

PART 2

**Practices
and Images**



Rick Dolphijn

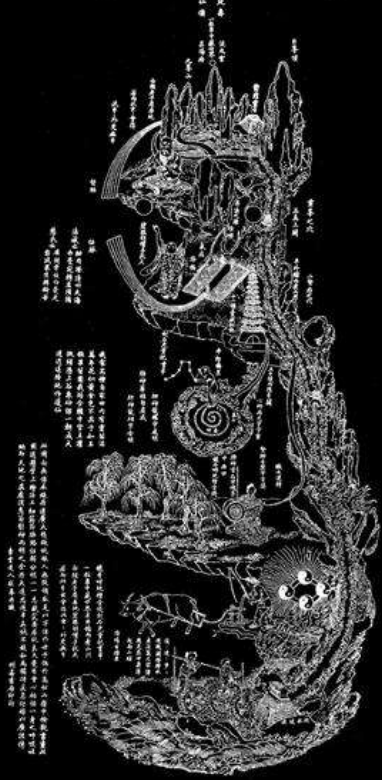
Undocumented Forms of Life

Tsz Man Chan

《未被证明的生命形式》

陈子汶

內經圖



Fu Xiaodong 付晓东

Diagram of Internal Pathways (left)

Kun Can, Layered Mountains, Stacked Valleys (right)

《内经图》（左）

髡残《层峦叠嶂图》（右）



Rumiko Hagiwara

《满月》 *Full Moon*, 2014

Full Moon

Video, 1min. 4sec. 2014

Rumiko Hagiwara

Full Moon focuses on the image of the full moon, an important symbol of perfection in Asian astrology.

The site-specific installation, photo and video works of Japanese artist Rumiko Hagiwara revolve around coincidental encounters within daily life situations that often emphasize factual errors or coincidental approvals between image and language. Hagiwara combines a western conceptualist approach (ready made objects) with influences from traditional Japanese culture (shadow, light, reflection), and aims at twisting the omnipresence of the unnoticed trace of human action and behaviour into subtle, and often humoresque poetics of the ordinary.

《满月》

2014, 录像, 1分4秒

Rumiko Hagiwara

《满月》聚焦满月的图像，一个在亚洲占星学中很重要的对完美的象征。

日本艺术家Rumiko Hagiwara的特定场域装置、照片、录像作品围绕着日常生活中偶然的遭遇展开，它们通常强调事实的错误或图像与语言之间的偶然的认可。Hagiwara把西方观念主义的方法（现成物）与来自传统日本文化的影响（影子、光、反射）结合并且旨在将不被察觉的人类行为的普遍存在转化成为一种诙谐的诗意。



Hu Wei 胡伟

《硬世界，软世界》*The World of The Hard and The Soft*, 2015

The World of the Hard and the Soft

Single channel video (colour, sound), 15min, 2015

Hu Wei

How to define a human body in the context of global capitalist production? And how to understand its multiple meanings across various social relations and classes?

The World of the Hard and the Soft talks about how artificial technologies have been projected onto human living and working conditions. This work was initially inspired by the artist's living conditions in a typical modernised living area in Amsterdam, a so-called "utopian society". The artist combines human bodies with machinery, seeking the transformations in and similarities between the rhythm of human bodies and the energy consumption of machines themselves. Subsequently, the artist continues to explore issues such as new forms of humans being controlled, hidden labour relationships, and the materiality of the digital that emerges in contemporary technologies and production processes. There seems to be a "telepathy" experience between humans and the machinery; in the end one can realise that this experience is actually grounded in a new materialist way of rethinking and critically speculating on the technologies that we encounter now and in the future.

