

15 OCAT Shanghai 上海 x KADIST

Emerging Media Artist Exhibition

青年媒体艺术家展览

UN/CONVENTIONAL

自由联接

2020.5.16-8.16

艺术家：程新皓、李爽、林科、唐潮、陶辉、王拓、郑源

展览总监：袁静平

学术总监：张培力

策展人：陶寒辰、王姝曼

助理策展人：钱安利

Artists: Cheng Xinhao, Li Shuang, Lin Ke, Tang Chao, Tao Hui, Wang Tuo, Zheng Yuan

Exhibition Director: Yuan Jingping

Executive Director: Zhang Peili

Curators: Tao Hanchen, Wang Shuman

Assistant Curator: Qian Anli

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自由联接

2020 OCAT x KADIST 青年媒体艺术家展览

通过策展实践串联起中国青年媒体艺术家群体的艺术实践，是OCAT上海馆自2012年成立以来工作的重要意义之一。每一届青年媒体艺术家年度项目的发生，都在美术馆、艺术家、策展人、专业学者和相关艺术机构的共同促进下，构筑起一个全新的联接网络，为拓展艺术家的发展视野而搭建平台。但项目并不局限于千余平米空间内的若干展览和数十场公共教育活动，在此之外我们希望和不同形态的语境产生触碰，与不同架构的组织产生交互。

OCAT上海馆和卡蒂斯（KADIST）的合作，肇始于2018年4月的展览“虚实莫测：抵抗真实的真实时代”，展览基于OCAT上海馆的学术定位和卡蒂斯的收藏而发生。OCAT上海馆对于中国新兴媒体艺术发展的坚持和了解，以及卡蒂斯庞大而完整的媒体艺术收藏体系，均给彼此留下了深刻的印象。这也是OCAT上海馆携手卡蒂斯，联合发起本次展览+驻地项目的缘由之一。作为青年媒体艺术家年度项目的第七次呈现，同时也是在OCAT上海馆新空间的首次亮相，我们将秉持项目发起的初衷，深化媒体艺术的研究与发展，推动青年艺术家的创作力，扩大媒体艺术的影响力。

2019年底，经过四十四位业内资深提名人的推荐和确认，我们荣幸邀请到了七位优秀的中国青年媒体艺术家——他们是程新皓、李爽、林科、唐潮、陶辉、王拓和郑源——来共同参与本次项目的展览部分；卡蒂斯亦将为项目的后续注入更多的推动力，以多样化的艺术驻地资源给予艺术家更充沛的

支持，提供跨文化语境交流与探索的机会。在过去三至五年间，这些艺术家所表现出的活跃创作力和多维度的媒体艺术语言，让我们有机会观察到艺术家个体内部的延续性和差异性，同时也将通过机构展览、艺术家新作委托和策展介入等方式，对艺术家群体所面对的共通问题展开叙述。

在技术媒介日新月异的今天，以影像、装置等作为主要语言的媒体艺术，因技术限制的趋低而被泛化认知，从而使得艺术家对于艺术工作的理解发生了分野，媒体艺术似乎掉入了内卷化的陷阱而重复及停滞不前。但仍然有很多并不以艺术生产为目标的艺术家，展现了他们在社会系统中的多层身份属性：“艺术家”的身份只存在于工作室、展览或艺术创作的语境内。语境之外，他们往往选择以不同的社会角色和身份去介入现实世界，并进行观察、感知、研究和影响。为了回应艺术家身份的有效性问题，本次展览将在空间中打乱艺术家个体的单独体系，以“自由联接”为形式，展现艺术家自我赋予的社会属性。艺术家们进行的“角色扮演”——从地质调查员到社会运动实践者；从视频博客的自述者到重构新闻事件的编者等等——其所活动的场域仿若一个巨大的乐园，并呈现出一种莫比乌斯环式的拓扑结构：艺术家和作品如同是带有两面完全独立的个体。而在“莫比乌斯”的融合性下，渐生出在相同时代及地域背景下某种形式上的共性，并又因互相间不同生活体验和创作视角，衍生出无限发生的另一特质。此外，艺术家还将受邀“扮演”策展人的角色，携委托新作在展览途中介入，最终在美术馆空间内达成一种自治及共存的状态。

UN/CONVENTIONAL

OCAT x KADIST Emerging Media Artist Exhibition 2020

To string together emerging Chinese media artists' practices through curatorial interventions has been one of the most meaningful works since the founding of OCAT Shanghai in 2012. The success of every annual project for emerging media artists has been a collective effort from the art museum, artists, curators, scholars in the field, and supporting art organizations. Together, we have built a brand new network of connections in building a platform that would expand the artists' development and vision. However, this project is not limited by the exhibitions in tangible space and a series of educational programs we present each year. Still, it hopes to engage in different layers of contexts and interact with structurally different organizations.

The collaboration between OCAT Shanghai and KADIST began in April 2018 with the exhibition *On Struggling to Remain Present When You Want to Disappear* based on the academic position of OCAT Shanghai and the collection of KADIST. OCAT Shanghai's resolution and understanding of the development of Chinese media art, and the respectable and comprehensive collection of media art at the KADIST provided mutually profound impressions to each other. These qualities are also one of the reasons for OCAT Shanghai to collaborate with KADIST in launching this exhibition and artist residency project. For the seventh edition of our endeavor, marking the first presentation at the new OCAT Shanghai venue, our unwavering initial intent for this project will continue to push us in deepening the research and development for media art, promoting young artists' practice, and expand the impact of media art.

At the end of 2019, we have received and evaluated recommendations from 44 professionals in the field. We are delighted to invite seven outstanding emerging media artists, who are Cheng Xinhao, Li Shuang, Lin Ke, Tang Chao, Tao Hui, Wang Tuo, and Zheng Yuan – to participate in the exhibition section of this project. KADIST will also offer extensive promotions to this project, by providing diverse artist residency programs and resources to the artists, and an opportunity for exchange and exploration in a cross-cultural context. Over the last three to five years, these art-

ists have shown exhilarating creativity and command for the language of media art in multiple dimensions. Their works allow us to observe the continuation and variations in an artist's practice, at the same time, through their exhibitions at various art institutions, commissioned projects, and curatorial interventions for our grasp of the issues they confront and the expanded narratives.

As today's technology and media bring about new changes, media art dominated by artistic languages such as moving images and installation is understood in general due to its low requirement for technology that diverges the artists' understanding of art practice. Art media seems to have fallen into the trap of involution with repetition and stagnation. However, there are many artists whose goal is not artistic production, presenting their multiple identities in the social system: the role of the artist only exists in the contexts of the artist's studio, art exhibition or art practice. Beyond these contexts, they often choose other social roles and identities to engage in the real world scene, observe, perceive, study, and make impacts. To extend the discussion of the effectivity of the artist's identity, this exhibition will not follow the conventional model of presenting an individual system of an artist's practice in its exhibition space, but to take on a "un/conventional" approach in presenting the artists' self-assigned social attributes. Artists carry out various types of "role plays" – from geological surveyor to social movement practitioner, from vlogger to editor of a reconstructed news event – the site of their activities is like a giant amusement park, showing a Mobius ring-like structure: where the artist and the artworks become two entirely independent entities. Under the integrated "Mobius," certain formal commonalities engender gradually under the same time and regional background, while their varying life experiences and creative angle derive alternative qualities that unfold infinitely. Moreover, the artist will be invited to "play" the role of the curator and commission new works that will intervene during the exhibition, to eventually achieve an autonomous and co-habitation state at the art museum.

2020 OCAT x KADIST青年媒体艺术家展览 | 提名入

鲍栋、比利安娜·思瑞克、曹丹、陈晓云、陈滢如、董冰峰、方立华、凯伦·史密斯、赖非、李峰、刘佳、刘建华、刘林、刘焜、刘韡、陆垒、鲁明军、胡介鸣、楠楠、彭晓阳、瞿畅、孙冬冬、孙敬栋、孙文杰、田霏宇、王功新、王景、吴蔚、翁笑雨、谢丰嵘、徐可、颜晓东、杨福东、杨振中、杨紫、杨北辰、张尔、张离、张宇凌、周力、朱筱蓓，以及3位匿名提名入。

2020 OCAT x KADIST青年媒体艺术家驻地 | 评审委员会

玛丽·马特雷尔 | 卡蒂斯特—旧金山, 总监

沈瑞筠 | 卡蒂斯特—旧金山 / 巴黎, 中国项目总监

龚彦 | 上海当代艺术博物馆, 馆长

张培力 | OCAT上海馆, 执行馆长

陶寒辰 | OCAT上海馆, 执行总监

OCAT上海馆与卡蒂斯特衷心感谢以上展览提名入及驻地评审委员会对本次项目的支持。

Nominators for the OCAT x KADIST Emerging Media Artist Program 2020

Bao Dong, Biljana Ciric, Cao Dan, Chen Xiaoyun, Yin-Ju Chen, Dong Bingfeng, Fang Lihua, Karen Smith, Lai Fei, Li Feng, Liu Jia, Liu Jianhua, Liu Lin, Liu Tian, Liu Wei, Lu Lei, Lu Mingjun, Hu Jieming, Nan Nan, Peng Xiaoyang, Qu Chang, Sun Dongdong, Sun Qidong, Sun Wenjie, Philip Tinari, Wang Gongxin, Wang Jing, Wu Wei, Weng Xiaoyu, Hsieh Feng-Rong, Xu Ke, Yan Xiaodong, Yang Fudong, Yang Zhenzhong, Yang Zi, Yang Beichen, Zhang Ga, Zhang Li, Zhang Yuling, Zhou Li, Zhu Xiaorui and three anonymous nominators.

Jury for the OCAT x KADIST Emerging Media Artist Residency 2020

Marie Martraire | Director, KADIST - San Francisco

Ruijun Shen | China Program Director, KADIST - San Francisco, Paris

Gong Yan | Director, Power Station of Art

Zhang Peili | Executive Director, OCAT Shanghai

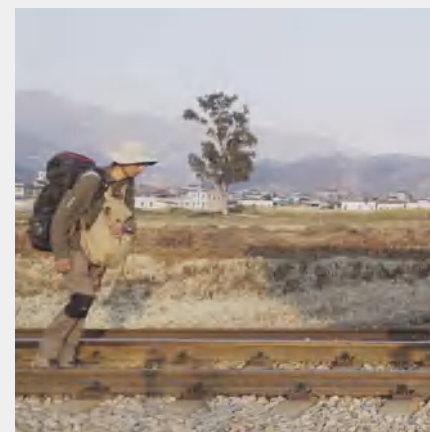
Tao Hanchen | Assistant Director, OCAT Shanghai

Special thanks to the exhibition nominators and the residency jury listed above.

艺术家介绍 | Artists

程新皓

Cheng Xinhao



程新皓, 1985年出生于云南, 现生活、工作于昆明。2013年毕业于北京大学化学与分子工程学院, 获博士学位。他的作品通常基于长期的田野调查, 并均与故乡云南相关。通过身体在场的工作方式, 程新皓使用录像、装置、摄影与文字等媒介, 体察不同来源的逻辑、话语、知识与其背后自然、社会、历史及镶嵌于其中的行动者们之间的复调链接。

近期(部分)个展

“愚人金”, OCAT 深圳馆, 深圳, 中国, 2019

“对一条河流的三次摹写”, 1903 空间, 昆明, 中国, 2019

近期(部分)群展

“末路斜阳——‘声名狼藉者’及其不可解的存在方式”, 上海当代艺术博物馆, 上海, 中国, 2019

“Stream Chapter 5”, 佛蒙特, 美国, 2019

Cheng Xinhao (b.1985, Yunnan, China) currently lives and works in Kunming, Yunnan. He received his Ph.D in Chemistry from Peking University in 2013. Focusing on his hometown in the Yunnan Province, Xinhao's works are usually based on long-term field studies. With videos, installations, photographs and the presence of the author's body, his works investigate the polyphonic relationships between logic, discussions, knowledge, and the part that nature, society, and history plays within them.

