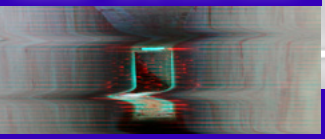
马修 · 切拉比尼 [21]
Matthieu Cherubini [23]

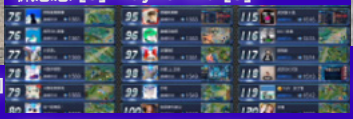
彼得 · 尼尔森 [7] Peter Nelson [10]
陆浩明 Andrew Luk
阿莱克斯 · 马伊思 Alexis Mailles



吴其育 [17] Wu Chi-Yu [18]

哈伦 · 法罗基 [25]
Harun Farocki [30]

佩恩恩 [3] Payne Zhu [5]



冯晨 [19] Feng Chen [20]

陆明龙 [36] Lawrence Lek [37]

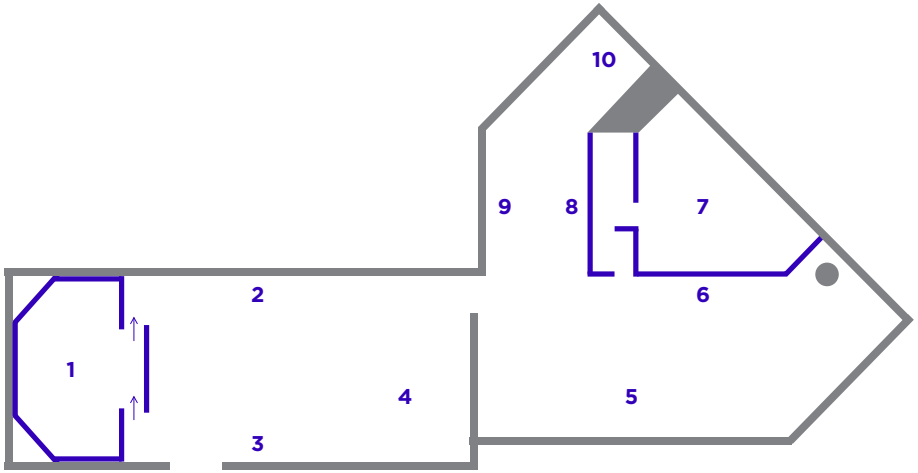
肯特 · 希里 [15] Kent Sheely [16]

严肃游戏
Serious Games

乔恩 · 拉夫曼 [1] Jon Rafman [2]

2019.8.2-11.2

作品位置图
Exhibition Floorplan



1 **2065**, 2018
陆明龙
高清视频，立体声，
5′

2065, 2018
Lawrence Lek
HD Video, stereo sound
5′

2 **荣誉密码**，2011
乔恩 · 拉夫曼
有立体声的单道高清视频，
13′59″

Codes of Honor, 2011
Jon Rafman
Single-channel HD video with stereo sound,
13′59″

3 **天梯系统**，2018
佩恩恩
三频录像，4K，
11′49″

Ladder System，2018
Payne Zhu
3 Channel Video, 4K,
11′49″

4 **自动保存： 城门棱堡**，2018
陆浩明、彼得 · 尼尔森和
阿莱克斯 · 马伊思
定制声音和装置修改电脑游戏

Autosave: Redoubt, 2018
Andrew Luk, Alexis Mailles, Peter Nelson
computer game modification with
custom sound and installation

5 **严肃游戏 I： 沃森倒下了**，2010
哈伦 · 法罗基
视频（双投影），彩色，有声，
8′（循环）

Serious Games I: Watson is Down, 2010
Harun Farocki
Video (double projection), color, sound,
8′ (Loop)

严肃游戏 II： 三人死亡，2010
哈伦 · 法罗基
视频，彩色，有声，
8′（循环）

Serious Games II: Three Dead, 2010
Harun Farocki
Video, color, sound,
8′ (Loop)

