



曹 澍
CAO SHU

2020

曹澍

曹澍的工作以个人与历史记忆作为线索和工作界面而持续展开，他的作品中所运用的媒介包括且不限于数字模拟影像、空间环绕式配乐以及电子游戏等。数字模拟、零碎的记忆、不断转换的视角构成了曹澍作品里的多重时间，他通过空间的构造来搭建潜在的叙事关联，称自己的工作类似于一种在迷宫中不断迷失并寻找线索的侦探行为。曹澍近年分别作为瑞士巴塞尔 Atelier Mondial（2017），日本横浜黄金町艺术节（2019），德国 Muffatwerk 文化艺术中心（2020）驻地艺术家。近期展览包括：曹澍个展 - 索拉里斯星的海（浙江美术馆，杭州，中国，2019）；风吹草动 -- 曹澍个展（上海科技大学展览厅，上海，中国，2019）；个人项目 - 窗外的鬼怪（太平庄，横浜，日本，2019）；未来开始和结束之后（Atelier Mondial 展览厅，巴塞尔，瑞士，2017）近期群展包括：太空奇谈（UCCA 沙丘美术馆，秦皇岛，中国，2021）2018 中国当代艺术年鉴展（北京民生美术馆，中国，2019），小说 - 艺术（OCAT 深圳馆，深圳，中国，2018），Pity Party（Sleep Center，纽约，美国，2018），莱比锡动画与纪录片电影节（莱比锡，德国，2018），汉堡 China Time 国际艺术节（法尔肯贝格大厅，汉堡，德国，2016）。作品收藏于澳大利亚白兔美术馆、以色列尧山当代艺术基金会、浙江美术馆等。

CAO Shu

CAO Shu mainly works in new media art in Hangzhou. His artworks focus predominantly in the mediums of 3D rendered animation and installation. More recently, Cao Shu works with personal and historical memory as a work interface, continue to carry out a variety of media interaction practice. In recent years, Cao Shu has been residency artist for atelier Mondial in Basel, Switzerland(2017), Koganecho Bazaar Art Festival, Yokohama (2019), and Muffatwerk the venue for international art and culture in Munich (2020). His works have won such awards as the New Narrative Award from the Long Week of Short Films, and the Beijing International Short Film Festival Award for Outstanding Artistic Achievement. Recent exhibitions include Cao Shu Solo Exhibition-The Ocean of Solaris (Zhejiang Museum, Hangzhou, China, 2019; Cao Shu Solo Exhibition-Flux(ShanghaiTech University, Shanghai, China);Solo Programme-Monster outside the windows(Koganecho, Yokohama, Japan,2019);Solo Programme-"Before and After the Future" CAO Shu and Yournel(SalonMondial,basel,Switzerland,2017); Space Oddity (UCCA Dune, Qinhuangdao, China, 2021) "The Exhibition of Annual of Contemporary Art of China" (Beijing Minsheng Art Museum, Beijing, China, 2019); "Fiction Art" (OCT Contemporary Art Terminal, Shenzhen ,China, 2018); "Pity Party" (Sleep Center, NewYork, USA, 2017); Hamburg "China Time" International Art Festival (Die Sammlung Falckenberg Hall, Hamburg, Germany, 2016). Works are collected by the Australian White Rabbit Art Gellary, Israel Blue Mountain Contemporary Art Foundation, Zhejiang Art Museum, etc.

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群展

2021 年

太空奇谈，UCCA 沙丘美术馆，秦皇岛，中国

2020 年

塞浦路斯国际动画节，萨拉米乌，塞浦路斯

“CUT 关键帧”中国动画艺术邀请展，武汉 K11 艺术中心，武汉，中国

杭州“最设计”，白马湖国际会展中心，杭州，中国

一天世界项目，PSA 上海当代艺术博物馆，线上

花鸟岛国际艺术节，花鸟岛，舟山，中国

重回现实，马丁戈雅生意，杭州，中国

2019

PPPP 和朋友们，纤维空间，北京，中国

原格破裂 - 动画的互媒综览，亚洲协会香港中心，中环，香港

BAZAAR 国际艺术节，黄金町，横滨，日本

2018 当代艺术年鉴展，北京民生现代美术馆，北京，中国

虚拟风景，PPPP 空间，北京，中国

第 21 届开罗国际动画论坛，开罗，埃及

灯塔国际公益影像节，中央美术学院美术馆，北京，中国

德国莱比锡“拆”电影节，莱比锡，德国

第 25 届意大利维罗纳德尔拉·莱西尼亚电影节，维罗纳，意大利

2018 年

第四届深圳独立动画双年展，OCAT 深圳馆，深圳，中国

交叉域 -- 中日当代艺术新锐展，金鸡湖美术馆，苏州，中国

蛻茧新生：国际动态视觉创意艺术展，红立方美术馆，深圳，中国

引力场 FLASH 闪电展，PSA 外公共艺术项目，上海，中国

“复制时代的不可复制因素”中国 - 加拿大实验动画联展，铜牛电影产业园，北京，中国

第 61 届莱比锡纪录片与动画电影节，莱比锡，德国

片面寓言？，多余美术馆，上海，中国

第 23 届米兰国际电影节，利塔宫，米兰，意大利

圣彼得堡国际电影节，圣彼得堡，俄罗斯

后南宋王朝，金杜艺术中心，北京，中国

Artecinema 当代艺术影像节，那不勒斯，意大利

小说 - 艺术，OCAT 深圳馆，深圳，中国

2018 昂西国际动画节，昂西，法国

香格纳影像室放映第一回，香格纳画廊，上海、北京，中国

Pity Party，Sleep Center，纽约，美国

虫洞计划 | 南京首届当代动画艺术文献展，中国当代动画艺术资料馆，南京，中国

蓝梦实验动画放映，要空间，上海，中国

纽伦堡蓝梦动画展，纽伦堡，德国

2018 全球 TED 论坛中场放映，温哥华会展中心，温哥华，加拿大

“不在服务区”——AMNUA 策展研究计划第一回：“策展身份”，南京艺术学院美术馆，中国

在场 -- 以新媒体艺术的名义，中国美术学院美术馆，杭州，中国

2017 年：

默视映场：首届苏州国际艺术短片周，寒山美术馆，苏州，中国

未来开始和结束之后 - 曹澍·约拿开放工作室，国际沙龙展览厅，巴塞尔，瑞士

瑞士巴塞尔 Atelier Mondial 国际驻地联展，国际沙龙展览厅，巴塞尔，瑞士

EXiM 澳门艺术博物馆 - 两岸四地实验动画活动，澳门艺术博物馆，澳门，中国

丽水国际摄影节，丽水摄影博物馆，丽水，中国

北京国际短片联展，尤伦斯当代艺术中心，北京，中国

第十五届亚太地区国家国际电影节，符拉迪沃斯托克，俄罗斯

日本新千岁空港动画电影节，新千岁机场剧院，北海道，日本

韩国独立动画节 2017，韩国首尔 COEX 会展中心，首尔，韩国

“非常西湖”首届影像西湖艺术现场，中国美术学院美术馆，杭州，中国

第 39 届克拉蒙费朗国际短片电影节，克拉蒙费朗，法国

2016 年：

集美阿尔勒国际摄影节，C 艺术平台，厦门，中国

汉堡 China Time 国际艺术节，法尔肯贝格大厅，汉堡，德国

动漫美学双年展，上海当代艺术馆，上海，中国

“诗影重重”当代艺术邀请展，狮城风景街区，千岛湖，杭州

“像素公园”当代影像展，静安雕塑公园，上海

“常青藤计划”当代艺术展 2016，天津美术馆，天津

惠斯勒电影节 2016，加拿大

曼彻斯特动画节，曼彻斯特，英国

渥太华国际动画节 2016，渥太华，加拿大

33 届卡塞尔纪录片电影节，Weinkirche 地下酒窖，卡塞尔，德国

布鲁塞尔国际动画影展，布鲁塞尔，比利时

台中国际动画影展 2016，台中，台湾

法国序列影像节，图卢兹，法国

法国昂西国际动画节，昂西，法国

第 13 届维也纳独立影像节，维也纳，奥地利

第 33 届釜山国际短片节，釜山，韩国

荷兰国际动画节 2016，Louis Hartlooper Complex，乌德勒支，荷兰

Mo&Frieze 儿童国际短片节，汉堡，德国

“留下论剑”当代艺术展，清影当代艺术空间，杭州

2015 年：

汉诺威国际短片节，汉诺威剧院，汉诺威，德国

加纳利国际短片节，加纳利剧院，加纳利群岛，西班牙

“神话”当代艺术展，白盒子艺术馆，北京，中国

柏林国际短片节，柏林巴比伦剧院，柏林，德国

日内瓦国际动画节，日内瓦剧院，日内瓦，瑞士

第十二届中国独立影像展，南京，中国

第十二届北京独立影像展，北京，中国

阿尼巴国际动画节，普里什蒂纳，科索沃

康克托国际短片节，皮亚琴察，意大利

国际实验短片电影节，圣彼得堡，俄罗斯

首届国际短片电影周，上海民生美术馆，上海，中国

二十分钟国际短片电影节，英戈尔施塔特，慕尼黑，德国

新娘甚至被光棍们剥光了衣裳，北平画廊，北京，中国

素描三·再造的艺术，南京艺术学院美术馆，南京，中国

解构审美形式及它们的对立面，应空间，北京，中国

2015 荷兰国际动画电影节，Louis Hartlooper Complex，乌德勒支，荷兰

Exhibitions and Film Festivals:
Group Exhibitions

2021

Space Oddity, UCCA Dune, Qinhuangdao, China

2020

Cyprus International Animation Festival, salamiu, Cyprus

"Cut keyframe" Chinese Animation Art Invitational Exhibition, Wuhan K11 Art Center, Wuhan, China
Hangzhou "best design", Baimahu International Convention and Exhibition Center, Hangzhou, China

