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人生的路

中间美术馆的团队大部分的成员是年轻人,他们的活力和敏锐总会给机构带来生机,我们坚信他们才是真正的未来。而在给他们的成长提供平台和指引的同时,我们也尝试感同身受地去体认他们的种种困惑。但更重要的是,作为一个学术机构,我们应该把这些个人的遭遇和感受问题化,促成有意义的讨论,建立对这些问题的一种历史的理解,这是中间美术馆面对与当下息息相关的问题时始终持有的一种学术态度。

当美术馆研究与策展部出生于1996年的李慧一发出她年届30的自我叩问,并以一种“身处事故现场”的状态来描述她与她同代人的共同感受时,我联想起1980年4月刊发在《中国青年》杂志上的一封署名潘晓的来信,题目是《人生的路呵,怎么越走越窄……》。1980年初,《中国青年》编辑部确定推出有关人生观的讨论,为此,编辑马丽珍和马笑冬在北京的机关、学校、商店、工厂召开各种层次的座谈会。通过这一系列调研和座谈会,马笑冬认识了北京第五羊毛衫厂女工黄晓菊,马丽珍结识了当时北京经济学院学生潘祎。这封署名“潘晓”的来信便是马笑冬以黄晓菊的信件为主,融进一些潘祎和座谈会的内容,加工而成的。这篇发表于改革开放初期的文章,精准地肖像了青年在剧烈的时代变迁中的不适、苦闷、迷惘和怀疑,一下子打中了刚刚经历“文革”的亿万青年的心。短短数月,竟然引发6万封来信,掀起了一场人生观讨论的大潮。

这封在40多年前从个人的精神危机发出的对时代的叩问在今天似乎又有了回响。潘晓身上夹杂着真实的理想主义冲动,对意义感的强烈渴望与虚无的精神和否定一切价值冲动。这样一种革命和社会主义实践留给文革后中国的遗产将在90年代市场意识和消费主义来袭之际被冲击殆尽。多年积累下来的日常生活感受被商业逻辑穿透,人生成功、充实的感觉也变得贫乏,这种氛围下产生出的自我意识和主体状态多为以自我感觉为中心的个人主义,缺少社会连带感,也因而缺少强韧的力量。在一定意义上,这是今天的年轻人出生时所亲历的社会现场。这一时期既是中国跃升为全球第二大经济体的充满机遇、奋斗和挑战的前史,又与当下的政治经济社会乃至文化状况有着千丝万缕的关联。如果我们不去对今天的遭遇进行历史的清理,穿透其背后的历史成因,它们将一直成为我们描述的现象和困扰我们的现状。

李慧一与她的同事和同龄人曹立瑶很快投入了这一展览的策划,从她们切身的问题感出发,去寻找描述这一精神困境的创作,也通过这些创作去试图破解这些停滞困顿背后复杂的文化生产与消费过程,对其形成批判性的理解,并在其中寻找安置个人精神的道路。我们整个美术馆对于她们的探索给予了极大的支持,因为我们深知,年轻人遭遇的问题永远不仅仅是他们的问题,更是我们共同面临的时代命题。这些感受从不只属于某一个年代。那些被归类为八十年代、九十年代、Z世代,或任何另一代人的苦闷、出走、失衡和无所依凭,总会以不同的形式重新出现。它们未必来自完全相同的处境,却反复显出近似的形状。问题恰恰在这里:为什么这些反应一再出现,却始终不能积累成判断?为什么每一次都像第一次,每一代人都要重新把已经出现过的窒息,误认成一种孤立的私人困境?

上海大学文化研究学者罗小茗教授在她近期的文章《作为悬案的“九十年代”:在不确定性与社会现实之间》中写道,“中国社会对于‘九十年代’的怀旧,始于本世纪第二个十年、经济增长逐步放缓之时。此后,随着中美关系恶化、全球新冠疫情、俄乌战争、特朗普2.0版等状况轮番登场,越来越多的文学影视作品开始讲述‘九十年代’的故事。一场重述‘九十年代’的热潮就此出现。”“事故”展基于今天的立场,去探究参与建构这一现场的主导性叙事及其内在的逻辑,重新审视1990年代以来一系列的社会制度性变革及其编织的叙事对于个人的深刻影响,尝试将个人的问题,一代人的问题,转化为具有审视时代可能性的和具有一定普遍性的问题。这一真诚的发问是她们直面问题的方式,也预示着年轻的个体转向自我觉醒与思想成熟的开端。

卢迎华

中间美术馆馆长

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The Road of Life

Many members of the team at Inside-Out Art Museum are young. I often feel that their energy, sensitivity, and quickness of response are an important source of vitality for the institution. They are the ones who bring fresh air into the museum, and I have always believed that they are the ones who carry the real future. As we try to offer them space, support, and guidance in their growth, we also try to embrace the challenges and confusions they face. These are not abstract ideas for us. They come from people we work with every day, their hesitations, anxieties, and sense of being stuck in the present. But for a museum like ours, it is not enough simply to sympathize. What matters is whether we can take these personal experiences seriously enough to problematize them, to bring them into discussion, and to develop a historical understanding of them. This has always been important to me in the way Inside-Out Art Museum responds to the present.

When Li Huiyi, who was born in 1996 and works in the museum's Research and Curatorial Department, began to ask herself these questions as she approached the age of thirty, she described the feeling shared by many of her peers as a sense of being "at the scene of an accident." Her words immediately reminded me of a letter published in the April 1980 issue of *China Youth*, signed with the name Pan Xiao and titled *The Road of Life, Why Does It Become Narrower and Narrower...* At the beginning of 1980, the editors of *China Youth* decided to launch a discussion on outlooks on life. To prepare for it, editors Ma Lizhen and Ma Xiaodong organized conversations in government offices, schools, shops, and factories across Beijing. Through these meetings, Ma Xiaodong came to know Huang Xiaojun, a female worker at Beijing No. 5 Woolen Sweater Factory, while Ma Lizhen met Pan Yi, then a student at Beijing College of Economics. The letter signed "Pan Xiao" was later edited and composed by Ma Xiaodong, based mainly on Huang Xiaojun's letters, with references from Pan Yi and from these discussions woven in. Published in the early years of the Reform and Opening Up period, the text gave an extraordinarily precise portrait of the discomfort, anguish, bewilderment, and doubt felt by young people in the midst of a drastic historical transition. It touched countless young people who had just lived through the Cultural Revolution. Within only a few months, the magazine received 60,000 letters from readers, setting off a nationwide discussion on the meaning and direction of life.

More than forty years have passed, yet this question, which began from one person's spiritual crisis, seems to echo again today. In Pan Xiao, one can sense a mixture of genuine idealism, a strong longing for meaning, a nihilistic state of mind, and an impulse to negate all values. These were part of the legacy that

revolutionary and socialist practice left to post-Cultural Revolution China. By the 1990s, however, this legacy would be deeply shaken, even exhausted, by the arrival of market consciousness and consumerism. Feelings about everyday life that had accumulated over many years were penetrated by commercial logic. The meaning of a successful or fulfilled life became increasingly impoverished. The forms of self-consciousness and subjectivity produced in this atmosphere were often centered on personal feeling. They lacked a sense of social connection, and therefore lacked a more resilient kind of strength. In a certain sense, this was the social setting into which many young people today were born. It was the prehistory of China's rise to become the world's second-largest economy, a period full of opportunity, struggle, and challenge. At the same time, it is deeply entangled with the political, economic, social, and cultural conditions we live with now. If we do not try to analyze historically what we are experiencing today, and if we do not look through these experiences toward the fundamental causes behind them, they will remain merely phenomena we describe, and conditions that continue to trouble us.

Huiyi and her colleague and peer Cao Liyao soon began to develop this exhibition. They started from a sense of urgency rooted in their own lives, and looked for artistic practices that could give form to this spiritual predicament. Through these works, they also tried to understand the complex processes of cultural production and consumption behind today's sense of stagnation and impasse, to approach them critically, and to search within them for a way to situate the individual spirit. The whole museum has given strong support to their exploration, because we know that the problems encountered by young people are never theirs alone. They are questions of the time we all share. These feelings do not belong only to one decade or one generation. The anguish, departure, imbalance, and sense of groundlessness that are attributed to the 1980s, the 1990s, Gen Z, or any other generation always return in different forms. They may not come from exactly the same circumstances, but they often take on similar shapes. This is where the real question lies. Why do these reactions return again and again, yet fail to form judgments? Why does each occurrence feel like the first time? Why must every generation mistake a suffocation that has appeared before for an isolated private predicament?

In her recent essay *The "1990s" as an Unresolved Case: Between Uncertainty and Social Reality*, Luo Xiaoming, a professor of cultural studies at Shanghai University, writes: "Chinese society's nostalgia for the '1990s' began in the second decade of this century, as economic growth gradually slowed. Since then, as worsening China-US relations, the global Covid-19 pandemic, the Russia-Ukraine war,

Trump 2.0, and other situations unfolded one after another, more and more works of literature, film, and television have begun to tell stories about the ‘1990s.’ A wave of retelling the ‘1990s’ has thus emerged.” From where we stand today, *Crash, Crush* tries to examine the dominant narratives and inner logics that have helped construct this scene. It looks again at a series of social and institutional transformations since the 1990s, and at the narratives woven through them, in order to understand how deeply they have shaped individual lives. The exhibition attempts to turn personal questions, and the questions of one generation, into questions through which an era might be examined, and through which a broader shared condition might become visible. I find this act of questioning sincere and necessary. This genuine act of questioning is already a way of facing the problem directly. It is also where a young individual begins to find their own path toward intellectual awakening and maturity.

Carol Yinghua Lu

Director, Beijing Inside-Out Art Museum

June 28, 2026

事故

“发生了什么事?隐约记得,像有过几次震荡。兴许是冲撞吧,或者爆炸。但是,列车仍在行驶,没有停下。”

(韩松,《高铁》,2012)

不知从何时开始,无论是现实本身还是我们身处其中的体感都发生了剧烈变化。过去几年里我们所经验到的,似乎正是某种公共时间刻度的淡出。现实从某种默认的常态中脱节,以异常的规则继续运行。它或许可以追溯到2020年以来我们共同经历的停滞、限制、隔离和中止;随后爆发和加剧的战争与地缘冲突,更加剧了危机、紧张、恐惧的情绪,我们在其中常常感到无力与局限。六年时间过去,虽然病毒作为危机的威胁已经消散,但它曾制造的阻滞感好像仍未疏通,失望、疏离和漠然的感觉不断持续下来。世界不再由希望驱动,我们能够感到某种秩序和想象已经终结,却依然身处其未完成的进程之中。现实像一场不断拉长的事故:它从偶发事件变成结构,成为我们当下身处其中的永恒般的临时性状态。

我们如此深地嵌合在事故的结构之中,并非偶然。事故是现代性的产物,也是一种全球性的经验形式。中文中“事故”原有“事情的缘故”之义,其作为意外、损伤与责任事件的现代含义,是在20世纪初伴随铁路、航空、工业生产和汽车交通的扩张而逐渐确立的;此后,它又经由大众传媒进入私人生活,成为人们感知危险、理解现实和想象远方世界的方式。类似的转变也并不只发生在中文语境中。现代社会以速度、效率和可控性组织自身,也同时生产出与之相伴的失控形式。在法国技术哲学家保罗·维利里奥(Paul Virilio)看来,事故不是现代技术的外部失败,而是它被压抑的另一面:“当你发明船,你也发明了海难;当你发明飞机,你也发明了空难;当你发明电,你也发明了触电……每一种技术都携带着自身的否定性,它与技术进步同时被发明。”¹ 而当我们拆解事故,会看到速度几乎是它的先兆:指数级增加的动能、缩短的判断周期、更强的损耗都是事故发生的重要因素。而速度也是现代文明最强烈的驱动力之一。速度之所以诱人,不只因为它能够提高身体的唤醒水平:心跳加快,注意力集中,

感官变得敏锐;它更扩大了人的身体边界,使人短暂摆脱现实阻力,产生关于进步、控制和未来的想象。

高速的突然中断,尤其是在外力冲击下的停止,几乎构成事故的抽象画像。中国科幻作家韩松在写作于2007至2010年的小说《高铁》中便以一起列车事故开篇。作者没有着眼于事故本身,而是详尽地描述了事故之后,通达的交通工具如何成为一个无法离开的封闭结构,事故又如何被吸收进结构自身,维持其继续运行。在后记中,韩松曾提到这篇小说的现实背景是“中国高铁出生、走步和快速成长的岁月”;他标记了2008年这个节点:8月1日,中国第一条高速铁路京津城际快线开始营运,设计时速为三百至三百五十公里。² 速度曾在很长一段时间里主宰我们的经验。个体在极度压缩的时间内经历了城市扩张、资本流动、互联网普及、消费社会和全球化;更准确地说,这些进程并非先后到来,而是几乎同时压向现实,迅速重组历史、制度、价值和日常生活。以“未来”之名,一切都被召唤起来:它曾是我们决绝驶离过去的动力,是当下生活的依据,也是被许诺的明天。1992年前后,市场经济的目标被正式确立,现实的组织原则也随之换轨:许多旧有的经验、关系和价值判断,开始被市场、流动、竞争和个人选择重新组织,并迅速更换出崭新的面貌。到2008年前后,这套逻辑已不再只是某种正在发生的变化,而成为一代人成长中几乎默认的现实条件。那些在此时仍处于成长阶段的人,像是出生时便已被带上一列已经开动并不断提速的列车,并在它的行驶中长大。在高速行进的列车上,真正的事故似乎永远都在窗外,就像历史一样向后飞速驶去。我们听说过许多破裂,却并未真正受力,因为车厢本身也是一种保护和舒适的结构。但速度并不只是一种外部条件,它也从根本上塑造了人的感知结构与心理预期;而当未来感逐渐失效,事故作为一种摧毁结构又重新组织结构的感知符号,真实和想象之间模糊了面貌。这是事故真正蔓延和失真的开始。

事故不断将个体置于被动的困境。我们必须在事故之后继续行动,并为自身的处境寻找意义。当结构性问题不断被转化为个人能力、选择和责任,个体能够支配的东西越来越少,身体便成为最后的现场。透支、过度、自我挤压,甚至接近自毁的行动,不再只是失控的结果,而成为主体维持行动感的方式。人把无法改变的现实压回身体内部,从中获得一种脆弱的主导感。英国科幻小说家J·G·巴拉德在1973年出版的小说《撞车》(Crash)中,描绘了一群迷恋车祸的人:他们追逐速度、性欲、

身体残损和变形,在现代技术制造的事故现场中寻找快感与真实,甚至借由撞击获得多年间唯一有过的真实体验。巴拉德所敏感捕捉的,是1960年代英国社会中一种追求耸动又异常冷漠的趋势:本应唤起同情和关注的事故图像,逐渐不再引发情感反应。他曾将《撞车》形容为“趁尸体余温还在的时候进行尸检”。³ 当指向伤害、疼痛甚至死亡的事故,从偶然事件变成一种必然结构,它激发的便不只是恐惧,也包括想象层面的强烈反馈和极端迷恋。展览的英文标题中的两个单词“Crash”与“Crush”之间的微妙关联,正指向这种状态:前者是撞击、坠毁、事故;后者则包含压碎、心碎,以及短暂而强烈的迷恋。事故不再只是外部的破坏,也进入欲望、身体和感知的内部。

事故在层层转述与想象之中逐渐变成故事,脱离具体语境,转而成为情感上的唤起和耸动。生活在前所未有的多重事故现实里,我们面对的既是现代性自身制造的结构性后果,也是欲望深处难以被正视的驱力。事故首先生产被动性。无论是受伤、失语、失落、悲伤还是愤怒,最初都是人在被迫遭遇之后激起的反应,它是一个主动性的开始。但是事故的蔓延同时也是它被扩大化、普遍化和泛化的过程。事故暴露结构的时刻,往往也是结构开始夺回解释权的时刻。问题在演绎和指认中失真,在感受和耸动之中消散;异态成为常态,破裂成为日常,现实反而逐渐失去对人的牵扯力。更危险的是,痛苦、困惑和精神强度可能被抽离意义维度,无法真正转化为理解现实、追问生活和形成精神力量的契机。事故因此成为了一次最后的提醒:在现实彻底被新的话语整合之前,我们需要描述自己所处的位置,在看似连续的现实之中,辨认事物如何隐秘地置换了自身。

我们将“事故”作为一种描述我们境况的结构,也是重新理解现实的紧迫视野。本次展览我们呈现了来自中国,以及韩国、泰国、印尼、新加坡、格鲁吉亚等国家和地区共28位(组)艺术家的实践。展览从我们所处的中国现场出发,也由此进入那些与我们有着相近历史经验和情感结构的创作现场。这些艺术家们的实践植根于各自具体的现实,却在不同语境中与中国当下的处境彼此勾连,穿透出一种可以相互辨认的精神结构。这些作品并非将事故作为外在题材,而是尝试触及事故所留下的内在应力。展览尤其侧重呈现一部分我们的同代人——出生并成长于90年代前后的艺术家的实践,作品多创作于2020年之后。这里的“代际”并非年龄标签,而是事故进程中的一种历史位置。我们希望以事故的视野,辨认其中尚未被完全整合的痛

感、困惑和精神强度,并在彼此不同的处境之间,寻找重新描述现实和恢复行动可能的方法。

我们被事故塑形的身体、语言和精神,或许已经在根本上发生失真;然而事故又携带着瞬间的绝对真实。今天的技术让我们看似拥有了立刻生成解释的能力,却依然无法处理那些沉积在历史和结构之中、并在无意识里塑造当下行动的问题。历史经验反复提醒我们,事故可以摧毁一切,也可以在修复的名义下让一切保持原状。而事故则构成了一个进入这些问题的切口:它把分散的因素召唤到同一现场,迫使我们追问那些一闪而过的真实。它要求一种侦探般的敏锐和穿透性,使我们在看似断裂的因果中重新理解自身的位置,并在被动处境中寻找尚未被吸收的行动。毕竟,我们需要的不是返回一个事故之前的世界——那个世界或许从未真正存在;而是在事故仍在持续的现实中,重新辨认我们的当下,并由此寻找仍可能属于我们的未来。

李慧一、曹立瑶

¹ Paul Virilio and Philippe Petit, *Politics of the Very Worst*, New York: Semiotext(e), 1999, p. 89.

