

灵魂猎人

出品人：睦群

策展人：鲁明军

艺术家：陈轴，麻剑锋，曼纽尔·马蒂厄(Manuel Mathieu)，邱瑞祥，王拓，袁中天，朱昶全

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“灵魂猎人” (Soul Hunters) 源自丹麦人类学家拉内·韦尔斯莱夫 (Rane Willerslev) 的同名著作。在这部经典的民族志中，拉内考察了生活在西伯利亚东北部科里拉河上游地区一个鲜为人知的“土著”尤卡吉尔人的生存结构和精神世界。拉内发现，“尤卡吉尔人仿佛生活在一个“镜厅”的世界，在这里，人、动物与神灵共同居住，也因此，他们被认为是无穷无尽的互相模仿的双面体。这其中，人其实处于一个“中间状态”，他们的灵魂既是有形的也是无形的，身心一体，既是个体自我也是再生的他者”。

对于今天的我们而言，尤卡吉尔人的“镜厅世界”不是一个特殊的孤例，其并不乏普遍的镜鉴意义。尤卡吉尔人眼中的“万物有灵”并非赋予物（包括动物）自主权利和自由意志，更不是“反人类中心主义”，它贡献给我们的是人、动物与神灵之间一种相互模仿式共存的可能。拉内发现，在这里，猎人与猎物相互模仿，麋鹿的人性不是作为动物本身的一种属性来体验的，而是处在相互模仿的关系位置上。尤卡吉尔人不敢肯定说麋鹿是人，但他又必须这样说，因为如果他否认动物的意识、意向和情感能力，那他就会否认自己具有这些能力。没有猎物就没有猎人，就如同没有死者的灵魂就没有生者一样。因此，猎人的恐惧并非只是来自猎物的威胁，还有猎物主神。所以，猎人还有另一个身份，即萨满。对他们而言，猎物的获取本质上是与神灵的一种交换所得。而维系神灵与作为萨满的猎人之间亲密关系的并非信仰，而是性。

“每当尤卡吉尔人在狩猎中运气过好的时候，他们都会怀疑自己被神明爱上了，因为神明试图通过给予猎物的方式向自己示好，从而最后杀死自己将自己的灵魂带到神明面前与神明共同生活，因此一个运气极好的猎人必须及时收手，否则将会面临死亡之灾”。在这里，人可以赋予动物以情感和意志，也可以视为一种灵物；反之，神灵可以化身为入，也可以附着在动物身上。

展览邀请了陈轴、麻剑锋、曼纽尔·马蒂厄(Manuel Mathieu)、邱瑞祥、王拓、袁中天、朱昶全七位艺术家参加。陈轴的《活生》(2017)和《在梦》(2018)是他早期的两部实验短片，《活生》中，一对百年前的灵魂正在一个墓园中讨论活着的感觉，一个年轻人正在接受采访，他被问及什么是记忆。《在梦》中，一个灵魂在山野里给一具骷髅拍照，一个婴儿在沉睡。麻剑锋带来了一组异形绘画，在这里，他模仿的是作为信徒的工匠是如何制作和描绘经幡的，同时我们也可以将其想象为几万年前岩洞壁上动物形象的刻绘者。来自海地的艺术家曼纽尔·马蒂厄始终将自己视为巫毒教之子，对他而言，绘画就是一种巫毒的仪式。而邱瑞祥笔下的这些晦暗的形象，连他自己也无法确定他们到

底是人，还是物，还是鬼魂。

在影片《亲近更近》中袁中天拼凑出母亲王清丽于1993年去泸沽湖的探险经历，编织了一部有关亲密性、定居殖民主义、母系制度、旅游业以及艺术市场的重叠叙事。《通古斯》是王拓东北四部曲中的第三个篇章，同样是一部多时空的重叠叙事。影像呈现了多组身处不同地理坐标的人物在各自的归乡途中所产生的时空关联。“身处不同历史线索的角色们，在各自的斗争中唤起了跨越时空那不可思议的同步性。正是在这里，他们透露着对世界永恒混乱的认识”。就此，朱昶全在新作《我伪装起来了，就在你面前》中将视角投向人类的起源——猴子，这更像是一次终极的拷问，但事实上，影片中的“百目猴”是一个数字化的形象，现实世界中，它只是一个数据。它是可替代的，可以是石头、树叶、光，或没有形象。从另外一个角度，它其实也在模拟或再现一个人、物（数据）和神灵之间彻底失去界限的世界。

展览现场制造了一个诸如尤卡吉尔人的“镜厅”一样的世界，然而，这里的问题是，如何才能使人既不能与他人——包括人与非人、生者与死者等——相分离，同时又能守护住自己的意向和能动性呢？

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陈轴

1987 年出生于中国，现生活工作于上海。陈轴的创作综合影像，绘画和写作，他认为我们用定义建造了世界这所监狱，而自由是定义生成之前的不确定态。艺术创作的使命正是通过揭示定义的荒唐性从而瓦解其所构建的牢笼。陈轴的创作围绕着囚禁和解放，一方面描述当代生活中的死亡属性，同时以幽默的方式拆解固有经验，释放世界本来的不确定态。

他的首部长篇电影《模仿生活》(2017) 获得哥本哈根纪录片电影节新视野奖，韩国 DMZ 电影节亚洲视点奖，并入围 61 届伦敦电影节。作为艺术家他入选了 ArtReview Future Greats 2018。

他最新的个人项目《蓝洞》在白立方香港展出 (2018)。他的个展包括：“平静，7”拾万空间，北京 (2019)；“考夫曼”艾可画廊，上海 (2014)；“I’m not not not Chen Zhou”，魔金石画廊，北京 (2013)；“讨论”，站台中国，北京 (2009)。他最近参与的群展包括：“Age of You”多伦多当代艺术美术馆 (2019)；“Emerald City”，香港 K11 艺术中心 (2018)；“寒夜”，北京尤伦斯当代艺术中心 (2017)；第二届亚洲录像艺术与电影论坛，首尔国立当代美术馆 (2017)；“我们之后”，上海 K11 美术馆 (2017)。

麻剑锋

1983 年出生于浙江，2007 年毕业于中国美术学院壁画系，2012 年毕业于德国柏林艺术大学美术系获大师生，现生活、工作于北京。

麻剑锋擅长利用日常生活中的废旧材料素材进行创作，通过造型、拆解、组合的手段打乱材料及其中固有元素的秩序，以绘画装置的呈现方式，制造出混沌而充满歧义能量的戏剧化场域。

