屬於許多植物的集合，這些植物全都藏匿於廣告牌之後，就像是某種視覺劇場的幕後人員一般，而其中一名成員衝破了那面向公眾的屏障。眾多元素之間存在著聯繫，卻又非常荒誕，就像是和現實在競爭一樣。這作品也指向了娜布其肆意探索自然、實在或人造物的藝術實踐，指向了她將諸多異質物歸納入裝置作品及創造性對話中去的過程。

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除對植物抱有興趣之外，娜布其也對棲息地的概念抱有濃厚的興趣。《下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去，.....被衝刷...蜿蜒延伸.....終點，尖利的汽車鳴笛聲...消失了》（2017）搭建了一個類似家庭居住空間的內部結構，以抽象的方式設置許多層次的空間。一種冷靜的藍光佔據了整個空間，而在展廳一角的，是一個由植物構成的、配有簾幕、內部透出耀眼白光的立方體結構。忽明忽暗的白光將觀眾的注意力集中在一個空間內的另一個空間，平添了一層戲劇性元素，強調了作品標題的詩意意味。另一件作品《如何成為「美好生活」》（2019）同樣強調了住所或棲息地概念：這件裝置作品是台燈、椅子、地毯及容器等家居物件的集合。這些物件就像是從什麼傢具圖錄里蹦出來的一樣，僅作為其本身存在；而作為一個整體，這件作品指向了一種潛在的別樣生活方式。

— 娜布其 —

娜布其探索視覺現象、觀察的維度，以及我們接受並質疑的既成現實。通過討論自然、私人空間等熟悉的主題，娜布其將觀者引入關於「在場」的思辨之中，讓觀者反思其感知面對之物在當下、過去及未來狀態的方式。娜布其的龐雜裝置作品因此指向了我們的認知習慣，並以智慧及戲劇性鼓勵我們反思既定思維模式的意義。

— 娜布其 —

娜布其於2013年畢業於中央美術學院。她曾參加多個重要國際展覽，包括：「一切都回到了開始的地方」，（西岸美術館，上海，2022）；「鏡像：中國身份的轉變」，（亞洲協會博物館，紐約，2022）；「摸著石頭過河：第一屆迪里耶雙年展」（2021）；「暗光」，（昊美術館，上海，2020）；「格物致知。或一則關於噴泉，磚，鏗，硬幣，蠟，石頭，貝殼，窗簾和人的故事」，（廣東時代美術館，廣東，2020）；第58屆威尼斯雙年展「願你生活在有趣的時代」（2019）；「寒夜」，（UCCA當代藝術中心，北京，2017）；「缺失的段落」，（Museum Beelden aan Zee，海牙，2017）；「球場」（中央美術學院美術館，北京，2017）；第十一屆上海雙年展「何不再問？正辯，反辯，故事」（2016），以及第十一屆光州雙年展「第八種氣候（藝術做什麼）」（2016）。2016年，娜布其入圍華宇青年獎。

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*Selected Works*  
精選作品



Frieze London  
倫敦弗里茲藝術博覽會  
2022

The Regent's Park, London  
倫敦攝政公園  
12.10.22 - 16.10.22



Furthering her exploration of the domestic environment, Nabuqi's new body of works emphasises the tension between the subject and the object, and that between the sculptural and the functional-ornamental as she theatricalises spatial relationships and gives birth to novel forms.

Known for creating meticulously slender, fluid sculptural forms for more than a decade, Nabuqi has become deeply interested in remapping the domestic environment and reconsidering household objects in the last four years. In 2018, Nabuqi devised *Do real things happen in moments of rationality?* that ushers in the animalistic-locomotive; In 2020, she paid homage to Richard Hamilton and presented *How to Be "Good Life"*, a spatialisation of a new interiority; In 2021, for her solo exhibition "Ghost, Skin, Dwelling", she presented a total environment that unequivocally encouraged a reconsideration of life and home today, by placing within an evacuated apartment a miniature fountain, a group of minimal benches, and a number of lamps that resembled archaeological findings.

For Frieze London, Nabuqi assigned new roles to furniture pieces and further theatricalises the relationship between the actors. At the centre of the presentation is *No.3-No.7 (Acrylic table, bowl and others)*, a transparent, circular surface that is occupied by small objects. The hard and soft objects suggest activities that play out around the table, and a particular, eclectic lifestyle that as an organising principle leaves room for random developments and casual sculptural gestures. *No.1 (Light box with four birds)* revisits the motif of the animal — specifically that of the bird — that frequently appears in many of Nabuqi's recent works. Combining in yet another novel way a jagged, comb-like light box and repeated images of a bird, the artist continues her inquiry into the inter-activity and reciprocity promised by sculptural and pictorial forms.

In the solo booth, *No.8 (Swiss cheese plant in a plate)* was the only artwork in bronze, a material Nabuqi favours. It reminds one of the "Fossil" series floor lamps that appear archaeological in the "Ghost, Skin, Dwelling" exhibition, and also of earlier works by the artist that require laborious handling before casting. Lastly, the oddly disproportionate, protruding oval *No.2 (Yellow leather sculpture)* demonstrates Nabuqi's interest in reimagining the interior on a materialist level: as the only abstract, non-functional object in this home environment, this soft anti-totem hovers and offers itself up to caress, encapsulating the bodily economy manifest in this theatre where objects act as both props and characters.

本次於倫敦弗里茲展出的全新系列雕塑作品中，娜布其進一步發展其對家居環境的探索，強調了主體與客體、雕塑與功能性－裝飾性元素之間的張力，通過戲劇化地處理空間關係創造新的雕塑形式。

在過去十餘年時間內，娜布其因其創作的纖細、流變雕塑形式而廣為人知；而在過去四年中，她開始重新想像家居環境，以及物件在此環境中扮演的奇異角色。在2018年，娜布其創作了《真實發生在事物具有合理性的瞬間嗎？》，將動物意象與機器運動合而為一；在2020年，她向理查德·哈密爾頓致敬，呈獻了《如何成為「美好生活」》，將一種嶄新的內在性空間化；在2021年，她在個展「幽靈，皮膚，居所」中通過於空檔公寓空間安置微型噴泉、極簡樣式長椅、以及像是考古發現的燈具，具體而細緻地重新思考生命及家庭空間的當代意義。

娜布其在此次倫敦弗里茲為形似家居物件的雕塑作品安排了角色，進一步戲劇化了諸多能動客體之間的關係。位於展位中心的《No.3-No.7 (亞克力桌面和碗及其他)》是一張透明的圓形桌子，上放有材質各異的小型生活物件。或堅硬或柔軟的物件指示了在桌子周遭展開的活動，也指示了一種作為組織原則存在的生活方式，這種生活方式催生亂序、無端的情節發展，以及貌似隨性的雕塑性姿態。《No.1 (帶有4隻鳥的燈箱)》在鋸齒型燈箱上重訪了藝術家近年常使用的飛鳥意象，持續探索了雕塑及圖像形式的互動、互惠或互相構陷的關係。

《No.8 (裝在盤子中的龜背竹)》是此次展覽中唯一一件以娜布其長期青睞的青銅材料鑄成的作品。作品既讓人想起「幽靈，皮膚，居所」中的「化石」系列落地燈雕塑作品，也讓人想起藝術家更早期時純手工捏製創作的青銅雕塑作品。最後，出離巨大、鮮亮的橢圓雕塑《No.2 (黃色皮革雕塑)》展示了娜布其在物質層面重塑家居空間的傾向：這一軟質反圖騰是展覽中唯一純粹抽象、無功用的物件，漂浮著，邀請人前來摩挲。作品凝聚了娜布其戲劇性家居環境的身體經濟，完整地揭示了眾多作品既是道具又是演員的雙重特質。





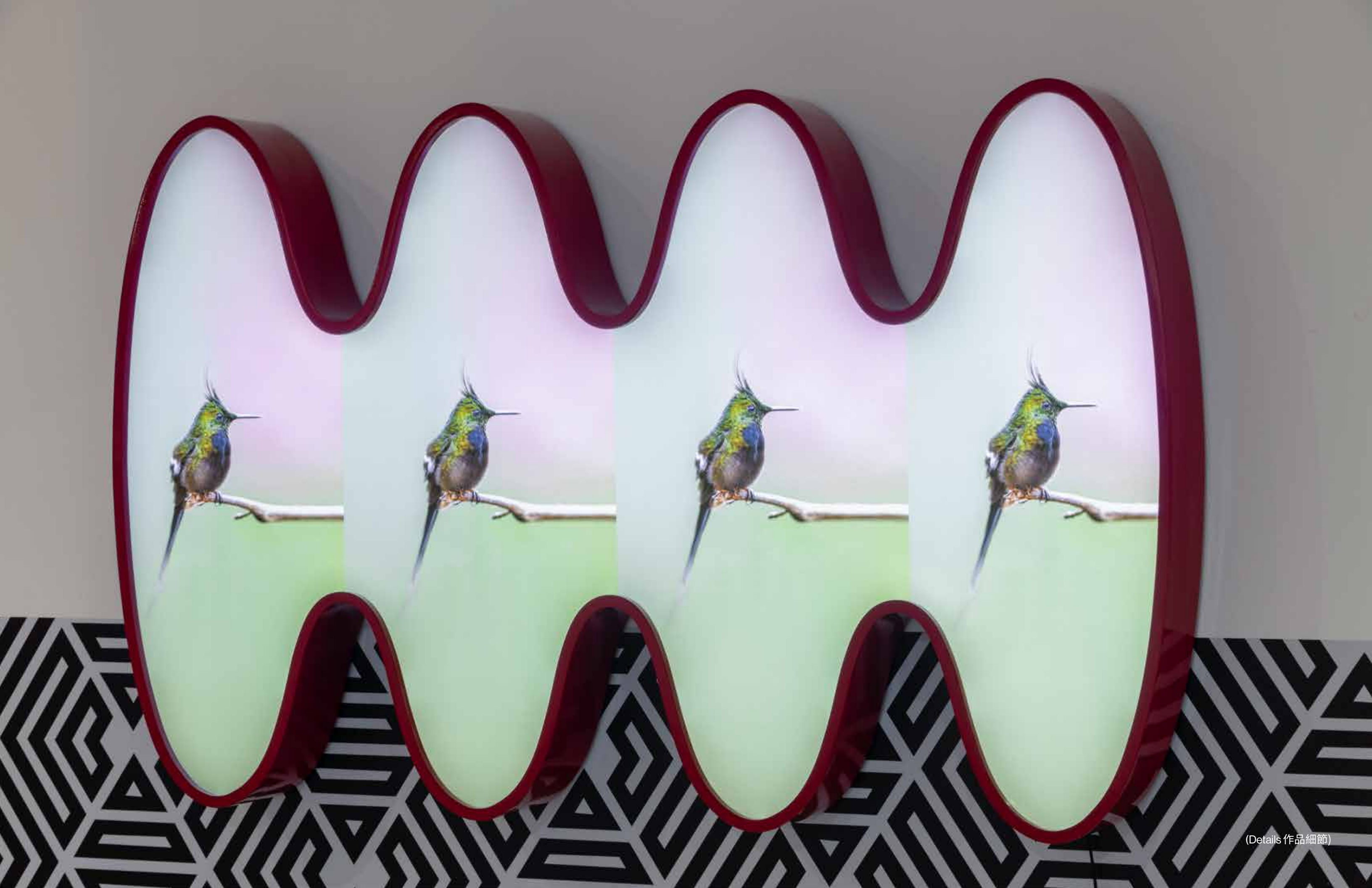
Installation view  
展覽現場



*No.1 (Lightbox with four birds)*  
《No.1(帶有4只鳥的燈箱)》  
2022

Wooden plate, paint, acrylic sheet, light box sheet, Led light panel  
木板，漆，亞克力板，燈箱片，Led燈板  
80 x 130 x 15 cm





(Details 作品細節)

*No.2 (Yellow leather sculpture)*  
《No.2(黃色皮革雕塑)》  
2022

Synthetic leather, sponge padding, brass  
人造皮革，海綿填充物，黃銅  
210 x 30 x 30 cm





(Detail 作品細節)

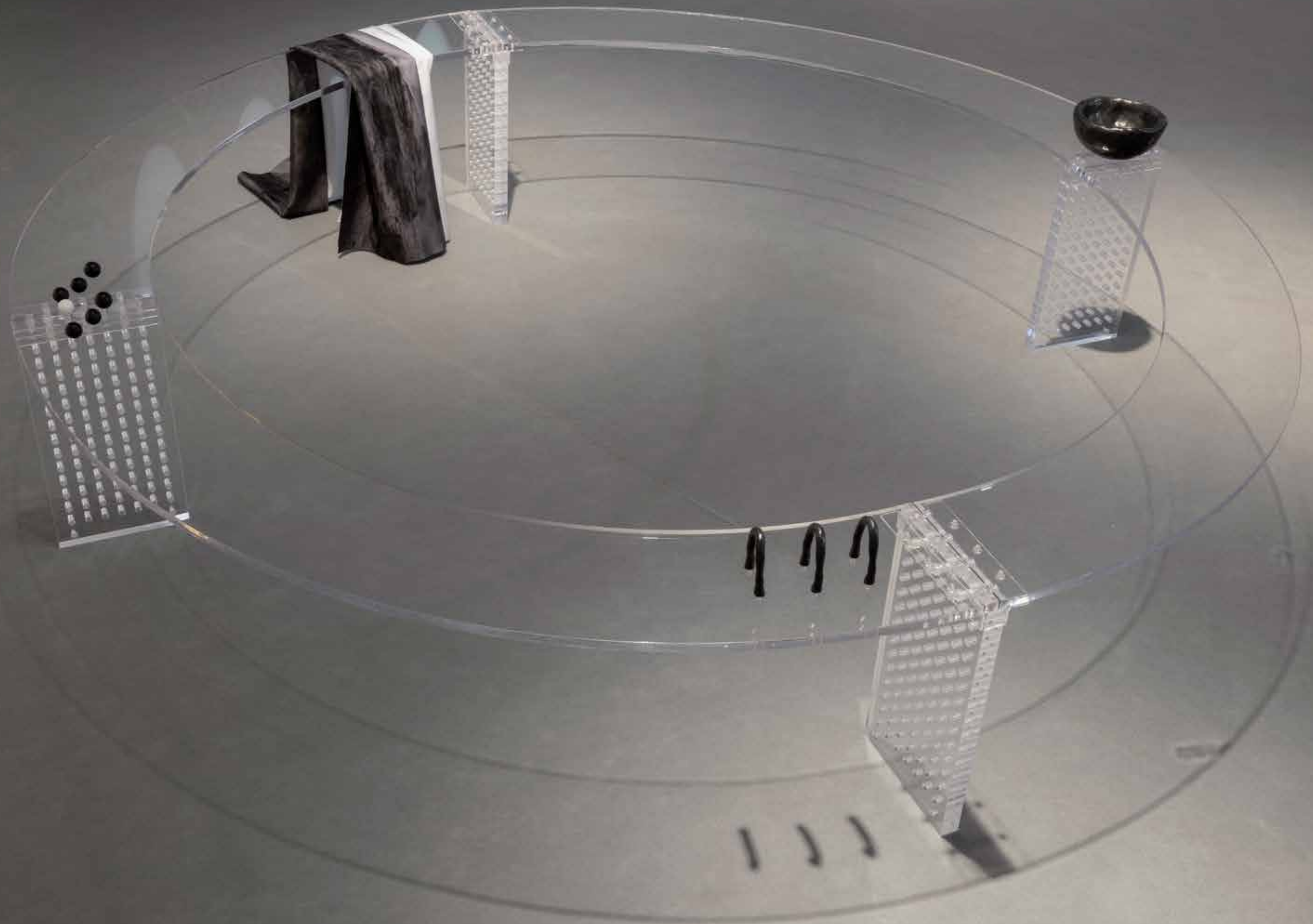




*No.3-No.7 (Acrylic table, bowl and others)*  
《No.3-No.7 (亞克力桌面和碗及其他)》  
2022

Acrylic sheet, bronze, fiberglass, fabric  
亞克力板，青銅，玻璃鋼，織物  
40 x 200 x 200 cm







(Detail 作品細節)





*No.8 (Swiss cheese plant in a plate)*  
《No.8 (裝在盤子中的龜背竹)》  
2022

Bronze  
青銅  
60 x 40 x 40 cm







(Detail 作品細節)



*Everything goes back to square one*  
一切都回到了開始的地方  
2022

West Bund Museum, Shanghai  
上海西岸美術館  
12.8.22 - 23.10.22



西岸美術館與蓬皮杜中心五年展陳合作項目推出聯合策展項目「娜布其：一切都回到了開始的地方」。作為中國青年藝術家娜布其的最新在地項目，西岸美術館展廳0首次變身為充滿「遊樂設施」的虛構場所。展覽現場結合雕塑、裝置、建築和設計等多種媒介，邀請公眾以「遊戲」的方式去探索身體與空間、藝術品與日常物品之間的關係。

娜布其的藝術實踐從對物體的關注開始，延伸至與身體之間的微妙關係，以及當人處在不同空間、環境中感知的差異。此次展覽中的全新作品將展廳轉譯為帶有烏托邦式想象的「遊樂場」——一個可以收穫「愉悅感」，可以自主探索的沈浸式場域。在如夢似幻的虛構場景中，公眾將一齊踏上娜布其的藝術之旅，藉由無限的想象力和遊戲，探尋現實與虛構、藝術品與常用物品、私密與公共空間之間不斷變化的界限。展覽亦創建在線相冊，將開放式的答案交由大家分享。由此，公眾從旁觀者的身份脫離，成為了展覽的參與者以及共創者。

「一切都回到了開始的地方」延續了娜布其對於「在場」概念的思辨與探討。身體對於場所會做出何種反應？人們的經驗和記憶如何被帶入當下？如何理解和感知現實與虛構場景間的錯位？當身體處在公共空間中時，其與環境場所的關係會怎樣變化？藝術家通過具有建築性、景觀性和公共性的雕塑裝置，構建出一個平等的互動空間，邀請公眾用無窮的想象去激活感知體驗，擾動既定認知下二元對立的秩序。在展廳的前半部分，藝術家以城市公共空間中常見的涼亭、景觀台、遊樂設施等元素虛構一個充滿童趣的室外現場。作品試圖通過人們對熟悉場景的認知來喚起自身記憶與身體經驗，穿行、攀爬、休憩等身體行為將成為感知的出發點，與周圍的物品以及空間產生關聯。娜布其於展廳中央設置了一處可以冥想或獨處的私密空間。步入內廳，作品《桌面遊戲：偶然事件》將由公眾自行制定遊戲規則，隨意組合或重置作品。一場由內及外，從公共到私密的探索之旅就此開始，打破長久以來人們對藝術品的固化認知。

The Centre Pompidou × West Bund Museum Project presents an original project by Nabuqi, entitled Everything goes back to square one. For her exhibition in the Gallery 0 of the West Bund Museum, the Chinese artist Nabuqi has created a set of new works that function as an autonomous space, open for exploration, in which visitors can engage with the works in a free and singular way.

Nabuqi's artistic practice began with a focus on objects and has extended to the relationship between objects and the body, as well as the disparities of human perception in different spaces and environments. Her sculptures have often taken the form of furniture or architectural elements rendered in smaller scale, such as buildings, staircases or theaters, which are sometimes covered with vivid colors that convey a sense of fantasy. Among the diversity of these works, one common thread is the emphasis that the artist puts on their relationships with the human body.

While this relationship is generally understood through the concept of use, Nabuqi suggests that there may be other ways of relating to the objects that are commonly surrounding people in daily life.