² 韩松:《在迷惘中前行》,载韩松:《高铁》,北京:新星出版社,2012年,第371—373页。

³ 安德鲁·哈尔特克兰斯:《J·G·巴拉德谈〈撞车〉》,陈玺安译,Artforum中文网,2022年6月20日。英文原文发表于《Artforum》1997年3月刊。<https://www.artforum.com.cn/slant/14062>。

Crash, Crush

“What happened? I seem to remember a few tremors. Perhaps it was a collision, or an explosion. But the train was still moving. It did not stop.”

—Han Song, *High-Speed Rail*, 2012

At some point, reality itself began to change, along with our bodily sense of being in it. Over the past few years, what seems to have receded is not only normality, but a shared public sense of time. Reality slipped out of the order that had once been taken for granted, yet it did not stop. It kept moving, as if disruption had become one of its rules. This shift can be traced back to the collective experience of suspension, restriction, isolation, and interruption that began in 2020. The wars and geopolitical conflicts that followed only intensified this atmosphere. Crisis, tension, and fear have gradually settled into everyday life, making us more conscious of our own powerlessness and constraint. Six years later, the pandemic may no longer define the present, but the blockage it produced has hardened into disappointment, estrangement, and indifference. The future no longer appears as a horizon moved by hope. It has become a process in which we remain caught. Reality, in this sense, begins to resemble an accident without an end: no longer a single event, but a structure; no longer a temporary interruption, but a condition that has become the ground of everyday life.

That we now find ourselves living within the logic of accident is itself no accident. The accident is not merely something that happens inside modernity. It is one of modernity's own products, and one of the forms through which modern life has become globally shared. In Chinese, the word *shigu* (accident) did not originally mean “accident” in the modern sense. It referred more broadly to the cause, circumstance, or reason from which an event arose. Its contemporary meaning—an unexpected incident involving damage, loss, and responsibility—only began to take shape in the early twentieth century, alongside the expansion of railways, aviation, industrial production, and automobile traffic. Later, as accidents circulated through mass media, they entered everyday perception, shaping how people sensed danger, understood reality, and imagined their relation to distant events. This semantic shift was not unique to Chinese. Modern society organizes itself through speed, efficiency, and control. Yet the very systems that promise order and predictability also produce their own forms of breakdown. This is

the structural place of the accident in modernity. For French philosopher Paul Virilio, the accident is not an external failure that befalls technology after the fact: “When you invent the ship, you also invent the shipwreck; when you invent the plane, you also invent the plane crash; when you invent electricity, you also invent electrocution...”¹ If we examine the conditions that make an accident possible, speed almost always appears at the center. Speed increases force, compresses the time available for judgment, and magnifies the scale of damage. Yet it is also one of the most seductive forces of modern civilization. Its attraction lies not only in the bodily intensity it produces—the quickened heartbeat, sharpened attention, heightened senses—but also in the way it expands the imagined limits of the body. Speed allows us, however briefly, to move beyond the friction of reality and attach ourselves to the promises of progress, control, and the future.

An accident may be understood as the sudden arrest of speed: a moving body violently stopped by an external force. Han Song’s science-fiction novel *High-Speed Rail*, written between 2007 and 2010, opens with such a train accident. Yet the novel quickly turns away from the moment of impact. What matters is what comes after. A vehicle built for movement becomes a closed system from which no one can escape. The accident itself is absorbed back into the system, becoming part of the mechanism that allows it to continue running. In the afterword, Han Song situates the novel within “the years in which China’s high-speed rail was born, learned to walk, and grew rapidly.” He identifies 2008 as a crucial moment. On August 1 of that year, China’s first high-speed railway, the Beijing–Tianjin Intercity Railway, began operation, with a designed speed of 300 to 350 kilometers per hour.²

For a long time, speed was not only a technical condition. It was a dominant way of experiencing reality. In an extremely compressed span of time, people lived through urban expansion, the circulation of capital, the spread of the internet, the formation of consumer society, and the forces of globalization. These processes did not unfold one after another. They arrived almost simultaneously, pressing themselves onto reality and rapidly reorganizing history, institutions, values, and everyday life. Everything was set in motion in the name of “the future.” For a time, the future was the force that carried us away from the past. It gave legitimacy to the present and promised a tomorrow still to come. Around 1992, as the market economy was formally established as a national objective, the terms by which reality was organized also began to change. Older forms of experience, relation, and judgment were increasingly reorganized through market logic, mobility, competition, and individual choice. They were quickly given new appearances.

By around 2008, this logic was no longer simply a transformation underway. It had become the default condition in which a generation came of age. Those still growing up at that moment seemed to have been born onto a train already in motion, accelerating as they grew. On that train, the real accident always appeared to remain outside the window, rushing backward like history itself. We had heard of many ruptures, but had not truly felt their force, because the carriage was also a structure of protection and comfort. Yet speed was never merely external. It shaped perception from within, forming our expectations of the world and of ourselves. When the promise of futurity begins to fail, the accident returns in another form. It no longer appears only as an event of destruction, but as a sign through which destruction and reorganization become difficult to tell apart. Reality and imagination begin to blur.

This is where the accident truly begins to spread, and to lose its form. Accident repeatedly places the individual in a passive condition. We are forced to continue after something has happened, and to search for meaning within circumstances we did not choose. As structural problems are increasingly translated into questions of personal ability, choice, and responsibility, the individual has less and less within their control. The body then becomes the last available site. Overwork, excess, self-pressure, and even actions that approach self-destruction are no longer simply symptoms of losing control. They become ways for the subject to sustain a fragile sense of agency. What cannot be changed in reality is pushed back into the body, where it is converted into a frail but tangible feeling of action. In his 1973 novel *Crash*, the British science-fiction writer J. G. Ballard depicts a group of people obsessed with car accidents. They pursue speed, sexuality, bodily damage, and deformation, seeking pleasure and reality at the accident sites produced by modern technology, and even experiencing collision as the only real experience they had known for years. What Ballard captured with disturbing precision was a tendency he saw emerging in British society in the 1960s: a “sensation-hungry, rather affectless landscape,” in which images of accidents that should have called forth sympathy and attention gradually ceased to provoke emotional response. He later described *Crash* as an exploration of this “nightmare logic,” and, in a sense, as “carrying out an autopsy before the cadaver was cold.”³ When accidents involving injury, pain, and death no longer appear as isolated contingencies, but as part of an unavoidable structure, they produce more than fear. They also trigger powerful responses in the imagination, even forms of extreme fascination. The subtle relation between the two words in the exhibition’s English title, *Crash* and *Crush*, points to this condition. *Crash* evokes collision, wreckage, and disaster. *Crush* carries the sense of being crushed or heartbroken, but also of

sudden, overwhelming infatuation. Accident is no longer only an external force of destruction. It enters desire, the body, and perception from within.

Through layers of retelling and imagination, accident gradually becomes narrative. Detached from its specific context, it becomes less a concrete event than a device of emotional arousal and sensational charge. Living amid an unprecedented reality of multiple, overlapping accidents, we are confronted not only with the structural consequences produced by modernity itself, but also with impulses lodged deep within desire—impulses that are difficult to face directly. Accident first places the individual in a passive position. Injury, speechlessness, loss, grief, and anger all begin as responses to something one has been forced to undergo. In this sense, they also mark the first stirrings of agency. Yet as accident spreads, it is also expanded, generalized, and abstracted. The moment it exposes a structure is often also the moment when that structure begins to reclaim the right to interpret what has happened. In the process of elaboration and identification, the problem itself becomes distorted. It dissolves into feeling, shock, and sensation. The abnormal becomes normal; rupture becomes everyday life; and reality, paradoxically, begins to lose its hold on us. More dangerously, pain, confusion, and psychic intensity may be severed from their relation to meaning. They may fail to become occasions for understanding reality, questioning life, or forming any sustained inner force. Accident, then, becomes a final warning. Before reality is fully absorbed into new vocabularies of explanation, we need to describe the position we occupy, and to recognize how, beneath the appearance of continuity, the substance of things has quietly changed.

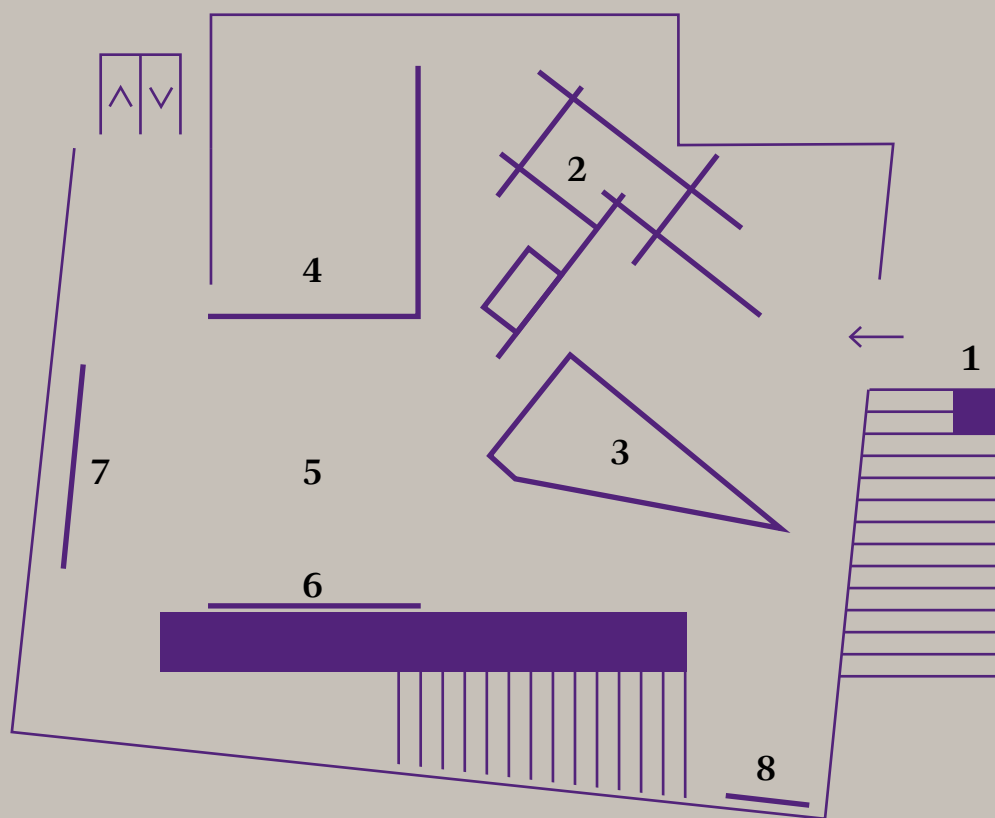
We approach “accident” not simply as a theme, but as a way of naming the condition in which we find ourselves, and as an urgent perspective from which reality might be read again. The exhibition brings together works by 28 artists and collectives from China, South Korea, Thailand, Indonesia, Singapore, Georgia, and elsewhere. Beginning from the situation we inhabit in China, it opens onto other artistic contexts that carry related historical experiences and emotional structures. Although these artists work from distinct realities, their practices resonate with our present in different ways. Together, they reveal a structure of feeling that can be recognized across contexts. Their works do not treat accident as an external subject; rather, they register the internal pressure it leaves behind. The exhibition pays particular attention to artists of our own generation: those born and raised around the 1990s, many of whose works were made after 2020. Here, “generation” does not refer simply to age, but to a shared historical position within an ongoing process of accident. Through this perspective, we hope to attend to forms of pain, confusion, and psychic intensity that have not yet been fully absorbed, and

to search, across different circumstances, for ways to describe reality anew and recover the possibility of action.

Accident may have already shaped our bodies, our language, and our inner life in ways that are difficult to measure. Yet within the accident there is also a sudden flash of the real. Technologies today seem to offer instant explanations for everything, but they remain unable to address questions that have sedimented in history and structure, or those that shape our actions beneath conscious intention. History reminds us, again and again, that an accident can destroy everything. It can also leave everything intact, precisely in the name of repair. This is why accident becomes a point of entry. It draws scattered forces into a single scene and compels us to follow those brief moments in which reality exposes itself. What it demands is a form of attention close to that of the detective: sharp, patient, and alert to broken chains of cause and effect. Such attention may allow us to understand where we stand within what appears fragmented, and to search, from within a passive condition, for forms of action that have not yet been absorbed. After all, what we need is not to return to a world before the accident—a world that perhaps never truly existed. We need, instead, to recognize the present we are living in: a reality in which the accident is still unfolding, and from which we may still begin to imagine a future that belongs to us.

Li Huiyi, Cao Liyao

- ¹ Paul Virilio and Philippe Petit, *Politics of the Very Worst*, New York: Semiotext(e), 1999, 89.
- ² Han Song, “Moving Forward in Bewilderment,” in *High-Speed Rail*, Beijing: New Star Press, 2012, 371–373.
- ³ Andrew Hultkrans, “J. G. Ballard on *Crash*,” Artforum, March 1997.



1

金亚楠

再见, 斯坦丁 ST. Anding

2019-2026年 / 聚酯泡沫、A4抛光黄铜板 / 尺寸可变

金亚楠是艺术家, 也长期参与教学、策划、社区设计与城市实践。他以雕塑为方法, 将艺术实践视为一种社会拓展行动。早期通过艺术小组和群体创作探讨个体与集体之间的张力, 此后持续关注公共空间、社会治理与协商机制中因逻辑错位造成的协商失效。在他看来, 雕塑既是混合历史与现实的代理物质形态, 是社会系统的肖像; 也是一种占领空间的手段, 是促成对话发生的有效装置。

此次展出的《再见, 斯坦丁 ST. Anding》由一批大型公共雕塑制作过程中遗留下来的泡沫倒模块组成。它们原本用于雕塑翻模, 在生产完成后被切割、拆解和丢弃, 所对应的完整形象已不可追溯。“斯坦丁”是金亚楠早前创造的名字, 既来自英文“standing”(站立)的诙谐音译, 也借用了英雄式“圣徒”(St.)命名所暗示的信念感。人们曾习惯凝视雕塑完成后的形象, 而当整体、纪念与崇高不再令人信服, 那些被切割、拆解并废弃的雕塑切块, 反而更像我们现在这个时代的纪念碑。这些切块以悬停的姿态占据着美术馆内外空间, 像是系统运行中的误差, 也像删不干净的多余文件。

这一系列创作始于七年前, 曾在不同空间中被反复调动和重组。多年之后, 这一创作最初所回应的系统问题已经转向, 公共性与权力结构被感知的方式也发生了变化。此次在中间美术馆的呈现, 被艺术家视作一次谢幕——它们被置入本次展览的语境, 显露出残余、误差和过时证物的状态, 以及未知的去向。



1986年生于杭州, 现生活和工作于杭州。



Jin Yanan

Goodbye, ST. Anding

2019–2026 / Polyester foam, A4 polished brass plate / Dimensions variable

Jin Yanan is an artist whose practice spans teaching, curating, community design, and urban projects. Taking sculpture as a method, he sees art as a form of social extension. His early work explored the tension between the individual and the collective through artist groups and collaborative production. He has since turned to public space, social governance, and the breakdown of negotiation caused by mismatched logics within systems of coordination. For Jin, sculpture is both a material proxy in which history and reality intersect—a portrait of social systems—and a way of occupying space in order to create conditions for dialogue.

