

CCITV

章清个展

ZHANG QING Solo Exhibition

12/18, 2011 - 1/28, 2012

ShanghART

香格纳画廊

现实置（轮）换 ... 本监控室祝你装 X 快乐！

我们用监控自欺。像上了瘾，我们爱绕到大主权者的全景观察位置，偷看我们自己。

那么，是给我们自己来点儿奥威尔的 Big Brother 式集权主义全景监视？还是来点儿刑侦与变态窥淫（福尔摩斯）式监视？或者，就来尝尝本展览提供的第三种：让监控帮我们去支撑、维持甚至交换现实？

让我们将陕北小山村变成上海人民广场，使苏格兰优秀威士忌酿酒工也模范得与我们村支书一样先进，让酒吧坐台女把她的人生讲得与精英白领那样自豪与深情。

啧啧，监控镜头里，所有职业和身份都是滋滋漏气的轮胎了。原来，我们这一向谁也没做着神圣的事业，都只在应付监视器这个老娘舅。一堆堆优秀事迹、创业苦甜和人生心得，都是腻歪给那个从不显形的神秘观察者看的。我们只拼命让自己相信，还比赛谁更好说服了自己去相信。

监视镜头帮我们沉着地演着假戏，敢将自己的装 X 当真。同志还须努力，装 X 必须继续！

——陆兴华

Fake Yourself Well! – Reality Swap Through Cctv

We love to cheat ourselves with cctv. How wonderful it is to be able to voyeurize and stalk ourselves for ourselves for fun!

On the menu are three choices: Orwellian Big-brotherian around-view-monitoring, or a detective-story-like pervert' s voyeurism? But why not taste this one on the present exhibition: to replace or exchange reality by circulating it in a monitoring system?

Oh, how blissful it could be if we can transplant People' s Square to a remote village in the far west! And it must be a liberating experience if we exchange their roles between a model CCCP cadre in a suburban village in Shanghai and a model worker in a whisky distillery in Scotland! And who says that a hooker does not have a greater plan for life than a feminist banker working for a foreign investment bank in Pu Dong?

Yes, yes, all our occupations and identities are now in tatters. No one is doing a great job in the literal sense. We only do petty jobs to feed the monitors that are faithfully taking care of us all. We compete to convince ourselves that we are each doing a great job, knowing fully well that we are running out of stories. We use monitors to fake ourselves.

So wish you all fake well! And happy new year!

—— LU Xinghua

陆兴华、章清对话录

陆兴华: 安放监控是一个很好的社会雕塑尝试。在社会当中本来没有, 放置上去, 让现实到里面循环。你的作品我想应该是在讲建构某个现实的可能性。在你的作品中, 监视设备并不是国家派过来防止你做什么事情的, 而是我们日常生活中没有它, 现实就要残缺了, 像帐篷那样无法撑住。你在说, 是现实需要监控, 哪怕是作为一种假设的、心理上的支持。美国人说的监控所保证的 security, 也并非真的安全, 而是一种预先担保。这样说, 监视系统就是我们日常生活里必不可少的因素了。

章清: 你仔细去看, 网络或电视里某个人犯罪的监控视频, 当你回过头去看那个视频, 你要找到这个人在犯罪, 是一件很难的事情。它不像电影里, 导演他要把犯罪刻画的最深, 就把镜头“啵”的转过去。在监控里, 相反, 它是很懒惰地让你看的, 它会让懒惰的观察者变得很勤奋, 你得去发掘, 甚至是我给了你一段犯罪监控视频, 你仍要困惑, 他到底在干什么? 监控的确是改变了我们的观看方式。

陆: 监控的偷看位置, 是主权者的俯视位置, 现在, 有了这样的设备, 谁都可以绕过来, 偷偷张望一下了。我们都在通过监视器来看现实, 都像小孩子偷看大人的东西了。这是一种新现实。被压制的人, 会偷偷地绕到压制者的后面去观看。比如说上海, 通常是用美国或者英国艺术圈评论员的眼睛来看中国, 这个跟监视器不是一样的吗? 它是一个非常没劲的位置, 但是里面又有游戏的成分。监控器就是一个冷漠的, 冷冰冰的, 像上帝一样无所谓的主权者。一般人面对监控时的这种暗暗的激动, 就像小时候, 我们偷偷把爸爸的钱包打开看, 看一下到底有多少钱。其实看了又能怎么样呢?

