

曹 澍  
CAO SHU

2023

## Video and Exhibition Recording Links 作品观看链接

(Password: caoshuarta)

Solo Exhibition1 GO TO ROME | 个展 “去罗马”

<https://vimeo.com/746088488>

Solo Exhibition2 The Ocean of Solaris | 个展 “索拉里斯星的海”

<https://vimeo.com/746089861>

[contains it like lines of a hand | 像掌纹一样藏起来](https://vimeo.com/916972084)

<https://vimeo.com/916972084>

[Phantom Sugar | 妖糖](https://vimeo.com/882595867)

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[Infinity and Infinity Plus One | 无限和无限加一](https://vimeo.com/753066919)

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[Ideology | 异地牢结](https://vimeo.com/753100801)

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[Roam Simulator | 散步模拟](https://vimeo.com/746099074)

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[Past and future observer series | 过去未来观测器系列](https://vimeo.com/746091902)

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[The Vanishing Pope | 教宗的消失](https://vimeo.com/746092616)

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[Light vs Light | 光 VS 光](https://vimeo.com/746091650)

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[The One Who Lived Yesterday | 活在昨天的人](https://vimeo.com/746098707)

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[Corner of the Park Prologue | 窗外的鬼怪](https://vimeo.com/746098230)

<https://vimeo.com/746098230>

[Tristes North Temperate Zone | 忧郁的北温带](https://vimeo.com/746098490)

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[Corner of the Park Prologue | 公园一角 序](https://vimeo.com/746097623)

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[Tired Sunset | 反复点亮落日](https://vimeo.com/746099140)

<https://vimeo.com/746099140>

[Sisyphus | 西西弗斯](https://vimeo.com/746098639)

<https://vimeo.com/746098639>

[Meet-ing | 相遇](https://vimeo.com/141520859)

<https://vimeo.com/141520859>

## 曹澍

曹澍的创作线索以 3D 数字模拟影像、电子游戏、场域装置为主，他关注计算机图形技术背后复杂的生产机制，通过针对某个特定地点的虚构写作，以及不同媒介间的相互编织，寻找和感知被困在历史时空中记忆。近年于想象力实验室、慕尼黑 Muffatwerk、浙江美术馆、上海科技大学展览厅、横滨黄金町 Bazaar 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，马德里 Matadero 当代艺术文化中心，UCCA 沙丘美术馆，亚洲协会香港中心，天目里美术馆，OCAT 上海馆，OCAT 深圳馆，北京民生美术馆，X 美术馆，798 艺术中心等机构和美术馆的群展；曾获 OCAT × KADIST 2022 年青年媒体艺术家奖、2021 年上海影像博览会 Exposure Award、2017 年 BISFF 艺术探索奖等，也曾作为巴塞尔 Atelier Mondial（2017），横滨黄金町 Bazaar（2019），以及慕尼黑 Muffatwerk（2023）驻地艺术家。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。作品收藏于卡蒂斯艺术基金会、澳大利亚白兔美术馆、天目里美术馆、尧山艺术基金会、浙江美术馆等。现任教于中国美术学院。

## CAO Shu

CAO Shu (b. 1987, Shandong Province, China) lives and works in Hangzhou, China, teaching at China Academy of Arts. His working interfaces include but are not limited to, 3D digital moving image and interactive games. He focuses on the complex production mechanisms behind computer graphics technology, searching and perceiving memories trapped in historical time and space through fictional writing targeting a specific location and interweaving between different media. In addition, he is also interested in the notions misreading and dislocation based on different cultural and technological environments in history. In recent years, Cao Shu has been residency artist at Atelier Mondial in Basel(2017), Yokohama Koganecho Bazaar Art Festival (2019), Goethe Institutes(2020). His works have won such awards as 2022 OCAT x KADIST Emerging Media Artist Award, 2021 Exposure Award of PHOTOFAIRS Shanghai, 2015 New Narrative Award from the Long Week of Short Films, and 2017 BISFF Award for Outstanding Artistic Achievement. Recent solo exhibitions include Hotel Smoke and Ash, Muffatwerk, Munich, Germany, 2023; Cao Shu Solo Exhibition-GO TO ROME, B10CK@Ooeli, Hangzhou, China; The Ocean of Solaris, Zhejiang Art Museum, Hangzhou, China, 2019; Solo Program-Monster outside the windows, Koganecho, Yokohama, Japan, 2019; His works has been exhibited in art Museums around the world, such as Kunsthhausbaselland, Matadero Contemporary Art and Culture Center, UCCA Dune, White Rabbit Gallery Sydney, X Museum Beijing, BY ART MATTERS Hangzhou, Macao Art Museum, Beijing Minsheng Art Museum, OCAT Shanghai and Shenzhen, Sleep Center New York, Die Sammlung Falckenberg Hall Hamburg. Works are collected by KADIST Art Collection, Australian White Rabbit Art Gallery, Blue Mountain Contemporary Art Foundation, Zhejiang Art Museum, etc.

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## Contains it like lines of a hand | 像掌纹一样藏起来

2023 | Performer: CAO Shu | macalline\_art\_center #vortex  
Video games combined with performances, 1 hour

The performance lecture incorporates one of Cao Shu's self-made video games. The unfinished, decrepit game is based on the artist's mother's verbal account of his grandmother and, in some ways, showcases a perspective of emotional contagion exclusive to females in the last century. The game engine weaves together many fragments of the reality: life in an earthquake-resistant shelter after the 1976 Tangshan earthquake, memories during the "qigong fever" social phenomenon, myths of earth arteries, stories and narratives of deities and monsters, nightmares plagued by physical pains and wounds, and the haunting of patriarchy within a 20th-century family.

电子游戏结合表演，时常 1 小时

表演形式结合作者自制的电子游戏——这个未完成的、残破的游戏，关于母亲对姥姥的口述回忆，也可能是关于上世纪女性的一种情感传递的角度。游戏引擎串联起唐山地震后的防震棚生活、气功热时期的记忆、地脉与神怪叙事、被身体伤痛困扰的噩梦……以及父权结构在 20 世纪家庭内部的萦绕。游戏和表演的线索是关于地貌，也关于身体。身体和地貌非常类似，它被累世的幽灵所塑造、雕刻。幽灵也是杂草；过去的生活方式困扰着每一处景观。电子游戏是关于提前体验死亡的技术，就像俄罗斯方块不断坠落，指向一个早晚要到来的终点，记忆似乎可以在西西弗斯式的每一次重复中，与时间本身达成和解……









## Phantom Sugar | 妖糖

2023 | Duration: 15 '10" | 3D digital simulation moving image, 3 channels, 4K

作品基于对广东顺德制糖工厂周遭生态的调查研究，是一部使用了实拍结合游戏引擎渲染的影像。拥有捷克工业流水线的老糖厂，经历了新中国工业的起落，在全球化高频交易的今天变为一片废墟。这件作品本身使用的手段是数字模拟，同时表达也指向“模拟”这一问题本身。糖的种植和工业化，以及全球期货交易，因其不可预测性，被期货圈称为“妖糖”。中国古代，包括司马迁的史记在内，有很多关于用糖引导蚁群的行走规律，来预测未来的记载；AI神经网络中也有经典的蚁群算法，用于对未来的蓝图模拟。极端思想实验下的“拉普拉斯妖”，或许是蚁群的形状，用超个体生命的形态，徒劳而努力地去推测未来。作品前半部分关于一座糖厂被数据主义摧毁的历史，后半部分转向垂直农业——一种几乎可以用数据模拟一切未来的，生物层面的实践。

The work revolves around the Shunde sugar factory in Guangdong, China. Based on this sugar factory, the work uses images created through a combination of actual filming and game engine rendering. The old sugar factory, equipped with Czech industrial assembly lines, once experienced the glory of China's industrialization but has now become a ruin in today's era of globalized high-frequency trading. The cultivation and industrialization of sugar, along with global futures trading, are referred to as "Phantom Sugar" in the futures field due to the unpredictability of its value. The value of sugar itself is also a killer of the "ecosystem" of sugar factories.

The work explores topics such as swarm algorithms, future agriculture, Laplace's demon, and humanity's obsession with predicting and controlling behavior. In ancient China, including records in Sima Qian's "Records of the Grand Historian," there are numerous accounts of using sugar to guide the walking patterns of ant colonies to predict the future and alter history. Classic ant colony algorithms are also present in AI neural networks, used to simulate blueprints for the future.

Laplace's demon, perhaps taking the form of a mosquito swarm, is a super-individual life form persistently attempting to simulate blueprints in the era of quantum mechanics. As the grand blueprint of dataism unfolds, there is a recursive misalignment with the unpredictable elements of daily life.





## Roam Simulator | 散步模拟

2020

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?







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

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对个人意味着什么？



## 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

In the visual installation "Infinity and Infinity Plus One" within the "8" shaped installation, the main screen images are created through a combination of 3D rendering and live footage. The content of the work revolves around a seaside fable narrated by a Chinese official contemplating a mathematical

problem. The film refers Hilbert's mathematical problems. Faced with infinite rooms on a solitary island, what choices will the suddenly visiting guest make in this guesthouse that was once filled with Chinese officials? Scenes in the film include a silent conference table in ruins, teacups engaged in mechanical repetition for dialogue, and scenes reminiscent of the display of power discourse.

