

## ***PEER TO PEER***

Curated by Passing Fancy (Xiaorui Zhu-Nowell and Freddie Cruz Nowell)

Duration: 2018.10.13 – 2019.01.12

Opening: 2018.10.13, 16:30PM

Artists: Cory Arcangel, Cao Fei, Stephen Kwok, Miao Ying, Seth Price, Jenna Sutela, Wong Kit Yi

Address: 403 International Art Center No.33 Baotong Temple Road Wuhan China

Taking its name from the decentralized computer network systems made infamous through early internet platforms such as Napster and BitTorrent (BT), *Peer to Peer* speaks to larger political, ethical, and psychological configurations that mediate internet social bonds; providing an acute lens in which to view such topics as reciprocity, neighborliness, animosity, distribution, eternity, and the demarcations between human and nonhuman intelligence.

In the vernacular use of peer-to-peer, “peer” denotes that each user as being of equal status within a network of peers. However, the term is also etymologically entangled with the act of looking or *peering*. We propose that a peer-to-peer relation is a confrontation of the self: a peer simultaneously peers at other peers and is peered upon by individual peers, including itself. The works in this exhibition embody the crux of this psychoanalytic reflexivity, proposing that this anxiety is inherent to the construction of bodies in virtual space and IRL.

Peer-to-peer networks only work if users are willing to contribute resources, and these resources may be legally, ethically, or otherwise repugnant because peers are connecting to untrusted sources and forfeiting a core logic that might police network activities along the lines of an ethical consensus. Peer-to-peer lending platforms have recently made the front pages of Chinese news due to their inherent riskiness- over 57 platforms have failed in just two weeks- spreading panic among once emboldened investors. Decentralized systems, like the popular blockchain paradigms, tout this inherent risk, declaring it as not only a progressive system, but also as an effectual strategy for successful returns on investments. Works in this exhibition pick up on the paradoxical ambitions of decentralized power structures, especially decentralization as political, potentially democratic ideal. Can participation (human or nonhuman) in decentralized networks be thought of as a reciprocal action? If so, what does this reciprocity imply about conditions of vulnerability and exposure in social life well into the Information Age? How does participation in decentralized paradigms require a reconsideration of our understanding of intelligence, production, distribution, and information processing?

Using the operations of peer-to-peer networks as a catalyst, this exhibition takes a ludic approach to perceptions of decentralization, particularly in regards to systems of power, and to notions of “peer”- considering it as a body, a server, a buddy, a buyer, a host, a virus, a player, a grunt, a mirror, a verb, a noun, and so on. Through different tactics, this exhibition exposes the ideological coordinates of Internet society, and consider the ways in which bodies, or peers, are split into on-line bodies vs. the flesh and blood beings that make the Internet a reality.

## **About the Curator**

*Passing Fancy* consists of Xiaorui Zhu-Nowell and Freddie Cruz Nowell who live and work in New York.

Xiaorui Zhu-Nowell is currently an Assistant Curator at the Guggenheim Museum in New York, where she contributes to the research and implementation of a wide range of exhibitions including *Radical Politics, Process, and Performance in the 1970's* (forthcoming) and *Art and China after 1989: Theater of the World* (2017-2019). She holds a master's degree from the Massachusetts Institute of Technology in the School of Architecture. Prior to joining the Guggenheim Museum in 2014, she assisted Carolyn Christov-Bakargiev on the 14th Istanbul Biennial *SALTWATER: a Theory of Thought Forms* and held positions at the Museum of Contemporary Art, Chicago.

Freddie Cruz Nowell is a musicologist, theorist, and artist, and is currently a PhD candidate in Musicology at Cornell University. He also holds an MFA in Art, Theory & Practice from Northwestern University where he was a University Fellow. His research interests range from the interplay of text as musical device in Conceptual Art, to affect and ornamentation in Mumble rap. He also researches music in relation to the history of thought in aesthetics, psychoanalytic theories of the voice, digital rhetoric, and transgender studies.

## **About Surplus Space**

Founded in 2015, Surplus Space is an international art institution located in 403 Art District. It is engaged in exhibition and promotion of latest and most cutting-edge artistic experiments at home and abroad. Surplus Space provides the public with professional and rich contemporary art exhibitions and public art education programs, so as to close the distance between contemporary art culture and public life. It actively creates a unique contemporary art atmosphere, builds a platform for benign interactions between Chinese and international art culture, and promotes the prosperity and development of contemporary art.

Surplus Space is currently committed to the following research direction and will continue to expand its influence:

- 1, to capture and explore the most cutting-edgely social, cultural, political and artistic issues deeply in the way of strong curation;
- 2, to invite young artists who have not been noticed by the market yet to provide them with a good experimental platform;
- 3, to establish a perception community through interdisciplinary dialogue, lecture and publication.

