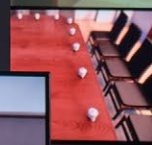曹　　澍
CAO　　SHU

2024

曹澍

曹澍的创作以叙事性的 3D 数字影像、电子游戏、场域装置为主。作品基于在地的工作，将计算机图形技术背后复杂的生产机制、神话隐喻，与历史档案、社会议题紧密编织在一起。近期作品系列围绕个人家族史中的集体潜意识以及"在地离散"状态，聚焦 20 世纪中国集体主义的幽灵学问题。作品在巴塞尔乡村州美术馆、澳门艺术博物馆、悉尼白兔美术馆、马德里 Matadero 当代艺术文化中心、UCCA 沙丘美术馆、香港 M+ 博物馆、上海当代艺术博物馆、亚洲协会香港中心、天目里美术馆、OCAT 上海馆、纽约 Sleep Center 等机构展出。近年来艺术家参加了瑞士巴塞尔 Atelier Mondial（2017），日本横滨黄金町 Bazaar（2019），以及慕尼黑 Muffatwerk（2023）的驻地。曾获 2022 年 OCAT × KADIST 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。除此之外，曹澍的作品也入围世界各地的影展主竞赛单元，包括莱比锡纪录片与动画电影节、圣彼得堡电影节、昂西国际动画节、米兰电影节、渥太华国际动画节、汉诺威国际短片节等。

CAO Shu

Cao Shu's work primarily focuses on narrative 3D digital moving image, video game, and site-specific installation. His works are grounded in local practice, intricately weaving the complex production mechanisms and mythical metaphors behind computer graphics technology with historical archives and social issues. His recent series explores the collective unconscious within his family history and the condition of "Trapped in local dispersion," concentrating on the hauntology of collectivism in 20th-century China. The recent works have been exhibited at institutions such as Kunsthaus Baselland, Macao Museum of Art, White Rabbit Gallery Sydney, Matadero Madrid Contemporary Art Center, UCCA Dune, M+ Museum Hongkong,Power Station of Art Shanghai(PSA), Asia Society Hong Kong Center, TANK Shanghai, OCAT Shanghai,and Sleep Center New York. In recent years, he has participated in residencies at Atelier Mondial in Basel, Switzerland (2017), Koganecho Bazaar in Yokohama, Japan (2019), and Muffatwerk in Munich,Germany (2023). In recent years, Cao Shu has won such awards as 2022 OCAT x KADIST Emerging Media Artist Award, 2021 Exposure Award of PHOTOFAIRS Shanghai,and 2017 BISFF Award for Outstanding Artistic Achievement.In addition, the works have also been shortlisted for the main competition units of film festivals around the world, including the Leipzig Documentary and Animation Film Festival, Message to Man International Film Festival, Annecy International Animation Festival, Milano Film Festival, Ottawa International Animation Festival, Film Festival Hannover, International Adana Golden Boll Film Festival Finalist,etc.

网站：www.caoshuart.com
邮箱：anycao312@163.com

近年展览

凝视的镜头，M+ 博物馆，香港，2024
夜间剧作，厦门三影堂摄影艺术中心，厦门，2024
变戏法：仿真世界的后台表演，PSA 上海当代艺术博物馆，上海，2024
学习 2：博物馆学，另类知识和深度学习，香格纳画廊，北京，2024
宇宙考古，上海天文馆，上海，2024
"腹地脉动"新疆国际双年展，新疆美术馆，乌鲁木齐，2024
亚洲漫步，大田秀泽画廊，东京，2024
成都国际摄影周，成都当代影像馆，成都，2024
"这是一群人"，白兔美术馆，悉尼，2023
"旋涡"在北京：五个向晚时刻，美凯龙艺术中心，北京，2023
动为行，中国媒体艺术 35 周年回顾展，天目里美术馆，杭州，2023
X 美术馆三年展 2023：萦绕之所，X 美术馆，北京，2023
Rising Flags，Museum in Progress，奥地利，2023
假如烦恼是钱，Pfeuferstr. 38，慕尼黑，2023
捉迷藏 - 童年的显影，金桥碧云美术馆，上海，2023
深港城市 | 建筑双城双年展，粤海城，深圳，2022
记忆刺痛我，Matadero Madrid 当代艺术文化中心，马德里，2022
共同的 ____? | "OCAT × KADIST 青年媒体艺术家项目"，OCAT 上海馆，上海，2022
2021 中国当代艺术年鉴展，798 艺术中心，北京，2022
海洋学 | 月亮的倒影是海的脊骨，红顶艺术中心，厦门，2022
艺术的语言、艺术家的游戏，OCAT 深圳馆，深圳，2022
改造未来 | 第八届上海多伦青年美术展，多伦美术馆，上海，2022
身体·宇宙：共同生活的艺术，谢子龙影像艺术馆，长沙，2022
缓慢的抵达，巴塞尔乡村州美术馆，巴塞尔，2021
#TGIF (Thank God It′s Fungible)，Brownie Project，上海，2021
多棱·互观 - 国际当代艺术邀请展，澳门艺术博物馆，澳门，2021
高清世界，亚洲协会香港中心，香港，2021
平面游击：起来！数字失神者，PSA 上海当代艺术博物馆，上海，2021
太空奇谈，UCCA 沙丘美术馆，秦皇岛，2021
塞浦路斯国际动画节，萨拉米乌，2020
一天世界项目，PSA 上海当代艺术博物馆，上海，2020
第 21 届开罗国际动画论坛，开罗，2019
BAZAAR 国际艺术节，黄金町，横滨，2019
小说 - 艺术，OCAT 深圳馆，深圳，2018
第 61 届莱比锡纪录片与动画电影节，莱比锡，2018
第 23 届米兰国际电影节，利塔宫，米兰，2018
圣彼得堡国际电影节，圣彼得堡，2018
Artecinema 当代艺术影像节，那不勒斯，2018
不在服务区，南京艺术学院美术馆，南京，2018
在场—以新媒体艺术的名义，中国美术学院美术馆，杭州，2018
2018 昂西国际动画节，昂西，2018
Pity Party，Sleep Center，纽约，2018

Exhibitions in recent years

The Gazing lens,M+ MUseum,Hongkong,2024
Night Pieces,Three Shadows Xiamen Photography Art Centre,Xiamen,2024
Conjure: Backstage Performances in a Simulated World, Power Station of Art(PSA), Shanghai, 2024
Study 2: Nature History, Alternative Knowledge and Deep Learning, ShanghART Gallery, Beijing, 2024
Cosmic Archaeology, Shanghai Astronomy Museum, Shanghai, 2024
Asia Walk, Ota Fine Arts, Tokyo, 2024
"Dialogue in the Dark": Cloud Wondering, Positive Art Research Center, Hangzhou, 2024
Chengdu International Photography Festival, Chengdu Contemporary Image Museum, Chengdu, 2024
Xinjiang International Art Biennale,Xinjiang Art Museum,2024
"I Am The People" White Rabbit Gallery,Sydney,2023
Vortex in Beijing:Five Moments at Nightfall，Macalline Art Center, Beijing,2023
Motion is Action：35 Years of Chinese Media Art,BY ART MATTERS,Hangzhou,2023
X Museum Triennial 2023: Home Is Where the Haunt Is,X Museum,Beijing,2023
Rising Flags,Museum in Progress,Austria,2023
If the trouble was money, Pfeuferstr. 38, Munich,2023
Hide and Seek - The Photographic Vision of Childhood,Being Art Museum, Shanghai,2023
9th Bi-City Biennale of Urbanism Architecture,GDH City,Shenzhen,2022
Memory hurts me, Matadero Contemporary Art and Culture Center, Madrid,2022
In Solidarity with ____?| "OCAT × KADIST Emerging Media Artist Program", OCAT Shanghai, Shanghai,2022
The Exhibition of Annual of Contemporary Art of China, 798Art Center, Beijing,2022
Thinking Through Ocean, Topred Center for Contemporary Art , Xiamen,2022
Art's language , Artists′ Game,OCAT Shenzhen,Shenzhen,2022
Shape the Future , Duolun Museum of Modern Art, Shanghai,2022
"Body and Cosmos" the art of living together, Xie Zilong Photography Museum, Changshai,2022
Slowly Arriving, Kunsthausbaselland, Basel,2021
Multi-Prismatic Mutual Views, Macao Art Museum, Macao,2021
#TGIF (thank God it's funny), Brownie project, Shanghai,2021
Space Oddity, UCCA Dune, Qinhuangdao,2021
Archives of Possible World，Xiangshan art commune,Hangzhou,2021
HD world unit, Asia Society Hong Kong Center, Hong Kong,2021
Guerrillas in Flatland: Unite! Digital Voyagers,Power Station of Art(PSA),Shanghai,2021
Koganecho BAZAAR 2019,Koganecho,Yokohama,2019
21st Cairo International Animation Forum,Cairo,2019
25. Film Festival della Lessinia,Verona,2019
The 4th Shenzhen Independent Animation Biennale,OCAT Shenzhen,2018
Leipzig International Documentary and Animation Festival,Leipzig,2018
23rd Milano Film Festival,Milano,2018
XXVIII Message to Man International Film Festival,Saint-Petersburg,2018
Artecinema international festival of contemporary art film,Naples,2018
OUT OF SERVICE, Art Museum of Nanjing University of the Arts, Nanjing,2018
Presence -Young Artist Exhibition,China Academy of Art Museum,Hangzhou,2018
Fiction Art,OCAT Shenzhen,Shenzhen,2018
2018 Annecy Animation Film Festival,Annecy,2018
Pity Party,Sleep Center,NewYork,2018

