

[ OCAT深圳馆 | 艺术家访谈 ]

对话曹澍：用足够多的技巧和细节创造“相信”

OCAT深圳馆

Artist Interview

Curator/Interviewer : Gong Linlin (G)

Artist : Cao Shu (C)

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用足够多的技巧和细节创造“相信”







2018 | 公园一角 序 | 5屏幕3DCGI动画装置 | 尺寸可变 | OCAT深圳馆展览现场 | Corner of the Park Prologue | 5 Channel 3D Computer Graphic Moving Image Installation | size variable | Exhibition in OCAT Shenzhen

## 艺术家访谈

策展人/访谈人：宫林林（以下简称G）

艺术家：曹澍（以下简称C）

G：我们曾经聊起过，你在前些年也进行过非常私人的小说创作，为什么会想要写小说？写小说跟你的视觉艺术创作之间是什么关系？

C：小时候会经常看一些杂七杂八的书，我记得初中时家门口有一个科教图书馆，文化管控没有那么严的年代，能够看到各种地摊文学、科幻小说、武侠，还有日本漫画，也有很多难登大雅之堂的违禁书吧，是个杂食状态。当初看的很多书是不知名的作者写的，里面有大量很生活化的、很接近口头日常的对话（现在网络上也还有这类小说），这些书虽是出版物，但大部分都是书面语习惯。这之后我好像积累了一种能力，就是对口头的东西、语言的东西很敏感。我就喜欢记录一些日常生活里想到的东西，生活里遭遇的东西，对发音也很敏感。记得大二的时候还客串过耿老师那个电梯作品里的播音员。

小说带给我的震撼还是很大的，比如《三国演义》、《一句顶一万句》、《三体》这类长篇，从一开始的进入到最后的曲终人散，你可能很长一段时间没办法走出来。它提供的世界够庞大，细节够丰富。我喜欢的视觉艺术相对来说是另一种语言形式了，相对小说更直接，却不是现实主义的，是打开另一种思维角度的。两种创作区别挺大的，我在写东西的时候会尝试着用视觉去思考，其实包括做一些影像类作品的时候，也是先想到情境，再去考虑其他部分，但有时候一些视觉的装置却是从一些关键词开始的。所以很难讲其中的关系。自己平时记的关键词、写的小说，更像是抽屉文学，一直锁着，从来不发布。但是一段时间后翻翻看看，有时候会冷不丁蹦出来一些灵感和启示。

G：We have discussed before, you worked on writing novels in previous years, what is the reason that you started? What is the connection between your visual art and

writings/novels?

C : I pay attention to various kinds of books in my childhood. I remember during my junior high school, there was a scientific-educational focused library next to where I lived, when cultural censorship enforcement was less intense, all kinds of books including lingo writing, science fiction novel, Kong fu novel, and Japanese manga, even some books that lack of aestheticism or banned by officials could be found. During those years information were unfiltered and all mixed together. A lot of books' author were anonymous, these books contain large sections of dialogues written in daily language and slang (similar novels can still be found online nowadays). Although those books were indeed officially published, they weren't written in formal written language. After reading these books I have developed an ability, that I am more sensitive to daily language and slangs. I enjoy noting down ideas and moments in every day life, I am also sensitive toward pronunciations. And my interest had promoted me to be casted as a broadcaster in teacher Geng's work, Elevator, during my second year in university.

Novels spark me with excitements. For example, Romance of the Three Kingdom, Top ten thousand sentences, and The Three Body Problem, such kind of long novels are so inviting that might not be easy for reader to escape the stories. Mega-worlds created by each story are incredibly rich in detail. I like visual art as another vehicle for communication, it is more direct when compare to novels, however it is never completely realistically presented but inspires different perspectives. The difference between these two kinds of creative production is huge. I try to think in visual ways when writing, and that includes when I work on some video or new media works, I start with the settings first, then I fill in the rest. However, for some visual installations I start with key words. Thus it is hard to explain their relationship. I would call my desultory essays with key words and stories "drawer tales", locked away and never shown. Surprisingly some inspirations can pop up randomly when I reread my writings after some time.

G: 你说从小开始的阅读经验，特别是小说对你的影响，但是从做读者到主动去写作，还是一种很大的跨越。当你开始写小说，就不仅仅是记录“日常生活”，而是在构建一个世界了，你在写作的时候有这样的意识吗？另外，小说的一个重要特点就是虚构，这种虚构的方法也是你记录生活的方式吗？