章: 对, 我们现在看上海, 其实是用类似英国 BBC 那种眼光来看自己。

陆: 否则你看了, 就会觉得不想看。新闻联播是安慰你的, 农业丰收了, 银行里的钱很多, 出纳都在数钱, 领导人也和你握手, 看了以后, 会感觉心情很好。

章: 我这次展览的名字就叫 cctv. 我拍的东西就是去塑造一个你无法想象为什么会存在的一个完美的个人, 其实它在制造一个老百姓可以依赖的一个偶像。我在苏格兰酒厂厂区居住, 两个多月下来发现酒厂工人所处环境, 比我们国内的工人所处的环境, 更社会主义, 工人的地位也更高。他们跟上司和最高层的老板沟通, 没有那种卑躬屈膝的形象。他们各项福利都很好, 工作具有热情。但阶级这个东西还是存在, 虽然他们自己不承认, 这东西, 也看不见, 摸不着。但他就是存在着。《向汤姆·史密斯学习》这个作品是讽刺资本主义社会工人的形象。

陆: 其实, 这就是在种交换, 两种现实互相置换。就像一种游戏, 监控把它建构起来, 把没有的东西补上。我们对监控的态度很轻率, 觉得监控不好, 要排除、躲开它, 其实它并非一个硬闯进来的东西, 而是因我们的主体的凝视需要而造成的, 它的不好, 也是我们身上的一个症状, 为什么我们的生活那么糟糕, 需要监控器? 是我们需要它在先。

2011年12月

Dialogue between LU Xinghua and ZHANG Qing

LU Xinghua (LU): The installation of cctv is an excellent experiment of die soziale Plastik (or die soziale Skulptur). Initially it did not exist in society but you build it and leave the reality looped inside the system. Your work, I suppose, is talking about the possibility of constructing a certain reality. Cctv equipment in your work is not sent by the nation to prevent something happening. Instead, reality will turn out incomplete without it in our daily life, like a tent without support poles. Your point is that reality does need monitoring, even as support on hypothetical or psychological level. Security, as Americans claim to promise, is not real security but pre-guarantee. In this case, cctv system is by no means omissible from our everyday life.

ZHANG Qing (ZHANG): If you pay close attention to surveillance footages on web or TV, you will realize the difficulty of finding out the suspect committing a crime. Unlike what happens in a movie, where camera always faces the right way when director intends a most emphatic portrayal of misdeed, cctv monitors are sluggish showing the images you want. They make lazy observants diligent because you are supposed to dig it out. You will still be baffled even if I hand you a surveillance video of crime scene: what exactly is he doing? Undoubtedly, cctv changes the way we look.

LU: The position from which cctv peeps is the place where dominator sits and overlooks. Now with such equipment anyone can make their way and sneak a peek. We all watch the reality through surveillance monitors, like children keeking at the stuff of their parents. It is a new chapter of reality where people under suppression detour around suppressors and watch behind them. In Shanghai, for instance, China is often examined through the eyes of American or British art commenters. Does it make any difference with cctv? It is a position, awfully boring. And yet it has components of games. Surveillance monitor is a dominator, as indifferent, aloof and unconcerned as God. Ordinary people get excited furtively when they look at the screen, a moment like the time when we are little and we open dad's wallet to check out slinkingly how much there is. In fact, what can we do even if we know?

ZHANG: Yes. The way we look at Shanghai and ourselves now is actually quite like the one used by BBC.

LU: Otherwise, you feel like not watching when you have watched. The evening news is there for comforting: Big harvest in farms, tons of money in banks, tellers busy around counting the number, national leaders shaking your hands and you just feel wonderful watching all of these.

