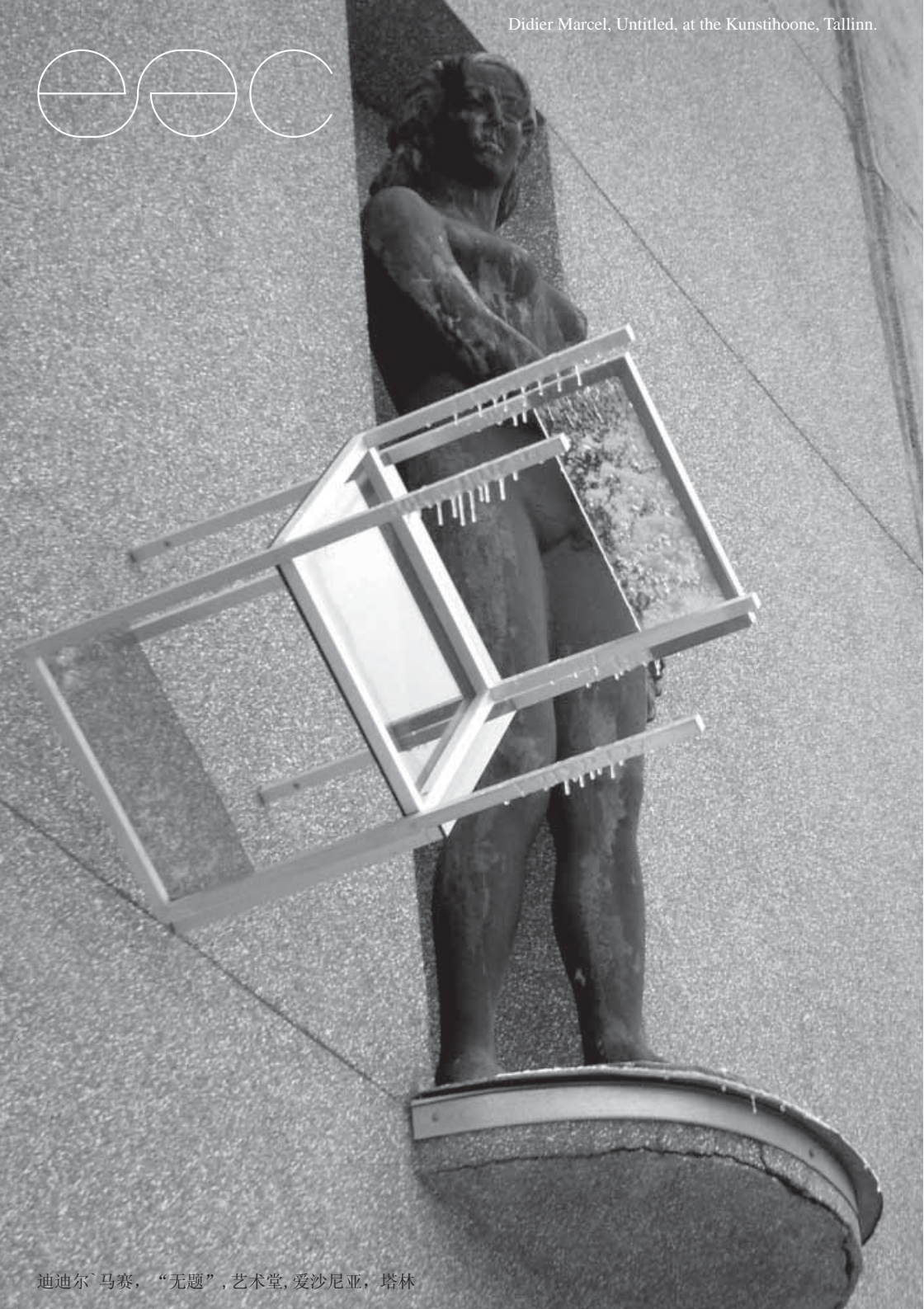




移居 艺术中心





# 移居 艺术中心

移居-艺术中心Expat-art Centre / EAC

任何人发生在随时随地的展览。

移居-艺术中心（Expat-Art Centre）/ EAC的展览大都在一个画廊、艺术机构或美术馆关闭之后开始的。这个展览发生在两个展览之间，或由于经济方面的问题、或翻新改建等原因而没有展览活动的那段时间。

