

2021中法新视觉艺术展

Sino-French New Vision Art Exhibition 2021



+ TWELVE

= BEAMS

束

光 LIGHT

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Preface

前
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宋振熙

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策展人
视觉传达设计专业
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“光”缔造了人类“观看”的知觉，让真理的混沌裹上了世界的斑斓。人类的意识形态发展从来都是全面覆盖着我们可感可知的世界。希腊哲学家柏拉图在《理想国》中就以“洞穴理论”将光对于真理的意义诠释给世人。古文明时代，人们在有限的知识能力中，对光和观看的理解逻辑建立在找寻主体的归属之中，是一种他者神性的再造，是一种寻求消解自我世界过程的观看。古文明时代和前资本主义时代，观看成为一种主体相互征服的渠道，用制造图像来建立意识边界，争夺一个世界的不可视地带。在西方资本主义建立后，光与观看相互塑造，成为一种“真实”的消费，用符号化的逻辑构建主体对于主体彼此连接的现实诉求，建立消费关系，让“知晓”成为图像存在的目的。在当下的娱乐消费时代，光的频闪化，让观看本身成为了一种“消费”，让主体形成跑马灯式的欲望展台，主体的诉求是一种物化的商品，观看走向新的“制造时代”。如今，面对全球疫情的新情境，我们需要重新思考人的存在本质，更需要建构一种通过光和观看所带来的信念，回到带有思想之光的场域，走向未来。

本次展览中，艺术家们从“Worship me”的光之本源出发，以“光”作为媒介，向我们宣读他们对“信念之光”的理解。这些来自他们的与“光”的对语，正如一封写给“光语”的信，构成人类文明长河中那一幕幕以光为思的篇章。透过这些不同的“光”体，我们可以看到整个人类的进程模样，以及看到直至今天仍启迪每一个人深思当下生活和人类自身的问题。展览不单只是还原某种消失的光之神韵，也是通过艺术家们的作品，体会到在当下的时代语境中，我们习以为常的光感之下，如何找寻被遗忘的感受力，及其背后的思考。

展览中，艺术家们分别凝聚了“文明之光、生命之光、自然之光、存在之光、幻境之光、未来之光、虚拟之光、折叠之光、自我之光、命运之光、消费之光、神话之光”这十二束光，汇集于谢子龙影像艺术馆，在被隐匿的“冥想之光”下，带给人们一种感知上的行动的意义。展览的作品散落在艺术馆的角落中，在我们的日常阅读里，形成一种“通常”的光影对话。展览仅是这一对话的开端，它开启的一种思考在于通过观看光的语言，意识到我们蕴藏在两个世界之间——“存在的世界”和“自我的世界”，我们和光一同穿梭在两个世界的边界，光如同是一条绳索，拉拽着我们不被抛弃在任意一个世界的一端，只有这样，我们才能明白生命的意义。正如柏拉图心中的真理一样，我们不应抛弃光和影的任何一端，也不能为一方所迷。中法两国的十二位艺术家们将艺术馆建筑还原成为一种柏拉图式的洞穴，让那些背对真理的人们，在转身凝视火把，享受影子舞动的快乐同时，也照亮自己的内心，感受光的力量，理解真实的自己与世界。

Light enables human beings to see, and manifests the chaotic nutshell of truth into the splendors of the world. The development of human ideology has always been comprehensively covering our perceptible and intelligible world. In his Allegory of the Cave in The Republic, Greek philosopher Plato adopts light to interpret the meaning of truth. In the ages of ancient civilizations, people with limited intellectual capability believe that, to see is to search where they belong to, to recreate a god outside, and to try to dissolve their own world. In the ages of ancient civilizations and pre-capitalism, seeing becomes a channel of mutual conquering and people take image production to settle the boundaries of consciousness, fighting over the invisible zones of a world. After the establishment of Western capitalism, light and seeing mutually shape each other, becoming a kind of "real" consumption, and people use images as symbols of building mutual connection, fulfilling the desire of mutual connection and establishing consumption relation, and they make "to know" the purpose of images'existence. In the current era of entertainment and consumption, light is flickering and flashing everywhere, turning seeing itself into a kind of "consumption" and making viewers merry-go-round showcases of desires. When seeing is marching towards "a new era of production", what people demand is materialized commodities. Now, confronted with the new situation of the global pandemic, it is necessary to rethink the nature of human existence and, more importantly, to construct a belief brought via light and seeing, then return to a field of light of thought and step into the future.

In this exhibition, departing from "Worship me"—a description of light-and-human interaction at the very beginning, the artists employ the medium of light to declare their understandings of "Light of Faith". They are talking to light, or writing a letter to decode the vocabularies of light, the imprints they make become part of the chapters contemplating on light in the long history of human civilizations. Through these bodies of light, we can glimpse at the entire progress of humankind, and the questions that till today still inspire everyone to ponder over present life and man himself. The exhibition not only aims at restoring the aura of light that already disappeared, but also attempts to find the forgotten sensibilities and the thinking behind the sense of light that we have become accustomed to in the current time.

In the exhibition, the artists have gathered twelve beams of light in Xie Zilong Photography Museum, namely, "Light of Civilization, Light of Life, Light of Nature, Light of Existence, Light of Illusion, Light of the Future, Light of Virtuality, Light of Folding, Light of Self, Light of Destiny, Light of Consumption, Light of Myth" under a hidden "Light of Meditation", putting forward a sense of action in perception. Scattered throughout the museum, the participating artworks form a kind of "ordinary" dialogue of light and shade in our daily readings. The exhibition only serves as the beginning of this dialogue, and it opens up a trajectory of thinking, that is, to realize that we are embedded in between two worlds, "the world of being" and "the world of self" by the means of watching the language of light, to become aware that along with light we are travelling on the borders of the two worlds—light is like a rope pulling us and preventing us from being abandoned at either end of the worlds so that we can comprehend the meaning of life. We should not abandon either end of light or shade, nor should we be bewildered by either, and we should be as staunch as Plato's clinging to his truth. Twelve artists from China and France have transformed the museum building into a kind of Platonic cave, allowing those who have turned their backs on the truth to turn and stare at the torch. While enjoying the thrill of the shadows dancing, our own hearts can also be illuminated, so that we can feel the power of light and understand our true selves as well as the world.

Artists

艺术家



Bertrand Gadenne

Bertrand Gadenne

Born in 1951, lives and works in France. Bertrand Gadenne began his art career at the end of the 1970s by embarking on the creation of experimental photography, and he presented Super-8 film camera installations, to think about the specificity of the cinematographic medium, the space of exhibition and our relationship to the world. Since 1983, he has been extracting emblematic fragments, such as human, animal, vegetable, mineral from the continuum of reality, so as to explore the possibilities of the representation of the natural world. During this process, he has developed his unique signature usage of projectors—taking the elements of materiality (weight, heat, light, ventilation) into the observation scope of art by employing the immateriality of the projected image. The freedom that the artist has been able to give to the screen that collects the projected image can be materialized by the hand of the visitor, a vibrating tissue paper, the suspended cut of a screen, the rotation of a wire, the surface of an architecture. Bertrand Gadenne's art creates through these unusual means a wonder that engages the viewer in a reflection on the experience of time: the impermanence of being, the caducity of things, the appearance and fading of image. In 2015, he was awarded the rank of Chevalier de l'ordre des Arts et des Lettres.

贝特朗·加丹纳

1951年出生，现生活和工作于法国。贝特朗·加丹纳从20世纪70年代末开始艺术生涯，投入实验摄影的创作中，通过超8毫米胶片摄影机装置，思考电影的媒介特性、空间、呈现，以及人类与世界的关系等等。1983年开始，他从连续的现实世界中截取符号性片段，例如：人类、动物、蔬菜、矿石，探索自然世界呈现的各种可能。在此过程中，他发掘出对投影设备独创性的使用，通过投影影像的非物质性特性，将物质性的元素（重量、热力、光线、气流）纳入艺术的观察范围。他给予投影屏幕以自由度，通过观察者的手、震动的餐巾纸、屏幕的悬架、流动的线条、建筑物的表面等等，让观众获得体验。通过如此独特的方式，贝特朗·加丹纳的艺术让观众对时间体验有所反思：存在的非永久性、事物的流逝、图像的出现与消失等。此外，他还努力将表现的每个元素，包括展览的观众纳入作品呈现的范围。2015年，贝特朗·加丹纳被授予法国艺术文化类最高荣誉——文化与艺术骑士勋章。



蜡烛 *Candle*

贝特朗·加丹纳 Bertrand Gadenne
有声视频 Video sound installation
2'18"
2006

参观时，观众会看到一位少女举着一支点燃的蜡烛。她紧盯着来往的人，几分钟后，她吹灭了蜡烛的火焰。少女的图像消失了。过了几秒钟，她再次出现，盯着来往的人，如此循环往复

While visiting the museum, audience see a young girl holding a lighted candle. She is staring at the visitors coming and going, and then after a few minutes she blows out the candle flame. The image of this young girl disappears. After a few seconds she reappears, staring at the visitors, and the loop continues...



一个男人出现在这里，他试图通过反射光线让观众头晕目眩。耀眼的光线可以看作是一种表演性的行为，也可以看作是一种盲目的尝试。

目眩 *Dazzle*

贝特朗·加丹纳 Bertrand Gadenne
无声视频 Silent Video Installation
13'24"
2005

A man appears here, and he tries to dazzle the audience by reflecting the glare of a light. This action can be taken as a performance, and also an attempt of blindness.

