

## 数术，文辞与匕

# 诸野

出品人：睦群

策展人：鲁明军

艺术家：丁世伟，何云昌，贺子珂，蒋志，刘港顺，徐震<sup>®</sup>，薛莹，赵赵，周姜杉

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展览的灵感来自前段时间著名作家王安忆的一场讲座。

今年5月，在一场题为“中国当代小说中的文明史——谈阿城的‘三王’”的在线讲座中，王安忆透过阿城的《树王》《孩子王》《棋王》三部小说分别提及的三种工具——亦是文明的三个象征——“刀”“文字”“艺术—数学”，探讨了作为寻根文学运动的代表，“三王”的历史意涵以及作者阿城的真正意图。“三王”讲述的是两位作家都曾经经历过的知青下乡的岁月，可是，阿城为什么在书中会如此执着于描写这三种工具呢？王安忆的回答是，诚如《汉书·艺文志》所云：“礼失而求诸野”，乱世之时，人们只好到乡野去寻找文明的踪迹。

这个小展览并非是王安忆讲座的简单转译，而是以此为视角，探讨“数术”“文辞”和“匕”这三种工具是如何被滥用，以及作为文明象征的它们是如何成为暴力工具的。因此，“诸野”中的“野”既是“乡野”，也是“暴力”；这里的“诸”，既是“众多”，亦是“之于”。而无论在何种意义上，“诸野”所指的都是一个深陷危机的“例外时刻”，在这个时刻，暴力与文明往往只有一线之隔。

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## 丁世伟

丁世伟 (b.1989) 硕士毕业于中国美术学院跨媒体艺术学院，现工作生活于杭州。从历史、哲学和现成物中撷取符号和象征，丁世伟通过影像和装置构建饶富趣味与诗意的屏幕奇观，提示了数字媒体对物质世界再现与干预。他的作品企图用诙谐的方式对悖论进行援疑和拆解，丰富新媒体视觉文化中的集体经历，并以数据碎片填充个体经验的方式重新界定身体与媒介在真实与虚拟世界中的主从关系。以媒体介面 (media interface) 作为信息的窗口，他的作品在延伸同时却切断了身体与空间的真实联系；屏幕捕捉的是超越时间和空间的永恒状态，亦在这样的流动当中昭示了真实世界在媒介再现下的断裂与无力。观众通过屏幕与多媒体作品进行互动，使个体的情绪与意志得到一种符合当代生活、政治、美学魅惑的呈现，在无限循环延伸的影像蒙太奇中获得了救赎与实现。

个展包括：“信仰得来速”，Gallery Vacancy，上海，2021；“随机预言”，想象力学实验室，杭州，2020；“元”，单行道画廊，北京，2019；“破晓”，现在画廊，北京，2016；“陨歌”，乌特勒支中心美术馆，乌特勒支，2016；“西风凛”，Mao Space，上海，2015。部分群展包括：“存在”，山中天艺术中心，北京，2021；“New Era F.E.S.T”，K11 基金会，上海，2020；“沉默的叙述”，银川当代美术馆，银川，2019；“在场”，中国美术学院，杭州，2018；“China, Art in Motion”，昂西城堡博物馆，昂西，2017；“Utopia & Beyond”，Castello Di Rivara 当代美术馆，都灵，2016；“第二届 CAFAM 未来展”，中央美术学院美术馆，北京，2015。他曾于2015年获得法国克莱蒙费朗 Prix Videofomes 特别奖，并在2014年获美国华盛顿华语电影节银奖。他的短片作品在众多国际电影节展出，曾入围法国昂西国际动画节、荷兰国际动画节、鹿特丹国际电影节、坦佩雷电影节等。

## 何云昌

何云昌，1967年出生于云南，1991年毕业于云南艺术学院油画系，从1999年至今居住和工作在北京。他曾在北京山中天艺术中心、奥地利 Francisco Carolinum Linz 美术馆、北京今日美术馆、北京白盒子艺术馆、比利时国家美术馆、印度尼西亚国家美术馆、墨斋画廊、东京画廊、前波画廊、麦勒画廊等地举办个展。曾参加库里蒂巴双年展 (2019)、横滨三年展 (2014)、第55届威尼斯双年展 (2013)、广州三年展 (2012)、第十届福冈亚洲艺术三年展 (2009)、第二届纽约国际行为艺术双年展 (2007)、“墙”中国当代艺术主题展 (2005)、沙迦双年展 (2003)、釜山双年展 (2002)、不合作方式 (2000)、广州双年展 (1992) 等重要国际展览。

曾获第二届长江国际影像双年展金奖 (2017)、首届颜文樑青年艺术奖 (2011)、中国当代艺术金棕榈奖 (2010)、“改造历史 2000-2009年”中国当代艺术奖 (2010)、“以身观身”澳门现代艺术博物馆行为艺术国际交流奖 (2005)、“中国当代艺术奖”CCAA (2002)、第九届全国美展铜奖 (油画) (1999)。

作品曾被中国美术馆、日本福冈亚洲美术馆、澳大利亚悉尼白兔美术馆、昆士兰美术馆、法国蓬皮杜当代艺术馆、澳门现代艺术博物馆、瑞士 ERIEN Meyer 摄影基金会等机构收藏。

## 贺子珂

贺子珂 1990 年生于贵阳，是一位艺术家和写作者。她的作品关注信息流动和技术环境中个人的和时间性的感知。围绕特定的数据库、素材库、档案和记忆，她最近的项目也从数字空间和机器学习延伸到对基础设施、深度时间、电子器件和认知的兴趣与研究。她的实践尝试行走走在不同框架的边缘，故事或讲述常成为其中的核心。主要媒介包括影像、写作、装置和计算机程序。

## 蒋志

蒋志 1971 年生于湖南沅江，1995 年毕业于中国美术学院。蒋志为中国当今最多多样性的艺术家之一，他的创作包括摄影、绘画、录像及装置；小说和诗作亦是他开始艺术创作以来的重要媒介。他长期深入地关注各类当代社会与文化的议题，自觉地处在诗学与社会学这两个维度的交汇处上，并致力于如何使那些我们熟悉的日常社会和个人经验转换进作品文本中。

蒋志曾于深圳 OCAT 美术馆（2016）和广东时代美术馆（2012）举办个人回顾展。他曾参与多个国际机构展览和年展，包括美国古根汉美术馆的“1989 后的艺术与中国—世界剧场”（2017）、第九届上海双年展（2012）、第四届广州三年展（2012）、北京今日美术馆的“首届今日文献展”（2007），美国国际摄影中心，和亚洲协会的“在过去与未来之间”（2004）、第 50 届威尼斯双年展的“紧急地带”（2003）和第四届光州双年展的“暂停”（2002）。蒋志曾获颁的奖项包括 2000 年的中国当代艺术提名奖（CCAA），2010 年的改造历史（2000-2009 年中国新艺术）学术大奖，以及 2012 年的瑞信·今日艺术奖。

