

Translations of Space

Spectrum Project Space
Edith Cowan University
July 24 - August 1 2014



I am very honored to curate the works for this exhibition of seven such diverse and interesting artists from Shanghai and Perth.

What has been of most interest to me during the curatorial process, when 'living' for a time so to speak with the works of all the artists, is discovering through each person's varied practices, the web of connection that underlies the artist's philosophies and formal works.

When one arrives in Shanghai for the first time, the acute self-awareness of language and cultural difference is extraordinary. Crossing this cosmopolitan city can be done with a guide book and determination, however, penetration through the architectural and culinary layers to have a human experience, where difference adds meaning through genuine cultural exchange, is indeed good fortune.

For the past number of years, the artists of this exhibition have been engaged in cultural exchanges between our two universities USST and ECU in both Shanghai and Perth, where we have had opportunities to work alongside each other or visit our respective studios, tour museums galleries and artist's project spaces, visit regional places together, and most importantly to drink tea and associate in the spirit of friendship. In these spaces, much can be said, much can be interpreted and many things understood.

Amanda Allering 2014.

Cover image:
Zhao Peisheng
The Defeated Series No.8
Ceramic
7cm x 7cm x 30cm

《溃败系列, 八号》
陶瓷
2013

Giving Form to the Image: Translating Space Within Creative Practice

By Dr Paul Uhlmann, artist and lecturer in Visual Arts, Edith Cowan University

This exhibition presents seven diverse artists who are all engaged with the struggle to find form within their individual process. This struggle gives rise to new understandings of space whether that be meaning-making through aesthetics, phenomenological space or space as an arena of social or political intent.

Images flow from the brush of Xu Shanxun as his work emerges from a graphic language which originates from an ancient literary tradition. There is a very close relationship between literature, writing and painting within the Chinese tradition of art. The scholar Simon Leys makes a point of saying that the western habit of naming Chinese writing as calligraphy is an error – for Chinese writing is closer to sign and symbol and the characters have emerged from observing and reflecting on the world of matter, form and substance as well as the world of myth and airy dreams. Xu Shanxun retains this link to the origins of painting and in a sense he ‘writes’ the world around him with an energetic brush. At times these images look as though they will dissolve and form only a chaotic abstract impression of what lies before him, while at other times the lines and marks coagulate to form the shape of the body of a woman or landscape. There is always however the sense that what we see is representative of the ‘lived experience’ and thus his work is certainly phenomenological rendering of space.

Close in manner of execution but working from a singular vision is the work of Luo Wei. Luo Wei fashions from his methodology an expansive approach to making images using the flowing nervous brush and combining this with western printmaking intaglio traditions so that at times colour and shape are violently impressed into the paper through tremendous pressure. His current motif is the mosquito, which proliferates in huge numbers in humid conditions and stands as a dual symbol of incessant ubiquitous blood sucking disease-carrying pest and as a creature that can withstand all conditions and so may be also seen as a symbol of survival during this time of unprecedented global change.

We must consider the work of Jiang Junchen through the lens of the geometrical imagination and his reoccurring leitmotif is the triangle. Such a form would be held as a symbol of permanence within Plato’s theory of forms – here the Greek philosopher posited that in contrast to the world which constantly ungoes change, there is a world of abstract and perfect forms which are more stable and permanent. Jiang’s triangles are not perfect equilateral forms rather they show a human hand at work and through this sense of feeling for form there is expressed an architectural form of ascent and aspiration towards harmony and balance.

Geometry and architectural structure features too in the work of Clive Barstow and his is an intellectual obsession to understand complex systems that emerge between relations within the individual, society and cultural power. This strategy plays itself out in his elongated puzzles – a contemplative child’s game normally reserved for cold and wet days – where he is able to create

hybrid assemblages by bringing unexpected combinations together often from diverse cultures so that he creates a ‘third space’ which expresses new beginnings, meanings and interpretations which transcend language and cultural borders.

The ceramics of Zhao Peisheng raises the concept of the phenomenology of holes. Here the work is created through a marriage of human intervention and fire as the clay is exposed to intense series of firings and fusing of glazes. They become meditations on macro and mirco worlds. It seems possible for the viewer to shrink themselves down in size and walk through these holes. These fired forms resemble bones and skulls of a multitude of potential living forms and in this way they are forming images – forever on a path to becoming echoes of nature.

Contemplating holes also occupies the forming aesthetics of Amanda Allering. She is fascinated by the cultural significance of Chinese gardens and how these gardens imitate aspects of nature while at the same time alluding to a complex fusion of the philosophies of Buddhism, Daoism and Confucianism. She draws a relationship between the naturally pierced and foraminate boulders of the great Lake Taihu and their placement in the gardens of Suzhou China. As objects of luxury consumption in the Ming and Qing dynasties, these rock forms are integral to the Chinese garden and are imbued with social significance within the setting of the Suzhou garden Shi Zi Lin (The Lion Forest).

