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LIVING

2017  
CHINESE  
COLLECTION OF  
CONTEMPORARY  
ART  
EXHIBITION

透  
镜

2017 中国当代艺术展文献集

游江 孙粹 主编



河北美术出版社



BY YOU JING SUN CUI

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相聚热土系列展览之  
透镜——2017中国当代艺术展

GATHERING IN SHENZHEN EXHIBITION SERIES  
SIMULACRUM LIVING  
2017 CHINESE CONTEMPORARY ART EXHIBITION

## 前言

深圳美术馆一直以来致力于推动深圳本土美术事业的发展，在“关注本土、关注当代”的学术定位下，近年来我们加大了推动本土美术发展的力度，举办了一系列本土艺术家的群展和个展。深圳美术馆用展览、收藏、研究等方式积极扶持本地的美术创作，以此来宣传深圳艺术创作的成果，展示深圳画家的面貌。

2009 年，由深圳美术馆主办的“相聚热土——2009 深圳青年艺术家邀请展”，首次较为集中地呈现了深圳本土青年艺术家的创作实力和成果，共展出 19 位深圳青年艺术家的优秀艺术作品。整个展览内容丰富，形式多样，展现了移民城市青年艺术家的艺术师承、艺术追求与艺术创作的多样性，展览开幕后，多家媒体进行报道，产生了一定的影响。

2013 年，第二届“相聚热土——2013 深圳青年艺术家邀请展”，可谓规模空前，应邀的本土青年艺术家来自于深圳本土各个领域，主要展出了 50 余位深圳本土青年艺术家近百件作品。参展的作品，几乎涵盖了当今艺坛所有的艺术表现形式，从传统书画到现代水墨，从架上绘画到装置艺术、行为艺术和影像，种类繁多，形式多样，呈现出深圳艺术新锐活跃的一面。

2015 年，第三届“相聚热土”系列展览开始以主题展的方式，介入深圳本土文化和现实生活，用艺术作品与城市生活发生关系，展现当代本土青年艺术家对于现实的感知和思考，展览以“温度”为主题，展出了 13 位艺术家和两个艺术团体 30 余件艺术作品。在展览中，艺术家用装置、影像、油画、实验戏剧及互动活动项目等艺术形式，从城市外在的景观的描绘，转向个体在城市中的生存体验和情感的表达。

通过前面三届的梳理，我们已经基本看到了本土艺术家的创作实力和现状，“相聚热土”系列展览力求在展现深圳本土青年艺术家艺术创作成果的同时，也通过这些优秀的作品反映当代社会现实，体现出艺术家在当下的生存境遇、情感体悟以及一个时代的精神。2017 年，作为深圳美术馆关注本土青年艺术的一个常设项目，第四届“相聚热土系列邀请展”，我们将继续以“本土、创新、个性”为主题，以展览为平台，集中展示青年艺术家的原创艺术风貌和优秀艺术成果。此次展览，我们以“透视镜”为主题，以深圳本土青年艺术家为主体，邀请深、港、澳等珠三角及多地艺术家参与展览，从当下屏幕生存的时代现状出发，以不同个体的不同视角为切入点，用形式多样的艺术手法和语言，展现当代青年艺术家在技术性观视的时代，面对图像、影像和拟像充斥作用于现实生活，人们主动与被动介入的现状，艺术家的感知、认知、发现、思考和反思。

深圳美术馆

2017 年 7 月 2 日

## Preface

Shenzhen Art Museum has been devoting to promote local art development as the goal, "Focus on the local, concerned about the contemporary" is our academic direction, In recent years, We have organized a series of exhibitions for local artists. We use exhibitions, collections, research to actively support the local art creation, through those activities to show and present the creation and exploration of local artists.

In 2009, we hosted the "Gathering in Shenzhen — 2009 Shenzhen Youth Artists Invitational Exhibition", For the first time ,We organized a large number of local youth artists to participate in the exhibition which includes 19 young artists' outstanding art works. It showed the diversity of artists' art expression art inheritance and artists' aspirations in this immigrant city. After the opening ceremony, many media have been reported ,the exhibition had also been concerned by art world.

