

SURPLUS SPACE 剩余空间



在家 | 沈莘个展

2016年9月25日-10月24日 剩余空间 | 武汉

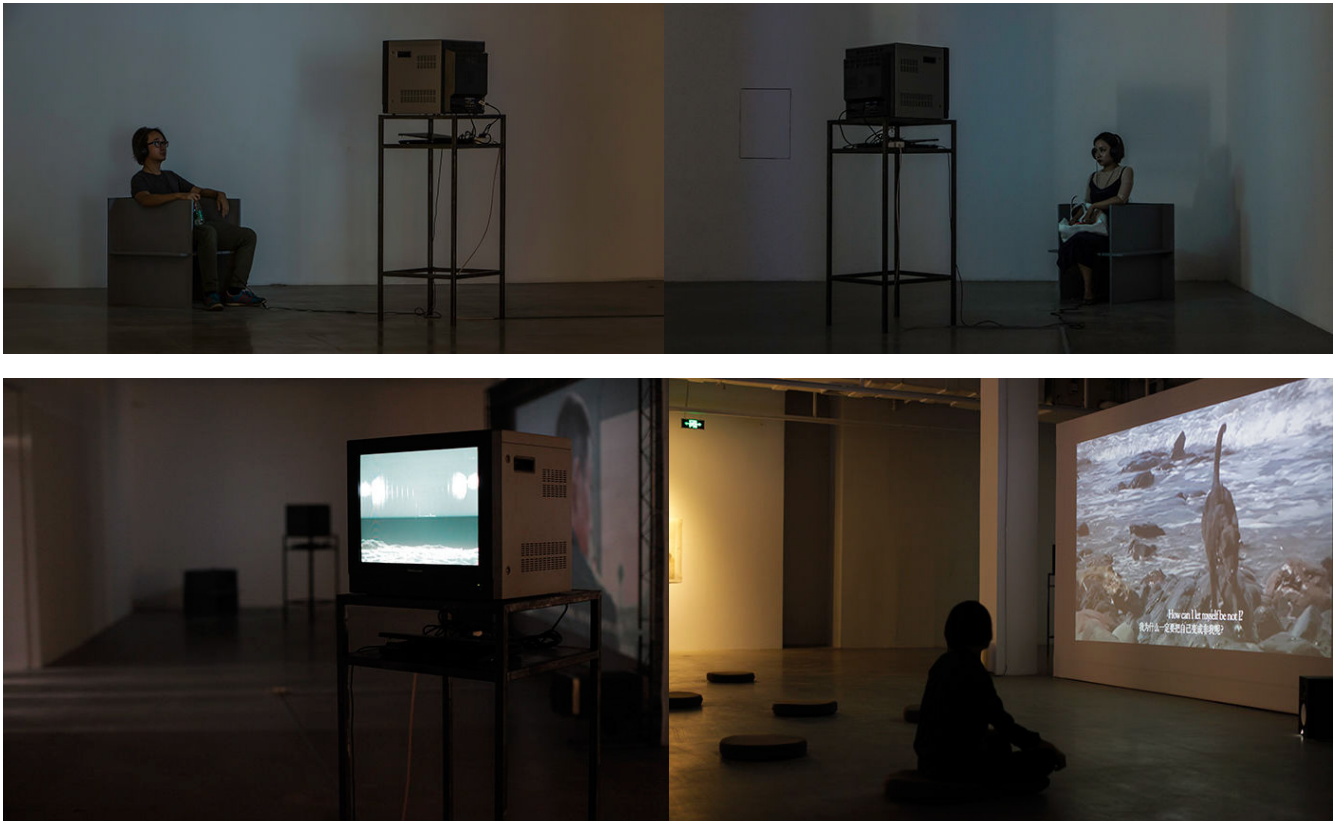
At Home | Shen Xin's Solo Exhibition

Oct.24 - Sep.24.2016 Surplus Space | Wuhan

展览包括了艺术家近来的影像作品，以对“家”的需求和对“在家”的审视，把家作为前线，去探索在其中产生抵抗力的可能性。在学术界中的激进理论，社交媒体上的女权主义，和两极分化语境下的LGBTQ运动，家是被渴望的，但渴望本身面对着被同化的暴力。普遍被物化的和以为超脱了物化语境的个体与群体被归划在同一区域中，家在分解下失去了效率。“在家”即指一个开始去需要和抵抗的状态。