The new works on display will transfer the gallery into a "playground" of utopian imagination for the first time - a site of joy and immersive self-exploration, featuring a combination of multimedia including sculpture, installation, architecture and design. Fueled by imagination and game, Nabuqi is taking the visitors along on her artistic journey to explore the ever-moving limits between reality and fiction, artwork and common object, private and public space. Thus, the key to activate the exhibition is to engage with audience, they're more than on-lookers, they're participants and co-creators.

Through scenography, Gallery 0 builds a childlike indoor "playground" by combining the front hall with the inner hall, in an attempt to evoke common activities of human life. The front hall brings together many elements of urban public space, such as pavilions, landscaped terraces and children's playgrounds, while inviting the public to experience the shifting relationship between body, artwork and space, gradually establishing a personalised perception of these sites. Nabuqi has designed the recreational swing as a space for meditation or solitude, to separate the front hall and the inner hall. The work in the inner hall empowers visitors to control and lead. Not only can they overlook the landscape of the city, but they can further combine and reset it to their liking. Passing through the two spaces, from the inside to the outside, from the large to the small, the physical attributes of visitors are transformed accordingly. In this way, Nabuqi subtly blurs the lines between some established categories applied to human experience.





Installation view  
展覽現場





Installation view  
展覽現場





Installation view  
展覽現場



Hybrid structure  
《混雜結構》  
2022

Plank, metal pipes  
木板、金屬管件  
620 x 585 x 205 cm





Installation view  
展覽現場



*Meditation room*  
《冥想室》  
2022

Oxford fabric, stainless steel, high-density foam, metal suspension accessories, nylon rope  
牛津布、不鏽鋼、高密度海綿、金屬懸掛配件、尼龍繩  
130 x 130 x 150 cm





Installation view  
展覽現場





Installation view  
展覽現場



*Board game : accidental cases*  
《桌面遊戲：偶然事件》  
2022

Aluminum, acrylic, fiberglass, printing on paper, rope, wood panel, paint  
鋁、亞克力、玻璃鋼、紙上打印、繩子、木板、漆  
Table 桌子：708 x 384 x 75 cm  
Four seats 凳子（4把）：43 x 40.5 x 45 cm





Installation view  
展覽現場





Installation view  
展覽現場



Installation view  
展覽現場





*Upslope*  
《爬坡》  
2022

Metal frame, plank, paint  
金屬龍骨、木板、漆  
500 x 500 x 100 cm



Installation view  
展覽現場



*Ghost, Skin, Dwelling*

幽靈，皮膚，居所

2021

Avenue Apartments Room 314, No.7, Lane 314, Tongren Road, Jing'an District, Shanghai, China

銅仁路聯華公寓，中國上海靜安區銅仁路314弄7號314室

10.11.21 - 12.12.21

“Turn a public fountain indoor, blurring the boundary between private and public spaces. Though still being viewed, it is no longer a cityscape that occupies a central point, and its connection with the viewer's body has shifted. And what's wrong with that?”

A floor lamp cast in bronze still looks like a lamp, complete with a bulb, a plug, and wires... But it doesn't illuminate the room; it just stands somewhere like a sculpture.

The functional floor lamps, however, look like useless furnishings, with lamp shades made of easily accessible and disjointed pictures.

Would painted stones or miniature landscapes improve your feng shui at home? Or are they just inanimate pets positioned in a corner?

Would you consider these aluminum panels benches—inserted randomly and colored inside or in the bottom half? Seats are indispensable; otherwise, the objects mentioned above will lose their meaning and opportunity to coexist with a human body. A bench is like a magnet that draws the body closer.

Look through a window or a door, from here to there. How are the rooms connected? Only through similar information can they not be isolated from each other.

Viewing and using can happen at the same time. Thus, bodies and objects become more intimate, in place, in contact, and in peace with one another.”

— Nabuqi

「讓公共噴泉變成室內一景，使公共性和私密性共處一室。它不再是佔據著中心點的城市景觀，儘管是同樣的被觀賞，但和觀賞者身體的關係發生了轉移，為什麼不呢？」

由落地燈而來的青銅雕塑，看起來依然是燈，配有燈泡，電線，插銷……但它不會照亮室內，只像雕塑一樣佇立在某處。

由破碎的圖像組成的可以真實發光的落地燈，卻像是無用的擺設，透射出一些片段式的廉價圖像。

彩色的石頭，迷你的風景，會對家裡的風水有幫助嗎？或者只是個角落里靜止的寵物。

看起來隨意拼插在一起的鋁板，底部塗成彩色，是座椅嗎？座椅是不能缺少的，否則以上所述物體都失去了意義，失去了和身體平等共處的機會。座椅像是有某種磁力，吸引著身體靠近。

通過門窗，由此處探視另外一處。房間和房間之間是怎樣被連接的？通過相似的信息，才不讓它們彼此隔絕。

觀看和使用是可以同時進行的。由此，身體和物體的關係變得更加親近，相互接觸，相互使用，相互安靜的共處。」

——娜布其





Installation view  
展覽現場

\*Special Programme - Nabuqi "Ghost, Skin, Dwelling" presented by Sifang Art Museum, 2021.  
\*特別項目——娜布其個展「幽靈，皮膚，居所」，由四方當代美術館支持，2021。





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# Nabuqi: Ghost, Skin, Dwelling

Li Jia

Through the open window of a residence on Tongren Road in Shanghai, dwellers downstairs are seen in groups of three or five, chitchatting with their elbows held, and balconies of the opposite building either sprout bars hanging drying clothes or are obscured by potted plants. When the day is clear, breezes blowing through the window carry a vague noise of the city, occasionally mingled with children's cheers. All suggest a familiar homelike moment, but once you turn around and look indoors, the scenario apprises you instantly that what unfolds before your eyes is not quotidian: a roughcast flat of bare cement, bricks and building structure installed sporadically with unexplained bright-coloured objects which have replaced the customary household items. "This is like a ghost's room," you may blurt, and that is probably the first impression evoked by Nabuqi's latest project. Some of her recent works, having been exhibited openly, are presented in an unfurnished roughcast flat; the works, together with the way they meet audience, insinuate a thought-provoking connection with dwelling and domestic space.

Nabuqi titles her show *Ghost, Skin, Dwelling*. It is not her first time to display works of art in a residential space. In 2017, her art residency in Paris was concluded with a presentation in an apartment (which was also her temporary studio then); she gleaned movements and sounds of passers-by in the street, amalgamated them into photographs and videos, and juxtaposed the processed materials in a room with objects like vagrant's paper cup, thereby bringing the outdoor living and activities in a realistic tableau into a room. Not only is the room a home that contains and safeguards a personal world, it also serves as an exclave where the artist can unbridle imagination and experiment with creativity—in this project, moreover, the room itself has transformed into an installation that invites audience to step in, and the intrinsic domiciliary traces, such as fireplace, sconce and radiator, all hint at a sort of invasion incarnated by the indoor imageries and substances. Here comes the grapple of the dichotomous spaces. Nabuqi once attributed the inspiration of this project one of her favourite novels—*House Taken Over* by Julio Cortázar. One day, the old house in which the protagonists had long lived started to be gradually taken over by an unseen power, which ended up expelling them from the place. The ghost-like nature of this unknown matter impressed the artist deeply—it can be perceived for real by human senses (by making sound and creating vibration), though not visible, intelligible or catchable; it coexists with human beings but is not controlled by them, and its behaviours and intentions are incalculable. In other words, ghost speaks for the unsettled grey area between perception and substantiality, the latent core that refuses to be swallowed by the logics of real life or the superficial functions of everyday spaces.

Under the skin of the common world, uneasy ghosts are lurking. Perhaps such imagery has haunted Nabuqi since the project in Paris? Four years later inside this dwelling on Tongren Road, it is carried out more explicitly and expounded to a greater degree—though by different means. Instead of breaking into existing rooms with ready-mades and images, Nabuqi configures the space with freestanding sculptures and installations to imply the duality of the exhibition venue (i.e. residence/display room). Taking a review at her oeuvre in the last five years, it is noticeable that her creations progressed along two parallel paths. One is the traditional method of sculpturing that renders evenly textured materials such as bronze, aluminium and stainless steel into freestanding sculptures; series including *The Doubtful Site* and *A View beyond Space* are examples. The other is to deploy a combination of ready-mades and daily articles within the space to build a new locale, like in *Do Real Things Happen in Moments of Rationality?* and *How to Be "Good Life"*. Simply put, the former method realises self-contained sculptural works which can move about in the space, while the latter sets up

holistic spatial locales where hardly can anything be attributed as art in the conventional sense or account for a meaning independently. In *Ghost, Skin, Dwelling*, there is a sign that the two differing paths are crossing: individual sculptures and installations are combined in an original residence, by which, furthermore, a relation is established between the works and the space. For instance, a group of bronze sculptures (the *Fossil* series), each with a slender rod extending from an either round or cylindrical stand, reaching upright or tilting up into the air and culminating with a bulbous component on the end, is reminiscent of various forms of floor lamp. Another group (the *Drifting Seat* series) consists of seats assuming simplistic geometry (rectangle, circle and cylinder); a further group (the *Pet* series), coloured with highly saturated red and blue, adopts rockery shapes detailed with a miniature garden on the top. These are all associable with typical household amenities or decorations.

However, these sculptures—let's call them so—have unclear nature and boundary, for they lack what could define them as furniture, decorations or sculptures at first glance. Maybe it is because they are purposely placed within the same residential space (though not typical) that the assemblage of lights, seats and bonsai seem reasonable? Maybe it is owing to their extremely ambiguous semblance and paradoxical core? *Fossil No.2* comprises shapes of light bulb, winding wires and plug, but the bronze material builds them into anything but a real floor lamp. Like the colourful rockeries in the *Pet* series, they do not deliver any practical function, but does that categorise them as plainly decorative? Obviously not in an exhibition context. Still, the appearance of such decoration in an authentic living room filled with all sorts of other daily articles is not impossible. It depends on how the audience construe the relation between the objects and their surroundings—loose or tight, for view or for use? Similar attempts trace back to her *Two-way Entry* solo in 2018 where she questioned the objective autonomy of sculptures as well as the monosemy and absolute of spaces by letting the audience into the objects/works. *Ghost, Skin, Dwelling* takes it even further: it is not only the works that the audience are going to engage in and define but the entire space. Be it intentional or coincidental, *Ghost, Skin, Dwelling* has linked works and the environment, exercising a remix and revisualisation on the supposedly abstract and transparent exhibition space to emanate a power that shatters the perception and habitude taken for granted. An alien existence that prevails everyday spaces whose disturbance is invisible but discernible, a ghostlike entity.

"Do real things happen in moments of rationality? How do we comprehend the world we are in, and is seeing believing? When a given or imitated mood occurs, can it be regarded real too although its existence is ill-founded? How should we receive emotions that are aroused?" Nabuqi once summarised what her then new installations was seeking to explore with these questions. Ghost stands at the midpoint of a maze that either directs viewers toward or diverges them from reality, and its invisible presence calls up the uncertainty and diversity of perception, muddling up the original layering of things. The exhibition greets audience with a cascading artificial fountain in the centre of the space. Bringing public facilities in the city landscape, such as fountain, into a private space to alter the immediate experience and physical response of audience is a method of Nabuqi's that she used in previous works like *Fountain: Night Garden* (2020). The form of fountain here, though, is more equivocal. In a lobed pond atop a simplistic cylindrical pedestal, a figurine composed of geometric shapes is pouring water—Nabuqi found a model from a software for architectural design and scaled

it up by the pond-garden proportion in reality; therefore, the unprocessed geometric facets are maintained and presented without change. The form can be found in almost any 3D modelling of garden design, being the prototype of realistic construction and fictitious formation alike. Once a fountain is constructed in reality, its preliminary conception, namely, the prototypical image is to be forgotten. Ghostlike imagery dwell in the most ordinary and tangible objects. On the wall behind the fountain, a view of real fountain amid a garden in print further attests to a radical absence or impossibility: a fountain that can never become real, a ghost that never has a shadow.

Nabuqi continues her discourse on the concept of “presence” that predominates in her creation and dialectic: physical reaction to the environment, how experiences and memories are incorporated in the current site, the mismatch of realistic and fictitious tableaux, the swing between perception and substantiality...however, it is the haunting absence that is emphasised here and embedded in the core of “presence”. Nabuqi’s writes in her own account, “installations cast in bronze assume the semblance of floor lamps, geared with bulbs, wires and plugs... but they do not illuminate the room; they only stand there like sculptures. Conversely, luminous floor lamps comprised of disjointed images are like useless furnishings, revealing cheap fragmentary pictures.” Bronze lamps have to fall between sculpture and decoration due to the deprival of illumination, whereas luminous lamps light up nothing but the views on their lampshades; when an actual view outside the window seems at our fingertips, those inside are locked in richly coloured pictures obtained from the internet. Back to the question Nabuqi raised, “how do we comprehend the world we are in, and how to distinguish the ‘presence’?”, probably the presence embodied by absence and paradox is to be looked at first and foremost—the presence illuminated by art.

An interesting phenomenon is that until now a philosophy for the art of sculpture is still missing. Some think that, because the art of sculpture is largely based on substance, it is hard to draw a line between sculptures and other artificial or natural objects. For that reason, on the other hand, sculptures provide people with a channel to “thingness” and “togetherness with things”. “Sculpture... enlivens space, uncovers the specialness and liveliness of it being in that space; its being-in-the-space constitutes its being-in-the-world, and determines our being.” Nabuqi’s sculpture first of all concerns presence, body and how substance and space correlate and are perceived. In that sense, Nabuqi’s practice contains the nature of “meta-sculpture”, being constantly self-referential and self-formative. Her creation of sculpture is also a dialectic upon sculpture. During an interview right before this exhibition, Nabuqi mentioned that she never stopped questioning sculpture closely, and the evolution of her creation reflects the dialectical path and track for sculpture too. She used to understand sculptures as objects that take up space and take on size, like solid blocks and structures; later, she came to find the relation of a sculpture and its space more significant. Now, she is inclined to see sculptures as things. Sculptures assume their meaning through comparison with things. Take the sculptures in *Ghost, Skin, Dwelling* for example, they are scattered among functional furniture, functionless decoration and uninterpretable existence, and the deciphering of them is subject to how people view, cognise and utilise things as well as the differences thereof. With the break of absence-presence, truth-falsehood and essence-presentation dichotomies, Nabuqi has emancipated the invisible ghost sealed within things by anthropocentrism.

“People’s external needs, such as house, tent, chair, bed...must impart a liveliness and have an intact perception and ego; therefore, building intimate relations with individuals of mankind endows objects that are inherently external with a personal characteristic resulting from humanity.” Hegel’s remark in *Aesthetik* seems to have been reedited by the tightened cords of time from a different aspect. Since when has the appearance of objects become abstruse? Our pursuits for intimacy, sanctuary and belongingness cannot rely on objects anymore. In the current society of late capitalism, facing objects directly is no longer possible; an object deprived of its soul is nothing but a skin, a sign, a smooth mirrored world reigned by the order of symbolisation as well as its emulated logic. To Nabuqi, sculpture harbours the possibility of seeing, knowing, discerning and coexisting with objects. Such ideal is like a dream, but not unlikely. In the residence on Tongren Road, people roam among fountain, bonsai and floor lamps, and bathe in the inpour of breeze, redolent of a homecoming. “Home refuges dreams, protects dreamers, and allows us to dream in serenity.” (Bachelard, *The Poetics of Space*). Like in Cortázar’s novels, bodies within the home need to regain how to coexist with objects too; in that aged dwelling, after all, they were, are, and will be in coexistence forevermore.



## 娜布其：幽靈 皮膚 居所

### 李佳

《幽靈 皮膚 居所》

在上海銅仁路的一處居民住宅中，透過洞開的窗口，人們可以看見樓下小區的住戶三五成群，抱肘閒談，對面一戶一戶人家的陽台，偶有晾衣桿伸出，或分布一些盆栽的花草。天氣好的時候，窗口送進來的風捲入模模糊糊的市聲，間雜幾聲兒童的歡叫。一切都似在表明，這是一個普通的居家時刻，但當你把身體從窗前轉回室內，眼前的景象即刻讓你意識到，在這裡展開的並非日常一幕：裸露水泥、磚體和建築結構，毫無裝修的毛坯套間內，散布一些顏色鮮亮，功能不明的物體，取代了居室中通常會有的傢具什物。也許你會脫口而出，這簡直就像幽靈的房間。而以上這些，很可能正是娜布其最近的項目帶給觀眾的第一印象。她近期完成的一些尚未公開亮相的作品，被放置在一間未經裝修的毛坯公寓內呈現，而這些作品及其呈現方式本身，也同起居和家宅空間有種種意味深長的關聯。

《幽靈 皮膚 居所》

娜布其為展覽取名「幽靈、皮膚、居所」。嘗試在住宅空間中展出作品，對她來說並非首次。2017年，她在巴黎的駐留項目即是在一間公寓（同時也是她的臨時工作室）中完成和呈現，娜布其將拍攝於街頭的，一些過往行人的動作和聲音製作成照片和視頻經處理後，與路邊乞討者使用的紙杯等物並置在房間中，借此將戶外空間中的日常生活以及真實環境中的活動帶回室內，後者既是容納及衛護個人世界的家宅，也是供藝術家放任想象和試驗創造的飛地——以及，在這個項目中，房間本身變成了一件可供人步入的裝置作品，而它固有的家居環境的殘餘，如壁爐、壁燈、暖氣管等，無不在暗示，這些分布於室內的圖像和物品其實代表著一種來自外部的入侵。異質的空間在此短兵相接。娜布其曾將這個項目的靈感歸於她喜愛的一篇小說：科塔薩爾的《被佔的宅子》。主人公久居的老宅自某天開始被一種看不見的力量逐步佔據，直至將他們最終從家裡驅離。這個不明之物幽靈一般的性質，讓藝術家印象深刻：它可以真真切切地被人的感官捕捉（通過發出噪聲，製造震動），但無法被看見，理解和把握；它與人共居，但不受控制，不可預期其行為和判斷其意圖。換句話說，幽靈代表了感知和實在之間形狀莫測的灰色地帶，一個拒絕被現實生活的邏輯和日常空間的功能表象所消化的，潛在的核。

《幽靈 皮膚 居所》

在日常世界的表皮之下，潛伏著不安分的幽靈。或許這個意象從巴黎項目開始一直縈繞在娜布其的心頭？直到四年之後，在銅仁路這處住宅中，它被更明確地提出和更充分的展開——而方式有所不同。娜布其不再使用現成物和圖像侵入現有的空間，相反，通過單體雕塑和裝置的製作及整體排布，指涉展覽空間的雙重屬性（住宅/展廳）。如果我們回顧娜布其近五年來的工作，會發現她的創作大多分別沿兩條近於平行的路線展開。其一是用傳統的雕塑製作方式，以銅、鋁、不鏽鋼等質地均勻的材料鑄造出自立支撐的單體雕塑，《持疑的場所》、《空間外的風景》等系列即是如此；另一則是利用現成物和日常物，在整體空間中將之彼此組合與連接，建造一個新的場域，如《真實發生在事物具有合理性的瞬間嗎？》，《如何成為「美好生活」》等。簡單說來，前者呈現的面貌是可以在空間中任意移動的，不連續的單個雕塑作品，後者則是一個作為整體存在的空間場域，這裡面幾乎所有的東西都難以被歸為傳統意義上的藝術，也無法分別構成意義。在「幽靈、皮膚、居所」中，這兩條面貌迥異的路線似有某種匯集的跡象，單體雕塑和裝置被組合在原本作為家居空間的展廳中，並與之相關。比如，一組青銅雕塑，在圓形或柱形基座向上延伸出或直立或傾斜的細長支撐，末端附連一個隆起的球狀部件，讓人聯想起落地燈的幾種不同形態（《化石》系列）。或是由簡括的幾何形狀（長方，圓形，柱體）組合而成的各種椅子（《游離的座椅》系列），以及整體塗成高飽和度的紅色和藍色的，狀如盆景假山的形體（《寵物》系列），湊近可以在它們頂端發現一簇類似微雕園林的細節。以上均屬於一個典型的起居室通常配備的各種實用或裝飾物品。

