

2022

3.5

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西
戏
XIXI

PROJECT 2

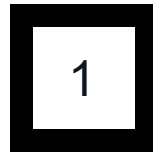
close
Your Eyes

Practice of Tracing Primitivism in Postmodern

Curator: Zou JieLei

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Public Activities

1

CLOSE YOUR EYES

Exhibition Theme

Exhibition Poster→

眼睛

2022/3/05

14:00

地址* 杭州市滨江区西兴路星澜里4幢3层
地* 西戏 Live

胡琼芳 & 赵阳 & 于浩睿
姚昕雯 & 余旖珺 & 胡亚斌 & 刘令芳

刘宇航小组 * 胡芝霖 & 王炜 * 吴欣怡 * 王米勒 * 庄思齐 * 吕一诺 *

展览开幕 ↓ 艺术跨界演讲

CLOSE YOUR EYES

Exhibition Theme

- The phrase "close eyes" comes from the Greek verb "myein" (i.e., close) of "mysticism," (Merkur, 2022) which means to open the mind's eyes by closing one's external visual organs. At this point, the mind would not be disturbed by external phenomena and return to its inner being. Then it would enter a supreme mental principle that borders on contemplation, meditation, and ecstasy.
- For modern people, a highly rational and civilized society has almost severed human representation from the spirit, and the group' highly ordered has replaced the individual's freedom and autonomy, and the state of "close eyes" seems to become an extravagant hope. At this point, primitive man had a slight advantage over modern man. Bronislaw Malinowski(1948), the British sociologist and founder of anthropology, indicated that "The road from the wilderness to the savage's belly and consequently to his mind is very short." (p.27) The high degree of unity with nature made it easier for them to empathize with "man is an integral part of nature" by almost innocent means. As a result, countless modern individuals in this highly stressed state would experience a massive symbolic return of the collective unconsciousness. People create a plethora of chaotic primordial images and explore the hidden space to return to a primordial physical state and mental consciousness.
- The primitive representations of mysticism - primitive totems and nature worship - are, on the one hand, the appeal of the group spirit to natural objects to satisfy the "desire to control the species" (Levi-Strauss, 2005, p.78) and, on the other hand, the establishment of a "second nature" (Levi-Strauss,2005,p.4) through the interaction of human and primitive imagery to gain human power. In spatial communication, people are linked through rituals of faith to "the sensory perceptions, the known and the unknowable, the ancestral shadows that are not visible to the human eye." (Turner, 2006, p.15) People resort to the sacred space with their own power to gain the possibility of a higher status in reality and the sacred space. Regardless of its manifestations, the essence of mysticism is to translate situations in the psychological structure to the outside world so that the individual can increase their initiative and then act on reality. Thus, in the post-modern disorientation of the community, the primitive mystical way of communication has undoubtedly become one of the ways of emotional connection and healing in the new age.
- The exhibition takes the totem worship and nature worship of primitive religions as the main line and the unconscious behavior of individuals and collectives in the hidden space as the secondary line, using modern media to explore the instinctive experience between subject, object, and mediator in the hidden space, "retracing" and "reshaping" the overlapping shadows of "second nature" and the real space. The exhibition expresses the artist's pursuit of coexistence between man and nature, the connection between the individual and the other, and the individual's strong desire to return to his own spiritual world.

References

- Freud, S. (2005). Totem and Taboo. Shanghai: Shanghai People's Publishing House
- Levi-Strauss, C. (2005). Le Totemisme Aujourd' Hui. Shanghai: Shanghai People's Publishing House.
- Malinowki, B. (1948). Magic, Science and Religion and Other Essay. The Free Press: Glencoe, Illinois
- Merkur, D. "mysticism". Encyclopedia Britannica, 7 Sep. 2022, <https://www.britannica.com/topic/mysticism>. Accessed 31 October 2022.
- Turner,V. (2006). Structure and Anti-structure. Beijing: People's University of China Press.

2 Site selection and Audience

Exhibition Venue: XIXI LIVE

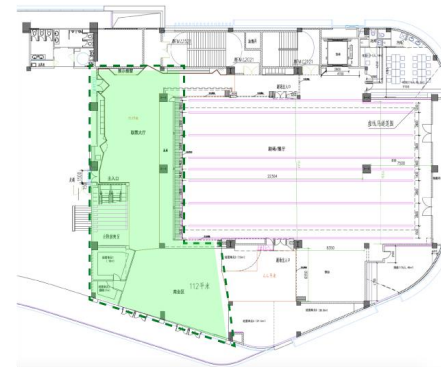
Location: 3/F, Building 4, Xinglanli, Xi Xing Road, Binjiang District, Hangzhou