ZHANG: I name my exhibition as cctv. What I film is to create a perfect character beyond anyone's imagination who is an idol people can rely on. I spent more than two months in the Scotch factory where I found out workers, compared with their counterparts in my country, enjoyed a higher social status in an even more socialistic environment. In communication with employers or bosses on top rank, there was no image of bootlicking. Welfare benefits were all good and people worked with enthusiasm. Hierarchy, however, did exist, though they refused to admit. It was invisible but it was there whatsoever. One of my works, Learning from Tom, is to satirize the figure of social worker in capitalism.

LU: It is practically an exchange, a swap of two realities. It is just like a game built up by cctv which then adds what is missing. It is thoughtless of us towards surveillance. We find it bad and we want to remove or avoid it. Monitoring, in fact, does not invade into our life. Instead, it is produced because of our subjective need to watch. Its vices speak symptoms on our side. Why do we live so miserably and why do we need cctv? Because our need of it goes first.

展览现场 | Installation View









The People's Secretary

视频 | 单路, 监控录像

Video | Single Channel, Surveillance Video

17' 30" with 7 edition

2010

章清运用典型的 80 年代宣传领导干部的手法模式, 通过监控设备镜头将一个“百姓书记”的光辉形象巨细无遗地呈现出来。这部作品保有强烈现实的意识形态特征, 政党与人民的关系、政党的组织纪律、发展规则等等都被艺术家顺理成章地安排进入脚本, 章清制造了一个老百姓可以依赖的偶像, 这个偶像完美得让人无法去想象他的存在。录像的画外音由一位资深的中国籍播音员朗读, 仅英文, 艺术家有意设置的语言环境似乎使作品脱离了中国国情, 令观众意外地获得一些猎奇的、错位的观看经验。

Borrowing languages from typical practice for propaganda of leaders and officials in 1980s in China, ZHANG Qing rendered meticulously every single detail of the remarkable figure of "a people's secretary" by surveillance cameras. The work retained vigorously realistic and ideological characteristics, where government-people relationship, party regulation and developmental patterns were all comfortably woven into the script. Too flawless to imagine, a perfectly dependable idol was feigned by the artist for general public. The voiceover, on the other hand, was read only in English by a professional broadcaster of Chinese nationality. Set purposefully, such linguistic environment seemingly caused the divorce between artwork and Chinese context, amazing viewers with experience of bizarreness and malpositioning.



the extensive spread of swine flu was effectively contained and a possibly severe economic loss was prevented.



dozens of officials and ordinary citizens waved their arms and loudly shouted "Long Live the Communist Party!"



remains committed, with a strong sense of responsibility and mission, to working wholeheartedly for the interests of the people,



nearly 40 km away, to inquire about the case, and within only 7 days of time, Comrade Liang has found out the ins and outs of the matter;



Comrade Liang Zhifu currently holds the position of Deputy Party Secretary of the Standing Committee of the CPC Discipline Inspection Commission,



has been chosen as the "advanced individual in construction of the Party conduct and an honest and clean government",

向汤姆·史密斯学习
(Learn from Tom Smith)

视频 | 单路, 监控录像

Video | Single Channel, Surveillance Video

13' 41" with 7 edition

2011

以资本主义视角暗讽方式宣传一位在资本主义社会优秀的酒厂工人形象。全片艺术家以监控器的视角完成整部作品的拍摄和剪辑。监控器一方面是证据和线索的来源, 它记录了一个好人好事的场景; 但面对镜头被监控者的表演就令真相不得而知了。

2011年9月至10月,《向汤姆·史密斯学习》参加“格兰菲迪艺术家驻村项目2011展”。观众在现场看到他们熟悉的画面,但中文的标题、字幕和朗读切断了他们深入下去的认知,这是艺术家设计的遮掩。

Approaching by sarcasm and insinuation, the video work publicised an excellently performing worker in whisky factory from the angle of capitalism. From the view of surveillance system, ZHANG Qing realised his production functioning as source of evidences and clues by capturing the scenes of a good person whose performance, on the other hand, dragged the truth into an unknown state.

