

CONTINUOUS TERMINUS

ShanghART  
香格纳画廊  
Carte blanche

策展人

孙启栋

curator

Sun Qidong

艺术家

茅昊楠

artists

Mao Haonan

熊振凯

Hsiung ChengKai

08/17-10/07 2018

OPENING 08/17 17:00-20:00

# 持续 终点

CONTINUOUS TERMINUS

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请允许我用文学的、而非计算机图形学的专业术语来与大家分享熊振凯和茅昊楠两位青年艺术家的工作。

Let me use literal but not computer-iconographic terminologies to share artworks by two emerging artists, Mao Haonan and Hsiung Cheng-Kai (nenghuo).

两者的工作均是基于即时演算。无论是 CG 动画制作，还是图形程序接口 OpenGL，我都不算陌生，甚至一度还差点成为了一个动画工程师。我无意邀请诸位跟我一起走进技术的背后，特别是要警惕当下很多青年艺术家往往会陷入的崇尚技术主义的误区。一开始，我为展览抛出的题目是《我将去往哪里》。无论是茅昊楠作品中的燃烧的火焰和如末世遗迹般的战后现场还是熊振凯作品中无限的在星空中穿梭飘荡的棱镜都让我沉浸在一种混沌的迷幻中无法自拔，而这里的“我”也化身为艺术家自身，究竟他们将去往哪里，是有明确方向的，还是在黑暗中茫然不知所终？

Both of their works are based on real-time calculations. Neither CG Animation nor Open Graphics Library is familiar to me. Once I almost became an animation engineer. I am not meant to ask you all to explore what is behind the technology with me. However, I would like to alert some young artists to not be over obsessed with the misunderstanding of supreme in techniques. Initially, I titled the exhibition Where Would I Go. No matter Mao Haonan's burning flames as well as the site of the postwar appearing like the relics of the doomsday, or Hsiung Cheng-Kai's prism floating in the endless universe, that allow me to be immersed in the illusion of chaos. Somehow, I become part of the artists as well. Where would they go? Will they have a clear direction or finally lose themselves in the darkness?

茅昊楠的乐观和熊振凯的踟蹰都给我留下了深刻的印象。在他们的身上有一种久已不见的单纯，伴随着单纯的是一种苦恼意识。在交谈中，熊振凯的一个未完成的方案深深的打动了我：他想写一个程序，程序的界面是一枚火箭，火箭的飞行时间与原子时间挂钩，随着时间的演进，火箭不断上升，而在火箭的顶部他会放置一个镜头，因为镜头对准太空，所以永远是一片漆黑。我的脑海中立马浮现出作品的画面，如此强烈，仿佛我就如同与那飞船一起上升。伴随着上升的是时间持续不断的逝去，是不断趋近却无法到达的终点站。

Mao Haonan's optimism and Hsiung Cheng-Kai's hesitation both impress me a lot. They maintain a rare kind of purity which has not been seen for a long time. Accompanying with their purity is the awareness of distress. During our conversation, one of Hsiung Cheng-Kai's unfinished projects profoundly touched me. He wants to write a programme with the interface as a rocket. The duration of flight links up with the atoms' that the rocket keeps raising with the progression of time. He plans to put a camera on the head of the rocket facing towards the space, therefore what will be seen is the endless darkness. One image of this work quickly emerged in my mind. It was so strong, I seem to rise with this rocket. The rocket is continuously ascending as the time passing by, approaching the unreachable terminus.

多长时间可以构成一首叙事诗呢？

How long does it take to constitute a narrative poem?

——孙启栋 Sun Qidong



展览现场  
Installation View

《行动，几乎难以思考》，是茅昊楠虚构体系里的一个部分，关于一个虚拟人的记忆。这个虚拟人是艺术家从 3D 人物模型网站上买来的，买的时候还附加了 50 欧以获得这个人物的全部版权。当买下这个角色后，艺术家开始打算围绕他进行一系列的创作，因此对他进行了多次的修改。“他是他自己，也可以是我，我的化身。”

*Action, Almost Unable to Think* is a piece of Mao Haonan's fictional art series about a virtual figure, which was purchased by the artist from a 3D model website with extra 50 Euros all its copyrights. When he bought this figure, he decided to create a series of works based on it and made plenty of adjustments. "It is him, but also me, --- my surrogate."





茅昊楠：行动，几乎难以思考  
*Mao Haonan: Action, Almost Unable to Think*

环绕立体声高清影像

Surrounded Sound HD Video, 19:10 HD video with 5.1 surround sound,  
11'20"

2018

OT\_3707

影像的构思从几个有着比较广义的身份的角色入手，进行一种微观的叙事。一个被炸死的士兵，一个做时基艺术的艺术家的艺术家，一个质疑世界真实性的科学家和一个为了争取权利而失去家园的难民，这个系列被称之为《块状记忆》。《行动，几乎难以思考》是这个系列的第一部分，来源于一个士兵和一个平民打招呼时，被炸死的故事。影片并没有直接去叙述这个故事，而是试图去营造那个士兵在那个相遇瞬间的感受；这种方式基于一种双重虚构：处在一种虚构的位置，利用想象去虚构一种体验，从而试图借此表达两种经验混合的状态。

This video is conceived from a microcosmic-perspective with a few generalized characters to narrate a story about a soldier being killed by explosions. An artist who makes time-based arts, a scientist who is skeptical about the reality of the world, and a refugee who loses his hometown while fighting for his rights, this series is named *Memory Blocks*. *Action, Almost Unable to Think* is the first part of this series, originated from the story of a soldier who was killed by explosions while saying hello to a civilian. Instead of direct storytelling, the video tries to construct the soldier's feeling when he encounters the civilian. This method is based on fictional duplexity which imagines from a fictional position, an imaginary experience to express the complex statuses among these dual experiences.



