

日常沟通
Daily Communication



2019年3月21-6月2号
北京朝阳区草场地10号

POWERED BY

望远镜与艺术汇

《日常沟通》

2019/3/21 – 6/2

卜云军、程婷婷、李亭葳、刘冬旭、激进文献

望远镜与艺术汇协作呈现展览《日常沟通》，展览包括来自北京、上海和武汉的五位艺术家。艺术汇也为本次展览出版了其第一期艺术家书《日常沟通》，书中有每位艺术家的采访及展览展出的作品图片。

卜云军工作生活于北京。2016年，他曾在望远镜举办个展《JPG》，展览探索并揭示了照片作为物体的扩展属性及寻常摄影图像中未受注意的图像，并重新审视了所谓的垃圾网络照片的价值。在《日常沟通》中，卜展出了一张单独的白色上的白色无题照片。它像幽灵一般似有似无，它似一张迷雾中的纸，一张暮色中褶皱的纸。照片精确地装裱在机器加工的铝板上，仿佛漂浮在墙上，以一种寂静的、尖刻的、令人惊叹的力量注视着观者。

程婷婷来自武汉，她的专业是艺术史和古典文学。这些对她的创作有很强的影响，但同时她也感觉自己像一个局外人，“从另外一面观看着火焰”。这种吸引/排斥或者推/拉关系产生了一种新的视野以及对艺术和生活新的理解，细节超越了整体而成为了她叙事的主体。一道伤痕，一滴眼泪，腺体，一个漩涡，一块骨头，一缕月光，一个苹果，红影，都被呈现为“梦幻般的静物或故事情节中冻结的永恒瞬间”。

李亭葳的视频作品《敏感人群不宜外出》始于一连串所有用于描述天气状况的词语：烟雾、雨、多云、雪、雷雨、晴、细雨、炎热。它本身就是滚滚乌云，如一群蝗虫入侵了一个灰色的已经被污染的城市。突然间，印象派般的灰色画面分解为一系列的拼贴，有颜色、图像、国际政治事件、内部、住宅、壁炉，以及对人性的探索。一个无情的电脑声音以美式口音催眠式地引领我们通过这快节奏的片段的杂乱的图片和意义，希冀通过抵抗和同化来搜寻身份和地位。

刘冬旭对材料和形式有着本能的反应和理解。他的雕塑大多来源于他对日常物品及其存在的建筑空间的观察和热爱。“科技和科技产品不停地包围和丰富着我们的生活”，刘说道。正如雕塑和建筑互相包围的关系和身份一样，通过科学和商业产生的形式和人类框架也在互相包围。刘试图去除“现成”物品的“质量、实用性和功能性”，使他们成为能够独立存在的纯粹的物品。

POWERED BY

卜组通过“以图为证”的方式将他们的概念植入不同的语

境，用视觉生产渗透进艺术、历史、教育和社会活动的中间区域。目前，激进文献有三位成员：劳伦（É. Laurens）、弗拉尼翁（R. Fragnon），毛罗依（M. Mauroy），他们都生活于瑞士。

艺术家们将一幅“人民英雄纪念碑”的照片像壁画一般裱在望远镜的一整面墙上。图像从腰部往下截取，是老师们劝学生共同为国家而崛起。图片的视角聚焦在百姓紧握的拳头所展示力量和穿着草鞋的脚所表明的一致的心上。作品的左部有两张微小的邮票。一张是粉色的，上面是中华人民共和国国歌，另一张似乎是戴着义肢的孩子的腿。邮票在巨大的黑白照片中显得特别渺小，然而他们的颜色和存在却无法被忽视。

《激进文献—未竟之志》由激进文献和蒲英伟共同完成。

Telescope and Art Frontier

Daily Communication

2019/3/21 – 6/2

Bu Yunjun | Cheng Tingting | Li Tingwei | Liu Dongxu | RadiKarl ArchiWe

Telescope, in collaboration with Art Frontier, presents “Daily Communication”, an exhibition of five artists from Beijing, Shanghai, and Wuhan. Accompanying the exhibition Art Frontier has published their first Artist Book, “Daily Communication,” which includes interviews of each artist and images of their work.

