

Balance Sheets

財務報表

## INTRODUCTION

As part of its curatorial projects, Edouard Malingue Gallery is pleased to present 'Balance Sheets', a group exhibition curated by Kit Hammonds. Bringing together works by Duncan Campbell, Lia Forslund & Franek Wardynski, Ximena Garrido-Lecca, Han Ishu, Toril Johannessen, Gabriel Kuri, João Vasco Paiva, Heidi Voet, Hannes Zebedin, the exhibition explores the relationship between art and economics.

Balance Sheets is an international group show that draws out relationships between ideas of balance in aesthetics, economics and ecological thinking.

Taking its title from accountancy, Balance Sheets takes looks at how we measure value between different fields 'on paper'. In finance the balance sheet has a sort of virtual aesthetics, a 'correct' and stable form of representation where business income and expenditure of resources are presented as equal – even if this includes a surplus or profit. This notion of balance is equally a vital element in formal and traditional artistic composition. Its value has been displaced from visual perfection of the golden section in painting, or the contra-posto in sculpture, and now resides in a conceptual realm – a move that is traced through modernist abstraction, minimalist and conceptual practices. While this history rejects composition in form, there remains a sense of balance between visuality and artistic process and materials.

The artists proposed move between these areas of material production and intellectual or conceptual work. Their works on paper move between the representational value of the materials – paper money, business reports, or charts – to emphasise these process of exchange of values between language and representation – that is working drawings or sculptural work related to the themes. This further reflects on another notion of balance that is in common currency – that of 'precarity'.

## 介紹

馬凌畫廊將於2015年6月4日至7月18日呈獻全新策展項目—《財務報表》聯展,展覽由 Kit Hammonds 策劃,匯集 Duncan Campbell, Lia Forslund & Franek Wardynski, Ximena Garrido-Lecca, Han Ishu (潘逸舟), Toril Johannessen, Gabriel Kuri, João Vasco Paiva (周奧), Heidi Voet 和 Hannes Zebedin 多位國際藝術家的作品,以探索藝術和經濟之間的關係。

《財務報表》是一個國際性聯展,旨於帶出美學,經濟和生態平衡概念之間的關聯性。

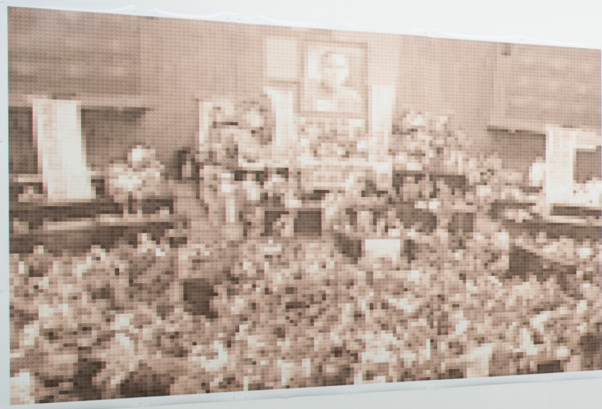
從會計學角度看是次展覽的標題,"財務報表"形式上是透過一面"紙"去表現所測量不同領域之間的價值。在金融學當中,財務報表有一種虛擬的美學,一個"正確"的、穩定的表現形式,即營業收入和資源支出被要求達至收支平衡 - 即使這包含盈餘或利潤。平衡這個概念同樣是組成傳統藝術形式的一個重要因素、并且已經從繪畫的黃金分割,或雕塑的contrapposto (以對立方式表現出人體各部分) 達至抽象領域、某種可以追溯到現代抽象、極簡主義及概念性的實踐。雖然這過程拒絕形式形態的組成,但仍然可以從藝術的可視性、工藝和物料運用之間發現出一種平衡。

參展藝術家提出創作可以交叉遊走於物質生產、知識和生活概念這些工作領域之間。透過運用紙幣、業務報告或圖表等所創作的紙本作品,反映出不同物料的表徵價值及功能。從工作圖紙或相關主題的雕塑作品中看到,其交換創作的過程中強調了語言的交流和不同物料之間的表徵價值。這進一步反映了通用貨幣中需要達至平衡的另一個概念 - "不穩定" (Precarity)。



Installation View  
裝置現場



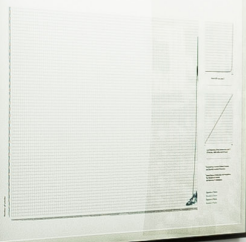


Installation View  
裝置現場

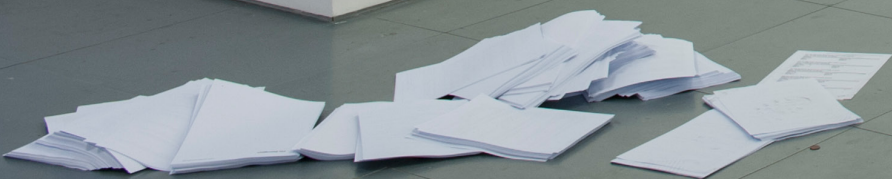




*Expansion in Finance and Physics\**



*Abstract*







Installation View  
裝置現場

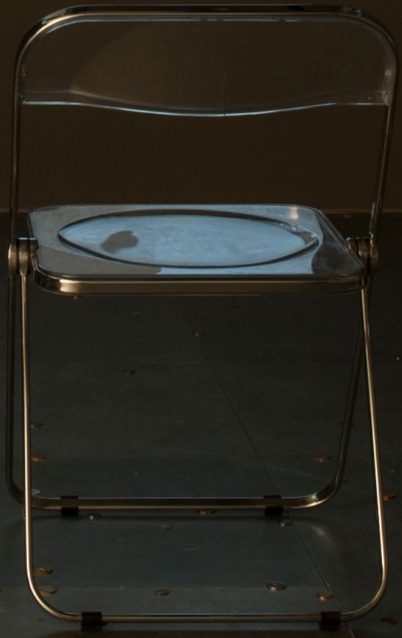
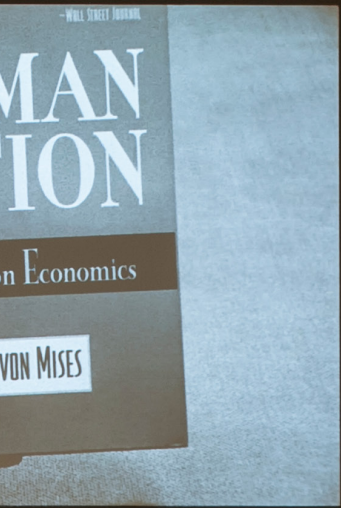


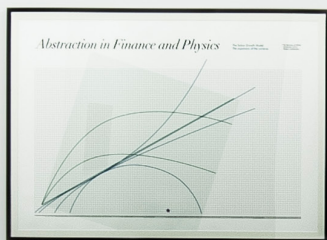
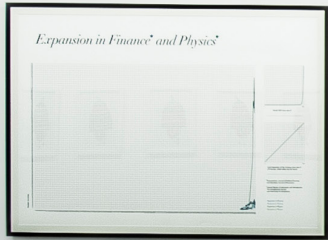
Installation View  
裝置現場





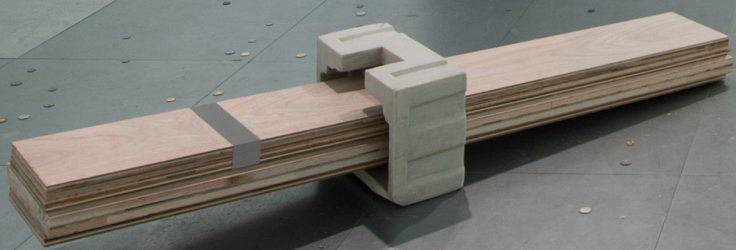
Installation View  
裝置現場





Installation View  
裝置現場









*Abstraction in Finance and Physics*

The Solow Growth Model  
The expression of the universe  
The economy of global  
interactions of the  
natural world.