September and October 2011, Learning from Tom Smith was displayed in Glenfiddich Artists in Residence 2011 Exhibition. Introduced to images they were long familiarised with, however, viewers merely ended up with their further perceptions being deliberately cut off by the artist utilizing Chinese work title, film subtitle and voiceover as calculated disguise.



他经常关照生活上有困难的同事



不断提高产能效率，一直是汤姆的梦想。



而汤姆却以满腔热情



胸有成竹的汤姆，这时候产生一个大胆设想：打破酒液产量工厂纪录



这样经过一年，汤姆一跃成为车间技术最优秀、最年轻的工人



汤姆每天需要花8个小时照顾母亲和家庭

树

Tree

装置 | 铁, 橡胶, 镜头, 花岗岩, 油漆, 闪光灯

Installation | Iron, Rubber, Lens, Granite, Paint, Flashlight

560×360×260 cm

2011

10 个被放大了 27 倍的摄像头被固定在一座特殊支架上，支架仿佛一颗被压弯了枝干的树，闪光灯每隔 15 秒的频闪模仿公共监控设备的补光——作为监控正在实施的提示。监控是一种隐形但力量巨大的存在，我们逃避它也直面它。放大的监控系统和扭曲的形态产生了视觉上的增值效应；全球都处于监控之中，人人被迫出卖自己的隐私支持监控系统的存在，而这种无意识的行为也开始逐渐坍塌了。

Ten surveillance cameras, after being enlarged 27 times, are fixed upon a special support, resembling a tree, bent under overload. The lights flash every 15 seconds, imitating CCTV equipment in public area, which functions as implication of surveillance being operated. Sustaining an invisible and yet overwhelming existence, surveillance is both evaded from and confronted with. Enlarged monitoring system and its distorted configuration prompt amplified visual effects. All over the world, people are uniformly surveilled and compelled to sell their privacy for existence of the system. Such unconscious behaviour, nevertheless, is standing over the edge of collapse.





嫌疑犯 No.1- 4 Suspects No.1-4

装置 | 白板, 摄影, 马克笔, 磁铁
Installation | Whiteboard, C-print, Marker pen, Magnet
127×180×50 cm x 3 pcs, 122×180×2.5 cm x 1 pcs
2011

《嫌疑犯》是艺术家虚构的一个类似“警察与嫌疑犯”游戏。章清先分别在世博园区欧洲馆、世博园区英国馆、人民广场地铁站、白金汉宫，这四个公共场所安置监控设备，实施拍摄和监控。艺术家置身于一个监控室的视角，在监控影像中他随意地怀疑任何一个人——根据一个人的活动、衣着、或艺术家即时的感觉，敏感地富有想象力地怀疑任何一个无辜的人。他利用对监控视频截帧提取的画面，在白板上进行一系列推断，确凿无疑地将一个人划为“嫌疑犯”，断定他即将实施的犯罪行为，并周密部署了抓捕这个“嫌疑犯”的计划。《嫌疑犯》的生成过程看上去是荒诞的，却在提示我们反思“监控者”的权力。“人人都将被有特权的监控者怀疑”的现实就如同这件作品的存在一样确切。

Invented by the artist, Suspects was virtually a game similar to that of "police and suspects". For videoing and monitoring, ZHANG Qing installed cctv systems in EU Pavillion and British Pavillion in Shanghai Expo, Shanghai Metro (People' Square Station) and Buckingham Palace. Putting himself in view from surveillance room, the artist could arbitrarily doubt anyone appearing in these images, based on one's activity, outfit or simply momentary perception fleeting across the mind of surveillant, targeting at any innocence, sensitively and imaginatively. He developed his deduction on whiteboard from video snapshots, decisively judged one as a "suspect", reaching conclusion about the crime he was about to commit, and finally deployed a thorough plan of arresting. The process of Suspects being generated appears absurd, which however reminds us of retrospection on rights enjoyed by "surveillants". The reality that "everyone in fact remains exposed to suspicion of privileged surveillants" is rendered as certainly as existence of this very artwork.



