

确立一
场展览
的基调
(去中间)
Setting
the Tone
of the
Exhibition
(outside-
in)

艺术总监：卢迎华

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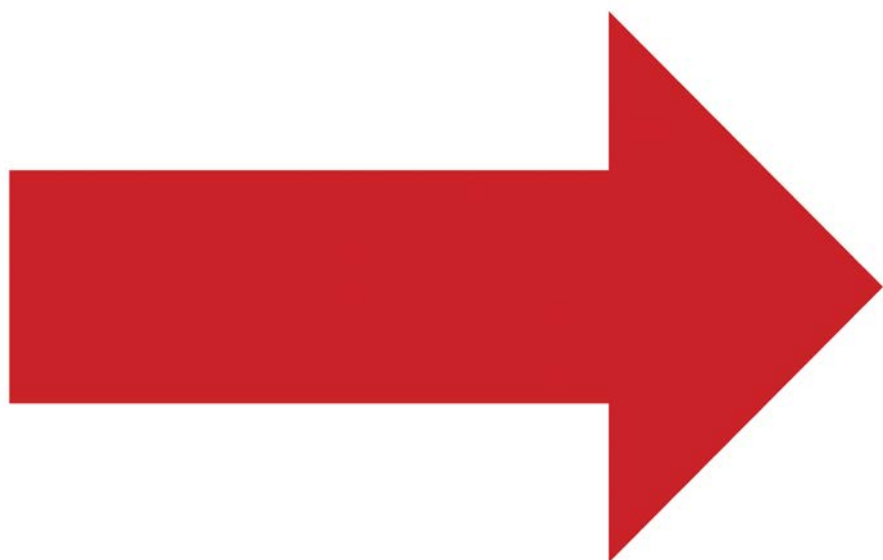
霍维 Elaine W Ho, 大卫 霍维茨 David Horvitz, 露易丝 劳勒 Louise Lawler,

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翁 Yan Chuah, 卡拉 扎卡尼尼 Carla Zaccagnini, 志韦 Zhi Wei



露易丝·劳勒

茜素红（恐怖分子是被制造的，而非天生的），2023 – 2025年

展示位置可变，由艺术家及Sprüth Magers画廊惠允

Louise Lawler

Alizarin (Terrorists are made, not born), 2023–2025

Installed in any direction. Courtesy the artist and Sprüth Magers

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在最近的一次艺术之旅中，我聆听了数场由艺术家与策展人提供的专业导览。这些导览基本持续20分钟到一个小时左右，面面俱到地讲解策展的概念和展览中的作品，其中不乏近年来常见的生态、基建、身份政治、疗愈、去中心等流行议题。在一些空间比较宽敞且规模大些的展览里，我还可以偷偷地溜走，去独自探索展览和面对作品；但在一些特定空间里，为了不显得无礼，往往只能顺着导览的路线看展，在策展人讲解的陪伴中看完展览。最难熬的一次，在听完导览的一瞬间，我恨不得马上能逃离展览的现场。这场导览非常顺滑，对观展的次序编排精心，对作品的讲解详尽，不仅介绍了作者的背景和创作思路，还阐发了作品，并且告诉我们应该如何理解作品。显然导览者对展览中涉及的话语熟稔于心，信手拈来，在各种词语和理论间随意穿梭。但整个过程令我们十分沮丧，特别是当我们想静静地观看录像作品时，导览像影片里的画外音一样怎么也关不掉。

在回程的路上，我意识到，不知从何时开始，艺术机构不约而同地为观众们提供保姆式的导览服务，而观众也在进入美术馆的时候总是在期待得到某种看展的指示和引导。美术馆的导览服务仿佛成为了一种看展标配。这其中不乏因为自1990年代，当代艺术更多地引入文化研究、人类学和社会学等其他人文学科的问题意识和研究方式，极大地拓展了艺术创作中所涉及的面向，从而需要一些延伸知识和背景信息，来帮助观众进入艺术家创作的课题和上下文。但更多时候，过多的导览和解读实际上在一定程度上剥夺了观众充分调动自己的感官、经验和思考能力去尝试观看和理解创作的可能。特别是当导览员过于机械地一味背诵和单向输出关于展览和作品的信息时，这种导览的有效性是很值得我们重新考量的。

实际上，标配式的导览服务在一定程度上暴露出今天艺术机构诸多方面的官僚化和僵化，这种变化已经达到了一个我

Foreword

On a recent art trip, I attended several professional guided tours led by artists and curators. These tours, usually lasting anywhere from twenty minutes to an hour, offered exhaustive explanations of curatorial concepts and artworks on display, touching upon many prevalent themes in recent years like ecology, infrastructure, identity politics, healing, decentralization, among others. In larger, more spacious exhibitions, I could sometimes slip away to explore the space and engage with the works on my own. Yet in certain venues, out of politeness, I had little choice but to follow the guided route, experiencing the exhibition entirely through the curator's commentary. On one particularly trying occasion, I could not wait to flee the moment the tour ended. The tour was impeccably smooth: the viewing sequence was carefully arranged, the artworks elaborated in meticulous detail. The guide not only introduced the artists' backgrounds and creative intentions but also interpreted the works and instructed us on how we ought to understand them. Clearly, the guide was fluent in the discourses surrounding the exhibition, moving effortlessly between jargon and theory. Yet the entire experience left us deeply frustrated. Especially when we wished to watch video works in silence, the commentary persisted like an inescapable voice-over.

On my way back, it dawned on me that art institutions had, at some point, uniformly begun to offer nanny-style guided tours, and audiences, in turn, had grown accustomed to expecting instructions and guidance upon entering a museum. Guided tours had seemingly become a standard feature of any exhibition visit. In part, this shift stemmed from the 1990s, when contemporary art increasingly adopted the intellectual concerns and methodologies of cultural studies, anthropology, sociology, and other humanities disciplines, vastly expanding the scope of artistic practice. Background knowledge and contextual information became necessary to help audiences access ideas and frameworks behind artists' work. All too often, however, excessive guidance and interpretation have effectively deprived viewers of the chance to fully engage their own senses, experiences, and critical faculties in seeing and understanding art. When guides mechanically recite and unilaterally

们不得不正视的程度。我们过于机械地理解作为一种公共文化设施的艺术机构的服务功能，把各种工作环节都流程化和标准化，而未能给予充分的思考和在其中保留更多可灵活变动和调整的空间，因为保持对变动的开放与现代性追求标准化的诉求是背道而驰的。除了在导览手册和展签中给予充分的说明，一个展览应该邀请观众们自主地进入其中，不畏惧遭遇作品中种种陌生的视觉和叙事经验，体会困惑不解，通过反复观看，结合阅读和一定的探究，建立进入作品和展览的通道，始终保持开放和好奇。观众不应在展览中寻求确切的答案，更不要期待别人把答案准备好拱手献上。事实上，每个好的展览都可以成为一个魔法世界，正因为这其中汇聚了诸多的未知，才使观众有机会可以打开自己的思路，主动感知和思考，去捕捉展览中思维上和艺术上的闪光点。展览不是一个回避复杂、矛盾和模糊性的场域，恰恰相反，展览和艺术创作是可以充分表现无法名状的情感和状态的空间。同样的，艺术机构也不应该只是追求可被清晰界定的工作方式，如果在日常实践中陷入流程化的工作惯性，迎来的只有自身的僵化和能动性的丧失。

与雅各布·法布里修斯工作的过程充满了对艺术机构追求确定性和流程化效率的嗤之以鼻。在我们的团队与法布里修斯的600多封往来工作信件中，充满了法布里修斯的灵机一动、突发奇想和随机应变，也让我们目睹他是如何“确立一场展览的基调”的。艺术家的名单在工作的过程中不断生长；作品列表也在与艺术家的碰撞中充盈起来，唯一缺席的是一个任务明了的工作清单。法布里修斯有很多关于展览的梦想和愿望，在这个展览中他尽其所能地搜索他脑海中储存的艺术家数据库，也像雷达一样四处寻找新的创作面向，穷尽可能地让这个关于“展览”的展览激发我们去审视构成展览，包括形成艺术机构的每个因素，让艺术家的创作为我们展示

transmit information about an exhibition and its works, the value of such tours deserves serious re-examination.

In fact, the standardization of guided tours reveals, to a certain extent, the bureaucratization and rigidity that have permeated many dimensions of today's art institutions, a transformation we can no longer ignore. We have come to understand the service function of art institutions as public cultural facilities in an overly mechanistic way, streamlining and standardizing every procedure without sufficient reflection, leaving little room for flexibility. Openness to change runs counter to the modern impulse toward standardization. Beyond adequate information in catalogues and wall labels, an exhibition should invite audiences to enter it autonomously to embrace unfamiliar visual and narrative encounters, to tolerate confusion, and to forge their own pathways into the works through repeated viewing, reading, and inquiry, all while maintaining openness and curiosity. Audiences should not seek definitive answers in an exhibition, nor expect others to hand them ready-made interpretations. In truth, every strong exhibition can be a magical realm. Precisely because it is filled with the unknown, it allows viewers to open their minds, perceive and think actively, and capture the intellectual and artistic sparks within. An exhibition is not a space to evade complexity, contradiction, and ambiguity; on the contrary, it is a space where ineffable emotions and states can be fully articulated. Similarly, art institutions should not confine themselves to rigidly defined working methods. To fall into procedural inertia in daily practice is to court stagnation and the loss of agency.

Working with Jacob Fabricius has been a consistent rejection of the art world's obsession with certainty and streamlined efficiency. Over 600 work emails exchanged between our team and Fabricius, we witnessed his spontaneous insights, impromptu ideas, and adaptive thinking, and above all, how he set the tone for an exhibition. The list of artists evolved organically throughout the process; the checklist of works expanded through dialogue with each artist. What was conspicuously absent was a rigid, itemized to-do list. Fabricius brought numerous dreams and ambitions for exhibitions to

重新发明这些要素的可能。法布里修斯希望将“魔术”重新赋予展览和艺术机构，使艺术机构和展览不仅仅是一种技术化的手段。对于艺术展览和艺术机构的“工作手法”高度职业化的今天，这个展览是给我们一次及时的提醒，更是一次魔法之旅。虽然法布里修斯是那个从帽子里变出兔子的魔术师，但他也不断地提示我们，如果我们足以敏锐地去体会种种构成展览和艺术机构的要素，并调动我们自身的想象力和创造力，这些要素也可以成为我们自己创作和想象世界的媒介。法布里修斯所构想的展览还是一个与社会现场主动对话和展开批判性思考的场域，这也是中间美术馆作为当代艺术机构所承担的使命之一。正是这种对固化的警觉、对探索的欲望和不断创作和提问的冲动，才是我们工作中的核心。

感谢雅各布·法布里修斯把来自19个国家的30位艺术家带进中间美术馆，我们通过数百封邮件往来交流想法、脑力激荡、远程制作作品，现场协调表演，把一个展览变成一个充满未知和可能性的旅程。至于观众，法布里修斯希望我们如哺乳动物进入未知空间时立即调动自己的感官来体察氛围般警觉，因为展期内展览将处于持续更新和始终变动之中，使观众面临每次都需要重新适应新的展览策略的挑战。挑战观众，把观众视为具有思考力、辨析力和能动性的主体，而不只是教育或迎合观众，不也是当代艺术机构的应有之义吗？

卢迎华
中间美术馆馆长
2026年2月10日

this project. He drew extensively from his mental archive of artists and scanned like a radar for new creative directions, doing everything he could to make this exhibition about exhibitions prompt us to examine the very elements that constitute an exhibition, and by extension, an art institution. He enables artists' practices to show us how these elements might be reinvented. Fabricius seeks to restore magic to exhibitions and art institutions, refusing to reduce them to mere technical apparatuses. In an era where the "mechanics" of art exhibitions and institutions have become highly professionalized, this exhibition serves as a timely reminder and a magical journey. If Fabricius is the magician pulling a rabbit out of a hat, he also reminds us that if we are alert enough to grasp the components of exhibitions and institutions, and activate our own imagination and creativity, these very elements can become media for our own artistic and world-making practices. Fabricius's conception of the exhibition is also a space for active engagement with the social context and for critical reflection, a mission that the Inside-Out Art Museum embraces as a contemporary art institution. It is this vigilance toward rigidity, this desire for exploration, and this constant impulse to create and question that form the core of our work.

My gratitude goes to Jacob Fabricius for bringing thirty artists from 19 countries to the Inside-Out Art Museum. Through hundreds of emails, brainstorming sessions, remote production, and on-site performance coordination, we have turned an exhibition into a journey rich with uncertainty and possibility. For the audience, Fabricius asks that we be as alert as mammals entering an unknown space, immediately activating our senses to perceive the atmosphere. For the duration of the show, the exhibition will remain in constant flux, challenging viewers to adapt to a renewed curatorial framework with each visit. Challenge the audience, and regard them as thinking, discerning, and agentive subjects, not merely as recipients of education or objects of catering. This surely is the very purpose of a contemporary art institution.

Carol Yinghua Lu
Director of Inside-Out Art Museum
February 10, 2026

在这样的时代，左似乎成了右，右似乎成了左，上可以是下，下也可以是上，事物总是内外颠倒。“中间美术馆”（Inside-Out Art Museum）的名字显得尤为应时切恰。它呼唤的美术馆，没有围墙、平视观众，可以提供不同视角，呈现事物的中间状态、融入人们生活、挖掘争论的本质、并置多元材料，评论探讨北京街头正在发生的一切。

本次展览题目“确立一场展览的基调（去中间）”玩了个文字游戏，将“中间”（inside-out）翻转过来，让“外面”进入“里面”，去向中间（outside-in），也去掉中间。展览试图

在奠定基调的过程中，视觉

如果可以，我愿在每位观众踏进美术馆的瞬间，引爆一枚彩纸炸弹。每一次，就在他们身后。如果可以，我愿聘请三位魔术师，在观众入场时从袖中变出白鸽。每一次，就在他们眼前。如果可以，我愿让一位政治家在观众购票时，于前台旁高声宣讲主张。每一次，就在他们背后。如果可以，我愿有人在观众入场时，贴身弹奏鲁特琴或跳桑巴舞。每一次，就在他们身旁。如果可以，我愿找来十辆小吃车，把展厅变成街头市集。每一次，就在他们四周。

“定调”其实是个音乐术语，一般是作品的开篇音符，指歌曲开头或音乐氛围如何唤起情感。它也可以指电影的开场如何制造悬念，引发好奇；或是如何通过强化作品和展览的呈现，凸显空间的情绪与氛围。

此次展览汇集了30位国际艺术家的作品，探索了不同的艺术策略方法，如何影响对空间的感知与介入。理想状态下，展览将唤起一种荒诞却诗意、略带混乱的迷幻剧场体验：外界如海啸般的图像洪流，被注入我们遗忘的血管，汇入永

Setting the Tone of the Exhibition (outside-in)

In times like these, left seems right, right seems left, up is down, down is up. Often it seems like everything has been turned inside-out. The English name of the institution, Inside-Out Art Museum, suggests a museum without walls, a museum that meets the audience at eye level, a museum that shows a different perspective, a museum that presents exhibitions that linger in the middle of things, a museum that participates in people's lives, a museum that comments on and discusses what's happening in the society surrounding it.

