

**剩 余 空 间**  
**SURPLUS SPACE**

## **Brief Introduction to 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..

*TALK, TALK*

# TALK, TALK

开幕时间：2016.12.25 16:00

展期：2016.12.25 – 2017.1.24

艺术总监 | 鲁明军

艺术家 | Agapanthe: Konné & Mulliez, 戴陈连, 高洁, 胡向前, 黄小鹏, 李燎, 陆平原, 马秋莎, 陶辉, 汪建伟, 徐坦, 杨福东, 杨振中, 余极, 原弓, 张慧, 张培力, 赵半狄, 朱昱

特别展映 I | 宋拓单元

《加油好男儿》, 《现在的年轻人都在聊些什么》, 《让BB/孙子涌上街头》

特别展映 II | 《汪晖访谈: 1990年代以来的思想论争与中国社会变动》 (制作: Actionmedia)

开幕放映 | 《福柯》 (汪民安导演)

Opening | 2016.12.25 16:00 Duration: 2016.12.25 – 2017.1.24

Art Director | Lu Mingjun

Artists | Agapanthe: Konné & Mulliez, Dai Chenlian, Gao Jie, Hu Xiangqian, Huang Xiaopeng, Li Liao, Lu Pingyuan, Ma Qiusha, Tao Hui, Wang Jianwei, Xu Tan, Yang Fudong, Yang Zhenzhong, Yu Ji, Yuan Gong, Zhang Hui, Zhang Peili, Zhao Bandi, Zhu Yu

Special Presentation I | Song Ta Unit

1 *The Fighting Boys*, 2 *Now The Young People What The Fuck Talking About?*

3 *Call Our Offsprings To Go To The Street*

Special Presentation II | *Interview with Wang Hui: Ideological Controversy since 1990s and Social Changes in China.* (Producer: Actionmedia)

Opening Screening | *Foucault* (Director: Wang Min'an)

地址：武汉市武昌区宝通寺路33号403国际艺术中心

Address : No.33 Baotong Temple Road, Wuhan, China



## Origin

To say, or not to say; allowed to say, or not allowed; what to say, what not to say; say in private or in public... all these are our accustomed life experience, which relates to our own personality, spirit and mentality, as well as to whom and in what situation are we speaking, and naturally involves culture, politics and ideology. Today, the Internet seems to release an unprecedented democratic space, where anyone can convey their views and emotions with abandon on different virtual platforms. Despite all kinds of restrictions and blockade, we are still flooded by pervasive information and sounds. As we have seen in the always excited Moments, it seems that except display ads and various shows, the only things left are tirelessly meetings, discussions and dialogues. We criticize the system, dispute current politics and discuss literature, history and philosophy, with endless inside stories, gossip and cross-talks. Where there are lives, there are words, which are a mingling of good and bad. Perhaps, it is exactly at this time that we need to analyze and clarify these voices, including necessary reflection on our own words, but what calls for more consideration is that what the real ictus of this era is.