Selected Solo Exhibitions

The Fool's Gold, OCAT Shenzhen, Shenzhen, China, 2019

Three Depictions of a River, 1903 Space, Kunming, China, 2019

Selected Group Exhibitions

Sunset on a Dead End - The Notorious and Their Inexplicable Modes of Existence, Power Station of Art, Shanghai, China, 2019

Stream Chapter 5, South Windham, Vermont, US, 2019

李爽

Li Shuang



李爽, 1990年出生于武夷山。她2014年于纽约大学传媒研究专业取得硕士学位。她的作品置身于各种全球性流通系统中, 受到不同在地性和不平衡信息流启发, 以行为、互动网站、雕塑、影像装置等不同形式研究组成当代电子风景的各种媒介。在她的实践中, 媒介与使用者之间, 以及媒介相互之间的互动, 占据重要的位置; 各种不同形态的亲密度是贯穿艺术家创作的动机 - 她研究不同形式的科技怎样将人联系在一起, 以及他们所形成的管控身体和欲望的新自由主义机制。然而她的关注点不仅限于视觉的电子风景, 还包括支撑他们运行的基础设施和物流系统等物质生命; 以及, 两者之间的裂痕。

近期(部分)个展

“只想在你枕边长眠”, Peres Projects, 柏林, 德国, 2020

“战争已至”, Open Forum, 柏林, 德国, 2019

近期(部分)群展

“慢进?我们如何相处”, 时代美术馆, 广州, 中国, 2019

成都·蓬皮杜: “全球都市”国际艺术双年展, 成都, 中国, 2018

“制性造别”, 泰康空间, 北京, 中国, 2018

Li Shuang (b.1990, Wuyi Mountains, China) currently lives and works in Yiwu. She received her MA in media studies from New York University in 2014. Her work is situated in globalized communication systems and is inspired by various localities and uneven information flows, as her practice studies various mediums composing the contemporary digital landscape. Encompassing performance, interactive websites, sculpture, and moving image installations the interaction between the medium and its users as well as amongst the mediums themselves is crucial to Li's practice. These diverse forms of intimacy form a motif that runs through the artist's practice, as she explores how various forms of technology bring us into contact, and how they form part of a neoliberal apparatus that regulates the body and desire. Yet her focus is not limited to the virtual, but also includes the material lives of digital landscapes, such as the infrastructural and logistical systems that support it, and more importantly, the cracks in between.

Selected Solo Exhibitions

I Want to Sleep More but by Your Side, Peres Projects, Berlin, Germany, 2020;

Intro to Civil War, Open Forum, Berlin, Germany, 2019;

Selected Group Exhibitions

Modes of Encounter, Guangdong Times Museum, Guangzhou, China, 2019;

Cosmopolis #1.5: Enlarged Intelligence, Chengdu Pompidou Biennale, Chengdu, China, 2018;

Genders Engender, Taikang Space, Beijing, China, 2018

林科

Lin Ke



林科, 1984年出生于浙江温州, 现生活、工作于上海。林科主要的作品形式为装置、图像、声音、文字、视频和电脑绘画。从2010年开始, 林科将自己变成自己的实验对象, 投身于计算机时代的作为艺术之中。林科将笔记本电脑作为其艺术工作室, 从计算机软件和互联网中提取素材作为其艺术作品的素材与形式。日常互联网的探索和对应用软件的操作催生他的艺术创作和自画像。他使用屏幕截图和屏幕录制软件记录操作行为和概念图像。

近期(部分)个展

“天空绘画”, Bank, 上海, 中国, 2019

“Like Me”, Bank, 上海, 中国, 2016

近期(部分)群展

“步履不停: 1995-2019年中国当代艺术的城市叙事”, 上海多伦现代美术馆, 上海, 中国, 2019

“客人的到来: 上海当代艺术博物馆馆藏展”, 上海当代艺术博物馆(PSA), 上海, 中国, 2019

“国际前沿: 首届克利夫兰前沿当代艺术三年展”, 克利夫兰当代艺术博物馆, 克利夫兰, 美国, 2018

Lin Ke (b.1984, Wenzhou, China) currently lives and works in Shanghai. His work takes the form of installation, image, sound, text, video and computer painting. Since 2010, Lin Ke has turned his attention to the behavioral science of the computer age by making himself his own Guinea pig. Converting his laptop into a studio, Lin extracts material from computer software and the Internet as the fodder and form of his art. The mundane act of exploring the vicissitudes of the world wide web and various applications becomes the catalyst for art making and self-portraiture. He records operational behavior and conceptual images by using screenshots and screen recording software.

Selected Solo Exhibitions

Sky Paintings, Bank, Shanghai, China, 2019

LIKE ME, Bank, Shanghai, China, 2016

Selected Group Exhibitions

A Turning Moment: Urban Narratives in Chinese Contemporary Art, 1995-2019, Shanghai Duolun Museum of Modern Art, Shanghai, China, 2019

The Return of Guests - Selections From the PSA Collection, Power Station of Art (PSA), Shanghai, China, 2019

FRONT International: Cleveland Exhibition for Contemporary Art, Museum of Contemporary Art Cleveland, Cleveland, USA, 2018

唐潮

Tang Chao



唐潮, 1990年出生于湖南, 现生活、工作于上海。唐潮于2014年毕业于中国美术学院实验影像工作室。他的工作本质有像在实践中一种深思之轻的建议, 比如把剧本提炼成一句话: “身处现代岛屿的困境, 一个自我放逐的乐园。” 到最近: “几种心旷神怡的点状覆盖一连串孱弱的呼声。” 你可以集中在这句话的语气、节奏, 换成摄影机的话, 就是聚焦在晃动、光线还有景别。话的内容不是最重要的, 有时候轻声细语、结巴, 或颠三倒四。当然他偶尔也用图片、行为、装置或戏剧来说出, 甚至是键盘上敲击几个字母。唐潮擅长在特定的地方摺下空格, 连续摺住几秒 也可以。他总是试图在每段平铺直叙的空白处释放一些言外之意。

近期(部分)个展

“从匮乏变成轻”, Vanguard画廊, 上海, 中国, 2017

近期(部分)群展

“在半个迷宫中”, 中国美术学院美术馆, 杭州, 中国, 2019

“海面之下是火山”, 博而励实验室, 北京, 中国, 2019

“比赛继续, 舞台留下”, 时代美术馆, 广州, 中国, 2019

西班牙国际影像艺术节, 马德里电影院, 马德里, 西班牙, 2017

Tang Chao (b.1990, Hunan, China) currently lives and works in Shanghai. He was graduated from School of Inter-Media Art of Academy of Fine Arts. The essence of Tang Chao's work is like suggestions on lightness in literature. For instance, he refines a whole script into one sentence: "The dilemma of being in a modern island, a paradise of self-exile." And recently: "Several delightful dots covered of a series of weak voices," When you focus on the tone and rhythm of the sentence, and express it through camera, you then get the shaking focus, light and the scenes. The words are not the most important content; they are sometimes softly whispered, stuttered, or even topsy-turvy. Of course he occasionally uses pictures, performances, installations or dramas for expression, sometimes even typing a few letters on the keyboard. Tang Chao is good at pause and press space, press and hold for a few seconds would be fine as well. He always tries to release some illocutionary meaning in every blank space with a straightforward manner.

Selected Solo Exhibitions

FROM LACK TO LIGHT, Vanguard Gallery, Shanghai, China, 2017

Selected Group Exhibitions

Be In a Half of Maze, CAA Art Museum, Hangzhou, China, 2019

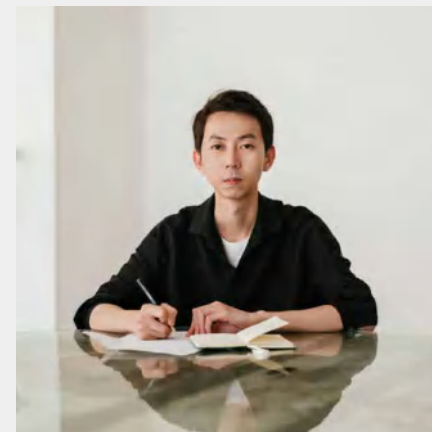
There are volcanoes under the sea, BLG lab, Beijing, China, 2019

THE RACING WILL CONTINUE, THE DANCING WILL STAY, Times Museum, Guangzhou, China, 2019

AFIAS Spain Moving Images Festival, Cineteca Madrid, Madrid, Spain, 2017

陶辉

Tao Hui



陶辉, 1987年出生于重庆云阳, 现生活、工作于北京。陶辉于2010年毕业于四川美术学院油画系, 获学士学位。陶辉习惯用录像装置等创作语言来表达群体经验, 关注点往往是社会身份、性别地位、种族问题、文化危机等课题。作品的灵感常出自他的笔记, 戏剧化地重现着想象场景中人物的生命状态, 尤其是现代人的边缘化心理。陶辉擅长以隐喻的方式映照当今社会的文化心理和美学需求。他创造的场景多为荒诞而夸张的, 人物的存在如塔罗牌般具有隐喻特质, 时常表露出的“错位感”呈现了中国城市化进程中的身份和文化危机。

近期(部分)个展

“节奏与知觉”, 马凌画廊, 香港, 中国, 2019

“TAO HUI”, The Breeder画廊, 雅典, 希腊, 2018

近期(部分)群展

“希克奖2019”, M+展亭, 香港, 中国, 2019

国立亚洲文化殿堂(ACC)群展, 光州, 韩国, 2019

“光影如网”, chiK11美术馆, 上海, 中国, 2019

Tao Hui (b.1987, Chongqing, China) currently lives and works in Beijing. He graduated from Sichuan Fine Arts Institute with a BFA in Oil Painting in 2010. Tao Hui is interested in his culture and traditional art and folk culture have become main factors in his works. He believes that fairy tales could ease people's intensive mind. Working with various mediums including graphic arts, painting, video, objects and installation, Tao Hui uses technological procedures and elements from Chinese tradition to question the tenets of globalization, virtual relationships and hegemonic thinking. Visceral and provocative, yet enlightening, Tao Hui's works force the viewers to confront their own cultural history, way of living and social identity.

Selected Solo Exhibitions

Rhythm and Senses, Edouard Malingue Gallery, Hong Kong, China, 2019

TAO HUI, The Breeder Gallery, Athens, Greece, 2018

Selected Group Exhibitions

The Sigg Prize 2019, M+ Pavilion, Hong Kong, China, 2019

Asia Culture Center(ACC) group exhibition, Gwangju, Korea, 2019

D.E.E.P. | NOWNESS Experiments: The Mesh, chi K11 Art Museum, Shanghai, China, 2019

王拓 Wang Tuo



王拓, 1984年出生于长春, 现生活、工作于北京。王拓2014年毕业于波士顿大学视觉艺术学院, 获得绘画系美术硕士学位。王拓的艺术实践以影像、行为、绘画为主并涉及多种媒介, 通过在预设情境下对他人真实生存经验以及文献行为化的介入, 来揭示当代人类境遇与精神遗产之间不稳定的关系。他的作品经常基于对已有的文献(如文学、电影、戏剧、美术史)的引用, 来建立一个多重叙事的情节迷宫, 在那里, 有关当代社会的戏剧化的、幽默而荒诞的成分被展示出来。王拓的实践也同时探讨了人造观念和意识形态是如何从其历史背景中生发而出, 并与持续变化的社会状况相适应的主题。

近期(部分)个展

“王拓:烟火”, Present Company, 纽约, 美国, 2019
“从未走出的神话”, 空白空间, 北京, 中国, 2017

近期(部分)群展

“精神与政治学, 巴登巴登国立美术馆”, 巴登巴登, 德国, 2019
“新冶金者”, 尤莉娅·施托舍克收藏, 杜塞尔多夫, 德国, 2018
“One Northeast”, Zarya 当代艺术中心, 符拉迪沃斯托克, 俄罗斯, 2018

Wang Tuo (b.1984, Changchun, China) currently lives and works in Beijing. In 2014, he was graduated from the School of Visual Art at Boston University with an MFA in Painting. Wang Tuo employs various mediums and a process that combined interview, reality show and the theatre of absurd to construct a maze of melodrama. Through his performative manipulation on individuals' lived experiences and intervention in intellectual legacies such as literature, film, theatre and art history, Wang's practice attempts to examine the unreliable relationship between the contemporary human status, myth and cultural archive. In the self-referential environments that he constructs, dramatic, often humorous as well as absurd aspects of the concept of society are exposed. Wang's practice also seeks to develop a discourse on how present ideology is derived from its historical context, and continues to adapt to changing condition.

Selected Solo Exhibitions

Smoke and Fire, Present Company, New York, USA, 2019
Myths We Don't Outgrow, WHITE SPACE BEIJING, Beijing, China, 2017

Selected Group Exhibitions

Psyche and Politics, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany, 2019
New Metallurgists, Julia Stoschek Collection, Düsseldorf, Germany, 2018
One Northeast, Zarya Center for Contemporary Art, Vladivostok, Russia, 2018

郑源 Zheng Yuan



郑源, 1988年出生于兰州, 现生活、工作于北京。他于2015年毕业于芝加哥艺术学院, 获电影、录像及新媒体艺术硕士。郑源的工作往往从审美实践之外的语境下展开, 并形成一种开放式的、评估性的搜寻, 关注个体身份和价值体系在不同政治、历史以及技术层面中的流动关系。他的影像创作往往处于虚构、记录及调查性的研究之间, 伴随着对既得图像的挪用、转译与再呈现来获得叠压的语境与交织的互文性。

近期(部分)个展

“悬而未决”, 泰康空间, 北京, 中国, 2017

近期(部分)群展

“光影如网”, 上海chiK11美术馆, 上海, 中国, 2019
“离线浏览:第六届台北国际录像双年展”, 台北凤甲美术馆, 台北, 中国, 2018
“新冶金者”, Julia Stoschek Collection, 杜塞尔多夫, 德国, 2018
“时间的狂喜”, 何香凝美术馆, 深圳, 中国, 2017

Zheng Yuan (b.1988, Lanzhou, China) currently lives and works in Beijing. Working primarily with time-based media, his work often operates at the intersection of fiction, documentary, essay, and investigative studies. His practice focuses on the individual identity and value system, and their ever-shifting relationship with history, power, and representation. By introducing archival material, found footage and situations Zheng's work acquires an interwoven complexity within overlapping contexts.