茅昊楠：行动，几乎难以思考  
*Mao Haonan: Action, Almost Unable to Think*





回到温暖之中  
Back to the warmth

茅昊楠：行动，几乎难以思考  
*Mao Haonan: Action, Almost Unable to Think*



茅昊楠：行动，几乎难以思考  
*Mao Haonan: Action, Almost Unable to Think*

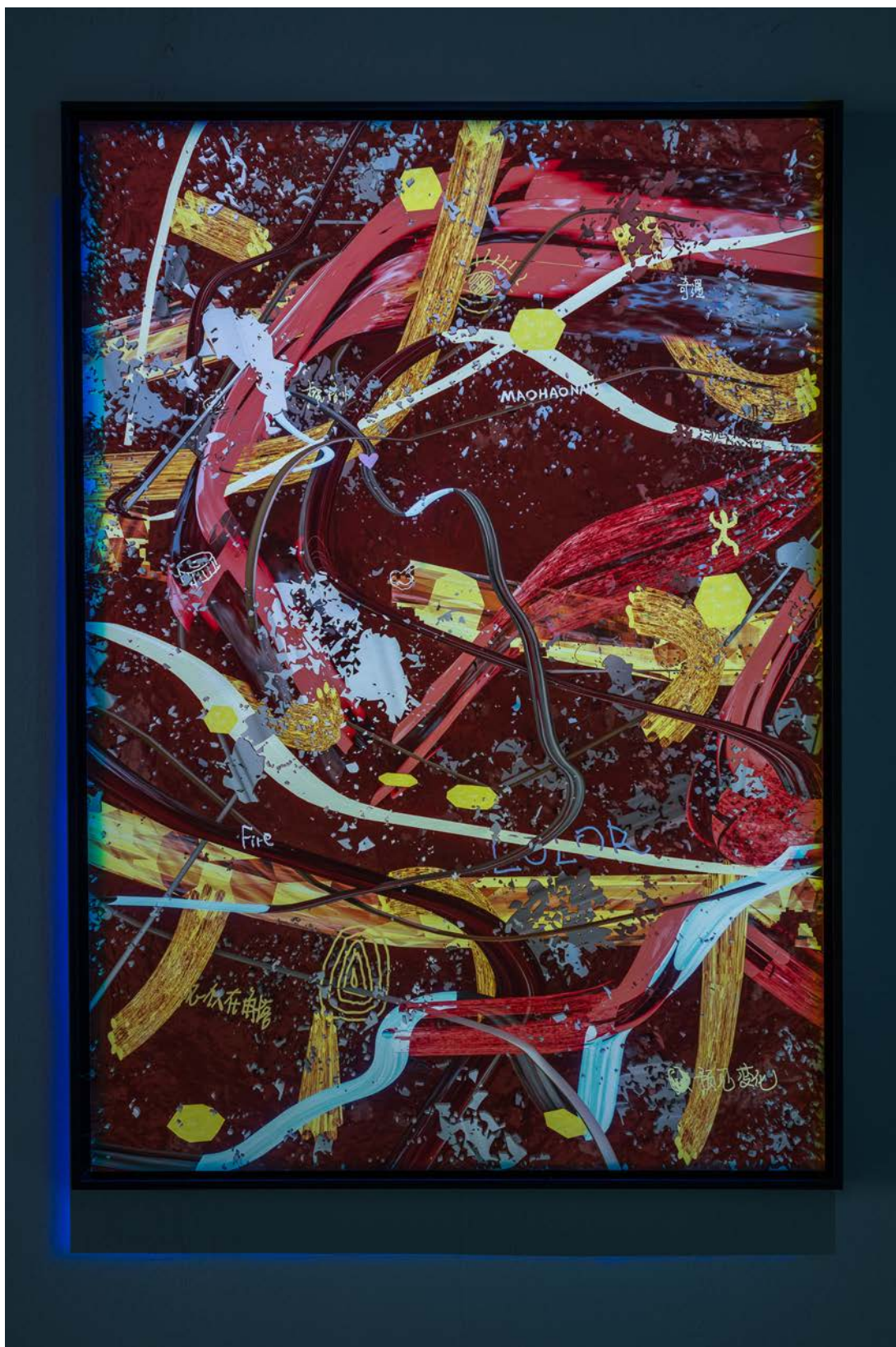


茅昊楠：行动，几乎难以思考  
*Mao Haonan: Action, Almost Unable to Think*

《机理之上》、《无题》、《Change》、《消极烟火》、《坠入》包括一开始的霓虹灯，都来源于视频制作时候的视觉材料，他们形成的独立的作品，就像艺术家给观众的一个提议，你看到的每一个图像或者物体，就像视频剪辑中的一个片段，有动有静，他们围绕着一一种感觉被创作的，但是又好像是其他东西，这个方式是我自己的尝试，我叫它离心叙事。

*Above The Texture, Untitled, Change, Passive Fireworks, The Fall* and the neon lights installation, are all initiated from visual materials during the video production. They become independent artworks, which seem like suggestions from the artist to the audience that each image or object you have seen is from a part of the video editing process in both active and static states. They are created around a kind of feelings, but also seem like other things. This method is my own attempt which I call Centrifugal Narrative.





