



章 清

ZHANG QING

行为 | 装置 | 录像

Performance | Installation | Video

2000 - 2016

ShanghART

香 格 纳 画 廊

章清，1977 年出生，现工作和生活在上海，是上海重要的实验艺术家之一。章清早期创作荒诞和幽默暴力的行为艺术，后逐渐发展为一种成熟的录像和装置语言，其作品表现混淆了的现实与虚构，荒谬与合理的边界以及轨迹。正如哈罗德·希曼所说的“游走于荒诞的边缘——是章清的力量所在。与此同时他以夸张的方式关注墨守成规的观念。”自 2006 年，章清以监视的视角作为创作语言，通过对视频、装置、综合材料的研究创作至今，他将这些看似完全不同的媒介、技术、表现手法运用于表述他独特的艺术理念和反思。

近期展览：大先锋 -VisArts 新兴策展人项目，Kaplan Gallery, USA (2018)；聚场 - 转媒体艺术展，上海当代艺术馆，上海 (2017)；章清个展：边界，香格纳主空间 &H 空间，上海 (2016)；档案 44：章清，录像局，北京 / 广州 (2015)；MOVE ON ASIA，亚洲录像艺术 2002-2012，ZKM 多媒体博物馆，德国 (2013)；银幕上的中国双年展，洛杉矶与华盛顿，美国 (2012)；2011 ABANDON NORMAL DEVICES 艺术节，FACT，利物浦，英国；cctv——章清个展，香格纳 H 空间，上海 (2011)；没有风景的房间，FREIES 美术馆，德国 (2010)；别走得太快，章清个展，香格纳北京，北京 (2009)；快城快客——第七届上海双年展，上海美术馆，上海 (2008) 等。

Born in 1977, ZHANG Qing is one of the prominent Shanghai experimental artists, now he works and lives in Shanghai. Early stage engaged with performance art of absurdity and humorous violence, then evolved into a sophisticated interpretation of video and installation, his work articulates the blurred boundary and route between reality and fiction, absurdity and reasonableness. Quoted from Harald Szeemann, "Vehicles bordering on the absurd – that is the strength of Zhang Qing. At the same time he is concerned with defaulting perception by way of exaggeration." Since 2006, ZHANG Qing has deployed the perspective of surveillance as his artistic language until now through the study of video, installation and mixed media. He manoeuvres these differentiated medium, techniques and rendering methods for his individualistic art perception and contemplation.

His recent exhibitions include: Power Forward-VisArts Emerging Curator Program, Kaplan Gallery, USA (2018); Energy Field-Transmedia ART Exhibition, Museum of Contemporary Art, Shanghai (2017); ZHANG Qing Solo Exhibition: Boundary, ShanghART Gallery and H-Space, Shanghai; Archive 44: Zhang Qing, Video Bureau, Beijing / Guangzhou (2015); Move on Asia, Video art in Asia 2002-2012, ZKM Media Museum, Germany (2013); China Onscreen Biennial, Los Angeles and Washington D.C., USA (2012); Abandon Normal Devices Festival 2011, FACT, Liverpool, U.K. (2011); cctv - ZHANG Qing Solo Exhibition, ShanghART H-Space, Shanghai (2011); Room without a View, Freies Museum Berlin, Berlin, Germany (2010); Don't Go So Fast, Zhang Qing Solo Exhibition, ShanghART Beijing, Beijing (2009); Trans Local Motion - 7th Shanghai Biennale in 2008, Shanghai Art Museum, Shanghai (2008) etc.

*** 2013 章清获亚洲文化协会 ACC 2013 年奖助**

香格纳艺术家章清获得 2013 年亚洲文化协会 (ACC) 当代艺术 “电影、录像 & 摄影” 奖助。

ACC 支持章清在 2014 年 4-7 月在美国纽约驻地创作并考察当地当代艺术的最新发展。

(亚洲文化协会由约翰·洛克菲勒三世于一九六叁年成立，至今奖助了近六千个艺术机构、艺术创作者——多位已成为艺术界的领袖和先锋，如村上隆、蔡国强、王广义等。ACC 总部设在纽约市，在香港、东京、马尼拉和台北设有分会。亚洲文化协会通过向亚洲及美国的艺术家、学者，以至艺术与文化界专才，团体及教育机构颁发奖助金，资助其于亚洲各国及美国进行之研究，考察及创作，藉以支持及促进各地的文化交流。)

*** 2004 章清获 CCAA 中国当代艺术提名奖**

CCAA 是一个独立的非盈利机构，专门授予那些在艺术创作中表现出优异才华的中国艺术家及艺术评论人，以表彰他们杰出的创作和评论，并力争使更大范围的公众了解并欣赏到中国当代艺术为中国当代文化所作出的巨大贡献。

*** 2013 ZHANG Qing is announced as Asian Cultural Council 2013 Fellowship Recipient**

ZHANG Qing is announced as Asian Cultural Council 2013 Fellowship Recipient in Film, Video, & Photography category.

ACC provided Qing Zhang the opportunity to participate in a residency program and observe contemporary trends in visual art in New York.

[The Asian Cultural Council (ACC) supports transformative cultural exchange by awarding grants to artists, scholars, and arts and humanities professionals, as well as organizations and educational institutions from the United States and Asia for research, study, and creative work in the United States and Asia and within the countries of Asia. Since the establishment in 1963 by John D. Rockefeller 3rd, the ACC has awarded approximately 6000 grants to arts institutions and arts professionals — many who have become leaders and pioneers in their field, such as CAI Guoqiang, WANG Guangyi and Takashi Murakami.

*** 2004 Won a Nomination of CCAA**

[CCAA encourages their development and enhances awareness and appreciation to a wider public for what Chinese art contributes to contemporary Chinese culture. CCAA also promotes knowledge about contemporary art through publications and exhibitions that accompany the awards.]

章清在不同的主题和风格间来回跳跃，尝试过男扮女装的摄影作品，暴力受虐的行为艺术，以及海派的尖锐反讽，最后逐渐发展出一种成熟的录像平面语言，目前的展览就是对这种新语言最全面完整的具体展示。实际上，章清到现今为止走过的漫长道路有助于我们看清当代艺术进入新千年后的发展历程及现状。

—— 田霏宇

He would bounce among motifs and styles, dabbling in gender-bending photography, endurance-performance, and Shanghai-school snarkiness before developing the sophisticated videographic language of which the present show marks the most developed instantiation yet. Zhang Qing's long path to today actually sheds light on contemporary art as it is and was practiced during the long '00s.

— Philip Tinari

行 为 | Performance (选 | Selected)

模式对话

Mode Dialogue, 2000

行为 & 装置 | 强化板、对话机、小便器、坐便器 (中国, 上海)

Performance & Installation | M.D.F, interphone, urinal, toilets (Shanghai, China)

240 x 240 x 240 cm



邀请观众面对面地隔着玻璃，用座机电话进行交流，交谈关于家庭的一些问题（比如“在家中你是否会发现父母的某些举动暗示了他们今晚将会发生房事？”）。两个人的对话声会分别从隔墙空间的小便器和蹲便器发出。抬高女性用蹲便器使其与男性用的小便器处于同一水平线上。

The artist invited the audiences to communicate some private questions through a phone set at each side of a glass window. (For instance: “Did you find any behavior of your parents which can be regarded as the hint to assume that they would have sex at the night?”) The conversation will transmit to the speakers in the urinal and squatting pan next to the talkers. The artist raised squatting pan to the same vertical level as the urinal.