EAC 的标准就跟普通展览的标准是一样的。但唯一的区别就是这个展览所需的空間是一个非正常含义上的空間。这个展览是同时在某一个时间内发生的，也就是说是一个某时间的展览；在两段时间之间，它就是一个空间和展览的间隔。

雅·维尔森（Ian Wilson）在2004年的作品“一个以往的讨论”，很好的说明了这个概念——时间和展览的空隙——这就是这个讨论的效果，就是两个展览之间的讨论，或雅·维尔森在专业内的讨论。雅·维尔森在68年就说过他的讨论就是他的艺术。这个空隙是艺术制作中社会和民主的空隙，给萧条的经济注入短时的热情。

EAC不但考虑一个艺术组织的展览计划（从艺术组织内部的角度来看），而且考虑整个艺术组织的系统（从外部的角度来看）。EAC是一个时间长度不定的，可以不断变化的展览，他可以在任何的时间和地点发生；EAC是展览计划的底片，同时也是以前没有的时间的积累。

“像月亮的展览”（2004），（施麻布谷Shimabuku给展览赞助的名字），就像是一个月亮通过这个过程展览。这个展览的概念来源于谁都会在夜里看到月亮的想法，这个展览同时在世界上所有的地方发生，任何时候给任何人看。像布兰恩·伊诺（Brian Eno）的作品“第二个潜在梦中的钟”，艺术家自己说他的作品是一个“世界上旅游的自主作品”；是一个变化着的4音符乐曲，这个作品就是通过EAC而发展存在的。

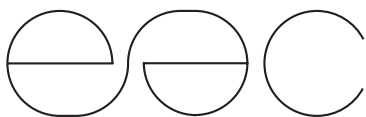
EAC是自主的，他所产生的效果是容易被认可的；他的展览发生在艺术组织不在的时候，所以这个展览只能通过艺术家的作品而存在，在这里，作品和展览互相创造。这样，这是一个没有固定时间的持久展览，一个没有固定空间的展览。

皮埃尔·余格（Pierre Huyghe）就用了一个空间和时间的概念，所以展览发生的时间很特别。每个展览的地方，当地报纸的第一页都是空白的，只有时间（展览的第一天），通过展览名字能找到展览地方。皮埃尔·余格 创造了这个（空间和时间）的基础。同时，本·可蒙（Ben Kinmont）还通过他的作品“不是这个”（2004），在艺术机构内只剩下这个活动的迹象。观众可以留下名字，以便收到这个活动的照片及EAC未来的活动信息。终于你只要通过皮埃尔·余格那些报纸的第一页和本·可蒙 的出版物，就能发现这个展览不定的地方和时间。

欧利维·墨赛（Olivier Mosset）在一个否认画画的环境里强调单色、符号等信息。迪迪尔·马赛（Didier Marcel）则是在一个否认雕塑的环境里把两把椅子叠起来，创造了一个抽象的效果，而他的作品反映了一些机构的封闭方面。克罗德·利维克（Claude Leveque），通过他作品“伊利斯的伊利斯”（2004），创造了展览的“统一的要素”。克罗德·利维克，用一些简单的方法再创造了一个空间。

丹·威尔逊（Dan Walsh）使用的是一米乘以一米的玻璃块，这些玻璃块会慢慢地碎裂，但他有一个重新地生命；每个EAC展览地时候都会有一块新地玻璃，也会碎裂地玻璃块。从中我们可以发现在此玻璃地透明寓意了展览地易碎方面。这个展览只通过时间而存在，而这个时间又是在两段时间之间的。

马蒂尔·科佩兰德（Mathieu Copeland）。

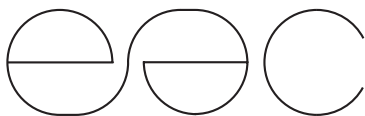


# 移居 艺术中心

Ian Wilson, 'There was a discussion'

There was a discussion.

雅·维尔森，“一个以往的讨论”



This isn't it.

