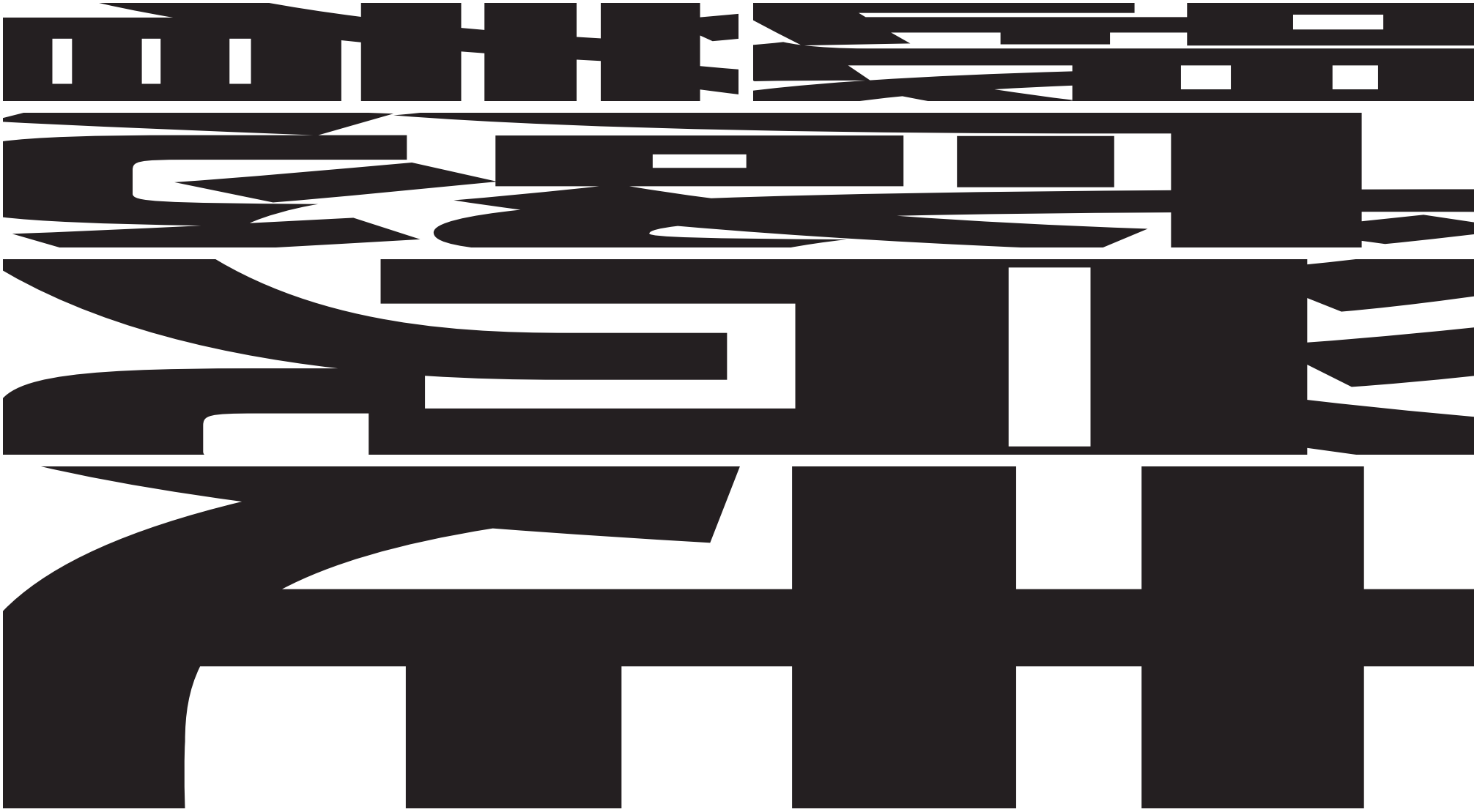
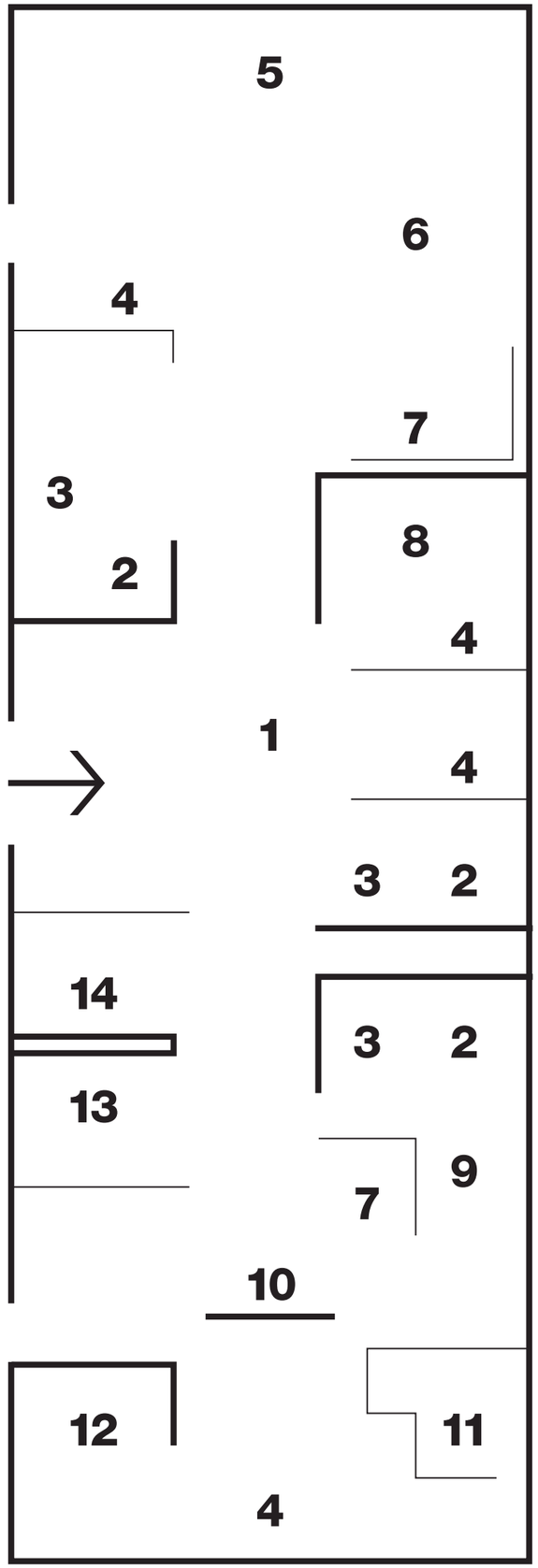


2024.3.23–6.23

跟着感觉走

郭锦泓、何颍宜、马秋莎、
玛吉·蒙科、潘律 & 王博、
彭可、彭祖强、潘风田 & 弗里德·哈勒、
陶辉、徐皓霖、叶慧 & 瞿畅、袁中天、
张如怡、周思维

策展人：瞿畅



“感觉”很微妙。

它的丝线绵长，柔软地缠绕在皮肤上、心上。它连接我们的身体与世界，联动起莫名的震颤、心的悸动。它既像是身体长出的藤蔓，是我们伸向世界的触手；又像是世界吐出的幼丝，是包裹并形塑我们的网纱。