## 刘港顺

刘港顺，1963 年生于湖北黄石，现工作生活于北京。

主要个展包括：《自选集》站台中国（2020）、《所有——刘港顺》站台中国（2017-2018）、《超文本》荔空间（2016）、《刘港顺》子桐画廊（2014）、《耽搁》宋庄美术馆（2012）、《刘港顺作品展》黄石文化宫（1988）。

主要群展包括：《节奏与迭奏》松美术馆（2022）《九层塔：空间与视觉的魔术 9》坪山美术馆（2021）、《情动》武汉美术馆（2021）、《迎春画展》站台中国（2021）、《愿你生活甜如蜜》巽美当代艺术馆（2020）、《站台中国十五周年特展》站台中国（2020）、《策展课——策展与设计》深圳华·美术馆（2019）、《许村夏夜：大地的狂想曲》许村当代美术馆（2019）、《致青春》站台中国（2019）、《寻常之物》站台中国（2018）、香港巴塞尔博览会（2018）、《丛林 III —— 寻常》站台中国（2017）、《中国当代》卢森堡迪基希市美术馆（2016）、《1964—2014 法中相知相交五十载：五十位中国当代艺术家作品巴黎邀请展》巴黎 17 区市政厅（2014）、《回顾与展望 1920—2011》湖北美术馆（2011）、《行为艺术中国文献 1985—2010》宋庄美术馆（2010）、《改造历史 2000—2009 年的中国新艺术》国家会议中心（2010）、《中国第三回文献展》上海（1994）、《首届九十年代艺术双年展》广州（1992）、《湖北省青年艺术节》武汉（1985）。

## 徐震®

徐震，艺术家、策划人、没顶公司创始人。1977 年出生，工作和生活于中国上海。

徐震是中国当代艺术领域的标志人物，2004 年获得中国当代艺术奖（CCAA）“最佳艺术家”奖项，并作为年轻的中国艺术家参加了第 49 届威尼斯双年展（2001）主题展，徐震的创作非常广泛，包括装置、摄影、影像和行为等。

他的作品在世界各地的博物馆和双年展均有展出，包括威尼斯双年展（2001，2005）、纽约现代艺术博物馆（2004）、国际摄影中心（2004）、日本森美术馆（2005）、纽约现代艺术博物馆 PS1（2006）、英国泰特利物浦美术馆（2007）、英国海沃德画廊（2012）、里昂双年展（2013）、纽约军械库展览（2014）、上海龙美术馆（2015）、卡塔尔 Al Riwaq 艺术中心（2016）、悉尼双年展（2016）、纽约古根海姆美术馆（2017）、沙迦双年展（2019）、洛杉矶当代艺术博物馆（2019）、澳大利亚堪培拉国立美术馆（2020）等。

在艺术家身份之外，他同时还是策展人和没顶公司创始人。1998 年，徐震作为联合发起人创办了上海第一家独立的非营利机构比翼中心。2006 年，他与上海艺术家一起创办了网络艺术社区 Art-Ba-Ba ([www.art-ba-ba.com](http://www.art-ba-ba.com))，至今还是中国最活跃的探讨、评论当代艺术的平台。2009 年，徐震创立了当代艺术创作型公司没顶公司（MadeIn Company），以生产艺术创造力为核心，致力于探索当代文化的无限可能。2013 年，没顶公司推出徐震®，专注于艺术品创作和新文化研发。2014 年，成立没顶画廊，全方位推广艺术家，引领文化浪潮。2016 年 11 月，首家“徐震专卖店”于上海开业，徐震®由此进入全新发展阶段。

## 薛莹

薛莹 (yy?, b.1993)，出生并成长于山东，中国。她的作品涵盖了社会实践、装置、纺织和文本。她曾就读于利兹大学（英国），随后在皇家艺术学院（伦敦，英国）学习，于 2019 年获得公共领域的硕士学位。她的实践反映了她对女性主体在父权制中的地位的长期兴趣，通过研究女权主义哲学与激进行动、亚洲家庭内部的权力动态进行批判性的社会实践，延展围绕多元社区的想象。

## 赵赵

赵赵，1982 年生于中国新疆，现工作生活于北京与洛杉矶。他在作品中运用多种媒介对现实题材以及艺术形态进行转换，着重探讨个体意识与其所处的社会领域的关系。他在创作中关注并展现处于多元文化影响下人类内心的微妙变化。其作品中出现的当代艺术表现手法与传统文化的结合概念，暗喻当今全球背景下人们的生活境遇以及在现代社会中的真实状态。同时作品也反应了他对集体主义与个人理想相互并存的态度。

近年来，赵赵大胆激进的艺术实践赢得了国际社会的重视，他在上海龙美术馆、斯德哥尔摩 Carl Kostyál 基金会、北京松美术馆、北京南池子美术馆、北京今日美术馆、澳门艺术博物馆、柏林亚历山大·奥克斯画廊、洛杉矶 Roberts&Tilton、纽约前波画廊、日本三瀨画廊、台北大未来林舍画廊、香港当代唐人艺术中心、北京当代唐人艺术中心、北京艺术文件仓库等机构举办过个展与个人项目。他的作品也曾参加过多个机构的群展并被收藏，包括美国纽约 MoMA PS1、美国佛罗里达州坦帕美术馆、乌克兰基辅平丘克艺术中心、荷兰格罗宁根美术馆、德国柏林亚洲艺术博物馆、汉堡火车站当代艺术博物馆、意大利米兰帕迪廖内当代

艺术馆、意大利罗马国立 21 世纪美术馆、法国 DSL 基金会、西班牙卡斯特罗当代艺术中心、澳大利亚悉尼白兔美术馆、香港西九龙文化区 M+美术馆、北京民生现代美术馆、北京尤伦斯当代艺术中心、新世纪当代艺术基金会、北京泰康空间、成都麓湖·A4 美术馆、上海民生现代美术馆、上海当代艺术馆、上海星美术馆、上海明当代美术馆、天津美术馆、湖北美术馆、何香凝美术馆、武汉大学万林艺术博物馆、2019 乌镇当代艺术邀请展、日本横滨三年展等。与路易威登 LOUIS VUITTON、路虎 Land Rover、耐克 NIKE、VANS、话梅、Venvenet 等品牌也开展过多项艺术联名合作。

2019 年赵赵获得第十三届 AAC 艺术中国年度艺术家大奖；2017 年其作品《塔克拉玛干计划》被选为“横滨三年展”海报、画册背景图，同年赵赵被 CoBo 评选为中国艺术家 Top10，并获第十一届 AAC 艺术中国年度青年艺术家提名奖；2014 年赵赵被 Modern Painters 列为全球最值得关注的 25 位艺术家之一。

