

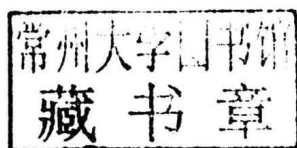
时间 / 无间

Time

Based...Non-
Places

The 3rd Shenzhen
Independent Animation
Biennale

第三届深圳独立动画双年展



华侨城创意文化园

时间/无间：第三届深圳独立动画双年展

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主办方的话

由华侨城创意文化园主办的“深圳独立动画双年展”至今已成功举办了三届。

2012年12月22日，首届“深圳独立动画双年展”成功举办，成为国内首个以“双年展”为策展机制的独立动画展事，为“独立动画”这一艺术形式提供了一个集研究、展示、竞赛、教育等功能的国际性专业平台，开创了当代艺术在该领域的先河，引起了广泛的讨论和影响。第二届深圳独立动画双年展于2014年12月6日开幕，通过跨年度、跨地区的思想交锋与艺术对话，融合与生成不同学科和不同领域之间的问题意识与知识场域，获得了艺术界的高度评价。

为了持续保障展览的质量，从本次第三届双年展开始，我们尝试着为展览建立一个可持续发展的良性机制，本着公开、公正的原则，借力于艺术界重要的专业人士，成立了策展人评审委员会。通过推荐评选的方式选出了本届深圳独立动画双年展的总策展人李振华先生。感谢由李振华先生担任总策展人、何金芳女士担任执行总监、韩飞先生担任项目总监的本届双年展策展团队，及所有工作人员的共同努力，以及艺术家、专家和媒体朋友的支持与参与，促使本届深圳独立动画双年展得到了顺利成功的开展。

本届深圳独立动画双年展的主题是：“时间 / 无间”，通过基于时间讨论空间呈现的体验，倾向于融合媒体之现实，思考空间和概念变化，以及动画生成的线索，及其延展的话题和空间。本届双年展由5个主要单元组成，分别为：“空间中的动画”“特别放映”“动画与音乐”“推荐展映”和“讲与谈”。

作为主办方，我们关注每一届深圳独立动画双年展带来的新鲜内容，关注来自国际上新的作品和新的话题思考，当每一届的不同作品在这里得到精彩呈现和热烈的讨论交流，我们由此也感受到大家对深圳独立动画双年展的热情支持，以及持续关注和参与的动力，这使我们感到了一种骄傲和使命感。就让我们共同努力，为这一独立动画双年展的国际交流平台持续创造出新鲜血液，为独立动画的创作和展览的持续开展呐喊助威，贡献应有的一份力量。

最后感谢对展览提供了帮助和支持的所有机构和朋友们，衷心感谢！

Words from the Organizer

The “Shenzhen Independent Animation Biennale”, organized by OCT-LOFT, has to date been successfully held three times.

In December 22, 2012, the first “Shenzhen Independent Animation Biennale” successfully opened. It became the first exhibition focused on independent animation that employed the “biennale” as the curatorial institution. This in turn provides a professional international platform—including research, exhibition, competition, education, and so forth—for “independent animation” as an art form. The biennale has become a pioneer of contemporary art in the field and has provoked wide-ranging discussion and influence. Then in December 6, 2014, the 2nd Shenzhen Independent Animation Biennial opened. Through intellectual debates and artistic dialogues extending beyond the limits of time and region, the biennale has fused and generated—between different disciplines and fields—an awareness of the issues at stake and an overall field of knowledge, thereby receiving high acclaim from the art world.

In order to guarantee a consistent exhibition quality, we endeavored to establish a mechanism of sustainable development for the exhibition, beginning from this third iteration of the biennale. Adhering to an open and fair principle and relying on important professionals in the art world, a curatorial review committee has been established. Through recommendations and voting, Mr. Li Zhenhua was chosen as the chief curator of this edition of the Shenzhen Independent Animation Biennale.

We shall extend our sincere gratitude to the curatorial team of this edition of the Biennale, with Mr. Li Zhenhua as the chief curator, Ms. He Jinfang as the executive director, Mr. Han Fei as the project director, and all staff members for their collective efforts. Our gratitude should also go out to participating artists, experts and friends from the media; it is their support and participation that made this biennale a successful one.