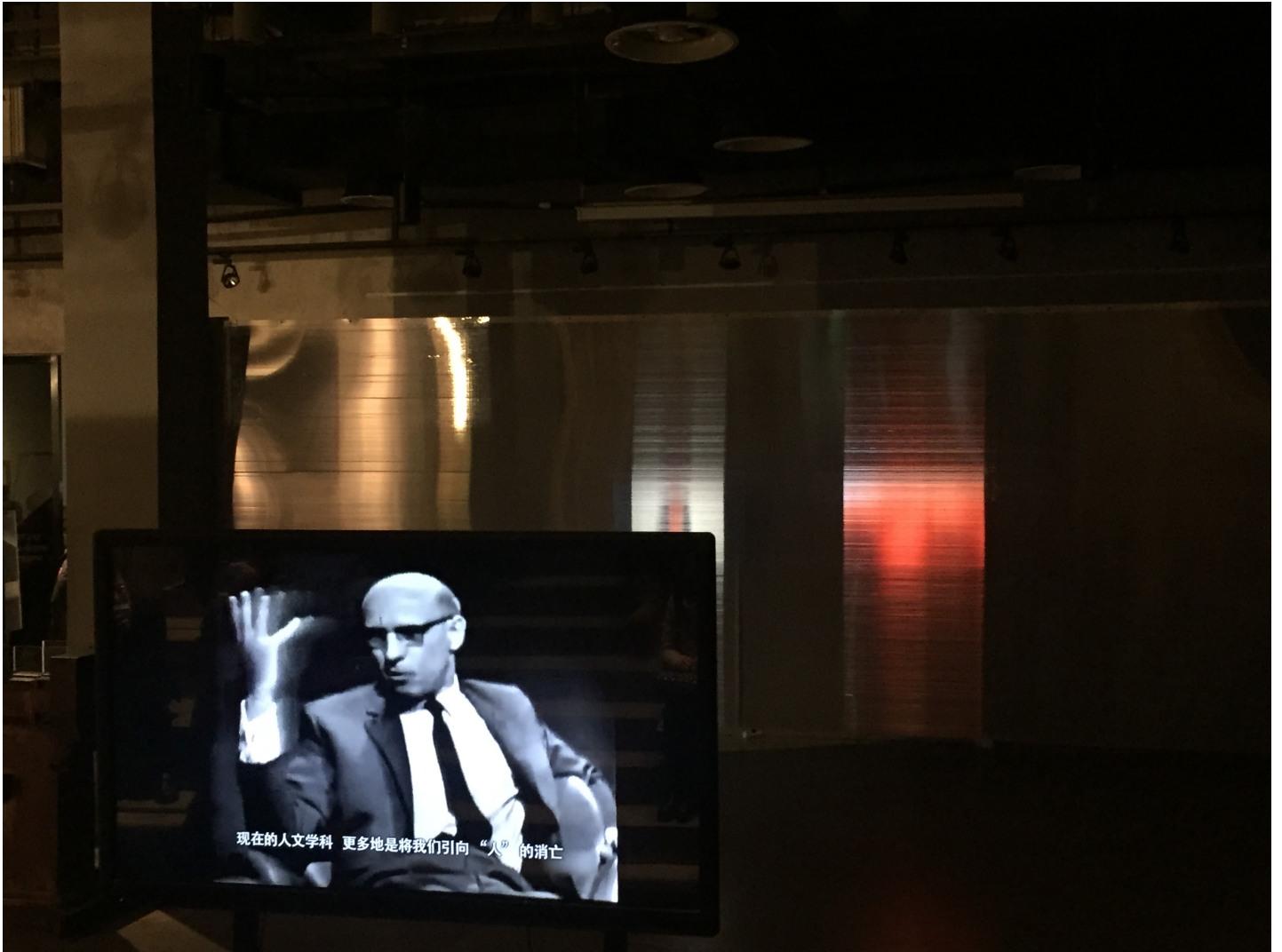




## About TALK, TALK

1. TALK TALK is an exhibition, workshop and lecture at the same time, or a mix of exhibitions as if these are competing with each other.
2. Almost all works at TALK TALK are related to talk, appearing in different forms and through a diverse media, but all related to politics, history, society, culture, art history, and art.
3. TALK TALK displays three new works by Song Ta, the interview by Lu Ming Jun of Wang Hui on the ideological discussion of China's social changes since 1990, and 'I'm Foucault', a documentary directed by Wang Minan.

(By Lu Mingjun)



**Opening Screening**

*Foucault* (Director: Wang Min'an)





In this 90-minute documentary, we can see how Professor Wang Min'an explored Michel Foucault's thoughts. Foucault is a prolific writer. He was favored by many Chinese readers. Wang Min'an joined the interview and recorded monologue by himself, in which he posed questions to both Chinese and French Foucault researchers. This enabled Wang to witness Foucault's wonderful intellectual heritage. The documentary was in black and white, and was divided into three chapters like the play, continuously attracting the audience's attention. The documentary is precious, as it presented for the first time, Foucault's images and sounds, to the public in China.

Wang Min'an is a professor and Ph.D. supervisor at Capital Normal University. His research is mainly focused on critic theory, cultural study, modern art and literature. Wang has written the book *Limits of Michel Foucault*. He was also the chief editor of *A Selection of Michel Foucault's Work*, *The Faces of Foucault* and so on. Wang is China's most important scholar on the study of Foucault and French philosophy. He has translated and interpreted large volumes of works from Nietzsche, Deleuze, Foucault, Derrida, Roland Barthes, Lacan, Bataille and Agamben. Wang is also the chief editor of *Production*, a work that focuses on the forefront of western thoughts and serious reflections of global intellectuals on the contemporary society. Its aim is to provide a theory.

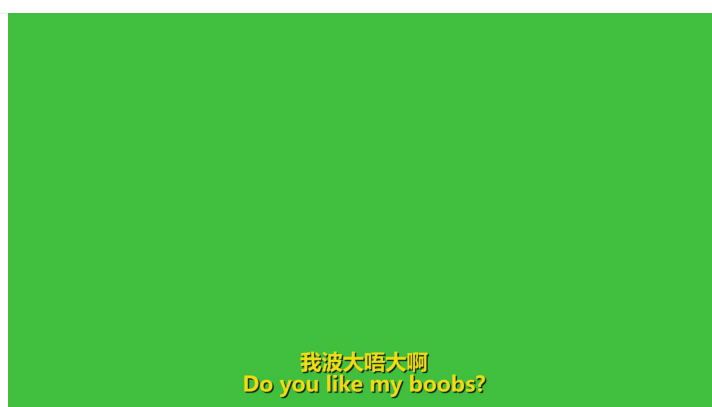


**Special Presentation I : Song Ta Unit**  
*The Fighting Boys*

“The Fighting Boys” is actually the full name for TF Boys, a young Chinese band. People of my generation has become history. The world now belongs to those born after 2000. Asian girls in this generation doesn't fancy muscle men from America or Europe. Their type of boys is more or less feminine – Guo Jingming, EXO, BIG BANG, or Kris Wu – one could easily name a few.

“C-POP” stands for Chinese POP, or “Communist POP”. It is definite that this music style was built upon K-POP and J-POP. Over fifteen years of development, K-POP has replaced J-POP, and I believe that one day, it will also replace K-POP.

C-POP is the most powerful cultural squadron in Asia. Many Korean male bands were referred to as “squadrans”. This sets me off in thinking what a “best squadron” is. For leaders, they need to look handsome and radiate charm when being on the stage. They need to become idols, rather than parents of the youth. All the young girls will start screaming when they appear. So, to improve a country's soft strength, we need to start with its leaders. If the government can adjust their cultural strategy, it can truly achieve great effect.



### Special Presentation I : Song Ta Unit

*Now The Young People What The Fuck Talking About ?*

I found two high school students from Hong Kong, about 17 years old. I asked them to talk about politics while making love and to send the sound recording back to me. It was about 40 minutes long. I cut out the interesting part and created animations according to the sound.

Many topics are local problems and political gossips in Hong Kong. For example, the girl likes fatty. While making love, she was suddenly asked by the boy about the imagined feeling of having sex with Kim Jong-il, who looks very much like a robot called "Artificial 20" in the Dragon Ball series (actually it was "Artificial 19", they got it wrong). Also, when the boy was coming, the girl said: "hold it first, wait for Uncle Fa, wait for him!" Uncle Fa's official name is Liu Huangfa, a political figure in Hong Kong, also known as the local despot of the New Territories. Fa was once absent because of physical malaise when the Hong Kong legislative Council was putting up a political reform for vote. Those in favor of the existing regulations left the venue, claiming that they should "wait for Uncle Fa to start the vote".