Installation View  
裝置現場





Installation View  
裝置現場

## *Essay on 'Balance Sheets'*

by Kit Hammonds

Why does a business have to balance its books? Why can't its finances be unbalanced? Why would it be such a threat to be so? Surely, to make a profit is to create a surplus, and therefore the very intention of business is for the black to outweigh the red.

These are among the questions that 'Balance Sheets' draws out through relationships between aesthetics, economics and ecological thinking; that is to say, ethics in works by artists from Asia, Europe and the Americas.

At first these realms of contemporary life seem distinct, even oppositional. However, upon closer attention, they are increasingly convergent facets of today's way of thinking. The languages of art and business are becoming intertwined as both seek to deal with the complex relations between individual experience, social responsibility and abstraction present in our everyday lives.

Just as conceptual art has moved aesthetics into the realm of information, so has business been moving itself away from the highly abstract world of finance and embedding itself in the world through today's aesthetics. Whereas logic, reason, rationality and 'wealth maximisation' used to be the principles of finance, according to financial thinkers such as John Dobson "the key concepts of the aesthetic business era will be such things as harmony, balance, sustainability, aesthetic excellence, judgment, context, compassion, community, beauty, and art."<sup>1</sup>

Here we see amongst the languages of contemporary aesthetics a certain 'balance', a concept that defines good composition in art and begins to take on ethical meanings in other fields. It is an interesting concept, for balance is not the same as stability; it is stability on the edge of collapse. And a living system, be it art, the environment or a profitable market, must always tread this line. The *contro-posto* of figurative sculpture gives life to stone and bronze – a body caught in motion – just as accountancy sheets show a snapshot of a thriving business. And so in this exhibition we see captured moments where the language of balance is not merely about beauty but about things in motion, in growth and in formation.

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<sup>1</sup> Dobson, *Aesthetics as a Foundation for Business Activity*, California Polytechnic State University Press, 2007

It is timely to consider the Euro as a particularly precarious aspect of the global economy. It is, after all, a highly contemporary currency – transnational, 21st century and a symbol of a new Europe, which is as I write this on the very brink. As a context it lies at the heart of how we might try to negotiate monetary and ethical value beyond consideration of national identity.

In Duncan Campbell's film *Arbeit* (2011) that uses archival footage intercut with the artist's own sequences, we follow the story of Hans Teitmeyer, the former German Finance Minister, and later President of the Bundesbank. Teitmeyer was instrumental in the establishment of the Euro albeit critical of it claiming it opened up countries such as Greece and Ireland to financial collapse. In hindsight, this appears prophetic and Campbell focuses on him as a character to explore the recent history of European finance and ultimately culture.

That it is Greece, the very foundation of Europe, that is most likely to fall out of the Euro first and possibly, in doing so, topple the very project of a common currency, is significant. As much as it has become a symbol of optimism and unity, the Euro currency has become a point of contention about shared responsibility and the relationship between the nation state and its individual cultures, to a regional or even global responsibility and how finance is at the centre of international politics.

Spilt on the floor of the gallery Heidi Voet's *Stars & Constellations* (2013), consisting of loose change including major and minor currencies from global finance including the UK Pound, Hong Kong Dollar, Renminbi, New Taiwan Dollar, and others. Among them are tokens produced by the artist as simulacra of the Euro but without rendering anything on their faces. Reflecting the confederate nature of the Euro, coins and notes have national designs, surrounded by the stars of the Union's Flag. These tokens tread the line between forgery and reproduction.

Voet's work here looks at the relationship of multitudes through its references to anti-formal sculptures and installations, bringing together society, economics and aesthetics. Frequently, her art has a playful and humorous approach to materials and images, transforming everyday objects through simple arrangements where meaning arises out of a juxtaposition of languages.

Han Ishu's *Life Scans* series feature photographs from significant events in the media rendered as large-scale prints. These may be political, environmental or personally meaningful to the artist and carry with them an impact where national borders become indistinct or contested.

Ishu's drawings, made of coins replacing pixels, relate local economies to political issues. He has produced works related to Fukushima and the Sunflower movement in Taiwan. Connecting finance, geography and politics, each image is made up from scans of coins that replace the pixels that usually compose a photographic image today. As with Voet's deployment of coins, nationhood is bound to the currency used as a symbol.

Ishu was born in China but grew up and lives in Tokyo and creates work that is inspired by his experience of being in between cultures, frequently at odds with one another politically. The failure of the nuclear re-

actor in Fukushima had not only global environmental ramifications but also created specific problems vis-à-vis the pollution levels of the East China Sea in international waters. In this exhibition the image shows the student occupation of the Legislative Yuan in Taipei opposing the government's unconstitutional passing of the Cross Strait agreement allowing Mainland Chinese businesses to operate within Taiwan freely.

Economics are reliant on one form of value – that of exchange – in which human labour or natural resources are given relative values dependent on market forces of supply and demand. In addition to creating art as an end product, a commodity, artists create aesthetic value in the process of production. By employing exchange as a critical and aesthetic tool, it is not only the object in the gallery we must consider but also its narrative – how it was made, the source of the materials, and even its transportation – to fully understand what is at play.

João Vasco Paiva's *Seesaw 1 & 2* (2015) appear as literal balances, their fulcrum a cast from Styrofoam packaging, their arms stacks of milled wood. But Paiva's recent works have developed from a day-to-day relationship with local craftsmen who work in the building near the artist's studio, in particular upholsterers and carpenters. The artist employs the materials leftover from the artisan's work – in this case, raw materials such as wood or unused cushions and fabric – to create assemblages. Considering these as a form of collaboration with his neighbours, the artist's work is revealing the unseen aspects of production, the inner materials as well as the skilled rather than industrialised labour still carried out by individuals, an aspect of work that is increasingly disappearing in centres of global finance, and Hong Kong in particular, due to economics, property values and gentrification. This abstract and process-driven representation of social and labour relations includes the hidden aspects of the sculptures' production. Rather than balanced in the Styrofoam, the wooden beams are actually tightly clamped together, literally filling an empty space. As the artist describes "the balance is forced just as the relationship between the different levels of production, the artist and the fabricator, is forced."