近期重要展览：“在时间里”，三明治画廊，布加勒斯特，罗马尼亚 (2021)；“麻剑锋：不可调和”，魔金石空间，北京，中国 (2021)；“植物时间”，69 CAMPUS 艺术中心，北京，中国 (2021)；“记忆术+记忆宫殿”，OCAT 深圳馆 x 华·美术馆，深圳，中国 (2021)；“绘画无声”，泰康空间，北京，中国 (2021)；“恶是”，蜂巢当代艺术中心，北京，中国 (2020)；“库特卖会”，三明治画廊，布加勒斯特，罗马尼亚 (2019)；“幽灵岛”，I: project space，北京，中国 (2019)；“极限混合”，广州空港双年展，广州，中国 (2019)；“麻剑锋——金银岛”，GAO 画廊，伦敦，英国 (2019)；亚洲文化殿堂，光州，韩国 (2018)；“U 型回廊”，激发研究所，北京，中国 (2018)；“例外状态：中国境况与艺术考察”，UCCA 尤伦斯当代艺术中心，北京，中国 (2017)；“MA”，应空间，北京，中国 (2016)；“永不抵达”，OCAT 西安，西安，中国 (2014)；“墙”，东画廊，上海，中国 (2013)。

曼纽尔·马蒂厄

1986 年出生于海地太子港，2016 年毕业于伦敦大学金史密斯学院，获艺术硕士学位。马蒂厄 2020 年在蒙特利尔美术馆和多伦多核电站当代美术馆举办个展，曾参加巴黎大皇宫、华

盛顿博物馆、伦敦当代艺术学院、北京 HdM GALLERY 和伦敦高古轩画廊等重要美术馆和画廊的群展项目。作品被鲁贝尔家族、纽约摩根大通集团、Longlati 基金会纳入收藏，同时被加拿大和海地纳入国家收藏。2022 年夏天 Longlati 基金会将会在上海空间举办曼纽尔·马蒂厄的全新个展。

邱瑞祥

1980 年出生于陕西，2003 年毕业于西安美术学院，现工作生活于西安。邱瑞祥在绘画的“内部”工作，他基于传统绘画的形式语素和历史性机制展开他的想象。其画面题材多来自日常记忆与生活的瞬间，但并非直接转译这些具体底本，而是将不同的图像、符号进行剪裁、变形和重置，构建一个带有某种神秘感和象征性的瓦格纳式的舞台。

近年主要个展：接触，站台中国当代艺术机构，北京，中国（2021）；深渊，OCAT 当代艺术中心西安馆，西安，中国（2018）；兔子、巢穴和谷仓，站台中国当代艺术机构，北京，中国（2017）；邱瑞祥，站台中国当代艺术机构，香港，中国（2015）；自视，站台中国当代艺术机构，北京，中国（2014）；无题，方音空间，北京，中国（2010）。

近年主要群展：逍遥游，站台中国当代艺术机构，北京，中国（2022）；2021 迎春画展，站台中国当代艺术机构，北京，中国（2021）；记号，密域，世界中心，千虎溜 ART SPACE，西安，中国（2021）；站台中国十五周年特展，站台中国当代艺术机构，北京，中国（2020）；恶是，蜂巢当代艺术中心，北京，中国（2020）；丛林 III——寻常，站台中国当代艺术机构，北京，中国（2017）；单行道——李文栋&魏业兴收藏展，OCAT 当代艺术中心西安馆，西安，中国（2016）；常青藤计划 2015•中国青年艺术家年展，今日美术馆，北京，中国（2015）；绘画展——第二部分，Galerie Rudiger Schoettle，慕尼黑，德国（2015）；与绘画有关，OCAT 当代艺术中心西安馆，西安，中国（2014）。

王拓

成长于中国长春，现工作生活于北京，他的艺术实践以影像、行为、绘画为主并涉及多种媒介。通过在预设情境下，对他人真实生存经验以及文献行为化的介入，来揭示当代人类境遇与精神遗产之间不稳定的关系。王拓的作品经常基于对已有的文献（如文学、电影、戏剧、美术史）的引用来建立一个多重叙事的情节迷宫。在那里，有关当代社会的戏剧化的、幽默而荒诞的成分被展示出来。王拓的实践也同时探讨了人造观念和意识形态是如何从其历史背景中生发而出并与持续变化的社会状况相适应的主题。

王拓近年在 UCCA 尤伦斯当代艺术中心，北京；Present Company，纽约；Salt Proiect，北京；泰康空间，北京，举办了个展，并参加了在韩国国立现代美术馆，首尔；尤莉娅·施托舍克收藏，杜塞尔多夫；巴登巴登国立美术馆，巴登巴登；皇后美术馆，纽约；Zarya 当代艺术中心，符拉迪沃斯托克；上海当代艺术博物馆，上海；OCAT，上海/深圳；昊美术馆，上海；时代美术馆，广州；国立台湾美术馆，台中等机构举办的群展。王拓曾为纽约皇后美术馆 2015 至 2017 年度驻馆艺术家，并于 2018 年获授“三影堂摄影奖”，同年获北京国际短片联

展“杰出艺术探索奖”和“玲珑塔”短片奖，2019年获授青年当代艺术乌镇奖，2020年获授旧金山卡蒂斯特支持的研究驻地。

袁中天

毕业于伦敦建筑联盟学院(AA)和美国明尼苏达大学。即将到来的展览包括：广东时代美术馆(2022)；伦敦 V.O Curations (个展，2022)。近期展览包括：上海当代艺术博物馆(2021)；伦敦 Somerset House(2021)；伦敦 ArtReview(2021)；北京 OCAT 研究中心(2020)；湖北美术馆(2020)；武汉 K11(2020)；威尼斯建筑双年展希腊馆(2018)。他们曾获得 2021 年伦敦电影机构 (Film London) FLAMIN 奖，武汉 K11 新锐创作奖，华宇青年奖入围，和 2020 年 OCAT 研究中心研究型策展项目奖，Aesthetica 艺术奖的获得者。袁中天目前是美国萨凡纳艺术与设计学院(SCAD)的访问艺术家讲师。

在沉浸式研究和表演的引导下，袁中天的近期作品通过在具体地点重塑声音，档案图像和叙事来建构新的集体神话和寓言。其中包括：由生态学、人类建设和移民的交织中产生的物种变异；音乐灵媒对殖民叙事超自然地重构；以及由一位消失的朋克音乐青年所触发的，对记忆和抵抗的搜寻。通过诉诸感官与情绪的研究与剪辑，袁中天的作品试图重新想象，挑战和建构既有的身份等级，线性叙事和权力结构。

