



Homecrossing: Glass Projects 家是边境：蒙塔达斯的玻璃项目

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Shanghai Museum of Glass
上海玻璃博物馆



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馆长前言

上海玻璃博物馆对蒙塔达斯的持续关注，源于多年的合作渊源与学术兴趣。

在博物馆的收藏中，艺术家的两件影像作品《威尼斯漂移》与《转译：赞美诗》始终占据着特殊位置。前者长期在博物馆的穆拉诺餐厅中循环播放，“穆拉诺”正是威尼斯重要的玻璃生产中心和重心。作品消除了白天的可预测路径，试图展示城市的另一面——隐藏的、未知的、神秘的，让观众随同艺术家的游荡体验，挑战我们对城市刻板印象与陈词滥调的既定认知。而作品《转译：赞美诗》以“运动场”为切入点，反复使用电视影像，思考爱国主义如何被表达和传播。蒙塔达斯通过捕捉细微差别，展示了不同国家的文化习惯和社会特点，让观众从分散视角去感受这些现象。

这些作品深化了我们对蒙塔达斯创作的理解。多年来，我们关注他如何通过影像和概念性实践观察社会、城市与文化的细微关系，也看到他如何将日常经验转化为具有思考性的艺术呈现。在这个过程中，我们也意识到，蒙塔达斯的作品与玻璃媒介有着有趣的呼应——透明且区隔，反射亦折射，不仅是材料特性，也像他作品中的观察方式一样，呈现出复杂的社会与文化层面。

“退火”是玻璃制作中不可或缺的工艺环节：高温塑形后，通过加热、保温和慢冷过程释放应力，既可控又充满偶然性，赋予玻璃独特的生命力。正因这份未知与探索，上海玻璃博物馆将跨界当代艺术项目命名为“退火”。自2015年起，博物馆邀请国内外艺术家利用玻璃的可塑性挑战材料边界，鼓励创造力与实验性，同时为观众呈现多元、精彩的艺术体验。蒙塔达斯的创作关注社会、文化与身份的复杂关系，并擅长将观念性思考与材料实践结合，这与“退火”项目鼓励实验、拓展材料边界的理念高度契合。

在2023年10月，我曾于马尼拉与蒙塔达斯见面。那时，他向我谈及一个尚在构想中的玻璃项目——一个关乎“家”与“边界”的研究计划，既是对现实世界中流动与迁徙的回应，也是他数十年来持续探讨的主题的延伸。我们都认为，这个计划若能在上海玻璃博物馆实现，将不仅是一场展览，更是一场跨越媒介、空间与思维的试验。

2024年4月至5月，蒙塔达斯在上海进行了为期三周的项目驻留。他结合影像、文本与玻璃材料展开创作与实验，反复检验“材料、时间与叙事”的关系。经过筹备与沉淀，2025年11月，展览《家是边界——蒙塔达斯的玻璃项目》得以呈现。作为跨界艺术项目“退火”的第十三位艺术家，蒙塔达斯将其对“家”与流动身份的持续研究，以及“生活即编辑”的理念，通过玻璃、影像与空间具体化呈现，为项目注入了新的国际视野与实验精神。

“退火”不仅是玻璃工艺的重要阶段，也成为博物馆以材料隐喻思考文化与精神结构的方式。蒙塔达斯的加入，使项目在国际语境中进一步延展，他通过跨媒介实践，将玻璃的特性与社会结构的复杂性并置，引导观众重新审视“家”、“生活”与“边界”的关系。对上海玻璃博物馆而言，这次展览不仅是一项合作成果，更是一场关于“如何在变化与不确定中保持敏锐与创造力”的共同思考。

张琳
上海玻璃博物馆 馆长

Foreword from the Director

The Shanghai Museum of Glass's sustained interest in Muntadas grows from long-standing collaboration and shared scholarly pursuits.

Among our collection, his two video works *Dérive Veneziane* and *On Translation: Himnes* hold a particular significance. *Dérive Veneziane*, shown for years on loop in the museum's Murano Restaurant—named after Venice's historic center of glassmaking—breaks away from the city's predictable daytime routes, revealing a hidden and unfamiliar Venice. It draws viewers into the artist's drift through the city, prompting them to rethink what they assume about urban space. *On Translation: Himnes* begins with the stadium, using repeated broadcast imagery to examine how patriotism is expressed and circulated across different cultures, highlighting subtle social cues from diverse national contexts.

Together, these works deepen our understanding of Muntadas's practice. His use of moving images and conceptual methods to observe the fine-grained ties between society, the city, and everyday experience resonates with qualities inherent to glass—transparency and separation, reflection and refraction—which mirror his layered ways of seeing.

“Annealing,” a crucial process in glassmaking, releases internal stress through controlled heating and slow cooling. Balancing precision and unpredictability, it lends glass its vitality. This spirit of experimentation inspired the museum to name its cross-disciplinary contemporary art program “Annealing.” Since 2015, we have invited artists worldwide to explore the limits of the material, encouraging innovation while offering audiences diverse artistic encounters. Muntadas's long-term engagement with the complexities of society, culture, and identity aligns naturally with the ethos of the program.

When we met in Manila in October 2023, he spoke of an emerging glass project centered on “home” and “borders,” shaped by global mobility and themes he has examined for decades. We agreed that realizing this idea at the museum would create not only an exhibition but a cross-media and conceptual experiment.

During a three-week residency in Shanghai from April to May 2024, he worked with video, text, and glass, repeatedly testing the relationships between material, time, and narrative. Following this period of development, *Homecrossing: Glass Projects* takes shape in November 2025. As the thirteenth artist in the Annealing series, Muntadas transforms his ongoing inquiries into home and fluid identity—and his notion of “life as editing”—into glass, moving image, and spatial composition, bringing a renewed international perspective to the project.

“Annealing” has become not only a technical stage in glassmaking but also a conceptual lens through which the museum reflects on cultural and spiritual structures. Muntadas's contribution extends the program's reach within the global context. Through his cross-media practice, he places the properties of glass in tension with social complexity, prompting viewers to reconsider the relationships between home, everyday life, and borders. For the Shanghai Museum of Glass, this exhibition is both a collaborative achievement and a shared exploration of how to remain perceptive and creative amid change and uncertainty.

Zhang Lin
Director, Shanghai Museum of Glass



Curator Essay
策展人文章

“家是边境”——一些展览前后的思考

苏伟

一、

一位多媒体艺术的先行者，如何面对今天处于多重危机之中的生活情境？一个艺术生涯跨越几十年、在最近三四十年的全球主义艺术图景中占据位置的实践者，他所开拓的观念路径和实践策略，如何在今天对这一路径充满质问的境地中向我们说话？这是我在参与到策划“家是边境：蒙塔达斯的玻璃项目”展览之前心中的好奇。这些好奇也不是凭空而来：在我之前一些年的研究和策展工作中，大量涉及了中国20世纪90年代以来带有宽泛的观念性创作特征的艺术实践。这些实践不仅构成了本土短暂的当代艺术史中的一个重要的时刻，也把“中国当代艺术”带入到全球主义之中。除了一把抓地学习和创造性地转译来自西方六、七十年代以来多种路径的艺术创作方法、发出本地的新声，这些艺术实践也在话语层面上形成了一种合力。而很大程度上，经由这个合力，本土的“当代”、“当代艺术”才被定义出来。

今天，这个定义的外延和内涵在今天都受到非常严重的挑战，其所带引出的行业权力体系和创作的语言模式也制造着越来越多的困扰。此时，重新辨认和思考这些艺术实践的历史意义变得紧迫起来。我想每个人，尤其是中国新一代的艺术实践者，面对那种通约性的视觉生产方法和艺术策略都是有所知觉的。它可以牵带出的思想和问题意识，以及它的边界与表演性，都值得重新讨论。而反思这些连接本土与全球的艺术实践及其历史化的位置，也可以是此时此地思考去全球化的一个起点。

因此，我把蒙塔达斯的艺术实践视为一个生动的参照。以一个学习者的态度进入到这一工作，我不仅要审慎地面对安东尼·蒙塔达斯的艺术实践，尽可能地寻找到可以与今天对话的线索；同时，我也必须正视和袒露我自身的策展工作在今天遭遇的困境，这一困境中既有如何重估典范式的创作语言，也指向更为基本的策展伦理问题：今天，展览在向谁说话，在与什么对话。

二、

这个展览围绕“家”展开。它的核心部分是重现蒙塔达斯——这位从70年代以来就实验了多种今天已经成为经典的视觉方法和实践手段的西班牙艺术家——1990年在英国纽卡斯尔展出的一件名为《家，家在何处》（1990年）的作品。这是一座透明的玻璃房子，符合上海玻璃博物馆的题中之义。

房子内部以对称的布局出现，对角线的两个角落上是壁炉和红砖墙，将“家”的内外置于一个相同的物理空间之中。头顶上方两部幻灯片播放着关于欧美一般社会情境中“家”的图像，来自于艺术家研究过程中的收集：一面是“家”作为情感的载体和私密领域，是“梦想”“乡愁”和“快乐”的起源地；一面是深嵌在经济和政治结构之中的“家”，它被“投资”“储蓄”“房地产”所塑造。蒙塔达斯并未将两者对立，而是冷静地观察关于“家”的意识形态如何由两者共同生产出来。走在这个狭小的空间之中，我们能听到循环播放的各种以“家”为主题的流行歌曲（据蒙塔达斯说，“家”是“爱”之外最受欢迎的流行歌曲主题），也能看到实时播放的本地新闻。蒙塔达斯呈现给观众一个被解剖了的“家”，一个在公共与私密的边境上存在的“家”。

“家”不是一个容易面对的题目，这是我们在艺术家希望对话的中国生活情境里越来越能感受到的。作为情感和私密的载体，它正在禁受着一场正在发生的社会转型带来的巨大冲击。中国人口老龄化趋势和劳动力短缺带来的一系列社会危机，促使“独生子女”政策掉头转向了“二胎”、“三胎”政策，使得越来越多安居城市之中的家庭在过去几年中不得不重新规划未来。而城市中一些具有自主意志的中生代社群和年轻人，开始自觉不自觉地抵抗来自传统观念和时代要求的生育压力，他们对”家”的想象和生活实践，都不一定继续围绕血缘传承进行。旧有的“家”的观念建构，就在这样集体式的血缘规划和沉默的抵抗中再一次瓦解。

在中国的乡村，过去三十年进城务工的大潮随着经济下行稍有停歇，但大量的家庭劳动力流失、土地荒废，一年见不到父母的留守儿童、缺乏赡养的留守老人比比皆是，以“家/乡里”为核心的乡村传统已经走到尽头。

与此同时，中国的城市化进程在房地产泡沫破碎的背景下进入到另一个阶段之中：过去二十年，何处安家是个带有梦想意味的话题，是经济腾飞中个人奋斗的动力；而今天，在城市置房安家不再是唯一的生活选项，在经济紧缩的背景中，它也变得越来越遥远和难以负担。