90 年代初，苏芮的《跟着感觉走》成为中国大陆广为流传的金曲。伴随它的传唱，“感觉”成了个体在后改革开放时代的随身必备。歌曲的 MV 中，苏芮一袭摩登扮相，穿梭于都市、港口及公路之间，讲述在“感觉”的引领下愈发自由肆意的个体。从改革开放高速运转的那个时代开始，找寻“现代”的中国个体随着这些流行音乐的动感节拍，释放出前所未有的速度。而“感觉”则是牵引速度的引擎与罗盘，带领我们随风流动，进入沿海、工厂、都会。在感觉的召唤下，身体的位移拖拽起资本的流动、社会阶层的更替和情感的重构。然而，正如《跟着感觉走》的歌名所示：“感觉”是需要被追随的。它们并不是内在的于个人的、天然的内涌；而更像是一种外在的、牵引我们前行的力量。歌曲的 MV 中，引领歌者不断移动的“感觉”始终不曾显身，它们潜藏在动感的节奏之中、时尚的装扮之间、绵延的道路之下，鬼魅一般。 展览“跟着感觉走”所试图勾勒的正是改革开放至今持续召唤我们出走和前行的“感觉”，以及它围绕着情感与发展、亲密性与市场经济的交缠话语。

公路，为寻找“感觉”提供了空间线索。沿着时代美术馆狭长的、“公路”般的空间，展览沿途探寻“感觉”的踪迹。这些痕迹带引我们深入公路的地基，美术馆下层时代玫瑰园的家居空间不时显影于“公路”之上，提示着私人生活与公共建设的彼此交缠。

公路总是顺滑平坦，不断蔓延。它们是现代性的触手，在国境内外拓展延伸，创造着贸易的路线、国家的故事、个体与民族的情绪。在中国 20 世纪中期以降的视觉与声音文献中，“崇拜”与“迷恋”情绪时常在重型工业与基础建设的宣传里被制造和生产。如果说资本主义的商品经济善于生产欲望和欲望的产品，那么社会主义的欲望生产则常常潜藏在建设和发展话语当中。当代无处不在的道路规划与城市开发亦持续地生产着属于“现代”与“发展”的美学，渲染着流畅、自由、开朗、未来、国际化的情绪。

行走中，人们实践着各种动词，展演着自我创造的“感觉”——驰骋、追寻、漂泊、乘风破浪。细长蜿蜒的前行路径亦像是人们在持续的别离与相遇中拉扯出的丝线，不可见地牵引着心事与睡眠——钱、家、忍、勇气、惆怅、想你。道路的两端是被城市化磨平的故乡和海市蜃楼的彼岸，行人只能一往无前。行进中，“感觉”是发展节奏下日常经验里的诸多体感、记忆、风格和愿望，它们是把水泥路面包裹得丝滑的纱绒，是音乐中引人律动的节拍，是录音带里边走边唱的潇洒，是热门旅游目的地里穿着民族服饰的女性与风光，是网格与量具层叠出的浪漫织物。

在改革开放以来蓬勃的市场经济和中产阶级生活方式中，“感觉”也是货币、商品、技能、规范，它附身于格调、微笑、呢喃、歌唱、关怀、责备，然后被变现为工资、小费、打赏和好评。它像是短视频平台上色彩迷人的史莱姆，随着揉捏挤压随意变幻着形态，随时将我们附身、包裹。在流动着“感觉”的路上，情感的政治、情感的经济与情感的生活相互渗透，交织成一张只可感、不可说的网。相织的丝线越多越密，这感觉就越滑溜、越难以驻足、越不可言说。

道路上、屏幕上、情场上、职场上——“感觉”的丝滑表面让人情不自禁地持续滑动。偶尔，我们也能在迷失和迷恋、无聊与无力、不甘与不敢、痛与爽的摩擦中感受到它暧昧的厚度和苦涩的质地。它们推动着、牵引着、阻隔着、塑造着我们。“感觉”将我们围困，却也为我们用身体感知社会空间提供入口。如果可以试着穿透“感觉”的表面，把手伸入它纵横的织线，或许就可以稍作停留，跻身进它的内部，看见被发展、过剩和情感话语所塑造的自己。然后，就可以深入它、讲述它、记得它、松动它。

跟着感觉走，让它带着我。

瞿畅

瞿畅　　是一位生活于香港及深圳的独立策展人及写作者。她的近期策展项目包括“魔法念动”（2022，香港 *Art Central*）、“巴西咖啡室”（2019，*Para Site*）、“黯恋”（2018，*Para Site*）、“陈泳因：硬忌廉”（2019，黄边站）、“罗玉梅：那传来浪声的方向”（2018，香港巴塞尔）、“他 / 她从海上来”（2016，与陈立、曾文琪共同策划，*OCAT* 深圳）等。瞿畅现为为岭南大学文化研究系博士候选人，研究课题关注改革开放时代中国大陆“爱”的话语演变。此前，她任 *Para Site* 艺术空间策展人（2016-2020）及 *OCAT* 深圳助理策展人（2013-2016）。

艺术作品

1

潘凤田 & 弗里德 · 哈勒

《*PAIN* 》*2016-*
钢片、灯、油漆、线、报纸
尺寸可变

作品由艺术家惠允

欧式的咖啡厅或面包店顶棚是大都会演绎浪漫情调的标配，在潘凤田与弗里德 · 哈勒的“吊灯”装置中，防水的篷布幻化成锐利尖薄的钢板、制造情调的铁艺成为厨房里常见工具、篷布上宣告法式面包（法语 *pain*）香气的字招则诉说着追逐都市格调的痛苦（英语 *pain*）经验。

潘凤田　　出生、生活并工作于于艾森市。她在杜塞尔多夫艺术学院和弗柯望艺术大学学习。她在雕塑和影像中探讨日常物品的社会涵义，反映出一种千禧年的敏感性，揭示我们在自己周围精心编织的文化参照中所扮演的公共和私人角色。

弗里德 · 哈勒　　出生于德国弗莱堡。他在艾森市的弗柯望艺术大学摄影学院（*2011-2016*）和荷兰的 *De Ateliers* 项目（*2017-2019*）学习。哈勒的作品呈现现实的脆弱性和非连续性。他将荒诞与恐惧置于戏谑但精准的设定中，并以虚构为工具猜想人际关系中的结构与动态。哈勒创造出非理性思考的空间，以敏感性的装置质疑区隔和本质主义所构建的生活条件。他的超现实主义雕塑和影像中，维度和时间崩塌后留给观者的是不确定性和尴尬。

2

周思维

《珍珠奶茶屋（葡萄）》*2022*
布面油画　*200×250 cm*

《壳（忍）》*2020*
聚乳酸 *3D* 打印、模型用补土、丙烯
145×75×8 mm

《纹身（凤盖勇）》*2020*
布面油画　*80×70 cm*

《壳（钱）》*2020*
聚乳酸 *3D* 打印、模型用补土、丙烯
145×75×8 mm

《*23°C* 雨》*2020*
布面油画　*200×150 cm*

《壳（想你）》*2020*
聚乳酸 *3D* 打印、模型用补土、丙烯
145×75×8 mm

作品由艺术家及天线空间惠允

在周思维的油画中，那些抽象且模糊的生活切片并不单单以视觉传递信息——它们充满触感、温度、粘性和嗅觉，召唤那些常被忽视的体感和丢失的记忆。简单的日常材料在抽象的绘画中变幻着形态：糯米成为砖瓦、塑胶埋藏文字、皮肤堆积图案、雨水编织记忆。都市中产生活的格调与个体奋斗的痛楚、流行文化生产的向往与惆怅都在他细腻且敏感的勾勒中拥有了具有厚度与触觉的“质地”与“印象”。

周思维　　现工作和生活于上海。*2005* 年毕业于四川美术学院油画系。周思维聚焦于人对于文化的理解以及反之，文化对于人的作用这两方面话题。在周思维的画面中，他将几种视觉和文化惯性糅合在一起，让画面自己发展出新的意图和暗示，熟悉感和陌生感同时体现，留出让人任意解读的可能性。