The forming image – which may be contemplated in shifting natural forms such as clouds and the wave patterns on water – occupies the focus of the work of Paul Uhlmann who strives to find form through the fluent process of oil painting as well as through other means. Within the act of making, a multitude of potential forms emerge and then at once disappear as the brush sweeps through change on the canvas. Often what is left is a marker of this activity, of shifting mutable transitions. For Uhlmann the one constant of life is movement and change and it is the imperceptible change that exists within our own lives that fascinates.

References: Bachelard, G. (1998). On Poetic Imagination and Reverie (3rd ed.). (C. Gaudin, Trans). Dallas, Texas: Spring Publications.

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Macintosh, D. (2014, May/June). Plato: a theory of forms. Philosophy Now: a magazine of ideas. Retrieved June 25th, 2014 from http://philosophynow.org/issues/90/Plato_A_Theory_of_Forms

The Language of Paintings

I believe that I will always stand before nature and objects, discovering things with my own heart and eyes. I hope I can find my own vast and eternal theme in every impromptu, instant and crowded scene.

All my paintings have recorded the elements, sunshine, wind, sound and my own internal mood at that very moment and at that specific place. As painting is not just about capturing vision, but expressing our thoughts, so I put those trees, stones, paths, fishes, houses and lakes as my soul friends. That is to say; painters draw both from nature and mind.

I am really looking forward to the day when I can be a confident and determined painter who can eventually stand toe-to-toe with the great painting masters. My hope is that I can work hard without distraction, and prove that I have always worked diligently, and in the right direction.

With these ideals and ambitions guiding me through my own darkness and hesitation, I find a way to create possibilities by drawing together my mind and my heart, merged with the paintings themselves, through diligent practice day after day. Indeed, sometimes it is the painting which is changed, not me.

As is well known, change makes things stay young and interesting forever. As a result, a painter can perpetually live like a pure and innocent child. How amazing that is!

As the poet finally perceives the vitality of Spring; the painter can also find more profound depths of meaning of the painting by sitting and contemplating at night.

Painting is the only thing that can open a window to the outside world for me. I have always believed that ugliness, intolerance and limitation just belong to individuals: while beauty and feelings that warmly touch the human heart, belong to everyone. Therefore, art is the presentation of the beauty of human beings, which it then, in turn, represents and returns to everyone.

Xun Shanxun—Painter

Professor of USST of Fine Arts

Born in 1960 in Jilin Province, China

画语

我想，我会永远站在自然的面前，站在物像的面前，用自己的眼睛去发现，用自己的心灵去感受，在每一个即兴的、瞬间、局促的风景中，找到那种属于我自己的宏大、永恒的真实存在。

每一幅画都记录着，那一刻，我在那个地方，那样的阳光、风、味道、声音、心情，绘画不只是捕捉视觉，绘画终究要表现心灵。所以，我把那些树、石头、小径、游鱼、房屋、湖水作为我心灵的朋友，画者为自然造像，为心灵造像。

我期望，我最终能够成为一个足够自信。坚定的画家，可以心无旁骛，埋头作画，并且最终能够和那些伟大的画家比肩而立，证明自己一直是沿着一条正确的道路在奋力前行。我用这个伟大的理想和雄心激励自己在黑暗和犹疑中不断探索，把绘画的一种方式或某种可能以水滴石穿的功夫渗透，融入到自己的眼里、手下、心中。有时，不是我在变，是画本身在变。变化使绘画永远新鲜有趣，让画家葆有童心、纯真，能够永远像个孩子似地画下去，是一种多么奢侈的幸福。

春气遂诗人所觉，夜坐能使画理自深。

绘画是我感受理解世界和我自己的唯一方式。我相信，丑陋、偏狭、局限都是个人的、自我的，而美、心灵深处的感动则是共通的，艺术就是要把属于人类的美呈现，返还给每一个人。

