

Adam Bridgland

I am particularly attracted by the idea of the signature piece, that certain works of art can capture the public's imagination: works becoming inextricably linked with their authors and coming to mind whenever the artists name is mentioned. Like a label or sign the image acts as a marker for the artist. It is linked to the idea of identity, status, fame and advertising, all products of the modern world and areas in which I am fascinated and like to explore visually.

亚当·柏格兰

我个人特别被符号的世界所深深地吸引，像是一些能够捕捉住人们想像空间的艺术都无法使其和艺术家有所分割，因此每每提到艺术家的名称时也会自然的使人们联想到他们的作品。好比标志或符号就像是艺术家的签名一般，其实经过分析后会了解到现在存在于世界各地的产品都和其本身的定位、地位、声望以及广告手法有很深的关联，这也是我深深执迷且想去探讨的视觉世界。

acknowledgements

The Trading Meaning exhibition organisers acknowledge the generous support of the Australian Embassy, Beijing. CAP Director - Tony Scott
Exhibition curator - Reg Newitt
Catalogue designer - Ren Yanyan
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Australian Government Department of Foreign Affairs and Trade China Art Projects 中国艺术项目

Trading Meaning

The exchange of ideas as the raison d'être of art is nothing new; nor is the apparent dissonance between art and commerce. Trading meaning acknowledges the communication of ideas through Gonkar Gyatso, Adam Bridgland and Tony Scott - three artists who employ forms generally associated with branding, marketing and commerce. Trading involves an exchange of product or service and has a direct bearing on culture, lifestyle and values. We can deny the impact of trade and commerce, we can overstate its impact, we can rail against the values associated with it, or we can whole-heartedly embrace it – but we cannot ignore the effect of the exchange of goods for benefit and/or profit.

Implicit in the practice of trading is a readily decipherable code which conveys the nature and purpose of the agency that provides the product or service. This needs to be accessible to potential clients, customers, consumers and collectors, through promotion and advertising. The key element in this transaction is the symbol of the agency as a logo and/or slogan – branding. Icons, trademarks, branding, symbols and signs are the visual codes for communication. The artists produce work which reflects on and refers to 'trading' and its concomitant symbols. The three artists address the codes used in medicine, religion and business drawing connections between traditional and contemporary language. With wit and humour, the artists subvert the content of language, making us re-think intention, meaning and value.

Adam Bridgland takes the form of logos and 'de-activates' them through translation into private or personal meanings as unique objects. Bridgland's materiality of his product, the hand-stitching and the fabric, creates a counter-point to the impersonalised, reproduced design image or 'brand'. The meaning of the image, apparently a symbol, is turned around through Bridgland's wit and humour to reference our desire for possessions and lifestyle aspirations. Gonkar Gyatso generates a frisson between the spiritual force of Buddhism and the impact of modern consumer culture on the global society. The form of the Buddha is constructed and/or overlaid with mini-stickers and pencil text taken directly from pop culture and imagery – Disney characters, Coca-Cola, Macdonald's, Starbucks, Prada and Versace – as well as media headlines on global issues. The cultural imperialism of dominant economies is shown as having a bearing on the way people live their lives; for Gonkar, the strength of his own tradition, Tibetan culture, lies in its deep and abiding association with Buddhist belief and practice. Each sticker image is minute in relation to the over-riding image of Buddha. Even large objects such as aircraft are made to appear insignificant against the monumentality of a form which is not so much defined as suggested in the cosmos.

In the context of this exhibition, Tony Scott's educational aids may refer to a relationship between marketing strategies and medical practice. The belief that diagnoses of patient's conditions and the remedies are conditioned by oaths and absolute integrity of practice is subverted when economic interests appear to have an effect on the outcome. Scott references his personal health, related to hearing, foot ailments, blood pressure and dentistry, through an installation of objects used as professional and public aids in traditional Chinese medicine.

Reg Newitt, Trading Meaning curator, May 2009.

交易的意义

想法的互换是存在且必要的但却使艺术变成了一种不仅仅是表面是无新意的物品且突显了艺术和商业之间的冲突感。贡嘎嘉措, 亚当 柏格兰和Tony Scott透过交易的意义, 如品牌行銷, 营销和商业行为, 认知了想法的互通性。

交易是一种物品和服务的交换行为, 而且还因为文化、生活型态价值观而有不同的导向。我们可以否认潮流及商业的攻势; 我们可以夸大它; 我们也可以跟潮流逆道而行, 又或者我们可以打开心胸拥抱它, 但是我们无法忽略物品交易所带来的无论是好的或不好的效益。

媒体上有目的且被大肆宣传的产品和服务其如何使消费者产生盲目的交易惯性是可以被轻易被破解的密码。其实只要瞄准了潜在的客户、顾客、用户和收藏家然后透过宣传和广告就能游刃有余。品牌行销就是交易行为的真谛, 利用标志和标语为媒介。