《幽靈 皮膚 居所》

然而，這些雕塑——讓我們暫時稱之為雕塑——自身的性質和界限是不清晰的，它們缺乏那種一眼望知即可判斷——是傢具，裝飾品，還是雕塑作品——的要素。這或許是因為它們被有意放置於同一個（雖然並不典型）的居室空間，燈和座椅和盆景的匯集由此顯得理所當然？或許是因為它們本身極為曖昧的面貌和潛藏的悖謬？《化石No.2》甚至包括了燈泡、盤繞的電線與插銷的形狀，然而青銅的質料讓它們只可能成為除了一盞真正的落地燈以外的任何東西。和《寵物》系列的艷麗盆景一道，不承擔任何實用功能，但它們因此就能夠被輕鬆地歸為裝飾嗎？這顯然在展覽的語境中不可能成立。不過，若是在一間真正的，被其他各種日常器具充滿的客廳里，出現這樣的裝飾也並非不可能。一切取決於觀者如何看待和理解物與環境的關係——是鬆動，還是擰緊？是觀看，還是使用？類似嘗試可以追溯到2015年她以「雙向入口」為名的個人展覽，通過將觀眾的行動帶入物體/作品內部，娜布其質疑了雕塑的客體自主性，以及空間類型的單義和絕對；「幽靈」展則更進一步：需要觀眾來捲入和定義的不僅是作品本身，還包括整個空間。有意為之或借助偶然，在「幽靈」展覽中，作品和環境相互接榫，原則上本應抽象而透明的展廳空間被重新混濁、可見和現實化，從而釋放出某種擾動理所當然的感知和行為慣習的力量。內在於日常空間之中的，雖不可見但處處可聞知其干擾力量的陌異存在。一種幽靈般的存在。

《幽靈 皮膚 居所》

「真實發生在事物具有合理性的瞬間嗎？我們如何認知周遭的世界，是否眼見即為真實？一種被給予的或者模擬的情緒一旦發生，是否也可以被認定是真實的，即使它存在的基礎全無真實可言？該如何看待此種被引發的情感？」 娜布其曾經在接受採訪時用這樣的提問來總結她近期的裝置創作所嘗試打開的討論。幽靈恰恰處在這個通向或延宕真實的迷宮中心，它不可見的在場引發感知的不確定和種種可能的分歧，將原本分層清晰的事物秩序重新攪混。在展廳中心，觀眾會遇上一座正在汨汨流水的人造噴泉。讓噴泉這類公共設施和城市風景進入私密場域，從而改變觀者與之直面的經驗和身體反應，是娜布其曾經在諸如《噴泉：夜晚花園》（2020）等作品中使用的方法。而在這裡，噴泉的形態更加模稜兩可。在極端簡括的柱體和花形水池上，一個由幾何形狀構成的人體在倒水——娜布其從建築設計軟件中找到一個模型，並且按照現實中一座花園水池的比例將之放大。那些未及處理的幾何曲面也因此被保留和完整呈現出來——這類模型幾乎可以在任何一份園林設計的3d圖樣中找到，它們是現實事物的原型，但卻是某種虛構的原型。當現實中的噴泉被樹立起來之後，它最初的理式，也即這些原始的圖像也將被徹底遺忘。而這些幽靈圖像就此縈繞於最平常實在的事物之中。在噴泉背後的牆面，一張打印出來的，花園中真正噴泉的圖像進一步指向某種根本性的缺失或不可能：一個永遠不能成為「真實」噴泉的噴泉，一個沒有影子的幽靈。

《幽靈 皮膚 居所》

在此，娜布其延續了在她創作和思辨中佔據重要位置的「在場」概念的探討：身體對於場所的反應，經驗和記憶如何被帶入當下的現場，現實與虛構的場景之間的錯位，在感知和實在之間浮動的關係……不過，在這裡被強調、被嵌入「在場」之核心的，恰恰是這種幽靈般的缺失。娜布其在創作自述中寫道：「由落地燈而來的青銅雕塑，看起來依然是燈，配有燈泡，電線，插銷……但它不會照亮室內，只像雕塑一樣佇立在某處。由破碎的圖像組成的可以真實發光的落地燈，卻像是無用的擺設，透射出一些片段式的廉價圖像。」青銅的燈因為缺失了發光的功能而被迫擺蕩在雕塑和裝飾之間，能夠發光的燈卻只能在角落照亮蒙在它上面的風景圖像，當真實的風景在窗外似乎觸手可及，它在展廳中間卻只能委身於色澤鮮艷的網絡圖片。如果我們回到娜布其先前的提問：我們如何認知周遭的世界，如何辨認「在場」？那麼，首先需要被認識和直面的，的或許正是以這種以缺失和悖謬面目出現的在場性。這是由藝術所擦亮的在場性。

一個有趣的現象：直至今日，一種關於雕塑藝術的哲學仍付之闕如。有人認為，這或許因為雕塑在很大程度上總是圍繞物展開，從而難以釐清它同其他人工或自然物之間的分野。不過，雕塑也因此為人們提供了直面物性 (thingness) ，與物共處 (togetherness with things) 的通道。「雕塑.....給空間生命，揭示它存在於空間的特殊性與生動性，它存於空間的方式構成了它的在世存在 (being-in-the-world) ，也決定了我們所是的那種存在」。娜布其的雕塑首先是關於在場、關於身體、物和空間如何相互作用和被感知。在這個意義上，也可以說娜布其的雕塑實踐帶有某種「元雕塑」的性質，總是在持續地指回和塑造自身。她的雕塑創作同時也是對於雕塑本身的思辨。在此次展覽前夕的一次採訪中，娜布其談到，她對於雕塑是什麼的追問從未停歇，而她的作品演變也反映了對於雕塑本質思辨的路徑和軌跡。曾經，她認為雕塑是佔據空間的，具有體量的物體，像是堅實的團塊和結構；此後，她發現對於雕塑來說更重要是其與空間的關係，而現在，娜布其更傾向把雕塑理解為物。雕塑是在同物的比照和關係中獲得意義的。就像在「幽靈」展中這些擺蕩在具有功能的傢具、缺乏功能的裝飾、和無法言明其意義的存在物之間的雕塑，對它們的理解取決於人們對於物的觀看、認知和使用，以及個中存在的種種差異。通過擾動一系列區分了缺失/在場、真實/虛構、實質/表象的二元對立的秩序，娜布其釋放了被人類中心認識論所禁錮在物之中的，不可見的幽靈。

「人的外部需要，如房舍家室、帳篷、椅子、床.....他一定仍然在這些東西中感到生氣，具有完整的感覺和自我，因此原來本身只是外在的東西，通過與人類個體的密切聯繫被賦予一種人性激發的個人特徵」。黑格爾在《美學》中的論斷，似乎已經被繃緊的時間之弦從另一個方向重新修訂。從什麼時候開始，物的面貌開始晦澀難懂？我們不再能夠希冀從從物中找尋親密，庇護和心靈的歸屬。在晚期資本主義社會的當代時間中，與物直面已不再可能，被抽乾靈魂的物僅僅是它的表皮和符號，以及物的符號秩序宰制下一個平滑的世界擬像和它的仿真邏輯。對娜布其來說，雕塑蘊涵著讓人等以重新看見、認識、通達和與物共存的可能。這樣的理想像一個夢，但並非不可能。就像在銅仁路的這座房子里，人們在噴泉、盆景和落地燈的注視下走動，被窗外的微風吹拂，彷彿回到了家中。「家宅庇佑著夢想，家宅保護著夢想家，家宅讓我們能夠在安詳中做夢」（巴什拉，《空間的詩學》）。就像在科塔薩爾的小說中那樣，家宅中的身體也需要重新學習如何與物共存於世，畢竟，在這所古老的宅子之中，它們曾經、現在、也將一直共存下去。





*Pet (Red)*  
寵物(紅色)  
2021

Bronze, paint  
青銅, 漆  
95 x 70 x 50 cm





*Pet (Blue)*  
寵物(藍色)  
2021

Bronze, paint  
青銅, 漆  
105 x 40 x 40 cm



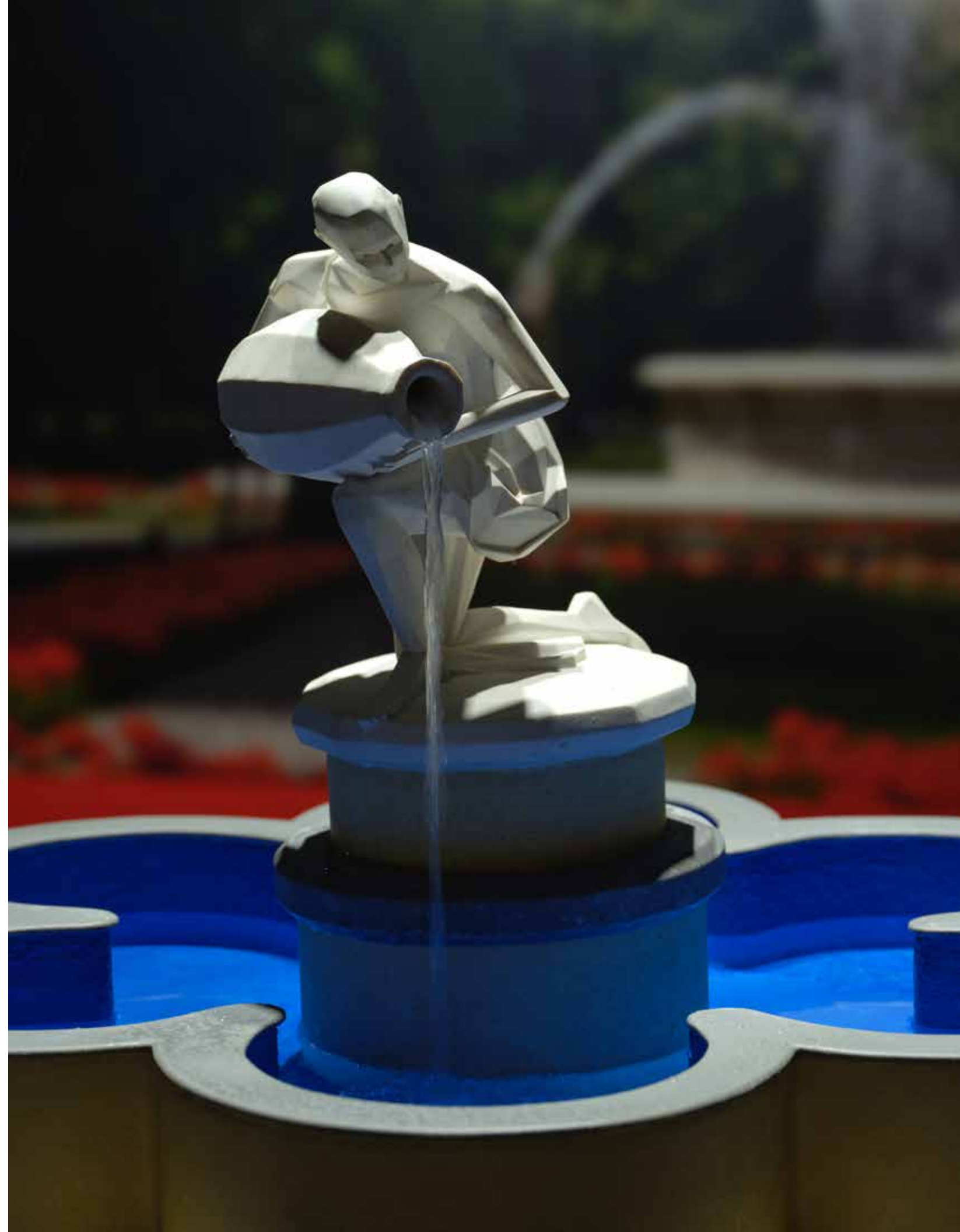






*Bonsai*  
盆景  
2021

Resin, sand, water pump  
樹脂, 沙, 水泵  
140 x 83 x 83 cm







*Peeper No.1*  
偷窺者 No.1  
2021

Stainless steel, print on fabric, paint, light tube  
不鏽鋼, 布上打印, 漆, 燈管  
220 x 55 x 55 cm





*Peeper No.2*  
偷窺者 No.2  
2021

Stainless steel, print on fabric, paint, light tube  
不鏽鋼·布上打印·漆·燈管  
180 x 25 x 25 cm





*Peeper No.3*  
偷窺者 No.3  
2021

Stainless steel, print on fabric, paint, light bulb  
不鏽鋼, 布上打印, 漆, 燈泡  
50 x 105 x 105 cm



*Drifting seat No.1*  
游離的座椅 No.1  
2021

Aluminium, paint  
鋁板, 漆  
65 x 140 x 140 cm







*Drifting seat No.2*  
游離的座椅 No.2  
2021

Aluminium, paint  
鋁板, 漆  
100 x 140 x 30 cm





*Drifting seat No.3*  
游離的座椅 No.3  
2021

Aluminium, paint  
鋁板, 漆  
35 x 100 x 30cm



*Drifting seat No.4*  
游離的座椅 No.4  
2021

Aluminium, paint  
鋁板, 漆  
40 x 50 x 50 cm





*Drifting seat No.5*  
游離的座椅 No.5  
2021

Aluminium, paint  
鋁板, 漆  
35 x 40 x 40 cm



*Fossil No.1*  
化石 No.1  
2021

Bronze  
青銅  
147 x 35 x 35 cm





*Fossil No.2*  
化石 No.2  
2021

Bronze  
青銅  
154 x 40 x 30 cm





Details 細節







*Fossil No.3*  
化石 No.3  
2021

Bronze  
青銅  
54 x 42 x 41 cm









*Fossil No.4*  
化石 No.4  
2021

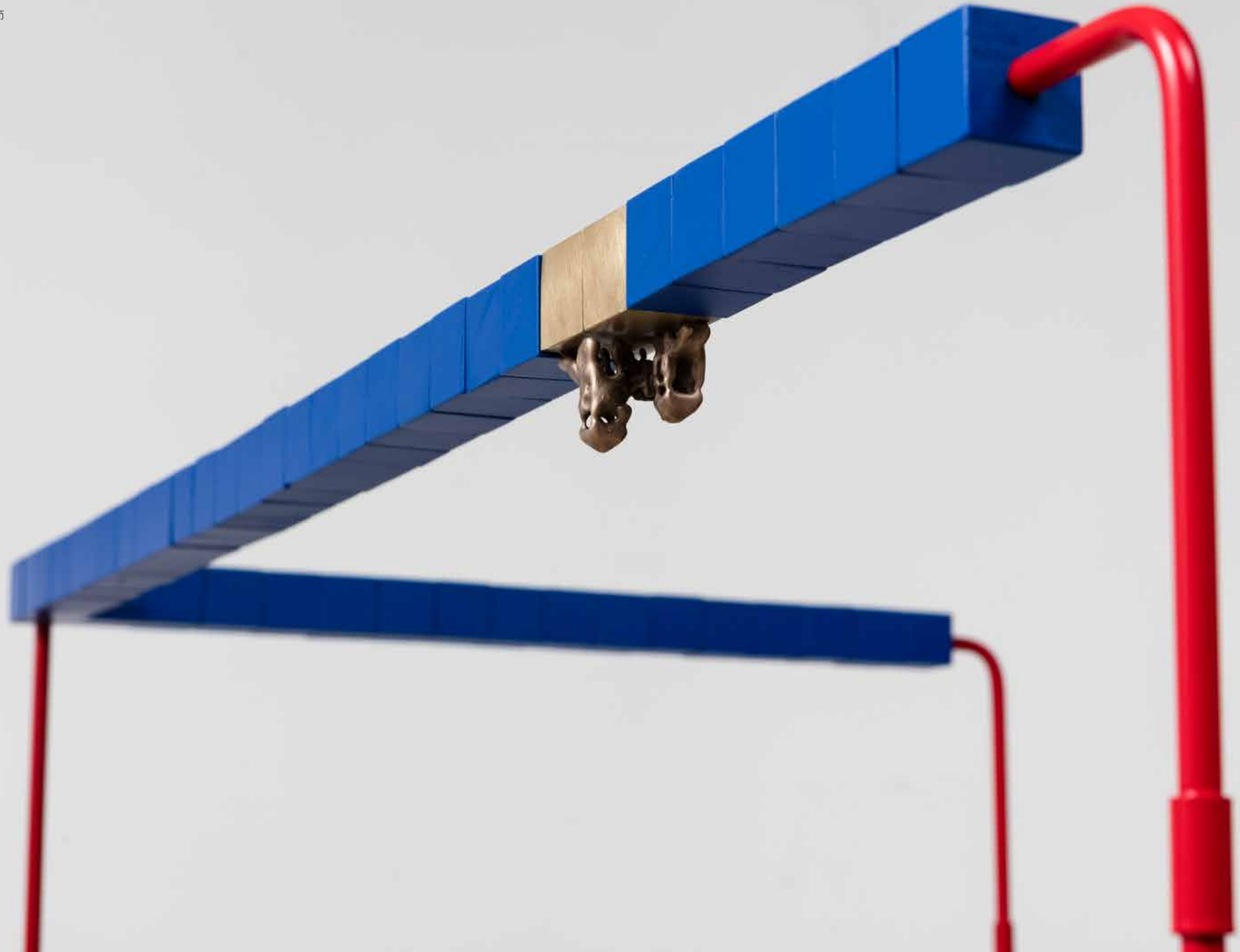
Bronze  
青銅  
160 x 48 x 100 cm



*Game and the importance of the joints*  
遊戲以及關節的重要性  
2020

Copper, wood, stainless steel, paint  
銅, 木頭, 不鏽鋼, 漆  
118 x 88 x 112 cm





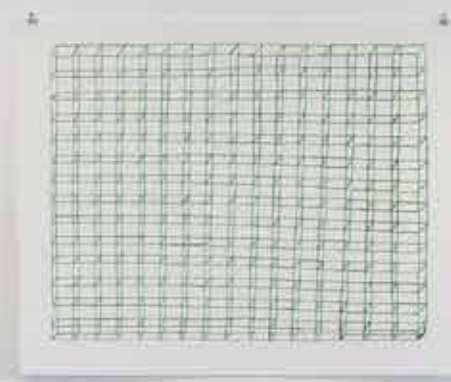
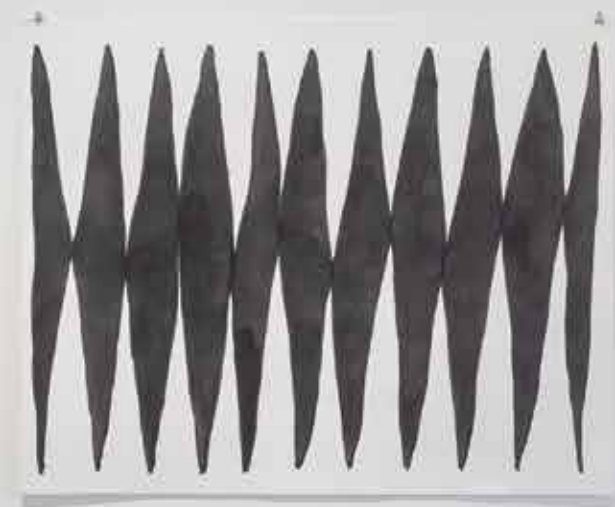






