

se time, he's in monitor



moving
wait for order
action

Relate to Al Qaeda

20 min aside a car near Buckingham entrance



Assassinate people in the car?

Relate to London Riots? every day



strong anti-detection
the ONLY permit car in Buckingham Palace

Relate to "The 7 July 2005 London bomb"



Royal Review Ceremony

15 mins
Bag

ate time
ists Crowded
deliberately



bag

2010
Training Camps (Afghanistan)



Check on spot

08. 2011 ~ 09. 2011

Calculate time

Make a plan 2012



Little people stream

Possible fellows

Similar to Al Qaeda
Abul Yaqub-Libr
Passport



More Guards + + +

Carry out
Strengthen monitor

Latest, he's in monitor
find place

mpic. As yet, why not the same con-

Patrols!!

5 mins wait for



follows?
Bag?
11:30

Calculate distance
Consentation Hill - Buckingham Palace
For explosion



Guard force
observed

No ~~an~~ amusement yet
Keep watching

(Via CCTV monitoring)

CCTV



strong anti-detection
contact person?



Bag disappears when?

章 清

ZHANG QING

监控系列作品

Surveillance video works

2006-2017

ShanghART
香 格 纳 画 廊

cctv - 章清个展

cctv - Zhang Qing Solo Exhibition

12/18, 2011 - 1/28, 2012

陆兴华、章清对话录

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

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

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

章：对，我们现在看上海，其实是用类似英国 BBC 那种眼光来看自己。

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

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

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

2011年12月

Dialogue between LU Xinghua and ZHANG Qing

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

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

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

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

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

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

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

December 2011



展览现场, cctv - 章清个展, 香格里拉画廊 H 空间, 上海, 2011
Installation View, cctv - ZHANG Qing Solo Exhibition, ShanghART H-Space, Shanghai, 2011

The People's Secretary, 2010

视频 | 单路, 监控录像

Video | Single Channel, Surveillance Video

17' 30"

Edition of 7



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

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



Liang has also taken advantage of the situation and guided the people in adjusting the structure of the crop planting industry.



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



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



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

向汤姆·史密斯学习 (Learn from Tom Smith), 2011

视频 | 单路, 监控录像

Video | Single Channel, Surveillance Video

13' 41"

Edition of 7



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

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

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

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



树

Tree, 2011

装置 | 铁, 橡胶, 镜头, 花岗岩, 油漆, 闪光灯

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

560 × 360 × 260 cm

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

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



嫌疑犯 No.1-4

Suspects No.1-4, 2011

装置 | 白板, 摄影, 马克笔, 磁铁

Installation | Whiteboard, C-print, Marker pen, Magnet

127 × 180 × 50 cm x 3 pcs, 122 × 180 × 2.5 cm x 1 pcs



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

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

我有一点比别人好

There is one thing I do better than others, 2011

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

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

120 × 80 × 15.5 cm (闭合状态 When closed)





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

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



我有一点比别人好 There is one thing I do better than others, 2011 录像截屏 Video Still

别走得太快

章清个展

Don't Go So Fast

Zhang Qing Solo Exhibition

5/30 - 6/22, 2009

章清：面对现实的美学

文 / 田霏宇 翻译 / 杜可柯 2009

我们应当如何解读一位活跃多年但不知何种原因一直被埋没至今的艺术家创作生涯？这是一个任何熟悉中国当代艺术圈的人在审视章清过去十多年的创作生涯时都会想到的问题。在这个经常被缩减为几个孤立图像的不断蔓延的圈子里，持续关注一位长期在场但备受忽略的艺术家近年来的全部产出能给人带来许多启发。章清的作品为我们呈现了一个与近年席卷中国艺术界的各种潮流和主题平行的小宇宙，但同时又保留了一种独特的感知力，直到现在才被完全发掘。

这就是章清目前该项目的深度背景。十年前，一场名为“家”的展览在上海莫干山路月星家居广场开幕，邱志杰策划的这个展览是对他1999年早些时候组织的“后感性”展览的回应。章清的第一件作品《模式对话》就是为这个展览所创作。在该装置中，观众可以通过电子设备隔着一扇玻璃窗说话，就像探监一样。这件作品从概念上让人联想到肖鲁十年前为中国现代艺术大展创作，并于开幕之际枪击的公共电话亭。接下来几年，章清在不同的主题和风格间来回跳跃，尝试过男扮女装的摄影作品，暴力受虐的行为艺术，以及海派的尖锐反讽，最后逐渐发展出一种成熟的录像平面语言，目前的展览就是对这种新语言最全面完整的具体展示。实际上，章清到现今为止走过的漫长道路有助于我们看清当代艺术进入新千年后的发展历程及现状。在审视这些作品的过程中，一名艺术家的成长史与一个不断变化的体系同步浮现在我们眼前。

以章清的第二件作品《2000年11月上海艺术活动列表》为例。这件作品的内容与其题目完全吻合（和黄永砷的《〈中国绘画史〉和〈现代绘画简史〉在洗衣机里搅拌两分钟》有异曲同工之妙）。他把列表分别寄给了上海市宣传部和上海电视台，让人回想起肖鲁枪击事件发生后一名艺术家匿名向《北京日报》、中国美术馆和北京市公安局写炸弹恐吓信的事。有趣的是，这件

作品也从某种程度上回应了颜磊和洪浩的《邀请函》（1997）。当时，颜洪二人伪造了一封第十届卡塞尔文献展的邀请函，并将其寄给国内一百名顶尖的艺术家。一边是向急功近利的艺术家们发出来自海外机构的虚假邀请；一边是将已经存在的民间活动整理归纳，寄给对此漠不关心的政府部门。2000年11月，第一届国际化的上海双年展开幕，同一个月，艾未未和冯博一组织了“不合作方式”。如今，章清的这件作品作为美学存在，是对当时这些不同发展趋势的一次鲜为人知的编纂整理；而作为文献资料，则是对改变中国当代艺术面貌的那一个月所发生的所有事件的唯一完整记录。

2001年十二月，带有暴力受虐倾向的行为艺术很快就会发现自身已被列为非法并随之淡出主流视线。就是这时候，章清在成都一座寒冷的公寓楼里完成了一件名为《叽哩吧呀》的行为艺术作品。在该作品中，章清请来一名技师在自己耳洞上打了十二个洞，并在耳环上串上若干氢气球。整个过程期间，章清始终赤身露体地站着，任凭鲜血直流；穿刺完成后，他开始一次又一次跳向空中，试图用针扎破串在耳环上的气球。拴住气球的细线长度刚好在艺术家可以够得着的范围之外，所以章清只能靠反复迅速的跳跃抓住自身与气球距离缩短时那转瞬即逝的空档，与此同时，剧烈的运动也会不断拉扯他脸上新刺的伤口。几个星期以后，他再次脱光衣服，将自己周身涂成红色，挑逗一头公牛的进攻，而拴住这头公牛的只有一只鼻环。