这个本土之中“家”的转变和危机，蒙塔达斯并不完全了解。在批判“家”这一意识形态的形成过程时，他揭露了“家”作为物理空间和心理空间的交叠，如何成为整个资本主义社会结构的一个部分。我相信，借助蒙塔达斯的这一分析方法，我们完全可以——尽管也有变成一般的社会学分析的风险——拆解出本土之“家”的样貌。当然，这里面还有更难启齿的事情，侵蚀着本土之“家”的边界。好在蒙塔达斯对此有所知觉，在展览中，他把标识有不同稀土化学符号的纸片，放进一组不同单色组成的磨砂玻璃微型小房子里。稀土的名字在半透明的玻璃后若隐若现：它是国际政治冲突中的核心地质资源，是民族主义情绪的物质载体，今天已经悄声移步，变成家中之物。

2020年，上海的艺术家庄介鸣（1957-）也把“家”作为创作主题呈现。他创作了一组名为《格物系列》（2020年）的灯箱摄影装置，拍摄的内容是疫情时期日常的家居场景。在他精心的色彩设置下，照片以鲜艳的“赤橙黄绿青蓝紫”为基础色调，将日常幻化为美妙的、几乎脱离于其原始语境的风景。一个20世纪中国的永恒命题在此出现，是直面、批判一个混乱、荒谬且从未有过的现实，还是将它审美化？今天，中国的普通人关心的是留置在这个现实之中还是逃脱其外的选择权，而一些艺术生产者则继续保留着精英的姿态，他们用批判或审美两个看起来对立的方式，制造艺术立场与现实之间相似的距离。

在《家，家在何处》中，蒙塔达斯有意无意地“再现”了人们是如何无视于“家”的意识形态构造，将之天然地视为一个纯粹私密的与世隔绝的场所的：当观众在这个狭小局促的玻璃房子里踱步、抬头、转身，并不是每个人都能意识到这个房子不是一个“家”的模拟；人们或许更会下意识地寻找房子符合“家”特征的地方，发出会心一笑，这暗示了人们常常在不自觉的状态下配合着上述意识形态形成的过程。

三、

这种艺术家隐身在背后审视着每一个观众的做法，今天引起了很多争议。观众/大众在艺术家的观念装置中处于什么位置？活跃在全球主义鼎盛时期的艺术家，往往不需要过多考虑这一问题，他们更寄托于双年展和具有国际声誉的艺术机构自身持具的与观众互动的模式。比如，城市双年展往往宣称所在城市的观众视为其公益目的的受众，以呼应地方政府的公共文化政策。这种交流绝非不言自明或者一直有效，更不用提对于实际与观众的交流难以进行量化的分析。¹对于蒙塔达斯而言，他一直以来的作品，尤其是那些通过微妙的媒介介入日常现实的作品，往往鼓励或者信任具有开放精神和一定思考能力的观众，也将他们想象为理想的、一定会出现的作品阅读者。这一想象在全球主义的鼎盛时期给所有的艺术实践增加了最后一道美妙的光环，它指向了一个宽容的、理性主义的、无冲突的世界。

而在今天多重危机的生活背景下，这一观众想象面临着窘境。即使回避身份政治的视角，我们也很难不去问，艺术家的道德理想主义是从哪种知识秩序中生长的？如果它与我们必须改变的生活方式产生了巨大鸿沟，并且越过了新自由主义热潮褪去后全球的异质时空，这一道德理想主义和虚无主义之间有何区别？

这是一个根本性的疑难。即使是经历了全球主义鼎盛时期的艺术家，他们的研究方法，尤其是像蒙塔达斯这样采用的以跨语境的旅行和交流为前提的、通过不断的错位去体会/制造时空差异下的共同议题的方法，也需要接受今天包括新一代的艺术从业者在内的人们的质询，后者对再现、可理解性（accessibility）的认识早已发生变化。在这样的局面下，要求这些艺术家去倾听生活内部的细琐，多踏一步到本地之中，而不是仅仅在语境的跨越中驻足，并不是过分的要求。更重要的是，即使面对一般的公众，无论艺术家如何坚持自身对艺术作为一个职业和志业的理解，他们仍然有义务给出真诚之姿，袒露自身的生命肌理和局限。这并非空谈，毕竟，在全球主义时代纷繁想象下的跨越时空、阶层、种族甚至生态链的连接，正在被亘古的暴力复演切断。除去在真诚和自白中，重拾和从头开始积累那些瞬间的我与你的对视，还有什么其他的可能？

¹

在今天的中国环境中，我们看到这一交流几乎完全局限在打卡拍照这一模式之中，大量艺术机构谄媚地提供视觉奇观供观众留念，成为城市娱乐消费活动的一部分。具有专业精神的艺术机构只能尝试非常有限地回应甚至不回应这一问题，除了专业观众，他们把期望放在极少数的更有宽容精神和理解力的文化群体和爱好者身上，同时也担心着那些热衷举报的不速之客。

四、

这倒不是说，蒙塔达斯在艺术实践中只是扮演了一个冷静的、无表情的观察者的角色，或者仅仅将他视为一个以游移的策略获得叙事权和观念优先权的聪明人。1974年，他提出了“艺术≠生活”（art ≠ life）这一符号理念，宣称“在生活处工作，在工作处生活。”我很喜欢这样的提议，它接近一个更自然的创作个体的状态，与今天新一代艺术实践者更关心的社群实践有着一定关联。此次展览中，他也用玻璃制作了三组名为《生命即编辑》（2025年）的作品。

这个符号理念其源有自。20世纪70年代开始，蒙塔达斯将身体、气味、触觉，蒙塔达斯这些日常生活的基本元素引入到自己的艺术中。作为经历过欧洲1968年风暴、反感对体制性的暴力和规训的年轻人，他在作品中放大了这些我们感知世界的基本方式，用“微交流”重新揭示和辨认生活/生命在社会转型期的意义。这也可以看做是他对“家”的考察的序曲，在“家”中，我们远离了社会和文化的霸权结构，茶米油盐的交流，远远抵过宏大的宣讲和争辩。展览中的录像作品《亚感官》(1970年)，呈现了艺术家开展过的一些具有祭祀仪式现场感的项目，触摸黑色塑料袋，用脚踩在白线上丈量一块体育场地，抠手指，蒙眼接触一根碗口粗细的塑料管子……值得注意的是，这些“微交流”大多不是一个人进行，而是由一群人共同完成。这一看似并未在作品中被着重强调的层面，却在今天要求情感劳动、分享和相处的社群主义氛围中找到了回声。

生命即编辑——20世纪80年代，蒙塔达斯将之推进到艺术要践行主体性批判这一维度上。他将“媒介风景”（media landscape）作为一种实践策略，不断调用、瓦解大众媒体和公共领域中生产的符号、图像和仪式，进而形成一个聚焦于公/私、主体/客体领域的主体批判立场。² 他的这一立场在90年代的全球主义之中全面展现出来，此时他着重关注权力如何被构建，恐惧、压制与控制如何从公共生活转译至私人领域。尤其是他的长期项目《转译》——一个依靠文化边界之间的穿梭、旅行，以共时的错位考察人的普遍生存境况的视觉研究——用法证学的视角截取不同时空中的相似情境进行类比分析。比如此次展览中的作品《转译：等待》（2005年），给出了不同文化语境里“在艺术机构门前排队”的观众图像，作品的观众被邀请设身处地的感受与自身属性同一的人的境地。艺术家试图通过这种方式揭露观众在公共文化机构面前的被动位置，激发观看者的主体感觉。

² 参见由Daina Augaitis策划的“蒙塔达斯：进入/之间”展览（2011年11月-2012年3月，马德里索菲亚王后艺术中心博物馆）同名画册，第12页。

对于蒙塔达斯和他的同道者而言，比起作品的批判内涵，也许他们更关心的是作品如何被认领到新的含义，即在传播意义上，作品如何拯救了他们这一代四处为家的全球主义艺术家，并赋予其（艺术史意义上的？）归属地和存在价值。旅行、位移、介于之间，是他们的创作观念诞生的土壤，没有这些，他们就无法开启那个激动人心的全球主义时代。但今天，随着欧美艺术机构大幅削减预算，极端右翼政治愈演愈烈，愚蠢的战争将人们拉回人类历史的深渊，对于回到那个以多元文化和迷人的跨语境知识交流为基础的全球主义的愿望开始上升，希望重新抓住已经开始失去的东西。此时，也许需要重新面对曾经那个理所当然的、移动的土壤，在移动中激发更具他者伦理的、无法被替代之物的生长和知识交流的新想象。蒙塔达斯提出的“家在何处”，反而在这种需要人的重新联结的情境中有了新的意义：一个不再是个人/公共交汇处的古典之家，而是在全球主义的遗产上急需重构的精神之家。对这个以“家”为主题的展览来说，这听起来像一个可贵的讽刺。

五、

蒙塔达斯亲身经历了70年代以来欧美世界公共空间的重构过程，这一过程与福利社会制度和新自由主义经济兴起紧密相关，它规划了人的日常生活和生存形态。对这一公共空间的揭露屡见不鲜，蒙塔达斯倾向于将之带入到一个更复杂的、可以称之为“共有空间”³的场域中展开。现代生活中的公共空间可能是今天生活中看起来理所当然、而其运作机制最容易被忽视的存在。长期以来，蒙塔达斯都在尝试从不同角度批判这一空间的制度基础和现实谎言，揭示我们如何被裹挟在公共空间崇高的政治诉求背后，由政客、企业家和社会精英操纵的经济和政治利益的洪流中，离“家”出走，无助且徒劳地辗转于行政机构、私人企业和消费场所之间。同时，他也期望在这一批判中激发公共空间中一种另类的形式即共有空间的产生。共有空间带有对现行公共空间反抗的意味，即脱离僵化的、无论是何种意识形态之下的公共制度。它继承了某种古典的、朴素的政治主体意识，似乎也指向非制度化的共同生活形态，形成某种程度上社群的自治。在这个层面上，蒙塔达斯的态度是相对矛盾的，他通过否定公共空间的欺骗性鼓励人们想象另一种生活的方式，也因为共有空间内嵌于公共空间的属性而质疑了这一想象。

蒙塔达斯将建筑理解为公共空间的原型。尤其在今天的社会生活中，攸关公共

³ 同上，第123页。

利益的决定都是在这些封闭的、具有专属意义的建筑中做出的。它在城市中随处可见，它又藏匿了看不见的机制，制造协同、服从和一致的利益。在《建筑，空间，手势》（1991年）这组照片拼贴作品中，建筑的外观、内部布景和图像成为了当代公共话语生产方式的隐喻。他把人的手势加入其中，似乎暗示了攸关公共利益的决定如何与决策者的私人动机、心理捆绑在一起，这导致这一决策过程是充满偶然性和不可预测的。

蒙塔达斯对公共空间的批判聚焦在这一空间20世纪70年代在欧美世界发生深刻转型后的时期，在他看来，这一时期产生的新的制度和话语模式影响了全球的各个角落。他把他所经历的不同时刻的当下都视为对这一转型的重写，这使得他在进行跨域的旅游时，不必完全在意、也不愿深究本土的、异质的历史时空，也就不会再多问一句，这一异质本身是否具有颠覆性。真正与这种艺术家策略进行竞争的，只有不存在于历史之中的，那个不连续的、破碎的当下，正如其在艺术家的早期实践中所显现的形态一样。