Pisces | 双鱼

（Ongoing project | 在进行中的项目）

作品基于作者 20 世纪家族史中，一个在罗布泊马兰基地参与核试验的长辈的记忆展开。涉及上世纪 80 年代罗布泊地区的彭加木失踪事件，以及由此展开的双鱼玉佩的都市传说。作品由双鱼符号展开中国集体主义的幽灵学叙事，探讨互为镜像的两个人消失于无人区的命运。偶然响起的 20 世纪末中国家喻户晓的童谣"马兰开花二十一"，亦是个人和集体记忆的一次偶遇，集体潜意识正是隐藏在童谣和地摊文学的缝隙中 ......

The work is based on the memories of an elder who participated in nuclear tests at the Malan Base in the Lop Nur area, drawing from the author's family history in the 20th century. It involves the mysterious disappearance of Peng Jiamu in the 1980s and the urban legends surrounding the Pisces jade pendant that emerged from this event. Using the symbol of Pisces, the piece unfolds a narrative of hauntology related to Chinese collectivism, exploring the fates of two mirrored individuals who vanish into an uninhabited zone. The accidental echo of the famous late 20th-century Chinese nursery rhyme"Malang Flowers Bloom 21 Times"represents a serendipitous encounter between personal and collective memory, revealing that the collective unconscious lies hidden within the gaps of nursery rhymes and street literature...

Diffusion | 扩散

（Ongoing project | 在进行中的项目）

作品关于民国降乩摄影作为一种幽灵学媒介展开的叙事，探讨了摄影术、AI 扩散模型技术与死者之间的缠绕关系。1946 年，辐射监测员大卫布拉德利切开了一条河豚，这条河豚是他在比基尼环礁温暖的水域捕获的，几天前，美国将这一系列岛屿和珊瑚礁用作核试验场。布拉德利将这条河豚从辐射泻湖中捞出，切开后，将脂肪组织放在暗室中的照相底片上 …… 河豚受污染的骨头、内脏和尚未消化的最后一餐已经将它们的图像刻在相纸上，受到辐射的河豚——这一死去的生命成为了 "摄影师 "本身 …… 噩梦中，无限长的走廊里，充满了面目模糊的人 …… 摄影师 K 发现自己的身体由 AI 扩散模型生成，永生不死，徘徊在大楼的走廊里。AI 扩散模型生成的人往往 "有 7 个手指，怪异的眼神，粘连在一起的发丝，模糊不清的牙齿，矛盾的光线 ……"，几乎和 K 噩梦中见到的一模一样。

The work narrates the hauntology medium of "spirit photography" from the Republic of China era, exploring the tangled relationship between photography, AI diffusion model technology, and the dead. In 1946, radiation monitor David Bradley cut open a pufferfish he had caught in the warm waters of Bikini Atoll, where the U.S. had recently conducted a series of nuclear tests. He retrieved the fish from a radiation lagoon and, after dissecting it, placed the fatty tissue on photographic film in a darkroom. The contaminated bones, organs, and the remnants of its last meal had imprinted their images onto the photographic paper. This radiated pufferfish—this lost life—became the "photographer" itself. In the nightmare, an endless corridor filled with indistinct figures looms. The photographer, K, discovers that his body has been generated by an AI diffusion model, allowing him to wander eternally through the building's hallways. The beings created by the AI often exhibit "seven fingers, strange eyes, tangled hair, unclear teeth, and contradictory lighting," resembling those K encounters in his nightmares.

Diffusion（预告片）
https://vimeo.com/973364672
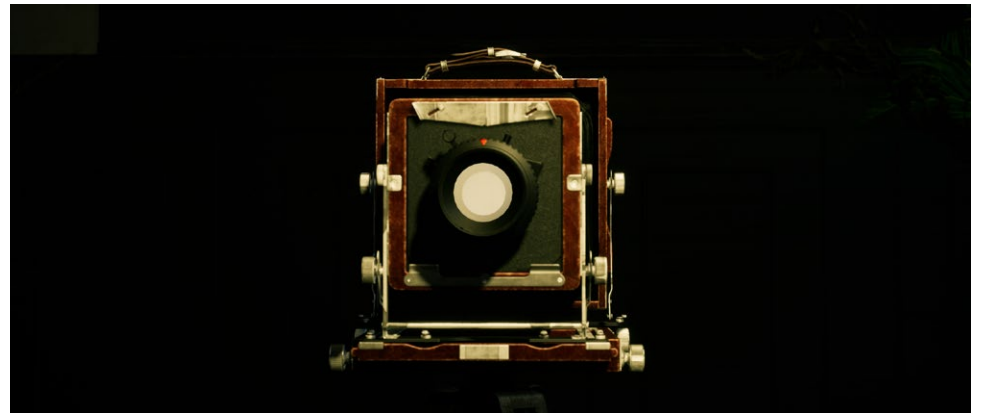
Phantom Sugar | 妖糖

2023 | 时长：15'10" | 3D 渲染活动影像装置，3 通道，4K

作品基于对人工智能控制的垂直农业的考察，虚构了一个近未来的科幻文本：垂直农业已经可以将一切作物的生长纳入算法的控制，植物每一秒的呼吸，都可以被预测。作品探讨了蚁群算法算法、未来农业、拉普拉斯妖等主题，以及人类对预测和控制行为的痴迷。它围绕着中国广东顺德糖厂的调研展开。作品对 20 世纪一些失败的控制论遗产做出了回应，例如陈伯达在中国大陆上世纪 70 年代流产的电子中心论提案和其之后发生的电子群众运动，以及 70 年代智利阿连德政府的协同控制工程实验。

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

Based on an exploration of AI-controlled vertical farming, the work imagines a near-future science fiction narrative where vertical farming has brought all crop growth under algorithmic control, allowing every second of a plant's respiration to be predicted. The work explores themes such as ant colony optimization algorithms, future agriculture, Laplace's demon, and humanity's obsession with prediction and control.The historical background of this work concerns Chen Boda's proposal for ″Electronic Industry First″ in China 1970s, which was aborted, and the subsequent emergence of the electronic mass movement；the other one is the Project Cybersyn from Chilean (1971 to 1973 during the presidency of Salvador Allende),aimed at constructing a distributed decision support.
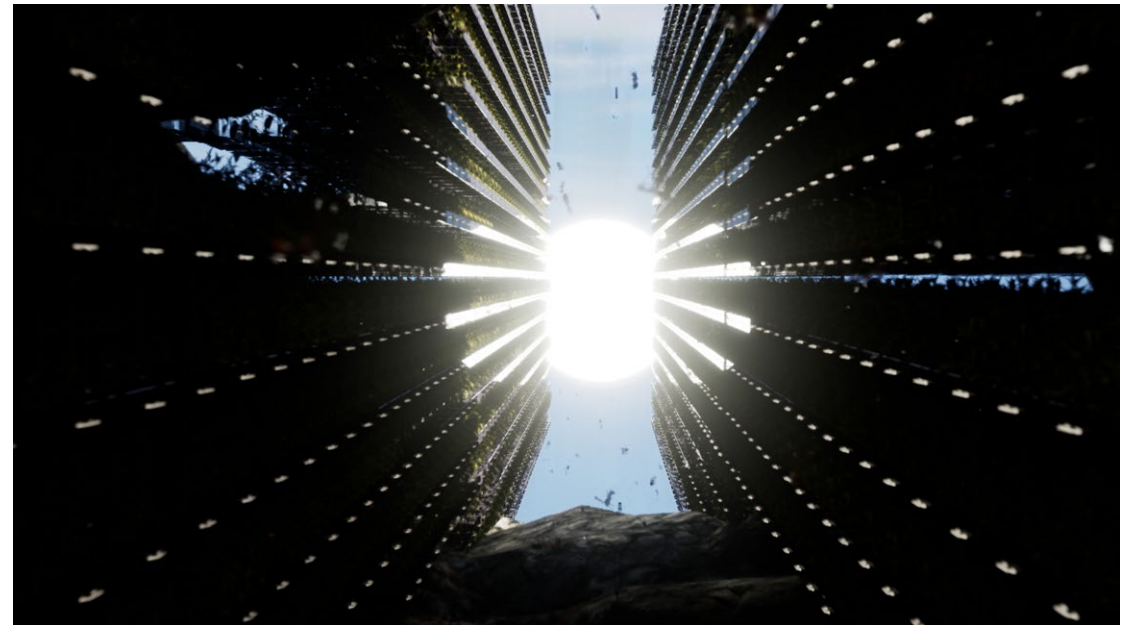
Phantom Sugar | 妖糖
https://vimeo.com/882595867   (Password：caoshuart)

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

2023 | 电子游戏结合表演 | 美凯龙艺术中心漩涡项目 | 时常约 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……

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.