This reflects a hinge between two different forms of labour: the artisan and the artist, each within its own 'precarity'. Artists, in particular, are archetypal of the new 'precariat' – those working on short term, unsecured working conditions, even within intellectual labour. This is a significant shift in labour relations that underpins all economics. As Italian Philosopher and Aesthetician Franco 'Bifo' Berardi notes, job security and benefits brought about by state regulation and unionisation established, only for a short period, "some limits to the natural violence of capitalist dynamics."<sup>2</sup> Consideration of what this might mean is of clear concern to artists.

Ximena Garrido-Lecca's series of drawings *A Gross of Chullos* (2013/14) are one element of a process-based work tracking translations of value in objects and labour through a globalised market.

Garrido-Lecca's work finds symmetries between the forms of conceptual and post-conceptual art, with vernacular architectures and handcrafts found in indigenous Andean cultures. *A Gross of Chullos* is a series of 144 drawings (shown in units of 6 or 12) of traditional Andean hats made from photocopies on accountancy paper. Each drawing is a record of an individual hat that was purchased by the artist in Peru

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<sup>2</sup> Franco Berardi, *Info Labour and Precariousness*, English Translation on 'www.generation-online.org/t/tinfoLabour.htm'

where they are knitted by hand for low wages and sold primarily for the tourist market. Each drawing (as with the hats themselves) is effectively the same yet at the same time unique. Although following the same pattern due to the possible number of colour variations and being hand rather than machine made, each naturally comes out as different, which can be seen as equivalent to a genetic code.

The drawings are part of a wider process-based project where the artist purchased the standard trading unit of a gross of Chullos and shipped them to the UK where she 'unknitted' them to create a pile of coloured wool, reversing the labour of the Peruvian craftswomen. Despite destroying the objects, they necessarily increased in value becoming a sculpture rather than souvenirs. By recording each hat as a drawing on accountancy paper, Garrido-Lecca points to ethnographic studies with each hat a cypher for an individual, and in turn the value of human labour and life in a re-rendering of minimal and conceptual art practices infused with post-colonial critique.

Driving the ethical concerns in the work, we can look again to Bifo for their contemporary relevance when he states that the intellectual and political, as well as the economic crises of today, are driven by "this imbalance in the relationship between the supply of semiotic goods and the socially available time of attention."<sup>3</sup> Here, again, imbalance is the keyword to how we discuss an unsettled world.

In his *Coin and Cigarette Butt Boards* (2015) Gabriel Kuri uses familiar notice boards from modern office buildings where small letters could be inserted in the grooves to create signage. Now all but redundant due to digital printing and screens that increasingly allow signage to be easily changed, they are part of an obsolete bureaucratic architecture. Kuri inserted in the grooves US cents and dimes alongside cigarette butts found on the street, replacing the lettering with petty luxuries and loose change, which might equally be significant to those living truly precarious lives – the homeless, the migrant worker, etc. Arranged by colour, the cigarettes and coins are brought together suggesting the way in which different values are assigned in the market.

Gabriel Kuri's sculptures and installations are plays on value between materials, labour, disposable or overlooked everyday objects, and records of life. Receipts are a recurrent motif, documenting and making public his own shopping habits as a form of drawing through economic data. The sculptural works are precarious mixes and compositions of materials, such as marble or luxury goods, with plastics and disposable commodities, which carry formal as well as associative meanings.

When we think further, we find that much of the financial world is communicated by visual means, seeking out patterns and tendencies in the abstract nature of numbers represented by charts and graphs rather than words. In this case, aesthetics are palliative to the insecurity we may feel about his abstraction of life into a statistical realm. And aesthetics are primarily concerned with pleasure, inspiring a value beyond the economic, whether sacred or profane.

Toril Johannessen's *Words and Years* series of silkscreen prints are based on research into various magazines, charting the frequency of certain words and therefore certain ideas over the course of the transition from late 20th to early 21st century thinking. Using the poetic associations that arise from the titles of

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<sup>3</sup> 'Panic War and Semio-Capitalism' in Berardi, *Precarious Rhapsody*, Minor Compositions, 2009 P46).

the magazines themselves, each chart carries an emotive meaning through its analytical form. Together they chart some of the keywords that make up the contemporary value system.

Part of a series of works where the artist collates the frequency of the use of works in specific publications, *Expansion in Finance and Astrophysics* (2014) charts the use of the work in each of the two separate disciplines, one being a virtual, immaterial and therefore manmade one, the other cosmic and natural. *Abstraction in Finance and Astrophysics* looks at the theories themselves, charting the changes in the way the universe has been conceived.

Language, on the other hand, plays its part in unsettling the market, particularly in the circulation of rumours that may cause panic on the trading floor, bursting bubbles or causing catastrophic bank runs. But also in reassuring or obscuring through the choice of works used to describe the abstract circulation of money. Discussing the 2007 collapse, Mirium Meissner explains, "before it turned into a global recession, Global Financial Crisis mainly expressed itself virtually, as a 'loss of balance' occurring within the abstract trading parameters of the financial markets." <sup>4</sup>

In *R.M.B.S* (2015), a new work produced for this exhibition, Lia Forslund and Franek Wardynski present a fuse box that prints a short story by the artists discussing the crisis using specific language, which may be unfurled on thermal paper 'on demand' by gallery visitors. Physically, it directly links global markets with the disposable everyday waste of commerce, whilst technically also narrating the experience of the markets within the story.

With a focus on financial 'products', the artists look at the language of finance and how it is used to construct value – frequently value that is deferred into the future through loans and plays off the insensible. Such is the data that accrues around finance, that it takes on a physical form and becomes a commodity where surplus equally reduces value. Too much information is useless.

Hannes Zebedin's *Access to Information* (2013/15) uses the forms of conceptual art alongside the aesthetics of protest to make installations and interventions in public space and in the gallery.

*Access to Information* consists of copies of the World Bank reports on global finance stacked floor to ceiling in the gallery to create an architectural column, then allowed to fall under its own instability. Physically showing the amount of data produced, it presents the work done by this ethical bank whilst also, in its collapse, suggesting its fragility. Here, the falling column broke through the gallery floor, adding further to the physical metaphor.

In its original version, *Access to Information* was part of *Zweifelscontinuum* at the Salzburg Kunsthalle and was combined with an 'energy loss' element, which in Austria involved locating a radiator by an open window in the gallery during winter. Outside, the word *Frühling* (Spring) was written in snow. This reference is drawn from Karl Marx's theories in *Das Kapital*, the founding text of modern economics where he likened the cycles of the markets to the natural world. As Meissner puts it: "financial crisis needs a medium in order to show itself. In contrast to a storm or a tsunami – both popular allegories for the crisis –

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<sup>4</sup> Mirium Meissner, *Portraying the Global Financial Crisis: Myth, Aesthetics and the City*, NECSUS European Journal of Media Studies, 2015



financial crises constitute mediated events, not the least of which because the very principle of money and exchange value is referential."

Through bringing these works dealing with the global and the quotidian into dialogue with one another, we can build a snapshot, a balance sheet, if you will, of how we now think about economics and business in relation to other aspects of life. And, in doing so, we bring art into dialogue with current business practices seeking new ways to think about their relationship with the world. As Daryl Koehn and Dawn Elm put it, business-thinking is moving "towards a new perspective, incorporating intuition, emotion and perception – all aesthetic components."<sup>5</sup> And in this is a return, to some extent, to classical notions where beauty and goodness, aesthetics and ethics, are two sides of the same imperative. With this in mind, business and aesthetic qualities move towards a balance between values and ethics, that also brings art closer to the centre of all our lives.