C: 其实我还是更像一个爱好者和读者，语言和技巧方面肯定和专业的作者有距离，我觉得这里提到的虚构其实是一个程度的问题，视觉艺术诞生的时候也是基于一部分的欺骗，比如从二维世界里虚构三维的世界，小说也是一样，它虚构另一个角度，或是虚构一个完整的逻辑场。从这个角度来讲，其实往更深层次去推的话，它们目的都只有一个，就是用足够多的技巧和细节来创造“相信”。科学基于对未来的相信，经济基于对共同目标的相信，宗教也是。但是面对如何动用虚构技巧的时候，对我个人来讲，我是比较警惕这个问题的。所谓哪个部分是真实的，哪个部分是虚构，本来就难以区分。记忆里有很多真实的部分其实是经不起推敲的，对于历史，人们也习惯于相信《三国演义》而非《三国志》，包括纪录片也不是绝对真实，因为摄像机背后始终站着一个人。

所以我认为，其实有一个“超真实”在一切形式和内容之上，它也无所谓真实或虚构，因为它足够荒诞和确凿，以至于让人们充满了相信。而抵达这个点很难，作者要不断挑战自己让作品不仅仅成为一个客体或是对象物，而是让自己的行动和作品成为一体，慢慢成为一部行动的“小说”。在这个意义上，对自己所说、所做是否真心实意，那种切实的体验，就显得很珍贵了，这是运用虚构技巧很难抵达的。这个意义上，动用虚构技巧反而显得经营算计和小家子气了。但是技术和技巧还是挺重要的，边学边做，摸石头过河。

G : You shared your reading experience in young age, especially influences from novels, moreover, this transition from reader to writer is tremendous. When you start to work on stories, they became not only about daily life, but essential structure of a world, have you experienced such changes? Also, another novel's key feature being fiction, is it one way to record daily life for you?

C : Actually I yield toward an enthusiast and reader, I still recognize the distance between myself and professional writers from usage of language and techniques. I think the core feature is creating fantasy to a certain extent, and it applies to visual art as well. Visual art engages fantasy to manipulate representation, it is a common practice to create three-dimensional world from two-dimensional world. This applies to not only visual art or writing but both, creativity and imagination are thoughtfully linked together, the process is to build perspectives, or in other words, to build a believable arena. To elaborate, creativity yields toward one goal, that is to constitute "trust" from great detail and the creator's skill. Believe in the future is the foundation of science, common goal is the foundation of economy, and religion. Yet, personally I am highly alert on utilizing technique on creating fantasies. Reality and fantasy intertwine with each other, and nearly are indistinguishable. Much reality resting in our memories shall not be overly analyzed, and for history, readers trust The Romance of the Three Kingdoms not The Records of Three Kingdoms; similarly for documentary films, they do not represent full reality, since all films are selectively edited by directors.

Therefore, I believe in hyperrealism that sits above reality and settings, it departs from reality and fantasy, it gains trust from housing highly strangeness and certainty. It requires practice to achieve hyperrealism, creators need to constantly re-challenge one's own work, let the creation be neither an object not a subject, but to infuse the creator with the creation. Letting one self be the creation and slowly become a "breathing practice" as one. Focusing on infusing with one's work one needs to be mindful and engage fully, such experience and process is precious, and can not be achieved by merely technique and imagination. Thus, the use of technique and imagination can sometimes yield to immature results. Not to overthrow technique and imagination completely, they are still important tools, we should learn as we go.





2010 | 二手的节奏 | 1080p 高清影像 | Secondhand Rhythm | HD Video Installation | size variable | 8'10''

G: 那么你现在还在写抽屉小说吗？还是更习惯视觉记录？

C: 现在不写了，只是经常把遭遇到的很妙的短语、感觉，还有一些莫名的语言游戏都记下来，扔到一个类似集装箱的word里面，很少有能成篇幅的完整小说了。不过我也在尝试着重新写起来，但肯定和之前的不一样了。印象里，现代主义的小说和视觉作品之间关系更密切，因为总觉得大部分现代主义的小说都是抛弃了前因后果的，人物都是被抛入一个荒唐的世界里头，整体也是指向一些比较永恒的荒诞性，我还挺喜欢的，比如卡夫卡和加缪的作品，不指向确定的目的，但是又挺准确地抵达了那个终点。我现在在做的一些视觉和新媒体的实践也是会部分受到这些小说的影响，但是具体也说不上来到底影响在哪儿。自己现在的状态有点像走迷宫，随时碰到分岔路，可能性也很多，总是面临选择和决断，具体也说不上是文字还是视觉还是其他一些什么方法，就是比较综合吧。

G : So are you still writing “drawer tales” ? Or are you more comfortable with visual recordings now?

C : I have stopped writing “drawer tales” to be honest, but sometimes I still note down sentences, feelings, and peculiar play of languages, pile them up in a Word file that act as my crate of inspiration, but I barely write any complete stories now. I have been trying to get back to my writing habit, but it will never return to the previous stage. In my impression, contemporary realism writings and visual art works share a close bond, because most of the contemporary realism stories ditch antecedents and consequences, characters live in strange worlds producing peculiar happenings that are somewhat stable, and I really enjoy that. For example, I am a fan of Kafka (1883-1924) and Albert Camus (1913-1960), their vision and ability of constructing absurd worlds and believes are incredible, their works often lack of suggestive directions, but then the stories always end in certainty. My current works exploring visual possibilities and new media are

partially influenced by their novels, but I cannot reference to just one or two core ideas. I have this feeling of walking in mazes, branching roads appear frequently indicating numerals possibilities during my art practice. I am always making decisions, I cannot point to anything particular but everything is interweaved all together.



