

沙漠玫瑰

出品人：睦群

策展人：鲁明军

艺术家：刘雨佳、李丹、马海伦、叶无忌

开幕时间：2021年11月20日下午4时

展期：2021年11月20日—2022年2月6日

地址：武汉市宏图大道8号武汉客厅F栋慕金文岸2层

自2016年以来，刘雨佳多次前往新疆一带，完成了一系列相关主题的影像作品。从最早的《黑色海洋》（2016）到后来的《远山淡景》（2018），直至最近的《寻宝》（2021）、《手的沉默》（2021），一如既往，刘雨佳将镜头对准一直以来被我们所忽略的那些人物、事件和地景，在历史与现实的交织和不动声色的碰撞中，在史诗般的长镜头与朴素的纪实之间的来回切换中，她用平静而不乏诗意的影像语言，书写了一部极具个人美学风格的西北行纪。这不是人文主义的喟叹，也不是自然主义的畅想，她真正关心的是人的欲望、历史的欲望以及意识形态的欲望是如何渗透到这块土地及其原始的生存结构中的。

此次展览中，刘雨佳邀请了李丹、马海伦、叶无忌三位艺术家一同参与，他们通过影像、摄影、装置等不同媒介，从各自不同的视角呈现了一组关于新疆以及中亚一带的观察、记录和思考，展览蕴藉着他们与这块土地的情感，也见证了他们与作品中人物以及他们四个人之间的友谊。展览标题“沙漠玫瑰”来自李丹的同名作品，在这里，它是一种情念和意志的隐喻。正是这样一种情念和意志，促使他们一次次前往这块“神圣之地”，也构成了他们艺术实践的动能。

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刘雨佳

本科毕业于四川美术学院，研究生毕业于伦敦艺术大学传媒学院，获艺术硕士学位。现工作、生活于北京。刘雨佳的近期创作主要通过影像来探索记录性现实与虚构的张力。艺术家通常使用纪录片的手法来拍摄“真实生活”的场面，但同时又使用虚构或“虚假”形象来描绘“真实生活”的隐私时刻。她近期的作品使我们洞察到社会现实本身的虚构与幻象层面——即将现实本身体验为一种虚构。

刘雨佳曾在外交公寓 12 号（北京，2021），当代唐人艺术中心（北京，2017，2016）与上海沪申画廊（上海，2015）举办个展。她的作品曾展出于 2016 第十一届上海双年展，上海当代艺术博物馆；美国匹兹堡大学美术馆；美国弗吉尼亚莫斯艺术中心；2019 广州空港双年展；上海昊美术馆；UCCA 沙丘美术馆；德国杜塞尔多夫 尤莉娅·施托舍克收藏；澳大利亚白兔美术馆；英国曼彻斯特 CFCCA；美国旧金山卡蒂斯艺术基金会；OCAT 上海、深圳、北京；连州摄影博物馆；银川当代美术馆；上海民生现代美术馆等，她的单屏影像也曾于法国蓬皮杜艺术中心等美术馆与机构进行放映。刘雨佳曾被提名“保时捷中国青年艺术家双年评选”（2019）。

李丹

目前的创作媒介包括 3D 模拟、互动网站/电子游戏、声音、视频、装置，以及写作。她的实践结合了空间研究以及对国际政治和意识形态的反思。她对介于存在与不存在之间的空间感兴趣，这些空间似乎永远无法抵达，但又有迹可循。通过这样的空间，她的艺术项目探讨东方主义的异国情调、殖民凝视、命名的权力以及意识形态变化的空间载体。她以数字形式探索在虚拟时代重新想象空间的可能性。

马海伦

生于 1992 年，中国新疆。在纽约的时尚摄影经历激发了她重新用镜头发现故乡新疆：在艺术家 2018 年以来的探索性时尚作品中，她表现出对新疆潮流文化，女性时尚和新一代 90 后 00 后个性的浓厚兴趣和观察。

马海伦的作品由高台当代艺术中心代理，先后在 i-D，《纽约杂志》，NYLON 和 Artinfo 等媒体刊登发表。艺术摄影作品先后在伦敦、纽约、迈阿密、香港等地展出。艺术家于 2017 年获得纽约视觉艺术学院摄影专业学士学位，于 2018 年获得纽约视觉艺术学院时尚摄影专业研究硕士学位。马海伦的作品列入了木木美术馆，光社影像中心，X 美术馆，东画廊等众多艺术机构和私人的影像收藏。

叶无忌

1991 年出生于中国内地。（2013 年在火焰山下被热瓦普的琴声击中并受到感召，后来他成为了中亚抓饭协会（CAPS）的会员并笃信抓饭是世上最美味的食物。）他的具体实践不局限于单一媒介形式，他喜欢通过概念，图像，影像、装置、现成品、文本等不同的方式表达，创作中他重视对外部现象的调研和对自身情绪的理解并在制作中将两者交织。他喜欢去探索有潜力能超越或转换其自身的情境或脚本，面对不同脚本使用不同的对策。这种对策可以被视作一种协商的过程，或一种干扰机制的闪动。如果某个系统或对象过于僵化或强大，那么可行的选择就是进行绕路或找到间隙。总的来说，首先要了解规则和限制，才能行动。他的兴趣来自对人们习以为常的现代神话或一些可能消失的重要故事进行观察和学