## 周姜杉

周姜杉，艺术家，屏幕间 SCREENROOM 创办人，PPPP 新媒体艺术空间联合创办人。周姜杉的创作涉及网络社群、媒介环境和叙事，通过符号对特定场景的建构讨论媒介环境对人的感知、理解和感情的影响，以及知识生产的形成和演变。

周姜杉 2018 年担任 NOVA 交互新媒体艺术大奖复审评委；2014 年周姜杉联合创作了中国当代艺术互动数据可视化作品，WOW CCAA，展出于上海当代艺术博物馆(PSA)《漫步中国当代艺术大奖 15 年》；2013 年周姜杉联合策划了中国首个数据艺术展览，《信息新浪潮——英国信息可视化艺术设计展》，展出于中央美术学院美术馆。周姜杉的作品在国际范围展出，其中包括英国维多利亚与艾尔伯特 (V&A) 博物馆，荷兰 V2 不稳定媒体机构，法国 LE CUBE，柏林 Momentum，香港艺术中心、北京 CAFA 美术馆。

周姜杉拥有英国中央圣马丁艺术与设计学院及伦敦大学金匠学院的硕士学位。

#1

周姜杉 (联合创作者: 贺子珂、陈济林、龙星如)

**你好, 朋友**

计算机软件, 网络

尺寸可变

2019

坪山美术馆收藏

我拿起手机, 解锁, 屏幕亮起, 上锁, 我把手机放回桌子上。在这个行为中, 我没有查看时间, 也没有打开朋友圈, 但它能成功的帮助 我舒缓在现实世界感到的社交恐惧, 和在虚拟世界感到错失事件的慌张。朋友告诉我, 这是人类高效的「自动补全功能」—— 它帮助我实现了一次现实世界与虚拟世界的同步(synchronization), 缓解了两个世界进程不一致所造成的压力。

在「你好, 朋友」的「现实」世界: 在参观展览时, 当你希望了解一件展品时, 你走向作品的展签, 你看到的不是作品与艺术家的介绍, 而是该作品的「创作者」以这件「创作」为语境, 所提出的五个问题, 以及其他观众所留下的回复。如果这里有你感兴趣的话题或者回复, 欢迎你用手机扫码, 与「虚拟」世界进行一次同步。

在「你好, 朋友」的「虚拟」世界: 这个世界承载的信息, 等待每一个成员(Denizen)去创造和展开(unfold), 就像在比特币的世界里, 算力追逐新区块以获得财富回报。在这个世界, 你拥有自己的档案页(profile page), 这里记录着你所提出和回复的所有问题。虚拟世界里, 内容的发布和「认可」(rating)都依靠「星星」(项目中的虚拟货币)在所有成员之间的流通。充满好奇心的你可以通过点击每一个问题和回复者的头像, 在「虚拟」世界里穿行, 并通过提出被认可(rating system)的问题和回复, 从这里获得(虚拟)财富。

「你好, 朋友」的「世界」记录着所有在这里所发生的「过去」, 与「现在」一起链接、关联、演变着它的形态, 在「虚拟」世界(社交应用中的发现页), 「现实」世界(线下参与空间的智能电视屏幕上), 创造惊奇发生的瞬间(serendipity)。

#2

丁世伟

**光标、路径、身体 No.8**

PVC 热弯管, 玻璃钢, 铝片, 喷漆, 定制展台

190x120x70cm

2022

一个静态雕塑装置在像素蓝屏造型的基座上。曲折的黑色热弯管一端是用户虚拟角色面具下的划屏手势, 另一端是不锈钢质感的光标箭头。在这一雕塑中光标箭头脱离掉其像素般的锯齿, 演化成具有伤害性的锋利匕首。黑色管体既是用户降维的身体(手臂), 也是屏幕操作介面的路径。

#3

**贺子珂**

**下载生活-不存在的路径**

影像装置

1 分钟，循环

50 寸屏幕，推车

2021

《不存在的路径》是松散项目《下载生活》中的一部分，在作品之间相互独立又关联的网络中，由用户制作分享的模型和云端模型库成为了个人或集体记忆的容器，这些未经充分渲染的数字物件被改造为不同的场景，并潜藏着现实投射于数字世界中的模糊的不安。在《不存在的路径》中，通过日常社会规训中习得的互动方式，在二维码、智能手机和不同设备屏幕的表面，一块无法指示时间的手表可以被反复获得与失去。

#4

**赵赵**

**耳光**

行为，摄影

艺术微喷

50x83.3cm

2013

**暗恋**

行为，摄影

艺术微喷

50x83.3cm

2014

**皮鞋**

行为，摄影

艺术微喷

50x83.3cm

2014

**家庭**

行为，摄影

艺术微喷

50x83.3cm

2014

2013 年 9 月 22 日，薄熙来案庭审中，证人王立军称，2012 年 1 月 28 日，薄熙来听取了王立军关于薄谷开来涉嫌杀人的汇报。次日，他斥责王立军诬陷薄谷开来，打了王立军耳光并摔碎茶杯。“耳光”成为当天媒体报道的关键词，这一事件也成为了赵赵系列行为作品《耳光

与暗恋，皮鞋与家庭》的起始点。《耳光与暗恋，皮鞋与家庭》中的第一件作品《耳光》——赵赵通过社会征集找到志愿者赵海星，于2013年10月20日20点20分20秒到指定地点同意赵赵用右手扇对方左脸、右脸各一记耳光。第二部分《暗恋》继《耳光》之后，经过社会征集，志愿者孙原同意让赵赵用右手持刀在他背后捅一刀，该作品于2014年11月27日晚9时在草场地305空间完成；第三部分《皮鞋》，即作品第二部分《暗恋》中赵赵插入孙原背部的刀作为礼物送给下一位志愿者，条件是这个志愿者能够说出一个令赵赵接受的理由；第四部分《家庭》中，赵赵通过一个志愿者的介绍找到了一个六口之家去做客，做客的目的地是拖延做客的时间，找各种话题聊天，他从2014年12月5日中午12点进门，直到次日凌晨2点40分被主人撵出。

#5

**刘港顺**

**未来是幽灵**

布面丙烯

160x160cm

2010

“未来是幽灵”是德里达（Jacques Derrida）的一句话。背景像是行驶在高速公路上时看到的景象，呼啸而过。我们每天都在渴望抵达未来，可是未来对于我们又是什么？“未来仅仅是一种幽灵”。我们永远出发，却永未抵达，这就是现实的处境。为什么“现代主义”强调此时此刻，强调不确定性？因为未来遥不可及，历史又虚无缥缈。只有“未来是幽灵”才能试图解答我们所寻找的未来是什么。

**加减乘除等于零**

布面油画

55x70cm

2016

数字具备意义吗？数字实际上是一个最基本的元素。刘港顺希望呈现给我们一个意义的递减过程。这个递减意味着抽离所有的意义，抽离所有的概念，回到一个最基本的元素，回到事物最基本的一个状态。

