



THE KNOWING NOTHING  
OF THE THING

物之知无

AN TE LIU  
刘安得

Canada

ART  
LABOR



THE KNOWING NOTHING OF THE THING  
物之知无

AN TE LIU  
刘安得

OCTOBER 25 - NOVEMBER 30, 2014  
2014年10月25日 - 11月30日

## 物之知无

生于台湾的艺术家刘安得 (An Te Liu)，自幼随家人移民加拿大。在多伦多大学求学期间，主修艺术史、文艺复兴研究与电影学；毕业后进入极负盛名的南加州建筑学院 (SCI-Arc) 学习建筑，现任多伦多大学建筑系副教授。艺术与建筑学的双重学术背景对刘安得的艺术创作起到了深远的影响。

刘安得在建筑领域中的兴趣所在并非实用与商业建筑，他所着迷的则是建筑在文化及理论层面上的研究与拓展。上世纪九十年代中早期，因北美的经济萧条造成的建设停滞期为刘安得作为学者的独立学术研究创造一个相对宁静的环境。在此期间，他发展的一些课题与学术脉络为他日后作为艺术家的纯艺术创作起到了至关重要的铺垫作用。对于刘安得而言，艺术家与学者双重身份的背后是不尽相同的工作内容，那就是独立研究。而艺术与建筑之间的区别对于艺术家来说则是归结于功能性。功能性在艺术家创作观念中占有极大的份量，艺术家的视角也恰恰放在了功能性与其潜在的文化消费及其目标上。最吸引艺术家的课题就是当功能性、观念意识、美学融汇在一起时，它们之间的关系以及所引发的多方向研究线索。看似直截了当的课题往往在表层之下潜藏着更为复杂的关系，而艺术家所追寻的也正是在跨越历史的语境下学术性、功能性、以及物质表现三方相互照应且互为解说的情形。

在艺术家创作的很大一部分作品中，他借用屡见不鲜的日用品和物件进行艺术再创作，在此过程中，这些寻常物脱胎换骨，以不凡的视觉形式呈现在观者面前。艺术家“化腐朽为神奇”的创作观念基于历史、知识与回忆的融汇贯通，作品与二十世纪极富颠覆性的现代主义雕塑视觉革命之间产生了意味深远的对话，无论是对现代主义艺术运动的诸多影射，或是抽象在美学和本体论中的论述与解读。

刘安得2012年创作的装置作品《白矮星》(White Dwarf)，以废旧家用电器和用品构成一个巨大的纯白色悬浮球体，如同科幻电影中世界末日后人造星球一般。作品的命名取自于天文学术语白矮星，意指已演化到晚年、能量流失且正在逐渐衰竭中的恒星。作品的材料也正暗合了作品的寓意，曾为最先进且尖端的各类消费品如今也成为过去时，在其寿命尚未完结时就被新科技所取代。在不可再生的科技废品日渐占领人类生存空间的当下，《白矮星》似乎也在暗示着地球及其居民无法逃脱的最终命运。艺术家以作品为媒介，再次质疑现代性及其架构下的制度，社会关系以及对消费品过度追捧的时风。

“深刻、愚蠢、有用、无用、美、丑”——是艺术家用来描述消费品的修辞，《物之知无》系列的创作在继承了《白矮星》等作品直接借用现成品的创作脉络上又推进了一步。创作灵感源于艺术家偶然发现了一些散落的塑料泡沫，艺术家在不知其功用的情形下，不禁被它们独特的形态所吸引，继而引发了这一系列与废弃塑料泡沫包装相关的创作。《物之知无》系列在观念上并没有停留在借用现成品上，而是将借用品与不同媒介相结合进行再创作，将其作品在视觉上与现成品本体相脱离，进一步拉大了作品在实体与观念上的距离，制造了“见非所见”之情形，给观者留有了更多审视及思考作品本源的空间。

初见作品《日晷》(见封面)，远观，作品由六个抽象几何形体垒搭而成，仿如一件来自某远古异域文明的青铜图腾；近观，才显现出这六部分的形态是如出一辙的，艺术家通过转化形体角度而创造出雕塑的视觉分割。几何形体上的沟壑与凹槽在其泡沫塑料原型上都具有其特定的功能性，而在此，功能性蜕变为纯粹的视觉元素。艺术家将一件常人视若无睹的废弃物在艺术的再创作过程中为其脱胎换骨，以类似纪念碑的形式将被人忽视且摒弃的物件再一次郑重地呈现给众人，请求观者以另一种眼光再度审视其所见，并去发现作品中所暗藏的奥秘。

刘安得的创作，很大一部分可以看作作为艺术家对日渐膨胀的消费主义的关注及审视的结果。刘安得极具批评性的眼光且唯物的立场，使其艺术创作在思想观念上具有高度的缜密性，以及在作品物态创作上的精益求精性。与上世纪六十年代崛起的不依赖物质为首的观念艺术相比，刘安得将其观念深入创作本体之中，艺术品的质感与其视觉效果更是观念不可或缺的一部分。他的创作是人与物、人与物欲、和触及人类生存各种要素在当代艺术语境下的对话与博弈。

刘莎莎 Shasha Liu  
独立策展人 Independent Curator  
www.guan-dian.org



White Dwarf 2013  
白矮星



## An Te Liu

*A ghost is haunting modernity—the ghost of animism. It awaits us everywhere when we step outside modern reason's cone of light, outside its firmly mapped order, when approaching its frontier zones and "outside". We find it in the imagined darkness of modernity's outside, where everything changes shape and the world is reassembled from the fragments that reason expels from its chains of coherences.*

—Anselm Franke, "Introduction—'Animism'"

*The antimoderns, like the postmoderns, have accepted their adversaries' playing field. Another field—much broader, much less polemical—has opened up before us: the field of nonmodern worlds. It is the Middle Kingdom, as vast as China and as little known.*

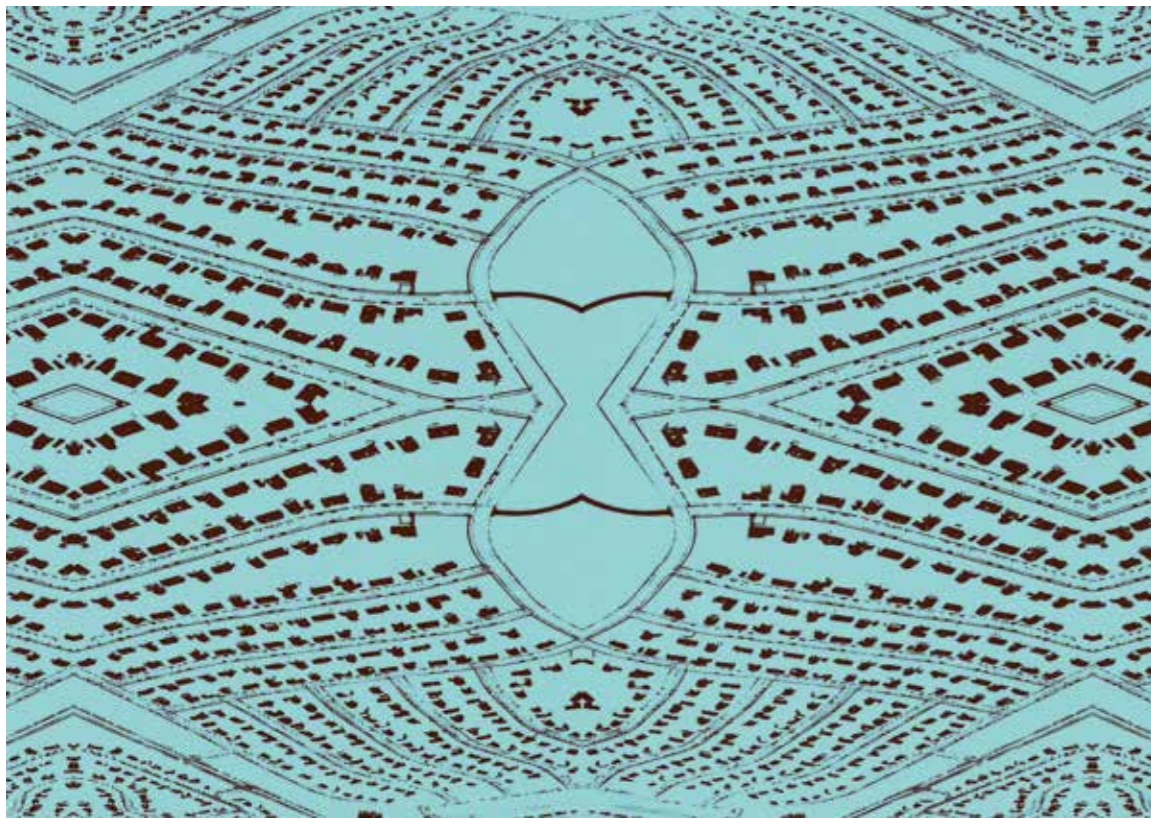
—Bruno Latour, *We Have Never Been Modern*

An Te Liu's oeuvre revolves around a core cluster of concerns: spatiality and emptiness, seriality and pattern-making, and a certain archaeology of the present filtered through a disbelieving reverence of modernity and shot with technological as well as primitivist inflections.