A person passes through the museum and thinks about something that isn't art. He picks a location, signs the surface nearest, and blows up a balloon. The balloon is left behind.

Ben Kinmont

« 不是这个 »

一个人走过美术馆，同时在考虑着一个与艺术无关的事儿。然后他选择了一个地方，在离他最近的墙上签名，而后吹了一个气球。气球留在了那儿。  
本·可蒙 (Ben Kinmont)



# 移居 艺术中心

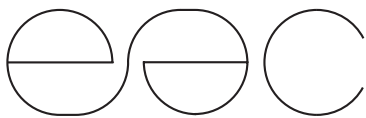
Shimabuku, 'Exhibition like Moon', at the Kunstihoone, Tallinn.

EXHIBITION

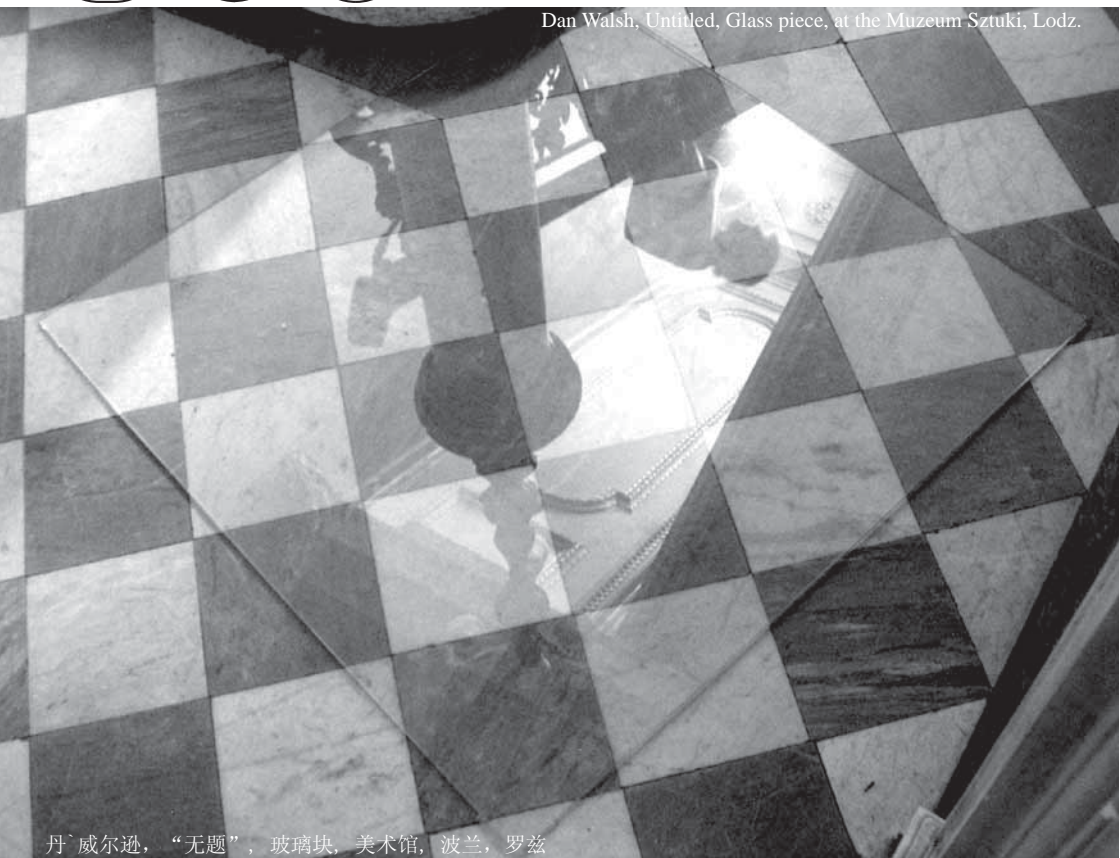
LIKE MOON

施麻布谷，“像月亮的展览”，艺术堂，爱沙尼亚，塔林





Dan Walsh, Untitled, Glass piece, at the Muzeum Sztuki, Lodz.