**生活真危险**

布面丙烯

68x120cm

2010

回想中国八十年代，我们曾经狂欢于肯德基、麦当劳和可口可乐进驻中国，我们狂欢于手机、网吧和一切商业系统带给我们的便利。这种便利是二十世纪美国文化以及美国当代艺术以及美国波普文化为我们输出的。在这幅作品里，刘港顺指出了他对这一段历史的一个看法，即“生活真危险”。

**耽搁**

布面丙烯

68x93cm

2009



耽搁了什么？时间是一种耽搁。现实也是一种耽搁。

### **抑郁**

布面油画

50.8x40.6cm

2019

### **距离**

布面油画

68x88cm

2010

裂缝的墙壁，双人沙发，不规则的地平线，不完整的“距离”二字。

#6

### **蒋志**

#### **飞吧，飞吧**

单频道数码录像（黑白，有声）

5分17秒

1997

人在奴性的蜗居，对自身和周围的一切屈从。

正因为蜗居，尤其是在孤独蜗居时，

宁静、幻想、厌倦、激情是如此之多，

以至我们很想飞——

一种超越（或逃亡）的方式。

我们真的能从沉重之中逃出并获得轻盈吗？

何处是我们选择逃往的方向？

#7

### **薛莹**

#### **Crazywife**

钢刀，头发，铁锅

行为装置

尺寸可变

2022

### **Eyesore**

人工养殖贝壳，正畸器械，放大镜，平纹细布，铁皮，手电筒

雕塑

33x42x38cm

2022

***That we don't eat until your father on the table***

钢刀，洗碗布

雕塑

48x28x14cm

2022

Womanhouse 关注以女性身体为运载工具的国家机器，以及被遮蔽的女性劳动（心灵，智性，身体，生殖以及尚未能被命名的劳动等）。驻地实践从艺术家对女性主体在父权制中的地位  
的长期兴趣展开，将家庭生活中的“奉献”，“孕育”与公共领域的“入侵”，“矫正”，“维系”，“运转”等关键词进行符号意义上的联系与编辑。

项目中使用的材料来自于漏勺，水果刀，蒸笼布，婴儿用弹力面料，儿童衣物中的流行图案（使用颜色与图案区别的男童/女童的衣物），旋转办公座椅，人工养殖珍珠贝壳，牙科矫正器医用工具等。它旨在展示一个 21 世纪的私人生活，通过幽默模仿来表达传统女性角色的含义，并对女权主义日程表中强调的隐形生产与劳动做出更进一步的探索。

女性总是在公共和私人领域之间的边缘空间中徘徊，社会对女性 and 她们在公共场合的出现有着非常严格的标准。在某种意义上，人们倾向于认为妇女在家庭领域是理所当然的，而她们在公共领域或公共空间的出现却不是这样。然而公共领域是由男性主导的，公共空间也是由男性主义主导的，我总是从女性在一个空间的角度来看待每一个问题。女性是一个非常重要的社会群体，无论她们是否愿意接受，她们都在其中，并且必须在每一个时刻对其作出回应，即使是最反女权主义的具有公共性的女性也在对女性展开对话，也在谈论女性。

艺术家在驻地实践中关注流行文化中的女性形象代表；被挟持的女性身体；家务劳动中的被忽略的智慧与经验；重复与机械性劳动对身体的压迫以及身体机械化/工具化的生产；被抑制的冲动与破坏性以及  
在重复的运行中偶发的冥想体验。

\*Womanhouse（1972 年 1 月 30 日-2 月 28 日）是一个女权主义艺术装置和表演空间，由加州艺术学院（CalArts）女权主义艺术项目的共同创始人 Judy Chicago 和 Miriam Schapiro 组织，是第一个以女权赋权为中心的公开艺术展览。芝加哥和沙皮罗鼓励他们的学生使用提高（女性）警觉与意识的方法来生产展览的内容。学生和教授们一起努力建立一个环境，使女性的传统社会角色可以被展示、夸张和颠覆。

#8

**徐震®**

***一切都和时间一样是物品，因而一切被生产出来的物品均可被看作凝固的时间。***

数码打印

300x190cm

2012

“真像”系列中，艺术家创作的雕塑和装置作品在拍摄照片后被摧毁，呈现作品的唯一方式是一系列图像。对作品本身的再现转而成为其本身。“真像”系列探讨“媒介”传播工具的作用与