严肃游戏 III： 沉浸，2009
哈伦 · 法罗基
视频（双投影），彩色，有声，
20′（循环）

Serious Games III: Immersion，2009
Harun Farocki
Video (double projection), color, sound,
20′ (Loop)

严肃游戏 IV： 无影的太阳，2010
哈伦 · 法罗基
视频（双投影），彩色，有声，
8′（循环）

Serious Games IV: A Sun without Shadow，2010
Harun Farocki
Video (double projection), color, sound,
8′ (Loop)

6 **阿富汗战争日记**，2010
马修 · 切拉比尼
在线视频，
无限循环

Afghan War Diary, 2010
Matthieu Cherubini
Online Video,
Infinite

7 **亚洲大气**，2018
吴其育
三频道录像装置、文件

Asia Air, 2018
Wu Chi-Yu
Three-channel video installation and documents

8 **重回二战**，2009
肯特 · 希里
游戏截屏： 盖瑞模块（威尔乌“阀门”公司，
2004）/ Adobe Photoshop

World War II Redux, 2009
Kent Sheely
Game Screenshots: "Garry's Mod" (Valve
Corporation, 2004) / Adobe Photoshop

9 **DoD（胜利之日战争新闻学）**，2009-2012
肯特 · 希里
录像

DoD (Day of Defeat War Journalism), 2009-2012
Kent Sheely
Video

10 **光的背面： 影**，2018
冯晨
LED 灯，显示器，摄像机，
RGB程序控制器
特定场地装置，尺寸不定

The Darker Side of Light: Shadow, 2018
Feng Chen
LED lights, monitors, camera,
programming RGB Controller
Dimensions variable

的”功能障碍被再现成了一张在“反恐精英”玩家看来效率极低、几乎没有可玩性的游戏地图。其中的冲突产生在，一个玩家是无法在隧道中找到另一个玩家的。于是，电脑游戏现实主义中的矛盾被再次暴露出来：我们对地点的再创造做得越写实，它作为一个电脑游戏的可玩性就越低。

气枪野战旅游产业

如今，城门棱堡吸引着两种类型的游客。当我们以关注历史的游客身份参观这个遗址时，爬过那些还没倒塌或灌水的隧道，我们能意识到这和1941年12月在这个遗址上的年轻人所遭受的经历完全不同。但如果我们继续往前走，会发现我们正踩过几百个散落在地上的小塑料弹。尽管战争游戏在这里是被禁止的，但这些塑料子弹却是 Airsoft（软弹气枪野战游戏）爱好者们潜入隧道时留下的痕迹。相比于任何真正的战事冲突而言，他们的游戏更靠近“反恐精英”的游戏规则。在这种情况下，这个为游客开放却被游戏玩家违法征用的场所，再一次展现了维里利奥所说的“在场”与“缺席”。覆盖着关于残酷军事效率的错误记忆，城门棱堡变成了一个玩耍的地方。

作为诗意媒介的电脑游戏

还有一个我们在创作《自动保存：城门棱堡》时试图解决的最终矛盾。不管是带着手电筒和地图走过隧道，还是使用鼠标和键盘在隧道中奔跑，都不能够重现1941年时候的历史氛围。为了突出这个缺口，我们将一段声音合成编码到了虚拟隧道的环境中。当玩家在隧道中迷路时，他们可以通过被编进各个隧道中的1941年历史气候的采访录音和音乐来确定自己的方向。英国的新闻短片和香港日占时期平民故事也悄然地充斥在游戏环境中。玩家在隧道中穿梭，变成了一个DJ，一边对历史样本进行混音，一遍试图找到他们的对手。当两个玩家相遇时，他们会突然从历史的幻想中醒来，回到第一人称射击游戏的竞争中。