图标、商标、品牌行销符号和标志是用来沟通的密码。艺术家利用可以反映和意指出交易的素材来创作这些相互辉映且相生相息的符号。此三位艺术家特别强调了用在药品、地区和商业的密码, 并且在传统和现代的语言之间作了连结。他们用一种幽默诙谐的角度去颠覆了语言本身, 让我们重新去思考其意图、意义和价值。

亚当 柏格兰反向的利用了商标的形式去抵制他们, 如透过把它转化为一种非常隐私且个人的意象而使其意义不同凡响。柏格兰物化了他自身的作品, 利用亲手的缝製和布料的挑选去挑战对那些无生命力且千篇一律的的设计和品牌。柏格兰以他的幽默和机智翻转了形象及符号的意义, 透视了消费者对物质的佔有慾及对生活型态的渴望。

贡嘎嘉措在佛陀的宗教力量和现代的消费文化对全球所造成的影响中找到了他作品的核心价值, 他用流行文化中的既有图像, 如迪士尼卡通人物、可口可乐、麦当劳、星巴克、普拉达和范思哲还有全球媒体的新闻头条以迷你贴纸重述的效果以及素描所组成佛祖的形象, 突显出主流经济下文化的潜移默化如何对人们的生活方式带来冲击。对贡嘎来说, 他本身西藏传统那种很深的信念及身体的力行带给他很大的力量, 每个迷你贴纸都捕捉了佛祖形象无远弗届所响的每个瞬间。甚至是大件的物品。如飞机这种毫无意义的形象显示出对于人类如此庞大的物品但是相对于全宇宙来说却是微不足道。

这次的展览能够被促成的因缘际会, 其实是由于Tony Scott所受的教育跟营销策略及医学实践相关的缘故。从医学诊断对病情分析的确诊和治疗方法的角度来说得深深的倚靠着医学从业人员高尚的宣示以及全然无私的道德观, 却因为经济的利害关係影响诊断的结果而被破坏殆尽。Scott在传统的中药医学中分别透过专业及公共救援的置入性治疗反映他自身的健康状况, 如听觉、脚疾、血压和牙病。

牛睿智, 《交易的意义》策展人, 2009年5月

Adam Bridgland 1979 born in Leicester, England. Currently lives and works in London. solo exhibitions 2009 *The Nowhere Tide and a Sad Song*, Curwen Gallery, London. *Now I Find Poetry In The Strangest Places*, Tag Fine Arts Project Space, London Art Fair. 2008 *Every Town Can Be Full Of Interest If You Train Yourself To Find It*, Babylon Gallery, Ely, UK. group exhibitions 2009 *Trading meaning*, (China Art Projects) DAC Art Space, Beijing. 2008 *Lovebox Festival Art Fair*, London. *London Original Print Fair*, TAG Fine Arts, London. *Everything You Never Cared About*, Arlington Arts Centre, Newbury, UK. *Hot Off The Press Retrospective*, Curwen and New Academy Gallery, London. *Black Light*, UCHL, Euston Road, London. 2007 *Must Have More*, Aspex Gallery, Portsmouth, UK. *Rites of Passage*, Quay Arts, Newport, UK. *I'm Not A Tourist, I Live Here*, Pennwood House, Oxford, UK. *Sea Change*, Mark Jason Gallery, London. *Hot Off The Press 7*, Curwen and New Academy Gallery, London. 2006 *Must Have...*, Aspex Gallery, Portsmouth. *SNAP*, UCHL, London. *Jetlag @ London Artists Book Fair 2006*, London. Crossed For A Sunny Day, Soma, Bristol. *No Man Is An Island*, The Empire, London. *Generation, Final Degree Show*, Royal College of Art, London. *Cloud Cuckoo Land*, The Red Door Gallery, Edinburgh. 2005 *Wonderland*, Soma, Bristol. *The Art of the Holiday*, Postcard Exhibition with Chris Orr RA, Royal College of Art, London. *Catapults and High Jinx*, An Exhibition Exploring Cartoon And Graphic Artworks, London Print Studio, London. *Originals 2005*, Mall Galleries, London. 2004 *While I'm away*, The Old Bally Shoe Factory, Norwich. 'Pencil' in, Soma, Bristol. awards Babylon Engaged Bursary Artist 2008. Davis Langdon RCA Award 2006. Artists Access Award (AA2A), Norwich School of Art and Design 2003 – 2004. Regional Print Centre Graduate Awards, Regional Print Centre, Yale College, Wrexham (2002). Noel Spencer Award for Printmaking (2002). collections The British Museum Prints and Drawings Collection, UBS, The V & A, The De La Warr Pavilion Bexhill on Sea, The Royal College of Art, The BBC, Tony Blair's office, Purdue University Indiana, Debbie Harry and various private collections across Europe and the United States. qualifications and education 2004-2006 MA Fine Art Printmaking, Royal College of Art. 1999-2002 BA Hons Fine Art Printmaking and Photomedia, Norwich School of Art and Design.

