
Mutualism

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Electronic Integrated Arts

Master of Fine Arts



○ ●
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PREFACE
前言

I was born in a traditional Chinese family, influenced by traditional Confucianism, thinking that a person's greatest achievement is to become a "perfect" person.

Before the age of 24, I seem to have been struggling deep inside myself, feeling both safety and fear, maybe because of the rules from my family - my great-grandma was a late Qing Dynasty princess. Even when they were displaced and struggling financially, the families also had so many noble rules. As expected, these rules are imposed more or less on my generation - girls should walk, dress, and dine elegantly, and so on. Thanks to those rules, I became a good person. However, I also have become a person who lacks her own singular identity.

In the past, I began to fantasize the life that I never dared to think about, trying to find an unknown world, trying to become a new person, and looking for the inner depth in my own self. I am always thinking that, regarding my two years in the United States, my life long period is a performance art piece. In this long-term performance piece, the artist spent two years to abandon the ego, look for personal identity, and rebuild self. In the process of exploring and reshaping self, the artist begins to question self-identity, real and unreal, then begins to rethink nature and society, by exploring animality in the human experience. Through the process, the artist is begins to break the shackles of personality, and finally re-establish self.

*Generally people who like animals don't have a human relationship
with animals, they have an animal relationship with the animal,
and that's quite beautiful.*

— Gill Deleuze

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INTRODUCTION
简介

Mutualism has become the driving concept of my artistic practice. The exploration of Mutualism, opens up many questions in relation to the Other, intimacy and the space in between.

In daily life, I am inexplicably interested in some strange creatures that inhabit our world. A possible explanation for such an eccentricity, is that which is identified with otherness. Accordingly, I'm trying to search for something that could explain my "eccentricity". By connecting with the animality inside myself, whenever I look at invertebrates and other small creatures, I transfer myself into those individual animals. This state blurs the boundary between animal and human. The relationship becomes ambiguous and creates a space in between. The challenge is to become deliberate about my instinctive fascination with other creatures from the natural world. Through this process, a deeper and more intense understanding of these life forms evolves.

My process evolves a rethinking of nature and society, investigating natural landscape and unnatural landscape, questioning our environment and what is "natural" and "unnatural". These questions may not lead to answers. However, answers are not the most important things for me. The most important thing is the experience of the intimate relationship between myself and small living creatures that I am working with. Through doing these art works, there is an amplification of self-perception and awareness.

MUTUALISM SERIES PRINTS

“共生”系列版画

Date: 2016

Medium: Digital prints on watercolor paper

Dimensions: 44 x 32 inch



MUTUALISM SERIES PRINTS

“共生”系列版画

This series of prints is based on the video, but the visual effect is diametrically reversed. The prints are more romantic and delicate. I believe that the change is based on my intimate relationship with the snails and during the days I spent with them, I fed them. The relationship between myself and them started to transform gradually. This process of transformation is like a snail crawling slowly. Slow, soft and beautiful. They are no longer *the Other* for me. I slowly began to enjoy the process of getting along with them.

These prints are also time-based, but the time in the video is fractured. During reorganization, a new space-time is created. In this group of prints, the time is freeze-framed at that moment, but bleeds outside the image.

这组版画虽然基于视频作品“An Event from Mutualism Series”但是视觉效果却是截然相反的。版画展现出来的更加诗意和唯美。在我看来这是基于我与蜗牛的亲密相处和在长达半年的时间里，我和他们的关系的转变的过程，这个过程就像蜗牛缓慢的爬行一样，缓慢、柔软而美好。起初的陌生感不再，我慢慢的开始享受与他们相处的过程。

这组版画对我来说和视频一样是基于时间的，视频中的时间破碎后重组创造了一个新的时空，而在这组摄影中，时间凝结于那一刻，却又蔓延在图像之外。





































FETISHISM SERIES PRINTS

“拜物”系列版画

Date: 2016-2017

Medium: Digital prints on watercolor paper



FETISHISM SERIES PRINTS

“拜物”系列版画

The Chinese people understand the nature in our own unique insights and ideas, these ideas also applied to the Chinese medicine. In recent years, the discussions of Chinese medicine have attracted my attention. When I did background research, I was surprised by the series of extremely complicated processes to make medicine from herbs, turtle shells, seahorse and so on. It is said that each of them has its' own unique medicinal value, even though some of them are not based in science.

I've bought these objects from different places. Some of them are derived from ebay, and some are found in the Chinese grocery stores in Flushing, New York.

After many arduous processes by factories, the moisture in them was taken, leaving the nutrients believe to be contained in them behind. The items keep their life-like forms even through the harsh man-made processing as they still contain their unique and exotic beauty.

In fact, for me, the value of these items is not only for their cures, but also this is how humans are involved in nature, by using nature and reflecting human beings' mutual interdependence with nature. Whether this kind of dependency is mutually beneficial, symbiotic or gradually becomes unbalanced, it is one of the questions that is explored.

中国人对于自然的理解有我们自己很独到的见解和想法，这些想法同样的也运用到了医学中。中医近年来的探讨引起了我的关注。当我了解之后，惊讶于我们取材于自然之后，一系列极其繁复的过程将植物和动物做成可以供我们食用的食物和药物，用来增强人的免疫力或者治愈某种特定的疾病。

这些物品有的来源于ebay，有的是我在纽约法拉盛的华人食品店里面找到的。据说每一个都有其特有的药用价值。

经过人加工之后的“物品”，赖其生存的水分消失了，将我们认为的营养留在其中。这种经过人手加工的生命形态展现着其特有并且怪异的美。

实际上对于我来说，这些物品的价值并非仅仅停留在治愈人，而更重要的是，这是同时也是人类如何介入自然、利用自然和自然相互依存的一种方式 and 体现。而这种依存方式究竟是互利共生还是渐渐地变成偏利共生？这是我想探讨的问题之一。



Fetishism Series Prints #Gorgonian

柳珊瑚

Digital prints on watercolor paper

62 x 44 inch

2016

Gorgonian is closely related to coral, and it is a sort of animal that cannot freely move the body. It can be called a sessile animal.