3

张如怡

《装饰物（黄色迷雾）》*2023*
铝箔、*UV* 打印、编辑框架、木板、彩铅、砂纸、尼龙网、胶带
40×40 cm

《装饰物（现代织网）》*2023*
铝箔、*UV* 打印、编辑框架、木板、彩铅、砂纸、尼龙网、胶带
40×40 cm

《装修：用品 - *3*》*2017*
木板、纸、水笔、网袋
40×30 cm

作品由艺术家及东画廊惠允

瓷砖、隔间、储物空间、测量工具——现代生活中几乎无处不在的“网格”定义着都市现代性中的洁净、距离、量化与个体化。在张如怡的创作中，“网格”是她检视中国城市空间现代性视觉与材料的元素之一。她在“装饰物”系列中层叠起设计、建筑等行业中常见的网格材料，透过纵横支线的密度堆叠，审视这些现代工业产品交织出的美学模式，并借助“织物”的材料性诘问它们对身体、情绪、感受的亲密包裹。

张如怡　　现居上海。她的艺术实践围绕日常逻辑展开，作品因调和人工制品、工业经验以及城市生活而占据特殊空间。艺术家从日常材料中汲取灵感，以探索和调度个体、物料、场所三者之间的层次和相互作用为关键叙述途径。创作主要涉及据地装置、雕塑及综合媒介的运用，借“现实”为样板，牵引出城市环境变迁过程中现实对个体情绪的塑造。近年参与的重要机构展览包括上海余德耀美术馆，上海（*2023*）；第 *16* 届里昂双年展，法国里昂（*2022*）；和美术馆，广东佛山（*2023*）；大馆当代美术馆，香港（*2022*）等。

4

彭可

《高架桥》*2015-2021*
收藏级喷墨打印、尾货布料
113×91 cm

《转向太阳（风筝被摘下了）》*2020-2021*
收藏级喷墨打印、锡、玻璃、胡桃木框
90×112 cm

《我的家就是你的家》*2021*
收藏级喷墨打印、锡、玻璃、胡桃木框
112×84.5 cm

《东航清浩袋》*2018/2024*
时代美术馆重制
清浩袋
30.5×19 cm

作品由艺术家及洛杉矶 *Make Room* 画廊惠允

彭可的摄影时常捕捉都市生活中的美学体验。布料上的幸福纹理、居家室内的温柔布置、建筑结构的未来主义、都市空间的光影和速度——它们制造抒情的、浪漫的近景与瞬间，表达着对美好生活的想象和渴望，一如当代中国情感结构的取样。与此同时，它们也喃喃低语着轻盈愉快的图像与发展主义情绪之间的亲密交织。

彭可　　出生于湖南长沙，成长于深圳，*2015* 年毕业于罗德岛设计学院摄影系，现工作、生活于上海和洛杉矶。她的镜头扮演了城市中的漫游者，找寻公共空间和基础建设中的秩序感，记录日常生活混杂而相联的偶然性。成长于改革开放初期的深圳，城市经验和图像生产是她创作的核心。

5

潘律 & 王博

《基建礼赞》*2016-*
录像及灯光装置
尺寸可变

作品由艺术家惠允

作为贯穿我们历史的现代国家策略，“基建”挟带着轰鸣与欢庆，时常阻隔着我们进入它的美学与情感政治。《基建礼赞》以 *50*、*60* 年代《人民画报》中刻画基建的图像为起点，搭建起一个巨大的建造结构，网住“基建”所幻化的节奏与音韵，以及抒情的国家文本。《基建礼赞》透析萦绕基础建设和国家发展主义话语的情动策略，为我们揭示“基建正在制造，而非驱散魅惑”。《基建礼赞》由潘律、王博及周昕于 *2016* 年发起，是次呈现为潘律和王博为展览特别创作。

“如果说基建的‘魅’在汉语中隐含一种幽魂式的延续，英语中的 *enchantment* 则直指礼赞的另一种主要方式：赞歌。为基建而创作的旋律和音乐不断重复同一个主题、被吟唱，听者的身体被它们挑动。而另一方面，正如我们一半戏谑地使用了日本小说家谷崎润一郎的经典文本《阴翳礼赞》作为项目的标题，项目中的声音念白企图混淆历史、美学、政治和声音符号的界限，也巧合地映衬了我们对于阴影建筑的兴趣。简单的讲，这是一次对于基础建设的政治和诗学的摸索。”（潘律、王博、周昕，*2016*）

潘律　　为香港理工大学中国历史及文化系副教授。她是《*70* 年代双周刊：七十年代香港的社会运动和另类文化生产》（香港：香港大学出版社，*2023*）以及《艺术档案（库）的可能与不可能：亚洲的理论和经验》（新加坡：*Palgrave Macmillan*, *2024*）的主编。作为一名影像艺术家，她与王博合作导演了《涌浪之间》（*2019*）、《瘴气、植物、外销画》（*2017*）、《港城三记》（*2016*）；与荒木悠共同执导

《倒错的编年史：出入亚洲之旅》（2021）。她是 2018 年台北关渡双年展的策展人之一。

王博　　是一位艺术家、导演和学者，目前居住在阿姆斯特丹。他的作品在纽约古根海姆博物馆和现代艺术博物馆、莫斯科车库当代艺术博物馆、鹿特丹电影节、哥本哈根纪录片电影节、瑞士尼翁真实电影节、伦敦 LUX 及开放城市电影节、首尔 Mediacity 双年展、非军事区纪录片电影节、沙迦电影平台等机构展出和放映。他曾获得哥本哈根国际纪录片电影节“新视野”、莱比锡电影节金鸽、Sesc 巴西录像双年展 O.F.F. 及沙迦电影平台最佳纪录短片等多项国际大奖。

6 玛吉 · 蒙科

《无暇无痕》2016-
喷绘广告布
354×455 cm

作品由艺术家惠允

在她一系列的摄影和移动影像作品中，玛吉 · 蒙科关注苏联时期爱沙尼亚首府塔林的丝袜及布料工厂历史与遗留痕迹。《无暇无痕》中，蒙科选取 1937 年出版的《现代广告摄影》中美国 30 年代的丝袜广告图，并将图像大幅打印，以广告布的丝网质感呼应丝袜的材质。画面中的女性双手轻柔地穿梭在丝袜之中，强调尼龙布料的轻透与可塑性的同时，也演绎着性别化的身体与商品经济以及国家政治间交缠的关系。《无暇无痕》因此展开一段关于后社会主义的复杂叙事：作为苏联时期象征“禁忌”与“欲望”的商品，丝袜的薄透软弹的材料性一方面柔软地抵抗着集体主义政治的沉重；另一方面，它亦映射商品主义社会对身体的物化。然而在不同的社会语境下，女性的身体都是被围困和被挪用的。

作品中，观众可以转动或移动广告布，制造出不同的图像叠加和扭曲效果。

玛吉 · 蒙科　　是一位生活在塔林的视觉艺术家。她曾在爱沙尼亚艺术学院、维也纳应用艺术大学和根特高等艺术学院学习。其作品媒介涵盖摄影、影像与装置。她的作品受到历史图像和心理分析理论、女性主义理论和视觉文化的影响。蒙科现于爱沙尼亚艺术学院担任摄影学院的教授。

7 马秋莎

《沃德兰 - 方 3》2023
水泥板、尼龙袜、木板、树脂、铁
210×210 cm

《沃德兰 - 洞》2022
水泥板、尼龙袜、木板、树脂、铁
210×210 cm

作品由艺术家及北京公社提供

在始于 2016 年的系列《沃德兰》中，马秋莎将收集自家中女性和同辈友人的丝袜包裹起破碎的水泥石块，制造出带有身体温度、皮肤质感和发展痕迹的抽象图像。《沃德兰》取自北京昌平区 90 年代筹建的一个大型成人乐园的名字——wonderland。这个后因诸多问题而烂尾的空间项目与不断被更新、淘汰的女性贴身饰品之间摩擦出既亲密又疏离的对话。从早期肉色、厚实的丝袜材质到混杂着不同着装风格的多色织料，《沃德兰》记录着改革开放以来女性身体审美与自我塑造的不断变化，以及它们与中国持续的空间改造的镜照关系。