善循---- 画家
男性， 职业美术教授

1960年生于中国东北吉林

2001年移居上海从教至今

善循 Xu Shanxun



Untitled
Ink on paper 纸本水墨
99.5 x 69.8cm
2010



罗威

Luo Wei

Mosquito Series 1 & 2
76 x 56cm
mixed media on paper
2013

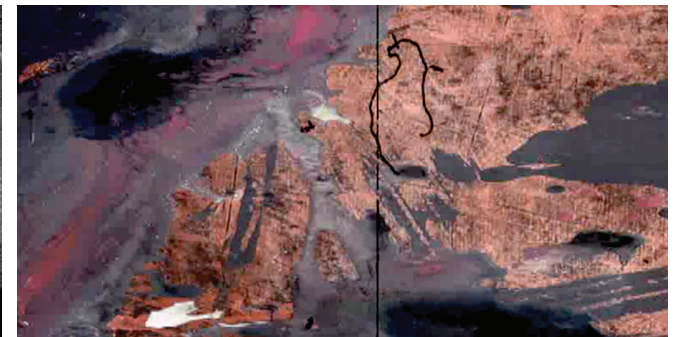
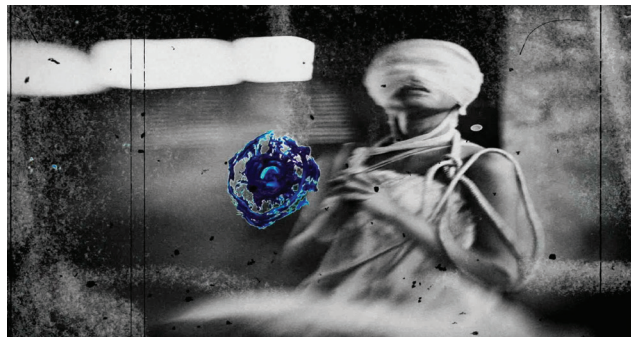
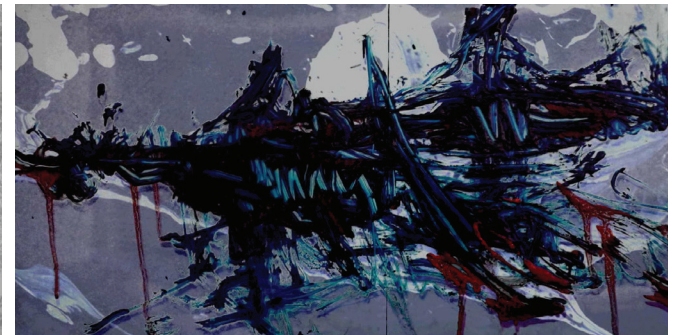
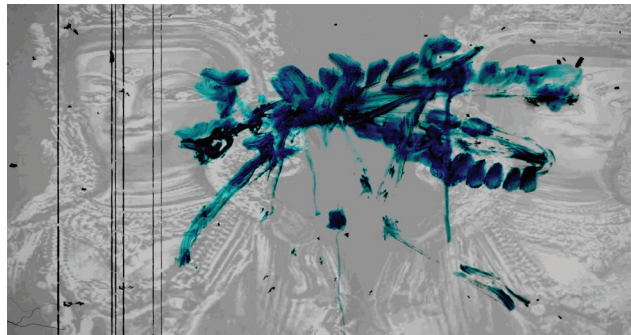
《孑孓》纸上综合材料

Mosquito: Digital video
Digital Video Stills
2013

《孑孓》视频图像

罗威，男，1977年生于武汉。现任教于上海理工大学出版印刷与艺术设计学院公共艺术系。中国美术家协会会员。

Luo Wei is a lecturer in the Department of Public Art, College of Communication and Art, University of Shanghai for Science and Technology and member of China Artists' Association. He was born in Wuhan in 1977.





水墨, 综合版

Spirit Consonance
detail
Ink painting, collograph, print forms installation
300 x 300cm
2014

阿曼达·阿勒丁

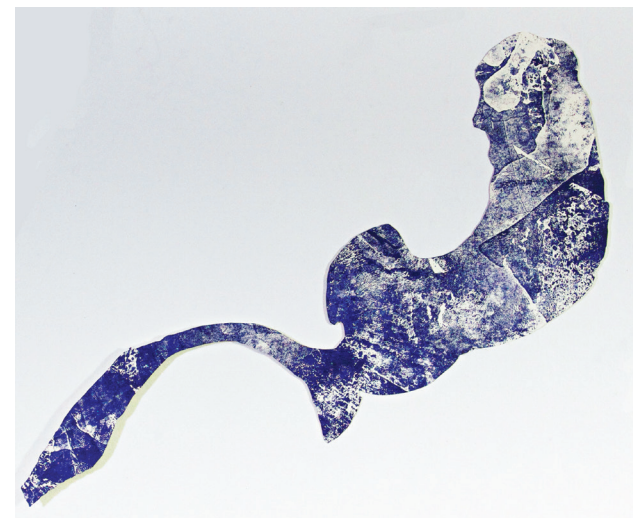
Over hundreds of years, large rocks have been dredged up from Lake Taihu to become obsessed over as commodities for cultural consumption. These limestone boulders, naturally formed and shaped by the force of the currents, are valued for their grotesque or refined qualities, thin or lean *shou*, wrinkled *zhou*, cracked *lou*, and foraminate *tou*. Whether they have been placed in gardens as a singular statement or in construction of a rockery or grotto, they take on new meaning, fascinating for the qualities they embody in relation to syncretic belief and their mimicry of lions, dragons and other creatures; and their construction as microcosmic mountains and landscapes.

The sociological landscape of the Chinese garden is soaked in literature, and though the function is ever changing, its relationship with painting and poetry has historically been as one. These works in progress have arisen from a close study of the Lion Grove Garden in Suzhou, originally a Buddhist labyrinth of twenty-two caves and nine paths that form the grotto with lions, bears and birds taking their place on the peaks.

'A painting for looking at is not as good as living in one.' recorded Kuo Hsi in very early texts on Chinese painting. And, *'Our perceptual world, in fact, is predicated on movement and the artificiality of perspective lies, precisely in its fixedness.'* writes John Hay in Chinese Space in Chinese Painting. At the heart of this work is an attempt to traverse and experience the garden as it exists today, a UNESCO site drawing thousands of visitors: and to allow new meanings to become conscious.

