

ISS  
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overseas

Photography / Painting / Installation

摄影 / 绘画 / 装置

**LEE JUN** CHINA 中国  
**ENRICO FREITAG** GERMANY 德国  
**DANIEL THOMPSON** USA 美国



# overseas

Photography / Painting / Installation

摄影 / 绘画 / 装置

Caucasso Lee Jun

李俊

Enrico Freitag

Daniel Caleb Thompson

The first Group Exhibition of the Guest Curator

策展人

Konstantin Bayer

Island 6 Shack, Shanghai 2008

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## Foreword

### 前言

#### Guests at Island 6 Shack

Overseas: A term that marks the first exhibition at Island 6 Shack under the hand of a guest curator the same way as it is a symbol for the constellation of the selected artists.

For me coming from a very different culture it was a special need to find a mix of various artists to present, artists from familiar, so far unknown and own cultural backgrounds. Above all my intention was to create a place for conversation about art - to discuss arts and to give them contextes in crossing borders.

In my opinion innovations and contemporary reflections just develop because of a totality dealing with the world around us. Belonging to this a single individual should get guaranteed its own free frame as big as possible. I focus on all kinds of art, which should be

#### Island 6 Shack 客人

海外：这是我在 Island 6 shack 举行的第一次展览，它将是一场来自不同领域的艺术家聚集的盛会。

对于来自不同文化背景的我来说，去寻求不同领域艺术家多样的艺术展示方式是很有必要的。我的一切目标仅是想为艺术创造一个自由沟通的空间，让人们能够不受约束、轻松地畅谈艺术从而获取某种艺术内涵。我认为其实每天发生在我们身边的人或事物有时候往往确能更好地反映当代艺术的本质与现实，也能点燃我们创做的新灵感。而对于我们人类每一个个体来说，都应该拥有一份属于自己的创作自由空间。现在我关注于来自不同领域的艺术，希望能让它们在 Island 6 Shack 以非商业性质和独立创作的方式展现给大家。我在上海能以作为策展人的身份从事艺术工作，特别需要感谢 Thomas

presented in a very uncommercial and independent way so that Island 6 Shack becomes more an atmosphere of a museum. According to this I have to thank Thomas Charveriat (Island 6) and Yang Longhai, for supporting me in a similar ideal and free minded way and for giving the possibility to work as a guest curator in Shanghai.

This first exhibition shall give an impression of what the following presentations will look like and also demonstrate the open doors for new works of different genres. It's a real pleasure to me to present works of Freitag and Thompson in connection to chinese art of Jun to a completely new audience. I'm really anxious to see how atmosphere transforms because of arranged artworks and the new vicinity with its people. As I mentioned you get introduced to artists with different cultural backgrounds and I'm convinced you can find it in their works - of course not in general but in kind of extracts - otherwise it's up to you to

Charveriat (Island 6) 和 杨龙海先生的大力支持，某种程度上我们拥有共同的理想以及自由的风格。

本次的首展将呈现给大家的是来自艺术不同领域的新作品。本次所展出的艺术家 Freitag, Thompson 和 Jun, 他们的作品将展现给所有全新的观众。而我也迫不及待地想看到这些作品与观众之间会产生怎样的交流和变化。正如我所说，各位已经对不同文化背景的艺术家有所了解，并且我确信你们能从他们的作品中发现其与众不同的特点。无论是重视细节的德国艺术家的作品，或是粗略豪放的美国艺术家的作品，还是具有独特传统摄影技术的中国艺术家的作品，无疑都淋漓尽致的表现这些艺术家们源于心灵最真实的想法与理念。

在此我想感谢所有参与本次展览的艺术家，也要感谢 DAAD, 德国魏玛的 Bauhaus-University Weimar 大学以及上海同济大学。

我衷心的期待您的回复或进一步的交流。



discuss. For example I'm considering the partial clearly painting of a German, the rough intallation of an American and the special way of own craft belonging photography of a Chinese. But all of them are connected by a truthly deeb mind.