Time: 3.2-3.26

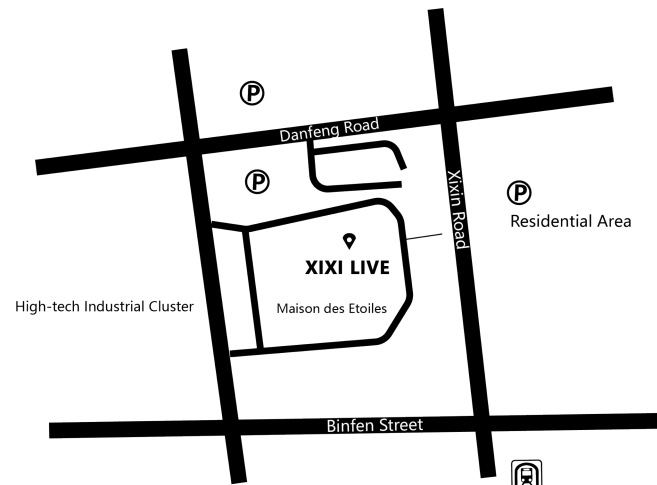
Venue Description: XIXI LIVE is located in the area of Hangzhou, where contemporary art galleries are concentrated, and it is dedicated to creating a "young and new scene." The space is not an ordinary art gallery. While the permanent exhibitions at XIXI LIVE are usually video art and performance art shows, it is also an urban cultural and lifestyle space that combines creativity, entertainment, cinema, and dining.

Almost all of the areas in this exhibition have been redivided by me in a new way. The back of the exhibition hall is a multi-purpose theatre with a waiting area for the audience and is therefore not included in the exhibition. The exhibition is also based on video and performance. I hope that while presenting the artist's mystical works, I can also create a "young and new scene" through the mystical art exhibition, providing a brief space for artistic healing for young people who are anxious and lost in the current social environment.

Audience: Regionally, XIXI LIVE is located in the Binjiang district of Hangzhou, which is home to many young people and art practitioners. As a result, a large number of young office workers and university students from the neighbourhood came to see the exhibition on the weekend. On the opening day, the exhibition attracted around 200 people, most of whom were women. They were mostly interested in the occult genre of astrology and shamanism and were deeply involved in the performance art scene.