**Special Presentation I : Song Ta Unit**  
*Call Our Offsprings To Go To The Street*

This caricature-style work consists of 7 pictures doodled by 4 kids. Yet the picture is only auxiliary. The sentence is the most important – “Let BB/grandsons flood to the street”.

Graffiti is like walking to the street, but doodling is an exclusive action of children, which, if taken by adults, would seem pretentious. I am a graffiti artist, but this is so f\*\*king embarrassing. This is the world, deal with it. There is already no hope in my generation. Let the next generation doodle around. Let the babies walk to the street! We can only count on them.

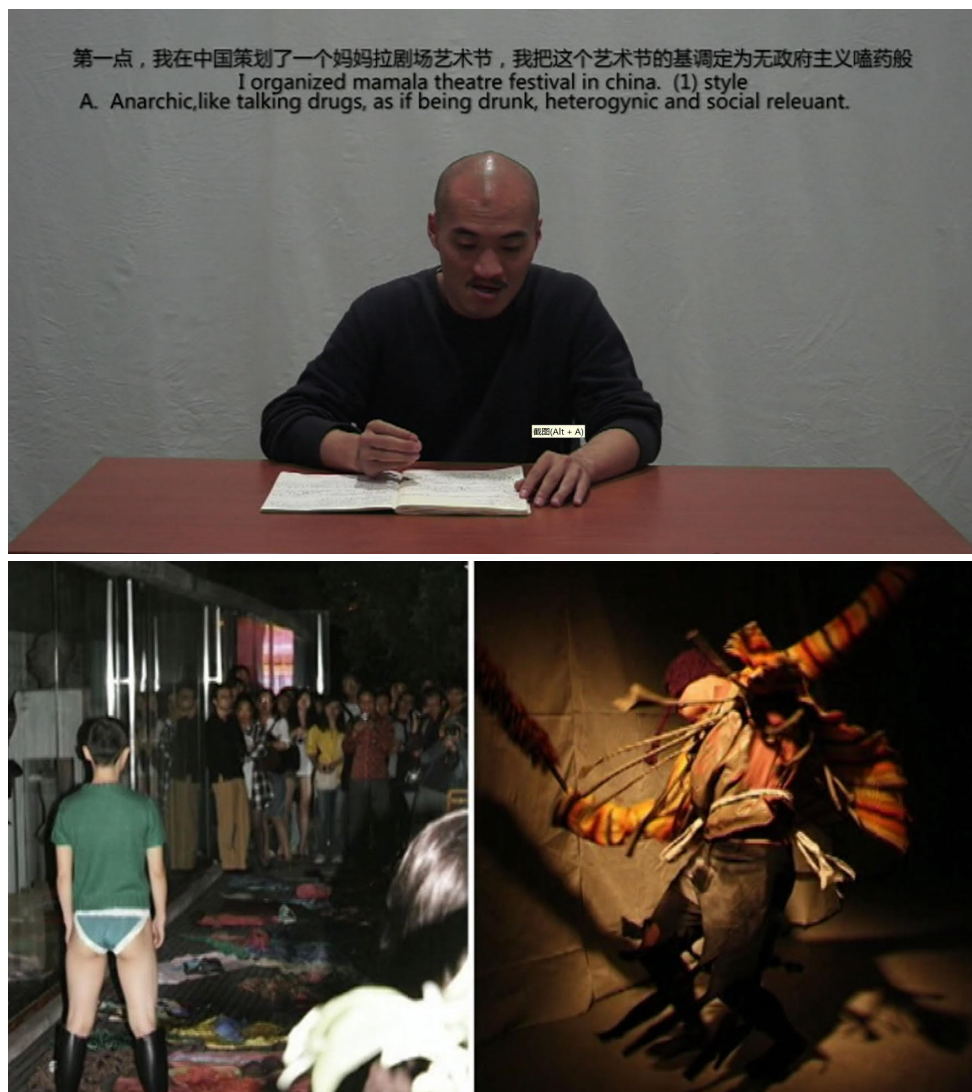


**Special Presentation II**

Interview with Wang Hui: Ideological Controversy since 1990s and Social Changes in China. (Producer: Actionmedia)

“The current of 1990s” appeared in the period between late 1980s and early 1990s. This winding current was remarkable at that time. A most prominent feature of the 1990s is the formation of market. Such feature has fundamentally transformed countries and societies in the world. Intellectuals in China hadn’t realized that until mid 1990s, when they started to study the new but strange world. A series of events then came along between 2007 and 2008, which showed that the “90s era” is fading away. This was not only the end of that time period, but also an end of the current. The history itself does not end, it carries forward upon rubbles of the “90s era”.

Since *Fighting Against Desperation* was published, Wang Hui has become an icon in the academic circle. Wang became even more controversial after he was hired as the executive chief-editor in *Reading*. The book *A Search for the New Voice: Interview Records of Wang Hui*, published by Peking University Press, recorded Wang’s interviews in many important media over the last decade. The book involves many conflicts of thoughts. It can be regarded as a personal record and review on changes that happened at the turn of the century.



***How to Become A Zombie in the Art World, Dai Chenlian***

Video , 10'07", 1/6, 2012

As an artist, Dai Chenlian has created a large art theater – Mamala Art Foundation. Aiming at producing contemporary artists and artworks, Mamala subsidizes artists in academic exhibitions and discussions. Artists from Mamala will be actors and actress in the theater. In the meantime, they also work on producing new artworks. In Mamala, there are both artistic and social problems; simulation and re-simulation; fiction and reality; and actions after simulations.

