

艺术总监：卢迎华

策展人：管陶然

助理策展人：那荣锟、朱雅楠

Artistic Director: Carol Yinghua Lu

Curator: Rory Guan

Assitant Curators: Na Rongkun, Yanan Zhu

MEANING

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目 录

- 04 意义
- 14 作品介绍
- 50 参展艺术家
- 55 策展团队介绍

Contents

- 08 *Meaning*
- 14 Work Descriptions
- 50 Participating Artists
- 56 About Curatorial Team

意义

“意义”展的起意与我们近况有关。回望过去漫长的三年多时间，旅行几乎中断。但在有限的条件下，我们也依旧努力与世界各地的创作者及艺术机构保持着一定的联系。这个在美好的全球化时期生长出来的艺术网络经历了由于物理空间和思想智识上的阻隔所带来的种种考验，仍然保持着友谊的信念，在无法见面的情况下将其他地方的艺术讯息传递给我们。透过这样一些联系，我们有机会了解到全球年轻创作者的一些近况，其中以录像艺术为主要的创作媒介。在身体无法抵达彼岸的情况下，来自全球各地的影像创作作为我们保留一个透视世界的窗口。

我们通过活跃于东亚各地的策展人推荐的艺术家名单展开了一场地毯式的田野调查，看遍了几乎所有在近五年内崭露头角的东亚、东南亚、南美录像创作者，最后所选定的15部作品，来自14位/组艺术家，时间跨越了从2012年至今的十余年间。他们的创作视角、手法、问题意识各有千秋，但却都展现了创作者直面现实和困境的诚意和勇气，认真思考和呈现人类的生存处境，关怀人的灵魂和感情，是经得起时间考验的力作。这些作品中所揭示的各种遭遇，个体的、集体的、当下的、历史的、肉体的、情感的困顿，以及人在面对这些限度的时刻所展现的恐惧、无助、绝望与希望，是人的本真最为真切的证词。经历了过去几年的跌宕，无论从经验上还是从情感上，我们都更能体认这些作品中所描述的种种情状，在其中看到他者，也照见自己。在一定程度上，这些作品提供了有关人性和意义的一课，这也是我们今天迫切需要的一课。

在疫情三年中，我们不仅饱尝对疾病的恐惧，也频繁经历着情感上的冲击，思想上的困顿与迷茫。如何理解这个似乎突然陷入纷争分裂、仇恨隔阂的世界图景，我们在和谐向好的全球化时代成长生活的经验，已完全不足以面对今天的失序。2022年12月9日，新冠疫情的威胁依旧真切地盘旋在我们的头上，我们在线上举行了斯洛文尼亚学者阿伦卡·祖潘契奇与中国学者赵京华的对话。在对话中，祖潘契奇教授揭示了一种我们所身处的迷雾——阴谋论。特别是在新冠病毒流行期间，我们深刻体会到真相与虚幻难以区分，种种阴谋论疯狂滋生。阴谋论是我们时代的神经官能症，无时无刻不在我们周围流传，有时甚至像传染病一样蔓延，干扰我们的视听。与之对话的赵京华教授敏锐地指出了阴谋论发展演变的历史渊源，特别是其与批判理论之间的关系。这样一种症候的兴起共享了上个世纪六十到七十年代现代社会到后现代社会的一个转变。在这个转变中，我们曾经信以为真的科学、真理、理性、事实、革命、解放，这些所谓唯一的真实性受到了质疑，进入到了大众消费社会，也就是拉图尔所说的相对主义的时代。在这个背景下，阴谋论接管了批判理论的能量。然而，逐渐地，阴谋论最初所具有的一股追寻另一个真实的激情，

最终滑落到揭露阴谋和批判的方面，变成一种娱乐消费的现象。

阴谋论的喧嚣，是以批判理论的沉默和意义的失重为代价的。尽管批判理论在后现代主义继续存在，但受新自由主义的冲击，伴随着经济秩序运转的转变，批判理论在知识史的思想、我们的良知文化的层面上，其重要性日渐下降。没有任何事在社会上变得重要了，在消费主义浪潮中，思想的消费也成了普遍消费的一部分。透过这个讨论，我们明确地意识到，阴谋论的兴起需要被视为全球严峻转变的一个症状，是我们社会和经济运作的方式之一。阴谋论对于每件事的挑剔与批评是非常抽象的批判，是普遍的怀疑主义，一切都是可疑的，一切都可能不是现在。阴谋论由此化身为一种解释学机器，一种“意义游戏”。这些“游戏”的基本规则之一是，所发生的一切都有意义，没有巧合，没有偶然性。每一件发生的事情都需要经过解释，才能达到它真正的意义。也就是说，是人的主观阐释，而不是事情本身，承载意义。由于这样一种游戏的意识，人无法严肃地正视事物本身，即使这样一种赋予事物意义的过程，也被视为是游戏，因而变得不可信赖。在这种游戏之中，我们失去了确凿把握世界的能力。这是一种比流行病毒更真切的威胁。

在中国的语境中，1992年后改革开放的深化给社会氛围带来巨大转变。当时有一些知识分子对这种转变可能带来的社会问题非常敏感，他们感受到最大的改变是人的欲望放开了，市场经济尤其刺激了人们的物质欲望，这给社会伦理带来许多挑战。对社会问题的反思促成了在1993年出现的有关人文精神的大讨论。参与讨论的知识分子指出，人文精神与人的欲望并不冲突，但人的欲望应该有边界，应该受到一定的制约。在这个讨论过去三十年后，今天人文精神所面对的挑战比三十年前更巨大。在曾经人文精神大讨论的主要参与者之一——王晓明教授看来，今日的社会中，人性被混淆为“丛林性”，即人都是自私的，人和人都是竞争关系，社会就像一个丛林，不能输在起跑线上，都要往上升。丛林法则和欲望并不是人性。人性是超越这些自私的、物性的东西，如果没有这种“超越”，就不能称其为人。我们可以看到，在对丛林法则的确认和接受之中，人愈发需要依赖外在的结构，各种在商业和权力利益推动之下设计名义、产品和机制，以获得价值或意义的支撑。在这个过程中，人满足了消费的欲望，也让渡了自己创造和把握现实的能力，逐渐让自己的主动性和内在能力进入一种休眠的状态。

在艺术作为消费品和投资对象的现实推力主导下，探究现实的欲望和能力的逐渐丧失在当代艺术创作中也是一种显性的症候。自二十世纪八十年代后期以来，艺术界提倡纯化语言和去意义的创作思潮。二十世纪九十年代，艺术市场发力，艺术逐渐远离政治，

放逐政治性和社会关怀，失去回应现实问题的能力。自 2008 年以来，当代艺术的去政治化和去历史化，在现实关怀和介入上愈加乏力，鲜有创作者具有艺术勇气、处理政治与艺术关系的视野和智慧。这些现象当然都有具体而复杂的现实因素，但我们急需可以鉴的，处理艺术与现实关系的创作思想、精神和艺术经验。这也是中间美术馆持续要从全球视野中的当代艺术现场汲取出色的创作案例，并将这些多元的视角和思考方式呈现出来的出发点之一。

此次“意义”展集合了来自中国、巴勒斯坦、泰国、巴西、韩国、秘鲁等 12 个国家的录像作品，耗时半年多才最终成形。我们要特别感谢北京文化发展基金会，他们自 1996 年创建以来便一直坚守公益宗旨，促进首都文化创新发展。得益于基金会的鼎力支持，我们才有机会实现此次展览。

“意义”展中的 15 件作品，呈现了口语、手语、眼神、图像、灯光、燃料容器等各种形态语言构建的相对世界。《潮起潮落》（*Ebb and Flow*）中的主人公——罗德里戈，纵使面临聋哑、艾滋、贫困等种种问题，但在加布里埃尔·马斯卡罗（Gabriel Mascaro）敏锐且有距离感的镜头下，他仍不断迈入“不可能”的世界，在夜店的鼓点中悦然舞动，“意义”由此展开。15 位艺术家多生于八十年代，也有一些七十、九十年代生人。他们共享世界范围内技术革新带来的变化，同时无一不深刻关切着一方土地，捕捉思维的罅隙，并将个体的局限与挣扎具象化在观众的面前，“意义”的探寻由此展开。远在马来西亚沙巴州的小女孩因为男孩伙伴的一句话，开始意识到社会对女性的定义。基于单一肤色调试出的相机算法，在非洲应用时却遇到一个致命的问题。身处和平环境中常误认为和平即是主旋律，但不论是郑润锡（Jung Yoonsuk）作品中骇人的集体谋杀事件，埃尔坎·奥兹根（Erkan Özgen）镜头中逃离 ISIS（极端组织“伊斯兰国”）威胁而前往伊拉克北部寻求庇护、日日跪拜祈祷的妇女，还是渡边玛雅（Maya Watanabe）平静影像背后种族灭绝遗留下来的 6000 个未被挖掘的万人坑和 16000 名失踪人员，都述说一个事实——战争和战争的威胁仍然与我们同在。我们种种的习以为常、理所当然构建起来的认知边界，都在平行时空有另一种解释与可能。正如展览结尾的作品《反转》（*Reversal*），殖民、资本控制、大规模工业化呼啸后残存的土壤上升腾出一缕缕幽灵，裹挟着困在其中的每一个人。试图挣脱，身上也不可避免地留下了痕迹。

语言影响人对客观世界的感知、影响人的世界观，并影响人的思维，真实世界很大程度上是建立在群体的语言习惯之上。过去的三年，人们的视野因现实物理的受限而日趋收缩，浸淫在琐碎的所听所闻中，垒建出一个由自己的语言罗织出的相对世界，而语言的界限也就意味着我的世界的界限。同一时刻，不同个体都在面对一场场突围，其中问题既有地域身份的特性所致，更有普遍存在的挣扎，陷入一种更普遍的消极的心态：看

不懂今天的复杂的社会结构、不相信有办法解决现实的困难、看不清未来、不信任现有的主流秩序……正是这种被迫承认自己不过是一个无知无力的小蚂蚁的恶劣心绪，把越来越多的人推向与“二战”以后的社会进步的主潮不同、甚至相反的方向，自愿封闭在各种类型的信息茧房中。这个世界的边界，在一次次碰撞中，或固若金汤，或坍塌破碎，或融合外展。“意义”展希望可以邀你迈出无形的结界，与平行时空的其他个体对话，为自我认知与重建提供一种不受束缚的可能。

Meaning

The conception of the exhibition *Meaning* has been spawned by our recent experience. During the last over-stretched three years, traveling was nearly completely paused. Despite all the constraints, we managed to maintain certain ties with artists and art institutions around the world. The art network that emerged in the rosy era of globalization has been put to test by physical and ideological barriers, yet it still upholds good faith and conveys news from other parts of the art world to us despite our immobility. Through such connections, we had the opportunity to stay informed with artists around the world, who use video as their main creative medium. When physical travel was out of the question, moving images from across the globe kept a window open for us to see the world.