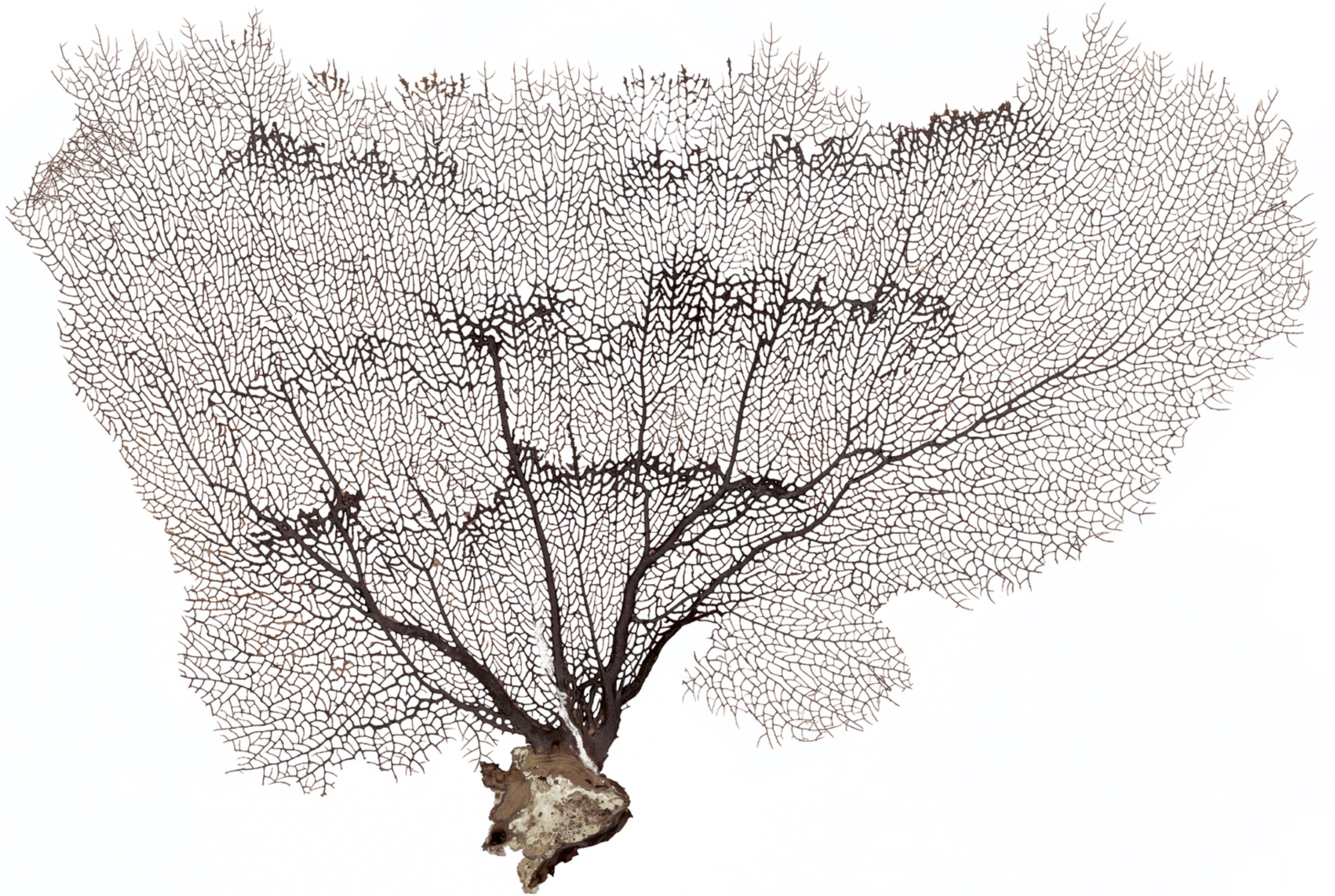
The whole gorgonians' body is a group, and the group consists of many anthozoa. Outside the mouth of each anthozoa, there are eight tentacles, and the whole group is supported by bones. Gorgonian preys with their tentacles. The tiny whiskers grow in the direction of the sea so that they can catch small marine animals and plants brought by the ocean currents flow.

The shape of gorgonians looks like trees, which are known as sea-trees in China.

珊瑚是一种不能自由移动身体的固着生活的动物。

柳珊瑚，全株是一个群体，群体由许多珊瑚虫构成，每个珊瑚虫的口部外围有8只触手，整株群体由中轴骨骼支持。柳珊瑚靠它们的羽状触须捕食。细小纷杂的触须顺着海里水流的方向生长，这样它们可以捉到海水流动时带来的小海洋动物和植物。

柳珊瑚的形态最像树木，故而在中文中常被称为海树或海柳，他们的数量不多，然而模样奇特形态优雅，引人瞩目。





Fetishism Series Prints #Cordyceps sinensis

冬虫夏草

Digital prints on watercolor paper

14 x 30 inch

2017

Cordyceps sinensis grows on grass slopes near the snow line above the elevation of 3,000 to 5,000 meters. In summer, insects spawn on the ground. After about a month, they hatch into larvae and drill into the wet and soft soil. A fungus grows in the larvae and continues to erode the larvae until its death. After a winter, the arrival of the second year of spring, fungi mycelium begins to grow. In the summer, it grows out from ground and looks like a grass. Larvae's shell and hyphae together form a complete "Cordyceps sinensis".

冬虫夏草生长在海拔3000米至5000米的高山草地灌木带上面的雪线附近的草坡上。夏季，虫子产卵于地面，经过一个月左右孵化变成幼虫后钻入潮湿松软的土层。土里的一种菌类寄生于幼虫，在幼虫体内生长，不断蚕食幼虫直至其死亡。经过一个冬天，到第二年春天来临，菌类的菌丝开始生长，到夏天时长出地面，外观像是一根小草，幼虫的躯壳与菌丝共同组成了一个完整的“冬虫夏草”。





Fetishism Series Prints #deer sinew

鹿筋

Digital prints on watercolor paper

44 x 18 inch

2017

Deer sinew refers to the limbs' sinew of cervidae animal as sika deer and red deer.

Deer Sinews have been used in traditional Chinese remedies for over 2000 years. With nutrients such as calcium, phosphorous and collagen, consumption of Deer Sinews may support joint mobility and healthy bones. They contain some of the same mineral values as deer velvet.

One of the many ways to use Deer sinews is to soak until soft and make into a soup with vegetables and herbs of your choice.

Deer Sinew has been used for centuries in oriental medicinal supplements for many different bodily ailments especially joint problems.

鹿筋为鹿科动物：梅花鹿或马鹿四肢的筋。

鹿筋在重要中的运用长达2000年之久。因为富含钙、磷和胶原蛋白等物质，鹿筋有益于骨骼健康。

鹿筋的食用方法之一是浸泡至柔软后，与蔬菜或者草药煲汤。

鹿筋一直被用于治疗多种疾病。





Fetishism Series Prints #Lepidium meyenii

玛卡

Digital prints on watercolor paper

44 x 44 inch

2017

Originating in the Andes Mountains of South America, *Lepidium meyenii* is a cruciferous lepidium plant.

The growth habits, sizes and proportions of *Lepidium meyenii* are very similar to radishes. Green in the top of the plant, it has fragrance and grows along the ground. The new leaves are thin and pleated, and it can grow to 12cm to 20cm. The leaves show two forms in the growing period. It is more prominent during the nutrition growth period, especially withering in the periphery and growing continuously in the inside. Beige and self-pollinated flowers grow in the racemes of the center.

Maca has been marketed for its supposed benefits for sexual performance, Although there is not enough evidence that it contributes to sexual or erectile dysfunction in the elderly.

玛卡是原产南美洲安第斯山脉的一种十字花科独行菜属 (*Lepidium*) 的植物。

玛卡的生长习性、大小和比例与萝卜非常相似。植物上部为绿色，有香味且延着地面生长。新叶薄且多褶，可长到12厘米至20厘米。叶子在生长期表现出二形态。在营养生长阶段表现更为突出，尤其是外围叶子凋零内部叶子不断生长。米黄色，自我受粉的花朵在中央的总状花序中生长。

玛卡因为其滋阴壮阳流通且流行于市场，即便如今并没有足够的科学证据表明玛卡有助于性健康。





Fetishism Series Prints #Trametes versicolor

云芝

Digital prints on watercolor paper

44 x 32 inch

2017

Trametes versicolor is a kind of mycophyta, and its scientific name is Coriolus versicolor (also called Trametes versicolor). Trametes Versicolor is named for its imbricate pileus which fold up layer by layer to form into interesting wave ring pattern. At first glance, it looks like colorful clouds, hence it named as Trametes versicolor.

Originating in China's virgin forests, Trametes versicolor distributes in all directions of China and parasitizes in broad-leaved tree and rotten wood. It is a large precious medicinal fungi, commonly used in cancer treatment.

云芝是一种多孔菌科的真菌植物。云芝的命名是因其覆瓦状的菌盖，一层一层叠起来，构成有趣的波浪环状图案，骤眼看去，宛如一层层彩色的云彩，因而得名云芝。

云芝源自于中国的原始森林，于全国东南西北都有分布。寄生于海拔三千米以上的阔叶林和朽木上。云芝是一种大型珍贵药用真菌，常用于抗癌治疗。





Fetishism Series Prints #Reishi

灵芝

Digital prints on watercolor paper

44 x 32 inch

2017

Reishi, which is full of mystery in Ancient China, has a strong connection of Taoist during a warring state period of history. Immortality, as the ultimate goal of Taoist doctrine, looks for immortal medicine. Immortal herbs are an extremely important thing. During that period, Reishi grows in the High Mountain and inaccessible areas, which is hard for people to get. As a consequence, reishi is taken as a mysterious herb gradually over one life. According to Ancient Chinese, Reishi is the king of herbs, because it was thought to make one live forever, and have the function of bring the dying back to life.