《自动保存：城门棱堡》是我们对于电脑游戏中现实主义概念的回应，也是对如何使用电脑游戏技术来保存历史遗迹的一次评论。我们认为电脑游戏中可导航的3D空间并不该被看作是真实的或中立的，并且提醒观众，这个软件是一种源自于第一人称射击游戏的军事化视角的模拟。通过在软件允许的范围内最精确地重建该地点，我们试图强调这个混乱的、功能障碍的军事建筑是如何在1941年的那个晚上挽救了许多生命。通过突出那些游戏无法精确重建的地点以及历史时刻，我们鼓励观众在更深层面上去思考“现实主义”这个术语被应用于电脑游戏时实际上意味着什么。在《自动保存：城门棱堡》中，我们在寻找一些充满惊喜的时刻——当游戏的功能被用来构造更富有诗意的现实，遗址和其历史可以用一种新的方式被体验。

注释

Aarseth, Espen. 2000.《空间寓言：计算机游戏的空间性问题》载《赛博文本年鉴2000》，152–171

Beale, Gareth & Reilly, Paul. 2017.《虚拟考古学之后：重新思考采用数字技术的方法》载《互联网考古》，44号刊

Bogost, Ian. 2007.《有说服力的游戏：电子游戏的表现力》。卷53. 剑桥，马萨诸塞州：麻省理工出版社

El-Antably, Ahmed. 2010.《历史的虚拟（再）建造：一些认识论的问题》载《历史的空间/空间的历史中前行：建筑环境研究的新兴方法》。伯克利：加州大学伯克利分校

Flynn, Bernadette. 2005.《影像游戏 - 空间世界的设计与构建》载《虚构的世界 – 图象与空间国际研讨会》。悉尼：悉尼科技大学

Frasca, Gonzalo. 2001.《模拟101：模拟与表现》载 Ludology.org，16–17。05/06/2016访问。http://www.ludology.org/articles/sim1/simulation101.html.

Galloway, Alexander R. 2006.《游戏：有关算法文化的论文》。明尼阿波利斯，伦敦：明尼苏达大学出版社。

Herwig, Adrian & Paar, Philip. 2002.《游戏引擎：景观可视化和规划的工具？》载《环境规划与设计中的GIS和虚拟化趋势，Wichmann Verlag》，1–10。海德堡：Wichmann Verlag.

Kwong, Chi Man & Yiu Lin Tsoi. 2014.《东方要塞：香港军事史，1840-1970》。香港：香港大学出版社

Lai, Lawrence, Davies, Stephen N.G., Ching, Ken S.T. & Wong, Castor T.C. 2011.《用视线分析解读城门棱堡沦陷之谜》载《勘测及建设环境：纪念香港战役七十周年特刊，1941年12月8日至12月25日》，12月刊

Lammes, Sybille. 2007.《走近游戏研究：趋向游戏作为文化定位的反思性方法论》载《游戏定位：第三届数字游戏研究协会国际会议论文集》，Baba编。东京：东京大学。25-30

Nitsche, Michael. 2008.《电子游戏空间：3D游戏世界中的图像、游戏和结构》。剑桥，马萨诸塞州，伦敦，英国：麻省理工出版社

Te, Zorine. 2014.《尘归尘：反恐精英的历史》游戏基地，五月 https://www.gamespot.com/articles/dust-to-dust-the-history-of-counter-strike/1100-6419676/.

Virilio, Paul. 1994.《掩体考古学》。纽约：普林斯顿建筑出版社

RECONSTRUCTING A HISTORICAL SITE WITHIN A COMPUTER GAME

Peter Nelson, 2019

Autosave: Redoubt is a site-specific recreation of the WWII bunkers and tunnels of the Kowloon Peninsula, made as a playable map for the computer game Counter-Strike: Global Offensive. Whilst Autosave: Redoubt is a playable game artwork, it is also an experiment conducted by three artists to understand the expressive potential of the commercial computer game as an artistic medium.