Selected Solo Exhibitions

Up in the Air, Taikang Space, Beijing, China, 2017

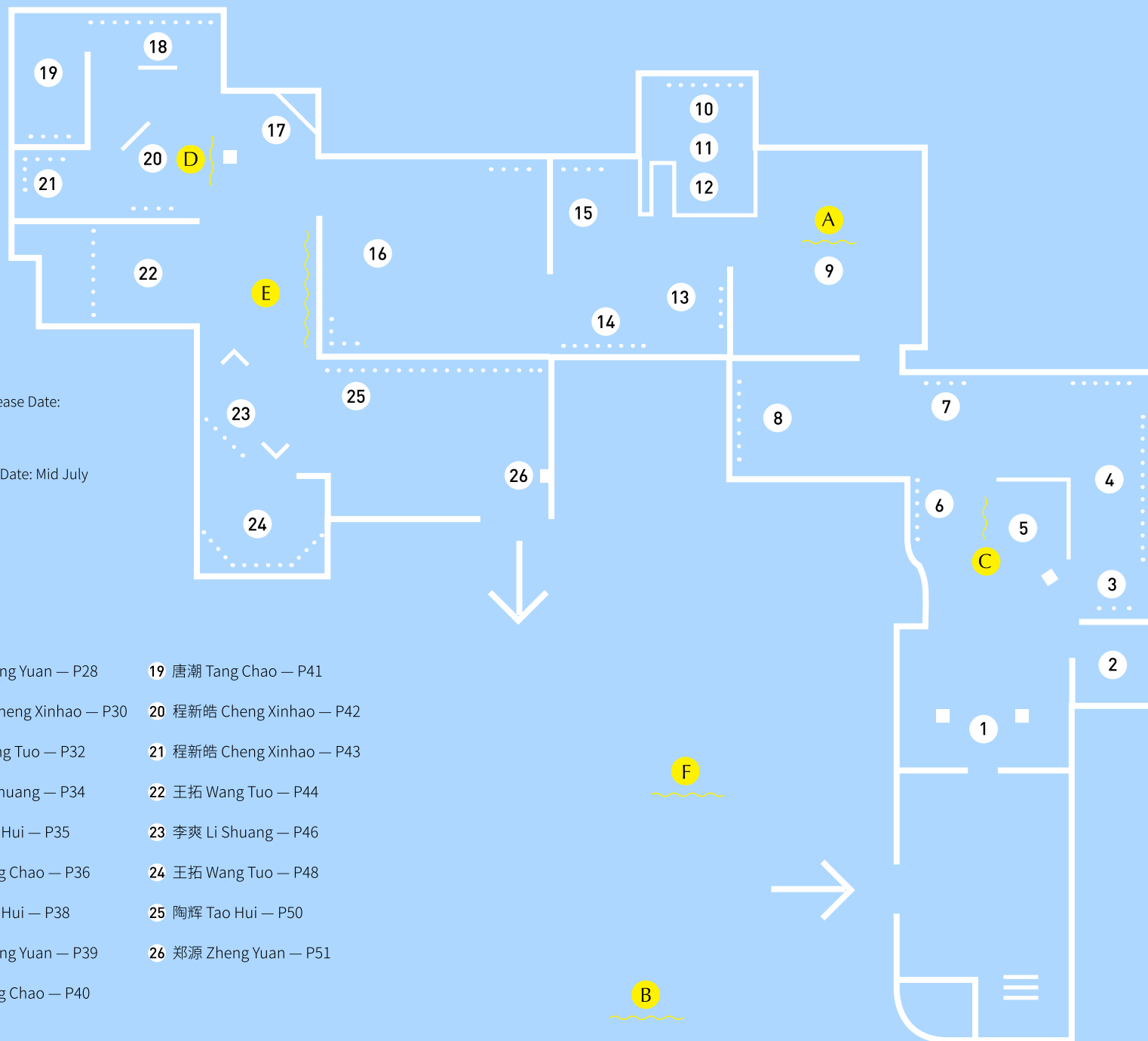
Selected Group Exhibitions

The Mesh, Shanghai chiK11 Art Museum, Shanghai, China, 2019
OFFLINE BROWSER, The 6th Taiwan International Video Art Exhibition, Hong-gah Museum, Taipei, China, 2018
New Metallurgists, Julia Stoschek Collection, Düsseldorf, Germany, 2018
The Ecstasy of Time, He Xiangning Art Museum, Shenzhen, China, 2017

展览平面图 | Floorplan

艺术家委托新作

- A** 林科,《PS很无聊》,发布日期:开幕当日
Lin Ke, *PS is Boring*, Release Date: Opening Day
- B** 唐潮,《呜咽曲》,发布日期:6月中旬
Tang Chao, *Whimper Song*, Release Date: Mid June
- C** 郑源,《储存读取》(暂定),发布日期:6月下旬
Zheng Yuan, *Save and Load* (TBC), Release Date: Late June
- D** 程新皓,《大陆边缘》(暂定),发布日期:7月上旬
Cheng Xinhao, *The Edge of the Earth* (TBC), Release Date: Early July
- E** 王拓,《通古斯:中间地带》,发布日期:7月中旬
Wang Tuo, *Tungus: Intermediate Zone*, Release Date: Mid July
- F** 李爽,《撞击》,发布日期:7月下旬
Li Shuang, *Crash*, Release Date: Late July



- | | | |
|--------------------------|---------------------------|---------------------------|
| 1 王拓 Wang Tuo — P14 | 10 郑源 Zheng Yuan — P28 | 19 唐潮 Tang Chao — P41 |
| 2 陶辉 Tao Hui — P16 | 11 程新皓 Cheng Xinhao — P30 | 20 程新皓 Cheng Xinhao — P42 |
| 3 程新皓 Cheng Xinhao — P17 | 12 王拓 Wang Tuo — P32 | 21 程新皓 Cheng Xinhao — P43 |
| 4 程新皓 Cheng Xinhao — P18 | 13 李爽 Li Shuang — P34 | 22 王拓 Wang Tuo — P44 |
| 5 郑源 Zheng Yuan — P20 | 14 陶辉 Tao Hui — P35 | 23 李爽 Li Shuang — P46 |
| 6 唐潮 Tang Chao — P22 | 15 唐潮 Tang Chao — P36 | 24 王拓 Wang Tuo — P48 |
| 7 李爽 Li Shuang — P23 | 16 陶辉 Tao Hui — P38 | 25 陶辉 Tao Hui — P50 |
| 8 郑源 Zheng Yuan — P24 | 17 郑源 Zheng Yuan — P39 | 26 郑源 Zheng Yuan — P51 |
| 9 林科 Lin Ke — P26 | 18 唐潮 Tang Chao — P40 | |

王拓 | 《敬佛请上三炷香》、《三位一体（上篇）》

Wang Tuo | *Paying Homage to Buddha for Three Incenses*,
The Trinity I

《敬佛请上三炷香》和《三位一体（上篇）》是两个反映艺术家在2012年和2013年生存状态及个人生活的关联项目。

《敬佛请上三炷香》是艺术家赴美前制作的最后一个项目。影像作品纪录了艺术家和其父亲互相理发的行为表演，并将表演剩余的头发运用到绘画中。艺术家通过将自身暴露于童年恐惧——被父亲理发——的方式，重建了父亲及自己的肖像。这场行为原本计划作为对父亲的“复仇”，却最终演变成寻回自身与父亲联结的尴尬仪式。

Paying Homage to Buddha for Three Incenses and *The Trinity I* are two correlated projects reflecting the artist's living status and personal life in the years of 2012 and 2013.

Paying Homage to Buddha for Three Incenses is the last project before the artist's departure to the United States. The filmed performance documents the artist and his father cutting each other's hair— hair which is then grinded in a mortar and served in the static paintings. By exposing himself to a childhood fear— receiving a haircut from his father— the artist restores a portrait of both his parent and he. Intended to be an act of “revenge” upon his father, the performance eventually turns into an awkward ritual recollecting parental bonding.



《三位一体（上篇）》是艺术家甫到美国首个完成的项目，延续艺术家在《敬佛请上三炷香》中对父子关系的检视。影像记录了艺术家穿着貂皮外套，以类似摇滚明星的姿态，用电动理发器剃掉外套上的皮毛及自己头发的过程。艺术家的形象在仪式化的行为过程中几经变化，而皮毛大衣的毁坏也正是艺术家对父亲与安全区的缺席的反应。

The artist continues his examination of the father-son relationship in *The Trinity I*, the first completed work upon his arrival in the United States. The video documents the artist wearing a fur coat with a quasi-rock-star demeanor, shaving the fur and his own head with an electric razor. Along with the haircut and fur cut, the artist's appearance takes on various changes in a ritualized process, revealing his alienation from a father figure and comfort zone.



王拓
敬佛请上三炷香
2012
单通道高清录像，彩色，有声
5分33秒
图片致谢艺术家及空白空间北京

Wang Tuo
Paying Homage to Buddha for Three Incenses
2012
Single-Channel HD Video (color, sound)
5'33"
Image Courtesy of the artist and White Space Beijing

王拓
三位一体(上篇)
2013
单通道高清录像，彩色，有声
5分33秒
图片致谢艺术家及空白空间北京

Wang Tuo
The Trinity part I
2013
Single-Channel HD Video (color, sound)
5'33"
Image Courtesy of the artist and White Space Beijing

陶辉 | 《观光客》

Tao Hui | *Sightseers*



这个在成都的驻留项目中，陶辉带着王贾桥小学小朋友们的声音到地震重灾区芦山县去做一次旅行，他把录制好的王贾桥小学小朋友们的声音用便携音箱带到了芦山灾区的芦阳小学的教室，让孩子们的笑声，读书声在破败的教室里肆无忌惮的回荡，临走时，再用增益录音录下了这片废墟里微小的环境音，带回了成都，用调频发射器传到了成都的街头巷尾，让这些承载记忆的环境音在成都穿梭旅行。

陶辉
观光客
2013
声音装置: 31秒
黑白摄影: 12.7 x 17.8 厘米每件, 共四件
图片致谢艺术家、马凌画廊 (香港, 上海) 和施博尔画廊 (柏林)

Tao Hui
Sightseers
2013
Sound Installation: 31"
Black and White Photography: 12.7 x 17 cm each, four pieces
Image Courtesy of the artist, Edouard Malingue Gallery (Hong Kong, Shanghai) and Esther Schipper (Berlin)

During the month when Tao hui lingers in Chengdu city, he has almost created none visible works; instead, he just travels and plays every day there like a tourist. Until the approaching exhibition period, he decides to make a trip to Lushan County, the earthquake-stricken region, with the company of the voice from children in Wangjiaqiao Primary School. In details, he brings the portable speaker which has recorded the voice from children in Wangjiaqiao Primary School to the classroom in Luyang Primary School in the earthquake-hit area of Lushan, hence making children's frolicking and reading sound re-sound/ reverberate without restriction in dilapidated/ruined classrooms. Upon leaving, he also records the faint background/environmental sound in the debris with a unit-gain sound recorder. After bringing this back to Chengdu, he delivers/ transmits it with a frequency modulation emitter into every corner/streets and lanes thereof, enabling the sound containing memories to shuttle from back to forth in Chengdu as a traveler.

程新皓 | 《月升》、《过河》

Cheng Xinhao | *Moonrise, The Crossing*

《月升》

在山顶的一块石头上以同一个姿势站立了一百分钟，在此过程中，月亮从山后逐渐升起，消失在画面之外。

《过河》

五年前在此地试图过河而差点被水冲走。在一个寒冷的冬夜，扛着一根木头完成了之前没有完成的穿越。

Moonrise

I stood on a rock on the top of the Snake Mountain for over a hundred minutes, while the moon was gradually rising and finally disappeared outside the frame.

The Crossing

I tried to cross the river here five years ago but was almost washed away. In a cold winter night, I carried a wood log and tried to finish the crossing I failed before.