The title of the exhibition, *Setting the Tone of the Exhibition (outside-in)*, plays on and reverses the inside-out. It invites inside what is outside. The exhibition attempts to bring a cacophony of mashed observations from the outside into the museum space; it attempts

ways of setting the tone within visual culture.

If I could blow up a confetti bomb every time someone entered the museum. Every time. Right behind them. I would. If I could hire three magicians to pull doves out of their sleeves as people entered I would. Every time. Right in front of them. If I could have a politician roar their message right next to the reception as people bought their ticket I would. Every time. Right next to them. If I could have someone play the lute or dance samba really close to people as they entered I would. Every time. Really close to them. If I could have ten food trucks creating the atmosphere of a street market around the audience, I would. Every time. Surrounding them.

"Setting the tone" is a phrase rooted in music, referencing the opening notes of a composition: the way a song's first notes evoke an atmosphere forming an emotional thread on which everything we are to hear will hang. It also relates to how a film's opening scene generates a curiosity on which narrative cliffhangers depend. How the mood and ambience of a space can be strengthened with enhanced work and exhibition displays.

Setting the Tone of the Exhibition (outside-in) at Inside-Out Art Museum, Beijing, brings together works by thirty international artists. They explore how different artistic gestures and methods can have an impact on our perception of spaces and engagement with these spaces. Ideally the exhibition will evoke the experience of an absurd yet poetic (somewhat chaotic; psychedelic) playhouse, where the over-

恒的视觉消费和记忆库。本次展览是总项目“展览基调的确立——解构展览开端”的一部分，该项目旨在研究展览制作的方法论。“展览基调的确立”聚焦策展人与艺术家如何应对塑造展览的复杂性；追问展览真正的起点，不仅是起始部分，更是此前所有策展决策。通过标题、平面设计、社交媒体、场地、空间叙事、艺术作品、书籍、表演和研讨会，策展人奠定了观众与展览初次相遇的基调。

本次展览融合了多种视觉文化，观众将体验到气味、声音、设计、珠宝，以及形式多样的 [REDACTED] [REDACTED] 主动询问美术馆前台的工作人员， [REDACTED] [REDACTED]

在展览从无到有的过程中，艺术家、策展人及展览制作方需要权衡的因素超乎想象。种种细微的策展抉择与不易察觉的考量，唯有训练有素的专业视角可以觉察。人们通常对主题、涉及的艺术家等展览内容，以及展览中参展艺术家的选择，作品传达和阐释方式怀有极高的期待。从标题到宣传页，从邀请函到讲座，从展签到调灯，从研讨会到放映，观众既期望被震撼，又渴望获得引导；既期待惊喜，又希望得到知识的滋养。所有这些共同构成了展览制作者工作的切面，即便是可能被观众视为理所当然的、最微小的细节，也在塑造氛围、叙事节奏，及奠定展览基调中发挥着作用。

“确立一场展览的基调（去中间）”是北京中间美术馆两场系列展览中的第二场。两场展览相互关联，呈现了一种研究方法与流动状态，而非单纯的成果；审视策展方法如何构建初始体验，探讨决策如何影响作品展示及展览的整体话语。哺乳动物进入新空间和未知领域，便会即刻感知、观察并记录当下的氛围与气场。多数观众会对展厅有些许熟悉感，但由于展览持续更新，观众每次都需要重新适应。展览空间会采用不同策略来迎接观众。

load of the image-tsunami outside has been injected into our veins. The exhibition is connected to the overall theme of the project *Setting the Tone of the Exhibition – The Anatomy of Exhibition Openings* that researches the methodology of exhibition making. *Setting the Tone of the Exhibition* looks at how curators and artists address the complexities of shaping an exhibition, focusing on where it truly begins – not just with the opening, but in the curatorial decisions made beforehand. Through titles, graphic design, social media, locations, spatial narratives, artworks, books, performances, and seminars, curators set the tone for the viewer's first encounter with the exhibition.

The exhibition mixes several genres within visual cultures. Audiences will experience scent, sound, design, jewellery and (last but not least) [REDACTED]

[REDACTED] everything. You will need to ask the museum staff at the counter to [REDACTED]

Artists, curators, and exhibition makers have an incredible number of things to consider when it comes down to the production of an exhibition. Often this involves small, subtle, curatorial decisions. Invisible things that only a trained professional eye will notice. There are usually high expectations of what an exhibition is, its theme; what the exhibition consists of, how it appears, the artists invited – who they are, how they mediate and present work to the viewer. From titles to leaflets, from invitations to talks, from labels to lights, from seminars to screenings, the viewer wants to be astonished yet guided, surprised yet educated. Altogether, these elements are part of an exhibition maker's task, and even the smallest things – elements that visitors may take for granted – contribute to the mood, the dramaturgy, the setting of exhibition's tone.

Setting the Tone of the Exhibition (outside-in) is the second of two exhibitions at Inside-Out Art Museum, Beijing. The two connected exhibitions function as a research methodology, a state of flux, rather than merely a presentation of outcomes. They examine how curatorial methods form this initial experience, looking at how decisions influence both the display of works and the broader discourse around the exhibition. The mood and atmosphere is instantly registered, observed, and recorded by a mammal entering a new space and unknown territory. While the exhibition space appears somewhat

在展期内，《确立一场展览的基调》中文版将由广东岭南美术出版社出版，该书收录了对国际知名策展人的访谈：卡罗琳·克里斯托夫-巴卡基耶夫、塞西尔·德布雷、刘鼎与卢迎华、马西米利亚诺·吉奥尼、全孝卿、金海主、安娜·维勒·凯尔、玛丽亚·林德、汉斯·乌尔里希·奥布里斯特、克里斯蒂安·保罗、玛丽·埃莱娜·佩雷拉、舒比吉·拉奥、何塞·罗卡、纳迪姆·萨曼。我由衷地感谢译者曹立瑶和管陶然承担了繁重的翻译工作，感谢中间美术馆馆长卢迎华将展览纳入美术馆的计划，并促成了本书的实现。感谢广东岭南美术出版社编辑李斌和韩子懿对本书的编校与制作。

感谢马尔默美术馆曾举办该项目的首展“确立一场展览的基调”。同时感谢冰岛雷克雅未克的生活艺术博物馆，它将承办2027年度的“确立一场展览的基调……跳，跑，走，爬”展。

感谢丹麦文化中心（北京）、丹麦王国驻华大使馆（北京）、丹麦艺术基金会、冰岛艺术中心、北欧文化基金会、波兰共和国驻华大使馆文化处、瑞士文化基金会上海办公室、瑞典艺术资助委员会、瑞典驻华大使馆、Distanz出版社、马兹·奥弗利森艺术实践型研究博士后奖学金、诺和诺德基金会、六月十五基金会及范岁久基金会。

谨向所有参展艺术家、中间美术馆及其辛勤工作的团队，致以诚挚的谢意。

欢迎来到“确立一场展览的基调（去中间）”。

雅各布·法布里修斯

P.S. 我们正身处一个怪诞的时代，全球动荡不安。除了“怪诞”和“时局”，我找不到其他词语可以描述当下。

我父母住在丹麦锡尔克堡，他们的厨房里挂着丹麦艺术家克里斯蒂安·施密特-拉斯穆森的小幅水彩画。画中依次排列着：微笑的花朵、乳头穿环的猪、狂喜的胡萝卜、戴着超大眼镜的男人，以及头戴高顶礼帽、仿佛正在沸腾或即将爆炸的大象。画下方有一段文字：“想象一下，你是对的，他们都错了。”这，正是我们当下所处的状态。

familiar to most visitors, the constant changing flow of exhibitions means the visitor must adjust every time. Exhibition spaces use different strategies to welcome people.

During the exhibition, the book *Setting the Tone of the Exhibition – The Anatomy of Exhibition Openings* will be published in Mandarin by Lingnan Fine Arts Publishing House, Guangdong. It consists of interviews with internationally acclaimed curators: Carolyn Christov-Bakargiev, Cécile Debray, Liu Ding & Carol Yinghua Lu, Massimiliano Gioni, Hyo Gyoung Jeon, Haeju Kim, Anna Weile Kjær, Maria Lind, Hans Ulrich Obrist, Christiane Paul, Marie Hélène Pereira, Shubigi Rao, José Roca, and Nadim Samman. I would sincerely like to thank the translators Cao Liyao and Rory Guan for taking on the vast task of translating the original manuscript, and Carol Yinghua Lu for generously accepting and producing the exhibitions and book within the institutional framework of Inside-Out Art Museum. I am grateful to the editors Li Bin and Han Ziyi at Guangdong Lingnan Fine Arts Publishing House for making and producing this book.

I would like to thank Malmö Konstmuseum, who hosted the first iteration of the exhibition *Anslagets Kunst / Setting the Tone of the Exhibition*. I would also like to thank The Living Art Museum, Reykjavik, Iceland, for taking the next step and hosting the 2027 edition of *Setting the Tone of the Exhibition...JUMP, Run, walk, crawl*.

Thanks also to the Danish Cultural Center, Beijing, The Embassy of the Kingdom of Denmark in Beijing, Danish Arts Foundation, The Icelandic Art Center, Nordisk Kulturfond, the Polish Institute in Beijing, Pro Helvetia Shanghai, The Swedish Arts Grants Committee, Embassy of Sweden Beijing, Distanz Verlag, Mads Øvlisen Postdoc Fellowship Practice-Based Artistic Research, Novo Nordisk Foundation, 15. Juni Fonden, and, last but not least, S.C. Van Fonden.

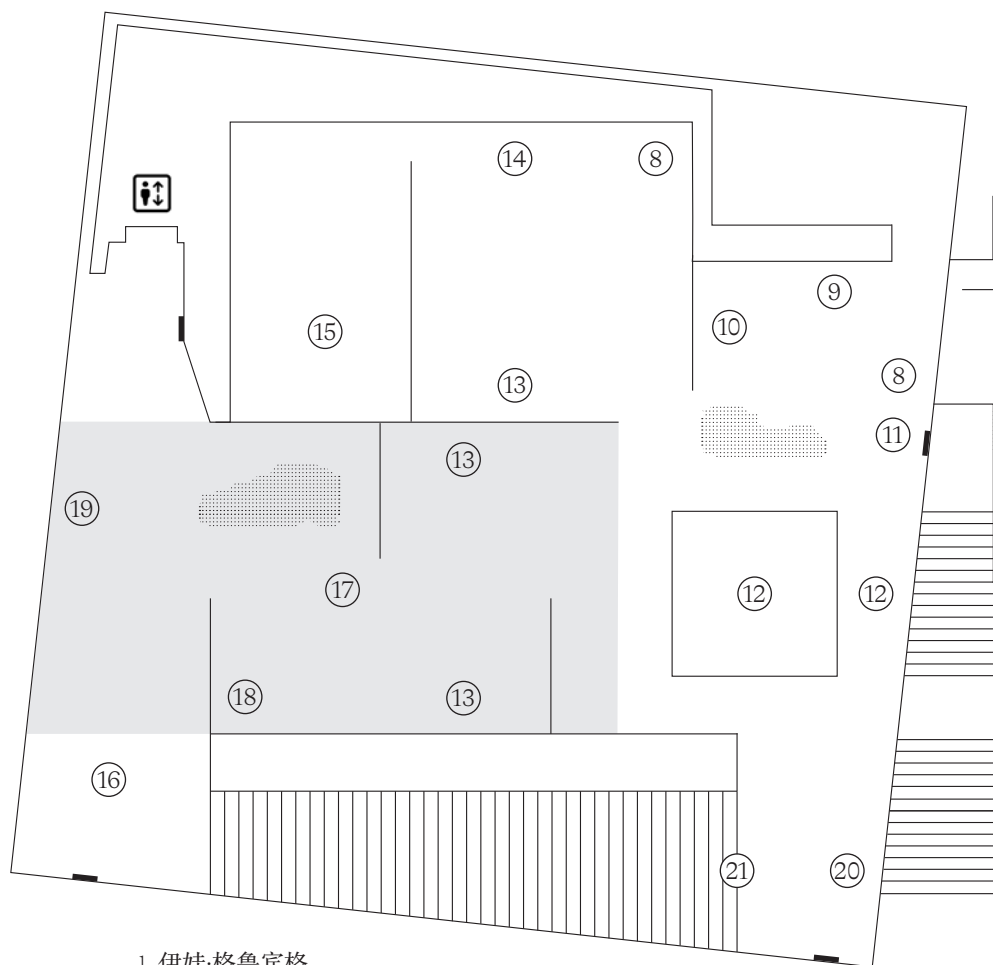
A heartfelt thank you goes to the participating artists and to Inside-Out Art Museum and its hardworking team.

Welcome to *Setting the Tone of the Exhibition (outside-in)*.

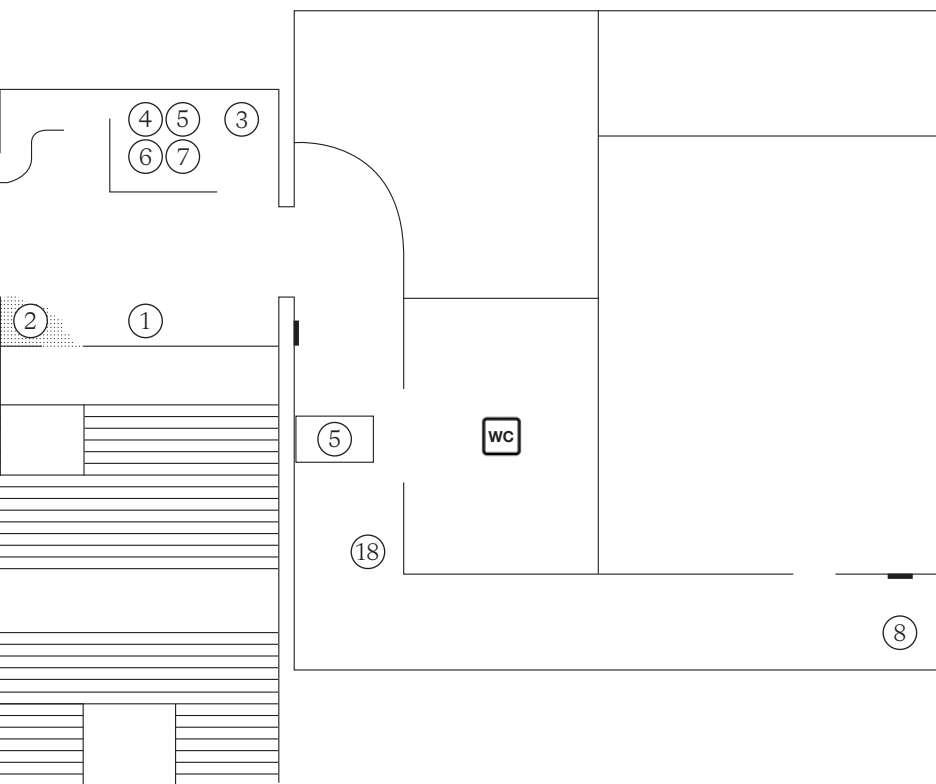
Jacob Fabricius

P.S. We are going through a weird time with lots of global turmoil. I do not know any other way to describe the situation besides: 'weird' and 'situation.'