In 2013, The second exhibition was an unprecedentedly grand occasion. They invited local youth artists are from various local areas of Shenzhen. About we are pieces form more than 50 local artists were mainly exhibited. The works of the exhibition covered all kinds of art forms ,from traditional painting and calligraphy to contemporary ink painting,from oil painting to installation art and performance art, the exhibition showed the diversity and vitality of young artists in Shenzhen.

In 2015, we began to host the exhibition with theme, Focus on Shenzhens local culture and real life, to show the contemporary local young artists' perception and thoughts about real life. The exhibition invited 13 artists and two art groups with over 30 artworks were displayed. It included installation, images, oil paintings, experimental drama and interactive activities,etc. They turned from describe the city's landscape to express individual's survival experience in the city and emotional expressions.

Through those series exhibitions in the past 6 years, we have basically seen the creative strength of local artists in Shenzhen.In 2017, the exhibition will continue to "local, innovation and individually" as the direction, The artists of the exhibition take the local young artists as the main body, at the same time, we also invited many other area 's artists to participate in our exhibition, from the reality of the current screen life, through different perspectives of different artists, with a variety of artistic techniques and language, to show the contemporary young artists' perception, cognition, discovery, reflection and reflection in the technical view times which full of images and simulations.

Shenzhen Art Museum  
July 2, 2017

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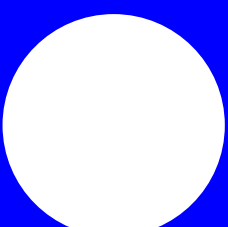
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策展人语

Curator Statement





## 从“透镜”的世界到认知的世界

游 江 / 文

“透镜——2017 中国当代艺术展”主要展出了( 按姓氏拼音排列 )柏志威、车建全、董永康、E-M 艺术小组、高少康、黑一翔、柯明、绿野、林山、刘明鉴、刘清华、李景湖、李启菁、任四四、商成祥、宋汉奇、田晓磊、吴达立、伍诗妮、万巧、薛扬、熊超、萧博骏、杨光、杨鑫、杨振、朱黎、周知远、张瀚 30 位艺术家创作的艺术作品。艺术家从自身的生存经验和认知出发, 用多样的艺术手段和语言介入当下屏幕生存的现实, 展现了不同视角下的不同的经验和反思。

—

随着科学技术的进步, 一方面当下在“智慧生活”的浪潮下, 我们的生活充斥着各种电子屏幕, 我们的生活和工作已经密切与电脑、手机等智能科技联系在一起, 另一方面我们通过各种摄影技术和成像媒介, 不断探索、呈现着多样的图像和影像, 试图了解更多的存在和图像背后的真实。所以很多时候, 我们是通过某种仪器和电子设备来观看这个世界, 并通过这些视觉媒介去呈现世界的面貌和个人的构念。尤其是在艺术创作领域, 当代艺术家更是通过打破既有的影像与图像在历史的延续中已经构建起来的特定叙事来批判和表达个体对世界的感知。

从某种程度上说, 我们生活在一个“透镜”的世界。在日常生活中, 作为一个非自然物来说, 在摄影器材方面, 我们所理解的“透镜”往往指的是用透明物质制成的表面为球面一部分的光学元件, 如我们常见的镜头就是由几片透镜组成的。无论是塑胶透镜, 还是玻璃透镜, 我们看到这些不同种类的透镜镜头在天文、军事、交通、医学、艺术等领域发挥着重要作用。自摄影技术诞生以来, 从最初的达盖尔银版法、胶片摄影到当下的数码摄影, 我们除了用自己的眼睛等感觉器官感受这个世界的同时, 我们也在用各种摄影技术、多种镜头记录并观看着这个世界。很多纪实性的图片和影像, 为我们研究历史提供了有效的资源和视角。图像往往被认为是一种可以为历史佐证的方式。