程新皓
月升
2018
单通道高清录像, 黑白, 有声
4分37秒
图片致谢艺术家

Cheng Xinhao
Moonrise
2018
Single-Channel HD Video (black and white, sound)
4'37"
Image Courtesy of the artist

程新皓
过河
2018
单通道高清录像, 黑白, 有声
4分56秒
图片致谢艺术家

Cheng Xinhao
The Crossing
2018
Single-Channel HD Video (black and white, sound)
4'56"
Image Courtesy of the artist



程新皓 | 《对一条河流的命名》

Cheng Xinhao | *The Naming of the River*

盘龙江是流经昆明的一条河流，长不到一百公里，在昆明建城之前就已存在。它沿岸的地景一直在变化，曾经的农田变为郊区，曾经的郊区变为城市。程新皓以为，唯一未变的只有江水本身。

然则这样的叙述经不起推敲，因为江水本身自然也在变。撇开其流淌的属性不谈，在古时地图上那些纵横交杂的支流，如今多已不存。而再追溯到足够久的年代，河流也是不存在的，所谓沧海桑田，“陈火化为灰烬，灰烬化为泥土”。河流在时间和空间的变换中展示着自身，其生命存在于时空的纠缠中。而程新皓所能感知的是它在他生命中的投影，一种变质的切片。当艺术家尝试以收集者式的客观去接近，得到的却只是最个人化的碎片。那些似是而非的标本在时空中解体而又重新交织，幻化为另一条同样复杂的河流，一条由艺术家所命名的河流。

The Panlong River is less than 100 km in length and is the cradle of Kunming's civilization. In human timescale, the landscape along the river has been ever changing: forests to farmlands, farmlands to suburbs, and suburbs to cities. It sounds to the artist like the only thing that remains unchanged is the river itself.

However, in geological timescale, even the river evolves naturally. On top of the water environment, the maze-like river branches we saw from the ancient map is not there anymore, except for very few ones. And if we trace further back in geological times, even the river might had not existed. Cheng feels this is like what has said by T. S. Eliot: "Old fires to ashes, and ashes to the earth."

The river presents itself so differently at various times and spaces and thrives on every one of them. Therefore, what the artist can feel about the river is only its projection within his lifetime and living quarters, and apparently a metamorphic slice. He tried to be objective towards naming of it, but all he obtained is still the most personal treasures. These pieces of his treasure are the specimens about the river in various time/space dimensions. They interweave and consolidate into another equally complex river -- a river named by the artist.

程新皓
对一条河流的命名
2014-2018
综合媒介
尺寸可变
图片致谢艺术家

Cheng Xinhao
The Naming of a River
2014-2018
Mixed Media
Dimensions Variable
Image Courtesy of the artist



郑源 | 《无事发生》、《游戏》、《图像研究》

Zheng Yuan | *Nothing Happened, Game, Image Study*

《无事发生》开始于一个极简主义者所拍下的一段视频，画面中显示着寒冬中空无一人的高速路上偶有几辆车经过。而在城市的实时仿真中，图像显示出就在他所拍摄的高速路上同时发生了一起严重的车祸。但出于强烈的美学考虑，她选择不将这场意外拍摄下来，画面中依旧保持着冬日的整洁与平静。

根植于《游戏》这部作品中的核心策略是对不同图像媒介中“呈现”与“观看”的解构，它以一种非线性的、跳跃式的叙述方式而展开：从传统摄影到电脑生成图像（CGI）的比较，从体育赛事电视转播中摄影机位置的追踪，到第一人称射击类游戏中对人眼的模仿。作品试图通过对这些异质图像的挪用，对比与蒙太奇来讨论图像背后的生产机制与迭代关系，以及观察者在其中所处的位置与其所持有的相应的视角。“世界是如何被图像所再现的？再现的世界又如何重构了我们观看方式？”是一个很难被回答的问题，《游戏》是对于这个问题的一次谦逊的尝试。

《图像研究》是一部桌面录屏作品，一幅罗兰·巴特抽烟的照片窗口缩小后，旋即弹出的窗口中是一段由电脑的前置摄像头所拍摄下的卷烟教学视频。与“如何去卷一根完美的香烟”同时出现在电脑桌面上的，是“如何去制作一副完美的图像”，在这个窗口中，艺术家挪用了不同影像中的“教学片段”：从YouTube上的Photoshop教学，到哈伦·法罗基所拍摄下的《花花公子》杂志封面的制作过程，再到电影《放大》中商业影棚的拍摄场

Nothing Happened began with a video made by a minimalist. A few vehicles occasionally passed by the viewer and there were no pedestrians in sight on the highway in a freezing winter. Meanwhile, according to the real-time city simulation, a serious accident simultaneously occurred on the same highway while the photographer made this video. As a minimalist in favor of the minimalist aesthetic, she chose not to shoot the accident, in a way to maintain the tranquility of a cold winter day.

The thrust of *Game* is the deconstruction of “presentation” and “observation” in different media. The deconstruction is displayed in nonlinear and saltatory narratives: from the comparison between images photographed by cameras and computer-generated images to the track of camera positions in live sports on television, and then emulation of human eyes in first-person shooter games. This piece of work intends to, by comparing these borrowed heterogeneous images with montage, unroll the mechanism, iteration, and recurrence behind, as well as the position and corresponding perspectives of observers. “How is the world represented by images? How does the represented world reconstruct the way we observe?” It is hard to answer these questions, *Game* is a humble attempt.

Image Study is a piece of screen recording work. After zooming out from a picture of Roland Barthes smoking in front of his desk, a tutorial video on how to roll a cigarette recorded by the front camera of the MacBook popped out. Along with this “how to roll a perfect cigarette” tutorial, another window appears showing how to create a perfect image here artists appropriate various “tutorial clips from different contexts, from photoshop tutorial on YouTube to the making of a *Playboy* magazine cover photographed

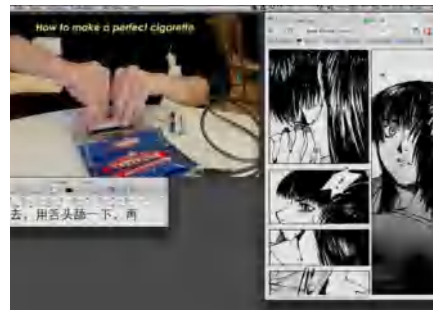
景……与这些不同的“如何去……”所对应的，是艺术家本人在作品中所做出的声明：“我，除非在万不得已的情况下，才会使用摄影机”，他的意思大概是在景观社会永远在场的现今我们已无需生产出更多新的图像去制作一部影片。

by Harun Farocki, and scenes of the studio for the film *Blow-Up*. Corresponding to these different versions of how-to, the artist declared in the work that “I would only use a camera as a last resort” indicating that in the world where the spectacle is always on the scene, there is no need to produce any more images to create a new film or artworks.



郑源
无事发生
2014
单通道高清录像，彩色，有声
5分23秒
图片致谢艺术家及没顶画廊

Zheng Yuan
Nothing Happened
2014
Single-Channel HD Video (color, sound)
5'23"
Image Courtesy of the artist and Madein Gallery

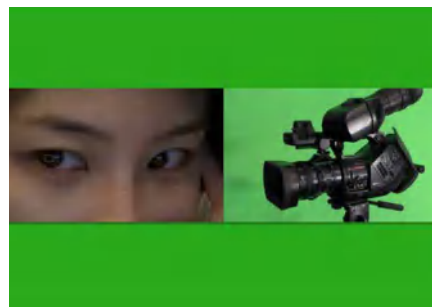


郑源
游戏
2017
单通道高清录像，彩色，有声
17分01秒
图片致谢艺术家及没顶画廊

Zheng Yuan
Game
2017
Single-Channel HD Video (color, sound)
17'01"
Image Courtesy of the artist and Madein Gallery

郑源
无事发生
2014
单通道高清录像，彩色，有声
5分23秒
图片致谢艺术家及没顶画廊

Zheng Yuan
Nothing Happened
2014
Single-Channel HD Video (color, sound)
5'23"
Image Courtesy of the artist and Madein Gallery



郑源
图像研究
2014
单通道高清录像，彩色，有声
7分49秒
图片致谢艺术家及没顶画廊

Zheng Yuan
Image Study
2014
Single-Channel HD Video (color, sound)
7'49"
Image Courtesy of the artist and Madein Gallery

唐潮 | 《唐潮》

Tang Chao | *Tang Chao*

一段影像日记。 A video diary.



唐潮
唐潮
2012
单通道高清录像, 彩色, 有声
8分05秒
图片致谢艺术家和Vanguard画廊

Tang Chao
Tang Chao
2012
Single-Channel HD Video (color, sound)
8'05"
Image Courtesy of the artist and Vanguard Gallery

李爽 | 《和我结婚, 拿中国国籍》

Li Shuang | *Marry Me for Chinese Citizenship*

项目始于2015年情人节, 李爽背着写有“和我结婚, 拿中国国籍”的标牌在纽约时代广场行走了6小时, 激起了好奇、评论与质疑。她随后将此“标语”印于帆布包上, 使每位携带者参与传播, 共同发出对移民制度和身份偏见的诘问。

李爽
和我结婚, 拿中国国籍
2015
双通道同步高清录像, 彩色, 有声
4分25秒
音乐 刘心宇
图片致谢艺术家和Peres Projects (柏林)

The project started on Valentine's day in 2015. Li Shuang carried on her back a sign with the slogan "Marry Me for Chinese Citizenship" and wandered around the New York Time Square for 6 hours. The performance evoked curiosity, discussions and controversies. Subsequently, she produced a series of tote bags imprinted with the "slogan", allowing every bearer to participate in disseminating, contemplating and interrogating the racial prejudice and the immigration policies.

Li Shuang
Marry Me for Chinese Citizenship
2015
Two-Channel HD Video in Synchrony (color, sound)
4'25"
Music by Liu Xinyu
图片致谢艺术家和Peres Projects (Berlin)





郑源 | 《梦中的投递》 Zheng Yuan | *Dream Delivery*

郑源
梦中的投递
2018
单通道4K高清录像, 彩色, 有声
9分50秒
图片致谢艺术家及没顶画廊

Zheng Yuan
Dream Delivery
2018
Single-Channel 4K Video (color, sound)
9'50"
Image Courtesy of the artist and Madein Gallery

一位已疲乏到极点的外卖小哥瘫倒在街边公园的长椅上,熟睡了。而在被长镜头所虚构出的梦境中,这些个体的劳动者们被聚集在荒漠中的一处山寨公园里:在这里,奔波的外卖骑手成为了静止的“塑像”,形成了与他们日夜疲于追求速度与效率的反差。这些原本离散的当代劳动者的集体出场,指向了中国经济奇迹的反面:在技术与资本共谋下愈发同质化的城市生活,及其所造成的新型劳动与社会剥削——永远不能减速的移动和永远无法停止的劳动。在Jonathan Crary的《24/7》中,睡眠被形容成一种稀缺的资源,而作为新自由主义化前线的中国,睡眠成为了这些移动者们所无法承受的风险。在超现实却又极端写实的梦境中,艺术家试图去捕捉到这自身所处时代的倦怠与焦虑——在现实中一直移动着的人,在梦里应该一动不动,在现实中从未被记住的脸,在梦中应该被给予特写。

An exhausted delivery rider sprawled on the bench of a roadside park and fell asleep safe and sound. In the dream composed of a long take, laborers gathered together in a Shanzhai park in the desert where dynamic riders became static “statues”, forming a contrast with the speed and efficiency they pursued inexhaustibly around the clock. The all-star lineup of contemporary laborers revealed the other side of Chinese economic miracle: an increasingly homogeneous urban life infused with technology and capital as well as new kinds of labor and social exploitation-perpetual mobility with speed and labor without rest. In *24/7* by Jonathan Crary, sleep was described as something rarely available in contemporary capitalist society. And in China, at the forefront of global capitalism, sleep has become a costly risk for these mobile people. In surreal and extremely realistic dreams, the artist made an attempt to capture the elements of fatigue and anxiety in this era-ceaseless mobility day-to-day is frozen in the virtual world, while unremembered faces in real life deserve close-ups in imaginary dreams.

林科 | 《PS很无聊》

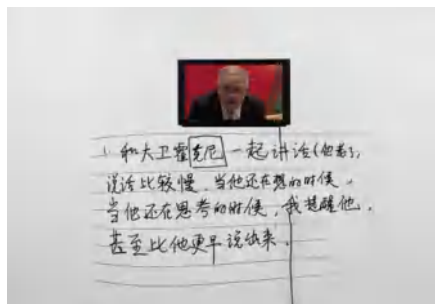
Lin Ke | *PS is Boring*

“这个项目基于我的创作和Photoshop的关系，以及我所喜爱的绘画艺术家大卫·霍克尼的作品对我的启示。

一直以来我都有一个想法，为何大卫·霍克尼的绘画，这么具有当代性？对我来说，好像他的绘画一直以来都具有难以过时的新的视觉样貌，我指的是视觉艺术在在往新的方向上进化，就像Photoshop或者iPad绘画，这些来自硅谷的技术，和大卫·霍克尼的绘画在视觉样貌上总是有着一种莫名而抽象的关联。

当我在网上看到一个大卫·霍克尼的访谈视频，他在讲他和Photoshop的故事。这为我的想象提供了历史必然性的联系。我的意思是技术与图像，视觉和绘画。我在看这个访谈的时候，做了一个行为。因为我的英文不好，所以我一定要打开视频的字幕，一边看，还一边念出来，对我来说，这是我和大卫·霍克尼在屏幕前的聊天，他和我一起说话。他年纪很大了，说话的时候，有一些卡顿，像是喝了酒，有点迟钝。我抓住了我所在的时空优势，经常提醒他，甚至更早地把他要说的话说出来。

2019年我有一个项目，叫做‘天空绘画’。是关于如何将Photoshop中的绘画图层，转移到现实的材料上。就像是虚拟的Photoshop绘画，变成实体。在虚拟的Photoshop中，绘画的颜色和光来自屏幕的背光，通过参数的转化，依照虚拟结果的显示，在现实中转换出来的实体Photoshop绘画，因为是在真实的世界中，有真实环境中的光线参与



“This project is founded on the relationship between my art practice and Photoshop, as well as inspirations drawn from works by David Hockney, a painter I appreciate.

