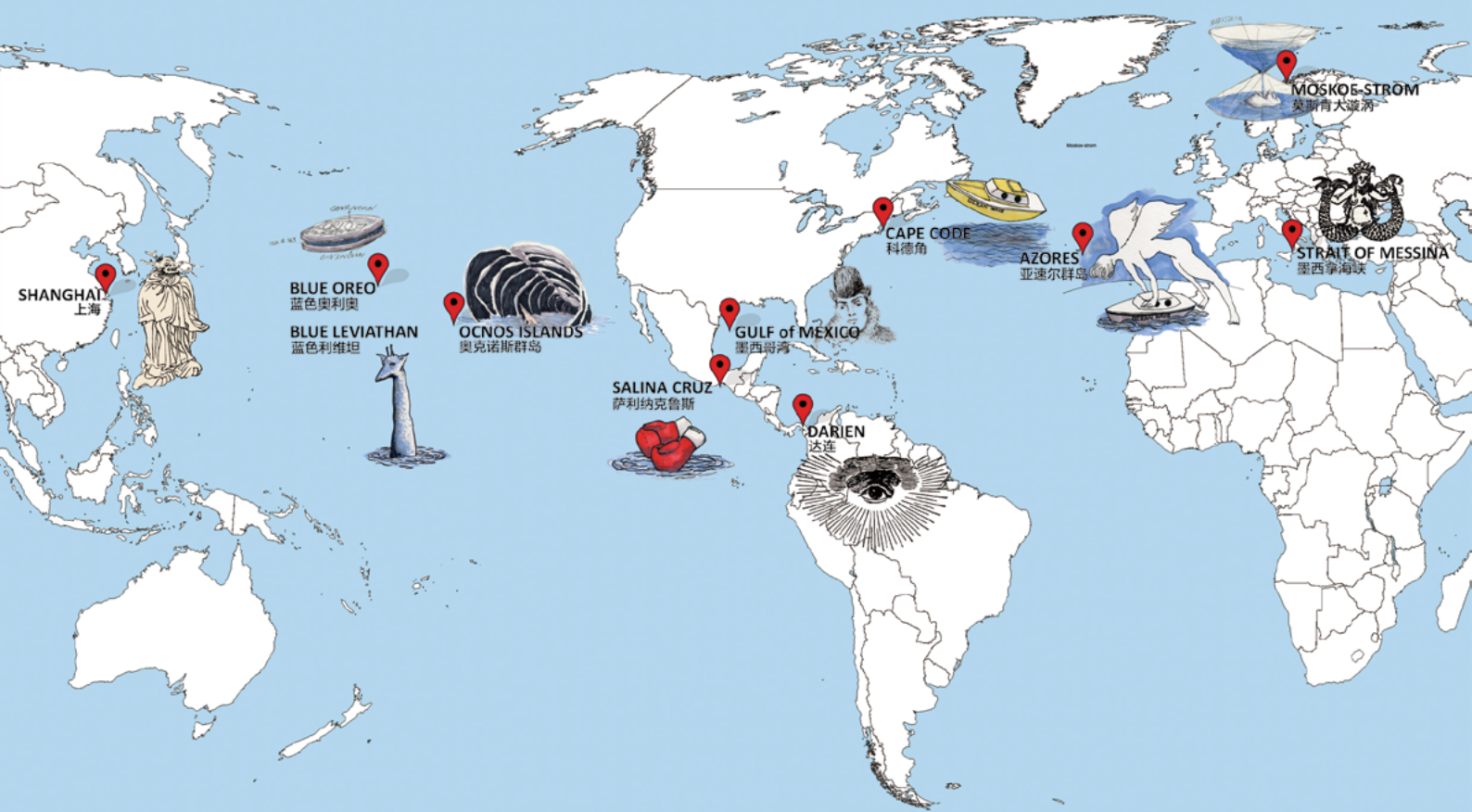


大航海

The Grand Voyage

郭熙+张健伶

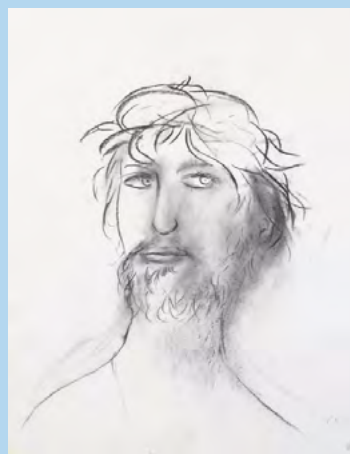
GUO XI+ZHANG JIANLING



TO WHOM IT MAY CONCERN,
I SEE.



左图：《雾海浪游者》
卡斯帕·大卫·弗里德里希
布面油画
1818



右图：《尤利西斯》
杰阿柯莫·曼祖
纸本铅笔
1988

“吃下蓝色药丸，故事就到此为止，你会在床上醒来然后相信一切你想相信的事情。”

——莫菲斯对尼奥说道，《黑客帝国》

欢迎来到蓝色时代，一个友好、高效、交织在社交网络中的现实。我们的故事将在“蓝色三部曲”中展开，第一部“大航海”我们将在八十六天的越洋航行中见证十二个预言。在此后的展览中，视觉化的证物将作为作品出现。

我们珍视“见证”作为命名机制中最根本的行动，它捆绑词与物而且铭刻在我们对事件与物质的感知方式中。这个行动是狡黠的，它同时包含某人“目击”与“声称自己目击”，然而，总会有合法化或是权威的见证人们为历史与知识撰写证词。因此，我们更加珍视犹疑不定的语塞时刻，在这个时刻感知的确定性开始松绑，我们得以索回久已失落的异国他乡——从被压榨殆尽的神话和冒险小说中，从新世界的诸种承诺中，从政治的分割与争端中；从全球化的物流网络中，从谷歌地图与探索发现频道的像素中。

正当西奥·安哲罗普洛斯与托尼诺·格拉讨论新剧本时，一个礼物送到了，是杰阿柯莫·曼祖的女儿寄来的尤利西斯雕刻头像。安哲罗普洛斯从信里得知，“曼祖最后的心愿是找到某种方式，雕刻出尤利西斯的凝视，因为他相信这束凝视容纳了人类的全部经验”。我们的航行也将搜寻那些消逝的凝视和独身启程的背影，他们都曾试图接近一种可触可及的无限；我们还将追索巴斯·简·阿德尔与亚瑟·克拉凡的感性历程与突然失踪，我们珍视那些时刻，独自一人凝视环绕着他的地平线，与闪着微光的存在体验。

航行的戏剧性来自游轮这个微缩世界，我们珍视与乘客相遇的时刻，他们将成为一系列叙事性事件的潜在演员或参与者。我们希望通过旅行中时间的累积以及展览空间中神话、故事、档案、奇迹、证据的叠加来再度发明叙事的形式，并进一步跃入政治—经济现实的对话，更重要的则是与日常生活感性的对话。我们将受到两个问题的挑战：楚门刺穿真人秀的航行所面临的“外面的世界更真实吗？”以及安哲罗普洛斯的提问“我们是否尚存赤子之心与充沛的情感力，来直面并如其所是地接受一个奇迹？”

<i>Wanderer above the Sea of Fog</i>	<i>Ulysses</i>
Caspar David Friedrich	Giacomo Manzù
Oil-on-canvas	Pencil on paper
1818	1988

"You take the blue pill, the story ends. You wake up in your bed and believe whatever you want to believe. "

—Morpheus to Neo, *Matrix*

Welcome to the age of blue, a reality that is user-friendly, efficient and intertwined in social networks. Our story will unfold through a Blue Trilogy, the first part is *The Grand Voyage*, we will go on a 86 days cross-ocean trip and bear witness to twelve prophecies. We will display art works, or to be exact, evidence as visuality of testimonies in a following exhibition.

We value the act of witnessing as fundamental mechanism of naming which bounds words-things together and inscripts on how we perceive events and substances. This tricky act can indicate at the same time what one has seen AND claims to have seen, however, there will always be privileged/ legitimate witnesses writing down history and knowledge. Therefore, we value the hesitating moment of gag even more, when one loosens up sensible certainties, it is a long lost foreignness that we need to reclaim from the dried-up ancient myth and adventurous novels, the promises of new worlds, the dividings and disputes of political regime, the network of global logistic routes, the pixels of Google Map and Discovery Channel.