马秋莎　　出生于中国北京，2005 年本科毕业于中央美术学院，2008 年硕士毕业于美国阿尔弗雷德大学电子综合艺术专业艺术，现生活工作于北京。马秋莎的作品讨论社会文化转变下的个体经验，并试图探索摄影、影像与装置等不同媒介的性质。她常常通过非常私密的语言来呈现个体与集体、私人与公共的关系。

8 叶慧 & 瞿畅

《歌声里徘徊（现代旋律）》2023
绿幕、摄影背景图、电视、沙
尺寸可变

由慕尼黑 Lothringer 13 委任创作

《歌声里徘徊（声线）》2024
麦克风、沙、纱
尺寸可变

由广东时代美术馆委任创作

《歌声里徘徊》是一组录像与声音装置，抒情的拆解着 80 年代起迅速风靡中国社会的“通俗歌曲”。将流行音乐视为形塑个体的情动文本，叶慧和瞿畅摸索沉淀于音乐中的美学与情感模式。她们检视音乐中合成的电子声音和音乐录像带中被合成在不同风景当中的身体，聆听改革开放早期流行音乐诉说的情愫，和新自由主义转型下的社会所召唤的个体精神。流行音乐对情感现代性的形塑，以及音乐中吟唱与诉说的暧昧交织成为两位创作者对话的线索。

《歌声里徘徊（声线）》中的部分对话摘录、编辑自与音乐人毕晓迪、赫宇旭、麦子杰和许建强的访谈，特此致谢，并感谢陆辉协助。

叶慧　　是一位生于广州、现居奥地利维也纳的艺术家及作曲家。她的作品包括了影像和声音装置，纪录影片以及现场声音表演。她的创作关注个体身份认同及其在不同文化以及社会背景下的流动性。近期项目中，她通过对声音以及音乐文化中社会政治层面的研究，重新探索声音与当代社会之间多样化的相关与纠葛。叶慧是 2018 年维也纳艺术馆奖（Kunsthalle Wien Prize）的获得者。

9 何颖宜

《您的位置》2024
美纹胶布
尺寸可变

由广东时代美术馆委任创作

《刺绣露营椅》2022
露营椅、布料、线
尺寸可变

作品由艺术家惠允
特别鸣谢旧金山 Recology 艺术家驻留项目

“在高速公路的交汇处，人和货物也高速转换，奔向各自的目的地。除非不幸堵车，否则人们绝不会在这儿停下来细心观察，不会发现它原来是一件如此庞大的雕塑体，处处影响着我们的身体、视觉和心理感知。这样的人力物力，在古代社会大概只会用于建造那些具象徵和纪念碑价值的东西，比如金字塔、庙宇，和城墙（尤其是万里长城），而在现代社会，被建造的却只有路，和更多的路。”（何颖宜）

在时代美术馆的窗和墙面上，何颖宜描摹下一段高速立交枢纽。这些用美纹胶带勾勒出的装饰性的流线纹理表达着一种既诗意又务实的都市美学。在墙面的一边，何颖宜放置了一组在旧金山 Recology 艺术家驻留项目时拾捡的废弃露营椅，并在椅子上刺绣出道路的图样。透过作品，她探索着高速公路“隐喻式的暧昧表达”——它们始终介于（运输工具的）不安与（乘客的）安定、工具与废弃、连接与阻碍、高速与绕路之间。

何颖宜　　是一位专注装置和表演的多媒介艺术家。她以幽默和出人意表的运用日常物品和情景，以切入广泛的社会和文化议题。何颖宜获得加州大学洛杉矶分校的戏剧艺术本科学位及纽约大学的交互媒介设计项目硕士学位。她生活工作于北京和旧金山，是箭厂空间的创办者（www.arrowfactory.org.cn），该空间是北京持续时间最长的独立替代空间之一，2008 年 3 月到 2019 年 9 月期间于一个小店面中运营。她也是五金北京的联合创办者，这是一个 2013 年启动的小咖啡、书店和创意平台。

10 陶辉

《演技教程》2014
单频道高清录像，彩色，有声
16’43”

作品由艺术家、马凌画廊（香港）与施博尔画廊（柏林 / 巴黎 / 首尔）惠允

一个摄影棚中，一组全女性班底展开一场演技教程。老师带领学员即兴表演着不同的角色——其中不乏影视剧中常见的桥段——分手、火灾、难产。伴随着表演的愈加激烈，表演者们也愈发疯狂，她们高呼各种情绪，要踩裂脚下的水泥地。演员们对日常生活的集体演绎充满着仪式感，在被剥离任何语境的极简的空间中，她们的表演悬在生活与戏剧、日常与台本之间，检视着影视文化与情感生活之间相互渗透的关系，也观察着大众文化对性别化身体和性别化情绪的塑造。

陶辉　　出生于重庆云阳，毕业于四川美术学院油画系，目前生活在北京。虽然毕业于油画系，但陶辉的作品以影像和装置艺术为主，从个人记忆、视觉经验和大众文化中积累素材，通过提炼与改造形成崭新的叙事模式和影像风格。陶辉从社会身份、性别地位、种族问题和文化危机等问题入手，以荒诞、吊诡、夸张的场景搭建，充满隐喻和错位感的人物设置，呈现出当代人的集体经验，带动观者正视自身的文化历史、生存现状和社会身份。

11 徐皓霖

《我们不是命中注定》 *2022*
单频有声录像
3’21”

《*GOLDEN ☆ BEST BEFORE THIS DATE*》
2022
数码打印、纸箱
尺寸可变

作品由艺术家及香港 *RNH* 空间惠允

在徐皓霖的录像装置中，浪漫广告图像中的少女面孔与肢体扭曲变形地包裹着礼品盒，柔软地诉说着商品经济对身体——尤其是性别化身体——的物化与异化。堆砌在礼品盒中的录像《我们不是命中注定》由八个章节的零碎故事组成，将全新撰写的独白与多个日本昭和时期的商业广告剪辑并置，思省情感资本主义中的情爱政治。艺术家试图重新拼凑亲密关系真实且鲜为人知的面貌，通过密语般的独白叩问爱情，挑战既有的广告叙事。

徐皓霖　　现于香港生活及工作。她的作品涵盖多种媒介，包括流动影像、装置、雕塑和文字，创作实践围绕性别、情感、身体和个人经历展开。她亦从流行文化、动漫和电视广告中汲取灵感，重新思考和探究能动性、消费欲望和身体商品化等概念。她于 *2018* 年获英国列斯大学艺术及艺术史文学士，现于香港中文大学攻读艺术硕士。*2022* 年，她的个人展览“盲弯处”在香港独立艺术空间 *RNH Space* 举办，聚焦爱的政治和女性身体媒介化。

12 彭祖强

《自动更正》 *2023*
三频影像装置、*16mm* 胶片转录数字高清影像
3’3”

作品由艺术家及天线空间惠允

作为一类节奏慵懒的氛围电子乐，沉拍节奏音乐于 *80* 年代萌芽于欧美，后于 *90* 年代经日本流行于华语乐坛。模拟它的音乐结构和美学，彭祖强呈现了一部时代感模糊的“音乐录像带”。画面中，行走中的背影随着律动的节拍、踏着娓娓道来又主体不明的唱词，穿梭於都市空间内外。如果说流行音乐中充满现代感的抒情性模糊着“你”和“我”的界线，彭祖强在《自动更正》中所玩味的正是它的反向可能：如何伴随它的旋律讲述它的浪漫陷阱，如何跟着它的语法测试它的激进性。

彭祖强　　现生活和工作于阿姆斯特丹。*2014* 年毕业于伦敦大学金史密斯学院，*2017* 年毕业于芝加哥艺术学院。他的创作以录像、电影与装置的形式展开，着眼于具体物件、语言和历史中潜藏的多元联系与情感痕迹。他目前是在荷兰皇家视觉艺术学院的驻留艺术家。他于 *2022* 年获得 *Illy Present Future* 奖，并曾于 *2020* 年以首部长片《难》获印尼日惹纪录片电影节国际长片竞赛单元的“特别提及”。

