

胡介鸣 1994 - 现在

Hu Jieming 1994- Present

《太极》

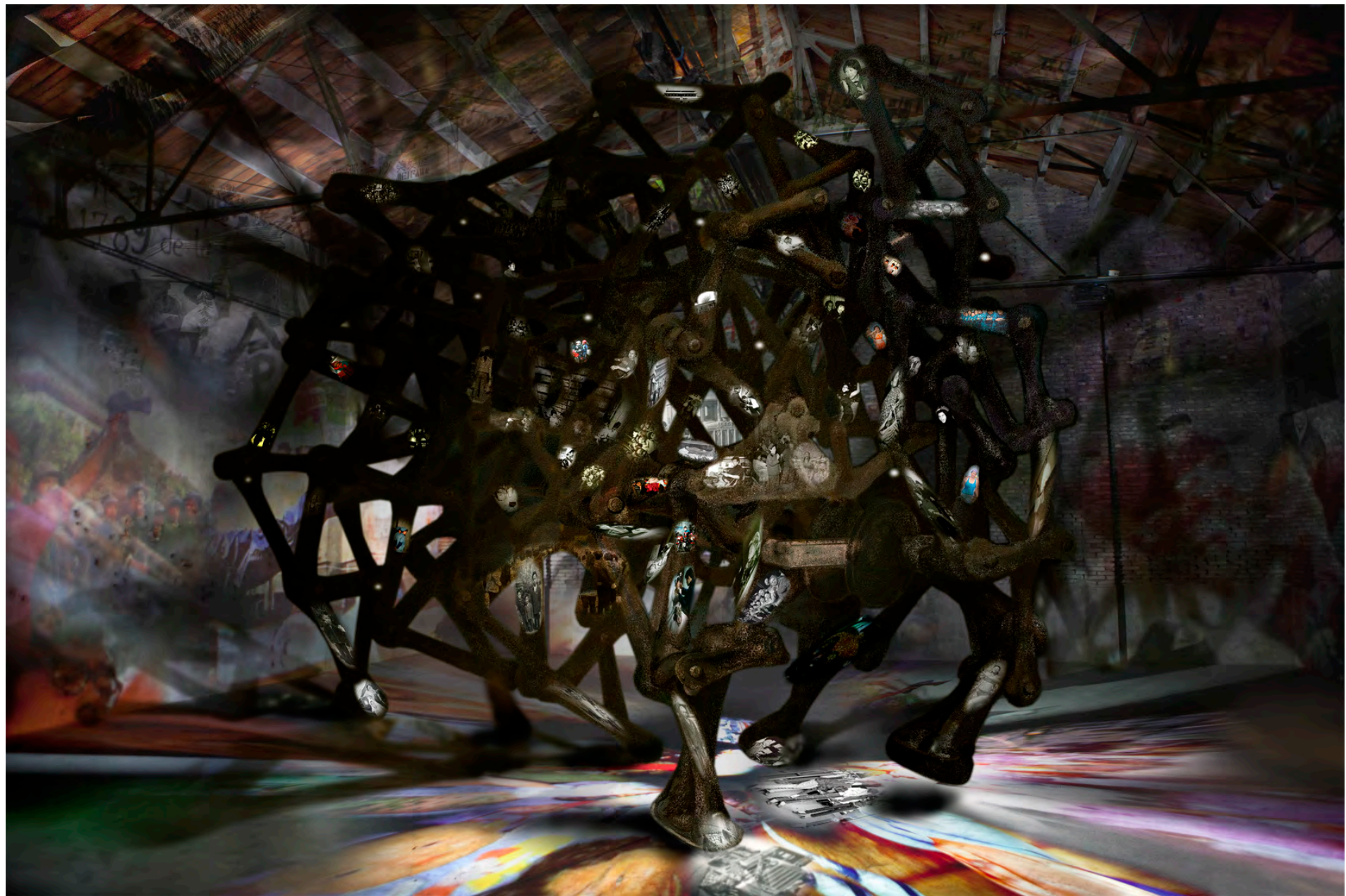
Tai Chi

这个大型的多频道动力装置综合了机械和远程交互等表现手法，其骨架般的外形看起来像是种生物。上面安装108组投影设备，并将部分的数码素材投映到机械身体部位的另一端。

This artifact is as large as life, combining mechanical techniques and those of remote interaction, resembling a skeleton-like creature. Hu installed 108 projectors directly onto the body of the artwork, while some of the digitally rendered visual materials are beamed onto the other end of the limbs made to resemble bones.



影像测试图



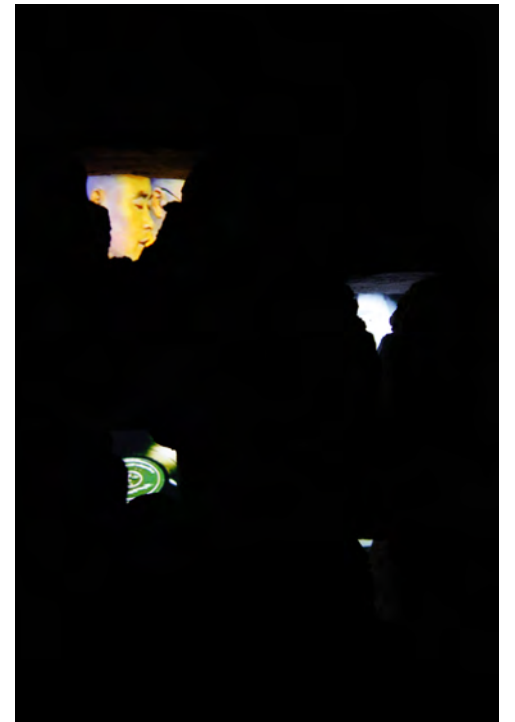
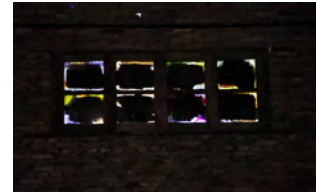
预想图

《序曲》

Cj Yfhi fY

大量的影像以身体的局部作为主导意向，胡介鸣并将这些细小的日常和重大的历史事件置于同一纬度。这些影像片段被嵌入方形展览空间的三个砖墙面的夹缝里面。观众必须调整自己观看的姿势，以类似窥视的方式才能阅读到影像的内容。

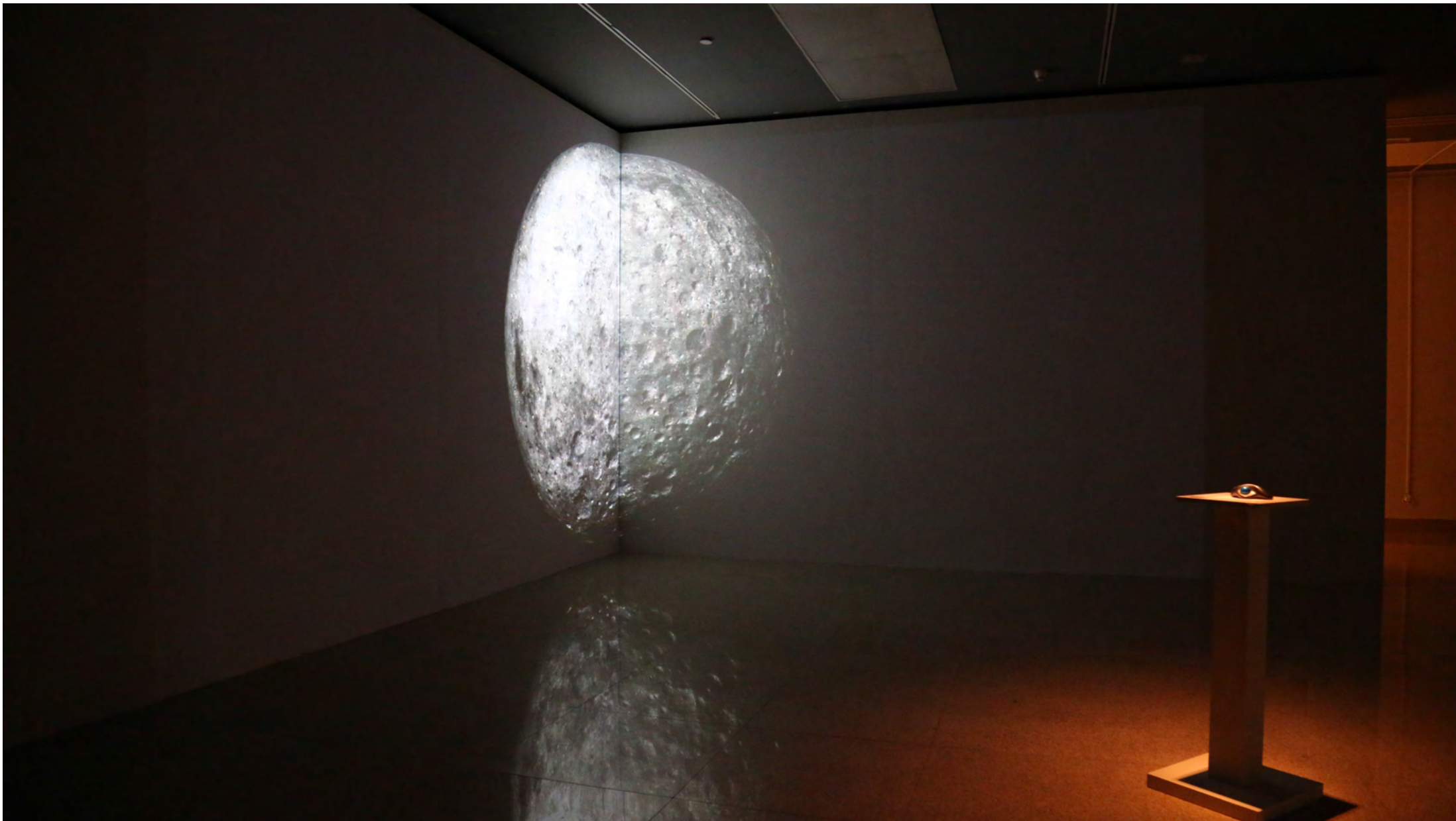
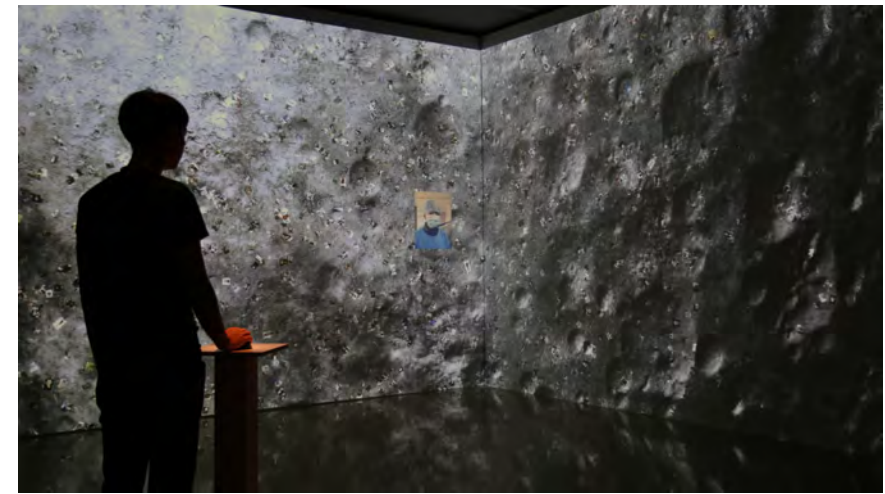
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WYj jWg`UbX`Zggi fYg'cZH Y`k U`g'cb`h fYY`g]XYg'cZH Y`
YI\ jV]hcb`j Ybi Y`H Y`U X]YbW`a i ghia cj Y`h Yf`VcX]Yg`hc`
a U_Y`h `[Yghi fYcZdYYd]b[`h fci [\ `h YgY`ZUa Ygžk\ YfY`h Ymi
WUb`ZbX`h Uh\ h`gi V^W`b`a cghcZH `Yja U[Yg`fYj c`j Yg`
Ufci bX\ i a Ub`VcXnžUbX`jg`f i HdcgYX`k j]h `gca `ch Yfg`
XYdjWYX`cb\ jghcfjWU`Yj Ybfg`



《一个世界正在建设中 之三 第二部分》
world is under construction No.3 Part 2

2014

“齐物等观”展，2014

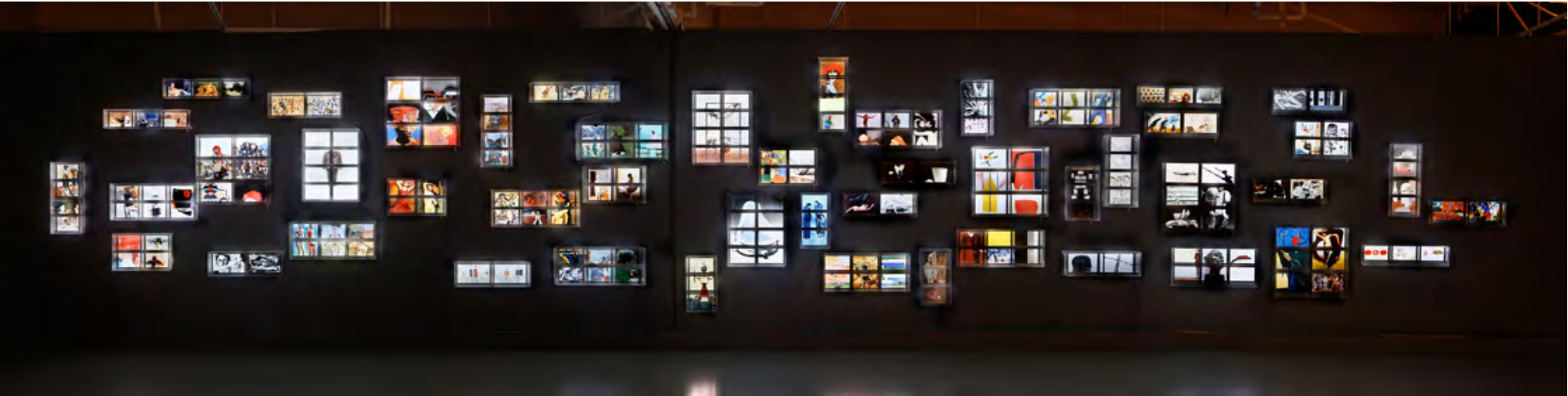
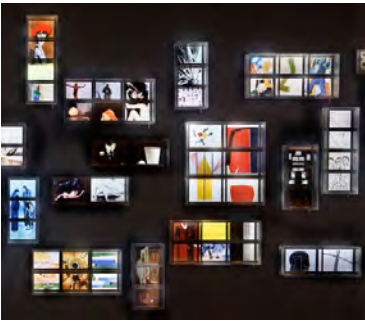
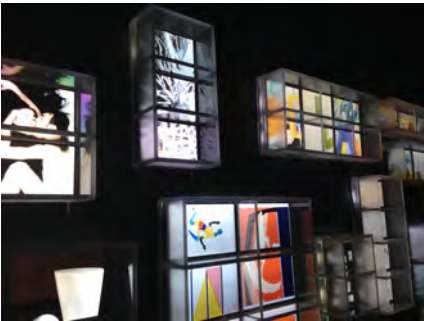
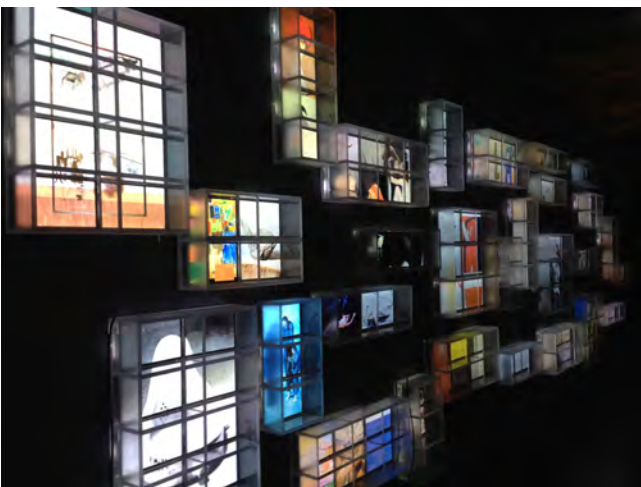
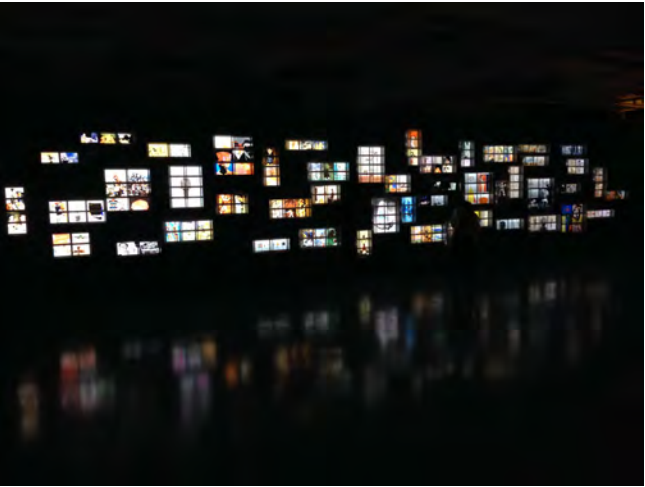


《一分钟一百年之三》

One Hundred Years in One Minute NO.3

这件作品由在储物盒中排成矩阵的204个屏幕组成，屏幕上显示的108个影像素材来自于国际艺术史料，这些现、当代的杰作是过去一个世纪中人类文明史上的瑰宝。影像没有忠实呈现历史或要诉诸过去以改变当下的企图，只是将熟悉的经典图像放到时间的平面上进行任意的改变，来测试在一分钟内自由组合过去一百年中视觉记忆的可能性。那种随机式的交叉和遭遇带来的超乎寻常的现象，这是作品的生发和演绎的动机和理由之一，这些不可知的甚至带来荒诞的乌托邦景观可能是作品所呈现的内容。

This installation consists of 204 screens displayed in an array of transparent storage boxes. The 108 video images excerpted from a wide spectrum of the archive of the international art, which is a genuine gem of human civilization from the past century, a treasure of modern and contemporary art. The video images do not have the ambition to offer panoramic view of history and lead to historical criticism. Instead, it intend to reflect upon the present by resorting to past and explore the possibilities of different combinations of the past century's visual memory within one minute. The extraordinary scenes brought about by random overlapping and encounters are a major motivation to create this work. The somewhat uncertain and even absurd utopianspectacle is what the work will present.



《一个世界正在建设中 之三》

A world is under construction No.3

在直观上观众将会在"一个世界正在建设中"看到一个虚拟的星球影像，在这个星球的表面上会有一些图片存在，这些图片是来自观众的私人信息，观众通过手机将拍摄的图片发送到这个星球上，在现场可以通过鼠标的操作来放大或移动这枚星球对它的细部进行观察，点击这个由私人信息建立起来的虚拟世界。

这件作品采用数字成像技术诞生了这个世界本体，在"建设世界"的过程中使用网络媒介，将公众的"私人资源"汇集到星球上，使这个世界产生了文明的进程，同时也产生了美学关系。

与虚拟世界互动的基本操作说明：
观众使用手机或ipad终端设备，链接无线网络（WiFi）"worldgoing"，输入网址www.worldgoing.net（或扫描二维码），点击用户界面上的"upload",选择"拍摄或录像"或"选取现有的"，点击"使用"即可上传图片至星球。
使用鼠标的滚轮可将星球放大进行观看星球，按住左键移动鼠标轨迹球可以拖动星球浏览星球，点击图片可放大图片内容。

A virtual image of a planet will be seen intuitively in ‘A World Is Under Construction.’ There are some pictures on the surface of the planet, which come from spectators’ private information, and then sent via mobiles. In the exhibition, spectators can observe details of this planet by zooming in, moving, and clicking the virtual world consisted of private information.

The world in this work is born of digital image technology. The procedure of ‘under construction’ is based on network. It makes private resource of each person being gathered in this planet. This procedure produces a course of civilization and aesthetic relationship at the same time.

Instructions to interact with this virtual world:
During the exhibition, spectators are allowed to connect network via the account of “worldgoing” on mobile or ipad etc. After you go to a webpage www.worldgoing.net (or scan the QR code), you can click ‘upload’ to take a photo shoot or choose what have existed and then by clicking ‘using’ to upload a picture to the planet.
There is a mouse at the scene of the exhibition. Spectators can zoom in the planet to observe details by rolling the mouse wheel, left-click to drag it, and click on a image to watch an enlarged one.

2013



互动装置 interactive installation （K11展，2013）

《残影》

The Remnant of Images

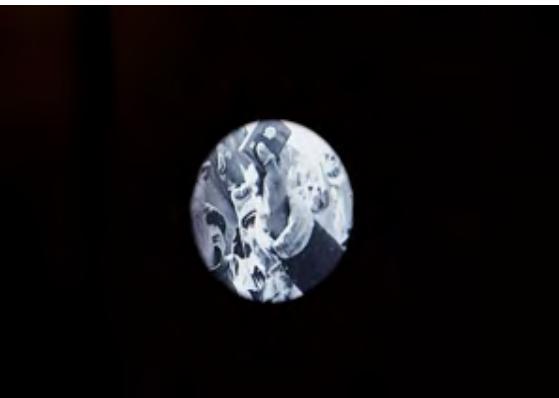
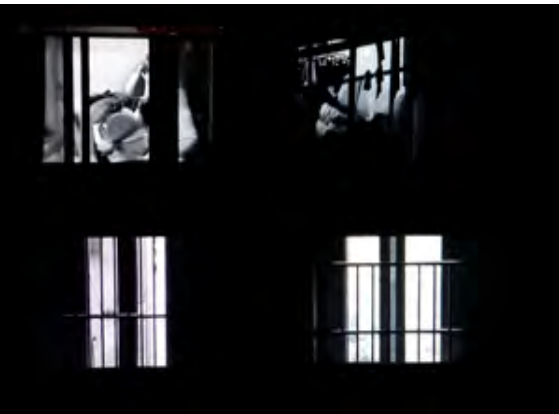
作品以残留在记忆中的图像片段为主要线索进行主观的表现。素材来源于网络、公共图录和私人相册，它们是近几十年中国历史的残象，是可以信赖的视觉景观。通过与这些历史片段的对话，将这些共同的历史记忆图像汇聚于当下的思维中进行再创作，产生异样的信息。屏幕中呈现的图像是大家熟悉的历史记忆，它们在陈旧的档案柜中被激活，形成自我演绎的叙事关系，使我们的观看和阅读变得更加多元。

The Remnant of Images is a personal reflection on fragments of our visual memories. The visual materials are collected from internet, public catalogues, and private photo albums. They are convincing documentary of Chinese history in recent decades. These historical fragments that share a collective memory are re-contextualized with additional information in a different narrative. The images presented in screens are typical historical events known by general public. They are activated in the old file cabinets to produce a new story and lead us through the dimensions for individual interpretations

2013



2013



《零度海拔》

Altitude Zero

作品由多件船的舱门构成，在舷窗的计算机屏幕上的图像是海水和各种漂流物，这些漂流物质包含那些被人遗弃的日常用品、消费品、文化用品、电子产品、玩具和宠物等。观看的视平线保持在水面和水底之间，有上下波动的不稳定感，水中物的内容带有明显的不同地域文化残留色彩，这些被遗弃或由于各种原因与母体分离的物体，随波逐流到处漂泊，时而撞击船窗玻璃，时而漂离。通过虚拟视窗，感受一种双向漂泊和流动。影像内容是根据外置控件的指令和观众产生互动：观众的在现场通过感应器与水中物的出现变换产生互动，目睹这些曾经与人类发展关系十分密切的物质在零高度的不同状态、处境。

The installati on consists of several monitors camouflaged as cabin windows. The video images show ocean waters, drifting materials such as abandoned and polluted objects, symbol izing detachment and alienation from mainstream cultural domains. The objects drift between sea bot tom and sea level creating a sense of moveme nt and instability. The drifting materials remind us of the remnants of dif ferent cultures a nd times. Sometimes they clash against the windows, and float away at other times, resonating between the viewers and the objects. Video images are activated according to the audience presence and movement via sensors.

2013



互动装置 interactive installation



黑匣子临界实验室 - 在黑暗中看的更清楚

Blackboxlab-Seeing clearly in darkness

从直观的角度描述,《在黑暗中看得更清楚》黑匣子——临界实验室在展览期间的呈现方式分为两个部分:黑匣子现场+信息交互展示区。 这两个区域的位置和间隔距离视现场的情形而定。

1、黑匣子部分:
这个区域是一个长12米、高3米、宽2.4米的集装箱改建的临界实验室,“临界”是从英文“liminal”的意译而来,在这里是指“生活常态和艺术表现的界线”。实验室内部是没有视觉的,拒绝光线的理由是我们开启除视觉以外的“感觉系统”来感悟,包括经验系统。
在展期内,黑匣子每天有新的行为参与者与观众之间交互的“活剧”演绎,每天有实时交互、信息反馈,实时存入黑匣子历史档案库,形成完整的文献资料。“活剧”的来源是,通过征集、选择社会各个层面人士的行为方案,计划在9月组成“节目预告单”,类似“排片表”,在这里会将“表演者”的身份信息、行为方案、表演时间等信息列出,在展期内如期实施。观众可随意进入实验室现场参与、互动,注入“活”的元素。“活剧”征集聚焦在不同领域的社会个体,从自身对生存环境的认知出发,给出对“情景”的自我解读,由此作为起点,在“黑”中发酵,结合观众的介入,产生能量。

2、信息交互展示区部分:
信息交互展示区的内容有两类:A、黑匣子中正在发生的(现场不可见的)情景,这部分信息通过局域网传输。B、黑匣子中正在发生的信息在互联网上的信息,其中包含交互的内容,比如:微博信息等。观众也可现场实时参与。这部分的展示方式是通过装置不同的信息屏幕方式呈现。设想在馆内的休闲区内,如咖啡吧等休闲区。这部分的作用是将“黑”中的能量通过网络“管道”进入公众视域再次“烹调”,重组来源于现实境遇中不同个体的能量信息。

Black Box——A Liminal Lab includes two sections: the black box itself (below as the box) and the display area of the information about what's happening inside the box. The distance and how separate these two sections will be depend on the on the spot situation.

1. The Black Box
This area is a shipping container (12 X 3 X 4 meters). Among many meanings of “the liminal”, we take the sense of “inbetween the life and art”. There is no light inside the box for the reason that the arrangement opens more opportunities for alternative senses and modes of experience other than dominant vision.
During the exhibition period, there would be new performers and participants enact their works, interacting with the audience to put on live performances. The interaction and the feedback of the messages would be archived in time. These shows came from the variety of communities not only from art world but also other identities. There would be different modes of audience participation being explored with works that they could enter and quit the space, interact with the acts or just contemplate. Individuals would make there own meanings out of the scenes in the box, combined with the recognition of the their broader living milieu. Such acts generate certain live energy with the impact of the “darkness” in the box and the interactive presence of the audience.

2.Display section:
There are two types of information displayed in area: A. The live mediation of the interior of the box, which is invisible in the box itself, through intranet. B. The interactive messages happening on the Web between the broadcast of the box and internet users, displayed by installations of screens installed in the non-exhibition area such as café and rest lounge. The energy of the “darkness” in the box is channeled by the internet to the public, being re-ordered into different information flows made of the live experiences of the individuals in the box.

2012









圆明园 Old Summer Palace

摄影 photo
150cmX170cm



中南海 Zhongnanhai
摄影 photo
150cmX170cm



天坛 Temple of Heaven
摄影 photo
150cmX170cm



故宫 Hall of Supreme Harmony at the Palace Museum
摄影 photo
150cmX170cm



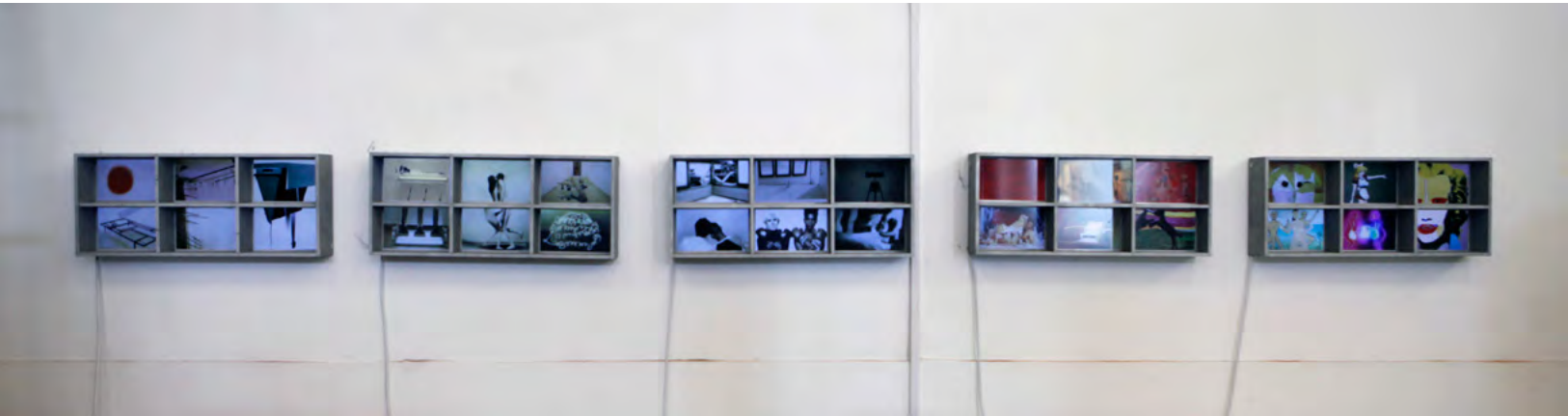
长城 The Great Wall
摄影 photo
150cmX170cm

一分钟一百年之二

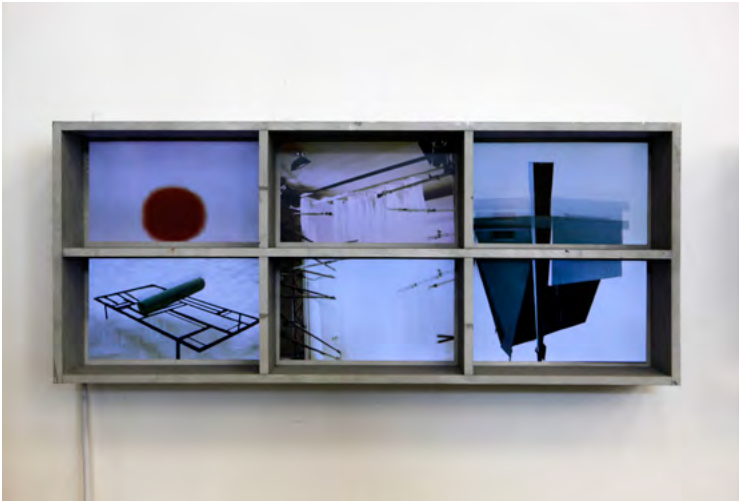
One Hundred Years in One Minute NO.2

作品采用影像和现场装置的形式进行表达，使用1440储物袋排成的矩阵屏幕，用10台HD投影机分别将1100部影像背投在储物袋的底部，根据原始素材的尺幅比例不同，有部分影像占据着多个储物袋的位置，观众从矩形阵列的袋口观看到这些影像。这些影像选自国际艺术史料，这是一百年左右人类文明史上瑰宝，是在时间平面上渲染出来的现、当代文化主体线索，也是伴随我们认知艺术的指路明灯。

The video and sound installation consists of 1,440 storage bags, arranged in the form of a matrix screen. 10 high definition projectors are used to project 1,100 videos onto the bottoms of these storage bags and, due to different sizes of these images, some will take up several bags. The audience can watch the videos via the mouth of the bag matrix. The video images are excerpted from a wide spectrum of the archive of international art, which is a genuine gem of human civilization from the past century, a treasure of modern and contemporary art, and a light leading us to explore the world of art.



2012



《黑匣子》行为实验室

Blackboxlab

此项目的基本宗旨是实验作为个体的人有没有可能比较彻底的摆脱现实世界，哪怕是短时间的甚至瞬间，这种“灵魂出窍”的感觉和状态是否能够通过媒介来传递，给更多的人所感受到。这可能是一个荒唐的计划，期待着在漆黑的空间中，在失去人类最主要的感觉功能——视觉以后，启用身体的每个细胞去感知获得的“超视觉”经验，以此来调动身体各部分的功能去驱赶现实世界的残影，取得短暂的“纯净”，产生个体之间新的关系和认识。黑暗中我们是否有可能摆脱身份、地位、权力、甚至道德的束缚、有可能抹去思想和意识，甚至记忆，达到忘乎所以的境界，希望另一个瞬间时空的出现，并通过媒介使观众能感受到超文化、超社会的经验。

本项目有两部分构成，第一部分是实验室现场部分，由一个集装箱改建的声音空间构成，该空间是集采、编、播为一体专业声音制作和播出场所，空间内部漆黑无光线，没有视觉元素。内含10平方米左右的黑暗的录音棚和30平方米左右同样漆黑无光的声音展示空间。声音展示空间顶部及四周安装多通道声音设备和交互设备，录音室内部安装录音设备，录制在录音室里进行的行为声音，录制的声音在声音展示空间四周的声音设备中播放，观众进入漆黑的声音空间参观的过程与环境进行交互。在展览活动期间录音室的行为不断进行，展示室里的声音和不断增加和变化。

项目的第二部分是一个200平方米左右的室内空间，该空间是实验室后台部分，是一个供观众自由出入的公共展示空间，在这个空间里展示的是项目进行过程中的资料和文本，是现场的“背后”信息。

本项目的参与者是作者本人与社会各界人士。

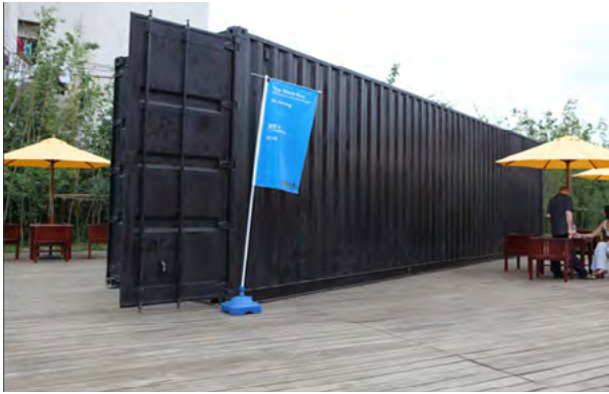
The project is composed of two parts. For the first part, there will be a sound space constructed by a container. It will be totally dark and without any visual elements inside the space, where sound can be professionally collected, edited, and played. There will be a 10 square meter dark recording studio and a 30 square meter dark sound projecting space. Recording equipment will be installed in the recording studio, and the recorded sound will be played through the multi-channel stereos installed in the top and around the sound projecting space. Audiences who enter the dark sound space would interact with the environment during the process. The recording and visiting process will be constantly active. Sounds projected in the displaying room will also be increased and changed.

For the second part of the exhibition, there will be a 200 square meter room, which will be part of the backstage of the laboratory. This will be a public displaying space, where audiences can freely visit and see the information and texts produced according to the process. This is the information “behind the scenes”.

The participants of the project are the artist himself and people from all walks of life.

2011





2011



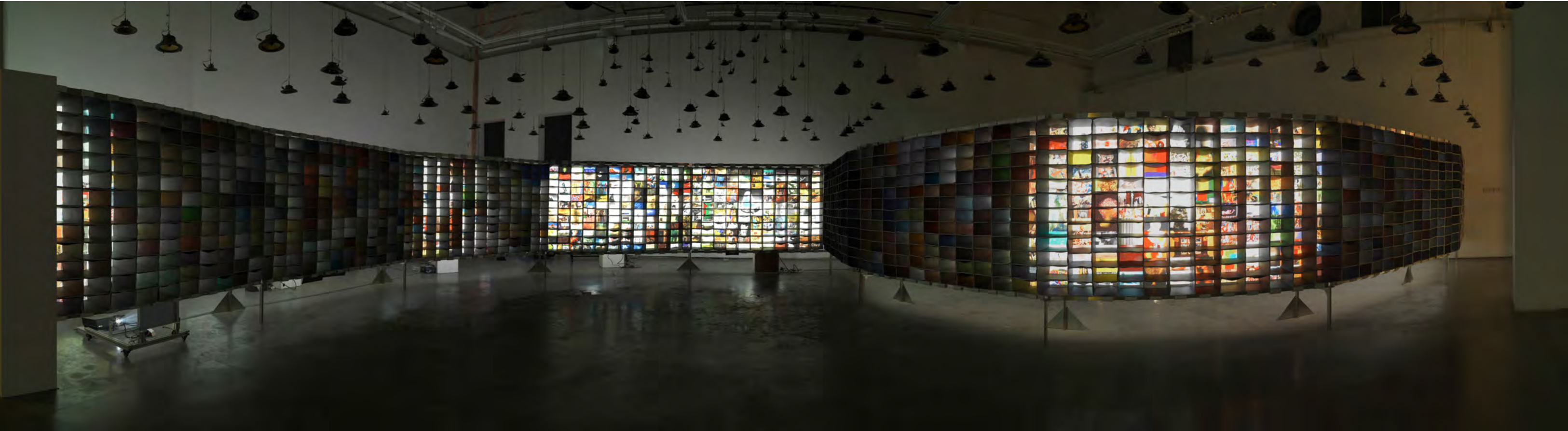
《黑匣子》行为实验室NO.1-黑暗中的演习
胡介鸣 + NuNu
The Blackboxlab NO.1-The Maneuver In Darkness
Hu Jieming + NuNu

《黑匣子》行为实验室NO.2-黑色经典
The Blackboxlab NO.2-Classical Black

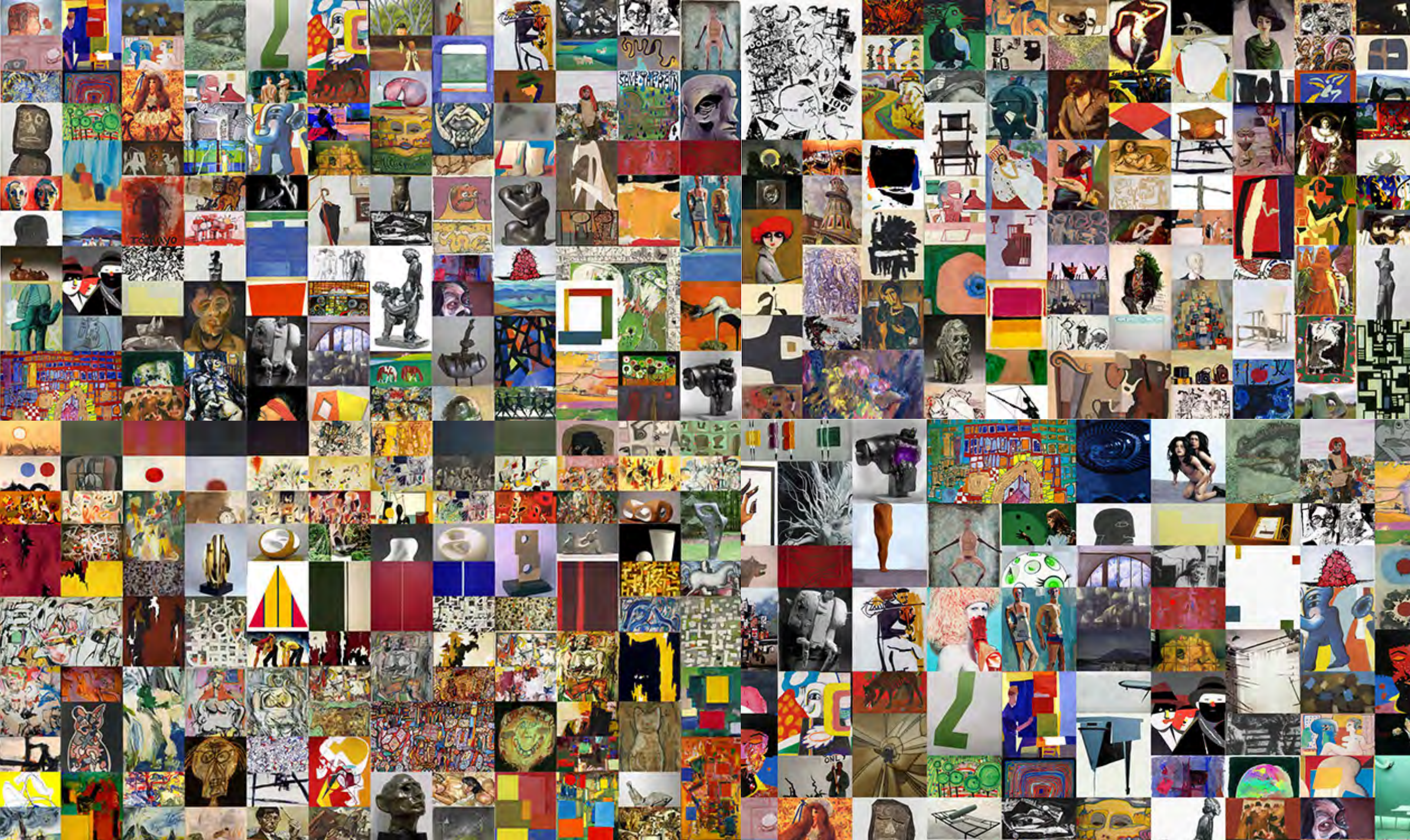
《黑匣子》行为实验室NO.3-传说之夜
The Blackboxlab NO.3

作品采用影像和现场装置的形式进行表达，使用1440储物袋排成的矩阵屏幕，用10台HD投影机分别将1100部影像背投在储物袋的底部，根据原始素材的尺幅比例不同，有部分影像占据着多个储物袋的位置，观众从矩形阵列的袋口观看到这些影像。这些影像选自国际艺术史料，这是一百年左右人类文明史上瑰宝，是在时间平面上渲染出来的现、当代文化主体线索，也是伴随我们认知艺术的指路明灯。

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影像与声音装置 video sound installation



1994-2010

与张晴对话

张晴（简称Z） 胡介鸣（简称H）

Z：我们今天来谈点好玩的问题，不一定局限在作品方面。我想讨论一点你关心的事比较好你从事当代艺术的创作已有很长一段时间，一路过来有不少感想和体会，谈点自己的感触吧，包括如何来回首往事，如何来看待当年走到这一步，这种影像艺术做到现在你觉得它是一种影像、一种手段、一种内容，或者什么都不是，我们是否可以用远距离、像一个第三者那样来谈一下，不要把自己陷在里面，如果按你是一个教师，从教师的角度谈艺术可能会变成了一种说教，挺傻的，能不能停顿一下，站在外面看看，每个月用一万多元去租工作室，或是这种职业，这个时代要不要这样做，这种方式和这个时代到底发生怎样的关系等等。排除业内的视角，从社会的角度看看，艺术是什么，需要艺术吗？

H：漫谈吧，这样比较好，我觉得在行内，大家都是这么一路走过来，有很多共同的问题大家都在面对，比较容易理解。我记得你在华东师大做个展时，那是几十年？绘画变形的那批作品，大概是96年是吧？

H：94年。

Z：94年，对，文件展。我觉得那批带网格、点子的黑白人物，可能是我见到你最后的一批用绘画形式来表达的作品，其实也可以说从94年以后你的创作手段从绘画转到了录像、装置、摄影等方面来了。从90年代整个中国当代艺术的发展来看，也可以说是一个这样的转型期，我当时也开始对非架上的东西感兴趣了，在江苏画刊上写了90年代前期的综合材料，装置艺术等等的介绍和研究，我记得那一年和宋海冬在上海油雕院谈了三天三夜，在何勇的房间里，当时就是针对90年代前期什么是装置艺术的问题进行探讨，那时我的理解是你比较初步的，觉得中国的当代艺术发展比较单一，从国、油、版、雕一路延续过来，没有材料装置建筑的介入，从形式主义样式的角度看是否可以再增强，是不是可以通过这种新的表现手法的介入使得中国当代艺术的探索会有更加广阔的领域、会更具当代性，宋海冬当时认为这一切都是手段而已，九九归一还是要落实到观念，大概是这个意思。所以说今天来回首十五年前的讨论也非常有意思，为什么呢？我想你94年之后进入到录像、装置材料等表现领域，这是十五、六年的创作历程正好有一个总结，对吧。首先我们如何看待表现形式，第二，对自己一路创作过来的心得到底是些什么，这样的手段改变后给自己的创作、给中国当代艺术带来了什么，这里面会有获得和失去，当我们再回首这段往事的时候应该有一些回答。