数百年来，巨大的石头被从太湖里采掘出来，成为迷人的文化消费品。这些大岩石很自然地组合成各种形状，并被人们根据它们奇特的形态或精美的品质来评判其价值：瘦、皱、漏、透、丑……无论它们作为单独的纪念物被放置于园林中，或是组合成假山、山洞，它们都呈现出新的意义。并且，特别让人着迷的是，它们看起来像狮子、龙或者其他，同时又与东方融汇的信仰相关，充满了象征意味。

Amanda Allering



Gull Waves

鸥波



Faithful

中信



The Defeated Series No.8
7 x 7 x 30cm
Ceramic

2013

《溃败系列, 八号》
陶瓷



The Defeated Series No.10
Ceramic
7 x 9 x 40cm

2013

《溃败系列, 十号》
陶瓷

“Why do I give the highest priority to the meaning of works of art?”

I want to make my paintings as good as possible and make them touch my heart, because I believe that paintings speak louder than words. It is my ultimate goal that, one day, my paintings will be so cherished that art connoisseurs can hardly put them down. This idea haunts me every day. Therefore, my life will be fulfilled after many years of deep contemplation and creation. And I have been constantly encouraged and spurred through communication and inspiration in the process of appreciating, and studying, the works of the great masters who have gone before me.

In the beginning, I just liked drawing a little, and gradually I came to the next stage when I started to pursue the spirit of art. Finally, I realised and understood the meaning of sacrifice in art.

As my paintings have also undergone a number of qualitative and quantitative changes over time, my inner world too has suffered. I have been tormented, bewildered, experienced despair, rebirth, pain and ecstasy.

The impressions I got each time was that my paintings were not so desirable. Though I rest in the hope that next time or the time after that will be better: I am still never sure what I will do next. Probably, a real artist is a person who can appreciate his/her own works from a sideways glance or impartially, like a stranger. Don't be over complacent with your own works.

Chinese essence, true disposition and high quality are what I pursue; it is the very foundation and foothold of my work. So I focus on Taihu Stone, which embodies the very meaning of scholars. I wish I could find inspiration and capture the spirit of Taihu Stone. I hope I can make it clear to foreigners and ordinary Chinese people who feel confused about the Chinese literati's infatuation with strange and extraordinary stone. I wish I could discover the reason why the Chinese admire the five features of strange stone: contour, coarseness, slenderness, transparency and ugliness. I suddenly see the light when I can transform edges into fluctuations, transparency into sensibility. As Taihu Stone embodies both philosophy and aesthetics, I focus on that point instead of its natural exterior characteristics.

In the book, *Shi Dao Yin Yuan*, Mr Wang Chaowen has extolled the great natural and simple beauty of the stone from the aesthetic perspective. He has decoded the underlying connection between the natural texture and shape of stone, with poetic and literary allusion. What an elevated position strange stone has occupied in the process of researching Chinese culture. There is still so much refinement in strange stone! Chinese speak highly of the person who enjoys a good reputation both morally and

赵培生

Zhao Peisheng

with work skills. Additionally, Mr Li Shutong said, 'One should be tolerant and wise before they create artistically.' It can be easily inferred that the Chinese value personal qualities first, then artistic creation. There is a proverb that goes, 'the painting is the man, the man is the painting.' The Chinese believe that human beings and things are mutually connected and beneficial, which can be illustrated by the Chinese saying, 'Man feels better when he is wearing Jade, while Jade becomes more exquisite after being worn for many years.' Therefore, there are five virtues of the good man, as inspired by the qualities of Jade and stone: benevolence, righteousness, wisdom, bravery and neatness.

Plum, orchid, bamboo and chrysanthemum, are collectively known as the 'four gentlemen'. The Chinese uphold kindness, as the saying goes, 'A good person is like water which refreshes everything in the world, but never vies with the world.' The Chinese worship cleanliness, as the old saying goes, 'The Lotus rises unsullied from the mud.' Chinese people also respect simplicity and they advocate a nature, which can best be exemplified by an old saying, 'Harmony between man and nature.' How beautiful that is!

True character is the reflection of the traces of emotion during the process of creation. It also gives expression to the emotional traces of physical experience. You can find out the authenticity and wisdom of the creator from the characteristics of their work. My serial works, *Collapse*, are the pursuit of fancy and illusion derived from, 'give priority to the meaning of the paintings.' It is the leading idea of my creative method that attaches importance to the meaning of works. The form serves for meaning, which is just the trace of expression, while meaning is; accomplishment, spirit, illusion and aesthetic fancy. For example, I have a beautiful illusion that seems like a wonderland in colour paintings, literary works as well as my ceramic works—with the main theme of *Collapse*. How attractive they are! This attraction drives me to give up the inferior and keep moving forward. I am never tired of it, and I don't care about fame and personal gain. What I value is the happy process and direction.

