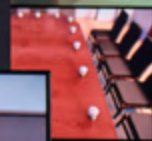


曹 澍
CAO SHU



2025



曹澍（1987 年生于山东），现居杭州，其艺术实践聚焦记忆、梦境与技术媒介的交互关系。通过 3D 渲染动画、电子游戏装置、多屏影像及雕塑等多元媒介，他构建虚实交织的叙事迷宫，塑造数字化的 " 记忆考古现场 "。近年创作延伸至社会主义科幻、加密技术与集体潜意识等议题，审视技术对人们精神世界的重塑。曾获 2022 年 OCAT x 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，入围意大利 Ducato Prize 2025 以及首届 E.A.T.PRIZE 2024。近期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、香港 M+ 博物馆、UCCA 沙丘美术馆、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。近年来他也曾作为瑞士巴塞尔 Atelier Mondial（2017），日本横滨黄金町 Bazaar（2019），以及慕尼黑 Muffatwerk（2023）的驻地艺术家。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、昂西国际动画节、韩国 DMZ 纪录片节、米兰电影节、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、悉尼白兔美术馆、上海昊美术馆、天目里美术馆、尧山艺术基金会、浙江美术馆等。

Cao Shu (b. 1987, Shandong), an artist based in Hangzhou, explores the interplay between memory, dreams, and technology through diverse media like 3D-rendered animation, video game installations, multi-screen projections, and sculpture. His work constructs intricate narrative labyrinths that blur reality and the virtual, creating digitally rendered "memory excavation sites." Recent explorations delve into themes of "socialist sci-fi," encryption technology, and the collective subconscious, critically examining technology's impact on the human psyche. His accolades include the OCAT x KADIST Young Media Artist Award (2022), Shanghai PRO Exposure Award (2021), BISFF Art Exploration Award (2017), and being shortlisted for the Italy Ducato Prize 2025 and E.A.T. Prize (2024). His work has been exhibited internationally at venues such as Kunsthau Baselland, Macao Museum of Art, White Rabbit Gallery Sydney, Matadero Madrid, M+ Museum Hong Kong, UCCA Dune, Power Station of Art Shanghai, and Sleep Center New York. He has undertaken residencies at Atelier Mondial, Basel (2017), Koganecho Bazaar, Yokohama (2019), and Muffatwerk, Munich (2023). His films have been selected in official competition unit of festivals including DOK Leipzig, Annecy, DMZ Docs Korea, Milano, Ottawa, and Hannover. His work is held in collections like the Kadist Art Foundation San Francisco, White Rabbit Gallery Sydney, HOW Art Museum Shanghai, BY ART MATTERS, Blue Mountain Art Foundation Vienna, and Zhejiang Art Museum.

Solo Exhibitions

Afterglow and Theremin, HOW Art Museum, Shanghai, 2024
Go to Rome, Imagokinectics, Hangzhou, 2021
Hotel Smoke and Ash, Munich Muffatwerk, Munich, 2023
The Ocean of Solaris, Zhejiang Art Museum, Hangzhou, 2019
Flux, Shanghai University of Science and Technology Exhibition Hall, Shanghai, 2019
Monster Outside the Windows, Koganecho, Yokohama, 2019

Exhibitions in recent years

Macau International Biennale, Macau Museum of Art, Macau, 2025
Cosmic Archaeology, National Museum of China, Beijing, 2025
Lie Between, Shanghart Beijing, Beijing, 2025
Light Delayed, Simple One, Beijing, 2025
Art Basel Film Sector, Hong Kong Convention and Exhibition Hall, Hongkong, 2025
Night Pieces, Imagokinectics, Hangzhou, 2025
The Gazing lens, M+ Museum, Hongkong, 2024
The Perfect Path——La Biennale di Venezia Special Program, China Academy of Art Museum, Hangzhou, 2024
Place and Narration-Annual Exhibition of 2023 Chinese Contemporary Video Arts, Duolun Art Museum, Shanghai, 2024
Three-Body Art Project • Prologue: First Contact, SUHE HAUS, Shanghai, 2024
Dunhuang Museum of Contemporary Art Opening Exhibition, Dunhuang Museum of Contemporary Art, Shanghai, 2024
Tangent Experiments, Gravity Field Art Museum, Shenzhen, 2024
Sparkling into Sparkling, No.1 Xintiandi, Shanghai, 2024
Night Pieces, Three Shadows Xiamen Photography Art Centre, Xiamen, 2024
Encoding Phenology: The Cosmic Rhythm of Digital and Biological Interweaving, Times Art Museum, Beijing, 2024
Wuhan Biennale, Wuhan, Wuhan Art Museum, 2024
Conjure: Backstage Performances in a Simulated World, Power Station of Art(PSA), Shanghai, 2024
Study 2: Nature History, Alternative Knowledge and Deep Learning, ShangART 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, 798 Art 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, Kunsthhausbaselland, 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, New York, 2018

近年个展

余辉和特雷门琴，HOW 昊美术馆，上海，2024
旅馆烟灰，慕尼黑 Muffatwerk，慕尼黑，2023
去罗马，想象力学实验室，杭州，2021
索拉里斯星的海，浙江美术馆，杭州，2019
风吹草动，上海科技大学展览厅，上海，2019
窗外的鬼怪，黄金町艺术社区，横滨，2019

近年群展

澳门国际双年展，澳门艺术博物馆，澳门，2025
宇宙考古，中国国家博物馆，北京，2025
我们中间横亘着，香格纳北京，北京，2025
时间信使，SIMPLE ONE，北京，2025
夜间剧作，想象力学实验室，天目里，杭州，2025
“人械合一”香港巴塞尔艺术展光映现场，香港国际会展中心，香港，2025
凝視的鏡頭，M+ 博物馆，香港，2024
完美之路——威尼斯双年展中国特别项目，中国美术学院美术馆，杭州，2024
地方与讲述——首届中国当代影像艺术年鉴展，多伦美术馆，上海，2024
三体当代艺术展·序章：文明的初见，苏荷皓司，上海，2024
响亮的吻，新天地 1 号，上海，2024
敦煌当代美术馆开馆展，敦煌当代美术馆，上海，2024
探针媒介，重力场美术馆，深圳，2024
AI 时代的诗与思，关山月美术馆，深圳，2024
讲故事的人，诚品画廊，北京，2024
编码物候 - 数字与生物交织的宇宙节律，时代美术馆，北京，2024
武汉双年展，武汉，武汉美术馆，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
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
在场一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

Crime Novel | 侦探小说

8 道可食用的菜，行为现场
8 edible dishes, performance

想象力学实验室联合 BY ART MATTERS 天目里美术馆、The Windows Apartment，邀请艺术家作者为主厨，烹制那些“没听说过，没见过”且“别伤害人”的菜品。

时间：2025 年 7 月 20 日
地点：天目里美术馆混乱厨房
组织方：天目里美术馆，想象力学实验室

” A Bite of the Moon “ is a one-of-a-kind collective experience that happens at a specific time and place. Each event is a once-in-a-lifetime gathering, where special guests from different fields are invited, and artists take on the role of chef to present works that have never been shown in public before.

Date: July 20, 2025
Location: Chaotic Kitchen, Basement Level, Building 17, BY ARY MATTERS
Organized by:
BY ARY MATTERS @byartmatters
Imagokinetics @imagokinetics
The Windows Apartment



“十指连心”，材料：荷叶饼，指纹，辣椒



“咬牙切齿”，材料：蛋清，骨胶



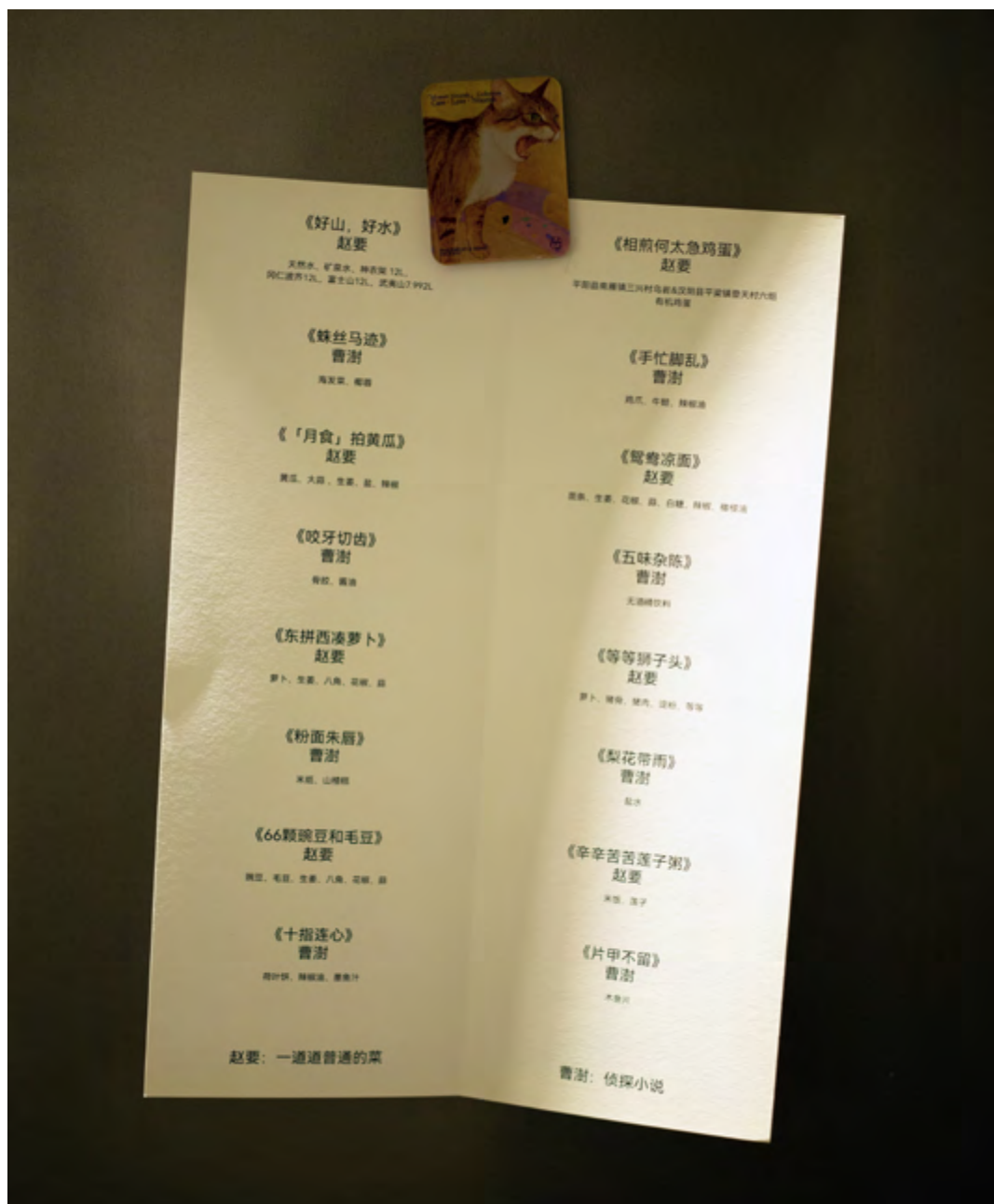
“五味杂陈”，材料：柠檬水，辣椒水，苦瓜水，蜂蜜水，盐水



“手忙脚乱”，材料：鸡爪，牛蛙腿，手术刀



“蛛丝马迹”，材料：海发菜，椰蓉



“片甲不留”，材料：木鱼片，指甲刀



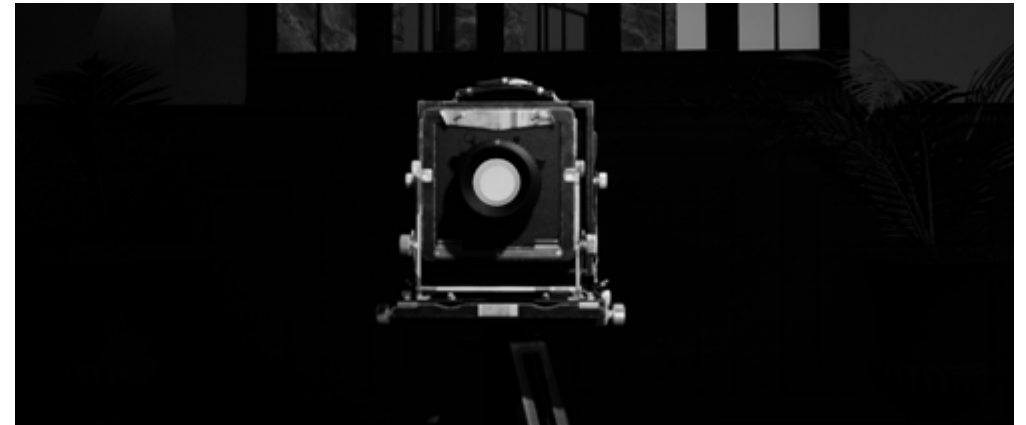
“梨花带雨”，材料：两行盐水泪珠，面具

Diffusion | 扩散

扩散，2024，3D 数字渲染影像与 AIGC 影像结合，7'09"，尺寸可变

《扩散》探讨摄影、AI 扩散模型与死亡的幽灵学关系，以及核辐射带来的历史创伤。摄影术在东亚早期常被视为捕捉亡魂的媒介，而 AI 扩散模型通过噪声生成图像，却常伴随畸形“故障”，宛如数字幻觉。艺术家将其与 19 世纪的“幽灵摄影”并置：这些意外显影的幻影，或许是技术偶然，也是集体恐惧与被遗忘记忆的显现：摄影师困于长崎的辐射梦魇，比基尼环礁的河豚将死亡影像刻入底片。摄影如幽灵般回返，提醒生者铭记时间与创伤。