At this point I want to thank the involved artist for their confidence, further the DAAD, the Bauhaus-University Weimar and the Tongji-University Shanghai.

I'm looking forward to surrendering reactions and conversations.

Konstantin Bayer.



## Caucasso Lee Jun

李俊

Lee Jun was born in 1970s Shanghai and raised during the Cultural Revolution. When he was five he moved with his family to Guizhou where he first became interested in Art. In 1992 Lee ended a lifelong curiosity by using the money he made while working as an animator to purchase a Hai Ou- an old Chinese-model SLR. Soon afterwards he was spending all of his free time developing his own photographs in the dark room of Shenzhen Photography Magazine. After a period of intense experimentation Lee became dissatisfied with the limitations of traditional photography. Addressing what he saw as fundamental flaw in camera design Lee chose to break photographic conventions and began to see the world using two „eyes“. Armed with two cameras, two enlargers, and utilizing film developing techniques that required twice as many chemicals Lee created his own unique

Caucasso 李俊 出生于70年代的海上，当时中国正处于文革时期。他5岁随家人前往贵州，在那里开始学习艺术。怀着对摄影的好奇心，92年自己购买一台中国的老式相机——海鸥 DF1，并在兼任手绘动漫师的同时，利用课余时间去深圳现代摄影杂志社的暗房尝试自己洗印照片。经过不断的尝试与探索，出于对传统摄影单一性的不满足，对相机设计“缺陷“的挑战，他打破传统的摄影技术，采用”双眼看世界“，利用在拍摄时同时使用2部相机，2台放大机，运用传统的冲洗手法，通常要花费的材料比普通的冲洗材料高出1倍多。

在10多年的摄影生涯中，他无论身处某种不可思议、迅速变化中的场景，无论运动的人或静止的物，无论他们是否运动着，无论所处环境是否身带相机，运动着的瞬间，李称为“活着的”都时刻充斥着他有拍摄的冲动，一直坚持用传统的黑白胶片记录影像，

approach to photography.

Throughout his decade long career Lee insisted upon using black and white film and his singular photographic approach to forge a truly unique style. Regardless of what kind of improbable situation he found himself in or how rapidly the scene around him began to change, regardless of weather he was shooting objects in motion or a still life, he became convinced that the „life“ behind any action never becomes truly realized until it is captured on film. Lee likes to shoot in public places because he believes beautiful moments to be rooted in the real world. It is there that his impulses take over and where moments, instant by instant rush before his eyes.

始终保持自我独特风格的摄影手法，始终相信每一部影像只有在通过感光后映射在材料上的感觉才是最真实，从而可以享受着某种事物细节形成的过程。他的作品大多拍摄点为公共的空间，因为他认为美好的瞬间都源于自然，刹那间，闯入了他所谓的“双眼”。



5月19日 2008

May 19th / 2008

Photograffity, 40x57cm

摄影涂鸦, 40x57 厘米



武昌路 2008

Wuchang Lu / 2008

Photograffiti, 40x57cm

摄影涂鸦, 40x57 厘米





两个女人，上海 2008

Shanghai, two Ladies / 2008

Photograffiti, 40x57cm

摄影涂鸦，40x57 厘米



地下铁 2008  
Undergroundway / 2008

Photograffiti, 40x57cm  
摄影涂鸦, 40x57 厘米





## Enrico Freitag

The artworks of Enrico Freitag come along with a colored intensity and emotional vastness. His artistic motifs, often have been chosen very sensitive and exactly, find their origin in photographical studies as a first step in his working process. These, let's say, documental elements become stereotyped characters in his artistic landscapes by stenciled abstraction and pictorial details.

Enrico Freitag was born in 1981 in Arnstadt, Germany, and studies Fine Art at the Bauhaus-University Weimar since 2002. During this time the artworks of this very energetic painter get presented at multitude of exhibitions, particularly in connection with gallery Eigenheim in Weimar.