H：这种改变看上去是一种个人的选择，实际也是时代的选择，现在回过头去看，这个时代必然会走到这一步的，即使我不改变、不走这条路，别人也会走。现在回首我的转变是有一个过程的，先是在画面上使用材料，你刚才谈到的那批作品，就是在画面上使用感光材料的尝试，是一种双重表达的尝试，现在看这种尝试是很幼稚的，不成熟的，这也是一个必不可少的过程。现在回首看从幼稚到现在相对稳定的状态，可以排除的一点是这样的选择不属于“赶时髦”的跟风之举。任何选择都有成败得失，这是免不了的。从所谓的得与失的角度看，应该说得到的是贴切时代语境的资格，因为材料和手段的改变会导致思维方式的转变。有得有失，和绘画相比，使用材料和多种媒介的实验，最实际的是经济上的失去，加上又有很多实际的问题必须面对，影响是很明显的。现在回过头来看这个问题的结论是“有影响但不重要”，这是我一路

能得以坚持的原因吧，我觉得自己的选择是有价值和正确的。

Z：不是说正确与否的问题，而是对这种媒介有一个反思，譬如说摄影一路过来，有一段时间，如90年代一直到2005年吧还是有一些观念摄影，最近几年为什么突然戛然而止，创作力突然消失了，而这种消失是一种集体的消失，这到底是怎么回事。录像从没到有，你还算做得很早，我刚才看你资料的时候发现你96年开始做，杭州做的录像艺术展是几十年？

H：差不多时候吧。

Z：哎，所以说是很早的一批，再说到91年车库展张培力做的录像，其实也就是20年的历史，撑死了也只有20年，我们在这不到20年的历史中，录像带给了我们什么，那个时候认识的录像艺术和今天我们是不是在技术做到了成熟，我们真的是不是用录像艺术的语言来书写当代艺术，我觉得这个问题应该这样来看，对吧，包括装置，80年代装置艺术我们也没有，到89大展有一点小的装置，一直到90年代我们推波助澜，有了这种新的气象，到今天装置何为，它们在哪里？我讲的摄影、录像和装置的严肃发展中的问题，再反过来说这些东西从无到有，也有它一个小小的高峰，而这种高峰来得快去的也快，然后今天它们为什么这种高峰不再，我觉得有一个集体的消失，好像捉迷藏一样，一会儿找不到了。

H：这个问题的原因很复杂，从根本的角度看，装置、录像也好，综合媒介也好，包括现在的新媒体也好，首先是这些语言的方式，它的发源，它的发展其实和我们是没关系的，完全是外来的，就好像英语，你可以说，但不是你的，不是母语，它的消失，出现捉迷藏一样的状态也很正常，因为你可以不说，不像英国人必须说。第二，这其中也不排斥有实用主义的因素，90年代的时候我们从无到有，需要有新的国际化的语汇来充实和丰富我们的语境，这和交流的需求有关，大家都比较关注这个问题。你刚才说到的现在所谓的消失了，其实作品还是有的，而且越做越大，越豪华，可能在关注作品内在的东西、探索性的东西消退了，我感到这和市场化因素有关系，因此我把它归结为一种实用主义的体现，为什么这么说呢，实用主义的因素在我们周围各个领域比比皆是，太普遍了，包括教育，这和我们多年来的认识有关，这种认识形成的大环境产生了过于现实的思考和价值取向。我现在应用了一些新媒体的手段和语言，电子的、数字的一些元素，这个东西还是非常边缘化的，之所以边缘化还是和市场有关，从目前来看这类媒介的作品对收藏来讲是不可靠的，很脆弱的，这就决定了新媒体艺术的发展史比较艰难的，我选择这样媒介，从中也体现出一种意图。

Z：你刚才谈到的几个关键词：国际化，认识和运用的转移，还有一个是市场化的出现，还有就是实用主义，我们可以做个比照，94年的国际化和今天的国际化的对比，实用主义和市场化等在15年间的变化，你是怎么看的？

H：从表面上看我们在发展，像一艘船一样在航行，我们看到的景色在变化，但本质还是一样的，都没有离开水面。对应着看，当代艺术反映的问题是当下的。

Z：94年的时候你是怎么认识的，今天是怎么认识的。

H：这是一个不断深化的过程，说的直白一点，90年代我们刚刚接触当代艺术，那时只要是国外的东西对我都有一种特殊的吸引力。

Z：你指摄影、录像和装置等表现手段和方法。

H：是的。今天随着我们和国际对话、交流的机会增加，看到了不少东西，首先我们的鉴别能力提高了，我们能鉴别来自西方的东西，知道它们的优劣，也能感觉到他们的一些根本性的内在的东西，了解到了他们的文化发展的一些脉络和线索，我们可以作出一些区分，尤其在做选择的时候，能和我们自身的东西结合的较为对位，更紧密一些。在90年代时我印象中是没有这种鉴别能力的，也无法做出这样的选择，觉得国外的东西都是挺牛的，至于怎么会牛的，牛到什么程度，还有比它更牛的吗等等这些问题就无法考虑了。

Z：市场化呢？

H：我们对市场化的认识和对当代艺术的认识过程应该是一样的，在时间上有一些先后。

Z：我觉得不一样，90年代的时候我们对市场化得认识和现在完全不一样，90年的大部分的艺术家是不了解市场化的，当年做艺术的纯粹性较强，纯粹为了自己的理想和追求，今天的市场化就像阴影一样，你走到哪里它就跟到哪里，我们的现实和资本已经发生了一个紧密的根本的联系，你在94年是想象不出拿一万多元钱去租一个工作室的，当年你的工资是多少，可能你一年的工资都不到一万，你当时用一万多元钱去租一个工作室简直是天方夜谭，对不对？所以说当你每个月要掏出一万多元钱，这就是资本，是资本就是和市场有关，今天资本每时每刻都跟随着我们，就像人和影关系一样，这个尾巴我们甩不掉了，我们今天说市场化的介入，对我们的创作到底有什么影响。

H：这就是我刚才说的我们对市场化的认识过程 and 面对国际化是一样的，只是在时间上有先后的区别，也就是说我们先遇到国际化的问题，后遇到市场化。90年代当我们面对国际化时根本不知道艺术市场及其运作机制和模式。

Z：你觉得市场化的进入对艺术发展有好处吗？

H：有好处。

Z：好处在哪里？

H：首先艺术市场的介入，给艺术发展带来了循环机制，任何东西要发展必然要建立一个循环机制，比如说生产一个产品，如果没有市场的话是无法进行的，人体血液循环系统也一样。总体上来讲，艺术市场机制对艺术的发展起到了很关键的作用，另一方面它的负面性也是免不了的，这就要看我们怎么去理解了，我们在市场化以后怎么会产生种种问题，诸如创造力消退，艺术家的思维枯竭等等现象出现，现实的状况

在发生，我觉得可能是初级阶段的综合症之一吧，随着市场化的深化会慢慢健康起来的。

Z：那么像摄影这种创造力的突然消失，这到底是市场化的作用还是艺术家的创造力本身的问题。

H：这有很多原因了，从摄影本身来讲不会消失，我想这是一个阶段，一个周期，发展中的一个低谷，可能过几年又会出现高峰，你看行为艺术，这几年的状况如何？基本上快销声匿迹了，想当年轰轰烈烈，很具冲击力和强度。

Z：我觉得还要看到它更深的东西，艺术家的诉求在转移，我们将艺术两个字“名”与“利”，当年艺术家只关心“名”，做行为艺术也好，做什么也好，能够一夜成名当然很好，在有名的过程当中慢慢和“利”相伴，在利益多了之后艺术家会选择怎么更有利，在这个选择的过程中，那些没有利的东西就不会再去做了，更有利的会做的多一点，这就是选择的问题，在选择的过程中一些宝贵的东西被丢失了。

H：我觉得这也是很正常的，免不了的过程，我把它看成是发展过程中的一个阶段，当在追求更大利益的时候，丢失了诸如宝贵的创造力，当获得了利益后，创造力消退的危机显露出来了，又会去关注创造力的问题了。

Z：有些东西是回不来的，真的是回不来的。

H：我讲的是总体上的，对具体的艺术家来讲可能会有问题，但一代艺术家过后还有下一代。

Z：我告诉你，有些东西能回来，有些是真的回不来的，这不是春夏秋冬的轮转，春天过后是夏天，冬天过后又是春天，很多东西是回不来的。

H：对个体来讲可能如此，总体上一代代人的延续还是有轮回的因素。

Z：一代代人也很难，想当年写诗的一代人，我最近在看七十年代，这些人怎么会写诗的，他们在那个年代是一批特殊的人群，有特殊的生活，所以在那种情况下，在创造力这么枯竭的社会里反而诞生了诗歌，现在想想多么奇怪，就好像在兰溪县突然种出了郁金香，你想想看奇怪吗，你还以为是“photoshop”处理过的景象，但在中国的诗歌史上确实是这样的。你如果去看看七十年代的这本书，我看得眼泪都下来了。他们居然在这种情况下还在写诗，而今天我们的生活比那个时候丰富不知道多少倍，诗歌在哪里？有很多东西不是等到下一代人产生螺旋式上升，我是不相信的，真的。

H：嗯，我们这么说吧…

Z：我这样告诉你，尽管我经历不多，但是我觉得有些东西是回不来的。还有一点，我跟你是同龄人，想当年80年代，一伙人画画，没钱，某人下海开了广告公司，说

等有了钱再回来创作，事实上一个接个地去了，也一个个都找不到了。但是前几年又回来了，这是艺术市场火爆的时候，那些老板租了很多工作室，说“我回来了。”我今天很有钱了，我要回到我艺术的家园、我的理想中。刚把房子搞好，画架弄好，金融风暴来了，画没人要了，所以说，你觉得艺术能这样吗？能回来吗？

H：嗯，怎么说呢，我理解的螺旋型上升是一系列阶段的呈现，各个阶段之间不是一摸一样的拷贝和翻版，比如说精神性的东西，你刚才说的诗歌吧，消失了，现在没有像以前一摸一样东西出现，这是正常的。现在出现的是属于现在的精神性东西。

Z：现在的精神性是什么？

H：是一种更多元性质的东西，和以前的不一样。

Z：我没说今天的东西和以前一摸一样，北岛走了以后来了个小北岛，崔健唱完了出现了一个新的崔健，这是不可能的。我想唐宋、元、明、清每个时代的文化有一些高低，那种引领时代精神的东西在哪里，我指的是这一种。那时我们的生活如此单调，内心的生活确是如此的丰富，而今天如你刚才所说有资本有市场有实用主义丰富和多元的文化选择和国际化等等，那些东西确实有，但是何为精神？那个时代北岛的一首诗就足以代表了一个时代，它根本不需要注脚，崔健的一首歌也代表了这是一个什么样的时代。有这样的一种东西，我讲的是为什么突然间有很多的艺术样式消失。

H：对于北岛的一首诗或崔健的一首歌引起了巨大的反响，这是一种认同，是一代人心中的精神性的认同。现在的这代人心中的精神性是什么，肯定不是北岛和崔健…

Z：对，那肯定不是。

H：比如说网络和虚拟世界，从现实的角度看什么都不是，但这个虚拟的东西在逐渐获得更多的认同，有更多的人把自己的时间、精力和财富投入到这个虚拟的空间中去，比如说以前我们认为游戏是年轻人、学生、孩子的世界，现在已经在悄悄改变，更多的成年人在热衷于游戏，据我所知现在的游戏玩家有越来越多的有钱人在加盟，他们在这个虚拟世界中投入钱财和精力，比如花二十几万买一把武器，都是真金白银的付出，为的是能获得虚拟世界中的认同，受人尊敬甚至崇拜，成为老大。这种认同是属于精神层面的，我感到这种区别于多少年以前的那种精神性的东西会成为未来的精神需求之一。

Z：你说的是一种现实，以前没网络的，大家一起玩“40”分，现在有电脑、网络了，打“40”分的人去玩网络了，这只是多了一种玩的方法，但是这种东西给我们艺术带来了什么，我觉得这是一个关键。比如网络，你刚才讲的，我也知道现在很多人成为宅男宅女，我认识很多这样的人，上学都不去，瞧不起考大学，老师都没水平的，那我说你的知识从哪里来，回答是“网络啊”，我了解到有一批人在网络成为了成功者，他们很聪明，有独立性，他们的精力和我们不一样，也没办法去评论他们，想当年我们也曾经流过长发头，也曾经逃学，也曾经旷工，在家里画画搞艺术，我们为什么当时天南地北的一伙人弄在一起，因为是一种类型的人，一种动物。现在在家

里通过网络交朋友，这是时代的变迁，这种时代的变迁给我们艺术带来了什么，我们当时很贫穷，坐着公交去聊通宵。当然我不是说以前的艺术伟大，今天的艺术不伟大，而是觉得那是的艺术有一种真诚，并且获得大家的公认，今天我们处于一个比封尘榜更为封尘榜的时代，如此高度的发展，简直不敢想象，高速公路也好，高铁也好，每天报纸上都在刷新，我们在哪里又建了地铁，一个小时到南京，五个小时到北京‘三十分钟到杭州等等，我看了这样的消息很振奋，好像在和自己的想象力赛跑，为什么？因为不相信，怎么会去相信这样的事实呢？我觉得这种想象力已经超越了艺术，因为没有一件艺术作品登在报纸上会让人如此振奋。从现代艺术概念来讲，它是发生在资本主义框架下的艺术样式，那我们也得尊重资本主义经济的发展规律以及和艺术的关系，但是在今天的中国，你刚才所说的实用主义，无论是在艺术、教育等各个领域已经到了一个有过之而无不及的地步，这种情况到底对艺术有多大的帮助，而这种帮助不仅仅是简单地形成一种循环，并不否认做循环，从创作、画廊、展览、评论、收藏等等，但是我们回过头来看，它对艺术的创造性的作用，我觉得这是很关键的。我们说一个社会的形成，从没有路到有路、从石子路到柏油马路、有了柏油马路到变成高速公路等等社会进化，艺术到底给我们带来多少贡献，这是一个核心问题，就是说今天的城市给我们带来的是不是美好生活，今天的如此发展是不是给我们带来幸福感，这很关键的。

H：这是相对的。

Z：对，当然我们今天谈的问题是相对的，但有些东西是绝对的。在面临这样的情况我们还是要看到艺术在资本的这个时代中国艺术家何为，这是很重要的问题，因为我们前提是肯定的，有了资本促进了当代艺术的发展，使得当代艺术得到了良性的循环，但是这还不够，所以说我们要一分为二地看问题，前面是个基础，我们要肯定，比如高速公路等，但更要看到深刻的问题，因为当十年以后或再过十年，回首往事，再用录音机来访谈，我们会回答一个问题，这个十年二十年给时代带来什么，那个时候是不是还有底气来回答。

H：嗯，肯定会带来什么的。

Z：即便这样，有很多东西是可视的，我们心里是有数的，为什么，当年70年代写诗的那些人，他们是未知的，不知道会发生什么，处于地下状态，手抄本的方式，为了宣泄，就像苏婷讲过我表达了我自己，我获得了生命。当时的一个诗人，伟大的诗人的要求如此之低，但也是如此之真。那么今天艺术家的精神追求，重量到底有多少。

H：这是精神层面的追求，要看个人的选择。

Z：我们讲大众，不能讲到每一个人，讲一个倾向。

H：当资本的介入以后，总体上看，它的力量是非常现实的，因此，社会的主流是不可避免的为这样现实的力量所左右的，从个体角度看，各种选择都存在。从我个人的角度来看，可能是和我经历有关比较倾向于精神方面的选择，从我现在做的事来看，和时代的主流有距离的，我没有去考虑诸如你刚才说的以前的那些诗人们的状况，但

可以相信的是当时那些诗人是极少数的背离大众趣味的群体，是非主流的选择，从这一点来看和我的选择有共同之处，这是通常认为的不切合实际的选择，到底这个选择有多大价值，现在是未知的，将来会怎样，那么你说我到底为了什么，除了精神的追求之外还有什么呢，因为我需要这样的东西来支撑人生的架构。跳开我的视角看的话，就像刚才说的跳开来，尽管我和主流有距离，但还是觉得主流是合乎常理的，是无可指责的。就艺术而言，资本的介入不是一件糟糕的事，它会给艺术带来积极的作用，在这个问题上我的看法比较客观。我对资本没有任何抵触情绪，可事实上我没有投身到这股洪流中去，这也是一个很难解释的事，可能是以前的惯性所致吧，对于现实我是持认同态度的，因为这是合乎常理的，是必然的。

Z：再谈谈你90年代在温哥华做的《新西游记》。

H：呵呵，我在这件作品中使用的是现在网络上流行“恶搞法”，这一点现在的学生反响是比较热烈的，90年代还没有“恶搞”一说，当时没有想到这是若干年以后的网络语言，另外，言说的内容是关于对待西方文化的态度，知道今天差不多还是这种状态，仍然有它的现实性。我曾经跟现在的学生就这件的作品交流过，那些80中后期出生的一代年轻人，因为语言的对位，学生的反响还是很热烈。

Z：他们什么反应？

H：好玩，能看懂，这种表达方式和现在网络上的方式有相近之处，比较轻松的，恶搞式的方式，比较容易接受，相反我的另一些作品相对比较深沉了一点，现在的年轻人反应不明显。

Z：是哪部作品？

H：比较干巴巴的观念性的表达，比如《虚拟语态》，用了很多哲学的词汇，进行偷梁换柱式的上下文置换，来产生一种指向性的混乱，真理和谬误之间互相转换这样一种语言游戏，这种方式比较“干”，不够滋润。

Z：我昨天参加了同济大学的新年联谊会，有一个节目和你的《新西游记》相仿，使用方言来表演熟悉的影片片段，很好笑。

H：一种陌生的视听效果，其实是通过部分改变让人们熟悉的东西来达到的一种奇特的视听效果。

Z：为什么学生会觉得《新西游记》很好玩，可能是学生对西游记都熟悉，先明白了50%，很容易60分及格，《虚拟语态》则不同，他们对哲学的东西不熟悉，本身还没搞明白。所以说今天的很多艺术家和我讲形象的东西不能再弄了，我们要弄观念的了，要冷峻的，要非语义的了，这个东西西方已经走了很多年了，这也给我们提出了一个问题，如同你刚才讲的有些东西不是我们的母语由此引申出另外一个问题，中国当代艺术到底怎么样，还是要扎根于自身的土壤之中，要和自己民族文化融合。

H：这个问题一直在讨论，比如以前讲的油画的民族化…

Z：今天讲的到不是油画的民族化，而是我们一路过来，不是左就是右，我们今天讨论是有一点资本的，因为我们走过了这十几年的的当代艺术探索历程，已经摸索到一些问题，就如同94年讨论的国际化，今天仍然可以讨论，但回答完全不一样了。

H：我刚才提到油画民族化是觉得这个问题从一开始就是一个不存在的问题，我始终是这样的观点，根本不用去考虑这个问题，你在哪里生长，接受哪里文化，这已经决定了你的文化基因，所以这个问题不需要去强调的。我倒是觉得现在当代艺术的发展可能要多考虑如何在一个共同的规则下面，不断地提高程度。

Z：在你的很多作品当中我发现了有几样东西围绕着的：城市，景观，建筑，不管是对城市的外部探索，对于想象中乌托邦城市的创造，还是从内部深入到一个家等等，我觉得这几个点一直围绕着我的创作，可以说原点吧，比如：《嘿！一个世界正在建设中》，《家在何处》，《明信片》，包括《儿子》一直和建筑有关。你今天对城市是一种什么养的观点，对建筑是什么样的观点。

H：我没法作出对城市的解释，我使用这些元素是因为我对它们比较熟悉，它们是我的生活经验，我不会去选择黄土高原，不管使用何种元素，言说的内容是自身精神状态和观念的写照，呈现也好批判也好，这是我对当下认识的反映，比如我觉得城市是当下的文化发展，文化交流转换的最集中的场所，所以在这些作品中反映出了更多的复杂性、凌乱性、敏感性、摇摆性。如果这种阐释能获得较多的认同的话，作品将会变得有意思起来，会产生影响。如果其中有独特的思考凸显的话，这个因素将会在以后的发展获得印证，产生价值，具有代表性，成为时代的特征。

Z：那么在谈一下《家在何处》，你怎么想到将上海的城市建筑搬到广州，建一个陌生的新城市。

H：嗯…由于全球化城市建设加速以后，对城市本身的个性影响很大，使得更多的城市个性消失，我认为起到了一定的破坏作用，现在更多的新老城市没有自己的个性，频繁的拆与建产生越来越多的标准城市，就像宾馆的标准房，城市化进程导致的人员流动造成了“家园感”的消失，在表现手法上借助数码图像的技术完成了一个乌托邦的设想，完全按照广州的地貌特征将上海搬到广州，进行了一次彻底的置换。当时在制作时面临多重挑战，观念是一个方面，表现和技术可行性又是一个方面，最终通过数字技术克服难点实现了这种置换。

Z：这个作品和明信片是不是有异曲同工之妙呢？

H：手法上差不多，观念的指向还是不一样的，明信片中使用的都是著名的名胜古迹，是各个地方的文化历史的标志，置换这些标志其实就是在置换文化和甚至历史，产生一种荒诞的现实。

Z：《嘿，一个世界正在建设中》你在一个未知的火星或者月球建造一个乌托邦的世

界。

H：是的，这个作品是一个长期的计划，一直做到我无法工作为止，这个乌托邦的世界时我思维状态的真实反映，在不停地发展，就像一个真的世界在发展，每年（或两年）就有新的版本问世，所以无法预计十年或三十年后的的版本是怎样的。现在09版已经问世了，只是一个局部，这几天在纽约的一家画廊展出。这个世界像一个真的生命在生长，和我的生命是同步的，我没有给他预定发展框架，是我思维中自发衍生出来的，在若干年后会产生这个世界自身的历史。

Z：再来看一下我们06年的合作，《向上向上》。

H：是04年。

Z：对，04年的影像生存。

H：这是一件我早期的交互作品，这件作品使用的元素很简单，我的交互作品正式亮相是在03年，有4件作品在比翼做了个展。选择交互艺术是因为想加快对作品的阅读速度，观众在观摩作品时的驻留时间越来越短，这对影像艺术来讲是一个传播瓶颈，在展厅中几乎很少有观众将一部影像作品完整地看完，作品的传播是失败的。使用交互手段后，作品的长度消失了，不存在起始的问题，当观众在场作品开始，观众离场作品结束，作品的元素和表现也显得比较简洁，我选择交互在很大程度上是因为它的简洁和长度消失。这件作品是我在面对交互手段初始阶段的一个较为成熟的案例，在表现上只有“向上和向下”两种变化和选择，在两种表化中产生多种解读、理解、经验、体验等。

Z：这是你在形式和表现手段上的转换，你从创作的本身怎么来看这件作品，比如从交互的方式给别人带来什么，你在创作时是否真正产生冲动等等。因为那届双年展的主题是影像生存，如何来超越影像生存，指向一种生存状态，一种非影像的生存状态。

H：从作品表达上来看，我暂时抛开作者的视角，以一个阅读者的角度去看，作品呈现的是一种常态，或者表达一种意愿，外界的因素介入使得意愿和结果出现逆转，适得其反或者事与愿违等等，环境因素弱化，意愿和结果的关系再度呈现，这很容易和常规的一种行为、习惯、体验和心理状态发生对应，我想这是阅读畅通的基础，至于将这种呈现理解成具体内容那是每个观众的事了，比如：个性、行为准则、追求等等。我希望阅读是开放的，作品仅仅是一个进入视线的事件，当时有些评论挺有意思的，比如说成是西西弗斯。

Z：最后一个问题，我发现你以“儿子”作为题目拍了三张照片，要你的儿子爬到上海美术馆的钟楼上、外滩三号的屋顶上和海关的钟楼上，你怎么会想到把自己的孩子和这些上海著名的建筑结合在一起。

H：嗯…其实也没什么特殊的意图，如果要延伸的话总是会有话说的吧。

Z：是不是想到在景观上要有一个个人，然后想到儿子，在想到这些景观….

H：首先这个场景的选择不是随意的，这是一个有历史、现实以及延伸的一个视觉结合点，能穿越几个历史阶段的地点，第二有高度，有视野上的展开，第三是人物，我希望这个人物和我自身有关，有一种延续的因素。

Z：你的延续，你是不是也曾经爬到楼顶拍过照？

H：我小时候经常如此，呵呵，这个情节说明什么我没有研究过，只是觉得这样漫无目的观看感到很惬意。现在我将这个视角作为作品来呈现，并将我儿子放在了本应该是我出现为位置上，可能是对现实有一个特别凝视的机会：殖民地的建筑、工地、玻璃幕墙、黄浦江、街道等等，当然这样的解释过于直白，恐怕会将观众的想象力堵上，这是我在选择的过程曾经思考过问题：城市与人（生活在其中的人）。

Z：这座城市在延续，城市里的人在延续，儿子是你的延续，艺术也在延续。

H：呵呵，我的解释不能说明作品就是如此，阅读有更广泛的空间和延伸。

Z：对，那么你未来在艺术创作当中对自己有什么新的期待、追求和思考。

H：嗯…从我现在的情况来看，我面临着更多的挑战，有很多未知的因素，比如数字化的介入会带来什么样后果等等。我希望的是能在一个国际化的平台上展开工作，去除带有身份特征的符号，是“作品”而并非是“中国的作品”。

Z：你希望在作品中去中国化？你觉得中国是在国际之外吗？

H：正相反，在国际之内。

Z：那为什么要去中国化呢？

H：我希望在一个相同规则下展开工作，倒不是说表达的内容和我的现实无关。

Z：那还是一个方法的问题呀，我们简单地说吧，油画来自西方，是不是完全按西方的来画，比如画教堂。

H：不是这个意思，可能我没表达清楚，嗯….

Z：是不是更像西方艺术家的作品而不是中国艺术家的作品。

H：嗯….我想想

Z：我举个例子吧，大概20年前，潘玉良的作品到中国来巡展，我在扬州的“个园”看了她的作品，我看了以后感触很深，我到并不是对她戏剧化的人生感兴趣，首先我

对她画的画，就像你刚才讲的很国际化，是油画，什么是油画呢，难道用油画的就是油画吗？我说的是她的画有一种来自西方油画的味道，就像一个面包，你做的和法国做的就是不一样，味道不同。后来我就研究，她的画为什么会像油画，我发现一个问题，第一，她用的颜料和画布是法国的，第二她画的景是法国的，街道服装色彩都是法国的，这些元素和法国的油画师贴切的，就像中国人写书法味道是对的。反过来看，中国也有很多油画，为什么画出来的比如农村、田野、老农、养鸡场等等，感觉总是不对，不像油画。你刚才谈到要抽离这些元素，是不是也是这个意思呢？

H：这样倒是简单了，比如拍影像吧演员换成西方人，不是这个意思。

Z：潘玉良在法国，她用的所有的东西都是法国的，你说不一样，是怎么个不一样呢？

H：我不是说表现的形象改变，我在中国做作品，毫无疑问一定是中国的形象。应该从语言的方式和程度上考虑的国际化的问题，首先不强调中国符号，这样做的结果是掩盖了很多需要考虑和解决的问题，比如艺术语汇、表现能力和程度是否达到国际水准，这是需要更多的付出。从我们现有的情况看，我觉得差距挺大的，这个问题不是短时间能解决的，我们达不到这个水准，于是借助中国特有资源，在特定的时间段里，产生了特殊的效果，这是在双重标准下的结果，是有很强的时间性和地域性。这是很现实的问题，我们清醒这种落差的存在。比如拍一幅照片，很简单的一个人物和景，从影调开始的所有元素和语汇把控能力、质量，外在的和内在的，都是有相当大的差距，要解决这些问题，才能真正融入国际化。

2010、1、15于上海

Talk about Zhang Qing

Zhang Qing (hereinafter referred to as **Z**)

Hu Jieming (hereinafter referred to as **H**)

Z: Let’ s talk about something interesting, not necessarily related to works. I think it’ s better to talk about something you care about. As you’ ve been engaged in the art scene for quite a long time, you must have seen and thought a lot about it. You can share with us some of your views and feelings. If you take some time to look back, how would you describe the history you’ ve been through? How do you see video art? Is it a kind of image? An approach? A content? Or is it just nothing in particular? Shall we just discuss the issue from a third person’ s point of view and intentionally keep a distance from the inside? You are a teacher. If you talk about art from a teacher’ s perspective, it will probably become something like instruction or preaching, which would be silly. That’ s why I feel that to take the position as an outsider may be a good starting point. Is it really necessary to spend some 10,000 yuan renting a studio and to treat being an artist as a career in this contemporary era? How does it have anything to do with the era? From a general point of view, what is art? Is art really needed?

H: I agree. It’ s better that we have a casual talk. Most insiders share the same experience and face common problems.

Z: You once held a solo exhibition at East China Normal University. When was that? 1996?

H: 1994.

Z: Yes, 1994, the exhibition about documents. The black and white figures with checks and dots were the last batch of your paintings I ever saw. Afterwards you started to focus on videos, installations and photos. If we take a look at the development of Chinese contemporary art during the 1990s, we can see it was a period of transition. It was also at that time that I became interested in art forms other than painting. Some of my writings about mixed materials and installation art in the early 90s were published in *Jiangsu Art Monthly*. I remember that once Song Haidong and I spent three whole days and nights discussing installation art of the early 90s at He Yong’ s room at the Shanghai Oil Painting and Sculpture Institute. At that time, my understanding towards it was quite rudimentary. The development of Chinese contemporary art was relatively simple: mostly it was a continuance of Chinese brush painting, oil painting, prints and sculpture – materials, installation and architecture didn’ t play much of a part. Was it possible to enhance the sense of formalism and further broaden the exploration of Chinese contemporary art by means of this new expressive approach? Back then, Song Haidong just regarded it as a means and felt it needed to be sublimated to a conceptual level. I think it would be interesting if we review the discussions around this topic of fifteen years ago. You started to make videos and installations in 1994.

It’ s been nearly 16 years since then. Now would be a good time to make some kind of summary, right? How do you think of forms of expression? What experiences and lessons have you gained over all these years? What have these brought to your art creation and to the Chinese contemporary art scene as a whole?

H: The change I made was not only a personal choice but also the choice of an era. It was an inevitable stage for the era and even if I didn’ t change, someone else would. It took time for me to fully complete the transition. At first, I tried to use mixed materials on paper and canvas. The figures you mentioned just now were one of my early attempts to integrate photosensitive materials in painting. It might seem a bit naïve and immature, but it was a necessary step. The point is I didn’ t make such a choice for the sake of keeping up with the latest trends. Whatever choices one makes, you’ ll gain something and at the same time, lose something – it’ s inevitable. What I gained can be understood as the qualification to catch up with the context fitting the era best, for changes in terms of materials and approaches will lead to changes on the conceptual level. However, compared with painting, the use of materials and multiple mediums led to a heavier economic burden. In addition, there were many practical problems to be faced. The influence was quite obvious. As I review that period, I would say “the influence was obvious, but not fatal” . I think that’ s why I kept on. I think my choice was valuable and correct.

Z: Besides being correct or not, I think the reflection upon media is also very important. For instance, from the 1990s to 2005, conceptual photography has always played a part in the art scene. But, out of the blue, it seems that the creative power behind this form has disappeared completely in recent years. Why is that? You are one of the pioneers in China to create video works. I read your introduction and found that you started video-making in 1996. When was the video art exhibition held in Hangzhou?

H: Around that period.

Z: It’ s been 2 decades or so since Zhang Peili presented his video work in the garage exhibition in 1991. What has video brought to us? Is the video we make today technically mature? Do we really use video art as the language to write and record contemporary art? The same questions also apply to installation. There was no installation in China until the 1989 China / Avant-Garde Art Exhibition. It developed quickly during the ‘90s. What is its position today? Following the new emergence of contemporary art forms such as photography, video and installation in the late ‘80s, there quickly came their heyday. But as the saying goes: easy come, easy go! In the current

stage, I just feel that they have disappeared collectively.

H: The reason behind it is complicated. First of all, installations, videos, mixed media and new media have their own path of development. It has nothing to do with us. They were introduced to China from abroad, just like English. Though we can speak English, it’ s not our native language, its emergence and disappearance are not in our control. Secondly, there were some practical factors involved. These new art forms developed from scratch in the 1990s. We needed a new, internationally-accepted language to enrich our context. Since it’ s closely related to communication, people pay much attention to it. Just now you mentioned disappearance – actually that’ s not quite true. There are still some new works in those categories and they become even larger and grander. Nevertheless, the experimental and touching elements were gradually lost along the way. I think this has something to do with the market. So it can be considered as an embodiment of practical factors. The overall environment fosters this kind of practical thinking-system and values. The elements I use in my current creations, such as electronics and figures, are quite marginalized, which is also the result of market choice. Collection of this kind of work is unreliable and fragile. Under such a circumstances, the way forward for new media art is destined to be difficult. My choice of such a medium is also a reflection of my attitude.

Z: You mentioned several key concepts: international, the transition from knowledge to application, market and pragmatism. We can make a comparison: what’ s the difference between those concepts in the 1990s and today?

H: It’ s like a boat which keeps moving forward. The scenery passengers see change constantly, but the essence remains the same: it never leaves the water. In the case of contemporary art, it always reflects the most contemporary problems.

Z: Comparing your understanding towards contemporary art in the 1990s and now, is there any difference?

H: It gets more profound and comprehensive. Back in the 1990s, we were only just exposed to contemporary art. Back then, as long as something came from abroad, it would have some special attraction for us.

Z: You are referring to photography, video and installation, right?

H: That’ s right. With increasing opportunities to communicate with the outside world, we’ ve seen and learned a lot, which has led to a

better appreciation of Western art and concepts. Gradually, we can tell if things imported from the West are good or not. Also, we can have a better understanding of the fundamental elements of these newly emerging ideas, a clearer view of the development of their cultures. Then we can choose what fits our situation better. Back in the 1990s, as far as I remember, we didn’ t have the capacity to make the right choices. We just felt things from abroad rocked! But as to why that was the case and how great they were, we could not offer an answer.

Z: What about the market?

H: The way we get to know the market is similar to the way we get to know contemporary art. But of course they didn’ t happen at the same time.

Z: I don’ t think so. Our view of the market now is completely different that in the 1990s. At that time, most artists didn’ t have the idea of the market. They made art for the sake of pure art and their own ideals. Nevertheless, nowadays the shadow of the market can be spotted everywhere. There’ s a close and fundamental connection between the reality we live in and capital. It was impossible to spend some 10,000 yuan renting a studio at that time. How much did you earn back then? You might not earn that much for a whole year. It was unimaginable to spend that much on renting a studio, wasn’ t it? The rental was the capital. As long as capital was involved, it had everything to do with the market. We cannot get rid of it just as we cannot get rid of our own shadows. What influence will the intrusion of market have on our art creation?

H: As I said, to some extent, we get to know the market in the same way as we get to know the international contemporary art scene. The two things didn’ t happen at the same time. We encountered international contemporary art first, and then the market. In the 1990s when we faced the first problem, we didn’ t have a clue concerning the art market and its patterns and inner mechanisms.

Z: Does the market do any good for the development of art?

H: Yes.

Z: Like what?

H: The intrusion of the art market brings a sustainable mechanism to art. Sustainable mechanisms are the foundations for further development. For instance, a product cannot come into being without a market. And it is the same case in the human blood circulation system. In this regard, the

mechanism of the art market plays a critical role in the development of art. On the other hand, inevitably it will have some negative effects. For instance, some think the intrusion of the market gives rise to less creativity and less inspirational art. But we cannot blame that totally on the market. I think that can be considered as a particular syndrome during the preliminary stage. As the market gets more mature, such problems will be solved naturally.

Z: Let’ s take the sudden disappearance of the creative power behind photography for example. Does the problem lie in the market or the artists themselves?

H: There are a variety of reasons for that. Photography as an art form won’ t disappear. It’ s a natural law that there are rises and falls. It’ s highly possible that several years later there’ ll be a new peak for photography. What do you think of performance art? When it first emerged, it was visually shocking and conceptually powerful. But it passed its heyday quickly.

Z: We also need to see the fact that what appeals to artists have changed. Previously what artists cared most about was “reputation” . But gradually, “profit” took its place and became the top concern. As a result, people tended to choose to do something more profitable. It’ s a problem about choice, and during the process, something precious was lost.

H: I think this is a normal phenomenon. It’ s an inevitable stage. When pursuing maximum profits, other valuable things such as creativity are sacrificed. But when the goal is achieved, the crisis brought about by the loss of creativity will come to the fore and attention will be paid to that.

Z: But something is lost forever.

H: I’ m talking about the general situation. Of course, the general rule may not apply to each specific artist. Nevertheless, there’ ll be future generations of artists.

Z: But there’ s something that when it is lost, it is lost forever. No matter how time passes, somethings just never come back.

H: To a particular artist, that may be the case. But generally speaking, there’ ll be a certain continuance carried on from generation to generation.

Z: It’ s still hard. I think about the poet generation in the 1970s. Why did they choose poetry as their way of expression? It seemed so weird that during such a special period of time the seed of poetry sprouted. The birth of new

poetry in a society suffocating creativity is like tulips successfully grown in the middle part of China. Don’ t you think so? The view would be so unreal, as if processed by Photoshop. But it is the case for Chinese new poetry. When reading books about the ‘70s, I was often moved to tears. It’ s hard to imagine people writing poems under such circumstances. On the contrary, though our life today is far more abundant than previously, poetry is hard to find. Something cannot be carried on by the next generation. It will be lost forever.

H: Well, shall we put it this way...

Z: Though I haven’ t been through a lot, I just feel there’ s something, when it is lost, it will never be regained. We’ re almost of the same age. Back in the 1980s, you couldn’ t earn much from painting. Then some artists chose to start their own companies, saying they would make art after making a fortune. But the truth was barely any of them came back to do art again until a few years ago when the art market prospered. Those once-artists-now-bosses rented many studios and said “I’ m back. I’ ve made a great fortune and want to go back the world of art, my dreamland.” But just after they got everything done, there came the economic crisis and painting became hard to be sold. Do you still think what’ s lost in art can come back?

H: Well, by carrying on I don’ t mean things will be repeated in the exact same way. You mentioned poetry. It’ s normal the spirit of poetry during the ‘70s was lost and never revived. The spirit of the contemporary era has taken its place.

Z: What’ s the spirit of this contemporary era?

H: Something different from the past, something more diversified.

Z: I don’ t mean history has to repeat itself. Each dynasty has its own distinctive cultural characteristics. I’ m referring to the zeitgeist, the general climate of an era. Back then though we led a poor life, our inner world was abundant. Nowadays, with capital, market, pragmatism and diversified cultures, what is our spirit? Previously, a poem or an avant-garde rock and roll song could represent an era and no extra explanation was needed. I’ m concerned about the fact such art was lost along the way.

H: The huge applause paid to the poem or rock and roll can be considered as recognition of the zeitgeist. What’ s the zeitgeist for this era? It’ s definitely something different.

Z: Absolutely.

H: For example, in the real world, the internet seems nothing. But this virtual world is gaining more and more recognition and attracts more people to spend time, and put their fortunes and efforts into it. Moreover, we used to think games were for children. But such a pattern has changed, more and more adults are fond of all kinds of games. I know nowadays more and more wealthy people who put their money and time into these virtual worlds. They would spend some hundreds of thousands on a virtual weapon in order to win recognition and respect in this world. Such recognition is highly spiritual and will become one of the spiritual needs of the era.

Z: What you said is quite true. In the days when there was no internet, people sat together, playing poker. Now they can play poker online. It certainly offers people more access to playing poker! But in the case of art, I wonder what it has brought to us. This is of vital importance. I know a lot of people who, with the assistance of the internet, belittle universities and teachers. They gain their knowledge from the internet. Some of them are very smart and independent, succeeding in the virtual world. We should not judge them, as we ourselves also experienced a period when we had long hair, played truant and placed painting and art as the top priorities in life. Though we led a poor life back then, we would take a crowded bus and spend a whole night chatting about art, culture and our dreams. It was the same ideals and passions that brought us together. Now people meet new friends via the internet. What has such a shift brought to the world of art? I’ m not saying the art of the past was greater than that of today, but I feel that today’ s art lacks a kind of moving sincerity and widespread recognition. This is an era teeming with all kinds of miracles. New records can be seen in newspapers everyday. For instance, now it takes us only one hour to travel from Shanghai to Nanjing, 30 minutes to Hangzhou and 5 hours to Beijing. I feel excited about such news. It’ s like racing with one’ s imagination. Why is that? These facts are hard to believe. I feel that imagination has surpassed art. No artwork can be that exciting if it is printed in the newspapers. Contemporary art as an art pattern develops within the framework of capitalism, in this regard we should pay attention to the rules of the capitalist economy and its relationship with art. But in today’ s China, pragmatism prevails. How can it be of any help to art? It does help form a circle consisting of art creation, galleries, exhibitions, criticism and collection, but I think its impact on art creation is of vital importance. The evolution of a society from no roads at all to stone-paved paths, tarred roads and highways is the result of a variety of factors. How much contribution does art make during the process? This is a core question. Have today’ s cities brought us a beautiful life? Has the current rapid development brought us happiness? These are the vital

questions to consider.

H: It’ s all relative.

Z: Right, it’ s relative. But somethings are absolute. With the inflow of capital, a virtuous circle of the art field is formed, which lays down a sound foundation for the development of contemporary art. But a sound foundation is not enough. What can Chinese artists do under such conditions? To figure this out, we have to view the question from two sides. Some one- or two-decades later, we may have an answer for that.

H: That’ s right.

Z: Looking back into the ‘70s, poets were faced with a lot of uncertainties. Their activities were mainly underground and their works were mainly distributed in the form of hand-written books. Shu Ting, a renowned female poet of that period, once said “I expressed myself and felt like gaining my life back” . Great as she was, what she asked from poetry was so little. But her words were so sincere, and hence touching. What will be the role of the spiritual pursuit of artists today?

H: Spiritual pursuit depends on personal choice.

Z: We have to focus on the general situation instead of some particular individuals.

H: Generally speaking, the power of capital is practical and significant. Hence, the mainstream of society would be affected by such a practical force. From the perspective of the individual, there are a variety of choices available. As far as I’ m concerned, I would like to keep a distance from the mainstream of the era. I haven’ t paid much thought to the conditions those poets faced, but I believe their choices were quite the opposite from mainstream taste or choice. In this regard, we share some similarities. What’ s the value of these seemingly unrealistic choices? We don’ t know for sure. But we do need such spiritual pursuits to sustain the structure of our life. On the other hand, despite that I keep a distance from the mainstream, I still regard it as reasonable and un-blameable. For art, the inflow of capital is not necessarily a bad thing, it has some positive effects. Personally, I don’ t have any objection to the involvement of capital. Though it may be a bit hard to explain the fact that I don’ t devote myself to it, I don’ t have much objection to the *status quo* of art, for it’ s a reasonable and inevitable result.

Z: Let’ s take a look at *New Journey to the West*, the work you made in

Vancouver in the 1990s.

H: Well, the whole piece was like a joke. To dramatize things a little in a humorous or sarcastic way is popular in internet culture and warmly welcomed amongst students. But back in the 1990s it didn't occur to me such an approach would become the hit online language a few years later. The content of the work was about attitudes toward Western cultures, which still has some relevance to the current era. I once communicated with today's college students concerning *New Journey to the West*, and found that it was well received by them. I think that's because the art language I used in this work also corresponds to what today's students are concerned about.

Z: How did they react?

H: They think it's interesting and easy to understand. It's somewhat similar to what we often see online now. Compared with my other works, which were relatively more serious, this work was light-hearted and humorous, easy to be accepted by youngsters.

Z: Which are the "other works" you are referring to?

H: Subjunctive Mood is one of them. A lot of philosophical vocabulary was used and the context was intentionally misplaced, creating confusion on the ideological level. Language games such as the conversion between truth and falsity are relatively dry and boring, not interesting enough.

Z: I attended the New Year's Party of Tongji University yesterday. One of their programmes was somewhat similar to *New Journey to the West*. Some well-known film clips were dubbed in different local dialects and the effect was hilarious.