In a certain infinitely extended time, infinity and infinity plus one are considered equal. Perhaps this is the enormous gap between the world of ideas and the real world, and also the reason why reality is continuously led towards tragedy by the world of ideas. In the film, the author starts with a specific location and expands into an expression of the issue of time—how time is shaped into a specific system by some form of will through different visual forms. Through roaming shots, the film alternates between live scenes and 3D modeling-rendered spaces, leading to the meeting room at the end of the corridor. In the other seven channels outside the main screen, different positions are played in a loop through surveillance, revealing everything happening in this guesthouse. The presentation of multiple perspectives

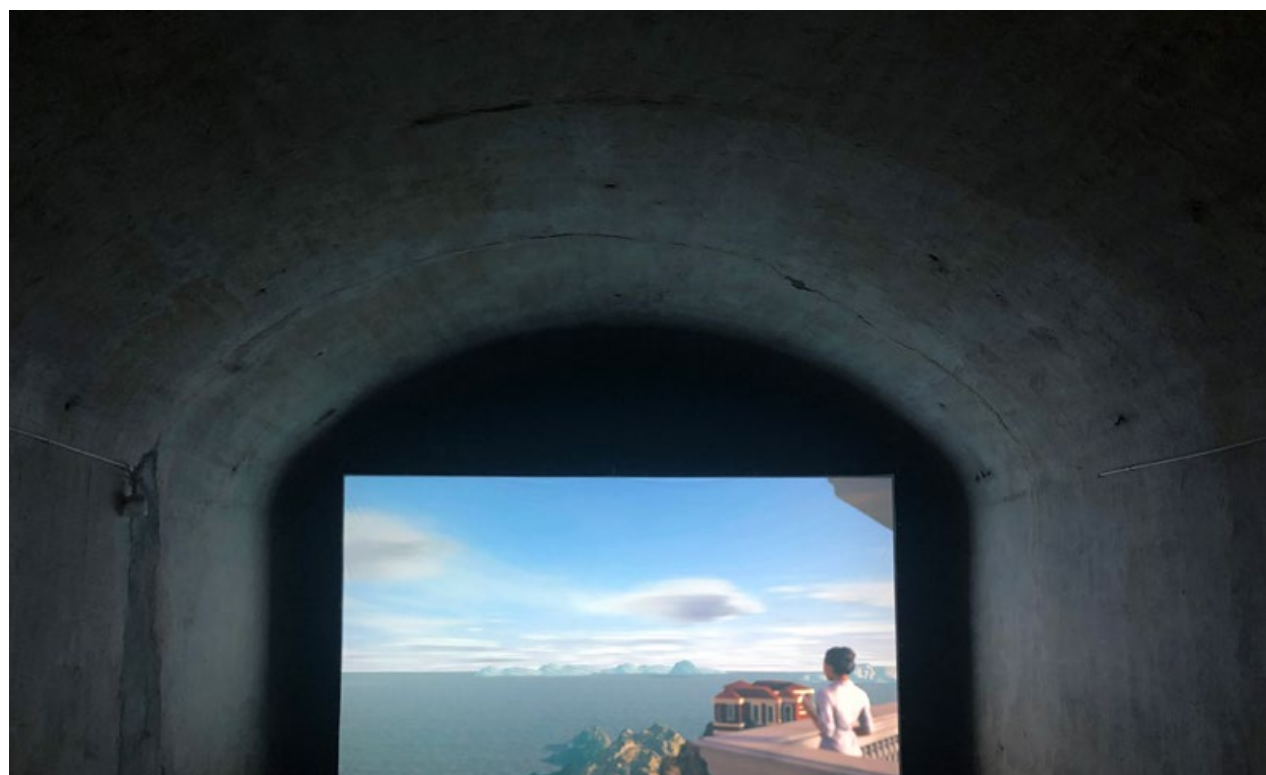
in the spatial installation breaks the synchronicity created by the continuous shot of the main screen. The voiceover in the film is narrated in the local dialect by a local resident.

在 8 通道的影像装置无限和无限加一中，主屏幕影像以 3D 渲染和实拍结合的方式制作，内容关于一则海边寓言故事，由一个思考数学问题的官员讲述。影片置换了希尔伯特的数学问题，面对孤岛上无限房间，且住满了官员的招待所，这个突然的造访者将做何选择？影片里，无人废墟中静默的会议桌，以机械复读姿态进行对话的茶杯，仿佛权力话语进行展示的场景。

在某种无限延宕的时间里，无限和无限加一是相等的，或许这正是理念世界和现实世界的巨大鸿沟，也是现实被理念世界不断引导至悲剧的原因。影片延续了作者由具体地点展开，从而引申出的对时间问题的表达——时间如何被某种意志，借由不同视觉形态，被塑造成了某种具体的制度。漫游式的镜头里，实拍场景和 3D 建模渲染的空间反复切换，通向走廊尽头的会议室。主屏幕外的其他 7 个通道中，循环播放着不同位置的监控下，这座招待所里发生的一切。空间装置中多视角的呈现，将主屏幕一镜到底的形式所营造出的共时感再度打破。影片的旁白也是由当地人以方言口述。











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

The solo exhibition "Go To Rome" in 2021 revolves around the fragmented significance network resulting from narratives of different ideologies in history, focusing on the travelogue of a missionary. I intend to interpret the clues formed between works of different forms as fragments of a fictional historical manuscript. Twelve installations serve as punctuation marks for these fragments, scattered throughout the exhibition hall, awaiting the audience to peel away the geological layers of events and solve the mysteries.

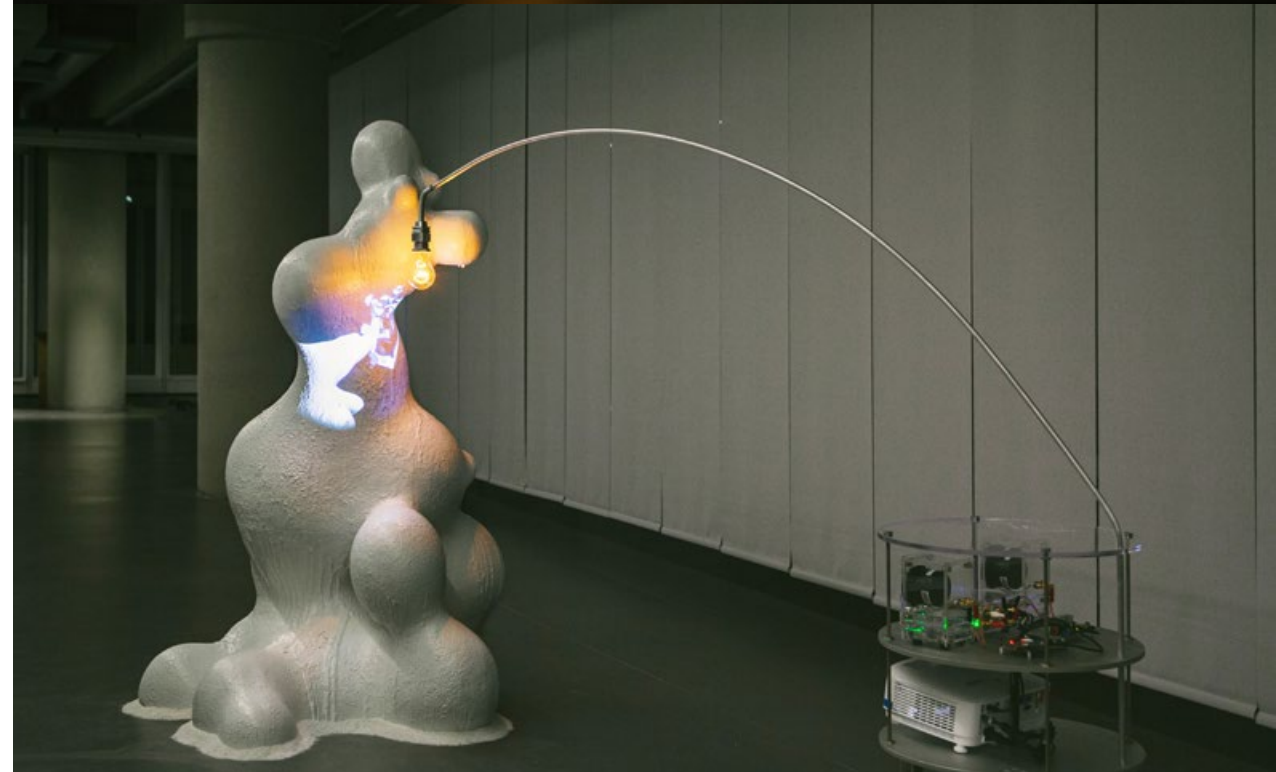
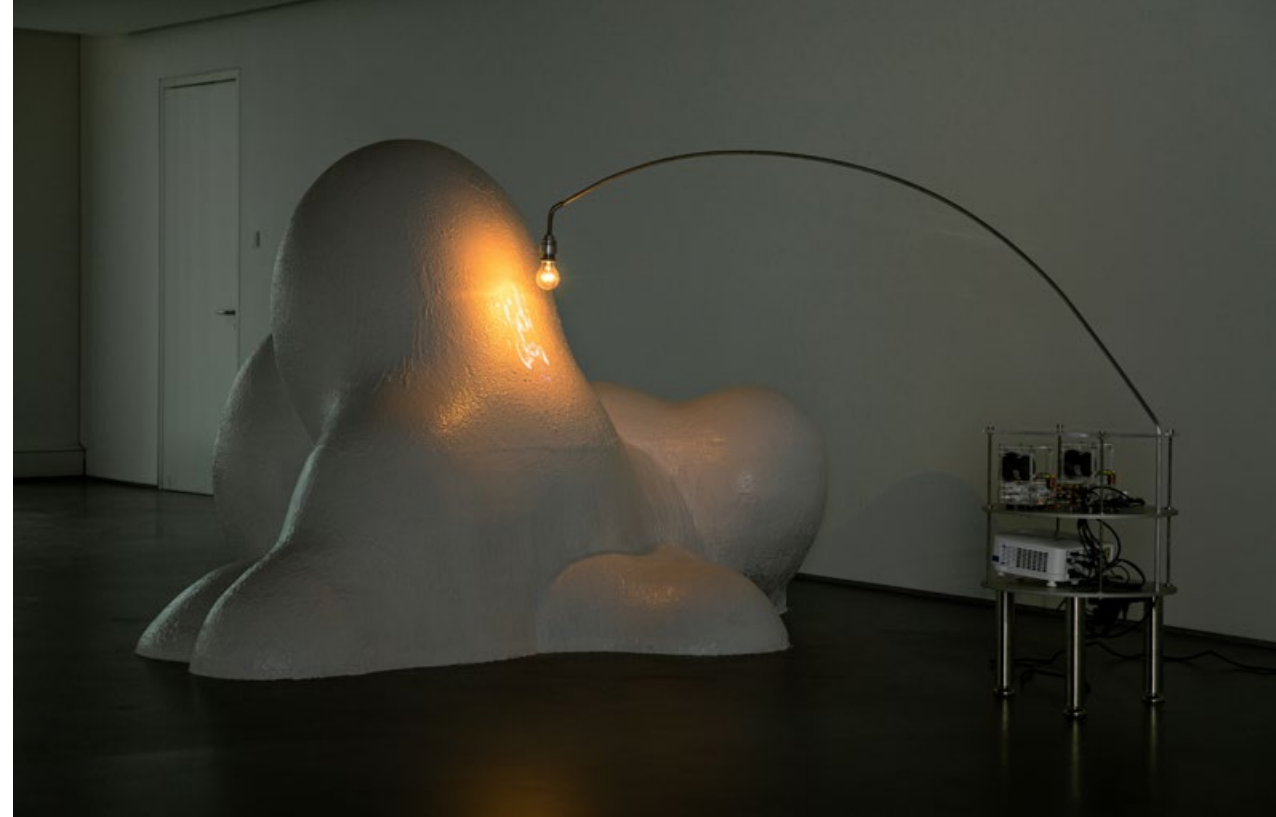
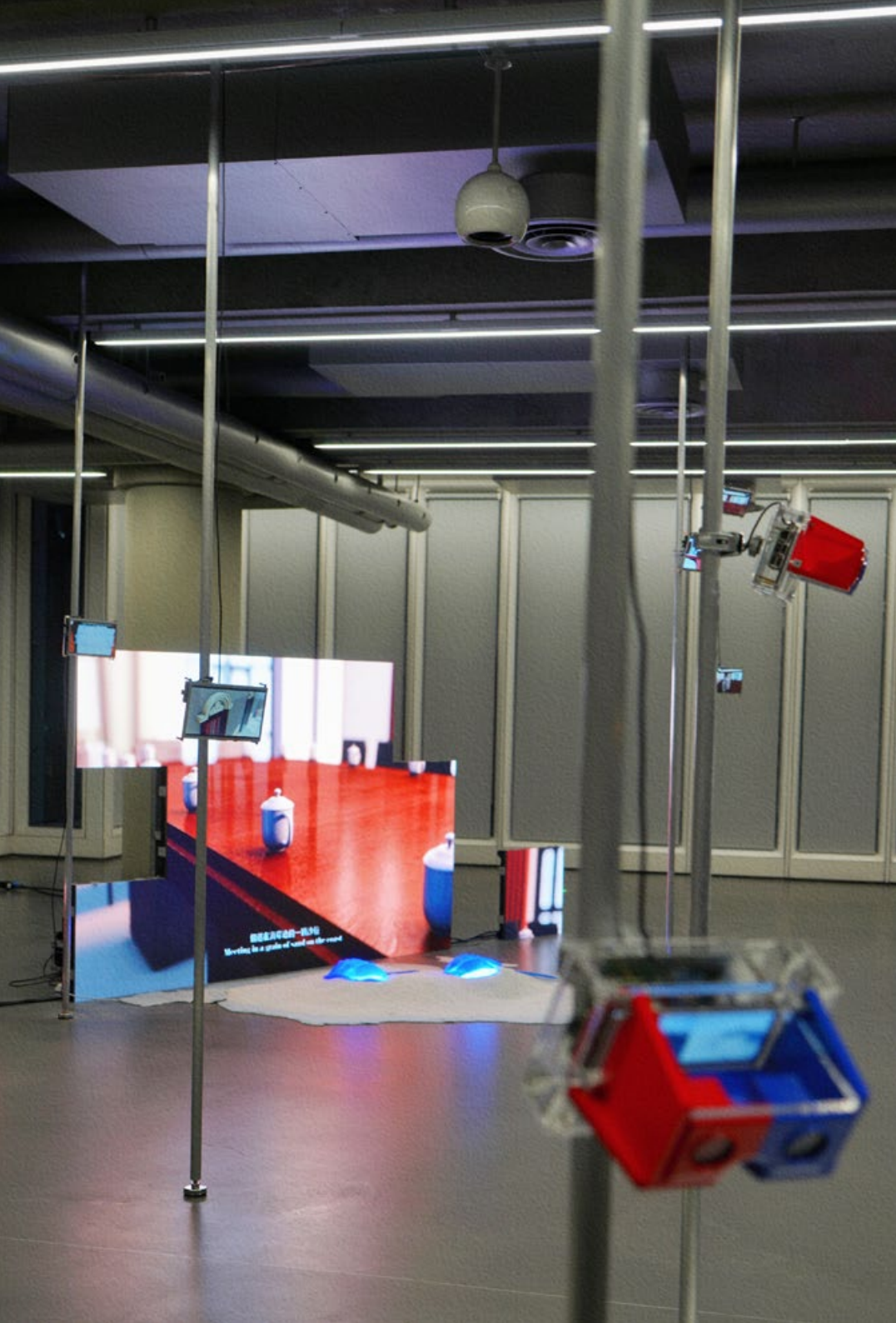
In 1651, Michel Boym (1612 – 1659) was commissioned by the Yongli Emperor of the Southern Ming Dynasty. As an envoy, he traveled from Macau, Goa, and the Mughal Empire to Persia, Anatolia, and Smyrna, eventually reaching Rome. There, he sought military assistance from the nominal leader of European spirituality, Pope Innocent X. During this eight-year-long journey, his identity oscillated between Ming diplomatic envoy, missionary, naturalist, geographer, botanist, and pagan. Ultimately rejected by people holding different ideological stances, he died on the Vietnam border. Amidst his missionary travels, Michel Boym left behind drawings of flora and fauna out of scattered curiosity, lost in the shadows of history but pieced together through fragments recorded in both Eastern and Western anecdotes. Encounters between material substances resemble wormholes, connecting many portals of history as evidence. These portals, like the red and blue poles of a magnet, are inherently unified yet opposed to each other.

