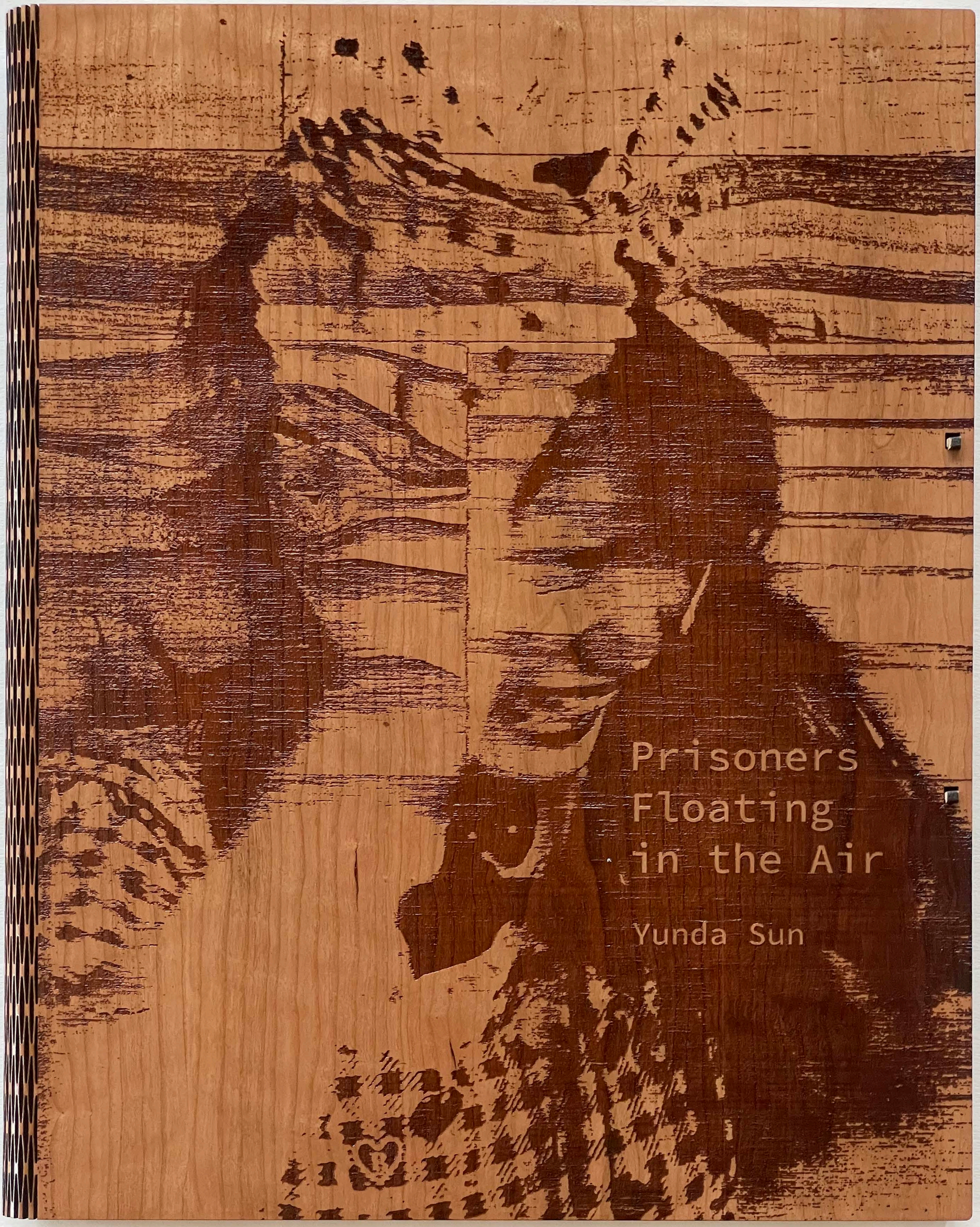

Prisoners Floating in the Air

Yunda Sun

YUNDA SUN

Prisoners Floating in the Air

6/12

Yunda Sun . 2021

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Prisoners Floating in the Air
Yunda Sun

In the spring of 2020, I was looking through journals of project proposals and there was one written down in 2017 about the use of cyanotypes to make videos. It was never tested due to the lack of access to equipment. The project was forgotten about for a while. It just so happened that after coming to Alfred, all the equipment needed existed here so hence the first tests begun. After completing the first test video using the Cyanotype process, the experiments were gradually expanded with the other printing processes. These included: screen printing, laser-cut woodblock prints, digital printing, laser printing, and photopolymer gravures. The choice of paper also ranged from the most basic drawing papers, newsprint to an extensive variety of different handmade Xuan papers including Chinese tea packing paper, Chinese calligraphy paper for writing Chinese New Year messages and couplets, and even papers for children to practice their characters. Although the overall process of making the videos was tedious and labor-intensive, enjoyment was amplified by the process of connecting traditional, handcrafted techniques with digital, mechanized equipment and making moving images from processes that had been producing static images. After the process, when the video is finally played in 8K resolution, the video will have the same texture and quality as all the paper and processes that have brought paintings and prints to the screen, and the viewer will be able to see all the local details as close to the screen as when watching paintings and prints.

When the video was being printed on paper, light and shadow were trapped on it and into it creating a dilemma. This exasperated the quandary that included my confusion about the future as a young artist becoming a bystander with my peers, in a fast-moving society while being a foreign student trapped in between China and the United States during the 2020 pandemic. We are not only trapped in the same erratic policies like ping pong balls; we are also like prisoners tied to paper kites floating in the sky, our seemingly free lives are also bound by the rules of society's expectations and acquiescence carried by paper. There is always a way out of the dilemma, and the prisoners and kites in the air also will eventually fall, but until we know the result, it will always be unknown where our lives will float with the paper.

Dark clouds float in the fibers.
Cyan burns in the water.

Migration and Ping pong
Traversing between paper and border
Misgurnus and crowds
Struggling to survive and dream

Screaming, smoking, pink sand

People and subways
Who can run faster
Words and people
Who can go farther

自述

2020年春季，我在翻看我本科毕业后的创作方案计划书时看到了自己在2017年写下的用蓝晒工艺制作数字影像的方案，碍于条件所限，我一直没有测试这个方案，甚至我一度已经忘记了这个计划。恰好在alfred，我可以接触到方案所需要的所有设备，所以我很快就开始制作第一个测试视频。在完成第一个蓝晒工艺视频的测试之后，我逐渐扩大对印制工艺的试验范围，我的试验从丝网版，激光切割木版画，到数字打印、激光打印，再到photo polymer。纸张的选择上也从最基础的绘画用纸到各种不同工艺的手工宣纸与中国茶叶包装纸，还有练字的书法练习纸和中国春节时写贺词与对联的专用纸。虽然视频总体的制作过程非常繁琐且需要很多体力劳动，但是我很享受这种将传统的，手工的工艺与数字化机械化设备建立连接，并让这些一直制作静态图片的工艺能够开始制作动态影像的过程。经过一道道工序，当视频最终在8k分辨下播放时，视频将会获得像所有纸张与工艺曾带给绘画与版画一样的质感与气质，观看者也可以像观看绘画，版画时一样贴近屏幕观看所有局部的细节。

当视频被印在纸上的同时，光影便被困在了纸面上，这形成了一种困境，这其中有我自己在2020年疫情期间以留学生身份被夹在中美之间与自己作为青年艺术家对未来的困惑，也有我的朋友，同龄人在高速发展的社会中的迷茫。我们不仅被困在一些像乒乓球一样反复不定的政策中，我们也像被绑在纸风筝上在天空漂浮的囚犯，看似自由的生活也同时被束缚在由纸承载的社会期盼与默许的规则中。困境总可走出，空中的囚犯与风筝也终究会坠落，只是在知道结果前，我们的生活将会随纸飘向何处，永远将是未知。

人们总会面临不同的困境，无论一个人处在什么年龄段。有的人挣扎在其中，不知方向却只能默默保持前行。当乌云在天空中冥想时，我的身份像乒乓球一样不断的穿梭跨越边界，纸张在蓝色火焰中燃烧时看起来十分平静，但其背后隐藏的文字却维持，传承着文明。尖叫与情绪并不能阻止生活与政策的反复。科技的迭代也让定义变得模糊。不同社会文化期盼间的不和，让人像画一样被困在纸中。

乌云漂浮在纤维
靛蓝燃烧在水中

移民与乒乓
穿行于文件与边境之间
泥鳅与人群
挣扎在生存与梦想之中

尖叫，烟雾，粉色的沙滩

地铁与人
谁能跑的更快
文字与人
谁能走的更远

Exhibition Layout, Turner Gallery

Resolution

I learned in my freshman year photography class that there are three common types of film, 135, 120, and large format sheets. Large format loose sheets are also available in 4x5, 5x7, or 8x10 sizes. A larger film size means a larger camera and a more difficult operation, but a larger format makes taking pictures more tedious and fills the frame with exponentially more detail. At the end of the basic course, I had little idea of the effect that film format would have on the detail in a real photograph, other than knowing the definitions and relationships mentioned above. In the following time, I tried shooting different film formats, and in the feedback I received, I found that the difference between them was staggering and that large-format sheet film could carry more detail in a single photograph than 135 films could ever hope to. In a subsequent course on the history of photography, the professor introduced some important artists and representative works, among them Andrei Gursky and Thomas Ruf, whose work is highly recognizable and very distinctive, but almost all the characteristics and artistic expression of their work are based on the medium of large format cameras. Andrzej Gursky builds on the ability of large-format film to carry more detail by editing and recomposing the images from multiple large-format sheets in post-processing, resulting in large-format works that have a huge amount of detail while maintaining their grandeur. Thomas Ruf's large-format portraits rely on the detail and information brought by the large-format film, allowing the viewer to see in his portraits a realism and emotion that is difficult to achieve in traditional portraiture. The work of these two artists would not be possible without the massive amount of information brought by large format film. Quantitative change causes qualitative change, and when the picture can carry more details, through artistic processing, the artwork has the opportunity to present an unusual and unique temperament.

After entering the digital era, the presentation of details in still pictures relied on resolution and pixels for support. After the introduction of digital cameras equipped with full-frame CMOS with 24 million effective pixels (slightly larger than 4K resolution), digital cameras began to surpass small-size film in the presentation of details, but the maximum resolution supported by monitor devices of the same period was only 2K, which was only half the size of that taken by the top digital cameras photos at half the size of the top digital cameras. People could not see all the details in the photos on the monitor without magnification, and after the release of Canon 5D SR and other 50-megapixel digital cameras, the gap became four times, but in the following years, so far, there is no new digital camera in high end consumer cameras that have a breakthrough in resolution, on the contrary, the TV monitor field in the high-resolution products continue to break through, from 1080 full HD. Popularization of rapid development becme the imminent popularity of 4K. The maximum resolution of playback devices also reached 8K. At the same time, the resolution of motion pictures that can be captured by the camera has also been promoted from a long period of stagnation in 1080p to 8K. In the display technology and digital camera, recorders progressed rapidly at the same time. Some blank spaces appeared, different film periods, still images, and motion pictures in the film frame can be almost equivalent, which also means that the motion picture in the film has the ability of each frame to become closer to the quality of a single still picture. In the civilian sector of the digital age, digital video recorders have been lower in resolution for a long time than cameras of the same period, which results in many details being lost in motion pictures due to low resolution,

compared to still images when we shoot the same scene with cameras and video recorders respectively. Just like the monopoly of hand and paper on the definition of artwork, still, images gradually monopolized the impression of high-quality image sources in the digital age, and images taken by top consumer digital cameras became synonymous with exquisite detail. Motion pictures are not comparable to them in quality and obscurity. But with the technological advances of recent years, digital video recorders are beginning to have the ability to capture similar quality and detail in every frame as a single still from a digital camera. 8K video footage can have 16 times the detail of 1080p video footage, and what fills the gap between these two different resolutions is not only a 16-fold increase in the amount of detail but also a new creative zone that the new technology has pulled out for artists. Since Gursky and Thomas Ruf could once create powerful works of art based on the detailed gap created by the size of the film, it is hard to argue that the tremendous advances in motion picture resolution are irrelevant to the creation of art today. What's more, not only do we now have motion picture cameras that can capture high resolution, we also have display devices that can play them back at the same resolution.

Until now, paper has had a monopoly or representation of texture, delicacy, refinement, and other attributes in works of art, because its unique physical structure (the proportion of different fibers) allows it to add its special properties to the image on which it is built and thus combine new effects with that image. But as printmaking technology continues to advance, and as the resolution of digital cameras and video recorders continues to increase in our hands, we reach a tipping point where high-precision reflective scanners can reproduce in high resolution nearly all the visual properties of paper, its surface texture, its randomness of effect. No longer does it exist singularly only on its physical surface. These properties are now digitizable and reproducible. High-resolution video recorders allow us to capture moving images that have nearly the same amount of detail as photographs. Digital printers, robotic arms, and laser cutters, by combining them with traditional hand printmaking processes, in turn, allow us to print these moving images on paper as image sequences, and finally, we have high-resolution playback devices (8K and above) that allow us to playback all of the details rendered by the image sequences after they are printed on paper in uncensored, uncompressed video form. During the entire process, the characteristics of paper are no longer monopolized and restricted to static visual art forms, they can now appear in the dynamic form as well. The traditional manual process of printmaking can, with the support of the new equipment, take the effect of the image to another level entirely different from purely manual printmaking, and the viewer in front of the monitor is no longer confronted with a reduced, compressed image of detail. What's more, the pairing of paper and moving images is sure to add a new layer of artistic expression to video that is more than just a "filter," because the art of painting cannot rely on a "filter" to exist for thousands of years and create breathtaking paintings. It reminds me of Jack Parson's' series of explosive tests of early rocket propulsion. These feats were not possible with vehicles that were relatively mature when the rocket was created, and Ferrari could not take a man to the moon, but the rocket could take Tesla into space.

分辨率

我在摄影系大一的基础课上了解到胶片如果按照画幅划分，会有三种常见的种类，135.120.与大画幅散页片!其中大画幅散页片还有4x5,5x7,或8x10三种常见的尺寸。更大的胶片尺寸意味着拍摄所需的相机会更大，操作难度也会更加困难，但是更大的画幅在让拍照变得繁琐的同时也在画面中填充了成倍增加的细节。在基础课结束后我除了知道上述的这些定义与关系外，对胶片画幅会对画面细节在真实照片中产生的影响是没有什么概念的。在接下来的时间拍摄中，我尝试了拍摄不同画幅的胶片，在反馈给我的拍摄结果中，我发现他们之间的差距是惊人的，大画幅散页片在单张照片中可承载的细节是135胶片无法企及的。在之后的摄影史课程中，教授介绍了一些重要的艺术家与代表作品，其中就有安德烈古斯基，与托马斯鲁夫，它们的作品都拥有很高的知名度和非常独特的气质，但是他们作品中几乎所有的特性与艺术表现都是建立在大画幅散页片这一媒介基础上的。安德烈古斯基在大尺寸胶片所能承载更多细节的这一特性上，在后期处理中对多张大画幅页片所获得的影像进行编辑再合成，从而使大尺寸作品在保持恢弘气场的同时拥有海量的细节。托马斯鲁夫的大尺寸肖像摄影作品依托于大尺寸胶片带来的事无巨细的细节与信息让观众在他拍摄的肖像中能看到在传统肖像绘画难以达到的真实与感动。如果说离开大画幅胶片所带来的海量信息，这两位艺术家的作品是无法成立的。量变引起质变，在画面可以承载更多细节时，通过艺术处理，艺术作品有机会呈现出不同寻常的独特气质。

进入像素化时代后，静态图片中的细节呈现依靠分辨率与像素进行支撑，在搭载全画幅cmos，有效像素达到2400万（稍大于4k分辨率）的数字相机推出后，数字相机开始在细节呈现上超越小尺寸胶片，但是同时期的显示器设备支持的最大分辨率仅为2k，仅是顶级数字相机所拍摄的照片的一半大小。人们无法在显示器上不通过放大的看到照片中的全部细节，在佳能5dsr等五千万像素级的数字相机发布后，这一差距变为了4倍，但是随后的几年至今，在民用相机中并没有新款数字相机在分辨率上有重大突破，反观电视机显示器领域在高分辨率产品上不断出现突破，从1080全高清的普及迅速发展到4k的即将普及。播放设备的最大分辨率也达到了8K.与此同时，摄像机所能拍摄的动态影像分辨率也从长时期停滞在1080p晋升为8k。在显示技术与数字相机录像机飞速进步的同时。一些空白的空间出现了，不同胶片时期，静态图像与动态图像在胶片画幅上几乎可以是对等的，这也意味着动态影像在胶片中拥有每一帧都可以接近单张静态图片质量的能力。在数字时代的民用领域，数字录像机在分辨率上长时间是低于同时期照相机的，这就造成了当我们分别用照相机和录像机拍摄相同场景时，相较于静态影像，动态影像由于低分辨率会丢失许多细节。就像手工与纸张对艺术品定义的垄断一样，静态图像渐渐垄断了数字时代人们对高质量图像来源的印象，顶级民用数字照相机拍摄的图像变成了高细节，精美的代名词。动态影像在质量上是无法与其媲美，默默无闻的。但是近些年的技术进步，数字录像机开始有能力在每一帧获取与数字照相机单帧静态照片相似的质量与细节的能力。8k的视频素材中可以拥有16倍于1080p影像素材中的细节，这两种不同分辨率的素材间填充的不光是增长了16倍的细节数量，也是新技术为艺术家拉扯出的新的创作区间。既然古斯基与托马斯鲁夫曾经可以在胶片尺寸所带来的细节差距的基础上创造出充满力量的艺术作品，那我们就很难说当下动态视频分辨率的巨大进步对艺术创作是无关紧要的。更何况现在我们不仅有能拍摄高分辨率的动态影像相机，我们还有能在相同分辨率下播放它们的显示设备。

迄今为止，纸张在艺术作品中一直垄断或代表着肌理，细腻，精致等属性，因为它独特的物理构造（不同纤维的构成比例）可以让它对构建在其上的图像加入它的这些特殊属性并以此与该图像组合出新的效果。但是在版画印刷技术不断进步，我们手中数字

相机录像机分辨率不断提升的同时，我们抵达了一个临界点，高精度反射式扫描仪可以在高分辨率下近乎全部地重现纸张在视觉上的特性，它的表面纹理，它的随机性效果。不再单一的只能存在它的物理表面上。这些特性现在是可数字化的，可重复的。高分辨率的录像机，可以让我们捕捉到拥有近乎与照片相同细节数量的动态影像。数字打印机，机械臂，激光切割机，通过与传统手工版画工艺的结合，又让我们可以将这些动态影像以图像序列的形式印制在纸张上，最后，我们拥有高分辨率的播放设备（8k及以上）可以将图像序列印在纸上后所呈现出的所有细节没有删减，没有压缩的以视频形式播放出来。整个流程期间，纸张的特性不再被垄断，限制在静态的视觉艺术形式中，它们现在也可以以动态的形式出现。传统的版画手工工序在新设备的支持下可以将画面效果带入到完全区别于纯手工版画的另一个层面，显示器面前的观众所面对的也不再是被缩小，压缩细节的图像。更重要的是，纸张与动态影像的搭配一定可以为视频添加一层新的艺术表达空间，这绝不仅仅是一个“滤镜”，因为绘画艺术不可能依靠一个“滤镜”存在数千年并创造出令人叹为观止的绘画作品。在当下，当纸张。版画，与高分辨率数字设备开始叠加，结合时，它带给了我们许多的可能性，这让我想起 jack parsons 对早期火箭推动力进行的一系列爆破试验，炸药与工程学给了火箭出现的可能，但是当时没人知道火箭能否出现，出现后它又能飞去哪里，几十年后火箭在变成威力巨大的远程军事打击武器的同时也带着人们离开了地球，进入太空，登陆月球，勘测火星，这些功绩是那些在火箭被创造时已经相较成熟了的载具至今无法做到的，法拉利无法带人登录月球，但是火箭可以将特斯拉带入太空。

4K and 8K monitor Layout, Turner Gallery

草 （白居易）
春 曉（孟浩然）
靜夜思 （李白）

Printmaking

I started to learn printmaking when I entered Alfred University's graduate program in Electronic Integrated Arts, and our first printmaking class was a hands-on class on laser-cut woodblock prints. For me, I could use photoshop to make a similar effects and then use a digital printer to print it out, so it seemed unnecessary to print out the picture in the form of prints. This made me feel that the whole process was a waste of time. In the subsequent printing process, due to some technical problems, I also did not get a satisfactory image. This made me understand even less why I needed to make prints. Because the uncertainty of the handwork in it makes the printing unlike the image of the digital program where you can control the image precisely, which I thought looked a bit outdated in the digital age. I thought that this printing was just a chance event and that the next studies should be rarely associated with printmaking. After all, the program is called Electronic Integrated Arts, and I came here to study new media art, not traditional printmaking, and even before I applied, I didn't know the program was so well-equipped for printmaking. But in every class, every meeting with the professors, everyone would talk about printmaking more or less. I didn't know how to explain the reason for it, and I didn't know why it seemed so important to print prints. In one conversation with professor Joseph Scheer, I asked him if he had considered using the classical process of photography to transfer these images since there were many manual parts. So it could have the same "handmade" value as the prints. He refused to say that it was photography and not printmaking and that, "I was not asking the right question." I didn't ask him further, but his moths are all printed on digital printers, and I think that if we define them that way, they are not "prints" either, because photography also uses digital printers to print photographs. But the moths are his main long-term project, and the whole series has been done for more than twenty years, so it is impossible to have such a logical error. I began to think that the reason I couldn't explain the myths about printmaking after coming to Alfred was that I had misunderstood something that had led to this situation. I thought about it sometimes for a few weeks afterward, and one day I realized that the confusion came from my misunderstanding of some definitions, that I had always thought of digital printers as just a tool, but not as a new type of printmaking, or a new process. I had never studied printmaking before, and I was under the impression that printmaking was screen printing, woodblock printing, lithography, and like painting, a traditional handcrafted art. The difference between printmaking and painting is probably just reproducibility, it is an art form that, like painting, has little to do with the digital age. The only thing that attracted me to printmaking was the handcrafted technique and the special quality of the image on the paper after being pressed and squeezed. But I realized that I had missed the point that even woodblock prints, lithographs, and copper plates seem so traditional in comparison to new media art. But at the time they were invented, they were all using the highest level of craftsmanship, technology and tools that the social conditions of the time allowed. These types of prints did not appear at the same time; their appearance was accompanied by advances in tools and in technology. This characteristic is completely different from that of painting. The improvement of pigments has not been able to produce the same change in painting as the emergence of new types of plates in printmaking. If one understands the digital printer as a new type of print, many things become easy to understand. The development of printmaking was the maximum use of the new technology of the time in the printing of images by man under the technological conditions in which he lived. In this historical process, people discovered the combination of

wood and metal and with it woodblock prints, the corrosion of metal by acid became copperplate, and the combination of light-sensitive materials and more advanced textile technology became screen prints. Print making has always used cutting-edge techniques to produce images, and I had previously overlooked the cutting-edge nature of printmaking because woodblock prints and other early types of prints looked so manual in the present. Printmaking has always required a perfect match between people and tools, people and technology. A genius in painting may be able to draw some interesting images just by intuition, but it is almost impossible for a person who has never touched printmaking to operate all the tools and machinery needed in the printmaking process just by intuition, let alone produce a high-quality image full of spirituality. Nowadays, prints printed on digital printers require the perfect combination of human, software, and machine, laser cutting, polymer plates, all of which are gifts of technology to the art of printmaking nowadays, waiting for printmakers to reach their full potential to produce images. Just as generations of woodblock print artists have been advancing new engraving techniques for millennia. What is the difference between me, who thought that only woodblock prints, intaglio, lithographs, and screen prints, which require a lot of handwork, are considered prints, and my teachers and classmates in college, who would only call prints on paper, printed by hand, a work of art? I feel sorry for the stereotypes I had created about printmaking for so many years. But I am glad that through my studies at Alfred, I now know its importance. Although these feelings are just common sense to many people who study printmaking and many artists, for me, who is new to printmaking, it helps me a lot to sort out the relationship during this period.