H: By the use of strange audio/visual effects, the once familiar stuff becomes so weird and a special effect can be achieved.

Z: Why would students feel *New Journey to the West* is funny? It's because most of them are familiar with the original *Journey to the West* – the sense of familiarity could easily foster a bond of sympathy. *Subjunctive Mood* is a different case, for those young students are not so familiar with philosophy. Today, many artists say that we should shift our focus from figurative art to conceptual art. Such a kind of art has developed in the West for many years. It puts forward a question to us: what would become of Chinese contemporary art? I think it should be rooted in the soil of Chinese culture and characteristics of local culture should be integrated into it.

H: These questions are under constant discussion. For instance, localization of oil painting is often a topic of the Chinese art scene.

Z: Reviewing the path we've been through, we would notice that the direction we choose is either left or right. But thanks to the experimental and bold exploration of the past decade, we have achieved something. If asked what globalization of art and its impacts are, our answers will be different from that of 1994.

H: I mentioned the topic of localization of oil painting because I think it's a false question. It's not worth thinking about. Where you were born and grow up and what cultures you are fostered in decide the structure of your cultural gene. So there's no need to place any emphasis on that question. As far as I'm concerned, contemporary art should pay more attention to further develop and improve under a common framework of rules.

Z: I notice that cities, landscape and architecture play an important role in many of your works. Whether the work features the exploration of cities, the creation of a utopia or the inner structure of a family, these elements can always be found in your work. For instance, *Hey! A World is under Construction*, *Where is My Home*, *Postcard* and *Son* all have something to do with architecture. What's your viewpoint on today's cities and architecture?

H: It's hard to give a full explanation to that. I choose these elements because I'm familiar with them. They are part of my life experience. For the same reason, I seldom choose rural China as the backdrop of my work. The content of the work is usually the portrait of the spiritual status and concepts of one's own, a reflection of one's own understanding or criticism of reality. To be more specific, I think at the current stage, the city is the hub of cultural development and exchange. Therefore, complexity, confusion, sensitivity and hesitation are featured in my works. If my way of explanation can gain more recognition, the work would become more interesting and influential. If any special perspective or viewpoint is highlighted, it can be further proved during future development and thus generate value and become a characteristic of the era.

Z: How about *Where is My Home*? How did the idea occur to you to move Shanghai's urban architecture to Guangzhou and create a brand new city?

H: Well, as the construction of globalized cities speeds up, cities are greatly influenced and quickly lose their distinctive characteristics. The destructive force is significant. More and more cities, both old and new, now lose their individuality. Constant construction and deconstruction produce more and

more standardized cities. The progress of urbanization gives rise to the loss of a "sense of community". By means of the technology of digital images, a utopian vision was achieved in the work. A thorough conversion was completed and a reproduction of Shanghai was inserted to the city of Guangzhou. During the making of the work I was faced with a bunch of challenges, conceptually and technically, and finally conquered all the difficulties by means of digital technology.

Z: Does the work share some similarity with *Postcard*?

H: The approaches I adopted were pretty much the same, but the concepts behind them were different. The well-known historical attractions appearing in *Postcard* were the cultural and historic symbols of different places. The conversion of these symbols represented a conversion of cultures and even histories, creating an absurd reality.

Z: *Hey! A World is under Construction* features a utopian world established on Mars or the Moon.

H: Yes. This is a long-term project and I'll continue till I cannot further develop the project. The utopian world could be considered as a true reflection of my state of mind which is developing continuously, just like the real world. A new version will be unveiled every year (or every two years), so I'm unable to predict how the project will look in ten or thirty years. So far the 2009 version has been launched. It was just a part of the whole and was displayed at a gallery in New York. In this project, the world develops as a living creature and synchronizes with my own life. I don't preset a framework for its development. It originates from my thinking and will create a history of this world in a few years.

Z: Let's shift our attention to *Up! Up!*, the work we collaborated on in 2006.

H: That was in 2004.

Z: Right, in 2004, in the event of the 5th Shanghai Biennale: Techniques of the Visible.

H: It's one of my early interactive works. *Up! Up!* was composed of simple elements. It was in 2003 that my interactive works had their debut. I held a solo exhibition at BizArt, featuring 4 interactive works of mine. My reasons to be engaged in interactive art were to quicken the reading process of work. It's a tendency that the audience spends less and less time viewing a work, which presents a bottleneck for the development of video art. Few people

would watch a video from beginning to end in the exhibition hall. Hence, the idea of the work is hardly ever fully conveyed to the audience. As interactive approaches are adopted, the time length of a work seems to disappear. There is no definite beginning or ending points. The entrance of the audience marks the beginning point and when they leave, the show is over. The elements and styles of these works are relatively simple. Simplicity and the erasure of time periods are two major reasons why I chose interactive art. *Up! Up!* could be regarded as a mature example among my early attempts. There were only two kinds of changes and choices in the work: up or down, and a variety of interpretations, understanding and experience were generated along the way.

Z: Changes in forms and approaches are apparent. How do you view the work from the perspective of creation? For instance, what does interactive art bring to the audience? What kind of impulsion do you have during creation? As the biennale of that year featured Techniques of the Visible, transcending the visible was a core issue to think about.

H: I gave up the author's point of view for a while and tried to view the issue from a reader's perspective. What was represented in the work was a kind of normality or a will. The intrusion of exterior factors would reverse the will and the result, corresponding to normal behaviour, habits, experience and mind state. I think this is the foundation for a smooth reading. As to how to interpret what they read, that depends on each audience member. I hope the reading process was open and inspiring. The work was just an incident to catch the attention. I remember some of the comments back then were quite interesting. For instance, someone compared the work to Sisyphus.

Z: Finally, let's talk something about the *Son* series. You took three pictures and named them *Son*. You asked your son to climb the bell tower of the Shanghai Art Museum, Bund 3, and the bell tower of the Customs House. How did the idea occur to you to connect your child with these famous buildings in Shanghai?

H: Well, there's no special reason. Different people may have their own interpretation for that.

Z: Maybe you first thought of the idea to have someone on some historic buildings and then you thought of your son and these particular buildings...

H: Not exactly. The sites were not randomly picked. They symbolized a visual converging point of history, reality and future extension. In addition to their profound historical implications, the buildings I picked were of a certain height, which gave a broad view. And thirdly, about the human character, I

hoped this figure could be somewhat related to myself, representing a kind of continuance.

Z: Continuance of yourself... did you also climb onto the roof of high buildings?

H: I often did that when I was a child. It felt really good and relaxing when you overlooked a place from a high point. In the ***Son*** series I represented the work from this perspective and placed my son where I was supposed to be. It presented the audience with a special opportunity to gaze for a moment at the reality: the architecture in the colonial style, the construction sites, glass walls, the Huangpu River and streets, etc. Such explanations may seem a bit too straightforward and restrict the audience’ s imagination. “The city and the people” (who live in it) was the question I thought about during the process.

Z: The city was in continuation, so were the people living there. ***Son*** was a continuance of yourself. And art was also in continuation.

H: I don’ t want to restrict what others may think about the work by presenting my own definite explanation. There should be more room and freedom for reading.

Z: What will you expect from your future works? What will be your new pursuit or focus?

H: Well, given the current situation, I will be faced with more challenges and uncertainties. For instance, I don’ t know for sure the consequence of the involvement of digitalization. I look forward to conducting my work on an international platform, depriving symbols with features of identity. What I want to make is “work” instead of “Chinese work” .

Z: You want to deprive your work of any distinctive characteristics of Chinese culture, right? Do you think China is excluded from the international platform?

H: On the contrary, it is included in the international platform.

Z: Then why bother depriving your work of any distinctive characteristics of Chinese culture?

H: I want to conduct work under the same framework of rules. It doesn’ t mean the content expressed in my work would have nothing to do with my

reality.

Z: This is a question about methodology. Simply speaking, oil painting originated from the West. Then should we all follow the same rules from the West? For instance, should we all paint churches?

H: No, that’ s not what I meant. Maybe I didn’ t say it clearly...

Z: Should it be more like work by Western artists instead of that by Chinese artists?

H: Let me think it through.

Z: Let me take the example of Pan Yuliang. Some two decades ago, her paintings were displayed in a touring exhibition in China. I saw her work at the Ge Garden in Yangzhou. I was deeply touched. I was not so interested in her dramatic life experience. What intrigued me were her paintings, the oil paintings. What was oil painting? Was it just an art form? I should say a flavour of Western oil painting could be perceived in her work. In other words, we can take bread, for example. The way we bake bread is different from that in France. Hence the flavours are different. I thought about why her painting was more like genuine oil painting, and had several discoveries. Firstly, the pigments and canvas she used were from France. Secondly, she depicted scenes in France. The streets, costumes and colours were all very French and fitted the oil painting – it felt just right. The same thing happens when we Chinese practice calligraphy. There were also oil paintings in China, featuring villages, fields, peasants and chicken farms, etc. It just didn’ t feel right. They didn’ t feel like genuine oil painting. When you said to deprive the work of distinctive characteristics, do you mean that?

H: If only things could be fixed that simply. Is a video featuring Western actors and actresses a genuinely Western video? It’ s not that simple.

Z: Pan Yuliang was based in France and used all kinds of elements from France. Why is her work different?

H: The key doesn’ t lie in the changes in the images presented. I made work in China so it’ s natural what I presented was the image of China. When considering how to make a work international, we should focus on the language used. We should not put emphasis on Chinese symbols, which would only conceal problems that need to be thought out and solved. Such problems should include whether the art vocabulary, the expressive approaches and power meet the international standards. I think there is still a

long way to go before solving these problems. Since it cannot be solved in the short term, many of us resort to the unique resources of Chinese cultures to meet the standards. Such a strategy does achieve some special effect during a certain time period. But this is the result of double standards and is highly restricted in time and geography. This is a very practical problem and we have to be aware of the gap. Let’ s take photography for example. From shadow tone to the control and quality of inner language, we all face a huge gap. Only by solving these problems can we truly be integrated into the international stage.

15, Jan, 2010, Shanghai

一分钟的一百年

三人对话：胡介鸣HJM、陆蕾平LLP、李振华LZH

LZH：我对老胡作品中所涉及的时间性很感兴趣，这一时间一方面揭示了现代性在艺术方面的进程，另外一个方面充满了禅意，我很想听听你的解释。

HJM：我现在才发现自己对时间有一种特别的感受，因为它常常会是我产生一种焦虑的体验，我不太喜欢这种感受，但它一直存在着。回头看一眼自己多年来的作品，尽管表现方式发生了很大的变化，但这种莫名的感受似乎挥之不去。我关注历史的另一个原因可能比较荒诞：当我沉浸在历史中的时候，有一种暂时摆脱时间的感觉，或者说这段时间不属于我，是与我无关的时间段，它不存在。我看历史人物的第一眼是他（她）的生卒年份，然后不经意中会计算一下他（她）曾经拥有多少时间，这些时间离开我有多远。这是毫无意义的思考，但我会有一个对于这个人物或事件的先于了解的了解，我说不上这种“了解”有没有意义，有一点可以肯定，我看到的，推测到的时间已经不存在了，然而我会感到有一种“悬起”的感觉，在悬空中去阅读具体的历史会有一种心平如镜的安宁，这是时间消亡后造成的特殊感觉，可能就是我们称之为“禅意”的那类体验吧。

LLP：老胡的这个作品令我感兴趣的是你看待历史的角度和方式，是站在一个艺术家的立场上。“一分钟的一百年”呈现了一百年的艺术演变，实际也是当代艺术家与前辈们的一分钟对话。为什么当初这个“历史”是以艺术史为范畴？又为何是百年呢？

HJM：采用艺术史作为我言说的“话柄”是基于我的身份和知识背景，换句话说我举了个我比较熟悉的“例子”，碰巧这个例子不属于“冷门”，也有相当大的精神层面的历史包容性。一般情况下我总是希望我使用的话题、材料、方法能比较直接进入主题，这件作品也不例外。至于这里出现的时间单位，如“一分钟”、“一百年”，这和编年史中的时间线不同，也和实际的时间刻度和容量不同，这里的“一分钟”不是“60秒”，一百年也不是一百个春秋的意思，它只是在时间维度中“长”和“短”的代名词。我在2007年作了一组作品名为“几十天和几十年”，尽管时间单位不如现在的那么精确，但意思是接近的。对于每个人来讲，我们所认知的内容，体验的经验，形成的观念、思想恐怕都是在“长”和“短”的转换中产生的吧。这种转换的过程中也包含了教育的因素，在作品的产生过程中自然与我以及团队的每一位成员相关，和他们的教育背景和程度及由此带来的视角相联系，这是我设的时间上“现在”的支撑点，时间上“过去”的点则是一件件熟悉的作品（这里提到的“熟悉”也和教育有关），通过这样的交互和转换产生我们看到的这件作品。

LLP：你曾经提到过在这件作品1000多个影像的制作过程中是由团队来完成的，是否能再具体介绍一下你们团队的工作方式？

HJM：是的，这个作品的影像部分是由一个18人的团队共同制作出来的。制作的素材来自艺术史上的经典作品，选择的标准只能是根据我的认知状况和信息的获得途径来定。我给了每个团队成员一定的提示和发挥空间：历史是由时间编织的，现在假设时间被抽离了，或者时间维度被改变了，要求团队每个成员用当前的时间点去考虑眼前的这个画面会发生什么。在这个原则下，再编排一定的工作流程以便有足够的可操作性。在这个流程中我的工作有三个方面，加入团队参与考虑部分画面的变化，辨别各团队成员之间的感觉差异性，以便组合成相互之间更有意思的关系。包括声音部分的制作也相同，总共130个音响输出31轨合成音源，其中30轨音源用历史的、普世

的各种素材合成，在120个音响中输出，通过现场录音和程序实时处理回放并由10个音响输出合成整体声音。从这一点上看，和我以前的工作方式略有不同，试图以“搅乱”的方式来获得意外的因素，产生变化的可能性。

LZH：另外我们在讨论作品的时候涉及到了媒材，你说到了希望有储物袋的效果，影像如同被取用的日常物品，我想知道你在这个方面是怎么考虑的，为什么选择了储物袋？

HJM：一般来讲，使用什么材料作为作品的媒材是艺术家在创作时必须反复考虑的环节，这是作品的主要构成部分，按照马塞尔 杜尚的意思艺术不仅是一种创造，更多的时候是一种选择的结果。我在作品中选择储物袋也是经过了一段时间的反复，被选择的储物袋是人们非常熟悉的用品，它的功能性很明确，所以不太会产生不必要的歧义。有时候使用一些隐含过多解读意义的材料，是一种对创作的不自信的表现。

LZH：为什么不自信？创作作品对你来说有这种不自信的感觉吗？还有去除作品的多解读意义是为什么？从装置艺术之于劳申伯格，每个物件都是有着其意义的，而杜尚通过现成品的观念消除了其代表的意义，那么对你来说储物袋的状况是什么呢？

HJM：更正一下，我指那些过多使用很多歧义或不够明确的材料和手段，对于这类作品我感到了一种创作者的不自信的表现，就像我们平时发表意见时也有这种情况，当心里没底的时候很容易说些模凌两可的话，这是一种常态，并不是特指我自己。作品的意义不是作者能够控制的，这是和不同解读者互动的结果。我使用储物袋这个材料很单纯，应该还是比较容易解读的，至于观众解读的结果不是我能控制的，我也希望有更多的解读结果。

LLP：艺术史上常有艺术家借前人作品来创作，例如杜尚对莱昂纳多 达 芬奇的《蒙娜丽莎》的篡改。你在“一分钟的一百年”中，也是将一千多件艺术史上的作品，包括绘画与录像等，都改编成一分钟的动画，你是否能谈一下，你在构思与完成这个作品时的想法与感受？

HJM：这个问题确实也是我在考虑作品时反复纠结的点之一。马塞尔 杜尚的作品从构思到完成再到面世通常被认为是令人费解的，随着时间的推移，他的作用的显现，这种“费解”已经变成“标准”，即便不理解的话也已经没有必要去问“为什么”了。我纠结的点是我有没有必要像马塞尔 杜尚那样去否定经典，经典有那么可怕吗？时至今日我在考虑问题时不再回避，因为无论怎么做从本质上都躲不开前辈们和经典们，不存在从石头里面蹦出一个观念和表现方法来供我使用可能性。我们是无可选择地在同一个时间平面上形成、度过自己的一切的。我更多的考虑运用同一时间平面上的不同维度的转换来产生可能性，这样的表达听上去有点不知所云，但我在考虑这件作品时确实在这个问题上化了很多精力，这也是一个涉及到多层关系的问题，很纠结。不管怎么说，作品最后的呈现的视觉景象还是一种对历史、对经典的篡改或重新演绎，甚至一种否定，至少是不敬。我想说的是这不是我的本意，我不是为了“否定”而去否定、为了重新演绎而去篡改，只是我不知道如何避开这种重新演绎历史的视觉效果，更纯粹的体现我正在考虑的时间维度转换并由此带来的视觉结果，在这一点上我确实实地感到自己的无能。

LZH：还有就是针对美术教育的问题，你受到的教育和西方艺术史接壤，但是明显的缺少和西方文化发展的上下文关系，你怎么看这个问题？另外，中国现实所能提供的教育体系的局限在哪里？

HJM：这个问题的涉及面比较广，其中根本的因素是和时代相关联的，也就是说是发生在特定的时空关系中的。从我个人的经历来看，70年代开始学画，以临摹当时流行的政治题材的宣传画起步，进而知道了俄国十九世纪的巡回画展派的名作以及十月革命后的政治宣传画。这我第一次有了比较对应的比较，列宾的《伏尔加纤夫》比王式廓的《血衣》画得好，日涅科夫的《共产党员》、莫伊辛科德《红军来了》比当时比比皆是的革命题材画令我神往的多。从此烙下了“外国人比中国人画得好”印象，也是我立志要画油画，而不是从事国画的起点。随着时间推移（又说到时间了），我的启蒙老师李山曾告诉我不要看列宾、苏里科夫，要看毕沙罗、莫奈，这是我第一次听说印象派，说实话我当时觉得莫奈、毕沙罗没有列维坦和希斯金画得好。在时间的作用下，我知道了塞尚、梵高、高更、毕加索、马蒂斯、杜尚、博伊斯、安迪 沃霍尔、布鲁斯 瑙曼。要说明的是这个过程是在大的时代进程中发生的，和我们的教育体系没有多大关系，这反应出一个不容忽视的问题，我们可以获取和西方一样的信息，我们可以和欧美共处一个同样的时空关系，享受同样的文化养份，但我们是否具备相同的消化功能，我们的文化知识研究和储备在哪里？我们的教育机构的文化容量和输出能力如何？我们历史观照能力有多强？我们是否有足够的“储物袋”？我们的“储物袋”里是些什么宝贝？是些“活宝”还是“标本”？它们经得起时间的“压缩”和“转换”吗？

LZH：没想到我的问题触发了你这么多的问题。我想知道你怎么开始学画的？另外在瑙曼之后我记得你在访谈中提及关于美国展览的冲击，新媒体之于你所认识的“刷新”这一概念到底意味着什么？我在文章中提到了关于80年代对过去的割裂，其实细致的说，过去是很多层的，和过去说再见是针对哪些方面？如果从你学习绘画开始，我可以暂且将其看做是一个现代艺术的时间进程，你现在的位置在哪一步？

HJM：学画的起因很难说，年轻人想做的是往往很多，可能是因为画画能比较快速、具体地体现内心世界，也有碰巧与一帮画画的朋友凑在一起的原因，记忆中没有那种理想和抱负之类的成分，当时根本不存在“艺术家”这个称谓，如果说具体影响的话，可能是看到站在脚手架上穿着蓝色长褂画毛主席像的人（当时这种场面会有不少围观的人），我会仰着头想：这哥们挺牛逼的。

新媒体所引发我的“刷新”概念，简单地说就是着实感受到了时间的短暂性，事物从出现到更替的周期不容你有更多的思考。当然你可以不理睬它，按照自己的节奏去看待周围的一切，过自己的日子，但当你将自己融入到周围的一切中去的时候，当你觉得自己和这一切有着不可割裂的上下文关系时，相信就会有那种“刷新”的感觉了。“刷新”的另一层含义是没有明确的“位置感”，是处于运动状态的，同时又有一种无法证实的自我感觉：“我在前沿”。这种幻觉（我暂时将其称为幻觉）让自我处于一种难以平静的运动状态，我无法对这种状态进行判断和定义，只是感觉它的存在。

LZH：你怎么看待现在作为教育者的身份，你所强调的新媒体教育之于自身为何物？

HJM：我从事教育工作已经有26个春秋了，在这个领域我还是有资格作为一个见证

人，我经历了教师的社会地位逐渐提升的过程，也看到了许多同事“下海经商”、“留洋求学”、成为“海龟”的故事，也经历了学历、职称逐渐成为衡量人才价值的最重要标准，导致了越来越多的假文凭、假论文的泛滥。从道理上讲一个教育者的身份应该很清白单纯，但在特定时空里道理上的单纯是不存在的，在时间的单元格里任何存在物将会被赋予上不同的要素。新媒体教育同其他教育一样，从本质上讲没有特殊性，如果说差异的话，可能就是在跨学科方面有更广泛的关联，在时空维度中有更广泛的包容性。

LZH：时间的单元格的时间的经纬是如何设定的？也就是说纵向的时间的发展和什么构成了单元格？还有被赋予的东西和你希望的差异在哪里？教育在中国是有着明确的方向的，你怎么看教育系统对你的需要，以及你对这个系统的期待？

HJM：这里用“时间的单元格”这个自造的词汇是在叙述的过程自然蹦出来的，它的意思可能和通常的时间段有关，大的范围可能是一个时代、一段历史时期，或者一个历史阶段，它既是自然形成的，又有人为的因素，在纵向的时间平面上既有上下文的关联，又有明显独特的特征。一般来讲这些单元格的形成是伴随着它的内容的（历史就是有众多的内容组成的），并且有一定的认同性，他们已经被“摆放”在时间的平面上了，问题是当时间成为过去式时它的平面还存在吗？或者还是原来的时空关系吗？这些“摆放物”和我们的时间（正在进行时）形成什么关系？我把这个进行时暂时理解成你上面的提问中的“你希望的”，这两者之间的差异是显而易见的，同时我深信它们之间仍然有生命迹象，是可以相互利用和影响的。

说到教育，这又是我比较熟悉的领域之一，我常年在这个领域工作，并且十分投入地工作，应该说我对它充满感情。回到时间平面，中国的教育在不断地改变功能和方向，它似乎总是不断地围绕着一一些东西在转，成为一种附庸式的工具，概括起来一句话“为社会需要服务”。在每个时间单元格里社会都有不同的需要，从而形成教育十分明确的方向和要求。在这样前提下，教育机构自然而然地成为了“加工厂”，以“产品”的接受程度为评价的指标。单从客观的现实角度看这是合情合理的，是最能被接受的。然而我们换个角度看，当时空关系改变了，时间平面压缩了，我们看到的是包豪斯、黑山学院的理念、MIT的73项诺贝尔奖以及由此带来种种学术上、观念上的提升，一种精神上的引领，由此辐射到社会上的种种推进力和创造力。这就是我对大学，对教育的期待。

2010-10-7

One Hundred Years in One Minute

A Dialogue between Hu Jieming (HJM), Lu Leiping (LLP) and Li Zhenhua (LZH)

LZH: I’ m particularly interested in the sense of time in your work. On the one hand, it reveals the progress of contemporaneity in terms of art; on the other, it’ s teeming with the philosophy of Zen. I’ d like to hear your views on it.

HJM: I’ ve come to realize that I have a special feeling for the concept of time: it often makes me feel anxious. I don’ t like such a feeling , but it’ s just there. Looking back upon my previous works, despite the great changes in terms of expressive approaches, such an unspeakable feeling still lingers. The other reason for me to pay such attention to history may sound a bit ridiculous: when immersing myself in history, I feel like getting rid of the sense of time. Or in other words, it seems time has nothing to do with me anymore – it no longer exists. When reading the profile of a historical figure, normally I would first notice his/her years of birth and death, calculating in my mind the history s/he has been through and how far the figure is from me on the time line. To some extent, it is only wild and pointless thinking, but it would give me a preview before I get to really know this figure or event. It’ s hard to judge the value of such a “preview” , but one thing can be certain: time no longer exists. I feel suspended in the air. Such a state helps me achieve the inner peace to read the specific history. Thanks to the disappearance of the sense of time, such a special mind–state is created. Probably that’ s the essence of Zen.

LLP: What intrigues me the most is the way you view history. You view it from an artist’ s perspective. 100 Years in 1 Minute showcases the evolution of art during the past century. Moreover, it can also be seen as a one–minute dialogue between contemporary artists and their predecessors. Why did you choose art history as the subject matter of the work? And why 100 years?

HJM: It is a choice based on my own identity and background knowledge. In other words, I choose something I’ m familiar with and it happens to be a popular and broad realm. Generally speaking, I want to use topics, materials and approaches that are straightforward and this work is no exception. As to concepts such as 1 minute or 100 years, they are a bit different from traditional time measurements. Here, “1 minute” doesn’ t mean “60 seconds” and “100 years” doesn’ t refer to one century, they are used to refer to different time lengths. I created a work entitled *Dozens of Days and Dozens of Years* in 2007. My concepts of time are relatively the same in these two works. To each one of us, what we’ ve learned and experienced and the concepts and ideas we have are generated during the transition between different lengths. The transition process involves educational factors. During the creation process of the work, our education background and perspectives will naturally become relevant to each member of my team and myself. This can be deemed as a

supporting point for the “present” I set for the time line of the work. Videos of different familiar works (we need to note that familiarity also has something to do with education) constitute the “past” . It is through such interactions and transitions that *100 Years in 1 Minute* is presented.

LLP: You mentioned that the production of the 1,000 videos was done by your team. Can you please share with us how your team works?

HJM: The videos were produced by 18 team members. The contents were excerpted from classic works in the history of art and my understanding and access to information were the basis for my choices. I gave each of my team members some suggestions and encouraged them to explore further: history consists of pieces of time. Let’ s assume that the concept of time is detached or the dimensions of time are altered. Under such circumstances, I would like my members to consider what would happen to the images at hand from the present perspective. With this principle and with a certain workflow, this grand project turned out to be quite feasible. During the whole process, I mainly needed to focus on three aspects: to encourage the team to make contributions; to consider which parts of the images needed further changes; and to feel the subtle differences between the senses of the members in order to create more interesting combinations. In terms of audio production, there are 120 stereos used and 31 soundtracks of synthetic sound broadcast. Among the 31 sound tracks, 30 of which were selected from past events and were broadcast from the 120 stereos. The other soundtrack is produced by a live transmission. The 30 kinds of sounds broadcast on site are processed by custom programmes and then output to 10 loudspeakers. Our approach is a bit different from before. We tried to “disturb” the norm and obtain something unexpected, looking forward to seeing more possibilities of change.

LZH: During our discussion about the work, you also mentioned the medium. You said you wanted this effect created by storage bags. In this way, images would seem to be some daily items that can be taken and utilized. I wonder why, and how did the idea of using storage bags occur to you?

HJM: An artist spends a lot of time and effort thinking about what medium to use, for it is a major part of a work. According to Marcel Duchamp, art is more than creation, it’ s the result of choices. It took quite some time before I decided to use storage bags. It is something people are familiar with and has a very specific function, so I think the implication of it is clear and easy to understand. In my view, the use of materials with too many obscure implications is a sign of a lack of confidence.

LZH: A lack of confidence? Why is that? Did you ever have such an experience before? What do you mean by too many implications? From Rauschenberg’ s installations to Duchamp’ s use of the ready–mades, every item has its meaning in an artwork. What do storage bags mean to you?

HJM: I may need to elaborate a bit. I was referring to works with too many obscure or unspecific materials and approaches – I feel this is a sign of a lack of confidence. It’ s not uncommon: when we are asked to make a comment but don’ t know for sure what to say, we tend to say something ambiguous. The meaning of a work is actually beyond the control of the artist. It is a result of interactions with different audiences. Storage bags are simple, easy to understand. However, how the audience will interpret the bags is beyond my control. I look forward to seeing more possibilities.

LLP: Looking back over art history, it’ s common that artists create new works based on previous works. Duchamp’s Mona Lisa parody is a prominent example. In 100 Years in 1 Minute you made use of over 1,000 pieces of artworks, including painting and video, to create 1–minute video clips. Would you please share with us your idea behind the work?

HJM: I paid a lot of attention to figuring it out. From conception, creation to public presentation, Marcel Duchamp’ s work was widely considered as obscure. As time has gone by, such “obscurity” has become “standard” . Even if you don’ t quite get it, there’ s no necessity to put forward “why” . What I’ m concerned about is whether it’ s necessary for me to deny classics like Duchamp. Are classics that horrible? I don’ t want to avoid the question anymore. No matter what you do, you cannot avoid the influence of predecessors and classics. It’ s rarely possible for a concept or expressive approach to come into being from scratch. To live our life in a certain time period is not a choice up to us. Therefore, what I consider more is to create more possibilities through the transitions of different time dimensions. Perhaps it sounds a bit hard to understand. But it really took me a lot of time to think about this and this is a question involving multiple relations. Anyway, in the end the visual images presented are still a kind of misrepresentation or reinterpretation of history and of the classics, or even a kind of disrespect and negation. I want to say that that was not my original intention. I don’ t want to negate for the sake of negation, nor to reinterpret for the sake of misrepresentation. I just don’ t know how to avoid such effects and to represent my reflection upon the transition of time dimensions in a purer way. I do feel a sense of helplessness in this regard.

LZH: As to the question about art education, you learned Western art history in school, but there’ s the obvious absence of the context of the development

of Western culture. What’ s your view about this? Furthermore, what are the limits of the current art education system in China?

HJM: It’ s a broad question, the essence of which is closely related to the era. In other words, it’ s a question existing in a given time and space. Let’ s take my personal experience for example. I started to learn painting in the 1970s and as a starting point I imitated a lot of paintings with strong political propaganda meanings, which were quite popular back then. Then I gradually got to know The *Peredvizhniki (Wanderers* or *Itinerants)* of the 19th Century and their prominent works, as well as political propaganda paintings after the October Revolution. This was the first time that I had the chance to make a comparison between Western and Chinese paintings. I could see that Repin’s *Barge Haulers on the Volga* was better than Wang Shikuo’ s *Bloody Clothes* , and Moiseenko’ s *The Reds Have Arrived* intrigued me more than other revolution–themed paintings at that time. It is also from then on that I got the impression that “foreigners paint better than Chinese” , which pushed me to choose oil painting rather than traditional Chinese brush painting as a starting point. As time went by (once again the concept of time is mentioned), my mentor Li Shan told me to not focus all my attention on Repin and Surikov. He said I should also get to know more about Pissarro and Monet. That was the first time I ever heard of Impressionism. To be honest, back then I thought Monet and Pissarro didn’ t paint as well as Levitan and Shishkin. Gradually, I got to know C é zanne, Van Gogh, Gauguin, Picasso, Matisse, Duchamp, Beuys, Andy Warhol and Bruce Nauman. I need to point out the fact that this whole process happened in compliance with the broader environment of the era and didn’ t have much to do with our education system. Hence, we can see there’ s a question that cannot be neglected: We can gain the same information as the Westerners, we can share the same time and space with Europe and the U.S., and we can enjoy the same cultural nutrition, but do we have the same capacity as the West to digest all this? Where is our own cultural research and archive? How good are our education institutions in terms of cultural digestion and output? How good are we at learning from the past? Do we have enough “storage bags” ? What kind of treasures do you put in those “storage bags” ? Are they “living things” or “samples” ? Are they able to undergo “compaction” and “transition” ?

LZH: I didn’ t expect to trigger so many questions from you! I wonder why and how you chose painting in the first place. Moreover, I remember you once mentioned in an interview the shocking impact of the exhibitions in the U.S.. What is the role of new media in the concept of “refresh” in your understanding? I mentioned in my article the disconnection of those born after 1980 with the past. As a matter of fact, “past” is a very broad concept. Which aspects of the past do we say goodbye to? As you chose painting as a

starting point, let’ s treat it as a beginning point for your own exploration for contemporary art. Where do you think is your position now?

HJM: It’ s hard to give a specific answer to why I chose to learn painting. Young people always have a lot to express. I guess painting was an efficient way for me to reveal my inner world. In addition, I happened to have a group of friends who were also fond of painting. Grand ideals and ambitions didn’ t play much of a role. “Artist” was not really a career back then. If there were any direct external influences, I would attribute them to those who stood on scaffolding, wearing their blue jackets and painting the portrait of Chairman Mao. (Such a scene would attract many people to take a look at that time). Whenever I looked up at them, I would feel my heart brimming with admiration.

To put it in a simple way, new media pushes me to reflect upon the concept of “refresh” , to genuinely feel the transience of time. From birth to death, things follow their own path, not leaving much room for you to change. Certainly, you can ignore it and live your life according to your own pace, but if you truly integrate yourself with the surroundings and feel the indispensable context, I believe you would sense the feeling of “refresh” . Moreover, “refresh” also has another layer of meaning, which is “no specific position” , referring to a constantly moving state. But in the meantime, such a state would give you the feeling that “I’ m at the forefront” . Such an illusion (let me just call it illusion for the moment) makes me trapped in an uneasy and moving state. It’ s hard to define but you can feel its presence.

LZH: As an educator, how do you view the relation between new media education and individuals?

HJM: I’ ve been engaged in education for 26 years. I think I’ m a qualified witness to the development of the cause of education. I enjoyed the lift in the social status of teachers. I saw many colleagues choose to study abroad or become businessmen, and I also witnessed how academic degrees and titles became the most important standards to measure the value of people, which gave rise to the increasing problem of fake degrees and dissertations. The identity of the teacher, which is supposed to be simple and clear, has been imbued with a variety of influences in different grids of time. In essence, new media and other disciplines are no different. Probably it’ s more interdisciplinary and hence, more embracing.

LZH: How would you define the grid of time? If the natural passing of time constitutes the longitude, then what constitutes the latitude? What kind of difference do you look forward to seeing in the various influences? How do

you view the relation between the education system in China and your own vision? What do you expect from the system?

HJM: “Grid of time” is a phrase I coined by chance. It can refer to the era or a certain period of history. It can be the result of natural formation or human definition. Each grid time is closely related to its previous and succeeding ones, and also has its own distinctive characteristics. Generally speaking, the formation of these grids of time is indispensable from the recognition to its content. The problem is when a certain grid of time becomes past tense, does it still exist? And does it still have the same relationship with time and space? What’ s the relation between these past grids and the time we are experiencing? The difference between the two is obvious and I believe they can make use of and influence each other.

Speaking of education, it is a realm I’ m quite familiar with. I’ ve been engaged in this realm for many years. I’ m devoted to the cause and passionate about it. The function and direction of education in China is under constant change. All these changes center on one theme, which can be summarized as “to serve society” . Within each grid of time, society has different needs, which should suggest new and specific directions and requirements for education. Under such circumstances, educational institutions naturally become some kind of “processing factories” , and how their “products” are accepted becomes an important evaluation index. On the surface, it seems quite reasonable and hence, acceptable. But if we take another perspective, as the relation between time and space changes, we can see the Bauhaus, the Black Mountain College, the ‘73 Noble prizes for MIT, and conceptual innovation, as well as creativity, brought about. This is what I expect from education and universities.

2010–10–7

逆流：一个人的中国艺术小史

写在胡介鸣个展《一分钟的一百年》之前

李振华

前述

关于胡介鸣这个项目我充满了期待和疑问，期待的是他作品所呈现的如此壮观的视觉艺术史，从内容、观念到视觉呈现都可谓重大。疑问则是来自几个方面的，一个方面是这一国际视觉艺术历史的可靠性，这与历史书写的局限有关，彼时艺术史的书写是靠个人兴趣和个体意识来完成的，因为知识、交通、文化差异等方面构成的障碍，导致了艺术史书写的局限。另一个是与之对应的中国艺术史的百年为何物？这个来自艺术教育，也就是1949年之后的美术教育之于今天，以及其对应的国际艺术历史百年，或者说是否对应了这百年中某个被抽取的片段又是怎样的？

因为期待和疑问，我希望找寻胡介鸣的个人艺术历史，这一角度针对现在艺术史和文化书写的缺失，当然这也来自与艺术家之对话。如果我们不能从中国当代艺术史的书写中获得这些珍贵的艺术家个体的经验，那就让我们与艺术家一起从个体的线索中体会中国当代美术变化在时间中的多样性。

另外因为写在展览之前，希望能从胡介鸣多年来的工作中有所发现，这一发现可能并不能被纳入到经常被提及的各种文化、艺术之运动，但却昭示着那些潜在的文化、艺术之静默存在的力量。

Moly Nesbit曾经用鲁迅的《野草》来比喻杨福东的工作和状态，其实我觉得这恰巧隐喻了中国处于基层的一个更为庞大的群体，他们并没有表现出某种特立独行，他们不为他人提供表演，他们的独立特性构成了独立思考和工作的空间，他们会在需要的时候甚至牺牲这种独立性，而融入到文化的建设中。如同今年杨福东参与到中国美院的工作中一样，胡介鸣早就于几年以前开始投身教育。

也许文本可以协助铺陈出一种对应的关系，在一个演进的历史叙述中找到艺术家的痕迹，同时通过强调艺术家工作中的一些创作来完善艺术家基于媒介、美学创作的特殊性。

这里暂且使用本雅明在针对摄影的论述《摄影小史》的方式，为胡介鸣这一脱离中国当代艺术运动的方法提供一种合法性。如同本雅明另一著作《机器复制时代的艺术》中刚刚出现不久的电影对艺术的冲击一样，现在是时候去理解那些完全脱离视觉艺术线索的艺术创造，所能带给我们的可能性，也许这早就超越了视觉艺术的发展本身。

80年代观察

80年代的中国当代艺术正处在一个来自政治、经济体制改革之后的特殊时期，70年代末期星星画会对艺术要自由表达可以为被看做80年代的预兆。80年代出现的85新潮是基于地区性的，如M群体（上海）、（广州）、北方群体（东北）、厦门达达（厦门）、池社（杭州）等等自发性的组织，80年代正在蠢蠢欲动的独立性在艺术和文化中慢慢的传播着，很难确指85新潮来自何方，而85新潮这个词汇多是来自批

评家和理论工作者就这一时代的整体状况的评述。

80年代对胡介鸣这样的艺术家意味着什么呢？

我八十年代初期就开始租工作室，1984年刚毕业和同学施勇、樊建平三个人一起在大渡河路租了一间农民房，地点在华师大后门，金沙江路附近，房子后面就是农田。我家在普陀区曹杨新村，离得不远。工作室大概有十五六个平米，月租是三个人27块钱，水电煤全包。当时觉得很奢侈——有一个相对比较专业的空间，能自由地谈论自己感兴趣的事情。

——王娅蕾《胡介鸣：新媒体口述史》

80年代之于很多艺术家都处在一种静默的思考阶段，当然很多艺术家已经开始逐渐建立起自己的语言和方法，甚至如上述运动相关的个体已经提出明确的集体宣言，但是除了这些有着明确的斗争意识的个体之外，那些选择不参与到如此滚烫的运动中的人，静默的人还是大多数。

一直到1989年的《89中国现代艺术大展》，其中参与的艺术家两百多名，从整个文化运动的态势来看这确实反映了80年代整个文化运动的状况和倾向，而我更加关心的这一状况的起因，以及那些没有参与到这一文化运动进程的个体艺术家的存在线索。

80年代既是最好的时代，也是最坏的时代。好处在于其与过去更加纯粹的，或是更加符合潮流的划清界限，坏就在于其未来更加扑朔迷离。这也反映在大多艺术家的行动中，大部分80新潮参与了89大展的艺术家都选择了出国，这也与70年代末期的美术运动和整体的文化、社会、政治、经济状况相连，其最大程度的折射出中国处于转型期的巨变。也是最后一次关于集体主义的一次集结，如同胡介鸣自述中的“能自由地谈论自己感兴趣的事情”一样，大多数处于静默中的知识分子和艺术家开始更加独立的思考和工作，并留在国内寻找独立的基点。

对运动、集体的不参与，正是独立的开始，因为其不再依附、依赖或是依靠于某种运动和态势，来达成自我在精神上的满足，而是通过狭小空间的独处，来完成内在精神世界和思考的可能。

80年代中的胡介鸣和一班人一起处于这样一个观察和思考的状态中，他们没有激进的参与到任何运动之中，一直作为旁观者静默的存在着。

公共传媒、监视和电视剧

90年代的文化状态纷繁多样，伴随着与世界接轨的需要，中国当代艺术逐渐转型成为应对这一需要的策略，与80年代对自由表达和与过去划清界限的需要不同，90年代的中国当代艺术从传统、现代、民间、政治等方面找可能性。来自传统美术教育

也在接受者来自行为、装置、录像等潮流的冲击。

文化上的自信还没能伴随着经济的变革而改善，对西方文化的追捧和学习依旧是某种文化上的必须。

90年代初期中国艺术家开始参加如威尼斯双年展这样的大型国际展览，接轨、策略之余，他们不得不开始考虑其核心的价值根植于何处，既如何从来自西方文本、图书的知识中转化出自己的当代艺术，通过某种视觉的形式构建艺术的语言。如何借鉴、模仿一种类似的当代艺术，通过方法论来阐释艺术创作线索上的合法性。如何从来自本土的、民间中找到一个完全与西方隔离的当代艺术，既不按照上述两种方式生产当代艺术，而是完全按照本土的方式介入到国际的展览系统之中。

正在这些讨论如火如荼的时候，媒体艺术这一最直接的当代科技、传媒的产物纠合着文化、视觉艺术已经悄然兴起。伴随着录像机、电视的普及，1988年张培力已经开始了录像艺术的创作。其所对应的从开始就脱离了上述的政治、经济关系，其发展也在另外的领域寻求着美学上的探索。90年代的主流还是绘画，90年代初期开始出现有着争议的行为艺术（当然这在80年代就已经出现），图片摄影这一伴随着行为艺术的媒介，甚至是在录像艺术出现之后才逐渐被纳入到当代艺术这一范畴之中。这样一个大的时间线索下的中国当代艺术史，作为某种佐证和背景为胡介鸣的创作提供了前提和条件。

胡介鸣1996年作品《1995–1996》可以被看做是通过放大日常的方式，反媒体（传媒）Anti Media艺术的典范。关于媒体艺术（Media Art）我将其分为媒介和传媒艺术，前一个着重于材质和方法，后者着重于传播和承载。胡的作品《1995–1996》可以被看做是针对传播这一现象深刻的反思，作品通过记录1995年的最后一天到1996年第一天，这一时间线索下24小时的公共传媒图像，最后呈现出一个迷宫的图像胶片装置。其反媒体的方面正是针对时间、材质、记录所能提供的一个通过放大传媒图景，产生的对传媒的侵入性、政治性、公共性的反思。这一完全不使用新媒体来呈现传媒的有效性，彻底的抵消了传媒的能量，为思考媒体艺术提供了线索。

1996年正好是邱志杰、吴美纯策划的《影像/现象》录像艺术的展览，从媒介的层面呈现出整个中国当代艺术媒介演进的运动，从录像艺术自1988年开始，1996年可以被看做是最全面的针对这一媒介发展的呈现，策划人吴美纯、邱志杰还从很多方面搜集整理了大量的关于西方录像艺术的文献，这一线索可以被看做是对80年代整体美术运动的一种补充。

1997年胡介鸣作品《比较安全》可以说是最早在讨论“监控”Surveillance 这一话题，这一问题的线索来自被监视的和感觉安全的依赖，涉及那些公共设施中的摄像头。胡在作品中给出了一个可供选择的观众角色，观众可以选择观察，并同时侵入到公共空间。反观这一项目，不难发现其中所隐含的政治和侵犯、卷入的种种今日社会景观，同时在体验其观看和对安全依赖的经验，也卷入被被侵入和被观看之悖论之中。

1998年作品《新西游记》分别邀请了居住于加拿大的海外华人艺术家、加拿大艺术家，以及居住在加拿大的非加拿大裔艺术家参与，这些人分别为经典《西游记》电视剧中的角色配音，根据自己的经验给出一个对应西方当代文化的对话。这一结合了电视经典视觉和网络经典恶搞的尝试，在《一个馒头引发的血案》中得到了终极体现。此作品可以被看做是关系美学的大作，因其有意的映射了身份、政治、移民等等当代艺术这10年间最流行的关键词。另外是胡介鸣有意的放弃了作为艺术家创作中的“做”，即艺术家并不提供一个视觉的特殊经验，而是将日常的经验作为一种公共经验直接使用到作品之中，艺术家处于一个链接这一日常公共经验和那些配音者之间的工作，其配音内容也不直接来自艺术家的工作，而是直接来自配音者的个人经验。

