



曹 澍  
CAO SHU

2022

## 曹澍

1987 年出生于山东济宁，现工作生活于杭州。创作媒介以 3D 数字模拟影像装置、电子游戏为主，构造暗藏众多分支的叙事，形成不同媒介关联的意义网络。其工作往往基于某个特定地点或空间展开，涉及历史事件或个人记忆，试图提出开放性的问题导向。近年于想象力学实验室、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或个人项目；并参与过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 上海馆，OCAT 深圳馆等机构和美术馆的群展；还作为瑞士巴塞尔 Atelier Mondial（2017），日本横滨黄金町艺术节（2019），德国 Muffatwerk 文化艺术中心（2020）驻地艺术家进行创作。曾获 OCAT × KADIST 2022 年青年媒体艺术家奖、2021 年 PHOTOFAIRS|Shanghai 曝光奖、2017 年 BISFF 杰出艺术探索奖等。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。

## CAO Shu

CAO Shu (b. 1987, Shandong Province, China) lives and works in Hangzhou, China. He graduated from the New Media Art Department of China Academy of Art in 2009 with bachelor degree, and the Inter Media Art School of China Academy of Art in 2012 with master degree. His working interfaces include but are not limited to, 3D digital moving image, sound installation and interactive games. Cao Shu often constructs narration in a restrained way, offering the audience a new perspective of things, and through his transdisciplinary practice, a multi-branched network of meanings is formed. His works are often based on a specific place and space and ask open-ended questions. He hopes to reactivate historical events or personal memory at the perceptual level through experiments with different materials and media. 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 2022 OCAT x KADIST Artist-in-Residence Award, Exposure Award 2021 of PHOTOFAIRS Shanghai, the New Narrative Award from the Long Week of Short Films, BISFF Award for Outstanding Artistic Achievement. Recent works have been exhibited in Kunsthhausbaselland, Macao Art Museum, UCCA dune, Asia Society Hong Kong Center, Beijing Minsheng Art Museum, OCAT Shanghai, OCAT Shenzhen, etc.

#### 个展、个人项目：

2021 年

去罗马（想象力学实验室 X 天目里 B10CK, 杭州）

2019 年

索拉里斯星的海（浙江美术馆，杭州）

窗外的鬼怪（黄金町太平庄，横滨）

#### 近年群展：

2022 年

海洋学 | 月亮的倒影是海的脊骨，红顶艺术中心，厦门，中国

记忆刺痛我，Matadero Madrid 当代艺术文化中心，马德里，西班牙

共同的 \_\_\_\_ (OCAT 上海馆，上海)

从叠影间穿过 (Gene 弥金，上海)

艺术的语言，艺术家的游戏 (OCAT 深圳馆，深圳)

改造未来 ( 多伦美术馆，上海)

身体 · 宇宙：共同生活的艺术 (谢子龙影像艺术馆，长沙)

2021 年

缓慢的抵达 (巴塞尔乡村洲美术馆，巴塞尔)

多棱 · 互观 (澳门艺术博物馆，中国澳门)

#TGIF——Thank God It's Fungible (Brownie Project, 上海)

平面游击：起来！数字失神者 (PSA 上海当代艺术博物馆，线上)

太空奇谈 (UCCA 沙丘美术馆，秦皇岛)

2019 年

当代艺术年鉴展 (北京民生美术馆，北京)

2018 年

小说 - 艺术 (OCAT 深圳馆，深圳)

“不在服务区” (南京艺术学院美术馆，南京)

Pity Party (Sleep Center, 纽约)

#### Solo Exhibitions

2021, GO TO ROME, B10CK@Ooeli, Hangzhou

2019, The Ocean of Solaris, Zhejiang Museum, Hangzhou

2019, Monster outside the windows, Koganecho, Yokohama

#### Group Exhibitions

2022

Thinking Through Ocean, Topred Center for Contemporary Art, Xiamen, China

Memory hurts me, Matadero Madrid Contemporary Art and Culture Center, Madrid, Spain

In Solidarity with \_\_\_\_, OCAT Shanghai, Shanghai

Shape the Future, Shanghai Duolun Museum of Modern Art, Shanghai

Passing Between Reality and Falsehood, Gene, Shanghai

Art's Language Artist' Game, OCAT Shenzhen, Shenzhen

"Body and Cosmos" the art of living together, Xie Zilong Photography Museum, Changsha

2021

Slowly Arriving, Kunsthhausbaselland, Basel

Multi-Prismatic Mutual Views, Macao Art Museum, Macao

#TGIF (thank God it's funny), Brownie project, Shanghai

Unite! Digital Voyagers, PSA Shanghai Museum of contemporary art, Online

Space Oddity, UCCA Dune, Qinhuangdao

2019

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

2018

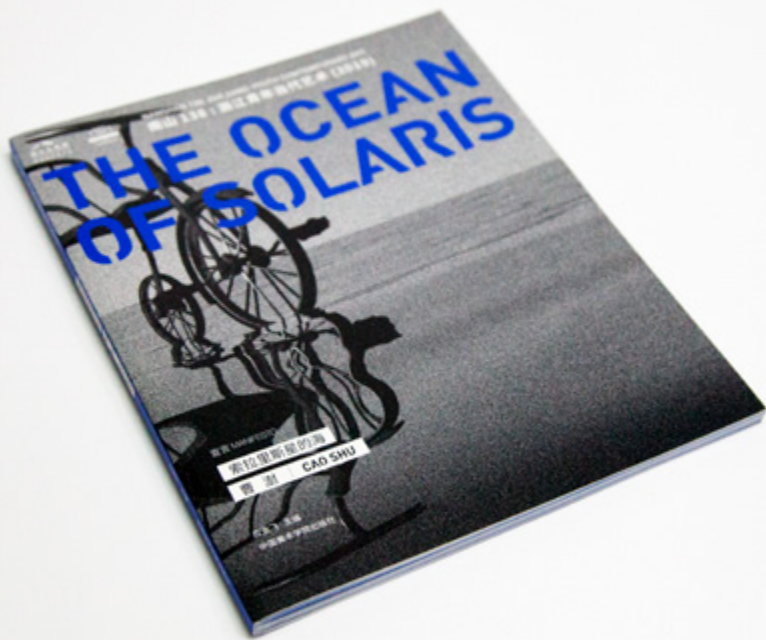
Fiction Art, OCT Contemporary Art Terminal, Shenzhen

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

Pity Party, Sleep Center, New York



Publication | 出版物



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



2018, 出版物, “公园一角” 艺术家书, OCAT 深圳馆, 深圳, 中国  
2018, Publication, Corner of the Park,OCAT Shenzhen,Shenzhen, China

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 Art Museum, Hangzhou, China