In the last few years he approximates his artistic theme in a very sensitive and consi-

Enrico Freitag 的作品用色强烈，感情丰富。他的艺术主题敏感而又准确，通常来自于在他初始创作中对摄影的研究。这些让我们感到，抽象的印刷图案和插图细节等文献元素是其作品的典型特征。

Enrico Freitag 于1981年生于德国 Arnstadt 市。自2002年进入在德国 Weimar 的 Bauhaus 大学主修美术。在他求学期间，他的作品就在包括 Eigenheim 画廊 (Weimar) 等多个展览中展出。

过去几年来，他开始创作小型帆布画，其主题保持敏感和统一。他的作品总是以人物为对象，以人物在特定情况下的情感为构思。他将人类的感情用虚构的手法夸张的展示，构图流畅和谐，做到了人物与画完整合一。

Enrico Freitag 的作品用色真实，同时也注重气氛的渲染，多层次色彩的运用更加突出画中人物的性格特征，技法十分鲜明。

stent way working with small sized canvas. Always focusing on human being, the subject. He conceives situational moments of single individuals emotionally and amplifies them fictitiously in his paintings. Thereby arises a harmonious pictorial composition, in that the pictured person is presented as an inseparable part to the rest of the painting. Freitag deals with coloration and square footage in a realistic style but atmospherically directed. Lots of color layers give profoundness to the paintings and you recognize his focused approach to individual personalities and characters.

Overseas presents current artworks of small sized canvas, which additionally supports the closeness of the drawn scene. The reality except this situation seems to be unimportant or better said supposed reality gets no chance for distraction. The size actually forces us to face his works very closely and put the individual beholder to inconvenience almost

Overseas 展的作品都是以小型帆布画为主，强调现场感。真实在此已经不重要。尽管小尺寸的作品使观众必须靠近才能看的清楚，但由此带来的不便也可以让观众更加理解作品的主题。

我们意识到正在面对的当下，以及未曾意识到的从前。



automatically that he realizes what is essentially presented in front of him.

We find moments of being confronted with ourselves and moments we didn't realize consciously as moments before.

**Eine leise Konversation laut geführt / 2008**

A quit Conversation loudly holded / 2008

窃窃私语 2008

Oil and lacquer on canvas, 24x30cm

油料，喷漆，画布，24X30 厘米



**Sein Gedanke formt die Wirklichkeit / 2008**

His mind shapes reality / 2008

思绪万千 2008

Oil and lacquer on canvas, 24x30cm

油料，喷漆，画布，24X30 厘米



**Und sie dachte sie hätte alles gesehen / 2008**

She didn't know there is something left / 2008

在不知不觉中失去 2008

Oil and lacquer on canvas, 24x30cm

油料，喷漆，画布，24X30 厘米



**Hinter ihr geht die Sonne auf / 2008**

The sun rises behind her / 2008

背后升起的太阳 2008

Oil, lacquer, textile on canvas, 24x30cm

油料，喷漆，布料，画布，24X30 厘米





**Sie mag es wenn es Sonntags regnet / 2008**

She likes rainy sundays / 2008

雨之情 2008

Oil and lacquer on canvas, 24x30cm

油料，喷漆，画布，24X30 厘米



**Der tiefe Gedanke / 2008**

The deep Thought / 2008

Oil and lacquer on canvas, 24x30cm

油料，喷漆，画布，24X30 厘米





## Daniel Thompson

### Low Tech

In his sculptural works, artist Daniel Caleb Thompson (32) combines everyday objects to make non-digital lowtech objects that force interactive situations, which often seem on the surface to promise more than they are capable of delivering - leaving the observer somehow emptier than before. Upon closer inspection, the objects are able to speak volumes about our modern culture. Two of his newer works „Narzisse“ and „Elektrobeten“ are on display. Narzisse, a simple sculpture that wires a microphone into the speaker - almost begging for feedback - is in fact a delicately tuned instrument that reacts to the very approach and interaction. Like an acoustic mirror, its strength or weakness is based upon the person looking into it. Elektrobeten, a two-piece installation combines objects from religion and electricity - begging the question