2014 | 不可数名詞 | 1080p 高清三屏手繪動畫 | 1080p HD 3 Channel Animation | size variable | 5'42'' | 1080p | 尺寸可變

G: 你是怎麼定義小說的？

C: 很難定義的吧。我也常常在想，如果一堆散亂的圖像或是一些散落的句子，是不是觀眾能够在特定場合把它們拼成一部小說呢？类似于偵探小說的這種方式？這種似是而非比一個完整的故事更迷人。或者這種情況下的觀眾是不是在一种象征結構里？小說是不是創造象征結構的東西？

G : How would you define novel?

C : It is hard to define. I return to this question regularly, if it is possible for audience to construct a complete story from a pile of random pictures or a collection of random sentences under certain occasion? Will the product be a detective novel? This kind of uncertainly sometimes appear more intriguing than completed chronicle tales. Or perhaps under uncertainly, are audiences shrouded by symbolic structure? Do novels constitute symbolic structures at all?

G: 如果視覺語言也能構成小說，那麼至少在你的認識里，小說就不僅僅是一個文學體裁，而是一種形式？一個容器？一個概念？又或者說，視覺表達、身體行動，這些都是寫作方式？

C: 嗯，可以說是書寫感受的方式吧，是感性的。有些時候我們的感覺是限制在一种材料或形式里的一一繪畫、照片、電影、多屏影像、遊戲、VR、編程裝置、身體表演等等，其實都有可能和小說的感受相關，成為一個段落，或者成為一個強烈的標點符號。而且文本的小說肯定有它力量的極限，也會從這些新的語言里汲取經驗。海明威和古龍這些作者肯定從電影里得到很多經驗，所以他們的小說是用畫面感連接起來的。如果普魯斯特還活着，他一定會對VR特別感興

趣，因为这种事无巨细可以让记忆经验共时的形式，和他的感受应该是相通的。如果说通感是自古就有的修辞方法，不如说其实也只有通感才是未来的对于各个媒介最民主的态度了。

有人认为从小说到VR像一个时间线，单屏幕的观影只是走向VR的其中一个时代阶梯。但我总是认为通感是民主也是平等的态度，电影代替不了摄影的静谧，VR也代替不了电影的蒙太奇和聚焦。其实说了这么多，我是觉得小说有一种特别的叙述与感受方式，让我重新开始认识其他形式，小说并不能包罗万象，它们都是平等，而且在交融的。

G : Let say if visual language can transform into stories, what do you think in your understanding, novels are more than pure literature, perhaps a medium? A vessel? A concept? Or even visual representation and body languages can also be considered as writing methods?

C : Yes, it is extremely perceptual for one to write down any feelings and emotions. Occasionally we feel that we are restricted inside certain medium or methods: drawing, photography, film, multi-screen image media, games, visual reality, computer coding system, performance art and more, they all share the same possibilities when connect with novels, they can be transformed into passages, or a strong sparkling plot. For addition, written stories surely have limits, and will learn and evolve from new materials. Authors like Hemingway and Gu Long absorb ideas from movies, which result in their stories are united by mental imagery. I believe that if Marcel Proust (1871-1922) is still with us, he must be incredibly interested in visual reality technology, because it can produce nearly wholesome sensory which let memory and experience exist together inside a single vessel. Synesthesia is more than just a classic writing technique, it is also one of the most democratic attitude for any medium in the future.

Some people understand from novels to VR technology as a logical chronicle advancement, single-channel visual presentation is only one of the milestone in such development. However, I hold a different point of view that synesthesia brings democracy and equality, films shall never replace the beauty of silence in photography; VR shall never succeed montage nor cinematic spotlights. After all above, I think novels are unique in story telling and evoking emotions, which led me to reconsider other mediums. Novel is one important toll, and it is equally important to all other mediums.

G:这次的《公园一角》可以说是容纳了各种通感材料的一部“侦探小说”（用你自己的话说）。怎么想到做这个作品的——从题材到形式？它跟你之前的作品有延续的关系吗？

C: 几年前我开始留意去记录自己的梦，也会去翻找以前的照片、询问父母关于他们的故事。这些当初都是无目的的碎片，但是慢慢积累起来之后，就形成了一些关键的组团，类似于小说“章节”，但其实都只是比喻啦。小说只是一种代称，就像之前说的，小说好像是那个能把生活给提取出来的东西，把历史抽象化的东西。这几年整理下来的传闻、记忆、图像证据很多时候都是含混的，不同的人也有不一样的说法，于是就有了一一个个破案现场的联想。

要说和之前做的东西有什么关系，也很难讲，现在这个计划准备期很长，断断续续大概有四五年之久。和之前的作品比较起来也是比较跳跃性的一个，但是做的过程都是像根茎一样自由生长的状态，也很难用哪一种关系去总结，应该还是很有关系的吧，只是自己还没有留意到是什么样的关系。

G : Thus, “Corner of the Park Prologue” is a detective work that utilizes various synesthesia methods in your own words. What is your inspiration of this work,



starting from subject matter to the medium? It is an extension of some sort from your previous works?