对于“家”这样一种游移在公共/私人边界上的存在，蒙塔达斯也使用了相同的批判策略。他的想法是，在不同的在地环境中揭露对象身上某一均质的属性，可以激发本地文化形式中某些基因的觉醒。艺术家不依靠所去到的本地的文化调研，而期望本地文化延伸、扩展其艺术项目的观点。显然，全球各地保守主义大行其道的状况，给不了这一想法太多的容身之地。而即使在已经愈发艰难的艺术的理论生产中，这一由旁观、培育和任由其生长的知识伦理姿态今天也遭遇严重的质疑。除了艺术与新自由主义经济、权力化的艺术系统亲如一家的老生常谈，艺术家身处何处的问题再次凸显：在那个世界被连续统一的平面想象所激励的情境中，艺术家机智地将沉思转化为旅行的动作；而今天，这样的世界被生态危机、战争和复归的强人政治撕开，人类历史的危机和所有悬置他者的恶果扭结在一起，它不再赋权给艺术家制造自身与其所置身的现实、其观察的对象之间那种高贵的距离。这是一个替代了全球化的、在历史和当下时空的错置中显现自身的“公共空间”，在它的日常中仅仅留有最后的崇高的可能，而不是给旁观者设下的贵宾席。

比蒙塔达斯晚一些开始工作的艺术家或许是意识到了这一点。在全球主义艺术的末期，TA们往往在其艺术项目中把自己置于一个更尴尬的、但也许可以缓解这一精英伦理的位置，在作品中同时扮演作品制作者、职业经理人、作品某环节的亲历者、知识分子、普通人和旁观者等多重角色。对于异质的历史时空和即使有新自由主义经济统摄、但仍具有另类可能性的生活和情感形态的感知，为这些艺术家提供了新的竞争力。直至晚近，在艺术世界的社群主义成为一种巨大的、团结的号召时，艺术的伦理再次成为问题。这一回，艺术向谁说话的质问更加强烈，即使增加更多的身份，艺术家的言说位置也无法稳固。他们不仅要禁受不同的文化和生活情境的考验——这一考验一定会将它推向伦理上的棘手的地带——也必须在全球主义落潮后时空错位的深处，寻找再现的可能。

Homecrossing – Reflections Before and After an Exhibition

Su Wei

I
How does a pioneer of media art respond to a present shaped by poly-crisis? How does an artistic oeuvre spanning several decades—once firmly situated within the global canon—maintain its resonance today, particularly as the conceptual paradigms it inaugurated are increasingly subject to interrogation? These questions accompanied me before curating *Homecrossing: Glass Projects* by Antoni Muntadas. They arose from my long-term engagement with conceptual artistic practices in China since the 1990s. These practices marked a formative moment in a relatively short local history of contemporary art, while also contributing to the definition of “Chinese contemporary art” within a global framework. Beyond absorbing and creatively translating diverse artistic methods from the West since the 1960s and 1970s, and producing new local voices, these practices functioned as a potent discursive engine. To a large extent, it was through this collective discursive force that “contemporary” and “contemporary art” in China were defined.

At present, both the conceptual scope and the substantive core of that definition are under severe strain. The institutional power structures and linguistic conventions that accompanied it have become increasingly problematic. Within this shifting landscape, a critical reassessment of the historical significance of these artistic practices has become a matter of urgency. I believe that many people, especially a new generation of Chinese practitioners are acutely aware of the standardized visual languages and strategies once regarded as universally valid. Consequently, the critical agency that contemporary art might still generate, along with its operative boundaries and performative dimensions, warrants rigorous reconsideration. To rethink the historical positioning of these practices that once connected the local and the global may also offer a point of departure for reflecting on de-globalization here and now.

It is in this sense that I regard Muntadas’s work as a vivid reference point. Adopting a learner’s stance toward his practice, I felt compelled to meticulously navigate his oeuvre in search of threads that retain their resonance within our contemporary condition. This process necessitated a direct confrontation with the inherent dilemmas of my own curatorial work—

challenges that involve more than the mere reassessment of canonical artistic lexicons. Rather, they underscore a more foundational question of curatorial ethics: whom does an exhibition address today and what does it seek to engage with?

II
This exhibition revolves around the idea of “home” and centers on a restaging of *Home, Where Is Home?* (1990) by the Spanish artist Antoni Muntadas. Since the 1970s, Muntadas has explored a wide range of visual strategies, many of which have become widely recognized within contemporary art practice. First presented in Newcastle, UK, *Home, Where Is Home?* takes the form of a transparent glass house, a structure that resonates directly with the material focus of the Shanghai Museum of Glass.

Inside the house, the space is arranged symmetrically. A fireplace and a red brick wall occupy two diagonal corners, placing the interior and exterior dimensions of “home” within the same physical structure. Overhead, two slide projections present images of “home” drawn from everyday social contexts in Europe and the United States, collected through artist research process. One side presents “home” as an emotional and intimate domain, understood as the source of dreams, nostalgia, and happiness. The other reveals “home” as something deeply embedded in economic and political structures, shaped by investment, savings, and real estate. Rather than setting these two understandings in opposition, Muntadas observes with restraint how the ideology of “home” is jointly produced through both dimensions. As visitors move through this narrow space, they hear a continuous loop of popular songs centered on the theme of home. As Muntadas has noted, after “love”, “home” is among the most frequently invoked subjects in popular music. At the same time, local news broadcasts are played in real time. What Muntadas presents to the audience is a dissected home, one that exists on the boundary between the public and the private.

The concept of “home” is not an easy one to confront, a reality that becomes increasingly evident within the Chinese social context that the artist seeks to engage. As a carrier of emotion and intimacy, “home” is

undergoing profound disruption amid ongoing social transformations. China's aging population and labor shortages have triggered a series of social challenges, leading the one-child policy to pivot toward two- and three-child policies. In recent years, many families living in urban centers have had to rethink and reorganize their futures. At the same time, some middle-aged and younger urban residents, acting with varying degrees of awareness, resist the pressures of traditional expectations and societal demands regarding childbearing. Their imagination and practice of home no longer necessarily revolve around lineage and inheritance. Consequently, traditional conceptions of home are undergoing a process of deconstruction, suspended between institutionalized frameworks of kinship and subtle modes of subversion.

In rural China, the mass migration to cities over the past three decades has slowed with economic downturns, yet the consequences remain stark. Many rural households face a loss of labor and abandoned land, with children growing up without seeing their parents for months at a time and elderly residents left without proper care. The traditional rural living model centered on family and community has effectively reached an endpoint. Meanwhile, urbanization has entered a new phase against the backdrop of a collapsed real estate bubble. For the past twenty years, securing a home in the city carried both aspirational and motivational weight, driving personal ambition during a period of rapid economic growth. Today, however, urban homeownership no longer constitutes the exclusive path to socioeconomic stability. Amidst a broader economic contraction, the prospect of property acquisition has become increasingly elusive and difficult to realize.

Muntadas does not claim to fully understand the transformations and crises surrounding the notion of home in the local context. In his critique of the ideological formation of "home," he exposes how the overlap of home as both a physical and psychological space becomes an integral part of the broader capitalist social structure. By adopting Muntadas's analytical framework, we can, with requisite caution, delineate the contours of 'home' in China, notwithstanding the risk of receding into conventional sociological reductionism. There are, of course, more politically sensitive imperatives at play—structural forces that increasingly erode the foundational boundaries

of local conceptions of home. Muntadas acknowledges this in the exhibition. He places small frosted-glass houses, each composed of monochromatic elements, containing slips of paper labeled with the chemical symbols of various rare earth elements. The names of these elements appear faintly through the translucent glass. Once positioned as strategic geological resources within geopolitical contestation and as material conduits for nationalist sentiment, these elements have transitioned into the domestic sphere, re-emerging as mundane artifacts of the private home.

In 2020, Shanghai-based artist Hu Jieming (b. 1957) also explored "home" in a series of lightbox photographic installations titled *The Things* (2020), which capture private living environments and interior household settings during the pandemic. Through his careful use of color, the photographs transform the ordinary into vivid landscapes, based on the full spectrum of red, orange, yellow, green, blue, and purple, rendering the familiar almost detached from its original context. A fundamental question in 20th-century Chinese art emerges here: should one confront and critique a chaotic, absurd, and unprecedented reality, or should one aestheticize it? Today, ordinary people in China are concerned with whether they can remain within this reality or exercise the freedom to step outside it. Meanwhile, some art practitioners continue to adopt an elite stance, navigating between critique and aestheticization in ways that create a similar distance between artistic position and lived reality.

In *Home, Where Is Home?*, Muntadas intentionally or perhaps unintentionally reveals how people tend to overlook the ideological construction of "home," naturally treating it as a purely private and insulated space. As visitors walk, look up, and turn within the confined glass house, not everyone realizes that the structure is not a literal simulation of a home. Many instinctively search for elements that align with their notion of home and smile knowingly. This subtle reaction underscores the ways in which individuals inadvertently participate in the ideological frameworks that construct our conceptualization of home.

III

The strategy by which the artist withdraws into the background while subjecting visitors to observation has become increasingly contested in the present moment. This raises a sensitive question concerning the position of visitors, or the public more broadly, within conceptual installation of artists. Artists who were active during the peak of globalism often did not need to confront this issue directly. Instead, they relied on biennials and internationally recognized institutions, trusting these platforms to provide established modes of engagement with visitors. City-based biennials, for instance, frequently identify local residents as their intended public beneficiaries, aligning their missions with municipal cultural policies. Such forms of engagement, however, are neither self-evident nor consistently effective, and the actual dynamics between artworks and visitors remain difficult to evaluate or quantify¹. For Muntadas, this question has long been embedded within his practice. His works, particularly those that intervene subtly into everyday reality through media, often presuppose visitors who are open-minded and capable of critical reflection. Such visitors are imagined as ideal readers of the work, figures who are assumed to emerge through the encounter itself. At the peak of globalism, this imagined subject endowed artistic practice with a sense of teleological coherence and optimism, projecting a vision of a tolerant, rational, and conflict-free world.

Today, under conditions shaped by poly-crisis, this imagined visitor is increasingly difficult to sustain. Even without adopting the framework of identity politics, one is compelled to ask from which epistemic order an artist's moral idealism takes shape. If such idealism creates a widening gap between itself and forms of life that urgently demand transformation, and if it bypasses the heterogeneous temporalities that have emerged after the retreat of neoliberal globalization, then its distinction from nihilism becomes increasingly unstable.

This is a fundamental conundrum. Even artists who lived through the height of globalism must now see their research methods questioned, particularly those approaches that, like Muntadas's, are grounded in trans-contextual travel and exchange, and in sensing or producing shared concerns through continual displacement. Today's artists and cultural workers, including a

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In today's Chinese context, such exchange has been reduced almost entirely to the logic of photo-taking and online visibility. Many art institutions cater to this demand by offering visual spectacles designed for documentation and circulation, folding themselves into the broader economy of urban entertainment and cultural consumption. Institutions that maintain a professional and critical stance can respond to this situation only in very limited ways, if at all. Beyond professional visitors, they place their hopes in a small number of cultural communities and enthusiasts with greater openness and interpretive capacity, while remaining wary of uninvited visitors whose engagement takes the form of scrutiny and denunciation.

younger generation, hold very different understandings of representation and accessibility. In this context, asking artists like Muntadas to listen more closely to the minutiae of lived experience, to step further into local realities rather than lingering solely in contextual crossings, is not an unreasonable demand. More importantly, when facing a general public, artists retain an ethical responsibility to present themselves with sincerity, regardless of how firmly they hold to their understanding of art as both profession and vocation. This requires a willingness to expose one's own vulnerabilities, limits, and lived textures. This is not an abstract moral appeal, since the grand imagination of globalism, with its promises of connection across time, class, race, and even ecological systems, is being severed by the repeated resurgence of longstanding forms of violence now everywhere. Beyond sincerity and self-disclosure, beyond the slow rebuilding of fleeting moments of mutual recognition, what other possibilities remain?