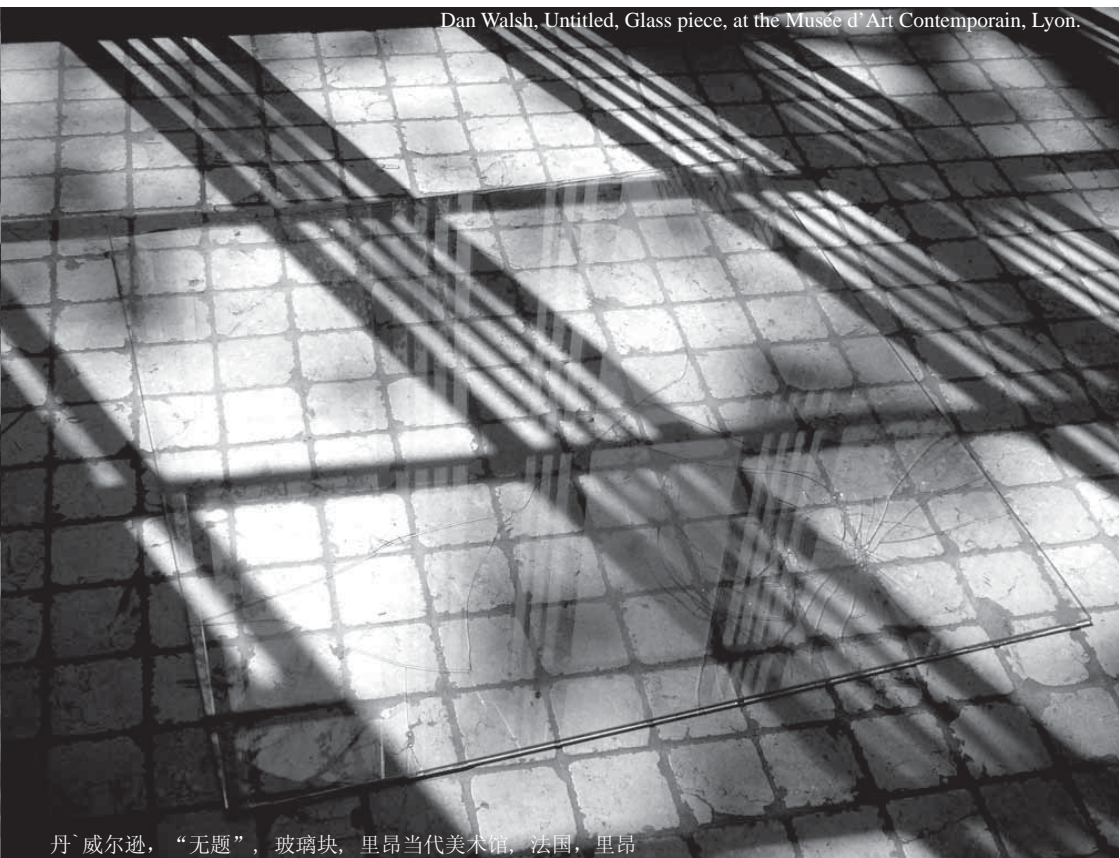


丹·威尔逊，“无题”，玻璃块，美术馆，波兰，罗兹



# 移居 艺术中心

Dan Walsh, Untitled, Glass piece, at the Musée d'Art Contemporain, Lyon.



丹·威尔逊，“无题”，玻璃块，里昂当代美术馆，法国，里昂



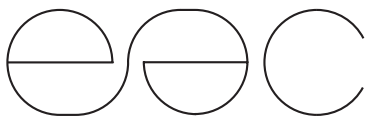
欧利维·墨赛，“无题”，灰色壁画，当代艺术中心，立陶宛，维尔纽斯

Olivier Mosset, Untitled, Grey Wallpainting, at the CAC, Vilnius.

# 移居 艺术中心







欧利维·墨赛，“无题”，“L”形门画，当代艺术学院，英国，伦敦



# 移居 艺术中心

Olivier Mosset, Untitled, L Door painting, at the ICA, London.