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。我想试着将不同形态的作品之间形成的线索，理解为一篇虚构的历史残页，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。

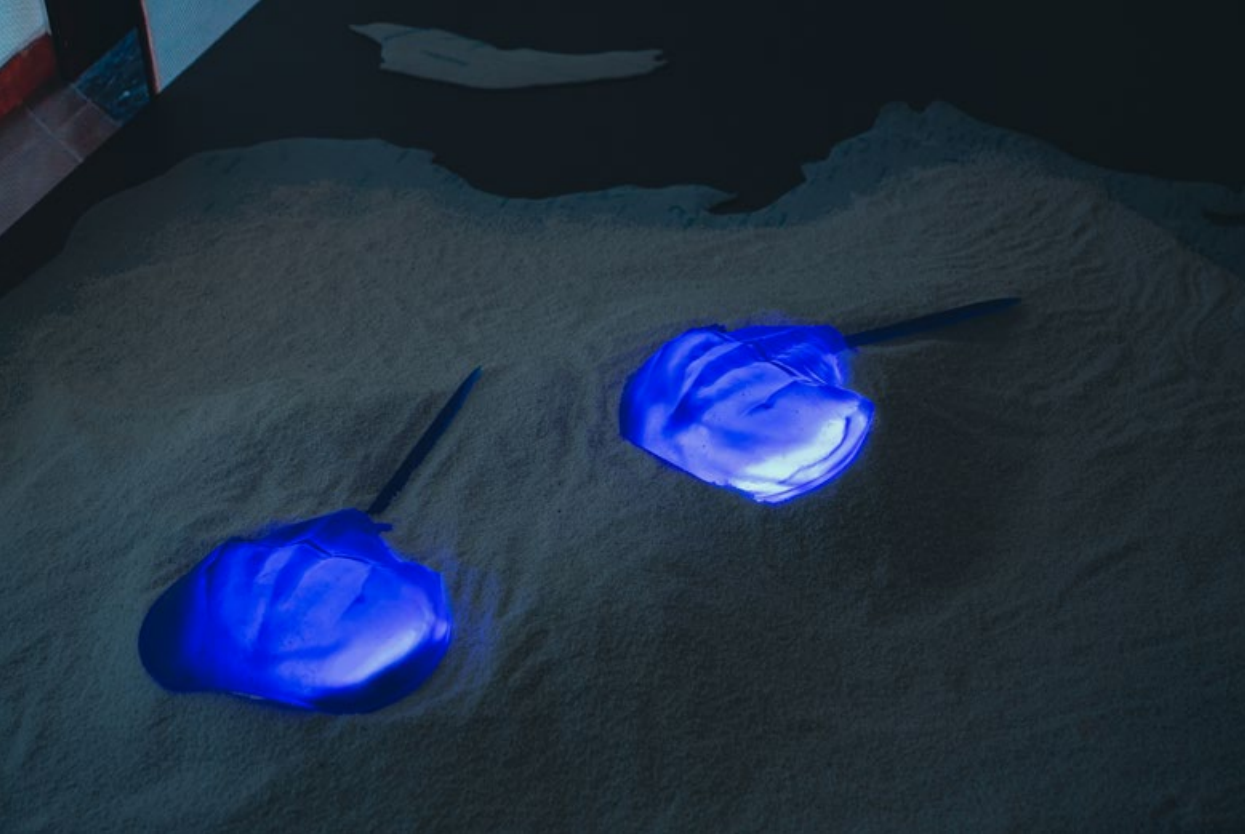
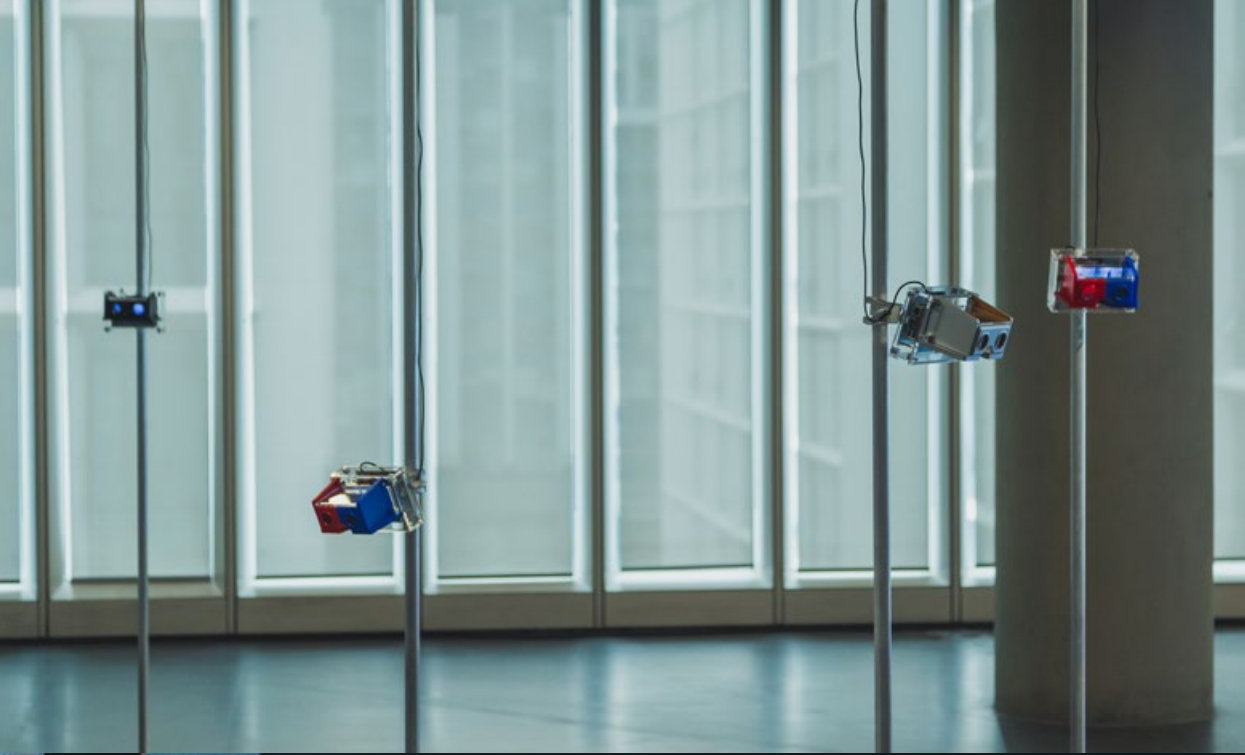
1651 年，卜弥格（Michel Boym, 1612—1659）受命于南明永历皇帝，作为特使，经澳门、果阿、莫卧尔、波斯、安纳托利亚、士麦那，前往罗马，向名义上的欧洲精神领袖——教皇英诺森十世请求军事援助。这次历时 8 年的长途跋涉中，他的身份在明朝外交使节、传教士、博物学者、地理学家、动植物学家、异教徒之间反复切换。最终被抱持不同意识形态的人们全部拒绝，死于越南边境。传教士卜弥格在旅途间隙，出于散漫的好奇心而留下了动植物图画，被遗失在历史的阴影里，却因东西方野史记载的负形被拼凑出蛛丝马迹。物质材料之间的遭遇就像虫洞，作为证据将历史的很多端口联通在一起，这些端口如同磁铁的红蓝两极，本身一体，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 artist has installed a three-dimensional camera in the exhibition hall to capture the number of steps taken by visitors within a certain range, and to convert it in real-time into the actual distance traveled, accumulating along the historical journey of the missionary Michel Boym (1612-1659) from Kunming to Rome.