索性·点击二十

Frankly. Twenty hits, 2000

行为 | 黄鳝, 铁钉, 铁榔头 (江苏, 常州)

Performance | Eel, Iron Nail, Iron Hammer (Changzhou, Jiangsu)

摄影, Digital C-Print, Edition of 7



对自我身体性别虚拟化不确定。“雌雄同体”的动物性在高科技膨胀的时代下，自我繁殖的实现变成了对“神话”的讽刺，人体和技术的关系变得愈加暧昧。身体的归属变得越来越不确定。

The virtualization of the sexual identities creates a problem for recognizing self. The ability of self reproduction of the hermaphroditic animals becomes a sarcasm of mythology in the technology explosion statue quo. The connections between physicality and technology grow ambiguous. The origin of the physicality is hard to define.

叽哩吧呀

Blablabla, 2001

行为 | 12 个耳环，12 个氢气球 (四川，成都)

Performance | 12 ear-rings, 12 inflatable balloons (Chengdu, Sichuan)



美容师现场完成了对我耳鼻唇十二个位置的打洞，在洞上穿上环，观众拿着十二个氢气球，一一系在环上，我奋力弹跳刺破气球。

A technician pierces the artist's ears, nose, and lips in twelve places and put on rings, audiences attach 12 helium balloons to the rings, and the artist jumps into the air to pop balloons with a needle.



行为, 录像 Performance, Video 11'

咳呵呵呵!

Cough! Cough!, 2002

行为

Performance

单路视频

Single-Channel Video

41'

Edition of 5

在 2002 期间，阿富汗女性地位尤为低下，大部分遭受了严重的家暴和社会暴力。而 1979 年之前她们还是世俗而时尚的，随着塔利班政权上台，她们必须蒙上面纱，面纱下面藏着一张被伊斯兰男人摧残的脸，如同他们政权一般受尽沧桑。一种政权改变了一种装扮，一种装扮带来一种文明，女性的社会地位决定了社会的文明程度。

During the 2002, the social status Afghanistan females reached its lowest point, most of them experienced severe domestic and social violences. However, before 1979, the Afghanistan females were social and trendy. Because of the establishment of Taliban authority, the women had to wear veils on their abused faces. Their faces reflects the chaotic shifting on the Afghanistan politics. The shifting on the authority changed their appearances, then the appearances formed a culture. Though the social status of women we can examine the degree of civilization of the culture.



牛哞啦！

Moo-Cow!, 2002

行为 | 公牛, 丙烯 (广西, 南宁)

Performance | Bull, Acrylic (Nanning, Guangxi)

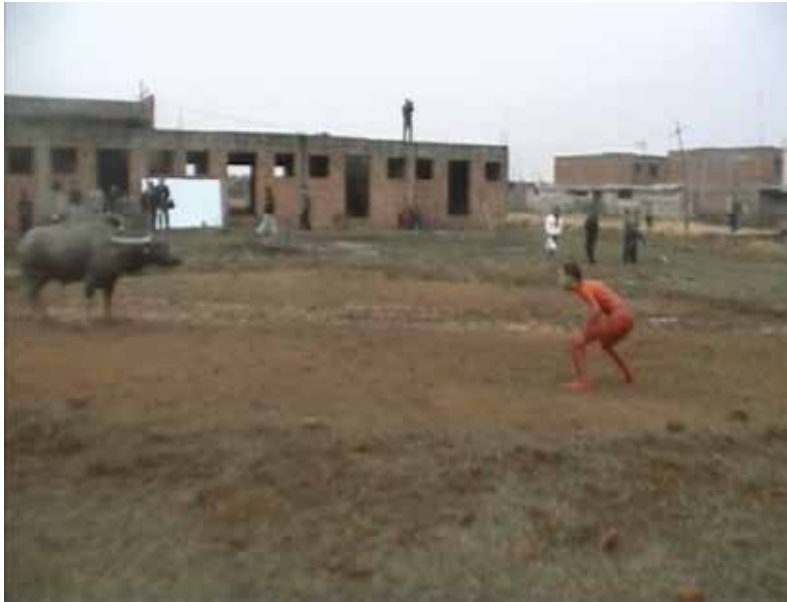


艺术家把自己的身体涂成红色，在公牛面前跳动、躲闪，挑衅公牛。

牛是一种极其狂妄且易怒的动物，是一种容易被煽动的暴力，艺术家最后通过把牛涂成红色，达到挑衅的最大化。然而，红色刺激的并不是牛，而是观众。

The artist painted himself red and tried to agitate the ox.

Ox is madcap and irritable and represents a form of violence which can be easily incited. The artist maximized the agitation by painting the ox red. However, the red color did not only provoke the ox, but also the audiences.



的士桑芭

Taxi Samba, 2003

行为
Performance



的士桑芭 Taxi Samba, 行为 Performance (中国, 南京 Nanjing, China)

10 辆的士排成两列模仿交谊舞的队形，在速启和急停中踩着步点扭动身躯表演一场“的士桑芭”。观众可以在队列“的士”中穿行，在安全范围内体验危险。现场处处擦出尖锐的刹车声，紧张刺激。《的士桑芭》是章清对常规概念的挑战。我们对“的士”的日常定义无非是载人载物的交通工具，但《的士桑芭》中的“的士”是一个疯狂玩具，“随时都将失去控制”的危险感成为一种难得的观展体验。

Ten taxis were designed to wait on two lines like ballroom dancing. Accompanied by sharp noise, they started and braked violently to dance a “taxi samba” when viewers were allowed to experience hazard within safety distance as they walked among the thrilling and overwhelming performance. Taxi Samba stands as a challenge by artist to common sense. In general, taxi is nothing but a mode of transport. In this piece, however, it is redefined as a crazy tool whose danger of uncontrollability at any time becomes a source of experience rarely acquired by the viewers.



的士桑芭 Taxi Samba, 2003 行为, 录像 [德国 2005] Performance, Video (2005 in Germany) Ed.7 6'

结

To Tie, 2003

行为 | 31 米布袋，18 个参与者 (中国，北京)

Performance | Thirty-one meters long bag, eighteen participants (Beijing, China)

打结是一种不自然的状态，是由强烈的规训而产生的一种停滞。31 米的大布袋里有 18 位演员来控制这个绳状物，它缓慢蠕动然后自己打了一个“结”。

Being tied is an unnatural state, it is a halt created by rigid principles. The 18 performers inside of the 31 meters long sack controlled the rope-like and tied a knot wiggly.





行为, 录像 (北京, 2003) Performance, Video (2003 in Beijing)

非常口

Uncommon exit, 2005

行为 & 装置 | 狗叫声、两名中国人、两套保安制服、拖车 (德国, 汉诺威)

Performance & Installation | Dog Barking, Two Chinese, Security Uniform, Trailer (Hannover, Germany)



在德国雇用两名中国留学生，身着中国“保安”服饰站在一拖门前，车厢门被锁上，车厢内播放洪亮的狗叫声，观众无法打开车厢门。

Hired two Chinese students in Germany, and asked them to wear Chinese Security uniforms to stand in front of a trailer; door of trailer is locked, and plays sound of dog barking in the trailer, but audience can never open the door.

摄影 | Photography (选 | Selected)

喔啊喔啊!