《硬世界，软世界》

2015，单频录像(彩色、有声)，15分钟

胡伟

我们如何在当下全球化资本主义的语境下界定身体?并且如何理解身体在社会关系中的多重含义? 这件作品探讨了被投射在人造科技的身体状态。艺术家首先取材于典型的现代化的城市社区环境和人在其中的生存状态,并将人的身体能动性和其周围生活中的工作的机械装置相结合,对比它们之间相互转换的能量消耗和节奏变化。随之,艺术家继续讨论了在科技和生产中产生的新型的对“人”的控制、隐藏的劳动关系、人造的生活状态、数码的物质性等问题。作品在人与机器之间建立起了一种类似于“心灵感应”的心理经验,并试图将此经验逐步根植于一种以唯物主义为基础的对未来科技的思考当中。



Jo Wei 魏颖

After ALife Ahead

Installation view at Munster Sculptur Project, 2017

Pierre Huyghe

《未来生命之后》

明斯特雕塑展，装置照片，2017

Pierre Huyghe



Jussi Koitela

With-in a Box That Got Nearly Sealed - My Dust My

Installation view at Entangling Matter and Meaning, Treignac Projet, 2017

Jaana Laakkonen,

《在接近密封的盒子之中》，

展览“纠葛的物质和意义”，装置照片，2017

Jaana Laakkonen



Kristiina Koskento

《刽子手的金币》 *Gold Coins to The Headsman*, 2015

Gold Coins to the Headsman

1 Channel HD video with sound (5'40) 2015

Singing/ composition by Jonimatti Joutsijärvi

Kristiina Koskentola

Gold Coins to the Headsmen unfolded from an encounter with a herd of rams, raised for their meat. This confrontation led to intensive collaboration and choreography between the artist and these animals. Through the act of blindfolding both co-actors, the human and the animal, the artist examines our position as simultaneously producers and products, as well as being victims generated by the capitalist and anthropocentric systems- through which we all ultimately end up killing and cannibalizing ourselves.

The title Gold Coins to the Headsmen reflects an old custom, in which those awaiting execution were advised to bribe the headsman (executioner) in order to ensure that he would sharpen his tools, especially if the execution involved decapitation.