朱昶全

1989 年生于山东，2014 年毕业于中国美术学院跨媒体艺术学院，获学士学位，2017 年获得第五届年华宇青年艺术奖评委会特别奖，现生活、工作于杭州和上海。他的近期个展包括：“狂草狂草”，浙江美术馆，杭州，中国(2020 年)；“朱昶全：一个动作的历史，2019”，美狮美高梅世博广场，澳门(2019 年)；“一个动作的历史”，OCAT 上海馆，中国(2018 年)；“有头无脑”，Vanguard 画廊，上海，中国(2017 年)。此外他近期参加的群展包括：“影集 Durational”，Vanguard 画廊，上海，中国(2021)；“音画障”，PPPP 空间，北京，中国(2019 年)；中国当代艺术年鉴展，北京民生现代美术馆，北京，中国(2019 年)；“后南宋王朝”，金杜艺术中心，北京，中国(2018 年)；“中国新影像— 2010 年以来的新态度”，成都，中国(2018 年)；“怜悯派对”，睡眠中心，纽约，中国 (2018 年)；“一个历史的动作”，OCAT 上海馆，中国(2017 年)；“室内宇宙”：2017 华宇青年奖入围艺术家群展，华宇艺术中心，三亚，中国(2017 年)；“例外状态：中国境况与艺术考察 2017”，尤伦斯当代艺术中心，北京(2017 年)。

朱昶全从分析人的日常生活来介入艺术活动。他想通过分析影响人的日常行为中种种潜在因素来揭示当下日常生活的规律。他认为影像的效力并非源于自身承载的意义，而是缘于它们的潜在力量，能够释放观者自身积累的经验，并能在这巨大的社会机器运作之中更加自觉。他认为事情的发展绝非单线性的，“全因素叙事”是艺术家对影像创作的理解，把影像与空间中的日常物品通过戏剧、动画、装置、绘画等各种形态生成新的叙事关系。

#1

袁中天

1815

单频影像（彩色，有声）

8分35秒

2019-2020

由武汉 K11 支持

即使在我们精疲力竭地与生态危机的叙述作斗争的当下，许多神话仍然存在于我们的世界中。1815年，印度尼西亚坦博拉火山的喷发改变了当地和全球的历史，而在时任英国殖民官僚斯坦福·莱佛士(Sir Stamford Raffles)撰写的原始记录中，却充满了伪科学的叙述和轶事。将罗斯玛丽·布朗(Rosemary Brown)作为音乐灵媒，这部作品尝试重新想象火山喷发的情境与后果。伴随着布朗有关她与贝多芬合作的讲述，观众将跟随影像前往数个场景：基于斯坦福·莱佛士的官方记录，使用 CGI 技术重构的坦博拉火山喷发时的景象；旅滇美国传教士的诗句，和战争，饥荒和鸦片的图像交织在一起；乌云密布的夏日，小说家玛丽·雪莱(Mary Shelley)溺于日内瓦湖中；最后，在火山喷发造成的黑暗中，布朗滔滔不绝地，催眠般讲述着贝多芬的生命与音乐。

#2

袁中天

亲近更近

单频影像（彩色，有声）

10分钟

2020-2021

由北京 OCAT 研究中心支持

《亲近更近》取材于艺术家的母亲王清丽于1993年去泸沽湖的探险经历。同样作为一名艺术家，王于泸沽湖旅行的次年创作了四张名为《母亲湖组画》的作品，这些作品在之后的销售过程中遗失，了无踪迹。以自己和母亲之间的亲密对话为结构，艺术家在《亲近更近》中编织了有关亲密性、定居殖民主义、母系制度、旅游业和艺术市场的重叠叙事。在这部影像作品中，艺术家本人及他母亲的绘画、档案照片、西方历史画、一些诗句、摩梭族原住民的音乐和举办仪式时的环境音被剪辑或拼贴在一起。通过这种方式，艺术家得以重新想象母亲已经消失的原作，并试图还原或重构她1993年到达泸沽湖时所感受到的情境。

#3

麻剑锋

XYZ

pvc 绘画

25.2x600cmx7 件

2022

线条与字母的连接中，图像得到了意义，字母却失去了它的中性立场。经幡式的形态象征从

上至下的权利意识，但离个人意志越来越远，下沉或者上升。

#4

陈轴

活生

高清数字 1080P

12分50秒

2017

鸣谢：亚洲新西兰基金会，Blue Oyster 艺术项目空间

在一个墓园中，有一对百年前的灵魂在讨论活着的感觉，有一个年轻人正在接受采访，他被问及什么是记忆。

在梦

高清数字 1080P

5分57秒

2018

一个灵魂在山野里给一具骷髅拍照，一个婴儿在沉睡。

#5

邱瑞祥

薄片

布面油画

30x35cm

2011

巢穴 2

布面丙烯

100x120cm

2014-2015

固定

布面油画

27.5x35.5cm

2011-2012

无题 3

布面油画

29.5x25cm

2015

无题

布面丙烯
40x30cm
2012

无题

布面油画
30x30cm
2017-2018

无题

布面丙烯
27x35cm
2010

“邱瑞祥的作品偏爱昏暗的色调——有时是非常黑暗的——使其作品呈现出一种有时让眼睛和感官难以捕捉的清醒。他用极其诚恳的态度处理他的绘画内容，也就是他所要传达的东西，这种本能不会在意识上受到任何既定风格的约束，也无意符合任何的潮流趋势。邱瑞祥既不拘泥于绘画史之下的传统表达，也不以突破性的革新作为创作目标。从表面上看，他所描绘的人物并不具备鲜明的时代性——事实上，他们的服饰很容易让人误以为参考了历史或民族服饰。真正赋予这些人物当代性的是他们所呈现的心理状态，这也是这些作品最宝贵、最具洞察力和表现力的方面。邱瑞祥的探索以人性为基础，让人类的脆弱性和矛盾性暴露无遗。这些作品因此具有了永恒性，亦成为这位专注到极致的艺术家最独特的表达。观众只需要去看，去参与，让他们的想象力或经验引领他们去解读。然而，这些作品依旧是难以理解和阐释的。”

——凯伦·史密斯（艺术评论家，策展人）

#6

曼纽尔·马蒂厄

创世纪

布面综合材料
180x150cm
2019

目击者

纸上铅笔水彩炭笔
13x14cm
2018

头

纸本铅笔水彩炭笔
22.9x21.6cm

2019

乌黑

纸本综合材料

16.5x20.32cm

2018

Ekur(关于 Wols 的研究)