"One day world" vlog, PSA Shanghai Museum of contemporary art, online

Hua Niao Island International Animation Festival, Hua Niao Island, Zhoushan, China

Back to reality, martingoya business, Hangzhou, China

2019

PPPP and Friends, Fiber Space, Beijing, China

Koganecho BAZAAR 2019, Koganecho, Yokohama, Japan

The Exhibition of Annual of Contemporary Art of China, Beijing Minsheng Art Museum, Beijing, China

Virtual Landscape, PPPP, Beijing, China

21st Cairo International Animation Forum, Cairo, Egypt

Lighthouse International Charity Film Festival, Museum of CAFA, Beijing, China

CHAI film festival, Leipzig, Germany

25. Film Festival della Lessinia, Verona, Italy

2018

The 4th Shenzhen Independent Animation Biennale, OCT Contemporary Art Terminal, Shenzhen, Shenzhen, China

"Cross Domain" Sino-Japanese Youth Art Exhibition, Jin Ji Lake Art Museum, Suzhou, China

Metamorphosis-International Dynamic Visual Creative Art Exhibition, Red Cube Museum, Shenzhen, China

Shanghai Flash Exhibition, PSA Public Art Projects, Shanghai, China

China-Canada Experimental Animation Exhibition, Tongniu Movie Industry Park, Beijing, China

Leipzig International Documentary and Animation Festival, Leipzig, Germany

One-sided fable ? , Superfluous Art Gallery, Shanghai, China

Post Southern Song Dynasty, KWM Art Center, Beijing, China

23rd Milano Film Festival, Milano, Italy

XXVIII Message to Man International Film Festival, Saint-Petersburg, Russia

Artecinema international festival of contemporary art film, Naples, Italy

Fiction Art, OCT Contemporary Art Terminal, Shenzhen, China

2018 Annecy Animation Film Festival, Annecy, France

Invitation Screen of Shanghartgallery first time, Shanghartgallery, Shanghai and Beijing, China

Pity Party, Sleep Center, New York, America

Wormhole project | Documenta of Contemporary animation art Nanjing, China

Contemporary Animation Art Archive, Nanjing, China

Blue Dream, Yell Space, Shanghai, China

Blue Dream Animation Festival, Nuremberg, Germany

TED 2018 Conference Video Screen, Vancouver Convention Centre, Vancouver, Canada

OUT OF SERVICE, Art Museum of Nanjing University of the Arts, China

Presence -Young Artist Exhibition, China Academy of Art Museum, Hangzhou, China

2017

The 1st Suzhou International Short Art Film Week, Han Shan Museum, Suzhou, China

"Before and After the Future" open studio of Cao Shu and Yournel, Solon Mondial, Basel, Switzerland

Atelier Mondial Exhibition 2017, Solon Mondial, Basel, Switzerland

EXiM2017 Cross-Straits Experimental Animation Festival, EXiM, Macao, China

Li Shui International Photography Festival, Li Shui Photography Museum, Li Shui, China

Beijing International Short Film Festival, Ullens Center for Contemporary Art (UCCA), Beijing, China

15th International Film Festival of Asian Pacific Countries, Vladivostok, Russia

13th Korea Independent Animation Film Festival, Seoul COEX Convention and Exhibition

2016

33. Kasseler Dokfest, Weinkirche Wine Cellar, Kasseler, Germany

The Poetic Traces in Qiandao Lake Contemporary Art Exhibition, The Lion City Scenery District, Hangzhou, China

Jimei Arles International Photography Festival, C-Art Plat, Xiamen, China

International animation Biennale, Shanghai, China

Hamburg "China Time" International Art Festival, Die Sammlung Falckenberg Hall, Hamburg, Germany

2016 Whistler Film Festival, Whistler, Canada

Competition for Manchester Animation Festival 2016, Manchester, England

Ottawa International Animation Festival 2016, Ottawa, Canada

International Competition of 36th edition of the Brussels Animation Films Festival, Brussels, Belgium

2016 Taichung International Animation Festival, Taiwan

2016 Annecy Animation Festival, Annecy, France

VIS Vienna Independent Shorts Festival, Vienna, Austria

33rd Busan International Short Film Festival (BISFF), Busan, Korea

2016 Holland Animation Film Festival competition shorts HAFF 2016, Louis Hartlooper Complex, Utrecht, Holland

Mo&Friesse KinderKurz Film Festival, Hamburg, Germany

No.1 Duel at LiuXia Art Exhibition, Hangzhou, China

2015

Tenerife Shorts 2015, Tenerife Theater, Canary Islands, Spain

Hannover film festival, Hanner Theater, Hannover, Germany

"Mythology" contemporary art exhibition, white box art museum, Beijing, China

31st International Short Film Festival Berlin, Berlin Babylon Theater, Berlin, Germany

"Animatou" International Animation Film Festival, Geneva Theater, Geneva, Switzerland

Anibar Animation Festival, Pristina, Kosovo

Concerto short film festival, Panorama Piacenza, Italy

International experimental short film competition, St. Petersburg, Russia

Long Week of Short Films, Minsheng Art Museum, Shanghai, China

International Short Film Festival 20min|max, Ingolstadt, Munich, Germany

The Bride Stripped Bare by Her Bachelors, Beijing, China

Drawing · Art of Re-Zuo, Nanjing Art Academy Museum, Nanjing, China

Deconstruction Aesthetic Forms and Their Opposites, Beijing, China

2015 Holland Animation Film Festival, Utrecht, Holland

Solo Exhibition-The Ocean of Solaris | 个展 - 索拉里斯星的海

线上虚拟展厅地址
Virtual exhibition address

<https://vr.7mphoto.com/165>

曹澍以个人记忆作为一个工作界面持续进行了 4 年的研究计划，他将这段工作中出现的无限分支其理解为迷宫中的侦探行动。整个展览由彼得伯鲁盖尔的一幅《冬狩》引出并展开，以虚构小说和个人日记作为 DNA 双螺旋型结构的隐藏线索，触及了关于全景画视角、空间中的多重时间并置等问题。大大小小的 3D 数字模拟影像装置在通道形态的展厅中镶嵌，并行其间，互为背景。

CAO Shu represents the Solarian Ocean in the blue space where various 3D animation installations are displayed to resemble the pieces of mirages dancing between the waves and to reconstruct the artist's phantasmagoria of dreams and memories. For a captor of dreams, the scenarios, conversations and emotional experiences all play a key role in his artistic practice. The artist weaves fiction novels and personal diaries into the DNA double helix and uses the structure as covert narrative strands with which he paves a magical and spiraling path to revisit his creations since 2016.



2019
Solo Exhibition | Zhejiang Art Museum | 个展 | 浙江美术馆 |



Outside the windows | 窗外

2019

3D printing sculpture | 40cm×20cm×20cm | 5 editions+1AP

3D 打印雕塑 | 5 版本 +1AP



The author pieced together pieces of his thoughts in the streets of Yokohama at night to create a number of 3D rendered visual impression, just like a sleepwalker. In English, memory and "memory module" are the same word, and the computer is a black box structure. We can't judge between the input and output of the command, and how the transient memory belonging to the computer works. In this sense, computer bugs belong to the supernatural phenomenon. When the memory of the computer is wrong, it may be the time when the bug producing character in the window wakes up. The author and the digital being are incomprehensible monsters in their own eyes, staring at each other through "windows".

这是在横滨 BAZZAR 艺术节的委托创作，我把以前进行动画工作期间出现 bug 的 3D 角色们打印出来，放在蓝屏的表面，我看着这条抽搐扭曲的鳄鱼，心想它应该是解脱了吧，从被我奴役作为一个动画角色的命运中解脱了，成佛了。这团扭曲的东西更像一个墓碑，见证着一个不可知的神秘生命的消逝。

Infinity and Infinity Plus One| 无限和无限加一

2020

Installation, 8 Channel 3D Rendered image combined with 4K real image|13 minutes 12 seconds| 8 editions+1AP | 装置, 8 通道 3D 渲染影像与 4K 实拍影像结合 |13 分 12 秒 | 8 版本 +1AP

Infinity and Infinity Plus One

Every place has its own folk fables, which are often rooted in one place, such as a strange stone on the sea, an ancient tree, an animal, etc. The author imitates the structure of the local seaside fable, aiming at the space of a hostel built in the 1990s on the island, and makes a modern fable by combining 3D rendering image and real shooting. Today, 30 years later, the hotel is in ruins waiting to be demolished, and a new club will be built in place, waiting for the tourism tide of China's economic cycle. The narration of the 3D film is also spoken in dialect by residents of the local fishing village.