The exhibition brings together recent video and film works by the artist, guided by reflections of the need for “home” and the state of being “at home”. Viewing home as the frontline, the thinking process involved in the works presented explores the possibilities to resist at the site of home. Within the radicality of the academic, feminism in social media, and LGBTQ movements across polarised contexts, home is desired. Although the desire for home is faced with the violence of assimilation. The individual and collective who are generally objectified, and those who seemed to have been elevated from the language of objectification are schematised within a homogeneous space. Home, under such disintegration, becomes inefficient. “At Home” points to a state where need and resistance have start to be manifested.

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关于艺术家

About Shen Xin

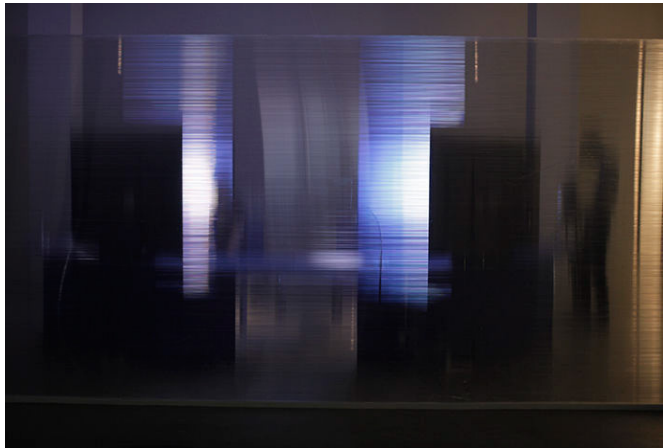
沈莘，生于1990，工作生活于伦敦。

她最近的个人项目包括《原本包容》，CFCCA，曼彻斯特（2016）；《形态脱逃：序》，Chisenhale画廊，伦敦（2016）；《巨人的肩膀》，伦敦议会大楼（2015）；《工作的旋律-对你也许意味着更多》，CAC上海和威尼斯双年展（2015）。她参与的群展包括《过剩的想象，无所事事的绝妙》，没顶画廊，上海（2016）；《Y时代之歌》，OCAT上海（2015）；《并不等同》，W139，阿姆斯特丹（2015）。她同时也是2015年“CAC中国艺术家学术奖金”获得者，并在2016-17将参与光州亚洲文化中心与荷兰皇家视觉艺术学院的艺术家居留项目。

Shen Xin (Born in 1990,lives and works in London).

Her recent and forthcoming solo presentations include Originally Inclusive, CFCCA, Manchester (2016); Forms Escape:Prologue, Chisenhale Gallery, London (2016); Shoulders of Giants, Senate House, London (2015); Rhythms of Work-Means Something To You, CAC Shanghai and Venice Biennale (2015). She participated in group shows Extravagant Imagination, The Wonder of Idleness, MadeIn Gallery, Shanghai (2016), The Ballad of Generation Y, OCAT, Shanghai (2015), Does Not Equal, W139, Amsterdam (2015). She is the recipient of the CAC Fellowship for Chinese Artist (2015), and in 2016-17 Shen will participate in artist residency with ACCRijksakademie Dialogue and Exchange, where she'll split her time between Gwangju and Amsterdam.

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艺术家自述

Artist's Statement

我的创作以影像作为主要呈现方式。我的实践关乎艺术家的社会性地位。近来，我着重探索对科技、评判、权力与道德的重塑和运用。我对诸如：在美学与经济范畴中对少数民族的他者化，电影空间中与同理心相关的功能性，新科技中说教主义的生产力等议题保有兴趣。我的作品试图反射全球化之流动性，并融入危机时代中不同背景下的个体实践，不论危机是政治的抑或精神的。我还对积极的包容性，高度警觉，及将主体化为相关的、不可被代表的、难于消化领会的其他表达感兴趣。我认为，面向包括当代艺术在内的所有领域，当人们意欲解构不公正的支配体系时，必然面临着这样一种挑战：对建构更多元化的支配体系的欲望的抵制。对我来说，很重要的一点在于：我的实践和作品可被视为工具。出于互联性的必要性与需要，我将它们创作出来，希望它们能够成为容纳、维持交流与识别的脆弱性的系统。