Through recommendations by curators active in East Asia, we conducted a comprehensive survey of nearly all video works by artists that have emerged in East Asia, Southeast Asia, and South America in the past five years. Eventually, we selected fifteen works by fourteen artists and art group, spanning more than a decade from 2012 to the present. Their perspectives, approaches, and issues tackled might be different, but they all demonstrate the sincerity and courage to face up to the reality and challenging conditions. They seriously contemplate and reveal living conditions of human beings, as well as care for souls and emotions. These are powerful works that can withstand the test of time. The variety of experiences revealed in these works, both individual and collective, present and historical, physical and emotional predicaments, as well as the fear, helplessness, despair, and hope that human beings display in moments of confrontation with adversity, is the very veracious testimony to the true human nature. After vicissitudes of the past few years, we are more capable of identifying with various situations in these works, both in terms of experience and emotions. In these works, we get to see the existence of the others as well as that of our own. To a certain extent, these works offer a lesson about humanity and meaning that we urgently need today.

During the three years of Covid-19, we not only suffered from the fear of illness, but also frequently experienced emotional shockwaves, mental fatigue and confusion. How should we understand the world that seems to have suddenly fallen into strife,

division, hatred, and estrangement? Our past experience of living in an era of harmonious globalization does not prove sufficient for us to deal with the disorder of the present. On December 9th, 2022, while threats from the epidemic hovered over our heads, we organized an online conversation between Slovenian scholar Professor Alenka Zupančič and Chinese scholar Professor Zhao Jinghua, during which Zupančič revealed to us a kind of haze we lived in: conspiracy theory. Especially during the Covid-19 pandemic, we became keenly aware that it was difficult to distinguish truth from fiction, which gave rise to a plethora of conspiracy theories. They are the neurosis of our time, incessantly circulating around us, sometimes even obscuring our senses and judgments like infectious diseases. In dialogue with Zupančič, Professor Zhao identified the historical development and evolution of conspiracy theory, especially its relationship with critical theory. The rise of such a symptom coincided with society's transition from modern to postmodern in the 1960s and 70s, in which science, truth, rationality, fact, revolution and liberation, what we used to hold as the only true verity, came to be questioned. We have entered the mass consumption society, or the era of relativism according to Bruno Latour. In this context, conspiracy theory took over the energy of critical theory. However, the initial passion of searching for an alternative truth gradually reduced itself to a fervor for revealing and criticizing conspiracies, turning into a phenomenon of entertainment and consumption.

Conspiracy theory clamors at the price of silence of critical theory and of loss of meaning. Although critical theory continues to exist in postmodernism, the importance of critical theory in intellectual history and our culture of conscience has gradually declined, under the impact of neoliberalism along with transformation in the economic order. Nothing matters much in the society. In the wave of consumerism, consumption of ideas has become part of general consumption. This conversation helped us explicitly realize that the rise of conspiracy theory should be seen as a symptom of a grim shift on a global scale, which is part of the mechanism of the societies and economies that we inhabit. Conspiracy theory's fault-finding and criticism towards everything is a very abstract criticism, a general skepticism, under which everything is suspicious and everything may not be what it is at the moment. Conspiracy theory is thus transformed into a hermeneutic machine, a "meaning game." One of the basic

rules of these “games” dictates all happenings make sense, with no coincidences or chance. Everything that happens needs to be explained so as to reach its true meaning. In other words, it is people’s subjective interpretation, not the event itself, that bears meaning. Such a game mindset prevents people from earnestly facing the world per se. Even the process of giving meaning is regarded as a game and, thus, becomes unreliable. In this game, we lose the ability to grasp the world with certainty. This is a threat more real than a pandemic.

In the context of China, deepening of reform and opening-up since 1992 brought great changes to the society. At that time, some intellectuals acutely anticipated social problems that might arise from this transformation, the biggest of which was expansion of human desires. In particular, market economy stimulated people’s material desires, which would challenge ethics and morality in the society. Reflections on social issues led to a widespread discussion on humanism in 1993. Intellectuals participating in the discussion pointed out that humanism does not conflict with human desires, but human desires should have boundaries and be subject to certain restrictions. Thirty years after this discussion, humanism faces even greater challenges. According to Professor Wang Xiaoming, one of the main participants in the aforementioned discussion, the society today confuses human nature with the law of the jungle; that is, all humans are selfish and compete with each other; the society is like a jungle, without space for losing at starting line or descending. The law of the jungle and desires are not human nature, which should transcend selfishness and materiality. Without this kind of transcendence, one cannot be considered a human. We can see that, in the reinforcement and acceptance of the law of the jungle, people increasingly rely on external structures as well as various titles, products, and mechanisms designed under the impetus of money and power, in order to obtain support for value or meaning. In this process, people satisfy their desire for consumption, while giving up their ability to create and grasp reality, gradually letting their agency and inner ability slip into dormancy.

As artworks turn into consumer goods and investment objects, the gradual loss of desire and ability to explore reality becomes a dominant symptom in contemporary art. Since the late 1980s, the art world has endorsed a creative trend of purifying language and removing meaning. In the 1990s, the art market grew stronger, while art gradually distanced itself from politics, purging its political and social concerns and losing the

ability to respond to problems in the real world. Since 2008, contemporary art, gradually de-politicized and de-historicized, has become even weaker in terms of showing reflections on and interventions into the reality; few artists have courage, vision, or wisdom to tackle the relationship between politics and art. Of course, these phenomena stem from specific and complex factors, but we are in urgent need of creative ideas, spirits, and experiences that can serve as examples on how to engage art with reality. This is also one of the motivations for the Inside-Out Art Museum to continue sampling outstanding artworks from the global contemporary art community and presenting these diverse perspectives and ways of thinking.

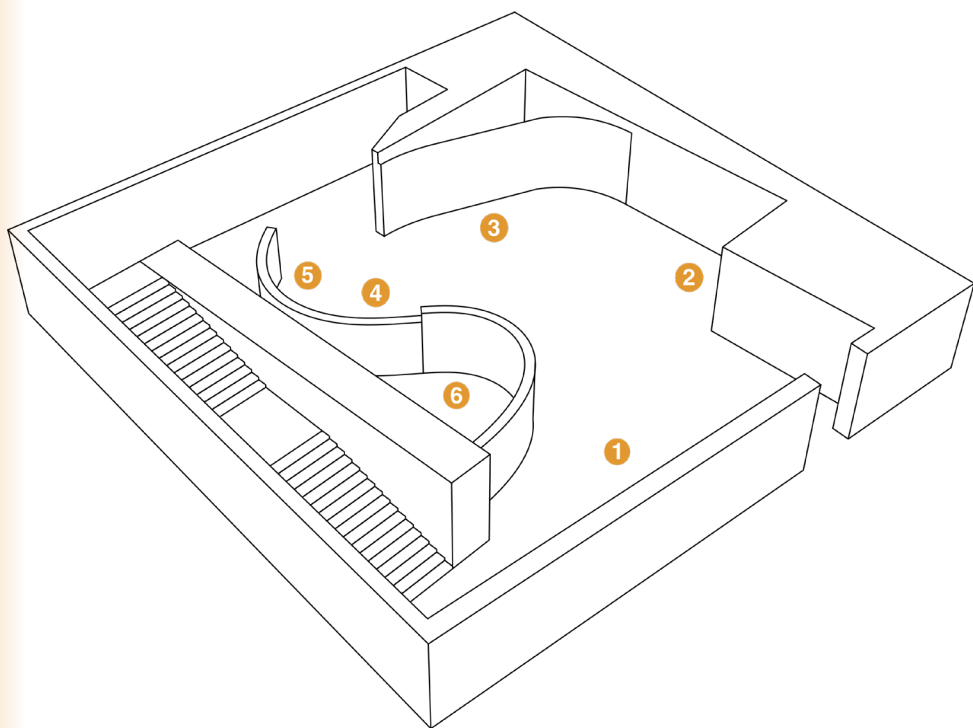
Meaning features video works from twelve countries including China, Palestine, Thailand, Brazil, South Korea and Peru. We are particularly grateful to the Han Nefkens Foundation in Barcelona that promotes the production of contemporary art and supports emerging video artists internationally through awards, production grants, and mentorship grants. Carol Yinghua Lu, the director of Inside-Out Art Museum, has served on the foundation’s award jury since 2019. This exhibition is the first fruition of the collaboration between the two institutions.

Meaning presents fifteen works, selected from the pool of video art shortlisted or supported by the Han Nefkens Foundation in the past ten years. Together, they make visible a relative world constructed by various forms of language such as spoken language, sign language, eye contact, images, lights, and fuel containers. Through Gabriel Mascaro’s perceptive yet distant lens, Rodrigo, the protagonist in *Ebb and Flow*, keeps stepping into the “impossible” world, dancing happily to the drums of nightclubs, despite his deafness, AIDS, poverty, and other challenges that he faces. The exhibition *Meaning* departs from here. Most of the fifteen artists were born in the 1980s, while a small number were born in the 1970s or the 1990s. They share the experience of drastic changes brought about by technological innovation worldwide; at the same time, they are all deeply concerned with a particular place, capturing the gaps in thinking, and representing individual limitations and struggles in concrete ways for the audience. Thus it begins the exploration of “meaning.” A little girl in Sabah, Malaysia, begins to realize the society’s definition of women because of a word from her male friend. Camera algorithms based on the East Asian population encounters a fatal problem when applied in Africa. Peace is often mistaken as the default during peaceful times; however, the horrific massacre in Jung Yoonsuk’s work, the female

asylum-seekers in northern Iraq who have escaped ISIS and pray on their knees every day as captured by Erkan Özgen, and the 6,000 unexcavated mass graves and 16,000 missing individuals as results of a genocide in Maya Watanabe's calm footage all illustrate one fact: wars and the threat of wars have never left us. All the cognitive boundaries that we are accustomed to and taken for granted are subject to another interpretation and possibility in a parallel universe. Just like in *Reversal* at the end of the exhibition, wisps of ghosts arise from the soil ravaged by colonization, capital control, and large-scale industrialization, engulfing everyone trapped on the land. Even those who try to break free have marks left on their body.

Language affects humans' perception of the objective world, their worldview, and their mind. The real world is largely based on the linguistic habits of groups. In the past three years, people's field of vision has been shrinking due to physical limitations; immersed in triviality they hear and overhear, they have built a relative world woven by their own language, and the linguistic boundaries define the boundaries of their world. At the same time, different individuals are seeking a breakthrough. Some of the issues are particular to certain places and identities, while others constitute common struggles that fit into a more general negativity: incapable of understanding today's complex society, unconvinced that solutions exist for their predicaments, unable to see the future clearly, and untrusting of the existing mainstream... One is compelled to admit one's ignorance and ineptitude, like an insignificant insect. This vile mindset drives more and more people into a different or even opposite direction from the dominant trend of social progress after World War II, who voluntarily enclose themselves in information cocoons. Under repeated collisions, boundaries of this world might stay intact, collapse and shatter, or merge and expand. The exhibition *Meaning* invites you to step out of the invisible blockade, to converse with other individuals in a parallel universe, and to provide an unrestrained possibility for self-cognition and reconstruction.