13 袁中天

《亲近更近》 *2020 - 2021*
单频高清影像（彩色、有声）
10’

作品由艺术家惠允

基于艺术家母亲王清丽于 *1993* 年游历泸沽湖的探历，录像《亲近更近》中拼贴着绘画草稿、档案照片、西方历史画、诗句、摩梭族音乐，试图重构艺术家母亲绘于 *1994* 年绘制的画作《母亲湖组图》。这组作品在销售过程中遗失，已无踪迹。以艺术家和母亲之间的亲密对话为结构，《亲近更近》中编织了有关亲密性、定居殖民主义、母系制度、旅游业和艺术市场的重叠叙事。作品中，随着母亲画作的低清图片重新被生机占据，观众亦感受着“母”与“国”、“亲近”与“集体”之间苦涩的复杂性。（袁中天）

袁中天　　是一位常驻英国伦敦的艺术家。近期的个展和放映活动包括：雷丁国际，雷丁（*2023* 年）；美凯龙艺术中心，北京（*2023* 年）；*V.O Curations*，伦敦（*2022* 年）；考陶尔德艺术学院，伦敦（*2021* 年）；*1815, K11*，武汉（*2020* 年）。袁中天毕业于伦敦建筑联盟学院（*AA*），目前是金斯顿大学艺术学院由英国艺术人文研究委员会资助的博士候选人。

14 郭锦泓

《向着内心最昏暗的方向》 *2019*
单频影像
15’21”

作品由艺术家惠允

2019 年，郭锦泓回到故乡青海，沿着家中旧照片的地理线索，走访记忆中的“生我之地”。照片中的地点，如同所有“故乡”，早已随着城市化的发展和更新消失，她沿途拍摄的影像随着公路逐渐入雾，如同由清醒逐渐入梦的过程一般，跟随摄影机的长镜头进入一个人无法被证明的历史之中。诗性的文本和宗教的禅宗都召唤不回被抹平的记忆，也不能告慰哀恸中的造访者，于是，这些流走在故土影像及其衍生成为一个对过去之物的粗浅总结和一段叙事的开始，拼接出一些不那么“流行”的个体悲歌。

郭锦泓　　出生于牧区，长于青海和俄罗斯。*2011* 年毕业于俄罗斯皇家列宾美术学院，获油画学士学位；*2015* 年毕业于伦敦艺术大学圣马丁艺术与设计学院，获纯艺术硕士学位；*2017* 年肄业于伦敦大学人类学院。*2017* 年开始在简体中文大陆进行一系列个人实验项目。她目前的艺术创作是结合写作，关注个人内化于现实环境中的崩塌、政治立场的变革和个人如何于消散的现代性中自持、文学性与诗性在内心与外界的裂缝中的变化，同时 *2019-2020* 她重拾绘画，并试图探索绘画与她影像实验之中的关系。

Feeling is an ambivalent thing.

Its fine threads are long and meandering, softly enfolding our skin and our hearts. It connects our body and the world, channelling inexplicable tremors and heart beats. It is the vines growing out of our bodies, the tentacles we extend to the world. It is the fine silk spit out by the world, the gauze that wraps and shapes us.

“Follow the Feeling” by Julie Sue was a popular hit in mainland China in the early 1990s. As the song spread, “feeling” became a must-have for the individual of the post-economic reform era. In the music video, with her modern chic look, Julie Sue traverses between cities, ports and highways, relating the ever freer and uninhibited individual guided by “feeling”. Since that era of acceleration, along with the dynamic rhythm of pop music, an unprecedented speed has been unleashed in the Chinese body in search of “modernity”. Propelled and conducted by “feeling”, we are carried along the flow, to the coasts, the factories, the metropolis. Summoned by feeling, the displacement of the body drags along with it the flow of capital, the changes of social class and the restructuring of emotion. And yet, as indicated by the song’s title, “feeling” is something to be followed. It is not the spontaneous overflow of something internal, personal and natural, but more an external force that leads us forward. In the music video, the “feeling” that guides the singer’s constant movement is never manifest; it is hidden in the dynamic rhythm, between styles of fashion, underneath extended highways, ghost-like. What the exhibition “Follow the Feeling” attempts to outline is precisely this “feeling” that has begun in the economic reform and continues summoning us to depart and move on, as well as its entangled discourse surrounding emotion and development, intimacy and the market economy.

The highway provides a spatial clue for the search of “feeling”. Following the narrow, “highwayesque” spaces of Times Museum, the exhibition route explores the traces of “feeling”. These traces lead us deep into the highway’s foundation, wherein is occasionally projected the domestic spaces of Times Rose Garden below the museum, reminding us of how private life and public infrastructure intertwine.

The highway is always smooth and flat, ever-spreading. It is the tentacle of modernity, extending within and without the national border, forging trade routes, national narratives, individual and national emotions. In the visual and sound literature of China from the mid-20th century on, emotions of “worship” and “obsession” have often been fabricated in the propaganda of heavy industry and infrastructure. If the capitalist commodity economy has produced desire and objects of desire, then the socialist production of desire is often hidden within the discourse of construction and development. The ubiquitous road planning and urban development of contemporary times continue to produce this aesthetics of “modernity” and “development”, propagating the emotions of smoothness, freedom, cheerfulness, futurity, and internationalism.

In walking, people practise the various verbs, performing a self-fashioned “feeling”: galloping, pursuing, wandering, riding the wind and waves. Like fine threads pulled out of constant partings and encounters, imperceptibly the long and meandering path forward tugs at our thoughts and sleep: money, home, endurance, grit, wistfulness, and missing someone. One end of the highway lies the hometown rendered dreary and lifeless by mass urbanisation, and the other, the promised land that seems like a mirage. The traveller has no choice but to keep trekking. In this forward march, “feeling” becomes the many bodily sensations, memories, styles and desires in our daily experience under the rhythm of development. “Feeling” is

pieces of velvet smoothly enveloping the asphalt road, the catchy rhythmic beats; the singing pop star's swagger from the music videos; the ethnic minority women's costumes and exotic landscapes; and a romantic textile layered by grids and measuring tools.

In the market economy boom and bourgeois lifestyle brought about by the economic reforms, "feeling" is also currency, commodity, skill and norm, attached to styles, smiles, whispers, songs, sympathies, reproaches, and converted into wages, tips, rewards, and positive comments. It is like the colourful slime on the short video platform, changing its shape at will as it is being squeezed and pressed, possessing and enveloping us at any moment. On this road of overflowing "feeling", emotional politics, emotional economy and emotional life infiltrate each other, interweaving into a web that is tangible yet unspeakable. The more and denser the threads, the smoother, the more slippery and illegible the feeling becomes.

On the road, on the screen, in love, in the workplace, the silky surface of "feeling" urges one to keep sliding on. Occasionally, between loss and obsession, boredom and powerlessness, discontent and cowardice, pain and pleasure, one may perceive its ambiguous thickness and bitter texture, pushing, leading, separating, shaping us. "Feeling" encloses us, but also opens up a way into a social space through bodily perception. If one tries to penetrate the surface of "feeling", reaching into its crisscrossing threads, one may be able to pause briefly and squeeze inside, to see oneself as shaped by development, excess and the discourse of emotion. Hence may one dive deep into it, narrate it, remember it, unpack it.

Follow the feeling, let it carry me along.

Qu Chang

Qu Chang is an independent curator and writer based between Hong Kong and Shenzhen. Previously, she served as a curator at Para Site, Hong Kong (2016-2020). Her previous curatorial projects include *Thinking Magic* (2022, Art Central, Hong Kong), *Café do Brasil* (2019, Para Site), *Crush* (2018, Para Site), *Doreen Chan: Hard Crea*m (2019, HB Station), *Law Yuk Mui: From whence the waves came* (2018, Art Basel Hong Kong), *Adrift* (2016, co-curated with Leo Li Chen and Zeng Wenqi, OCAT Shenzhen), among others. She is a PhD candidate at the Cultural Studies Department at Lingnan University, Hong Kong. Her doctoral research focuses on the discourse of "love" in Mainland China in the reform era. Previously, she served as a curator at Para Site, Hong Kong (2016-2020) and an assistant curator at OCAT Shenzhen (2013-2016).