Therefore, in traditional Chinese medicine culture, reishi has been taken as a medicine for more than 2000 years. Also, it is one of the oldest herbs in traditional Chinese medicine.

Reishi, as one of the fungi species, is neither plant nor animal. In fact, however, the relationship between fungi and animals is closer than the relationship between plants and fungi.

战国时代，《山海经》中就有炎帝之女瑶姬不幸夭折化为瑶草的故事。楚国诗人宋玉在《高唐赋》中更将其夸张为人神相恋的爱情故事，其中的“巫山神女”即为瑶姬。以后人有“帝之季女，名曰瑶姬。未行而亡，封于巫山之台。精魂为草，实曰灵芝”之说。

得道成仙作为东汉末年道家学说的终极目标，寻找仙药、仙草、修炼仙丹的故事层出不穷。而灵芝因其生长于不测之高，或涧溪壑谷，为人迹所罕至之处，轻易不可得之，加上灵芝本身所特有的一些药效，就逐渐地被人为地演化为神秘的仙草了。中国古代认为灵芝具有长生不老、起死回生的功效，视为仙草。因此在中国中医药文化中，灵芝入药的历史长达2000多年之久。是被用在中草药中最古老的菌类。

灵芝作为真菌众多种类中的其中一种菌类，从属于菌物界，既非植物也非动物，但事实上，真菌与动物之间的关系要比和植物之间的关系更加亲密。





Fetishism Series Prints #turtle shell

龟壳

Digital prints on watercolor paper

24 x 18 inch

2016

Turtles possess the greatest longevity of animals in the world. There are all sorts of myths and legends concerning them from ancient times. In different cultural backgrounds, the tortoises have different cultural symbols.

During predynastic period, the ancient Egyptians believe that the tortoises are magical significance, which used to ward off evil.

In the myth of Africa, the tortoise is the cleverest animal, which symbolizes wisdom.

In ancient China, the tortoise appeared as a sacred animal, symbolizing the sacredness and solemnity, perseverance, longevity, and power.

During the period of Shang Dynasty (c. 1600 BC-c. 1046 BC) in China, turtle shells were used for divination. Specifically, people used the shape of the cracks formed by firing the turtle shell to predict the future.

乌龟最为最长寿的动物之一，人类从远古时期就赋予了它各种各样的神话传说。在不同的文化背景下，乌龟有着不同的文化象征。

最早追溯到王朝统治以前，古埃及人相信尼罗河龟是具有魔法意义的，可以驱邪避害。

在非洲的神话故事里，乌龟是最聪明的动物。象征着智慧。

在古代中国，乌龟作为神兽出现，象征着神圣庄严的、坚韧不拔的、长寿的和权利的象征。

中国商朝，以龟甲作为卜具，先于龟甲钻孔，再以焚烧之草枝置于孔中，甲孔遇热便产生裂纹，以此观之吉凶，而产生爆裂时的声音“噉”即为“卜”音之来源。中国商代后期，由于占卜而刻写在龟壳上的文字被称为甲骨文。





Fetishism Series Prints #seahorse

海马

Digital prints on watercolor paper

48 x 24 inch

2016

Seahorses are from the so-called family group called Hippocampus. Hippocampus comes from the word of Ancient Greek. Hippos means “horse” and kampos means “sea monster”.

In Iliad, Homer describes hippocampus as the mount of Poseidon. Hippocampus symbolizes strength and power.

According to Europeans, the hippocampus carries the dead sailors’ soul to the underworld, gives them safe passage, and protects them until they arrive in the destination.

The seahorse has a shape that is different from normal fish. The tail fin is completely degraded and the spine is evolved as the monkey’s tail, which can curl and hook up with other plants in the ocean. In general, seahorse can change their skin color to escape from predators.

Seahorses are the only animal that reproduces by the male.

古希腊和古罗马相信海马是波塞冬或海王星的海神属性，被认为是象征力量和权力。欧洲人相信海马携带死去水手的灵魂到地府，给他们安全通道和保护，直到他们达到自己的灵魂的目的地。

海马属具有不同于一般鱼类的外形，尾鳍完全退化，脊椎则演化到如猴子尾巴一样，可卷曲来钩住任何突出物体，以固定身体位置。海马在水中的游动方式也不同于一般鱼类，它们几乎总是昂立着身体，依靠小而几乎透明的鱼鳍的扇动，它们可以任意上下左右移动，但速度缓慢。通常海马凭借身上体色的伪装及硬化成皮状的皮肤以逃避掠食者。体色在幼年时和成年差异很大。

海马的雌雄鉴别很简单，就是雄鱼有腹囊（俗称：育儿袋），而雌鱼没有腹囊。海马是地球上唯一一种由雄性生育后代的动物。





Fetishism Series Prints #deer tail

鹿尾

Digital prints on watercolor paper

32 x 44 inch

2017

Deer's tail is the tail of the deer family. The world-famous Hunchun deer's tail is produced by the sika deer's tail in the hunchun region of China. Cutting out from the vertebrae of sika deer's tail, removing its sinew, the residual meat and fur, stitching by using threads, then hanging dry naturally.

Owing to that the deer's tail is rare medicinal materials, its production is decreasing gradually.

鹿尾巴是鹿科动物的尾部。闻名于世的琿春鹿尾巴系中国吉林省琿春地区出产之梅花鹿尾部加工而成，由梅花鹿的尾部椎骨处切割取出，除去筋部、残肉及毛茸，用线缝合，然后挂起自然风干。

由于鹿尾为珍稀药材，产量日渐稀少。





Fetishism Series Prints #seacucumber

海参

Digital prints on watercolor paper

44 x 106 inch

2017

Sea cucumber feeds on seabed plankton and algae, and they have no territorial behavior. Some species of sea cucumber, such as *Scotoplanes globosa*, live in groups. When the sea cucumber encounters danger, they will spit out the internal organs to confuse the enemy for defense.

Many small marine organisms have a symbiotic or commensalistic relationship with sea cucumbers. For example, Pearlfish lives inside the body of sea cucumber and uses the sea cucumber as their shelter. This weird behavior may be caused by the "house crisis" in the ocean. In many submarine areas, it is uneasy to find shelter, especially where the reefs are scarce. For pearlfish, sea cucumber is an excellent mobile house.

Once the pearlfish is living inside the body of sea cucumber, they develop different living behaviors. Generally, they can be divided into two types: one is a symbiotic relationship. One is that the Pearlfish lives inside the body of sea cucumber just as a shelter, neither to help nor hurt its host. The other is similar to the commensalistic relationship. Pearlfish will eat the internal organs of the sea cucumber. However, the sea cucumber has a unique trick in that they can regenerate their internal organs.