习，并从日常中寻找与之相关的讨论的切入点。2015年开始，叶无忌的调查研究主要围绕天山南北，中亚以及与之相连的广大亚欧大陆。

他的部分参展经历包括：金鹰美术馆（南京，2021）、魔金石空间（北京，2020）、要空间（重庆，2019）、Arti et Amicitiae（阿姆斯特丹，2017）、Kingsgate Project Space（伦敦，2016）、布拉格国家美术馆（捷克共和国，2016）、OCAT（深圳，2014）。他于2016年获得捷克 Start Point Prize 评委会奖并于次年驻留布拉格，2018年入围新锐摄影奖。

#1

李丹

请再看一遍

包括一个单独视频(09'17")和一个视频装置(其中3个视频, 时长分别为03'19"、10'40"、00'36", 织物415cm x 147cm, 别针, 椅子)

2021

《请再看一遍》关于沙尘、沙尘暴和无尘室, 探讨天气和沙尘相关话语的变迁, 以及它们串联起的地理想象图景。

在大屏视频中, 我用一家国产无尘室模拟软件公司的素材, 制作了一期虚假的气象信息节目。《请再看一遍》是气象信息节目中的一个流程, 一项命令, 表示将再次展示宏大图景的变迁——而观者再看一遍却似乎依旧陷于迷惘。沙中提纯的硅是用于制造芯片的重要原材料之一, 制造芯片需要比手术室洁净无数倍无尘室。无尘室是一种摒弃了沙尘的极致空间, 一个脆弱的体内, 容不下沙子的眼睛, 同时它却用这种方式来提纯沙子, 生成数字世界。当前, 全球都面临芯片短缺的危机, 而芯片也正在遭遇前所未有的政治化。沙尘暴是超越民族国家边界的、不可控的, 而沙的提纯物和民族主义绑定在一起, 成为民族主义的原料。片中可以看到多晶硅晶片。在无尘室模拟中, 上t的数据才能做一个动画。在气象信息中, 展示的也是各个地区最宏观的图景。看起来是气流的涌动(如一场沙尘暴), 其实不过是无尘室的气流, 当代control freak的极致。这里没有一粒沙子。

在旁边的影像装置中, 织物关于疆域、纹理和地理想象。在某种家居环境中, 屏幕常被覆盖上织物作为装饰, 它又像一层防沙纱巾。我将沙尘暴的噪音可视化制成艾德莱斯绸(一种新疆、中亚的绸), 当视频播放时, 人们可以通过丝绸的纹理观看, 也可以看到摩尔纹。右侧的视频中播放着这些纹理被制作的过程, 跟制绸一样是一个手工活, 不同的是它是电子的, 一个抽象化的过程。这个视频中还有一个虚拟的天气预报的片头, 旋转的地球上的“鱼人”是对当年行走在丝绸之路上的粟特人的想象。左侧视频中, 喜羊羊面对着天气预报和沙尘暴声抽搐。别在织物上的金色别针提示出2002年一场起于新疆, 经丝绸之路到呼和浩特、张家口, 最后抵达北京的沙尘暴的轨迹。椅子上放着一只似乎从屏幕中溢出的新疆沙漠玫瑰(一种出产于沙漠地带的石头)。

#2

刘雨佳

远山淡景

单频 4K 录像

彩色, 有声

38'26"

2018

刘雨佳近期的计划都与中国的“边疆”, 与少数民族地区相关。她往往进行长时间的调研工作, 在当地与不同人群进行接触, 以从中获取灵感。在其刚完成的作品《远山淡景》(2018)中, 我们透过Chantal Akerman式的长镜头, 以一种极度安静的方式观察了一位当地女性的生活。这种方式造成了一种介于虚构与纪录之间的状态: 我们貌似看到了这位身份特殊的女性生活的全部细节, 但又被遮蔽于她神秘的过去之外; 或者说, 女主人公仿佛是“活着的证物”, 而我们正在目睹那段历史的遗存与逐渐消逝。影片中的空间需要特别注意, 它们往往构成彼此冲突的关系: 安静的生活空间与喧闹的展示空间, 单色调的戈壁与色彩丰富的室内, 民族化的装饰与公共空间(台球厅)的去地域化。这种空间冲突形成了这部极为沉静的电影的节奏变化, 提示着时间在此的多重性。

#3

刘雨佳

手的沉默

单频 4K 录像

彩色，立体声

18'55"

2021

在《手的沉默》中，空间与物件、整体与局部、正面与背部，不断交替；对日常与自我的言说，对政治与他者的评述，轮序登场。由此，这部短片尽管将镜头投向纺织女工沉默的手，闲谈却打破了工厂制度与空间的界限，让更多的社会政治空间与画面空间互为振荡，提示着沉默的不可能性，从而以姿态/手势与言谈的双重奏勾勒纺织女工的日常，让劳作者的身体和心智同时在场，并将拍摄者和镜头，以至观众的凝视一齐拖拽到同一场域之下。与此同时，技艺与艺术，手工者与艺术家，劳动与创作之间的严格区分也在此场域之下趋于模糊。

#4

叶无忌

中亚日记

2018-2021

Phase0 (刀, 2021)

单屏录像

彩色，有声，循环播放

22'26"

Phase1 (纯粹的中亚, 2018-2020)

单屏录像

彩色，有声

22'46"

Phase2 (阿不力孜如是说道, 2019)

单屏录像

彩色，有声

10'10"

Phase3 (我的好友, 2018-2020)

单屏录像

彩色，有声

14'20"

《*中亚日记*》项目读物，彩色印刷，168p，2021

中亚日记由四个相对独立但又互相联系的影像和一份病例报告，五个部分组成 Phase 0, Phase I, Phase II, Phase III & A Case Report.