C : I started to write down my dreams a few years ago, and I would look for old photos and ask my parents about their past stories. All the stories begin as aimless pieces, until the pile grew into something bigger and more organized that I can pull a few key subject matters from, something similar to how chapters work in novels. Novel is only one medium, just like what I mentioned, it extracts subjects from ordinary daily lives, and transform history into something abstract. The process of gathering images, memories and stories from different sources, they all work together as evidences which finally became my inspiration of creating detective scenes.

It is hard to define what is the connection or extension from my previous works, because the preparation process of this work lasted approximately four to five years. Compare to my other works, this one is a peculiar one. I let the work grew by itself without much intentional manipulation, I do not think I can make any conclusion on this question at this moment, perhaps there are some interplay between my old ones and this one.

G: 为什么没有采用VR技术来创作?

C: VR我尝试过,但是不太适合自己目前对聚焦感受的需求,我还是想在多屏幕的CG语言中找到一种类似视角的东西,VR的观看自由度很高,但是总感觉跨越了那个度。那个度我认为也是关于凝视的,在VR中我还没有发现这个凝视的感觉。4个屏幕,每个屏幕作为一个视角,那个类似视角的东西,或者说是漫游者、梦游者,还是很重要的。

G : Why did you choose to leave out VR technology in this work?

C : I am familiar with VR technology, but I do not think it matches my demand upon creating cinematic spotlight effect, I want to explore CG language in multi-channel media with perspectives, VR does support viewing freedom, but for me I think it's range excesses the necessity. In this work my intention is to each of the four screens act as one unique perspective, to create one dream like experience.

G: 四个屏幕是哪四种不同的视角?

C: 它是一个根据记忆片段,用CG模拟出的世界,视角之间有一定关系,有时共同组成一个完整的世界,有时分开,有时又在一个特定时间相遇。这次展览的“公园一角”只是第一个章节,类似一个完整小说的序章部分。在这个序章里,只有一个叙述者“我”,而整个作品中,这个“我”也是不出现的,四个视角都是主观镜头。至于是谁的目光看到的世界,会是一个开放的问题。在以后更多的章节里,“视角”都会扮演一个相当重要的关键词,而今后有一章里也会出现一个关于不同人物视角的装置,接近于罗生门的状态,但是这次展览中并不会出现。

G : Which four perspectives are represented with the four screens?

C : They all emerge from one single memory, with CG language created world, each perspectives intertwine with each other, sometimes they merge together to become one, sometimes apart, sometimes they interact. For this exhibition, “Corner of the Park Prologue” is only the first chapter, I would say it is an introduction chapter. In this chapter, “I” am situated in the setting, however in the complete

work, “I” am absent, all four screens are first person perspective. Thus it leaves an open question to the audience to think about who’s eyes they are looking through. In later chapters perspective will continue to be the key element. In one of the following chapters there will be one different person’s perspective, something close to Rashomon by Akutagawa Ryunosuke (1892 – 1927), but I did not put it in this exhibition.

G: 在片子里叙述者所朗读的是你本人真实的日记?

C: 这个事是确实发生过的, 我几年前看到自己的日记里出现了一个完全记不起来的人, 然后我的密码和她有关, 这个事激发了后来的一系列思考。但是作品中提到的日记是以“我”的口吻重新写的。我觉得“我”是一个叙述的大他者, 其他的小说家比如莫言也经常用, 他小说里的“我”和莫言不是一个人。His-story, 连起来是History, 他者的故事, 历史的构词法还是很妙的, 这个“我”的视角随时准备着面对虚构。这是作品刚开始进行时, 之所以选取主观镜头的最初想法。其实不是自己当初的日记, 但是却有其事, 这个也和前面提到的超真实有关。

G : Did you use your personal dairy for the narration?

C : It is a true story, I read one of my old dairy and found out that I wrote about a person that I have no impression of now, but my password suggests something else, which led me started a conversation with myself. In my work, the dairy is a new creation written by “I” myself. The first person in my work is and is not myself, authors like author Mo Yan, he uses this technique often as well. “History” can be analyzied into two words “his” and “story”, it is interesting to learn that first person perspective is challenging the reality continuously. And it is the main reason why I chose to film from first person perspective. It is not the original dairy, but it is a true story indeed.

G: 那你为什么选择用一种有点阴森的语调读出来?

