

# PACE BEIJING

不早不晚

2016.08.04 - 2016.09.15

佩斯北京荣幸地宣布暑期档展览“不早不晚”将于2016年8月4日下午4时向公众开幕。这是继2014年影像群展“这个夏天我们爱影像”之后，佩斯北京对于录像艺术的再度呈现。

此次参展的九部作品以屏幕为界，将展览分割出内部与外部的两个时空。单个录像作品自身已构建出完整而独立的内部世界，但与此同时，它在屏幕这一输出设备上的每一次播放又将与当下的时空、观看者、及其它作品间形成互文关系。而同样带有时间属性的展览标题“不早不晚”则可被视为对所有即将产生的全新意义的鼓励。

此次参展的作品展现出录像艺术在创作语言与思维脉络上的丰富度。在陈滢如的作品《财·缝》中，关于生活的叙事被简化为一通越洋电话，母女间的日常沟通依靠信用卡账单明细为中介，二者物理及精神上的双重距离感在琐碎的信息中得以呈现，而被有意克制住的情感线索也在细致记录母亲劳作过程的画面中暴露无遗。作品是极度个人化的，同时也在一定程度上映射出社会生存者的共同境遇。陈秋林的《城市管理者》及谢素梅的《沙漠清扫者》则将关注投向了城市基础服务者的群体处境。二者不约而同地选择以影像手法去“干扰”现实中愈发紧张的对立关系。前者以刻意而戏剧化的镜头语言拍摄城管、保安等职业的众生相，从形式上冲淡快速城市化进程造成的阶层群体身份隔阂。而后的影像手法则更为荒诞，直接将清洁工的工作场景从街道移植到沙漠景观之中，将劳作行为与其目的性彻底分离，而劳动行为本身的枯燥重复性因此被放大，强迫观看者去关注底层群体中的个体境遇。

同样是对简单行为的无限重复，马秋莎的作品《溜》和尹秀珍的作品《沉默》相较于谢素梅显得更为暧昧而含混。“腿部”均在二人的此次作品中占据了画面的主体。无论行走或是等待，简单的行为通过循环播放得以无限进行下去。表面的去叙事性背后，作者的真实意图被掩藏起来，行为本身的意义被开放给观看者，而“故事”则通过个体各自拥有的经验背景共同补全。

这种戏剧片段的编排手法在姚清妹有着明显舞台剧特质的作品中变得完整而清晰。通过扮演社会权力系统中的典型角色，姚清妹以其特有的幽默感对系统进行犀利的审视。在《审判》中，艺术家本人身着军官大衣，义愤填膺地批判着一台代表着资本主义的自动贩售机。这种恰到好处的幽默和荒诞感并未冲淡作品的批判性，相反的，它确保了思考这一行为所应保持的适当距离感。姚清妹的“角色扮演”借用的是社会共享的文化语境，而黎肖娴的作品则直接挪用了语境中具有典型性的大众影视作品。在她的作品《戏门》中，艺术家单独将“门”这个在影视作品中通常起到场景、情节转换功能的典型道具提取出来，影像片段原本的叙事功能被人为破坏，彻底成为了单纯的视觉性材料。同样是对经典电影片段的直接挪用，郝敬班在作品《我不会跳舞》中则使用这些有着典型时代背景特征的经典影像素材与现实纪录影像相对照，通过个人平实的口述史与社会建构的虚构风貌之间的互文关系使这部呈现时代变迁的作品更加丰富而立体。

而胡晓媛的作品《你来得太早，你来得太迟》则以电影化的镜头手法去构建了一幕超现实的场景，通过将人造物与自然之物的强行嫁接去审视人为介入的自然与原始的自然、进化与退化间已变得暧昧难解的关系。平静优美的镜头手法因内容本身的异象感而显得违和。题目“你来得太早，你来得太迟”暗示了世界的两难处境：任何人为的建设抑或破坏、关注抑或无视均非正解。回到群展标题“不早不晚”，似乎亦可被视为是对此种境遇的一次回应。

参展艺术家：陈秋林、陈滢如、郝敬班、胡晓媛、黎肖娴、马秋莎、谢素梅、姚清妹、尹秀珍。

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## Not Early Not Late

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Pace Beijing is pleased to present *Not Early Not Late* at 4pm on August 4, 2016. This is an exhibition of work by nine artists and focusing on video art once again after *We Love Video this Summer* in 2014.