Goodbye, ST. Anding is composed of foam mold fragments left over from the production of large-scale public sculptures. Once used in the casting process, they were later cut apart, dismantled, and discarded; the complete figures they once corresponded to are no longer traceable. “ST. Anding” is a name Jin coined years ago. It plays on the sound of “standing,” while also borrowing from the heroic, saintly resonance of “St.” People were once accustomed to looking at the completed form of public sculpture. Yet when wholeness, commemoration, and grandeur no longer feel convincing, these discarded fragments begin to resemble monuments of our own time. Suspended across the museum’s interior and exterior spaces, they appear like glitches within a running system, or residual files that cannot be fully deleted.

The series began seven years ago and has since been repeatedly rearranged in different spaces. Over time, the systemic questions it first addressed have shifted, as have the ways publicness and power structures are perceived. The presentation at Inside-Out Art Museum is regarded by the artist as a final curtain call. Placed within the context of this exhibition, the fragments appear as residues, errors, and outdated pieces of evidence, with their future destination left unknown.



(1986, Hangzhou) lives and works in Hangzhou.

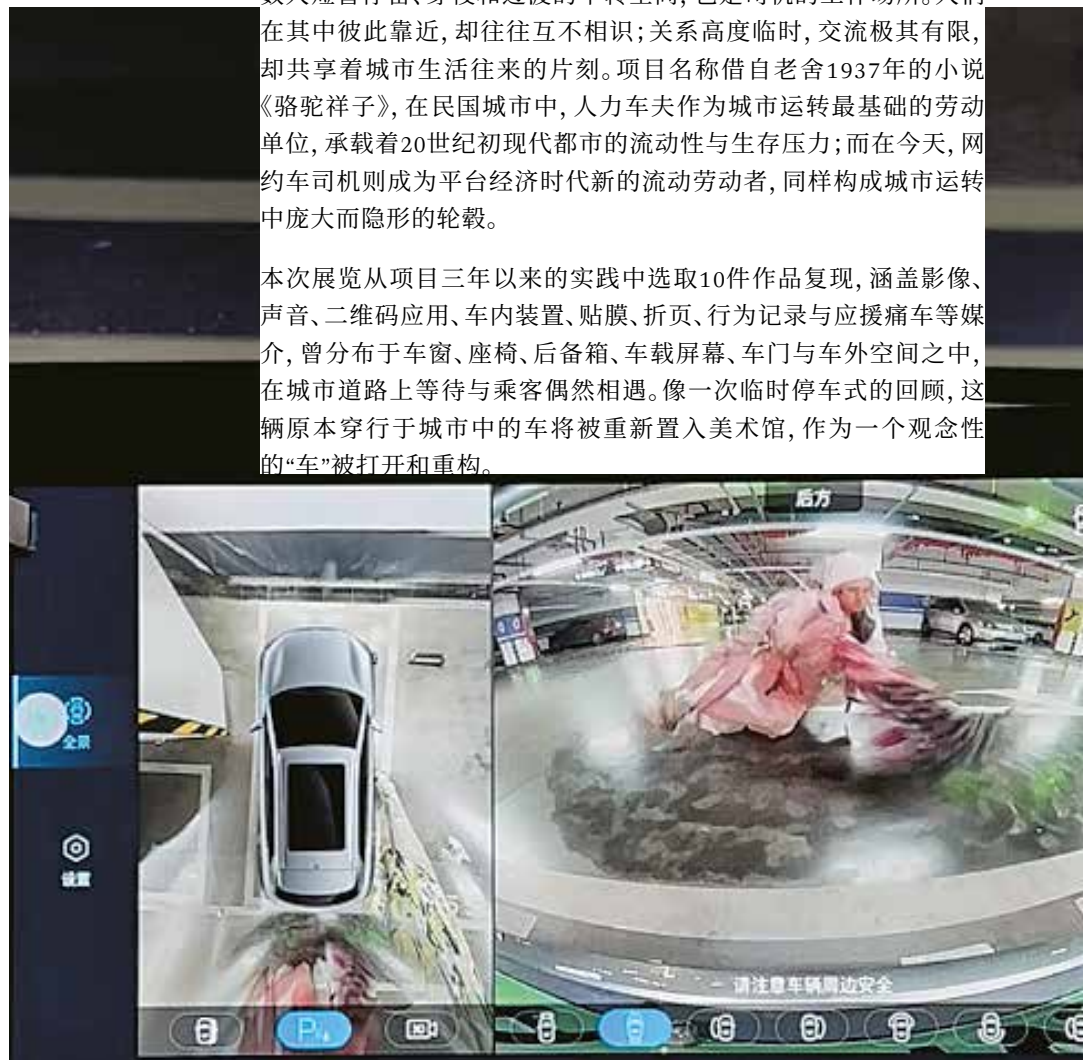
“骆驼祥子”项目

2023年至今

“骆驼祥子”是由滴滴司机老陈于2023年发起，艺术家Smug Huker策划与组织的流动展览项目。项目以一辆真实运营中的滴滴车为移动展览空间，在接收日常订单、穿行上海街头的过程中，持续呈现不断更新的艺术作品。自2023年至今，已有19位（组）艺术家参与其中，项目目前仍在持续进行。

网约车在当代城市生活中是一种高度日常化的临时空间。它既是无数人短暂停留、穿梭和过渡的中转空间，也是司机的工作场所。人们在其中彼此靠近，却往往互不相识；关系高度临时，交流极其有限，却共享着城市生活往来的片刻。项目名称借自老舍1937年的小说《骆驼祥子》，在民国城市中，人力车夫作为城市运转最基础的劳动单位，承载着20世纪初现代都市的流动性与生存压力；而在今天，网约车司机则成为平台经济时代新的流动劳动者，同样构成城市运转中庞大而隐形的轮毂。

本次展览从项目三年以来的实践中选取10件作品复现，涵盖影像、声音、二维码应用、车内装置、贴膜、折页、行为记录与应援痛车等媒介，曾分布于车窗、座椅、后备箱、车载屏幕、车门与车外空间之中，在城市道路上等待与乘客偶然相遇。像一次临时停车式的回顾，这辆原本穿行于城市中的车将被重新置入美术馆，作为一个观念性的“车”被打开和重构。



LUÒ TUÓ XIÁNG ZI

2023–present

LUÒ TUÓ XIÁNG ZI is a mobile exhibition project initiated in 2023 by Laochen, a Didi driver, and curated and organized by artist Smug Huker. Taking a real, operating Didi car as its moving exhibition space, the project presents an ever-changing series of artworks as the vehicle accepts daily ride-hailing orders and travels through the streets of Shanghai. Since 2023, nineteen artists and collectives have participated in the project, which remains ongoing.

In contemporary urban life, the ride-hailing car is a highly familiar yet temporary space. It is a site of brief transit, passage, and transition for countless passengers, while also serving as the driver's workplace. Within it, people come into close physical proximity without necessarily knowing one another. Their relationships are temporary, their exchanges often limited, yet they share a fleeting moment within the circulation of the city.

The project takes its name from Lao She's 1937 novel *Rickshaw Boy / Camel Xiangzi*.

In the Republican-era city, the rickshaw puller was one of the most basic units of urban circulation, carrying the mobility and pressures of survival that shaped the modern metropolis in the early twentieth century. Today, the ride-hailing driver has become a new kind of mobile worker under the platform economy, forming an equally vast and largely invisible part of the machinery of urban life.

In this exhibition, ten works from the project's three years of practice are restaged, spanning video, sound, QR-code applications, in-car installations, window film, folding books, performance documentation, and Itasha car. Previously placed across the windows, seats, trunk, in-car screen, doors, and exterior of the car, these works waited to encounter viewers on the city's roads. Like a temporary stopover, the car that once moved through the city is brought into the museum, opened and reconstructed as a conceptual "car."



刘通 回家

2023年 / 导航装置、记录影像 / 10小时

老陈在回家路上一直打哈欠。开车时，他同时看着两套导航：一个指向乘客的目的地，另一个则导航回家。两条路线有时会重叠在一起，误导人又令人失望。

影像记录的时长对应老陈一天的工作时间。

刘通(1994, 河南商丘)现生活和 works 于上海。他关注生活与想象的间隙, 试图以笨拙的诗意在现代化浪潮中寻求一处栖身之所。作品涉及绘画、行为、装置等媒介。

Liu Tong Go Home

2023 / Guidance installation, video documentation / 10 hours

Laochen kept yawning on his way home. As he drives, he follows two sets of directions simultaneously—one guiding him to the passenger's destination and the other leading him back home—sometimes overlapping in a way that was frustrating and misleading.

The video runs for Laochen's full ten-hour workday.

Liu Tong (1994, Shangqiu, Henan) lives and works in Shanghai. The artist focuses on the gap between life and imagination, seeking a refuge in the wave of modernization through clumsy poetry. His work encompasses various mediums, including painting, performance, and installation.

Smug Huker *ON AIR*



2023年 / 现成品装置 /
35.5 × 14.5 × 2.5 厘米

看似私密的车厢,实际是一个被技术系统高度管控的环境。乘客在车内处于一种被动共享的状态,而这种暴露往往并不被充分察觉。

Smug Huker(they/them)是一个于2020年创造出的艺术家人格,常驻于上海和阿姆斯特丹。这个身份诞生于地下场景与集体迷狂之中,并以此为媒介,将存在性的经验转化为多感官的事件。Smug Huker的创作关注那些具有普遍共鸣的命题,但总是以带有反叛意味的方式呈现,并隐约流露出某种冒犯性的底色。

2023 / Ready-made installation /
35.5 × 14.5 × 2.5 cm

Although a Didi car may seem like a private setting, it is in fact a tightly controlled and surveilled environment. Passengers exist in a state of passive sharing—their conversations, movements, and data exposed to both the driver and the company, often without explicit awareness or consent.

Smug Huker (they/them) is an artist persona created in 2020, based in Shanghai and Amsterdam, forged to navigate underground scenes and collective deliriums, transforming existential experiences into multisensory incidents. Smug Huker's work explores ideas that are universally relatable, yet expressed with a rebellious edge and a subtly abusive undertone.



阿莫 *私家车*

2023年 / 影像、文本 / 67分49秒

作品中的视频素材都节选于一些私人录制的色情影像,它们伴着司机老陈自己的歌单不断地在车内循环播放着。我并非有意让乘客们因作品内容感到尴尬,只是希望略微打断一下人们在这一被公共化的私人空间里的身份演绎,那些私人与被公共的部分就如同我所能被允许放出的影像片段一样是被微妙地交叉在一起了。

阿莫在成都和朋友们做塔院,悠然度日。最近是一名慵懒的保安,上二休一,看着人来人往、想要在冬天到来前攒一笔钱啊!

Taikonot *Private Car*

2023 / Film, writing / 67 min 49 sec

The video footage in the work is excerpted from privately recorded pornographic videos. Accompanied by Lao Chen's own playlist, these fragments play on loop inside the car. My intention is not to make passengers feel embarrassed by the content of the work, but rather to slightly interrupt the roles people perform within this publicized private space. The private and the public are subtly intertwined here, much like the fragments of images that I am allowed to release.

Taikonot is living slow with friends at Ta Academy in Chengdu. Recently working as a lazy security guard, two days on one day off, watching people come and go,,trying to save up a little money before winter comes!



孟倬司琪 上海下海

2023年 / 车窗贴、折页

“上海”是这座城市，“下海”则有经商或者卖淫的意思。

头部上下摆动，你便可以决定大海的位置。

孟倬司琪(1998)现生活和 works 于柏林，作品涉及行为、影像、装置等，作品基于文本和事件，致力于在不可见的日常生活中组织暧昧的游戏。天鹅绒监狱是行动指南，极度疼痛是信心来源。

Zhuosiqi Meng Shanghai xiahai

2023 / Window film, folding book

上海 Shanghai (The direct translation in Chinese is “up sea”) is this city.

And 下海 xiahai (The direct translation in Chinese is “down sea”) colloquially means doing business and being a prostitute.

The sea on the window could be controlled by shaking your head.

Zhuosiqi Meng (1998) lives and works in Berlin. Her practice spans performance, video, and installation, often taking text and events as points of departure to organize ambiguous games within the invisible textures of everyday life. Velvet prison is an instruction for action; extreme pain is a source of confidence.



艺术工人 日常生活手册的艺术工人

2024年 / PVC板 /
代码: JavaScript、p5.js库

在城市中行驶时，您有机会成为“日常生活手册”的艺术工人，穿越时间和空间工作。将相机对准窗外，并点击“获取地点”按钮，您将获得一个上海的位置及其在根状宇宙中的对应地点。

ART WORKERS (艺术工人) 是一个植根于北京、具有深厚学术背景的国际当代艺术小组，由哥龙 Greg Kreisman (美)、大卫·莱恩 David Lane (英) 和张圆 / 红玉 Redjade (中) 三位艺术家组成。小组以跨学科实践穿梭于装置、行为、影像与数字艺术之间，关注算法时代中劳动、指令与人的异化，并对其进行诗意的批判与重构。

ART WORKERS

The Art Workers of the Manual for Daily Life

2024 / PVC board / Code: JavaScript and p5.js library

Explore the city through the lens of “The Art Workers of the Manual for Daily Life” app. Point your camera out the window and click “Get Site” to receive a location to unveil each location in Shanghai, along with its corresponding site in the rhizomatic universe.

ART WORKERS is an international contemporary art group based in Beijing with a strong academic background, consisting of three artists: Greg Kreisman (USA), David Lane (UK), and Zhang Yuan (Redjade) (China). Through interdisciplinary practice spanning installation, performance, video, and digital art, our core mission is to poetically critique and reconstruct labor, instruction, and human alienation in the age of algorithms.



Qiwen Cao 安全带

2024年 / 汽车安全带、编发、金属链条

一条安装在滴滴副驾驶上的束带，由编发与金属链条组成。作品延续了艺术家在“Strike”系列中对于这两种物件所承载的文化符号与材料性的重新思考，指向消费场景中劳动从一个身体转移到另一个身体时常被忽视的麻木感。在网约车这一特定展览场域中，作品以轻微的视觉混淆与触觉不适，扰动乘坐者对日常服务关系的惯常感知。

“我关心那些游离于资本主义时间逻辑之外的环境与事物。通过将社会思考与身份关系引入物质自诩之中，我试图触发临时性的场所，使身体脱离日常既定的位置，并在其中重新辨认自身。”

Qiwen Cao Safety Belt

2024 / Safety belt, human hair braids, metal chains

Safety Belt is a strap installed on the front passenger seat of a taxi. The primary materials used are human hair braids and metal chains. This work continues the rethinking of cultural symbols and materiality surrounding these two objects, as explored in the artist's *Strike* series, pointing to the often-overlooked numbness surrounding the transfer of labor from one body to another within scenes of consumption. In a specific exhibition venue (a taxi), the work aims to evoke a subtle sense of visual confusion and some tactile discomfort in the audience or users.

“I am drawn to environments and things that exist outside the temporal logic of capitalism. By bringing social inquiry and relations of identity into material self-assertion, I seek to activate temporary sites where the body can depart from its assigned place in everyday life and, within them, recognize itself anew.”



Gao Xiaoyi Are we there yet?

2024 / Oil on towel, video documentation

“When I was young, we didn't have a car, and every Wednesday my mom would take a taxi to take me to my violin lesson. I didn't like learning the violin, nor did I enjoy riding in taxis. For a while, taking a taxi became a nightmare for me.”

As the title suggests, this is a question—in fact, life is just a constant movement from one place to another, with time always moving forward. However, the tunnel of memory allows us to endlessly travel back.

Gao Xiaoyi's works incorporate the imaginations of space, time, objects and memories, attempting to use paintings and materials to express the ineffable images and feelings of memory. In the process of creation, by combining everyday materials such as bedsheets, shirts, curtains, etc. with the canvas, Gao deliberately preserves their characteristics, thus presenting a dense, blurred and rough texture on the screen.