2F



1. 阿德里安·巴尔塞卡 / Adrián Balseca
《悬挂 (I)》 / *Suspensión I (Suspension I)*
2. 许哲瑜 / Hsu Che-Yu
《白屋》 / *Gray Room*
3. 致颖 / Musquiqui Chihying
《闪光》 / *The Lighting*
4. 伊金·基·查尔斯 / Ekin Kee Charles
《步速》 / *PACE*
5. 埃尔坎·厄兹根 / Erkan Özgen
《紫色薄纱》 / *PURPLE MUSLIN*
6. 加布里埃尔·马斯卡罗 / Gabriel Mascaro
《潮起潮落》 / *EBB AND FLOW (A Onda Trás o Vento Leva)*

阿德里安·巴尔塞卡 / Adrián Balseca

《悬挂 (I)》 / *Suspensión I (Suspension I)*

高清单频彩色立体声录像 5分钟 (循环) /

HD Single-channel video (color, stereo)

2019 | 5' (loop)



作品拍摄于厄瓜多尔桑盖国家公园入口处最后仅存的社群。当地的女孩爬上一棵轻木树干，其上挂有装满“当地”化石燃料的塑料容器。影像关于人们对于天堂般富饶国度的想象，景观是人们赖以生存的土地、被剥夺的中心，由采掘作为回报与满足而产生异化的地方。这种愿望与其他时代的乌托邦记录于反新自由主义的背景下融为一体，“国家寓言”应运而生。

艺术家参照了弗朗西斯科·德·戈雅于 1786 年完成的画作《油腻的杆子》。自殖民时代以来，“油杆”或“油杆游戏”便流行于整个南美洲并依然盛行于今天的社区里。“油杆”一词源自中世纪的短语“福地” (Pais de Cuaña) 或“安乐乡” (Jauja)，可视为乌托邦愿景安置于流行叙事中的案例。

Suspensión I (2019) has been digitally filmed in the last existing community at the entrance of the Sangay National Park. A native girl climbs a balsa tree trunk from which plastic containers filled with local fossil fuels hang. The short is about an imagination of an exuberant and paradisiacal land. The landscape is the place where people live on, the very centre of dispossession; the place for alienation generated by extractivism as a reward and as gratification, now, under the regime of a post-neoliberal context where the aspirational horizon merges with the utopian record of other times. A national allegory arises.

The reference to the painting by Francisco de Goya, *The Greasy Pole* (*La cucaña*) (1786), remains in the background. The game of the *cucaña* or *palo enebado*, has been popular throughout South America since colonial times and is still a game that is played in many communities. The word deals with Hispanic themes and the term *cucaña*, derived from the medieval expression of the Country of *Cucaña* or *Jauja*, a mythological country of abundance. This is an example of the utopian vision housed within a popular narrative.

许哲瑜 / Hsu Che-Yu

《白屋》 / *Gray Room*
VR360° 装置 / VR360° Installation
2022 | 16'06"

许哲瑜自 2019 年开始接触 3D 扫描,《白屋》是他的第一部 VR 作品。作品中呈现了艺术家用 3D 扫描仪扫出的自家透天老宅,正在午睡的父亲也意外成为被扫描的一部分。戴上 VR 设备便可进入这个接近纯白的浅灰色的空间,伴随平铺直叙的独白,感受主角被疾病控制下的视角。起床的下一秒发现还在床上,走过某个房间发现还深处其中,以近乎鬼打墙的方式探索熟悉而又陌生的空间的边界。

艺术家近两年长期受到异常头疼的困扰,身体检查后被诊断患有复视,即重影。受病痛启发,他开始思考亲密记忆的构建方式,从身体和空间感知到神经科学想象。由物理性的扫描延伸至对知觉、情绪的测量,并提出如果对情感和精神缺失形而上的理解,灵魂是否还存在的问题。许哲瑜在创作过程中找到个体记忆与集体记忆两者间合适的介面,让个体生命不只是被动地承受政治与社会的重量,还以个体的方式通过各种行动方式来面对这些重量。



Hsu Che-Yu has been involved in 3D scanning since 2019, and *Gray Room* is his first VR work. The work presents the artist's own translucent old house swept out by a 3D scanner, and his father, who is taking a nap, accidentally becomes part of the scanned. Wearing a VR device, you can enter this light gray space close to pure white, accompanied by a flat monologue, and feel the perspective of the protagonist under the control of the disease. The next moment you get up, you realize you are still in bed, and when you walk through a room, you realize you are still deep inside it, exploring the boundaries of a familiar yet unfamiliar space in an almost ghostly way. The artist has been suffering from chronic and unusual headaches for the past two years, and after a physical examination

was diagnosed with diplopia, or double vision. Inspired by his illness, he began to think about the way intimate memories are constructed, from physical and spatial perception to neuroscientific imagery. Extending from physical scanning to the measurement of perception and emotion, he raises the question of whether the soul still exists if metaphysical understanding of emotion and spirituality is missing. In the process of creation, Hsu Che-Yu finds a suitable interface between individual and collective memory, so that the individual life does not only passively bear the weight of politics and society, but also faces these weights in an individual way through various modes of action.

致颖 / Musquiqui Chihying

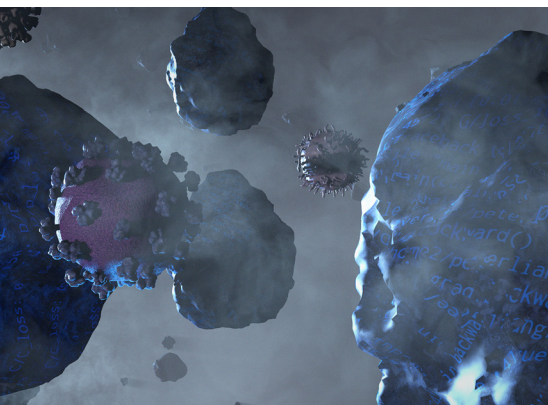
《闪光》 / *The Lighting*

三频彩色有声录像 / Triple-channel video (color, sound)

2021 | 21'

《闪光》由三段叙事组成，从多哥专业摄影师的技术探索、在非洲流行的相机算法到用柯达公司在七十年代非常流行的Ektachrome 胶片制作的功夫片。旨在通过跨学科探索，重新审视和澄清植根于技术发展的歧视问题。

光是徘徊在摄影技术周围的幽灵。从模拟到数字，从感光涂层到计算机算法，光始终在相互竞争的图像制作技术中占据着不可替代的位置。然而，在与光交涉的整个过程中，人类的偏见显然已不知不觉地渗透到这场竞争之中。致颖从日常、历史、政治，以致于摄像机本身的特性着手，透过其一贯机智而略带黑色幽默的搬弄配置，揭示生活周遭因摄像机介入而无所不在的权力关系。



The work comprises three narratives, including technological exploration of a professional Togolese photographer, a popular camera algorithm in Africa and a kung fu film produced with Kodak's Ektachrome, a popular film in the 70s. It aims to revisit and clarify the problem of discrimination rooted in technological development through an interdisciplinary exploration. Light is the specter that hovers around photographic technologies. From analog to digital and from light-sensitive coating to computer algorithms, light always occupies an irreplaceable place in competing image-making technologies. Throughout the process of negotiating with light, however, it is now obvious that human prejudices have unknowingly and almost imperceptibly infiltrated this competition. Drawing on everyday life, history, politics, and even the nature of the camera itself, Chihying reveals the omnipresence of power relations around life as a result of the camera's intervention through his usual witty and slightly darkly humorous configuration of manipulation.





伊金·基·查尔斯 / Ekin Kee Charles

《步速》 / *PACE*

单频彩色有声录像 / Single-channel video (color, sound)
2019 | 8'32"

《步速》是一部 8 分多钟的短片，由艺术家没有表演经验的侄子侄女出演。故事从年轻女孩 Alyaa 的视角出发，讲述了夏日沙巴州的小镇上她和三个男性伙伴玩耍的过程中对自己女性身份的初步认知和反应。在结尾，她决心不只是成为群体中的“女孩”，以直接的行动突破了为女性设置的界限，实现了信仰的飞跃。艺术家巧妙地运用了情感的微妙性，与儿童演员的纯真结合在一起，以仰视镜头和近景画面呈现出自然、童年、第一次发现自己身份的交织感，以及儿童小团体在交往中如何体现既有社会规则的影响。艺术家认为：“通过《步速》，我开始传达关于性别、身份以及与我们自己的许多冲突的信息，无论年龄。”

PACE is a 8-minute short film starring the artist's nephews and nieces who have no acting experience. The story is told from the perspective of a young girl Alyaa, tells about her initial cognition and reaction to her female identity when she plays with three male partners in a small town in Sabah in summer. By the end of the film, she determined to be more than just a "girl" in the group, taking a leap of faith by taking direct action to break through the boundaries set for women. Her clever use of emotional subtlety combined with the innocence of her young actors came together. The interwoven sense of nature, childhood, and discovering one's identity for the first time is presented in elevated shots and close-up images, as well as the impact of how small groups of children embody established social rules in their interactions. The artist believes: "With *PACE*, I set out to convey a message about gender, identity and the many conflicts with ourselves, no matter the age."



埃尔坎·厄兹根 / Erkan Özgen

《紫色薄纱》 / *PURPLE MUSLIN*

高清单频彩色有声录像 / HD Single-channel video (color, sound)

2018 | 16'28"



"I want to share experiences of the violence of war with everyone. I want people to know what war is." Erkan Özgen's Video Works exposes the complex questions of how 'we' consume and learn about the intimacy of people and communities experiencing war, violence and trauma. *Purple Muslin* takes us on a journey with a group of Yazidi women in Northern Iraq seeking refuge. These women speak frankly of the confusion and deep loss experienced by their families and themselves, inquiry into the ways in which these women cope with their traumas in an environment full of violence, most did not know was occurring until war was upon them. Özgen draws focus to individuals and objects, rather than showing images of violence and war. Özgen draws focus to individuals and objects, rather than showing images of violence and war. In the midst of a turbulent and global migration crisis that is redefining our political and social ecosystem, Özgen's film give voice to a series of stories that are forgotten in the constant flow of information, or sometimes intentionally overshadowed.



加布里埃尔·马斯卡罗 / Gabriel Mascaro

起
《潮落》 / *EBB AND FLOW (A Onda Trás o Vento Leva)*

单频彩色有声录像 / Single-channel video (color, sound)

2012 | 28'

Rodrigo is a young deaf man from Recife, northeast Brazil, who works installing car stereos in a small dealership on the outskirts of town. Despite his deafness, sound penetrates his day to day life and he harnesses its vibrations, allowing it to pulse through his veins.

