



曹 澍
CAO SHU

2022

曹澍

曹澍 1987 年出生，工作的线索包括且不限于数字模拟影像、声音装置、互动游戏装置等。他对经验感受如何在各种媒介语言之间进行转译和错位感兴趣。他寻找历史缝隙中潜在的关联，并称自己多年以来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。曾于浙江美术馆，上海科技大学展览厅，日本横滨太平庄等地举办个展和个人项目。曹澍近年分别作为瑞士巴塞尔 Atelier Mondial (2017)，日本横滨黄金町艺术节 (2019)，德国 Muffatwerk 文化艺术中心 (2020) 驻地艺术家。曾获 2021PHOTOFAIRS|Shanghai 曝光奖、上海短片电影周新叙事奖、北京国际短片联展杰出艺术探索奖等。近期作品展出于巴塞尔乡村州美术馆，澳门艺术博物馆，UCCA 沙丘美术馆，亚洲协会香港中心，北京民生美术馆，OCAT 深圳馆，汉堡法尔肯贝格大厅等。除此之外，曹澍的作品也在世界各地的影展主竞赛单元展出，包括莱比锡纪录片与动画电影节，米兰电影节，昂西国际动画节，渥太华国际动画节，汉诺威国际短片节等。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。现生活工作于杭州。

CAO Shu

CAO Shu mainly works in new media art in Hangzhou. 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 Exposure Award 2021 of PHOTOFAIRS Shanghai, 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 Yournal(SalonMondial,basel,Switzerland,2017);Cao Shu Solo Exhibition-Nameless(Opencast Space, Hangzhou, China,2015); 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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个展、个人项目：

2021，去罗马，想象力学实验室 × 天目里 B10CK，杭州，中国

2019，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，窗外的鬼怪，太平庄，横滨，日本

2017，未来开始和结束之后，Atelier Mondial 展览厅，巴塞尔，瑞士

2015，无名 -- 曹澍个展，开采空间，杭州，中国

群展

2021 年

缓慢的抵达，巴塞尔乡村州美术馆，巴塞尔，瑞士

多棱 • 互观 - 国际当代艺术邀请展，澳门艺术博物馆，澳门，中国

#TGIF (Thank God It’ s Fungible), Brownie Project，上海，中国

到敦煌去，引力艺术空间，上海，中国

流浪者之歌，马丁哥雅生意，杭州，中国

The Long Cut，线上展览平台 Feral File 项目

保湿，Riverside 空间，杭州，中国

可能世界档案，象山艺术公社，杭州，中国

ArtCentral 亚洲协会香港中心高清世界单元，亚洲协会香港中心，香港，中国

青策计划 -- 平面游击：起来！数字失神者，PSA 上海当代艺术博物馆，上海，中国

新驱力：艺术与科技的碰撞，沈阳 K11 艺术中心，沈阳，中国

平板向度：从纸面到虚拟的视觉艺术，浙江美术馆，杭州，中国

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

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

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

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

Solo Exhibitions

2021, Solo Exhibition, GO TO ROME, Imagokinetics×B10CK@Ooeli, Hangzhou, China
2019, Solo Exhibition, The Ocean of Solaris, Zhejiang Museum, Hangzhou, China
2019, Solo Exhibition, Flux, Shanghai ShanghaiTech University, Shanghai, China
2019, Solo Programme, Monster outside the windows, Koganecho, Yokohama, Japan
2017, Solo Programme, "Before and After the Future" CAO Shu and Yournel(SalonMondial,base l,Switzerland,2017
2015, Solo Exhibition, Nameless, Opencast Space, Hangzhou, China

Group Exhibitions

2021

Slowly Arriving, Kunsthausbaselland, Basel, Switzerland
Multi-Prismatic Mutual Views - International Contemporary Art Invitational Exhibition, Macao Art Museum, Macao, China
#TGIF (thank God it's funny), Brownie project, Shanghai, China
The Timing of Drifters, Martin Goya business, Hangzhou, China
The Long Cut, Feral File Exhibition Online
Mcisture, Riverside, Hangzhou, China
Archives of Possible World, Xiangshan art commune, Hangzhou, China
Artcentral Asia Association Hong Kong Center HD world unit, Asia Association Hong Kong Center, Hong Kong, China
Guerrillas in Flatland: Unite! Digital Voyagers, PSA Shanghai Museum of contemporary art, Shanghai, China
New drive: the collision between art and technology, Shenyang K11 Art Center, Shenyang, China
Pad Dimension:Visual Art Form Graph to Virtual, Zhejiang Art Museum, Hangzhou, China
Space Oddity, UCCA Dune, Qinhuangdao, China
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
New millennium airport Animation Festival, New millennium airport Theater, Hokkaido, Japan
39th Clermont-Ferrant International Film Festival, Clermont-Ferrant, France

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

GO TO ROME | 去罗马

时间：2021 年 10 月 24 日 -12 月 24 日 12: 00-19: 00 (Tue.-Sun.)

开幕时间：2021 年 10 月 24 日下午 16: 00

地点：杭州天目山路 398 号天目里 11 号楼 BLOCK 7F 想象力学实验室

Time Duration: 11:00-17:00, October 24-december 24, 2021

Opening: 16:00, October 24, 2021

Location:Imagokinetics , 7F Block, BLDG11@Ooeli, No.398 Tianmushan RD, Hangzhou

“去罗马”是曹澍在想象力学的最新项目，本次展览始于一个持续了两年的计划，呈现曹澍 2020 至 2021 的包含声音装置、影像在内的十二件作品。他以卜弥格“去罗马”这个历史事件为“线索”和“引子”，运用光与光、声音与图像之间的联系完成这些作品，并以此互为契机在展厅中形成具有感性关联的作品关系。整个展览仿佛一个构架在真实历史事件之上的虚构世界，置身于展厅，只觉身处海面之上的一叶扁舟，而作品便是从海床上生长而出的座座海岛，表面看似孤岛，实则相互在深处紧密关联。

1651 年，卜弥格（Michel Boym, 1612—1659）受命于南明永历皇帝，作为特使，经澳门、果阿、莫卧尔、波斯、安纳托利亚、土麦那，前往罗马，向名义上的欧洲精神领袖——教皇英诺森十世请求军事援助。这次历时 8 年的长途跋涉中，他的身份在明朝外交使节、传教士、博物学者、地理学家、异教徒之间反复切换。最终被抱持不同意识形态的人们全部拒绝，死于越南边境。

"GO TO ROME" is CAO SHU's latest project in imagokinetics. This exhibition began as a two-year project, exhibits a total of 12 works, including 3D rendered moving image installations, sound installations, interactive games as well as other medium of works.

