

Mynah



八哥

Mynah – Artists Statement
Text by : Ana Terry & Don Hunter
Translation by : Julia Fu

《八哥》- 艺术家作品简述
文章: 安娜·泰瑞 & 多恩·亨特
翻译: 付朗

Beijing has undergone massive urban transformation over the last 100 years, emerging out of this change are the 798 and Caochangdi Arts Districts. These environments offer contemporary experimental art spaces, commercial galleries, studio spaces and factories all plying their trade in grandiose constructivist factory buildings redolent with the echoes of mass production and the socialist fervour of human industry. Rumours abound that these art spaces may be redeveloped by the Government. Should this occur, there is a strong possibility that the arts industry will seek another 'undeveloped' district on the margins of Beijing to nest. Again, ironically, these spaces could potentially be co-opted by future government initiatives. Even if the Government does not redevelop 798 and Caochangdi Districts, inflationary pressure accompanying the rapid expansion of the arts industry will see some arts spaces moving on or simply closing their doors.

In response to this conundrum we have adopted the mynah bird as metaphor for our predatory propensity as humans to consume and produce sometimes at the expense of others in our fervour to create and expand our territories. The mynah bird's sharp eye seeks and covets shiny objects as it steals other birds' nests leaving its victims displaced. As with the audiences who visit the galleries, we are complicit in this process – it is a given that artists, while commentators of these issues, are not exempt from the cycle of consumption and production. As visiting artists in China we have sought this fertile artistic environment as both consumers and producers within and of these spaces. Like the Mynah bird, we as itinerant artists, have taken over and nested, albeit temporarily here in China, leaving the detritus of our consumption and production in our wake.

'Mynah' is an exploration of this process. The final work becomes an ironic altar piece to these processes. As the birds consume the sculpted environment and excrete their waste, we ask do we as both producers and consumers eventually, like the Mynah eventually "shit in our own nests"?

'Mynah' is a part of a larger body of work currently being produced by New Zealand artists Ana Terry and Don Hunter (aka Number 8 Collective) through the Platform China residency program supported by Asia New Zealand Foundation and Creative New Zealand.

The Number 8 Collective was born out of a recognition of a strong artistic dialogue between Don Hunter and Ana Terry, not through the similarity of their respective practices, but through the differences. Their often diverse ideological and conceptual approaches to a subject matter enables a rich ground for robust collaborative projects to emerge from. Ana and Don have been awarded two collaborative residencies, presented numerous public seminars, many curatorial projects, collaborative exhibitions and currently are establishing a new art project space.

number8collective@gmail.com

+86 13 552 1551 54 (China) +64 21 024 330 71 (New Zealand)

过去的一百年见证了北京翻天覆地的城市改造进程，其中像798和草场地艺术区这样的新兴力量也随之一同崛起。这种特殊的环境之下，当代艺术实验空间、商业画廊、工作室以及工厂从事着各种买卖与交易、大肆兴建宏伟的工作厂房，如此景象不禁让我们回想起社会主义建设时期劳动人民对工业化大生产的无限热忱。然而，谣言四起，这些艺术空间可能面临着由政府重建带来的种种危机，一旦如此，它们很可能必须另觅他处，或许在北京市郊的某个未经开发的地方重新筑巢。然而，讽刺的是，在未来的某一天，这些空间很可能会再一次面临被政府征用的厄运。即便政府不重建798或草场地艺术区，伴随着通货膨胀的压力以及艺术产业的快速扩张，我们也将看到更多的艺术空间搬离这里，或者直接关门倒闭。

这样的现实引发我们以怀疑的态度去进行创作和思考，我们以八哥作喻：它的掠夺性正如人类永无休止的生产和消费——我们狂热的建造和扩张自己的领土，但这样的行径却往往建立在牺牲他人利益的基础之上。八哥正是用它那锐利的双眼不停的寻觅和觊觎于那些闪闪发光的物体，侵占并盗用其他鸟类的鸟巢从而迫使它们流离失所。如同前来画廊参观的观众一样，我们也是与之串通的同谋者——众所周知，艺术家、以及与此相关的批评家们，都无法从这个生产和消费圈中豁免。作为来中国留驻的访问艺术家，我们也同样身处其中，寻觅着艺术创作的沃土，扮演着消费者和生产者的双重角色。就像八哥鸟一样，我们这些流动艺术家占据并在这里筑巢，虽然只是暂时居住于中国，但却遗留下了我们的消费垃圾和所有生产轨迹。

《八哥》旨在对此现象进行探索。作品最终将成为一个具有讽刺意味的“祭坛”，它记载了“开发”和“再开发”的整个过程。八哥消费着它们所居住的环境，同时排泄粪便并制造肮脏，它们的行为不禁令人产生如此的疑问：作为生产者和消费者融于一身的我们，是否也在同样“自作自受”？