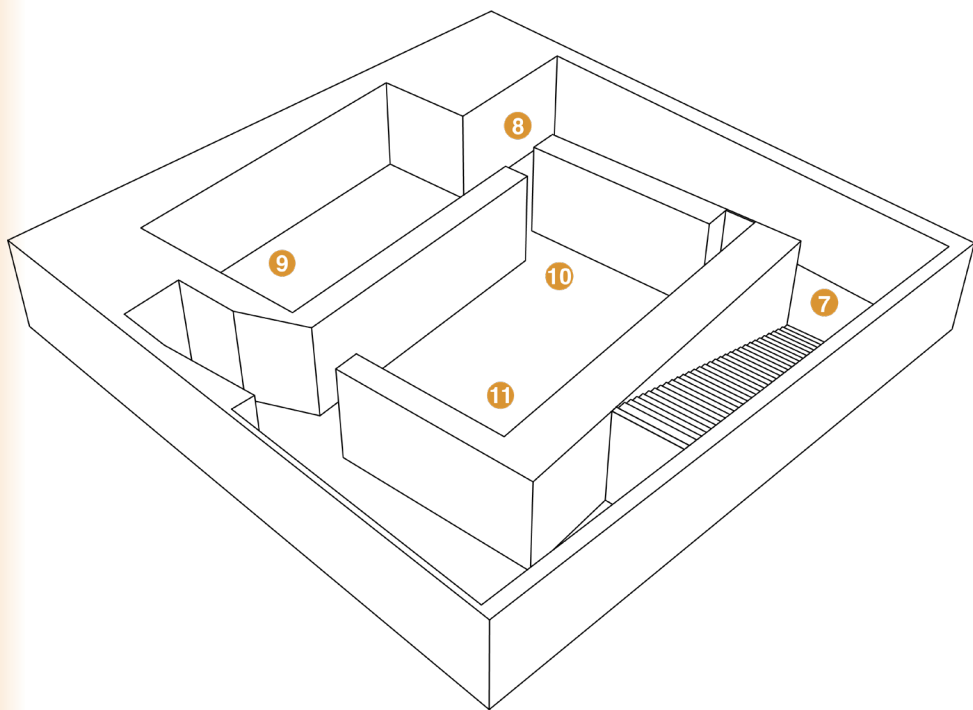
The main character, however, is a fictional persona, and parts of the plot have been scripted by Mascaro. Nonetheless, the work does not (or rather, need not) reveal which aspects of the film are taken from reality, and which have been staged. This approach has the effect of immensely broadening the imagination of the audience. The artist chooses to embrace poetic narratives and depictions, and not to interfere with viewers' interpretation, actually ends up being provocative—it encourages audiences to explore political issues on their own initiative, and has a strong inspirational effect. Thus, although this work remains silent it is actually eloquent, as is the character of Rodrigo in the film.

罗德里戈是一位来自巴西东北部累西腓的聋哑青年，在城郊的一家小经销商工作，负责安装汽车音响。尽管他听不见，但是声音渗透了他的日常生活，他利用声音的振动，让声音跳动在血管里。

作品模糊了纪录片与故事的界限，主人公是虚构的人物，部分情节由马斯卡罗编剧。电影未曾也没有必要揭示哪些内容取材于现实，哪些内容经过了编造，极大地拓宽了观众的想象空间。艺术家选择了诗意的叙述与描绘，不干涉观众的解读，最终却使作品变得挑衅；它鼓励观众主动探索政治问题并具有启发性。因此，本片正如罗德里戈的角色一样沉默而雄辩。



1F



- 7. 渡边玛雅 / Maya Watanabe
《边缘的》 / *Liminal*
- 8. 提摩特斯·安格万·库斯诺 / Timoteus Anggawan Kusno
《他者，抑或‘和平与秩序’》 / *Others or 'Rust én Orde'*
- 9. 寇拉克里·阿让诺度才 / Korakrit Arunanondchai
《死亡之歌》 / *Songs for Dying*
- 10. 舒鲁克·哈布 / Shuruq Harb
《跳跃》 / *The Jump*
- 11. 全昭铤 / Sojung Jun
《日食 I 和 II》 / *Eclipse I, II*

渡边玛雅 / Maya Watanabe

《边缘

的》/ *Liminal*

单频彩色有声录像 /

Single-channel video (color, sound)

2019 | 64'

1984年，渡边玛雅跟随法医专项小组和失踪人口搜寻总局前往瓦努科和阿亚库乔的乱葬坑，观察法医考古学家挖掘、分析并鉴定遗骸的过程，捕捉遗骸“失踪人员”与“身份恢复”间的过渡状态。艺术家的镜头摇摆于聚焦与模糊、可见与隐蔽之间，试图展示摒弃一切柔和的残暴和多年等待笼罩的不确定的迷雾，以回应秘鲁国内冲突中6000个未挖掘的乱葬坑和16000名失踪人员。

在渡边玛雅看来，艺术不是社会工作或整治行动，而是一种不同效力的来源，可以影响、产生意识和反应力，甚至孕育行动。看到、认识到发生的一切，也就意味着认知、识别与肯定其存在。在《边缘的》中，她传递出一种去除中间者、最深刻的体验。为遗骸摆脱不确定的状态，便赋予了其哀悼的可能性。



Maya Watanabe accompanied the Specialised Forensic Team and the General Directorate of the Search for Missing Persons to mass graves in Huanuco and Ayacucho during 1984. She observed how the forensic archaeologist exhumed, analyzed and identified human remains, and capture a state of transition between "missing person" and the return of identity. The camera kept moving between the focus and the blur, the visible and the veiled, so as to present the atrocious without softness and the uncertain mist of so many years of waiting, which is a response to the 6,000 unexhumed mass graves and 16,000 missing persons of the Peruvian internal conflict.

From her perspective, art that is not social work or political action, but an operation of different efficacy, which can affect and generate awareness, a reaction capacity, and even action. To see and recognize everything that occurs implies the cognizance, identification and affirmation of its existence. In *Liminal*, she conveyed a deeper learning experience without intermediaries, ridding remains from state of uncertainty and endowing them with possibility of mourning.

提摩特斯·安格万·库斯诺 / Timoteus Anggawan Kusno

《他者，抑或‘和平与秩序’》 / *Others or 'Rust én Orde'*

单频彩色有声录像 / Single-channel video (color, sound)

2017 | 16'17"

'Rust én Orde' 在荷兰语中指的是和平与秩序，而荷兰殖民者正是利用这一思想来惩戒和压制任何削弱其合法权威的潜在威胁。二十世纪九十年代初，库斯比林及其团队对自殖民时代起就在元库地举行的爪哇斗虎仪式进行了调查，并制作成一部纪录片。当时，该片因未明确的原因没能通过审查，据说在不久之后影片原始摄影机底片也丢失了。随着社会情况发生变化，元库地研究中心试图重新拍摄，并根据对一些线人的采访录音重新进行了诠释。库斯诺将乡野景致和乡村生活的当代图片与档案照片交替剪辑，与三组独立的采访编织在一起，所述内容虽各有不同，但都强调了斗虎人仪式和杀害指定人物的积极作用——可以有效地重建社会秩序与和谐。作品中，录音设备替代受访者出现在不同的场景中，仿佛成为泯灭历史中最后的幸存者，传递着最后的信息。置于集体记忆和后独裁政权之中，观者也可感受到当时举国上下的欢欣雀跃与对深层改革的满满期待。



'Rust én Orde' means peace and order in Dutch, and it was this idea that the Dutch colonizers used to discipline and suppress any potential threat to their legitimate authority. In the early 1990s, Kusbirin and his team completed a documentary film narrating their investigation towards the tradition of Rampogan Siluman Macan that had been celebrated since the colonial era in Tanah Runcuk. At the time, the film failed censorship for unspecified reasons, and the original camera negative of the film was reportedly lost shortly thereafter. As social circumstances changed, the Centre for Tanah Runcuk Studies team attempted to re-shoot the film and reinterpreted it based on taped interviews with a number of informants. Kusno's alternating edits of contemporary and archival photographs of countryside scenes and rural life are woven together with three separate sets of interviews, the described content of which varied but all emphasize the positive effects of the rituals of the tiger fighters and the killing of designated figures that can be effective in re-establishing social order and harmony. In the work, recording devices in different scenes replaced interviewees, as if they had become the last survivors of an obliterated history, delivering a final message. Placed in the midst of collective memory and the post-dictatorship regime, audiences can also feel the jubilation of the nation and the expectation for deeper reforms.



寇拉克里·阿让诺度才 / Korakrit Arunanondchai

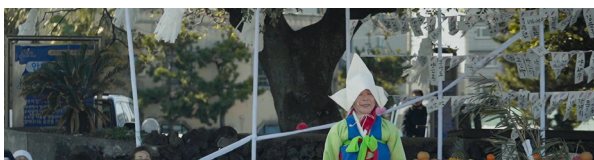
《死亡之歌》 / *Songs for Dying*

高清单频彩色有声录像 / HD Single-channel video (color, sound)
2021 | 30'18"

《死亡_____之歌》将死亡和抗议的历史交织在一起，将自我和社会的概念带入不可知的空间。阿让诺度才通过巫师、鬼魂和垂死的海龟将人们引入死亡和生命的世界，与祖父共度最后时光的个人回忆交织，从身体转向精神。在充满神话色彩和象征的故事中间，大量冲突性的图像被拼贴在一起，表现了泰国 2020 年的君主制、民主抗议活动和 1948 年济州岛大屠杀。萨满教仪式中召唤了遥远的灵魂，在整部影片中，鬼魂的歌声形成了不安和神圣结合的脉络，通过意识的循环消解了生与死的界限。这些事件见证了生活在更高权力影响下的个人、国家和众生的情感和超越冲动。

Songs for Dying (2021) interweaves histories of death and protest, conveying the concept of self and community in the realm of the unknown. Arunanondchai skillfully immerses viewers into a world where wizards, ghosts, and dying turtles serve as conduits between life and death. The narrative is interwoven with personal recollections of his grandfather's final days, where the act of breathing and singing guides the transition from the physical body to the spiritual realm. Within these stories, rich in mythological

references and symbols, a multitude of conflicting images are collaged together, including Thailand's 2020 monarchy, pro-democracy protests, and the 1948 Jeju massacre. Throughout the film, the songs of ghosts create lineages of unrest and sacred connections that blur the boundaries between life and death, invoking a continuous cycle of consciousness. These events bear witness to the emotional and transcendent impulses of individuals, nations, and beings living under the influence of higher powers.