2024.3.23–6.23

Follow the Feeling

Avita Jinhong Guo
Rania Ho
Ma Qiusha
Marge Monko
Pan Lu & Wang Bo
Peng Ke
Peng Zuqiang
Phung-Tien Phan & Frieder Haller
Tao Hui
Hou Lam Tsui
Ye Hui & Qu Chang
Chris Zhongtian Yuan
Zhang Ruyi
Zhou Siwei

Curated by Qu Chang

Artworks

1

Phung-Tien Phan & Frieder Haller

PAIN
2016–ongoing
Steel sheet, light, paint, wire, newspaper
Dimension variable

Courtesy of the artists

European-style café or bakery awnings are the standard decor for setting a romantic mood in the metropolis. In Phung-Tien Phan & Frieder Haller's "chandelier" installation, the waterproof tarpaulin of an awning is transformed into sharp and thin sheets of steel, and the ironwork usually employed to create ambience has become prosaic tools in the kitchen. The writing on the awning announcing the enticing aroma of French bread (using the French word for bread, *pain*) in fact speaks of the arduous futility of chasing after a cosmopolitan lifestyle (with the English word "pain").

Phung-Tien Phan was born in Essen, where she lives and works. She studied at the Kunstakademie Düsseldorf and the Folkwang UdK, Essen. In her sculptures and videos, Phung-Tien Phan explores the social implications of everyday objects. Her videos reflect a generic Millennial sensibility, exposing how roles play out in public and private, as we carefully curate the cultural references that we surround ourselves with.

Frieder Haller was born in Freiburg in Breisgau, Germany. He studied Photography at Folkwang University of the Arts, Essen (2011–2016) and was participating at De Ateliers residency program from 2017 until 2019. Haller's works deal with the fragility and inconsistency of reality. He pictures absurdity and horror in playful yet precise settings, using fiction as a tool to speculate about structures and dynamics of interpersonal relationships. Haller works create a space for non-rational thinking, which allows him to develop sensitive installations that question the distinctions and essentialist parameters that organise and condition our lives. In his surreal sculptures and films, dimension and time collapse and the spectator is left with uncertainty and awkwardness.

2

Zhou Siwei

Bubble Tea House (Grape)
2022
Oil color on canvas
200×250 cm

Shell (endurance)
2020
PLA 5, putty for modelling, acrylic
145×75×8 mm

Tattoos (female phoenix cover the courage)
2020
Oil color on canvas
80×70 cm

Shell (money)
2020
PLA 5, putty for modelling, acrylic
145×75×8 mm

23°C Rain
2020
Oil color on canvas
200×150 cm

Shell (miss you)
2020
PLA 5, putty for modelling, acrylic
145×75×8 mm

Courtesy of the artist and Antenna Space

In Zhou Siwei's oil paintings, those abstract and subtle slices of everyday life are not only expressed visually—they are also full of touch, warmth, stickiness, and smell, summoning up often-neglected bodily sensations and lost memories. Simple everyday materials appear ambivalently in these paintings: Glutinous rice becomes bricks and tiles, skin turns into canvases, plastic shells documents words, and rainwater weaves memories. The idealized urban middle-class lifestyle and the pain of individual struggle, along with the yearning and despair produced by mass culture, all take on a "texture" and "impression" with thickness and touch in his delicate and sensitive sketches.

Zhou Siwei currently lives and works in Shanghai. In 2005, he completed BA in Oil Painting from Sichuan Fine Arts Institute. Zhou Siwei focuses on the interrelation between people's understanding of culture and the effect of culture on people. In his work, several visual and cultural inertias are intertwined to develop new intentions and suggestions, and familiarity and strangeness emerge at the same time, only to leave the possibility of arbitrary interpretation.

3

Zhang Ruyi

Decoration (Yellow Mist)
2023
Aluminium foil, UV print, clip frame, wood panel, colour pencil, sandpaper, nylon mesh, tape
40×40 cm

Decoration (Modern Weaving)
2023
Aluminium foil, UV print, clip frame, wood panel, colour pencil, sandpaper, nylon mesh, tape
40×40 cm

Decoration: Commodity-3
2017
Wooden panel, paper,
watercolour pen, mesh bag
40×30 cm

Courtesy of the artist and Dong Gallery

Tiles, cubicles, storage spaces, measuring tools — "grids" nearly ubiquitous in modern life have come to define standards for cleanliness, distance, quantification and individualization in urban modernity. In Zhang Ruyi's work, the grid is one of the elements the artist uses to examine the visual and material aspects of modernity in Chinese urban spaces. In her "Decoration" series, she layers grided materials commonly used in design and architecture. By densely stacking and layering the crisscross strands of the materials, she examines the aesthetic patterns woven by these modern industrial products, and interrogates their intimate wrapping of bodies, emotions, and sensations through the materiality of these "fabrics."

Zhang Ruyi currently lives and works in Shanghai. Her practice and work unfold around the logic of everyday and occupy a unique space which reconciles artefacts, industrial experience, and urban life. The artist draws inspiration from commonplace materials, exploring and mediating the hierarchy and interplay between the individual, the material, and the place as a key narrative pathway. Her work mainly involves site-specific installation, sculpture, and integrated media, using "reality" as a model to draw out the shaping of individual emotions as the city shifts around its inhabitants.

4

Peng Ke

Overpass
2015-2021
Archival inkjet print, stock fabric
113×91cm

Towards the Sun (the kite got taken down)
2020-2021
Archival inkjet print, tin, glass, walnut frame
90×112 cm

My Home is Your Home
2021
Archival inkjet print, tin, glass, walnut frame
112×84.5 cm

China Eastern Clean Bag
2018/2024 Times Museum remake
Clean bag
30.5×19 cm

Courtesy of the artist and
Make Room, Los Angeles

Peng Ke's photography often captures the aesthetic experience of urban life. The blissful textures on fabrics, the tender arrangements of home interiors, the futurism of architectural structures, and the light and speed of urban spaces—these images create lyrical, romantic close-ups, and moments that express the imagination and desire for a better life, as if they are swatches sampled from in the emotional tapestry of contemporary China. At the same time, they murmur an intimate interplay between pleasant, lighthearted images and developmentalist sentiments.

Peng Ke was born in Changsha, China, now lives and works between Shanghai and Los Angeles. She graduated with a BA in Photography from Rhode Island School of Design in 2015. Operating as an empathy mechanism, Peng's visual language introduces the viewers to the symbiotic system within the public sphere, in which the relationship between subject and object intermingles; empathy reveals the hidden intimacy and reverberated alienation that coexists in the

private space, extending the possibilities of reinterpreting urban aesthetics between personal experience and collective memory amidst rapid urban transitions.

5 Pan Lu & Bo Wang

Ode to Infrastructure
2016-ongoing
Video and lighting installation
Dimension variable

Courtesy of the artists

As a modern state strategy deployed throughout our history, “infrastructure,” with its roars and celebrations, often blocks us from entering its aesthetic and emotional politics. Taking the images of infrastructure portrayed in China Pictorial in the 1950s and 1960s as its starting point, *Ode to Infrastructure* builds a vast construction structure that nets the rhythm and tunes of infrastructure, as well as the lyrical texts of the state. *Ode to Infrastructure* analyzes the affective strategies encircling and haunting infrastructure and the discourse of national development, to reveal to us that “infrastructure produces, rather than reduces the 魅惑, or the enchantment.” *Ode to Infrastructure* was first created by Pan Lu, Bo Wang and Xin Zhou in 2016. Its current presentation is made by Pan Lu and Bo Wang specifically for this exhibition.