Let us be clear about the certain threads *not* prevalent in An Te Liu's oeuvre. Figuration in that painterly vein is clearly absent—whether representational, expressive, Pop, or otherwise. There is also little trace of the hand, at least not until his most recent ceramic works. Nor does he delve into the practices of the body and of performance, the well-trod (and almost canonical) terrain of participatory art, or the recent obsession of mass media concerns and the eruption of internet and post-internet art.

An Te Liu's background sheds some light. Born in Taiwan, he moved with his family to Canada as a child. After studying art history, Renaissance studies and film at the University of Toronto, he completed graduate studies at Southern Californian Institute of Architecture (SCI-Arc). Though he now is a Professor of Art and Architecture at the University of Toronto, his trajectory had taken him away from architectural practice. He has had solo exhibitions across North America, and in 2008, he was Canada Council for the Art's artist in residence at the Künstlerhaus Bethanien in Berlin. In the same year, one of his works (*Cloud*) (see page 6) was shown at the 11th Venice Biennale of Architecture. In 2013, he had a solo exhibition at the Gardiner Museum in Toronto and this year he is notably taking part in the 2014 Canadian Biennial at the National Gallery of Canada in Ottawa.

An Te Liu's oeuvre covers a range of installations, but some of the earlier pieces deal very directly with architecture and spatiality. For instance, *Gamespace* (2003–4) focused in on the lines used in various sports venues and presented them almost as abstractions. Or his *Pattern Language* (1999–ongoing), a mesmerizing series of



*Pattern Language* 1999-ongoing

wall paper designs: at first glance, they resemble repetitive, ornate patterns, but in fact the patterns turn out to have been taken from maps and drawings of Levittown, a Long Island suburb outside of New York built by the construction company Levitt & Sons between 1947 and 1951. The works hover between an allure of abstract design that verges on the arabesque and a real-life reference to a soul-destroying (sub)urban planning based on mass-industrial production. As one commenter noted, "Liu undermines several *topoi* of modernity, whether by introducing content into a seemingly pure abstraction or, adopting an opposite strategy, by transforming an

environment initially devoid of ornamentation into a decorative pattern." (Austria Mania, "Poison in the very air we breathe", *Matter*, 45). These map-like diagrams of suburbia serially replicated *ad infinitum* possess a charm which draws us into the awful but fascinating sublime of a particular species of modernity; they are also imbued with the artist's characteristic ambivalence (between the beautiful and the sterile, and between diagram and abstraction).

Some of Liu's installations involve a mass of everyday objects arranged in a particular geometric form. With *No Molestar* (2006), shown at Witte de With Center in Rotterdam, 280 folded T-shirts in nine colors are stacked



*No Molestar* 2006  
Installation view,  
Witte de With Center  
for Contemporary Art,  
Rotterdam

neatly (each shirt with the phrase "Do not disturb" in Spanish). In *Soft Load* (1999) (see page 13), rainbow-colored kitchen sponges form a formally "pure" if colorful tower. There are references to Minimalism—one is reminded of the repetitive serial objects of Carl Andre and Donald Judd, as well as some of the colors of Sol Lewitt's instructional drawings—but Liu's use of everyday consumer ready-mades turns away from the phenomenological focus of the Minimalists towards, well, the everyday along with its attendant social issues: shopping and consumption, hygiene and (domestic) labor.

Liu has a knack for simple gestures that at one stroke dizzyingly upends our perceptions of what previously looked "ordinary". Take *Title Deed* (see page 10) for instance. Part of the *Leona Drive Project*, a public art project in an inner suburb of Toronto, artists were given a house to play and make art with. Liu completely painted over a fairly stereotypical bungalow in a *Monopoly* green—walls, doors, windows, the works—which at first glance seems to offer viewers an easy laugh, riffing on the little houses of that classic board game. Yet rather than being just a safe and friendly humorous public art piece, the work also lobs spectators with a cutting insight into the reality of our urban fabric. By linking up a typical suburban house (almost an icon of "house-ness") with the board game and its winning drive of maniacal possessiveness and ruthlessness, he satirizes life and presents us with a social mirror: of acquisitive greed ("I'm buying the whole street!"), conformity (of the little green houses—or suburbia),



*Title Deed (19 Leona Drive) 2011*

and at a remove, perhaps the illusory reification of money (“aren’t they really just colorful pieces of paper?”) We hope desperately for the sake of our ideas about individualism and free will that we are not just playing a great game of Monopoly for real.

Indeed, a good number of An Te Liu’s works display a certain outward simplicity with a darker current of shrewd disenchantment lurking within. One connected cluster of works uses domestic machines, household fans and air purifiers of all sorts—these include *Airborne* (2000), *Exchange* (2001), *Cloud* (2008) (see page 6 & 7), *Blast* (2011) (see page 12), *White Dwarf* (2012) (see page 5). By deploying the same elements of air cleaners in different forms (cityscapes, skyscrapers, a cloud, an explosion, a [death] star), different angles and vectors of meaning are assumed through different overall shapes—particularly around the themes of hygiene and purity, as well as control of habitats and the expansion of human mastery over nature. *Exchange*, for instance, has air purifiers stacked in high columns, raising questions about the obsessiveness of hygiene (though exhibited as it was in New York, in the aftermath of the Sep 11 attacks, the work also gained a connotation of danger, of collapsing skyscrapers and the resultant toxic particles). *Cloud*, shown in the 2008 Venice Biennale of Architecture, presented air cleaners in a cloud-like form. For one commentator, it evoked “the totalitarianism of clean labs and the rationality of HAL 9000” (Michael J. Prokopow, “Out of the Ordinary: An Te Liu and MONO NO MA”, 15). In China, where pollution is a daily battle, the work might well take on a different meaning: a wistful comment on the fruits of industrial modernity and on the sad fact that the closest we get to clean air is paradoxically through the mechanical output of a consumer good.

Composed as they are of air purifiers, these works have something magical and elemental about them. After all, air is what we respire but that which we cannot see, and there is often something otherworldly about artworks involving “air” or “wind”: Hans Haacke’s “Blue Sail”, for instance, has a blue chiffon held aloft only by the breeze of the fan, evoking a melancholic evanescence; Ryan Gander’s installation of a breeze at the 2014 Documenta on the other hand has a refreshing cleanness in opposition to spectacular art. With Liu’s air purifiers, though, there is also something unsettling.

Originally, the artist was inspired by his concerns with hygiene and its connections with purity, in both innocuous and dangerous ways. Indeed, there are echoes of something obsessive-compulsive about an extreme degree of cleanliness. More deeply, the historical rise of modern hygienic practices was related not only to Pasteur’s discovery of the bacteria and the awareness of the links between bacteria and disease, but also notions of cleanliness, civilization and purity. Progress in this field was structured by a “civilizing process”, so termed and documented by the sociologist Norbert Elias, of the historical progression of ever-greater self-restraints in the public and semi-public expressions of all manners of bodily functions (readers of Chaucer’s *Canterbury Tales* might recall eyebrow-raising medieval table manners, for instance). Moreover, over the past few centuries, the rise of specific fields of knowledge dealing with whole populations (rather than individuals) as the object of inquiry—biology, sociology, demography, among many others—led to vast changes in the structure of knowledge and more specifically in the nature of governance. When governments became concerned not just with individual betterment but the bio-political care of entire populations, when the stakes are raised to the level of the entire population, any perceived threat becomes mortally menacing, making any defense—however bloodcurdling—justifiable. As Foucault said, “If genocide is indeed the dream of modern powers, this is not because of a recent return of the ancient right to kill; it is because power is situated and exercised at the level of life, the species, the race, and the large-scale phenomena of population” (*History of Sexuality*, 136–137). In the modern age, we see such metaphors (and acts) of “hygiene” going from the individual to the collective (“racial purity”, “ethnic cleansing” and such like).