胡独立于运动和现象之外，媒材上他使用了透明胶片、监视器、电视剧，大量的信息来自电视传媒、公共场所和集成于24小时的公共传媒图像。其工作针对传播的图像，进行整理和收集，如同一种针对传播的统计学研究、社会学研究，尤其他有意消除作者特征的方式，从这些作品中我们能看到的和感知的，远远超越视觉艺术或是观念艺术所能提供的经验。

音乐、声音和生理图像

胡介鸣有着对其他学科的偏好，往往将那些不相干的领域杂糅其中。60年代白南准根据其音乐线索创作的TV–Bra可以被看做是综合的使用了录像这一媒介，增加现场的戏剧感，同时他自己也扮演了乐器，其即兴的表演与穿着在女提琴家身上的TV都为理解来自音乐线索的综合感觉经验提供了线索。胡介鸣的尝试却来自对内部生理的关注之表达，转换了生理图表、手势、建筑空间、身份和五线谱到视觉经验杂糅的综合体验中。

在医院获取5分20秒病人的心脏和呼吸的波形图，在波形图上重叠五线谱，按波动的曲线在五线谱上的位置读谱，由钢琴师按“谱上内容”演奏成曲。——胡介鸣 1996年 作品《与生理状态有关》说明

此处艺术家提取了来自病人的生理图表曲线，并将其转化为音乐，音乐在这里是一个外化了的形态，电图如果没有来自艺术家的说明，很难让人理解这一关系是如何被触发的。所以也就摆脱了视觉和音乐相互解释的功能，图像可以被看做是基于自然科学系统的图表单独存在，音乐也许就是作品的核心，担忧与图像一起构成了一个场域。

分别获取病人，醉汉，受孽者，婴儿的心电图指数，按这些指数分别谱成打击乐，钢琴，萨克斯管，低音提琴四种乐曲，并将它们组成一首四重奏曲。——胡介鸣 1999年 作品《与情景有关》说明

这里艺术家做了一个简约的类似人类学研究的方法，将病人、醉汉、受虐者与婴儿的心电图并置，四个空间呈现四个不同的乐声，合奏成为一首社会学的乐章。这些乐声成曲演奏的方式，在另外一位来自美国、瑞士的艺术家Christian Marclay2002年作

胡介鸣的《乌托邦和现实》是2002年作品，也是胡介鸣在2000年作品《无题》说明中提到的作品。《乌托邦和现实》是胡介鸣在2002年作品《交流一分钟》中手语和音乐的关联。

品《录像四重奏》Video Quartet中更为明确。不同之处在于胡对现实社会中的个体生命更为关注，而Marclay的来源却是音乐的乐曲线索。

用心电图测出成年人处于手淫全过程的心率等心脏指数，依据这些指数的波形图谱曲，并以自动钢琴演奏成曲。

——胡介鸣 1999年 作品《与快乐有关》说明

还是在Marclay2008年的作品《独奏》Solo中，可以看到另外一种针对人性的释放，一个不断摩挲吉他的女性，其中影射对男性权利和身体快感之关系。胡介鸣作品中却有着明确的遮蔽的视觉，一部分是视觉本身的虚化，另一部分是视频内容的直接的不可见，还有视觉和声音之间的隐晦联系，当观众面对钢琴和钢琴琴键之上的面板反射出的手淫现场，尴尬之于不禁被优美琴声所吸引，这也许就是胡希望创造的尴尬情境。

录像素材取自《中国名胜》明信片。将明信片输入计算机，通过一系列多媒体技术的处理，将若干张明信片组成约9分钟左右的录像，在录像画面上，被画上五线谱的明信片依次从右向左微微经过屏幕。当明信片经过屏幕中央时，将图像的主要轮廓线被不同色彩的点所显示，根据这些点在五线谱上的不同位置，谱曲，并用不同的乐器演奏成一首乐曲。

——胡介鸣 2001年 作品《只要轮廓》说明

将一张随风飘荡的中国地图摄入镜头。那些随风飘动的城市（地图上的点）便成了乐曲演奏的依据。这首钢琴曲真实这些晃动的点的真实写照，也是我们所面临的现实诗话。

——胡介鸣 2001年 作品《风中的城市》说明

录像素材来自两个部分的建筑影像和图片：一部分摄自安徽传统老建筑，另一部分影像摄于西方现代都市建筑。通过计算机技术将这两部分的影像素材合成相互覆盖、交替、对抗等拉锯状态，产生出一系列戏剧性的效果。从这些风格大不相同的建筑轮廓中获取信息，再将这些信息演变的音乐。影像中的红点和黄点是乐谱的依据所在，红、黄点沿着建筑的轮廓行走，它们在五线谱上的位置便是音符。红点沿着中国传统建筑轮廓行走，用传统乐器演奏；黄点沿都市轮廓行走，以西洋乐器演奏。

——胡介鸣 2002年 作品《来自建筑内部》说明

这三个作品可以被看做是一个系列，来自图像研究的声音化作品，来自地图和政治隐喻的音乐和来自建筑及其内部的声音对比，胡介鸣再次使用声音这一媒介，并通过乐曲化的演奏，转换了来自视觉艺术的经验，那些出现在图像中的红点、黄点，仿佛在提供另外的一个透视的关系或是叙述的关键。还有在2002年作品《交流一分钟》中手语和音乐的关联。

胡对音乐的关注主要来自转换和偏移视觉经验的尝试，通过有序或无序的音乐，来引入其他感觉上的启发，音乐、点、图像是一个互为作用的空间。

胡介鸣的《乌托邦和现实》是2002年作品，也是胡介鸣在2000年作品《无题》说明中提到的作品。《乌托邦和现实》是胡介鸣在2002年作品《交流一分钟》中手语和音乐的关联。

乌托邦和现实

胡介鸣的大量工作涉及日常之经验，无论是其音乐系列作品中对心电图、手势、明信片、建筑、地图线索的关注。还有针对经济、偶像、崇拜、窥视综合经验的阐释：

‘作品以一种恶作剧式的幽默方式呈现出人在精神和生理上的普遍欲望与动机——暴露与窥探。并以此为切入点，结合中国开放时代的日常经验，描述出一种窘境：一方面，品牌和高消费给经济带来活力，它已逐渐成为当代图腾，成为新一代的崇拜偶像。就象上一代的政治偶像一样，已在日常生活中树立起绝对的权威。对此人们表现出不可抑制的激动与兴奋，在充满热情的瞻仰和消费中获得快感。另一方面，文化和传统的自我意识又似乎使得这种兴奋和快感处于“道德的边缘”而隐含着一丝“犯罪感”。’（胡介鸣 1999年 作品《无题》说明）

与《无题》相连的是2000年作品《美杜萨之筏》，曾展于2001年邱志杰、吴美纯和我策划的藏酷数码艺术节，胡介鸣利用photoshop这一电脑软件，创造了一个临摹La Zattera Della Medusa的当代景观社会以及其商业化进程。从这里我们不难发现胡介鸣对法国浪漫主义的关注，其作品顺延浪漫主义社会关注的特征，以及针对性的反讽和暗喻风格。还可以发现胡介鸣之于西方艺术史的研究和思考。

在胡介鸣2002年作品《走为上策》中大量融合的视觉片段，呈现了一个不同于叙事的视觉时间的断层，其中那些开会的场景、人群通过的闸口、解放军战士的表情，胡的镜头中充满了幽默，混入了现实拍摄的草地、风景和母鸡。依旧在当时的状况下，很难发现与胡介鸣类似的艺术家的。其持续观察复杂的生活细致琐碎的瞬间，如同艳俗、波普的严肃艺术运动，但是却有着来自网络的草根精神和自嘲。

2003年作品《水上水下》、2004年作品《向上 向上》、2004年作品《水中物》、2005年作品《家在何处？》、2006年作品《海拔零度》、2006年作品《穿越中心》都为我们提供了这一矛盾的现实和乌托邦的精神图景，胡介鸣的乌托邦平行于现实社会，有时就是现实社会的真实反照，其脱离美好化，却有着某种日常魔幻的视觉语言，为现实提供了一种幽默，但又残酷的触及人心。尤其是《向上 向上》这一通过公众感应的作品，其中向上的艰难与观众导致的掉落，都构成了对现实的讽喻和对乌托邦的反思。

用计算机3D技术塑造一个直径1000cm以月球和火星为参照的天体，在这个天体的地表上安排人类的生存景象，这些景象是按当下全球的政治、经济、文化的特征和格局为原材料进行重新组合和编排。编排的原则是违反现实图景的、荒诞的和非理性的，旨在产生一个可供测观的乌托邦世界格局。观众测观的方式参考天体考察的方式，现场安排多个望远镜，观众通过望远镜观看作品的细部，了解乌托邦的景象，反思现实世界中的种种问题。——胡介鸣 2006年作品《嗨！一个世界正在建设中》说明2006年作品《嗨！一个世界正在建设中》延续了《家在何处？》这一双重现实下的乌托邦，将场域设置为一个综合了月球、火星、地球的无间之所，对现实的参照、背离和混淆，构建了一个复杂的乌托邦，这一乌托邦所能提供的是让观者短暂的脱离对现实的近视，而将思维带入一个更加疯狂的对超世界的关注之中。

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后语

比尔·波特曾经在《空谷幽兰——寻访当代中国隐士》的书中描绘了一个基于道家精神的终南山，他分别通过70年代末期、80年代的几次寻访，找到了大量的处于荒野、高山中的修士，这些人中有一老者1939年左右上山，之后再也没有下山，当被问及毛泽东和新中国的时候，他不禁反问：‘毛泽东是？新中国在哪里？’书的终章中作者与一年轻僧人偶遇与街巷，谈吐间突然顿悟大隐隐于世之道理。

胡介鸣和很多艺术家一样，平实质朴的生活在都市中，永远敏感于新科学、新文化的动向，勇于尝试和传递其经验，他们不愿意在传统中偏安，而希望在更大的范围融入到全球化当代艺术之进程。

这个文本没有偏重于胡介鸣在新媒体艺术方面的工作，而是转而呈现他在传媒、音乐、乌托邦这两个线索下的创造。原因是我很喜欢他在问答中提及的关于对新媒体的认识，他认为“刷新”这一概念，以及其作品《1995–1996》中明确的反媒体与后来作品呈现的网络文化倾向，多少也解释了我为什么没有写这个方面。还有就是如果回头看胡介鸣的作品，我更感慨于他对媒体的反思，对跨媒介的偏好和对一个更大范围的综合知识的探索。所以其媒体艺术方面的工作，对解释和介绍他的整体工作就略显狭意了。

《一分钟的一百年》与2009年作品《几十天几十年》有着关联，不同于《几十天几十年》中物理性的痕迹与生存之关怀，《一分钟的一百年》可以被看做是时间和空间的一个重叠，也可以被看做是记忆的复苏。在一个如此纷乱的当代艺术现象中，胡介鸣再一次旁观和审视这一进程的时间性，通过动画来推测其视觉发生的上下文关系，就在储物袋中那些闪耀的视觉艺术史瞬间，唾手可得而又虚无缥缈。

感谢胡介鸣的邀约和香格纳画廊的慷慨。

Countercurrent: One Man's History of Chinese Art

Preface to *One Hundred Years in One Minute*

Li Zhenhua

Prologue

Filled with anticipation as well as questions, I greatly look forward to the unveiling of Hu Jieming’s recent work. My anticipation arises from the fact that there is always spectacular visual art history embodied in his works. The content, concepts and visual presentation of his works are significant and substantial. My questions, however, stem from many considerations.

First and foremost is the question of the reliability of this international visual art history. This question has something to do with the limitations of historical writings. Due to limitations in knowledge acquisition, approaches to communication and cultural disparity, etc, the writing of art history used to be heavily dependent on the personal interests and the individual consciousness of an author, giving rise to limitations in their writings. Other questions include: What is the Chinese counterpart for this centennial art history? As it has been cultivated by art education since 1949 and corresponding to a certain period in the development of international art history, what is it like?

With these anticipations and questions in mind, I searched for Hu Jieming’s personal art history, in an effort to make up for the loss in the current writings of art history and culture. My dialogues with Hu made me even more determined to carry on with this task. If we cannot derive precious personal experience of the artist from the writings of contemporary art history, then why not join the artist, follow individual clues, and witness the increasing diversity in Chinese contemporary art through the progress of time?

At the same time, it is also for the purpose of making discoveries in Hu’s work that I am writing this article for his new solo exhibition. Such discoveries may not be categorized among often mentioned artistic or cultural movements, but they signify the silent power of the potential for art and culture.

Molly Nesbit once drew a comparison between Lu Xun’s *Wild Grass* and Yang Fudong’s work and his approaches to artistic creation. I think this metaphor actually covers a larger grass-roots group in China. They don’t live a Bohemian life, nor do they give performances for others. Their independence shapes individual thinking and working space. They would sacrifice such independence if necessary, and devote themselves to cultural development. I learned that Yang started teaching at the China Academy of Art this year. As a matter of fact, Hu Jieming had devoted himself to art education even earlier. With the assistance of texts, we can find parallels between the artist’s

trace and the evolution of historical narration, and in the meantime, shed some light on the artist’s uniqueness in his media-based art creation by highlighting some of their works.

I’d like to quote Walter Benjamin’s discussion in *Little History of Photography*, with the aim of providing support for the validity of Hu Jieming’s methodology, which deviates from the general Chinese contemporary art movements. Like the impact brought about by the birth of cinematics upon traditional art (as Benjamin also discussed in *The Work of Art in the Age of Mechanical Reproduction*) it is time for us to understand and appreciate the artistic creations which break away from the restrictions of visual arts. And what this might bring us can be far beyond the developments of visual art.

1980s in Retrospect

The 1980s witnessed a special period for Chinese contemporary art after China’s political and economic reform. The free expression celebrated by The Stars Group in the late 1970s can be deemed as a precursor of the new generation emerging in the 1980s. The influence of the emergence of the New Wave in 1985 is mainly regional, giving rise to the birth of organizations such as M Group in Shanghai, Guangzhou, the Northern Group of Northeast China, Dada of Amoy, Pond Association of Hangzhou, etc. The budding independence of that time is slowly transmitted in our art and culture, thus making it hard to identify where the term “New Wave” originated from. It emerged, in many cases, from the general reviews of the times by critics and theorists.

What did the 1980s mean to artists like Hu Jieming?

I rented my first studio in the early 1980s. After graduating from university, my classmates Shi Yong, Fan Jianping and I rented a farmhouse on Daduhe Road, near the western gate of East China Normal University and Jinshajiang Road. You could see farmland from the back of the house. I lived in Caoyang Neighborhood in Putuo District which was not far from there. The rent for this 15 or 16m2 studio was 27 Yuan per month, with water, power and gas supply included. We felt it a luxury to have such a professional creative space of our own, where we could talk about art and ambition with no disturbance.

—Hu Jieming: *Oral History of New Media*, by Wang Yalei

To most artists, the 1980s was a phase of silent meditation. Indeed many artists had gradually established their own personal discourses and methodologies, and even individuals related to the aforesaid movements

had put forward their collective manifestation. However, apart from these individuals who had a clear and determined mind to struggle, those who had chosen not to join the radical movements were still the silent majority.

It was not until “1989 China / Avant-Garde Art Exhibition” that the bigger picture and tendencies of the art movements in 1980s got clearly reflected. More than 200 artists took part in that exhibition. What I care more about is its cause, as well as the development of the artists who didn’t take part in this cultural movement.

The 1980s was the best of times, and it was also the worst of times. The merit of 1980s is that it broke with the past in a pure and evolved sense; the disadvantage lay in its unpredictable prospects. Such concerns were reflected in many artists’ actions. Many artists of the New Wave movement who took part in the exhibition in 1989 chose to go abroad to live. This situation was connected with the art movements of the late 1970s as well as the cultural, social and political conditions in China, and reflected the vast changes of our country in transition. It was also the swan song for collectivism. As Hu Jieming puts it “they were able to discuss the things interested”. Most intellectuals and artists living in silence began to think and work more independently, seeking their own starting point in China.

Withdrawal from movements or collectivism can be deemed as the beginning point of one’s independence, for one no longer is attached to or relies on a certain movement or situation for psychological satisfaction. Instead, one can achieve the possibility of building an inner world of independent thoughts through self-meditation within a single small space.

A group of people, along with Mr. Hu, in the 1980s belonged to that category. They didn’t take active part in any of the movements, and kept to themselves silently as spectators.

Public Media, Surveillance and TV Series

As the overall cultural environment in China turned more colorful and diversified in the 1990s, and with the influence of international integration, Chinese contemporary art was under constant change in order to match the demands of this situation. Different from the search for free expression and a breaking away from the past in 1980s, this time Chinese contemporary art tried to search for possibilities in tradition, modernity, folk, and politics. Traditional art education was also faced with challenges from performance

art, installation art, video, and so on.

The cultural confidence of China did not ameliorate with the reformation of the economy, thus the preference and emphasis on Western culture still somehow remained a cultural must.

Chinese artists in the early 1990s began to take part in large international exhibitions like the Venice Biennial. At the time of integration and strategy-making, they had to think about where their core values were rooted; how to adapt their own contemporary art with knowledge found in Western texts and construct an artistic discourse through the forms of visual art; how to find a form of contemporary art totally separated from the West in our own local soil, and to integrate into the international exhibition system without losing their local identity.

As the debates and discussions heated up, media art—the most direct form of the arts and the product of modern technology and broadcasting systems—quietly rose within the cultural and visual arts. As VHS and TV sets became more and more common in people’s daily life, Zhang Peili began his explorations in the field of video art. Since political or economic restrictions could not bind the imagination, artists were also able to develop and further their aesthetic exploration in other areas. The mainstream art of the 1990s was still painting, but the emergence of controversial performance art in the early 90s (some early developments could be traced back to the 1980s) also gave photography some momentum to be accepted as a form of modern art. Such a grand background of Chinese contemporary art lay down a foundation for Hu Jieming’s artistic practices.

1995–1996, created by Hu Jieming in the year 1996, resorted to the technique of magnifying daily life. It can be deemed a classic work of Anti-Media art. I divide media art into two categories: medium art and media art. The former places the emphasis on medium and methods, while the latter celebrates broadcasting and carrying on. *1995–1996* can be regarded as a profound reflection upon the broadcasting phenomenon. By recording the last day of 1995 and the first day of 1996, it collects a 24-hour public media image, in the end presented in an installation in the shape of labyrinth made up of a photographic installation. His anti-media perspective aimed at the magnified media picture generated by time, medium, and the recordings, and produced reflections upon the aggressiveness, political stances and public coverage by the media. By showing the effectiveness of the media without adopting a new medium, the artist eliminated the power of the media and provided new inspirations for thinking through media art.

In 1996, Qiu Zhijie and Wu Meichun curated the exhibition *Image and Phenomenon*, casting light on the evolution of the entire Chinese contemporary media art scene at the level of medium. Since the initiation of video art in 1988, the year 1996 can be regarded as the most comprehensive and fastest developing period for this medium. Besides, the curators also collected a great amount of literature on Western video art which was complementary to the whole 1980s art movement.

Hu Jieming’ s *Comparative Safety* (1997) could be seen as the earliest discussion on the issue of surveillance. Its inspiration came from surveillance camera in public spaces which makes people feel monitored and makes them yearn for a sense of security. Within the work, Hu provided the spectators with an optional role as they could choose to observe and intrude into the public space. Upon seeing this piece, it’ s hard not to see the political connotations, and it also implicated modern society into which the artist intrudes with the piece . At the same time as the spectators are experiencing their observational tour and enjoying the new–found sense of security, they are also involved in the paradox of being themselves intruded upon and observed.

The creation of *New Journey to the West* (1998) recruited artists from Canada, including overseas Chinese, Canadian and non–Canadian residents. The artists dubbed their respective roles from the classic TV series *Journey to the West* and gave their characters a parallel dialog based on the artist’ s contemporary experience. Such an attempt combined these classic images from TV and the Internet culture of spoofing together, which evolved into its ultimate stage in *A Tragedy Caused by A Steamed Bun*. This video work could be seen as the masterpiece of relational aesthetics, for it intentionally parodied popular keywords within the decade, such as identity, politics, immigration, and so on. Besides, Hu Jieming on purpose gave up the process of production within artistic creation, namely, the artist did not provide a particular visual experience, instead he adapted daily experience into the work as a kind of public experience. The task of the artist lay in the linkage between the voice actors and daily public experience. The dubbing lines were not derived from the production of the artists either, but directly from the personal experience of the dubbing actors.

Hu stays independent from any particular movement and phenomenon. He adopts film, monitor footage, and TV series as media. Most of the information is derived from TV media, public places and public media images available 24 hours a day. He selects and collects images broadcast via mass media. What he does can be seen as a kind of statistical or sociological study of broadcasting. In particular, he intends to eliminate a style which bears the characteristics of the artist. What we can see and sense from these works is far beyond the

experience that visual art or concept art can provide.

Music, Sound, and Physiological Diagrams

Hu Jieming keeps his interests in other disciplines and sometimes mixes those side–disciplines in his works. Based on musical inspirations, TV–Bra by Nam June Paik in the 1960s was a comprehensive application of video media created to advance dramatic presence. The artist himself played the part of the musical instrument. Both his improvisation and the TVs worn by female violoncellist provided inspiration for a comprehensive understanding of musical experience. Hu’ s attempt, however, aims at the expression of human internal physiology by converting a combined experience of physiological diagram, gesture, architecture space, identity, musical score and vision.



Paik, Nam June; Moorman, Charlotte, «TV-Bra for Living Sculpture», 1969
© Paik, Nam June; Moorman, Charlotte

Collect a 5’20’’ cardiogram and respiration record from a hospital, and then overlap music scores on it. Read the score along with the fluctuation of the curve, and let the pianist play the music according to the reading.

– Hu Jieming, Description of *Related to the Physiological State* (1996)

In this work, the artist made use of the physiological diagrams of a patient and turned it into music. The music here took on an externalized form, which made it hard for spectators to understand the connection if there were no notes explaining the work by the artist. Thus the cross–explanatory function of vision and music was weakened. The visual information can be regarded as a diagram based on the systems of natural sciences and an individual existence. Music became the core of the work, while the anxiety and image constructed its space.

Collect cardiogram data from a patient, a drunkard, a sufferer and an infant, and compose 4 different musical scores with this data for percussion, piano, saxophone, and contrabass. Then, combine 4 scores into a quartet.

– Hu Jieming, Description of *Related to the Situation* (1999)

The artist adopted an approach similar to anthropological research in this work, juxtaposing the cardiogram of patient, drunkard, sufferer and infant.



Video Quartet 2002
christian marclay

Four screen projection, found Hollywood film clips transferred to colour video and audio track
overall display dimensions variable duration: 14 min
installation

Different sounds of music were played from each space containing the diagram and were combined together as a sociological music movement. The way these sounds of music were played appeared more distinct in *Video Quartet* by Swiss–American artist Christian Marclay in 2002. Marclay derived his inspiration from the melody of music, while Hu focused his attention on the social individuals in reality.

Collect data of the cardiogram recorded during the process of an adult’s masturbation, compose music according to the diagram, and play the score on a pianola.

– Hu Jieming, Description of *Related to Happiness* (1999)



A still from Solo, 2008, Christian Marclay

In Marclay’ s work *Solo* (2008), we can see another sort of liberation of humanity. A woman incessantly caressing her guitar was used as allusion to the relationship between masculine rights and sensual joys. However, in Hu’ s work, the visual sensation was unambiguously obscured. There was the vagueness of vision, sightlessness of the video, and the latent allusion between sound and image. When spectators were faced with the masturbation scene reflected by the faceplates on the piano and its keyboard, they were attracted by the melodious music while feeling embarrassed. Perhaps this embarrassing situation was what Hu wanted to create.

The video footage was collected from Chinese Scenic Spots postcards. The image of the postcards was scanned into computer and made into a 9-minute video clip through multimedia rendering. On the screen, postcards are horizontally overlaid with musical scores and slowly move from right to left. When these postcards appear in the center of the screen, the major lines of the contour would be displayed by dots of different colors. The music was composed according to the different positions of the dots, and was played as a single piece through different instruments.

– Hu Jieming, Description of *Outline Only* (2001)

A floating map of China filmed. The cities (marked by spots on the map) fluttering in the wind became the suggestion for the composition of the musical movement. This piece of piano work is a vivid reflection of the shaking spots, as well as the realistic poetic creation for us.

– Hu Jieming, Description of *The Cities in the Wind* (2001)

The video footage was gathered from two sections of video and photos. The first section was shot in the ancient traditional architecture in Anhui Province. The second section was shot inside a modern Western urban cluster. Computer technology was used to combine these two sections and produce the dramatic effects of overlapping, alternation, conflict and so on. Data was collected from the contours of these buildings of different sizes and styles, and then turned into music. The red dots and yellow dots in the video were the basis for the music score. They run along the contours of the buildings and were replaced by musical notes on the score. The red dot ran along the contour of the traditional Chinese buildings and its score was played by Chinese instrument, while the yellow dot ran along the contour of the modern city with its score played by Western instruments.

– Hu Jieming, Description of *From Architectural Immanence* (2002)

The vocalized work based on the image data, the music with its political allusion based on maps, architecture and the internal sounds, all these works can be regarded as a series. By using the sound media once more, and through the introduction of music, Hu transformed the visual art experience. Those red and yellow dots in the video seemed to provide another key element of dioramic or narrative relation. It was also the same with the connections of sign language and music in his 2002 work *One Minute Soulful Touch*.

Hu’ s attention to music mainly results from his attempts in transforming and deviating visual experience. By rhythmic music or music in chaos, he introduces revelation in other senses. Music, dots and images construct an interactive space.

Utopia and Reality

Most of Hu’ s work deals with daily experience, whether the focus is on the cardiogram, a gesture, a postcard, architecture or maps (in his music series), or his interpretation of the comprehensive experience of economics, icons, worship, and peeping. According to him:

“...by adopting a humorous manner in the way of a trick, the work presents the universal desires and incentives of the human spirit and physiology, namely, the desire to expose and

peep behind. Following this presentation, and by combining the daily experience in China’s times of opening-up, another dilemma is created. On the one hand, company brands and high consumption have brought vitality to the economy which is becoming a totem for modern times and an icon admired by the new generation. Like the political icons of the last generation, they have gained absolute sovereignty in daily life. People come upon them and begin to feel irresistible excitement, and they achieve sensual pleasure by passionately admiring and consuming them. On the other hand, the self-consciousness in culture and tradition seems to give that excitement and sensual pleasure a certain moral edge, with a guilty conscience.”

– Hu Jieming , Description of *Untitled* (1999)

Medusa’s Raft (2000) shared some connection with *Untitled* (1999), and was exhibited as part of the “Cool Collection Digital Art Festival” , co–organized by Qiu Zhijie, Wu Meichun and myself in 2001. Hu Jieming used Photoshop software to imitate *La Zattera Della Medusa* depicting the contemporary landscape of society and its progress of commercialization. It’s not hard for us to see Hu’s harking back to French Romanticism. The focus of his work, as well as its sharp irony and vivid metaphor, follows the characteristics of Romanticism. We can also find in this piece an indication of Hu’s study and reflections on Western art history.

Hu’s work *The Best Strategy is to be on the Move* (2002) absorbed vast amounts of visual footage and presented a visual time differing from the narration. The meeting scene, people passing the inlet, the facial expressions of the soldier and the collected footage of actual grassland, scenery and hens are all full of humor through Hu’s eyes. Given the circumstances at the time, it was hard to find another artist who had a similar style. His constant observation focuses not only on the momentary trivialities of our complicated life, such as a coquettish and bop serious art movement, but also with self–mockery and the grass–roots spirit of the Internet.

Above and Beneath the Water (2003), *Up! Up!* (2004), *Something in the Water* (2004), *Where is My Home* (2005), *Zero Altitude* (2006), *Cross the Center* (2006) all brought us the psychological image of the paradox between reality and utopia. Hu’s utopia is parallel to this society, and is sometimes the actual reflection of it. His approach is to de–glorify, yet with some magical visual language, providing reality with humor, and at the same time with cruel and touching feelings. This is especially so in *Up! Up!*, which deals with public sympathy. We can see that the hardship to go up and the fall triggered by the spectators all contribute to the irony of the reality and the reflections upon utopia.

Use 3D technology to create a sphere based on the Moon and Mars with a diameter of over 1000cm. Place scenes of human life on the surface of this sphere. The scenes are arranged

and organized based on the material of contemporary global political, economic, cultural characteristics and structure. The principle for the arrangement is against reality, absurd and irrational, so as to create a utopian world. Spectators can refer to astronomical observation. Several telescopes are installed and spectators can use them to view the details of the work, see the scenes in the utopian world, and reflect upon the issues of the real world.

– Hu Jieming , Description of *Hey! A World is under Construction* (2006)

Hey! A World is under Construction continued to present the utopia of parallel worlds of *Where is My Home*, and made the settings a background combining the features of the Moon, Mars and Earth. This complicated utopia was built with reference to, but as a betrayal and confusion of reality. What it could offer is the momentary escape from a shortsightedness of reality and to bring our thoughts into the wilder attention of the supra–world.

Epilogue

Bill Porter depicted a Mount Zhongnan built upon Taoism in his book *Road to Heaven: Encounters with Chinese Hermits*. He interviewed many hermits living in the wilderness and mountains over several visits to China in the late 1970s and 1980s. Among them was a old hermit who went to live in the mountains around 1939 and had never left since. When asked about Mao Zedong and the New China, he asked: “Who is Mao? Where is this New China?” The final chapter saw the author meet a young monk on the street. Their talk contributed to the author’s sudden enlightenment of the reason why the ultimate truth is never revealed to the world.

Like many artists, Hu Jieming leads a simple urban life. These artists are always sensitive to the new trends in science and culture, and are brave to attempt things and pass on their experience. They don’t wish to live peacefully with tradition, instead, they choose to take part in the progress of the wider globalized contemporary art.

This article does not lay too much emphasis on Hu’s work in New Media, but chooses to present his creations in areas like media, music, and utopia. This is because I like what he said in an interview about his recognition of New Media. He thought the concept of “refresh” , the Anti–Media in *1995-1996* and the tendencies in Internet culture existed in his following works, which more or less explains the reason why I hadn’t written about this aspect. What’s more, in looking back upon Hu’s work, I admire his reflections upon media, his preference for cross–media and his exploration of a wide, comprehensive knowledge. Thus his works in other media are put in their place when it comes to the explanation and introduction of his entire

creation.

100 Years in 1 Minute shares some similarity with *Dozens of Days and Dozens of Years* (2009). Apart from the physical vestiges and concern for living in the former, the latter can be regarded as the overlap of time and space, as well as the recovery of memory. In the tumult of contemporary art phenomena, Hu has once again looked and inspected the timeliness of the process, by using the videos to speculate on the generated contextual relations of the visual. The glittering flashbacks of visual art history in the storage bags seem so easy to retrieve, and yet hard to capture.

Finally, I would like to extend my gratitude to Hu Jieming for his invitation and Shanghart Gallery for their generosity.

2010.09.16

Hu Jie Ming, un monde en é paisseur

Richard Castelli

Altitude Zero (2006) au Musée d'art contemporain de Shanghai fut ma première rencontre avec l'univers de Hu Jie Ming.

L'assemblage de ces vestiges, écoutilles ou hublots de navires, formait un écran tout autant réaliste que fantastique à ses images à la frontière de l'air et de l'eau. J'y voyais déjà une des particularités de Hu Jie Ming, assez rare dans le monde des arts médiatiques, cette capacité à donner une épaisseur à toute idée préliminaire par un soin attentif aux images lors du tournage et le même soin pour l'environnement de ces images.

Je l'ai retrouv é dans beaucoup d'œuvres de Hu Jie Ming.

Dans Cross the center (2006), l'idée somme toute banale d'un travelling dans la ville actionnée par le pédalage de deux visiteurs se trouve enrichie par le dispositif qui permet d'activer ce travelling (une vieille roue de charrette synchrone avec deux vieux bouts de vélos et des sièges de voitures trébuchant sur des roues d'usage) et l'environnement à travers lequel ce travelling est diffusé (un ensemble de vieilles fenêtres hors d'âge).

Ce goût pour ces assemblages alliant hautes technologies et objets morts ou en fin de vie ne se retrouve, avec la même justesse, que chez peu d'artistes comme le coréen installé à Berlin, Brad Hwuk Hwang et le français Jean Michel Bruyère.

Cette m è me friction entre nouveaux m é dia (ici, l'internet) et des supports plus physiques (là , des plans–films transparents) se trouve aussi dans *1995-1996* (1996) puis *The Fiction between 1999-2000* (2000) o ù le visiteur est plong é dans un labyrinthe aux parois faites de captures d' é crans effectu é es sur internet entre le 31 D é cembre 1999 à minuit et le 1er Janvier 2000, 24 heures plus tard. Une autre forme d' é paisseur !

Un autre aspect du travail de Hu Jie Ming est son goût des univers parallèles associés à une prédilection pour le dédoublement des images.

Dans *The best strategy is to be on the move* (2002), le t é l é s c o p a g e d ' i m a g e s d u q u o t i d i e n a v e c d e s c h a n s o n s a n c i e n n e s e t i n v e r s e m e n t d e s b a n d e s s o n o r e s d e v i e u x f i l m s r é i n t e r p r é t é s p a r d e s m a r i o n n e t t e s e n p â t e à m o d e l e r , p u i s l a j u x t a p o s i t i o n d e c h a n t i e r s d e c o n s t r u c t i o n , d e s p e c t a c l e s à é r i e n s d o n t o n n e v o i t q u e l e s r é a c t i o n s d u p u b l i c o u e n c o r e d e f i l m s d e g u e r r e s p o u r n e c i t e r q u e q u e l q u e s é l é m e n t s , c r é é u n m a e l s t r ö m d ' i m p r e s s i o n s o ù c h a q u e i m a g e s o n o r e o u v i s u e l l e s e t r o u v e t r a n s f o r m é e p a r l e s a u t r e s .

Ce type de t é lescopage se retrouve aussi exprim é sur des images fixes

comme la s é r i e des *Postcard* (2006).

Un autre dé tournement qui pourrait apparaître comme un hommage au film culte des années 60 *La Dialectique peut-elle casser des briques ?* (1973), dans lequel René Vignénet substituait aux sous-titres originaux d'un film de Kung Fu chinois des sous-titres marxisant : *New Journey to the West* est réalisé à partir du film classique chinois *Journey to the West* dans lequel Hu Jie Ming substitue aux paroles originales un doublage d'obédience plutôt néolibéraliste.

Un d é tournement plus "plastique" est effectu é dans *Hi! A world* (2006) o ù des constructions terriennes sont int é gr é es tels des mondes parall è les à la surface de la Lune ou de Mars et ne sont pleinement visibles qu' à travers un t élescope dans une optique qui n'est pas sans rappeler l'univers du couple d'artistes fran çais Anne et Patrick Poirier, à la seule diff é rence que Hu Jie Ming n'h é site pas à y repr é senter des exemples ais é ment reconnaissables de notre h é ritage architectural.

Il faut préciser que l'année précédente, Hu Jie Ming s'était déjà exercé sur terre avec *Where is my Home?* (2005), où il avait réussi à reconstruire Shanghai selon la physionomie de Guangzhou.

Le jeu avec les cartographies se retrouve aussi dans *The Cities in the Wind* (2001) bien que cette vidéo appartienne à une autre famille d'œuvres qui regroupe *Une Minute Soulful Touch* (2002), la série des *Related to ...* (1996–1999), *Outline only* (2002) et *From Architectural Immanence* (2002).

Dans cette série aussi, l'idée d'utiliser des encéphalogrammes, des cardiogrammes ou des créneaux de bâtiments comme base de création sonore pouvait confiner à une pure gadgeterie. Cependant le choix et la transition des images en fond de partition et plus spécialement dans From Architectural Immanence, l'utilisation dynamique du volet de transition entre les séquences qui trouble le mouvement déjanté des billes musicales, y donnent cette épaisseur que j'avais déjà pu apprécier lors de ma première rencontre.

Une seule chose é chappe à cette é paisseur, c'est une qualit é de Hu Jie Ming qui court elle aussi dans toute son œuvre, comme cette pr é sente é num é ration pourtant non-exhaustive le laisse subodorer. C'est un humour dont la l é g è ret é et la subtilit é n'ont d' é gal que l' é paisseur et la diversit é de cette œuvre.

胡介鸣——厚度支撑的世界

里夏尔·卡斯泰里 翻译：袁小滢

上海当代艺术馆展出海拔高度为零（2006）使我第一次有机会接触到胡介鸣的世界。

残骸、舱口或是船舶的舷窗组合在一起，构成了一只亦真亦幻的珍宝盒，承载着天水相交处游离的画面。我从中察觉到胡介鸣的特性之一，那是在媒体艺术领域较为罕见的，可以在作品萌芽时期即覆之以厚度的一种能力，它体现在（艺术家）在拍摄过程中对于画面的格外关注及对其所处环境的特别处理。

在胡介鸣的许多作品中，我都再次捕捉到这种特性的存在。

在穿越中心（2006）中，两个观众用蹬车的动作带动穿越城市的旅行这一构思看上去极为平常，但装置本身（一只旧时的马车轮子与两截斑驳的自行车和旧汽车座椅的同步）却让这次旅行和旅行活动所处的环境（一套无法辨别年代的老木窗）变得活泼生动，并由此充实了作品的构思。

将这些组合与高科技、被废弃或是即将死亡的物体结合在一起，并分别准确无误地运用，这种风格只在为数极少的一些艺术家的作品中可以看到，如旅居柏林的美国人布拉德·冕和法国人让·米歇尔·布律耶赫。

这类新媒介（此处指互联网）与更物质化载体（这里指透明的镜头—胶片）之间的摩擦同样可以在作品1995—1996（1996）和1999—2000传奇（2000）中看到。在后一部作品中，参观者沉浸在由无数互联网截屏所构建的迷宫隔墙之中，截屏全部取自从1999年12月31日午夜到2000年1月1日之间，即24小时之后的互联网资源。这又是另一种形式的厚度！

胡介鸣作品的另一特征体现在艺术家对于平行宇宙的关注,以及对画面转译这一手法的偏爱。

在走为上策（2002）中，日常生活画面、老歌曲、橡皮泥捏的木偶重新演绎的老电影和风马牛不相及的配乐相交混杂，加上交叉出现的建筑工地，似乎在看空中表演的观众的反应或是战争影片等诸多元素，共同制造出一个由各类印象构成的巨大漩涡，让置身其中的每一副有声或无声的画面均不由自主地被其它画面更改了原本要表达的意思。

这种混合手段在象明信片（2006）系列摄影之类的作品中也被使用过。

另一种转译的方式则或许可以看成是（艺术家）对60年代备受崇敬的经典电影“辩证法可否碎砖？”（1973）的缅怀，在这个电影里魏延年将一部香港功夫片的原始字幕改写成接近马克思主义的对话；在中国旧版电视剧西游记的基础上重新创作的新西游记中，胡介鸣同样用符合新自由主义倾向的配音替代了原始对话。

嗨！一个世界正在建设中（2006）中运用的转译手法较为造型化，陆地建设工程被搬到如同月球和火星表层的环境中进行，并且只有透过望远镜才能看清其中所有细

书, 这种视觉处理使人不由联想到法国艺术家夫妇安娜和帕特里克·普瓦利耶的造型世界, 唯一不同的是胡介鸣在其中要尽力呈现的, 是更容易辨认的人类建筑遗产标本。

应该特别指出的是胡介鸣在此前一年已经在家在何处？（2005）中，在广州的地貌上成功地建设了新上海。

作品风中的城市（2001）也将地图绘制技术融入到了创作中，尽管这部录像装置和情感交流一分钟（2002），与……有关（1996-1999）系列，只要轮廓（2001）及来自建筑内部（2002）同被归类于另一组作品。

在这一组作品中，利用脑电图、心动图或建筑的轮廓作为音乐创作的基础这一手法也许会被看成是纯粹的表象。然而画面的选择及其在乐谱背景中的转换，尤其是来自建筑内部里每段画面切换过渡的频繁使用，让随着音乐跳动的光源本不规律的动作更加凌乱，却由此造就了我初识（胡介鸣）作品时即颇为欣赏的厚度质感。

而唯一逃脱了这厚重度的，是艺术家本身所具有的，并贯穿了其作品整体的一大优点，正象当事人借着本文中尚不完整的例举就已经猜中的那样，是与他的作品同样多变深邃，轻巧细腻幽默感。

Hu Jieming , a world in thickness

Richard Castelli

The first time I encountered Hu Jieming’ s world was in *Altitude Zero* (2006) presented at the Shanghai Museum of Contemporary Art.

The assemblage of the traces of ships, hatchways and portholes formed a both realistic and fantastic setting to his images between air and water. I could then already see one of Hu Jieming’ s characteristics—quite rare in the world of new media arts—which was the ability of giving some thickness to any preliminary idea by taking care over the images during the shooting process as well as the images projections background.

This is a characteristic that I see in many of Hu Jieming’ s works.

In *Cross the centre* (2006), the idea, after all quite common, of a tracking shot through the city activated by pedaling visitors, is enriched by the choice of devices (an old cart wheel synchronized with two old parts of bicycles and used car seats) and the environment where the tracking shot is shown (a set of old windows).

This liking for those assemblages, combining high technology and objects ‘dead or about to die’ , can only be seen in a few artists with the same precision, such as Brad Hwang, the Korean artist living in Berlin, and the French artist Jean Michel Bruy è re.

This same kind of contrast between new media (internet) and material (transparent films) can also be found in the works *1995–1996* (1996) and *The Fiction between 1999–2000* (2000) where the visitor is immersed in a labyrinth made of screen stills coming from the internet from midnight of December 31, 1999, until midnight of January 1, 2000 – 24 hours later. Another kind of thickness!

Another aspect of Hu Jieming’ s work is a liking for parallel worlds associated with a predilection for the diversion of images.

In The best strategy is *to be on the move* (2002), the overlap of images from daily life with old songs, and inversely old film soundtracks reinterpreted by clay puppets, the juxtaposition of construction sites, aerial performances where only public reactions are shown, war films (among others), creates a maelstrom of impressions where each sound or visual image is transformed by the others.

This type of overlap is also expressed in fixed images as in the Postcard (2006) series.

Another diversion could be presented as an homage to the cult film of the 60’s *La Dialectique peut-elle casser des briques ?* (1973) [Can Dialectics Break Bricks?], where Ren é Vi é net substituted the original subtitles of a Chinese Kung Fu film with Marxist subtitles: New Journey to the West is made up with the Chinese classic film Journey to the West in which Hu Jieming has substituted the original dialogue with a neo–liberalist dub.

Hey! A World is under Construction (2006) presents a diversion more ‘plastic’ where earthly constructions are integrated in parallel worlds, on the surface of the Moon or Mars, and can be fully visible by looking through telescopes in a perspective that reminds one of the French artists Anne and Patrick Poirier, with the unique difference that Hu Jieming doesn’ t hesitate to represent examples easily recognizable from our architectural heritage.

It is important to specify that during the preceding year, Hu Jieming had already trained on Earth with *Where is my Home?* (2005) where he succeeded in rebuilding Guangzhou with elements from Shanghai.

This cartographic game can also be found in *The Cities in the Wind* (2001), although this video belongs to another category of works which includes *One Minute Soulful Touch* (2002), the series *Related to...* (1996 – 1999), *Outline only* (2002) and *From Architectural Immanence* (2002).

In this series as well, the idea of using encephalograms, cardiograms or building crenels as a base for sound creation could border on pure gadgetry. However the choice and transition of the images with the background musical score, particularly in From Architectural Immanence with the dynamic use of the sequences’ transitional sections disturbing the already frenzied movement of the musical notes, all give this a thickness which I could appreciate during my first encounter with his work.

The only escaping thing to this thickness, is a quality that can be noticed in all of Hu Jieming’ s works, as the incomplete enumeration above reveals. It is a sense of humour, as light and subtle as the thickness and diversity of his works.