■ Exhibition Area



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CLOSE YOUR EYES

Floorplan Artwork List

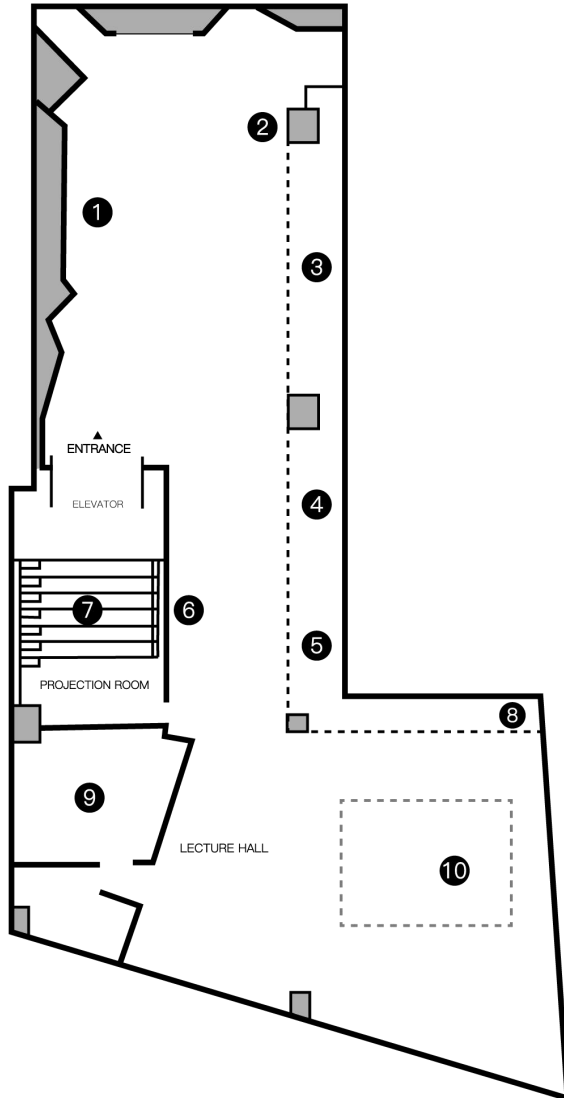
闭上眼睛* 展览开幕 & 艺术跨界演讲

INVITATION

2022/3/5

\邀请函/

Floorplan



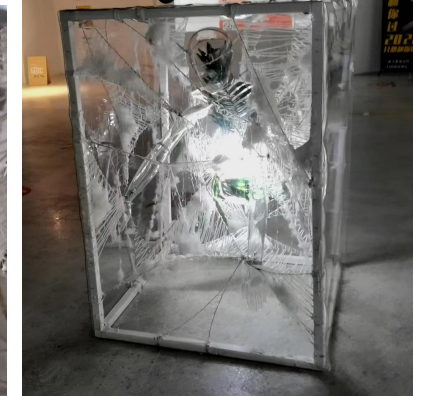
Artwork List

1. Hu Yixin & Wei Wang, *From Nothing to Beginning One by One*, 2022, 120 x 80 x 80 cm, Installation, Mixed Media
2. Hu Qiongfang & Zhao Yang & Yu Haorui, *Blessing*, 2021, Experimental Video, 03'05" HD
3. Wu Xinyi, *Relics of the Errors of the Times - The Fan of Heliopolis*, 2022, Dimensions Variable, Digital Painting
4. Wang Miller, *Massive Soul*, 2022, Dimensions Variable, Photographic Installation, Mixed Media/Film/Sulphate Paper
5. Swan & Industrial Ruins Girls, *Island Epic*, 2022, Dimensions Variable, Sculpture/Video, Plaster/Mixed Media
6. Wang Miller, *Crow*, 2022, 3 x 2 x 3.5 m, Video Installation, Linen/Sulphate Paper/Hemp Rope
7. Lu YINUO, *Answer In the Water*, 2022, Dimensions Variable, Performance Site/Animation
8. Zhuang Siqi, *Tower*, 2022, Dimensions Variable, Photographic Installation, Iron Ring/Wire/Digital micro-jet
9. Guan Hua, *Measuring the Sky*, 5 x 3 x 2 m, Projection Installation, Sulphate Paper/Transparent Silk/Projector/Notepad/Pen
10. Liu Lingfang & Yao Xinwen & Hu Yabin & Yu Qixiu, "Pa", 2022, 1.8 x 2.8 x 6m, Installation, metal/lamp/household objects/household waste/wire/cord/foam rubber

I From Nothing to Beginning One by One

Hu Yixin & Wei Wang, 2022, 120 x 80 x 80 cm, Installation, Mixed Media

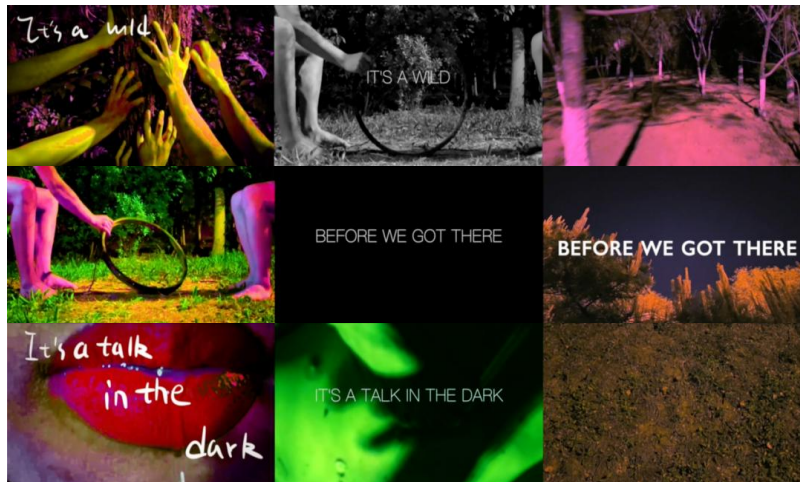
"Everything originates in chaos, the feeling of near-death." In the creation process, the artists constantly deconstruct and reorganise their cyclical fluctuations of pain. However, the clear perception of pain does not point to a methodology for the artists, creating new pain for them. These self-examining "contradictions, separations, and subconsciousness" lead the artists to weave a strewn, tattered cotton-white web of twisted crystals and flowing wisps of fluid as a visual vehicle for pain. Through these, they seek to create a multidimensional sensory space within the body and return to the wilderness of themselves.



2 Blessing

Hu Qiongfang & Zhao Yang & Yu Haorui, 2021, Experimental Video, 03'05" HD

The world is like a cave. From the conception of Plato, the cave became a representation of a virtual world in opposition to reality. The unique primitive nature of the cave has changed with the time context from a metaphor denied by Plato to a utopian space opposed to and isolated from external reality. The three creators work freely from a common perspective, bridging 'Plato's metaphor of the cave with Nietzsche's understanding of the spirit of the god of wine.' The exhibition presents a decentralized perspective in the form of a simultaneous screenplay, which then reconstructs the dream world of people trying to touch each other and break the shackles under the influence of COVID-19. From here, people can temporarily forget the isolation they endure in the real world and weave dreamscapes as they wish, rejuvenated by the nature of the cave. From then on, the boundaries between people are dissolved, and the imaginary world conceals the original hideous face of reality with a veil of beauty, giving new hope to life.