There is perhaps something unsettling beyond the connections between hygiene and purity, however. *White Dwarf* (see page 5) hovers like a death star; *Blast* (see page 12) menaces as a swarm. In works like *Exchange* and *Cloud* (see page 6 & 7), with the air purifiers in operation, the air goes in and out, to the burr of machines—almost as though they are respiring, as though they are alive. It is not fortuitous that for the ancient Greeks, “breath” [*psyche*] was connected with vitality, the soul and mind; here the rhythmic “breathing” of the machines makes them appear to possess a certain animism. Certainly, these are no robots, but we have perhaps forgotten about how weird machines can be (and this fear does come through in the apprehension we have towards robots). By making these machines look “weird”, An Te Liu has made us look again with new eyes—at these monstrous hybrids of the animate and the inanimate that our technological civilization has produced (monstrous because they have erupted the previously safe divisions between the animate and the inanimate).

In his latest series of ceramic works, first shown at the Gardiner Museum in Toronto, An Te Liu makes a substantial shift away from ready-mades to ceramics. Yet the ceramics are derived from Styrofoam packaging, which he found, sorted, and intuitively “played with”, before molds in plaster are made and slip-casted. The singular forms with their “taut beauty” recall Rachel Whiteread’s haunting molds of negative space (of the interior space of buildings, of space unused), but here the “negative” is the packaging around consumer goods—the throwaway bits of consumption that ironically will probably last longer than the objects themselves (Styrofoam having a long biodegradable half-life). Formally inspired by various sculptors like Brancusi, Henry Moore, and Noguchi, Liu rifles through the detritus of our consumerist civilization, creating gorgeous techno-primitive objects in his archaeology of the present. As an artist-curator, he takes in various foam forms—packaging for electronic goods, appliances, or unknown matter—and reassembles them in novel and unusual shapes. *Ruin* (see page 42 & 43), for instance, resembles a mimetic reproduction of Styrofoam but presented as a fragment, it also recalls the display of ancient sculpture, with limbs hacked off. In *Brutalist Rice Cooker* (see page 16), we see weird details like the crackled patterns of Styrofoam which strangely also appear much like the faint delicate cracks of Song celadons; the form is striking, too, resembling some mask or vessel from some distant bronze-age past. On certain works, a beguiling patina of age is present; as one commenter noted: “And how could one look at the ancient texture and aching of *Aphros* (2013) (see page 15) and not be reminded of shattered dreams and fallen empires?” (Prokopow 28). And indeed how could we not be haunted by intimations of mortality, of finitude thus—of *this* civilization, this life—by these artifacts of the present with which to fool archaeologists of the future? In fact, with *Formations* (see page 26-28, 31-34), the artist imagined how fragments of the present would look far into the future, forging from rocks collected around Lake Huron future fossils of this age—the Anthropocene, when humanity has left such an indelible mark on ecosystems to constitute another geological epoch. Elsewhere, striking techno-primitive totems, like *Gnomon* (see page 47) and *Tropos* (see page 44-46), shoot up with casts of Styrofoam stacked up, sleek and mysterious, as though they were strange artifacts plucked from ancient or alien civilizations. These unusual presentations of the “negative” of products—Styrofoam packaging which surround us but which we fail to truly notice—perhaps point at an uncertain fluctuation between being and nothingness, enduring existence and disappearance. Unable to be contained by the dualistic divisions of the present, they cannot help but look to us both futuristic and primitive at the same time.

Daniel Ho 何思衍  
 Writer and Editor-in-Chief 作家及主编  
 Randian Magazine 燃点杂志  
 www.randian-online.com



*Blast* 2011



*Soft Load* 1999  
Installation view,  
Henry Urbach Gallery,  
New York

ARTWORKS

作品

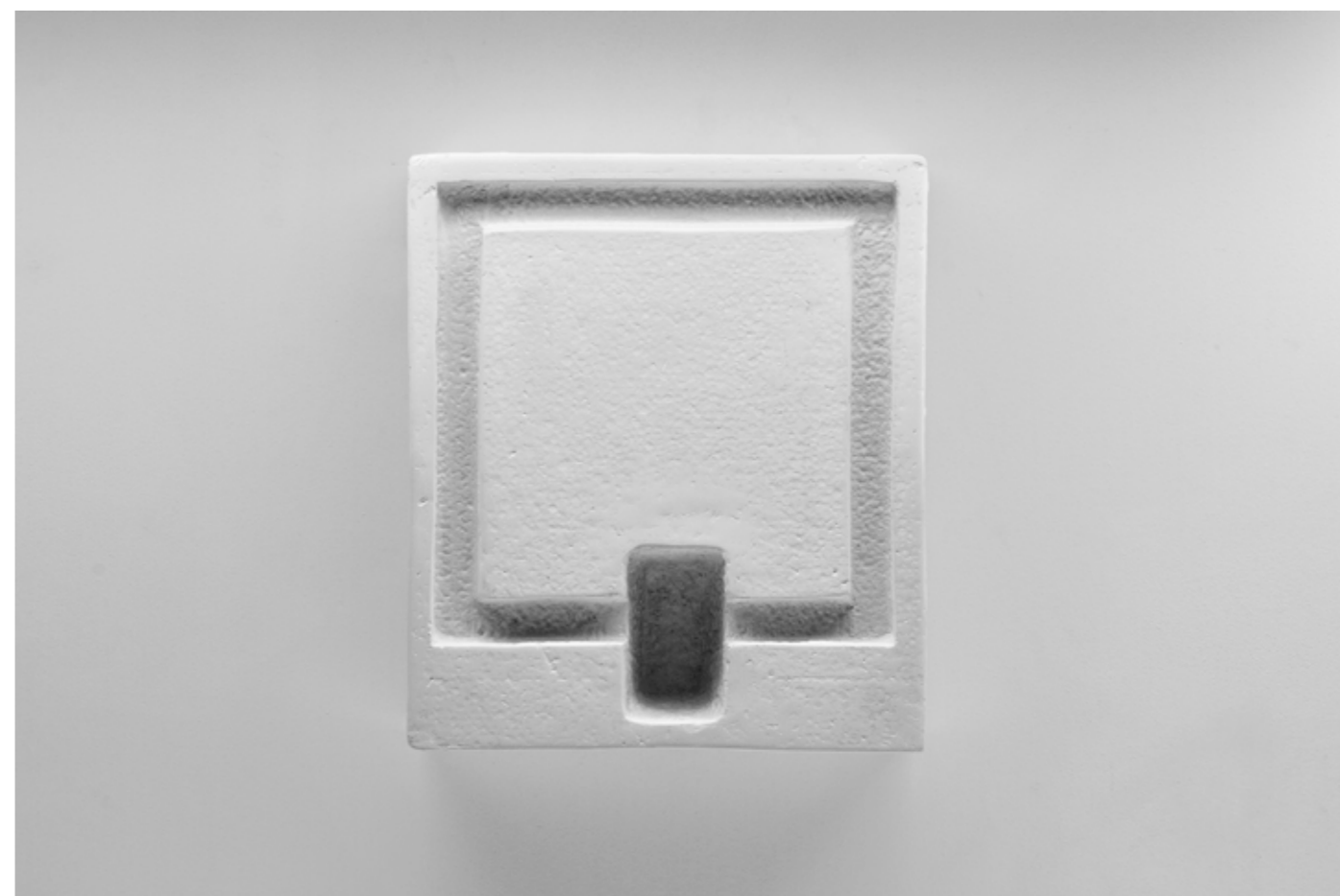


*Aphros 2014*  
阿芙罗狄忒  
Cast concrete with patina  
浇筑混凝土、表面附着锈斑（腐蚀效果）  
13 x 43 x 48 cm  
Plaster base 石膏底座  
30 x 17 x 44 cm





*Brutalist Rice Cooker 2013*  
粗野派电饭煲  
Cast stoneware  
铸造炆器 (高温陶)  
20.5 x 20.5 x 19 cm



*Cell 2013*  
方  
Cast earthenware  
铸造陶器  
25 x 29 x 6.5 cm



*Mono No Ma*  
Installation view, Gardiner Museum  
From left to right  
*Mono a Mono, Peregrine Slip, Cell, Hodos, Deus Ex Machina,*  
*The Trickster, Brutalist Rice Cooker, Enigmatic Depression, Lacuna*



