

剩余空间

SURPLUS SPACE

无论捡起哪块石头

Whichever Stone You Lift

出品人：眭群

艺术家：韩倩

展览执行：李明颖、杨乐怡

开幕时间：2024年3月9日下午4点

展期：2024年3月9日-2024年6月30日

地址：武汉市江岸区鄱阳街25号华发外滩荟剩余空间

“居所”的经验并非不言自明。对我来说，它是流动的，是不断从故土到异乡，从此地到彼处。彼处因为生命的存在而留下痕迹，而不断充实，直至成为某种程度的此地。往往，这又是一段旅程的开始：离别，漂泊，进入新的彼处，成为它的一部分。而一旦离开，故土也会随着时间变得陌生，变得难以辨别指认。在这熟悉与陌生之间，便是“我”的旅程。

它不指向确定的地方，而关乎于行动和路径，是在移动旅程中那些不断生成痕迹的处所。一个国家、一个城市，甚至是连接南北的铁路、一座开采后被遗忘的山脉、不断涨水又退却的河流、在年复一年中不断漂移的沙洲，已成为废墟而只存在于话语和记忆中的屋舍，这些都因为曾经的在场而变为具有意义的存在。

在展览呈现的便是这些时间和地点的交汇地。在此，我试图捡拾散落的石头。它们其来有自，又因缘际会于此，组成片段、地点或者事件，并成为我一度存留、感受或者思索之处。

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韩倩 (b.1993)

艺术家、写作者。

2016 年获得意大利罗马美术学院艺术版画学士学位，2021 年获法国巴黎国立高等美术学院高等艺术造型本硕双学位。

韩倩的创作实践以录像、装置、行为、版画与写作为媒介。她的创作透过不同的时空和历史线索，展开对个体感知和身份记忆的思考。她试图将创作作为不断往返于过去与现在的旅程，寻找外部世界和内在经验共生的可能和对话。艺术家常常通过照片、文献以及写作进行影像创作，收集的行为和文本写作是她创作实践中反复出现的修辞，对未被言说的记忆和离散的身份的寻找始终牵引她的书写。

她目前的工作围绕着家庭三代人的历史脉络展开追溯，以个人身份线索、特定历史和人类之外诸物变迁三者的纽结为主要脉络。伴随着工业变迁的迁移、身份政治和地缘认同，探寻在历史中被遮蔽的个体及记忆。

#1

阿拉伯婆婆纳

4K高清单频录像，彩色，立体声

15分24秒

2023

阿拉伯婆婆纳，也被称为波斯婆婆纳，来自位于西亚及东欧交界处的高加索地区。追溯至中世纪的记载也无法判定她最初的准确来源。在风的携带和人类的迁徙中，这种植物慢慢地从高加索地区蔓延至欧洲、英国、亚洲、中国...

在中国它被列入为外来入侵物种，首次发现并记载于1933年，采自湖北武汉。这种植物也生长在艺术家祖母的旧宅旁，直至房屋拆毁，家园成墟，艺术家发现这种伴随她童年记忆的蓝色小花仍在原来的地方盛开。

在这部半虚构的影片中，艺术家将祖母因为工业建设迁移至武汉青山、成为当地第一代移民的旅程和阿拉伯婆婆纳的旅程编织在一起。透过重组不同时期和国家地区对于阿拉伯婆婆纳的记载，以植物形态学的描述方式构成了旁白主线，同时与画面中人物身体特写与在沿途风景中游走的视角相互嵌套，产生了微妙的差异与关联。在历史和记忆的不可见与不断变化中，艺术家想进一步追问的是：对故土归属感与自我身份寻找的旅程中，如何形塑个体生命。

#2

听到，隐隐约约地听到

同步双频 4k 有声影像，彩色立体声

13分47秒

2023

在这件双频录像作品中，一个屏幕是随着轮渡的驶去而渐渐远离的武钢场景，无声的旁白（字幕）以一位年轻女性跨时三年的日记为线索。以她第一代武钢职工的私人视角，道出是如何从技校到湖北的矿山，继而来到武汉进入武钢工作的经历；与之伴随着在这三年间，她如何与一位男性相识，并在三年后成为伴侣的私人情感记忆。对应的第二个屏幕则是由1958年武钢建设时期的历史图片构成，从勘地选址到工厂建立，再到围绕着工厂的社区、集体公共空间的组建。

一种是个人身份和私人情感，一种是物质和宏大叙事，二者的并置仿佛搭建出某种或许存在但从未被说出的现实。在即将起航的汽笛声与即将到达的期盼之间，还未归来在远方的人、建设中的钢厂、从未改变的江面、慢慢漂移的沙洲，相互照应，等待相遇.....