“我思忖光的力量，以及光的科学史、艺术史和象征史。我的思考集中在图像的出现及其存在和脆弱性。”

在 2021 年创作的《蜡烛》中，观众能够看到一个年轻的女孩出现随即消失，只因她吹灭蜡烛。视频宛如一幅 17 世纪熟练运用明暗对比的拉·图尔的肖像画。蜡烛点亮女孩的脸，女孩正紧张地看向我们。烛光勾勒出孩子的脸。女孩的气息吹向烛火，脸庞消失，世界陷入黑暗，作品遁入虚无。光线照亮世界之美却又如此脆弱，然而这世界终将烛尽光穷。艺术史之图像需要被细心照料；欣赏艺术品要有光，人类找寻和谐平衡也要有光。世界如此脆弱，悬于一线之上、一息之间。

光对我们的活动和创造力不可或缺，同时它相当强大，每秒能够移动三十万公里。承载一张图像的投影是如此强烈！这也便是为何我希望探讨失明的主题。视频能让我们头晕目眩、筋疲力尽吗？在 2021 年创作的《目眩》前，观众会看到一个男人的肖像，他正试图反射一道强光。视频被炫目的光芒部分侵占与篡改，光线将这幅肖像部分摧毁。目眩的效果昭示着图像、艺术品和我们存在的脆弱性。要想与世界和谐共存，必须找到一个平衡点。

I inquire the power of light and its history of science, art and symbol. For example, my reflection focuses on the phenomenon of image emergence and its fragility of existence. *The Candle*, a video work created in 2021 features a young girl, who appears, and then disappear the moment when she blows out the candle. This video looks like a 17th-century portrait painted by George de La Tour with its skillful chiaroscuro. The candle lights up the face of the young girl looking at us intensely. As soon as she blows out the flame of the candle, her image disappears and the whole world crumbles into darkness. Light is a fragile illuminating source enabling us to see the beauty of the world, yet this world would also disappear. We must take care of the images of our art history. We need light to appreciate works of art, and we also need light to find a harmonious balance for humanity. Our world is fragile. It hangs by a thread, and by a breath.

Light is an essential element for our activities and creativity, and at the same time it is also very powerful because it travels at a speed of 300,000 km / second. A light projection that carries an image could be very violent! That is why I want to work on the theme of self-deception. Could the video image dazzle us? Could it annihilate us? In front of the video painting *Dazzle* created in 2021, audience find a man who seeks to reflect a violent light. The video image is partially invaded and altered by the bright bursts of the glare. Here the light partially destroys the portrait. This dazzling effect can evoke the fragility of the image, of the work of art, but also of our existence. We need to find our point of balance in order to maintain the harmony between us and the world.





MOXI (Bernard Moïse)

摩西 MOXI

1966 年生于法国阿维尼翁，现生活和工作于法国。摩西 MOXI 的身份不局限于造型艺术家、摄影师、艺术家或设计师，他模糊了这些界限，也不局限于一种实践、一个团体、一个社区、一种称谓及所谓的专业活动中。摩西 MOXI 是一位身兼数职的“设计师”，以敏捷和好奇在艺术与设计、摄影与图形、空间与物体间自在游走。在他的作品中，家用物件占据了核心地位。他从各个层面对原材料进行处理：艺术性和可塑性、概念性和语义性、功能性和技术性。以 70 年代意大利激进设计为榜样，摩西 MOXI 超越了传统设计的概念，邀请我们通过物品进行离奇的、有时是批判性的观察。他“劫持”了物件，使它们偏离本来的意义和主要功能，挑战我们，触动我们，挑衅我们，制造讨论，提出“辩论和反思的物件”。他的作品是对文化、人类和社会互动的批判性提议。摩西通过内省式的思考，打破限制，使设计进行自我重塑。摩西 MOXI 不是一个“普通”的设计师。他的作品不是按照实用功能和传统设计美学来考虑的，而是作为艺术与社会科学之间的可塑性叙事，置身于设计与当代艺术的边界。

MOXI (Bernard MOÏSE)

Born in Avignon, France in 1966, lives and works in France. MOXI (Bernard Moïse) does not present himself as a plastic artist, a photographer, an artist or a designer; he blurs the boundaries of these identities, and never confines himself within one group, one community, one name or one so-called professional activity. Epicurean MOXI is a multitasking "designer" who navigates between art and design, photography and graphic design, between space and object with agility and curiosity. In his work, domestic objects take a central place. He processes the raw materials from all dimensions: artistic and plastic, conceptual and semantic, functional and technical. Following the example of the Italian Radical Design of the 1970s, MOXI transgresses the conception of traditional design and invites us to a shifted and sometimes critical look through the objects. The objects he uses are "taken hostage" here; diverted from their meaning and their primary function, they challenge us, move us, provoke, create controversy and propose "objects of debate and reflection". His objects are critical proposals of cultural, human and social interactions. MOXI forces the limits and invites design to reinvent itself through introspective reflection. MOXI is not a "norma" designer. His works are not to be considered according to a functional reading of uses and a conventional aesthetic of design, but as plastic narratives between art and social sciences, at the border of design and contemporary art.



一场众神的聚会。

光让世界清晰、让美诞生！光成为隐喻，变得细腻、微妙、纯粹、闪耀，成为神的象征——2500年前的古希腊，光是道德、真理和知识，是心灵纯洁，是理性和精神。光是理解的力量——它是智慧。

柏拉图认为，真理与光密不可分：“知识和真理如同光线和视觉，像可见世界中的太阳一样。”在柏拉图思想中有一种对美和善的观念的转述。按照他的说法，道德行为或法律公正之美诞生于一种独特的形式，即内在美的存在。正是对美的热爱将哲学家引向真理，因为美是心智之光芒，善之发散，引领我们“走出洞穴”。对善的认识就像火焰之光，在灵魂中闪耀。在集其哲学思想之大成的洞穴寓言中，柏拉图用光和影比喻哲学家走出黑暗、进入光明，最终直视太阳的过程。

美独享一种特权：“能够成为最大放异彩的一面。”美像光一样，只有显现才能存在。美的光辉显露、出现随即闪耀。美是世界理性秩序的感性表现。

在宗教信仰之外，14位希腊神，14位圣人证明着人对世界的代表性。这些来自古希腊的神话人物，基于希腊最高峰奥林匹斯山上的共同仪式，唤起历史的真实。圆圈试图呈现的便是这种集合，以质疑神灵，为人类问题带来答案。

奥林匹斯山的统治者、希腊诸神之神宙斯；婚姻、生活和家庭女神赫拉；爱情、生育、诱惑和生殖女神阿佛罗狄忒；战略战争、智慧、艺术、科学和手工艺的女神雅典娜；众神的使者，旅行、商人、盗贼和羊群之神赫尔墨斯；光明、诗歌和音乐之神阿波罗；火、冶金和火山之神赫淮斯托斯；海神波塞冬；战神阿瑞斯；狩猎、荒野和月亮女神阿尔忒弥斯；家庭、火与房屋之神赫斯提亚；耕地、沃土、农业和收成之神德墨忒尔；酒神、盛宴之神、葡萄之神、动植物生长之神狄奥尼索斯；冥界之神哈迪斯。《众神的聚会》邀请观众与神对谈，也与自己对话。

众神的聚会 *Meeting with the Gods*

贝尔纳·摩西 MOXI (Bernard Moïse)

亚克力，白沙，LED 灯光 Acrylic Tube, White Sand, LED Lighting

尺寸可变 Size Variable

2021

Reunion with the Gods.

Light makes the world visible and brings out beauty! Light becomes metaphorical, delicate, subtle, pure and brilliant, it becomes the representation of the Gods—2500 years ago, in Ancient Greece, light is moral truth and knowledge, spiritual purity, reason, esprit. It is the power of comprehension—it is wisdom.

In Plato, truth is associated with light: "Knowledge and truth, it is fair to think that they are, like light and sight, like the Sun in the visible realm." In this Platonic thought, we observe a transposition of the idea of the beautiful and the good. According to Plato, the beauty of a moral action or a just law is caused by the presence of a unique Form, that of an inner beauty. It is the love of the beautiful that leads a philosopher to the truth, because the beautiful is the radiance of the intelligible being, an emanation of the good that guides us to "the exit of the cave". The knowledge of the good is like the light of a flame that shines in the soul. In the famous Allegory of the Cave, which sums up all his philosophy, Plato uses the metaphorical idea of light and shadow to illustrate a philosopher's journey out of the darkness to climb towards the light and finally contemplate the Sun.

The beautiful enjoys a privilege of its own: "The power to be what manifests itself with the most brilliance". The beautiful, as the light, exists only in its appearances. To appear, to show through, such is the bright splendor of the beautiful. The beautiful is the sensitive manifestation of the rational order of the world.

Beyond religious beliefs, 14 Greek gods, sages testify to the representation that man makes of the world. These mythical characters of ancient Greece based on rituals practiced together on Mount Olympus (the highest peak in Greece), evoke a historical reality. And this union that this circle tries to represent is to question the gods and bring answers to the interrogations of the men.

Alongside Zeus, chief of Mount Olympus and God of the Greek gods, Hera, Goddess of marriage, life and family - Aphrodite, Goddess of love, fertility, seduction and reproduction, Athena, Goddess of strategic warfare, of wisdom, of arts, science and crafts, Hermes, messenger of the Gods and God of travel, traders, thieves and herds, Apollo, God of light, poetry and music, Hephaestus, God of fire, metallurgy and volcanoes - Poseidon, God of the seas, Ares, Greek God of war, Artemis, Goddess of the hunt, of wild nature and of the moon but also Hestia, Goddess of the hearth, of fire and of the house, Demeter, Goddess of the cultivated earth, of the fertile earth, Dionysus, God of wine, celebration, vines, forces that develop the plant and animal world, Hades, God of the underworld, *Reunion with the Gods* invites the visitors to enter into discussion with the gods, and with himself as well.