In this blundering art market, it seems that we care too much about who will buy them and where our works are. As a result, our creative motivation has been interrupted by something else. I embarked on the journey of art because of love, so I won't either pursue or give up art for the sake of money or fame. I just do the kind of art I love, which I would like to dedicate my life to. And I believe that I might be successful one day. With the spirit of sacrificing for art, I adhere to the belief that only genuine art can be powerful and impressive.

Only when art becomes part of one's lifestyle, or forms the shape of your life, can one acclaim that they have found the essence of art.



Golden Age
jigsaws, acrylic, etched glass
130 x 60cm
2014

《黄金时代》
拼图,丙烯和腐蚀玻璃

Anarcadia seeks to disrupt the romantic construct of pastoral harmony. Considering Homi Bhabha's theories on third space in which the conflicts within modern hybrid communities are debated, our aspirations toward a new arcadia might be revitalised, even when this idyllic space might have to be *shared*.

《另一种阿卡迪亚》试图解构那种田园牧歌式的和谐之浪漫结构。就霍米·巴巴的第三空间理论而言，现代混杂社区里充斥着各种富有争议的冲突，形成文化上的第三空间，在这里，我们对新的阿卡迪亚——世外桃源的热望可能再度出现，即便这种诗意的空间可能不得不面临被分享的境遇。

克莱夫·巴斯托

Clive Barstow

Magnificat
jigsaws, acrylic, etched glass
130 x 60cm
2014

《圣母颂》
拼图,丙烯和腐蚀玻璃

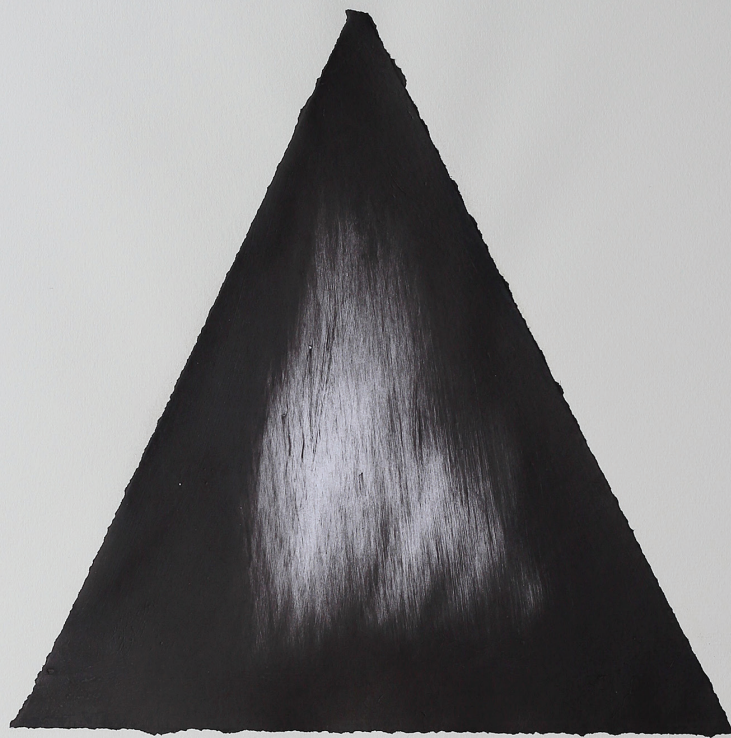


The twinned images in this series reconstruct piece by piece a picnic in the park, our last bastion of a utopian ideal, but where the junction of multicultural disharmony is often exposed. Based on Nicolas Poussin's painting "Les Bergers d'Arcadie", these scenarios represent a collision in time and space, an anarchic moment where chaos prevails, leading us down the garden path to a new an-arcadia.

这一系列中的一对图片被一片一片地重组起来，构成公园里的野餐景象，这里是我们的乌托邦理想存在的最后一块飞地，然而也是在这里，多元文化的不协调也常常暴露出来。作品以尼古拉斯·普桑的《阿卡迪亚的牧人》为基础，呈现的这些景象表达了时空里的一种冲突和混乱蔓延时的无序时刻，并把我們带到“另一种阿卡迪亚”的幽径上。

Poem "Every Road Has Two Sides" by Glen Philips 2013
Poem "The Magnificat" by Jacopo Sannazaro 1489
Original Jigsaws by Jo Barstow .
Translations by Yan Zhang
Artworks in this exhibition include images of Aboriginal people now deceased.

来自 Glen Philips 的诗《每条路都有两面》2013
来自 Jacopo Sannazaro 的诗《圣母颂》1489
拼图原创者：乔·巴斯托
张燕翻译



1965 Born in Jilin, Jilin Province of China.

1989 Graduated from Fine Art College of Northeast Normal University.

1994 Graduated from Assistant Courses in Printmaking Department of China Central Academy Of Fine Arts.

Current: Vice Dean, College of Communication and Art, University of Shanghai for Science and Technology.

Member, China Artists' Association

Selected Exhibitions:

Bronze Prize, the 12th Chinese National Printmaking Exhibition, China.

Silver Prize, the 5th Chinese National Exlibris Exhibition, China.