#3

一涨一落的呼吸

同步双频 4k 有声影像，彩色立体声

9 分 35 秒

2023

天兴洲，长江上最大的沙洲之一，初为荒岛，诞生八百年来频遭洪水，如今岛上只剩老人、旧宅和大片的芦苇丛。近年来，它以肉眼难察但真实的速度向下游漂移，持续影响着该区域的地貌及人类活动。每年的枯水期，洲头会显露出由上游搬运至此的泥沙聚集成成的广阔沙漠；而到了涨水期，洲头也是最早消失沉寂在江水中的一段，因此无法保留任何的建筑庄稼和农田，形成荒无人烟的场景。而在洲尾由于远离直接冲刷的作用力量，人们能够修建堤岸、房屋，种植蔬果、耕种农田，呈现出和洲头完全不同的地貌特征和人类活动轨迹。自2021年始，艺术家一次次来往岛上，她逐渐感受到这片历经漫长沉积且漂移的沙洲，与其漂泊的过往相连，于她成了一个具身的故土形象。

在这件作品中，艺术家再次进入这片让她休戚相感的土地，试图用两个画面呈现跨越两个时节的空间场景：将最初建造这片土地房屋的红砖粉顺着涨水期的洲尾飘向枯水期的洲头，通过风的运动，将它送回因冲刷而消失的沙洲源头。

在这部录像中艺术家将跨越了时间的空间场景串联起来，将不同时期的自然力量并置其中——那些生长起来的植被和大片的沙漠，对岸正在工作的钢厂机器和成群的高楼住宅，向下游流动的江水和向上游吹去的风，以及最初建造这片土地房屋的红砖和坍塌拆毁的红色粉末... 它们在此被不可见的力量缠绕并重塑，形成一涨一落的呼吸。

#4

消失的路线

同步双频高清有声录像，彩色有声

14 分 19 秒

2022

青山——这片过去布满水田与丘陵的渔村，因武钢的选址建落，由过去自然意义上的“青山”转向了带着工业象征的青山区。这片整齐划一如兵营般布局的独特社区，便是艺术家与祖父母度过童年时期的居所。

录像中的这段路程连接了艺术家自己的住所与她与祖父母曾经共同生活的家。祖母每次会在饭后陪她走这段路程，然后独自返回。2018年夏季，祖父母的旧宅被拆毁，这条曾经日常的路程消融进她的记忆里。伴随着录像中的主观视角与想象目光的交织、擦肩偶然的相遇，曾经消失的空间或许能在终点的相遇中被重新构建。

#5

房间的来信

装置，文本，图像，高清无声单频录像，黑白无声

3小时 45 分钟

2020

2020 年，一场迟到的归途、无法重返的缺失时间、以及对未知时间的等待……唤起了艺术家对故乡的想象，以及自我身份的寻觅。

迟到六个月后，艺术家回到故乡。将自己置身于没有任何时间参考和电子通讯的房间中，窗户被锡箔纸贴满，厚重的窗帘隔绝了室外的光线，窗外微弱的声响是她判断时间的唯一根据。她在这间房内重复着起床、写作、阅读、吃简单的食物、睡觉和等待。床的对面放置了一台日期被设置成 2020 年 1 月 1 日的红外相机，不间断地录制她在这个隔绝房间内 14 天的日常。

在无人对话的房间内，艺术家每天都会写一封不知收件人是谁的信。从房间的门缝中塞出，由母亲随机寄给她的某位朋友。信中出现的我、你和她缠绕在真实记忆和虚构幻象的边界上，文字间隐藏的和她过去无法抵达的自身纠结为一。