亚当·柏格兰1979年出生于英国莱斯特, 目前在伦敦定居和工作。个展 2009年遍寻不着之潮及其悲歌, 伦敦科文画廊; 如今在最不可思议之处相遇了诗篇, 伦敦艺术展之标地美术项目空间。2008年随心所欲之无所不在的小镇乐趣, 英国艾雷岛巴比伦画廊。联展 2009年交易的意义, 北京数字艺术中国(中国艺术项目)。2008年爱情盒子艺术节, 伦敦; 伦敦版画原作博览会, 伦敦标地美术项目空间; 被遗忘的世界, 英国纽布利阿灵顿艺术中心; 追溯往日新闻, 伦敦科文及新锐学术画廊; 黑暗之光, 伦敦尤斯顿路UCHL。2007年无底洞, 英国朴次茅斯亚斯佩斯画廊; 成人礼, 英国纽波特奎伊艺术中心; 我不是游客, 因为我住在这裡, 英国牛津潘福之家; 海洋变迁, 伦敦马克杰森画廊; 往日新闻之七, 伦敦科文及新锐学术画廊。2006年必要之恶, 朴次茅斯亚斯佩斯画廊; 砰然, 伦敦UCHL; 时差, 伦敦2006年艺术家书展; 期待另一个天晴, 布里斯托苏玛区; 并非每个人都是座孤岛, 伦敦帝国中心; 世代, 伦敦英国皇家美术学院最高学位展; 乌托邦, 爱丁堡红门画廊。2005年梦游仙境, 布里斯托苏玛区; 度假的艺术, 伦敦英国皇家美术学院和其驻校艺术家克里斯奥尔联手展; 弹弓的魔法—卡通的探索及平面设计展, 伦敦的伦敦印刷厂; 2005原型展, 伦敦商场画廊。2004年当我不在的时候, 诺威奇老百利鞋厂; 计画式, 布里斯托苏玛区。获奖情况 2008年获得巴比伦艺术家奖学金。2006年获得戴维斯斯顿锦标赛奖项。2003年至2004年获得诺威奇艺术及设计学院的艺术家世访奖。2002年获得雷克瑟姆耶鲁大学地区版画中心提供的地方版画中心毕业生代表奖。收藏 作品被许多单位所收藏, 如大英博物馆版画及图画目录、瑞士联合银行、凋塑画廊、德拉沃尔大厦滨海贝克斯希尔镇、皇家美术学院、英国广播公司、托尼布莱尔的办公室、普渡大学印第安纳分校、戴比·哈里及横跨欧美的许多私人蒐藏家。资格 2004年至2006年皇家艺术学院美术版画学硕士; 1999年至2002年诺威奇艺术设计学院版画艺术凋塑及图片媒体学士。



C.A.P. China Art Projects 中国艺术项目

TRADING MEANING

Adam Bridgland 亚当·柏格兰



While We Have This Moment Say Something Cinematic, 2007
embroidered patch
30 cm diameter, edition of 30



Help Me Escape The Days, 2007
embroidered patch,
12 cm diameter, edition of 40 (patch only)



This City Is Pretty When Leaving On A Plane, 2008
embroidered patch, 30 cm diameter, edition of 25
(patch specially commission by the Curwen Gallery, London)



We Might Be Happier On Our Travels, 2006
embroidered patch
7.5 cm diameter, edition of 40 (patch in presentation box)



Look Forward, Think Radical, We're Going International, 2008
embroidered patch,
30 cm diameter, edition of 25
(patch specially commission by TAG Fine Arts, London)



Today Work, Tomorrow Leisure Pursuits With Purpose, 2006
embroidered patch
7.5 cm diameter, edition of 40 (patch in presentation box)

Gonkar Gyatso

The idea of globalization and going beyond that concept is very much about my works - the fact that we are not settled yet constantly moving and changing...the idea of having no beginning nor the end, which are very much influenced by my own inherited culture - Buddhism. Here, the globalized culture, economy, and politics constantly negotiate and conflict the philosophy.

贡嘎·嘉措

全球化的意象和其表面背后所存在的意义其实大概就是我作品所要表达的概念，现实生活裡我们从来不安于现状，在不断的移动和改变中寻求根本不存在的开始和结束，这整个思想其实和深深影响我的藏传佛教息息相关。因此，除了全球化的现象，经济和政治这三位不断的彼此抗衡之外还与此宗教哲学互相冲突。

acknowledgements

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Department of Foreign Affairs and Trade

China Art Projects
中国艺术项目

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Implicit in the practice of trading is a readily decipherable code which conveys the nature and purpose of the agency that provides the product or service. This needs to be accessible to potential clients, customers, consumers and collectors, through promotion and advertising. The key element in this transaction is the symbol of the agency as a logo and/or slogan - branding.

Icons, trademarks, branding, symbols and signs are the visual codes for communication. The artists produce work which reflects on and refers to 'trading' and its concomitant symbols. The three artists address the codes used in medicine, religion and business drawing connections between traditional and contemporary language. With wit and humour, the artists subvert the content of language, making us re-think intention, meaning and value.