SOLO EXHIBITION-GO TO ROME | 个展：去罗马



## SOLO EXHIBITION-GO TO ROME | 个展：去罗马

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

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

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

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

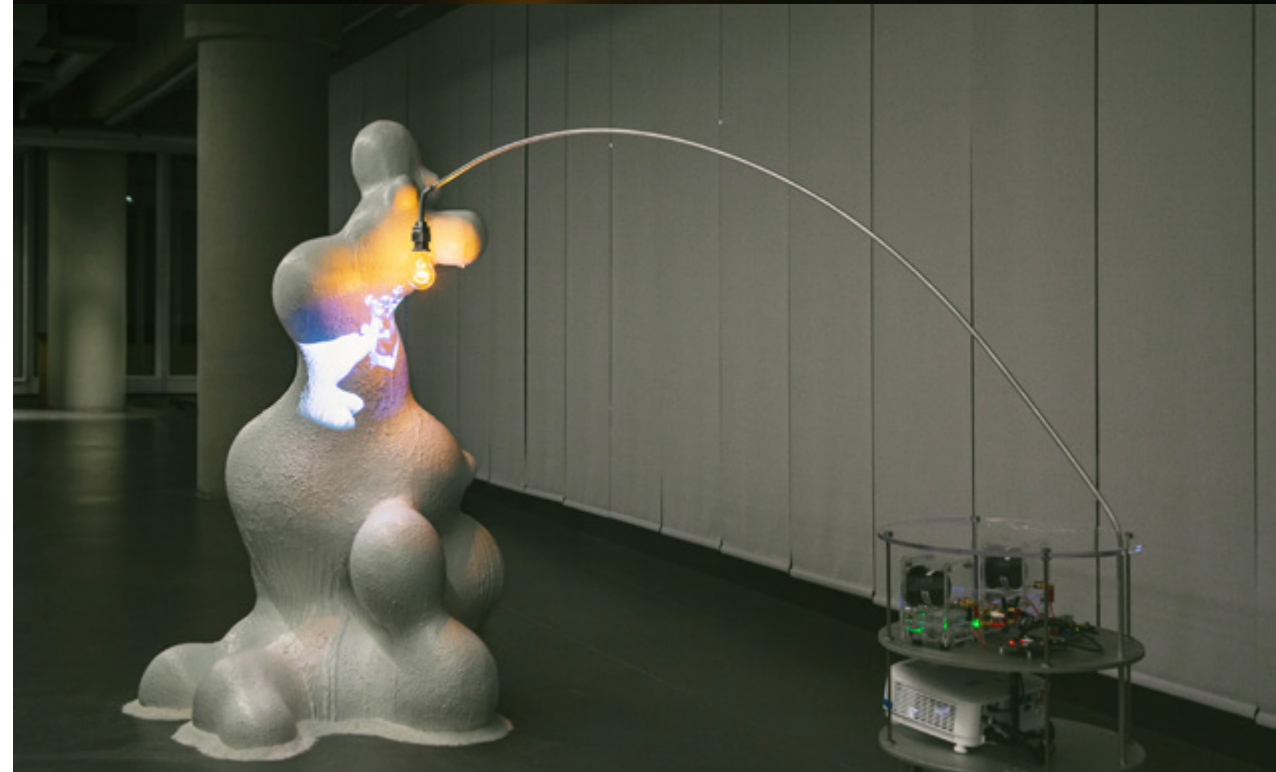
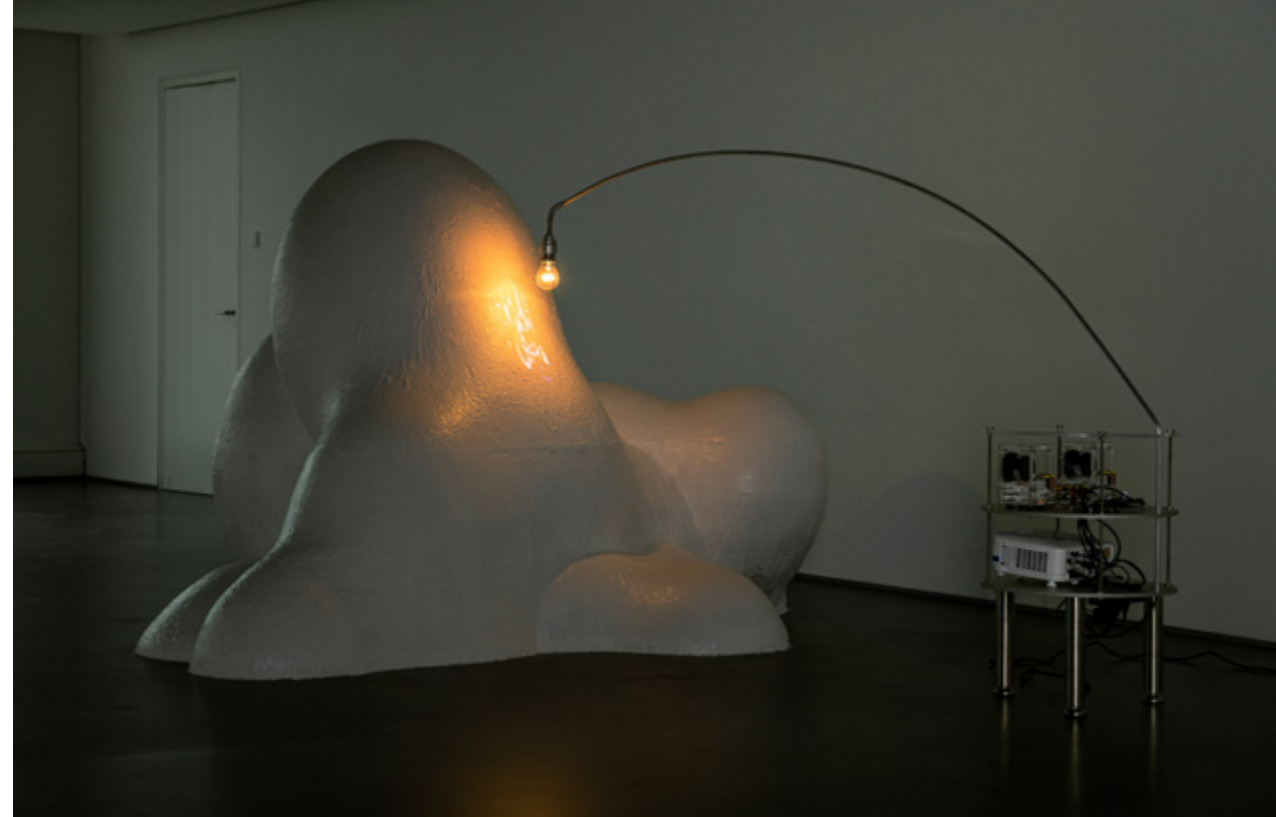
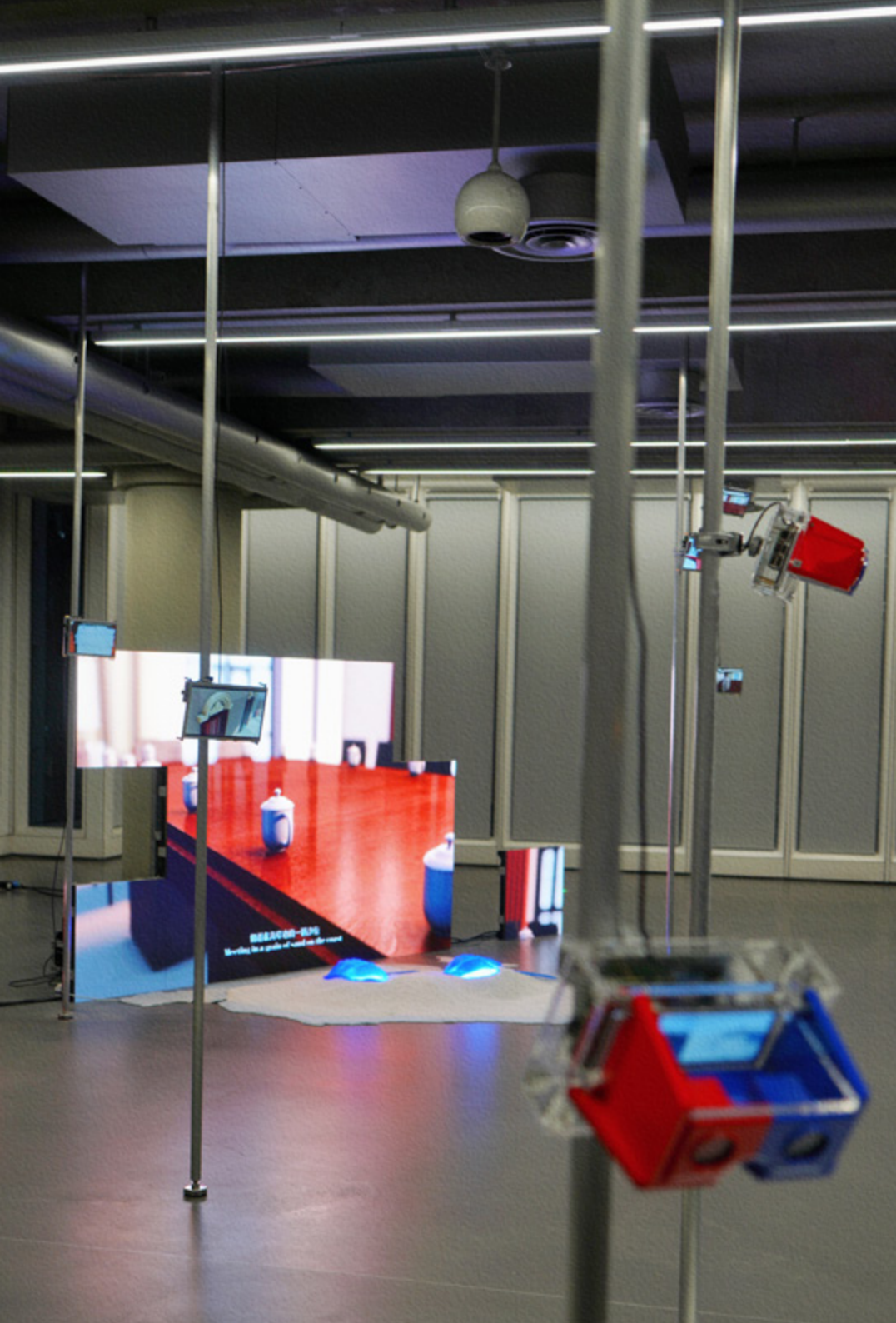
"GO TO ROME" is CAO SHU's latest project in imagokinetics. This exhibition began as a two-year project, exhibits a total of 12 works, including 3D rendered moving image installations, sound installations, interactive games as well as other medium of works. In 1651, Michel Boym (1612—1659) was appointed 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.