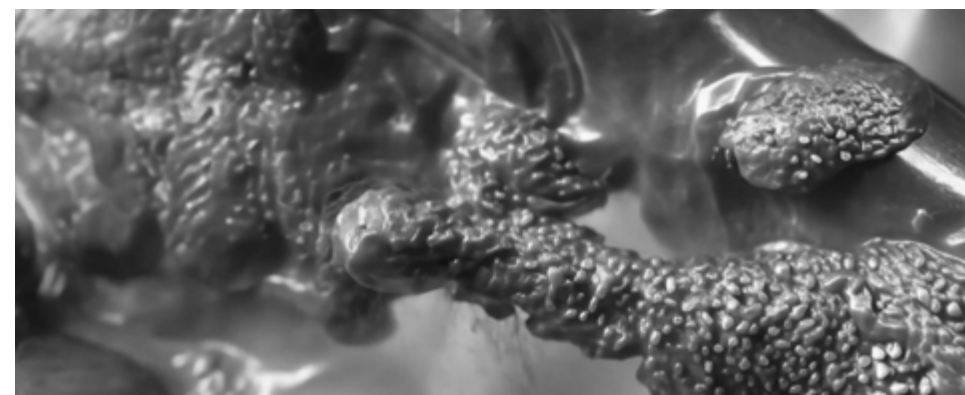
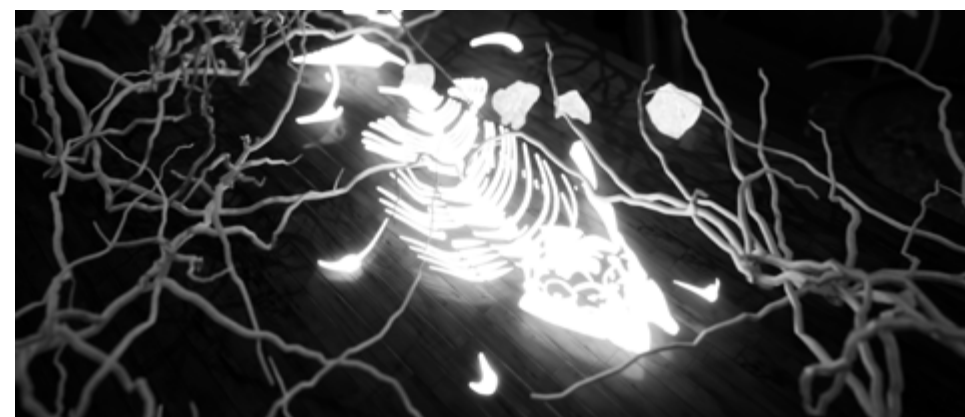
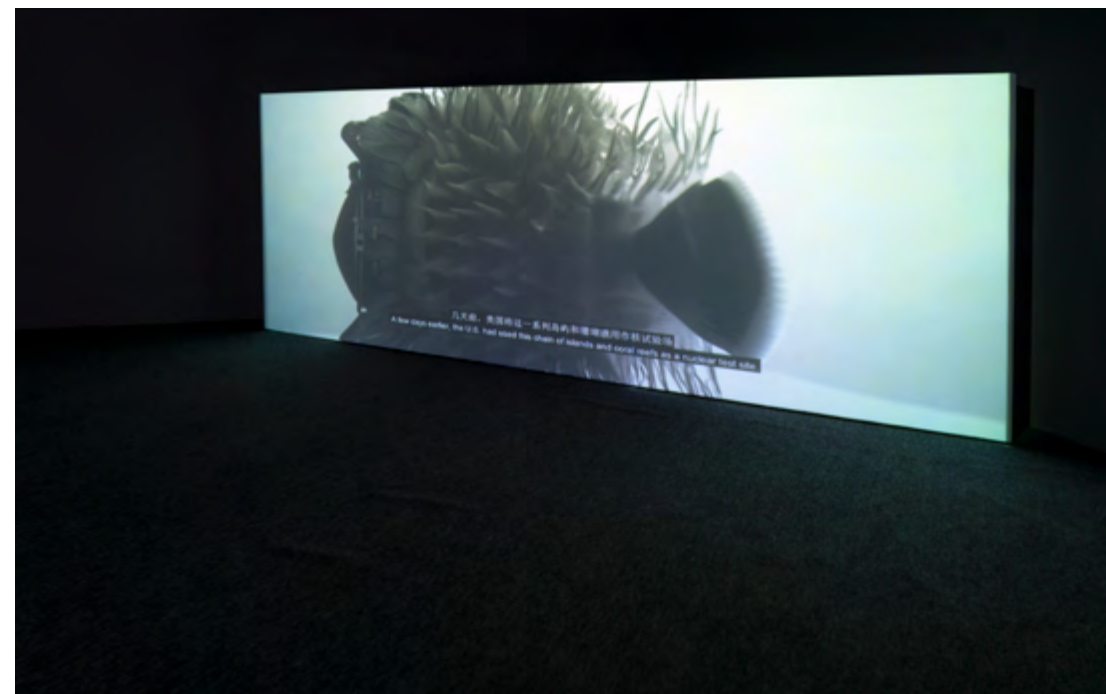
This artwork explores the hauntology of media, linking early photography, AI diffusion models, the dead, and nuclear trauma. In East Asia, early photography was seen as spirit mediumship, capturing the deceased. Today, AI image tools transform visual noise into coherent imagery, echoing this logic. Early AI glitches-extra limbs or distorted bodies-recall nightmares and 19th-century spirit photography. The work asks: are these apparitions mere accidents, or traces of collective anxiety and historical suffering? The film follows a tormented photographer haunted by the Nagasaki blast, conflating AI visions with dreams, while a radiation-scarred pufferfish leaves its spectral imprint-photography as a lingering phantom of time.



Diffusion | 扩散 [观看链接](https://vimeo.com/1043272493)

<https://vimeo.com/1043272493>

password: caoshuait



Related Commentary

The writer Jean-Christophe Bailly once proposed a theory: the more singular (unique) an image is, the stronger its ability to connect. In his essay *L'Instant et son ombre* (The Instant and Its Shadow), he links some of the world's first photographs with an image of Nagasaki after the nuclear explosion through a shared element—ladders and shadows. The peaceful, pastoral life of photography pioneer William Henry Fox Talbot and the apocalyptic destruction of nuclear weapons are, of course, fundamentally incomparable. Yet, the light that leaves shadows on photographic negatives—whether the violent flash of a nuclear explosion or the gentle natural light filtering through a camera lens—always carries a destructive essence. To witness is to erase: after the flash, nothing remains. At the same time, the process of photographic development seems to reverse the act of capturing an image. In the dark, enclosed space of a darkroom, images slowly emerge on blank paper soaked in chemicals, as if conjured by magic. Only by understanding the cyclical fate of disappearance and revelation can we uncover the hidden mechanics of images within the void. What connects a radiation-contaminated pufferfish to camera imaging? How does Marie Curie's radioactive fingerprint relate to early 20th-century spirit photography in East Asia? What links the distorted faces in dreams, the fragmented bodies in Nagasaki archive photos, and AI diffusion models? These events have no clear causal relationships, yet they are strangely intertwined. Cao Shu has studied the history of photography's introduction to Shanghai and discovered links between archival records of the city's spiritualist societies—such as the Shanghai Psychical Society and Shengdetan séance photography activities—and his ongoing research into personal family history and AI-generated imagery. In his montage-driven narratives, ghosts always appear under the guise of new urban legends or modern myths, taking on different forms in every era. Early wet plate photography, despite its remarkable realism, also reintroduced the deceased as ghostly apparitions beside the living, sparking social anxiety. Today, AI-generated images, though even more powerful in replicating reality, often "misbehave," producing eerie and surreal forms that defy logic. The final ghost in Cao's work comes from his own family—a relative who mysteriously vanished while working on nuclear experiments. Tracing his footsteps to the very edge of history, Cao discovered a force that can both erase life and record its existence, much like a camera: light/radiation. As Bailly, quoting James Agee, puts it, to document something is to bear witness to "the cruel radiance of what is." Nothing escapes light/radiation—existence itself is cruel. Life depends on light; existence is validated through light, yet light also has the power to destroy. A nuclear explosion does not just generate 3,000-degree heat and mass obliteration—it also produces an intense flash. Survivors from Hiroshima and Nagasaki have reported strange supernatural occurrences: suddenly sprouting plants, trembling rice fields emitting eerie cries, and other inexplicable phenomena. In this sense, the atomic bombs that detonated over Hiroshima and Nagasaki, Marie Curie's radiation-marked fingertips, and the silhouette of a radiation-contaminated pufferfish imprinted on photographic paper all function as "proto-photographers."

—Excerpt from *Look, a Ghost!* Chen Min on Cao Shu's Recent Work, originally published by Beijing Media Group.




相关评论：

作家让·克里斯托夫·巴伊（Jean-Christophe Bailly）曾经提出过一个定理：一幅图像越有独特性（singularity），就越有强大的连接能力。他的散文《瞬间及其阴影》（L'Instant et son ombre）跨越了时间和地域，通过梯子和影子这个共同点，将世界上第一批照片与一幅长崎核爆后的照片连接了起来。摄影术发明者塔尔博特的宁静致远的乡村生活与核武器湮灭生灵的末日力量之间当然是不可通约的。在底片上留下阴影的那道光芒，无论它是暴力的（核弹爆炸所产生的巨额光照），还是自然的（艰难地穿过镜头狭小的叶片孔隙进入相机内部的自然光线），其本质都是毁灭性的，因为见证即消亡——闪光过后，万物不存。与此同时，摄影的显像工序仿佛逆转了拍摄的工序：在密闭的暗房空间内，浸泡在药水的空白相纸中逐渐浮现出图像，就像是有什么人施展了魔法。只有理解了消失—显现的循环命途，才能从虚无中揭示出图像隐秘的操作空间。一条遭受核辐射污染的河豚与相机成像的关联是什么？居里夫人在笔记本上留下的放射性指纹与 20 世纪初东亚降乩摄影的关联是什么？梦境中面目全非的人脸、长崎档案照片中残缺不全的肢体与 AI 扩散模型（diffusion model）的关联又是什么？这些事件之间当然没有明显的因果关系，但又以某种怪异的方式暗自勾连了起来。

曹澍研究了摄影术传入上海的历史，在有关上海灵学会和盛德坛组织降乩摄影活动的文献中，找到了与他近期关注的个人家族史和 AI 图像生成技术相关的线索。在他构建的一系列蒙太奇叙事中，幽灵总是披着新都市怪谈或新神话的外衣，以不同的形象在每一个时代现身：早期湿版摄影技术虽然展现了非凡的写真能力，也因其显像工序的特性在生者身旁再现了死者的“幽灵”，在一定程度上引发了社会性恐慌；今天的 AI 图像生成虽然拥有更为强大的复制现实的能力，但也总是会“不听话地”推演出一些不合常理、让人惊恐的超现实形象；最后一位幽灵来自艺术家本人的家族，那是一位从事核实验相关工作而销声匿迹的亲戚，曹澍追随他的足迹来到历史终结的边缘地带，发现了一个既能湮灭生灵、又能如照相机一般记录其存在的强大力量：光照 / 辐射（radiation）。用巴伊引用詹姆斯·艾吉（James Agee）的话来说，记录意味着见证“存在的残酷光芒”（cruel radiance of what is）。没有事物能够脱离光照 / 辐射，故而存在本身是残酷的。生命依赖于光，存在仰仗于光的见证，光亦能摧毁生命。原子弹爆炸瞬间所产生的不止是 3000 度高温和众生的湮灭，还有一次超高强度的闪光：据某些长崎和广岛幸存者报告说，核爆时出现了许多奇特的超自然现象，比如突然开始生长的植物，发出悲鸣的颤抖的稻田，等等。在这个意义上，在长崎和广岛被引爆的原子弹、在笔记本上留下放射性能量的居里夫人的指尖、在相纸上刻下其轮廓的受核辐射污染的河豚，都是“原初的摄影师”（proto-photographer）……

——节选自《看啊，幽灵！陈旻谈曹澍的近期创作》，原载于“北京媒介小组”



DIFFUSION



Pisces | 双鱼

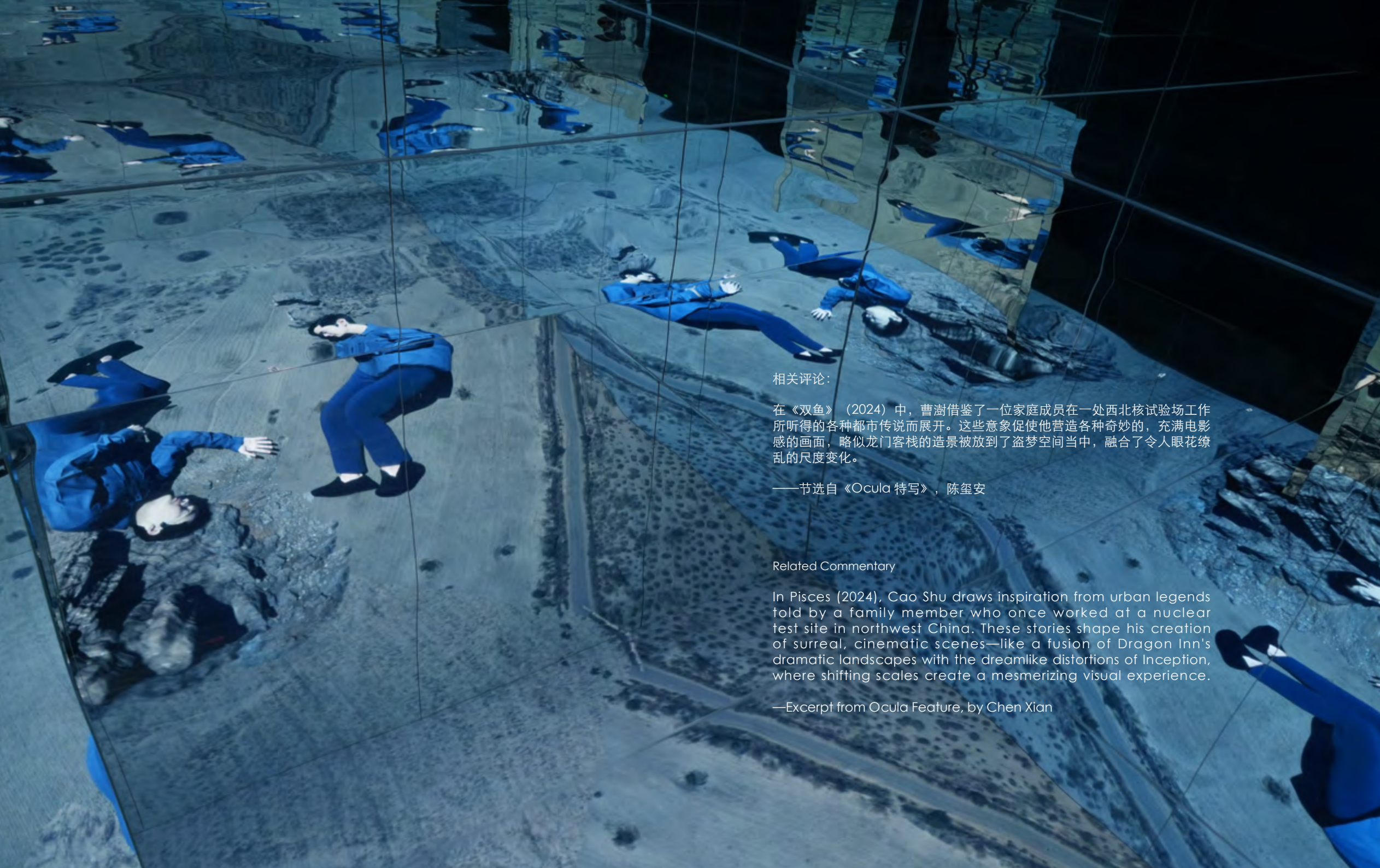
2024
3D 数字模拟影像, 8'35"
作品关于作者家庭中与西北罗布泊核子基地有关的故事, 以及历史上与该地点有关的都市传说和离奇失踪事件。影片取材自雅丹地貌的实景拍摄以及 3D 数字模拟渲染, 随着长镜头的推进, 幽灵叙事的一个局部被慢慢揭开, 上世纪有关双鱼玉佩的镜像传说, 以及“马兰开花二十一”的儿歌贯穿始终, 或许秘密往往以地摊文学和童谣的形式在传播

2024
3D Digital Simulation Video, 8'35"
This work is inspired by the artist's long-term interest in family history, focusing on a relative lost for 30 years at the nuclear test site in Northwest Lop Nur, along with the memories and dreams connected to him. The film features real footage of Yadan landforms and 3D digital simulations. As the long shots progress, a glimpse of 20th-century Chinese collective hauntology studies unfolds, with the legend of the Pisces jade pendant woven throughout. Many genuine emotions from that era may often be hidden in street literature and nursery rhymes...

Pisces | 双鱼 观看链接
<https://vimeo.com/1050297924> password: caoshuart







相关评论：

在《双鱼》（2024）中，曹澍借鉴了一位家庭成员在一处西北核试验场工作所听得的各种都市传说而展开。这些意象促使他营造各种奇妙的，充满电影感的画面，略似龙门客栈的造景被放到了盗梦空间当中，融合了令人眼花缭乱的尺度变化。

——节选自《Ocula 特写》，陈玺安

Related Commentary

In *Pisces* (2024), Cao Shu draws inspiration from urban legends told by a family member who once worked at a nuclear test site in northwest China. These stories shape his creation of surreal, cinematic scenes—like a fusion of *Dragon Inn*'s dramatic landscapes with the dreamlike distortions of *Inception*, where shifting scales create a mesmerizing visual experience.