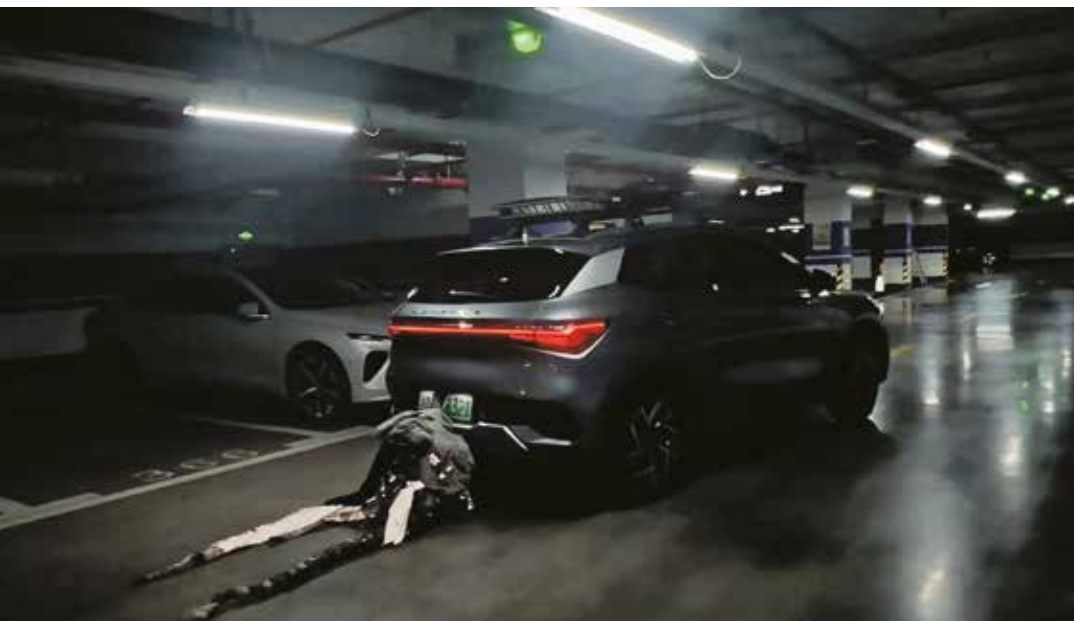
高晓依 我们到了吗？

2024年 / 毛巾上油画、记录影像

“小时候我们家没有车，每周三，妈妈都会打车送我去上小提琴课。我不喜欢学小提琴，也不喜欢坐出租车。有一段时间，坐出租车对我来说就像噩梦。”

作品题目是一个问句。事实上，生活不过是从一个地方移动到另一个地方，而时间始终向前。但记忆的隧道，却允许我们在其中无数次往返。

高晓依的作品融合对空间、时间、物体与记忆的奇特想象，尝试用绘画和材料表达记忆中难以言喻的画面和感觉。在创造过程中，通过将床单、衬衣、窗帘等日常材料与画布结合，高晓依刻意保留其特征，从而在画面上呈现出氤氲、模糊、粗糙的纹理。



011668 无题

2025年 / 行为表演、影像记录

老陈车上的倒车影像记录下了011668在上海一处地下停车场表演其招牌动作。表演进行时，多位路过的车主投来惊讶的目光。

011668是一位美国跨学科艺术家，其创作通过数字时代的语境探讨灵性、神话与宇宙起源。将工业力量视作当代世界的众神体系，011668不断拆解并编织一种新的当代创世神话，同时将舞蹈、特摄文化与黑色电影美学熔于一体，构筑出独特的视觉与叙事宇宙。

011668 *Untitled*

2025 / Performance, video documentation

The reverse camera on Laochen's car captured the unmistakable figure of 011668 performing their signature move in a Shanghai underground parking lot. As the performance unfolded, multiple car owners passed by, casting astonished looks their way.

011668 is an American interdisciplinary artist exploring spirituality, mythology, and cosmogony through the digital age. Acknowledging industrial forces as our modern pantheon, 011668 unravels a contemporary creation myth while fusing elements of butoh dance, tokusatsu, and film noir.



CN F-bois *CN F-bois 1st anniversary Itasha car*

2025 / Itasha car

Since their formation in the fall of 2024, the drag king boyband CN F-bois has struggled with censorship on Rednote, cancelled events, no bookings, and zero performance opportunities. Nearing their 1st anniversary, they decided on a whim to launch a grand, self-initiated fan support campaign...fake it until you make it. Through parodying contemporary fandom merch, recreating iconic early 2000s teen magazines, remixing absurd viral TikTok trends, and hinting at drag's political nature, the CN F-bois created a maximalist "CN F-bois Support Itasha car (fan car)". This mobile project takes every passenger on an intense, no-escape forced fandom journey.

CN F-bois is a drag king boy idol group from Changning, Shanghai, formed by Uncle Wang, Papa Squat, Zaier, and 8'OG. The group is committed to recreating and reshaping the cultural codes of early-2000s boy bands, using sincere stage performances to evoke resonance among queer audiences today.

CN F-bois CN F-bois 成立一周年应援车

2025年 / 痛车

自2024年秋成立的变装男团CN F-bois，苦于小红书限流、活动取消、无厂牌booking、零演出机会。临近出道周年纪念日，他们一拍脑袋决定给自己发起一次盛大的应援，fake it until you make it。效仿当下饭圈物料应援文化，复刻千禧年初偶像特有的八卦小报，融合短视频时代的荒谬热点……他们最终打造出一辆极繁风格的“CN F-bois应援痛车”，对每位乘客进行一番酣畅淋漓的按头安(骚)利(扰)。

CN F-bois是一个来自上海长宁的drag king(变装国王)男团，由王叔、Papa Squat、崽儿、8'OG组成。由复刻并重塑千禧年初男团的文化符号启程，致力于用真挚的舞台唤起当下酷儿观众的共鸣。



Public Transport Project *Shanghai Taxi 2025*

2025 / HD video with sound / 38 min 15 sec (loop)

Shanghai Taxi 2025 follows a Shanghai taxi driver transporting a passenger along a route collaboratively developed by the driver, the videographer, and Public Transport Project. Filmed from inside the vehicle and displayed on the same car's own screen, the work situates the viewer as a double passenger, dissonantly immersed between a current and a past choreography of urban movement. A cab is a shared space between strangers, an encounter governed by routine yet colored by proximity and personality. By structuring the video around this ordinary but charged setting, *Shanghai Taxi 2025* highlights how civic life is built from such temporary arrangements, where people navigate systems, roles, and expectations.

Public Transport Project 上海出租车2025

2025年 / 影像, 38分15秒(循环)

影片记录了一位上海出租车司机载客行驶的过程, 路线由司机、摄影师与 Public Transport Project 共同制定。影片在车内拍摄, 并在同一辆车的屏幕上播放, 使观众成为一种“双重乘客”: 既身处当下的车程, 也观看一段已经发生过的城市移动。车辆穿行于金融中心与新兴开发区域之间, 车道、信号灯、街区与车内对话依次展开。作品将出租车视为一种临时共享的城市空间: 陌生人在其中短暂相处, 被交通系统和服务关系所安排, 也在距离、性格与偶然交流中形成微妙的连接。

Public Transport Project 是一个国际艺术家团体, 由格洛丽亚·维多利亚·雷戈茨、戴维达斯·维陶塔斯·奥克斯丘纳斯和菲利普·奥特利于2024年共同成立, 成员现分别工作和生活于瑞士、立陶宛、德国与波兰之间。

Public Transport Project is an international artist collective established in 2024 by Gloria Viktoria Regotz, Deividas Vytautas Aukščiūnas, and Philip Ortelli, based and working between Switzerland, Lithuania, Germany and Poland.

祝金坤

世界网络包装

2024年至今 / 56×76×2 厘米、120×190 厘米 / UV打印、灯箱

虚拟风景供应商

2025年至今 / 尺寸可变 / UV打印、雪弗板

祝金坤的创作涉及装置、雕塑、影像与声音等媒介。他聚焦庞杂的网络社会和其中不断增值的图像,以及传言、商品与技术话语的流通方式,并以虚构叙事、品牌建构、迷因式的置景作为手段,以此回应和颠覆科技光晕下的怪诞现实。他从新闻碎片、网络迷因、商业图像和技术想象等大众视听模版中提取素材,将其重新改编、拼贴和包装,构造出介于硬件和软件、广告与现场之间的超真实图景。

本次展览中,祝金坤将此前多个系列中的图像、物件与叙事重新组织成一个类似展会展位的临时空间。招牌、包装、屏幕、海报和展示结构共同构成一个过度饱和的现场,仿佛某种关于未来技术、网络资产和商业神话的临时市集。虚构的品牌物流箱来自“虚拟风景供应商”系列,AI生成的肥皂剧与电影海报灯箱则来自“世界网络包装”系列,影像装置中的符号则回应着2022年前后技术、平台与加密经济所制造的想象现场。霓虹灯“VIBE3.0”戏仿“WEB3.0”,指向一种由氛围和情绪所驱动的现实状态。

这些元素带着一种粗糙、廉价、近似劣质商业展位的视觉气质,像网络图像一样被不断复制、搬运和重新包装。作品表面上呈现的是低门槛、娱乐化甚至无厘头的亢奋景观,背后却隐含着更难以被具体商品把握的集体想象与欲望系统。这种以氛围和图景为核心的工作方式,本身构成了对迷因文化、平台视觉与图像流通机制的戏仿,并指向后网络时代感知经验如何被不断改编与塑造的现实。

1999年生于浙江衢州,现生活和 works 于杭州。



Jinkun Zhu

World Web Wrapper series

2024-present / 56 × 76 × 2 cm, 120 × 190 cm / UV printing, light box

Scenery Supplier series

2025-present / Dimensions variable / UV printing, PVC

Jinkun Zhu works across installation, sculpture, video, and sound. His practice focuses on the sprawling networked society and the endlessly valorized images circulating within it, as well as the ways rumors, commodities, and technological discourse are distributed and consumed. Through fictional narratives, brand-building, and meme-like scenography, he responds to and subverts the grotesque realities shaped by the aura of technology. Drawing from news fragments, internet memes, commercial imagery, and technological imaginaries, Zhu extracts materials from mass audiovisual templates and reworks, collages, and repackages them into hyperreal environments suspended between hardware and software, advertisement and exhibition.

In this exhibition, Zhu reassembles images, objects, and narratives from several of his previous series into a temporary space resembling a trade fair booth. Signs, packaging, screens, posters, and display structures together form an oversaturated environment, like a provisional marketplace for future technologies, digital assets, and commercial mythologies. The fictional branded shipping boxes are drawn from the *Scenery Supplier series*, while the AI-generated soap opera and movie poster lightboxes come from the *World Web Wrapper series*. Symbols within the video installation recall the imaginaries produced by technology platforms and the crypto economy around 2022. The neon sign VIBE3.0 parodies WEB3.0, pointing to a condition of reality increasingly driven by mood and affect.

These elements carry the rough, cheap visual quality of an almost low-grade commercial booth, endlessly copied, circulated, and repackaged like online images. On the surface, the work presents an accessible, entertaining, even absurdly overstimulated spectacle; underneath lies a deeper system of collective imagination and desire that can no longer be grasped through concrete commodities alone. This atmosphere- and image-driven mode of production itself becomes a parody of meme culture, platform aesthetics, and mechanisms of image circulation, pointing to how sensory experience in the post-internet era is continually reformatted and shaped.



(1999, Quzhou, Zhejiang) lives and works in Hangzhou.

泰基·塞比斯特 见于幽暗

2021年 / 单频影像(黑白及彩色, 立体声) / 29分钟

泰基·塞比斯特是泰国电影人与视觉艺术家。他的作品常从泰国现代史中反复回返的创伤、压抑与政治暴力出发, 通过精密的剪辑、强烈的声画关系、缓慢的凝视、突兀的断裂和令人不安的感官氛围, 召回沉积在地点、身体和集体心理中的幽暗经验。在他的镜头下, 风景承载着历史的余震; 不同的图像、声音与时间层层交叠, 使某些被压抑的经验以迂回而持续的方式渗入当下。

影片《见于幽暗》将镜头投向泰国碧差汶府考科山一带的山地景观。这里曾是泰国共产党游击队的据点, 也残留着冷战时期军事冲突、国家宣传的痕迹。二战期间, 泰国前总理、陆军元帅披汶·颂堪曾计划将首都迁往碧差汶, 并在山中设立临时财政部, 将泰国的金条与神圣的玉佛藏匿于洞穴之中。如今, 废弃堡垒、荒芜的共产主义据点和军事纪念物仍散落在群山之间, 也不断被新的政治叙事淡化。影片将这些被遗忘或被有意削弱意义的地点, 与2020至2021年曼谷反政府抗议交织在一起。军政府将抗议领袖污名化为“共产主义者”的话语, 呼应了上世纪七十年代对学生运动的镇压, 也让历史显露出循环般的阴影。而在看似平静的自然与遗址之中, 泰国社会尚未结束的暴力、恐惧与抵抗仍在暗处回响。



1975年生于泰国, 现生活和 works 于曼谷。





Taiki Sakpisit

Seeing in the Dark

2021 / Single-channel video (B&W and Color, stereo sound) / 29 minutes

Taiki Sakpisit (ไทกิ ศักดิ์พิสิษฐ์) is a Bangkok-based filmmaker and visual artist whose experimental films explore Thailand's complex and turbulent history with a subtle yet resounding political commitment. Through precise editing, intense sound-image relations, slow observation, abrupt ruptures, and sensorially overwhelming audio-visual assemblages, his works delve into the underlying tensions, conflicts, and anticipations of contemporary Thailand. In his films, landscape becomes a site where historical aftershocks continue to resonate.

Seeing in the Dark offers a sensorial, left-field take on Thai political history, turning to the mountainous landscape of Khao Kho in Phetchabun, once a stronghold of communist insurgents. The film revisits the remnants of Communist sites,

the military legacy of the Cold War, and the ruined fortress that was once the Ministry of Treasury, where gold bars and the sacred Emerald Buddha were hidden from the Japanese army during WWII. During his premiership, Field Marshal Plaek Phibunsongkhram had planned to relocate the capital to Phetchabun and established the Ministry of Treasury at Tham Ruesi Sombat Cave.

The film interweaves these forgotten or deliberately diminished sites with the near-present of Bangkok's 2020–2021 anti-government protests. In the wake of the protests, the military government deployed information warfare, accusing protest leaders of being communists—the same rhetoric once used against student activists in the 1970s. History appears to return in cycles. Beneath the seemingly quiet surface of nature and ruins, the violence, fear, and resistance of Thai society continue to echo in the dark.



(1975, Thailand) lives and works in Bangkok.

胡庆泰

几乎发不出任何声音,除了咿咿啊啊

2026年 / 装置 / 尺寸可变

胡庆泰的作品多在讨论自身与他者及社会环境之间的关系,注重个体意志和心理活动,善于借用社会通俗手法不断对既定艺术及艺术家身份提出质疑。他的创作始终带有强烈的现实感,常以一种近乎口述般的方式勾勒出个体在现实中的处境。行为、录像、雕塑、绘画、表演等媒介在他的实践中相互转换,成为进入现实、调动经验和重组关系的不同手段,

作品《几乎发不出任何声音,除了咿咿啊啊》以重复涂写元音“y”“a”及发音“咿”“啊”为基本动作,将语言还原至意义尚未锚定、能指与所指尚未缝合的裂隙时刻。而承载涂写的材料所指涉的民间阶层,长期匮乏资源与言说通道,被剥夺自主编码经验的话语权,沦为被代言的沉默他者。

在信息与资源过剩的当下,语言交流普遍遭遇故障与失效——媒介越饱和,意义越稀薄,表达也越容易被算法与流量异化为表演性游戏。每一次发声都可能弱化为一种“弱表达”,成为被权力结构规训后的残余。作品无意超越失语,而是将咿呀声作为沟通断裂的症候档案:在言说过剩而真实枯竭的当下,咿咿啊啊或许成为最诚实的回应。



1985年生于黑龙江,目前生活和工作于河北。



Hu Qingtai

Almost unable to make a sound, except yi-yi ah-ah

2026 / Installation / Dimensions variable

Hu Qingtai's works often examine the relationships between the self, others, and the social environment, with particular attention to individual will and psychological activity. He frequently borrows popular, everyday forms to question established ideas of art and the identity of the artist. His practice has always carried a strong sense of reality, often sketching out the conditions of individuals within the real world in a manner close to oral narration. Performance, video, sculpture, painting, and theatrical forms move fluidly through his practice, serving as different means of entering reality, activating experience, and reorganizing relations.

In *Almost unable to make a sound, except yi-yi ah-ah*, Hu repeatedly writes the vowels “y” and “a” and the sounds “yi” and “ah,” returning language to a moment before meaning is fixed, before signifier and signified are fully joined. The material that carries these marks points toward social groups long deprived of resources and channels of speech, whose ability to encode their own experience has often been taken away, leaving them as silent others spoken for by someone else.

In an age of excessive information and resources, communication itself often breaks down. The more saturated the media environment becomes, the thinner meaning seems to grow; expression is easily turned by algorithms and traffic into a performative game. Each act of speech risks becoming a weakened expression, a residue shaped by structures of power. The work does not try to overcome muteness. Instead, it preserves these babbling sounds as a record of broken communication: at a time when speech is excessive and reality feels exhausted, “yi-yi ah-ah” may be the most honest response.



(1985, Heilongjiang) lives and works in Hebei.