2021 年的个展“去罗马”，关于一个传教士的旅行笔记，被历史中不同意识形态的叙事打散后的碎片化意义网络。

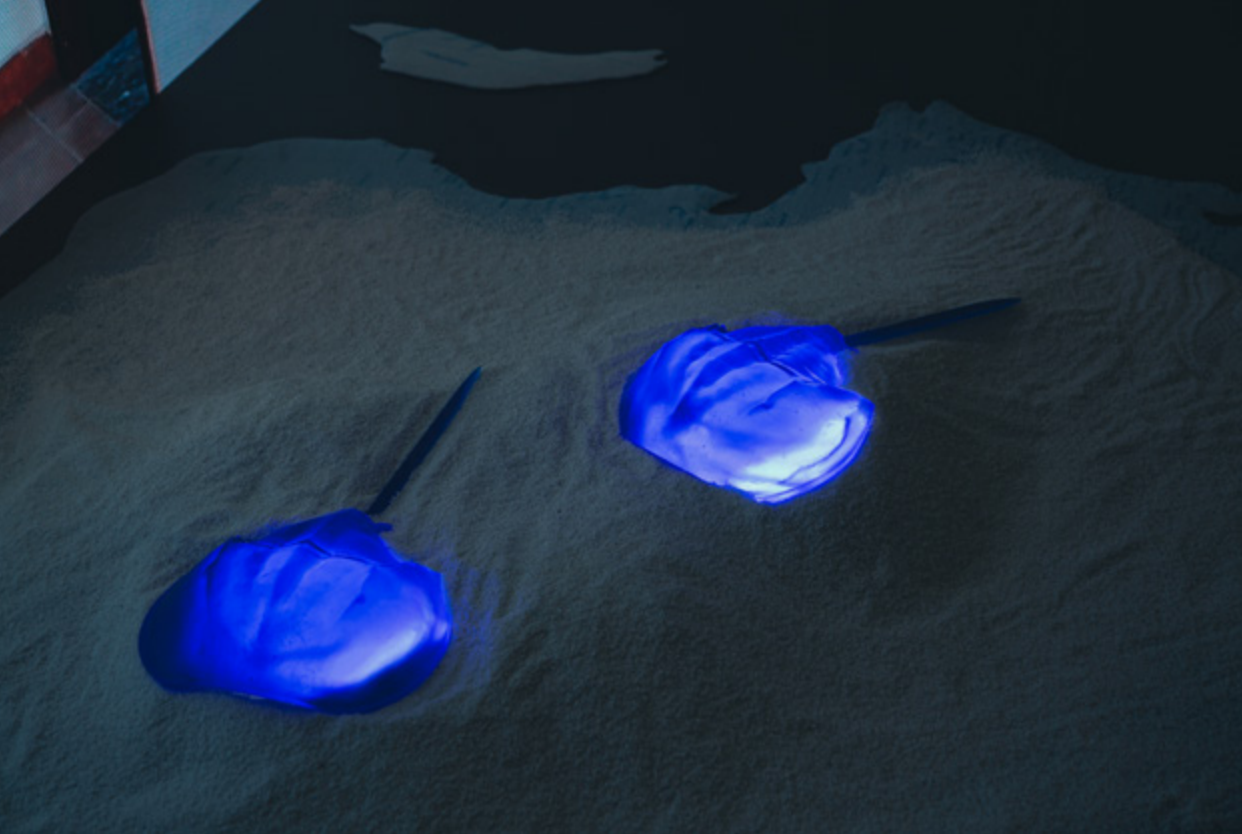
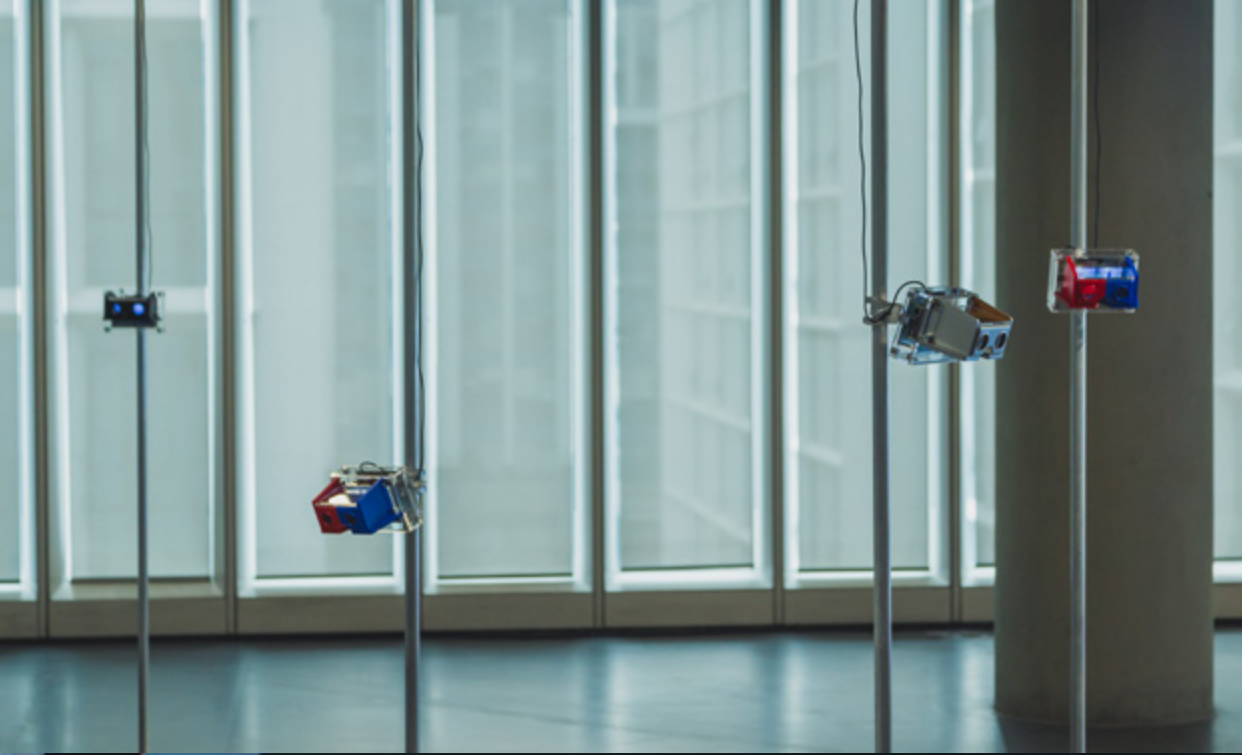
1651 年，卜弥格（Michel Boym, 1612—1659）受命于南明永历皇帝，作为特使，经澳门、果阿、莫卧尔、波斯、安纳托利亚、土麦那，前往罗马，向名义上的欧洲精神领袖——教皇英诺森十世请求军事援助。这次历时 8 年的长途跋涉中，他的身份在明朝外交使节、传教士、博物学者、地理学家、动植物学家、异教徒之间反复切换。最终被抱持不同意识形态的人们全部拒绝，死于越南边境。我想试着将不同作品之间形成的线索，理解为一篇虚构的残页，12 件装置作为残页的标点符号，散落在展厅中，等待观众剥开事件的地质层进行解谜。

传教士卜弥格在旅途间隙，出于散漫的好奇心而留下了动植物图画，被遗失在历史的阴影里，却因东西方野史记载的负形被拼凑出蛛丝马迹。物质材料之间的遭遇就像虫洞，作为证据将历史的很多端口联通在一起，这些端口如同磁铁的红蓝两极，本身一体，却又相互对立。











## SOLO EXHIBITION-GO TO ROME | 个展：去罗马



### 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

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. The route of the audience is also the actual distance of this missionary from the East to the West in history. During this period, 370 years of globalization have passed. Audiences with different identities at different times, slowly, completed a long journey that really happened in history.

艺术家在展厅中设置了一个捕捉一定范围内观众行走步数的立体摄像头，并实时换算成实际移动的距离数值，沿历史上传教士卜弥格（Michel Boym, 1612-1659）从昆明前往罗马的旅途一路累积。伴随着作品的展出，在不同时间不同身份的观众参与下，未来的某一天，这个移动在地图上的点将最终抵达梵蒂冈。不同时间不同身份的观众，慢慢一起完成一次历史上真实发生过的长途跋涉。