“Phase 0”呈现了一种原始又模糊的情绪。泛着寒光的刀刃能让人想到与它刺穿血肉有关的事件，但是它优美的形态和带来的情绪既遥远又美丽。“Phase I”像只有一个一个关键词但没有语法的句子。艺术家拍摄的影像和网络搜集的影像多屏拼接，这是关于“中亚”碎片的零碎又驳杂的印象。“Phase II”中使用的图像多来自于有关中亚的货币，明信片或老照片。

独白以“阿不力孜”的口吻进行叙述，一方面念念有词着一些片段的，有关历史的个人看法，另一方面涉及的知识有些混乱且支离破碎。“Phase III”是形象和叙事的，艺术家回忆着他的好朋友阿不力孜的友谊，但事实上，阿不力孜并不存在，这个人大概是艺术家找到的能够理解那个地区的所谓完美的“解决方式”，他结合了艺术家的经验和历史学习中所有最好的、具有最闪光的特点的人，甚至是有些英雄主义的化身。“A Case Report”（一份报告）是一份虚构的病例诊断报告。报告将故事画上句号，把关于阿不力孜的幻想归结于“政治抑郁”导致的精神分裂。整个项目中 Phase 0、1、2、3 和报告，是以一种愈加接近谜底的组合发展的。描述的对象和变得越来越具体和形象，最后降落在病例报告上。现场笼罩着整个展厅的声音来自“Phase 0”，艺术家希望声音也许可以在这个不停叙述，不停表达的现场之外，隐约传递一些无法轻易用语言描述的情绪。

除了以上部分外，《抓饭 Vol.6-中亚日记》作为“中亚日记”项目（2018-2021）的补充性读物，它从两端开始，在中间结束。读者可以将其作为项目的注释和内容的扩充，也可以将其视为创作者的日记和剪贴本。虽然没有目录和索引，但《中亚日记》的结构基本与项目中的影像叙事流程并行，以艺术家的经验作为原点，追溯了“中亚”及相关区域的独特历史以及相关遗产。项目中涉及的图像在读物中以某种“图集”的形式成为破碎而开放的叙事：这些素材来源于艺术家在实地走访和学习过程中搜集的各种资料，如新闻报道、书刊插图、文献地图、日常摄影等，这些素材互相穿插，有时紧密相关，有时相对松散。

另外，叶无忌的半虚构写作《失落的协会》（2021）通过历史事件，流言蜚语和口述历史的方式致力于描写、考察和塑造一个“现在已几乎无人提及”的秘密会社——“中亚抓饭协会”（Central Asia Palov-osh Society）（以下简称协会）。文章分4个小节平实地叙述了抓饭是何物、协会的起源与19世纪末20世纪初中亚情境的联系、协会的价值取向和实践方式和一些相关的佚事。

Phase0（刀, 2021）

今天从杨家坪轻轨站下来，我有意无意地瞥到了桥下有艾德莱斯绸数码印花的小摊。我14岁离开父母来到川美附中就学，刚刚那一瞥让我回忆起一件很久远的小事。

我和中亚人的第一次接触应该确是在2006年的杨家坪：一个大胡子的烤肉师傅唰地转过身来，举着刀冲我脸面露凶光，恶语相向。当时我立马意识到这一定有什么误会。我无法理解异域的语言，但对方神秘的戾气是真实存在的。那天回黄桷坪的路上，我惊惧地复盘刚刚的情景——如果他用那把美丽的刀向我袭来，我该如何是好？但今天回想起来：在人群中，他像一只受惊的野兽。

Phase1（纯粹的中亚, 2018-2020）

河流，山脉，地图，俄国小船，时区，郁金香，毛发，边界，棉花，湖泊，核爆……

Phase2（阿不力孜如是说道, 2019）

阿不力孜在给我的邮件里将对历史的看法如实叙述，带着有些说教的不满语气。涉及的知识支离破碎且有点冰冷。那些郁金香，西瓜，棉花，骆驼，白杨树并不独特，看起来和昨天相差无几。在一张19世纪的明信片上阿不力孜看到一个人像极了他的舅舅。

这东西不知从何处召唤了某种真实感并使他产生了重新感知现实的欲望。这也许撬动了他的知识系统，并让他不理智却毅然决然地开始迷失在自己的身世幻想中，这些幻想使他开始变得有点兴奋，他也开始意识到了可能的危险。他驱车三个小时来到草原上的山谷之中卧倒，可以看到远方一些属于天山山系的山峰。夏天，密布树木的山坡下各种不认识的花层层叠叠闪闪发光，一切非常平静，在风中摇曳。