I've been wondering what makes David Hockney's paintings contemporary? It seems to me that his paintings always have a timeless visual impression. I am referring to the evolution of visual art towards new directions, like Photoshop or iPad drawing; these technologies from Silicon Valley have unknown and abstract relevance to the visual impressions of David Hockney's paintings.

I watched an interview with David Hockney online, in which he talked about his story with Photoshop. This interview provided me the necessary relevance art historically for my imagination. I mean, with regard to technology and image, visibility and painting. When I watched this interview, I made a performance. Since my English is not proficient enough, I had to turn on the subtitles of the video and read it out loud as I watched. For me, it was like having a conversation with David Hockney in front of the screen, and we talked together. Since he's quite old, when he spoke, there were some pauses, as if he was inebriated and slow. I took this timely advantage, and often reminded him, or even said what he was about to say.

I had a project in 2019 called 'Sky Painting'. It explores how the coatings of a painting on Photoshop translates physically. In other words, it materializes the virtual Photoshop painting. The backlight of the screen illuminates the color and light of a virtual picture, which is converted based on parameters. Based on the visual effects in the virtual medium, the Photoshop painting materialized in the physical world, perceived with the lighting of the physical environment, and is no longer an object that people sees through

进来，它再也不是虚拟机器中通过屏幕让人看到的对象了，而是只有肉眼才能体验的对象了。就像虚拟绘画拥有了现实体，它很难再变成电子图像了，因为肉眼与机器存在天然的鸿沟。很多年以前，当我看到大卫·霍克尼的iPad绘画被打印出来的那些作品，其中最让我感兴趣的是颜色的透明度。因为参数是绝对的，我的意思是那些拥有绝对透明度数值的颜色被叠加在一起，这种绝对在之前的绘画历史中是做不到的。我很喜欢“透明度”，我觉得是这个启示，让我投入到Photoshop中，去制作有透明度的绘画，再将它们带到现实世界中，让它们参与到真实的光线反射中。”

——林科

— Lin Ke

林科
我在和大卫·霍克尼交谈
2020
表演视频，彩色，有声
3分48秒
图片致谢艺术家

Lin Ke
I Was Talking With David Hockney
2020
Performance Video (color, sound)
3'48"
Image Courtesy of the artist

林科
回眸好莱坞—墙纸
2020
墙纸
尺寸可变
图片致谢艺术家

Lin Ke
Looking Back at Hollywood-Wallpaper
2020
Wallpaper
Dimensions Variable
Image Courtesy of the artist



郑源 | 《普罗大众之夜》

Zheng Yuan | *Nights of Proletarian*

《普罗大众之夜》的题目来源于1981年雅克·朗西埃的著作《劳动者之夜：十九世纪法国劳工的幻想》*Nights of Labor: The Workers Dream in Nineteenth Century France*，2012年，这本书被Verso出版社重新发行，更名为《劳动者之夜》*Proletarian Nights*。

《普罗大众之夜》围绕着凯文·曹颇具戏剧性的人生经历展开，在接连获得“2009年度全国脚斗士精英赛中量级冠军”、2009年“CCTV5挑战脚斗士”六连冠之后，他决定远赴美国推广这一竞技项目，并以失败告终……曹旋即选择留在美国，自学摄影并从大众文化与视觉艺术中汲取养分，最终成为一名婚礼摄像师。然而，职业与身份的转换也使他舞台中央走向了无人知晓的边缘——从镜头前到相机后；从暴力的呈现者到甜腻的记录者——平行于他单腿起跳而又动感颇强的颠沛人生，《普罗大众之夜》试图将凯文·曹在美国所拍摄的婚礼影片，早年的比赛录像，以及对他的采访片段作为材料，展现他中美之间身份处境以及他在图像内外的身体劳动。

Nights of Proletarian took its name from the book by Jacques Rancière in 1981 (then titled *Nights of Labor: The Workers Dream in Nineteenth-century France*) which was re-published by Verso Books under the new name of *Proletarian Nights* in 2012.

The film is based on the dramatic life experience of Zuoqing Cao. After becoming the middleweight champion in the 2009 *National Judo Classic* and the first-ever topping *CCTV5 Judo Tournament* for the sixth consecutive time, he and his team decided to head to the US to internationalize the sport of Judo, but it ended up in failure. In the aftermath of the setback, Kevin Cao chose to remain in the US and became a wedding videographer immersed in popular culture and filmmaking. The shift in profession led him to step away from center stage and retreat to unnoticed corners: from the limelight to behind the scenes, from a violent performer to a witness to happiness. As a parallel to his turbulent and displaced life, *Proletarian Nights* weaving together of wedding videos Cao made in the US, game recaps in his early years, and interview clips at his studio in Chicago, attempts to spark discussions over issues of labor, value, and identity in and outside the image-making process and reconstructs images into a narrative entwined by both fictional and documentary elements.

郑源
普罗大众之夜
2019
单通道高清录像，彩色，有声
30分48秒
图片致谢艺术家和没顶画廊

Zheng Yuan
Nights of Proletarian
2019
Single-Channel HD Video (color, sound)
30'48"
Image Courtesy of the artist and Madein Gallery

程新皓 | 《我想拍一部电影》

Cheng Xinhao | *I Want To Make A Film*

“陌生地形Strange Terrains”系列是程新皓开始于2013年的长期艺术项目，它关注散居于中国和越南边境的族群——莽人。

莽人是一个人数极少的族群，在两个国家的边界形成之前便一直在此迁徙游耕。随着前现代的模糊疆域被逐步转变为民族国家意义上的明确的神圣边界，莽人的生活与身份认同也逐渐改变。在通常的叙事中，这是一个前现代族群逐渐走向文明的过程，也是强势文化同化弱势文化的过程。然而，与此叙述相平行，我们却可以察觉到另一条线索：莽人在使用自己的实践策略，游走于国界之间，瓦解着国家意义上的象征空间；他们在现代生产方式的废墟中重新分配意义，制造和言说着新的传统，使清晰的空间重归模糊，让明晰的意义再次混杂。或许，莽人的行为可以追溯至更久远的谱系中：这是从国家的诞生之初就与之一同诞生的对治理的抵抗，是自外于谷地文明的遥远的山地生存。

录像《我想拍一部电影》中呈现了莽人小Z在山地丛林中的狩猎和窝棚的搭建，以及在此过程中作为艺术家的拍摄者与出演自己的莽人之间因镜头的存在而发生的互动与对话。

The series *Strange Terrains* is one of Cheng's art projects which would last over 15 years. The project is a study of an unrecognized ethnic group on the China-Vietnam border—the Mang people.

The Mang people is a small minority group living in this area even before the two nations and their border existed. Their identities were changing with the process that the flexible frontier becoming sacred borderline. This process was considered as a pre-modern ethnic group being “civilized”, or the powerful culture integrating the weak culture. However, I would like to point out another way to describe it. In this version, it was the Mangs wandering in the borderlands, which weaken the symbolic space of the nation states; It was the Mangs telling stories in their own ways and building their new tradition with the materials coming from the modern world. In both ways, the clear meaning of the space would become fuzzy again. It was a kind of resistance against the governmentality, and also a kind of weapons of the weak, which could trace back to the very beginning of the forming of the nations.

The video *I Want to Make a Film* shows the hunting and the building of shelter by Z in the mountain jungle, and the conversation with the existence of the camera between the artist and Z who was asked to act as himself.



程新皓
我想拍一部电影
2018
单通道高清录像，黑白，有声
43分58秒
图片致谢艺术家

Cheng Xinhao
I Want to Make a Film
2018
Single-Channel HD Video (black and white, sound)
43'58"
Image Courtesy of the artist

王拓 | 《烟火》

Wang Tuo | *Smoke And Fire*

王拓在《烟火》中让我们看到一个同时存在于两重交错现实中的农民工形象。一边，这位农民工正在一个时空感异常模糊的电影道具仓库中，通过阅读志怪与传奇，将自我投射进一个个文本中，并在现实亦或是他的幻想中进行着一次的“演练”；另一边，艺术家对这位在东北某小城的打工者进行了样本式的观察，记录下他的日常、情感与返乡之路。真实的记录慢慢变成了对一起中国近期发生并被广泛讨论的社会暴力事件的戏剧化的“重新排演”。在这个有关复仇的叙述中，疗愈长久沉积的创伤仿佛变成了一场需要等待的仪式。艺术家通过这场身体式的“反扑”，暗示出一种社会性身份与内在身份之间的撕裂，以及个体病症与庞然现实之间的潜在矛盾。

In *Smoke and Fire*, Wang Tuo portrays the image of a migrant worker who exists simultaneously in both worlds of a two-part intertwined reality. In one world, this migrant worker is in a warehouse of movie props with an extremely vague sense of time and space. By reading tales of the miraculous and the legendary, he is projecting himself into multiple texts, “practicing” it again and again in reality or in his imagination. In the other world, the artist is conducting a sample observation of this migrant worker in a small town in North-east China— recording his daily life, his emotions, and his journey back home. The documentation has slowly turned into a dramatic “rehearsal” of a recent violent incident in China that has been widely discussed. In this narrative on revenge, healing the deep-seated wound seems to have become a ritual that needs to wait. Through these embodied corporeal “counterattacks”, the artist implies a rupture between social and internal identities, as well as the latent contradiction between the individual trauma and the monstrous yet powerless reality.



王拓
烟火
2018
单通道高清录像，彩色，有声
31分18秒
图片致谢艺术家及空白空间北京

Wang Tuo
Smoke and Fire
2018
Single-Channel HD Video (color, sound)
31'18"
Image Courtesy of the artist and White Space Beijing

李爽 | 《T》

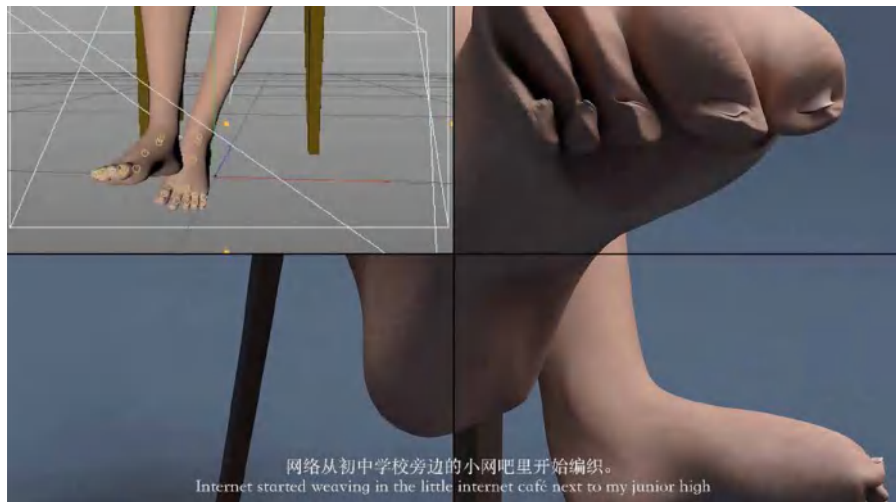
Li Shuang | T

从“脚”的意象出发，艺术家将一名“直男”在淘宝女袜店的客服经历、自述式的絮语回忆、网络暗语与文化象征交织在一起。通过碎片化的叙事手法和视觉形式，展现出性别在社会和家庭结构中被赋予的刻板印象，和在虚拟场景下的表演性。

Starting from the imagery of “feet”, Li subtly interweaves a “straight male’s” experience as a customer service representative of a Taobao (Chinese eBay) women socks online retailer, reminiscent self-narrations, internet slangs, and cultural symbols. Through the non-linear narratives and fragmented visuals, the film exposes the stereotypes imposed onto sexuality within the familial and social constructs, and its performativity in a virtual, suppositional world.

