



比比
耶苏 张嗣

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望远镜推出新展“比比”，此次项目作为耶苏与张嗣的双人展，呈现了两位艺术家最新的图片、雕塑及音频等7件（组）作品。名作、小说和时势构成了耶苏这轮创作的散射线索，张嗣则通过攫取日常见闻，讨论了中国古代绘画中的一些议题。

关于艺术家

耶苏，1983年生于浙江绍兴。2007年毕业于广州美术学院油画系第五工作室，获学士学位，2010年毕业于中央美术学院实验艺术系，获硕士学位。现生活工作于北京。主要展览包括：比比，耶苏&张嗣双人展，望远镜，北京（2018）；城市地理：一场关于西安历史的想象，OCAT西安馆，西安（2018）；日落将至，泰康空间，北京（2017）；2017, THE OFFICE, 北京（2016）；城市车间-上海双年展，静安嘉里中心，上海（2014）；第三方——万岁！，站台中国，北京（2011）。

张嗣，1987年生于江苏吴江。2010年毕业于中央美术学院中国画学院，获学士学位，2014年毕业于中央美术学院实验艺术系，获硕士学位。现生活工作于北京，也为

《ARTFORUM》中文网等媒体供稿。主要展览包括：比比，耶苏&张嗣双人展，望远镜，北京（2018）；去碑营IV：密度符阵，应空间，北京（2018）；朋友圈+：文化馆线上艺术计划展，OCAT上海馆，上海（2017）；GOOOOOOOOOOOOOOOOOAL!，北京德国文化中心·歌德学院，北京（2016）；图谋，空的空间，北京（2015）。

艺术论坛Artforum 展评

EVERYWHERE

Ye Su & Zhang Si

Telescope is pleased to present “Everywhere,” a new collaborative exhibition by Ye Su & Zhang Si. The two artists have installed seven groups of works which include photographs, photographic murals, sculptures, sound, etc. Historical masterpieces of Chinese painting, contemporary narratives and trends constitute the underlying and scattered thread running through Ye Su's latest works. Zhang Si explores specific themes in traditional Chinese painting through associating these themes with what he sees and hears in daily life.

About the artists

Ye Su was born in Shaoxing province in 1983. Graduated from the Studio of Painting, Guangzhou Academy of Fine Arts in 2007, B.A.

Graduated from the Experimental Art Department, Central Academy of Fine Arts in 2010, M.A. Currently lives and works in Beijing. Selected exhibitions include: Everywhere, Ye Su & Zhang Si, Telescope, Beijing (2018), Mapping the City: A Vision of History and Xi'an, OCAT Xi'an, Xi'an(2018), Bad New Days Ahead, Taikang Space, Beijing(2017), 2017, THE OFFICE, Beijing(2016), Urban=Work&Shop - Shanghai Biennale, Jing An Kerry Centre, Shanghai(2014), The Third Party - Celebration!, Platform China, Beijing(2011).

Zhang Si, born in Wujiang, Jiangsu province in 1987. Graduated from the School of Chinese Painting, Central Academy of Fine Arts in 2010, B.A. Graduated from the Experimental Art Department, Central Academy of Fine Arts in 2014, M.A. Currently lives and works in Beijing, meanwhile contributes for ARTFORUM(CN) and other media. Selected exhibitions include: Everywhere, Ye Su & Zhang Si, Telescope, Beijing(2018), Stèles IV: Density Talisman Array, Ying Space, Beijing(2018), Moments and More: Documents of Culture Pavilion Online Art Project, OCAT Shanghai, Shanghai(2017), GOOOOOOOOOOOOOOOOAL!, Goethe-Institut China, Beijing(2016), Image Rebellion, Kong Space, Beijing(2015).

平行小说

正午十二点刚过，就有飞机在石拱桥上降落。这架歼-20先是在第一座拱桥的下坡处着陆，然后沿着长堤上的水泥地面滑行了约300米，再由第二座拱桥的上坡处逐渐减速，最终爬到桥面的顶部停了下来。隔得很远，可以看到隐形涂料在烈日下反射出稀有的光斑。

远在鄂霍次克海上空的飞行员比比，正巡视着那几座麻烦不断的岛屿，再过五分钟就要返航了。这时，他的手机振动了起来。打开一看，传来伙伴的语音：“OK—！HOT—！SKY—！黄的yellow—蓝的blue—”跟着是一张图片：一座被切成两半的山。

正下方是江河入海，那位诗人逆流归来。会船时才发现对面撑篙的船夫也都是外国小伙儿和小姑娘：男生的体型是我国北方口语中的第三声“装”，女生长相竟有点儿东亚人才有的那种
得越来越巨大，人大过山。

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耳边厢听得有人喊救命，循声而去，落水的是一个小年轻。这会儿只能自怨自艾：前两天团建活动上怎么就没学到半点儿的自救技能呢？！“该死的团建”“该死”“？”.....