When Theo Angelopoulos was discussing a new script with Tonino Guerra, a present arrived from Giacomo Manzù's daughter: a sculpture of Ulysses's head. Angelopoulos read from the letter that her father's "last wish was to find a way of sculpting Ulysses' gaze because he believed this gaze contained the whole human experience." This voyage will also be a search for vanished gazes, solitary figures who reached out to tangible infinity; tracing the sensory experience and sudden disappearance of Bas Jan Ader and Arthur Cravan, we value the moment when one gazes into the panorama of horizons and the shimmering of existential experience.

The theatrics of the journey exist in the ship itself as microcosms, we value the moment when we encounter with passengers who will become potential actors or participants in a sequence of narrative events. We quest for a reinvention of narrative forms through the accumulation of traveling time and its presence in exhibition space in which the fusion of myths, stories, documents, miracles, evidences will keep layering thus leap towards a dialog with political-economic realities and most of all, with the sensation of everyday life. We will be challenged to answer Truman's escaping voyage from reality show "Is it more real out there?" and Angelopoulos' question "Are we still sufficiently innocent and available emotionally to face a miracle and recognize it as such? "

"CRAVAN"
LAMP

COLOR
OF
THE ERA

UNKNOWN

SEA & SKY

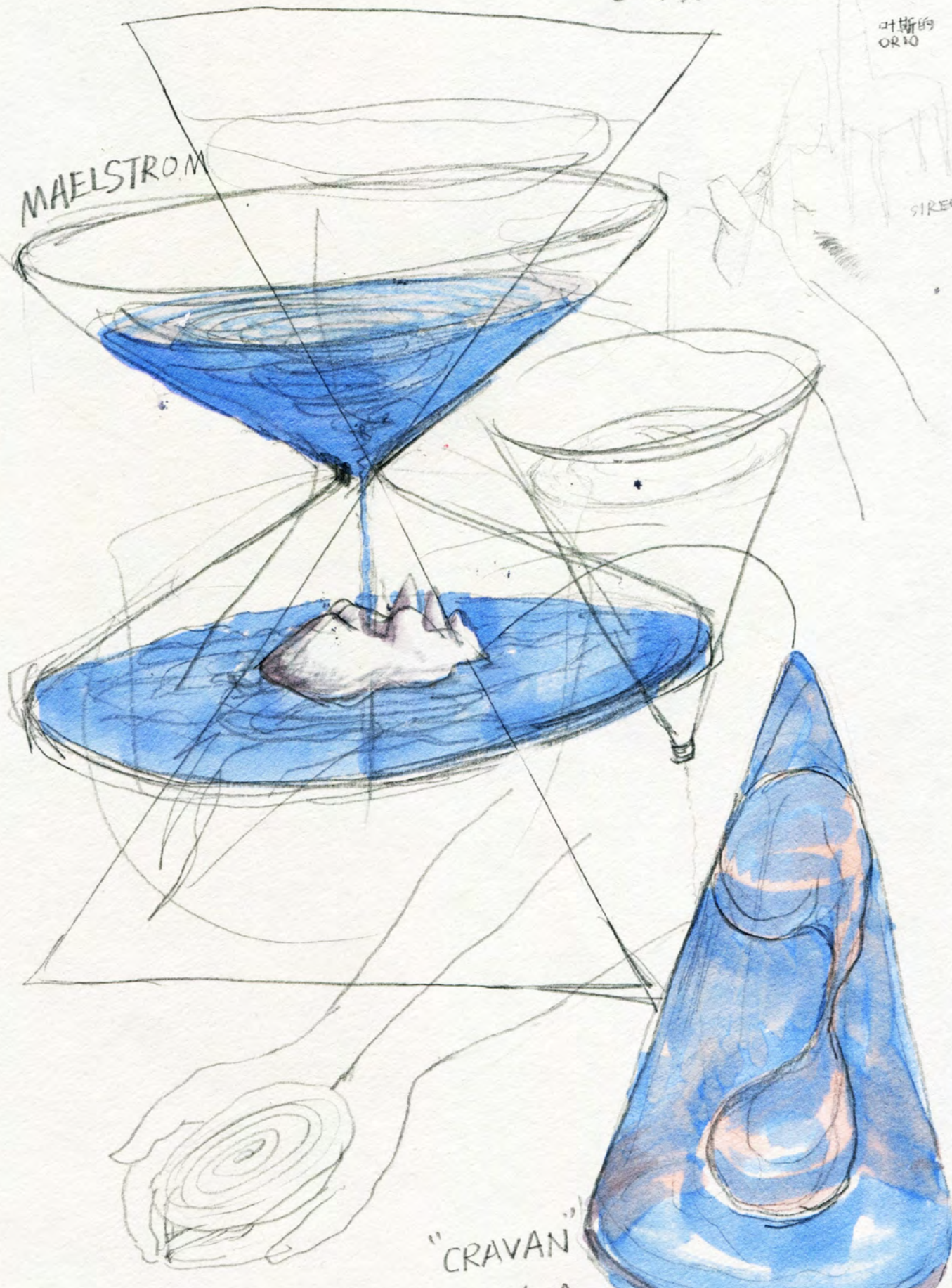
UNKNOWN

叶斯叶斯
ORIO

SIREN

MAELSTROM

"CRAVAN"



一千次离别

One Thousand Farewells



在十二个预言形成的主线基础上，我们设计了另一条关于一千个乘客的线索，作为旁证。十二个将被见证的预言不仅折射了通往主题的种种潜在路径，而且作为一个索引，牵扯出无限的文本与无尽的阅读。

“一千角色”的人生故事既是虚构的，同时又基于乘客与船员的真实生活经历。一千个人物如同藤蔓般盘踞在预言内外，与我们共同见证一路不思议。

除了文本的星群，我们还将通过“一千邮包”生成图像与物件的团块，每个邮包以对应的人物命名，各人的记忆被封存在黑暗中，直到被再度唤醒。每到一个港口，我们会从当地的邮局寄一些包裹回中国，作为一种仪式，将这诸多不思议寄回已知的大陆。

在古代诗歌与习语中，“千”是一个虚数，在我们的构想里，这个想象的数字即是文本—图像—物件的云图，它们等待被下载，另存到未来不同时间点的展览中。从概念上，我们已经在 2015 年三月至五月的环球航行中与所有角色相遇，将所有的包裹封存，然而，只有当它们被下载后，才真正存在，变得可见，因此，它们“黑暗中的等待”创造出一种时间差。每一次唤醒作品，都赋予我们权限来编辑，刷新过去，从而一次又一次地重写脚本，重载邮包的内容。

Basing on the core clue of twelve prophecies, we construct the other clue of one thousand passengers. The twelve prophecies to be witnessed not only reflect potential routes to the theme but also serve as an index leading to infinite text and endless interpretation. For the latter, we will write a script of “one thousand characters” whose life stories are both fictional and based on interviews with passengers and staff. Accompanying us to witness the miraculous, they’re likened to a vine twining round prophecies.

Except for a constellation of text, we will also create clusters of images and objects via “one thousand packages” each of which is named after a corresponding character and sealed with memories in darkness waiting to revive again. At every harbor, we will mail some packages to China from local postal office, as a ritual gesture to transport the miraculous back to continent of the Known.

As a commonly used expression in ancient Chinese poems and idioms, “thousand” is regarded as imaginary quantity, in our case, as cloud atlas of text-image-object which will be downloaded and saved as different forms in exhibitions happening at different time. Conceptually, in the world cruise from March to May 2015, we have encountered with all the characters and sealed up all the packages, however they only exist and become visible when downloaded, thus, “the waiting in darkness” will create a time gap. Every revival will allow us to edit what’s happened in the past and thus rewrite the script, reassemble the packages over and over again.