对于北京艺术圈来说，2003年秋标志着另一个转折点。798成为公认的画廊区，其获得的知名度在几年前章清制作他的上海艺术活动列表时还是无法想象的。首届“北京双年展”吸引了大量观众，追在这些观众后面的是无数卫星展。这一年，章清在一个现已废弃的艺术中心完成了项目《结》。

在这件作品中，十八个人进入一根 31 米长的布袋子，他们的任务是通过在布袋里爬动最终打出一个结。几个月后，他在南京雇了十几辆出租车，让它们两辆一组互相对撞，快撞上时急刹车，然后倒回去重新开始，如此反复。排成两列的车之间形成了一个狭窄的通道，艺术家鼓励观众依靠极端的信任尝试从这些疯狂对撞的汽车中间走过去。

和许多艺术家一样，章清在 2005 年开始进行数码影像创作，为上海高层建筑群留下了一份令人难忘的图像记录。视频里的大厦距离举办“家”展览的家居广场不远，随着每扇窗户亮起灯光，一个人口稠密的建筑集群逐渐浮现于黑色背景上。《全亮了》延续了这种城市幻想的冲动，展示了外滩和浦东新区令人匪夷所思的天际线，摩天楼灯火通明，但既不闻人声，也不见人影，似乎谁都不在家。从这件作品到录像装置《603 足球场》（2006），章清完成了一次小小的跳跃。《603》记录了一场在艺术家自己家里（603 是他家门牌号）举行的足球赛，片中荒诞，玩闹和潜在的暴力混在一起，表现了奥运会到来之前那段日子空气中满溢的能量和精力。很快，他开始将现成图像带入作品，装置《108》就是第一件挪用现有图像的作品：艺术家收集了一系列名人未成名前的肖像，将其装裱挂到墙上。录像装置《来不及》（2007）作为该风格的延续，使用了六部记录未完成行为的短片。

本次展览中内容广泛的摄影和录像作品也是一种延续，是对转向电影叙事的延续——也是对虚构与现实之间界限混淆的延续——而这种变化首次出现是在去年章清的录像装置《别太狠》里。章清在这件装置作品里回忆了童年时曾对他面露凶光的人，在刻画这些人“恶”表情的精巧图像上叠加他自己的声音，向观众娓娓讲述导致如此憎恶或假想的不愉快的种种原因。这种探询在本次展览上向前更进一步，章清通过编排整组演员的行为举止，创造了一

个在藐视现实中追求现实的奇观。

展览“别走得太快”里所有摄影和录像作品均以陕西省农村的泥草房为背景。这些影像描绘了一群年轻的职场达人如何穿着标准的名牌套装，带着城市上升阶层的蓬勃朝气，在中国贫困的内陆省份典型的泥草房里行动和居住。章清镜头中的人物尽管与周围环境格格不入，但仍表现得非常自如，仿佛从未远离过上海徐家汇或北京 CBD。他们发疯似地在简陋的农舍间进进出出，似乎这些低矮的建筑就是沿海大城市里闪闪发光的摩天大楼。他们行动的背景除了农舍和山村以外，还有艺术家在平房内墙和外墙上用粉笔草草勾勒的图像轮廓。这边，一名年轻女子斜倚在炕头涂口红，身后是迪拜豪华酒店内部陈设图；那边，若干上班族站在一堆玉米棒子和一座农舍之间，农舍的外墙上是石灰水画的浦东剪影。

“别走得太快”通过将静态图像和动态图像融为一体，反思了中国发展过程中的两极分化现象以及使这种发展成为可能的控制技术。该项目的核心版块是一面九屏的电视墙，屏幕上循环播放着安装在村子各个角落的监视器拍摄下来的静态录像。与摆拍的摄影作品不同，章清在此处放弃了对镜头的控制，转而使用一种无处不在的“中立”角度记录现场，就像每天记录全世界各大城市生活的无数监控录像机一样。镜头与对象的疏离，加上拍摄角度的绝对静止，掩盖了艺术家在编排动作上的所有机巧。作品完全按照拍摄地的房屋布局摆放，让到画廊看展的观众充分感受到中国当代社会两极之间的巨大差异。对章清来说，目前的这个项目与其说是偏离了他过去十年的艺术创作，不如说是实现了其中的一些基本趋向。我们高兴地看到，这件作品在章清作品集中的地位，以及章清在中国艺术家群体中的地位，正在逐步变得清晰起来。

Zhang Qing: Toward an Aesthetic of the Been -There

Author: Philip Tinari 2009

How are we to read the career of an artist who has been around for some time, but whom we may have, for whatever reason, overlooked until now? That is the question implicit for anyone familiar with China's contemporary scene in looking at Zhang Qing's portfolio a decade into his career. In a sprawling scene that has been too often reduced to a few signal images, a sustained glance at the output of an artist who has been present, if overlooked, throughout the entire recent wave, can prove revelatory. As a body of work, Zhang Qing's output offers an alternate universe, running parallel to the wide range of themes and trends that have swept through art in China in recent years and yet presenting a distinct sensibility that has largely gone undiscovered.

That is the deep background for Zhang Qing's present project. Ten years ago, an exhibition called "Home" opened in a furniture store on Moganshan Road in Shanghai. The exhibition, curated by Qiu Zhijie, is a lesser-known riposte to the Post-Sense Sensibility he had curated earlier in 1999. Zhang Qing's first work, an installation entitled *_Mode Dialogue_* in which pairs of viewers could chat through a glass window using electric devices like those found in prison visitation rooms, was created for that exhibition. It evoked, conceptually if not visually, the phonebooth installation Xiao Lu created and (at Tang Song's request) shot at the opening of the China/Avant-Garde exhibition ten years earlier. In the ensuing years he would bounce among motifs and styles, dabbling in gender-bending photography, endurance-performance, and Shanghai-school snarkiness before developing the sophisticated videographic language of which the present show marks the most developed instantiation yet. Zhang Qing's long path to today actually sheds light on contemporary art as it is and was practiced during the long '00s. By looking at these works, a picture emerges of an artist emerging in synch with a system that is constantly changing.