从某种程度上说, 我们了解世界的经验来源于透镜的世界。在互联网时代, 我们可以足不出户, 在网络中畅游和冲浪, 通过电子屏幕观看各种各样的动态的或静态的视觉图像, 而这些图像都是通过各种摄影镜头记录下来的。通过镜头的转换, 我们的世界用一种特殊的方式呈现出来。我们看到的是一个镜头下的世界。这些由于技术的发展和传播不断出现的图像和影像世界正在与我们的历史与现实发生关系。图像可以用来证明和记录即将成为历史的每一个现在, 但也不能仅仅用图像证明存在与历史。透镜的世界往往是片段的、局部的、多样的, 而不是延续的、普世的和唯一的。镜头记录有时也只是现实的表象, 是镜头背后的已经事先“预设”的、历史合力的结果, 所以透镜的世界只是世界的一个方面。

正如前文所述, “透镜”的后面都蕴含着、记录着个人构想。我们通过镜头看到的是真实的世界, 还是选择性地

由镜头和电子显示屏注解下的世界？是有意识的还是潜意识的行为？从拍摄者的角度看，我们用图像与影像的方式记录着现实。这种记录由于人的介入显然已经不是一个纯粹的机械复制。这种记录触及了拍摄行为者的感知、思维、记忆和认知的全部心理过程，同时这种记录是有局限性的。这种局限性来自于个体所处时空的物理局限，也来自于拍摄者个体的视角、兴趣和认知。所以透镜的世界就是世界的一种，而不是世界全貌和本身。而从接受者的角度来看，接受者对于透镜世界的观照又是一个全部心理活动参与的过程。所以，透镜的世界从某种程度上说就是一种置换转译和赋予意义的世界。

## 二

在展览中我们看到，一部分艺术家自然而然地选择了投影仪、显示屏等媒介呈现自己的作品。他们往往利用影像本身来表达观念，通过呈现影像本身，反叛影像自发明所建立起来的叙事结构和图像所指，用重新编排的时序让影像出现新的视觉经验和陌生感，从而产生出新的意义。如在车健全的作品《平行世界》中，艺术家通过一系列没落的主题公园的拍摄呈现了自然是如何被人类改造，荒废和遗弃之后又回归自然的现状；反思了随着全球化时代的到来，在市场运作下曾经盛极一时的造园运动衰败的事实——从曾经的“改造”自然到如今荒废被自然慢慢清理，被自然还原为真正意义上的自然的乐园。在呈现方面，他将同一个视频三机联放并同时呈现，每一个视频之间相差 10 分钟，这样的叙事方式让观众不可避免地看到了视频本身的不同段落，而通过这种周而复始的循环叙述，也契合了作品本身所要表达的主题。再如在刘清华的《消失之中》中，艺术家立足于香港观塘市区重建的现实，花费了半年的时间，通过 14000 次的重复绘制和记录，用双视频同步定格播放的方式，用一种直观的形式即通过绘画笔的磨损与绘画作品的一笔一笔的形成来隐喻当下城市的发展，更为深层地表现了人们如何在一种各种利益交织的“发展”中变得对变化熟视无睹以及对于资源消耗的忘却。再如在绿野《自画像》的作品中，艺术家用近乎古典油画在展厅的呈现方式，在展厅现场一定视角和特定时间直播自己当下的现实生活，通过直播视频在一种看与被看的反过程中反思艺术家个体对于生活的思考和人生意义的追问。

当一些艺术家在现实生活影像的基础之上进行创作的同时，也有一部分艺术家则开始构建自己的视觉图像和叙事原则，如田晓磊、柏志威、任四四、李启菁、张瀚等艺术家的作品。他们往往利用图像制作软件制作出虚拟的图像和场景，用一种非现实的图像和影像集合，或戏拟、或暗喻、或批判当代生活的种种现实问题。如在田晓磊的作品《伟大》中，艺术家通过制图软件进行精心制作，将现实生活的一些经典的图像进行再创作，让这些图像脱离原有的语境和文本，用一种新的叙事方式重新组合，构建出一种平行的虚拟世界。艺术家用一种眼花缭乱、极具视觉张力的三维动态影像，试图表达世界生命体的多元化状态，探讨信仰和科技的关系，用 3D 动画和装置创作一个无尽的视觉空间，呈现出人