Installation view  
展覽現場

Nabqi, solo exhibition, Edouard Malingue Gallery, Unit B2, 12/F, Blue Box Factory Building, Aberdeen, Hong Kong, 2021  
娜布其, 個展, 馬凌畫廊·香港香港仔大生工業大廈12樓B2室, 2021



Installation view  
展覽現場

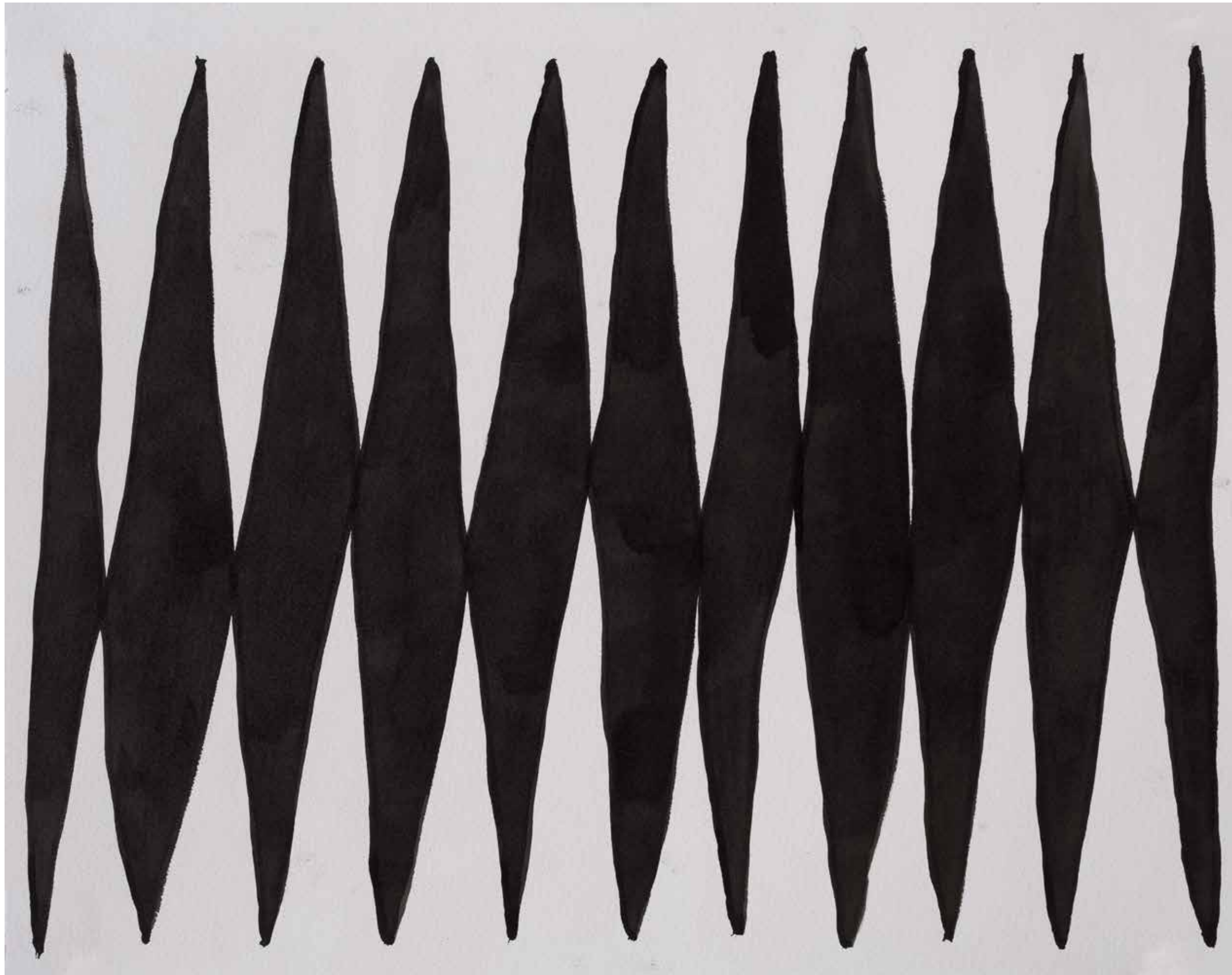
Nabuqi, solo exhibition, Edouard Malingue Gallery, Unit B2, 12/F, Blue Box Factory Building, Aberdeen, Hong Kong, 2021  
娜布其, 個展, 馬凌畫廊·香港香港仔大生工業大廈12樓B2室, 2021





Installation view  
展覽現場

Nabiqi, solo exhibition, Edouard Malingue Gallery, Unit B2, 12/F, Blue Box Factory Building, Aberdeen, Hong Kong, 2021  
娜布其, 個展, 馬凌畫廊·香港香港仔大生工業大廈12樓B2室, 2021



2020.04.23  
2021

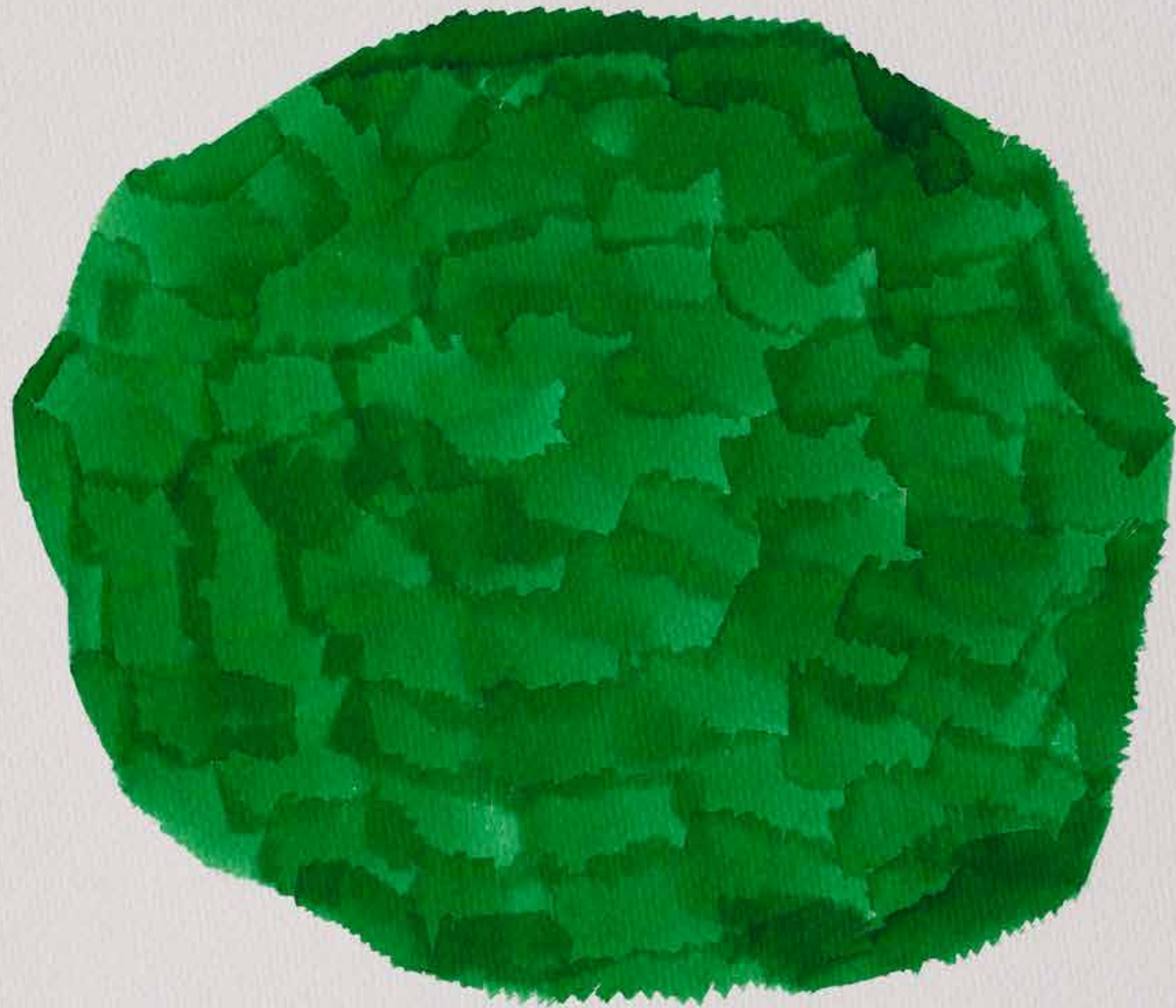
Acid-free cotton paper, acrylic, silk-screen printing  
無酸純棉紙，丙烯，絲網印刷  
81 × 105 cm





2020.02.10  
2021

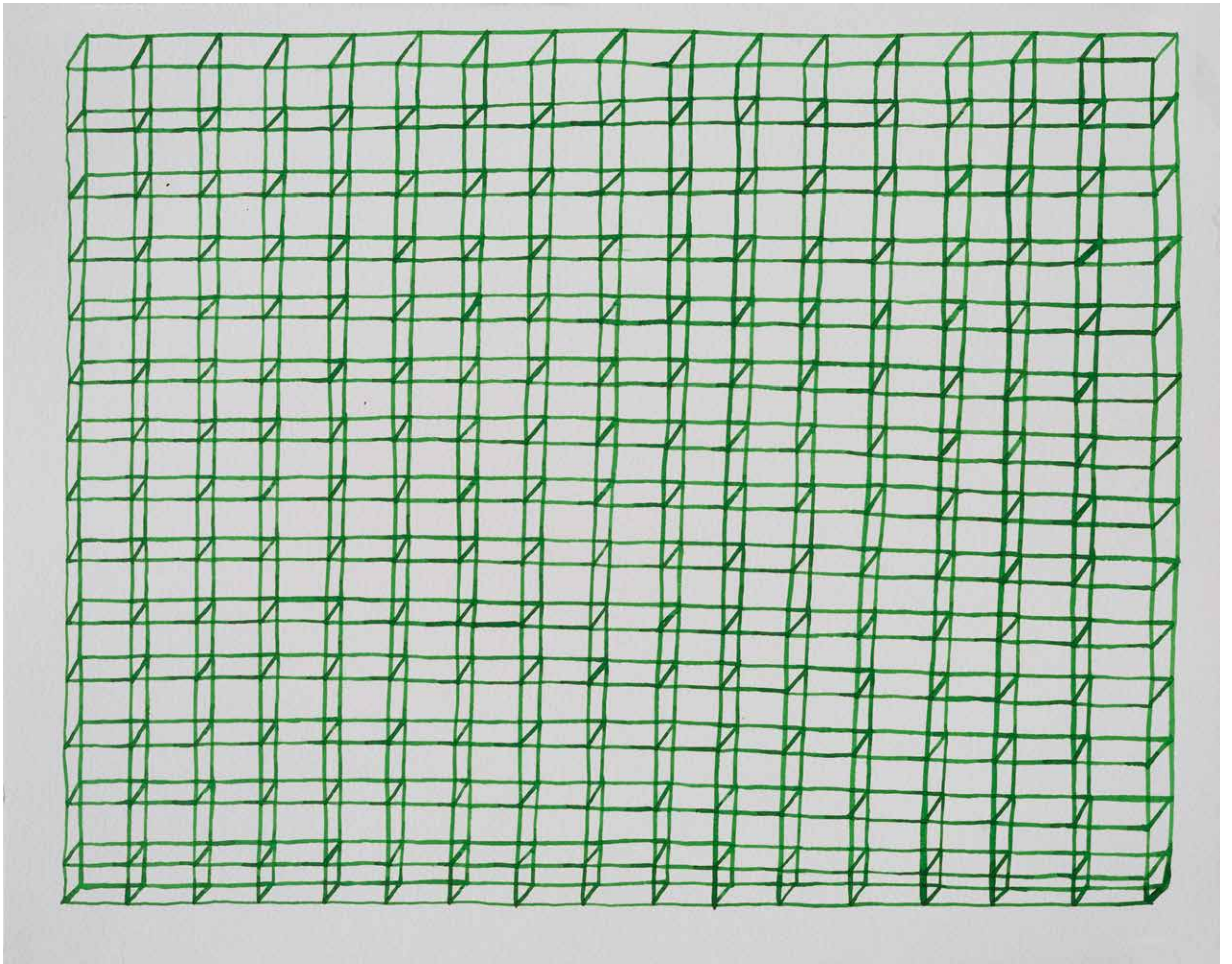
Acid-free cotton paper, acrylic, silk-screen printing  
無酸純棉紙・丙烯・絲網印刷  
78 × 101 cm



2020.02.11  
2021

Acid-free cotton paper, acrylic, silk-screen printing  
無酸純棉紙·丙烯·絲網印刷  
70.5 × 101 cm

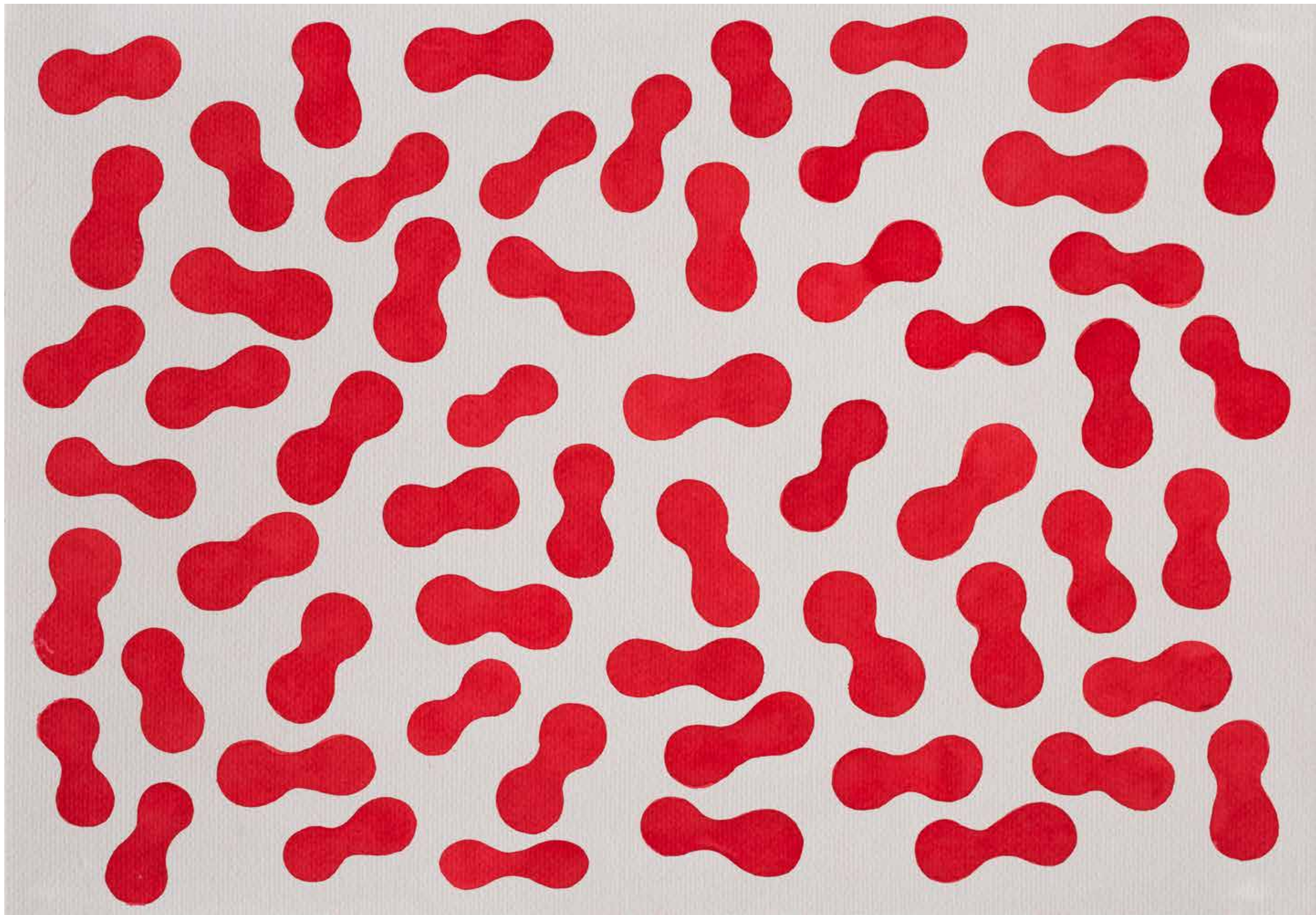




2018.02.05  
2021

Acid-free cotton paper, acrylic, silk-screen printing  
無酸純棉紙·丙烯·絲網印刷  
60.5 × 75.5 cm

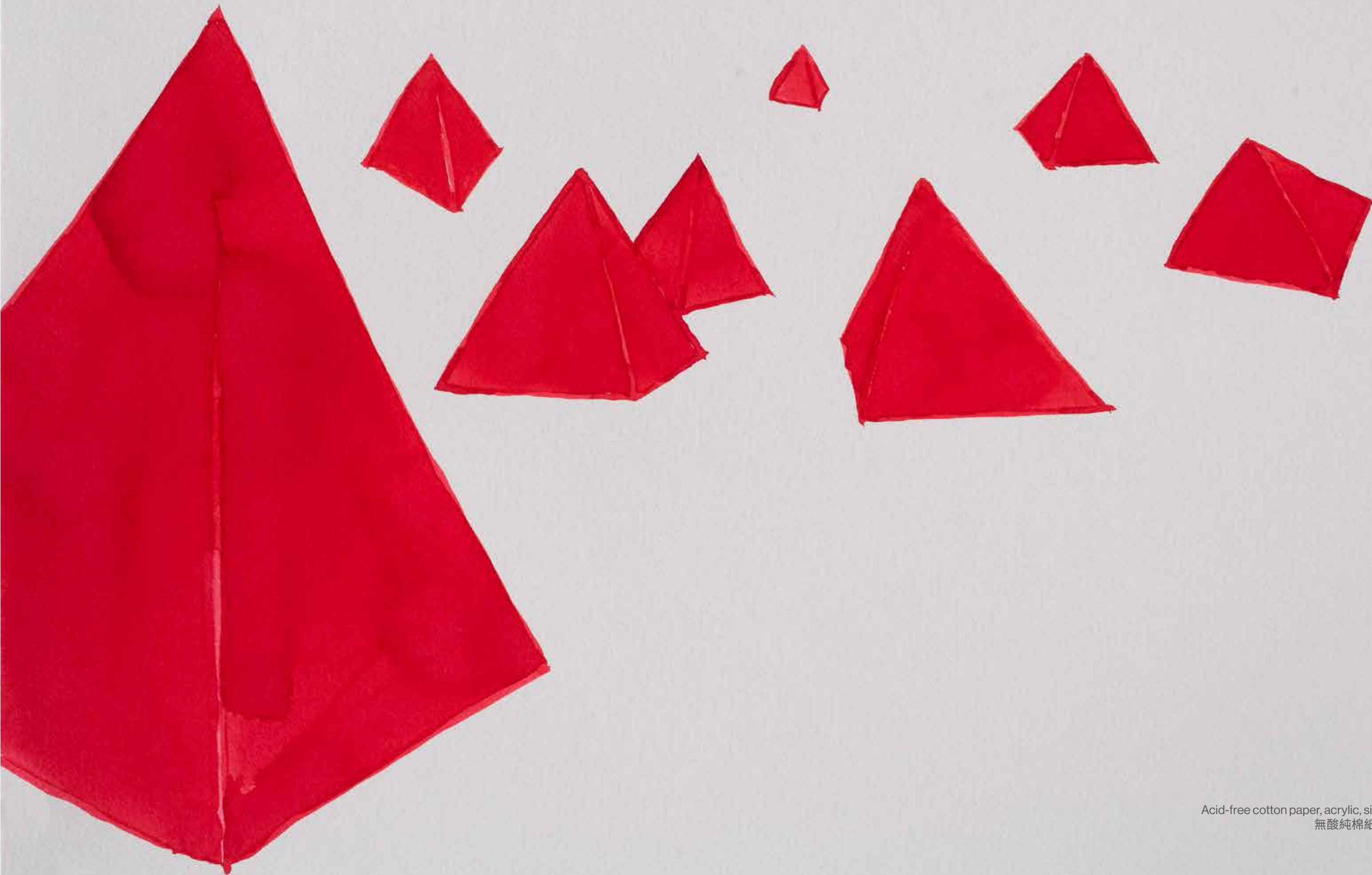




2016.07.15  
2021

Acid-free cotton paper,  
acrylic, silk-screen printing  
無酸純棉紙, 丙烯,  
絲網印刷  
54.5 × 75.5 cm