招商·合作
 广告热线 63306561 68391008

休闲娱乐 **品牌招商**
 扑克麻将变牌·万能眼镜·扑克麻将分析仪·麻将机万能遥控器上千种
 13888 0 44444
广通速递诚招
 省内部分县市加盟商
 4006 115 715、18608802956

理财·法律
 广告热线 63306561 68391008

刊登《春城晚报》·理财法律广告
 赠送网站、微信平台推广
私家侦探 **法律服务**

《龙的传人》：我们将从上海登船出发，那天将下着小雨，船上将有12个随船摄影师向乘客兜售抓拍的照片，他们将身着西装，8个人将留着小胡子……
完整的故事需要完美的道具
 假发、假胡子电影道具
 请联系：13601990524 苏小姐

互联网金融
招商合作加盟
 2015年全省助推百个创业者
 电话：18508865536 依先生

电动车 不停电
 “迎星”新一代高科技自动发电，永不停电，诚招云南各州市经销商。
 环城西路374号 13658869942
 本人求并购闲置注册三年以上的商务、商贸、进出口公司。有意请致电：13888876530 王

收购 已通过新版GSP认证的药品经营企业（含批发功能）
 电话：13608818558 黄先生

医
云南赞成投资
 现扩建，招商热
 地址：青年路

理财咨询
世纪创投投资
 本公司资金实力雄厚，可为各类大小项目提

各类大小项目融资借款。三百万起贷，地域不限，个人，企业均可
金融世家豪丰投资
 手续简单、放款快代打全国各类保证金
 咨询 028-68807888
 电话 028-68807888
 成都市锦江区新光华街7号

华汇中融
 雄厚资金支持
 转：直投优质项
 产、矿山、能源
 殖、制造加工业
 建工程等，200万
 款快捷、手续简
 028-8675
 成都市顺城大街269号富

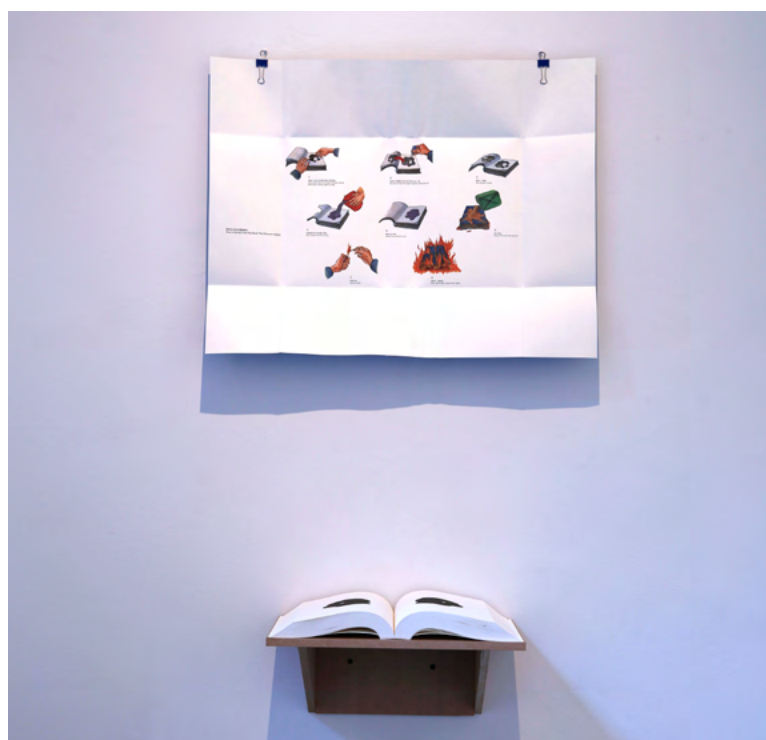
《春城晚报》上的第一则预言
 The first prophecy on "Spring City Evening"

大航海预言发布会

2014年10月在纽约80WSE空间，我们采用文本、手稿、艺术家书、数码喷绘以及雕塑的形式，在“大航海预言发布会”以十二则预言作为作品展出，展览作为仪式铺陈了一种将被命运击中的预感。

Prophecy Release: The Grand Voyage

In 80 WSE Gallery, New York, October 2014, we exhibited prophecies as artworks in the forms of texts, sketches, artist book, digital prints and sculpture. "Prophecy Release: The Grand Voyage" functioned as a ritual ceremony to foreshadow a sense of "hit and run by destiny".



展览现场
Installation view

大航海

The Grand Voyage

中文

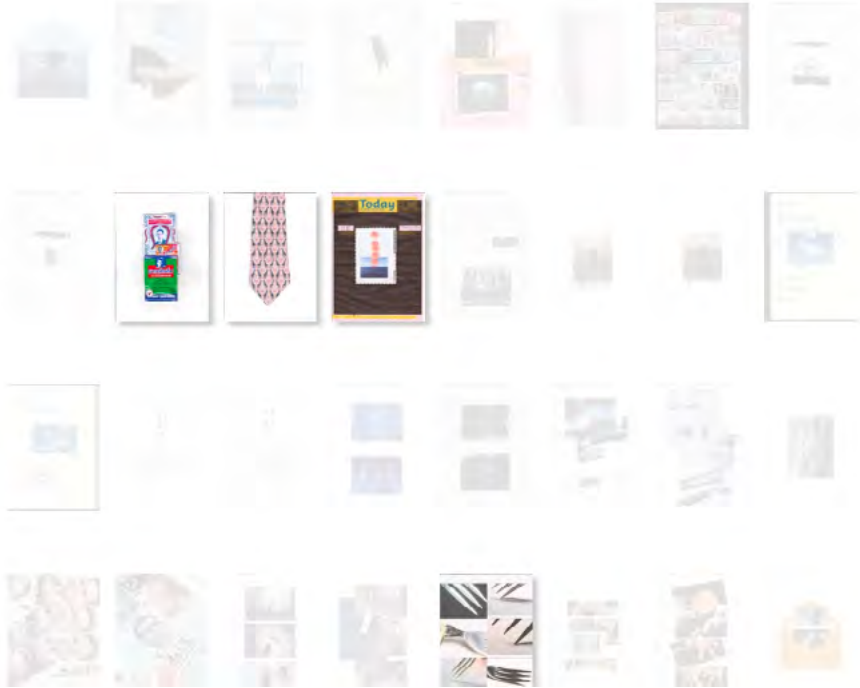
Overview:

Foreword
12 Prophecies
1000 Farewells

Journal:

Artist Book
Navigate

today	Titian	sailor
tall	sea level	someone has a
fly	island	name
letter	storm	GX
envelope	lightning	hair
stamp	weapon	hand
blue	murder	head
yellow	suicide	texture
saturn nebulae	obsession	silhouette
angel	folklore	horror
giraffe	hearsay	miraculous
plants	coincidence	infinity
food	abrupt ending	nostalgia
fruits	crew	failure
lean over the	passenger	=
railing	poet	photograph
deck	performer	the new world
florian cafe	boxer	tears
caruso theater	believer	gaze
la dolce vita	witness	sound