德尔芬娜·吉古 - 马丁

1972 年出生，现生活和工作于法国。德尔芬娜·吉古 - 马丁的艺术作品以装置、绘画、视频和雕塑的形式展开，主要探讨动物与自然的问题，在图像的再创造和叙事的重构中赋予荒诞的意义。她的造型艺术创作引导我们思考自然、动物以及死亡的模糊关系。她的作品展现出各种元素及其所处框架或环境间的永恒张力，提出一种由持续断裂和复杂差距构成的语言，在经验和对世界的开放视角中产生一种黑色幽默，从而让张力有所缓解。



Delphine Gigoux-Martin

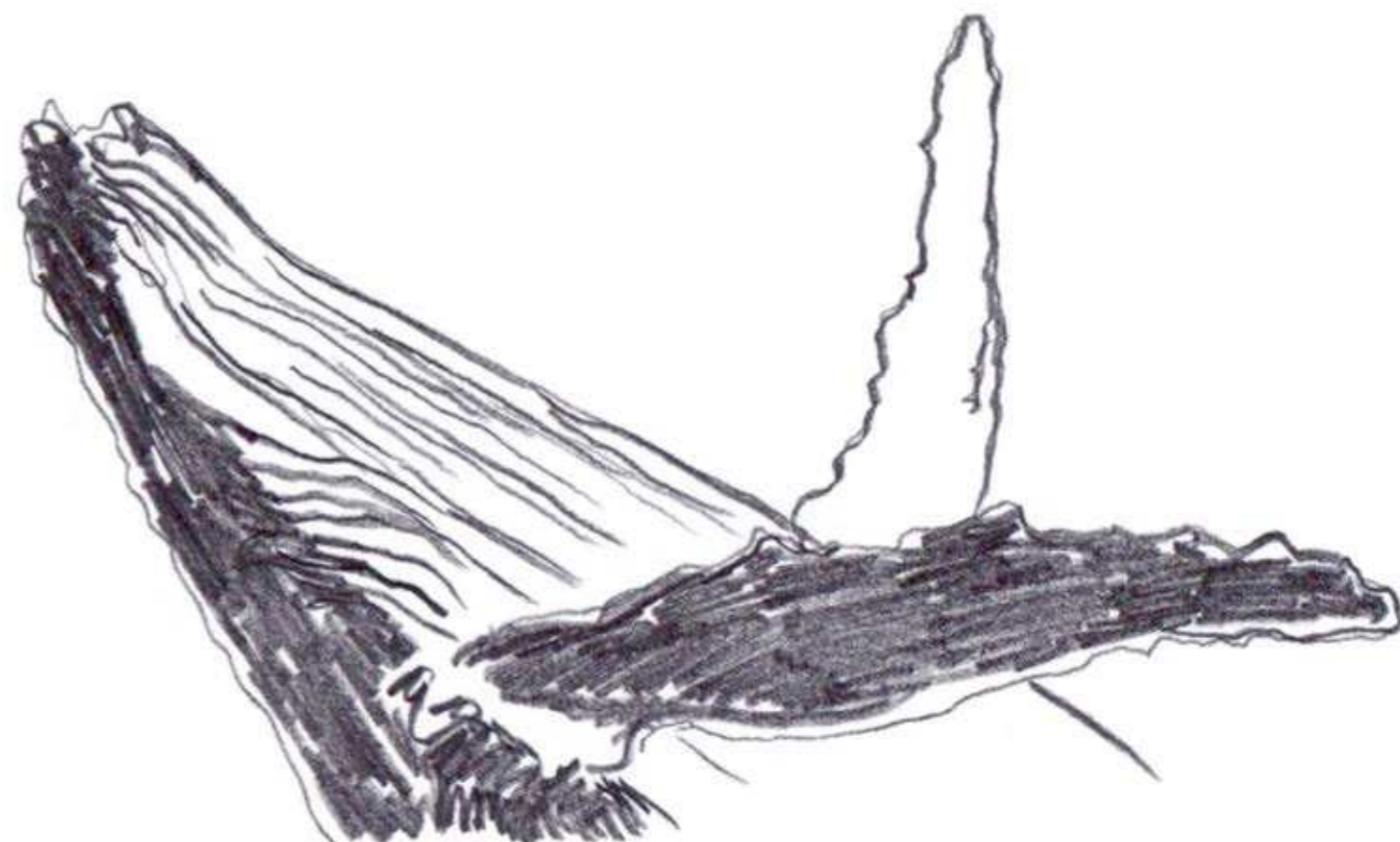
Born in 1972, lives and works in France. Delphine Gigoux-Martin's art takes the forms of installation, drawing, video and sculpture, in which questions of nature and animality are present in the attempt to make sense of absurdity in the re-enchantment of images and the reconstitution of narratives. Also her plastic proposal confronts us with our ambiguous relationship with nature, animality and death. Her works translate a permanent tension between the elements and the frames or spaces in which they evolve, and propose a language made of the constant ruptures, complex shifts that offer a tension sometimes lightened or tinged with black humor resulted from an open glance on the possible worlds and their experiments.

Delphine Gigoux-Martin



艺术馆墙上投射动画。动物悄然滑入投影的光环，谜一般地出现在墙上。艺术馆的墙似乎被这光穿透，人们因而看到墙外的天空和另一个世界……

Animated drawings are projected on the walls of the museum. The animals glide into the luminous holes. Enigmatic appearances on the walls of the museum. The lights seemingly piercing the building reveal the sky or another world just behind the walls...





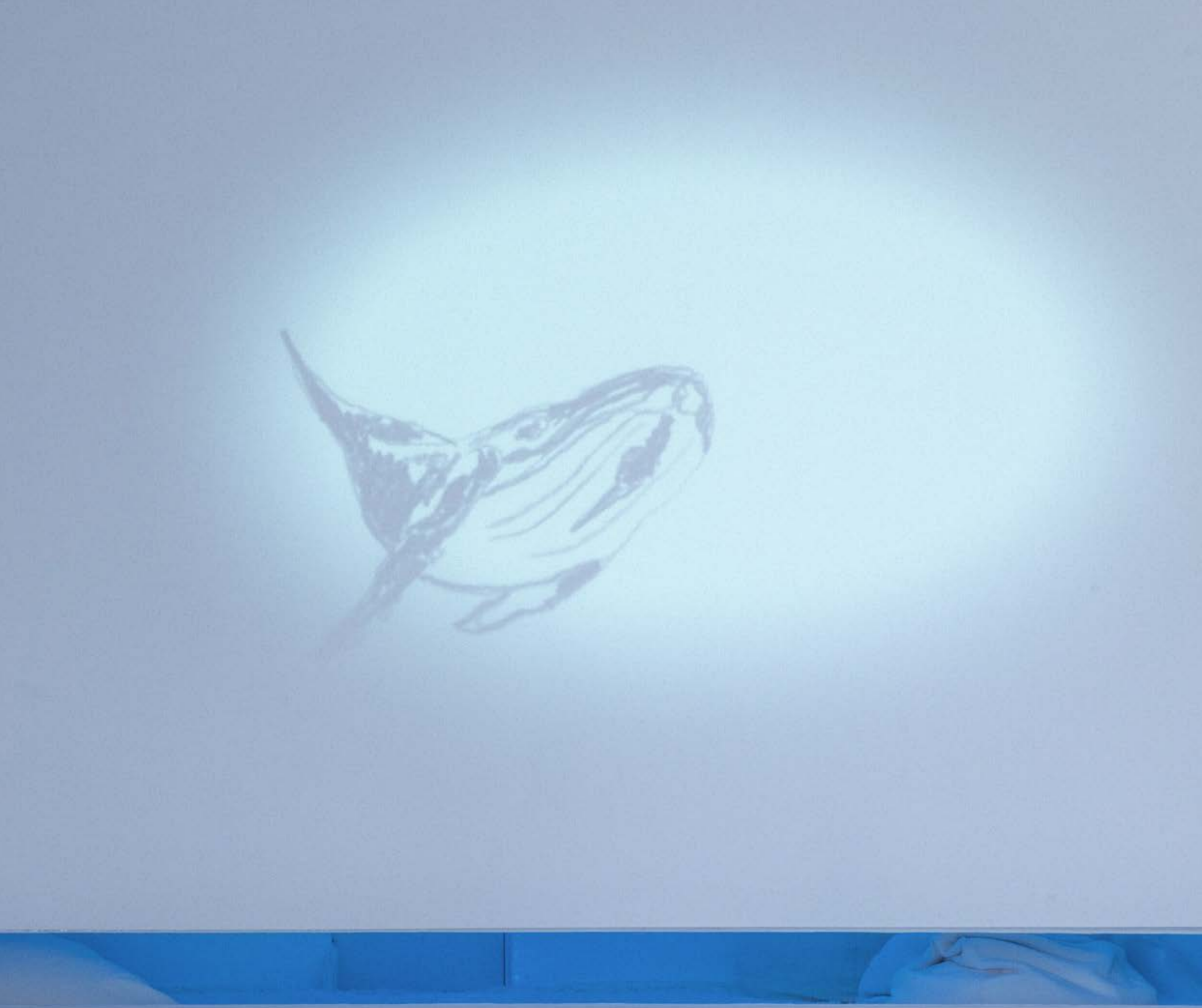
穿墙大逃亡 *By the great escape from the wall*

德尔芬娜·吉古 - 马丁 Delphine Gigoux-Martin

五组动画视频装置 Video installation consisting of 5 animated drawings

尺寸可变 Variable dimensions

2021



在介于天空与海洋间的一方陆地上，在钢筋混凝土建成的美术馆中，一场动物寓言正在上演。

封闭的空间中，动物们彼此独立又共生共存，将栖息地变为水族馆。光线的孔隙中，飞行动物与水生动物缓慢而重复地运动着。灰色墙壁透出白色的光，动画生动活泼，跃然其中。墙内外的世界在狭窄墙体上交汇，不透明的墙面如同被刺穿，让我们瞥见不同世界间的孔隙。上下浑然一体，无拘无束；水天相接，怡然自得；虚实之间，意切言尽。光线游戏中，光之幻视，无奇不有。

A real bestiary of a continent between sky and sea inhabits the concrete surfaces of the museum space.

Separate animals in full action cohabit inside this closed space and transform the place into an aquarium. Through luminous gaps we perceive the slow and repetitive movements of celestial and aquatic animals. The gray walls breathe white lights and conjure up the cartoons in their vivid and vibrant traces. The exterior world and the interior world seem to meet on the narrow walls, and the opaque surfaces appear to have been pierced, giving us a glimpse of the porosity between two different worlds. Unhindered, the top and the bottom are grafted together; unsophisticated, the sky and the water merge together; unreserved, dream and reality draw a story together.

The wonder is then possible in this light game that operates like phosphenes.