《刽子手的金币》

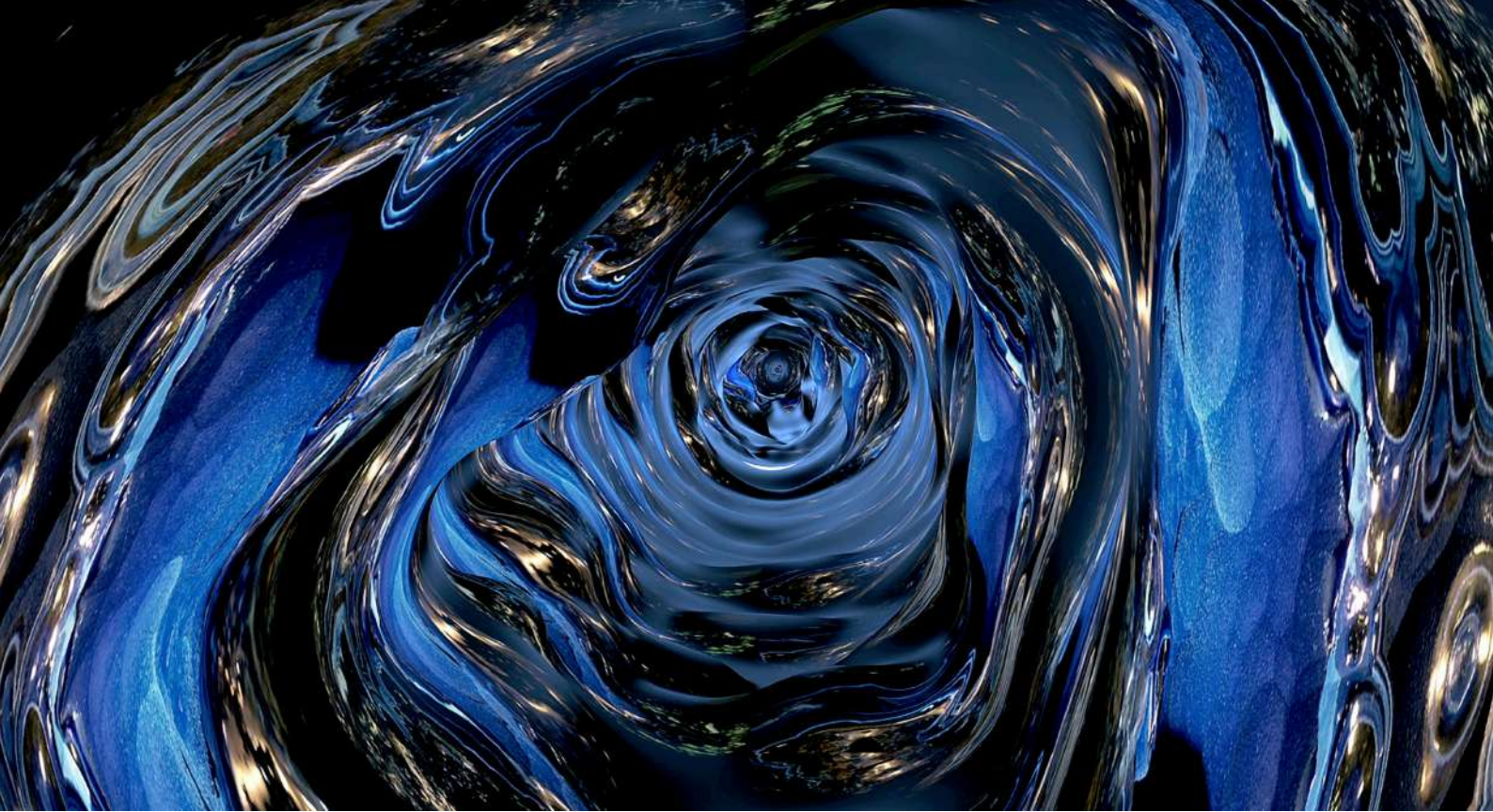
单频录像，声音，5分钟40秒

演唱、作曲：Jonimatti Joutsijärvi

Kristiina Koskentola

刽子手的金币由与一群饲养的公羊的遭遇展开。这场对抗导致了艺术家与这些动物之间的密切合作和舞蹈。通过人与动物 - 共同的表演者被蒙住双眼的举动，艺术家探索了我们既是生产者也是产品的处境，以及作为资本主义和人类中心观点的受害者 - 通过这些体系我们最终完成了对自己的杀戮。

作品题目“刽子手的金币”参考了一个古老的习俗，其中被处决的人会被告知要贿赂行刑者，以确保他们会提前磨刀，尤其是执行斩首时。



Tuomas A. Laitinen

《武器软膏》*The Powder of Sympathy*, 2015

The Powder of Sympathy

8 min. 36 sec, 2015, Finland, United States, Benin, China

Tuomas A. Laitinen

Diving deep into the often obscure global flow of materials, in this instance copper, *The Powder of Sympathy* sets in motion a frantic flow of images combined with feverish pounding, hissing and rattling sounds sourced from West Africa, the USA and China. The healing properties of copper are juxtaposed with its conductive role in the development and continuity of electricity-dependent modern societies. It is a hypnotic journey to the material mediation of our existence.

Credits /

Tuomas A. Laitinen (Author), Tuomas A. Laitinen (Cinematographer), Tuomas A. Laitinen (Director), Tuomas A. Laitinen (Editor), Jenna Sutela (text), Matti Ahopelto (Music), Tuomas A. Laitinen (Music), Yuan Z (Actor), HIAP / - (Funder), AVEK / - (Funder), TAIKE / - (Funder), Tuomas A. Laitinen (Sound Design), Chinese subtitles by Yun Yip