草人火

意外将来临

2024年 / 布面油画 / 120×120 厘米

头发翘着向前

2024年 / 布面油画 / 36×60 厘米

悬挂于山水

2024年 / 布面油画 / 33.3×51.5 厘米

草人火以架上绘画为主要实践，也在闲暇之余创作漫画。她的架上绘画弱化了漫画中的故事时序，转而把时间化为画面内部的情绪和能量。早期作品多以相互碰撞、抵消与缠绕的几何结构来回应宏观政治与社会现实；近年来逐渐回归更具体的内在经验，从日常生活的细微感受出发，将难以言明的迟疑、失语、疲惫与不协调转化为寓言式的片段。画面中人物保留着写实的轮廓，却在比例、尺度与观看方式的偏移中越出写实本身，现实由此成为一个悬而未决的瞬间。

本次展览呈现草人火2024年创作的六幅绘画作品，构成一组关于个体精神在陌异现实中的体察。《意外将来临》与《头发翘着向前》描绘了两位行进中的背影，带着自己看不到的奇怪状态，汇入人群与洪流之中；《悬挂于山水》将工业作业空间与山水卧游视角叠合，关照劳动市场边缘个体悬而未决的生存境况；《在节日醒来》以近乎童话般的巨人形象与明亮的色彩，呈现期待落空后迟来的困惑与感伤；《没有到来》从手机屏幕中抽离出被无限放大的“未来”；而在《声明》中，发言与沉默、公共与退避在同一个动作中同时出现。这些带有偏差的微小细节暴露出事件发生前后的隐秘征兆，也将那些颓丧、懵懂、孤单、脆弱，却仍然选择继续前进的个体推至现实的中央。



1994年生南方人，现生活和 works 于广州。

在节日醒来

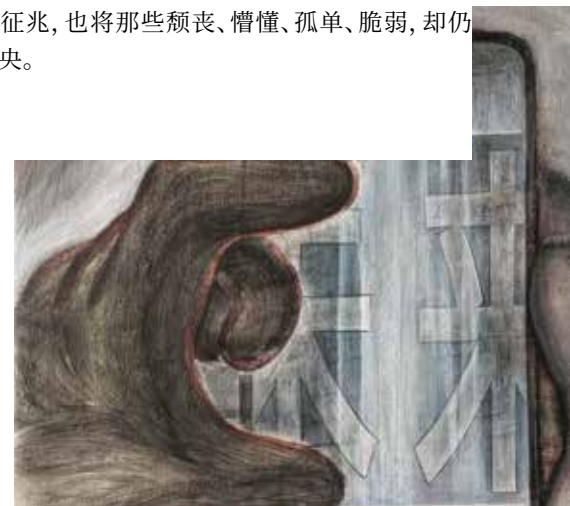
2024年 / 布面油画、炭笔 / 50×50 厘米

没有到来

2024年 / 布面油画、铅笔 / 30×30 厘米

声明

2024年 / 布面油画、炭笔 / 50×60 厘米





Caorenhuo

An Accident is coming

2024 / Oil on canvas / 120 × 120 cm

Hair sticking forward

2024 / Oil on canvas / 36 × 60 cm

Wake Up on a Festival

2024 / Oil on canvas, charcoal / 50 × 50 cm

Caorenhuo's practice centers on easel painting, while she also makes comics in her spare time. Her paintings move away from the sequential storytelling of comics, turning time instead into affect and energy within the image. Her earlier works often responded to broader political and social realities through geometric structures that collided, cancelled one another out, and intertwined. In recent years, she has gradually turned back toward more concrete inner experiences, starting from subtle sensations in everyday life and translating inexpressible hesitation, speechlessness, fatigue, and dissonance into allegorical fragments. The figures in her paintings retain realistic contours, yet shifts in proportion, scale, and perspective pull them beyond realism, suspending reality itself as an unresolved moment.

Hasn't Come

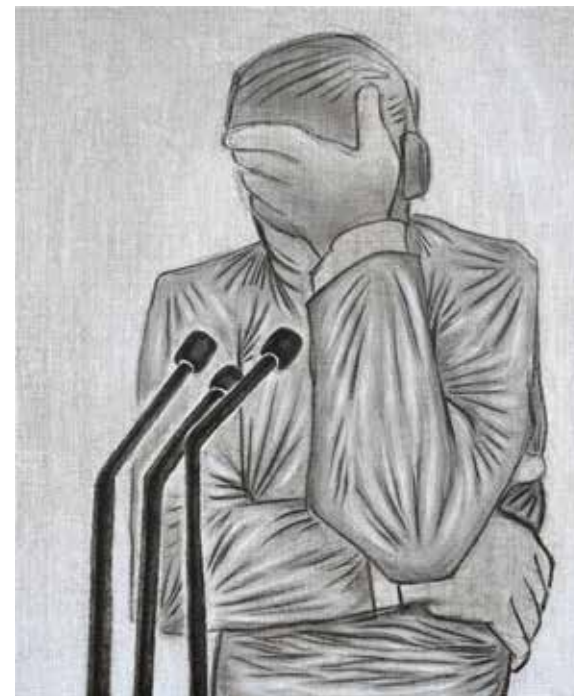
2024 / Oil on canvas, pencil / 30 × 30 cm

Hanging in the Landscape

2024 / Oil on canvas / 33.3 × 51.5 cm

Announcement

2024 / Oil on canvas, charcoal / 50 × 60 cm



This exhibition presents six paintings created by Caorenhuo in 2024, forming a group of works that examine the individual spirit within an estranged reality. *An Accident is coming* and *Hair sticking forward* depict the backs of two figures in motion, carrying strange conditions they themselves cannot see as they merge into crowds and currents. *Hanging in Landscape* overlaps an industrial worksite with the perspective of wandering through a landscape painting, attending to the suspended living conditions of individuals on the margins of the labor market. *Wake Up on a Festival* uses an almost fairy-tale-like giant figure and bright colors to present the belated confusion and melancholy that follow disappointed expectations. *Hasn't Come* extracts an infinitely enlarged “future” from a mobile phone screen. In *Announcement*, speech and silence, public expression and retreat, appear simultaneously within the same gesture. These slightly deviant details expose the hidden signs before and after an event takes place, while also pushing those dispirited, bewildered, lonely, and fragile individuals—who nevertheless choose to keep moving forward—to the center of reality.



(1994, southern China) lives and works in Guangzhou.

特克拉·阿斯兰尼什维利

试错场景

2020年 / 30分钟 / AVCHD 数字影像(彩色、有声)

由数字地球奖学金、荷兰人道主义与社会正义组织及NaFöG奖学金支持

特克拉·阿斯兰尼什维利是格鲁吉亚艺术家、电影制作人与研究者，现为维也纳美术学院博士候选人及维也纳国际文化研究院研究员。她以实验纪录片、影像装置和写作为主要媒介，长期关注基础设施如何参与历史书写、空间规划与地缘政治，并通过跨学科合作重新审视具体事件背后隐秘的历史结构。

《试错场景》围绕格鲁吉亚西部海岸阿纳克利亚长达数十年的港口与新城开发计划展开。从2011年提出的“拉齐卡”未来城市计划，到之后数次政权更替、开发停滞、招商重启与“智慧城市”蓝图的不断更新，影片追踪了这一始终处于“即将到来”状态的基础设施工程。通过采访建筑师、城市规划者、物流研究者、政府官员与当地居民，影片将宏大的国家叙事、资本逻辑与个体生活并置，揭示出基础设施如何不仅组织货物、资本与劳动的流动，也组织着人们对于未来的想象。

在《试错场景》中，“试验”不仅是技术与规划的方法，也成为一种治理现实的逻辑：城市被当作原型，未来被反复演示和推迟，而生活其中的人则必须承受这些未完成实验所带来的现实后果。技术进步与城市改造都离不开反复试验，而被承诺的未来却在远去。



1988年生于格鲁吉亚第比利斯，现生活和工作于柏林、第比利斯和维也纳。



Tekla Aslanishvili

Scenes from Trial and Error

2020 / AVCHD digital film (color, sound) / 30 minutes

Supported by the Digital Earth Fellowship, Hivos and Elsa-Neumann-Scholarship (NaFöG)

Tekla Aslanishvili is a Georgian artist, filmmaker, and researcher. She is currently a PhD candidate at the Academy of Fine Arts Vienna and a fellow at the International Research Center for Cultural Studies in Vienna. Working primarily with experimental documentary, video installation, and writing, she has long examined how infrastructure participates in the writing of history, spatial planning, and geopolitics. Through interdisciplinary collaborations, she re-examines the hidden historical structures behind specific events.

Scenes from Trial and Error examines the decades-long port and new city development plan in Anaklia, on Georgia's western coast. From the future city project "Lazika," proposed in 2011, through subsequent changes of government, stalled development, renewed investment campaigns, and constantly revised "smart city" master plans, the film follows an infrastructure project that remains suspended between planning, speculation, and implementation. Through interviews with architects, urban planners, logistics researchers, government officials, and local residents, the film places national development narratives, capital investment, and lived experience side by side. It shows how infrastructure organizes not only the circulation of goods, capital, and labor, but also the conditions under which the future itself is imagined and administered.

In *Scenes from Trial and Error*, "trial" is not only a method of technology and planning, but also a logic for governing reality: the city is treated as a prototype, the future is repeatedly demonstrated and deferred, while those who live within it are left to bear the real consequences of unfinished experiments. Technological progress and urban transformation both depend on repeated testing, yet the horizon of the promised future keeps receding.



(1988, Tbilisi, Georgia) lives and works between Berlin, Tbilisi, and Vienna.

赵彤宇

滴坠的星

2023年 / 综合材料 / 450×149 厘米

赵彤宇的创作持续关注物质痕迹与个体经验的交织关系。她常以柔软、重复的手工劳动,进入日常生活中隐秘、怪异而脆弱的时刻。她的作品既像临时的栖身之所,又如折叠的私人地图——在“使用”与“痕迹”的拉扯中追问日常之物与情感、记忆、修补背后潜藏的权力关系。

《滴坠的星》是一件高达4.5米的纤维装置:一颗柔软的手绘星星,向下坠落出一张水滴形的巨大抹布,宛如一个悬挂的巨大图腾。抹布上破损的颜色与粗粝的痕迹,来自上海杨浦定海路拆迁中的居民楼废墟——艺术家以采集来的泥土、废料和生锈钢筋反复摩擦布面,留下破损的颜色与痕迹;抹布上镶嵌着亚克力贴片、工厂尾货、琉璃瑕疵品和树脂翻模等廉价而闪亮的小物。它们附着在污痕与磨损之上,像被抹布从废墟和日常中收集起来的发光灰尘和记忆碎片,也如同黑夜里星星的眼泪。

星星是赵彤宇在创作中长期使用的符号,最初来自于她的日记和笔记本,像一种随手画下的私密记号,也是在忧郁时刻释放情绪的出口。它也牵引着千禧年成长一代人的视觉记忆:贴纸、亮钻、小商品和廉价饰品所构成的闪光世界,曾以轻盈、可爱和易碎的方式,安放过片刻的自我与无处言说的孤独。



1993年生于湖北,现生活和 works 于上海。



Toni Tongyu Zhao

Dripping Star

2023 / Mixed media / 450 × 149 cm

Toni Tongyu Zhao's practice persistently examines the interplay between material traces and individual experience. Through soft, repetitive manual labor, she explores the uncanny, hidden, and fragile moments embedded in the mundane. Her works resemble both makeshift shelters and folded private maps—caught in the pull between “use” and “trace,” they question the power relations concealed behind everyday objects, emotions, memory, and repair.

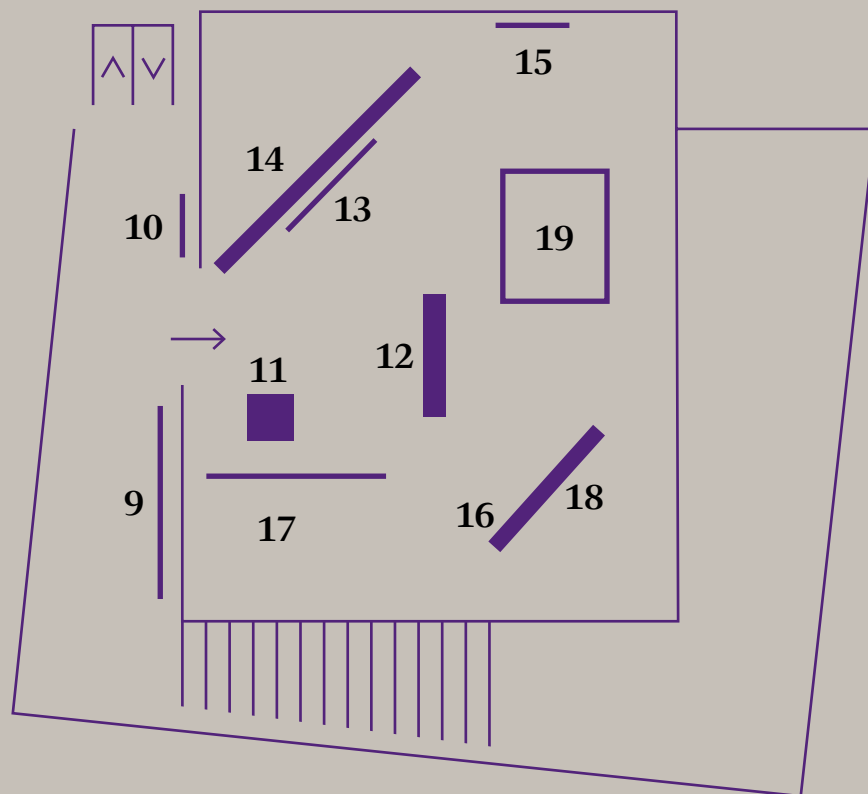
Dripping Star is a 4.5-meter-high fiber installation: a soft, hand-drawn star drips downward into a giant teardrop-shaped cleaning cloth, resembling a suspended totem. The worn colors and rough traces on the cloth originate from the ruins of demolished residential buildings on Dinghai Road in Shanghai's Yangpu District. Using collected soil, debris, and rusted steel bars, the artist repeatedly rubbed the fabric, leaving behind stains, abrasions, and marks of erosion. Embedded in the cloth are acrylic patches, factory surplus, flawed glass pieces, resin casts, and other cheap yet glittering objects. Clinging to dirt and wear, they resemble luminous dust and fragments of memory gathered from ruins and everyday life—like the tears of stars in the dark.

The star is a recurring symbol in Toni's practice, first appearing in her diaries and notebooks as a private mark casually drawn, and as an outlet for releasing emotion in moments of melancholy. It also recalls the visual memory of a millennial generation: a glittering world of stickers, rhinestones, small commodities, and cheap accessories that once, in their lightness, cuteness, and fragility, held fleeting moments of selfhood and an unspoken loneliness.

(1993, Hubei) lives and works in Shanghai.