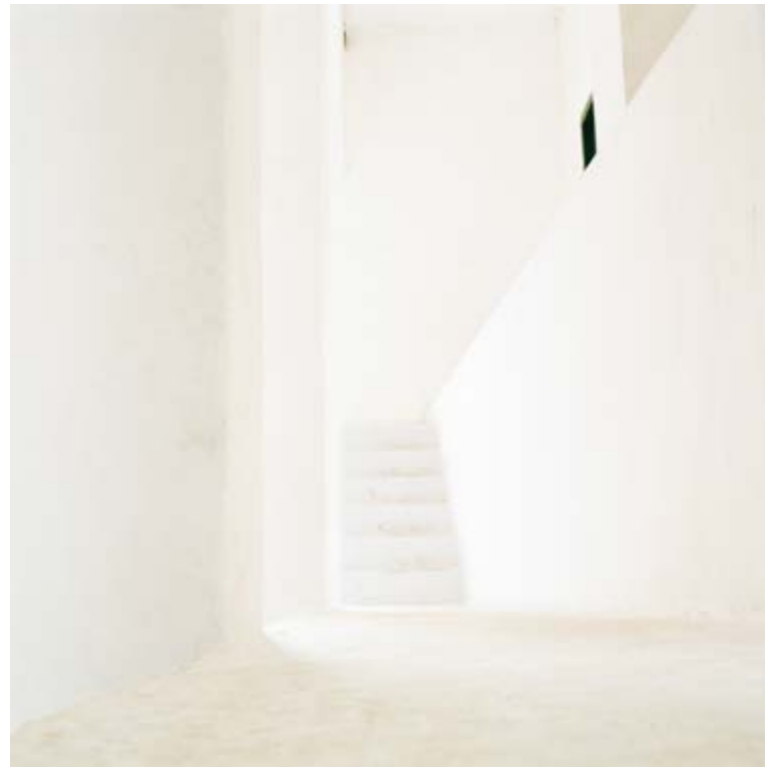
Éric Aupol

埃里克·奥保罗

1969年出生，现生活和工作于法国巴黎。埃里克·奥保罗的摄影探讨了地点和空间作为历史标记和精神形态的存在。他的视觉书写探索中有延伸的风景、紧凑的公共和私人居住空间、物体的细节、身体和面孔，感性与思维不再对立。历史、政治和美学的边界在他摄影创作的不同层面有所体现。他对造访空间以及摄影媒介提出质疑，探索现实中被掩盖或揭示的事物，让隐藏的历史和记忆重新显现。2009年，他获得美第奇艺术奖“墙外单元”奖项。

Éric Aupol

Born in 1969, lives and works in Paris, France. Eric Aupol is known for his photographs on the places and spaces as markers of history and as mental configurations. The expanses of landscape, the tightening of private or collective housing, the details of objects, bodies and faces are approached in the quest for a visual style where the sensible and the intelligible would stop to oppose. Margins, as historical, political and aesthetic, cross through different levels of revelation throughout his photographic corpus questioning the spaces visited as well as the photographic medium, playing what clogs and unfolds in relation to the real, palimpsest of a foliation of memories and history. He is Winner of the Villa Médicis hors les murs in 2009.



《渡越》是艺术家于2002年开始着手创作的系列，十几年间也被不断充实。《渡越》是关于室内、建筑和物体的摄影，沐浴在光线中的它们也因光线而显露真容。在房间、走廊和楼梯，它们是在旅途中休息的痕迹，在葡萄牙、摩洛哥、墨西哥、西班牙、中东，在南方的阳光下。

在抽象与消失的边界上，这些空间是精神图像的具像化，形成一个隐喻心灵之旅的迷宫。

艺术家希望这个系列与艺术馆融为一体，向观众呈现通往别处记忆的窗口，因为记忆往往是不确定的遥远图像。



Transit is a photographic series started in 2002. Over a decade, it has been continually enriched by the artist. The series features the places of passage—interior and architectural spaces, objects, bathed in and revealed by light. These are the traces of the breaks during travels, in rooms, corridors, staircases, taken in Portugal, Morocco, Mexico, Spain, Middle East, under the southern light. On the edge of abstraction and disappearance, these spaces are incarnations of mental images, forming a labyrinth—metaphor of inner journey.

For the exhibition, the idea came to the artist to propose these images on the walls as holes of light in the museum and as windows towards an elsewhere which would propose itself to the spectator as the memory—often the images of uncertainty and distance.



渡越 *Transit*

埃里克·奥保罗 Éric Aupol

布面材料 Canvas Print

尺寸可变 Size Variable

2021

“《渡越》是一个关于视觉和空间的系列。展出的彩色照片拍摄自处于公共与私人场所之间的建筑内：酒店、途经场所、濒临废弃之地、临时住所，都是我在拉丁美洲、马格里布和欧洲旅行期间探得之处。这些房间及走廊之景皆为无人之境，有着僧侣般远离红尘的禁欲气质；‘渡越’之地重在‘渡’而非‘住’，于我而言它们是‘途经场所’，是出发与到达间短暂逗留之地。人来人往，过客可在此漫步、思考。它们也是‘光之地’，既无轶事，也无装饰。白色是它们的主色调，一种被光线略微暖化的白色。当白色主导空间，我们对距离、平面和比例的视觉认知也被扰乱，摄影在此探索的是光学和身体的界限。”

“如今，渡越之地已成记忆之场。光线让它们在我的双眼中诞生、在我的记忆中呈现。漂浮着的它们几近抽象，如同存在的幽灵。它们同样隐喻着一个精神空间，一个‘醒梦之境’，追寻着‘纯粹之光’。”

作为一段呈现在展览空间中的旅程，照片中的场所给人以不通向任何地方的感觉——走廊的出口不可见或不可及，死胡同挑战着视觉和思维习惯——在这个“内心迷宫”中，一切都将归于一场内在的精神探索。因此，在消失的边缘、在有形的不确定中，这场光与线的旅程也是一次内心与哲学的旅行，一次真正的旅行。

Transit is a series about vision and space. It distributes in the exhibition space color photographs taken inside the buildings located between public places and private places: hotels, places passed-by, places about to be abandoned and temporary residences visited by me during my travels in Latin America, the Maghreb or Europe. The views of these rooms and corridors, empty of any human presence, are monastically ascetic and detached. These spaces are paces to be crossed more than that to be inhabited. For me, they are the places of passage, places for short stay between two destinations, in the intervals of time. A land conducive to traffic, wandering, and the reflection that it engenders in the traveler. Finally, they are places of light, stripped of all anecdotes, of all decorative elements.

The general tone is white, a white warmed up a bit by the light. A color, when dominating a space, can visually disrupt our perception of distances, planes and scales, and its optical and physical limits here are explored in photography.

These places are today the places of memories. It is the light that gives birth to them in my eyes, it is the light that draws them in my memory. They are floating, almost abstract, drawn like phantoms of presence. They could also be the metaphor of a mental space, places of waking reverie, in a quest for pure light.

As a route presented in the exhibition space, the photographed places sometimes render an impression of leading nowhere—corridors with invisible or improbable exits, dead ends in defiance of our visual and intellectual habits—everything ends up, in this intimate labyrinth an interior research and a spirituality. Therefore, on the edge of disappearance, in the tangible uncertainty, this journey of light and line is also a journey of heart and philosophy, a journey in real sense.



Jean-François Gavoty



让 - 弗朗索瓦·加沃蒂

1957 年出生，现生活和工作于法国。让 - 弗朗索瓦·加沃蒂数十年的艺术生涯始于他在巴黎以及意大利的雕塑和墙画修复经历。通过大型作品的创作和城市空间的设计，他将历史与当下艺术现实完美融合。作品的时间框架是让 - 弗朗索瓦·加沃蒂艺术实验的核心问题。他的创作涉及雕塑、绘画、装置以及日晷等时间性不相称的作品。

Jean-François Gavoty

Born in 1957, lives and works in France. When he began his art career a few decades ago, Jean-François Gavoty worked as a restorer of sculptures and murals in Italy then in Paris. These years were marked by experiments mixing the history and the actuality of art through the confrontation with large-scale works and urban spaces. The temporal framework of the works progressively became the central question of his experiments, whether they be sculptures, drawings, installations or, of course, sundials and other instruments of the disproportion of time.



视频中的动画电影精确地投射叠加在雕塑上。

龟壳鳞片的颜色随之变化……投影的光线下，艺术家在壳下活跃着，他的动作如此普通却略显怪异。

龟壳上古老的占卜仪式可能是中国文字的起源。在欧洲，与乌龟有关的神话赞美着长寿之人和沉稳的品质。背着这只由日晷鳞片组成的壳，艺术家得以行走在这个象征性的区间。

The animated film is superimposed very precisely on the sculpture.

The colours of the turtle scutes change along... In the projected light in volume, the artist is moving under the turtle shells. His moves appear ordinary and slightly grotesque.

The very ancient divinatory rituals on turtle shell are probably the origin of Chinese characters. In Europe, the myth of turtle praises slowness and longevity. Thanks to its shell, which is made up of scutes and sundials, the artist becomes able to move his head and legs slowly in volume.

我的壳的时间 *The Time of My Carapace*

让·弗朗索瓦·加沃蒂 Jean-François Gavoty

墙壁雕塑（模压树脂和银箔），视频 Wall Sculpture (Cast Resin and Silver Leaf) and Video

雕塑 :H/170, L/120, P/45cm Dimension of sculpture : H/170,W/ 120,D/ 45cm

视频 :4min 循环播放 Duration of video : 4 min

2021



“自从我用艺术家的工具来观察光——特别是制作日晷之时——我发觉阳光最令我心神向往。阳光也是一种运动。奇怪的是，人类对日光运动的解读是反向的：仰望苍穹，我们看到太阳在转动，但在物理学上则是我们和疲惫的地球围着太阳转……日晷通过光线移动来测量时间。自古以来，这种通过太阳测出的时间是一种本地的时间、生命体的时间，是沐浴在阳光下的日常生活的时间。龟壳象征苍穹，太阳高悬其中，东升西落。视频投影仪则是人造太阳，照亮了龟壳这个具有多重意义的符号。在壳的保护和投影仪的照射下，我用简单的手势描绘着广阔的问题。”

Sunlight is the one that occupies me the most since I chose to look at it with my artist's tools, by making sundials in particular. This light is also a movement. Strangely, it is a movement that humans interpret in reverse because when we look at the sky, we see the sun turning, whereas physically, it is us who turn around it together with our tired planet... Sundials depends on moving light to measure time. This time measured via the sun since ancient times is a local time, a time of living bodies and of daily life in the sunlight. The turtle shell is a symbolic image of the celestial vault in which the sun rotates.