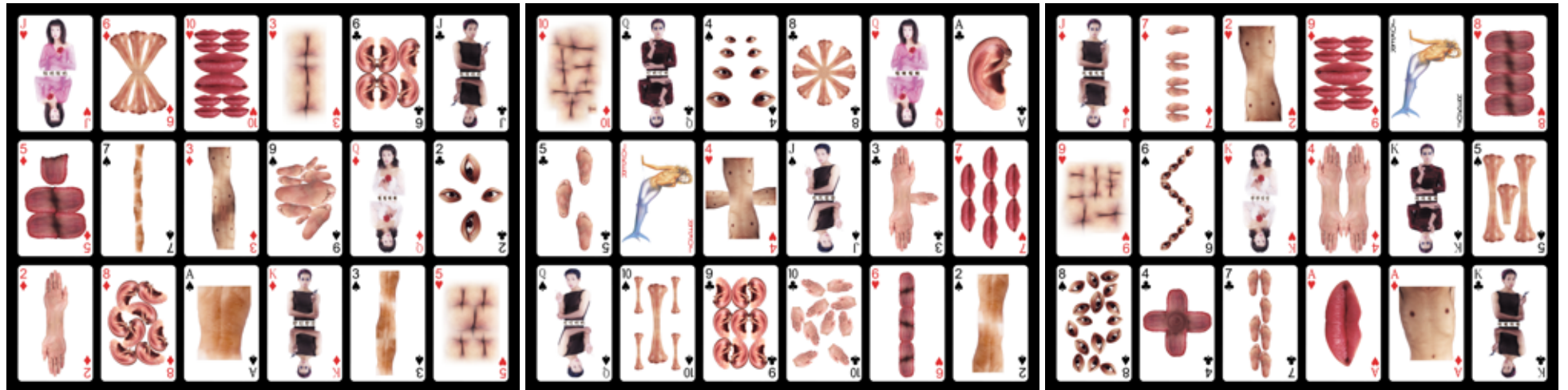
Oh-Ah! Oh-Ah!, 2001

摄影

Digital C-Print

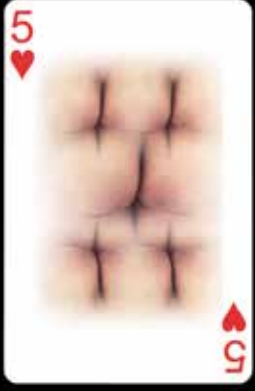
46 x 60 x 4 cm x 3 Pieces

Edition of 7



将自己的身体局部和化妆成性别模糊的图片制成一副扑克牌。当我以娱乐眼神对待大众时，同时大众也以同样眼神娱乐我的身体和想法。此时的玩牌就是通过肉体的博弈完成智力的游戏。

Zhang Qing adopts the images depicting various his body parts and ambiguous gender figures then makes a deck of cards. The artist claims that when he entertains the public, audience entertain him in the same way upon his body and thoughts. Now playing cards is to fulfill the intellectual game through physical confrontation.



全亮了 (1) Everything's Illuminated (1), 2005

摄影
Digital C-Print
65 x 176 cm
Edition of 5



人类发展一直伴随着乌托邦和疯狂、想象力。2000年后的上海发展速度惊人，城市疯狂地扩张，人口密度极速增大。每个人都像被注射了兴奋剂一样活着。上海陆家嘴金融区就是最集中的表现，通过外滩观看它，它就像一个妖艳的怪兽一样疯狂地、不知疲倦地吞噬着一天的24小时。在外滩让所有可以看见的窗口都通宵达旦地在黑夜里灯火通明，这不就正是我们想要的吗？！

The developments of cities are always accompanied with imaginations of a utopia and madnesses. Since 2000, the remarkable development of Shanghai has brought great expansion on the city scale and the population. The people are overexcited because of it. Lujiazui Financial District is a representative example of the excitement and madness. The view of the district from the Bund is always ablazing, no matter the time. The district is alike a glamours monster, devouring people's time without a break. Isn't that the way we prefer?

全亮了 (2)

Everything's Illuminated (2), 2005

摄影

Digital C-Print

65 x 143 cm

Edition of 5



装置 | Installation (选 | Selected)

福特密室

Ford's Secret Chamber, 2003

装置 | 公共汽车, 混凝土

Installation | Bus, Concrete Wall

800 x 260 x 320 cm



在展场租来一辆公共汽车，然后用墙和顶紧紧包住车子，留下公共汽车上下两个门，现场汽车在发动。

Rent a bus to the exhibition venue, and cover the bus with walls and roof, with two doors left only, and starts the bus.

亚生存

Sub-Surviving, 2006

装置 | 二辆长安面包车

Installation | Two Chang'An Microbuses

600 x 200 x 220 cm



动物世界中机器版金瓶梅。

Mechanical sex in an animal world.

通天塔

Tower of Babel, 2008

装置 | 不锈钢 (约 1.5 吨), 鸽子 137 只

Installation | Stainless steel (Approximately 1.5 ton), 137 pigeons, Pigeons
735 x 346 x 346 cm

《通天塔》整体由不锈钢材质制作完成，共 18 层。每层有数量不等的鸽笼，每只鸽笼有两个门，一门固定，一门可以活动（可打开、闭合），鸽笼内为扇形，底部铺有不锈钢丝网，有排水管道设计。从第一层往上，每层直径逐层递减，鸽笼的数量也逐层递减。从 15 至 18 层，笼子封闭的形态被逐渐打破。2008 年 9 月至 11 月，在以“快城快客”为主题的第七届上海双年展期间，这件装置被放置在展厅外的绿地上，章清将孵化了 30 天之内（从未放飞）的鸽子，饲养在笼中 15 天以后，可以放飞并保证鸽子回巢。鸽子笼每天需用冲洗，每天早晚投食两次。《通天塔》作为 137 只鸽子暂时栖息的场所，展览结束之后便撤离。艺术家质疑了“大都市的野心”，作品模拟了一个“迁徙地”，暗示了城市欲望体终将破灭的结局。

Tower of Babel consists of a stainless steel tower with 18 stories and each houses pigeon cages in various numbers. Two doors are installed in each cage, one fixed and the other flexible (for opening and closing). The cages are designed in the shape of a fan, floored with steel wire netting and equipped with a sewerage system. As the tower tapers upwards, the number of cages decreases and the completeness of their form dissolves between the 15th and 18th story.

Back in 2008, the installation was displayed on the grassland outside the exhibition hall of the 7th Shanghai Biennale entitled Trans Local Motion between September and November. ZHANG Qing prepared a flock of pigeons which hatched within 30 days. After being kept for 15 days in these cages, the birds were allowed for their first flight and all came back afterwards. The cages were cleaned on daily basis, while the animals were fed twice a day. As a temporary shelter for 137 pigeons, Tower of Babel was removed after the exhibition. Through the work, which simulates a destination of the migratory species, the artist questions "the ambition of the cosmopolitan city" and hints on the cornucopia of urban desires which is doomed to perdition.