The exhibition features nine video works and screens, creating into inner and outer space-time, have partitioned the whole site. Each single video itself has already established an integrated and independent internal world while output devices, the screens, will form a intertextual relation with current spaces and spectators when every time it is playing. Besides, the time-attributes exhibition title *Not Early Not Late* can be regarded as an incentive to all refreshing meaning, which is about to happen.

The exhibition will present the amplitude of video art on language creating and thinking processing. In Chen Yin-Ju's *Transaction*, a narrative of life is simplified into an intercontinental telephone call, the day-to-day communications between mother and daughter distilled into the medium of credit card bills. The physical and psychological distance between the two is presented through trivial information. It is as if the emotional thread that binds them has been intentionally concealed, yet it is fully revealed in this painstaking account of the mother's dedication. The artist's private story also reflects, to a certain extent, the shared circumstances of those who survive in our society. Chen Qiulin's *City Manager* and Tse Su-Mei's *The Desert Sweeper* focus on the conditions of those who provide cities with their most basic services. These two artists have followed separate paths to "intervention" in the increasingly tense dichotomies in reality through the medium of video. Chen paints a portrait of the ranks of the urban management teams and private security guards in decisive, dramatized footage, soften the divisions of class identity that have emerged under rapid urbanization in form. Tse's video is more absurd, transplanting the worksite of an urban street sweeper to a desert scene, and thus completely separating the act of labor from its purpose. This magnifies the menial nature of the labor, forcing the viewer to focus on the plight of the individuals of the social groups.

Both approaching the infinite repetition of simple acts, Ma Qiusha's *Take a Walk* and Yin Xiuzhen's *Silent* emerge in a more nihilistic fashion. Women's legs are the main subjects of both works. Whether walking or waiting, simple actions are cycled to create infinite repetition. The artists' true intentions are hidden beneath the removal of narrative on the surface. The significance of the act itself is opened up for the viewer to see, while individual viewers according to their own background and experience fill in the "story".

Yao Qingmei directs and stars in works that bring clarity and completeness to this fragmented choreography. By playing typical roles in the social power system, Yao Qingmei brings her unique brand of humor to bear on a biting examination of it. In *The Trial*, the artist dons a military officer's cloak and fiercely condemns a vending machine as a representative of capitalism. The perfectly tuned humor and absurdity does nothing to dilute the critical nature of the artwork. To the contrary, it ensures the appropriate distance for proper consideration. Yao Qingmei's role-playing is established atop fixed impressions shared by mass society. This shared context is often faithfully reproduced in mass video works. Linda Chiu-Han Lai directly appropriates these "found footage". In *Door Game*, she extracts the "door," a typical scenic element commonly used to effect a shift in setting or plot, with video fragments that intentionally break

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this narrative function. Also directly appropriating scenes from classic films, Hao Jingban's *I Can't Dance* contrasts scenes from classic period films with interview accounts and documentary film to give depth to the changes of the times.

Hu Xiaoyuan's *You came too early, you came too late* forcibly wedd man-made objects to natural objects in an examination of the tangled, ambiguous relationships between primal nature and nature as altered by humanity, evolution and devolution. The peaceful, elegant cinematography is offset by the visionary nature of the content. The title *You came too early, you came too late* alludes to a dilemma of the world today: any artificial construction or damage, attention or ignore, are all against the truth. The title of the group exhibition, *Not Early Not Late*, is a response to this predicament. It encapsulates the entirety of the awkward straits faced by social individuals and groups, presenting the true state of things in an open manner, and inviting viewers to draw their own conclusions.

Artists: Chen Qiulin, Chen Yin-Ju, Hao Jingban, Hu Xiaoyuan, Lai Chiu-Han, Ma Qiusha, Tse Su-Mei, Yao Qingmei, Yin Xiuzhen.

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