The video projector is an artificial sun that illuminates the shell—a symbol with multiple meanings. Protected by my shell and thanks to the light of the projector, my very simple gestures draw very vast questions.



Niek Van de Steeg

尼克·凡·德·斯蒂

1961年出生于荷兰伦克姆，现生活和工作于法国维勒班。90年代以来，尼克·凡·德·斯蒂致力于探索艺术和社会之间的关系，通过他关于建筑和城市化的创作与研究探讨乌托邦的概念。依托于近代艺术史上对“另一个可能的世界”的思考和表现的不同发生，艺术家借用建筑师和城市规划师的材料和方法，从虚构中孕育出实际的项目。乌托邦和社会之间的关系是他的研究主线。他采用文献资料法，研究了各种已经被遗弃或待建的城市“场所”的案例：欧洲共同市场、塞贡岛上被遗弃的雷诺工厂、美第奇别墅的花园、艾因哈罗德的信息中心、巴黎的建筑工地围墙、朗格多克-鲁西荣的商业园区等。他的作品在展现乌托邦解决方案失败的同时宣告着艺术家行使反权力角色的方式：通过使用掌权者的宣传和表现方式，艺术家化被动为主动，积极参与到关于社会场所的公共讨论中。

Niek Van de Steeg

Born in Renkum, Netherlands in 1961, lives and works in Villeurbanne, France. Since the 1990s, Niek van de Steeg has been exploring the relationship between art and society, and discussing the notion of utopia through his works and researches on architecture and urbanism. Attached to the different occurrences in the history of recent art of the thought and representation of "another possible world", he uses the materials and methods of architects and urban planners to shape projects that take their roots in fiction. The relationship between utopia and society is his main line of research. From a perspective of documentary, he examines the cases of various urban "sites" abandoned or still to be invented: the Common Market of the Europe of the Twelve, the abandoned Renault factories of the Seguin Island, the garden of the Villa Medici, the Information Center at the entrance of a Kibbutz in Ein Harod, a construction site fence in Paris, a regional park of economic activities in Languedoc-Roussillon, etc. The failure of the more or less utopian solutions that these works put in place is a way for the artist to exercise a role of counter-power: by employing the means of communication and representation of those who hold the power, Niek van de Steeg affirms his will to leave a passive position, to take an active part in the debate on the places of our society.

河流 *The River*

尼克·凡·德·斯蒂 Niek van de Steeg

木材，油漆，木炭画，铜 Wood, paint, charcoal drawing, bronze

82 x 850 cm

2021

五块木板被分解并重组为蜿蜒曲折的线条，以一种具体与抽象并存的形式在观众的脑海中形成了流水的形象。蓝色木板搭建成一个整体，依靠大头铜铸钉悬挂在离墙 15 厘米处。

后墙的宽幅炭笔画上，一条河流缓缓流过，也许是沙夫豪森附近的莱茵河段。

Disassemble and recombine five planks into a winding stripe, and such a figurative and abstract form reminds audience of an image of river. The integrated blue planks are hung at a distance of 15 centimetres away from the wall by the nails with large, cast bronze heads.

Above the charcoal drawings on the wall, a blue wooden river passes by, which perhaps is the Rhine near Schaffhausen.



“河流雕刻山石，纵横大地。瀑布搅动水面，烟波浩渺，云雾缭绕，粼粼波光令人目眩神迷。莱茵河是我的灵感来源，作为西欧的重要河流，携着自然资源沉积成三角洲，孕育出“低地之国”荷兰。放眼别处，尼罗河为埃及带来肥沃的粘土和千年的文化，还有密西西比河、亚马逊河、长江、恒河、罗纳河……”

山峦沉积出沙子和黏土等自然资源，沿途的风景将文化与生物元素加注其中，自然或人造地形成生命之水的必要成分，文化由此诞生。河流是一个完整有机体，一个自然和文化体，通过在人类活动范围内缓慢行动的本质，讲述着文明历史和土地变迁。河流是物质和能量的流动，照亮了人类关系和土地占领。无论江河湖海都能照亮并串联起特殊且多样的文明史。

无论何地，树木沿河生长；一旦落水，便被水流带走。

树木内，水分与树液流动着，并随时间形成大小与厚度。追根溯源，是阳光通过光合作用给予了植物生命。阳光下，叶片将二氧化碳转化为糖和纤维素，树液流动并产生精华。

树木依其特性，如同河流，堪称艺术品，一件动态流动的艺术品。河流在灌溉流经土地的同时获得滋养，被雕塑、被塑形；在这件“创作中”的作品里，时间和空间赋予了独特性和一种普遍的维度，产生一段有着不同面向、彼此互动的叙事。这一进程也衡量着时间的不同层面，如季节的生态系统时间，孕育出一种成长故事，顺流而下，遇见历史的魂灵，裹挟着未来事件和乌托邦假设。

The river carves mountain stones. The river crosses the land. The waterfall stirs up water and creates an atmosphere of vapor mists and white clouds, and the reflection of light is dazzling. This piece of work is inspired by the Rhine, an important river of Western Europe, which creates in its delta, by depositing raw materials, a flat country, the Netherlands. Elsewhere, the Nile, the clay and fertility of the earth and the Egypt culture of several thousand years, the Mississippi, the Amazon, the Yangtze, the Ganges and the Rhone...

It is the mountains that deposit basic raw materials, such as sand and clay, and it is the landscapes along the river that add cultural and biological elements, thus naturally and artificially, the essential ingredients of the life soup get formed, giving birth to culture. It seems that the river is a total organism, a natural and cultural body, which by the essence of its slow action on a human scale could tell the story of civilization and the transformation of territory. The river is a flow of matter and energy that illuminates human relationships and the occupation of the land. Every stream, river, lake and sea carries within it this capacity to highlight and build the specific and multiple histories of civilization.

Everywhere trees grow along the banks and when they fall into the water, they will be carried away by the current. But also in trees, water and sap flows and forms the thickness and size over years. First of all, it is the light that gives life to plants through photosynthesis. Thanks to the light, leaves transform CO2 into sugar and cellulose. And it is the light that causes the sap to be transported and the essence to grow.

The wood of the tree, by its properties, is like a river and a work of art. A river irrigates and at the same time feeds on all the territories it travels through, and gets sculpted and shaped by them at the same time. This work "in progress", which is made unique and universal by space and time, produces a narrative open to different entries and interactions. This unfolding process also measures different scales of time, the time of seasons and the time of ecosystems, it conceives stories of growth and, sails down to meet the ghosts of history and carries future events and utopian hypotheses.



GU Shicheng



古师承

1994 年出生于湖南，现生活工作于北京、广州，2017 年毕业于广州美术学院雕塑系，2018 年研究生就读于中央美术学院实验艺术系。古师承的作品出发于对消费文化、拜物主义的思考。其作品并非站在这种当代社会文化现象的对立面，而是从其内部来挑战资本所带来的一系列扭曲的时代样貌。他的作品把符号化的语言通过雕塑和装置的特点表达出来，并形成了自身的一套视觉逻辑语言。日常物在他的作品中都被列在某种特殊的反讽语境中，从而去引发观者对于当今社会运行逻辑的思考。古师承曾在 2015 年台湾第六届国际袖珍雕塑展中获金奖，2017 年获麓山美术馆年度新秀奖。

GU Shicheng

Born in Hunan in 1994, lives and works in Beijing and Guangzhou, graduated from the School of Sculpture, Guangzhou Academy of Fine Arts in 2017, and studied in the School of Experimental Art, Central Academy of Fine Arts in 2018. Gu Shicheng's works depart from his reflections on consumer culture and fetishism. They do not stand on the opposite side of these contemporary social and cultural phenomena, but challenge from within a series of distortions of the times brought about by capital. They express the symbolic language through the characteristics of sculptures and installations, and form his own set of visual logic language. Everyday objects are listed in certain special ironic context in his works, so as to arouse viewers' thinking about the operational logic of today's society. Gu Shicheng won the Gold Award in the 6th International Shoebox Sculpture Exhibition in Taiwan in 2015, and won the Luxehills Art Museum's Annual Award of Emerging Artist in 2017.



巴别，黑洞与造物者 *Babel, Blackhole and Creator*

古师承 GU Shicheng

不锈钢镀金 Electroplating Gold Stainless Steel

150 x 266cm

2018

一堆箱子，一个塔。

A pile of boxes, a tower.



WATER

古师承 GU Shicheng

不锈钢镀金 Electroplating Gold Stainless Steel

200 x 150cm

2018

一束光与游泳池。

A beam of light and a swimming pool.



艺术家将英文字典中关于光的四种阐释用奢侈品店常见的门头装修方式呈现出来,试图去探索其中隐秘的联系。

The artist presents the four interpretations of light from the English dictionary in a way that is common in luxury shops, attempting to explore the hidden connections within.

光 *LIGHT*

古师承 GU Shicheng

不锈钢, 发光字 Stainless Steel, Luminous Letters

尺寸可变 Size Variable

2020



“阳光，光明，光荣，光滑，光阴，光鲜，花光，用光，
[REDACTED]，没有了光。”

The Chinese character “光” has various meanings, and these Chinese phrases comprised of “光” have been translated as follows:

"Sunlight, bright, glory, smoothness, time, glamorous, run out, use out, destroy all, burn all, loot all, kill all, all dead , no light."

LIU Jiayu



刘佳玉

1990 年出生于中国辽宁，现生活工作于北京和伦敦。大自然中自然的反射性促使她的创作一直试图在探讨人与自然之间的多重关系，探究人们所持有的观察自然的各种视角，探索数据源作为本质线索，成为物件网络中的交流节点在不同的场域间互相穿梭、遭遇、排斥、渗透与融合。通过空间的拼贴与置换引起观众的行为反应与情感共鸣，这使得她的创作本身永远处于人们的“再创作”中。2017 年与 2018 年她曾入围 Lumen digital art 艺术奖以及 Aesthetica art 艺术奖，2020 年荣获罗博报告年度青年艺术家，福布斯中国 U30，乐活 GWP100。

LIU Jiayu

Born in Liaoning, China in 1990, lives and works in Beijing and London. Liu Jiayu's works have been exploring the natural world because nature always inspires her with its reflective qualities, which is also natural. She tries to discuss multiple relationships between human and nature, exploring various perspectives held by people to observe nature, as well as the situations where data, as fundamental clues, become the communication nodes of the Internet of Things and shuttle, encounter, reject, infiltrate and integrate in different fields. Her collages and displacements of spaces

provoke behavioral responses and emotional resonance from audiences, thus her creations are always being "re-created" by audience. In 2017 and 2018, she was shortlisted for Lumen Prize for Art and Technology and Aesthetica Art Prize, in 2020 she won Robb Report 2020 Best of the Best, and entered Forbes Under 30 China List and Lohas GWP 100.