无限和无限加一

每个地方都会有通过方言口口相传的民间寓言故事，它们往往根植于一个地点，如海上的一块奇怪的石头，一棵古树，一种动物等等。作者仿照当地海边寓言的结构，针对海岛上一个上世纪 90 年代建成的招待所的空间，以 3D 渲染影像和实拍结合的方式制作了一部现代寓言。真实时间和超现实的时间叠加在一起，30 年后的今天，这个招待所在一片废墟中静候拆迁，而原地将建起一座新的会所，等待着中国经济内循环的旅游大潮。3D 影片的旁白也是由当地渔村居民以方言口述。

视频类在线观看链接 Video Links

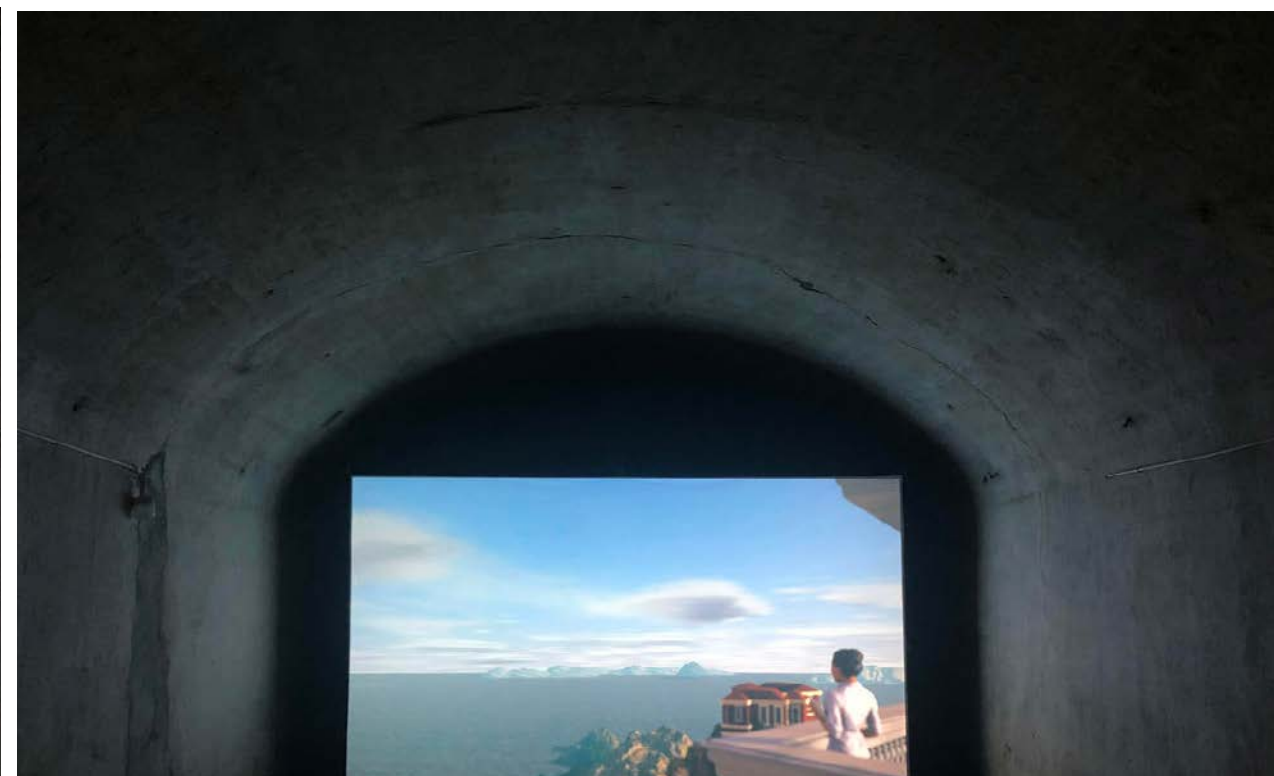
<https://vimeo.com/496189517>

Password: caoshuart

Exhibition Recording

<http://www.caoshuart.com/portal/article/index/id/33.html>





The Cycle of Sheep| 羊的循环

2020

Metal sculpture |reflective material, lighthouse light| 5 版本 +1AP

金属雕塑，反光材料，灯塔的光 |60cm×40cm×23.5m×8| 5 editions +1AP

The light column of this lighthouse has been rotating in the ocean for 150 years. It is like the son of Poseidon, a one eyed giant. His eye will be illuminated wherever he can, and the rest of the world is hidden in the dark. I use the light of the lighthouse in the night to form visual residual images. With a beam of light scanning, I can see that the sheep's installation on the roof has an illusion of walking. There are a lot of wild sheep on the island. They breed by themselves. Travelers can often see them jumping on rocks on the edge of the heavy cliff when climbing mountains. In Homer's epic, Odysseus was caught on the belly of a sheep and was able to escape from the cave of the one eyed giant. The sheep on the roof is forever trapped in a cycle of a few seconds due to the cycling of the lighthouse columns.

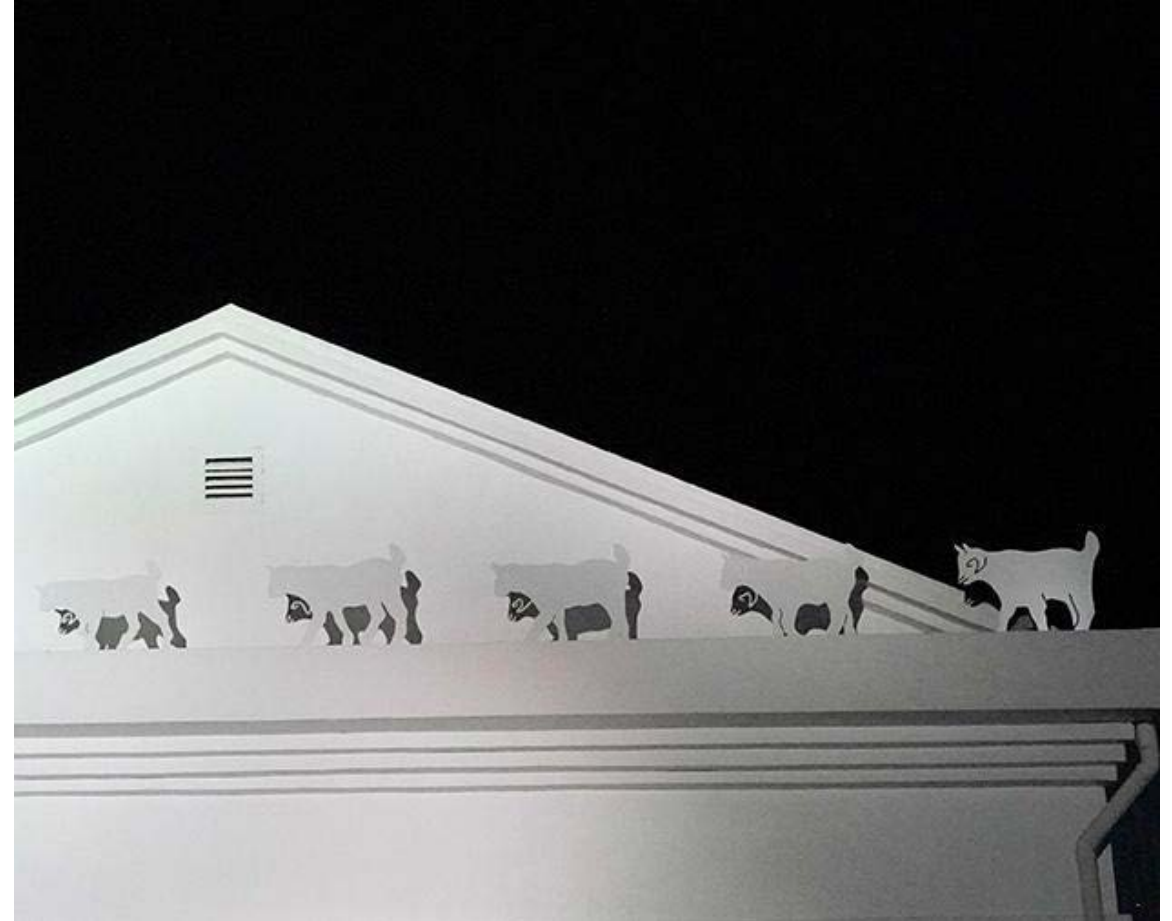
这座灯塔的光柱已经在海上连续旋转了 150 年，夜幕里酷似一个独眼巨人——海王波塞冬的儿子，他的目光所及之处会被照亮，其余部分的世界都隐藏在黑暗里。我利用夜幕里灯塔的光形成一段视觉残留的影像，随着一束光扫过，会看到房顶上的羊的装置有一种正在行走的错觉。岛上有很多野生的羊，它们自我繁殖，旅人往往可以在登山时，山重水复的悬崖边看到它们踩着岩石跳跃。荷马史诗中，奥德修斯正是扒在羊的肚子上，得以从独眼巨人的洞窟逃走。由于灯塔光柱的循环往复，这只房顶的羊永远困在一段几秒钟的循环动作里。