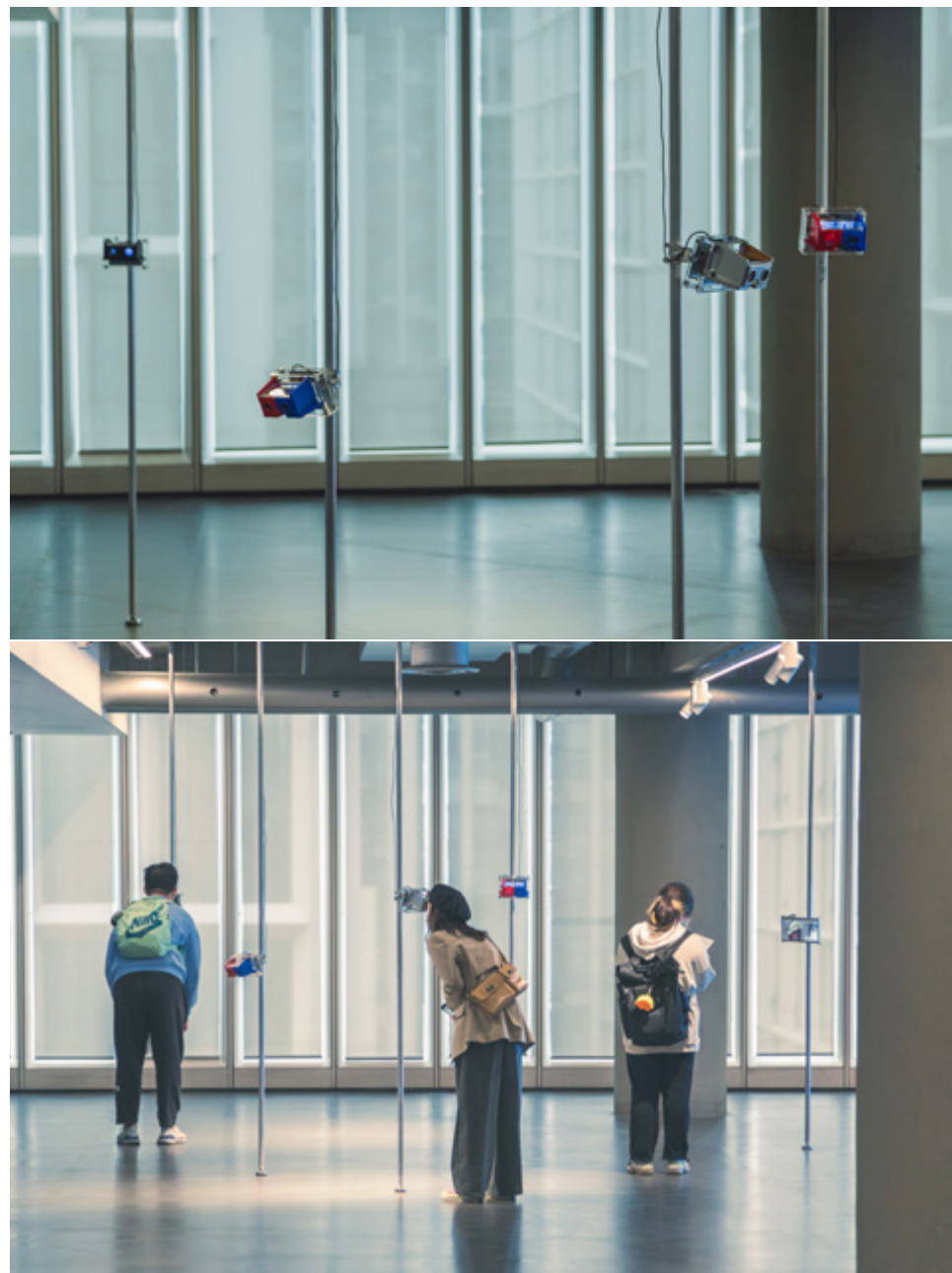
## SOLO EXHIBITION-GO TO ROME | 个展：去罗马

### 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

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。

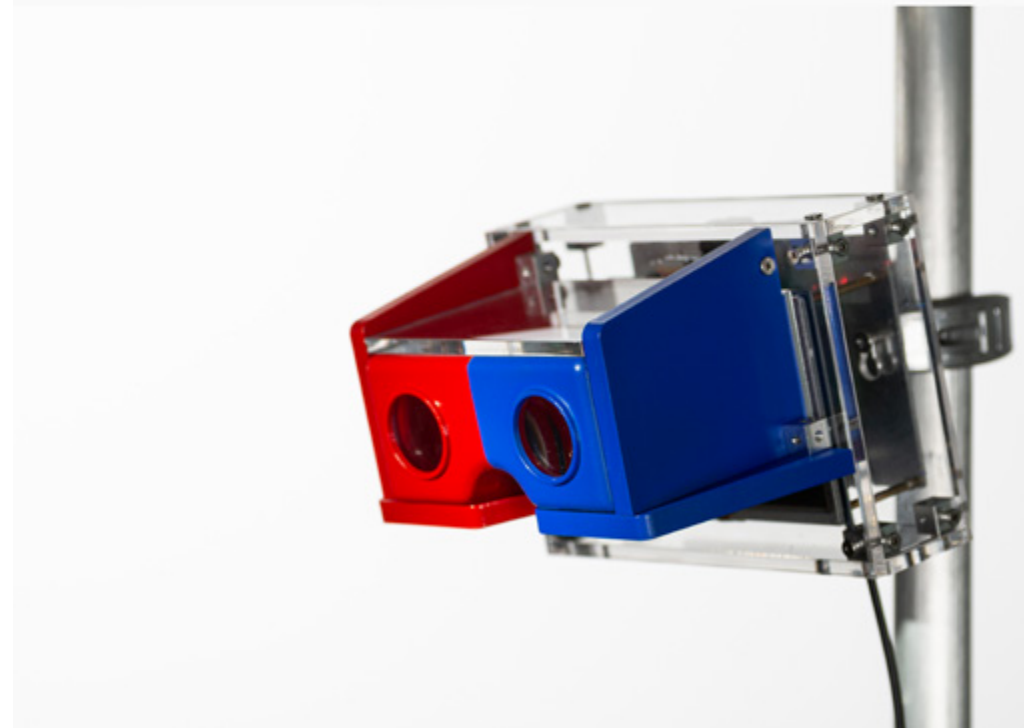
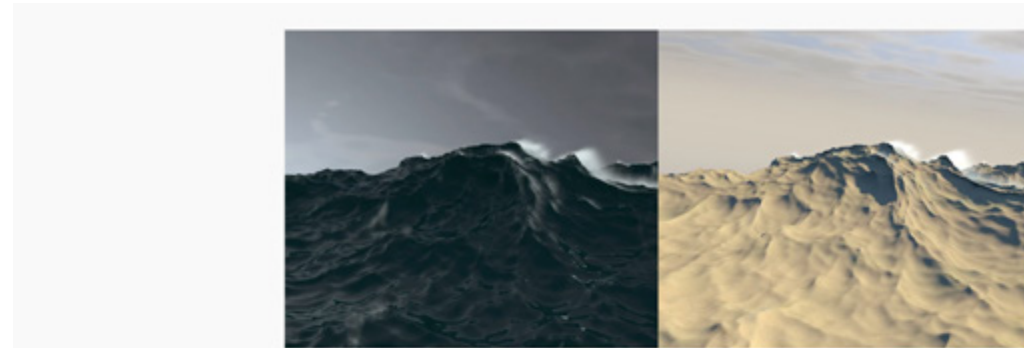
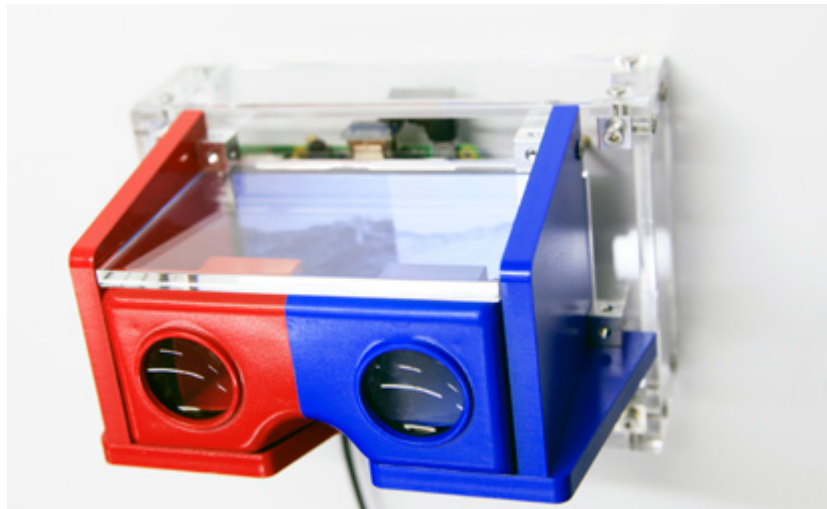


(1) 400 million years ago, it was the ocean, and 400 million years later, it is the desert| 四亿年前是海洋，四亿年后是沙漠

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

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?

作者基于双目摄像机的原理模拟人眼观看间距，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，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？