茅昊楠：肌理之上 No.1

**Mao Haonan: Above the Texture No.1**

艺术微喷

Archival Inkjet Print

58.5\*41cm | With frame 61\*43.5\*3.8cm

2018

OT\_3243





茅昊楠：肌理之上 No.2

*Mao Haonan: Above the Texture No.2*

艺术微喷

Archival Inkjet Print

58.5\*41cm | With frame 61\*43.5\*3.8cm

2018

OT\_3244





茅昊楠：肌理之上 No.3

**Mao Haonan: Above the Texture No.3**

艺术微喷

Archival Inkjet Print

58.5\*41cm | With frame 61\*43.5\*3.8cm

2018

OT\_3245



茅昊楠：无题

**Mao Haonan: Untitled**

艺术微喷

Archival Inkjet Print

29\*21.5cm | With frame 31.5\*12.5\*3.8cm

2018

OT\_3471



茅昊楠：Change

**Mao Haonan: Change**

艺术微喷

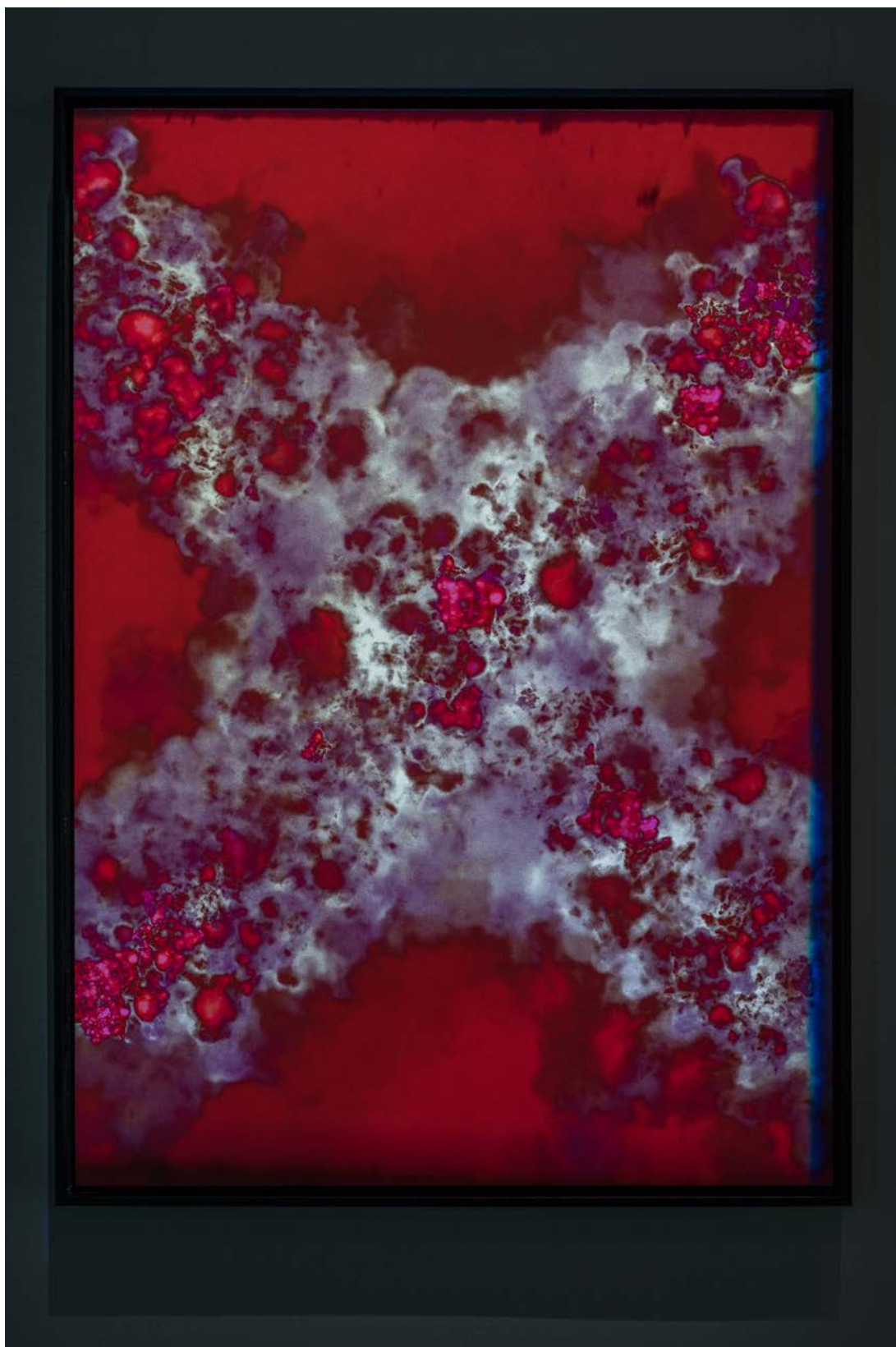
Archival Inkjet Print

59\*41cm | With frame 61\*43.5\*3.5cm

2018

OT\_3983





茅昊楠：消极烟火

*Mao Haonan: Passive Fireworks*

艺术微喷

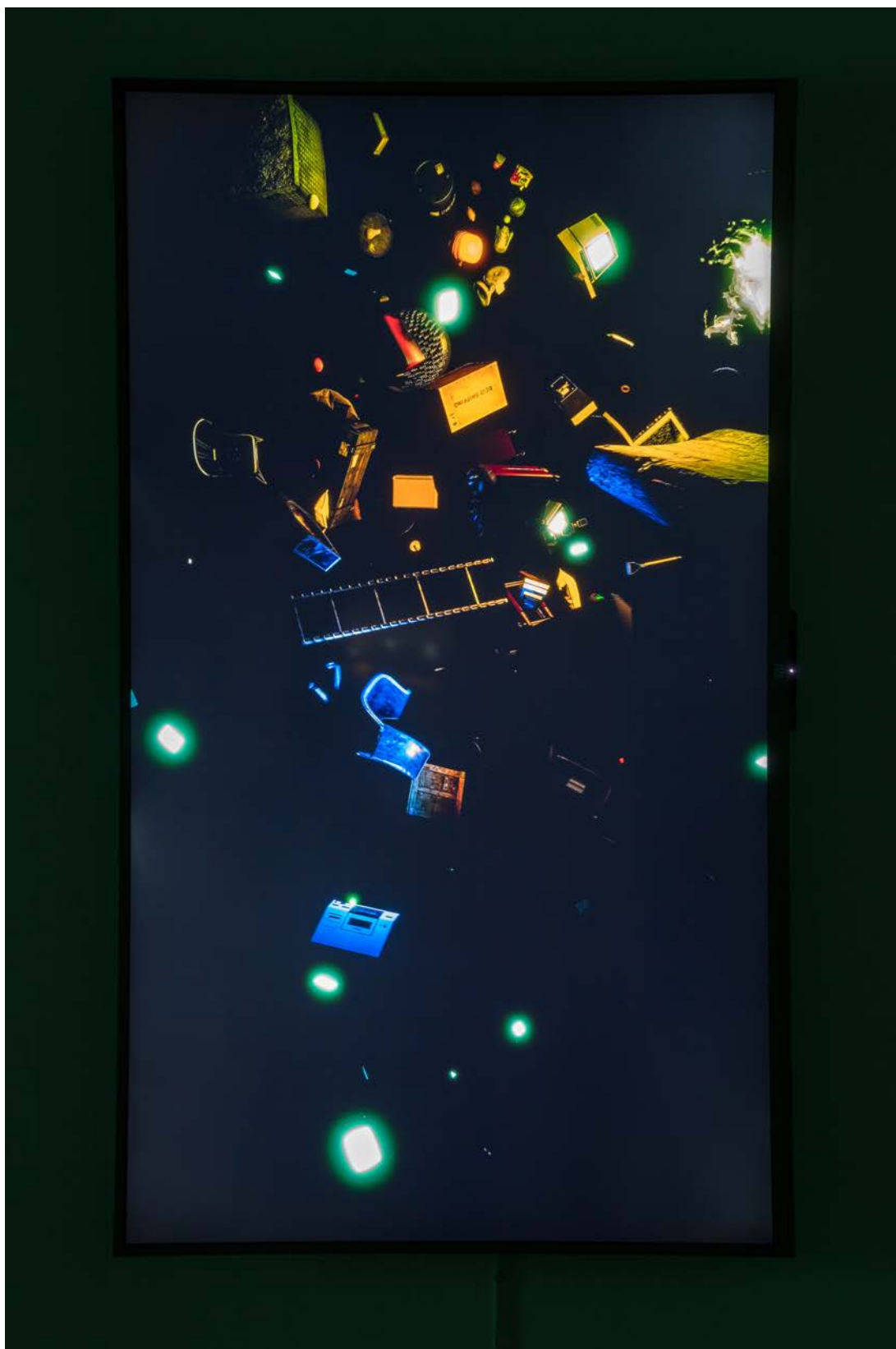
Archival Inkjet Print

59\*41cm | With frame 61\*43.5\*3.8cm

2018

OT\_3172





茅昊楠：坠入  
*Mao Haonan: The Fall*  
无限时间视频  
Infinite duration video  
2018  
OT\_3214



茅昊楠：它在消失之后成为了奇遇

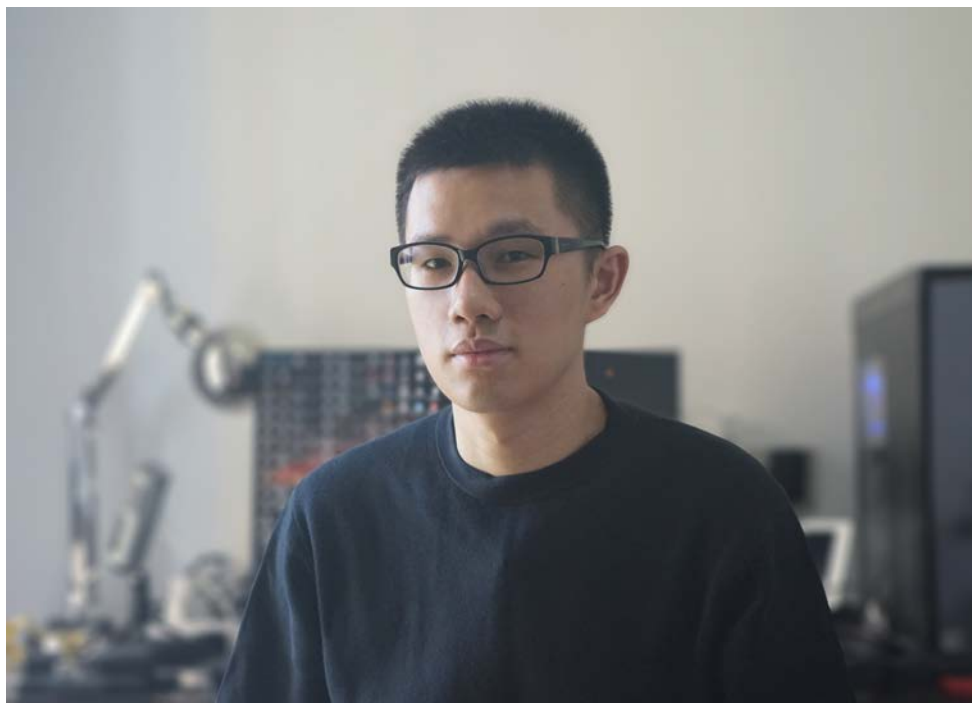
*Mao Haonan: It Turned Out To Be An Adventure When It Disappeared*