人工智能融入人类现实生活的未来景象。再如任四四与李启菁的作品《脉象之都市篇》，艺术家依托自己所创作的都市水墨作品为素材，通过电脑软件的制作，将已经是都市意象的水墨作品成为了具有音效的动态影像。经过两次转换后的都市水墨呈现出新的视觉景观。他们用一种看似外在影像的方式探讨当代都市生活的纷乱与复杂，思考城市发展的走向和内在发展逻辑。

还有一些艺术家，将来自客观现实生活的图像和影像转变成自己的作品，这些图像不再是一种简单的复制和重现，而是作品中的一个元素。这些影像成为了作品重要的组成部分。如E-M艺术小组《Rash III》中，两位艺术家用亚克力、液晶电子屏、PVC、树脂等复合媒介，通过多个监视器摄像头和电子屏，让观看作品的观众的“人证”与现场摆放的“物证”共同模拟了一个“案发现场”。作品呈现了当下我们在网络时代在透镜世界的双重身份，我们既是被监控的人，也是很多“网络暴力”的参与者，甚至是麻木的旁观者。在吴达立、万巧的《氛围×此在》中，他们通过热度探测等装置，营造了一个互动的、热度视觉化呈现的“车厢”，试图表达当代都市快节奏生活下人与人之间的疏远和冷漠。人们聚集在都市的各种公共场所和交通场所，但是彼此不过是对方的参照。在作品中，艺术家用4台投影仪和精密的能量感应器让观众身在其中，感受人与人之间的能量的影响，让一种科学的物理的存在来建构大家心理的距离。再如在朱黎的作品《观点》中，艺术家通过使用滤镜原理让同一个文字版在不同的角度下呈现了三种不同的文字，表达了人们看待事物认知角度的差异性和重要性。除此之外，还有一些艺术家，通过加上绘画的方式，将来自屏幕生存时代的各种流行的、经典的、虚拟的图像和影像，通过特定绘画媒介的转换和新的图像叙事，创作出一幅幅具有绘画性和观念性的艺术作品。

### 三

当代社会由于科技的进步、信息传播方式、人们沟通方式和工作的需要，大众媒介营造出一个信息化的仿真的社会。真实和拟像之间变得越来越模糊。在屏幕生存和类像认知的作用下，人们开始混淆了拟像的世界和真实的世界。拟像世界从一定程度上取代了一部分真实和原初的东西，成为一种被构建的真实。透镜的世界，是一种依托于媒介而感知的世界。媒介记录的是事物即将消失的痕迹。与此同时，媒介自身也在不断建构自身的逻辑。在模糊和消解一些固有的意义的同时，有时甚至会生产出新的意义。“屏幕美学”也可能是各种体制和话语权的较量，也可能是不同认知水平的人的局部经验表达。

当下我们看到很多艺术家，立足于一定的问题情境，利用各种语言手段进行当代艺术的创作，尤其是利用一些当下的科技手段进行创作。这些作品一方面给艺术创作带来了新的创作空间，从视觉愉悦走向多种感官的刺激，从图像走向了拟像。艺术家利用各种新技术创作出感官图像，打破原有的图像叙事，而通过图像、影像的重新组织建立起新的叙述；另一方面，艺术家利用新技术和图像呈现出新的视觉经验，从而在交互中让艺术主体和受众的观念进行交流和互动中产生出新的意义。需要指出的是，这种借助于一定技术和流行媒介的作品，因为使用了当下大众最为熟悉的视觉呈现形式，更易让艺术受众接受和参与其中并进行互动。

