

Curator: Dai Zhuoqun

目录 Content

02	环形撞击：录像二十一	03	The Circular Impact: Video Art 21
04	展览地图	04	Exhibition Map
05	艺术家与作品	05	Artists & Artworks
48	关于策展人	48	About the Curator
49	OCAT 上海馆	49	OCAT Shanghai

环形撞击：录像二十一

展览“环形撞击：录像二十一”截取 2000 年以来的中国录像艺术样本，邀请到 21 位长期以录像为创作媒介的艺术家，内容涵盖自 21 世纪初至今，恰迈入 21 年的时间跨度。从 2019 年秋季的大型群展“自由棱镜，录像的浪潮”，到 2021 年春天的“环形撞击：录像二十一”，这项具有延续性质的策展实践，对录像艺术的关注，始终聚焦于屏幕之内，围绕着媒介的内容，而非媒介本身。结合录像艺术在中国大陆起步和发展的特殊时代背景，在前卫和新潮艺术群起的波澜中，录像艺术应时而生地充当了新时期中国社会最前沿意识与观念启蒙的媒介剂，记录和映照下中国人的社会生活和精神境况以及思想情感纷纭变幻中的大千万象。

基于以上思路，这项延续的策展实践将中国录像艺术的发展进程，按照不同时间阶段的现实与观念表征，以十年为一代际，分为三个时期，并对应于三个章节。第一章“1988-1999，春天的故事”聚焦 1988-1999 年间早期前卫艺术时期录像的创作肇始。《春天的故事》来自传唱于 1990 年代由董文华演唱的讴歌改革开放和邓小平南巡的歌曲。而此次展览所呈现的其后两个章节，则分别涵盖了新世纪的两个十年，经济的全球一体化和网络互联时代，重新定义了我们世界的理解认知乃至思维方式，从第二章“恋曲 2000”到第三章“浮世淡影”，在试图赋予新世纪积极而又有温度的叙述的同时，也淡淡显影出中国社会从 1980 年代波澜群起的思想启蒙阶段，渐趋多元、碎化、并已无形间过渡到后全球化时代纷纭的、支离的飘零絮语。

时间是一个圆，周行不殆，录像是基于时间的艺术，也是世间万千之镜像。图像、声音在感官中徊还和撞击，屏幕化的生活，成为我们体验世界的方式，录像艺术，也参与记录、诊断、介入乃至塑造了我们这一代人的社会生活与精神症候。

文 / 戴卓群

The Circular Impact: Video Art 21

The Circular Impact: Video Art 21 features a sample of Chinese video art since 2000, showing 21 artists whose primary medium of practice has been moving images, with works spanning 21 years from the beginning of the 21st century to the present. From the large-scale group exhibition *Free Prism Video Wave* in the fall of 2019 to *The Circular Impact: Video Art 21* in the spring of 2021, the focus of the curatorial practice on video art always centers within the screen, revolving around content, rather than the medium itself. Amid waves of the avant-garde and new wave art, video art emerged to serve as a medium of enlightenment for the most cutting-edge consciousness and concepts of the contemporary Chinese society, recording and reflecting the social and spiritual conditions of Chinese people, as well as the great diversity of thoughts and emotions.

Based on these ideas, the curatorial practice divides Chinese video art into three periods shown in three chapters, based on the reality and conceptual representations of different stages of time where a decade is a generational interval. The first chapter "1988-1999, Spring Story" focuses on the early video practices in the early avant-garde art period between 1988 and 1999. *Spring Story* comes from the song sung by Dong Wenhua in the 1990s to celebrate reform and opening up and Deng Xiaoping's southern tour. The other two chapters in this exhibition cover the two decades of the new century, the globalized economy, and the Internet era, which have redefined our understanding and perception of the world and even our way of thinking. Chapter two "Love Song 2000" and Chapter three "Floating World and Faint Shadow" attempt to afford an optimistic and humanistic narrative to the new century. Meanwhile, both chapters faintly reveal gradual diversification and fragmentation in Chinese society since its enlightenment in the 1980s and its transition into its current manifestations in the post-globalization era.

Time is a circle, which travels circularly, and the moving image is an art form based on time and mirror images of the myriad world. Images and sounds wander and collide in our receptive senses, and life revolved around the screens has become our way of experiencing the world. In this sense, the art of moving images engages, assesses, intervenes, or has even shaped the psychological symptoms and social life of our generation.

Text by Dai Zhuoqun
Translated by Fiona He

展览地图 EXHIBITION MAP

1

蒋志,《礼物之一;礼物之二;礼物之三;礼物之四》,2013-2014, 四通道录像
Jiang Zhi, *The Gift (1); The Gift (2); The Gift (3); The Gift (4)*, 2013-2014, Four-channel video

2

杨福东,《城市之光》,2000, 单通道录像
Yang Fudong, *City Light*, 2000, Single-channel video

3

徐震,《18天》,2006, 单通道录像
Xu Zhen, *18 Days*, 2006, Single-channel video

4

徐震,《喊》,1998 (2006) , 单通道录像
Xu Zhen, *Shouting*, 1998(2006), Single-channel video

5

阚萱,《物体》,2003, 单通道录像
Kan Xuan, *Object*, 2003, Single-channel video

6

陈晓云,《抽》,2004, 单通道录像
Chen Xiaoyun, *Lash*, 2004, Single-channel video

7

杨振中,《春天的故事》,2003, 单通道录像
Yang Zhenzhong, *Spring Story*, 2003, Single-channel video

8

阚萱,《一个接一个》,2009, 单通道录像
Kan Xuan, *One by One*, 2009, Single-channel video

9

陈晓云,《狙》,2007, 单通道录像
Chen Xiaoyun, *Bi*, 2007, Single-channel video

10

梁玥,《女J》,2006, 单通道录像
Liang Yue, *Daughter*, 2006, Single-channel video

11

周滔,《互助练习》,2009, 单通道录像
Zhou Tao, *Mutual Exercise*, 2009, Single-channel video

12

周滔,《某天(广州)》,2007, 单通道录像
Zhou Tao, *One Day (Guangzhou)*, 2007, Single-channel video

13

梁玥,《三个家伙》,2006, 单通道录像
Liang Yue, *3 Guys*, 2006, Single-channel video

14

刘雨佳,《远山淡景》,2018, 单通道录像
Liu Yujia, *The Pale View of Hills*, 2018, Single-channel video

15

宋拓,《校花》,2013, 单通道录像
Song Ta, *Uglier and Uglier*, 2013, Single-channel video

16

李然,《按摩岛的夜》,2017, 单通道录像
Li Ran, *Night of Patmos*, 2017, Single-channel video

17

易连,《神话练习》,2019, 单通道录像
Yi Lian, *Myth Practice*, 2019, Single-channel video

18

马秋莎,《遛》,2016, 双通道录像
Ma Qiusha, *Take a Walk*, 2016, Two-channel video

19

易连,《多余的光》,2020, 单通道录像
Yi Lian, *Superfluous Light*, 2020, Single-channel video

20

陈轴,《我非非非陈轴》,2013, 单通道录像
Chen Zhou, *I'm not not not Chen Zhou*, 2013, Single-channel video

21

陈轴,《骨头与篝火》,2020, 短片
Chen Zhou, *Bone and Bonfire*, 2020, Short film

22

李明,《老师老师2》,2020, 单通道录像
Li Ming, *Teachers, teachers No.2*, 2020, Single-channel video

23

朱昶全,《老师老师》,2020, 单通道录像
Zhu Changquan, *Teachers, teachers*, 2020, Single-channel video

24

刘诗园,《突发区》,2019, 单通道录像
Liu Shiyuan, *A Sudden Zone*, 2019, Single-channel video

25

刘诗园,《为了我没拍的照片,为了我没读过的故事》,2020, 单通道录像
Liu Shiyuan, *For the Photos I Didn't Take, For the Stories I Didn't Read*, 2020, Single-channel video

26

王拓,《角色扮演》,2016, 单通道录像
Wang Tuo, *Roleplay*, 2016, Single-channel video

27

王拓,《赋格》,2016, 单通道录像
Wang Tuo, *Captive Tuning*, 2016, Single-channel video

28

陶辉,《蒙古症》,2010, 单通道录像
Tao Hui, *Mongolism*, 2010, Single-channel video

29

张辽源,《奇数与偶数》,2016-2021, 双通道录像
Zhang Liaoyuan, *Odd and Even Numbers*, 2016-2021, Two-channel video

30

蒲英玮,《记忆录像——轮廓歌谣》,2017, 单通道录像
Pu Yingwei, *Memory Video -- Ballad of Contour*, 2017, Single-channel video

31

蒲英玮,《黄昏记忆——返乡》,2018, 单通道录像
Pu Yingwei, *Dusk Memories -- Returning*, 2018, Single-channel video

艺术家: 陈晓云、陈轴、蒋志、阚萱、李明、李然、梁玥、刘诗园、刘雨佳、马秋莎、蒲英玮、宋拓、陶辉、王拓、徐震、杨福东、杨振中、易连、张辽源、周滔、朱昶全

Artists: Chen Xiaoyun, Chen Zhou, Jiang Zhi, Kan Xuan, Li Ming, Li Ran, Liang Yue, Liu Shiyuan, Liu Yujia, Ma Qiusha, Pu Yingwei, Song Ta, Tao Hui, Wang Tuo, Xu Zhen, Yang Fudong, Yang Zhenzhong, Yi Lian, Zhang Liaoyuan, Zhou Tao, Zhu Changquan



陈晓云
ChenXiaoyun

陈晓云，1971 年出生于中国湖北，现生活工作于杭州。自 1999 年参加上海“超市”展开始了当代艺术实践与创作，将录像和摄影作为主要的创作媒介，他是近十年来实验性艺术的重要艺术家之一。陈晓云的作品中始终呈现着艺术家诗性叙述的创作风格，感性思维贯穿于影像叙事结构中，并以个人化的意识片段作为向现实世界摆渡的影像形式。作品经常通过由一个标题，一句对白，一个动作生发开始加以重叠，提炼，抽象化，将我们已知的世界搅拌得更加疯狂和荒诞，或更加迟疑和虚无。

Chen Xiaoyun (b. 1971, Hu Bei, China) currently lives and works in Hangzhou, China. Since his participation in the group exhibition 'Art for Sale' held in Shanghai in 1999, he started his contemporary art creation and practice in video art, and has become one of the most important experimental artists in the most recent decade. Chen Xiaoyun's works are always both artistic and poetic in style, with introspective thinking present in the narrative structure as well as the use of individual fragments of consciousness to channel the real world in pictorial form. His works usually start with a caption, a dialogue, or a motion that is then overlapped, refined, and abstracted, to make our known world more ridiculous, hesitant, and emptier.