Contains it like lines of hand | 像掌纹一样藏起来
https://vimeo.com/916972084   (Password：caoshuart)
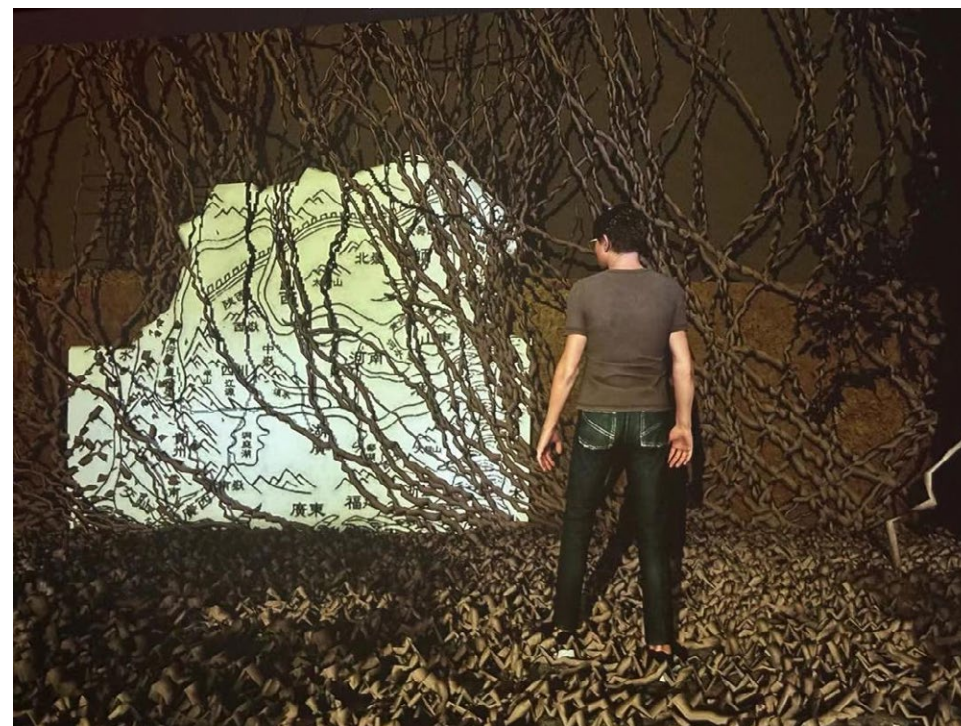
Infinity and Infinity Plus One| 无限和无限加一

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

2020 | Installation, 8 Channel 3D Rendered image combined with real image|13 minutes 12 seconds

This 8-channel video installation originates from the author's fascination with low-quality architectural renderings. These "future blueprints," rendered by 3D software, often appear around construction sites, and are both deceptive and absurd.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. Combining 3D-rendered images and shot footage, the work travels through a seemingly-unlimited number of rooms, infinite corridors, and breathtaking viewpoints on site. Meanwhile, an official voiceover tells an absurd story about philosophy and mathematics in the form of a monologue. The installation and the slow interchanging between shot and animated images make strange a linear perception of time and space. The shot images provide a feeling of real, present, grounded time, and are intermixed with animated images that suggest either a past, reconstructed location, or a future and imagined space.

2020 | 装置，8 通道 3D 渲染影像与实拍影像结合 |13 分 12 秒

8 通道的影像装置，源于作者对劣质的建筑效果图的兴趣，这些"未来蓝图"由 3D 软件渲染，往往出现在大大小小的建筑工地外围，虚假且荒诞。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。

Roam Simulator | 散步模拟

2021 | 电子游戏和影像装置现场 |4K 屏，树莓派，电容屏，金属支架，手柄，计算机 | 尤伦斯当代艺术中心委任创作

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。

作者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？

Roam Simulator | 散步模拟
https://vimeo.com/746099074   （Password：caoshuart)

2021 | Interactive game and video installation | Materials: 4K screen, raspberry pie, capacitive screen, metal bracket, handle, computer | Commissioned by Ullens Center for Contemporary Art

This work is a personal project that combines a photo-taking feature with a video game. In the game, time has stopped, and players can use "photo taking" the only action besides walking, to summon moments from a family album within a real-time rendered desert world.

The artist follows the clues from the family album to digitally recreate in 3D the locations depicted in the photos within the game, with the spatial arrangements reflecting long-term records of dream maps. In the exhibition space, scattered photos also serve as clues to the game. The game is about the solitary process of walking on the surface of a subconscious planet covered with psychological maps. Moments from decades ago, a few years ago, and even yesterday, converge simultaneously. This work continues a question the artist posed years ago: Can we use geography to understand history and space to understand time with the help of evolving technology?

The work originates from a reflection on the Dyson sphere, a construct in science fiction. If, following the logic of the Dyson sphere, everything can be seen as purely quantifiable resources and energy, what do the entities within our memories mean to us personally?

Ideology ｜异地牢结

2021| 立体摄像头，图形数据转换程序，4k 电视，分屏器，数据线

作品基于对明朝传教士卜弥格步行去罗马的历史事件的研究展开。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。

2021 | stereo camera, graphics data conversion program, 4k TV, split screen, cables

The work is based on the study of the historical event of the Ming Dynasty missionary Michel Boym(1612—1659)walking to Rome.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.

Ideology ｜异地牢结
https://vimeo.com/753100801

The Cambrian Period | 寒武纪

2024 | 三屏幕 3D 数字渲染影像，多声道音响系统，6 分 36 秒，由清华大学 MUST 望远镜团队委任制作

一个长期艺术计划的开端，伴随着大型科学装置 MUST 巡天望远镜的建立而持续进行。《寒武纪》源于对正在筹建中的 6.5 米口径 MUST 宽视场巡天望远镜的兴趣，是一个涉及暗物质以及引力透镜效应的科幻故事。5 亿年前的寒武纪，海底生物演化出了第一个类眼球器官，5 亿年后，地球上的第一个眼睛成为了化石，影片关于此化石和人类建造的地球之眼——巡天望远镜之间的对话，研究项目聚焦于人类大型科学装置的演变史，以及生物感光细胞的演化史之间的关系，围绕生物与「光」之间的紧张关系展开，揭开地球生命发现暗物质的线索。

2024 | Three-Channel 3D Digital Rendering Moving Image, Multi-Channel Audio System, 6:36 minutes，Commissioned by the Multiplexed Survey Telescope (MUST), Tsinghua University

It is the beginning of a long-term art project that will continue until the completion of the large scientific facility MUST Survey Telescope in 2028.The Cambrian Period, inspired by the development of the 6.5-meter diameter Multiplexed Survey Telescope (MUST), unfolds as a science fction narrative entwined with dark matter and the gravitational lensing phenomenon. Half a billion years ago, during the Cambrian Period, marine organisms pioneered the evolution of the frst eye-like structure. Five hundred million years later, this ancient ocular organ fossilised, marking a pivotal moment in Earth's history. Through a captivating dialogue, the flm interweaves the fossil's narrative with that of the Earth's Eye—a technological marvel constructed by humanity: the telescop.

