

## Project I

2021.10

Installation/ video

Material: clay

Size: 39\*46\*18cm



# Untitled

### Statement

*Inspired by the Chinese street lasso game, participants in the game each have a fixed ring in their hands and stand at a certain distance away to throw the ring at a target object on the ground and take it away for free if they hit it.*

*The process of throwing is like a form of confinement, which I liken to the influence of the outside world on a niche group. Mainstream culture is always trying to change niche groups (LGBT, women, subcultures, etc.), but the definitions between mainstream and non-mainstream are so blurred that they are, to some extent, interchangeable.*

*Through my interactive installation, I want to represent the process by which the mainstream tries to change the non-mainstream: the installation itself exists as a "niche culture", and the loops that each participant puts on the installation are a way of confining and rejecting the "other". The more participants there are, the more circles are placed on the installation until the installation itself is submerged by the circles. The unconscious participation of the audience and the accumulation of circles gradually form an invisible wall, with no understanding between the inside and outside of the circles. I hope that my work can awaken the public to understand and communicate with non-mainstream culture, to accept and embrace diverse communities and that each individual has something unique and beautiful to offer.*

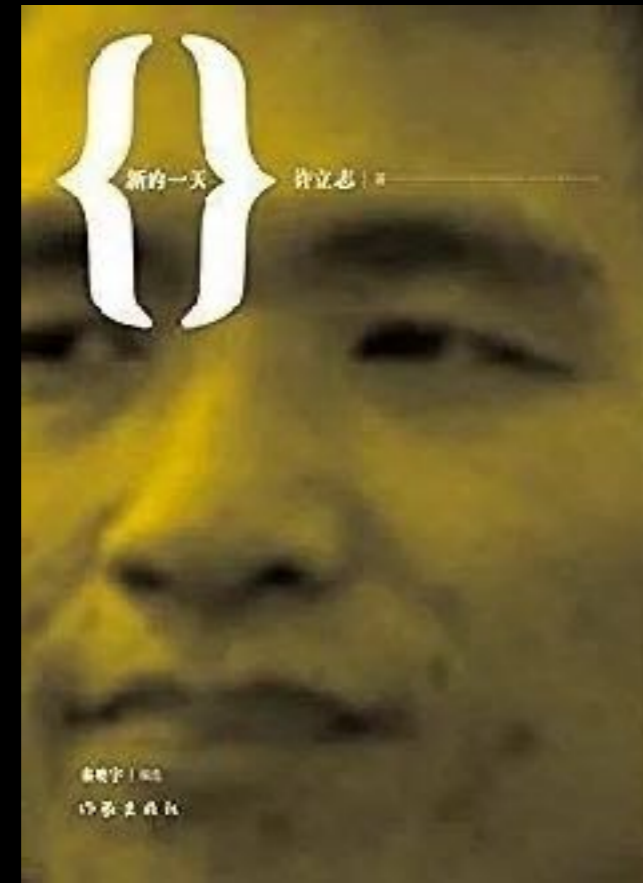


## Inspiration



The ring toss game is a traditional game that our Chinese people like. In the past, the game will put objects. After the participants get the rings, they aim for what they want, and throw the rings. If the rings fall right into the trap, the objects belong to the thrower.