海参不仅是珍贵的食材，更是名贵的药材。早在《本草纲目拾遗》中记载，海参具有海参，味甘咸，补肾，益精髓，摄小便，壮阳疗痿，其性温补，足敌人参，故名海参。

海参以海底浮游生物和藻类为食。他们没有领地行为，部分种类的海参，如白海参有时会以群居的形式。当海参遇到危险的时候，常常吐出内脏以迷惑敌人作为防御。

海参许多生物存在着共生、寄生关系。比如：潜鱼会钻入海参体内，以海参为居所。这种怪异的行为或许是海洋中的“房屋危机”所导致。在许多海底区域，要找到庇护场所并不容易，特别是在那些礁石稀少的地方。对隐鱼而言，海参就是一个绝佳的移动住宅。

一旦钻入海参的体内，不同的隐鱼有不同的行事方法，但一般可分为两种：一种是共生关系，隐鱼就是纯粹地以海参的体腔为家，既不提供帮助，也不会加害对方；另一种则类似寄生关系，隐鱼会吃掉海参的内脏。不过，海参也是身怀绝技的，它们可以再生出被吃掉的内脏——这一技能也是海参在遇到敌害时经常用到的。



THE OTHER

他者



THE OTHER

他者

Lacan's mirror stageⁱ mainly describes the formation of the ego and explores how the individual builds a connection between self and the imaginary self in the mirror. In the alienation process, we establish self-identity through the others, in order to fulfill someone else's desires. By seeing their reflection in the mirror, the babies start to produce pleasure and even narcissism. This reaction can be seen as a desire for a baby to break through from a fragmented and uncoordinated physical condition.

The mirror stage, as one of the most important moments of self-identity, elaborates a very essential point of view: the ego is the other. It is an imaginary, desired, alienated, distorted and misidentified self.

Because I was born in a traditional Chinese family, I have been struggling with the bondage of a feudal ethic. When my self-identity was not fully established, I was passive or even could not choose to accept some of the so-called rules. These rules formed a person, the person who I was expected and desired to be as an Other. All these desires and expectations reshaped me in the core of my being as an imaginary other; I see as this self both fantasy and real; both coherent and fragmentary.

ⁱ Lacan, Jacques. The mirror stage as formative of the function of the I as revealed in psychoanalytic experience. New York: Routledge, 1949.

拉康的“镜像阶段”主要描述了婴孩的自我是如何形成的，同时也是个人如何在自身与自身之外的视像（镜中的自己）之间所建立联系。在这样的异化过程中，人不断透过他人的形象来建立对自己的认同，以达到自我的完整性与自主性。婴儿因为镜中的完整的视像，开始产生愉悦，甚至是自恋。这个反应可以被视为是婴儿希望从支离破碎且不协调的身体状态中挣脱的欲望。

镜像阶段作为自我认知形成的重要阶段，阐述了一个很重要的观点即：自我就是他者，是一个想象的，期望的，异化的，扭曲的被误认的对象。

由于出生于一个传统中国家庭，我一直挣扎于留存在我身上的所谓礼教的束缚。在我成长过程中，在自我意识并没有完全建立的时候，一直以来我被动的或者说甚至是无法选择的去接受一些所谓的规矩。这些规矩形成了一个他者所期望看到的我，一个被规矩重塑的自我。他者所对于我的期望，期待和渴望重塑了一个镜像的自我，这个自我既虚幻又真实，既完整又破碎。



Through the interactive installation piece *Gaze • Invisible 2015*, I explore the entangled relationship between self and the other. To fulfill the desire of others, I see myself through the eyes of others and reshape myself constantly. During this procedure, the self-identity starts to blur. Meanwhile, the illusion of turning around in the video is both familiar and alienated. I see this illusion of turning around as the gaze of self, an invisible gaze.

The concept of the other not only means looking for the self-identity but also refers to a group alienated from societal group. In this context, the other has another broad societal implication, including strangers, marginalized people, outsiders, alienated people, and newcomers. In my opinion, due to different cultural backgrounds, languages, class differences, and power factors, the boundaries between different ethnicities starts to form. Such boundaries form an invisible wall. Behind this wall, lurks power and superiority.

Actually, the sense of alienation sometimes doesn't come from the influence of how other people see us, but from deep inside ourselves. As a result of different cultural backgrounds, I sometimes also regard myself as a stranger or a foreigner. I sometimes alienate myself from others. This sense of alienation comes from inside myself because I see myself as a stranger.

An artist who explores the boundaries of *Otherness* between groups of people, *Krzysztof Wodiczko*,ⁱ has made a deep impact on me. *Krzysztof Wodiczko*, as an immigrant artist in the United States, works with immigrants and focuses on self-representation of marginalized, underprivileged people in the society.

ⁱ Wodiczko, Krzysztof. "Critical vehicles: writings, projects, interviews." Mit Press, 1999.

通过 *Gaze • Invisible* 这个交互影像装置，我试图探讨和探索我与他者之间纠结的关系。我从他人的眼中看到自己、重塑自己、满足他人的渴望。在这样的过程中自我的身份认知开始模糊。影像中转身的幻影对我来说既熟悉又疏离，我把这个幻影看作自我对自我的凝视，一个看不见的凝视。

而他者的概念，不仅仅意味着寻找自我认知，也同样指涉着一个异于我群的他者。在这个语境下，这个异于我群的他者有着种种不同的含义，包括异乡人，边缘人，外来者，疏离者或新来者等等。在我看来，由于不同的文化背景、语言、阶级差别和权力的因素，渐渐在族群与族群之间形成了界限、这个界限本能的将异于“我”的族群疏离开来，形成了一堵看不见的墙。而权力和优越感正隐于这种疏离感之后。

其实很多时候，这种疏离感并非来源于他人的影响，而是来源于我们自身。作为来自不同国家，受着不同文化背景所影响，我也同样将我自己视为一位异乡人或者外来者。这样的他者有时候并不是受外来的因素所影响的，我知道也许别人未曾视我为他者，而这种他者的疏离感，正是来源于我内心深处，因为我自己将自己区别于他人。

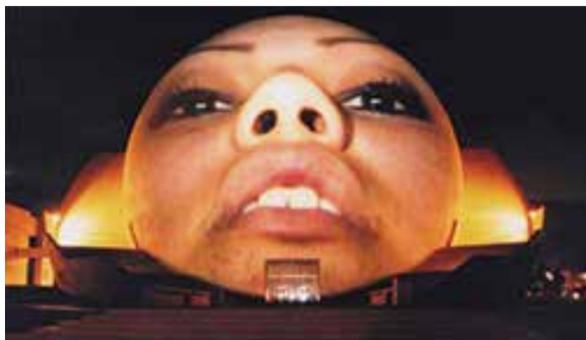
对于族群间的他者，有一位艺术家对我影响颇深 *Krzysztof Wodiczko*。他作为一位移民到美国的艺术家，他倾向于与移民者合作，为社会的边缘人和弱势群体发声。



Gaze • Invisibl 看不见的凝视

Projection installation

2015



Krzysztof Wodiczko, Tijuana Projection (2000)



Tijuana Projection was shown in 2000. The event, a discussion about the situation of low-paid female labor in Tijuana, Mexico, was held at the culture center of Tijuana. Many multinational factories have been set up in Tijuana, an industrial and financial center of Mexico. There are many factories called maquiladora, which not only provide many job opportunities but also attract large numbers of workers. Some of these laborers are illegal, and most of them often work overtime. Because of the physical strength required for the jobs, there is also a sexism issue. To be specific, female workers frequently encounter unfair treatment. Through projection on such a magnificent culture building, the building forms a strong accuser, showing the real life of these silent, unknown workers publicly.

By using the technology of new media, *Wodiczko* helps *other group* and *group* to communicate with each other and blur the strangeness in the society. He not only allows marginalized, underprivileged people to become a stronger voice in that society, but also gives them a voice and platform to break the boundary between classes.ⁱ

Wodiczko tends to blur the boundaries between two groups in society. In my recent pieces, I'm focusing on the relationship between two groups: human and non-human creatures.

ⁱ. Wodiczko, Krzysztof. "Krzysztof Wodiczko/Public Projections." October 38 (1986): 3-22.