IV

This is not to suggest that Muntadas should be understood merely as a detached and impassive observer, nor simply as a clever strategist who secures narrative authority through mobility and conceptual precedence. In 1974, he proposed the notion of “art ⇌ life,” declaring that one should work within life and live within work. This proposition points toward a more organic position of artistic subjectivity. It also resonates with the renewed attention that younger generations of practitioners place on forms of community-based and situated practice today. In this exhibition, he also presents three glass works collectively titled *Life is Editing* (2025).

This idea has clear origins. Beginning in the 1970s, Muntadas introduced the body, smell, touch, and other basic elements of everyday experience into his work. As a young artist shaped by the upheavals of Europe after 1968, and deeply resistant to institutional violence and discipline, he amplified these fundamental modes of perception. Through what he described as forms of “micro-communication,” he sought to rediscover how life and living acquire meaning amid social transformation. This can be read as a prelude to his later investigation of home. Within the space of home, everyday exchanges around food and routine often outweigh grand declarations or ideological debate. The video work *Subsensory* (1970), presented in the exhibition,

documents a series of actions with ritual-like intensity. These include touching a black plastic bag, measuring a sports field by walking along a white line, picking at one’s fingers, and encountering a thick plastic tube while blindfolded. Crucially, these gestures are rarely performed alone. They are carried out collectively. Although this aspect is not overtly emphasized, it finds renewed resonance today within communal environments that place increasing emphasis on emotional labor, sharing, and forms of being together.

During the 1980s, Muntadas extended the idea of “life is editing” toward a critique of subjectivity. Through what he termed the “media landscape,” he continuously mobilized and dismantled the signs, images, and rituals produced by mass media and the public sphere. This strategy shaped a critical position focused on the shifting relations between public and private, subject and object ². In the 1990s, at the height of globalism, this position became fully articulated. His attention turned toward how power is constructed, and how fear, control, and repression migrate from public life into the private domain. This approach is most evident in his long-term project *On Translation*, a visual investigation based on travel and movement across cultural boundaries. Through deliberate displacement, Muntadas examines shared human conditions across different times and places. Using a method akin to forensic comparison, he juxtaposes similar situations drawn from distinct contexts. In *On Translation:Standby* (2005), included in this exhibition, images of visitors queuing outside art institutions in different cultural settings are presented side by side. Visitors are invited to project themselves into the position of others who share similar social roles. Through this gesture, Muntadas exposes the passive position of visitors within cultural institutions and seeks to reactivate a sense of subjective awareness.

For Muntadas and many of his contemporaries, the question may not lie solely in the critical content of the work, but in how artworks acquire new meanings through circulation. On this level, art becomes a means of survival for a generation of globally mobile artists, offering them a sense of belonging and (art) historical presence. Travel, displacement, and in-betweenness formed the ground from which their practices emerged.

² See the catalogue of Muntadas: *Entre/Between*, curated by Daina Augaitis (November 2011–March 2012, Centro de Arte Reina Sofia, Madrid), p. 12.

³ Ibid., p. 123.

Without this moving terrain, the globalist moment would not have unfolded in the way it did. Today, however, that landscape has changed. As cultural institutions across Europe and the United States grapple with severe fiscal retrenchment, as far-right ideologies intensify, and as geopolitical conflict reasserts itself with devastating force, the impulse to retreat toward a world defined by multiculturalism and trans-contextual exchange has gained renewed urgency. Yet this return cannot simply restore what has already been lost. It demands a renewed engagement with the ontology of global flow itself, one that allows for new forms of ethical relation and irreplaceable modes of knowledge to emerge. In this sense, Muntadas’s question “Where is home?” takes on renewed significance. Home no longer appears as a classical site where the personal and the public intersect, but as a spiritual and ethical space in urgent need of reconstruction on the ruins of globalism. For an exhibition centered on the idea of home, this may sound like a quiet and necessary irony.

V
Muntadas has personally witnessed the restructuring of public space in Europe and North America since the 1970s, a process closely tied to the rise of welfare states and neoliberal economies. This restructuring has conditioned everyday life and existential modes. While Muntadas’s interventions often illuminate these public spaces, he prefers to situate them within a more multifaceted terrain, which might be defined as ‘communal space.’³ Public spaces in modern life are often taken for granted, and their mechanisms are easily overlooked. Over decades, Muntadas has sought to critique the institutional foundations and hidden realities of these spaces, exposing how individuals are swept along by the currents of economic and political interests manipulated by politicians, entrepreneurs, and social elites. This process leaves people alienated from “home,” navigating administrative offices, private enterprises, and commercial sites with a sense of helplessness and futility. At the same time, he aims to spark alternative forms of public engagement through communal spaces. These spaces carry a subtle resistance to the rigid, ideologically framed institutions of conventional public life. They inherit a kind of classical, unadorned political consciousness and suggest non-institutional modes of communal living, enabling a degree of collective autonomy. In this sense, Muntadas’s

approach is inherently paradoxical: by exposing the deceptive nature of public space, he encourages the imagination of alternative ways of living, yet the embeddedness of communal space within public space complicates this very vision.

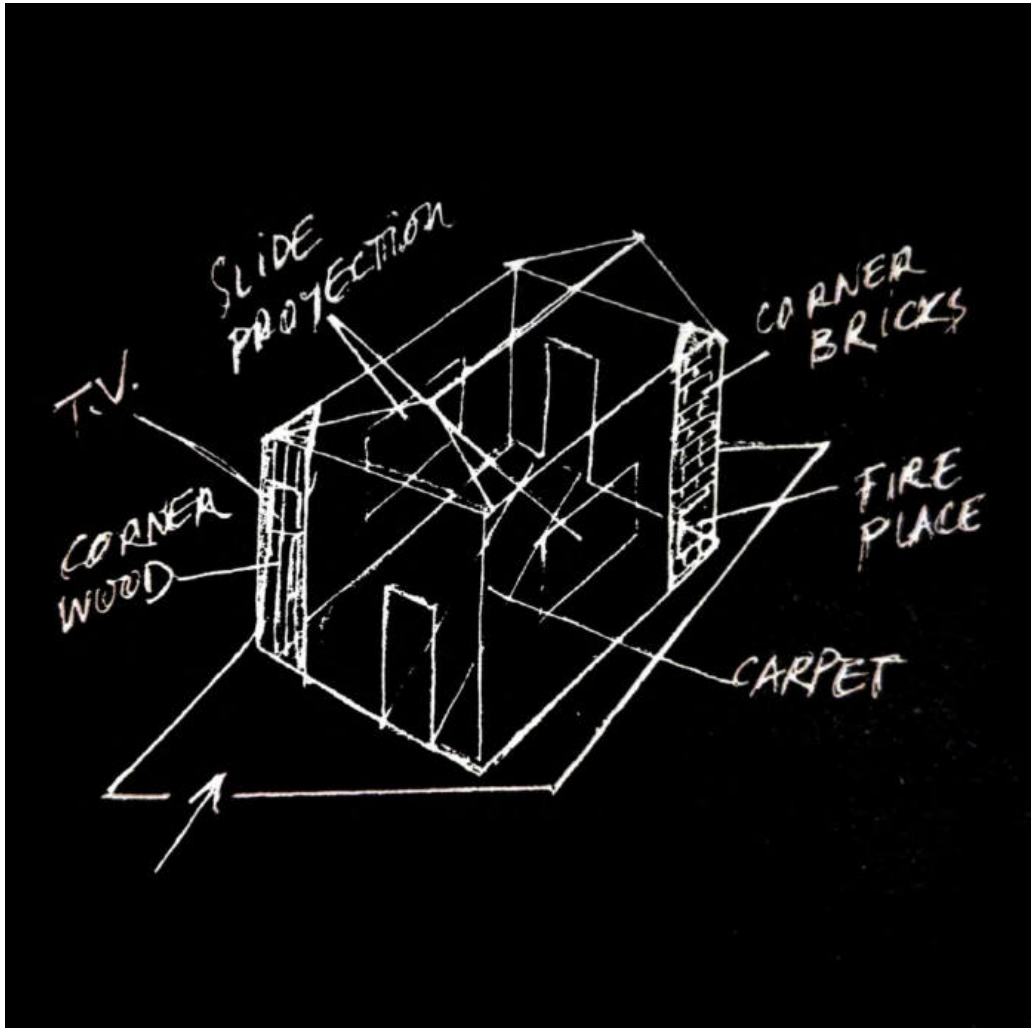
Muntadas understands architecture as the archetype of public space. Decisions affecting the public interest are often made in closed buildings with exclusive meanings. These structures are everywhere in the city, yet they conceal invisible mechanisms that produce coordination, compliance, and aligned interests. In his photo-collage series *Architektur / Räume / Gesten* (1991), the appearances, interiors, and images of buildings become metaphors for contemporary modes of public discourse. By including specific hand postures in the images, he hints at how decisions affecting public interests are entangled with the private motives and psychology of those in power, rendering the process contingent and unpredictable.

Muntadas's critique focuses on the transformations of public space in the 1970s in Europe and North America. In his view, the new institutions and discursive models that emerged during this period have had global effects. He treats each moment he experiences as a rewriting of these transformations. This approach allows him, when traveling across regions, to engage with heterogeneous local histories without needing to fully interrogate them or question whether their difference is inherently subversive. The only real challenge to this artistic strategy is the discontinuous, fragmented present that exists outside historical continuity, much as it appeared in his early work.

For the notion of “home,” which exists at the boundary of public and private, Muntadas applies a similar critical strategy. His approach seeks to reveal homogeneous traits within objects in different local contexts, awakening certain “cultural genes” in local forms. The artist does not rely on in-depth local research; rather, he expects the local culture to extend and expand the conceptual reach of his project. In practice, however, the rise of conservatism worldwide leaves little room for this approach. Even within the increasingly restricted sphere of artistic discourse, this ethics of observation, cultivation, and organic development confronts formidable

challenges. Beyond the perennial tensions between creative practice and neoliberal, power-centric institutional structures, the basic question of artistic positioning re-emerges. Whereas the era of globalist imagination allowed artists to translate critical reflection into spatial mobility, contemporary reality is defined by ecological collapse, geopolitical conflict, and the resurgence of authoritarianism—forces that have profoundly fractured the global landscape. Human history, burdened by its unresolved ramifications for the ‘other,’ no longer affords the artist that privileged ‘noble distance’ between their lived reality and the subjects of their observation. Emerging in the aftermath of globalism, this “public space” asserts itself at the confluence of historical and contemporary chronotypes. In its everyday life, it allows only the final possibility of the sublime, rather than offering a VIP seat for observers.