As the artwork is exhibited, with the participation of audiences of different identities at different times, one day in the future, the cumulative movement on the map will eventually reach the Vatican. Audiences of different identities and at different times gradually come together to complete a long journey that truly occurred 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。







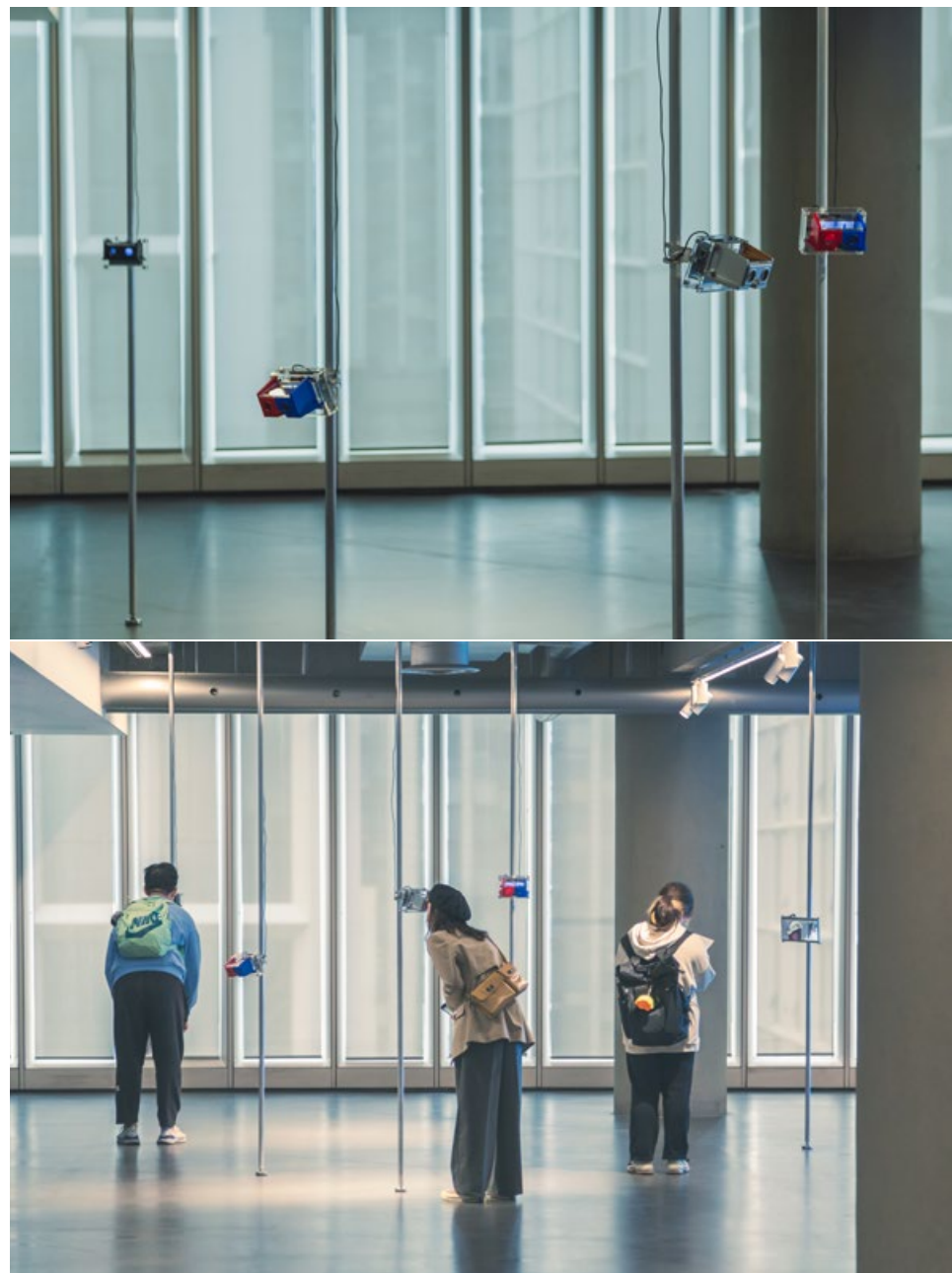
## SOLO EXHIBITION-GO TO ROME | 个展：去罗马

### 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 is based on the principle of human binocular stereoscopic imaging. The author has created shooting and viewing devices by simulating the viewing distance between the eyes, allowing viewers to simultaneously experience "past" and "future" observations: the work deconstructs the physical binary structure of human eyes on a historical level, and intentions such as left and right, red and blue, and perspective vanishing points are respectively set up in different systems of scientific, political, and religious interpretations, forming tension-filled relationship networks. The author's solo exhibition "To Rome", based on the historical events of the missionary Michel Boym, unfolds within such a relational 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。

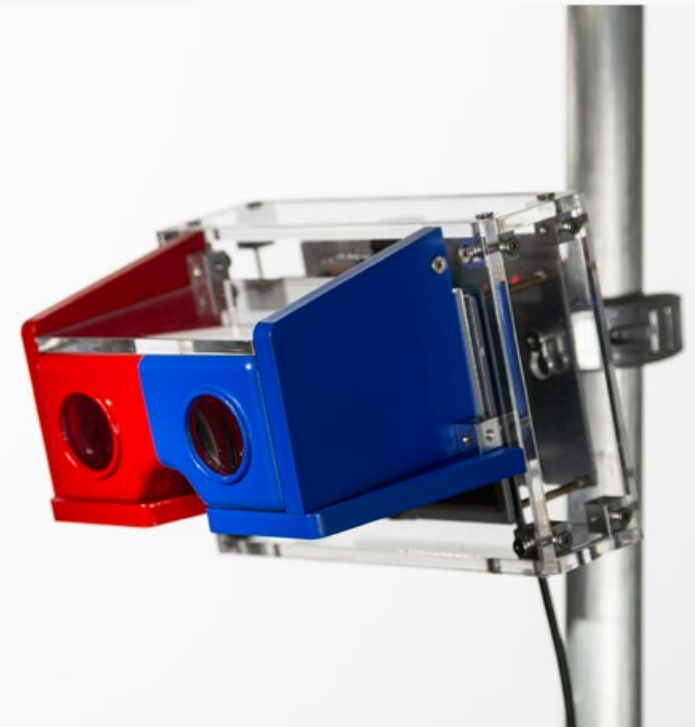
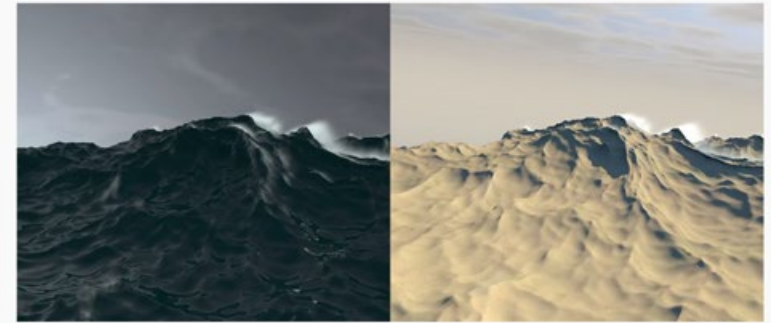


(1) 400 million years ago, it was the ocean, and 400 million years later, it is the desert| 四亿年前是海洋，四亿年后是沙漠

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

Based on the principle of binocular cameras, the author simulated the distance between human eyes to create a shooting device. Within the installation, the flowing images depict the desert and the ocean as a continuous whole, yet separated due to the limitations of human binocular vision. Viewers will see the ocean when closing their right eye and the desert when closing their left eye. However, when both eyes are open, they will perceive a stereoscopic world visually. Like fractured magnets, the red and blue poles are inherently unified. From perspectives beyond human geology, do the desert and the ocean extend 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？