*Delivery System* 2013  
递  
Cast stoneware  
铸造炆器（高温陶）  
10 x 86.5 x 15 cm



*Deus Ex Machina* 2013  
扭转乾坤  
Cast stoneware  
铸造炆器（高温陶）  
13.5 x 24 x 7 cm



*Peregrine Slip 2013*  
游荡者  
Cast stoneware  
铸造炻器 (高温陶)  
29 x 4.5 x 5.5 cm



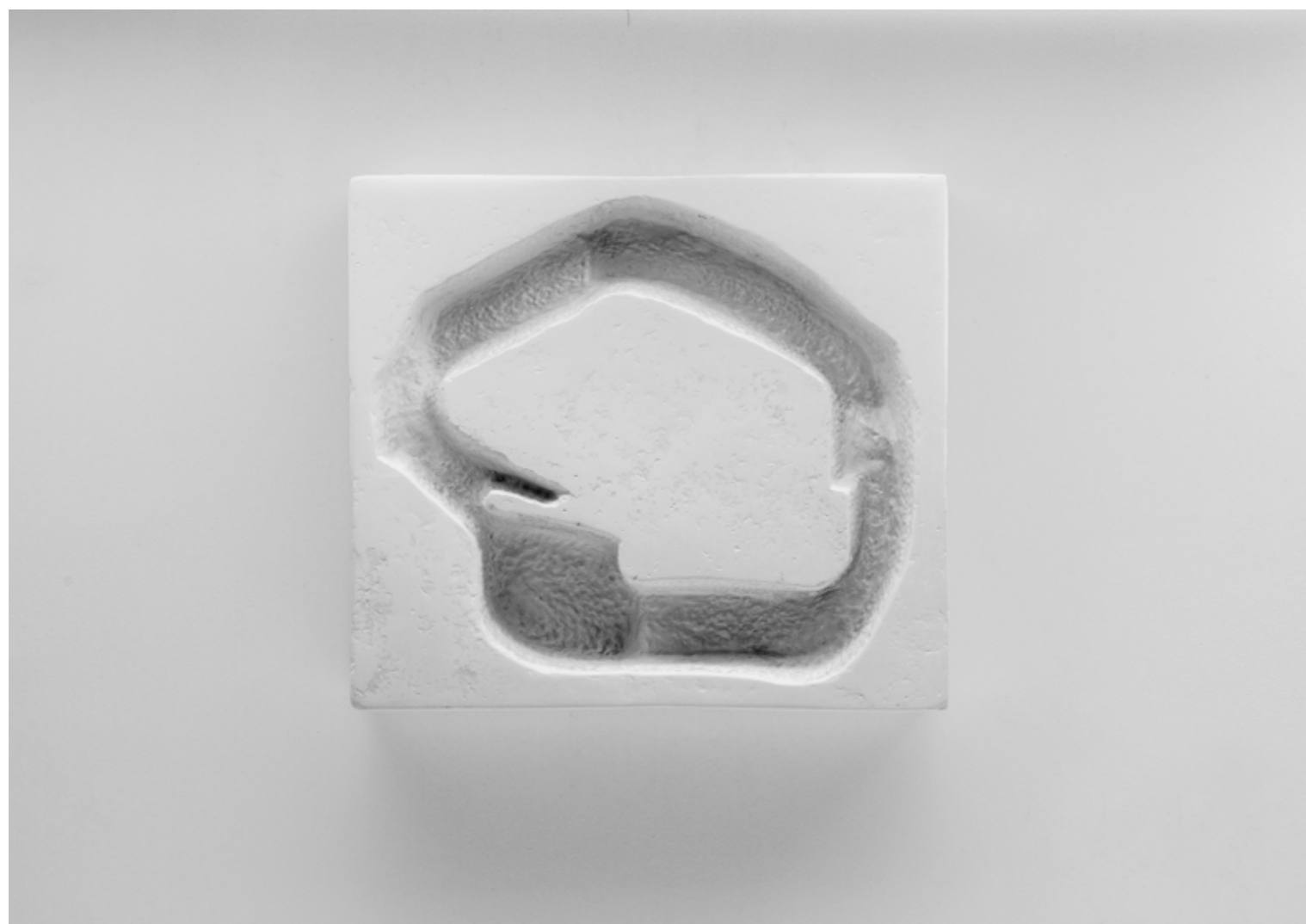
*Eidolon I* 2014  
精灵#1  
Slip cast earthenware with tarnished silver glaze  
铸造陶器  
10 x 7 x 15 cm

*Eidolon III* 2014  
精灵#3  
Slip cast earthenware with copper oxide slip  
铸造陶器  
16 x 11 x 22 cm



From left to right 从左至右  
*Formation V, IV, II, I, III* 2014  
型 #5、4、2、1、3  
Slip cast stoneware  
铸造炻器（高温陶）





*Enigmatic Depression* 2013  
神秘凹地  
Cast earthenware  
铸造陶器  
28 x 25 x 5 cm

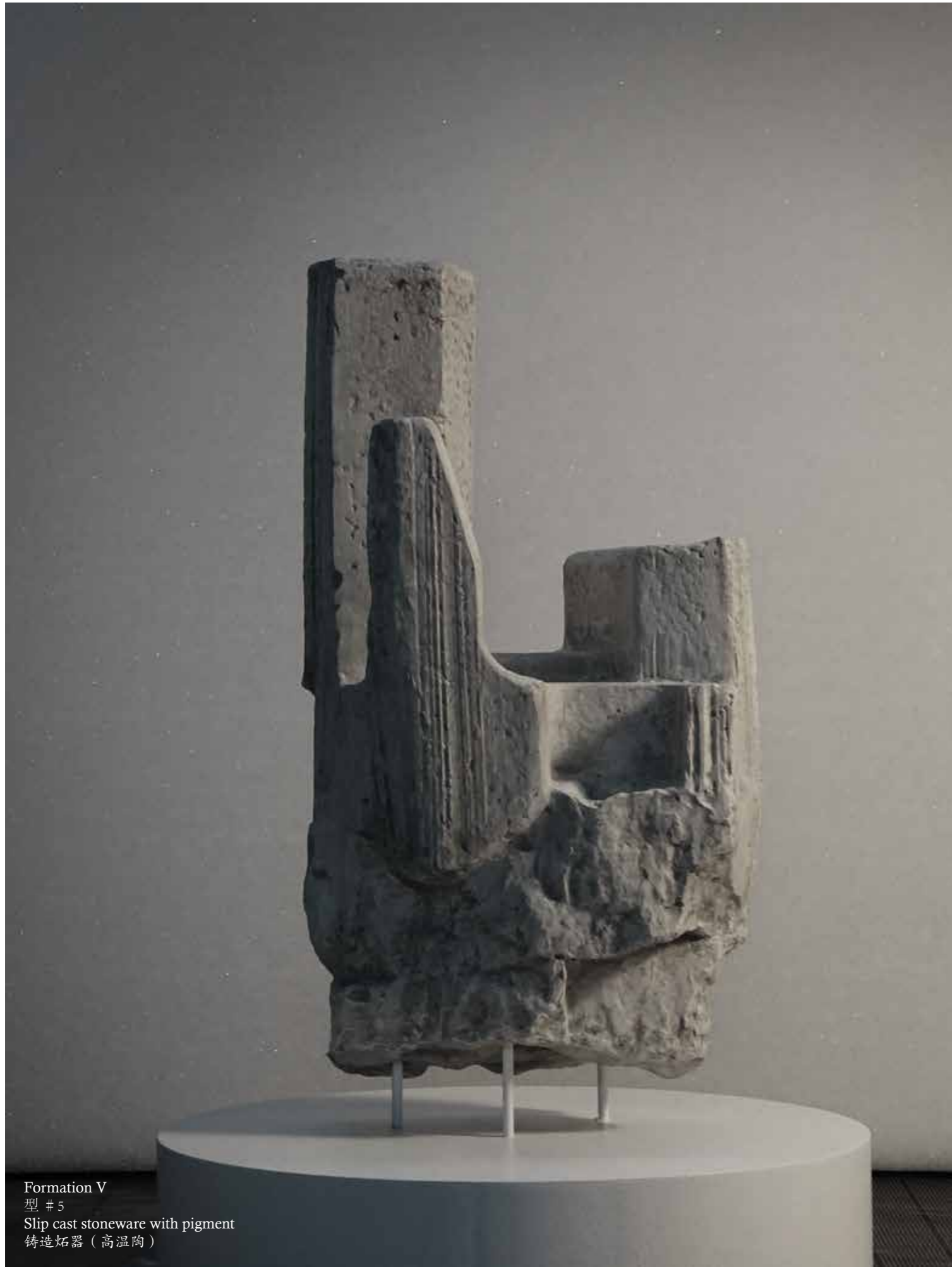


*Formation III* 2014  
型 #3  
Slip cast stoneware with pigment  
铸造炻器 (高温陶)  
10 x 5 x 18 cm