“Tijuana Projection 2000”中，他邀请了六名在Tijuana当地美墨联营工厂的墨西哥女性劳工参加。在Tijuana文化中心，参与的女性劳工在现场带上内嵌摄影机的特质头盔，在现场公开讲述她们个人在这个城市中的生活经验，工作遭遇和家庭问题。她们在诉说自己的故事过程中，当下的情绪透过脸部表情和声音，同步地投影在文化中心球状的建筑物上，当这些女性劳工在控诉被工厂欺凌、虐待和强暴等遭遇的同事，披附着人物表情的建筑物岿然形成了一个活生生的指控者，庞大而公开的向大众呈现这群沉默但没有面目的劳工们真实的一面。

在这件作品中他将新媒体技术作为一种介质，去赋予边缘人在公共领域发声的权力。在打破私人空间与公共空间界限的同时，也打破了弱势群体与特权群体的界限，群体之间的界限。

在众多社会议题的艺术形式中，Wodiczko通过新媒体技术的形式，为边缘人发声，打破了社会中不同群体的界限；而在我近来的作品中，我所关注的是，人与自然的关系。



Fetishism series prints in MFA exhibition, 2017



Fetishism series prints in MFA exhibition, 2017



Nature plays an essential role in carrying human activities, providing important materials for human to live. In the process of the human development we have made many significant achievements that have the side effect of constantly breaking the cycle of nature. But we have to admit that, in the process of achieving these achievements, all these materials that we use are from nature, and all the things that we create are the extension of nature. During this time, we should be part of nature, but gradually we make ourselves alienated from the cycle as if we are under the cloak of authority. Accordingly, nature becomes the other.

In my series of prints *Fetishism*, I use Chinese medicine to explore the relationship between humans and nature. The concept of Chinese medicine also indicates the mutual relationship between self and the *Other*.ⁱ

自然界起着承载着人类活动的重要作用，提供了人类赖以生存的物质材料。而在人类发展的过程中，在取得了众多重大成就之后，不断地打破原本自然界的循环规律，却不时地宣称自己战胜了自然。但是我们不得不承认的是，人在取得这些成就的过程中所用到的物质、材料其实都是自然的产物，一切人类自以为是自己所创造的，都是自然的延伸。在这个过程中，本该作为自然界中一部分的人，渐渐地从自然本身异化出来，仿佛披上了权力的外衣站在至高点。渐渐地，自然界变成我们眼中的他者。

而在我的版画作品“拜物”中，我想通过中国的中草药，进行对自然与人相互依存互利共生的关系进行探讨。对我而言，相互依存的概念，同时也暗示了我群与他群的关系。

i. Rella, Franco. "The myth of the other: Lacan, deleuze, foucault, bataille." (1994).



Fetishism series prints in MFA exhibition, 2017



Fetishism series prints in MFA exhibition, 2017



Fetishism series prints in MFA exhibition, 2017



Fetishism series prints #seahorse, 2016



Chinese medicine as a part of Chinese culture has an important and far-reaching influence on Chinese people. Therefore, Chinese people seem to have our own unique insights about how to regulate our own bodies. Ancient Chinese people believed that nature had the ability to cure both human's bodies and minds. They believed that all the creatures in nature had their own spirit. I see this as a start point of how humans got involved with nature and how Chinese medicine emerged.

In the Chinese market, there are a lot of strange withered animal carcasses or herbs. Accordingly, I started to be interested in these wilted, lifeless, natural products. The production of these medicines seems to have an extremely complex process from breeding or cultivating, taking care of them, capturing or picking, drying, storing, and finally, circulating them in the market. During this complex process, I could see how humans tangled even more with nature.

After being processed by humans, these animals and plants are missing the water, soil, temperature, and everything that has nourished their lives, but they are living in this world in another life form, shriveled, with a smell which is difficult to describe. Nevertheless, when we see these weird life forms, we see these as medicine, so we see hope, the hope of life through death. The value of these items is not only because of their cures, but also because they reflect human beings' mutual interdependence with nature. Whether this kind of dependency is mutually beneficial, or gradually becomes unbalanced, it is one of the questions that is explored in the series of prints in *Fetishism*.

中医作为中国文化的一部分，对中国人有着重要而深远的影响。因此如何调理自己的身体似乎每一个中国人都有着自己独到的见解。在古时候，人们相信自然有治愈身心的功用，相信万物皆有灵，也许就在那时，人类开始以敬畏之心开始与自然发生了密不可分的联系。

在市场中常见一些稀奇古怪的干瘪的动物尸体或者草药。于是我开始对这些干瘪的，无生命力的，散发着各种令我不舒服的气味的自然产物感兴趣。而制作这些药物，似乎是一个极其复杂的过程，从养殖或繁殖、培育、捕获或采摘、晾晒、储存等等手段最后流通于市场。这一系列复杂的过程对于我来说是现代介入自然的一种手段和方式。

被加工后的动植物，丧失了原本滋养其生命的或水分，或土壤，或温度。并以另外一种生命形态展现于我们眼前，干瘪的，散发着难以形容的味道。然而，当我们看到他们的时候，我们却看到了生命的希望，我们从死亡中看到生命的希望。在我看来，这一系列物品的价值并非只在于他们本身的药用价值，同时也暗示了人与自然之间的共生关系。只是这种共生关系，究竟是互利共生，还是逐渐变为了偏利共生？

INTIMATE AND DETERRITORIALIZATION

亲密关系与解辖域化



INTIMATE AND DETERRITORIALIZATION

亲密关系与解辖域化

Humans and natural creatures, as two interdependent different ethnic groups, establish the barriers between each other. In China, due to the side effect of industrial development, the issue of nature conservation has attracted lots of attention in recent years. It can be usually heard that the elders talk about their childhood. As described by them, during their childhood, the river was crystal clear and there were many wild animals in the forest. However, when I was a child, the environment has changed gradually. Indeed, the river is cloudy and the sky is no longer blue. There are fewer and fewer wild animals in the forest...

However, in 2016, I found a snail by chance. I brought it back to my studio, and began feeding, cleaning, and spending time with it every day. Thus, I started to make pieces with the snails. *An Event from Mutualism Series* is one of my essential pieces. I spent about a week to shoot the footage with them. Every night, I took them into the video studio, put them on my face, and shot close-up footages of every part of my face. Finally, I put all parts of the close-up footages together into a dynamic self-portrait.

人与自然生物作为两个相互依存的不同族群，自然产生了自我与他者的界限。在中国，由于近些年来工业的发展所带来的负面影响，保护自然的议题越来越被大家所重视。以前常听长辈们回忆他们的儿时，经常会说到，在他们小时候河水清澈见底，在山上能看到各种各样的野生动物。而在成长的年代，河水不再清澈，天空不再湛蓝，森林里的野生动物渐渐消失...

然而我在一次很偶然的的机会，捡到了一只蜗牛，于是将它带回工作室，开始了每天的喂食、清洁和陪伴。于是2016年的时候，我便开始了作品“An Event From Mutualism Series”的制作。这件作品大概拍摄了一周的时间。每天晚上，我带着它们去视频工作室，把他们放到我的脸上，局部拍摄脸上的特写，最后将不同时间所拍摄的局部素材重组一张诡异的脸。



In fact, at the beginning, my heart was resisted. Worrying about they might bring me some health problems was the most instinctive reaction. Moreover, I was uncomfortable with the mucus they left on my face. At that time, they also feared that when I put them on my face, they tried to hide in the shell all the time. With the passage of time, the fear of each other has gradually gone. Then, they started to explore on my face fearlessly and tried to explore this new landscape formed by the face of a human.

Emmanuel Levinas mentioned the concept of face in the book *Ethics and Infinity*. The face represents coherence and infinite. For Levinas, face is an important metaphor related to infinity. He wrote:

The skin of the face is that which stays most naked, most destitute. It is the most naked, though with a decent nudity... The face is exposed, menaced.¹

We use the face to express our emotions. Meanwhile, we also hide our real emotions underneath the face.

