

山水 SHANSHUI –
BOTH WAYS
when art meets science

Swiss artists-in-labs

“But everything was
different from what I was
expecting it to be.”







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“Scientists are used to thinking the world rationally, abstractly and objectively, while artists prefer to feel the world emotionally, visually and subjectively.”

Foreword:
Juxta-
posing
Arts,
Sciences
and
Cultures

Sigrid Schade

Artists-in-laboratory-residencies were founded in the early 1960s in the USA partly due to C. P. Snow's theory of "The two Cultures and the Scientific Revolution". The goal was to create creative centers, bridging the historical and epistemological gap between the sciences and the humanities. They were conceived to offer an agora for a complementary "clash of civilizations" with the hope that both sides would profit and that both their creativities would be improved. The answers given were of course dependent on the cultural and political grounds within which the experimental setting was placed, so in the West they were developed within a Western cultural framework and tradition.

Meanwhile, the complementarily constructed discourses on the humanities and the sciences in the West have more or less collapsed. Within histories of the sciences and cultural studies, it is now acknowledged that empirical research is just as dependent on the specific methods and procedures it uses as other discourses of knowledge, for example the social sciences and the humanities or cultural studies. So the (cultural) setting and framing is responsible for results in the sciences. They don't search or find knowledge or truth, they make it.

That the cultural and historical traditions are responsible for the results, also in the arts, would not be contested by anyone dealing with cultural differences and research as an artist, or as an art or cultural historian.

So the Sino-Swiss Residency Exchange of the Institute for Cultural Studies in the Arts as part of the artists-in-labs program, which is supported by the Swiss Federal Office of Culture, and as part of the Swiss Chinese Explorations that Pro Helvetia supports, crosses two cultural borders at the same time.

It offers a reflective space in which the encounters of artists and scientists bring about shared fantasies or illusions of knowledge and arts and the shared responsibilities concerning social and political change in confronting different cultural traditions. Juxtaposing concepts and procedures of different countries from different continents, which have come closer on economic grounds during the last years, the program offers a significant opportunity to reflect on ideas and ideologies of the other, the foreign, or the strange. This applies not only to concepts of science and art, which have been preventing, and might still prevent, communication between equals. Questions of intercultural relevance play a major part in the curricula and research at Zurich University of the Arts, and especially so in the Institute for Cultural Studies in the Arts. We are thus observing the results of this exchange with great interest.

Prof. Dr. Sigrid Schade

Head of the Institute for Cultural Studies in the Arts, ZHdK



前言:艺术、科学与文化的并置

“艺术家在实验室”项目最早起源于20世纪60年代的美国,部分理论来源是C.P.斯诺的理论:两种文化和科学的革命。这个计划的目的在于建造一个创造性的中心,用以消除科学与人文学科之间历史性的和认识论上的差距。发起人想要制造一种带有互补性的“文明之间的冲突”,期待两大学科互相得益于对方的研究,并使得双方的创造力都得到提高。这个计划的结果如何,显然取决于这一实验所发生的文化和政治背景;于是,在西方,这一计划完全是处在西方文化与传统的自身框架内实施的。

然而,在西方构建互补性的科学与人文学科知识这一设想已经或多或少地失败了。在科学与文化研究的历史中,现在普遍认为,实证研究与它在其他知识领域一样,依赖于具体的方法和步骤,例如在社会科学和人文科学或者文化研究中。因此,(文化的)设置和构架是与科学的产物相关的。它们并不负责找寻知识或者真相,而是制造它。

文化与历史的传统是对其产物负责的,在艺术中也一样;这并不容那些做文化差异研究的艺术家,或者艺术史家、文化史家来提出争议。

由瑞士联邦文化办公室资助、艺术文化研究学院主办的中国-瑞士艺术家交换计划,是“艺术家在实验室”项目的一部分,也是瑞士文化基金会所资助的“中瑞创新艺术”项目的一部分,该计划同时跨越了两种文化的界限。

它提供了一个反思的空间,在此,艺术家与科学家相遇,带着双方对知识和艺术的共同想象,也带来双方面对不同文化传统撞击时产生的、与社会和政治变化相关的共同职责。中国和瑞士这两个国家在过去几年中因为经济的交流而建立了密切的关系,这个两国艺术家交换计划提供了一个绝好的机会,将不同大陆上的两个不同国家的想法与秩序并置,使双方得以了解他者的、异国的、陌生的思想与意识形态。这不仅仅是科学与艺术的概念之间的对话,虽然这两者曾经在历史上,也许目前仍然,难以真正地做到平等地交流。不同文化间的相关性问题,在苏黎世艺术大学(ZHdK)的课程和研究中占有重要的一席之地,特别在艺术文化研究学院中。因而我们对这个艺术家交换项目抱有极大的兴趣。

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Intro-
duction:
The Art
of Buil-
ding
Bridges

Irène Hediger

The “artists-in-labs” program was established in 2003 at Zurich University of the Arts (ZHdK) in Switzerland. It focuses primarily on exploring the interface between art and science within the context of a scientific institution and on conducting research by using the innovative potential of such collaborations. In 2006, the project became an established program with the goal of providing both a long-term forum and alternative paths for artists to learn from, and to be inspired by, their interactions with the scientific world – and to respond to such interactions with contemporary art practices. In cooperation with the Swiss Federal Office of Culture (FOC), the Sitemapping project¹ now offers four Swiss-based artists a nine-month residency every year.²

In 2009, for the first time since its inception, a non-western country joined the program. In cooperation with the Swiss Arts Council Pro Helvetia,³ the Sino-Swiss artists-in-labs project was launched, thus crossing another cultural boundary, namely, between China and Switzerland.

The Sino-Swiss residency exchange aims to enhance the understanding of each other’s cultural and historical backgrounds, to develop intercultural networks, to offer artists “hands-on” training in scientific research, and to create opportunities for artists to engage in personal dialogues with the local community. This exchange allowed four participants – two Chinese and two Swiss artists – to spend a five-month residency at a renowned science institute with a focus on environmental issues. This immersive encounter was an adventurous journey that challenged participants’ views on current environmental issues and art practices.

Environmental science, the common theme running through the various art projects, was chosen for several reasons. The subject is a global one, which is also closely related to local, cultural, and social spaces. Roger Malina, space scientist, astronomer, and executive editor of Leonardo publications at MIT press, thus contends: “We need artists working in science and R&D contexts and we need scientists working more extensively within social and cultural contexts outside of the given settings of a laboratory. Such intimate contact can contribute to innovation, to economic development and to the cultural changes needed to transition to a sustainable, and more just, society.”⁴



Selection Process

In order to establish the four residencies with hosting science institutes, we relied on our network of Swiss science institutes, and on Chinese scientists from the Sino-Swiss Science and Technology Cooperation (SSSTC) program.

Members of the art communities in China and Switzerland were invited to submit project proposals for one of the science institutes and their research foci. An international jury of artists and scientists selected four finalists from the numerous applications. The selection criteria were:

- _The level of originality, innovation and interpretation of the project idea
- _The project plan for the residency, including prototype production
- _The ability to communicate ideas, processes and methodologies

The jury decided to grant the residencies to the following artists:

- _Alexandre Joly (Geneva, Switzerland), The Eardrum in the Eye
- _Aniu (Qingjun Chen), (Shenzhen, China), Shui-Mo Landscape in Switzerland
- _Aline Veillat (Basel, Switzerland), From Number to Phenomenon on the Way across Landscape
- _Wenfeng Liao (Shanghai, China), Recycling Landscape

These artists were offered a five-month stay at the following Swiss and Chinese scientific institutes:

_ Chengdu Institute of Biology, Chinese Academy of Sciences (Chengdu, China)

_ Eawag, The Swiss Federal Institute of Aquatic Science and Technology (Dübendorf, Switzerland)

_ Institute of Mountain Hazards and Environment, Chinese Academy of Sciences (Chengdu China)

_ Swiss Federal Institute for Forest, Snow and Landscape Research, WSL (Birmensdorf, Switzerland)

The hosting institutes provided the artists with a working space and access to relevant information about their research topics and results. The institutes also offered tuition to the artists and encouraged them to attend lectures and conferences relevant to their art projects.

Additional support and stability within these very dynamic processes came from the continued exchange of information and knowledge between the artists and the facilitator about the work-in-progress.

Starting the residencies in winter turned out to be a real challenge for all artists involved. Due to the cold temperatures, hardly any field research could be conducted.

Alexandre Joly, for instance, had to deal with frogs that did not croak and was therefore unable to record the sounds in their natural habitat. However, discussions about the exchange of expert knowledge on different techniques of sound recording between the artists and the scientists was a fruitful starting point. Major sources of inspiration were also his learning about brain functions and the neural systems of amphibians, reptiles, and birds. His series of drawings connects representations of the brain to ancient Chinese topographical maps. His model-like sound-landscapes under bell jars appear like small enchanted and enclosed worlds – maybe a metaphor for the “constricted habitats” of artists and scientists?

Aline Veillat started her research on the Chinese cultural heritage while learning about mountain hazards, especially soil and debris flow.⁵ Her artwork led to a mixed media installation of a life cycle of growth and destruction

revealing artefacts of culture – signs of nature’s rebirth. Her initial idea to work with real material from present hazards could not be realised since the remote research stations were closed during the cold season. Since finding artefacts associated with Chinese culture (as seen through “European” eyes) also proved to be difficult, this led her to create her own research laboratory within the institute. Her findings added another dimension to the notion of deposition – an important concept in debris flow research by linking it to Chinese culture deposition. This artistic interpretation also opened up new aspects for all scientists involved.

Aniu stepped into the vast world of water research and, following the main characteristics of water, he decided “to go with the flow”. The science group’s research focus at Eawag, the ecology of running waters like streams and rivers, inspired him to experiment with the physical properties of water. As he was also interested in the emotional relationship between scientists and their research foci, he designed a questionnaire on science and life to which a great number of scientists answered. By connecting the physical and emotional properties of his research subjects, Aniu exposed handwritten answers in ink from the questionnaire to water, and observed the dissolving processes.

Wenfeng Liao’s approach to making contact with the scientists working on forest ecosystems was to take pictures of their office plants, which he then exhibited in the institute’s nearby forest. The artist was also intrigued by the number of data that scientists collected about trees and especially about the collection of data from dead trees. His main investigations oscillated between the perception of “indoor” and “outdoor” spaces, and of “natural” and “artificial” ones.

Language difficulties and cultural barriers were challenging for all artists and scientists. In spite of the resulting misunderstandings, there was always a way to bridge the gaps and to learn from each other with respect to differences that are not always due to diverse cultural backgrounds, but also to different personalities. A large amount of goodwill, generosity, and commitment, combined with a good sense of humour, facilitated mutual exchange among participants and a better understanding of each other’s disciplines and worlds. Although the fo-

cus was more on the cultural encounter and the resulting new experiences of both artists and scientists, the number of realised artworks is remarkable.

We believe that the “山水 SHANSHUI – BOTH WAYS” exhibition encourages the audience to discover new potentials for the exchange of knowledge and experience, and also to reflect on social interaction. The artists’ sensuous interpretations of the human quest to understand “nature” might shift the boundaries of our perception, not only about art and science but also about each other’s cultures.

