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Foreword

Ying Jinfai _____ Director of Zhejiang Art Museum

In 2019, Zhejiang Art Museum gathered in an important historical node of its tenth anniversary since the opening of the museum, we have been following the correct guidance of General Secretary Xi Jinping's socialist literary and artistic thought with Chinese characteristics for the new era, driven by the diverse and innovative spirit of Zhejiang and unswervingly committing to responding to the overall planning of fine arts in Zhejiang. In recent years, in "telling a good Chinese story" we have taken the development of national cultural construction as our mission into professional practice. Based on the accumulation and developing conditions, we have launched an in-depth national innovative model centered on excellent traditional Chinese culture, which embodies our diverse national concept, i.e., retrospective of history, commitment to academics and future orientation. At the same time, we have established an all-in-one "Organic Art Museum" mode of construction, effectively expanding our comprehensive influence and innovative growth in the field of culture and art, and opened up a new developing path of modern art museum.

In 2019, "Nanshan 138" Zhejiang Youth Contemporary Art Initiative set the theme of the year as "manifesto", encouraging young artists to explore the self-direction of Zhejiang youth under the contemporary context, and to write a new humanistic narrative of contemporary art, while trying to present the spiritual character and the faith of the times in the youth art of Zhejiang. After public recruitment and expert evaluation, four young artists, Li Qing, Fu Xinhua, Zhu Xi and Cao Shu, were finally chosen for the initiative. Among them, Li Qing conveyed his humanistic exploration of the "self" in his artistic creation through the visual narration of oil painting portrait, Fu Xinhua pursued the light of life in the chaos of the residual physical images by means of ceramics, images, devices, and other media, Zhu Xi depicted a picture of contemporary art with "temperature" from his practical experience, Cao Shu used images and 3D animation devices to construct a memory machine beheld by a rover wandering in dreams. The four artists used different creative media and innovative ideas to explore the role and function of contemporary art in society from a youth perspective, and merged into the theme of "manifesto" of "Nanshan 138" in 2019, lightening a new direction in the context of contemporary art of Zhejiang.

From the "presence" experience that combined artistic aesthetic values and cultural symbol ideas in 2018, to the "manifesto" of the spiritual character and faith of the times in 2019, the curatorial theme of "Nanshan 138" has always been closely linked with the pulse of the times, reflecting our encouragement and expectations for the young artists. In the future, "Nanshan 138" will further promote the sustainable development of Zhejiang youth art in a healthy way while cultivating more open and inclusive to show the role of Zhejiang youth art in the contemporary art groups, so as to shoulder the far-reaching cultural mission and the leading responsibility of youth art of Zhejiang.

Over 70 years of hardship and struggle since the founding of the People's Republic of China, we have embarked on a grand road of rejuvenation. On this occasion, "Nanshan 138" will further promote the sustainable development of Zhejiang youth art in a healthy way while cultivating more open and inclusive to show the role of Zhejiang youth art in the contemporary art groups, so as to shoulder the far-reaching cultural mission and the leading responsibility of youth art of Zhejiang.

Monster Outside the Windows

窗外的鬼怪

关于未知，
知识的失效，
的崩塌和重建
at the failure of all knowledge,
nstruction of the worldview.



窗外的鬼怪

2019
文本、装置、3D渲染动画
尺寸可变
浙江美术馆藏

Monster Outside the Windows

2019
Text, Installation, 3D Rendered Moving Image
Variable Size
Collection of Zhejiang Art Museum

作者将自己深夜在横浜街头的思绪碎片拼凑成若干
3D渲染的视觉印象。如同一个梦游症患者，我们
不能判断命令的输入与输出之间，那段短暂的属于
计算机的记忆究竟是如何运作的。在这个意义上，
计算机bug属于超自然现象。当计算机的记忆出错
的时候，或许就视像中那个产生bug的黄色梦魇
的时候。作者和这个数码存在物在各自的领域中互为
不可理解的鬼怪。通过视觉解释彼此。

The author pieced together pieces of his thoughts in
the streets of Yokohama at night to create a number of
3D rendered visual impressions, just like a sleepwalker.
We can't judge the computer's thinking between input
and output. 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 character" in the windows wakes up. The author
and the digital being are incomprehensible monsters
in each of their eyes, staring at each other through
"windows".





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