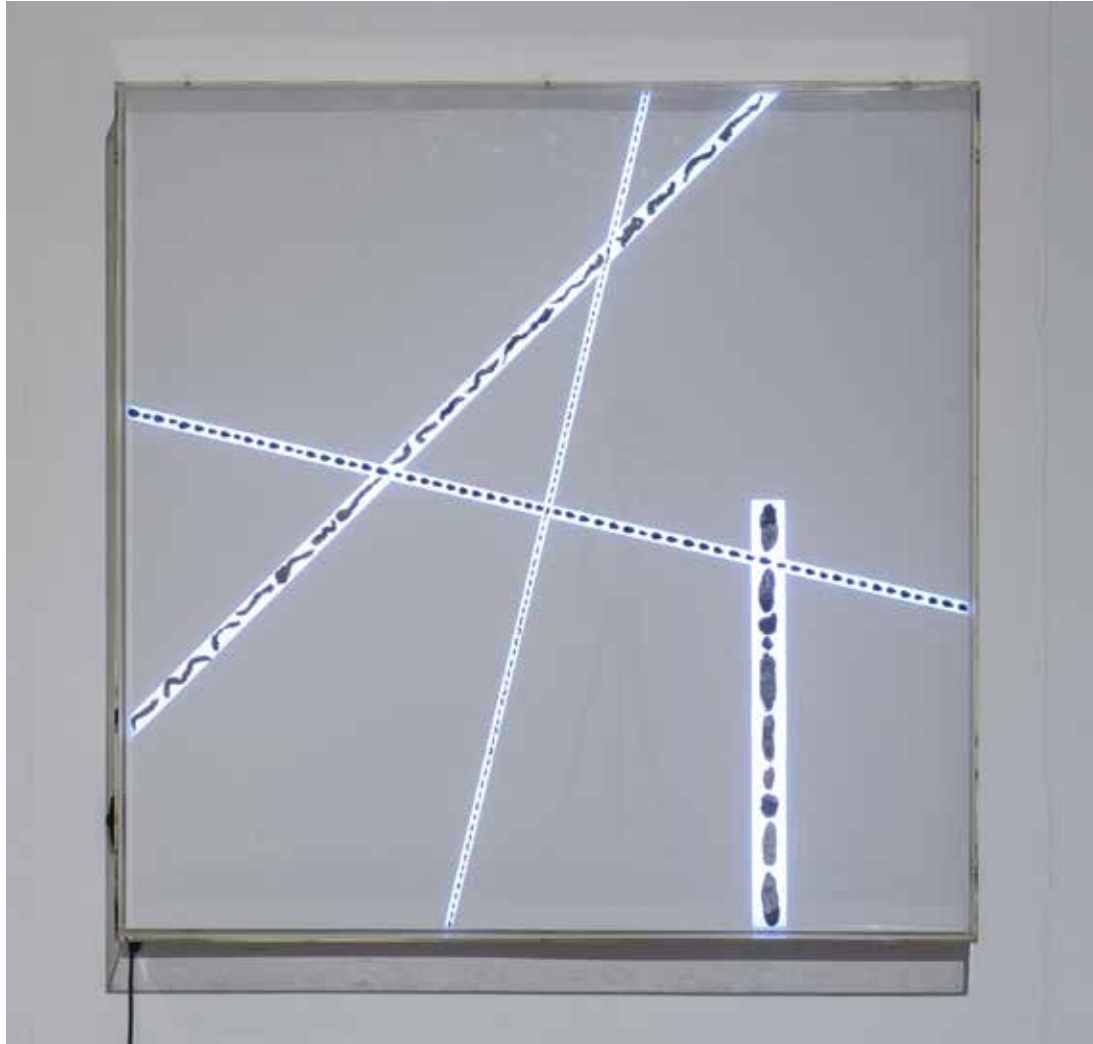
1000 卡路里

1000 Calories, 2009

装置 | 灯箱、动物排泄物

Installation | Light box, Animal excrement

101x101x14.5 cm



艺术家随机找了一家普通中国农户，其家中有一头羊，两只鹅，十只老鼠，两条狗这些动物，每天他们都是一样生活吃一样的东西，按照每种动物每天吃多少热量的食物排多少的粪便，可以计算出它们，吃1000卡路里热量的食物，就会排多少数量的粪便，以这样的计算方式就可以推算多少数量粪就有多少数量动物，这是一种生活中微观数据的研究产生的家庭生态的概述。

The artist found randomly an ordinary Chinese farmer household with a sheep, two geese, ten rats, and two dogs, which led the same life every day by eating the same food. Give the food consumed and the calorie it contains, one may calculate the amount of excrement to be produced on daily basis. By extension the number of the animals which eat food of 1000 calorie everyday becomes also countable. It presents an outline of study into micro-data of household ecology.

一切皆有可能

Nothing is impossible . 2009

装置 | 汽车引擎盖, 汽车漆

Installation | Car hoods, Car paint

140 x 160 cm x 8 pieces



在非常规撞击形成的汽车引擎盖的每个摺面上，刻上骰子（赌博工具）的点数图案。一瞬间的可能性最难预测。

Dot patterns like those found on dice are printed on automobile hoods shaped by unusual impact. The possibilities latent in a single fleeting moment are the hardest to predict.



在……之前 - 系列
Before..., 2014



章清的作品《在…之前》以承载精神寄托的佛像作为辩证信仰的媒介，在一种被神监视的心理状态下暗示膜拜者的行为已经具有表演性，对神像的敬畏超越了忠诚本身。

Before...undertakes the entrusted Buddha as a medium to authenticate the belief, ZHANG Qing implies that the performability has been exuding from worshippers' behaviour in a psychological state under Buddhas' surveillance, which signifies the reverence to Buddhas surpasses the devoutness itself.

在……之前 5
Before... 5, 2014

装置 | 香樟木,
24K 金箔, 铁, 胶水
Installation | Camphor
Wood,
24K Goldleaf, Iron, Glue,
135 x 130 x 91 cm



在……之前 2

Before...2, 2014

装置 | 香樟木,
24K 金箔, 铁, 胶水
Installation | Camphor
Wood,
24K Goldleaf, Iron, Glue,
210 x 75 x 53 cm



在……之前 2 (局部)
Before...2 (Detail)

装置 | 香樟木, 24K 金箔, 铁, 胶水

Installation | Camphor Wood, 24K Goldleaf, Iron, Glue, 210 x 75 x 53 cm, 2014



单路视频 | Single-channel Video (选 | Selected)