C: 不阴森吧……就是半睡半醒的状态, 录音之前还专门考察了一下身边几个说梦话的人, 学习了很久。或者类似于Whisper, 耳边悄悄话的感觉。

G : Why did you choose to narrate it in such gloomy tone?

C : I can’ t agree to gloomy… it’ s more like when one is in between awake and asleep. I have observed a few people who would sleep walk before I recorded the narration. Or I would say its a whispering tone, like someone is quietly talking next to your ear.

G: 日记这种形式会给你更多的灵活性吗?

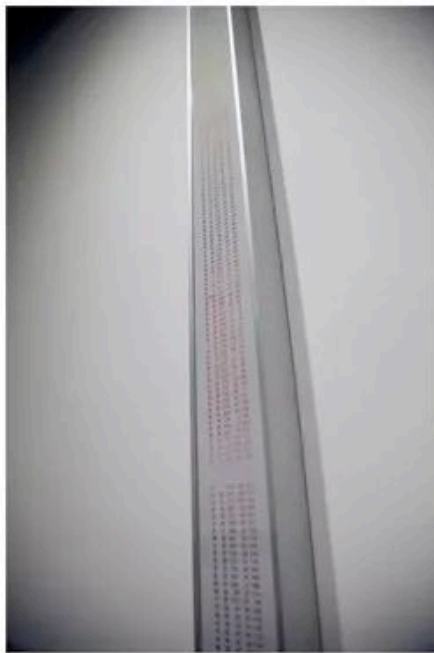
C: 日记里有时间和天气, 有一种记忆中的画面感, 不像完整的故事, 不会有太多的衔接情节, 有大量想象空间, 是断续的情境。灵活应该是在这个意义上的。

G : Did you feel more flexible when creating such a dairy-like work?

C : We write down date and weather in dairies, the imagery we try to save in our memory are in pieces, they merely are full stories thus they lack of transition scenes. I think the flexibility applies this feature.



2015 | 地平线 | 装置 | 烟盒、丙烯 | The Horizon 850cm x 20cm | Installation | The Cigarette Case, Propylene | 850cm x 20cm



2015 | 概念的颜色 | 版画、收藏级微喷 | Coulor of Concept Print, Collection Grade Art Giclee 7.5cm×200cm

G: 所以你的创作也是相当现代主义的？在小说的意义上。

C: 嗯，有些地方感觉上相似吧，我也不太能把握现代主义，它比较复杂，但是确实受了很多这类作者的影响。但是我也记得以前看到谁说过一句话，说是泰戈尔和列夫托尔斯泰这种巨人无法挤进现代主义的窄门，因为他们是巨人，当时觉得这句话好牛逼啊。很多时候一个主义很难定义作品的复杂性，其实人也是复杂的，很多公众意义上功成名就的艺术明星其实挺乏味无聊的，只是对某种体制的适应性强吧。其实各行各业都有很生动的人，我能看到他们对自己所从事工作的爱。人的状态是丰富多样的，比较难定义的，所以自己也不知道具体会被归到哪一类。

G : Would you say your work falls in the contemporary realism category?

C : Yes, I am influenced by contemporary realism works, it does show through my work sometimes, but not completely. I have read someone's sentence says Tagore and Alexei Nikolayevich Tolstoy can never fit in contemporary realism's narrow doorway, it's because they are giants, and I admire this saying greatly. It is merely impossible to define a work with only one category, just like people are complicated. Many big names in the art society create flat and boring works, and I think that's merely adaptation to the bigger structure. There are countless vivid lives in all careers, I admire those who engage fully into something they love and passionate about, thus I don't know how I will be defined.

G: 那么哪些作家、艺术家对你的影响比较大？

C: 我特别喜欢的还挺多的，很多导演，比如塔可夫斯基、贝拉·塔尔，还有瑞典的罗伊·安德森，法国的莱奥·卡拉克斯，他们的电影有很多类似戏剧的经验和值得玩味的东西。另外比如贝克特的戏剧、卡夫卡的小说，也让我获得感触很多。艺术家比如罗曼·西格纳、耿建翌、ED·阿特金斯。另外自己也受到刘震云、刘慈欣这些作家的影响，是被气魄打动，很难说影响到具体的哪方面的想法或做法，但确实是有。还有一些不知名的网络up主，还有自己的学生（我也经常当面喊他们老师），我也从他们身上学到很多，那种完全另一个代际和世界的经验角度。人都有生活经验的局限，不同的人带来的丰富性是让我最受益的部分。

G : Any authors and artists have greatly influenced you?

C : I have a long list of who I enjoy, directors such as Tarkovsky, Bella Tal, Roy Anderson from Switzerland, Leo Cards from France, they all share some common trails in their theatre experience and humour. Samuel Beckett's play, Kafka's novels. Artists include Roman Signer, Geng JianYi, Ed Atkins. Authors Liu ZhenYun and Liu CiXin, it is hard to say how I am influenced by their works, I am more moved and shocked by their daring visions. Also I look at a lot of internet bloggers and also my own students (sometimes I even call them teacher), I have learnt a lot from them, sometimes they show me completely different views of the world from a different generation. We all have limits and I enjoy absorbing from all different groups to enrich myself.