姜君臣

1965年生于吉林省吉林市。

1989年毕业于东北师范大学美术学院。

1994年毕业于中央美术学院版画系助教班

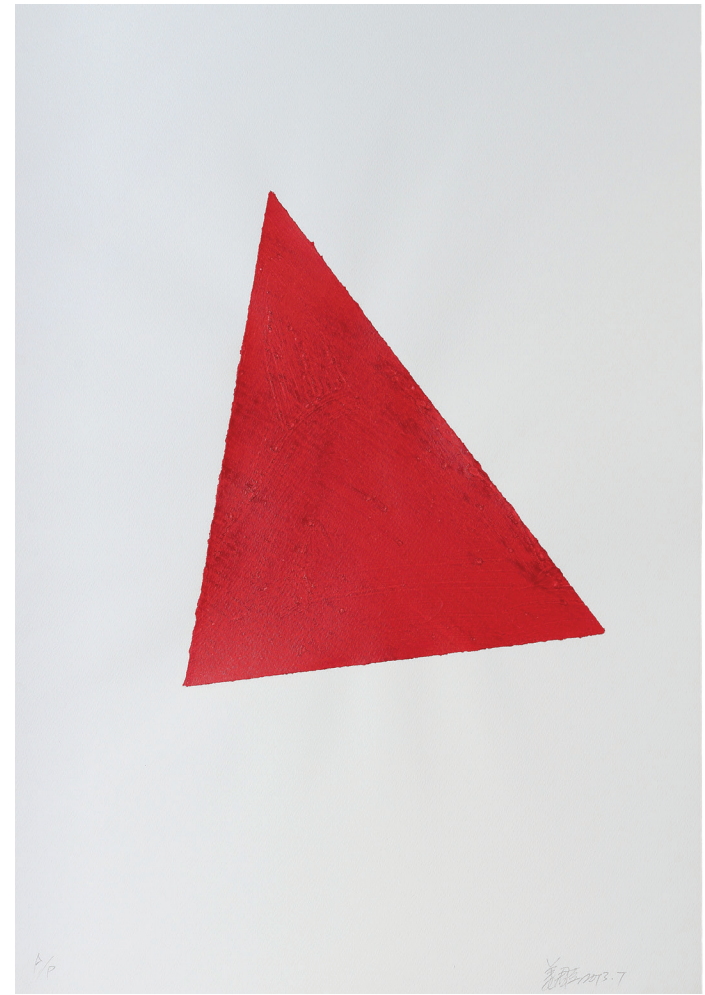
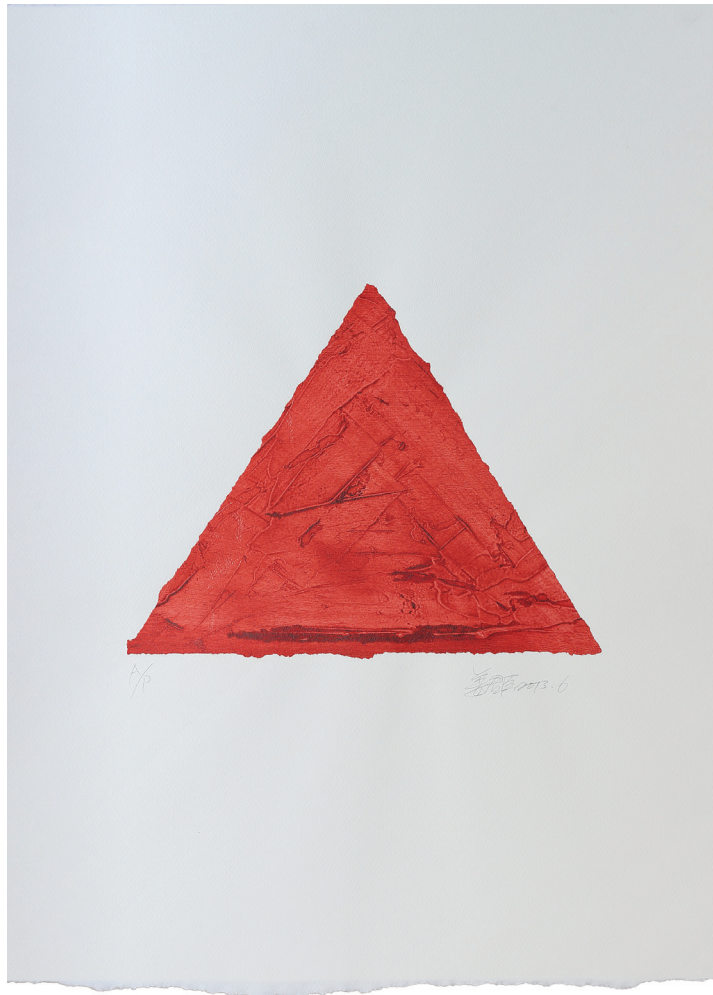
现为上海理工大学出版与艺术学院副院长，中国版画家协会会员。