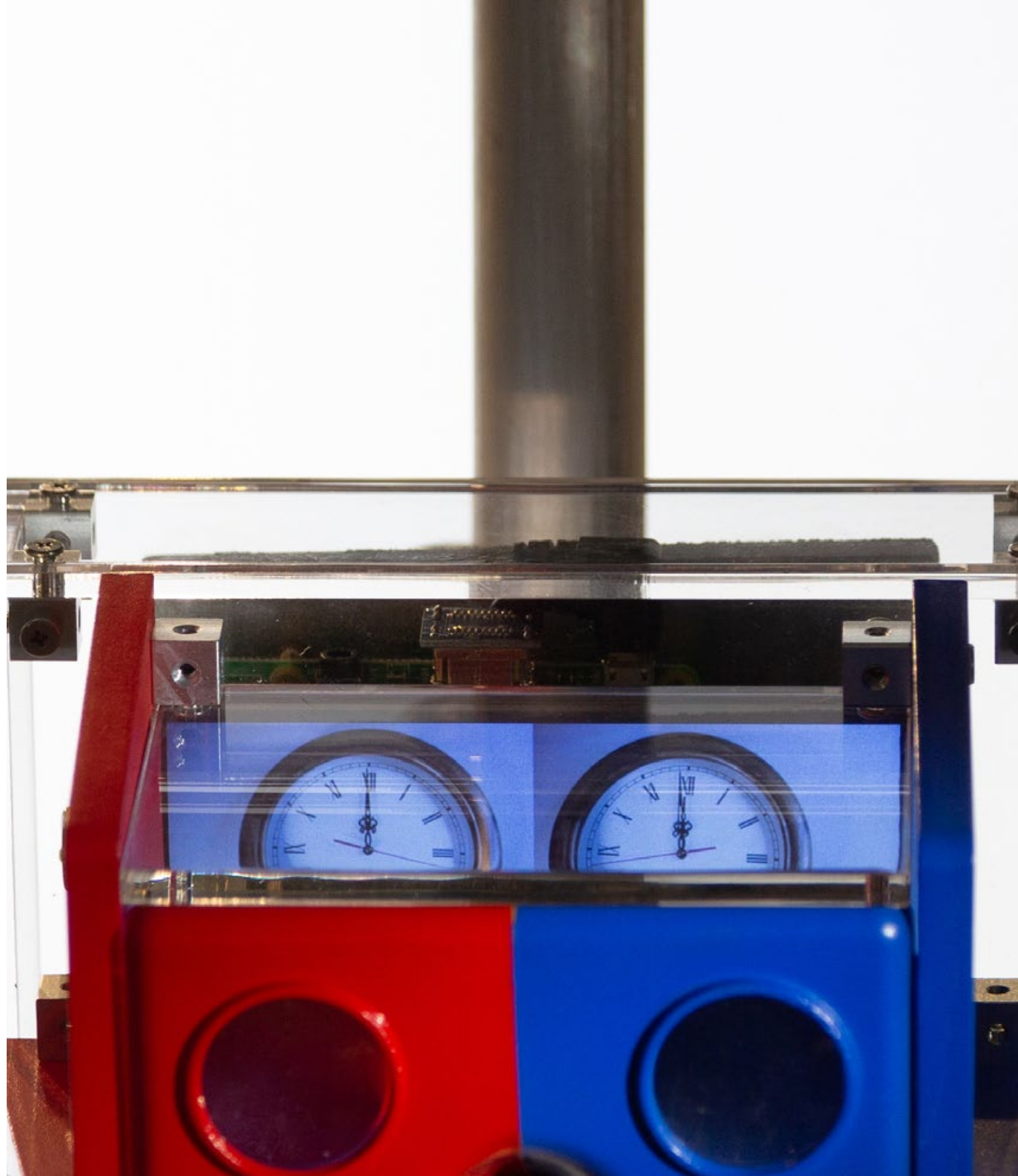


## (2) Past and future observer No.2 | 过去未来观测器 2 号

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。

When standing in front of the observer, closing the right eye will reveal the pointer moving towards the past, while closing the left eye will show the pointer moving towards the future. However, when both eyes are open, what is seen is the last minute of a certain day, and the clock hands will never reach 12 o'clock.



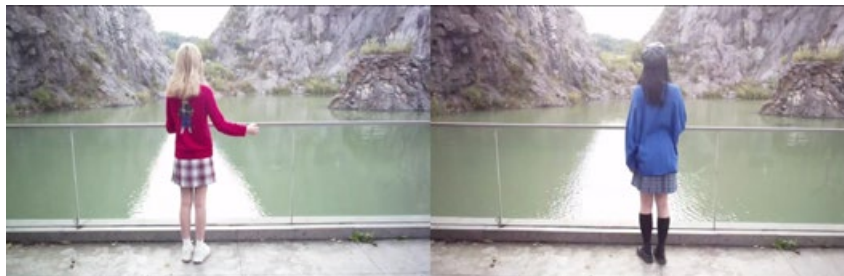


### (3) Past and future observer No.1 | 过去未来观测器 1 号

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

Standing in front of the observer, viewers can rely on the focusing of their own eyes to bring together two separate individuals in an embrace. When closing the right eye, they will see the person on the left, and when closing the left eye, they will see the person on the right. The process of viewers focusing their eyes involves a slow progression, during which the effect is that the two individuals slowly move closer to 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。

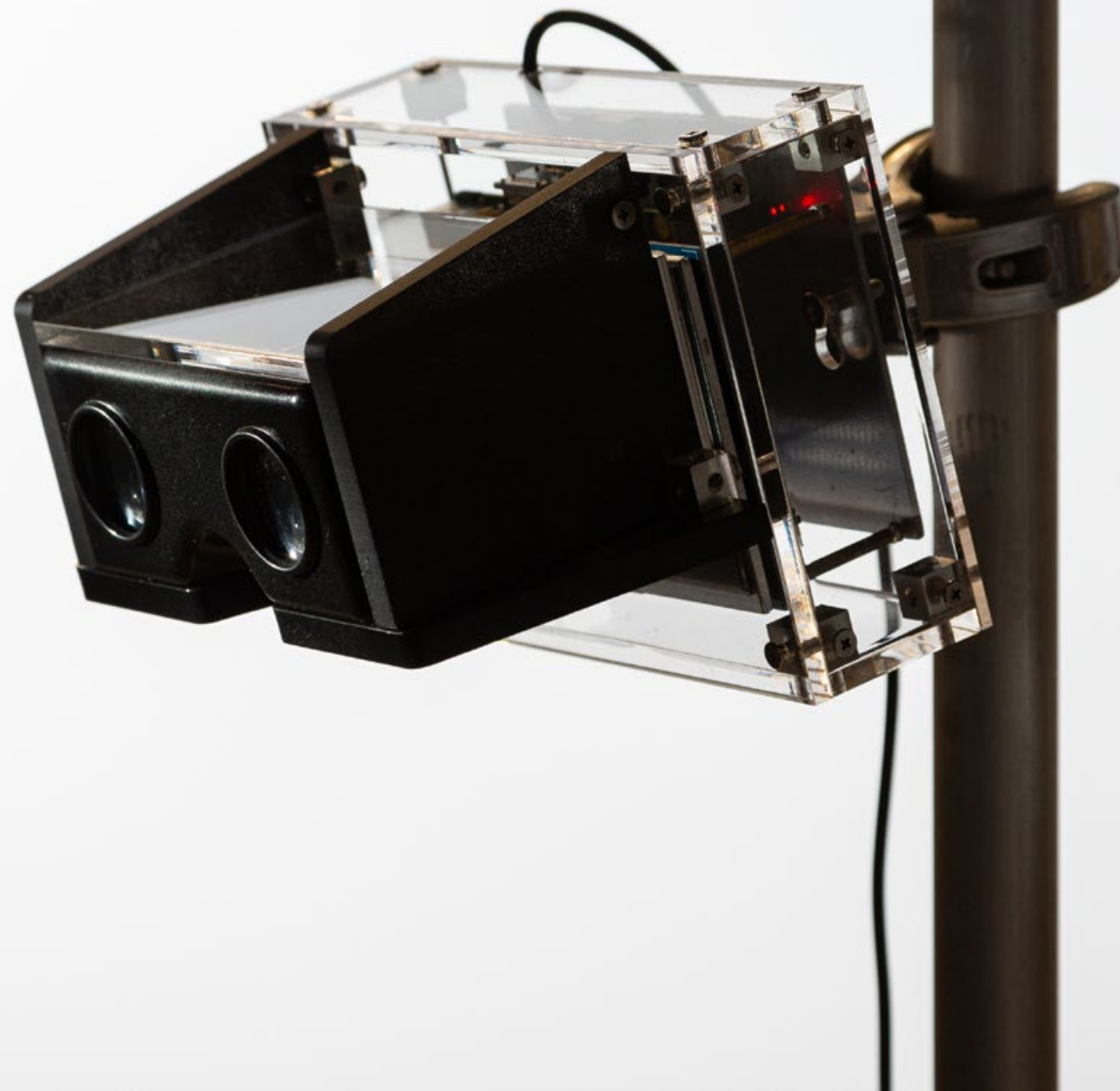
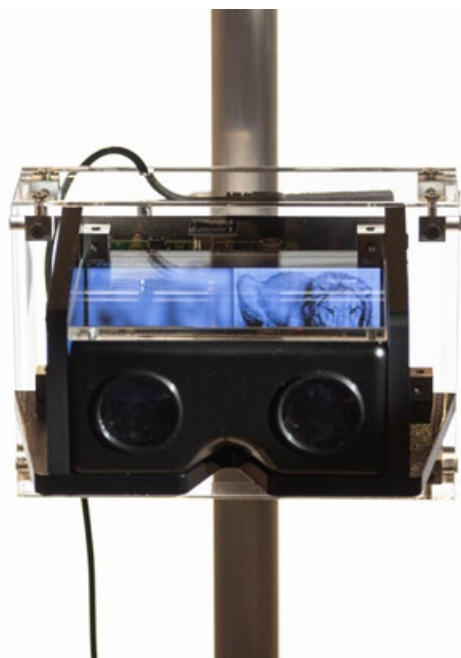


#### (4) Tiger And Lion Never Meet | 狮子老虎从不相遇

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

Through the device, when viewers simultaneously open both eyes, they will see the chimera formed by the overlapping images of a tiger and a lion, known as a liger. Closing the right eye will reveal a lion, while closing the left eye will reveal a tiger. I remember during elementary school, the most debated topic among classmates was which animal is more powerful, a lion or a tiger. The teacher's response was that they live on different continents and would not encounter each other.