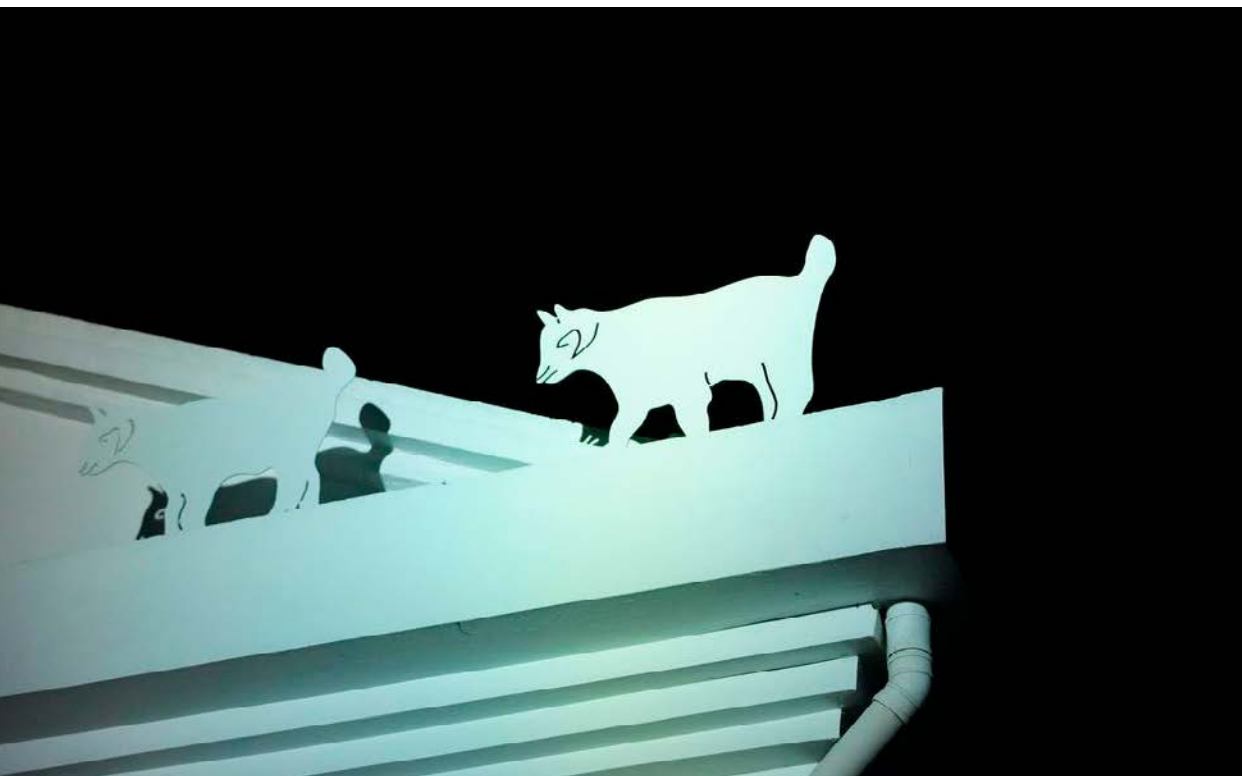
视频类在线观看链接

Video Links

羊的循环

<http://www.caoshuait.com/portal/article/index/id/34.html>





The One Who Lived Yesterday | 活在昨天的人

2019

5 minutes, 26 seconds | 3D Rendered Moving Image | 8 editions + 1 AP

5 分 26 秒 | 高清 3D 动画装置 | 8 版本 + 1 AP

A voice runs through the film, the anonymous, dream-like speaker, is telling a story about yesterday. The voice of the speaker seems come from a different place, from a different "incarnation", while the speaker himself is hiding. Each of its incarnations is the shaper of "This yesterday," and yesterday just made up the future. "People who live Yesterday" is computer pre-rendered image, continuing the author's exploration of digital existence, multi-angle of view, and spatial narration.

一个声音贯穿始终，作者的脸被扫描成 3D 数字图像，脸出现在房间里的桌子上、草丛中、石头上、高楼上，一镜到底的 3D 数字模拟影像中，这些脸把散碎的梦话编织成了一段寓言故事……

视频类在线观看链接 Video Links

活在昨天的人

<https://vimeo.com/319302250> 密码 :caoshuart





Tristes North Temperate Zone | 忧郁的北温带

2018

3 Channel 3D Rendered Moving Image Installation | size variable | 6 editions + 1AP

3 屏幕 3D 渲染动画装置 | 尺寸可变 | 6 版本 + 1AP

这个作品系列开始于一块瓷砖，我有记忆以来的第一个画面。后来通过许多年记梦的训练，我慢慢记起来了，这块瓷砖的形状是我们家第一次搬家之前，我一岁多的时候的那个厕所的瓷砖。那个地砖的贴图后来我无意间在3D软件的贴图库中找到了，它也是工业流水线上某一个时代的产品。巧合的是阿拉斯泰尔的小说 ZIMA BLUE，恰好也是关于一块工业流水线上生产出的瓷砖，小说虚构出的艺术大师 ZIMA 是一台泳池清扫机改造的人工智能，影响它一生的蓝色恰恰来自它清扫泳池时候的瓷砖蓝。我从家里的那块地砖开始，通过梦境记录以及家人的描述，慢慢将有关那个家的所有，用3D软件拼装了出来。那个空间也是后来不同时期梦里片段反复发生的地方，一个把不同年龄阶段的人生折叠进去的高维度房间。那里尚存在着很多上个世纪的典型物的模型，中国经济迅速发展的30年里迅速失去的地方性图像。

Dream, as the ultimate form of film, makes the time of memory to be juxtaposed in the same dimension. The work has three perspectives, three perspectives examine the same space, which is all modeling and rendered by 3D software. The objects and situations in the space originate from the author's dream of August 20, 2015. The author examines a visual self-subconscious through the process of manually restoring all the details of memory. The three-view digital imaging installation, is about a relatives who had never met and stayed in the hearsay of several memory fragments, participated in the atomic bomb project in Northwest Nuclear City. His life was a secret. Although the dream is ambiguous, the symbols in the dream buries a hidden clue to the author's own family history. Dream's foresight and inspiration lead to reality awaits exploration and excavation.

视频类在线观看链接

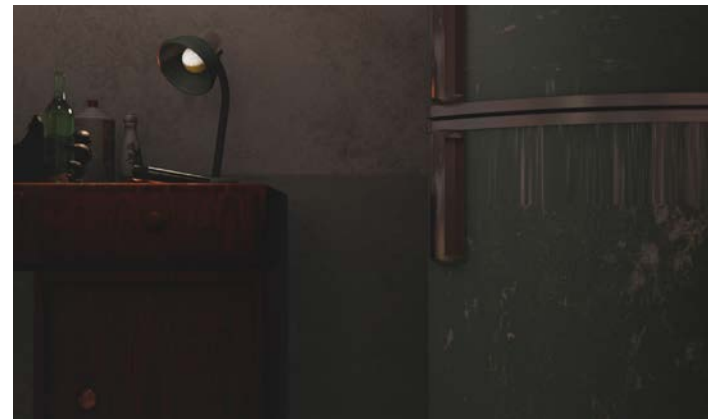
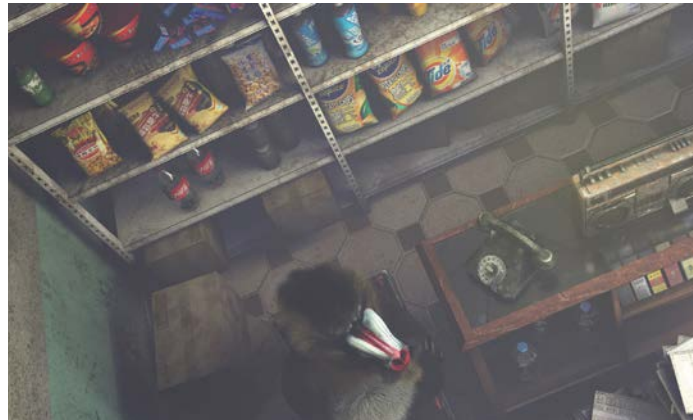
Video Links

忧郁的北温带

<https://vimeo.com/287429193> 密码 :caoshuart







Sisyphus| 西西弗斯

2017

3D Render Moving Image Installation | 40cm×30cm×5cm | 3 editions+1AP | 3D 渲染 GIF 动画装置现场

“西西弗斯”，由大小不等的数十个 GIF 和现场装置组成，作者利用 3D 软件建造出一个个记忆中的物和情境，试图建立起一种视觉图像之间并置呈现的关系。正如同侦探片中毫不相干的片段并置，可以令人不可思议地通过标记关系网来解决案件一样。梦和记忆的情景并置，铺陈展开的是个体历史的图像学。只有不断闪回的连续 25 帧，并没有线性的叙事。记忆如同西西弗斯神话，石头到了山顶，故事就结束，并不存在这个情景的起因和结局，似乎我们没有办法在单一、重复而又令人绝望的时间中看到任何其他可能。然而正如加缪（Albert Camus）所说，推石上山的过程，有无数种方式，在微妙的时刻，西西弗斯回到自己的生命过程当中去，静观一系列没有关联而又变成他自己命运的行动。他开始留恋推巨石之路上的花草、蝴蝶，脚下流动的小溪。他的眼里没有结果，他把推巨石变成一种游戏。这是一个个的环状瞬间，一个个琐碎日常的时间环组成了记忆的海。

Cao Shu's installation "Sisyphus" is built with a computer graphics program and highlights the artist's fascination with the relationship between the visions of memory and virtual technology. Stories, rumours, scenarios, and technology-like visuals blend realism and falsehood. The technology opens up perceptions that were previously inaccessible to any medium. Memories of flashbacks to the artists childhood in China exist in a row of 25 frames and with no linear narrative. Thorough its title, Cao Shu describes memory as being like the myth of Sisyphus, who was condemned to repeat forever the same meaningless task of pushing a boulder up a mountain, only to see it roll down again.