From left to right 从左至右  
*Formation I, II* 2014  
型 #1、2  
Slip cast stoneware  
铸造炆器 (高温陶)



Formation V  
型 # 5  
Slip cast stoneware with pigment  
铸造炻器 (高温陶)



George 2013  
乔治  
Cast earthenware  
铸造陶器  
15 x 24 x 18 cm



*Hodos 2013*  
何多思  
Slab built stoneware with nickel oxide glaze  
泥板黏合炻器、氧化镍釉  
7 x 11 x 4cm



*Hard Edge Kawaii Subtraction No. 2 2014*  
可爱虚铸 #2  
Cast Plaster with pigmented wax  
铸造石膏  
24 x 24.5 x 31 cm



*Loki II* 2014  
魔术师 #2

Press molded stoneware with copper oxide slip  
模压炻器 (高温陶)  
29 x 15 x 3 cm

*Trickster I* 2014

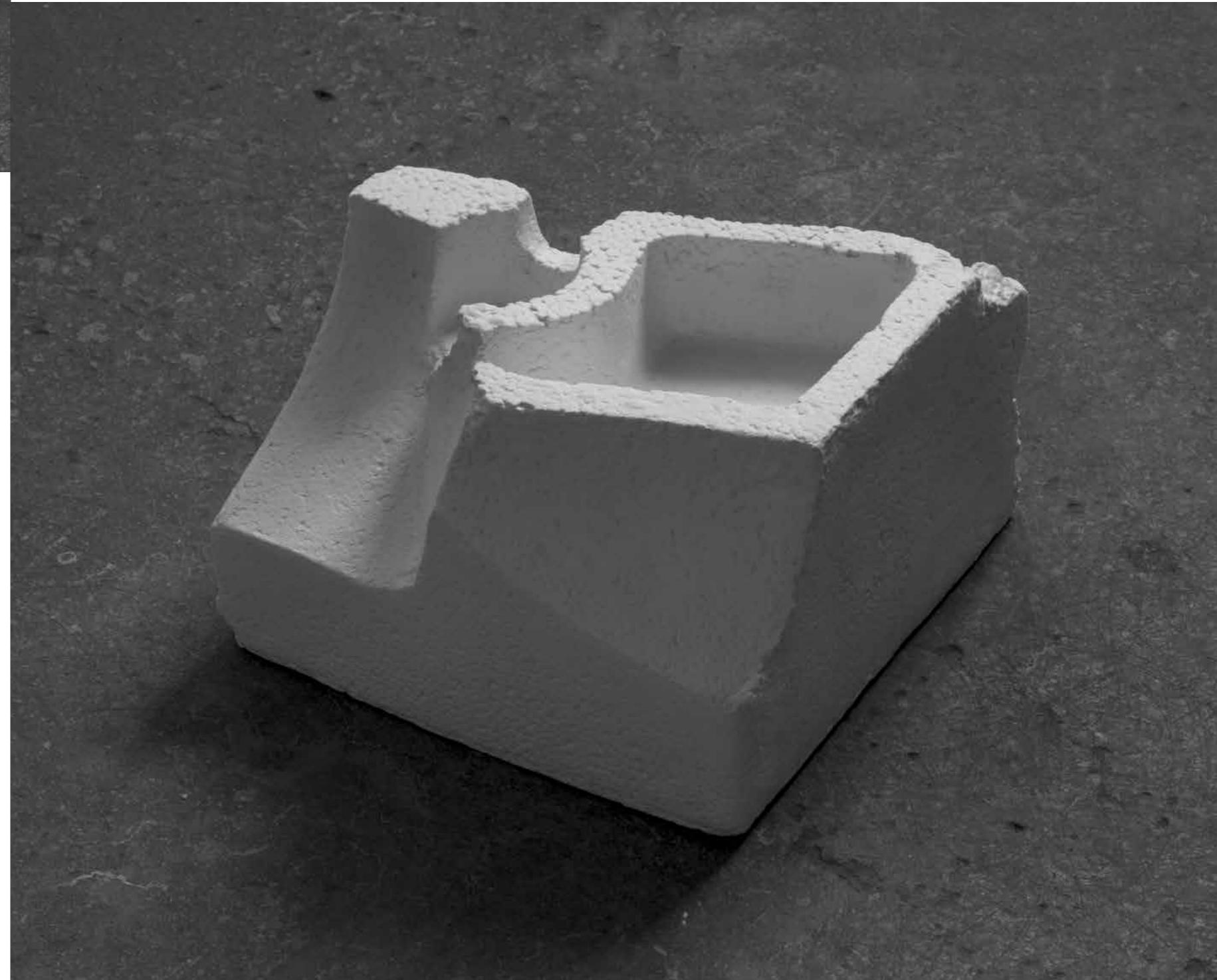
Press molded stoneware with copper oxide slip  
模压炻器 (高温陶)  
36 x 15 x 3 cm



*Mono a Mono* 2013  
 武物  
 Cast stoneware  
 铸造炆器 (高温陶)  
 2.5 x 28 x 4cm  
 2.5 x 33 x 5cm  
 2.5 x 33 x 4cm



*New Dawn Fades* 2013  
 消逝的曙光  
 cast earthenware  
 铸造陶器  
 15 x 47 x 15 cm



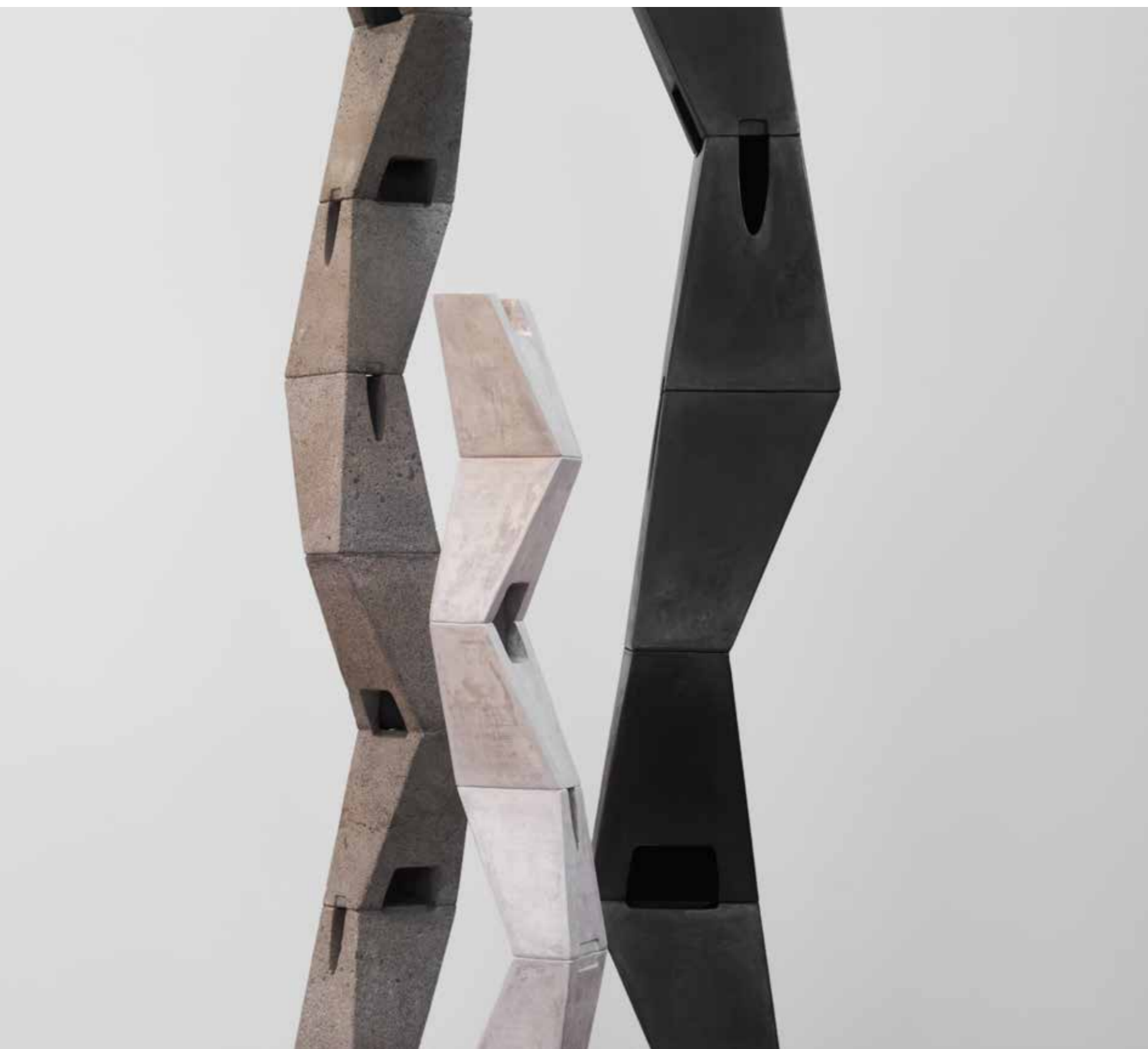
*Ruin 2014*  
墟  
Cast earthenware  
铸造陶器  
20 x 22 x 17 cm