版画

我开始学习版画是在我进入阿尔弗雷德大学，电子综合艺术专业的研究生项目以后，我们的第一节版画课是激光切割木版画的实践课，当我在Photoshop里准备图片的时候，其实我是有些抵触或者迷惑的，我在想我为什么要把图切在木板上再用传统的版画方式印出来，我完全可以用photoshop做一个差不多的效果再用数字打印机打出来，似乎没有必要用版画的形式把图片印出来。这让我感觉这整个工序是浪费时间。在之后的印制过程中，由于一些技术问题。我也没有获得满意的图像。这让我更加不理解为什么要印版画。因为其中手工的不确定性，让印制的时候不像数字的程序的图像一样可以精准的控制画面，这在数字时代是显得有些过时的。我以为这次印版画只是一个偶然事件，接下来的学习应该会很少与版画有关联了。毕竟这个专业叫电子综合艺术，我来这里是学习新媒体艺术的，而不是传统的版画，甚至在我申请之前，我都不知道这个项目有如此齐全的版画设备。但是每次上课，每次的与教授们的meeting。大家或多或少都会聊版画。我始终半懂不懂的听着，我不知道如何解释其中的缘由，也不知道为什么印版画这件事看起来似乎是如此的重要，在有一次与joe的聊天中，我问他他有如此多的高精度的飞蛾的照片，有没有考虑过用摄影中古典工艺的多种转印法去转印这些图像，因为这其中也有许多手工的部分。所以可以与版画一样有“手工”的价值。他拒绝说，那是摄影，不是版画。我没有继续问他，但是他的飞蛾都是数字打印机打印的，我觉得如果这样定义，这些飞蛾也不是“版画”，因为摄影也用数字打印机打印照片。可是飞蛾是他主要的长期项目，整个系列已经做了十几二十年，是不可能出现这种逻辑错误的。我开始觉得我解释不清楚来alfred以后关于版画的种种迷因的的原因是因为我对一些事情的理解出现了偏差，才会导致这样的情况发生。之后的几个星期，我时有时无的想着这件事，有一天我发现这些困扰的确是来自我对一些定义理解的偏差，我一直认为数字打印机只是一个工具，而没有想到数字打印机也可以是版画的新版种，或者新工艺。我之前没有学习过版画，在我的印象中，版画就是丝网版，木版画，石版画，像绘画一样，是传统的手工艺术。版画与绘画的区别可能只是复制性，它与绘画一样，都与数字时代没什么太大关系的艺术形式。它吸引我的也只有那些手工的技巧与图像经由压床挤压后在纸张上呈现出的特殊气质。可是我发现我忽略了一点，即便是木版画，石版画，铜版画，它们在当下对比新媒体艺术看起来是如此的传统。可是在它们被发明的时候，它们都是在用着当时社会条件所允许的最高级别的工艺与工具。这些版种不是同时出现的，它们的出现伴随着工具的进步，科技的进步。这个特性是与绘画完全不同的。颜料的改进并没有能对绘画产生像版画中出现新版种一样的变化。如果将数字打印机理解为一个新版种，许多事情就变得很容易理解了。版画的发展是人在当时所处的科技条件下，在图像印刷中对当时新技术的最大程度的运用。在这个历史进程中，人们发现了木头与金属的组合，随之出现了木板画，酸对金属的腐蚀变成了铜版画，感光材料与更先进的纺织技术组合成了丝网版画。版画始终用着前沿的技术在制作图像，我此前就是因为木版画等等这些早期的版种在当下看起来十分手工而忽略了版画前沿性的这一特性。版画始终要求着人与工具，人与科技的完美配合，绘画中可能有天才仅凭直觉能画出一些有意思的画面，但是一个从没接触过版画的人几乎不可能仅凭直觉去操作版画工序中需要的种种工具与机械，就更别提制作出充满灵气的高质量图像了。现在，数字打印机印刷的版画需要人与软件与机器的完美结合，激光切割，polymore plate，这些都是在当下科技给与版画艺术的赠礼，它们等待着版画艺术家们去发挥出它们全部的潜力去制作图像。就像千年前一代又一代的木版画艺术家不断推进着新的刻板技术一样。此前抱着只有木版画，铜版画，石版画，丝网版这些需要大量手工的版种才算是版画的这种想法的我，和我在大学里，那些将印在手工的，印在纸上的才愿称为是艺术品的老师与同学又有什么区别呢？我对我这么多年对版画所产生的刻板印象感到非常遗憾。但欣慰的是通过在alfred的学习，我现在知道了它的重要性，虽然这些感想对许多学习版画专业的人和许多艺术家来说只是常识，但对于刚刚接触版画的我来讲，理清这期间的关系对我帮助很大。

Ping-pong, Immersive Gallery - Turner Gallery Exhibition

Paper

When Chinese launderers thousands of years ago discovered that pounded fabric soaked for long periods of time would form a sheet that could be dried and written on, they probably could not have imagined that such a seemingly simple, monotonous flat surface would play the role of the bearer of human civilization for thousands of years to come. When Cai Lun improved the craft of papermaking during the Eastern Han Dynasty and made it possible to produce it at a lower cost and with greater efficiency and quality, the medium of paper gradually began to penetrate human society. It first penetrated the feudal dynasties of ancient China, greatly improving the administrative efficiency of the time. After Confucianism became the official ruling ideology of China, the Confucian canon became a cultural authority and was spread on paper. The calligraphy of Wang Xizhi, the poetry of Bai Juyi, and the paintings of Wu Daotzu were all written or drawn on paper and left an impact on later Chinese poets and painters to this day. The spread of Buddhism, Islam, and Christianity led to the introduction of paper from China to the West. After this, the paper was no longer just a medium for Chinese civilization, it began to carry almost all of human civilization, human writing, painting, religion, history, and even music in the form of sheet music, human beings began to build their spiritual world on paper.

After the Industrial Revolution, some European countries began to colonize and invade the world based on technological advantages, and at the same time, the advancement of printing technology also allowed a large number of Western ideologies and artworks to come out of the West in the form of books. When I first saw the school's inkjet printer print pictures on Xuan paper in college, I couldn't say exactly how I felt at that time, but now I vaguely feel that this is an extraordinary thing, with the digital printer developed based on Western science and technology, and the latest inkjet technology applied to Xuan paper, the paper returned to China again after a thousand years of spreading, but this time it carried back together with not only the inkjet technology but also the Western ideas and theories built on these papers have almost reshaped modern China, this time we from a cultural exporter to a recipient. We studied Marxism, Hegelian thought, and thousands of years of Confucianism gradually receded into the background and became invisible. The art education system I received originated from Soviet critical realism, and the plaster I depicted when I practiced my drawing skills came from the Renaissance. The paper I used became heavier sketch paper and watercolor paper from the West, and the traditional Xuan paper used by Chinese literati gradually became synonymous with cheap or low-quality sketch paper for ordinary people, even if you had to practice Western painting and pass an exam before you could enter an art school to study traditional Chinese ink painting.

This cycle is like the Buddhist reincarnation, in which paper has given the freedom to human beings, newspapers were created to promote revolutionary propaganda, letters allowed us to talk to other people from a distance, but the religions and cultures shaped by it have also limited us to a certain extent, and today there are still wars in some countries and regions due to religious conflicts. Paper is also facing many challenges now, the emergence of electronic books and hard drives, ink screen readers, higher-speed Internet were gradually dismantling the human spiritual world which used and

was built by paper, I believe that for a person born after 2000, his life will consume far more time in front of the LCD screen than in reading and watching paper books and paintings. The emergence of photography and video art has also broken the monopoly and authority of the paper-like plane over the graphic visual arts. No longer do visual artworks have to be printed or painted on paper. So in the next reincarnation of paper, will paper disappear in the world of visual art built up from it?

纸张

当几千年前的中国浣洗工发现经过长时间浸泡过的布料在晒干后会形成一个薄片并可以在其表面进行书写的时候，他们可能难以想象，这样一个看似简单，单调的平面，将在未来的几千年时间中扮演人类文明承载者的角色。当蔡伦在东汉时期改良造纸术并使之可以以更低的成本，更高的效率与质量生产之后。纸这一媒介开始逐渐渗入到人类社会。它先是渗入到古中国的封建王朝中，极大的提高了当时的行政效率。在儒家文化成为中国官方的统治工具后，儒家典籍变成文化权威并依托于纸进行传播，这一进程影响了后世无数的中国文人，他们阅读那些书写在纸上的典籍，之后又在纸上留下自己的文字或作品，王羲之的书法，白居易的诗歌，吴道子的绘画无不是绘制书写在纸面上并又对后世的中国诗人，画家留下直至今日的影响。伴随佛教，伊斯兰教，基督教的传播又使得纸从中国传入到西方。这之后纸不再只是承载中国文明的媒介，它开始承载起近乎全人类的文明，人类的文字，绘画，宗教，历史，甚至以乐谱形式表示的音乐，人类开始将精神世界构建在纸上。

工业革命后一些欧洲国家依托技术优势开始了世界范围的殖民与侵略行动，与之同时，印刷技术的进步也让大量的西方思想，艺术作品开始以书籍的形式走出西方。当我在大学里第一次看见学校的喷墨打印机将图片打印到宣纸上时，虽然无法言语当时具体的感觉但是现在我隐约觉得这是一件非同寻常的事，以西方科学技术为根基而发展出来的数字打印机，将最新的喷墨技术应用在宣纸上时，纸张经过千年的轮转，再次回到了中国，但这次它一同携带回来的不光是喷墨技术，建立在这些纸张之上的西方思想与理论几乎重塑了现代中国，这次我们由文化输出者变成了接收者。我们学习马克思主义，黑格尔思想，上千年的儒家文化渐渐退居幕后变的隐形。我所接受的艺术教育体系源于苏联的批判现实主义，我练习绘画技巧时描绘的石膏像来源于文艺复兴时期。我所用的纸也变成了来自西方的更为厚重的素描纸，水彩纸，传统中国文人所用的宣纸对于普通人来说，逐渐变成廉价或低质量草稿纸的代名词，甚至你要先练习西方绘画通过考试后才能进入艺术学院学习中国传统水墨画。

这个循环就像佛教中的轮回，在这个过程中纸曾给予了人类自由，报纸的产生推动了革命的宣传，书信让我们能与远距离的与其他人交谈，但由它塑造而成的宗教，文化也在一定程度上给予了我们限制，直至今日在一些国家与地区依然有因为宗教冲突而引发的战争。它如今也面临着许多挑战，电子书与硬盘的出现，墨水屏阅读器，更高速的互联网正在逐步瓜分瓦解由纸张建立起的人类精神世界，我相信对于一个出生在2000年之后的人来说，他的一生消耗在液晶屏幕前的时间会远远大于消耗在阅读观看纸制书籍与绘画的时间。摄影与录像艺术的出现也打破了类纸平面对平面视觉艺术的垄断与权威。不再是所有的视觉艺术品都要印在或画在纸上。那在纸的下一世轮回中，纸会在由它构建起来的视觉艺术世界中消失吗？

Scream, Turner Gallery Exhibition

The Prisoner Floating in the Air

With paper, people began to write, and stories and legends were no longer be passed down orally; they became readable and long-lasting. Poems, philosophies, paintings, religions, all of them were recorded, depicted on paper, edited into books, or made into scrolls. Books and paintings may be destroyed over time, but the worlds of human fantasy built on them are not easily destroyed by history. This is especially true of books on religion and ideology, which are printed over and over again by those in power to reinforce their cultural authority. The world of human fantasy is full of freedom, but when we try to put the content on paper, we cannot record all the details on paper. The need to make trade-offs with the content comes into play. It's like if I were recalling my experience in the Summer Palace in Beijing two years ago. Now, two years later, whether I use words or drawings, I cannot present all the things I remember on paper in their entirety. If I want to record them on paper, I must give up some of the details and strengthen others. For example, if I were to record that day through writing, I would probably leave out some of the scenery and focus on what I was thinking while walking, and if I were to draw a picture to show that day, I would probably draw the people I saw that day instead of the elevator at the entrance of the subway station. Everyone has different trade-offs when recording different things. When we face the paper to make trade-offs, just like the news media choose the reality they want us to see, we choose what we want our readers and viewers to see.

What remains on the paper gradually becomes authoritative, and what is ignored and hidden becomes invisible. It establishes a degree of order, such as clearer laws and regulations, but it also limits our vision to what the author wants us to see, so our definition of what is "right" in the real world, based on reading and viewing the cultural entities printed on paper, is shaky and skewed, to begin with. Over time, things that don't make sense commonplace, or even correct. When I was in elementary school, there was an excerpt from Robinson Crusoe in my textbook. We read this excerpt like any other text, memorizing the points, but when a few months later. I clearly remember the news channel said, in all the textbooks, to Robinson's Chinese harmonics "XUN" should read "SUN", to be renamed together not only Robinson but also Amazon. At that time, I thought it was a simple change of pronunciation, but behind this was a demonstration of the official or right to define what is "correct". After the change of pronunciation of Amazon and Robinson, what I got was not a new pronunciation, a new term. Instead, it is just another new definition of "correct" and "qualified" composed on paper and printed by authority, If those who once pronounced it "XUN" according to the correct pronunciation of the time continued to maintain their customary pronunciation, their pronunciation would all become substandard and incorrect.

A similar cycle went on indefinitely for thousands of years. Would the people living in Jerusalem have fought for Jesus and Mohammed for hundreds of years before the Bible and the Quran were printed and widely distributed? Did all those who were accused of hooliganism in China in the 80 deserve it? Some of them may have been convicted simply for watching pornography with their friends. It all starts with the limitations placed on our minds by the ideas we carry on paper, the ideas that make us think for a short time that something is proper and correct. Like free people in wooden cages, paper imprisons thoughts that would otherwise be free and floating on its surface. These imprisoned minds, in turn, make the people affected by them in the real world multiply the pressure and pain.

My neighbor Wang, we were about the same age, played the same video games, and studied in the same art high school. He entered college and studied visual communication design. After graduation, the shackles left on young people by the older generation and society's culture kept coming back to haunt him, and he was told he needed to pay a bride price of about $30,000 to the parents of his girlfriend of six years before he could marry her. His parents wanted him to live the "stable life" that many people had in mind and spent nearly $15,000 on connections to help him find a job with a state-owned company. They called him back home from his design job in Beijing to stay in the workforce. After finding a job, his parents decided that a young man with a job should have a car and spent another $20,000 to buy him a car, but in China, where public transportation is well developed, living in a city, a car is often not a daily commute necessity, at least in my hometown. Thus, caring for his parents became a heavy responsibility in the future, and he needed to earn enough money to improve the quality of life for his family and parents, and he needed to keep saving for their medical expenses as they age. Because his parents have spent nearly all of their savings on him, he is almost the only one they can rely on as they grow old.

But does this series of events that happened to him have to unfold this way? Why must his girlfriend's parents price their daughter like a commodity for sale? Why must his parents let him enter a stable life in a state enterprise? Couldn't his parents also keep more savings for themselves for the health expenses that will come as they get older, so that they can not only improve their quality of life but also reduce the stress of their children's lives? They had a lot of choices in front of them, but everyone in the situation was making those choices according to what they thought was "right" or "the way it should be." His girlfriend's parents demanded a bride price because, in ancient times, the bride price was compensation for the loss of productivity of the family that married their daughter. But China has long since ceased to be a small-family production model, so how can we talk about compensating for family productivity? Do all young people have to enter state-owned enterprises to do stable jobs? The rapid development of China's economy in the last two decades cannot be separated from the "unstable" jobs that are not in state-owned enterprises. And now, even among government workers, many people work on a contract basis, which is no different from working in a company in terms of legal nature. The reason why his parents think so is because of the education they received when they were young, and the limitations of their thinking told them that working in a state-owned enterprise is a stable job, even though they experienced the layoff boom in the 1990s they still believe in it. These limitations come from the education and propaganda of each generation, and it is the paper that carries this education and propaganda. While the paper delivers knowledge and beauty to us, it also takes us into various dilemmas, some of which have long been out of step with the times, but we are so slow to get out of them that we often enter new ones before we get out of old ones.

I entered the photography department of the Luxun Academy of Fine Arts in 2013, just only eight years ago, but when I enrolled I found that the photography program was a somewhat awkward presence in the art school I was attending. When I applied for admission, the photography department was categorized as a Fine Arts major along with painting and sculpture, but once I started my campus life, I realized that in the eyes of many painting students and even teachers, photography did not fit their definition of

“Fine arts” or “art”. “We use the camera - the machinery - to acquire images, rather than relying on the drawing skills of our hands to depict them. We make photographs in the darkroom through the chemical reaction of silver halide, or we make photographs by inking colors on paper with a printer, rather than drawing or printing them by hand on paper. The same is true in the art market. Although MOMA once had one of our department’s professor’s photography in its collection, I rarely hear of galleries or art dealers acquiring new photography work by photography faculty, but I can often hear of new works by oil painting, or Chinese painting faculty selling for a good price. In the eyes of some people in the academy, handmade, printed on paper or canvas is considered art and is treated as such by the public and art dealers. As for photography, they are just photographs.

But the curriculum of our photography department, what the professors taught us, was all about how to use photography to make an artistic expression. Every time I looked at the photography works of the artists that the professors showed us in class, I would admire their creativity and the uniqueness of the works they created, but after class, when I returned to my dorm room, I often heard my classmates talking about the day’s lesson with a bit of sarcasm, they would always say, “What’s the use of us learning all this artistic expression of photography?” Admittedly, in my understanding at the time, their sarcastic tone was probably because this knowledge would not help much in finding a job, as opposed to creativity. Many photography jobs require more skill and proficiency. But after graduation, I realized that the unintentional sarcasm and self-deprecation of my classmates was not just about finding a job. If you want to be an artist, a young artist who has no paintings or prints, only photographs. When you try to sell your photography, you will often have more difficulty than your peers in selling their paintings. Young photographers and artists need to find other ways, such as making and selling their photography books to get new creative funds. This limitation is not limited to young artists. I worked as an artist’s assistant for Mr. Wang Ningde after my graduation, and during a casual conversation with him, I learned that in China, there are not many professional artists who can support their lives and creations by selling their photography works, or even very few, because the demand for photography works in the art market is very limited. So what is the reason for this phenomenon? Is it because many people believe that photographic images are captured by machines rather than by manual techniques and therefore do not meet the criteria of “art”? Or is it because the images that machines bring us are not as delicate and full of skill as hand-drawn paintings.

In the darkroom class, the teacher showed us Mapplethorpe’s work. Before I entered the darkroom to manually enlarge the photos, I only thought these photos were beautiful. But after trying it myself, I found the thing behind the perfect tone and exquisite atmosphere in his work, is his top-level darkroom skills, which are manual darkroom skills, which are not completely dependent on machines. They require a lot of practice and the perfect cooperation of people and tools, and they are familiar with the impact of each operation on the image—the impact of tone. For me, as a person who has studied painting, it is not easier to achieve this level of manual darkroom skills than to practice painting skills. And, like Xuan paper and watercolor paper, the photographic paper has many classifications, with different tones and textures. Some of them are also made of paper, just because they have a silver halide coating; in the eyes of many people, it is not like rice paper

or watercolor paper, which can become synonymous with art. The oil canvas used in oil painting works is also considered by the public to be synonymous with art. It is because of the thousand-year tradition of Western painting. Many masterpieces are on oil canvas. After Western painting entered China, oil canvas replaced Xuan paper. With the same treatment as watercolor paper, the images painted on these materials have the opportunity to become works of art. This is a privilege given to them by history. However, photographic paper for photography has not received such treatment. The emergence of photography technology has only been less than two hundred years, and the photography education in Chinese higher art schools has only been 30 years, and the length of history has not yet been given Photography and photographic paper acquiesce as works of art. Even if it has high manual skills, it also uses paper as a carrier to present images, it does not meet the current standard, or authority, in China that a flat visual work must be composed of manual skill and pure paper and canvas to be called a “work of art”. Photography is hardly considered a work of art by the general public because it was difficult to do both at the same time. Some people’s definition of art has entered the prison of consciousness composed of paper and handwork. Even if photographic works can now be printed on Xuan paper with inkjet printers, it still does not meet the standard of manual skills of “artwork” in some people’s thinking. Photography maybe will continue to maintain an awkward existence in the field of art in China. The artists who create photographic works and their artistic paths will continue to be full of challenges.