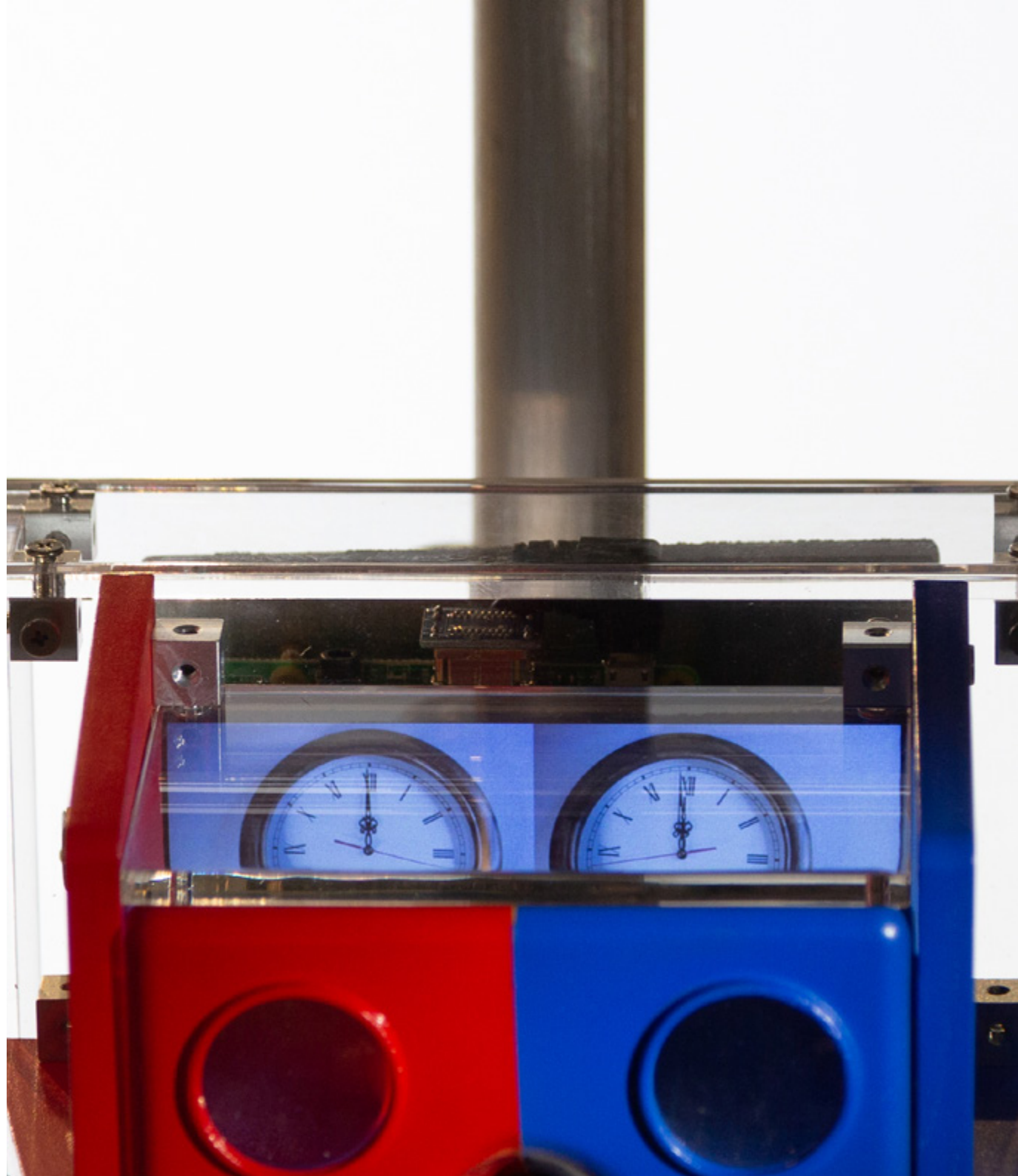


## (2) Past and future observer No.2 | 过去未来观测器 2 号

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

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, 看到的内容则是某一天的最后一分钟, 时钟的指针永远无法抵达 12 点。

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.



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

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

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.

在观测器前, 观众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。



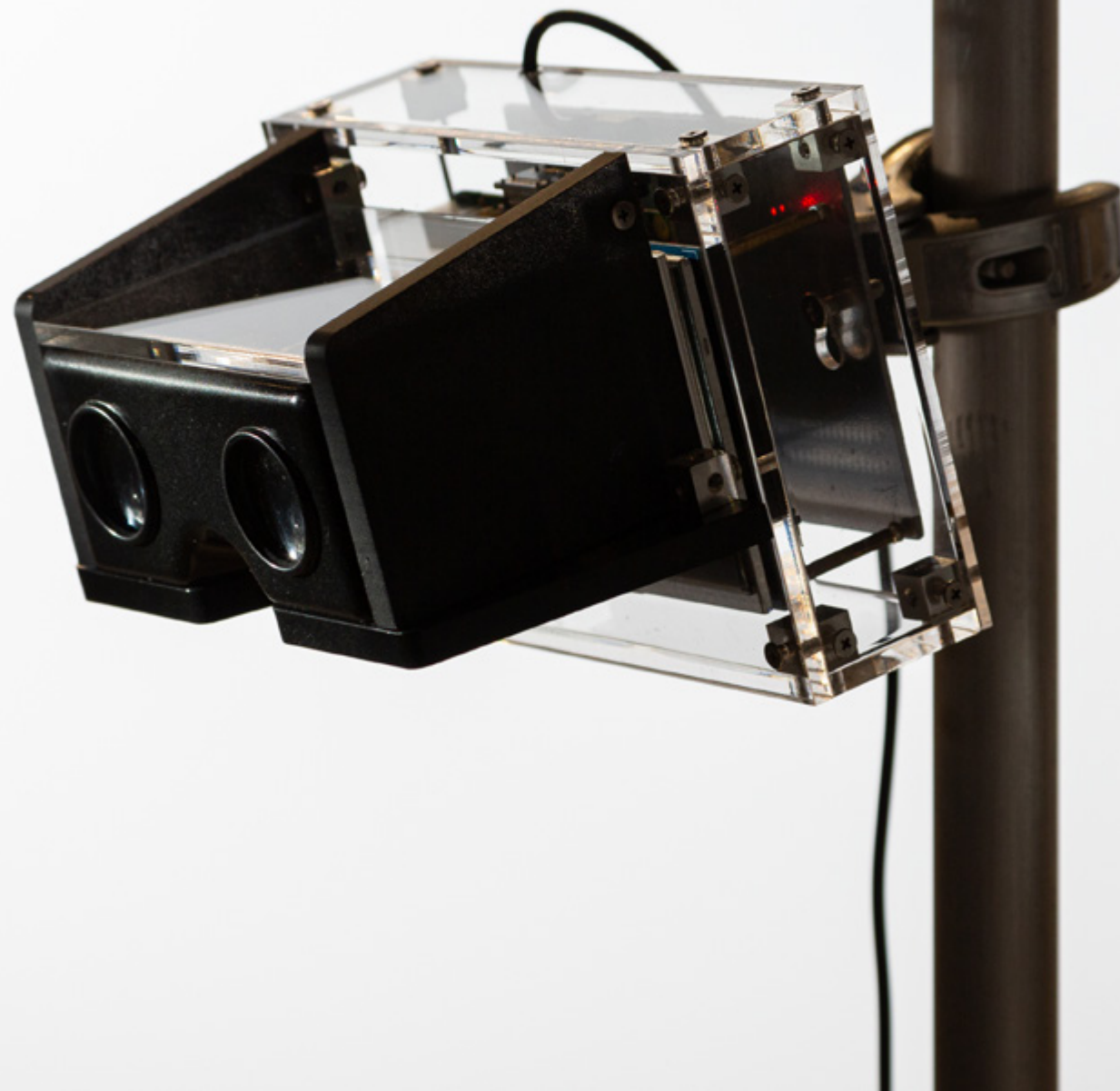
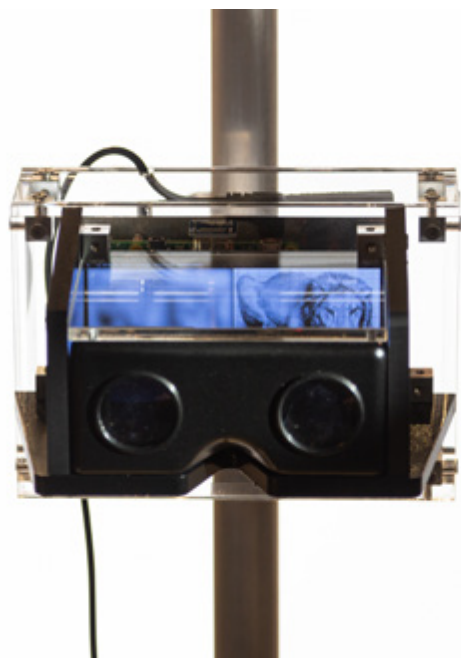


#### (4) Tiger And Lion Never Meet | 狮子老虎从不相遇

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

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.

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。



## SOLO EXHIBITION-GO TO ROME | 个展：去罗马

### The Vanishing Pope | 教宗的消失

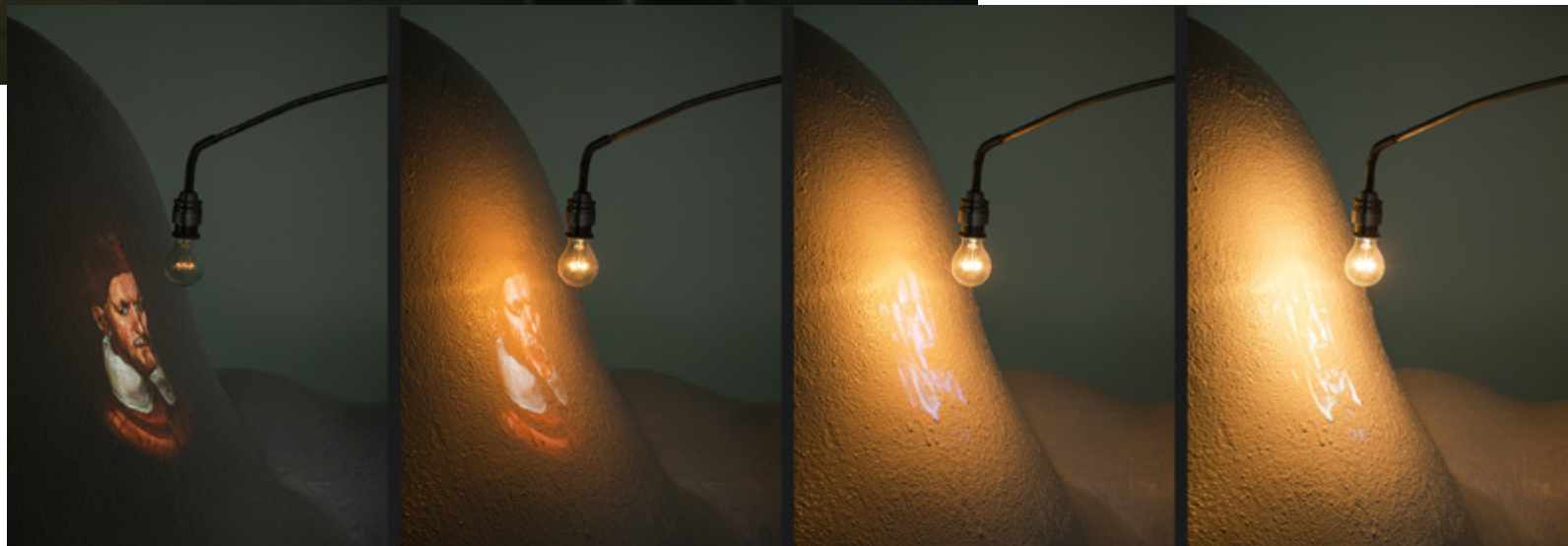
hard sponge, aluminum, acrylic, wire, speaker, self made circuit board, projector  
硬泡沫切割，铝，亚克力，电线，音箱，自制电路板，投影仪

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. What I am interested in here is the tension between light and light. When the light of the bulb becomes strong, the light emitted by the projector will weaken. Both are "light" in nature, but they present a state of mutual opposition and collision. It is the shouting of the characters in the projection that causes the light to become strong. The characters in the works are the Pope Innocent x described by Velazquez. At the same time, coincidentally, he was also the final destination of the missionary Boym to Rome.