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
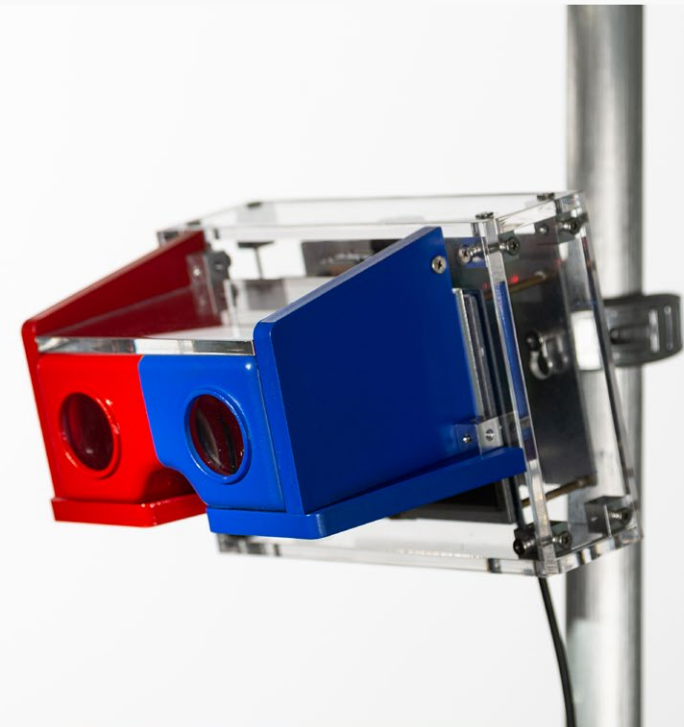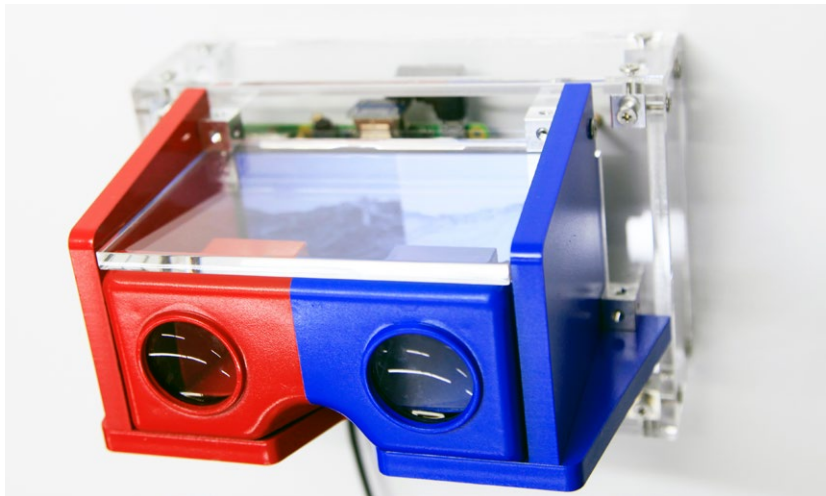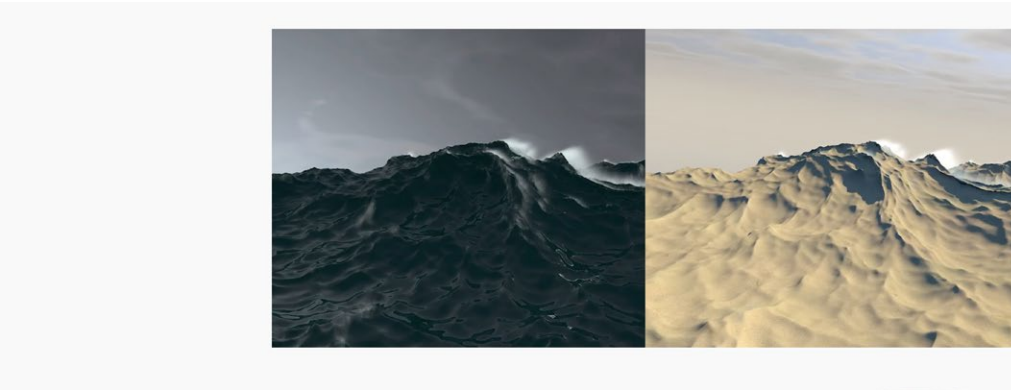
天地杆，模型漆，亚克力，电线，树莓派 3b，电阻屏，特种夹 , 2021

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？

pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip

Based on the principle of binocular cameras, the author simulated the distance between human eyes to create a camera device. Within the installation, the flowing images depict the desert and the ocean as a continuous whole, yet they are 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, with both eyes open, they will perceive a visually stereoscopic world. Like fractured magnets where the red and blue poles are inherently unified, do the desert and the ocean extend at the same rate from perspectives beyond human geology?
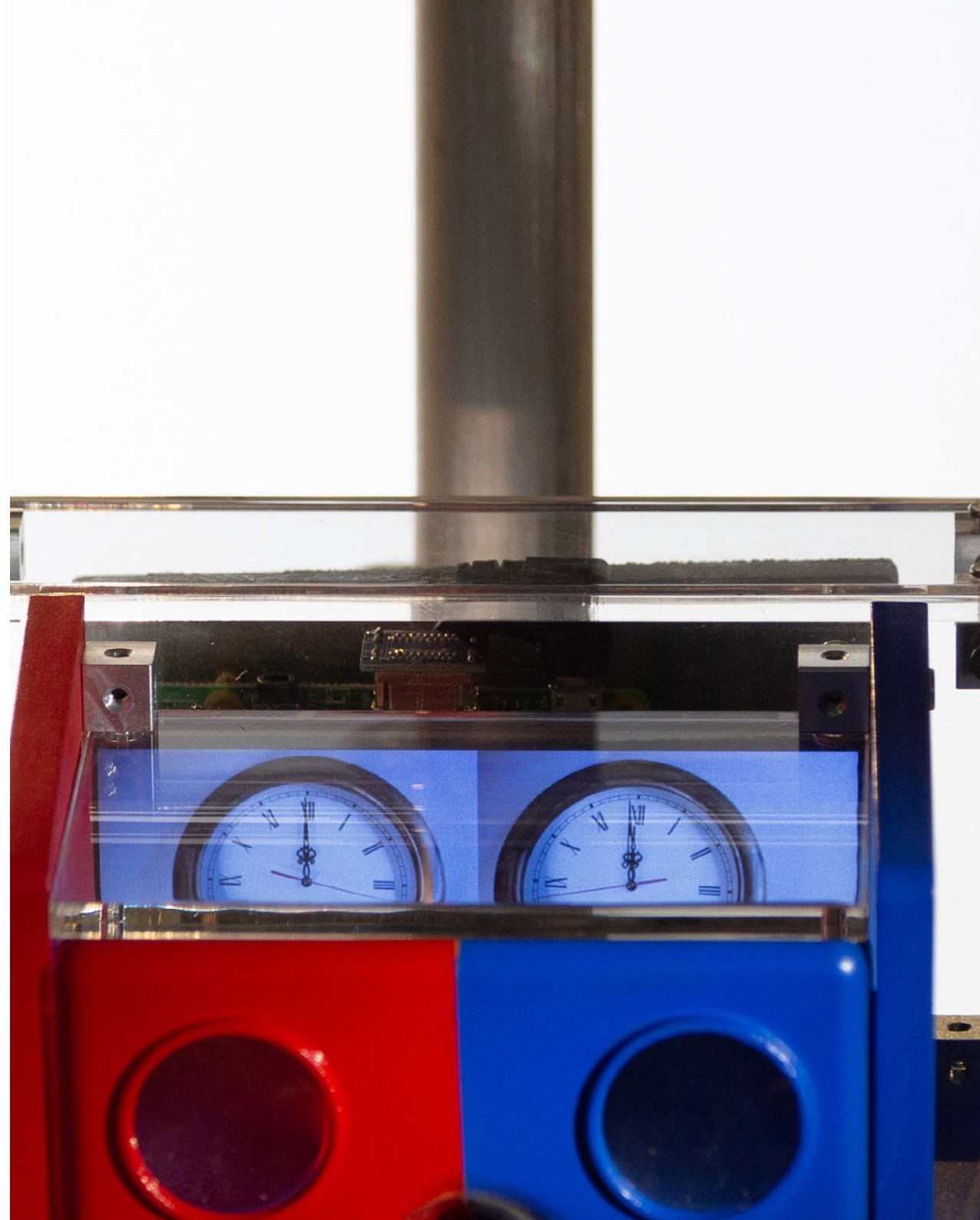
Past and future observer No.2 | 过去未来观测器 2 号

2021 | 天地杆，模型漆，亚克力，电线，树莓派 3b，电阻屏，特种夹

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。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。

2021 | pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip

Based on the principle of binocular cameras, the author simulated the distance between human eyes to create a camera device. When standing in front of the observer, closing the right eye reveals the pointer moving toward the past, while closing the left eye shows the pointer moving toward the future. However, with both eyes open, one sees the last minute of a certain day, and the clock hands never reach 12 o'clock.