影响：无论是图像的形式与内容，还是观者的观看能力，均在与所谓艺术标准的对峙中得到审视。

#9

### **何云昌**

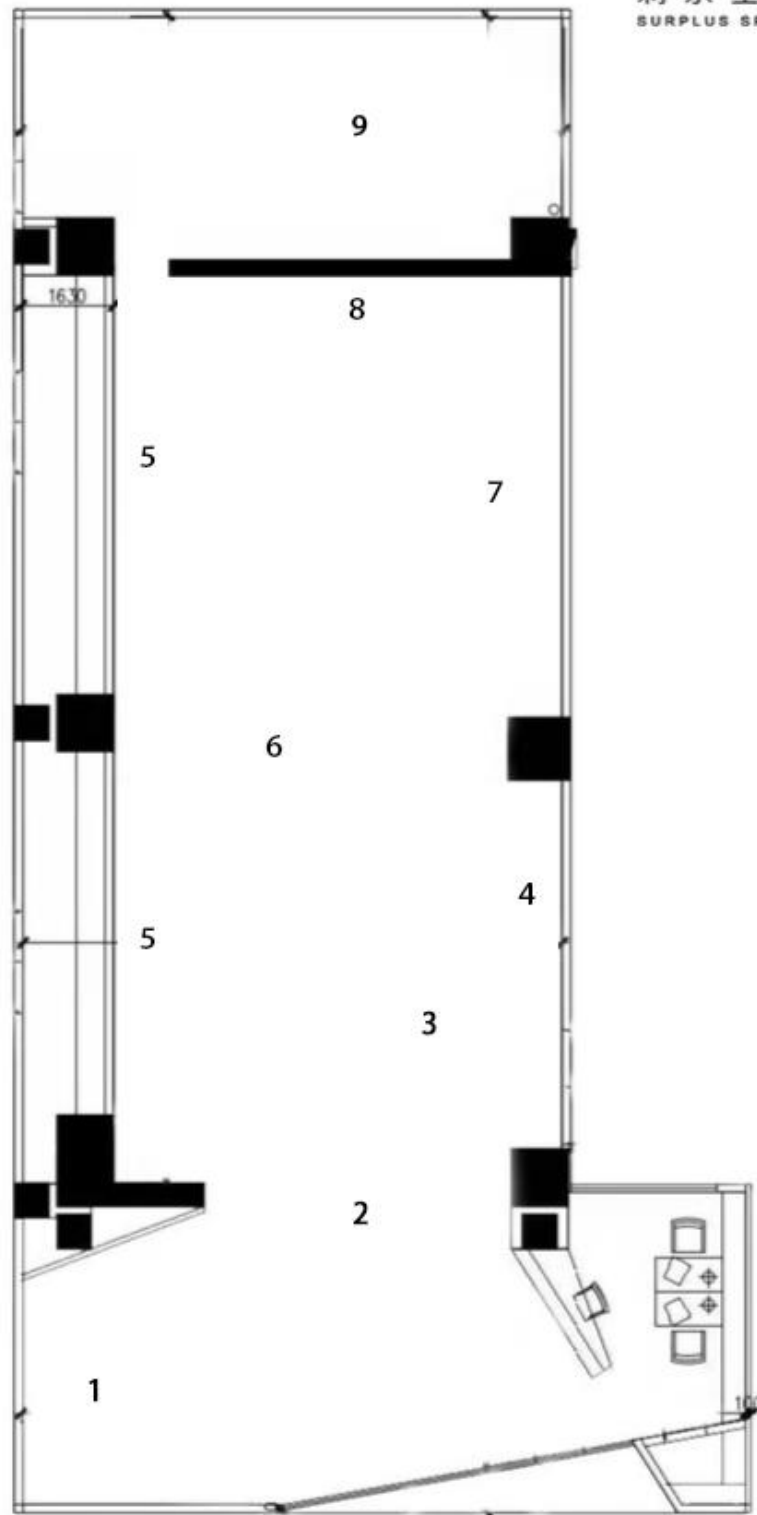
行为录像

12 分 12 秒

2010

以不记名方式投票决定是否在何云昌身体上开 1 条长 1 米、深 0.5cm—1cm 的创口。最终 12 票支持，10 票反对，3 票弃权，投票者被要求留下见证手术过程。

剩余空间  
SURPLUS SPACE



Math, Diction and Knives

## **Violence at the Exceptional Moments(Zhu Ye)**

Producer: Sui Qun

Curator: Lu Mingjun

Artists: Ding Shiwei, He Yunchang, He Zike, Jiang Zhi, Liu Gangshun, Xu Zhen®, Xue Ying, Zhao Zhao, Zhou Jiangshan

Duration: August 7th - November 6th, 2022

Opening: 16:00 August 7th 2022

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

The exhibition took author Wang Anyi's lecture as a point of departure.

Wang Anyi spoke about the three tools in Ah Cheng's novels at the online lecture "The History of Civilization in Contemporary Chinese Fiction - on Ah Cheng's Three Kings" this May. The three tools in Ah Cheng's novels - namely, The King of Trees, The King of Children and The King of Chess - refer to knife, literature, and art-mathematics respectively. While Wang considered each tool a symbol of civilization, he also examined the true rationale behind Ah Cheng's creation of the works and the self-positioning within an author who led the marching of the Xúngēn, or root-searching movement. Ah Cheng's writings is a witness of the "sent-down" which was also part of Wang's bodily memories of Down to the Countryside Movement. Yet what could explain Ah Cheng's obsession over the three tools in his books? Wang found his answer in "Yiwénzhì", or the Treatise on Art and Letters, "lost etiquette may be found in the wilderness." In times of undue chaos, the wilderness and wilderness alone electrifies the homo sapiens out of the centre, returning to the uncharted territories and hoping to encounter civilization again.

The exhibition, instead of merely recycling Wang Anyi's thoughts, is an extension of his perspective, calling upon an inquiry into the proliferation, if not contamination, of the tools' presence. While math, diction and knife are manifested as symbols of civilization, they also became instruments of violence. Zhūyě is an assemblage of such seemingly conflicting yet parallel conditions. Zhū not only stands for variety and togetherness, but also a state of in-betweenness and

in-betweenness. Yě also transcends its original meaning, beholding both the traces of civilization and the quality of violence. Therefore, zhūyě has been translated as violence at the exceptional moment, for the fine line between salvation and its opposite is another fragile earthly frame.

**More information, please contact:**

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E-mail: [Info@surplusspace.cn](mailto:Info@surplusspace.cn)

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



## **Ding Shiwei**

Ding Shiwei (b.1989) holds an MFA degree from the School of Intermedia Art at the China Academy of Art and now lives and works in Hangzhou, China. Extrapolating signs and symbols from history, philosophy, the Internet, and found objects, Ding constructs an enticing and poetic spectacle through videos and installations to foreground the digital representation and intervention of the material world. His works undertake a witty manner to examine and dissect multitudinal paradoxes, enriching the collective experience under a new media visual culture, meanwhile, redefining the principal-subordinate positions between body and media in the midst of virtuality and reality by permeating individual experience with fragments of data. Treating the media interface as a window towards information, his works extend as well as disrupt the physical connection between body and space; the LCD screen further captures an eternal state beyond time and space, unveiling the sense of displacement and powerlessness throughout the circulation of information. As the viewer interacts with the multimedia works through digital screens, individual emotion and ideas are scrupulously embodied in a series of contemporary, political, and aesthetic enchantment, attaining redemption and materialization in the infinite fluxes of video montage.

His solo exhibitions include: Faith on Tap, Gallery Vacancy, Shanghai, 2021; Enter The Void, Imagokinetics Lab, Hangzhou, 2020; What We Talk About When We Talk About Sea Horizon & Moon, One Way Art Gallery, Beijing, 2019; Daybreak, Beijing Art Now Gallery, Beijing, 2016; Meteor Sonata, Centraal Museum, Utrecht, 2016; and Disparate Illusion, Mao Space, Shanghai, 2015. His work has been featured in exhibitions at K11 Art Foundation, Shanghai; MOCA Yinchuan, Yinchuan; China Academy of Art, Hangzhou; Musée-Château, Annecy; Castello Di Rivara Center for Contemporary Art, Turin; and CAFA Art Museum, Beijing, 2015. Ding was the recipient of a special award for the Prix Videformes in Clermont-Ferrand, France in 2015 and a silver medalist of the Chinese Film Festival in Washington D.C., US in 2014. His animated short films had screenings at various international film festivals, including Festival International du Film d'Animation d'Annecy, Holland International Animation Film Festival, International Film Festival Rotterdam and Tampere Film Festival.

## **He Yunchang**

He Yunchang was born in Yunnan, China in 1967, he graduated from the Oil Painting Department of Yunnan Art Institute in 1991 and has lived and worked in Beijing since 1999. He has held solo exhibitions at Wind H Art Center in Beijing, Francisco Carolinum Linz Museum in Austria, Today Art Museum in Beijing, White Box Art Center in Beijing, National Art Museum of Belgium, National Art Museum of Indonesia, Ink Gallery, Tokyo Gallery, Chambers Fine Art Gallery and Galerie Urs Meile Gallery. He has participated in the Curitiba Biennial (2019), Yokohama Triennial (2014), 55th Venice Biennale (2013), Guangzhou Triennial (2012), 10th Fukuoka Asian Art Triennial (2009), 2nd New York International Performance Art Biennial (2007), "The Wall" China (2005), Sharjah Biennale (2003), Busan Biennale (2002), Uncooperative Approach (2000), Guangzhou Biennale (1992), and other international exhibitions.