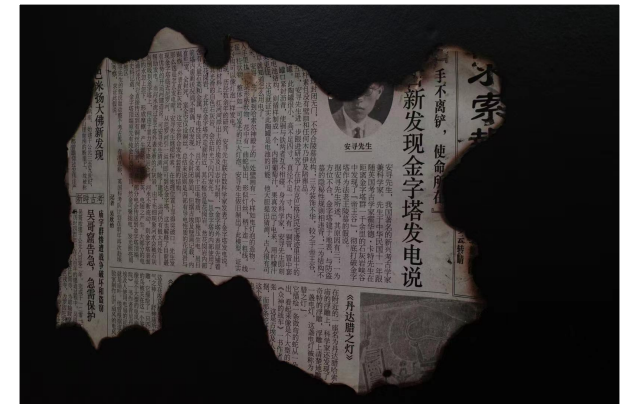
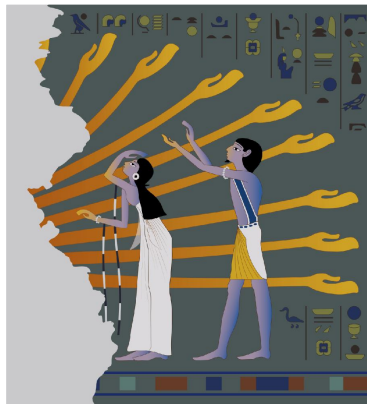


3 Relics of the Errors of the Times - The Fan of Heliopolis

Wu Xinyi ,Relics of the Errors of the Times - The Fan of Heliopolis,2022, Dimensions Variable,Digital Painting

"This is a relief found in the temple of Shu, the Egyptian god of wind and air, depicting a bird with four-spiral wings held in a cage. The author of The Courtyard of the Gods, Kennedan, asserts that this is evidence that the ancient Egyptians used electric fans, and the bird symbolizes the fan blades. Based on this relief, he had made a model of an electric fan that could be fanned in his laboratory."

The artists have attempted to create this forgery of ancient Egyptian history with multiple details, an almost realistic narrative, and a work with a strong Egyptian stamp. They seek to reconstruct and reproduce this 'false' relic, which bears the mark of both primitive religion and modern science, to challenge the authority of historical research to assert what seems to be true and what seems to be false. This is the eternal contradiction that defines the border between science and religion.

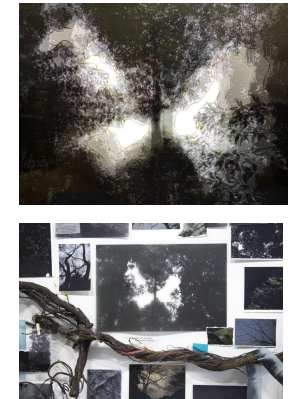


4 Massive Soul

Wang Miller, Dimensions Variable, Photographic Installation, Mixed Media/Film/Sulphate Paper

Anthropological work, "The Golden Bough," is written that many primitive cultures venerated the forest and believed trees were as alive as people.

In Cree culture, stones and Earth are living and breathing objects. Therefore, this work takes the "mountain" as the starting point for a larger being than man, capturing the forest at dusk (when the energy is at its peak) to create a portrait of the mountain's darker and more mysterious side. In the land where nothing is truly known to man, the mountain as a backdrop to human activity reveals a greater nature of the soul. Human ignorance is brought to life and put on display by obscure natural metaphors.



Vedio



Installation

5 Island Epic

Swan & Industrial Ruins Girls, Island Epic, 2022, Dimensions Variable, Sculpture/Video, Plaster/Mixed Media

This work is a collaborative group project in a disused paper mill. It was the mainstay of the town's economy and was once regarded as the town's glory. However, the paper mill was gradually abandoned due to social change and industrial upgrading. It became an island of the time, out of place with the new high-tech industrial park around it.

The artists chose the day before the mill was to be demolished to place a white sculpture made of paper into the mill to mourn the "passing" and welcome the rebirth with a mysterious ceremony. The ritual shows the pull, struggle, and reconciliation between artists, the sculpture, and the paper, recreating the entanglement between people and the paper mill in the historical relationship and transporting people into a new historical time and space.