La mati è re du temps

Caroline Nicod

Tel un alchimiste, Hu Jieming manipule les images et les objets non pour les transformer en or, mais pour le pur plaisir de l’ exp é rience. Une exp é rience à travers laquelle il modifie et d é stabilise notre rapport aux choses, au monde et surtout au temps.

L’ installation multim é dia *Dozens of Days and Dozens of Years* joue sur le contraste entre les é l é ments tir é s de notre quotidien comme les planches à repasser ou les v ê tements, la mise en sc è ne d’ un laboratoire scientifique avec des é prouvettes, des lampes UV, des outils de mesure num é riques, et le caract è re po é tique des images vid é o projet é es sur les objets à l’ aide de petites cam é ras.

Les planches à repasser ancrent l’ œuvre dans l’ univers familier de chacun d’ entre nous, de m ê me que les vid é os montrent des gestes ou des sc è nes de vie quotidienne. Les habits sont renouvel é s pour chaque exposition, et si possible achet é s dans l’ endroit o ù la manifestation a lieu. L’ artiste assure ainsi la singularit é de chacune des pr é sentations de son œuvre, tout en soulignant l’ aspect scientifique de son exp é rience. Les habits neufs sont expos é s au temps qui passe à l’ exception de certaines parties qui subissent un conditionnement sp é cifique à l’ aide de diff é rents produits chimiques et autres dispositifs. Alors qu’ un ordinateur mesure et indique le nombre de jours d’ exposition, les r é actions chimiques condensent cette dur é e par le vieillissement pr é coce des mati è res. Un jour peut alors devenir une ann é e...

Cette usure artificielle due à l’ acc é l é ration du temps qui nous propulse dans l’ avenir est contrebalanc é e par les images vid é o qui renvoient à la fois à des souvenirs pass é s (une sortie au bord d’ un lac) et à des gestes d’ un pr é sent qui se r é p è te inlassablement (une main qui frotte un tissu). Elles é voquent é galement l’ usure naturelle des choses par le simple fait de toucher des habits, de les porter et de vivre avec. De plus les sc è nes film é es en plein air soulignent le temps cyclique de la nature. Nous sommes ainsi amen é s à r é fl é chir sur le rapport que nous entretenons avec le temps qui passe. Si nos projections dans le pass é et le futur sont habituellement de l’ ordre de l’ abstraction et si nous prenons rarement conscience du pr é sent que nous vivons, l’ artiste nous invite ici à percevoir concr è tement le temps comme une mati è re en progression ou en r é gression. Force est alors de se demander si l’ acc é l é ration du rythme de la vie contribue à son raccourcissement et sa dissolution ou si, au contraire, chaque jour pouvait ê tre v é cu comme une ann é e enti è re, densifiant ainsi la dur é e de notre existence.

时间的物质

卡若琳·妮蔻

如同一个炼金术士，胡介鸣运用了大量的图像及物件，这当然并不是为了将其转变成金子，而是为了单纯的经验上的愉悦。这种经验是通过改变物体和颠覆我们与事物、世界的，尤其是与时间的关系来达到的。

多媒体装置《几十天和几十年》游戏于我们生活中的多种对立的元素之间。例如烫衣板或者衣服，一个科学实验室和一些标本，紫外线灯，数字测量的工具以及使用小型投影机在一些物体上投射有诗意的视频画面的光影。

烫衣板——它作用于我们每个人熟悉的世界里面，就如同录像——它展现一些动作或者是每日的生活场景。为了每次的展览衣服都是需要更新的，如果可能的话就在当地购买。艺术家这种做法保证了每次展出作品，视频图像投影以及他科学方面经验的唯一性。新衣服是通过时间的设置，其中一些特定的部分需要通过在一定的条件下，用些不同的化学品及其他设备的帮助。用电脑检测并设定需要放置的天数，通过早前的那些物质的老化，来浓缩表现化学反应这一过程。当化学反映模拟时间痕迹之时，一天就变成一年.....

由于这种人为的磨损，带来的时间加速度，把我们推着走向未来，同时又通过视频图像来消除这一向前的速度，既通过图像回到过去的记忆里面（到湖边郊游）和一些不断重复介绍的手势（手摩擦布料）。这些都唤起如同这些物品的自然磨损相关的经验，通过最自然的接触、穿着，与其一起生活的场景。更多的户外场景着重说明了时间循环的自然性质。同时也带来了关于维持我们与时间流逝之间关系的思考。假设我们发现过去和将来通常都是抽象的次序，假设我们很少意识到我们存在的当下的生活，艺术家通过作品邀请我们来感知具体的时间，如同一个物体的发展或倒退之动作。然后不断的自我追问：如果生命节奏不断的加快,那么是协助缩短和瓦解生命，或是与之相反每一天能够活的如同一整年，从而固化我们的生存时间？

Time Substance

Caroline Nicod

As an alchemist, Hu Jieming manipulates images and objects, not to change them into gold, but for the pure pleasure of experimentation, through which he modifies and destabilizes our relation to the things, the world, and time in particular.

The multimedia installation *Dozens of Days and Dozens of Years* plays on the contrast between elements of daily life such as ironing boards or clothes, a scientific laboratory background with test–tubes, UV lamps, numerical measuring tools, and the poetic nature of the video images projected on the objects by small video cameras.

Ironing boards set the artwork in our familiar environment. Likewise videos feature scenes and gestures from daily life. At each exhibition clothes are replaced by new ones, if possible bought in the place where the event is held. The artist can this way ensure the uniqueness of the work each time it is shown, and simultaneously emphasize the scientific nature of his experiment. New clothes are exposed to the elapse of time, except some particular parts which are subjected to specific conditioning, where various chemical products and other devices are used. While a computer measures and displays the number of days of the exhibition, chemical reactions condense this length of time, speeding the aging of the materials. A day can then become a year...

This artificial wearing due to the acceleration of time, propelling us into the future, is counterbalanced by the video images that refer to past memories (a walk by the lake) and gestures of an unceasingly repeated present (a hand that rubs a piece of cloth). They also evoke the natural wearing of things related to the simple fact of touching clothes, wearing them and living in them. Besides, some of the scenes shot outside highlight Nature’ s cyclical time. We are therefore led to think of our relation with the passing of time. Even though our projections of the past and the future are generally abstract, and although we are hardly aware of the present we live in, the artist invites us to concretely perceive time as a progressing or regressing substance. We can only then wonder whether the acceleration of the pace of life contributes to its shortening and dissolution; or the other way round: whether each day could be lived as a whole year, concentrating our period of existence.

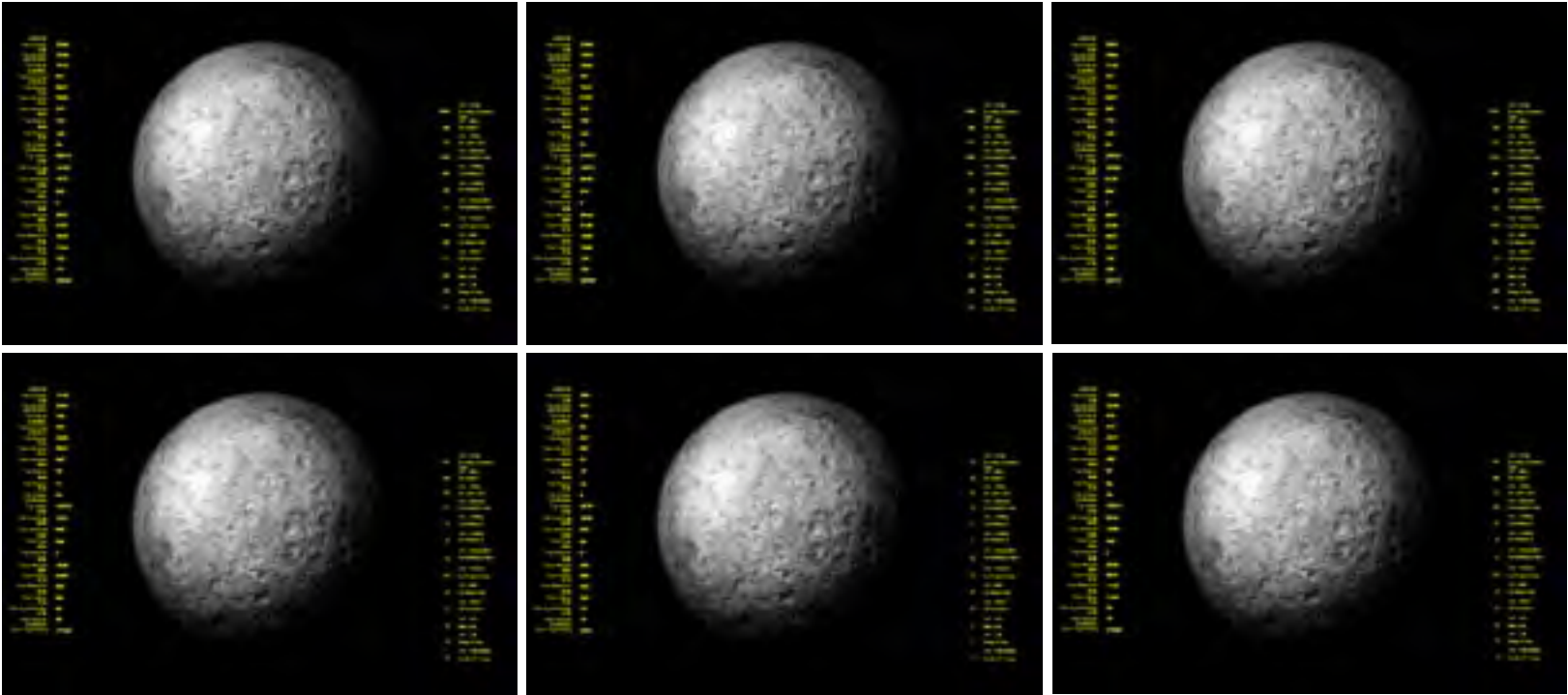
《嗨！一个世界正在建设中 之二》
Hi! A World Is Under Construction NO.2

这个项目自06年启动至今，经过3D图片合成、灯箱等几个阶段的发展，实现了网络实时互动的虚拟世界建设，无名星球上的历史演化是根据网络的信息进行的，在这个版本的作品中连线的是www.artlinkart.com网站的数据库，将当下的艺术信息（艺术家、策展人、评论家、展览、作品、文章等）的实时状况与虚拟世界的发展相关联，观众通过观测获得这样交互状态。

The project start since 2006, after a 3D image synthesis, light boxes and several stages of development, finally to achieve the online based real-time interactive virtual world construction. History of evolution on the unknown planet is based on the information data through internet, this work is connected to www.artlinkart.com's database, the presents of art information (artist, curator, critic, exhibition, works, articles, etc.), in real-time status and the development of virtual world construction, audience by observing interactive access to this state.



2010



网络实时互动影像装置 online interactive video installation
1080P投影机1台、计算机1台、互联网络、交互程序、20-60倍望远镜1个
1080P projector 1/computer 1 set/Internet/interactive program/20-60 telescope 1
16:9 全高清 Full HD Image

《几十天和几十年 之二 》
Dozens of Days and Dozens of Years NO.2

作品的呈现过程是将实地买来的衣服放在烫衣板上，微型投影机将日常记忆的影像投射在衣服上，在投影机的光线中掺入微量的紫外线成分，在紫外光的作用下，衣服上被投影成像的部分在日益老化，展览结束时在衣服上留下明显的新旧对比痕迹。

这件作品是继2007年的《几十天和几十年》系列作品之后的一个深入性实验。在07年的6个系列作品之后，感到关于时间与物质的话题的探究与表现尚未达到令人满意的程度，08年与09年的上半年基本在材料的研究上化了一些功夫，在实施手段上作了精简，基本摒除了化学材料的介入，更多地体现了日常的元素。在作品的理念没有实质性的改变的前提下，这组作品（6件）的材料更多地体现了日常的痕迹：实地购买衣服、烫衣板、日用玻璃器皿、灯具支架等等，物质老化的过程和记忆的关系也有一定的体现。

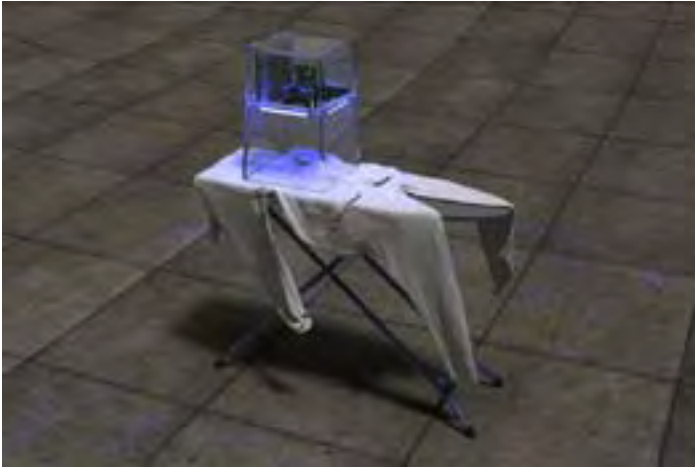
The process of the work is to buy clothes put on the ironing board, mini-projector will cast images of memory in everyday clothes, in the projector light component mixed with trace amounts of ultraviolet light, under the action of ultraviolet light, clothes to be part of projected image in an increasingly aging, end of the exhibition was in the clothes left traces of the old and new contrast.

This piece is the second in 2007, "dozens of days and decades," an in-depth series of works after the experiment. 6 in 07 series of works, the feeling of time and material and performance to explore the topic has not yet reached a satisfactory level, in 2008 and 2009 in the first half of basic research in materials of some effort in the implementation of made the means of streamlining, the basic chemical materials exclude the involvement of more representative of everyday elements. Concept in the works no substantial change in the premise, this group of works (6) of the material more representative of the daily traces: field to buy clothes, ironing board, glassware, lamp stand, and so, the material the aging process and the relationship between memory has some expression.

2010



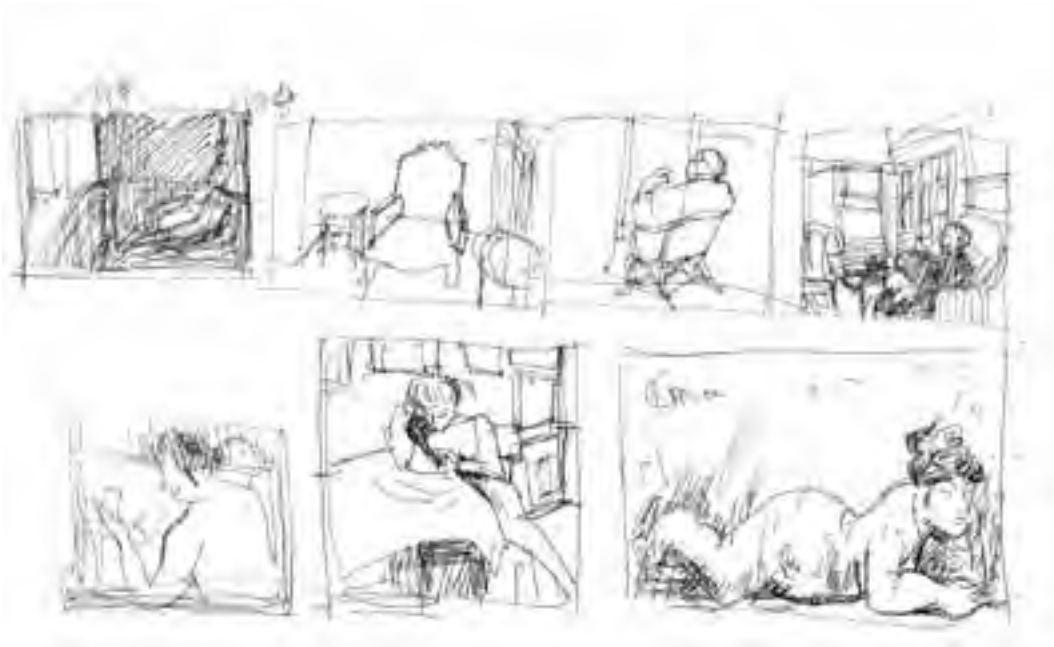
综合媒体作品 multi-media installation
烫衣板6块、实地购买衣服6件（套）、玻璃瓶、器皿11件（不同尺寸）、镜框1个、微型投影机15台、日常灯架改装的投影机支架（不同规格）7个、万向聪明臂1件、计算机1台、计时程序
Ironing Board 6, buy clothes 6 (sets) on site, glass bottles, utensils 11pcs (variable sizes), mirror frame 1, 15 mini-projectors, modified daily light stands (different specifications) for projectors 7, smart mechanic arm 1, computer 1 set, timer



《灰匣子系列 1# 花儿为什么这样鲜》
Grey Box Series No.1 - Why are flowers so fresh

灰匣子是一个人为的特定空间，高度3米，宽度4米，深度2.5米，灰色。在这个空间里将发生许多莫名其妙的事件，这些事件是刻意安排的，但在事件发生的过程中又是失控的，极度变形的，我安排事件是希望这个事件有明确的意思，表现某一个观念或者有所指向和暗示，在事件发生的过程中，它违背了我的初衷，变得很独立，有点陌生，因为这一点我觉得这组照片可以算作一个作品。

The box is a specific man-made grey space, 3 meters in height, 4 meters in width, and 2.5 meters in depth. In this space, a lot of inexplicable things happen. These things are arranged deliberately, but they may go out of control and get transformed while they happen. I arrange things to have a specific meaning, to show a certain concept, make a point or give some hint. However, in the event it is goes against my original intentions, and becomes independent and strange. So I think this series of photos can be counted as a piece of work.



2009

摄影系列 photography series
60X80厘米 10幅 60X80cm 10 pieces



《儿子》1-3
Son 1-3

这组作品创作的原始动机是出自对城市时空与人的关系的思考，其中贯穿着时间和记忆的因素。画面上出现的场景不是随意选择的，首先是一个有着历史、现实和延伸的视觉结合点，能穿越几个历史阶段的视点。第二是有高度，有视野上的展开，一种带有审视意味的俯视。第三是人物，我希望这个人物和我有关，有一种延续的因素。我小时候曾经迷恋站在楼顶上俯视，没有研究过这是什么情结，记得这样漫无目的地眺望很惬意，记忆的作用使得我将这一视角作为作品来呈现，并将儿子放在原本是我出现的位置上，我又在背后凝视着这一幕：我的儿子站在殖民地建筑的屋顶上，俯视着工地、玻璃幕墙、黄浦江、街道、车辆等等。记忆、时间、延续、城市与生活在其中的人。

This work is motivated by the original thought between urban space and people, which runs along with time and memory factors. The scene appears on the photograph is not chosen at random, the first is intergretate point with history, reality and the visual extension, which can pass through several historical stages. The second is a height of vision to be spread and from top with a mean of look. The third is the character, I hope that this person related to me, as a continuity factor. I was obsessed with looking down from the roof top, without knowing what have tangled me, what I have remembered that nice aimlessly looked, memory aspect finally made the work, and replace myself with my on the originally position there, I gazed behind this scene: my son standing on the roof of colonial architecture, overlooks the construction site, the glass curtained wall, the Huangpu River, streets, vehicles and..... Memory, time, extension, city and the people who live in them.

2008



失眠展作品《儿子》记录：

7月25日拍摄小稿，外滩3号踩点

7月26日小稿制作完成

7月28日上午9：00开拍美术馆，中午开拍外滩3号

8月1日出片，效果不佳

8月4日调色完成

8月5日至25日制作，15日交印刷稿

8月底出片装裱

9月7日布展

9月9日开幕

Record of exhibited work'Son'

Jul 25th - draft shoot, check out the location at Three on the Bund;

Jul 26th - completion of the draft shoot;

Jul 28th - shoot in the Shanghai Art Museum at 9am, and Three on the Bund in the noon;

Aug 1st - photo produced, but with bad effect;

Aug 4th - completion of color adjustment;

Aug 5th to 25th - production, deadline to print on 15th ;

By the end of August - photo framed;

Sep 7th - installation;

Sep 9th - opening.

"失眠"摄影展(上海)

开幕时间：2008年9月10日，18：30

展览时间：2008年9月6日至28日，11:00-18:00

地点：上海比翼艺术中心

策展人：付晓东

Insomnia-Photographs exhibition (Shanghai)

Opening: September 10th, 2008, at 18:30

Duration: September 6th to 28th, 2008, 11:00 – 18:00

Venue: BizArt Art Center

Curator: Fuxiaodong

《儿子》1-3
系列摄影作品
150/190厘米 78/100厘米

Son 1-3
Photography series
150X190cm 78X100cm

《多云，微风》
Cloud, Breeze

这组系列作品反映都市白领阶层的假日生活，都市白领阶层具有良好的教育背景，充满对未来的憧憬和追求，在现实生活中，他们面临种种艰难和压力，和他们的美好愿望形成对比，在他们的内心世界充满种种彷徨和纠结。假期的郊外的一片天空，一阵微风，一片绿色使得这种彷徨变得清晰和理性起来，在这片天空下倾听自己的呼吸声和脉搏的节奏是一种美丽的记忆。

This series of works reflects the urban white-collar workers’ holiday life. The urban white-collar workers have a good educational background and are able to pursue their dreams and futures. However, in reality, they are always confronted with difficulties and stress. In contrast with their hopes, their inner world seems to be hesitant and wandering. By going on holiday in the suburbs, the sky, the breeze, and the greenery help to clear and rationalize their confusion. What a beautiful memory it is to listen to one’ s own breath and pulse under the sky.

2008



摄影系列 photography series
150X190厘米/80X101厘米
150X190cm/80X101cm



《几十天和几十年》
Dozens of Days and Dozens of Years

在展览开幕前购买各类物品，分别按要求将这些物品陈列在每个装置中，每个装置内部安装一定数量的日光灯和紫外灯，用定时开关控制日光灯和紫外灯的昼夜交替照射物品，在物体表面喷洒微量光敏剂等化学物品，在展览期间这些物品不断老化，30天后它们看上去像几十年前的物品。

展厅里这有计算机和计时程序，每天定时对这些物品进行记录和拍摄图片，观察老化的过程，将展厅变成实验室，将展览过程演化为试验周期。

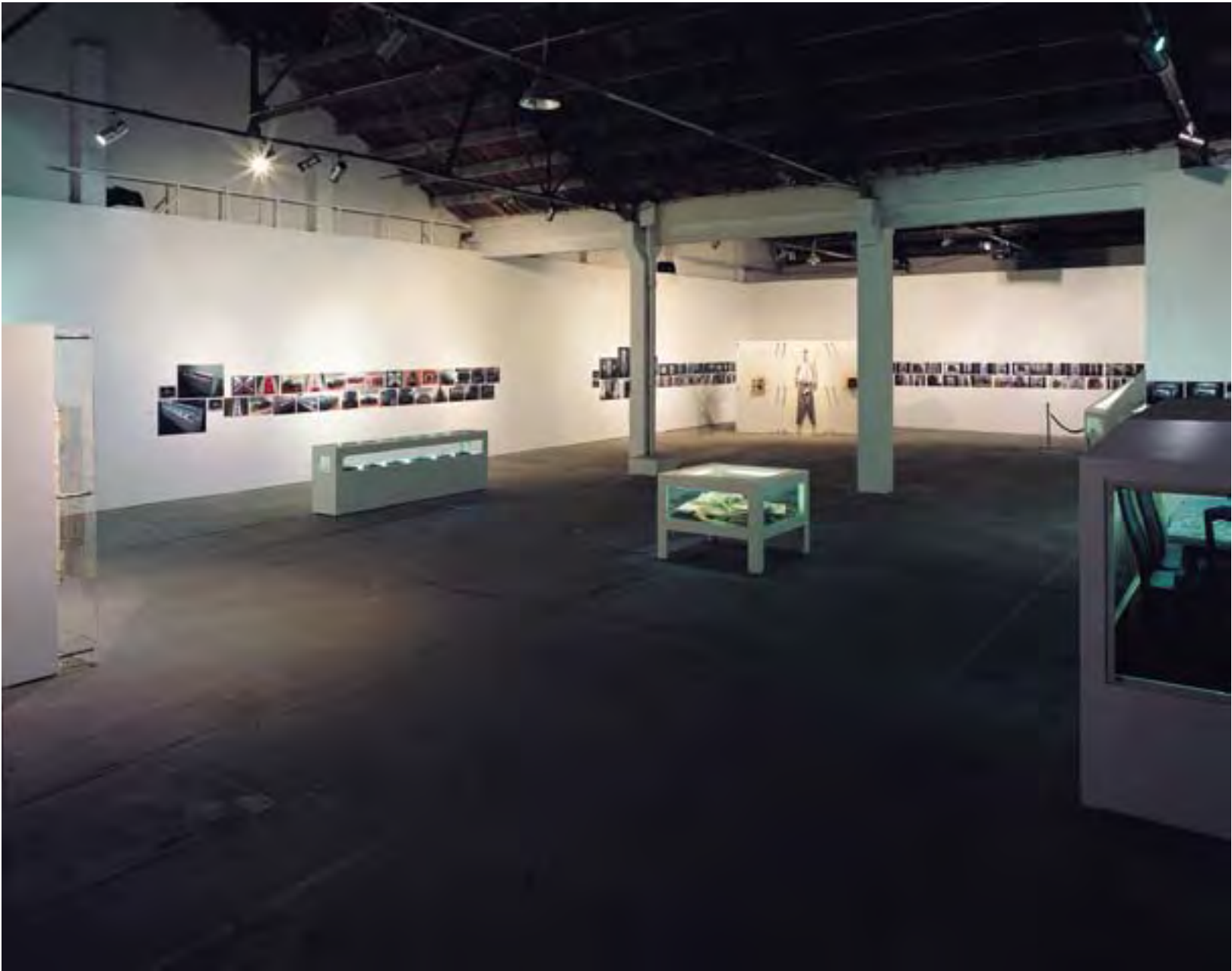
30天后的第二次开幕式将呈现“试验结果”老化的物品。

Before the exhibition to buy various items, these items have to be placed in each installation, each installation within a certain number fluorescent lights and UV lights, with a timer switch control of changing by day and night irradiation items on the surface, spraying chemicals such as photosensitizer. These items aging during the exhibition period, 30 days after their items look like from several decades ago.

With a computer and timing program, document with written discription and photography, observe the aging process, change the exhibition hall into a laboratory, the exhibition period have became the evolution of the test cycle.

30 days after the 2nd opening ceremony will show "results" of aging items.

2007





一号《时光》No.1 Time

装置 installation
衣服1套、DVD碟片（若干）、酒与饮料（若干）、紫外灯与日光灯3组、有机玻璃、木板、光敏剂、二氯甲烷等化学物品
1 set of clothes/DVD discs/wine and drinks/UV light and the fluorescent light 3 sets/plexiglass/wood/photosensitizer/methylene chloride and other chemicals
360cmX240cmX90cm



四号《新闻》No.4 News

装置 installation
报纸（若干）、木、玻璃、日光灯、紫外灯、光敏剂、二氯甲烷等化学物品
Newspaper/wood/glass/fluorescent light/UV light/photosensitizer/methylene chloride and other chemicals
120cmX120cmX80cm



五号《书架》No.5 Book Shelf

装置 installation
书（若干）、木、有机玻璃、日光灯、紫外灯、光敏剂、二氯甲烷等化学物品
Books/wood/plexiglass/fluorescent light/UV light/photosensitizer/methylene chloride and other chemicals
200cmX100cmX70cm



三号《餐桌》No.3 Table

装置 installation
餐桌1个、椅子6把、地毯1块、木、玻璃、日光灯、紫外灯、光敏剂、二氯甲烷等化学物品
1 table/6 chairs/carpet 1/wood/glass/fluorescent light/UV light/ photosensitizer/methylene chloride and other chemicals
200cmX130cmX180cm



二号《红线》No.2 Redline

装置 installation
安全围栏5条、布料、木、玻璃、日光灯、紫外灯、光敏剂、二氯甲烷等化学物品
Security soft fence 5/cloth/wood/glass/fluorescent light/UV light/ photosensitizer/methylene chloride and other chemicals
500cmX100cmX160cm

胡介鸣是当今中国数字媒体和录像装置的先驱艺术家之一。多年来，他以摄影、录像、数码互动技术等多种媒体以及将建筑与音乐并置的方式来诠释、质疑新旧事物的共存与变迁——其最为关注的题材之一。这些作品均呈现出艺术家对于历史和当下现实的深度思考。

胡介鸣的新作《几十天和几十年》（2007）直接探讨了今日经济增长至上和高消费的观念是如何导致社会巨变而旧事物渐渐消失的议题。该装置由6个装在玻璃柜中的家居用品组成。由于事先经过化学处理，这批陈列物将于展览期间经历从新生到作古的全过程。化学反应的侵蚀日益改变着家具的结构和外观。展览现场（作品旁）陈列着每天拍摄的作品照片记录，展示日复一日的分解和破坏。在作品实物旁还设有小电子计时屏，每隔24小时计上1天，如：第3天、第6天等，让展览开放期间任何时间的参观者都能够充分感觉到作品的变化经历。

和胡介鸣的其他装置作品一样，这些真实存在的物体于表面之下更具深意。《几十天和几十年》巧妙地评述了中国政治和经济体制的根本性变化。变化产生了前所未有的经济增长和高消费。这些家具展示着它们日益风化和变旧的过程，正如产品的过时与它们的问世一样迅速。不禁令人想起马克思的话：“一切固定的东西都烟消云散了”

—— 陆蕾平

Hu Jieming is one of the pioneering artists of digital media and video installation art in today's China. One of his main focuses is the co-existence of the old and the new, a theme he constantly comments upon and questions with a variety of media including photography, video, digital interactive technology and architectural juxtapositions with musical comments. The works always signify the artist's strong engagement with both history and the present reality.

The new installation pieces *Dozens of Days* and *Dozens of Years* (2007) directly comment on how the recent philosophy of economic growth and advanced consumption dramatically change and erase old things. The installation consists of six glass cabinets displaying a set of furniture pieces that have been washed with a special chemical liquid. Each day the chemicals aggressively and increasingly change the structure and form of the furniture. Placed next to each cabinet there will be photographic documentation showing the dissolution and destruction accumulating day by day. During the course of the exhibition, an electric screen will account the number of days already past.

As in Hu Jieming's other installations, these real concrete objects are never as simple as they appear. *Dozens of Days* and *Dozens of Years* subtly comments on the fundamental changes of China's political and economic system. Changes that have generated unprecedented economic growth and advanced consumption. Rendered irrelevant by the culture that outmodes products as quickly as they come into being, these furniture pieces display their own dissolution and mortification. Or, with the famous quote by Karl Marx: "Everything solid melts into air".

By Lu Leiping



六号《红旗》No.6 Red Flag (Hongqi)

装置 installation
车模6件、布、木、玻璃、日光灯、紫外灯、光敏剂、二氯甲烷等化学物品
Car models 6/cloth/wood/glass/fluorescent light/UV light/photosensitizer/methylene chloride and other chemicals
300cmX50cmX80cm

展览过程记录 2007.10.20–11.18			
第一天			
开幕，没有上药。			
第二天			
由于灯光设定出错，紫外光照时间约为3小时，没有上药。 椅子的油漆（虫胶液加墨汁底，聚酯清漆罩，水性批灰，柚木色精，调和清漆）已经开始褪光泽。其他均无明显变化。			
第三天			
紫外光照12小时，没有上药。 椅子变化明显，表面出现纹理，桌面光亮依旧。红线的近紫外等处出现褪色，车模的黑色显得较深，红地毯也开始褪色。报纸有微黄现象出现，衣服和书架仍然没有变化的迹象。			
第四天			
桌椅的差异开始拉大，桌面喷洒1档量的碱液。 报纸有微黄的现象出现，喷洒20：1的苯胺酒精溶液。 红线有褪色迹象出现，喷洒10：1（1档量）碱液于白背景表面。 红旗车模基本没有变化，红地毯褪色。车模没有上药，再观察一天。 时光变化不大，喷洒少量的10：1（1档量）碱液，要注意瓶贴有掉色现象。 书架基本没变化，喷洒20：1的苯胺酒精溶液。			
第五天			
餐桌——档量碱液浓度太高，餐桌表面留下较明显的痕迹，看上去还是能够接受。没有加药。 红线——红线的背景看上去仍无明显变化，加喷20：1苯胺。少量 时光三组——变化不明显，加喷20：1苯胺。 新闻组——略加20：1苯胺，泛黄正常。 红旗——地毯褪色明显，车模没有变化。没有上药。 书架——有泛黄反应，加20：1苯胺。			
第六天			
没有上药。 时光1#：DVD部分背景有变化，酒瓶部分没变化，需检查紫外灯。 书架和新闻反应较为正常。 红旗车模仍无变化，地毯褪色明显 红线的小三角变化较少，可能地毯离灯的距离较远，也可能灯有故障。白壁仍无变化。 餐桌的变化较为明显。			
第七天			
餐桌、红旗没有上药 红线的后壁喷洒了20：1苯胺 新闻作了局部的20：1苯胺的补充。 时光、书架均作了较充分的20：1苯胺的喷洒。			
第八天			
时光及红线的白壁上有明显的药液痕迹，喷洒的不均匀造成的水滴状的痕迹不太符合实际的情况，要注意喷洒的剂量和浓度。 红旗车模第一次上药，使用二氯甲烷喷洒，当时反应不明显，喷洒比较充分，略有褪光泽的感觉。其它各件的油漆部分均上了二氯甲烷和四氯甲烷，餐桌的两角和左面的一把椅子重点喷洒了四氯甲烷和褪漆剂，药量比较充分，有细微边角挂漏现象，桌面喷洒0.5档量的碱液，有部分积水。			
第九天			
车模略有亚光变化，不太明显，显然这些车模的油漆质量要高于之前做实验的车模。红线的不锈钢挂钩已经明显失光和变黑，很理想，主要喷洒了四氯甲烷和苯胺。书本变化不大。桌角也没有明显的变化，椅背也没有反应。			
第十天			
桌椅变化没有加快，碱液的积淀处有痕迹，有白色浮现。今天上了大面积的1：1褪漆剂和四氯甲烷，用大喷壶进行喷洒。 车模上第二遍药：四氯甲烷两遍，一遍2：1四氯甲烷和褪漆剂。看上去略有失光。报纸轻洒一遍10：1苯胺酒精液。 书架和时光都进行了一遍四氯甲烷，一遍2：1四氯甲烷和褪漆剂。 红线喷洒了一遍四氯甲烷，一遍2：1四氯甲烷和褪漆剂。			
第十一天			
餐桌上上了1：2四氯甲烷和褪漆剂，当场仍没有太明显的反应，地毯上了3：1苯胺和酒精， 书架和时光上了1：2四氯甲烷和褪漆剂，积液处立即有明显的起皮现象。 光碟加喷了苯胺。 其余没上药。			
第十二天			
出现了一个意外，餐桌和椅子的表面蒙上了一层中黄色的粉末，整个柜子的内部都变成了黄色，做了清洁工作，打碎了一块玻璃，上了100%的褪漆剂，使得桌角起皮，凳面起泡。DVD的颜色成了棕黄色，看来苯胺要慎用。 处理：将黄色粉末擦去，柜子的内壁黄色已无法消除。DVD白壁呈土黄色，看上去上了一层很厚的颜料，用酒精擦洗，色泽减淡。车模和红线未上色。			
第十三天			
餐桌看上去已经恢复了常态，继续局部上药，以褪漆剂为主。DVD的颜色很过份，看来已经难以挽回了，白壁的颜色又变深了，再次用酒精擦洗。书架经过局部褪漆，起皮明显。书本遇褪漆剂涂塑层出现明显的降解，开裂，不规则变黄。为避免书本受损，改用笔刷上褪漆剂，局部加量。			
第十四天 第十五天 第十六天			
均未上药，出差去北京。			
第十七天			
餐桌桌角椅背角用笔刷上了100%褪漆剂，桌角的聚酯漆起皮，椅背的调和漆则出现液化效果，并且光亮，再改用50%的褪漆剂和四氯甲烷喷洒，使其过度，桌面也进行了喷洒。书架、酒瓶、DVD的白壁都作局部褪漆处理，使起皮。车模作二氯甲烷喷洒，起毛。红线白壁100% 褪漆剂局部笔刷和四氯甲烷50%和褪漆剂大面喷洒，略有起皮。书本笔刷20%苯胺酒精，报纸喷洒10%苯胺酒精。 以后时间直至结束基本以观察和照片记录为主，各物体物体在紫外光的作用下逐渐老化。			
Day One			
Exhibition opening. No chemicals applied.			
Day Two(due to light setting problem, ultraviolet lighting time is about 3 hours)			
No chemicals applied. The paint (shellac varnish with ink, polyester and varnish, water-borne coating, blending varnish, and stain of teakwood) of the chair has already started to lose its gloss. There is no other obvious change.			
Day Three(12 hours of ultraviolet lighting)			
No chemicals applied. The changes in the chair are obvious, there are grains on the surface, but the tabletop is still glossy. The color of the part of the red ropes closer to the ultraviolet has started fade, the model car’ s black looks darker, the red of the carpets has also started to fade. There are still no changes in the clothes and the bookshelf.			
Day Four			
Chemicals applied The difference between the table and the chair is getting more pronounced; a unit of lye agent was sprinkled onto the tabletop. The newspapers have started to turn a little bit yellowish. A solution of aniline and alcohol with a ratio 20:1 was sprinkled on it. The color of the red ropes has started to fade away. Lye at 10:1 (a unit) was sprinkled on the surface of the background. Basically, there is no change on the Hongqi cars. There were no chemicals applied to the car. Still need one more day to observe. There are no big changes on Time, noticed that the color of the sticker on the bottle has started to fade. Lye was sprinkled on it at the ratio of 10:1 (a unit). There are basically no changes to the bookshelf. A solution of aniline and alcohol with a ratio of 20:1 was sprinkled on it.			
Day Five			
The deepness of lye is too extreme. There are traces in the tabletop, but it still looks acceptable. No chemicals added. No obvious changes on the red ropes. Add a small amount of aniline solution with the ratio of 20:1. No obvious changes on the three groups of Time. Sprinkled more aniline solution with the ratio of 20:1. Add a little bit aniline solution with the ratio of 20:1 to the News group. The yellowing is a normal phenomenon. The color of the Hongqi cars and the carpets are obviously faded. There are no changes on the car models. No chemicals applied. The bookshelf is yellowing. Added more aniline solution with the ratio of 20:1.			
Day Six			
There are some changes on the background of Time #1 DVD. No changes on the bottle. The UV light has to be checked. The reactions on the bookshelf and News are normal. Still no changes on the Hongqi cars. There is no obvious fading on the carpets. The little triangles of red ropes have changed slightly. It might be because of the distance between the carpets and the light is not so close. It might also be because the light is broken. There is still no change on the white wall. The changes on the table are more obvious.			
Day Seven			
No chemicals applied on the table and the Hongqi cars. Aniline solution was sprinkled on the back side of the red ropes.			
Dairy of the Exhibition in progress 2007.10.20–11.18			
More aniline solution with the ratio of 20:1 was applied on part of News. Ample aniline solution with the ratio of 20:1 was sprinkled on Time and the bookshelf.			
Day Eight			
There are obvious chemicals traces on the white walls of Time and the red ropes, the water drop-shape traces were caused by the uneven sprinkling, which did not conform to the radical situation, the quantity and concentration sprinkled should be checked. Methylene Chloride, the first chemicals were amply sprinkled on the Hongqi cars. Slight gloss loss, but with no obvious reactions right away. Methylene Chloride and Carbon Tetrachloride are put on the painted parts of all the other works. Carbon Tetrachloride and paint stripper are applied to two of the table corners and the chair on the left side. The chemicals were plentiful. There is slight leaking from the corners. 0.5 unit solution of alkaline is sprinkled on the tabletop. There is water accumulating in some parts.			
Day Nine			
The car models have lost some gloss, but it is not obvious. Apparently the quality of the model car’ s paint is better than the one which was used in the previous experiment. The stainless steel hangers of the red ropes have already lost some gloss and gone black, this is ideal. This is mainly because the Carbon Tetrachloride and alkaline were sprinkled on them. No big changes in the books. No obvious changes on the table corners and no reactions on the back of the chair.			
Day Ten			
The changes to the tables and chairs are not getting faster. Some traces could be seen in the places where the lye has accumulated, also some white areas have appeared. Large areas of the paint stripper and Carbon Tetrachloride solution with the ratio of 1:1, are sprinkled with a big watering can. Chemicals are applied to the car models for the second time: applying Carbon Tetrachloride twice; Carbon Tetrachloride and paint stripper with the ratio of 2:1 are applied once. There is a slight loss of glossiness. A solution of aniline and alcohol with the ratio of 10:1 are lightly sprinkled on the newspaper. Carbon Tetrachloride and Carbon Tetrachloride with paint stripper with the ratio of 2:1 are sprinkled on the bookshelf and Time. Carbon Tetrachloride and Carbon Tetrachloride with paint stripper with the ratio of 2:1 are sprinkle on the red ropes.			
Day Eleven			
Carbon Tetrachloride and paint stripper with the ratio of 2:1 are sprinkled on the table, no obvious reaction right away. Aniline and alcohol with the ratio of 3:1 are sprinkled on the carpets. There are obvious peeling conditions in the places where liquid has accumulated, while Carbon Tetrachloride and paint stripper were sprinkled on the bookshelf and Time. Added more aniline to the discs. No chemicals applied to the others.			
Day Twelve			
An accident has happened, the table and the chairs are covered with a layer of yellow powder, the inside of the shelf has become yellow. We cleaned it up, broke a piece of glass and sprinkled 100% paint stripper, which made the table corner peel and the chair surface bubble. The color of DVD became brown. It looks like we have to be cautious while using aniline. Solution: Swept up the yellow powder. But the yellow on the inside shelf could not be erased. The white wall of DVD appears to be khaki, and it looks like it has a thick coat of paint on it. Having wiped the paint out, the color looks lighter. The car model and the red ropes are not painted.			
Day Thirteen			
It looks like the table has already gone back to normal conditions. Chemicals, mainly paint stripper, have been sprinkled on part of the table. DVD’ s color was strong, and it looks like it will be hard to go back to the previous condition. The			

white wall’ s color is getting dark, it was wiped with alcohol again. The color of part of the shelf has faded and is obviously peeling. The paint coat of the books is obviously degrading and cracking , with irregular yellowing. To avoid damaging the book , we used a brush on the book instead, and added more chemicals to part of it.

Day Fourteen
Day Fifteen
Day Sixteen
No chemicals applied over this period (I went to Beijing)

Day Seventeen

The table comers and the backs of the chairs have been brushed with 100% paint stripper. The polyester on the table comers is peeling , there was a liquefied reaction in the mixed paint on the back of the chair and it looks glossy. Use 50% paint stripper and Carbon Tetrachloride as a replacement. To make it excoessive, the tabletop has also been sprinkled Carbon Tetrachloride. Some parts of the bookshelf, the bottle and the DVD white wall have been sprinkled with paint stripper to make them peel. The car models have been sprinkled with Methylene Chloride and have started to fluff. Brushed 100% paint stripper on parts of the red ropes and the white wall, sprinkled 50% paint stripper on them, they are slightly peeling. Brushed 20% aniline and alcohol solution on the books, and sprinkled 10% aniline and alcohol solution on the newspapers.

From now to the end of the exhibition, it will be mainly about observation and recording with photographs. Each object has been ageing under the reaction of the ultraviolet light.

《零度海拔》
Altitude Zero

2007

作品的图像是通过数字摄影的手段在零度海拔的高度截去海水和各种漂流物的截面，这些漂流物质包含那些被人遗弃的日常用品、消费品、文化用品等。观看的视平线保持在水面和水底之间，水中物的内容带有明显的不同时期和文化残留色彩，这些被遗弃或由于各种原因与母体分离的物体，随波逐流到处漂泊，它们曾经是与我们的生存和发展关系十分密切的物质。

The images show ocean waters, drifting materials such as abandoned and polluted objects, symbolizing detachment and alienation from mainstream cultural domains. The objects drift between sea bottom and sea level creating a sense of movement and instability. The drifting materials remind us of the remnants of different cultures and times. Sometimes they float away at other times, resonating between the viewers and the objects.