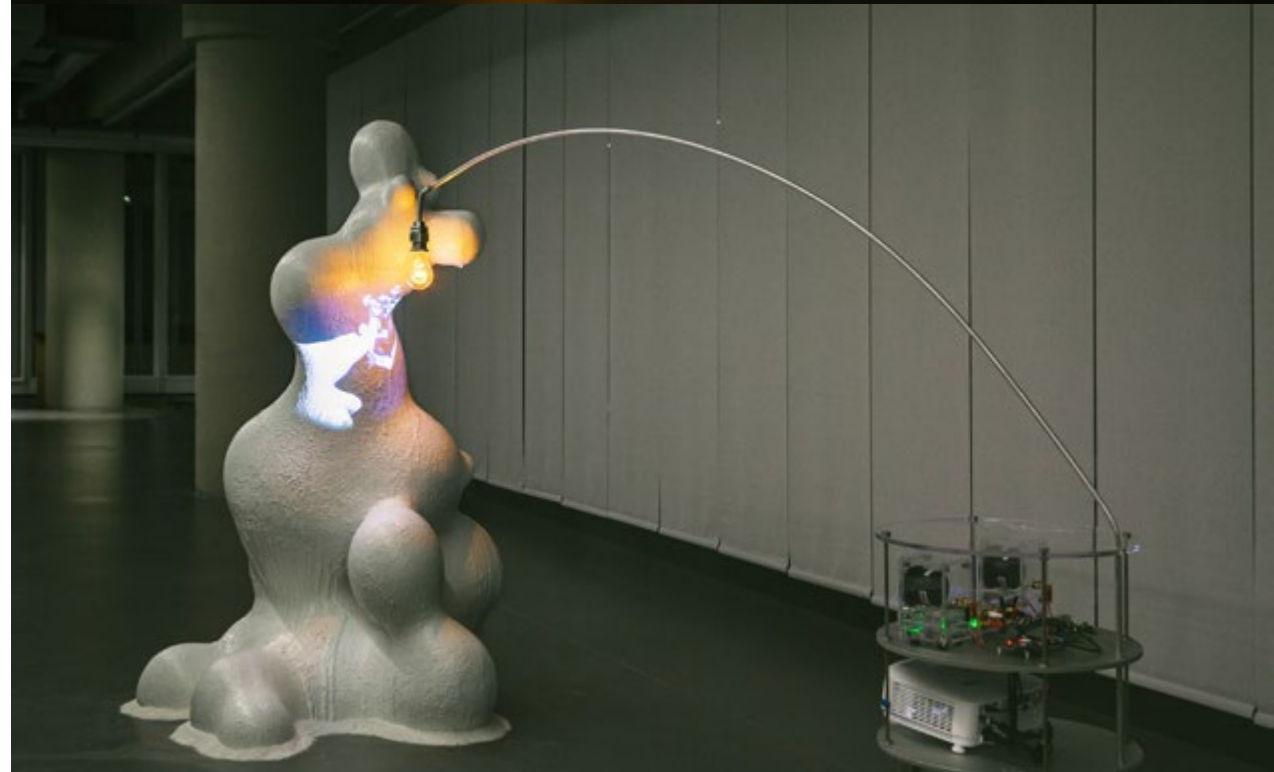
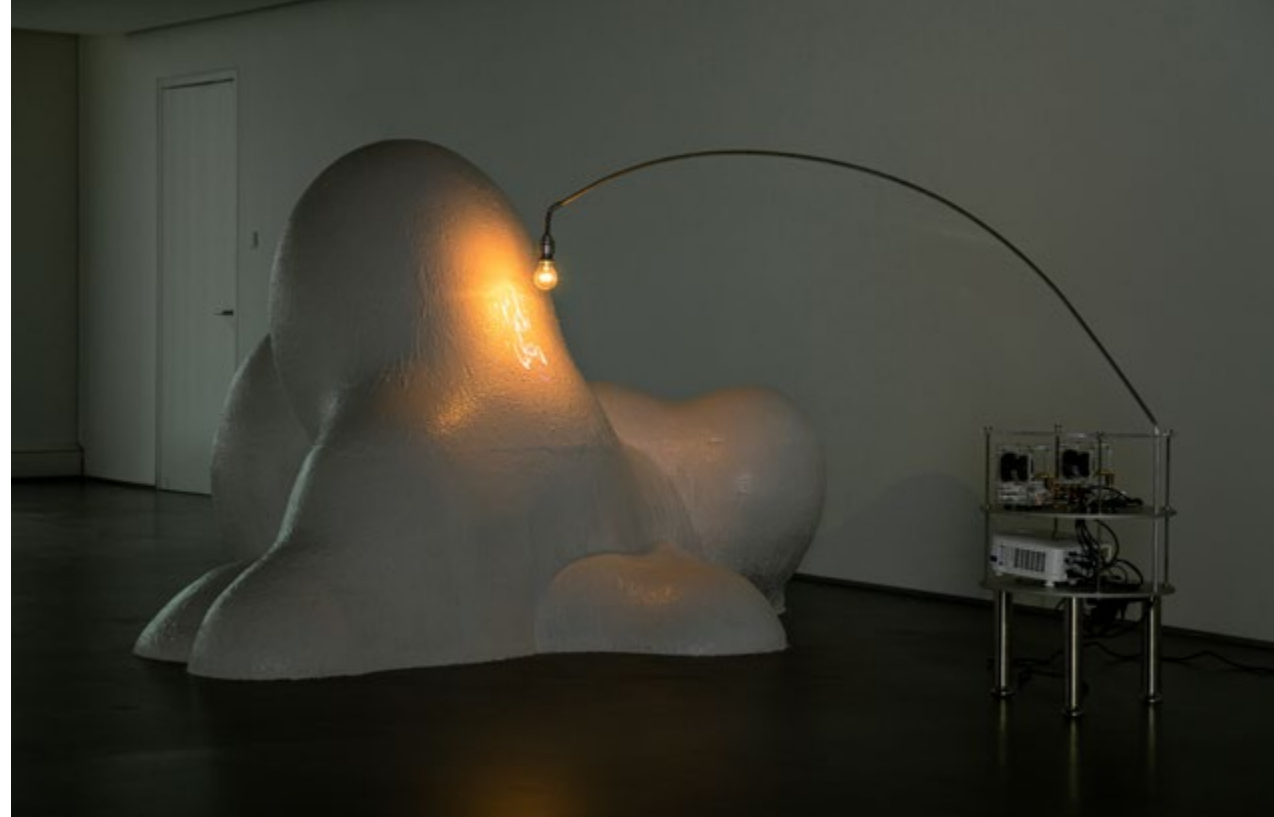
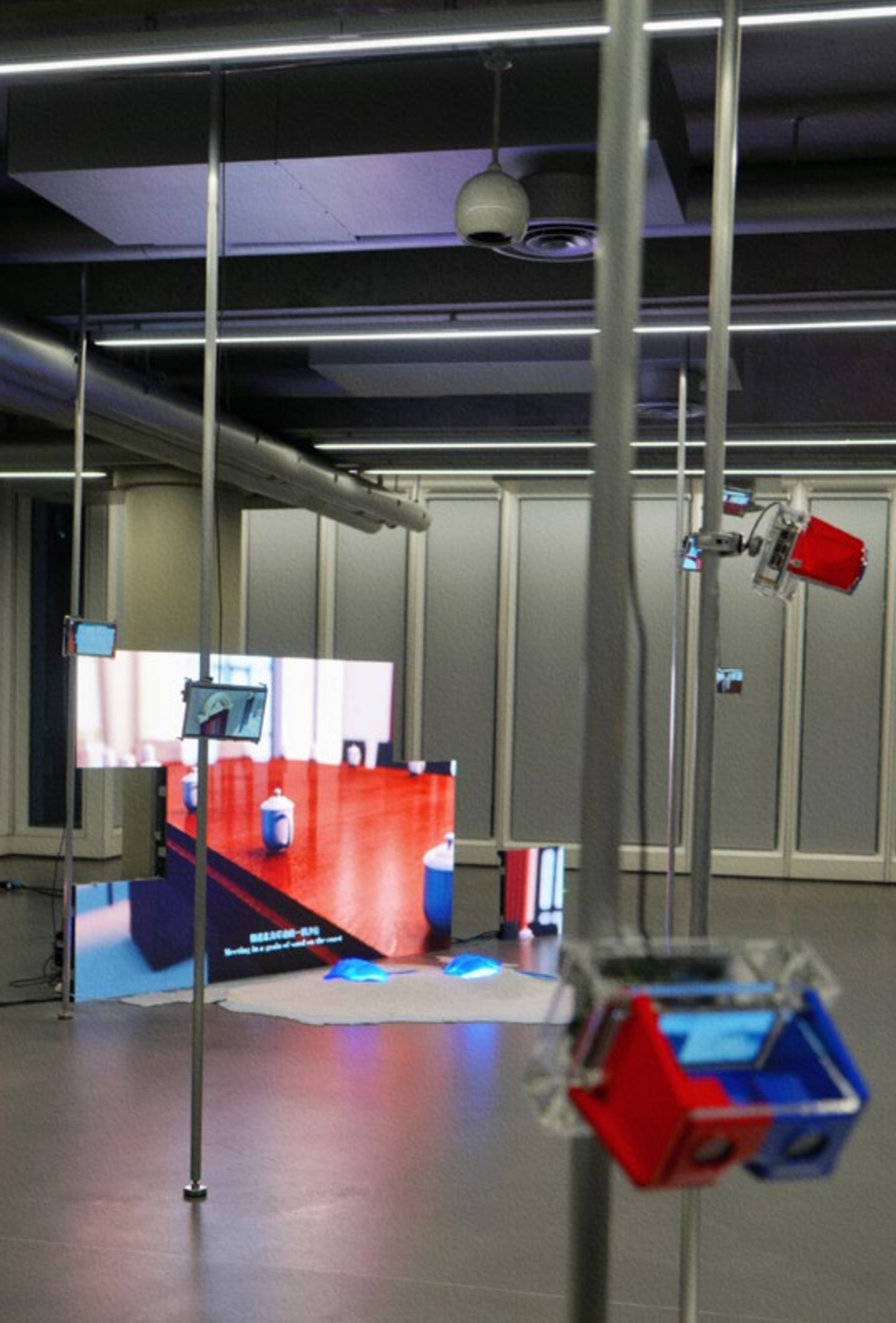
In 1651, Michel Boym (1612—1659) was appointed by Yongli, the Chinese emperor of the Southern Ming Dynasty. As a special appointed envoy agent, he travelled to Rome starting from Macau, Goa, Mogul, Persia, Anatolia, and Smyrna to request for military support from the nominal European spiritual leader, Pope Innocent X. During the eight-year long traveling trek, his occupation interchanged between among a Ming Dynasty diplomatic envoy agent, Jesuit missionary, naturalist, geographer, zoologist, and pagan. In the end, people held different ideologies were all rejected and died on the border of Vietnam. In this exhibition, I try to understand the clues identified between the connection between different works as a fictional fragment text based on the real historical event explained above. 12 installations scattered throughout the exhibition space interpreting as punctuation marks for the text fragment, awaiting for the audience to solve the puzzle. The painter, Velazquez, the Pope Innocent X trapped in the Reformation of religions, the Jesuit Bu Miguel from the East, and the emperor of Southern Ming Dynasty existed in corners around the world in historical events 370 years ago together formed a butterfly influence, so that their identities became ambiguous.