—Excerpt from *Ocula* Feature, by Chen Xian

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。作品探讨了蚁群作为超个体生命形态与集体主义之间的关系, 以及人类这一物种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 the connection between ant colonies as a form of superindividual life and collectivism, as well as humanity's obsession with predicting and controlling behavior. 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 观看链接
<https://vimeo.com/882595867>

(Password: caoshuart)





相关评论：

来自中国杭州的曹澍在他的 15 分钟作品《妖糖》（2023）中，以一种更梦幻、更抽象的方式呈现历史，该作品由上海的 ShanghART 画廊展出。影片展示了广东省一座已废弃的糖厂的平滑航拍镜头，这座糖厂建于 1935 年，现在已成为文化遗产地。曹澍表示，片名“妖糖”指的是波动的糖价。他为这部电影做了大量研究，包括采访了大约 30 位曾在该厂工作的人，但他将其称为“科幻电影”。影片中没有出现人类角色，取而代之的是通过数字技术创造的蚂蚁，在废弃的厂房中搬运树叶。“这涉及到 20 世纪中国社会主义的记忆，”曹澍说。“这座工厂就像一个生命体，里面的人们就像拥有记忆的细胞。”这部电影还探讨了由人工智能控制的垂直农业的日益使用，其加速主义与工厂所代表的过往时间的对比。曹澍表示，在艺术博览会这样高度商业化的场合呈现社会主义与资本主义之间的微妙张力，是一次非常有趣的冲突。

——节选自《纽约时报》（2025 年 3 月 21 日），Ted Loos，《香港巴塞尔艺术展，融合了事实、虚构与幻想的放映》

曹澍的《妖糖》以三屏影像装置呈现，更加强化了赛博格的视角。竖屏中 AI 控制的无人机，即是故事主角，电视机里出现的飞蚁即是无人机侦察控制的对象，又指向无人机 AI 算法的起源——蚁群算法，在某个时刻飞蚁和无人机相遇，无人机回忆起自己童年的同时，又不得不将蚂蚁杀死。作品生发于对广东顺德废弃糖厂的考察。面对被全球化经济和科技抛下的旧工业遗骸，艺术家没有简单沉湎于伤感怀旧情绪，以智性和沉静的方式进行更为复杂也是艺术创作应该具备的创造性连接，他退到更遥远的位置，以此获得可以将人类过去未来一并收入的视野，审视人类更古不变的对控制的着迷和妄念。在此基础上，艺术家虚构一个鬼魂，又将鬼魂放置进机械身体。这个被创造出的鬼魂赛博格，区别于通常所说的技术幽灵，他拥有残存宝贵的生命经验，对母亲和地方的克制深情的记忆，又在进入机器身体后拥有超出人类生命尺度的时间观，冷漠履行使命服务人类，即使人类已经灭亡。站在无人机视角，被糖操控的蚁既是自己的算法母亲、控制对象、又是必须杀死的目标。与此种关系演变对应的是空间缓慢流畅的过渡。粤语旁白声里，画面从一个空间进入到另一个想象不到的空间：从高空无人机俯瞰转进船舱，从船舱内部直接进入废弃厂房的过道，经过一个个楼层下降到地下世界，最后，整栋建筑在没有大火和巨响的爆炸中分崩离析。

——节选自《想象不可想象之物》，作者糖匪



Related Commentary

A dreamier, more abstracted take on history comes from Cao Shu, of Hangzhou, China, in his 15-minute work "Phantom Sugar" (2023), presented by ShanghART of Shanghai. It features smoothly gliding drone footage of a now-defunct sugar factory in Guangdong, China, originally built in 1935 and now a cultural heritage site. The title, Cao said, refers to fluctuating sugar prices. He did extensive research for the film, including interviewing around 30 people who used to work at the factory, but he calls it "science fiction." No people appear in the film; instead, digitally created ants are shown carrying leaves through the abandoned facility. "It touches on the memory of socialism in 20th-century China," Cao said. "The factory is like a creature, and the people inside it have memories." The film also touches on the increasing use of vertical farming controlled by artificial intelligence, contrasted with the past represented by the factory. Cao said he liked the tension of presenting a nuanced look at socialism and capitalism at a highly commercial event like an art fair: "It's a very interesting clash."

—Excerpt from "The New York Times", by Ted Loos, "Art Basel Hong Kong's Film Program Blends Facts, Fiction and Fantasy"

Cao Shu's *Phantom Sugar* is presented as a three-screen video installation, which further strengthens the cyborg perspective. In the vertical screens, AI-controlled drones are the protagonists, while the flying ants that appear on the television screens are the objects of surveillance controlled by the drones, also pointing to the origin of drone AI algorithms—the ant colony algorithm. At a certain moment, the flying ants and drones encounter each other, and the drone recalls its childhood while reluctantly killing the ants. The work stems from Cao's research on an abandoned sugar factory in Shunde, Guangdong. Confronted with the remnants of old industries discarded by globalized economies and technology, the artist does not indulge in simple, nostalgic sentimentality. Instead, he engages in a more complex, intellectual, and calm manner of creative connection, which is essential in artistic creation. By stepping back to a more distant perspective, he gains a vision that encompasses both humanity's past and future, examining humanity's enduring obsession with control and delusions. Based on this, the artist imagines a ghost and places it within a mechanical body. This created ghost-cyborg differs from the usual concept of a technological ghost—it retains precious life experiences, memories of a restrained and affectionate relationship with its mother and its place, and, upon entering the mechanical body, adopts a time perception far beyond human scales, coldly fulfilling its mission to serve humanity, even after humanity has perished.

From the drone's perspective, the ant, controlled by sugar, is both the algorithmic "mother," the object of control, and the target that must be killed. This evolving relationship corresponds with the slow and smooth transitions of space. In the Cantonese voiceover, the scene moves from one space to another unimaginable space: from an aerial drone view, the camera transitions into the cabin of a ship, directly entering the hallway of the abandoned factory, descending through each floor to the underground world. Finally, the entire building collapses without the roar of a major explosion or a fire.

—Excerpt from "Imagining the Unimaginable", by Tang Fei





直至拉普拉斯妖的降临
until the arrival of Démon de Laplace

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

游戏引擎影像，33'55"，2023

游戏引擎影像，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。故事串联起挖防空洞的经历、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。钻防空洞的无数记忆细节构成了母亲童年的地下之网，也与之后姥姥的肠道病痛相连，建模世界的主线叙事的地图也是一个女性的身体内部结构。身体和地貌非常类似，它被累世的幽灵所塑造、雕刻。


Game engine moving image, 33'55", 2023

The game image 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 [观看链接](https://vimeo.com/916972084)
<https://vimeo.com/916972084> password: caoshuart





像掌纹一样藏起来
Contains it like lines of a Hand

艺术家自述：

《像掌纹一样藏起来》，是一部游戏引擎影像，其中的对话内容，是关于我母亲对姥姥的口述回忆。里面讲到的种种细节，串联起上世纪挖防空洞的经历、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。其中有非常震撼我的地方，比如我母亲直至今日都会清楚记得糊火柴盒的每一个步骤，每一张火柴纸的具体触感。与冷战背景直接关联的挖防空洞的记忆细节，构成了母亲童年的地下之网，也与之后姥姥的肠道病痛相连。整个建模世界的主线叙事地图，也是一个女性的身体内部结构。身体和地貌非常类似，它被累世的幽灵所塑造、雕刻。古代道家学说中，人的身体和山川大地本身就是一个东西，比如孙悟空修炼之地，“灵台方寸山，斜月三星洞”，分别指的就是脑和心。我的虚拟形象就在这样一个，由身体构成的地图上奔跑，沿着“木--火--土--金--水”的顺序，经过姥姥的身体内部，也走过 20 世纪的中国北方大地……地图的最后一个板块对应的是“水”，也对应着肾脏和肠道，这部分的对话中，母亲讲到了姥姥的肠道疾病，以及母亲如何用手指帮助姥姥排便。她感受到凹凸不平的肠道内壁，和山川溶洞里的石笋岩块相互呼应，这也是一个关于用触觉和感受身体的作品。

——节选自香格里拉画廊《曹澍、刘毅、张文心、赵仁辉“深根——地景异观”》

Artist statement:

"Contains it like lines of hand" is a video created using game engine, with dialogue content based on my mother's oral recollections of her mother. The details discussed connect various experiences from the last century, including the digging of air raid shelters, life in earthquake-resistant shelters after the Tangshan earthquake, memories from the qigong craze, stories of geomancy and supernatural beings, nightmares influenced by bodily pain... and the lingering presence of the patriarchal structure within 20th-century family life. There are parts that deeply shocked me, such as how my mother, to this day, can clearly remember every step of gluing matchboxes, the specific tactile sensation of each matchstick paper. The memory details directly related to the Cold War, such as digging air raid shelters, form the underground web of my mother's childhood, which is also connected to my grandmother's intestinal illnesses. The main narrative map of the entire modeled world is also the internal structure of a woman's body. The body and the landscape are very similar; it is shaped and sculpted by the ghosts of generations. In ancient Daoist philosophy, the human body and the mountains and rivers themselves are considered one entity, such as the place where Sun Wukong trained, "Ling Tai Fang Cun Mountain, Xie Yue San Xing Cave," which respectively refer to the brain and heart. My virtual image runs across this map, constructed of the body, following the sequence of "Wood--Fire--Earth--Metal--Water," passing through my grandmother's internal body, and also traversing the northern lands of 20th-century China... The final section of the map corresponds to "Water," and also to the kidneys and intestines. In this part of the dialogue, my mother talks about my grandmother's intestinal disease and how my mother helped her with bowel movements using her fingers. She felt the uneven surface of the intestinal wall, which resonated with the stalagmites and rocks in the caves of mountains and rivers. This is also a work about the tactile sensation and perception of the body.

—Excerpt from ShanghART Gallery Cao Shu, Liu Yi, Zhang Wenxin, Zhao Renhui "Deep Roots—Landscapes of Alterity"



Dialogue in the Dark | 黑对白

自制灯光装置表演

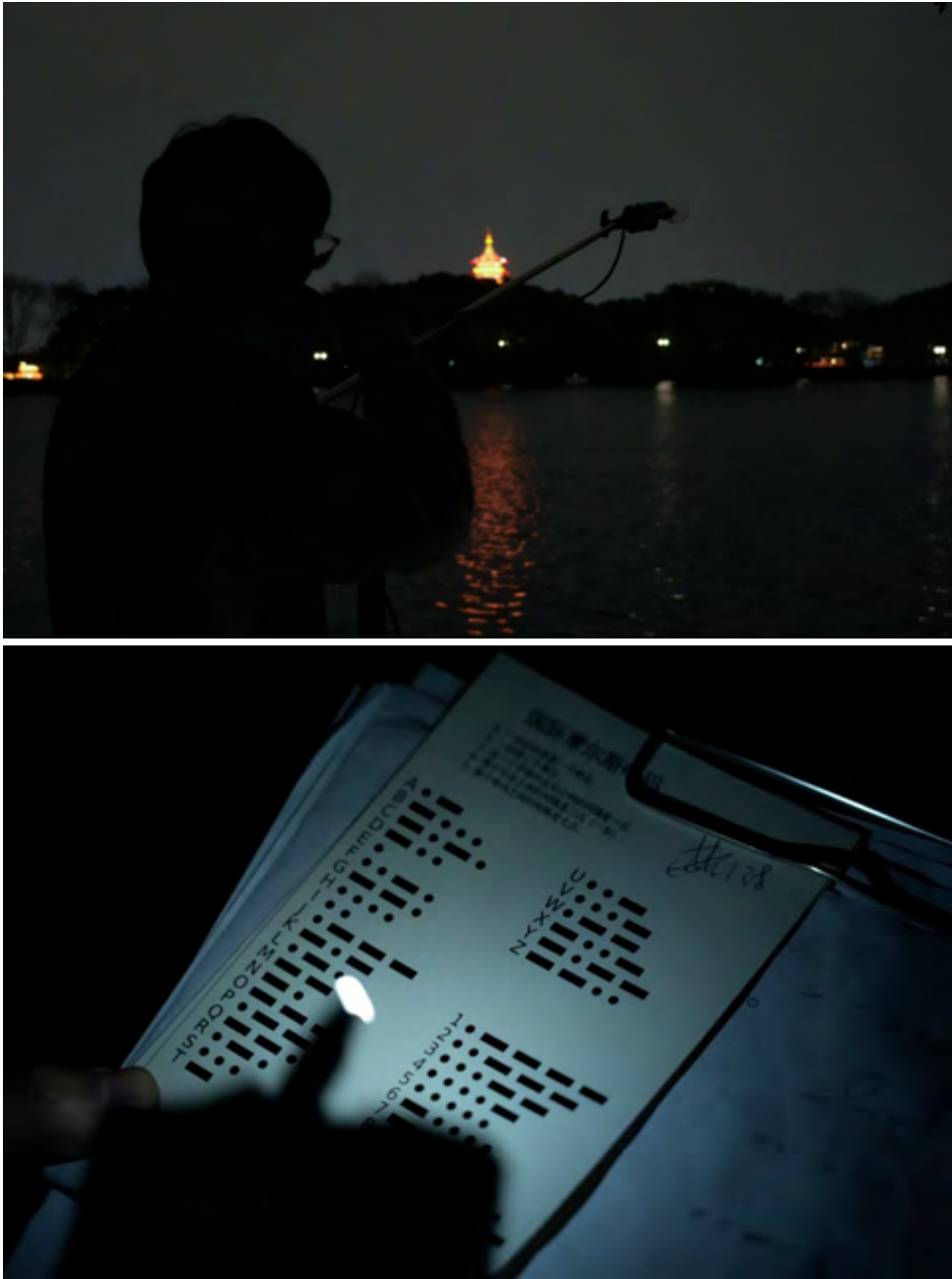
2023

在 2024 年 3 月实施的计划“黑对白”中，艺术家对摩斯信号灯这一退出历史舞台的技术抱有很大兴趣。“她像幽灵一样笼罩在无数后世的技术之上，并对 20 世纪的人类通讯打下了深刻的时代烙印。摩斯信号灯的信息传递图景，在广阔的天地尺度下，显得渺小又顽强。” zu 作者在西湖隔水相望的两岸，设置了两盏自制的，可进行语言翻译的摩斯信号灯。让参与的观众使用信号灯进行隔岸对话，产生问答之间的读解和耗损，以及信息的误读与反馈。

DIY Light Installation Performance

2023

In the project "[Dialogue in the Dark](#)," implemented in March 2024, artist Cao Shu shows great interest in the obsolete technology of the Morse signal lamp. "It hangs over countless later technologies like a ghost, leaving a deep mark on 20th-century human communication. In the vast scale of nature, the way the Morse lamp sends messages seems both tiny and stubborn." Cao Shu set up two homemade Morse signal lamps on opposite banks of West Lake, which can even translate languages. This allowed the audience to engage in cross-bank conversations, creating a back-and-forth exchange where messages are interpreted, degraded, misread, and fed back in loops.





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

作品是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，影片关于这块化石，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 fiction 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 first 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 film interweaves the fossil's narrative with that of the Earth's Eye—a technological marvel constructed by humanity: the telescope.