#6

语言栅栏

丝网印刷

55x75cm

2017

#7

Within Time

艺术微喷

100x150cm

2018–2019

在过去和现在的交汇中，图像成为了想象和真实之间的桥梁。艺术家通过对日常事物的观察，收集与它们关联、作用的时间，作为载体。

通过不同长短的时间推移，重复提取物件的图像，叠加重组成新的图像。艺术家试图去提醒绵延日常下的诗意，构建一种对于多重时间和空间的感知。涌动轻盈的，凝固瞬间的，持续混合地在图像内部交织暗涌。

#8

《雪的低语》NO.1, 《雪的低语》NO.7

版画

52x78cm

2016

艺术家在巴黎街角意外拾获一本法语旧书，并将它带回放置于阳台外面。经过一整个冬季和雨雪的覆盖消融，纸本慢慢生长出大大小小的霉点。

这套作品由七幅版画组成，艺术家通过版画综合工艺呈现霉点逐渐显露的过程，并通过不同的灰度提示物质内部世界的变化。试图重现逝去时间和物质的旅程。

#9

灰烬，一寸呼吸

综合材料，高清有声录像装置，彩色有声

5分34秒

尺寸可变

2017

当韩倩整理清空巴黎第一个住所时，她感到这个曾经生活了一年的屋宇被过往日常中的痕迹所萦绕，而那些消失的事物让她怀疑曾经的存在和记忆。

艺术家顺着滚筒粘黏房间每一寸存留的灰尘，试图通过这一行为将日常忽视的痕迹再次提取与塑造。这些收集的房间灰尘，最终被拼贴而成了一幅抽象画。艺术家试图去感知那些隐匿在时间中的细微介质，把回忆与无法忆起之物的结合当作唤起记忆和想象的途径。

#10

在它划下的纹路里

影像装置，河沙，单频 4k 有声影像，彩色立体声

6分47秒

2024

因城市规划，青山段的原生江岸滩涂日益缩减，在勘测规划好的整齐路线之外，只剩下了一条供一至两人散步的原始过道。艺术家沿着这条仅存的滩涂沿岸寻找，并捡拾了通过自然搬运至此的不同沉积物。这些来源不同时间和空间的物质被江水不断冲刷作用，逐渐形成了圆形或椭圆形的表面，它们带着上游和江水的记忆构成了这片滩涂曾经的路径，而如今大部分已经消失不见。

录像画面中艺术家用拾取到的卵石拼凑出记忆中曾经旧宅的内部空间，而录像的配音则是来源于艺术家祖父描述同一旧宅空间的口述地图。在地质时间和个人时间的交错中、在手的运动和言语的停滞中是游走记忆的间隙和路径的痕迹。

Whichever Stone You Lift

Producer: Sui Qun

Artist: Han Qian

Operators: Li Mingying、Yang Leyi

Opening: March 9th, 2024 16:00

Duration of Exhibition: March 9th – June 30th, 2024

Location: Surplus Space, The Bund Prosperity, No. 25 Poyang Street, Jiangan District, Wuhan

The experience of dwelling is far from self-evident. To me, it's floating, constantly shifting from homeland to foreign lands, from here to there. The existence of life leaves an imprint on "there" and continuously enriches it until it becomes a certain degree of "here." This marks the commencement of a new journey: bidding farewell, drifting away, embarking on a novel destination, and becoming a part of it. Once departed, the homeland will gradually become unfamiliar with time, making it increasingly challenging to recognize. The journey of "me" lies in the interplay of familiarity and strangeness.

Dwelling doesn't point to a specific location but rather revolves around actions and pathways. It encompasses the areas where continuous traces are generated during travel movements. A country, a city, even a railroad connecting the north and south, a mountain range forgotten after being exploited, rivers endlessly swelling and receding, sandbars shifting year after year, or houses now reduced to ruins existing only in words and memory — all acquire significance through their historical presence.

The exhibition presents the intersection of these times and places. Hereon, I attempt to pick up scattered stones. Each of them has its own source, yet serendipitously converges at this juncture, forming episodes, positions, or events that serve as the very locales where I once lingered, felt, or contemplated.