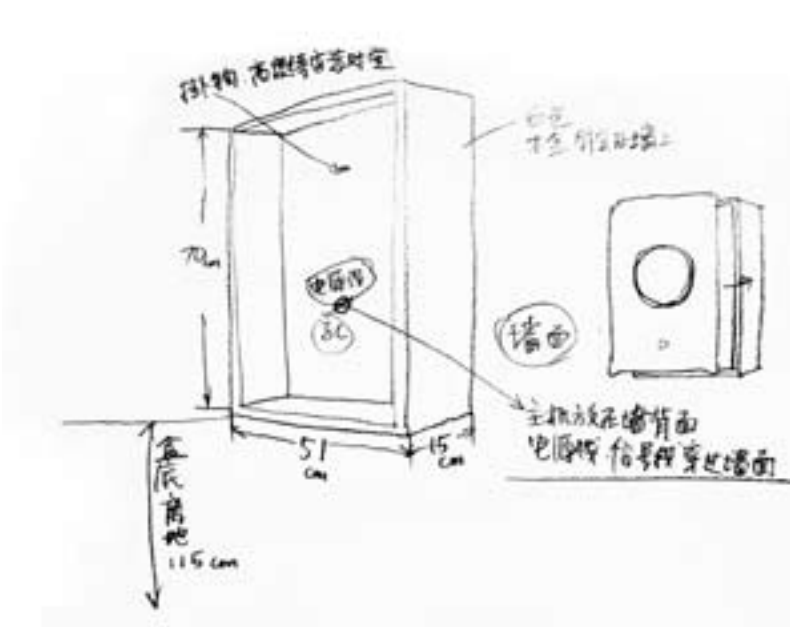


数码摄影 digital photography
500X125厘米 500cmX125cm

《海拔高度为零》
Altitude Zero

作品由多件船的舱门构成，在舷窗的计算机屏幕上的图像是海水和各种漂流物，这些漂流物质包含那些被人遗弃的日常用品、消费品、文化用品、电子产品、玩具和宠物等。观看的视平线保持在水面和水底之间，有上下波动的不稳定感，水中物的内容带有明显的不同地域文化残留色彩，这些被遗弃或由于各种原因与母体分离的物体，随波逐流到处漂泊，时而撞击船窗玻璃，时而漂离。通过虚拟视窗，感受一种双向漂泊和流动。影像内容是根据外置控件的指令和观众产生互动：观众的在现场通过感应器与水中物的出现变换产生互动，目睹这些曾经与人类发展关系十分密切的物质在零高度的不同状态、处境。

The installation consists of several monitors camouflaged as cabin windows. The video images show ocean waters, drifting materials such as abandoned and polluted objects, symbolizing detachment and alienation from mainstream cultural domains. The objects drift between sea bottom and sea level creating a sense of movement and instability. The drifting materials remind us of the remnants of different cultures and times. Sometimes they clash against the windows, and float away at other times, resonating between the viewers and the objects. Video images are activated according to the audience presence and movement via sensors.



2007



互动影像装置 interactive video installation
计算机及液晶显示器、红外感应器、小型扬声器、船舱门（旧）多组。
computers/computer screens/ infrared sensors/small speakers/the cabin door

2007

意图是使用原始的方式来穿越现代都市的中心区域。

投影屏幕为旧木窗改制, 共有 6 个, 分前后左右排列。影像内容为穿越上海市中心的全景式过程。影像由计算机程序控制, 6 个影像呈同步状态, 根据轮子的运动与否、运动速度指令影像的停止与播放速度。

This work is an installation that powered by the manual-labor transmission, this interactive video installation works through the transmission to play the video.

The installation combines with an old wooden structure that is powered by manual labor (this installation is inspired by the model of old-time wheelbarrow), computers, projectors and screens. When the participants join their labor to paddle the wheel, the screens on the four sides start playing the video, the faster they paddle and the more cooperative they are with each other, the faster the video plays, and wise visa. The participants stop paddling, the video stops playing.

It also shows a timer and the record of the fastest speed on the screens. The timer shows the time up to seconds. When the crossings finish, the timer shows the record, as changing the record of history, it will display a “Congratulations” in both Chinese and English.



互动影像装置 interactive video installation
旧木材、旧木窗、测速传感器、计算机、网络交换机、6台投影机、连接线等
old wood/old wooden window frames/a speed transmitter/computers/ Internet exchange server/6 projectors/various kinds of wires

《粮票》
Food Stamps

用计划经济时期的票证样本改变的印刷品。这些曾经在计划经济年代起到重要作用的票证早已失去它们的价值，收集各类票证的样本。按当下的社会环境及需求进行改变，使得它们重新获得价值（观念上），将印刷成品让快递员送至用户家中。

Stamped certificate from planned economy peried convert to print. Those stamped certificate have lost their value. While they have played an important role in the past time in China. Collect samples of various types of stamps, according to current social environment and needs recreate,allowing them to regain value (conceptually). then send those printed materials by the express delivery service to the use's home.

2006



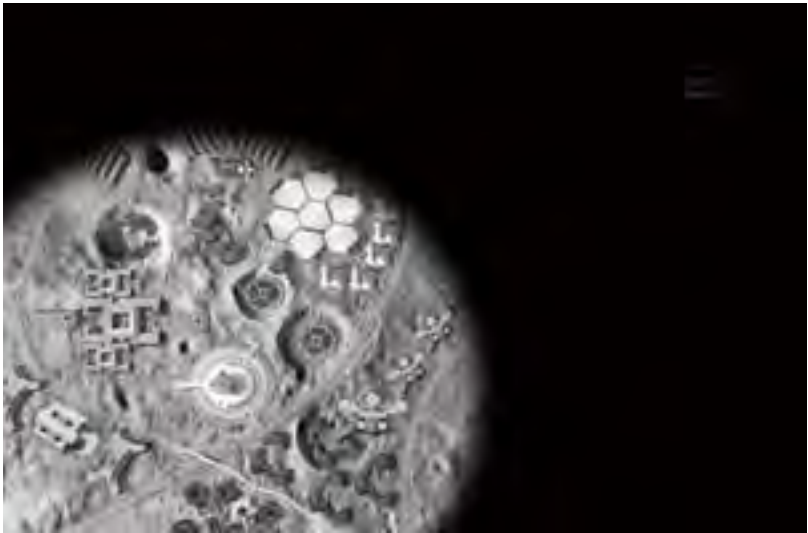
印刷品 Print
78厘米 X54厘米 78cmX54cm

《嗨！一个世界正在建设中》
Hi! A World Is Under Construction

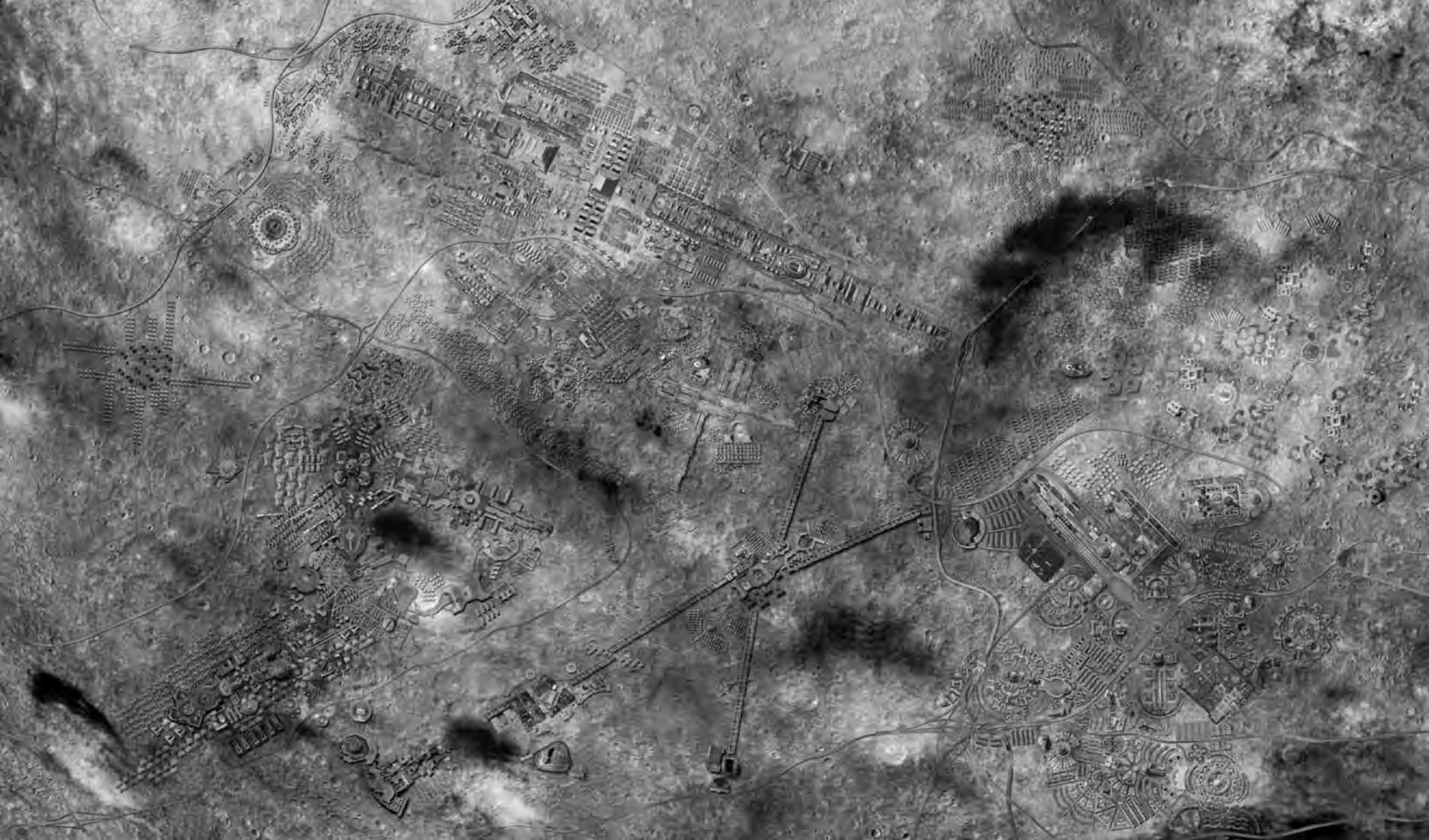
用计算机3D技术塑造一个直径1000cm以月球和火星为参照的天体，在这个天体的地表上安排人类的生存景象，这些景象是按当下全球的政治、经济、文化的特征和格局为原材料进行重新组合和编排。编排的原则是违反现实图景的、荒诞的和非理性的，旨在产生一个可供测观的乌托邦世界格局。观众测观的方式参考天体考察的方式，现场安排多个望远镜，观众通过望远镜观看作品的细部，了解乌托邦的景象，反思现实世界中的种种问题。

I use computer' s 3D techniques to mould a celestial body of 1000 cm diameter as a reference to the Moon and Mars. Images of Human existence are displayed on the surface of this celestial body. These images, based on characteristics and structures of global politics, economy and culture, are rearranged and organized. Principles they embody run counter to the realistic, prospecting, absurd and unreasonable aim of producing an observable utopian world. The way public surveys this artwork refers to the investigation of the celestial body: a few telescopes will be displayed on-the-spot so spectators can look at the artwork' s details, understand utopian vision, and reverse questions of the realistic world.

2006



数字灯箱图片装置 digital photography light boxes installation
装置尺寸：1030厘米X1008厘米X20厘米（单个灯箱尺寸：126厘米/206厘米/20厘米）40个灯箱
installation dimension: 1030cmX1008cmX20cm （each light box's dimension: 126cm/206cm/20cm）40 light boxes



《家在何处？》
Where Is My Home?

这是将上海建在广州的地貌上城市鸟瞰图。

This is the picture of city which is Shanghai city in Guangzhou’ s
physiognomy.

2005



数码图片 digital photography
400厘米X 200厘米 400cm X 200cm



《水下 No.1》
Under Water No.1

用人在水中憋气的不同形态为基本元素，组成尽可能完美的图像。

The basic elements from people hold his/her breath in the water to make beautiful pattern.

2004



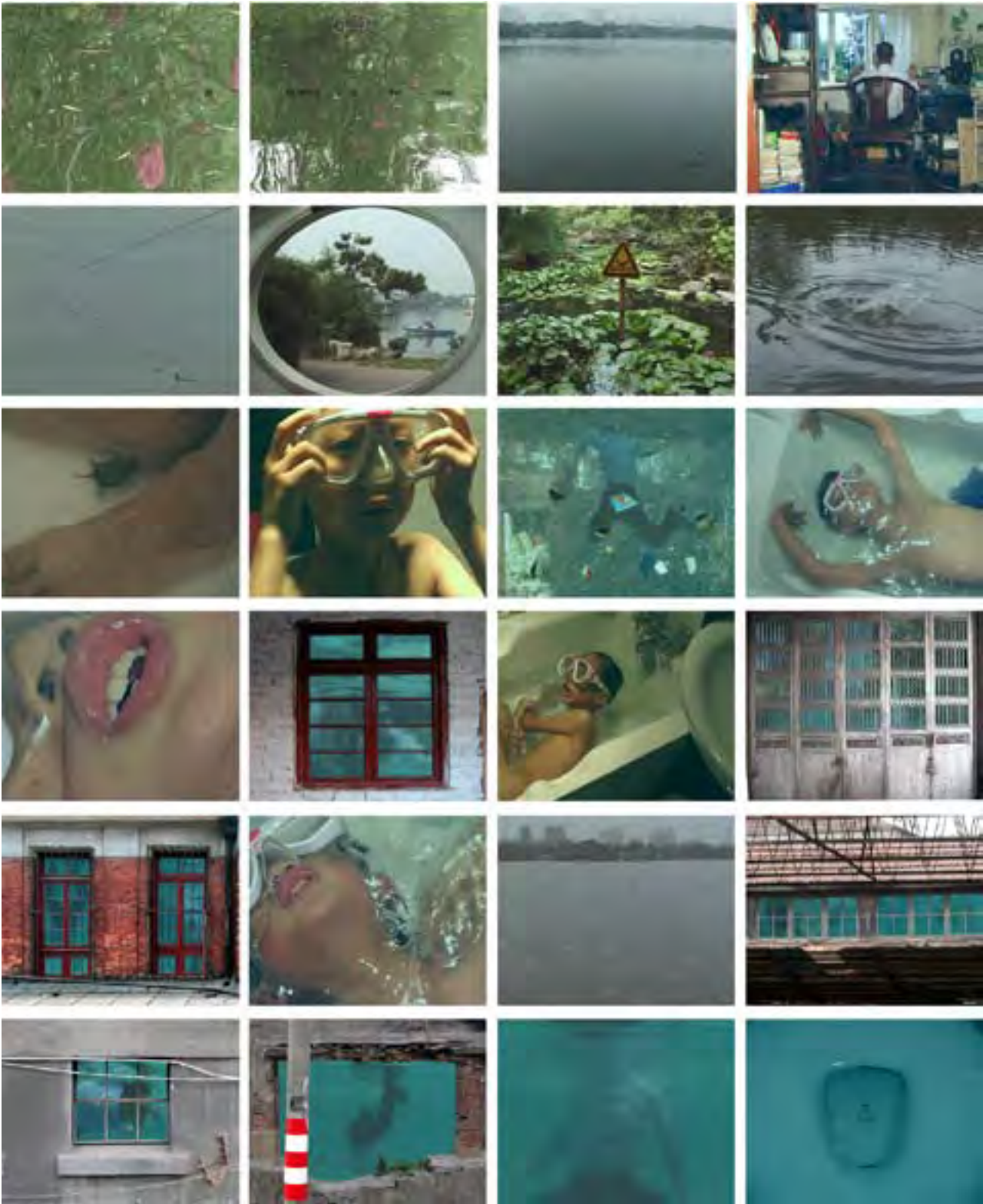
250X125厘米
250X125cm

《水中物》
Something in the Water

使用生活素材，表现人在水上和水下的不同状态。

Use living materials and objects, shows the different states of human being above or under water.

2004



单屏录像 single channel video
6分12秒 彩色 声音 6'12" color sound

《向上 向上》
Go Up Go Up

这是一件景观式的互动影像装置作品，计划在美术馆建筑外墙上实施。用电视机擦起一根类似纪念碑式的柱子，在电视屏幕中显示四个年轻人从底部的屏幕艰难地向上攀登至消失于顶部的屏幕。在攀登的过程中，攀登者和外界的声音建立起互动的关系，当外界声音出现，攀登者会作出不同的反应。根据声音长短、强弱的不同，有不同速度和不同距离的下跌等反应。声音消失，攀登者继续向上。

计算机程序控制着作品的运行和声音互动，电视机固定在红色的金属支架上并配有防水罩以避免风雨。计算机通过VGA连线给电视机送出影像信号，外置拾音器将外界声音信号提供给计算机，程序根据指令控制送出的影像信号，达到交互的目的。

所需材料设备：计算机及电视机若干台、红色金属支架、外置拾音器、VGA及连网线若干根，透明防水罩若干只。

方案的出发点是对勇敢者游戏的赞美，用数码互动技术将攀登和纪念碑的方式公众阐述时代精神、个人意志和环境的互动关系。攀登、向上移动不仅需要勇往直前的精神和胆量，而且还需要来自身体的力量，耐力和精湛的技巧和对环境的判断能力。攀登者视高耸物体而兴奋，触坚硬垂直的表面为快乐，遇挫折毫不气馁，时刻攀登不止。我们需要这样的精神吗？

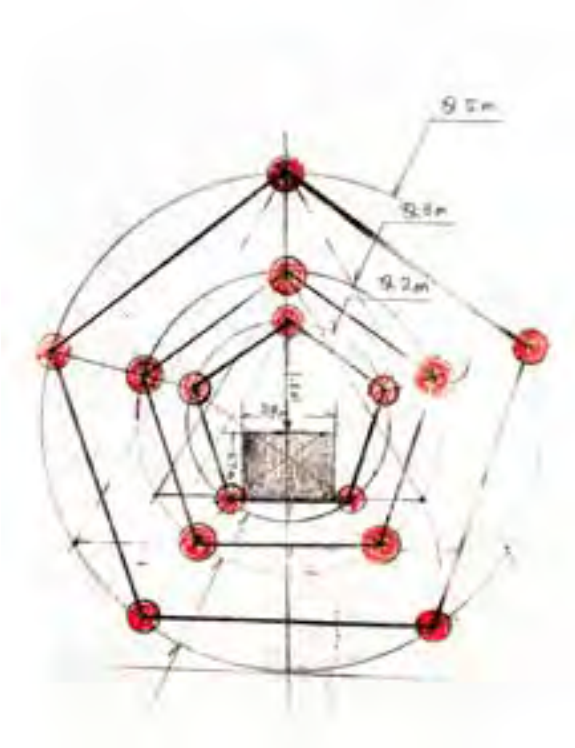
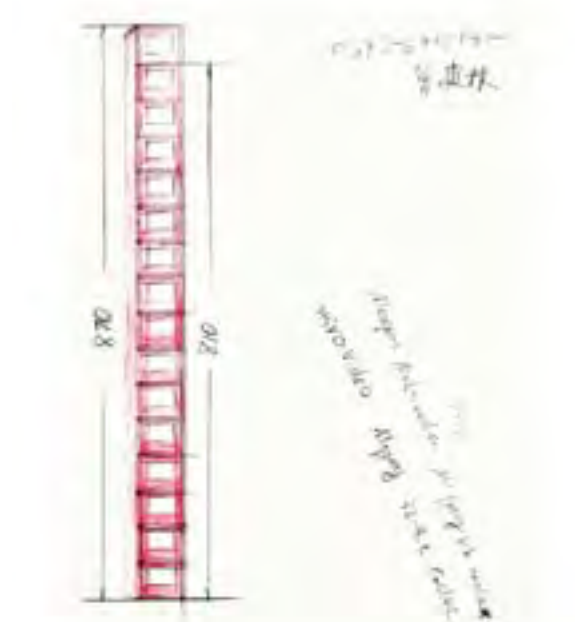
This is a landscape style interactive video installation; I plan to make it outside wall of Shanghai Art Museum. Use monitors to pile up into a column which is like a monument, the video is showing that there are 4 young people who are climbing up difficultly from bottom and until disappear from the top screen. During the climb, the climbers and outside sound build an interactive relationship, when outside sound comes, the climbers will have the different reaction. And according to sound's different speed and volume, the climber will fall down with different speed or distance. When sound stop, the climber continue climbing upwards.

Computer program control this work's operate and sound interactive, television set on the red metal frame and with waterproof cover. Computer output signal to television through the VGA lines, outer sound collector input sound signal to computer, the program according to those signals to output video signal, to achieve the aim of interaction.

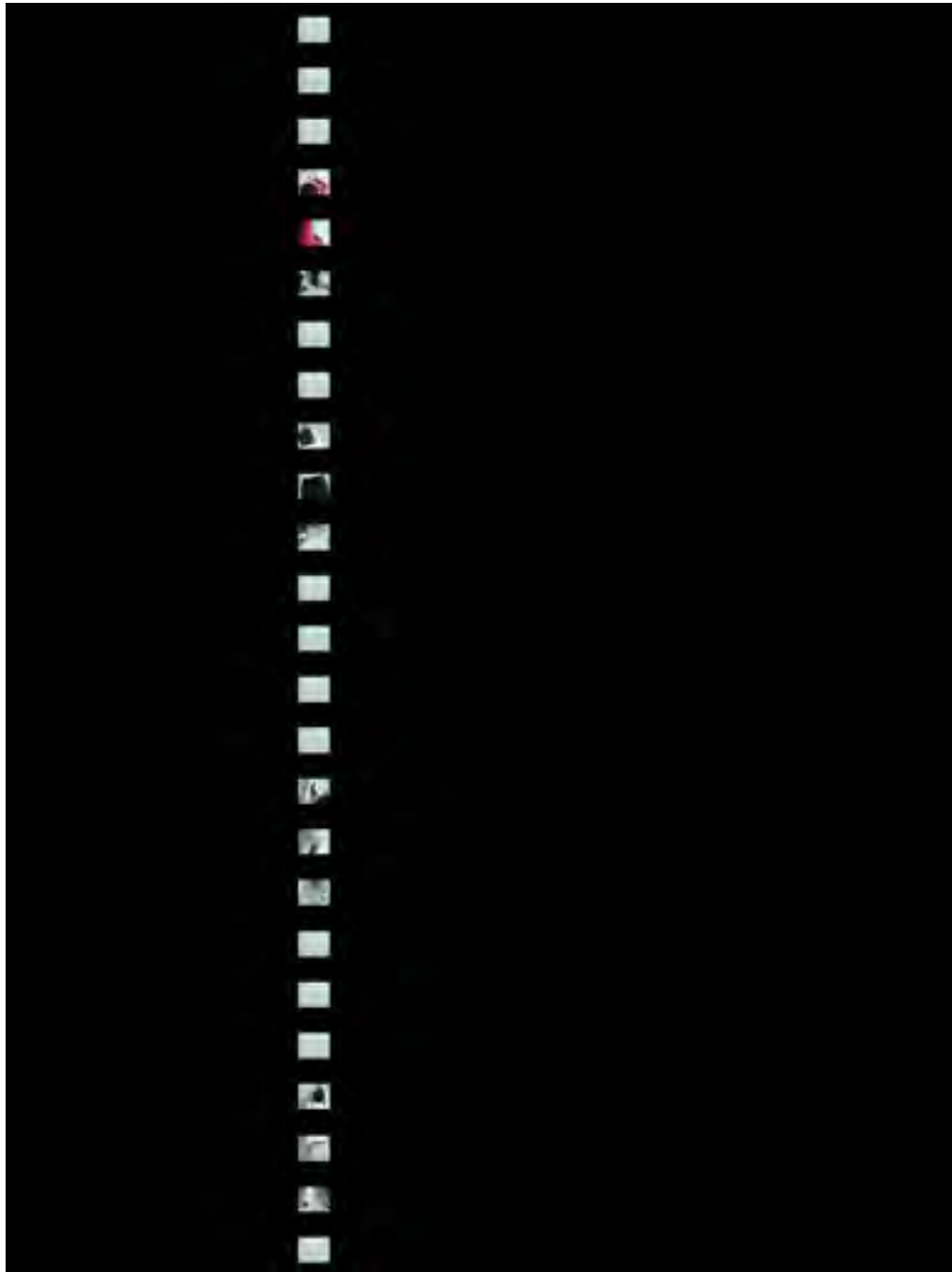
Equipment: a few of computers and televisions, red meal frame, outer sound collector, a few of VGA and collecting lines, a few of transparent waterproof covers.

The aim of this project is to praise brave games. Use digital interactive technology to explain climb and monument's relationship into the time sprit, personal willpower and environment factor. Move upwards not only need the spirit of advance bravely, and also the power from body, patient and technique, and the judgment of the environment. The climber excite when he see the cloud-kissing object, happy when the surface is tough and vertically, never give up and always keep going on. Do we need this spirit?

2004



互动影像装置
interactive video installation



《睡眠时刻》
Sleeping Time

在一个独立封闭暗空间，投影机将影像投射在墙面上。

影像内容是在夜间未开灯的卧室中两个睡眠的人，发出轻微的鼾声。当观众进入该空间，文字声音四起，影像中熟睡的人开始忙于驱赶蚊子，随着参观人数的增加，文字的增多，驱赶行为进入迷幻状态：有打闹，舞蹈，梦游和健身等。观众离去，影像复原为睡眠状态。

In a single closed dark space, projector projects the image on the wall.

The content are two men who are sleeping in the bedroom and with slight snore. When audience comes, the sounds of mosquito are here and there, the two men awake and start to drive away this mosquito. With the amount of the audience increase, the amount of the mosquito will also increase, and the action of drive will become illusory status: pillow fight, dance, somnambulate and exercise. When audience leaves, the image will become sleep status again.

2003



单屏互动影像装置 single channel interactive video installation
计算机1台，红外线传感器3套，音响系统1组，投影机1台，屏幕1个屏幕尺寸长3米，宽2.25米，红外线传感距离3米
1 sets of computers/3 sets of Infrared Sensors (distance inside 3m)/1 sets of stereo sound system/ 1 projectors/ 1 professional projection screen (3mX2.25mX1)

《水上，水下》
Above Water, Under water

屏幕A的影像是一男子在书房里面靠窗而坐，手持钓鱼竿悠然垂钓；当观众靠近时，书房水汹涌地注入书房至充满，人，物 和空间处于水下状态；当观众离去，一切复原为水上的常态

屏幕B的影像是一处平静的水面，远处的河岸线的景色为小桥，亭台楼阁和高楼建筑群；当观众接近时，河面上远近各处有鱼跃出水面，水面上涟漪连连。观众离去即恢复平静。

屏幕C的影响为水下情景，当观众出现时水下有潜水者进入画面，有的是经过画面，有的带有表演倾向，有的处于挣扎状态。观众离开观看区域潜水者游出画面，水下恢复宁静。

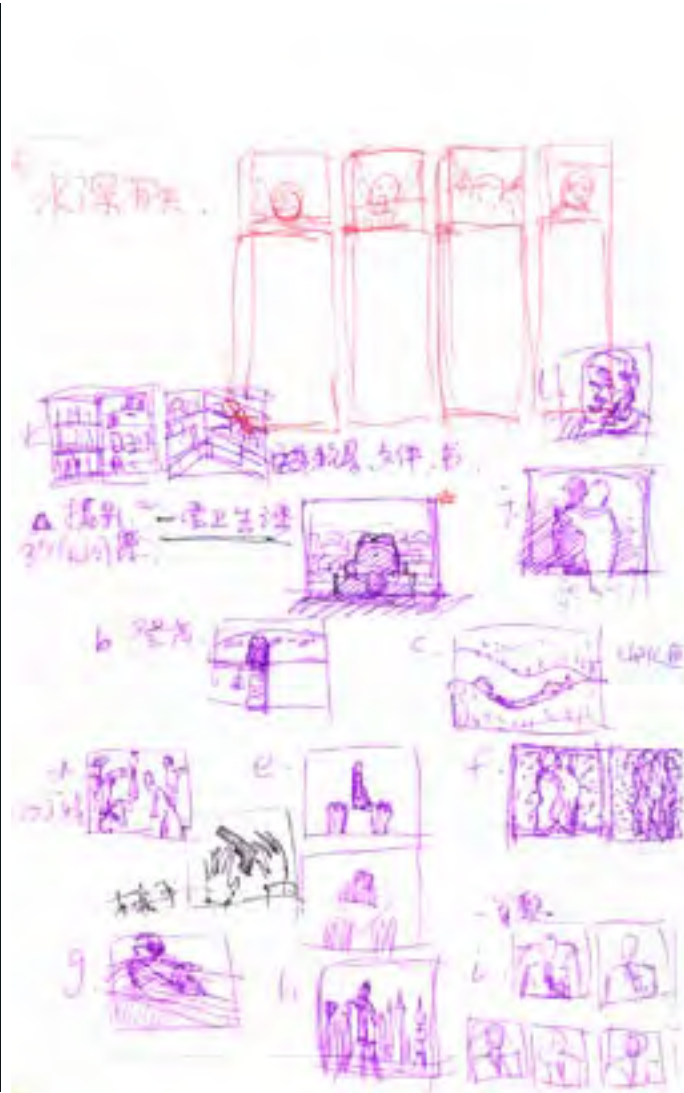
Screen A’ s image is a man who is sitting in the study room and facing to the window, fishing fish peacefully.

When audience comes, the water suddenly comes into the study room and until full of it; the man and the study room are all underneath of the water. When audience leaves, everything recovers.

Screen B’ s image is a peaceful water, faraway horizon’ s scene are trees, summerhouse and high buildings. When audience comes, fishes are jumping out of the water and the water is dimpling, when audience leaves, everything recovers.

Screen C’ s image is the scene of under water ,when audience come, there are swimmers appear, some are passing through the screen, some are performing, some are floundering. When audiences leave the view site; the swimmers will swim out of the picture, everything recovers again.

2003



三屏幕互动影像装置 three channel interactive video installation
计算机3台，红外线传感器3套，音响系统3组，投影机3台，屏幕3个屏幕尺寸宽9米，高2.25米，红外线传感距离3米
3 sets of computers/3 sets of Infrared Sensors (distance inside 3m)/3 sets of stereo sound system/3 projectors/ 3 professional projection screen (3mX2.25mX3)

《春》
Spring

使用各种清洁剂将电视屏中的图像擦除，签名并盖上“合格”章。

Using a variety of cleaning liquid to erase the image from the TV screen, signed and stamped "qualified" chapter.

2003



影像 Spring
10分钟 彩色 声音 10' color sound

《 它还在那儿 》
It Is Still There

投影机从背后将一条处于睡眠状态的狗的影像投射在屏幕上，屏幕树立在展厅门口。
当观众进入展厅时，狗起身警觉观望：观众靠近，狗进攻性地冲过来并狂吠：观众再逼近，狗后退并作出妥协姿态，回到远处继续睡觉。

狗具有领地习性，就是占有一定的区域范围并加以保护，不让其他动物侵入的基本习性。

狗对陌生入侵者的行为准则通常是根据自己视线的高度来判断来者的身份和强弱。
居高临下的强势入侵者所产生的压迫感会使它失去应有的理性；若采用低姿势，它便会接受你。

狗最重要的感觉是嗅觉，这是避免误读和评价错位的重要保证。

使劲摆动尾巴、向高处跳跃、鼻上堆满皱纹、上唇拉开、露出牙齿、轻轻地张开嘴巴、眼睛微闭、目光温柔、耳朵向后伸、让对方看肚子，这是依据嗅觉判断后作出的价值认同表示。

两眼圆睁、目光锐利、耳朵向斜后方向伸直、发出呼呼威胁的声音、身体僵直、尾巴陡伸或直伸、前肢下伏，身体后坐，则表明拒斥和批判的态度。

尾巴下垂或夹在两腿间、浑身颤抖、呆立不动或后退是因胆怯而作出妥协的表示。
狗进食时不大咀嚼，况且消化道又比食草动物短，适宜消化肉食类食品，否则容易影响吸收。

狗的排泄中枢不够发达，不能在行进中排便，所以要给它一定的排便时间和场所。

Projector project a dog’s image onto the screen from backside, the screen is set in the entrance of the exhibition hall.

When audience comes into the hall, dog lookup and watch all around.
When audience comes closer, the dog aggressively dash out and yap, when audience comes more closer, dog back off and make the temporize gesture and then go back to sleep.

Dog has the characteristics of occupy, he will occupy a certain range of area and protect it, not let to others enter.

Usually dog according his own sight height to judge the invader stranger’s identity and power. The commanding height strong invader will give dog pressure and furthermore the dog would loss rational judgment; but if use the low gesture, he would accept you.

To dog, the sense of smell is the most important, this is the guarantee of

avoid misunderstanding and error judgment.

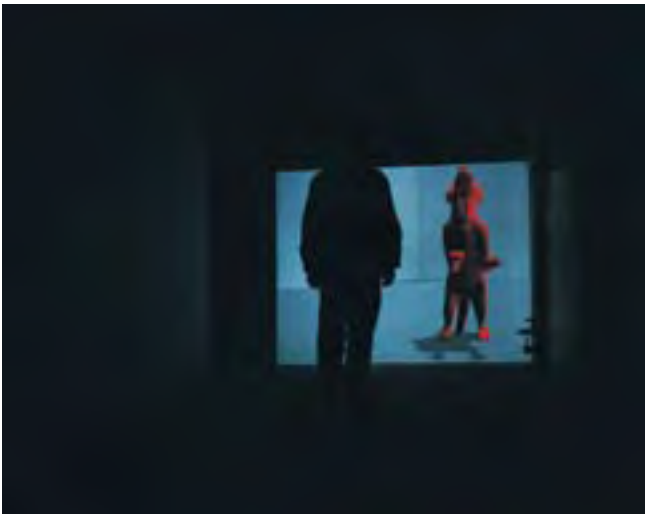
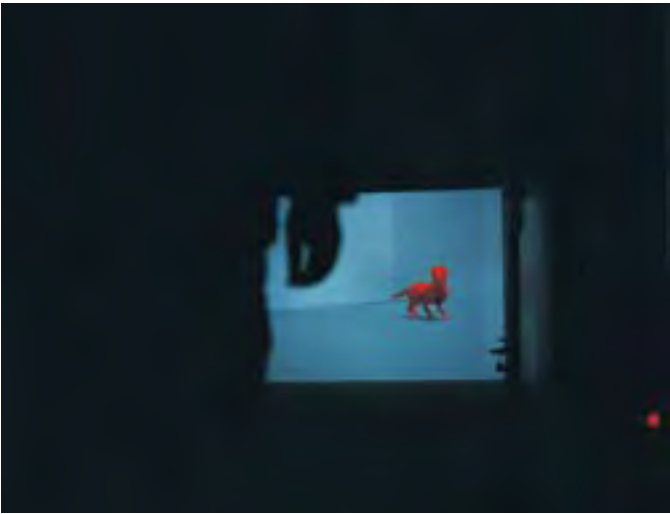
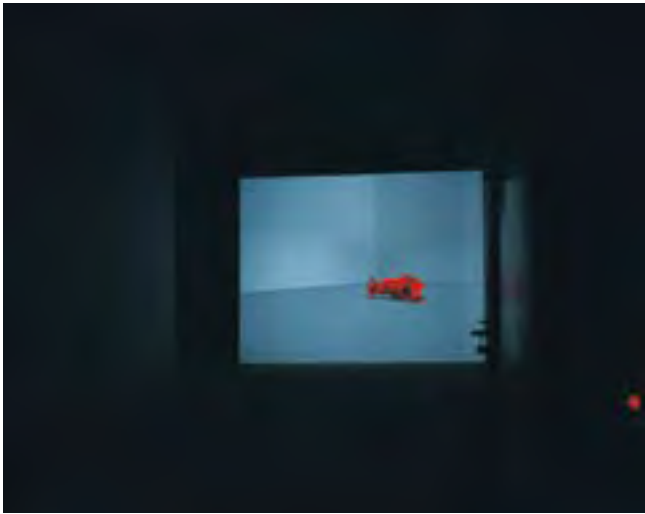
Shaking his tail, jump upward, wrinkles pile up around nose, upper lip open wild, teeth show up, open mouth slightly, eyes shut lightly, sight gentle, ears stretch backward, show his belly to the opposite side, those action is according to the sense of smell and those action means the coming stranger’s identity get approved.

Eyes open wild, sight sharp, ears stretch oblique backward, yap threaten, body stiff, tail reach out, upper limbs squat down, body sit back, it shows reject or criticize.

Tail droop down between back limbs, body shaking, stay still or walk back, it shows compromise because of scared.

When dog eating, he doesn’t chew much, moreover his alimentary canal is shorter than other vegetarian, that’s easy to digest meat, otherwise it will effect absorb.

Dog’s excrete system is not well developed, he can’t defecate when he is walking, so he need certain time and space to defecate.



互动录像设置 interactive video installation
计算机1台，红外线传感器3套，音响系统1组，投影机1台、屏幕1个, 屏幕尺寸宽2.5米，高1.88米，红外线传感距离5米
1 sets of computers/3 sets of Infrared Sensors (distance inside 5m)/1 sets of stereo sound system/1 projectors/ 1 professional projection screen (2.5mX1.88mX1)

《 有氧运动 》
Aerobic

多个投影机将影像投射到地面上，影像内容为多处不停的出汗的皮肤局部，在影像区域内装置一台跑步机，跑步机上安装两到三个麦克风，将跑步机与影像建立互动的关系；当观众在跑步机上运动时，影像开始播放，播放的速度与观众跑步的速度互动，在缓慢地行走和奔跑的行为之间影像以接近无机变速的方式与之互动，随着观众跑步速度的加快，影像中皮肤开始扭曲变形。麦克风将跑步者的呼吸声放大，影像的视觉效果游离于松弛与痉挛之间，使相同的影像由于外界条件的不同而产生不同的视觉及心理感受。

A few projectors project the images on the ground from the ceiling; the images content are several part of skin, which are sweating. In the image site put a running machine, install two to three microphones on this machine.

When audience running on this machine, the video start to play ,the speed of this video’ s play has the mutual action with the speed of running machine. With the audience’ s running speed’ s increase, the skins in the image are start to twisty.

Microphone enlarge audience’ s sound of breath, image’ s vision effect between relax and convulsion, to make the same image into different vision and mental feelings because of the different of the environment conditions.

2003



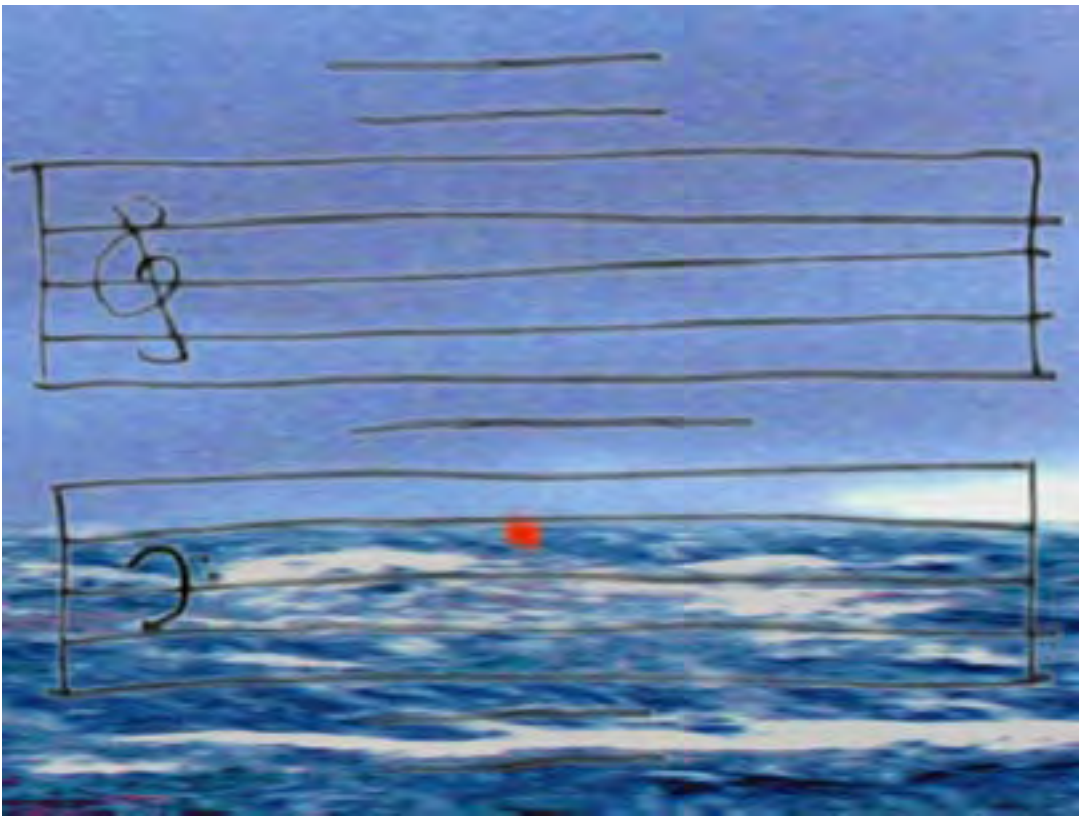
3屏幕互动影像装置 3 channels interactive video installation
计算机3台，跑步机1台，脉冲信号转换设备（com通讯接口）1套，播放控制程序，网线，MAC及音响3组，投影机3台装置及地面投影尺寸长4.5米，宽4米，投影机高度4.5米
3 sets of computers/1 Treadmill/1 sets of pulse signal transformer (com interface) /controlling program/internet cable/3 stereo sound system/3 projectors/ projection and installation scale on floor (4.5mX4m)

《美多撒之声》
Sound of The Medusa

根据2000年作的摄影作品《美多撒之筏》的图像信息转化成声音信息，寻找视觉以外的形象，尝试更为丰富的传递和表达。

Based on the photo work ‘*Raft of the Medusa*’ (2000), this video transforms visual information and audio information, looking beyond the image and attempting a richer form of delivery and expression.

2002

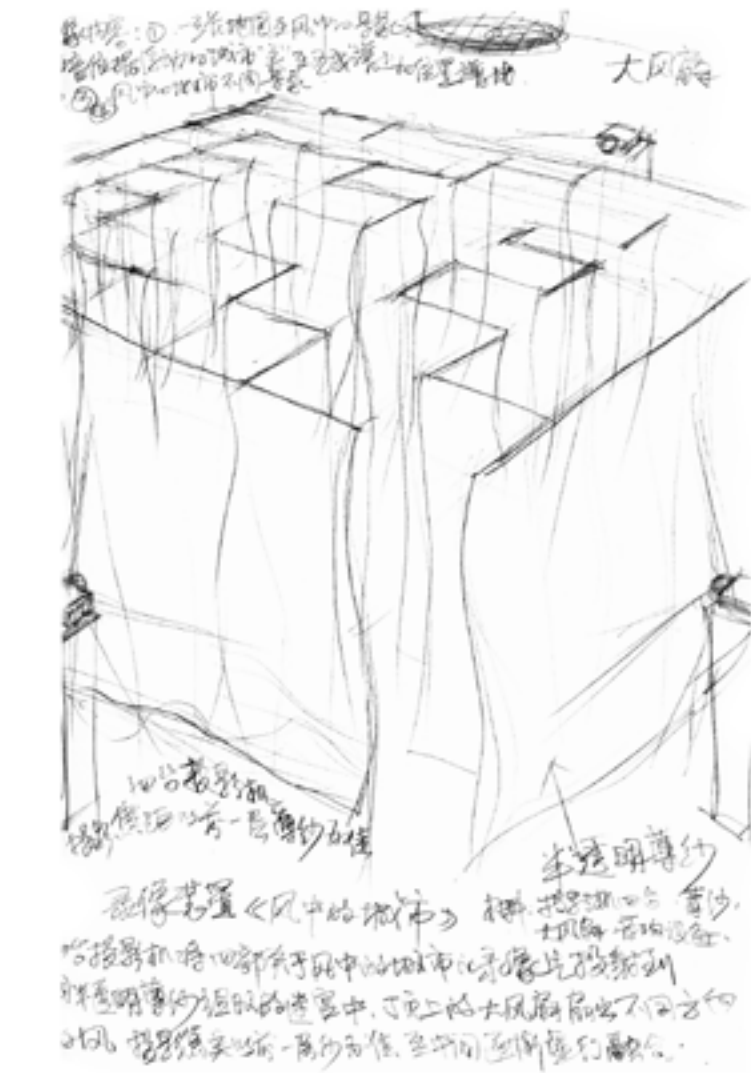


单屏录像 Single Channel Video
7分 彩色 声音 7'/color/sound

《风中的城市》
The cities in the wind

将一张随风飘荡的中国地图摄入镜头。 那些随风飘动的城市（地图上的点）便成了乐曲演奏的依据。
这首钢琴曲真实这些晃动的点的真实写照，也是我们所面临的现实诗话。

Shoot at a map of china fluttering in the wind and thus the swaying cities on the map becomes the materials for the music this piece of piano music is the vivid reflection of rocking dotes and also the poems of actual life we are faced with.