Phase3 (我的好友, 2018-2020)

“第一次遇见阿不力孜是在重庆的时候……”艺术家一边回忆一边描述着他最好的朋友阿不力孜 (Abliz)，一位博学多才、品德高尚、待人真诚的好人。影像中，艺术家详述了他与阿不力孜的友谊。借此袒露了他对中亚地区民族、宗教和地域文化的痴迷，以及艺术家在尝试接近这一主体时所遭遇的欣喜、障碍和自身的他者化。

#5

马海伦

乌克兰

收藏级艺术微喷

60x40cm

2021

乌克兰

收藏级艺术微喷

37x57cm

2021

新疆时尚指南 (4幅)

收藏级艺术微喷

69x99cm

2020

男孩儿马力克 (2幅)

收藏级艺术微喷

28x43cm

2019

新疆牛仔

收藏级艺术微喷

100x67cm

2019

从2018年开始，马海伦离开生活了八年的纽约，回到家乡，用时尚摄影的镜头重新建立起与这片土地的联络。

在家人的帮助下，海伦从乌鲁木齐出发，去到了喀什，阿合奇与沙雅周边的许多村子：“我爸妈都是南疆长大的汉族，我也是在电视台一个多民族的大院里长大的。小时候我就对维吾尔族聚居很有兴趣，尤其是他们生活中所展现出来的独特的美的东西。”马海伦说故乡对自己的影响不仅仅是主题：“新疆的一切都是我熟悉，喜爱，并且深深影响我的东西。新疆有自己的颜色，那个颜色是阳光明媚的颜色，一切在阳光下饱和度都很高，还有点亮晶晶的。这些都会对我拍摄和颜色的选择造成影响，因为这是我看到的世界。”

面对“故乡”这一容易滑入深沉的题材，马海伦的作品不带有负担却充满感情和属于她的青年态度。十年间的变化是艺术家不曾经历的，但她难以复制的经历与经验，让“故乡”这一组照片同时有趣和富有当下意义。

提起小时候的故事，马海伦总能用细节打动我们：“邻居大妈们会把钱藏在长筒袜里；我总能从香水味儿判断出楼上的邻居阿姨是不是出了门。”在马海伦的“故乡”系列中，她用镜头捕捉到了新疆多民族聚居生活里那些容易被忽视的独特体验，并以尊重的方式传递和布满美的方式呈现了出来。

在新疆成为国际热点议题之时，海伦的照片成为一份不包含观点但包含体验经历的独特信息，成为了解与理解的这片土地和文明的重要渠道——时尚，亲切并充满活力。

#6

刘雨佳

寻宝

单频 4K 录像

彩色，立体声

53'14"