霓虹灯管 Neon Lights

170\*220 cm, 2018

OT\_3043

茅昊楠  
Mao Haonan  
b.1990

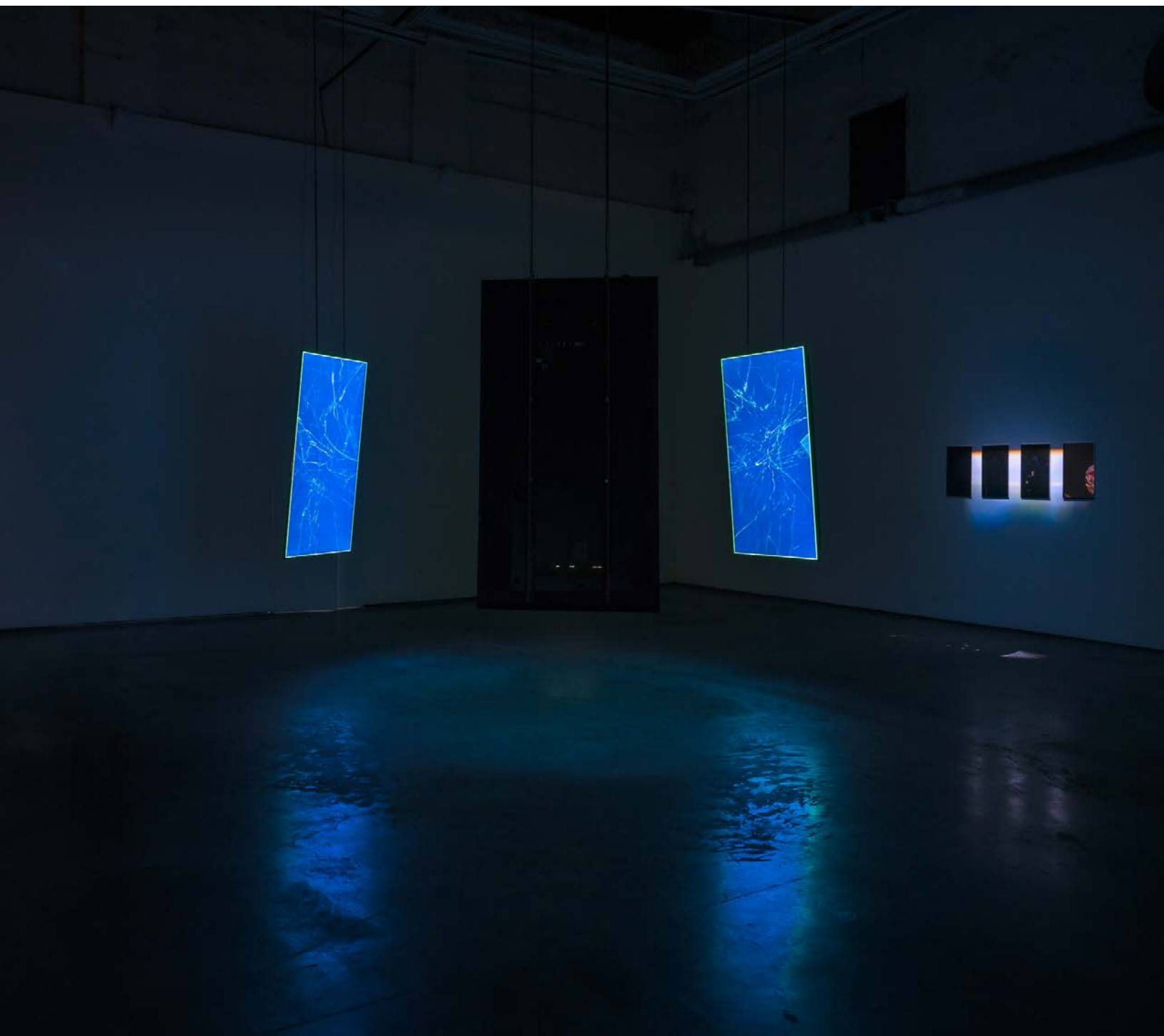


茅昊楠 1990 年生于江苏南通，2013 年毕业于四川美术学院，2018 年毕业于法国南特高等美术学院，获硕士学位并获得评委会嘉奖，现工作生活于上海。他的创作以个体的经验为基础，通过 3D 影像、数字图形、文本、绘画、图表等多种表现手法，以虚构的方式重建个人对于现实主观性的理解。

展览经历：《Trente-Deux》，南特美术学院画廊，南特；《Tous les Endroit, Tous Les Envers》，南特美术学院画廊，南特；《Open Window》，le V é rone, 巴黎；《Expectation》，Espace de la Tour à plomb，南特；《30e Grand Prix de Peinture》，圣格雷瓜尔剧场，雷恩；《Evanescence》，Archiculture，南特；《掌握未来》，重庆美术馆，重庆。

Mao Haonan was born in 1990 Nantong Jiangsu, received his BFA from Sichuan Fine art Institute in 2013, DNSEP (MFA) from School Fine Arts De Nantes Saint-Nazaire, lives and works in Shanghai. Mao Haonan's creations are based on his individual experiences. He restructures his personal subjective understandings of the reality through different media such as 3D videos, digital images, paintings, texts and charts etc.

Exhibitions: "Trente-Deux", Gallery of ENBANM, Nantes; "Tous les Endroit, Tous Les Envers", Gallery of ENBANM, Nantes; "Open Window", le V é rone, Paris; "Expectation", Espace de la Tour à plomb, Nantes; "30e Grand Prix de Peinture", Centre d'animation de la Froge, Renne; "Evanescence", Archiculture, Nantes.



展览现场

Installation View

艺术家想象的概念世界是另一个维度的存在，人类几乎无法以三维空间去解释它。它无时无刻地漂流穿过我们的物理世界，与我们穿插重叠。在物理世界以外，还存在一个概念世界。这个世界没有边界，它可以涵盖一切虚拟空间、想象、知识，等等……，涵盖一切实体物质以外的世界。

The artist's imaginary world exists in another dimension. Human beings cannot explain it through three-dimensionality. It incessantly passes through and overlaps with our physical world. There exists a conceptual world beyond the physical world. This world does not have boundaries, and it covers all fictitious spaces, imagination, knowledge and so on..., covering everything beyond the physical world.