《抽》

光线是根鞭子，时间是个人的宗教，一条山路，一个疲惫的男人，一个拖着树上山的男人，每秒一次强烈的闪光，这是个人的内心神话，关于挣扎和救赎。记忆是不连贯的，欲望无比耀眼，被鞭子抽打的是循环的命运。

Lash

A piece of ray is a whip, and the time is an individual religion. Here is a path of mountains, and an exhausted man who is towing a tree from the bottom to the top of the hill. It will be a highly intense flashlight in one second. This is a myth of an innermost being of a person, mostly about struggle and expiation. So the memory of them is not coherent, and the desire is the most brilliant thing, recurrent fate is whipped time and time again.



陈晓云，《抽》，2004，单通道录像，图片由艺术家和香格里拉画廊（上海，北京，新加坡）提供
Chen Xiaoyun, *Lash*, 2005, single-channel video, image courtesy of the artist and ShanghART Gallery Shanghai Beijing Singapore



陈晓云，《豨》，2007，单通道录像，图片由艺术家和香格里拉画廊（上海，北京，新加坡）提供
Chen Xiaoyun, *Bi*, 2007, single-channel video, image courtesy of the artist and ShanghART Gallery Shanghai Beijing Singapore

《豨》

豨——传说中的猛兽，是禁锢、监禁的象征。《豨》首先是个人化的心理扫描，被束缚被围困，被困惑被干扰，被欲望层层包裹，其次是我们与现实世界之间那种奴役和被奴役的关系导致的激烈冲突，我们试图改变什么的个人英雄主义的冲动很可能沦为滑稽的表演。而现实本身就是我们心里埋藏的那个怪兽。如同影像中轰鸣的卡车排着队围着一个泥泞中的人圆周运动，没有出路，那种挫折感构成了我们每个人心中的监狱。

Bi

Bi is a fierce beast in legend which stands for imprisonment. This video is an individual psychological scan initially: be surrounded by constraint, disturbed by confusion and wrapped by desire. Then is the fierce conflict caused by the slaved and enslaved relationship between reality and ourselves. The individual heroism impulse of our attempt of change will probably become a comical performance. But the reality itself is exact the monster hidden in our deep heart. The roaring trucks in row are circling a person trapped in sludge. The sense of frustration constructed a prison in each of our hearts that there is no way to get out.



陈轴

Chen Zhou

陈轴，1987 年出生于中国浙江，现生活工作于上海。陈轴的创作综合影像、绘画和写作，他认为我们用定义建造了世界这所监狱，而自由是定义生成之前的不确定态。艺术创作的使命正是通过揭示定义的荒唐性从而瓦解其所构建的牢笼。陈轴的创作围绕着囚禁和解放，一方面描述当代生活中的死亡属性，同时以幽默的方式拆解固有经验，释放世界本来的不确定态。他的首部长篇电影《模仿生活》（2017）获得哥本哈根纪录片电影节新视野奖，韩国 DMZ 电影节亚洲视点奖，并入围 61 届伦敦电影节。作为艺术家他入选了 ArtReview Future Greats（2018）。

Chen Zhou (b. 1987, Zhejiang, China) currently lives and works in Shanghai, China. Chen Zhou is a multidisciplinary artist whose practice involves cinematic language, painting and writing. He believes the act of labeling is a prison and freedom resides in that uncertain moment before definition. Whether it is by exploring death in contemporary life, or by deconstructing our existence in a humorous way, Chen Zhou's works revolve around imprisonment and liberation. Always attempting to dismantle restrictive structures, Chen Zhou's works reveal the absurdity of labels and shed light over the uncertainty of today's world. He now lives and works in Shanghai. His first feature, *Life Imitation* (2017), received the New: Vision Award at the CPH: DOX Film Festival, Asian Perspective Award at DMZ Film Festival, and has been included in the Official Selection of 61st BFI London Film Festival. He is also selected for ArtReview Future Greats in 2018.

《我非非非陈轴》

这是一个由多位“陈轴”分裂在一起的影片，这些“陈轴们”来自他在朋友身上所获得的某种投射。陈轴与身边的艺术家好友：李明、李然和尉洪磊进行着真实的对话。这些发生在生活中“陈轴式”的对话，被一对双胞胎（两个一样的陈轴）演绎。在大街上偶遇的穿白色衣服的疯子，在片中进行即兴表演，像是一个不可控的内部陈轴；虚拟的杰克，甚至是戈达尔，像是一个“偶像化的陈轴”。所有这些“碎片”拼合成了一场“悲伤的葬礼”，又或可被视作一面赤裸的镜子，让你在看到影片的同时看见你心中的那个“陈轴”。



陈轴，《我非非非陈轴》，单通道录像，2013，图片由艺术家提供

Chen Zhou, *I'm not not not Chen Zhou*, 2013, single-channel video, image courtesy of the artist

I'm not not not Chen Zhou

This is a film made from multiple cut-and-spliced versions of "Chen Zhou". The creations of "Chen Zhou" derive from the many projections of him produced by his close friends. Using examples of actual conversations with artist friends such as Li Ming, Li Ran, Yu Honglei, they explore his daily life, a "Chen Zhou" form of dialogue, which is then interpreted by two twins (two other Chen Zhous). A crazy person dressed all in white met by chance on the street carries out an improvised performance during the film — he is like the uncontrollable inside of Chen Zhou. The fictional Jack, and even Godard convey iconographic versions of Chen Zhou. All of these fragments put together a sorrowful picture of a “burial”. More accurately it is like a bare mirror that helps you to see both the film as well as a "Chen Zhou" that could be somewhere in your heart.

《骨头与篝火》

“骨头与篝火是一支委任创作的短片，我得到一个命题 ‘How Can I be Plural?’（我如何成为复数？）然后进行无限制的创作。”
——陈轴

故事内容 | 在一个城市边际立交桥下的一块空地上，一群不知是否相识的年轻人聚集在一起，他们如城市流亡者一样，在一堆篝火前，举行一场传递并观看骨头的仪式。

Bone and Bonfire

“Bone and Bonfire” is a commissioned piece. Given the proposition ‘How Can I be Plural?’, I created the film with no restriction.”
-- Chen Zhou

The Story Content | On a vacant lot under a flyover on the edge of the city, a group of young people gather like urban exiles. They may or may not know each other. The group sits around a bonfire for a ritual of passing and looking at the bone.



陈轴，《骨头与篝火》，短片，2020，图片由艺术家提供
Chen Zhou, *Bone and Bonfire*, 2020, short film, image courtesy of the artist



蒋志
Jiang Zhi

蒋志，1971 年出生于中国湖南，1995 年毕业于中国美术学院，现生活工作于北京。在 1999 年参加“后感性：异形与妄想”展览后，蒋志成为同时代艺术家中最具影响力的一员。他的作品具有广泛的跨媒介性，涵盖影像、绘画、摄影、装置、诗歌还有小说。蒋志曾获 2010 年改造历史（2000 — 2009 年中国新艺术）学术大奖；2002 年香港国际电影短片节“亚洲新势力——评委会大奖”；2000 年中国当代艺术提名奖（CCAA）。

Jiang Zhi (b. 1971, Hunan, China) graduated from the China Academy of Art in 1995, currently lives and works in Beijing. After participating in the “Post-Sense Sensibility” Exhibitions in the 1990s, Jiang Zhi has subsequently proceeded to become one of the most influential Chinese artists of his generation. He works with a wide range of mediums that span from video, painting, photography, installation, poetry to novel. He was awarded the academic achievement of Reshaping History (Chinart from 2000-2009) in 2010, the Asian New Force IFVA Critics Award in 2002, and was also awarded the Chinese Contemporary Art Award (CCAA) in 2000.

《礼物》

“作为礼物，他给出了，但给出的没有‘内容’，给出的同时（松开手的同时），礼物的所谓‘内容’流失和消散了。

‘内容’很容易被估值，成为物品和商品。给出的同时，也是开始了‘不能给出’。这样的给予，同时也不是给予，也不是‘不是给予’。礼物给没有具体的受赠者。

因为它不能给到某个接受者手上，也没有某个谁在赠与。它排除了互赠的可能，互赠是交换的一种形式。

所以，它是真正的礼物。同时，礼物不再是那捧沙，那缕烟，而是与它们连成一个整体的天空和大地。作为礼物，它无形，无量，无界。”

——蒋志



蒋志，《礼物》，2013-2014，四通道录像，图片由艺术家和魔金石空间提供
Jiang Zhi, *The Gift*, 2013-2014, courtesy of the artist and Magician Space



蒋志，《礼物》，2013-2014，四通道录像，图片由艺术家和魔金石空间提供
Jiang Zhi, *The Gift*, 2013-2014, four-channel video, courtesy of the artist and Magician Space

The Gift

“As a gift, he gave it. Yet that which he gave has no ‘substance’ to speak of. When he gave it (when he loosened his hand), the so-called ‘substance’ of the gift slipped by and dissipated. ‘Substance’ is easily appraised, becoming an object and a product.

As it was given, it also began ‘to be unable to be given.’ This sort of giving is also not giving, as it is also not ‘not giving.’

The gift does not have a specific recipient. Because it cannot be given to any recipient, there is no one who is giving.

It excludes the possibility of reciprocity. Reciprocity is a form of exchange. As such, it is a true gift.

At the same time, the gift is no longer that handful of sand, that wisp of smoke; rather, it joins together with them to form a whole of sky and earth. As a gift, it is formless, measureless, boundless.”

-- Jiang Zhi



阚萱
Kan Xuan

阚萱，1972 年出生于中国安徽，现生活工作于北京和阿姆斯特丹。幽默，轻松又优雅，并伴随着深刻的讽刺及批评，这就是阚萱艺术的特点。阚萱的主要作品媒介是影像，她的作品强调那些我们日常生活都会碰到，但却几乎不会注意的细微的事物、感受及情感。她的作品坚持其想象的适当及精确，并以直接单纯的方式表现。在她的影像作品中，被动的观察往往体现为主动活跃的表现。

Kan Xuan (b. 1972, Anhui, China) currently lives and works in Beijing, China and Amsterdam, Netherlands. Humor, lightness, and grace characterize the works of Kan Xuan, running alongside a deep sense of critical irony. Kan Xuan mainly works in video. Her videos highlight the trivial elements, feelings, and sensations that we experience daily but often rarely notice. Reproducing them as directly as possible, her work is striking for its imagination, relevance, and exactitude. She indulges in a honing of the techniques of the observer, but transforms this passive observation into active performance in her video pieces.