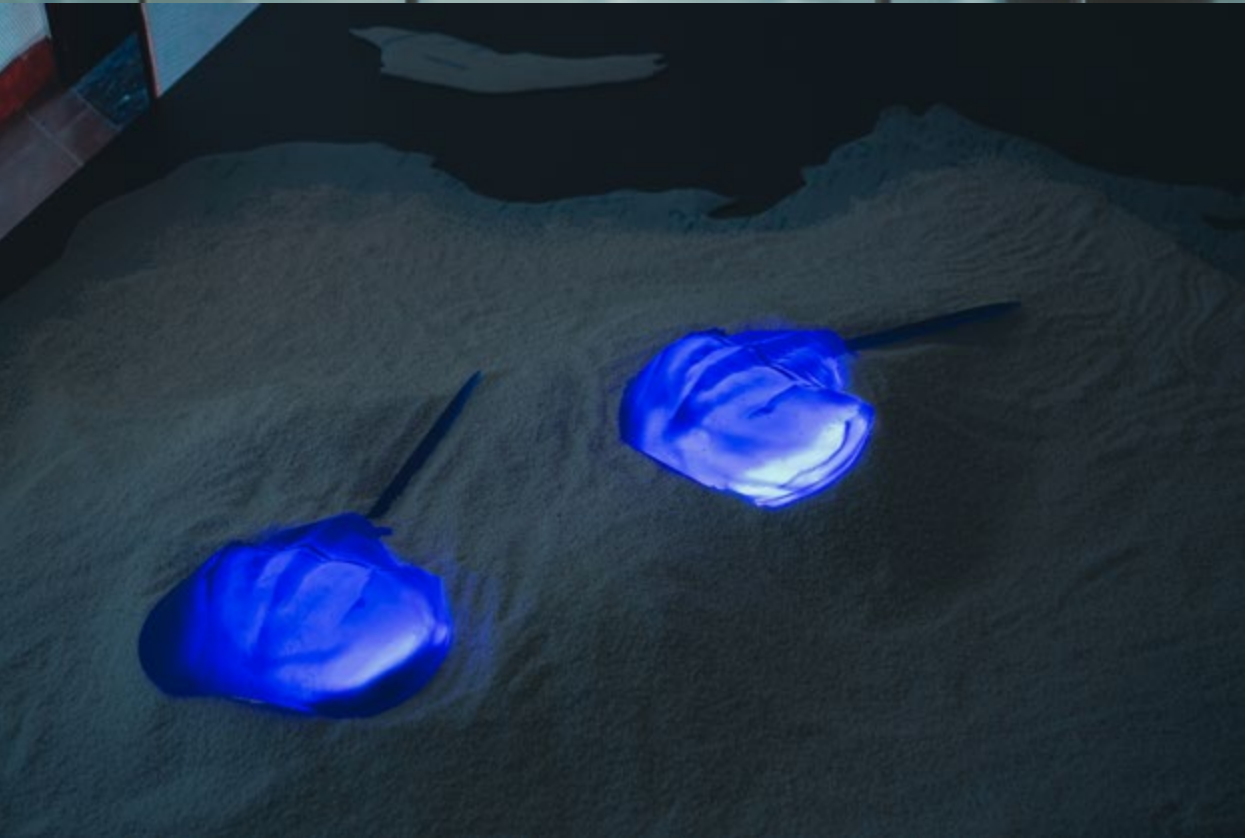


GO
TO
ROME

去罗马

CAO SHU | 曹澍





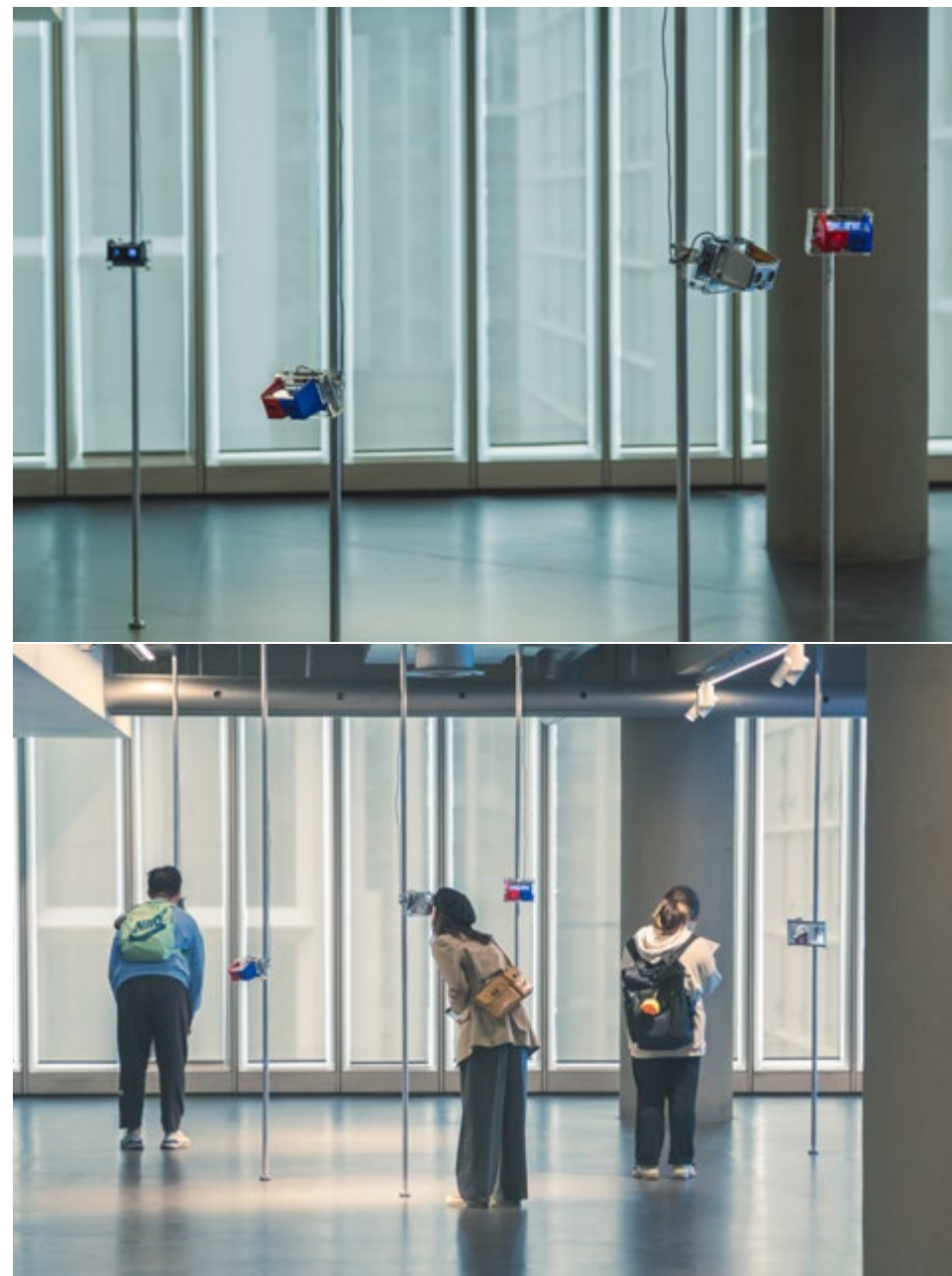
Past and future observer | 过去未来观测器系列

pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip | 天地杆, 模型漆, 亚克力, 电线, 树莓派 3b, 电阻屏, 特种夹, 2021 | 3+1AP

This series of works are based on the principle of human binocular stereo imaging. The author simulates the viewing distance of both eyes and makes shooting and viewing equipment, so that the audience can experience the simultaneous observation of "past" and "future": the works deconstruct the physical binary structure of human eyes at the historical level, and the intentions of left and right, red and blue, perspective vanishing point and so on. In the different interpretation systems of scientific, politics and religion, tension networks have been set up respectively. The author's solo exhibition "Go to Rome" based on the historical events of missionary boumeg is generated and launched in such a relationship network.

此作品系列基于人类双目立体成像的原理，作者模拟双眼的观看间距制作了拍摄与观看设备，观众借此可体验对“过去”和“未来”的同时观测：作品对于人类双眼的物理二元结构进行了一种历史层面的解构，左右、红蓝、透视灭点等意向在科学、政治与宗教的不同解释系统中，分别架设起富有张力的关系网络。作者基于传教士卜弥格历史事件的个展“去罗马”，便是在这样一种关系网络中生成展开的。

天目里想象力学实验室展览现场



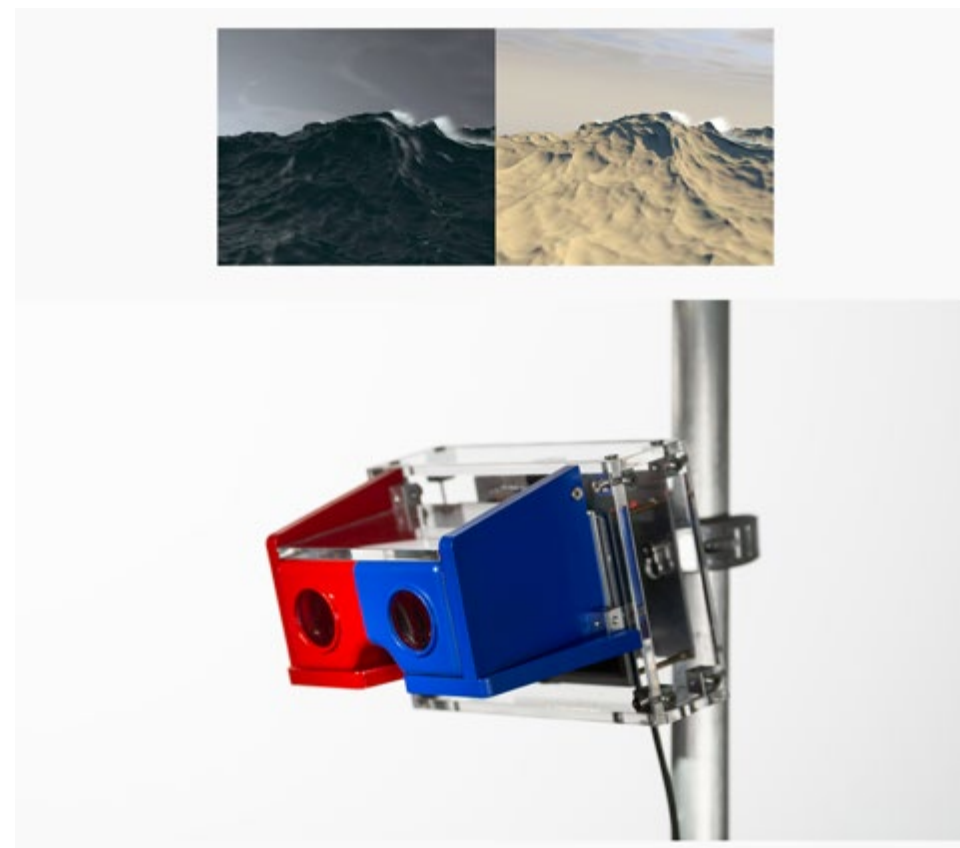
Past and future observer | 过去未来观测器系列

(1) 400 million years ago, it was the ocean, and 400 million years later, it is the desert | 四亿年前是海洋，四亿年后是沙漠

pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip | 天地杆，模型漆，亚克力，电线，树莓派 3b，电阻屏，特种夹，2021 | 3+1AP

The author simulated the viewing distance of human eyes and made the shooting equipment. In the moving images in the device, the desert and the ocean are continuous, but they are separated due to the limitations of human eyes. When the audience closes their right eyes, they will see the ocean, close their left eyes, they will see the desert, and open their eyes at the same time, they will see a three-dimensional world visually. Like a broken magnet, the red and blue poles are one. From the perspective of human geology, are deserts and oceans stretching at the same rate?

作品基于双目摄像机的原理，作者模拟人眼观看间距制作了拍摄设备。装置里流动的影像中，沙漠和海洋本身是连续一体的，却又因人类双眼的观测局限而被分离。观众闭上右眼将会看到海洋，闭上左眼将会看到沙漠，同时睁开双眼，将会看到在视觉上呈现出立体的世界。如同断裂的磁铁，红蓝两极本是一体，人类地质学之外的视角里，沙漠和海洋是否以同种速率在绵延呢？



Past and future observer | 过去未来观测器系列

(2) Past and future observer No.2 | 过去未来观测器 2 号

模型漆，亚克力，电线，树莓派 3b，电阻屏，特种夹，天地杆 | model paint, acrylic, wire, raspberry pi 3b, screen, special clip, pole | 3+1AP

一天的最后一分钟，时钟的指针永远无法抵达 12 点。观众在观测器前，闭上右眼将会看到指针走向过去，闭上左眼将会看到指针走向未来，同时睁开双眼，将会看到在视觉上呈现出立体的现在。

A device that can see the past and the future at the same time. At the last minute of the day, the hands of the clock will never reach 12 o'clock. When the audience close the right eye, the past will be seen. When the audience close the left eye, the future will be seen. When open both eyes, they will see the three-dimensional present.



Past and future observer | 过去未来观测器系列

(3) Past and future observer No.1 | 过去未来观测器 1 号

模型漆, 亚克力, 电线, 树莓派 3b, 电阻屏, 特种夹, 天地杆 | model paint, acrylic, wire, raspberry pi 3b, screen, special clip, pole | 3+1AP

观众在观测器前, 可以依靠自己双眼的对焦, 让两个分离的人拥抱在一起, 当闭上右眼时, 将会看到左侧的人, 闭上左眼将会看到右侧的人。观众双眼对焦有一个缓慢的过程, 过程中的效果是: 二人缓慢的向彼此靠近。

In front of the observer, the audience can rely on the focus of their own eyes to make two separated people hug together. When closing their right eyes, they will see the person on the left, and when closing their left eyes, they will see the person on the right. There is a slow process of focusing the audience's eyes. The effect of the process is that the two people slowly approach each other.