这是一件通过声音音量来控制灯光强度变化的装置。作品中出现的人物形象是委拉斯贵支笔下的英诺森十世教宗，也是传教士卜弥格去往罗马的最终目的。艺术家在此突出光与光的紧张关系，灯光变强的同时投影的光便因光照而减弱，两者究其本质都是“光”，却呈现出相互对冲的状态。导致灯光变强的是投影中英诺森十世的呼喊，当声音到达最大的时候，他的形象也被灯光淹没…







## SOLO EXHIBITION-GO TO ROME | 个展：去罗马



### 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

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.

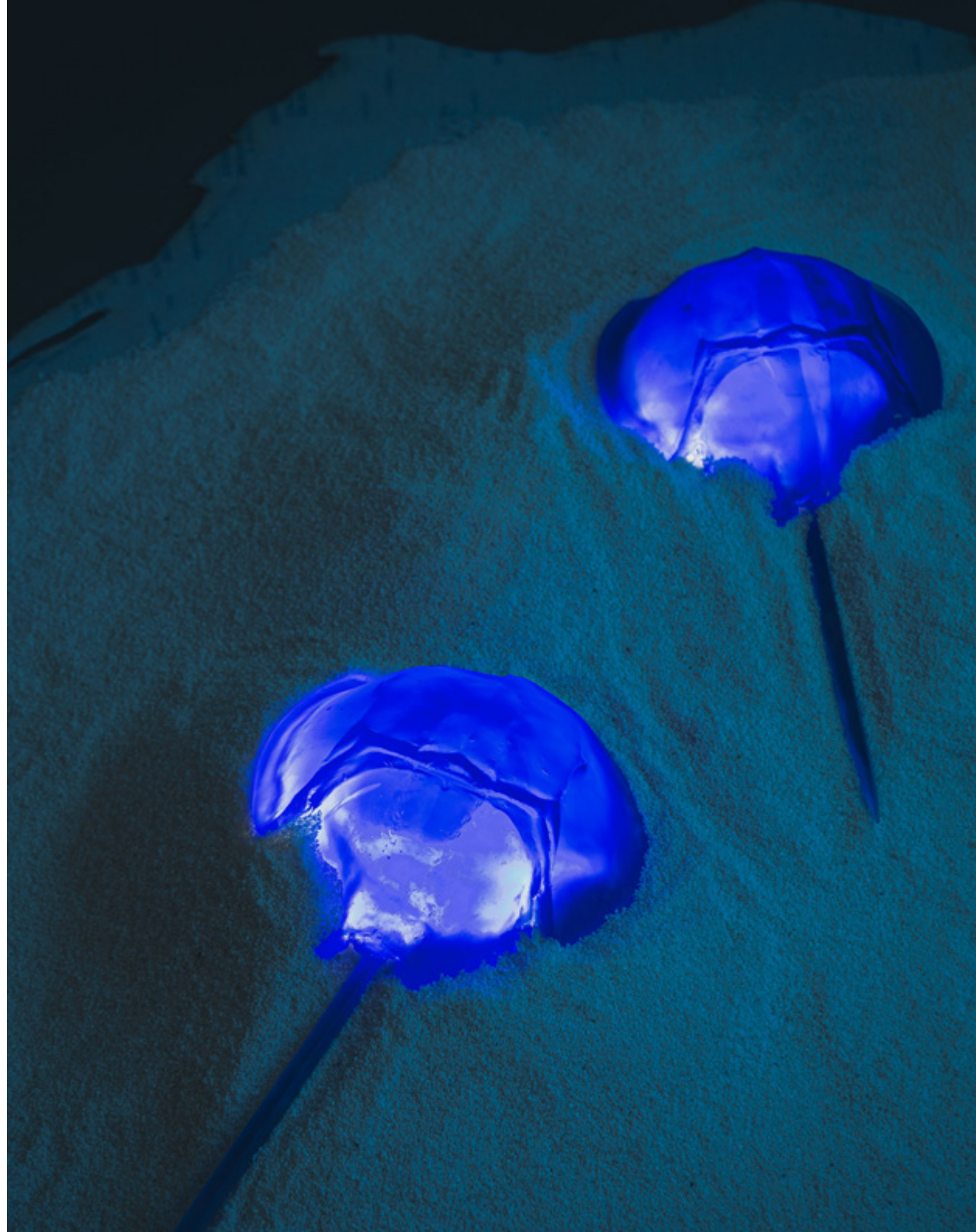
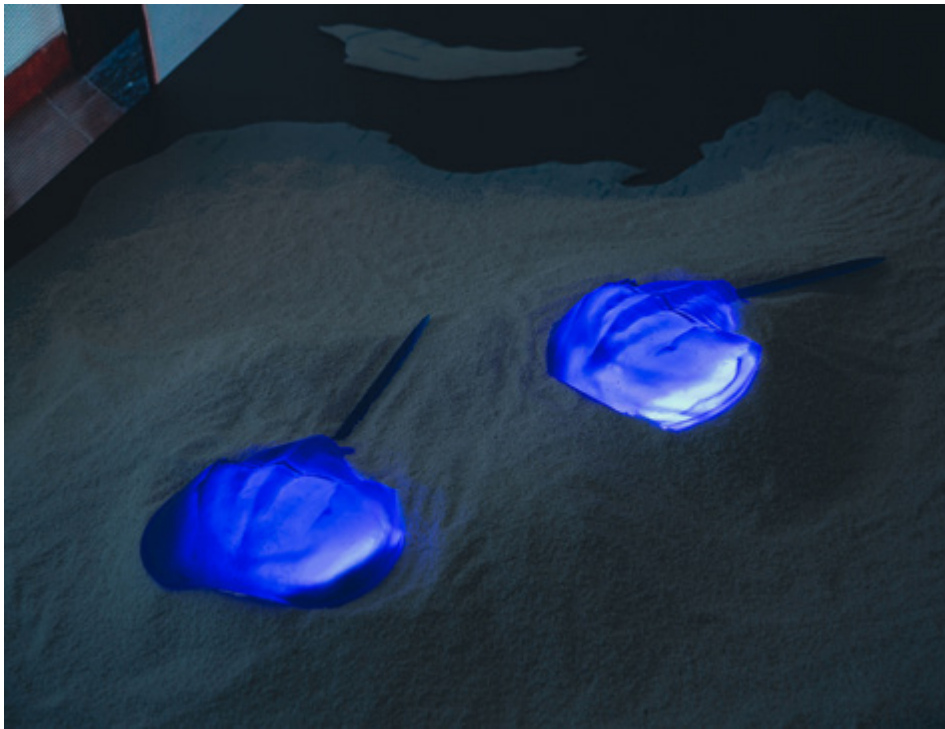
在这件基于光和声音的交互装置中，控制着灯泡亮度和声音出现的是，传教士卜弥格在他的旅行日志里，一段关于光的对话，所转译而来的摩尔斯码。艺术家将这一历史文本的虚构残页作为线索，设置在展厅中，等待观众解谜。