纸本综合材料

15.2x17.7cm

2018

作为一名以绘画为主要媒介的艺术家，曼纽尔·马蒂厄（Manuel Mathieu）在接受西方学院艺术教育的同时也深受其祖国海地传统艺术、习俗、神话及历史的影响。海地是多种文化融合的国家，拥有非洲艺术的根基同时深受美国土著文化和欧洲电影美学的影响。受海地一种擅长将人物抽象化并纳入巫毒教的象征的「圣索莱尔画派（Saint-Soleil School）」的影响，马蒂厄的创作以抽象绘画作为基础，又一定程度上融入弗朗西斯·培根（Francis Bacon）最著名的不确定性的表达方式。他对探索海地社会、政治、暴力事件有着浓厚的兴趣，描绘这些历史事件及渊源更成为其创作的重要主题之一，尤其是关于杜瓦利埃王朝（Dynastie des Duvalier）的故事——1957年到1986年，弗朗索瓦·杜瓦利埃和让-克洛德·杜瓦利埃父子对海地进行了长达29年的独裁统治，结束的一年适逢马蒂厄出生。

马蒂厄的创作侧重于情感的释放而非客观描述，借鉴了海地艺术中对自然和宗教象征元素提取的传统，再以扭曲的人物形象去表达关于创伤和记忆的痛苦、孤独、脆弱及对抗，而这一切“都将带领我们踏上一段因脆弱和不断变幻带来无限快乐与目标的旅程”。马蒂厄在创作时会运用擦印的技巧将颜料涂抹在画布上，然后有条不紊地进行刮下再涂抹，整个绘画过程的物理性唤醒了绘画另一种本身潜在的力量。而作品中关于政治分歧及其造成的动荡与暴力的反映为观者创造了空间去反思海地的历史，同时思考因铭记而产生的不同未来。

#7

朱昶全

钉子既是猴子，也是钉子

雕塑

树脂（材料可变，铁，铜等）

尺寸可变

Ed. 5+1AP

2021

猴子既是猴子，也是钉子

雕塑

锡铋合金

尺寸可变

Ed. 1

2021

是我来访

雕塑

锡铋合金

尺寸可变

Ed. 5+1AP

2021

从未见过任何事物迷失方向

数字模拟影像

双声道

3840x2160p

8 分钟

50F

Ed. 5+1 AP

2021

我伪装起来了，就在你面前

影像

双声道

3840x2160p HD

10 分钟

Ed. 5+1 AP

2021

花园晃

行为

彩色，有声

1920x1080p

10 分钟

Ed. 5+1 AP

2021

朱昶全的认知实验不局限于电脑渲染的虚拟空间，他意在将“全因素叙事”的框架和方法投射到现实中去。展览中的铸造金属板和雕塑正是观念在空间中蔓延的锚点，它们通过与图像内容的关联和互文，形成了统摄全局的观念场。在此基础上，艺术家使用钉子作为意向，将有强大冲击力和声响的钉枪射击作为一种姿态，进一步地将观念深深烙印在空间中并强调前者在现实中的存在。

在录像中，艺术家创造了一座花园，并将它作为演绎观念的场域。花园里，苹果、蛇、渡鸦、猴子等带有象征性和寓言式的形象成为了“引路者”或者认知的参照，围绕它们的讲述、行动或者视角的切换，观看的双眼得以借助不同的维度和视角进入花园这个场域，从而组建认知。无论录像还是雕塑，艺术家都在其中嵌入了如同“编码”一般的信息，它们可能以符号、故事、

图像、摩斯密码、乐谱等形式存在；这些信息作为变量，影响着整个花园的拓扑关系。与此同时，朱昶全的录像和现场都在试图打破以时间线索为主导的线性叙事，作品的组成部分形成互文，每一个部分，乃至每一个元素，都可以作为整个作品场域的入口。