舒鲁克·哈布 / Shuruq Harb

《跳跃》 / *The Jump*

高清单频彩色有声录像 / HD Single-channel video (color, sound)

2020 / 10,



《跳跃》以俯视约旦河谷的构造裂缝为背景，由一个女机器人的声音进行叙述，推测一名巴勒斯坦男子跳入地中海的相关情况。影片的另外两位主人公——作家兼文学教授瓦法·达尔维什和心理学家兼创伤治疗师莱拉·阿特尚在回顾自己寻求自由和克服各自残疾限制的的同时，也对该男子可能自杀背后的意义和动机提出了自己的见解。作品将观众悬浮在一个超凡脱俗的空间中，不断转换的仰视的海水，快速移动的风景，新闻采访式的人物拍摄手法就像一首视觉诗，探讨了跳入虚空的心理状态、潜在的宇宙自由感、身体快感、悬浮感和最终结局。

The Jump is set in a tectonic fissure overlooking the Jordan Valley. It's narrated by a female robotic voice that guides us through dizzying shots of the landscape while speculating the conditions surrounding a Palestinian man's jump into the Mediterranean. The two other main protagonists of the film: Wafa Darwish, an author and literature professor, and Laila Atshan, a psychologist and trauma healer, reflect on their own experiences of seeking freedom and overcoming the limitations of their respective disabilities, while also offering insight into the meaning and motive behind the man's possible suicide. The work suspends audiences in an otherworldly space, constantly changing sea water looking up, fast-moving scenery, news interview-style shooting of characters, all of those like a visual poem, explores the psychological terrains of leaping into the void, its potential sense of cosmic freedom, physical thrill, suspension and definitive end.



全昭挺 / Sojung Jun

《日食 I 和 II》 / *Eclipse I, II*

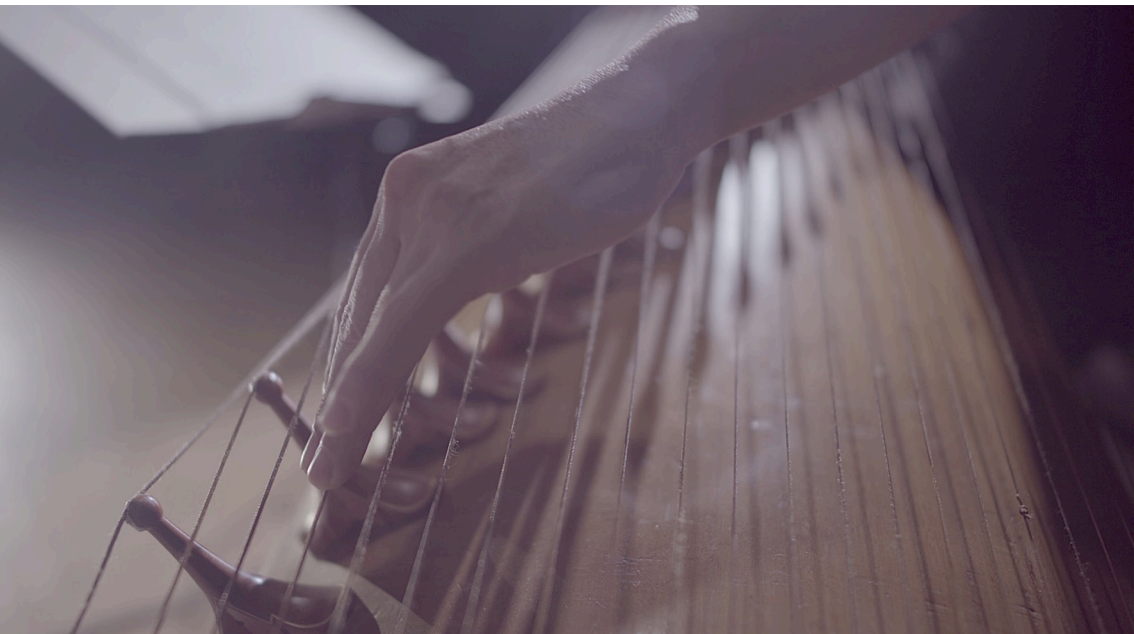
4K 双频彩色立体声录像 /

4K Dual-channel video (color, stereo)

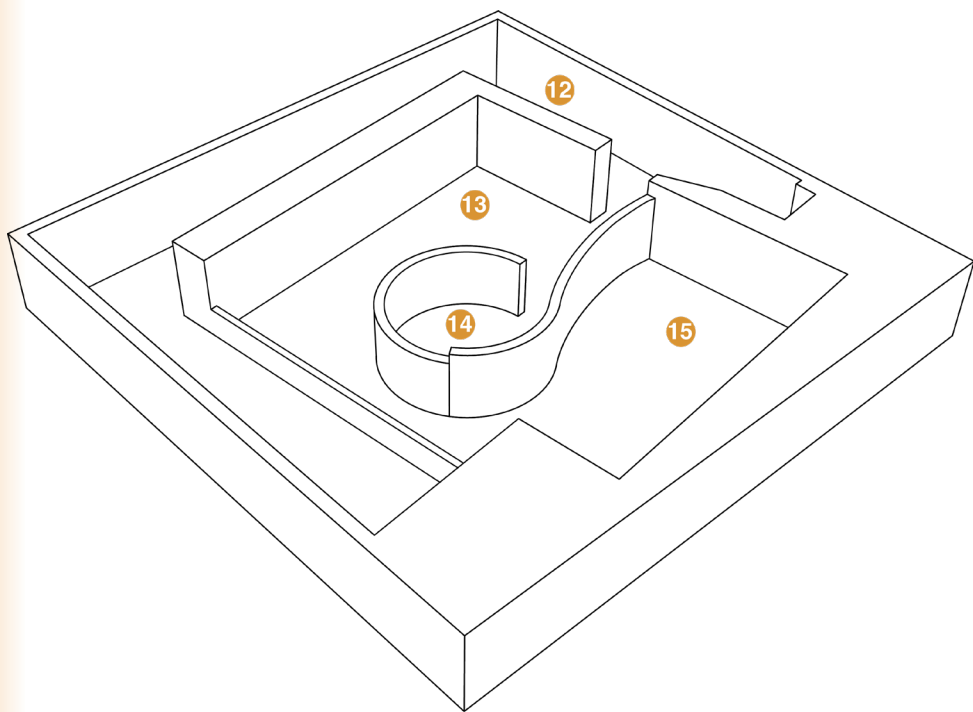
2020 | 10'27" & 13'25"

《日食 I》与《日食 II》均为双通道视频作品，朝鲜伽倻琴的表演者是朴松娜，竖琴的表演者是方正莹，《日食 I》的作曲家是申秀晶，《日食 II》的作曲家是金智映。作品基于两首为了特定的乐器而创作的歌曲，即竖琴与北朝鲜伽倻琴，试图唤起人们对作曲家尹伊桑的生活与音乐的回忆，探索朝鲜分离的持续经历所引发的感官体验。1977 年，尹伊桑创作了《双协奏曲》，将朝鲜民间关于贤佑与贞女的故事（被银河隔开的一对恋人）比作南北朝鲜的关系。

Eclipse I and *Eclipse II* are both two-channel video works based on performances of two songs composed for two specific instruments: harp and North Korean gayageum. Collaborators include Soona Park (North Korean gayageum), Jungyeong Bang (harp), and composers Soojung Shin (*Eclipse I*) and Jiyoung Kim (*Eclipse II*). The piece is meant to evoke the life and music of composer Isang Yun, exploring the senses elicited by the ongoing experience of the separation of Korea. In 1977, Yun composed Double Concerto, music that compares the Korean folktale of Gyeonwoo and Jiknyeo (two lovers separated by Milky Way) to the relationship of North and South Korea.



3F



12. 安正柱 / Jungju An
《手牵手》与《永远的朋友》 / *Hand in Hand with Amigos para Siempre*

13. 拉明·哈尔扎德、洛克尼·哈尔扎德、哈桑·拉赫马尼亚 /
Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian
《从大海到黎明》 / *From Sea to Dawn*

14. 郑润锡 / Jung Yoonsuk
《非虚构日记》 / *NON-FICTION DIARY*

15. 提摩特斯·安格万·库斯诺 / Timoteus Anggawan Kusno
《反转》 / *Reversal*



安正柱 / Jungju An

《手牵手》与《永远的朋友》/
*Hand in Hand with
Amigos para Siempre*

单频彩色有声录像 /
Single-channel video (color, sound)
2016 | 8'30"

《手牵手》与《永远的朋友》分别是1988年汉城奥运会和1992年巴塞罗那奥运会的主题曲。这两首歌曲的历史影像，无一例外地由高燃的圣火、身姿矫健的运动员、欢腾的庆祝典礼，以及歌手们的舞台表演构成。通过重叠、反转、倒放、放慢速度，或强迫性重复等编辑干预，艺术家试图从近乎标准化的奥运叙事中提炼出抽象性，裂解曾经在集体记忆中凝固的意义节奏与怀旧惯性。随之而来的，是“更高、更快、更强”未能言说的处境。当活跃在奥运歌曲中的身影，被编制成无端重复、僵硬、中断以及无法保证高潮的姿态，叙事被结构成了眩晕的序列。这些对昂扬个体的突兀聚焦貌似实践着对公共事件的干扰，而一旦我们试图进入宏大叙事的细部，会发现人再度沦为对背景的陈述。

这两首传唱度甚广的奥运之歌在很大程度上宣言了全球化进程中的新氛围。一边是克服了数十年战后危机和独裁政府的韩国，迎来了新自由主义浪潮下的经济扩张和政治转型高潮，另一边是工业城市巴塞罗那在现代化中启动了社会变革。它们之间共享一个语义脉络，即冷战的阴霾将逝，竞技体育的荣耀呼告着“历史的终结”。而艺术家不乏幽默口吻的创作风格，提示了现代化场景内在的荒谬。



安正柱 / Jungju An

Hand in Hand with Amigos para Siempre were the theme songs for the 1988 Seoul Olympics and the 1992 Barcelona Olympics, respectively. The historical images of these two songs invariably consist of a blazing flame, athletes with athletic postures, jubilant celebratory ceremonies, and singers performing on stage. Through editorial interventions such as overlapping, inverting, rewinding, slowing down, or compulsive repetition, the artist attempts to extract abstraction from the nearly standardized Olympic narrative, cracking the rhythm of meaning and nostalgic inertia that was once solidified in the collective memory. What follows is the unspeakable situation of "Higher, Faster, Stronger". The narrative is structured into dizzying sequences as the figures active in the Olympic songs are compiled into gratuitous repetitions, stiffness, interruptions, and gestures with no guaranteed climax. These abrupt focuses on soaring individuals appear to practice disruption of the public event, and once we try to get into the nitty-gritty of the grand narrative, we find that the human being is once again reduced to making statements about the background.

The two widely sung Olympic songs are largely declarations of a new atmosphere in the process of globalization. On one side, South Korea, which has overcome decades of post-war crises and authoritarian governments, is ushering in a wave of neoliberalism that culminates in economic expansion and political transformation, while on the other side, the industrial city of Barcelona has initiated social change in the midst of modernization. They share a semantic vein, that is, the gloom of the Cold War is about to pass, and the glory of sports is calling for the "end of history". The artist's humorous style suggests the absurdity inherent in the modernization scenario.