## Research



One more day, Lizhi Xu, 2015,



Malora, Beatriz



Vibrant Yellow



Postpartum Plumb

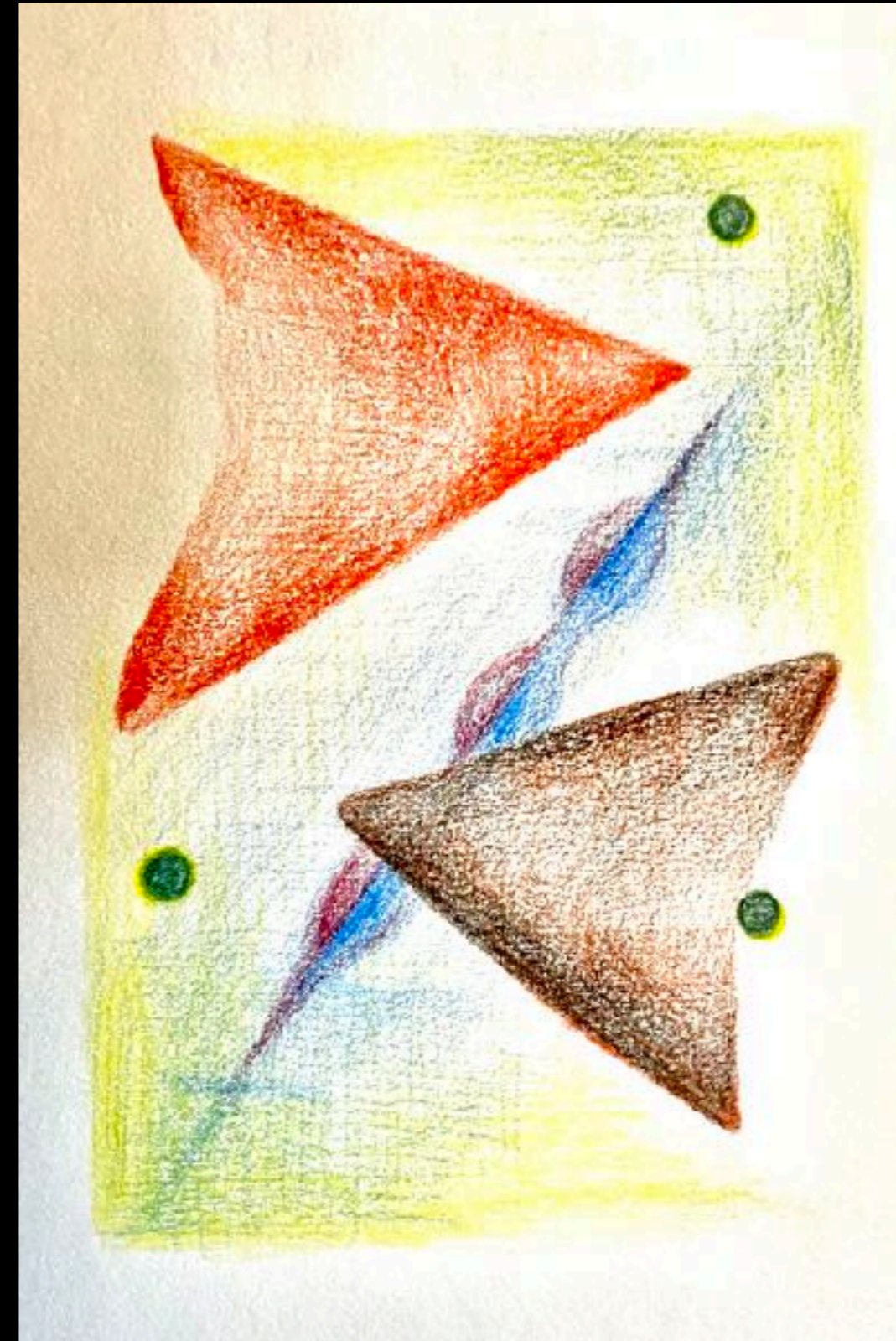


Standing in Blue,

## Reference

At first, I want to use painting to present my ideas. I have taken formal inspiration from the work of these artists by experimenting with geometric arrangements on canvas, abstracting the expression in terms of the warmth and coolness of a colour and the size of the mass.