2019.08.26  
2021

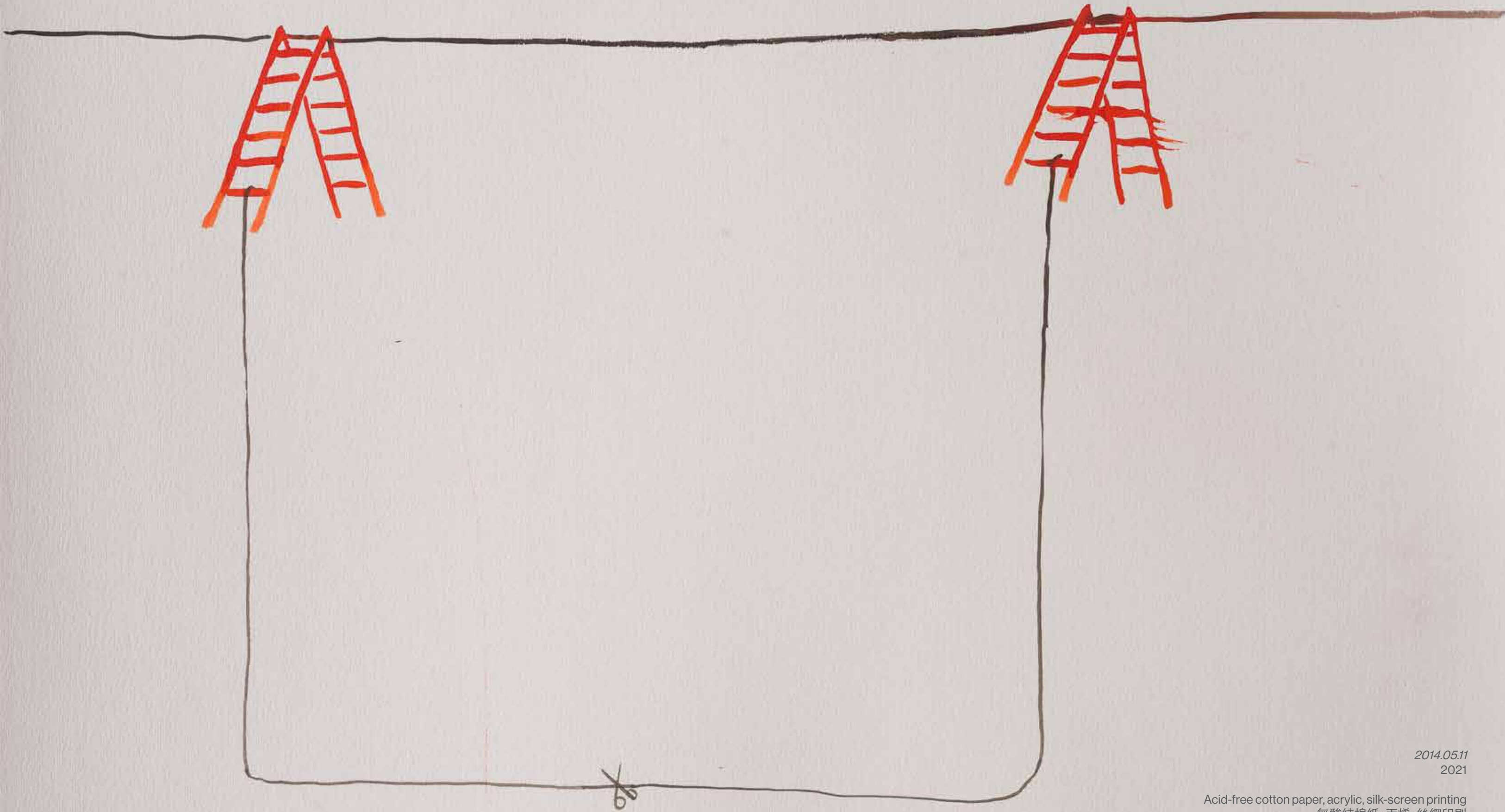
Acid-free cotton paper, acrylic, silk-screen printing  
無酸純棉紙, 丙烯, 絲網印刷  
31.5 × 40.5 cm



2017.04.03  
2021

Acid-free cotton paper, acrylic, silk-screen printing  
無酸純棉紙，丙烯，絲網印刷  
31.5 × 40.5 cm





2014.05.11  
2021

Acid-free cotton paper, acrylic, silk-screen printing  
無酸純棉紙, 丙烯, 絲網印刷  
29 × 40.5 cm



*Fountain: Night Garden*  
噴泉：夜晚花園  
2020

Stainless steel, PVC cloth, water spray device, dust screen, fibreglass, print on cloth, LED lights, ropes  
不鏽鋼, PVC布, 噴水裝置, 防塵網, 玻璃鋼, 布上圖片打印, LED燈, 繩子  
Dimensions variable  
尺寸可變

Installation view, 'Study of Things: Or a Brief Story About Fountain, Brick, Tin, Coin, Stone, Shell, Curtain, and Body', Guangdong Times Museum, Guangdong, China, 2020  
展覽現場, “格物致知。或一則關於噴泉、地磚、錫、銀幣、石頭、貝殼、窗簾及人的故事”, 廣東時代美術館, 廣東, 中國, 2020。





Fountains originated in ancient Greece. They were infrastructural facilities for ancient city-states to provide drinking water in response to surging population demand for regular water use. The vast amount of resources and deployment capability required for its construction have gradually made the fountain a symbol of state power. When the distribution of water resources no longer relied on fountains, it became a decorative public landmark. As a substance that cannot be faked, water is placed together with other imitated forms to create a place that does not belong to reality. The "fountain" as a work of art is the appropriation and reconstruction of the image of the fountain—water pumps, tarps, steel frames, advertising banners, all point to a gap with our physical experience—the "fake landscape" brings a sense of conquering nature. Yet, it was damaged by packaged industrial waste.

噴泉起源於古希臘，是古代城邦為了應對人口激增對日常用水的需求，提供飲用水的基礎設施。建造所需要的大量資源和調配能力，逐漸使其成為國家權利象徵，當水資源的調配不再依賴噴泉，今天它成為具有公共性的裝飾景觀。水作為一種無法被仿造的物質，和其他仿制的形象放置在一起，營造出一個並不屬於現實的場所。作為藝術品的「噴泉」是對噴泉形象的挪用和再造——水泵，防水布，鋼架，廣告布，會發現與我們的經驗產生落差——由「假景觀」帶來對自然的征服感，卻被包裹著的工業垃圾破壞。





Fountain: Night Garden  
噴泉: 夜晚花園  
2020





Fountain: Night Garden  
噴泉：夜晚花園  
2020







*Fountain: Night Garden*  
噴泉：夜晚花園  
2020







*Fountain: Night Garden*  
噴泉：夜晚花園  
2020



*How to Be "Good Life"*  
如何成為「美好生活」  
2019

Mixed media  
綜合材料  
Dimensions variable  
尺寸可變



Nabuqi's *How to Be "Good Life"* continues the artist's long-term exploration of the aesthetics of private spaces. Since 2014, Nabuqi has been developing a readymade series: in a way that is seemingly much more specific and light-hearted than the artist's laboriously crafted sculptures, the empty, upside-down pots, wires and cables, snacks, lightbulbs, fake plants, stuffed toys, life-size fibreglass cows, and, perhaps most preeminently, the photographs printed on soft textiles cover or hinder one another, constructing and contradicting each other formally and thematically.

Unusual in Nabuqi's practise and unlike other works in the series, both the title and the form of *How to Be "Good Life"* allude to the history of Pop Art, particularly to Richard Hamilton's art. The installation also uses images of the Pantheon, the Egyptian Pyramid and of animals for the first time: for the artist, the images become empty signifiers and the installation a flat film set, pertaining to reality that is fundamentally superfluous.

娜布其的《如何成為「美好生活」》持續發展了藝術家對私密空間美學的探索實踐。自2014年起，娜布其開始規律地以日常生活物件為主要媒介創作一系列現成品裝置作品。上下顛倒的空蕩花盆、電線、零食、電燈泡、人造植物、玻璃鋼奶牛模型，以及大量印刷在軟質布面上、自然垂墜的日常風景照片等——這些紛雜物件組成的結構與藝術家長期進行的雕塑實踐大相徑庭，既具體、熟悉又貌似輕鬆、混亂；眾多物件在形式及主題層面互相支撐或阻礙彼此。

在跳脫了日常經驗的《真實發生在事物具有合理性的瞬間嗎？》之後創作的《如何成為「美好生活」》也罕見地使用了萬神廟、金字塔乃至帶有動物形象的照片——對於藝術家來說，這些形象在轉變為柔軟、褶皺圖像之後就成為了乾癟的能指，而裝置作品本身則是模擬的模擬：如電影佈景一般的空洞景觀，僅在無人類主體的語境中因其裝飾屬性而充盈。



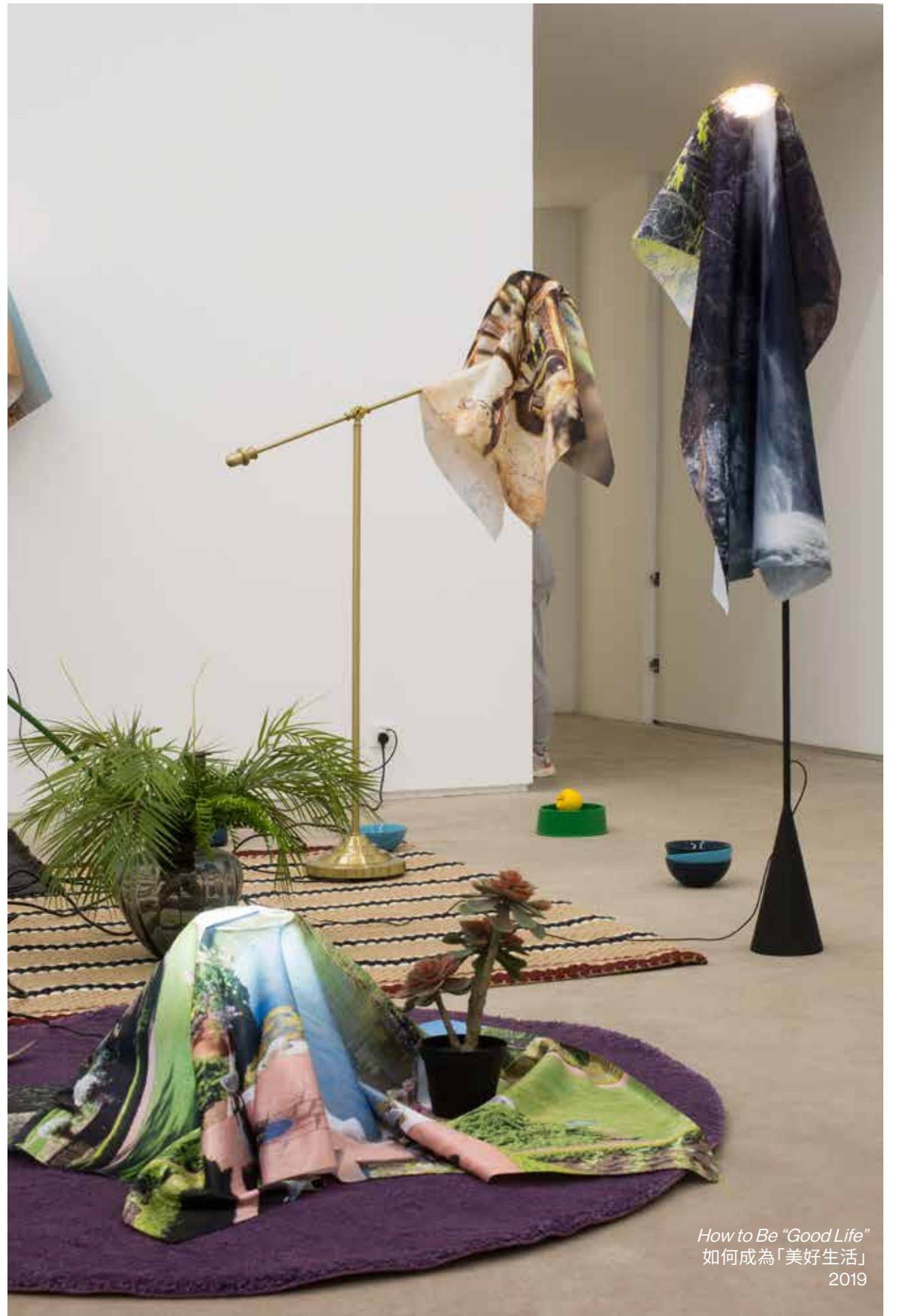
*How to Be "Good Life"*  
如何成為「美好生活」  
2019





*How to Be "Good Life"*  
如何成為「美好生活」  
2019





*How to Be "Good Life"*  
如何成為「美好生活」  
2019





*Do real things happen in moments of rationality?*  
真實發生在事物具有合理性的瞬間嗎?  
2018

Electronic controller, spray-painted FRP cow model, flat car, battery, stainless steel track,  
控制器電箱, 玻璃鋼噴漆奶牛模型, 平板小車, 電瓶, 不銹鋼軌道,  
戶外球形燈, 仿真植物, 泡沫石頭, 樹脂柱子, 圖片噴繪布簾, 鏡子  
540 x 1600 x 1400 cm (dimensions variable)  
540 x 1600 x 1400 cm (尺寸可變)

Installation view, 58th Venice Biennale 2019  
展覽現場, 2019年第58屆威尼斯雙年展

*Do real things happen in moments of rationality?* interprets the status of “presence.” The existences of things are caused by connections between surrounding environments and the interference of time makes certain that the existence is just the incidental nature of these moments. With different combinations of spatial forms, the artwork imitates the feeling of déjà-vu or scenes buried deep in the mind to explore the difficult definition of reality by offering feelings of presence for the audience. The whole art-piece was made by simulation materials to build an outdoor scene that seems close to the nature and reminiscent of childhood. Also, these materials connect with the space to create certain enjoyable contexts through combinations of displays. At the same time. It questions the uncertain boundary between the unpolished materials and the artwork.

真實發生在事物具有合理性的瞬間嗎？詮釋了一種「在場」的狀態。事物的存在由周圍環境引發關聯而來，與時間的相關性又導致這一存在必然只是偶發的瞬間。通過不同的空間形式組合，來重現記憶深處某一似曾相識或曾被忽略的場景。通過為觀者提供在場的實感，來探索難以界定的真實概念。整件作品採用仿真材料，構建了一個看似貼近自然、充滿童趣的室外現場。這些材料通過組合放置與空間產生關聯，營造出某種美好情境。於此同時，也在探尋未經雕琢的材料與作品定義之間未明的界限。













*Destination*  
終點  
2018

Steel frame, c-print, artificial plants, lights  
鋼架, 圖片, 假植物, 燈  
600 x 300 x 180 cm

Installation view, 58th Venice Biennale 2019  
展覽現場, 2019年第58屆威尼斯雙年展

*Destination* is an assemblage that continues Nabuqi's exploration into the inclusive environmental, and the artificial organic. Initially shown at a museum as an outdoor installation facing a beach, the billboard of the *Destination* mirrors and mocks the surrounding scene by presenting its own version of a tropical beach that is no less unreal and artificial than the environment. The industrial, plastic and digital texture of the work departs from the artist's interest in the readymade in relation to the spatial, and the act of occupation; the illusion-breaking palm and the numerous fake plants beneath the billboard also speak of the anti-monumental nature of artist's sculptural practise.

娜布其的作品《終點》持續發展了藝術家對自然環境及人造有機物關係的探索。此件大型裝置首次展出於一處臨近海灘的美術館機構，直接在美術館戶外空間展出、眺望海岸線的《終點》以其廣告牌樣式映照並戲仿了展覽環境——印於作品表面的是虛幻、充滿人造感的藍天白沙海灘景象。作品的工業、塑料、數碼質感反映了藝術家對空間—人造物—佔領行為關係的長期興趣，而戳破作品表面的塑料植物以及位於廣告牌背後的多個塑料盆栽也直接強調了藝術家雕塑實踐的反紀念碑性質。











## *Inhabiting Space, Space Inhabited*

by Loïc Le Gall

*\* A shorter version of the article was published previously in the journal CURA. 28 in 2018 under the title 'Inhabiting Space by Nabuqi'.*

In China, a new generation of artists, often women, are focusing on questions of habitat and architecture, of human being's place in the often anarchic expansion of urban territory. Nabuqi, who graduated from the Central Academy of Fine Arts in Beijing in 2013, explores these complex relationships between space and body, and perception of space. Based in Beijing, she herself has always lived on the outskirts - she uses the concept of "village-within-urban environment" - and moves further and further out from the centre, as the city gets bigger. Surprise and movement would easily characterise the urbanization of China's capital city. The surprise and movement are generated by the speed with which the landscape is transformed, and the inhabitants' capacity for adapting. For example, a neighbourhood can disappear within a few months, purging the inhabitants, who nevertheless have to return there to work. Nabuqi talks about "many empty shadows left behind", shadows of both people and constructions left in an in-between state. Although the artist's work, paradoxically exuding a calm impression, does not directly evoke this urbanization, it nevertheless reproduces the mechanisms of it and feeds on this constant state of agitation. Nabuqi documents these immutable evolutions and her own primary investigations in a diary, a notebook of recordings from life, and a catalogue of forms. The drawings offer keys or clues to an understanding of the three-dimensional practice. As a kind of reflection or respiration, her drawn work enables her to experiment with potential space/ body confrontations, or new colours. Indeed, Nabuqi does not hesitate to use gaudy tones, pinks, greens and yellows that cut into the cold, conventional space of the white cube.