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

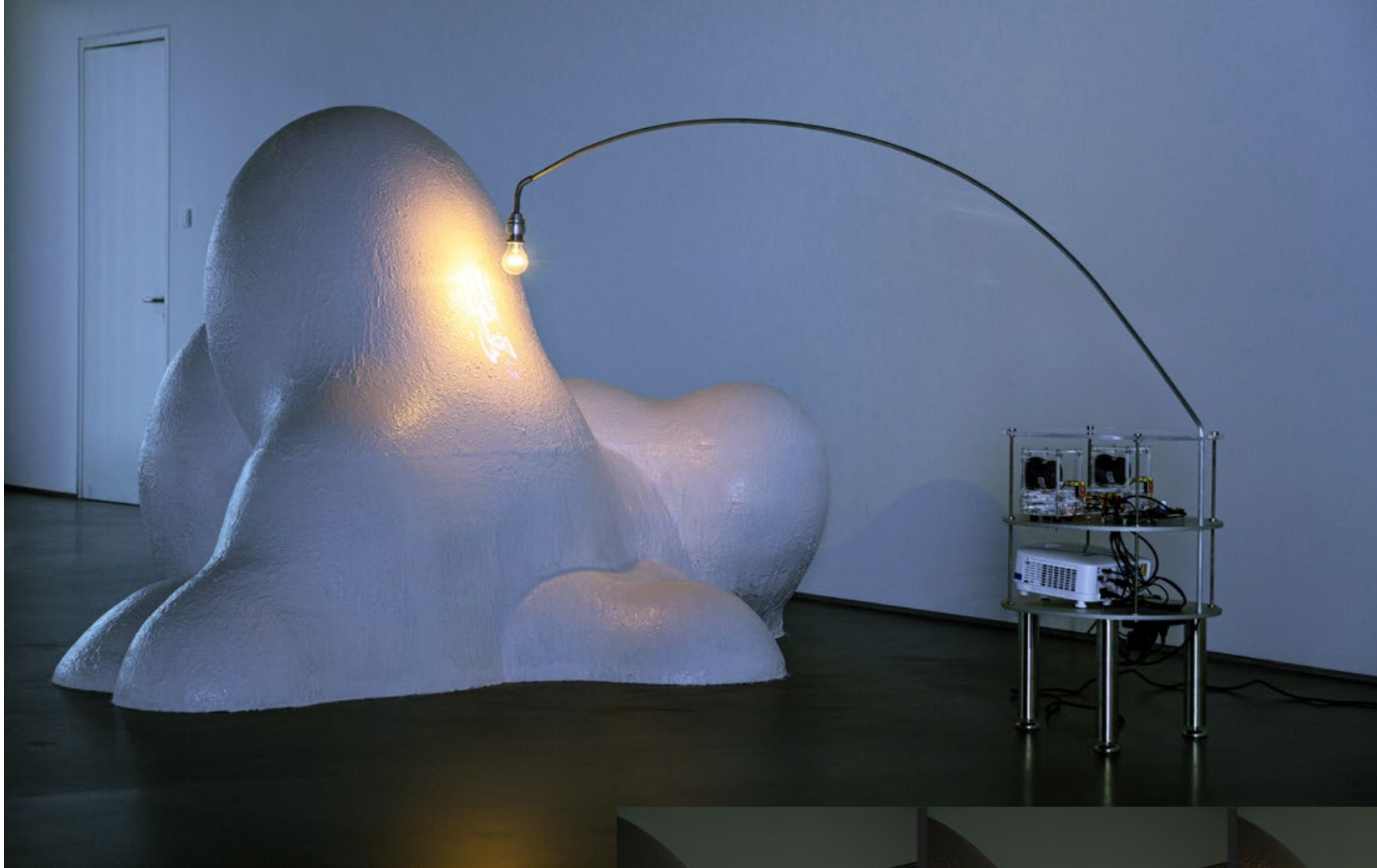
### The Vanishing Pope | 教宗的消失

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

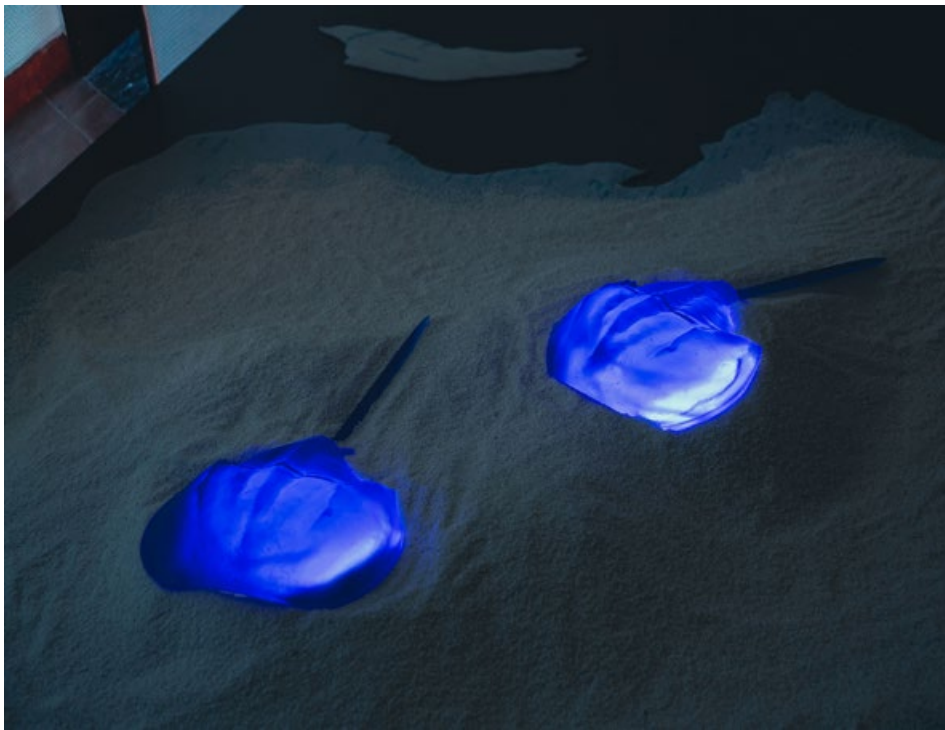
An installation based on light and sound. The dialogue about light is quoted from Boym's travel log which is converted into Morse code, it controls the brightness of a light bulb. There is always a negative correlation between the appearance of sound and the disappearance of image.

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-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

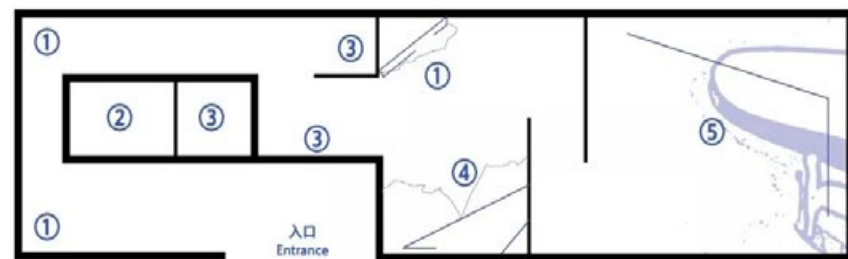
2019  
Solo Exhibition | Zhejiang Art Museum | 个展 | 浙江美术馆

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.

艺术家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，不断从思路分支出现的作品，其理解为迷宫中的侦探行动，一次溯源而上的，针对个人记忆的冒险。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

### 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.

作品启发自博鲁盖尔的《冬狩》画面背景中描绘的众多有情节性的人物活动，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。观众跟随着叙事渐进，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。







## 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

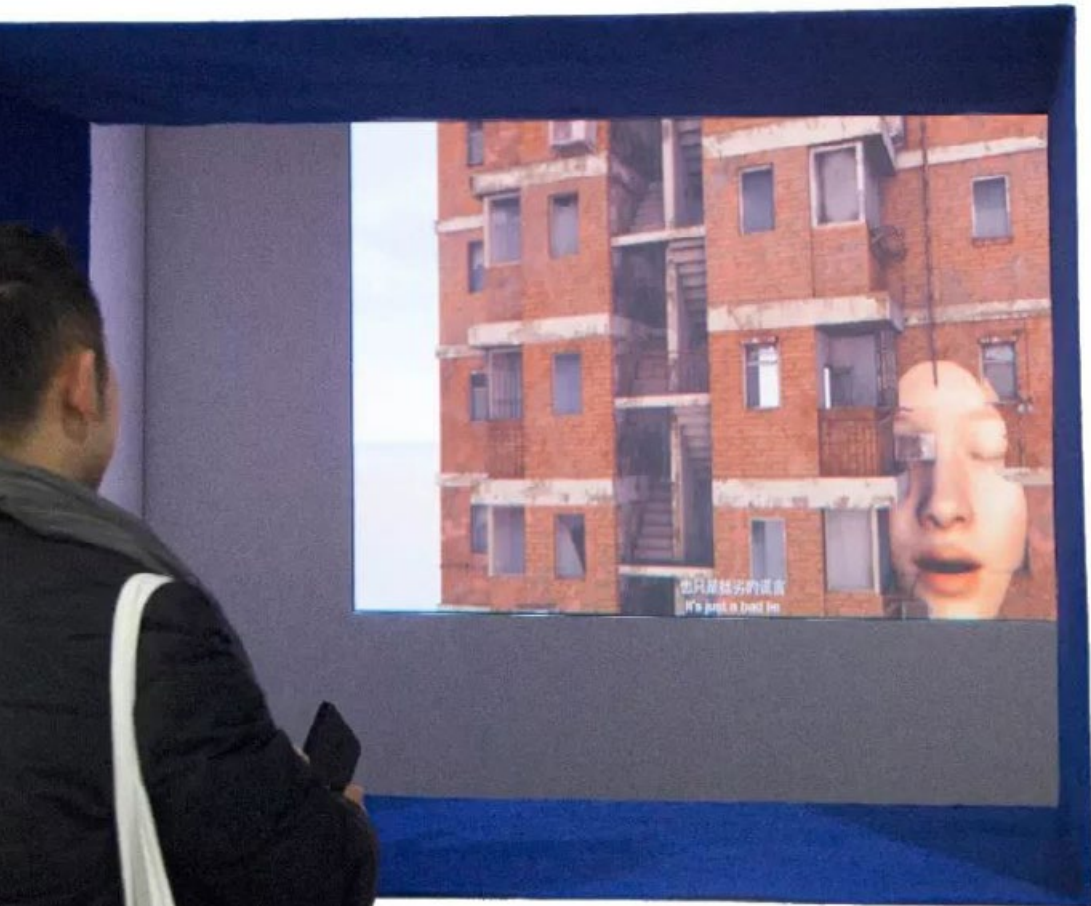
### Forward Backward | 快进快退

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".

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, 放在蓝色幕布表面, 幕布上面印着的是计算机出现问题时的蓝屏文字, 这个“错误的窗”, 是 windows 视窗的提示。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。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 problem has been identified and resolved.

**PLEASE, JUMP**

If this is the first time you've seen this message, it's a good sign.

If this screen appears again, follow these steps:

Check to make sure you are logged in or authorized to access this system.

If this is a new installation, ask your hardware or software vendor for assistance.

If you need to use this system to access or display information, please go to the nearest service center.

Technical information:  
See page 100 for more information.

Warning: Use of physical memory  
Physical memory and capacity  
cannot be used to store information or technical support programs for future  
reference.



## 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

After the work was built with 3D simulation software to build a childhood bedroom, I gradually discovered the subconscious world in my dreams that I would not normally be aware of. These images slowly connect some hidden clues, the vague collective subconscious world, haunting the collective historical pains, partially developed in the form of dream fragments in this work.

