



北京植物园 Beijing Botanical Garden

纪录片 16分钟
Documentary 16min
2006.05

景观道具 位于北京西郊的植物园，架空西方神秘园宗教底色和殖民植物史背景，除去异国情调似的展示功能，全球化景观是如何嵌入东方文化肌理的？植物园做为他者象征，提供了一种对西方的想像消费，成为中国与现代性互相认证的景观道具。

Beijing Botanical Garden, located in west suburb of Beijing, has offered a clue for the artist to question the spectacle construction in modern China. How, when devoid of religious implications and knowledge of global botany that has been closely related to colonial history, is this globalized spectacle from the West incorporated into the cultural fabric of an Oriental city? In the artist's view, the botanical garden functions as a symbolic Other, an imaginary consumption of the West and a spectacle tool for China to reconcile with modernity.





厌食症 Anorexic

短片 18分钟
video18min
2006.06

集体心理取样 短片试图在提取中国后文革时期群体心理的基因样本，其中的主角由四个演员分别扮演意在强调事件的普遍意义，厌食症作为社会心理症候的借代，从肉食痴迷转移到恋尸倾向，和排队经验轨训过的身体一起，把社会转型期的个体选择逼入进退两难的墙角。 This highly stylized video intends to sample the post-cultural-revolution collective psychology in China. Four characters in the video offer a metaphor of anorexic as a symptom of social psychological ailment. From obsession with meat and corpses to body disciplined by the everyday experience of queueing, the work shows how individual is driven to a corner during the huge social transformation.





诸葛熊猫奇遇记 When ZHUGE Liang meets Pandas

纪录片 装置 文献

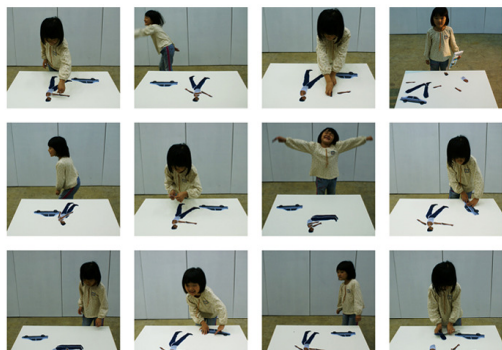
Art project Documentary 50min

2007.08

社会系统的可能性干预 以汉中这个中国腹地历史小城为田野调查目标，以当地历史人物诸葛亮和野生大熊猫生长地为测试元素，挪用媒体方式，在当地采访不同职业身份的居民和游客，煞有介事地询问诸葛和熊猫在历史上相遇的可能性，而真正的动机在于促使熊猫-全球消费符号和诸葛-地域文化符号在母地重新相遇，进行消费文化比较的想象回馈和实地试探。

Han Zhong is a historical city in the Northwest China, known as the birth place of Zhuge Liang, a famous chancellor of Shu during the Three Kingdoms period. It's also one of the natural habitats of panda. In this project, the artist approaches his subject in a journalistic way, interviewing local people and tourists about the possibility of Zhuge Liang meeting Panda in history. The real intention is to push the icon of global consumption to confront regional cultural symbol in its birth place, in a way that a tentative exploration and imagination of consumerist culture comparison is possible.





司机小王和他的女儿 Driver Xiaowang and his daughter

摄影
photographs
2007.09

间接化经验 司机小王来自河北，平时靠出租拉活来维生，他有一个4岁的女儿，在北京五环外的一个小幼儿园里，每天下班后小王都要去接女儿，女儿知道她爸爸一天的生活吗？其实小王的大部分生活是以想象方式进入女儿世界的。我把小王的图片剪成头部四肢可以组合移动的，类似皮影动画的道具，编上号码，让他的女儿来做拼图游戏，看看她脑海中爸爸的生活是什么样的。Xiao Wang comes from Hebei and makes a living as a driver, He has a four years old little girl, going to a kindergarten out of the fifth ring road in Beijing. Each day after work Xiao Wang goes to pick up his daughter. Does his daughter know what he is doing? In fact, part of Xiao Wang's life is constituted by what he imagined to enter his daughter's world. I cut Xiao Wang's pictures separating and reassembling head and members like a shadow theatre's puppet, I numbered them and asked his daughter to make a picture puzzle, to see her own vision of her father's life.