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Reg Newitt, *Trading Meaning* curator, May 2009.

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牛睿智, 《交易的意义》策展人, 2009年5月

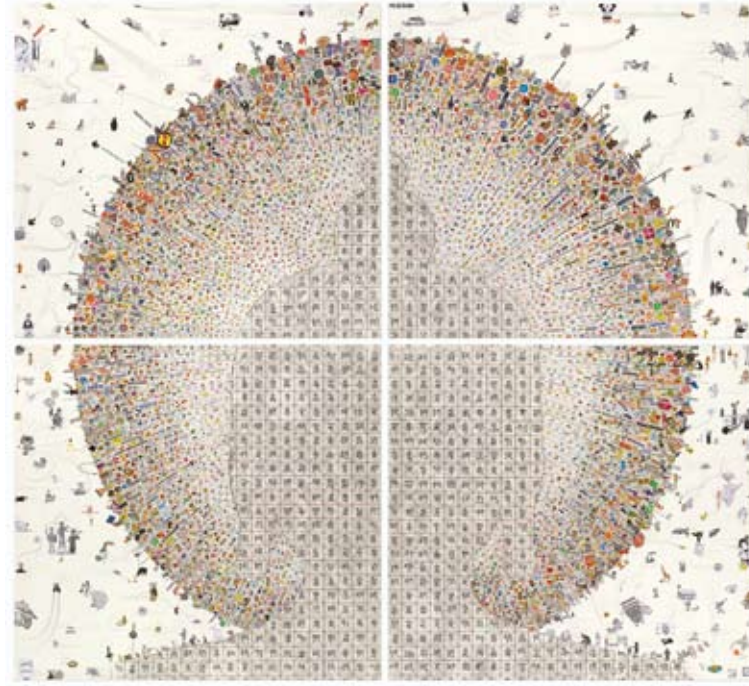
Gonkar Gyatso Born in Lhasa, Tibet; currently a British citizen and lives and works in London. **selected solo exhibitions** 2008 *Art Dubai*, Dubai. 2004 *Tibetan Art – art of communication*, The Sweet Tea House, London. 2003 *Leverhulme fellowships and Artist residence show*, Pitt Rivers Museum, University of Oxford. 1999 *Contemporary Tibetan art – Gonkar Gyatso*, The Sontsen House Gallery, Zurich. 1997 *Gonkar Gyatso - Contemporary Tibetan Buddhist art*, International Cultural Centre, Helsinki. 1996 *The footprints of Buddha*, International Cultural Centre, New Dehli. 1994 *The Contemporary artist – Gonkar Gyatso*, Anymacheng Instud, Dharamsalla, India. 1987 *ModernTibet Art of Gyatso*, The Revolution Exhibition Hall of Tibet, Lhasa, Tibet. **selected group exhibitions** 2009 *Trading Meaning*, (China Art Projects) DAC Art Space, Beijing. *Tibet Art Now: on the threshold of a new future*, Tibet Art Gallery, Temple, Amsterdam. *Making Worlds*, Venice Biennial, Italy. *The London Original Print Fair*, Royal Academy of Arts, London. *Unbound: New Art for a New Century*, Newark Museum, USA. *Tibetan Visions: Contemporary Painting from Tibet*, ASIA ONLUS, Rome, Italy. 2008 *A Question of Evidence*, Thyssen-Bornemisza Art Contemporary, Vienna. *Return to Lhasa*, Red Gate Gallery, Beijing. *shContemporary 08*, Shanghai. *Art Hong Kong 08*, Hong Kong. *Art Dubai 2008*, United Arab Emirates. 2007 *Past & Present - Tibetan art -13th to 21st century*, Christopher Farr Courtyard Gallery, Los Angeles. *Buddha and Christ - a sense of togetherness*, The Sweet Tea House, London. *Consciousness and Form -Contemporary Tibetan art*, Rossi & Rossi, London. *Hobby Horse –Yeah, Yeah Dada Asia*, Avanthay Contemporary, Zurich,Switzerland. *Thermocline of New Art Asian Waves*, ZKM/Museum of Contemporary Art, Karlsruhe, Germany. *Contemporary Art from Tibet*, Red Gate Gallery, Beijing. *Tibetan encounters: Contemporary meets tradition*, (Rossi & Rossi) Neuhoff Gallery, New York. *Terrain*, inIVA, London. 2006 *Oh! What a beautiful day - Peter Towse and Gonkar Gyatso's shared visions*, Rossi & Rossi, London. *Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art*, CU Art Museum, Colorado. *Modern Art from the Roof of the World - Contemporary Tibetan Art*, Siebengebirgsmuseum, Germany. *Tibet*, Wereld Museum, Rotterdam. **collections** (Australia) Queensland Art Gallery, Gallery of Modern Art, White Rabbit Gallery. (USA) Crocker Art Museum, California, The Newark Museum, New York. (UK) Rossi & Rossi, London, Pitt Rivers Museum, University of Oxford, Immigration and Diversity Museum, London, The Sweet Tea House-Contemporary Tibetan Art Gallery, London. The Burger Collection, Switzerland. Red Gate Gallery, Beijing, China. Wereld Museum, Rotterdam, Nederland. **education** 1999-2000 MA (distinction) Fine Art. Chelsea College of Art & Design, London. 1980-84 BA Hons, Traditional Chinese Painting. The Department of Fine Art, Central Institute of Nationalities, Beijing, China. **fellowships/residencies** 2003 The Leverhulme Trust, London, Artist residence at Pitt Rivers Museum, University of Oxford. 2001 Southern Art. Hampshire, England. 1996 Central St. Martin's College of Art & Design, London. 1989-91 Central Academy of Fine Art & Crafts, Beijing.