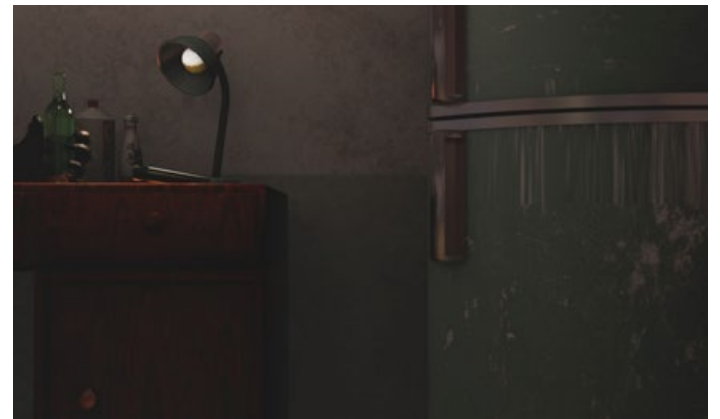
铁网的背后是三屏3D数字模拟影像装置“忧郁的北温带”，地上铺满了塑料假草，而在网格的遮挡里，视频内部也播放着数据的假草和铁网的影像。在使用3D模拟软件搭建了童年的卧室后，我逐渐在梦中发现了平时不会意识到的潜意识世界。这些图像慢慢连接着一些隐藏的线索，模糊的集体潜意识世界，萦绕着集体的历史阵痛，在这部作品中部分以梦境碎片的形式发展起来。











Other works series | 其他近期部分作品节选

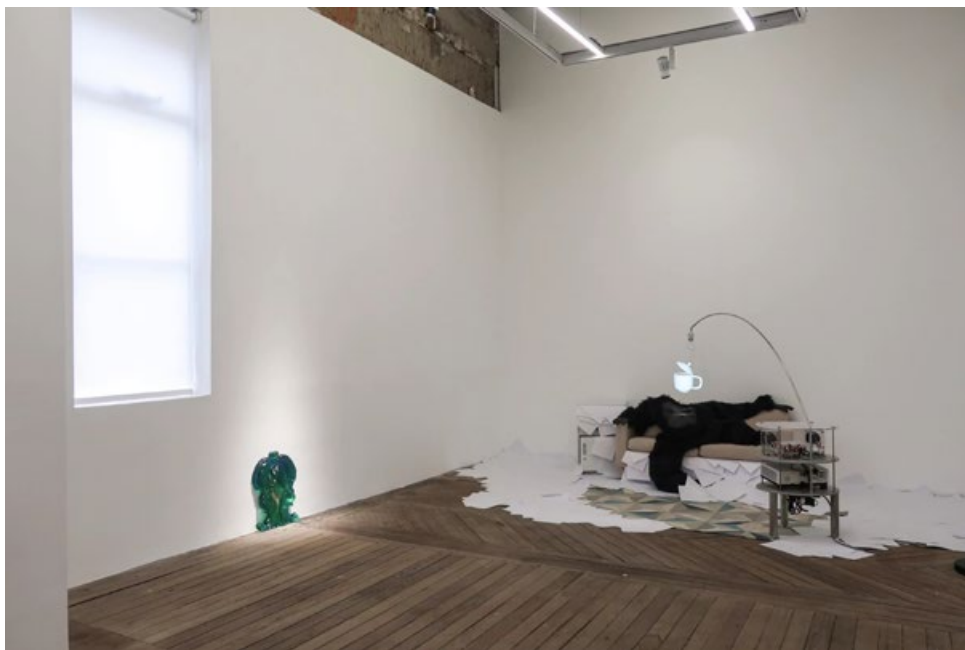


One | —

3D scanning and printing object surface painting, 50cm:  $\times$  7cm  $\times$  7cm  
3D 扫描打印物体表面绘画, 50cm $\times$ 7cm $\times$ 7cm  
2022







## 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



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

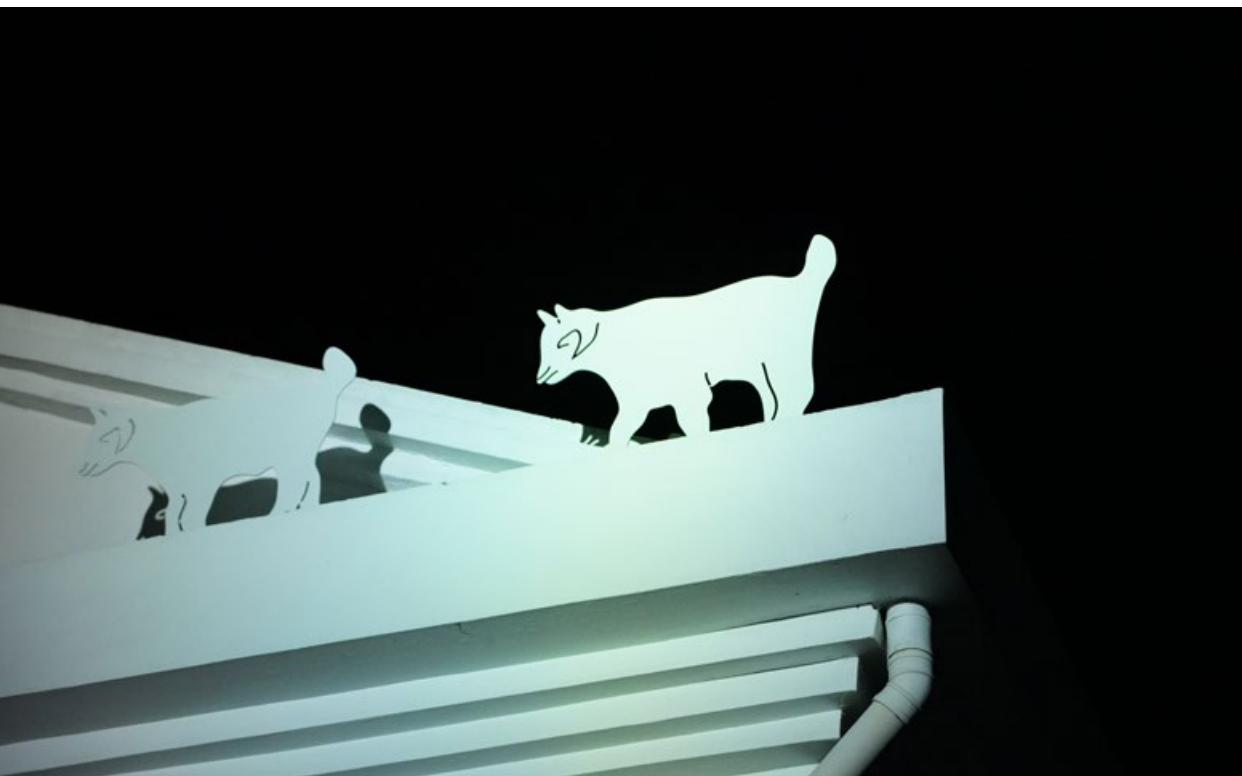
金属雕塑，反光材料，灯塔的光 | 60cm×40cm×23.5m×8m

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。







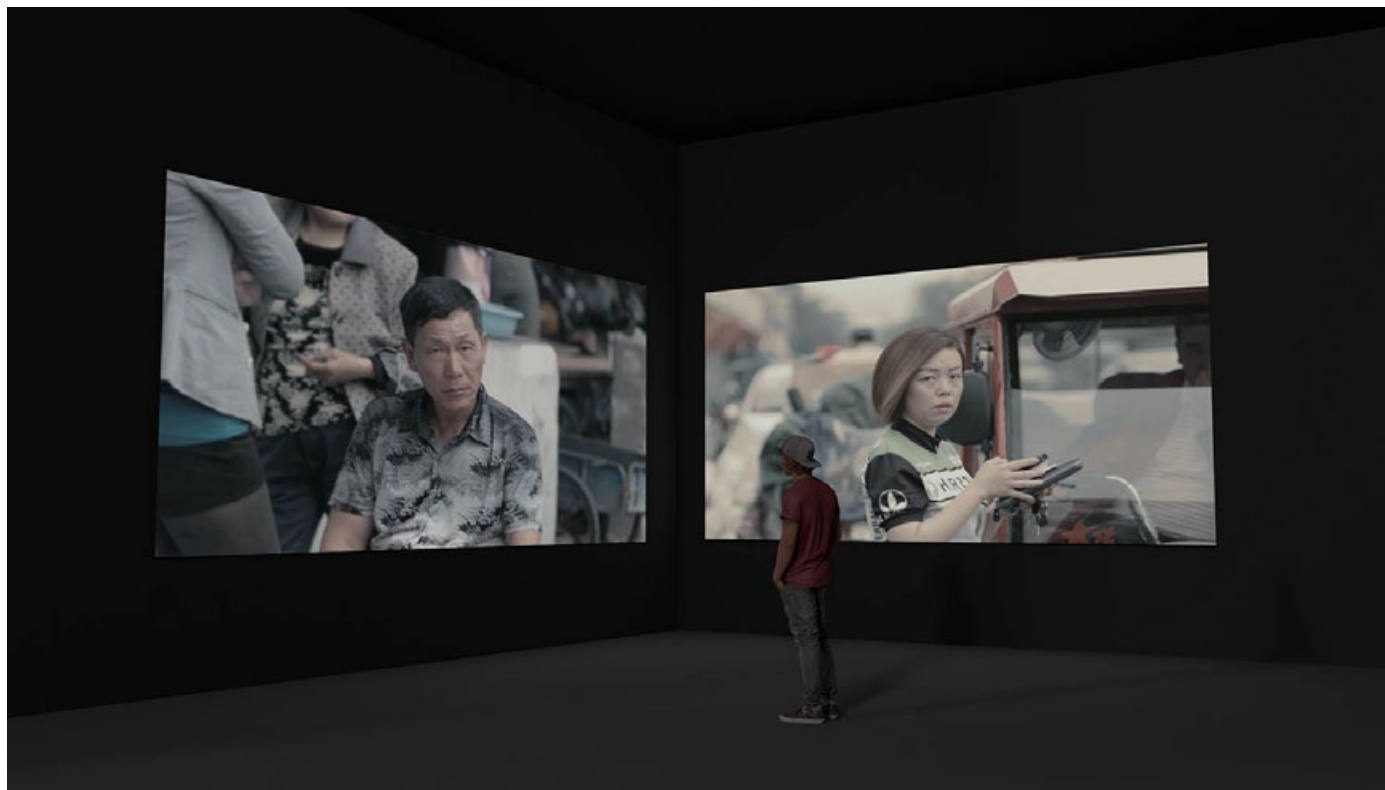
## Meet-ing | 相遇

2015

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

For this double screen hd video, the artist set up the camera in the streets of Hangzhou, focusing on people passing by: workers, students, young office workers, the boss of a restaurant or elderly people sitting near-by. Once his subjects became aware of the camera, the moving image freezes to a picture and another encounter process starts. There is a feeling of longing for more and an instant rhythm of fast pace of life. The moment when their eyes meet with the lens (which might be a collision for them) is the moment of meeting the audience. The emphasis is that it is at the moment that the work and the audience really meet.