寒武纪 观看链接 <https://vimeo.com/1106052242>



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

2020 | Installation, 8 Channel 3D Rendered image combined with real image| 13'12"

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,

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

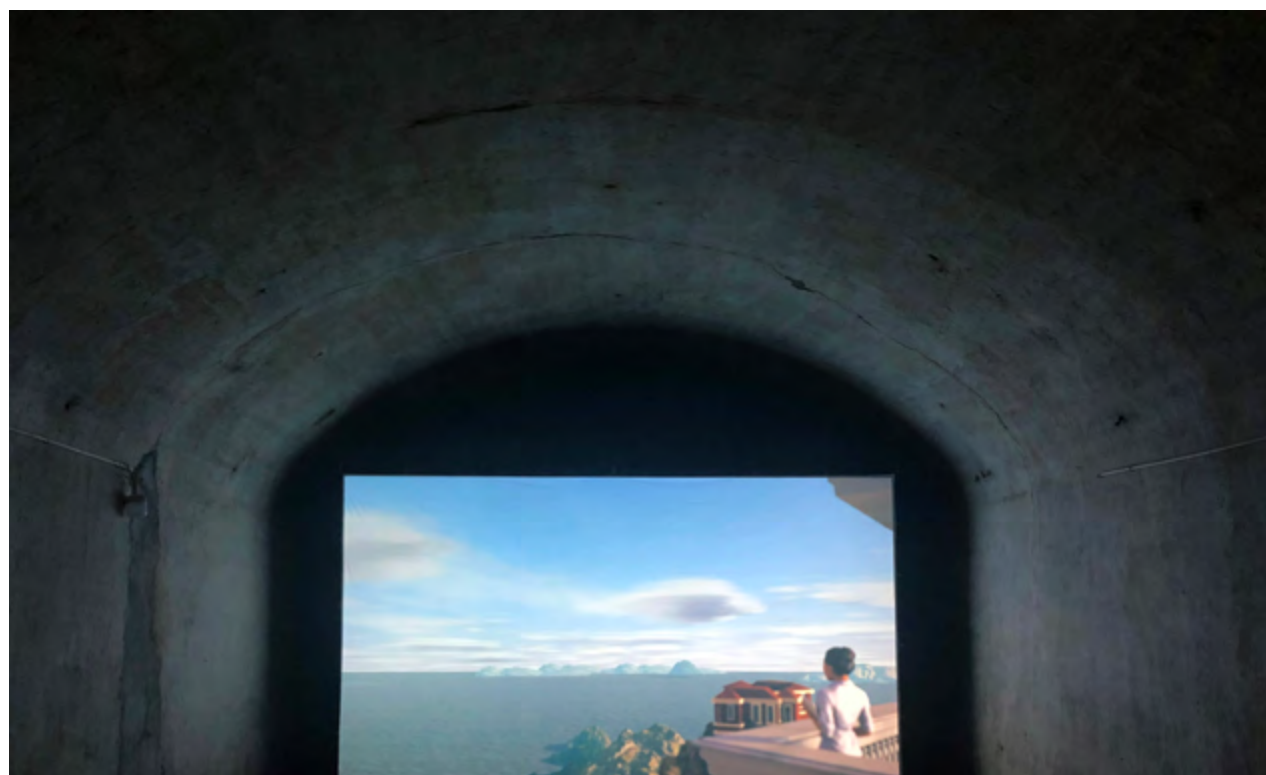
8 通道的影像装置, 源于作者对劣质的建筑效果图的兴趣, 这些“未来蓝图”由 3D 软件渲染, 往往出现在大大小小的建筑工地外围, 虚假且荒诞。主屏幕影像以 3D 渲染和实拍结合的方式制作, 内容关于一则海边寓言故事, 由一个思考数学问题的官员讲述。在某种无限延宕的时间里, 无限和无限加一是相等的, 或许这正是理念世界和现实世界的巨大鸿沟, 也是现实被理念世界不断引导至悲剧的原因。蓝图和烂尾的建筑工程, 效果图和废墟, 构成了互文关系。

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。

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

<https://vimeo.com/753066919> (Password: caoshuart)





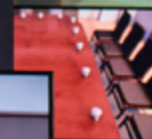
相关评论：

创作《无限与无限加一》（2020 年）期间，驻留在花鸟岛的曹澍寻找到了理想的取景地：一家为官员开会使用的联排别墅，现今被遗弃，年久失修。这座粗俗的、欧式豪华装修风格废墟能够满足艺术家对于过往时代的迷恋。它庞大的身躯，本身具备诉说无限性的条件。曹澍用摄像机拍摄了别墅的内景与外景，并根据这些素材，制作了模型。在兜游的进程中，他常常将同一个场景的纪录与游戏渲染反复切换。建构的部分能够承担拍摄无法实现的奇观：漫灌房间的海水，说话的茶杯，或者漂浮到天上的椅子。这次，曹澍没有用自己的声音推动叙事，换了一位操着近似舟山方言的男子念旁白。他说：“招待所里有无数个房间，住得下全宇宙的官员。”

曹澍对权力的描摹说明，个人思想以外的世界依旧是观念的——或许，这里的“观念”用“意识形态”来替代更合适。观众站在《无限与无限加一》前，面对着具有压迫感的象征物的时候，他们也在完成一套主体间权力的拉扯。“所有的主意和计划都是事先想好，而完成只是例行公事。”¹ 作品中，曹澍几乎不做表现和创造，将大量的精力投入对现有的视觉经验的枯燥复制上。屏息等到适合“激活”的一刻，主观化的奇观才罕见地出现。

——节选自杨紫《封印失物记》

Related commentary:



During the creation of *Infinity and Infinity Plus One* (2020), Cao Shu, staying on Flower Bird Island, found the perfect filming location: a row of villas once used for meetings by officials, now abandoned and in disrepair. This crude, European-style, luxurious ruin perfectly matched the artist's fascination with past eras. Its massive structure inherently held the potential to convey a sense of infinity. Cao Shu filmed both the interior and exterior of the villa, using the footage to create models. Throughout the process, he often alternated between recording the same scene and rendering it in a game-like format. The constructed elements could bring to life wonders that filming couldn't achieve: seawater flooding the rooms, talking teacups, or chairs floating into the sky. This time, Cao Shu didn't use his own voice to drive the narrative but chose a man speaking in a dialect close to Zhoushan to narrate. He says, "The guesthouse has countless rooms, enough to house all the officials of the universe."

Cao Shu's depiction of power suggests that the world beyond individual thoughts is still driven by concepts—perhaps here, "concepts" might be better replaced with "ideology." When the audience stands before *Infinity and Infinity Plus One*, facing its oppressive symbols, they are also engaging in a power struggle between subjects. "All the ideas and plans were made in advance, and the completion is just a formality." In the work, Cao Shu does little in terms of expression or creation, dedicating most of his energy to the monotonous replication of existing visual experiences. He waits for the right moment to "activate" the work, and only then does a rare subjective wonder appear.

—Excerpt from Yang Zi's "The Lost and Found"



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作品。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 数字建模的方式还原到了一个游戏中, 游戏的空间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。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, 如果在戴森球采掘主义的思路之下, 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 [观看链接](#)

<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.

The work originates from a reflection on the Dyson sphere, a construct in science fiction. If, under the Dyson sphere mining mindset, everything is reduced to merely quantifiable resources and energy, then what do the entities in our memories mean for an individual?





相关评论：

3D 电子游戏的本质就像是第一人称视角的奥德赛之旅，我们的化身将会经历各式各样“西西弗斯”的考验。这是一个比较奇怪的比喻，但我觉得人类总是会按照神话给定的某些心理模型来发明出新的技术。从这个意义上来说，在还没有掺杂进太多电影语言的早期电子游戏中，横版通关类型的关卡更像是“人生模拟器”，它没有任何蒙太奇剪辑，是一镜到底的具身体验。20 世纪的人总会有一个错觉，即人生是一部时间线被“剪辑过”的蒙太奇电影，但假设有一个只接触过电子游戏、从未看过电影的人，他或许会把“创世者”理解成一种类似于“建筑师”的角色：第一步，把无数模型和“状态机”放入沙盒；第二步才设定了时间，时间是在沙盒之后出现的，而不是在之前。我在最近完成的那件电子游戏作品《散步模拟》中，把不同年龄阶段经历过的一些空间并置在一起，比如小学时候的教室挨着中学时候的火车，有点类似梦中空间叠加的方式。我试图用一种接近全景画的方式去理解记忆的运作，因为记忆更像是马塞尔·普鲁斯特（Marcel Proust）的写作——这一句讲到八岁时的庭院，下一句就切换到了庭院里阳光带给人的温暖感，再从这种温暖感联想到某一种水果或某个人

——节选自信瑞周报《陈旻 × 曹澍 | 游戏如何影响了我们的生命经验？》

Further Reading:

The essence of 3D video games is like an odyssey journey from a first-person perspective, where our avatars go through various "Sisyphean" challenges. This may sound like a strange metaphor, but I think humans often invent new technologies based on psychological models that myths provide. In this sense, early video games, before they were heavily influenced by movie language, were more like a "life simulator." The side-scrolling levels, for instance, had no montage editing; they offered an immersive, continuous experience. People in the 20th century often had the illusion that life was a montage film, edited along a timeline. But imagine someone who has only played video games and never seen a movie—they might understand "the creator" as something like an "architect": first, placing countless models and "state machines" in a sandbox; then, time is set, appearing only after the sandbox, not before. In my recent video game project, Walking Simulator, I juxtaposed spaces from different stages of life, such as a primary school classroom next to a train from my high school years. It's a bit like layering dream-like spaces. I tried to understand memory in a way similar to panoramic painting, because memory operates like Marcel Proust's writing: one sentence may describe a courtyard from when I was eight, and the next switches to the warmth felt from sunlight in that courtyard, which then triggers thoughts of a certain fruit or person.

——Excerpt from Xinrui Weekly Chen Min × Cao Shu | How Video Games Have Affected Our Life Experiences?

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



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

<https://vimeo.com/753100801>

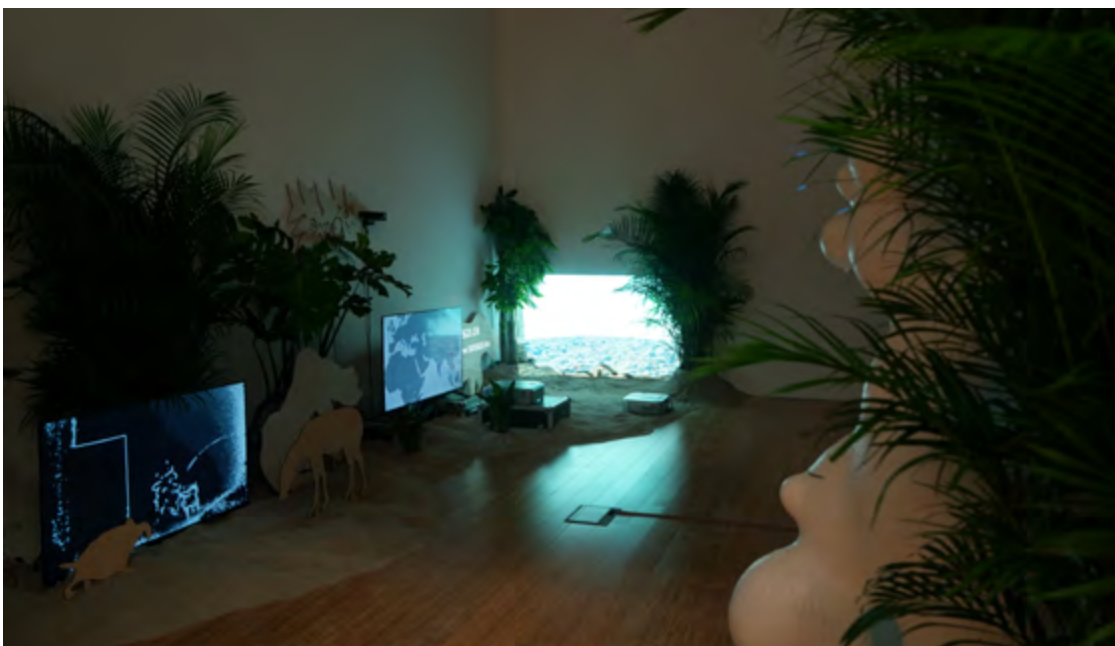
相关评论：

曹澍的新个展“去罗马”，打捞出一位历史缝隙里的人物——传教士卜弥格（Michel Boym, 1612-1659）的一段特殊的行踪：受南明永历皇帝之托往罗马求助军援，遭拒并东返的故事，架构铺展开来。展览颇受好评，泰半是因为在形式语言上的巧思，以声光影电、科技装置、3D 模拟、互动游戏等等在文学性叙事口吻的勾连下，成功造就一个新的织体。在形式如此灵巧，手法如此多变，而对于空间的处理又如此细密有层次的表象呈现中，令我好奇的始终是如狄德罗所说的艺术家的两个重要问题（或者品质）：道德与视点。道德此处或可置换成态度，视点则显然就是造就这场展览的一个主体位置，它可以是艺术家的，也可以是你被艺术家的呈现勾动的那么一种在场的存在。

弹幕也出现在卜弥格忍辱负重行旅的每一步里。整个展厅里惟一写实的作品“异地牢结”（取 ideology 的音译），非常具象地用屏幕显示出传教士从云南昆明出发到罗马的路途，而观众的任务是帮忙行走。只要你靠近，镜头就会捕捉你的步数，转换成屏幕上卜弥格的步数，最终逐渐接近梵蒂冈。这个最像《西行漫记》、《西游记》等等悲情苦旅的说明文本，就这么着被屏幕前乐此不疲奔跑往复的人们给消解了。每天我们向曹澍发问：“卜弥格到哪了？”，“出云南了”，“卜弥格到哪了？”，“进广东了”……像是公案的问答，也是这个辛苦异常的行旅衍生的脱口秀，它轻松破除了信仰的执念。是每个人走的每一步，偶然聚合成为一种意识形态的合力。这合力把卜弥格推进得这般缓慢，10月24日开幕至今，他还在广东呢。也许到闭幕，他还没能走出陆地。但这种缓慢和思想的改变相比又何足挂齿呢？观众踏出的每一步，挂接着卜弥格的每一步，挂接着历史上实际的那一步步，此肉身和彼肉身的牢结，是一种社会空间的表演，在舞蹈、音乐、绘画、建筑和雕塑等其他象征性实践的交界处，给出一种无尽之况味。

——节选自王音洁《着陆何处？——谈曹澍个展去罗马》





Related Comment:

Cao Shu's new solo exhibition "Go to Rome" brings to light the story of a little-known historical figure—missionary Michel Boym (1612 – 1659). His unusual journey is presented: he was sent by the Southern Ming Emperor Yongli to seek military aid in Rome, was rejected, and then returned east. The exhibition has received much praise, mainly because of its creative use of different media. Using sound, light, shadow, technology installations, 3D simulations, and interactive games woven together with a literary narrative, the show creates a fresh, interconnected experience.

What fascinates me most is what Diderot described as the two essential qualities of an artist: morality (or attitude) and perspective. The perspective here is central to the exhibition—it can be the artist's own, or the one you experience as you interact with the work.

Bullet comments (on-screen text) also appear throughout Boym's arduous journey. The only realistic piece in the exhibition, "Foreign Dungeon Bond" (a phonetic take on "ideology"), vividly displays on a screen the missionary's route from Kunming, Yunnan, to Rome, with the audience's task being to help him move. As you get close, the camera captures your steps and converts them into Boym's steps on the screen, gradually bringing him nearer to the Vatican. This narrative, reminiscent of tragic journeys like those in "Journey to the West," is playfully deconstructed by the audience, who repeatedly run back and forth in front of the screen. Every day, we ask Cao Shu, "Where is Boym now?" "He's left Yunnan." "Where is Boym now?" "He's in Guangdong." It becomes like a riddle or a casual conversation born from this long, hard journey, effortlessly breaking down rigid beliefs. Each step taken by the audience adds up to create a collective force, pushing Boym forward so slowly that, since the exhibition opened on October 24, he is still in Guangdong. Perhaps by the end, he may not even leave the land. But compared to the transformation in our thinking, this slow pace hardly matters. Every step you take connects with Boym's, linking to the real steps of history. This bond between our bodies and his becomes a performance of social space, offering an endless, rich experience at the crossroads of dance, music, painting, architecture, sculpture, and other symbolic practices.