阚萱，《物体》，2003，单通道录像，图片由艺术家提供
Kan Xuan, *Object*, 2003, single-channel video, image courtesy of the artist

《一个接一个》

一个接一个地从细节、片段中被理解，这些细节被暗示了某事，或者，同样地，生活的日常。

One by One

One by One is understood from details, fragments, the details confound by being suggestive of something or, equally, daily life.



阚萱，《一个接一个》，2009，单通道录像，图片由艺术家提供
Kan Xuan, *One by one*, 2009, single-channel video, image courtesy of the artist

《物体》

采用黑白的方式拍摄在水中缓慢落下的各种物体的影像，如，石头、药、苹果、牛奶、报纸等，并轻声的描叙这些物体的颜色。“苹果是黑色的”“报纸是灰色的，报纸是黑色的”“咖啡是黑色的”。

Object

The black and white video shows the shadows of various objects falling slowly into water, such as rocks, medicine, apples, milk, newspapers, etc., and accompanied by a voice describing the colours of these objects. "The apple is black" "The newspaper is grey, the newspaper is black" "The coffee is black".



李明
Li Ming

李明，1986 年出生于中国湖南，现生活工作于杭州。他于 2008 年荣获“皮埃尔·于贝尔创作提名奖大奖”，2017 年荣获“HUGO BOSS 亚洲新锐艺术家大奖”。在李明的录像实践中，始终可以看到一种自导自演的工作方式。影像作为一种有效的表达手段，可以轻松转化创作动机。他习惯于将作品观念置于头脑发酵的图像结果之后，这也使得他的创作始终存在一种“即兴”的状态。与其说这种创作语境是艺术家刻意经营出的一种游戏，不如去理解为第一人称的作者正与观众一同信马由缰。

Li Ming (b. 1986, Hunan, China) currently lives and works in Hangzhou, China. He wins Pierre Huber Creation Prize in 2008, and Hugo Boss Asia Art Awards for Emerging Asian Artists in 2017. In Li Ming's video practice, you can always see a self-directed working style. As an effective means of expression, image can easily transform the motivation. He was used to putting the idea of his work behind the image result by mind fermenting, which made his creative process always have an "impromptu" state. Rather to say this creation context is a game artist tried hard to build out; It is better to understand that the first-person perspective is letting things take their natural course.

《老师老师 2》

蜜蜂酿蜂蜜
奶牛产牛奶
风扇能扇风

Teachers, teachers No.2

Was it a cat I saw
Was it a hat I saw
Was it a mat I saw



李明，《老师老师 2》，2020，单通道录像，图片由艺术家和天线空间提供
Li Ming, *Teachers, teachers No.2*, 2020, single-channel video, image courtesy of the artist and Antenna Space



李明，《老师老师 2》，2020，单通道录像，图片由艺术家和天线空间提供
Li Ming, *Teachers, teachers No.2*, 2020, single-channel video, image courtesy of the artist and Antenna Space



李明，《老师老师 2》，2020，单通道录像，图片由艺术家和天线空间提供
Li Ming, *Teachers, teachers No.2*, 2020, single-channel video, image courtesy of the artist and Antenna Space



李然
Li Ran

李然，1986 年出生于中国湖北，现生活工作于上海。他的创作涉及影像、表演、绘画、装置、写作等多重媒介。近几年，他开启了中国 50 年代以来话剧、舞台美术和化妆、译制片生产和制作、谍战电影中反面角色设置的考察之旅。他常常通过照片文献收藏、角色场景摆拍、配音模仿独白进行影像写作，同时也在绘画、声音、装置等创作里扩充着这种书写的更加复杂与个人化的时空。他的作品曾在巴黎蓬皮杜中心，柏林世界文化宫，日内瓦当代艺术中心等机构展出。他曾于 2014 年莫斯科国际青年艺术双年展中获得“最佳艺术家奖”。

Li Ran (b. 1986, Hubei, China) currently lives and works in Shanghai, China. His work involves multiple media such as video, performance, painting, installation and writing, etc. In recent years, he embarked on a journey surveying the antagonist roles in theatre, stage art, make-up design, the production of imported films and espionage films since 1950s in China. The artist often writes images through collections of photo documents, character scenes, and dubbed monologues. Meanwhile, he also expands the more complex and personalized time and space of this writing in painting, sound, and installation. Li Ran has exhibited at the Center Pompidou, Paris; Huas der Kulturen der Welt (HKW), Berlin; Centre d'Art Contemporain Genève, Geneva and other venues. He won the "Best Artist Award" at the 2014 Moscow International Youth Art Biennial.

《拔摩岛的夜》

“依据《寒夜》这部小说，‘奉光’是我在这次创作中极力解析的一个人物，文章中正面描写他的篇幅较少，大部分提及他的时候，都是来自于汪文宣一家的想象和臆测，这些想象时常是错位的，被异化的。小说中的其他人物对他的出现也都有各自不同的理解，在汪文宣一家的家庭矛盾当中，这个人物往往成为他们互相抑制对方的不良信号。而在这个人物身上也显现出一种异样的价值观、生活习惯，以及一种游离在多数苦难的小知识分子阶层之外的轻松，在那些精悍的文段里出现了他的语言、性格和情绪，当面对他爱的‘树生’，也透露出了极其微妙的浪漫主义色彩。

这部影像中，我呈现了几种被异化的素材，其中有让舞台剧演员即兴表演并且变异了的圣经独幕剧选段；用散文式的浪漫与抒情进行矫饰的旁白，其描写了一个异端信仰团体登山聚集，从幽静轻松到狂热极端的场景；影片图像的编织中，结合了 50 年代至 80 年代围绕舞台表演的多种图像文献。在影片的叙述里它们时常紧密的交织在一起，也偶尔相互偏移，形成一种多线索重叠的表述。这也是我对‘奉光’在小说中呈现形态的一种理解。”

——李然



李然，《拔摩岛的夜》，2017，单通道录像，图片由艺术家和香格纳画廊（上海，北京，新加坡）提供

Li Ran, *Night of Patmos*, 2017, single-channel video, image courtesy of the artist and ShanghART Gallery (Shanghai, Beijing, Singapore)



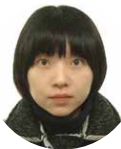
李然，《拔摩岛的夜》，2017，单通道录像，图片由艺术家和香格纳画廊提供
Li Ran, *Night of Patmos*, 2017, single-channel video, image courtesy of the artist and ShanghART Gallery (Shanghai, Beijing, Singapore)

Night of Patmos

“On the basis of the novel *Cold Night*, I tried hard to analyze a character named ‘Fengguang’. He appears less in the description of the book, and most of them comes from the imagination and conjecture of Wang Wenxuan and his family, which of that is misplaced and alienated. Other characters in the novel also have different understanding of him, who is always considered as a negative signal for Wang’s family. However, he also carries some unusual values, life habits, and relaxed attitude that differentiate him from the poor intellectual class. Those short and powerful texts unfold his utterance, personality, and emotion. When facing ‘Shusheng’, the women he loves, a subtle romanticism emerged.

In this video, I used several pieces of alienated materials, including the selections from biblical one-act play that improvised by stage actors; the aside is embellished by romantic proeses and lyrics, portraying a mountaineering-gathering scenery of a heretics group, and its atmosphere turns from humored to fanatical. The weaving of images refers to different kinds of picture documents from 1950 to 1980. All above intertwined closely in the video, or occasionally deviated from each other, forming an expression with overlapping multi-thread. This is one of my understandings of how ‘Fengguang’ appears in the novel.”

-- Li Ran



梁玥
Liang Yue

梁玥，1979 出生于中国上海，现生活工作于加拿大多伦多。梁玥的创作—无论是摄影还是录像—自始至终以“日常”作为支点，不断以她极为敏锐的艺术天赋顺势取材，发现、发掘和捕捉被忽视的人类日常行为，并将这种对城市日常的关注扩展延伸到对自然恒常之景的凝视。在她将近十五年以来的大量的作品中，可以看到一条清晰贯穿她艺术实践之气：对无意义之美的探求。尤其在梁玥的录像作品中，她不断简化并舍弃拍摄和剪辑技巧，挑战观者的习惯性“艺术欣赏”，挑战他们的视网膜和耳膜，挑战他们的耐心和理性，进而质疑艺术所谓的“意义和价值”，以此将无意义视为她创作的最终意义。

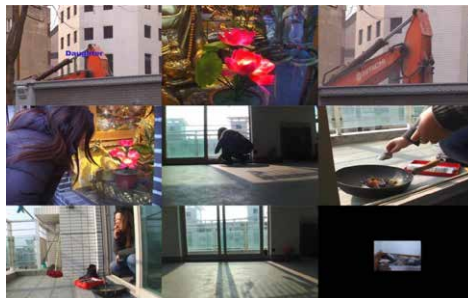
Liang Yue (b. 1979, Shanghai, China) currently lives and works in Toronto, Canada. In Liang Yue's works, either photos or videos, the "daily" is always taken as a focus. She uses the easy-to-get materials with her acute art talents, keeps seeking, exploring and capturing the daily routines, and extending form concerning for the life in city to gazing the eternal scenery in the nature. A clear clue of her art practice could be witnessed in the massive works during the past fifteen years that the exploration for the beauty of insignificance, especially her videos, in which she keeps simplifying and abandoning the techniques of shooting and editing, challenging the art appreciation which the audience has been used to, as well as the viewers' retina and eardrum, patience and rationality, and further questioning the so-called significance and value of art as she treats the meaningless as the ultimate significance of her creation.

《女儿》

拍摄了一个姑娘无意间在一间佛品店看到一株自动开合的莲花。她把花买回家，烧了些锡箔做的银元给她死去的老爸。全片静默，没有对白，只是抽着烟，在银元燃烧的白烟里，回忆点小时候的事情。

Daughter

A girl found an automatic lotus in a Buddha store. She brought it back and burnt some paper money to her deceased father. The whole video is without a word or sound - just the girl smoking in the wind with the ash, recalling her childhood.