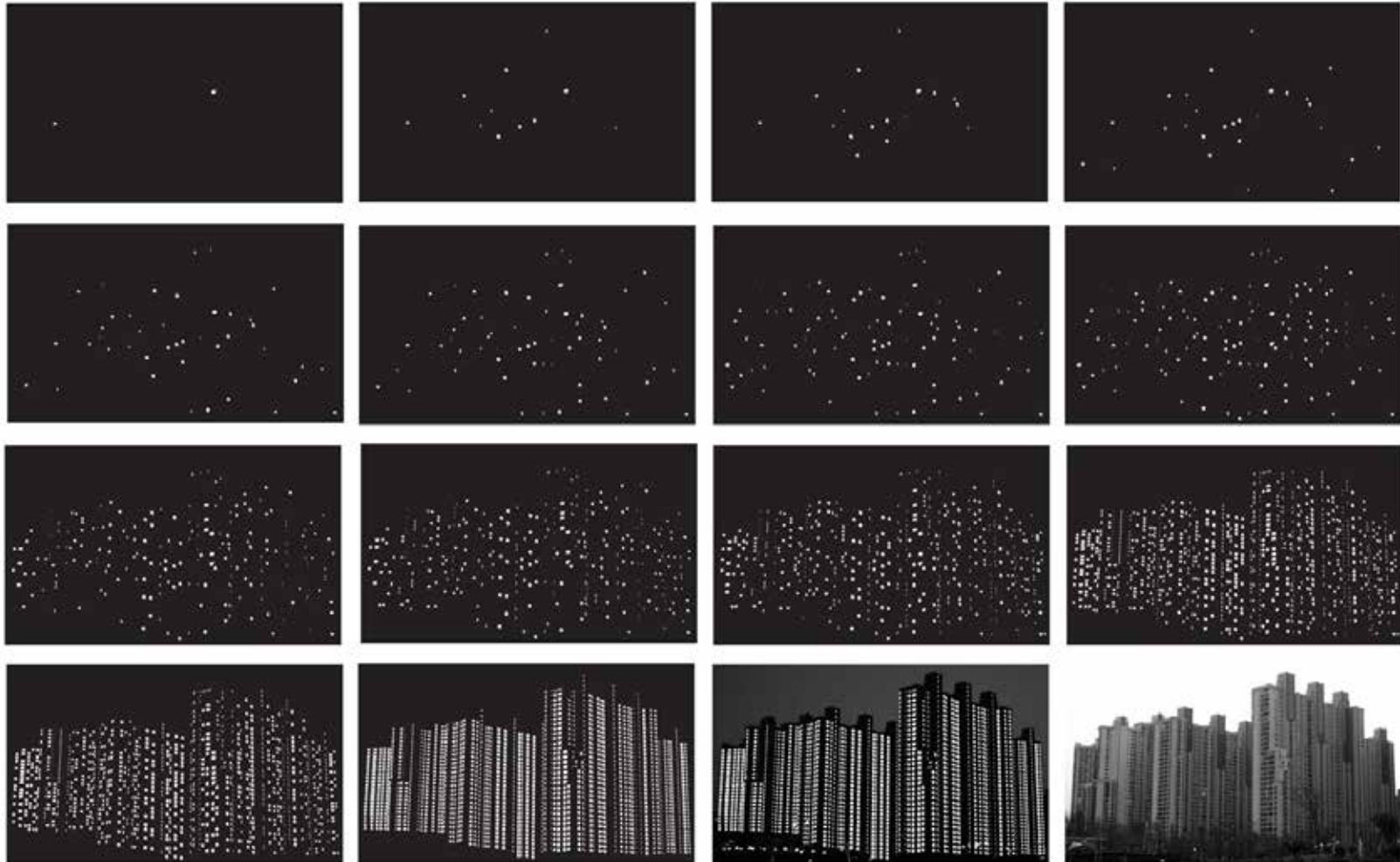
集成

Integration, 2005

单路视频 Single-channel Video

5 minutes 36 seconds

Edition of 5



集成系列 | Integration Series



制造一种形式破坏另外一种形式，在破坏的过程中建立一种次序。

艺术家在一个固定的地方，拍摄一个建筑群的窗灯，每日按不同次序陆续亮起，数月后，将照片合成录像。在闪烁的星空中，随着白点的逐步增加，有秩序地形成了一个人口稠密的建筑群。城市的发展是具有想象力的，疯狂的城市发展就是天马行空的轨迹。（视频拍摄的地址是上海人口密度最大的小区：中远两湾城）

The artist creates a form to devastate another, and establishes a rule during the process.

The artist shot a architectural complex for a few months to capture the lights from the windows at nights. Then the artist managed the photographs and made a video out of them. Under the stary sky, the white dots gradually appear and finally formed the artitectural complex with a mass population. The developments of cities are creative, the frenzied expansion of cities is the evidence. (The vedio is shot at the community with the largest density of population: Zhongyuanliangwancheng)

劫

Konts, 2005

单路视频

Single-channel Video

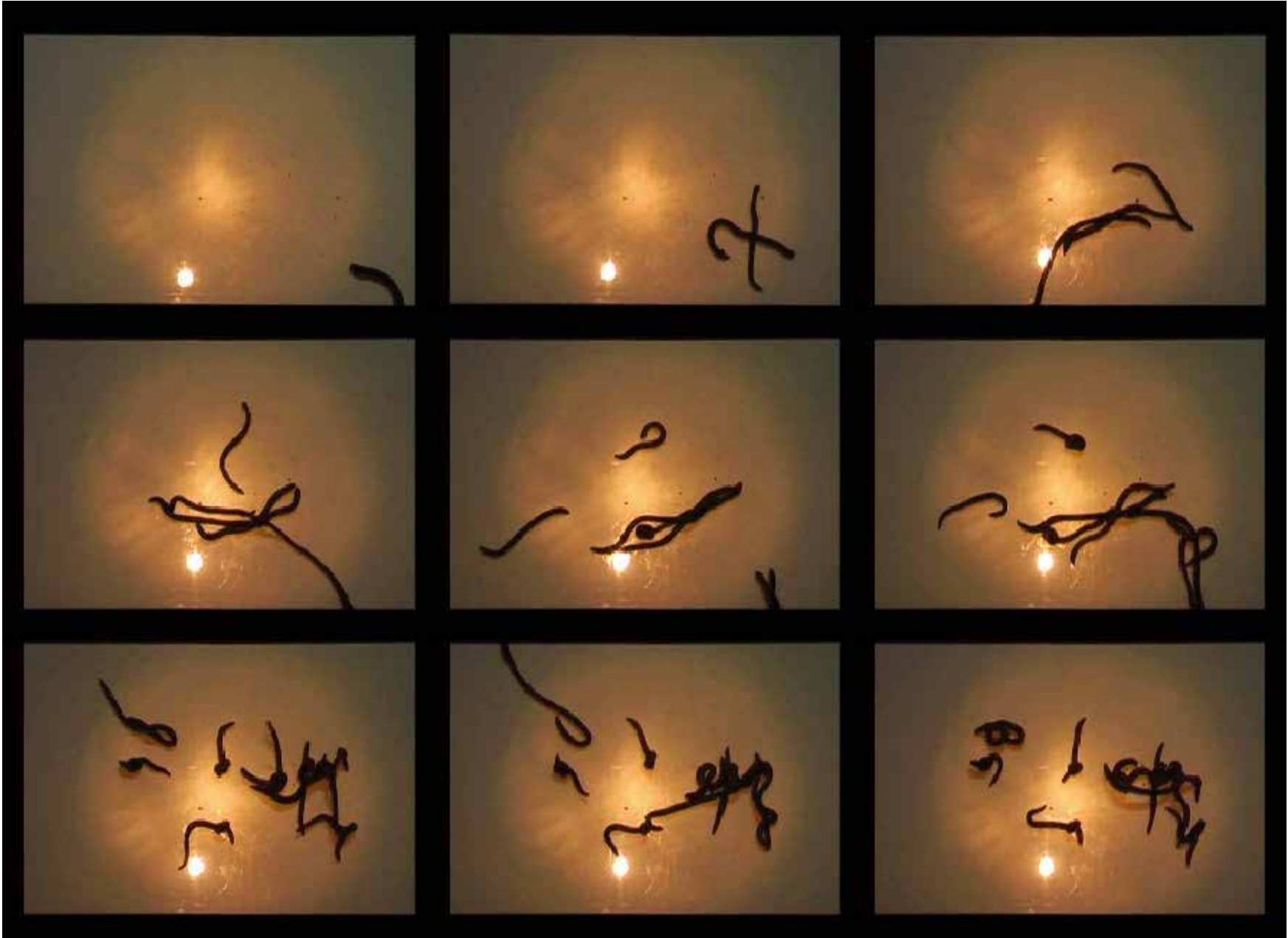
5 '36 "

Edition of 5

自然界中没有一个动物会自我打结，这是一个违背自然规律的状态。但是这九条蚯蚓通过特殊“训练”以后，已经能够完成同时打结的壮举。

There is no creature would tie itself in its natural state, as the behavior is anomalous. However, the nine earthworms were able to tie themselves into knots at the same time after a period of special training.