“If the ‘enchantment (魅)’ of infrastructure implies a ghostly lingering in Chinese, the English word enchantment refers directly to the other main form of praise: the ode. Melodies and music composed for infrastructure repeat the same theme. They are chanted, and the listeners’ bodies are moved by them. Just as we half playfully referenced Japanese novelist Junichiro Tanizaki’s epic ode, In *Praise of Shadows*, in the title of the project, the work’s sonic readings attempt to blur the boundaries between history, aesthetics, politics and sound symbols while mirroring our interest in the architecture of shadows. Simply put, this project is a mapping of the politics and poetics of infrastructure.”(Pan Lu, Bo Wang, and Xin Zhou,2016)

Pan Lu is Associate Professor at Department of Chinese History and Culture, The Hong Kong Polytechnic University. She is chief editor of The 70’s Biweekly: Social Activism and Alternative Cultural Production in 1970s Hong Kong (Hong Kong: HKU Press, 2023) and The (Im) possibilities of Art Archives: Theories and Experience in/from Asia (Singapore: Palgrave Macmillan, 2024). As a filmmaker, she co-directed Many Undulating Things (2019), Miasma, Plants, Export Paintings (2017), Traces of an Invisible City: Three Notes on Hong Kong (2016) with Bo Wang and Anachronic Chronicles: Voyages Inside/Out Asia (2021) with Yu Araki. She was one of the curators of Kuandu Biennale, Taipei, 2018.

Bo Wang is an artist, filmmaker, and researcher based in Amsterdam. His works have been exhibited internationally, including at the Guggenheim Museum and MoMA, Garage Museum, International Film Festival Rotterdam, CPH:DOX, Visions du Réel, LUX & Open City Documentary Festival, Seoul Mediacity Biennale & DMZ Docs, and Sharjah Film Platform, among others. He is a recipient of major international awards, including New:Vision at CPH:DOX, Golden Dove at DOKLeipzig, O.F.F. Prize at Sesc_Videobrasil, Best Doc Short at Sharjah Film Platform, etc.

6 Marge Monko

Flawless Seamless
2016-ongoing
Printed banners
354×455 cm

Courtesy of the artist

In her series of photographs and moving images, Marge Monko focuses on the history and legacy of the Soviet-era stocking and textile factories in Tallinn. For *Flawless Seamless*, Monko selected an image of 1930s American stocking advertisements from the 1937 book *Photography in the Modern Advertisement* and reprinted it in a large-scale format, echoing the material of the stockings with the silk-screen texture of the advertising banner fabric. The women in the images gently entwine their hands with the stockings, emphasizing the sheerness and stretch of the nylon mesh. The images also reveals the entanglement between the gendered body’s, the market economy, and state politics. Thus, *Flawless Seamless* unfolds a complex narrative of post-socialism: As a Soviet-era commodity symbolizing “taboo” and “desire,” the thin, elastic materiality of stockings, on the one hand, softly resists the weight of collectivist politics; on the other hand, it also reflects the objectification of the body in a commodity society. Nonetheless, even under different social contexts, women’s bodies appear to be besieged and appropriated.

Visitors are invited to turn and move the banners to play with the image and the material.

Marge Monko is a visual artist who lives and works in Tallinn. She has studied at the Estonian Academy of Arts, University of Applied Arts Vienna, and Higher Institute for Fine Art (HISK) in Ghent. Monko works with photography, video, and installation. Her works are inspired by historical images and theories of psychoanalysis, feminism, and visual culture. She works as a professor in the Department of Photography at the Estonian Academy of Arts.

7 Ma Qiusha

Wonderland-Square 3
2023
Cement board, nylon stocking, plywood, resin, steel
210×210 cm

Wonderland-Cave
2022
Cement board, nylon stocking, plywood, resin, steel
210×210 cm

Courtesy of the artist and Beijing Commune

In the “Wonderland” series she started in 2016, Ma Qiusha wraps broken concrete blocks with stockings from female family friends and peers to create abstract images with bodily warmth, skin texture, and traces of urban development. “Wonderland” takes its name from a large-scale adult amusement park built in Beijing’s Changping District in the 1990s. This since abandoned space and the constantly renewed and outmoded intimate accessories for the feminized body form a dialogue that is both familiar and detached. From the thick nude stockings in the earlier time to the multicolored textiles that combine eclectic fashion styles, “Wonderland” documents the endlessly changing aesthetics and discipline of female bodies from the beginning of China’s economic reforms to the present. It also highlights the mirroring relationship between this evolution of aesthetics and ongoing spatial transformations in China.

Ma Qiusha was born in Beijing, China. She received her BA in Digital Media Art from the Central Academy of Fine Arts (China) in 2005 and her MFA in Electronic Integrated Arts from Alfred University (U.S.) in 2008. She currently lives and works in Beijing. Ma employs multiple media such as photography, video, installation, and drawing to explore the life experience under sociocultural transformations. Often in an intimate visual language, her work addresses the themes between individuals and the collective, and private spaces and public spheres.

8 Hui Ye & Qu Chang

Linger in Sounds
(singing, speaking, synthesizing)
2023
Green-screen, background image,TV,sand
Dimension variable

Commissioned by Lotheringer 13, Munich

Linger in Sounds (pop songs)
2024
Microphone, gauze, sand
Dimension variable

Commissioned by Guangdong Times Museum

Linger in Sounds is a video and sound installation that lyrically analyzes the *tongsu gequ*, or pop songs, that quickly swept through Chinese society in the 1980s. Looking at popular music as emotive texts that shape individuals, Ye and Qu explore the aesthetic and emotional patterns embedded in music. They examine synthesized electronic sounds in songs and synthesized bodies in different landscapes from music videos. They listen to the sentimentality of pop music in the early years of China’s economic reform, as well as the spirit of the individual summoned by a society undergoing neoliberal transitions. The shaping of emotional modernity by pop music and the ambiguous intertwining of chanting and speaking in the music become threads of dialogues between the two creators.

Some of the dialogues in *Linger in Sounds (pop songs)* are excerpted and edited from interviews with musicians Bi Xiaodi, He Yuxu, Mai Zijie, and Xu Jianqiang. The interviews were coordinated by Mr. Lu Hui. The artists would like to thank them for their support and contributions.

Hui Ye was born in Guangzhou, and she is an artist and composer based in Vienna. She works with different media including experimental documentary, video and audio installation, and often address questions in regard to individual social identity and its entanglements with different cultural and political contexts. In her recent projects, the artist focuses on the socio-political aspects of the act of listening in contemplation of exploring diverse correlations between sound and the different social phenomenon in contemporary societies. Hui Ye is the laureate of the Kunsthalle Wien Prize 2018 and her works have been recently presented at the Jim Thompson Art Center (TH), Bienalsur (ARG), Kunsthalle Wien and Vienna Secession (AT), among others.

9 Rania Ho

You are Here
2024
Masking tapes
Dimension variable

Commissioned by Guangdong Times Museum

Embroidered Camp Chairs
2022
Camp chairs, fabric, threads
Dimension variable

Courtesy of the artist with special thanks to the Recology Artist in Residency Program, San Francisco

"The highway interchange is a transportation tool for moving goods and people to their destinations. Although not usually a space for contemplation unless immobile on it during a traffic jam, it is a large sculptural mass that demands physical, visual and mental attention. In the past, resources might have been allocated towards constructing monumental and symbolic structures like pyramids, temples, or (Great) walls. Nowadays, modern society builds roads." (Rania Ho)

A section of highway interchange is mapped by Rania Ho onto the wall and window at Times Museum. The streamlined, decorative pattern outlined by colorful masking tapes conveys an urban aesthetics oscillating between the poetic and the pragmatic. Presenting the wall piece with a collection of discarded camp chairs the artist scavenged at the Recology Artist in Residence program in San Francesco, embroidered with patterns of roads and interchange, Ho explores the "metaphorical expression of in-between-ness" communicated by highways: restlessness (of the vehicles) and restfulness (of the passengers), utility and waste, connections and obstructions, expediency and detours.