## SOLO EXHIBITION-GO TO ROME | 个展：去罗马

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



## SOLO EXHIBITION-GO TO ROME | 个展：去罗马

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

2020

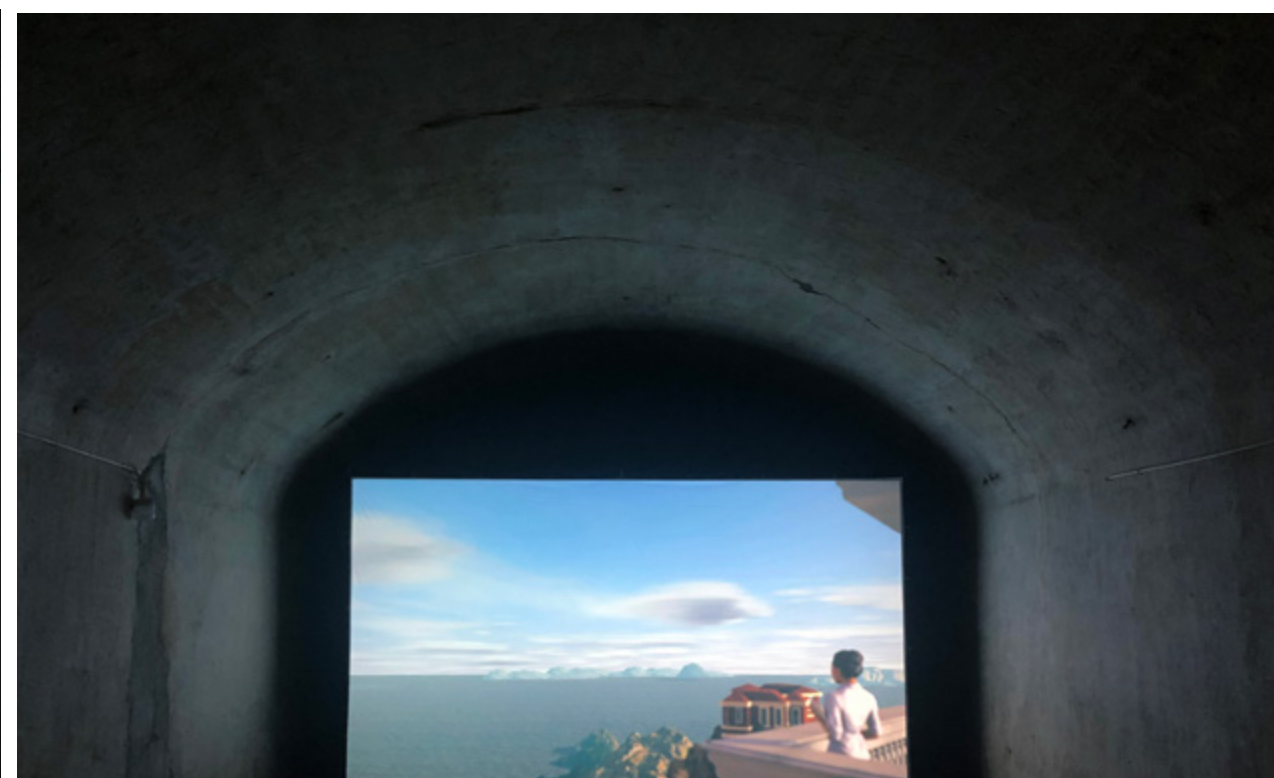
Installation, 8 Channel 3D Rendered image combined with real image | 13 minutes 12 seconds | 装置，8 通道 3D 渲染影像与实拍影像结合 | 13 分 12 秒

On the open sea, a guest house with unlimited rooms was full of guests, and then another guest came. This building is a microcosm of the collective subconsciousness of Chinese architecture in the past 30 years. It is often crowned with the name of "Roman homeland" or "Venice community" in postcolonial semantics. 370 years apart, another subtle connection has emerged between Rome and the East. The story is told by an official who is thinking about mathematical problems in the form of monologue. The real time and the perceptual time provided by the 3D model overlap each other and appear alternately in the slowly moving shot. Walk through the malfunctioning corridor, the talking cup and the conference room at the end of the universe. It seems that everything happened in the morning when sleep was about to end. Today, decades after the hostel was built, it becomes ruins waiting for demolition. A new club will be built in situ, waiting for the spring tide of China's economic internal circulation. The narration of this 3D rendered film is also dictated by local people in dialect.

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。这是一则海边寓言故事，由一个思考数学问题的官员讲述。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方言口述。虚构与现实，在缓慢游移的镜头中交替出现，穿过故障的走廊，说话的杯子，走向宇宙尽头的会议室。













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

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

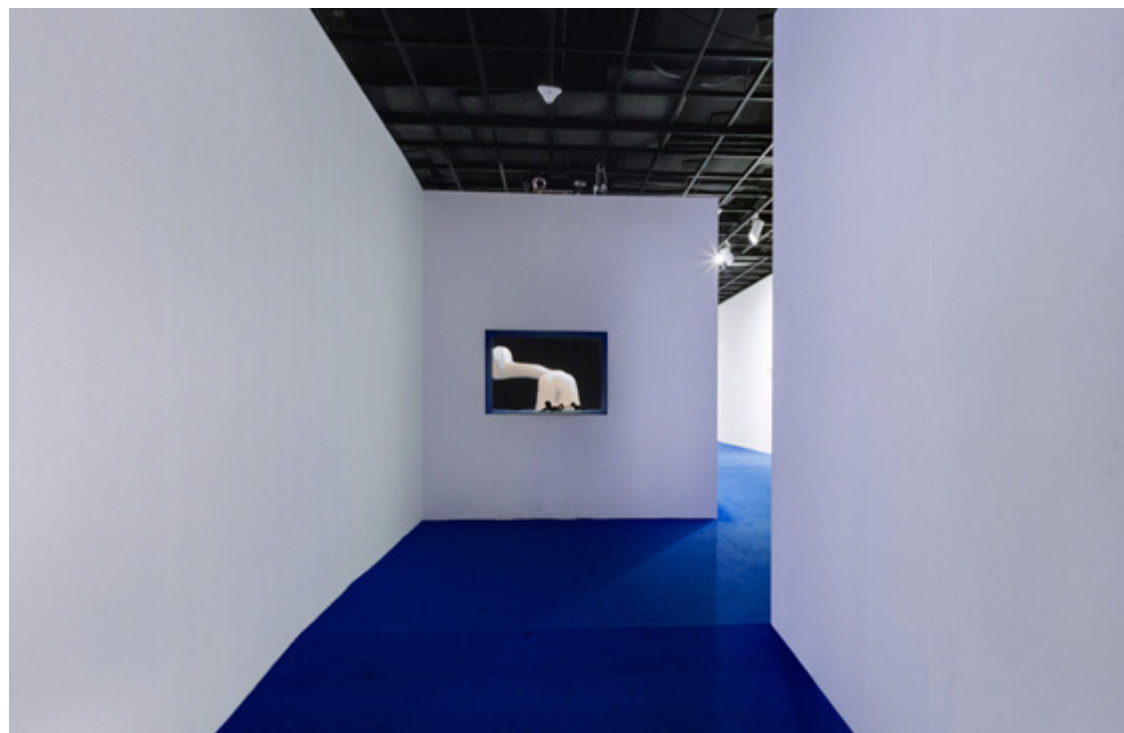
2019  
Solo Exhibition | Zhejiang Art Museum | 个展 | 浙江美术馆

CAO Shu represents the Solaris 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.

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。







- ① 「西西弗斯」系列  
Sisyphus Series
- ② 活在昨天的人  
The Man Who Lived Yesterday
- ③ 窗外的鬼怪  
Monster Outside the Windows
- ④ 忧郁的北温带  
Tristes North Temperate Zone
- ⑤ 「公园一角」序  
Prologue to Corner of the Park



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

### Sisyphus| 西西弗斯

2017

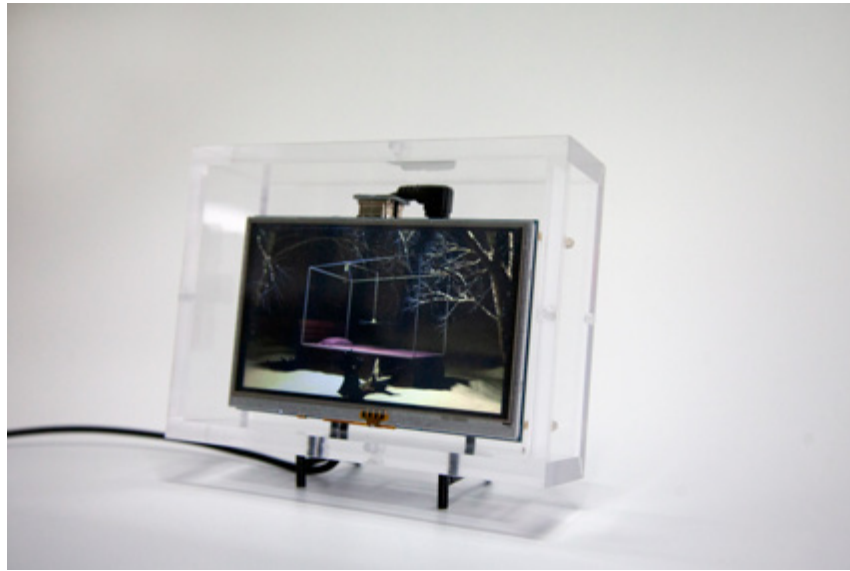
3D Render Moving Image Installation | 3D 数字模拟渲染 GIF 动画装置

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. Through 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.

“西西弗斯”，由大小不等的数十个 GIF 组成，这些微妙变动的暂停场景，截取自同一引擎模拟并渲染的数字球体（Sphere）世界。不断闪回的 25 帧，没有线性叙事，如同西西弗斯的故事，石头到了山顶就结束，不存在起因和结局。这些无人的角落好像是某个间隙或 bug，存在于更大的不可见场景之中。







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

### Forward Backward | 快进快退

2017  
3D Render Moving Image Installation  
55cm×12cm×12cm  
3D 渲染 GIF 动画装置





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



### The One Who Lived Yesterday | 活在昨天的人

2019  
3D Render Moving Image Installation | 5'26" | 高清 3D 动画装置

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.