Take for example Zhang Qing's second work, titled "A List of Art Activities

in Shanghai in November 2000." In this piece, Zhang did exactly what the title suggests (not unlike Huang Yong Ping's "A History of Modern art and A Concise History of Chinese Painting Washed in a Washing Machine for Two Minutes." He mailed this list to the Shanghai Propaganda Department and the Shanghai Television Station, evoking the anonymous sequel to Xiao Lu's gunshot, where an artist mailed a bomb threat to the Beijing Daily, the National Art Museum, and the Beijing Public Security Bureau. The piece also reflects interestingly on Yan Lei and Hong Hao's "Invitation Letter" (1997) in which a fake invitation to Documenta X was sent to 100 leading artists. Where that piece involved a counterfeit offer from a foreign institution made to too-eager artists, Zhang Qing's list is an grassroots consolidation of an already-existing set of events that is passed on to an apathetic government. November 2000 marked the first internationalized edition of the Shanghai Biennale and Ai Weiwei and Feng Boyi's "Fuck Off." Today the piece exists aesthetically as a little-known consolidation of these various trends, and archivally as the only comprehensive documentation of what happened during the month that changed contemporary art in China.

In December 2001, as performance art of the endurance/masochist variety was about to find itself first outlawed and then made irrelevant, Zhang Qing realized a work in a cold apartment building in Chengdu. Called "Blablabla!," the piece involved asking a technician to pierce his ears in twelve places and attach helium balloons to the rings. Zhang stood naked and bloody through the long process, then jumped into the air again and again attempting to pop the balloons with a needle. They floated atop strings that kept them just out of his natural grasp, so Zhang Qing could only resort to quickly bouncing up and down as a way of exploiting the time lag between his movements and the balloons, creating a narrow window in which he could reach the balloons but also intensely pressuring the newly pierced holes in his face. A few weeks later, he stripped down again, painted himself red, and provoked a chained-up bull to attack him, bound

only by a ring in its nose.

The fall of 2003 in Beijing marked another turning point for the city's art scene. Factory 798 was established as a public gallery district, having reached a degree of exposure unthinkable a few years earlier when Zhang Qing collated his list of activities in Shanghai. The first "Beijing Biennale" was staged and led to a great wave of satellite shows timed to court its visitors. At a now abolished art center, Zhang Qing realized his project "To Tie," in which eighteen performers are placed inside a 31-meter long cloth tube and are asked to tie a human knot. A few months later, in Nanjing, he hired a dozen taxis to careen toward each other in pairs, then slam on the brakes, shift into reverse, and back up to do it again. A tight channel was carved out between the cabs, and viewers were encouraged to walk the gauntlet between the crazed cabs in an extreme act of faith.

Like many artists, Zhang Qing began in 2005 to work with digital photography, producing a highly memorable image of a high-rise cluster in Shanghai, not far from the furniture store where "Home" was held, as the lights in every window twinkle on.

the Bund and Pudong skylines in which the lights are all on but no one seems to be at home. It was a short leap from here to "Football Field No. 603" (2006), a video installation depicting a soccer match taking place inside the artist's own cramped apartment, number 603. The strange combination of absurdity, playfulness, and potential violence speaks to an energy in the air in those fraught pre-Olympic years. Soon he began to incorporate found imagery into his work, beginning with the installation "108," an assemblage of appropriated images dead heroes. A video installation titled "It's Too Late" (2007) continued that trend, a cycle of six short loops of suspended, unconsummated action.

This expansive photographic and video project presented here continues a turn toward the filmic and a bending of the line between fiction and reality that first emerged last year in Zhang Qing's video installation Don't be Cruel. For that piece, Zhang tracked down individuals he remembered for having given him dirty looks during his childhood, and subsequently layered his intricately crafted moving portraits of these individuals flashing their "mean" expressions over his own voiced recollections of the incidents that led to such displeasure, or perceived displeasure. In this exhibition, Zhang pushes this investigation further, choreographing the movements of a team of actors in a spectacle that courts realism

even as it defies reality.

Entitled "Don't Go So Fast," the current exhibition presents a cycle of photographic and video works set in the mud cave-homes of Shaanxi province, one of China's poorest provinces. These images depict a group of attractive young professionals, wearing the signature name-brand uniform of the urban upwardly mobile, as they inhabit the signature ramshackle spaces of China's far interior. Despite their incongruous surroundings, Zhang's subjects carry themselves as if they had never left Shanghai's Xujiahui or Beijing's CBD, frenetically pacing in and out of humble homes as if these buildings were the gleaming office towers of the coastal cities. Their actions play out not only against the backdrop of these rural surroundings, but also against a series of outlined images of developed splendor which the artist has scrupulously chalked onto the interior and exterior walls of the village dwellings. Here, a young woman applies lipstick, sitting on a fire-heated kang with an image of a canopy bed from Dubai's most luxurious hotel behind her; there, the assembled group stands between a pile of corn stalks and a peasant home across which runs a drawing of the Pudong skyline.

"Don't Go So Fast" weaves images still and moving into an extended reflection on the disparities of China's development and the technologies of control which make that development possible. At the heart of the project lies a nine-screen television wall, showing a rolling loop of footage shot by static surveillance cameras placed around the village. Unlike in his posed still photographs, here Zhang Qing abandons control over his lens in favor of an omniscient, "neutral" perspective identical to the one taken by the thousands of security cameras that audit life in cities around the world each day. The cameras' grainy remove from their subjects, along with the resolute stillness of their angles, belies the intricacy with which the artist has scripted the actions which they record. Installed in configurations that mirror the architectural layouts of the spaces in which it was shot, the works manage to drive home to the gallery-going audience the disparity between these two basic poles of contemporary China. For Zhang Qing, the present project represents not so much a departure as a fulfillment of basic tendencies that are present throughout his ten-year career. The place of this work among Zhang's other work, and of Zhang's oeuvre among other Chinese artists, is becoming increasingly and delightfully clear.