Irène Hediger
Head of Sino-Swiss Recidency Exchange
and Co-Head of Swiss artists-in-labs

1 www.bak.admin.ch/themen/kulturfoerderung/00476/index.html

2 www.artistsinlabs.ch

3 As part of the “Swiss Chinese Explorations 2008-2010”
www.prohelvetia.ch/Swiss-Chinese-Explorations.61.0.html?&L=0

4 Malina, R. pg 215 “Lovely weather: asking what the arts can do for the sciences” in ECOMEDIA Ecological strategies in today’s art, Himmelsbarsch and Volkart eds. Hatje Cantz 2007.
R&D = Research & Development

5 debris flow: a fast moving, liquefied landslide of unconsolidated, saturated debris that looks like flowing concrete



引言:建立起艺术的桥梁

“艺术家在实验室”项目于2003年在苏黎世艺术大学正式建立,当时主要的出发点是在一所科研机构内探索艺术与科学之间的互动,研究两者间合作带来的创新性与可能性。该项目于2006年发展成为一个固定项目,其目标是给艺术家们提供一个长期的论坛和另类的途径,让他们在与科学世界的互动中获取灵感,最终对当代艺术作出回应。目前,通过与瑞士联邦文化办公室的合作,并由其资助的“现场制图”(Sitemapping¹)计划每年为四名瑞士艺术家提供为期九个月的驻留资金²。

从2009年开始,一个非西方国家首次参与到这个项目中来。通过与瑞士文化基金会³的合作,“中瑞艺术家在实验室项目”诞生了;这一项目跨越了中国与瑞士两个文化之间的界限。

中瑞艺术家交换计划旨在提高双方对彼此文化与历史背景的理解,发展跨文化的合作,给艺术家提供实地的科研培训,并为艺术家创造机会与当地的社会文化生活对话与交流。本次交流让四名参与者--两名中国艺术家与两名瑞士艺术家,各自在一所知名的、研究环境问题的科研机构作为期五个月的驻留。这是一次身临其境的历险旅程,挑战了艺术家们对于当前环境问题的认识和他们对自身艺术创作的反思。观众完全可以从他们创作的作品中观察到这次经历带来的文化冲击。

之所以选择环境科学的研究作为一个共同的主题,有如下的原因。这是一个全球性的课题,但也同当地的、文化的与社会的空间密切

相关。麻省理工学院出版社李奥纳多杂志的责任编辑,同时也是一位空间科学家和天文学家的罗杰·马里纳曾说,“我们需要艺术家在科学与研发环境中工作,我们也更需要科学家走出实验室,在社会与文化的环境中工作。这种亲密的接触有助于发展创作力,有效地研发新技术,促进文化的发展,以便建立一个可持续性发展的、更为公正的社会。”⁴

评选程序

我们和参与中瑞科学与技术合作项目(SSSTC)的瑞士科研机构与中国科学家们一起努力,最终挑选出四所接纳艺术家的科研机构。

接着,中国与瑞士的艺术家们也被邀请提交方案,针对四所科研机构中的一所,选择自己感兴趣的科研项目。一个由艺术家与科学家组成的国际评委会从无数份申请中挑选了四位最终入围者。挑选的标准如下:

- _方案概念的原创性、革新性和阐释性
- _方案中包括原型创作的计划
- _方案中含有对思想、过程以及方法论的交流能力

最后,评委会决定挑选以下四名艺术家参与本次驻留计划,他们是:

- _亚历山大·卓立(瑞士日内瓦),《眼睛中的耳鼓膜》
- _亚牛(中国深圳),《瑞士的水墨风景》
- _阿琳·维雅(瑞士巴塞尔),《在风景道路上,从数字到现象》
- _廖文峰(中国上海),《回收风景》



这四名艺术家们获得在以下四所瑞士和中国的科研机构中驻留五个月的机会，这些机构是：

- _ 中国科学院成都生物研究所(CIB)
(中国成都)
- _ 瑞士联邦水科学技术研究院(Eawag)
(瑞士杜本多夫)
- _ 中国科学院成都山地灾害研究所
(IMHE) (中国成都)
- _ 瑞士联邦森林、雪和景观研究院WSL
(瑞士勃蒙多夫)

这些科研单位不仅为艺术家们提供了工作环境，还为他们提供了与科研课题与结果相关的信息。同时还为艺术家们提供学费，鼓励他们参与和自己艺术创作相关的课程与研讨会。

此外还包括，提供一名研究者，与艺术家就其正在进行的科研项目，进行持续性的信息与知识的交流；这也是整个充满变化的交流过程中一个相对稳定的部分。

这个驻留计划是从冬季开始的，结果所有参与的艺术师都发现这是一个挑战。因为天气寒冷，科研机构很少举行野外考察活动。

例如亚历山大·卓立曾计划记录蛙类的鸣叫，结果在冬季，蛙类并未开始鸣叫，于是他也不能录到它们在自然栖息地的叫声。然而，当艺术家与科学家相互交流记录声音的不同技术时，一个合作的开端形成了。艺术家的主要灵感来源还有他对两栖类、爬行类和鸟类的脑部功能和神经系统知识的了解。在他的系列绘画中，他把代表脑部的线条和中国古代地图上的地形线结合了起来。他在钟罩内制作的模型般的声音景观，就像是一个小型的魔法世界，也许这象征着一个艺术家与科学家分享的“狭小空间”？

阿琳·维雅在学习山地灾害，特别是土壤和泥石流⁵的知识的同时，开始研究中国的文化遗产。她的最终作品包括一个多媒体的装置，展现了生命生长的循环，以及文化文物的毁灭，象征着自然的重生。她最初的想法是用从当前的灾害中获取的真实材料来创作，这一想法因为冬季野外观测站的关闭而无法实现。再加上她发现从欧洲文化背景的角度出发，寻找与中国文化相关的物品并不容易。种种这些困难，最终让她决定在科研单位内建立自己的小型实验室。她的创作，为沉积这一概念增添了一个新的维度；沉积是泥石流研究中的一个重要概念，维拉特的工作将它与中国文化的沉积联系起来，这一艺术家的诠释方式也为所有参与的科学家带来了一个全新看待问题的视角。

亚牛步入了一个研究水资源的巨大世界，并跟从了水的特性，决定“随波逐流”。瑞士联邦水产科技研究院的研究小组，关注流动中的水的生态，例如溪流和河流。这些研究赋予了亚牛灵感，让他从水的物理特性入手作艺术实验。他还对科学家与研究对象之间的情感关系感兴趣，他设计了一个关于科学与生活的问卷，很多科学家回答了这个问题。结合他研究的物理特征和情感特征，亚牛将用墨水手写的问卷答案浸在水中，观察墨迹逐渐溶解的整个过程。

为了将科学家的工作与森林生态系统联系起来，廖文峰所采用的方式是为科学家们放在办公室中的植物拍照，然后在研究所附近的森林中展出。艺术家还被科学家为树木编号采集的信息所吸引，特别是科学家从死去的树木身上获取的信息。他的研究主要徘徊在对“室内”与“室外”，“自然”与“人造”等空间的认识之间。

语言不通和文化障碍对所有参加这个项目的艺术家和科学家而言都是一个挑战。尽管有着误解，但是他们总能找到方法架起沟通的桥梁，带着尊敬，互相学习，因为困难并不是因为不同的文化背景所造成，而是由人类的性格差异造成的。所有的参与者都怀着大量美好的愿望，慷慨，专注，以及良好的幽默感，创造一个相互的机会，让双方了解对方的学科和世界。尽管这个项目的重点是艺术家与科学家的文化碰撞，以及产生的新体验，但最终艺术家们创作出来的作品也是十分可观。

我们相信，展览《山水 SHANSHUI – BOTH WAYS》将鼓励观众去发现知识交流带来的新潜能，体验与反思社会交往的作用。艺术家们用形象的方式诠释了人类对于自然的探索与理解，打破了我们原先对艺术与科学间的界限，乃至对不同文化间的界限的认识局限。

伊莱娜·海迪格尔
中瑞艺术家交换计划项目负责人
瑞士艺术家在实验室项目副主任

1 www.bak.admin.ch/themen/kulturfoerderung/00476/index.html

2 www.artistsinlabs.ch

3 www.prohelvetia.ch/Swiss-Chinese-Explorations.61.0.html?&L=0

4 Malina, R. pg 215 “Lovely weather: asking what the arts can do for the sciences” in ECOMEDIA Ecological strategies in today’s art, Himmelsbarsch and Volkart eds. Hatje Cantz 2007.

5 泥石流：一种快速的、流动的山体滑坡，带着松散的、饱和的碎片看起来就像流动的混凝土。

The
Boundary
be-
tween Art
and
Science

Pius Knüsel

In 2008, Pro Helvetia launched the “Swiss-Chinese Cultural Explorations” programme in order to strengthen cultural ties and to establish long-term partnerships with China. This cultural programme encourages Swiss artists and institutions to form ties with their Chinese peers by means of projects that consolidate their relationships.

“Explorations” has been an adventure lasting two years. Pro Helvetia kicked off with a major Swiss contribution to “Synthetic Times”, the first international exhibition on digital and interactive art, which was held at the National Museum of China (NAMOC) in Beijing. Approximately 60 additional projects from music to literature, photography to gastronomic culture have subsequently followed this premiere. Several hundred artists have been able to gain a tremendous amount of experience with regard to a culture that is of a totally different character. Dozens of cultural institutions and Chinese universities have become reliable partners in this Swiss-Chinese cultural exchange, particularly NAMOC, which managed to host a second exhibition in November 2009 “Timelapse”, featuring Chinese and Swiss works of digital art.

At the Interface of Art, Technology and Science

China’s young and exciting cultural scene is in a state of constant movement. As far as new technology is concerned, it is very adaptable. New media present artists with new forms of expression – and are the preferred means of reflecting on the here and now and one’s own state of mind. It was, therefore, very important for Pro Helvetia to find partners at the interface of art and technology. Such cooperation enhances the freedom and development potential of participating artists, while extending cultural horizons at the same time.

Zurich’s University of the Arts approached Pro Helvetia in 2008 with a request for an exchange project between Switzerland and China that was unique in its own way. Never before have environmental sciences played such an important role in global society as they do today, and the fact that artists have begun to tackle this complex topic makes perfect sense. However, the fact that scientists also take an interest

in art – and not just for pleasure – has opened up new dimensions. This topic provides those involved with a multi-layered encounter of the host country’s Lebensraum, as well as with an insight into the latest scientific findings concerning environmental research. Pro Helvetia found this approach to interdisciplinary exchange convincing. The intercultural exchange between China and Switzerland, between art and science, has provided a different viewpoint regarding the scientific and sociocultural debate on the environmental issues facing both countries.

The goal of the project has been to build bridges between art, technology and science. Art does not merely visualise the processes and progress of technical research; indeed art and design are increasingly becoming a hotbed of new ideas. Techniques and working methods from the world of art have even found their way into the scientific processes being carried out at both Chinese institutes.

Cultural differences and exchange play their part in all areas of an international cooperation. The scepticism initially expressed by scientists towards accommodating Chinese artists has slowly given way to enthusiasm for the artists’ methods and styles. Wenfeng Liao, for example, took photographs of scientists’ office plants at the Swiss Federal Institute for Forest, Snow and Landscape Research WSL in Birmensdorf, in order to get a dialogue going. During his stay, he hoped to find out just exactly what science is all about. He later displayed his photos by attaching them to trees in the experimental forest on the institute’s grounds.

Artists as well as scientists look for the possibility to realise an idea; curiosity and the passion for research are equally shared, with just their methods clearly setting them apart. The development of an artistic creative process on the one hand, and the precision and empiricism of science on the other, have proved to be fascinating for both parties.