熊振凯：不在反映

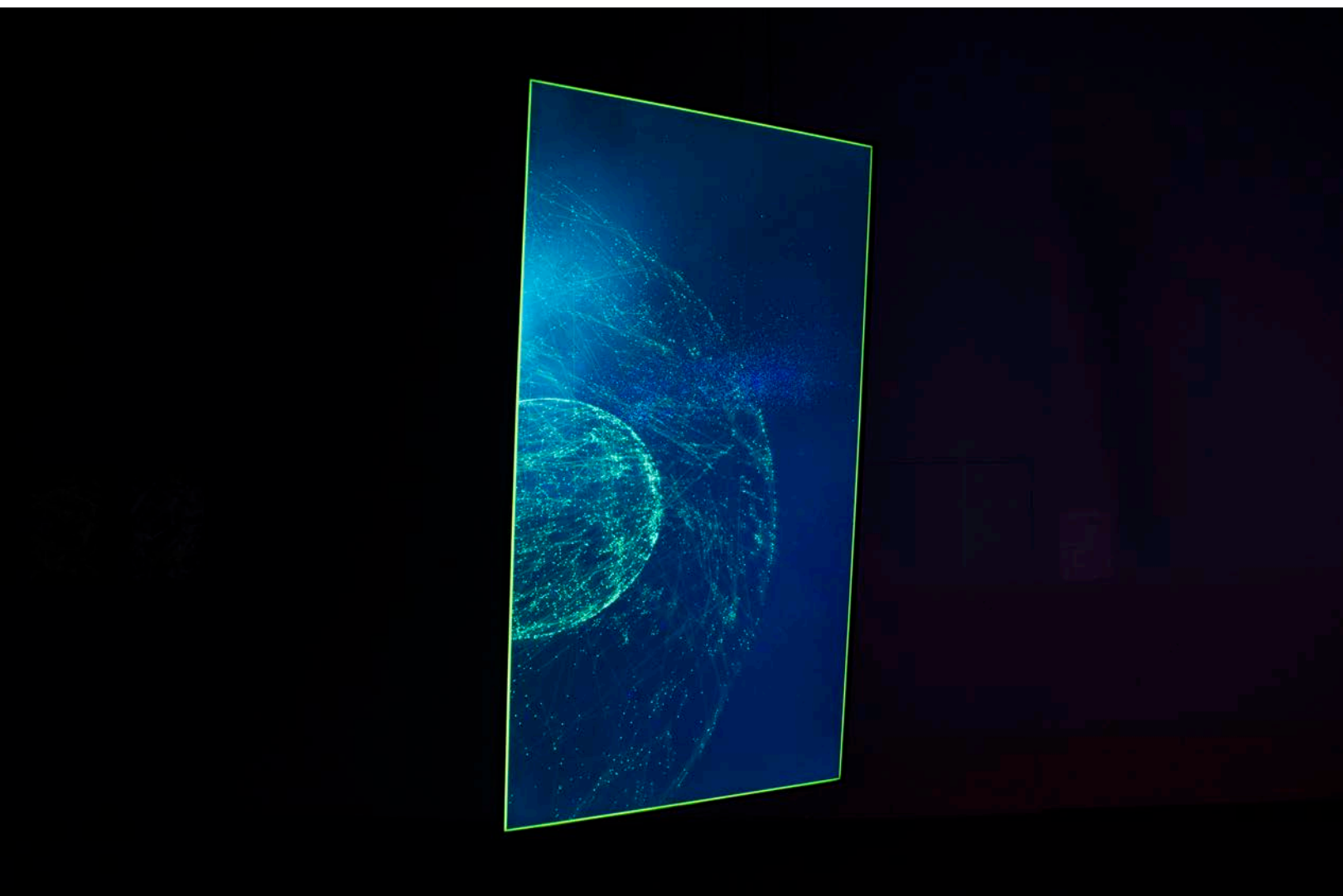
*Hsiung Cheng-Kai: Absence Reflection*

程序影像装置

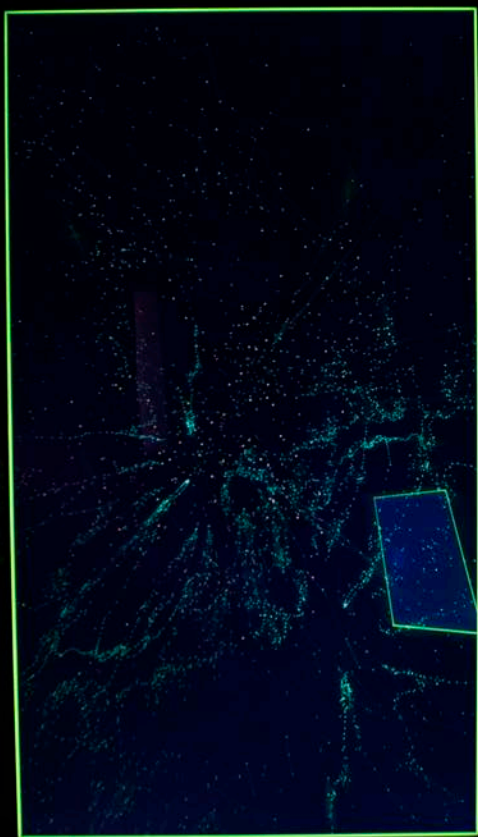
Programmed Imaged Installtaion

2018

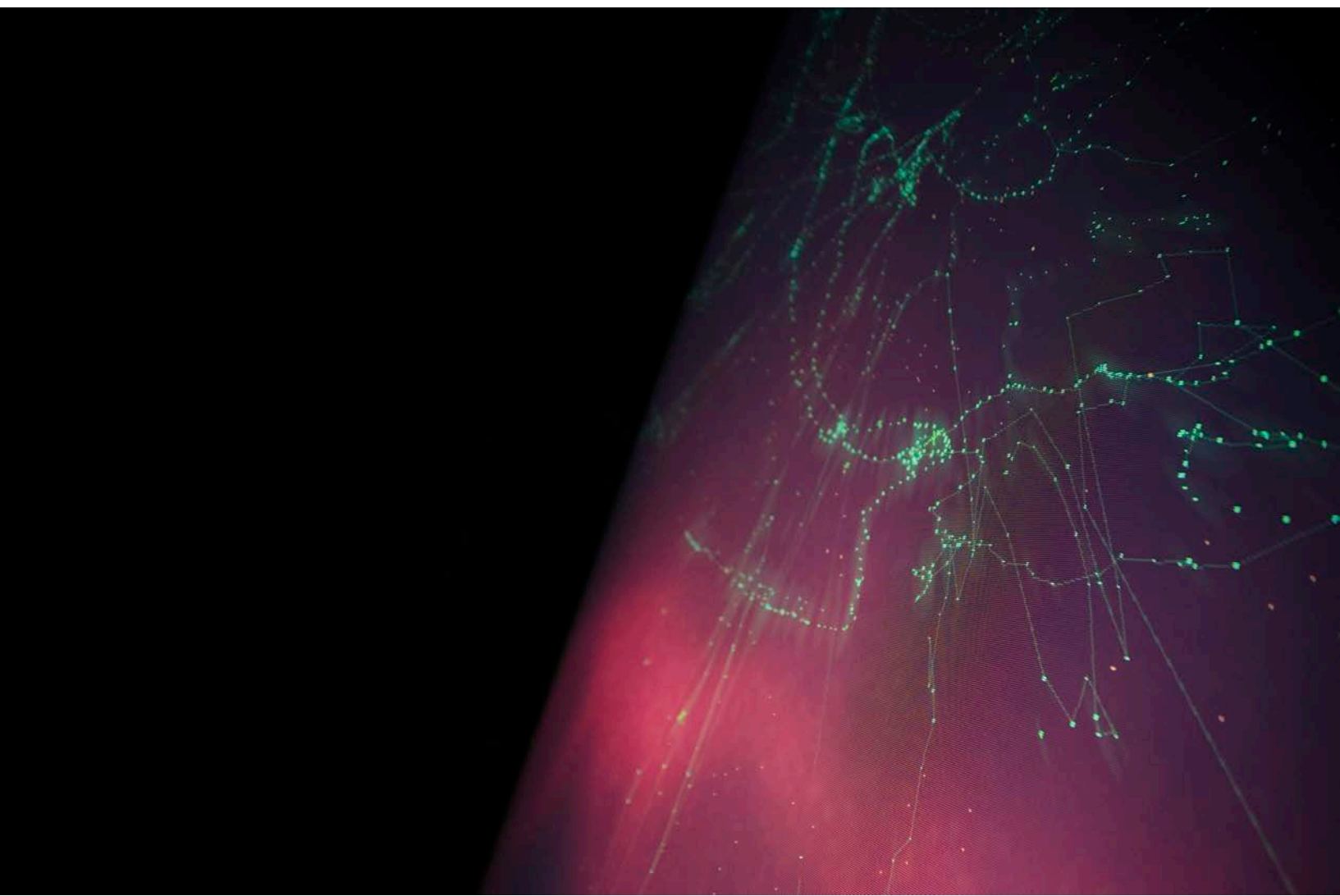
OT\_2600



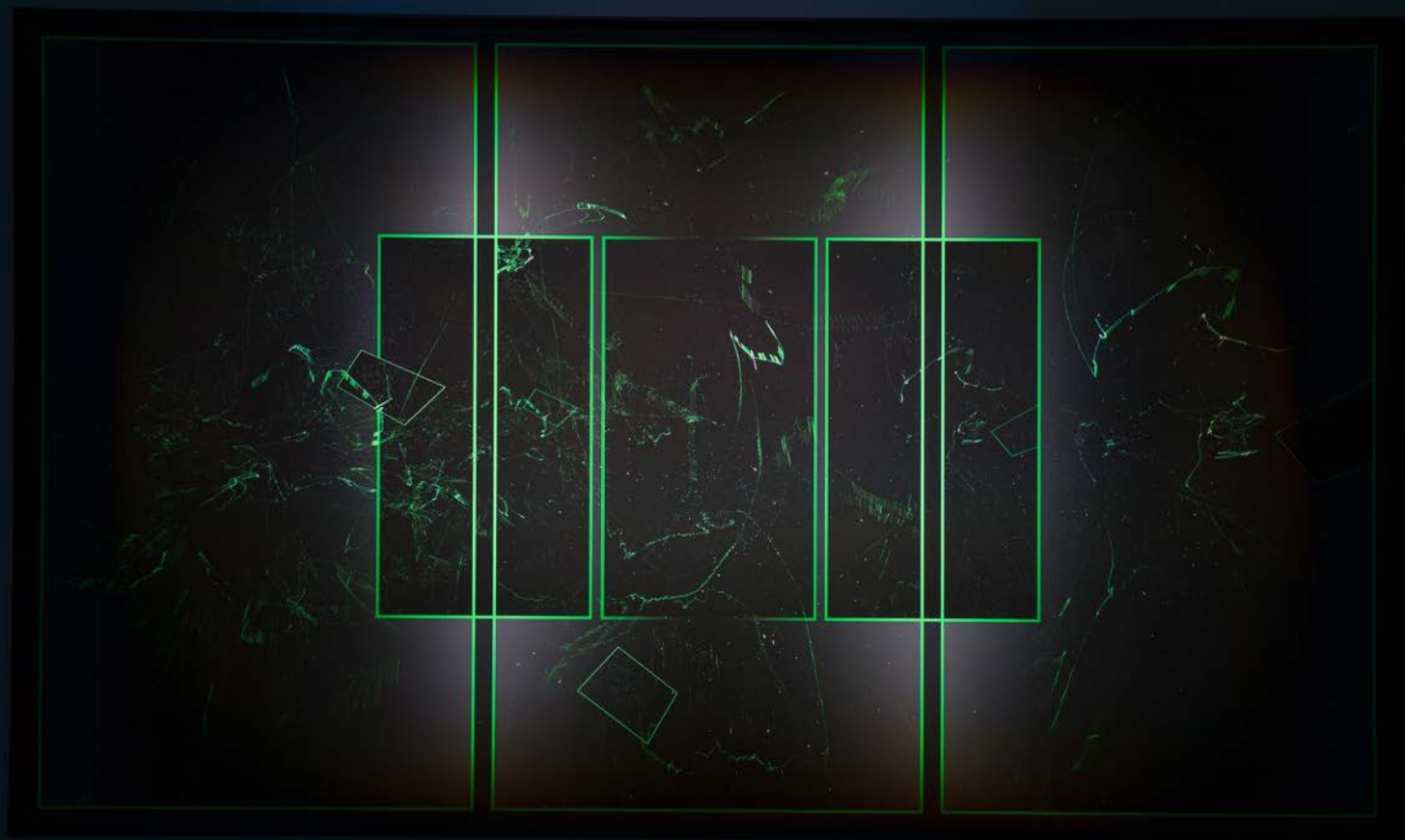
熊振凯：不在反映  
*Hsiung Cheng-Kai: Absence Reflection*