《武器软膏》

8分36秒，2015年，芬兰、美国、贝宁、中国

Tuomas A Laitinen

通过对鲜为人知的物质的全球化流动（如铜）的深入研究及透析，

作品《武器软膏》将快速切换的图像与采集于西非，美国和中国的，重击声、嘶嘶声和砰砰的声合成。铜的焊合特性与它在依赖电力的现代社会中的发展和持续性的传导作用并行。这是调解我们的存在与物质的迷人之旅。

演职员名单

Tuomas A. Laitinen (艺术家)、Tuomas A. Laitinen (摄影师)、Tuomas A. Laitinen (艺术指导) Tuomas A. Laitinen (编辑)、Jenna Sutela (文字)、Matti Ahopelto (音乐)、Tuomas A. Laitinen (音乐)、Yuan Z (演员)、HIAP / - (资金赞助)、AVEK / - (资金赞助)、TAIKE / - (资金赞助)、Tuomas A. Laitinen (声音设计)，中文翻译叶韵



Shian Law

《传达》Transmission, 2017

Transmission

Performance, 15 min, 2017

Shian Law

Transmission is a research-oriented performance project exploring the concept of 'speculative documentation' as means to transmit a non-existent choreographic work Fuck Dog (2005, Jo Lloyd and Frances d'Ath). In the work, I promise to sidestep 'the originary' as the referent for historical reconstruction.. I use the speculative, inventive and projective processes that resists the precedence of formal historical record over imaginations, feelings and phantasmal memories to confer legitimacy and realness. The process draws its own lineages and sets imaginative connections to the immaterial work, and allows for the performative forces of fictions and non-logical narratives to come into effect in the present.

《传达》

15分钟，2017年，表演

Shian Law

《传达》是一个以研究为导向的表演项目并探索“推测文献”的概念，作为传达不存在的编舞作品“Fuck Dog”（2005，Jo Lloyd和Frances d'Ath）的方法。在作品中，我希望回避“原初”作为历史的再现的参考。我利用推测，创造和投射的过程，抵制“官方”的历史的记录优先于想象力，感觉和幻想记忆，来赋予其合法性和真实性。这个过程提取了它自己的谱系，并与非物质的作品建立想象的连接，让现实中的小说和非逻辑叙事的表演力量开始生效。



Liu Chengrui 刘成瑞

《青海》Qing Hai, 2017

Qinghai

Lecture-performance 2017

Liu Chengrui

I was born in Qinghai province. After college graduation, I moved to a place by the Qinghai Lake as a volunteer teacher for the first time in my life. There, together with 182 children I initiated a life-long commitment with 10-year cycles. Last year (2016) marked the end of the first 10 years and I met with them again, continuing as a ritual into the second phase of the story. My speech is about the first 10 years of this story, which touches upon topics including ethnicity, religion, geography, emotion and time.

Background of the story:

I had my photograph taken with each of the 182 pupils from Wanquan Primary School in Gangcha County, Qinghai Province. We each held a balloon and each photograph has been preserved along with a strand of each pupil's hair. On the reverse side of each photograph is a signed agreement stating that a reunion in 10 years' time is expected, and that another photograph is to be taken and another strand of hair is to be collected then from each of the pupils who remain willing to participate in the performance. This process of repetition is to continue until the end of my life.

Between 2005 and 2006, the artist served as a volunteer teacher in Gangcha County by the Qinghai Lake.

《青海》

Lecture-performance 2017

刘成瑞

我出生在青海，大学毕业后第一次以支教的名义到青海湖畔生活，在那里我与182名孩子发起了10年为周期延续一生的约定，去年（2016年）是第一个十年，我又跟他们见面，这个故事有了第二阶段仪式性的延续。我的演讲是关于这个故事的第一个十年，会涉及到民族、宗教、地域、情感、时间等。