This travelling exhibition will not only provide the general public with access to the discourse between art and science concerning environmental conservation, it will also prolong it.

艺术与科学的界限

2008年，瑞士文化基金会启动了“中瑞创新艺术”项目，旨在与中国加强文化交流并建立长期的合作伙伴关系。这个文化项目鼓励瑞士的艺术家和机构，通过多种方式，与中国的同行们建立联系，交流思想与知识。

“创新”项目已经进行了两年。最初，由瑞士文化基金会发起并做出了大量的努力，在北京中国美术馆(NAMOC)举办了首次国际数码互动艺术展览——《合成时代》。在这之后，60多个涵盖音乐、文学、摄影与烹饪的创新项目得以展开。数百名艺术家从完全不同的一种文化中获取了大量的宝贵经验。数十所中国文化机构与大学成为瑞中文化交流项目的忠实合作伙伴，特别是中国美术馆，于2009年11月举办了展览《延时》，在中国北京和瑞士比尔两个城市展出了中国和瑞士艺术家们的数码艺术作品。

在艺术、技术与科学之间

中国年轻而令人激动的文化艺术界处在一种经常性的动态中。新的技术一出现，就很快地被吸收利用。新的媒介给予艺术家们新的表达方式，同时也是一种表达个人当时当地思想的最好方式。所以，对瑞士文化基金会而言，找到介入艺术与科技互动的合作伙伴是非常重要的。这样的合作，提高了参与艺术家的自由度，激发他们的创作潜能，同时也延长了文化的地平线。

苏黎世艺术大学在2008年与瑞士文化基金会联系，提交了一个瑞士与中国艺术家交流的独特方案。今天，环境科学在人类社会中扮演了一个前所未有的重要角色，而艺术家们对这一复杂课题的关注也有着极大的意义。事实上，科学家们也对艺术有着极大的兴趣，并非仅仅是从兴趣的角度出发，而是为了创造科学研究的新空间。这一课题让所有的参与者们邂逅了东道国多层次的“生活空间”，以及环境问题研究的最新科学成果。瑞士文化基金会认为这种跨学科的交流方式十分有必要。中国文化与瑞士文化之间、艺术与科学之间的交流，为两国对于环境问题的科学与社会文化争议提供了一个新的视角。

这个项目的目标是在艺术、技术与科学之间架起桥梁。艺术不仅仅是将科技研究的过程和结果视觉化；毋庸置疑，艺术与设计正逐渐成为新思想产生的温床。艺术世界的技术与工作方式甚至已经进入了中国的科研机构，在研究项目中发挥作用。

文化的差异和交流在所有的国际合作中都起到一定的作用。最初，瑞士科学家对接待中国艺术家抱有怀疑的态度，随着他们对艺术家的创作方式和艺术风格的热切了解，这种怀疑逐渐消散。例如，廖文峰为了促进对话和交流，在勃蒙多夫的瑞士联邦森林、雪与自然景观研究所内，给科学家们放在办公室内的植物拍照片。在驻留期间，他所找寻的，也正是科学研究所关注的。后来，他将这些照片，悬挂在研究所附近实验森林中的树木上展出。

艺术家与科学家们都在找寻一种方式去实现他们的想法；他们对于研究的好奇心和激情是共同的，只是所用的不同方法将二者区分开来。一方面是艺术的创作过程，另一方面则是科学的精确与实证主义态度，这两个方面都让对方激动不已。

本次展览不仅为观众带来了艺术与科学之间关于环境保护问题的对话，也必然让这种对话延续下去。

皮尔斯·克努塞尔
瑞士文化基金会主席





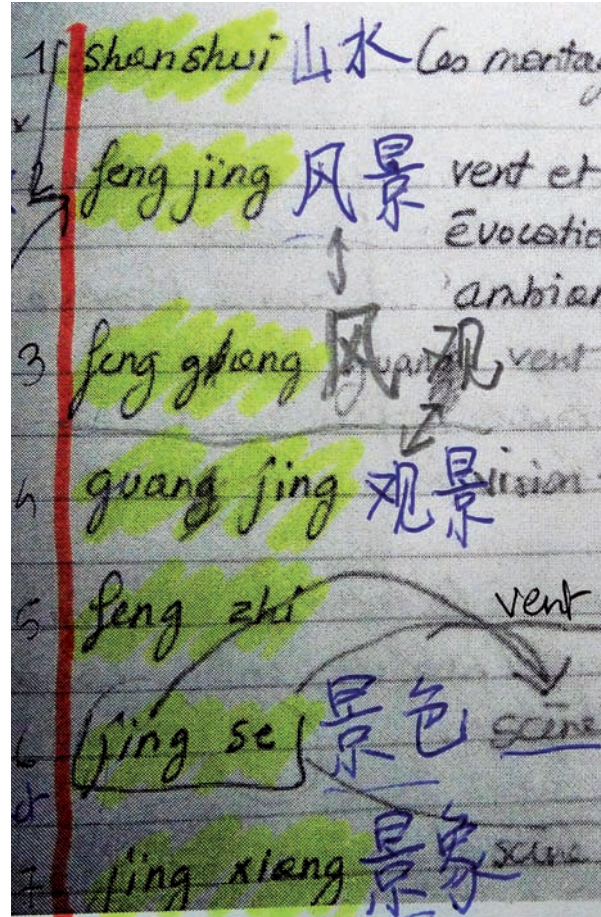
Nurturing
Collabo-
ration by
Learning
about Each
Other's
Culture

Fritz Schiesser

Comparing water management and sustainable construction in Switzerland and China, learning from each other's challenges and best practices. These are the very practical topics and goals of a conference being held on the occasion of the Shanghai 2010 World Exposition. The event is co-hosted by the ETH Zurich, the Chinese Academy of Sciences CAS and Swissnex Shanghai, and serves as an example of the intense, Swiss-Chinese relations in science and technology. The conference is marked by the contributions and the attendance of numerous scientists – notably also from the Swiss aquatic research institute Eawag – and of relevant decision makers from both China and Switzerland. At almost the same time, the recently launched EPFL Chair for Contemporary Asian Studies is conducting a summer school for students in Shanghai. For some time already, the Swiss materials science and technology institute Empa plays a key role as a knowledge partner in a network for e-waste recycling in China. It is therefore not without some modest pride that I can state that the two universities and four research institutes of the ETH Domain are no freshmen in China and that their presence during the Shanghai World Exposition is a logical further step on a well-paved road of successful individual and institutional co-operation.

Additionally, numerous exchange activities are facilitated by the Sino-Swiss Science and Technology Cooperation (SSSTC) agreement, which was already established by Chinese (Ministry of Science and Technology, Chinese Academy of Science) and Swiss (State Secretariat for Education and Research) partners in 2003. To date, some 80 joint projects have been approved, and project topics range from artificially improving the nutritional value of cereals to spin-dependent transport in magnetic nanostructures. Thus, a steady stream of exchange scholars is travelling between the two partner countries in order to work together and to learn from each other.

Such learning should not just be restricted to technical matters. I personally still well remember my first visit to China as a member of a delegation of parliament. In addition to learning about governance and political systems, the personal contacts left me with a deep and positive impression of the formal commitment and, at the same time, pragmatic energy of Chinese officials.



Furthermore, the entire visit gave me an unexpectedly rich insight into the complexity and refinement of Chinese history and culture.

Therefore I consider the Swiss artists-in-labs program of Zurich University of the Arts, and particularly its Sino-Swiss Residency Exchange, to be of outstanding value to all who have encountered it. All too often, scientists and artists (and politicians), like many other specialists in society, tend to invest all their efforts within a well-defined field of action. However we all need to step outside of such borders and to consciously act as members of society and as inhabitants of this one and only earth we have. One, moreover, which is becoming smaller in many ways. With its focus on the environment, the Sino-Swiss Residency Exchange nurtures this specifically pressing dialogue. Dedicating a special angle and exhibition to the Swiss-Chinese aspects of such exchange, in addition, allows us to both discover a rich tradition and a variety of customs, values

and performance of human spirit. The experiences made in the two host institutions of the ETH Domain, the Swiss Federal Research Institute for Forest, Snow and Landscape WSL and Eawag, the Swiss Federal Institute of Aquatic Science and Technology, show that the close interaction between scientists and artists opens up room for new thinking, and allows us to better perceive both diverse and shared perspectives.

Having grown up amidst of Swiss mountains and on the shores of rivers nurtured by fresh glacial waters, I always bear in mind the importance of reconciling the force of our thinking with the big picture of our planet. Shan Shui seems to me a most valid attempt on this doal path which leads us to better understand and

to better live within nature. And it is certainly a most fascinating testimony to art and the multi-fold capacities of the human mind.

My thanks go to the artists, the scientists and all institutions and staff who have made this unusual experience possible. I wish that they, as well as all others who were touched by this fascinating program, enlarged the experiences of their minds and, figuratively speaking, are afforded the pleasure of enjoying fresh mountain waters.

Dr. Fritz Schiesser
President of the ETH Board
former Member of the Swiss Council of States



从对彼此文化的学习中培养共同的未来

比较瑞士与中国的水处理系统和可持续性建设,学习各自的长处,亦了解各自的不足,这些都是2010上海世博会期间举办的一次研讨会上非常具有实际意义的议题和目标。本次研讨会由苏黎世联邦理工学院(ETHZ)、中国科学院(CAS)和上海瑞士联邦政府驻华科技中心(Swissnex China)共同举办,是瑞中两国积极发展科技交流合作的一个经典项目。这次研讨会吸引了无数科学家的参与和合作,特别是来自专门研究水资源的瑞士联邦水科学技术研究院(Eawag)的科学家,还有中瑞双方的决策者。几乎在同时,洛桑联邦理工学院(EPFL)新开设的当代亚洲研究专业也在上海为学生们开办了一个暑期学校。而瑞士材料科学与技术研究院(EMPA)也已经作为一名重要的合作者,与中国在处理电子废品回收上有了相当一段时间的合作。因此,我可以不无自豪地说,瑞士联邦理工学院联合体的两所学院和四所研究院对于中国来说并不陌生了,而他们在本次上海世博会期间的活动,也将两国个人之间与学术机构之间的交流向前更为推进了一步。

此外,中国(科技部与中科院)与瑞士(国家教育与研究部)在2003年就建立了合作伙伴关系,所签订的瑞中科技合作协议(SSSTC)则资助举办了无数的交流活动。直到今天,已有近80个项目被通过,项目课题从人工提高谷物营养价值技术到纳米磁性结构中的自旋运输。两个合作国家之间的交换学者往来不绝,共同工作,互相学习。

然而,这种相互的学习,并不应当只局限于科学技术的层面。我个人仍然清楚地记得,我作为瑞士议会代表团的成员对中国的首次访问。除了对中国的政治制度与政府机制有所了解,与个人的接触也让我对中国官员的郑重与务实的一面留下了深刻与积极的印象。更进一步来说,整个访问让我对中国丰富的历史与文化有了前所未有的认识。

所以,我认为,瑞士苏黎世艺术大学的“艺术家在实验室”项目,特别是中瑞艺术家交换计划,对所有参与的人来说,都有着极为重大的价值和意义。通常,科学家与艺术家(还有政府官员),与社会中的其他专家一样,倾向于把他们的精力投入一个明确界定的专业领域。然而,我们都需要时常步出自身专业的局限,有意识地把自已当作这个星球大环境中的一员和人类社会的一分子。否则,一个人往往会在许多方面变得越来越狭隘。而此次中瑞艺术