In my parents kitchen in Silkeborg, Denmark, there is a small framed watercolor by the Danish artist Christian Schmidt-Rasmussen: a kind of parade, in which a smiling flower, a pig with pierced nipples, a euphoric carrot, a man with oversized glasses, and an elephant with a top hat (apparently boiling or exploding) line up. The text below states: "Imagine that you are right and they are wrong." This is the state we are in at the moment.

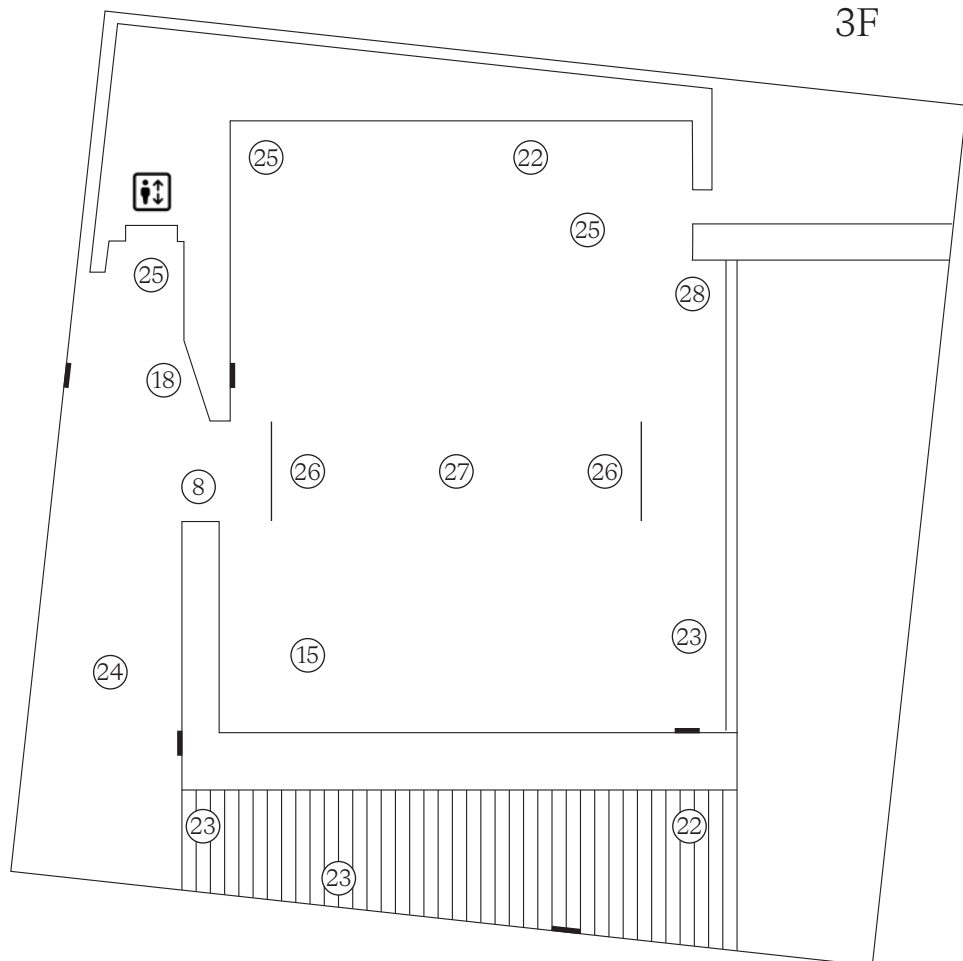


- | | |
|----------------|--------------------|
| 1. 伊娃·格鲁宾格 | 12. 克莱尔·巴罗 |
| 2. 杰森·道奇 | 13. 志韦 |
| 3. 代占坤 | 14. 大卫·霍维茨 |
| 4. 约阿基姆·维·贝尼尔德 | 15. 奥斯卡·埃里克松·富鲁内斯 |
| 5. Goodiepal | 16. 索菲·温特 |
| 6. 埃里克·梅里萨卢 | 17. 阿尔弗雷德·博曼 |
| 7. 阿莉泽·奎特曼 | 18. 卡罗琳娜·什韦德 |
| 8. 卡拉·扎卡尼尼 | 19. 阿斯塔·范内·西居尔达多蒂尔 |
| 9. 权文废 | 20. 何颖雅 |
| 10. 蔡崇彦 | 21. 谢爱澜 |
| 11. 露易丝·劳勒 | |



1. Eva Grubinger
2. Jason Dodge
3. Dai Zhankun
4. Joakim Wei Bernild
5. Goodiepal
6. Erik Merisalu
7. Alizée Quitman
8. Carla Zaccagnini
9. Quan Wenfei
10. Chong Yan Chuah
11. Louise Lawler
12. Claire Barrow
13. Zhi Wei

14. David Horvitz
15. Oscar Eriksson Furunes
16. Sofie Winther
17. Alfred Boman
18. Karolina Szwed
19. Ásta Fanney Sigurðardóttir
20. Elaine W. Ho
21. Ella Wang Olsson



22. 朱尔斯·菲舍尔
 23. 大卫·莫泽
 24. 贝内迪克特·比耶勒
 25. 李斯逸
 26. 单慧乾

27. 李汉威
 28. 谢宝华
 29. PUER PARASITUS × 1234kleding
 (SALE SALE 快闪店位于一层)

以下艺术家在美术馆入口区域进行了介入式创作：约阿基姆·维·贝尼尔德（1992年生于丹麦）、Goodiepal（1972年生于法罗群岛）、埃里克·梅里萨卢（1999年生于爱沙尼亚）以及阿莉泽·奎特曼（1991年生于法国）。这些作品体量较小、不太显眼，但涉及前台工作人员的参与。如您想了解这些作品，请问美术馆工作人员。

艺术家组合DemonLovers Inc.为本次展览创作了线上内容。该组合于2024年成立，由达亚娜·马塔舍娃（1992年生于乌兹别克斯坦）与埃德松·涅布拉（1994年生于墨西哥）共同发起。

PUER PARASITUS与1234kleding共同设计了馆内工作人员所穿着的服装，并于美术馆一层设立了快闪店。

The following artists have made interventions at the entrance of Inside-Out Art Museum: Joakim Wei Bernild (Denmark, 1992), Goodiepal (Faroe Islands, 1972), Erik Merisalu (Estonia, 1999), and Alizée Quitman (France, 1991). The works are small, discrete and involve the front desk staff, so please ask the museum staff for guidance.

DemonLovers Inc. (established by Dayana Matasheva (Uzbekistan, 1992) and Edson Niebla (Mexico, 1994) in 2024) have created online content for the exhibition.

PUER PARASITUS × 1234kleding have designed the garments that the staff are wearing. They have also made a pop up shop on the 1st Floor at Inside-Out Art Museum.

22. Jules Fischer

23. David Moser

24. Benedikte Bjerre

25. Siyi Li

26. Sin Wai Kin

27. Li Hanwei

28. Pol Wah Tse

29. PUER PARASITUS × 1234kleding
(SALE SALE on 1st floor)

伊娃·格鲁宾格

伊娃·格鲁宾格的雕塑与装置作品多取材于日常生活中人们熟悉的事物和场景。她的创作受到极简主义与观念艺术的影响，但并不局限于形式或观念的探讨，而是进一步指向政治、社会与历史层面的议题。她的作品常以含蓄的方式回应社会现实，指向那些嵌藏在城市空间建筑结构中的控制、规范、权力关系与排他性。观众所面对的往往是熟悉而无害的事物，但通过物件的抽离与并置，一种暧昧而不安的感受随之产生。

本次展览中的装置作品《人群》延续了格鲁宾格一贯的创作思路。作品由多组排队隔栏构成，这类设施常见于机场等公共场所，用来引导人群沿既定路线有序移动。在展览入口处，观众需要沿着作品设置的之字形通道前行，方可进入展厅。格鲁宾格关注建筑与空间中所呈现的权力形式如何在日常环境中影响个体行为。她以公共与制度性空间为切入点，通过改变尺度与使用方式，使原本功能明确的空间元素获得新的意义。对空间既定用途的打断与扰动，构成了她创作中的重要方式。

伊娃·格鲁宾格（1970年生于奥地利）现生活和工作于德国柏林。

人群

2007年

伸缩隔离带

尺寸可变

Eva Grubinger

In Eva Grubinger's sculptures and installations, she often uses recognisable elements from everyday life and familiar situations. There are many direct references to Minimalism and Conceptualism in Grubinger's approach, but compared to these genres in art history, her work contains more direct political, social, and historical content. Many works offer subtle commentary on society, in which issues such as control, regulation, power structures, and exclusion are embedded in the architecture of urban spaces. The viewer is confronted with something familiar and seemingly harmless, yet Grubinger's way of isolating and juxtaposing objects creates an uncanny sensation of ambivalence and uncertainty.

The installation *Crowd*, shown at the entrance of Inside-Out Art Museum, is a prime example of this approach. *Crowd* consists of a number of barrier posts, which are commonly used in places such as airports to guide large numbers of people standing in queues to move forward in an orderly manner. At the entrance to the museum, visitors must follow a zigzag path through the work in order to enter the exhibition. Grubinger's practice examines how architecture and visual forms of power influence individual behaviour. She studies the forms and physical locations of public and institutional spaces, then modifying their scale through installations and objects, charging them with new meaning. In her work, the rupture or interruption of the assumed function of space- or site-specific installations plays a significant role.

Eva Grubinger (Austria, 1970) lives and works in Berlin.

Crowd
2007

Tensabarriers, enamel
Dimensions variable

杰森·道奇

杰森·道奇以雕塑为主要创作媒介，常从身边的日常物件出发探索它们所蕴含的叙事潜能。通过一系列细致而复杂的创作方式，他为那些日常生活中常被忽视的微小事物赋予语言和位置。自2012年创立诗歌出版品牌*Fivehundred Places*以来，他对语言的关注也延伸至书籍与出版物。

道奇的作品在材料与形式上保持极简，却让日常材料中所蕴含的意义、氛围与感知层次逐渐显现。他的展览通常由简单的介入与物件构成，这些元素彼此关联，形成一种开放而带有寓言意味的结构，同时又始终保持着引人联想却难以言明的神秘感。他将展览空间视为一张乐谱，并据此在其中编排作品之间的关系与节奏。

为本次展览空间创作的装置，初看之下似乎略显凌乱甚至混沌，但艺术家的存在感却清晰可辨。作品本身并不显眼，却如水一般悄然蔓延，渗入地面的每一道缝隙之中。通过这样的方式，道奇试图生成一种超越雕塑、艺术或作品等既定分类的理解路径，在创作中捕捉由日常生活、消费社会、物质变化中近似炼金术的过程、神秘经验与氛围化叙事交织而成的故事。

杰森·道奇（1969年生于美国）现生活和工作于丹麦默恩岛。

Jason Dodge

Jason Dodge works primarily as a sculptor, drawing on objects from his surroundings to explore their narrative potential. Through a complex artistic process, Dodge selects and assigns a language and place even to the smallest and most overlooked elements of everyday life. Since 2012, when he founded the poetry imprint *Fivehundred Places*, Dodge has also extended his engagement with language into books and publications.

Jason Dodge's work is materially minimalist, yet it breathes meaning, narrative, atmosphere, and life into everyday materials. His exhibitions are built around simple interventions and objects that form part of a broader allegorical constellation, often remaining evocatively enigmatic. Dodge treats the exhibition space as a score, composing objects within it accordingly. The site-specific installation at the Inside-Out Art Museum may initially appear partially messy or even chaotic, yet the artist's presence is unmistakable. The works are not loud; instead, they behave like a quiet intruder, spreading through the space the way water finds every crack in the floor.

Jason Dodge cultivates curiosity and imagination, fostering an understanding that reaches beyond categories such as sculpture, art, and work. Rather than defining objects within fixed frameworks, he captures stories of everyday life, consumer culture, alchemical processes, mysticism, and atmospheric storytelling.

Jason Dodge (USA, 1969) lives and works in Møn, Denmark.

代占坤

代占坤以拾得物、改造物与现成品为素材进行雕塑与装置创作。“寻找”与“意外”构成了他创作的出发点——他常以偶遇的故事与物件为线索，从并不稀有的日常奇观出发展开创作。在他看来，现实世界中图像的获取方式，与数字场景中的截屏行为之间存在某种相似性，并由此引发对图像、真实与记录方式的持续追问。在他看似单纯的画面与装置之下，隐藏着层次复杂的观看结构，对暴力、权力与身份等社会议题的关注隐藏在作品表面之下，暗中涌动。

本次展览中，代占坤呈现了他创作于2020年的霓虹灯作品《No one is watching you》（意为“没有人在看你”）。作品以反写的霓虹灯文字形式呈现于美术馆前台后方——这一位置通常是监控摄像头被隐蔽安置、用于观察出入人流的区域。与之形成对照的是，这件作品以醒目的红色霓虹字母迎接观众，在进入美术馆之初便带来一种荒诞而暧昧的感受。

在一个几乎人人都时刻被监视的时代，宣称“没有人在看你”本身便显得格外反讽。乔治·奥威尔于1949年发表的小说《1984》至今仍具有现实意义，其中关于极权监控与“老大哥”社会的想象在当下不断回响。代占坤通过这一看似否定的表述，使人反而更清晰地意识到自身所处的监控现实：权力、控制与规训在公共空间中持续被协商与重构，而我們也在无意暴露自身的同时，参与着对自我的监视。

代占坤（1995年生于中国）现生活和工作于上海。

No one is watching you

2020年

霓虹灯装置

Dai Zhankun

Dai Zhankun creates sculptures and installations from found, modified objects and ready-mades. “Searching” and “accident” are the roots of his creation. In his view, the acquisition of real-world images has a certain correspondence with the act of taking screenshots in digital scenes. He attempts to ask a series of questions about this. Dai Zhankun often uses simple pictures and installations to guide the audience into intricate layers, and his attention to social issues such as force, power, and identity, invisible on the surface, is hidden behind.