6 Crow

Wang Miller, 2022, 3 x 2 x 3.5 m, Video Installation, Linen/Sulphate Paper/Hemp Rope

The work is inspired by Carlos Castaneda's book "The teachings of Don Juan."

The book revolves around the mystical experience of "becoming a crow" and describes the collapse and reconstruction of the author's self-cognitive system as an anthropologist while studying with the Yaqui Indian shaman Don Juan. Through the dialogue between the "scholar" and the "shaman," the work "Becoming a Raven" demonstrates the collision of two very different cognitive systems in an occult context and attempts to use the hallucinogenic experience of "becoming a crow" to tell us about that there is always an unknown and mysterious presence in the known material world. Man always needs to update the old personal filters to interpret new experiences.

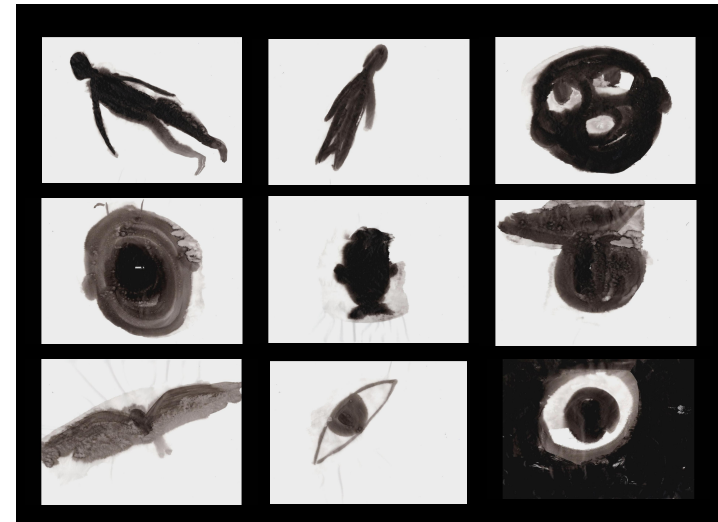
We will not be shipwrecked on a vain reality.

Shall we with pains erect a heaven of blue glass over ourselves, though when it is done we shall be sure to gaze still at the true ethereal heaven far above, as if the former were not?

—Henry David Thoreau, Walden



Exhibition View



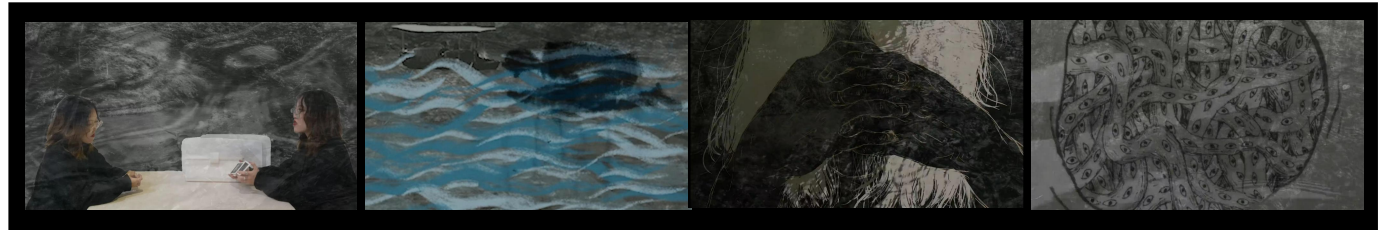
Vedio

7 Answer In The Water

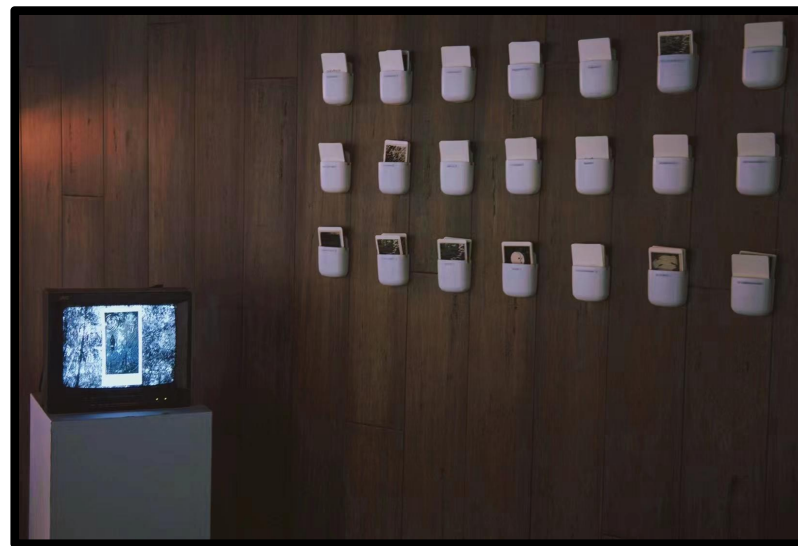
Lu Yinuo, 2022, Dimensions Variable, Performance Site/Animation

When confronted with the unknown and the disorder, people often tend to find spiritual solace in the form of the subconscious as a way of escaping the powerlessness of the inability to control reality.