*Tropos (for Djuna Barnes)* 2014  
转 (为杜娜·巴恩斯)  
Cast hydrostone with pigmented wax  
铸造石膏

*Tropos (for Gertrude Stein)* 2014  
转 (为格特鲁德·斯泰因)  
Cast hydrostone with pigmented wax  
铸造石膏

*Tropos (for Elsa von Freytag-Loringhoven)* 2014  
转 (为艾尔莎·冯弗雷塔格-洛琳霍温)  
Cast concrete  
铸造混凝土



*Gnomon 2013*  
日晷  
Hydrostone  
石膏  
17 x 18 x 180cm





*Mono No Ma*  
Installation view, Gardiner Museum  
From left to right  
*Obsolete Figure in Space, Aphros, Order of Solids, Gnomon, Chimera*

# AN TE LIU 刘安得

Born in 1967, currently works and lives in Toronto, Canada.

## EDUCATION

Master of Architecture  
Southern California Institute of Architecture (SCI-Arc), Los Angeles

Honours B.A., Fine Art History, Renaissance Studies  
Victoria College, University of Toronto

## SOLO EXHIBITIONS

- 2014-15 *In Absentia*, Southern Alberta Art Gallery, Lethbridge; Kitchener-Waterloo Art Gallery; Art Gallery of Grande Prairie (cat.)  
*The Knowing Nothing of the Thing*, ART LABOR Gallery, Shanghai (cat.)
- 2013 *MONO NO MA*, Gardiner Museum, Toronto (cat.)  
*Recodings*, Bulthaup, Toronto
- 2012 *BLAST*, Allen Lambert Galleria, Brookfield Place, Toronto
- 2011 *Lost in Transaction*, No. 9 Contemporary Art at Pearson International Airport, Toronto  
*BLAST*, Michael Klein Gallery (MKG127), Toronto
- 2009 *Pook X Pookie*, SCI-Arc Gallery, Los Angeles
- 2008 *Matter*, Künstlerhaus Bethanien, Berlin  
*Style and Epoch*, Michael Klein Gallery (MKG127), Toronto
- 2007 *Ether*, The News at Five, Toronto International Art Fair
- 2004 *Tackiness and Anti-Power*, Artists Space, New York  
*Ether*, Mercer Union, Toronto
- 2001 *Condition*, Henry Urbach Gallery, New York
- 2000 *Pathology*, Contemporary Art Gallery (CAG), Vancouver

## GROUP EXHIBITIONS

- 2014 *The Brancusi Effect - The Archival Impulse*, Kunsthalle, Vienna  
*2014 Canadian Biennial*, National Gallery of Canada, Ottawa  
*Casting the Negative*, Daniel Faria Gallery, Toronto
- 2013 *To Be Small or To Have Presents*, Stichtung SEA Foundation, Tilburg (NL)  
*Airport Landscape*, Harvard GSD, Cambridge MA
- 2012 *Museum for the End of the World*, Nuit Blanche 2012, Toronto (cat.)  
*Collection Tedeschi*, Parisian Laundry, Montréal  
*Art in the Parking Lot*, LAXART, Los Angeles  
*Local Color*, San Jose Museum of Art  
*Full Circle*, WORKShop, Toronto
- 2011 *The More Things Change*, San Francisco Museum of Modern Art (SFMOMA)  
*PARAdesign*, San Francisco Museum of Modern Art (SFMOMA)  
*Hyper Spaces*, Oakville Galleries, Oakville  
*Place*, Toronto International Art Fair
- 2010 *Empire of Dreams*, Museum of Contemporary Canadian Art (MOCCA), Toronto (cat.)  
*Out of Sight*, Nuit Blanche, Toronto  
*Everything Must Go*, Toronto International Art Fair  
*Colour Shift*, CODE Screen 2010, Vancouver
- 2009 *The Leona Drive Project*, Willowdale (cat.)  
*eva International Biennial of Visual Art 2009*, Limerick (cat.)  
*Fremtidens arkitektur er grøn!*, Louisiana Museum of Modern Art, Copenhagen (cat.)  
*Mouth of Lenin*, Exhibition 211, New York  
*Two In One*, Christie's, Amsterdam  
*Transclimatic*, Sydney Customs House (cat.)
- 2008 *11th Venice Biennale—Out There: Architecture Beyond Building*, Venice (cat.)  
*Hier ist Amerika oder Nirgends*, Galerie Ben Kaufmann / Art Berlin Contemporary, Berlin (cat.)  
*246 and Counting*, San Francisco Museum of Modern Art (SFMOMA)  
*Figuration in Contemporary Design*, Art Institute of Chicago (cat.)
- 2007 *Modelle für Morgen: Köln*, European Kunsthalle, Cologne



*Pattern Theory*, Michael Klein Gallery (MKG127), Toronto  
*Paradox Practice: Architecture in the Wake of Conceptualism*, UCI Art Gallery, Irvine (cat.)

- 2006 *Street*, Witte de With Center for Contemporary Art, Rotterdam  
*Sense of the City*, Centre Canadien d'Architecture (CCA), Montréal (cat.)
- 2005 *Airborne*, Henry Urbach Gallery, New York  
*Therefore Beautiful*, Ursula Blickle Stiftung, Kraichtal (cat.)  
*Re: Building The World*, Edmonton Art Gallery
- 2004 *Ziploc*, Macdonald Stewart Art Centre, Guelph  
*A.C.*, Elizabeth Dee Gallery, New York  
*Domestic Odyssey*, San Jose Museum of Art (cat.)
- 2003 *mosaiCanada: Sign and Sound*, Seoul Museum of Art (SeMA) (cat.)  
*Dead Malls*, Urban Center Gallery at the Municipal Art Society, New York (cat.)  
*Rethinking Photography IV: New Reduction as Expansion*, Galerie Fotohof, Salzburg  
*Bliester In The Sun*, Gallery Neubacher, Toronto  
*Bauhauswerk*, weework, Toronto
- 2002 *Newmodulr*, Blackwood Gallery, Toronto and The Art Gallery of Calgary  
*Housebroken*, Rena Bransten Gallery, San Francisco
- 1999 *Luster*, Henry Urbach Gallery, New York

## MONOGRAPHS

Michael Prokopow: *An Te Liu: MONO NO MA*. Toronto: George R. Gardiner Museum of Ceramic Art, 2013.

Nicolaus Schafhausen, Vanessa Joan Müller, and Astrid Mania: *An Te Liu: Matter*. Berlin: Künstlerhaus Bethanien, 2008–09.

## EXHIBITION CATALOGUES

Michael Prokopow and Janine Marchessault, eds.: *The Leona Drive Project (PUBLIC 43)*. Toronto: Public Access, 2011.

James Gunn, ed.: *One Hour Empire: Empire of Dreams*. Toronto: Impulse [B:] and the Museum of Contemporary Canadian Art, 2010.

Yilmaz Dziewior and Angelika Nollert: *e v+ a 2009 Exhibition of Visual Art*. Cork: Gandon Editions, 2009.

Kjeld Kjeldsen and Michael Juul Holm, eds.: *Fremtidens arkitektur er grøn!*. Humlebæk: Louisiana Museum of Modern Art, 2009.

Julia Höner: Kreatur und Kosmos, *Hier ist Amerika oder Nirgends*. Berlin: Galerie Ben Kaufmann, 2008.

