

## 艺术家自述

我的创作以影像作为主要呈现方式。我的实践关乎艺术家的社会性地位。近来，我着重探索对科技、评判、权力与道德的重塑和运用。我对诸如：在美学与经济范畴中对少数民族的他者化，电影空间中与同理心相关的功能性，新科技中说教主义的生产力等议题保有兴趣。我的作品试图反射全球化之流动性，并融入危机时代中不同背景下的个体实践，不论危机是政治的抑或精神的。我还对积极的包容性，高度警觉，及将主体化为相关的、不可被代表的、难于消化领会的其他表达感兴趣。我认为，面向包括当代艺术在内的所有领域，当人们意欲解构不公正的支配体系时，必然面临着这样一种挑战：对建构更多元化的支配体系的欲望的抵制。对我来说，很重要的一点在于：我的实践和作品可被视为工具。出于互联性的必要性与需要，我将它们创作出来，希望它们能够成为容纳、维持交流与识别的脆弱性的系统。

## ARTIST'S STATEMENT

Foregrounded by moving image work, my practice concerns the social position of the artist, and engages recently with re-instrumentalising technique, judgment, power and ethic. I have taken interests in subjects such as the othering of ethnic minorities in aesthetics and economy, the functionality of cinematic space concerning empathy, and the productivity of didacticism in new technology. My works tend to be reflexive of global mobility, and engage with the practice of individuals from various backgrounds in the time of crisis, whether it is political or spiritual crisis. I am interested in active inclusiveness, hyperawareness and other expressions of rendering subjects relevant, unrepresentable and indigestible. It is a challenge to separate the desire to dismantle the unjust systems of domination from any field of practice including contemporary art, from the desire to construct more diverse hierarchies of domination. It is important for me that my practice and works could be presented as tools, and are made due to necessity and need of interconnectivity, and could potentially become systems that host and sustain vulnerabilities of communication and identification.