Like many popular media before them, computer games inspire passionate debate when it comes to questions of representation and realism, particularly surrounding war and historical conflict. As the technical capacity of computer game software continues to improve, the shorthand of improved 'realism' is a common claim made by game developers. However, computer game scholars have long understood that the realism and meaning of game does not simply come from the detail of images rendered on screen, but from how these images relate to the rules and actions of the game (Frasca 2001) (Bogost 2007) as well as who the player is and how they understand this game within the context of their lives (Galloway 2006) (Lammes 2007). Therefore, the idea that a computer game might realistically recreate a real place or historical event can be a dubious claim, as computer games rely on very specific technical limitations and historical events are rarely 'game-like'. This was a problem that we experimented with in *Autosave: Redoubt*. Rather than seeking the realism of spectacle through the use of powerful graphics and historical role-play, we looked for unexpected and poetic points of congruence where the game and the site could reveal things about one another. We discovered moments of complete abstraction, where the software and rules of the game were unable to represent the site and its history, as well as moments of poetic resonance, where unexpected parallels between the multiplayer first-person shooter and the historical site started to reveal new truths about one another.

The Problem with Virtual Archaeology

In *Autosave: Redoubt*, rather than create a stand-alone navigable 3D virtual environment, we wanted to go back to the

Peter Nelson works between drawing, 3D graphics and interactive digital media. He also specialises in art historical landscape research and computer game studies. He studied at the University of New South Wales and City University Hong Kong.

Autosave: Redoubt co-authors:

Andrew Luk specializes in the history and memory that is embedded in detritus materials from the urban environment. He studied Fine Art and European History at the School of Art & Design at Suffolk University in Boston.

Alexis Mailles has a long history of working between digital and analogue technologies, and produces hybrid art installations referring to Arte Povera and cyberpunk aesthetics.

origins of 3D game spaces to see how a commercial computer game modification (mod) might work as an artistic response to a historical site. We also wanted to see how the rules and actions of a popular game (Valve Software's *Counter-Strike: Global Offensive*) would interact with site-specific historical recreation. It has become increasingly common for the 3D navigable space of computer games to be appropriated for scientific and historical purposes. The emergent field of Virtual Archaeology uses game software such as Unity and the Unreal Engine to recreate sites for education and digital preservation (El-Antably 2010, 6). However, our cultural familiarity with 3D navigable environments already derives from our experience with their ancestral form, the first-person shooter game, where a one-point perspective view fuses the vanishing point with the crosshair of a gun, and an exaggerated Z-axis pushes the player to explore and conquer the virtual environment of the game (Flynn 2005). First-person shooter worlds are not based on the architecture of the physical environment but are instead structured around the rules of the game, whether they be the small symmetrical environments of multiplayer games like *Counter-Strike* or the branching linear pathways of single-player adventures like *Half-Life* (Aarseth 2000, 169). The details of these worlds are always minimised in order to achieve maximal computational efficiency, obsolete objects are kept to a minimum and architectural forms are simplified, leaving the complex angles and detritus of the physical world on the cutting room floor. When it comes to contemporary virtual site recreation, just as the archaeological dig forces the archaeologist to distinguish between relic and rubble, the processing limitations of game software enforce certain geometrical standards, and the virtual archeologist must similarly choose which artefacts to recreate, and which detritus to discard (Herwig and Paar 2002) (Beale and Reilly 2017). But the problem of using computer game technology to recreate historical sites goes deeper than just the limits of computational complexity. If these 3D virtual environments might leave us with the feeling that we are playing a game with the guns and enemies removed, that is because this is essentially what is happening. In *Autosave: Redoubt*, rather than use game software with the game elements removed, we chose to use the most successful first-person shooter game of all time in its natural state. If navigating through a virtual environment feels like a computer game with the game removed, why not simply leave the game in place? As one of the longest surviving popular games, *Counter-Strike* has also achieved a curious archival property. Despite two decades of game development, *Counter-Strike* remains one of the most played games in the world. Originally designed by Canadian college students Minh Le and Jesse Cliffe as a modification of the game *Half-Life*, *Counter-Strike* has been kept alive by a passionate community of players and modders, who continually build their own environments and upload them for the broader player community (Te 2014). Both the longevity of this game and its historical connection to player-built customisation suggested that it might be an interesting medium for us to examine these questions of site reconstruction and preservation.