别走得太快

Don't Go So Fast, 2008

项目 | Project

- 录像部分 Video :

别走得太快 Don't Go So Fast, 2008

多频录像 | 监控录像 | 10 屏 | 13'36"

Multichannel Video | Surveillance video | 10 Channel | 13'36"

- 装置部分 Installation :

别走得太快 Nr.1-12 Don't Go So Fast Nr.1-12, 2008

装置 | 灯箱装置 | 照片, 有机玻璃, 灯架, 遮光罩, 节能灯

Installation | Light Installation | photo, Synthetic glass, Lamp hanger,

Light shield, Energy-saving lamps

装置 | 黄棕壤

Installation | Yellow-brown Soil



在中国最贫困地区之一陕西省泥草房，一群年轻衣着光鲜，走在城市的时尚潮流最前端的职业白领，迈着仓促的步伐出入于摇摇欲坠的小平房，他们漠视周边真实的环境，犹如正穿梭在沿海城市的办公高楼之间，仿佛仍然置身于上海的徐家汇或者北京的 CBD 商业中心。他们的行为举止不仅与周围的环境有着直接强烈的反差，而且与艺术家小心翼翼的用笔在屋内外勾勒出的那些华丽的城市草图形成诡异的对比。

A cycle of photographic and video works set in the mud cave-homes of Shaanxi province, one of China's poorest provinces. These images depict a group of attractive young professionals, wearing the signature name-brand uniform of the urban upwardly mobile, as they inhabit the signature ramshackle spaces of China's far interior. Despite their incongruous surroundings, Zhang's subjects carry themselves as if they had never left Shanghai's Xujiahui or Beijing's CBD, frenetically pacing in and out of humble homes as if these buildings were the gleaming office towers of the coastal cities. Their actions play out not only against the backdrop of these rural surroundings, but also against a series of outlined images of developed splendor which the artist has scrupulously chalked onto the interior and exterior walls of the village dwellings.



展览现场，别走得太快 - 章清个展，香格纳北京 2009
Installation View, Don't Go So Fast - Zhang Qing Solo Exhibition, ShanghART Beijing, 2009



别走得太快

Don't Go So Fast, 2008

10 屏, 监控录像

10 Channels, Surveillance video

13'36"

Edition of 4



别走得太快 Nr.1-12 Don't Go So Fast Nr.1-12

摄影、灯箱 C-Print、Light Box Ed.5

119 x 150 cm 2008

其他监控录像作品（选）

Other surveillance video works (Selected)

谨慎 -1090mm-04

Circumspection-1090mm- 04, 2016

单路视频|监控录像，铝塑板，彩色PVC膜

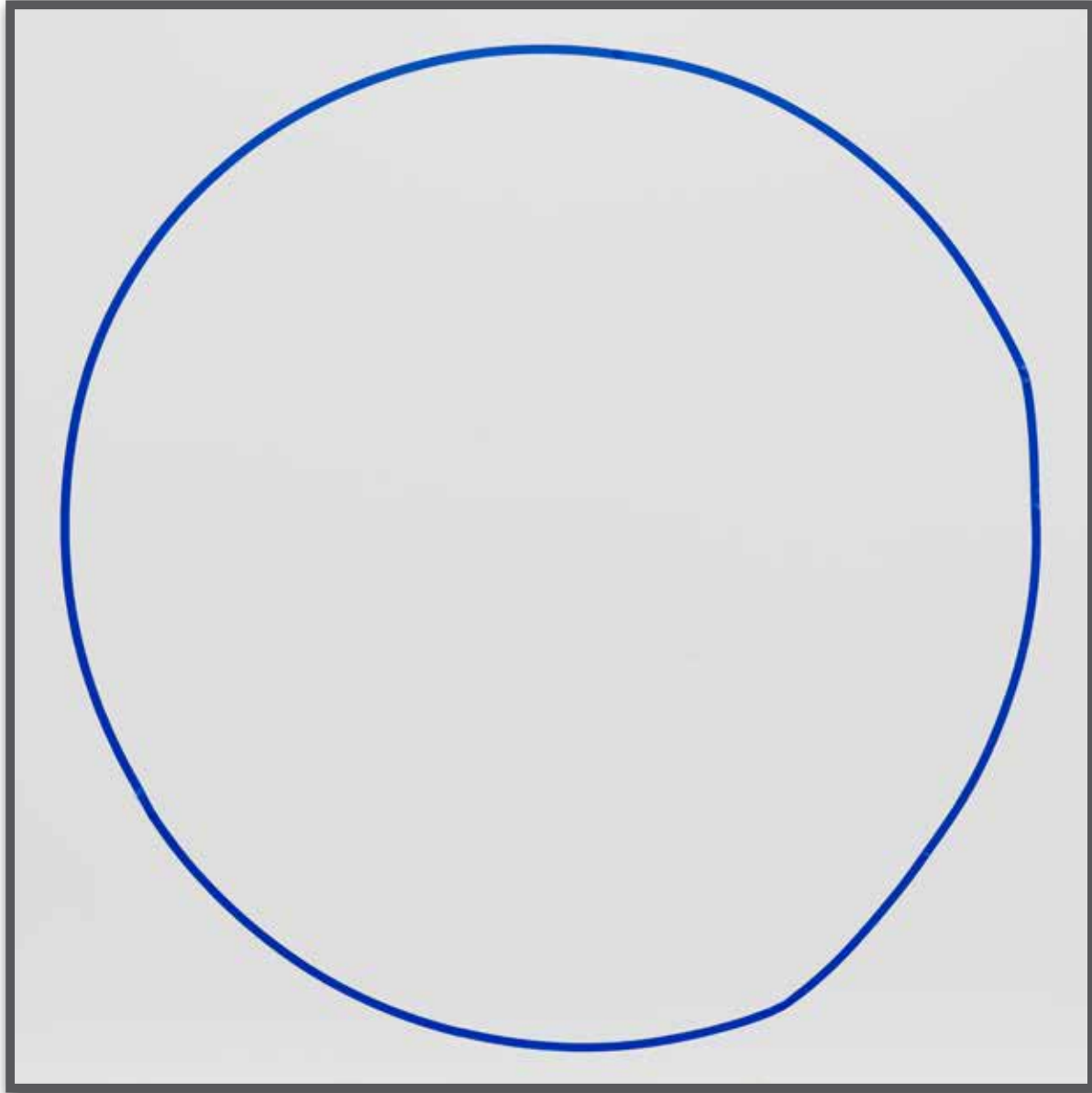
Single-channel video|Surveillance video, Aluminum Composite Panels, Color Pvc Film

120 x 120cm | Video: 9'53"



在监控器和摄像机同时监督与记录的情境下，操作者根据已规定好的标准重塑该路径形成的轨迹。铝板上既定的标准图形，监控器，摄像机以及操作者形成了多层监视关系，在已知受监控的实践过程中，受压迫的心理暗示超越可视化的物理监控，即决定操作者行为产出不可控制的抽象变形。

Under the circumstances when a monitor supervises and a filming camera records simultaneously, an operator reshapes the routed mark according to the preset standard. Interactive monitoring relationships are merged among the standardised graph printed on aluminum sheet, monitor, camera and operator, during the process of the consciously being monitored practice, oppressed psychological implication surpasses the visualised tangible surveillance thus determines the uncontrollable abstract deformation produced by the operator's performance.