More information, please contact:

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Location: Surplus Space, The Bund Prosperity, No. 25 Poyang Street, Jiangan District, Wuhan



Han Qian (b.1993)

Artist, Writer

Han Qian received her Bachelor's degree from the Accademia di Belle Arti di Roma, Italy, and a dual Master's degree from the École Nationale Supérieure des Beaux-Arts de Paris, France.

Han Qian's creative practice encompasses video, installations, performance, printmaking, and writing as mediums. Reflecting on individual perception and identity memory through multiple times and the threads of history. She attempts to present her works as a constant journey between the past and the present, investigating the possibility of symbiosis and dialogue with the external world and inner experience. The artist often composes her video work through photographs, documents, and writing. Acts of collecting and textual writing are recurring rhetorics in her practice, the search for unspoken memories and diaspora identity always pulls her writing.

Her current work is focused on tracing the historical context of three generations in her family. The main threads include personal identity clues, specific historical events, and the interconnection of changes beyond human beings. Along with migration due to industrial changes, identity politics, and geo-identity, reexamines individuals and memories obscured in history.

#1

Veronica persica

Single channel 4k video, color, stereo channel

15'24"

2023

Veronica persica is native to the Caucasus region, located at the border of Western Asia and Eastern Europe. The ancient records dating back to the Middle Ages have failed to establish their exact source. This plant gradually spread from the Caucasus to Europe, Britain, Asia, and China... carried by the wind and migrated by human behavior.

In China, it is listed as an invasive foreign species. It was first discovered and recorded in 1933 and harvested from Wuhan, Hubei. This plant also grew next to the artist's grandmother's former house. After the house was demolished, the artist walked through the ruins of the old house, and unexpectedly found this little blue flower that had accompanied her childhood memories, and still blooming where it once was.

In this semi-fictional film, the artist interweaves her grandmother's journey as a first-generation immigrant to Wuhan's Qingshan due to industrial construction with the journey of *Veronica persica*. By reorganizing records of *Veronica persica* from different periods, regions, and countries, the main narrative thread is formed by the morphological description of this plant. The perspective of wandering through close-ups of the figure's body and the landscape along the way creates subtle differences and connections.

#2

But Heard, Half-Heard

4k synchronous dual-channel video, color & stereo channel

13'47"

2023

In this synchronous dual-channel video, one of the screens features a scene of WISCO gradually receding as the ferry departs. The silent narration (subtitles) follows the diary of a young woman spanning three years as a narrative thread. From her private perspective as a first-generation Wuhan Iron and Steel employee, she recounts her journey from technical school to a mining site in Hubei, and then to working at WISCO in Wuhan. Also included are her personal emotional memories over three years of how she met a man, got to know him, and became a partner three years later.

The corresponding second screen is composed of historical images from the construction period of WISCO in 1958, capturing the process from site selection to

factory establishment, and the formation of the community and collective public spaces surrounding the factory.

One represents personal identity and private emotions, while the other embodies material and grand narrative. The juxtaposition of the two images reconstructs reality and memory that perhaps existed but was never spoken of. Between the sound of the trumpet about to set sail, and the anticipation of the journey of an imminent arrival; people yet to return, the developing steel plant, and the river that seems to have never changed, the slowly drifting sandbar, is echoing each other, waiting for an encounter.

#3

A Rising and Falling Breath

4k synchronous dual-channel video, color & stereo channel
9'35"

At the beginning of the new century, after nearly two decades of material civilization construction, people's living needs could be basically met, and large supermarkets and shopping malls have appeared in cities. With the acceleration and penetration of the globalization process, some problems have emerged in our education. Preschool reflects the impact of globalization on children. We often hear parents and grandparents saying to their children,, "Study hard! We'll go to McDonald's if you get a perfect score." McDonald's has become some kind of "prize" and motivation for children to study. Formally, this photo resembles scenes from past movies and novels where children listen to their grandparents telling stories. Children hold various kinds of food and reading materials in their hands, waiting for the elders to read stories. In the work, 'me' seems like an old man from the fairyland, educating children about a "better tomorrow."