新媒体装置为诠释多语境间的实时创作提供了新的可能性，从而衍出一个多向的思考，而这样一种语言可以恰当地讨论人与自然所发生的多重关系，也暗示人们观察自然时的复杂视角。将两个不同的位置景观相互递进拼贴，并与之生成一个新的空间，通过展示作品地点的矛盾性，探索人对空间的经验感知与装置对周围环境的影响。

该作品结合了实时渲染运动图形和投影映射制作而成，根据金鸡湖实时数据源的风速和风向控制而渲染生成的天空模拟影像被分割成不同层次的粒子共同输出到 vvvv 中，再经由多种动态图形的技术进行处理，最终使用显示屏进行显像。仰望这一行为将作为观者体验作品的一种牵引，同时也是人与自然微妙关联的暗示。

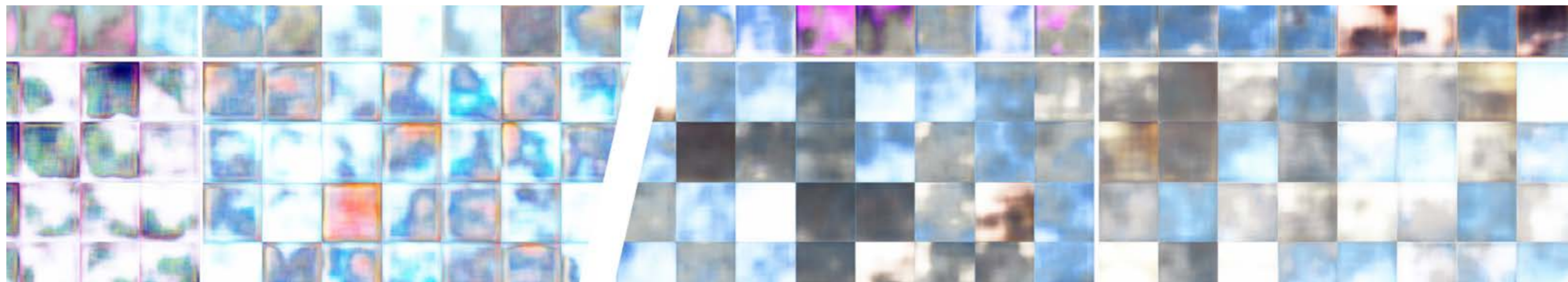
窗边 2.0 *Sitting by the window 2.0*

刘佳玉 LIU Jiayu

显示屏，人工智能，渲染影像 Display, Machine Deep Learning,
Rendering Motion Graphic

尺寸可变 Size Variable

2021



The medium of new media installation provides new possibilities for the real-time artistic creation involving different contexts, and generates multi-directional thinking. Such a language is capable of appropriately discussing the multi-layered relationship between human and nature, and implying the complex perspectives of nature observing. This work progressively collages the landscapes of two different sites and form a new space.

By showing the contradiction of the sites, it explores the human's experience and perception of space and the influence the installation exerting on the surrounding environment.

The project is an integration of real-time rendered moving images and projection mapping. The analog images of sky, which are rendered and generated according to the real-time data source—Jinji Lake's wind speed and direction control, have been divided into different levels of particles and get transmitted to vvvv (a multi-purpose toolkit, a hybrid visual/textual live-programming environment for easy prototyping and development) together, and then they get processed by a variety of dynamic graphics technologies, and finally showed on the displays. The act of looking up will draw audience to experience the work, and it also implies the subtle connection between man and nature.

无形之形
仰起头
透过那明亮的、变幻的、轻盈的彼方
折射出自然的形状
照亮了黑暗的无常
是漂浮于星空之上的璀璨
亦或是散落尘埃中的浩瀚
跟随时间的跳转
在万物的变化之间
流逝于分秒的悄然
是无形的隐藏
是有形的答案
你是否察觉到我描述的片段
是在向你诉说
光的流淌

The Form of the Formless
Lift up head
Through the bright, shifting, ethereal other side
Refract the shapes of nature
Illuminate the darkness of impermanence
A brightness that floats above stars
Or the vastness scattered in dusts
To follow the skips of time
Between the changes of all things
The silence of the elapse in every second
Is a formless concealment
A tangible answer
Do you perceive the fragments I describe
I am telling you
The flow of light

UFO media lab



UFO 媒体实验室

2010 年创立于杭州，是中国最早的新媒体艺术实验室之一。UFO 媒体实验室致力于艺术与科技的化合反应，艺术家、策展人、设计师、工程师及科学家等多元背景的人在此思维碰撞，具化新媒体艺术的无限可能。当下创作轨迹涉及新媒体装置、影像、空间、剧场、建筑等。未来不明！

UFO media lab

Founded in Hangzhou in 2010, UFO media lab is one of the first new media art labs in China. Committed to the combination reaction of art and science, the UFO serves as a platform for artists, curators, designers, engineers and scientists to communicate, debate, spark, and embodies infinite possibilities of new media art. Currently, the art practices of the UFO cover new media installation, video, space, theater and architecture. The future is indeterminate !



时空剥落 -Z Time Peeling-Z

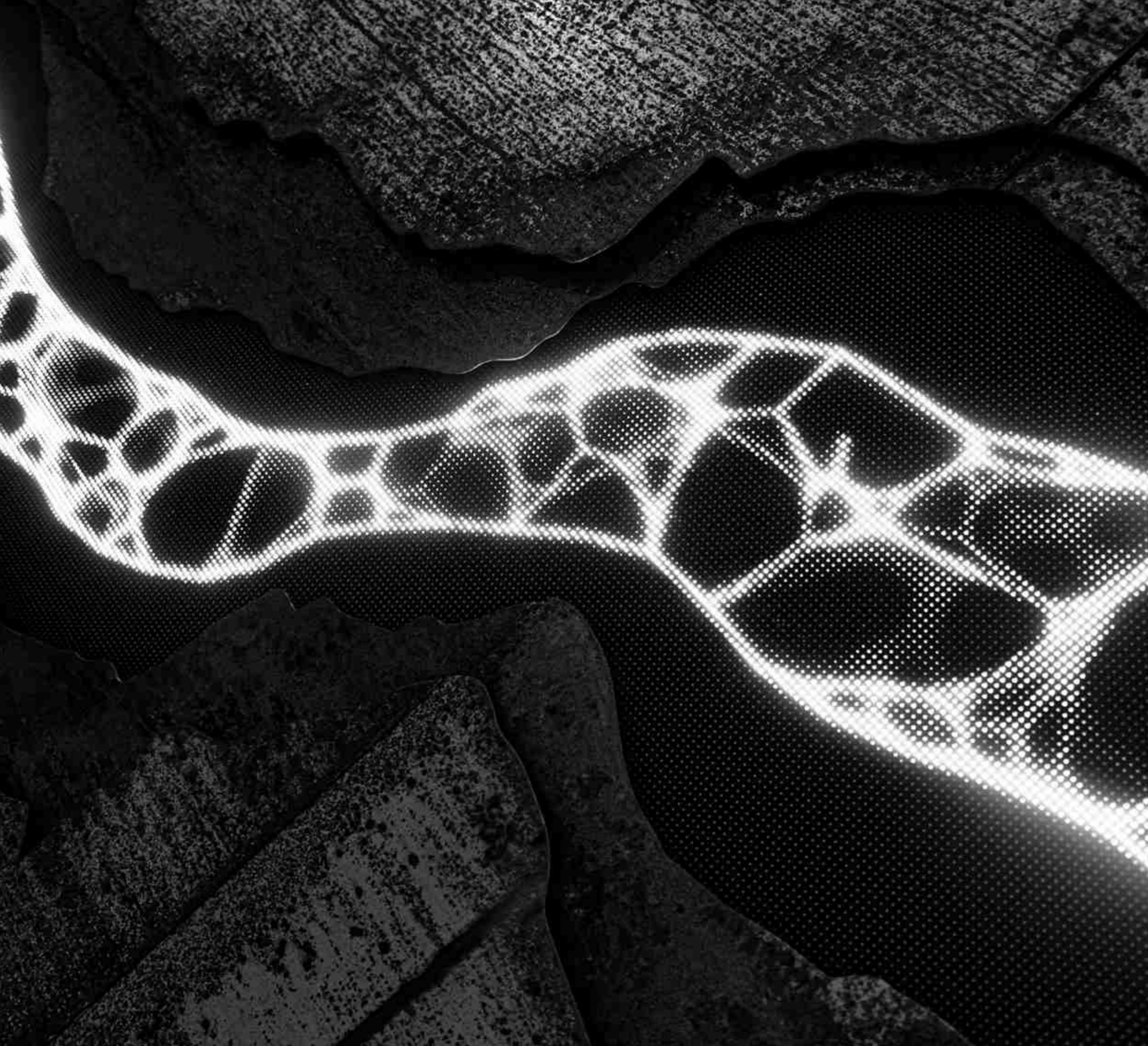
UFO 媒体实验室 UFO media lab
钢结构, LED Steel Structure, LED
400×240×100cm
2021

屏幕作为日常生活重要的信息媒介，在如今的公共空间中覆盖率越来越高，已然成为一种城市表皮。

我们希望通过时空剥落系列作品来反思并重置屏幕与建筑、空间、城市以及人的关系：屏幕，既是表皮也是内核。

As a crucial medium in daily life, displays cover more and more public spaces today, to an extent that they become a new kind of urban skin.

We hope to reflect on and reset the relationship between display and building, space, city and people through the series of work *Time-Peeling*: the display, is not only the skin but also the core.