In the series, 'A View beyond Space', Nabuqi attempts to represent different notions of space within the same sculpture. The first is, of course, the physical space itself, tangible and real, existing because of the elementary human presence. The second is generated by the spirit, a universe of the mind in a non-location that the body cannot experience. The aim of the artist is to enable the viewer to be projected into an environment created by a single piece of message: the sculpture. The lines, forms and surfaces of objects require this need for interpretation, because of the human brain's capacity for analysis and mental agility. Sometimes, Nabuqi fashions landscapes that recall the skylines of buildings or even the levels of platform video games from the 1980s and 1990s, such as Prince of Persia or Mario Bros as in No. 16 of the series. Some recurrent forms such as narrow staircases without guardrails are obvious indications of movement and discomfort. The body is constrained in a moment of transit which is not comfortable, yet evokes an escape, a straying as much as a danger. Elsewhere, the sculptures are arid and demand more effort. In 'A View Beyond Space No. 8' (2015), the details are invisible or absent. Is the hollowed-out structure sufficient in itself or must it be augmented by another reality? That is the question.

More recently, with the installation 'Floating Narratives' (2017) presented at the Centre for Chinese Contemporary Art in Manchester in 2018, Nabuqi studies even more deeply the relationship between the body, the space and the work of art. A collection of artificial plants, lamps, a fan and photographs that are distorted and therefore difficult to understand "occupy the space", in the words of the artist. With the artificial breeze from the fans and the light generated by electricity, the work transcends its own physical characteristics, it overflows, it floats. The installation therefore suggests an inaccessible and deliberate hidden dimension. Indeed, one can feel the air and one can see an unnatural light: the ethereal. What, then, is the place of the work itself in relation to the space and the body of the viewer? On another level, the artist plays with notions of 'false' and 'true'. The illusion of landscapes represented by a photographic image adds to the fiction of the space, as does the fictional nature of the plastic plants: an effect of Bartsian reality.

In her definition of space and, by extension, of landscape, the artist has eliminated notions of beginning and end. Space stretches out infinitely, without walls or doors. In a way, especially as it relates to the construction of a mental space, the work of Nabuqi has its roots in the works of Absalon (1964-1993) and in another way in those of André Cadere (1934-1978). They both envisaged the need to inhabit space and escape from a purely physical logic. Sculpture could be a witness or a tool, allowing access to another dimension. The object therefore constitutes its own dimension while engendering an infinite mental field. Nabuqi also questions visual and sensory perception, "When we enter into different types of space, do we perceive the information through visual means or is the body also a receptor of information?" The sculpture is not restricted simply to its visual, physical or spatial characteristics, or even to an ideological or historic context. There is not just one way of looking that produces a result but an infinity of ways, producing a multitude of interpretations. The spectator does not find himself in front of a traditional work of art to be looked at, they are physically involved, becoming in turn a participant and a constituent element of the work. In other words, the works of Nabuqi do not appear to belong to the family of classical or ancient sculpture or to that of Canova but rather to the participatory installations of Bruce Nauman, or the mirrors of Michelangelo Pistoletto, which engage the visitor by including their own reflections in the work.

During a residency at Dawan Art in Paris in 2017, Nabuqi took up the theme of 'Stay and Occupation'. These words, symptomatic of her work, imply that every movement of the body has an influence on the environment. Dynamics between individuals are altered when another person, a newcomer, shares a common space. She then observes the Parisians, recording sounds in the parks, photographing the footsteps of passers-by, and buying from the homeless the vessels they use to collect the money they beg for. Life and survival in the public space, movements and appropriations of areas are at the heart of this cartographic research into a transparent Paris. Nabuqi reveals the indiscernible, sometimes in a conceptual sense - inaccessible dimensions excluding the body, as the constructions are purely mental;

sometimes in a political sense - accessible dimensions excluding the body, those of the 'invisible', the workers and the homeless. In 2018, an exhibition at the Shanghart Gallery in Shanghai offers a new understanding of the concept of object in the artist's work. A series of objects from everyday life were assembled a priori in a simple way, and seemingly arbitrarily. In history of art, we speak of ready-made - an object used for its own quality, and sometimes modified, the most famous example of which is the fountain of Marcel Duchamp, a urinal becoming artwork when it is signed and decontextualized; and collage - the combination of separate elements of all kinds. This new body of work by Nabuqi could be compared with the assemblages of the American artist Haim Steibach who participated in the 1980s in Group Material in New York, in the way in which the context and the status of the object are codified. However, beyond the perception of our own body, Nabuqi then extends her research to an environment that is not fixed and immutable like architecture; she is then interested in decorative objects, objects that are supposed to embellish the space, or at least modify it. Here twisted, having lost an initial function, these objects create an impression of strangeness between impression of déjà vu and immersion. It is obvious that we must refer here to the Freudian notion of Unheimliche, elaborated in 1919. Indeed, for Freud, the uncanny (Das Unheimliche) locates the strangeness in the ordinary. On the one hand, Nabuqi draws directly on the notion of perception, by titling her exhibition "Do real things happen in moment of rationality?"; On the other hand, she evokes a term that is not normally associated with art: the rationality. Here we must see an attempt to interpret a broader philosophical concept and the definition of reality beforehand.

Nabuqi's sculptures have always found a basis in what the art critic Nicolas Bourriaud has called relational aesthetics, that is, art that takes the sphere of human relationships as a theoretical or practical point of departure. Nevertheless, more recently, the networks created between "work" and "spectator" have more distended links, and the nature of the works is based on a more precise reality however full of doubts. And for good reason, Nabuqi's major series of work in 2018 is entitled 'The Doubtful'. If the artist's previous sculptures were resolutely abstract, this new chapter is more tangible, using a category of forms less confusing for the viewer. The vocabulary she uses takes up elements of the urban and the space, and defines another relation of the occupation of the body in space. In 'The doubtful site' (engulfing and radiating shapes), the form recalls one of the Greek theater, which had a very precise function: the place of representation. This is precisely what interests Nabuqi here, how to see and be seen, and what political notions (in the Greek sense of the term; that is, what is related to the organization and the exercise of power in an organized society) are exercised? We understand that through her sculptures, Nabuqi is part of a history of the art of the object and its perception but also that she questions very current issues around the concept of collective and space appropriation.



## 駐入空間，被駐入的空間

Loïc Le Gall

\*此文章的節選版本曾以《**娜布其:駐入空間**》為題出現在2018年Cura. 28期刊中。

娜布其在巴黎的邊界地區

在中國，新一代的藝術家——尤其是女性藝術家——常將注意力集中在生活空間及建築上，關注都市領域無序擴張過程中的人類生存空間狀況。2013年畢業於中央美術學院的娜布其在藝術創作中探索空間與身體的複雜關係，以及人對於空間的感知經驗。娜布其一直生活在北京的邊緣地區——她稱之為「城中村」——而隨著城市近年的擴張，她也漸漸搬至愈發遠離中心的區域。北京的都市化進程常不可預料，又以其大規模運動特性而著稱。都市景觀的轉變過程之快，使一切變得難以預料，每一次轉變又意味著大規模的運動；而當地居民對於不可預料變動的適應能力，在這個過程中也扮演了很重要的角色。舉例來說，一個居民區可以在短短數月內完全消失，居民被迫搬離，但又不得不回到這個區域來工作。娜布其曾指出「許多空洞的暗影被落在了後面」；落在中間地帶的，既是人的暗影，又是建築的暗影。娜布其的作品似是而非地展示了一種冷靜面貌，儘管其不直接與都市化進程相關，但卻再現了都市化進程的機制，並從這種持續緊張的狀態中吸取靈感。通過每日筆記、日常生活環境錄音及紙上作品，娜布其記錄了這些不停歇的演變過程，以及對此進行的個人研究。藝術家的小型紙上作品是理解其在空間內進行的大型藝術創作的重要途徑。作為一種思考方式或一種日常規律性實踐，娜布其的紙上作品讓其得以試驗潛在的空間-身體對立狀況，或考慮在創作中使用的新色彩。的確，娜布其不吝於在作品中使用不同階度的鮮亮粉色、綠色或是黃色，以此切入冷淡的傳統白立方式展覽空間。

娜布其在巴黎的邊界地區

在創作《空間外的風景》系列時，娜布其嘗試在同一件雕塑中再現不同的空間概念。第一種概念當然是實在物理空間：可觸碰的、真實的，因人類意識而存在的空間。第二種則是精神空間：由精神創造的空間是一個非-場址，或稱不能切身體驗的心靈世界。藝術家的意圖是促使觀眾投射至由單一信息構成的環境中——即雕塑。人類頭腦的分析能力及智性迫切要求我們解讀這雕塑物件的線條、形式及表面。有時候，娜布其構造的風景能讓人想起都市建築形成的天際線，甚至是1980年代及90年代的電子遊戲：《空間外的風景No.16》（2017）就讓人想起《波斯王子》或是《超級瑪麗》。作品中的狹長無扶手樓梯等一些重複出現的形式則明顯指涉著人類或建築的運動及不適感。身體被困在途中，這讓人不適，卻又引發了逃逸衝動，游離而有危險意味。其它一些作品則更為晦澀，需要更加費力地進行解讀。《空間外的風景No.8》（2015）的形式細節幾乎不可見，毋寧說完全缺席了。被掏空的結構究竟是自足的、獨立存在的，還是說必須要通過另一種現實去激活它？這是娜布其作品提出的問題。

娜布其在巴黎的邊界地區

娜布其的近期作品更加深入地探索了身體、空間以及藝術作品的關係。舉例來說，在2018年英國曼徹斯特華人當代藝術中心「興起：中國當代藝術中的女性聲音」展覽中展出的《漂浮的情節》（2017）這件作品中，許多塑料植物、三盞燈、一颱風扇以及被扭曲的晦澀圖像「佔據了空間」。《漂浮的情節》通過人造風以及人造光超越了雕塑的物質屬性，從自身中溢出，漂浮了起來。這件裝置作品因此指向了一種不可進入的、被特意隱藏起來的空間維度。的確，觀眾可以感受到空氣的不自然運動，看到不自然的光照：這就是虛空的維度。那麼，相對於空間以及觀眾的身體來說，作品的位置或角色是什麼？在另一個層面，藝術家探索了「虛假」與「真實」的概念。由攝影圖像所代表的風景幻象加深了空間的虛構特性，塑料植物也起到了同樣的作用：一種羅蘭·巴特式的真實效應。

娜布其在定義空間及地景時摒棄了起始點與終點的概念。空間無限拉伸，也不再有圍牆或出口。她的作品與精神空間的建構相聯繫，這種創作在阿布薩隆（1964–1993）的藝術中能夠找到根系：而在其他一些方面，她的創作則又與安德烈·卡德爾（1934–1978）的藝術相承。這兩位藝術家均洞察到了駐入空間、從純粹物質性邏輯中逃逸出來的必要性。雕塑可能是見證者，或是工具，讓我們得以進入另一個維度。在創造無盡心理場域的過程中，這些雕塑物件也因此建立了自身的維度。娜布其也同時質詢了視覺及其他感知經驗：「在進入不同類別空間的時候，我們是僅通過視覺去接受信息的，還是說，身體本身也是一種信息接收媒介？」雕塑不拘於其視覺、物質性或空間性的囹圄，甚至不受意識形態或歷史語境所限。觀看的方式並非單一而是無窮，於是催生了無限的解讀路徑。觀眾不是在面對一個傳統的、待觀看的藝術作品，而是在物質性及身體性層面介入到作品中，成為創作的參與者及其結構性因素。換句話說，娜布其的創作並不歸屬於古典或古代雕塑譜系，或從安東尼奧·卡諾瓦以降的雕塑譜系，而是與布魯斯·瑙曼的參與性裝置藝術，或是米開朗基羅·皮斯特萊託的鏡面裝置相近——後者的鏡面作品通過引入觀眾的反射映像使其介入其中。

娜布其在巴黎的邊界地區

在2017年於巴黎Dawan Art機構進行駐留項目時，娜布其以「停留和占領」為題進行創作。這兩個詞代表了其實踐的特徵，暗示著人類身體的每一次運動都將對周遭環境帶來影響。兩人之間的動態關係將因為第三人進入同一空間而發生變化。在駐留時，她觀察了巴黎的人們，在公園內錄音，為路人的腳步拍攝照片，並通過以物易物的方式換來流浪漢或乞討者用來盛施捨的容器。娜布其對於向她展露自身的巴黎所作的製圖式研究的核心，是公共空間中的生活和生存狀態、不同區域的運動和占領行為。她揭示了那些難以被發現的事物，某種存在於觀念層面的事物——因其純粹智性構成而不可進入、將人類身體拒之門外的維度；或是某種存在於政治層面的事物——工人或流浪漢等「隱形人」所在的、可被進入卻仍然將人類身體拒之門外的維度。

娜布其在巴黎的邊界地區

娜布其在2018年於上海香格納畫廊舉辦的展覽提供了另一種理解藝術家物件觀念的方式。一系列日常物件以相對直接而顯得隨意的方式出現在展覽中。在討論藝術史時，我們常會提及現成品——它們以其原本面貌作為藝術出現，有時也在經過某種程度的改變之後成為藝術。現成品最著名的例子便是杜尚的《泉》：一個簽了名的、被去語境化的小便池；我們也常要提及拼貼——將紛雜孤立元素結合的創作方法。娜布其在這一次展覽上展出的新作品可以與美國藝術家、1980年代紐約「物質」團體的成員海姆·斯特巴赫的創作相比較：二人在創作中以類似的方式將物件的語境及狀態進行了編譯處理。然而，在探索自身身體感知之外，娜布其也將其藝術實踐延展至不穩固、不恒定的非建築性環境中去：她對裝飾性物件產生了興趣，這些物件應當要裝扮空間，或最起碼作出稍許修飾。展覽中的眾多裝飾性物件被扭曲、不再保有其原初功用，而是在介乎似曾相識感與沈浸感之間，創造了一種陌生的印象。顯然我們在此必須參考弗洛伊德在1919年詳述的「恐怖」概念。的確，對於弗洛伊德來說，「恐怖」處於平常事物的陌生感之中。一方面，娜布其通過將展覽命名為「真實發生在事物具有合理性的瞬間嗎？」直接引用了感知概念；另一方面，她也強調了一種不常與藝術相提並論的概念：理性。我們必須在此意識到，這一次展覽嘗試對現實的寬廣哲學概念及定義作出預先的解讀。

娜布其在巴黎的邊界地區

娜布其的雕塑基礎是被藝術評論家尼古拉斯·波瑞奧德稱作「關係美學」的概念，也就是說，這種藝術以人類關係領域作為其理論性或實踐性的出發點。然而，在最近，「作品」與「觀眾」之間產生的網絡節點變得愈發臃腫，而作品的屬性也愈發紮根於一種精確的現實之中——無論心中有多少關於這種現實的疑慮。是故，娜布其將其在2018年完成的大型系列作品命名為「持疑的場所」，也擁有其充分的理由。如果說藝術家過去的雕塑作品是決絕地抽象的話，這一新創作篇章則更為實在，使用了一系列對於觀眾來說更為明晰的形式。她的創作語言中出現了都市及空間的元素，並為一種身體駐入空間的別樣方式做出了定義。《持疑的場所(包圍和放射的形狀)》（2018）的形式讓人想起古希臘劇場，而古希臘劇場的功用是非常確切的：再現的場址。這就是吸引娜布其的問題——如何觀看？如何被觀看？這種觀看關係又履行了什麼政治概念（就政治的古希臘意義而言，即與權力在集體社會中的組織及實踐有關）？由此我們意識到，娜布其的雕塑進入了物件及其感知經驗的藝術史，她通過自己的藝術質詢了集體及空間佔領實踐的當代狀況。



*The doubtful site (engulfing and radiating shapes)*

持疑的场所 (包围和放射的形状)

2018

Aluminum, resin, sand

鋁, 樹脂, 沙子

350 x 350 x 40 cm





Continuing from the “rhizomatous” forms of free-standing objects such as *A View Beyond Space* (2015) and the notion of seeing the unseen in *Memories, But not from the past* (2015) presented in the artist's first solo exhibition ‘Parallel’, through which the artist explores the dichotomous notions of center/periphery, accessible/inaccessible, fragmentary/unabridged for Two-way Entry by means of assemblage. Confronted with the reality of living in an ever-expanding urban environment, where the notion of this architecture and public space are constantly evolving and transforming. The series *The doubtful site* (2018) is presented as a constellation of typical public spaces, that brings together a variety of public spaces such as the stadium, the monument, the park and passages from our urban environment. While each piece corresponds to a location where people frequent and gather, yet the variety of textures, materials, forms, and constructs of these pieces invite the viewer to make up one's own perception of these sites.

《持疑的場所》(2018)延續了《空間外的風景》(2015)中自力支撐的物體的「根莖狀」形式，以及首次個展「平行」中的作品《記憶，但不是過去的》(2015)所展現的看見無法看見之物的觀念，通過集合的手段構建出展覽「雙向入口」，以探索中心/邊緣、可進入/無法進入、碎片化/完整性的二分法概念。面對城市不斷擴張的生存現實，城市建築和公共空間的概念也在不斷地發展與變革。《持疑的場所》(2018)系列匯集了諸多公共空間元素，比如城市環境中的體育場、紀念碑、公園和通道等。儘管，每一件作品都對應了某一個人群頻繁經過和聚集的地點，但這些作品所呈現的紛繁質感、材料、形式和結構，卻在邀請觀者構建對於這些場域的個人化感知。



*The doubtful site (engulfing and radiating shapes)*  
持疑的场所(包围和放射的形状)  
2018





*The doubtful site (central point)*  
持疑的场所 (中心點)  
2018

Bronze, brass, resin, sand  
青銅, 黃銅, 樹脂, 沙子  
300 x 85 x 35 cm

*The doubtful site (horizontal channel)*  
持疑的场所(水平通道No.1)  
2018

Aluminum, stainless steel  
鋁, 不銹鋼  
70 x 70 x 110 cm







*The doubtful site (horizontal channel)*  
持疑的场所(水平通道No.1)  
2018



*The doubtful site (perpendicular channel)*  
持疑の場所(垂直通道)  
2018

Brass  
黃銅  
130 x 90 x 90 cm





*The doubtful site (empty space)*  
持疑的场所(空地)  
2018

Aluminum, iron, resin, sand  
鋁, 鐵, 樹脂, 沙子  
210 x 130 x 115 cm



*The doubtful site (empty space)*  
持疑の場所(空地)  
2018





*Floating Narratives*  
漂浮的情節  
2017

Mixed media  
綜合材料  
290 x 280 x 270 cm



A site, consists of lighting, images and drafts of wind blown from a fan, is unlike a space occupied by actual objects, it “occupies” the space by aiming at creating an impact within a certain parameter of the space rather than its physical property. The content on these images (photographed sceneries) provides an indefinite narrative, which is taken further by the artificial plants in the space. These artificial plants can be understood as derivatives from the images, floating above the physical space, so this site constructed on fictional narratives portrays a “faux” wonder. Lastly, the narrative comes to an end with a fake cut open lemon-drawing conclusion to this fictional narrative between those real objects and the uncanny images.