作品参加第十二届全国版画展，铜奖

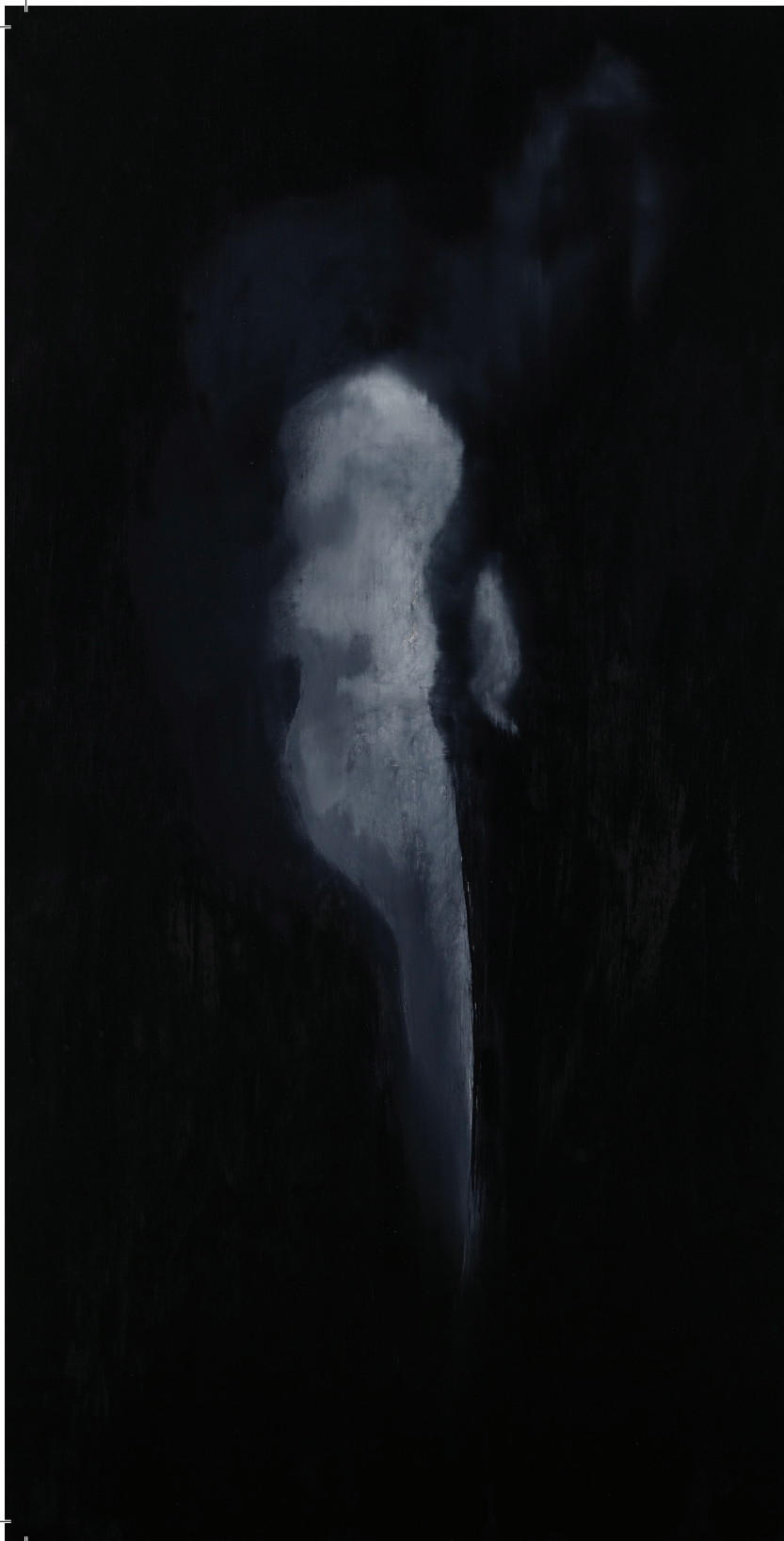
全国第五届藏书票展，银奖

姜君臣

Jiang Junchen



Triangle Series
76 x 54.5 cm
Intaglio
2013
《三角系列》
凹版



Respire IV
oil on canvas
200 x100cm
2014

《呼吸4》
布面油画

保罗·乌曼

Paul Uhlmann



Wing
oil on canvas
35 x 45cm
2014

《翼》
布面油画

Small Green World (olive)
oil on canvas
35 x 45cm
2014

《绿色的世界》
布面油画

图像的形式演绎

——创作实践中的空间转译

保罗·乌曼博士（艺术家，埃迪斯科文大学视觉艺术系讲师）

本次展览汇聚了七位不同的艺术家，他们都在各自的创作中努力探寻属于自己的形式语言。他们的作品，无论是通过审美、现象学空间和将空间视作社会或政治场域来创造意义，都激发了人们对于空间新的理解。