2002



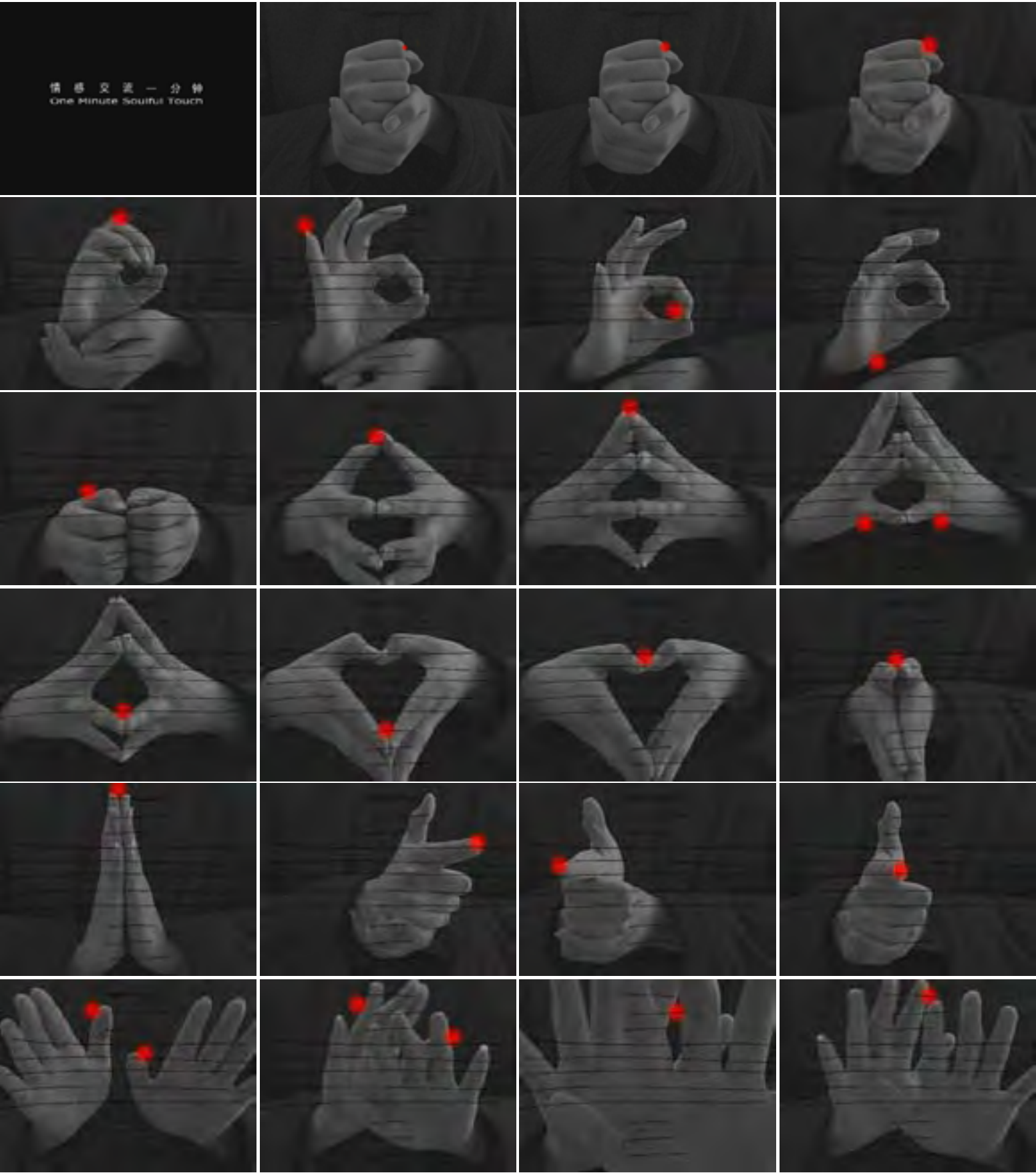
单频录像 Single channel video
5分20秒 彩色声音 5'20"/color/sound

《情感交流一分钟》
One Minute Soulful Touch

录像的主体形象是一双特写的手，这双手以缓慢的速度连续地做着不同的手势，手的轮廓谱写出乐谱，并用木琴演奏。

The video features a pair of hands slowly and continuously making gestures, using the outline of hands to transcribe music which is simultaneously performed by a xylophone.

2002



单屏录像 Single Channel Video
1分 彩色 声音 1'/color/sound

《 来自建筑内部 》
From Architectural Immanence

录象素材来自两个部分的建筑影像和图片：一部分摄自安徽传统老建筑，另一部分影像摄于西方现代都市建筑。通过计算机技术将这两部分的影像素材合成相互覆盖、交替、对抗等拉锯状态，产生出一系列戏剧性的效果。从这些风格大不相同的建筑轮廓中获取信息，再将这些信息演变 的音乐。影像中的红点和黄点是乐谱的依据所在，红、黄点沿着建筑的轮廓行走，它们在五线谱上的位置便是音符。红点沿着中国传统建筑轮廓行走，用传统乐器演奏；黄点沿都市轮廓行走，以西洋乐器演奏。

The video presented the situation which can see everywhere in China. On the one hand there are more and more Chinese old houses are being destroyed and international style new buildings are being established. On the other hand many new buildings have Chinese traditional elements. I used images of old and new buildings in the video and tried to create music from the outline of the buildings.

2002



单屏录象 single channel video
6分18秒 彩色 声音 6'18"/color/sound

《明信片1-22》
Postcards 1-22

这是一套用明信片素材制成的图片，图片上的著名风光在现实中是不存在的，但它们很漂亮也很真实，它们仍然具有明信片的一切功能，可以被欣赏、被收藏、被留念。

This series of photos is based on the theme of postcards. All of the famous landscapes in the pictures do not exist in reality, but they look beautiful and real. The pictures retain all the functions of postcards - they can be appreciated, collected, and kept as souvenirs.

2001-2006



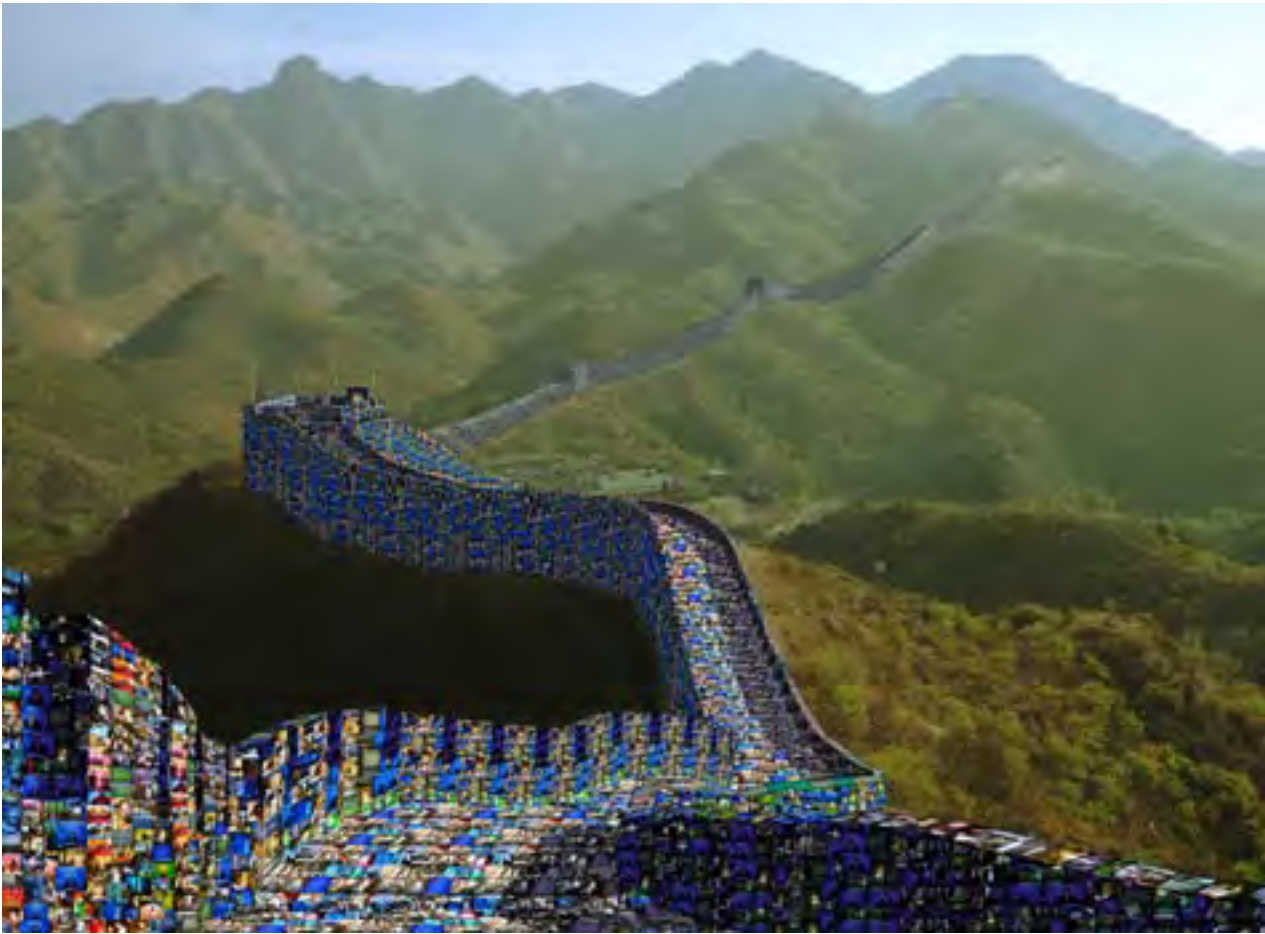
雍和宫牌坊
Ceremonial Arch at Yonghegong Lamasery

摄影 Photo
70X52cm 2001.8



故宫
Hall of Supreme Harmony at the Palace Museum

摄影 Photo
70X52cm 2001.8



长城 The Great Wall
摄影 Photo
70X52cm 2001.8



中南海 Zhongnanhai
摄影 Photo
70X52cm 2001.8



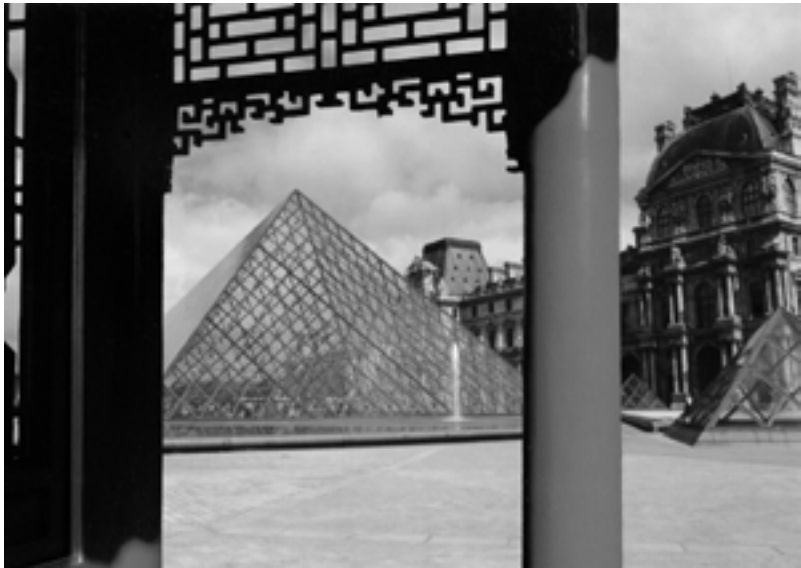
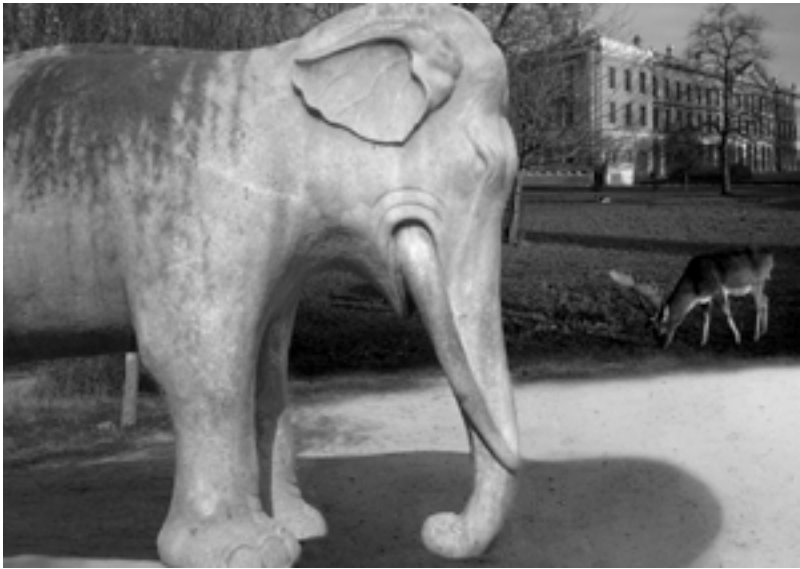
圓明園 Old Summer Palace
摄影 Photo
70X52cm 2001.8



北寺塔 North Temple Pagoda
摄影 Photo
70X52cm 2001.8



天坛 Temple of Heaven
摄影 Photo
70X52cm 2001.8



《风光》系列 Somewhere
 图片 Photo
 35X50cm 2006.1

《风光》系列 Somewhere
 图片 Photo
 35X50cm 2006.1



《风光》系列 Somewhere
图片 Photo
35X50cm 2006.1



《风光》系列 Somewhere
图片 Photo
35X50cm 2006.1



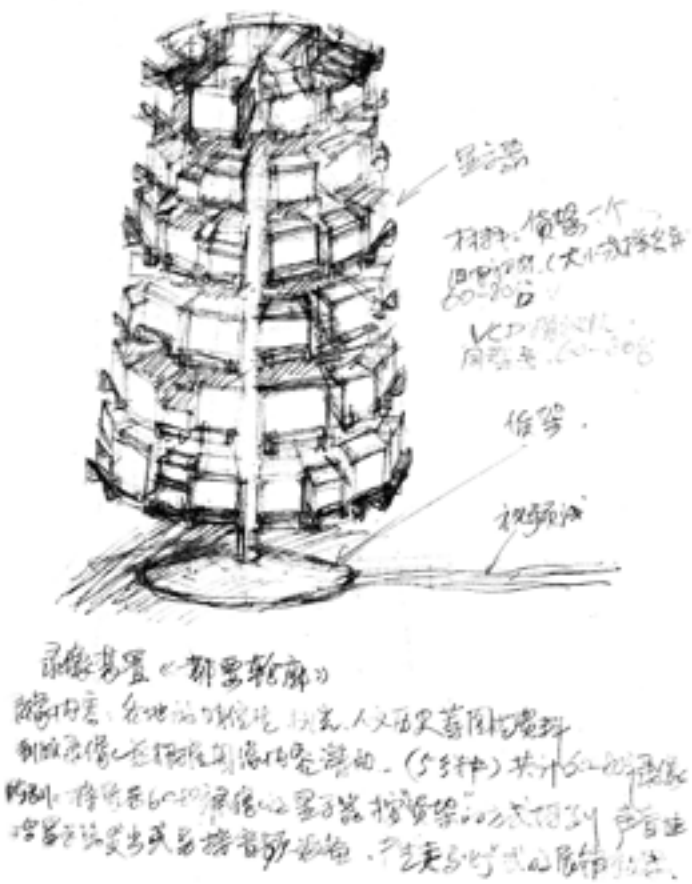
《只要轮廓》
Outline Only

录像素材取自《中国名胜》明信片。 将明信片输入计算机，通过一系列多媒体技术的处理，将若干张明信片组成约9分钟左右的录像，在录像画面上，被画上五线谱的明信片依次从右向左微微经过屏幕。当明信片经过屏幕中央时，将图像的主要轮廓线被不同色彩的点所显示，根据这些点在五线谱上的不同位置，谱曲，并用不同的乐器演奏成一首乐曲。

基本创作动机来自于作者所处的特定时代的一系列现实经验。

The contents came from postcard <Famous places in China>. Scan them into computer through a process those materials were become a 9 minutes video. In the video, the staves drawn on were screened from right to left slowly. When the postcard moved to the middle of the screen, the most part of the outline of the picture dotted by different color. The music is composed according to the dots on the staves and played by various instruments.

The idea of the work came from the artist living experiences under given condition.



2001



单频录像 Single Channel video
9分25秒 彩色 声音 9'25"/color/sound

《手》
Hand by Hand

摄影 70x52 厘米
photo 70x52cm

2000



装置 录影 摄影 video installation photography
70X52厘米 70X52cm

《火红的年代》
The Fiery-Red Times

选用街头的宣传海报和快餐店的宣传单作基本图像内容，在这些图像中注入上一代人的热情，以建立共同的情感基础。

Selected street posters and fast food leaflets as basic image contents, and implanted the passion of the last generation in these images, so as to establish the basis of mutual emotion.

收藏记录：西方前沿协会 温哥华2000
Collected by Western Front Society Vancouver 2000

2000



装置 录影 摄影 video installation photography
70X50厘米 70cmX50cm

《1999–2000传奇》
The Fiction Between 1999 & 2000

不管你是否愿意，我们都程度不同地沉迷于信息之中，置身于特定的时代神话里，我们将面对越来越庞杂的数据、符号和代码，图片、影像、文本和数据将篡夺现场的发言权，使得信息中的虚拟性比例不断上升。在信息不断量化并作有机循环的时空中，电视和网络无疑是神话的主角。在这样的时空里，我们既有的判断和表达能力能否应对大量扑面而来的信息是值得怀疑的。

作品的计划产生于1999年4月。作品直接挪用跨世纪的一整天时间里在中国所能接收到的电视节目（包括通过卫星传输的节目）和互联网信息。时间为1999年12月31日中午12：00至2000年1月1日中午12：00（参照一般旅宿用房一整天的概念）。将这些信息制成20/30厘米的照片，这些照片被复制到在90/500厘米的透明菲林片上，再将这些菲林片组成一个7米宽、8米长、5米高的信息迷宫，迷宫的上方播放着不同频道节目的声音。观众在这迂回曲折的迷宫中将充分体验信息量化的种种感受。

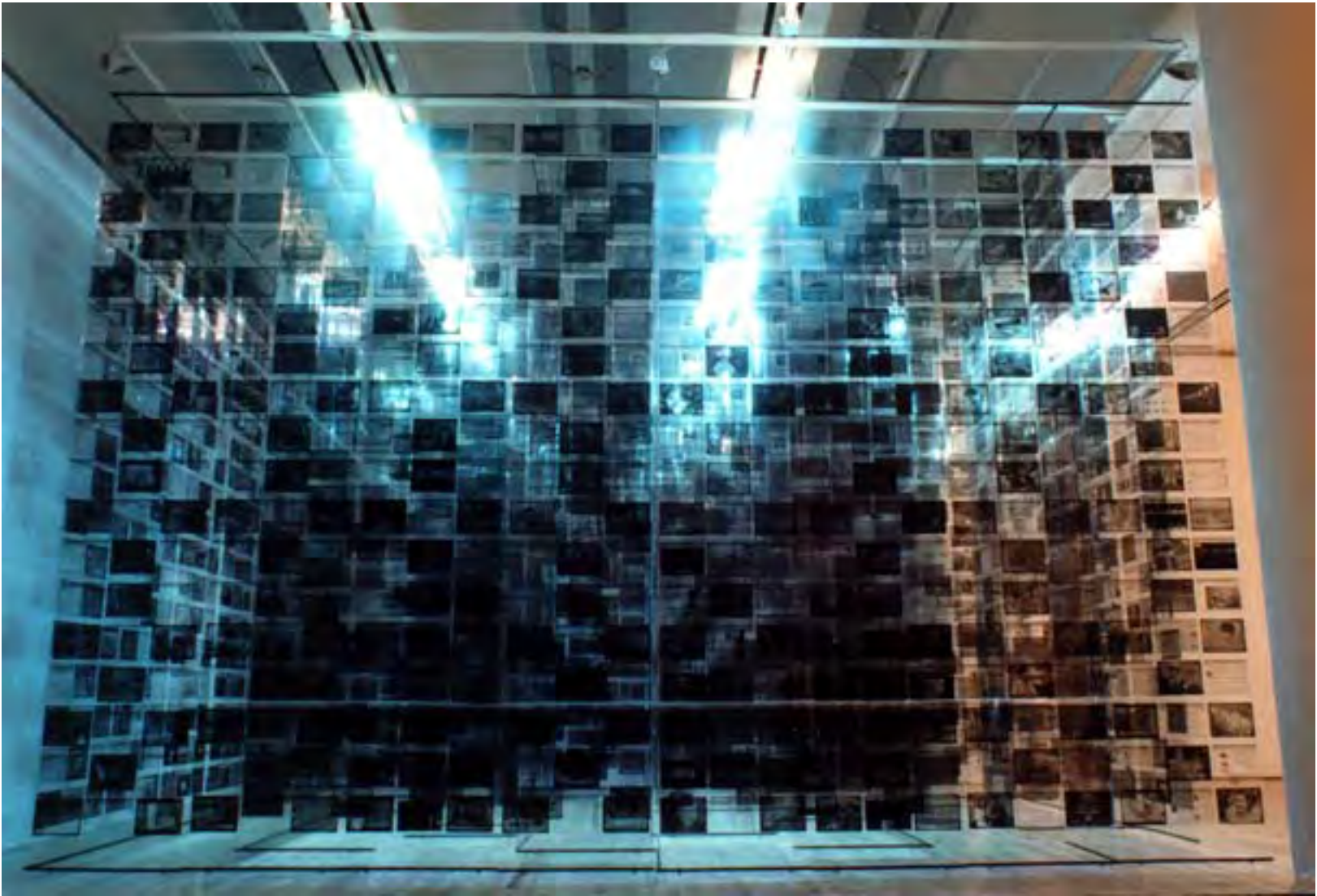
如何保留住自己在信息时代的独立思考是我们面临的一个问题。当代信息网络从根本上影响了人们获取和判断信息乃至于日常生活的方式。量化到泛滥程度的信息不断地占据着我们的思维空间，这种填充式的入侵为我们带来的是乐趣还是恐惧？事实上我们在为实现了前所未有的信息神话而欢呼时，已经尝够了判断危机的苦头。

Whether you like o not, we are obsessed with varying degrees of information, out of the myth of a particular era, we will face more and more heterogeneous data, symbols and codes, pictures, video, text and data will usurp the rights of scene, making the information in virtualized has been rising. Been quantified in the information and make the organic cycle of time and space, television and the Internet is undoubtedly the hero of the myth. In this space, we have both the judge and expression of facing that tremendous blow of information is questionable.

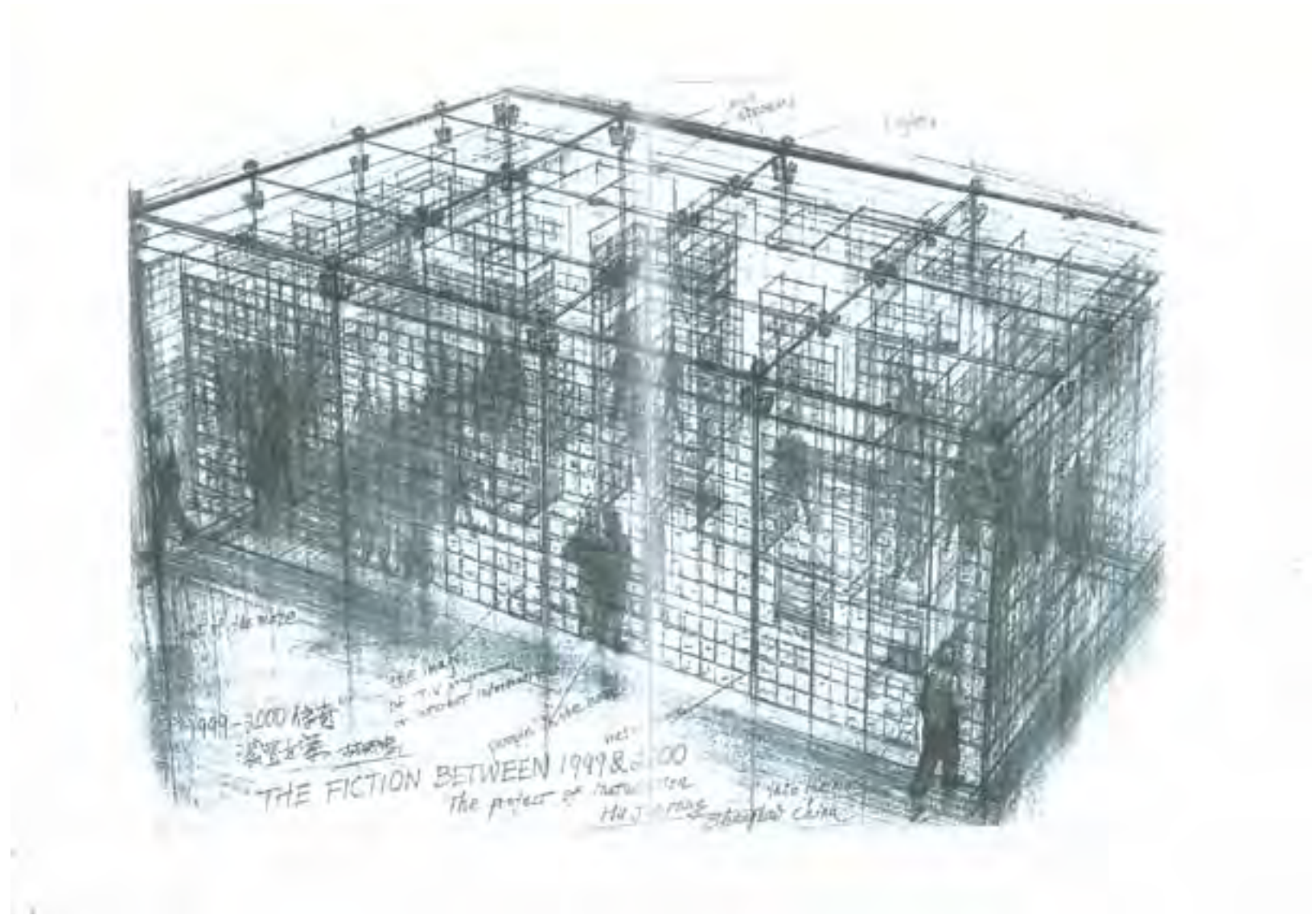
The idea of this work start in April 1999. Use a full day in between 1999–2000 crosses the century in China, by receiving the TV signal from programs transmitted via satellite and Internet information. From Dec. 31st 1999 12:00 to January 1st 2000 12:00 pm (refer to the general visitor accommodation in Hotels, the concept of a day). Transfer this information into photos (20X30cm), then print on the transparent film in the 90X500 cm, and then use the film sheet to construct a 7 meters wide, 8 meters long and 5 meters high information maze, above its the sound of those channels. Audience in this labyrinth of twists and turns will fully experience all the feelings of quantitative information.

How to retain independent thinking in the information age is a problem we face. Modern information networks have fundamentally affected the way people obtain information and determine the way in daily life. Too many information continue to occupy the space of thinking, that the invasion of filling us with joy or fear? In fact we have unprecedented access to information myth and cheered when the crisis has already tasted the bitterness enough.

2001



摄影装置 Photo Installation



《家?》
Home?

高3.5米，宽4米的旧木门置于展厅中间，门栓处有一个锁孔。

在门的正面锁孔处安装电视机一台，电视机播放的画面为正在锁孔中窥探的脸部特写。

这个脸由59个不同种族的五官构成，不同的五官没秒5秒交替出现。

在门的背面，观众通过锁孔观看影像内容。

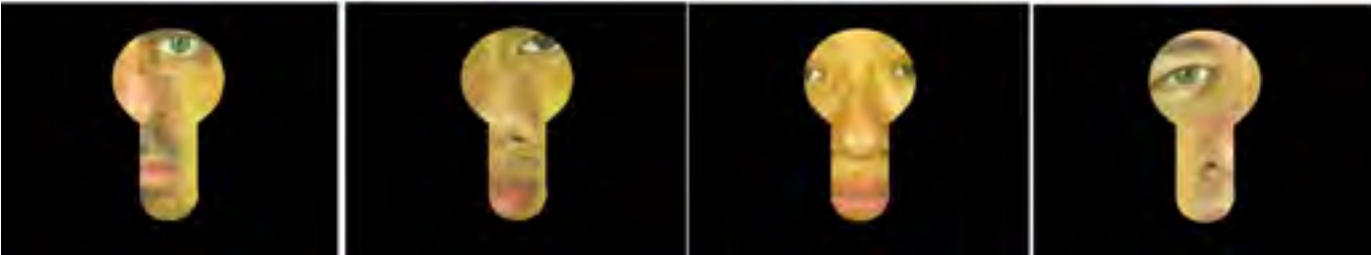
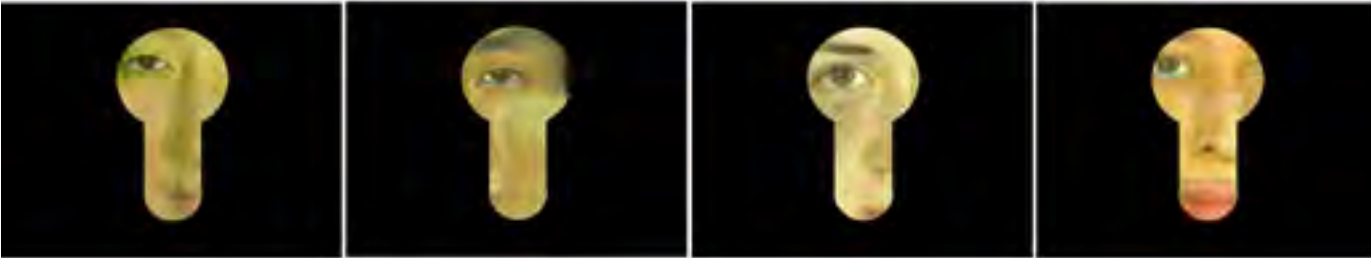
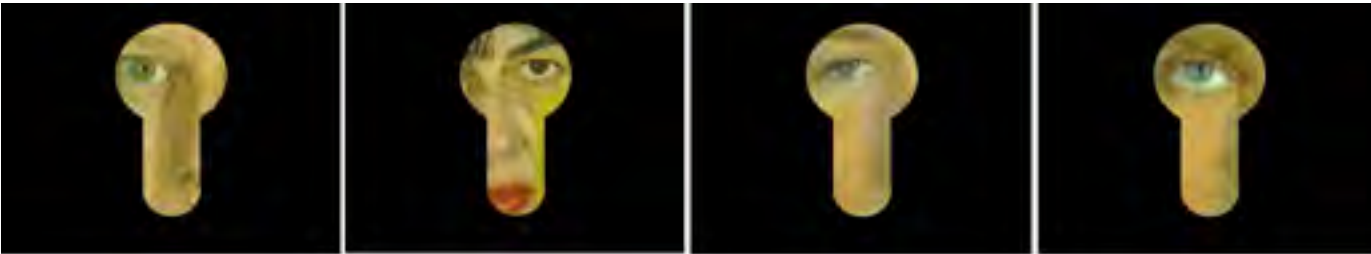
The monitor is set backside of the door (height 3.5m, wide 4m), which have a keyhole.

People can see the screen through the keyhole.

Fifty-nine different races facial features composed face, each part continuously appear in every 5-second.

Who is looking by the keyhole?

2000



录像装置 Video Installation
木门 电视机 录像机 wood door/monitor/recorder

《美多撒之筏1-4》
Raft Of The Medusa 1-4 (Le Radeau de la M é duse)

《美多撒之筏》是一幅油画，诞生于1818－1819年间，作者为法国浪漫主义代表画家特奥多尔－席里科。这是一件划时代的浪漫主义代表作品。作品描写了同时代的一次海难事件。

人类历史中充斥着灾难的画面，而且彼此之间有着惊人的相似之处。当我们在经历的时候却往往处于麻木的状态，可能只有这样才能使自己免遭其难。这种动物性的本能不仅是每个人所拥有的，艺术不也具备这样的功能吗？那就让我们以此为武器，抵御种种灾难的袭击。

蓝天、白云和大海，没有什么可紧张的，尽管那只著名的筏子曾经是灾难的象征。我们尽量不往坏处去想，我们也不敢往坏处去想。我们只往上看，就象一个患有恐高症的登高者，往上看才有安全感。我们要吸取“杞人忧天”的教训，对生活充满信心。

麻木才是幸福之源哪！

The blue sky, the white cloud and the sea. Don't be nerves for anything , although that famous raft was once the symbol of the disaster. We try our best to avoid the worry thinking , we dare not think of the worst either. We just look upward , like the climber who suffers from acrophobia. We should take the lesson from the Chinese Traditional story the man of Qi who was haunted by the fear that the sky might fall and are confident that life is hopeful. It is apathy that makes you feel happy.

2000





关于摄影作品《美多撒之筏》2000 上海

2000年的某一阶段，总是被一些画面的元素所围困，对遥远和眼前的图像充满热情，很想讲一些这方面的故事，以说出已经存在于自己意识深处的那些凌乱的片断为快，因此有了图像组合的具体愿望，希望能得到“看上去是这么回事”的画面。一直以来不能确定“灾难”和自身经历的关联是否密切，但席里柯的《梅杜萨之筏》是难以忘怀的，这位法国浪漫主义的先驱的经历和创作历程在我做学生时就已经拜读和神往，感叹他对现实事件进行非现实叙说的能力，以至于当我来到卢浮宫时首先惦记着要看的是《美多撒之筏》，它也是使我在那驻足时间最长的一件作品，完了还去拉谢兹公墓在这位前辈的雕像前驻足了好一阵子。近两百年过去了，很多事情不复存在了，但还有很多事情似乎没有改变，它们依然存在或者重复出现。

这件作品的拍摄工作是在一位朋友临时租用简陋的居室内进行的，应邀充当“模特儿”的都是我身边非常熟悉的朋友，他们是艺术家、摄影师、音乐人、技术人员、教师、公司白领和大学生，摄影师手持相机进行拍摄，拍摄过程轻松愉快，丝毫没有“灾难气氛”。

当时的个人电脑处理大幅图像的能力有限，后期制作是件艰苦的工作，有点灾难性的意味，制作过程是一个不停地纠错和悔过的过程，说得最多的话应该是“怎么会这样”。

很多事情我们总是心里没底，它们总是那些在意识深处的凌乱的片断。

Raft of the Medusa 2000 Shanghai

At a certain point in the year 2000, I was obsessed with certain elements in pictures. I felt passionate about distant and close-up images, and wanted to tell some stories about this aspect, especially of those disordered fragments existing deep down in my consciousness. So I had a specific wish to combine pictures, and expected thereby to obtain some images which made sense and looked like something. I have always been unsure whether ‘tragedy’ is closely related to one’s own experience, but ‘*The Raft of the Medusa*’ by Th éodore G éricault, one of the pioneers of the Romantic Movement, has been unforgettable for me. I read about G éricault’s life experiences and his works when I was a student and have always respected him, and I admired his non-realistic depiction of contemporary reality. So the first thing I wanted to see when I was in the Louvre was his ‘*The Raft of the Medusa*’, which also took me the longest time to appreciate. After the trip to the Louvre, I also visited P ère Lachaise Cemetery to see G éricault’s grave. Nearly two hundred years have past, many things no longer exist, while many things also seem to have never changed, as they are still here and appear repeatedly.

The photo shoot happened in a simple flat rented by a friend temporarily, and all the models are my close friends - artists, photographers, musicians, technicians, teachers, white-collar workers, and college students. The whole process was quite relaxing - nothing tragic at all.

The ability of desktop computers to process very large images was limited then, so post-production was a tough job, which was actually tragic, as the whole process of production was all about correction and regret, and the words I said the most during that period were ‘How could it be?’.

We have no clue about many things, there are always these messy fragments existing deep down in our consciousness.

胡介鸣

2008年5月

Hu Jieming

May, 2008

The Best Strategy is to be on the Move

中国古代的兵法多达三千余种，保存至今的也在千余种以上。《三十六计》是根据中国古代卓越的军事思想和丰富的斗争经验总结而成的一部智谋全书，是对古代社会战争、政治、经济运动规律与方法的集中分析与阐释，精练概括了中国历代智慧谋略的全部精华，是古今中外智谋专家最为重视的经典著作之一。相传出自南北朝的檀道济(?—436)之手。《三十六计》分为六个部分，有胜战计、敌战计、攻战计、混战计、并战计和败战计，分别用于作战时的不同处境。“走为上计”是败战计中的一条计策，也是三十六计中的最后一计，是无计可施的一计。走为上，指在敌我力量悬殊的不利形势下，采取有计划的主动撤退，避开强敌，寻找战机，以退为进。这在谋略中也应是上策。这句话，出自《南齐书·王敬则传》：“檀公三十六策，走为上计。”影片的基本线索是沿着“走”的情节展开，将中国革命史中著名的两万五千里长征的历史背景与中国的现实状况相结合，突出“走”的必要性。影片所用的素材基本都是日常生活中的碎片，分为三个部分。片中的情景为中国各阶层人的一些生活片段，有知识分子、国家干部、下岗工人、民工、非法经营者和老人。在国家体制被改革，国营企业被炸毁的时刻，中国各阶层的人都面临着“走”的选择，我们不得不放弃许多我们习惯了的东西。不管我们愿不愿意、喜不喜欢，只有“华山一条路”。在“走”的过程中，我们看到了日益繁华的商业景象和城市规模，我们还能看到什么？

The Best Strategy is to be on the Move There were over three thousand works on the art of war in ancient China, of which over a thousand have been preserved. The Thirty-six Tactics, believed to be compiled by Tan Dao Ji (circa A.D.?. A.D.436), living in the South and North Dynasties is a book that draws on the wisdom of ancient Chinese military thinking and on the lessons of actual military conflicts. It elaborates on the tactics of war, and the interrelationships between war, politics, and economy. As one the most important ancient Chinese works on the art of war, The Thirty-six Tactics has influenced the thinking of many Chinese and overseas military strategists and tacticians. The tactic of ‘on the move (escape, abandonment) is the last of the thirty-six tactics. It is actually a tactic of no tactics, to be entertained only as a last resort when there are no other tactics available. In actual practice, this tactic could mean a deliberate retreat to avoid fighting against a much stronger enemy, and to seek opportunities of beating a comeback.

The video I am presenting centers on the theme of ‘move’, relating the social situation of contemporary China to the historical background of the Long March, the famed 10,000-mile strategic retreat by the Red Army of China in the Chinese Revolution. The materials that make up the video reflect aspects of the daily life of Chinese people, including intellectuals, government officials, laid-off workers, country folks working in cities, unlicensed business dealers, and the elderly. These people, though different from each other in their social status, are all confronted with the same difficult choice of ‘move’, in the wake of the social system reform and the decline of the state-owned enterprise in China. They are forced to give up much of what they are used to, willingly or unwillingly.

In this process of ‘move’, what else are people left with, except a booming economy and an ever expanding cityscape?



单屏录像 28分钟13秒 2002年9月
(Escape, Abandonment) single channel video Sep 2002 28' 13"

《无题1-3》
Untitled 1-3

这件作品之所以名为“无题”是因为对它如何命名感到很困难。

作品以一种恶作剧式的幽默方式呈现出人在精神和生理上的普遍欲望与动机——暴露与窥探。并以此为切入点，结合中国开放时代的日常经验，描述出一种窘境：一方面，品牌和高消费给经济带来活力，它已逐渐成为当代图腾，成为新一代的崇拜偶像。就象上一代的政治偶像一样，已在日常生活中树立起绝对的权威。对此人们表现出不可抑制的激动与兴奋，在充满热情的瞻仰和消费中获得快感。另一方面，文化和传统的自我意识又似乎使得这种兴奋和快感处于“道德的边缘”而隐含着一丝“犯罪感”。

对此，除了戏谑之外我们还能说什么呢？

The reason why this piece called "Untitled" because it was very difficult to name.

This work in a mischievous way of showing the humor in the general and desire and motivation – Exposure and Snooping. As a starting point, with the daily experience of the opening era in China, which describe a dilemma: on the one hand, brands and high level of consumption brings the energy to economy, it has gradually become a contemporary totem as a new generation of idols. Like the previous generation’ s political idol, has been establishing absolute authority in daily life. People are passionate and excited which cannot be suppressed, to get pleasure in worship and consumption. On the other hand, culture and tradition’ s self-consciousness seems to make this kind of excitement and pleasure in a "moral edge" and implies a hint of "guilt."

Thus, part from banter what can we say?

1999



系列摄影作品 Photography Series
50X70 厘米 50X70cm

《美好香皂》
The Perfect Soap

“洗”的概念总能给我们带来兴奋、快感和解脱，尽管我们知道“洗”会消费物质和精神。但惟有消费方能驱除心头之烦闷。不为别人只为自己。

The idea of 'washing' always brings us excitement, pleasure and relief. Although we know 'washing' consumes materials and spirits, only consumption can help get rid of our troubles. It is not for others, but for ourselves only.

1999



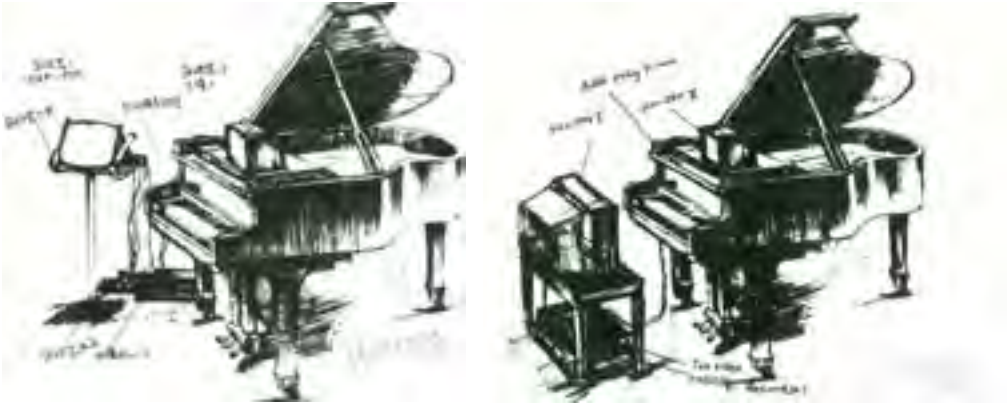
日常物件 daily object
肥皂 soap

《与快乐有关》
Related to Pleasure

用心电图测出成年人处于手淫全过程的心率等心脏指数，依据这些指数的波形图谱曲，并以自动钢琴演奏成曲。

An EKG is used to show the rate of the heartbeat of an adult during masturbation. The EKG pattern is transcribed onto a musical score and subsequently performed by a self-playing piano.