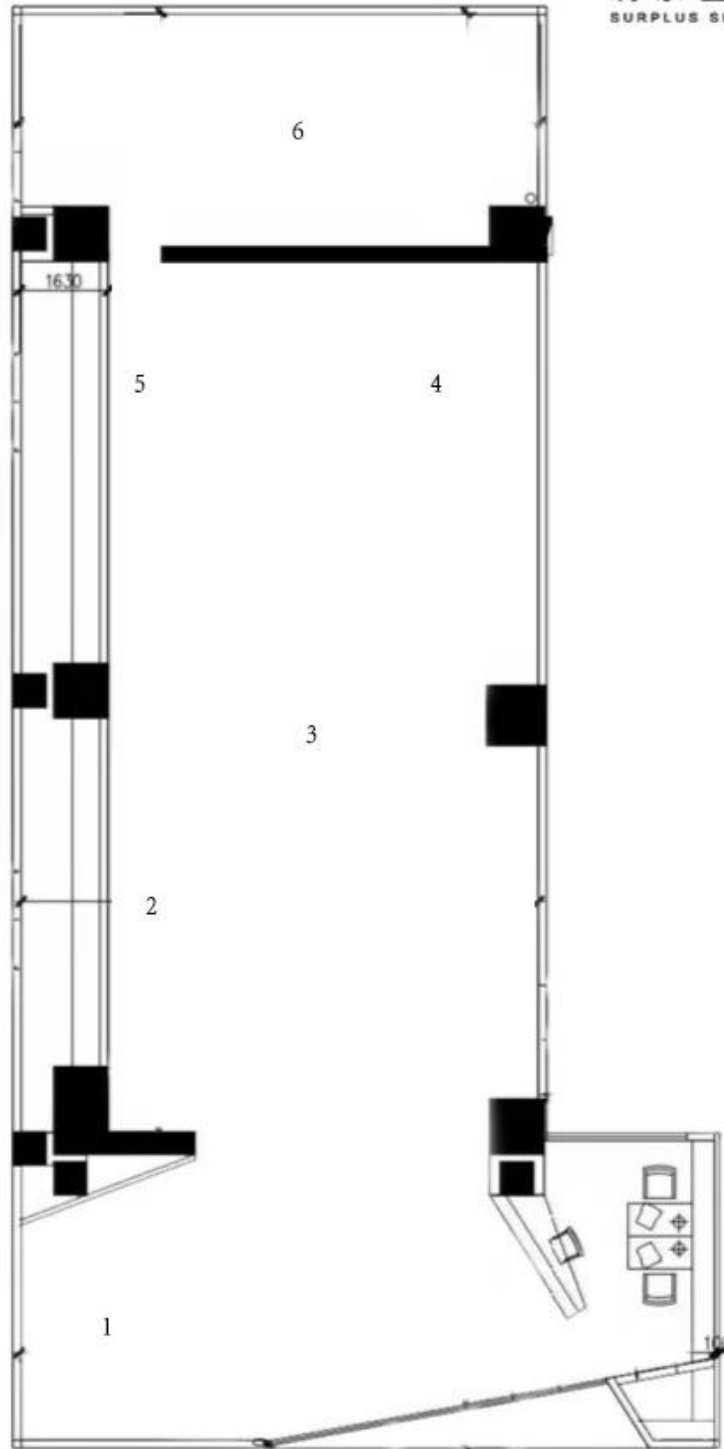
2021

《*Treasure Hunt* 寻宝》，这件影像作品围绕着深埋地下的“历史宝藏”与作为东方文化象征的“玉石”这两种宝物，展开了一次关于远征与发掘的叙事。

影像内容基于考古学家斯坦因在 20 世纪初期，在中国西北部(新疆、甘肃)的三次考古发掘及其所著作的考古日志以及艺术家于 2019 年冬季在新疆和田地区拍摄的玉石开采、挖掘以及玉石贸易。它探讨了“考古发掘”与“挖玉”这两种人类活动与地球深层所建立连接，想象我们看不见的地表内部的运动。以及“风和沙”作为一种浪漫的介质，它如何勾连起了消逝的历史与当下现实。

影像中上亿年的冰川、绵延的昆仑山脉，深邃的峡谷，干枯的河床、可怖的沙尘暴，远古的遗址、死寂的沙漠，这些风景构成了历史的景深，而在现实的废墟之上，艺术家重建了关于“寻宝”的想象。

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Infiltrate Slowly

Producer: Sui Qun

Art director: Lu Mingjun

Artists: Liu Yujia, Dan Li, Hailun Ma, Ye Wuji

Opening time: Nov. 20, 2021, 16:00PM

Duration: Nov. 20th, 2021 - Feb. 6th, 2022

Address: 2nd-floor Building F, Wuhan Living Room, No.8 Hongtu Avenue, Wuhan.

Since 2016, Yujia has made several visits to Xinjiang and completed a series of moving image works on related themes. From the very first *Black Ocean* (2016) to the later *The Pale View of Hills* (2018), to the recent *Treasure Hunt* (2021) and *The Silence of Hands* (2021), Yujia always turns her camera to the people, events and landscapes that have been away from the spotlight. In the intertwining and sedate collision between history and reality, under the switching between the epic long shot and the modest documentary lenses, she wrote down a travelogue of the voyage to the Northwest with her distinctive aesthetic style through the composed and poetic image language. This is not a humanistic intoning, nor a naturalistic imagination; what she is truly concerned about is how human desire, historical desire and ideological desire infiltrate into this land and the original existential structure of it.

Liu Yujia invited Li Dan, Ma Hailun and Ye Wuji to participate in the exhibition. Through different media such as moving images, photography and installation, they present a collection of observation, documentation and thinking about Xinjiang and Central Asia from various perspectives. The exhibition brims with their emotional attachment to this region, witnesses the connection between them and the characters in their works and demonstrates the friendship of these four artists. "*Infiltrate Slowly*", the title of this exhibition, derives from Li Dan's work of the same name; here, it functions as a metaphor for sentiment and will. It is this kind of sentiment and will that impels them to visit this "sacred land" constantly and recurrently and also forms as the driving forces of their artistic practice.

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Liu Yujia

Yujia Liu graduated from Sichuan Fine Arts Institute and obtained her master's degree from London College of Communication, University of the Arts London. She currently lives and works in Beijing. Liu Yujia's recent practice engages with moving images. Her video works and films explore the dialectical tension between documentary reality and fiction, examining the complex and mysterious dimensions of subjective experience in different social and political contexts. The artist shoots the "real life" scenes in a documentary way, meanwhile, the intimate and invisible dimension of "real life" could be revealed by her fictional or "fake" figures. Her recent practice reveals the fictional and illusory aspects of social reality, allowing the audience to experience reality as pure fiction.

Recent solo exhibitions include DRC No.12, Beijing (2021) ; Tang Contemporary Art Center, Beijing (2017, 2016) ; Shanghai Gallery of Art, Shanghai (2015) . Group exhibitions include the 11th Shanghai Biennial, PSA, Shanghai; University Art Gallery-University of Pittsburgh; Moss Art Center, Virginia, USA; 2019 Guangzhou Airport Biennale, Guangzhou; HOW Art Museum, Shanghai; UCCA DUNE Art Museum, Beidaihe; Julia Stoschek Collection, Dusseldorf , Germany; White Rabbit Museum, Sydney, Australia; CFCCA, Manchester, UK; Kadist Foundation, USA; OCAT Shanghai; OCAT Shenzhen, OCAT Beijing; Lianzhou Photo Museum, Lianzhou; Museum of Contemporary Art Yinchuan , Yinchuan ; Minsheng Art Museum , Shanghai. Her video works and films have been screened in Centre Pompidou, Paris and other museums and institutes around the world. She has been nominated for the 2018-2019 Porsche "Young Chinese Artist of the Year" Award.