The prisons of thought passed down to us from paper make our lives messy, entangled, and even difficult. For Wang, he is facing a lot of real-life problems that are influenced by the social culture and the thinking of the older generation. I don’t know if this is a dilemma for him but from the conversation with him. I can feel that his heart is confused. The sudden pressure from all aspects makes him feel overwhelmed. Although sometimes he doesn’t know the direction, he needs to keep his life moving forward. I was also trapped in the prison of this paper. As a young Chinese artist, as a student who had graduated from the Department of Photography, when I try to start a new project with photography, I faced pressure from all quarters. The definition of artwork is waiting for me to cater to it, just like when I was a child and practiced writing calligraphy on the paper has red squares, I have to abide by the rules. If I write it out, or if I don’t follow the rules, I am not qualified.

In the history of China, there was an emperor who once ordered some prisoner to be tied to a paper kite and allowed to float and wait for it to fall to death. What is the difference between Wang and me and those prisoner floating in the air? The lives of both of us are also tied to “paper,” both seemingly free and full of restrictions, Even we temporarily not clearing the directions. We still need to keep moving and keep floating. But the prisoner floating in the air will always fall for a moment. Will both of our lives, can we finally get out or break the restrictions left by the paper?

Pink Sand, Turner Gallery Exhibition

有了纸，人们开始写作，故事与传说可以不再是口口相传，它们变的可以阅读并长久保存。诗歌，哲学，绘画，宗教，无一例外的都被人们记录，描绘在纸上，或编辑成册，或制成卷轴。书籍与绘画可能会随着时间流逝而损毁，但是建筑于其上的人类幻想世界并不会随着历史轻易损毁。尤其是有关于宗教与意识形态的书籍，当权者会一遍又一遍的将其中有利于他们的内容大量印刷以强化自己的文化权威。人类的幻想世界本是自由的，但是当我们想将内容呈现在纸上时，由于我们无法在纸上记录全部细节。需要对于内容进行取舍的限制就随之出现了。就像此时如果我正在回忆两年前自己在颐和园游玩的经历。在两年后的今天，无论我是用文字或绘画，我都无法完整的将记忆中的事全部呈现在纸面上，如果我想将他们记录在纸上，我就一定要舍弃一部分细节，加强另一部分的细节。例如我如果通过写作去记录那天，我可能会舍去一些景物描写而着重记录我在行走时的所思所想，如果我要画一张画去表现那天，我可能会去画我那天看见的人，而不是地铁站入口的电梯。每个人记录不同事物的时候都会有不同的取舍，在当我们面对纸面做取舍时，就像新闻媒体选择想让我们看到的现实一样，我们选择我们希望读者和观众想要看到的，在我画的家乡海边的风景画中，观看者只能看到海滩与天空，他们永远不会知道在公路的另一旁是一座刚刚被拆除的工厂。

留存在纸上的内容逐渐成为权威，被忽略隐藏的内容变得隐形。它一定程度上建立了秩序，例如更加清晰的法律条例，但是它也限制了我们的视野，我们只能看到作者想让我们看到的，因此我们那些基于阅读，观看印在纸上的文化实体所构建的对现实世界中“正确”的定义在一开始就是不牢固的，偏颇的。久而久之，一些并不合理的事变得习以为常，甚至无比正确。我上小学时，课本中有一章《鲁滨逊漂流记》的节选。我们就像学习其他课文那样阅读着这篇节选，记忆其中的知识点，但是当几个月后。我清晰地记着新闻频道中说，要将鲁滨逊的中文谐音中的“XUN”读作“SUN”，要一起更名的不仅是鲁滨逊，还有亚马逊。当时的我觉得这就是一个简单的读音更改，但是这背后其实是官方或权利拥有对于何为“正确”的定义权的一次展现。在亚马逊和鲁滨逊被更改读音后，我得到的不是一个新的读音，新的名词。而只是另一个新的由纸面构成，由权威印刷的对于“正确”“合格”的定义，鲁滨逊一定要读成鲁滨孙。如果那些曾经将其按照当时正确读音鲁滨逊发音的人继续保持它们习惯的读音，那他们的发音全部会变成不合格的，不正确的发音。

相似的循环在几千年间无限轮转着，在圣经与古兰经印制成书大范围传播之前，生活在耶路撒冷的人们会为了耶稣和默罕默德而战斗数百年吗？八十年在中国那些所有因为流氓罪而被枪毙的人真的是罪有应得吗？它们其中有的人可能只是因为和朋友一起看了色情影片就被定刑。这些都起始于那些承载在纸上的思想对我们产生的思维限制，这些思想让我们短暂的觉得一些事是对的，正确的。就像那些被关在木制笼子里的人一样，纸张也将本是自由飘渺的思想囚禁在纸面上。这些被禁锢的思维又让受其影响的人在现实世界中压力倍增，甚至痛苦不堪。

我的邻居小王，我们年龄相仿，玩着一样的电子游戏，高中时也在同一所艺术高中学习。他进入大学后学习了视觉传达设计专业。毕业后，老一辈人的观念与社会文化给年轻人留下的种种枷锁在他身上不断的出现，他被告知他需要向相恋六年的女朋友的父母缴纳约三万美金的聘礼才能与她结婚。他的父母希望他过上许多人心中的“稳定生活”，花费近1.5万美金托关系帮他寻找进入国企工作的机会。并将在北京做设计工作的他叫回老家待业。找到工作后，他的父母觉得有工作的年轻人应该有辆车，又花了两万美金给他买了辆车，但是在公共交通发达的中国，生活在城市中，汽车经常不是日常通

勤必需品，至少在我的家乡是这样。就这样，照顾父母在未来变成了他的一项重任，他需要赚足够多的钱才能提高自己的家庭与父母的生活质量，他需要不断储蓄以备父母衰老后的医疗开支。因为他的父母在他的身上已经花光近乎全部的积蓄。他几乎是他们变老后唯一的依靠。

但是这一系列发生在他的事件一定要这样发展吗？为什么她女朋友的父母一定要像售卖商品一样给女儿定价呢？为什么他的父母一定要让他进入国企过稳定的生活呢？他的父母是不是也可以多留一些积蓄给自己，以备随着年龄增长而将会到来的健康开支，这样不光能提升自己的生活质量也能减轻孩子的生活压力。很明显他们的面前有许多选择，但是整个事件中的所有人都按照一种他们认为“对”或“应该如此”的思维去做着这些选择。他女朋友的父母要求聘礼，是因为古代的聘礼，是对出嫁女儿的家庭做生产力损失的补偿。但是中国早已不是家庭小农的生产模式，又何谈补偿家庭生产力呢？所有年轻人都要进入国企的做稳定的工作吗？近二十年中国经济的飞速发展离不开那些“不稳定”的，不在国企的工作。而且现在即便是政府工作人员中也有许多人的工作是合同制，这与在公司打工又有什么太大的区别呢。又何来的稳定，他的父母之所以会这么认为，是因为他们年轻时接受的教育，他们思维的限制告诉他们在国企工作就是稳定的工作，即便他们自己都经历了90年代的下岗浪潮，他们也依然对此深信不疑。这种种思维限制来自于每代人的教育，宣传，而正是纸承载着这些教育与宣传，纸在将知识与美好传递给我们的同时也带我们走入了种种困境，那些困境有些显得早已不符合时代，但我们走出困境的速度很慢，以至于很多时候我们还没有走出困境就又进入了新的困境。

我在13年进入鲁迅美术学院摄影系学习，虽然这距今仅是8年前，但是当我入学后我发现摄影专业在我就读的美术学院中是一个有些尴尬的存在。我在入学申请时，摄影系与绘画雕塑一起，被归类为造型艺术专业，但是当我开始校园生活后，我发现在许多绘画专业的学生甚至老师的眼里，摄影并不符合他们对“造型艺术”或“艺术”的定义，我们用照相机-机械，去获取图像，而不是依靠手上的绘画技巧去描绘图像。我们或在暗房通过卤化银的化学反应制作照片，或用打印机将颜色喷墨在相纸上制作照片，而不是用手将颜色绘制或印在画纸上。在艺术市场上也一样如此，虽然MOMA曾收藏过一位教授的摄影作品，但是我很少听到有画廊或者艺术品商人收购摄影系老师新的摄影作品，，可我可以经常听到油画系，或者中国画系老师的新作卖了个好价钱。在学院里一些人的眼中，手工的，印在画纸或画布上的才算是艺术品，才会被大众和艺术商人以艺术品的待遇所对待。至于摄影，它们只是照片。

但是我们摄影系的课程设置，教授们教给我们的，又全是如何用摄影去做艺术表达，每次我看着课中教授们展示给我们的艺术家的摄影作品时，我都会赞叹他们的创造力和他们所创造的作品是那样的独特，但是在下课后，在回到寝室后，又常常听到同学们带着几分讥讽的聊着当天的课程，他们总会说：“我们学的这些摄影的艺术表达方式又有什么用呢？”诚然，在我当时的理解中，他们这些带有讥讽的语气可能是因为这些知识并不会对找工作提供太大帮助，相比于创造力。很多摄影工作需要的更多是技巧与熟练度。但是毕业后我发现，同学们无意间的讥讽与自嘲，这种“无用”并不只是面对找工作时。如果你想成为一个艺术家，一个没有绘画作品，版画作品，只有摄影作品的青年艺术家时。你在试图出售自己的摄影作品时，你往往将会比同龄人在出售自己的绘画作品时遇到更多的困难。年轻的摄影师艺术家需要寻找其他途径，例如制作售卖自己的摄影书籍去换取新的创作资金。这种局限并不仅限于青年艺术家。我在毕业后曾为王宁德先生做艺术家助手，在与他的闲聊中我得知，在国内，能依靠售卖自己的摄影作品

以支撑自己的生活与创作的职业艺术家是不多的，甚至说是极少的，因为摄影作品在艺术市场的需求量十分有限。造成这种现象的原因是什么呢？是因为许多人认为摄影图像是由机器捕捉而不是由手工技巧展现的而因此认为它不符合“艺术品”标准吗？还是因为机器带给我们的影像不像手工绘制的绘画那样精致，充满技巧。

在暗房课时，老师给我们看了梅普勒索普的作品。在我自己亲手进入暗房手工放大照片之前，我只觉得这些照片很美。但是在自己尝试过后，我发现在他作品中那完美的色调。精致的气氛的背后是他顶级的暗房技巧，那是手工的暗房技巧，是不完全依赖于机器的技巧，需要大量的练习，需要人与工具的完美配合，且熟知其中每个操作对画面影调的影响。对于我，一个学习过绘画的人来讲，如果想达到这种级别的手工暗房技巧并不比苦练绘画技巧容易。并且，和宣纸水彩纸一样，相纸也有许多的分类，有不同的色调与肌理。他们中的一些也一样是由纸制作而成的，只是因为他们有卤化银的涂层，在许多人眼中他就不像宣纸，水彩纸那样，可以成为艺术的代名词。油画作品所用的油画布也被大众认为是艺术的代名词，是因为西方千年的绘画传统，许多名作都是在油画布上，在西方绘画进入中国后，油画布理所应得的得到了和宣纸，水彩纸一样的待遇，绘制在这些材料上的的图像都有有机会成为艺术品，这是历史赋予它们的特权。但是摄影的相纸并没有受到这种待遇，摄影技术的出现仅有短短的不到二百年，中国高等艺术院校中的摄影教育至今也只有三十几年，历史的长度还没有赋予摄影与相纸被默许做为艺术品的权利。即使它其中有很高的手工技巧，也同样用纸作载体去呈现图像，但是它并不符合目前在中国，必须是由手工技巧与纯粹纸张，画布所构成的平面视觉作品才能被称之为“艺术品”的这一标准，或者说权威。摄影更难被大众认为是艺术品，因为他无法同时做到这两点。一些人对艺术品的定义已经走进了由纸面，与手工构成的意识监牢。即使现在摄影作品可以用喷墨打印机将图像印在宣纸上，他也不符合人们思维中关于“艺术品”的手工技巧的标准，摄影在中国的艺术品领域将继续保持着一个尴尬的存在，创作摄影作品的艺术家与其艺术道路也会继续充满挑战。

纸传承给我们的那些思维监牢让我们的生活变得杂乱，纠缠不清，甚至困苦。对于小王来说，他面对的是许许多多被老一辈思想与社会文化所影响的的现实生活，我不知道这对他来说算不算是困境，但是我从与他的交谈中我能感受到他的心中是迷茫的，各方面突如袭来的压力让他感觉不知所措，虽然有时不知道方向，但是他需要让他的生活始终保持前进。我也一样被困在这纸的监牢中，作为一个中国的青年艺术家，作为一个曾在摄影系毕业的学生，当我试图用影像去创作时，我面对着来自各方面的压力，那些对艺术品的定义等着你去迎合，就像小时候练习毛笔字要将字写入方格中一样，要遵守规则，写出去了，或不按规矩写作，就是不合格的。

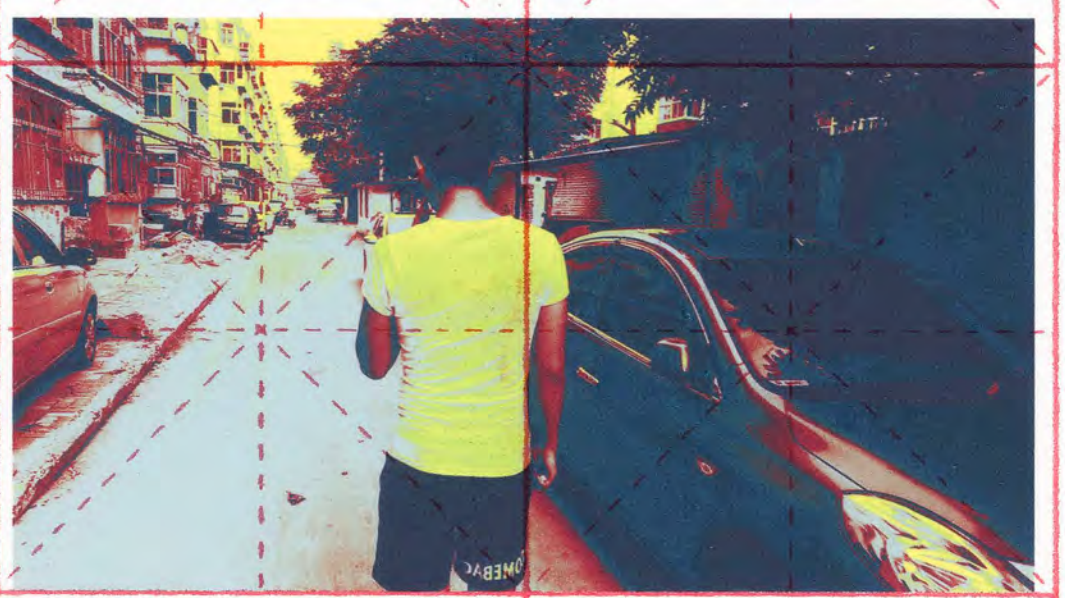
在中国历史中，曾有一位皇帝曾下令将一些犯人绑在纸风筝上，任由其飘荡等待其最终坠落死亡。有些时候我和小王与那些在空中漂浮的囚犯相比，又有多大的区别呢？我们两人的生活也都被绑在了纸上，都是看似自由又充满限制，即使暂时不清楚方向。也需要保持前进，保持漂浮。但是漂浮在空中的囚犯，他总有一刻会坠落，我与小王的生活，也是否能最终走出，或打破纸张留给我们的限制呢？

The Prisoner Floating in the Air

The man in the video who keeps walking is my neighbor. Every time I met him on a long vacation in college, I could feel that he was under a lot of pressure, sometimes confused about his major, sometimes confused about his love affair with his girlfriend. Faced with his family's expectations for his future and all the invisible constraints, he didn't seem to know where he was going. Still, he needed to keep moving forward, to keep walking on the paper covered with red lines, walking through the familiar and neglected streets.

视频中不停行走的人是我的邻居，大学时每次长假与他见面，我都能感觉到他承受着很大的压力，有时是对所学专业的迷茫，有时是对与女朋友恋情的困惑。面对着家人对他的未来的期盼，面对着种种隐形的束缚，他似乎并不清楚自己将会走向哪里，但是他需要保持前进，继续行走在布满红线的纸面上，穿梭在熟悉又破败的街道间。

2021
8K
1minute 53 seconds
Digital inkjet print on Chinese Calligraphy Practice Paper



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Keep Running

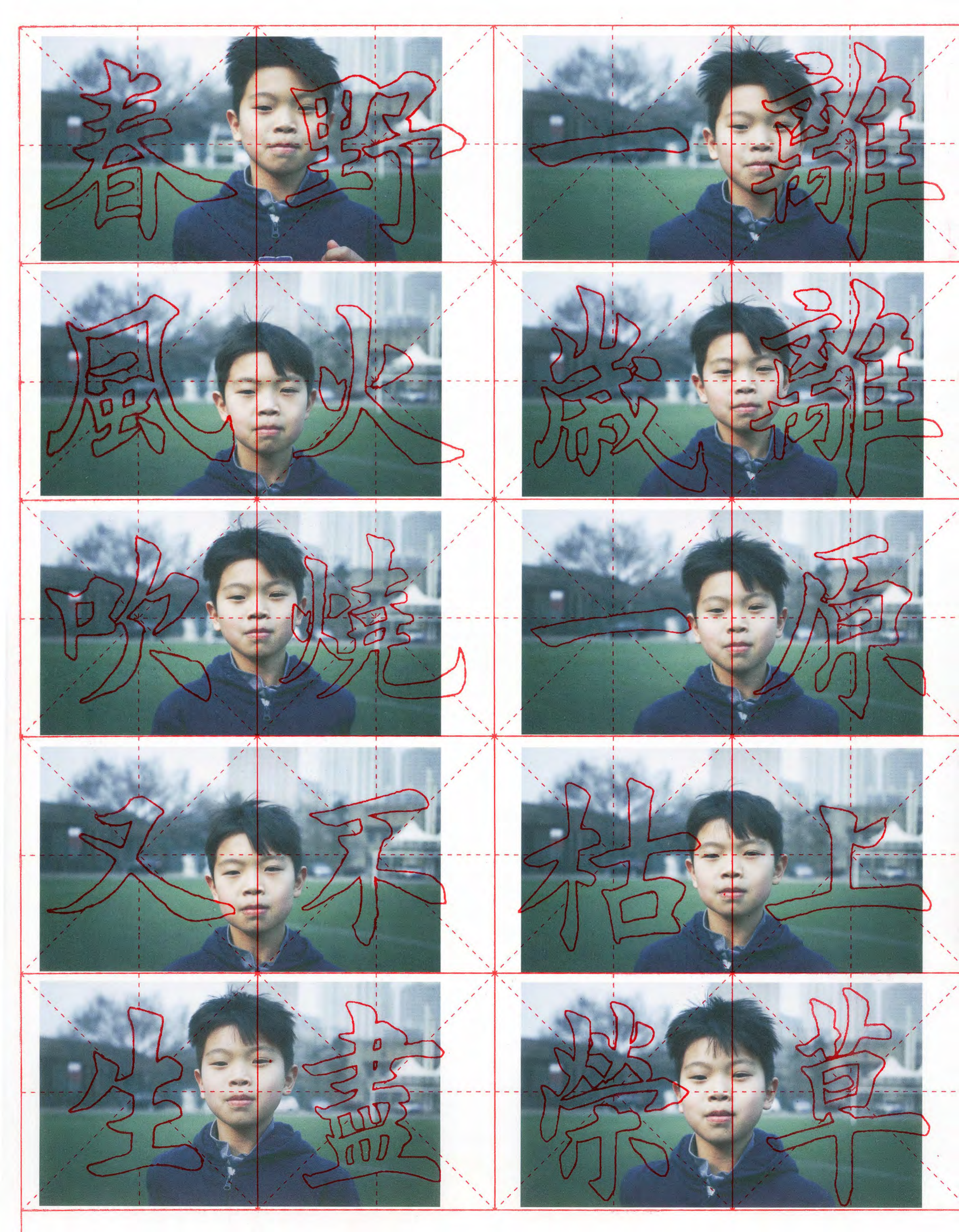
Paper carries words, words make up ancient poems, and ancient poems become cultural ties that tie generations together, warning us of what is wrong and right, good and bad, giving us guidelines, motivation, and purpose.

Each generation faces unique dilemmas given to them by the times. Delayed retirement and the weakening of traditional industries leave many middle-aged people powerless to cope. High housing prices and high workloads make city life stressful for young people, and fierce competition in education makes childhood no longer relaxing. But every generation is working hard, living hard, and keeps "running," and giving up or stopping becomes a non-existent option. We need to chase the speed of technological development; we need to chase the speed of economic growth; we need to chase the speed of our peers; we need to chase the speed of the previous generation. Too much catching up and competition makes each generation more quickly burn out like coal. Some have lost their health, others have abandoned their dreams. But when we practiced calligraphy as children, if we just saw the paper on which we practiced these tracings as a plain, white paper without words, then we could write the words we wanted to write on it at any angle and size. The red line on the paper allows us to practice to get the results we want faster, but it also allows the freedom of writing to be bound by the rules drawn by the red line and the words. Whether it is the practice of calligraphy or life, when we do not see the result as that important, there is always the option outside of the constraints and rules, but when the crowd is chasing speed, chasing goals, chasing results, how many individuals can choose to quit or stop?