Foregrounded by moving image work, my practice concerns the social position of the artist, and engages recently with re-instrumentalising technique, judgment, power and ethic. I have taken interests in subjects such as the othering of ethnic minorities in aesthetics and economy, the functionality of cinematic space concerning empathy, and the productivity of didacticism in new technology. My works tend to be reflexive of global mobility, and engage with the practice of individuals from various backgrounds in the time of crisis, whether it is political or spiritual crisis. I am interested in active inclusiveness, hyperawareness and other expressions of rendering subjects relevant, unrepresentable and indigestible. It is a challenge to separate the desire to dismantle the unjust systems of domination from any field of practice including contemporary art, from the desire to construct more diverse hierarchies of domination. It is important for me that my practice and works could be presented as tools, and are made due to necessity and need of interconnectivity, and could potentially become systems that host and sustain vulnerabilities of communication and identification.

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巨人的肩膀

四屏影像装置 | 01:31:21 | 2015

“巨人的肩膀”通过动画、表演和投影的方式对会议的模式进行挪用与拓展。受邀与会的讲者们在讲说、讨论与回答的过程中将启动《山海经》中的各式生灵，以实时动画显现会议场景。此活动旨在探究艺术家、理论家及批评家用以应对权力机制——日常政治中固有的压迫与审查、监视与处罚，以及失业与异化劳动时所采取的策略，以此强调在权利增殖、展开、波动和削减中漂浮着的诸多欲望，并显现其在物质及心理层面上的影响。它将理论和艺术的实践定位为行动的落实，从而观察每个实践者的性格倾向如何被挪用于多种模式中用以生产出主体性，交流变化，并形成巩固性。此活动将考虑如此定位所牵涉的意义、通过所发生之事并按照其发生来为权利关系重新定向和重新组织，以及这样的策略如何超越感知局限的潜在性。受邀讲者包括伊斯特·莱斯利 (Esther Leslie)、汉娜·布莱克 (Hannah Black)、马克·费舍尔 (Mark Fisher) 和西蒙·奥沙利文 (Simon O'Sullivan)。

Shoulders of Giants

4 Channel Video Installation, 91mins, 2015

Shoulders of Giants appropriates and extends the model of a symposium through animation, performance and projection. The invited speakers animated creatures derived from Shan Hai Jing (Also known as The Classics of Mountains and Seas, C4th BC) as they speak, discuss and conduct Q&A. The event was held at Senate House, London on 29 July 2015. Shoulders of Giants seeks to investigate the strategies that artists, theorists and critics employ to deal with mechanisms of power — such as oppression and censorship, surveillance and punishment, unemployment and estranged labour — that are inherent in daily politics; to highlight the many desires that are afloat where power multiplies, unfolds, fluctuates, and diminishes; to render visible the physical and psychological affects that they have. The event positioned theoretical and artistic practices as practices of action, and looked at how the dispositions of each practitioner are appropriated in various modes in order to produce subjectivity, to communicate change and to form solidarity. The event considered the implications of such positioning and its potential to redirect and reorganise power relations through what happens and as it happens — to speculate upon how such strategies transcend perceived limitations. Invited speakers include Esther Leslie, Simon O'Sullivan, Hannah Black and Mark Fisher. Shoulders of Giants is supported by Chinese Centre for Visual Arts (CCVA), Birmingham City University, and Faceshift, funded by Chronus Art Centre.

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付出式批评

单屏影像声音装置 | 00:26:11 | 2015

“付出式批评”是一部探讨酷儿美学的影像声音装置作品。影像穿插临时工之间的亲密友谊，艺术家与朋友在葡萄牙旅行时记录的片段，动物之间的暴力互动等零碎的图片。影片引用三岛由纪夫作品“金阁寺”的词段，并由一个虚拟的电脑合成声音歌手—奥利弗，唱出所有的文字。作品希望通过零碎的图像和虚拟的人物，能使用酷儿美学在社会阶层、劳动力、死亡、生物、政治、欲望之间构造新的联系和认知体系。作品意在提议重新使用和观看酷儿美学，将酷儿美学转化成能够成为桥梁式的批评方式，使其能够号召人们观念的聚集和语言的共享。作品还包括了影像截帧、奥利弗动画、文字等形式。

The Gay Critic

Digital Video, 26mins, 2015

In the moving image work The Gay Critic, a wide range of considerable queerness are brought forth to discuss their potentials in trespassing, including the homoerotic friendship within the working class in China, the rightwing queer protagonist Yukio Mishima and “The Temple of the Golden Pavilion” excerpts delivered through the singing of a vocaloid figure “Oliver”, as well as images filmed in Portugal where the camera focuses on but not limited to the queer protagonists, making associations to violent and sexual images of animals and colonial symbols.