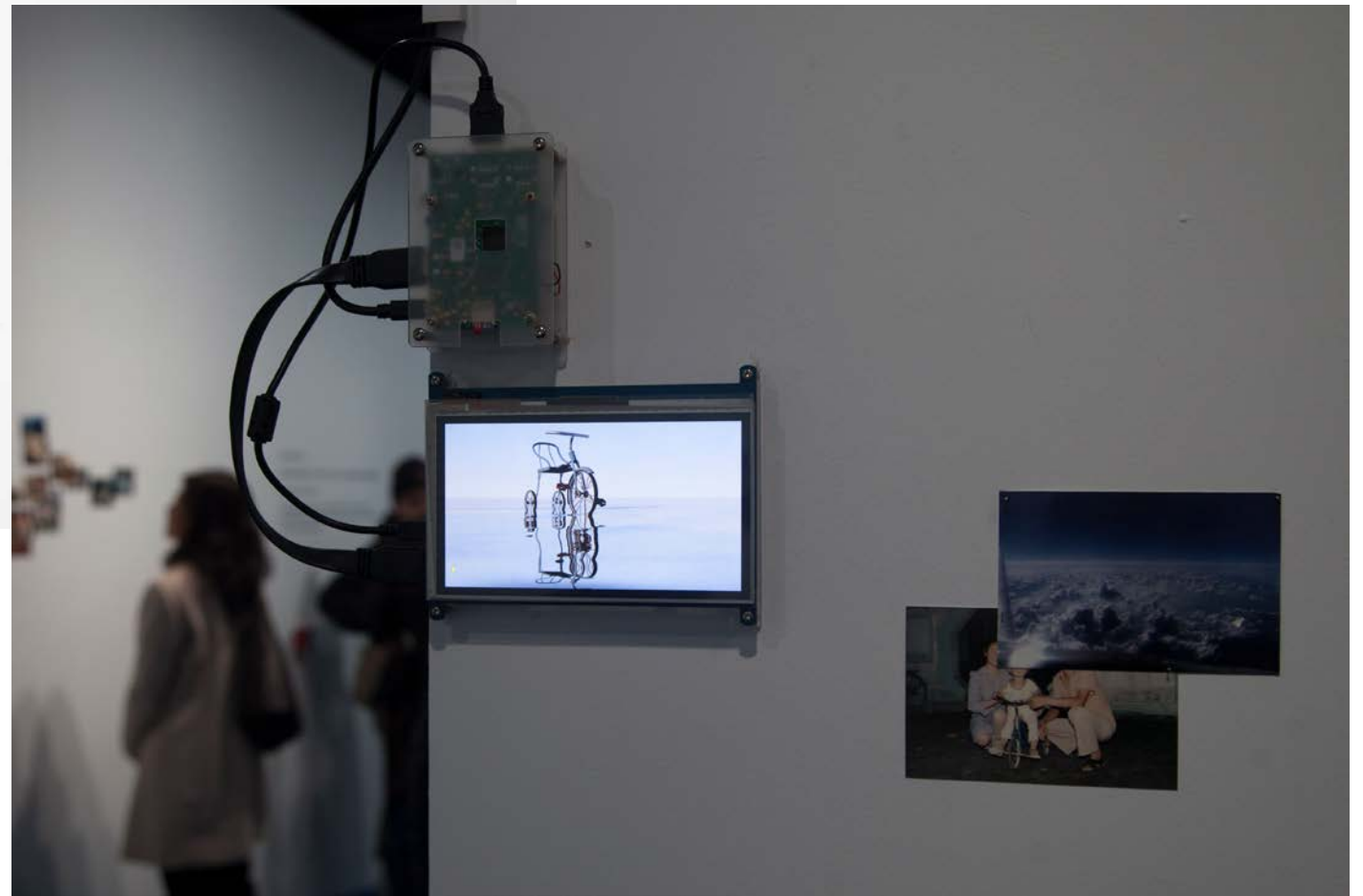
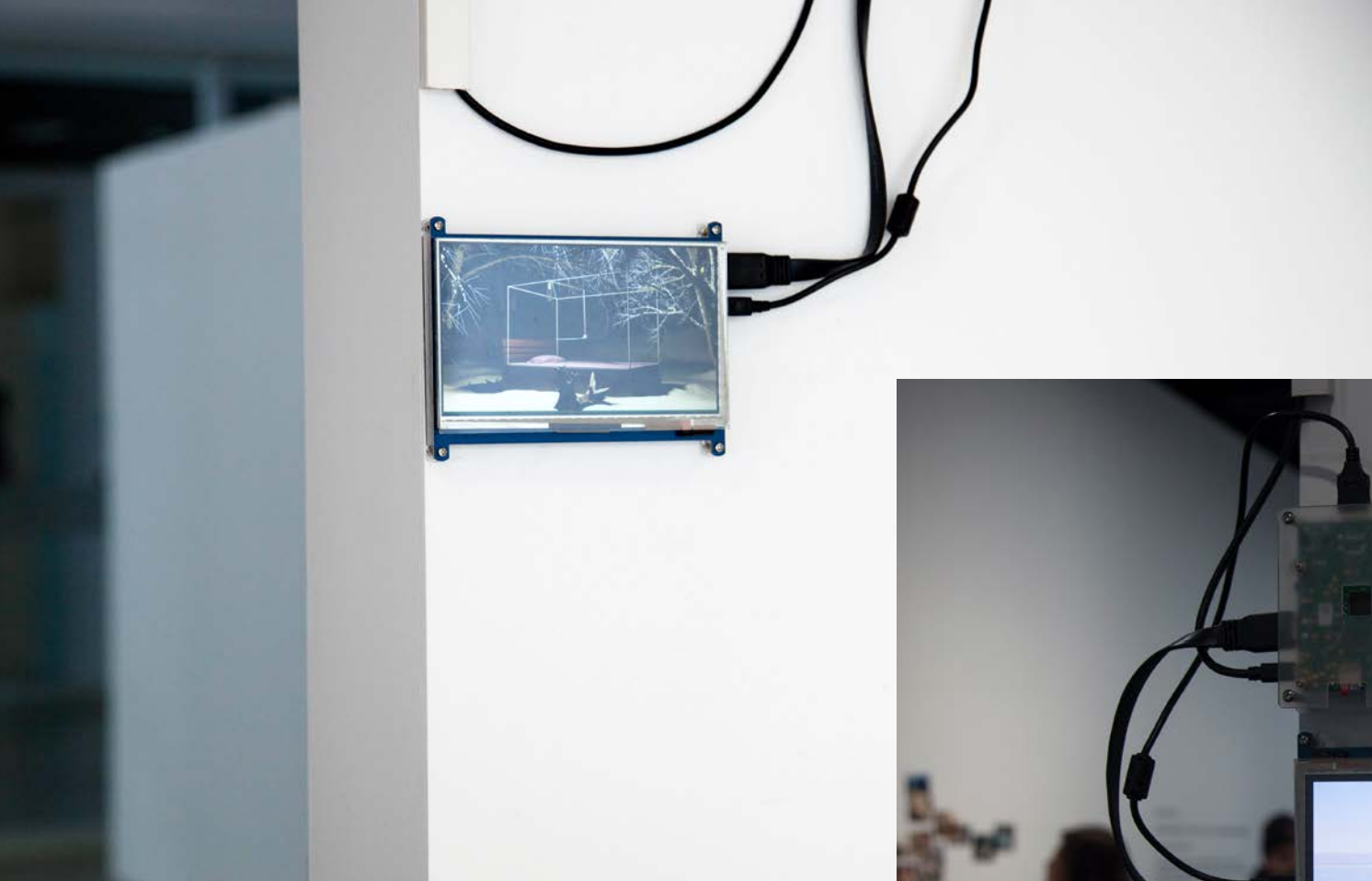
视频类在线观看链接 Video Links

西西弗斯

LINK 1 <http://www.caoshu.com/portal/article/index/id/30.html>

LINK 2 <http://www.caoshu.com/portal/article/index/id/9.html>





2017
3D Render Moving Image Installation | 40cm×30cm×5cm | 5 editions+1AP | 3D 渲染 GIF 动画装置现场



2017
3D Render Moving Image Installation | 40cm×30cm×5cm | 5 editions+1AP | 3D 渲染 GIF 动画装置现场

Corner of the Park Prologue| 公园一角 序

2018

4 Channel 3D Rendered Moving Image Installation | size variable | 6 editions + 2 AP

4 屏幕 3D 渲染动画装置 | 尺寸可变 | 6 版本 + 2 AP

《公园一角 | 序》的启发来自博鲁盖尔的风俗画《雪中猎人》，画中背景里有很多不起眼的一个个小人，在劳动、在交谈。他们的人生一定有无数的喜怒哀乐和细节，但是终究都埋在历史的大叙述里，或者掩埋在画面主体的阴影中了。我在回忆自己生命里那些擦肩而过的一个个人，就像画中背景里那些极其容易被忽略的角落，但是作者在描画他们的时候花了那么多心思，他一定是在提示他们的重要性。就像《红楼梦》和《追忆似水年华》的作者极力描述的，那些琐碎和细节对他们个人是那么的重要。我在这个 4 屏幕的 3D 数字影像装置里，把 5 年来梦境记录的所有记忆物全部建模放入一个世界，多个视角的世界时而成为一个整体，时而成为分离的角落。念白的内容关于一个真实发生的巧合，我在自己的小学日记里发现了一个完全没有印象的人，念白内容关于对这个人的回忆和寻找。多屏装置由计算机软件渲染生成，从头至尾一镜到底，如同一个梦境中的漫游者，在记忆中的废墟中穿梭，梦境和回忆在偏离和虚构中交织。在若即若离的镜头中，物与物之间互为背景。记忆的幕间，藏着幕后那些卸妆的“演员”们，那些潜意识中被压抑的现场。

In the process of reading through his childhood diaries, a long-forgotten image reemerges in the author's mind. This project is about returning to the scene of memory in search of evidence of an individual's existence. It forms a fragmented mosaic through 81 interrelated threads. This is a visual novel that continuously unfolds within the space of the museum. This prologue to Corner of the Park being exhibited here is based on the painting Hunters in the Snow by Pieter Bruegel the Elder. This is a five channel computer-generated video in which five corners of the world sometimes align as a unified whole, and sometimes divide into separate corners, but all of this is merely a portion of the world. The five channel installation is generated by a computer. The continuous camera shot appears to wander through the ruins of memory in a dream realm, with dreams and memories weaving together in fabrication. As the channels converge and diverge, objects serve as backdrops for each other. Concealed behind the curtains of memory are the "actors" out of their makeup, and scenes repressed by the subconscious.