三晏



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| 9 | 林珈亦 | Jiayi Lin |
| 10 | 宋紫薇 | Song Ziwei |
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| 12 | 里亚尔·里扎尔迪 | Riar Rizaldi |
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| 14 | 成文龙 | Bart Seng Wen Long |
| 15 | 黄娟 | Huang Juan |
| 16 | 黄译 | Amos Huang Yi |
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| 19 | 王玉钰 | Yuyu Wang |

林珈亦

《(Don't) let the madness get you》

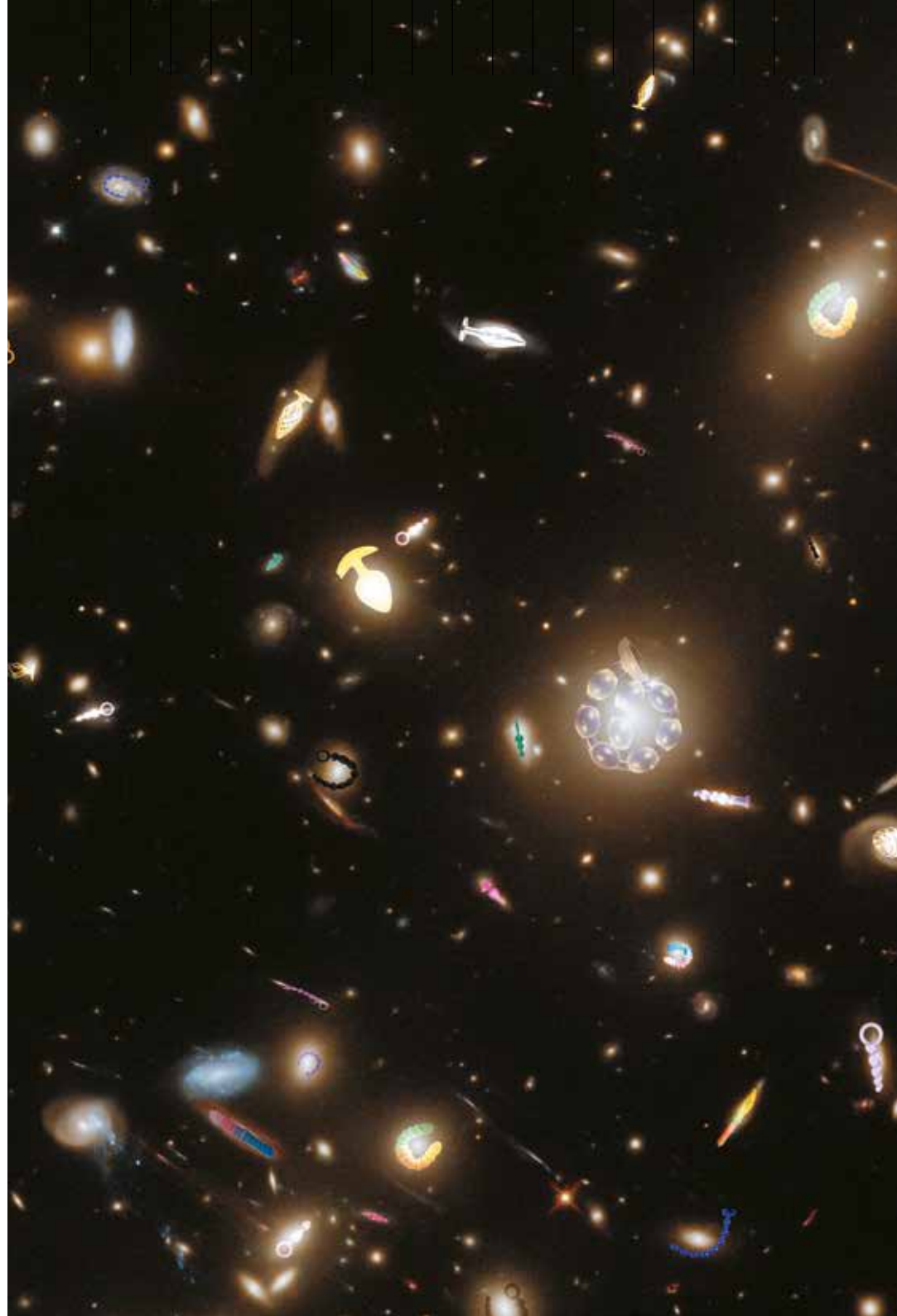
2026年 / 数码喷绘、继电器控制霓虹灯 / 尺寸可变(霓虹灯:26×220 厘米)

林珈亦的创作常从具体的现实经验和当代生活中的细微现象出发。作为千禧年出生的艺术家,她对流行图像、日常景观和社会情绪的变化有着敏感的辨识,并善于将其中的问题转化为视觉形象。绘画是她重要的工作基础,也为她处理图像与叙事提供了方法;同时,她的实践并不局限于单一媒介,而会根据不同问题展开为多种形式。

《(Don't) let the madness get you》(意为:(别)让疯狂吞噬你)位于通往三层展厅的过道之中,由背景图像与霓虹灯文字两个部分组成,以放大的尺幅展开出一片近乎幻觉的空间。乍看之下,画面中的物体像星体、飞船或异星生物,在明亮的背景中漂浮、游荡;靠近之后,才能看出这些物体是性玩具。艺术家将这些与身体快感相关的物件从私密空间中移出,放大到近乎宇宙景观的尺度,使欲望获得一种夸张、轻盈又带有侵入感的形态。霓虹灯文字“(Don't) let the madness get you”像警告,也像诱惑。随着“Don't”不断闪烁,抵抗疯狂与投入疯狂之间只剩下一念之差。作品让乐趣与失控、幻想与沦陷、自我控制与身体欲望彼此贴近,构成一处明亮、荒诞,却随时可能坠入疯狂的宇宙。



2000年生于浙江台州,现生活和工作于杭州。



Jiayi Lin

(Don't) let the madness get you

2026 / Digital print, relay-controlled neon light / Dimensions variable (neon: 26 × 220 cm)

Jiayi Lin's practice often begins with concrete lived experience and subtle phenomena in contemporary life. As an millennial artist, she is sensitive to shifts in popular imagery, everyday scenes, and social moods, and is able to translate the questions embedded in them into visual forms. Painting is an important foundation for her work, providing a way for her to handle image and narrative; at the same time, her practice is not limited to a single medium, but unfolds in different forms according to the questions at hand.

Installed in the passage leading to the third floor, *(Don't) let the madness get you* consists of a background image and neon text, expanding at an enlarged scale into an almost hallucinatory space. At first glance, the objects in the image resemble planets, spacecraft, or alien creatures, floating and drifting across a bright background; only upon closer view do they reveal themselves as sex toys. Lin removes these objects associated with bodily pleasure from the private sphere and enlarges them to the scale of a cosmic landscape, giving desire an exaggerated, light, yet intrusive form. The neon phrase "Don't let the madness get you" reads like both a warning and a temptation. As "Don't" flashes on and off, the distance between resisting madness and giving in to it becomes almost instantaneous. The work brings pleasure and loss of control, fantasy and surrender, self-control and bodily desire into close proximity, forming a bright and absurd universe that seems always on the verge of falling into madness.



(2000, Taizhou, Zhejiang) lives and works in Hangzhou.

宋紫薇

今天无事发生

2021年 / 影像(彩色、循环) / 2分54秒

宋紫薇的创作聚焦于社会权力结构中的具身体验,她常将自己或他者习以为常的事物陌生化,将被动消耗的生命时间转化为一种具体的感知对象,迫使观众直面日常生活中的结构性压迫。近年的许多创作从大多数人都熟悉的上班族经验出发,捕捉日复一日的工作生活中那些失神、倦怠、麻木却又无法抽身的瞬间:指针疲软的钟表、在灯光下叹气的烟雾、如刻板行为般来回游荡的办公椅……这些物件以轻微而荒诞的拟人姿态,使个人处境中的疲惫、不自在与无力感浮现为一种公共状态。

影像作品《今天无事发生》创作于疫情第二年。面对日益密集的糟糕新闻,艺术家从网络新闻中搜集并剪辑出一个个沉默的瞬间:人们不再说话,只是注视着镜头,安静等待,仿佛今天无事发生。这些沉默的时刻放大了新闻、灾难与公共情绪中被反复消耗后的疲惫与倦怠,成为个体面对现实过载时近乎本能的反应。



1993年生于湖北武汉,现生活和工作于北京。



Song Ziwei

Nothing New Today

2021 / Video (color, loop) / 2 min 54 sec

Song Ziwei's practice focuses on embodied experiences within social power structures. She often defamiliarizes what she or others take for granted, transforming passively consumed life-time into a concrete object of perception, compelling the audience to confront the structural pressures embedded in everyday life. Many of her recent works begin from the familiar experience of office work, capturing moments of distraction, exhaustion, numbness, and inescapability within repetitive daily routines: clocks with limp hands, smoke sighing under the light, office chairs wandering back and forth like stereotyped behavior. Through slight and absurd forms of personification, these objects allow fatigue, discomfort, and powerlessness in individual situations to surface as a shared condition.

Created during the second year of the pandemic, the video work *Nothing New Today* responds to the relentless barrage of bad news. Song scavenged and edited moments of pause and silence from online news broadcasts: people stop speaking, stare into the camera, and wait quietly, as if there is nothing new today. These suspended moments amplify the exhaustion and numbness produced by the repeated consumption of news, disaster, and public emotion, becoming an almost instinctive response to the overload of reality.



(1993, Wuhan, Hubei) lives and works in Beijing.

颜达夫

犍犬

2026年 / 铝制气瓶、阀门、把手、不锈钢、橡胶、麻布、树脂、油彩 /
130×130×50 厘米

颜达夫的创作以雕塑和装置为主，关注地缘政治焦虑如何渗入日常生活，以及个体在其中依附的防御形式与缓冲地带。他在近期创作了一系列以石膏和麻布外壳构成的空心雕塑，这些作品往往只保留物体的轮廓与边缘，使外壳既具有盔甲般的防御意味，也成为想象内部的入口。颜达夫捕捉个体近乎本能、甚至是野蛮的一面，将人理解作为一种最小限度的行动单元，并由此观察社会系统如何塑造人的行为、感知与生存策略。当个体试图借助“迷彩”获取安全，暴露的是防护背后无法消除的不安。

本次展览呈现颜达夫的新作《犍犬》。两只猎犬以俯冲姿态被定格：前半身压入地面，高压气瓶横亘于脖颈之上；后半身高高扬起，蓄势待发。气瓶与压制构建严密嵌合于犬身，而气瓶中央的提手又轻描淡写地提示着整个结构作为工具的属性——它可以被拎起、搬移和归置。作品捕捉到一种紧绷的临界点与警觉状态：并非危险来临时的条件反射，而是一种被现实长期训练的生存姿态，压制与蓄势并存，在戒备的同时，也不断确认危险的存在。



1994年出生于湖南常德，现生活和 works 于杭州与上海。





Dafu Yan

The Yoke

2026 / Aluminum gas cylinder, valve, handle, stainless steel, rubber, burlap, resin, oil paint / 130 × 130 × 50 cm

Dafu Yan's practice centers on sculpture and installation, focusing on how geopolitical anxieties seep into everyday life, and on the defensive forms and buffer zones to which individuals attach themselves. In his recent work, he has created a series of hollow sculptures made from plaster and burlap shells. Often retaining only the contours and edges of objects, these works make the shell appear both like armor and like an entrance into an imagined interior. Yan captures an almost instinctive, even savage, side of the individual, understanding the human being as a minimal unit of action, and observes how social systems shape behavior, perception, and strategies of survival. When the individual attempts to gain safety through "camouflage," what is exposed is the anxiety that protection can never fully eliminate.



The new work *The Yoke*, presented in this exhibition, shows two hounds frozen in a diving posture: their front bodies pressed into the ground, high-pressure cylinders lying across their necks; their hind bodies raised high, as if ready to spring. The cylinders and restraining structure are tightly embedded into the dogs' bodies, while the handle at the center of each cylinder lightly reveals the entire structure as a tool—something that can be picked up, moved, and put away. The work captures a tense threshold and state of alertness: not a reflex at the moment danger arrives, but a survival posture shaped by long exposure to reality. Suppression and readiness coexist; while remaining on guard, the work also continually confirms the presence of danger.

(1994, Changde, Hunan) lives and works in Hangzhou and Shanghai.

里亚尔·里扎尔迪

放流

2024年 / 音乐录影 / 5分钟

由新加坡美术馆委任创作

作曲：里扎尔·里扎尔迪、瓦霍诺、斯特拉·加雷思

里亚尔·里扎尔迪是印度尼西亚艺术家和电影人，以动态影像和声音为媒介创作，作品既面向电影院放映，也以影像装置的形式进入展览现场。他的实践经常从科学知识、技术系统、劳动过程与自然环境之间的复杂关系出发，并借助类型电影与理论虚构的方法，在多重世界观之间展开对当代社会的观察。

《放流》是一支五分钟的音乐录影，由新加坡美术馆委任创作，属于“海上船歌”项目的一部分。作品以被称作“Anak Buah Kapal (ABK)”的印度尼西亚海员为视角，聚焦他们在海上劳动中的困境。渔船作业高度依赖人力，劳动强度极大；远离陆地和远离家乡的船员，也更容易遭受雇主的虐待与剥削。在这些艰苦且不透明的工作条件下，一些船员死于船上，死因不明或难以追究。类似事件发生后，雇主常以防水篷布包裹遇难者遗体，将其存放在大型冷冻柜中，或直接抛入海中。

“Larung”在印尼语中意为漂浮，或将某物放流入海，同时也指代由死者同伴组织的纪念性葬礼。影片在棚景中拍摄，重构了一场想象中的海葬：一群衣着时髦、带有朋克摇滚气质的渔民在慢镜头中出现，动作被编排进歌曲节奏、海浪起伏与现实生活的重量之中。里扎尔迪以马来流行音乐的抒情语调组织这一场景，用低回、忧伤的旋律讲述船员被困海上的经验，以及他们对海岸的深切渴望。



1990年出生于印度尼西亚，现生活和工作于日惹。



Riar Rizaldi

Larung

2024 / Song and music video / 5 minutes

Commissioned by Singapore Art Museum

Music composed by Riar Rizaldi, Wahono, and Stella Gareth

Riar Rizaldi is an Indonesian artist and filmmaker working primarily with moving image and sound. His works are presented both in cinemas and as video installations within exhibition spaces. His practice often examines the complex relationships between scientific knowledge, technological systems, processes of labour, and the natural environment. Drawing on genre cinema and theoretical fiction, he moves between multiple worldviews to reflect on contemporary society.

Larung is a five-minute music video commissioned by the Singapore Art Museum as part of the Sea Chants project. Told from the perspective of Indonesian seafarers known as Anak Buah Kapal (ABK), the work focuses on the hardships they face while working at sea. Fishing vessels rely heavily on manual labour, and the work is physically demanding. Far from land and separated from their homes, crew members are also particularly vulnerable to abuse and exploitation by employers. Under these harsh and opaque working conditions, some have died aboard ships in circumstances that remain unclear or difficult to investigate. Following such incidents, employers have reportedly wrapped the bodies of the deceased in waterproof tarpaulins and stored them in large freezers, or cast them directly into the sea.

In Indonesian, “Larung” means to drift or to release something into the sea. The word also refers to a commemorative funeral ritual organised by the companions of the deceased. Filmed on a constructed set, the video stages an imagined burial at sea. A group of stylish fishermen with a punk-rock sensibility appear in slow motion, their movements choreographed to the rhythm of the song, the rise and fall of the waves, and the weight of lived reality. Rizaldi frames the scene through the lyrical register of Malay pop music, using a subdued and melancholic melody to convey the experience of workers trapped at sea and their profound longing for the shore.



(1990, Indonesia) lives and works in Yogyakarta.

李多

让大家只差半步成诗

2022–2025年 / 行为表演、影像记录 / 43分17秒

李多是一位综合媒介艺术家，创作涵盖行为、剧场、录像、装置及平面。她常以身体进入具体情境，在动作、关系和现场之间调试现实的边界。她的作品带有强烈的生活感和游戏性：个体如何被放入群体，如何靠近他人，又如何在亲密、尴尬、疼痛和偶然中重新感知自身的位置，这些常是她反复处理的问题。

本次展出的《让大家只差半步成诗》是李多于2022至2025年间持续进行的行为作品，共呈现四次，地点包括杭州铜场、杭州狸瑞金厄、香港The String Club艺穗会及北京拾万空间。本次展出的是作品于2024年3月26日在香港第三次呈现时的影像与照片记录。

从事艺术前我曾做过四年职业纹身师，但我的身上却没有一处纹身。场地有两把椅子和一个桌子，背后墙上我手写“都在酒里了”和“艺术家：”。“都在酒里了”源于我的生长环境中国东北，人们常年聚在一起喝酒，表达悲伤或豪情都能用到这句话。“艺术家：”是指接下来在现场上前观众都是完成创作的一部分，参与者自行填写姓名。随后入座安装纹身机后用桌上的白酒为我自己纹身，内容是“让大家只差半步成诗”。在此过程中，观众随时可坐到我对面的座位上，停留、与我干杯，无人上前时候我都会持续纹身。结束后将外套穿起，血液会拓印在面料上，我离开，衣服留下。常规纹身时是不能喝酒的，它会导致炎症、过敏、增生、痛感更强烈等状况。传统的纹身方式是蘸墨后将其刺进皮肤。而我将喝过的酒替代了墨将这一“创伤”过程直观呈现，血液会因酒精加速在我体内的流动，加速纹身创口的血液冒出。与我喝酒的每个人都参与进我的身体里共度今晚，成为此刻。

——李多



1998年生于辽宁沈阳，现工作和生活于杭州。



Li Duo

Half Step Away From Poetry

2022–2025 / Performance, video and photo documentation / 43 min 17 sec

Li Duo is a multidisciplinary artist whose practice spans performance, theatre, video, installation, and graphic work. She often enters specific situations through the body, testing the boundaries of reality through actions, relationships, and the dynamics of the site. Her works carry a strong sense of lived experience and playfulness: how an individual is placed within a group, how one approaches others, and how one re-senses one's own position through intimacy, awkwardness, pain, and chance are recurring concerns in her practice.

The performance work *Half Step Away From Poetry*, presented in this exhibition, is an ongoing project by Li Duo developed between 2022 and 2025. It has been performed four times, at TProject (Hangzhou), VERRE LIQUIDE (Hangzhou), The String Club (Hong Kong), and Hunsand Space (Beijing). This exhibition presents the video and photographic documentation of its third iteration, performed in Hong Kong on March 26, 2024.