—Excerpt from Wang Yin-jie "Where Does It Land? — On Cao Shu's Solo Exhibition 'Go to Rome'"

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

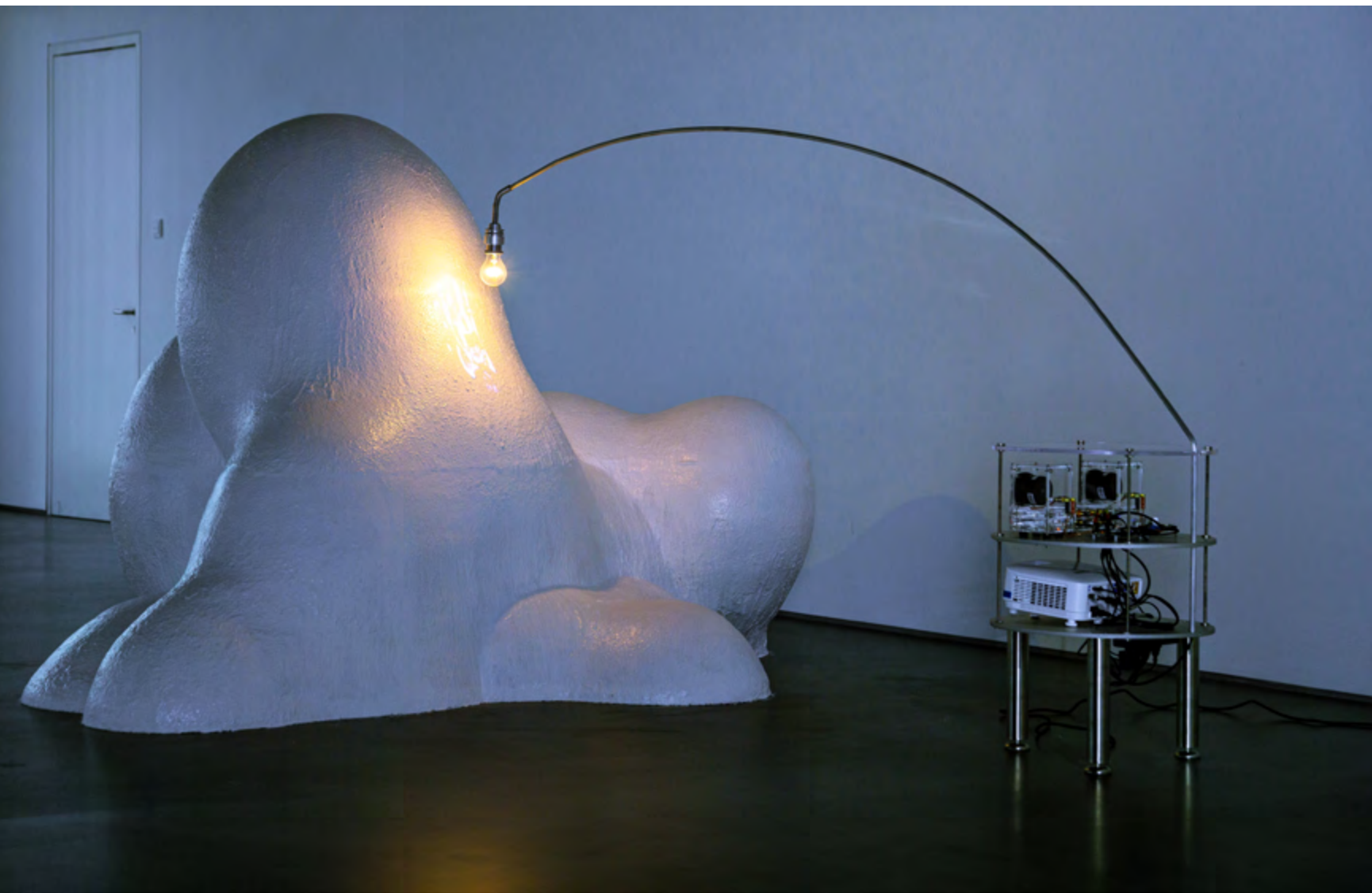
作品基于对明朝传教士卜弥格步行去罗马的历史事件的研究展开，是一件通过声音音量来控制灯光强度变化的装置。作品中出现的人物形象是委拉斯贵支笔下的英诺森十世教宗，也是传教士卜弥格去往罗马的最终目的。艺术家在此突出光与光的紧张关系，灯光变强的同时投影的光便因光照而减弱，两者究其本质都是“光”，却呈现出相互抵消的状态。导致灯光变强的是投影中英诺森十世的呼喊，当声音到达最大的时候，他的形象也被灯光淹没…

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 [观看链接](https://vimeo.com/746092616)
<https://vimeo.com/746092616>



相关评论：

在装置“教宗的消失”里，教皇英诺森十世的声音控制着一个灯泡的亮度，当声调越高，灯就变得越亮。当教皇呼嚎到声音最亮的时刻，他的投影会被最亮状态的灯泡的光掩盖直到消失。装置中白色的部分造型则是寒武纪的软体动物，在曹澍看来，软体动物被地质记录的“偶然”，就和他发现卜弥格与教宗的过程一样，是依靠周边材料或负形才得以显现的历史。对作品中的教宗来说，光让光消失，对软体动物来说，海让海消失。

软体动物经历过那些气候最不稳定的时刻，海洋上永远爬满风暴，而海底的泥沙会随时将万物掩埋，它在那个时刻便是这样被掩埋的，矿物质不断填充它的身体，直到它不再能感觉到海，在软体动物的角度，促烈的漩涡将它骤然甩进了严丝合缝的虚空，仿佛是海自己让海消失了，或者说，运动让运动消失了。软体动物早就感知不到自己的身体，哪怕一个幽灵，都还可以跋山涉水往罗马飘，而软体动物此刻却连幽灵也不是，它是一个负形。在人类的研究者看来，它和其他古生物的足迹、移迹或潜穴一般，是一个无实体的“痕迹化石”。

一个痕迹如何去罗马，这是镶嵌在负相时空中的软体动物正在思考的问题。它知道，在从寒武纪到今天的这段时日里，有许多人类和它一样成为了痕迹化石，他们无足轻重的本体，带过一声声负形的叹息。

——节选自龙星如

《软体动物、秘书、无名氏和沙丘去罗马》

Related Comments:

In the installation "The Vanishing Pope," the voice of Pope Innocent X controls the brightness of a light bulb – the higher the pitch, the brighter the light. When the Pope's cry reaches its peak, his projection is completely overwhelmed by the light until it vanishes. The white form in the installation represents a Cambrian mollusk. According to Cao Shu, the chance appearance of mollusks in geological records is much like his discovery of the connection between Boym and the pope – history that emerges only through surrounding materials or negative spaces. In this work, light makes light disappear for the pope, while the sea makes the sea disappear for the mollusk.

The mollusk has experienced the most unstable climates, where storms constantly rage over the ocean and sediments on the seafloor can bury everything at any moment. At those times, it was buried, its body slowly filled with minerals until it no longer sensed the sea. From the mollusk's point of view, a violent whirlpool suddenly flings it into a tight, sealed void – as if the sea itself made the sea vanish, or as if movement made movement disappear. The mollusk has long lost the ability to feel its own body; even a ghost could still wander across mountains and rivers towards Rome, but at this moment, the mollusk is not even a ghost—it is just a negative form. To human researchers, it is like the traces, tracks, or burrows left by other ancient creatures – an insubstantial "trace fossil."

How can a trace make its way to Rome? This is the question that the mollusk, embedded in this negative space and time, is pondering. It knows that from the Cambrian period until today, many humans have become trace fossils like it, their insignificant bodies carrying a series of negative-form sighs.

—Excerpt from Iris Long, "Mollusks, Secretaries, Nameless Ones, and Dunes Go to Rome"





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 [观看链接](https://vimeo.com/746091650)
<https://vimeo.com/746091650>



相关评论：

曹澍把卜弥格旅行日志里的一段话，用摩丝密码的击打声转化成声音，来控制光。视觉里依然是声音与影像的此消彼长，消长间书写的是那段话：

“像太阳明亮的火焰，虽不触摸玻璃与镜子，却能够穿透它们，找到最隐秘的地方。它不损坏，也不烧毁任何东西。”

声音刻画着空间，带着字句的能量。每个字和电波声一起发射出去，射程将空间切割了，驻留在最微小的角落和缝隙中。此处不是消解，而是物质化了文本，突出与倚赖视听管道去呈现文本，激发感知。视听媒介很成功地界定了自己，通过声音光电的组合装置，字脱离了文字意义的捆绑，来到结构主义的正题：如果字的意义只是在于能指（比如语言的音响效果），那么索性探索它的纯粹音声性。结构主义者认为一切词语元素都处于不断的差异与置换过程之中，所指只是以虚幻的形式存在着，不可能真正落在语词之外的世界，从而所指在顷刻之间，就变成能指。德里达是用消解结构中心的方式取消了能指-所指的二元结构，实现了符号的嬉戏与狂欢。曹澍用声音解构了符号，字词与摩尔码之间，句子与波长之间的差异关系中，产生一种横向的相互取代、置换、转译、衍生，融汇入结构-解构的嬉闹合声中。一个语词的发音与所指对象之间的关系，在没有被约定之前，完全是任意的。没有差异就没有语言，曹澍提炼出这份活在媒介间的，我们在空间里感知到的差异。

——节选自王音洁《着陆何处？——谈曹澍个展去罗马》

Related Comments:

Cao Shu transforms a passage from Boym's travel log into sound using Morse code tapping, which in turn controls light. Visually, there is a constant interplay between sound and image, with the text in the background reading:

"Like the bright flames of the sun, though it doesn't touch glass or mirrors, it can penetrate them and find the most hidden places. It doesn't damage or burn anything."

The sound shapes the space, carrying the energy of the words. Each word, along with the radio waves, is sent out, cutting through the space, lingering in the tiniest corners and cracks. This is not about dissolution, but about materializing the text, emphasizing and relying on audiovisual channels to present it, stimulating perception. The audiovisual medium successfully defines itself. Through the combination of sound, light, and electricity, the words break free from their conventional meanings and enter the realm of structuralism: If the meaning of a word lies solely in the signifier (like the sound effects of language), then we might as well explore its pure sonic nature. Structuralists argue that all word elements are in a constant process of differentiation and substitution, where the signified only exists in an illusory form, and cannot truly exist outside the world of words. As a result, the signified quickly becomes the signifier. Derrida eliminated the binary structure of signifier-signified by deconstructing structural centers, allowing for play and celebration of symbols. Cao Shu uses sound to deconstruct symbols, creating a playful, lateral interchange, replacement, translation, and derivation between words and Morse code, sentences and wavelengths. This merges into a playful chorus of structure and deconstruction. The relationship between a word's pronunciation and its meaning is completely arbitrary before it is agreed upon. Without difference, there is no language. Cao Shu distills this living difference in the medium, the difference we perceive in space.

——Excerpt from Wang Yinjie, "Where Does It Land? — Talking About Cao Shu's Solo Exhibition 'Go To Rome'"

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

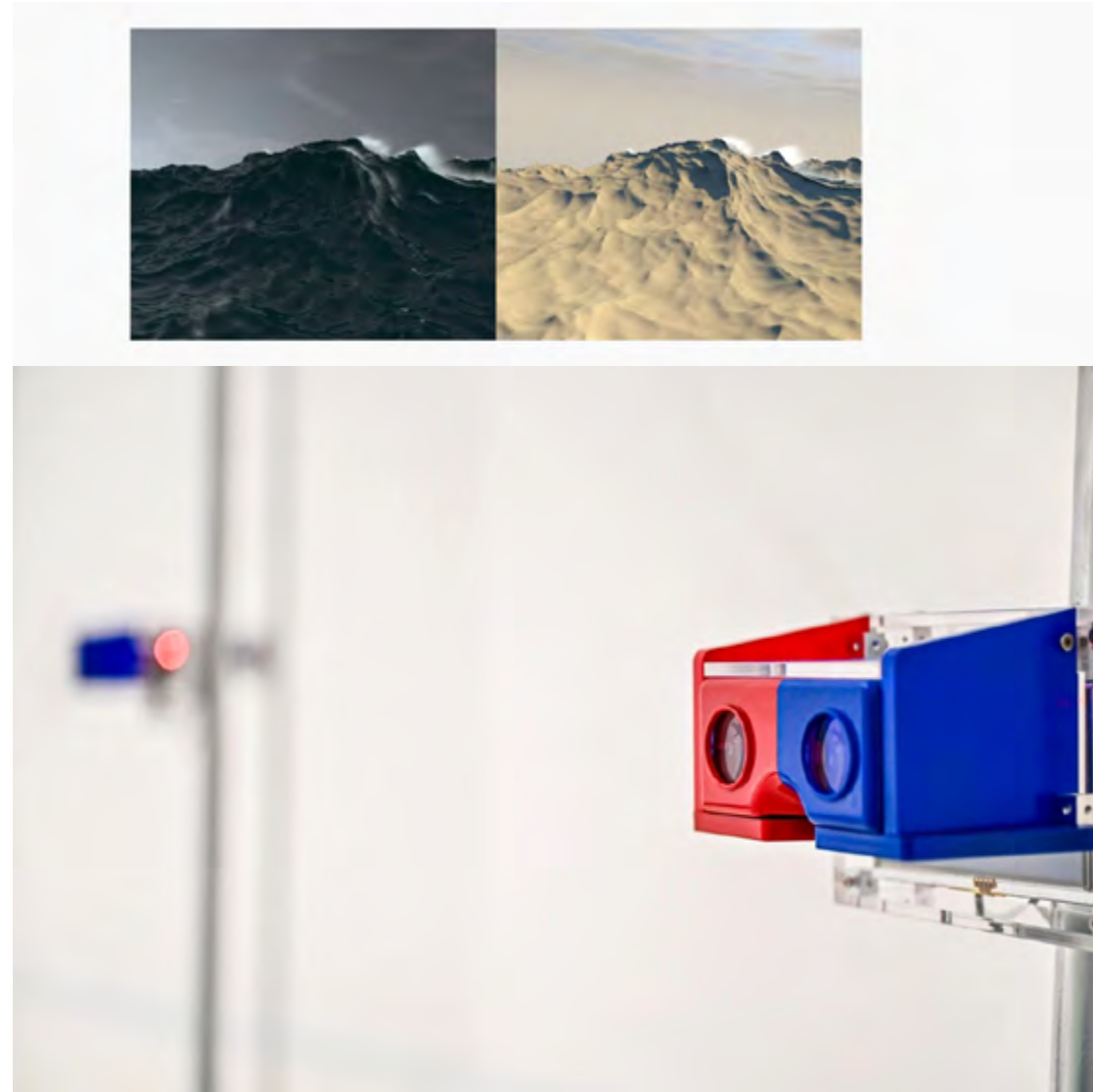
作者基于双目摄像机的原理，模拟人眼观看的间距，制作了拍摄设备。观众闭上右眼将会看到海洋，闭上左眼将会看到沙漠，同时睁开双眼，将会看到在视觉上呈现出立体的世界。装置里流动的影像中，沙漠和海洋本身是连续一体，却又因人的左右眼而分离。如同断裂的磁铁，红蓝两极本是一体，人类地质学之外的视角里，沙漠和海洋是否以同种速率在绵延呢？

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?