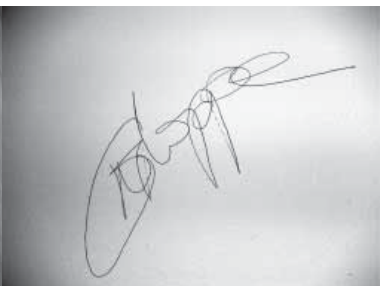


eac

Brian Eno, 'Second Virtual Dream Bells', at the Kunstihoone, Tallinn.



布兰恩·伊诺，“第二个潜在梦中的钟”，艺术堂，爱沙尼亚，塔林



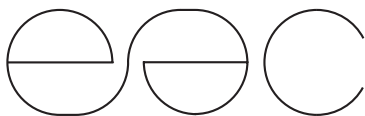
# 移居 艺术中心

Claude Lévêque, 'Elise Van Elise', at the Muzeum Sztuki, Lodz.

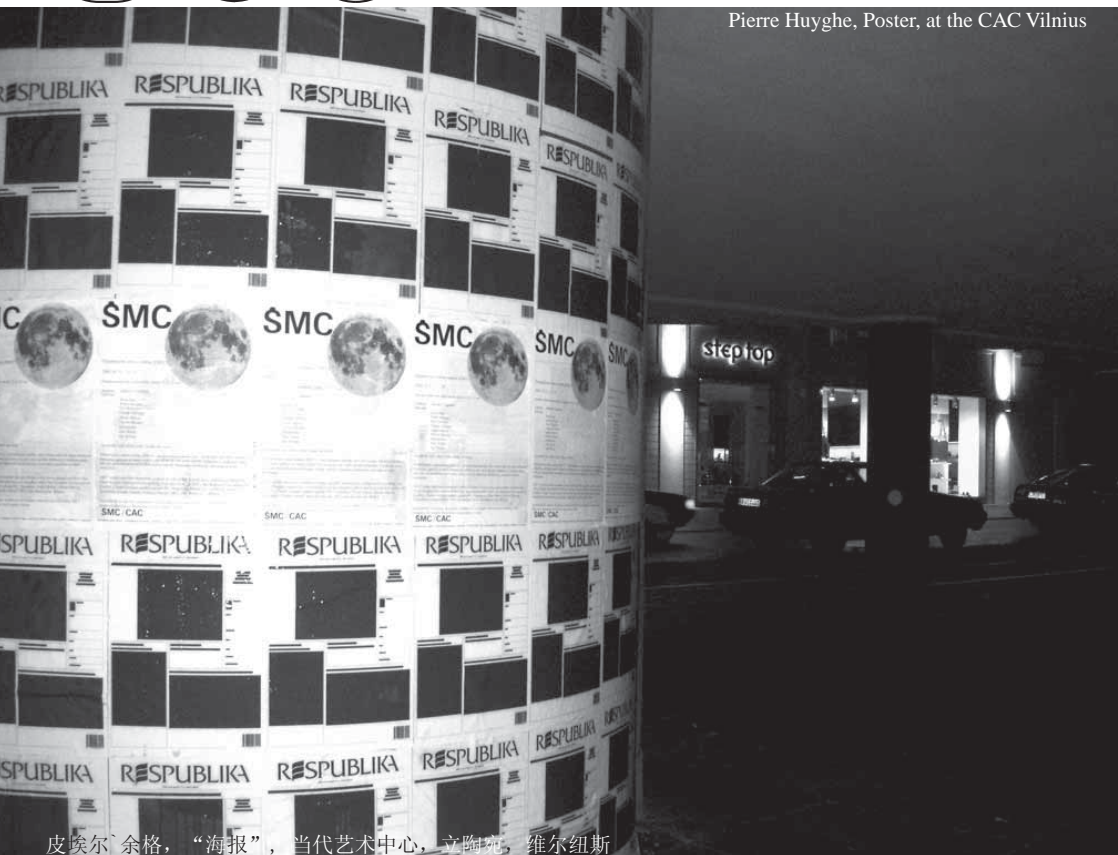


克罗德·利维克，“伊里斯的伊里斯”，美术馆，波兰，罗兹





Pierre Huyghe, Poster, at the CAC Vilnius

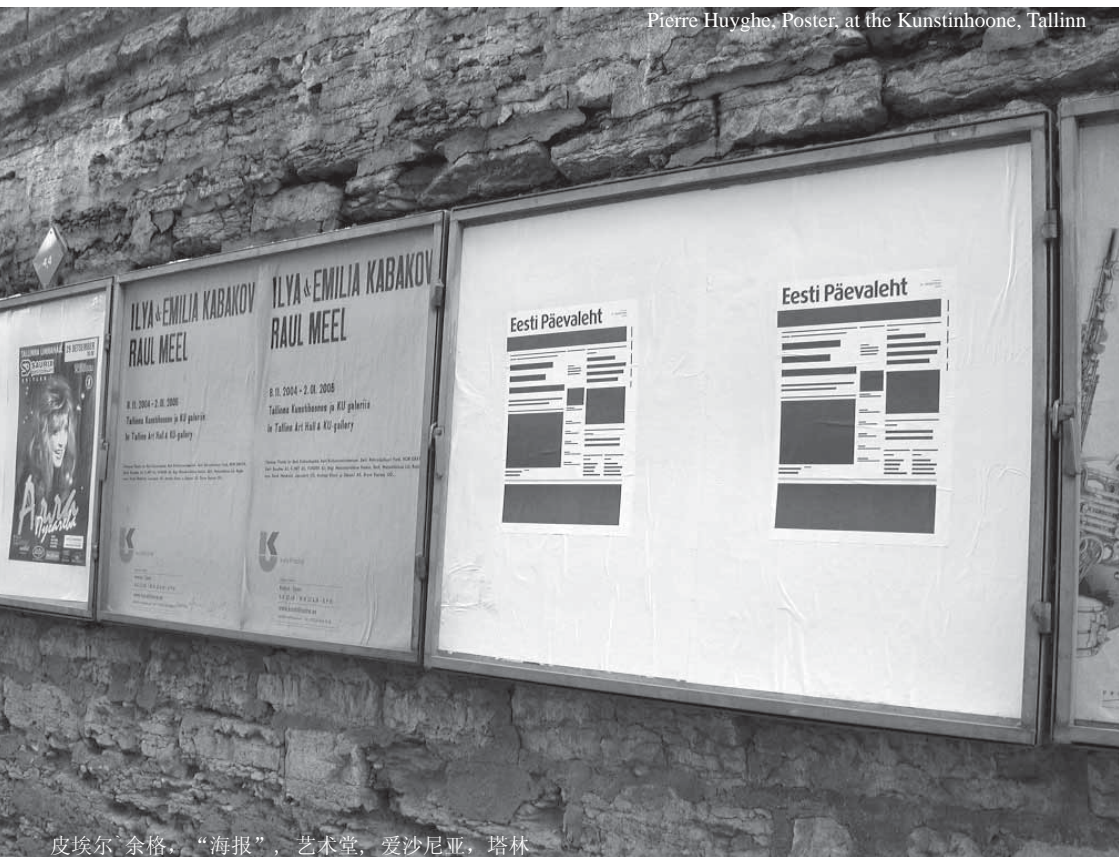


皮埃尔·余格，“海报”，当代艺术中心，立陶宛，维尔纽斯

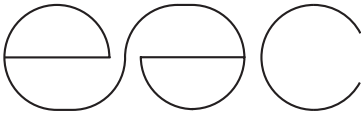


# 移居 艺术中心

Pierre Huyghe, Poster, at the Kunstihoone, Tallinn



皮埃尔·余格，“海报”，艺术堂，爱沙尼亚，塔林



## Expat-art Centre / EA C

An exhibition happening everywhere, at all times, with everyone.

Expat-Art Centre / EA C is an exhibition that takes place when the galleries of an art institution, i.e. a museum or an art centre are closed. It takes place in the time that follows the closure of an exhibition leading to the installation of the following one, or during those moments of inaction dictated by financial circumstances, refurbishment or other reasons.

EA C bears all the constitutive parameters that define an exhibition, yet altering only one when in switching the context of space to non space. This curatorial model simultaneously becomes both an exhibition in a moment of time and an exhibition of a moment of time, situated in the in-between; the in-between of times, of spaces as well as the in-between of exhibitions and venues.