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。当路人感受到摄像机的存在，目光与摄像机接触的一刹那，镜头拍摄到的内容便戛然而止，迅速切换到下一个画面。双屏幕投影装置呈现 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，也是目光的相遇。







## 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



## Solo Exhibitions

2023, Hotel Smoke and Ash, Muffatwerk, Munich, Germany  
2021, GO TO ROME, B10CK@Ooeli, Hangzhou, China  
2019, The Ocean of Solaris, Zhejiang Museum, Hangzhou, China  
2019, Monster outside the windows, Koganecho, Yokohama, Japan  
2019, Solo Exhibition, Flux, Shanghai ShanghaiTech University, Shanghai, China  
2017, Before and After the Future, SalonMondial, basel, Switzerland

## Group Exhibitions

2023  
Vortex in Beijing: Five Moments at Nightfall, Macalline Art Center, Beijing, China  
《I Am The People》, White Rabbit Gallery, Sydney, Australia  
Motion is Action: 35 Years of Chinese Media Art, BY ART MATTERS, Hangzhou, China  
Contains it like lines of a hand, Tang Shaoyi former residence, Shanghai, China  
X Museum Triennial 2023: Home Is Where the Haunt Is, X Museum, Beijing, China  
Rising Flags, Museum in Progress, Austria, Vienna  
If the trouble was money, Pfeuferstr. 38, Munich, Germany  
Invisible Maps: Give space, BY ART MATTERS, Hangzhou, China  
Hide and Seek - The Photographic Vision of Childhood, Being Art Museum, Shanghai, China

2022  
9th Bi-City Biennale of Urbanism Architecture, GDH City, Shenzhen, China  
Memory hurts me, Matadero Contemporary Art and Culture Center, Madrid, Spain  
In Solidarity with \_\_\_\_? | "OCAT × KADIST Emerging Media Artist Program", OCAT Shanghai, Shanghai, China  
The Exhibition of Annual of Contemporary Art of China, 798 Art Center, Beijing, China  
Thinking Through Ocean, Topred Center for Contemporary Art, Xiamen, China  
Art's language, Artists' Game, OCAT Shenzhen, Shenzhen, China  
Shape the Future, Duolun Museum of Modern Art, Shanghai, China  
"Body and Cosmos" the art of living together, Xie Zilong Photography Museum, Changsha, China

2021  
Slowly Arriving, Kunsthhausbaselland, Basel, Switzerland  
Multi-Prismatic Mutual Views, Macao Art Museum, Macao  
#TGIF (thank God it's funny), Brownie project, Shanghai, China  
Archives of Possible World, Xiangshan art commune, Hangzhou, China  
HD world unit, Asia Society Hong Kong Center, Hong Kong, China  
Guerrillas in Flatland: Unite! Digital Voyagers, PSA Shanghai Museum of contemporary art, Shanghai, China  
Space Oddity, UCCA Dune, Qinhuangdao, China

2020  
Cyprus International Animation Festival, salamiu, Cyprus  
"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  
Koganecho BAZAAR 2019, Koganecho, Yokohama, Japan  
The Exhibition of Annual of Contemporary Art of China, Minsheng Art Museum, Beijing  
21st Cairo International Animation Forum, Cairo, Egypt  
25. Film Festival della Lessinia, Verona, Italy

2018  
The 4th Shenzhen Independent Animation Biennale, OCAT Shenzhen, China  
Sino-Japanese Youth Art Exhibition, Jin Ji Lake Art Museum, Suzhou, 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  
OUT OF SERVICE, Art Museum of Nanjing University of the Arts, China  
Presence - Young Artist Exhibition, China Academy of Art Museum, Hangzhou, China  
Fiction Art, OCAT Shenzhen, Shenzhen, China  
2018 Annecy Animation Film Festival, Annecy, France  
Pity Party, Sleep Center, New York, America

2017  
Atelier Mondial Exhibition 2017, Solon Mondial, basel, Switzerland  
EXiM 2017 Cross-Straits Experimental Animation Festival, EXiM, Macao, China  
Beijing International Short Film Festival, UCCA Beijing, China  
15th International Film Festival of Asian Pacific Countries, Vladivostok, Russia  
New millennium airport Animation Festival, New millennium airport Theater, Hokkaido, Japan  
39th Clermont-Ferrant International Film Festival, Clermont-Ferrant, France

2016  
33. Kasseler Dokfest, Weinkirche Wine Cellar, Kasseler, Germany  
Jimei Arles International Photography Festival, C-Art Plat, Xiamen, China  
International animation Biennale, Shanghai, China  
"China Time" 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  
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  
Holland Animation Film Festival 2016, Louis Hartlooper Complex, Utrecht, Holland  
Mo&Frieze KinderKurz Film Festival, Hamburg, Germany  
No.1 Duel at Liu Xia Art Exhibition, Hangzhou, China



## 个展、个人项目：

2023, 旅馆烟灰, Muffatwerk, 慕尼黑, 德国  
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, 窗外的鬼怪, 太平庄, 横滨, 日本  
2019, 风吹草动, 上海科技大学展览厅, 上海, 中国  
2017, 未来开始和结束之后, Atelier Mondial 展览厅, 巴塞尔, 瑞士

## 近年群展：

2022 年  
“旋涡”在北京：五个向晚时刻, 美凯龙艺术中心, 北京, 中国  
这是一群人, 白兔美术馆, 悉尼, 澳大利亚  
动为行, 中国媒体艺术 35 周年回顾展, 天目里美术馆, 杭州, 中国  
X 美术馆三年展 2023: 萦绕之所, X 美术馆, 北京, 中国  
像掌纹一样藏起来, 唐绍仪旧居, 上海, 中国  
Rising Flags, Museum in Progress, 奥地利, 维也纳  
假如烦恼是钱, Pfeuferstr. 38, 慕尼黑, 德国  
看不见的地图: 赋予空间 (放映与分享), 天目里美术馆, 杭州, 中国  
捉迷藏 - 童年的显影, 金桥碧云美术馆, 上海, 中国  
2022 年  
深港城市 | 建筑双城双年展, 粤海城, 深圳, 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 × KADIST 青年媒体艺术家项目”, OCAT 上海馆, 上海, 中国  
2021 中国当代艺术年鉴展, 798 艺术中心, 北京, 中国  
海洋学 | 月亮的倒影是海的脊骨, 红顶艺术中心, 厦门, 中国  
艺术的语言、艺术家的游戏, OCAT 深圳馆, 深圳中国  
改造未来 | 第八届上海多伦青年美术展, 多伦美术馆, 上海, 中国  
身体·宇宙: 共同生活的艺术, 谢子龙影像艺术馆, 长沙, 中国

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  
The Long Cut, 线上展览平台 Feral File 项目  
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  
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

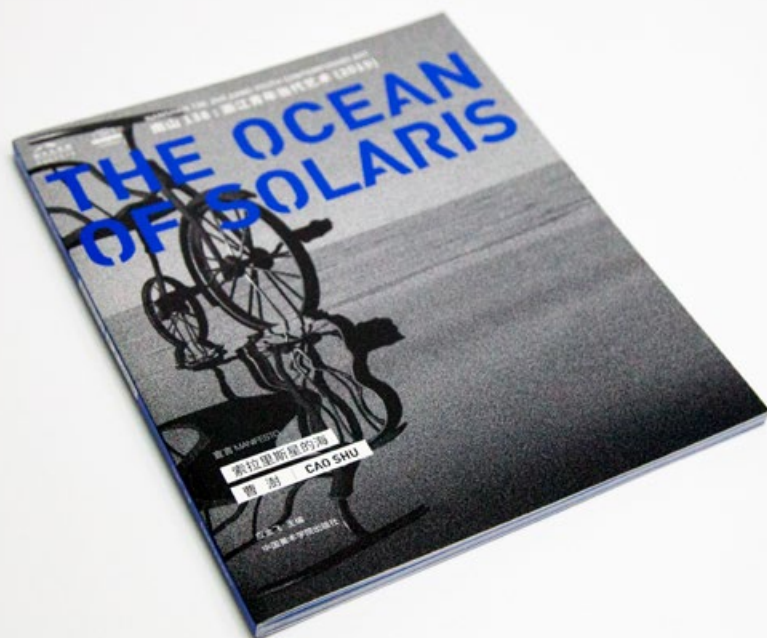
2019 年  
原格破裂 - 动画的互媒综览, 亚洲协会香港中心, 中环, 香港  
BAZAAR 国际艺术节, 黄金町, 横滨, 日本  
2018 当代艺术年鉴展, 北京民生美术馆, 北京, 中国  
第 21 届开罗国际动画论坛, 开罗, 埃及  
灯塔国际公益影像节, 中央美术学院美术馆, 北京, 中国  
第 25 届意大利维罗纳德尔拉·莱西尼亚电影节, 维罗纳, 意大利

2018 年  
第四届深圳独立动画双年展, OCAT 深圳馆, 深圳, 中国  
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  
纽伦堡蓝梦动画展, 纽伦堡, 德国  
不在服务区, 南京艺术学院美术馆, 中国  
在场一以新媒体艺术的名义, 中国美术学院美术馆, 杭州, 中国  
2018 昂西国际动画节, 昂西, 法国  
Pity Party, Sleep Center, 纽约, 美国

2017 年  
巴塞尔 Atelier Mondial 国际驻地展, 国际沙龙展览厅, 巴塞尔, 瑞士  
EXiM 两岸四地实验动画展, 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  
2017 韩国独立动画节, 韩国首尔 COEX 会展中心, 首尔, 韩国  
第 39 届克拉蒙费朗国际短片电影节, 克拉蒙费朗, 法国

2016 年  
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  
集美阿尔勒国际摄影节, C 艺术平台, 厦门, 中国  
像素公园, 静安雕塑公园, 上海  
曼彻斯特国际动画节, 曼彻斯特, 英国  
渥太华国际动画节, 渥太华, 加拿大  
33 届卡塞尔纪录片电影节, Weinkirche 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, 台中, 台湾  
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, Louis Hartlooper Complex, 乌德勒支, 荷兰

## 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 Art Museum, Hangzhou, China



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