Artists who began working after Muntadas may have become aware of this dynamic. In the late period of globalist art, they often positioned themselves in a more awkward, yet perhaps more ethically balanced, stance within their projects. Within their works, they simultaneously assume multiple roles: artwork producer, professional manager, participant in a specific stage of the work, intellectual, ordinary person, and observer. Their sensitivity to heterogeneous historical contexts, as well as to modes of life and emotion that retain alternative possibilities even under neoliberal economic conditions, provides them with a new form of artistic agility. More recently, as community-based practices gained prominence in the art world as a powerful and unifying call, questions of artistic ethics resurfaced. Who is art speaking to now? Even as artists adopt pluralistic identities, their discursive positionality remains perpetually tenuous. Navigating the ethical imperatives inherent in diverse cultural and lived contexts inevitably propels their work into ethically fraught terrain. Simultaneously, amidst the temporal and spatial dislocations of the post-globalist era, they must persevere in identifying viable modes of representation and substantive engagement.



1 生命即编辑

霓虹灯装置
2024-2025

Life Is Editing
Neon installation
2024-2025

2 亚感官体验、行动和活动

HD 720高清视频，黑白和彩色，单声道音频
35分钟
1971-1973

Subsensory Experiences, Actions & Activities
video HD 720, B/W and color, sound mono
35'
1971-1973

3 稀土玻璃容器

玻璃容器，信息卡片，木搁板
2024-2025

Glass Container-Houses For Rare Earths
Glass containers, information cards, shelf
2024-2025

4.1 生命即编辑

平板玻璃
2024-2025

4.2 Life Is Editing

Engraved on glass plates
2024-2025

5 建筑/ 空间/ 手势 II

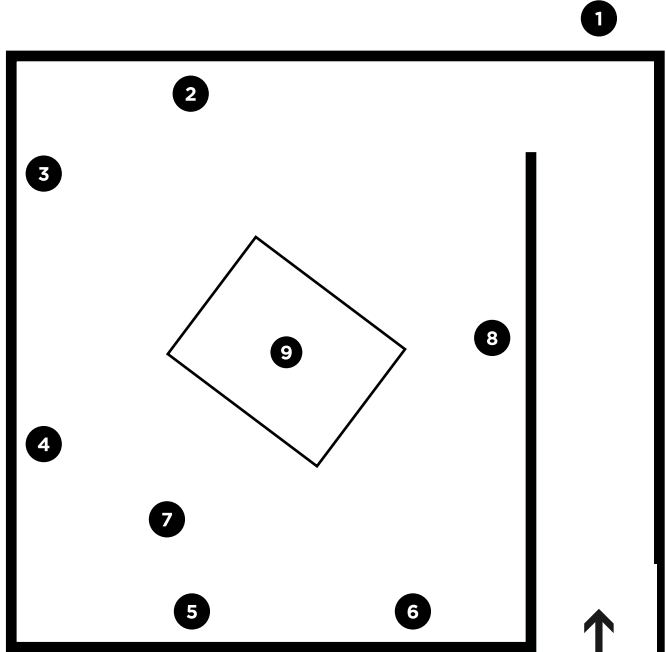
数码打印摄影
1988-2017，
作品由天目里美术馆惠允

Architektur / Räume / Gesten II
Digital print
1988-2017,
Courtesy of BY ART MATTERS

6 转译：药丸

43个玻璃瓶，药丸，标签
2006-2014

On Translation: Pille
43 glass bottles, pills, labels
2006 - 2014



7 家/屋

蜡烛，照片拼贴合集，照片
1990

Home/House
Wax candle, photo collage, photo
1990

8 转译：待命 II

灯箱摄影
2006-2019

On Translation: Stand By II
Photography framed in lightbox
2006-2019

9 家 家在何方？

玻璃、金属、木板、砖块、电视机、影像、声音
1990年展出，2025年重新展出

Home Where is Home?
Glass, metal, wood panels, bricks,
television, video, sound
Exhibited in 1990, re-exhibited in 2025



家 家在何方？

玻璃、金属、木板、砖块、电视机、影像、声音
1990年展出，2025年重新展出



Home Where Is Home?

Glass, metal, wood panels, bricks, television, video, sound
Exhibited in 1990; re-exhibited in 2025





家/屋

蜡烛，照片拼贴合集，照片
1990

Home/House

Wax candle,
photo collage, photo
1990



experiencia #1

b) encuentro entre 2 personas, guiadas por el tacto y el olfato a través de un sendero de diversos materiales.

Villanova de la Roca, Barcelona, 1971-1972

(video: Acciones sub sensoriales #2, 1972)



experience #1

b) encounter between two people, guided by touch and smell, along a path of different materials

Villanova de la Roca, Barcelona, 1971-1972

(video: Subsensorial Actions #2, 1972)

reconocimiento espacio

exploración/descubrimiento de un espacio, terreno o recinto desconocido (con los ojos vendados)

orientación y reconocimiento de los elementos, materiales, límites, dimensiones...

Villanova de la Roca, Barcelona, julio 1972

(film: Reconocimiento de un espacio)



space recognition

exploration/discovery of an unknown space, terrain or enclosure (blindfolded)

orientation, recognition of elements, materials, confines, dimensions

Villanova de la Roca, Barcelona, July 1972

(film: Recognition of a Space)



reconocimiento espacio

Kassel (Alemania), agosto 1972
(video/film: Transformación de un espacio)

space recognition

Kassel (Germany), August 1972
(video/film: Transformation of a Space)



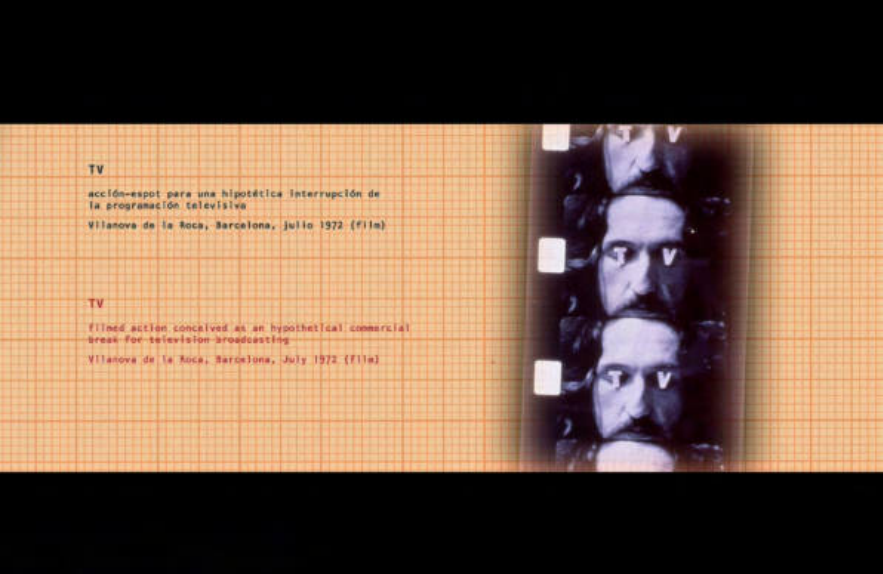
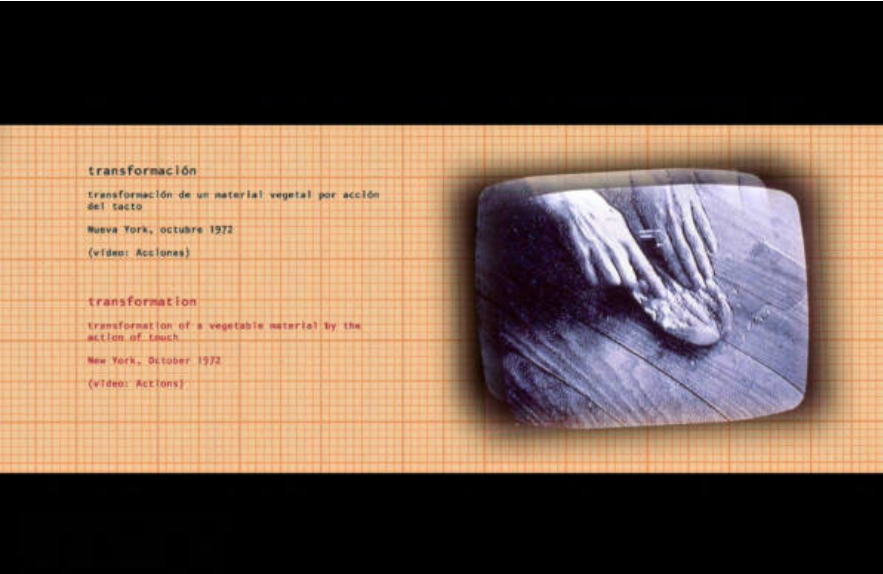
acciones bolsas/materiales

bolsas de basura llenas con distintos materiales y
esparcidas en diversos espacios urbanos
recorridos, participación, localización, acciones,
composición de volúmenes
Nueva York, marzo-abril 1972

bag/material actions

rubbish bags filled with different materials and
distributed in diverse urban spaces
routes, participation, locations, actions,
volume compositions
New York, march-april 1972