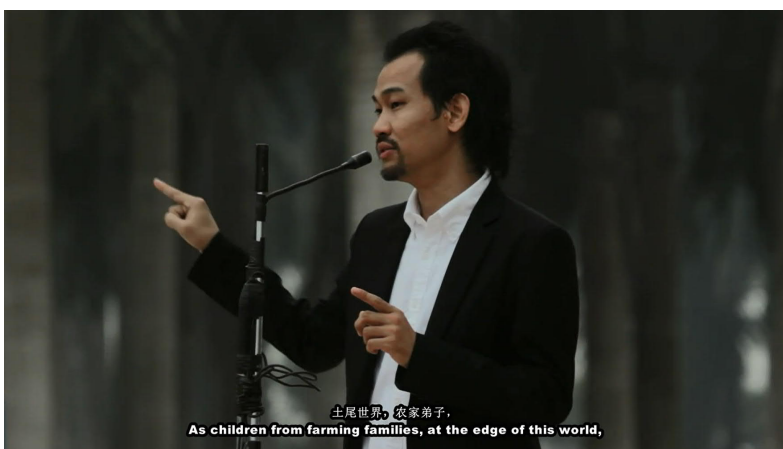




***Pseudo Art History, Gao Jie***

Pictures Printing, QR code

How to understand "Contemporary Art"? Scan the QR-Code, Gao Jie will tell you a different work in each episode. As a matter of fact, Art is not far from us. Created by artist, arts are related to everyone. Contemporary art influences the world we live in. Although we don't have the ability to comment on culture of the era, we do have the ability to understand artworks. What we really lack is the related knowledge, many of which are about the pursuit for eternity. So, reading always enriches the mind.



***Speech at the Edge of the World, Hu Xiangqian***

Single channel HD video, 12'32", 2014

This is the first image work exhibited in the 10<sup>th</sup> Guangzhou Biennial. In the video, Hu Xiangqiang delivered a motivation speech in his alma mater. Standing in front of over 2000 high school students, Hu spoke for more than 10 minutes with the local Leizhou dialect (also Hu's mother tongue). Hu learned related elements and skills from this "motivational speech". For example, he found out how to adjust his intonation, gesture and pauses to the tempo of speech. Hu has told the students his experience of growing up in the "end of the world" and advocated the importance of learning, showing the students infinite possibilities outside the small village.



***Knocking on Heaven's Door*, Huang Xiaopeng**

Projection, 60', 1/3, 2014

This is a surreal collage "Essay Film" of alienation in the Dream-world which I have edited in 2014. By following Duchamp's "ready-made" concept, most of my materials are adopted from everyday life around me from the past 10 years: texts (especially books, lyrics, advertisements, news and conversations that influence the Chinese perception and internalization of modernity and political ideals) and images (shot with a DVcam whenever and wherever, copied from DVDs, downloaded from the internet or recaptured from TV...).

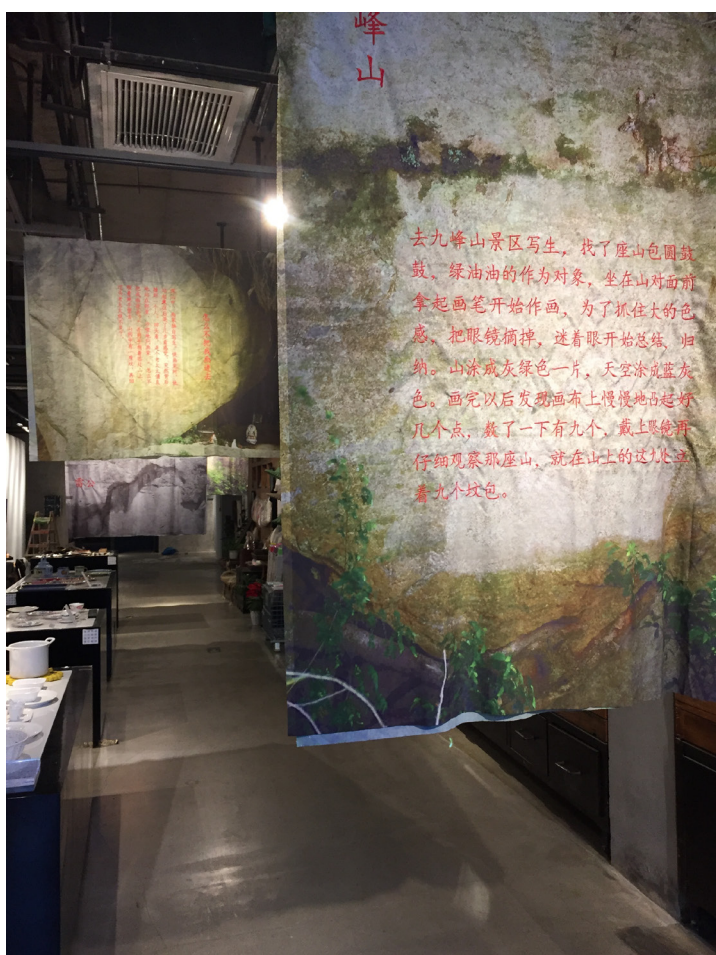
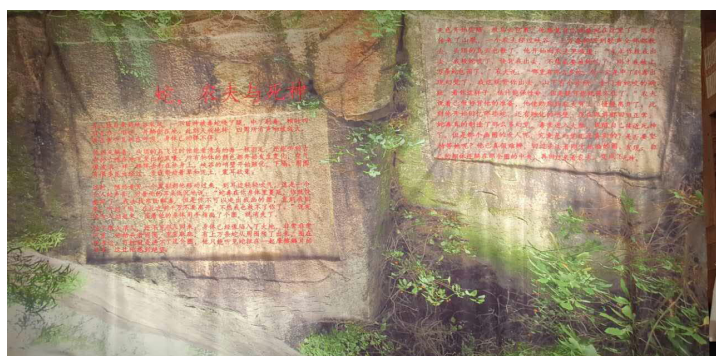
Using Google online translation to deconstruct these texts, and re-encode the time and the space, resulting in mutual redefinition, constant accumulation and extension, so that these different contexts under the independent and unrelated elements cross-collide with each other, and finally expand into a whole fragment, creating a gap in the language and eventually being lost to infinite transmission of meanings. With soundtracks of Chinese and Western love songs that completely lose their original meanings in a new context, when the translation turns them into political statements, became like poetry in our absurd time.