The theme of the 3rd Shenzhen Independent Animation Biennial is “Time Based, Non-Places”. By means of experiences as manifested by discussions of space which are based on time, the theme tends towards fusing the realities of mediums; this also sets out to reflect on the transformations of spaces and concepts, the trajectories advanced by animation, as well as topics and spaces extending from that. The five units of this 3rd Biennale are: Animation in Space, Screening, Animation and Concert, Screening of Nominated New Works, and Conversation & Talk.

As organizers, we are interested in the new content brought by each edition of the biennale and in the exploration of issues in the new works, topics, and ideas internationally. When different works of each edition are exhibited here and provoke heated discussions and exchanges, we equally sense everyone’s passionate support, continual interest, and motivated participation with regards to the Shenzhen Independent Animation Biennale. This gives us a sense of pride and mission. So let us strive together, providing fresh blood for this biennale as a platform of international exchange, and continue to cheer for and contribute to the creation and exhibition of independent animation.

Last but not least, our heartfelt thanks go out to those institutions and friends who have provided help and support to the biennale!

第三届深圳独立动画双年展
The 3rd Shenzhen Independent Animation Biennale

开幕日期：二零一六年十二月二日
Opening date: December 2nd, 2016

展览周期：二零一六年十二月二日至二零一七年三月二日
Exhibition duration: December 2nd, 2016 - March 2nd, 2017

地址：深圳市南山区华侨城创意园 C2 空间 | 深圳市南山区深云路 19 号雅昌艺术中心
Venue: C2 Space, OCT-LOFT, Nanshan District, Shenzhen, China | Artron Art Centre, No.19, Shenyun Road, Nanshan District, Shenzhen

主办：深圳华侨城创意文化园
Organizer: Shenzhen OCT-LOFT

协办：雅昌艺术中心
Co-Organizer: Artron Art Centre

承办：何方文化传播有限公司
Produced by H&H Arts Culture Co., Ltd

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亦惊亦喜话“时间 / 无间”

何金芳

2016 深圳独立动画双年展“时间 / 无间”如期而至，于 12 月 2 日下午隆重拉开帷幕，上演了一场精彩的动画盛宴。来自不同国籍、不同时间和空间的艺术家，穿越了时空同台展出，而作为亚洲首映的邱黯雄《新山海经 3》和瑞士傀儡动画节，在开幕夜晚得到了完美的放映。作为展览的执行总监，我悬着的心终于放了下来。

能成事者，天时地利人和，深圳独立动画双年展能成立，得益于一个恰当的时机。本人作为动画展的发起人之一，从 2012 年的第一届迄今已经经历了三届，首届独立动画双年展着眼于梳理，回顾和梳理了 2000—2012 年之间中国独立动画的发展过程，为公众呈现了一个独立动画的概貌，为后续展览和研究做了铺垫；第二届双年展则以“影舞之眼·视域之外”为主题，展出作品以实验动画、纪录片、装置、现场幻灯表演等各种类别和表现形态，还通过在北京、香港、台北、深圳等地进行的流动论坛、学术演讲、大师工作坊等公共计划，融合与生成不同学科和不同领域之间的问题意识与知识场域；第三届则邀请了长期活跃于国际舞台的李振华老师为总策展人，以“时间 / 无间”为主题，带来了一场国际动画大展，其多元化、别出心裁的表现形式，颠覆了很多人对动画的看法。而展厅外围用心营造的园林式广场，无疑为广大观众走近艺术搭建了一个通道，显得更为亲近。