Aaron Betsky: *Out There: Architecture Beyond Building*, 11th International Architecture Exhibition La Biennale di Venezia. Venice: Marsilio, 2008.

Joseph Rosa: Reimagining the Ornamental, *Figuration in Contemporary Design*. Chicago: Art Institute of Chicago and Yale University Press, 2008.

Julie Carson and Nana Last, eds.: *Paradox Practice: Architecture in the Wake of Conceptualism*. Irvine: University of California, 2007.

Mirko Zardini, ed.: *Sense of the City: An Alternative Approach to Urbanism*. Baden: CCA and Lars Müller publishers, 2005.

Vanessa Müller: *Therefore Beautiful*. Kraichtal: Ursula Blickle Stiftung, 2005.

JoAnne Northrup: *Domestic Odyssey*. San Jose: San Jose Museum of Art, 2004.

Wayne Baerwaldt: *mosaiCanada: Sign and Sound*. Seoul: Seoul Museum of Art, 2003.

## SELECTED ARTICLES, ESSAYS, AND REVIEWS

- 2014 J. Lynn Fraser: An Te Liu - Gardiner Museum, Sculpture, Vol. 33 No. 3, April 2014.  
Matthew Ryan Smith: Casting the Negative, Magenta Magazine, May 2014.
- 2013 Murray Whyte: Unpacking the Modern, The Toronto Star, September 8 2013.  
Richard Rhodes: An Te Liu - Modernizing the Modern, Canadian Art, September 6 2013.  
Murray Whyte: An Te Liu, King West, no.8 2013, pp. 28-29.  
Nina Boccia: An Te Liu Casts the Negative Spaces of Things, Azure, October 18 2013.  
Sky Gooden: 20 Questions with An Te Liu, Blouin Art Info, October 12 2013.
- 2012 Murray Whyte: Oakville Gallery's Hyper Spaces, *The Toronto Star*, January 4, 2012.  
Cindy Wu: White Dwarf / Nuit Blanche, *Ming Pao News*, September 24, 2012.  
Jacqueline Han: An Te Liu's White Dwarf, *Singtao Daily*, December 21, 2012.
- 2011 John Bentley Mays: Modern Man—An Te Liu and the Space between Idea and Object, *Canadian Art*, Summer 2011, pp. 62–67.  
Anne Wagner: Screen Memories and Ordinary Objects, in *Haegue Yang: Wild Against Gravity*.  
Oxford: Modern Art Oxford / Aspen Art Museum, 2011, pp. 57–70.  
Murray Whyte: A blast at our disposable culture, *The Toronto Star*, April 23, 2011.  
R. M. Vaughan: The familiar transformed into the mysterious, *The Globe and Mail*, May 7, 2011.  
Jennifer Fischer: Architectures, Therapeutics, Aesthetics: Technologically Enhanced Environments and the Human Sensorium, *The Senses and Society*, vol. 6, no. 2, 2011, pp. 250–54.  
Mason White: Air Borne, *DOMUS 948*, June 2011.  
Shannon Anderson: Hyper Spaces—Manuel Ballester / An Te Liu / Lynne Marsh, Oakville Galleries Centennial, 2011. (exh. essay)  
R. Klanten and S. Ehmman, eds.: *Mathieu Lehanneur*. Berlin: Gestalten, 2012.
- 2010 Al Olsen: A Giant Green Monument to the Credit Crunch, *MSNBC Life Inc.*, October 29, 2010.  
Artist creates Monopoly house as monument to credit crunch (three more and he can buy a hotel), *Daily Mail UK*, October 31, 2010.  
Laura Kusisto: Do Not Pass Go: Canadian Artist Turns a Profit on Foreclosure Joke, *The New York Observer*, November 2, 2010.  
Orna Schneid: Title Deed, *NISHA Design Magazine*, Israel, December 2010.

John Bentley Mays: Look Way Up, *International Architecture and Design*, Fall 2010.  
R. M. Vaughan: The future is dystopian but buildings have modern feelings, *The Globe and Mail*, July 10, 2010.  
Murray Whyte: A vision of the city, warts and all, *The Toronto Star*, June 24, 2010.  
Murray Whyte: Best of the Year that was / Leona Drive Project, *The Toronto Star*, January 1, 2010.  
Year in Review: The Top 10 Exhibitions of 2009, *Canadian Art*, January 2010.

2009	Richard Rhodes: An Te Liu: Board Games, <i>Canadian Art</i> , November 5, 2009. Murray White: Requiem for a Suburban Lifestyle, <i>The Toronto Star</i> , October 25, 2009. Lisa Rochon: Project Brings New Meaning to Art House, <i>The Globe and Mail</i> , October 24, 2009. Peter Kuitenbrouwer: It's not Park Place, but close, <i>The National Post</i> , October 20, 2009. Shawn Micallef: Bungalow's Last Stand, <i>EYE Weekly</i> , October 22, 2009. David Gissen: <i>Subnature: Architecture's Other Environmets</i> . Princeton: Princeton Architectural Press, 2009, pp. 94–95. Rodolphe el-Khoury: Air Apparent: An Te Liu, Man and Machine, <i>DAMn 21</i> , April / May 2009, pp. 34–42. Joseph Giovanni: Shifting Center, Multiple Margins, <i>Art In America</i> , January 2009 pp. 49–53. Gabrielle Moser: An Te Liu: Matter, <i>Canadian Art</i> , Fall 2009. Thomas Kerting: Imaginer des objets–gardiens, <i>Cahier d’Inspirations, Maison &amp; Objet</i> , Paris: SAFI, 2009.
2008	Jan Winkelmann: Frische Luft: Zur Arbeit von An Te Liu, <i>BE Magazin 15: Auteur</i> , Künstlerhaus Bethanien, 2008, pp. 68–73. Mason White: 99.7 Per Cent Pure, <i>AD: Energies—New Material Boundaries</i> , ed. Sean Lally. London: Wiley Press, 2008. Rodney LaTourelle: Head in the Clouds, <i>Canadian Architect</i> , November 2008, pp. 23–27. Stephanie Vegh: Toronto Queen West District, <i>MAP 15</i> , Autumn 2008, pp. 62–63. Brooke Hodge: Seeing Things—The Venice Architecture Biennale, <i>T magazine, New York Times</i> , September 18, 2008. Gary Michael Dault: Pattern Theory, <i>Border Crossings</i> , Winter 2008.
2007	Gary Michael Dault: Happy Birthday, <i>The Globe and Mail</i> , July 21, 2007. Masha Panteleyeva: Emerging Voices 2007, <i>The Architect's Newspaper</i> , March 7, 2007, pp. 21–26. Uta and Robert Winterhager: Wie lässt sich Kunst an kunstfernen Orten präsen tieren? Modelle für morgen in Köln, <i>Bauwelt 14</i> , 2007. Richard Rhodes: Toronto Now—The Moment, <i>Canadian Art</i> , Winter 2007, pp. 58–73.
2006	Michael Gibbs: Street: behind the cliché, Art Monthly, November 2006, pp. 29–30. Mark Cheetham: Social Abstraction: Disease and Cure, <i>Abstract Art Since the 60s: Against Autonomy</i> . Cambridge: Cambridge University Press, 2006.
2005	In neuenum Kontext entsteht Schönheit, <i>Badische Neueste Nachrichten</i> , Karlsruhe, March 18, 2005. Therefore Beautiful, <i>Springerin</i> , Band XI, Heft 2, Summer 2005.
2004	Janine Marchessault: The Shopping Mall and the Camp, Toronto: Mercer Union, 2004, pp. 3–8. (exh. essay) Michael S. Gant: House Unbound, <i>Metro</i> , March 17–24, 2004. Jack Fischer: Home is Where the Art Is, <i>San Jose Mercury News</i> , March 28, 2004.
2003	Charlotte Vaudrey: The Shape of the City, <i>FRAME 35</i> , November / December 2003, pp. 126–127. Nikolai Janatsch: Dieses Foto ist kein Foto, <i>SVZ</i> , July 9, 2003. Was Sagen Fotos?, <i>Stadtleben</i> , July / August 2003. Glenn Williams: NEWMODULR, <i>Art Papers</i> , vol. 27, no. 1, January / February 2003, pp. 54–55.
2002	Sarah Milroy: Thoroughly Modern Art, <i>The Globe and Mail</i> , September 25, 2002. Heather MacKay: The Walls of Perception, <i>Azure</i> , September / October 2002, p. 45. Rodolphe el-Khoury: Between Air and Space: Prologue to An Te Liu's Exchange, <i>Thresholds 23: Deviant</i> , Cambridge: MIT, 2002, pp. 16–23. Barbara Fischer: The New Modulr: 100% generic and 100% specific, Blackwood Gallery, Toronto, 2002. (exh. essay) Glen Helfand: Housebroken, Rena Bransten Gallery, San Francisco, 2002. (exh. essay)
2001	Heather MacKay: Better Living Through Sterility, <i>Azure</i> , September / October 2001, p. 61.
2000	Kika Thorne: An Te Liu, <i>MIX independent art &amp; culture</i> , vol. 26, no. 2, Fall 2000, pp. 15, 19–21. Aaron Betsky: Safe Haven, <i>Surface</i> , no. 25, Fall 2000, pp. 154–156, 260. Michael Scott: Home Sterile Home, <i>The Vancouver Sun</i> , August 12, 2000, p. E13. Robin Laurence: View of Urbanization Is a Breath of Fresh Air, <i>The Georgia Straight</i> , August 10–17, 2000, p. 52.
1999	Eric Howeler: Surfaces of Pleasure: Luster, <i>Loudpaper</i> , vol. 3, no. 2, 1999, pp. 40–45.