He has won The Second Yangtze River International Image Biennale Golden Award(2017), The First Yan Wenliang Youth Art Award(2011), China Contemporary Art Golden Palm Award(2010), “Transformation History 2000-2009” China Contemporary Art Award(2010), “OLHARES INTE RIORES” Macau Museum of Modern Art Performance Art International Exchange Award(2005), “China Contemporary Art Award” CCAA, Bronze Award (oil painting) at the 9th National Exhibition of Fine Arts (1999).

His works have been collected by the National Art Museum of China, the Fukuoka Asian Art Museum in Japan, the White Rabbit Gallery in Sydney, the Queensland Art Museum, the Pompidou Museum of Contemporary Art in France, the Macao Museum of Modern Art, and the ERIEN Meyer Photography Foundation in Switzerland, etc.

## **He Zike**

He Zike (b. 1990, Guiyang) is an artist and writer. Her works focus on personal and temporal perception in the flow of information and the technology milieu. By working on specific databases, material repositories, archives, and memory, her recent projects are developed with researches ranging from digital space and machine learning to infrastructure, deep time, electronics, and consciousness. Walking on the edges of different frames, narrative approach often takes the central place. Most of her works take the form of video, writing, installation, and computer programs.

## **Jiang Zhi**

Born in 1971 in Yuanjiang, Hunan, China, Jiang Zhi graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Fiction and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology, while weaving mundane social and personal experiences into his works.

As one of the most versatile Chinese artists of his generation, Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012). His work has also been exhibited by international institutions and biennials, including “Art and China after 1989: Theater of the World” (Guggenheim Museum, New York, USA, 2017), the 9th Shanghai Biennial (Shanghai Power Station of Art, Shanghai, China, 2012), the 4th Guangzhou Triennial (Guangdong Art Museum, Guangzhou, China, 2012), Beijing Today Art Museum “The First Today’s Documents (2007), “Between Past and Future: New Photography and Video from China” (ICP and Asia Society, New York, USA, 2004), “Zone of Urgency”, the 50th Biennale di Venezia (Venice, Italy, 2003), and the 4th Gwangju Biennale (Gwangju, South Korea, 2002). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000, the Academic Award of



Reshaping History (Chinart from 2000 to 2009) in 2010, and the Credit Suisse Today Art Award in 2012.

## **Liu Gangshun**

Liu Gangshun, born in Huangshi, Hubei, China in 1963, living and working in Beijing.

Main Solo Exhibitions: “A Personal Anthology”, Platform China (2020); “All -- Liu Gangshun” , Platform China (2017-2018); “Hypertexte”, 798 Li Space (2016); “Liu Gangshun”, ZiTong Gallery (2014); “Delay”, Songzhuang Art Center (2012); “Liu Gangshun Art Exhibition”, Huangshi Cultural Center (1988).

Selected Group Exhibitions: “Rhythm and Refrain” Song Art Museum (2022); “Nine-Tiered Pagoda: Spatial and Visual Magic” Pingshan Art Museum (2021), “Affect” Wuhan Art Museum (2021), “Wish You a Sweeeeeet Life” Duende Contemporary Art Museum (2020), “Platform China’s 15th Anniversary special exhibition”, Platform China (2020); “The Curation Workshop - Exhibition Curation and Design”, Shen Zhen · Hua art & design (2019); “A Summer Night in Xucun Village: Rhapsody of the Earth”, Xucun Village Contemporary Art Museum (2019); “To Youth”, Platform China (2019); “Group exhibition in summer- common objects”, Platform China (2018), “Art Basel HK” (2018); “Jungle III -- Common”, Platform China (2017); “Chinese Contemporary”, Diekirch Museum (2016); “1964-2014, A time of Recognition and Friendship - Art Exhibition Featuring 50 Chinese Artists”, Paris 17 District Town Hall, France (2014); “Retrospection and Expectation 1920—2011”, Hubei Museum (2011); “The Documenta Of Chinese Performance Art 1985—2010”, Songzhuang Art Center (2010); “Reshaping History China art from 2000 to 2009”, China National Convention Center (2010); “The 3rd Exhibition of Chinese Document” Shanghai (1994); “The First 1990’s Biennial Art Fair”, GuangZhou (1992); “The Youth Art Festival of Hubei Province”, Wuhan (1985).

## **Xu Zhen®**

Xu Zhen is an artist, curator, and MadeIn Company Founder. Xu Zhen was born in 1977, and lives and works in Shanghai. Xu Zhen has been considered as an iconic figure in Chinese contemporary art. In 2004, Xu won the prize for ‘Best Artist’ at the China Contemporary Art Award. His practice covers various media such as installations, video, painting and performance, etc.

Xu Zhen has exhibited internationally, at museums and biennales, such as, Venice Biennale (2001, 2005), The Museum of Modern Art (New York, 2004), Mori Art Museum (Tokyo, 2005), MoMA PS1 (New York, 2006), Tate Liverpool (2007), Hayward Gallery (London, 2012), Lyon Biennial (2013), Armory Show (New York, 2014), Long Museum (Shanghai 2015), Al Riwaq Art Center (Qatar, 2016), Sydney Biennial (2016), Guggenheim Museum (New York, 2017), Sharjah Biennial (2019), Museum of Contemporary Art (Los Angeles, 2019), National Gallery of Australia (Canberra, 2020), among others.

Aside from being an artist, Xu Zhen is also a curator. He co-curated together with other artists major exhibitions in Shanghai and was one of the initiators of Art-Ba-Ba ([www.art-ba-ba.com](http://www.art-ba-ba.com)), a leading online forum for discussion and critique of contemporary art in Shanghai, in 2006. In 2009, Xu Zhen established 'MadeIn Company', a contemporary art creation corporate, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities. In 2013, MadeIn Company launched XU ZHEN® which is committed to art creation and cutting-edge culture development. In 2014, MadeIn Company established MadeIn Gallery and in November 2016 launched the first "Xu Zhen Store" in Shanghai.

## **Xue Ying(yy?)**

Xue Ying (b.1993) was born and raised in Shandong, China. Her work encompasses social practice, installation, textile, and text. yy? studied at University of Leeds, UK and subsequently at the Royal College of Art, London, UK obtaining her MA in Public Sphere in 2019. Her practice reflects her longstanding interest in the position of the women's subject within patriarchy, making critical social practices through researching feminist philosophies and activism, the power dynamics within the Asian family, also expanding the imaginaries around the polyphyletic community.