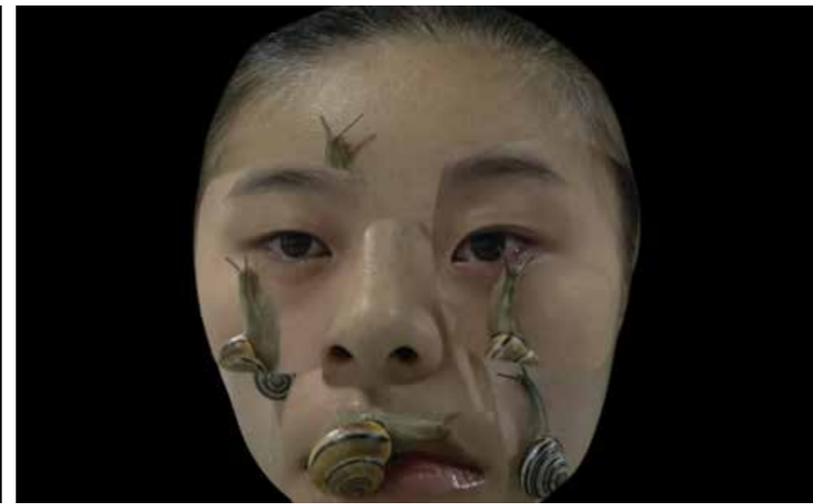
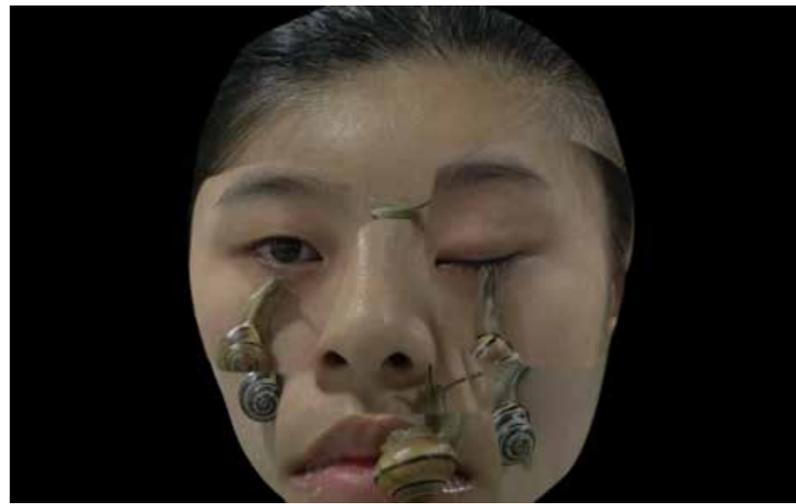
For me, the face is not only part of our body but also an extension of our emotion. Face means privacy for an individual person, and our privacy is nakedly exposed to the outside world. Face also means masks, and we hide this self-inwardness of ourselves through the mask. In my view, the most important thing is that the face also means the domain, which stands for power.

¹ i. Levinas E, Nemo P. *Ethics and infinity* [J]. 1985.

在拍摄视频最开始的时候，我知道我的内心深处是抗拒的。最本能的反应便是担心它们究竟会不会给我带来不好的健康问题；我也对它们在我脸上留下的粘液所不适。当我最初将它们放在我的脸上的时候，它们只是蜷缩在壳里，不愿意出来。但是随着时间的流逝，这种对彼此的恐惧渐渐淡去，随之而来的是他们开始好奇的，无所畏惧的探索这个新的landscape。

列维纳斯在《伦理与无限》中，“脸”被视作超越整体、表达无限的最佳代表。对于列维纳斯而言，“脸”是一个重要的隐喻。脸的出现，与无限密切相关。他写道“它是最赤裸的，是最贫瘠的...面孔被暴露，被威胁...面孔请求我，面孔命令我。”我们通过面孔来表达自己的情感和情绪；也通过面孔来掩饰我们最真实的情感和情绪。

对我而言，面孔不仅仅是人体的一部分，同时更是人感性的、情感上的延伸。面孔对于个体而言，面孔意味着隐私，隐私赤裸的暴露在外；面孔意味着面具，我们通过面具来隐藏自己；对我而言，最重要的是，面孔同时意味着领域，意味着权力。



An Event from Mutualism Series

Projection installation

2016



Thus, in this piece, I chose to put the snails on the face, the most iconic part of the human body. At the moment when the snails' skin touched the skin of my face, the meaning of the face began to split and disintegrate. The privacy no longer exists, and the territory and the power are gone. At that moment, we equally exist in this world.

Then, they began to try to get into my nose, my mouth, and my eyes. Because they crawled on my face, my face gradually became uncontrolled. They left their mucus and feces on my face. The relationship between us becomes more entangled. I know that at that time, I was just an organism. Ego no longer exists, consciousness no longer exists, power no longer exists, and territory no longer exists. Overall, everything is dissolved into nothing.

From my perspective, the process of this piece is not only the time that I spent to take the footage but also includes the moment when I found the snail and the time I spent with snails. All the behaviors during this time are based on familiarity, dialogue, zero space, touch, and the relationship of transparency. All of above actions refer to the intimate relationship.

Thus, in the piece of *An Event from Mutualism Series*, I try to blur the boundaries between human and non-human creatures through the intimate relationship with such small creatures. I see this as a process of deterritorialization and seek for the relationship of mutualism.

所以在这个作品中，我选择将蜗牛放在最有标志性的，用来被识别的脸上。当蜗牛的皮肤和我脸上的皮肤接触的一刹那间，人脸的所有意义开始分裂、瓦解：隐私不再存在，领域和权力也随之消失。那时那刻的我与它们是平等的。

它们开始试图钻进我的鼻子，我的嘴巴，我的眼睛。因为它们爬行而对我产生了不舒适的感觉之后，我脸上的表情渐渐地开始变得不可控制，它们在我脸上留下了体内的粘液和粪便，我们的关系开始变得纠葛。我很清楚的知道，在那个时候，我仅仅是一个有机体，“自我”不再存在，“意识”不再存在，“权力”不再存在，“领域”不再存在，一切都在溶解。

在我看来这件作品的制作过程不仅仅包含了我拍摄视频的时间，同时也包含了从起初我的发现、喂养和陪伴的一系列过程。在这个过程中所有行为，是基于熟悉、对话、零距离、触摸和透明。上述的所有行为都对亲密关系有所指向。

所以在“An Event From Mutualism Series”中，我试图通过和蜗牛的亲密关系，模糊人和其他族群的界限，我视其为一场解辖域化的过程，在解辖域化之后寻求一种共生关系。



An event from mutualism series in MFA exhibition, 2017



An event from mutualism series in MFA exhibition, 2017

THE SPACE IN BETWEEN

之间



THE SPACE IN BETWEEN

之间

Artist Stelarc is one of my favorite artists. Over the past thirty years, he has created many bionic devices, and focused on the relationship between human and mechanical, subjective and objective, self and the other. In the mechanical piece *Third Hand*, he connects a bionic robot arm into his right hand as an extension of the artist's body.ⁱ

With the rapid development of science and technology, emerging techniques continue to challenge and break down the barriers of ethics. Stelarc questioned it as the development of technology, what is a human being? In contemporary context, this question becomes more and more ambiguous. The figures he created, also created a space in between, between human and robot, the space function as buffer. In this piece, the figure created by Stelarc is neither human nor machine, but the assemblage of human and machine. Thus, the power of the figure is more than machine and human. This concept, the space in between, has inspired me a lot.

ⁱ. Atzori, Paolo, and Kirk Woolford. "Extended-body: Interview with stelarc." *CTheory* (1995): 9-6.