作品观看链接

<https://vimeo.com/746091902>



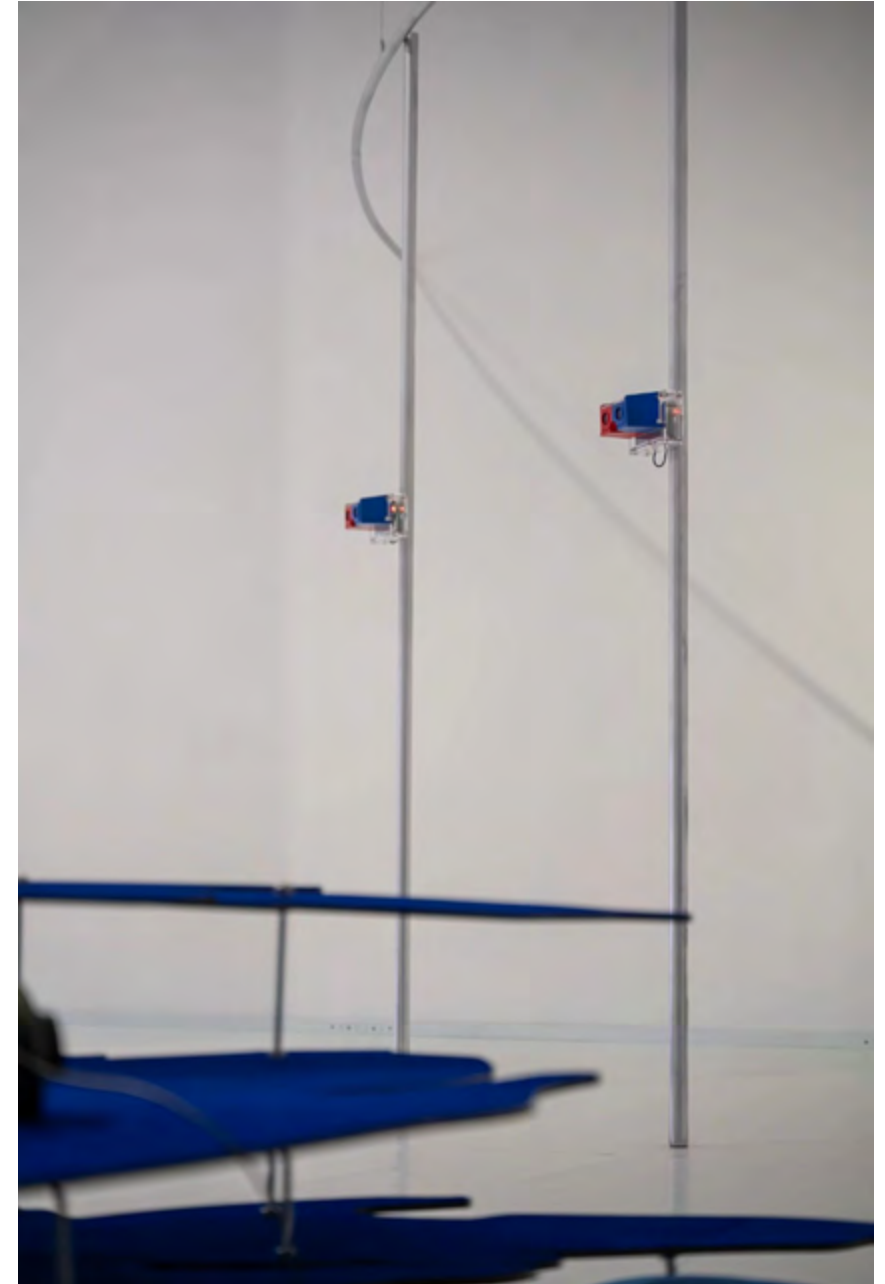
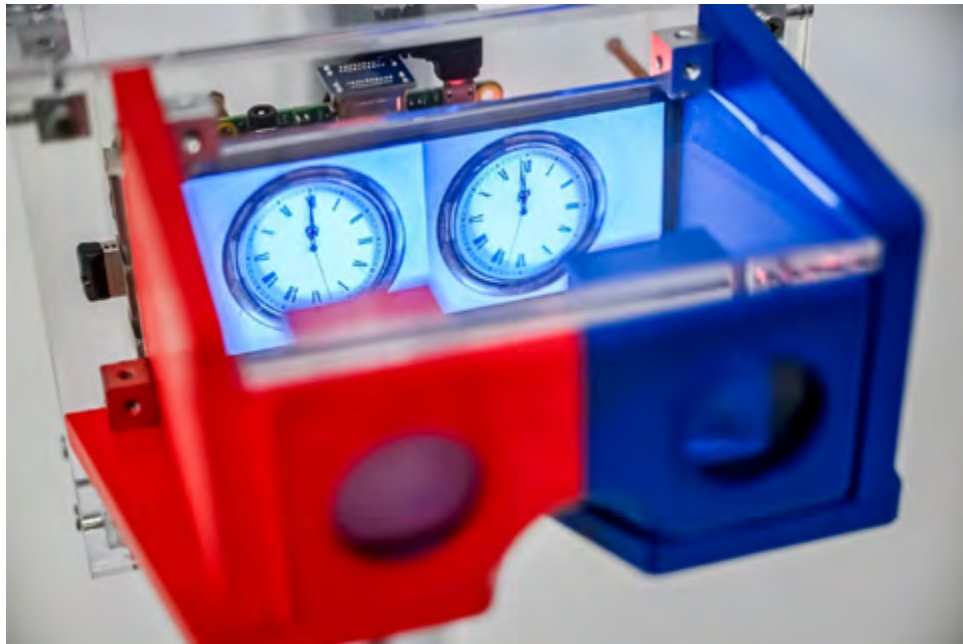
Past and future observer No.2 | 过去未来观测器 2 号

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.



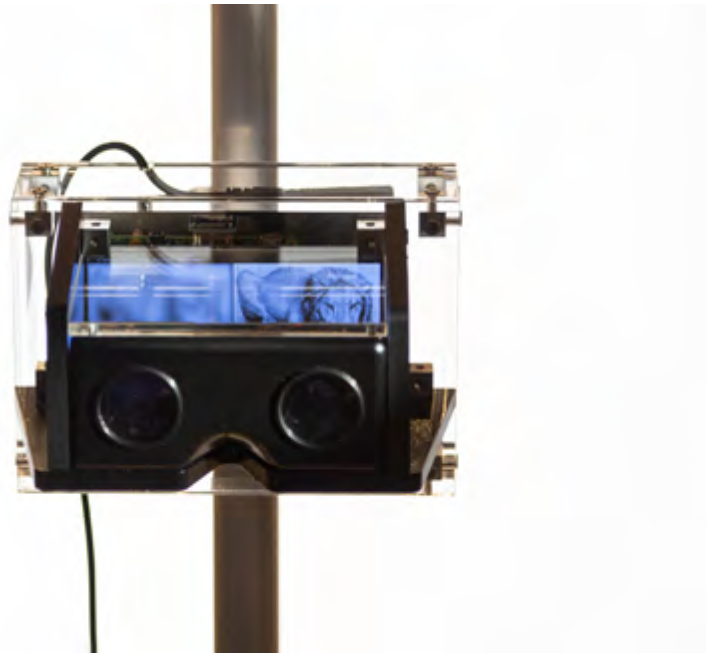
Tiger And Lion Never Meet | 狮子老虎从不相遇

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, 他们生活在大不同的大洲, 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 [观看链接](https://vimeo.com/746099140)

<https://vimeo.com/746099140>







One | —

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



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。影片旁白讲述着作者在小时候的日记中，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。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 [观看链接](#)

<https://vimeo.com/895473563> (password: caoshuart)





Related Comment:

Cao Shu searches for things that have disappeared and preserves them for us to experience. In 2017, he created "A Corner of the Park." In the video's voiceover, he reads diary entries from his childhood (1991 to 1996) and tells the story of a painting of his that was stolen. That painting was also called "A Corner of the Park" and depicted a park, a cage, and a baboon. With a long, winding shot like a slithering snake, the camera leads the audience through a digitally modeled park—a three-dimensional, more realistic version of his past painting.

A ghostly voice also reads entries from his 2015 diary. He discovered that his usual password was the student number of the person who plagiarized his work, so he went back to his school. Later, he also revisited People's Park and his old kindergarten. Whether it's the mood of the video, the tone of the narration, or the setup of the story, "A Corner of the Park" feels like a suspenseful short drama filled with deep resentment. Yet by the end of the film, the narrator begins to question the truth of memory: "I can't tell who is real and who is an illusion—as if everything has been processed by technology." A game engine can rebuild a scene, but it can also dissolve the objects it represents. If we can construct a scene so realistically, then the deep-seated pain we feel about the world—although closely linked to our very being—is actually built up layer by layer, not naturally given.

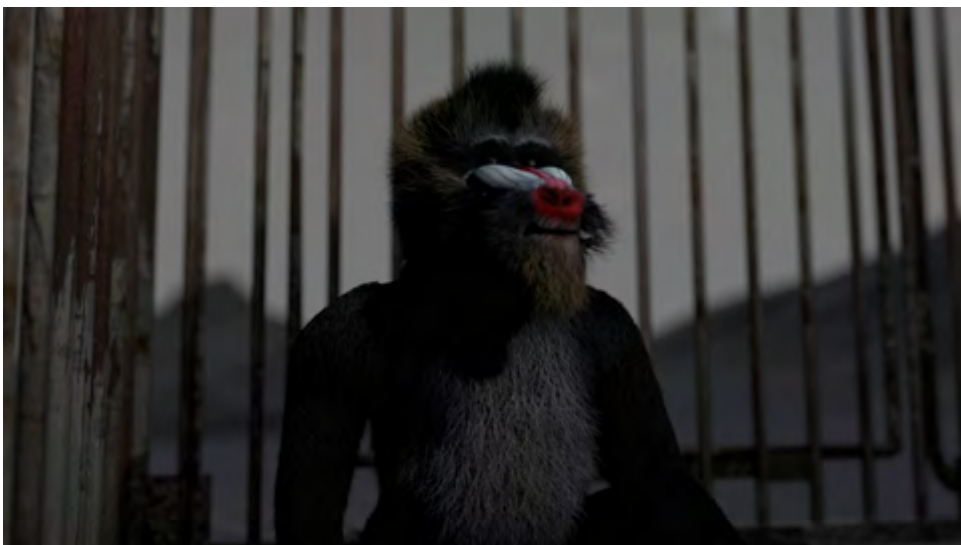
——Excerpt from Yang Zi, Records of Sealed Lost Items



相关评论

曹澍寻找一些业已消失的东西，再封存起来，以供观看。2017年，他创作了《公园一角》。录像的配音中，他阅读了童年（1991年到1996年）的日记，讲了一则自己的绘画遭人剽窃的故事。那幅画叫《公园一角》。他画了公园、笼子与山魈。像一条委蛇的蛇，长镜头领着观众，游览了一处建模的公园。那可能是他画中的昨日重现，只是更立体，更写实。幽灵般的画外音也读了2015年的日记。他发现自己常用的密码是剽窃者的学号，便重访学校。后来，他还重访了人民公园和幼儿园。无论是影像的氛围，旁白的口吻还是剧情的设置，《公园一角》都像一部悬疑短剧，积累着沉重的怨念。不过，影片最后，旁白开始怀疑记忆的真实性：“我分辨不出，她们谁是真的，谁是幻象，就像被技术手段加工过一样。”游戏引擎能重建场景，也能消解所指向的对象——如果我们可以逼真地构建一个场景，那么，我们对世界无法释怀的痛处，虽然和我们的意识骨肉相连，原来也是被层层构建的，而非天然存在。

——节选自杨紫《封印失物记》



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.





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。

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 [观看链接](https://vimeo.com/746098707)

<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

作者自己以往动画工作期间出现 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故障时的蓝屏文字, 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。

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



[Corner of the Park Prologue | 窗外的鬼怪](#) [观看链接](#)

<https://vimeo.com/746098230>

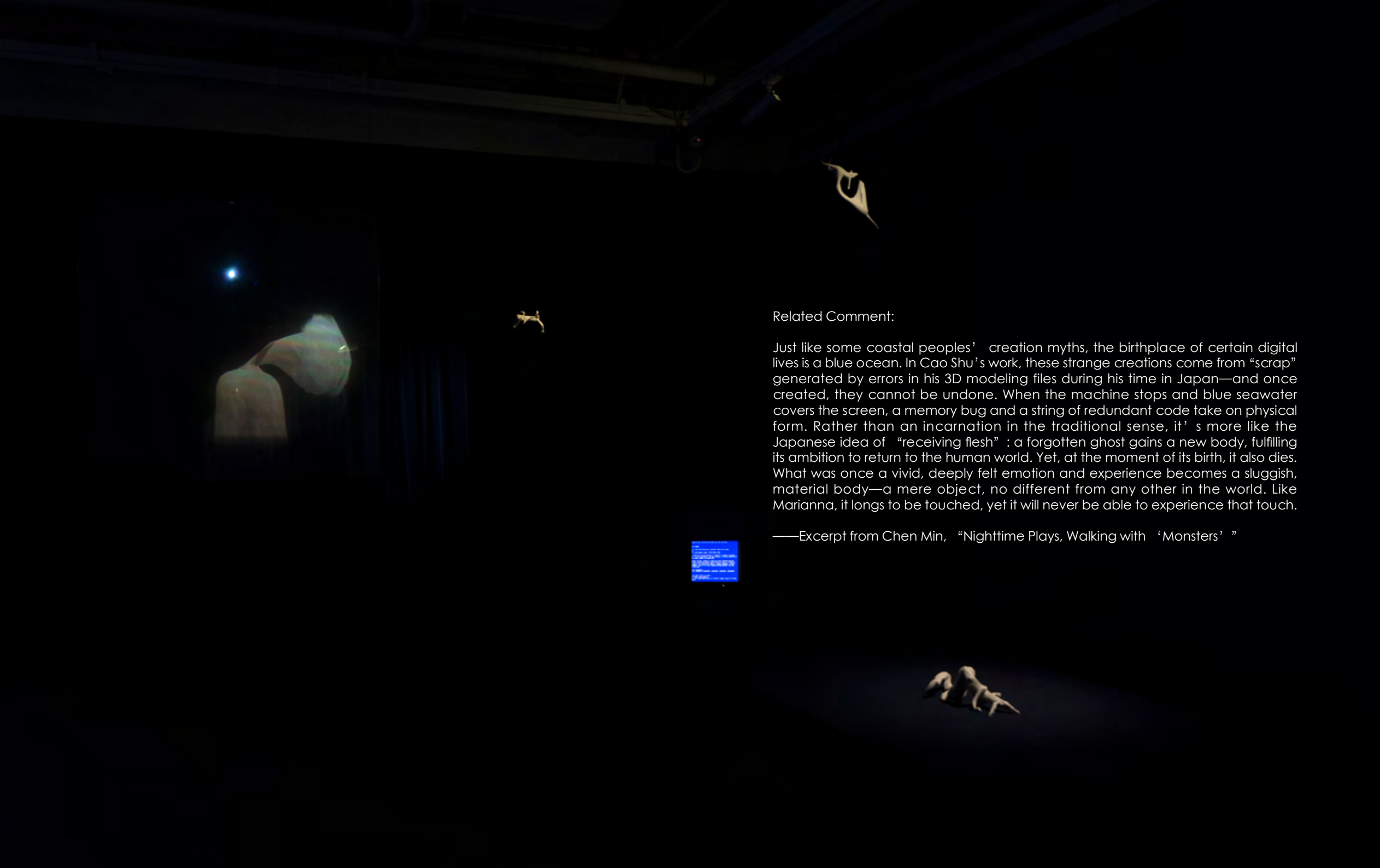




延伸阅读

和部分临海民族的创世传说一样，某些数字生命的诞生之地同是一片蓝色海洋。曹澍作品中这些奇异的造物源自他在日本驻地创作过程中 3D 建模工程文件出错所产生的“废料”，且一经生成便无法撤销。当机器停止运转，蓝色的海水淹没了屏幕之后，一段出错的记忆（memory bug），一串冗余的代码便获得了实体。与其说这是一次道成肉身（incarnation），不如说它是一种日语意义上的“受肉”：被遗忘的幽灵获得了新的身体，实现其重返人间的野心。但与此同时，它在诞生的瞬间就死亡了。从一个唯有从内心可被感知到的、活生生的情感和体验，变成了一个惰性的和物质的肉体，成为了一个物，和世界上所有其他物没有什么区别。同玛丽安娜一样，它渴望被触摸，但永远无法拥有这种体验。

——节选自陈旻《夜间剧作，与“怪物”同行》



Related Comment:

Just like some coastal peoples' creation myths, the birthplace of certain digital lives is a blue ocean. In Cao Shu's work, these strange creations come from "scrap" generated by errors in his 3D modeling files during his time in Japan—and once created, they cannot be undone. When the machine stops and blue seawater covers the screen, a memory bug and a string of redundant code take on physical form. Rather than an incarnation in the traditional sense, it's more like the Japanese idea of "receiving flesh": a forgotten ghost gains a new body, fulfilling its ambition to return to the human world. Yet, at the moment of its birth, it also dies. What was once a vivid, deeply felt emotion and experience becomes a sluggish, material body—a mere object, no different from any other in the world. Like Marianna, it longs to be touched, yet it will never be able to experience that touch.