录像装置 | Video Installation (选 | Selected)

新阅读对焦法

New Focus Method, 2007

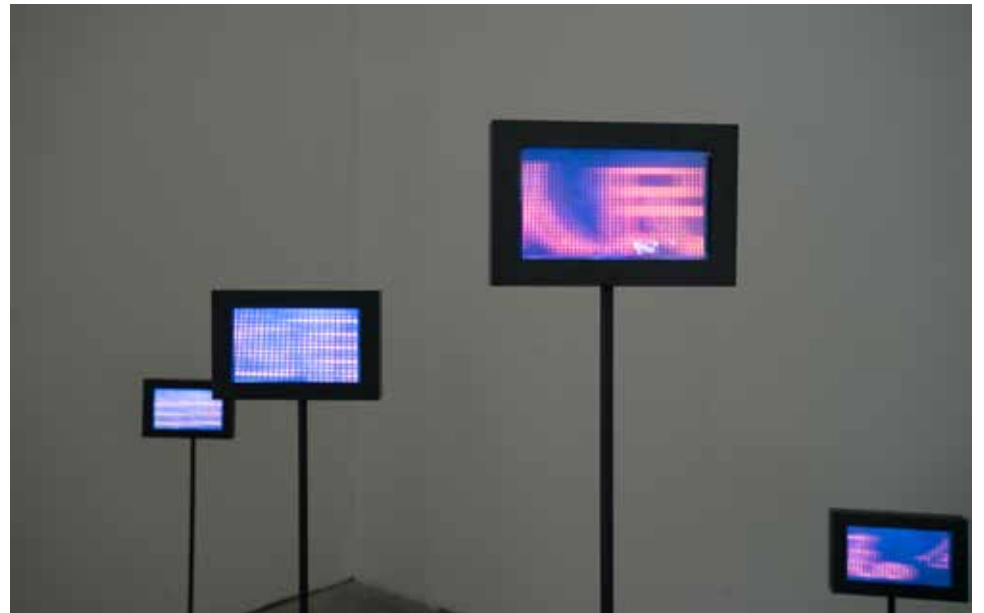
多频录像装置, 不锈钢, 烤漆, 显示屏

Multi-channel Video Installation, Stainless Steel, Car Painting, Screen

8 pieces: 26x28x88cm; 26x28x108cm; 26x28x128cm; 26x28x138cm;

26x28x152cm; 26x28x153cm; 26x28x158cm; 26x28x160cm

Edition of 3



拍摄了 2007 年社会公共空间出现一些流动字幕, 并且只取景流动字幕两个字节的局部。视频播放时特殊视角的阅读, 以及对整体概念的片面理解, 让观看过程显得急促而且累人。

Back in 2007 the artist was focusing his camera on some scrolling signs appearing in public spaces but only a small detail showing merely two characters. The reading forced by such unusual viewing point and the fragmentary understanding of the general pictures exhaust the viewing experience.

来不及

It's Too Late , 2007

互动录像装置, 铁, 电视机

Interactive Video Installation, Iron, Television

250 x 200 x 220 cm

Edition of 3



“来不及”的强迫性来自于事件的结果的不可预料，也来自于观看的无法完成。六个视频播放时间都为3秒14帧，播放的内容都是尚未结束的事件。播放3秒14帧后电视会自动关闭，观众可以通过摇控器来打开电视，捕捉情节。视频内容为：拳击、接吻、拥抱、跳楼、小孩学步、老人引体向上。

The compulsivity in It's Too Late lies on the unpredictability of the results of events as well as the everlasting failure to archive a complete viewing experience. Each of the six videos last for 3 seconds 14 milliseconds and the contents are some matters remaining unfinished. Right after display the television shuts down itself automatically while viewers can decide to turn it on again and try to capture the stories with remote controller. The videos feature respectively boxing, kissing, hugging, jumping from a building, kid learning to walk and elder man doing pull-ups.

别太狠 Don't be So Bad, 2008

多路视频 | 3 屏
Multi-channel Video | 3 Channel
5'18"
Edition of 5

一旦单独相处，哪怕几秒钟时间他都不放过，他会使劲朝我瞪眼睛，
露出狰狞的脸。

When alone with him, even for a few seconds,
he would look daggers at me, with hate.



章淑萍是我小姑，比我大16岁，在她出嫁之前，
是个十分倔强的姑娘，脾气很古怪。

Zhang Shuping is my aunt, she's 16 years older than me,
before she got married, she used to be very stubborn,
and had an odd temperament.



艺术家幼年时，单独跟一些与父母有矛盾的人相处的时候，那些人朝他露出凶狠的脸。

During artist's childhood, those who had conflicts with his parents gave him dirty looks when he was alone with them.

在27年前，经常跟我外婆为了房子门口那一点公共走廊的使用而争吵。

27 years ago, he used to fight with my grandmother about the lane in front of their houses.



在那段时间，在我和她单独相处的时候，她用很可怕的眼神猛瞪我，眼神中充满着复仇和欺人。

These days, when I was alone with her, she would fiercely look at me, the eyes filled with hate and revenge.



章清谈创作内外

采访者：Lona Whittaker 2010 artforum.com/ 五百字

在一次行为记录视频回放的时候，我偶然发现自己所做的行为用录像表达更有趣，更符合我的需要，而且更直接。影像在我看来有着一一种特殊的诱惑力，更容易把不可能的东西表达出来。

我们看都市人的生活被监控设备的视角所取代了。

对我而言这个角度很有创造性。

以一个非真实的自我虚拟观看方式出发，将自己虚拟为女性的身体去看自己真实的身体，虚拟从别人观看自己的角度去观看周围的事，再到现在虚拟自己是一个城市监控设备来观看。

《别太狠》很具体地回忆了在 80 年代童年的记忆。

我现在自己像是监控摄像头拍摄了我自己以前很多的事，我对某件事和物发生兴趣的时候就把这个监控拍摄记忆的东西给回放出来，那些令我难忘、尴尬和愤怒的事物。我就是自己人生的监控系统。

有人说《别太狠》模糊了现实和虚构之间的界限，也模糊了我的生活和我的艺术之间的界限。

艺术和生活之间的关系，有时我想分清楚，也很难。这样挺好，就没必要去区分。

《别太狠》在记述二十年前人们的心理状态。《别走得太快》对于我个人经验来说由于地理差异产生大众理想在时间节点上不同。就比如说现在都市的人都向往过上迪拜七星级酒店里的生活，这可能是他们的动力和终极人生目

标。而在陕西秦岭这样一个偏僻贫穷的小山村他们的希望是家里能有个彩色电视机，有个淋浴器，这样的期望在上海是 30 年前的理想。这说明不同时代的人却有着相同的期望。

我希望探索当代和过去的人之间的差别。

让我觉得有意思的是，现在拍摄的这些人和过去的反差很大，生活环境改变了他们的人生观，这也是中国这二十多年间剧烈人文环境变化的缩影。

你问我的是中国本土社会对艺术家的影响和我怎样将艺术当作了一种文化活动。

中国本土的生活状态是下意识状态，历史传统知识背景潜移默化地在影响着创作，这个很难回避。在全球语境中去追逐认同感，这是必然的，但完全抛弃传统几乎是不可能的，最有可能的是让传统及意识状态和创作平行进行，而不是采用一个嫁接的形式。弄不好会出现一个怪诞的表现方式。

ZHANG Qing

Interviewer : Lona Whittaker 2010 artforum.com / 500 Words

When I first saw a recording of my performance, I realised the potential that the medium of video had for my work. I felt that it answered my needs far better. I find that video is more able to express the inexpressible: it has far greater depth.