1794公里:与京杭大运河有关的 能源地理

1794 km:Resources Geography of Jinghang Grand Canal

图片 录像 粮食 煤炭 水 地图 汽油等
Art project, Pictures, video, food, coal,
water, map, gasoline, etc.
2008.04

游牧式工作方法 租一辆中型面包车，在北京装载2吨煤炭从大运河起点沿其两岸公路行驶。消耗100元汽油处停车，购买当地100元的粮食作物，卸下同等重量的煤炭，保持车的总载重不变，即模拟吃水属性；加满100元汽油后继续出发，重复以上行为直至杭州。从2008年4月3日到8日，总里程1839公里。

Rented a medium-sized van, loaded 2 tons of coal in Beijing, started from the beginning of the Grand Canal, and drove along the offshore road. Stopped the car at the spot where an amount of RMB 100 yuan of petrol was consumed, purchased an amount of RMB 100 Yuan of local food or edible oil, offloaded the same weight of the coal, and kept the car's total load the same. Continued driving after a value of RMB 100 yuan of petrol was filled, stopped at next spot where the petrol was consumed, and repeated above actions until arrive in Hangzhou. The whole journey was from April 3rd to 8th, 2008. The total mileage is 1,839 kilometres.





怪物总是硬邦邦的 Monster is Always Blunt

艺术项目 竹子 日光灯管 电线 竹筐
Art project, Bamboo, fluorescent light
tubes, wires and bamboo baskets
2008.11

电控制重庆 一群当地底层劳工（当地俗称棒棒）挑着满箩筐的日光灯管从繁华市区登船逆流而上，两岸灯火从炫目多彩到零星稀落，最后一片黑暗中在位于郊区发电厂附近下船登陆，用当地传统建筑材竹子搭建起一个高压输变电塔，并点亮上面的灯管来唤起它的复活。

A group of oddjob street haulage workers (called “bang bang” in local dialect) are asked to lug full baskets of fluorescent light tubes to get on a boat that travels upstream. On the boat, we could see city lights getting dimmer and dimmer until complete darkness falls upon us when we arrive at the final stop—a power station in the suburb of Chongqing. A transmission tower is built with bamboo—the traditional local construction material—and the light tubes covering it are lit to resurrect its lost life.





一直就在那里 Always there

改装自行车
Modified bicycle
2008.12

暴力的合法性传播 在上海恒丰北路买一辆二手车，在这里的二手车大多是被偷的赃物。将买来的车部分零件开刃或打磨成尖，这些零件的改造把自行车变成一组凶器的组合，虽然从外表乍看与其他自行车无异。将改装的自行车刚在恒丰北路的一个巷子口，即购车的地点。次日上午自行车不见踪迹。

Bought a second hand bicycle on Hengfeng Bei Road where most second hand bicycles there were stolen goods. Had some modification on the bought bike, edged some accessories such as mudguard, flywheel, etc. and sharpened bolt, handlebar, etc. The modification of these accessories transformed this bicycle into a combination of criminal weapons, although the appearance looks the same as other bicycles. On 14th of December, 2008, left the modified bicycle at an alley on Hengfeng Bei Road, where the bike was bought.





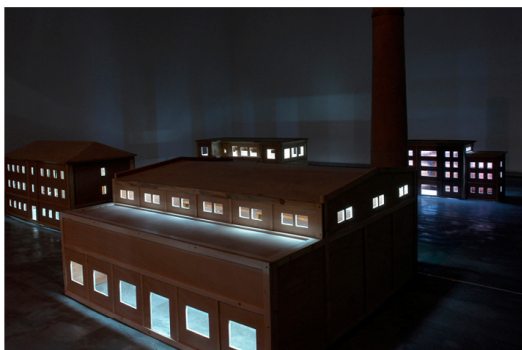
蒙古信使: 游牧式饮食之旅 Mongolian messenger: experience nomadic style of cuisine

艺术项目 录像 图片 印刷品 文字
Project, Video, photo, prints, texts
2009.03

交流测试 2008年邀请一位自中国的蒙古族厨师来到美国圣达菲，参与交流主题的艺术项目，和当地印第安人墨西哥人互相传授饮食技法，试图通过饮食项目的反馈来测试艺术交流机制的可能性边界，而事实上这种尝试是不成功的，双方完全被控制在体制化的对话系统内部，都不同程度地成为这种交流秩序的守护者，一切企图非标准的异质化的交流最终都变成一场表演。

The artist invited a Mongolia cook in China to Santa Fe in 2008 to participate in an art project in which the cook would teach local Indians and Mexicans to cook Mongolia food. In China, exchange and food always go hand in hand, so it's hoped that what would be left to the local people is not only the food, but also this mild way of communication. But the attempt proved to be futile. Under the highly institutionalized mode of dialogue from both sides, any regional exchange aiming at heterogeneity is destined to become yet another show.