## Experiment

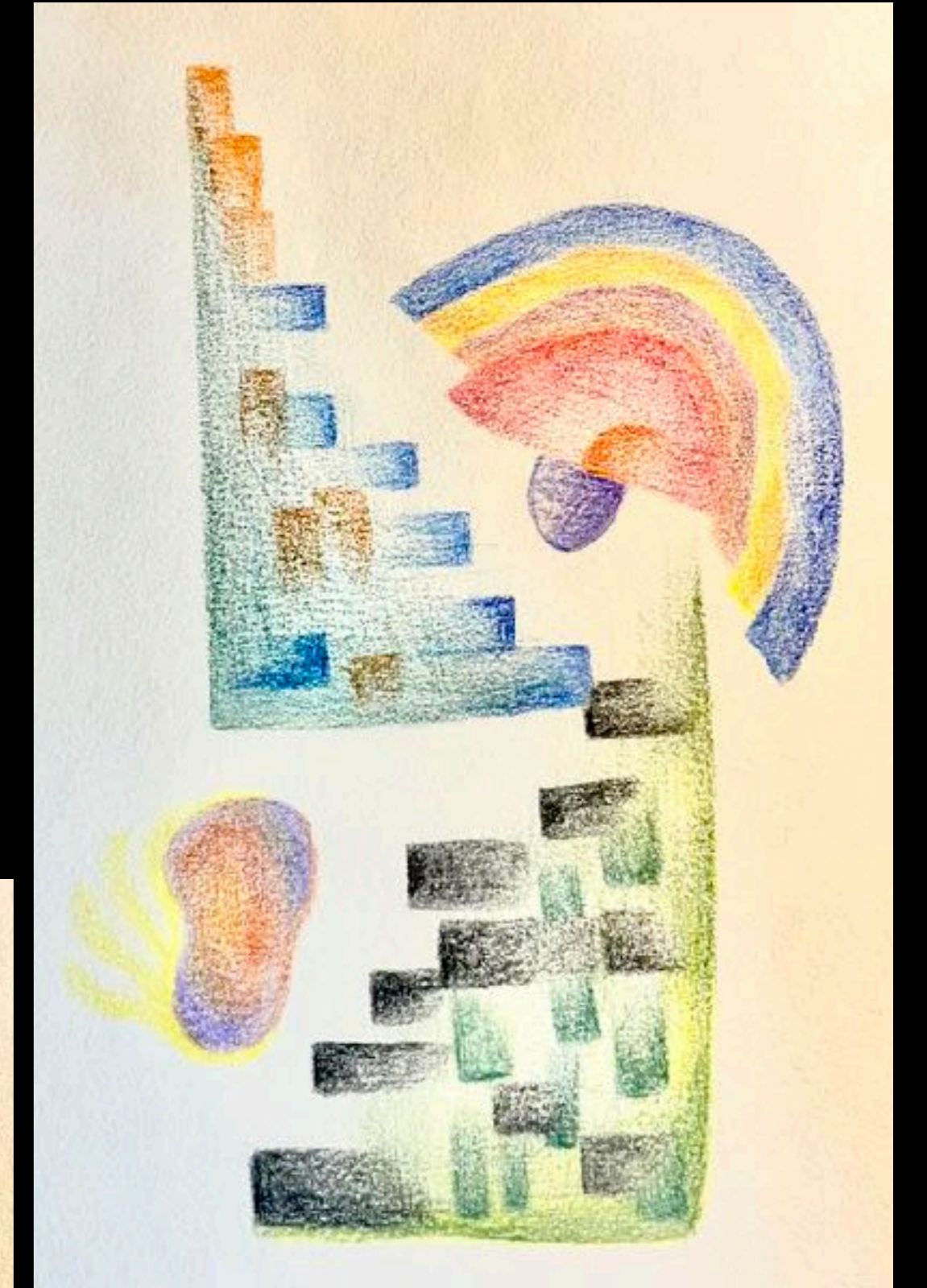