《从大海到黎明》描绘了成千上万的难民离开西亚和北非，通过海路和步行前往欧洲的危险旅程。鉴于难民危机屡见报端加剧了隔膜与疏离，艺术家们决定采用“移动绘画”的手法介入。他们先将报道难民的新闻素材剪成视频，再将单个画面打印至A4纸上。纸张进而成为艺术家们展开彩绘、拼贴和分层创作的画布。经处理的纸张再经扫描后剪辑，删去了画外音的视频凭借影像移动的顿挫感形成了独特的节奏。

借用伊斯兰文化中的视觉语言，原始新闻图像被置于镜像关系中。被改变的不但是新闻制造的视觉经验，也包括来自欧洲的经典绘画。超载的橡皮艇被重塑为美杜莎之筏，圣母抱着孩子的尸体悲痛欲绝，散落着救生衣的海滩迎来了浪漫日出，这些颠覆旨在与西方唤起的难民恐惧拉开距离。通过为大多数人的脸画上动物头像，或将形体抽象化，使人“面目全非”，作品希望创造出情感距离，以便观众在惊讶而非同情的氛围中展开批判性分析。正如作品所示，并非每个人都能在欧洲之旅中幸存，但人们依旧彰显了决心与坚韧。在看似无边

无际的旅程和苦难面前，依旧有善意之手尽力托举。他们也许是沿途分发瓶装水所提供的支援，也许是艺术家们重复绘制“好运”瓢虫，以对相互依存的生存处境作出的提示。

From Sea to Dawn depicts the perilous journey of thousands of refugees leaving West Asia and North Africa, traveling by sea and on foot to Europe. Given that the refugee crisis has been in the news for many years, exacerbating the divide and alienation, the artists decided to intervene with the technique of "mobile painting". They first edited news footage of refugees into video clips and then printed individual images onto A4 paper. The paper then became a canvas for the artists to paint, collage and layer their work. The processed paper is then scanned and edited, and the deleted video creates a distinctive rhythm through the staccato movement of the images.

Borrowing from the visual language

**拉明·哈尔扎德、洛克尼·哈尔扎德、哈桑·拉赫马尼亚 /
Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian**

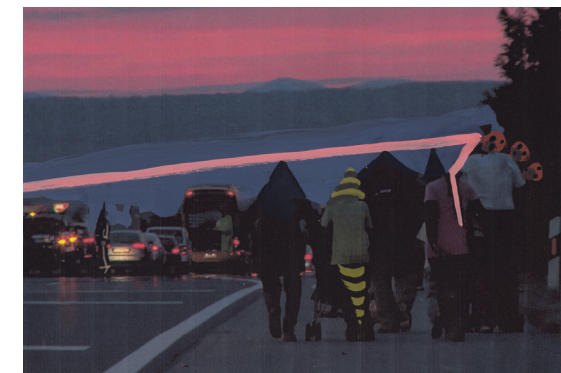
《从大海到黎明》 / *From Sea to Dawn*

单频彩色无声录像 / Single-channel video (color, mute)

2016 - 2017 | 5'21"

of Islamic culture, the original news images are placed in a mirrored relationship. It is not only the visual experience of news production that is altered, but also classic paintings from Europe. Overloaded rubber dinghies are reimagined as Medusa's Raft, the Virgin Mother grieves as she cradles the body of her child, and a romantic sunrise over a beach strewn with lifejackets, subversions designed to distance themselves from the fear of refugees evoked by the West. By painting most of the faces with animal heads, or abstracting the forms to "disfigure" them, the work hopes to create an emotional distance that will allow the viewer to critically analyze them in an atmosphere of surprise rather than sympathy. As the work shows, not everyone survived the trip to Europe,

but people still showed determination and resilience. In the face of seemingly endless journeys and suffering, there are still kind hands that try to lift them up. They may have been the support of bottled water distributed along the way, or the artists who repeatedly drew "good luck" ladybugs as a reminder of the interdependence of survival.



郑润锡 / Jung Yoonsuk

《非虚构日记》 /
NON-FICTION DIARY

单频彩色有声录像 /

Single-channel video (color, sound)

2013 | 92'53"

《非虚构日记》通过暴力事件回顾了韩国的90年代社会：影片自几乎被遗忘的“至尊派”事件开始，逮捕匪徒的两名侦探讨论围捕细节、数据屏幕和死刑判决；并在其中贯穿水大桥垮塌、三丰百货大楼倒塌、彼时政府对5.18光州民主运动领导者的惩处等内容，用非虚构的方式“记录”了韩国社会戏剧般的现实。这些毫不相关的事件揭示了韩国法律体系的不公正现象，触及到了尖锐的政治和权力问题。《非虚构日记》的重点并不在于奇观式的犯罪故事，艺术家试图提醒观众，今天的社会系统架构依旧是90年代同一流程的延伸。郑润锡通过回忆被遗忘的事件、利用采访和媒体数据屏幕来“记录”记录。这份具有社会学视野的影像是当代社会的“报告”，也是一份“纪念记录”。

Non-Fiction Diary looks back at South Korean society in the 1990s through violent events: The film starts with the almost forgotten Jijon-pa (Supreme Gangsters) case, the two detectives who arrested the gangsters of details of the roundup, data screens, and the death sentence; and throughout the Seongsu Bridge and the Sampoong Department Store's collapses are recalled, followed by the then-government's punishment of the May 18 Uprising leaders, etc. It "records" the dramatic reality of Korean society in a non-fiction way. These unrelated incidents reveal the injustices of the Korean legal system, touching on acute issues of politics and power. The focus of NON-FICTION DIARY is not on spectacle crime stories; the artist tries to remind the viewer that the architecture of today's social systems is still an extension of the same processes of the 1990s. Jung Yoon-suk "records" the records by summoning forgotten incidents, utilizing interviews and the media's data screens. This record is a "report" on contemporary society as well as a "record of the remembrance".





提摩特斯·安格万·库斯诺 / Timoteus Anggawan Kusno

《反转》 / *Reversal*

4K 单频彩色立体声录像 / 4K Single-channel video (color, stereo)

2022,

30

《反转》和《未知之地》是《幻影》视频系列的一部分，构成三部曲，本系列的第三部正在进行中，预计将于 2025 年完成。在这个系列中，提摩特斯·安格万·库斯诺与伊莫吉里的“恍惚诞生”舞者社区合作。恍惚状态使舞者能够从秩序中解放出来，自由表达和释放他们被压抑的体验。同时，“恍惚”也可被视为过去与未来短暂交汇的空间。在恍惚状态下，我们可以与舞者身体中的祖先精神暂时相遇。影像围绕印尼殖民时期的制糖业制作。在印尼的殖民经历中，蔗糖标志着现代化、景观的快速变化、社会转型以及通过大规模工业化和动员进行的管理。19 世纪中叶，荷属东印度

群岛（现印度尼西亚）的强制种植园为荷兰带来了巨额财富，也给人民的社会和文化生活带来了巨大变化，这种种植制度在当时给爪哇农民带来了饥荒和瘟疫，以及对“甜味”的依赖：蔗糖与爪哇美食密不可分，也带来了糖尿病的威胁。作品的拍摄地包括日惹特区的甘蔗种植园、殖民者为运输蔗糖、提高生产效率而建立的废弃铁路车站、废弃制糖厂，以及在中爪哇克拉登经营制糖业的荷兰精英的旧别墅。这些地方由幽灵的概念联系在一起，由倒放水流和制糖历史影像、文献照片回到过去，人们的精神和宇宙观与这些“奇怪”的机器相遇。



Reversal and *Terra Incognita* are parts of the *Phantoms* video series, which form a trilogy. The third part of this series is a work in progress should be finalized in 2025. In this series, Timoteus Anggawan Kusno worked with the jathilan trance dancer community in Imogiri (Indonesia). The state of trance enables dancers to express and release their repressed experience freely, liberated from order. At the same time, jathilan could be seen as a space where the past and future come across briefly. In the state of trance, we could meet the ancestral spirit in a dancer's body in temporariness. The film was produced around the circle of colonial sugar industries in Indonesia. In Indonesia's colonial experience, sugar marked modernization and rapid changes in the landscape, social transformation, and administration through massive industrialization and mobilization. The forced plantation (*cultuurstelsel*) in the mid-19th century in Dutch East

Indies (now Indonesia) brought enormous wealth for the Netherlands, and brought substantial changes to the people's social and cultural life, this cultivation system had brought famines and epidemics to the Javanese farmers during the time, including the dependency to “sweetness” :sugar is inseparable from Javanese gastronomy, which also the threat of diabetes. This work was shot on the sugar cane plantation in the Special Region of Yogyakarta, the abandoned station that was established by the colonial to transport sugar and to make efficient the production flow, the abandoned sugar factory, and also in the former villa of the Dutch elites who ran the sugar industries in Klaten Central Java. All of these places were connected by the idea of the ghost, going back in time by images of inverted streams and the history of sugar production, documentary photographs, people's spirituality and cosmology meet these "strange" machines.

寇拉克里·阿让诺度才（1986年）出生于泰国曼谷，于2012年在哥伦比亚大学获得硕士学位。他的作品通过视频装置、绘画、物品和现场表演来扩展其相互关联的故事宇宙。在他的影像作品中，他从各种来源收集音频和视频材料，采用散文式和实验性的创作方法，将现实经验和虚构的叙事结合，参考了哲学和神话，将有关意识、共鸣和社区的问题交织在一起。

安正柱（1979年）出生于韩国光州，生活并工作于首尔。他对宣传运动使用的语言及其对个体的影响充满兴趣，成长于一个经历了系统性激进变革的国家并从中汲取灵感。通过作品，他审视了各种类型的社会表演，运用自己的视觉语义编排、录制或从档案中获取的动态图像与声音，描绘了平凡的场景与公共事件，如阅兵式、运动会、社区集会、青年活动，将其解构、转化为一个序列。通过探索媒介的潜力，安正柱进而探究意识形态对个人的控制机制。

阿德里安·巴尔塞卡（1989年）出生于厄瓜多尔的基多。他是一位多学科艺术家，用装置、摄影、电影、蚀刻与雕塑等不同媒介，揭示了榨取式经济对社会与环境的影响，以及欧洲、北美为了巩固现代性项目，提升技术与生活质量的必要过程对拉丁美洲的影响。自然资源受到肆意开采，变成一体化世界经济所依赖的全球产品，我们都牵涉其中。

致颖（1985年）居住和工作于台北及柏林。他擅长运用声音及影像等媒材进行创作，以探讨全球资本化时代人类生存语境与环境体系之关联，并多方关注全球南方当代社会之主体性研究与探查。致颖的作品曾于许多国际性的艺术机构与影展展出，包括“柏林影展”（2022）、善举艺术中心（2021）、巴黎庞毕度中心（2020）、“鹿特丹影展”（2020）、“台北电影节”（2020）、尤伦斯当代艺术中心（2018）、“台北双年展”（2016）、“上海双年展”（2014）等，并于2019年获西班牙哈恩内夫肯基金会与米罗基金会颁发年度LOOP录像艺术首奖，且在同年入围柏林艺术奖。此外，他是台湾艺术团体“复兴汉工作室”成员，并主持RLIS影响研究室，专注于媒体与图像研究。