Ian Wilson's work, 'There was a discussion' (2004), could literally signify this schism - the interstice between time and exhibition - as a result of passing discussions, encompassing several continuums such as the discussion between two exhibitions within this momentary pause, and the passing discussions throughout Wilson's career who in 1968 hailed discussion as his art form. This in-between becomes the social and democratic interstice of art production and the reintroduction of a moment of conviviality in a cold economic factor.

EA C does not only take the usual and pre-formatted exhibition calendar of an exhibition venue (inward look) into consideration, but the entire system that is created by the multitude of institutions (outward look). EA C is both the negative of the exhibition calendars and schedules as well as the exponential accumulation of previously unused time.

'Exhibition like Moon' (2004), to borrow the title of Shimabuku's contribution to the exhibition, EA C is an exhibition whose path mirrors that of the moon. In the empirical believe that we will see the moon the following night, this exhibition has the potential to simultaneously be everywhere, travelling the globe, becoming an exhibition happening everywhere, at all times, with all people. This in turns echoes beautifully with how Brian Eno envisaged his piece for EA C, 'a self generative art work travelling the globe'.

Since EA C is self contained and generative, being the model of an exponential exhibition, the outcome is easily identifiable. Since this is an exhibition that happens when the art institution is closed, as such it only exists in this form through the work of the artists, and only the ignition of the process will enable its permanent movement. An exhibition of time with no date, of place with no space.

Artist Pierre Huyghe reintroduces the notion of time and locality, characterising the moment in which this exhibition takes shape. In each of the subsequent venues, a local newspaper cover will be stripped bare of its entire contents, with only the dates of the exhibition remaining, and an indication of the idea of the location through the name of the newspaper. While Huyghe models the remaining shred that defines this exhibition (time and location), in his work 'This isn't it' (2004), the artist Ben Kinmont leaves the art institution with only a trace of evidence that an event has taken place. Visitors are then invited to sign up to a subscription of photographs taken of each occurrence of the same event in subsequent venues. Ultimately only the accumulation of Pierre Huyghe's newspaper front covers, and the cumulative publication co-ordinated by Kinmont, will reveal the time and place that constitute the exhibition.

In equally considering the monochrome, the sign and the motif, Olivier Mosset considers painting in an environment denying paint. In stacking two model chairs one on top of the other in an environment denying space, Didier Marcel has created both an abstract drawing and a model that reflects the status of the closed art institution. Claude Lévêque, in his piece 'Elise Van Elise' (2004), has conceived the 'unifying factor' of an exhibition. Through an economy of means, Lévêque presents us with the artificial recreation of a space.

Dan Walsh's glass panel will gradually crack and break over time though its longevity will be sustained, as through each presentation it will decay and disappear, enabling its permanent existence. This combined with its inherent transparency offers a beautiful parallel to the thinness and fragility of an exhibition simply defined by two moments in time.

By Mathieu Copeland

# 移居 艺术中心

移居-艺术中心在比翼，上海，2005年5月18日 - 6月1日，

真挚地感谢比翼艺术中心所有人员给予此次展览的大力协助，在这里特别要感谢乐大豆先生！同时也衷心感谢以下机构和个人的支持和帮助：鱼得乐先生和法国驻沪总领事馆、卡洛林·费雷拉以及AFAA、法国中国文化年、艺术家链接、西蒙先生和英国领事馆、欧利维·墨赛 oliviermosset@incognito.vu、坡·瑞士文化基金会和皮埃尔·沙尔。

马蒂尔·科佩兰德同时对于参加此次展览的艺术家表达衷心的感谢，正是这些艺术家的参与，才使这个计划变成了现实，布兰恩·伊诺，皮埃尔·余格，本·可蒙，克罗德·利维克，迪迪尔·马赛，欧利维·墨赛，施麻布谷，丹·威尔逊，雅·维尔森。我们也由衷的感谢所有参与制作和管理这个展览的人员：ICA——伦敦当代艺术学院——飞利浦·道和鲁西·沙娜翰，里昂当代美术馆及其馆长啼利·哈斯帕耶和助手法郎萨斯·哈恩。所有法国巴黎AFAA的成员特别是欧黑利·梵高，索菲·克罗德和伦敦法国大使馆。所有参与此次计划的场地提供者，使这个计划得以实现，波兰，罗兹美术馆，2004年7月2日- 24日，立陶宛，维尔纽斯，当代艺术中心 CAC 2004年10月31日 - 11月19日，爱沙尼亚，塔林，艺术堂，2004年12月21日 - 2005年1月11日（安德斯·哈姆）；大卫·美特卡夫、艾琳·莫里森和所有的人；安尼斯卡·库伦特，感谢她给与的关爱和大力支持。