#8

王拓

通古斯

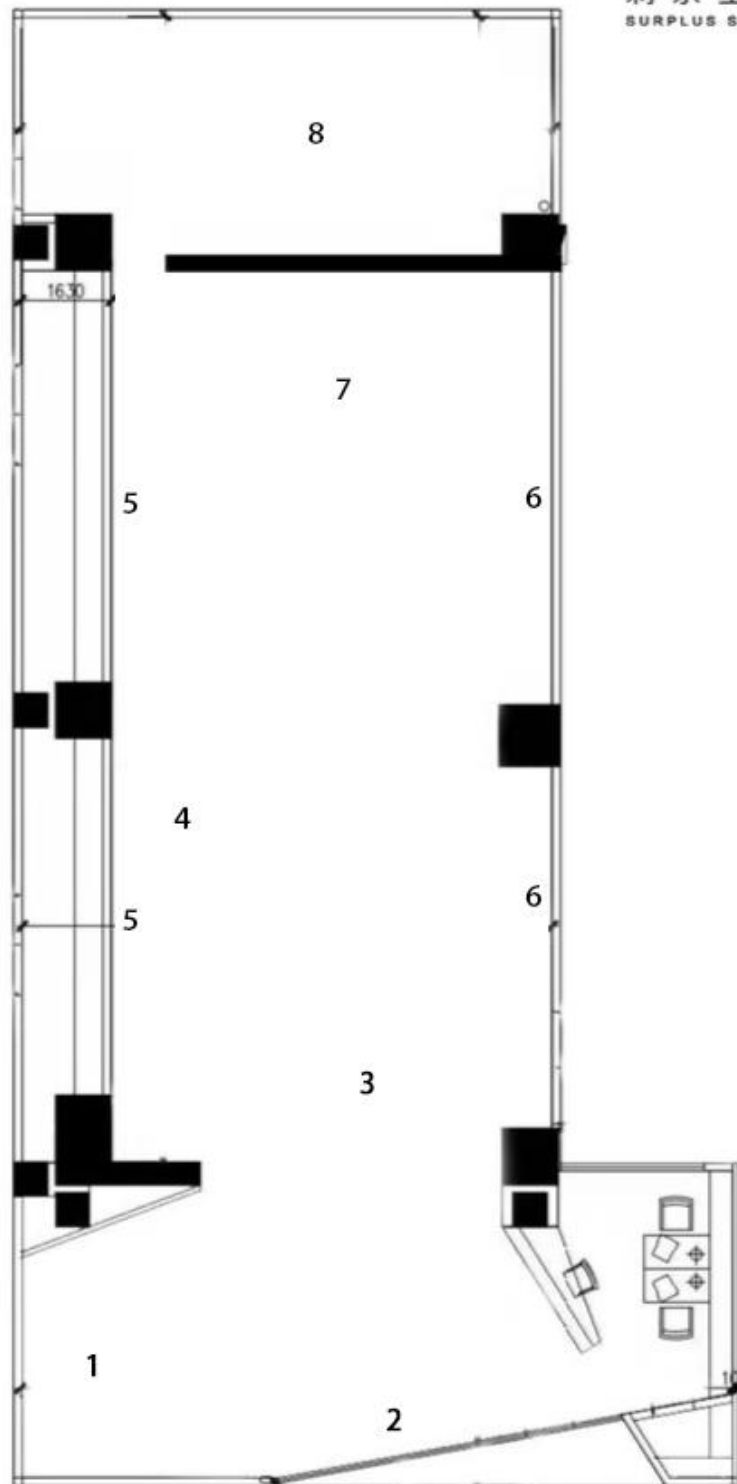
单频 4K 影像（彩色，有声）

66 分钟

2021

作为王拓的《东北四部曲》中的第三个篇章，《通古斯》的主要故事线于 1948 年东北土地上一段隐秘却具架空感的历史中展开。两位朝鲜籍士兵试图出走长春返回家乡济州岛的途中，逐渐意识到自己所处的时空与彼时处于韩战阴影下正发生“济州岛事件”的济州岛相重叠，东北亚的两重不同时空由于相似的历史际遇在此处相遇。与此同时，一个拒绝逃离长春城的中年学者，在极端饥饿的幻觉中重回 1919 年，于潜意识中与五四运动中牺牲的郭钦光之鬼魂隔空对话并展开了一场游历，最终面对纠缠其一生的现实困惑作出了新的抉择。在这些几乎不被历史看见的叙述中，一个被深陷历史创伤中的心灵力量所重塑的东北亚现实缓慢显露出来。

剩余空间
SURPLUS SPACE



Soul Hunters

Producer: Sui Qun

Curator: Lu Mingjun

Artists: Chen Zhou, Ma Jianfeng, Manuel Mathieu, Qiu Ruixiang, Wang Tuo, Yuan Zhongtian, Zhu Changquan

Duration: March 27th - June 26th, 2022

Private View: 4pm, March 27th 2022

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

"Soul Hunters" is derived from the eponymous book by Danish anthropologist Rane Willerslev. In this classic ethnography, Rane examines the subsistence structure and spiritual world of the Yukaghir, a little-known "indigenous" people living in the upper Kolyma River region of northeastern Siberia. Rane finds that "the Yukaghir seem to live in a "hall of mirrors", where humans, animals and spirits co-inhabit, and are therefore considered to be endless imitations of each other. Among them, human being is actually in an "in-between state", where their soul is both tangible and intangible. Their body and soul are one, and they are both the individual self and the regenerated other".

For us today, the "hall of mirrors" of the Yukaghir is not an isolated case, so there is no lack of universal mirror significance. The "animism" in the eyes of the Yukaghir does not confer autonomous rights and free will on things (including animals), nor is it "anti-anthropocentrism". What it contributes to us is the possibility of a mimetic coexistence between humans, animals and spirits. Rane finds that here the hunter and the prey imitate each other, and the humanity of the elk is not experienced as an attribute of the animal itself, but in a position of the relationship of the mutual imitation. The Yukaghir cannot say with certainty that the elk is human, yet he must say so because if he denies the animal's capacity for consciousness, intention and emotion, he denies himself of these capacities. There is no hunter without prey, just as there is no living without the soul of the dead. Therefore, the hunter's fear is not only from the threat of prey, but also the main god of prey. So hunters have another identity, namely, the shaman. For them, the acquisition of prey is essentially an exchange with the gods. And it is not faith, but sex, that maintains the intimacy between the gods and the hunters as shamans.

"Whenever the Yukaghir have too much luck in hunting, they suspect that they are loved by the gods, because the gods try to do them favor by giving them prey, thus finally killing themselves and bringing their souls to the gods to live with. So an extremely lucky hunter must stop in time or he will face the disaster of death." Here, people can endow animals with emotion and will, and

animals can also be regarded as gods; conversely, gods can incarnate as people, or attach themselves to animals.

The exhibition features seven artists: Chen Zhou, Ma Jianfeng, Manuel Mathieu, Qiu Ruixiang, Wang Tuo, Yuan Zhongtian, and Zhu Changquan. Chen Zhou's *Alive Game* (2017) and *In Dream* (2018) are two of his early experimental short films. In *Alive Game*, a pair of souls from a century ago are discussing what it feels like to be alive in a cemetery, and a young man is being interviewed and asked what memory is. In *In Dream*, a soul is taking pictures of a skeleton in a mountain, and a baby is sleeping. Ma Jianfeng brings a set of alien paintings where he imitates how the craftsmen as believers make and depict prayer flags. At the same time, we can also imagine them as carvers of animal images on cave walls tens of thousands of years ago. Manuel Mathieu, an artist from Haiti, has always seen himself as a son of voodoo, and for him, painting is a voodoo ritual. The dark images that Qiu Ruixiang paints are so obscure that even he is not sure whether they are human beings, objects or ghosts.

In the film *Close, Closer*, Yuan Zhongtian pieced together his mother Wang Qingli's adventure to Lugu Lake in 1993, weaving an overlapping narrative of intimacy, settlement colonialism, matriarchy, tourism, and the art market. *Tungus*, the third chapter in Wang Tuo's Northeast tetralogy, is also a multi-temporal overlapping narrative. The images present the temporal and spatial connections between multiple groups of people at different geographical coordinates on their way home. "Characters on different historical threads evoke that uncanny synchronicity across time and space in their respective struggles. It is here that they reveal their awareness of the eternal chaos of the world." In this regard, in the new work *I'm Disguised, Right in front of You*, Zhu Changquan casts his perspective on the origin of mankind - monkeys. This is more like an ultimate torture, but in fact, the "hundred-eyed monkey" in the film is a digital image. In the real world, it is just a piece of data. It is replaceable and can be a stone, a leaf, light, or no image at all. From another perspective, it actually simulates or reproduces a world in which the boundaries between human beings, objects (data) and gods are completely lost.

The exhibition site creates a world like the "hall of mirrors" of the Yukaghir. However, the question here is how can one not be separated from others (including human and non-human, living and dead, etc.), while at the same time guarding one's own intention and agency?

More information, please contact:

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E-mail: Info@surplusspace.cn

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



Chen Zhou

Chen Zhou (b. 1987, China) currently lives and works in Shanghai. Chen Zhou is a multidisciplinary artist whose practice involves cinematic language, painting and writing. He believes the act of labeling is a prison and that freedom resides in that uncertain moment before definition. Whether it is by exploring death in contemporary life, or by deconstructing our existence in a humorous way, Chen Zhou's works revolve around imprisonment and liberation. Always attempting to dismantle restrictive structures, Chen Zhou's works reveal the absurdity of labels and shed light over the uncertainty of today's world. He now lives and works in Shanghai.