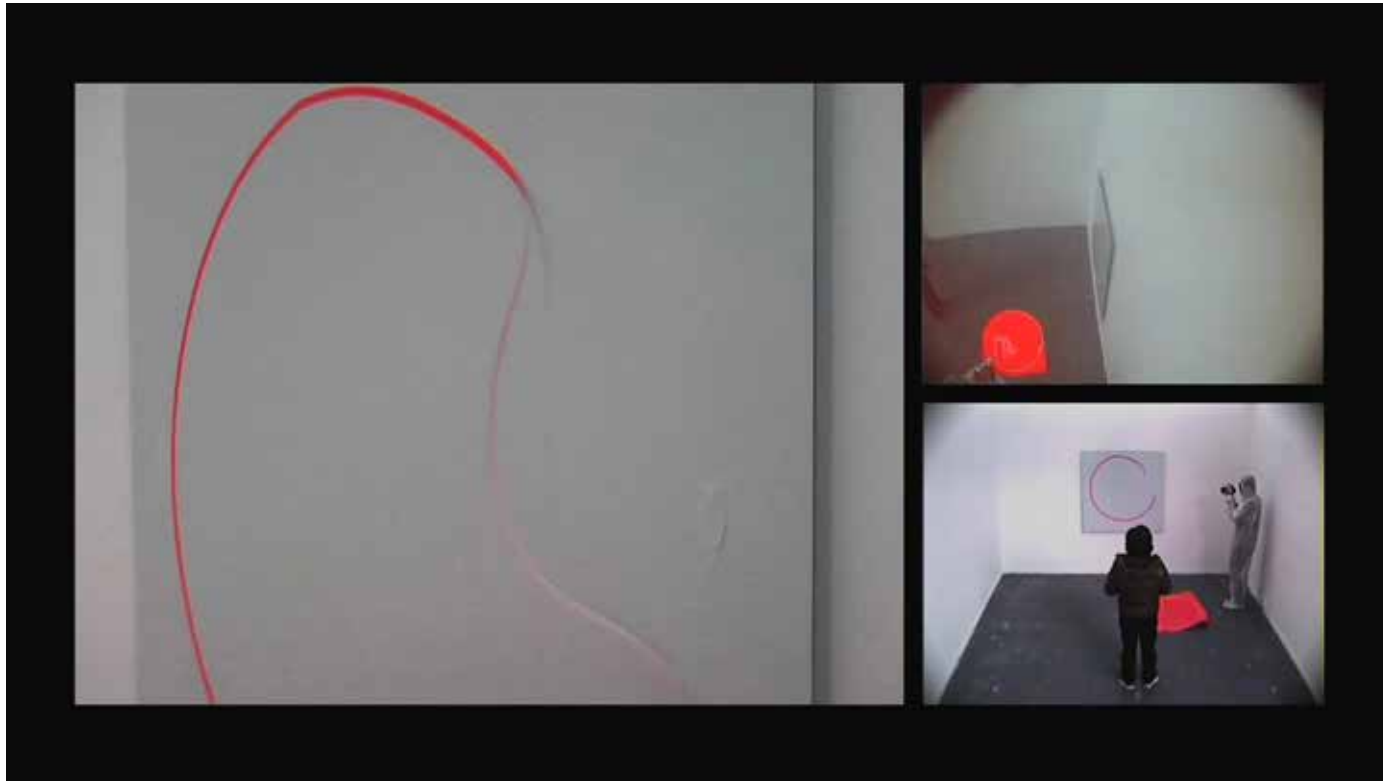
谨慎 -980mm- 07

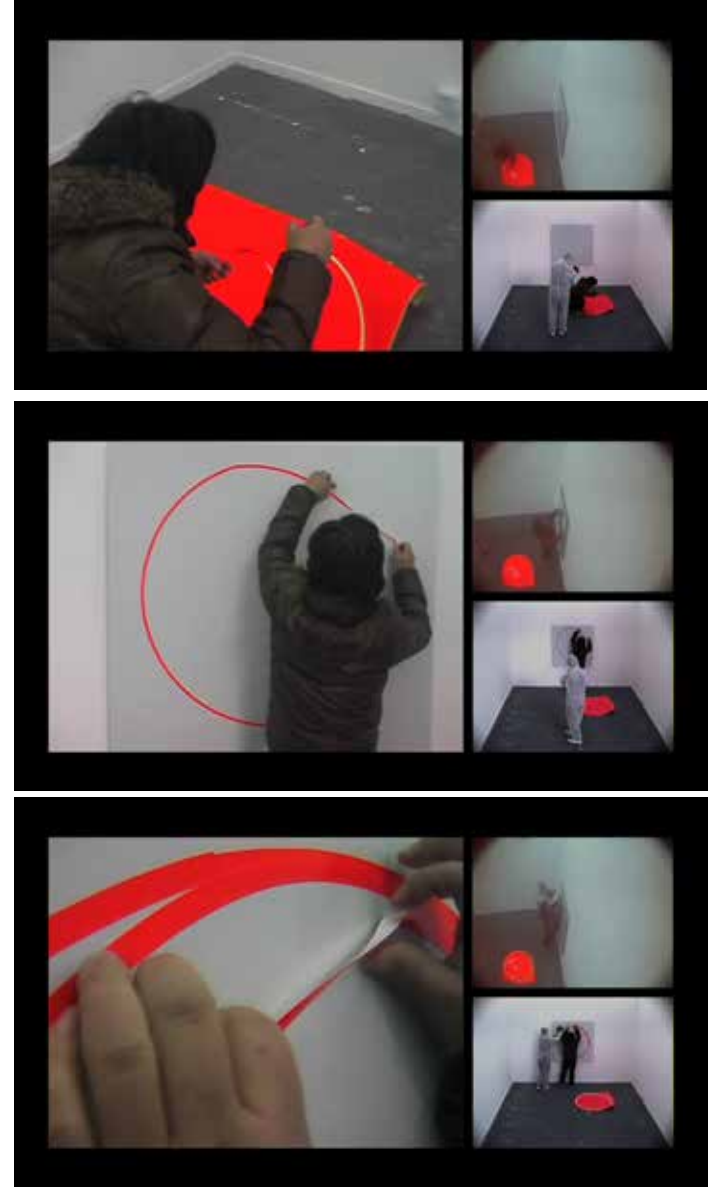
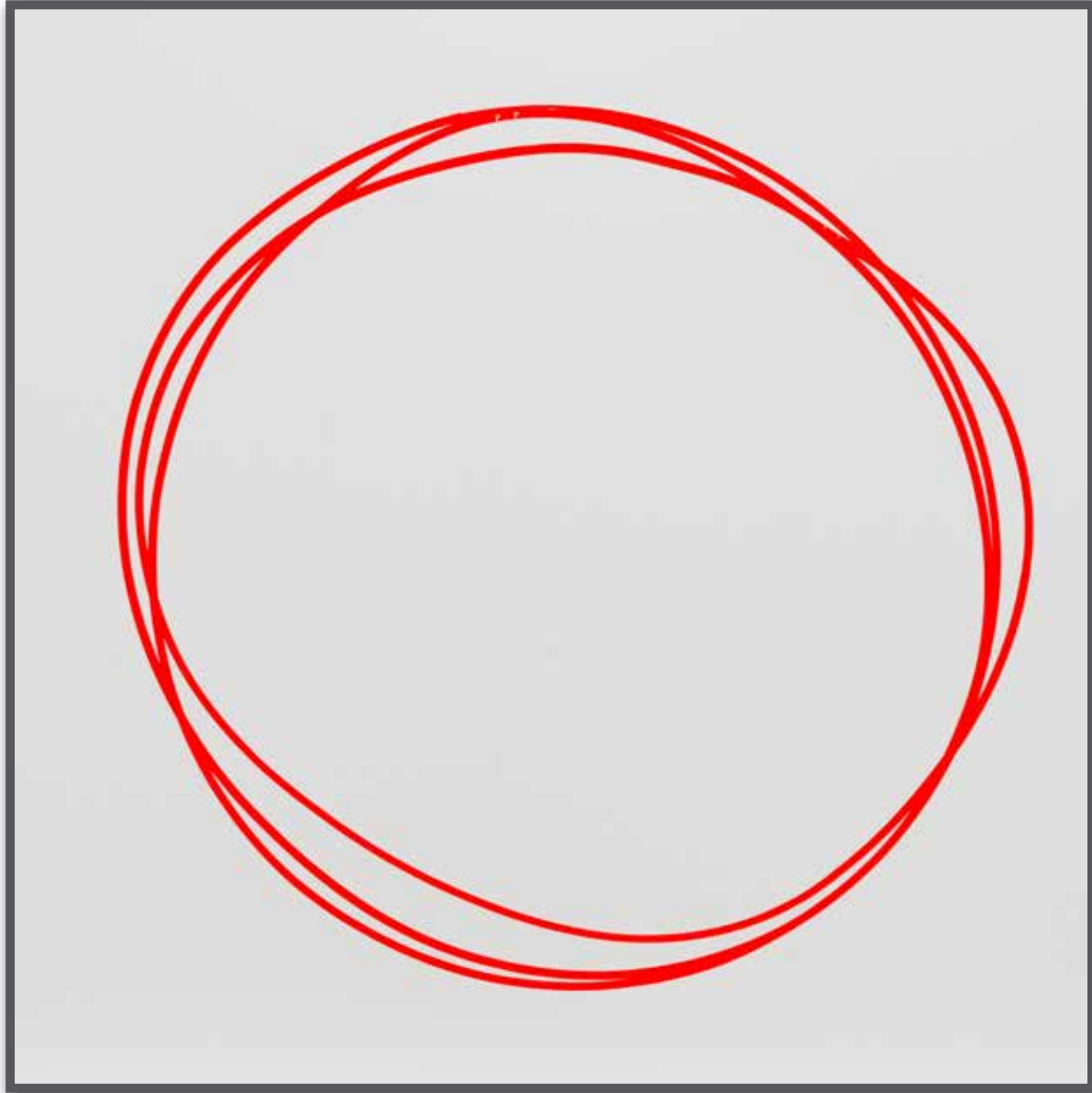
Circumspection -980mm- 07, 2016

单路视频|监控录像, 铝塑板, 彩色PVC膜

Single-channel video|Surveillance video, Aluminum Composite Panels, Color Pvc Film

120 x 120cm | Video: 23'15"





Boylston 街 886 号，波士顿，纽约

886 Boylston Street, Boston, MA, United States, 2014

单路视频 | 监控录像 | 录像装置

Single-Channel Video | Surveillance Video | Video Installation

21 minutes 20 seconds | 370*380*380cm



作品是关于 2013 年发生在美国波士顿马拉松比赛中的爆炸案。美国官方当时公布了三个角度拍摄到的监控录像，而警方正是通过这些录像找到了戴鸭舌帽的嫌疑犯，并最终将其抓获。这三段被公众熟知的监控录像成为了破案的重要线索，民众和官方都很庆幸有这三个监控探头的存在，此时公众已忘却了其在公共空间的拍摄实际上也侵犯了他们的隐私。艺术家在案发现场的同一位置放置了三个摄像头，并将戴鸭舌帽的所有行人，都技术性地处理为嫌疑犯。如若我们自己出现在这三个监控视频中，并且被技术性地误判为嫌疑犯时，我们是否认为，这些监控给人带来的安保作用大于侵犯隐私的危害？我们的逻辑判断处于一种得失选择的疑惑中。

This work is about the Boston Marathon Explosion in 2013. At that time, three surveillance videos were public by U.S. Officials, and helped the police finally found and arrested the suspect. These videos became the important clues to solve the case, the public and official thought it's fortunate to have the probes, but they have already forgotten the surveillance could be the invasion of their privacy.