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

2021 | 天地杆，模型漆，亚克力，树莓派 3b，电阻屏，特种夹

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。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。而当闭上右眼时，将会看到左侧的人，闭上左眼将会看到右侧的人。

2021|pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip

Based on the principle of binocular cameras, the author simulated the distance between human eyes to create a camera device. In front of the viewer, observers can use their own eye focus to bring two separate individuals into 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.
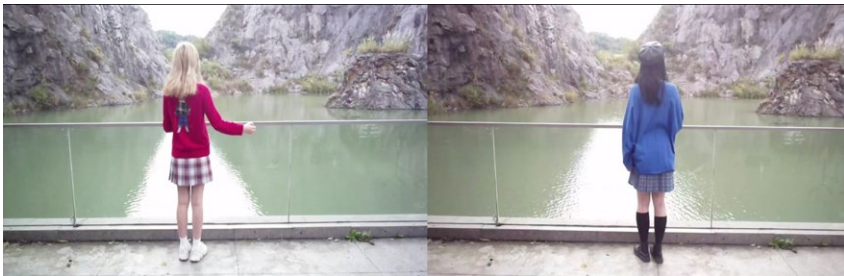
Tiger And Lion Never Meet | 狮子老虎从不相遇

2021 | 天地杆，模型漆，亚克力，电线，树莓派 3b，电阻屏，特种夹

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。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，他们生活在不同的大洲，并不会相遇。

2021 | pole, model paint, acrylic, wire, raspberry pi 3b, screen, special clip

Based on the principle of binocular cameras, the author simulated the distance between human eyes to create a camera device. Through the device, when viewers open both eyes simultaneously, they will see a 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 that 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.
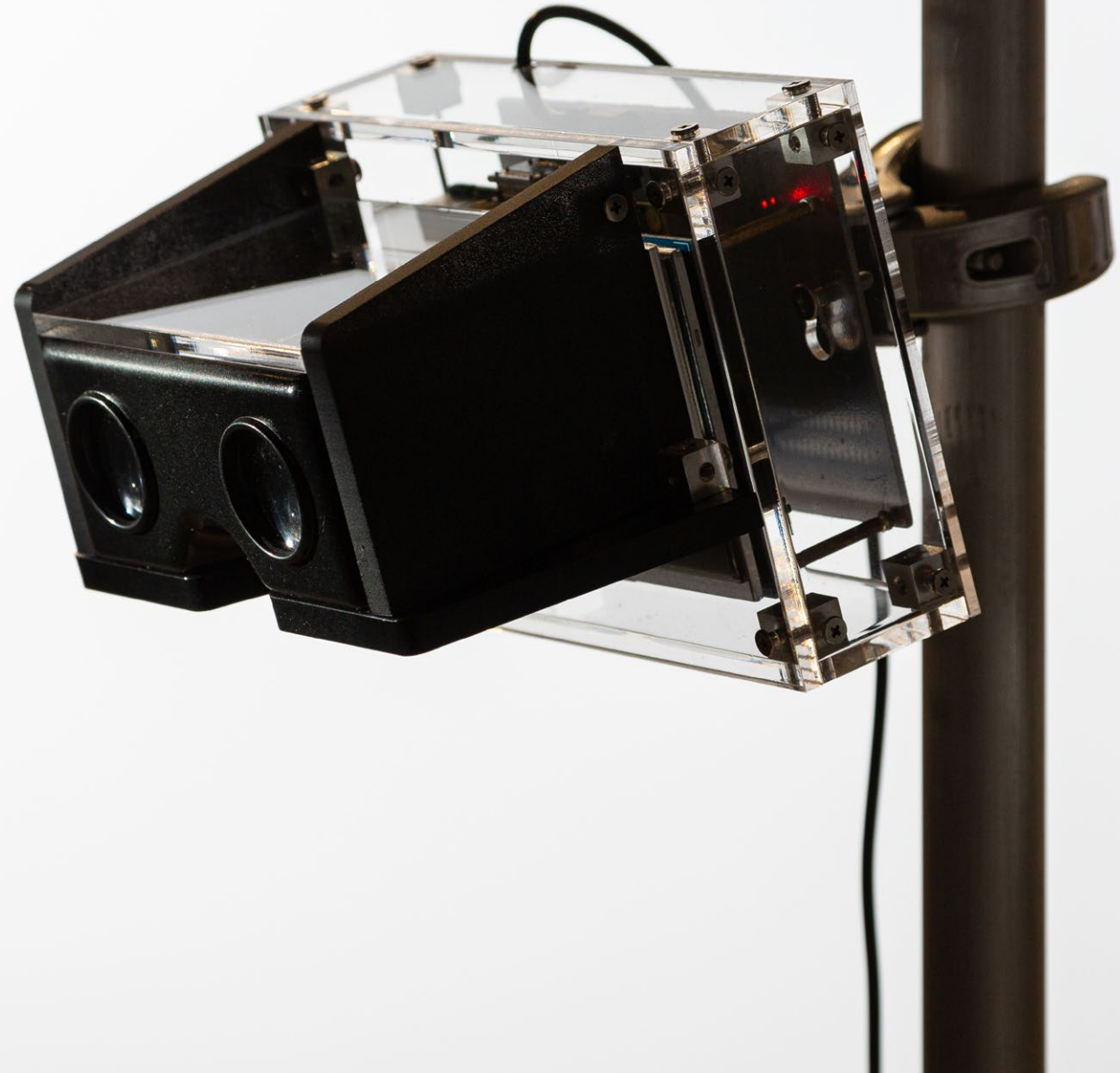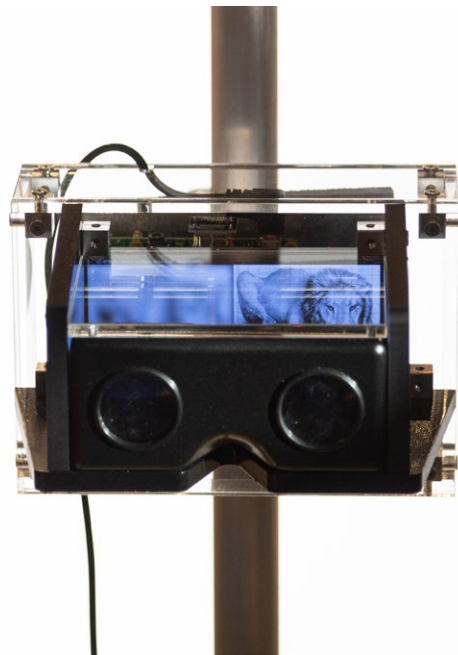
Tired Sunset ｜反复点亮落日

2022 | 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

这件作品戏仿的是一个没有明确时间指向的，有关现代生活的意向。散落一地的打印纸，慵懒躺在沙发上的猩猩服装，一直保持着机械节奏，一遍又一遍重复的打字，以及被茶杯开合所控制着的灯光的亮与灭。这是个空无一人的现场，当演员们谢幕，后台的表演继续 ……

This work parodies an intention related to modern life without a specific time reference. Scattered sheets of printed paper, a gorilla costume lazily draped over a sofa, a mechanical rhythm maintained with repetitive typing, and lights controlled by the opening and closing of a teacup all contribute to the scene. It is a space devoid of people, where, as the actors take their bows, the performance in the background continues...

Tired Sunset ｜反复点亮落日
https://vimeo.com/746099140

One | 一

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

The Vanishing Pope | 教宗的消失

2021 | 硬泡沫切割，铝，亚克力，电线，音箱，自制电路板，投影仪

作品基于对明朝传教士卜弥格步行去罗马的历史事件的研究展开，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…

2021|hard sponge, aluminum, acrylic, wire, speaker, self made circuit board, projector

The work is based on the historical event of the Ming Dynasty missionary Michel Boym(1612—1659) walking to Rome. It is an installation centered around light and sound. The voice of "Pope Innocent X" controls the brightness of a light bulb. The lamp gets brighter as the tone gets higher. When the Pope's voice reaches its loudest moment, his image will transform from the one painted by Diego Velázquez to the one painted by Francis Bacon, and his projection will be obscured by the brightest bulb until it disappears. I am interested in the tension between these two sources of light. As the bulb becomes brighter, the light emitted by the projector diminishes. Although both are "light" in nature, they present a state of mutual opposition and collision. It is the shouting of the characters in the projection that causes the bulb to become bright. The characters in the work are Pope Innocent X as depicted by Velázquez. Coincidentally, he was also the final destination of the missionary Boym's journey to Rome.

