

展览导览

特别展映I：宋拓单元

《加油好男儿》

The Fighting Boys其实就是TF BOYS乐队的全称。我们这代人已经完了，现在是00后的天下。亚洲00后的女孩喜欢的男孩不是那种欧美肌肉男，都有点娘——像郭敬明那种美学，还有EXO，或者BIG BANG、吴亦凡.....

C- POP就是Chinese POP（汉流），也可以叫Communist POP。C-POP肯定是在K-POP（韩流）与J-POP（和风）的基础上兴起来的，经过这15年，K-POP已经取代了J-POP，相信有一天，C-POP会取代K-POP。

C-POP就是亚洲的最强文化战队。韩国男团都叫做战队，我就想什么是最强战队？就是我们的领导人都要变帅，每次出场都有点屌，有点放电。领导人要变成年轻人的偶像，而不是家长，一出场台下的妹妹们都尖叫，现在还不够性感。你要提升软实力，就要从国家领导人开始。如果政府调整一下文化思路，这样做真得很有威力。

“The Fighting Boys” is actually the full name for TF Boys, a young Chinese band. People of my generation has become history. The world now belongs to those born after 2000. Asian girls in this generation doesn't fancy muscle men from America or Europe. Their type of boys is more or less feminine – Guo Jingming, EXO, BIG BANG, or Kris Wu – one could easily name a few.

“C-POP” stands for Chinese POP, or “Communist POP”. It is definite that this music style was built upon K-POP and J-POP. Over fifteen years of development, K-POP has replaced J-POP, and I believe that one day, it will also replace K-POP.

C-POP is the most powerful cultural squadron in Asia. Many Korean male bands were referred to as “squadrons”. This sets me off in thinking what a “best squadron” is. For leaders, they need to look handsome and radiate charm when being on the stage. They need to become idols, rather than parents of the youth. All the young girls will start screaming when they appear. So, to improve a country's soft strength, we need to start with its leaders. If the government can adjust their cultural strategy, it can truly achieve great effect.

《现在的年轻人都在聊些什么》，

找了两个香港中学生，大概17岁，让他们一边做爱，一边聊政治，他们一次录好声音提供给我，大概40来分钟，我把里面有趣的部分剪出来，根据声音做成动画。

很多话题都是香港本土的政治问题、政治八卦。比如那个女孩喜欢肥仔，在做的过程中，突然问跟金正日做是什么感觉，而金正日长得很像《龙珠》里面的人造人20号（其实是19号，他们说错了）。还有快要射的时候，她说“先别射！等一下法叔，先等一下法叔！”因为刘皇发是香港的一个政治人物，有“新界土皇帝”

之称。有一个事件是，在香港立法会表决政改方案时，发叔身体不适没有来，导致大部分建制派议员离场，他们要等发叔来一起投票，发叔不来不能投。

I found two high school students from Hong Kong, about 17 years old. I asked them to talk about politics while making love and to send the sound recording back to me. It was about 40 minutes long. I cut out the interesting part and created animations according to the sound.

Many topics are local problems and political gossips in Hong Kong. For example, the girl likes fatty. While making love, she was suddenly asked by the boy about the imagined feeling of having sex with Kim Jong-il, who looks very much like a robot called “Artificial 20” in the Dragon Ball series (actually it was “Artificial 19”, they got it wrong). Also, when the boy was coming, the girl said: “hold it first, wait for Uncle Fa, wait for him!” Uncle Fa’s official name is Liu Huangfa, a political figure in Hong Kong, also known as the local despot of the New Territories. Fa was once absent because of physical malaise when the Hong Kong legislative Council was putting up a political reform for vote. Those in favor of the existing regulations left the venue, claiming that they should “wait for Uncle Fa to start the vote”.