***Art is Vacuum, Li Liao***

Single Channel Video, 2'45", 1/5, 2013-2015

The Work *Art Is a Vacuum* comes from Li Liao's early experience, in which he and his girlfriend's (now wife) relationship was not accepted by the girl's parents. The girl's father questioned Li's profession as an "artist". He even said to Li that "You are people from the vacant space, but we're just secular persons."



**Story, Lu Pingyuan**  
Installation

He is good at using “story” as the media for art creation. Lu has written a lot of short and outlandish art stories. He extended the reality and spiritual connotation of art through stories.



***From No.4 Pingyuanli to No.4,  
MaQiusha***

Single Channel Video, 7'54", 2007

Ma Qiusha, with a blade in her mouth, told the audience how she embarked on the path of art under the expectation and limitation of her parents. Ma also intentionally emphasized the physical coordinates background in the film. When the film ended, she took out the blade from her mouth, which further revealed the tensions of her film. The blade added a feeling of hesitation to her story. It also showed the toughness Ma experienced in telling the story.



***Mars, Ma Qiusha***

Single Channel Video, 3'53", 2/5, 2016

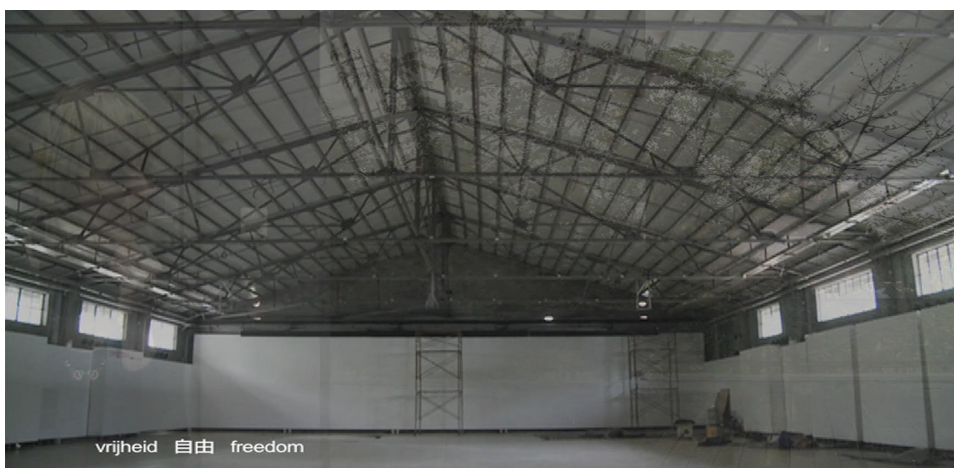
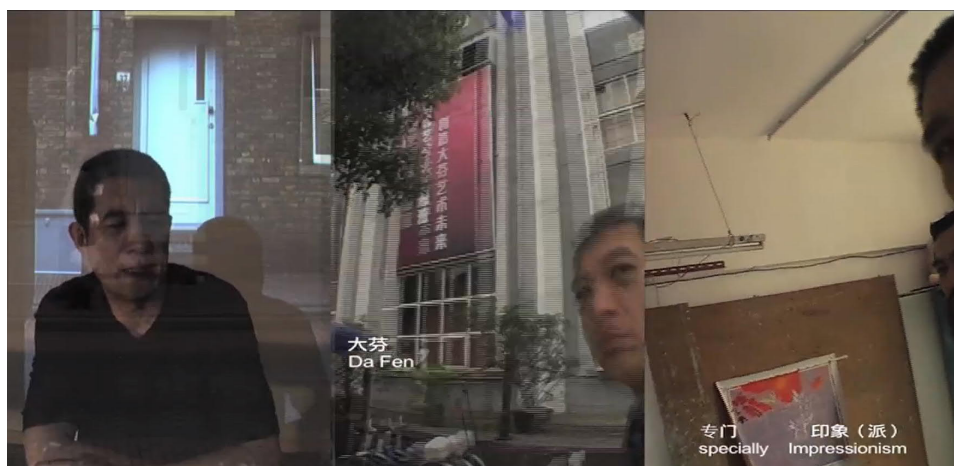
The work is an extremely detailed presentation of a vast red sand land. The sand has an astonishing texture under the macro lens, which, together with the deserted fields and dunes under the aerial shot, elucidates a mysterious planet-like surface beyond personal cognition. Large waves of red sand rolls forward, indicating the infinity of the universe. "Wonderland", a meaningless word if pronounced in Chinese, is the name of the exhibition. It starts with the real physical existence of the audience, and leaves them in the infinite wilderness of the universe.