梁玥，《女儿》，2006，单通道录像，图片由艺术家和香格纳画廊（上海，北京，新加坡）提供
Liang Yue, *Daughter*, 2006, single-channel video, image courtesy of the artist and ShanghART Gallery (Shanghai, Beijing, Singapore)



梁玥，《三个家伙》，2006，单通道录像，图片由艺术家和香格纳画廊（上海，北京，新加坡）提供
Liang Yue, *3 Guys*, 2006, single-channel video, image courtesy of the artist and ShanghART Gallery (Shanghai, Beijing, Singapore)

《三个家伙》

一个有点孤单无聊的城市角落，世博会后留下来的很多空的建筑残骸，奇怪的建筑区，完全没有人经过，三个家伙在那里只好自己玩点游戏来解闷。

3 Guys

Three guys playing with themselves in the constructive remains of World Expo 2010, revealing the boredom and lonesomeness of urban life.



刘诗园
Liu Shiyuan

刘诗园，1985 年出生于中国北京，现生活工作于北京及哥本哈根。刘诗园的艺术实践涉及摄影、影像、舞台剧、空间装置等多个领域，其艺术实践呈现出一种不受地域性限制的视觉语言。在早期创作中，刘诗园侧重呈现出一种对边界的有意质疑，她夸张地运用符号化的简单事物来讽刺商业运作和我们信仰间的矛盾。近期，基于多重文化的生活背景，她的创作更多地融入了一种个体对于不同历史文明和自然现状关系滑稽的误读。刘诗园的作品很难被简单的定义为摄影或视频，无论是静止的还是动态的，都超越了他们被制作时的语境和媒介而单独成立。

Liu Shiyuan (b. 1985, Beijing, China) currently lives and works in Beijing and Copenhagen, Denmark. The scope of Liu Shiyuan's art practice comprises such domains as photography, video, stage performance and spatial installations. Through her art practice she exposes a visual language that is unaffected by regional boundaries. In her early works, Liu Shiyuan put an emphasis on an intentional questioning of boundaries. She makes exaggerated use of symbolic, unassuming objects to satirize the contradictions between the way businesses are operated and our (i.e. human) beliefs. Recently, in view of multicultural living backgrounds, her art has become more geared towards the individual's comical misreading of the relations between different historical civilizations and nature's status quo. It's difficult to pigeonhole Liu Shiyuan's artworks as either photography or video. Whether static or dynamic, every one of her works exceeds the contexts and mediums used to produce it, and is able to come into existence independently.

《突发区》

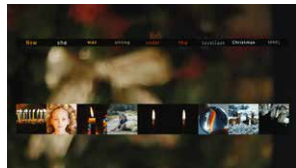
《突发区》分为四个章节，探索了不可言说性、时间的流动、停滞乃至控制论等主题。艺术家在电影中缜密地创造了一种复古 - 模拟时代审美，并以此检视当下的全球现实。在影片中，一对青年男女在用老式家庭座机煲电话粥。对话的内容琐碎而青涩，但这种平常、庸碌的只言片语在对话过程中不断重塑自身。这谈话频繁而让人恼火地被父母的监听、两人的突然沉默乃至监听记录的回放过程不停打断。最终将二人谈话扬弃的，是陡然从形式语言变成叙事结构的蹩脚钢琴声。这钢琴声超越了语言，并作为贯穿影片始终的结构将观众引入被数字技术覆盖的人类纪现实。

A Sudden Zone

In its four chapters speaks of the unspeakable in relation to continuity, disruption, and the theme of the cybernetics. It brings about a choreographed retro sensibility of the analogue, and scrutinizes the contemporary global reality one is facing today. In the film, two teenagers are having a phone call that is typically juvenile, but the meaningfulness of the conversation re-shapes itself as it goes: it is interrupted frequently and constantly by overhearing, eavesdropping, the teenagers' own silence, by being repeated in playbacks. When the minimal piano sounds in the background of the film becomes an integral but noisy part of the lived reality, the tele-conversation that could last indefinitely abruptly becomes something else, uncanny and sublime, as one is reminded of the situation of the digital and the Anthropocene one is caught in today.



刘诗园，《突发区》，2019，单通道录像，图片由艺术家和空白空间提供
Liu Shiyuan, A Sudden Zone, 2019, single-channel video, image courtesy of the artist and White Space Beijing



刘诗园，《为了我没拍的照片，为了我没读过的故事》，2020，单通道录像，图片由艺术家和 Tanya Bonakdar 画廊提供
Liu Shiyuan, For the Photos I Didn't Take, For the Stories I Didn't Read, 2020, single-channel video, image courtesy of the artist and Tanya Bonakdar Gallery



《为了我没拍的照片，为了我没读过的故事》

作品灵感来自丹麦作家汉斯·克里斯蒂安·安徒生（Hans Christian Andersen）的《卖火柴的小女孩》（*The Little Match Seller*）。1920 年，《卖火柴的小女孩》被翻译成中文，并收录在全国各地的教材中。在文化大革命期间，这个故事被不同的文化解读为共产主义是如何把中国从西方资本主义的问题中拯救出来的。作为一个在丹麦生活多年的中国艺术家，刘诗园在一个新语境中为我们重新讲述这个故事，使观众得以细观我们自身的差异，考虑不同的视角，最重要的是，理解我们作为人类的共同关联。

For the Photos I Didn't Take, For the Stories I Didn't Read

The film is inspired by Danish author Hans Christian Andersen's book *The Little Match Seller*. In 1920, *The Little Match Seller* was translated to Chinese and included in educational books throughout the country. The story was used by the Chinese government during the Cultural Revolution as a way of explaining how the communist party was saving China from the problems of Western capitalism. As a Chinese national who has lived in Denmark for many years, Liu reintroduces the story to us in a new context, allowing the viewer to observe our differences, consider alternative perspectives and most importantly, understand our shared connection as humans.



刘雨佳
Liu Yujia

刘雨佳，1981 年出生于中国四川，现生活工作于北京。艺术家的近期创作主要通过影像来探索记录性现实与虚构的辩证张力。刘雨佳曾在当代唐人艺术中心（北京）与上海沪申画廊举办个展。她的作品曾展出于上海当代艺术博物馆、匹兹堡大学美术馆、2019 年广州空港双年展、上海昊美术馆、UCCA 沙丘美术馆、德国杜塞尔多夫·尤莉娅·施托舍克收藏、澳大利亚白兔美术馆、英国曼彻斯特 CFCCA、卡蒂斯艺术基金会等，她的单屏影像作品也在法国蓬皮杜艺术中心等美术馆与机构进行放映。刘雨佳曾被提名“保时捷中国青年艺术家双年评选”（2018-2019）。

Liu Yujia (b. 1981, Sichuan, China) currently lives and works in Beijing, China. Liu Yujia's recent practice engages with moving image. Her video works and films explore the dialectical tension between the documentary reality and fiction, examining the complex and mysterious dimensions of subjective experience in different social and political context. Recent solo exhibitions include Tang Contemporary Art Center, Beijing and Shanghai Gallery of Art, Shanghai. Her works were exhibited in PSA, Shanghai; Museum of University of Pittsburgh; 2019 Guangzhou Airport Biennale, Guangzhou; HOW Art Museum, Shanghai; UCCA DUNE Art Museum; Julia Stoschek Collection, Dusseldorf; White Rabbit Museum, Sydney, Australia; CFCCA, Manchester, UK; Kadist Foundation, USA, etc. Her single-screen video works and films have been displayed in Centre Pompidou, Paris and other museums and institutes around the world. She has been nominated for 2018-2019 Porsche "Young Chinese Artist of the Year" Award.



刘雨佳，《远山淡景》，2018，单通道录像，图片由艺术家提供
Liu Yujia, *The Pale View of Hills*, 2018, single-channel video, image courtesy of the artist

《远山淡景》

在《远山淡景》中，我们透过香特尔·阿克曼（Chantal Akerman）式的长镜头，以一种极度安静的方式观察了一位当地女性的生活。这种方式造成了一种介于虚构与纪录之间的状态：我们貌似看到了这位身份特殊的女性生活的全部细节，但又被遮蔽于她神秘的过去之外；或者说，女主人公仿佛是“活着的证物”，而我们正在目睹那段历史的遗存与逐渐消逝。影片中的空间往往构成彼此冲突的关系：安静的生活空间与喧闹的展示空间，单色调的戈壁与色彩丰富的室内，民族化的装饰与公共空间（台球厅）的去地域化。这种空间冲突形成了这部极为沉静的电影的节奏变化，提示着时间在此的多重性。

The Pale View of Hills

In *The Pale View of Hills*, we observe in extreme quietness the life of a local woman, through the kind of long takes typical of Chantal Akerman. This approach generates a middle ground between fiction and documentation: we seem to be seeing all the details of this particular woman's life, but in the meantime her mysterious past is shadowed from us; in other words, the protagonist appears to be "living evidence" and we are witnessing the remains of her history and how it gradually dissolves. The spaces in the film often constitute conflicting relationships: quiet living spaces are contrasted with bustling display spaces, the monochromatic Gobi Desert with polychromatic interiors, and ethnic decor with delocalized public spaces (such as the billiards room and the dance hall). These spatial conflicts compose the rhythm of this extremely quiet video, and suggest a perturbed multiplicity of time here.



刘雨佳，《远山淡景》，2018，单通道录像，“新冶金者”展览现场，图片由艺术家提供
Liu Yujia, *The Pale View of Hills*, 2018, single-channel video, installation view, New Metallurgists, Julia Stoschek Collection, Dusseldorf, image courtesy of the artist



马秋莎 Ma Qiusha

马秋莎，1982 年出生于中国北京，现生活工作于北京。她的作品曾于德国戴姆勒当代艺术中心、洛杉矶郡美术馆、香港 Para/ Site、法国蓬皮杜艺术中心、德国卡尔斯鲁尔艺术与媒体中心、英国泰特现代美术馆、荷兰格罗宁根美术馆、美国休斯顿当代美术馆、中国美术馆、纽约 International Studio & Curatorial Program、俾尔根国际艺术基金会等多处展出。马秋莎曾被提名“保时捷中国青年艺术家双年评选”（2018-2019）、“皮埃尔·于贝尔奖”（2014）及“AAC 艺术中国——年度青年艺术家”（2017、2013）。

Ma Qiusha (b. 1982, Beijing, China) currently lives and works in Beijing. Ma Qiusha's art have been shown at institutions including Daimler Contemporary (Berlin); Los Angeles County Museum of Art (Los Angeles); Para Site (Hong Kong); Centre Georges Pompidou (Paris); Zentrum für Kunst und Medientechnologie (Karlsruhe); Tate Modern Museum (London); Groninger Museum (Groningen, the Netherlands); Contemporary Arts Museum Houston (Houston, US); National Art Museum of China (Beijing); International Studio & Curatorial Program (New York); Internation Contemporary Art Foundation (Bergen) and more. She was nominated for Prosche "Young Chinese Artists" (2018-2019), "The 2014 Pierre Huber Prize" and "Young Artist of the Year" by Award of Art China (AAC) in 2017 and 2013.