Kit Hammonds (b. 1975, UK, lives in London & Taipei) is an independent curator whose practice includes exhibition and event-making, education, as well as critical and creative writing. His recent projects include Co-Curator of the CAFA Museum Biennale, Beijing; curator of Blue Lines, Red Threads, Serralves Museum, Porto; Co-Founder of Index Art Book Fair, Guadalajara & Mexico City; and Director-in-Residence at the Taipei Contemporary Art Center (all 2014). From 2007-2015 he held the position of Senior Curator in Curating Contemporary Art at the Royal College of Art, London and in 2015 was a recipient of the Taiwan Fellowship, 2015.

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<sup>5</sup> Introduction to Koehn and Elm (eds), *Aesthetics and Business Ethics*, Springer, 2014

## 文章《財務報表》

by Kit Hammonds

業務因何要平衡賬簿上的記錄？何以其財政必不能失衡，而失衡這一概念為何是一種威脅？誠然，要獲利就得生產盈餘，因此業務的意向正是讓賬簿上的利潤 (black) 超過虧損 (red)。

以上的問題就是《財務報表》從美學、經濟和生態平衡三者之間的關係萃取的課題之一，亦即是亞洲、歐洲和美洲藝術家的作品所表現的倫理。當代生活的這三個層面看似是互相對立的斷層，但仔細觀察便會發現，它們實是現代思維中匯流的百態。藝術和業務本來獨立的語言系統，各自銳意梳理個人經歷、社會責任和日常抽象概念之間錯綜的複雜性，現在還是殊途同歸地融合起來。

正如概念藝術引導美學至資訊層面，業務也逐漸脫離極為抽象的金融學，並透過當代美學滲入於世界之中。昔日的金融學原則以邏輯、理智、理性和財富最大化為主導；在一眾金融學思想家如約翰·道布森 (John Dobson) 看來，取而代之的美學業務則著眼於協調、平衡、可持續性、美學卓越性、判斷、語境、同情心、社區、美麗以及藝術<sup>1</sup>。

在此，我們於當代藝術的眾語言系統之中察覺到一種“平衡”；它一方面界定良好的藝術構圖，另一方面亦開始在其他範疇呈現一種道德意義。這概念有趣的地方在於它與“穩定性”不同；它是一種存在於倒塌邊緣的穩定性。無論是藝術、外在環境抑或有利可圖的市場，皆凡所有活躍的系統都必須躡足於這條界線之上。人物雕塑的“對應” (contrapposto) 賦予石和青銅靈魂，從而在瞬間捕捉運動中的身體——亦正如一張財務報表以抓拍的形式呈現一項蓬勃的業務。同樣地，我們在是次展覽所看到那凝聚在剎那間的“平衡”的語言不僅是關於美，更是關於運動中、增長中和形成中的事物。

把歐元看作環球經濟尤其不穩定的特徵是一個合時宜的課題。它畢竟是一種極具現代感的貨幣——21 世紀的跨國產物象徵理想中的新歐洲；而在此刻，現實中的歐洲正徘徊於崩潰的邊緣苟延殘喘。歐元作為一個語境則扎根於我們在民族身份以外、與金融和倫理價值的交涉。

Duncan Campbell 的電影作品 “Arbeit” (2011) 將檔案影片和藝術家自身的序列交織在一起，敘述前德國財政部長和中央銀行行長蒂特邁爾 (Hans Teitmeyer) 的傳記。即便蒂特邁爾認為歐元催生了希臘和愛爾蘭等國的金融倒塌，他在其編制上還是深具影響力。現在看來，Campbell 這部以蒂特邁爾為主線去探討歐洲經濟和文化近史的作品，似乎帶有豐富的預言意味。

<sup>1</sup> Dobson, *Aesthetics as a Foundation for Business Activity*, California Polytechnic State University Press, 2007

希臘作為歐洲的奠基，其與歐元的分割及當中傾覆一個通用貨幣的可能性有著重大的意義。縱然歐元成了樂觀主義和團結的象徵，它同時亦是一個爭論點，涉及共有責任、民族國家與其獨立文化的關係、地區和環球責任以及經濟在國際政治上的核心地位。

把英國、香港、中國和台灣等全球性經濟中心的通用貨幣散落在畫廊的地上，便構成了Heidi Voet 的作品"Stars and Constellations" (2013)。由藝術家製造出來、有魚目混珠之效的"象徵式"無面歐元反映了其真身作為聯邦貨幣的本質—硬幣和紙幣印有各國獨有的設計，圖案四周點綴著歐盟旗幟上的五角金星。如此一來，這些“象徵式”歐元模糊了偽造品和複製品之間的界線。

Voet的作品集結社會、經濟學和美學觀點，透過反傳統雕塑和及裝置探視眾生的關係。在材料和畫面的處理上，她的創作往往帶著俏皮而幽默的口吻，以簡單的鋪墊改造司空見慣的日常物件，與此同時從語言的對比產生意義。

潘逸舟的"Life Scans"系列取材自有關重大事件的媒體報導。重置成巨型噴墨打印的相片蘊含了政治、環境甚至個人意義，並挑釁國與國之間迷糊的界線。這一系列繪本以硬幣掃描代替像素，作為攝影圖像的構圖單位。福島事故和台灣太陽花學運作為主題，將經濟、地理和政治課題串連起來。在如此的部署之下，象徵式貨幣便成了民族性的前提。

潘逸舟生於中國，長於日本，其創作因而受兩種文化經歷醞陶，探索兩者之間的政治矛盾。福島核反應堆的事故不僅帶來對全球環境的不良後果，亦衍生由中國東海蔓延至國際水域的污染問題。另一邊廂，展覽同時展出由台灣學生發起、反對海峽兩岸服務貿易協議的佔領立法院運動。

經濟學賴以交易為價值的一種形式，依據市場上的供應和需求，鑒定人力或自然資源的價值。除了運用視覺上的表達方法，藝術家同樣關注生產過程和製成品，從而創造價值。

乍眼看，周奧的“Seesaw 1 & 2" (2015)是一組以泡沫塑膠為支點、經碾磨的木材為臂的天秤。實際上，周奧的匠作皆演化自他與工作室附近的修理工人和木匠的日常接觸。藝術家利用工匠們剩下的物料，重新組裝——以這組作品為例，它們的前身就是木、墊子和布等原材料。作品透過這種形式上的合作，揭示了生產過程鮮為人知的一面、內在本質以及精巧而非工業化的手工——在香港這個環球金融中心，這些都是日漸被經濟、樓價和高檔化淘汰以致幾近絕跡的個人造藝。如此抽象而著重“過程”並以社會和勞動關係為主體的表達方式，亦同時將雕塑製作的潛面表露無遺。天秤看似取泡沫塑膠為支點，但其實兩側的木樑互相緊夾並填滿空隙。正如藝術家說：「天秤所呈現的平衡，如同生產過程中各個層面、藝術家和製造者之間的關係，都是強迫出來的。」