《让BB/孙子涌上街头》

图解式的作品，4个小孩子到处涂鸦，有七张图片。但其实这句话是最重要的，“让BB /孙子涌向街头”，图片只是这句话的配图。

涂鸦很像走上街头，但乱涂乱画是小孩子才做的，我们成年人涂鸦其实有点装嫩、矫情，尽管我也是一个涂鸦艺术家，这太他妈丢脸了，这个世界已然这样，我这代人是废了，就让我的下一代去涂吧，让BABY走上街头，也只能靠下一代人了！

This caricature-style work consists of 7 pictures doodled by 4 kids. Yet the picture is only auxiliary. The sentence is the most important – “Let BB/grandsons flood to the street”.

Graffiti is like walking to the street, but doodling is an exclusive action of children, which, if taken by adults, would seem pretentious. I am a graffiti artist, but this is so f**king embarrassing. This is the world, deal with it. There is already no hope in my generation. Let the next generation doodle around. Let the babies walk to the street! We can only count on them.

《汪晖访谈：1990年代以来的思想论争与中国社会变动》

“90年代思潮”诞生于上世纪八十年代末至九十年代初，它绵延曲折，越过了人们用以标记时间的段落。“90年代”最显著的特征是市场时代的形成，这一新特征改变了国家——社会面貌。中国知识分子，迟至九十年代中期，才从震荡中醒来，思考这个陌生的时代。2007-2008年发生的一系列事件，正表明“90年代”正

在远去，这不仅仅是一个时间段落的结束，也是一段思潮的终结。“历史并未终结”，历史正在“90年代”的废墟上重新展开。

汪晖，自《反抗绝望》出版以来一直是学术界一个风向标式的人物。尤其是1996年，汪晖受聘成为《读书》执行主编后，更成为知识界颇具争议性的焦点人物。今年，《别求新声：汪晖访谈录》由北京大学出版社出版。书中收录了汪晖在近十年来发表在各重要媒体上的访谈记录，领域涉及当下思想争论等，可看成是对世纪之交诸多嬗变问题的个人记录与回顾。

“The current of 1990s” appeared in the period between late 1980s and early 1990s. This winding current was remarkable at that time. A most prominent feature of the 1990s is the formation of market. Such feature has fundamentally transformed countries and societies in the world. Intellectuals in China hadn't realized that until mid 1990s, when they started to study the new but strange world. A series of events then came along between 2007 and 2008, which showed that the “90s era” is fading away. This was not only the end of that time period, but also an end of the current. The history itself does not end, it carries forward upon rubbles of the “90s era”.

Since *Fighting Against Desperation* was published, Wang Hui has become an icon in the academic circle. Wang became even more controversial after he was hired as the executive chief-editor in *Reading*. The book *A Search for the New Voice: Interview Records of Wang Hui*, published by Peking University Press, recorded Wang's interviews in many important media over the last decade. The book involves many conflicts of thoughts. It can be regarded as a personal record and review on changes that happened at the turn of the century.

开幕放映：《福柯》（汪民安导演）

在这部一个半小时的纪录片里，我们可以看到汪民安教授如何探索米歇尔·福柯的思想。福柯是多产的作者，深受中国读者喜爱。汪民安亲自参与访谈和录制独白，通过对中法福柯研究者的提问，见证福柯留下来的伟大智慧遗产。纪录片以黑白色调呈现，像一出戏剧一样分成三幕，不断吸引观众的注意力。这部纪录片的存在很珍贵，因为把福柯活生生的影像和声音展示给大众，在中国还是第一次。

汪民安，首都师范大学教授、博士生导师。主要研究方向为批评理论、文化研究、现代艺术和文学。著有《福柯的界线》，主编《福柯文选》、《福柯的面孔》等。他是中国最重要的福柯及法国哲学研究者之一，对尼采、德勒兹、福柯、德里达、罗兰·巴特、拉康、巴塔耶、阿甘本等都有大量译介和阐释。其主编的《生产》专注于介绍最前沿的西方思潮，呈现全球范围内知识分子对当代社会处境的严肃思考，旨在提供一种理论

In this 90-minute documentary, we can see how Professor Wang Min'an explored Michel Foucault's thoughts. Foucault is a prolific writer. He was favored by many Chinese readers. Wang Min'an joined the interview and recorded monologue by himself, in which he posed questions to both Chinese and French Foucault researchers. This enabled Wang to witness Foucault's wonderful intellectual heritage. The

documentary was in black and white, and was divided into three chapters like the play, continuously attracting the audience's attention. The documentary is precious, as it presented for the first time, Foucault's images and sounds, to the public in China.