具有创造性思维与艺术思维的艺术家在当代文化情景内表达个体的经验和感受，通过艺术语言表达自己的认知和观念。他们有的用材料、媒介本身构成意义的生产，有的关注图像在传播过程中引发的权利、文化关系或形态变化，有的从对于图像的凝视转向对行为的关注，有的从身份、身体、消费等切入探讨社会学方面的问题。艺术家通过话语的建构和介入行为，用图像、符号的组合和连接来建构屏幕生存时代的新叙事。

## From The World of “Simulacrum” to The World of Cognition

You jiang

“Simulacrum Living: 2017— Contemporary Art Exhibition” exhibits China works of artistic works of 30 artists, which are (surname in alphabetical order) Bai Zhiwei, Che Jianquan, Dong Yongkang, E-M Art Group, Gao Shaokang, Hei Yiyang, Ke Ming, Lv Ye, Lin Shan, Liu Mingjian, Liu Qinghua, Li Jinghu, Li Qijing, Ren Sisi, Shang Chengxiang, Song Hanqi, Tian Xiaolei, Wu Dali, Wu Shini, Wan Qiao, Xue Yang, Xiong Chao, Xiao Bojun, Yang Guang, Yang Xin, Yang Zhen, Zhu Li, Zhou Zhiyuan and Zhang Han. From their own life experience and cognition, the artists use various artistic means and languages to intervene in the reality of nowadays “screen life”, and show different experiences and reflections from various perspectives.

With the development of science and technology, on the one hand, our lives are filled with a variety of electronic screen, computers, mobile phones and other intelligent technology as a “intelligent life” wave comes. On the other hand, we continuously explore and present all kinds of images through a variety of photography techniques and imaging media, trying to learn more about the reality behind the image. In other words, we actually see the world through some kind of instruments or electronic equipments, and describe the world and personal construct through visual media. Especially in the field of art, contemporary artists criticize and express individual perception of the world by breaking the existing images and narratives.

Therefore, to some extent we live in a world of simulacrum, or in other words, a world under lenses. In daily life, lens usually means a transparent optical device with spherical surface. Whether it's a plastic or glass lens, both play an important role in astronomy, military, transportation, medicine, art etc. Since the inception of photographic technology, from daguerreotype, film photography to digital photography, we perceive the world with lenses and photographic technology besides our sensory organs. Documentary pictures and videos provide an effective resource and perspective for our history research. Images are often considered as evidence of history.

In the internet age we can stay indoors and surf the web, viewing a variety of dynamic or static visual images via electronic screens, which are often recorded through lenses. Through the conversion of the lens, our world is presented in a special way. What we see is a world under lenses i.e. a world of images or simulacrum. This world of images or simulacrum is having a relationship with our history and reality due to the development and popularity of photographic technology. Images can be used to prove and record every present moment which is becoming history. However, we cannot only use the image to prove history. The world of images is often fragmented, localized, inconstant rather than continuous, universal, and unique. Lens recordings are sometimes just a representation of reality, a presupposition or a result of joint efforts in history. So the world of images or simulacrum is only one aspect of the world.

As mentioned before, what behind lenses is actually personal construction. Is what we see through lenses a real world? Or is it a world selectively annotated by lenses and electronic screens? Is it conscious or subconscious behavior? Firstly, from the photographer's point of view, we record reality in the forms of pictures and videos. This record is clearly no longer a mechanical duplication due to human intervention. This record relates to the whole psychological process of perception, thinking, memory and cognition of

the photographer. But this record has its limits. This limitation comes both from the physical space and time, and from the personal perspectives, interests and cognition of photographers. So the world under lenses is one of the world, not the whole world and itself. Secondly, from the receiver's point of view, they perceive the world under lenses through psychological activities. Hence the world under lenses is, in a way, a world of transcriptions and giving meaning.