家交换计划着眼于环境问题,恰恰有助于推动这个至关重要的交流。这次中瑞艺术家的展览,从一个特殊的角度,使我们得以发现丰富的传统和多样的习俗、价值观,乃至人类精神的表现。在瑞士联邦理工学院下属的两个主办机构——瑞士联邦森林、雪和景观研究院和瑞士联邦水科学技术研究院的经历,让科学家与艺术家展开了近距离的交流接触,为新思想的产生带来了新的空间,并使我们更好地认识到两个学科之间的多样性与共同性。

我生长于瑞士中部的山区、流淌着冰川之水的河边,一直注重我们的思考能力与我们所处的外部大环境之间的和谐。“山水”对我而言,是一条通向这种和谐的有效途径,它让我们更深刻地认识自然,从而使我们更好地生活在自然中。它也证明了人类拥有艺术和多种思考的能力。

我在此向艺术家们、科学家们、以及促成这一不同寻常的计划实现的所有机构和工作人员表示谢意。我希望他们,以及任何一个参与这一有趣项目的人员,都在这次工作中开拓了思想,更为形象地说,从对山水的欣赏中领略到乐趣与益处。

弗里茨·席瑟尔博士
ETH董事会主席
前瑞士联邦议会成员

A View of Shan Shui

Mingming Chen

More than two thousands years ago, Confucius wrote in his "Analects": "The wise man delights in water, the good man delights in mountains" (transl. Arthur Waley, London 1938). The wise man knows about the changes of the world and responds accordingly and accurately – his characteristics are like running water. The good man keeps to his own moral principles, tolerance and kindness and never shows impetuous reactions – his characteristics are like the firm mountain.

Confucius believed that human and nature are one; the nature of mountains (Shan) and the water (Shui) are also reflected in human characteristics. The mountains stand for stability and reliability, while the water constantly changes its shape; it is soft but sharp, too fast to follow, and too deep to fathom.

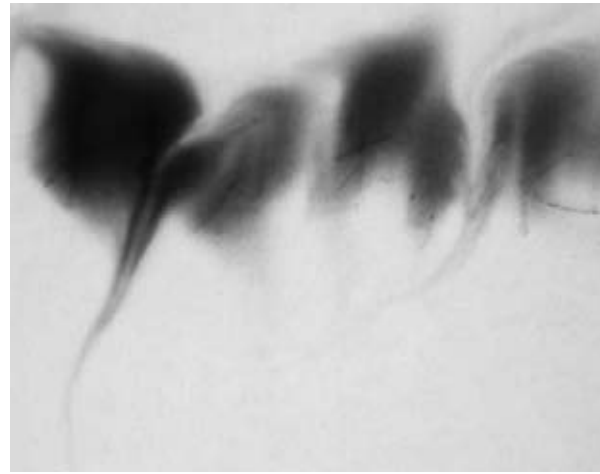
This is the fundamental idea of Shan Shui, which is reflected in a variety of artistic fields like painting, poetry, aesthetics etc. Shan Shui therefore is an essential symbol in traditional Chinese culture.

Located in the centre of Europe, Switzerland is for many Chinese people a manifestation of the Shan Shui principles. Its mountains, lakes, forests, presented perfectly in numerous images worldwide, evoke this heavenly image. Are Swiss people therefore living in a heavenly-like environment, with real mountains and lakes; living in a real Shan Shui?

The Shan Shui idea is deeply anchored in Chinese culture. What happens if a Chinese artist is exposed to the "real" Shan Shui in Switzerland? Does he feel somehow unreal? What about a Swiss artist confronted with personal aspects of Shan Shui in everyday urban China, where mountains and water have a deep meaning?

The Chinese artists Aniu and Wenfeng Liao worked five months with Swiss scientists in labs as well as out in nature in Switzerland. The Swiss artists Alexandre Joly and Aline Veillat also worked for five months in science institutes in China. The four artists experienced different cultures and therefore different Shan Shui. The artists of both countries made a great number of works. 山水 SHANSHUI – BOTH WAYS is the first exhibition that showcases the four artists' works in China and Switzerland.

Art and science are two wings of human culture, and we have always been exploring the connections between them. There is a saying that



art is emotional science and science is specialized art. In this artists-in-labs project, the encounter between art and science is accompanied by the encounter of Chinese and Swiss culture.

I think that Chinese people show respect and keep a distance to Shan Shui, while in Switzerland scientific approaches are used to protect and research the mountains and the water. In the final art works, we can therefore find how art and science influence and enhance each other's development in combination with the numerous inputs of the Sino-Swiss cross cultural exchange. This project was a rich experience for both sides and it's the privilege of this exhibition to showcase the fruitful encounter to their audiences in and from both countries.

To conclude, I would like to quote a poem written by the Chinese poet Du Fu (712–770) in which he expresses his great respect and true appreciation for the mountains and water at the peak of Mount Tai:

A VIEW OF TAISHAN (Mount Tai)

What shall I say of the Great Peak? –
The ancient dukedoms are everywhere green,
Inspired and stirred by the breath of creation,
With the Twin Forces balancing day and night.
... I bare my breast toward opening clouds,
I strain my sight after birds flying home.
When shall I reach the top and hold
All mountains in a single glance?

山水的态度

两千多年前，孔子在《论语》里就有这么一句话“仁者乐山，智者乐水”。聪明人明白事理，反应敏捷而又思想活跃，性情好动就像水不停地流一样。仁厚的人安于义理，仁慈宽容而不易冲动，性情好静就像山一样稳重不迁。

孔子认为人和自然是一体的，山和水的特点也反映在人的性格之中。在千变万化的大自然中，山是稳定的，可信赖的，它始终矗立不变，包容万物；水则是多变的，具有不同的面貌，它柔和而又锋利，难于追随，深不可测。

这是中国人几千年来对于“山水”最基本的态度和认识。在此基础上，产生了山水画，山水诗，山水美学等等。也可以说，“山水”是中国传统文化中颇为核心的意念象征。

处于欧洲心脏位置的瑞士，对中国人而言，有着标准的山水。瑞士的高山、湖泊和森林，频频出现在世界各地的宣传海报上，完美地展示着天堂般的风景。是以我们不仅要问，瑞士人是否生活在“天堂”般的环境中？生活在一幅真实的山水画中？

山水的概念深深地根植在中国文化之中。当中国的艺术家来到瑞士，身临“真正的”的山水之间，他们会不会有一种不真实的感觉呢？当瑞士的艺术家带着个人对山水的理解，面对中国的城市生活，他们能不能体会山水（在中国文化中）的深层含义呢？

两位中国当代艺术家亚牛和廖文峰在瑞士的自然环境与科学实验室里和科学家们一起工作和生活了五个月。同时，两位瑞士艺术家亚历山大·卓立和阿琳·维雅也在中国四川省成都的实验室里工作生活了五个月。四名艺术家在驻留期间感受到彼此不同的文化和“山水”。两国艺术家都创作了大量的作品。《山水 SHANSHUI - BOTH WAYS》首次展出了四位艺术家在中国和瑞士所创作的作品。

艺术与科学是人类文化的两翼，人们一直在探讨它们之间的关系。有人曾说“艺术是情感化的科学，科学则是精确化的艺术”。在这个“艺术家在实验室”项目里，不仅有着艺术与科学的碰撞，同时也有着中瑞两国文化的邂逅。

中国人对待山水在崇敬之中保持着距离，而在瑞士，人们用科学的方式保护与研究山水。在这些展出的艺术作品中，我们不仅看到了艺术与科学之间是如何互相影响并促进彼此发展的，还可以体会到中瑞两国文化交流的产物。本次交流项目对参与双方而言，都是一次丰富的文化经历。而此次展览也有幸向两国的观众展示了中瑞文化交流的丰硕成果。

最后，我愿意以中国唐代诗人杜甫（712 - 770）的诗来结束这篇文章。这首诗是诗人在登上泰山之巅，仰望山水，产生的感触，也是艺术家对自然的由衷赞美与尊重。

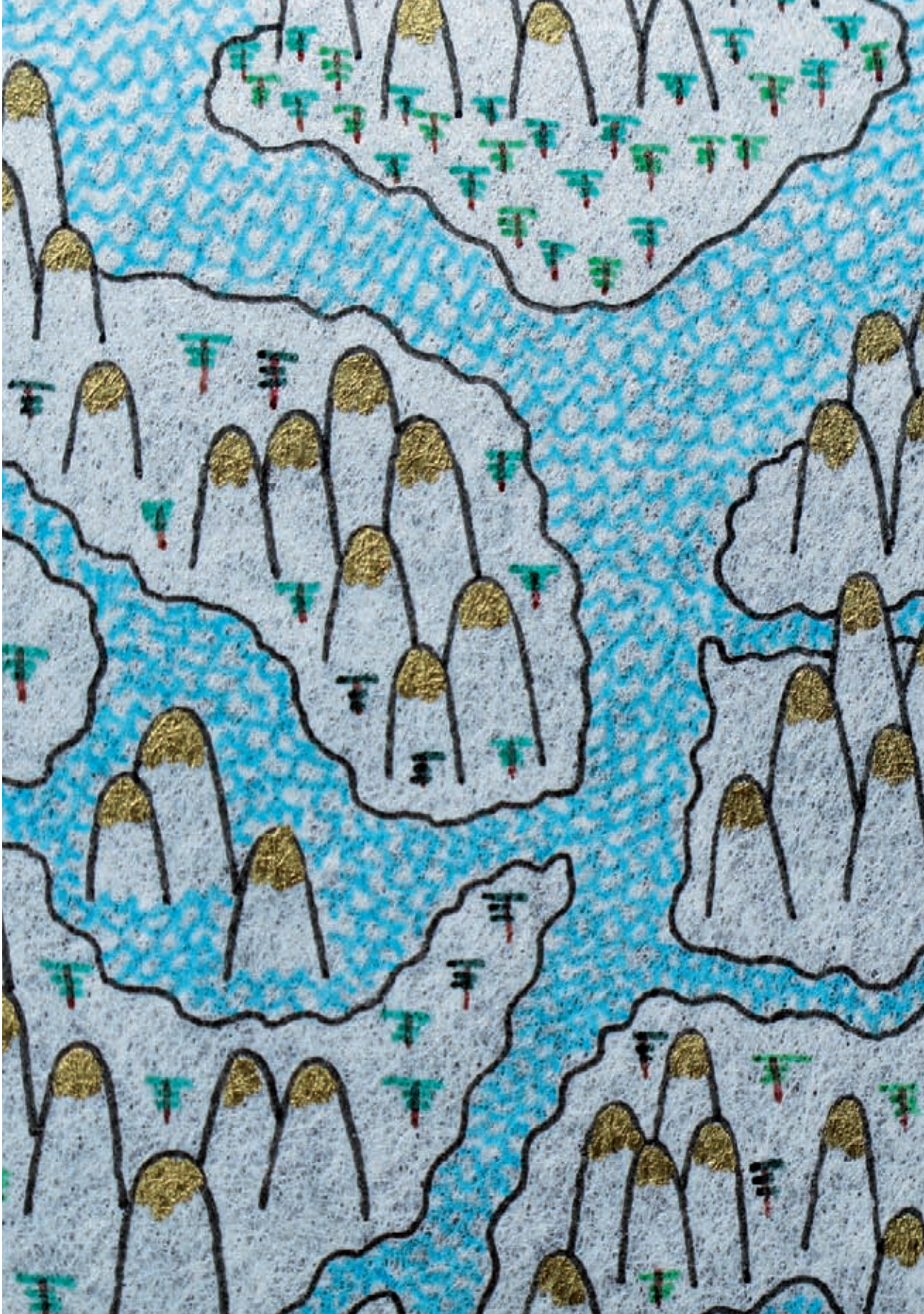
望岳

杜甫

岱宗夫如何，齐鲁青未了。
造化钟神秀，阴阳割昏晓。
荡胸生层云，决眦入归鸟。
会当凌绝顶，一览众山小。

陈明明

周围艺术 执行总监



“Chris told me once that
what is common between scientists
and artists is they both
work with their imagination.”