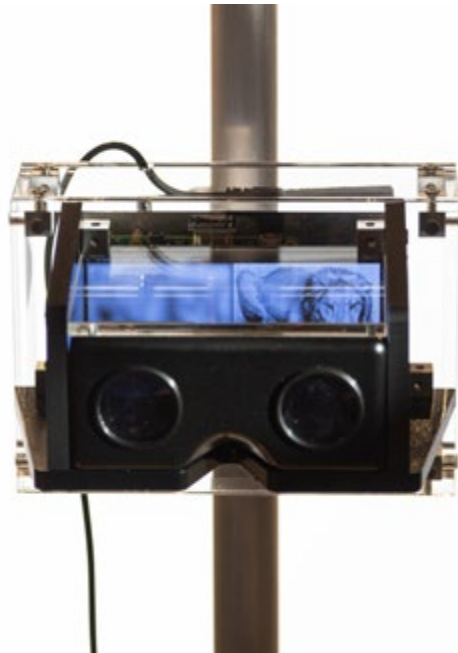
Past and future observer | 过去未来观测器系列

(4) Tiger And Lion Never Meet | 狮子老虎从不相遇

pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip | 天地杆, 模型漆, 亚克力, 电线, 树莓派 3b, 电阻屏, 特种夹, 2021 | 3+1AP

通过设备, 当观众同时睁开双眼, 将会看到因老虎和狮子影像重叠而出现的狮虎兽, 闭上右眼将会看到一只狮子, 闭上左眼将会看到一只虎。记得小学时候和同学争论最多的就是狮子和老虎谁更厉害, 老师的回答是, 他们生活在大洲, 并不会相遇。

A device for photographing based on a binocular camera imitating the distance between human eyes. When the audience opens the eyes at the same time, they will see overlapping lions and tigers, while closing the right eye, they will see a lion, and while closing the left eye, they will see a tiger. I remember when I was in primary school, the most controversial thing with my classmates was the lion and the tiger. The teacher replied that they lived on different continents and would not meet.



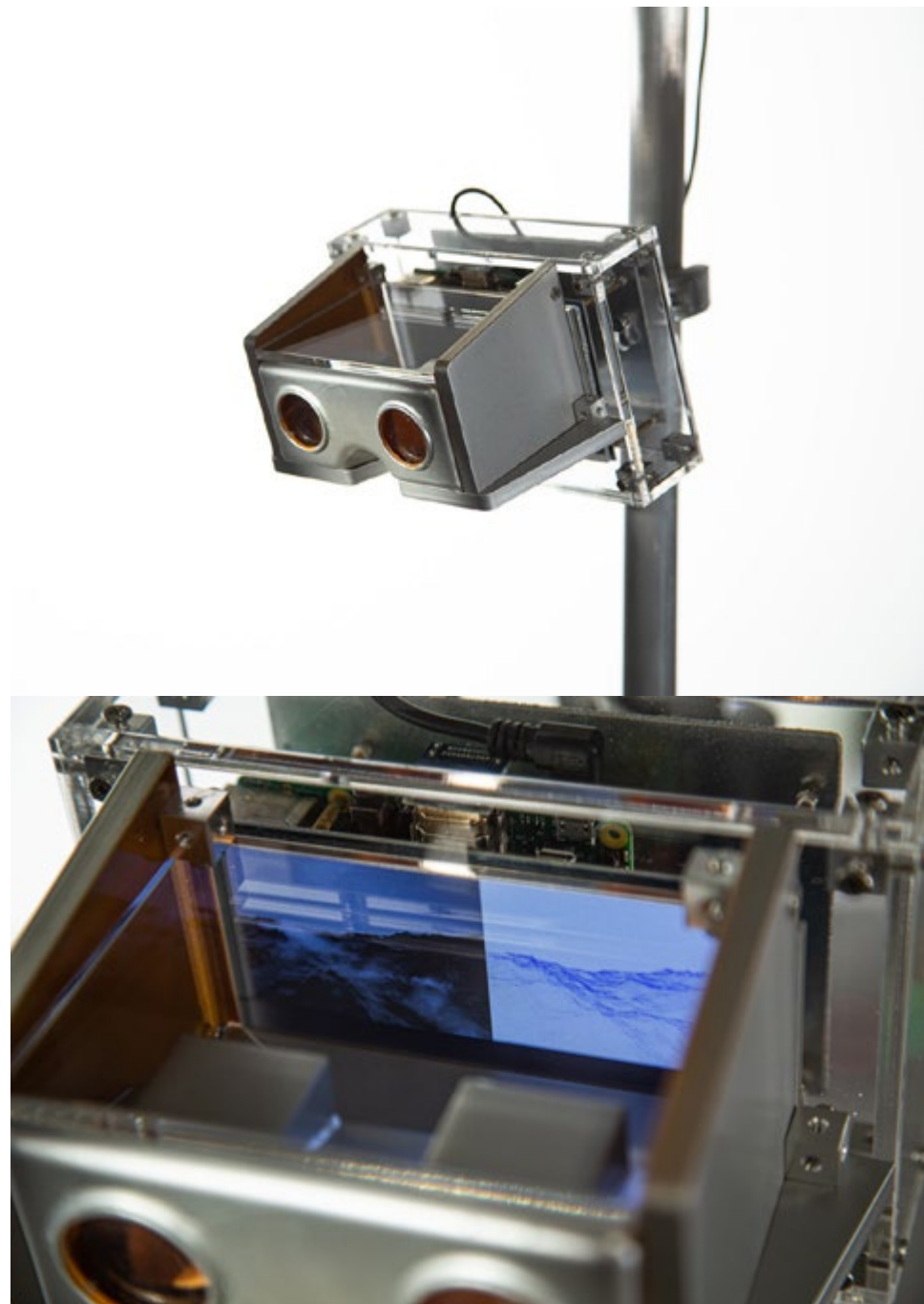
Past and future observer | 过去未来观测器系列

(5) Untitled | 无题

pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip | 天地杆, 模型漆, 亚克力, 电线, 树莓派 3b, 电阻屏, 特种夹, 2021 | 3+1AP

This series of works are based on the principle of human binocular stereo imaging. The author simulates the viewing distance of both eyes and makes shooting and viewing equipment, so that the audience can experience the simultaneous observation of "past" and "future": the works deconstruct the physical binary structure of human eyes at the historical level, and the intentions of left and right, red and blue, perspective vanishing point and so on. In the different interpretation systems of scientific, politics and religion, tension networks have been set up respectively. The author's solo exhibition "Go to Rome" based on the historical events of missionary boumeg is generated and launched in such a relationship network.

此作品系列基于人类双目立体成像的原理，作者模拟双眼的观看间距制作了拍摄与观看设备，观众借此可体验对“过去”和“未来”的同时观测：作品对于人类双眼的物理二元结构进行了一种历史层面的解构，左右、红蓝、透视灭点等意向在科学、政治与宗教的不同解释系统中，分别架设起富有张力的关系网络。作者基于传教士卜弥格历史事件的个展“去罗马”，便是在这样一种关系网络中生成展开的。



The vanishing Pope | 教宗的消失

hard sponge, aluminum, acrylic, wire, speaker, self made circuit board, projector
硬泡沫切割, 铝, 亚克力, 电线, 音箱, 自制电路板, 投影仪
1+1AP

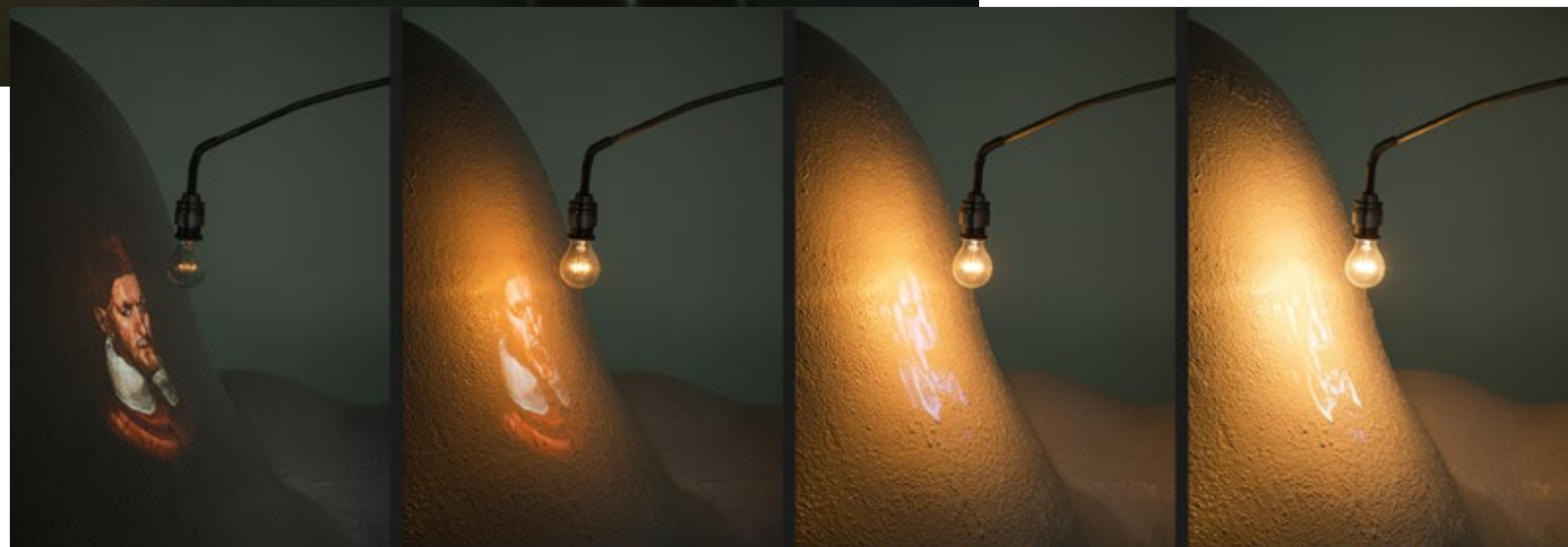
An installation based on light and sound. The voice of “Pope Innocent x” controls the brightness of a light bulb. The lamp gets brighter as the tone goes higher. When the Pope howls to the loudest moment, he will be transformed from the image by Diego Velazquez into the image by Francis Bacon, and his projection will be covered up by the brightest bulb until disappearing.