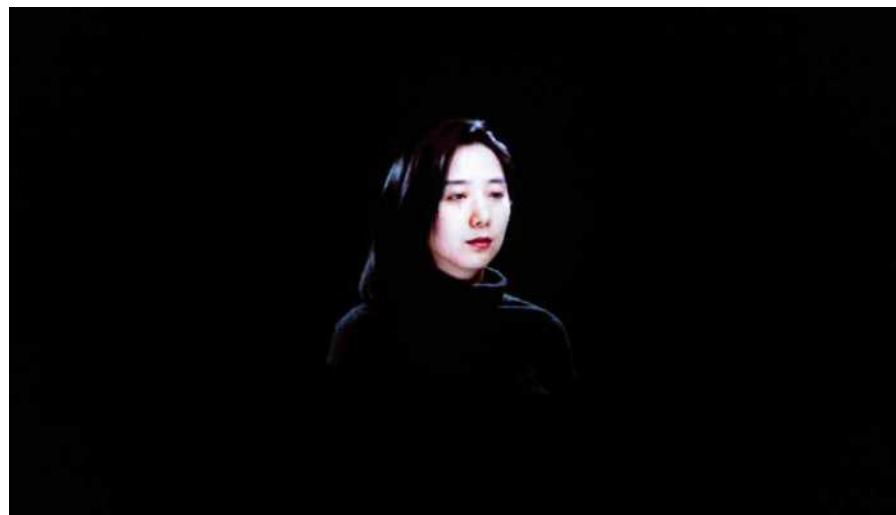
李爽
T
2017-2018
单通道同步高清录像，彩色，有声
15分17秒
音乐 Eli Osheyack
图片致谢艺术家和Peres Projects (柏林)

Li Shuang
T
2017-2018
Single-Channel HD Video in Synchrony (color, sound)
15'17"
Music by Eli Osheyack
Image Courtesy of the artist and Peres Projects (Berlin)



陶辉 | 《唯一具体的人》

Tao Hui | *The Tangible Ones*



在《唯一具体的人》(2018)中，陶辉创作了一段虚构的情节：一个法国女人和一个中国女人，对着空气喃喃地诉说着对爱人的思念和生活中的琐事。影片伴随着旋律，念白和吟唱让投影的人物形象变得立体而丰富。陶辉借由戏剧中角色的对应与归属关系的模棱两可，在犹如魂魄一般的影像特质中呈现了一个由影片与媒像建构的超真实世界。人物独白与哼唱在影像段随机的结合，构建出一个开放的叙事关系，将全片并未出现的远方情人对应在观者自身的记忆中而存在。

In *The Tangible Ones*, Tao Hui created a fictional narrative in which two young women, a French and a Chinese, try to deliver their thoughts of someone by telling their stories alone to the open air. A melody playing along with the singing and storytelling throughout the video portrays the characters and their time in the vivid descriptions of day-to-day experiences and the soliloquy of wondering. Tao probes the relationship between the media landscape and the social body and reflects on the fraught ethics of belonging in a hyper-mediatized reality. The random association between the subjective audio and the visual fragments creates a narrative structure that is not only postmodern, but also an open-ended demonstration of Tao's subversive thinking in the linear narrative of video art, the overlapping of time and space thus become a way to portray our alienating experience of reality.

陶辉, *唯一具体的人*, 2018, 全息风扇, 彩色, 有声, 尺寸可变, 10分36秒, 图片由OCAT上海馆提供
Tao Hui, *The Tangible Ones*, 2018, Holographic Fan Projection (color, sound), Dimensions Variable, 10'36",
Image Courtesy of OCAT Shanghai

唐潮 | 《鳞片闪烁，像树略过火》

Tang Chao | *The Scales Flicker, Like Trees Skipping the Flame*

Scales are often used to describe insignificant things.

Light passes through the cracks in the woods, and as we move, it keeps flashing.

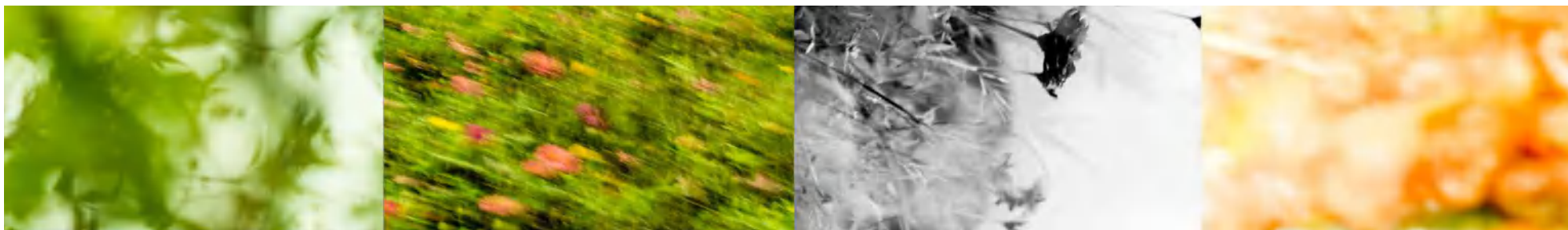
It can be understood that such flicker divides and converts a moving image into countless pieces.

Then insert a still frame in the gaps of each fragment, there are flowers, horses, and snapshots of daily life.

They are the scales of a person's growth, a type of residual or piecemeal.

In the twinkling of an eye, time passes by...

The reference substance is constantly moving and disappearing, only the flow itself is static and solid.



鳞片通常用来比喻无足轻重之物。

光线从树林的缝隙间穿过, 当我们移动, 它便不停地闪烁,

可以理解这种闪烁把一整段活动影像切分、还原成了无数碎片,

再在每一个碎片的缝隙中插入静帧, 有花、有马, 还有日常生活中的快照,

它们就是一个人成长中的鳞片, 一种残存或零碎之物。

窗间过马、白驹过隙.....

参照物在不停移动、消逝, 只有流动本身才是静止和坚固的。

唐潮

鳞片闪烁, 像树略过火

2019

四通道同步4K高清录像, 彩色, 有声

3分19秒

图片致谢艺术家

Tang Chao

The Scales Flicker, Like Trees Skipping the Flame

2019

Four-Channel 4K Video in Synchrony (color, sound)

3'19"

Image Courtesy of the artist

陶辉 | 《南方戏剧史 A 幕》

Tao Hui | *The History of Southern Drama, Scene A*

《南方戏剧史A幕》是一本虚构的书，其内容主要是作者的个人经验和道听途说的记录，它不是一本常规意义的史论著作，其中的故事发生在民国20年到民国70年两岸间，冷水花是其虚构的作者。这个项目将分为多幕展示，本次展示的A幕主要着重于作者冷水花的塑造。

The History of Southern Drama, Scene A is a fictional book whose content is mainly the author's personal experience and the record of hearsay. It is not a historically significant historical work. The story takes place between the 20th and the 70th of the Republic of China. Leng Shuihua is the author of this fiction. This project will be divided into multiple exhibitions. The curtain of this exhibition mainly focuses on the creation of the author Leng Shuihua.



陶辉
南方戏剧史A幕—冷水花青年时代 No. 1/2/3
2018
艺术微喷
No.1: 45.5 x 64.6厘米
No.2: 48.4 x 69.6厘米
No.3: 10 x 15厘米
图片致谢艺术家、马凌画廊(香港, 上海)
和施博尔画廊(柏林)

Tao Hui
The History of Southern Drama, Scene A—A Young Leng Shuihua No. 1/2/3
2018
Fine Art Inkjet Print
No.1: 45.5 x 64.6 cm
No.2: 48.4 x 69.6 cm
No.3: 10 x 15 cm
Image Courtesy of the artist, Edouard Malingue Gallery (Hong Kong, Shanghai)
and Esther Schipper (Berlin)

郑源 | 《一段简短的历史：中国西北航空公司》

Zheng Yuan | *A Brief History of China Northwest Airlines*



1980年2月14日，邓小平指出：“民航一定要企业化。”1987年，中国政府决定对民航业进行体制改革，组建6个航空公司，实行自主经营、自负盈亏、平等竞争等原则。中国西北航空公司(China Northwest Airlines)成立于1989年12月6日，2002年3月，中国民航业再次进行重组，根据中国国务院组建“三大航空集团”的改革方案，一直处于亏损状态的中国西北航空公司被东方航空集团并购，自此消失于历史的进程中。《一段简短的历史：中国西北航空公司》追踪了原中国西北航空公司所运营的每一架飞机在公司破产后的最终去向。客机作为商品的特殊性，制造序号的唯一性以及国际民航组织网络数据的健全，使得在网络中持续流通着的图像与在空中不断移动着的客机成为了在全球贸易中可被追踪的“档案”。

作为中国改革开放过程中“政企分开”的尝试，对中国西北航空公司的破产清算，显示出曾作为整体的物质基础与意识形态是如何在被市场全面接管后全面分离析的。

On February 14th, 1980, Deng Xiaoping declared that “civil aviation must corporatize.” In 1987, the Chinese government decided to carry out reforms in civil aviation and establish six major airlines under the principle of “independent operation self-financing” as well as equal competition”. In March 2002, another round of restructuring was carried out: according to the reform plan of “Constructing Three Airlines Groups” by the State Council of the Peoples Republic of China, China Northwest Airlines, founded on December 6th, 1989, was acquired by China Eastern Airlines due to a long-term run in the red, and the airline bowed out of people's sight. The work traces the follow-up stories of every plane after the airline's bankruptcy. The particularity of passenger aircraft as a commodity, uniqueness of the Manufacturer Serial Number, and adequate data from well-established networks of international civil aviation organizations made images of sustainable online circulation, passenger aircraft in constant motion overhead into traceable “archives” in global trade. Despite a frustrating attempt in China's reform to separate functions of government from enterprises, the archaeological investigation of China Northwest Airlines suggested how the potential airspace had been controlled by the strength of policies as a whole, and how material basis and value had been segmented after a complete take-over by the neoliberal economy.

郑源
一段简短的历史：中国西北航空公司
2018
单通道高清录像，彩色，有声
27分48秒
图片致谢艺术家及没顶画廊

Zheng Yuan
A Brief History of China Northwest Airlines
2018
Single-Channel HD Video (color, sound)
27'48"
Image Courtesy of the artist and Madein Gallery

唐潮 | 《蝴蝶暗房》

Tang Chao | *Butterfly Darkroom*



把演员扮演的士兵安插在上个世纪40-80年代的图集中，尽量去还原一种因环境所迫产生的自娱自乐，一个个天然的暗房，一种黑白相册式的生活。当两个时代的人在一种不同形式的山水和飞行物中相遇，我们发现很多东西其实并未改变。

Place the actors who dressed up as soldiers in a 40s to 80s album, trying to restore a self-entertainment caused by the environment, a natural darkroom, a life like a black-and-white photo album. When people of both eras met in different forms of landscapes and flying objects, we found that many things did not change.

唐潮
蝴蝶暗房
2019
三通道同步高清录像，彩色，有声
11'07"秒
图片致谢艺术家

Tang Chao
Butterfly Darkroom
2019
Three-Channel HD Video in Synchrony (color, sound)
11'07"
Image Courtesy of the artist

唐潮
地方摄影
2016-2018
地方摄影-01, 单通道高清录像，彩色，有声，13分30秒
地方摄影-02, 单通道高清录像，彩色，有声，11分51秒
地方摄影-03, 艺术微喷，30 x 40厘米每件，共五件
地方摄影-04, 影像装置，尺寸可变
图片致谢艺术家和Vanguard画廊

Tang Chao
Local Photography
2016-2018
Local Photography-01, Single-Channel HD Video
(color, sound), 13'30"
Local Photography-02, Single-Channel HD Video
(color, sound), 11'51"
Local Photography-03, Giclee Print, 30 x 40 cm each,
five pieces
Local Photography-04, Video Installation, Dimensions
Variable
Image Courtesy of the artist and Vanguard Gallery

唐潮 | 《地方摄影》

Tang Chao | *Local Photography*

唐潮通过与地方上的刑警接触、参与到他们的工作中，促成了这个关于现场摄影的长期项目。当他不断地去诱导和纠正刑警本身的工作逻辑，两股力量扭在一起时，摄影作为证据或作品之间的关系模糊了。图片在影像里形成一个虚与实的嵌套结构，唐潮把丘陵地带的湿气、年轻人的处境和复杂的现实也试图代入这个结构。

By negotiating with the local criminal police and getting involved in their work, Tang completed this long-term project on the photography of crime scenes. It constantly guides and levers the logic of the criminal police at work, and as two forces are intertwined together, photography, which serves as the evidence or the connection between the works, becomes ambiguous. He tried to put the moisture of the hills, the plight of the young people and the complex reality into the structure.