#4

Missing Paths

Synchronous dual-channel HD video, color & sound
14'19''
2022

Qingshan—formerly a fishing village adorned with rice fields and hills, transformed with the site selection and establishment of the Wugang steel plant. Once named by natural geography Qingshan now has transformed into an industrial symbol. The artist spent her childhood with her grandparents in this community of neatly planned unique neighborhoods.

The path in the video connects the artist's own home to the home where she spent her childhood with her grandparents. After each meal, her grandmother used to

accompany her on this walk and then return alone. With the demolition of the old house in the summer of 2018, this journey is no longer relevant, and this once familiar route became a part of her memories. Accompanied by video with the interweaving of subjective perspectives and imaginative glances, and rubbing shoulders in chance encounters, the once–vanished space may perhaps be reconstructed in an encounter at the end of the path.

#5

Letters From the Room

Installation, Texts, Photos, HD Single–channel video, no sound, black and white

3h45min

2020

In 2020, the late return journey, the irretrievably lost time, and the prolonged wait for an unknown duration evoked the artist's imagination of her hometown and a search for her own identity.

Six months later, the artist returned to her hometown. Placing herself in a room without any reference to time or electronic communication, the windows were covered with tin foil, heavy curtains blocking out the outside light, and the faint sounds outside the window were her only basis for judging time. In this room, she repeated the routine of waking up, writing, reading, eating simple meals, sleeping, and waiting. Across the bed, an infrared camera set to January 1, 2020, continuously recorded her daily life in this isolated room for 14 days.

Within a room where no one talks, the artist writes a letter every day to an unknown recipient, tucked out through the door and sent by her mother to one of her friends at random. In which I, you, and she appeared in these letters, entwined on the border between real memory and fictional illusion, hidden between the words and her inaccessible past.

#6

Speechgrille

Screen Printing

55x75cm

2017

#7

Within Time

Giclée print

100x150cm

2018–2019

In the intersection of the past and the present, images have become a bridge between imagination and reality. Through the observation of daily objects, the artist collects the associated and interacting time as a medium. Through the varying lengths of time, repeatedly extracting images of objects, layering and recombining them into new compositions. The artist seeks to evoke the poetic within the continuous daily, constructing a perception of multiple times and spaces. Within the images, there is a flowing lightness, a frozen moment, and a continuous blend, interweaving currents in the depths.

#8

Whispers of the Snow NO.1, Whispers of the Snow NO.7

Printmaking

52x78cm

2016

The artist unexpectedly came across an old French book on a street corner in Paris and brought it back to place it outside on the balcony. Over the entire winter, covered by rain and snow, the paper slowly developed small and large spots of mold.

This series consists of seven prints. The artist uses a comprehensive printmaking process to present the gradual emergence of mold spots, indicating changes in the internal world of the substance through different shades of gray. To attempt to recreate the journey of time and matter that has passed.

#9

Dust, an inch of breathing

Mixed media, HD video, color and sounds

05'34''

Dimensions variable

2017

When Qian was sorting out and clearing her first residence in Paris, she felt the lingering traces of her past daily life in the house where she had lived for a year. The disappearance of those things made her doubt the existence and memories of the past.

The artist meticulously collected every inch of lingering dust in the room with a roller, attempting to extract and reshape the overlooked traces of daily life through this action. The gathered room dust was eventually collaged into an abstract painting. The artist sought to perceive the subtle mediums hidden in time, using the combination of memories and unrememberable objects as a means to evoke recollection and imagination.

#10

In the lane, it draws

Video installation, River sand, Single channel 4k video, color, stereo channel

06'47"

2024

Due to urban planning, the original native riverbank flats of the Qing Shan section are gradually shrinking. Apart from the neatly planned routes, only a primitive pathway remains for solitary walks of one or two people. The artist searches along this remaining riverbank, picking up various sediments transported here naturally. These materials, from different times and spaces, have been gradually shaped into circular or elliptical surfaces by the continuous erosion of the river water. They carry the memories of upstream and river waters, forming the paths of the flats' past, most of which have now disappeared.

In the video, the artist uses the collected pebbles to piece together the interior space of the old house from memory, while the voiceover in the video comes from the artist's grandfather describing the same old house space in a verbal map. In the intertwining of geological time and personal time, in the movement of hands and the stagnation of words, lie the gaps of wandering memories and the traces of paths.