## **For press inquires, please contact**

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## P2P

策划: Passing Fancy (朱筱蕤和弗雷迪·克鲁兹·诺维尔)

展期: 2018.10.13 - 2019.01.12

开幕: 2018.10.13 16:30pm

参展艺术家: 科里·阿肯吉尔、曹斐、郭奕豪、苗颖、塞思·普莱斯、珍娜·苏特拉、黄洁宜

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展览名取自于去中心化的计算机网络系统 P2P，该系统以网络平台 Napster 或 BT 而出名。本展览对在互联网社会关系网中的更宏大的政治，伦理与心理架构提供了一个敏锐的镜头，让我们在其中审视诸如互惠，睦邻，敌意，分配，永久性，甚至人类和非人类智能之间的界限等话题。

在通俗用法上，“peer”一词指出每个用户在 P2P 网络系统中具有同等地位。然而，这个英文词在词源上也与动词“观察”或“窥探”相关。我们建议把 P2P 的关系看作为直面自我：peer，一个身体的缩影，在窥探(peers) 其他 peers 的同时也被其他的 peers 所观察(peered)，当中也包括自己本身。本次展览的作品体现了这种精神分析自反性的症结所在，提出这种焦虑是在虚拟空间和现实生活中构造身体所固有的。

P2P 网络只有在用户愿意共享资源时才得行，这些资源可能并不合法或者不符合道德标准(链接到不可信的资源)，P2P 网络摒弃了依照道德共识而管制的核心逻辑，同时也产生了既有的风险。P2P 贷款近期在成为众多报刊头条也就是因为其内在的风险——在短短的 2 周内就有 57 家 P2P 的借贷平台失败，导致了投资人的恐慌蔓延。去中心化的系统，包括区块链，彰显了这内在风险，它不单单是一个在意识形态上非常激进的系统，同时也是有高回报率的有效手段。本展中的作品恰恰聚焦在这“去中心”权力构架中具的矛盾共同体，尤其是将去中心作为政治民主理想。是不是可以把人或者非人参与到 P2P 网络看作为一种互惠行为？如果是的话，这种互惠让我们对信息时代社会生活中所共同面对的脆弱性和暴露有什么新的理解？参与去中心化的典范又会要求我们如何重新思考对于智能，生产，分配与信息处理的理解？

利用 P2P 网络作为催化剂，本次展览对“去中心”的概念的采取了一个比较调皮的态度，特别是对待权利系统和“peer”这个概念上——将 peer 视为一个身体，一台服务器，一个伙伴，一个买家，一个主机，一个病毒，一个玩家，一个无名小卒，一面镜子，一个动词，一个名词，等等。通过不同的策略，本展览揭示了互联网社会意识形态的坐标，并思考了身体或 peers 是如何被划分成了线上的身体和使互联网成为现实的血肉之躯。

## 关于策展人

Passing Fancy 由朱筱蕤和弗雷迪·克鲁兹·诺维尔 (Freddie Cruz Nowell) 组成，两人目前都生活并居于纽约。

朱筱蕤目前是纽约古根海姆美术馆的助理策展人，在古根海姆美术馆她参与了一系列展览的策划和实施，如“1989 后的艺术和中国：世界剧院 (2017-2019)”和正在策划中的“20 世纪 70 年代的激进艺术，政治、过程和表演”。她拥有麻省理工学院建筑系的硕士学位。在 2014 年加入古根海姆博物馆之前，她在第 14 届名为“盐水：思想形态理论”的伊斯坦布尔双年展上协助过卡洛琳·克里斯托夫·巴卡捷夫，并曾在芝加哥当代艺术美术馆任职。

弗雷迪·克鲁兹·诺维尔是一位音乐学者、理论家和艺术家，目前是康奈尔大学音乐学博士研究生，并拥有西北大学的艺术、理论和实践专业的艺术硕士学位。他的研究兴趣涉及广泛，包括从概念艺术中文本作为音乐装置的相互作用到 Mumble 说唱中的效果和情感。同时他也研究音乐作为音乐与美学思想史的关系、声音的精神分析理论、数字修辞和变性研究等。

## 关于剩余空间

剩余空间 (Surplus Space) 是一家位于武汉 403 国际艺术中心的国际化非营利艺术机构，成立于 2015 年。空间致力于国内外最新、最前沿艺术实验的展示与推广，为公众提供专业的、丰富的当代艺术展览及公共艺术教育项目，拉近当代艺术文化与公众生活的距离，积极营造独特的当代艺术氛围，构建华中区乃至中国与国际艺术文化良性互动的平台，促进当代艺术的繁荣发展。

空间目前致力于以下研究方向并将持续扩大自身的影响力：

- 1, 通过强策展方式，捕捉并深度探讨当下最前沿的社会、文化、政治以及艺术系统问题；
- 2, 邀请尚未受到市场关注的年轻艺术家，为他们提供一个良好的实验平台；
- 3, 通过跨学科的对话、讲座和出版，建立一个感知共同体。

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