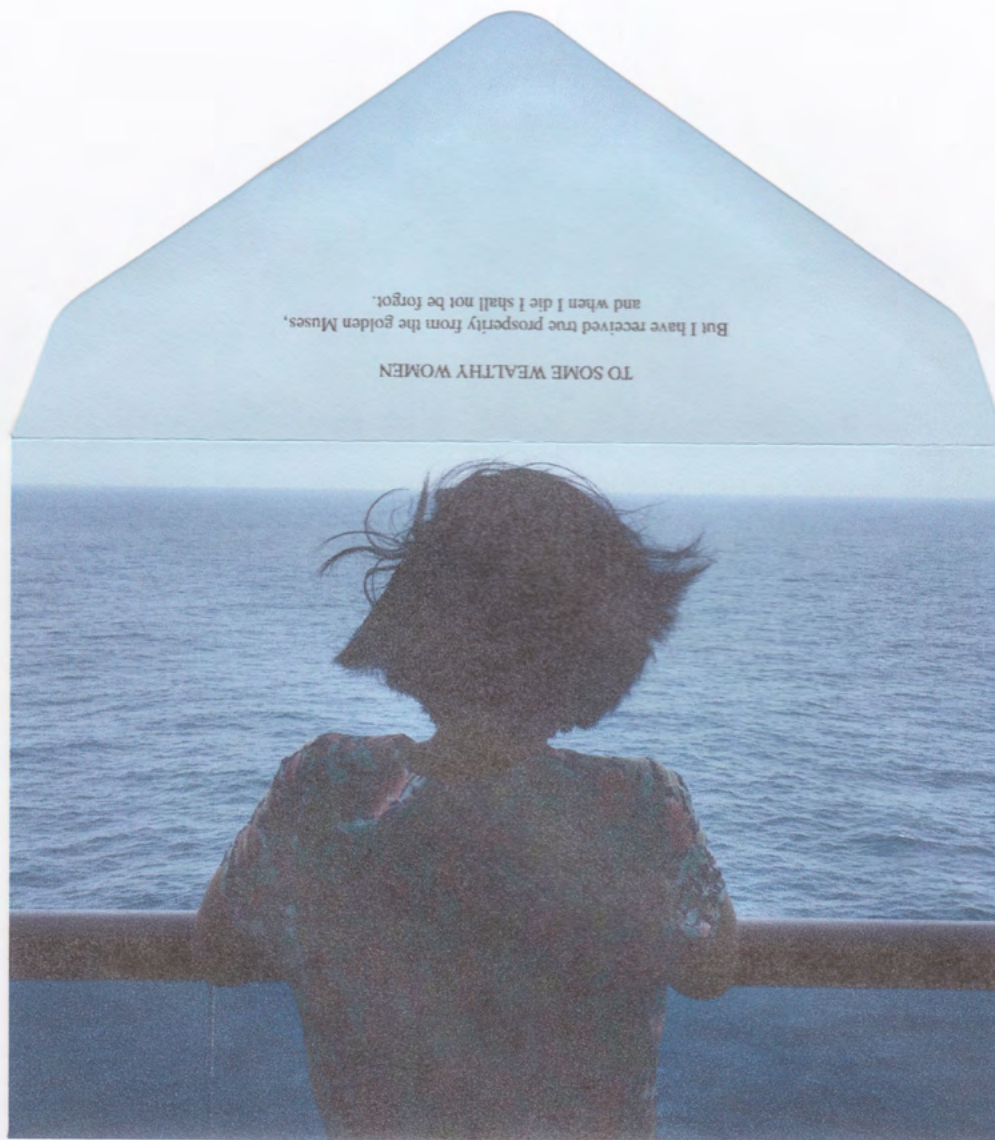


《航海志》

我们在环球航行中围绕每一季的主题来撰写角色故事，制作图像。在未来展览中将以不同的观看结构与作品形态延伸《航海志》中的线索。2015年6月《航海志》首展于新时线媒体艺术中心与威尼斯双年展中国馆合作的线上展“电子世界的民谣”。9月，我们将《航海志》印刷并制成艺术家书。

Journal from the Grand Voyage

In the world cruise, we produced the stories and images of characters basing on the themes of each season. In the future exhibitions, the clues in *Journal from the Grand Voyage* will be extended in varied viewing structures and artistic forms. In June 2015, *Journal from the Grand Voyage* was first exhibited in the online project under the theme of "Folklore of the Cyber World" organized by Chronus Art Center, the new media art partner institution of the Chinese Pavilion, la Biennale di Venezia 2015. In September, the journal was published and released as artist book.



《一个信使》

“古希腊的奴隶主为了保守秘密，曾经使用奴隶的头皮来传递消息：先将奴隶的头剃光，在头皮上写信，待头发长长后，便把这封信送出，收信人剃掉奴隶的头发就可读信。古希腊奴隶的头发也许是最原始的信封。”

A MESSENGER

"Slaveholders in ancient Greece used to send messages on the scalps of the slaves so as to maintain secrecy: they had a slave's head shaved and wrote the letter on his scalp. When hair grew back, the letter i.e. the slave would be dispatched. To read it, the receiver had only to re-shave the slave's head. Perhaps the hair of ancient Greek slaves was the primeval envelope."

引自《航海志》 quoted from *Journal from the Grand Voyage*



讲 | 演

Lecture performance

大航海发布会

2015 年 8 月，我们在上海香格纳主空间展出《大航海发布会》，以文本、图像装置、物件、影像等形态揭示创作计划的缘起，结构与前瞻。

Preview: The Grand Voyage

In August 2015, we exhibited "Preview: The Grand Voyage" at ShanghART Gallery's main Space in Shanghai. In the preview, we showed texts, image installation, objects and video to illustrate how their project started, weaved and will unfold in the near future.



展览现场
Installation view



香港汉雅轩画廊展览现场
Installation view in Hanart TZ Gallery

大航海：圆周率日

物件，摄影，录像，文本，艺术家书
2016

每天我们收到一份《今天》。
它以小时与分钟为单位预测未来。
《今天》是预言的最小单位。
每年 3.14 日我们庆祝圆周率日。
2015 年的这一天百年一遇。
早晨 9 点 26 分 53 秒。

在群展《浮岛志》里，我们以这串无限的数字作为时间标记与索引，穿越普朗克时间后，于《大航海》档案中搜索短暂得几乎不存在的瞬间。



香港汉雅轩画廊展览现场
Installation view in Hanart TZ Gallery

THE GRAND VOYAGE: π Day

Objects, photography, videos, texts, artist book
2016

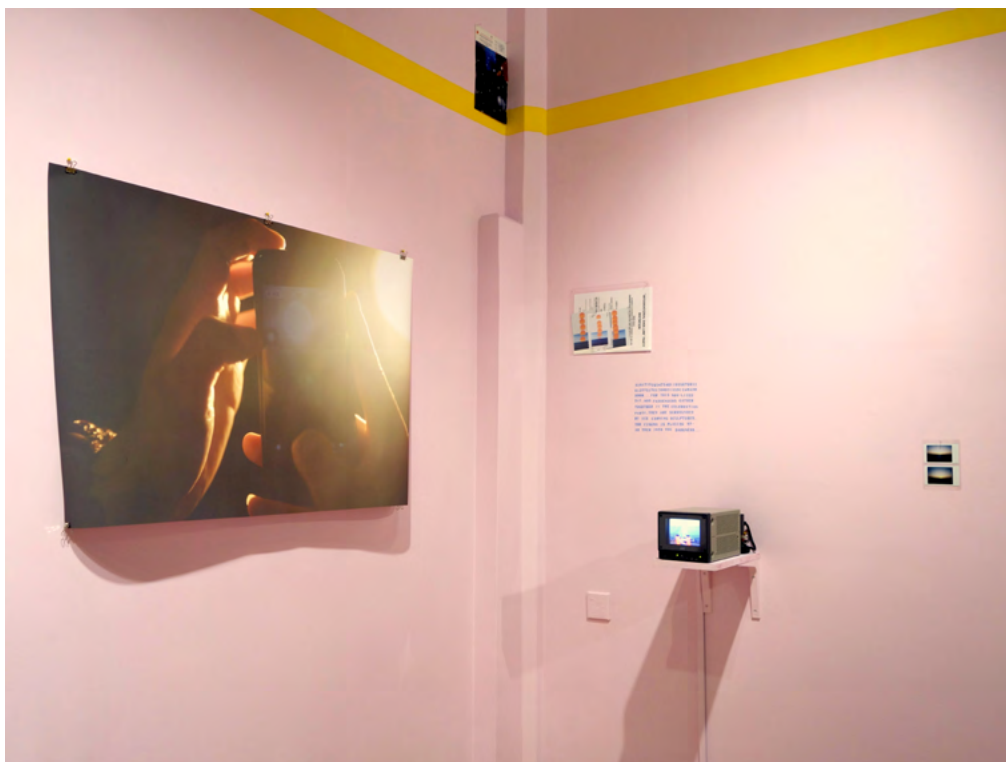
Everyday we receive a *Today*.
It foretells future events with accuracy of hours, minutes.
Today is the smallest unit of prophecy.
Every year, we celebrate π Day on 3.14.
We had a once-in-a-life-time one in 2015.
At 9:26:53 a.m.

In group exhibition *Annals of Floating Island*, the infinite decimal expansion is applied as time measurement and index; after crossing Planck time, we search in the archive of *The Grand Voyage* moments too short to exist.



“一个数学家告诉我，每天他都感受到一分钟的幸福，11 点 11 分他凝视这晶体般的结构 60 秒。11 点 12 分他说我们去年在海上经历了终极圆周率日。如果用这个无理数来标记时间，9 点 26 分 53 秒后时间单位继续分岔，我们是否正接近短暂得几乎不存在的瞬间？如果这个无限的数列是平均分布的，那么过去，现在，未来的故事都已经编码在其中了吗？”

"THE MATHEMATICIAN FEELS ONE MINUTE OF HAPPINESS EVERYDAY GAZING AT AT THE CRYSTALLISED STRUCTURE OF 11:11 FOR 60 SECONDS. AT 11:12 HE TOLD US THAT WE HAD AN ULTIMATE PI DAY IN 2015. IF THE IRRATIONAL NUMBER INDICATES TIME WHICH KEEPS BRANCHING AFTER 9:26:53, ARE WE APPROACHING MOMENTS TOO SHORT TO EXIST? IF THE DIGITS ARE UNIFORMLY DISTRIBUTED THEN ALL POSSIBLE STORIES PAST, PRESENT AND FUTURE ARE ENCODED WITHIN?"