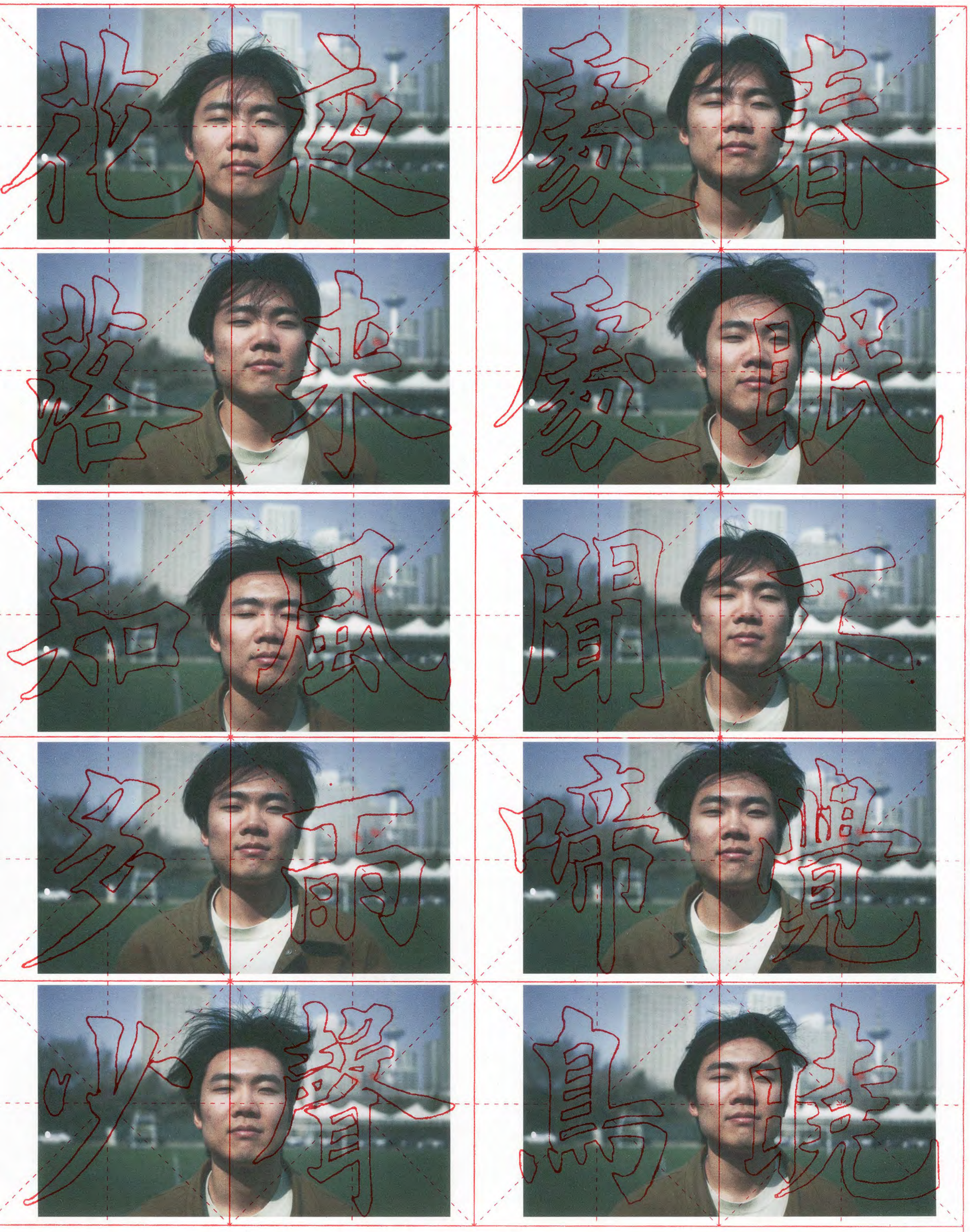
纸张承载着文字，文字组成古诗，古诗变为文化纽带，系起一代又一代人，告诫着我们什么是错与对，好与坏，给与我们准则，给与我们动力，又给予我们目标。

每一代人都面临着时代给与他们的独特困境，延迟退休与传统行业的衰弱让许多中年人无力以对，高房价高工作负荷的城市生活让年轻人充满压力，激烈的教育竞争让童年不再轻松。但是每一代人都在努力工作，努力生活，都在保持着"奔跑"，放弃或停止变为一个不存在的选项。我们需要追逐科技发展的速度，我们要追逐经济发展的速度，我们要追逐同辈人的速度，我们要追逐上一辈人的速度。太多的追赶与竞争，让每一代人都更快的像煤炭一样被消耗殆尽。有的人损失了健康，有的人遗弃了梦想。但在我们小时候练习书法时，如果我们只是把这些描红练习的纸张看作是普通的，没有文字的白纸，那我们就可以将我们想写的文字以任何角度与大小书写在它上面。纸上的红线让我们可以通过练习更快的取得我们想要的成果，但也让本是自由的书写拘束在由红线与文字划成的规则之内。无论是书法练习还是生活，在我们不把结果看的那么重要时，其实永远都有在遵循拘束与规则之外的选项，只是当群体都在追求速度，追逐目标，追逐结果时，又有多少个体可以选择退出或停下来呢？

2021
8K
42 seconds
Digital inkjet print on Chinese Calligraphy Practice Paper with Chinese Ancient Poems



草　（白居易）



春 曉（孟浩然）

静夜思 （李白）

Ping Pong, Screaming

If only the part of the net centered on the ping pong ball is intercepted while watching the sport, the picture of the ping pong movement becomes an object constantly moving repeatedly between two edges. Upon further observation, this object can be an immigrant, an international student, an artist, a policy, or a news report. The two edges can also be two countries, two artistic mediums, or two orientations of public opinion.

2020 was an unusual year. As an international student trapped between China and the United States during the epidemic, I witnessed the game between two major countries and experienced firsthand the powerlessness of being an individual caught in the middle of this game. Soon after the outbreak began, I saw conspiracy theories about the U.S. military creating the new Coronavirus circulating on the Chinese Internet, and almost simultaneously, conspiracy theories about Chinese laboratories creating the new Coronavirus began circulating on the English Internet, with both sides being so well-founded and justified that it was hard to tell if they were true or not. Immediately following the conspiracy theory about the origin of the virus was the rapid deterioration of relations between China and the U.S. Along with the sanctions imposed by both sides on the other side, there were more difficulties in studying abroad and a series of repeated policy changes. I can't afford the current inflated and expensive airfare, which is one of the reasons I can't return to China during that time. Also, on the U.S. side, as an international student, I was not able to receive any government assistance during the epidemic. The increase in food prices increased the cost of living, and living in a small town without my own car made it more challenging to get food. Policies on how international students could continue their education were also changing, from the beginning of supporting online distance classes to needing to return to the U.S. to take online courses to switch back to being able to take distance, online courses. Many things in life began a seemingly endless iteration of change. In addition to having to deal with the material hardships, I also had to deal with the negative impact on public opinion. Although I am a Chinese citizen, as some Chinese people who have been infected with the virus hide the fact that they are infected and return to China from the United States, the public opinion on the Chinese Internet becomes more and more unfriendly to Chinese people and international students living and working abroad. In the eyes of some people, I have even become an "American" and am being treated with great hostility. But on the American side, I was completely Chinese, and I had to worry about possible racial hatred and retaliation due to the epidemic. So my identity was constantly changing between "American" in the eyes of the Chinese and Chinese in the eyes of the Americans. I found this frustrating and absurd.

In the spring of 2020, during the epidemic, I also began testing my first Cyanotype video, and as I used digital equipment such as printers and exposure machines to transform the Cyanotype process from a static image to a moving image, I also felt the uniqueness and wonder of the manual, digital, reproducible and irreproducible changes over and over again.

When faced with the above scenarios, I think screaming is probably the most appropriate way to express it. It is a reaction to something that is difficult to accept but can't be helped. It can be a scream of repeated changes in policy, a scream of conflicting opinions, a scream of confusion about one's identity, or a scream of wonder at the repeated transformations of the art medium. The scream is often followed by calm, and I hope that the disruptions caused by the epidemic will return to normal in the future and that my exploration of still and moving video will enter a new phase.

如果在观看兵乓球运动时只截取以球网为中心的局部，乒乓运动的画面就变为一个物体不断地在两个边缘间反复移动。进一步观察，这个物体可以是移民，可以是留学生，可以是艺术家，可以是政策，也可以是新闻报道。两个边缘也可以是两个国家，两种艺术媒介，或者两种不同的舆论导向。

2020是不寻常的一年，作为一名留学生，在疫情期间被困在中美之间，我亲眼见证了两个大国之间的博弈，也亲身体会到了作为个体被夹在这种博弈间的无力感。疫情开始后，很快我就看到在中文互联网上有关于美军制造新冠病毒的阴谋论开始流传，几乎同时，在英文互联网中也开始流传中国实验室制造新冠病毒的阴谋论，双方都煞有其事，有理有据，难辨真伪。紧接着针对病毒起源阴谋论的是中美两国关系的急速恶化，伴随着双方对对方的制裁的是留学生活中更多的困境与一系列反复变化的政策，双方递进式的航空管制让往返中美的机票价格飙升并且一票难求，机票价格时常维持在六千美金以上，有时甚至会涨至一万美金，两万美金。我无法负担如此昂贵的机票，这也是我在这期间无法返回中国的原因之一。同样在美国这一侧，身为留学生的我无法享受任何疫情期间的政府补助。食品价格的增长增加了生活成本，生活在小镇上的我又没有自己的汽车，这又让获取食物的难度增加。关于留学生如何继续学业的政策也在变化，从最开始的支持远程网课，到需要回到美国上网课，再到变回可以上远程网课。生活中许多事开始了一种似乎无尽的反复变化。除了需要面对物质上的困难，我同样需要面对舆论上的负面影响。虽然我是一个中国公民，但随着一些已经感染了病毒的中国人隐瞒感染事实并从美国返回中国，中文互联网上对在海外工作生活的中国人与留学生的舆论变得愈发不友好，在有些人的眼中，只是留学生身份的我甚至已经变成了“美国人”而饱受敌视。但是在美国这一端我却又是彻底的中国人，我需要时刻担心由于疫情而可能会产生的种族仇视与报复行为。于是我的身份不断的在中国人眼中的“美国人”，美国人眼中的中国人之间变化。这让我觉得觉得十分沮丧又十分荒诞。

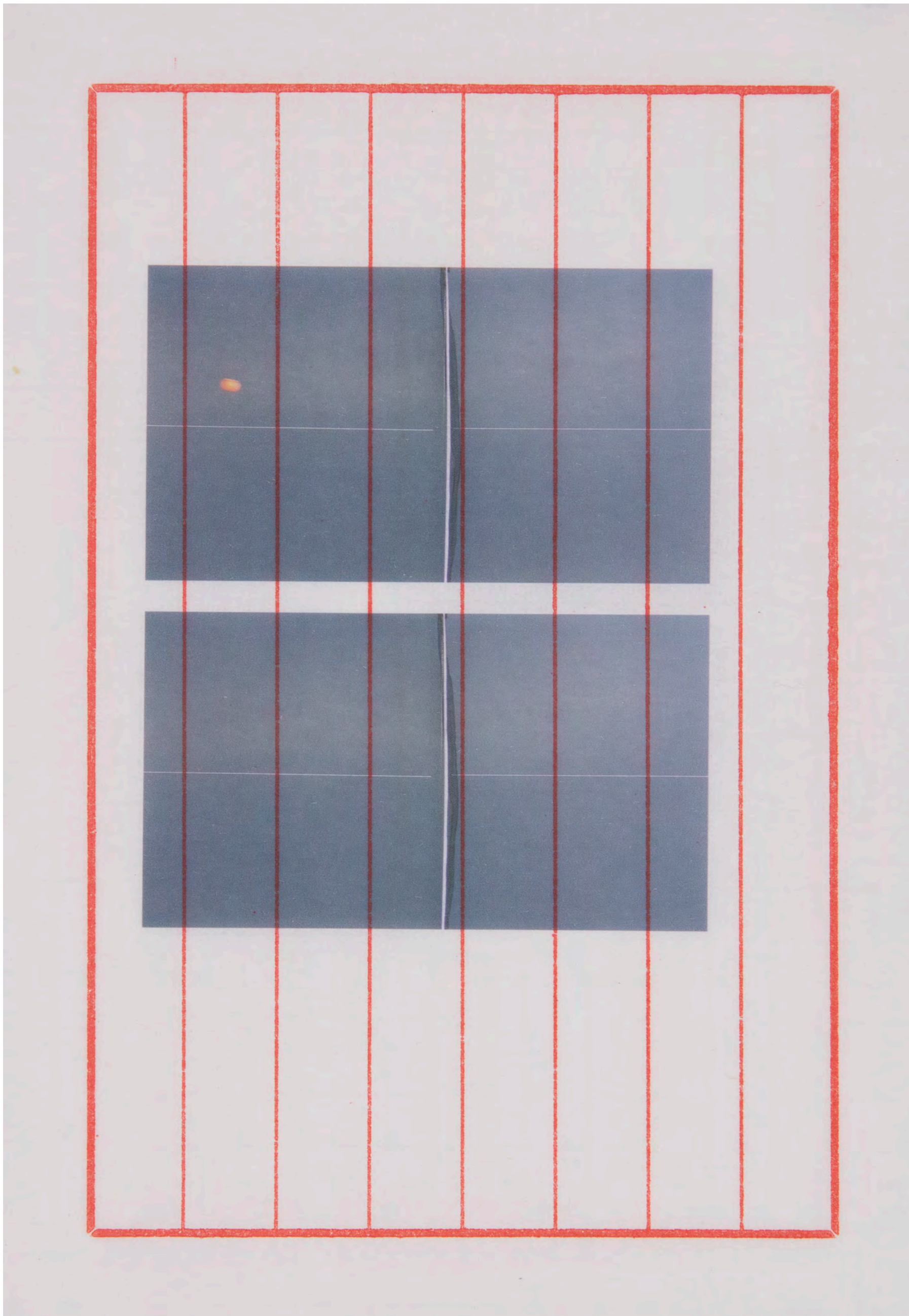
2020年春季在疫情期间我也开始了我第一个蓝晒视频的测试，在我用打印机，曝光机等数字设备让蓝晒工艺从静态影像变成动态影像的过程中，我也感受到了这种在手工的数字的，可复制与不可复制的之前反复变化的独特感与奇妙感。

当面对上述种种的情景时，我觉得尖叫可能是一个最恰当的表达方式，尖叫作为一种极端的情绪，它里面含有震惊，惊愕，无奈等多种态度。它是一种对难以接受又无以奈何之事的反应。它可以是对政策反复变化的尖叫，可以是对舆论各执一词的尖叫，也可以是对自身身份感到迷惑的尖叫，还可以是对艺术媒介在反复转化之间所产生的奇妙感的尖叫。尖叫过后往往是平静，我希望由疫情而引发的种种错乱能在未来回归正常，我也希望我自己对静态与动态视频的探索能进入到一个新的阶段。

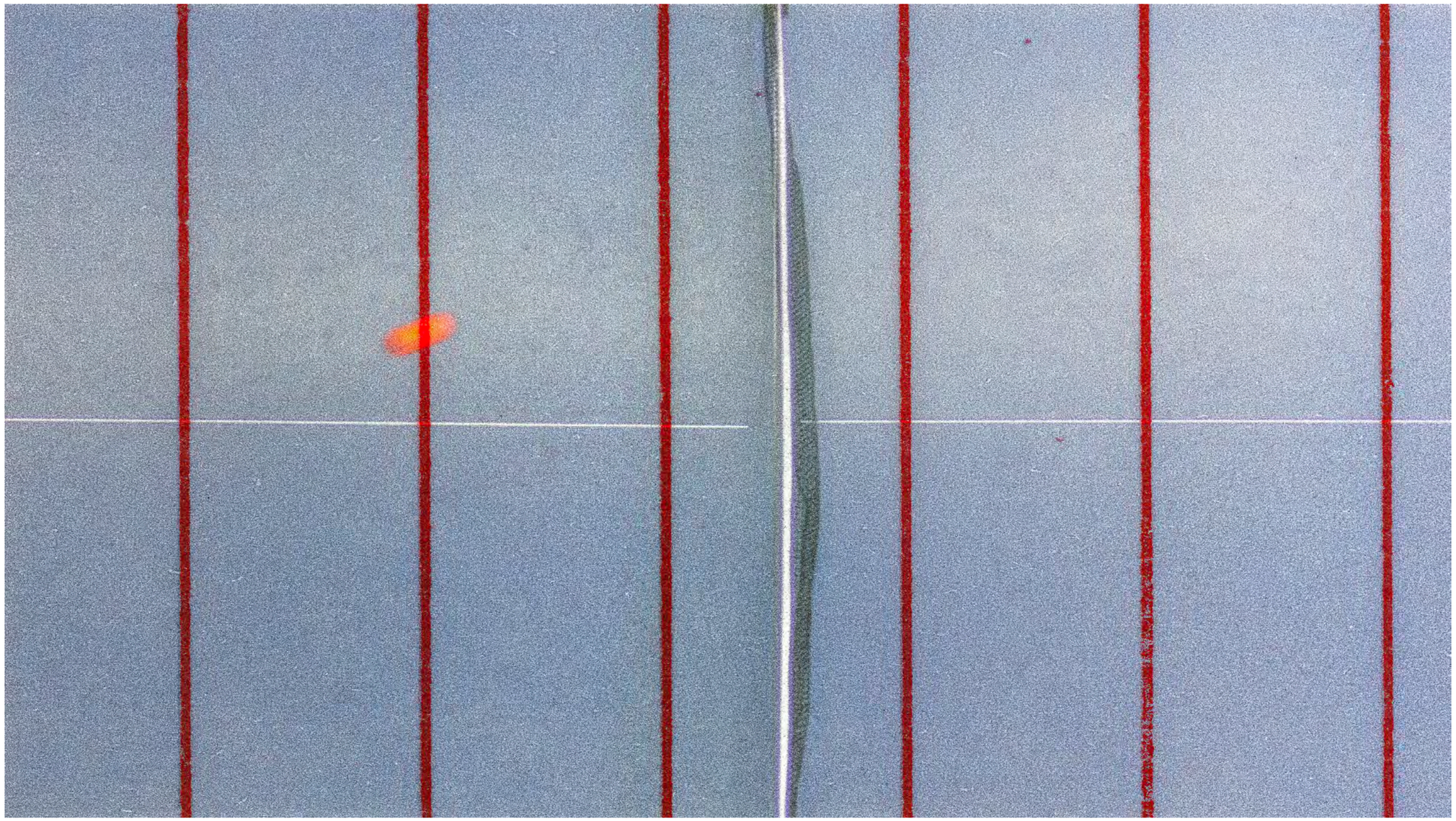
Scream
8K
16 seconds 2020

Laser-cut woodblock printing on different types of Xuan papers,
Hi-resolution scans, Digital inkjet printing on Museum Etching paper.