贡嘎·嘉措生于西藏拉萨, 目前为英国公民在伦敦生活与工作。个展(有选择的) 2008年杜拜艺术博览会, 杜拜; 2004年西藏的世界—沟通的艺术, 伦敦蜜茶馆; 2003年勒沃奖学金与驻站艺术家展, 牛津大学皮特利弗斯博物馆; 1999年当代西藏艺术--贡嘎嘉措, 苏黎世桑沁沁画廊; 1997年当代佛陀艺术--贡嘎嘉措, 赫尔辛基国际文化中心; 1996年佛陀足迹, 新德里国际文化中心; 1994年当代艺术家--贡嘎嘉措, 印度喜马拉雅山的德拉萨拉的安尼马章印司图; 1987年当代西藏艺术--嘉措, 西藏拉萨的革命厅。联展(有选择的) 2009年交易的意义, 北京数字艺术中国(中国艺术项目); 西藏当今艺术: 于未来的入口, 阿姆斯特丹坦普尔西藏艺术画廊; 制造世界, 意大利威尼斯双年展; 伦敦版画原作博览会, 伦敦皇家艺术学院; 未竟:新世界新艺术, 美国纽瓦克博物馆; 西藏视觉:西藏的当代图画, 意大利罗马亚洲同城展; 2008年事实的辩证, 维也纳赛森伯纳米撒当代艺术; 回到拉萨, 北京红门画廊; 08年上海艺术博览会国际当代艺术展; 香港08年香港国际艺术展; 阿拉伯联合大公国08年度拜艺术博览会; 2007年2007的过去与未来—13到21世纪的西藏艺术, 洛杉矶克里斯多福法尔四合院画廊; 佛陀与基督—齐聚, 伦敦蜜茶馆画廊; 觉悟与姿态—西藏当代艺术, 伦敦罗西罗西画廊; 各有所好—耶耶达达亚洲, 瑞士苏黎世艾凡赛当代画廊; 新亚洲艺术浪潮温跃层, 德国卡尔斯鲁厄德国艺术与媒体中心; 来自西藏当代艺术, 北京红门画廊; 西藏冲击:当现代遇见传统, 纽约(罗西罗西)纽霍夫画廊; 地域, 伦敦国际视觉艺术学院; 2006年噢!多美好的一天--彼得陶斯与嘉措的视觉飨宴, 伦敦罗西罗西; 天池上的波光:西藏艺术的当代迷情, 科罗拉多州大学的美术馆; 站在世界屋顶的摩登艺术-西藏当代艺术, 德国七山博物馆; 西藏, 鹿特丹世界美术馆。收藏(澳洲)昆士兰艺廊、当代艺术画廊、白兔画廊; (美国)加勒福尼亚廊克艺术博物馆、纽约纽瓦克博物馆; (英国)伦敦罗西罗西画廊、牛津大学皮特瑞夫斯博物馆、伦敦移民多元文化博物馆、伦敦蜜茶馆-当代西藏艺术画廊、瑞士汉堡蒐藏集团、中国北京红门画廊、荷兰鹿特丹世界博物馆。学历 1999年至2000年获颁伦敦雀儿喜艺术设计学院艺术硕士荣誉学位; 1980年至1984年获得中国北京民族大学艺术系国画学士代表。奖学金/访问艺术家 2003年伦敦利华休姆信托; 牛津大学皮特瑞夫斯博物馆驻站艺术家; 2001年英国南新罕布什尔大学; 1996年中央圣马丁艺术设计学院; 1989年至1991年北京中央美术学院美术与工艺学系。