Alexandre Joly

Alexandre Joly was born in Saint-Julien-en-Genevois, France. He lives and works in Geneva, Switzerland. From 1997 to 2003, he studied at the HEAA-HES Academy of Applied Arts in Geneva and the ESBA, Geneva National Art School in Switzerland, graduating with a degree in Industrial Design and a postgraduate degree in Fine Art Education. His artwork has been exhibited internationally at a wide range of galleries and art festivals in Switzerland, France, China and Germany. He also performed for the Radio Suisse Romande.

亚历山大·卓立出生于法国圣于连-日内瓦。目前他在瑞士日内瓦生活。1997年到2003年，他在日内瓦的HEAA-HES实用艺术学院、瑞士日内瓦国立美术学院处学习，获工业设计的学位和艺术教育的高级学位。他的作品在瑞士、法国、中国和德国的画廊与艺术节中广泛展出。他的作品也被瑞士法语电台介绍了。

“I want my work to be magical, so that it works like a detonator for the imagination, a bit like popcorn that makes a POP in your head.” A. Joly

In Alexandre Joly's work, one can feel the artist's devotion to finding and exploring the link between the tangible world and the sound wave. The physical sounds, the vibrations, are the medium with which the artist sculpts a space, either in a subtle way, or in a radical manner. These physical sounds are the heartbeat of all his oeuvres. He likes the idea of music that is both floating and organic, and evokes the ultimate sound that touches the soul.

The sounds and voices of amphibian animals, one of the research topics of the CIB, was the common ground for discourses between the scientists and the artist. Inspired by the experimental manner of his scientific colleagues, Alexandre Joly has developed a complex work, which has led to a variety of observation possibilities. It may eventually become a research field by itself.

His work has many links with nature, particularly with natural materials – but mixed with synthetic technology. He states that “to some extent nature takes me back to my childhood, a theme that is equally very present in my installations.”

Within the context of the CIB, Alexandre Joly aimed to translate his understanding of scientific study into his artistic work. He did this by using piezos (mini speakers) to create sounds for all kind of objects, realizing microworlds of sounds under a bell jar. By revealing both the microscopic and the macroscopic aspects of research processes, he gave a new artistic meaning to the idea of an established research field. The oscillation between a microscopic and a macroscopic view of the environment became equally important in a series of drawings in which he interconnects the representation of the brain with topographic lines of old Chinese maps.

“我希望我的作品是有魔力的，这样它就如同引爆想象力的雷管，有点像爆米花在你的脑中爆炸一样。”亚历山大·卓立

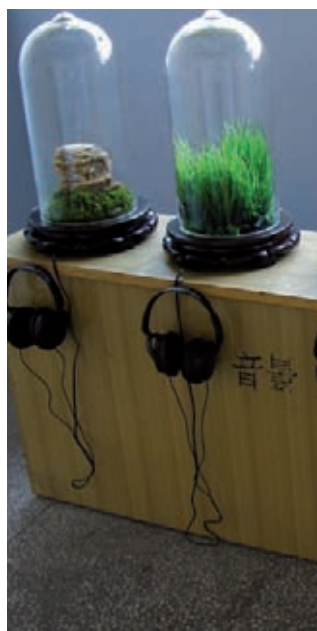
在亚历山大·卓立的作品中，我们可以感觉到艺术家在执著地探索，试图在有形的世界与无形的声波之间建立起一种联系。艺术家用以构筑空间的媒介，是物理的声音与振动，以一种或微妙、或激烈的方式。这些物理的声音是他所有作品的心跳。他喜欢这样的音乐，既是有机的、漂浮在空中，又能够唤起最终触动灵魂的声音。两栖类动物的发声，是CIB的研究课题之一，也是科学家与艺术家之间的共同地带。被科学家同行们的实验手段所启发，亚历山大·卓立创作了一件复杂的作品，它可以带来一系列观测的可能。这件作品本身也很可能发展成为一门研究领域。

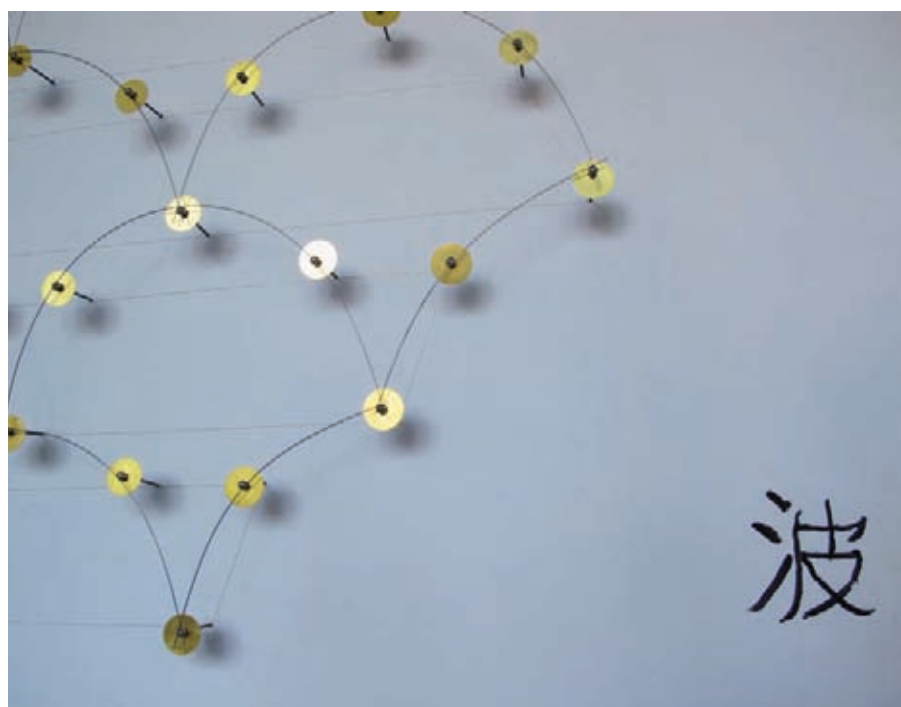
他的作品与自然有着诸多的联系，特别是与自然材料，但是也与合成技术相结合。他表示：“在某种程度上，自然将我带回童年时代，这也是我的装置作品中同样重要的一个主题。”

在CIB之内，亚历山大·卓立致力于将他对于科学研究的理解用他的艺术作品诠释出来。他使用小型扬声器来制造各种物体所发出的声音，在一个钟罩中实现微观世界的各种声音。通过展示研究过程微观的一面与宏观的一面，他赋予了一个成熟的研究领域以全新的艺术含义。艺术家对环境的微观与宏观认知方式，也在一系列绘画中变起到同样重要的作用，在这些绘画中，他把旧的中国地图上描绘地形的线条与代表脑部的线条巧妙地联系起来。









Aniu

Born as Qingjun Chen in 1969 in Guangdong Province, Aniu graduated from Shanghai Light Industry Institute in 1993. He has been working and living in Shenzhen since then. Aniu is a member of the French photographic agency VU and has exhibited his works in China as well as in Denmark, France, Belgium, Italy, Singapore, Hong Kong and Australia. His book "Times of Fantasy" was published in 2007.

原名陈庆军，1969年生于广东省。亚牛1993年毕业于上海轻工业学校，此后一直生活在深圳。亚牛是法国摄影联合会VU的会员，并在中国国内与丹麦、法国、比利时、意大利、新加坡、香港和澳大利亚等地展出过作品。他于2007年出版“幻想的时代”一书。

"I believe that nature will always find its way," says Martina Blaurock, a young scientist. The world is in constant progress and change. Mankind has had a rapid and extensive impact on the ecosystem. Especially over the past 50 years, industrialisation and technological progress have accelerated global warming. Scientists predict rising seas and temperatures, drought and water scarcity and species extinction.

The aim of scientists all over the globe is to get a profound understanding of nature, environmental issues and the impact of progress on the ecosystem, as well as the implications for society. They also work on possible solutions, tools and approaches to deal with the challenges of climate changes and on how to adapt to these ongoing processes. Their tool: scientific investigations on intellectual assumptions about the world we live in.

During his residency, the artist Aniu started his own investigations at Eawag in an artistic context, based on his assumptions of how animals would react to our dreams and hopes. He designed a questionnaire comprising 20 questions which he e-mailed to over 300 scientists at Eawag. About 10% responded seriously and with diversity. It was astonishing to see that these answers were full of sparkles of the scientists' personalities. For some specific questions, the scientists were asked to write their answers with ink in their mother tongue onto small note cards.

For the experimental part of his investigations, Aniu gathered water-samples from Eawag's research plots (rivers) all over Switzerland while accompanying the scientists on their field trips. In the laboratory he put each of the hand-written notes into separate petri dishes and filled them with the water and micro-organisms from the collected samples. Under the microscope the artist observed how the scientists' answers about life, love, happiness and the future would slowly change their shape and finally vanish under the movement of the insects and other small animals until eventually everything went blank, dissolved into nothing or everything – the core of Eastern philosophy.