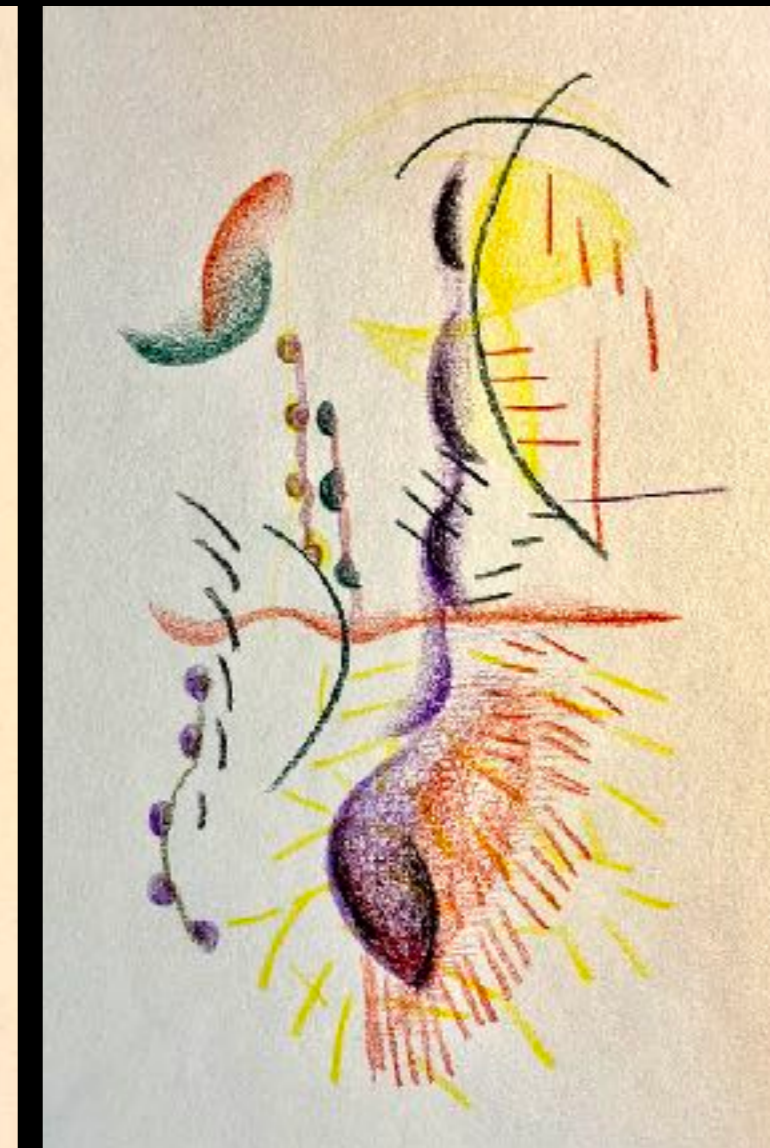