Here, Dai Zhankun is showing his 2020 neon work *No one is watching you*. The neon letters are written in reverse and presented at the museum’s entrance space above the lobby desk. This is the space where, traditionally, surveillance cameras are discretely placed to monitor who is entering and leaving the building. With its red neon letters, *No one is watching you* is the opposite – it is the first work the viewer encounters as they walk into the Inside-Out Art Museum – the sign leaving a sense of absurd ambiguity at the very entrance of the museum.

Claiming that nobody is watching you in this day in age is absurd: everybody is constantly being watched. In these times, the George Orwell novel *1984*, written in 1949, is as relevant as ever before and Orwell’s vision of totalitarian surveillance and ‘big brother’ society is echoed everywhere. Dai Zhankun’s sign makes us aware of the fact that we are situated in a society of surveillance by stating the opposite. Force, power, and control are constantly negotiated in public spaces; the work reminds us that we are spontaneously exposing ourselves while, simultaneously, monitoring ourselves.

Dai Zhankun (China, 1995) lives and works in Shanghai.

No one is watching you
2020
Neon, installation

约阿基姆·维·贝尼尔德
DemonLovers Inc.
Goodiepal

约阿基姆·维·贝尼尔德是一位词曲创作人、音乐制作人及表演者。他活跃于多个音乐项目，包括 First Hate、Haloplus+、Angel Wei与Angel and Atusa，并长期与艺术家埃利亚·梅萨耶尔合作。在“确立一场展览的基调（去中间）”中，贝尼尔德受邀为展览创作了一首欢迎歌曲。

DemonLovers Inc. 由达亚娜·马塔舍娃与埃德松·涅布拉于纽约共同发起。两人的创作以影像与装置为主，同时涉及绘画、雕塑及行为艺术。本次展览中，他们受邀制作开幕前的线上内容，并通过中间美术馆官网及社交媒体平台发布。

Goodiepal是一位跨学科艺术家与音乐人。近年来，他将创作重心转向钟表制作，并主持一档以学做钟表为主题的广播节目。在本次展览中，他为馆内工作人员配备了经其改造的腕表。若您希望观看他的作品，不妨向工作人员询问：“现在几点？”此外，他的部分作品亦呈现在“盒子G”中。

埃里克·梅里萨卢
阿莉泽·奎特曼
1234kleding

埃里克·梅里萨卢是一位珠宝设计师与平面艺术家，其创作在传统工艺与当代设计之间建立对话。本次展览中，他受邀创作了一系列珠宝作品，由馆内工作人员佩戴呈现。

阿莉泽·奎特曼是一位专注于塑形工艺与金属材料研究的艺术家，尤其关注以锡铸铁为材料的现代餐具转化实践。本次展览中，她亦受邀创作珠宝作品，由馆内工作人员佩戴展示。

1234kleding（2022年创立于阿姆斯特丹）是一个由三位以上具有国际背景成员组成的反等级制合作实践团体。他们围绕透明性生产机制与社群等议题，创作具有实验性与颠覆性的服装及配饰作品。本次展览中，他们与PUER PARASITUS（由艺术家索菲·温特创立）合作，为中间美术馆工作人员设计服装，并于美术馆一层设置SALE SALE快闪店，呈现其服装与升级改造的设计作品。

如需了解工作人员所穿戴作品的标题及详细信息，欢迎直接询问。

Joakim Wei Bernild
DemonLovers Inc.
Goodiepal

Joakim Wei Bernild is a songwriter, composer, producer, and performer. Bernild is a member of various projects including First Hate, Haloplus+, Angel Wei, Angel and Atusa and is a frequent collaborator to artist Elijah Mesayer. Joakim Wei Bernild has been commissioned to produce a welcoming sound-work for the exhibition *Setting the Tone of the Exhibition (outside-in)*.

DemonLovers Inc. is a collaborative project by Dayana Matasheva and Edson Niebla based in New York City. The duo works primarily with video and installation, occasionally producing painting, sculpture, and performance. They have been invited to make pre-opening online content for the exhibition at Inside-Out Art Museum, which will be announced on www.ioam.org.cn and social media platforms.

Goodiepal is a multidisciplinary artist and musician. He is currently the host of the radio program *Lær klokken - watch making & learn how to....* Goodiepal has in recent years developed his practice around watchmaking. At the exhibition he has equipped the staff with modified watches - please ask the staff: "What time is it?" if you would like to see his works. There are also a few Goodiepal works in The G-Box.

Erik Merisalu
Alizée Quitman
1234kleding

Erik Merisalu is a jewellery designer and graphic artist whose work bridges traditional craftsmanship with contemporary design. Merisalu has been commissioned to produce jewelry for *Setting the Tone of the Exhibition (outside-in)*, and they are worn by the staff members.

Alizée Quitman is a plastician artist who has focused her practice on molding techniques and the enhancement of metal. In particular the cast iron of tin modern cutlery. Quitman has been commissioned to produce jewelry for *Setting the Tone of the Exhibition (outside-in)*, and they are worn by the staff members.

1234kleding (established in Amsterdam in 2022) is an anti-hierarchical collaborative practice between 3+ individuals with international background. They create disruptive garments and accessories working with themes linked to transparency, production and community. Together with PUER PARASITUS (established by artist Sofie Winther) they have made the garments for the museum staff and installed a Sale Sale pop-up store with their clothes and upcycled design on the 1st floor at Inside-Out Art Museum.

Please ask the staff for titles and information about the individual works that they are wearing.

卡拉·扎卡尼尼

卡拉·扎卡尼尼是一位跨媒介艺术家，创作以雕塑、摄影及档案素材为主。她聚焦于构建权力体系的叙事，多年持续开展以研究为基础的艺术项目，探寻无形的权力结构与权力博弈如何被具象化呈现、其具象化后的存在形态，以及它们如何渗透于我们的日常生活与想象之中。她运用历史文献与档案资料进行创作，着力揭示这类叙事在人们的认知中如何形成、传播并固化。

这些动态雕塑中的物件，由艺术家卡拉·扎卡尼尼（马尔默）、阿米尔卡·帕克（圣保罗）、音乐家瑟伦·克亚尔高（哥本哈根）与理论物理学家叶莲娜·古里亚诺娃（巴塞尔）四人同期收集而成。四位创作者遵循既定线索，在各自居住的城市中漫游，每人收集了10件物件。每件动态雕塑均由四件拾得物构成，四位创作者各贡献一件，以非线性方式组合成型；物件间的距离依相对重量调整，或近或远。这些物件共同交织成语句、碎片化的叙事与不间断的动态韵律。在丹麦语中，动态雕塑被称作“uro”，意为躁动、无定，恰如其分地诠释了这类作品的动态特质。雕塑的形态由构成物件的尺寸、重量与外形决定，创作过程中需精准把控平衡。最终成型的作品，为四座城市中被丢弃、遗失或遗忘的物件，构建出一组组隐喻性的星群图景。

此次展出的动态雕塑，隶属于一项名为“衍射哥本哈根诠释：走向非本地协作式艺术实践”的研究型艺术项目。

卡拉·扎卡尼尼（1973年生于巴西）现生活和工作于瑞典马尔默。

无定

2024年

漫游收集物

由叶莲娜·古里亚诺娃、

瑟伦·克亚尔高、阿米尔卡·帕克、

卡拉·扎卡尼尼于

2024年9月4日15:15 – 16:00 (CET) /

10:15 – 11:00 (BRT) 分别在巴塞尔、

哥本哈根、圣保罗与马尔默收集而成

Carla Zaccagnini

Carla Zaccagnini is a multidisciplinary artist, working mostly with sculptures, photographs and archival material. In her work, Zaccagnini is interested in narratives that structure systems of power, and for many years, she has been developing research-based projects investigating how invisible power structures or struggles are made visible, what forms they assume when becoming visible, and how they are present in our daily lives and imagination. She utilises historical documents and archives, highlighting how these narratives are formed, propagated, and fixed in our imaginations.

The objects balanced in these mobiles were collected, simultaneously, by the artists Carla Zaccagnini (in Malmö) and Amilcar Packer (in São Paulo), musician Søren Kjærgaard (in Copenhagen) and theoretical physicist Yelena Guryanova (in Basel). During a *dérive* in the cities they inhabit, following a score, they collected ten objects. Each mobile consists of four found objects, one from each participant's walk, assembled into non-linear configurations, brought closer or more distant according to their comparative weight. Together they form sentences, fragmented narratives, continuous dances. The Danish word for mobile, *uro*, means “restless” or “unsettled”, reflecting the mobiles’ dynamic nature. The mobiles’ forms respond to the size, weight, and shape of their components, requiring careful balancing. The resulting compositions create metaphoric constellations of objects discarded, lost or forgotten in these four different cities.

These mobiles are part of the research project *Diffraction the Copenhagen Interpretation: Toward Non-Local Collaborative Art Practice*.

Carla Zaccagnini (Brazil, 1973) lives and works in Malmö.

Uro

2024

Objects collected by Yelena Guryanova,
Søren Kjærgaard, Amilcar Packer
and Carla Zaccagnini while walking in
Basel, Copenhagen, São Paulo
and Malmö, between 15:15 and 16:00
(CET) / 10:15 and 11:00 (Brasília Time)
on September 4th, 2024

权文废

权文废的创作涉猎版画、雕塑、影像、装置，亦深耕网络考古。作为数字原生代的探索者，她不断挖掘周遭的各类数据和信息，将创作视角对准自身所处的世代，反思数字时代下的成长体验。观看权文废的装置和作品，仿佛参加多元智能测评，作品中藏着对语言、逻辑数学、音乐、空间等多种智能的解构与审视。她的作品时而静态、充满趣味与思辨性，时而又有强烈的参与感。总体而言，艺术家始终在捕捉互联网中稍纵即逝的瞬间，将其抽离原有语境，好似为当代世界奔涌变幻的浪潮按下暂停键。

在行为作品《当蜗牛做梦时》中，权文废将自己的女性身体视作一方待被慢慢探索的土地。她曾这样描述这件作品，以及自己与蜗牛之间的趣味联结和感官交融：“我被蜗牛吸引，它们身上带着雨后未散的湿润和怅然。有几只蜗牛误将我的眼眸当作湖水，寻着水迹，仿佛在寻找源泉。”

此次是权文废首次以摄影装置的形式呈现《当蜗牛做梦时》。在本次展览现场，艺术家的面部被放大至超现实尺度，蜗牛亦是如此，为画面赋予了超现实的视觉冲击力和压迫感。画面里的面容，有着路易斯·布努埃尔1929年无声电影《一条安达鲁狗》中的迷幻质感；蜗牛的形态，又似若曼·雷镜头下刻画女性身体的摄影作品，充满感官张力。

权文废曾为作品写下注解：“从眼眸到唇齿，一生已被消磨。还要多久，我才能走出你的荒芜？”

权文废（1992年生于中国）现生活和工作于美国纽约。

当蜗牛做梦时

2024年

墙纸、摄影

尺寸可变

Quan Wenfei

Quan Wenfei works with prints, sculptures, films, installations and internet archaeology. She is an investigator and digital native excavating the data and information around her. Within her practice she looks at her own generation and reflects on the experience of growing up in the digital age. Through her work, Quan Wenfei researches the history of the internet, questioning how machines have domesticated human beings within a fairly short time. Looking at Quan Wenfei's installations and works is like taking an IST-Screening test, where linguistic, logical-mathematical, musical, and spatial intelligences are analysed. Sometimes the works are static, playful, analytical; at other times they are participatory. All in all, the artist captures fleeting moments of the internet and isolates them as if hitting pause on the transient flow of the contemporary world.

In Quan Wenfei's performance *When Snails Dream* she considers her female body as a piece of land that will slowly be discovered. The artist describes the performance, her interest and sensual exchange with the snails: "I'm drawn to snails, carrying a dampness and melancholy that lingers after the rain. Some snails mistake my eyes for lakes, searching for water as if they were seeking a source."

It is the first time that Quan Wenfei has presented the performance *When Snails Dream* as a photographic installation. At Inside-Out Art Museum, both the artist's face and the snails are larger than life, adding to the surreal and overpowering image. This recalls the dreamlike quality of Luis Buñuel's silent movie *Un Chien Andalou* (1929) while the snails appear as sensual as some of Man Ray's photography recording the female body.

Of the work, Quan Wenfei states: "From eye to mouth, a lifetime has been consumed. How long before I can depart from your desolation?"

Quan Wenfei (China, 1992) lives and works in New York.

When Snails Dream

2024

Wallpaper and photograph

Dimensions variable

蔡崇彦

蔡崇彦的创作根植于其建筑背景，常常围绕现实空间与他所构想的奇幻世界展开。他通过数字艺术、绘画、素描、雕塑与装置等多种媒介展开创作，并将这些元素组合成具有戏剧性的场景之中，构建出层层展开的叙事结构，持续松动人们对现实、空间与感知经验的既定理解。

蔡崇彦的作品受到逃避现实想法的启发——这种想法并不体现为对全新世界的直接建构，而更像是现实生活的延伸，或是他情感状态的寓言。他数字作品中的超凡感觉、人物和元素是他对艺术创作采取的玩味态度的结果——试图围绕艺术家作为探索者的概念进行实验；一个发现并揭示未知的人。

蔡崇彦是一位华裔马来西亚艺术家、建筑师与设计师。他的实践游走于数字艺术、游戏设计与装置之间，曾工作并生活于伦敦与吉隆坡两地。通过将实体空间与虚构世界相互叠合，他以充满象征意味的视觉语言，构建出介于现实与想象之间的异世界体验。

蔡崇彦（马来西亚，1992 - 2025）

混沌宇宙

2024年

单频动画影像，立体声

15' 31"

Chong Yan Chuah

With a foundation in architecture, Chuah's artistic practice explores the interplay between the spaces we inhabit and the fantastical worlds he envisions. His multidisciplinary approach spans digital art, drawing, painting, sculpture, and installation—mediums that interact in theatrical *mise-en-scène*, creating layered narratives that challenge perceptions of reality, space, and experience.

Chuah's work often reflects a desire for escape, serving as extensions of real life or allegories of his emotional states rather than entirely new realities. Ethereal characters, surreal landscapes, and enigmatic elements emerge from his playful, exploratory approach to art-making, as he embraces the role of the artist as an explorer uncovering the unknown.

Sino-Malaysian artist, architect, and designer Chong Yan Chuah navigates the intersections of digital art, game design, and installation. Based between London and Kuala Lumpur, his work bridges physical environments and fictional worlds, skillfully merging dimensions and cryptic iconography to construct imaginative, otherworldly experiences.

Chong Yan Chuah (Malaysia, 1992–2025).