故事背景：

2006年5月始延续中……

我和青海海北刚察县完全小学182名小学孩子合影，留发，定十年为周期的约定。并与下一个十年能够见面的孩子留影、留发、定十年之约。以次往复，直至自己生命结束。

2005—2006年艺术家在青海湖畔刚察县支教。



Liu Yujia 刘雨佳

《第三人》*The Third Man*, 2014

The Third Man

Single Channel HD Video, Black & White, Sound

9 min. 42 sec. 2014

Liu Yujia

When I started working on this video 'the third man', I focused on small group of animals and objects. And this work was relationship based, it is the balance between different elements or between incidents. It came out of a sculptural attitude—simple gestures or very simple but detailed situations that held a certain kind of tension. It's a much more static thing than a narrative or scenario. I am offering an experience of space and time that is related to the speed of images, it always involves action but those actions doesn't lead anywhere. It is always an accumulation of small events in one space but no one event is more important than the other.

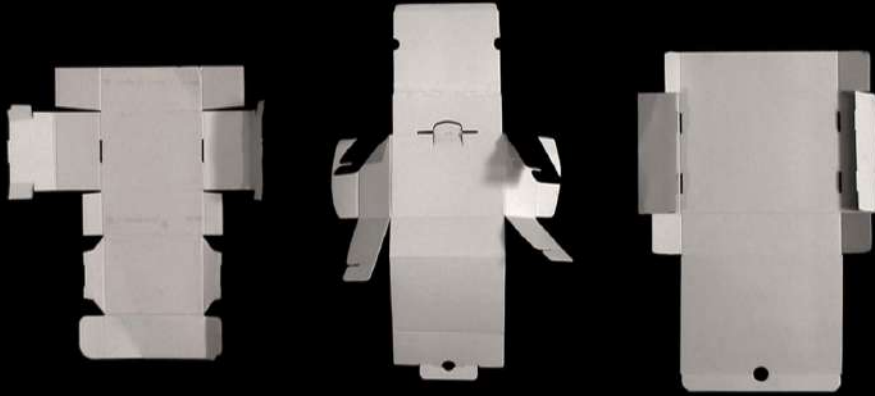
《第三人》

单频录像,黑白,有声,

9分42秒, 2014

刘雨佳

“第三人”这件录像作品跟“关系”相关。它存在于不同元素(动物,物体,环境)、发生以及偶然性之中。它来源于我的一个想法—简单、但是充满细节的情景可以持续的释放某种神秘与张力。它更象是一段段静默的画面而非“叙事”或者“情节”。在这个空间中一直都在发生着什么,但不会有任何逻辑性的推演。事件仍在不断的累积,但不会有任何叙事结构上的意义。



Sascha Pohle

《雕像也会死亡》*Statues Also Die*, 2012

Statues Also Die

Video transferred to 16 mm, loop, 8.36 min, b&w, silent 2012
Sascha Pohle

In five chapters the silent film *Statues Also Die* portrays the empty packages of electronic devices made of carton, molded pasteboard or polystyrene.

The collected ‚shells‘ without their commercial content appear strangely alien yet familiar evoking associations with ethnographical or archeological finds such as animal totems, prehistoric and ancient statues, ritual masks, anthropomorphic vessels, models of Modernist architecture or spaceships gliding into vast darkness.

Statues Also Die is inspired from *Les statues meurent aussi* (1953) by Chris Marker and Alain Resnais who address a history of exploitation on the example of African sculpture, exposed in the collections of European museums. Sascha Pohle's *Statues Also Die* reverses the shift in meaning by presenting the industrial garbage of today's commodity fetishes as overlooked cultural artefacts and objects of desire. *Statues Also Die* unfolds the commodity's empty negative space, the mold, which in a turn becomes the main actor, freed of context, re-valuated and brought back to live into filmic space.