***Talk About Body*, Tao Hui**  
HD Video, 3'45", 2013

Tao Hui played as an Islamic girl in his work. The girl delivered a speech in her own room. Based on a physical anthropologist's analysis of his body, Tao objectively analyzed his body structure, physical character, and genetic features with an old woman's voice. By doing such, Tao created a ritual scene with real materials.





**Key Word, Xu Tan**

Single Channel Video

The program "Keyword" was started in 2005. The original inspiration comes from Xu Tan's experience in Indonesia. At the end of 2005, Xu has just lived through the great tsunami. Many people, including Chinese, are talking about "survival". Xu then marked it as the first "keyword". In the following years, Xu has held different forms of activities related to "keyword" around the world. In these activities, Xu learned that human have a tendency to justify themselves. Such tendency was not only shown during conversations and debates, it is also an unconscious mental activity.



***Someone Was Practiced In The Backyard. Wang Jianwei***

Single Channel Video, TBC, 2015

This is a discussion of Wang Jianwei's Crystalline Team during the "Dirty Substance" exhibition. "rehearsal" is an indispensable concept in Wang's work. He was greatly inspired by Mallarme's word: "All Thought expresses a Throw of Dice". In Wang's recent works, "rehearsal" appeared not only as a method, but also a new topic, in which the question "how to present 'rehearsal' during exhibitions" is tested. Works from the "Zang Wu" exhibition, as well as the Crystalline Team, are unvarnished presentation of such rehearsal.



***Otherwhere, Yang Fudong***

Living arts, Performance, Mixed media on paper  
Performance Record, Print on A4 Paper 13\*133cm,  
FRAME 41\*201\*7cm, 1993

***Otherwhere, Yang Fudong***

Photograph, Colour inkjet 17.5\*120cm , EACH  
17.5\*12cm (x 10 pieces) FRAME 41\*201\*7cm, 1999

Action Art Video in 1993 (refusing to speak for 3 months)

Driven by his experience in contemporary art, Yang decided not to talk for 3 months. This attempt in a new living style might be called, at that time, an "action art". However, Yang did not think so. Such action was purely out of personal desire, instead of the so-called "action art". When you really put yourself into it, the gains will be tremendous. First you need to persist and have faith. You have to keep completely silent for three months, not even talking to yourself. To some degree, this can even become a form of "deception". What's really interesting is that you stick to the promise, and elevate it into an act of faith.



**Exam.** Yang Zhenzhong  
Single Channel Video, 23'37", 2012

The work *Exam* tries to elucidate the complex dynamism between a pair of themes. The video was set in a pink bedroom, where two young ladies were dressed up in silky pajamas, acting with desires and flirtations. In a typical soft-porn style, the camera perfectly delivers a frolic scene, moving now and then across naked legs, plump lips and other beautiful parts of the female body. However, the artist inserted a totally unexpected subject into this joyful video: these two girls, while joking around, were reading a political textbook. The stiff content formed a great contrast with the brisk interaction in the previous part. The juxtaposition of these two themes made the work rather humorous and left the audiences with many questions. This highly intensive work indicates the relation between contemporary politics and youths in China. With a rather concise expression, the work developed its humor to the utmost, thus incorporating a serious topic into a pleasing visual context. The work has again reversed the public's general belief on a common issue.



### <sup>1</sup>shī shì shí shī shī

shí shì shī shì shī shì, shì shī, shì shí shí shī,  
shī shì shí shí shì shì shī, shí shí, shì shí shī shì shì, shì  
shí, shì shī shì shì shì, shì shì shì shí shī, shì shī shì, shī shì shí  
shī shì shì, shì shí shí shí shī shī, shì shí shì, shí shì shī, shì shī  
shì shì shí shì, shí shì shì, shì shī shì shí shí shī, shí shí, shī  
shí shì shí shī, shí shí shí shī shī, shì shì shì shì.



#### 1 施氏食狮史

石室诗士施氏，嗜狮，誓食十狮。施氏时时适市视狮。十时，适十狮适市。是时，适施氏适市。氏视是十狮，待矢势，使是十狮适世。氏拾是十狮尸，适石室。石室湿，氏使侍拭石室。石室拭，氏始试食是十狮。食时，始识是十狮，实十石狮尸。试释是事。



### <sup>3</sup>yú yú yǔ yú yù yú yù yǔ

yú yú yù yú, yù yú yú yù。yǔ yú:“yú yù yú yú yú yū, yǔ  
yú yú yú yú?”

yú yǔ yú yú :“yú yù yù yù, yú yǔ yù yù, yú yù yù yú yú  
yú yù。”

yú yǔ yú yú yù yú yǔ yú yú yù, yú yú yú, yù yù yù yú  
yú, yù yū, yǔ yú yú yǔ. yú yǔ yú yú:“yú yù yú yú yú yū, yù yǔ  
yú yù, yǔ yú yú yǔ, yù yú yú? yù yù yú?”

yú yú yǔ yú yù yǔ yú yú yù, yú yù yù yú yú yū, yǔ yù, yú  
yǔ yú yú jū jū yú yú yǔ, yú yú yú yū.

#### 3 于瑜与余欲渔遇雨

于瑜欲渔，遇余于禹。语余：“余欲渔于渝淤，与余渔渝欤？”

余语于瑜：“余欲饬玉，俞禹欲玉，余欲遇俞于俞禹。”

余与于瑜遇俞禹于俞禹，逾俞隅，欲饬玉于俞，遇雨，雨逾俞宇。余语于瑜：“余欲渔于渝淤，遇雨俞禹，

雨逾俞宇，欲渔欤？饬玉欤？”

于瑜与余御雨于俞禹，俞饬玉于余禹，雨愈，余与于瑜踽踽逾俞宇，渔于渝淤。



**Homophones, Yu Ji**

Audio / iPod Shuffle, 5'35", 2011

Using machines(Mac) to read Chinese。

The material includes articles known for their extreme phonetic features. For example, *An Old Story: Ms. Shi Eating Lion* (or *Shi Shi Shi Shi Shi* in Chinese pronunciation) and *Running into Rains with Mr. Yu Yu While Planning to Go Fishing* (pronounced as *Yu Yu Yu Yu Yu Yu Yu Yu* in Chinese). These articles were written with Chinese words that are same in pronunciations but different in intonation. Even with the four tones, the sound will still be confusing. It shows an obvious intent to evade the symbolic reference of words and signs. While reading, audiences are unfettered from their habitual minds and cognition in language, which indicates the importance of visual presence for words and symbols.