His first feature, *Life Imitation* (2017), received the New: Vision Award at the CPH: DOX Film Festival, Asian Perspective Award at DMZ film festival, and has been included in the Official Selection of 61st BFI London Film Festival. He is also selected of ArtReview Future Greats 2018.

His latest project *Blue Hole* was exhibited at White Cube Hong Kong in 2018. His solo exhibitions include: *The mirror will soon disappear in the world, Chapter I: The illusion in the mirror makes me hardly see the mirror*, Cc Foundation, Shanghai, China(2020); *Stayed, 7*, Hunsand Space, Beijing, China(2019); *Kaufman, AikeDellarco*, Shanghai, China(2014); *I'm not not not* Chen Zhou, Magician Space, Beijing, China (2013); *Talk*, Platform China Contemporary Art Institute, Beijing, China (2009). Recent group exhibitions he participated include: *How Do We Begin?*, X-Museum, Beijing, China(2020) ; *Age of You*, Museum of Contemporary Art, Toronto (2019); *Emerald City*, chi K11 Art Foundation Pop-up Space, Hong Kong, China (2018); *Cold Nights*, Ullens Center for Contemporary Art, Beijing (2017); 2nd Asian Film and Video Art Forum (AFVAF), National Museum of Modern and Contemporary Art, Seoul, Korea (2017); *After Us*, chi K11 Art Museum, Shanghai, China (2017).

Ma Jianfeng

Ma Jianfeng was born in Zhejiang in 1983, graduated from the Department of Mural Painting at China Academy of Art in 2007. He received his Meisterschüler at the University of the Arts Berlin in 2012. Currently he lives and works in Beijing, China.

Ma Jianfeng is adept at creating artworks from scrap materials found in everyday life. By configuring them into shapes, dismantling, reassembling and displaying them, the artist disrupts the order of elements intrinsic to these found materials and images. Displaying his works as painting installations, he creates chaotic and theatrical spaces brimming with ambiguity and vitality.

His major exhibitions include *Ma Jianfeng: In Time*, Sandwich Gallery, Bucharest, RO (2021); *Irreconcilable*, Magician Space, Beijing, CN (2021); *Plant Time*, 69 CAMPUS Art Center, Beijing, CN (2021); *The Memory Palace*, OCAT Shenzhen X Hua Art Museum, Shenzhen, CN (2021); *Let Painting Talk*, Taikang Space, Beijing, CN (2021); *Being of Evils*, Hive Center for Contemporary Art, Beijing, CN (2020); *Garage Sale*, Sandwich Gallery, Bucharest, RO (2019); *Ghost Island, I*: project space, Beijing, CN (2019); *Extreme Mix*, Guangzhou Airport

Biennale, Guangzhou, CN (2019) ; Ma Jianfeng: Treasure Island, GAO Gallery, London, UK (2019); Asia Culture Center, Gwangju, KOR (2018); The U-Cloister, Institute for Provocation, Beijing, CN (2018); The New Normal: China, Art and 2017, UCCA, Beijing, CN (2017); MA, Ying Space, Beijing, CN (2016); Never Arriving, OCAT Xi'an, Xi'an, CN (2014); Wall, Don Gallery, Beijing, CN (2013).

Manuel Mathieu

Born in Haiti in 1986, Manuel Mathieu has already been widely exhibited. He enjoyed solo presentations of his work at the Power Plant in Toronto as well as at the Museum of Fine Arts Montreal. More recently, he participated in group exhibitions at Paul Kasmin Gallery New York and Gagosian Gallery London and at Song Museum Beijing. A major new exhibition of his works will be held in the summer of 2022 at Longlati Foundation in Shanghai.

Qiu Ruixiang

Qiu Ruixiang, born in Shanxi, China, 1980. Graduated from Xi'an Academy of Fine arts, Oil Painting Department in 2003. Currently living and working in Xi'an, China. Qiu Ruixiang continues to work diligently within the painting, and continues to unfold his imagination within traditional formal linguistic elements and historical mechanisms. Qiu Ruixiang's subject matter is derived from everyday memories and moments from life. Where Qiu Ruixiang differs is that he does not rely on some specific base image or motif to translate that subject matter onto the canvas. Instead, he relies on a certain awareness or sense to clip, warp and reposition different images and signs into paintings that are perhaps far removed from the original memories or images to construct a Wagnerian stage with a certain mystique and symbolism.

Selected solo exhibitions: "Contact", Platform China Contemporary Art Institute, Beijing, China (2021); "Groping in the dark", OCAT Contemporary Art Center Museum in Xi'an, Xi'an, China (2018); "Rabbit, Den and Barn", Platform China Contemporary Art Institute, Beijing, China (2017); "Qiu Ruixiang", Platform China Contemporary Art Institute, Hongkong, China (2015); "Portrait Of Self", Platform China Contemporary Art Institute, Beijing, China (2014); "Untitled", Fun Art Space, Beijing, China (2010).

Selected group exhibitions: "Carefree Days", Platform China Contemporary Art Institute, Beijing, China (2022); "Spring Fever", Platform China Contemporary Art Institute, Beijing, China (2021); "Sign, Secret Realm, World Center", QIANHULIU ART SPACE, Xi'an, China (2021); "15th Anniversary Special Exhibition", Platform China Contemporary Art Institute, Beijing, China (2020); "Being of Evils", Hive center for contemporary art, Beijing, China (2020); "Jungle III - Common", Platform China Contemporary Art Institute, Beijing, China (2017); "Each to His Own - Li Wendong & Wei Xingye Collection", OCAT Contemporary Art Xi'an, Xi'an (2016); "Ivy Art 2015 Chinese Young Artists Annual Exhibition", Today Art Museum, Beijing, China (2015); "Painting Show — Part Two", Galerie Rudiger Schoettle, Munich, Germany (2015); "About Painting", OCAT Contemporary Art Center Museum in Xi'an, Xi'an, China (2014).

Wang Tuo

Born and raised in Changchun, China, Wang Tuo currently lives and works in Beijing. Wang Tuo employs various mediums and a process that combined interview, reality show and the theatre of absurd to construct a maze of melodrama. Through his performative manipulation on individuals' lived experiences and intervention in intellectual legacies such as literature, film, theatre and art history, Wang's practice attempts to examine the unreliable relationship between the contemporary human status, myth and cultural archive. In the self-referential environments that he constructs, dramatic, often humorous as well as absurd aspects of the concept of society are exposed. Wang's practice also seeks to develop a discourse on how present ideology is derived from its historical context continues to adapt to changing condition.