EU Pavilion Video Vozar

Police to besiege
Suspect 5 person
Arrest 10 person

2nd takes out the suspicious object from his bag.

chemical and biological weapons

2nd meets / Suspected Suicide Bomber

Falun Gong members

they are apparently unrelated to each other

15-17

25

Looks like mentally handicapped about 11-13
maybe are kindred

2010-10-14 18:17 Channel-Pe3f

2010-10-14 18:25 Channel-Pe3f

2010-10-14 18:37 Channel-Pe3f

release specific type of anthrax or other exotic germs

Found being followed by plainclothes give up the plan

14:3

Enter

Shop

PC

15:10

Found

14:4

meet

video room

Give up the plan

2010-10-14 18:17 Channel-Pe3f

2010-10-14 18:25 Channel-Pe3f

2010-10-14 18:37 Channel-Pe3f

Have good sense of anti-investigation noticed the surveillance camera trained

use hidden camera?

Find a blind corner to avoid the surveillance

10 mins

a hidden area

anthrax

Action

15 person

10 person

2 person

① Safe and efficient evacuation 5 mins

② To isolate the suspected area 5 mins

③ Dragnet investigation

④ Secretly track, do not arouse his suspicions Report

⑤ Fire, if necessary to prevent spread of exotic germs

No report

Entrance People's Square Station 27. Mar

① **The People's Square Station**
 At the entrance of line 2 to line 7
 Looks like Economic Criminal
 Li Chenglin
 has a mistress in Shanghai
 Shan Xi province 008.45
 5 persons
 time 30. Mar
 ¥: 500,000,000

② **Security check**
 Did not put his bag at the security machine.
 to block the security's view with his coat
 avoid the security check smoothly.
 Looking for the location

③ **Cutting machine**
 Maybe it's the sign of a Security Organization
 It must be noisy and easy to get noticed. 3 mins at most

④ **Phony Passport**
 Planning to abroad
 O.U.S.A ② Canada ③ Germany ④ England

⑤ **Suspect**
 Estimated time of the doing 12:15
 ① maybe gun dealing
 ② maybe Phony Passport doing
 ③ maybe about Smuggle himself abroad

Research Everything about *

"*" **SECRET ORGANIZATION**

- Represents Union Jack? → ① England
- Computer? → ② * key
- Symbol → ③ Jasmine Flower

Waiting for 5 mins
 With a large sum of money

嫌疑犯 No.2 Suspects No.2

装置 | 白板, 摄影, 马克笔, 磁铁 Installation | Whiteboard, C-print, Marker pen, Magnet 127×180×50 cm 2011

2010-10-21 09:29 Channel-A31

British Pavilion UK 30 mins inside

Setting time and Vendezvous Point trucking 15766320047

empty-handed

behaving suspiciously

2010-10-21 13:33 Channel-P09

observe the security check, trying to bluff out

"East Turkistan" suspects
B57 孙志强 Ma Age 42 Xujing - wusheng

profession trained in terrorist Camp a grad at anti-investigating

looking for the prepared suspicious Packages

1999, was in jail for robbery 2002, released

British Europe Poland Germany check

Aisa China

Action: 20% plainclothes 30% surveillance camera

1. To increase plainclothes
2. To increase surveillance camera
3. strict with the security check
4. immediate arrest secretly
5. Sharpen Volunteers' vigilance
6. In case of emergency fired!

Change the code

Exp. Europe.

Security is around, difficult to start

2010-10-21 14:40 Channel-F9

1. 2500 people, around the German Pavilion
2. place detonator
3. release exotic germs

found the lurking accomplice then disappeared.