In this exhibition, we can see that some artists use projectors, screens and other media to present their artworks. They usually use the image itself to express, by presenting images itself, deconstructing the narrative construct and visual designatum that built up since image's invention and using rearranged timeline to create new visual experience, strangeness and new meaning. For example, Che Jianquan's artwork "Parallel World" is a film of a series of declining theme parks that shows how nature has been transformed by humans, but then back to nature after abandoned, by which means retrospects the fact that even though theme parks flourished and declined with globalization, eventually they became true paradise when back in nature. From transforming nature to being abandoned and then being clearing up by nature, they recovered to be a truly natural paradise. As for the presentation, the artist uses three machines to play the same video clip at the same time, but each video has a 10-minute time difference. This cycling narration fits the theme of the work itself. Another example is Liu Qinghua's artwork "Disappearing". Based on the reality of Guantang urban renewal in Hong Kong, the artist spent half year in painting and recording 14,000 times, and then present it with two videos at the same time, indicating the city's development by demonstrating directly the creation process of painting works. It deeply shows how people become blind to changes and forgetful to the consumption of resources in the process of "development for various interests". As for Lv Ye's artwork "Self-Portrait", the artist uses a presentation style as a classical oil painting exhibition, showing her daily life live on video with a certain perspective at a specific time.

While some artists create images on the basis of real-life images, some artists begin to construct their own visual images and narrative principles, such as Tian Xiaolei, Bai Zhiwei, Ren Sisi, Li Qijing, Zhang Han and other artists. They often use photo editing softwares to create virtual images and scenes, using a set of unrealistic pictures and videos to parody, metaphorize, or criticize the realities of contemporary life. Such as in Tian Xiaolei's artwork "Greatness", the artist uses the cartography software to recreate some classic images of real life, then separates these images from the original context, finally build up a parallel virtual world with a new narrative. The artist tries to express the diversity of the world with dazzling 3D dynamic images, and explores the relationship between belief and technology. He also creates an endless-like visual space with 3D animations and devices, and shows the future scene how artificial intelligence integrate into daily life. Also, as in Ren Sisi and Li Qijing's artworks "Pulse Manifestation: Urban", the artists use computer softwares to change their metropolitan ink paintings into dynamic images with sound effects. New visual effects thus come out after two times conversions. By this means they explore the chaos and complexity of contemporary urban life, and discuss the trend and inner logic of urban development.

Some artists turn pictures and videos of real life into their artworks, but these images are no longer a simple copy or reproduction, but an element of a piece of artwork. For instance, in the artwork "Rash III" of E-M Art Group', the two artists use acrylic, LCD electronic screen, PVC, resin and other composite media, several monitor cameras and electronic screens as a kind of "evidence", and viewers as "witnesses", together they simulate a "crime scene". This artwork indicates our dual identities in the lens world in this internet age: we are both supervised and participants or even numbly bystanders in many network violence. Wu Dali and Wan Qiao's artwork "Atmoshpers × Existence" create a interactive, thermal visualized "carriage" with temperature detection devices. It tries to show the distance and indifference between metropolitan people. People in city gather in various public places, but are only referents of each other. In Zhu Li's artwork "Opinion", he uses filters to make the same text appears in three different ways through various angles, expressing the importance of different perspectives. In addition, there are some artists combine paintings and popular, or classic, or virtual images and videos together and create conceptual artworks.

Because of the progress of science and technology, information dissemination, and the needs of communication and work, the mass media creates an informationized simulation of society. Influenced by screens, people begin to confuse the simulacra world and the real world. To a certain extent the simulacra world has replaced a part of the real world, and became a constructed reality. The world of simulacra is a world through media. The media records things that are about to disappear. Meanwhile, the media itself is constantly building up its own logic. While blurring and dispelling some intrinsic meaning, sometimes media even produce new meaning. "Screen aesthetics" exists in balancing various systems and discourse rights, and express people's partial experience who is with different cognitive levels.