Stelarc是我最喜欢的艺术家之一。他在过去三十多年里，创造了许多仿生装置作品。针对人与机器、主体与客体、自身与他人之间的关系进行探讨。在他的作品*Third Hand*中，艺术家将一个仿生的机械手连接在自己的右手上，作为艺术家身体的延伸。

作为科技高速发展的今天，新兴科技不断地挑战和突破伦理的界限。Stelarc质疑了在新兴技术的发展下，到底人是什么，似乎这个问题在当代语境下变得不再那么黑白分明。如果把赛博格人或是由基因重组的新人类划分为“新来者”的话，那么介于新来者和人类之间是否就天然的形成了一个之间的空间。我看来Stelarc这种感知的、有机的延伸，恰恰将人带入到一个“之间”的状态中。这种之间的状态是模糊的、且暧昧不明的。Stelarc所创造的形象既非人、也非机械，但是当人和机械聚集为一体之后所形成的有机体，是超越于机械本身，是超越于人本身。



I did my undergraduate degree at *The Central Academy of Drama*. There is a lesson for the performance department called *The Liberation of Nature Practice*, which I'm really interested in. This practice aims to break the constraints built by the process of growth. By imitating a series of animals, we could release the self deep inside us. Thus, in my recent work *Untitled*, I try to imitate a slow crawling snail and try to find the animality inside myself. I become animals and even live like an animal.

I see my own experience is the most important part of this piece. I curled on the ground, feeling the ground. The ground got closer to me, closer to my skin. I felt every cell inside my body floating towards the ground. The barrier between my skin and the ground no longer exists gradually, and my imprint is left behind. I began to forget who I am and where I am. Everything becomes blurry, soft, and ambiguous. This state exists in between, between my real self and the illusion of myself, between human and animal. Then, I am inseparable from this illusion, inseparable from the animality of myself at that time. At that moment, I mutualize with the illusion, the animality deep inside myself.

这个之间的概念也恰好延伸到我近来的一件影像装置作品“Untitled”。我本科就读于中央戏剧学院，一直以来对于表演系的解放天性练习很感兴趣。这个课程旨在打破演员成长过程中所建立的人性束缚，通过模仿一系列的动物来释放真实的自己。所以在这件作品中，我试图去模仿一只缓慢爬行的蜗牛，尝试寻找人自身的动物性，成为动物，甚至像动物一样生活。

因此在制作这件作品的过程中，我的自身体验就变得尤为重要。我蜷缩在地上，感受着大地，它离我越来越近，慢慢贴近我的皮肤，感受着我身体中的每一个细胞都渐渐地游向地面，沉着而缓慢；渐渐地皮肤与地面的界限不复存在，我开始陷在地面上并且留下了深深的烙印。我开始忘记我是谁，我在哪，一切开始变得空白而模糊，柔软而暧昧。我至今不能描述我进入到一个什么样的状态，但是我知道的是，这种状态就存在于“之间”，自我与自我之间，幻境与真实之间，人性与动物性之间。然后我与这个幻象不可分割，形成了我与幻象的共生，或者说，在那一个我与自身内在的动物性共生。



Untitled

Projection mapping installation

2017



I use my speaking voice as the audio of this piece and adopt software to reduce the speed, until the speaking voice sounds like a monster. I also speed up some movements of the illusion figure. Through this technical process, I try to make the boundaries between human and animal blurrier.

This video installation was shown in the Immersive Gallery, Alfred, NY. In this enclosed windowless space, I projected the video on the ground. This piece is showed in an intimate space. The relationship between audience and the illusion becomes ambiguous, and the space in between audience and the piece becomes entangled.

我将自己的声音用软件降低速度，直到人说话的听起来像一个怪兽的低吟。同时我也将缓慢爬行的幻象做了速度上的一些调整。试图通过这样的尝试，更加模糊人与动物之间的界限。

这件视频装置展在一个几乎封闭的黑色空间中，我将影像投影在地上。这件作品展览在私密的空间中，观众与影像中幻象的关系本身就是暧昧不明的，一种潜移默化的变化产生于观众和幻象之间。



Untitled in MFA exhibition, 2017



Untitled in MFA exhibition, 2017

WORK IN THESIS SHOW

参展作品



An event from mutualism series in MFA exhibition, 2017

In this piece, I consider the human body as a landscape. Through the intimate relationship, I was trying to blur the boundary between human and non-human creatures.

During the experience, I was more focusing on self-experience, trying to explore and feel by interacting with snails. As the time went on, I lost the initial expression on my face, becoming stiff. I became passive and because the snails crawled over my face, I lost my control. Snails became active and occupied my face.

I see my stiffness as a piece of wood, a fossil awakening from a heavy sleep, a habitat, an unnatural landscape. In the meanwhile, when they tried to go inside my eyes, nose and mouth, the relationship between us became more entangled.

The snail is no longer a snail; the human is no longer a human; they create a new organism, by *assemblage*. I saw this figure as a new organism, a god beyond our imagination.



AN EVENT FROM MUTUALISM SERIES

在这件作品中，我将身体作为一个景观，试图通过与蜗牛的亲密关系来模糊人与生物之间的界限。

在完成这件作品的过程中，我更加关注的是艺术家的自身体验。在拍摄过程中，随着时间流逝，我脸上的表情开始变得僵硬，蜗牛在这个新的景观中，变得更主动的或探索、或占据。与此同时，人的身份变得越来越模糊。

在这个过程中，我僵硬的身体和表情仿佛渐渐地变成了一块木、一个沉睡了很久的化石，一个居所，一个非自然的景观。它们开始试图进入我的眼睛、鼻子和嘴巴。我脸部的肌肉逐渐失去自己的主观控制，反而是它们的行动在控制着我的脸部肌肉和表情，于是关系开始变得暧昧不明、纠葛。

在这样的行为过程中，蜗牛仿佛已不再是蜗牛，而人也不再具有明确的身份；它们通过“集合体”，共同创造了一个新的有机体，这个新的有机体超越了族群和身份。



Mutualism Series Prints in MFA exhibition, 2017

This series of prints is based on the video, but the visual effect is diametrically reversed. The prints are more romantic and delicate. I believe that the change is based on my intimate relationship with the snails and during the days I spent with them, I fed them. The relationship between myself and them started to transform gradually. This process of transformation is like a snail crawling slowly. Slow, soft and beautiful. They are no longer *the Other* for me. I slowly began to enjoy the process of getting along with them.

These prints are also time-based, but the time in the video is fractured. During reorganization, a new space-time is created. In this group of prints, the time is freeze-framed at that moment, but bleeds outside the image.



AN EVENT FROM MUTUALISM SERIES

“共生”系列版画

这组版画虽然是基于视频“An Event from Mutualism Series”，而展现出来的视觉效果却截然相反。版画展现出来的图像更加诗意和唯美。我相信这是基于我与蜗牛长达半年的相处过程，我和他们关系的转变，这个过程就像蜗牛缓慢的爬行一样，缓慢、柔软而美好。起初的陌生感不再，我慢慢的开始享受与他们相处的过程。

这组版画对我来说和视频一样是基于时间的，视频中的时间破碎后重组创造了一个新的时空。而在我看来，在这组版画中，看似时间静止按下快门的那一刻，却蔓延在画布之外。



Untitled in MFA exhibition, 2017

This piece is an extension of my piece *An Event From Mutualism Series*. In this work, I tried to use the human body as a material, trying to imitate the slow movement of the snail. I am trying to break the behavioral habits that I established during my past lifelong period. Through this experience I am trying to abandon the identity of my own, trying to act as animals and even living like an animal. I'm trying to question the differences between human and non-human creatures, trying to eliminate the boundary between human and animal.

It's inspired by the acting course of the *liberation of nature practice*. The class is one of the most important acting courses in my undergraduate school *The Central Academy of Drama*. During the liberation of nature practice, the actors imitate the animals, such as: spiders, snakes, gorillas, fish, cats, dogs and so on. The actors try to walk and sound like the specific animal. Actors try to use this practice to break the borders and shackles that are built during the process of our growth. In my opinion, the process of human mimicking animals is the process of deconstruction and construction. During the practice, humans abandon their own personality and desire. As a result, they empty themselves. By mimicking behavior of non-human creatures, they re-build a different life form.