一個場域，由燈光、圖片和風扇吹出的風構成，同實體對空間的佔據不同，場域對空間的「佔據」是指在一定範圍之內對空間造成的影響，但並沒有對空間體量化的佔據。圖片本身的內容（所拍攝的風景）引出不確定的敘事性，由假植物來延伸敘事，像是圖片內容的出離，漂浮在物理場域上空的，是由虛構的敘事構成的場域，描繪一種「虛假」的美好情景，進而由一個被切開的假檸檬所終結——虛構的敘事在真實物體與假象之間結束。







*Floating Narratives*  
漂浮的情節  
2017













*At dusk after the rain... setting sunlight... where light spots in all sizes..... fade, .....washing out... and winding towards..... the end, as a sharp honking is heard... disappear*  
下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去, .....被沖刷...蜿蜒延伸.....終點, 尖利的汽車鳴笛聲...消失了  
2017

Suspended ceiling, mirrors, fans, lacquered metal frame, artificial plants, curtains, acrylic boards, light box, spherical lamps, LED lights, light-switching device  
石膏板吊頂, 風扇, 噴漆金屬框架, 假植物, 布簾, 亞克力板, 燈箱, 球形玻璃燈, LED燈, 燈效轉換裝置  
Dimensions variable  
尺寸可變





*At dusk after the rain... setting sunlight... where light spots in all sizes..... fade, .....washing out... and winding towards..... the end, as a sharp honking is heard... disappear*  
下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去, .....被沖刷...蜿蜒延伸.....終點, 尖利的汽車鳴笛聲...消失了  
2017



I constructed the interior of a home. It's incomplete, with lived-in details yet remains fragmented, that renders into various layers of space on an abstract level. The turning on and off of its interior, exterior, stage, photograph, text (title of the work), mirror and lighting generate certain circumstantial transformation. The curtain can be understood as the perspective by which to looking in from the outside, or an object for projection in its stage design; the sudden switching off of the light is like an abrupt pause in a theatrical production, and the viewers ultimately become participants on this very stage; moreover the mirror generates spaces that locates the viewer between reality and theatricality, realized through the transformation of the scene; in addition, the title of the exhibition draws from the description of an actual outdoor scenery... with these various layers of spaces coming together, the site becomes an unreachable, overlapping or displaced space. One's presence on site, or absence from it becomes an indecipherable condition, similar to the ambiguity between theatre and reality, where often times, one perpetuates in an in-between state.



我構建了一個貌似家庭內部的景觀，但並不完整，有生活化的細節存在，卻是片段的，在抽象的層面上造成不同的空間層次，室內，室外，舞台佈景，圖片，文字（作品名稱），鏡子，以及燈光的起滅所造成的某種情境上的轉換。窗簾可以看作是由室外向室內觀看的視角，也可以看作是某種舞台佈景式的影射物；燈光的瞬時轉換就像是突然中斷的舞台表演，觀眾也成為台上的表演者；鏡子所提供的空間介於現實和戲劇化場景之間，通過整個場景的變化得以實現；作品的名稱也來源於一個真實的室外風景的描寫.....這些不同層次的空間組合在一起的時候，形成一個貌似無法到達盡頭的、彼此交錯的或者是錯位的空間。在場或非在場有時是一種很難被分辨的狀態，如同戲劇和現實一樣，更多的時候可能是處在一種中間狀態。





*At dusk after the rain... setting sunlight... where light spots in all sizes..... fade, .....  
washing out... and winding towards..... the end, as a sharp honking is heard... disappear*  
下過雨的傍晚...傾斜的陽光...大小不一的光斑.....退去, .....被沖刷...蜿蜒延伸.....終點, 尖利的汽車鳴笛聲...消失了



*Stay and Occupation*  
停留與占領  
2017

Print on colorful paper, video, cup  
彩色紙上打印, 視頻, 杯子  
Dimensions variable  
尺寸可變





Stay and Occupation  
停留與占領  
2017



Every displacement of the body involves “staying and occupation.” Whether traveling, visiting and residing or migrating, in exile or wandering, every long or short-term stay ultimately becomes some sort of occupation. One’s entry into a space implies changing the habitual dynamics between individuals and their environment, just like an intruder occupies a physical location, changing its outward appearance while also bringing psychological fluctuations and imbalances. Every time we stop movement, the space we have occupied is not only the terrain under our feet, but also the mental space we share with others. This change does not only occur in one direction: the occupier must also face the tensions of an unfamiliar environment, as well as the palpable interactions between him or her, the outside world and others.

每一次身體的移動都包含著「停留與占領」，無論旅行、遊覽、客居還是遷徙、逃亡、流浪，我們在某個地點或短或長的停留，終將成為某種意義上的佔領。因為一旦進入一個空間，就意味著改變固有的人與環境的關係，就像一個入侵者，不僅佔據空間中的位置，改變固有的風景和視野，同時也帶來心理上的波動與失衡。我們停下腳步，所佔領的不僅僅是腳下的寸方之地，也導致他人與自我的心理關係的改變，這種改變並非單向性的，佔領者也面臨著陌生環境的擠壓，他與外界及他人之間形成隱秘的互動。











*A View Beyond Space No. 16*  
空間外的風景No. 16  
2017

Bronze  
青銅  
800 x 210 x 45 cm



*A View Beyond Space No. 16*  
空間外的風景No.16  
2017









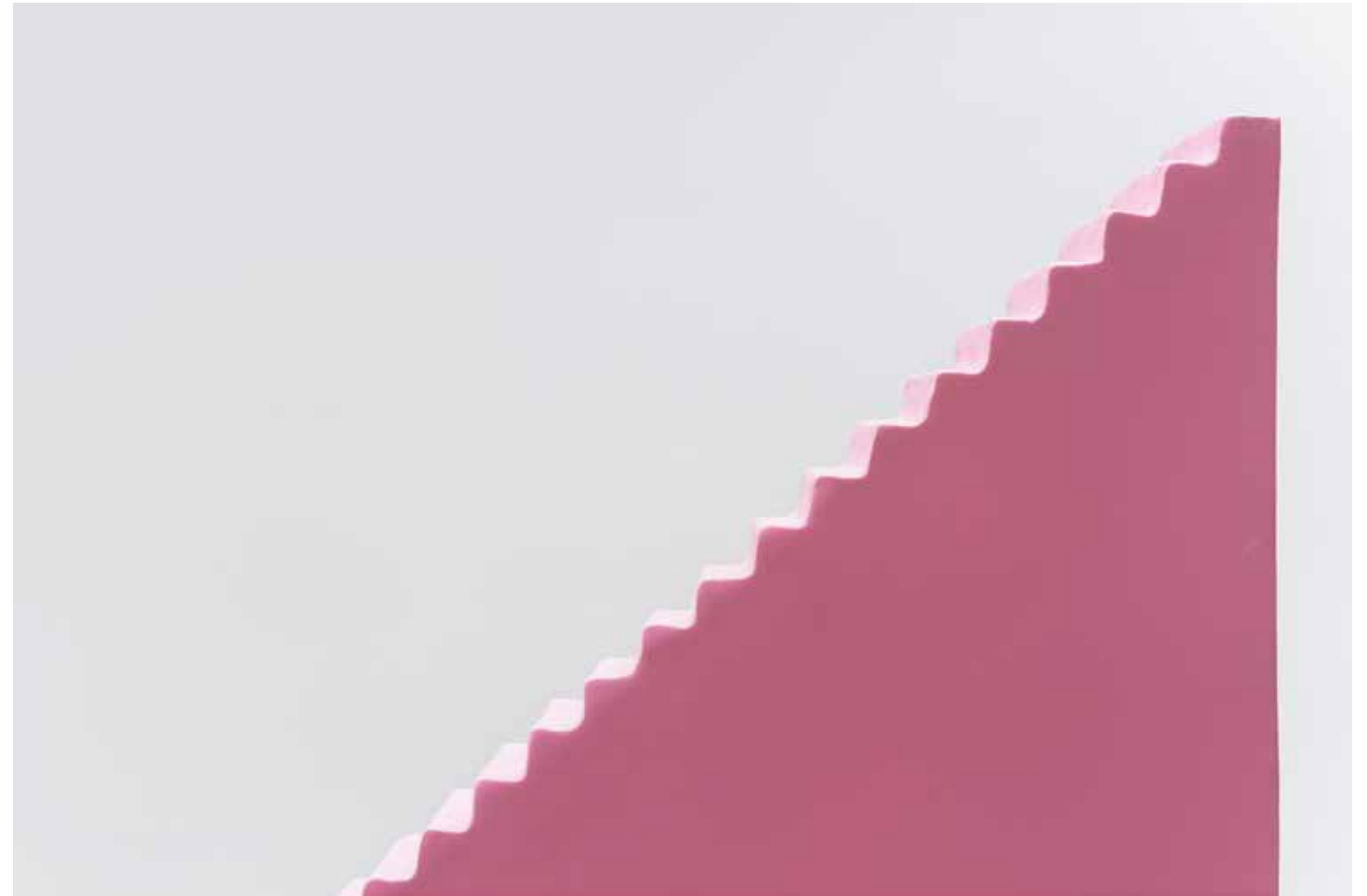


*A View Beyond Space* embodies the existence of a paradox reflected in the two types of space created in these sculptures - the realistic space that has immediate connection to the body, and the space in which the body cannot access but only accessible through visuals and imagination. These views are abstracted imaginations of spatial transformations, and not of specific places. The edges of these views represent the fragmented interceptions of the sceneries, as well as the completion and the termination of these works.

《空間外的風景》像是一個悖論的存在，在雕塑中實現為兩種不同的空間——現實的、和身體產生直接聯繫的空間；以及身體不能進入的、只能依靠視覺和想像才能進入的空間。這些風景只是抽象的對空間變化的想像，沒有具體的場所。邊緣既代表了片斷式的截取，也代表了完成和結束。

*A View Beyond Space No. 1*  
空間外的風景No.1  
2016

Stainless steel, varnish  
不銹鋼, 噴漆  
60 x 50 x 50 cm



*A View Beyond Space No. 2*  
空間外的風景No.2  
2015

Stainless steel, varnish  
不銹鋼, 噴漆  
105 x 115 x 9 cm





*A View Beyond Space No. 3*  
空間外的風景No.3  
2015

Stainless steel, varnish  
不銹鋼, 噴漆  
210 x 14 x 14 cm

*A View Beyond Space No.4*  
空間外的風景No.4  
2015

Stainless steel, varnish  
不銹鋼, 噴漆  
400 x 80 x 10 cm





*A View Beyond Space No.4*  
空間外的風景No.4  
2015

Stainless steel, varnish  
不銹鋼, 噴漆  
400 x 80 x 10 cm





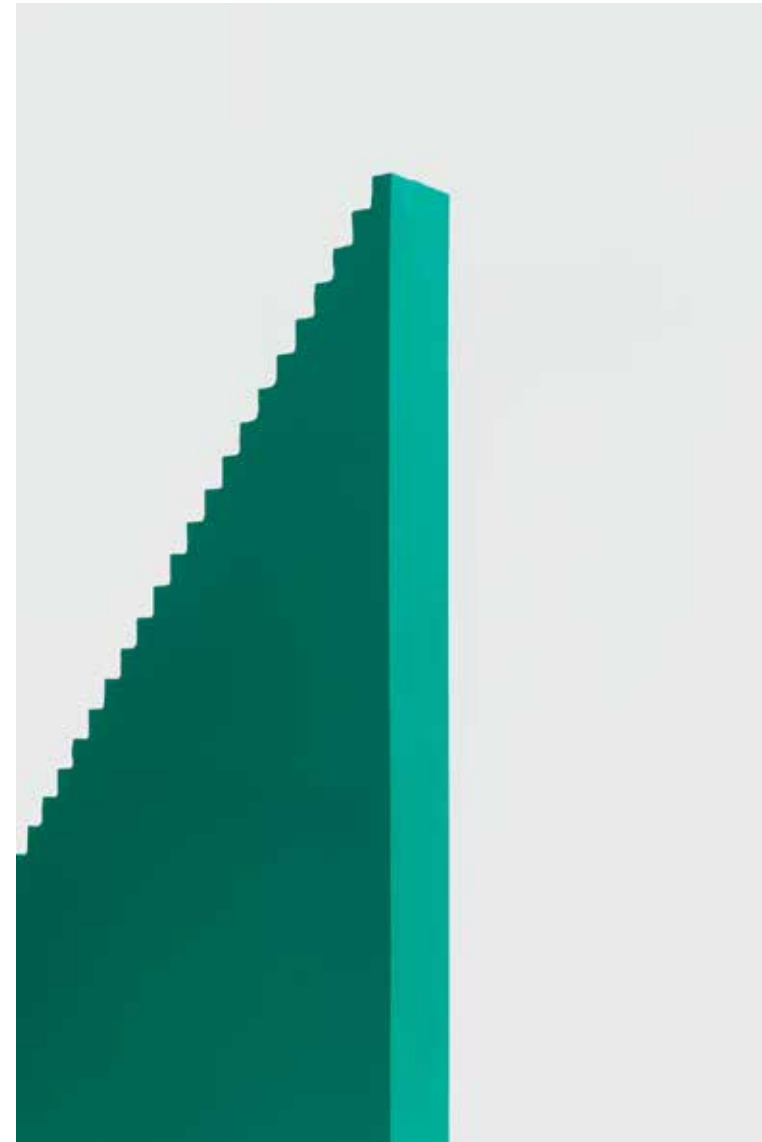
*A View Beyond Space No.4*  
空間外的風景No.4  
2015





*A View Beyond Space No.5*  
空間外的風景No.5  
2015

Stainless steel, varnish  
不銹鋼, 噴漆  
220 x 156 x 18 cm







*A View Beyond Space No.6*  
空間外的風景No.6  
2015

Brass  
黃銅  
20 x 20 x 20 cm







*A View Beyond Space No.7-12*  
空間外的風景No.7-12  
2015

Stainless steel, varnish  
不銹鋼, 噴漆  
130 x 10 x 10 cm

*A View Beyond Space No.7*  
空間外的風景No.7  
2015



*A View Beyond Space No.8*  
空間外的風景No.8  
2015







*A View Beyond Space No.9*  
空間外的風景No.9  
2015



*A View Beyond Space No.10*  
空間外的風景No.10  
2015



*A View Beyond Space No.11*  
空間外的風景No.11  
2015



*A View Beyond Space No.12*  
空間外的風景No.12  
2015



*A Memory, But Not of the Past*  
記憶, 但不是過去的  
2015

Mixed media  
綜合材料  
Main structure 主要部分: 187 x 183 x 94 cm  
Mirror box 鏡子部分: 12 x 20 x 12 cm



Each object is independent in itself, but when they are arranged as a group, connections are established. Establishing some kind of scene taken from the fragments of memories, while also making these fragments "present". This "presence" only exists in the relationship between objects, and because this relationship is temporal, once these objects are separated, the meaning of these works would also become irrelevant.

物品之間相互獨立，組合使它們產生聯繫，產生某種來自於過往的記憶碎片的情境，並且讓這些記憶的碎片變成「在場」。這種「在場」只存在於物品和物品之間的關係中，關係是臨時性的，物品一旦彼此分離，作品的意義也會全部消失。