Li Dan

Dan Li works with 3D simulation, interactive web page/video games, sound, video and installation. Her practice brings together the study on space and reflections on politics and ideology, drawing on her background as a professional journalist and training in contemporary philosophy. She is interested in spaces that lie between existence and non-existence, spaces that seem never to be reached, yet have existed in some way. Through such spaces, her art projects investigate the changes in geographic imagination, the Orientalist exoticization, the power of naming and the spatial embodiment of ideological changes. Taking the digital form, she experiments with how spaces can be re-imagined in a virtual age.

Ma Hailun

Hailun Ma was born in 1992 in Xinjiang, China. Inspired by the experiences of learning fashion photography in New York, she started to re-explore her hometown through her lens. In the artist's exploratory fashion artworks since 2018, Ma demonstrated a strong interest and unique perception of Xinjiang's trend culture, female fashion, and attributes of Chinese new generation.

Represented by Gaotai Gallery, Hailun Ma's artworks have been published in i-D, New York Magazine, Artinfo and other media. Her photography artworks have been exhibited in London, New York, Miami, HongKong and other cities. Ma received a bachelor's degree in photography in 2017, and a master's degree in fashion photography in 2018 from the School of Visual Arts. The artist's works are collected by many art institutions and individual collectors including M WOODS, Light Society, X Museum, and Don Gallery.

Ye Wuji

Wuji Ye was born in China in 1991. In 2013, he was hit by the sound of Rawap at the foot of the Flaming Mountain and got fascinated by it. Later, he became a member of the Central Asian Palov-osh Society (CAPS) and believed that Palov-osh was the most delicious food ever on this planet. Wuji's practice is not bounded to any single medium, he emphasizes the importance of investigating and researching external phenomena and digging his own feelings and interweaving the two in his practice. He likes using different coping strategies to explore the situations and scenarios that have the potential to transcend and transform itself. The strategies can be considered as a process of negotiation or a glitch that interferes with the mechanism. Wuji is interested in observing the pervasiveness of the myths, narratives and concept on which modern societies are built and by exploring the representation of them and seeking the politics of everyday life to discuss them. Since 2015, he mainly focused on the north and south of the Tianshan Mountain, Central Asia and the vast Eurasian continent connected with.

Partly of Wuji's works have been exhibited in G museum, Nanjing, CN (2021), Magician Space, Beijing, CN (2020) Yell Space, Chongqing, CN (2019); Arti et Amicitiae, Amsterdam, NL (2017); Kingsgate Project Space, London, UK (2016); National Gallery, Prague, CZE (2016); OCAT, Shenzhen, CN (2014). He received the honorary mentions of the jury, Start Point Prize in 2016.

#1

Li Dan

Please Watch Again

Includes a single video (09'17") and an video installation (with 3 videos, duration 03'19", 10'40", 00'36", fabric 415cm x 147cm, pins, a chair)

2021

Please Watch Again is a project about dust, dust-storm and dust-free room (cleanroom), exploring the changing discourses related to weather and dust, and the changes in geographical imagination. I created a video of a fake weather information program using material from a Chinese cleanroom simulation software company. *Please Watch Again* is a quote from the original weather information program, a command that indicates that the grand picture of change will be shown again. The viewer will watch it again and still seem to feel confused and lost. The useless sand (dust-storm) enters the "useful" center cities from the periphery. This is the aerial "risk" facing neoliberal cities. A cleanroom, on the other hand, is the ultimate in the absence of dust, an interior, a fragile body, while the cleanroom space is used to purify silicon from the sand to generate the digital world. It is tied to the politicization of semiconductor chips and Chinese nationalism.

The adjacent video installation is about territory, texture and geographical imagination. I visualized the dust-storm noise and made it into an Atlas silk (a silk from Xinjiang and Central Asia) and covered it on the TVs. This silk is translucent and when the video is played, one can view through the texture of the silk and also see the moiré pattern. The video on the right shows the process of making these textures, which is as much a hand job as making silk, but it is electronic, an abstract process. There is a virtual weather forecast opening in this video, and the "fish man" on the rotating earth is an imagination of the Sogdian people on the Silk Road. In the video on the left, Xiyangyang twitches in the face of the weather forecast and the sound of a sandstorm. Some golden pins pinned to the fabric suggest the trajectory of a 2002 sandstorm that started in Xinjiang, traveled via the Silk Road to Hohhot, Zhangjiakou and finally arrived Beijing. On the chair sits a Xinjiang desert "rose" (a stone from desert areas) that seems to have spilled out of the screen.