The Vanishing Pope | 教宗的消失
https://vimeo.com/746092616

Light VS Light | 光 VS 光

2021 | 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

作品基于对明朝传教士弥格步行去罗马的历史事件的研究展开。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。

The work is based on the historical event of the Ming Dynasty missionary Michel Boym(1612—1659) walking to Rome. It is based on the study of the historical event of Ming Dynasty missionary Miguel Boym walking to Rome. In this interactive installation centered on light and sound, the brightness of the light bulb and the appearance of sound are controlled by Morse code derived from a dialogue about light in Boym's travel log. There is a negative correlation between the appearance of sound and the disappearance of the image.The artist uses fictional fragments of this historical text as clues, setting them up in the exhibition space for the audience to decipher.

Light vs Light | 光 VS 光
https://vimeo.com/746091650

Corner of the Park Prologue| 公园一角 序

2018 |4 屏幕 3D 渲染动画装置 | 尺寸可变

作品启发自勃鲁盖尔的《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。

2018|4 Channel 3D Rendered Moving Image Installation | size variable

The work is inspired by the numerous narrative activities and rich emotional details depicted in the background of Bruegel's painting The Hunters in the Snow. In this four-screen immersive installation, a multi-perspective 3D digital rendering of a continuous scene sometimes coalesces into a whole and sometimes fragments into separate corners. The film's narration recounts a real-life coincidence involving an unnamed person discovered in the artist's childhood diary. As viewers follow the narrative progression, they wander like dreamers through the ruins of memory, weaving through deviations and fictions. Hidden between the layers of memory are the "actors" behind the scenes, representing the repressed elements of the subconscious.

Corner of the Park Prologue| 公园一角 序
https://vimeo.com/895473563   (password：caoshuart)

Sisyphus| 西西弗斯

2017 | 3D 数字模拟渲染 GIF 动画装置

影像装置系列《西西弗斯》使用计算机图形渲染，突显了艺术家对记忆影像与虚拟技术质感之间关系的着迷。故事、寓言、场景和技术感的视觉效果融合了现实主义和虚假。艺术家的童年回忆以 25 帧的形式存在，且没有线性叙事。通过标题，作者将记忆比作西西弗斯的神话，他被判永远重复推石上山的毫无意义的任务，只为看着石头再度滚落。

2017 | 3D Render Moving Image Installation

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.

Sisyphus | 西西弗斯
https://vimeo.com/746098639

Forward Backward| 快进快退

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

The One Who Lived Yesterday | 活在昨天的人

2019 | 5'26'' | 高清 3D 动画装置

作品《活在昨天的人》用栩栩如生的模拟技术，刻画了一个扭曲的时空，作品充满了客观数据和主观记忆之间的震颤。作者用计算机渲染的图像探索数字存在，多视角和空间叙事。一镜到底的 3D 数字模拟影像中，一个声音贯穿始终。这个声音仿佛来自别处，仿佛是困在数字世界的"进程追踪者"，而讲述者始终没有踪迹。声音把 5 年来作者在早晨醒来记录下的散碎梦话，编织成了一段寓言故事……作者的脸被扫描成 3D 数字图像，出现在房间里的桌子上、草丛中、石头上、高楼上。每一次声音的轮回都是"这个昨天"，而这个昨天创造了未来。

2019 | 3D Render Moving Image Installation

Cao Shu's poetic piece "The One Who Lived Yesterday" uses vivid simulation to illustrate a scene of distorted time, as well as the oscillation between objective data and subjective memories. Using computer pre-rendered images, the piece explores the possibilities of digital existence, multi-angle views, and spatial narration.In the piece, a voice runs through the film featuring an anonymous, dream-like speaker who tells a story about yesterday. The voice seems to come from a different place, echoing the perspective of a "Progress-tracer" to some degree, from a different "incarnation," while the speaker himself is hiding. Each of its incarnations is the shape of "this yesterday," and yesterday just made up the future.
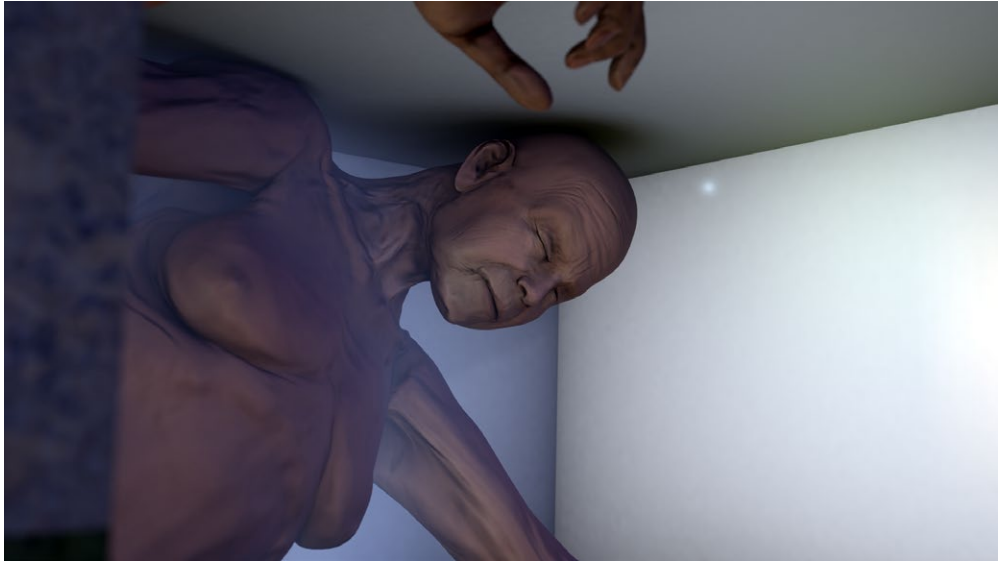

The One Who Lived Yesterday | 活在昨天的人
https://vimeo.com/746098707   password：caoshuart
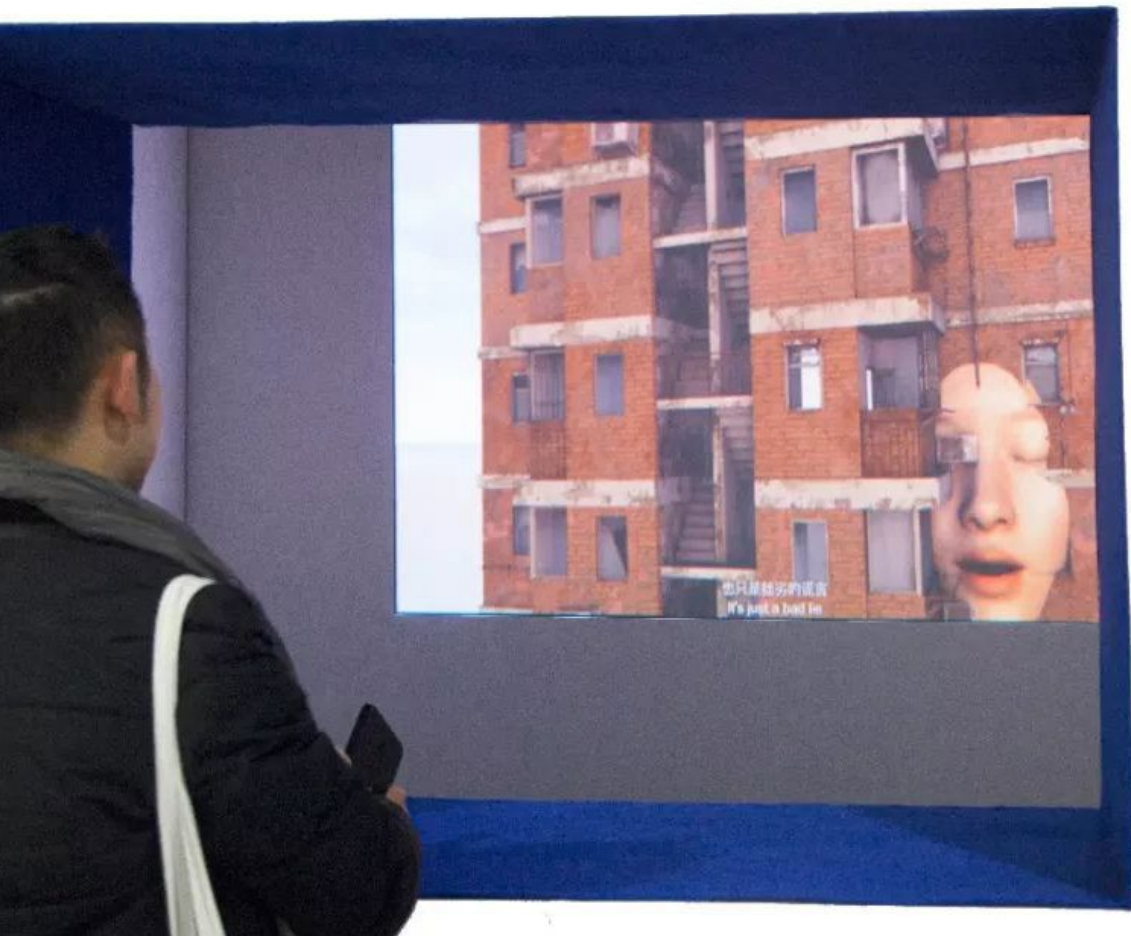
Monster Outside the Windows| 窗外的鬼怪