消失的一天
THE NON-LIVED DAY



第九则预言：初遇飞翔的荷兰人
9TH PROPHECY: FIRST ENCOUNTER WITH THE FLYING DUTCHMAN



上海外滩美术馆展览现场
Installation view in Shanghai Rockbund Art Museum

大航海：芳名考

录像、摄影、物件、文本、喷绘、声音
2016

名字在人、植物、物件、地名间彼此附着，流转，沿着奇特的路径旅行，“蓝色绣球花”由长崎越洋被引入欧洲大陆，进而铺满了法亚尔岛，一位日本女孩的名字正在世界各处的庭院开放。春夏之交，我们在大西洋中央寻找她的芳名，它所卷起的旁人、过客之名及其留下的轨迹。在他们被遗忘湮没，化作表格上的油墨与石碑的凹陷之前，将这次瞩目投向他们闪烁的生命时刻，如同念诵圣徒之名，146 个圣约翰、91 个圣皮特、43 个圣保罗、24 个圣多米尼克、1 个圣罗纳德。

Hydrangea Otaksa 一词遵循了拉丁语对新物种的命名传统，Hydrangea 为种属，即此例中的八仙花属，它由两个希腊词合成，hydro 为水，oncheon 为储水的船只，也许，造词者把种子的外壳想象成了一队飘荡的运水船。反对者抗议这个解说是不成立的，因为八仙花属并不是容易缺水的植物，因而，更可信的词源是 hydra，为希腊多头海怪，其巨型蛇头酷似种子的外壳。

Otaksa 是八仙花家族中的一员，即蓝色绣球花，其名是菲利普·弗兰兹·冯·西博尔德对妻子楠本泷的昵称。1823 年，西博尔德前往长崎的荷兰商官行医，六年后，他乘船出港时遭遇风暴触礁，上船检查的官员发现他的行李里有被政府禁止携带的日本地图。在这场著名的事件中，西博尔德被指控为俄国间谍，判处永久驱逐出境。年底，西博尔德将上万件动植物标本和两千件活植物运往荷兰，楠本泷与两岁的女儿稻在长崎港口与他告别，在后来的通信里，人们得知稻高鼻深目，红发，成年后从父亲之学，是日本第一位女医。



摄影
Photography

A STUDY ON NAME

Video, photography, objects, texts, prints, sound
2016

Names of people, plants, objects and locations adhere and transfer to each other while traveling along unexpected route. “Hydrangea Otaksa” was transported across the ocean from Nagasaki to Europe then carpeted Faial Island; nowadays, the name of a Japanese girl is blooming in all the gardens around the world. In early summer, arriving first in the middle of the Atlantic Ocean then Leiden, we searched for her name and a mist raised by it (displayed as six fictionalized real life characters in the artwork): the names of locals’, travellers’ and the traces they left behind. Before they sail into oblivion transforming into ink on forms and inscriptions on stones, we wish to draw all the attentions to the sparkling images of their lives and their peculiar personal history with regard to names ,as if reading silently the names of saints: one hundred and forty six St. John, ninety-one St. Peter, forty-three St. Paul, twenty-four St. Dominic and one Saint Ronald.

The word *Hydrangea Otaksa* follows the Latin nomenclature of new species. Hydrangea is a genus, and it is the hybrid of two Greek words—hydro refers to water while oncheon refers to vessels that store water. Perhaps the person who coined the word imagined the hull of a seed as a drifting fleet that transports water. Dissenters argued that this explanation made no sense, for hydrangea was not a plant inaccessible to water; therefore, the more convincing etymon should be hydra, a multi-headed sea monster in Greece whose gargantuan snaky heads bore a strong resemblance to the hull of a seed.

Otaksa is a member of the hydrangea family, i.e. blue hydrangea. It is the nickname by which Philipp Franz von Siebold called his wife Kusumoto Taki. In the year of 1823, Siebold went to Nagasaki to practise medicine. Six years later, his ship struck a reef in the storm. The officer who embarked to inspect found a map of Japan in his luggage that was banned by the government. In this famous affair, Siebold was accused to be a Russian spy and sentenced to permanent banishment from Japan. In the end of that year, Siebold transported tens of thousands of specimens of animals and plants together with two thousand living plants to the Netherlands; Kusumoto Taki and their two-year-old daughter Ine waved goodbye at the harbour of Nagasaki. People knew from later correspondence that Ine had a high nose, deep eyes and red hair, and that she followed her father’s path and became the first female doctor in Japan.



展览现场（局部）：费德穆德
Installation view (detail): FIM DO MUNDO



展览现场（局部）：罗纳德
Installation view (detail): RONALD



上海 OCAT 展览现场
Installation view in Shanghai OCAT

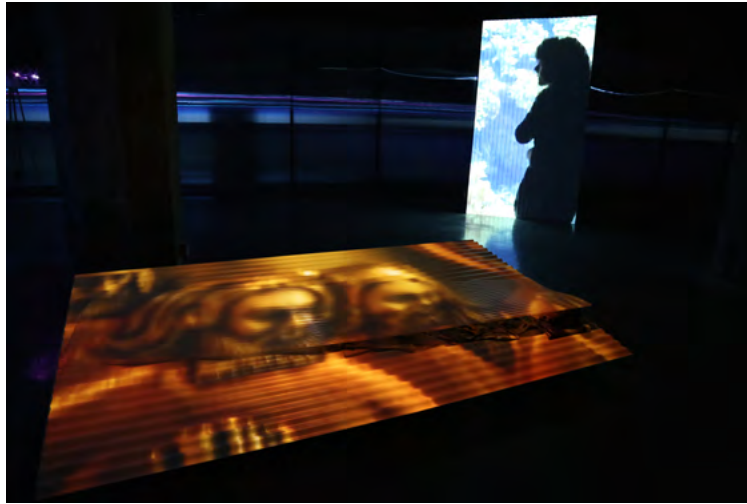
大航海：邮包 # 307 一个有小胡子的年轻人 邮包 # 309 水妖

双屏影像装置、物件
20 分钟
2015

在启航派对中郭熙与张健伶遇见了第一则预言中提及的“留着小胡子的年轻人”，这个意大利小伙子穿着水手服与耐克鞋，戴着一副紫色眼镜。穿越太平洋时的每一个午夜，年轻人下班后，带着他工作中使用的服装和道具走向镜头，成为一个徘徊在外甲板的幽灵水手，他无法进入睡眠也无法进入船体。从乔治五世的日记，巴斯·简·阿德尔一案的警方记录到列依抛出的眼镜，他像熟悉自己的纹身一样熟悉海洋的故事。

《航海志》记录了两位创作者与“一个卖药材的绅士”的偶遇，他们在“甜蜜生活”那层碰头后买到了一片药，郭熙食用后在泳池里看见了一团蓝紫色的形体，他试图用 iPhone 的慢速拍摄功能捕捉它，只留下了一段模糊的影像记录。

录像在线观看：<http://dwz.cn/3Ut90r> 密码：123123



PARCEL #307 A YOUNG MAN WITH MUSTACHE PARCEL #309 ONDINE

Double screen video installation, objects
20min
2015

On the night the world cruise embarked from Shanghai, we met Niko as described in the first prophecy - a young man with mustache - but with more details: he was wearing sailor's costume, purple sunglasses, yellow plastic watch and blue Nike Classic Cortez. Niko was the manager of entertainment department who's work is to design varied activities to keep passengers from getting bored. It took us eight days to cross the Pacific Ocean, we wrote script in the day time when he's off duty after midnight, we started to film on the deck using the same costumes and props from his work. The monolog was based on his life stories (for example, how grandpa caught John Lennon's sunglass in their last concert), diary of King George V about witnessing ghost ship, police record of Bas Jan Ader, news from The Guardian "I haven't slept for 37 years"...we try to create a ghost sailor who have been wandering outside the deck every night and who knows all the stories from the ocean as if they're his tattoos. The second video is adopted from iPhone clips which formed an blurry female figure appearing in Niko's story from time to time.

watch video online: <http://dwz.cn/3Ut90r> code: 123123



西岸艺术博览会项目空间展览现场
Installation view in the project space of West Bund Art Fair

大航海：一个集邮者

录像 集邮册 艺术微喷

单屏，彩色，38 分 25 秒 | 23×30×2.5cm | 210×150cm
2015

十年前，瑞典发行了一组邮票《米勒斯公园的天使》。

集邮者标志性的微笑活生生是其中吹小号的深蓝色天使。他抿着嘴，双眉微抬，眼睛睁开大半，平日，他饶有兴味地听好事者提问，在迷人的微笑中并不作答。的确，谁也不会相信人能听到长颈鹿发出的低频音，更不会相信有人能耐心听完一个故事。

邮戳的波浪在声波中颤动，他循着黑色的共振把数以千计的邮票连成无尽之河，在通向各个时空的彩色小窗口里，一排黑色正弦波穿过萨达姆的头像，土星星云，直布罗陀海峡，库尔贝先生，华沙的纪念碑，吉娃娃，跳高运动员，HELLO，黎巴嫩的柑橘，倚在白桦树上的叶赛宁……像宇宙中唯一且永不减损的声响。

录像在线观看：<http://dwz.cn/3Ut8kf> 密码：123123



录像截图
Video stills

A STAMP COLLECTOR

Video, stamp album, inkjet print
single-channel, color, 38min25sec | 23×30×2.5cm | 210×150cm
2015

Ten years ago, Sweden issued a sheet of stamps called *The Millesgården Angels*.