Wang Min'an is a professor and Ph.D. supervisor at Capital Normal University. His research is mainly focused on critic theory, cultural study, modern art and literature. Wang has written the book Limits of Michel Foucault. He was also the chief editor of A Selection of Michel Foucault's Work, The Faces of Foucault and so on. Wang is China's most important scholar on the study of Foucault and French philosophy. He has translated and interpreted large volumes of works from Nietzsche, Deleuze, Foucault, Derrida, Roland Barthes, Lacan, Bataille and Agamben. Wang is also the chief editor of Production, a work that focuses on the forefront of western thoughts and serious reflections of global intellectuals on the contemporary society. Its aim is to provide a theory.

戴陈连《如何成为一个艺术界装逼犯》，

艺术家戴陈连的工作即是创造了一个大型艺术剧场——妈妈拉艺术基金会，该基金会以生产当代艺术家及当代艺术作品为核心，赞助被制造的艺术家，进行学术性的展览和讨论。生产的艺术家成为这个剧场中的演员，同时他们又进行艺术作品的生产。这里有艺术的问题也有社会的问题，这里有模拟和再模拟，有虚拟和虚拟之后的真真幻幻，还有模拟之后的再表演。

As an artist, Dai Chenlian has created a large art theater – Mamala Art Foundation. Aiming at producing contemporary artists and artworks, Mamala subsidizes artists in academic exhibitions and discussions. Artists from Mamala will be actors and actress in the theater. In the meantime, they also work on producing new artworks. In Mamala, there are both artistic and social problems; simulation and re-simulation; fiction and reality; and actions after simulations.

高洁《伪艺术史》，

如何看懂“当代艺术”？扫描二维码，高洁为您每一集讲述一件作品。

实际上当代艺术离我们并不是那么远，所谓艺术家创作出的艺术，是与我们每个人之间相关的。当代艺术是作用于我们所处的时代的。虽然我们并不缺乏评论时代文化的能力，也丝毫不缺乏理解作品的的能力，但我们所缺乏的是相关的知识，而这其中大量的知识是追求永恒的，所以“开卷有益”。

How to understand “Contemporary Art”? Scan the QR-Code, Gao Jie will tell you a different work in each episode.

As a matter of fact, Art is not far from us. Created by artist, arts are related to everyone. Contemporary art influences the world we live in. Although we don't have the ability to comment on culture of the era, we do have the ability to understand artworks. What we really lack is the related knowledge, many of which are about the pursuit for eternity. So, reading always enriches the mind.

李燎《艺术是真空》，

艺术是真空”源自他和女朋友(现已为太太)的交往不被女方家人所认同。在一次对话中，女方父亲对于李燎作为“艺术家”感到质疑，最后说出“你是真空中的人，我们都是俗人”。

The Work *Art Is a Vacuum* comes from Li Liao's early experience, in which he and his girlfriend's (now wife) relationship was not accepted by the girl's parents. The girl's father questioned Li's profession as an "artist". He even said to Li that "You are people from the vacant space, but we're just secular persons."

陆平原《鬼故事》，

他擅长用“故事”这一独特的媒介进行艺术创作，撰写了大量与艺术有关的奇幻短篇作品。陆平原利用了“故事”拓宽了艺术作品在现实世界中存在的状态，延展了艺术本身的精神内在。

He is good at using "story" as the media for art creation. Lu has written a lot of short and outlandish art stories. He extended the reality and spiritual connotation of art through stories.