2015 | 相遇 | 1080p 高清双屏影像 | Meet-ing | 1080p HD Double Channel Video | 10' 16''

G: 你认为文字是可以被视觉化的, 是吗? 我记得大概是罗伯-格里耶说过, 文字是文字, 图像是图像, 他脑子里出现了文字, 就写成小说; 脑子里出现了图像, 就去拍电影。也就是说这两种东西是不能转化的。

C: 我觉得故事可以被视觉化。但文字的能力远远大于故事, 这大于的部分就不能被视觉化, 图像也是。但是也有风格很图像化的小说, 也有很文本化的电影, 这些交集我还挺感兴趣的。罗伯-格里耶说的意思, 我想可能是他针对现实主义传统的一个态度, 他之前的现实主义是文字和图像之间取了最小值, 都不是文字和图像自身的最极致状态。

G : Do you agree to words can be visualized? I remember Robert Green said, words are words, visual is visual, he writes when words appear in his mind, he films movies when mental images appear to him. In his view, words and visual cannot transform into each other.

C : Yes I agree that words can be visualized. However, the power of words surely exceed what stories hold, and the exceeded range is something cannot be visualized. I pay attention to novels that evoke images and films that yield to literatures. I read Robert Green's thinking as he is pointing toward a traditional attitude of viewing realism, it is a thinking that extracted only the most limited value between word and imagery, it is not the best status.

G: 那么你试图在文字和图像之间取得一个什么值?

C: 我想其实重要的不是取什么值的问题, 而是动用恰当的技术去实现做法。现在越来越能体会到, 想把一个东西做到极致, 更多的还是靠机缘, 靠具体语境。驯服技术, 驯服语言或是图像, 都很无力的, 反倒是“恰巧相遇”的感觉特别棒。可能碰到一个特别特殊的展览、展示空



间，你突然会改变想法，之前的设想都不够了，写几个字上去就够了。或者有时候发一个朋友圈，只需要一张图就够了，没有什么写文字的的必要。有些时候很难说动用了文字经验还是图像经验，很多时候是混合的，我更习惯称作一种感觉经验吧。

G : What kind of balance or value are you trying to achieve between language and visual?

C : I think the most important aspect is to not identify the value, but to utilize the most fitted method to create greatest value possible. I feel more and more eager when trying to perfect a work, chance is crucial. Trying to gain full control of technology, full control of script and imagery can result in something very powerless, instead, embracing chances can lead to powerful results. Sometimes a special exhibition call or unusual gallery space can spark new and break through old routines. Similarly, one since image can explain enough without words when blogging. So it is hard to define if I leaning toward language or imagery, most of the time they are bonded together, and that has been my creative process.

G: 你之前有个作品是给一些表达概念的词语标上相应的颜色。这是在处理文字和视觉的关系吗？

C: 这个比较偶然的一个想法，小时候我认为10个数字都是有颜色的，比如1是黑色，3是黄色，6是绿色。不一定是视觉，可能和个人的心理经验有关系。而且抽象的概念总在某种程度上和感性经验挂钩，人和人的感觉都不一样，很多历史的想象也被赋予了颜色，比如冷战的红与蓝。我觉得是更偏向于概念和心理机制的关系。

G : One of your previous work about matching concepts with colours, would you say that is one dedicate to the relationship between words and imagery?

C : It was rather a random idea, I thought all numbers associate to unique colours when I was young, like number one is black, three is yellow and six is green. The relationship represented in that work is not necessarily connected to visual representation, but more of a personal experience. Specially when abstract concepts linked to irrational experiences, and that differ from people to people. Many history are linked with colours, for example colours that represent cold war' s are red and blue. For my opinion, I think it is closely related to concepts and our recognition.

G: 你觉得我们的心理经验是不断被视觉甚至阅读改造的吗？

C: 这个挺值得琢磨的，我记得男女之间蓝色粉色的分别，只是源自20世纪初的一个奶粉广告，是商家为了多赚一倍钱想出的策略。还有人类学的研究里说，现在一些约定俗成的认知，源自祖先渔猎时期的一系列遭遇造成的心理体验。现在也有能够识别颜色的AI，但是AI只是把颜色作为数值和像素，机器在思路不是经验的和感性的。但也不排除未来量子计算时代，AI可以模糊匹配颜色与情感的关系，AI具备个人化、私密化的想象力。

G : What is your opinion on our phycological experience is constantly being influenced by visual and language?

C : This is an interesting question. I remember that colour coding genders with blue representing male and pink representing female only began with a powdered milk advertisement in early 20 century. It was solely a marketing strategy for profit.