The collector's signature smile deeply resembles the trumpet-playing ultramarine angel in the stamps. Lips gently pressed together, brows slightly raised and eyes half-open, he enjoyed listening to gossipers' queries with great interest, giving no answer except for a charming smile on his face. Indeed, no one would believe that men are capable of hearing the low-frequency voice of giraffes, let alone hearing out a story with patience.

The waves of postmarks trembled in the sound waves. Thousands of stamps were weaved into an endless river as he traced along the black resonance. In the tiny colorful windows leading to all spaces and times, a string of black sine waves went through the portrait of Saddam Hussein, the Saturn nebulae, the Strait of Gibraltar, Mr. Courbet, the monument in Warsaw, the Chihuahua, the high jumper, the HELLO, the Lebanese citrus, Sergei Yesenin leaning on a silver birch...like the one and only everlasting sound in universe.

watch video online: <http://dwz.cn/3Ut8kf> code: 123123



西岸艺术博览会项目空间展览现场
Installation view in the project space of West Bund Art Fair

大航海：红毛丹

玻璃雕塑 织物 录像

手臂 47×9×6cm，腿 60×23×11cm，后腰 32×23×18cm，肩胛 38×25×17cm
单屏，彩色，11 分 52 秒

2015

红毛丹，人如其名，只是当她被人们发现的时候，通体的毛发已经褪成白色，双手双脚被缚在身后。一切发生地如此迅速，围观的人还能感到红晕渐去时发出的细小爆裂声。她缩作一团发霉的棉絮，人们似乎瞧见一些块状的纹身，便刮去了她的体毛，显然，涉及敏感消息的通信内容早已被割走，一团模糊里勉强能读出：

……他们的帽子大致一样，尖尖的像一群在孵蛋的灰鸽子，静静地生产干渴、恐惧、孤独、怀乡、愤怒。我不敢与人相识，因害怕失去任何友人，但又忍不住被他们吸引，与他们亲近……（上臂内侧）

……在一年的最后一个月，一个月中的最后一天，我要告诉你：你那不可自拔的愚蠢是可爱的，令人心折。站在这样高的尖顶上，我不禁欢喜，所有至深的领会，只有流露于你才不用怕羞。噜哩噜苏地惹你嫌厌，但丁香已开，莫要虚度好季节……（肩胛骨）

……尊敬的先生，二十年来我的钱包里一直揣着您的照片。第一次交手时我才十八岁，你饶我不死的缘由怕是永远不得而知了……原谅我夺了您的性命，这是我长久以来受到的训练，有的人回得了家，有的人回不了……（小腿肚）

……今收到弟的新作四首，清丽可人，颇有长进，只是沾染了罗曼蒂克的忧郁病。味即是醇的，便莫去担心黄油吃多了身板走形，百褶裙即是风情的，便莫去担心忘其所以……（后腰）

录像在线观看：<http://dwz.cn/3UtpyC> 密码：123123



RAMBUTAN

Glass sculpture, fabric, video

arm 47×9×6cm, leg 60×23×11cm, lower back 32×23×18cm, shoulder blade 38×25×17cm
single-channel, color, 11min52sec

2015

Rambutan's appearance resembled her name; however, by the time she was discovered, her legs and arms were bound to the back, the hair all over her body had faded to white. It happened all at once, and the onlookers could even hear the subtle bursts as the blush died down. She coiled into a fermented cotton ball, and people seemed to have seen some blocky tattoos so shaved her body hair. Apparently, correspondences involving confidential messages had already been shorn. People were barely able to read in the blur:

...their hats are alike, with a sharp top on each like a flock of grey pigeons incubating eggs, which silently generates thirst, horror, loneliness, nostalgia and anger. I dare not become acquaintances with anyone because I fear losing any friend, but I cannot resist being attracted and getting close to them... (inner upper arms)

...in the last month of the year, on the last day of the month, I have to tell you: your hopeless stupidity is adorable and causes heartfelt admiration. Standing atop such a high pinnacle, I can't help rejoicing. All the deepest feelings should only be revealed to you to rid coyness. Verbiage annoys you, but lilacs are blossoming, let's not fool away the fine season... (shoulder blade)

...dear sir, my wallet has been carrying a photo of you for twenty years. Our first confrontation took place when I was merely eighteen, and I'm afraid the reason why you spared my life will remain an enigma forever... please forgive me for killing you; that was the training I'd been receiving for long. Some people can return home, whilst the others cannot... (back of lower legs)

...today I received four new poems from my younger brother. Elegant and appealing, they reflected his progress, as well as that he is infected with the romantic melancholia. Now that the flavour is mellow, don't you worry about falling out of shape; now that the pleated skirt is enchanting, don't you worry about forgetting yourself... (lower back)

watch video online: <http://dwz.cn/3UtpyC> code: 123123



摄影装置
Photography installation

大航海：蓝喉咙与五十玫瑰

艺术家书 银盐大画幅摄影
17.5×25.3cm | 十件，尺寸不等
2015

2015年5月6日，当我得知门票告罄的时候并不十分意外，毕竟，阿尔卡特拉斯岛是三藩市最受欢迎的旅游景点之一。突然间我听见一位女士打电话，似乎她的朋友要爽约。等她挂电话后，我马上向她买了这张票，于是有机会见到了威廉·G·贝克先生本人。那时候，他正在纪念品商店里签售新书《阿尔卡特拉斯第1259号》。设计者从这座恶名昭著的监狱里开发出了各种物件、印刷品、服装，置身一众精美的复制品里，我感到尤其幸运，竟然能碰上仍在世的犯人中的一位。贝克先生回忆录所展露的惊人细节与诙谐智慧，加上这天在岛上六个小时的行走，共同促成了这本书。

“存在”所留下的痕迹既清澈见底又模糊不堪。从六个小时拍摄的四百八十六张照片里，我开始慢慢辨认出岛上永恒居民的面容，如书名所言：蓝喉咙与五十玫瑰；另一方面，则是临时居民们所留下的痕迹，他们曾在此生活或服刑。

阿尔卡特拉斯，俗称“恶魔岛”，尽管被海湾包围缺乏淡水，却是富饶的海鸟栖息地。五月初是鸬鹚的繁殖期，雄性鸬鹚用蓝色的喉囊来吸引雌鸟。鸬鹚们有时沿着海岸踱步，有时怔怔地望着大海与远处的金门大桥，或是低头沉思。走下山坡所见的情形令人难忘：那是无数系着蓝色领带的黑色背影。这幅画面仿佛是一群徘徊不前的幽灵，他们纵然已死却仍在服刑，又仿佛是海对面新年派对里的绅士们，当年囚室里的犯人通过声音在礁石上的反射聆听人群的喧闹。



艺术家书
Artist book

1920 年代，岛上最早人工培养的树和灌木是军事囚犯在美化工程中种植的。驻军离开后，首任典狱长的秘书弗莱德·赖歇尔接管了花园。秘书种下了五十株玫瑰并劝服典狱长准许犯人在花园工作。伪币犯艾略特·麦切纳在花园工作了九年，极为痴迷，他四处拖垃圾给土壤增肥，沿着山坡建梯田。犯人们每天从冷酷的牢房走去车间工作，艾略特培植的花圃给路过的犯人们带来了宽慰。植物品种的选择随着不同时代典狱长的口味而有所改变，1963 年监狱被关闭后荒废了四十年，不需人打理的植物幸存至今，那些需要细心呵护的品种则在时间中渐渐逝去。