视频类在线观看链接 Video Links

公园一角 | 序 (单屏幕版本)

<https://vimeo.com/218337148> 密码 :caoshuart

公园一角 | 序 (4 屏幕版本)

<http://www.caoshuart.com/portal/article/index/id/26.html>



2018
Exhibition in OCAT Shenzhen



2018
Exhibition in Jin Ji Lake Museum Suzhou

HI

2017

Computer Graphic Moving Image Installation | 7'08"

|5 editons+1AP| CGI 投影装置 |5 版本 +1AP

This is a dialogue between two chat robots, besides the initial "hi", there was no human participation. The entire process was completed by the AI itself automatically. In addition to some half-comprehensible sentences, the dialogue talks a lot about love and philosophical propositions. The projection apparatus uses this dialogue as a means to manifest and simulate the topics addressed in the conversation. Dialogues, a lot like normal human communication, sometimes get trapped into bug-like loops. This sort "paradox" is like a verse in a poem, and the two AIs are like the two people waiting for Godot.

这是两个聊天机器人之间的对话，除了第一声 hi 之外，没有人类参与，全部由 AI 自动完成。鉴于机器之间交流的随机语句组合，其间除了一些半懂不懂的句子之外，对话也有大量情节关于爱情、关于哲学命题。此投影装置借由这段对话展开，是对这段对话情节的模拟。对话时而如正常人类之间的交流，时而陷入 Bug 般的重复，这种“似是而非”像诗句一样，两个 AI 亦如同等待戈多的两个人。

视频类在线观看链接

Video Links

HI

<https://vimeo.com/251951539> 密码 :caoshuart





我真的很在乎你
I really look up to you

Corner of the Park Prologue| 窗外的鬼怪

2019

3 Channel Computer Graphic Moving Image Installation
| 6m×5m×3.2m | 文本, 装置, 3D 渲染动画 | 尺寸:
6m×5m×3.2m

This project is a thinking and comprehensive scene about digital existence. The author pieced together pieces of his thoughts in the streets of Yokohama at night to create a number of 3D rendered visual impression, just like a sleepwalker. In English, memory and “memory module” are the same word, and the computer is a black box structure. We can't judge between the input and output of the command, and how the transient memory belonging to the computer works. In this sense, computer bugs belong to the supernatural phenomenon. When the memory of the computer is wrong, it may be the time when the bug producing character in the window wakes up. The author and the digital being are incomprehensible monsters in their own eyes, staring at each other through “windows” .

计算机内存英文叫做 memory, 记忆。计算机蓝屏出现的时候, 如果类比人类的话, 是记忆的短暂断片儿。不断出现 bug 的动画角色, 一直重复的日语念白就是蓝屏的这一段提示。因为在横浜 BAZZAR 艺术节的委托创作, 所以用了日语, 也意外的发现蓝屏提示读起来很像俳句。我把以前进行动画工作期间出现 bug 的 3D 角色们打印出来, 放在蓝屏的表面, 我看着这条抽搐扭曲的鳄鱼, 心想它应该是解脱了吧, 从被我奴役作为一个动画角色的命运中解脱了, 成佛了。这团扭曲的东西更像是一个墓碑, 见证着一个不可知的神秘生命的消逝。

视频类在线观看链接 Video Links

Exhibition Recording

<http://www.caoshuart.com/portal/article/index/id/12.html>
<https://vimeo.com/500398090>



Video No.1 Loop

<https://vimeo.com/500398090>

Password:caoshuart

Video No.2 Loop

<https://vimeo.com/500402145>

Password:caoshuart

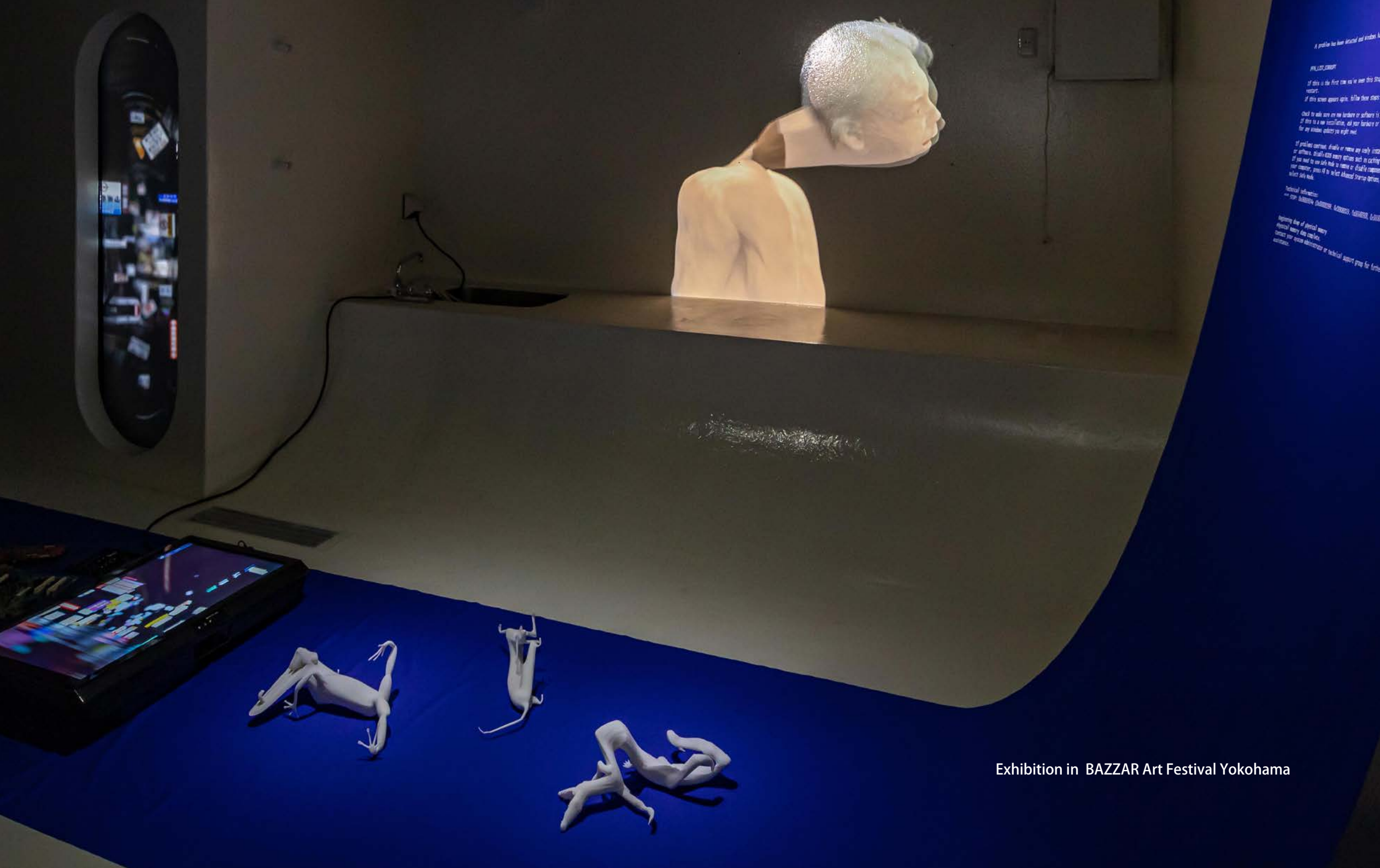
Video No.3 Loop

<https://vimeo.com/500405706>

Password:caoshuart



Exhibition in A4 Art Museum



A problem has been detected and Windows A

PLEASE READ

If this is the first time you've seen this STOP
screen.
If this screen appears again, follow these steps:

Check to make sure no new hardware or software is
at risk to a new installation, and your hardware or
for any updates which you might need.

If problems continue, disable or remove any newly added
or software. Disable/turn off every device such as caching
If you need to use safe mode to remove or disable component
your computer, press F5 to select Advanced Startup Options,
which will help.

Technical information:

See your hardware manufacturer, Microsoft, Windows, or Vista

Supporting this of physical memory
physical memory the computer.
Contact your system administrator or technical support group for further
assistance.

Exhibition in BAZZAR Art Festival Yokohama

Color of Concept | 概念的颜色

2015
Print, Light Box | 8.5cm × 202cm | 灯箱、收藏级微喷 |
5 editions +1AP | 5 版本 +1AP

It's said that concepts themselves have their own colors, but due to repeated use, they become docile, losing their innate nature, and finally become colorless. The artist attempts with all effort to recall the colors once tied to concepts, and implements RGB color codes to record them.