The Site and the Game

The second motivation for making our recreation a custom environment within a popular computer game came from the numerous parallels between the historical site (the Shing Mun Redoubt) and *Counter-Strike* itself. In order to accurately reconstruct the Shing Mun Redoubt from geographical survey data, we had to consciously alter a number of *Counter-Strike* design conventions.

Whilst *Counter-Strike* game environments visually represent real places, their virtual architecture is closer to that of a sporting arena (Nitsche 2008, 186-187). The historical success of *Counter-Strike* relied on a simple architectural formula, where game environments were small and enclosed so that players could confront one another rapidly, and architecturally balanced to give each side an even chance. Our site was 12 times the size of a typical *Counter-Strike* map, certainly not designed for military symmetry, and at times the twists and turns of its tunnels evaded the geometrical limitations of the *Counter-Strike* software (the Valve Source Engine). The conflicts between real-world architecture and the game software, and between what makes a good game level and the reality of the site opened up an opportunity for us to consider how the architectural history of this site tells a very peculiar story. In other words, it was the 'unreal' translation of site into game that became the opportunity to explore deeper truths about this historical location.

The Shing Mun Redoubt is part of the Gin Drinkers Line, a defensive network of bunkers, pillboxes and tunnels that stretches across the mountains of the Kowloon Peninsula. Built during the 1930s, it was part of a broader trend in architectural fortifications constructed by European powers between the first and second world wars (Kwong and Tsoi 2014, 61). The intention of these defensive lines was based on theories developed in the aftermath of the First World War. These lines were not meant to hold or repel invasions, but to absorb and slow an attack by inflicting mass casualties, and then be abandoned, forcing a weakened invading army to advance, stretching their supply lines, into territory more favourable to the defender (Virilio 1994, 23). But in 1938, due to unforeseen technological changes in contemporary warfare, the British suspended the construction of the Gin Drinkers Line, and in 1940, the British War Command decided that Hong Kong was no longer a desirable military commitment. Hong Kong was, however, retained in order to legitimise British rule across other parts of their Asian colonies (Kwong and Tsoi 2014, 115). Therefore the defence of Hong Kong during the Second World War was sandwiched between a technological shift and a shift in colonial priorities.

On the 8th of December 1941, Japan's 21st, 23rd, and 38th Regiments were ordered to invade Hong Kong. They reached the Shing Mun Redoubt within two days, and within a matter of hours, the site was captured. In addition to the contradictions in how the Shing Mun Redoubt was designed and defended, the events of the 8th and 9th of December were highly contentious. The inadequate number of British soldiers stationed at the site meant that Japanese soldiers could creep above ground and over the structure, unnoticed by the soldiers underground. Soldiers chased each other through the confusing dark tunnels, too confined to shoot their rifles. Remarkably, and quite unexpectedly, these factors led to a very low number of casualties on the site, although tragically, two Indian engineers were killed inside the Shing Mun Redoubt (Lai, Davies, et al. 2011, 28).

Concrete bunkers from World War II survive across the globe as relics of 20th-century European imperialism. Paul Virilio describes these ruins as myths of the present and the absent – present is our reflection of technology and death, and absent is the contradiction that these bunkers rarely functioned as the killing machines we think them to be. By the time these bunkers were built, the technology of warfare had changed and these fortresses were viewed from the windows of rapidly passing aeroplanes and tanks (Virilio, 1994). In this light, the Shing Mun Redoubt became a

monument to technological redundancy and colonial indifference. The historical contradictions encoded in the architecture of the site were a significant motivating factor for our reconstruction of the Shing Mun Redoubt within *Counter-Strike: Global Offensive*. The confusing nature of the site is replicated in the confusing labyrinth of our game, and the mercy of this dysfunctional military architecture is reproduced in what *Counter-Strike* players would recognise as a highly inefficient, almost unplayable game map, where conflict is confounded by the inability of one player to find the other within the tunnels. Therefore, the contradiction in computer game realism reveals itself again, whereby the more realistic our site recreation became, the less playable it was as a computer game.