Bu Yunjun lives and works in Beijing. In 2016 he had a solo exhibition at Telescope entitled “JPG,” which explored and revealed expanded properties of the photo as an object, unseen images in common photographic imagery, and re-examined the worth of the so-called, trash internet photo. In “Daily Communication” Bu exhibits one lone large scale white on white untitled photo. It is ghostly, a sheet in the mist, wrinkled paper in twilight, barely there. It is precisely mounted on machined aluminum and floats off the wall, staring ... ing, breathtaking power.

POWERED BY

Cheng Tingting, from Wuhan, states that she is a student of art history and classic literature. It has a strong influence in her work, but at the same time she feels like an outsider looking at “a fire from the other side.” This attraction/rejection or push/pull relationship produces a new field of vision and understanding of art and life, where the detail overpowers the whole and becomes the subject of her narratives. A scar, tear, gland, a swirl, a bone, moonlight, an apple, red shadows are presented as “the eternal moment frozen in a dream-like still life or story plot.

Li Tingwei 's video, “Unhealthy for Sensitive Groups” begins with a cascade of words describing all possible weather conditions; smog, rain, cloudy, snow, thunder, warm, drizzle, heat... It is a storm cloud in itself, a swarm of locusts invading an already grey polluted city. Suddenly the grey impressionism breaks into a collage of colors, graphics, world political events, interiors, homes, a fireplace and the search for humanity. An emotionless computer voice with an American accent hypnotically leads us through the fast paced fragmented cacophony of images and meanings in search for identity and place through resistance or assimilation.

Liu Dongxu has an instinctive response and relationship with materials and forms. His sculptures are largely derived from his observations and love for the daily common object and the architectural spaces it exists in. “Technology and the products developed through science and technology continuously encircles and enriches our lives,” states Liu. As the relationship and identity between sculpture and architecture enfolds in and out of each other so do the forms created through science and commerce and the human frame. Liu attempts to remove the “mass, usefulness, and functionality,” of ‘ready-made’ products making them pure objects with their own independent existence.

RadiKarl ArchiWe was founded in Geneva in 2013. The group works through a way of “Image as Evidence” to embed their concepts in different contexts, utilizing visual production to permeate the intermediate zones among art, history, education, and social activity. Currently, RadiKarl ArchiWe has three members: **Radikarl**, **ArchiWe**, and **M. Mauroy**, all living in Switzerland.

POWERED BY

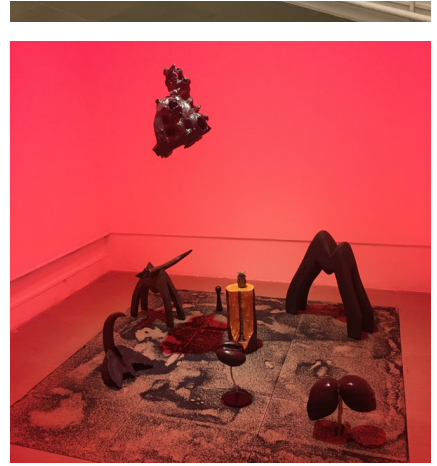
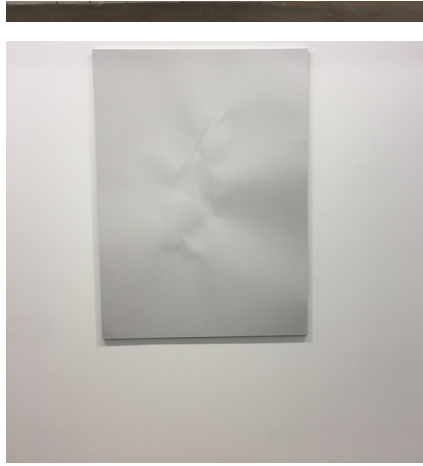
The artists have installed at Telescope a large wall mural of a photograph of the famous Tiananmen Square “Monument to the People’s Heroes.” The image, taken from the waist down, is of the teachers exhorting their students to rise up in one accord for the country. The perspective of the photo focuses on the power of their clinched fists and the united resolve of the common people’s sandaled feet. On the left hand side of the mural are two small postage stamps; one is a pink stamp with the words on a music sheet of the National song of China, and the other shows what appears to be a crippled child’s legs with braces. The stamps very small on the vast black and white monumnet but their color and existence can’t be overlooked.

RadiKarl ArchiWe is a conceptual work by RadiKarl ArchiWe and artist Pu Yingwei.

Installation views



POWERED BY



POWERED BY