Ping-pong
8K
2021
7 seconds
Digital inkjet printing on Chinese letter paper



Ping-pong Digital Inkjet Print on Chinese letter Xuan Paper

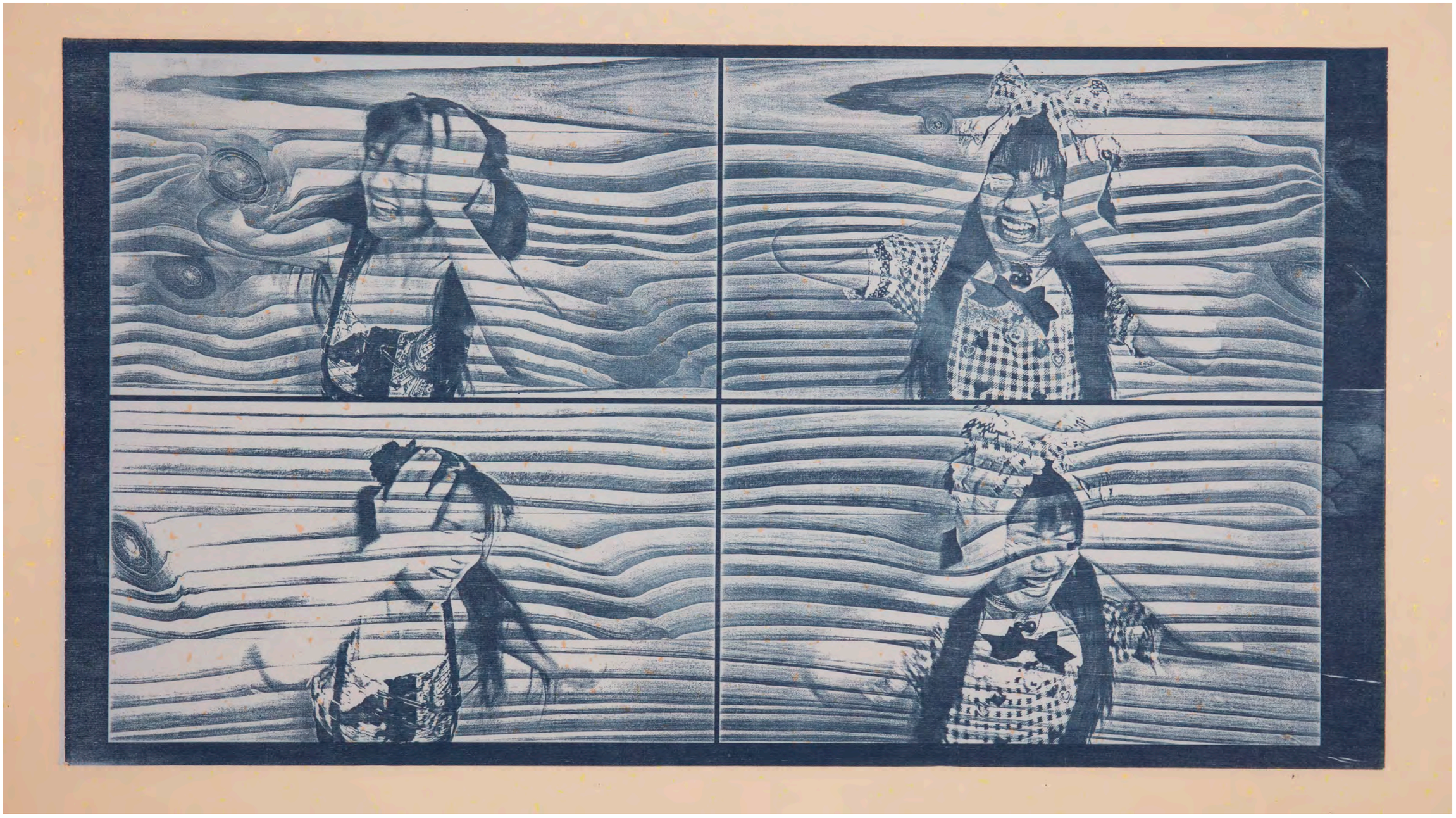


Ping-pong frame 56

Scream frame 122

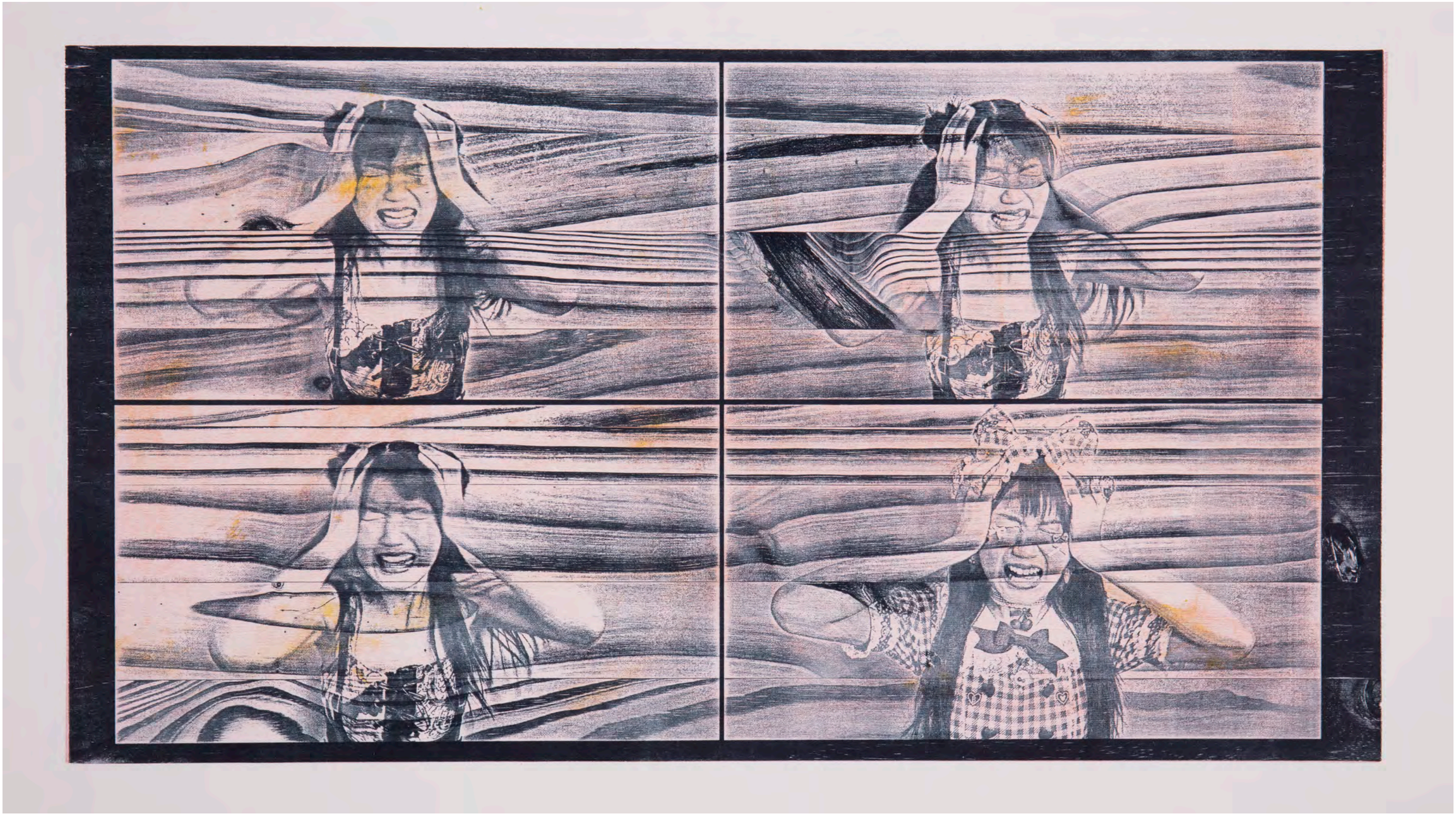
Scream frame 42

Scream frame 92



Scream woodcut on Yuchen Xuan paper

Scream woodcut on Hemp Xuan Paper



Scream woodcut on Xuan Paper

Next Stop, Same Stop

When I was working in Beijing in the winter of 2017, I had to go to Shanghai for two consecutive months each to help my boss print pictures. After arriving at Shanghai Hongqiao Station from Beijing South Station on the Fuxing high-speed train, I noticed that the interiors of the two stations were strikingly similar. This brought me a wonderful illusion that I couldn't tell which city I was in if the station names weren't different as if I had returned to the same place after a journey. The same feeling of similarity occurs in the new subway stations in both cities, always with similar designs. The same tiles, the same glass, the same platforms brought me a constant sense of disorientation. In the spring of 2021, I asked two friends in China to help me shoot video clips of subway stations in Beijing and Changsha, two cities that, unsurprisingly, blend perfectly together.

When a busy person walks into a recognizable subway station with a different design, the surroundings might will make him feel special at the moment, and he will have a clearer sense of where he is and where he is going. Instead of being constantly enveloped in a huge, complex, mechanized, industrialized city, which makes him feels small, confused, and mediocre about himself and his life.

Because of its simplicity, ease, and speed, the silkscreen print has often presented or represented as an urban, industrial, mass reproducible aesthetic, both in history and in the present. When I printed static images of subway stations in irregular colors on colorful rice paper, I wanted to give each frame an unrepeatable color in a screen print that is supposed to represent the city and the repetitive batch so that each clip in the video would be unique.

2017年冬季我在北京工作的时候，我连续两个月每个月都要去上海帮助老板打印图片。在搭乘复兴号高速列车从北京南站抵达上海虹桥火车站后，我发现两座车站的内部设计惊人的相似。这带给我一种奇妙的幻觉，如果不是站名不同，我无法分辨我在哪个城市，像是经过一段旅程回到了原地。相似的感觉同样发生在两座城市的新地铁站中，总是相似的设计，差不多的瓷砖，差不多的玻璃，差不多的站台，带给我一种持续的迷失感。2021年春天，我让两位在国内的朋友帮助我分别拍摄了北京和长沙这两座城市的地铁站视频片段，毫无意外，这两个视频可以完美的混合在一起。

地铁站或许与城市一样需要个性，当一个忙碌的人走进一个富有辨识度，有着不一样的设计的地铁站时，周边的环境会让他觉得此时此刻是特殊的，他能更清晰的感觉的自己身在何处，将要去哪。而不是被持续笼罩在一个巨大，复杂，机械化工业化的城市时，对自己与生活所感到的渺小，迷茫与平庸。

丝网版由于它简单，便捷与快速的特性，无论是在历史中还是在当下，它时常呈现或代表着一种城市的，工业的，可批量复制的美感。当我用不规则的颜色将地铁站的静态图像印制在多彩的宣纸上时，我希望可以让每一帧影像拥有无法复制的色彩，让视频中的每个片段都变得独一无二。

2021
8K
16 seconds
Screen printing on different types of Xuan papers for Chinese Couplets and Congratulatory Message

Next Stop, Same Stop, screen print on black Huiji paper

Next Stop, Same Stop, screen print on Xuan papers for Chinese Couplets and Congratulatory Message with gold foil 46

Next Stop, Same Stop, screen print on Xuan papers for Chinese Couplets and Congratulatory Message with gold foil 47

Next Stop, Same Stop, screen print on black Xuan papers

Next Stop, Same Stop, screen print on Chupi paper

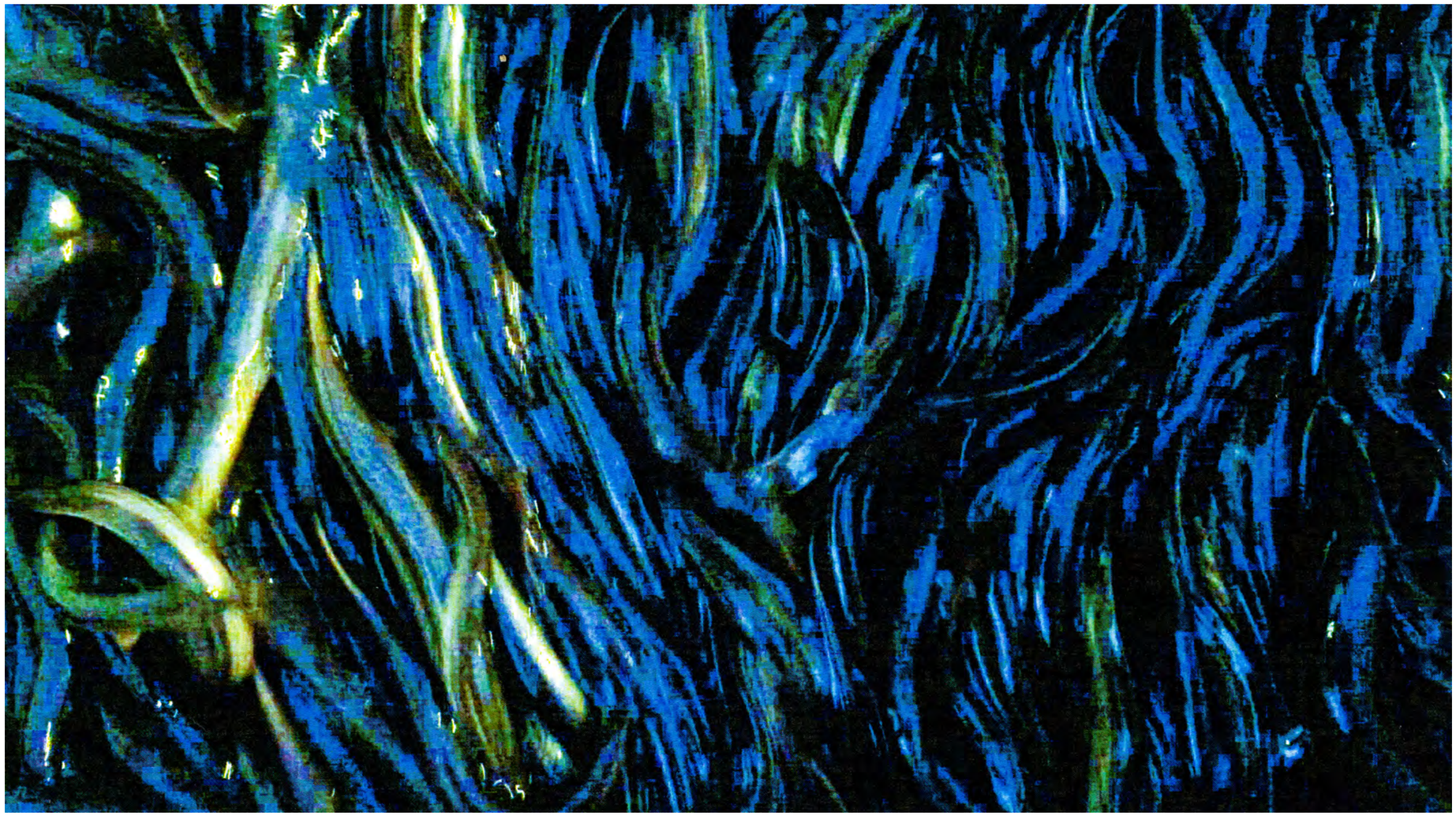
Next Stop, Same Stop, screen print on Indigo Xuan Paper

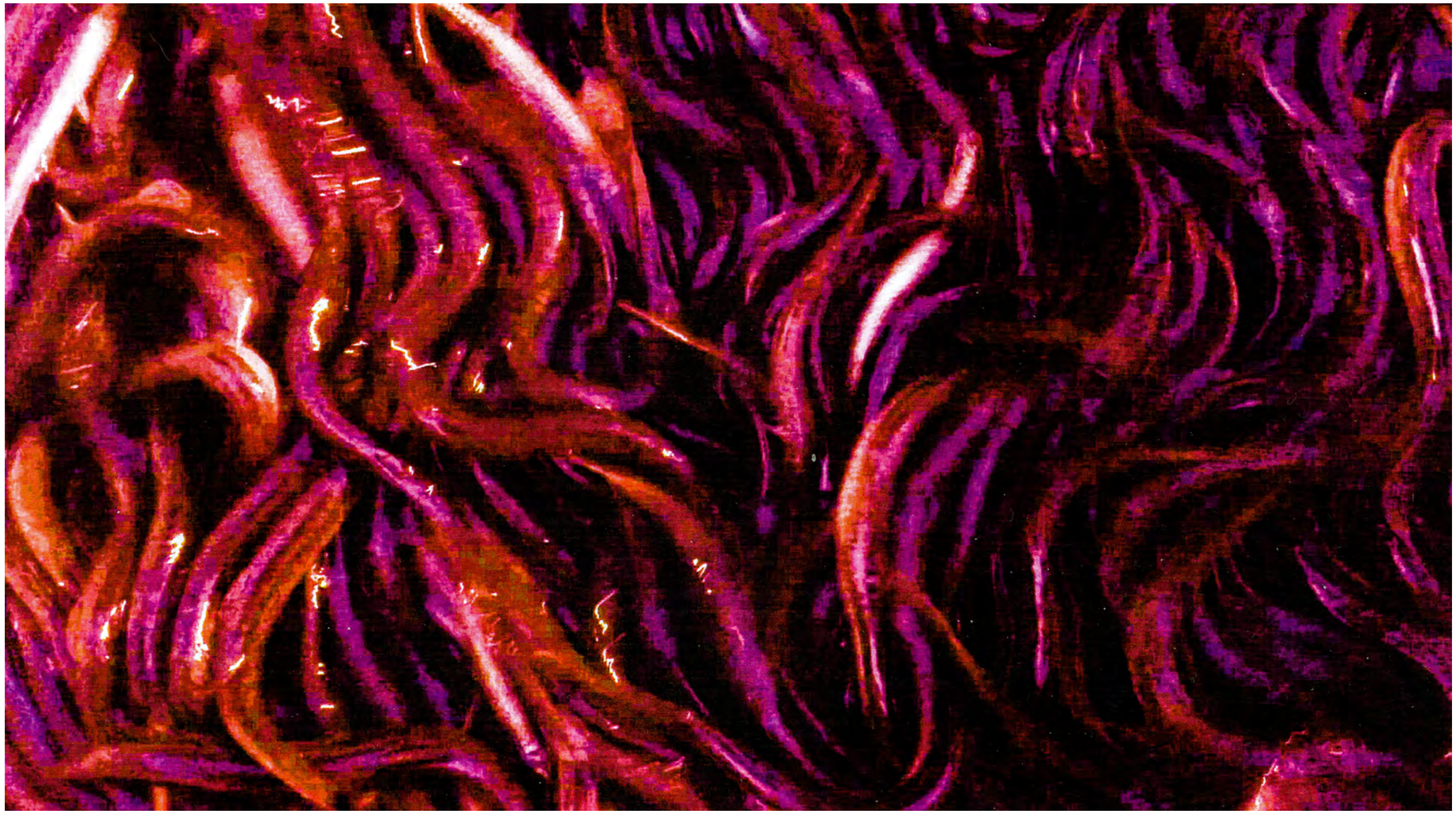
Subway at 8.am

One evening in the fall of 2018, I was wandering around the market, and while walking past a fish stall, I saw a white foam box filled with loaches that were stacked almost motionlessly on top of each other. It so happened that the stall owner came out and kicked a few feet toward the foam box, and soon all the loaches began to wriggle erratically and quickly. Even they cannot escape the foam box, they will soon die tonight, become some person's dinner, but when the outside world gives them stimulation, they start desperately wriggling. I was moved by this desire and struggle for survival, which reminded me of the subway train at eight o'clock in the morning in Beijing on a workday, for work, for survival, for the future, many people crowded in these narrow trains, they wriggled between each arrival and departure. Like a box, the subway carriage carries the crowd through the colorful, dazzling city.

2018年秋季的某个晚上我去市场闲逛，经过卖鱼的摊位时看到了一个白色泡沫箱，里面装满了泥鳅，它们几乎一动不动的堆叠在一起。恰巧这时摊主走了出来，朝着泡沫箱踢了几脚，很快所有泥鳅开始不规律的快速蠕动。他们无法逃离这个泡沫箱，它们很快将会在今晚死去，变成一些人的晚餐，但是当外界给与他们刺激时，它们依然拼命的蠕动着.这种对生存的渴望与挣扎令我感动，这让我联想到了工作日北京早晨八点钟的地铁车厢，为了工作，为了生存，为了未来，许多人拥挤在这些狭窄的车厢中，他们在每一次的到站，离站间蠕动。地铁像一个箱子，携带着人群在多彩的，炫目的城市中不停穿梭。

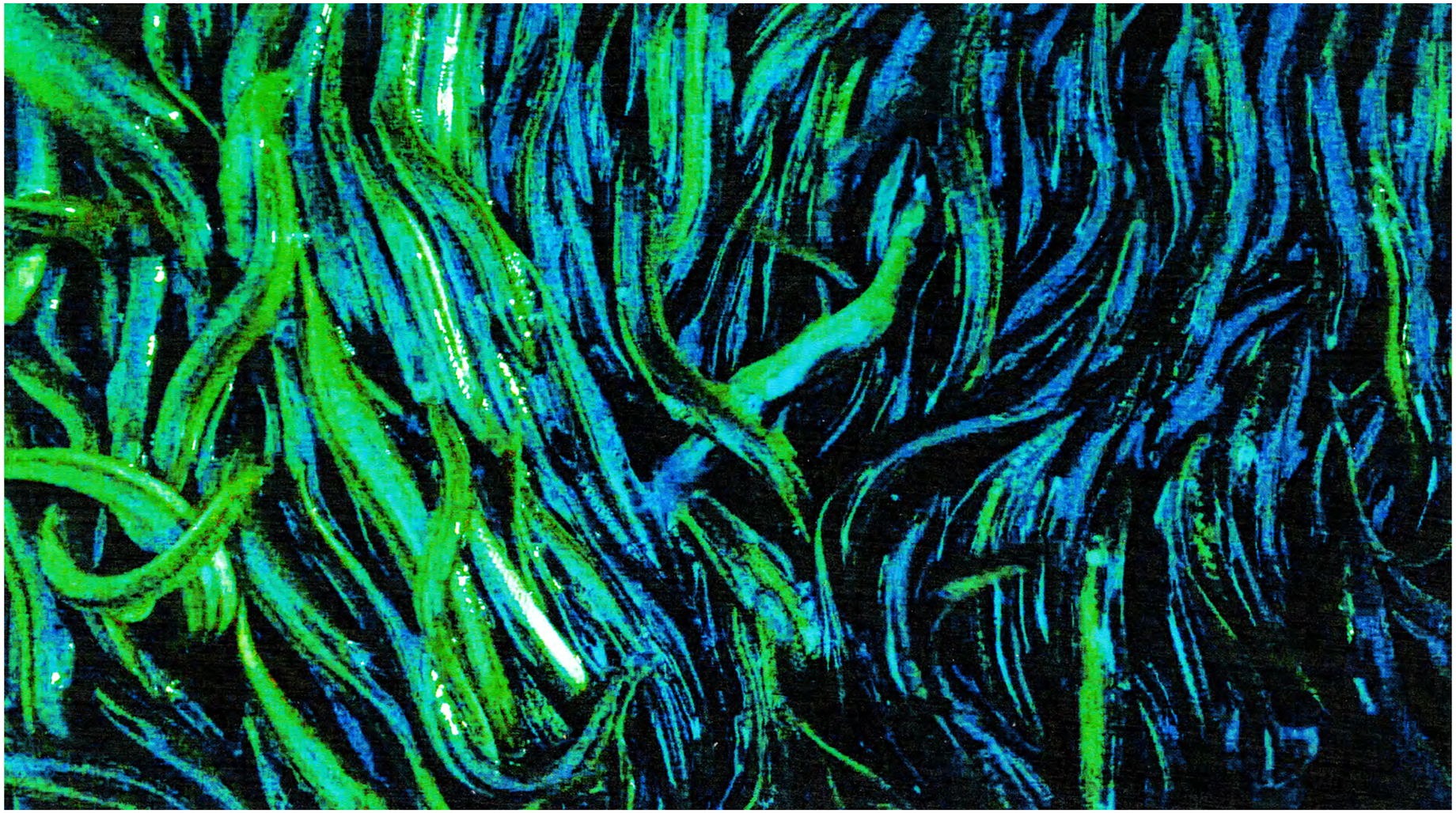
8:00 a.m. subway
2021
4K
16 seconds loop
Digital Laser printing on office paper





Subway at 8.am frame 40

Subway at 8.am frame 48



Subway at 8.am frame 1

Subway at 8.am, Digital laser print on office papaer

Jump Off

One day in the winter of 2017, when I was working in Beijing, as I was walking into a subway station in the evening, I noticed a man on the roof of a building next to the entrance standing on the edge and pacing, hesitantly. Several people were gathered at the bottom, including some who laughed at him for not daring to actually jump off the building. Like many who passed by, I took a few photos and videos and then hurried into the subway station and left because I didn't want to watch a stranger commit suicide in front of me, even though he might not eventually do it.

For him, something crazy must have happened in his own life to drive him to this step, maybe it was excessive life stress, perhaps it was an emotional breakdown, or gambling, drugs, crime, all kinds of things, but whatever the reason was, when he decided to walk up to the roof, I guess the whole world probably changed color in his eyes, becoming extreme, becoming crazy. And emotions can be contagious from person to person. For me, when I saw a man hesitating to jump off a building on my way home after a busy day, it made me think about what I was doing in this city, what's my job's meaning. I wanted to express the release of this depression and madness through these oversaturated, bright, reversed, and clashing colors.