《遛》

“腿部”作品中占据了画面的主体。无论行走或是等待，简单的行为通过循环播放得以无限进行下去。表面的去叙事性背后，作者的真实意图被掩藏起来，行为本身的意义被开放给观看者，而“故事”则通过个体各自拥有的经验背景共同补全。



Take a Walk

Ma Qiusha's *Take a Walk* emerges in a more nihilistic fashion. Women's legs are the main subjects of both works. Whether walking or waiting, simple actions are cycled to create infinite repetition. The artists' true intentions are hidden beneath the removal of narrative on the surface. The significance of the act itself is opened up for the viewers to see, while each individual fill in the "story" according to their own background and experience.



马秋莎，《遛》，2016，双通道影像，图片由艺术家和北京公社提供
Ma Qiusha, *Take a Walk*, 2016, two-channel video, image courtesy of the artist and Beijing Commune



蒲英玮

Pu Yingwei

蒲英玮，1989 年出生于中国山西，2013 年于四川美术学院获学士学位，2018 年于里昂国立高等美术学院获硕士学位并获得评委会最高嘉奖，现生活工作于北京。蒲英玮的工作被定义为一种具有强烈乌托邦热情的观念艺术实践。艺术家将其在公共领域中所践行的多重媒介与身份叙事理解为一项全面的动员。以个人史作为一个绝对的出发点，通过展览、写作、设计、讲演、教学等不同形式的工作，艺术家试图生产一种跨越了种族、国家、伦理等宏大命题的“元政治”。这种政治与我们所经历的现实同样复杂并充满悖论。

Pu Yingwei, (b.1989, Shanxi, China). He received his BFA from Sichuan Fine art Institute in 2013, DNSEP (MFA with Félicitation du jury) from École Nationale Supérieure des Beaux-Arts de Lyon in 2018, currently lives and works in Beijing, China. Pu Yingwei's work has been defined as an exercise in conceptual art with a strong utopian zeal. He is the artist who interprets the multiple media and identity narratives that he practices in the public sphere as a comprehensive mobilization. Taking personal history as an absolute starting point, with the exhibition, writing, design, lecturing, teaching, and other forms of work, he attempts to produce a kind of "meta-politics" that transcends grand topics such as race, nation, and ethics. Such politics are as complex and full of paradoxes as the reality we experience.

《记忆影像——轮廓歌谣》

《记忆影像——轮廓歌谣》拍摄了法国 60-70 年代的集体式住宅，而这些集体式住宅在经历了乌托邦时代的荣光之后现在悉数变为了充满不安的灰色地带，而很多近些年发生的恐怖袭击也多数来自这里。吊诡的是，为什么当初一个所有人全情投入的事情最终还是不可避免地失败了？这种忧郁的复杂现实，加之这些集体主义的视觉经验，都不得不令人联想到了同样存在于中国的悲伤往事。片中背景音乐则分别来自《浩劫》、《旧世界的群像》以及一部关于哥伦比亚屠杀的电影中幸存者们的歌谣。艺术家将这些歌重新模拟演唱，虽然不理解这些歌声的内容与其各自的语言，就像他亦未曾在法国的集体主义建筑中居住，但却可以感同身受地理解个中情感。这种移情的维度是艺术家在其它关于身份与政治的作品中也希望触及的。

Memory Video -- Ballad of Contour

Memory Video -- Ballad of Contour films the collective housings in France from 1960s to 1970s. However, these collective housings have been a grey field full of fluctuation after the glory of Utopian era, and most terrorist attacks took place here over the past few years. It is paradoxical that an event in which everyone was fully involved eventually failed inevitably. Such blue and complex reality together with these collective visual experiences remind of the sad past that also took place in China. The background music is the song by survivors from films *Shoah*, *Obrazy Starého Sveta* and one about massacre in Columbia. The artists covered these songs. Although they did not understand the content of the songs and their respective languages, just as they had not lived in French collectivist building, they could understand such emotions with empathy. Such empathy is what artists wanted to touch in other works about identity and politics.



蒲英玮，《记忆影像——轮廓歌谣》，2017，单通道录像，图片由艺术家和没顶画廊提供
Pu Yingwei, *Memory Video -- Ballad of Contour*, 2017, single-channel video, images courtesy of the artist and Madein Gallery



蒲英玮，《黄昏记忆——返乡》，2018，单通道录像，图片由艺术家和没顶画廊提供
Pu Yingwei, *Dusk Memories -- Returning*, 2018, single-channel video, images courtesy of the artist and Madein Gallery

《黄昏记忆——返乡》

《黄昏记忆——返乡》描述了一段获取记忆，识别记忆，构建记忆的过程。在经历了现实的焦灼，旅行的跋涉，寻找，记忆，遗忘之后，开始对现有记忆的坚固与清晰产生怀疑。它的素材取自法国南部的城市马赛，艺术家也在现代主义建筑师勒·柯布西耶著名的马赛公寓中居住并进行拍摄。这座城市也被艺术家称为“尽头之都”：外来移民、集体式建筑、地中海对岸的北非异域，反向勾勒出了艺术自我的身份认定。影片开头的天气描述挪用了日本作家蜂谷道彦，在广岛原子弹爆炸后的日记的开头。以隐喻掩盖在日常性之下的动荡。在某种意义上，“返乡”既意味着对“故土”概念的重新构建，也意味着对从前故土的永远缺失，一种“现代性流亡”。

Dusk Memories -- Returning

Dusk Memories -- Returning depicts a process of acquiring, recognizing and constructing memories. After experiencing the anxiety of reality, the trek of travel, and all the journey of searching, remembering and forgetting, the artist begins to doubt the firmness and clarity of the existing memories. The materials of the work are taken from the city of Marseille in the south of France. The artist also lives and shoots in that famous Unité d'Habitation in Marseille developed by the modernist architect Le Corbusier. This city is also known as the "capital of the end" by the artist: immigrants, collective architecture, and the exotic land of North Africa on the other side of the Mediterranean all reversely outline the identity of the art itself. At the beginning of the video, the artist borrows the introduction part from the diary of Japanese writer Michihiko Hachiya after the atomic bomb in Hiroshima to make a weather description. The turbulence hidden in the daily life becomes metaphor there. In a sense, "returning" means not only the reconstruction of the concept "homeland", but also the permanent absence of the former birthplace, a kind of "modern exile".



宋拓
Song Ta

宋拓，1988 年出生于中国广东，现生活工作于广州和深圳。宋拓是一位艺术家、时装设计师，同时是一位策展人。宋拓作品曾在德国杜塞尔多夫 Julia Stoschek 收藏基金会、北京尤伦斯当代艺术中心、广东时代美术馆、瑞士伯尔尼美术馆、荷兰马斯特里赫特 Marres 当代艺术中心、英国 CASS 雕塑基金会、韩国光州亚洲文化中心、瑞士保罗·克利美术馆、葡萄牙波尔图市立美术馆、阿联酋沙迦艺术基金会瑞典隆德美术馆等多家当代艺术机构展出。

Song Ta (b. 1988, Guangdong, China) currently lives and works in Guangzhou and Shenzhen, China. Song Ta is an artist, fashion designer and curator. His works have been exhibited in Julia Stoschek Collection Foundation, Düsseldorf; Ullens Center for Contemporary Art; Times Art Museum, Guangdong; Kunsthalle Bern, Switzerland; Marres Contemporary Art Center, Maastricht, Netherlands; CASS Sculpture Foundation, UK; Gwangju Asian Cultural Center, South Korea; Paul Klee Art Museum, Switzerland; Times Art Center, Berlin Nassau Art Association, Wiesbaden, Germany; Kunsthaus Bregenz, Austria; Municipal Art Museum of Porto, Portugal; UAE The Art Foundation; Kunsthall Lund, Sweden, and other institutions.

《校花》

我在一所大学校园里街拍女生的录像，见一个拍一个，我想尽量多地拍摄她们（后来拍了四五千个）。然后拿回来给她们一个个地排名，最后剪辑成一个与美术馆每日开馆时长相接近长度的影像（七八个小时吧），所以你想看美女的话基本上就要起……很早去美术馆了，而反过来，一到夜幕降临时，这会是一片人间地狱的景象。

——宋拓

Uglier and Uglier

"The number beneath the girl represented her appearance ranking in this campus. I was in a campus randomly recording passing girls by my DV, then they are sorted in according to how beautiful they are. Within this seven and more hours long (The museum opening hours) video you will see them showing up accordingly from the prettiest to the ugliest. So if you want to see the campus queen, you have to go to the museum as early as possible. Otherwise, when the dusk comes, it will become a living hell in this place."

--Song Ta



宋拓，《校花》，单通道录像，2013，图片由艺术家和北京公社提供
Song Ta, *Uglier and Uglier*, 2013, single-channel video, image courtesy of the artist and Beijing Commune



陶辉

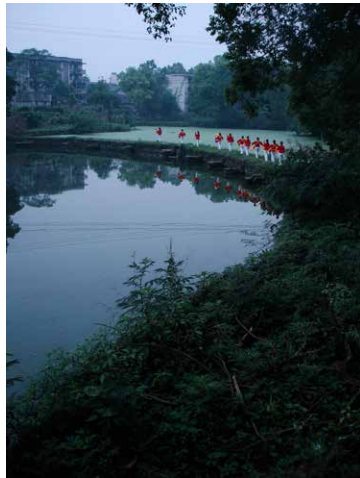
Tao Hui

陶辉，1987 年出生于中国重庆，现生活工作于北京。虽然毕业于油画系，但陶辉的作品以影像和装置艺术为主，从个人记忆、视觉经验和大众文化中积累素材，通过提炼与改造形成崭新的叙事模式和影像风格。陶辉从社会身份、性别地位、种族问题和文化危机等问题入手，以荒诞、吊诡、夸张的场景搭建，充满隐喻和错位感的人物设置，呈现出当代人的集体经验，带动观者正视自身的文化历史、生存现状和社会身份。

Tao Hui (b. 1987, Chongqing, China) currently lives and works in Beijing, China. Tao graduated from Sichuan Fine Arts Institute with a BFA in Oil Painting in 2010. He traversed into the art of video and installation, drawing from personal memories, visual experiences and popular culture to weave an experimental visual narration, the focus of which is often our collective experience. Running throughout his work is a sense of misplacement vis-à-vis social identity, gender status, ethnicity and cultural crisis, prompting the audience to face their own cultural histories and living conditions.