亚感官体验、行动和活动

HD 720高清视频，黑白和彩色，单声道音频
35分钟
1971-1973

Subsensory Experiences, Actions & Activities

video HD 720, B/W and color, sound mono
35'
1971-1973

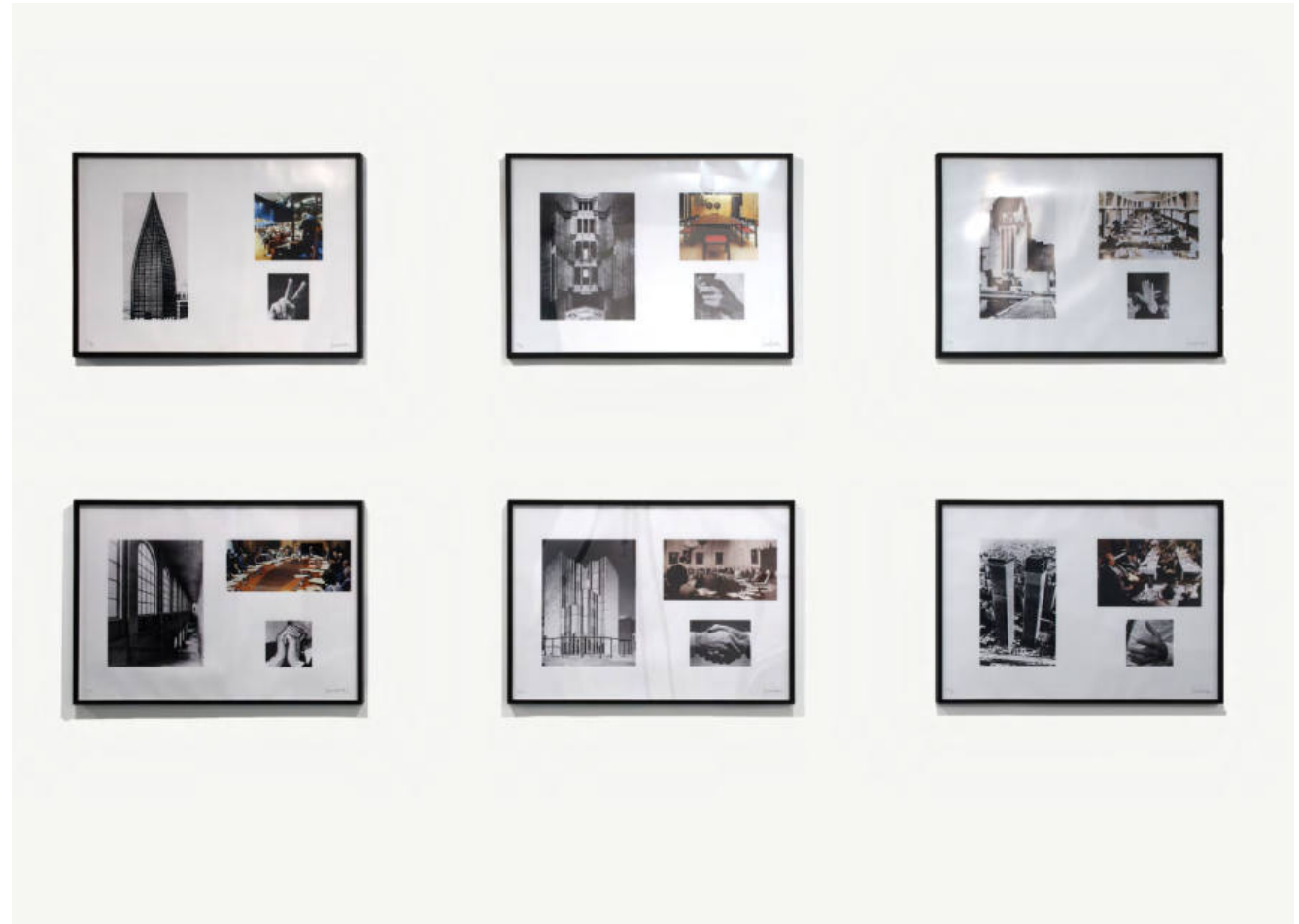




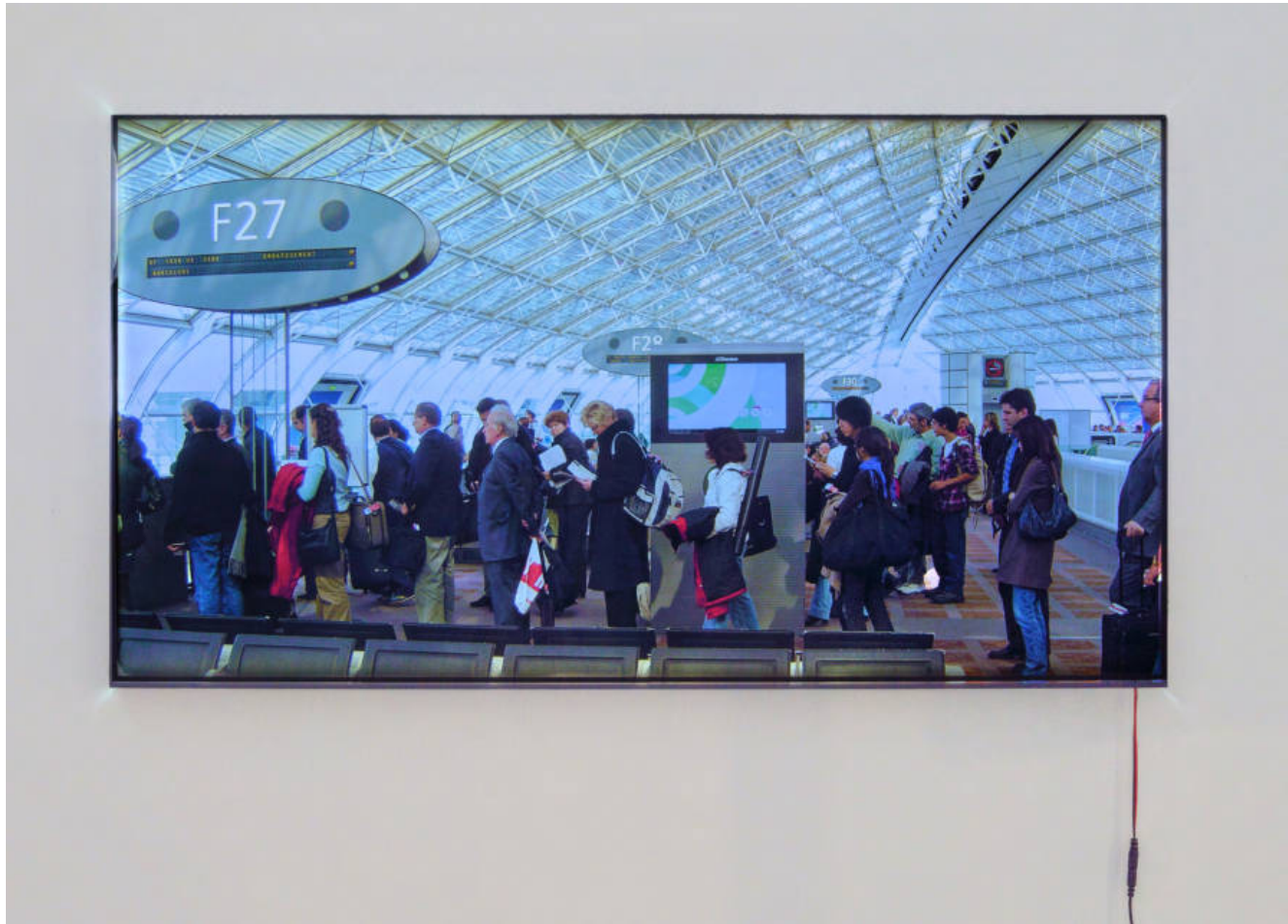


建筑/ 空间/ 手势 II
 数码打印摄影
 1988-2017

Architektur / Räume / Gesten II
 Digital print
 1988-2017



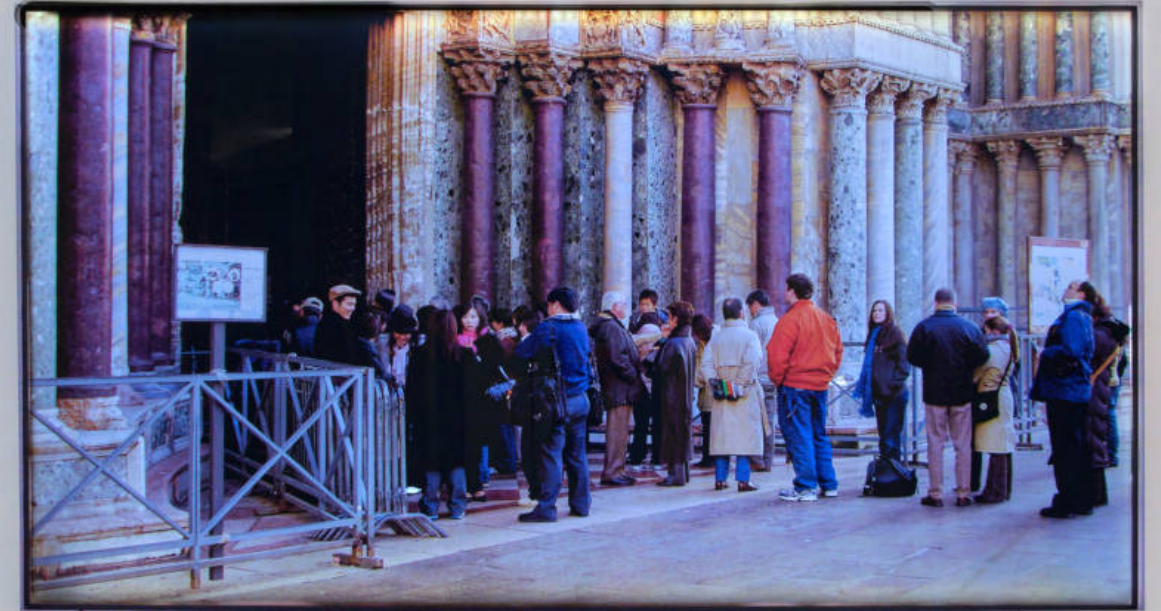




转译：待命 II
灯箱摄影
2006-2019

On Translation: Stand By II
Photography framed in lightbox
2006-2019







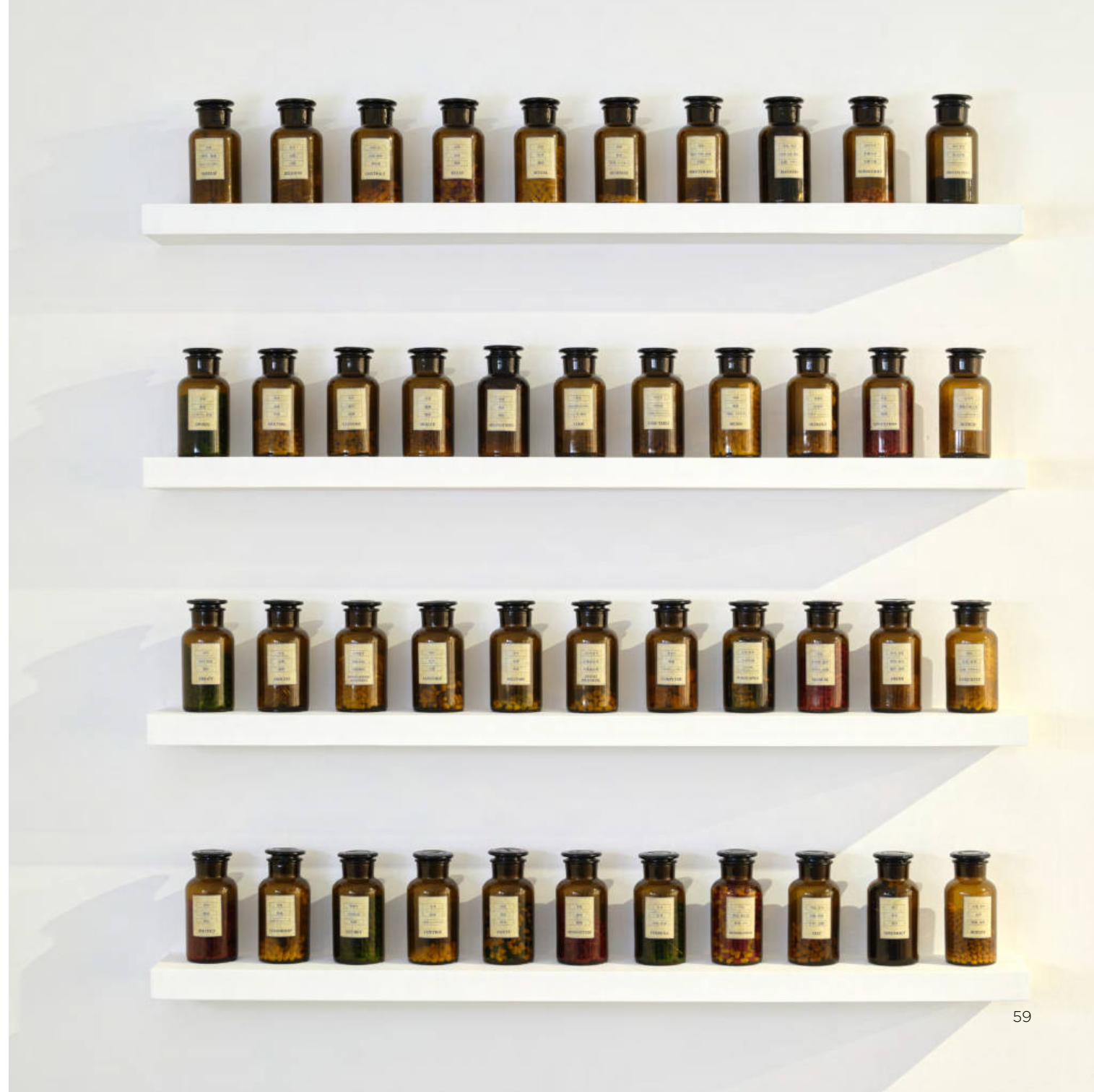


转译：药丸

43个玻璃瓶，药丸，标签
2006-2014

On Translation: Pille

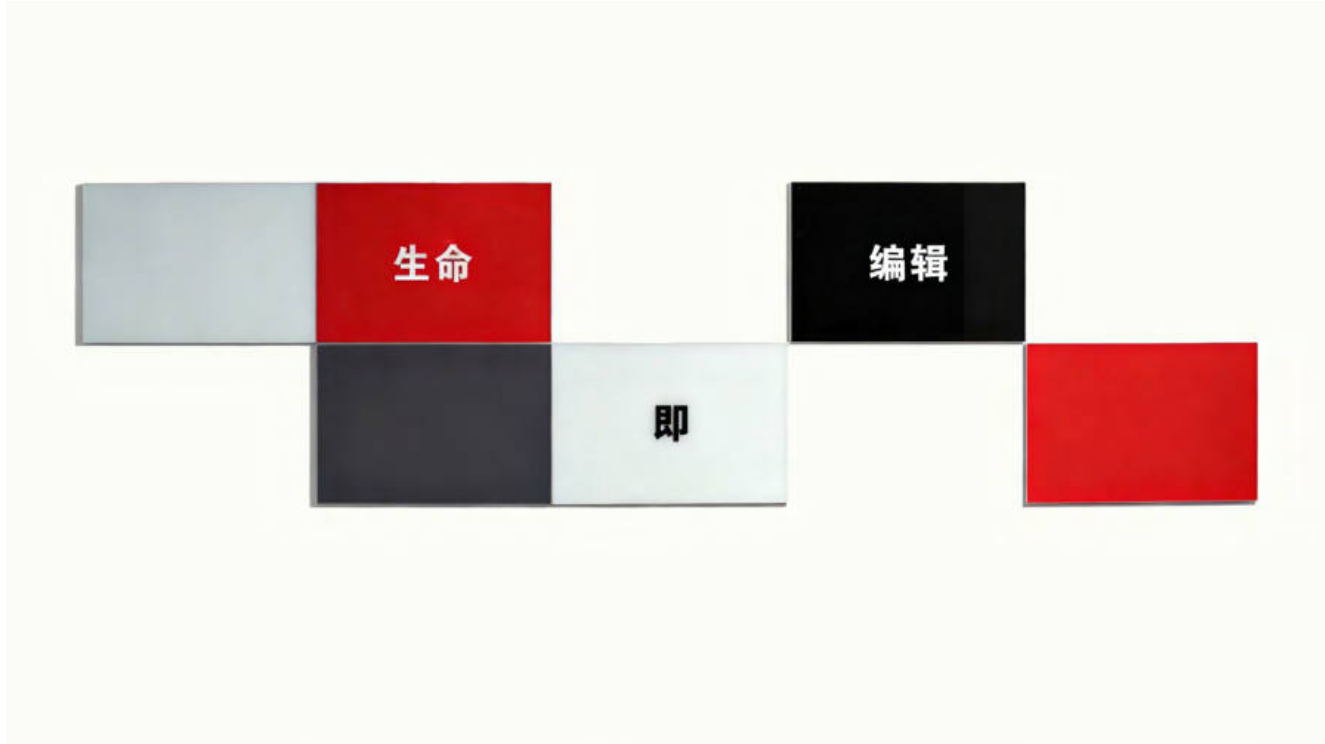
43 glass bottles, pills, labels
2006 - 2014





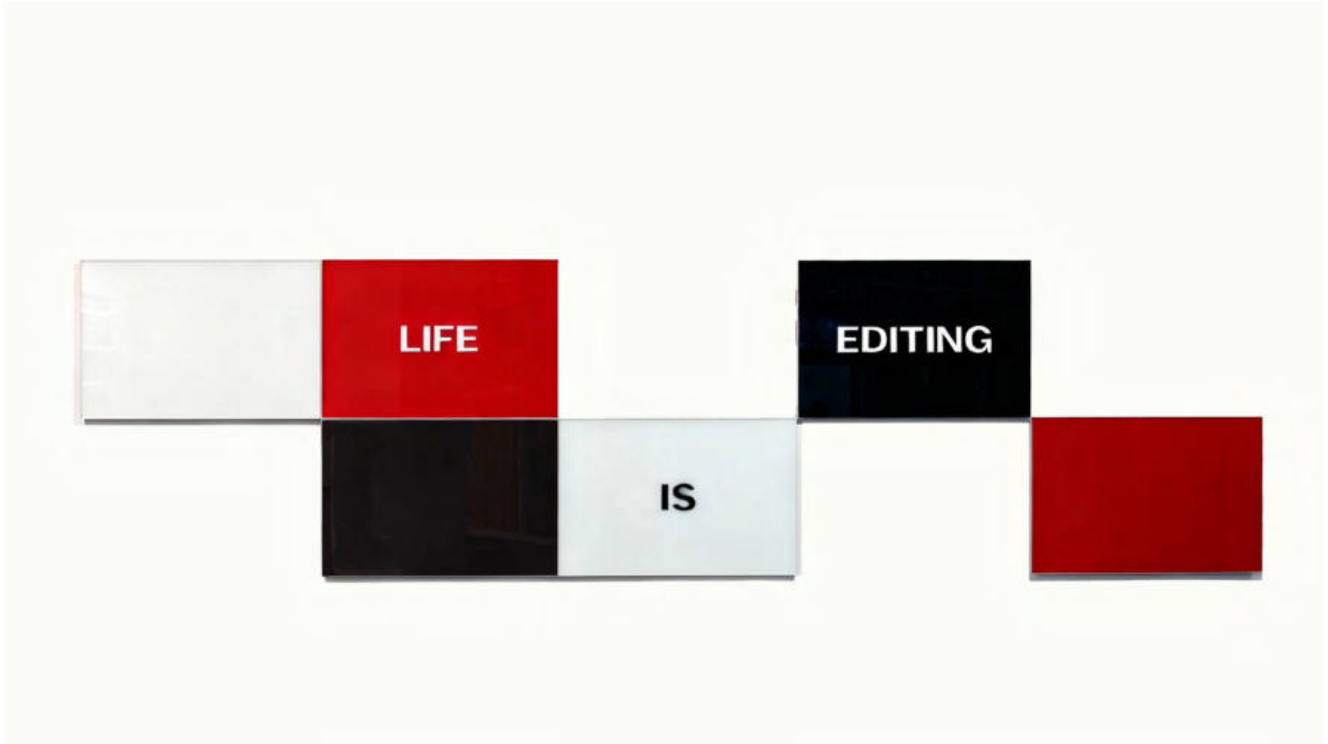
生命即编辑
霓虹灯装置
2024-2025

Life Is Editing
Neon installation
2024-2025



生命即编辑
平板玻璃
2024-2025

Life Is Editing
Engraved on glass plates
2024-2025



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稀土玻璃容器

玻璃容器，信息卡片，木搁板
2024-2025

Glass Container-Houses For Rare Earths

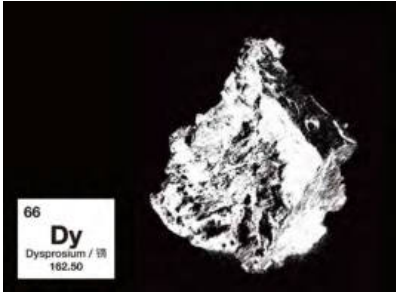