這反映了一個關鍵，連繫兩種各自處於其“不穩定性”的勞工，即工匠和藝術家。當中尤其以藝術家為“不穩定者”這種新社會現象的典型；即便是一種智力上的勞動，他們還是受制於短期而不受保障的工作條件。這是勞動關係上的一個重大轉捩點，支撐著所有經濟。如意大利哲學家 and 美學家比弗 (Franco "Bifo" Berardi) 指出，國家規定和工會形成所帶來的工作保障及福利，只不過於短期內稍微制衡資本主義固有的暴力<sup>2</sup>。至於這種理解背後的意義，則是藝術家們切身關注的焦點。

Ximena Garrido-Lecca的繪本系列“A Gross of Chullos" (2013/14) 以創作過程為重心，追蹤環球市場對物質和人力價值的詮釋。

<sup>2</sup> Franco Berardi, *Info Labour and Precariousness*, English Translation on 'www.generation-online.org/t/tinfoLabour.htm'

Garrido - Lecca 的作品在安第斯土著文化鄉土建築和手工工藝品之間發掘概念藝術和後概念藝術的形態關聯性。"A Gross of Chullos"是一系列以6 或12 幅為一組、共144 幅的傳統帽子繪本。每個繪在手工彩色影印會計紙上的帽子代表著藝術家購自秘魯遊客市集、由廉價勞工手織的帽子。繪本正如它們的真身，一致而獨特。即使受顏色變化的有限所拘束，人手製作過程卻如基因般衍生出獨一無二的樣式。

這些繪本屬Garrido-Lecca的過程探究計劃之一。藝術家購入總值一個標準交易單位的安第斯帽子，繼而將它們拆成一團彩色毛織，還原秘魯女工匠們的勞工過程。縱然破壞了物件的本身，把它們從紀念品昇華至雕塑作品，其價值亦得以提升。以會計紙為媒材，每頂帽子便成了個人、勞動價值和生命的借代。如此一來，經重塑的極簡和概念性藝術實踐以人種學的角度彙整藝術家的後殖民批判。

對於作品所展演的道德層面以及其當代含義，我們可以再次參考比弗。他指出：現代社會的知識、政治和經濟危機驅使了“符號學製品的供應和社會關注之間的失衡”<sup>3</sup>。在此，“失衡”再一次成為圍繞不穩定性的討論的關鍵詞。

Gabriel Kuri的作品“Coin and Cigarette Butt Boards”（2015）源用司空見慣的辦工室告示板。數碼打印和屏幕取代堆砌字母的告示形式，使其成為過時的官僚架構的一部分。Kuri將美元硬幣和路邊煙頭置於凹槽之中，以小奢侈品和零錢代替字母；兩者對生活於不穩定性之中的路宿者、農民工等人同樣重要。煙頭及硬幣依據顏色排列，暗喻市場價值分配的特性。

Gabriel Kuri的雕塑和裝置作品把玩材料、勞力、廢物和被忽視的日常物之間的價值，同時亦是生活的寫照。收據是一個反覆出現的意念，記錄並公開藝術家的消費模式之餘，其自身更是一種以經濟數據為形式的繪圖。雕塑作品作為大理石或奢侈品與塑膠和一次性商品等材料的不穩定複合和結構，亦附帶著形式及聯想意義。

仔細想，金融界的確以視覺模式取替文字作為溝通機理，在圖表所表達的抽象數字當中尋找規律和趨勢。就生活的抽象化和統計學化所產生的不安，著眼於樂趣的美學便因此起了緩和作用，催生經濟學以外神聖或世俗的價值。

Toril Johannessen的絲網打印系列“Words and Years”深入研究各式雜誌的內文，以圖表展示某些字詞的出現頻率，從而記錄個別思想於20世紀末至21世紀初期間的演化。每幅圖表利用雜誌標題所衍生的詩歌式聯想，在分析性形式之中滲入情感意義，同時展演形成當代價值系統的關鍵詞彙。

"Expansion in Finance and Astrophysics" (2014) 就是例子之一，彙整兩個範疇的用詞：一個虛擬、非物質且人造，另一個浩瀚而自然。"Abstraction in Finance and Astrophysics"則注重理論，將人類對宇宙的構想變化製成圖表。

語言具動搖市場的力量，尤其以流言蜚語最能擾亂交易所的情緒、爆破泡沫或引發擠兌。但另一邊廂，用語在描述金錢的抽象流轉時亦有安撫或掩飾之效。談及2007年的金融危機，Mirium Meissner解釋道：“環球金融危機在演變成環球經濟 衰退之前以一種虛擬的表達式存在，作為金融市場的抽象交易參數之中的“失衡”。”<sup>4</sup>

Lia Forslund和Franeek Wardynski 特地為是次展覽製作的新作“R.M.B.S” (2015) 是一個保險絲箱子，在熱

<sup>3</sup> 'Panic War and Semio-Capitalism' in Berardi, *Precarious Rhapsody*, Minor Compositions, 2009 P46).

<sup>4</sup> Mirium Meissner, *Portraying the Global Financial Crisis: Myth, Aesthetics and the City*, NECSUS European Journal of Media Studies, 2015

敏紙上打印一段借鑒該場金融危機的行內敘述性文字，並按觀者之意印出。作品的實體將環球市場連繫到日常商業活動所生產的廢棄物，同時在技術層面上敘述故事中各個市場的經歷。

兩位藝術家著眼於金融“產品”，尤其是金融界的術語以及其構建價值的方式—當下價值作為貸款延緩至未來，加諸無動於衷的消費者。這就是圍繞著金融而囤積的數據，採用實質形態成為一種藉盈餘去貶值的商品：過多的資訊亦毫無用處。

Hannes Zebedin的"Access to Information" (2013/15) 源用概念藝術的形式和抗爭的美學，在公共空間及畫廊展演裝置作品和藝術介入。"Access to Information"由世界銀行發出的全球經濟報告組成，如建築柱般從地面堆疊到畫廊的天花，再任它隨著其自身的不穩定性而倒塌。作品將世界銀行生產的數據量實際地呈現於眼前，並藉倒塌暗示這項目的脆弱。崩塌的柱甚至擊穿畫廊的地板，加強了整體的實質隱喻。

"Access to Information"的最初版本為展於薩爾茨堡博物館的作品"Zweifelscontinuum"一部分，並與“能量流失”的元素掛勾：參照馬克思在現代經濟學奠基《資本論》中提出有關市場循環和自然界的相似性，位於奧地利的畫廊在敞開的窗旁邊放置一台暖氣機，又在室外的雪地上寫著"Frühling" (春天)。正如 Meissner所說：“金融危機需要透過一個媒介來表達自己。與風暴或海嘯等喻體相反，金融危機構成一系列間接的事件，最大原因是金錢和匯價原則的參考作用。”