Wang has recent solo shows at UCCA, Beijing; Present Company, New York; Salt Project, Beijing; Taikang Space, Beijing, and recent group shows at National Museum of Modern and Contemporary Art, Seoul; Julia Stoschek Collection, Düsseldorf; Staatliche Kunsthalle Baden-Baden, Baden-Baden; Queens Museum, New York; Zarya Center for Contemporary Art, Vladivostok; PSA, Shanghai; OCAT, Shenzhen & Shanghai; How Art Museum, Shanghai; Times Museum, Guangzhou; National Taiwan Museum of Fine Arts, Taichung. Wang Tuo was an Artist in Residence at the Queens Museum, New York from 2015 to 2017. He won the China Top Shorts Award and the Outstanding Art Exploration Award for Chinese Short Films in Beijing International Short Film Festival 2018. Wang Tuo is the winner of the Three Shadows Photography Award 2018 and the Youth Contemporary Art Wuzhen Award 2019. He was awarded a research residency at KADIST San Francisco as part of the OCAT x KADIST Emerging Media Artist Residency Program 2020.

Yuan Zhongtian

Guided by an immersive period of research and performative component, Chris Zhongtian Yuan's recent work recomposes sound, archival images, and narratives to build new collective myths. These include: a mutated species born out of the messy web of ecology, human construction, and migration; a musical medium's supernatural channelling of colonial narratives; the search for memory and resistance encompassing a disappeared Wuhan punk musician. Through sensorial and emotive ways of making and knowing, Yuan's practices aim to re-imagine, challenge, and thus dismantle the established classifications of identity, linear time as well as power structures.

Yuan graduated from the Architectural Association and the University of Minnesota. Forthcoming exhibitions include: Follow the Feelings, Times Museum, Guangzhou (2022); V.O Curations, London (Solo, 2022). Recent works have shown at: Power Station of Art (2021); Somerset House, London(2021); ArtReview, London (2021); OCAT Institute, Beijing (2020); Hubei

Museum of Art, Wuhan (2020); K11, Wuhan (2020); Venice Architectural Biennale Greek Pavilion (2018) among others. They are the recipient of the 2021 FLAMIN Fellowship with Film London, K11 Wuhan Art 11 Prize, Huayu Youth Award Finalist, OCAT Institute Curatorial Award, 2020 Aesthetica Art Prize. They have lectured extensively at the Courtauld Institute of Art, Architectural Association, OCAT Institute among others. They were recently the visiting artist and lecturer at Savannah College of Art and Design (SCAD).

Zhu Changquan

Zhu Changquan's creation came from the analysis of people's daily lives. He wants to analyze the influence of a variety of potential factors in daily behaviors to reveal the rules underneath. He believes that the effectiveness of image does not originate from its significance carried, but due to their potential strength, which can release the audiences' own experience. Also, it can work more consciously in this big social machine. He thinks development of anything is not single linear, "full-factor narrative" is the artist's understanding of image creation, which is to generate a new narrative form with images and everyday objects in the space through drama, animation, installations and painting.

Zhu Changquan was born in Shandong in 1989. He graduated from the Experimental Image Studio, School of Inter-media Art, China Art Academy in 2014. He won the Special Award of the 5th Huayu Youth Award in 2017. Zhu currently lives and works in Hangzhou and Shanghai. His recent solo exhibitions include: "WILD CURSIVE", Zhejiang Art Museum, Hangzhou, China (2020); "Zhu Changquan: A History of an Action, 2019", Avenida da Nave Desportiva, Cotai, Macau (2019); "A History of an Action", OCAT Shanghai, Shanghai, China (2018); "A Head without a Brain", Vanguard Gallery, Shanghai, China (2017). The recent group exhibitions he attended include: "Durational", Vanguard Gallery, Shanghai, China (2021); "Audiovisual Obstructions", PPPP Space, Beijing, China (2019); "The exhibition of annual of contemporary art of China 2018", Minsheng Art Museum, Beijing, China (2019); "New Video in China—New Attitude since 2010", Chengdu, China (2018); "The Post Southern Song Dyansty", KWM Art Center, Beijing, China (2018); "PITY PARTY", Sleepcenter, New York, USA (2018); The 5th Huayu Youth Award, Huayu Art Center, Sanya, China (2017); "The New Normal: China, Art, and 2017", UCCA, Beijing, China (2017).

#1

Yuan Zhongtian

1815

single channel HD video(colour, sound)

8'35"

Commissioned by K11 Wuhan

2019-2020

Even as we exhaust ourselves battling the narratives of the current ecological crisis, many myths live on in our world. Indonesian volcano Tambora's eruption in 1815 changed both local and

global history. At the core of its original account written by colonial officer Stamford Raffles, lies a pseudo-scientific narrative mixed with anecdotes. The video reconstructs the eruption and its aftermath through the musical medium Rosemary Brown. As Brown describes her collaboration with Beethoven, the film travels to various places: CGI reconstructing Tambora Eruption based on Sir Stamford Raffles' s official account; a Yunnan-based American missionary' s poem accompanied by images of war, famine and opium; Mary Shelley drowning in Lake Geneva during the gloomy summer; and finally, a hypnotic session of Brown channelling Beethoven' s life and music in the volcanic darkness.

#2

Yuan Zhongtian

Close, Closer

single channel HD video(color, sound)

10'00''

Commissioned by OCAT Institute Beijing

2020-2021

Drawing from the artist's mother Wang Qingli's 1993 expedition to Lugu Lake in Yunnan, China, *Close, Closer* overlays original drawings, archival images, historical paintings, texts and sounds to reimagine Wang's Lugu Lake Paintings (1994) that were later sold and unable to be found. Structured as an intimate conversation between the artist and their mother, the film weaves together narratives around intimacy, settler colonialism, patriarchy, tourism and the art market. As the video tries to turn Wang's paintings from low-res JPEGs to livingness, the audiences will experience an uneasy interrogation of the complex notion of motherhood and motherland, both personal and collective.

#3

Ma Jianfeng

X Y Z

acrylic on pvc

25.2x600cmx7pcs

2022

In the connection between the line and the letter, the images carry a significant meaning. It is these images that cause letters to lose their neutral meaning. In a similar way, the shapes of the sutras or prayer flags symbolize a power, from bottom to the top, although by moving further away, we alter the spirits, by either rising or sinking.