Before becoming an artist, I worked for four years as a professional tattooist—though I have no tattoos on my own body. The space includes two chairs and a table. On the wall behind me, I handwrite the phrases “It’s all in the liquor” and “Artist.” “It’s all in the liquor” comes from my upbringing in northeast China, where adults often gathered to drink—whether to express sorrow or bravado, this phrase was always close at hand. “Artist:” is a prompt for the audience; anyone who steps forward during the performance becomes part of the work and is invited to write their name beneath it. Once seated, I install the tattoo machine and begin tattooing myself using Erguotou from the table instead of traditional ink. The phrase I tattoo is “A Half Step Away From Poetry.” During this process, audience members are welcome to sit across from me, to pause, to share a drink. If no one joins, I continue tattooing alone. When it’s finished, I put my jacket back on—blood seeps through the fabric, leaving a print. I leave; the jacket remains. Normally, drinking is prohibited during tattooing as it can lead to inflammation, allergic reactions, scarring, and heightened pain. Traditional tattooing uses ink inserted into the skin. In this piece, I replace ink with alcohol, exposing the act as a raw wound. The alcohol quickens my blood flow, causing the tattoo site to bleed more rapidly. Everyone who drinks with me becomes part of my body for the night—becoming this very moment.

—Li Duo



(1998, Shenyang, Liaoning) lives and works in Hangzhou.

成文龙

乳胶梦：田野访谈

2025年至今 / 单频影像, 4件 / 每件5–9分钟

由科内基金会资助

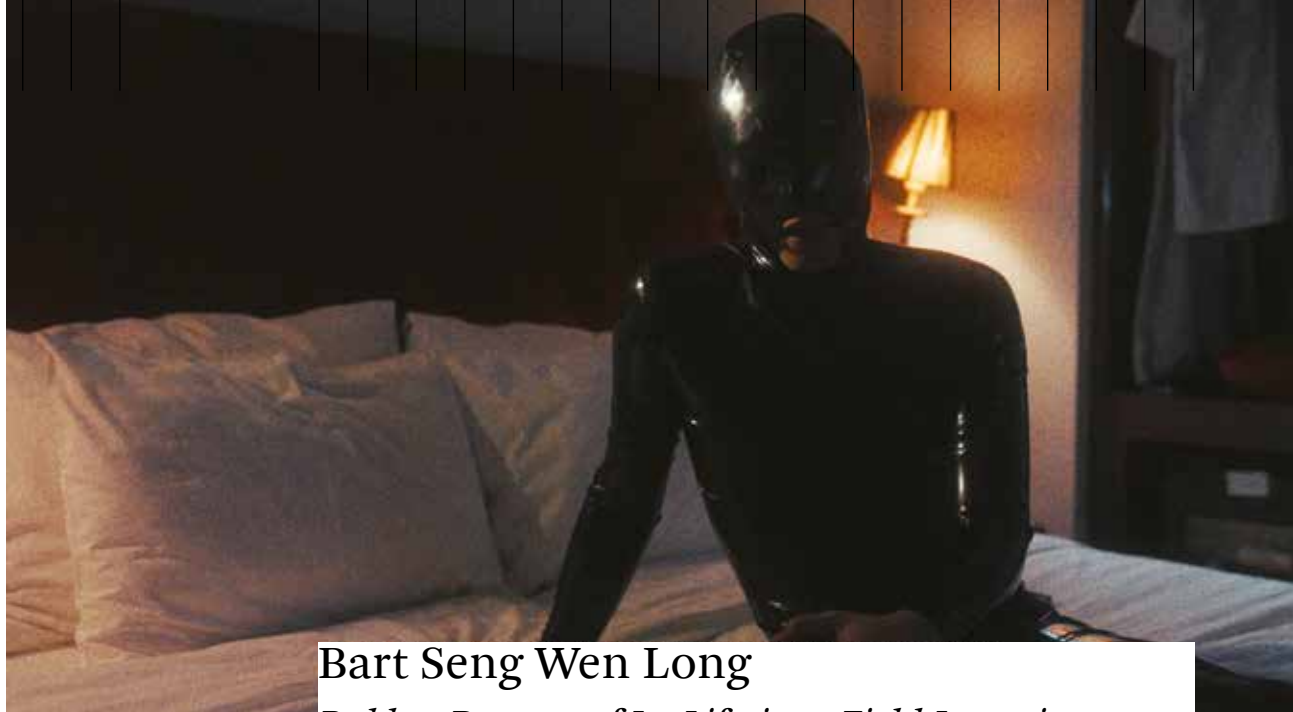
成文龙是常驻伦敦的新加坡艺术家、电影人和策展人，他的实践跨越动态影像、摄影、表演与延展电影，通过自我虚构、S&M诗学和实验性的叙事，在现实与幻想的摩擦中，追踪欲望如何被历史、制度和物质条件塑造，又如何反过来扰动既有秩序。

2023年起，他与凯萨·萨里宁共同发起研究型艺术项目《乳胶梦》，将乳胶同时视为“商品拜物”和“恋物商品”：它既是被殖民、全球贸易和工业生产赋值的原料，也是紧贴身体、唤起感官和欲望的表面。项目从东南亚出发，这里是全球天然橡胶的主要产区，也是乳胶恋物文化迅速生长的地区；以小规模种植户、轮胎店员工、工厂工人和乳胶恋物者为切入点，考察农业商品的政治经济和种植园制度、单一橡胶种植的生态影响，以及恋物癖好中蕴含的变形、魔力与物质局限。

本次展出的《田野访谈》是该项目中的自我虚构访谈系列。作品通过四位乳胶恋物者的讲述，打开了四个不同的研究现场；他们与乳胶之间有着深切而私密的关系，有时甚至近乎执迷：越南受访者从合成橡胶行业回望天然橡胶供应链的衰退；新加坡拳击手在由橡胶种植园改建的公共住宅区训练，以身体召唤被覆盖的土地记忆；马来西亚华裔演员借家族史触及日本占领时期与马来亚紧急状态中的橡胶产业；泰国合成生物学家则从胶衣上的霉菌出发，进入天然乳胶与合成橡胶难以互替的生命机制。四段访谈将恋物重新理解为一种连接物质与社会关系的实践，既承载着现代商品体系的暴力与幻象，也在个人欲望和身体经验中被不断重新激活。



1995年出生于新加坡，现生活和 works 于伦敦。



Bart Seng Wen Long

Rubber Dreams of Its Lifetime: Field Interviews

2025–present / Single-channel videos, 4 parts / 5–9 minutes each

Supported by Kone Foundation

Bart Seng Wen Long is a London-based Singaporean artist, filmmaker and curator whose practice spans moving image, photography, performance, and expanded cinema. Working through auto-fictional role-play, S&M poetics and experimental storytelling, he stages encounters between reality and fantasy to trace how desire is shaped by history, institutions, and material conditions, and how it may in turn unsettle the orders that produce it.

Initiated in 2023 with Kaisa Saarinen, *Rubber Dreams of Its Lifetime* is an ongoing research-based art project that explores rubber as both a commodity fetish and a fetish commodity: a material historically charged by colonialism, global trade, and industrial production, but also a surface intimately tied to the body, sensation, and desire. Starting from Southeast Asia—where most of the world's natural rubber is produced and where rubber fetishism is rapidly growing—the project focuses on people across the rubber value chain, and turns rubber into a prism through which to examine the political economy of agricultural commodities, the histories of plantation systems, the ecological consequences of monoculture rubber, and the transformative potentials, magic, and material constraints embedded in fetishism.



Field Interviews, presented in this exhibition, is an auto-fictional interview series within the project. Through the testimonies of four rubberists—individuals with a profound, at times obsessive, personal relationship with rubber—the work opens up four distinct sites of inquiry: a Vietnamese interviewee reflects on the decline of natural rubber supply chains from within the synthetic rubber industry; a Singaporean boxer trains in public housing built on former rubber plantations, summoning buried land memories through the body; a Malaysian Chinese actor traces family histories entangled with the rubber industry during the Japanese occupation and the Malayan Emergency; and a Thai synthetic biologist begins with mould growing on latex suits to explore the irreducible life mechanisms between natural latex and synthetic rubber. Across these four accounts, fetishism is refigured as a practice of connecting material and social relations—carrying both the violence and fantasies of modern commodity systems, while being continually reactivated through personal desire and embodied experience.



(1995, Singapore) lives and works in London.

黄娟

风浪

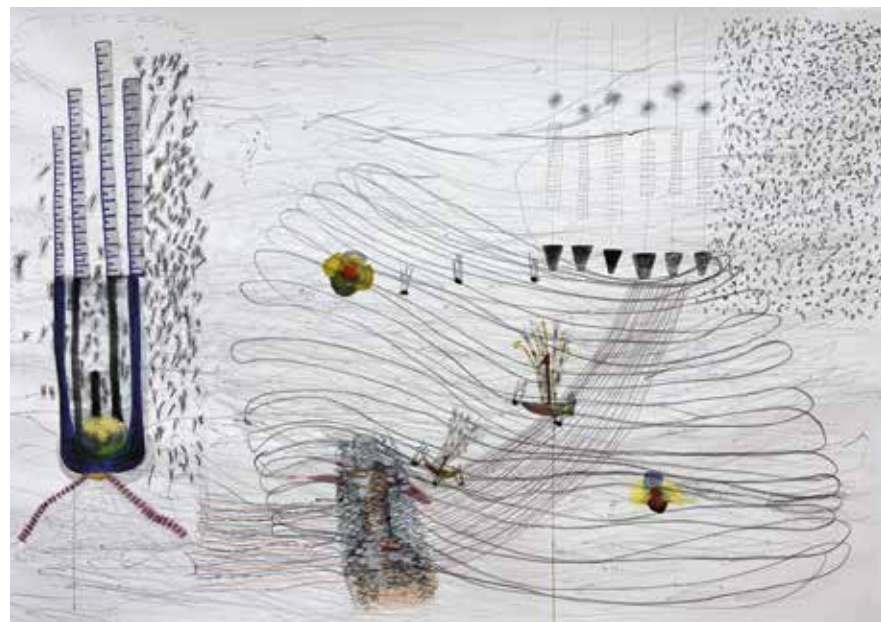
2025年 / 纸本综合(石墨棒、水彩、软色粉、棉柳条) / 220×152 厘米

黄娟主要以绘画作为创作媒介,作品在抽象、具象与心理叙事之间展开,常以日常图像、身体局部、层叠的色彩和整齐排列的画面结构,探讨情绪、暴力、规训与幻觉等议题。她的绘画试图揭示现实中欲望、压力与荒诞拧巴的状态如何作用在人身上,并且留下痕迹。通过半抽象的图示和直觉轻快的绘画语言,黄娟将个人感知转化为对社会结构与生长处境的持续联想。

《风浪》创作于艺术家生活中一段较波动的时期。画面以大面积反复缠绕、翻涌的灰黑线条铺陈开一片风浪中的海面,整个空间被推入持续失衡的临时状态。稀薄但醒目的亮色——蓝、黄、红——嵌入其中,像漂浮的信号,也像短暂闪现的灵光,在石墨的灰黑色中勉强指引着。左侧直立的形体是一颗背向观众的头颅,被几根带有刻度的标尺环绕,指向测量、分类与定义的机制,也暗示个体在外部秩序中的规训与校准。作品在失控与希望之间不断摆荡,尖锐、紧绷、重复,像走不出的怪圈。



1991年生于重庆,现生活和 works 于重庆。



Huang Juan

Stormy Waves

2025 / Mixed media on paper (graphite stick, watercolor, soft pastel, willow charcoal) /
220 × 152 cm

Huang Juan works primarily with painting. Her works move between abstraction, figuration, and psychological narrative, often using everyday images, bodily fragments, layered colors, and orderly pictorial structures to explore emotion, violence, discipline, and illusion. Her paintings reveal how desire, pressure, and absurdly entangled realities act upon the body and leave their traces. Through semi-abstract diagrams and an intuitive, light pictorial language, Huang transforms personal perception into a sustained reflection on social structures and conditions of growth.

Stormy Waves was created during a relatively turbulent period in the artist's life. The image unfolds a sea caught in stormy waves through large areas of repeatedly tangled, surging gray-black lines, pushing the entire space into a temporary state of imbalance. Thin yet striking colors—blue, yellow, and red—are embedded within it, like floating signals or brief flashes of light, barely guiding the eye through the graphite gray and black. The upright form on the left is a head turned away from the viewer, surrounded by several measuring rulers with scales, pointing to mechanisms of measurement, classification, and definition, while also suggesting the discipline and calibration of the individual within external orders. The work swings between loss of control and hope—sharp, tense, and repetitive, like a loop from which one cannot escape.



(1991, Chongqing) lives and works in Chongqing.

黄译

A Demo

2023年 / 单频影像(彩色、有声) / 10分30秒

黄译是时基媒体、观念艺术和社会实践艺术工作者,常借用玩笑、自传或调查的方法对日常生活中的权威和无力感展开试探性反抗。他也合作发起一些非常规的艺术教育实验,通过和参与者到多样的社会空间做轻巧的创作练习,探寻彼此连接赋权、自我教育以及另一种社会生活的可能性。

《A Demo》是一件三段式桌面纪录片,梳理了2020至2022年间黄译与其英国住处周边狐狸之间的种种互动,也包括拍摄过程中相机先后被地方帮派成员和观众抢走的巧合。作品第一部分“Territorial War”(领地战争)同时也是他的行为系列“To Be A Better Loser”(如何做一个更好的输家,2020–2021)的首作。该系列常以写作或小型表演讲座等形式展开,源于艺术家对“窘境”的思考:不同于真正威胁身体安全、迫使人立刻反应的“险境”,窘境往往缓慢、柔软而隐蔽,不造成直接伤害,却让人陷入尴尬、不适和持续妥协之中。艺术家关注的并非戏剧性的冲突,而是那些日常生活中不断积累、难以回应的无力感,并尝试以近乎笨拙甚至无意义的行动制造某种偏移。

“Demo”的语义有小样、示威、说明和演示的意思。在创作这件作品之时,艺术家正尝试在英国研究和整合中国社会性艺术与行动艺术的阶段。彼时他持续关注疫情及诸多社会议题,也试图寻找个人行为与社会现实之间的连接方式,却不断遭遇语境、环境与行动方法之间的断裂。正是在这种断裂之中,“示威”逐渐不再只是针对某个对象的抗议,而成为一种姿态:一种不甘于悬置和妥协、试图与周遭发生真实连接的动作。无论是对狐狸近乎执拗的追踪,还是那些看似微不足道的介入尝试,都包含着对自身处境和更广泛现实的试探性回应。也正是在这一阶段,他开始尝试将另类教学作为社会实践艺术的方法。《A Demo》可以被视为一次关于干预现实和梳理行动的叙事尝试,其中包含行动的动机、过程中的荒诞与美感,以及偶然生成的关系;既是一份行动的小样,也是一场持续而微小的示威。



Amos Huang Yi

A Demo

2023 / Single-channel video (color, sound) / 10 min 30 sec

Amos Huang Yi works across time-based media, conceptual art, and social practice. Often drawing on humor, autobiography, and investigation, his practice stages tentative forms of resistance to everyday authority and powerlessness. He has also co-initiated unconventional art education experiments, working with participants in diverse social spaces to explore mutual empowerment, self-education, and alternative forms of social life.

A Demo is a three-part desktop documentary tracing Amos' interactions with foxes around his residence in the UK between 2020 and 2022, including two chance incidents in which his camera was stolen—first by local gang members, then by an audience. Its first chapter, *Territorial War*, is also the inaugural work in his performance series *To Be A Better Loser* (2020–2021). Presented at times through writing or small performative lectures, the series grew out of his reflections on “predicament”: unlike “danger,” which directly threatens the body and demands immediate reaction, a predicament is slow, soft, and concealed. It causes no direct physical harm, yet leaves one caught in awkwardness, discomfort, and repeated

compromise. Amos is less interested in dramatic conflict than in the accumulated powerlessness of everyday life, and in how seemingly clumsy or even meaningless actions might create small shifts within it.

The word “Demo” carries multiple meanings: sample, protest, explanation, and demonstration. The work was made while Amos was in the UK researching Chinese social and action-based art, following the pandemic and wider social issues, and searching for ways to connect personal action with social reality. Yet he repeatedly encountered fractures between context, environment, and method. Here, “protest” becomes less a direct opposition than a posture: a refusal to remain suspended in compromise, and an attempt to establish real connections with the surrounding world. His near-obsessive pursuit of foxes and seemingly minor interventions become tentative responses to both his own condition and broader realities. During this period, Amos also began to experiment with alternative pedagogy as a method of social practice. *A Demo* can therefore be understood as a narrative attempt to intervene in reality and map the process of action itself—its motivations, its absurdity and beauty, and the relationships that emerge by chance. It is both a sample of action and a small but persistent protest.