#### COLLECTIONS

San Francisco Museum of Modern Art (SFMOMA), San Francisco  
National Gallery of Canada, Ottawa  
Art Institute of Chicago, Chicago  
Art Gallery of Ontario, Toronto  
San Jose Museum of Art, San Jose.  
Toronto Dominion Bank Collection, Toronto  
Tedeschi Collection, Montreal  
Dickinson Wright Collection, Toronto  
ASAP Archive of Spatial and Aesthetic Praxis, London/Berlin.

# 刘安得

刘安得

出生于1967年，现在加拿大多伦多生活、工作。

刘安得

刘安得

教育背景

建筑学硕士，美国洛杉矶南加州建筑学院（SCI–Arc）

荣誉文学学士学位（美术史文艺复兴研究），加拿大多伦多大学维多利亚学院

刘安得

#### 个展

2014–15 In Absentia, Southern Alberta美术馆,加拿大莱斯布里奇、Kitchener–Waterloo美术馆、Grande Prairie美术馆  
物之知无，上海Art Labor画廊

2013 Mono No Ma, 加德纳博物馆（Gardiner Museum），加拿大多伦多  
Recodings, 布尔托（Bulthaup），加拿大多伦多

2012 BLAST, Allen Lambert画廊，加拿大多伦多

2011 Lost in Transaction, No. 9 Contemporary Art,加拿大多伦多皮尔逊国际机场  
BLAST, Michael Klein画廊（MKG127），加拿大多伦多

2009 Pook X Pookie, 南加州建筑学院画廊（SCI–Arc Gallery），美国洛杉矶

2008 Matter, K ünstlerhaus Bethanien, 德国柏林

Style and Epoch, Michael Klein画廊（MKG127），加拿大多伦多

2007 Ether, 多伦多国际艺术博览会，加拿大多伦多

2004 Ether, Mercer Union, 加拿大多伦多

Tackiness and Anti–Power, 艺术家中心（Artists Space），美国纽约

2001 Condition, Henry Urbach画廊，美国纽约

2000 Pathology, 当代艺术画廊（CAG），加拿大温哥华

刘安得

#### 部分群展

2014 The Brancusi Effect – The Archival Impulse, 奥地利维也纳

2014加拿大双年展，加拿大国家美术馆，加拿大渥太华

Casting the Negative, Daniel Faria画廊，加拿大多伦多

2013 To Be Small or To Have Presents, Stichtung SEA基金会，荷兰蒂尔堡

Airport Landscape, 哈佛设计研究生院，美国马萨诸塞州剑桥市

2012 Museum for the End of the World, 2012不眠之夜艺术节（Nuit Blanche 2012），加拿大多伦多

Collection Tedesch, Parisian Laundry, 加拿大蒙特利尔

Local Color, 圣何塞美术馆（San Jose Museum of Art），美国圣何塞

Full Circle, WORKShop, 加拿大多伦多

2011 PARAdesign, 旧金山当代美术馆（SFMOMA），美国旧金山

Hyper Spaces, Oakville画廊，加拿大奥克维尔

The More Things Change, 旧金山当代美术馆（SFMOMA），美国旧金山

Place, 多伦多国际艺术博览会，加拿大多伦多

2010 Empire of Dreams, 加拿大现代美术馆（MOCCA），加拿大多伦多

Out of Sight, 2010不眠之夜艺术节（Nuit Blanche 2010），加拿大多伦多

Everything Must Go, 多伦多国际艺术节，加拿大多伦多

Design Domestic, Design Exchange, 加拿大多伦多

2009 The Leona Drive Project, Willowdale, 加拿大多伦多

2009国际视觉艺术双年展，加拿大利默里克

Fremtidens arkitektur er gron!, 路易斯安那当代美术馆，加拿大

Mouth of Lenin, 展览211（Exhibition 2110），美国纽约

Transclimatic, 悉尼海关大楼，澳大利亚悉尼

2008 第十一届威尼斯双年展——Architecture Beyond Building, 意大利威尼斯

Hier ist Amerika oder Nirgends, 柏林当代艺术博览会（Art Berlin Contemporary），德国柏林

246 and Counting, 旧金山当代美术馆（SFMOMA），美国旧金山

Figuration in Contemporary Design, 芝加哥艺术学院（The Art Institute of Chicago）

2007 Modelle fü r Morgen: Köln, 欧洲美术馆（European Kunsthalle），德国科隆

- Pattern Theory, Michael Klein画廊 (MKG127), 加拿大多伦多
- Paradox Practice: Architecture in the Wake of Conceptualism, UCI美术馆, 美国尔湾市
- Happy Birthday, Michael Klein画廊 (MKG127), 加拿大多伦多
- 2006 Street, Witte de With 当代艺术中心, 荷兰鹿特丹
- Sense of the City, 加拿大建筑中心 (CCA), 加拿大蒙特利尔
- 2005 Airborne, Henry Urbach画廊, 美国纽约
- Therefore Beautiful, Ursula Blickle 基金会, 德国Kraichtal
- Re Building The World, 埃德蒙顿美术馆 (Art Gallery of Edmonton), 加拿大埃德蒙顿
- 2004 Ziploc, 麦克唐纳·斯图尔特艺术中心, 加拿大圭尔夫
- A.C., Elizabeth Dee画廊, 美国纽约
- Domestic Odyssey, 圣何塞美术馆 (San Jose Museum of Art), 美国圣何塞
- 2003 mosaiCanada: Sign and Sound, 首尔美术馆 (SeMA), 韩国首尔
- Dead Malls, Urban Center Gallery at the Municipal Art Society, 美国纽约New York (cat.)
- Rethinking Photography IV: New Reduction as Expansion, Fotohof画廊, 奥地利萨尔茨堡
- Bauhauswerk, weework, 加拿大多伦多
- 2002 New Modulr, 加拿大多伦多Blackwood画廊、卡尔里加美术馆 (The Art Gallery of Calgary)
- Housebroken, Rena Bransten画廊, 美国旧金山
- 1999 Luster, Henry Urbach画廊, 美国纽约

## 收藏

美国旧金山当代美术馆 (SFMOMA)

加拿大国家美术馆

芝加哥艺术学院

加拿大安大略美术馆

美国圣何塞美术馆

加拿大多伦多道明银行 (Dominion Bank) 收藏系列

加拿大蒙特利尔Tedeschi 收藏系列

加拿大多伦多Dickinson Wright收藏系列

伦敦/柏林Archive of Spatial and Aesthetic Praxis (ASAP)

This catalogue has been published on the occasion of  
 THE KNOWING NOTHING OF THE THING  
 An Te Liu - Solo exhibition  
 October 25 - November 30, 2014  
 物之知无 - 刘安得个展  
 2014年10月25日至11月30日

Published by ART LABOR Gallery  
 #411, Bldg 4, 570 Yongjia Lu  
 Shanghai, China 200031  
 info@artlaborgallery.com  
 Catalog Design & Editing: Martin Kemble  
 Article: Daniel Ho & 刘莎莎  
 Printing: Lan Linfeng  
 Catalogue © ART LABOR Gallery 2014  
 All artworks © An Te Liu 刘安得  
 ALL RIGHTS RESERVED

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electrical, mechanical or otherwise, without first seeking the written permission of the copyright holders and of the publisher.



ART  
LABOR