"Water runs even when you try to cut it with a knife" Li Bai

"我认为自然总能找到它自己的方式。"青年科学家马蒂娜·布劳洛克如是说。这个世界总是处在经常的发展和变化中。人类对于生态系统有着一个快速并且广泛的影响。特别在过去的50年中,工业化和科技的进步加快了全球变暖的步伐。科学家们预言了海平面与温度的升高,干旱、缺水以及物种的灭绝。

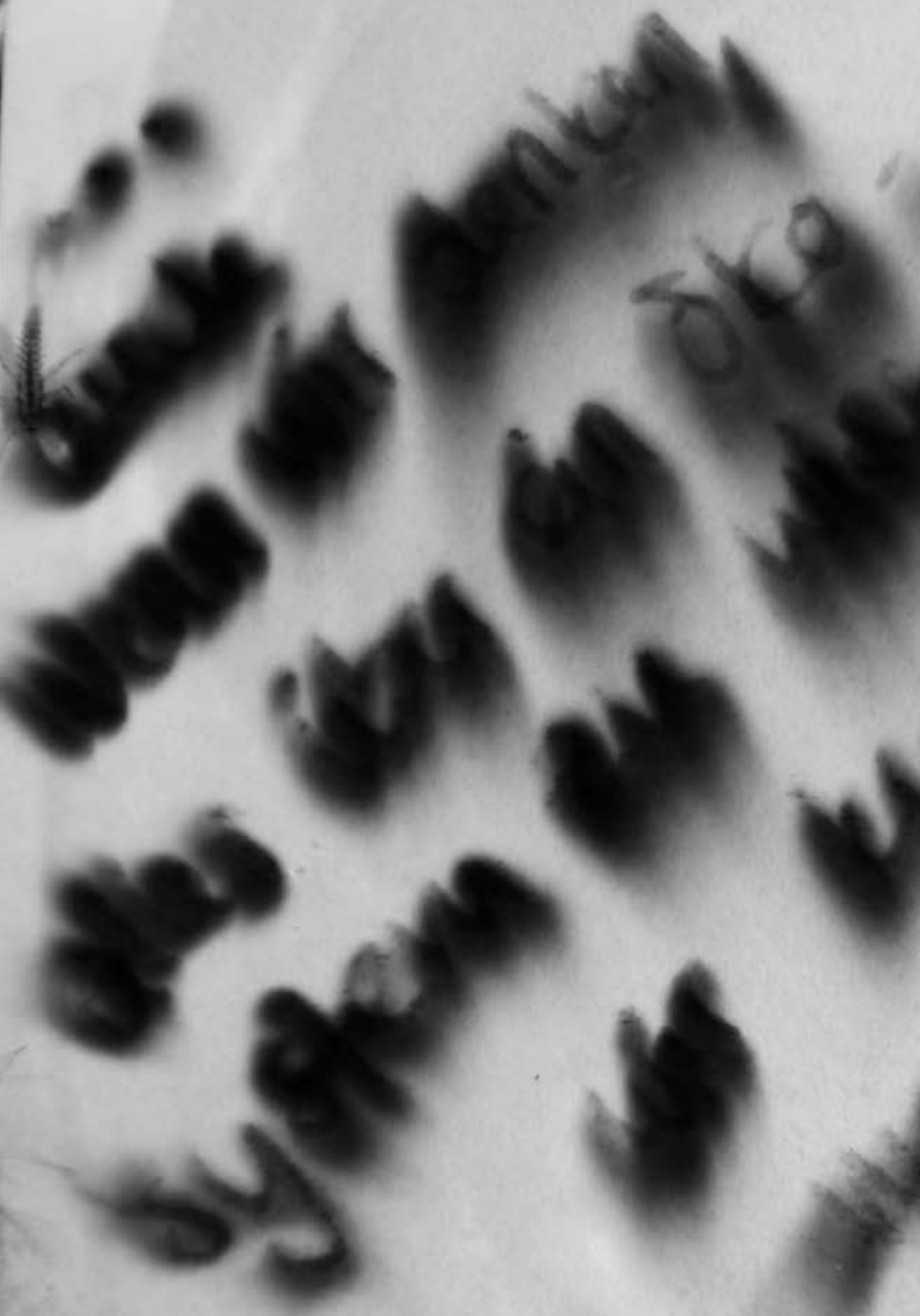
全球科学家的目标是对自然、环境问题、生态系统的发展,乃至其对社会的影响,有一个全面深刻的认识。他们也在研究可行的对策、工具和方法,来应对气候变化所带来的问题,以及如何面对变化作出相应的调整。他们所用的工具是:用科学的手段来调查我们对于所生活的世界的假想。

在他的驻留期间,艺术家亚牛在瑞士联邦森林、雪和景观研究院(Eawag)展开了他自己的调查。他以一种艺术家的方式,基于自己的假想,调查了动物如何对我们的梦想和期望作出回应。

他设计了一个问卷,包含20个问题,寄给Eawag的300多名科学家。约百分之十的回答是严肃的,兼有多多样性。这些回答中,令人吃惊地闪耀着科学家们的个性特征。对于一些具体的问题,科学家们被要求将他们的答案以母语用墨水写在小卡片上。

在他调查的实验性部分,亚牛跟随Eawag的科学家们在瑞士各地的河流中采集了水样。在实验室中,他将手写的句子分别放在培养皿里,注入采集来的水样和微生物。在显微镜下,艺术家观测着科学家们对生活、爱情、幸福与未来的答案,墨迹在微生物与水分子的运动下,缓慢地改变了形状,直到一切成为空白,溶解成一无所有,又或者变成了一切——这便是东方哲学的核心。

唐代诗人李白曾说,“抽刀断水水更流。”









Aline Veillat

Aline Veillat was born in Réunion Island in the Indian Ocean and grew up in Rabat, Morocco. She now lives and works in Basel, Switzerland. Between 1992 and 2002, she studied digital and technological arts at the University of Paris, Vincennes St-Denis, France and at the ECAL University of Art and Design in Lausanne, Switzerland. She has exhibited her artwork among others at the Kaskadenkondensator in Basel, the Kunsthaus Baselland in Muttenz and the Migros Museum for Contemporary Art in Zurich.

阿琳·维雅出生于印度洋中的留尼旺岛，成长于摩洛哥首都拉巴特。现生活在瑞士巴塞尔。1992年到2002年，她在法国文森斯圣丹尼斯巴黎大学与瑞士洛桑艺术与设计大学学习数码技术艺术。她曾在巴塞尔、穆腾茨的美术馆和苏黎世米格斯当代美术馆等地展出过作品。

Aline Veillat's work reflects her artistic approach to scientific research. The core of her reasoning was to intertwine the scientific research of the Institute of Mountain Hazards and Environment in Chengdu (IMHE) with elements of Chinese culture and history.

The artist created her own small artistic laboratory within the IMHE lab. The "natural" soil of her research sample would be an artificial soil constituted of several stratum of different structures created with artefacts from Chinese culture (e.g. traditional blue and white dishes). This construction represents the foundation of today's culture. Under the microscope, the structures of the examined stratum turned into "cultural landscapes".

The representation of landscape has a long tradition in China, and reflects the principles of Shan Shui – mountains and water. It originates in the 4th century, when authors asserted their identity as literati through poetry, calligraphy and a new style of painting that employed the calligraphic brushwork.

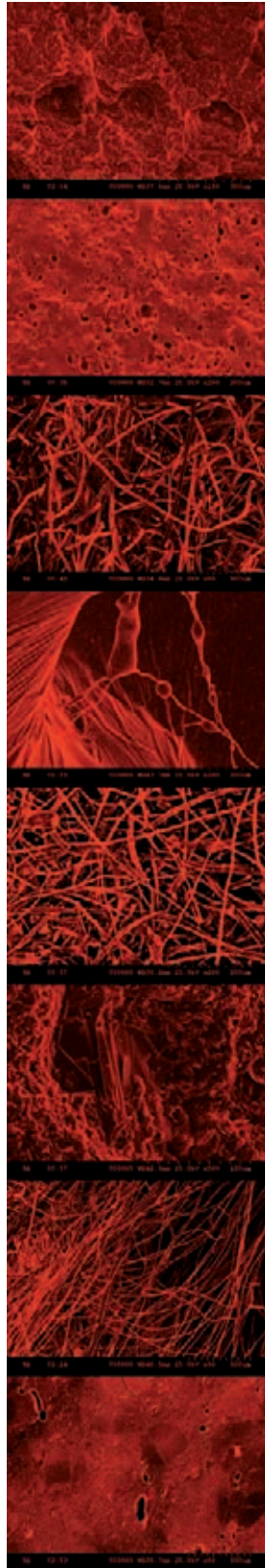
Aline Veillat spent her residency at the IMHE, among a group of scientists whose research focused on debris flows, one of the recurring mountain hazards in this region. From a geological viewpoint, a "hazard" is a natural phenomenon that may threaten human lives and property (i.e., earthquakes, landslides, rock falls). If such a process of balanced and imbalanced states is "destructive", it also marks the beginning of a transformation into something new, the rebirth of nature. Thus a hazard offers a unique chance to look for traces and memories of past and present cultures, and to reflect on how territories change.

阿琳·维雅的作品反映出她以艺术的方式来对待科学研究。其核心是将中国科学院水利部成都山地灾害与环境研究所(IMHE)的科学研究与中国文化历史的元素相结合。

艺术家在IMHE的实验室中建立了她自己的小型艺术实验室。她作为研究样本的“自然”土壤，其实是来自于不同层面的中国文物（例如传统的青花瓷器）所组成的人造土壤。这个样本代表了今天的文化基础。在显微镜下，被检验的多层次样本变成了一种文化的景观。

对于风景的表现在中国艺术中有很长的历史传统，山水是其中的核心。它起源于四世纪，作家通过诗歌、书法以及一种新的绘画式样（即将书法的用笔带入绘画），宣告了他们的文人身份。

阿琳·维雅在IMHE驻留期间，与一群研究泥石流（该地区常见的一种山地灾害）的科学家一起工作。从地理学的观点来看，“灾害”是一种自然现象，可能危及人的生命财产（例如地震，山体滑坡、岩石坠落等）。但如果这种平衡与不平衡的过程是“破坏性的”，它也可以被看成是一种转换的开始，即自然的重生。于是灾害也带来一个独特的机会，让人可以去寻找过去与现在文化的痕迹与记忆，去反映这个地区的变化。



black and red
primitive colours of
chinese landscape thought

balance
plants roots network
plays its part
in mountain balance

roots

research
scientific
reading

landscape
cradle of debris flow

debris flow
creator of landscape

hazard gives space
for evolution

debris flow
called
dragon

invitation
to look for traces
of what was there before

beginning of a transformation

transformation of
what was into what is

hazard
can be considered
as catalyst
of historical question

debris flow
generates
armoured mud ball

artificial
collection
of traces

natural "catastrophe"
a human concept?