## **Zhao Zhao**

Zhao Zhao was born in 1982 in Xinjiang, China, and he currently lives and works in Beijing and Los Angeles. In his art, he engages with real subjects in multiple mediums and plays with art forms, emphasizing an exploration of the relationship between the individual and the rest of society. His work is developed around the subtle emotional changes that take place as we are confronted with diverse cultural influences. He brings together the expressive methods of contemporary art and traditional culture to create metaphors for people's living circumstances and modern society's real conditions in a globalized world. His work also reflects his attitudes toward the coexistence of collective and individual ideals.

In recent years, Zhao Zhao's bold, radical artistic practice has attracted international attention. He has presented solo exhibitions and personal projects at Long Museum (Shanghai), Carl Kostyál (Stockholm), Song Art Museum (Beijing), Nanchizi Museum (Beijing), Today Art Museum(Beijing), Macao Museum of Art (Macao), the Alexander Ochs Gallery (Berlin), Roberts & Tilton (Los Angeles), Chambers Gallery (New York), Mizuma Art Gallery (Tokyo), Lin & Lin Gallery (Taipei), Tang Contemporary Art (Hong Kong), Tang Contemporary Art (Beijing), and China Art Archives and Warehouse (Beijing). His work has been shown in group exhibitions and collected by many institutions, including MoMA PS1 (New York), the Tampa Museum of Art (Tampa), Pinchuk Art Center (Kiev), Groninger Museum (Groningen), the Museum of Asian Art (Berlin), Hamburger Bahnhof Museum for Contemporary Art (Berlin), Padiglione d'Arte Contemporanea (Milan), MAXXI National Museum of 21st Century Art (Rome), the DSL Collection (Paris), Castellón Contemporary Art Space (Castellón), the White Rabbit Gallery (Sydney), M+ (Hong Kong), the Minsheng Art Museum (Beijing), the Ullens Center for Contemporary Art (Beijing), the New Century Art Foundation (Beijing), Taikang Space (Beijing),

Luxelakes · A4 Art Museum (Chengdu), Minsheng Art Museum (Shanghai), the Museum of Contemporary Art (Shanghai), Start Museum (Shanghai), Ming Contemporary Art Museum (Shanghai), Tianjin Art Museum(Tianjin), the Hubei Museum of Art (Wuhan), the He Xiangning Art Museum (Shenzhen), Wanlin Art Museum at Wuhan University (Wuhan), the Wuzhen Contemporary Art Exhibition 2019 (Wuzhen), and the Yokohama Triennale (Yokohama).He has developed artistic collaborations with LOUIS VUITTON, Land Rover, Nike, Vans, HARMAY, Venvennet, and other brands.

In 2019, Zhao Zhao won the Artist of the Year Award at the Thirteenth Award of Art China (AAC). In 2017, his piece Project Taklamakan was selected as the poster and catalog cover image for the Yokohama Triennale. That same year, Zhao Zhao was named one of China's top 10 artists by CoBo and he won the Young Artist of the Year Nomination Award at the Eleventh Award of Art China (AAC). In 2014, Modern Painters named Zhao Zhao one of the world's top 25 artists to watch.

### **Zhou Jiangshan(Cedar Zhou)**

Cedar Zhou is an artist, founder of SCREENROOM, co-founder of PPPP new media art space. The work of Cedar discusses the relationship between individual and group in a real-time system, creating tools and participating environment for people to express their ideas toward particular topic under different sociological and psychological influences.

In 2018 Cedar was jury of NOVA Interactive art award. In 2014 he created first Chinese contemporary art visualisation at its scale, CCAA WOW at Power Station of Art, Shanghai. In 2013 Cedar curated Information in Style: information visualisation in the UK, art and design exhibition at the CAFA Art Museum. His works have exhibited internationally at venues including Victoria and Albert Museum in London, UK, Waterman Art Centre in London, UK, Hongkong Art Centre, V2 unstable media, LE CUBE, France, Momentum Berlin, Cafa Art Museum.

Cedar has a MA degree from the Central Saint Martin Collage of Art and design, University of Arts London and a MFA from the Goldsmiths College, University of London.

#1

**Zhou Jiangshan**(Cedar Zhou, Co-created with He Zike, Chen Jilin and Iris Long)

***Hello, Friend***

Computer program, Internet

Dimensions variable

2019

Collected by Pingshan Art Museum

I pick up my phone, unlock it, the screen lights up; I put my phone back on the table, the phone locks again. In this process, I did not check the time or open any app, but it still successfully helped me relieve the social anxiety I am experiencing in the real world and the panic of missing an event in the virtual world. A friend told me that this is the efficient "auto-completion function" of human beings - it helped me achieve a synchronization between the real world and the virtual world, and relieved the pressure caused by the inconsistency of the two worlds.

In the "real" world of "Hello, Friend": In the exhibition, when you want to know more about a particular artwork, you notice what you see on labels, not the introduction of the work or the artist, but the five questions, which asked by artists based on the context of its creation and responses left by other visitors. If any topics or responses interest you, you are welcome to scan the code with your smartphone to synchronize with the "virtual" world.

In the "virtual" world of "Hello, Friend": the information carried by this world is waiting for each denizen to create and unfold, just like in the world of Bitcoin, computing power chases new blocks to obtain wealth returns. In this world, you have your own profile page, where all the questions you ask and respond to are recorded. In the virtual world, content distribution and "rating" depend on the circulation of "stars" (virtual currency in the project) among all members. Curious, you can walk through the "virtual" world by clicking on the avatar of each question and responder, and earn (virtual) wealth from here by asking questions and responses that are recognized (rating system).

The "world" of "Hello, Friend" records all the "past" that happened here, and it is linked with the "present", and it evolves, in the "virtual" world (discovery page in social applications) , the "real" world (on the screen of smart TV on site participation), creating the moment of surprise and serendipity.

#2

**Ding Shiwei**

***CURSOR, PATH, BODY NO. 8***

PVC tube, FRP, aluminum, spray paint, customized platform

190x120x70cm

2022

A static sculpture stands atop a pixel-shaped blue screen. One end of the curved black PVC bend is the swipe gesture under the user's dimension-reduced avatar, and the other end is a cursor arrow with stainless steel texture. In this sculpture, the cursor arrow does not have the pixel-like sawtooth, but becomes a harmful sharp dagger. The black bend is both the user's dimension-reduced body (arm) and also the path of the screen operation interface.

#3

**He Zike**

***Download Life - No Such File or Directory***

Video installation

1'00", Loop

50 " Screen, Trolley

2021

No Such File or Directory is part of the loosely developed project Download Life, in which independent works intersect as a network. In this project, user-generated models in cloud libraries become containers of individual or collective memory. These under-rendered digital objects are transformed into different scenes and lurk with the ambiguous unease projected from reality to the digital world. In No Such File or Directory, a watch that cannot indicate the time can be repeatedly gained and lost through interactions learned in daily social discipline, on the surface of QR codes, smartphones and different device screens.