马秋莎《从平渊里4号到天桥北里》、

马秋莎口含刀片讲述了自己是如何在父母的期盼和制约中走上艺术道路，并且在作品名中有意强化了该影像的物理坐标背景，当影像结束，她从口中取出刀片时，作品的张力一览无遗。刀片的在场让她的故事多了一份犹疑、踌躇的特质，也揭示出她讲述这个故事经历了怎样的艰难。

Ma Qiusha, with a blade in her mouth, told the audience how she embarked on the path of art under the expectation and limitation of her parents. Ma also intentionally emphasized the physical coordinates background in the film. When the film ended, she took out the blade from her mouth, which further revealed the tensions of her film. The blade added a feeling of hesitation to her story. It also showed the toughness Ma experienced in telling the story.

马秋莎《Mars》，

呈现了极度细腻又极度广袤的红沙陆地。微距镜头下惊人质感的红沙颗粒在航拍镜头下毫无人类活动痕迹的旷野沙丘，用超越个体体验的视角描画出一个神秘的类星球地表。片中不停翻滚推进的红沙巨浪仿佛宇宙的存在般无穷无尽。以“沃德兰”这个在中文字面上看起来毫无意义又充满幻想的词语命名的展览，从身体在现实中的真切存在开始，最终将观众抛掷在回响着宇宙音的荒漠之中。

The work is an extremely detailed presentation of a vast red sand land. The sand has an astonishing

texture under the macro lens, which, together with the deserted fields and dunes under the aerial shot, elucidates a mysterious planet-like surface beyond personal cognition. Large waves of red sand rolls forward, indicating the infinity of the universe. “Wonderland”, a meaningless word if pronounced in Chinese, is the name of the exhibition. It starts with the real physical existence of the audience, and leaves them in the infinite wilderness of the universe.

杨福东《那个地方》，

1993年行为记录摄影, (三个月拒绝说话)

艺术家在1993年受到当代艺术的熏陶，有三个月莫名其妙的拒绝说话——这么一个生活方式的体验，可能在当时叫“行为艺术”，但是艺术家不认为那是行为艺术，只是自己想这么做，所以给艺术家的一大感受就是“所谓的行为艺术”，当你真正深入其中体验的时候还是有很多收获的，这里面首先有一个坚持和信仰的存在。当你三个月坚持下来，你要相信自己，自己都不跟自己说话，就是这么一个感觉。某种程度上行为艺术可以做到一定的“欺骗”，但是你要相信自己去坚守这个承诺，把它上升到信仰上，那才是比较有意思的。

Action Art Video in 1993 (refusing to speak for 3 months)

Driven by his experience in contemporary art, Yang decided not to talk for 3 months. This attempt in a new living style might be called, at that time, an “action art”. However, Yang did not think so. Such action was purely out of personal desire, instead of the so-called “action art”. When you really put yourself into it, the gains will be tremendous. First you need to persist and have faith. You have to keep completely silent for three months, not even talking to yourself. To some degree, this can even become a form of “deception”. What’s really interesting is that you stick to the promise, and elevate it into an act of faith.

余极《同音词》

用机器 (Mac) 朗读汉语的声音：中国语音学上著名的极端范文赵元任的《施氏食狮史》、杨富森的《于瑜与余欲渔遇雨》等十篇——只用一个音节的同音字所写成的绝妙文章——在听觉上以难以辨析意思的相同声音（当然，有四声变化），明显规避语词文字符号形象的意义所指，分离我们对待语言所习惯的认知态度和固有思维，从而使语言文字符号形式的视觉在场显得十分重要。

Using machines(Mac) to read Chinese

The material includes articles known for their extreme phonetic features. For example, *An Old Story: Ms. Shi Eating Lion* (or *Shi Shi Shi Shi Shi* in Chinese pronunciation) and *Running into Rains with Mr. Yu Yu While Planning to Go Fishing* (pronounced as *Yu Yu Yu Yu Yu Yu Yu Yu* in Chinese). These articles were written with Chinese words that are same in pronunciations but different in intonation. Even with the four tones, the sound will still be confusing. It shows an obvious intent to evade the symbolic reference of

words and signs. While reading, audiences are unfettered from their habitual minds and cognition in language, which indicates the importance of visual presence for words and symbols.