传说中概念本身都是有颜色的，他们在使用中一次次被驯服，磨去棱角，变成了无色。我努力回忆起那些概念在我心中的色彩，并用 RGB 数值记录下这些抽象概念在我心中的颜色。





Portrait of Time | 时间的肖像

2016

Print, Collection Scan Photograph | 100cm × 100cm | 扫描仪摄影 | 5 editions+1AP | 5 版本 +1 AP

The artist uses a slow scanning pen to scan the changes in an object, this process of change in the object occurs over a given span of time. It is quite different from the method of directly “capturing” an image used in photography. Things are broken down in the process of progressive changes and become different sequences, in the end, they emerge upon the same temporal plane.

慢速扫描笔，扫描变化中的物体，这也是一个物体，在一定的时间里逐步出现的过程，它不同于摄影的直接显像式捕捉。事物变动的时间被分解成为不同的逐行序列，最终出现在同一时间的平面上。



5 minute

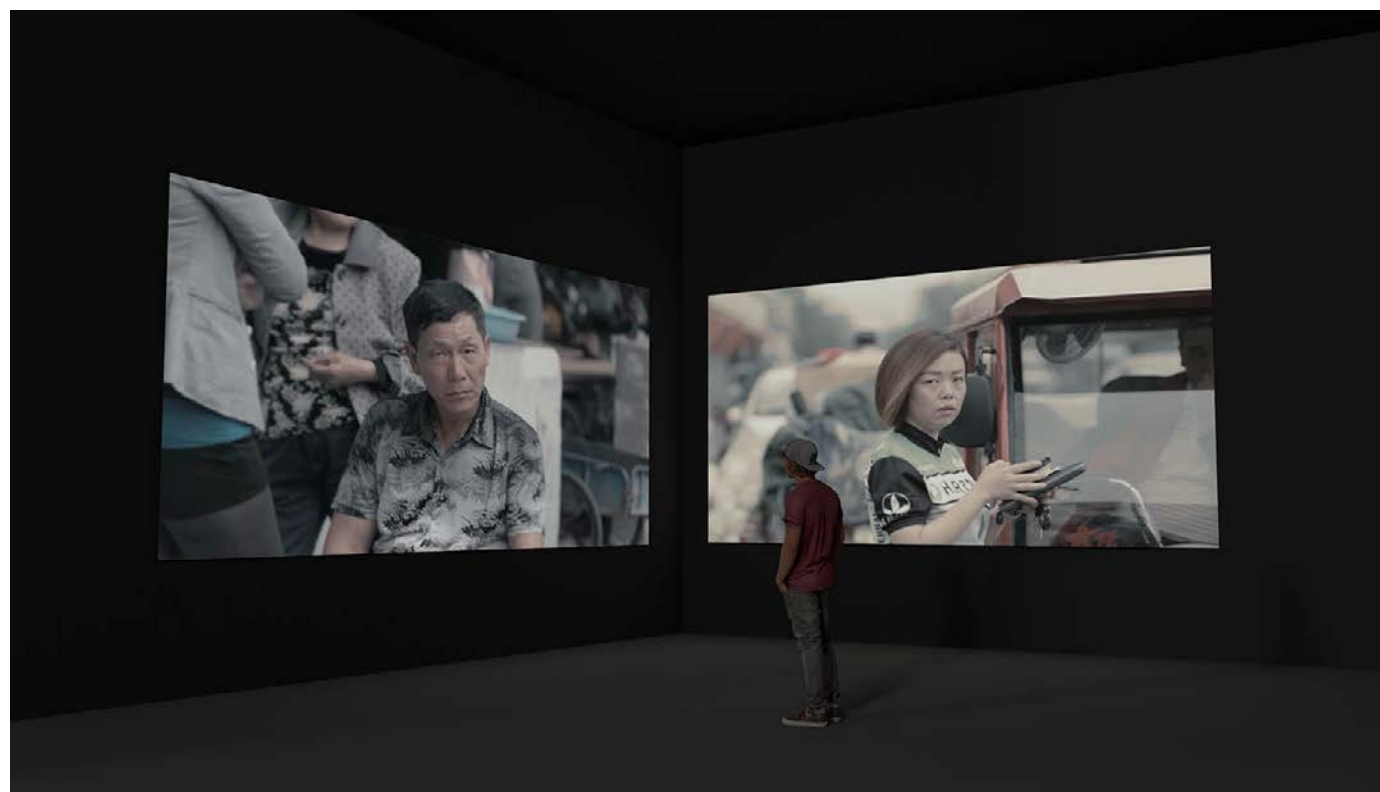


2.5 second

Meet-ing | 相遇

This piece is made up of two HD screens, which display video the artist captured on the streets of Hangzhou. The shots of passers-by are taken at a distance of a few to ten or more meters capturing old folks, manual laborers, students, young white-collar workers, and bosses of restaurants. When the passers-by realize they are being filmed the shot ends immediately, changing to a completely different scene, capturing the process of a completely different encounter. There is a sense of longing which is never quenched together with the immediacy of fast-paced life. The moment their eyes meet the camera (maybe they collided), that is, the moment they meet with the audience (though the camera replaces the later audience). The real point of this work is placed on that moment of meeting between the work and the audience. This might even be the sort of emotionally moving aspect found in the transcendence of the daily routine brought to audiences by works of art, although that sort of wording has become far too chicken-soupy.

作者在城市街头架起摄像机，在几米至十几米之外将镜头对准一个个遇到的路人。双屏幕投影呈现 45 度夹角，如同两边的路人正在完成一个又一个转瞬即逝的对视。当目光与摄像机接触的一刹那，镜头内容便戛然而止，迅速切换到下一个画面。



2015
1080p HD Double Channel Video | 10'16" | 1080p 高清双屏影像 | 10'16"

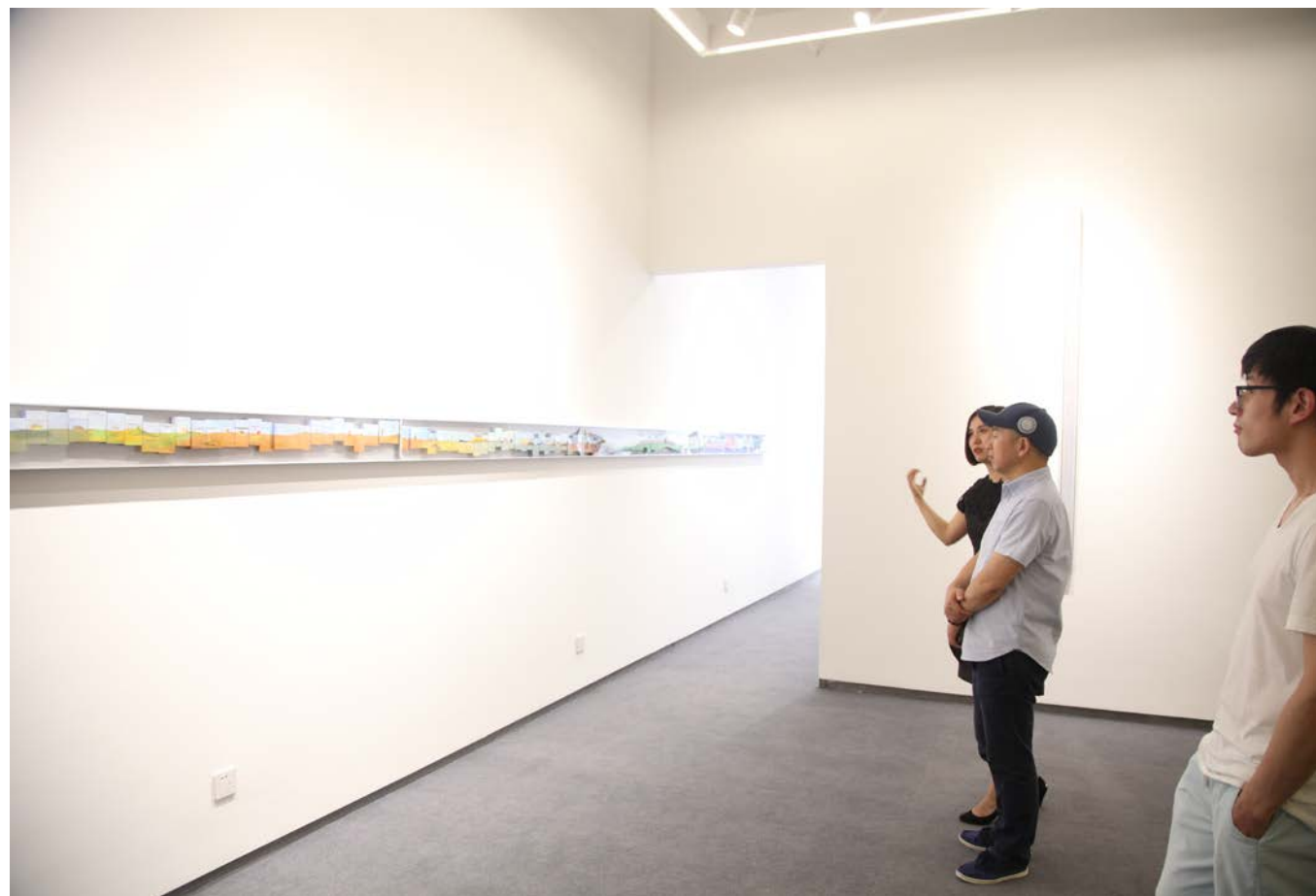


2015
1080p HD Double Channel Video | 10'16" | 1080p 高清双屏影像 | 10'16"