*Chaos in the C*smic*

2024

Single-channel animated video with stereo sound

15' 31"

露易丝·劳勒

露易丝·劳勒的创作跨越摄影、文字、装置以及各种临时媒介，如展讯、邀请卡、海报与火柴盒等。她的实践始终围绕对艺术的生产、传播、再现与呈现方式提出质疑。劳勒关注艺术如何从艺术家之手流转至机构，再抵达观众，由此让我们放慢观看的速度，思考我们所见为何，以及谁最终从我们的注意力中获益。劳勒于20世纪70年代作为“图像一代”的重要成员崭露头角，此后她持续通过摄影揭示艺术的制度性框架——她拍摄博物馆、拍卖行、艺博会、私人收藏及仓储空间中的艺术品，从而暴露艺术展示、营销、收购与估值体系背后的权力关系。她的作品常以男性艺术家的作品为拍摄对象，从而间接指出制度中对女性与非白人艺术家的排斥。

此次展出的作品《茜素红（恐怖分子是被制造的，而非天生的）》是一张观众可以带走的明信片。通过这种可流通的形式，劳勒继续探讨艺术如何超越博物馆与画廊体系，与观众建立更广泛的联系。同时，作品标题暗示了社会对个体形成的深刻影响。这件简洁却意义深远的作品，也回应了“确立一场展览的基调（去中间）”的核心策展概念。

露易丝·劳勒（1947年生于美国）
现生活和工作于美国纽约。

茜素红（恐怖分子是被制造的，而非天生的）

2023 – 2025年

明信片

展示方向可变

Louise Lawler

Louise Lawler works with photographs, texts, installations, and ephemera such as announcements, invitation cards, posters, and matchbooks. Her practice raises questions about the production, circulation, representation, and presentation of art, focusing on how art moves from artist to institution to viewer, allowing us to slow down and question not only what we see, but also who ultimately profits from our attention. Lawler emerged in the 1970s as part of the Pictures Generation. Since then, she has explored the institutional framing of art through her photographs of artworks in settings such as museums, auction houses, art fairs, private collections, and storage facilities. By concentrating on these privileged spaces, Lawler exposes the power dynamics in the display, marketing, acquisition, and valuation of art. In short, the power relations of the art world: she often photographs works created by white men, for example, highlighting the institutional exclusion of women and non-white artists.

Lawler's work *Alizarin (Terrorists are made, not born)* at Inside-Out Art Museum is a postcard that the audience can take away and bring home. *Alizarin (Terrorists are made, not born)* reflects her interest in how art reaches viewers beyond the museum and gallery system; at the same time, the title suggests how society has a strong influence on the individual. The work is a simple, yet important, gesture within the overall exhibition concept of *Setting the Tone of the Exhibition (outside-in)*.

Louise Lawler (USA, 1947) lives and works in New York, USA.

Alizarin (Terrorists are made, not born)

2023–2025

Postcard

Installed in any direction

克莱尔·巴罗

克莱尔·巴罗是一位跨媒介视觉艺术家。她运用多种媒介构建彼此并行的场域，将自身经验与想象融合到她创建的形象与情境中。视角常常在偶然与直觉之间逐渐显现，时间感变得松散而不稳定，事物的比例也随之游移失衡。观众置身于巴罗所营造的状态之中，游走在乌托邦式的宁静幻想与反乌托邦的混乱之间，感受社会经验与个人记忆交织而成的叙事。

在本次展览中，巴罗呈现了委任创作的全新系列《幻象世界》。该系列围绕作品《吓一跳》展开，由一座充气城堡装置、八个装有混合媒介拼贴作品的CD盒，以及一件影像作品共同构成。

幻象世界 1-8

2026年

混合媒介拼贴于CD盒、单频影像

4' 30"

14 × 12.5 × 0.7 厘米 × 8 件

吓一跳

2026年

充气城堡

为展览“确立一场展览的基调（去中间）”

委任创作

500 × 600 × 360 厘米

神秘时刻（信念）

表演

4'

《幻象世界》的时间背景设定在1999年7月，也就是上个千禧年的最后一个夏天。那是一个令人既期待，又隐约不安的时期：日常所见的画面充斥着未来感十足的视觉风格、写实的CGI影像，以及各种被人工建构的环境。对巴罗来说，这段记忆与怀旧无关，更像她体验到的时间偏移。九岁那年，她随家人前往英格兰北部坎布里亚郡的绿洲度假公园度假。玻璃穹顶之下遍布人工岩石、塑料棕榈树、造浪池，空气中充斥着氯气味。正是在这里，她随父亲去看了电影《木乃伊》。当银幕上复活的尸体突然向观众扑来时，她经历了人生中的第一次惊吓瞬间。电影结束后重新回到那片人造景观中时，她对现实的感知已被彻底改变。时间似乎被拉伸开来，恐惧、兴奋与迷恋在感受中彼此交叠。

作品《吓一跳》外部印有合成岩石的图像与拼贴元素，内部是一具被银色空间包裹的巨大充气木乃伊。观众可以进入其中，在带着泳池气味的空间里跳跃、穿行，游戏所带来的无序与混乱将不断“唤醒”这具木乃伊。

展览开幕当天，巴罗将伴随SASH!的混音版《神秘时刻》带来舞蹈表演。

克莱尔·巴罗（1990年生于英国）现生活和 works 于伦敦。

Claire Barrow

Claire Barrow is an interdisciplinary visual artist. She uses a variety of mediums to create parallel realms, often incorporating characters and situations that draw on experiences from her own life and worlds beyond. Visions emerge through semi-random markings; time loosens and becomes floppy, proportions slide out of scale. Her dreamlike states bridge placid utopian fantasy and dystopian chaos, the viewer swimming through social and autobiographical narratives.

For *Setting the Tone of the Exhibition (outside-in)*, Barrow presents *World of Illusion*, a new body of work commissioned for the exhibition, centred around *Jump Scare* – an inflatable bouncy castle, accompanied by eight CD cases containing mixed-media collages and a video work.

World of Illusion 1-8

2026

Mixed media collage in CD case with
single-channel video on disk

4' 30"

14 × 12.5 × 0.7 cm × 8 pcs

Jump Scare

2026

Jumping castle commissioned
for *Setting the Tone of the Exhibition*
(*outside-in*)

500 × 600 × 360 cm

Mysterious Times (BELIEVE)

Performance

4'

World of Illusion is set in July 1999, the last summer of the old millennium, a time defined by a nervous optimism, future-facing aesthetics, photorealistic CGI and synthesized environments. The work references this period as experienced by Barrow as a temporal anomaly rather than through the lens of nostalgia; a unique collection of forces acting upon her psyche. At this time she was nine years old, on holiday with her family at Oasis Holiday Park in Cumbria, Northern England. Under a glass dome, filled with artificial rocks, plastic palm trees, wave pools and chlorine-filled air, her father took her to see the film *The Mummy*. Encountering the first jump-scare of her life as the newly reanimated corpse lunged at her through the screen, the experience of exiting the cinema afterwards into the fabricated landscape outside marked a shift in her perception of reality, never quite returning to how it had been before. Time felt elastic; fear, excitement, and fascination fusing into a single sensation.

Jump Scare's exterior is printed with images of synthetic rocks and collaged ephemera, while inside, a large inflatable mummy is entombed within silver walls. Visitors are invited to enter inside, jump around the chlorine-scented space, and reanimate the corpse on their own terms through the chaos of play.

On the opening day of the exhibition, Barrow will present a dance performance set to a remixed version of *Mysterious Times* by SASH!.

Claire Barrow (England, 1990) lives and works in London.

志韦

志韦的创作以织物绘画和织物雕塑装置为主。其绘画作品通常由多层不同质地的织物构成，包括蕾丝、网布、薄纱与面纱等材料。尽管层层叠加，画面却并不显得厚重，反而呈现出一种轻柔而脆弱的状态。织物有时遮蔽画中形象，有时作为背景存在，如同一层层染色薄纱，在画面表面制造变形与起伏。志韦对具象形象所带来的情绪与联想保持敏感，同时又通过包裹、遮挡的方式与之保持距离，使形象在若隐若现之间游移。作品乍看近乎抽象，细看之下，轻快的形态，以及带有童话气息的幻想人物逐渐浮现。

作品中柔和的色彩、覆盖画面的织物选择，以及雕塑所使用的材料，常让人联想到玩具与儿童用品的视觉语言。志韦自幼与纺织产业有着密切接触，这一背景也使艺术家在创作中自然地调动多种织物材料，与绘画实践相互呼应。志韦对服装的兴趣——关于遮蔽与显露自我，以及对酷儿身份的思考——贯穿于作品之中，并伴随着一种温和的怀旧感、纯真与亲密感，指向一种尚未被明确命名、却已被感知到的差异状态。

在本次展览中，志韦呈现了装置作品《一个抽绳格纹布袋》，以及《亲笔签名》《暗星》两件绘画。前者将日常可见的格纹抽绳袋放大至近乎抽象的尺度，化身为一个巨大而可爱的存在，既

笨拙又顽固地抵抗着自身的过时性。这个接近人体尺度的纺织袋被直接放置在地面上，唤起关于童年捉迷藏的记忆，以及柔软、安全的藏身之所。志韦的作品整体营造出一种轻柔而梦幻的氛围，其中的形象与物件令人联想到刘易斯·卡罗尔《镜中世界》（1871）中的奇异旅程——仿佛只需细微的变化，想象力便会被释放，新的现实随之展开。

志韦（1997年生于中国）现生活和
工作于上海。

一个抽绳格纹布袋

2023 – 2026年

墨汁染色格子布、绳子、衬布、

充气袋、衣架、木材、铰链、

挂钩、扣子和线

180 × 150 × 135 厘米

亲笔签名

2025年

提花和格子布面丙烯、蕾丝、薄纱、

扣子和线

200 × 160 厘米

暗星

2024年

格子布面丙烯、衬布、薄纱、扣子和线

200 × 160 厘米

Zhi Wei

Zhi Wei works with textile paintings and sculptural installations. The paintings often have several layers of different types of textiles, including lace, mesh, tulle, and veil material, but despite the multiple layers the works appear fragile and vulnerable. Each painting features numerous layers of fabric that either conceal the characters or act as a background, like the strata of tinted tulle that generate striking distortions within the pictorial surfaces of their pieces. Although sensitive to the evocative power of figuration, the artist constantly puts it at a distance through the playful veiling or wrapping of the paintings, relegating it to a space with fluctuating levels of opacity. At first glance the works seem abstract, but at a closer look playful shapes and dreamy childlike fantasy figures appear.

The softness of the chromatic palette, the selection of fabrics to swathe their paintings in and the materials their sculptures are made of all borrow from the aesthetic codes of toys and child-care. Influenced by an upbringing in close contact with the textile industry, the artist mobilises in their works a range of fabrics that complete and accompany their painting practice. Zhi Wei's interest in costumes – in the veiling/unveiling of the self, and queer identities – is imbued with a pervasive sense of nostalgia, innocence, and intimacy for the awareness of a state of difference one cannot yet name.

At Inside-Out Art Museum Zhi Wei presents *A Drawstring Plaid Bag (Red)*.

The plaid bag is blown up to virtually abstract dimensions, a giant and cute character defying its own obsolescence. The oversized, human scale, textile bag is placed directly on the floor, evoking memories of children's hide-and-seek games and soft, comforting safe spaces. Besides *A Drawstring Plaid Bag*, Zhi Wei will present *Autograph* and *Dimmed Stars*. The atmosphere in Zhi Wei's work is soft and dreamlike, creating characters and objects that reminds us of the adventures in Lewis Carroll's *Through the Looking-Glass* (1871), and how even the smallest altered elements can set our imagination free and unveil new realities.

Zhi Wei (China, 1997) lives and works in Shanghai.

A Drawstring Plaid Bag

2023-2026

Chinese ink on plaid fabric, fabric stiffener, wood, metal hooks, cord, thread, magnet, polyester and compression bag
180 × 150 × 135 cm

Autograph

2025

Acrylic on Jacquard and plaid; lace, mesh, buttons and thread
200 × 160 cm

Dimmed Stars

2024

Acrylic on plaid; fabric stiffener, mesh, buttons and thread
200 × 160 cm

大卫·霍维茨

大卫·霍维茨的创作涵盖摄影、书籍、表演，以及邮寄艺术等形式。不同媒介在实践中彼此渗透，界限松动。霍维茨的创作方法深受观念艺术与激浪派传统的影响，常以幽默而机敏的方式介入语言、观众与权威之间的关系，轻轻撬动人们对“艺术是什么、又可能成为什么”的既定想象。他也会以引用、回应甚至调侃的方式，与约翰·巴尔代萨里、河原温、巴斯·扬·阿德尔等艺术家的创作展开对话。与此同时，他时常直接介入艺术的传播系统——无论是通过维基百科、维基共享资源等公共平台，还是在艺术博览会上雇佣扒手，将一件雕塑悄悄放入观众的口袋。

2025年12月，艺术家受邀向中间美术馆寄送一张或多张明信片。明信片内容可包含指令性文字与/或表演提案，面向观众或馆内工作人员，相关行动可在展览期间于美术馆入口大厅或馆外空间实施。此次邀请发生于展览“确立一场展览的基调（序章）”期间，艺术家被鼓励将这些指令视作在美术馆内具有信息传递与“欢迎”意味的举措。

明信片寄达后，便被陈列于美术馆“盒子”展柜中，2026年3月1日前，观众可以透过玻璃看到图像的一面。在第二阶段的“确立一场展览的基调（去中间）”展中，明信片将移至墙面展示，届时观众则可看到另一面的文字内容。

大卫·霍维茨（1974 年生于美国）
现生活和工作于美国洛杉矶。

……然后转身离开……

2026年

明信片

David Horvitz

David Horvitz works with photography, books, performance, and mail art. The boundaries between different media are fluid in his practice, which draws on conceptual art and Fluxus. His work often plays wittily with language, audience, authority, and our expectations of what art is or could be. Horvitz frequently nudges and comments on the work of fellow artists such as John Baldessari, On Kawara, and Bas Jan Ader. At times, he intervenes in and challenges systems of artistic distribution, working with platforms such as Wikipedia and Wikimedia Commons, or even hiring a pickpocket to place sculptures into the pockets of visitors at an art fair.

In December, the artist was invited to send one or more postcards to Inside-Out Art Museum. Artists were invited to send postcards with instructions and/or performance proposals, for audience or staff, that could take place in the lobby area or in front of the museum during the exhibition *Setting the Tone of the Exhibition (prologue body)*. He was asked to consider the instructions as informative or ‘welcoming’ gestures at the museum.

On their arrival, the postcards are to be displayed until 1 March, 2026 in The Box at the museum with an image of a postcard facing the glass/reader. At the second part of the exhibition, *Setting the Tone of the Exhibition (outside-in)*, the postcards are presented on the wall with the text facing the viewer.

David Horvitz (USA, 1974) lives and works in Los Angeles, USA.

...And Then Walk Away...