2017年冬季我在北京工作的某一天，傍晚当我正要走进一个地铁站时，我发现入口旁边的一栋楼的楼顶上有一个人正站在边缘踱步，犹豫不决。底下聚集了一些围观的的人，其中不乏有嘲笑他不敢真的跳下来的人。我像许多经过的人一样，拍了一些照片和视频后就匆匆走进地铁站离开了，因为我不想亲眼看着一个陌生人在我面前自杀，即使他可能最终不会这么做。

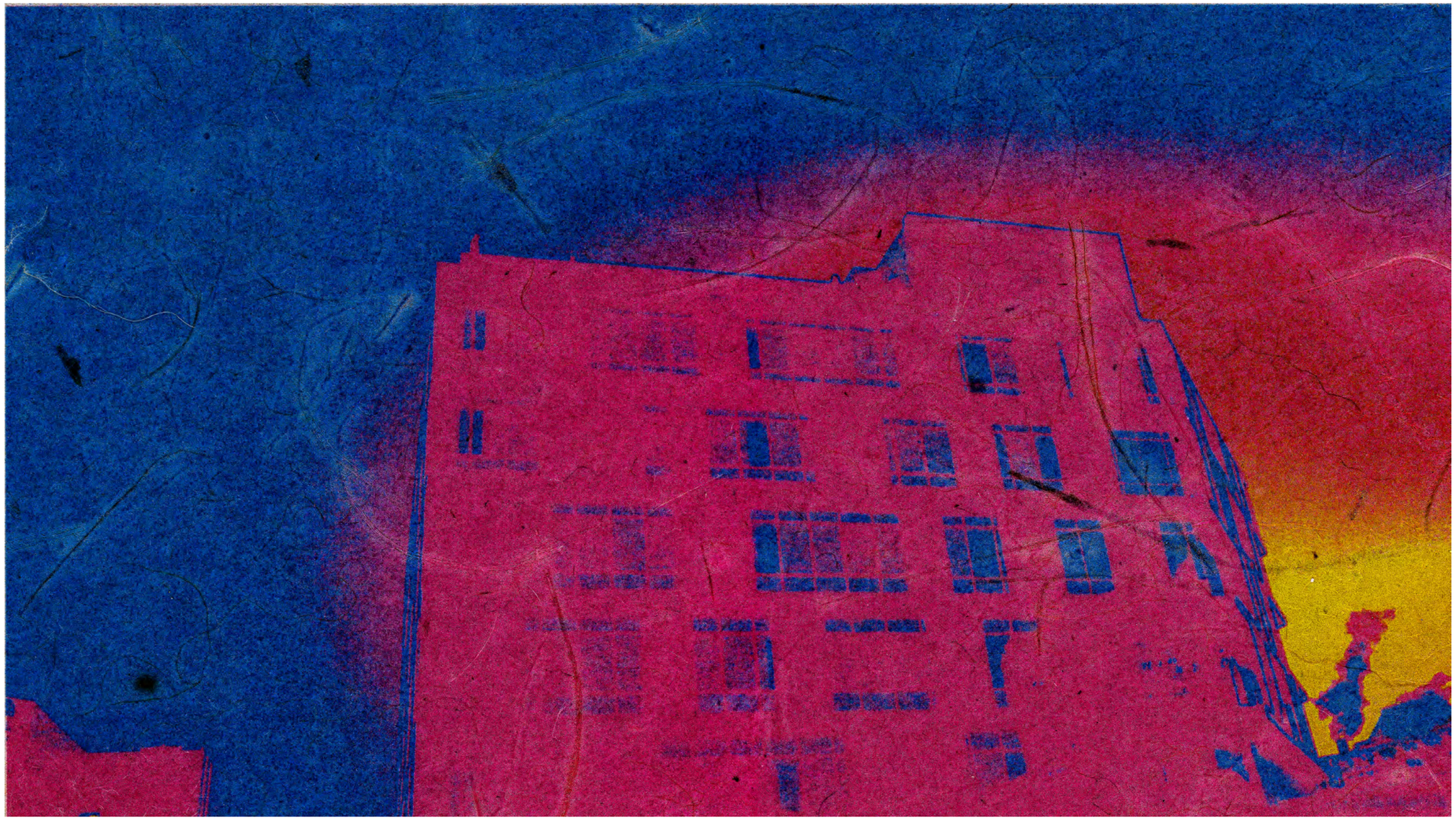
对于他来说，一定是自己的生活中发生了一些疯狂的事才促使他走向了这一步，可能是过大的生活压力，可能是情感的破裂，又或者赌博，吸毒，犯罪，种种，但无论什么原因，当他做出决定走上屋顶时，我猜想在他的眼中可能整个世界都变了颜色，变得极端，变得疯狂。而情绪是可以在人与人之间传染的，对于我来说，当结束一天忙碌的行程，在回家的路上看见一个人正犹豫不决准备跳楼，这让我也开始浮想我究竟在这座城市在做什么，我的工作，我的人生的意义又在哪里，我想通过这些过度饱和，艳丽，反转又不和谐的颜色，去释放这种压抑与疯狂。

2021
8K
6 seconds
Digital Laser printing on Xuan paper, Hi-resolution scans, Digital inkjet printing on Museum Etching paper

Jump Off frame 19

Jump Off frame 15

Jump Off frame 21



Expected to be Delivered Tonight

Every time we shop online, it’s like a bondage play with the delivery person.

Online shopping gives consumers a thrill that can come from the excitement of getting items that are hard to buy in physical stores, from making up for the lack of time to shop offline, and from the lower-than-usual discounts. Sometimes we buy items for our bedrooms, sometimes we buy kitchenware for our kitchens, and online shopping is getting closer and closer to our lives, giving us more shopping options and making our lives more comfortable and efficient.

Online shopping also gives the delivery person a sense of pleasure, sometimes from the salary (there are huge differences in the income of couriers between different cities and regions, some couriers have a very significant income.) Sometimes it comes from the freedom of not having to sit in an office, and sometimes it comes from the sense of release of getting a job, because it is usually a job that is not hard to get.

But while both parties reap the pleasure, the potential dangers are hidden throughout the process. Just like in bondage play and other S&M play, sometimes the pursuit of extreme pleasure can cause unintentional injuries due to too much. Just like in the choking play, the extreme choking pleasure can cause death by suffocation if it is too intense. In our relationship with the delivery person, this danger comes from our pursuit of extreme delivery speed. This limit, the fastest speed should be safe. But the danger factor arises when procedural algorithms are inserted into the entire delivery process. It is true that it can give the estimated delivery time on a map based on data algorithms. But it cannot calculate the instability of this, such as a traffic problem, during the delivery period, the delivery workers are likely to be stuck in traffic or unable to park near the delivery place, but they still need to deliver according to the time given by the algorithm when facing these problems, otherwise they may incur a series of penalties for delayed delivery. So speeding, running red lights, illegal parking and a series of other unsafe driving behaviors have become a solution to this problem. Although the courier is not a machine, they will also feel tired and sick, but they have to pursue the delivery time given by the program like a machine no matter what the situation is, which is a kind of human chasing for the speed given by the program. The courier bears the risk of accidents, but also reaps the pleasure, like a submissive in bondage play and S&M play, adding a touch of danger and unease to the seductive online shopping process.

每次我们网购时，就像是一场和快递员的捆绑play。

网购给与消费者一种快感，这种快感可能来自于获得在实体店难以购买到的商品时的兴奋，也可能来自于对没有时间线下购物的弥补，还有可能来自于低于常规的折扣。我们为我们的卧室添置物品，为我们的厨房添置厨具，网购越来越贴近我们的生活,它给予我们更多的购物选择，也让我们的生活更舒适，更高效。

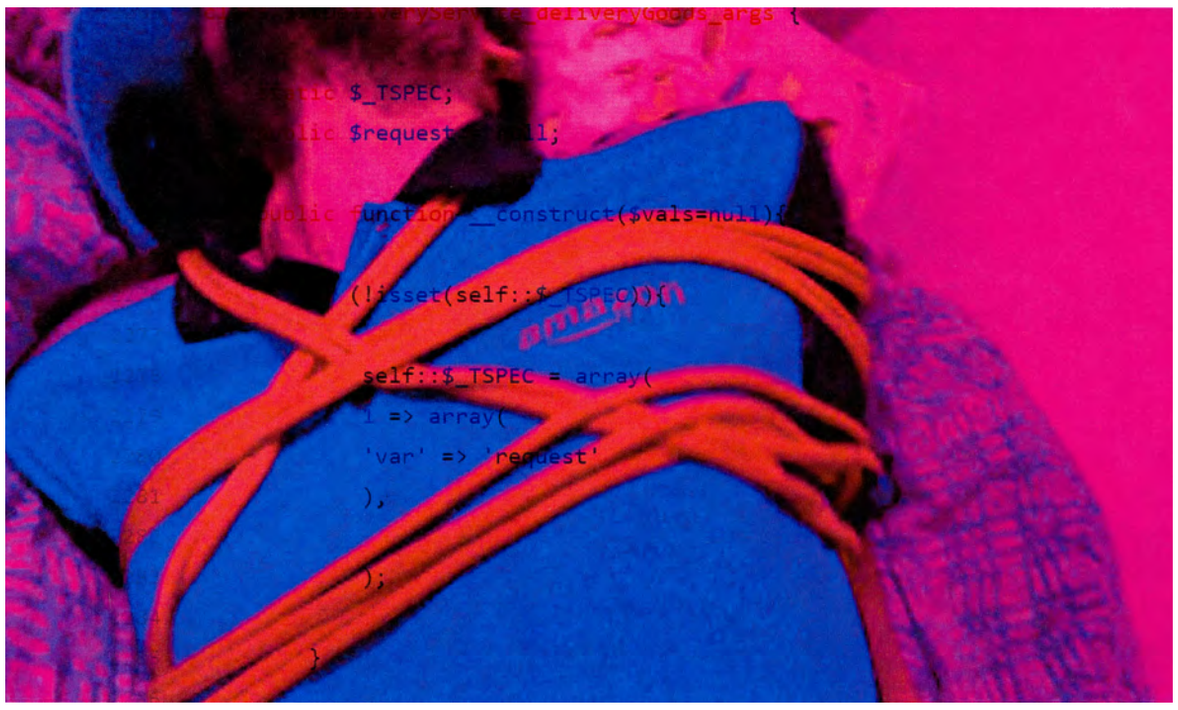
网购也给与快递员快感，这种快感有时来自于工资（不同城市不同区域间的快递员收入存在巨大差异，有些快递员的收入十分可观。），有时来自于不用坐在办公室工作的自由感，有时来自于获得工作的释放感，因为这通常是一份不是很难获得的工作。

但是在双方收获快感的同时，潜在的危险也隐藏在整个过程中。就像在捆绑play与其他的S&M play中一样，有时由于过于追求极限的快感会造成意外的伤害。就像在窒息play中，极限的窒息快感只要再突破一点就有可能造成窒息死亡。换做我们与配送员的关系中，这种危险来源于我们对极限配送速度的追求。这种极限，最快的速度应当是安全的。但是在程序运算插入到整个配送过程时，危险的因素也随之出现了。程序运算具有它的局限性，诚然它可以根据数据算法在地图上预估出预计的配送时间。但是它无法计算这其中的不稳定性，例如交通问题，在配送员配送期间，很可能会发生堵车，或者无法在配送地附近停车的困扰，但是他们在面对这些困扰时依然需要按算法给与的时间进行配送，否则可能会产生延时配送的一系列惩罚。所以超速，闯红灯，违法停车等一系列不安全的驾驶行为成为了一种对这一问题的解决方案。虽然快递员并非机器，他们也会感到疲惫，也会生病，但是他们无论任何情况他们都要像机器一样去追求程序给与的配送时间，这是一种人对于程序给与的速度的一种追逐。快递员承受着可能会产生的意外的风险，同时也收获着快感,就像是捆绑play与sm play中的服从者，让充满诱惑的网购过程中添加了一丝危险与不安。

2021
1080p
1minute 4 seconds
Digital Laser printing on office paper

A bondage play with the delivery guy, where the consumer leads the demand (dominant). The program gives instructions, and the bondage play with the delivery guy, is where the consumer leads the demand (dominant), the program gives instructions, the delivery guy completes the task (submissive), comfort, efficiency, intelligence, programming, danger, voluntary and involuntary, all in one delivery.

Expected to be Delivered Tonight, Digital Laser printing on office paper



The Pink Sand

I was never able to return to my home country during my two years of graduate school in the United States due to the CORONA-19 pandemic, which made me miss my hometown, family, food, and scenery more and more. After hearing from family and friends that the government has redrawn many streets, new bridges, new roads, and new areas, I realized with anticipation that if the airline restrictions between the U.S. and China continue as the epidemic progresses, it is likely that some of my favorite sights and places will be completely changed before I can return home. Perhaps in the future, they will exist only in my memory.

Memories can color scenes for me, just like that beach that I usually went to ride every day when I lived back home, and it brought me a new impression every day. But when this refreshing of the impression stops, the scenes slowly start to change color in the memory, and they change into a kind of existence between reality and illusion, pink beach, blue rain, red sky.

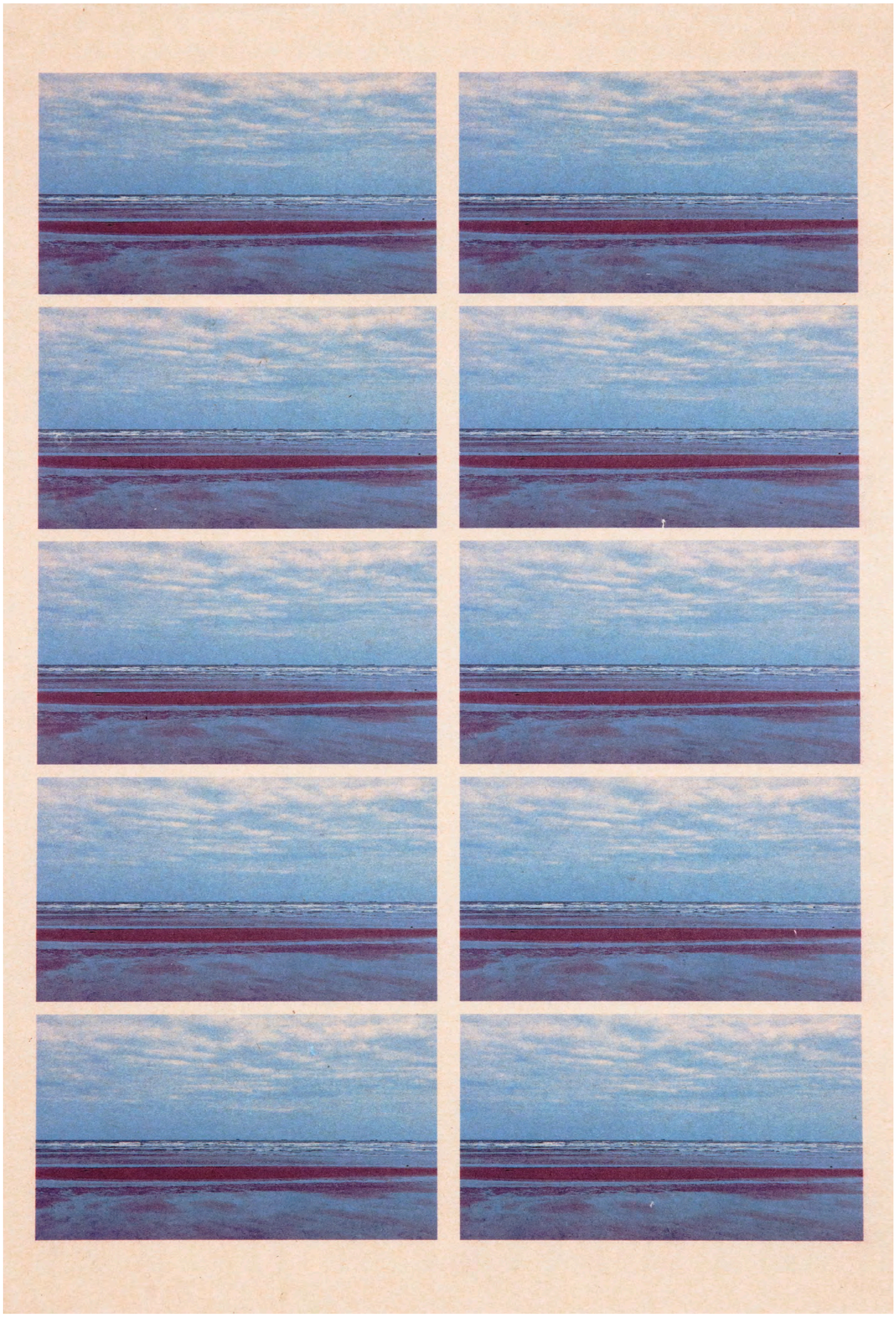
由于新冠疫情的影响，我在美国读研的这两年期间从未能够回国，这让我愈发想念我的家乡，家人，食物与风景。在和家人与朋友间的通讯得知政府对许多街道进行了重新规划，新的桥，新的路，新的区域建设，我在期待的同时也发现如果随着疫情发展而产生的中美间的航空紧缩继续持续下去，那么很可能在我能够回家之前，我最爱的一些家乡的风景，地点可能会彻底改变。或许在未来它们将仅能存在于我的记忆中。

记忆对我来说是可以对场景进行染色的，就像那片海滩，每当假期我回到秦皇岛时，我通常每天都会去那里骑行，它每天也都会带给我一个新的印象。但是当这种对印象的刷新停止时，场景在记忆里就会开始慢慢改变颜色，它们变为一种在真实与幻觉之间的存在，粉色的沙滩，蓝色的雨，红色的天空。

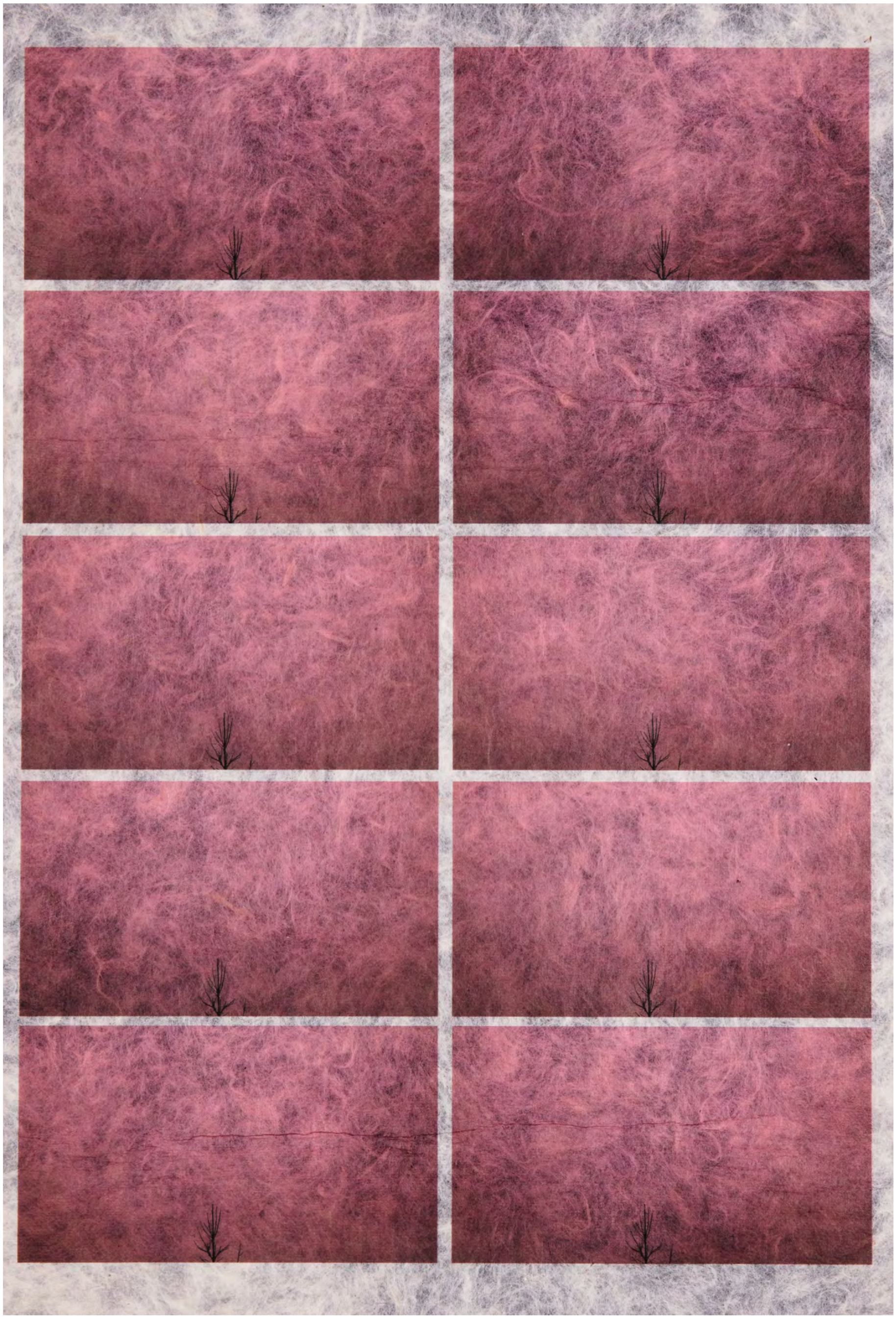
2021
8K
22 seconds
Digital inkjet printing on the different types of Xuan paper, Hi-resolution scans, Digital inkjet printing on Museum Etching paper

