

剩余空间

SURPLUS SPACE

野合：第一回 Wild Acts: Act I

出品人：睦群

艺术家：袁中天

策展人：萨伊姆-德米尔坎

展览执行：李明颖、杨乐怡

开幕时间：2024年6月29日晚上7点

展期：2024年6月30日-2024年8月31日

地址：武汉市江岸区咸安坊13号剩余空间

《童年场景》是一部定格动画片，场景包括艺术家的卧室、教室和操场的手工微缩场景，这些场景是根据他早年在艺术学院生活的记忆重构的。袁中天在创作《童年情景》时，借鉴了他小时候在中国观看的短片，如捷克动画大师伊里·特恩卡 (Jiří Trnka) 的《手》(1964年)，以及更具实验性的杨·斯凡克梅耶 (Jan Švankmajer) 的作品。在这部影片中，玩偶和家具在房间里移动，有时会积聚在不同的地方，仿佛在寻找它们原来的位置。有某一时刻，一个玩偶被困在一栋建筑的窗户里，被吞没从而消失。

和《童年场景》一起展出的，是艺术家在制作影片时使用的舞台布景的3D打印副本。这种在建筑实践中很常见的技术，在这里被用来创造袁中天记忆中的建筑和家庭空间的呼应。它们是这些场景中的幽灵，就像艺术家在创作《童年场景》时借鉴的回忆中的幽灵一样。

在新作品《野合：第一回》中，袁中天与一位木偶师合作，根据他的剧本进行创作。这位木偶师本人因在20世纪80年代参与英国儿童电视节目而闻名。《野合：第一回》由一系列相互关联的场景组成，其中有艺术家和他的母亲、看到“野人”的人、艺术家安德烈·弗雷泽 (Andrea Fraser) 和朱莉·贝克 (Julie Becker) ——所有这些都由提线木偶表演，“从现实生活中抽象出来”。在这里，木偶成为了各种人物的替身：家人、见证人和影响者，每一个人都在诉说着人际关系中的共同依赖，无论是亲缘的、神话的还是有关艺术的关系。

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艺术家简介

袁中天 (Chris Zhongtian Yuan)

袁中天，1988 年生于武汉，是一位常驻英国伦敦的艺术家。他的“朋克”影像实践试图将家庭和体制背景下的经典人物和权力结构“酷儿化”。他在伦敦建筑联盟学院 (Architectural Association School of Architecture) 获得建筑学硕士学位 (AA Diploma/M.Arch)，在明尼苏达大学双子城分校 (University of Minnesota, Twin Cities) 获得建筑学学士学位 (B.S Architecture)，并且是伦敦金斯顿大学艺术学院的博士候选人。近期的个展和放映活动包括：Tabula Rasa 画廊，伦敦 (2024)；雷丁国际 (Reading International)，Reading (2023)；美凯龙艺术中心，北京 (2023)；V.O Curations，伦敦 (2022)；考陶德艺术学院，伦敦 (2021)；1815, K11，武汉 (2020)。近期的群展和放映活动包括：广东时代美术馆，广州 (2024)；萨默塞特宫，伦敦 (2024)；鹿特丹国际电影节 (2023)；白教堂美术馆，伦敦 (2022)；上海当代艺术博物馆 (PSA)，上海 (2021)；Videoex，苏黎世 (2021)；湖北美术馆 (2020)；威尼斯建筑双年展希腊馆，威尼斯 (2018) 等。袁中天曾获得伦敦电影协会 FLAMIN 奖 (Film London's FLAMIN Fellowship)、英国美学艺术奖 (Aesthetica Art Prize) 和 OCAT 研究中心研究型策展项目奖。

策展人简介

萨伊姆-德米尔坎 (Saim Demircan)

萨伊姆-德米尔坎 (Saim Demircan) 是现居意大利都灵的英国策展人、作家和博士研究员。他最近策划的展览包括：马尔科姆-穆尼 (Malcolm Mooney)，《Can Yoo Doo Right》(Max Mayer, 杜塞尔多夫, 2023)；Bernhard Schobinger，《Gimme Danger》(Martina Simeti, 米兰, 2023)；Fausto Melotti，《Theatre》(Hauser & Wirth, 伦敦, 2022)，以及《Exhibition as Image》(80WSE, 纽约, 2021-2022)。Demircan 还曾在都灵的 Pinacoteca Agnelli、阿斯彭的 Aspen Art Museum 和卡塞尔的 Fridericianum 等地策划过展览。2017 年，Demircan 入选纽约歌德学院 (Goethe-Institut) 的策展人驻留计划，在纽约市的 Ludlow 38 策划了为期 12 个月的展览和活动。2012 年至 2015 年间，他在慕尼黑艺术协会 (Kunstverein München in Munich) 担任策展人，2016 年在慕尼黑美术学院 (Munich's Academy of Fine Arts) 担任驻校策展人。在此之前，他曾策划过一个为期两年的异地项目，以及在英国苏森德海滨 Focal Point Gallery 举办的 Kai Althoff 作品展《Kaiki》。Demircan 还发表过许多关于艺术实践的文章，他的文章刊登在《Art Monthly》、《frieze》和《Texte Zur Kunst》等期刊上。