两天前，郭熙拿给我一本旧《国家地理》杂志（1966 年 9 月刊），是他在洛杉矶一家名为“回收材料再创造”的慈善商店里发现的。翻阅的时候，里面被裁减过的图像与文字令人如同在废墟中阅读。每一任主人都剪去了自己需要的部分，流传到我手中的这本剩余物让我意识到逐页翻过时，图像与文本所构成的纵深与蒙太奇关系始终处在变化中。更重要的是，我开始好奇，也许贝克先生有过类似的体会，如他所写：“犯人们可以订阅几种杂志，例如《生活》与《读者文摘》。图书管理员负责剪去监狱暴动或是其他刺激性的内容……你能想象审查《读者文摘》吗？”因此，我试着以审查作为创作形式来复刻一本《国家地理》，这本杂志收集了阿尔卡特拉斯尚存的印迹：植物，海鸟与犯人们肖像的复制品。这些被剪切的图像并不是作为文字的插图，而是作为沉默的证人被文本的多声道所包围，它们引自恶魔岛的犯人与狱警在回忆录，访谈或是小说中对声音的描写。

《日记：2015 年 5 月 6 日》



艺术家书（局部）
Artist book (detail)



西岸艺术博览会项目空间展览现场
Installation view in the project space of West Bund Art Fair

BLUE THROAT AND FIFTY ROSES

Artist's book, silver gelatin photography
17.5×25.3cm, 10 pieces
2015

Alcatraz Island is one of the most popular tourist attractions in San Francisco, it didn't not surprise me when the tickets were sold out on May 6, 2015 just like any other days. At that moment I overheard a lady complaining on her phone, it seemed like her friend was not coming. I waited her to hang up and bought the ticket immediately. That's how I met with Mr. William G. Baker in person. In the souvenir store, he was signing a newly published memoir entitled as *ALCATRAZ #1259*. Among all the fancy replicas of objects, prints and clothes from this notorious prison, I feel lucky to run into one of the last living convicts. The artist book is inspired by a six-hour walk on that day and Mr. Baker's amazingly detailed memory and witty wisdom.

The traces of existence are both clear and vague. Out of four hundred and eighty six photos that I took within six hours, I slowly recognize the faces of the permanent residents on this island, as the title implied: blue throat and fifty roses, and on the other hand the residue of temporary residents: people who once lived or served time here.

Alcatraz, nicknamed "The Rock", though devoid of fresh water and surrounded by the salty bay, is actually a rich habitat for seabirds. Early May is the breeding time for cormorants, note the blue throat pouches on the male cormorants, which are used to attract females. They would take a stroll along the banks, stand still facing the sea and the Golden Gate afar or sometimes look down lost in thoughts. Walking down the hillside, I was struck by the scene: numerous silhouettes with blue ties. The image resemble lingering ghosts who are serving time even after death or the gentlemen in New Year's Party across the sea, back then, the sound of which would hit on the rocks then reflect to every cell.

郭熙

男，生于 1988 年，目前在杭州生活

xguox.com

guoxi8839@gmail.com

郭熙关心人们面对和解读世界时所依赖的意识形态，不同意识形态相互叠合所产生的交集是非常坚固的，郭熙试图通过戏剧化的幽默来软化甚至是破坏一点这种坚固，让观者在惯常的生活中感到一丝荒谬与不安。他将艺术家的工作比喻成一种“穿刺”，艺术家用作品刺透意识形态的外壳，人们在这些穿刺后留下的针孔得以窥见“真相”。对于他来说，视觉形式是传递信息的承载物，他广泛采用装置、绘画、表演、雕塑、文本等形式尝试去寻找最为准确的传递方式。

教育：

2013 - 2015 纽约大学 工作室艺术 硕士学位

2006 - 2010 中国美术学院 新媒体系 学士学位

驻留：

2011.1 - 2012.12 荷兰皇家艺术学院，阿姆斯特丹

艺术项目：

2014.5 - 至今 与张健伶合作长期创作计划《大航海》

展览经历：

2016 《大航海：一个倒错的人》，创作合作者，OCAT 上海馆
《浮岛志》，创作合作者，香港汉雅轩画廊
《告诉我一个故事：地方性与叙事》，创作合作者，上海外滩美术馆
《我该何其幸运与你你不期而遇》，Tong Gallery+Projects，北京
《骇客空间》，K11 艺术基金会，香港
《我们——一个关于中国当代艺术家的力量》，chi K11 美术馆，上海
《微信：中国当代艺术中的对话》，亚洲协会德州中心，休斯顿；卫斯理大学，米德尔敦

2015 《Y 世代之歌》，创作合作者，OCAT 上海馆
《大航海发布会》，香格纳画廊，上海
《电子世界的民谣：航海志》，新时线艺术中心，上海
《加油站：橡皮喇叭》，Vanguard Gallery，上海
《第六颗子弹》，拾万空间，北京

2014 《从混沌开始》，清影当代艺术空间，杭州
《多重宇宙》，民生 21 世纪美术馆开馆展，上海
《大航海预言发布》，华盛顿广场东 80 号展馆，纽约
《大地备忘录》，上海当代艺术博物馆，上海
《太平广记》，红砖美术馆开馆展，北京
《那年无人死去》，华盛顿广场东 80 号展馆，纽约
《笔记·坐标》，清影当代艺术空间，杭州

- 2013 《新谱计划》，清影当代艺术空间，杭州
《绿盒子：重绘形貌 - 媒体现实的空间》，中国美术学院媒体城市研发中心，杭州
《灵戏》，均然艺术中心，北京
- 2012 《从来没有一个艺术家叫做贾斯文——一个社会主义国家成员的无聊想像》，
Rijksakademie Opening, 阿姆斯特丹
《回到那年》工作坊，《青年志业 8090》，宁波美术馆
《仍是甜的》，FrankenDael Foundation, 阿姆斯特丹
- 2011 《Shadow Raining Hometown》，成都双年展特别邀请展，成都
《他者之家》，8 Flats 8 Kunstenaars 500 m2 Kunst, 阿姆斯特丹
《我甚至用这样的方式满足你的恋足癖》，《仍是甜的》，共同体艺术中心，杭州
《eve R evolution》，《肮脏回忆》，Rijksakademie Opening, 阿姆斯特丹
- 2010 《打字员之死》，“青春在燃烧”，杭州
城市生命馆部份项目参与主创，上海世博会
《我甚至用这样的方式满足你的恋足癖》，中国美术学院优秀作品展，杭州
《我甚至用这样的方式满足你的恋足癖》，丛林 - 站台中国，北京
《我甚至用这样的方式满足你的恋足癖》，仁川国际电子子艺术节，韩国仁川
- 2009 《水下》，草场地生活舞蹈工作室，北京
《Shadow Raining Hometown》，《两仪》，创逸中国美术学院青年艺术家新媒体作品展，深圳
- 2008 《白白痴》，草台班巡演杭州站，杭州
《今天早晨他决定离开这里》，“小製作”，小平画廊，上海

艺术家书：

- 2014 《那隐秘之物》

教育：

2010 - 2013 中国美术学院 跨媒体艺术学院 当代艺术与社会思想研究
2004 - 2008 武汉大学 商学院 工商管理学士学位
2005 - 2008 华中科技大学 外国语学院 专业英语学士学位（第二学位）

驻留：

2012.7 巴黎艺术城

获奖：

优秀毕业论文《图像的救赎：记忆女神与新天使》

艺术项目：

2014.5 - 至今 与郭熙合作长期创作计划《大航海》
2013.7 - 2014.9 杨福东工作室，艺术家助理

展览经历：

2016 《大航海：一个倒错的人》，创作合作者，OCAT 上海馆
《浮岛志》，创作合作者，香港汉雅轩画廊
《告诉我一个故事：地方性与叙事》，创作合作者，上海外滩美术馆

2015 《Y 世代之歌》，创作合作者，OCAT 上海馆
《大航海发布会》，创作合作者，香格纳画廊，上海
《电子世界的民谣：航海志》，创作合作者，新时线艺术中心，上海

2014 《太平广记》，联合策划，红砖美术馆，北京
《大航海预言发布》，创作合作者，华盛顿广场东 80 号展馆，纽约

2013 《一米剧场》，项目执行，想象力实验室，杭州
《有限的知识》，执行策展，香港城市大学
《绿盒子：重绘形貌—媒体现实的空间》，联合策展
中国美术学院媒体城市研发中心，杭州

2012 《存在的惊奇——青年影像时刻》，执行策展，连州国际摄影年展
《有限的知识》，执行策展，中国美术学院，杭州
实验影像戏剧《未竟之境》，联合策划，中国美术学院，杭州
《三文鱼没有夏天》，策展人，中国美术学院，杭州

2011 《自由发言》跨媒体艺术学院毕业展，项目统筹，杭州
《沸了！废了！》，策展人，中国美术学院，杭州
《驱光人》当代艺术展，策展人，共同体艺术空间，杭州

出版：

2013 《一米剧场》，编辑
2012 《有限的知识》，编辑

GUO XI

MALE, born in 1988, now lives in Hangzhou.

xguox.com

guoxi8839@gmail.com

What Xi is mainly concerned with is the ideologies with which people perceive and interpret their world—specifically, the toughest-to-crack nutshell grown out of the convergence of these ideologies. By means of a dramatized sense of humor, Xi attempts to soften, or even break open this nutshell a bit, such that a trace of absurdity and uneasiness can be introduced into his audience's daily life. He likens an artist's work to an act of "piercing", making little pores on the hard husk of ideologies, through which people will be given a chance to glance at the Truth hidden within. In his view, the visual form is but a medium for the transmission of message, and that justifies his extensive use of a variety of artistic forms, such as installation, painting, performance, sculpture, text, et cetera, to try to convey his messages as faithfully as possible.