(1997, Panjin, Liaoning) lives and works in southern China.

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袁雅芝

雕像与海

2023年 / 三频影像(彩色、有声) / 19分钟

碎点

2023年 / 摄影 / 尺寸可变

袁雅芝从生活与工作情境中汲取灵感,作品常以影像、散文叙事和视觉日志的录像形式呈现。近年创作主要叙述自身状态并从中探讨人类与动物关系,以动物作为隐喻,观察两者的共生状态。她的作品常以平静而细腻的方式展开,在个人感知、城市空间与历史记忆之间建立隐秘的连接。

三屏影像《雕像与海》以中华白海豚为线索,展开关于香港城市、海洋生态与历史象征的叙事。《碎点》则为艺术家在影片创作过程中拍摄的照片。香港回归时,中华白海豚曾被选为吉祥物;而在渔民传统中,它们一度被视为禁忌。随着海上建设不断推进,白海豚的栖息地也被迫迁移。爱达是香港海洋公园最早通过人工受孕诞生的海豚,作品从它的名字出发,连接起被圈养、被观看、被象征化的海豚,以及散落在香港城市各处的海豚纪念像。

海豚的身影并未在影片中直接出现,而是通过城市、海岸、雕像与画外音,追踪它们在公共想象中的不同形态。平静的影像节奏之下,白海豚的故事由此不只关乎生态破坏,也牵连着香港历史、渔民生活与城市发展的代价。一个被反复象征化的动物,也在被观看、纪念与迁移的过程中成为与人类经验彼此映照的象征。


1994年出生于香港,现生活和工作于香港。



Yuen Nga Chi

Statue and Sea

2023 / Three-channel video (color, sound) / 19 minutes

Spots

2023 / Photography / Dimensions variable

Yuen Nga Chi draws inspiration from the contexts of everyday life and work. Her practice often takes the form of video, essayistic narrative, and visual diary. In recent years, her work has focused on her own state of being, from which she explores the relationship between humans and animals, using animals as metaphors to observe their conditions of coexistence. Her works often unfold in a calm and delicate manner, building subtle connections between personal perception, urban space, and historical memory.

The three-channel video *Statue and Sea* takes the Chinese white dolphin as a point of departure, developing a narrative around Hong Kong, marine ecology, and historical symbolism. *Spots* consists of photographs taken by the artist during the production of the film. At the time of Hong Kong's handover, the Chinese white dolphin was chosen as a mascot; in fishermen's traditions, however, it was once regarded as taboo. As maritime construction continued to expand, the dolphins' habitat was gradually displaced. Ada was one of the earliest dolphins born through artificial insemination at Ocean Park Hong Kong. Beginning with her name, the work connects dolphins that are held in captivity, watched, and turned into symbols, with dolphin monuments scattered across Hong Kong's urban landscape.

The dolphin itself never appears directly in the film. Instead, through the city, the coastline, statues, and voice-over narration, the work traces the different forms it takes within public imagination. Beneath the calm rhythm of the images, the story of the Chinese white dolphin concerns not only ecological destruction, but also Hong Kong's history, fishermen's lives, and the costs of urban development. As an animal repeatedly made symbolic, it becomes, through processes of viewing, commemoration, and displacement, a figure that reflects human experience in return.



(1994, Hong Kong) lives and works in Hong Kong.

南雅琅

爱国少女

2023年 / 纪录片 / 90分钟

南雅琅是韩国纪录片导演, 她的创作常从个体经验与亲密关系出发, 将家庭、情感与日常生活中的具体经验转化为理解社会结构与时代变动的方法。她擅长第一人称视角与公共历史之间建立细密的连接, 以坦率、清新而成熟的叙事方式, 从个人处境中打开更大的社会问题, 也让公共历史在具体的人与关系中获得真实而可感的呈现。

南雅琅的首部纪录长片《爱国少女》(又译《南韩民主家政课》)以家庭记忆为棱镜, 观察一代人投身社会建设的热情如何在岁月中变化。她的父母同属推动韩国民主化转型的“386世代”: 父亲出于为女儿创造更好世界的愿望, 选择成为公务员, 母亲则长期投身女权运动。两条看似对立的路径, 共同构成了导演自幼理解国家、家庭与责任的方式。然而, 2014年的世越号沉船事故也成为这个家庭的重要转折时刻: 事故动摇了社会与日常秩序, 也使身为公务员的父亲被卷入公共争议之中, 家人之间的分歧由此逐渐显现。

南雅琅将生日与投票日的巧合、家庭录像与历史档案交织在一起, 敏锐地记录下民主与希望、灾难与矛盾在家庭这一最小社会单元中的变迁。年轻一代如何理解自己所继承的历史, 又如何在现实中找到位置, 发出自己的政治声音? 影片没有停留宏大的公共叙事或简单的代际差异之中, 而是在家庭纽带内部展开更细微的辨认, 父母一代的理想与局限既无法被轻易否定, 也不能被全然辩护。在家人之间的选择、分歧与爱里, 南雅琅以亲密而真诚的告白给出了一个明亮而并不轻易的希望。



1996年出生于韩国义王, 现生活和工作于首尔。



Arum Nam

K-Family Affairs

2023 / Documentary / 90 minutes

Arum Nam (남아름) is a South Korean documentary director whose work moves from individual experience and intimate relations toward a close reading of social structures and historical change. Working through family, emotion, and the textures of everyday life, she draws precise connections between a singular point of view and public history. Her assured, candid, and refreshing cinematic language opens larger social questions from within situated experience, making history tangible through particular lives, relationships, and attachment.

Nam's first feature documentary, *K-Family Affairs*, takes family memory as a lens to trace how a generation's youthful commitment to building a better society metamorphoses over time. Her parents belong to the "386 generation," a pivotal generation that led Korea's democratization: her father became a public servant out of a desire to pass on a better world to his daughter, while her mother became a feminist activist. These seemingly divergent paths shaped Nam's early understanding of nation, family, and responsibility. Yet the Sewol ferry disaster in 2014 marks a decisive rupture. The national tragedy unsettled both systemic and everyday order; in its aftermath, her father's official role unearthed long-standing tensions within the family to the surface.

Interweaving the coincidence of her birthday and election day with home videos and archival footage, Nam traces the changing contours of democracy and hope, disaster and contradiction within the family as the smallest unit of society. How might a younger generation come to terms with the history it inherits, find its place in the present, and articulate its own political voice? Rather than remaining within a grand public narrative or a simple account of generational difference, the film stays close to the bonds of family, navigating a fine line between critique and advocacy in its approach to the previous generation's ideals and limitations. Through the choices, disagreements, and love that bind her family, Nam frames the film as a personal confession—one that confronts reality in its complexity and allows a bright and measured hope to emerge.



(1996, Uiwang, Korea) lives and works in Seoul.

王玉钰

Lift me from the water, your gesture becomes my form

2026年 / 手工雕刻榫木、水彩、硅胶、木蜡、铝、真丝、马海毛、布料、棉线、尼龙线、水草、头发 / 300×350×50 厘米

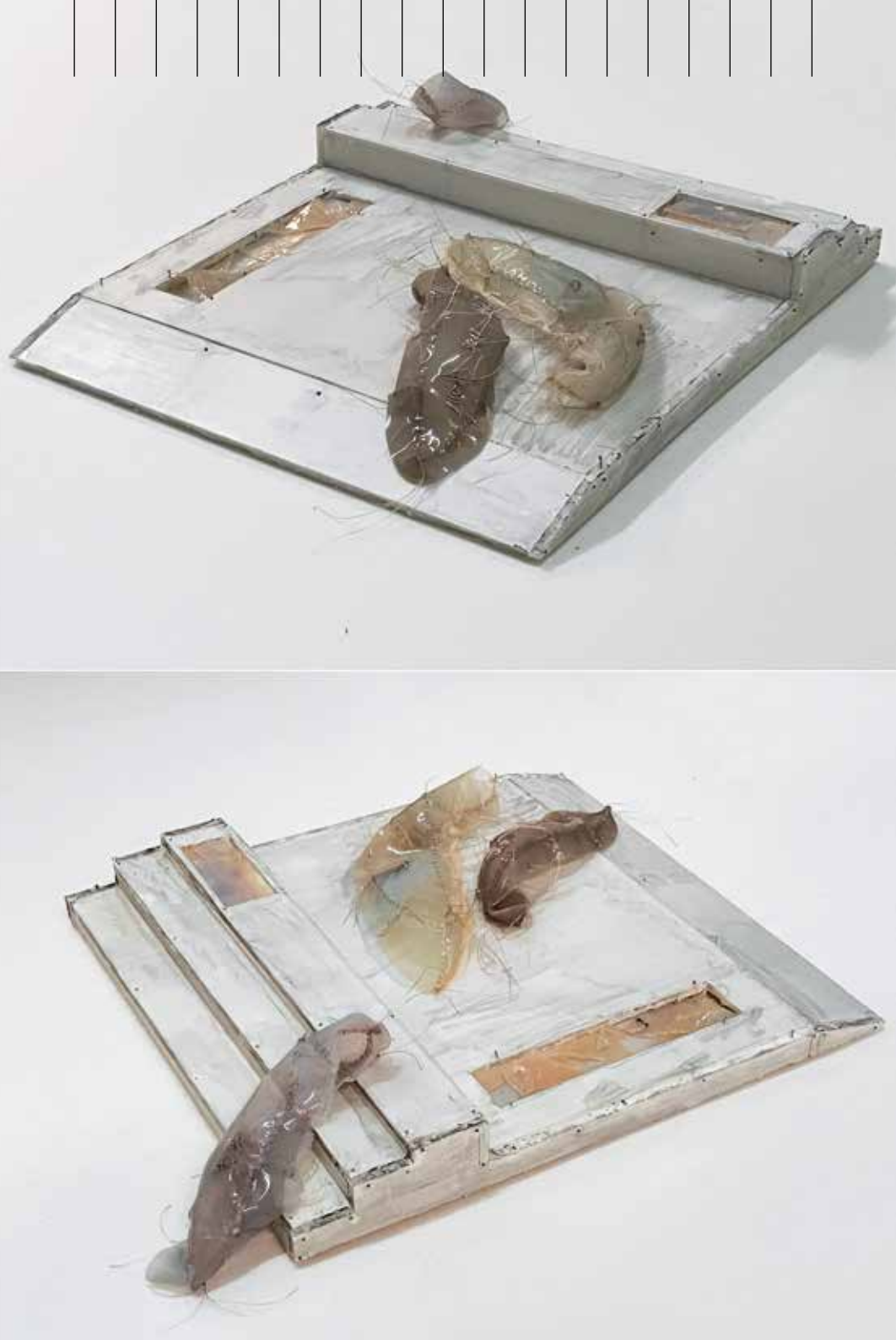
王玉钰的创作持续围绕身体与物质在运动中呈现出的阈限状态展开。她探查日常感知如何经由重复与堆叠的过程而呈现出景观化的特征，并通过具身性的劳作，与硅胶、织物、纤维、金属、有机物等材料协作。她尤其感兴趣于那些存在于日常景观与家务劳动之中的行为逻辑如何通过材料的形变、编排与组合得以呈现。通过理解材料的物理性、制作过程与文化隐喻，她重新审视材料的起源与能动性，构建出既源于生命体、又超越仿生的共生形态。近年来，她也持续关注城市中的非人类主体（如昆虫、寄生植物），探讨“粘连”“寄生”与“渗透”等阈限状态作为生存与批判策略的可能。

《Lift me from the water, your gesture becomes my form》（意为：将我在水中捞起，你的动作成为我的形状）源于艺术家日常散步中对地形“凹陷”空间的观察。作为重力的终点，凹陷似乎是接纳一切碎片的容器。这些来自人类社会的秩序的排泄物与非人类的生命杂交，挤压，涂抹，聚集在一起，像是一种漫长的降解现场。雕塑的形态来自一种日常的“抛掷”状态——河道环卫工人将成团的水草与垃圾一同捞出，甩至坡岸。水分褪去后，留下层层叠叠的藻类身体，其中包括丝藻、金鱼藻和圆叶萍等常见水草。它们散发腥臭，逐渐枯萎，形成笼罩其上的丝膜；同时保留鱼虾的粪便，吸引昆虫和蜗牛，最终慢慢化为灰烬，构成了一种临时的、流动的支撑结构。

展览现场呈现出一个约3米长的梯形河床结构。雕塑以包裹、堆叠的状态安置于坡台与凹陷之中。手工刺绣的文本隐现于材料的褶皱与缝隙间，作为低语式的叙事线索；观众也可以登上梯台，俯瞰现场。作品意在以一种物质世界生存谱系的微观视角，探讨突然的外在力量——如“捞起”与“抛甩”这些行为，如何塑形了异质身体的临时形态。



1991年出生于山西太原，现生活和工作于上海。



Yuyu Wang

Lift me from the water, your gesture becomes my form

2026 / Hand-carved basswood, watercolor, silicone, wood wax, aluminium, silk, mohair, fabric, cotton thread, nylon thread, aquatic plants, hair / 300 × 350 × 50 cm

Yuyu Wang's practice revolves around the liminal states presented by the movement of bodies and matter. She investigates how daily perceptions, shaped through repetition and accumulation, transform into landscape-like qualities. Her practice emphasizes collaboration with materials such as silicone, fabric, fiber, metal, and organic objects through embodied labor. She is particularly interested in revealing the behavioral logics embedded in everyday scenes and domestic labor through the deformation, arrangement, and combination of materials. By engaging with the physicality, making processes, and cultural metaphors of these substances, she re-examines their origins and agency, constructing symbiotic forms that both derive from life and transcend mere mimicry. These forms act as mediums that capture moments of transformation and invite an intimate, multi-species dialogue. Her recent practice focuses on non-human urban inhabitants (e.g., insects, parasitic plants), examining how they mobilize natural energy suppressed by the order of civilization. Her work explores how liminal states such as "adhesion," "parasitism," and "infiltration" may function as strategies for survival and critique.

Lift me from the water, your gesture becomes my form began with the artist's observations of recessed terrain during her daily walks. As the endpoint of gravity, a depression seems to receive everything that falls into it. Waste produced by human order and non-human life press against, smear into, and gather with one another, forming a slow site of decomposition. The sculpture draws on an everyday gesture of throwing: river sanitation workers scoop up clumps of aquatic plants and garbage, then fling them onto the bank. As the water drains away, layers of algal bodies remain—filamentous algae, hornwort, duckweed, and other common aquatic plants. They smell, wither, form veil-like membranes, hold the excrement of fish and shrimp, attract insects and snails, and slowly turn to ash. In this process, they become a temporary, fluid structure of support.



In the exhibition, a trapezoid riverbed-like structure, approximately three meters long, holds the sculpture within its slope and recessed form. The materials are wrapped, layered, and accumulated; hand-embroidered texts appear faintly among their folds and gaps, like whispered narrative clues. Viewers may step onto the platform and look down over the site. From a microscopic view of the material world's survival genealogy, the work asks how sudden external forces—acts such as lifting and flinging—shape the temporary forms of heterogeneous bodies.



(1991, Taiyuan, Shanxi) lives and works in Shanghai.

北京中间美术馆简介

北京中间美术馆是一家成立于2008年的当代艺术机构。秉持艺术作为人文实践的理念,我们以独立的机构立场开展展览、研究与公共项目,持续激发当代艺术的思想空间与实践方向。作为一家研究型艺术机构,中间美术馆长期关注与艺术相关的问题,既立足于中国当代艺术的历史进程,也将自己置身于全球当代艺术的现场;同时持续与人文学科和思想领域展开对话,串联艺术实践与思想现场之间的关系。我们重视严肃的学术工作与具有实验性的策展实践,持续支持非商业性的艺术创作与思考,并在长期工作中形成独立的价值判断与机构立场。我们希望通过具体而长期的工作,承担起参与当代艺术与文化建设的责任,并以此回应我们所身处的时代与现实。

About Beijing Inside-Out Art Museum

Beijing Inside-Out Art Museum is a contemporary art institution founded in 2008. Premised on the belief that art is an independent humanistic practice, our work unfolds through exhibitions, research, public programs, and sustained support for artistic practice, expanding the intellectual space and possibilities of contemporary art. As a research-oriented art institution, Inside-Out Art Museum has long engaged with questions related to art and artistic practice. Rooted in the historical development of Chinese contemporary art and situated within the global field of contemporary art, the museum maintains an ongoing dialogue with the humanities and broader fields of thought, connecting artistic practice with contemporary intellectual discourse. Our work is grounded in rigorous research and experimental curatorial practice, and sustained by a commitment to non-commercial artistic creation and critical reflection. Through this sustained work, the museum has developed an independent institutional voice grounded in critical inquiry. We seek to contribute to the shaping of contemporary art and culture while responding to the realities of our time.



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