—Excerpt from Chen Min, "Nighttime Plays, Walking with 'Monsters' "

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，是作者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，作者渐渐记住这块厕所地砖的形状。后来作者在 3D 软件的贴图库中找到了地砖的贴图，它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，作者尝试用这样的方式慢慢回忆起每一件物体的形状和色彩，并不借助于当时的影像资料，而是直接使用从脑中印象到 3D 软件建模的方式，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.



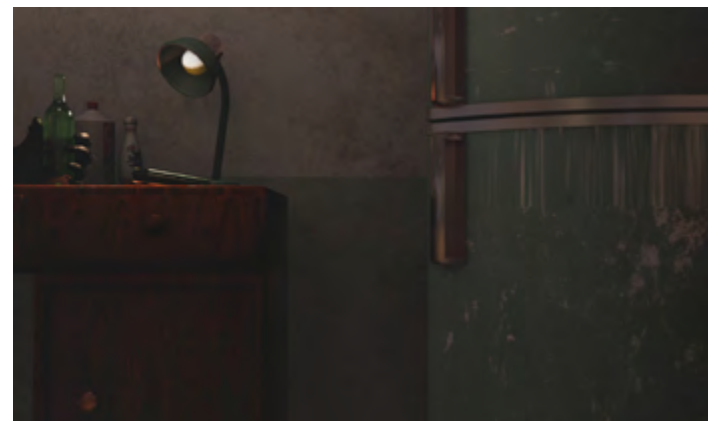
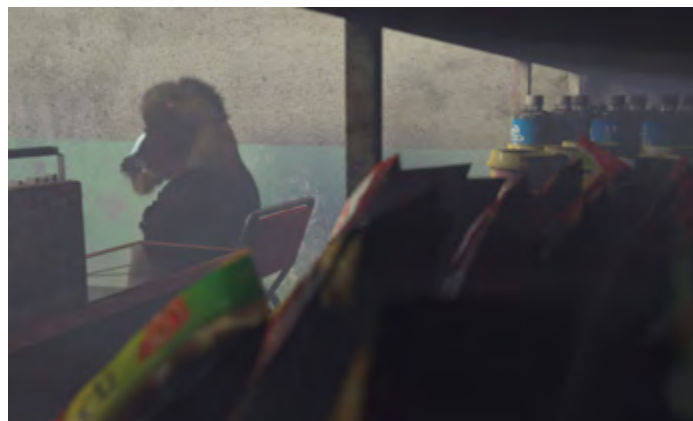
Tristes North Temperate Zone | 忧郁的北温带 [观看链接](https://vimeo.com/746098490)
<https://vimeo.com/746098490>

延伸阅读

《忧郁的北温带》模拟了回访和循环的梦,在故事里,走出大厦,又进入大厦的室内。建造大厦,又令大厦崩塌;在空间上,则从虚拟的围栏到实体的围栏。在细节的交错里,我们甚至不再能够确认内-外的区分,信息间彼此呼应,反复出现,似乎是对所有人共处一室的前情提示。我们站在铁网的外面,看着内部的假草,三个屏幕依次摆放在墙沿,继续穿透这些屏幕窗口,又是另外的草丛和虚拟的铁网。或许,山魈也处在视屏之中,往这边看着。卡夫卡的《他》描述着相似的场景:“这世界的噪音大大咧咧地、专横粗暴地在铁栅间穿进穿出,就像在自己家中一样。其实这个囚徒是自由的,他可以参与一切,外面的任何事都躲不过他,他甚至可以离开这个笼子,栅栏的铁条互相间隔足有一米来宽,他甚至并没有被囚禁。”过于真实以至于假的物。山魈在酣睡。它似乎意识到谁在看它。所有的物悬浮起来。重新回到了最开始的画面,虚拟的草地,真实的铁网。醒来的山魈,困意的观众。“窗”是这个展览的重心,不仅有那些能够看到虚拟世界的屏幕,在空间里也充满了被切割成方形的实体窗口。我们通过“屏幕的窗”看到某种幻象;又通过实体的窗,意识到它们是被彻头彻尾创造出来的;最终,通过看到他人、看到自己与别人相似的动作,我感知到一种“我的间隙”本身,或者说我站在了我“自身的窗前”,辨别出自己。窗的形象是关于呈现(presentation)而非再现(re-presentation),即“窗”的动词化,在边界线的走向(letracedesbords),在边缘飘忽的踪迹中“不断地看到”。

——节选自龙奕璜《索拉里斯,记忆或引擎模拟并渲染的全景世界》





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.



观看链接 <https://vimeo.com/1011917878>

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

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

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 [观看链接](#)

<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.

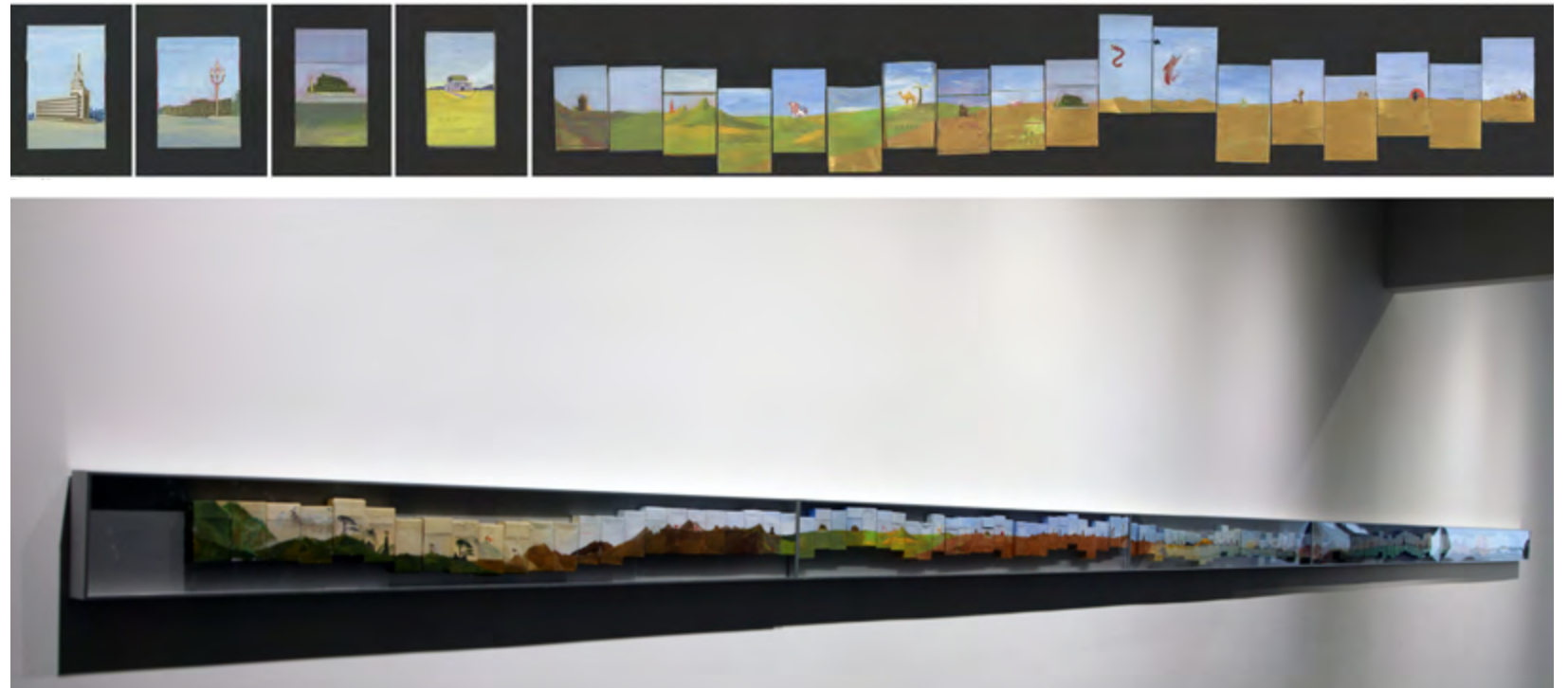


The Horizon | 地平线

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."



SOLO EXHIBITION-Afterglow and Theremin

个展：余辉和特雷门琴

Duration: 2024.11.04-2025.02.16

Opening Ceremony: 2024.11.04

Artist: Cao Shu

Curator: Zheng Guo

Exhibition assistance: Wang Yuting

Venue: HOW Art Museum 3F, Space one, Lane 2277, Zuchongzhi Road Shanghai

Organizer: HOW Art Museum

展期：2024 年 11 月 4 日 -2025 年 2 月 16 日

开幕：2024 年 11 月 4 日

艺术家：曹澍

策展人：郑果

展览助理：王俞荏

地址：昊美术馆（上海）三楼，展厅一

上海市浦东新区祖冲之路 2277 弄 1 号主办：HOW 昊美术馆

Artist Cao Shu's new solo exhibition Afterglow and Theremin is based on historical events, individual memories, and literary fictions. He delved into the complex intertwined relationships between memory, computer graphics technology, and digital society; Constructed a virtual illusion that transcends reality.

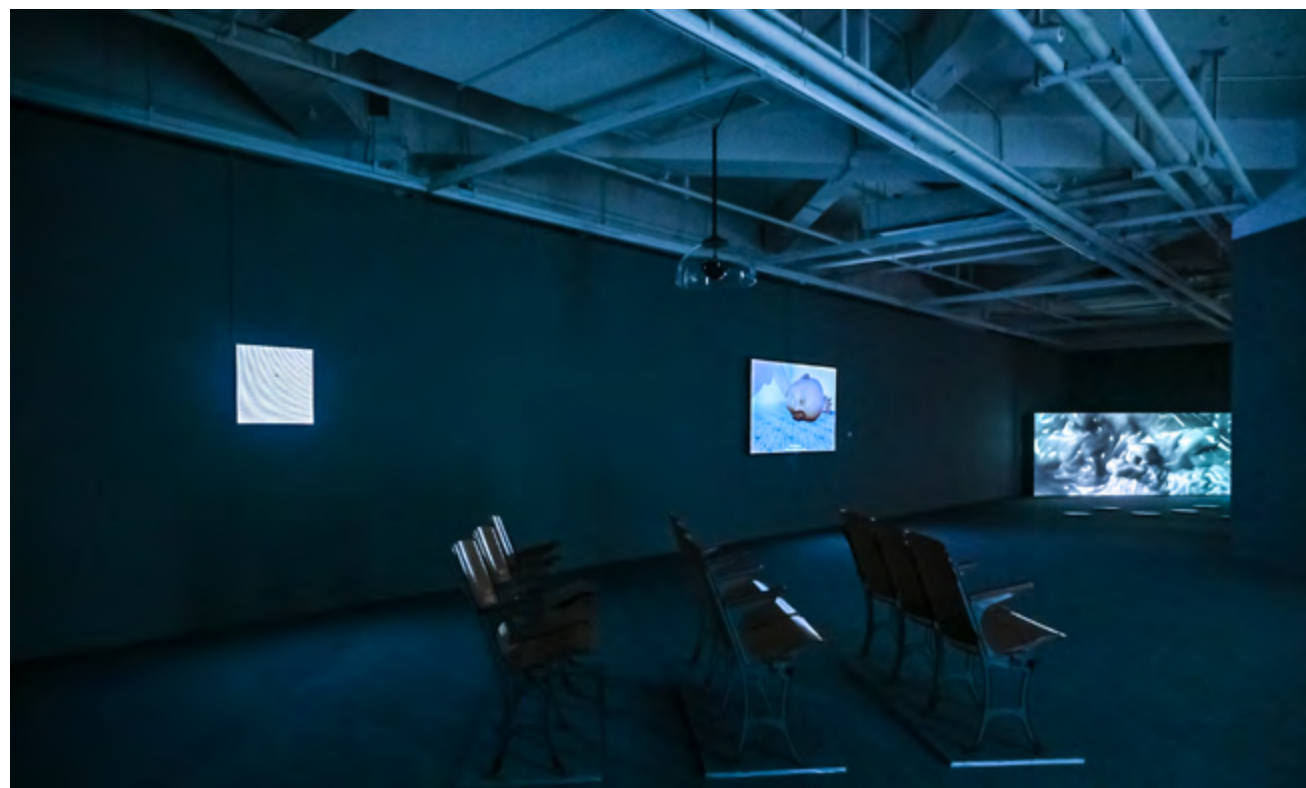
Fragmented historical memories generate echoes, oscillating in different time and space, far or near, like unpredictable occasional melodies played on a theremin; It is also like the long afterglow left by the Big Bang, affecting a moment Simultaneously belong to the future and the past through multiple forces.

艺术家曹澍全新个展「余辉和特雷门琴」，基于历史事件、个体记忆、文学虚构，深度探讨了记忆、计算机图形技术及数字化社会之间交织的复杂关系；构建了超越真实的虚拟幻象。碎片化的历史记忆产生环状余波，如同不可预测的特雷门琴演奏出的偶发旋律，震荡于极远或极近的不同时空；也似宇宙大爆炸遗留的漫长余辉，通过层层作用力，影响着未来与过去的某个瞬间。

观看链接 Exhibition recording link:

<https://vimeo.com/1050294362>





Solo Exhibition - Hotel Smoke and Ash

个展：旅馆和烟灰

Hotel Smoke and Ash
Curator | Dietmar Lupfer

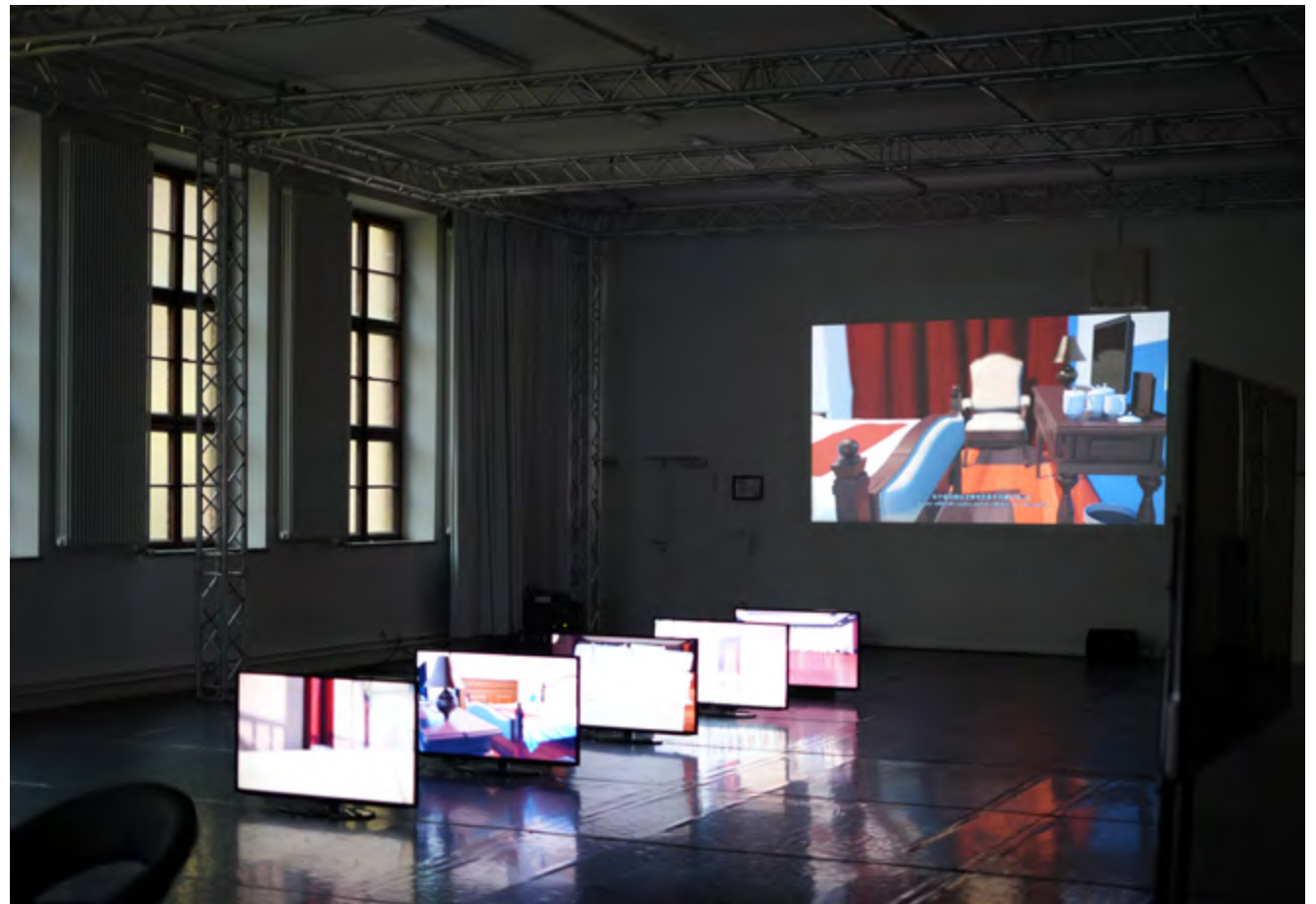
2023.11.25-2023.12.01
Muffatwerk Studio.1
Zellstraße 4, 81667 München
Free Entrance