Glass containers, information cards, shelf
2024-2025



CERIUM 铈

SOURCES
India, Brazil and South California

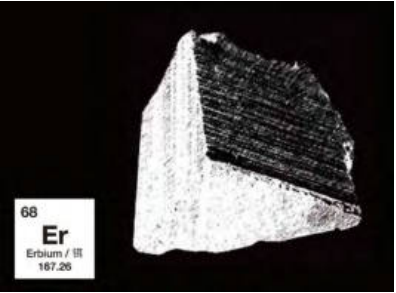
- APLICATIONS**
- Metallurgy
 - Glass manufacturing (discoloration and polishing)
 - Film industry (carbon arc)



DYSPROSIUM 镝

SOURCES
China, U.S.A, Russia, Australia and India

- APLICATIONS**
- Magnets in motors or generators
 - Control of nuclear reactors
 - Glass industry



ERBIUM 铒

SOURCES
China, Russia y Malaysia and U.S.A

- APLICATIONS**
- Control of nuclear reactors
 - Safety glasses in steel industry
 - Amplifiers and lasers in medicine
 - Photographic filters



NEODYMIUM 钕

SOURCES
China, U.S.A, Brazil, India, Sri Lanka and Australia

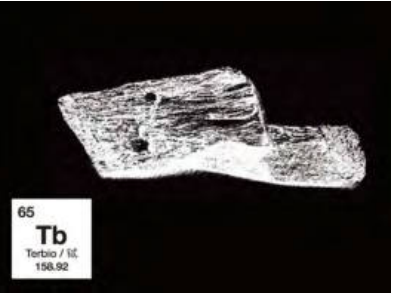
- APLICATIONS**
- NIB magnets in computers, cell phones, medical equipment, toys, motors, wind turbines and audio systems.
 - Glass for ND lasers to treat skin cancers
 - Laser depilation
 - Specialized glasses for glass blowers.
 - Cigarette lighter flint.
 - Coloring of glass and enamels.