熊振凯：不在反映  
*Hsiung Cheng-Kai: Absence Reflection*



熊振凯：不在反映  
*Hsiung Cheng-Kai: Absence Reflection*



熊振凯：三面

*Hsiung Cheng-Kai: Triple Sides*

艺术微喷

Archival Inkjet Print

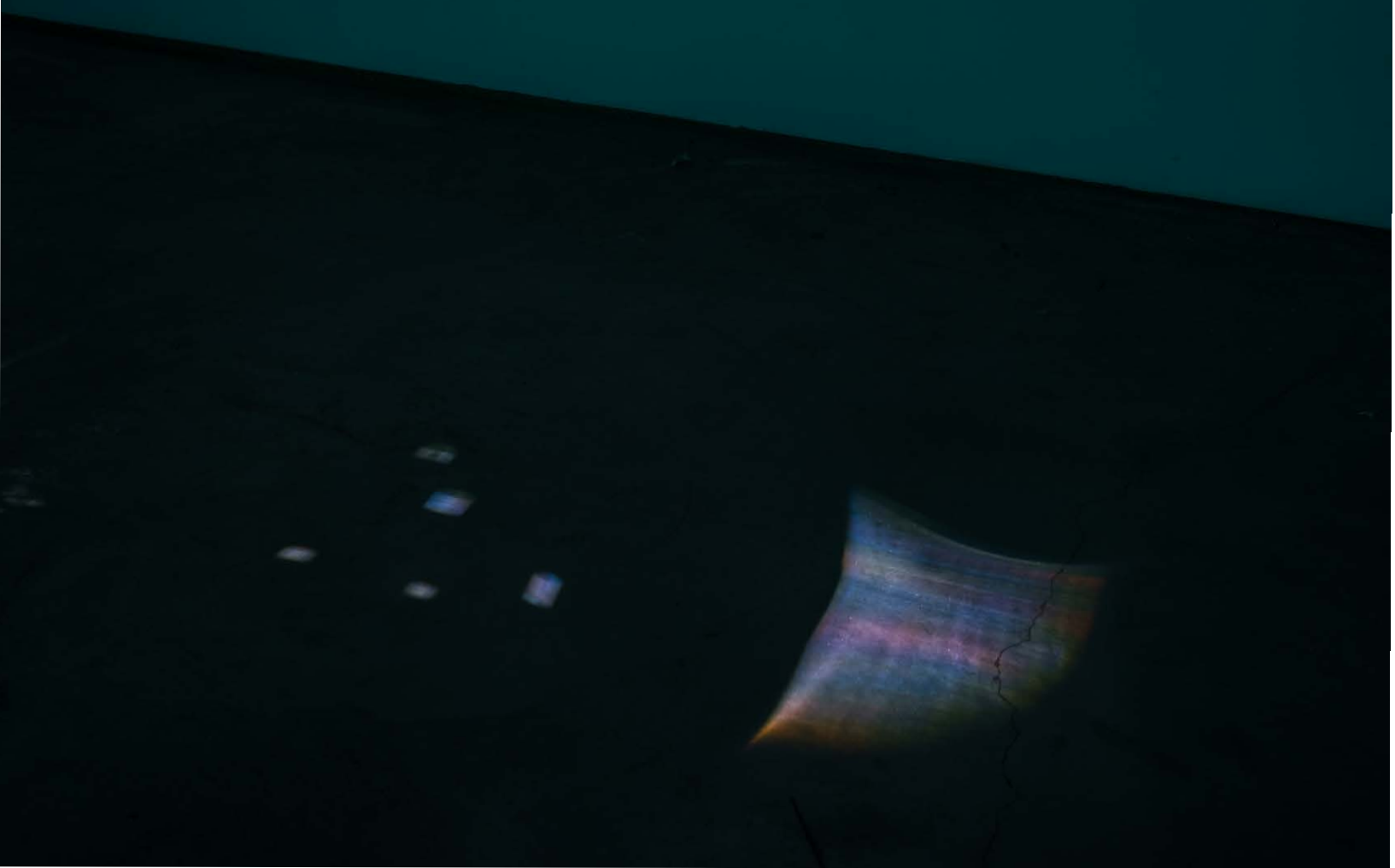
101\*170.5\*3.5 cm, 2018

OT\_2636



讨论我们去往的方向与当下之间的关系

Inquires into the relationship between the direction where we're  
going and the contemporary.