这件作品是一个通过声音音量来控制灯光强度变化的装置，我感兴趣的是光与光之间的紧张关系，灯光变强的同时投影的光便减弱，两者呈现出一种相互冲撞的状态。然而导致灯光变强的恰恰是投影中人物的呼喊。当英诺森十世的呼喊到达最大声的时候，形象也被灯光淹没…

视频在线观看链接 Video Links

<http://www.caoshuait.com/portal/article/index/id/40.html>





Light VS Light | 光 VS 光

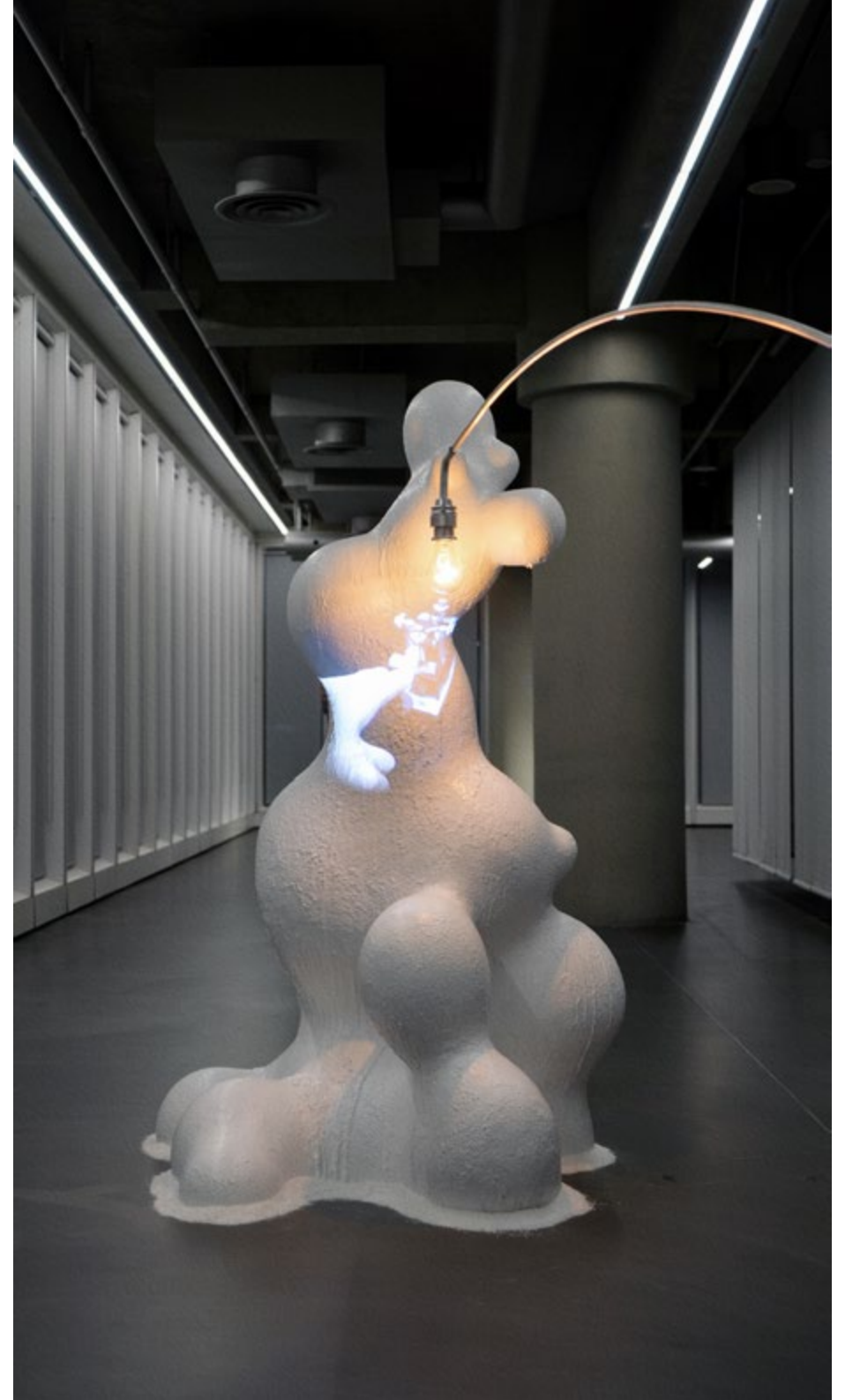
hard sponge, aluminum, acrylic, wire, speaker, self made circuit board, projector
硬泡沫切割, 铝, 亚克力, 电线, 音箱, 自制电路板, 投影仪
1+1AP

An installation based on light and sound. The dialogue about light is quoted from Boym's travel log which is converted into Morse code, it controls the brightness of a light bulb. There is always a negative correlation between the appearance of sound and the disappearance of image.

一个基于光和声音的装置。一段来自卜弥格旅行日志里关于光的对话，所转换成的莫尔斯码，控制着一个灯泡的亮度。声音的出现和影像的消失之间，始终呈现出负相关的紧张关系。

视频在线观看链接 Video Links

<http://www.caoshuait.com/portal/article/index/id/43.html>



Ideology | 异地牢结

stereo camera, graphics data conversion program, 4k TV, split screen, cables
立体摄像头, 图形数据转换程序, 4k 电视, 分屏器, 数据线 | 5+1AP

The tracking of the audience in the exhibition hall will be captured by the surveillance camera and converted into an actual distance value (similar to the step counting of WeChat). These steps will follow the actual distance of the missionary Michel Boym walked from Yunnan to Rome and add upon. In one of my future exhibitions, the dot on the map will reach Vatican from Kunming, Yunnan.

In 1659, Michel Boym was appointed by Emperor Yongli of the Southern Ming Dynasty as a special envoy to Rome to request military assistance from Pope Innocent x, the nominal European spiritual leader. During this long journey, his identity switched among the diplomatic envoy of Ming Dynasty, Christian priest, pagan, naturalist and geographer. Finally, he was rejected by people with different ideologies and died on the Vietnamese border.

观众在展厅范围内的位置移动, 会被立体摄像头捕捉, 并转变成实际移动的距离数值 (类似微信步数的统计), 这些步数将沿着传教士卜弥格 (Michel Boym) 从云南一路去罗马的实际行走距离, 一路累积。直至未来展览的某一天, 地图上移动的点从云南昆明抵达梵蒂冈。

1659 年, 卜弥格受命于南明永历皇帝, 作为特使由中国前往罗马, 向名义上的欧洲精神领袖——教皇英诺森十世请求军事援助。这次长途跋涉中, 他的身份在明朝外交使者, 基督教神父, 异教徒, 博物学者, 地理学家之间切换, 最终被抱持不同意识形态的人们全部拒绝, 死于越南边境。



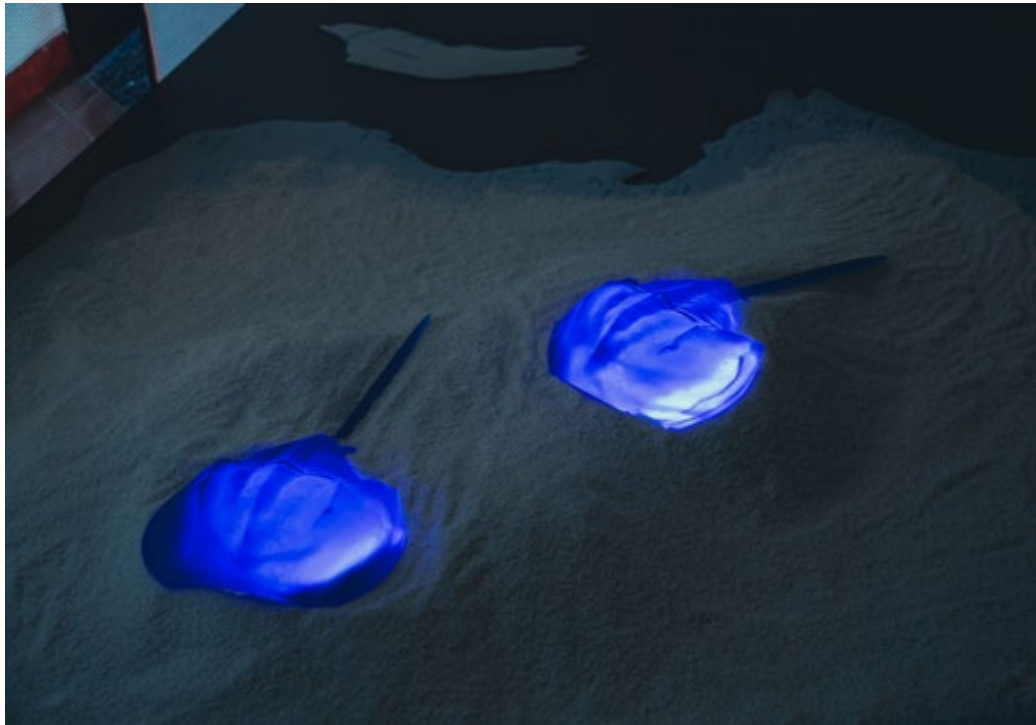
视频在线观看链接 Video Links

<http://www.caoshuait.com/portal/article/index/id/46.html>



The emissary 400 million years ago | 四亿年前的使者

Blue glass casting, quartz sand | 蓝色玻璃铸造, 石英砂
1+1AP



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

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.

公海上，一个无限房间的招待所住满了客人，这时又来了一个住客。这是一个海边寓言故事，由一个思考数学问题的官员来讲述。仿佛一切发生在睡梦即将结束的清晨，指向潜意识的大海床。招待所建成数十年后的今天，沉睡在一片废墟中，静候拆迁，原地将建起一座新的会所，等待着中国经济内循环的大潮。3D 影片的旁白也是由当地人以当地方言口述。

视频在线观看链接 Video Links

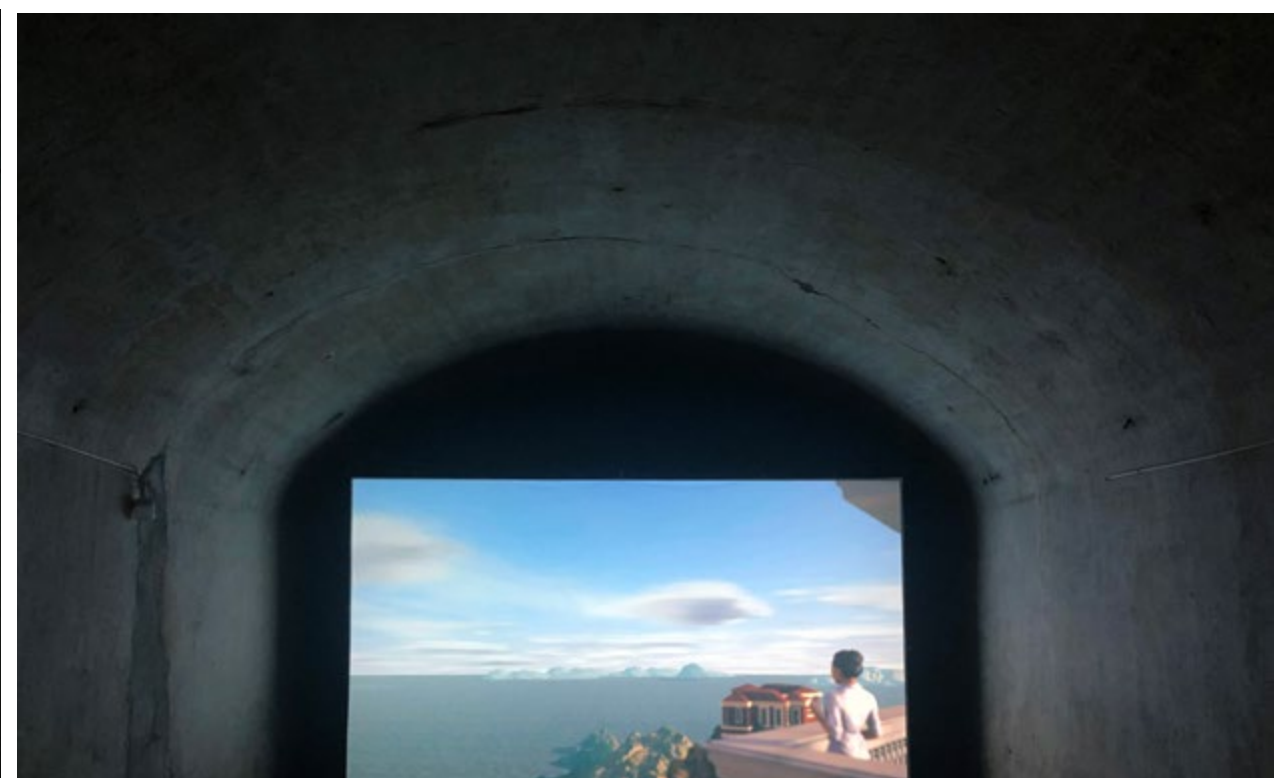
<https://vimeo.com/496189517>

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。



视频在线观看链接 Video Links

羊的循环

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



Roam Simulator | 散步模拟

2020

形式：电子游戏和影像装置现场 | 材料：4K 屏，树莓派，电容屏，金属支架，手柄，计算机 | Form: interactive game and video installation | Materials: 4K screen, raspberry pie, capacitive screen, metal bracket, handle, computer