翻译：关超群和金利萍；平面设计：马蒂尔·科佩兰德。此书特别献给在上海比翼举办的EAC展览，2005年5月18日—6月1日。©艺术家/马蒂尔·科佩兰德/移居-艺术中心。

EA C at Bizart, Shanghai, 18th of May – 1st of June 2005,

Our gratitude goes to all at Bizart, in particularly its director Davide Quadrio; Claude Hudelot and the French Consulate in Shanghai; Caroline Ferreira and the AFAA; Annee de la France en Chine; Simon Kirby of Artists Link and the British Council; Olivier Mosset; oliviermosset@incognito.vu; Pro Helvetia - Fondation Suisse pour la culture and Pierre Schaefer.

Mathieu Copeland wishes to express his gratitude to all the artists who took part in this exhibition and whose on going generosity makes this exhibition possible, Brian Eno, Pierre Huyghe, Ben Kinnmont, Claude Lévêque, Didier Marcel, Olivier Mosset, Shimabuku, Dan Walsh and Ian Wilson. We also wishes to acknowledge all those who managed to produce this exhibition, the ICA - Institute of Contemporary Arts in London - Philip Dodd & Lucy Shanahan, the Musée d'Art Contemporain in Lyon, in particular its director Thierry Raspail, assisted by Francoise Haon. All at the AFAA in Paris and especially Aurelie Wacquant. Sophie Claudel and the French Embassy in London. All the venues that have joined the adventure so far, and gave EA C its reality, the Muzeum Sztuki in Lodz Poland 2 – 24 July 2004, CAC Contemporary Art Centre Vilnius Lithuania 31 October – 19 November 2004 (Kestutis Kuizinas and Valentinas Klimasauskas), the Kunstihoone in Tallinn Estonia 21 Dec 2004 – 11 Jan 2005 (Anders Harm); David Metcalfe, Eileen Morrison and all at Forma; And Agnieszka Kurant, for her love and constant support.

Text Translation: Alexia Dehaene & Vigy Jin. Graphic art and design: Mathieu Copeland. Published to accompany EA C at Bizart, Shanghai, 18th of May – 1st of June 2005. © the artists / Mathieu Copeland / EA C.

施麻布谷，“像月亮的展览”，里昂当代美术馆，法国，里昂

跟  
With  
布兰恩·伊诺  
Brian Eno  
皮埃尔·余格  
Pierre Huyghe  
本·可蒙  
Ben Kinmont  
克罗德·利维克  
Claude Lévêque  
迪迪尔·马赛  
Didier Marcel  
欧利维·墨赛  
Olivier Mosset  
施麻布谷  
Shimabuku  
丹·威尔逊  
Dan Walsh  
雅·维尔森  
Ian Wilson

展览发起者  
An exhibition by  
马蒂尔·科佩兰德  
Mathieu Copeland

赞助 Sponsored by

ICA

muséeartcontemporainlyon

PRO HELVETIA



Arts Council of Switzerland

A - A A



法国文化年  
L'ANNEE  
DE LA FRANCE  
EN CHINE  
2004/2005



法国文化年  
COMITE  
D'HONNEUR

支持

Supported by



BRITISH  
COUNCIL



ARTS COUNCIL  
ENGLAND

移居-艺术中心在比翼, 2005年5月18日 - 6月1日  
上海市莫干山路50号, 7号楼, 4楼

EA C at Bizart, 18th of May - 1st of June 2005  
Moganshan Rd 50, Building 7#, 4th Floor, Shanghai  
[www.biz-art.com](http://www.biz-art.com)

BizArt  
上海比翼