《雕像也会死亡》

转 16 毫米胶片录像, 循环, 黑白, 无声, 2012 年
Sascha Pohle

电影《雕像也会死亡》在五个章节中描绘了由纸板制成、聚苯乙烯模塑的、用来装电子元件的空包装箱。

那些收集的不不具有商业内容的“外壳”似乎是陌生而又熟悉的, 激发出了与人类学和考古学发掘的联系。比如动物图腾、史前古代雕像、仪式面具、人格化的船、现代主义建筑或是划入黑暗之中的宇宙 飞创模型。

《雕像也会死亡》灵感来自于克里斯·马克(Chris Marker)和 阿兰·雷乃(Alain Resnais)的《雕像也会死亡》(1953), 他以欧洲博物馆藏品的非洲雕塑为例阐述了一段剥削史。 而Sascha Pohle 的《雕像也会死亡》通过将当今商品的工业垃圾呈现为被忽视的文化艺术品和欲望对象, 从而扭转了意义的转化。雕像同时也展现了商品的负空间, 模具转而成为主要演员, 摆脱了背景, 重新评估并带回到电影空间中。



Miguel Ángel Rego Robles

《后偶然连贯性》*Post-Contingent Coherence*, 2016

Post-Contingent Coherence

05'51", Madrid, 2016

Miguel Ángel Rego Robles

A pianist performing Nocturne Op.55, No. 1 in F Minor by Frédéric Chopin suffers from anosognosia: the negation of other kind of pathologies that the patient has like left side paralysis. Contemporary cognitive sciences and neurosciences may be the best way to understand certain common patterns in human behavior through rare pathologies like this one.

From this point of view, the human can be thought as a vehicle which emanates represented content. The neural mechanisms that give rise to this content are mostly transparent in order to interact with the world. An epistemology connected with the self-model notion coined by Thomas Metzinger who says that the self has never existed in the way in which we have understood it in the Cartesian tradition. This perspective situates the human outside of an egocentric position supported by western philosophy after the cogito ergo sum claim. The human is a mere producer of knowledge like other nonhuman agents. In this video, through images and sound, we can see different self-models from a piano player interacting as distinct realities happening at once.

《后偶然连贯性》

5分51秒，马德里，2016年

Miguel Ángel Rego Robles

一名忍受疾病失认症的钢琴家在演奏肖邦的《夜曲》Op.55 F小调：这个行为否定了患者左侧麻痹的其他类型病变。当代认知科学和神经科学可能是通过像这样的罕见病理来理解人类行为中的某些常见模式的最佳途径。

从这个角度来看，人类可以被认为是能发出被阐释内容的一种传播媒介。引起这个内容的神经机制大多是透明的，以便与可 以与外部世界互动。一个与托马斯·梅津格（Thomas Metzinger）创造的自我概念观念有关的认识论，他说自我并没以我们理解笛卡尔的传统方式存在。这种观点在“我思故我在”的主张之后将人置于西方哲学支持下的自我中心位置之外。人只是像其他非人施行者一样的知识生产者。在这个作品中，通过图像和声音，我们可以看到一个钢琴演奏者的不同的自我模型，作为一个独特的现实发生的交互作用。



Song Yi 宋轶

《后偶然连贯性》*On Materiality in Time*, 2017

On Materiality in Time

Single channel video, color, 6min, 2017

Song Yi

Artist Guo Hong Wei uses time to consider the question of materiality- because all materials are affected by time, and necessarily differ from themselves, even seconds ago, presenting to us a process that is irreversible. From this perspective, the understanding constructed regarding a thing a second ago (including the notion of materiality itself), and the actual thing- a product that has transformed in reality, forms a definitive disparity, presenting to us a dialogue ready to be activated.

From this perspective, he is inclined to think that every theory of judgment (posthumanism/neomaterialism), including creation of artists--these renewals on the ways of understanding things, are caused by the tear between an understandings of a thing that changed, and an unchanged mode of comprehension.