Airsoft Tourism

Today, the Shing Mun Redoubt attracts two types of visitors. When we visited the site as history tourists, we climbed through the tunnels that had not collapsed or been filled with water, aware that our experience was worlds away from that of the young men on the site in December 1941. But as we walked further, we found ourselves treading over hundreds of tiny plastic pellets that littered the floor. Although war games are banned on the site, these plastic pellets were the trace of Airsoft enthusiasts who sneak through the tunnels, playing a game whose rules are far closer to *Counter-Strike* than to any real conflict. In this case, a site that is open for touristic purposes but used illicitly by gamers reveals Virilio's presence and the absence once again. The false memory of brutal military efficiency is overlayed with the transformation of the Shing Mun Redoubt into a site for play.

The Computer Game as a Poetic Medium

There is one final contradiction that we tried to resolve when making *Autosave: Redoubt*. Walking through the tunnels with flashlights and a map, or running through them using a mouse and keyboard does not address the historical atmosphere of 1941. To highlight this gap, we encoded a sound composition into the environment of the virtual tunnels. As players get lost running through the tunnels, they can orient themselves by interviews and music drawn from the historical climate of 1941 and coded into each separate tunnel. Samples of British newsreel and civilian stories from the Japanese occupation of Hong Kong quietly fill the game environment. Running through the tunnels, the player is turned into a DJ, remixing historical samples as they try to find their opponent. When the two players encounter one another, they are snapped out of historical reverie and back to the competitive logic of the first-person shooter game.

Autosave: Redoubt is our response to the notion of 'realism' in computer games and a comment on how historical sites are preserved using computer game technologies. We argue that the navigable 3D environments of computer games should not be seen as realistic or neutral, and remind our audience that this software is a simulation of military vision derived from the first-person shooter game. By reconstructing the site as accurately as our software would allow, we tried to highlight how the confusing and dysfunctional military architecture of this site may have saved lives for one night in 1941. By highlighting the moments when the game could not accurately reconstruct the site and its history, we encourage our audience to think more deeply about what a term such as 'realistic' might actually mean when applied to a computer game. In *Autosave: Redoubt*, we looked for the unexpected moments when the functions of the game could be appropriated to form more poetic forms of realism, where the site and its history can be experienced in a new way.

自动保存：城门棱堡，2018
陆浩明、阿莱克斯 · 马伊思和彼得 · 尼尔森
定制声音和装置修改电脑游戏

Autosave: Redoubt, 2018
Andrew Luk, Alexis Mailles, Peter Nelson
computer game modification with custom sound and installation