《八哥》是系列作品之一，它由新西兰艺术家安娜·泰瑞和多恩·亨特（又名8号集合）在站中国当代艺术机构留驻期间共同创作完成。此次留驻项目由新西兰亚洲基金会和创意新西兰共同支持。

安娜·泰瑞和多恩·亨特通过深刻的艺术对话得到了对彼此的认同与共识，并最终建立了8号集合。这种共识并非来自于他们之间的相似性，而恰恰来源于两人不同的实践与经历。他们对事物经常持有截然不同的观点和思考方式，并试图通过多种途径去探究其价值和内涵，这样的特点使得二人最终可以在思想的沃土上建立起坚实的合作关系。迄今为止，安娜和多恩获得了两次合作留驻机会、多次应邀参加公共研讨会并进行发言、多次独立策展、并参与其他展览工作，同时，二人正致力于建立自己的艺术空间。

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Bibliographies:

Don Hunter – artist / educator / coordinator

Don Hunter's arts practice incorporates a diversity of materials methodologies and delivery mechanisms from collaborations, industrial strength kinetic sculpture, performative, site specific works through to video installations. Projects are developed from a conceptual framework first with emergent materials in a constant state of flux respondent to and informing project direction and ultimate outcome. Materials are often found, and through a process of reconfiguration a new meaning and interpretation emerges, although traces of the original material function still act as a tethering device offering a referent to another time or space whilst in coalition with a new construct.

Don's community of practice has seen him involved in the nationally recognised and funded Blue Oyster Art Project Space where he was a trustee and played a major role in the gallery relocation and construction in Dunedin, New Zealand, 2005-2007. Don dedicated much time in 2004-2005 planning and constructing Retort Art Space that went on to become an important community arts hub in Dunedin New Zealand. A voluntary position saw Don living and working in Vanuatu where he successfully coordinated the Wan Smolbag International Theatre Festival 2009. During this time he and Ana Terry undertook a collaborative residency (William Hodges Southland Residency, New Zealand).

During Don's Bachelor of Fine Arts study at Otago Polytechnic, New Zealand, he undertook a highly successful exchange at Utrecht School of the Arts in the Netherlands, where he also exhibited. He went on to be employed as a lecturer at the Otago Polytechnic School of Design. In 2003 Don established Art Crew Ltd, a collaborative business providing technical and creative support for artists events and galleries. Clients have included Art Forum Berlin, Biennale of Sydney, The Hocken Gallery, and many individual artists and galleries. Early 2010 Don took up an appointment with Whanganui District Council, New Zealand as Arts Coordinator where he is involved in building of creative capacity and improving access to, and participation in arts activities within the Whanganui community.

donshunter@ihug.co.nz • www.artcrew.co.nz

Ana Terry – artist / educator / curator / writer

Ana Terry has been exhibiting and working in the visual communications industry since 1990 as both a graphic designer and artist. Her arts practice includes individual projects, site specific projects, curatorial projects, collaborations, and writing and an ongoing involvement and support in establishing art project spaces and forums for international dialogue.

In 2008/09 she spent 2 years working with a non government organisation as the visual communications advisor with Wan Smolbag Theatre – a community theatre based in Vanuatu. Here she taught graphic design, facilitated community art classes and co-curated a photographic exhibition at the Alliance Française that subsequently toured the islands of Vanuatu. During this time Ana Terry and Don Hunter won the William Hodges Fellowship, a six month residency in Invercargill New Zealand. The exhibition 'Fair Game' was the result of this collaboration.

Ana works with found materials which she manipulates and deploys to expand beyond their commonly known functions and symbolic references to challenge conventions and suggest alternatives. One of her current areas of research is the fine line between recognising images/structures – between data and information and where a slippage can occur generating a sense of the uncanny.

On a philosophical level her concerns are the impact/purpose of art – politically, socially and psychologically. She is interested in the functions of art on multiple levels – as both the maker and audience.

Ana Terry has lectured in process and observational drawing, photography, digital media and graphic design at both the University of Otago and the Otago Polytechnic School of Art in New Zealand since 2000. She is currently on leave from her lecturing position at the School of Art.

www.anaterry.com • anaterry@es.co.nz

Don Hunter and Ana Terry are artists in residence at Platform China, Beijing through the generous support of Asia:NZ Foundation, Creative New Zealand and Platform China Contemporary Art Institute.

Ana Terry & Don Hunter, Number 8 Collective
P.O. Box 225, Wanganui, New Zealand
number8collective@gmail.com
+64 21 024 330 71 (New Zealand)