工作是一种最好的学习方式。的确如此，因为这么多年来我有幸和很多不同的、优秀的策展人、艺术家们一起工作，对自我的提升也起到了很大作用。譬如不按常规出牌的策展人李振华老师，总是意外不断、惊喜连连，提供了另外一种新的策展模式和思维。来自澳洲的艺术家邵志飞把传统的敦煌艺术，通过技术的手段，让我们在远离千里之外的深圳也能身临其境，穿越到一千多年前，既观赏到唐代 220 洞窟美妙的西方极乐世界图景，佛像庄严、法器绚丽、古琴悠扬、舞姿曼妙，又观照到“时间 / 无间”的主题。本次参展艺术家中最年长的是来自美国的艺术家帕特·奥尼奥，他带来了 20 世纪 70 年代初期的作品《轻身而出》，当时是使用 16 毫米的胶片制作而成的，用特殊的摄影、化学药剂、磨片等处理方式，做成了一个逐格的动画作品。跟随着时代的发展，他又重新处理以数字化的形式展出，让我们看到一个老艺术家是如何不断地探索、实验。而最年轻的艺术家是 90 后的中国女孩刘毅，用影像、动画和装置的形式，记录了印度之行，如她自己所说，“时间超越了空间隔断，城市的不同地域的生存状况，自然的状态，常态，社会潜在的发展。不管是即性捕捉的记忆动态还是记忆中的情景剧场，都变成我们共同的生活剧场”。果然是自古英雄出少年。当然，诸如此类的让人惊喜的艺术家、作品还有很多，包括像胡为一的《低级景观 3》、伊夫·内茨哈默和伯恩特·舒尔的《云的陵园》等，由于篇幅原因无法一一描述。于我而言，我是幸运的，能与他们一起工作，不断地被意外所惊喜、所感动、所冲击，也许，这就是艺术的魅力吧。

深圳独立动画双年展至今仍是国内唯一一个以独立动画命名的双年展，这对于坚持独立动画创作的艺术家，尤其是年轻的艺术家来说是极其重要的平台。作为非官方的主办方深圳华侨城创意园能持续举办独立动画双年展也实属难能可贵。让我们彼此珍惜、互勉、坚持吧，把独立动画之路一直走下去！

Joy and Surprise over “Time Based, Non-Places”

He Jinfang

The Shenzhen Independent Animation Biennale 2016, entitled “Time Based, Non-Places” opened in the afternoon of December 2nd. Artists from various countries and different time zones and spaces all took part in this spectacular feast of animation and exhibited their artworks in the same venue. The opening night saw the Asian premiere of *The New Book of Mountains and Seas 3* by Qiu Anxiong and the screening of selected animations from Fantoche Festival, both of which were well received by the audience. As the Executive Director of this Biennale, I was very much relieved after the successful opening night.

In order to host a successful event, one needs many factors to fall into place and timing is the most important one. The founding of the Shenzhen Independent Animation Biennale took place at an opportune time. As one of the founders of this Biennale, I have worked on the first three editions since its inception in 2012. The first edition of this Biennale provided a review of the development of Chinese independent animation during the period from 2000 to 2012. It offered the public an overview of independent animation and served as a launching pad for subsequent exhibitions and research. The second edition of this Biennale was entitled “Visions & Beyond”, showcasing experimental animations, documentaries, installations and live slide-show performances. It also organized public outreach programs such as mobile forums in cities such as Beijing, Hong Kong, Taipei, and Shenzhen as well as academic seminars and master workshops, generating a public discourse between various subjects and disciplines. The third edition of this Biennale invited an internationally acclaimed curator Mr. Li Zhenhua to be its Artistic Director. With “Time Based, Non-Places” as its theme, this Biennale serves up an international feast of animation that is diverse and fantastic in its presentation and reshapes many people’s preconceptions about animation. The carefully cultivated garden square outside of the exhibition space has undoubtedly brought the public a direct route to contemporary art.

Working has always been the best way of learning. Over the years, I have been very fortunate to collaborate with many excellent curators and artists and that has helped me improve considerably. For instance, well-known for being a maverick, our artistic director Li Zhenhua has brought many pleasant surprises and a new model of curatorial practice and thinking to this Biennale. Using advanced technology, Australian artist Jeffrey Shaw manages to introduce traditional art from Dunhuang to the audience in Shenzhen. Despite being physically several thousand kilometers away, the audience is able to travel back in time and witnesses the splendid wall paintings inside cave 220 from the Tang dynasty. The solemn Buddhist figures, musical instruments and beautiful dancing moves can all refer to the theme of “Time Based, Non-Places”. Out of all the participating artists for this Biennale, the most senior member is American artist Pat O’Neill as he brings along his *Easy Out* from the early 1970s. It was a stop-motion animation shot in 16mm film using special cinematography techniques, chemical agents and disc abrasion. Over time, Pat O’Neill has re-mastered his work and released it in its digital format, showing how a veteran artist never ceases to explore and experiment. As for the youngest member of all the participating artists, Liu Yi is a Chinese artist that was born in the 1990s. Using moving image, animation and installation, she captured many impressions from her trip to India. In her own words, “Time overcomes the obstacles of space, the living conditions in various parts of a city, the natural condition, the routine and the potential development of society. Whether it is a memory temporarily captured or a scenery from memory, they all become our shared theatre of life.” Of course,

our Biennale also features many other promising artists and artworks such as *Pulp Landscape III* by Hu Weiyi and *Cemetery of Clouds* by Yves Netzhammer and Bernd Schurer. Given the scope of this article, I will not be able to mention them all. It has been truly a blessing to work with all of these great artists and to be constantly surprised, touched and shocked by their works. That, perhaps, is the enchantment of art.