《蒙古症》

《蒙古症》是陶辉在大学时期的作品，对《还珠格格》这部古装经典剧做的延续性创作，为古装剧加入现象、经验与想象，“续写”一个陶辉希望看到的结局，这可称为他创作的第一个阶段。作品讲述了现代化进程中跨越地域的意识形态下的年轻人的精神状况，用即兴摄影的方式来控制演员，电视剧的框架来控制剧情；传统艺术和民间文化成为影响作品的主要因素，毫无逻辑的人物关系构建了一个孤立的政治图景，是一部关于自我精神认知的肥皂剧。



陶辉，《蒙古症》，2010，单通道录像，
图片由艺术家、马凌画廊（香港，上海）
和施博尔画廊（柏林）提供

Tao Hui, *Mongolism*, 2010, single-channel video, image courtesy of the artist, Edouard Malingue Gallery (Hong Kong, Shanghai) and Esther Schipper (Berlin)



陶辉，《蒙古症》，2010，单通道录像，图片由艺术家、马凌画廊（香港，上海）
和施博尔画廊（柏林）提供
Tao Hui, *Mongolism*, 2010, single-channel video, image courtesy of the artist, Edouard Malingue Gallery (Hong Kong, Shanghai) and Esther Schipper (Berlin)

Mongolism

Finished in his art school years, *Mongolism* is a Tao Hui's production deriving from the classic TV costume drama *My Fair Princess* (*Huan Zhu Ge Ge*) from 1990s. By incorporating phenomena, experience and imagination, Tao Hui presented a "sequel" to the TV show with an ending that he would like to see. This could be referred to the first stage of his practice. *Mongolism* addresses the mental condition of young people in the process of modernization across geographical ideologies, with improvised videography to control the actors and the framework of the TV series to control the plot. Traditional art and folk culture are the major influences on the production. An isolated political picture is construct by its illogical relationships between characters. The work could be conceived as a soap opera about the self-spiritual recognition.



王拓
Wang Tuo

王拓，1984 年出生于中国吉林，现生活工作于北京。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。他的作品中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。

Wang Tuo (b. 1984, Jilin, China) currently lives and works in Beijing, China. 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 continues to adapt to changing condition.

《角色扮演》

《角色扮演》是一个基于行为的短片，通过对即兴情境下表演的调动来探讨人造观念（如“中产阶级”、“完美婚姻”）如何在人们的集体无意识中被形成和被定义，以及意识形态和文化档案中的假定事实与现实之间不可靠的关系。影片由多个空间内的叙述穿插而成：互不相识的两位演员在艺术家租赁的高级公寓客厅中，经由回答常规的婚姻咨询治疗的问题，即兴扮演一对“完美的”中产阶级夫妇。在另一场景中，两位演员分别在各自现实生活的家中，用第一人称独白的形式讲述并再现了美国经典电影《邮差总按两遍铃》（1981）的情节。两种叙事在结构上的相似和内容上极大反差，以及表演在两种情境下的展示和隐喻，双向质疑了人造观念的真实性和实在性。



王拓，《角色扮演》，2016，单通道录像，图片由艺术家和空白空间提供
Wang Tuo, *Roleplay*, 2016, single-channel video, image courtesy of the artist and White Space Beijing

Roleplay

By generating performance within an improvisational scenario, *Roleplay* discusses how artificial concepts, such as “middle class” and “perfect marriage”, are created and defined by collective unconsciousness. It also explores the unreliable relationship between reality and the presumed truth of ideologies and cultural archives. The film is weaved together by narratives from multiple spaces: Two actors who are perfect strangers are put into a rented fancy living room and requested to improvise a “perfect” middle-class couple by participating in a real couple's therapy session. In the other situation, the two actors are in their current real-life apartment and status, re-enacting the classic American noir film *The Postman Always Rings Twice* (1981) in first person. In addition to the presentations and implications of the performances in two situations, the similarities in structure and the differences in content between the two narratives question the authenticity and reality of artificial concepts.

《赋格》

《赋格》呈现了一个美国家庭看似平淡安详的下午，女主人公被男主人公囚禁在他们的郊外别墅中。然而他们之间的充满张力的情感关系却始终模糊不清，难以判断。两位主人公自始至终没有语言交流，而情绪化的、戏剧化的无声对话却从未中断。在一场下午茶，艺术家运用一对钢琴调琴的声音替代了二人无声的交流。在艺术家通常使用的语言性叙事之外，与音乐有关的实践也是其另一条重要的创作线索。声音作为叙事的媒介，也常常出现在其行为化的作曲与演唱中。此作品中，前半段调配钢琴的声音作为对人物心理活动的隐喻，结尾部分 Lou Reed 的《Perfect Day》则引出了情绪暧昧的幻象，女主人公随之歌唱，却在终曲戛然而止，梦境的现实由此被揭露。



王拓，《赋格》，2016，单通道录像，图片由艺术家和空白空间提供
Wang Tuo, *Captive Tuning*, 2016, single-channel video, image courtesy of the artist and White Space Beijing

Captive Tuning

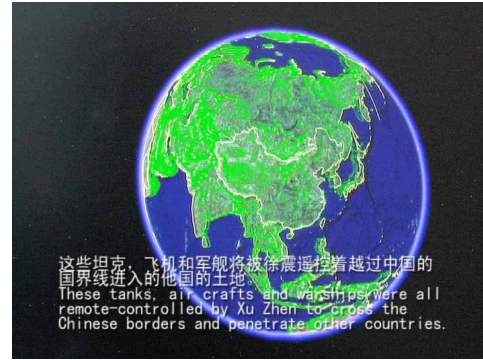
Captive Tuning portrays a seemingly peaceful and mundane afternoon in an American family. The female protagonist is imprisoned by the male protagonist in their country house. The emotional relationship between them is full of tension but remains ambiguous and indeterminate. The two characters do not engage in any verbal interaction, but their nonverbal conversations persist. As they sit down for their afternoon tea, the artist uses the sound of piano tuning to continue their silent interaction. Besides the verbal narrative that the artist usually uses, the practice of music composition is a crucial means of creative exploration for the artist. As a medium of storytelling, sound always figures into his performative composing and singing. In this work, the sound of piano tuning in the first half of the video implies the psychological activities of the characters. Towards the end, *Perfect Day* by Lou Reed creates the illusion of ambiguous emotions. The female protagonist then sings along, suddenly stopping at the final chorus. The reality of the dream is thus revealed.



徐震
Xu Zhen

徐震，1977 年出生于中国上海，现生活工作于上海。徐震是中国当代艺术领域的标志人物，2004 年获得中国当代艺术奖（CCAA）“最佳艺术家”奖项，并作为年轻的中国艺术家参加了第 49 届威尼斯双年展（2001）主题展，徐震的创作非常广泛，包括装置、摄影、影像和行为等。在艺术家身份之外，他同时还是策展人和没顶公司创始人。1998 年，徐震作为联合发起人创办了上海第一家独立的非营利机构比翼中心。2006 年，他与上海艺术家一起创办了网络艺术社区 Art-Ba-Ba（www.art-ba-ba.com），至今还是中国最活跃的探讨、评论当代艺术的平台。2009 年，徐震创立了当代艺术创作型公司没顶公司（Madeln Company），以生产艺术创造力为核心，致力于探索当代文化的无限可能。2013 年，没顶公司推出徐震®，专注于艺术品创作和新文化研发。2014 年，成立没顶画廊，全方位推广艺术家，引领文化浪潮。2016 年 11 月，首家“徐震专卖店”于上海开业，徐震®由此进入全新发展阶段。

Xu Zhen (b. 1977, Shanghai, China) currently lives and works in Shanghai, China. Xu Zhen has been considered as an iconic figure in Chinese contemporary art. In 2004, Xu won the prize for ‘Best Artist’ at the Chinese Contemporary Art Award. His practice covers various media such as installations, video, painting and performance, etc. Aside from being an artist, Xu Zhen is also a curator. He co-curated together with other artists' major exhibitions in Shanghai and was one of the initiators of Art-Ba-Ba (www.art-ba-ba.com), a leading online forum for discussion and critique of contemporary art in Shanghai, in 2006. In 2009, Xu Zhen established ‘Madeln Company’, a contemporary art creation corporate, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities. In 2013, Madeln Company launched XU ZHEN® which is committed to art creation and cutting-edge culture development. In 2014, Madeln Company established Madeln Gallery and in November 2016 launched the first “Xu Zhen Store” in Shanghai.



徐震，《18 天》，2006，单通道录像，图片由艺术家和没顶画廊提供
Xu Zhen, *18 Days*, 2006, single-channel video, image courtesy of the artist and Madeln Gallery

《喊》

在人群中大喊一声，拍摄下人群回头的影像。

Shouting

A moving crowd faces away from the camera, until, startled by screams behind them, they spin around (a reaction that elicits launches from whomever is behind the camera).

《18 天》

《18 天》记录了徐震自驾车团队带着自制的飞机、坦克、军舰的遥控模型试图向中俄、中蒙、中缅的国境线做三次逾越。徐震用戏谑的形式对边境法律进行了虚拟的挑衅，用坏小子无理取闹的态度对国际政局进行了恶搞性的预言。

18 Days

Xu Zhen purchased some remote-controlled toy weapons and brought them to the border of China and neighboring countries. Then he used these weapons to enter the Border States. This documentary video truly records all events of these 18 days.



徐震，《喊》，1998（2006），单通道录像，图片由艺术家和没顶画廊提供
Xu Zhen, *Shouting*, 1998 (2006), single-channel video, image courtesy of the artist and Madeln Gallery



杨福东
Yang Fudong

杨福东，1971 年出生于中国北京，现生活工作于上海。毕业于中国美术学院油画系。中国最有影响力的当代艺术家之一。从九十年代末起，杨福东就开始从事影像作品的创作。无论是摄影、绘画、电影还是装置，均以多重的文化透视、交错的时空体验形成独特的文化视觉诠释。杨福东凭借其极具个人风格电影及录像装置作品在全球多家美术馆以及重要艺术机构举行多场展览，其中包括：苏州博物馆（2019），纽约古根海姆博物馆（2017），巴黎路易威登基金会（2016）等。

Yang Fudong (b. 1971, Beijing, China), currently lives and works in Shanghai. He graduated from the Department of Oil Painting, China Academy of Art in Hangzhou. He is among the most influential Chinese artists today. Yang has started to create video works since late 1990s. His works form a unique cultural visual interpretation through multiple cultural perspectives interlaced with experiences of space and time with photograph, painting, film and installation. They are all characterized by multi-perspectives, exploring the structures and forms of identities in myths, personal memories and life experiences. Yang Fudong has participated in prestigious international art venues including Su Zhou Museum (2019); Solomon R. Guggenheim Museum (2017); Foundation Louis Vuitton, Paris, France (2016), etc.