***Hamletmachine, Chanted Ode,***  
**Yuan Gong**

Three Channel Video, 3/5

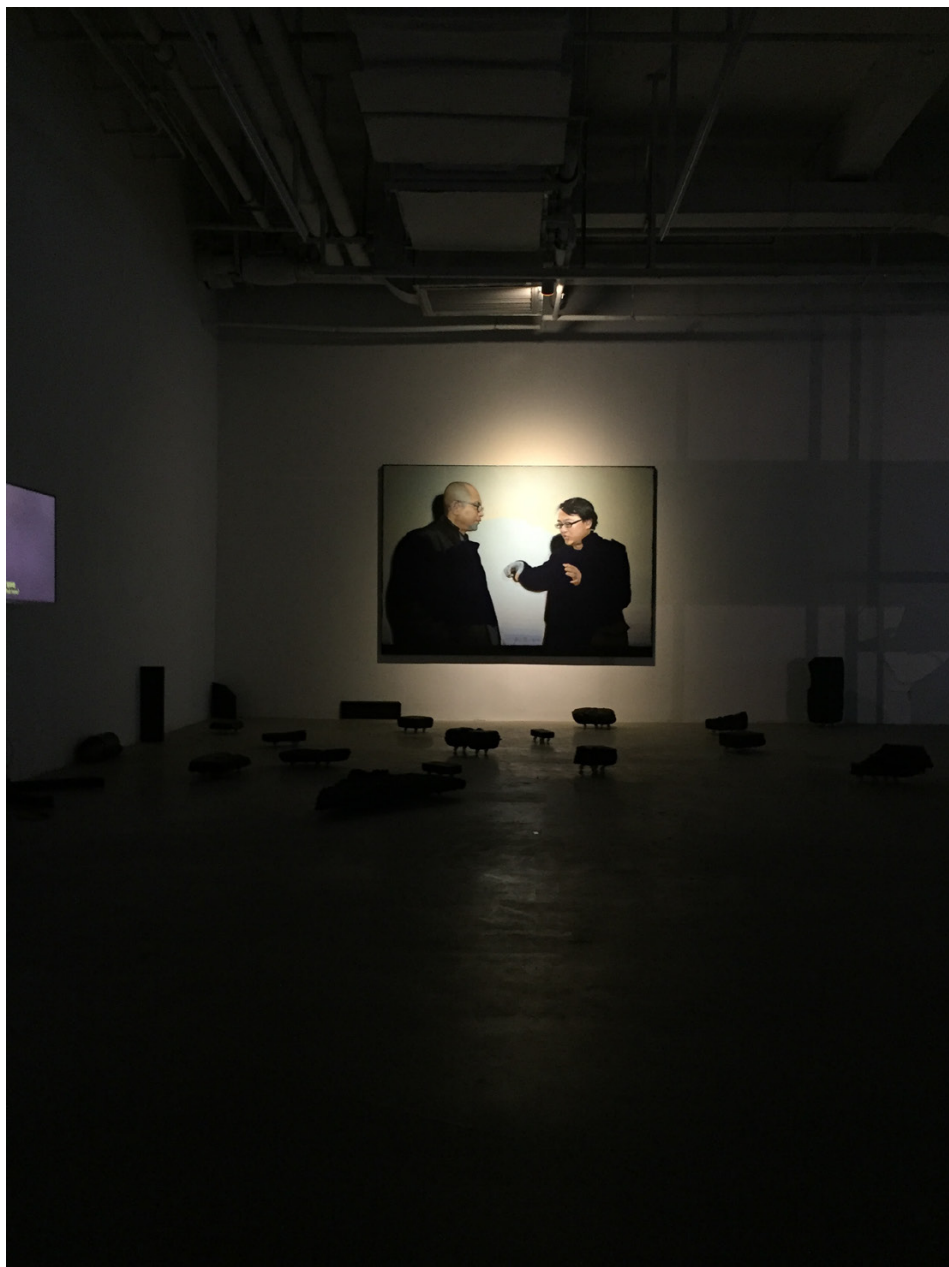
*Die Hamletmaschine* was created by German playwright Heiner Mueller. The work is known as a classical piece in the transformation period from modernism to post-modernism. Though short in length (around 3000 words), it is rich in content. Every sentence has its deep and euphemistic connotations down beneath the surface of words. Yuan Gong re-interpreted the play, aiming to break the traditional relation between audience and actors. "Traditionally, audiences are only watchers, but in my play, they will become participant, speaker, and those who discover problems. In this form, I also expressed my worries and frustration on losing control of reality.



***Lines*, Zhang Peili**

Projection

Zhang Peili has a complicated feeling about old films. He finds possibility of creation while repeatedly watching those films. “I care about those symbolized and formalized factors with time concept. These factors intensively reveal us the heroic and romantic scenes in Chinese feature films from 1950s to 1970s. In those features, I saw a healthy aesthetic attitude and grammatical habit. I then cut some scenes from those old feature films and simply processed them, depleting the original time background and linear structure. I am really intrigued by the different possibility of interpretation caused by such adaptations.”