原弓《哈姆雷特机器·诵咏》

《哈姆雷特机器》是德国剧作家海纳·穆勒于1977年创作的，一直被视为现代主义向后现代主义过渡时期的经典文本。剧本虽然只有短短的三千多字，表达的东西却很丰富，每一句话都有其深刻而隐晦的能指和所指。原弓的重新演绎，旨在打破观众与戏剧表演者的关系，“传统的戏剧表演，观众总是接受的对象，但是我的这场戏剧，观众会成为其中的参与者，对话者，发现问题的人，也借此达了我对于现实失控的焦虑与失望”。

Die Hamletmaschine was created by German playwright Heiner Mueller. The work is known as a classical piece in the transformation period from modernism to post-modernism. Though short in length (around 3000 words), it is rich in content. Every sentence has its deep and euphemistic connotations down beneath the surface of words. Yuan Gong re-interpreted the play, aiming to break the traditional relation between audience and actors. “Traditionally, audiences are only watchers, but in my play, they will become participant, speaker, and those who discover problems. In this form, I also expressed my worries and frustration on losing control of reality.

张慧《对话》，

艺术家张慧以舞台设计出身，并曾参与“后感性”展览、创作装置作品，随后才选择绘画这一媒介。他一直在探索现实的不同层面，试图寻找其中的漏洞。简单来说，绘画作品就是我们去观察、体验并探索事物的一个层面。此幅作品描述的是艺术家之间的一个对话现场。

As an artist, Zhang Hui started from stage designs. She has once participated in post-sensibility exhibition and created installation works. At last she chose to use painting as her art media. Zhang has been exploring different facets of reality, hoping to find the loopholes. In simple words, painting is one of the facets that we use to observe, experience and explore things. For example, this work describes a dialogue between artists.

张培力《台词》，

张培力对于老电影有种很复杂、难以割舍的感觉，在反复观看中他回到了记忆里，并找到一种创作的可能性。“我关心那些符号性的、模式化的、有时间概念的因素，这些因素集中体现了50至70年代中国故事片中革命英雄主义和浪漫主义情节，体现了一种健康的审美态和语法习惯。我从这些老故事片中截取片断并作简单处理，使其摆脱原有线性结构和时间背景。我感兴趣的是由此带来的不同的阅读可能性。”

Zhang Peili has a complicated feeling about old films. He finds possibility of creation while repeatedly watching those films. "I care about those symbolized and formalized factors with time concept. These factors intensively reveal us the heroic and romantic scenes in Chinese feature films from 1950s to 1970s. In those features, I saw a healthy aesthetic attitude and grammatical habit. I then cut some scenes from those old feature films and simply processed them, depleting the original time background and linear structure. I am really intrigued by the different possibility of interpretation caused by such adaptations."

赵半狄《赵半狄和熊猫咪》，

艺术家赵半狄曾认真考察国内外公益广告形式的异同，对中国公益广告形式的现状和发展有深刻的见解。他时常在公共场所出现的“禁止吸烟”或“谢谢、对不起、再见”一类文明礼貌用语前驻足凝思。他曾在某地闹市中心一巨幅《市民守则18条》前静观二十分钟，来去匆匆的行人中竟没有一个人驻足去看那冗长的文字。如此昂贵的广告位，岂不是一种资源的浪费。倘若公益广告就是某种口号的“拷贝”，其生命力何在？一种强烈的事业心、社会责任感重压在赵半狄的心头，他从此在公益广告的时代性、文化性和公众效益上做起了文章。不久，“赵半狄和熊猫咪”的崭新的公益广告形式闪亮登场在地铁车站里。

Zhao Bandi has closely examined the similarities and differences between domestic and foreign public service advertisement. He has great insight of its current status and development. Zhao always stops to contemplate before public signs like "No Smoking", "Thank You", "Sorry", or "Goodbye". He also stood still for 20 minutes in front of the giant *18 Citizen Guidelines* in a prosperous downtown area. However, no one stopped to read those redundant words. A high advertisement fee was paid, but it is actually a waste of resources. These advertisements will be dead if they are only copies of government slogans. Zhao felt a heavy sense of social responsibility. He then started working on the temporal and cultural contents, as well as the effect of public service advertisement. Later on, "Zhao Bandi and Panda Mi" was shown in metro stations as a new form of public service advertisement.