The audio of this piece is my speaking voice, and I tried to turn the voice into a lower speed, until it sounded like a crooning monster, and my acceleration of the video makes the figure in the video more ambiguous and blurry. I see this piece as an animal time-based piece as well. The low speed of the sound and the high-speed transformation of the image, form a monster or mutant species that seems to be imprisoned on the ground.



UNTITLED

无题

在这件作品中，我试图将人的身体作为一种材料，去尝试模仿蜗牛缓慢的动作。尝试通过这样的方式改变我日常生活中的既定形成的行为习惯。通过这样的方式尝试去体验，抛掉人本身的身份，尝试去像动物一样行为、甚至去生活。试图去质疑人和动物的差别究竟在哪里，去模糊人与动物之间的界限。

这个灵感来源于中央戏剧学院表演系的一个解放天性练习。在解放天性练习中，演员们模仿成自然界中的动物，去行走，去发声。试图用这样的练习来打破在成长过程中形成的种种的束缚。在我看来，人模仿动物这样的行为，是一个解构和重组的过程，被解构的是身份和人完整的形象。通过融合了动物的行为将人和动物融合并重组成一个新的生命形态。

这件作品的音频低速播放了人正常说话的声音，当人声变成低速的时候，人的声音听起来会像一个低声嘶吼的怪兽，而我对影像的加速同样让视频中的形象变得暧昧。因此，在我看来这件作品同样是基于时间的。



Fetishism series prints in MFA exhibition, 2017

The Chinese people understand the nature in our own unique insights and ideas, these ideas also applied to the Chinese medicine. In recent years, the discussions of Chinese medicine have attracted my attention. When I did background research, I was surprised by the series of extremely complicated processes to make medicine from herbs, turtle shells, seahorse and so on. It is said that each of them has its' own unique medicinal value, even though some of them are not based in science.

I've bought these objects from different places. Some of them are derived from ebay, and some are found in the Chinese grocery stores in Flushing, New York.

After many arduous processes by factories, the moisture in them was taken, leaving the nutrients believe to be contained in them behind. The items keep their life-like forms even through the harsh man-made processing as they still contain their unique and exotic beauty.

In fact, for me, the value of these items is not only for their cures, but also this is how humans are involved in nature, by using nature and reflecting human beings' mutual interdependence with nature. Whether this kind of dependency is mutually beneficial, symbiotic or gradually becomes unbalanced, it is one of the questions that is explored.



FETISHISM SERIES PRINTS

“拜物”系列版画

中国人对于自然的理解有我们自己很独到的见解和想法，这些想法同样的也运用到医学中。中医近年来的探讨引起了我的关注。当我做背景调查的时候，惊讶于当我们取材于自然之后，一系列极其繁复的过程将植物和动物做成可以供人食用的食物和药物，用来增强人的免疫力或者治愈某种特定的疾病。

这些物品有的来源于ebay，有的是我在纽约法拉盛的华人食品店里面找到的。据说每一个都有其特有的药用价值。

经过人工加工后，维持其生命的水分消失了，我们认为的养分还留存其中。这种经过人手加工的生命形态展现着其特有并且怪异的美。

实际上对于我来说，这些物品的价值并非仅仅停留在治愈人，而更重要的是，这是我们人介入自然利用自然和自然相互依存的一种方式 and 体现。而这种依存方式究竟是互利共生还是渐渐地变成偏利共生，这是我想探讨的问题之一。



Uncanny portrait in MFA exhibition, 2017



This piece is an extension of my “snail face” piece. In this work, I tried to use the human body as a material, trying to imitate the slow movement of the snail. I am trying to break the behavioral habits that I established during my past lifelong period. Through this experience I am trying to abandon the identity of my own, trying to act as animals and even living like an animal. I’m trying to question the differences between human and non-human creatures, trying to eliminate the boundary between human and animal.

It’s inspired by the acting course of the liberation of nature practice. The class is one of the most important acting courses in my undergraduate school The Central Academy of Drama. During the liberation of nature practice, the actors imitate the animals, such as: spiders, snakes, gorillas, fish, cats, dogs and so on. The actors try to walk and sound like the specific animal. Actors try to use this practice to break the borders and shackles that are built during the process of our growth. In my opinion, the process of human mimicking animals is the process of deconstruction and construction. During the practice, humans abandon their own personality and desire. As a result, they empty themselves. By mimicking behavior of non-human creatures, they re-build a different life form.

The audio of this piece is my speaking voice, and I tried to turn the voice into a lower speed, until it sounded like a crooning monster, and my acceleration of the video makes the figure in the video more ambiguous and blurry. I see this piece as an animal time-based piece as well. The low speed of the sound and the high-speed transformation of the image, form a monster or mutant species that seems to be imprisoned on the ground.



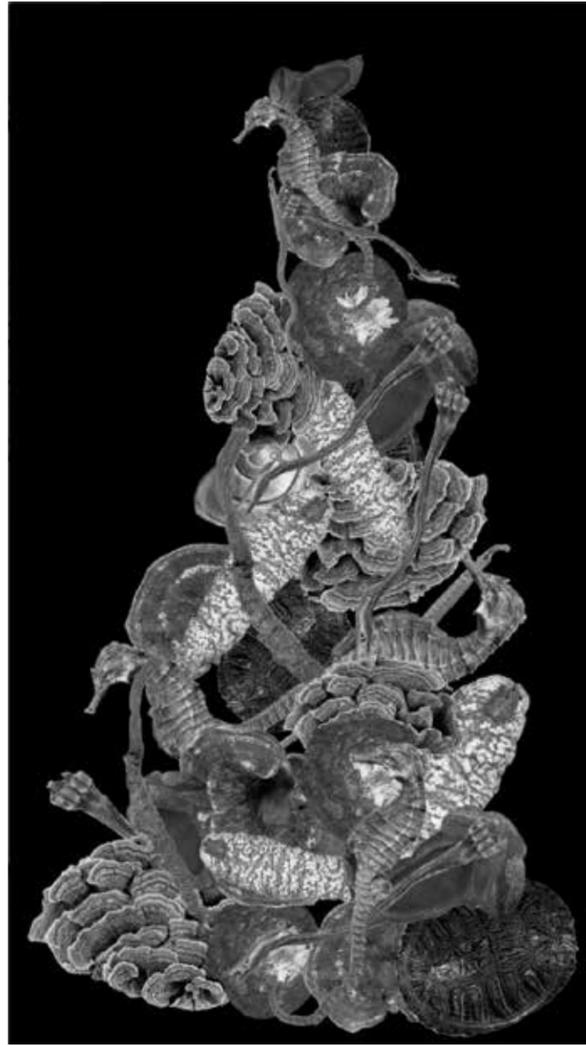
UNCANNY PORTRAIT

诡异的肖像

在这件作品中，我试图将人的身体作为一种材料，去尝试模仿蜗牛缓慢的动作。尝试通过这样的方式改变我日常生活中的既定形成的行为习惯。通过这样的方式尝试去体验，抛掉人本身的身份，尝试去像动物一样行为、甚至去生活。试图去质疑人和动物的差别究竟在哪里，去模糊人与动物之间的界限。

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Uncanny Portrait

Multi channel video installation

2017

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TECH LIST

技术支持



EQUIPMENTS

设备

Canon 5DS R

Sony 4K Camera

Creo iQsmart 3 Scanner

Epson V700 Photo Scanner

HD 40" LCD Monitor

W1000 (BenQ) HD Projector

Apple Mac Mini



SOFTWARE

软件

Adobe Photoshop CC 2015

Adobe Illustrator CC 2015

Adobe Lightroom 5

Adobe Premiere CC 2015

Adobe After Effect CC 2015

Adobe InDesign CC 2015

Final Cut Pro X

Max Msp Jitter

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