2026

Postcards

奥斯卡·埃里克松·富鲁内斯

奥斯卡·埃里克松·富鲁内斯装置创作的主题常与酷儿相关。社会表象下潜藏着针对同性恋群体的仇恨犯罪和迫害，这种暴力长期存在于酷儿群体的过往及当下。这些沉重的内容被转化为轻盈而诗意的形式呈现，在看似柔和的外表之下，危险与失落始终若隐若现。

本次展览中的装置作品由艺术家在北京收集的碎玻璃构成。光线在其表面流转，使这些碎片呈现出近乎浅蓝色的色调，既引人流连，也暗藏危险。这种介于诱惑与威胁之间的感受，映射出酷儿经验与公共空间之间暧昧而紧张的关系。作品的标题一方面指向碎玻璃所呈现出的浅蓝色，另一方面也源自俄语词汇 golubój。该词与“鸽子”（golub）一词相关，在前苏联时期曾被用来指代同性恋男性。相较于其他更具侮辱性的称呼，这一用法在当时的同性恋群体中视为相对温和的表达。这一称呼与特定的历史语境密切相关。20世纪六七十年代，人们曾在斯维尔德洛夫广场（今剧院广场）秘密聚集，广场上的鸽子也逐渐成为这一群体的象征。它还与电影《我们支持和平》（1951）中的歌曲《飞吧，鸽子》有关。当时，男同性恋者会以歌词“飞吧，鸽子，飞吧”作为暗号，用来相互提醒警方或克格勃的出现。作品中所听到的音频，正是这首歌曲的慢速版本。

奥斯卡·埃里克松·富鲁内斯
（1991年生于挪威）现生活和工作于瑞典马尔默。

浅蓝

2023年

装置、声音，与尤霍·安蒂·埃罗拉合作完成声音编辑与编程

Oscar Eriksson Furunes

The turning point of Oscar Eriksson Furunes's installations often relates to themes of queerness. Eriksson transforms the violence – often connected to hate crimes and the persecution of gay people – that lurks behind the façade of society and run throughout queer communities and history into works that, despite their seemingly light and poetic nature, carry stories of profound danger and loss.

The installation in this exhibition consists of broken glass collected by Eriksson Furunes from various locations in Beijing. Light reflected in the glass gives it an almost pale blue tone. The broken glass evokes an ambiguous sensation of danger and seduction. Similarly, the relationship between public space and queerness is marked by ambiguity, situated between attraction and threat.

The title of the work refers not only to the colour of the broken glass, but also to the Russian word *golubój* (light blue), related to the word for dove (*golub*). The term has also been used as slang for a homosexual man, and was preferred by homosexuals in the Soviet Union over more derogatory expressions. The word is said to originate from the pigeons at Sverdlovtorget (today Teatertorget), where men met in secret during the 1960s and 1970s. It is also associated with the song *Fly, Doves* from the film *We Are for Peace* (1951). Gay men used the first line of the song, “Fly, doves, fly,” to warn one another of the presence of the police or the KGB. The audio heard in the installation is a slowed-down version of this song.

Oscar Eriksson Furunes (Norway, 1991) lives and works in Malmö, Sweden.

Light Blue

2023

Installation and sound, sound editing
and programming in collaboration with
Juho Antti Eerola

索菲·温特

索菲·温特是一位跨学科艺术家和设计师，创作涉及雕塑、纺织、表演与录像。她的实践围绕关系、女性主义、劳动与权力展开，思考这些结构如何渗入并塑造日常生活。

在近期创作中，温特聚焦童年与母性空间，探讨塑造儿童的身体、心理与文化机制。她以幼儿围栏和儿童游乐屋为切入点，考察既定规范与价值观如何随着养育和游戏的过程被自然内化。本次展出的两件雕塑作品，围绕母性、产后身体与女性性欲之间的张力展开。作品《MILF》由四个立方体泡沫组成，灵感源自常见于新生儿派对或儿童玩具中的字母积木。立方体上分别刻有字母M、I、L、F，可供观众触摸和把玩。在互动过程中，儿童或成人观众均可将其组合，拼出“MILF”（英语俚语“Mother I’d Like to Fuck”的缩写）一词。艺术家借用“MILF”这一高度性化的流行文化用语，提出一系列问题：谁会在何种条件下，被允许成为欲望的对象？女性身体如何被大众文化所框定？母性与女性性欲应当如何在社会中被理解、呈现并讨论？作品也关注游戏作为一种隐性的规训方式，如何在日常互动中影响儿童的成长，使其逐步成为社会文化所期待的未来公民。

第二件作品《母猪之战》是一件被放大

的儿童玩具，艺术家在街头拾获时已断裂为两部分。作品探讨我们赋予玩具的价值与能动性，以及玩具与塑造童年的教育制度之间的关联。通过放大这一物件，艺术家将注意力引向背后的劳动、生产与消费主义。猪的形象进一步引发对动物生命的讨论——在丹麦和中国等地，它既关联工业化养殖，又承载文化意涵。

温特亦以设计师身份工作，主理品牌PUER PARASITUS。本次展览中，她与来自1234kleding的马泰乌什·盖梅尔（1988年生于波兰）共同为美术馆工作人员设计服装，并在馆内设置SALE SALE快闪店，呈现服装系列的循环再造设计。

索菲·温特（1991年生于丹麦）现工作和生活于丹麦哥本哈根。

MILF

2026年

聚苯乙烯泡沫、颜料

60 × 60 厘米 × 4 块

母猪之战

2026年

光固化树脂、颜料

14 × 36 × 91 厘米 × 2 件

Sofie Winther

Sofie Winther is an interdisciplinary artist and designer working with sculpture, textile, performance and video. Her practice examines how structures such as relationships, feminism, work, and power are shaped, implemented, and used in everyday life.

In her recent work, Winther examines the space of childhood, motherhood and the structures that shape children – physically, mentally and culturally. As a starting point, the artist focuses on how norms and values are internalized through upbringing and play. The two sculptures at Inside-Out Art Museum explore motherhood and the postpartum body in relation to female sexuality. The sculpture *MILF* consists of four polyurethane cubes inspired from graphical ABC/BABY cubes often associated with baby showers and toys. The work includes four cubes with the letters M, I, L and F. These cubes are meant to be touched; through play, they can potentially form the slang word “MILF” (an abbreviation for “mother I’d like to fuck”). The work questions who is allowed to be desirable – and on what terms? How should motherhood and female sexuality be considered, displayed, and discussed in popular culture and in society in general? The work also explores how play often functions as a controlled process – a tool that shapes children into future citizens who conform to social and cultural expectations.

The second work, *Battle of the Soe* (Slaget om svinene) is an enlarged children’s toy the artist originally found on the street broken into two parts. It explores the value and agency we assign to toys, and how they are tied to the educational and institutional systems that help shape childhood. Enlarging the object draws attention to labour, production, and consumerism. The pig itself points to wider questions of animal life – linking industrial farming and cultural meanings in places like Denmark and China.

Since Sofie Winther also works as a designer, directing the label PUER PARASITUS, in collaboration with Mateusz Grymel (Poland, 1988) from 1234kleding, she has dressed the museum staff and installed a Sale Sale pop-up store with their clothes and upcycled design.

Sofie Winther (Denmark, 1991) lives and works in Copenhagen, Denmark.

MILF

2026

EPS foam, paint

60 × 60 cm × 4 pcs

Battle of the Soe (Slaget om svinene)

2026

Photopolymer resin, paint

14 × 36 × 91 cm × 2 pcs

阿尔弗雷德·博曼

阿尔弗雷德·博曼是一位画家、雕塑家，常在大型装置中引入建筑相关的元素。他并行使用多种技法与材料，将不同来源的视觉线索组合在一起，形成介于抽象与具象之间、带有诗意的视觉结构。博曼的绘画带有些许复古气息，能够看到对早期现代主义绘画的回应，但这些作品并不指向某个具体年代。画面中的类型与风格不断交错、叠加，使作品呈现出一种超越时间的气质。

在装置作品中，博曼以钢筋、墙纸、塑料薄膜、木板、织物、建筑用塑料和油布等材料搭建空间布景。层层叠加的材料与几何空间相互嵌合，组合成如同拼图般的空间结构，在混乱与流动中将观众环绕其中。

在本次展览中，博曼在二层空间创作了一件大型装置作品。在这个具有沉浸感的“杂音现场”，作品、雕塑与空间布景之间原本清晰的界线变得模糊。博曼所构建的多彩墙面不仅具有视觉美感，同时也被用作展示载体，呈现其他艺术家的作品。博曼的创作方式接近“整体艺术”的观念，将不同媒介与空间元素整合在同一场域中，艺术家和观众都能共同进入并使用这一空间。

阿尔弗雷德·博曼（1981年生于瑞典）现生活和工作于瑞典斯德哥尔摩。

字母K的生存之战

2026年

装置、墙纸、布料、塑料

Alfred Boman

Alfred Boman is a painter and sculptor who includes many different architectural elements in his large-scale installations. Boman uses a wide range of techniques and materials creating a figurative patchwork of references, simultaneously poetic, abstract, and figurative. While Alfred Boman's paintings appear old-fashioned with winks to the early modernist masters, they possess a timeless twist with different genres and references mixed up and embedded on the canvases.

In his installations, Boman's scenography is constructed with rebar, wallpaper, plastic film, wood panels, textiles, construction plastic, and oilcloth, which embraces the audience in chaotic, dynamic, and vibrating jigsaw puzzles of layers and geometric spaces.

For the exhibition at Inside-Out Art Museum, Boman has created a large-scale installation on the second floor – it is an immersive “cacophony” in which clear lines in between artworks, sculptures, and scenography are blurred. Boman's colourful walls are not just aesthetically pleasing, they are used for display or used for other artist's works. In his works he often flirts with the idea of the Gesamtkunstwerk, constructing stages and platforms where artists and audiences can participate.

Alfred Boman (Sweden, 1981) lives and works in Stockholm, Sweden.

The letter K fighting for its life

2026

Installation, wallpaper, textiles, plastic

卡罗琳娜·什韦德

波兰艺术家卡罗琳娜·什韦德的绘画以高度克制的色彩为特点，常以灰阶为基调，局部点缀少量白、黄或红色。在小尺幅的作品中，什韦德采用“近景”视角，描绘奇特的场景和日常微小物件——剪刀、蝴蝶结、鞋、雨刮器、止痛药、手枪、大衣纽扣或公共交通内饰；在更大的画布上，则常绘制完整的空间场景，如台球桌或浴缸。什韦德的小幅作品多依直觉创作，并试图用速记般的笔触呈现绘画过程。

这些画面具有亲密感，仿佛是飞速笔触捕捉到的瞬间，既浪漫幽暗，又如褪色的记忆般透着一丝过时的气息。艺术家的用笔方式，为画面蒙上扭曲的滤镜，观者难以分辨其中是否蕴含湿气、尘埃、烟雾或水汽。这些高度凝练的影像瞬间，令人联想到波兰导演克日什托夫·基耶斯洛夫斯基（1941–1996）的电影摇镜，或丹麦画家威廉·哈默肖伊（1864–1916）笔下静谧的室内。

什韦德为本次展览特别创作了三幅新作，主要描绘了户外日常情景，硬币跌落街头的抽象瞬间，或是透过玻璃窗凝视的人物。

卡罗琳娜·什韦德（1997年生于波兰）现生活和工作于波兰华沙。

世界货币

祝你好运，Penny A.!

2026年

布面油画

40 × 50 厘米

（阿马托尔斯卡咖啡馆）

2026年

布面油画

40 × 50 厘米

举止与消遣之道

2026年

布面油画

50 × 40 厘米

Karolina Szwed

The Polish painter Karolina Szwed uses a minimal palette of muted colours, often greyscale, with small blobs of white, yellow or reds. In the smaller paintings, Szwed 'zooms in' and paints strange scenarios and small everyday objects like scissors, bows, a shoe, wind-shield wipers, painkillers, a gun, buttons on a coat, or public transportation décor; in the larger canvases, the artist often paints a whole room – like a billiard table or a bathtub. Szwed usually works very intuitively on the smaller pieces and wants to show the process of painting so it resembles something quickly noted on a piece of paper.

The paintings appear intimate – fleeting moments captured with immediate brushstrokes, partly romantic, dark, and partly outmoded, like washed-out memories. The way the artist uses the brush makes the paint appear as a distorted filter so it is hard to decipher whether there is a certain dampness, dust, smoke or steam at play. They are very condensed cinematic moments, almost like show filmic pans by the Polish filmmaker Krzysztof Kieślowski (1941–1996) or interiors painted by Vilhelm Hammershøi (1864–1916).

Karolina Szwed has created three new paintings for *Setting the Tone of the Exhibition (outside-in)*, mostly of outdoor daily situations or abstractions of a coin that falls onto the street or a person looking through a glass window.

Karolina Szwed (Poland, 1997) lives and works in Warsaw, Poland.

Good luck Penny A.!

2026

Oil on canvas

40 × 50 cm

World Money
(*cafe Amatorska*)

2026

Oil on canvas

40 × 50 cm

How to behave and how to
amuse

2026

Oil on canvas

50 × 40 cm

阿斯塔·范内·西居尔达多蒂尔

阿斯塔·范内·西居尔达多蒂尔的创作呈现出变化、流动与短暂的特质。她在诗歌、视觉艺术与现场表演之间自由转换，不局限于单一媒介。作为冰岛最具创造力的诗歌表演者之一，她的作品多次在国际范围内呈现，常出现于不同媒介交汇的现场。

西居尔达多蒂尔的表演不断探索观众参与的边界与交流的机制，使语言的力量与局限清晰可见。随之浮现的问题是：当语言退场时，究竟还会留下些什么？在本次展览中，艺术家呈现了动画影像作品《舌》。

阿斯塔·范内·西居尔达多蒂尔（1987年生于冰岛）是位诗人、视觉艺术家与音乐人，现生活和工作于冰岛雷克雅未克。

舌

2025年

动画

16' 40"

Ásta Fanney Sigurðardóttir

Ásta Fanney Sigurðardóttir's work is defined by a profound sense of fluidity, transformation, and impermanence. Unbound by a single medium, she explores the shifting nature of time-based forms, seamlessly moving between poetry, visual art, and performance. Widely regarded as one of Iceland's most innovative poetry performers, she has presented her work internationally, inhabiting the spaces where different media and genres intersect.

Her performances challenge the boundaries of audience interaction and the dynamics of communication, with language playing a central role, both in its expressive power and its limitations, posing the question: what remains when words fall away?

At Inside-Out Art Museum Sigurðardóttir presents the animated video piece *Tongues*.

Ásta Fanney Sigurðardóttir (Iceland, 1987) is a poet, visual artist and musician living and working in Reykjavík.