“让光照进来有 5 种方法：撕开这面墙、撕开这面墙、撕开这面墙、撕开这面墙和撕开这面墙。”

——UFO 媒体实验室

"There are five ways to let the light in: tear this wall, tear this wall, tear this wall, tear this wall and tear this wall."

——UFO media lab



YING Xinxun



应歆珣

1981 年出生，现工作生活于杭州。应歆珣毕业于中国美术学院雕塑与公共艺术学院纤维艺术系，博士，现为
中国美术学院纤维艺术系副主任，纤维造型艺术工作室学术主持人。她的艺术创作围绕日常生活的体察、时代变
化的凝视及对于艺术上的个人态度而展开，近期关注人类纪时代的“景观化社会”所带来的人工性、感受力、精
神等问题，以及对后美学、当代性的思考，探索研究媒介与身体、社会生态、自然生态之间的关系。形式语言包
括装置、影像、行为、剧场表演、绘画等。

YING Xinxun

Born in 1981, lives and works in Hangzhou. Ying Xinxun, DFA of the Department of Fiber Art, the School of
Sculpture and Public Art, China Academy of Art (CAA). Now she works as deputy head of Fiber Molding Stu-
dio and Academic Chair of the Department of Fiber Art, CAA. Her art practice revolves around the observation
of daily life, the gaze of the changing times, and the personal attitude towards art. Recently, she focuses on
the artificial, sensible, spiritual and other issues brought about by the "society of spectacle", ponders over
post-aesthetics and contemporaneity and explores the relationship between medium and body, social ecol-
ogy and natural ecology. Her formal language include installation, video, performance, theater performance
and painting.



“在整理我母亲生前的物品时，我发现她把我用第一份工资给她买的一件羊绒衫，与其他衣服隔开，挂在衣柜里（商标的挂牌没有拆，价格是她自己舍不得买的，但只是一件很普通的羊绒衫），其他衣服挤在一起，而它的周围空出了一定的空间……”

“我能感受到一种画面：她经常打开衣柜看一看，如同看着一件珍贵的艺术品……于是，我的购买行为成为了她的收藏，她将我的情感和寄予我的情感放入了这件衣服里，用这件和商场里并没有任何区别的衣服，来承载我对她无私的爱的认可。于是，这件衣服就不再只是衣服了……”

"When sorting out my mother's objects she left behind, I found that she kept the cashmere sweater that I bought for her with my first salary, and she separated it from the other clothes in her wardrobe. The trademark was not taken down, with a price she couldn't afford, but it was just a very ordinary cashmere sweater. The other clothes were crowded together, and there was a certain space around it... I can feel a picture: she often opens the wardrobe and looks at it, as if looking at a precious piece of art... So my buying behavior became her collection, she put my emotions and feelings for me into this sweater, a piece of clothes undifferentiated from the others on sale, and used it to convey her self-less recognition of love. So, this sweater is no longer just a piece of clothes..."



“成了艺术品” *Became a "Artwork"*

应歆珣 YING Xinxun
影像、装置 Video, Installation
尺寸可变 Size Variable
2019

“暗也是一种光，因为光我们才感到暗，光有时也在暗里面，模糊了边界。”

Darkness is also a kind of light; it is because of light that we feel darkness, and light is sometimes inside darkness, blurring the boundaries.



ZHOU Linwei

周林玮

1993 年出生于杭州，2013 年毕业于中国美术学院附属中等美术学校，2015 年前往香港科技大学交流学习，2016 年参加杭州首届黑客松“落地松”，2016-2017 年进入中国美术学院艺术与科技实验室研究机械人体艺术。2017 年毕业于中国美术学院跨媒体开放媒体系。研究新媒体艺术，对如何用媒体创作，如何开发不同媒体的可能性有极大的兴趣，希望把高新技术融入到个人艺术创作中，更能体现当代特性。涉猎过 processing 开源硬件研究、网络建设、媒介摄影基础、社会互动、动态视觉与声音创作、虚拟世界与游戏创作、图像学、动画创作、数字出版。在科幻机械学和人体工程方面有自己的喜好和研究方向。

ZHOU Linwei

Born in Hangzhou in 1993. Graduated from the Fine Arts School Affiliated to China Academy of Art (CAA) in 2013. Studied in Hong Kong University of Science and Technology as an exchange student in 2015. Participated in the First Hangzhou Hackathon: "Landing Thon" in 2016. Researched mechanical body art in the Art, Science and Technology Laboratory of CAA from 2016 to 2017. Graduated from the Department of Open Media, the School of Intermedia Art, CAA in 2017. He studies new media art, and has great interest in how to use media to make art and how to develop different media. He hopes to integrate high technology into his art practice, so as to reflect contemporary characteristics. He has been involved in Processing open-source software and hardware research, network construction, media photography foundation, social interaction, dynamic vision and sound creation, virtual world and game creation, imageography, animation creation, digital publishing. He has his own preferences and research directions in science fiction mechanics and ergonomics.



适量弹射 *Appropriate Ejection*

周林玮 ZHOU Linwei

充气镜面材料 Gas-filled Mirror

1m² x 30

2021

“适量弹射”主要是以装置为工作主体，通过这种形式来改造作品所在位置的空间和建筑结构，让两者一同发生，使得作品想要达到的作用再次放大。作品为贯穿在建筑墙上的30个反光球，首尾相接，让空间在静谧中有隐藏的力量感，让光在空间中阐释时间中的记忆。

The main components of *Appropriate Ejection* are installations. Through this form, the space and the building structure where the work is located are transformed, so that the two can happen together, and the effect that the work wants to achieve is magnified again. The work is a string of 30 connected reflective balls running through the building wall. Let the space have a hidden sense of power in the quiet, and let light interpret memory in time in space.



“光的现象不能够单独用‘波’的术语来描述、也不能够单独用‘粒子’的术语来描述，两者得一起描述才可行。那么在公元 2021 年，两者结合也无法描述此时光的现象，因此出现了新的术语——“红”来描述光。那么，这种光的性质应该被定义为‘红波粒三象性’。当人们直视具有这样性质的光时会感到头晕目眩，亢奋异常，就算闭起眼睛，眼前也会出现二合一的红的混沌的圆形团块”。

——地球纪年 4041 年 / 开普勒 452b 纪年 2020 年，“地球移民”高中学校的一堂“地球物理”课中老师给学生划写的高考考试要点。

"The phenomenon of light cannot be described by the term 'wave' alone, nor can it be described by the term 'particle' alone. The two have to be used together. Now in 2021 AD, the combination of the two fail to describe the phenomenon of light, and a new term called 'red' has emerged to describe light. Then the nature of this light should be defined as 'red-wave-particle triality'. When people look directly at light with this property, they will feel dizzy and exciting, even if they close their eyes, they will see a two-in-one red chaotic round mass."

—Earth Chronicle 4041/ Kepler 452b Chronicle 2020, the main points of the college entrance examination written by the teacher in a "geophysics" class of the "Earth Immigration" High School.



ZENG Xi

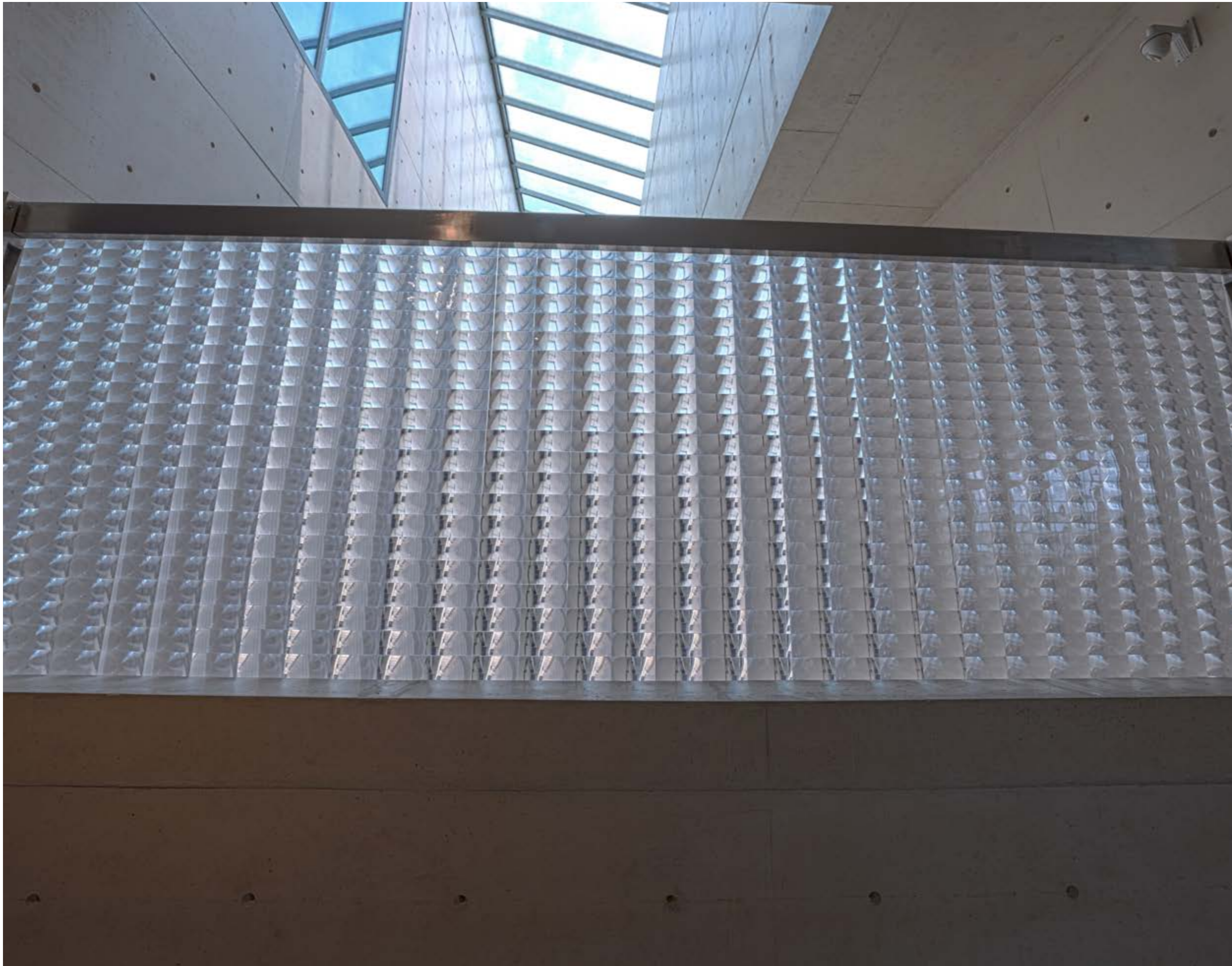


曾曦

1984 年出生于湖南省冷水江市。2012 年毕业于广州美术学院油画系，获文学硕士学位。2013 年至今任教于广州美术学院油画系第五工作室，油画系基础教研室主任。

ZENG Xi

Born in Lengshuijiang, Hunan Province in 1984. Zeng Xi received an MA from the Department of Oil Painting, Guangzhou Academy of Fine Arts (GAFA) in 2012. He has been teaching in the No. 5 Studio of the Department of Oil Painting, GAFA since 2013, and he is now director of the Teaching and Research Division of the Basics, the Department of Oil Painting.