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细数祝福

单屏影像 | 00:37:30 | 2014

“细数祝福”呈现沈莘对其父亲追求最真实的藏族肖像的记录。深受俄罗斯现代主义画家依利亚列宾等的影响，父亲将其艺术事业的追求定位于挑战中国传统水墨画写实的表现力，藏族肖像是他最主要的表现对象之一。在此影像作品中，沈莘以父亲手机的大量照片资料作为背景进行了采访，并且让父亲和其友人在一次路途中完成具有表演性质的行为，从而对父亲事业里外的美学结构开展讨论。影片也揭示了沈莘为争取逐渐的经济独立，去实践两种不同性质的艺术形式，从而拥有接受西方艺术教育的优势。这时使用优势这个词并不具有完全肯定的意义，而是一个以质疑形式出现的假设背景。影片也同样是在探讨道德、美学、图像经济、教育、实践者之间的相互受制与价值转换。



Counting Blessings

Digital Video, 37mins, 2014

Counting Blessings documents the artist's father, Daohong Shen, who is also an artist, in his search for authentic images of Tibetan people and culture to use in his own practice. Deeply influenced by the Russian realist painters like Ilya Repin, the father sets the goal of his career to achieving realism through innovative Chinese ink practice, and depicting Tibetan is one of his main subject matters. In the film Shen conducted interviews around the photo archive the father keeps, and set out performative tasks for the father and his friends to complete, in order to further examine solely the aesthetic framework of his career. The film also reveals Shen's reality in maintaining a paralleled practice in order to be financially self-sufficient and to obtain the privilege of western art.



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礼记施用

单屏影像 | 00:16:14 | 2014

礼记施用是一部以随笔影像的形式，探讨有关倪昭兴以及中融集团的水晶宫重建的提议。影片从一个在晚宴上的宾客的角度出发，拓展出历史，个人和公共层面上对于差异的拥有权力和主张。

Records of Rites

Digital Video, 16mins, 2014

Record of Rites is an essayistic film concerning the proposal by Chinese Billionaire Mr. Ni Zhaoxing and ZhongRong Holdings Group to rebuild Crystal Palace in South London. The film adopts a perspective of a guest at a dinner table, venturing into narratives in which differences are established in order to be claimed in a historical, personal and common context.

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雪国

单屏影像 | 00:18:23 | 2014

雪国是一次对“艺术表达”的挑战与深入的诠释。通过影像，雪国试图用风景、建筑和艺术在其中微不足道所作的行为（打扫雪）来再现 / 代表 / 升华二战时中国慰安妇的惨痛经历。艺术表达的局限性，道德影响，是本片探讨的重点。其中慰安妇的自白取自新闻和其他官方纪录片。影片拍摄地点为挪威和瑞典。影片题目与川端康成著名小说《雪国》同名。

Snow Country

Digital Video, 18mins, 2013

Snow Country is an attempt to look at the representation of trauma through cinematic space, more specifically, the trauma of women's bodies being violated, as individuals, and as the victims of Second World War. Comfort women are the term given to the women who were involved in the systematic structure of sexual slavery created by the Japanese military. The film was shot in Norway and Sweden, resonating with Yasunari Kawabata's novel with the same title.

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对话

荒岛放映机：沈莘，DJ：顾灵

嘉宾：

沈莘 | 艺术家

顾灵 | 燃点艺术杂志作家

时间：2016年9月25日14:00—15:00

地点：武汉市武昌区403国际艺术中心

Dialogue

Desert Island Projector: Shen Shen, DJ: Gu Ling

Guest:

Shen Xin | Artist

Gu Ling | The Writer of Ignition art magazine

Time: 2:00 – 3:00pm, 25 September 2016

Address: Roaming Steps, 403 International Art Center,
No. 33 Baotong Temple Road, Wuchang, China