Poland ↔ Germany

我有一点比别人好

There is one thing I do better than others

装置 | 监控录像, 有机玻璃, 液晶显示屏, 读卡器, 风扇, 海绵, 木

Installation | Surveillance Video, Plexiglass, LCD screen, Cardreader, Fan, Sponge, Wood

120×80×15.5 cm (闭合状态 When closed)

2011

《我有一点比别人好》装置放大复制了一个化妆盒，化妆盒内盛装化妆品的部分被替换成 14 个显示器，并具有各自不同的色温、色差；其中 12 个显示器播放视频，2 个长条形状显示器用于播放英文字幕。章清通过影像记录了一个“小姐”的日常状态，这些玩乐和谈话的情境既日常又荒诞。这位“小姐”向陌生人（艺术家）叙述了自己的职业、经历以及一些隐私，所有的叙述被一种冠冕堂皇的语言串联，足以令听者完全不知道她的真实状况。这位小姐常说“我有一点比别人好”，这也许是这个个体存在在社会中的一种“自觉”。“化妆盒”可能是“小姐”这一工种的职业象征；同时，女人化妆、粉饰的行为也在某些方面暗合了人性的修饰。

There is One Thing I Do Better than Others showed the replica of an enlarged makeup kit whose contents were replaced by fourteen screens set in diversified colour temperature and chromatic aberration. Twelve of them were for video display while the other two English subtitle. ZHANG Qing recorded daily life of a female escort whose funs, games and talkings were both ordinary and absurd. She narrated her life to a stranger (the artist), including the profession she had been engaged with, past time and certain privacy. The entire story was laced by an overly dignified tone, which as a result, completely blocked listeners from understanding the truth behind. "There is one thing I do better than others", mentioned several times during the monologue, possibly spoke the consciousness held by this individual in society. Whereas the "makeup kit" appeared to signify the profession of an escort, the behaviour of making-up and colouring laid to some extent in alignment with disguise of human nature.





我有一点比别人好 *There is one thing I do better than others*

录像截屏 video still

章清

简历

基本资料

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

2004 获 CCAA 当代艺术荣誉奖

个展

2011 cctv——章清个展, 2011 年格兰菲迪艺术家驻村项目, 香格纳 H 空间, 上海
2009 别走得太快, 章清个展, 香格纳北京
2007 过程中的一帧, 比翼艺术中心, 上海

群展

2013 足球, 蒙得维的亚银行, 乌拉圭
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
时光中的时光, 朱家角当代艺术展, 朱家角, 上海
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
转轮上海 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
2010 草稿, 伯尔尼艺术美术馆, 伯尔尼, 瑞士
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, 芝加哥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
无语, 香格纳画廊主空间, 上海
2008 小制作第五回, 小平画廊, 上海
快城快客—第七届上海双年展, 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

ZHANG QING

Biography

Basic

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

Education

1999 Graduated from the Changzhou Institute of Technology

Prize

2004 Won a Nomination of CCAA

Solo Exhibitions

2011 cctv-Solo Exhibition of ZHANG Qing, ShanghART H-Space, Shanghai
2009 Don't Go So Fast, Zhang Qing Solo Exhibition, ShanghART Beijing
2007 Frame, Bizart Center, Shanghai

Group Exhibitions

2013 Futbol, Banco República of Montevideo, Uruguay
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, Suzhou
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
Time Within Time, Zhujiyajiao Contemporary Art Exhibition, Zhujiyajiao, Shanghai
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, United Kingdom
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

2010 Big Draft-Shanghai, Kunstmuseum Bern, Bern, Switzerland
Reshaping History: Chinart from 200-2009, 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
Inside/Outside, An Evening of Short Videos From China?, Montclair State University, U.S.A.

2009 REVERSED IMAGES, 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
MUTE, ShanghART Gallery, Shanghai

2008 The 5th Small Productions Event, Shopping Gallery, Shanghai
Trans Local Motion—7th Shanghai Biennale 2008, Shanghai Art Museum, Shanghai
ChinaDorm, Video, Installations & Objects, Eastlink, Shanghai
Insomnia Photographs Exhibition, Bizart Art Center, Shanghai
Building Code Violations II, Long March Space, Beijing
Deep Pond and Float Chamber, Nanjing Qinghe Current Art Center, Jiangsu

ShanghART

香格纳画廊

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