將這些以環球和日常生活為題的作品梳理成一場對話，可以構建出一張快照或“財務報表”，藉以透視我們現今對經濟和商業與其他生活範疇相關的想法。在探索藝術和當代商業實踐與世界的關係的同時，此舉亦催生了兩者的互動。如Daryl Koehn和Dawn Elm所指，商業思維正步向“一個新維度，結合直覺、情緒和感知等美學元素。”<sup>5</sup>在某程度上我們是回歸傳統，視美與善、美學與道德為同一基準的雙面。以此為原則，商業和美學素質便趨向價值與道德之間的平衡，從而使藝術更貼近生活的核心。

Kit Hammonds (1975年，英國，現居倫敦及台北) 是一位獨立策展人，活躍於展覽及活動製作，教育，以及批判性和創造性寫作。最近參與工作的項目包括北京中央美術學院美術館雙年展聯合策展人；波圖Serralves博物館 "Blue Lines, Red Threads" 策展人；瓜達拉哈拉和墨西哥城Index藝術書展聯合創始人；台北當代藝術中心駐館主任 (2014年)。從2007 - 2015年他曾擔任倫敦皇家藝術學院當代藝術策展人；2015年獲頒發台灣獎助金。

<sup>5</sup> Introduction to Koehn and Elm (eds), *Aesthetics and Business Ethics*, Springer, 2014



Hannes Zebedin (b. 1976, lives in Austria) uses the forms of conceptual art and protest to make installations and interventions in public space. Zebedin's installation *Zweifelscontinuum* consists of copies of the International Monetary Fund's report on global economics stacked floor to ceiling in the gallery, and allowed to collapse under its own instability. It is combined with an 'energy loss' system, such as an air conditioning system. This reference to natural seasons is a relationship between seasonal change and economics drawn from Karl Marx's theories on capital.

Hannes Zebedin (1976年, 奧地利) 使用概念藝術和抗議的形式, 於公共空間設施進行裝置及干預藝術。 Zebedin的裝置作品 *Zweifelscontinuum* 由大量國際貨幣基金組織 (IMF) 的全球經濟報告副本堆疊而成, 從地面堆疊到畫廊的天花板, 並允許根據其自身的不穩而倒塌。它是一個如空調般的"能量損失"系統。參考自經濟學家卡爾·馬克思所論述有關自然季節變化和和資本經濟之間的關係。

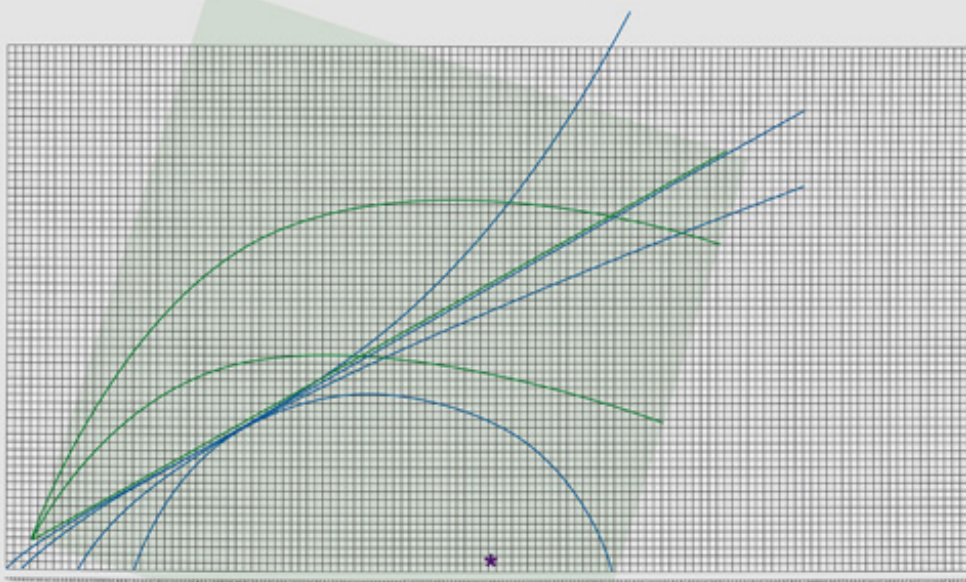
Hannes Zebedin  
*Access to Information*, 2012 - ongoing

Photocopy office papers  
Variable dimensions  
辦公室影印用紙  
尺寸不限

# *Abstraction in Finance and Physics*

The Solow Growth Model  
The expansion of the universe

\*\*The discovery of white  
supernovae and the  
cosmological constant.





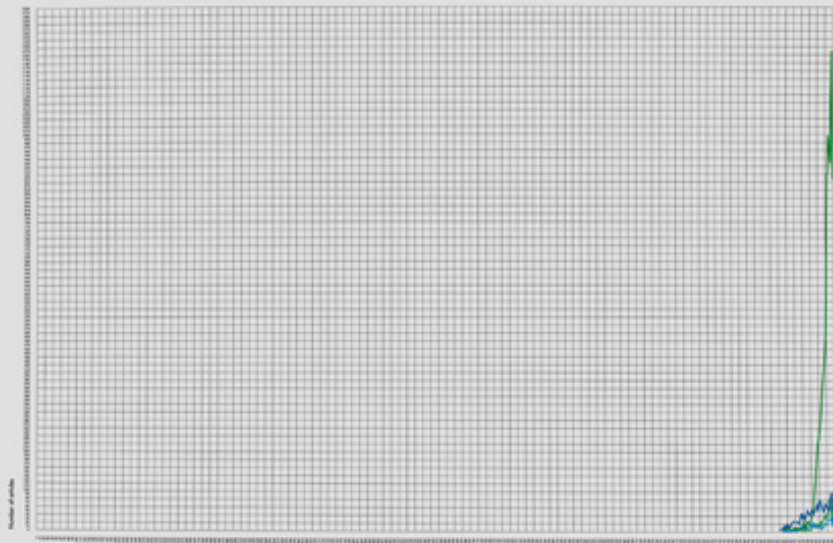
Toril Johannessen (b. 1978, born and lives in Norway) makes use of analogies between both the scientific and capitalist market interpretation of expansion and abstraction. Through graph plots, such as in her *Expansion in Finance and Physics* series, she shows how these very words are used in various economic, physics and art historical documents.

Toril Johannessen (1978年出生, 現居挪威) 通過圖形繪製抽象地解釋科學和資本主義市場拓展。如作品Expansion in Finance and Physics系列中, 她展示了這些字詞如何運用在各種經濟、物理和藝術的歷史文獻中。

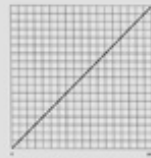
Toril Johannessen  
*Abstraction in Finance and Physics*, 2010

Digital print, framed  
105 x 145 cm  
數碼打印, 裱框  
105 x 145 公分

# Expansion in Finance\* and Physics\*



World GDP since year 0



Total Population of the Universe since year 0  
(2000 papers, 4000 million for 2000 years)

\*Economic Journal, Journal of Political Economy and Quarterly Journal of Economics.

\*\*Annual Review of Astronomy and Astrophysics, The Astrophysical Journal and Astrophysical Journal Supplement.