熊振凯：去往 No.1  
*Hsiung Cheng-Kai: Towards No.1*

镜面钢材上 UV 打印

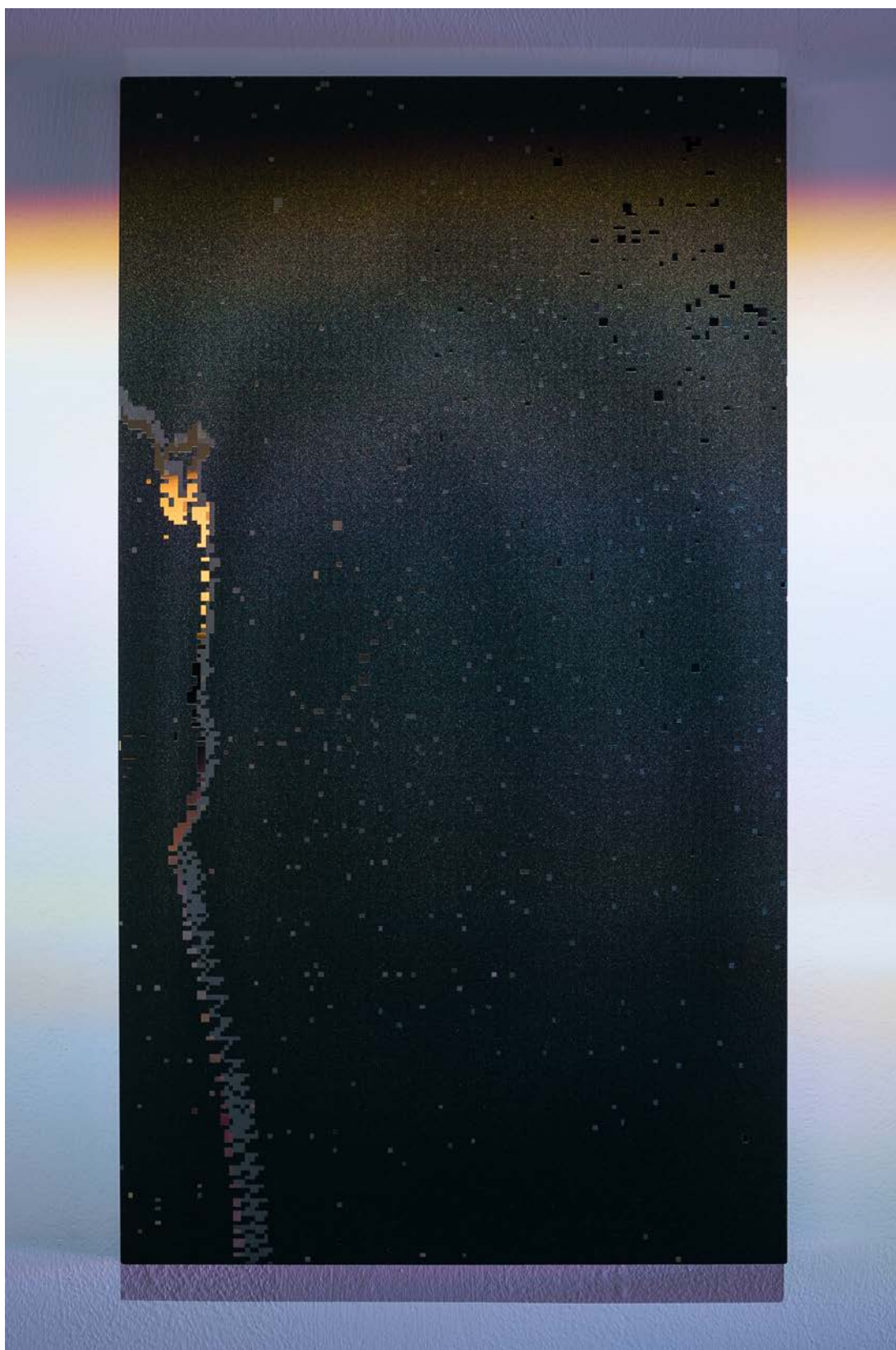
UV Print on Mirror Steel

53\*30\*1.5 cm \*4 pieces, 2018

OT\_2619

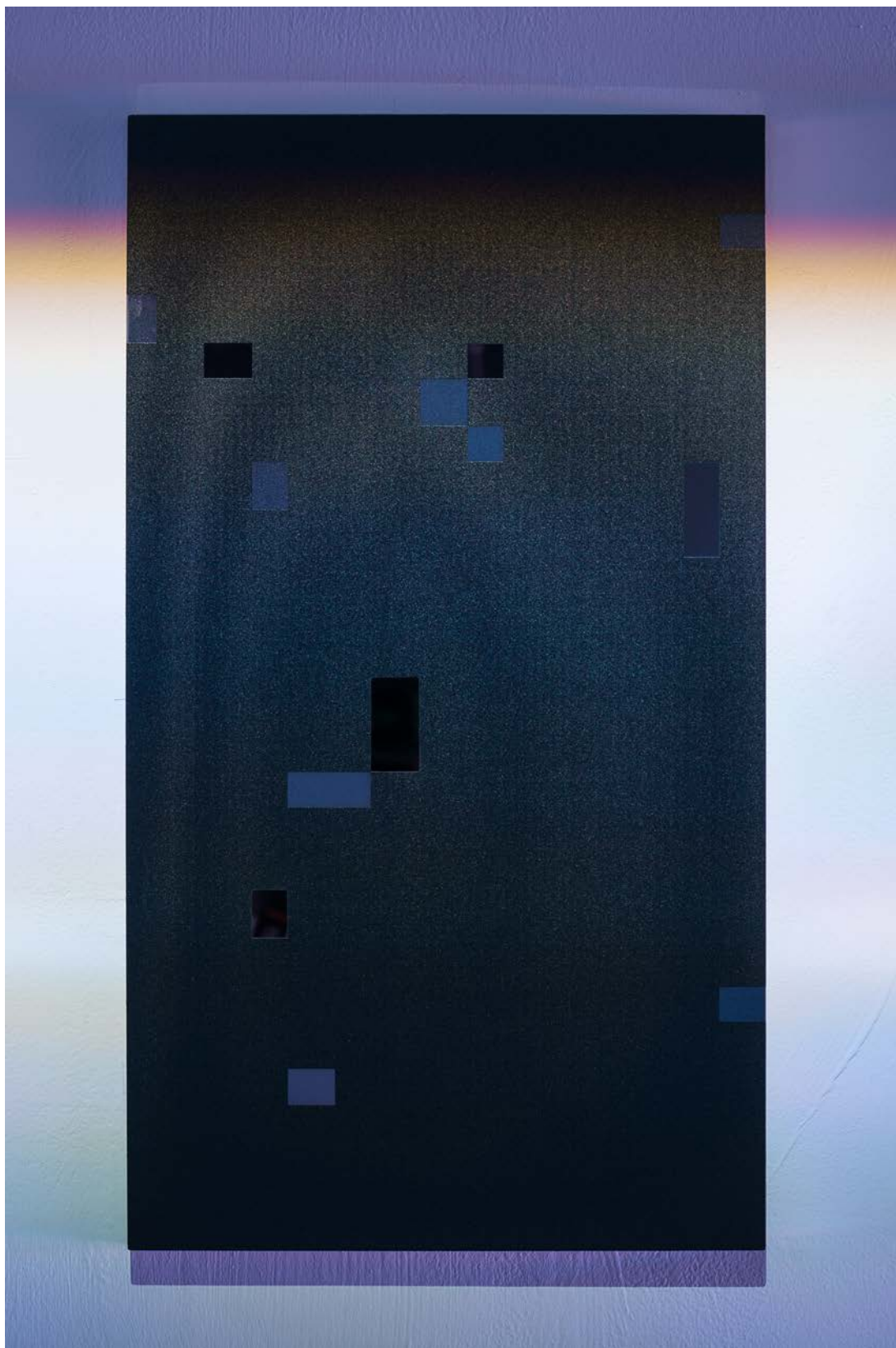


熊振凱：去往 No.1  
Hsiung Cheng-Kai: Towards No.1



熊振凯：去往 No.1  
*Hsiung Cheng-Kai: Towards No.1*

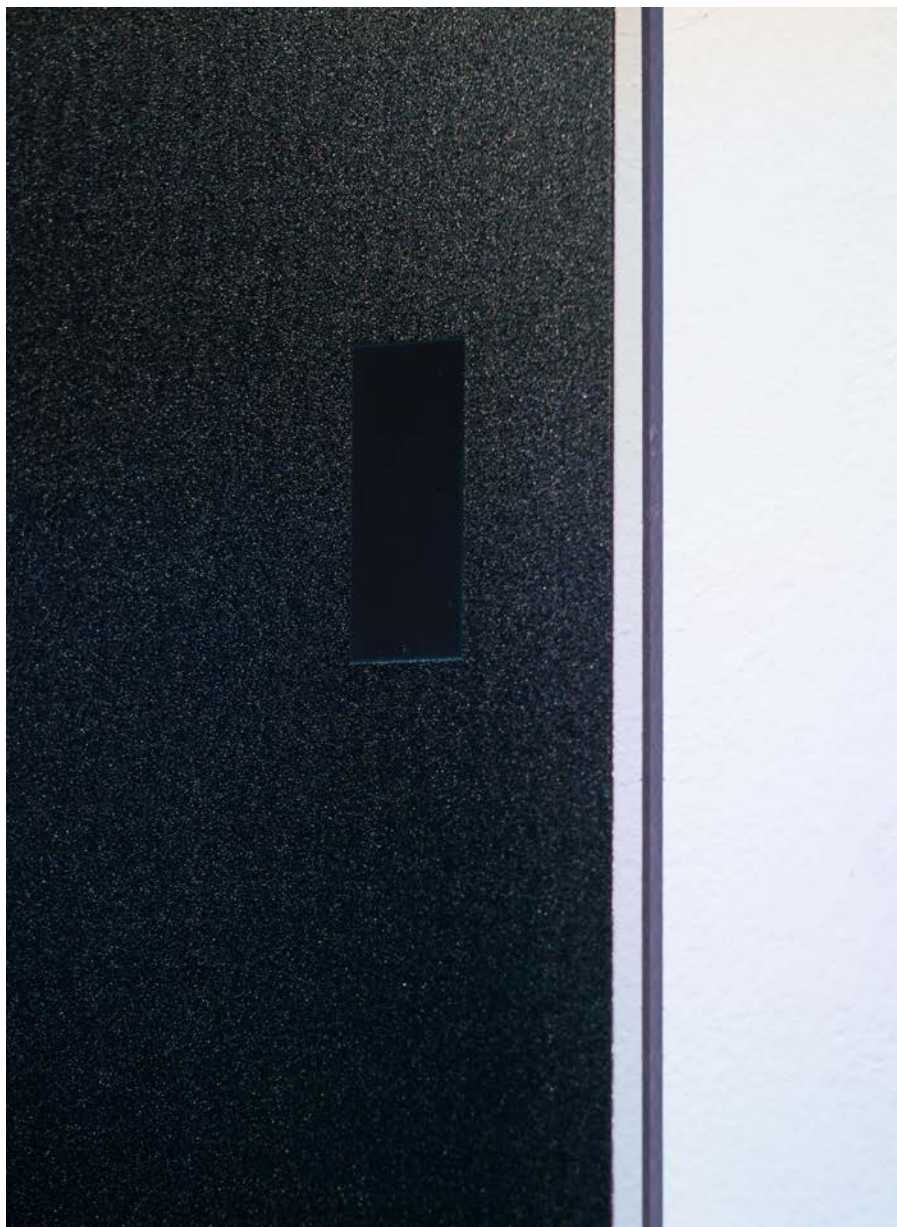




熊振凯：去往 No.1  
*Hsiung Cheng-Kai: Towards No.1*



熊振凱：去往 No.1  
*Hsiung Cheng-Kai: Towards No.1*



熊振凱：去往 No.1  
*Hsiung Cheng-Kai: Towards No.1*





熊振凯  
Hsiung Cheng-Kai  
b.1987

熊振凯 1987 年出生于台湾台北，现生活工作于上海，2014 年毕业于中国美术学院跨媒体艺术学院。他的创作媒介涉及装置、程序演算、电子音乐和现场表演等，作品常指向对存在以及其反向意义之间关系的描述。

从 2013 年开始，熊振凯（能火）作为艺术团体 RMBit（人民比特）和 OSC（OpenSuperControl）的成员，多次以团队参与影像声音现场演出：同年于中国声音大展“上海声纳”呈现作品《@》；2014 年于上海新时线媒体艺术中心（CAC）呈现 360 度环幕装置作品《Project\_O》；2018 年于上海摩登天空呈现个人作品《!dlroW olleH》。

Hsiung Cheng-Kai (nenghuo) was born in 1987 Taiwan Taipei, lives and works in Shanghai. He graduated from the China Academy of Art in 2014. Cheng-Kai's works involves installations, programming, electronic music, live performances, etc. His creations often refers to the relationship between existence and its opposite.

From 2013, he has been active with audiovisual performances as the member of RMBit and OSC (OpenSuperControl): presented @ at the Sound Art China Exhibition in the same year; presented the 360-degree screen installation Project\_O at Chronus Art Center (CAC) in Shanghai in 2014; presented his solo audiovisual performance !dlroW olleH at Modern Sky Lab Shanghai in 2018.

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