For the artist, divination is self-help in the face of impossible odds. The randomly falling cards shown in work simulate the form of divination. The randomness of divination is accompanied by an invisible pattern, like a stone touched by sticking one's hand in the cold water of a river. Divination seems to be the result or the answer. You get something like falling water, something like an incoming tide, and something like a morning mist lingering. They are in different forms, difficult to interpret, but possibly the answer to an unanswerable dilemma. It is as if this self-help of the artist was started by water and completed by water.



Vedio



Exhibition View

By closing the eyes and slumbering, and consenting to be deceived by shows, men establish and confirm their daily life of routine and habit every where, which still is built on purely illusory foundations.

—Henry David Thoreau, Walden



8 TOWER

Zhuang Siqi, 2022, Dimensions Variable, Photographic Installation, Iron Ring/Wire/Digital micro-jet

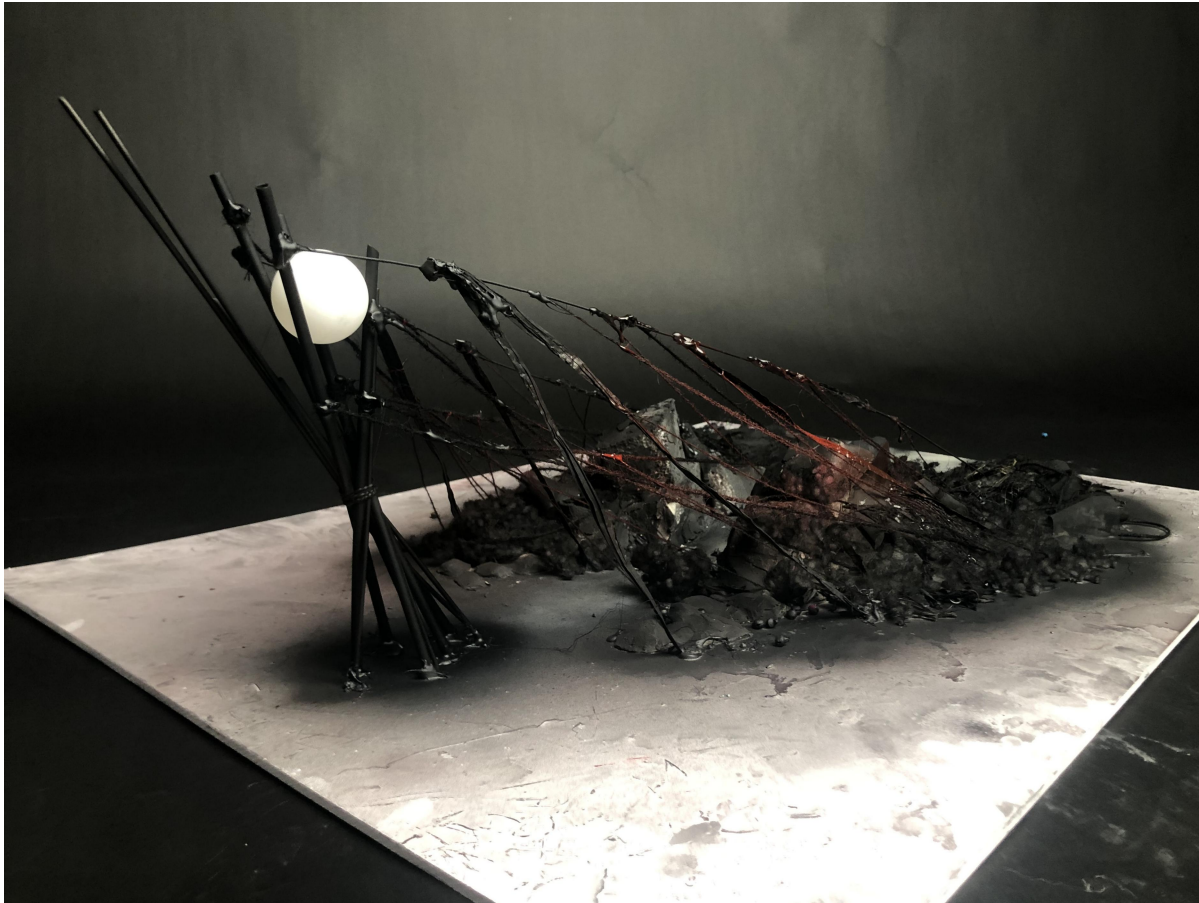
This work was inspired by Borges' book "Library of Babel." The iron circle represents the "infinite flow" of finding books in Babel. The mirrors and film hanging beneath the iron circle record the perimeter of the Babel before and after the typhoon and the sweltering summer afternoons. The artists are guided by the emotions of exploring the library in the book, from powerlessness to reconciliation to questioning. They follow the subconscious state to press the shutter in the transition between dream and reality, capturing the small and subtle connections between things around them and time and space, feeling the hidden power and the traces of time passing by.