陶辉 谈身体 | 2013 | 彩色，有声，单通道高清录像 | 3'45"

由艺术家自己扮演的伊斯兰女孩儿，在自己的房间进行了一场演说，她以一个体质人类学学者对他的身体分析文章为蓝本；后期配以一个老年女性的声音详细客观的分析了自己的身体结构，外形特征，血统基因，用真实的材料杜撰了一个仪式性的场景。

Tao Hui played as an Islamic girl in his work. The girl delivered a speech in her own room. Based on a physical anthropologist's analysis of his body, Tao objectively analyzed his body structure, physical character, and genetic features with an old woman's voice. By doing such, Tao created a ritual scene with real materials.

汪建伟《有人在后院排演》，

这是由汪建伟组建的“结晶体”小组在“脏物”展览开幕现场发起的讨论。谈及汪建伟的作品，“排演”是不可忽略的概念。关于“排演”，马拉美的诗句“一切思想都产生于骰子一掷”曾经给了汪建伟很大的启迪。而静观汪建伟近期的创作，排演并不仅仅作为方法出现，在展览中如何展示排演，是汪建伟给自己提出的全新命题。而包括在“脏物”展览中所出现的作品与在这次展览中进行演出的“结晶体”小组，都是对这种排演的不加修饰的展示。

This is a discussion of Wang Jianwei's Crystalline Team during the "Dirty Substance" exhibition. "rehearsal" is an indispensable concept in Wang's work. He was greatly inspired by Mallarme's word: "All Thought expresses a Throw of Dice". In Wang's recent works, "rehearsal" appeared not only as a method, but also a new topic, in which the question "how to present 'rehearsal' during exhibitions" is tested. Works from the "Zang Wu" exhibition, as well as the Crystalline Team, are unvarnished presentation of such rehearsal.

徐坦《关键词》，

从2005年起开始着手实施的“关键词”艺术项目，最初的灵感源于徐坦在印尼的一段经历。当年年底，徐坦来到刚刚经历过大海啸的印尼，当时包括中国人在内的所有人都在谈论一个词“幸存”（survive），徐坦便将这个词标记为第一个“关键词”。在6的时间里，徐坦几乎在世界各地都举办过和“关键词”有关的、不同形式的活动。从“关键词”的活动中，他了解到人都有一种自圆其说的倾向。这种自圆其说不仅体现在与他人交谈、辩论之中，同时存在于自言自语之中，有时常常是一种无意识的活动。

The program "Keyword" was started in 2005. The original inspiration comes from Xu Tan's experience in Indonesia. At the end of 2005, Xu has just lived through the great tsunami. Many people, including Chinese, are talking about "survival". Xu then marked it as the first "keyword". In the following years, Xu has held different forms of activities related to "keyword" around the world. In these activities, Xu learned that human have a tendency to justify themselves. Such tendency was not only shown during conversations and debates, it is also an unconscious mental activity.

胡向前《土尾世界之演讲》，

这是一部在第十届广州双年展中首展的影像作品。在视频中，胡向前在母校的操场上面对两千个初中与高中生用本地的雷州（胡向前的母语）方言发表了一次舞人心的演讲。这次演讲持续了十分多钟。胡向前从“励志型演讲”案例中学习了其中的元素和技巧，比方说如何配合演讲的节奏调节声调、手势和何时停顿等等……讲述了从自己从小在土尾世界（雷州方言，意为世界的尽头）长大的经历并热情洋溢地倡导学知识

的重要性以及小村落以外生活的无限可能性。

This is the first image work exhibited in the 10th Guangzhou Biennial. In the video, Hu Xiangqiang delivered a motivation speech in his alma mater. Standing in front of over 2000 high school students, Hu spoke for more than 10 minutes with the local Leizhou dialect (also Hu's mother tongue). Hu learned related elements and skills from this "motivational speech". For example, he found out how to adjust his intonation, gesture and pauses to the tempo of speech. Hu has told the students his experience of growing up in the "end of the world" and advocated the importance of learning, showing the students infinite possibilities outside the small village.