The Pink Sand, Digital inkjet print on Natural Xuan paper

The Pink Sand, Digital inkjet print on rough Xuan paper



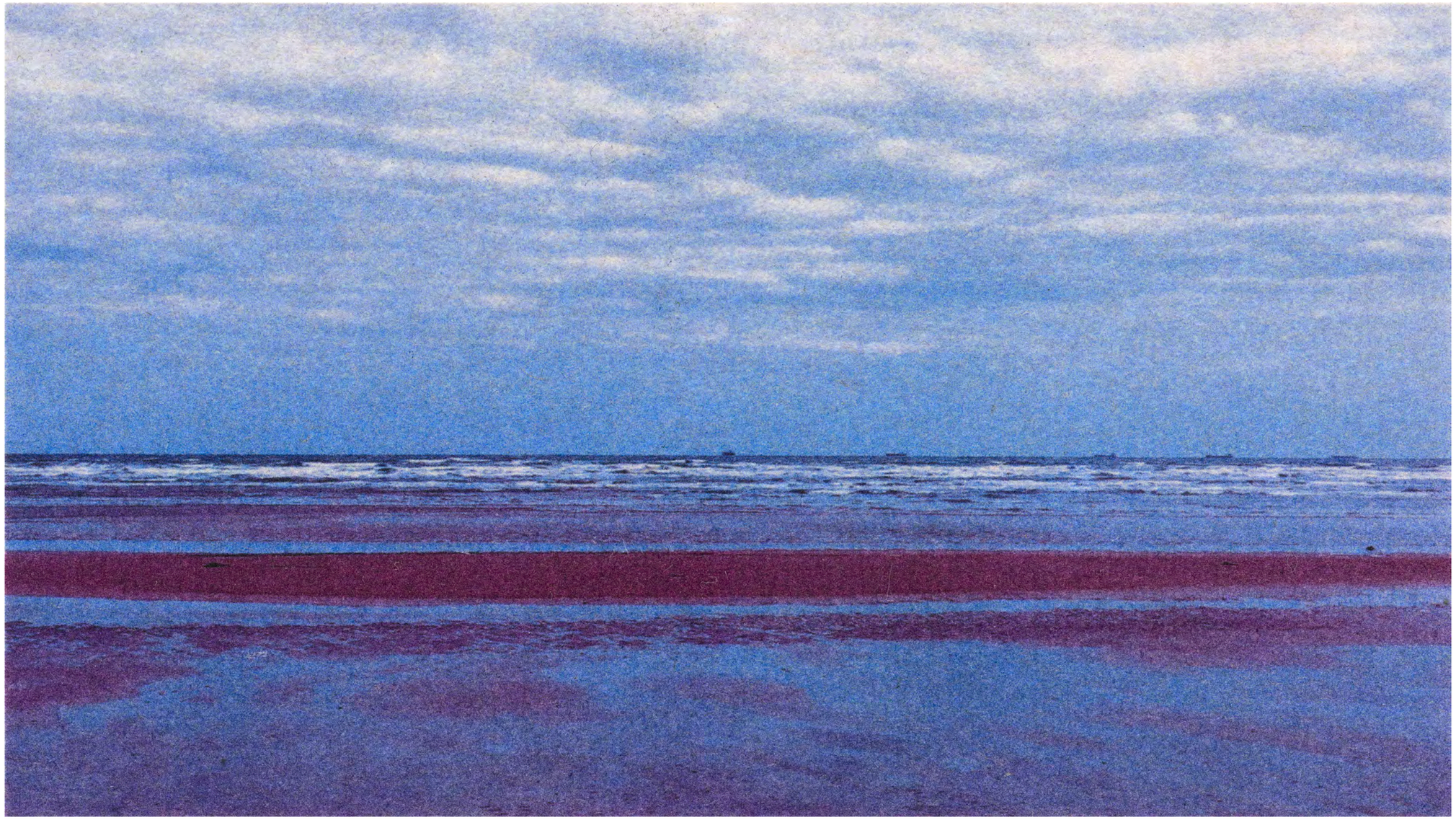
The Pink Sand, Digital, inkjet print on Venus Bamboo



The Pink Sand, Digital inkjet print on Si Mao Xuan paper

The Pink Sand frame 12

The Pink Sand frame 145



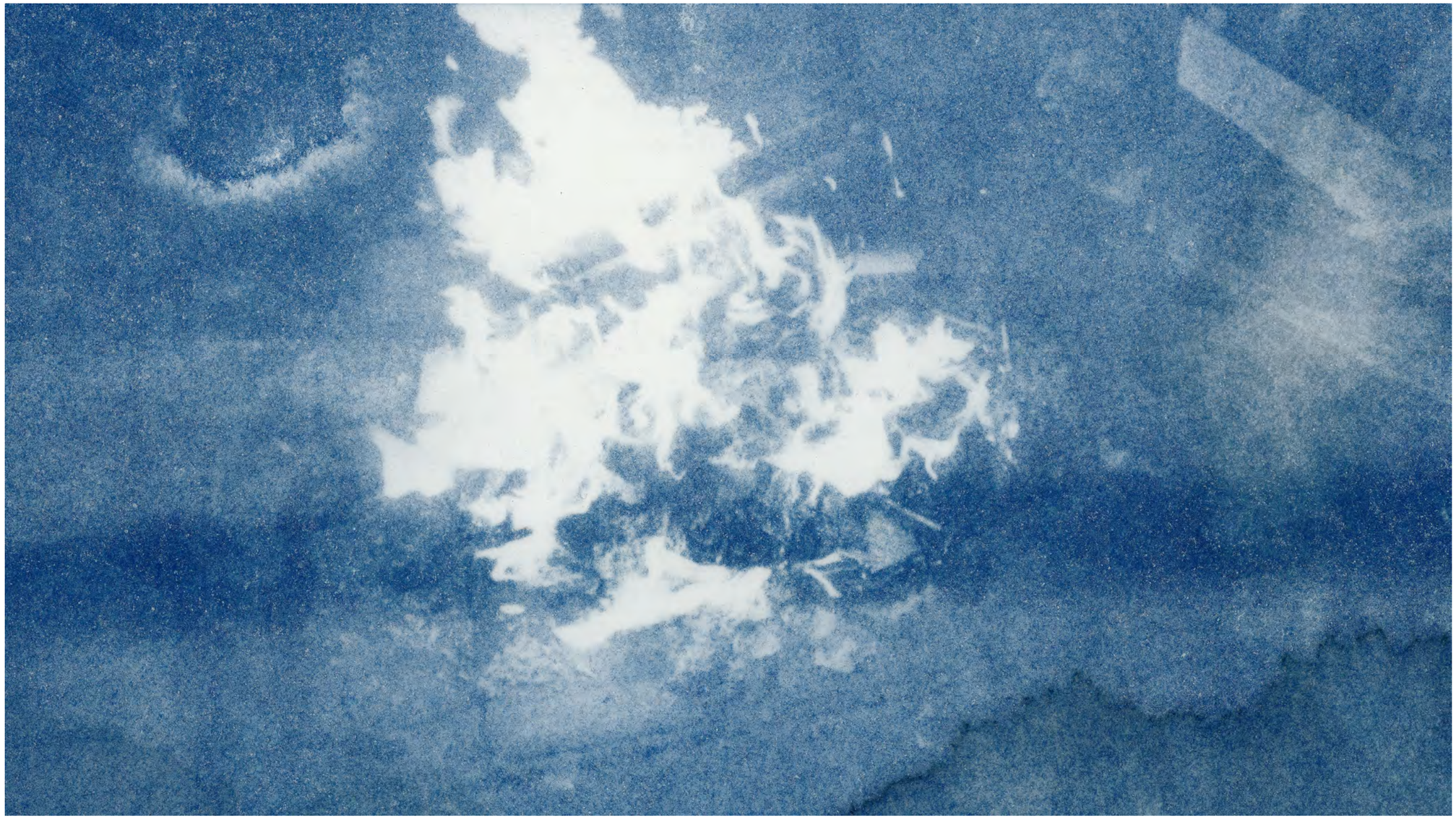
The Pink Sand frame 6

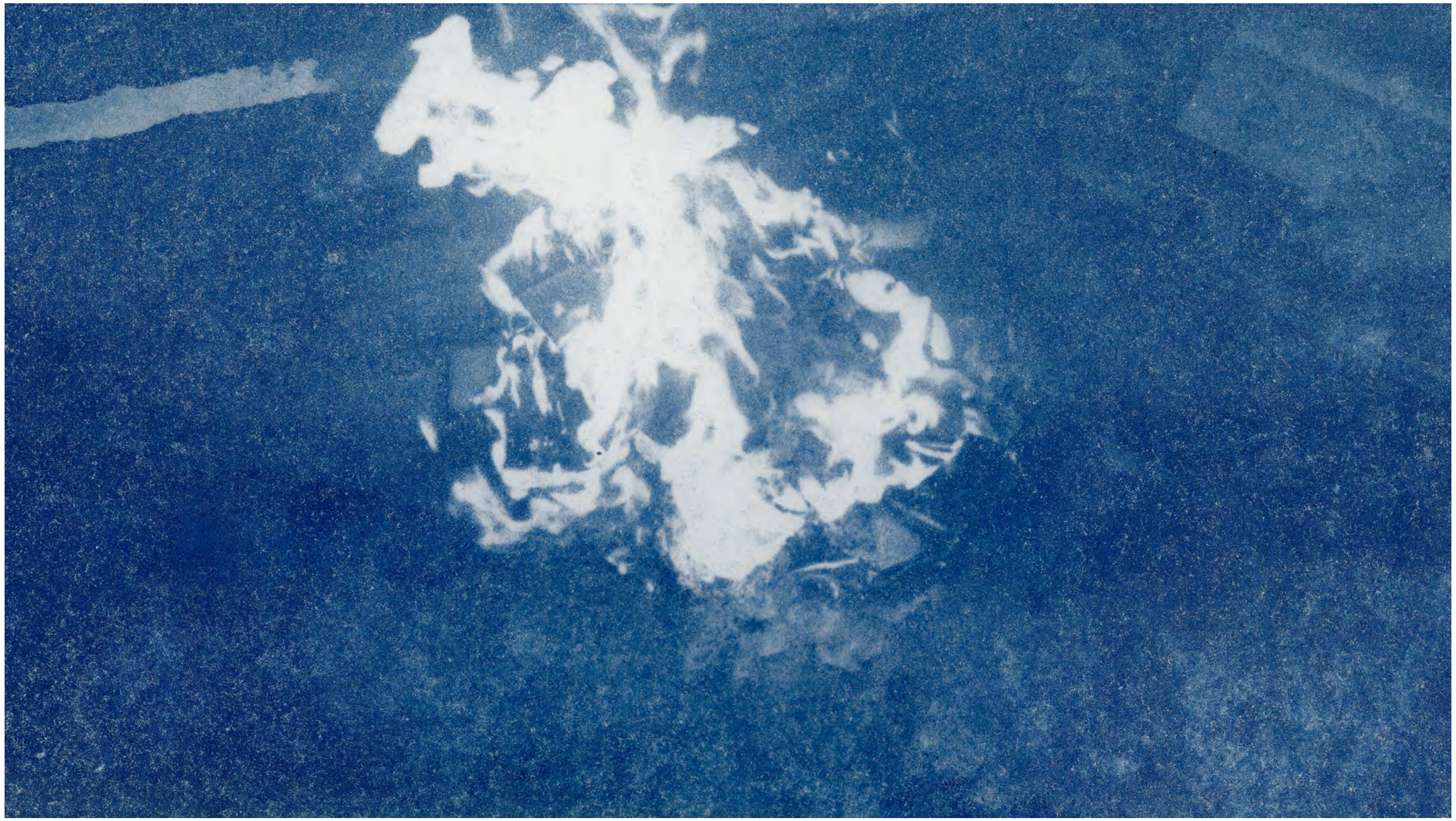
Burning Cyan

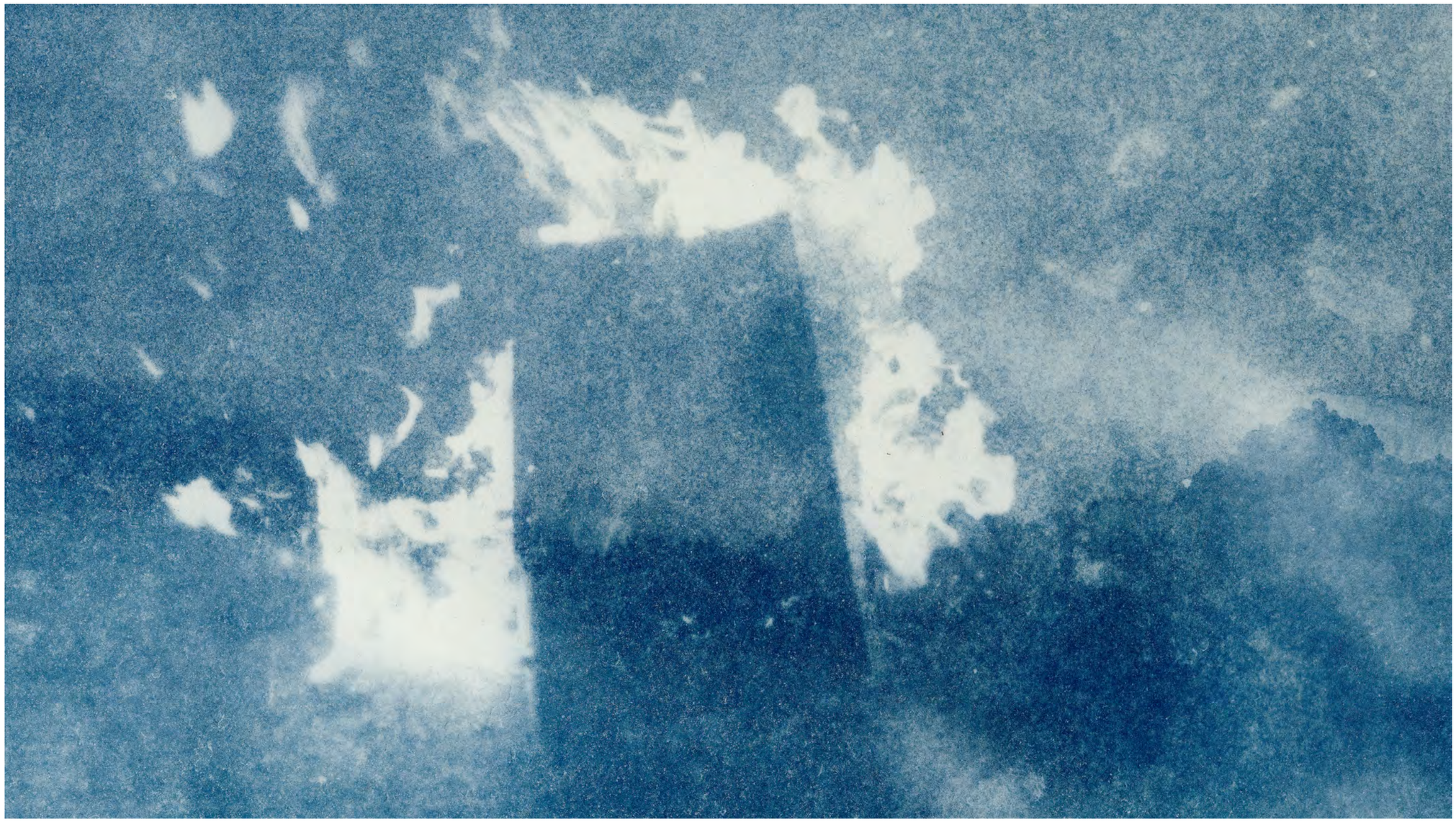
It is a traditional Chinese custom to burn paper money to send thoughts to deceased loved ones. In the video, the paper burner tries to make a connection between our world and the world after death. Outside the video, I try to make a connection between dynamic and static, manual and digital, reproducible and irreproducible through different tools.

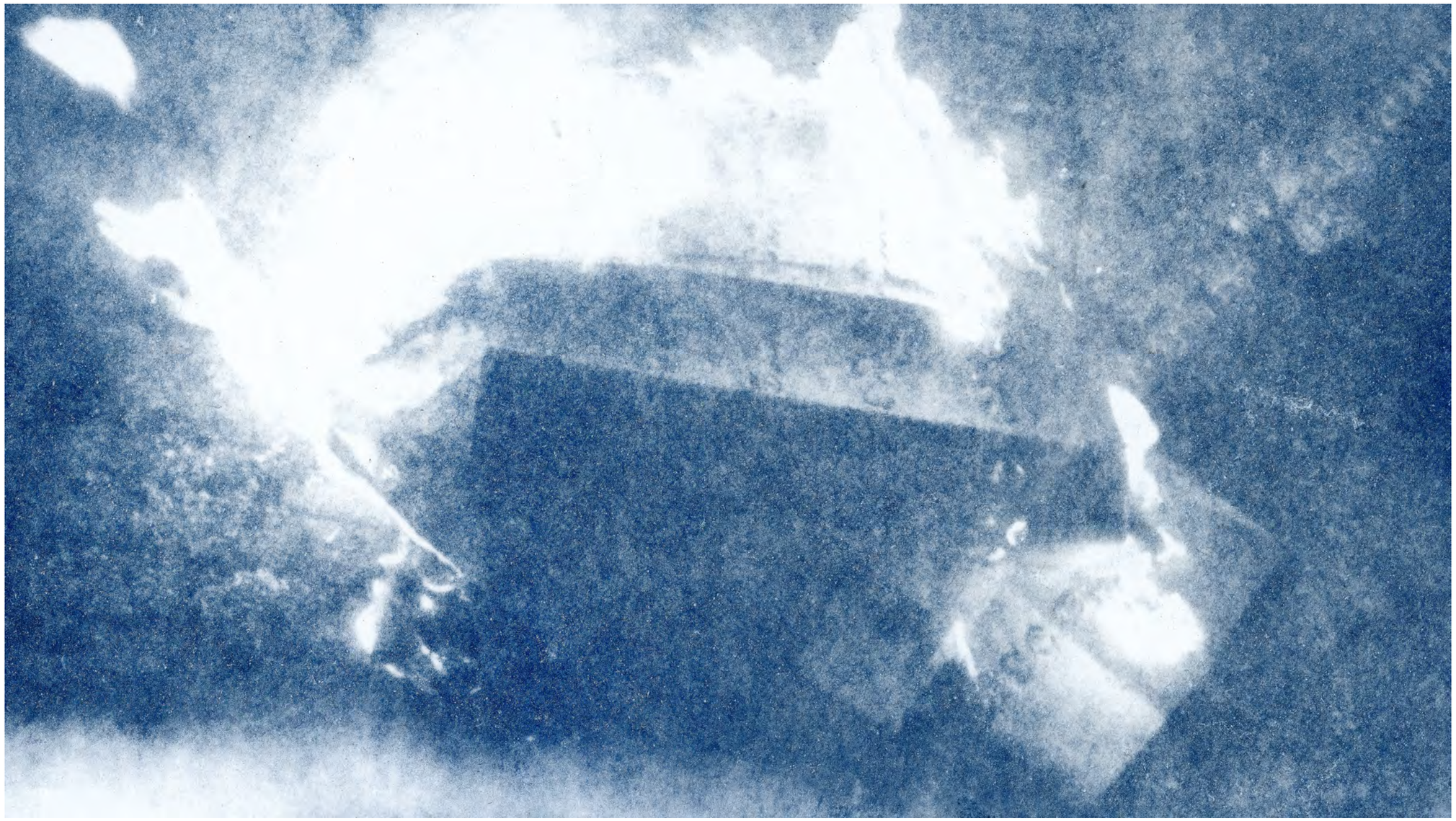
通过燃烧纸钱去寄托对于逝去的亲人的思念是中国的一项传统习俗。在视频中，烧纸的人试图在我们的世界与死者的世界建立连接，在视频外，我也试图通过不同的工具在动态与静态，手工与数字，可复制与不可复制之间建立连接。

Burning Cyan
2020
8K
1minute 45 seconds
Cyanotype, Hi-resolution scans.