Rania Ho is a multidisciplinary artist working in installation and performance. Her works employ a wry, unexpected approach to everyday objects and situations as a means of interrogating broader social or cultural concerns. Ho received her BA in Theater Arts from UCLA and a master's degree from the Interactive Telecommunications Program (ITP) at New York University. She lives and works in Beijing and San Francisco. Ho is a co-founder of Arrow Factory (www.arrowfactory.org.cn) one of the longest-standing, independently-run alternative art spaces in Beijing, which operated in a small storefront from March 2008 to September 2019. She is also a co-founder of Wujin (www.wujinbeijing.com), a tiny café, bookshop and creative platform in Beijing that has been operating since 2013.

10 Tao Hui

The Acting Tutorial
2014
Single-channel HD video, colour, sound
16'43"

Courtesy of the artist, Kiang Malingue Gallery, Hong Kong, and Esther Schipper, Berlin/Paris/Seoul

In a studio, an all-female class embarks on an acting tutorial. The teacher leads the participants in improvising different roles, many of which are common tropes in movies and TV dramas: breakups, fires, obstructed labour. As the performance gets more intense, the performers become more frantic, shouting and expressing a variety of emotions as if about to crack the concrete beneath their feet. The performers' collective interpretation of daily life invokes a sense of ritual. In the minimalist space stripped of any context, their performances are suspended between life and theater, the everyday and the tableau. They examine the interpenetrating relationship between TV culture and emotional life and observe the ways popular culture shape gendered bodies and gendered emotions.

Tao Hui was born in Yunyang, Chongqing and a graduate from Sichuan Fine Art Institute, he currently lives and works in Beijing, China. With an initial degree in Oil Painting, Tao traversed into the art of video and installation, drawing from personal memories, visual experiences and popular culture to weave an experimental visual narration, the focus of which is often our collective experience. Running throughout his work is a sense of misplacement vis-à-vis social identity, gender status, ethnicity and cultural crisis, prompting the audience to face their own cultural histories and living conditions.

11 Hou Lam Tsui

our love is not destined
2022
Single-channel video with sound
3'21"

GOLDEN☆BEST BEFORE THIS DATE
2022
Digital print on woodfree paper, cardboard box
Dimension variable

Courtesy of the artist and RNH Space, Hong Kong

In Hou Lam Tsui's video installation, the faces and limbs of young girls in romantic advertising images appear twisted and distorted when wrapped around gift boxes. They offer a subtle comment on the objectification and alienation of the body—especially the gendered body—by the market economy. Nested between the gift boxes, the video *our love is not destined* tells a fragmented, eight chaptered story that juxtapose newly written monologues with clips of Japanese commercials from the Showa period. Reflecting on the politics of love within the world of emotional capitalism, the artist attempts to reassemble the real and little-known aspects of intimate relationships, questioning love through cryptic monologues, and challenging the established norms of advertising narratives.

Hou Lam Tsui is an artist based in Hong Kong. Her work encompasses a wide range of mediums, including moving images, installation, sculpture, and text. Her practice centres around gender, emotions, body, and personal experiences. Drawing inspiration from pop culture, anime, and TV commercials, Tsui critically explores the tension between agency and consumer desires and rethinks how capitalism shapes the commodification of bodies. Tsui received a BA in Fine Art and History of Art from the University of Leeds in 2018. She is pursuing a Master of Fine Arts (M.F.A.) at the Chinese University of Hong Kong. She held her solo exhibition *Blind Curve* at Hong Kong's independent art space RNH Space in 2022 which revolves around the politics of love and the mediatisation of female bodies.

12 Peng Zuqiang

Autocorrects
2023
Three-channel video installation, 16mm film transferred to HD
3' 3"

Courtesy of the artist and Antenna Space

As a kind of ambient electronic music with laid back rhythms, downtempo music originated in Europe and the United States in the 1980s. It became popular in the Chinese music circuit via Japan in the 1990s. Simulating the musical structure and aesthetics of downtempo, Peng Zuqiang presents a "music video" set in a unspecific time. In the video, an individual move in and out of urban spaces to the rhythmic beats and the lyrics of ambiguous subjectivity. If the modern lyricism of pop music blurs the line between "you" and "me," what Peng explores in *Autocorrects* is the possibility of its reversal: How to follow its melody to tell of its romantic pitfalls, and how to follow its grammar to test its radicality.

Peng Zuqiang currently lives and works in Amsterdam. He graduated from the Goldsmiths, University of London in 2014, and from the School of the Art Institute of Chicago in 2017. He makes film, video and installations, with an attention to the affective meaning within histories, bodies, and language. Peng is currently in residency at Rijksakademie, Amsterdam, The Netherlands (Fall 2022 – ongoing). He was awarded the illy Present Future Prize 2022, and a Special Mentions at the Festival Film Dokumenter in Yogyakarta, Indonesia with his first feature film, Nan (2020).

13 Chris Zhongtian Yuan

Close, Closer
2020 - 2021
Single channel HD video (colour, sound)
10’

Courtesy of the artist

Drawing from the artist’s mother Wang Qingli’s 1993 expedition to Lugu Lake in Yunnan, China, Close, Closer overlays original drawings, archival images, historical paintings, texts and sounds to reimagine Wang’s *Lugu Lake Paintings* (1994) that were later sold and unable to be found. Structured as an intimate conversation between the artist and their mother, the film weaves together narratives around intimacy, settler colonialism, matriarchy, tourism and the art market. As the video tries to turn Wang’s paintings from low-res JEPGs to livingness, the audiences will experience an uneasy interrogation of the complex notion of motherhood and motherland, both personal and collective. (Chris Zhongtian Yuan)

Chris Zhongtian Yuan is an artist based in London, UK. Recent solo exhibitions and screenings include: Reading International, Reading (2023); Macalline Art Center, Beijing (2023); V.O Curations, London (2022); The Courtauld Institute of Art, London (2021); 1815, K11, Wuhan (2020). Yuan graduated from the Architectural Association in London, and is currently a AHRC-funded PhD candidate at Kingston University School of Art.

14 Avita Jinhong Guo

Towards the darkest direction of mind
2019
Single-channel video
15’21”

Courtesy of the artist

Returning to her hometown in Qinghai in 2019, Avita Jinhong Guo followed clues from old family photographs in order to visit her “land of birth” in her memory. The locations in the photographs, like most “hometowns” in China, have long since disappeared with the developments and renewals of urbanization. The images she captured along the way, as the highway gradually covered by fog, follow the camera’s long shot into a personal, unverifiable history, like falling into a state of dream. Neither poetic texts nor religious scripture can recall the erased memories, nor can they comfort the visitors in mourning. Therefore, these images of wandering become a crude summary of the past and the beginnings of a narrative, splicing together some “not-so-popular” individual elegies.

Avita Jinhong Guo was born in Golmud, grew up in Qinghai and Russia. She received her BA degree in Ilya Repin State Academia of Fine Arts, oil painting. In 2012, she was offered scholarship for MA Fine Art degree in University Arts of London, she graduated from Central Saint Martins college of arts and design in 2015. In 2017 she paused her Mphi/PhD of Material and Visual culture of anthropology in University College of London. Since 2017 and 2018, she began her experimental personal projects based on Mainland China. Her current works pay attention to the collapse between personal inner land and realistic socio-political landscape, the changes of the political filed and personal position in the modernity at large, the changes of the poetic moments in between inner mind and outer cracks. Starting from 2019, she picked up the practice of painting. again, trying to explore the relationship between painting and her formal video installation experiment.

Colophon

Follow the Feeling
2024.3.23-2024.6.23
Guangdong Times Museum

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“跟着感觉走”
2024.3.23-2024.6.23
广东时代美术馆

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