References

Aarseth, Espen. 2000. “Allegories of Space: The Question of Spatiality in Computer Games.” Cybertext Yearbook 2000, 152–171.
Beale, Gareth & Reilly, Paul. 2017. “After Virtual Archaeology: Rethinking Approaches to the Adoption of Digital Technology.” Internet Archaeology, no. 44.
Bogost, Ian. 2007. Persuasive Games: The Expressive Power of Video Games. Vol. 53. Cambridge, Mass: The MIT Press.
El-Antably, Ahmed. 2010. “The Virtual (Re)Construction of History: Some Epistemological Questions.” In The Proceedings of Spaces of History/Histories of Space: Emerging Approaches to the Study of the Built Environment. Berkeley: University of California Berkeley.
Flynn, Bernadette. 2005. “Imaging Gameplay – The Design and Construction of Spatial Worlds.” In Imaginary Worlds - Image and Space International Symposium. Sydney: University of Technology Sydney.
Frasca, Gonzalo. 2001. “Simulation 101: Simulation versus Representation.” Ludology.org, 16–17. Accessed 05/06/2016.
http://www.ludology.org/articles/sim1/simulation101.html.
Galloway, Alexander R. 2006. Gaming: Essays on Algorithmic Culture. Minneapolis, London: University of Minnesota Press.
Herwig, Adrian & Paar, Philip. 2002. “Game Engines : Tools for Landscape Visualization and Planning?” In Trends in GIS and Virtualization in Environmental Planning and Design, Wichmann Verlag, 1–10. Heidelberg: Wichmann Verlag.
Kwong, Chi Man & Yiu Lin Tsoi. 2014. Eastern Fortress: A Military History of Hong Kong, 1840-1970. Hong Kong: Hong Kong University Press.
Lai, Lawrence, Davies, Stephen N.G., Ching, Ken S.T. & Wong, Castor T.C. 2011. “Decoding the Enigma of the Fall of the Shing Mun Redoubt Using Line of Sight Analysis.” In Surveying & Built Environment: Special Issue to Commemorate the 70th Anniversary of the Battle of Hong Kong, 8 December to 25 December 1941, no. December.
Lammes, Sybille. 2007. “Approaching Game-Studies : Towards a Reflexive Methodology of Games as Situated Cultures.” In Situated Play: Proceedings of the Third International Conference of the Digital Games Research Association, edited by Baba. Tokyo: University of Tokyo. 25–30.
Nitsche, Michael. 2008. Video Game Spaces: Image, Play, and Structure in 3D Game Worlds. Cambridge, Massachusetts, London, England: The MIT Press.
Te, Zorine. 2014. “Dust to Dust : The History of Counter-Strike.” Gamespot. May.
https://www.gamespot.com/articles/dust-to-dust-the-history-of-counter-strike/1100-6419676/.
Virilio, Paul. 1994. Bunker Archeology. New York: Princeton Architectural Press.

关于昊美术馆

昊美术馆（上海）坐落于浦东， 于2017年9月正式对外开放。 昊美术馆 （上海）共有三层展览和活动空间，总面积约7000平方米，整体展厅面积约5000平方米。

昊美术馆由收藏家郑好先生创办，国际策展人尹在甲先生担任馆长。昊美术馆包括上海主馆和温州馆。温州馆于2013年开馆，至今已举办近20场当代艺术展。同时，昊美术馆也与其他文化艺术机构合作，举办了“社会雕塑： 博伊斯在中国”、“中国表现艺术展”等展览。

昊美术馆的收藏涵盖2000余件艺术作品。当前主要馆藏包括： 约瑟夫 · 博伊斯近400件代表作品和文献资料、达明 · 赫斯特的代表作品，以及马库斯 · 吕佩茨、安尼施 · 卡普尔、达伦 · 艾蒙德、卡斯滕 · 尼古拉、草间弥生、全光荣、徐冰、张晓刚、周春芽、张洹、艾未未、展望等艺术家的重要作品。

出于公众性的考量，昊美术馆首创“夜间美术馆”的对外开放和运营模式，常规开放时间为下午1点至夜间10点，周末及节假日开放时间为上午10点至夜间10点。此举能让更多观众在工作之余前来美术馆观展。同时，昊美术馆也启动了昊设计中心、昊国际策展人驻留项目，以此建立全新的艺术综合体和浦东新地标。

ABOUT HOW Art Museum

HOW Art Museum (Shanghai), located in Pudong New District of Shanghai, opened to public in September 2017. The museum spreads over three floors for exhibitions and cultural activities, covering about 7,000 square meters in total, that is, including nearly 5,000 square meters for the whole exhibition hall area.

HOW Art Museum was founded by the collector Zheng Hao, and Yun Cheagab has served as director of the museum since 2012. It consists of two museums, namely HOW Art Museum (Shanghai) and HOW Art Museum (Wenzhou). The latter opened in early 2013, and has held nearly 20 contemporary art exhibitions. Meanwhile, HOW Art Museum has also conducted extensive cooperation with other arts and cultural institutions, and held such exhibitions as *Chinese Expressionism* and *Social Sculpture-Beuys* in China.