《城市之光》

黑夜与白昼，日复一日，每个人如同两个不同的自己，行走在潜移默化时间里，有如梦境中迷失的自我，唯一清晰的是建筑工地上不断闪烁的火花之光映照在深夜城市上空



杨福东，《城市之光》，2000，单通道录像，图片由艺术家和香格里拉画廊（上海，北京，新加坡）提供
Yang Fudong, *City Light*, 2000, single-channel video, image courtesy of the artist and ShanghART Gallery (Shanghai, Beijing, Singapore)



杨福东，《城市之光》，2000，单通道录像，图片由艺术家和香格里拉画廊（上海，北京，新加坡）提供
Yang Fudong, *City Light*, 2000, single-channel video, image courtesy of the artist and ShanghART Gallery (Shanghai, Beijing, Singapore)

City Light

Night changes into day and back again, every person seems to have two selves, traversing through an embedded time, who might have gotten lost in a dream. The only lucid sight is the constantly flickering sparkle on the construction sites projecting onto the nocturnal urban sky...



杨振中

Yang Zhenzhong

杨振中，1968 年出生于中国浙江，现生活工作于上海。作为艺术家，其艺术实践以观念艺术为主要方向，涉及录像、摄影、装置，甚至包括绘画、雕塑等艺术形式，长期活跃于全球当代艺术系统，并于 2003 和 2007 年两次参加威尼斯双年展主题展。作为策展人，从上世纪九十年代末起，他与上海的艺术家们共同策划并发起了包括“超市展”“吞图”“快递展”等十几场重要的当代艺术展览和项目。杨振中的创作核心，一方面持续关注生死议题并以玩世不恭的态度强化社会中存在的大量矛盾与错乱，另一方面则是对城市日常与政治空间中的人、物、景观的转化和再利用。

Yang Zhenzhong (b. 1968, Zhejiang, China) currently lives and works in Shanghai. As a practicing artist, Yang works primarily in the field of conceptual art with media that span from video, photography and installation to painting and sculpture. For decades, he is an active member of the international contemporary art scene and has showcased twice in the Venice Biennale (2003 and 2007). As a curator, he has collaborated with artists in Shanghai since the late 1990s and planned and initiated exhibitions including “Art for Sale”, “Dial 62761232: Express Art Exhibition”, “Hipic” and dozens of other important contemporary art shows and projects. Yang's creations have always been centering on the issue of life and death and highlighting the multitude of contradictions and disorders in the society with a cynical attitude on one hand. On the other hand, he translates and recycles the people, objects and landscapes in everyday urban life and political space.

《春天的故事》

2003 年，杨振中去了位于上海近郊的西门子工厂，那里近 1500 位工人忙着生产供应给全球的手机。杨振中拿着录像机录下了每个工人念诵演讲稿的录像，这让这部长 12 分钟的作品看上去像是工厂流水线上制造出来的产品。杨的作品真切地解放了评论的生产力，并且是少有的能让我们参与其中，看到整个过程产生的作品之一。



杨振中，《春天的故事》，2003，单通道录像，图片由艺术家和香格纳画廊（上海，北京，新加坡）提供
Yang Zhenzhong, *Spring Story*, 2003, single-channel video, image courtesy of the artist and ShangHART Gallery (Shanghai, Beijing, Singapore)



杨振中，《春天的故事》，2003，单通道录像，图片由艺术家和香格纳画廊（上海，北京，新加坡）提供
Yang Zhenzhong, *Spring Story*, 2003, single-channel video, image courtesy of the artist and ShangHART Gallery (Shanghai, Beijing, Singapore)

Spring Story

In 2003, Yang Zhenzhong went to the Siemens factory just outside of Shanghai where some 1,500 workers were busy assembling mobile phones for the entire planet. Yang asked each of the workers successively to say one word from a speech as well as the workers' jobs there in the first place, until all 1,500 isolated words had been recited. Then the artist painstakingly spliced their contributions and recomposed together the entire speech, a long process which made the video look like a merchandise produced in assembling lines. The work emancipates faithfully the productive forces of criticism and stands as one of few works which invites audience participation and unfolds the entire processing of creation.



易连
Yi Lian

易连，1987 年出生于中国江西，2009 年于中国美术学院新媒体系，获学士学位，现生活工作于杭州。2012 年毕业于中国美术学院跨媒体艺术学院并获硕士学位。易连的创作包括影像、装置、摄影及声音等。通过调度灯光以减弱空间纵深感，易连的影像营造出一个既置身现实又抽离于现实的画面。影像里的演员和道具，不论是人或是动植物大多被剔除或赋予某种属性：社会的／欲望的／自然的，在艺术家制造的时空里进行无因果的运动。通过明暗和冷暖表达对关系的感知。

Yi Lian (b. 1987, Jiangxi, China) He graduated from the New Media Art Department of China Academy of Art in 2009 with B.A, obtained M.A from the School of Intermedia Art of China Academy of Art in 2012, currently lives and works in Hangzhou, China. Yi Lian is specialized in multimedia works including video, installation and photography and so on. He is good at reducing the depth of the space by controlling lights in the darkness, by which his works create a both realistic and abstract image. The figures in the image-human beings, plants or animals, are mostly removed or given certain attribute: social/desirable/natural. As a result, they are all involved in a causal movement in the time and space created by the artist. Yi Lian is good at expressing his perception towards relationships through the atmospheres he created, which is bright or dim, cool or warm.

《神话练习》

这件作品在形式上看起来有点像古希腊神话中西西弗斯推石头上山的场景，但石头替换成了越滚越大的雪球，而推动者也无神话中的神力，还刚到半山腰就筋疲力尽而放弃了。这件作品是易连在北海道驻地创作时所作，他邀请了驻留机构 S-AIR 的管理者 Umi 来完成这个任务，她在画外音中讨论着自己的工作经历。

Myth Practice

This work looks like the scene of Sisyphus pushing stones up the mountain in ancient Greek mythology in form, but the stones are replaced by snowballs rolling bigger and bigger, and the promoters have no magic power in mythology, and they are exhausted and give up just halfway up the mountain. This work was created by Yi Lian during his residency in Hokkaido. He invited Umi, the manager of S-AIR, the resident agency, to complete the task, and she discussed her work experience in the voice over.



易连，《神话练习》，2019，单通道录像，图片由艺术家提供
Yi Lian, *Myth Practice*, 2019, single-channel video, image courtesy of the artist

易连，《多余的光》，2020
单通道录像，图片由艺术家提供
Yi Lian, *Superfluous Light*, 2020,
single-channel video,
image courtesy of the artist



《多余的光》

东海的小岛上有一座 150 年历史的灯塔，有一半时间的灯光在它旋转时被无效地投向背后的山林，而未投入海面作为引航的光。这整夜消逝在山林中的亮光照亮着什么？光亮，它也是深渊，在照亮的时刻，我看见它，它便捕获了“我”，成为我区别与他人的遭遇。

易连《多余的光》用一整晚的时间，采用不同的快门速度和频率拍摄了三千多张图片序列，将山被照亮的瞬间连成了连绵的时间流，拍摄了一个被亮的山林的黑夜，如同百年间那万个过去的黑夜一样。

Superfluous Light

There is a 150-year-old lighthouse on a small island in the East China Sea. Half of the time, when it rotates, the light is cast ineffectively into the mountains behind it, instead of into the sea as the pilot light. What's the light that's been disappearing in the forest all night? Light, it is also the abyss. When I see it in the moment of light, it catches me and becomes the experience that distinguishes me from others.

Yi Lian's *Superfluous Light* takes more than 3,000 picture sequences in a whole night with different shutter speeds and frequencies, connecting the moment when the mountain is illuminated into a continuous stream of time, shooting a dark night in the mountain forest, just like tens of thousands of dark nights in the past hundred years.



张辽源 Zhang Liaoyuan

张辽源，1980 年出生于中国山东，现生活工作于杭州。“能看的方式和所见的形式”是他所关注的两个主要问题，并围绕与此相关的媒介展开他的创作，近几年，张辽源更为关注形式对观念世界的输入作用，以及由形式所引发的我们在现实和精神世界中的种种状态，浮现它与我们观念活动的密切关系。

Zhang Liaoyuan (b. 1980, Shandong, China) currently lives and works in Hangzhou, China. The ways to seeing and the visible form are the two main issues that he pays attention to, and he develops his creations around the relevant media. In recent years, Zhang Liaoyuan has paid more attention to the input effect of form on the world of ideas, as well as our various states in the real and spiritual world triggered by form, showing its close relationship with our conceptual activities.

《奇数和偶数》

“2015 年的夏天，和家人玩跳棋游戏，玩具本身和它的游戏规则让我有了这样处理影像的想法，开始了一个小的系列实验。你所看到的两个屏幕画面来源于同一个影像，我将颜色值按照奇数与偶数的不同，分开显示在两个屏幕里。具体操作如下：一个视频仅显示所有 RGB 颜色数值中的奇数值部分，另外一个视频则仅显示偶数值部分。如果一个像素值的红绿蓝三个数值分别为：35、49、220。那么其中的 35、49 两个奇数和偶数 220 会被分别显示在不同的两个屏幕中。如果两个画面叠加在一起，会还原为正常的高清画面。影像中的画面取景于杭州云栖竹径和梅灵路的秋季。”

——张辽源



张辽源，《奇数与偶数》，2016-2021，双通道录像，图片由艺术家提供
Zhang Liaoyuan, *Odd and Even Numbers*, 2016-2021, two-channel video, image courtesy of the artist



张辽源，《奇数与偶数》，2016-2021，双通道录像，图片由艺术家提供
Zhang Liaoyuan, *Odd and Even Numbers*, 2016-2021, two-channel video, image courtesy of the artist

Odd and Even Numbers

“In the summer of 2015, I played Chinese checkers with my family. The rule of the game and the game per se inspired me to start a series of experiments to process images in the following way: the two screens you are looking are separated from one video according to the color value (RGB) - one screen displays odd value colors while another displays the even value colors. For example, if the color value of a pixel is: 35, 49, 220, of which 35, 49 will be shown on one screen, 220 will be displayed on another screen. Only when the two screens are superimposed together, it will present a ‘normal’ high-definition video. The video was taken in autumn in Dwelling and Bamboo Path and Meiling Road in Hangzhou.”