2019 | 文本，装置，三通道 3D 数字模拟动画 | 尺寸：6m×5m×3.2m | 图片来源：横滨黄金町 Bazaar 现场

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是一个墓碑，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。
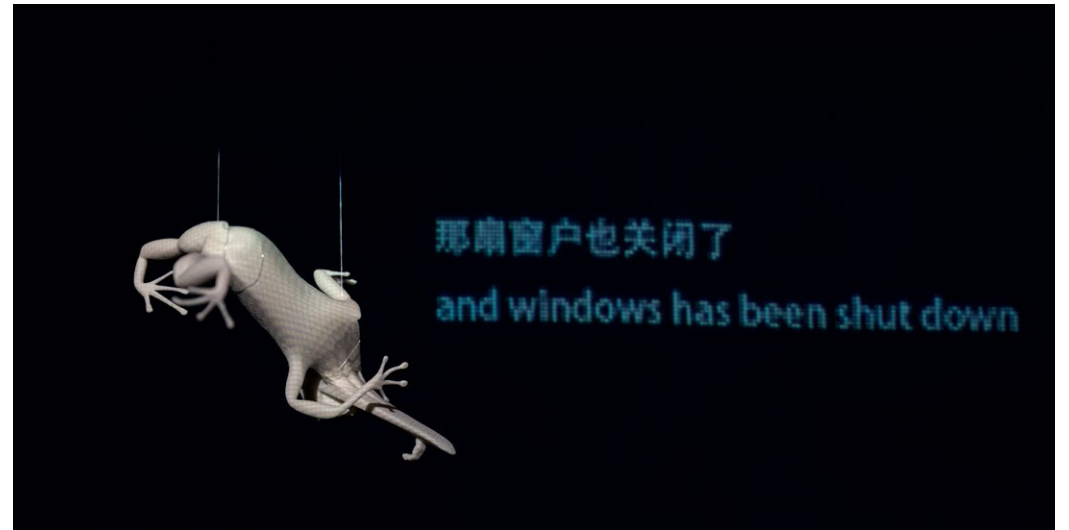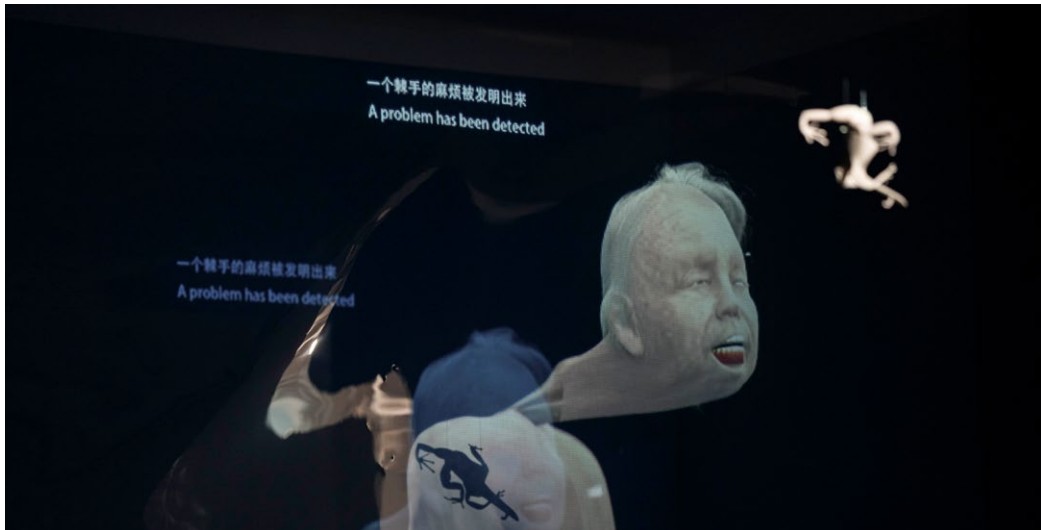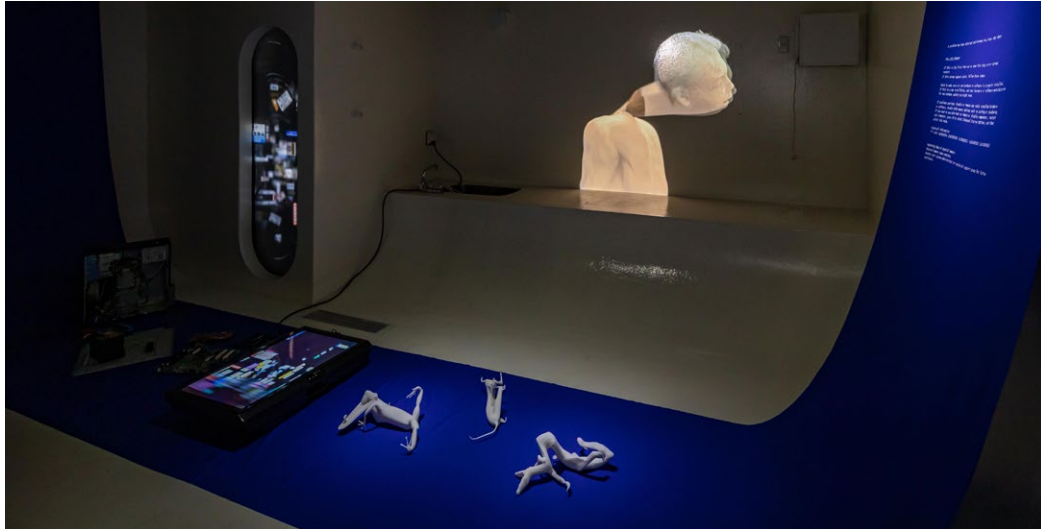
2019 | Text, Installation, 3D Digital Simulation, Powder Sintered 3D Printing | Variable Dimensions | Image Source: Koganecho Bazaar, Yokohama

During the animation process, many 3D characters accidentally developed shape-distorting bugs. The artist preserved these error states filled with bugs, printed the characters, and placed them on a blue backdrop. The backdrop features the blue screen text typically displayed when a computer encounters issues, representing a "wrong window," a prompt from the Windows operating system. The term "memory" in computing parallels human memory. The blue screen of death can be seen as a metaphor for human memory's intermittent rest. The continually bugged animation characters repetitively recite the Japanese text from the blue screen error message. The twitching, distorted crocodile, freed from its fate as an animated character, symbolizes the ritual of digital life achieving enlightenment. This twisted form resembles a gravestone, witnessing the disappearance of an unknown and mysterious digital existence. The blue of the computer blue screen also reflects the blue screen used in the film industry, a technique that removes the background and displaces objects from their original context. This work was commissioned by Koganecho Bazaar in Yokohama.

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

一个棘手的麻烦被发明出来
A problem has been detected

一个棘手的麻烦被发明出来
A problem has been detected

那扇窗户也关闭了
and windows has been shut down

Tristes North Temperate Zone | 忧郁的北温带

2018 |3 屏幕 3D 渲染动画装置 | 尺寸可变

这个系列从一块瓷砖开始，这是我出生之后记得的第一个画面。 后来，经过多年记忆梦境的训练，我渐渐记住这块厕所地砖的形状。 后来我在 3D 软件的贴图库中找到了地砖的贴图。 也是工业流水线上某个时代的产物。就这样，从一块地砖，到一个屋子，再到一幢楼，我尝试用这样的方式慢慢回忆起每一件物体的形状和色彩，不借助于当时的影像资料，而是直接使用从脑中印象到 3D 软件模拟的方式，搭建了童年的场所。这些图像慢慢连接着一些隐藏的线索，连接着模糊的集体潜意识世界。

2018 | 3 Channel 3D Rendered Moving Image Installation | size variable

This series began with a single tile, which was the first image I remember after my birth. Over the years, through the process of training my memory and dreams, I gradually recalled the shape of this bathroom floor tile. Later, I found a texture of a similar tile in a 3D software texture library, a product from a particular era of industrial production. Thus, starting with a tile, then moving to a room, and eventually a building, I attempted to reconstruct each object's shape and color slowly, not relying on photographic records from that time but directly translating impressions from my mind into 3D software to recreate places from my childhood. These images gradually connect hidden clues and link to a vague, collective unconscious world.