1999



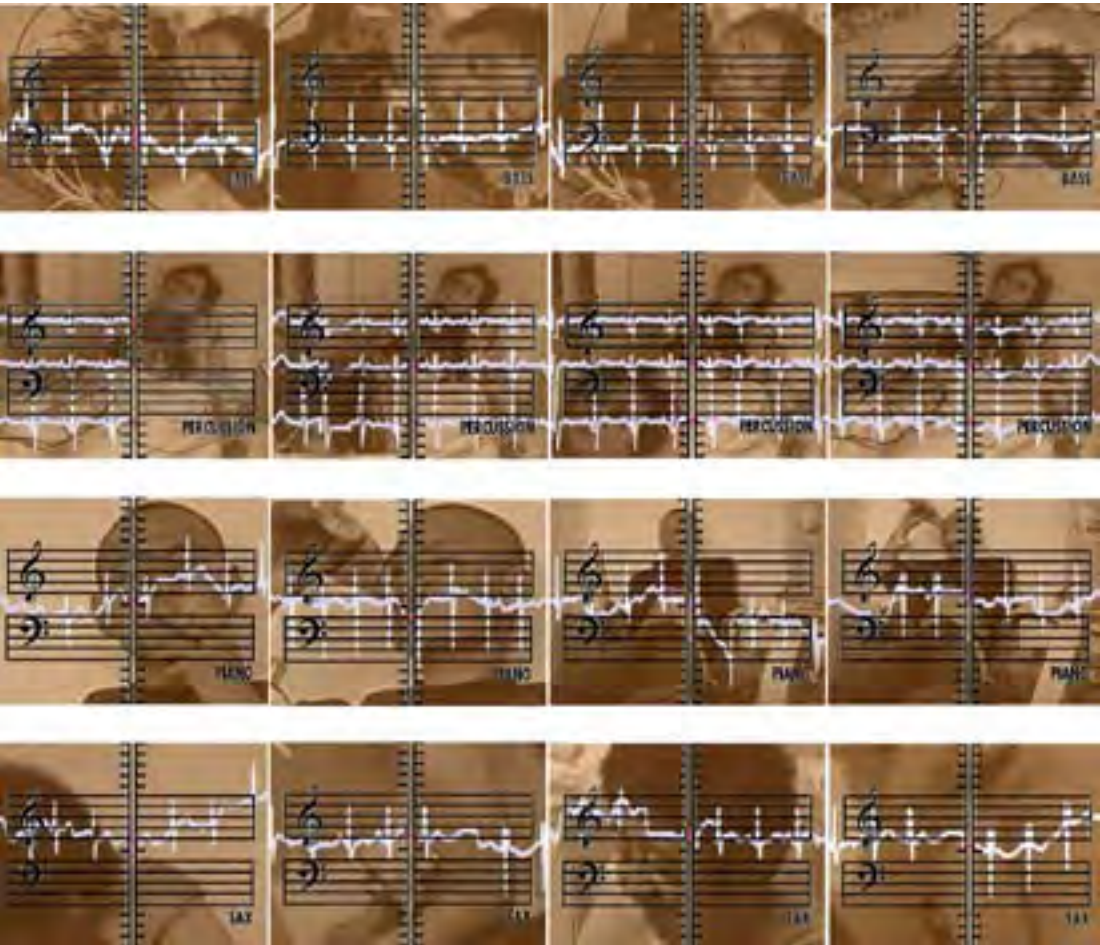
多媒体装置 Multi Media Installation
2台电视机 VHS录像带2盘 VHS录像机2台 3寸软盘 程序软件 雅马哈自动钢琴
2 TV Monitor/2 VHS Tapes/2 VHS Players/3 inch floppy disk/programmed software/automatic piano

《与情景有关》Related to the Situations

分别获取病人，醉汉，受孽者，婴儿的心电图指数，按这些指数分别谱成打击乐，钢琴，萨克斯管，低音提琴四种乐曲，并将它们组成一首四重奏曲。

According to the EKG of the patient, drunkard, aggrieved person, and baby, made the music played by percussion, piano, sax and cello, then compose to a quartet piece.

1999



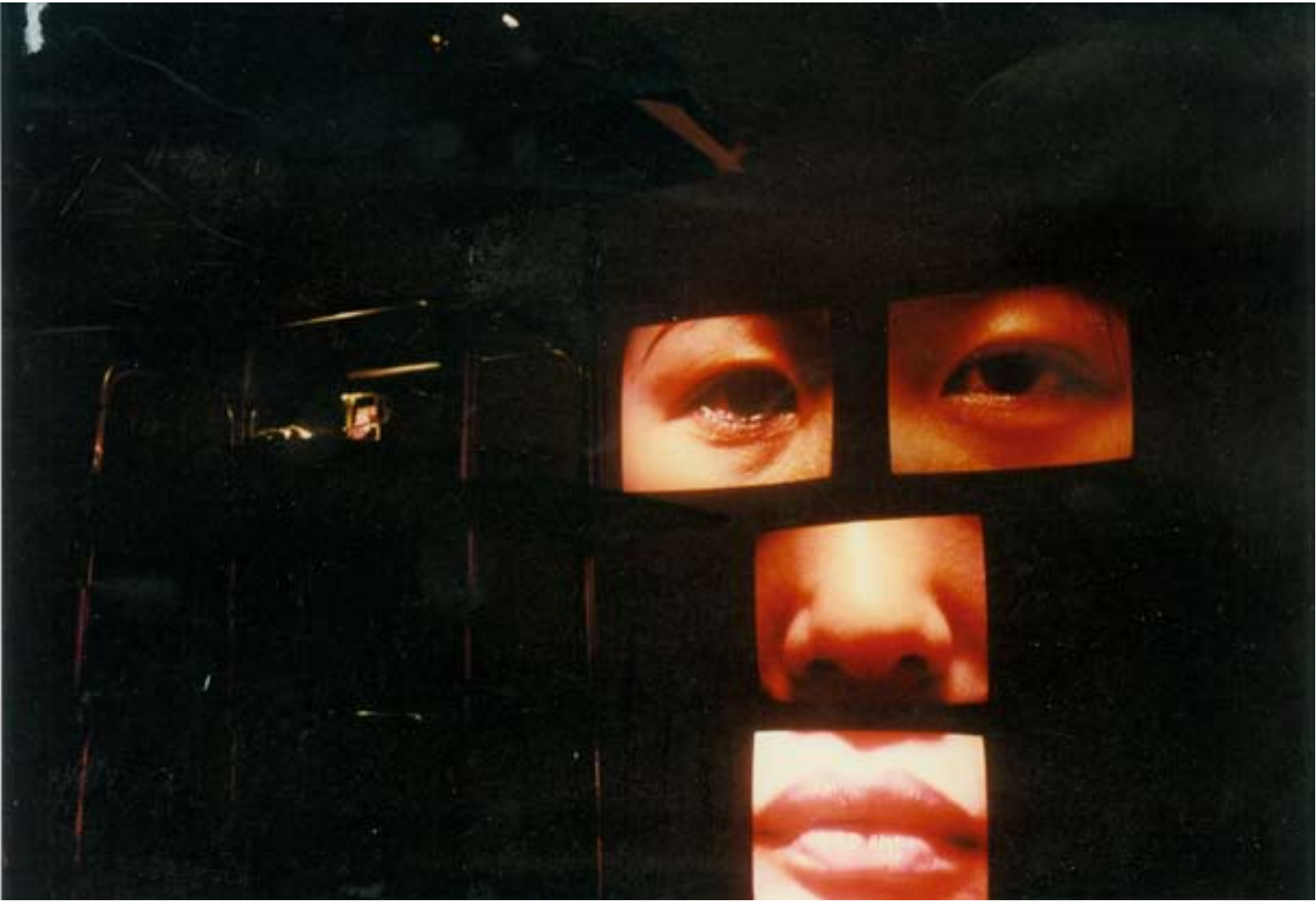
四屏录像 4 Channel Video Installation
2分40秒 彩色 声音 2'40" /color/sound

《谁》
Who

在温哥华街头邀约不同种族的人选，拍摄他们的五官，将这些五官进行随机组合，形成变化的不同个体的脸部。

On the street of Vancouver invite different race candidates, to photograph their facial features, a random combination of these features, the formation of changes in different individuals face during exhibition.

1998



《谁》方案：

• 摄录不同个体的左眼（A）、右眼（B）、鼻（C）、嘴（D），每个个体五官5秒钟。A、B、C、D四盒录像资料分别由四台投影放映机按正常的五官间距同时放映在屏幕上，组成一个不断变化着的由不同五官并立的头部形象。

• 由于摄录五官时计时的累积、误差和播放时的启动及机械走带的误差，画面将产生难以预料的五官特征错位和重合的瞬间，从而产生身份概念游荡不定的可能。

例：当A放映机的左眼图像已播放3号个体，在某一瞬间B放映机的右眼图像已进入6号个体的播放或还停留在3号个体的图像，C放映机也许已进入7号个体……

• 五官图像部分取自现实，部分取自媒体。

胡晋宁
1998.2 上海

"Who" Plan:

Take photographs of different individual's left eyes (A), right eyes (B), noses (C), mouths (D), 5 seconds for each facial feature. Four boxes of video materials (A,B,C,D) will be simultaneously be shown on the screen by four projectors. To begin with there will be a normal distance among the face features. Thus an everchanging picture of head will be composed of by the various facial features.

•Because of the possibility of error in simultanating the timing of the photographs for facial features, errors in the simultaneous starting of projecting or errors of the machinery sending the images, the picture will emerge unpredictable, everchanging and the images will appear coincidental. There will also be the possibility of people the confusing of the conception of identity. eg. when the projector A has showed the picture of left eye of indiviual No. 5, in the twinkling of an eye the projector B has showed the picture of the right eye of individual No.6 or still No.5, and the projector C maybe have entered indiviual No.7...

* Some of the facial feature pictures are taken from reality, and some from the media.

Hu Jiening
Feb.1998
in Shanghai

幻灯图片装置 Slide Images Installation
4台幻灯机 图片 4 Slide Projectors/Photo slides,4'05"

《新西游记》
New Journey To The West

本作品挪用电视剧《西游记》中的部分视觉资源，由以下特邀人员根据自己经验配以台词，编辑而成。

- 唐僧——郑胜天 原中国美术学院教授，现居加拿大
- 孙悟空——顾雄 原四川美术学院教师，现居加拿大
- 猪八戒——林景山 加拿大艺术家（华裔）
- 沙悟净——张蔷 原中国美术报编辑，现居加拿大
- 如来——汉克-布尔 加拿大艺术家
- 观音——泽娜-维姬 加拿大艺术家（印度裔）
- 使者——凯特-雷 加拿大艺术家
- 船夫——安东尼奥-赫西 加拿大艺术家（德国裔）

This skit includes partial visual features based on the Chinese classical fiction Journey To The West (Monkey King) and improvised dialogues from specially invited people of different backgrounds.

- Monkey—Sheng Tian Zheng (former professor of China Art Academy, now living Canada)
- Monkey—Xiong Gu (former lecturer of Si Chuan Art College of China, now living Canada)
- Pig—Jing Shan Lin (Canadian artist of Chinese origin)
- Monk Sha—Qiang Zhang (former editor of Chinese Art Journal, now living Canada)
- Buddha—Hank Bull (Canadian artist)
- Guan Yin—Zainub Verjee (Canadian artist of Indian origin)
- Emissary—Kate Craig (Canadian artist)
- Boatman—Antonia Hirsch (Canadian artist of German origin)

1998



《月光》
Moon Light

一只显示鱼钩影像的显像管被悬挂在夜晚的窗口。

A fishhook image shows in a kinescope hung on the window at night.

1998

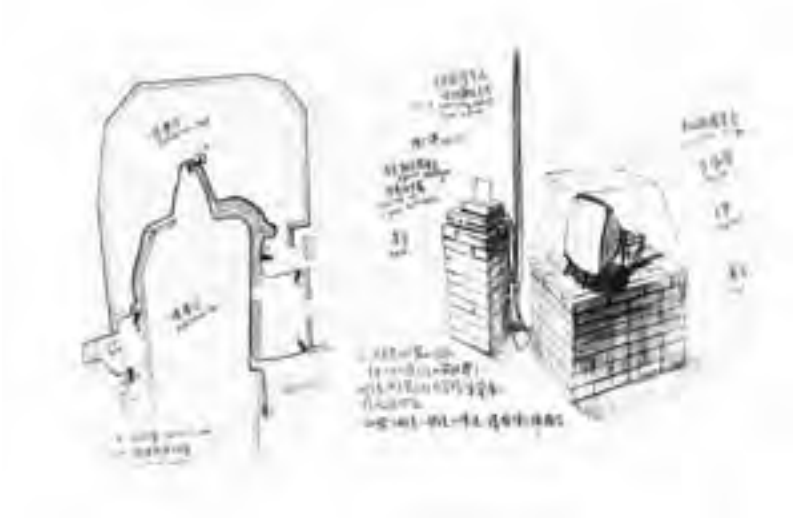


录像装置 Video Installation
电视显像管 录像 线材 TV kinescope/video/wires

《比较安全》
Comparative Safety

我们需要更多的眼睛以确保自己立于不败之地。
如需要了解展厅周围的情况，请向下按动下列控制键。观察完毕请向下按自动键，将其切回自动巡视状态。

We need more eyes for a more positive safety situation.
If you want to know the exhibition hall surroundings, please push down following buttons.
When you finish your observation, please push down the auto button; let it return to auto state.

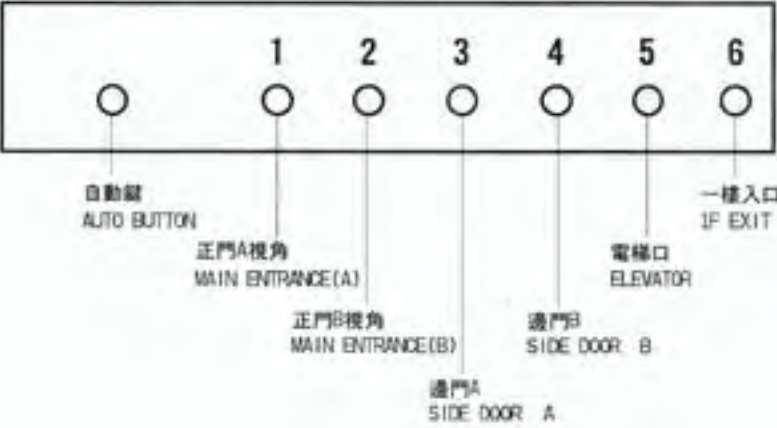


1998

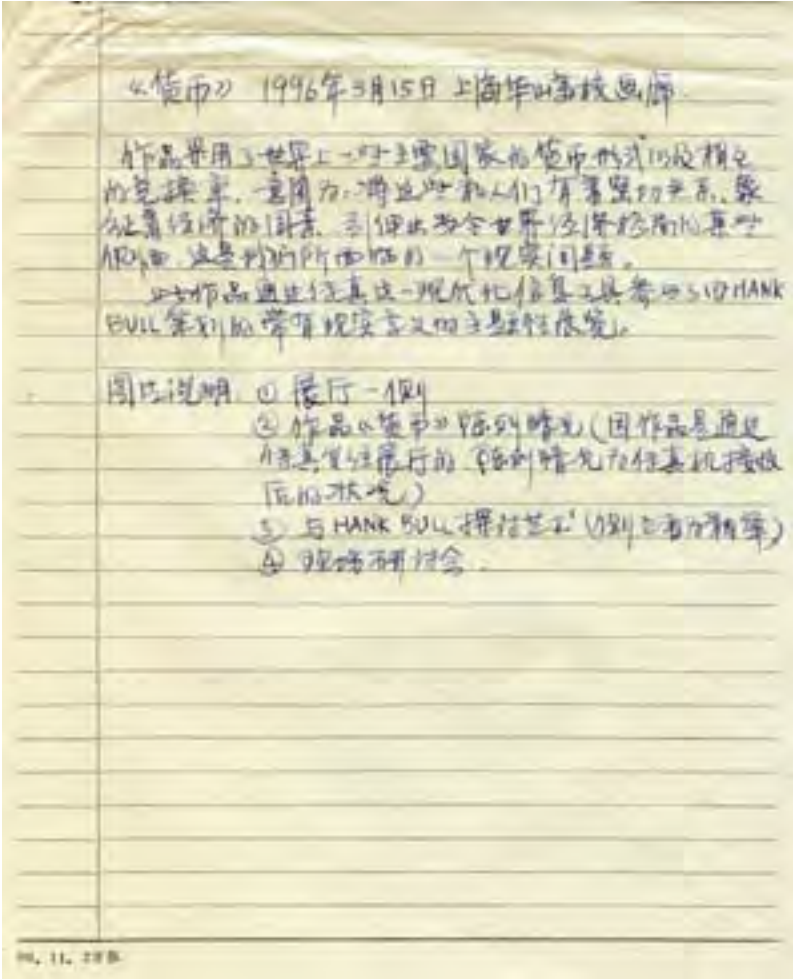


如需了解展廳周圍的情況，請向下按動下列控制鍵
觀察完畢請向下按自動鍵，將其切回自動巡視狀態

IF YOU WANT TO KNOW THE SITUATION AROUND THE EXHIBITION HALL,
PLEASE PUSE DOWN FOLLOWING BUTTONS.
WHEN YOU FINISH YOUR OBSERVATION, PLEASE PUSE DOWN THE AUTO
BUTTON, LET IT RETURN TO AUTO STATE.



互动装置 Interactive Installation
显像管 信号切分器 信号制式转换器 安全监视系统 视频线 有机玻璃 砖
kinescope/signal segregator/signal system transformer/safety surveillance system/video cables/polymath acrylic/brick



《虚拟语态》
Subjunctive Mood

中文播音员形象

重新组织的中英文台词

同时生效

Two Channels Video Dec.1996

Chinese and western announcer

Te-edit actor’ s lines

Simulcast

1996

《虚拟语态》（片长 4分8秒）
SUBJUNCTIVE MOOD (Time 4'8")

基本动机出于对“假定”概念的兴趣
The basic motive is (out of interest of the concept of "HYPOTHESIS")

在规定的时间内播放电视播音员图像，播放语言可在所规定的音节总数，在“有影响的外国学术著作”中选取相等数量的文字，播放播音员的语言时通过打倒键并配音。

In the set time televisia the objective of announcer then define the equal quantities of characters which are to be selected from "the influential foreign academic works" according to the phonetics pronounced in the televised video. Then dub the televised video and read aloud according to the function and the speaking speed of the televised target.

图像视觉效果按国内电视接收机一般清晰度设置。
Visual effect of the video is set on the basis of average clarity of domestic T.V. receiving.

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Source of characters	
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《Tractatus Logico-Philosophicus》	Ludwig Wittgenstein
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《生命对价值有意义》	阿尔弗雷德·阿德勒
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《Le Deuxième Sexe》	Simone de Beauvoir
《狄德罗哲学全集》	丹尼斯·狄德罗
《Oeuvres Complètes de Diderot》	Denis Diderot
《马克思主义与当代科学的发展》	西奥多·阿多诺

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《Grundlegung zur Metaphysik der Sitten》	Immanuel Kant
《正义以外》	雅克·德里达
《Outwork》	Jacques Derrida
《世界的迷宫》	约翰·阿诺·哥本哈根
《The Labyrinth of the World》	John Arno Coomans
《宗教与文明》	赫伯特·马尔库塞
《Religion and Civilization in its Freud》	Herbert Marcuse
《黑格尔的人》	赫伯特·马尔库塞
《The Hegelian Man》	Herbert Marcuse
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《查拉图斯特拉如是说》	尼采
《Also Sprach Zarathustra》	F. Friedrich Nietzsche
《新工具》	弗兰西斯·培根
《Novum Organum》	Francis Bacon
《探索心灵奥秘的现代人》	卡尔·古斯塔夫·荣格

《Modern Man in Search of a Soul》	Carl Gustav Jung
《辩证理性批判》	让·保罗·萨特
《Critique de la Raison dialectique》	Jean-Paul Sartre
《神学政治论》	斯宾诺莎
《A Theological-Political Treatise》	Spinoza
《平流理论》	亨利·大卫·梭罗
《Civil Disobedience》	Henry David Thoreau
《普通语言学教程》	费尔迪南·德·索绪尔
《Course de Linguistique Generale》	Ferdinand de Saussure
《新科学》	伽巴斯科尼·维多
《Scienza Nuova》	Giambattista Vico
《控制论（或关于动物和机器中控制和通信的科学）》	诺伯特·维纳
《Cybernetics, or Control and Communication in the Animal and the Machine》	Norbert Wiener
《大陆和海洋的形成》	阿尔弗雷德·魏格纳
《Die Entstehung Der Kontinente und Ozeane》	Alfred Wegener
《趣味批评》	德彪·沃尔夫
《Critique of Taste》	Debbau Della Volpe
《政治中的人性》	格雷厄姆·沃拉斯
《Human Nature in Politics》	Graham Wallas
《抽象与具体》	威廉·狄尔泰
《Abstraktion und Einfühlung》	Wilhelm Dilthey
《概述个人：从耶稣基督的生涯和工作》的稿、罗伯特·西塞	
《Ecce Homo: A Survey of the Life and work of Jesus Christ》	John Robert Seeley
《人本主义研究》	皮迪南德·欧宁·斯科特·谢利尔
《Studies in Humanism》	Ferdinand Canning Scott Schiller
《诗之辩护》	波西·比希·雪莱
《A Defence of Poetry》	Percy Bysshe Shelly
《阅读理论：审美心理理论》	沃尔夫冈·伊瑟尔
《The Act of Reading: A Theory of Aesthetic Response》	Wolfgang Iser
《小说的艺术》	亨利·詹姆斯
《The Art of Fiction》	Henry James
《内在时间意识的现象学》	埃德蒙德·胡塞尔
《The Phenomenology of Internal Time-Consciousness》	Edmund Husserl
《社群的起源》	查理·利奇
《Tribes Tropiques》	Charles Leys-Streane
《西方哲学史》	罗素
《A History of Western Philosophy》	Bertrand Russell
《物理学》	亚里士多德
《Physics》	Aristoteles

胡小峰 1996.12 上海



双屏录像装置 2 Channel Video Installation
4分20秒 彩色 声音 4'20"/color/sound

任何一个命题都不能谈关于其本身的任何东西,因为命题符号不能包含在其本身中。她的身体可一分为二,一面是身体本身——躯干、四肢、眼睛——那么温柔;另一面是她的声音,宛又宛吞吞吐吐,常常还显得那么遥遥生疏。“生命的意义是什么?”每个人都把这个问题和对它的答案观照于自己的行为之中,观照其个人行为,我们就会发现其个人的生命意义,如果我们要用一句话来概括哲学发展至今所达到的这个阶段,那么我认为选择“证据研究”要比“语言研究”的说法更好。现在以及任何别的时候,法律发展的重心都不在于司法判决,而在于社会本身,所选择的线条断布在画面之上,现出于迷雾中,是未成形的。卡尔·马克思也许可以被称为政治社会学之父。人类的知识可以分为两类,一是观念方面的知识,一是精神方面的知识。一个孩子,就其本身之存在而言,很少会感到性别问题。当人们说大理石块是绝对静止时,它却在趋于解体,新的事物迫使人们对以往的全部历史作一番新的研究。人能识别的本质就是理性、意志、心。不要冒冒失失地为一个男人说他情妇的缺点,也不该对一个鲁莽的人指出他所持理由的弱点,也不该对一个幻想者讲道理。疯狂以动物的野性形态表现出来,发展到极点时,疯狂与医学联系较少。对事物的再现,并不等于看事物,它仍然受到由图式支配的视知觉的影响。自觉中尚未有其领悟,领悟总是带有情绪的领悟。什么是兴趣,一般地说兴趣就是乐趣。我们把兴趣同其对象或某一行存存在观念联系在一起。但是死亡并不比生命更富有诗感。音乐的内容就是音乐的运动形式,也就是乐音的结合关系,说唱也是一种多样性,也可以产生美。善良意志表现在为了责任的行为中,当成长时能理解善意的年龄时就意识到人的地位、条件、职业以及他们的动作和智力是多么的不同。为了探究压抑的起源,就要重新回到出现在幼儿期的本能压抑的起源。概念的自我呈现,是一切表象的真正前言。技术的进步给人们创造出一种舒舒服服,平平稳稳的幸福意识。这种快感是在同整个艺术作品的具体交流中产生的。所以我们的研究要从商品的分析开始,一种商品的效用使它成为一个使用价值。积极的情緒尚未被研究,体内平衡、均衡、适应、自主、本能防御以及调节,这些仅仅是消极的概念。我们必须补充积极的概念。任何人的行为只有涉及他人的那部分才须对社会负责。人类应当被超越,一切

生物都创造了两出于自己的种类。市场的假象是通过文字和虚构的类型而进入理解力的。统计结果表明,患有精神忧郁症的病人,年龄差不多都是四十岁,而女性患者的年龄更要小一些。在一个闷热的房间里,有人去开窗,其他人看见的只是他站起来,离开座位,走到窗前等一系列动作。只有自己也体验到房间的闷热时,才能把推开窗者行动的“全部意向”“理解”其行动的意义。迷信是由恐惧而生,由恐惧体系和增长的。我们可以断定预言家是拥有非常生动的想象力而不是拥有非常宏富的智力。我常常由此而想象最终会有这样的国家,它公平地对待所有的人。整个来看,言语活动是多方面的,性质复杂的,同时跨着物理、生理和心理几个领域。语言的实体是构成语言的符号。人意识到对自然的一切秩序都绝望了,就希望有某种超自然的力量来救济他,孩子到了老年感到自己的各种力量都衰竭了,就自然地转向宗教。达尔文的生物进化原理今天仍然有效,他的继承者们正一步步地把进化论纳入牛顿的概念。大陆地块一定移动过,南美洲肯定曾经与非洲相连并构成一个统一的地块,这两个地块的边境现在仍然明显地吻合。“诗中人拉”和诗中所有虚构物并非是虚幻性动物。以往的政治学基本上建立在人性的概念之上,但最近的著作却很少注意人性的各个因素。对于“绝对艺术、意志”,人们应理解成那种内在的内心要求。约翰在福音书说时还看无比的骄傲说自己不配给他丧礼,并指出这位基督正是我族的希望所在。诗与快乐是行将不满的。时间不是运动而是使运动成为可计数的东西。由于视野是在不断地相互起作用,要使读者立即接受所有视野是不可能的。选择是肯定不用别人来为它辩护的,因为它背后有一个稳定的动机在支配着它。

No topic can talk about anything about the topic itself, because the make of the topic cannot be contained in itself. Her body can be divided into two parts: one is the body itself - the skin, the eyes - so gentle; the other is her voice, sudden but hesitant and quite often sounding far away. "What is the meaning of Life?" Every person manifests the question and its answer in his own behaviour. Observing the person's behaviour, we will find out the meaning of his personal life. If we are going to summarize the phase that philosophy has developed till now, I think it's better to use "evidence study" instead of "language study". Now and at any other time, the development of law has never been focused on judicial judgment, but on the society itself. The lines chosen scatter on the canvas with all kinds of forms, which do not take shape. Karl Marx may be regarded as the father of political sociology. The knowledge of human beings can be classified into two types: one is the knowledge about ideas, the other is the knowledge about spirits. A child, as far as his existence is concerned, will seldom think of sex. When people say the mumble is absolutely still, it is disintegrating gradually. Now things force people to do new researches towards the whole history. The essence realized by man is rationality, will and heart. Don't tell a man the shortcomings of his mistress without due consideration, don't point out the weak points in a plaintiff's reasons, don't try to reason with a dreamer. Instinct is manifested by the animal's wildness. When it goes to the extreme, it has little to do with medicine. Reproduction of a matter does not mean to look at the matter. It must be influenced by the visual sense controlled by the pictures. There lies comprehension with passion. What is interest? Generally speaking, interest is pleasure. We associate pleasure with certain object or the idea of the existence of certain behaviour. But death is not more poetic than life. The content of music is the form of movement of musical sound and the combination of sounds. Decreasing is a diversity which is beauty, too. Kind will is displayed by the action to show responsibility. When I grew up to an age that I can distinguish good and evil, I realized how different people's positions, conditions, occupations, labour and efforts are. In order to study the origin of depression, we must go back to the origin of instinctive depression in one's childhood. The self-manifestation of the idea is the real prelude to all prelude. The advance of technology creates a comfortable and stable sense of happiness. This sense of happiness is produced by the direct communication with the whole artistic piece. So our analysis shall start from the analysis of commercial goods. The usage of an object makes it a value of usage. Positive emotions have not been studied. The balance, adaptation,

self-defense and adjustment inside a body are only negative ideas. We must add positive ideas. Any people's action, only the part that is related to other people shall be responsible to the society. Human beings shall be compared. All living things have created higher species than themselves. The falseness of the market goes into our comprehension through the allies of words and games. It's shown by the statistics that the age of patients with depression is around 40 and the age of female patients is even smaller. In a hot room, someone went to open the window. Other people only saw he stand up, leave the seat and go to the window. Only when they feel the hotness, they will fully understand the meaning of opening the window. Superstition emerges because of fear and it is developed and supported by fear. We can conclude that the prophet is born with vivid imagination instead of complete intelligence. I often think there will finally be such a country in which everyone is treated equally. On the whole, the language activity is many-sided, complicated, extending across physics, physiology and psychology. The body or language constitutes the symbol of language. When a man degenerates to desperation towards all help from nature, he will expect some supernatural force to save him. When a prodigal finds his strength slipping away from him as he grows old, he will naturally turn to religion. Darwin's theory of Evolution still remains effective. His successors are gradually bringing his theory into Newborn's idea. The massif must have moved and the South America must have been connected with Africa. The edges of these two continents obviously fit each other. "Characters in poems" and all fabrication is the poem are not imagined animals. Past politics were based on the idea of humanity, but recent works seldom pay attention to all human factors. People shall understand "absolute artistic will" as the potential request from the heart. John held incomparable admiration towards Jesus while he said he was not qualified to give him baptism and pointed out Jesus was the hope of the nation. Poetry can't go without pleasure. As visions are always interweaving with each other it's impossible to make the readers to accept all visions. Choosing does not need others' concern because behind it there lies a steady motivation the choosing itself.

《与生理状态有关》
Related to the physiological state

作品最初的动机涉及到意识与无意识、文化和生理的关系。

在医院的危重病房里有个监控室，24小时监控着病房里每个危重病人的病情。作品的素材取自一个生命垂危病人的心跳和呼吸。在屏幕上方移动的曲线是该病人的心率，屏幕下方的起伏波动的线显示了病人的呼吸状况。在这些曲线上覆盖一张透明的五线谱，当波动着的曲线经过屏幕中央时，曲线在五线谱上的位置就是读谱的依据。根据“谱上的内容”用钢琴演奏成曲。

I am interested in between conscious and unconscious, culture and physical state.

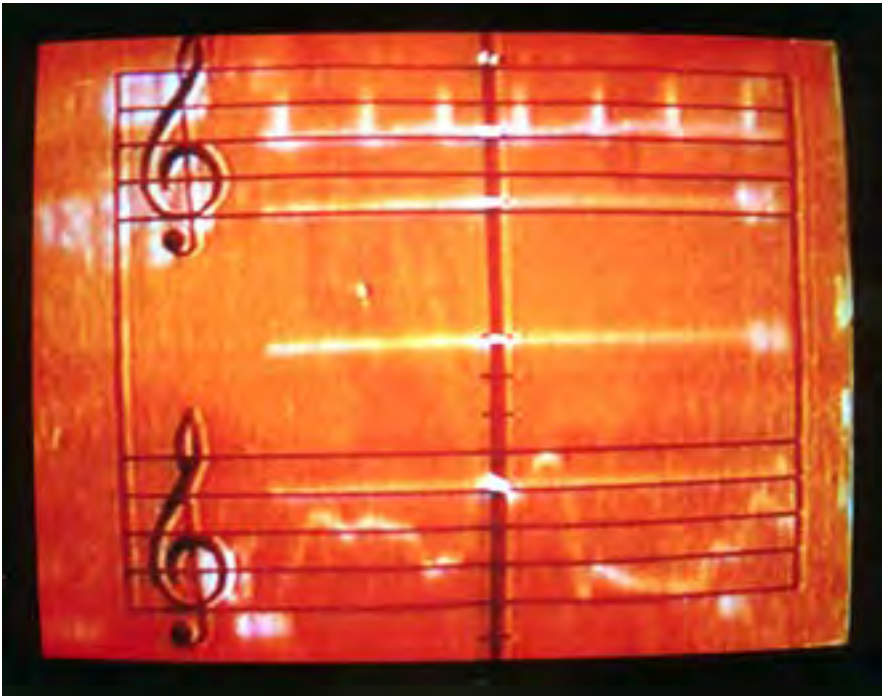
I got the vibration oscillogram of a patient’ s heart and breath for 5’ 20” in the hospital.

Overlap the selected oscillogram with the staves.

Set the notes in the staves according to the vibration of the heart and breath.

A pianist played according to “the notes on the staves” .

1996



单屏录像 Single Channel Video
5分20秒 彩色 声音 5'20"/color/sound

《与电视为伴》
With TV

行为过程是在与电视相伴的过程中检测身体的状况，准备工作：去医院将动态心电图仪器安置在身上，连续看24小时的电视，期间有医护人员伴随在身边，定时检测血压、心率、呼吸等生理指标并记录医疗报告，再由医生进行诊断。

The process of the performance is by checking body condition while with a TV set: go to the hospital placed ECG equipment on my body, continuously watch TV for 24-hours, there will be medical staff accompanied by side, regular measure my blood pressure, heart rate, respiratory and other physiological indicators, then record the medical report, and pass to the doctor for diagnosis.

1996



行为 Performance
过程: 24小时 Duration: 24 hours

《 1995–1996 》

1995–1996

装置

感光软片 涤纶薄膜 铁管 铁丝 尼龙线 铁夹

8米X8米X3米

1995–1996
installation
Photographic film, polyester film, Iron pipe, Iron wire, nylon wire, Tiega
8mX8mX3m



1995



《三个截面》
Three Sections

混合媒体项目 Mix Media Project

1995



On May 7th 1995, at breakfast, lunch, and dinner times, made a visual record of TV information received by ordinary Shanghai families, regarded the record as a menu, and faxed it to Vancouver. Everyday we might receive information from all fields which may not be true, although it is authoritative, just like the way we receive food.

Three Sections
May, 1995
Fax Art Exhibition in Vancouver, Canada
Hu Jieming

《 目击游戏 》
Witness and Game

将身份证的形象绘于传统的手工纸上，在纸的背面，按照渗出的痕迹重新描绘相同的形象，让第二次描绘的痕迹渗透之纸的正面；再跟据渗透和原先画的痕迹重新描绘，获得自然变形效果。

最后，将画移入暗房，在表面上涂抹感光材料（卤化银），并将原图形投射到画面上进行曝光，产生摄影材料痕迹（黑色园点）。将大批相同尺寸、不同身份人物形象在墙上并列展示。

这些不明确的和变形的脸组成了相互目击的空间。作为大量制造的生理物体，他们是有效的。

It takes the I.D photo of actual individuals and paints their faces on paper.

Than he turn the paper over and traces the lines of the picture on the back with paint which seeps through to the front, and repaints the face on the front of the paper, now distorted by seepage of the paint from the back. Finally, coats the surface of the paper with photosensitive emulsion and projects a slide on it with a pattern of spots, making black spots all over the surface of the picture. It exhibits large numbers of these pictures, all of different people but the same size, side by side on the wall. The indistinct and distorted faces vie with each other for space.

Mass-produced as physical objects, they have a settling effect.

1994



综合材料 Mixed media
图像来源:身份证 The source of image: identity card

创作年表

84年毕业于，与施勇共租工作室从事绘画创作。

1992–94 尝试各类材料进行创作，主要以感光材料和绘画材料的综合运用为主。

1994 目击&游戏（绘画媒材装置）94年5月举办第一次个展。

1995年3月参加横滨的第30回今日作家展，第一次出国参与当代艺术活动。

1996《1995—1996》（装置）95年底制作大型装置作品，第一次尝试具有空间概念装置作品，在观念上有明确针对媒体的立场。

1996《与电视为伴》（行为）继续关注媒体与人的关系，尝试行为的表现方式。

1996 作品《三个截面》(传真) 应Hank Bull的邀请，运用传真方式完成作品。

1996 作品《与生理状态有关》和《虚拟语态》（影像），完成第一批影像作品的创作，初步具备独立拍摄、剪辑影像的能力。开始图像产生音乐的试验。

1997 比较安全（影像装置），尝试利用现场的资源进行创作。作品《与电视为伴》尝试身体与媒体的关系以及表现方式，应丁乙邀请参加名为“经过平面”的杂志媒体群展。作品《钱》参加上海的国际传真展。

1997–98 月光（影像装置），第一次动手肢解家用电器，尝试器材重新整合后的表现力。整合工作设备，拥有较完整的个人非线性编辑设备。

1998 作品《新西游记》、《谁》（影像），产生于第一次驻村艺术家机会（Westen Front加拿大），尝试挪用现成素材进行创作。

1999 作品《与快乐有关》（影像装置），尝试身体的信息和媒体技术结合的表现方式，首次涉及编程。

1999 作品《美好香皂》（物件）尝试艺术品和日常用品的关系转换，设法将观念融入到日常用品的使用过程中。

1999 作品《与情景有关》（影像）获得第二次驻村艺术家机会（CICV法国），首次使用专业级录像制作设备，继续试验图像产生音乐的表现方式。

1999 作品《无题》（摄影）数年后再次使用摄影方式。

2000 作品《火红的年代》（图片）首次使用图片数字合成技术。

2000 作品《手》（摄影）120胶片摄影加数字后期处理。

2000–01 作品《美多撒之筏》（摄影），尝试运用数字合成摄影方式进行创作。

2000《家》（影像装置）将影像作品《谁》，改变成装置版本，尝试作品的延展可能性。

2000–01《美多撒之声》（影像），延展《美多撒之筏》，深化图像转换音乐的表现技法。

2000–01《1999–2000传奇》（装置），对信息媒体的关注，首次参加媒体艺术展览（美国），接触到大量的电子艺术作品。

2001《只要轮廓》（影像），尝试运用现成图片制作影像，继续深入图像转换音乐的而表现手法。

2002《风中的城市》（影像）继续开发不同的音乐表现方式。

2002《情感交流一分钟》（影像）已形成较完整的图像和声音表现方式。

2002《来自建筑内部》（影像），尝试解决形式和内容的关系问题。

2002《走为上策》（影像）

2002–03《它还在那儿》（交互影像装置），开始交互表现方式的实验，与金江波和他的团队一起开发技术。

2003《春2003》（影像）行为和电视的方式。

2003《有氧运动》（交互影像装置），从软件过渡到硬件的研究，逐步形成自己的团队，进行编程和硬件开发。

2003《水上水下》（交互影像装置），尝试运用多屏交互影像表现手法。

2003《睡眠时刻》（交互影像装置）

2003 11月在上海比翼艺术中心举办个展《与你有关》，展出4件交互影像、装置作品。

2004《水下》（合成摄影），将交互影像《水上水下》改变为合成摄影版本。

2004《水中物》（影像），将交互影像《水上水下》改变为短片版本。

2004《向上 向上》（交互影像装置），尝试户外交互影像装置的表现，体现交互影像装置的公共性。

2005《家在何处？》（合成摄影），运用图像数字化的功能，完成观念的表达。

2006 明信片（摄影）

2006《嗨 一个世界正在建设中》（图片），尝试图像数字化及表达的最大化极限。

2006《粮票》（图片），运用廉价的材料和印刷制作毫无价值的成品（过去曾经有价值），参加快递展。

2006《穿越中心》（交互影像装置）运用废弃的材料交互媒介相结合的手法创作。

2007《零度海拔》（交互影像装置），运用废弃的物品与交互媒介相结合的手法创作。

2007《零度海拔》（合成摄影）

2007《几十天几十年》（装置）对时间、空间维度的变化发生兴趣，尝试运用材料与化学作用的方式进行创作。

2007 作品《多云 微风》（摄影）表达城市空间和人的心理空间的关系。

2008 作品《儿子》（摄影）对城市时空和人的关注。

2009 作品《灰盒子》（摄影）对记忆与表现的演绎。

2009《几十天和几十年 之二》（交互影像装置）对时空维度变化的深入探究。

2010《几十天和几十年 之三》（交互影像装置）尝试表现手法的细微调整。

2010 零度海拔之四（交互影像装置）尝试相同作品材料变化带来的可能性。

Artistic Biography

1984 Graduated from University, shared a painting studio with Shi Yong.

1992–94 Experiment with all kinds of materials, mainly in photographic materials and painting materials mix comprehensively.

1994 Witness and Game (Paintings media installation) exhibited in May 94, which is the first solo exhibition.

The 30th “Artists Today” Asia–Pacific Universe: Contemporary Art from Australia, Canada, China, India, Japan, Philippines, at the Citizens’ Gallery, Yokohama, Japan, this is the first time joint abroad contemporary art group exhibition.

1996 “1995–1996” complete the large–scale installation works, the first attempt with the concept of installation in space, with a clear and promising concept toward the media’s position.

1996 "With TV " (performance) continue to focus on the relationship between media and people, try to performance as expression method.

1996 “Three Sections” (fax) invited by Hank Bull, the use fax as part of the work.

1996 Related To The Physiological State and the Subjunctive Mood (video) are the first round moving image creation, initially with an independent filming and editing capabilities. Test on images generated music began.

1997 Comparative Safety (video installation) try to use resources at the daily life location. TV as Partners to try out the relationship with the media and body, and the related expression, invited by Ding Yi to participate in “After the Graphic” the magazine media group show. The work Money participate d in Shanghai’s International Fax exhibition.

1997–98 The Moonlight (video installation), the first time hands dismembered appliances, try to re–integration of equipment find the new expression. Had the first complete personal non–linear editing equipment.

1998 New journey to the, Who (video), created by the first resident artist project at Westen Front, Canada, try to divert existing material to recreate.

1999 Related to Happiness (video installation), try the body’s information and media technology mixed expression, the first time tried with programming.

1999 The Perfect Soap (object) transferred the relationship between art and everyday objects, inserted concept into the process of daily consumption.

1999 Related to the Situation (video) received another residency program by CICV France, for the first time use professional TV production equipment; continue experiment on converting the image into music.

1999 Untitled (photography) continue to use the photographic method.

2000 The Fire’s Red (photography) for the first time use pictures digital synthesis technology.

2000 Hand (photography) 120 film photography plus digital post–production.

2000–01 Raft of Medusa (photography), try to use digital synthesis technology on creation.

2000 Home (video installation) a recreation on the work "Who", change it into the installation version, experiment on the extension of the work.

2000–01 The Fiction between 1999 & 2000 (installation), concern on the information, first time to participate in media art exhibition (USA), exposed to a large number of electronic

arts.

2001 Outline Only (photography), try to use ready–made picture produce video, continue experiment in transfer image to music expression.

2002 The Cities in the Wind (video) to continue the development of different approaches to music expression.

2002 One minute Soulful Touch (video) has become a more complete work of video and music.

2002 From Architectural Immanence (video), try to resolve the relationship between form and content.

2002 The best Strategy is to be on the Move (video)

2002–03 It is still There (interactive video installation), began to experiment on interaction, work with Jin Jiangbo and his team for technical development.

2003 Spring 2003 (video), experiment on relation between behavior and the TV.

2003 Aerobic (interactive video installation), the transition from software to hardware research, and gradually form my own team, focus on programming and hardware development.

2003 Above and Under Water (interactive video installation), experiment on multi–screen interaction.

2003 Sleeping Time (interactive video installation)

2003 November in BizArt, Shanghai solo exhibition "about you" featuring four interactive video, installation works.

2004 Under the Water (synthetic photography), turn the interactive video "above and under water" into the synthesis photography.

2004 Something in the Water (video), tum the interactive video "above and under water" into a short video.

2004 Go Up Go Up (interactive video installation), experiment on the outdoor interactive video installation, reflects on the public nature.

2005 Where is My Home? (synthetic photography), use the function of digital images, complete expression of concept.

2006 Postcards (photography)

2006 Hi! A World Which is Under Construction (photography), experiment on the limitation of digital image and the expended expression.

2006 Food Stamp (photography), use the inexpensive materials and print worthless product (in the past has value), to participate in an Express exhibition.

2006 Cross the Center (interactive video installation) use the traditional daily material and interactive media.

2007 Altitude Zero (interactive video installation), use discarded materials and interactive media as a combined method.

2007 Altitude Zero (synthetic photography)

2007 Dozens of days and Dozens of Years (installation) concern on the time and space dimensions changes, try to use materials and chemical means to create.

2007 Cloud Breeze (Photography), express the urban space and the psychological space’s relation.

2008 Son (photography) concern on the urban space and people.

2009 Gray Box (photography) focuses on the memory and expression in performance.

2009 Dozens of days and Dozens of Years No.2 (interactive video installation) explored the change of the dimension of time and space.

2010 Dozens of days and Dozens of Years No.3 (interactive video installation) experiment on the detailed adjustment of expression.

2010 Altitude Zero No4 (interactive video installation), experiment on different materials with the same interactive work.