*A Memory, But Not of the Past*  
記憶, 但不是過去的  
2015





*Tangerines*  
橘子  
2015

Brass  
黃銅  
200x8x9cm



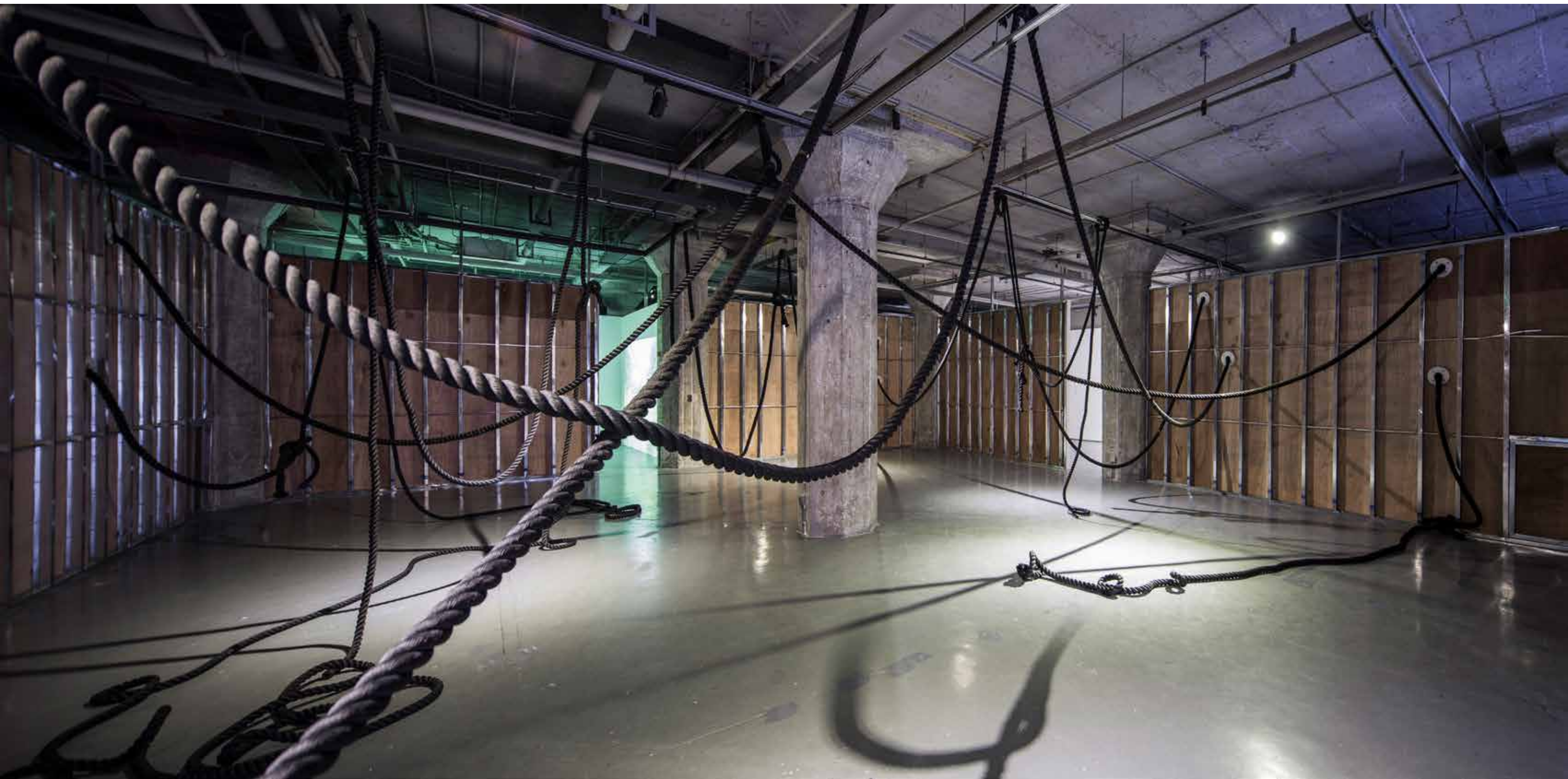




*Object No.3*  
物體 No.3  
2014

Nylon ropes, mechanical devices  
尼龍繩, 機械裝置  
Dimensions variable  
尺寸可變









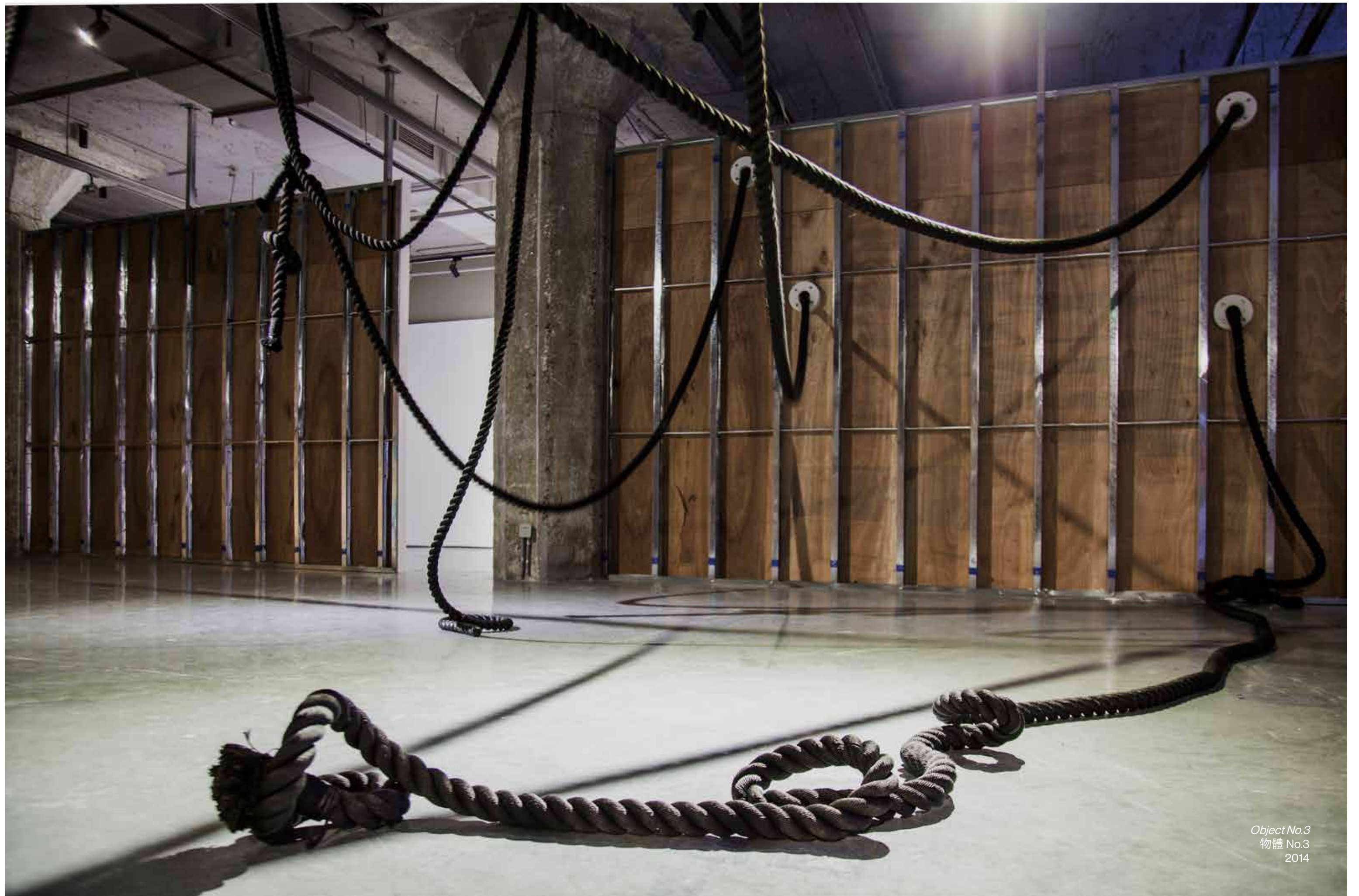
*Object 3* was a mechanical installation made in an approximately 150 square metre space, where black nylon ropes were slowly moving, while pulled by mechanics. It is difficult to differentiate which is the moving rope when situated in the work, the control of vision is not effective at this time. A constantly shifting sculpture, whose moment is shaped by time.

《物體No.3》是在一個大約150平米的空間內所做的機械裝置，由機械牽動黑色尼龍繩緩慢移動。當人身處其中的時候，並不能確定究竟哪一根繩子在移動，視覺的把控在這個時候收效甚微。一件不停變動的雕塑，由時間來決定它每一刻的形狀。



Object No.3  
物體 No.3  
2014





Object No.3  
物體 No.3  
2014



# Kiang

馬凌畫廊

kiangmalingue.com

# Malingue

10 Sik On Street, Wanchai, Hong Kong  
適安街 10 號 | 灣仔 香港  
Open: Tuesday-Saturday 12-6PM  
and by appointment.

# Nabuqi

Office N° | 電話 +852 2810 0317

Born in Inner Mongolia, China, 1984. Lives and works in Beijing, China.

## Education

2013 Graduate from the Central Academy of Fine Arts in sculpture studio, China

## Awards

2020 BVLGARI AVRORA AWARDS, Beijing, China  
2016 Shortlisted for Art Sanya & Huayu Youth Award, Sanya, China

## Solo Exhibitions

2022  
“Everything goes back to square one”, West Bund Museum, Shanghai, China

2021  
“Ghost, Skin, Dwelling”, Edouard Malingue Gallery, Shanghai, China

2018  
“Do real things happen in moments of rationality?”, ShanghART, Shanghai, China  
“Two-way Entry”, C-Space+Local, Beijing, China

2017  
“Absent Paragraph”, Museum Beelden aan Zee, Den Haag, the Netherlands  
“Stay and Occupation”, Dawan Art, Paris, France

2015  
“Parallel”, C Space, Beijing, China

2012  
“Static”, Eastation Gallery, Beijing, China

## Group Exhibitions

2022  
“Pure Reason”, Special project of the 4th Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hangzhou, China  
“LOVELOVELOVE”, U2 by UCCA, Beijing, China  
“Mirror Image: A Transformation of Chinese Identity”, Asia Society Museum, New York, U.S.A.

“Rhythm and Refrain”, Song Art Museum, Beijing, China

2021  
“Feeling the Stones: The First Diriyah Biennial”, Riyadh, Kingdom of Saudi Arabia  
“SCAPE Public Art Season 2021: Shadows Cast”, Christchurch, New Zealand  
“The Principle Of Hope”, Beijing Inside-out Art Museum, Beijing, China  
“IN THE MIDST OF IT ALL”, G Museum of Art, Nanjing, China  
“In the Labyrinth”, No.549 Shaanxi Road, Shanghai, China  
“Like in Paradise”, HÖHENRAUSCH, OÖ Kulturquartier, Linz, Austria

2020  
“The Curation Workshop II: Sample Cases from OCAT”, OCAT Shenzhen, Guangdong, China  
“Noire Lumière”, HOW Art Museum, Shanghai, China  
“Study of Things. Or A Brief Story about Fountain, Brick, Tin, Coin, Wax, Stone, Shell, Curtain and Body”, Guangdong Times Museum, Guangdong, China  
“A Composite Leviathan”, Bridge Project, Los Angeles, USA  
“Golden Flow”, CHAO Art Center, Beijing, China  
“Condo London”, Sadie Coles Gallery, London, UK

2019  
“May You Live in Interesting Times”, 58th Venice Biennale, Venice, Italy  
“China Landscape: Selections from the Taikang Collection 2019”, Taikang Space, Beijing, China  
“A Turning Moment: Urban Narratives in China Contemporary Art, 1995-2019”, Shanghai Duolun Museum of Modern Art, Shanghai, China  
“Pull Up the Stake”, Qi Mu Space, Beijing, China  
“Treasure Island Phantoms”, CLC Gallery, Beijing, China  
“Garage Sale”, Sandwich Gallery, Bucharest, Romania  
“Sleeping with a Vengeance, Dreaming of a Life”, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany  
“The return of guests: Selections from the PSA Collection”, Power Station of Art, Shanghai, China  
“Pal(ate)/ette/”, Shanghai Gallery of Art, Shanghai, China  
“Have a Nice Day”, Stey-WFJ, Beijing, China

2018  
“All Are Digging for Gold in the World”, Youpin Space, Wuhan, China  
“Sleeping with a Vengeance, Dreaming of a Life”, Institute of Provocation, Beijing, China  
“After Nature”, UCCA Dune, Qinhuangdao, China  
“Final Del Juego”, Hongkun Museum of Fine Art, Beijing, China  
“The Legacy of Architectonic Futurism”, BANK Gallery, Shanghai, China  
“A World in a Grain of Sand”, Fosun Foundation Collection, Hainan, China  
“NOW: A Dialogue On Female Chinese Contemporary Artists”, CFCCA, Manchester, UK  
“Access Through A Detour”, Magician Space, Beijing, China



2017

“Under the Sky-Contemporary Art Scanning”, Inner Mongolia Art Museum, Hohhot, China

“Shanghai Dandy”, Don Gallery, Shanghai, China

“Zhongguo 2185”, Sadie Coles Gallery, London, UK

“Cold Nights”, UCCA, Beijing, China

“Drawing Pogo”, Taikang Space, Beijing, China

“Any Ball”, CAFA Museum, Beijing, China

“Likeness of a Thought”, Telescope Space, Beijing, China

2016

Art Sanya Huayu Youth Award 2016, Sanya, China

“Dragon Liver”, Phoenix Brain, Shanghai OCAT, Shanghai, China

“Slippages”, Pearl Lam Galleries, Shanghai, China

“Why Not Ask Again”, 11th Shanghai Biennale, Shanghai, China

“Abstract Q&A”, Star Gallery, Beijing, China

“The Eighth Climate (What Does Art Do?)”, 11th Gwangju Biennale, Gwangju, South Korea

“Soft Haze”, Thomas Erben Gallery, New York, USA

2015

“The Aliens of Courtyard 23”, Institute for Provocation, Beijing, China

“Perched in the Eye of a Tornado”, Ying Space, Beijing, China

2014

“Black Dwarf/Part Two”, Star Gallery, Beijing, China

“Go to Mars”, Songzhuang Museum, Beijing, China

2013

“Black Dwarf/Part One”, Star Gallery, Beijing, China

“New Paper”, Pekin Fine Arts, Beijing, China

“No Difference II -Floating”, Li Space, Beijing, China

2012

ART NOVA 100, Yue Art Gallery, Beijing, China

“Cold Encounter”, SOKA Art Center, Beijing, China

2011

“Made of Paper”, Gallery Beijing Space, Beijing, China

2009

“Fragile”, Angela Li Gallery, Hong Kong

2008

“My LOGO Contemporary Art Exhibition”, Beijing, China

“From Zero to Hero”, Star Gallery, Beijing, China

## Collections

De Ying Foundation, Shanghai, China

White Rabbit Collection, Sydney, Australia

Power Station of Art, Shanghai, China

New Century Art Foundation, Beijing, China

Fosun Foundation, Shanghai, China

Start Museum, Shanghai, China

Taikang Collection, Beijing, China

M+, Hong Kong

# K

# M

# 娜布其

1984年生於內蒙古，現工作生活於北京

## 學歷

2013 畢業於中央美術學院雕塑系，獲碩士學位

## 獲獎

2020 寶格麗「閃耀之輝」，北京，中國

2016 華宇青年獎 入圍，三亞，中國

## 個展

2022  
「一切都回到了開始的地方」，西岸美術館，上海，中國

2021  
「幽靈，皮膚，居所」，馬凌畫廊，上海，中國

2018  
「雙向入口」，C龍口空間，北京，中國  
「真實發生在事物具有合理性的瞬間嗎？」，香格納畫廊，上海，中國

2017  
「缺失的段落」，Museum Beelden aan Zee，海牙，荷蘭  
「停留和佔領」，Dawan Art，巴黎，法國

2015  
「平行」，C空間，北京，中國

2012  
「靜電」，東站畫廊，北京，中國

## 群展

2022  
「淨因」，第四屆杭州纖維藝術三年展特別項目，浙江美術館，杭州，中國  
愛的藝術流動影像雙年展，U2美術館，北京，中國  
「鏡像：中國身份的轉變」，亞洲協會博物館，紐約，美國  
「節奏與迭奏」，松美術館，北京，中國

2021  
「摸著石頭過河：第一屆迪里耶雙年展」，利雅得，沙特阿拉伯王國  
SCAPE公共藝術季「Shadows Cast」，基督城，新西蘭  
「希望的原理」，北京中間美術館，北京，中國  
「汲物之思」，金鷹美術館，南京，中國  
「在迷宮裡」，陝西北路549號，上海，中國  
「Like in Paradise」，HÖHENRAUSCH，OÖ Kulturquartier，林茨，奧地利

2020  
「策展課II：一個館群的抽樣案例」，OCAT深圳館，廣東，中國  
「暗光」，吳美術館，上海，中國  
「格物致知。或一則關於噴泉，磚，錚，硬幣，蠟，石頭，貝殼，窗簾和人的故事」，廣東時代美術館，廣東，中國  
「拼拼湊湊的利維坦」，Bridge Project，洛杉磯，美國  
「金湯」，CHAO 藝術中心，北京，中國  
「Condo London」，賽迪HQ畫廊，倫敦，英國

2019  
「願你生活在有趣的時代」，第58屆威尼斯雙年展，威尼斯，意大利  
「中國風景-2019泰康收藏精品展」，泰康空間，北京，中國  
「步履不停：1995-2019年中國當代藝術的城市敘事」，上海多倫現代美術館，上海，中國  
「拔掉楔子」，七木空間，北京，中國  
「睡眠復仇，夢見生命」，Württembergischer Kunstverein Stuttgart，斯圖加特，德國  
「Garage Sale」，Sandwich Gallery，布加勒斯特，羅馬尼亞  
「客人的到來：上海當代藝術博物館館藏展」，上海當代藝術博物館，上海，中國  
「Pal(ate)/ette/」，滬申畫廊，上海，中國  
「金銀島之幻」，CLC Gallery，北京，中國  
「祝你度過美好的一天」，Stey-王府井，北京，中國

2018  
「全在世界從事掘金」，佑品空間，武漢，中國  
「睡眠復仇，夢見生命」，激發研究所，北京，中國  
「後自然」，UCCA沙丘美術館，秦皇島，中國  
「遊戲的終結」，鴻坤美術館，北京，中國  
「建築性未來主義的遺產」，BANK Gallery，上海，中國  
「一沙藝世界——探索社會幾何形態」，復星基金會，海南，中國  
「興起：中國當代藝術中的女性聲音」，CFCCA，曼徹斯特，英國  
「迂迴進入」，魔金石空間，北京，中國

2017  
「蒼穹之下—當代藝術掃描」，內蒙古美術館，呼和浩特，中國  
「海上丹迪」，東畫廊，上海，中國  
「中國2185」，Sadie Coles Gallery，倫敦，英國  
「寒夜」，尤倫斯藝術中心，北京，中國  
「畫破狗」，泰康空間，北京，中國



「球場」，中央美術學院美術館，北京，中國  
「Likeness of a Thought」，望遠鏡空間，北京，中國

2016

藝術三亞2016華宇青年獎，三亞，中國  
「龍肝風腦」，華僑城當代藝術中心 OCAT上海館，上海，中國  
「迷陣」，藝術門，上海，中國  
「何不再問？正辯，反辯，故事」 第十一屆上海雙年展，上海，中國  
「抽象Q&A」，星空間，北京，中國  
「第八種氣候（藝術做什麼）」第十一屆光州雙年展，光州，韓國  
「薄霧」，Thomas Erben Gallery，紐約，美國

2015

「23號院的異客」，激發研究所，北京，中國  
「氣旋棲息者」，應空間，北京，中國

2014

「黑侏儒／下」，星空間，北京，中國  
「去火星」，宋莊美術館，北京，中國

2013

「黑侏儒／上」，星空間，北京，中國  
「從紙開始」，北京藝門，北京，中國  
「無差別II－浮游」，荔空間，北京，中國

2012

「冷相遇」，索卡藝術中心，北京，中國  
青年藝術100，悅美術館，北京，中國

2011

「含紙養心」，北京空間，北京，中國

2009

「碎」，Angela Li畫廊，香港，中國

2008

「我的LOGO當代藝術展」，北京，中國  
「From Zero to Hero」，星空間，北京，中國

## 收藏

德英基金會，上海，中國  
白兔收藏，悉尼，澳大利亞  
上海當代藝術博物館，上海，中國  
新世紀當代藝術基金會，北京，中國  
復星藝術基金會，上海，中國  
星美術館，上海，中國  
泰康收藏，北京，中國  
M+ 美術館，香港，中國  
貝爾登美術館，海牙，荷蘭  
中間美術館，北京，中國

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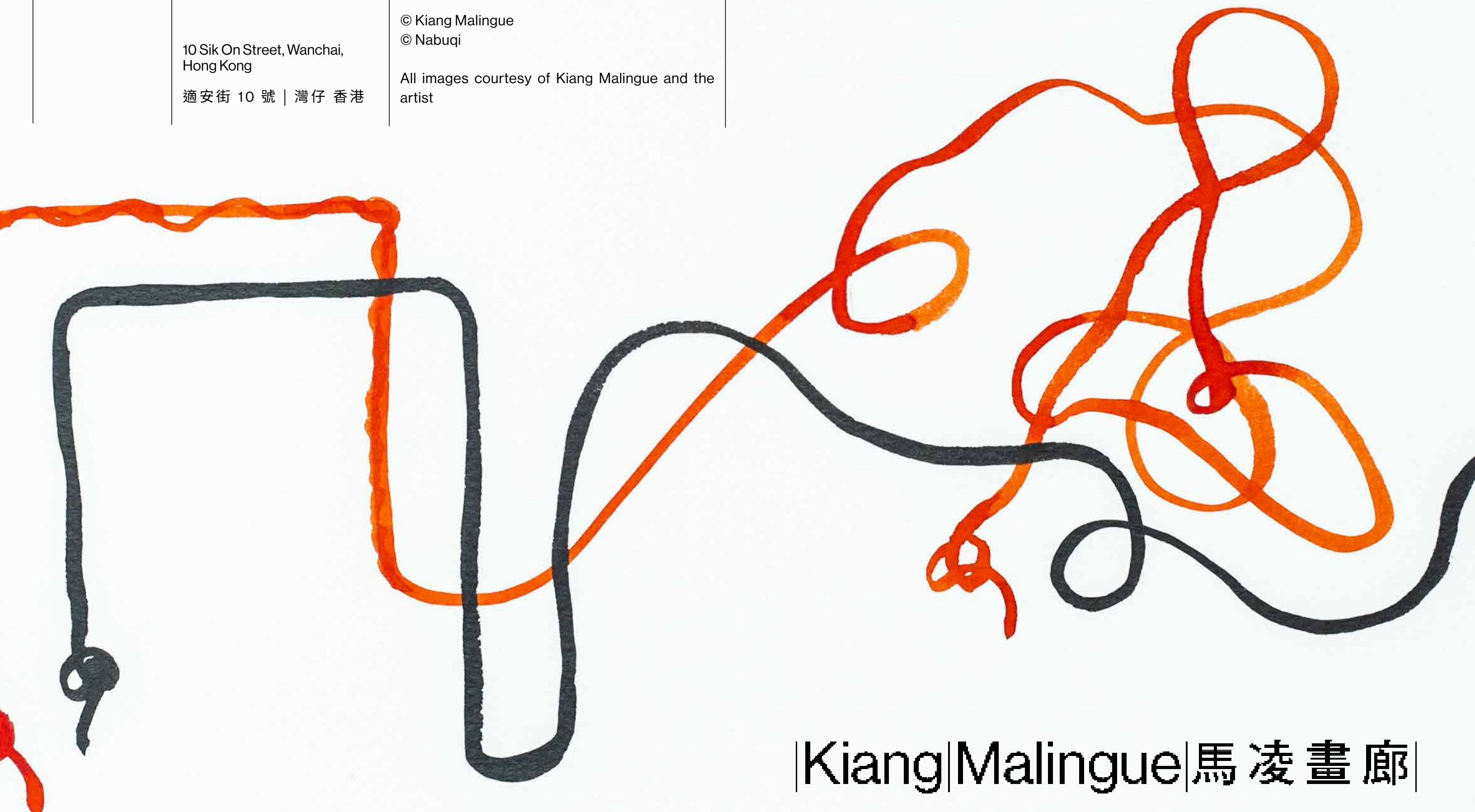
Nabuqi | 娜布其

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