伊金·基·查尔斯（1996年）是一位来自马来西亚沙巴州的导演和作家。2019年，她开始拍摄、分享来自她所在社区的故事。她的作品通常以独特的文化背景为底色，讨论关于身份探索的超越性话题。伊金认为，电影是一种创造性的记录形式，在穿越时空保存思想和传统方面发挥着作用。从马来西亚沙捞越大学电影专业毕业后，她的作品参加了多个电影节：巴厘岛国际短片电影节、Cinema Rehiyon 电影节、克莱蒙·费朗国际短片电影节等。

许哲瑜（1985年）出生于台北。自2022年开始，参与Rijksakademie阿姆斯特丹皇家视觉艺术学院两年期的进驻计划。作品形式多以动画、录像、装置为主。作品关注媒介与记忆之间的关系，对创作者而言，无论是个人私密的或群体记忆，重要的并不只是透过媒介所能回溯的事件历史，更是记忆如何被建构与被观看的过程。参与联展包括“德国世界剧场艺术节”（2023）、“圣保罗双年展”（2021）、“首尔媒体城市双年展”（2021）、“阿纳姆 Sonsbeek 2020-2024 四年展公众项目”（2021）、“事实上，死者并没有死：成为技术”（符腾堡艺术馆，斯图加特，2021）、“Videonale 波昂录像艺术双年展”（2021）、“上海双年展”（2018）、“伦敦设计双年展”（2018）、“亚洲艺术双年展”（2017）。参与影展包括IFFR鹿特丹影展（2023、2022、2020、2018）、NYFF纽约影展（2020）。

舒鲁克·哈布（1980年）是一位来自巴勒斯坦的艺术家、电影制作人和作家，现居马拉拉。她的作品跨越多种媒介，包括电影、现成品摄影、雕塑、文字和表演。通过不断变化的街道标牌、流行图像、陌生人的面孔和名字、其他人的故事和纪念品……所有这些都成为她主张自己的记忆和地点政治的方式。作品《白象》获2018年法国真实电影节最佳短片奖。她在贝鲁特艺术中心举办的首个大型个展“盛宴中的幽灵”于2021年6月开幕。

全昭旻（1982年）生于釜山，常驻于韩国首尔。艺术家通过使用视频与写作语言，试图创造非线性时空以唤醒人们对历史和当下的新认识；通过访谈、史料、从经典文本中挪用的叙事以重建碎片，结合个人、心理、审美因素与政治因素进行实验。她曾在多家机构举办个展并参与群展，如国立现当代美术馆、伯尔尼美术馆、白南准艺术中心、Arko 艺术中心、东京宫、第11届光州双年展、首尔美术馆、大阪国立美术馆。她的作品受到世界各地的机构永久收藏，如哈恩内夫肯基金会、乌利·希克收藏馆、韩国国立现当代美术馆、首尔美术馆、大阪国立美术馆等。

郑润锡（1981年）是一位艺术家、导演，毕业于韩国国立艺术大学，学习造型艺术和纪录片拍摄。他一直通过制作纪录片和影像等艺术形式不断询问国家和社会的“公共性”问题。他的作品曾在2010年温哥华电影节、2011年釜山国际电影节、2012年光州双年展等国内外电影节及展览中展出。处女作《非虚构日记》获得2013年第18届釜山国际电影节最佳纪录片奖。

提摩特斯·安格万·库斯诺（1989年）来自印度尼西亚，在加札马达大学学习媒体传播研究，并在萨纳塔达摩大学获文化研究硕士学位。目前，他正在荷兰阿姆斯特丹大学攻读博士学位。库斯诺以各种媒介创作和展示作品，包括装置、绘画、电影和机构干预，他的研究实践涵盖历史、民族志和博物馆学。他的作品探索模糊想象与记忆之间界限的叙事，对权力的殖民性和看不见的东西提出了疑问。作品曾多次受委托在世界各地的文化机构和双年展中展出，包括韩国首尔国立现当代艺术博物馆、印度孟买市立博物馆、台湾台北当代艺术馆、德国波恩艺术博物馆等。

加布里埃尔·马斯卡罗（1983年）视觉艺术家、电影人，出生于巴西塞西腓。他通过观察或者创造包括表演、反转游戏、置换与挪用在内的日常实践，对当代社会进行批判性诠释。他的装置与录像作品曾在古根海姆现代艺术博物馆、巴塞罗那当代艺术博物馆、圣保罗艺术双年展上展出；影片曾在威尼斯、圣多斯、柏林、洛迦诺、多伦多、鹿特丹电影节与阿姆斯特丹国际纪录片节等上映并获得多个奖项与好评。

埃尔坎·厄兹根（1971年）出生于土耳其的马尔丁，2000年毕业于库库罗瓦大学绘画系。他的作品以录像装置为主，曾参加过土耳其国内外的多个联展。厄兹根的作品也在全球多家博物馆、艺术机构和双年展上展出，包括泰特现代美术馆、路易斯安那现代艺术博物馆、现代绘画陈列馆、首尔艺术博物馆、克利夫兰当代艺术三年展、巴勒莫宣言展等。出版有专著《给予声音》（Giving Voices），也是支持各种生态倡议的活动家。他是2018-2019年伊斯坦布尔双年展生产和研究计划顾问委员会成员。

拉明·哈尔扎德、洛克尼·哈尔扎德、哈桑·拉赫马尼亚从1999年起，于伊朗德黑兰进行合作；自2009年以来，他们的实践于阿联酋的流亡过程中取得了更闪耀的发展。他们的作品兼顾政治敏锐与幽默、丰厚与古怪，试图建立一种美学并破坏它；作品也具有“景观”的特点，其中复杂的加工性质被整合到嵌套系统中，制作即表演，而表演则是导致舞蹈、艺术与政治的集体行动。

渡边玛雅一位视觉艺术家和电影制片人，从事录像装置艺术创作。她在阿姆斯特丹生活和工作，并在里特维尔德学院任教，目前是伦敦大学金史密斯学院视觉文化系的博士研究生。她的作品曾在多个艺术双年展和国际展览中展出，包括Videobrasil、第13届哈瓦那双年展、亚洲艺术双年展、第二届乌镇当代艺术展和北京双年展。她还曾在秘鲁、西班牙、奥地利和意大利担任舞台剧的视听艺术总监。

Korakrit Arunanonchai (b.1986) was born in Bangkok, Thailand, and obtained his master's degree from Columbia University in 2012. His work expands his cosmos of interconnected stories told through expansive video installations, paintings, objects, and performative works. In his videos, he assembles audio and visual materials from various sources, using essayistic and experimental approaches, combining real-life experience and fictional narrative, with references to philosophy and myth, his narratives weave together questions about consciousness, empathy, and community.

Jungju An (b.1979) was born in Gwangju, South Korea. He lives and works in Seoul. Jungju An is interested in the language of propaganda and its impact on the individual. His inspiration comes from his own experience of growing up in a country which has been going through a systematic radical transformation. In his works, he examines diverse types of social performances, using his own visual semantics to orchestrate, recorded or archive-sourced moving images and sounds to depict mundane situations and public events, such as military parades, sports games, community gatherings and youth activities, deconstructing and transforming them into a sequence that acquires a new significance. Through exploring the potential of the medium, the artist moves on to probing the mechanics of ideological control of the individual.

Adrián Balseca (b.1989) was born in Quito, Ecuador. He is a multidisciplinary artist who, through heterogeneous media like installation, photography, film, etching, and sculpture, makes visible the social and environmental impact that extractive economies—as well as processes of improvement of technology and quality of life necessary for the consolidation of the project of modernity in Europe and North America—have had on Latin America, as a mere exporter of raw materials. Natural resources have been subject to indiscriminate exploitation in order to then be turned into global products on which the integrated world economy depends, and in which, to a lesser or greater extent, we are all implicated.

Musquiqui Chihying (b.1985) is a filmmaker and visual artist based in Taipei and Berlin. He explores the cultural and social identities constructed through the flow and circulation of audiovisual elements in physical and virtual spacetime. Specialising in the use of multimedia such as film and sound, he investigates the human condition and environmental system in the age of global capitalisation and engages in the inquiry of and research on issues of subjectivity in contemporary social culture in the Global South. His works have been shown in several international institutions and film festivals, such as 72nd Berlinale (2022), Art Sonje Center in Seoul (2021), Centre Pompidou in Paris (2020), International Film Festival Rotterdam (2020), 2016 Taipei Biennial, 10th Shanghai Biennale (2014) etc. He is shortlisted for the 2019 Berlin Art Prize and the winner of the Loop Barcelona Video Art Production Award 2019 from Han Nefkens Foundation in collaboration with the Fundació Joan Miró. He is a member of the Taiwanese art group Fuxinghen Studio, and the founder of the Research Lab of Image and Sound.

Ekin Kee Charles (b.1996) is a director and writer from Sabah, Malaysia. She began her journey in 2019 as a filmmaker sharing stories from her community. Her works often discuss a transcending topic on the subject of identity exploration set against unique cultural backdrops. Ekin believes that film is a form of creative documentation that plays a part in preserving thoughts and tradition through time. Upon graduating from University Malaysia Sarawak with a major in Film, her works has been a part of several film festivals: Minikino, Cinema Rehiyon, Clermont Ferrand Short Film Market Pick, etc.

Hsu Che-Yu (b.1985) is an artist based in Taipei. In 2022, he begins his two-year art residency in Rijksakademie in Amsterdam. Hsu Che-Yu works as an artist who primarily creates animations, videos, and installations that feature the relations between media and memories. What matters to the artist is not simply the history of events traceable through media, but also the construction and visualization of memories, be they private or collective. Hsu has participated in the Theater der Welt (Frankfurt, 2023), Bienal de São Paulo (2021), Seoul Mediacity Biennale (2021), Sonsbeek (2020 - 2024) Quadrennial public program (2021), Techniques of Becoming (Württembergischer Kunstverein, Stuttgart, 2021), VIDEONALE.18 (2021), Shanghai Biennale (2018), London Design Biennale (2018), Asian Art Biennial (Taichung, 2017), and film festivals IFFR International Film Festival Rotterdam (2023, 2022, 2020, 2018) and NYFF New York Film Festival (2020).

Shuruq Harb (b.1980) is an artist, filmmaker and writer based in Ramallah. Her she works across mediums, including film, found photography, sculpture, text and performance. through its ever-changing street signage, and popular imagery, faces and names of strangers, other peoples' stories and souvenirs...all have become her way of claiming her own memory and politics of location. Her film *The White Elephant* received the award for best short film at Cinema du Reel Festival in Paris, 2018. Her first major solo exhibition 'Ghost at Feast' at Beirut Art Center opened in June 2021.