从徐善循笔下奔流而出的图像来源于中国古代文人传统的图绘语言。在中国传统艺术中，文学、书法和绘画之间有着密切的联系。学者西蒙·莱斯（Simon Leys）指出，西方习惯性地称汉字为书法（calligraphy）是一种误读——因为汉字更接近符号和标志，而且汉字来源于对世界上可知的物质、形式和材料以及不可知的神话与梦幻传说等的观察与反映。徐善循保持着这种与绘画源起的连接，某种意义上来看，他是用自己充满激情的画笔来“书写”身边的世界。某些时候，这些图像看起来似会溶解，组成一片混乱无章的抽象意向，但有时这些线条和符号会融合在一起，组成女人身体或者风景的形状。通常我们所看到的都是过往生活经验的再现，因此他的作品无疑是对于空间的现象学诠释。

罗威的执笔方式与他有相似之处，但呈现出来的视觉效果很独特。罗威用自己的方法来塑造形象，他使用一种带有扩张性的方式，将流畅又富有紧张感的笔触与西方版画的凹版传统相结合，有时候色彩和形状好像是在巨大力量重压之下被猛烈地嵌入纸张之中。他当前的主题是蚊子。这种在潮湿的环境中能大量快速繁殖的生物，有着双重的象征意味：它既是无处不在的携带着疾病的嗜血虫豸，也是一种可以承受各种情况和环境考验的生物，从这点来说，它可以被看做是适应当下前所未有的全球巨变环境下幸存者的象征。

我们需要透过几何图形想象力和重复出现的三角形主题来认识姜君臣的作

品。这种形式可以看做是柏拉图形式理论中关于永恒的象征符号——这位古希腊哲学家假设，与不断变化的世界相比，抽象和理想形状构成的世界更加稳定和长久。姜君臣创作的三角形不是完全的等边三角形，它们反而显示出一种手工感，并通过这种形式展现一种建筑式的坡度，以及对于和谐与平衡的渴望。几何与建筑结构特征在克莱夫·巴斯托（Clive Barstow）的作品中也有显著体现。不同的是，他对于由个体、社会和文化权力之间的关系构成的复杂系统表现出知识分子式的浓厚兴趣。不言而喻，这种策略通过他的加长版拼图——这种通常在糟糕天气里玩的儿童益智游戏——表现出来。他将不同文化的拼图碎片等物品以意想不到的方式组合到一起，创造出混杂型的艺术混合物即“第三空间”，用以表达新起点、意义和超越语言与文化边界的阐释。

赵培生通过一系列陶艺作品提出的观念则有关于洞的现象学。陶艺的创作过程中会将黏土暴露在烈火中，通过系列高强度的煅烧将釉彩融化，这是一场人的介入与火的结合。它们成为对宏观和微观世界的冥想。观者似乎可以自行缩小，在他作品里的太湖石洞中行走。烧制过的作品宛如大量潜在生命体的骨骼和头颅，通过这种方式它们组成了图像，演化成对大自然的恒久回响。

对于洞的思考也是阿曼达·阿勒丁（Amanda Allerdig）美学构成的一部分。她痴迷于中国园林的文化意义，以及园林是怎样在详尽模仿自然的同时暗合了一种由佛教、道教和儒学融合的复杂哲学。她描绘了太湖边自然形成小孔的石块和它们在苏州园林里被安放的位置之间的关系。作为明清时代的奢侈品，苏州狮子林里布置的这些形态各异的石头是构成完整园林的必要元素，并被赋予了社会的意义。

形成中的图像——这些图像或许来自于变化中的自然形式比如云朵或波纹，在保罗·乌曼（Paul Uhlmann）的作品有突出的体现。他致力于通过油画创作的动态过程或其他艺术手段来探索形式问题。在创作过程中，出现了形式的多种可能性，它们之后随着画笔在画布上的运动转瞬消失。留下来的往往只是这一行为的痕迹和变动不居的转化过程。对于乌曼而言，生命的永恒在于运动和变化，而我们生活中那些不易察觉的变化往往最令人着迷。

我非常荣幸能有机会参与策划本次展览 参展的七位艺术家风格各不相同却都很有意思，他们分别来自上海和珀斯。对我而言，在策展过程中最让我着迷的是，当有那么一段时间我们探讨所有参展艺术家的作品时，我们逐渐揭示出每一个个体独特的创作实践，以及潜存于艺术家的哲学理念与正式作品之间的那种关系网络。

当一个人第一次到达上海的时候，一种自我意识会很强烈地冒出来，从中体会到的是非常显著的语言和文化差异。尽管带上旅行指南和攻略就可以穿越这个大都市，然而，穿透层层建筑和美食的迷雾来一场人文之旅，并通过真正的文化交流来体验差异的意义感，着实是一种幸运。

过去几年里，本次参展的艺术家们有幸参与了在珀斯和上海两地开展的埃迪斯科文大学与上海理工大学之间的系列文化交流活动。通过合作，我们能有机会一起工作、参观彼此的工作室、造访美术馆、画廊和艺术空间、一起去一些区域旅行，最重要的是，我们一起喝茶聊天并享受因友谊所抵达的精神交流状态。在这些空间里，我们有很多可以被言说、被转译和被相互理解的话题。

阿曼达·阿勒丁 2014

cover image:
Amanda Allerding
Spirit consonance: detail
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空间的转译

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