作品是一个结合了拍照功能的电子游戏个人项目。游戏中的时间已停止，玩家可以利用“拍照”这个除行走之外唯一的按键，在实时渲染的荒漠世界里，对家庭相册中的时间进行召唤。

离开北方生活已经十五年，既有人生被切分成了几乎均等的前后两段、南北两个城市。现实空间无论如何被拆迁改造，关于故乡最初的地理结构和印象永远定格缓存在大脑深处，并通过梦进行一些还原重组。我沿着家庭相册的线索把其中出现的地点用 3D 数字模拟的方式还原到了一个游戏中，而空间组合方式延续了关于梦地图的长期记录。展厅里，散落的相片亦是游戏的线索。游戏关于在一个覆盖着心理地图的潜意识星球表面，孤独散步的过程。几十年前、几年前、还有昨天的某个瞬间，同时到来。这个作品延续了一个多年前的自我提问，人是不是可以借助变动的技术，用地理去理解历史，用空间去理解时间？作品起源于自己对戴森球这种科幻文学中的人造物的一种反思，如果在戴森球的思路之下，一切都可以被当作纯粹量化的资源和能量的话，那么记忆中的存在物们对个人意味着什么？

视频类在线观看链接 | Video Links

Exhibition Recording

<http://www.caoshu.com/portal/article/index/id/38.html>





This is a project of video game combined with photo taking function. The time in the game has stopped, and players can use the "Recall" button as "photo taking" action.

Audience as player can recall the time in different family album, which were scattered in a real-time rendering desert world.

It has been 15 years since I left the north, and my existing life has been divided into two almost equal parts. No matter how the city space is demolished and reconstructed, the original geographical structure and impression of hometown will always be stored in the depth of the brain. Some reduction and reorganization in deep dream. I follow the clues of the family album and return the location of it by 3D digital simulation.

It was originally in a game, and the spatial combination continued the long-term recording of dream map. In the exhibition hall, scattered photos are also available. They are clues to the game. The game is about walking alone on the surface of a subconscious planet covered with a mental map. Dozens a moment of years ago, a few years ago and yesterday came at the same time. This work is a continuation of the self questioning of many years ago, Can people understand history with geography and time with space by means of changing technology?

he work originated from my own thinking about Dyson Sphere. Under the Dyson Sphere's train of thought, If everything can be regarded as pure quantitative resources and energy, what does the existence in memory mean to individuals?



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

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

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.



线上虚拟展厅地址 Virtual exhibition address:
<https://vr.7mphoto.com/165>



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是一个墓碑，见证着一个不可知的神秘生命的消逝。



Sisyphus| 西西弗斯

2017

3D Render Moving Image Installation |3 editions+1AP| 3D 数字模拟渲染 GIF 动画装置

“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，西西弗斯回归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.



视频在线观看链接 | Video Links

西西弗斯

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

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



Sisyphus 3| 西西弗斯之三



Sisyphus 6| 西西弗斯之六



Sisyphus 2| 西西弗斯之二



Sisyphus 11| 西西弗斯之十一

Forward Backward| 快进快退

2017

3D Render Moving Image Installation | 55cm×12cm×12cm

| 3 editions+1AP| 3D 渲染 GIF 动画装置



The One Who Lived Yesterday | 活在昨天的人

2019

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

5 分 26 秒 | 高清 3D 动画装置 | 8 版本 +1AP

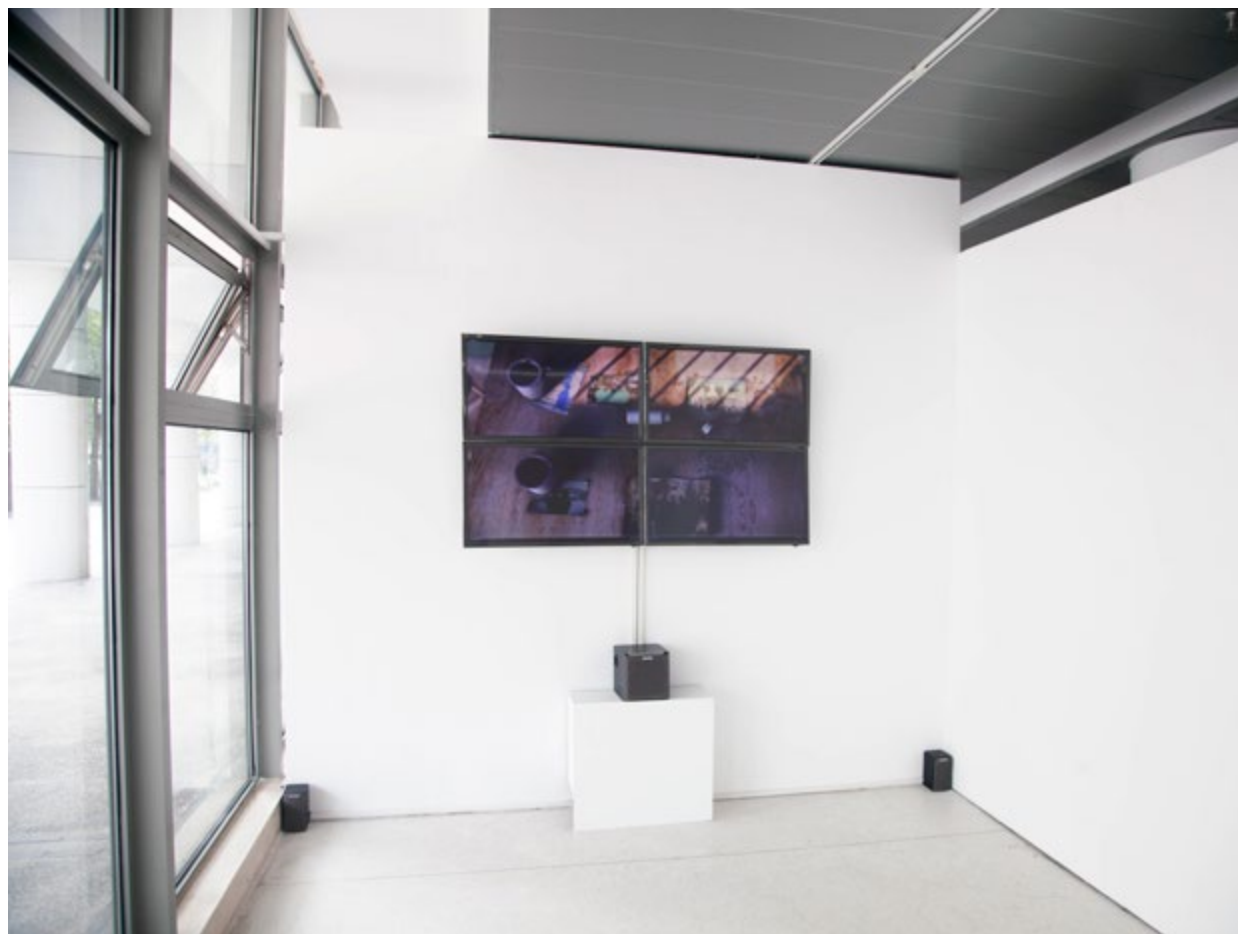
A voice runs through the film, the anonymous, dream-like speaker, is telling a story about yesterday. The voice of the speaker seems come from a different place, from a different "incarnation", while the speaker himself is hiding. Each of its incarnations is the shaper of "This yesterday," and yesterday 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一岁多的时候的那个厕所的地砖。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。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。