TRADING MEANING

Gonkar Gyatso
贡嘎·嘉措



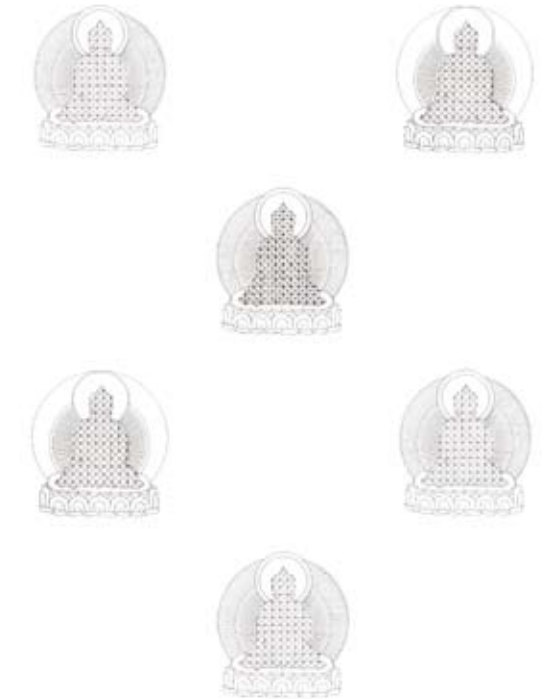
The Shambala of the Modern Times 2009
silk-screen print
200x219 cm



Buddha in Modern Times 2009
silk-screen print
44x33 cm



GOD 2007
silk-screen print
53x70 cm



Wallpaper 2008
silk-screen print
85x65 cm



Buddha Sakyamuni 2008
silk-screen print
85x65 cm



Chalice 2007
silk-screen print
54x44 cm

Tony Scott

I want the presentation of seemingly benign objects to be discomfiting. I am required, as are most of us, to place blind faith in medicine when I must consult physicians. My stoic model stands proxy for us in this portentous composition and expresses the vulnerability, frustration and humiliation we can feel in the hands of the medical profession. Nevertheless, we courageously endure the procedure with as much human dignity as we can muster. And I line up the elements of this composition meticulously. I refuse to give up control.

托尼·苏格特

我本身看来就是能够演译这场混乱最好的示范。我所演出的角色其实就是大众的缩影，像是我们宁愿盲目的服用成药也不愿听从医生的指示。在这场沉默的竞赛之中我为大家示范了身为坚忍不拔的病人如何地去传达我对医疗--上帝之手感受到无比的脆弱、沮丧和侮辱。然而，这个实验性的作品帮助我们检阅了一个人对于自我无畏无惧地忍受医疗的过程及其所被侵犯的尊严。于是，我的把这些相互交战的元素巨细靡遗地逐一列出后，我坚决地拒绝放弃我对我身体的自主权。

acknowledgements

The Trading Meaning exhibition organisers acknowledge the generous support of the Australian Embassy, Beijing.
CAP Director - Tony Scott
Exhibition curator - Reg Newitt
Catalogue designer - Ren Yanyan
DAC Gallery Director - Wang Boqiao
Translator - Stella Chen
Artist talk facilitator - Dr Geoff Raby (Australian Ambassador, China)



Trading Meaning

The exchange of ideas as the raison d'être of art is nothing new; nor is the apparent dissonance between art and commerce. Trading meaning acknowledges the communication of ideas through Gonkar Gyatso, Adam Bridgland and Tony Scott - three artists who employ forms generally associated with branding, marketing and commerce. Trading involves an exchange of product or service and has a direct bearing on culture, lifestyle and values. We can deny the impact of trade and commerce, we can overstate its impact, we can rail against the values associated with it, or we can whole-heartedly embrace it - but we cannot ignore the effect of the exchange of goods for benefit and/or profit.

Implicit in the practice of trading is a readily decipherable code which conveys the nature and purpose of the agency that provides the product or service. This needs to be accessible to potential clients, customers, consumers and collectors, through promotion and advertising. The key element in this transaction is the symbol of the agency as a logo and/or slogan - branding.

Icons, trademarks, branding, symbols and signs are the visual codes for communication. The artists produce work which reflects on and refers to 'trading' and its concomitant symbols. The three artists address the codes used in medicine, religion and business drawing connections between traditional and contemporary language. With wit and humour, the artists subvert the content of language, making us re-think intention, meaning and value.

Adam Bridgland takes the form of logos and 'de-activates' them through translation into private or personal meanings as unique objects. Bridgland's materiality of his product, the hand-stitching and the fabric, creates a counter-point to the impersonalised, reproduced design image or 'brand'. The meaning of the image, apparently a symbol, is turned around through Bridgland's wit and humour to reference our desire for possessions and lifestyle aspirations.

Gonkar Gyatso generates a frisson between the spiritual force of Buddhism and the impact of modern consumer culture on the global society. The form of the Buddha is constructed and/or overlaid with mini-stickers and pencil text taken directly from pop culture and imagery - Disney characters, Coca-Cola, Macdonald's, Starbucks, Prada and Versace - as well as media headlines on global issues. The cultural imperialism of dominant economies is shown as having a bearing on the way people live their lives; for Gonkar, the strength of his own tradition, Tibetan culture, lies in its deep and abiding association with Buddhist belief and practice. Each sticker image is minute in relation to the over-riding image of Buddha. Even large objects such as aircraft are made to appear insignificant against the monumentality of a form which is not so much defined as suggested in the cosmos.