Expansion in Finance  
Expansion in Physics  
Expansion in Finance  
Expansion in Physics

Toril Johannessen  
*Expansion in Finance and Physics, 2010*

Digital print, framed  
105 x 145 cm  
數碼打印, 裱框  
105 x 145 公分



Gabriel Kuri (b. 1970 Mexico, lives in USA) creates visually refined sculptures, collages, installations, and photographs, working from repurposed natural, industrial, and mass-produced objects. On display will be two 'coin and cigarette butt board' works, which combine assembled coins and cigarette butts delicately imbricated into sober formal sculptures that play on the codes of minimalism.

Gabriel Kuri (1970年出生於墨西哥, 現居美國) 擅於改變一些大自然、工業和大規模生產的產品的用途, 創造視覺上精緻的雕塑、拼貼、裝置和照片。將展出兩件 'coin and cigarette butt board' 作品, 其組裝相結合的硬幣和煙頭巧妙地疊瓦排列成一組形態清晰的雕塑, 延伸至一種極簡主義。

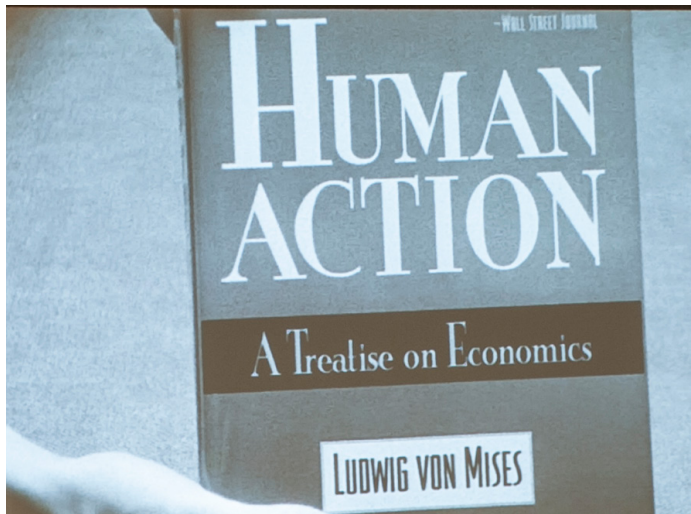
Gabriel Kuri  
*coin and cigarette butt board HSRP01, 2014*

Letterboard, coins and cigarette butts  
61 x 91.4 x 5.1 cm  
排字版, 硬幣和煙頭  
61 x 91.4 x 5.1 公分



Gabriel Kuri  
*coin and cigarette butt board HLRP02, 2014*

Letterboard, coins and cigarette butts  
91.4 x 121.9 x 5.1 cm  
排字版, 硬幣和煙頭  
91.4 x 121.9 x 5.1 公分



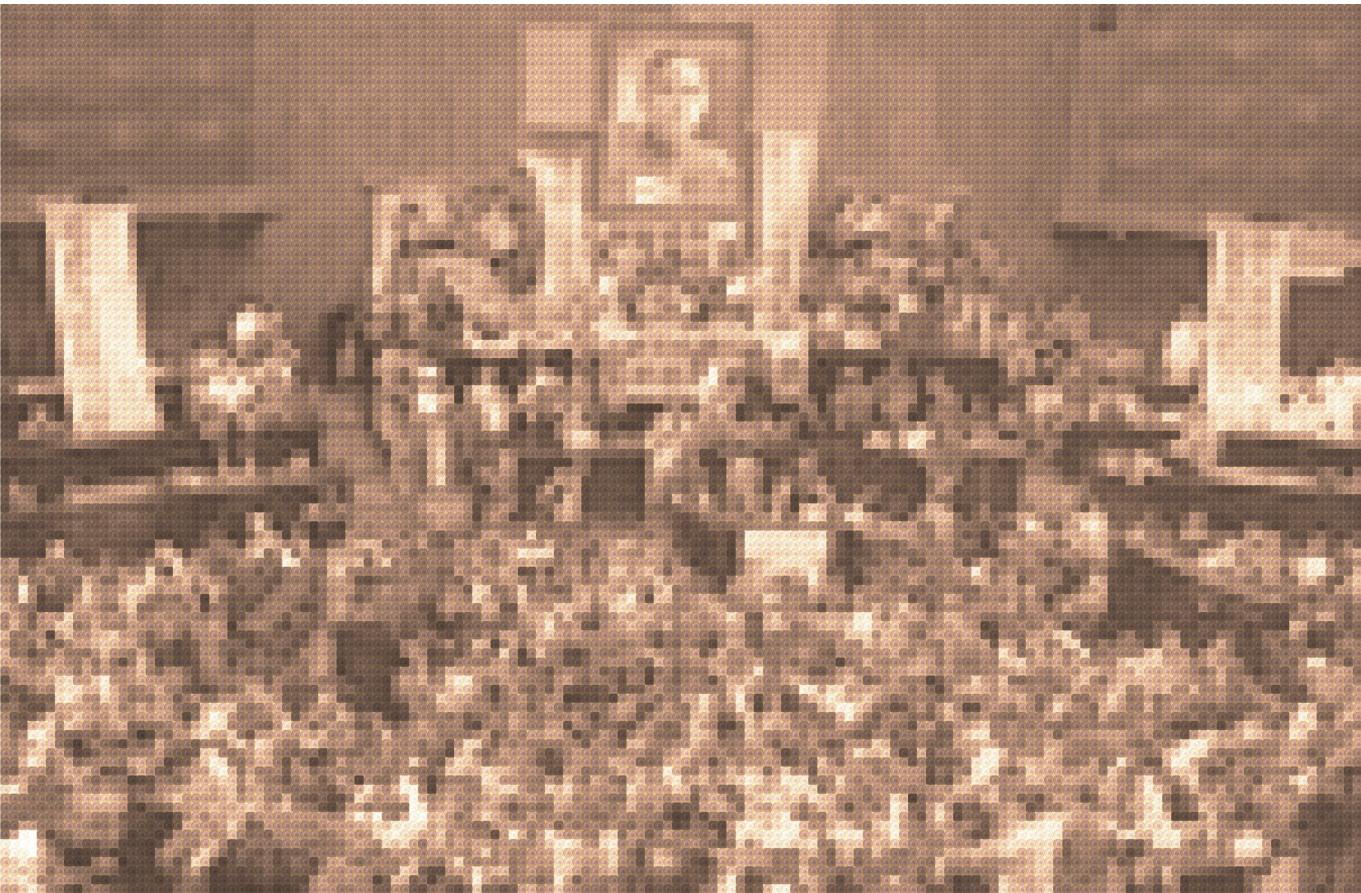


Duncan Campbell (b. 1972, born and lives in Ireland) will present his film work 'Arbeit' (2011). Exhibited within an immersive installation, it holds a mirror to the palsied world economy, in particular the crisis facing the euro. It does this through a biographical account of its ostensible subject, the German economist Hans Tietmeyer, one of the chief technocrats of the monetary union.

Duncan Campbell (1972年出生, 現居愛爾蘭) 將展示他的電影作品 "Arbeit" (2011)。作品裝置仿似身臨其境, 通過貨幣聯盟首席技術專家之一, 德國經濟學家 Hans Tietmeyer 的傳記, 帶出所考慮到的表面問題, 影射著麻痹的世界經濟, 特別是歐元面臨的危機。

Duncan Campbell  
*Arbeit*, 2011

Video projection  
40 minutes  
影片放映  
40 分鐘 (要求價格)



Han Ishu (b. 1987, China. lives in Japan) creates drawings, made of coins replacing pixels, related to local economies and political issues. The work exhibited relates to the protest in Taiwan.