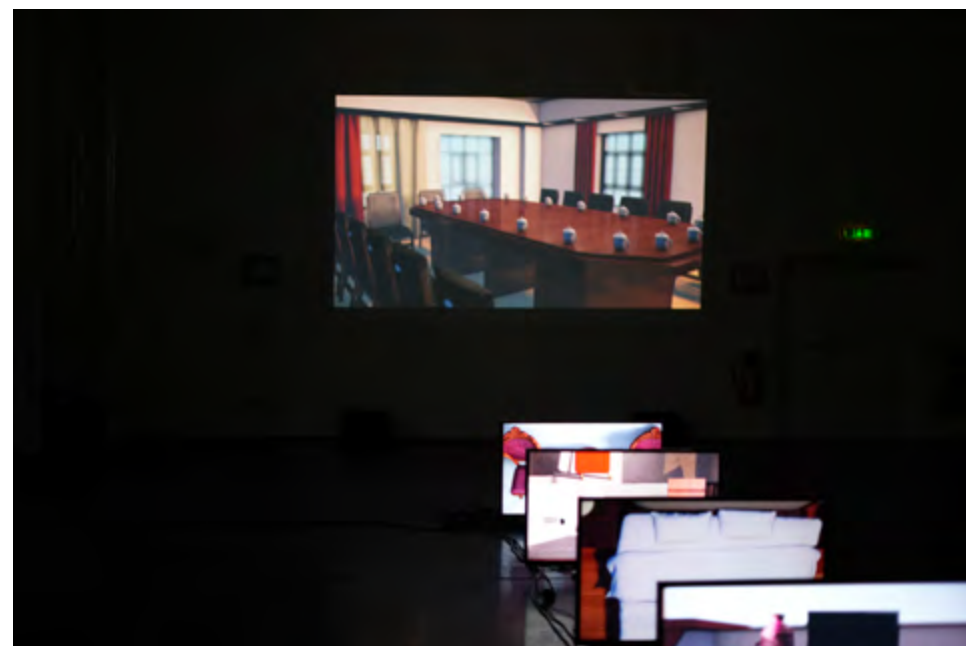
Cooperation of Muffatwerk Müchen & Goethe-Institute Beijing China

旅馆和烟灰

策展人 | 迪特马尔·卢弗
2023.11.25-2023.12.01
Muffatwerk 文化中心第一工作室空间
Zellstraße 4, 81667 慕尼黑
免费入场

展览由慕尼黑 Muffatwerk 文化中心与北京歌德学院合作





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.)

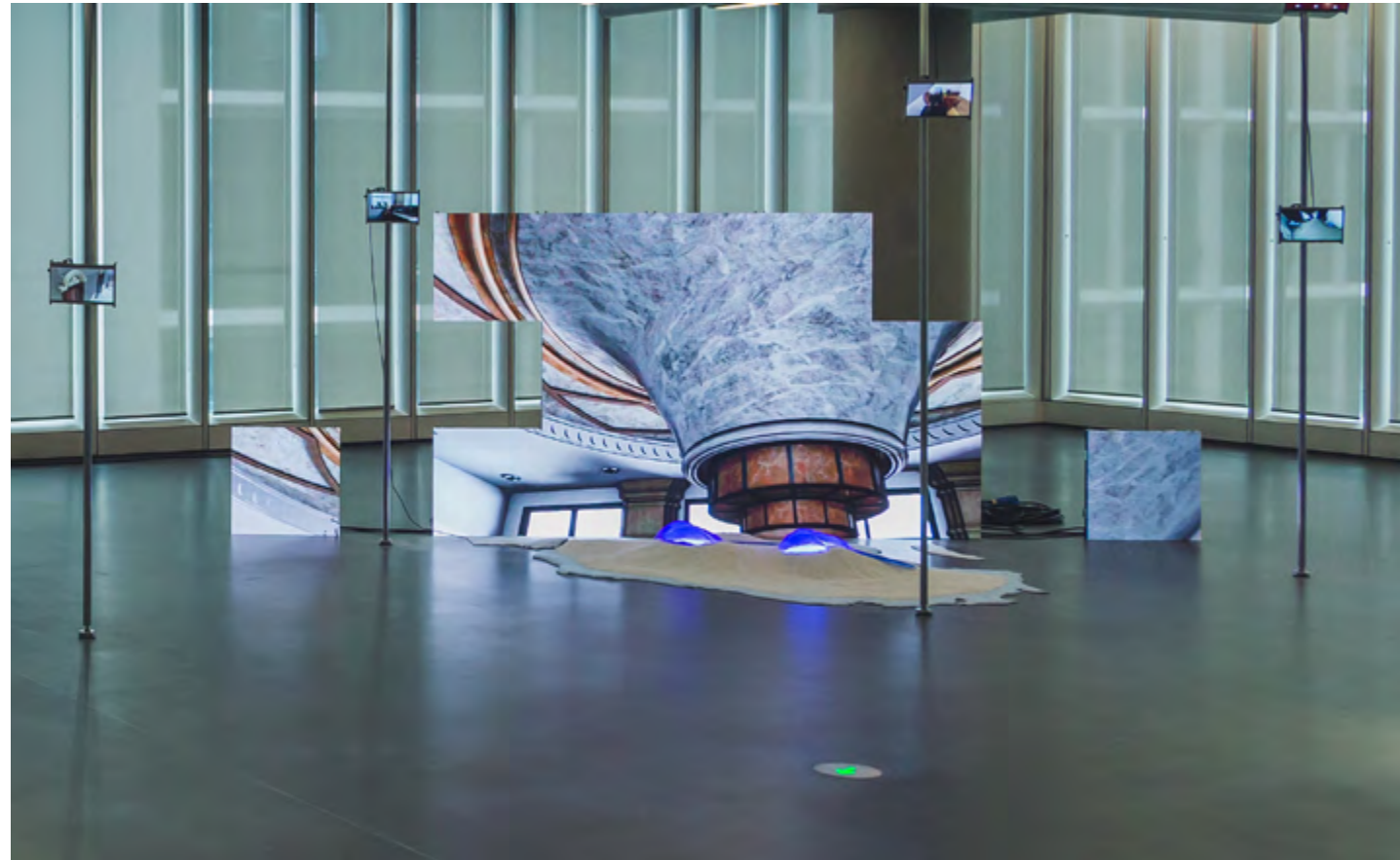
地点：杭州天目山路 398 号天目里 11 号楼 BLOCK 7F 想象力学实验室

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.

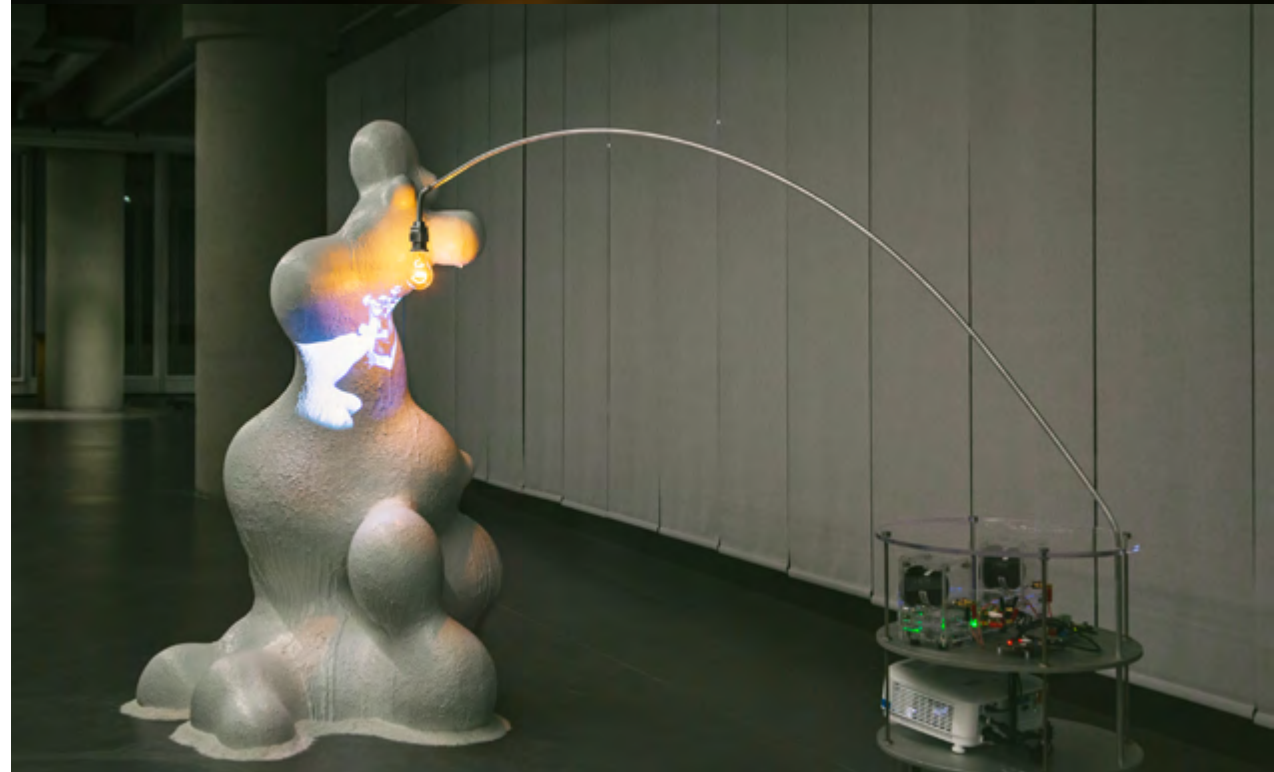
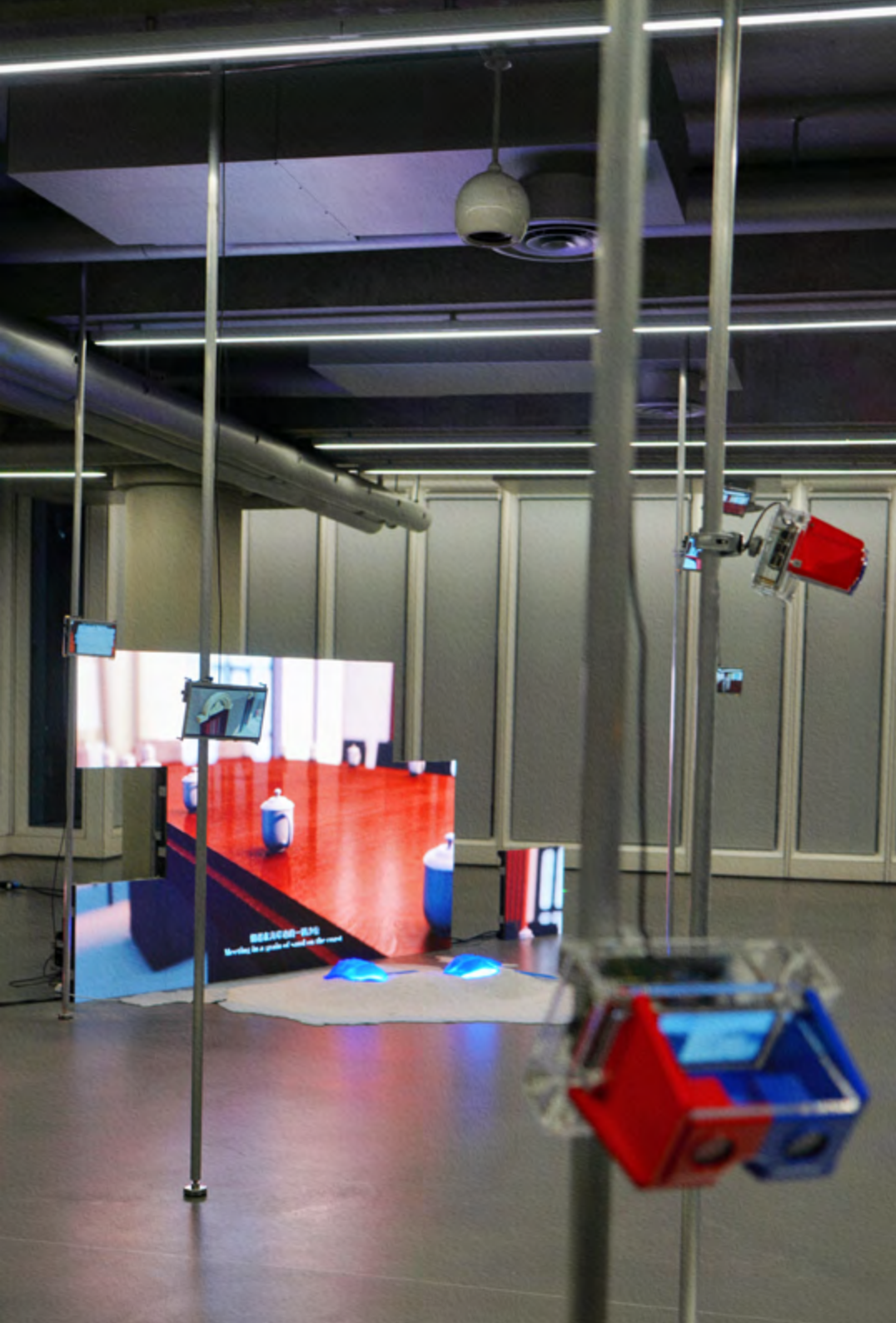
In 1651, Michel Boym (1612 – 1659) was commissioned by the Yongli Emperor of the Southern Ming Dynasty. As an envoy, he traveled from Macau, Goa, and the Mughal Empire to Persia, Anatolia, and Smyrna, eventually reaching Rome. There, he sought military assistance from the nominal leader of European spirituality, 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。



观看链接 Exhibition recording link:
<https://vimeo.com/1013986859>



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

Cao Shu embarked on a four-year research project using personal memory as a working interface. He interprets the works emerging from this project as detective actions in a labyrinth, an adventure into personal memory. The entire exhibition is introduced and unfolded by Peter Bruegel's painting "The Hunters in the Snow," with fictional novels and personal diaries serving as hidden clues in the DNA double helix structure, touching upon issues such as panoramic perspectives in painting and the juxtaposition of multiple times in space. Various sizes of 3D digital simulation video installations are embedded in the gallery space in the form of corridors, serving as backgrounds and foregrounds.

索拉里斯星的海洋，是波兰作家斯坦尼斯拉夫·莱姆笔下覆盖于索拉里斯星球表面的神秘之海。它拥有复制、重塑人类内心世界之神力，却又如婴孩般兴之所至、肆意而为。作者在书中的结尾向读者透露出一种绝望：试图解读这片无尽幻灭的海洋是徒然的，其存在即其所有的意义，也是人类记忆的绝妙隐喻。

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。



Exhibition recording link:
<https://vimeo.com/746089861>