In the context of this exhibition, Tony Scott's educational aids may refer to a relationship between marketing strategies and medical practice. The belief that diagnoses of patient's conditions and the remedies are conditioned by oaths and absolute integrity of practice is subverted when economic interests appear to have an effect on the outcome. Scott references his personal health, related to hearing, foot ailments, blood pressure and dentistry, through an installation of objects used as professional and public aids in traditional Chinese medicine.

Reg Newitt, *Trading Meaning* curator, May 2009.

交易的意义

想法的互换是存在且必要的但却使艺术变成了一种不仅仅是表面是无新意的物品且突显了艺术和商业之间的冲突感。贡嘎嘉措, 亚当 柏格兰和Tony Scott透过交易的意义, 如品牌行销, 营销和商业行为, 认知了想法的互通性。

交易是一种物品和服务的交换行为, 而且还因为文化、生活型态价值观而有不同的导向。我们可以否认潮流及商业的攻势; 我们可以夸大它; 我们也可以跟潮流逆行而行, 又或者我们可以打开心胸拥抱它, 但是我们无法忽略物品交易所带来的无论是好的或不好的效益。

媒体上有目的且被大肆宣传的产品和服务其如何使消费者产生盲目的交易惯性是可以被轻易被破解的密码。其实只要瞄准了潜在的客户、顾客、用户和收藏家然后透过宣传和广告就能游刃有余。品牌行销就是交易行为的真谛, 利用标志和标语为媒介。

图标、商标、品牌行销符号和标志是用来沟通的密码。艺术家利用可以反映和意指出交易的素材来创作这些相互辉映且相生相息的符号。此三位艺术家特别强调了用在药品、地区和商业的密码, 并且在传统和现代的语言之间作了连结。他们用一种幽默诙谐的角度去颠覆了语言本身, 让我们重新去思考其意图、意义和价值。

亚当 柏格兰反向的利用了商标的形式去抵制他们, 如透过把它转化为一种非常隐私且个人的意象而使其意义不同凡响。柏格兰物化了他自身的作品, 利用亲手的缝製和布料的挑选去挑战对那些无生命力且千篇一律的设计和品牌。柏格兰以他的幽默和机智翻转了形象及符号的意义, 透视了消费者对物质的佔有慾及对生活型态的渴望。

贡嘎嘉措在佛陀的宗教力量和现代的消费文化对全球所造成的影响中找到了他作品的核心价值, 他用流行文化中的既有图像, 如迪士尼卡通人物、可口可乐、麦当劳、星巴克、普拉达和范思哲还有全球媒体的新闻头条以迷你贴纸重迭的效果以及素描所组成佛祖的形象, 突显出主流经济下文化的潜移默化如何对人们的生活方式带来冲击。对贡嘎来说, 他本身西藏传统那种很深的信念及身体的力行带给他很大的力量, 每个迷你贴纸都捕捉了佛祖形象无远佛届影所响的每个瞬间。甚至是大件的物品。如飞机这种毫无意义的形象显示出对于人类如此庞大的物品但是相对于全宇宙来说却是微不足道。

这次的展览能够被促成的因缘际会, 其实是由于Tony Scott所受的教育跟营销策略及医学实践相关的缘故。从医学诊断对病情分析的确信和治疗方法的角度来说得深深的倚靠着医学从业人员高尚的宣示以及全然无私的道德观, 却因为经济的利害关系影响诊断的结果而被破坏殆尽。Scott在传统的中药医学中分别透过专业及公共救援的置入性治疗反映他自身的健康情况, 如听觉、脚疾、血压和牙病。

牛睿智, 《交易的意义》策展人, 2009年5月

Tony Scott was born in Australia and has lived in Beijing since 2005. He has had wide professional experience in China and throughout the Asia Pacific Region since 1994. **selected solo exhibitions** 2007 *Temple Geometrics*, Studio Rouge, Shanghai. 2006 *Ten Years On*, Fringe Club, Hong Kong. 2005 *Journey*, Maroondah Gallery, Melbourne; *New Travels*, Span Gallery, Melbourne; *Shadowlands*, Red Gate Gallery, Beijing. 2003 *10 Years*, Kato Gallery, Tokyo. 2002 *Landfall*, Australian High Commission, Singapore. **selected group exhibitions** 2009 *Trading Meaning*, D.A.C Gallery, Beijing, *LuminousDark*, King on William Gallery, Sydney 2008 *C.A.P Launch*, Two Lines Space, Beijing; *Luminous Dark*, Bleibtreu Gallery, Berlin; *Process-Journey*, toured Red Gate Gallery, Eastlink Gallery, Shanghai, Sino Art HK Project Space; 2005 *Altitude*, Shepparton Art Gallery, Victoria; *Wandering*, Kunsterhause, Vienna; *Global Fusion*, Vienna/Melbourne 2004 *Beijing Art Fair and Melbourne Art Fair*, represented by Red Gate Gallery. 2003 *Drawing Dust*, Melbourne/Hong Kong/Beijing. **awards** include Australia-China Council residency Beijing, Arts Victoria and DFAT exhibition grants and Australian Embassy, Beijing exhibition grant. **commissions** include major private commissions for the Grand Hyatt Hotel, Beijing, Crown Hotels, Melbourne, National Bank Collection in Australia and London, Standard Chartered Bank, Tokyo, Park Hyatt Beijing, Crown Hotel/Casino, Macau and the Four Seasons Hotel, Hong Kong. **collections** works are held in important private and government collections including Australian Embassy, Beijing, National Gallery of Australia, Canberra, Victorian Arts Centre Collection and Artbank, Australia.