Sojung Jun (b.1982) is an artist born in Busan and based in Seoul, South Korea. Using the language of video and writing, the artist is interested in creating a nonlinear space-time to awake a new awareness of history and the present or in how the changes made in physical boundaries penetrate daily sensorial experiences. She has newly established what she has fragmented through interviews, historical materials and narratives appropriated from classical texts, and carries out experiments intersecting personal, psychological and aesthetic factors with political ones in life. Jun has held solo and group exhibitions at a number of institutions including National Museum of Modern and Contemporary Art, Kunstmuseum Bern, Nam June Paik Art Center, ARKO Art Center, Palais de Tokyo, 11th Gwangju Biennale, Seoul Museum of Art, The National Museum of Art, Osaka. Her works are in the permanent collection of leading art galleries and institutions around the world such as Han Nefkens Foundation, Uli Sigg Collection, MMCA National Museum of Modern and Contemporary Art, Seoul Museum of Art, The National Museum of Art, Osaka.

Jung Yoon-su (b.1981) is an artist and director, majored in Plastic Arts and Documentary in Graduate school of Korea National University of Arts. He has been steadily asking questions about 'publicness' of a state and society through the production of art forms such as documentaries and videos. He has been showing his works through domestic and foreign film festivals and exhibitions such as 2010 Vancouver Film Festival, 2011 Busan International Film Festival, and 2012 Gwangju Biennale. His first feature film *NON-FICTION DIARY* won the BIFF Mecenat Award at the 18th Busan International Film Festival in 2013.

Timoteus Anggawan Kusno (b.1989) from Indonesia, he studied media in Communication Studies at Gadjah Mada University in Indonesia and obtained his master's degree in Cultural Studies from Sanata Dharma University, also in Indonesia. Currently, he is doing his Ph.D. research at the University of Amsterdam in the Netherlands. Kusno creates and presents his work in various mediums, including installations, drawings, films, and institutional interventions, his research practice spans history, ethnography and museology. Kusno's works explore narratives that blur the lines between fiction and history, imagination and memory. He raises questions about the coloniality of power and what is left unseen. His art has been commissioned and exhibited in several cultural institutions and biennales across the world, including the National Museum of Modern and Contemporary Art (MMCA) in Seoul, South Korea, the Mumbai City Museum in India, the Museum of Contemporary Art (MoCA) in Taipei, Taiwan, Kunstmuseum Bonn in Germany, and so on.

Gabriel Mascaro ((b.1983) is a visual artist and filmmaker from Recife, Brazil. His work is characterized by critical interpretation of contemporary society through observing or inventing everyday practices that involve performance, games of inversion, displacement and appropriation. His installations and video art have been shown at MoMa-NY Guggenheim, MACBA-Barcelona Museum of Contemporary Art, and the São Paulo Art Biennale. His films have all been screened at important festivals including Venice, Sundance, Berlinale, IDFA, Locarno, Toronto & Rotterdam winning multiple awards and critical acclaim.

Erkan Özgen (b.1971) was born in Mardin in Türkiye 1971. He graduated from the Painting Department, Çukurova University in 2000. He works on video-based installations and has participated in group exhibitions in Turkey and abroad. Since his work, Özgen has been presented in several museums, art institutions and biennales worldwide including Tate Modern, Louisiana Museum of Modern Art, Pinakothek der Moderne, Seoul Museum of Art, Cleveland Triennial for Contemporary Art, Manifesta Palermo, amongst others. He published a monograph *Giving Voices* and has also worked as an activist in support of various ecological initiatives. He was member of the advisory board of Istanbul Biennial Production and Research Programme 2018-2019.

Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian's early collaborative practice formed as early as 1999 in Tehran, though it was flourished in the U.A.E, where the artists reside since 2009 in exile. Their works are politically acute and humorous, generous and eccentric, exploring to build an aesthetic and undermine it, referred to as a landscape where the complex nature of processing is integrated in the nested system that forms the landscape of their shows. In their art making, production is performance and the performance is a collective action leading to dance, art and politics.

Maya Watanabe Maya Watanabe is a visual artist and filmmaker who works with video installations. She lives and works in Amsterdam where she teaches at the Rietveld Academie. Currently, she is a PhD researcher at Goldsmiths College (University of London), Departments of Visual Cultures. Her work has been shown at various art biennials and internationally, including Videobrasil, the 13th Havana Biennial, Asian Art Biennial, the 2nd Wuzhen Contemporary Art Exhibition and the Beijing Biennial. She has also collaborated as audiovisual art director for stage productions in Peru, Spain, Austria and Italy.

艺术总监

卢迎华，艺术史学者、策展人，现任北京中间美术馆馆长。她于2020年获墨尔本大学艺术史博士学位。她曾出任深圳OCAT艺术总监及首席策展人（2012—2015）、意大利博尔扎诺 Museion 的客座策展人（2013）与亚洲艺术文献库中国研究员（2005—2007）。她曾担任第九届广州双年展联合策展人、第七届深圳雕塑双年展联合策展人（2012）。她是美国艺术史研究机构协会（ARIAH）首届“东亚学者奖”的四位获奖者之一（2017），获 Yishu 华人当代艺术评论奖（2016）和泰特美术馆研究中心亚太计划的首个特邀研究学者奖金（2013）。2013年至今，她与艺术家刘鼎持续开展题为“社会主义现实主义的回响”的研究，对叙述中国当代艺术的视角和方法论进行重新评估。2022年，他们被共同任命为第八届横滨三年展艺术总监。

卢迎华曾担任全球艺术界多个重要奖项的评委，包括 Hyundai Blue Prize 青年策展奖（2021、2022）、蔡冠深基金会当代艺术奖（2021、2022）、东京当代艺术奖评委（2019—2022）、集美·阿尔勒国际摄影艺术季发现奖（2020）、Hugo Boss 亚洲新锐艺术家大奖与 Rolex 劳力士创意推荐资助计划（2019）、威尼斯建筑双年展菲律宾国家馆评委（2018）、基辅平丘克艺术中心的未来世代艺术奖（2012）与威尼斯双年展金狮奖（2011）等。

策展人

管陶然，现任中间美术馆研究与展览部副主管。曾任“我们共享的河流，从澜沧江到湄公河”策展助理，参与筹备“笔记——来自二十世纪末的中国声音”、“广阔的现实主义道路——20世纪20—80年代摄影的人文实践”、“藏画的信封：神来与之笔——赵文量与杨雨澍1970年代作品展”等展览。整理编辑《笔记》《文化符号——王友身的旅程》及第5辑《中国作为问题》等研究成果。

助理策展人

那荣锜，中间美术馆策展助理。本硕就读于清华大学美术学院绘画系，关注社会中被忽视、遗忘的碎片，策划有展览“教我如何不想她——赵文量绘画中的‘母亲’”；编辑有画册《广阔的现实主义道路——20世纪20—80年代摄影的人文实践》。

朱雅楠，现任中间美术馆策展助理，策划了中间实践展览“观火：见证与叙事”。研究与创作主要关注人类的本能与欲望以及既定社会结构造成的困境。硕士毕业于伦敦大学学院斯莱德美术学院纯艺术专业媒体方向，本科毕业于加州艺术学院电影与视频专业。

Artistic Director

Carol Yinghua Lu is an art historian and a curator. She is the director of Beijing Inside-Out Art Museum. She received her Ph.D degree in art history from the University of Melbourne in 2020. She was the artistic director and senior curator of OCAT, Shenzhen (2012-2015), guest curator at Museion, Bolzano (2013) and the China researcher for Asia Art Archive (2005-2007). She was a recipient of the ARIAH (Association of Research Institute in Art History) East Asia Fellowship (2017), Yishu Awards for Critical Writing and Curating on Contemporary Chinese Art (2016) and visiting fellow in the Asia-Pacific Fellowship Program at the Tate Research Centre (2013). Since 2013, Carol Yinghua Lu has been in collaboration with artist Liu Ding in the research on the legacy of socialist realism in the practices and discourses of contemporary art in China, entitled "From the Issue of Art to the Issue of Position: Echoes of Socialist Realism." In 2022, they were jointly appointed as the Artistic Director of the Eighth Yokohama Triennial.

She has acted as a jury member for Hyundai Blue Prize Art + Tech (2021, 2022), The Choi Foundation Prize for Contemporary Art (2021, 2022), Tokyo Contemporary Art Award (2019-2022), the Discovery Award at the Jimei-Arles International Photo Art Season (2020), the Hugo Boss Asian Emerging Artist Award and Rolex Mentor and Protégé Arts Initiative (2019), the Philippine National Pavilion at the Venice Architecture Biennale (2018), the Future Generation Art Award at the Pinchuk Art Center in Kiev (2012), and the Golden Lion Award at Venice Biennale (2011).

Curator

Rory Guan is Associate Director of Research and Curatorial Department at Beijing Inside-Out Art Museum. She worked as assistant curator in exhibition "The River We Share, From Langcang to Mekong" and participated in multiple research-based exhibitions "Notes: Chinese Artistic and Intellectual Voices from the End of the Twentieth Century", "Infinite Realism: Humanism in Chinese Photography from 1920s to 1980s" and "The Envelope of Hidden Paintings: Divine Inspiration and Master Stroke". She also worked as executive editor for research achievements *Note* and *Wang Youshen: Codes of Culture*.

Assistant Curators

Na Rongkun serves as a curatorial assistant of Inside-Out Art Museum. She completed undergraduate and master studies in the Department of Painting, Academy of Arts & Design, Tsinghua University, focuses on neglected and forgotten fragments in society. She curated "How Can I Rid My Mind of Her: 'Mother' in Zhao Wenliang's Paintings", and edited the research achievement *Infinite Realism: Humanism in Chinese Photography from 1920s to 1980s*.

Yanan Zhu is a curatorial assistant of Beijing Inside-Out Art Museum. She curated the exhibition of Inside-Out Practice, *Firewatching: Witness and Narrative*. Her research and creation focus on human instincts and desires, and the dilemmas caused by established social structures. She graduated from University College London, Slade School of Fine Arts with a Master degree in Fine Art Media and California Institute of the Arts with a Bachelor degree in Film and Video.

展览意义

展期：2023年8月26日—12月3日
艺术总监：卢迎华
策展人：管陶然
助理策展人：那荣锶、朱雅楠
平面设计：冯燕、刘少华、屈莹、孙岳
展览制作：房永法
字幕翻译：陈静怡、黄岑艳、李御瑄、陆思培、朱雅楠

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电话：010-62730230
邮箱：info@ioam.org.cn
网址：www.ioam.org.cn

Exhibition

Meaning

Exhibition Dates: August 26 - December 3, 2023

Artistic Director: Carol Yinghua Lu

Curator: Rory Guan

Assistant Curators: Na Rongkun, Yanan Zhu

Graphic Design: Feng Yan, Liu Shaohua, Qu Ying, Sun Yue

Exhibition Installation: Fang Yongfa

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Beijing Inside-Out Art Museum

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Rongkun, Tian Ge, Wang Chunling, Wang Shuli, Zhang Yuesu, Yanan Zhu

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Zhang Beijing, Zhang Xiwen

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Address: 50 Xingshikou Road, Haidian District, Beijing

Open Hours: 11:00-18:00 Wednesday to Friday, 10:00-18:00 Saturday to Sunday

Tel: 010-62730230

E-mail: info@ioam.org.cn

Website: www.ioam.org.cn



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