-- Zhang Liaoyuan



周滔
Zhou Tao

周滔，1976 年出生于中国湖南，现生活工作于广州。周滔往往从他所遭遇的场所和人群中展开影像的叙事，对于个体与空间关系的探索一直是他创作的线索之一。尽管近年来周滔常常从全球不同城市的地理文化情境中汲取灵感，他所生活和居住的广东周边也从未远离他创作的视线。他善于从这些看似迥异的场景中寻觅共通和互动，所谓的影像方法，对周滔来说，无异于是身体的一部分，是皮肤与现实接触的一层触介，由此，周滔不构思营造剧本，从而让叙述脱离任何的理性框架和生产逻辑。周滔诗学般的影像叙述跨越了真实与虚构的界限，藉此从现实之重中突围而出，成为“贴近地面的飞行”。

Zhou Tao (b. 1976, Hunan, China) currently lives and works in Guangzhou, China. Zhou Tao finds visual and narrative materials for his arresting film works in the places and communities he encounters, and the narration of the film is often developed from the accumulation of the encountered moments. There is no single entry to the practice of Zhou Tao, through often subtle and humorous interactions with people, things, actions, locations and situations, Zhou's videos invite us to experience the multiple trajectories of reality—what he once called the “folding scenario” or the “zone with folds”. Although all of his footage captures actual scenes, the poetics of Zhou's visual narratives dissolve the division between fact and fiction. For him, the use of moving image is not a deliberate choice of artistic language or medium, instead, the operation of the camera is a way of being that blends itself with everyday life.

《某天（广州）》

“依照我日常在家的样子，在超市生活一天，既然家里几乎所有用品都来自那里，何不就住在超市呢？”

——周滔

One Day (Guangzhou)

“Based on my daily activity at home, I lived for one day in a supermarket, trying to experience the common life in spaces whose concepts vary in different contexts.”

-- Zhou Tao



周滔，《某天（广州）》，2007，单通道录像，图片由艺术家和维他命艺术空间提供
Zhou Tao, *One Day (Guangzhou)*, 2007, single-channel video, image courtesy of the artist and Vitamin Creative Space



周滔，《互助练习》，2009，单通道录像，图片由艺术家和维他命艺术空间提供
Zhou Tao, *Mutual Exercise*, 2009, single-channel video, image courtesy of the artist and Vitamin Creative Space

《互助练习》

“我和另一个人，以互助移动的方法来演习各种日常动作。沿着社区街道各种物体和空间，不作任何排演的前提下，相互摆设和即兴处理对方的身体，来逐渐前行。时而静止和时而互助移动的过程，看起来更像在一个剧场和一个现实空间之间来回穿梭。”

——周滔

Mutual Exercise

Mutual exercise is some practices and experiences in a mutual way between my friend and me in the public space. We provide each other with our bodies to move forward mutually and to rehearse different kinds of common actions, according to the unostentatious and interesting scenes and objects. When we are still, it seems that we were just the same as all those ordinary people around.

-- Zhou Tao



朱昶全 Zhu Changquan

朱昶全，1989 年出生于中国山东，现生活工作于杭州和上海。朱昶全从分析人的日常生活来介入艺术活动。他想通过分析影响人的日常行为中种种潜在因素来揭示当下日常生活的规律，他认为影像的效力并非源于自身承载的意义，而是缘于它们的潜在力量，能够释放观者自身积累的经验，并能在这巨大的社会机器运作之中更加自觉。朱昶全认为，事情的发展绝非单线性的，“全因素叙事”是艺术家对影像创作的理解，把影像与空间中的日常物品通过戏剧、动画、装置、绘画等各种形态生成新的叙事关系。

Zhu Changquan (b. 1989, Shandong, China) currently lives and works in Hangzhou and Shanghai, China. Zhu Changquan engages in artistic activities through analyzing everyday life. He attempts to reveal the rule of daily life based on a variety of potential factors which influence human's daily behavior. He believes that the effectiveness of the image roots in its potential power rather than its general meanings. The potential power enables the viewers to release their accumulated experience and get involved in the giant social machinery more consciously. From Zhu Changquan's perspective, the development of things never follows a single-linear narrative, thus "all-factor narrative" marks the central notion of his video works. Zhu Changquan builds a new narrative relation between intangible image and tangible daily objects by means of different languages, such as drama, animation, installation, painting, and etc.

《老师老师》

蜜蜂酿蜂蜜，
奶牛产牛奶，
风扇能扇风。

Teachers, teachers



朱昶全，《老师老师》，2020，单通道录像，图片由艺术家和 Vanguard 画廊提供
Zhu Changquan, *Teachers, teachers*, 2020, single-channel video, image courtesy of the artist and Vanguard Gallery.

关于策展人 About the Curator



戴卓群
Dai Zhuoqun

独立策展人，艺术评论家，现生活工作于北京

戴卓群曾于 2007 年创办并主编《当代艺术》杂志，2009 年发起并联合策划“暖冬计划”北京艺术维权，成为近年来最重要的艺术事件。先后与众多艺术机构、学院与美术馆合作策划展览与讲座，文章亦陆续发表和登载于众多专业期刊及相关出版物。由戴卓群策划的主要展览包括：“物的觉醒”“长物志”“文明”，“笔法与心迹”“神之格思”“自由棱镜，录像的浪潮”等。

Independent curator, art critic, based in Beijing

Dai Zhuoqun was the founder of *Contemporary Art Magazine* in 2007, served as editor and art director in 2009, Dai launched and jointly organized the *Warm Winter Plan--Beijing safeguard art rights*, which became one of the most significant art events in recent years. He cooperates with a number of art institutions, colleges and museums of fine arts, planning exhibitions and giving lectures. Meanwhile, he frequently writes for domestic and international professional journals and publications. The exhibitions he curated includes: *The Awakening of Things*, *Superfluous Things* series projects, *Civilization* series projects, *Brushwork and True Feeling*, *Approach Spirits*, and *Free Prism Video Wave*, etc.

OCAT 上海馆

OCAT（华侨城当代艺术中心）创立于 2005 年，2012 年 4 月正式登记为独立的非营利性美术馆，并构建了布局全国的当代艺术馆群。它是由中央企业华侨城集团支持的新型艺术机构。馆群总部设在深圳，目前已建的有 OCAT 深圳馆、华·美术馆、OCAT 上海馆、OCAT 西安馆、OCAT 研究中心（北京馆）。同时，还有以项目合作方式开展的 OCAT 分展区。

OCAT 上海馆是中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、收藏等项目，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 馆群的首家深圳区外分馆，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。



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OCAT Shanghai

As an art institution supported by the state-owned enterprise OCT Group and established in 2005, OCAT officially became a registered, independent non-profit organization in April 2012, laying the foundation for a nationwide contemporary art museum group. Headquartered in Shenzhen, the museum group comprises OCAT Shenzhen, OCT Art & Design Gallery (Shenzhen), OCAT Shanghai, OCAT Xi'an, and OCAT Institute (Beijing), as well as satellite exhibition sites for project-based collaborations.

OCAT Shanghai is the first professional art institution focused on media art and architectural design in China. Located in the Suhe Creek area of Jing'an district, OCAT Shanghai aims to serve as a forward-looking, influential, socially-aware and interactive art institution through exhibitions, research, communication, public education, publications, and collections. Artist Zhang Peili is the current executive director of OCAT Shanghai.

OCAT Shanghai is the first branch of OCAT Museums to open outside Shenzhen. Inaugurated on September 29, 2012, it has since organized a series of influential academic exhibitions. The museum officially moved to its new location in October 2019 (-1F Sunken Garden, Qufu Road, Jing'an District), and has been open to the public with its inaugural exhibition in the same month.

环形撞击：录像二十一

策展人：戴卓群
艺术家：陈晓云、陈轴、蒋志、阚萱、李明、李然、梁玥、刘诗园、刘雨佳、马秋莎、蒲英玮、宋拓、陶辉、王拓、徐震、杨福东、杨振中、易连、张辽源、周滔、朱昶全
空间设计：阎洲
展期：2021 年 4 月 28 日 —— 2021 年 7 月 11 日
地址：上海市静安区曲阜路 9 弄下沉庭院，负一层

OCAT 上海馆展览团队

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、陈子涵、王佳怡（实习）
公教媒体部：吴雅琼、石雅娴、钱又嘉（实习）
行政运营：孙媛、郭鹏（实习）

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负一层（轨道交通 8 号线、12 号线曲阜路站）

参观时间

10:00 - 18:00
周二至周日
周一闭馆
最后入场时间：17:30

The Circular Impact: Video Art 21

Curator: Dai Zhuoqun
Artists: Chen Xiaoyun, Chen Xiaoyun, Jiang Zhi, Kan Xuan, Li Ming, Li Ran, Liang Yue, Liu Shiyuan, Liu Yujia, Ma Qiusha, Pu Yingwei, Song Ta, Tao Hui, Wang Tuo, Xu Zhen, Yang Fudong, Yang Zhenzhong, Yi Lian, Zhang Liaoyuan, Zhou Tao, Zhu Changquan
Exhibition Scenographer: Yan Zhou
Exhibition Period: April 28, 2021 - July 11, 2021
Venue: -1 Sunken Garden, Lane 9, Qufu Road, Jing'an District, Shanghai

OCAT Shanghai Team

Director: Yuan Jingping
Executive Director: Zhang Peili
Assistant Director: Tao Hanchen
Exhibition Dpt.: Wang Shuman, Qian Anli, Chen Zihan, Wang Jiayi (intern)
Media & Education Dpt.: Wu Yaqiong, Shi Yaxian, Qian Youjia (intern)
Administrative Operation Dpt.: Sun Yuan, Guo Peng (intern)

Contact us

Email: ocatshanghai@ocat.org.cn
WeChat: ocatshanghai
Weibo: @ocatshanghai
Tel: 021-66085180/66085119
Address: -1F Sunken Garden, Lane 9, Qufu Road, Shanghai (MTR Line 8 & 12 Qufu Road Station)

Admission Hour

10:00 - 18:00 from
Tuesday to Sunday
(Closed on Mondays)
Last Entry: 17:30

主办 Organizer



协办 Co-Organizer



支持 Support