托尼·苏格特出生于澳大利亚, 2005年开始在北京生活。自1994年以来, 他的足迹遍及中国及亚太地区, 获得了丰富的职业经历。个展(有选择的) 2007年神殿几何学, 上海红寨画廊。2006年十年以来, 香港艺穗会俱乐部。2005年两次旅行, 墨尔本Maroondah画廊; 新的旅行, 墨尔本Span画廊; 海市蜃楼, 北京红门画廊。2003年十年, 东京Kato画廊。2002年着陆, 澳大利亚高级理事会, 新加坡。联展(有选择的) 2009年交易的意义, 北京DAC画廊; 明亮的黑暗, 悉尼威廉姆国王街画廊。2008年中国艺术项目启动展, 北京平行线空间; 明亮的黑暗, 布雷伯特瑞画廊, 德国柏林; 进程—旅行, 北京红门画廊, 上海东廊画廊, 香港SINO空间。2005年海拔, Shepparton画廊, 澳大利亚维多利亚; 流浪, Kunsterhause, 奥地利维也纳; 全球融合, 维也纳, 墨尔本; 北京艺术博览会, 墨尔本艺术博览会, 红门画廊。2003年抽尘, 墨尔本, 香港, 北京。获奖情况 澳中理事会访问艺术家, Arts Victoria, 澳大利亚驻华使馆外事和贸易司及驻香港、广州、新加坡的北京—澳大利亚高级理事会的艺术奖金。受委托项目 北京君悦大饭店、墨尔本皇冠大酒店、澳大利亚国家银行、澳大利亚国家银行伦敦分行、东京渣打银行、北京柏悦酒店、澳门皇冠酒店和香港四季酒店等。收藏 托尼·苏格特的作品被多家政府机构和私人收藏, 包括: 澳大利亚驻华使馆、澳大利亚堪培拉国家美术馆、维多利亚艺术中心、澳大利亚艺术银行。



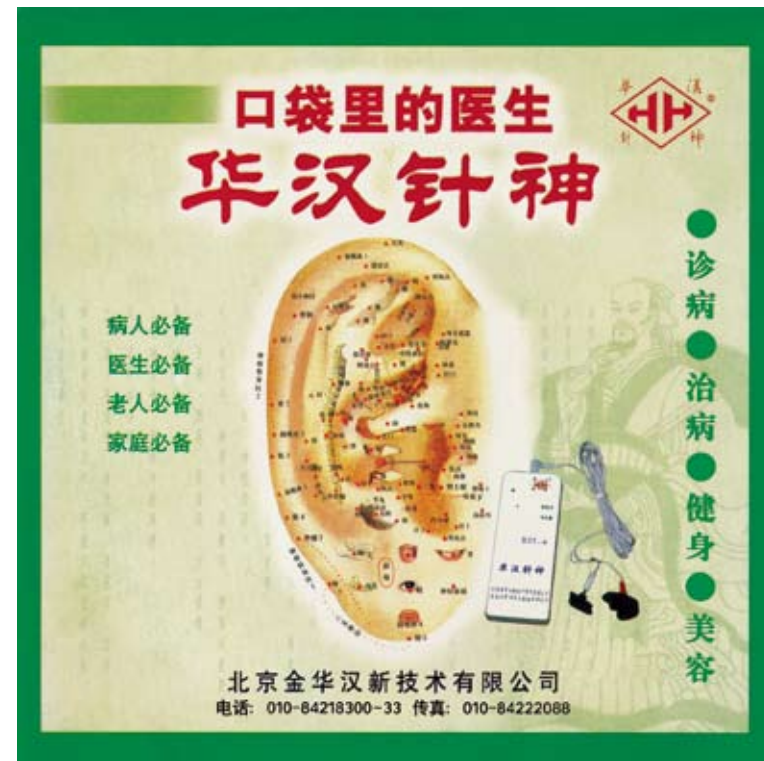
C.A.P.
China Art Projects
中国艺术项目

TRADING MEANING

Tony Scott
托尼·苏格特



New Health Plan 2007
Acupuncture Statue, Electricity Currency Meters, Wires
Installation Size Variable



New Health Machine 2008
Digital Print
80 x 80cm



Fool Proof-Fast Working-Pain Machine 2008
Electric Acupressure Machine
9 x 7 cm



Ear Installation 2008
Plastic Ear, Wood Stand, 2 DVD,s
Installation Size Variable



Big Ear 2008
Fibreglass
150 x 70 x 40 cm



14 Ear,s 2008
Plastic / Cast Bronze
Dimensions Variable