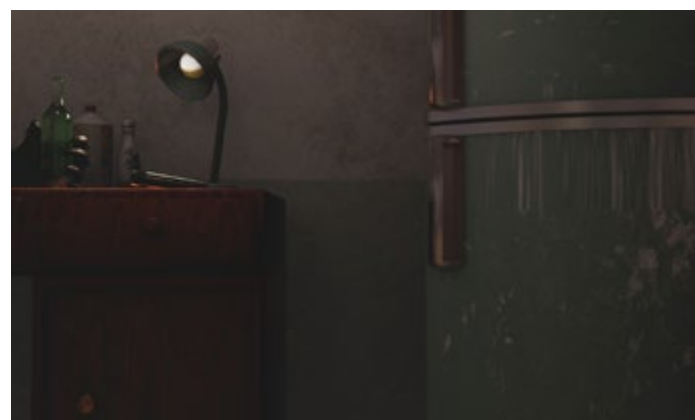
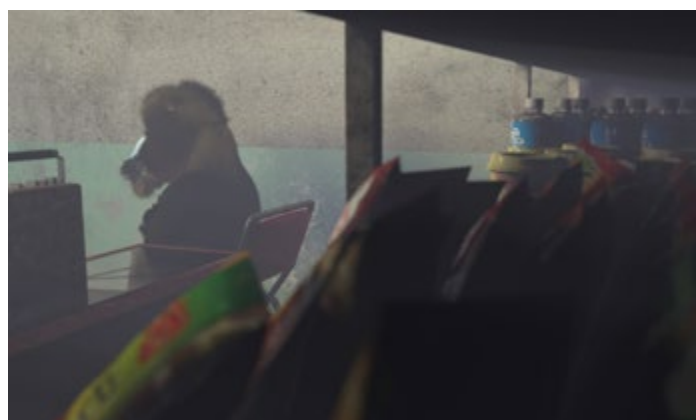
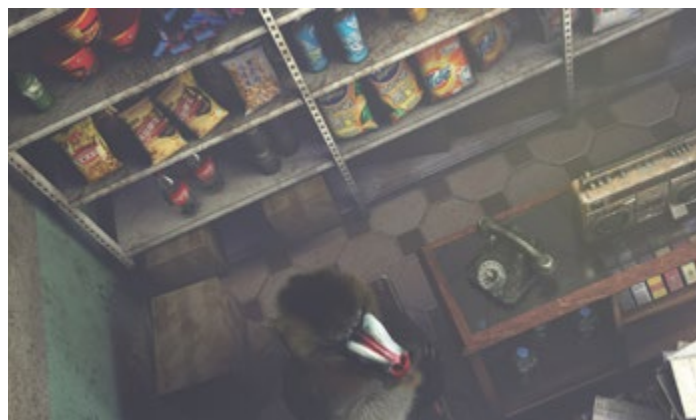
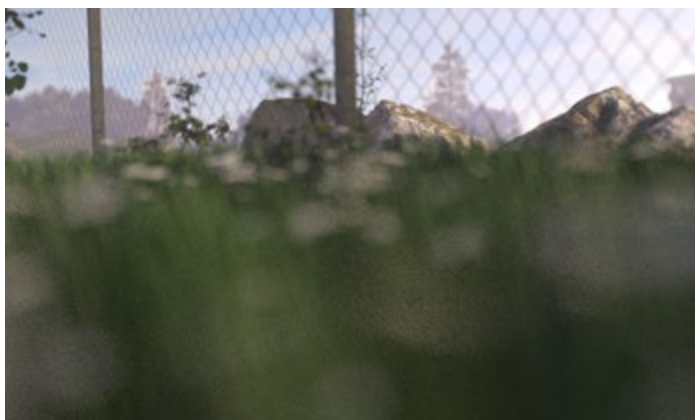
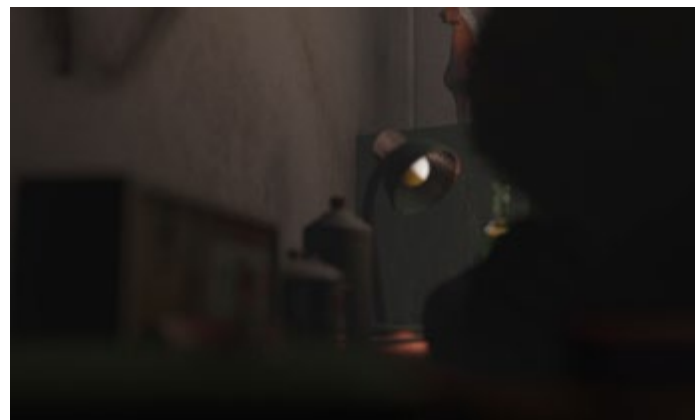
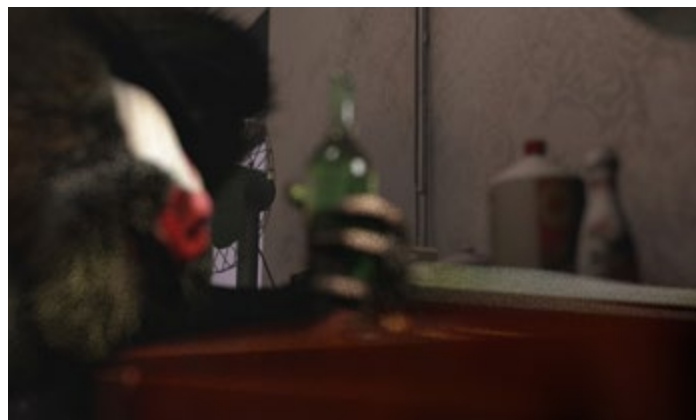
Dream, as the ultimate form of film, makes the time of memory to be juxtaposed in the same dimension. The work has three perspectives, three perspectives examine the same space, which is all modeling and rendered by 3D software. The objects and situations in the space originate from the author's dream 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

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







Corner of the Park Prologue | 公园一角 序

2018

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

4 屏幕 3D 渲染动画装置 | 尺寸可变 | 6 版本 + 2AP

《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 :caoshuarts

公园一角 | 序 (4 屏幕版本)

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





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。

Get your confirmation! And urge me to move forward!



视频类在线观看链接 | Video Links

HI

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



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 数字模拟动画 | 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。因为在横滨 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一个墓碑, 见证着一个不可知的神秘生命的消逝。





视频在线观看链接 | Video Links

Exhibition Recording

<http://www.caoshuait.com/portal/article/index/id/12.html>

<https://vimeo.com/500398090>

Video No.1 Loop

<https://vimeo.com/500398090>

Password:caoshuait

Video No.2 Loop

<https://vimeo.com/500402145>

Password:caoshuait

Video No.3 Loop

<https://vimeo.com/500405706>

Password:caoshuait

Exhibition in A4 Art Museum

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。





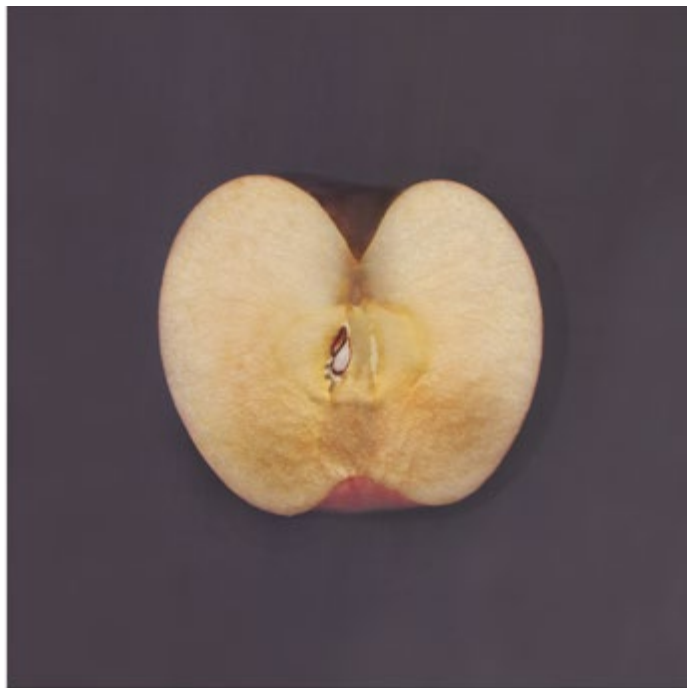
Portrait of Time | 时间的肖像

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，扫描正在运动或者变化中的物体，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