9 Measuring the Sky

Guan Hua, 5 x 3 x 2 m, Projection Installation, Sulphate Paper/Transparent Silk/Projector/Notepad/Pen

In primitive times, the sky was often used as a repository, inclusion, and reference for primitive worship, a "heavenly" and "celestial palace" that people imagined. Today, the sky has become a scientific indicator that breaks with theology. Not only do we have the ability to data the sky scientifically, but we can also even explore the universe outside of the shackle and even weave new universes in virtual space-time with codes and data. The evolution of the times has allowed us to have the attitude of "datafication" to understand everything, and "measuring the sky" is predicated on this. People experimentally use variable big data to make the invisible object "sky" tangible. Is this a warning to people blinded by themselves in the data age?





The light which puts out our eyes is darkness to us.

Only that day dawns to which we are awake. There is more day to dawn.

The sun is but a morning star.

——Walden, Henry David Thoreau

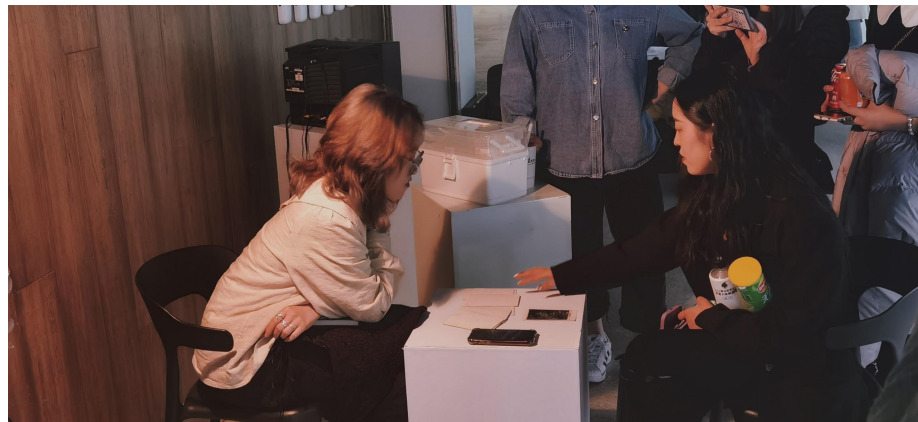
IO “Pa”

Liu Lingfang & Yao Xinwen & Hu Yabin & Yu Qixiu , 2022, 1.8 x 2.8 x 6m, Installation, metal/lamp/household objects/household waste/wire/cord/foam rubber

Pa is a unit of pressure in the scientific sense and is also pronounced as "fear" in Chinese. The work collects materials such as household rubbish and steel wire to simulate a physical environment with realistic fears, to present the state of a human being trying to break through the shackles and seek light when pulled by internal fears and anxieties.

Close your eyes

Practice of Tracing Primitivism in Postmodern



Exhibition EFFECT



4

CLOSE YOUR EYES

Public Activities

- Curator's Guided Tour
 - Academic Lectures
 - Live Performance

Introduction and Tour



Curator: Zou Jielei

Research Direction:

Based on cross-media artworks, the research direction focuses on the development of urban space and group disorientation in the context of the digital age and the branch of Mysticism - the modern retracing of primitive religion.

Lecture and Interpreted Tour:

This lecture focused on the artist's chosen branches of mysticism - nature worship and totem worship - and highlighted the background to the research and the creative process of several key exhibits, such as Spatial Island State. The lecture also conveyed to the audience the relationship between primitive religions and the exhibits and how the exhibits became a personal subconscious extension of mysticism in the postmodern era.

Lecture ↓



Displayed content ↓



Guided Tour ↑

Lecture 1-4

Wang Wei

Topic: Causal Loop

This sharing briefly introduced the artist's thinking around the topic of time from his undergraduate studies to the present day and how different philosophies of time have inspired him. The artist also describes how he combines the characteristics of different art forms such as photography, printmaking, sculpture, and ceramics to articulate ideas, express feelings about time, and ultimately develop a personal worldview with time to live.