《后偶然连贯性》

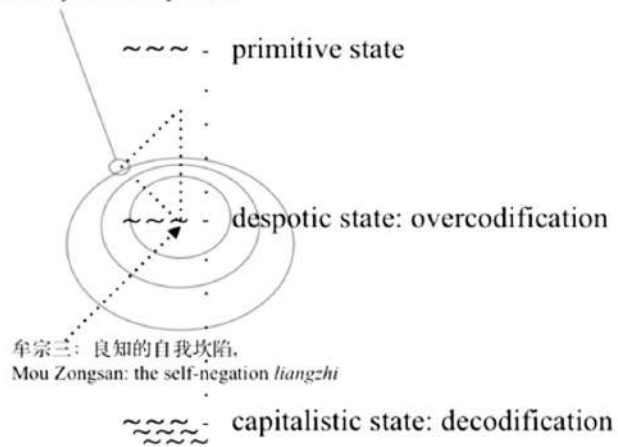
6分,单频录像,彩色,2017年

宋轶

艺术家郭鸿蔚透过时间来思考物质性——因为所有的物质都受到时间的影响,一个物质的下一秒必然和它的上一秒不一样,而且这个过程不可逆。从这个意义上,上一秒被建立起来的对物的认识(包括“物质性”这个概念),与此刻这一秒发生了变化的实际的物,两者一定会构成差异,构成可能展开的“对话”。

从这个观点出发,他倾向于认为:各种批判理论(包括后人类主义和新物质主义)的产生,包括艺术家创作的产生,这些对物的认知的更新,都是由已经发生了变化的物 and 没有改变的认知之间的撕裂引起的。