Artist puts three probes in the same positions at the scene and captured pictures of pedestrians, people who wearing baseball hat is technically identified as a suspect.

If ourselves are shown in the videos and identified as a suspect by mistake, weather we still accept with pleasure the sense of security instead of being scared of the invasion of our privacy?



录像截屏 Video Still



关于波士顿爆炸案的媒体报道图片
media coverage photos
about the Boston bombing



侧成峰 Sideway Peak, 2014

单路, 监控录像

Single-Channel Video | Surveillance video, 12mins



关于 6 个矮个子挖掘自己内心关于自己身高与社会之间的微妙关系。这些话语在他们心里一直不曾告诉他人。

Regarding how six shorty persons to discover the subtle relationship between their heights and society psychologically. All those are hidden inside them and never being told.

Preview Copy



仰视别人的滋味是不好受的。
It was not comfortable to look up to people.

Preview Copy



后来每次与人握手时我就会不由自主地垫起脚。
Later, I began to stand on tiptoe when shaking hands.

Preview Copy



所以我从小到大都很自卑，我没有谈过恋爱。
I had no confident in my life. No girl friend.

Preview Copy



其实这种说法是虚伪的，但实际上这种“以貌取人”的心理他就是存在的。
but actually it is so fake! In fact, the "Book Cover Judge" still exists in everyone's mind.