半途而废 Pause at Halfway

装置 旧家具 木材 方钢 日光灯管
Installation, Used furniture, wood,
square bar iron, fluorescent light tubes
2009.03

集体主义遗产与日常经验 这是一组按照实际家具尺度建造的，中国集体主义建筑装置，家具配套式样是当时家庭的标准定制，中国社会主义建设过程中的奇特组合：家庭与生产单位的组织同构，成为人类文明发展进程中的独特经验。

The installation consists of furniture-sized 'architecture' that is installed in the layout of a traditional factory. A mixture of office furniture and living appliances from the planned economy era fit inside these factory buildings. The size of each building fits around one piece of furniture like a glove. China's socialist construction confirms modernist culture while preserving local experiences gained through national liberation. This unique structural combination of family and production units has contributed to progress of civilization.





还不够久 Not Long Enough

装置 面粉 酵母 日光灯 钢筋 木板
Installation, Flour, yeast, fluorescent
light tube, steel rod, wood panel
2010.04

当代艺术体制洁癖 在一组模仿极简主义风格的装置表面，涂满调成水泥色的面粉进行发酵，用不可预知的膨胀来破坏作品理性直线，同时把光线元素作为集准校正并形成装置的参照，使标准在非理性的光晕中丧失其合法性。

As a critique and irony, Not Long Enough plays with the cleanliness of contemporary art system with a group of Minimalist installations. The artist mixes paint and flour to produce a cement-colored material, which is then fermented into asphalt-like cubes. The unexpected bulging destroys the rational lines. Fluorescent light tubes accompany each cube as a correcting standard, whose legitimacy is lost in its own illuminating light.





低级景观 Elementary Spectacle

面粉 聚氨酯泡沫 石膏 纸板 脚轮 木板 绘画
Flour, polyurethane foam, plaster,
cardboard, wood panel, caster wheels
painting
2010.07

地理先于景观 资本主义已经进入影像生产与影像消费性质的景观社会，艺术也在逐步沦为资本主义景观控制技术的重要手段；“地理”是艺术家用来抗拒这种景观技术的斗争工具，是回到资本主义文化制度的空间时间之前。

Geography before spectacle as capitalism today is closely linked to the society of spectacle, where the production and consumption of images define the basic social structure, art production is in danger of becoming one of tools for capitalist spectacle control regime. “Geography” is a concept used by the artist to resist spectacle techniques and also represent a cultural retracing to the moment before the emergence of capitalist system.





无产阶级花鸟观 Bird-and-flower painting for the proletariat

聚氨酯泡沫 石膏 纸板 木板 黏土 钢铁
Polyurethane foam, plaster, cardboard,
wood panel, clay, steel
2010.09

剩余物和中间价值 当代艺术生产关系和资本主义是合谋的，反对资本主义生产标准也应该反对艺术家体系化的，因为这样是自我体制化的开始，你被你自己的创作消化了，就会成为一种新的制度来统治你；艺术实践的剩余策略就是说服创作从中间发生的，是过程和材料的中间，它和最初的动机已经主动切断联系。

Surplus and mediating value the production of contemporary art and capitalist production relations grow on each other, thus you can't deny the capitalist production standards without opposing to the institutionalization of artists. As soon as you fall prey to self-institutionalization, you are consumed by your own work, which turns out to be a new system with no less manipulating power. The surplus strategy of artistic practice emphasizes creation that happens mid-way, between process and material, and cut from its original intention consciously.





植物共和国 Beijing Botanical Garden

装置 绘画 installation painting
聚氨酯泡沫 石膏 纸板 木板 钢铁
Polyurethane foam, plaster, cardboard,
wood panel, steel
2011.04

野生与平行 植物在这里是把它作为一个结构生态和系统组织来看，所以需要的不是一个方法，而是一套方法的组织。是作品群落，是一个艺术自我观察、组织和编制的方法，绝不是在体制概念下一个个孤立而割裂的作品。**野生**的提出是反对提前规划，反对概念先行，强调自我组织，同时成长同时构建，开放和动态。观念只是工作实践起点，不是理由，也不是结果，警惕和抵制当代艺术的明确化服务，警惕艺术生产系统内部的行业标准，作品之间不需要意义掩护和搭建。**平行关系**是作品之间群落的发展方法，也可以是与外部其他系统的关系，互不为理由和支撑，个体之所以能成为一种生态组织，在于共同体处于外部组织，不是内部整合，多个单体并存，个体保持距离。