Han Ishu, 潘逸舟 (1987年出生於中國, 現居日本) 以硬幣取代像素創作繪畫紙本, 涉及當地經濟和政治問題。兩件展覽作品都有關於福島和台灣的抗爭。

Han Ishu  
*Life Scan Taiwan, 2014*

Inkjet print  
200 x 300 cm  
噴墨打印  
200 x 300 公分



Ximena Garrido-Lecca (b. 1980, born and lives in Lima, Peru) creates work that finds symmetries between the forms of conceptual and post-conceptual art with vernacular architectures and hand-crafts found in indigenous Andean cultures. *A Gross of Chullos* is a series of 144 drawings (shown in units of 6 or 12) of traditional hats made from hand coloured photocopies on accountancy paper. Each is the same but unique (as are the hats themselves) due to the possible number of colour variations.

Ximena Garrido- Lecca (1980 出生, 現居秘魯利馬) 其作品著重於發掘概念藝術和後概念藝術的形態與安第斯土著文化鄉土建築和手工工藝品之間的相對性及關聯性。作品 *A Gross of Chullos* 是一系列包括144幅以手工彩色影印會計紙繪畫的傳統帽子繪本 (以6或12作單位展示)。每幅作品都是以帽子作題致貌似相同, 但由於色彩的變化而變得獨一無二。

Ximena Garrido-Lecca  
*A Gross of Chullos*, 2012 – 2013

Hand-coloured photocopy on accountancy paper  
Series of 144, each one unique  
42 x 30 cm  
手工著色複印會計紙  
144件作品系列,  
42 x 30 公分

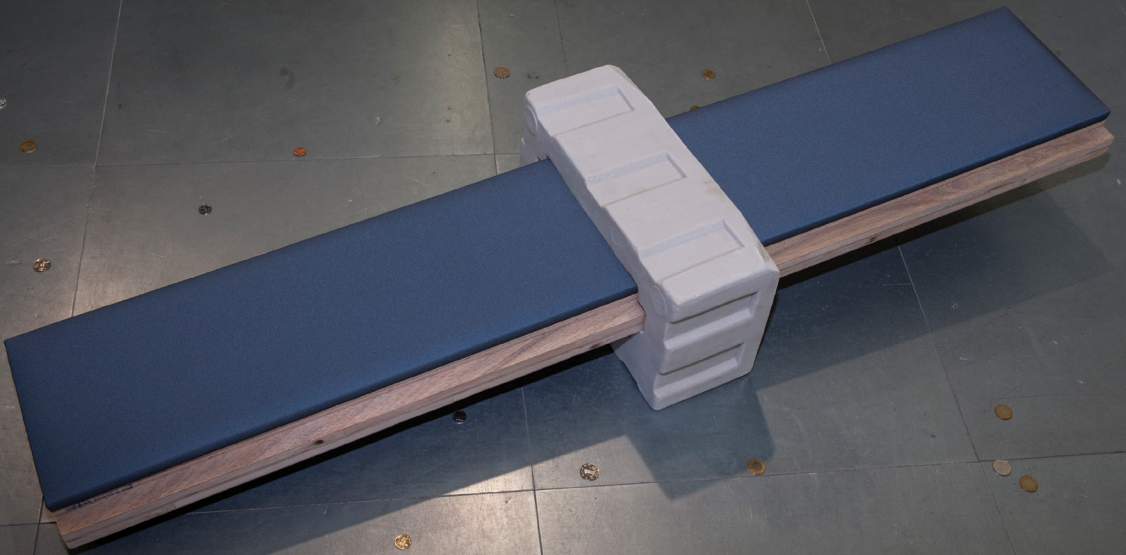


João Vasco Paiva (b. 1979 Portugal, lives in HK) observes the complex and continuously shifting characteristics of objects and spaces. Interested in semantics – the visual language each structure, perimeter and component may possess – Paiva examines the particular lexicon of constructed, de-truded or neglected units, systematically documenting, analysing and abstracting them to compose a process-driven composition that is simultaneously an artwork.

João Vasco Paiva, 周奧 (1979年生於葡萄牙) 是城市空間的「解碼者」。現居香港的他喜歡觀察大都市中複雜而顯著的混亂特質, 而繁華街道的聲音與秩序、快速行駛的地鐵與密集的空間, 正是其作品的核心主題。他系統地記錄、分析、抽象與分解這些現象, 創造出一種可編碼的闡釋, 這過程本身也是一件藝術創作。

João Vasco Paiva  
*Seesaw 1*, 2015

Stone resin, wood and fabric  
150 x 30 x 20 cm  
樹脂, 木材, 布料  
150 x 30 x 20 公分





João Vasco Paiva  
*Seesaw 2*, 2015

Stone resin, wood, sponge and fabric  
150 x 30 x 20 cm  
樹脂, 木材, 海綿, 布料  
150 x 30 x 20 公分



Lia Forslund (b. 1984, Sweden) & Franek Wardynski (b. 1989, Poland) are London-based artists whose collaborative work explores dystopian ideas of 'value collapse'. Their collaborative work is a 'critical text machine' that prints on demand a short narrative text based work set in the lead up to the 2007 economic crisis that draws on the jargon of financial industry.

Lia Forslund (1984年出生於瑞典)與 Franek Wardynski (1989年,波蘭),兩位現居倫敦的藝術家。他們合力探討 "價值崩潰"這個反烏托邦概念。他們的作品是一部"批判性文本打印機器",借鑒2007年金融業經濟危機,而打印出一段簡短的行內敘述性文字。

Lia Forslund and Franek Wardynski  
*R.M.B.S.*, 2015

Fuse box  
31 x 19 x 11 cm  
保險絲箱  
31 x 19 x 11 公分



Heidi Voet (b. 1972, Belgium, lives between Brussels and Shanghai) looks at the relationship of multitudes presented in anti-formal sculptures and installations. Voet will present *Stars and Constellations*, an installation of coins from various global economic centres – Germany, UK, Hong Kong – that are spread on the floor of the gallery. Among them are 'token' euros commissioned by the artist. These faceless coins represent the dislocation of capital from its location within globalized finance. These tokens tread the line between forgery and reproduction.

Heidi Voet (1972年出生於比利時，現居布魯塞爾及上海) 著眼於反正式雕塑和裝置所提出的眾人關係。Voet將呈現作品 *Stars and Constellations*，利用各種全球性經濟中心如德國、英國及香港等的通用硬幣，鋪在畫廊地板上。當中包括由藝術家委託製造的 "象徵" 歐元。這些象徵式的無面硬幣表現著資本的原來地理位置與其在金融全球化中的錯位，同時道出資本偽造和再生產之間所存在的界線。

Heidi Voet  
*Stars and Constellations*, 2013

Coins and tokens  
Variable dimensions  
Edition of 2 + 1 AP  
手工著色複印會計紙  
144件作品系列,  
42 x 30 公分

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## **Balance Sheets | 財務報表**

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