603 足球场

603 Football Field, 2006

6 屏，监控录像 6 Channel, Surveillance Video 18'

Edition of 5



邀请国家乙级足球联赛的球员和裁判，分成蓝、白两队，在艺术家本人家中，进行一场足球赛，一方踢出窗外为进球，另一方踢入厨房算进球。

Invited players and referees from the state's second class football leagues are divided into blue and white teams to play a football game in the artists' home. One team scores if they kick the football out of the windows, and the other team scores if they kick the football into the kitchen.



章清

1977	生于江苏省常州 现生活、工作于上海	2010	轮转上海 I, SAN PABLO ARTS DISTRICT FUND (SPAD), 奥克兰, 美国 大草稿, 伯尔尼艺术美术馆, 伯尼尔, 瑞士 62761232 快递展, 一个当代艺术事件的文献个案, 香格纳桃浦展库, 上海 改造历史: 2000-2009 的中国新艺术, 中国青年新艺术邀请展, 国家会议中心, 北京 没有风景的房间, FREIES 博物馆, 柏林, 德国 三生万物, 证大当代艺术陈列馆开馆活动, 证大当代艺术陈列馆, 上海 里 / 外, 中国录像短片之夜, 蒙特克莱尔州立大学, 美国
教育		2009	颠倒的影像, 关于上海及其现代物质文化的表现, 哥伦比亚大学当代摄影美术馆, 芝加哥, 美国 资产阶级化了的无产阶级, 当代艺术展在松江, 松江创意工房, 上海
1999	毕业于中国常州工学院	2008	小制作第五回, 小平画廊, 上海 第七届上海双年展, 快城快客, 上海美术馆, 上海 中国宿舍, 录像, 装置和物品, 东廊艺术, 上海 失眠, 摄影展, 比翼艺术中心, 上海 违章建筑 II, 长征空间, 北京 幽滩与浮标, 南京青和当代美术馆, 江苏
获奖		2007	七零八落, 帝门艺术中心, 北京
2013	获亚洲文化协会 (ACC) 2013 年奖助	2006	没事, 当代艺术展, 胡庆余堂中药博物馆, 杭州 38 个个展, 龙华路 2577 号创意大院, 上海
2004	获 CCAA 当代艺术荣誉奖	2005	很多灰, 影像艺术展, 比翼艺术中心, 上海 回到未来: 上海艺术展, 波兹南内部空间艺术中心, 波兰; 汉诺威浮士德画廊, 德国
个展		2004	上海多伦青年美术大展, 多伦当代美术馆, 上海 62761232 [快递展], 当代艺术展, 比翼艺术中心, 上海 上海惊喜, LOTHINGER 13 - 慕尼黑市艺术馆, 慕尼黑, 德国
2016	章清个展: 边界, 香格纳 H 空间, 上海	2003	欢乐颂 [木马记升级版], 国际当代艺术展, 圣划艺术中心, 南京 木马记—国际当代艺术展, 圣划艺术中心, 南京 电解质, 圣划艺术馆, 南京 二手现实, 今日美术馆, 北京
2015	录像局 档案 44: 章清, 录像局, 北京 / 广州 cctv——章清个展, 香格纳 H 空间, 上海 别走得太快, 章清个展, 香格纳北京, 北京 过程中的一帧, 比翼艺术中心, 上海	2002	蘑菇云, 或者乌托邦, 当代艺术展, 外滩艺术馆, 上海 24:30 当代艺术家交流展, 比翼艺术中心, 上海
2011	身体剧场, 香格纳, 上海 聚场——转媒体艺术展, 上海当代艺术馆, 上海	2001	虚拟未来, 广东美术馆, 广州 抛物线, 当代艺术展, 羚羊画廊, 成都 第六届当代中国当代艺术文献资料展: 旋转 360- 中国方案艺术展, 海上山艺术中心, 上海 家?, 当代艺术展, 月星家具广场, 上海
2010	HOLZWEGE, 香格纳, 上海 为什么表演?, 上海明当代美术馆 静安区永和东路 436 号 不确定的, 或者被搁置的, 香格纳 H 空间, 上海 不确定的, 或者被搁置的, 香格纳 [M50], 上海 来自画廊仓库的东西 7-B, 香格纳 H 空间, 上海	2000	亚洲文化协会 (ACC) 2013 年奖助 & 驻地项目, 纽约, 美国 严防死守: 2012 末日大派对, 桃浦当代艺术中心, 上海
2015	新中国 / 新艺术, 贾诺格拉画廊, 诺丁汉大学, 英国 小世界 - 大世界, 香格纳 H 空间, 上海 开聚, 上海之夜, 上海		
2014	V&P, 香格纳北京, 北京 来自画廊仓库的东西 6, 香格纳 H 空间, 上海		
2013	画室, M50 艺术空间, 上海 FÚTBOL - EL JUEGO SÓLO ACABA CUANDO TERMINA, 巡回展: 乌拉圭; 阿根廷; 巴西 造剧: 剥光当前, 阿兰巴迪欧和艺术家们, 下河迷仓, 中国, 上海 《装修杯》工地实践, 栖迟, 杭州 转媒体时尚艺术展, 巴黎东京宫, 巴黎, 法国 重新阅读, 香格纳新加坡, 新加坡 杂七杂八, 青年一代的视觉修辞, 金鸡湖美术馆, 苏州 MOVE ON ASIA. 亚洲录像艺术 2002-2012, ZKM 多媒体博物馆, 卡尔斯鲁厄, 德国		
2012	单人间, 当代艺术展, 银隆西湖四季酒店, 杭州 四不像, 两岸四地艺术交流计划, 巡回展: 台北; 澳门; 香港; 深圳 银幕上的中国双年展, 洛杉矶与华盛顿, 美国 第二届 N 分钟影像艺术节, 上海 转轮上海 III: 思考当代 - 来自中国的录像与摄影, 塞萨洛尼基摄影双年展 -B 单元, 塞萨洛尼基, 希腊 转媒体时尚艺术展, 上海城市雕塑艺术中心, 上海 时差, 浮士德艺术中心 & 汉诺威工业博览会 -6 馆, 汉诺威, 德国		
2011	格兰菲迪艺术家居留项目 2011 展, 格兰菲迪酒庄画廊, 苏格兰, 英国 2011 ABANDON NORMAL DEVICES 艺术节, 艺术与创意技术基金会 (FACT), 利物浦, 英国 MOVE ON ASIA, THE END OF VIDEO ART, 卡萨亚洲 - 巴塞罗那, 巴塞罗那, 西班牙 一堆热情, 香格纳画廊主空间, 上海		