In anthropology, a lot of standards and understandings that are widely accepted by the society now all started in hunter period's psychological experience. We now have artificial intelligence that can identify colours, but A.I. can only decode colours into coding and pixels, since machine lack of perceptual. However it is not impossible in the future quantum computation era A.I. might be able to match colours sentimentally.

G: 所以回到了你刚刚说的通感，是各种感官体验的积累。

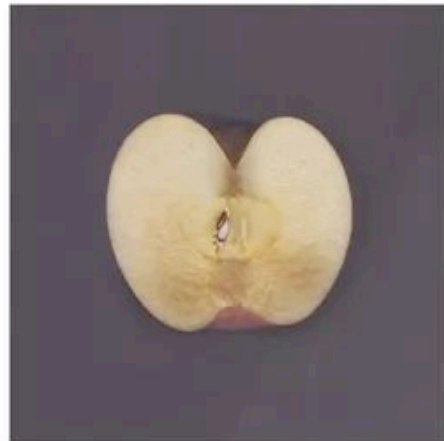
C: 嗯，是的。只是现在越发刺激的感官体验过多，现代人口味也越来越重，细腻敏感的体验能力尤为可贵。

G : So that bring us back to synesthesia, accumulate from experience and emotions.

C : Yes, indeed. It's just nowadays excitement and shocking effects are overwhelming popular, causing us to seek for thrilling emotions, subtle experiences are becoming even more precious.



2016  
2.5 Seconds, Print, Collection Scan Photograph | 100cm x 100cm | 扫描仪摄影



2016  
5 Minutes, Print, Collection Scan Photograph | 100cm x 100cm | 扫描仪摄影

2016 | 时间的肖像系列 | 扫描仪摄影 | Portrait of Time Collection Scan Photograph  
100cm x 100cm



2017 | HI | 电脑生成投影装置 | HI | Computer Graphic Moving Image Installation | 7' 08''

G: 《尤利西斯》这个作品算是《公园一角》的一部分?

C: 嗯, 是一个部分。但是时间顺序上是先做的《尤利西斯》。多屏影像来自另一个出发点, 关于多视角、相遇和前景、背景, 出发点不同。但这时候突然发现其实做着做着又成为了一个可以结合的整体。而且两者很多内部的逻辑是交织在一起的。这种感觉有点像走迷宫的两个人忽然相遇了, 两人交换了一些关于这个迷宫的信息之后, 再次上路。《公园一角》这个序曲之后, 我还会尝试一些正在实验的新方式、新的出发点, 继续让这个“空间小说”显现。现在自己看不到很远, 中间会有很多机遇和偶然, 也不知道几年之后会做到什么样子, 但是总会慢慢显现出来的。

G : Is “Ulysses” one chapter of Corner of the Park Prologue ?

C : Yes, it is one part of the Corner of the Park Prologue, but it was finished before it. Multi-channel that multiple perceptions, interacting, plots, background and start point are all different. Strangely during the production it slowly shifted and became something that can seamlessly merge into one. The two works share many common trails. These two works gave me a feeling similar to when two lost person in a maze bumped into each other, shared a few information about the maze and started they journeys again. After Corner of the Park Prologue as an introduction chapter, I will keep on experimenting new ways and new starting points to construct my “space-oriented novel”. I can't say for sure now, but I see opportunities and chances that are coming my way.

G: 《尤利西斯》已经完结, 不会再做下去了?

C: 嗯, 现阶段暂时到此为止, 以后如果遇到崭新的角度和经验, 我想会以另一种方式继续下去。一开始想的是无限的长镜头, 从现在开始, 做到我不能做的那一天。只有CG技术才能达

成，有剪辑的拍摄是不可能的。这时候，《尤利西斯》可能是一个长达几小时或者几天的长镜头，可以无限长下去。

G : Ulysses is completed, will you stop working on it?

C : Yes, at this moment I would like to keep it as it is. I would still keep it as an open file if in the future any new ideas or experience inspire me to work on it in different ways. My initial proposal is to film in infinite lens, stop only when I can't do it anymore. It is something can only be achieved by CG technology not editing. Then this work would be a long movie that lasts few hours, few days or extremely long one does not see the end.



2017 | 西西弗斯 | 多屏幕电脑生成影像装置 | 尺寸可变 | Computer Graphic Moving Image Installation | size variable



2017 | 尤利西斯 | 单屏幕电脑生成影像 | Ulysses | HD Computer Graphic Moving Image Film | 10'32''

G: 你在这么多年的创作中，一直关注的问题或者说方向、课题之类的有哪些呢？

C: 有几个关键词，不知道对不对，“相遇”、“地平线”、“等待”，这些词自己经常用到，不自觉的。几年前就有很多关于地平线的形态或意向，烟盒那个作品名字就叫“地平线”。这个词挺终极的，而且它是没法抵达的，不断延迟。“相遇”，以前也有一个以这个词命名的作品。

可能使用词语对个人来说是一些启发性的动作吧。先想到有意味的词或者短语，之后意象还有做法也就自然出来了，挺感性层面的一个切入方式。

G : What has been your research direction in all these years?