Education:

2013 – 2015 Studio Art MFA program, New York University

2006 – 2010 New Media Art BFA, China Academy of Art

Residency:

2011.1 – 2012.12 Rijksakademie van beeldende kunsten, Amsterdam

Art Projects:

2014.5 - now Long term art project *The Grand Voyage*, collaborate with ZHANG JIANLING

Exhibitions:

- | | | |
|------|---|---|
| 2016 | - | <i>The Grand Voyage: A Man Upside Down</i> , co-artist, OCAT, Shanghai |
| | - | <i>Annals of Floating Island</i> , co-artist, Hanart TZ Gallery, HK |
| | - | <i>Tell Me a Story: Locality and Narrative</i> , co-artist, Rockbund Art Museum, Shanghai |
| | - | <i>Extremely Fortunate</i> , Tong Gallery+Projects, Beijing |
| | - | <i>Hack Space</i> , K11 Art Foundation, HK |
| | - | <i>WE</i> , chi K11 Art Space, Shanghai |
| | - | Wechat: A Dialogue in Contemporary Chinese Art, Asia Society Texas Center, Huston; |
| | - | Ezra and Cecile Zilkha Gallery at Wesleyan University, Middletown |
| 2015 | - | <i>The Ballard of Generation Y</i> , co-artist, OCAT, Shanghai |
| | - | <i>Preview: The Grand Voyage</i> , ShanghART Gallery, Shanghai |
| | - | <i>Folklore of the Cyber World: Journal from the Grand Voyage</i> |
| | - | Chronus Art Center, Shanghai |
| | - | <i>Gas Station: The Rubber Trumpet</i> , Vanguard Gallery, Shanghai |
| | - | <i>The Sixth Bullet</i> , Hunsand Space, Beijing |
| 2014 | - | <i>Begin from CHAOS</i> , INNA Art Space, Hangzhou |
| | - | <i>COSMOS</i> , 21st Century Minsheng Art Museum, Shanghai |
| | - | <i>Prophecy Release: the Grand Voyage</i> , 80WSE, New York |
| | - | <i>Memorandum for Gaia</i> , PSA, Shanghai |
| | - | <i>Notes - Coordinates</i> , INNA Art Space, Hangzhou |
| | - | <i>Tales from the Taiping Era</i> , Red Brick Museum, Beijing |
| | - | <i>Nobody Dead That Year</i> , 80WSE Gallery, New York |

- | | |
|------|--|
| 2013 | <ul style="list-style-type: none"> - <i>SIMP project</i>
Inna Art Space, Hangzhou - <i>There never should have been an artist named Jia Siwen</i>
Greenbox: Remapping- the Space of Media Reality
Media City Research Center, Hangzhou - <i>Ghost Drama</i>
Balance Art Center, Beijing |
| 2012 | <ul style="list-style-type: none"> - <i>There never should have been an artist named Jia Siwen-
A member of socialism's imagination</i>
Rijksakademie Opening, Amsterdam - <i>Backed to that Year (Workshop)</i>
YOUTHING 8090 Artists Exhibition, Ningbo, China - <i>Still Sweet</i>
FrankenDael Foundation, Amsterdam |
| 2011 | <ul style="list-style-type: none"> - <i>Shadow</i>
Raining Hometown
Chengdu Biennale Special Invitation Exhibitions, Chengdu - <i>Home of Others</i>
8 Flats 8 Kunstenaars 500 m2 Kunst, Amsterdam - <i>Still Sweet</i>
Community Art Space, Hangzhou - <i>Still Sweet</i>
<i>eve R evolution and Dirty Memories</i>
Rijksakademie Opening, Amsterdam |
| 2010 | <ul style="list-style-type: none"> - <i>Typist's Death</i>
Youth in the Combustion, Hangzhou - <i>Pavilion of City Being</i>
World Expo, Shanghai, China - <i>I would like to satisfy your foot mania in such a way, even</i>
CAA excellent work show, Hangzhou - <i>I would like to satisfy your foot mania in such a way, even</i>
PlatformChina Gallery, Beijing - <i>I would like to satisfy your foot mania in such a way, even</i>
Incheon International Digital Art Festival, Incheon, Korea |
| 2009 | <ul style="list-style-type: none"> - <i>Underwater</i>
Caochangdi Workstation and Living Dance Studio, Beijing - <i>Shadow</i>
<i>Raining Hometown</i>
Two Forms
CAA Young Artists New Media Show, Shenzhen |
| 2008 | <ul style="list-style-type: none"> - <i>Idiot</i>
HangZhou City Library Theater, Hangzhou - <i>He Decided to leave here this morning</i>
XiaoPing Gallery, Shanghai |

Artist Book:

- | | |
|------|--|
| 2014 | <ul style="list-style-type: none"> - <i>That Obscure Object</i> |
|------|--|

ZHANG JIANLING

Female, born in 1986, now lives in Shanghai.
jianling@live.cn

Education:

- 2010 – 2013 MA in Curatorial Studies, School of Intermedia Art, China Academy of Art;
while working as assistant teacher in Studio of Experimental Image, SIMA
2004 – 2008 BA in Business Administration, Business School, Wuhan University
2006 – 2008 BA in English Studies (double major), School of Foreign Languages,
Huazhong University of Science & Technology

Residency:

- 2012.7 Cité internationale des Arts, Paris

Award:

Excellent Graduation Thesis: *Redemption of Images: Mnemosyne and Angelus Novus*

Art Projects:

- 2014.5 - now Long term art project *The Grand Voyage*, collaborate with GUO Xi
2013.7 - 2014.9 Yang Fudong Studio, artist's assistant

Exhibitions:

- 2016 *The Grand Voyage: A Man Upside Down*, co-artist, OCAT, Shanghai
Annals of Floating Island, co-artist, Hanart TZ Gallery, HK
Tell Me a Story: Locality and Narrative, co-artist, Rockbund Art Museum, Shanghai
- 2015 *The Ballard of Generation Y*, co-artist, OCAT, Shanghai
Preview: The Grand Voyage, co-artist, ShanghART Gallery, Shanghai
Folklore of the Cyber World: Journal from the Grand Voyage, co-artist, Chronus Art Center, Shanghai
- 2014 *Tales from the Taiping Era*, co-curator, Red Brick Art Museum
Prophecy Release: the Grand Voyage, co-artist, 80 WSE Gallery, New York
- 2013 *One Meter Theater*, executive curator, Imagokinetics, Hangzhou
Limited Knowledge, executive curator, City University of Hong Kong, HK
Greenbox: Remapping- the Space of Media Reality, co-curator, Media City Research Center, Hangzhou
- 2012 *The Surprise of Existence- A Moment of Youth Image*, executive curator, Lianzhou Foto
Limited Knowledge, executive curator, China Academy of Art, Hangzhou
Experimental Image Theater: The Deferred Realm, co-planner, China Academy of Art, Hangzhou
Salmon Without Summer, curator, China Academy of Art, Hangzhou
- 2011 *Free Speech: Graduation Exhibition of SIMA*, project manager, Hangzhou
Wax & Wane, curator, China Academy of Art, Hangzhou
The Light Driver, curator, Community Art Space, Hangzhou

Publications:

- 2015 *Journal from the Grand Voyage*, co-artist
2013 *One Meter Theater*, editor
2012 *Limited Knowledge*, editor