#2

Liu Yujia

The Pale View of Hills

Single Channel 4K Video

Color, Sound

38'26"

2018

Liu Yujia's latest projects are all related to the "borders" and the regions inhabited by the ethnic minority groups. She often gets her inspiration from conducting long-term research and coming into contact with various people in these areas. In her latest work, *The Pale View of Hills* (2018), we observe in extreme quietness the life of a local woman, through the kind of long takes typical

of Chantal Akerman. This approach generates a middle ground between fiction and documentation: we seem to be seeing all the details of this particular woman's life, but in the meantime her mysterious past is shadowed from us; in other words, the protagonist appears to be "living evidence" and we are witnessing the remains of her history and how it gradually dissolves. The spaces in the film are worthy of particular heed, since they often constitute conflicting relationships: quiet living spaces are contrasted with bustling display spaces, the monochromatic Gobi Desert with polychromatic interiors, and ethnic decor with delocalized public spaces (such as the billiards room and the dance hall). These spatial conflicts compose the rhythm of this extremely quiet video, and suggest a perturbed multiplicity of time here.

#3

Liu Yujia

The Silence of Hands

Single Channel 4K Film

Color, Stereo Sound

18'55"

2021

In *The Silence of Hands*, space and object, whole scene and detail, front and back alternates; while communication about the daily and oneself, thoughts on politics and the Other interweaves. Therefore, though the film turns its lens toward the silent hands of the female textile workers, their small talks break through the rule and boundary of the factory, allowing the social-political space echo with the imagery space, implying the impossibility of complete silence. Hence the duo of gesture and language constructs the daily life of the workers, making present both their body and mind. Furthermore, the photographers and the camera, even the gaze from the audience is involved into the same situation, which at the same time makes the rigorous distinction between technique and art, craftsman and artist, labor and creation become ambiguous.

#4

Ye Wuji

Central Asia Journal

2018-2021

Phase0 (Pichak, 2021)

Single Channel Video

Color, Sound, Loop

22'26"

Phase1 (The Interpretation of pure Central Asia, 2018-2020)

Single Channel Video

Color, Sound

22'46"

Phase2 (Thus Spoke Abliz, 2019)

Single Channel Video

Color, Sound

10'10"

Phase3 (My Friend, 2018-2020)

Single Channel Video

Color, Sound

14'20"

“Central Asia Journal” Artist Book, 168p, 2021

The *Central Asian Journal* consists of five relatively independent but possibly related videos and a case report. The five sections consist of "Phase 0", "Phase 1", "Phase 2" and "Phase 3" & "Case Report".

"Phase 0" shows a raw and ambiguous mood. The cold blades evokes the events associated with its piercing of flesh and blood, but its form and the emotions it brings are both distant and beautiful. "Phase 1" is like a sentence full of key words but without grammar. The images taken by the artist and collected from the internet are stitched together, it is a fragmented and mixed impression of the fragments of "Central Asia".

The images used in "Phase II" are mostly taken from currency, postcards or old photographs of Central Asia. The monologues are narrated in the voice of "Abliz", on the one hand reciting fragmentary, personal views on history, and on the other hand covering a somewhat confused and fragmented knowledge. "Phase III" is figurative and narrative, with the artist recalling the friendship of his good friend Abliz, who, in fact, does not exist and is probably the so-called perfect "solution" the artist has found to understand the region. " He combines all the best and most sparkling features of the artist's experience and historical learning, and is even the embodiment of some heroism. "A Case Report" is a fictional diagnosis of a case. It brings the story to a close, attributing the fantasies about Abliz to a schizophrenic state of "political depression". Throughout the project, Phases 0, 1, 2, 3 and the report develop in a combination that gets closer and closer to the answer to the puzzle. The objects described and become more and more concrete and specific, and finally landing on the case reports. The sound that envelops the whole space comes from "Phase 0", and the artist hopes that the sound may be able to convey some emotions that cannot be easily described in words.

In addition to the above, “Palov-osh vol.6-Central Asia Journal” is a supplementary reading to the *Central Asian Journal* project (2018-2021), which begins at both ends and ends in the middle. Readers can use it as an annotation and expansion of the project, or as a journal and scrapbook for the artist. Although there is no table of contents or index, the structure of book «Central Asia Journal» essentially parallels the narrative flow of the images in the project, using the artist's experience as a point of origin to trace the unique history and associated heritage of 'Central Asia'

and related regions. The images involved in the project become a fractured and open narrative in the form of an 'atlas' of sorts in the readings: the material is drawn from a variety of sources collected by the artist in the course of his fieldwork and studies, such as news reports, book illustrations, maps, everyday photography, etc., which are interwoven with each other, sometimes closely related, sometimes relatively loosely.

It is worth mentioning that Ye Wuji's semi-fictional writing *The Lost Society* (2021) is dedicated to describing, examining and portraying a secret society that is "now almost untold" through historical events, gossip and oral history. "The Central Asia Palov-osh Society" (hereinafter referred to as the Society). The article is divided into four chapters that give a down-to-earth account of what Palov-osh is, the origins of the Society in relation to the Central Asian context of the late 19th and early 20th centuries, the values and practices of the Society and some related stories.

"Phase 0":

Coming down from Yangjiaping LRT station today, I consciously or unconsciously caught a glimpse of a digital printing stall for Etles silk under the bridge. I left my parents at the age of 14 and came to study at here, and that glimpse brought back memories of a very old incident.