#4

**Zhao Zhao**

***Slap***

Performance, photograph

Giclée print

50x83.3cm

2013

***Crush***

Performance, photograph

Giclée print

50x83.3cm

2014

***Leather Shoes***

Performance, photograph

Giclée print

50x83.3cm

2014

***Family***

Performance, photograph

Giclée print

50x83.3cm

2014

On September 9, 2013, at the trial of Bo Xilai, witness Wang Lijun testified that on January 28, 2012, Bo heard Wang's report on his suspicions that Bo's wife, Gu Kailai, had committed murder. The next day, accusing Wang of framing his wife, Bo slapped him and smashed a teacup. "Slap" became a trending media term that day, and the starting point of Zhao Zhao's performance series Slap, Crush, Leather Shoes and Family. In Slap, Zhao Zhao enlisted Zhao Haixing, a volunteer from the public, to meet him at an appointed place and time (20 seconds past 20:20 on October 20, 2013), and to slap him across the face with his right hand, first on the left side, then on the right. In the second installment, Crush, volunteer Sun Yuan agreed to let Zhao Zhao stab him in the back with a knife. The act was carried out at 305 Space in Caochangdi, Beijing, at 21:00 on November 27, 2014. In the third installment, Leather Shoes, Zhao Zhao took the knife he had used to stab Sun Yuan, and gifted it to the first volunteer who was able to provide Zhao Zhao with an acceptable reason for doing so. Family is the fourth installment of the performance series. In this work, Zhao Zhao was introduced to a six-person family by a volunteer, and taken in as a guest. The goal of the visit was to delay his departure as much as possible. To this end, the artist constantly found new topics for conversation. The artist entered the house at noon on December 5, 2014, and stayed until he was kicked out at 2:40 the next morning.

#5

**Liu Gangshun**

***The Future Is a Ghost***

Acrylic on canvas

160x160cm

2010

"The future is a ghost" is a quote by Jacques Derrida. The background is like a sight seen while driving on the highway. We yearn to reach the future every day, but what is the future for us? "The future is just a ghost." We always set off but never arrive, which is the reality of the situation. Why does "modernism" emphasize the here and now and the uncertainty? Because the future is unattainable, and history is illusory. Only "the future is a ghost" can try to answer what we are looking for in the future.

***Addition Subtraction Multiplication and Division Equals to Zero***

Oil on canvas

55x70cm

2016

Do numbers possess meaning? Numbers are the fundamental element. Liu Gangshun hopes to present us with a process of decreasing significance. This decrease means taking away all definitions and concepts and returning to the essential part, to the most basic state of things.

***Life Is Dangerous***

Acrylic on canvas

68x120cm

2010

When we think back to the 1980s in China, we used to revel in the arrival of KFC, McDonald's, and Coca-Cola in China, and we reveled in the convenience that mobile phones, Internet cafes, and all commercial systems brought us. This convenience is what twentieth-century American culture, American contemporary art, and American pop culture exported to us. In this work, Liu Gangshun points out one of his observations about this period of history: "life is dangerous."

***Depression***

Oil on canvas

50.8x40.6cm

2019

***Distance***

Oil on canvas

68x88cm

2010

Cracked walls, two-seater sofas, irregular horizon lines, the incomplete word "distance."

#6

**Jiang Zhi**

***FLY,FLY***

Single-channel video (black and white, sound)

5'17"

1997

Man is living humbly like a slave submitted to himself and his surroundings. But this humble life, living in solitude, silence, fantasy, weariness, and passion are sometimes so overwhelming that at times we really just want to fly.

-It's one way to transcend or escape

Can we really escape this gravity and lift up?

Which direction will we choose to fly?

#7

**Xue Ying(yy?)**

***Crazywife***

Steel knife, hair, iron pot  
Performative installation  
2022

***Eyesore***

Artificially cultured shells, orthodontic tools, magnifying glass, muslin, sheet iron, flashlight  
Sculpture  
33x42x38cm  
2022

***That we don't eat until your father on the table***

Steel knives, dish cloth  
Sculpture  
48x28x14cm  
2022

Womanhouse focuses on the state apparatus that uses the women's body as a vehicle, and on the obscured work of women ( mind, intellect, body, reproduction and labor that cannot yet be named etc.) Womanhouse begins with the artist's long-standing interest in the position of the women's subject in patriarchy. She has linked also re-edited the key words 'devotion' and 'nurture' in domestic sphere with the key words 'invasion', 'correction', 'maintenance' or 'functioning' in the public sphere in a symbolic sense.

The materials used in the project come from strainer, knives, steamer cloths, babywear, popular patterns in children's clothing (boy's/girl's clothing using colour and pattern distinctions), office chairs, cultured pearl shells, dental equipments, etc. It aims to show a private life in the 21st century, expressing the meaning of traditional female roles through humorous parody and exploring further the invisible production and labour emphasized in the feminist agenda.

“Women are always teetering on the brick of a liminal space between the public and the private. Societies have very strict rules about women and their appearance in public, whereas it is taken for granted that women in a sense on the domestic sphere they most definitely do not on the public sphere or the public space. But public sphere is dominated by men and so is public space by masculinism. I am always looking at every question, questions of display, of transportation, of the street from the point of view of a women's passage through that space. Women are a really important social grouping whether they want to accept that or not they are in that and must respond to it at every moment even the most anti feminist public women are speaking to, for and about women.”

\*Womanhouse (January 30 – February 28, 1972) was a feminist art installation and performance space organized by Judy Chicago and Miriam Schapiro, co-founders of the California Institute of the Arts (CalArts) Feminist Art Program and was the first public exhibition of Art centered upon



female empowerment. Chicago and Schapiro encouraged their students to use consciousness-raising techniques to generate the content of the exhibition. Together, the students and professors worked to build an environment where women's conventional social roles could be shown, exaggerated, and subverted.

#8

**Xu Zhen®**

***Just as time is an object so all produced objects can be considered as crystallized time.***

C-print

300x190cm

2012

In True Image, a series of installation and sculptural works are produced by the artist, but only presented in photographic form. The photographic representations of the works are exhibited after the originals have been destroyed. The representation of the original becomes the surrogate original. True Image explores "media" as a tool of information diffusion, its role and influence: from the form and content of the image to the observation capacity of the viewer, confronted to the so-called artistic standards.

#9

**He Yunchang**

Video

12'12"

2010

He Yunchang had 25 people vote anonymously on his proposal to make a 1-meter-long, 0.5 cm to 0.1 cm deep opening on his body. The result was 12 votes in favor, 10 against, and 3 abstaining. All participants were requested to stay to witness the proposal's fulfillment.

剩余空间  
SURPLUS SPACE