### 低科技

艺术家 Daniel Caleb Thompson (32岁)在他的雕刻作品里使用非数码技术来展现日常事物的互动,这种方式能够传达更多深层次的内涵而不仅仅停留在对表面现象的反映,让观看者有更多自由想象的空间。通过进一步观察,这种方式对我们现代社会的发展也具有一定的意义。Thompson 先生的 iNarzisse 和 iElektrobeten 两部作品也在展示中。Narzisse 是一部渴求回应的雕塑作品,同样也是一篇优美和谐的乐章,谱写对事物的真实接近和交流。就如同一面会说话的镜子,看的人不同,自然窥看到的映像也是完全不同的。Elektrobeten 这部作品同时展现了宗教和电子时代融合的特征(避免了现代社会过多关注于电子技术有效性的问题:比如网络博客和 YouTube 的一时风靡)。这部作品也暗示着一种将人工智能和人类智慧结合的微妙瞬间。在此情况下,谁将崇拜谁?

of usefulness in a modern world more concerned about microblogging and the newest youtube rage. Behind the scenes of this work is a very subtle comment about the coming of the singularity - that moment when electronic based artificial intelligence merges with human intelligence. Who will worship whom and why?

Daniel Caleb Thompson is an artist with different faces. He was born 1976 Waukesha, Wisconsin, USA, studied Film and Drawing at University Wisconsin Milwaukee in 1994, and finished his BFA in 2000 at Cardinal Stritch University. As an always interested and curious character he moved to Weimar, Germany, to study Fine Arts at Bauhaus-University. Since that time he became deeply involved in the cultural and artistic structures of the city, that gave him possibilities for art in public space, including performances, and developing himself to a very authentic painter and installation artist the same time. His installation art often respondi-

原因又是如何呢？

Daniel Caleb Thompson 是一个多方面发展的艺术家。他于 1976 年出生于美国 Waukesha, Wisconsin。于 1994 年在 Wisconsin, Milwaukee 大学学习电影和绘图专业，并于2000年在 Cardinal Stritch 大学完成了他的美术学士学位。由于对艺术的热爱以及好学的性格，他搬到了德国的 Weimar，并开始在 Bauhaus 大学学习美术。从那时起，他逐渐开始涉及到有关城市建筑的文化及艺术上，这些给了他在公共空间进行艺术创作的可能性，这其中也包括了行为艺术，与此同时他也成长为了一个极赋权威性的画家和装置艺术家。他的装置艺术通常可以敏锐的反应当代艺术上的一些问题。工艺发展存在的潜在性和普遍性总是他在艺术上演说的重要组成部分。由于他多变的工艺技巧使他能够把那些意想不到的物体，看似无关紧要的题目，或完全没有关联的材料做成带有明显 Daniel Caleb Thompson 标志的艺术作品。这些作品均在海外展览过，也是 Lowtech 装置艺术系列的一部分，并在 Black



ng subtly and naïv to contemporary questions. Technological development in its potential and ubiquity is always an important part of his own artistic discourse. Because of his versatility developed technical skills he is able to deal with unexpected objects, trivial subjects, or disparate materials to make artistic statements that could be clearly identified as art made by Daniel Caleb Thompson. The artworks shown at the exhibition Overseas form a part of the series Lowtech Installations and were presented for the first time at the exhibition Black Holes and other Myths, may 6th - may 16th 2008, at gallery Eigenheim in Weimar.

Holes 画廊第一次展出，2008 年5月6日至16 日在德国 Weimar 的 Eigenheim 画廊也进行了展览。

**Narzisse / 2008**

Daffodil / 2008

水仙花 2008

Microphone, speaker, amp, ventilator, plastic box

话筒，音响，音频控制器，风扇，塑料盒



**Elektrobeten / 2008**

Electropraying / 2008

电子祈祷 2008

Cross of wood, distribution sockets, candels, power cable

十字架，插座，蜡烛，电源



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