People's perception of contemporary urban life is dominated by monitoring equipment. For me, this perspective is productive. If one was to look for a constant thread running through my work, it would be the wish to perceive my body, my physical self, through the eyes of another person, or even those of an inhuman device. My first film, *Don't be Cruel* (2008) draws on personal memories of my childhood during the 1980s; I remember certain people giving me menacing looks and the incidents that led to this. The camera is able to 'record' things that happened to me in the past, things I can't forget that made me feel awkward and angry. It is like having surveillance footage of my own life. It has been said that *Don't be Cruel* blurs the boundary between reality and fiction, between my life and the work I create artificially. The relationship between life and art is always ambiguous, but I don't think that's a bad thing: we don't need to tell them apart.

Although *Don't be Cruel* is based on personal memory, I feel it records a collective psychological condition of twenty years ago. The next film I made, also in 2008, was *Don't go so Fast*. This film explored how people's ideals and the time at which they occur are different depending on their geographical location. For example, whilst Chinese city dwellers are driven by the dream of Dubai-style, 7-star luxury, poor villagers in a remote part of Shanxi imagine having a shower and a colour TV in their homes, which is what people in Shanghai pictured for themselves thirty years ago. People can therefore have the same expectations or aspirations at completely different times. I am interested in exploring these disparities

and convergences between contemporary people and those who lived in the past. People's standard of living affects their view of life. This can be interpreted as an embodiment of the cultural environment during the last two decades in China.

You ask me about the influence of native Chinese society on artists and how I approach art as a cultural undertaking. The condition of being Chinese and living in China is subconscious; it is inevitable that historical tradition and cultural background have an imperceptible impact on art practice. Whilst it is necessary to emphasise identity and to be recognised in the global context, it is also impossible to abandon your traditions. I do not aim for a strategy of 'transplantation' in my work, but rather to make a parallel between my art practice and traditional and psychological conditions. If you're lucky, the result will be a very powerful mode of expression.

章清

1977 生于江苏省常州
现生活、工作于上海

教育
1999 毕业于中国常州工学院

获奖
2013 获亚洲文化协会 (ACC) 2013 年奖助
2004 获 CCAA 当代艺术荣誉奖

个展
2016 章清个展：边界，香格纳 H 空间，上海
2015 录像局 档案 44：章清，录像局，北京 / 广州
2011 cctv——章清个展，香格纳 H 空间，上海
2009 别走得更快，章清个展，香格纳北京，北京
2007 过程中的一帧，比翼艺术中心，上海

群展
2018 大先锋，VisArts 新兴策展人项目，VisArts, Kaplan Gallery, 美国
2017 身体剧场，香格纳，上海
聚场——转媒体艺术展，上海当代艺术馆，上海
2016 HOLZWEGE, 香格纳，上海
为什么表演？, 上海明当代美术馆 静安区永和东路 436 号
不确定的，或者被搁置的……, 香格纳 H 空间，上海
不确定的，或者被搁置的……, 香格纳主空间，上海
来自画廊仓库的东西 7-B, 香格纳 H 空间，上海
2015 新中国 / 新艺术，贾诺格利画廊，诺丁汉大学，英国
小世界 - 大世界，香格纳 H 空间，上海
开聚，上海之夜艺术剧场，上海
2014 V&P, 香格纳北京，北京
迈阿密巴塞尔博览会 2014, 展位号 E09, 迈阿密海滩，美国
来自画廊仓库的东西 6, 香格纳 H 空间，上海
2013 画室，M50 艺术空间，上海
FÚTBOL - EL JUEGO SÓLO ACABA CUANDO TERMINA, 巡回展：
乌拉圭；阿根廷；巴西
造剧：剥光当前，阿兰巴迪欧和艺术家们，下河迷仓，中国，上海
《装修杯》工地实践，栖迟，杭州
转媒体时尚艺术展，巴黎东京宫，巴黎，法国
重新阅读，香格纳新加坡，新加坡
杂七杂八，青年一代的视觉修辞，金鸡湖美术馆，苏州
MOVE ON ASIA, 亚洲录像艺术 2002-2012, ZKM 多媒体博物馆，卡尔斯鲁厄，德国
单人间，当代艺术展，银隆西湖四季酒店，杭州
2012 四不像，两岸四地艺术交流计划，巡回展：台北；澳门；香港；深圳
银幕上的中国双年展，洛杉矶与华盛顿，美国
第二届 N 分钟影像艺术节，上海
转转上海 III: 思考当代 - 来自中国的录像与摄影，塞萨洛尼基摄影双年展 -B 单元，

塞萨洛尼基，希腊
转媒体时尚艺术展，上海城市雕塑艺术中心，上海
时差，浮士德艺术中心 & 汉诺威工业博览会 -6 馆，汉诺威，德国
2011 格兰菲迪艺术家居留项目 2011 展，格兰菲迪酒厂画廊，苏格兰，英国
2011 ABANDON NORMAL DEVICES 艺术节，艺术与创意技术基金会 (FACT), 利物浦，英国
MOVE ON ASIA, THE END OF VIDEO ART, 卡萨亚洲 - 巴塞罗那，巴塞罗那，西班牙
一堆热情，香格纳画廊主空间，上海
2010 轮转上海 I, SAN PABLO ARTS DISTRICT FUND (SPAD), 奥克兰，美国
大草稿，伯尔尼艺术美术馆，伯尼尔，瑞士
62761232 快递展，一个当代艺术事件的文献个案，香格纳桃浦展库，上海
改造历史：2000-2009 的中国新艺术，中国青年新艺术邀请展，国家会议中心，北京
没有风景的房间，FREIES 博物馆，柏林，德国
三生万物，证大当代艺术陈列馆开馆活动，证大当代艺术陈列馆，上海
里 / 外，中国录像短片之夜，蒙特克莱尔州立大学，美国
2009 颠倒的影像，关于上海及其现代物质文化的表现，哥伦比亚大学当代摄影美术馆，芝加哥，美国
资产阶级化了的无产阶级，当代艺术展在松江，松江创意工房，上海
2008 小制作第五回，小平画廊，上海
第七届上海双年展，快城快客，上海美术馆，上海
中国宿舍，录像，装置和物品，东廊艺术，上海
失眠，摄影展，比翼艺术中心，上海
违章建筑 II，长征空间，北京
幽滩与浮标，南京青和当代美术馆，江苏
2007 七零八落，帝门艺术中心，北京
2006 没事，当代艺术展，胡庆余堂中药博物馆，杭州
38 个个展，龙华路 2577 号创意大院，上海
2005 很多灰，影像艺术展，比翼艺术中心，上海
回到未来：上海艺术展，波兹南内部空间艺术中心，波兰；汉诺威浮士德画廊，德国
2004 上海多伦青年美术大展，多伦当代美术馆，上海
62761232 (快递展)，当代艺术展，比翼艺术中心，上海
上海惊喜，LOTHRINGER 13 - 慕尼黑市艺术馆，慕尼黑，德国
2003 欢乐颂 (木马记升级版)，国际当代艺术展，圣划艺术中心，南京
木马记—国际当代艺术展，圣划艺术中心，南京
电解质，圣划艺术馆，南京
二手现实，今日美术馆，北京
2002 蘑菇云，或者乌托邦，当代艺术展，外滩艺术馆，上海
24:30 当代艺术家交流展，比翼艺术中心，上海
2001 虚拟未来，广东美术馆，广州
抛物线，当代艺术展，羚羊画廊，成都
第六届中国当代艺术文献资料展：旋转 360- 中国方案艺术展，海上山艺术中心，上海
2000 家？, 当代艺术展，月星家具广场，上海