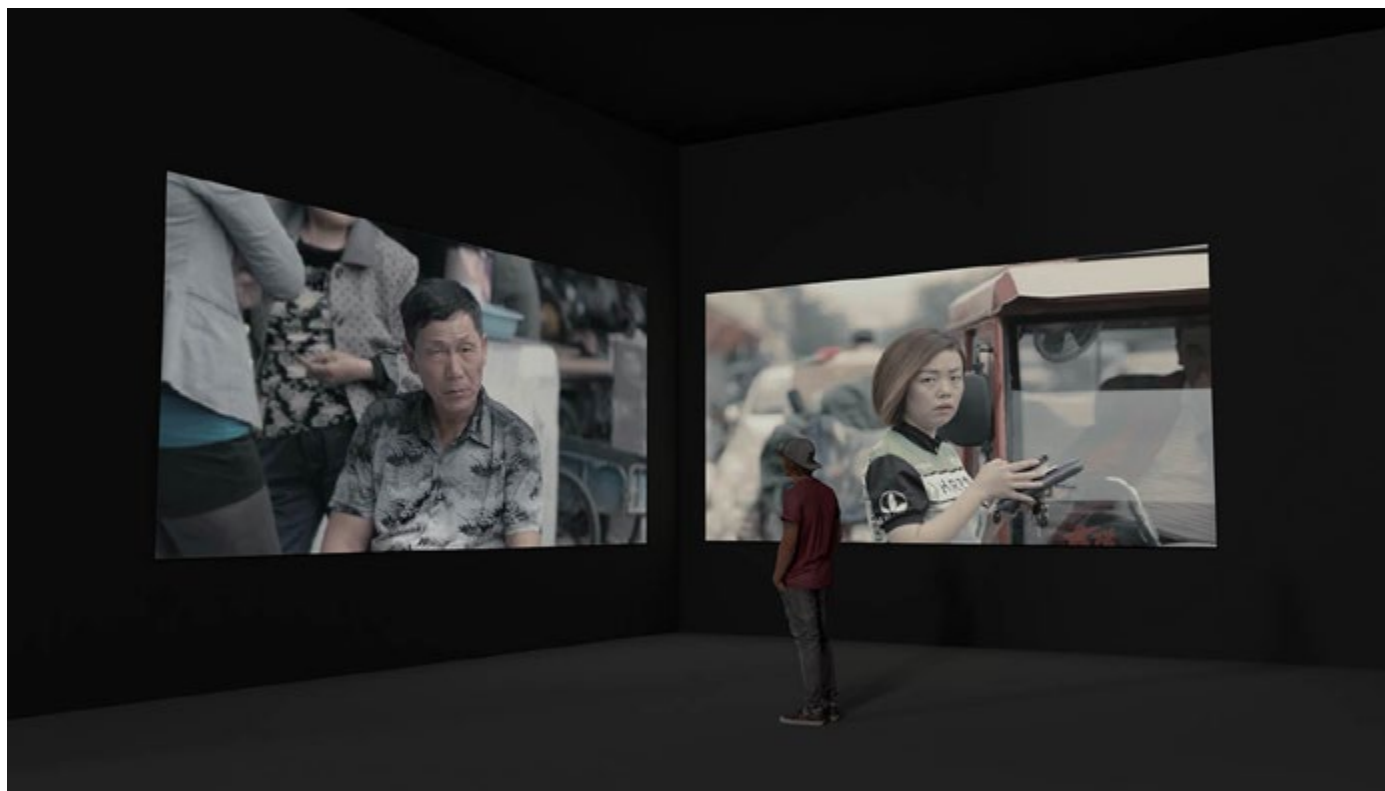
Meet-ing | 相遇

2015

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

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。





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



WE | 我们

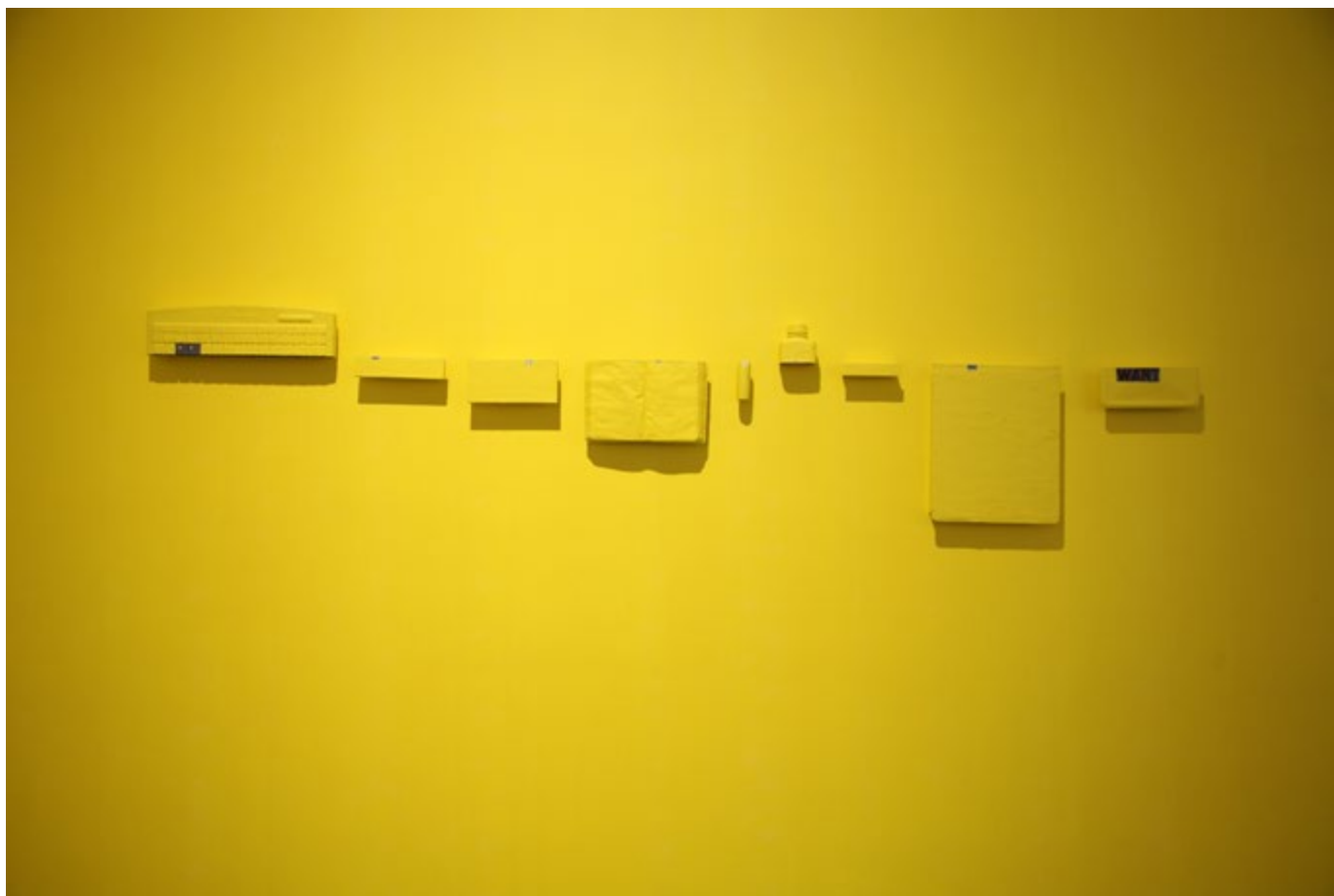
2015

Installation | Readymades Cutting, Propylene | 150cm *35cm

装置 | 丙烯、现成品切割 | 150cm×35cm

This work deals with the process of cutting off objects which surround me, including the keyboard that I often tap away at, a CD player I often listen to, lipstick of my ex-girlfriend, old books, etc. I painted these items in yellow, leaving only one package for each item. Above each item, there is space for only one word on top of the package. Eventually, the words are placed on the same level, forming a sentence—"We don't want to be what you want us to be." After the process of cutting is complete, all the words remain at the same level.

这件作品是对身边物的切割处理，包括经常敲击的键盘、听的CD盒、前女友的口红、旧书等等，我把这些物品涂成黄色，每件物品只留下一个包装上面的单词，最终这些物品上的单词处在同一水平线上，组成一句话——“我们不想成为你们希望的样子”。在切割处理后，所有单词保持在同一水平线上。



Babel | 巴别塔

2016

影像装置 | 1 分钟循环 | Video Installation | 1 Min loop

我找到无数的电视节目，每个节目中提取出一个汉字，将这些截取出的汉字连接起来，组成圣经第十一章——巴别塔的段落

I found countless TV programs, each program extracted a Chinese character, and connected these intercepted Chinese characters to form the passage of Chapter 11 of the Bible, the tower of Babel



City Neon | 都市霓虹

2015

1080p 高清三屏影像 | 时长 3 分 18 秒 | 1080p HD Three Channel Video | 3 '18''

一件三屏幕影像装置，描述一段夜色下的女子眨眼动作，过程从正常速度逐渐变慢直到接近于静止，而随着时间的推移人物渐渐消失于城市霓虹中，只留下目光在夜色中

This piece is a three channel video installation. Under the dim light of night the woman's blink of an eye movement is slowed down to motionless. But as time goes on the three characters gradually disappear in the city of neon.



SCENERY RUN AWAY | 出走的风景

2013

3 Channel 1080p HD Video Installation | Time: 4 minutes 18 seconds

Looping 3 通道 1080p 录像装置 | 4 分 18 秒循环

With the approaching shaking sound of the Chinese town scenery, the part of the scenery is also trembling violently. Peace always hides crisis.

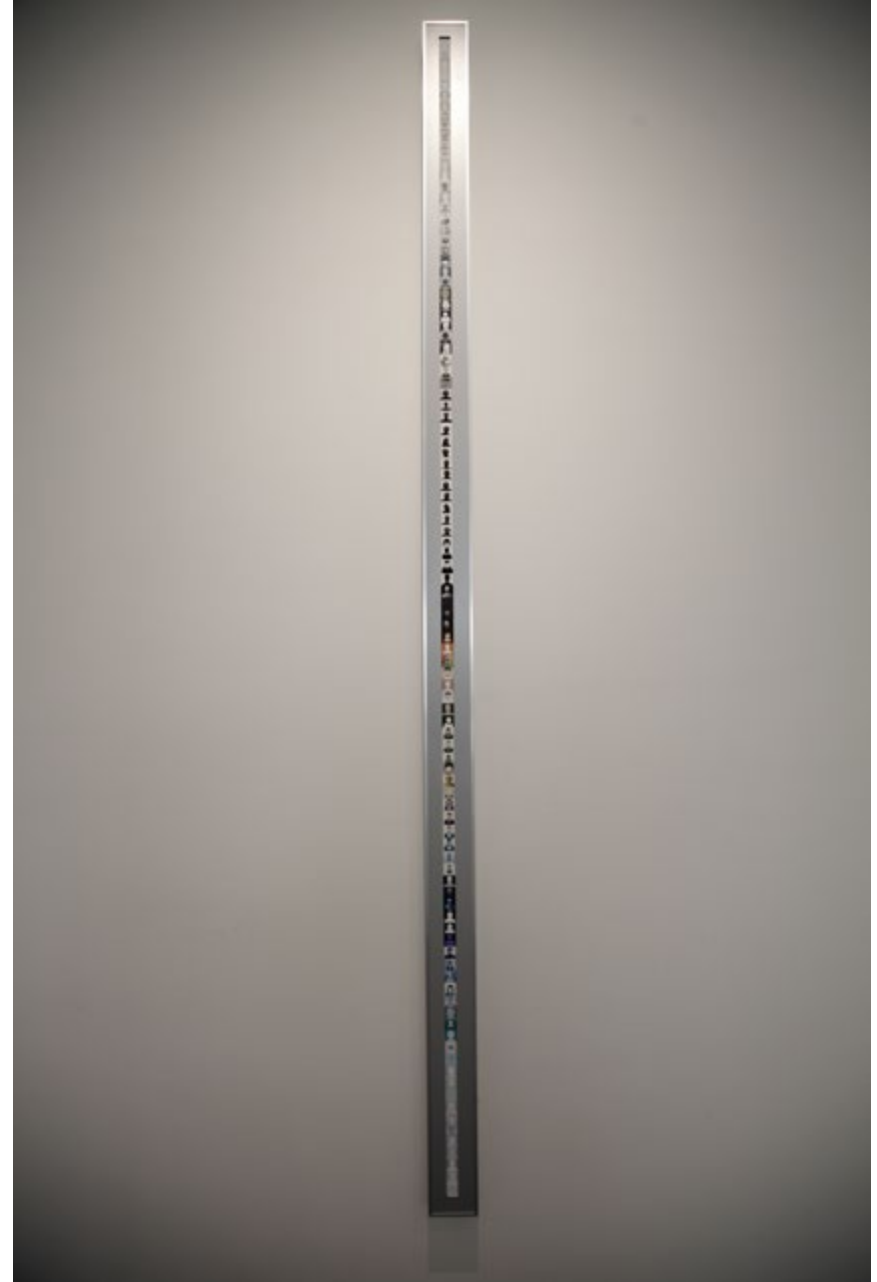
平淡无奇的中国小镇风景，伴随着渐渐逼近的震动，风景的局部也发生着剧烈的震颤，危机永远潜藏在平静中。



STRANGERS | 陌生人

2015

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



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，就像被并置出现的不可数名词。

视频在线观看链接 | Video Links

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





2015
Exhibition in 20 Min Max Festival Munich Germany

Secondhand Rythem | 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。

视频在线观看链接 | Video Links

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





COLLOQUIALISM | 大白话

2007

720p Video | size variable | 4'57" | 6 editions + 1AP | 720P
录像 | 4'57" | 3 版本 + 1AP

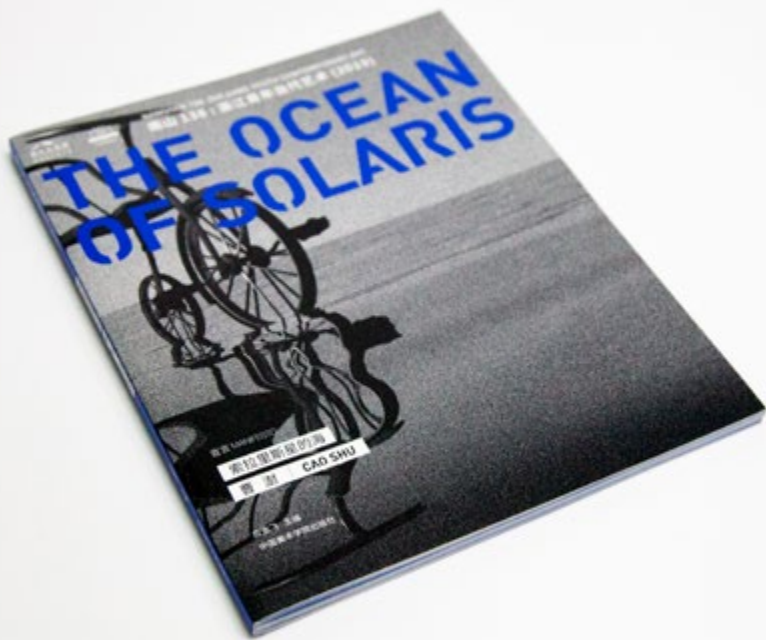
Waiting, is an absurdity, some kind of eternal behaviour
with no purpose and no ending.
关于一个街头的等待者，等待是荒诞的、没有目的、没有
尽头，似乎藏有某种永恒性的隐喻。

视频类在线观看链接 | Video Links

<http://www.caoshuait.com/portal/article/index/id/28.html>



Publication | 出版物



2020 出版物，曹澍个展画册 - 索拉里斯星的海，浙江美术馆，杭州，中国
2020 Publication, Cao Shu Solo Exhibition, The Ocean of Solaris, Zhejiang Museum, Ha



Publication | 出版物



2019, “窗外的鬼怪” 艺术家书, A4 美术馆, 成都, 中国
2019, Monster Outside the Windows,A4 Art Museum,Chengdu,China



Publication | 出版物



2018, “公园一角” 艺术家书, OCAT 深圳馆, 深圳, 中国
2018, Corner of the Park, OCT Contemporary Art Terminal, Shenzhen, China