程新皓 | 《致海洋》、《第三条线》

Cheng Xinhao | *To the Ocean, The Third Line*

这是一个关于滇越铁路的艺术项目，也是艺术家一系列与道路与步行相关的计划的开始。

滇越铁路是由法国殖民者在20世纪初修建的连接越南与程新皓的家乡云南省的窄轨铁路，它从1900年开始由越南的港口城市海防开始建造，连通河内，再向西北延伸进入云南，直至省会昆明。整条铁路在1910年建成，并成为云南的第一条现代道路。程新皓童年时就住在滇越铁路沿线。在他得知它的尽头是一片大海之后，这条铁路就承载着其对海洋的想象。

这个项目由一系列步行、写作与录像作品组成。它关于两个东亚国家被殖民的历史，关于东南亚山区的现代化，同时也关于艺术家自己的童年记忆，地理想象，以及他和故乡、和这片地域的联系。

《致海洋》

从昆明开始，在19天内沿滇越铁路步行446千米，直到中国与越南的边境。每公里捡拾一块碎石背负在身上。

《第三条线》

在两条铁轨中间用石头摆出第三条线，而身后的汽笛声越来越近。

程新皓
致海洋

2019
单通道高清录像，彩色，有声
49分56秒
图片致谢艺术家

Cheng Xinhao
To the Ocean

2019
Single-Channel HD Video (color, sound)
49'56"
Image Courtesy of the artist



This is an art project about the Yunnan-Vietnam Railway, and the beginning of a series of projects about roads and walking.

Yunnan-Vietnam Railway, a meter-gauge railway connecting Cheng's hometown and Vietnam, was built by French colonizers in the first decade of the 20th century. The construction started from the port city Haiphong in 1900, reached Hanoi, then extended northwest into Yunnan, and finally reached Kunming in 1910. It is the first modern transport system in Yunnan Province. The artist lived near Yunnan-Vietnam Railway when he was a little boy. It carried his imagination of the ocean since he was told that it ends in a port city.

The project consists of a series of walking, writing and videos. It is about the history of the colonization of these two East-Asian countries, about the modernization of the mountains in the southeast Asia area, about the artist's own childhood memories and geographical imagination, as well as the connection to his hometown and this region.

To the Ocean

The artist walked 446km from Kunming to the borderline of Chinese-Vietnamese through the Yunnan-Vietnam Railway within 19 days. During the way, Cheng picked up a stone in each kilometer and carried them with him.

The Third Line

The artist tried to build a third line with stones in the middle of the two rails, while the train whistle was getting closer and closer behind him.

程新皓 | 《怀抱有时》、《风往难刮》

Cheng Xinhao | *A Time to Embrace, As the Wind Whirls*

《怀抱有时》

在重整过的溪流中不断捡起卵石，直到溢出臂弯而不断落下。从下游走来，穿过屏幕，消失在上游。

《风往难刮》

在海拔3700米峰顶的十级大风中试图垒起一根石柱，天色渐暗。

A Time to Embrace

Cheng tried to pick up the pebbles constantly from the streambed, while they were continually falling down from his arms.

As the Wind Whirls

Cheng tried to build a cairn on top of a mountain in a whole gale, and the sky was getting darker.

程新皓
怀抱有时

2019
单通道高清录像，黑白，有声
5分41秒
图片致谢艺术家

Cheng Xinhao

A Time to Embrace

2019
Single-Channel HD Video (black and white, sound)
5'41"
Image Courtesy of the artist



程新皓
风往南刮

2018
单通道高清录像，黑白，有声
16分39秒
图片致谢艺术家

Cheng Xinhao

As the Wind Whirls

2018
Single-Channel HD Video (black and white, sound)
16'39"
Image Courtesy of the artist

王拓 | 《痴迷录》

WANG Tuo | *Obsessions*



影像作品《痴迷录》源于艺术家对一宗迷离失踪案的关注，继而引发了其对网络时代的欲望和执念、建筑美学与御宅文化的探讨。作品的独白暗示了一位建筑师正被心理治疗师催眠的过程，治疗师试图让建筑师把自己想象成一座建筑，通过由建筑外部进入内部，继而探索内部结构的过程，层层进入这个人的内心，发现隐藏于建筑和潜意识中的“密室”。观众看到的影像是建造于上世纪50年代末，而今处于半荒废状态社会主义大楼“福绥境”由外及内的探索。作品中极具象征意义的建筑就像英国科幻小说家阿瑟·克拉克口中在你眼前却无法沟通的“巨大沉默物”。在此，艺术家试图以建筑的空间结构指代人类难以被认清的潜意识结构，并同时讨论了“失败建筑”的概念。

In his video work *Obsessions*, the artist Wang Tuo is inspired by a mysterious missing person case. He hopes to use this piece to generate discussions about desire, obsessions, architectural aesthetics, and Otaku culture, against the backdrop of the Internet age. The monologue in the artwork reveals the process in which an architect is gradually hypnotized by a therapist, who tries to make his patient imagine himself as a piece of architecture. As the therapist enters this structure from the outside, exploring its inner structure, he thereby gains access into his patient's inner world. In the meantime, the therapist also discovers a "secret chamber" hidden away in this piece of architecture, which is essentially the patient's subconscious. The video presents the audience with an opportunity to thoroughly explore the Beijing Fusuijing Building, a structure built in the 1950s as an embodiment of socialist ideals. Today, however, it lies half-abandoned. This piece of architecture bears tremendous symbolic significance, as it is reminiscent of the "Big Dumb Objects" often seen in the writing of British science fiction writer Sir Arthur Charles Clarke, denoting something huge that is right in front of us but that we cannot communicate with. Here, the artist attempts to use the spatial structure of architecture to imitate the structure of our subconscious, which is oftentimes obscure and indiscernible. Lastly, the artist also brings forth the idea of a "failed structure".



王拓
痴迷录
2019
单通道高清录像，彩色，有声
20分31秒
图片致谢艺术家及空白空间北京

Wang Tuo
Obsessions
2019
Single-Channel HD Video (color, sound)
20'31"
Image Courtesy of the artist and White Space Beijing

李爽 | 《只想在你枕边长眠》

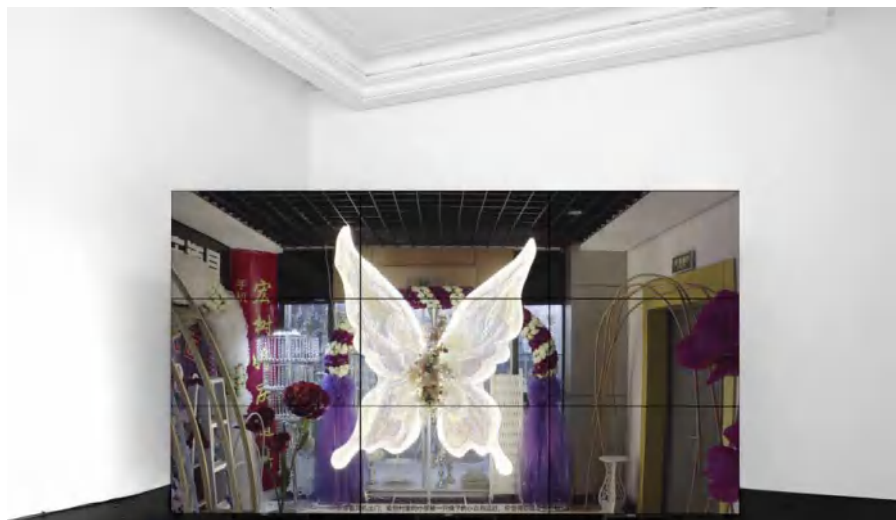
Li Shuang | *I Want to Sleep More but by Your Side*

这件作品从黄马甲及其意象出发——中国义乌生产，流通全球，甚至成为了法国一场运动的标志。

作品随着一个法国母亲和黄马甲工厂的年轻男孩的网恋故事推进，旨在讨论当下全球化和资本主义阶段下，人际间电子化的关系和欲望，电子媒介风景和物质现实的互相影响，以及两者之间的裂痕。

The work departs from one commodity and its imagery – neon yellow vests. Produced in Yiwu, China, it circulates around the world and have happened to become the symbol of a movement in France.

With the narrative of an online relationship between a French mother and a young Chinese boy working at a yellow vest factory unfolding, the work aims to discuss digitalized relationships and desires, as well as the interdependence between digital landscape, and the physical infrastructure and logistic systems that support it, and more importantly, the cracks in between.



Installation shot at Shuang Li's solo show "I Want to Sleep More but by Your Side" at Peres Projects, Berlin
李爽个展“只想在你枕边长眠”展览现场，Peres Projects画廊，柏林

Courtesy Peres Projects, Berlin
图片由Peres Project画廊(柏林)提供
Photographer 摄影师 Matthias Kolb



Installation shot at Shuang Li's solo show "I Want to Sleep More but by Your Side" at Peres Projects, Berlin
李爽个展“只想在你枕边长眠”展览现场，Peres Projects画廊，柏林

Courtesy 图片致谢 Peres Projects画廊, Berlin
Photographer 摄影师 Matthias Kolb

李爽
只想在你枕边长眠
2018-2019
三频4k录像装置，声音，金属，铁丝网
音乐 Eli Osheyack
图片致谢艺术家和Peres Projects (柏林)
由广东时代美术馆和比利安娜·思瑞克委任创作

Li Shuang
I Want to Sleep More but by Your Side
2018-2019
Three-Channel 4K Video Installation, sound, metal, mesh wire
Music by Eli Osheyack
Image Courtesy of the artist and Peres Projects (Berlin)
Commissioned by Guangdong Times Museum and Biljana Ciric

王拓 | 《扭曲词场》

Wang Tuo | *Distorting Words*



王拓的影像经常是种时空综合体。他近年开启的东北项目中的首部作品《烟火》(2018)中的一条主要线索演绎自对“张扣扣复仇案”的侧写及其重新排演。对王拓来说,复仇这种身体力行的冲动之所以能够和一个复杂的东北论述产生共振,不仅是因为这种古典的激烈动作如同一个时空穿刺的印证,更是因为复仇本身驱动了一系列个人的仪式并作为必要的中介,以及成为身份转化的契机。《烟火》从一名东北农民工的日常生活展开,他一边在电影的道具仓库里翻阅古代志异与民国传奇并即兴扮演,而在另一边,有关自己归乡的叙事反转直下,最终演变成一场等待已久的暴力仪式。

继《烟火》之后,三频影像《扭曲词场》是王拓东北项目中的最新作品。在这件作品中,艺术家通过展现深陷历史轮回泥沼之中的具体身体,进而提出关于“泛

萨满化”的观点:这里的“泛萨满化”并不是指一种特定的信仰形态或载体,而是暗示在我们浑然不觉的历史轮回情境中,具体的身体成为了连接不同时空叙事的泛灵媒介。影像由几重时空交叠而成,1919年新民主主义运动开端,北大学生郭钦光参与五四运动期间死亡。2019年,张扣扣被执行枪决。返乡复仇前夜在城市中游荡的主人公,与两场时隔一百年重叠的牺牲产生交集。王拓在片中也同时将“泛萨满化”引向身体媒介与网络媒介的共生与互相激发的状况。用王拓自己的话来说,整个社会正在经历“泛萨满化”:所有的生存经验都被介质化,所有的动作被仪式化,尽管没有萨满,却是集体出神。

Wang Tuo collapses diverse times and places into his films. Lately, he initiated his new project in the Northeast of China, from which was born the film *Smoke and Fire* (2018). One of the main themes in this work is the artist's reinterpretation of the juridical case of the recent "Zhang Koukou's revenge", which carried out methodically to three men that had been involved in the death of his mother 22 years ago. For Tuo, the urge for vengeance resonates with a complex understanding of reality of northeastern China has its structural condition, that such an action actually penetrates to various historical moments of the similar deed, and that each act accompanies a series of complex psychological activities. We may see it as personalized rites of becoming a murderer. *Smoke and Fire* starts from the daily life of a migrant worker in Northeast China. The main character found sagas and legends from antiquity to the 20th century in the warehouse of a cinema and read them while improvising their plot. In contrast, the narrative about his returning home

萨满化”的观点:这里的“泛萨满化”并不是指一种特定的信仰形态或载体,而是暗示在我们浑然不觉的历史轮回情境中,具体的身体成为了连接不同时空叙事的泛灵媒介。影像由几重时空交叠而成,1919年新民主主义运动开端,北大学生郭钦光参与五四运动期间死亡。2019年,张扣扣被执行枪决。返乡复仇前夜在城市中游荡的主人公,与两场时隔一百年重叠的牺牲产生交集。王拓在片中也同时将“泛萨满化”引向身体媒介与网络媒介的共生与互相激发的状况。用王拓自己的话来说,整个社会正在经历“泛萨满化”:所有的生存经验都被介质化,所有的动作被仪式化,尽管没有萨满,却是集体出神。

王拓
扭曲词场
2019
三频高清影像,彩色有声
24分38秒
图片致谢艺术家及空白空间北京

Wang Tuo
Smoke and Fire
2018
Three-Channel HD Video (color, sound)
24'38"
Image Courtesy of the artist and White Space Beijing

escalates into a long-prepared and ceremonial act of violence.