armoured mud ball
rolls and collects
mountain's elements

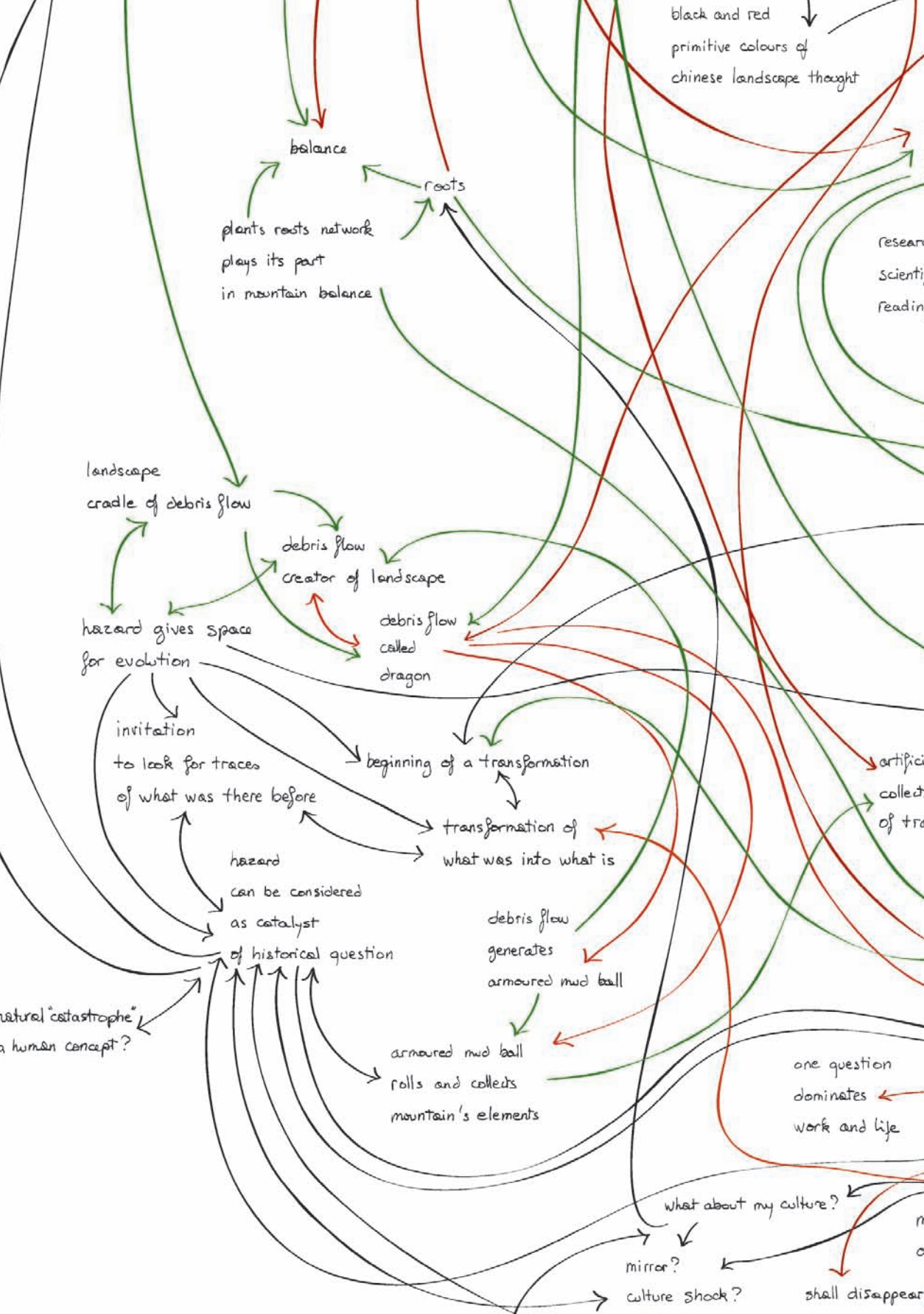
one question
dominates
work and life

what about my culture?

mirror?

culture shock?

shall disappear





but not self reliant

common language?

but everything was different from what was expected it to be

research mainly through scientific articles

haven't seen experiment

outside and quite far from chengdu

mainly in summer time

working was very similar to making an investigation

decision to build a little laboratory

an imaginative lab to study an artificial soil

as a natural soil the artificial soil has different stratums

plunge inside via scanning electron microscope

different structures different elements of chinese traditional culture

jing sé reminiscence - experiment b -

artificial armoured mud ball its elements traditional chinese culture

make different experiments

an artificial soil where to root chinese culture - experiment a -

the research to find elements of traditional chinese culture was difficult and long

artificial armoured mud ball collects seeds

dragon's egg - experiment c -

more traces outside of china?

where is the chinese culture?

+time

linear organisation versus a process of constant renewal

time was/is running

Wenfeng Liao

Born in Jiangxi Province in 1984, Wenfeng Liao graduated from the China Academy of Fine Art in 2006. He has a studio in Shanghai. His works have been exhibited at the Lianzhou International Photo Festival in Guangdong, at the Contemporary Art in Chinese Space in Shanghai, at the Second Songzhuang Art Festival in Beijing and at the second Triennial of Chinese Art in Nanjing. He has also worked as a curatorial assistant and project manager for the Zendai Museum of Modern Art in Shanghai.

1984年出生于中国江西省，2006年毕业于中国美术学院。他在上海有工作室。他在广东连州国际摄影节、上海中国当代艺术空间、北京第二届宋庄艺术节、南京第二届中国艺术三年展等地展出过作品。他还在上海正大现代美术馆担任过策展助理和项目经理。

Wenfeng Liao's original project idea shifted during his residency at the Swiss Federal Institute for Forest, Snow and Landscape Research WSL. While his initial focus was on the natural cycles in the forest and the social recycling system in Switzerland, he gradually became more interested in a specific part of the natural cycle of forests: dead trees. During various field trips with scientists to collect data from forest research areas, the artist observed the intriguing fact that each tree in these areas had a number and an exact data record of its life cycles – which he associated with the identity card of human beings and data control in social space. He noticed that the scientists even collected data from dead trees (e.g., cycles of carbon and nutrients). Inspired by these data, further scientific material, and the question “When is a dead tree a dead tree?”, the artist created his very own interpretations, such as “A dead man ...” and “Where are my eyes?”

Another aspect of the artist's investigation was the natural “outdoor” space surrounding the premises of the WSL and the “indoor” social space within the institute. Turning the spaces inside out, he changed the nearby forest research area into an exhibition space with 338 framed photographs of the scientists' office plants. With his video works “Small path” (an ant in the sterile laboratory environment) and “Hemisphere” (a girl in the “botanical laboratory”), he carried the perception of “natural” and “artificial” spaces to the point of absurdity.

在瑞士联邦森林、雪和景观研究院WSL居住了一段时间之后，廖文峰最初的创作计划发生了变化。他最初所关注的是森林的自然循环以及瑞士社会中的资源回收系统，但随着观察的深入，他逐渐地对森林自然循环系统中的某一部分产生了浓厚的兴趣，即死去的树木。在多次参与科学家实地搜集森林研究资料之后，艺术家注意到一个有趣的事实，这个地区的每一棵树木都有一个编号，并且有它自身生命循环的精确资料，这让艺术家联想到人类社会中的身份证以及个人信息资料库。他还注意到，科学家们甚至还从死去的树木身上搜集资料（例如碳和其他营养成分的循环）。这些精确的资料、深入的科研材料以及诸如“什么时候一棵死树才真的死去？”的问题，给艺术家带来了灵感，他通过创作回答了一系列问题，如：“一个死去的人是……”和“我的眼睛在哪里？”

艺术家另一项调查是WSL“户外”的自然环境和“室内”的社会空间。他把内外两个空间倒过来，将附近的森林研究区域变成一个展示空间，展出了338幅科学家办公室植物的照片。而在影像作品《小径》（一只蚂蚁在无菌的实验室内环境中）和《半球》（一个女孩在植物园中）中，艺术家将对“自然”与“人工”环境的认知带到一个看似荒谬的境界。

421



424



449



561





where



are



my



eyes





“Science and art have
the common aim of improving
human society.”

About the Insti- tutes

Chengdu Institute of Biology, China

The Chengdu Institute of Biology (CIB) is situated in Chengdu, the capital of the province of Sichuan. It is part of the Chinese Academy of Sciences (CAS), a leading academic institution and a comprehensive research and development centre in natural science, technological science and high-tech innovation in China.

The CIB's focal working area is south-western China. It aims primarily at sustainable development and utilization, and the effective conservation of biological resources.

It has established permanent field stations for ecological studies, bases for plant breeding and genetic improvements, and pilot bases for the study of industrial and environmental biotechnologies, as well as open laboratories for the researching of natural products, molecular biology and experimental ecology.

Among its departments, the Department of Herpetology focuses on long-term studies of the phylogeny (i.e., the evolutionary history) of amphibians and reptiles. The study of the biogeography of amphibians and reptiles, the dynamics of their populations and their relationships with global changes, and the conservation biology of rare and endangered species are also among its working priorities.

The research team around Prof. Dr. Yezhong Tang examines the sound communication of frogs, the synaptic action of infrared and visual systems in pit vipers, the neuroendocrine mechanisms for brumation (cold rigor)-dependent reproductive start-up in snakes and reptilian models of the auditory brainstem and the midbrain. Besides regular field trips, they deploy their research in three different laboratories: a behavioural lab, a molecular neurobiology lab, and an electrophysiology lab.

www.cib.cas.cn

中国科学院成都生物研究所

成都生物研究所(CIB)位于中国四川省省会成都。它是中国科学院(CAS)的下属机构之一。中国科学院是中国科学技术方面的最高学术机构,全国自然科学与高新技术综合研究发展中心。成都生物研究所关注的区域是中国西南部,它的主要研究方向是可持续性地发展、利用、并有效地保护生物资源。它建有永久性的生态研究野外基地,用于树种的培育和基因的改进;对工业与环境生物技术研究的实验性基地;研究天然产品、分子生物学与实验生态学的开放性实验室。

在成都生物研究所的部门当中,两栖爬行动物研究室着重于对两栖类和爬行动物的系统发展、进化历史作长期深入的研究。两栖和爬行动物的生物地理学、分布动态、以及它们与全球变化之间的关系、濒危动物保护学,也是该研究室的工作重点。

唐业忠教授和他的研究团队研究了蛙类之间的声音交流,蝮亚科蛇类的红外觉和视觉在攻击行为中的协同作用,蛇类生殖生物学和神经内分泌学,低温启动蛇类生殖的机制以及打破这种生殖对低温依赖的技术,以及爬行动物听觉脑干和中脑的神经网络。他们的研究在三个不同的实验室中进行:两栖爬行动物行为学实验室,两栖爬行动物分子进化实验室和两栖爬行动物神经生理实验室,以及常规的野外考察。

www.cib.cas.cn

Eawag, Switzerland

Eawag, the Swiss Federal Institute of Aquatic Science and Technology, has its headquarters in Dübendorf, a suburb of Zurich, the economic centre of Switzerland. Eawag is a research institute within the ETH Domain, which comprises the Federal Institutes of Technology, ETH Zurich, EPF Lausanne and four other research institutes – the Paul Scherrer Institute (PSI), the Swiss Federal Institute for Forest, Snow and Landscape Research WSL, the Materials Science and Technology Research Institution (Empa) and the Swiss Federal Institute of Aquatic Science and Technology (Eawag). The ETH Domain is led by the ETH Board and is attached to the Federal Department of Home Affairs.

Eawag has twelve research departments, where innovative and high-quality research is conducted by natural and social scientists, chemists and engineers on water-related issues. The combination of various scientific disciplines permits an integrated approach to research on water and waterbodies, allowing researchers, specialists and students to pursue questions that yield new scientific insights and meet fundamental societal needs, particularly through transdisciplinary projects. Eawag has three research foci on water: Aquatic Ecosystems, Urban Water Systems and Chemicals and Effects.

The Department of Aquatic Ecology comprises eleven research groups, covering the broad area of ecology and evolution from the individual to the community and ecosystem level. Christopher Robinson is a senior group leader within this department with research activities including among others the ecology of alpine streams, population ecology of aquatic insects, theoretical issues in disturbance ecology and organism dispersal, and river restoration. He also maintains an active research and monitoring program in the Swiss National Park.

www.eawag.ch

瑞士联邦水科学技术研究院

瑞士联邦水科学技术研究院(Eawag)的总部设在苏黎世郊区的杜本多夫,该地区是瑞士的经济中心。它是瑞士联邦理工学院(ETH)联合体下属的研究机构。瑞士联邦理工学院联合体包括位于苏黎世和洛桑的两所联邦学院(ETHZ, EPFL);四所研究院:瑞士保罗·谢尔研究院(PSI)、瑞士联邦森林、雪和景观研究院(WSL)、瑞士材料学和技术研究院(Empa)、瑞士联邦水科学技术研究院(Eawag)。ETH 联合体由ETH董事会所领导,并从属于联邦政府民政部。

瑞士联邦水产科技研究院下属有12个研究部门,自然科学家、社会科学家、化学家与工程师们进行着与水产相关的革新与高科技的研究。不同科学学科之间的结合,使得对于水与水体的全面研究成为可能,也为研究者、专家和学生们创造了条件,去探索新的科学问题和科学发现,通过跨学科的研究项目,达到社会的基本要求。水产科技研究院有三个主要研究方向:水生生态系统,城市供水系统,以及化学品对水的影响。

水生生态系统部有11个研究团队,涵盖了从个体、群体到整个生态系统的广泛的生态学和进化研究领域。克里斯多夫·罗宾逊是这个部门的高级负责人,他的研究范围包括高山溪流生态,水生昆虫种群生态学,有机物分解,以及河流保护,等等。他还同时管理着一个瑞士国家公园内的研究与观测项目。

www.eawag.ch

Institute of Mountain Hazards and Environment, China

The Institute of Mountain Hazards and Environment (IMHE) is based in Chengdu, the capital of the province of Sichuan and is part of the Chinese Academy of Sciences (CAS). It focuses its research on the formation and mitigation of mountain hazards, the degradation and reconstruction of the mountain environment and the evaluation, planning and sustainable development of the eco-environment and agro-ecology. The IMHE is the only integrated research institution in mountain science in China.