HOW Art Museum has collected more than 2,000 artworks. The main collections are listed as follows: nearly 400 representative works and literatures of Joseph Beuys, representative works of Damien Hirst, as well as significant works of Markus Lüpertz, Anish Kapoor, Darren Almond, Carsten Nicolai, Yayoi Kusama, Chun Kwang-Young, Xu Bing, Zhang Xiaogang, Zhou Chunya, Zhang Huan, Ai Weiwei, Zhan Wang and other artists.

The museum pioneers to create a new model of operating a "Night Art Museum" for the convenience of the public, opening from 1 p.m to 10 p.m. regularly, and 10 a.m to 10 p.m on the weekends and holidays. The move is adopted to enable more audience to have opportunities for appreciating exhibitions on weekdays. Meanwhile, HOW Art Museum also carries out HOW Design Center and HOW International Curatorial Residency Program, in order to establish a new art complex and cultural landmark in Pudong New District of Shanghai.

严肃游戏
2019年8月2日 - 2019年11月2日

参展艺术家： 阿莱克斯 · 马伊思、冯晨、哈伦 · 法罗基、乔恩 · 拉夫曼、肯特 · 希里、陆浩明、陆明龙、马修 · 切拉比尼、佩恩恩、彼得 · 尼尔森、吴其育

昊美术馆（上海）
馆长：尹在甲
副馆长：张离、张莉媒

展览团队
策展人：付了了
展览协调：张丽、郑雷、胡江维、Zhanna Khromykh、李亚琼、王子遥
作品安装：赵国军、凌卫军
展览搭建及制作：上海驿昶建筑装饰工程有限公司
视听设备：上海河路文化传播有限公司
灯光系统：红日照明

视觉设计：张琪、鲁瑜洋
展陈设计：张丽
公共教育：张莉媒、金迪、郑心怡
媒体宣传：张莉媒、祝青、张艺泽、毛菊丹、姜桢、廖琳璐
展陈物料：胡雄剑、郑雷

翻译：Jude Anthony Keeler、王子遥、顾问
校对：Jude Anthony Keeler、王子遥、邬晨云
摄像：邢国立

致谢：
哈伦 · 法罗基协会（柏林）及Antje Ehmann女士、胶囊画廊、没顶画廊、Sadie Coles HQ画廊、Sprüth Magers画廊
上海万和昊美艺术酒店
上海哎哦网络科技有限公司

ART MUSEUM 昊美术馆

Serious Games
2019.08.02 - 2019.11.02

Artists: Alexis Mailles, Feng Chen, Harun Farocki, Jon Rafman, Kent Sheely, Andrew Luk, Lawrence Lek, Matthieu Cherubini, Payne Zhu, Peter Nelson, Wu Chi-Yu

HOW Art Museum (Shanghai)
Director: Yun Cheagab
Deputy Director: Zhang Li, Zoe Chang

Exhibition Team
Curator: Fu Liaoliao
Exhibition Coordination: Zhang Li, Zheng Lei, Hu Jiangwei, Zhanna Khromykh, Li Yaqiong, Wang Ziyao
Installation: Zhao Guojun, Ling Weijun
Construction and Production: Shanghai Yichang Decoration Co., Ltd.
Audiovisual Equipment: Shanghai HELU Culture Communication Co., Ltd.
Lighting System: Hongri Lighting

Visual Design: Zhang Qi, Lu Yuyang
Exhibition Design: Zhang Li
Public Education: Zoe Chang, Jin Di, Zheng Xinyi
Press Relation: Zoe Chang, Zhu Qing, Zhang Yize, Angie Mao, Himosa Jiang, Sherry Liao
Exhibition Material: Hu Xiongjian, Zheng Lei

Translation: Jude Anthony Keeler, Wang Ziyao, Gu Wen
Proofreading: Jude Anthony Keeler, Wang Ziyao, Wu Chenyun
Exhibition Video: Xing Guoli

Special Thanks to:
Harun Farocki GbR, Berlin and Ms. Antje Ehmann, Capsule Shanghai, MADEIN Gallery, Sadie Coles HQ Gallery, Sprüth Magers Gallery
Shanghai Onehome Art Hotel
IOART Network Technology Co., Ltd.