Nowadays we can see a lot of artists use all kinds of languages and means to create contemporary artworks based on some problem situation, specially use some technological means. These artworks on the one hand have brought a new creative space, from visual pleasure to a variety of sensory stimulations, from the image to the simulacra. Artists apply new techniques to create images, breakup existing narratives and build up new narratives by restructuring images and videos. On the other hand, new meanings emerge while these artworks and viewers communicating and interacting. It should be noted that, these artworks are more likely to allow viewers to accept and participate in and interact with, for they use the most popular visual presentation forms of the present.

Artists with creative and artistic thinking express their own experiences and feelings in the contemporary cultural context, and express their own cognitions and ideas through the artistic language. Some of them use materials and medias itself to make sense of production, some pay attention to the changes of rights, cultural relations or forms in the process of the image transmission, some turn to pay attention to behavior rather than image, and some discuss sociological issues from the aspect of identity, body, consumption, etc. Constructing discourse, intervening in behaviors and combining images and symbols, artists is building up a new narrative in today's life-on-screen-age.





## 媒介（屏幕）改变观看方式

孙粹 / 文

人类将近一半的日常活动都受制于习惯，当下的我们正受制于一种媒介——屏幕，这里主要指电子屏幕。它，正在革新着整个世界。如同海杰在《屏幕生存》中所提到的那样：

“图像是时间的墓穴，也是未来的报幕词。图像让监控和被监控以及展示成为需要，不展示会焦虑，会得病。图像加剧了疯癫，这种疯癫还借助于一种上帝之眼，四十五度角、仰望、发嗲，一种几十厘米高度的屏幕下的生活。不这样，会死，但这样，离死更近，每一次自拍，就是一次悼念，凝视已死的自己。甚至，自拍杆可以再拉长一点，像人种学意义上的身体，柔韧的、刚健的、关键词为 Black 和 Huge 的索引，快感传输器，以及一切被操控的想象。媒介延展了身体的荡漾。”

记得在 2000 年初的时候，手机和电脑刚普及，也还没有电子书，阅读还在纸质书上做笔记，那时的电子设备及移动终端更多承载的是搜索、部分信息沟通的功能，人们的认知主要还是通过纸质的媒介获得。但十多年之后，移动设备的飞速发展，不但改变了人们的沟通方式，还改变了人们观看世界、感受及思考周围事物的方式。智能手机和其他手持设备已成为生活中最常见的记录、拍摄、沟通及工作的工具，小小的屏幕正在改变着我们，刷新着人们的认知。

在屏幕的世界里，人们低头沉溺其中，更多时候处于一种上瘾的状态，所谓上瘾是指在情境暗示下产生的无意识行为，在进入多屏幕观赏时代的今天，工程师们凭借电子屏幕上区区几个编码字符就能影响用户的习惯，控制用户的思维。而人们也不自觉或者说自愿地被屏幕所“绑架”，时不时刷新下微信、微博、脸书或打一局王者荣耀……时间就这样被一点点碎片化和稀释掉，屏幕生存时代，人们不愿读长篇大论，更不愿去碰触深刻的哲思。人们的阅读、认知、对世界的理解和介入等很多方面是通过屏幕获取的，同时也通过屏幕去表述。所以，随之而来折射出一个碎片、断裂、通俗、易懂，甚至不愿走出舒适区的一种价值观。

艺术家是一个极其敏感的群体，往往对这样的社会革新和价值观有着异常敏锐的思考，并致使其在艺术观念、图像、媒介上进行着不断的实验和探索。

此次展览以“透镜”为主题，邀请 30 位来自珠三角的深、港、澳及我国台湾和其他地区的艺术家，围绕“透镜”主题，运用不同的艺术形式，从各自不同的角度，以屏幕媒介直接或间接表达在被科技无限大介入的时代，艺术与屏幕媒介之间的认知、思考与实验，为艺术界和观众提供了技术发展给艺术带来的新视域和新感知。艺术家运用屏幕或类屏幕的媒介方式，表达他们对艺术和社会的反思、态度和超验的想象。从中不仅可以看到科技的进步和新兴艺术的崛起，也为传统审美、创作方式提出了新的课题和考验，同时，也无时无刻地提醒我们改变观看和审视艺术的方式。