

What is Winter Garden ?



Micropop?

Winter Garden

The exhibition title, *Winter Garden*, contains two opposing meanings.

One literally means a “*desolate garden in the winter time.*”

Another meaning of “winter garden,” understood as an idiomatic expression, signifies a *hothouse*.

This coexistence of opposite meanings within a single expression embodies the central paradox of the exhibition.

The first meaning alludes to *the difficulties of contemporary life* brought on as the result of globalization, including worldwide economic depression, uniformity of living environments, and the disappearance of unique local cultures.

On the other hand, the image of a hothouse suggests a space that, in spite of its small scale and enclosed artificial environment, *nurtures various organisms*, including plants, insects, birds, and the perpetual activities of microbes within the soil – *the elements that constitute rich and diverse layers of life.*

The exhibition attempts to *explore the efforts of contemporary artists to make the most of the poverty and boredom* inflicted by contemporary life in order to reorganize various aspects of their everyday activities and reinvent effective “ways of operating.”

冬日花園

展覽名稱「**冬日花園**」包含了兩個層面的含義。

從字面上可理解為「**寒冬中孤寂的花園**」。

另一種含義可以被解釋為一個**溫室**。

一個詞匯中包含兩種對立含義揭示了展覽的核心矛盾。

第一個含義暗指全球化所帶來的**困艱的現代生活情況**，包括全球經濟衰退、生活環境的單一化，以及獨特的本土文化面臨消失的危機。

另一方面，溫室的的意象暗示著，即便是在狹小封閉的人工環境中，也可能培育出**培育各種生物**，例如植物、昆蟲、鳥類及微生物—它們是構成**生物豐富多樣性**的重要元素。

本次展覽試圖探討當代藝術家如何**充分利用生活時代中不利的客觀條件**，將其日常生活的各個方面加以重組，並重塑成有效的生存方式。

Micropop

Micropop, a word invented by Midori Matsui, the curator of the exhibition, is *the attitude of those who construct a unique standpoint and ways of behavior by rearranging fragments of information or knowledge* attained through their various encounters and who make adequate decisions to deal with the specific demands of their everyday situations.

It is *the creativity of those marginalized in the major progressivist culture* who turn their “disadvantages” of economic limitation, social anonymity, and the deviation from conventional thinking into sources of new expression and ways of acting.

The Micropop attitude is shared by the generation of Japanese artists born in the late 1960s and the 1970s who came of age and *started their artistic careers in the late 1990s, when Japanese society was suffering from an extended recession and natural and social disasters.*

Inventing new uses for throwaway objects and forgotten places, they renew the perception of the phenomenal world and open up new fields of communication and cohabitation. Instead of providing a well-constructed cultural analysis or a strong emotion, their modest art indicates a *unique perspective from which to see the phenomenal world and select and reintegrate its incidents into new visions.*

微波普

由策展人松井碧原創的「微波普」一詞，所指的其實是基於各種際遇之下形成的心態：透過重新組織日常一點一滴的得著與體驗，發展出獨一無二的立場以至行為模式，從而作出適切決定應付日常各種需要。

正正是一股在主流文化中被邊緣化的創意力量，以與眾不同的嶄新思維，擺脫一切經濟條件限制，亦無懼人與人之間的疏離感，造就了追求突破的藝術手法與行徑。

這班日本藝術家出生於60年代末至70年代，在90年代末開始職業生涯之際，社會上當時正持續面對經濟衰退，飽受自然及社會災害侵擾。

無論是用完即棄物品抑或被人遺忘的地方，藝術家不著眼於仔細分析當下文化或抒發強烈感情，而是希望透過推陳出新，在物象世界篩選出經驗材料以前瞻未來，一一刷新觀眾長久以來對物象世界的感知經驗，開拓出彼此溝通共處的新領域。