C : I have a few key words that I frequently use or come back to: Meet, Horizon, Wait. A few years ago I have focused on “horizon”, the work that contains cigarette box is named Horizon. It is a rather extremely word, horizon can never be arrived physically, and it extent limitlessly. I also have a work named Meet.

Words have always been my inspiration and initial points, when I discover a word or a phase that is meaningful, my ideas come naturally.

G: 我记得你有个作品是把网络流行的词汇拎出来，做成识字卡的形态，像教小孩一样的教发音，现在还在做吗？

C: 现在觉得提不起兴趣，但是觉得这么一直搞下去总还是没错，没准哪一天自己想法又变了。

G : I remember one of your work where you extracted popular internet language, made them into pre-school learning cards with pronunciations, are you still working on something like that?

C : I have finished this project, but I have faith in this one, perhaps I will start it again someday.

G: 当做作品在做，还是只是纯粹的资料收集？

C: 资料收集，估计一段时间不准备拿出来了，刚收集到前几天的“翻白眼”。收集将近10年了，一直都是收集一段时间，画一批。

G : Will you be working on it as an art project or just gathering material?

C : I am just gathering useful material, I will probably let them be for a while. My collection is reaching its first ten year mark. My habit is to collect first and then work on them.

G: 所以可以说，你的方法通常是以碎片化的收集开始，慢慢汇聚出一种形态？

C: 对，很多差不多都是这样开始的，一个一个小点，最后慢慢形成一个东西。影像也是先想到一个意向或画面，然后慢慢开始生长。作品也经常是以一个短语作为契机开始。

G : So can I say your method is to collect the pieces and merge them into something big and with structure?



C : Yes, that applies to almost all of my works. I always start with small pieces and let them grow freely. It is the same to visual presentation, I start with one idea or one single image and let it develop.

G: 你做过课题类型的创作吗？你现在是老师了，学校不要求你们申请课题吗？

C: 学校方面的课题还是很难对应……申请之初就要写出一个十分正儿八经的、有目的和意义的报告之类的。但是艺术这东西怎么说呢，可能乐趣在于好玩和无意义吧，我对没有意义的东西特别感兴趣，很多特别棒的作品都是没办法用语言描述的东西。而且自己的习惯是琐碎的，一些有意思的直觉和感受也很难塞进一个特定的结构里面。

可能是个人问题吧。感兴趣的会去尝试，但是要梳理出来总觉得还不够。

G : Did you ever work on any school projects? You are a professor now, does the institution require you to propose studio classes with specific themes?

C : It is indeed demanding to fit into the school system... proposals are always hard to work on when they require something formal, informative, meaningful and with clear goals. But when it comes to art, it is interesting to balance between fun and meaninglessness, and I am especially interested in things that are certainly meaninglessness. I think a lot of really awesome works are all indescribable in their own ways. Also, my habit is to build from scratches, inspirations and ideas are hard to fit into formal structures for me.

I think that is more personal, I will always seek out interesting things, but they might not be enough.

G: 所以你怎么看待所谓研究型的艺术创作呢？

C: 艺术其实还是个艺术语言的问题，艺术的语言特别有意思的话，不管内容是什么都是挺牛的。一千个人画杯子，莫兰迪和赛尚画的可能比其他人更有意味。当然有些研究型的作品是靠现实内容的冲击力把语言逼出来，比如古斯基或黄永砗这种，但落脚点还是在语言上。语言的意味可能也会体现在这个艺术家的研究做法或行动上，这些都可能成为语言的个人特点。但是作品到最后肯定不是理论的，学校的课题申请之初就是框死了的文字工作，很难呐。有些双年展上的作品动辄命题很大，作品就是把文献直接摆出来，这种我就不太能理解了，也许只是作为策展人文案的注脚。

G : What is your opinion on so-called research-art-making ?

C : When it comes to art, it's core is one's artistic language, when one's artistic language is interesting enough the work shall be great no matter what subject matter it discusses. When one thousand painters painting cups, Morandi and Cezanne might just exceed all the others with subtleness and style. On the other hand, there are some cases where research-based art works need reality to promote the messages, leading artists are Gursky and Huang Yonglin, but that also means the key feature is still messages. Moreover, art works can not solely be research based at the end, since they all begin with limited structure within requirements in the institution. Some half-annual exhibitions embraces great topics, and the works curated act as vehicles to carry out the topic, and I can not fully agree to this mode of curation, the works sometimes can even be understood as footnote of the curator's proposal.



2018 | 公园一角 序 | 5 屏幕 CG 动画装置 | 尺寸可变 | Corner of the Park | 5 Channel  
Computer Graphic Moving Image Installation | size variable