tiangong kaiwu 天工开物
The Exploitation of the Works of Nature



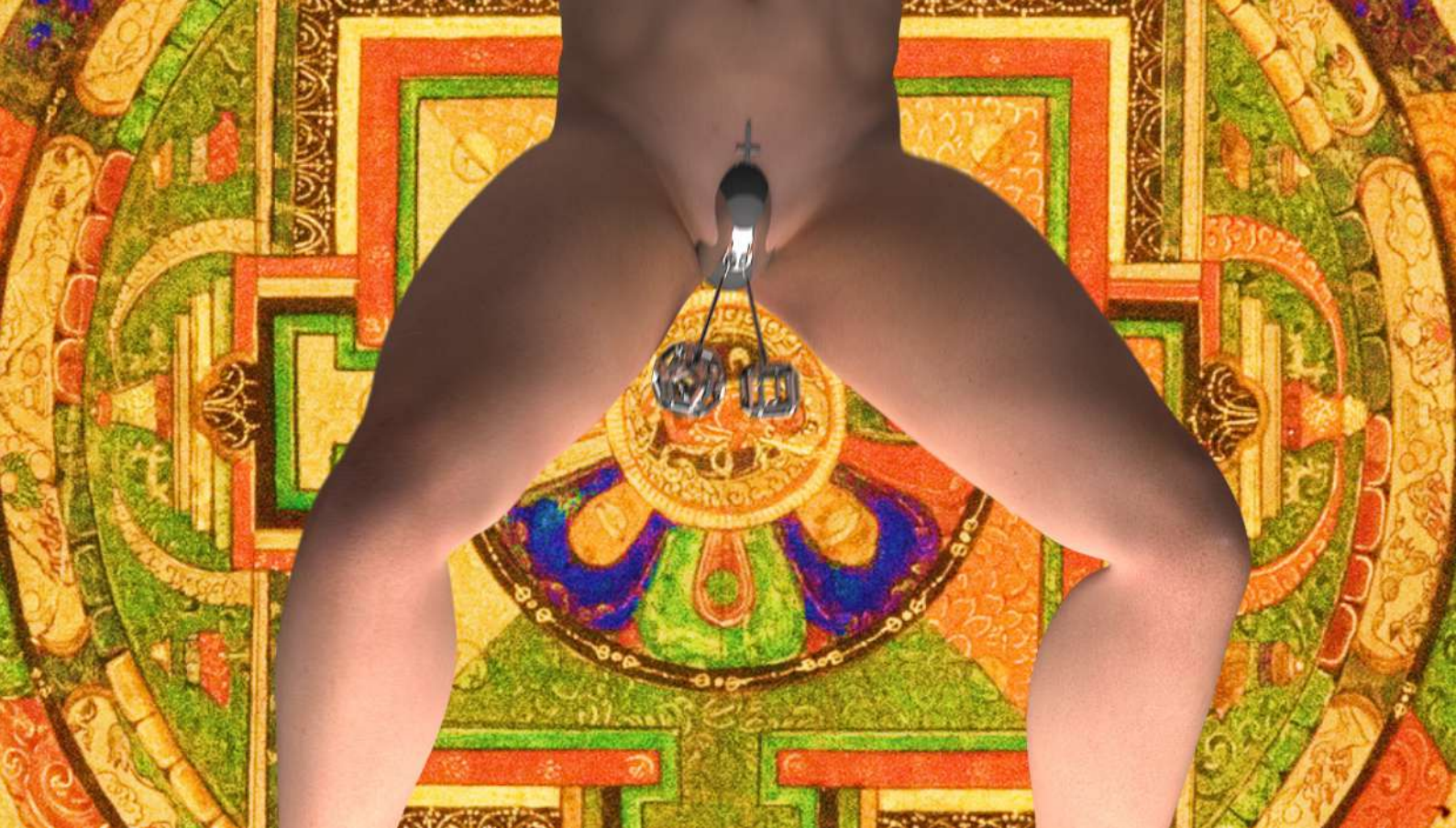
You Mi 由宓

Conceptual Diagram 2017

You Mi

概念图表，2017

由必



Tian Xiaolei 田晓磊

《创造》The Creation, 2015

The Creation

Video, 5min30s, 2015

Tian Xiaolei

I am interested in the growing uncertainty in the present era; I am interested in the evolving relation between technology and life; I am interested in new and unknown species generated in this era of accelerating interaction. I create the future world specimen from the perspective of an artist, mixing up history, religion, technology and body science to bring about new artistic experience.

《创造》

5分30秒, 单频录像, 2015年

田晓磊

我感兴趣当下在持续变化中的不确定性，人类与科技的关系是这个作品的主题。我感兴趣在这个加速互动的时代语境中所创造出来的新的、未知的物种。因而我创造了一个人机结合体的后人类的形象，他是万能的上帝，也是人机结合的新物种。我用流行的MV的形式创造他的世界，性行为作为象征新物种的创造方式，狂想基因突变的后人类未来。我让现有的文化，科技，身体，性，生长出我想象的未来结构。



Yang Jian 杨健

《种一些杂草》Plant Some Weeds, 20xx

Plant Some Weeds

Video colour 4 min 6 sec

Yang Jian

In the 'green spaces' in the cities, weeds are not typically given a place to grow. In response to this tendency, I planted some seeds on lawns in public spaces. This act, of giving the weeds a space in which they can fight for survival, serves as an act of symbolic protest against the way in which the contemporary political culture attempts to program and regulate the lives of individuals. It also reflects human beings' own inertia of seeking to be programmed.

When exhibited in the past, the processes of collecting and sowing were displayed on two screens respectively. Also, a number of envelopes with seeds were prepared and placed in the exhibition space for people to take away and spread. I would prefer to consider this piece as a proposal for rather than the trace of action.

《种一些杂草》

4分06秒，双屏幕，彩色

杨健

城市公共绿地，不容许任何杂草生长。播撒杂草的种子在草坪上，让它努力挤占出自己的生存空间。反对政治文化对人的规划，以及人自身寻求被规划的惰性。

当时展示时，采集与播种分为两屏幕播放，展厅里还准备了若干装好种子的信封，鼓励观众取走分头撒播。相较于说这件作品是行动的痕迹，我更认为它是行动的提议。



PTERIDOPHILIA

Zheng Bo 郑波

Pteridophlia

(video still), 2016-18

Zheng Bo

《蕨恋》

(录像定格), 2016-18

郑波

第二部分
艺术实践
与图像