#4

Chen Zhou

Alive Game

HD 1080P

12'50"

Special thanks: Asia New Zealand Foundation, Blue Oyster Art Project Space

2017

In a graveyard, a ghost couple from a hundred years ago, talk about their time being alive. Next to them, a young man is interviewed and gets asked what is memory?

In Dream

HD 1080p

5'57"

2018

A ghost is taking photos of a skeleton at a graveyard while a baby is soundly asleep.

#5

Qiu Ruixiang

Slides

oil on canvas

30x35cm

2011

Lair 2

acrylic on canvas

100x120cm

2014-2015

Fixation

oil on canvas

27.5x35.5cm

2011-2012

Untitled No.3

oil on canvas

29.5x25cm

2015

Untitled

acrylic on canvas

40x30cm

2012

Untitled

oil on canvas
30x30cm
2017-2018

Untitled

acrylic on canvas
27x35cm
2010

“...while his preferred palette of tones tends towards dark – sometimes very dark, making for a sobriety that is not always easy on the eye or the senses – his content, what is it that he aims to convey, is approached with honesty, instincts that are unfettered by a conscious striving for this or that style, to dovetail with this or that trend. He neither clings to any traditional seam of painting history, nor creates with the goal of being ground-breaking. On the surface, nothing obvious about the figures he depicts places them in our time now – in fact, the garments in which they are attired are apt to infer a reference to historic, or folk costume. What makes the figures contemporary is their psychological state, which is the work’s most precious, perceptive and dynamic asset. Its exploration of base humanness, with all its fragility and ambiguity laid bare. This is its quality of timelessness. This body of painting is thus the singular expression of a genuinely dedicated artist. The viewer simply needs to look, to engage, and let their imagination/experience do the reading. The work remains nonetheless difficult to contextualise and explain.”

——Karen Smith(art critic, curator)

#6

Manuel Mathieu

Genesis

mixed media on canvas
180x150cm
2019

The Witness

pencil, watercolour and charcoal on paper
13x14cm
2018

Head

pencil, watercolour and charcoal on paper
22.9x21.6cm
2019

Ebony

mixed media on paper
16.5x20.32cm
2018

Ekur(Study on Wols)

mixed media on paper
15.2x17.7cm
2018

An artist who works primarily as a painter, Manuel Mathieu draws from both his formal art education and his interest in traditional Haitian artistic customs, mythology and history. Haitian art is itself a complex of traditions, reflecting its African roots with Indigenous American and European aesthetics and influences. One school of painting, the Saint-Soleil School, is characterised by abstracted human forms and incorporates Vodou symbolism. Mathieu's paintings are an inquiring amalgam of figuration underpinned by abstraction, with something of the intensity of the indefinite forms that Francis Bacon is most celebrated for. Exploring the deep rifts of historical violence and erasure rooted in Haitian socio-political history, the artist is particularly interested in probing the verity of events under the Duvalier dynasty, the autocratic family dictatorship in Haiti that lasted from 1957 until 1986 (the year of his birth), spanning the rule of father and son: Francois and Jean- Claude Duvalier.

Emotive portrayals rather than objective descriptions, Mathieu's paintings extract elements of nature and religious symbolism in reference to Haitian artistic convention. Twisted figures communicate trauma and memory, solitude and vulnerability, in a poignant and emotionally confrontational manner. They 'take us along a journey that brings pleasure and purpose in being vulnerable and ever-changing'. Employing the technique of frottage, where paint is applied to canvas before being methodically scraped off in layers and a fresh coat applied, the physicality of his process provides another discordant reminder of painting's potential to evoke the corporeal. Mirroring political divisions and the unrest and violence they have caused, his compositions carve out space for their viewers to reflect on Haiti's turbulent history, while inviting us to consider the different futures an act of remembering can generate.

#7

Zhu Changquan

Nails are also Monkeys

Sculpture

Resin (material varies, also in iron, copper, etc)

dimension varies

Ed. 5+1AP

2021

Monkeys are also Nails

Sculpture

Tin-bismuth alloy

dimension varies

Ed. 1

2021

I'm the Visitor

Sculpture

Tin-bismuth alloy

dimension varies

Ed. 5+1AP

2021

I've Never Seen Anything Get Lost

Digital simulation video

dual channel

3840x2160p

8'00"

50F

Ed. 5+1 AP

2021

I'm Disguised, Right in front of You

Video

dual channel

3840x2160p HD

10'00"

Ed. 5+1 AP

2021

Garden Swaying

Performance

Color, sound

1920x1080p

10'00"

Ed. 5+1 AP

2021

Apart from the 3D-rendered moving images, the components with physical presence constitute a new phase of Zhu Changquan's "All-factors Image Narratives". The cast metal plates and sculptures reflect the iconography manifested in the videos, while materializing and anchoring the corresponding concept into the physical realm. The artist further employs the notion of nails and the action of the explosive as a gesture to hack into our reality.

The video contains a computer-generated garden, a test site for cognitive formation, in which symbolic and allegorical items such as apple, snake, raven, or monkey take the role of "guides" or

points of reference. These items lead the viewers to explore the garden so as to formulate their individual cognitions through diverse dimensions and perspectives endowed by the guides' narration, action or shifting angles. Throughout the exhibition, the videos and sculptures become carriers of the variable, pivotal code embedded by the artist, taking form of symbols, stories, imagery, Morse code, and music sheet. The viewer's perception and interpretation of the variable would inform the topology of the entire garden. The collective of Zhu's works tends to dissolve the time-based linear narrative, with the contextualization of components and individual elements serving as potential entrances to the cognitive realm.

#8

Wang Tuo

Tungus

single channel 4K video (color, sound)

66'00"

2021

One of the primary historical contexts for *Tungus* is the "Siege of Changchun", a hidden history of the 1948 Kuomintang-Communist Civil War that neither side would like to recall. In this quiet war without fire and smoke, hundreds of thousands of civilians, caught in the middle ground of beliefs and ideologies created by the military encirclement of the two armies, vanished in a primitive way - by starvation. In this film, as two soldiers from the Korean Independent Division of the Chinese People's Liberation Army try to flee Changchun, they gradually realise that they are in an overlapping time and space with that of Jeju Island, where the "Jeju uprising" has just occurred in the shadow of the Korean War. At the same time, a middle-aged scholar who refuses to flee the city of Changchun returns to the May 4th Movement of 1919 in an illusion caused by extreme hunger and subsequently makes new resolutions. In these forgotten historical narratives, Wang Tuo illustrates how hunger-led hallucinations from a shared mass experience lead to a collective conversion to "pan-shamanism." In this conversion, he sees the Northeast Asian reality being reshaped by the power of the psyche mired in historical trauma.

剩余空间
SURPLUS SPACE