#1

野合：第一回

16 毫米胶片转数码视频；黑白，有声

15 分 48 秒

2024

这部电影是围绕“野人”（Yě rén）——这颇具神话色彩的形象展开的三部曲中的第一章。《野合：第一回》略带调侃地探讨了 1977 年迄今为止规模最大的寻找野人的行为，并试图通过家庭关系和制度背景对野人进行细致入微的解读。影片中的人物包括家庭成员、野人搜寻者、虚构人物、主流艺术家、已故艺术家以及歌剧演员。影片由艺术家自述和演唱，并由英国木偶师罗尼·勒·德鲁（Ronnie Le Drew）借助在战时制作的无名提线木偶进行表演。

导演 & 编剧：袁中天

木偶师：Ronnie Le Drew

摄影师：Bea Macdonald

制作人：Acting Method Production

布景设计：袁中天

声音：袁中天

剧场制作：Ethan Goodbody

道具制作：袁中天

#2

童年场景

16 毫米胶片转数码视频

6 分 15 秒

2023

受文革时期捷克和中国动画电视节目的启发，作品通过定格动画重现了儿时的家庭和体制空间。童年的主题，包括学校的童谣、美院外立面、客厅的装饰、全家出游时看到的建筑起重机以及森林地区的神话，都被诡异地扭曲，并在剧场环境中重新演绎。

导演 & 编剧：袁中天

摄影师：袁中天

音乐：Kevin G. Davy

声乐：Cath Johnson

布景设计：袁中天

声音：袁中天

模型师：Julia Park

胶片处理: nowhere

#3

童年房间 #6

3D 打印树脂

360 x 360 x 328 毫米

#4

教室 #1

3D 打印树脂

420 x 420 x 328 毫米

#5

教室 #2

3D 打印树脂

420 x 420 x 328 毫米

#6

教室 #3

3D 打印树脂

420 x 420 x 328 毫米

#7

家庭剧场 #2

3D 打印树脂

420 x 475 x 297 毫米

#8

沉默, 温柔, 疯狂的学院 #3

3D 打印树脂

478 x 550 x 342 毫米

#9

沉默, 温柔, 疯狂的学院 #4

3D 打印树脂

446 x 500 x 315 毫米

#10

沉默, 温柔, 疯狂的学院 #5

3D 打印树脂

426 x 500 x 315 毫米

#11

野台 #2

3D 打印树脂

420 x 500 x 648 毫米

Wild Acts: Act I

Producer: Sui Qun

Artist: Chris Zhongtian Yuan

Curator: Saim Demircan

Operators: Li Mingying, Yang Leyi

Opening: June 30, 2024 19:00

Duration of Exhibition: June 30 – August 31, 2024

Location: Surplus Space, No.13 Xiananfang, Jiangnan District, Wuhan

The architectural surroundings in which Yuan grew up are the setting for *Childhood Scenes*, a stop-motion animation consisting of miniature handmade sets of the artist's bedroom, classroom and playground reconstructed from early memories of living at the art school. Yuan draws on short, animated films he watched in China as a child, such as *The Hand* (1964) by Czech animator Jiří Trnka, as well as the more experimental Jan Švankmajer, to make *Childhood Scenes*. In this film, figurines and furniture move around rooms, sometimes accumulating in different places as if finding their original location. At one point, a figurine becomes trapped within a window of a building and disappears, as if swallowed by it.

Accompanying *Childhood Scenes* are 3D printed copies of the stage sets that the artist used in making his film. This technique, familiar within architectural practices, is used here to create echoes of the buildings and domestic spaces that Yuan remembers. They are ghosts of these set pieces like that of the recollected memories that the artist drew on to make *Childhood Scenes*.

For his new film *Wild Acts: Act I*, Yuan worked together with a puppeteer, who himself is well known for his involvement in children's television in the UK in the 1980s, from a script the artist had written. *Wild Acts: Act I* is made up of a series of interconnected scenes featuring characterizations of the artist and his mother; people who have sighted the 'Yě rén', as well as artists Andrea Fraser and Julie Becker — all performed by a marionette and 'abstracted from real life'. Here the puppet becomes a stand-in for various figures: family, witnesses, and influences that each speak to a co-dependency within relationships, whether biological, mythical, or artistic.