作品的原理基于视网膜的成像原理，以菲涅尔镜片倒立镜像关系而最终实现出来。

《时间像素 - 视网膜计划》建立了一个可以和外界互通的镜面墙，人通过作品反观外界，墙外的人也通过作品看墙内“像素化”的人。建筑是具体的，但从墙内看外界的建筑，建筑也是“像素化”的。如果时间作为单位，每一秒就是一个像素点，无数秒的集合从某种意义上来说也是像素的集合。

Based on the imaging principle of retinal, the work is realized through the inverted mirror relationship of Fresnel lenses.

Pixels of Time—The Retina Project creates a mirrored wall enables the communication with the outside world. Through this wall, people inside can look at the outside world, while people outside can also see the "pixelated" people inside. The building is concrete, yet it is also "pixelated" when viewed from inside out. If time is a unit, each second represents a pixel. The collection of countless seconds is in a sense a collection of pixels.

时间像素 - 视网膜计划
Pixels of Time - The Retina Project

曾曦 ZENG Xi
PVC 薄膜，菲涅尔透镜 PVC Films, Fresnel Lens
尺寸可变 Size Variable
2021



“光，作为物理学的具体概念，是一种电磁波谱，同时光也具有抽象概念，比如我们所说的光阴，这就是一个抽象的时间概念。如果把线性的时间切片，并以复眼方式矩阵排列，这种近似‘平行时光’的体验也许会打开你的新视角。”

Light, as a concrete concept in physics, is an electromagnetic spectrum. However, it can also be conceptualized, such as what we call "Guang Yin" (light and dark), which is an abstract concept of time.

If you slice linear time and arrange them into a matrix of compound eyes, this approximate "parallel time" may open up new perspectives for you.



2021年法中两国文化交流年
Exposition franco-chinoise 2021



DOUZE
NUANCES
DE
LUMIÈRE

2021年法中两国文化交流年
2021年法中两国文化交流年
2021年法中两国文化交流年

Cast about for the Thirteenth Beam of Light

寻找“第十三束光”

“第十三束光”是谢子龙影像艺术馆联合策展人宋振熙和《画刊》杂志特别策划的新视觉实验和展览的延伸空间。本次展览开创了国内首次双线索策展方式，即展览现场空间与艺术媒体进行互译，观众通过现场作品和杂志文本，找寻艺术家与“光”的对话。

12组作品，12条诗歌片段及策划解读，“散落”在《画刊》杂志的内页之中，它们暗含了进入“第十三空间”的隐匿线索，等待读者和观众在谢子龙影像艺术馆的二楼3、4展厅及公共空间揭开谜底！



“我坐在这里，城市的中央，黄昏的光芒，微弱的忧伤。生命只愿留给冥想，还原那城市之光。”

I am sitting here, in the middle of the city, in twilight and faint sadness. Life is only to be reserved for meditation, to restore that city light.

是不是需要一个地方，观众看完展览之后在这可以冥想艺术家们的光语？我们究竟为什么需要艺术？

Maybe there should be such a place, for the audience to meditate on the artists' words of light after they see the exhibition? After all, why we need art?



About the Curator

策展人简介

宋振熙

独立策展人，艺术批评学者

1985年9月出生

2008年，获中国美术学院艺术史论系学士

2012年，获中国美术学院当代艺术与社会思想研究所硕士

2019年，中国美术学院当代艺术理论与实践博士在读

现任中国美术学院展示文化研究中心研究员、中国美术学院媒体城市研发中心策展部主任，四川美术学院 CAEA 美术馆学术顾问，当代艺术调查局（ABI）发起人。

长期关注当代艺术青年艺术家发展和生态，致力于完成学院艺术家培养和当代艺术整体生态圈的链接工作。同时针对当代艺术话题和艺术现象进行研究工作，将多种文化研究方式打通输入到当代艺术讨论内，讨论未来艺术跨领域生存的路径和方法，参与多项城市文化演进项目，让当代艺术的角色性更加有效，更具时代感。

SONG Zhenxi

Independent curator & scholar in art criticism

Born in September, 1985

Obtained a bachelor's degree from the Department of Art History, China Academy of Art in 2008

Obtained a master's degree from the Institute of Contemporary Art & Social Thoughts, China Academy of Art in 2012

A doctoral student at China Academy of Art in 2019, doing researches in contemporary art theories and practices

Now a researcher at the Exhibition Culture Research Center of China Academy of Art, the curatorial division director of Media City Research Center of China Academy of Art, an academic advisor with Sichuan Fine Arts Institute's CAEA Museum and the initiator of ABI.

Having been paying attention to the development and ecology of young contemporary artists, Song Zhenxi dedicates himself to connecting the training of college artists with the integral contemporary art ecosystem. And based on his studies on contemporary art topics and phenomena, he puts through multiple culture research methods and take them into the discussion of contemporary art, he discusses the transboundary survivals of art in the future and participates in more than one city cultural evolution project, thus enabling contemporary art to play a more effective and relevant role in our times.

About the Academic Chair



学术主持简介

林书传

1986 年出生于湖南，策展人，纪录片制片人。现任职南京艺术学院美术馆，担任学术部主任。

LIN Shuchuan

Born in Hunan in 1986, a curator and a documentary producer, now the academic division director of Art Museum of Nanjing University of the Arts.

About the Xie Zilong Photography Museum

谢子龙影像艺术馆简介



谢子龙影像艺术馆位于长沙市洋湖湿地公园 D 区，由摄影艺术家、湖南省摄影家协会主席、老百姓大药房连锁股份有限公司董事长谢子龙先生出资创建，全馆建筑面积 10600 平方米，为目前国内最大公益影像艺术馆，自 2017 年 9 月 16 日起对公众开放。艺术馆由湖南大学建筑学院院长魏春雨先生及其团队设计，获得 2019 亚洲建筑师协会建筑奖公共设施——文化及机构建筑类金奖（亚洲地区建筑界最高建筑设计大奖）。

集影像收藏、学术研究、展览展示和公共教育四大板块为一体，谢子龙影像艺术馆积极推动中国影像艺术机构之间的交流，构建了中国最丰富的历史摄影博物馆馆藏系统。以开放包容的格局，组织学术研究和展览；以链接共享，兼容各种学科，凝聚社会力量，传播公共教育；以艺术 + 科技、艺术 + 产业的创新运营模式，搭建影像艺术公共服务平台；以“典藏中国”学术项目收藏中国历史；以“青年艺术计划”项目为青年影像创作者提供共生引力。

Xie Zilong Photography Museum (XPM) is located in Zone D of Yanghu Wetland Park in Changsha City, funded by Mr. Xie Zilong (Photographer, Chairman of Hunan Photographers Association, President of LBX Pharmacy Chain Joint Stock Company). Officially opened to the public since September 16th, 2017, XPM is currently the largest public welfare photography museum in China, covering an area of 10,600 m². Designed by Mr. Wei Chunyu and his team (Dean of the School of Architecture of Hunan University), it received the gold award of "Public Amenity: Social / Institutional Buildings" of ARCASIA awards for Architecture 2019, which is the highest architectural design award in Asia.

Combining collection, academic research, exhibition and public education as a whole, XPM has built China's richest historical photography museum collection system and is actively promoting exchanges between Chinese photography art institutions; organizing academic research and exhibitions with an open and inclusive pattern; integrating various disciplines, uniting social forces and disseminating public education by linking and sharing; building a public service platform for photography art with the innovative operating model of Art + Technology and Art + Industry; collecting Chinese history by the academic project "Collection of Chinese Photography"; and providing a symbiotic environment for young photographers with the "Youth · Art Project".

Acknowledgments

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2021 中法新视觉艺术展: 十二束光

Sino-French New Vision Art Exhibition 2021: Twelve Beams of Light

主办方 谢子龙影像艺术馆

支持方 法国驻华大使馆文化处、法国文化中心、E-Art 法国艺术学院联盟

学术主持 林书传

策展人 宋振熙

艺术家 Bertrand Gadenne、MOXI (Bernard Moïse)、Delphine Gigoux-Martin、Éric Aupol、Jean-François Gavoty、Niek van de Steeg、古师承、刘佳玉、UFO 媒体实验室、应歆珣、周林玮、曾曦

展览时间 2021 年 7 月 10 日 -11 月 28 日

展览地点 谢子龙影像艺术馆二楼 3、4 展厅及公共空间（湖南省长沙市岳麓区潇湘南路 387 号）

Organizer Xie Zilong Photography Museum

Supporter Embassy of the Republic of France in China – SCAC, Institut Français de Chine , E-Art

Supporter LIN Shuchuan

Curator SONG Zhenxi

Artists Bertrand Gadenne、MOXI (Bernard Moïse)、Delphine Gigoux-Martin、Éric Aupol、Jean-François Gavoty、Niek van de Steeg、GU Shicheng、LIU Jiayu、UFO media lab、YING Xinxun、ZHOU Linwei、ZENG Xi

Dates 10th July 2021-28th November 2021

Venue Exhibition Hall 3&4, 2F, Xie Zilong Photography Museum, No.387, Xiaoxiang South Road, Yuelu District, Changsha, Hunan

2021 中法新视觉艺术展: 十二束光

Sino-French New Vision Art Exhibition 2021: Twelve Beams of Light

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