项目
2014 亚洲文化协会 (ACC) 2013 年奖助 & 驻地项目，纽约，美国
2011 严防死守：2012 末日大派对，桃浦当代艺术中心，上海

ZHANG QING

1977 Born in Changzhou, Jiangsu Province
Currently lives and works in Shanghai

Education

1999 Graduated from the Changzhou Institute of Technology

Prize

2013 Asian Cultural Council 2013 Fellowship
2004 Won a Nomination of CCAA

Solo Exhibitions

2016 ZHANG Qing Solo Exhibition: Boundary, ShanghART H-Space, Shanghai
2015 Video Bureau Archive 44: Zhang Qing, Video Bureau, Beijing / Guangzhou
2011 cctv-Solo Exhibition of ZHANG Qing, ShanghART H-Space, Shanghai
2009 Don't Go So Fast, Zhang Qing Solo Exhibition, ShanghART Beijing, Beijing
2007 Frame, Bizart Center, Shanghai

Group Exhibitions

2018 Power Forward, VisArts Emerging Curator Program, VisArts, Kaplan Gallery, USA
2017 Physical Theatre, ShanghART, Shanghai
Energy Field - Transmedia ART Exhibition, Museum of Contemporary Art, Shanghai
2016 Holzwege, ShanghART, Shanghai
Why the Performance?, McaM No.436 East Yonghe Road Jing'an District
The Uncertain, or the Shelved..., ShanghART H-Space, Shanghai
The Uncertain, or the Shelved..., ShanghART Main Space, Shanghai
Things From the Gallery Warehouse 7-B, ShanghART H-Space, Shanghai
2015 New China/New Art, Djanogly Gallery, University of Nottingham, UK.
Minuscule in Scope-Gargantuan in Perspective, ShanghART H-Space, Shanghai
2014 V&P, ShanghART Beijing, Beijing
Art Basel Miami Beach 2014, Booth E09, Miami Beach, U.S.A
Things From the Gallery Warehouse 6, ShanghART H-Space, Shanghai
2013 Studio, M50 Art Space, Shanghai
FÚTBOL - EL JUEGO SÓLO ACABA CUANDO TERMINA, Travelling Exhibition:
Uruguay; Argentina; Brazil
DramaSuspended: Undressing the Present, Alain Badiou and the artists,
Mecoon Space, Shanghai, China
"Decorative Cup" (Construction Site), A Myrica Village, Hangzhou
Transmedia Art and Fashion Exhibition, Palais de Tokyo, Paris, France
Re-Reading, ShanghART Singapore, Singapore
A Miscellany of Arts, The Visual Rhetoric of the Young Generation, Jinji Lake Art Museum
Move on Asia, Video art in Asia 2002-2012, ZKM | Media Museum, Karlsruhe, Germany
Single Room, Contemporary Art Exhibition, SSAW Boutique Hotel, Hangzhou
2012 It Takes Four Sorts, Cross-Strait Four Region Artistic Exchange Project,
Travelling Exhibition: Taipei; Macau; Hong Kong; Shenzhen
China Onscreen Biennial, Los Angeles and Washington D.C., USA
2nd N Minutes Video Art Festival, Shanghai
Rotating Shanghai III, Photobiennale Thessaloniki-Part B, Thessaloniki, Greece
TransMedia Art & Fashion Exhibition, Shanghai Sculpture Space, Shanghai
JETLAG, Kunsthalle Faust & Hannover Messe-Messehalle 6, Hanover, Germany
2011 The Glenfiddich Artists in Residence 2011 Exhibition, Glenfiddich Distillery gallery, Scotland, U.K.
Abandon Normal Devices Festival 2011, FACT (Foundation for Art and Creative Technology),

Liverpool, U.K.

Move on Asia, the End of Video Art, Casa Asia-Barcelona, Barcelona, Spain
A Pile of Passion, ShanghART Gallery, Shanghai

2010 Rotating Shanghai I, San Pablo Arts District Fund (SPAD), Oakland, U.S.A.
Big Draft-Shanghai, Kunstmuseum Bern, Bern, Switzerland
DIAL 62761232, A Document On A Contemporary Art Event, ShanghART Taopu, Shanghai
Reshaping History: Chinart from 2000-2009, China Youth New Art Invitational Exhibition,
China National Convention Center, Beijing
Room without a View, Freies Museum Berlin, Berlin, Germany
San Sheng Wan Wu, Opening Program of Zendai Contemporary Art Exhibition Hall,
Zendai Contemporary Art Exhibition Hall, Shanghai
2009 Inside/Outside, An Evening of Short Videos From China?, Montclair State University, U.S.A.
Reversed Image, Representations of Shanghai and its Contemporary Material Culture,
Museum of Contemporary Photography at Columbia College Chicago, Chicago, U.S.A.
Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang,
Shanghai Songjiang Creative Studio, Shanghai
2008 The 5th Small Productions Event, Shopping Gallery, Shanghai
7th Shanghai Biennale, Trans Local Motion, Shanghai Art Museum, Shanghai
ChinaDorm, Video, Installations & Objects, Eastlink, Shanghai
Insomnia, Photographs Exhibition, BizART, Shanghai
Building Code Violations II, Long March Space, Beijing
2007 Deep Pond and Float Chamber, Nanjing Qinghe Current Art Center, Jiangsu
Fragmentation, Dimensions Art Center, Beijing
2006 It's All Right, Contemporary Art Exhibition, Hu Qing Tang Museum of Traditional
Chinese Medicine, Hangzhou
2005 Thirty-Eight Solo Exhibitions, 2577 Longhua Road Creative Garden, Shanghai
A Lot of Ash - A Lot of Dust, Videos & Performance, BizART, Shanghai
Back to the Future: Shanghai Arts, IF Museum Inner Spaces, Poznan, Poland;
Kunsthalle Faust, Hannover, Germany
2004 Shanghai Duolun Exhibition of Young Artists, Duolun Museum of Modern Art, Shanghai
Dial 62761232 (Express Delivery Exhibition), Contemporary Art Exhibition, BizART, Shanghai
2003 Shanghai Surprise, Lothringer13 - Stadtische Kunsthalle München, Munich, Germany
Return Nature II :Pastoral, An Exhibition of International Contemporary Art,
Shenghua Arts Center, Nanjing
Return Nature I: Trojan Horse—An Exhibition of International Contemporary Art,
Shenghua Arts Center, Nanjing
Electrolyte, Shenghua Art Centre, Nanjing
2002 Second Hand Reality, Today Art Museum, Beijing
Mushroom, or Utopia, Contemporary Art Exhibition, Bund Art Center, Shanghai
24:30 Contemporary Art Exhibition, BizART, Shanghai
2001 Virtual Future, Guangdong Museum of Art, Guangzhou
Parabola, Contemporary Art Exhibition, Antelope Gallery, Chengdu
6th Documental Exhibition of Chinese Contemporary Arts: Rotate360 - Chinese
Plan Art Exhibition, Paragold Int' Art Centre, Shanghai
2000 Home?, Contemporary Art Exhibition, Yuxing Furniture Plaza, Shanghai

Projects

2014 Asian Cultural Council 2013 Fellowship & Residency Program, New York, U.S.A.
2011 "Prevent 2012" Domsday Party, TOP Contemporary Art Center, Shanghai

ShanghART 香 格 纳 画 廊

ShanghART West Bund 香格纳西岸
徐汇区龙腾大道 2555 号 10 号楼, 上海, 中国 200232
Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232, China
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