作品中，艺术家将自己的脸扫描成 3D 数字图像，出现在房间里的桌子上、草丛中、石头上、高楼间；一个匿名、梦呓般的声音贯穿影片，诉说着一个关于昨天的故事。脸把散碎的梦话编织成了寓言，声音来自不同“化身”藏匿在各处。作品延续了艺术家关于数码存在物、多视角、空间叙事的探索。





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

### Monster Outside the Windows| 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".

坡道的尽头被一堵蓝色的墙挡住，上面是计算机出现问题时的蓝屏画面：一个错误的窗，损毁的窗。是 windows 视窗的提示，或者也可以称作一种和通道中的窗口相呼应的“窗”。计算机内存英文叫做 memory，记忆。计算机蓝屏的出现，类比人类是记忆的短暂休克。不断出现 bug 的动画角色，一直重复着计算机蓝屏提示的日语念白。也意外的发现日语的蓝屏提示读起来很像俳句。作者将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。抽搐扭曲的鳄鱼，从被作者奴役为一个动画角色的命运中解脱了，是数字生命的成佛仪式。这团扭曲的东西更像一个墓碑，见证着一个不可知的神秘数字生命的消逝。计算机蓝屏的蓝也是电影工业里蓝幕的蓝，让物被抛离出本属于它自己的生存语境的，一种去掉背景的技术。作品是横滨 BAZZAR 艺术节的委托创作。





A profile has been detected and visible to

PHOTOGRAPH

If this is the first time we've seen this 2D  
image.

If this screen appears again, it'll be three steps  
closer to what we see on screens or software is

If this is a new installation, ask your hardware or  
for an update when you next meet.

If profiles appear, it's likely or more any only  
or software. It's likely that every device and in carrying  
If you need to see this data in 3D or 2D it's important  
your computer, press it to what it's about. It's about  
what this is.

Technical information

See also: Technical information, hardware, software, data

Technical data of physical every  
physical every the digital  
technical every the digital  
technical every the digital



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

### Tristes North Temperate Zone | 忧郁的北温带

2018

3 Channel 3D Rendered Moving Image Installation | size variable

3 屏幕 3D 渲染动画装置 | 尺寸可变

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.

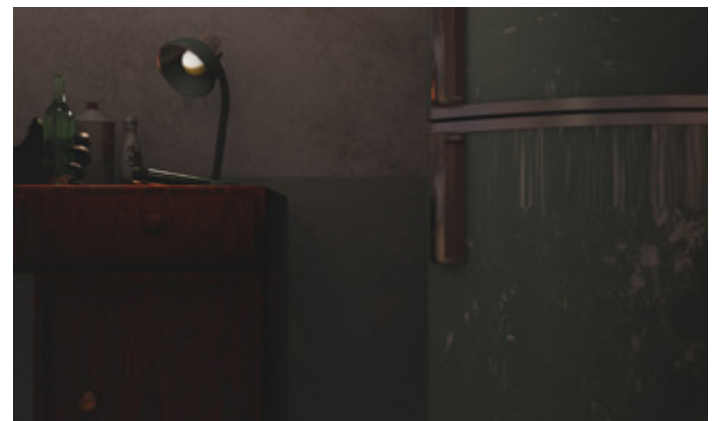
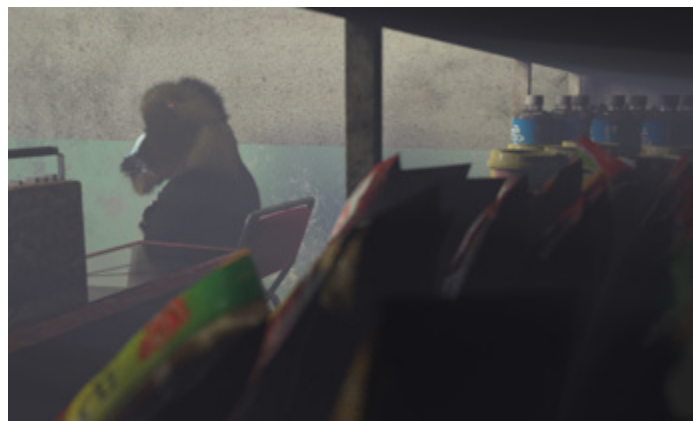
走出蓝色通道，是一块被两个巨大的铁网包围的中空之地，铁网的背后是三屏 3D 数字模拟影像装置“忧郁的北温带”，地上铺满了塑料假草，而在网格的遮挡里，视频内部也播放着数据的假草和铁网的影像。“忧郁的北温带”模拟了回访和循环的梦，作者通过梦境记录以及家人的描述，试图将自己初始记忆里的那个家，也是后来不同时期梦里片段反复发生的地方，与之相关一切的拼装出来。在这个折叠着不同年龄阶段人生场景的高维度空间里，观众可以在其间捕捉到些许中国经济迅猛发展的 30 年里快速消失的地方性图像。











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

### Corner of the Park Prologue | 公园一角 序

2018

4 Channel 3D Rendered Moving Image Installation | size variable

4 屏幕 3D 渲染动画装置 | 尺寸可变

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.

即将走入展厅的最后一个空间，墙上写着一行字：有一个故事，故事里充满了局部，却没有整体。

展厅的最后的暗空间内是作品《公园一角 | 序》，既是序，也是展览的尾声。作品启发自博鲁盖尔的《冬狩》画面背景中描绘的众多有情性的人物活动，以及充满各色喜怒哀乐的人生细节。在这个 4 屏幕围绕的记忆现场里，多视角的 3D 数字渲染世界一镜到底，时而连成一个整体，时而成分离成角落。影片旁白讲述着艺术家在小时候的日记中发现的一个无名之人的真实巧合。观众跟着叙事渐进，如同一个梦境中的漫游者，在记忆中的废墟中穿梭，在偏离和虚构中交织。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。







Other works series | 其他作品系列





## Tired Sunset | 反复点亮落日

Ready made products, role-playing clothing, paper aluminum, acrylic, wire,  
speaker, self made circuit board, projector  
现成品, 毛皮, 硬泡沫切割, 铝, 亚克力, 电线, 音箱, 自制电路板, 投影仪

2022



## 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

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?

The 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?







这件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？

HI

2017  
Computer Graphic Moving Image Installation | 7'08"  
CGI 投影装置

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。





you finally returned to normal human...



## The Cycle of Sheep| 羊的循环

2020

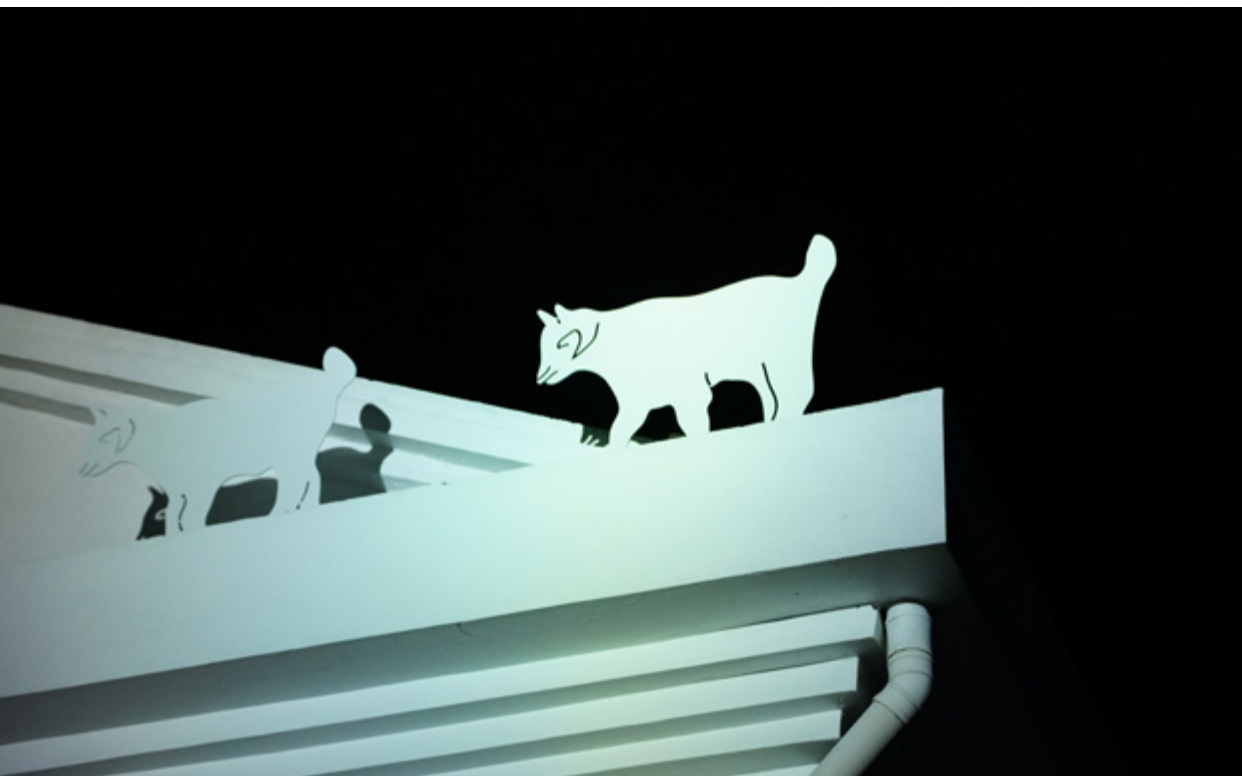
Metal sculpture | reflective material, lighthouse light  
金属雕塑，反光材料，灯塔的光 | 60cm×40cm×23.5m×8m

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。







## 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。由于每个路人意识到自己被摄像机所“看到”的时间不同，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。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。







## Color of Concept | 概念的颜色

2015

Print, Light Box | 8.5cm×202cm | 灯箱、收藏级微喷

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。





## 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"

这件作品的材料是 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”。对 135 个不同烟盒进行处理，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，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