As *Smoke and Fire* (2018)'s sequel, *Distorting Words* is a three-channel film installation. The artist narrates an actual body that deeply trapped in the mire of historical reincarnation, or a pandemic-shamanization in the artist's own word. Without connotation abound to specific belief, his neologism suggests that there is historical reincarnation of our situations, which makes actual bodies would become mediums that sync us to different times and spaces. In the film, several times and spaces overlap with each other. For example, in 1919, the New Democracy Movement began, and Peking University student Guo Qinguang died during the protest of May Fourth. In 2019, Zhang Koukou was executed. A connection is thus produced between the protagonist who wandered around the city on the night before returning home for revenge, and the victim who died a hundred years ago. In Tuo's own words, "the whole society is experiencing a pandemic-shamanization: all living experiences are being mediated, all actions are being ritualized, and although there is no shaman, the collective trance is happening at every moment."



陶辉 | 《多余的》

Tao Hui | *Excessive*

陶辉在《多余的》中强调了戏剧冲突。作品讲述了一位年轻女孩因为自己左手多余的一根手指与家人产生矛盾的故事。冲突导致女孩用一把厨刀将多余的手指剃下，之后将断指烧成灰烬。在这件作品中，陶辉将背景去掉，只在画面留下人物和交代环境的道具，进一步强调表演在其作品中的重要位置。此外，艺术家在展场放置了一个盛装断指残骸的盒子，与在盒子内播放的、记录焚烧场景的影像同时展出。而这些安排又似乎试图将观众从想象与表演的氛围中拉回现实。

In the *Excessive*, Tao Hui draws viewers in with a narrative of conflict. A young girl's extra finger causes enormous grief in her family, leading her to cut it off with a kitchen knife and burn it to ashes. Here, Tao Hui eliminates the backdrop of each scene, leaving only the characters with a few props with a male's narration throughout the video. This technique brings emphasis to the actors within the piece. In the exhibition space, Tao Hui leaves a decorative box housing the ashes of the incinerated finger with a screen at the back projecting the act of the burning. These physical annotations allow the artworks to transgress the virtual into the real.

陶辉
多余的
2015
单通道高清录像，彩色，有声
19分32秒
图片致谢艺术家、马凌画廊（香港，上海）
和施博尔画廊（柏林）

Tao Hui
Excessive
2015
Single-Channel HD Video (color, sound)
19'32"
Image Courtesy of the artist, Edouard Malingue Gallery (Hong Kong, Shanghai) and Esther Schipper (Berlin)



郑源 | 《一次成功的投递：诗人了小朱》

Zheng Yuan | *A Successful Delivery: Poet Liao Xiaozhu*



外卖送达了两杯咖啡还有一位被算法所挑选出的外卖员。在《诗人了小朱》这件作品中，登门而入的外卖小哥了小朱接受了艺术家的采访，话题从青年时期的理想开始，无法挽回地滑入了职业的选择与琐碎的生活。随着聊天的进行内容也慢慢走向了形而上：诗歌，与写诗的环境。诗人，和诗人被放逐的历史……这些话题被一一带入了这场随机发生的对话中。

The delivery man selected by the algorithm served two cups of coffee. In the work *A Successful Delivery: Poet Liao Xiaozhu*, the delivery man who came in and accepted the artist's interview. The topic of the conversation started from the ideals of youth then inevitably slipped into the banality of life. As the chat progressed, the content slowly moved to the metaphysical: poetry and the environment for writing. Poet and the history of the exile...These topics were brought into this random conversation one by one.

郑源
一次成功的投递：诗人了小朱
2017
单通道高清录像，彩色，有声
16分09秒
图片由OCAT上海馆提供

Zheng Yuan
A Successful Delivery: Poet Liao Xiaozhu
2017
Single-Channel HD Video (color, sound)
16'09"
Image Courtesy of OCAT Shanghai

2020 OCAT x KADIST 青年媒体艺术家项目

OCAT上海馆与卡蒂斯(KADIST) 于2020年联合推出“OCAT x KADIST青年媒体艺术家项目”，该项目由“青年媒体艺术家展览”与“获选艺术家驻留”两个板块组成。作为“OCAT青年媒体艺术家年度项目”的延续，本次项目是OCAT上海馆和卡蒂斯在支持青年艺术家方向上的首次合作，双方共同期望此次合作可以为从事媒体艺术创作的年轻艺术家带来更多的机会与可

能。“OCAT x KADIST青年媒体艺术家项目”将持续秉持项目的发起初衷，深化媒体艺术研究与发展，推动青年艺术的创作力，扩大媒体艺术的影响力，并以多样多向的方式给予青年媒体艺术家更加长远的支持——展示其现阶段创作，提供其跨文化语境交流与探索的契机，整合其研究与创作的有效资源，关注其未来在媒体艺术领域的持续发展。

青年媒体艺术家展览

作为“OCAT x KADIST青年媒体艺术家项目”的一部分，“青年媒体艺术家群展”由OCAT上海馆策划举办，并于2020年5月16日至8月16日对公众开放。展览延续了往届青年艺术家项目的提名制度，邀请到44位专业提名人，他们是国际重要艺术机构的创始人、馆长、策展人及独立艺术家、

策展人、研究者、批评人等。根据提名规则，每位提名人推荐不超过6位符合提名条件的青年艺术家，经提名有效性的核实，提名率最高的7位艺术家入围本次展览，并受邀在美术馆场地呈现已有作品与空间的对话，并携委托新作打破展览常规叙事，重构艺术家策展语言。

获选艺术家驻留

卡蒂斯(KADIST)将于2020年为入围展览的一位获选艺术家提供在旧金山的全额驻地研究项目。参加此次驻地项目的艺术家将有机会在旧金山湾区进行为期三周的艺术实践和研究，从而与美国当地的国际艺术机构及专业人士建立起良好合作关系。该驻地艺术家将从“OCAT x KADIST年度青年媒体艺术家群展”的参展艺术家中选出，受邀的评审委员会将根据参展艺术家在展览中的作品表现、以往创作经历及驻地申请书进行斟酌评选。KADIST团队将在驻地期间为驻地艺术家提供

专业指导与研究所需资源，并安排其与国际学者进行定期研讨。

卡蒂斯的驻地项目一直以来旨在将国际化观念与本土化语境并置在同一对话中，先前驻地艺术家包括周滔，林一林，Ad Minoliti，Em' kal Eyongkapa，傅丹，Daniela Ortiz，Gabriel Sierra，Hikaru Fujii，Joachim Koester，Marcelo Cidade，Mario Garcia Torres，Meiro Koizumi，赵仁辉，陈滢如和张英海重工业等。

OCAT x KADIST Emerging Media Artist Program 2020

OCAT Shanghai and KADIST jointly present Emerging Media Artist Program in 2020. The program aims to support emerging artists working in media art by providing a platform for the presentation of their work at multiple stages of their career, opportunities for cross-cultural research and exchange, and resources to contribute to the sustainability of their media art practices. The selected artists are included

in the Emerging Media Artist Exhibition held at OCAT Shanghai and one of them will be selected for a short research residency at KADIST San Francisco. This is the continuous edition of OCAT Shanghai's annual Emerging Media Artists Program, and the first edition of an ongoing collaboration with KADIST in order to provide emerging media artists a platform for growth and visibility.

Emerging Media Artist Exhibition

As part of the Emerging Media Artist Program 2020, the exhibition is open to the public from 16th May to 16th August 2020 at OCAT Shanghai's new location. Based on a nomination process, the Emerging Media Artist Exhibition draws from a diverse pool of esteemed nominators including curators, artists, scholars, and critics from the region. Each nominator is invited to nominate up to six artists. Based on a

rigorous selection process seven artists are shortlisted for the exhibition. OCAT Shanghai invites shortlisted artists to open conversation between their works and museum space, re-locate and re-interpret their previous works, as well as be inspired to create new works.

Emerging Media Artist Residency

KADIST will offer one shortlisted artist the opportunity of a fully-funded research residency at KADIST San Francisco in 2020. The residency provides a unique opportunity to conduct artist research in the San Francisco Bay Area for up to three weeks and to develop an international professional network with institutions and professionals in the United States. The artist will be selected from the shortlist for the Emerging Media Artist Program 2020 by an international jury on their exhibited works, prior practice, and a residency proposal. The selected artist will work closely with the KADIST San Francisco team who will provide curatorial guidance and facilitate

research and meetings with international art professionals.

KADIST's residency program brings international perspectives into conversation with local contexts. Previous artists-in-residence at KADIST San Francisco and Paris include Zhou Tao, Lin Yillin, Ad Minoliti, Em'kal Eyongkapa, Danh Vo, Daniela Ortiz, Gabriel Sierra, Hikaru Fujii, Joachim Koester, Marcelo Cidade, Mario Garcia Torres, Meiro Koizumi, Robert Zhao Renhui, Yin-Ju Chen, and Young-Hae Chang Heavy Industries.

OCAT上海馆是全国第一家专注于媒体艺术与建筑设计的专业非营利艺术机构，位于上海市静安区苏河湾，由艺术家张培力先生担任执行馆长。OCAT上海馆通过展览、学术研究、国际交流、公共教育、出版等项目，致力成为具有前瞻性和社会触觉的，活跃、互动、开放的艺术机构。

作为OCAT馆群的首家深圳区分馆，OCAT上海馆于2012年9月29日正式成立，开馆至今已举办一系列有影响力的学术性展览。2019年10月，OCAT上海馆搬迁至上海市静安区曲阜路9弄下沉庭院（负一层），并于同月携新馆首展正式对公众开放。

OCT Contemporary Art Terminal (OCAT) Shanghai is the first non-profit art institution focusing on media art and architectural design in China, located in the Suhe Creek area of Jing'an district, Shanghai. OCAT Shanghai aims to become an influential, socially aware and interactive art institution with exhibitions, research, international communication, public education, and publishing. Artist Zhang Peili is the current executive director of OCAT Shanghai.

As the first branch of OCT Contemporary Art Terminals outside Shenzhen, OCAT Shanghai was inaugurated on 29 September 2012, since then it has already organized a series of influential exhibitions. OCAT Shanghai has moved to the new location (-1F Sunken Garden, Qufu Road, Jing'an District) in October, 2019 and been open to the public with its inaugural exhibition.

卡蒂斯认为当代艺术家对社会的进步做出了重要的贡献，他们的作品往往涉及这个时代的关键问题。卡蒂斯是一个致力于展现其所收藏的艺术家作品的非盈利组织。它鼓励艺术之间的联系，并提倡当代艺术在我们生活中的相关性。它的项目与世界各地的艺术家，策展人以及众多艺术组织进行合作，以促进跨文化的新联系。卡蒂斯在巴黎和旧金山中心的地方性项目包括作品展览，公共活动，艺术项目和教育计划。在一个活跃的在线网络的辅助下，他们旨在创造当代艺术和思想的充满活力的对话。

KADIST believes contemporary artists make an important contribution to a progressive society, their work often addressing key issues of our time. KADIST, a non-profit organization dedicated to exhibiting the work of artists represented in its collection, encourages this engagement and affirms contemporary art's relevance within social discourse. Its programs develop collaborations with artists, curators and many art organizations around the world, facilitating new connections across cultures. Local programs in KADIST's hubs of Paris and San Francisco include exhibitions, public events, residencies and educational initiatives. Complemented by an active online network, they aim at creating vibrant conversations about contemporary art and ideas.

参观信息

Visit OCAT Shanghai

参观时间 | ADMISSION HOUR

10:00 - 18:00 周二至周日 (周一闭馆)

最后入场时间: 17:30

10:00 - 18:00 from Tuesday to Sunday (Closed on Mondays)

Last Entry: 17:30

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地址 | ADDRESS

OCAT上海馆:

上海市静安区曲阜路9弄下沉庭院, 负一层

(轨道交通 8 号线、12 号线曲阜路站)

OCAT Shanghai:

-1F Sunken Garden, Lane 9, Qufu Road, Shanghai

(MTR Line 8 & 12 Qufu Road Station)

自由联接

2020 OCAT x KADIST 青年媒体艺术家展览

UN / CONVENTIONAL

OCAT x KADIST Emerging Media Artist Exhibition 2020

2020.5.16—2020.8.16

上海市静安区曲阜路9弄下沉庭院，负一层

-1F Sunken Garden, Lane 9, Qufu Road, Jing'an district, Shanghai

OCAT 上海馆团队

馆长：袁静平

执行馆长：张培力

执行总监：陶寒辰

展览部：王姝曼、钱安利、钟鸿文（实习）

公教媒体部：吴雅琼、李焕、陈晓熙（实习）

行政运营部：孙媛

展场设计：陶寒辰

翻译：贺潇

OCAT SHANGHAI TEAM

Director: Yuan Jingping

Executive Director: Zhang Peili

Assistant Director: Tao Hanchen

Exhibition Department: Wang Shuman, Qian Anli, Zhong Hongwen (Intern)

Media & Education Department: Wu Yaqiong, Li Huan, Chen Xiaoxi (Intern)

Administrative Operator: Sun Yuan

Scenographic Design: Tao Hanchen

Translator: Fiona He

展览主办

Exhibition Organizer



驻地主办

Residency Organizer



协办

Co-organizer



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