ZHANG QING

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

Education

1999 Graduated from the Changzhou Institute of Technology

Prize

2013 Asian Cultural Council 2013 Fellowship
2004 Won a Nomination of CCAA

Solo Exhibitions

2016 ZHANG Qing's Solo Exhibition: Boundary, ShanghART H-Space, Shanghai
2015 Video Bureau Archive 44: Zhang Qing, Video Bureau, Beijing / Guangzhou
2011 cctv-Solo Exhibition of ZHANG Qing, ShanghART H-Space, Shanghai
2009 Don't Go So Fast, Zhang Qing Solo Exhibition, ShanghART Beijing, Beijing
2007 Frame, Bizart Center, Shanghai

Group Exhibitions

2017 Physical Theatre, ShanghART, Shanghai
Energy Field - Transmedia ART Exhibition, Museum of Contemporary Art, Shanghai
2016 Holzwege, ShanghART, Shanghai
Why the Performance?, McaM No.436 East Yonghe Road Jing'an District
The Uncertain, or the Shelved..., ShanghART H-Space, Shanghai
The Uncertain, or the Shelved..., ShanghART(M50), Shanghai
Things From the Gallery Warehouse 7-B, ShanghART H-Space, Shanghai
2015 New China/New Art, Djanogly Gallery, University of Nottingham, UK.
Minuscule in Scope-Gargantuan in Perspective, ShanghART H-Space, Shanghai
Let's Party, Shanghai Night Club, Shanghai
2014 V&P, ShanghART Beijing, Beijing
Things From the Gallery Warehouse 6, ShanghART H-Space, Shanghai
2013 Studio, M50 Art Space, Shanghai
FÚTBOL - EL JUEGO SÓLO ACABA CUANDO TERMINA, Travelling Exhibition:
Uruguay; Argentina; Brazil
DramaSuspended: Undressing the Present, Alain Badiou and the artists,
Mecoon Space, Shanghai, China
"Decorative Cup" (Construction Site), A Myrica Village, Hangzhou
Transmedia Art and Fashion Exhibition, Palais de Tokyo, Paris, France
Re-Reading, ShanghART Singapore, Singapore
A Miscellany of Arts, The Visual Rhetoric of the Young Generation, Jinji Lake Art Museum
Move on Asia, Video art in Asia 2002-2012, ZKM | Media Museum, Karlsruhe, Germany
Single Room, Contemporary Art Exhibition, S5AW Boutique Hotel, Hangzhou
2012 It Takes Four Sorts, Cross-Strait Four Region Artistic Exchange Project,
Travelling Exhibition: Taipei; Macau; Hong Kong; Shenzhen
China Onscreen Biennial, Los Angeles and Washington D.C., USA
2nd N Minutes Video Art Festival, Shanghai
Rotating Shanghai III, Photobiennale Thessaloniki-Part B, Thessaloniki, Greece
TransMedia Art & Fashion Exhibition, Shanghai Sculpture Space, Shanghai
JETLAG, Kunsthalle Faust & Hannover Messe-Messehalle 6, Hanover, Germany
2011 The Glenfiddich Artists in Residence 2011 Exhibition, Glenfiddich Distillery gallery, Scotland, U.K.
Abandon Normal Devices Festival 2011, FACT (Foundation for Art and Creative Technology),
Liverpool, U.K.

Move on Asia, the End of Video Art, Casa Asia-Barcelona, Barcelona, Spain
A Pile of Passion, ShanghART Gallery, Shanghai
2010 Rotating Shanghai I, San Pablo Arts District Fund (SPAD), Oakland, U.S.A.
Big Draft-Shanghai, Kunstmuseum Bern, Bern, Switzerland
DIAL 62761232, A Document On A Contemporary Art Event, ShanghART Taopu, Shanghai
Reshaping History: Chinart from 2000-2009, China Youth New Art Invitational Exhibition,
China National Convention Center, Beijing
Room without a View, Freies Museum Berlin, Berlin, Germany
San Sheng Wan Wu, Opening Program of Zendai Contemporary Art Exhibition Hall,
Zendai Contemporary Art Exhibition Hall, Shanghai
Inside/Outside, An Evening of Short Videos From China?, Montclair State University, U.S.A.
2009 Reversed Image, Representations of Shanghai and its Contemporary Material Culture,
Museum of Contemporary Photography at Columbia College Chicago, Chicago, U.S.A.
Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang,
Shanghai Songjiang Creative Studio, Shanghai
2008 The 5th Small Productions Event, Shopping Gallery, Shanghai
7th Shanghai Biennale, Trans Local Motion, Shanghai Art Museum, Shanghai
ChinaDorm, Video, Installations & Objects, Eastlink, Shanghai
Insomnia, Photographs Exhibition, BizART, Shanghai
Building Code Violations II, Long March Space, Beijing
Deep Pond and Float Chamber, Nanjing Qinghe Current Art Center, Jiangsu
2007 Fragmentation, Dimensions Art Center, Beijing
2006 It's All Right, Contemporary Art Exhibition, Hu Qing Tang Museum of Traditional
Chinese Medicine, Hangzhou
Thirty-Eight Solo Exhibitions, 2577 Longhua Road Creative Garden, Shanghai
2005 A Lot of Ash - A Lot of Dust, Videos & Performance, BizART, Shanghai
Back to the Future: Shanghai Arts, IF Museum Inner Spaces, Poznan, Poland;
Kunsthalle Faust, Hannover, Germany
2004 Shanghai Duolun Exhibition of Young Artists, Duolun Museum of Modern Art, Shanghai
Dial 62761232 (Express Delivery Exhibition), Contemporary Art Exhibition, BizART, Shanghai
Shanghai Surprise, Lothringer13 - Städtische Kunsthalle München, Munich, Germany
2003 Return Nature II :Pastoral, An Exhibition of International Contemporary Art,
Shenghua Arts Center, Nanjing
Return Nature I: Trojan Horse—An Exhibition of International Contemporary Art,
Shenghua Arts Center, Nanjing
Electrolyte, Shenghua Art Centre, Nanjing
Second Hand Reality, Today Art Museum, Beijing
2002 Mushroom, or Utopia, Contemporary Art Exhibition, Bund Art Center, Shanghai
24:30 Contemporary Art Exhibition, BizART, Shanghai
2001 Virtual Future, Guangdong Museum of Art, Guangzhou
Parabola, Contemporary Art Exhibition, Antelope Gallery, Chengdu
6th Documental Exhibition of Chinese Contemporary Arts: Rotate360 - Chinese
Plan Art Exhibition, Paragold Int' Art Centre, Shanghai
2000 Home?, Contemporary Art Exhibition, Yuexing Furniture Plaza, Shanghai
Projects
2014 Asian Cultural Council 2013 Fellowship & Residency Program, New York, U.S.A.
2011 "Prevent 2012" Domsday Party, TOP Contemporary Art Center, Shanghai