Tristes North Temperate Zone | 忧郁的北温带
https://vimeo.com/746098490
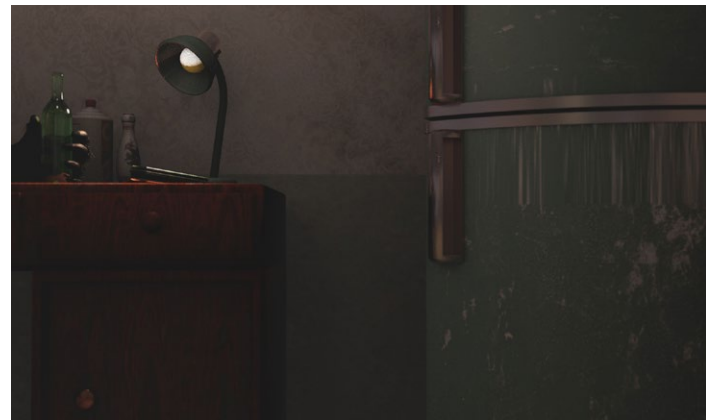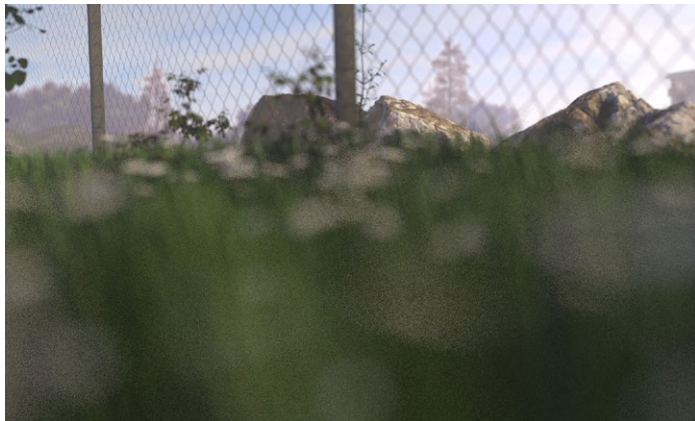
HI

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

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。鉴于早期 AI 模型并不智能，交流语句随机，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。

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.

https://vimeo.com/1011917878

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

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。作者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。

The light beam of this lighthouse has been sweeping across the ocean for 150 years. It resembles the son of Poseidon, a one-eyed giant. Wherever its eye shines, it is illuminated, while the rest of the world remains hidden in darkness. I use the lighthouse's light at night to create visual afterimages. With each sweep of the beam, I can see the installation of sheep on the roof, giving the illusion of walking. There are many wild sheep on the island. They breed on their own, and travelers often see them leaping across rocks at the edge of the steep cliffs when hiking. In Homer's epic, Odysseus clung to the belly of a sheep 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 revolving light of the lighthouse.
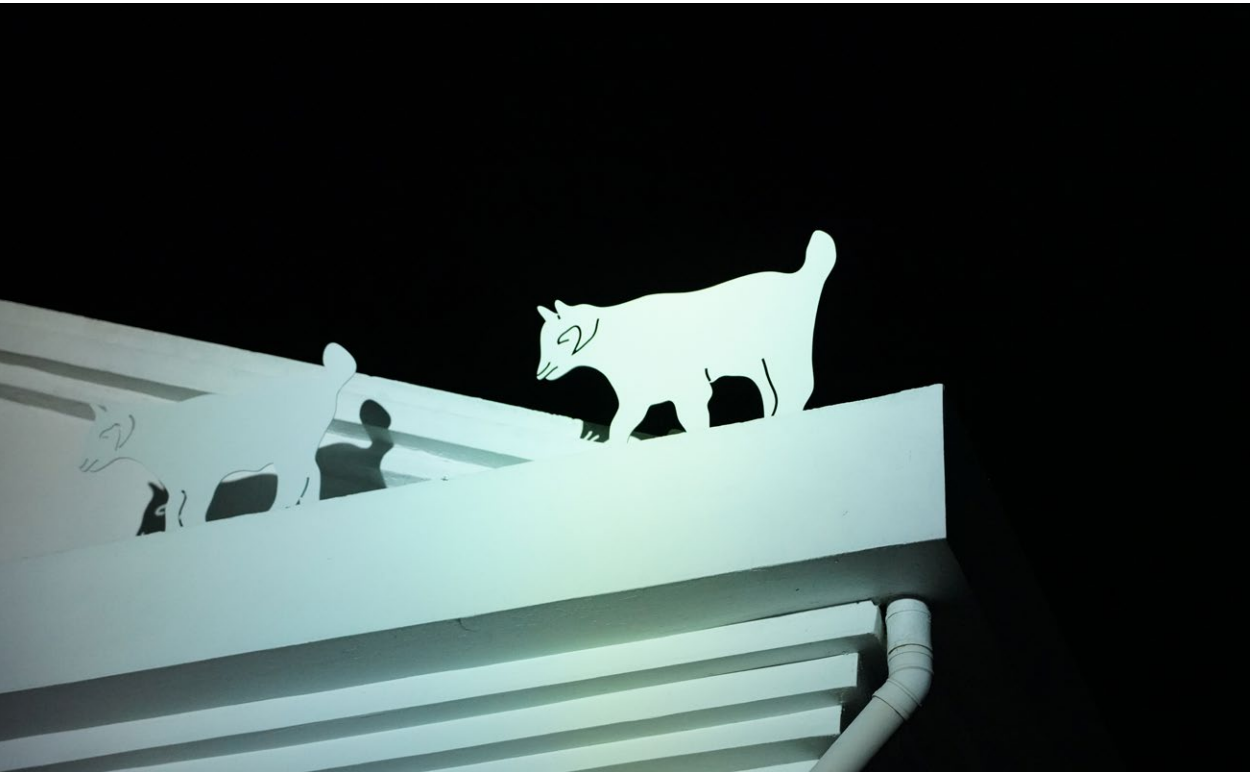
Meet-ing | 相遇

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

在这件双屏高清影像作品中，艺术家将摄像机架设在杭州街头，对准路过的人群：工人、学生、年轻的上班族、餐厅老板或是坐在附近的老人。一旦被摄对象意识到摄像机的存在，运动的影像便定格为一张照片，又一次相遇的过程开始了。他们的目光与镜头相遇的那一刻，正是作品与观众相遇的那一刻。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。

For this double-screen HD video, the artist set up the camera in the streets of Hangzhou, focusing on passersby: workers, students, young office workers, restaurant owners, and elderly people sitting nearby. When the subjects become aware of the camera, the moving image freezes into a still picture, initiating a new encounter. This creates a sense of longing and captures the fast pace of life. The moment their eyes meet the lens—possibly a collision for them—marks the point of encounter with the audience. The emphasis is on this moment as the true intersection between the work and the viewer.

Meet-ing | 相遇
https://vimeo.com/141520859   (Password：caoshuart)

Color of Concept | 概念的颜色

2015 | Print, Light Box |8.5cm×202cm |灯箱、收藏级微喷

传说中概念本身都是有颜色的，Ta 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。

It's said that concepts themselves have their own colors. Through repeated use, they are tamed, their edges worn down, and they become colorless. I strive to recall the colors of these concepts in my mind and use RGB values to record the colors of these abstract ideas as they exist in my consciousness.

The Horizon | 地平线

2015 | Installation | The Cigarette Case, Propylene | 850cm x 20cm | 装置 | 烟盒、丙烯 | 850cm x 20cm

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〞。

The materials for this work consist of 135 cigarette packs that I have collected sporadically over a period of ten years. The earliest pack is from 1967, branded "Tuanjie," and the latest is from 2015, branded "Zhonghua." The 135 different packs are processed to retain the patterns and logos on them, which are then connected to form a landscape scroll 8.5 meters long. As cigarette packs are used, their patterns gradually lose their scenic significance and become mere symbols. I aim to restore their original landscape meaning. The horizon is merely a wish, a line formed by visual illusion, always deferred, and perpetually out of reach, like the "last word."