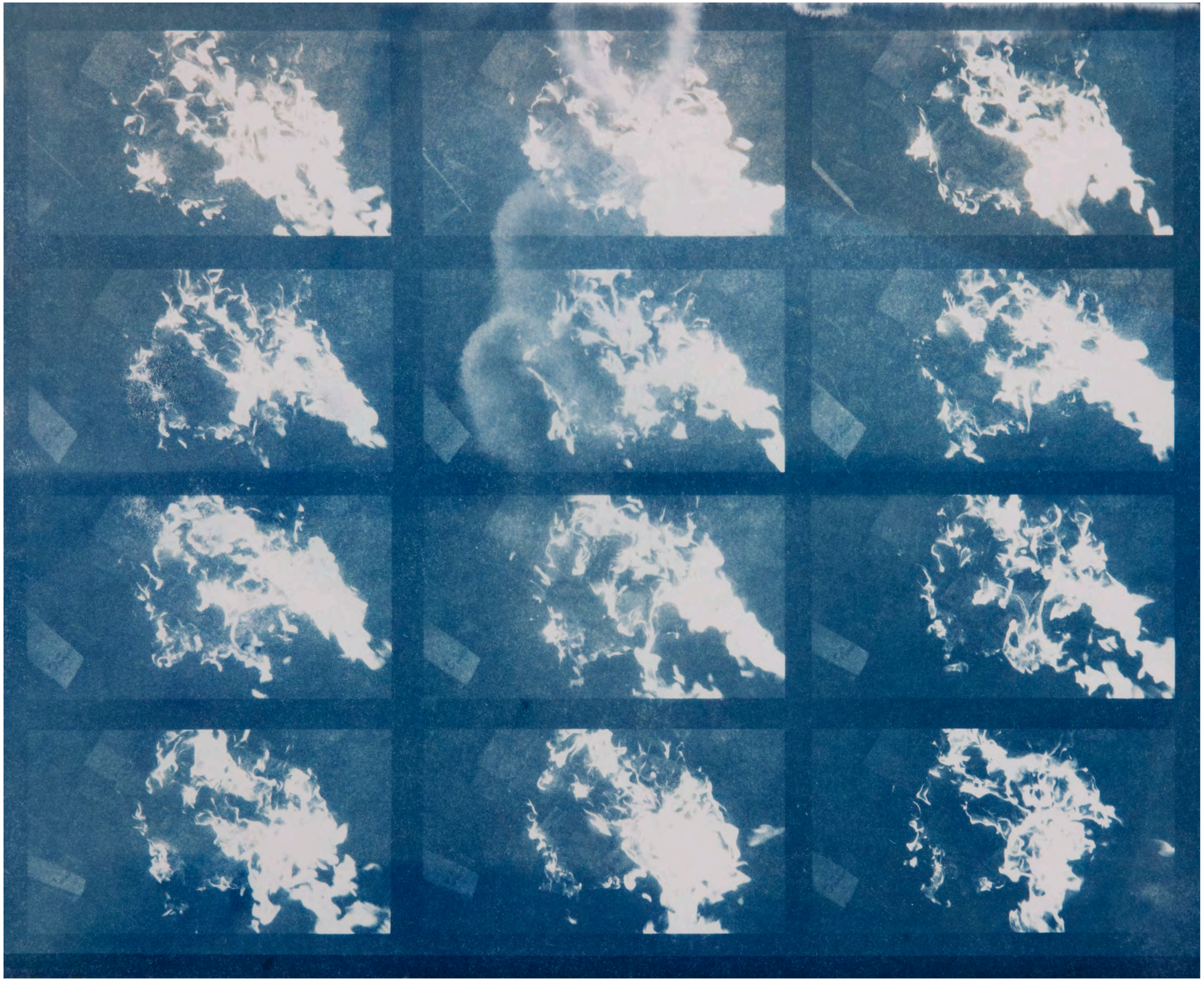




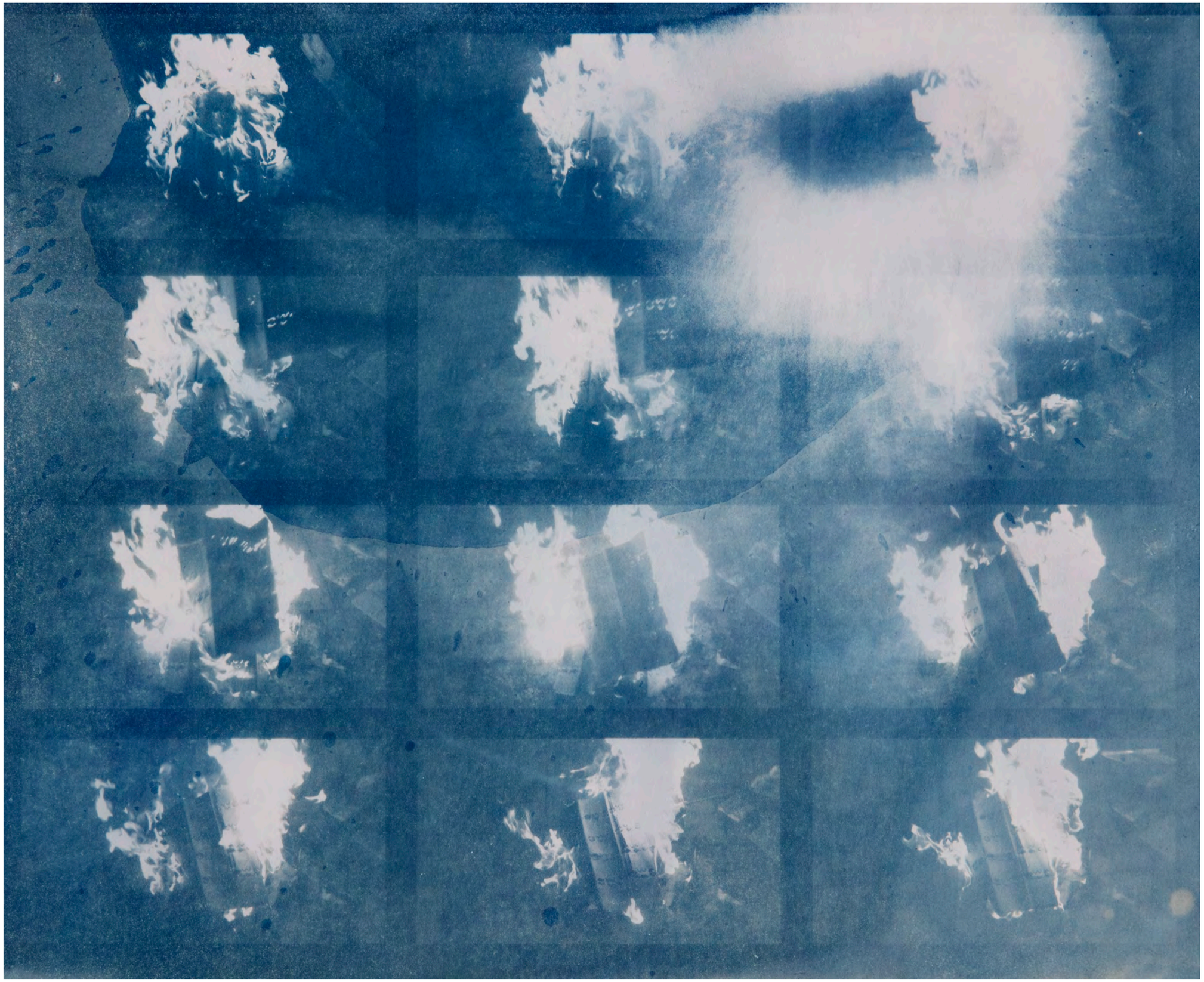




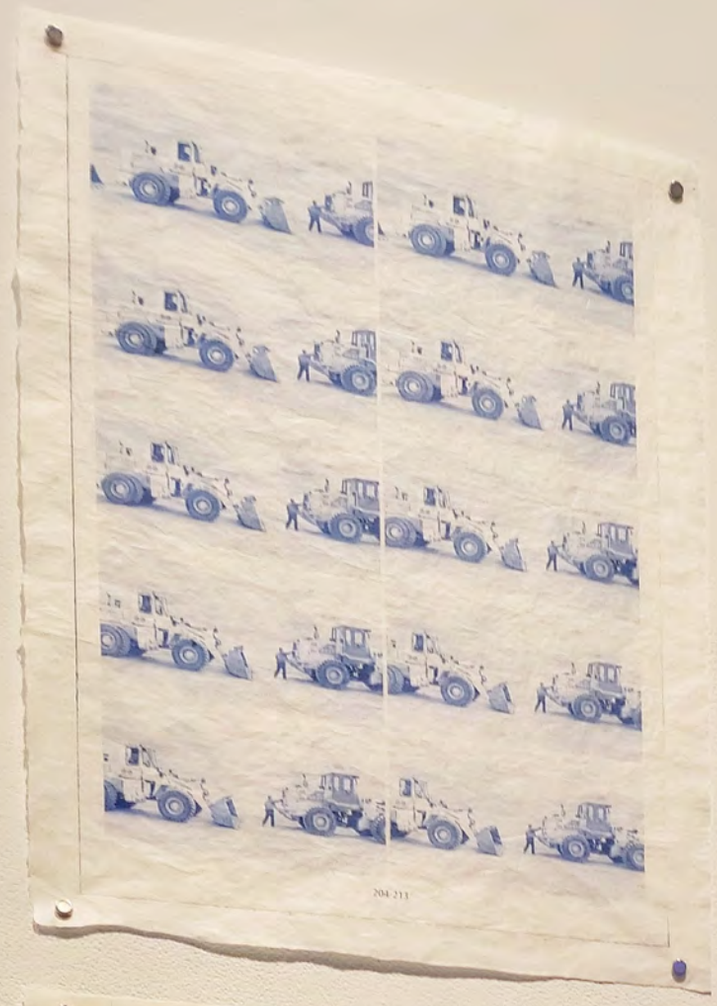
Burning Cyan frame 1086



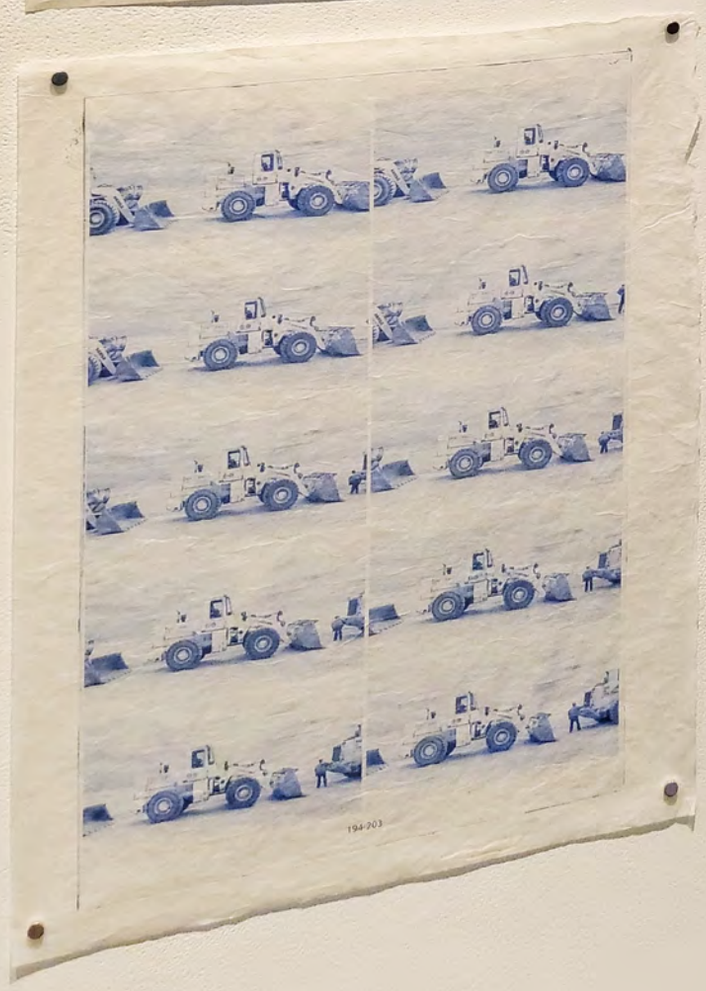
Burning Cyan Cyanotype on Coventry Rag paper

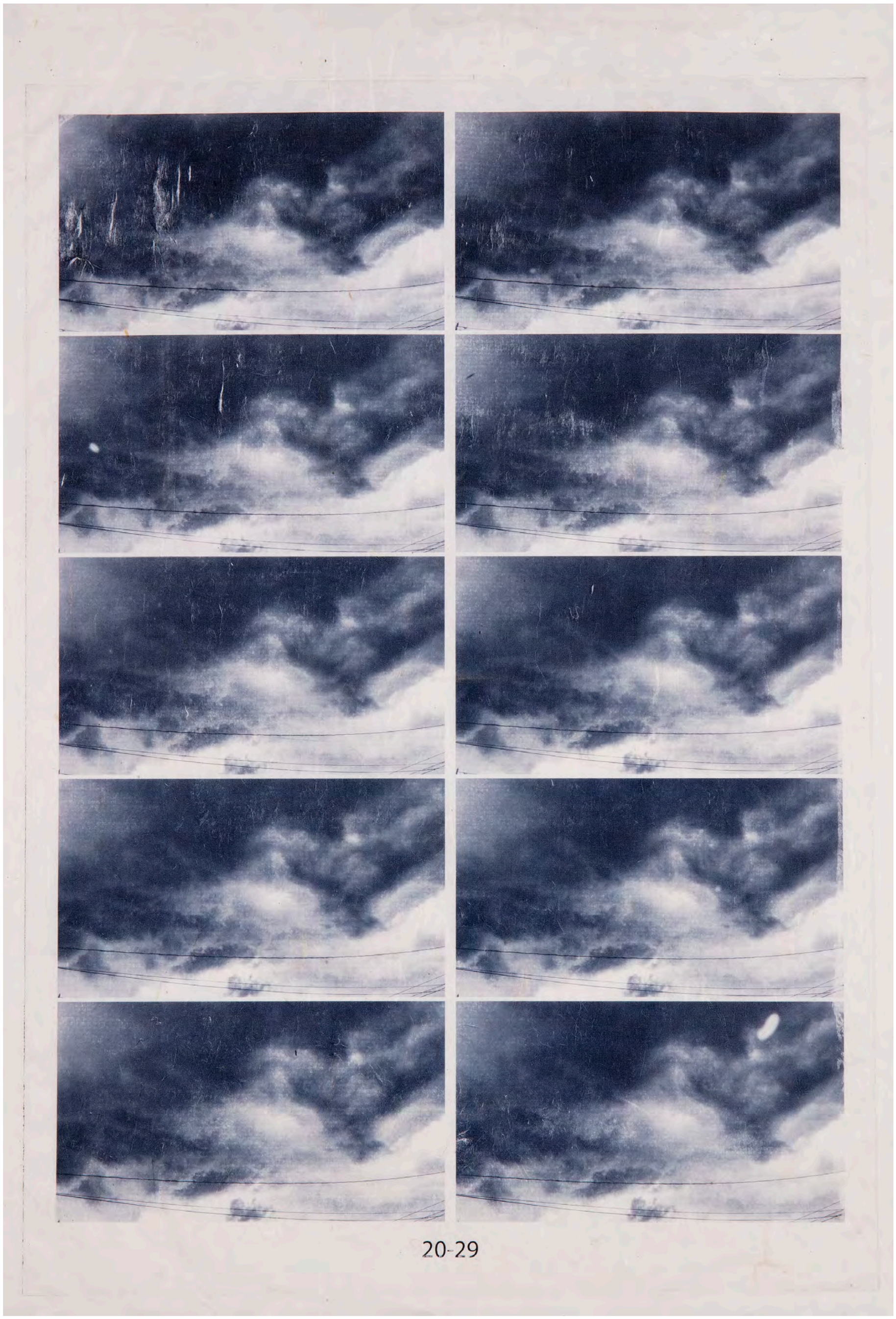


Burning Cyan Cyanotype on Coventry Rag paper


204-213

20-29


194-203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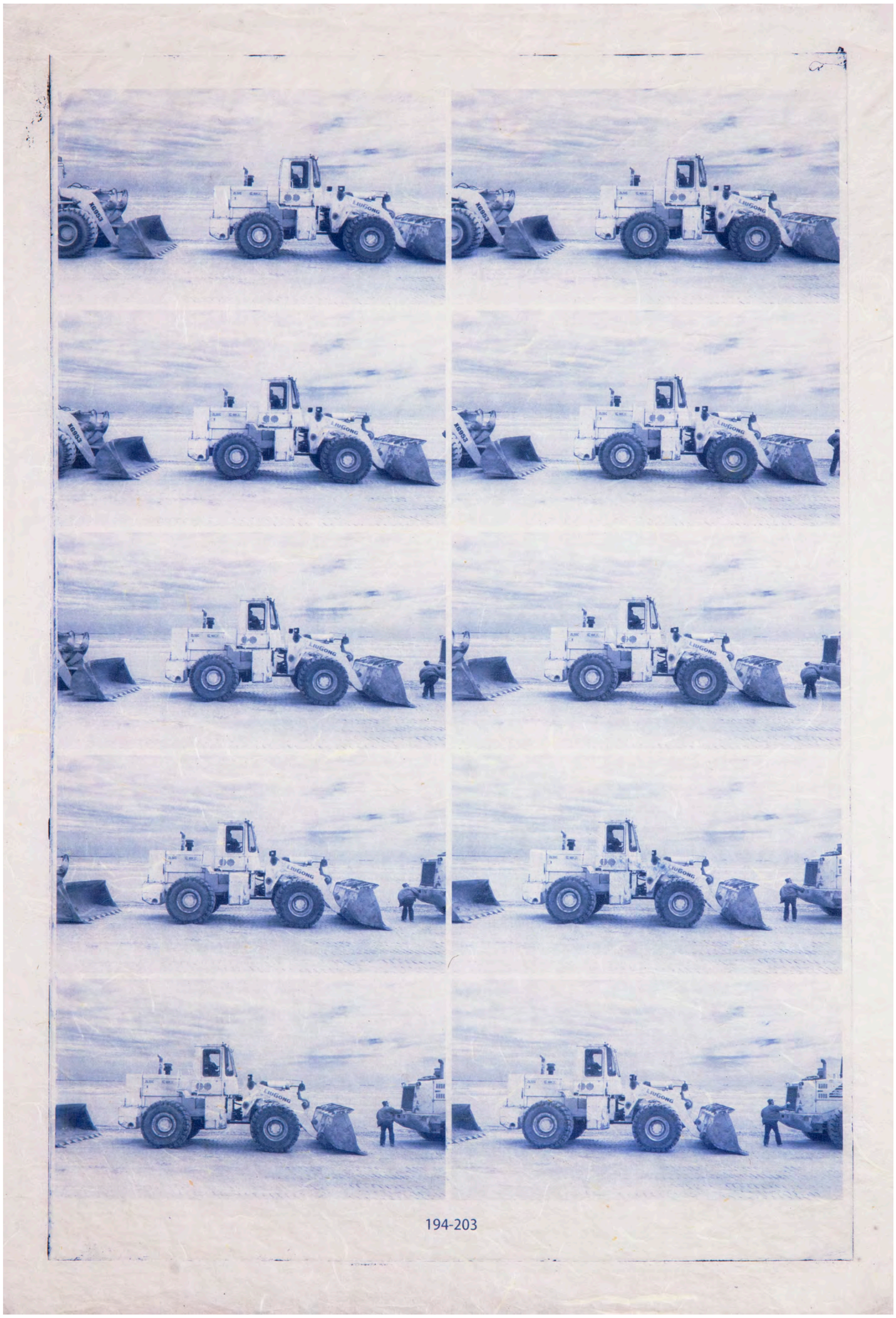
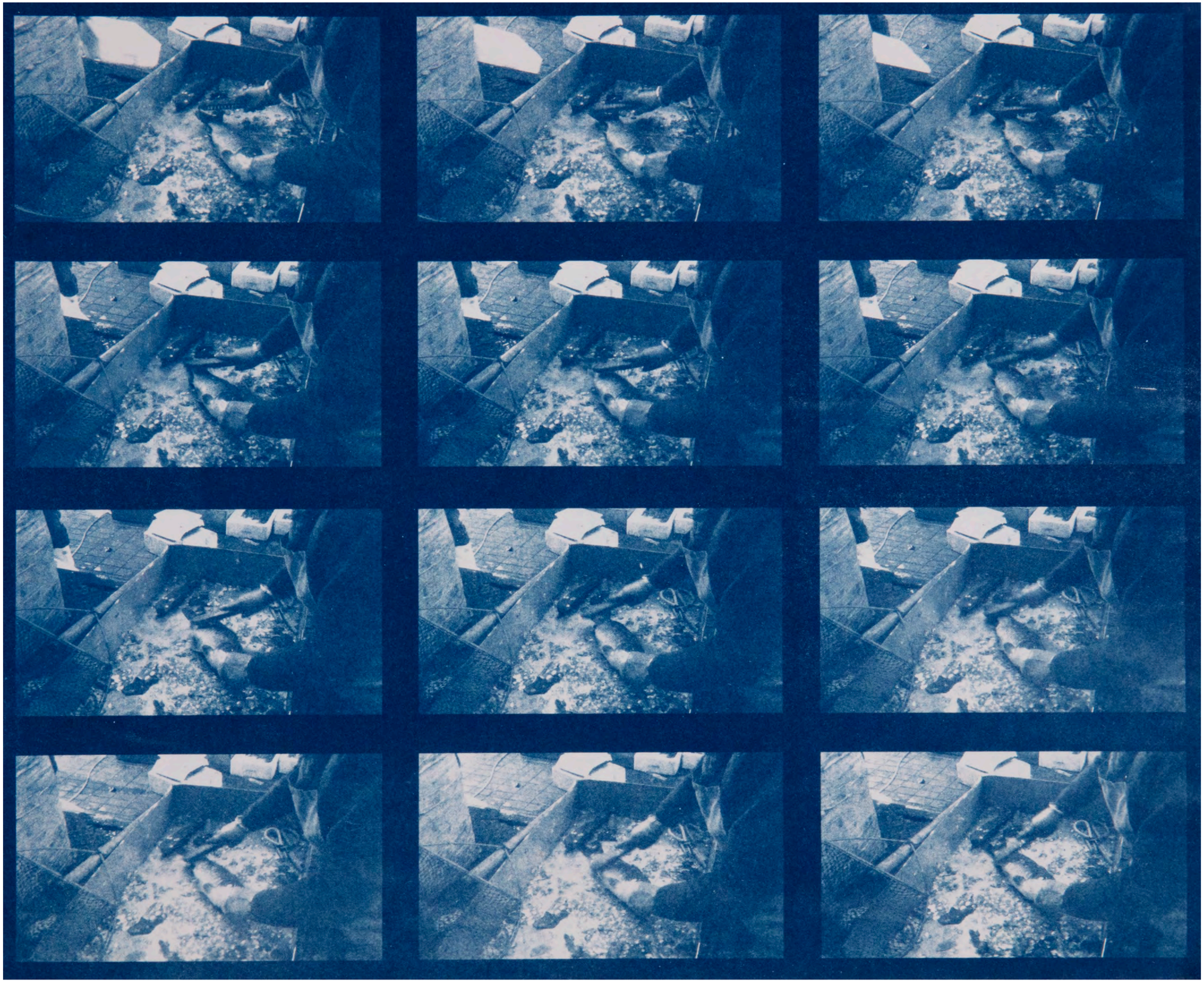

194-203



Cyanotype Test on Coventry Rag paper

Digital Inkjet Print Test., 2021
8K
11 seconds
Digital Inkjet Print, Hi-resolution scan, Pink Xuan paper with gold foil

Photopolymer Gravures Test., 2021
8K
6 seconds
Photopolymer Gravures, Hi-resolution scan, Cloud Dragon Xuan paper

Photopolymer Gravures Test., 2021
8K
6 seconds
Photopolymer Gravures, Hi-resolution scan, Clound Dragon Xuan paper

Cyanotype Test, 2020
8K
8 seconds
Cyanotype, Hi-resolution scan

Tools & Software

Equipment

Scanners

Creo EverSmart Supreme II
Creo IQSmart III
Epson 12000 Scanner

Cameras

DJI Osmo pocket 2
iPhone 5s
Canon 6D
Fuji X70
iPhone 8
Printers
Cannon Pro 4000
Cannon IPF 9400
Cannon IPF 8400
Cannon IPF 6400
Toshiba Laser Printer
Agfa ImagesSetter

Computers

Production stage
Windows
AMD R5 3500 with 32g Ram, Nividia 1650s graphics card
Mac pro-2013
MacBook Pro 2015

Playback: AMD R7 3600x with 32Ram. Nividia 3060 graphics card.

Display

Mac reteina 27” display 1440p
Dell S2721QS

Software

Adobe Photoshop
Adobe Lightroom
Adobe Media Encoder
Adobe Premiere
Recorder
Advanced Renamer
Vlc Player
PotPlayer
Video Recorder

Printing Processes

Cyanotype
Digital Laser Print
Archival Inkjet Print
Laser-cut Woodblock Print
Photopolymer Gravure Print
Screen Print

Papers

Yunlong
Yun Chen
Cloud Dragon
Chupi
Yanpi
Yuchen
Star 3 Ply
Venus Bamboo
Red Star
Gaoli
Chinese Red Line Calligraphy Practice Paper
Red Thread Calligraphy Practice Paper with Ancient Chinese Poems
Chinese Xuan Paper for Couplets and Holiday Wishes

Box Cover Co-design with Denzil Makes