Tongues
2025
Animation
16' 40"

何颖雅

何颖雅的工作围绕珠江三角洲地区展开，游走于时基艺术、语言与城市行动等领域之间。这种实践方式意味着多种研究路径并行，并调动不同背景的参与者。她曾创立艺术家自营空间家作坊（北京，2008–2013）。作品常以不同的合作形式，在多重名义下发生。既发生于多瑙河畔停泊的一艘名为Eleonore的船只上（2016），也散布于艺术机构、城市街角等场所。她喜欢将咖啡与茶混合饮用，并长期为网站www.iwishicoulddescribeittoyoubetter.net供稿。

2025年12月，艺术家受邀向中间美术馆寄送一张或多张明信片。明信片内容可包含指令性文字与/或表演提案，面向观众或馆内工作人员，相关行动可在展览期间于美术馆入口大厅或馆外空间实施。此次邀请发生于展览“确立一场展览的基调（序章）”期间，艺术家被鼓励将这些指令视作在美术馆内具有信息传递与“欢迎”意味的举措。

明信片寄达后，便被陈列于美术馆“盒子”展柜中，2026年3月1日前，观众可以透过玻璃看到图像的一面。在第二阶段的“确立一场展览的基调（去中间）”展中，明信片将移至墙面展示，届时观众则可看到另一面的文字内容。

何颖雅的创作在……之间……离开……绕回来……携带着……目前居于……取材自……感激……受到了……收到了吗？

无题

2026年

明信片

Elaine W. Ho

Elaine W. Ho works around and about the Pearl River Delta region, moving between the realms of time-based art, language, and urban practice. What this really means is that there are many forms of study and many kinds of people involved. Elaine W. Ho is the founder of the artist-run project space HomeShop (Beijing, 2008–2013), and her work – with several collaborative configurations under various denominations – has been presented, among other places, on a boat named *Eleonore*, docked on the Danube (2016), in institutions here and there, and on various street corners. She likes to drink coffee and tea mixed together and is a frequent contributor at www.iwishicoulddescribeittoyoubetter.net.

In December, the artist was invited to send one or more postcards to Inside-Out Art Museum. Artists were invited to send postcards with instructions and/or performance proposals, for either audience or staff, that could take place in the lobby area or in front of the museum during the exhibition *Setting the Tone of the Exhibition (prologue body)*. Ho was asked to consider the instructions as informative or ‘welcoming’ gestures at the museum.

On their arrival, the postcards are displayed until 1 March, 2026 in *The Box* at the museum with the image facing the glass/reader. At the second part of the exhibition, *Setting the Tone of the Exhibition (outside-in)*, the postcards are presented on the wall with the text facing the viewer.

Elaine W. Ho works between ... leaves ... comes back round again ... carries ... is currently based in ... takes from ... is indebted to ... copies that ... *Copy that?*

Untitled

2026

Postcards

谢爱澜

谢爱澜是一位跨领域艺术家，其创作以叙事为核心，通过绘画、行为、影像与声音等多种媒介，营造沉浸式、现场性的艺术体验。她的创作根植于中瑞双重文化背景，受中西方哲学思想的启发，在对立与差异之中寻找和谐，并从表演传统中汲取灵感。谢爱澜的作品常在物与动作、观众与环境之间建立起互动关系。她目前的研究聚焦于现代派对与传统节庆之间的平行性——它们皆作为集体转化的场所而存在。在将地下性、神圣性与奇观性相融合的过程中，她重新想象庆典作为一种疗愈、转化与共同神话生成的空间。

此次展览中，谢爱澜呈现了她的新作《当代骗局》。作品是一块印花棉布帘，悬挂于展览入口处，作为观众进入展览的门廊。帘面呈现了艺术家的表演化身“xiexie3lla”，并以一种俏皮的方式重新排列单词‘contemporary’（当代），在语义与视觉上制造出游移与双关。观众穿过帘幕的瞬间，仿佛被“xiexie3lla”的祝福轻拂，进入由她构筑的叙事世界。

谢爱澜（1999年生于瑞典）现生活和 works 于荷兰鹿特丹与中国上海。

当代骗局

2025年

印制棉布帘

Ella Wang Olsson

Ella Wang Olsson is a multidisciplinary artist creating immersive and site-specific works that unfold through storytelling. With a background rooted in both Chinese and Swedish heritage, her practice is guided by research in Eastern and Western philosophies, revealing harmony within their contrasts and drawing from performative traditions. Wang Olsson works with painting, performance, video and sound to create immersive and interactive experiences between object, movement and audience. Her current research centres around the parallels between the modern party and traditional festivals as spaces of collective transformation. In the fusion of the underground, the sacred, and the spectacular, she reimagines celebration as a site for healing, transformation, and shared myth-making.

Ella Wang Olsson has contributed a new work for this exhibition. *Con Temporary, Temporary Con* – a printed cotton curtain hanging as an entrance portal at the beginning of the exhibition. The curtain showcases the artist's performance persona, xiexie3lla, whilst playfully rearranging the title 'contemporary'. Audiences are invited to walk through this portal, stroked effortlessly by the blessings of xiexie3lla.

Ella Wang Olsson (Sweden, 1999) lives and works between Rotterdam, the Netherlands, and Shanghai, China.

Con temporary, Temporary Con

2025

Printed cotton curtain

朱尔斯·菲舍尔

朱尔斯·菲舍尔的创作以大型表演为核心，通过沉浸式、多感官的体验，调动不同的视角、情绪与身体经验。作品从一种充满矛盾、未被定型且保持暧昧的酷儿视角出发，触及爱、孤独与哀悼等基本的人类经验。

共同体是菲舍尔实践中的重要议题之一。艺术家持续关注连接如何产生，哪些图像与叙事得以流通并被承认，以及不同的身体被赋予怎样的行动空间。围绕这些问题，菲舍尔不断检视并挑战既有的等级秩序与权力结构，并在具体的表演情境中对其进行重组、颠覆与反转。菲舍尔的作品具有鲜明的内在张力和拼贴特质，在诗性与观念性之间游移，形成一种同时指向政治、情感与实验性的艺术语言。协作贯穿其创作过程，长期的合作关系与集体性的工作实践，体现了艺术家对共同创作、相互介入的持续重视。

近年来，菲舍尔围绕气味展开创作。本次呈现的两件作品，均指向非永恒的概念。位于二、三层间楼梯处的气味作品《朽蜜》，散发出甜美却略带幽暗的气息；三层展出的生成绘画《静物（初次约会）》则以经典虚空画母题为线索，画面中一组橙子与开心果被置于白色织物之上，姿态既感性，又带着几分笨拙。艺术家受到马斯登·哈特利（1877–1943）静物绘画中酷儿象征意义的启发，创作了这件作品，装裱所用的旧画框购自遗产拍卖会，并经过改造加工。《朽蜜》与《静物（初次约会）》彼此关联，共同指向艺术家对衰败之美的探索。

朱尔斯·菲舍尔（1988年生于丹麦）现生活和工作于丹麦哥本哈根。

朽蜜
2024年
气味

静物（初次约会）
2024年
购自遗产拍卖的旧画框、生成图像
52 × 59 厘米

Jules Fischer

Jules Fisher's practice revolves around large-scale performances designed to create immersive, multi-sensory experiences that engage diverse perspectives, emotions, and bodies. Their work delves into fundamental human experiences – such as love, loneliness, and grief – approaching these themes with a distinctly ambivalent and queer lens.

A central focus of their art is the question of community: how connections are formed, what images and narratives are shared and recognized, and what actions are afforded to different bodies. This exploration is deeply rooted in examining and challenging hierarchies and power structures, often subverting or reversing them within the context of their performances.

Fisher's work is characterized by its ambivalent, collage-like nature, blending poetic and conceptual elements to create art that is political, emotionally resonant, and boldly experimental. Collaboration plays an essential role in their process, as seen in their extensive partnerships and collective endeavours, reflecting their commitment to shared creativity and mutual engagement.

Over the last couple of years, Jules Fischer has worked on several perfume projects; at Inside-Out Art Museum they will present two works that relate to impermanence. In the staircase between second and third floor, the scent *Noble Rot* (a sweet yet dark smell) is installed; on the third floor a classic vanitas motif titled *Still life (first date)* is presented. The generative image shows a sensual, awkward, still life of oranges and pistachios in white sheets, partly inspired by their interest in how artists like Marsden Hartley (1877-1943) embed queer symbolic meaning into still life paintings. Both oranges and pistachios have to be peeled and de-shelled to be eaten, displaying the vulnerable nature of intimacy. *Still life (first date)* is framed in a modified frame that the artist bought at an estate sale. *Noble Rot* and *Still life (first date)* are interlinked in the artist's quest to find beauty in decay.

Jules Fischer (Denmark, 1988) lives and works in Copenhagen, Denmark.

Noble Rot
2024
Scent

Still Life (first date)
2024
Mahogany frame from an estate sale,
generative image
52 × 59 cm

大卫·莫泽

大卫·莫泽的创作媒介跨越雕塑、装置与表演。他的作品常在形式上复制标准化的日常物件，这些物件所呈现的冷静、去个性化美学，使工业化生产中潜藏的酷儿经验与工人阶级编码得以显露。

在本次展览中，莫泽呈现了三件结合雕塑与声音的作品，设置在二层与三层之间的楼梯空间。其中，《橙色频道》（2025）是一件雕塑作品：一部iPhone被皮带固定在楼梯扶手上，屏幕中循环播放由不同橙色调构成的影像。作品名称取自弗兰克·奥申2012年的专辑。画面中没有文字或图像标识，这些橙色调源自折扣零售商、廉价航空、色情平台以及酷儿交友应用等常见视觉系统。橙色在这些语境中被反复使用，逐渐成为一种与低成本、即时满足相关的视觉信号。

声音作品《无题》（2024）由人声模仿的犬吠，与人工智能生成的城市噪音交织而成，在楼梯空间中形成突兀而持续的声响。它与附近的雕塑《无题》（2025）彼此呼应：一把刷成白色的斧头被明亮的橙色螺丝固定在墙面上，橙色再次作为被商品化的色彩出现，与《橙色频道》中的影像形成视觉上的关联。几件作品并置在一起，呈现出数字与模拟技术并存的状态——它们一方面建立联系，另一方面又制造隔离；既带来创造，也暗指毁灭。

大卫·莫泽（1993年生于瑞士）现生活和工作于瑞士苏黎世与德国柏林。

橙色频道

2025年

影像装置、彩色视频、

iPhone、皮带

27"（循环）

尺寸可变

无题

2024年

声音

8小时（循环）

无题

2025年

斧头、螺丝、
橙色与白色喷漆

尺寸可变

David Moser

David Moser's practice encompasses sculpture, installation, and performance. His works reproduce the sterile and impersonal aesthetic of standardized everyday objects, revealing queer and proletarian codes embedded within industrially manufactured products.

Moser is presenting three sculptural and sound-based works at the *Setting the Tone of the Exhibition (outside-in)*. The three works are installed in the staircase between the second and third floors— here you will find the sculptural iPhone work *channel ORANGE* (2025), a title borrowed from Frank Ocean's 2012 album, comprising an iPhone strapped to the handrails with a belt, playing a slideshow of various orange hues. Devoid of text or symbols, the images are drawn from corporate logos associated with discount retailers, budget airlines, pornographic platforms, and queer dating apps, companies that have made orange emblematic of the low-cost, instant gratification that characterises late capitalism.

The sound work *Untitled* (2024) features a human voice mimicking a barking dog set against a backdrop of AI-generated urban noise. The work acts as a surprising soundscape to the sculpture *Untitled* (2025), which comprises a white-painted axe fixed to a nearby wall using bright orange screws – a visual echo of the colour's commodified resonance articulated in *channel ORANGE*. These works collectively interrogate the conditions of agency under the paradoxical logics of digital and analogue technologies, tools that simultaneously create and destroy, connect and isolate.

David Moser (Switzerland, 1993) lives and works between Zurich and Berlin.

channel ORANGE
2025
Video installation, colour
video, iPhone, belt
27' (looped)
Dimensions variable

Untitled
2024
Sound
8h (looped)

Untitled
2025
Axe, screws, orange and
white spray paint
Dimensions variable

贝内迪克特·比耶勒

贝内迪克特·比耶勒以雕塑作为主要创作媒介，常取材于日常物品和现成品。她的作品介于极简与过度之间，常使用青铜、铝、钢和塑料等材料。比耶勒将物件从原有的使用场景和日常语境中抽离，通过移位、孤立或复制，使其呈现出一种略显荒诞的状态。她以冷静而去情感化的方式处理这些物体，并通过展陈与空间布置，打破人们对它们原本用途和意义的预期。在比耶勒的创作中，物件一方面不断生成新的意义，另一方面也指向自身的无意义性，在这一过程中回应着消费主义与社会经济体系。

本次展出的作品《起搏器》延续了比耶勒早期围绕氦气球展开的创作线索，如《丽莎的鸡群（农场生活）》（2022）和《鸟群》（2017/2023）。其中，《丽莎的鸡群（农场生活）》由50只鸡形氦气球组成，散布在展厅各处。每只气球都以展览所在地最常见的50个女孩名字之一命名。在这一系列装置中，气球在展厅中缓慢漂浮、游走，其运动轨迹会随着观众的行动而不断变化。本次展览中，比耶勒创作了一组乌龟造型的氦气球作品，以行动迟缓、近乎卡通的乌龟形象，回应当下艺术作品与艺术家在全球范围内的过度流通现象。在展览现场，15只乌龟形氦气球将在三层展厅中自由“爬行”。

贝内迪克特·比耶勒（1987年生于丹麦）现生活和工作于丹麦哥本哈根。

起搏器

2026年

锡箔、纸板、氦气

15件，每件约 35 × 40 × 30 厘米

装置尺寸可变

Benedikte Bjerre

Benedikte Bjerre works with sculpture, typically recognizable everyday objects and ready-mades. The works linger between minimalism and excess, and are often made out of bronze and aluminium and steel and plastic. The objects have been abducted from the original setting or daily relevance, displaced, isolated and/or multiplied to the point of absurdity. Bjerre treats the object in an unsentimental way, displaying and staging objects to challenge our expectations of a certain object. In Bjerre's prism, the object becomes and generates new meaning while simultaneously winking at its own meaninglessness, echoing consumerism and society's economic systems.

The work *Pacemakers* at Inside-Out Art Museum is part of Bjerre's previous helium balloon work such as *Lisa's Chickens (Farm Life)* (2022) and *The Birds* (2017/2023). *Lisa's Chickens (Farm Life)* consists of fifty chicken-shaped helium inflated balloons scattered around the exhibition space. Each chicken takes its name from one of the fifty most popular girl's names in the country where the exhibition is being shown. In these installations the balloons hover slowly around on the exhibition floor and react to the movement of the audience. At *Setting the Tone of the Exhibition (outside-in)* Benedikte Bjerre has made a new work with turtle helium balloons. Bjerre decided on this new work as a reaction to a discussion around the excess of global transportation and travel of artworks and artists, selecting a notoriously slow and almost cartoonish traveller – the turtle. At Inside-Out Art Museum, fifteen turtle balloons inflated with helium will be 'walking' around on the third floor of the museum.