一位二十世纪的中国文艺大师说过：“我积三十六年之经验，深知暮春以前的春天，生活上是很不愉快的。”暮春，也就是立夏前后的几天时间，洋人所谓的**May-queen**（五月美人）、**May-games**（五月游艺）。对于一种既文采风流又符合世间法的生活，谁不心向往之呢。

但到了现在这个季节，拱桥上的情况不乐观：比肩接踵，人人上船、上车。

Exhibition Narrative

Shortly after noon, a plane landed on a stone arch bridge in a southeast province of China. This J-20 aircraft first landed on a downhill slope of the bridge, then glided about 300 meters along the concrete path between two bridges. It gradually slowed down on the uphill slope of the second bridge eventually coming to a full stop at the top of the arch. Though it was far from the audience's viewpoint, one could clearly see the hot sun's reflection on the skin of the stealth fighter.

BiBi, daily patrols the skies above the troubled islands of the Sea of Okhotsk. He is on a patrol now and will return in five minutes. Suddenly his cell phone vibrated. It was another patrol pilot: 'OK—! HOT—! SKY—! yellow—blue—'. Then an image followed: a mountain cut in half.

Right below their flight path is a place where a river flows into the sea, a place where boats converge, a place where a Chinese poet returns home after his overseas studies. The returning poet, expecting to see things as they were when he left, is surprised to find one boat with a young western man and woman working as the boatmen.

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Chinese stereotype of western women, she appears to be somewhat east Asian. Their images seem to grow larger and larger. The people are larger than mountains.

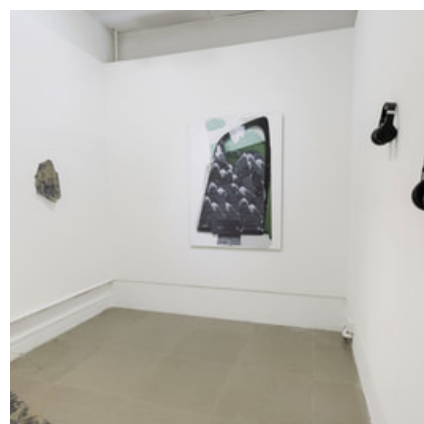
I heard someone calling for help, and followed the voice. It was a young boy thrashing in the water. He desperately wondered why he hadn't learned better swimming skills during the team-building program a few days earlier! "Damn that team building!" "Damn it!"

A Chinese master of twentieth century literature once said: "Upon my thirty six years experience, I am fully aware that springtime before the end of spring is quite uncomfortable." At that time the weather is still untenable, but at the end of spring there are only a couple of days before the start of summer where one can find the window to complete bliss.

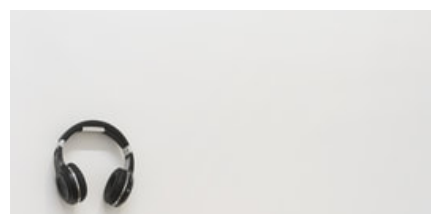
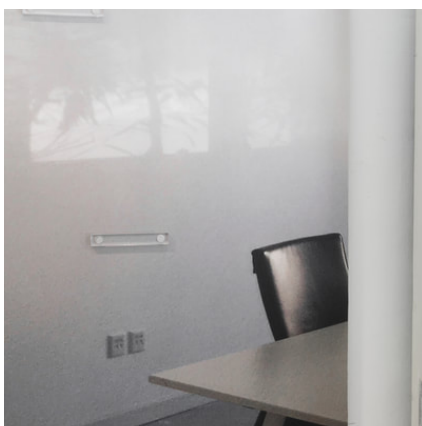
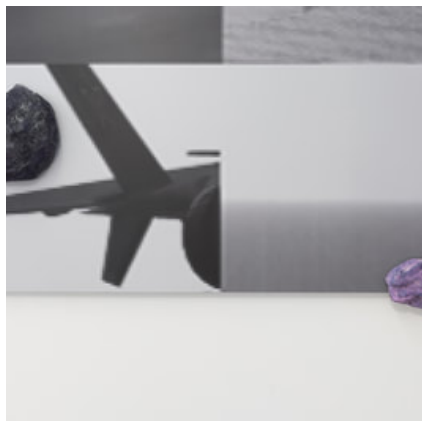
Who wouldn't long to live inside this literati's season?

But in reality, the situation, as seen at the stone arch bridge, is not hopeful; people are everywhere, coming and going, getting in and out of boats and cars not knowing where to go...

Installation view & works



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