As the Shenzhen Independent Animation Biennale remains the only Biennale in China that is named after independent animation, it provides a very significant platform for artists who devote themselves to the making of independent animation, especially the young and emerging artists. It is also worth mentioning that OCT-LOFT has done a remarkable job as an independent organizer of this Biennale. Let us all cherish and support each other and persist so that the development of independent animation will continue to flourish!

冬春夏秋冬春

韩飞

春为岁首，新春的到来意味着万象更新。

自接受振华的邀请，参与本项目至今已经过了冬春夏秋冬春了，整个项目的推进和工作安排都是有条不紊地进行，2016年12月2号展览顺利开幕。

这个项目是以“时间／无间”为主线的“独立动画”双年展。命题有趣，“时间”是线性的、有序的，就像我们的工作。展览对于空间概念却是跨地域、跨时间、跨维度、非线性的，甚至是“虚无”的。

基于这样一个自由开放的“空间”，艺术家的工作能够充分展开，作品从不同的角度切入到这个展览，有外在客观的，有历史角度的，有人文关怀的，有空间转移的，有时空切割的，有生命本体的，有多维对话的，有数字世界的，有虚拟世界的……这一切看起来却是那么无序的，非线性的。

而在实际工作过程中，也存在各种随机性，如与主办方的协调，与艺术家的沟通，与场地方的落实，与制作团队现场的磨合。一切都在紧张、非常的动态中前行。恰恰正是这些让我们的工作充满张力，让展览充满了生命力和活力。在这里空间与时间结合成一个多维的整体。

在那么多无序中的不可预知，是基于主办方对策展团队的充分信任，艺术家和机构的理解与支持，最终才让这个个想象力和创造力得以实现。

人总是在时间维度上非线性地成长，今天反思，展览还是有那么一些小遗憾，每次总有一些新的遗憾，因为这些遗憾让我们更多地反思，更多地反省，让我们不敢懈怠，我想这也是我们“时间／无间”工作的一部分。

新的工作在这个春天已然开始，在这里祝大家新春万事胜意！

Winter Spring Summer Autumn Winter Spring

Han Fei

As spring is the beginning of a new year, the arrival of spring represents the renewal of everything in life.

Ever since accepting the invitation from Zhenhua, I have been involved with this project for the past couple winters. As a whole, the project has progressed smoothly and it opened successfully on December 2nd, 2016.

The project is an "independent animation" biennale with the theme "Time Based, Non-Places". It is an interesting theme as "time" is both linear and well-ordered, just like our jobs. The concept of time for the exhibition, however, is trans-regional, cross-temporal and trans-dimension; it is non-linear and even "nihilistic".

Given such free and open "space", the artists are able to express themselves fully and their artworks are able to present various perspectives of this exhibition. Some focus more on the external objectives; others present historic points of view. While some works display a humanistic concern, others might center on spatial transformations. There are also works that deal with spatial-temporal displacements, the essence of life itself, multi-dimensional dialogue, digital worlds and virtual reality. All of them appear to be disordered and non-linear.

During the actual working process, there also exists an array of randomness such as the coordination with the organizer, communication with the artists, implementation at the exhibition space and cooperation with the on-site production team. Everything proceeds in a tense and dynamic fashion for this project. That enables us to work with a lot of tension and that has given the exhibition a great deal of dynamism and vitality. Time and space form another multidimensional entity in here.

Human beings always grow non-linearly on the horizon of time. Reflecting on this exhibition today, I must say there are still some tiny details that I could have done better. Every time there are always some new imperfections and that have given us more food for thought. More reflections mean that we will continue to work diligently and that is also part of our work on "Time Based, Non-Places".

New work has begun in this spring and I wish all of you a great year ahead!

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