Artist Bio:

Chris Zhongtian Yuan

Chris Zhongtian Yuan (b. 1988, Wuhan) is an artist based in London, UK. Their “punk” filmmaking practice playfully queers canonical figures and power structures circulating in both familial and institutional contexts. Yuan received AA Diploma/M.Arch from the Architectural Association in London, B.S Architecture from University of Minnesota, Twin Cities, and is currently a doctoral candidate at Kingston University School of Art. Recent solo exhibitions and screenings include: Tabula Rasa Gallery, London (2024); Reading International, Reading (2023); Macalline Art Center, Beijing (2023); V.O Curations, London (2022); The Courtauld Institute of Art, London (2021); 1815, K11, Wuhan (2020). Recent group exhibitions and screenings include: Guangdong Times Museum, Guangzhou (2024); Somerset House, London (2024); International Film Festival Rotterdam (2023); Whitechapel Gallery, London (2022); Power Station of Art, Shanghai (2021); Videoex, Zurich (2021); Hubei Museum of Art (2020); Venice Architecture Biennale Greek Pavilion, Venice (2018) among others. Yuan previously received Film London's FLAMIN Fellowship, Aesthetica Art Prize, and OCAT Institute’s Research-based Curatorial Project Award.

Curator Bio:

Saim Demircan

Saim Demircan is a curator, writer and doctoral researcher based in Turin, Italy. Recently curated shows include Malcolm Mooney, *Can Yoo Doo Right* at Max Mayer, Düsseldorf (2023); Bernhard Schobinger, *Gimme Danger* at Martina Simeti, Milan (2023); Fausto Melotti, *Theatre* at Hauser & Wirth, London (2022), and *Exhibition as Image* at 80WSE, NYC (2021–22). He has also curated shows at Pinacoteca Agnelli, Turin; Aspen Art Museum, Aspen, and Fridericianum, Kassel. Demircan was the 2017 recipient of the Goethe–Institut New York’s curatorial residency program, Ludlow 38 in NYC, where he curated a twelve–month program of exhibitions and events. Between 2012 and 2015 he was a curator at Kunstverein München in Munich, and in 2016, curator–in–residence at Munich’s Academy of Fine Arts. Previously, he curated a two–year program of offsite projects, as well as *Kaiki*, an exhibition of works by Kai Althoff at Focal Point Gallery in Southend–on–Sea, UK. Demircan has published on numerous artistic practices; his writing regularly appears in periodicals such as *Art Monthly*, *frieze* and *Texte Zur Kunst* .

#1

Wild Acts: Act I (2024)

16mm film transferred to digital video; black and white

15'48"

2024

Wild Acts: Act I playfully delves into the largest search of Yě rén to date in 1977, while attempting to draw nuanced readings of Yě rén through both familial relations and institutional contexts. Embodying characters including family members, search member, fictional figure, canonical, deceased artists and opera singer, the film is narrated and sung by the artist, and acted through an anonymous marionette puppet made during interwar years, performed by British puppeteer Ronnie Le Drew.

Directed & written by Chris Zhongtian Yuan

Puppeteer: Ronnie Le Drew

Cinematographer: Bea Macdonald

Produced by Acting Method Production

Set design: Chris Zhongtian Yuan

Sound: Chris Zhongtian Yuan

Theatre maker: Ethan Goodbody

Prop maker: Chris Zhongtian Yuan

#2

Childhood Scenes (2023)

16mm film transferred to digital video

6'15"

2023

Inspired by Czech and Chinese animation TV programmes during the Cultural Revolution era, the film re-enacts the domestic spaces once occupied as a child via stop-motion animation. Childhood motifs including school nursery rhymes, art school facades, living room décor, and a construction crane saw during a family trip, and a myth in the forest region all surreally distort and re-performed in a theatrical setting.

Directed & written by Chris Zhongtian Yuan

Cinematographer: Chris Zhongtian Yuan

Music: Kevin G. Davy

Vocal: Cath Johnson

Set design: Chris Zhongtian Yuan

Sound: Chris Zhongtian Yuan

Model maker: Julia Park

Film Processing: nowhere

#3

Childhood Room #6 (2024)

3D print resin

360mm x 360mm x 328mm

#4

Classroom #1 (2024)

3D print resin

420mm x 420mm x 328mm

#5

Classroom #2 (2024)

3D print resin

420mm x 420mm x 328mm

#6

Classroom #3 (2024)

3D print resin

420mm x 420mm x 328mm

#7

Domestic Theatre #2 (2024)

3D print resin

475mm x 420mm x 297mm

#8

Institute of the silent, the tender, the mad #3 (2024)

3D print resin

478mm x 550mm x 342mm

#9

Institute of the silent, the tender, the mad #4 (2024)

3D print resin

446mm x 500mm x 315mm

#10

Institute of the silent, the tender, the mad #5 (2024)

3D print resin

426mm x 500mm x 315mm

#11

Wild Set #2 (2024)

3D print resin

420mm x 500mm x 648mm