杨振中《考试》

作品《考试》试图阐释一对主题间令人惊讶的复杂动态。画面内容描绘了粉色闺房中的两位年轻女性，穿着引人遐想的丝质睡衣，举止亲密近乎挑逗与情欲；镜头展示了她们在床上孩童般的嬉笑玩闹，不时地扫过赤裸的大腿和丰满的嘴唇以及其他优美的女性部位，准确无误地传达出软色情的气息。然而在这愉悦到令人生疑的画面中，艺术家放置了一个完全出乎意料的主题：女孩子们一边打闹玩笑，实际一边大声朗读者政治课本，刻板和教条的内容与前者间轻松的互动产生了巨大的冲突。两个主题的此番并置使得作品风趣而幽默，却给观者留下疑问不断。作品充满情节张力与艺术表现力，暗示了当代中国政治与年轻人的关系，手法简洁，令人赞叹；饱满的幽默感被淋漓尽致地呈现，它将一个严肃主题拉扯到愉悦的视觉情境中，再一次扭转了大众对于一个普遍议题的普遍观念。

The work *Exam* tries to elucidate the complex dynamism between a pair of themes. The video was set in a pink bedroom, where two young ladies were dressed up in silky pajamas, acting with desires and flirtations. In a typical soft-porn style, the camera perfectly delivers a frolic scene, moving now and then across naked legs, plumb lips and other beautiful parts of the female body. However, the artist inserted a totally unexpected subject into this joyful video: these two girls, while joking around, were reading a political textbook. The stiff content formed a great contrast with the brisk interaction in the previous part. The juxtaposition of these two themes made the work rather humorous and left the audiences with many questions. This highly intensive work indicates the relation between contemporary politics and youths in China. With a rather concise expression, the work developed its humor to the utmost, thus incorporating a serious topic into a pleasing visual context. The work has again reversed the public's general belief on a common issue.

黄小鹏《叩响天堂之门》，

朱昱《庭审记录》

K.O.H.D. 敲扣天堂之门 60'/2014

这是我于2014年剪辑的一部有关梦幻世界异化的超现实拼贴“散文电影”。沿用杜尚的“现成品”概念，作品素材都是来自十年来在日常生活收集积累下来的文本（特别是影响中国对现代性和政治理想的认知和内化的书籍、歌词、广告、新闻和对话）和图像（数码录像机随时随地的记录、从DVD翻制和电视翻拍的资料）。通过谷歌翻译来解构这些文本，并对时间和空间重新编码，使之相互重新定义并不断积淀延伸。当这些不同语境下独立而互不相关元素相互交叉碰撞，最后膨胀成一个整体的碎片，最终陷入语言的间隙并迷失在无穷无尽的意义传递之中。当所有翻译都变成政治宣言，中西方情歌在新的语境中完全失去其原来的

含义，就像我们这个荒谬时代的诗歌。/

This is a surreal collage "Essay Film" of alienation in the Dream-world which I have edited in 2014. By following Duchamp's "ready-made" concept, most of my materials are adopted from everyday life around me from the past 10 years: texts (especially books, lyrics, advertisements, news and conversations that influence the Chinese perception and internalization of modernity and political ideals) and images (shot with a DVcam whenever and wherever, copied from DVDs, downloaded from the internet or recaptured from TV...). Using Google online translation to deconstruct these texts, and re-encode the time and the space, resulting in mutual redefinition, constant accumulation and extension, so that these different contexts under the independent and unrelated elements cross-collide with each other, and finally expand into a whole fragment, creating a gap in the language and eventually being lost to infinite transmission of meanings. With soundtracks of Chinese and Western love songs that completely lose their original meanings in a new context, when the translation turns them into political staments, became like poetry in our absurd time.