Lu Yinuo

Topic: Answer in The Water

I mainly carry out experimental public art projects and image-based embodied art practices, trying to touch on the mental state and psychological needs of people in the current society. In my creative work, I have always been concerned with issues related to how to live with myself. How people live in this world and how they know themselves are probably the questions I will continue to explore. Apart from thinking inwards, I am also concerned about the world I live in. Reality and fiction are both sources of inspiration for my work.



Zhuang Siqi

Topic: Tree, Trees , Human being

The research ranges from anthropology, sociology, fiction, and semiotics. Recent work has focused on the meaning of nature to me and the connection between botanality and humanity as a way of exploring the significance of thinking about the relationship between people and plants, spaces and places, and the social, historical, and cultural influences behind them. In the process of exploration and expression, I am intrigued by the subtle and particular social phenomena of everyday life. I will jump from the phenomena to some social categories and artistic points of reflection through a series of deconstruction, symbol, and metaphor transformations, trying to record and present my ideas in video works.



Wang Miller

Topic: Shamanic Consciousness and Natural Metaphors

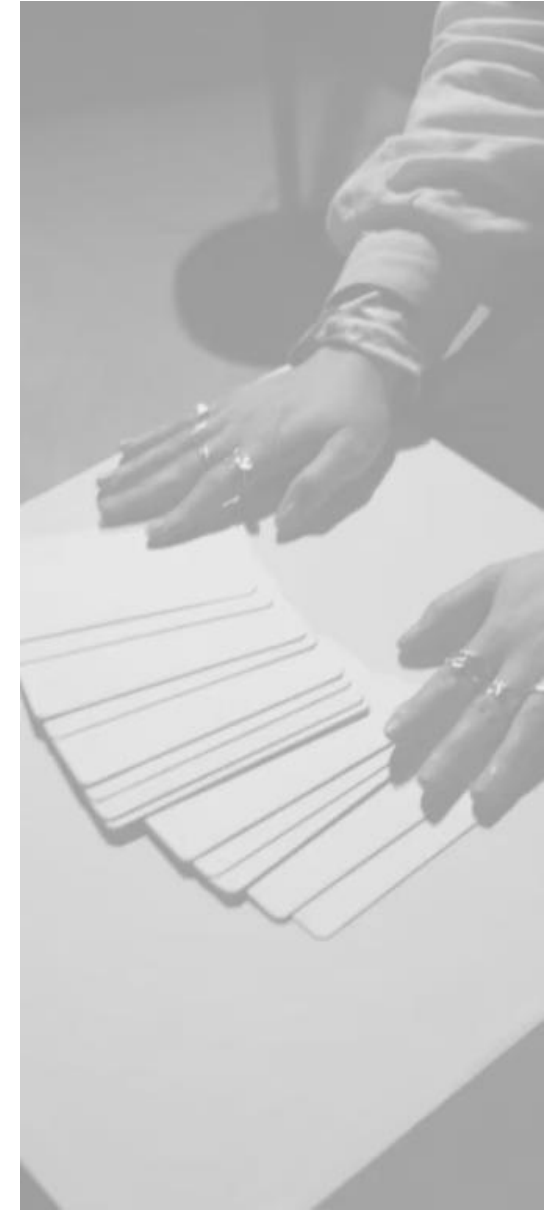
My work focuses on unconscious content such as dreams, mythology, and mysticism and how they enter the conscious part of us symbolically and metaphorically to explore the connectivity between spirituality and inner knowing. I hope to bring the abstract and incomprehensible language of the occult into the material world by relaying self-experience as a way of reflecting on the interrelationship between humans and the outer and inner world. I explore themes such as the inner bond between human and natural souls and the reality of material and sacred space. My work takes the form of animation, video, and installation.。





The artist is originally from Hangzhou, where the West Lake and the year-round rainfall have given her a strong memory of water. In her work on divination cards, she fuses water's fluidity with the subconscious's instinctive experience, trying to find subconscious imagery in the many forms of water to gain a new interpretation of life.

In the performance art scene of "The Answer is in the Water," Yinuo Lv provides a 3-hour art healing experience for the audience who come to divine with cards of his design. The audience meditates on the question in their minds before drawing the cards and uses their subconscious mind as a guide to drawing the cards. The artist uses the imagery of the cards to guide the audience. The whole artistic act is more like a healing journey than divination. People at a loss in their lives gain a deeper understanding of themselves.



Live Performance

Answer in The Water

Lu Yinuo

14:30-17:30