Benedikte Bjerre (Denmark, 1987) lives and works in Copenhagen, Denmark.

Pacemakers

2026

Foil, cardboard, helium

15 parts, each approx. 35 × 40 × 30 cm

Installation size variable

李斯逸

李斯逸的创作涵盖绘画、雕塑、素描、影像、摄影以及加工的现成物等多种媒介。他的作品克制而细腻，游走于脆弱与坚韧之间，将当代日常生活中稍纵即逝的情绪与瞬间凝结为含蓄的叙事。

在本次展览中，李斯逸呈现了一组以废弃烟花发射筒为原型的雕塑作品。这些被重新加工的现成物被赋予各自不同的面貌：艺术家在其表面覆盖色纸、贴纸、包装纸与激光打印的照片，其中反复出现的花朵仿佛爆炸过后的烟花，在盛放之后走向凋零与崩解。层叠的结构让作品呈现出一种近似动作的节奏，也承载着与身体经验和记忆相关的痕迹。

本次展览亦选取了李斯逸的一件无题彩色铅笔纸本绘画。该作品来自一个描绘双手点燃“某物”的系列：画面中本应出现的火柴、打火机与烟雾被刻意抹除，仅留下双手的动作与姿态。作品灵感源自丢勒的《祈祷之手》（约1508年），艺术家将注意力集中在点火这一动作本身，使绘画与烟花雕塑之间形成隐秘的呼应。

李斯逸（1999年生于中国）现生活和 works 于法兰克福与上海。

未命名		
（如果我们在凯旋门下接吻）		
2024年		
纸筒和牛皮纸		
49 × 45 × 51 厘米		未命名
		2025年
2025	无题	纸上彩铅
2024年	2025年	59.5 × 42 厘米
纸筒、炭笔、纸张和订书钉	废弃烟花筒和贴纸	65.5 × 48 × 5 厘米
35 × 37 × 51 厘米	19 × 19 × 23 厘米	（含框）

由艺术家及天线空间惠允

Siyi Li

Siyi Li works with a wide range of materials including paintings, sculptures, drawings, film, photography, and reworked found objects. The work is conceptually delicate and always seems to linger between fragility and resilience. He captures poetic and complex emotions and ephemeral moments, preserving them as short narrative stories from vulnerable contemporary everyday life.

Siyi Li's work at *Setting the Tone of The Exhibition (outside-in)* consists of a series of sculptural works modelled after used and discarded firework batteries. Each of the small reworked found batteries have been individualized with toned paper, stickers, wrapping paper, and laser-printed images often showing flower arrangements that appear as if – like the firework batteries – they have already bloomed, now falling apart, decaying. The sculptures are layered movements, bodily gestures, and memory driven.

Selected for the exhibition is also one of Li's untitled colour pencil drawings on paper. It is part of a series of drawings that shows hands lighting what appear to be cigarettes. The matches, lighters, smoke, and so on, have all been erased, leaving only the gestures of the hands remaining. Inspired by Albrecht Dürer's *Praying Hands* (c. 1508) the artist focuses on gestures of starting a fire, hence linked to the firework sculptures.

Siyi Li (China, 1999) lives and works in Frankfurt am Main and Shanghai.

*Untitled (What if we kiss
under the Arc de Triomphe?)*

2024

Cardboard tubes and
paper

49 × 45 × 51 cm

2025

2024

Cardboard tubes, charcoal, paper, and staples
35 × 37 × 51 cm

Untitled

2025

Used firework battery and
stickers
19 × 19 × 23 cm

Untitled

2025

Color pencil on paper
59.5 × 42 cm
65.5 × 48 × 5 cm (framed)

Courtesy the artist and Antenna Space

单慧乾

单慧乾的创作横跨影像、表演与雕塑，关注性别、技术与思辨叙事之间的交汇。在其影像作品中，艺术家构建出多重人格与并行现实，通过交错展开的叙事结构，创造出一个游移于男性与女性二元分别之间的开放空间。单慧乾的作品试图松动社会建构的规范，制造一系列“酷儿时刻”，呈现出带有幻想与推演意味的生活方式。单慧乾塑造的众多角色，扩展了艺术史中对酷儿形象的理解，也促使我们去想象多个现实同时发生的可能。

单慧乾组成一个由男性化变装角色组成的四人男团，推出《全部都係你》（2021）。作品包含双频道音乐录像及一系列男团周边物件，构成一个围绕酷儿身份展开的欢愉表达。艺术家分别扮演男团中的四名成员；每个角色以不同的态度体现超越人造二元框架的多重身份。

单慧乾（1991年生于加拿大）现生活和 works 于英国伦敦。

全部都係你

2021年

4K双频影像

4' 05"

由刺点画廊及Shedhalle共同委任创作

Sin Wai Kin

Sin Wai Kin works with film, performance and sculpture in the intersection between gender, technology, and speculative fiction. In their films, Sin Wai Kin constructs multiple personalities, realities and multifaceted narratives, creating a free space that lingers in the binary of masculinity and femininity. The artist lets go of societally constructed norms to create queer moments that present speculative, fantastical, ways of living. The many fascinating and incredible characters created by Sin Wai Kin add to queer representations in art history imagery, broadening our imagination and generating the idea of many simultaneous realities.

Forming a four-piece boyband whose members comprise of masculine drag characters, Sin Wai Kin presents *It's Always You* (2021), a project composing of a dual-channel music video and various boyband ephemera that celebrate queer joy. Sin adopts the role of all four members in their boyband; each assuming an independent persona that strives to take on radically open positions, an embodiment of the multiplicity of identities that transcend man-made binaries.

Sin Wai Kin (Canada, 1991) lives and works in London, England.

It's Always You

2021

4K Dual-channel video

4' 05"

Jointly commissioned by Blindspot Gallery, Hong Kong and Shedhalle, Zurich.

李汉威

李汉威以艺术家和策展人的双重身份活跃于多重媒介之间。无论雕塑、绘画、摄影或是装置，他的创作都特点鲜明，以杂糅并置的手法，对当代工作、生活与社会中的各类物象展开探索。作品中，物象与信息如浪潮般涌聚，各类物件层层堆叠，无关体量大小；不同的符号指涉相互交织，商品、工具、广告与基础信息交织成一张令人迷失的网络界面，没有明确的视觉焦点。通过拼贴、引用和重组的手法，艺术家试图探讨生态、人类、社会与后现代新资本主义消费主义之间（随时可能崩塌）的关联。

李汉威的创作常试图营造并模拟在当代中国生活的切身感受。宴会式装置作品《六千万美元的人》的创作构想诞生于2023年。在他看来，这件作品是一个持续生发的过程，每一年内容都在不断演进，类似软件持续的更新迭代。作品回应了现实与虚拟空间中事物迅速出现、又很快被取代的状态。2023年的版本聚焦于特殊时期的日常生活，无法

外出，生活都靠各种社交平台和网购；2026年版则更关注AI生成内容。桌面上的物品源于不同历史和当代对身体的想象，艺术家将参考素材输入AI系统，生成各种身体图像和片段，再通过3D打印将其具象化。

此次展出的装置作品呈现出混乱聚会散场后的一片狼藉，创造了一种过刺感和亟待清理的需求。李汉威借由这件作品引发观者的思考，引导我们串联各类线索、付诸行动，去直面并消解社会发展中的精神颓靡与欲望困境，如同向未来世代发出的一次最后提醒。

李汉威（1994年生于中国）现生活和
工作于中国上海。

六千万美元的人

2026年

现成品桌椅底座、人工智能生成模型、3D打印

Li Hanwei

Li Hanwei works with a variety of mediums both as an artist and a curator. Whether sculpture, painting, photography or installation, her works share a characteristic cacophony, a mashed-up investigation of things in contemporary work, life and society – a tsunami of things and information, an accumulation of objects where scale does not matter. The references criss-cross products, tools, advertisements, and each other; the fundamental information often creates a disorienting network interface, where there's no clear focal point. Through methods of assemblage, citation, and reorganisation, Li Hanwei manages to comment on interconnections (and potentially collapse) ecology, humanity, society, and post-modern neo-capitalist consumerism.

Li Hanwei is interested in creating and simulating the feeling of living in contemporary China. The banquet-style installation *Sixty Million Dollar Man* was first conceived in 2023. Li considers *Sixty Million Dollar Man* as an ongoing, generative process; similar to how software is constantly updated and iterated, the content of *Sixty Million Dollar Man*

will keep evolving every year. The work reflects how things we encounter in both reality and virtual spaces quickly pass and are continuously replaced by new ones. The 2023 version was about everyday life during the Covid19 pandemic – being unable to go outside and living through different social platforms and online shopping environments – while the 2026 version focuses more on AI-generated content. The objects on the tables are based on different historical and contemporary imaginations of the body. Li Hanwei produces these objects by putting the references into AI systems to generate various body images and fragments, which are then materialised through 3D printing.

The installation at Inside-Out Art Museum appears as messy as the aftermath of a chaotic gathering. The installation generates a feeling of excess and the need to clean up. Li Hanwei makes us want to think, connect the dots, act and solve society's decay and/or desire – the work almost appears as a last call for future generations.

Li Hanwei (China, 1994) lives and works in Shanghai, China.

Sixty Million Dollar Man

2026

Readymade table and chair bases, AI-generated models, 3D printing

谢宝华

谢宝华以雕塑、绘画与装置作为主要创作媒介，但他更认同自己作为雕塑家而非画家的身份。他着迷于颜料本身具有的物质与化学性，常以极简主义与观念艺术的手法展开创作，将色彩既视为画面的表层，也视为一种具有雕塑性的表达方式。

本次展览中，谢宝华展出的作品来自一个以颜色命名的系列，名字多是“洛瑟恩蓝”、“梅克里特红”、“陶瑟普特黄”、“骷髅白”这类颜色名称。作品由数只金属烹饪锅组成，这些锅具被放置在一个简易搭建的架子上。不同颜色的颜料液体在钢制锅中翻滚、沸腾，被不断甩向空中、地面与墙面。随着颜料不断飞溅，锅具周围逐渐形成一圈带有光泽的渐变痕迹，仿佛是在偶然之中，为自身划出了一圈保护性的边界。这组作品通过极简的感知方式与直观的创作过程，呈现出颜料作为材料本身的物质属性与创造性魔力。

谢宝华（1997年生于西班牙）现生活和 works 于英国伦敦。

骷髅白

2025年

钢制锅、颜料水、气泵

18 × 34 × 22 厘米

洛瑟恩蓝

2025年

钢制锅、颜料水、气泵

20 × 22 × 20 厘米

行政灰

2025年

钢制锅、颜料水、气泵

20 × 38 × 20 厘米

致谢伦敦Final Hot Desert画廊

Pol Wah Tse

Pol Wah Tse works with sculpture, painting, and installation; however, the artist maintains that he is a sculptor rather than a painter, and is fascinated by the material and chemical properties of paint. Drawing on Minimalism and Conceptualism, Pol Wah Tse investigates the materiality of paint, treating colour as both potential surface and sculptural language.

In the exhibition *Setting the Tone of the Exhibition (outside-in)*, Pol Wah Tse presents several works from a series with titles such as *Lothorn Blue*, *Mechrite Red*, *Tausept Ochre*, and *Skull White*. In this body of work, the artist has installed several cooking pots on a small, DIY shelf. Each steel pot bubbles with differently coloured pigment-infused water. Spellbinding in their composition, these industrial chrome vessels curl and splay droplets of acrylic liquid into the air, onto the floor, and against the wall. The resulting detritus forms a glowing gradient ring around the pots, as if they had cast their own circle of protection through a process of chance. These works share a minimalist sensibility and quite literally investigate colour as material, as well as its magical power.

Pol Wah Tse (Spain, 1997) lives and works in London, England.

Skull White
2025
Steel pot, pigmented
water, air pump
18 × 34 × 22 cm

Lothorn Blue
2025
Steel pot, pigmented
water, air pump
20 × 22 × 20 cm

Administratum Grey
2025
Steel pot, pigmented
water, air pump
20 × 38 × 20 cm

Thanks to Final Hot Desert, London

雅各布·法布里修斯
(1970年生于丹麦),
策展人,作家,编辑。

近期被任命为哥本哈根新嘉士伯基金会高级策展人。曾任丹麦哥本哈根艺术中心馆长(2021–2025)、丹麦奥胡斯艺术中心馆长(2016–2021)、丹麦夏洛滕堡艺术中心馆长(2013–2014),以及瑞典马尔默艺术中心馆长(2008–2012)。法布里修斯策划了众多国际展览,包括2024年与李雪熙共同担任威尼斯双年展韩国馆的艺术总监,呈现艺术家具贞娥的项目“味景城市”,以及2020年担任釜山双年展艺术总监时策划的“展览中的文字——在十一个篇章和五首诗里的展览”。他是出版机构“猪肉沙拉”及报纸项目《老新闻》的创办人,并自2025年起在丹麦奥胡斯大学进行以“展览的基调——解构展览开端”为题的博士后研究。

Jacob Fabricius
(Denmark, 1970).
Curator, writer, and editor.

Recently appointed Senior Curator at The New Carlsberg Foundation, Copenhagen. Fabricius served as Director of Art Hub Copenhagen, Denmark (2021–2025); Kunsthall Aarhus, Denmark (2016–2021); Kunsthall Charlottenborg, Denmark (2013–2014); and Malmö Konsthall, Sweden (2008–2012). He has curated numerous international exhibitions, including KOO Jeong A's *Odorama Cities* at the Korean Pavilion of the Venice Biennale 2024 (as co-artistic director with Seolhui Lee), and *Words* at an Exhibition 《열 장의 이야기와 다섯 편의 시》 (*An Exhibition in Ten Chapters and Five Poems*), which he directed as artistic director of the Busan Biennale, South Korea (2020). Fabricius is the founder of the publishing house Pork Salad Press and the newspaper project *Old News*. In 2025, he received his postdoctoral degree, *Tone of the Exhibition – The Anatomy of Exhibition Openings*, from Aarhus University, Denmark.

确立一场展览的基调
(去中间)

展期
2026年3月14日—6月21日

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卢迎华

策展人
雅各布·法布里修斯

助理策展人
曹立瑶

展览统筹
管陶然

展览助理
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平面设计
申惠瀚

展览制作
曹立瑶、管陶然、
李泽军、李慧一

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曹立瑶、管陶然、
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Exhibition

*Setting the Tone of the
Exhibition (outside-in)*

Exhibition Dates
March 14—June 21
2026

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Rory Guan

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