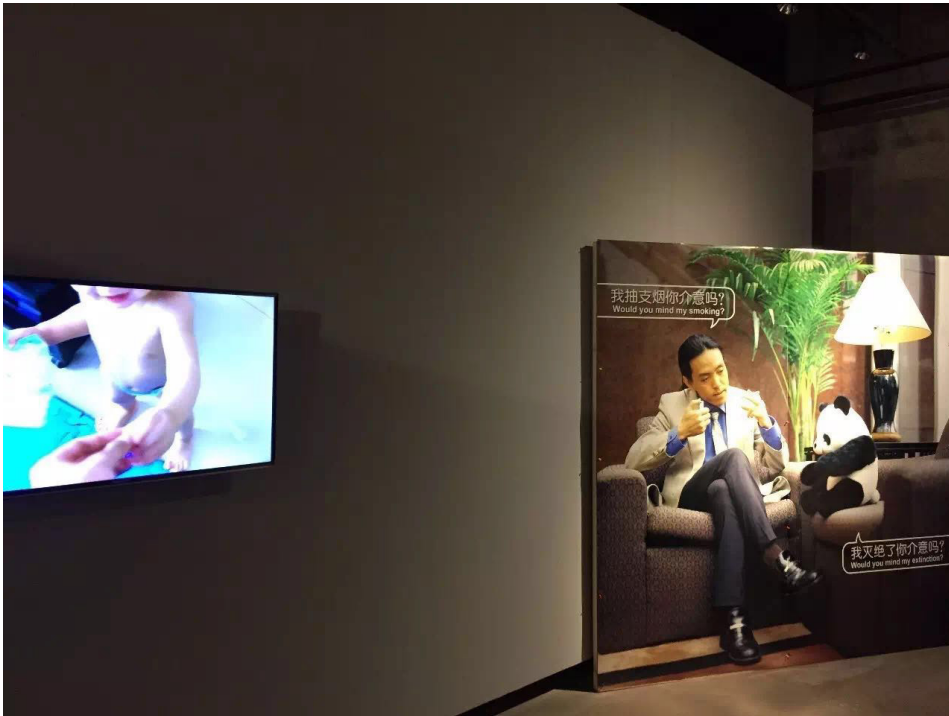


***Dialogue.* Zhang Hui**

Crylic on canvas, 182\*260cm, 2011

As an artist, Zhang Hui started from stage designs. She has once participated in post-sensibility exhibition and created installation works. At last she chose to use painting as her art media. Zhang has been exploring different facets of reality, hoping to find the loopholes. In simple words, painting is one of the facets that we use to observe, experience and explore things. For example, this work describes a dialogue between artists.

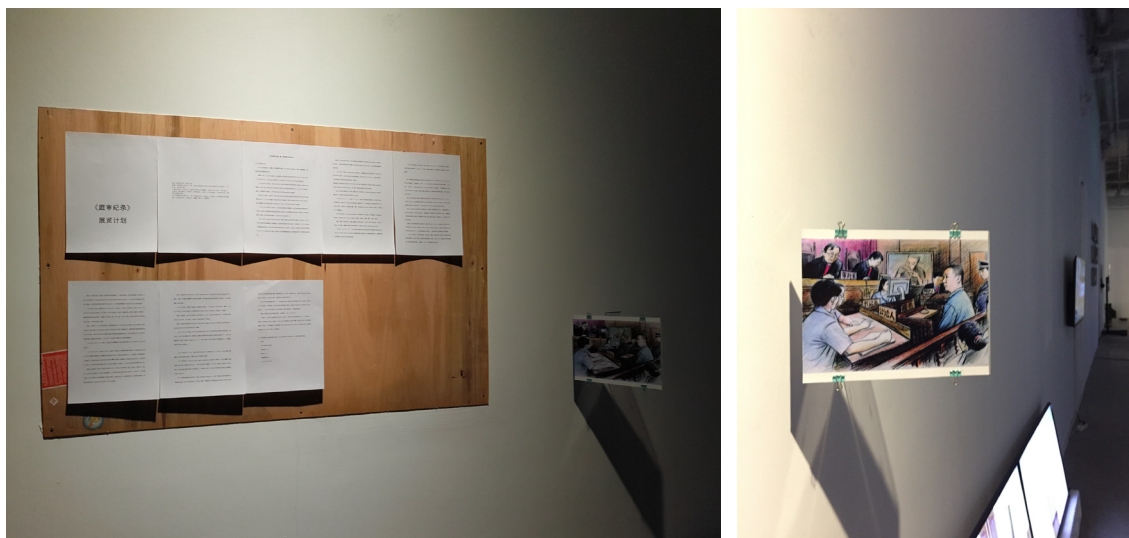




**Zhao Bandi and Panda, Zhao Bandi**

Pictures Printing, 300\*300cm, 1999

Zhao Bandi has closely examined the similarities and differences between domestic and foreign public service advertisement. He has great insight of its current status and development. Zhao always stops to contemplate before public signs like "No Smoking", "Thank You", "Sorry", or "Goodbye". He also stood still for 20 minutes in front of the giant *18 Citizen Guidelines* in a prosperous downtown area. However, no one stopped to read those redundant words. A high advertisement fee was paid, but it is actually a waste of resources. These advertisements will be dead if they are only copies of government slogans. Zhao felt a heavy sense of social responsibility. He then started working on the temporal and cultural contents, as well as the effect of public service advertisement. Later on, "Zhao Bandi and Panda Mi" was shown in metro stations as a new form of public service advertisement.



**Trial Record. Zhu Yu Pictures,**  
variable size, 2004

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