PRASEODYMIUM 镨

SOURCES
China, EE. UU., Brazil, India, Sri Lanka and Australia

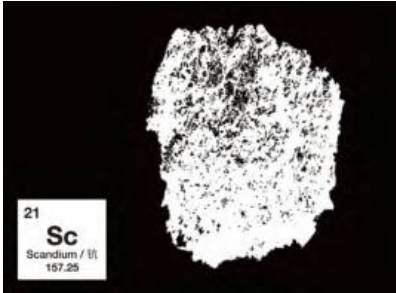
- APLICATIONS**
- Rechargeable batteries for hybrid cars.
 - Aircraft engines.
 - Specialized glasses for glass blowers and welders.
 - Flints to produce sparks by friction.
 - Color glass and enamel.
 - Film industry (carbon arc)



TERBIUM 铽

SOURCES
China, U.S.A, Brazil, India, Sri Lanka and Australia

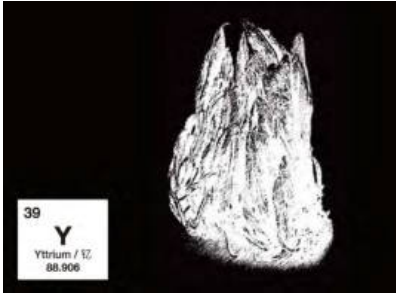
- APLICATIONS**
- Trichromatic lighting and color TV tubes
 - High-definition screens
 - Microbe detection
 - Anti-counterfeiting markings on euro banknotes
 - Magneto-optical data recording
 - Hybrid car engines and electric motors of wind turbines
 - 'SoundBug' speaker, which turns any flat surface into a speaker



ESCANDIUM 钪

SOURCES
Scandinavia, Madagascar, Kazakhstan and some other countries of the former URSS

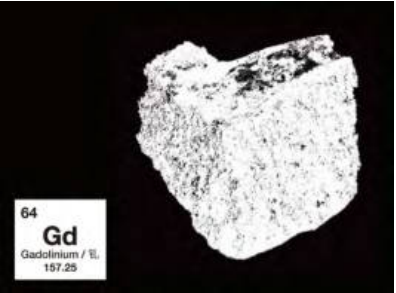
- APLICATIONS**
- Aerospace industry
 - Sports bike frames, fishing rods baseball bats, etc
 - Film and television industry
 - High intensity "stadium" lights
 - Oil refineries
 - Agricultural industry



YTTRIUM 钇

SOURCES
China, U.S.A, Brazil e India

- APLICATIONS**
- Treatments for various types of cancer
 - Surgical needles
 - Microwave filters
 - Colour television tubes



GADOLINIUM 钆

SOURCES
China, South Africa, U.S.A, Brazil, India, Australia, Greenland y Tanzania

- APLICATIONS**
- Iron and chromium alloys
 - Manufacture of microwaves and tubes for TV.
 - Intravenous radiological contrast in magnetic resonance imaging (MRI).
 - Magnetic cooling at room temperature.



EUROPIUM 铕

SOURCES
China, India, Brazil, South Africa, and Mojave Desert in California

- APLICATIONS**
- TVs and computer monitors
 - Compact fluorescent bulbs
 - Anti-counterfeiting markings on euro bills
 - Control of nuclear reactors
 - Quantum memory chips
 - Photographic filters

稀土元素
Rare Earth Elements

艺术家简历

安东尼·蒙塔达斯（Antoni Muntadas，1942年生于巴塞罗那）的艺术实践关注社会、政治与传播等议题，探讨在特定社会框架下公共与私人空间之间的关系，以及信息渠道如何被用来审查、过滤或传播观念。

蒙塔达斯的作品与项目曾在全球众多重要美术馆和机构展出，包括纽约现代艺术博物馆、加州伯克利艺术博物馆、蒙特利尔当代艺术博物馆、马德里索菲亚王后国家艺术中心博物馆、布宜诺斯艾利斯现代艺术博物馆、里约热内卢现代艺术博物馆以及巴塞罗那当代艺术博物馆。他曾参加第6届与第10届卡塞尔文献展（1977、1997）、惠特尼美国艺术双年展（1991）以及第51届威尼斯双年展（2005），并受邀参加圣保罗、里昂、台北、光州、伊斯坦布尔、哈瓦那与上海等多地的双年展（2022）。

他近年的个展包括：《翻译中：花园》（2005年威尼斯双年展西班牙馆）、《信息 >> 空格 >> 控制》（巴西圣保罗皮纳科特卡车站美术馆），以及《关于学院》（2010年哈佛大学卡彭特视觉艺术中心）。2011年，他在马德里索菲亚王后国家艺术中心博物馆举办大型个展《蒙塔达斯：之间》，此展随后巡回至里斯本卡洛斯特·古本基安基金会、巴黎国立摄影美术馆（以及加拿大温哥华美术馆（2012–2013））。

他曾在欧洲和美国的十多所机构任教并主持研讨会，其中包括长期（1977年至2014年）在麻省理工学院建筑学院的视觉艺术项目担任讲师。在此期间，他为艺术与建筑领域的跨学科研究提供了重要的教学与创作指导。目前，他在威尼斯建筑大学担任讲师。

在其东亚地区的项目中，值得一提的包括：2017年于上海OCAT举办的《蒙塔达斯录像作品》、2019年于上海ArtHub的《感知与警告》，以及同年和2024年在上海Vanguard 画廊举办的个展或群展，以及2023年于北京尤伦斯美术馆的展览。他还于2016年在中央美术学院开设教学项目，并在中国及香港各地进行多场讲座与学术交流。

自2011年以来，蒙塔达斯一直开展一项名为“亚洲礼仪”的项目：第一阶段于2014年在韩国首尔的Total Museum展出；第二阶段于2016年在日本东京的3331 Arts Chiyoda展出；第三阶段于2018年在北京三影堂摄影艺术中心展出。此后，在2022至2023年间，他专注于在菲律宾马尼拉雅典耀大学举办的两场个展，展出项目《过去与现在的记忆练习》，探讨西班牙与菲律宾之间的殖民历史与共同记忆；该项目亦于西班牙塞维利亚的安达卢西亚当代艺术中心展出。2025年，他在马德里的西班牙铸币博物馆举办展览《关于亚洲》，将这两个大型项目汇集呈现，并涵盖了他25年来在亚洲创作的全部成果。

About the Artist

The work of Antoni Muntadas (who was born in Barcelona in 1942) addresses social, political and communication issues, such as the relationship between public and private space within certain social frameworks, and information channels and how they are used to censor ideas and make them better known.

Muntadas has exhibited his works and projects at numerous museums and institutions, including MoMA in New York, the Berkeley Art Museum in California, the Musée d'art contemporain de Montréal, the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Museo de Arte Moderno de Buenos Aires, the Museu de Arte Moderna do Rio de Janeiro and the Museu d'Art Contemporani de Barcelona. He participated in Documenta 6 and 10 in Kassel (1977, 1997), the Whitney Biennial of American Art (1991) and the 51st Venice Biennale (2005), as well as the biennials in Sao Paulo, Lyon, Taipei, Gwangju, Istanbul, Havana or Shanghai Biennale in 2022. Recent solo exhibitions include *On Translation: I Giardini (The Gardens)* at the Spanish Pavilion at the Venice Biennale (2005), *Informação-Espaço-Controle* at Estação Pinacoteca in Sao Paulo, Brazil, and *About Academia* at the Carpenter Center for the Visual Arts at Harvard University, Cambridge, Massachusetts (2010). At the Museo Nacional Centro de Arte Reina Sofía, he presented his exhibition *Muntadas: Entre/Between* in 2011, which travelled to the Fundação Calouste Gulbenkian in Lisbon, the Jeu de Paume in Paris and the Vancouver Art Gallery in Vancouver, Canada, in 2012 and 2013.

His recent projects and exhibitions include *La ciudad vacía (The Empty City, 2019-2021)*, a project developed especially for the Museo de Bellas Artes de Bilbao. In 2024, the Prats Nogueras Blanchard gallery hosted the solo exhibition *Paratopías* in Barcelona. In early 2025, Muntadas presented a site-specific solo exhibition entitled *Lugar Público (Public Place)* at Sesc Pompeia in Sao Paulo, Brazil. He has taught and led seminars at a number of different institutions in Europe and the United States, including a long period as a lecturer in the Visual Arts Programme at the MIT School of Architecture in Cambridge (1977-2014). He is currently a lecturer at the Università Iuav di Venezia. Regarding his projects in East Asia, it should be mentioned several exhibitions such as *Muntadas Videoworks* at OCAT Shanghai in 2017, *Perception and Warnings* at ArtHub Shanghai in 2019, and

others solo or group shows at the Vanguard Gallery in Shanghai in 2019 and 2024 or UCCA Beijing in 2023. He has also developed teaching programs at CAFA Beijing in 2016 and numerous talks and conferences throughout China and Hong Kong over the years.

Since 2011, he has been conducting the *Asian Protocols* project. The first phase was presented at the Total Museum in Seoul, Korea, in 2014; the second at 3331 Arts Chiyoda in Tokyo, Japan, in 2016; and the third at the Three Shadows Photography Art Center in Beijing, China, in 2018. Later during 2022 and 2023, he focused on two solo exhibitions at Ateneo de Manila (Philippines), where he presented *Exercises on Past and Present Memories*, revisiting the colonial history and shared memory between Spain and the Philippines, that was also shown at the Centro Andaluz de Arte Contemporáneo (CAAC) in Seville, Spain. In 2025 the exhibition *Sobre/About Asia* was presented at the Museo Casa de la Moneda in Madrid gathering these two megaprojects and including all those works produced in Asia as a result of more than 25 years of involvement with the continent.

策展人简历

苏伟是生活在北京的独立策展人、艺术史研究者。他曾担任北京中间美术馆高级策展人和清华大学艺术博物馆副研究员。他策划的展览包括第七届深圳雕塑双年展（深圳OCT当代艺术中心，2012年），“没有先例：1986年以来的香港录像和新媒体艺术实践”（香港Videotage，2016年）“和“动情:1949后变局中的情感与艺术观念”（北京中间美术馆，2019年）等。2023年，他联合发起了“海岬上的瞭望”项目，聚焦于东亚、东南亚和南亚20世纪50-80年代的跨区域艺术交流及其突破现有艺术叙述框架的可能。他最近发起了“长生涯”这一长期研究项目，从同代人的视角重新挖掘中国“1949后”创作个案。他最新的策展项目“中国时刻：中国当代艺术语境中的个人主义”将于2026年在德国卡塞尔的文献展学院举办。

他曾在一些重要的全球机构包括泰特现代美术馆、曼彻斯特华人艺术中心等机构参与或组织研讨会。他在国内外的艺术期刊中发表过文章，包括e-flux Journal, YISHU: Journal of Contemporary Art, Journal of Contemporary Art, Kunstforum等。他编著的《动情：1949后当代情境中的情感与艺术实践》（浙江摄影出版社）近期即将出版。

About the Curator

Su Wei is a curator and art history researcher based in Beijing. He was Senior Curator at the Beijing Inside-Out Art Museum from 2017 to 2020 and research fellow at Tsinghua University Art Museum from 2021-2024. His exhibition projects include: the 7th Shenzhen Sculpture Biennale (Shenzhen OCAT, 2012), “No Reference: A Revisit of Hong Kong Video and Media Arts from 1985” (Hong Kong Videotage, 2016), and “Community of Feeling: Emotional Patterns in Art in Post-1949 China” (Beijing Inside-Out Art Museum, 2019), etc. In 2023, he co-initiated the project “Watch on a Promontory” in 2023, which focuses on cross-regional artistic exchanges from 1950s to 1980s in East, Southeast, and South Asia and their potential to break out of the existing framework of artistic narratives. He has recently initiated “Long Careers”, an ongoing research project to re-explore individual artistic practices in China’s “post -1949” situation from contemporaneous perspective. His latest curatorial project, “China Moment: Individualism in Context in Chinese Contemporary Art” will be held at the documenta Institute in Kassel in 2026.

Su Wei has been involved in organizing seminars at esteemed institutions such as the Tate Modern and the Manchester Chinese Arts Centre. He has published a number of articles in local and international art journals including e-flux Journal, YISHU: Journal of Contemporary Chinese Art, Journal of Contemporary Art (Bristol, UK) and Kunstforum. He is the editor of Community of Feeling: Emotional Patterns in Art in Post-1949 China, forthcoming from Zhejiang Photographic Press).

家是边境：蒙塔达斯的玻璃项目

艺术家：
安东尼·蒙塔达斯

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H18, 上海玻璃博物馆

平面设计：
协调亚洲

支持单位：
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Homecrossing: Glass Projects

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