My first encounter with Central Asians must have been in Yangjiaping in 2006: a bearded kebab chef swiftly turned to me with a knife in his hand and a fierce look on his face. I immediately realised that there must be some kind of misunderstanding. I couldn't understand the language, but the mysterious hostility was real. On the way back to home that day, I replayed in horror what I had just been through - what would I have done if he had come at me with that beautiful knife? But today, looking back: in the crowd, he was like a frightened beast.

"Phase I":

Rivers, mountains, maps, Russian boats, time zones, tulips, hair, borders, cotton, lakes, nuclear explosions

"Phase II":

Abliz gave a factual account of his views on history, in a somewhat preachy, resentful tone, in the email he sent me. The knowledge was fragmented and a bit cold. The tulips, watermelons, cotton, camels, and poplar trees were not distinctive, seeming not much different from yesterday's. In a nineteenth-century postcard, Abliz sees a person that looks a lot like his uncle. This summoned a certain sense of reality out of nowhere and produced in him the desire to re-experience reality. This may have unmoored his knowledge system, causing him to irrationally yet resolutely become lost in his own fantasies. As these fantasies made him more radical, he also began to realize the potential danger. After driving for three hours, we arrived at a valley in a grassland and laid down, with the Tianshan Mountains visible in the distance. In the summer, the layers of winking flowers, whose names I did not know, covered the densely wooded slopes. Everything was very tranquil, swaying in the breeze."

“Phase III”:

“I met Abliz in Chongqing for the first time.....”Artist recalls and describes his best friend , a good man who is knowledgeable and talented, kind hearted, and treats others sincerely——Abliz, a while dwelling on their friendship. It reveals his obsession with the ethnic, religious and regional culture of Central Asia, as well as the multiple experience of the joy, obstacle and othering that artist encounter when trying to approach these subjects.

#5

Ma Hailun

Uruklyn

Inkjet Print

60x40 cm

2021

Uruklyn

Inkjet Print

37x57 cm

2021

Xinjiang Fashion Guide (4 pcs)

Inkjet Print

69x99 cm

2020

MALIK (2 pcs)

Inkjet Print

28x43 cm

2019

Xinjiang Cowboys

Inkjet Print

100x67 cm

2019

“My parents are both Han Chinese who grew up in Southern Xinjiang. I also grew up in a multi-ethnic family compound that belonged to a TV station. I was fascinated by my Uyghur neighbors when I was young, especially the unique beauty of their daily lives.” Hailun Ma returned to Xinjiang in 2018 and decided to use her lens to record the beautiful “hometown” from her memory. With the help of her family, Hailun visited many villages around Kashgar, Akqi, and Xayar.

When talking about how she drew inspiration from her hometown, Hailun commented: “I am familiar and in love with everything about Xinjiang, which, in turn, profoundly affects my works. Xinjiang has a unique color. The color is shiny and bright with a high degree of saturation and a little sparking under the sun. These factors exert an impact on how I shoot my photos and choose my colors because this is the world in my eyes.”

Artists and photographers are apt to heavy feelings when presenting themes like her hometown. Her works do not carry that heaviness, yet reveal her emotions and attitudes. Although she did not experience the changes in her hometown within a decade, the “Hometown” photos kept pace with the times owing to her irreplaceable experiences.

When talking about the anecdotes from her childhood, Hailun always impresses us with specific details: “Aunties in our neighborhood always hid the money in their stockings. I could always tell whether aunties from upstairs went out or not based on the smell of perfume.” In her exhibition “Hometown”, Hailun has captured the unique yet easily overlooked experiences of the multi-ethnic compact lives in Xinjiang through her lens and presented the photos in a beautiful and respectful way.

While photographs of Xinjiang’s Uyghur population have become a flashpoint for discussions of human rights in recent months, Ma hopes to add more nuance to the wider world’s understanding of Urumqi and Uyghur culture from the perspective of street-level fashion. “My hometown is so different from New York City, even from most other cities in China,” she says, adding: “I want people to know this place and love it as I do, to feel it as I feel. And that’s also what photography means to me — to share a memory, share a new place, a culture, a lifestyle, or even a piece of clothing.”

#6

Liu Yujia

Treasure Hunt

Single Channel 4K Film

Color, Stereo Sound

53’14”

2021

Themed with ***Treasure Hunt***, this film develops its narrative from two stories, one is ‘Aurel Stein’s Archeological Excavation in Khotan, Xinjiang, in the early of 20th Century, a colonial era’, the other is ‘Khotan Jade, as a symbol of East Asian Culture’.

It explores the human activities of Archeological Excavation and Jade Digging. To establish a connection to the deep layers of the earth, feeding our perception with its invisible movements. And also This film explores the ‘Wind’ and the ‘Sand’, as a romantic natural medium, how they connect the faded past that buried under the desert with our present times.

The landscapes in the film are worthy of particular heed. The hundreds of millions of years old glaciers, the stretching Kunlun range, the deep gorges, the dry-up riverbed, the terrible sandstorms, the ancient ruins site, the dead desert, the abandoned jade fields and huge machines. All these landscapes constitute the historical depth of field. And the artist, working like an archeologist, try to dig up the vanishing memories and build up an imagination about *Treasure Hunt*.

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