The IMHE has three research centres: Hazards and Mitigation, Environment and Development, Application RS and Digital Mountain. The institute successively set up seven field experimental stations in Sichuan, Chongqing and Yunnan. Among them, the Dongchuan Station of Debris Flow, the Gongga Station of Alpine Ecology and the Yanting Station of Agro-ecology are recognized as national key field experiment stations.

Under the research centres, there are eight divisions and two laboratories, including the CAS key laboratory of Mountain Hazards and Surface Processes. The laboratory is engaged in applied fundamental research, which meets the needs of key constructions and environmental safety in the mountainous region of China. The main research areas include the upper reaches of the Yangtze River and Tibetan Plateau. The laboratory focuses on the formation and prevention of debris flow, landslide and soil erosion, especially the stability and transfer process of rock and soil. It is engaged in revealing the process of rock and soil stability and transfer, and also studies the formation mechanisms of mountain hazards.

Dr. Hu Kaiheng is in charge of the Dongchuan Debris Flow Observation and Research Station (DDFORS), majoring in debris flow dynamics, theory and technology of debris flow prevention and mitigation, surface process simulation, etc.

www.imde.cas.cn

中国科学院水利部成都山地灾害研究所

中国科学院水利部成都山地灾害研究所 (IMHE) 位于中国四川省成都市, 是中国科学院 (CAS) 的下属单位。它的研究重点在山地灾害的形成与减轻, 山地环境的毁坏与重建, 评估、规划生态环境与农业生态的可持续性发展。成都山地灾害研究所是中国唯一一所全面研究山地科学的研究机构。

成都山地灾害研究所三个研究中心: 山地灾害与减轻研究中心, 山地环境与发展研究中心, 和数字山地与遥感应用中心。研究所在四川省、重庆市和云南省连续设立了七个实验站。其中东川泥石流观测研究站、贡嘎山高山生态系统观测试验站和盐亭紫色土农业生态试验站是三个国家级重点野外台站。

研究中心下属共有八个部门和两个实验室, 包括中科院重点实验室——山地灾害与地表过程重点实验室。该实验室致力于应用基础研究, 主要面向中国山区建设和环境安全的需求。其主要研究区域包括长江上游和青藏高原地区, 重点在于研究泥石流、山体滑坡和土壤侵蚀的形成与防治, 特别是山地岩石和土壤的稳定与迁移, 并揭示山地表层岩石与土壤的迁移过程与山地灾害的形成机理。

东川泥石流观测研究站 (DDFORS) 的胡凯衡博士, 主要研究泥石流的动态、理论和泥石流的防治和减轻技术, 山地表层模拟, 等。

www.imde.cas.cn





Swiss Federal Institute for Forest, Snow and Landscape Research WSL, Switzerland

The Swiss Federal Institute for Forest, Snow and Landscape Research WSL, an institute within the ETH Domain, has its headquarters in Birmensdorf, in the suburban area of Zurich.

The aims of WSL's research are to find ways to sustainably manage landscapes and forests to benefit people's quality of life, and to handle the natural hazards that typically occur in mountainous countries in the best possible ways for maximum protection at affordable costs. In cooperation with partners in industry, science and society at large, WSL develops strategies to solve problems that are relevant to society. The interdisciplinary and transdisciplinary approach to a research that is problem-oriented with a view to practical solutions is a particular strength of WSL.

The institute is subdivided into sixteen research units. The unit Forest Ecosystem Processes addresses the impact of natural and anthropogenic environmental changes on the nutrient and carbon fluxes in forests, the hydrological cycle within forests and on forest ecosystem health.

The Global Change and Ecophysiology Research Group around Dr. Marcus Schaub investigates the mechanisms of tree responses to climate and other environmental factors from the cell to the ecosystem level. The research group concentrates its forces to give pieces of answers to actual and widespread discussions about global change and its effects on forest ecosystems. It produces diagnosis, system analysis of forest ecosystems, mechanistic modelling of tree response combined with both forest inventory and long-term monitoring. This allows the investigation of the mechanisms of the forest ecosystem and thereby to draw conclusions and develop quantitative scenarios on global change effects.

www.wsl.ch

瑞士联邦森林、雪和景观研究院

瑞士联邦森林、雪和景观研究院WSL，是ETH联合体下属的一家研究机构，总部设在苏黎世郊区的勃蒙多夫。

瑞士联邦森林、雪和景观研究院的研究目标是找到一种可持续发展的方式，来管理森林与自然景观，从而提高人类的生活水平，应对在山地国家多发的自然灾害，以有限的代价换取对人类生命财产的最大保护。通过与工业、科学和社会各界的合作，森林、雪和景观研究院针对各种社会问题研究解决的策略。从实用的角度出发，用跨学科的方法来研究具体的问题，是森林、雪和景观研究院一贯的强项。

瑞士联邦森林、雪和景观研究院下属有十六个研究单位。其中的森林生态系统过程组着重研究自然与人为环境变化对于森林养分和碳流量、森林内部水循环系统以及森林生态健康的影响。

马柯斯·邵伯博士所带领的全球变化与生态生理学研究组研究的是从细胞到整个生态的层面，树木的生理系统如何对气候以及其他环境因素的作出反应。研究组的工作重点是对全球变化对森林生态系统造成的后果这一被广泛讨论的课题逐步给出答案。它对森林的生态系统、树木的反应系统开出诊断，作出系统的分析，同时结合了森林树木资源的清点和长期观测等工作。这使得对于森林生态系统机制的研究变为可能，从而为全球变化的给环境的影响作出结论和并制造大量的模拟情景。

www.wsl.ch



KAZANLIK RIVER
KAZANLIK RIVER
ENVIRONMENTAL
No. 5904F

DVD

山水 SHANSHUI – BOTH WAYS Sino-Swiss Residency Exchange

by Swiss artists-in-labs

Artists and Labs

Alexandre Joly

Chengdu Institute of Biology (CIB)
Chinese Academy of Sciences (CAS)
14:08 min

Aline Veillat

Institute of Mountain Hazards and
Environment IMHE
Chinese Academy of Sciences (CAS)
16:31 min

Aniu

Eawag, Swiss Federal Institute of Aquatic
Science and Technology
16:06 min

Wenfeng Liao

Swiss Federal Institute for Forest,
Snow and Landscape Research WSL
12:20 min

Credits

Directors

Thomas Isler, Markus Schiesser

Camera

Thomas Isler, Markus Schiesser

Editing

Thomas Isler

Interviews

Irène Hediger

Subtitles

Nathalie Bao-Götsch, Irène Hediger,
Janaina Huber

DVD Design

Anna-Tina Kessler

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All films are in English or have English subtitles.

山水 SHANSHUI – BOTH WAYS

中瑞艺术家交换计划

瑞士艺术家在实验室项目主办

艺术家在实验室

亚历山大·卓立

成都生物研究所 (CIB)
中国科学院 (CAS)
14:08 分钟

阿琳·维雅

成都山地灾害研究所 (IMHE)
中国科学院 (CAS)
16:31 分钟

亚牛

瑞士联邦水科学技术研究院 (Eawag)
16:06 分钟

廖文峰

瑞士联邦森林、雪和景观研究院 WSL
12:20 分钟

剧组人员

导演

托马斯·伊斯勒, 马库斯·施色尔

摄影

托马斯·伊斯勒, 马库斯·施色尔

编辑

托马斯·伊斯勒

采访

伊莱娜·海迪格尔

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DVD设计

安娜蒂娜·科斯勒

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所有影片对白为英文或有英文字母。

Caption

Page 2-4 Wenfeng Liao_Office plants, photo installation, 382 pieces, size variable

Page 7 Alexandre Joly_untitled

Page 11 Artist at work

Page 13 Wenfeng Liao_“Box”, film still

Page 15 Aniu_fieldwork with Eawag

Page 17 Wenfeng Liao_“Hemisphere”, film still

Page 18 “山水 SHANSHUI – BOTH WAYS Sino-Swiss Residency Exchange” by Swiss artists-in-labs, film still

Page 22-23 Wenfeng Liao_“Kanshu Kanshu”, film still

Page 25 Aline Veillat_different Chinese words to express the idea of “landscape”

Page 26 Aline Veillat_debris flow site, Yunnan province

Page 29 Aniu_Chou Dao Duan Shui #3

Page 31 Alexandre Joly_untitled

Page 36-37 Alexandre Joly_landscape under glassdome

Page 38-39 Alexandre Joly_from top left to bottom right: imaginary landscape, landscapes under glassdomes, sacred peanuts, birds’ powder, imaginary landscape, landscapes under glassdomes, untitled, landscape under glassdome, fish skin

Page 42-43 Aniu_MARTINA BLAUROCK #16

Page 44-45 Aniu_CHRISTOPHER ROBINSON #2

Page 49 Aline Veillat_jǐng sè – reminiscence “experiment b”

Page 50-51 Aline Veillat_relation – culture fluid “experiment d”

Page 54-55 Wenfeng Liao_“Where are my eyes?”, film stills

Page 56-57 Wenfeng Liao_“Small Path”, film still

Page 64-65, 67 Aniu_fieldwork with Eawag

Page 74-75 Aniu_untitled

第2-4页 廖文峰_《办公室植物》摄影装置,共382幅,尺寸各异

第7页 亚历山大·卓立_《无题》

第11页 艺术家在工作中

第13页 廖文峰_《盒子》剧照

第15页 亚牛_Eawag野外作业

第17页 廖文峰_《半球》剧照

第18页 瑞士“艺术家在实验室”项目《山水 SHANSHUI – BOTH WAYS 中瑞艺术家交换计划》剧照

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第29页 亚牛_《抽刀断水#3》

第31页 亚历山大·卓立_《无题》

第36-37页 亚历山大·卓立_《玻璃罩下的风景》

第38-39页 亚历山大·卓立(左上角起顺时针方向)《想象的风景》,《玻璃罩下的风景》,《神圣的花生》,《鸟粉》,《想象的风景》,《玻璃罩下的风景》,《无题》,《玻璃罩下的风景》,《鱼皮》

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第44-45页 亚牛_《克里斯多夫·罗宾逊#2》

第49页 阿琳·维雅_《景色 – 缅怀-实验 b》

第50-51页 阿琳·维雅_《关系-培养液-实验d》

第54-55页 廖文峰_《我的眼睛在哪里?》剧照

第56-57页 廖文峰_《小径》剧照

第64-65, 67页 亚牛_Eawag野外作业

第74-75页 亚牛_《无题》

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when art meets science

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“Could it be that
artists and scientists may
be not that different
after all? Aren't they both
driven by curiosity
and the same motivation to
explore, to experiment,
to understand, to translate or
to demonstrate?”