The Horizon | 地平线

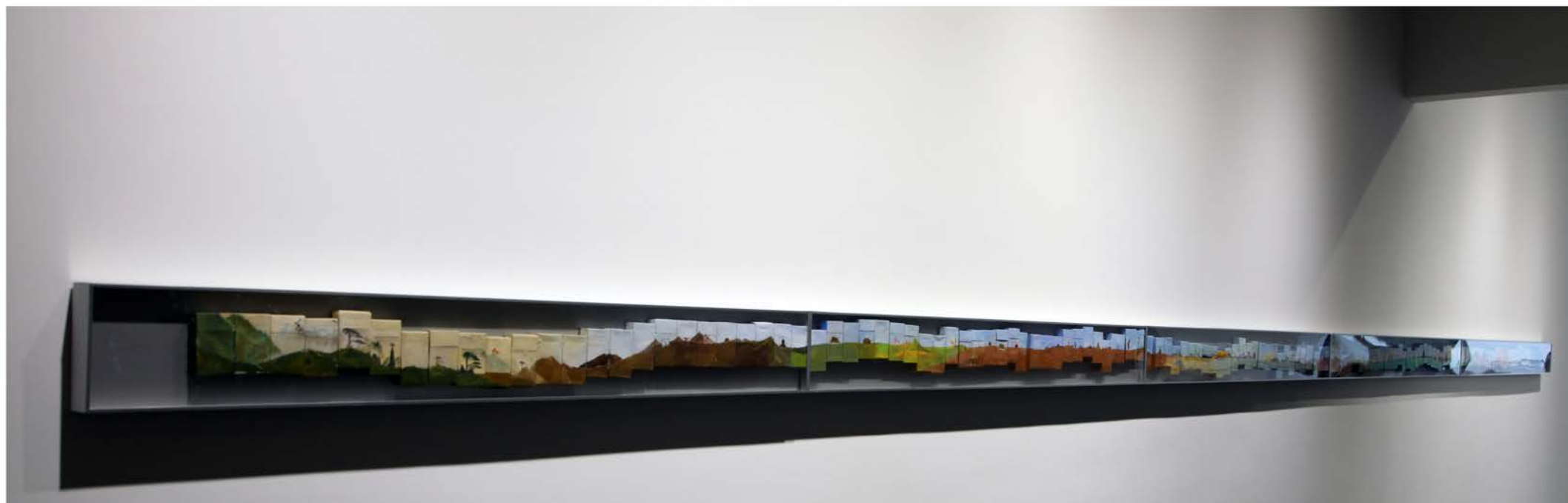
The work utilizes 135 cigarette boxes as its medium, which the artist collected over a period of ten years. The earliest box is a cigarette brand called "Unity", produced in 1967 and the latest box is produced by the cigarette brand "Chunghwa" produced in 2015. The work deals with all the 135 cigarette box differently, keeping the original design and logo but adding colors to the other parts of the boxes, which comes to form an 8.5-meter landscape. Over time with people's continual use of the cigarette boxes, the designs of landscapes depicted on the cigarette boxes tend to lose their significance, becoming a pure symbol of a brand, the artist seeks to revive the significant of these depicted landscapes throughout this work. The horizon is but a desire, a form of visual deception which takes the form of a single line, one which continues endlessly, to a place which is never reached. It's the signifier of such grand words like "art" and "time", just like "The Last Word"

这个作品的材料是 135 个烟盒，是我在十年时间里零散收集来的，最早的一盒是生产自 1967 年的“团结”，最晚的一盒是 2015 年的“中华”。作品是对 135 个不同烟盒的处理，保留烟盒上面的图案 LOGO，将之连接成为一个长达 8.5 米的风景长卷。烟盒在人们的使用过程中，其上面的图案逐步失去其风景的意涵，成为一种符号标识，我想恢复其原本的风景意义。地平线只是一种愿望，是视觉欺骗形成的一根线，不断延迟的东西，永远到不了的所在，是“艺术”、“时间”等大词所指向的方向，就像“最后一句话”。



2015

Installation | The Cigarette Case, Propylene | 850cm x 20cm | 装置 | 烟盒、丙烯 | 850cm x 20cm



2015

Installation | The Cigarette Case, Propylene | 850cm x 20cm | 装置 | 烟盒、丙烯 | 850cm x 20cm

An Uncountable Noun | 不可数名词

2015

1080p HD 3 Channel Animation | size variable | 5'42" | 1080p 高清三
屏手绘动画 | 1080p | 尺寸可变
5 editions +1AP | 5 版本 +1AP

The material for this three-screen animation installation comes from particular movements found in the intertwinement of real life and the internet. The three screens are divided into three parts pointing towards the internal space (close-up) the external space (mid-shot) and the long shot. The purpose of implementing multiple screens is to give the audience a sense of the perspectives “here” and “elsewhere” at the same time. The artist seeks to combine both video and painting a means of calling our attention to the rapid pace in which our modern social lives are changing, as well as the rapid rate in which details of a given time are consumed and then forgotten. At any given moment, the common occurrences of daily life manifest the cupola of reality, the common objects of daily life become elements of the social theatre, this kind sur-realness is a sort of objective realness which lingers behind reality. The plot of the piece folds out like that of a play, in which the characters and objects function as props like the juxtapositioning of uncountable nouns.

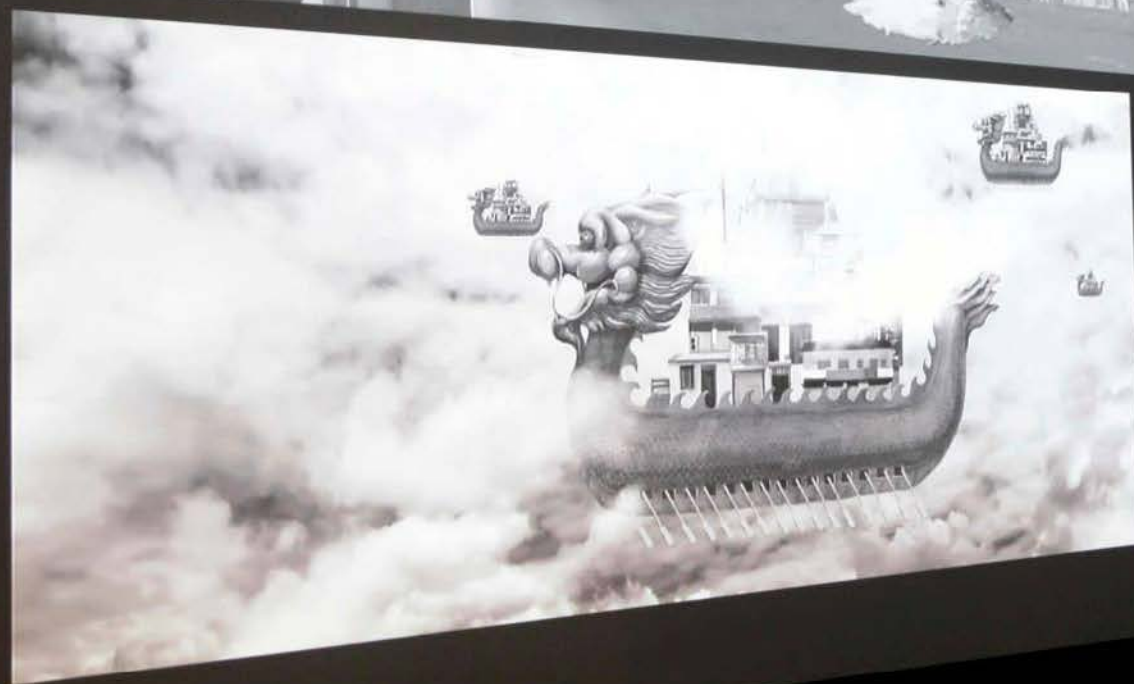
这部三通道动画素材取自互联网每天发生的新闻中的细节动作，三个屏幕分别指向内部，外部和远方，多屏合一的目的也是企图想让观众同时感受到此在和“别处”的视角。无数声音混杂在一起，构成了一个持续膨胀的时代，以及很多被迅速消费并被遗忘的时代细节。平实的生活物件会幻化成社会剧场中的元素，这种超现实是隐藏在现实背后的客观真实。物件和人物作为道具呈现其本身的存在内涵，它们的存在本身并不依赖于特定的动作或情节，就像被并置出现的不可数名词。

视频类在线观看链接 Video Links

不可数名词

<https://vimeo.com/146243749> 密码 :caoshuart





2015
Exhibition in 20 Min Max Festival Munich Germany

Secondhand Rhythm | 二手的节奏

2010

HD Video Installation | size variable | 8'10" | 1080p 高清影像
6 版本 + 1AP | 6 editions + 1AP

On a busy road during rush hour, two people stand on either side of the road playing Ping-Pong, trying to make it to the other by hitting the ball to the other side. The movement of the two players seems to have "nothing to do with" the cars on the road yet they maintain a subtle yet restrictive relationship.

三屏录像装置或（根据展示情况可变）作品简介：在车来车往的一条公路上，两个人分别站在马路的对面打乒乓球，并且力图打到路对面去。两人的行动与公路上的车辆看似“无关”却又保持着一种微妙的制约关系。

视频类在线观看链接 Video Links

二手的节奏

<https://vimeo.com/276282833> 密码 :caoshuait