Drafts of Untitled, 2021.09-2021.10

The pre-experimental phase was confusing. I experimented with abstract shapes and contrasting colour arrangements on the canvas. I extract curves and circles to use in the next experiments.

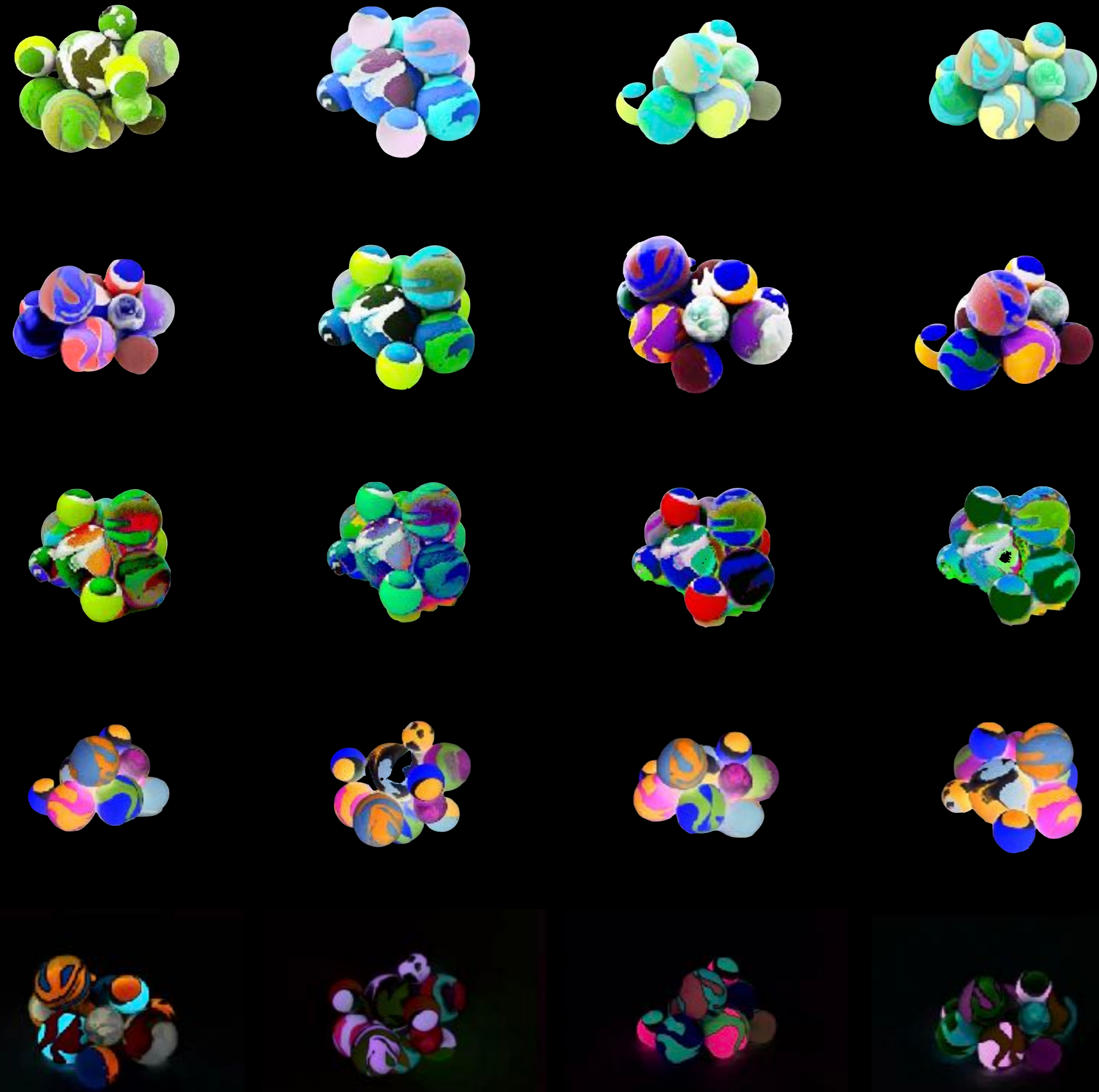


Drafts of Untitled, 2021.09-2021.10

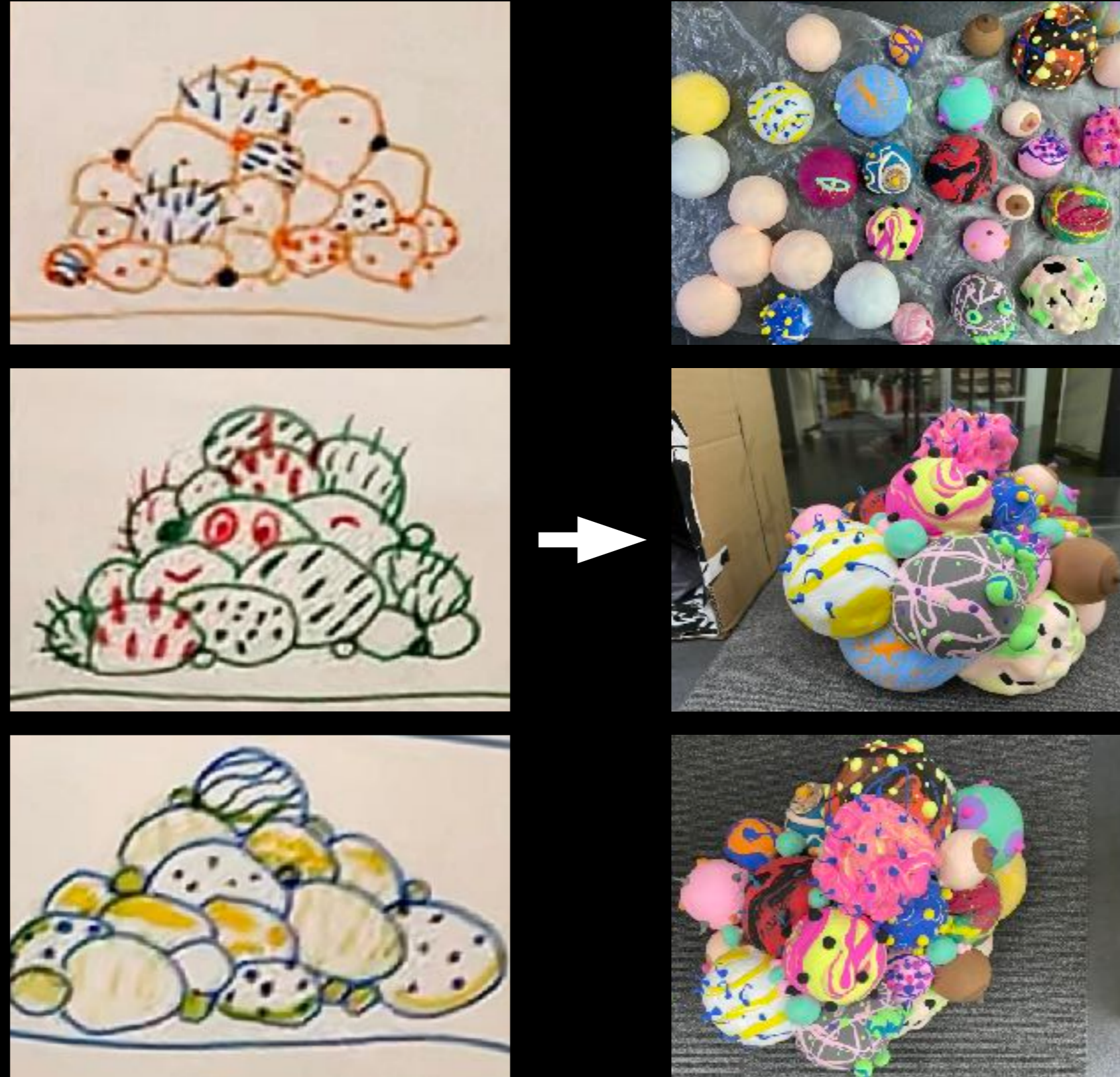


Drafts of Untitled, 2021.09-2021.10

## Experiment

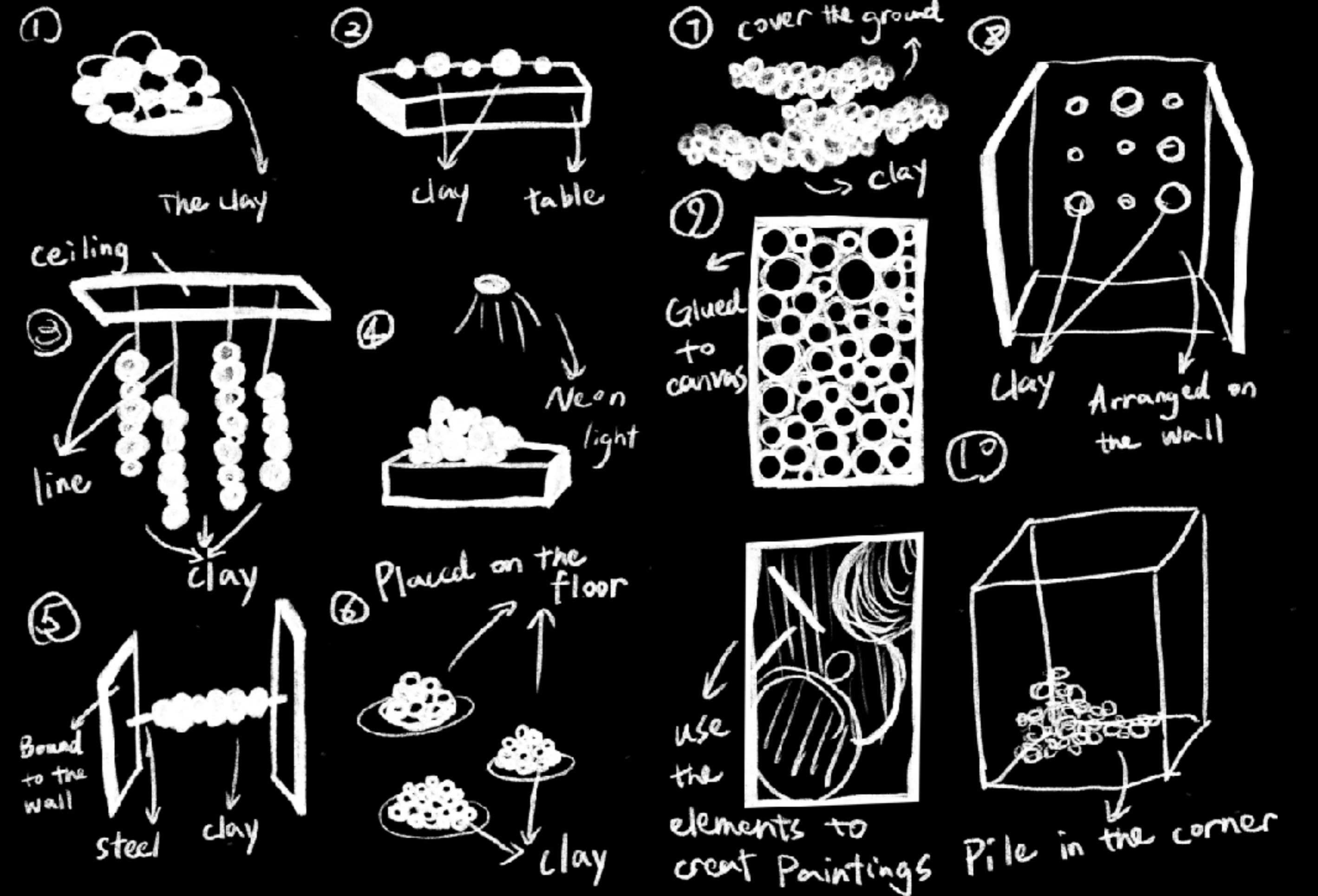


## Visualization



I conceived different arrangements and finally chose to combine the individual balls in a stack. In the process, I adjusted the layout of the non-stop colours to make them more harmonious.

## Exhibition Methods



# Final Work



Material: clay, iron wire, aluminum foil  
Size: variable size  
2020

## Film Screenshots



## Act 1



I took my installation outdoors and did a performance art exhibit in each different place. The choice of a public area for the exhibition represents the flow and transformation of the relationship between the niche and the masses. The outdoor exhibition process attracted many people to stop by and ask questions, and through this activity, I hope to bring to the viewer a discernment of the mainstream and the non-mainstream.

## Act 2



Untitled, 2021.10, Video 1'56", PAL., 16:9

<https://vimeo.com/803800592>

## Project 2

# Untitled 2022

2022.11

Installation/ Documentary

### **Statement**

*It unexpectedly inspired the artist's own travel restrictions during the Shanghai epidemic. It casts loopholes in the implementation of China's public system and public opinion that cannot be freely vocalised in the current social environment. The problems that cannot be guaranteed by the basic rights and interests brought about by the current epidemic prevention policy and the attitude of those in power should not become elephants in the room. The huge question mark that cannot be pushed in work symbolises all the doubts in our hearts under "one-way".*

*The work consists of two parts: installation and image. The huge question mark in work cannot be pushed to symbolise all the doubts in our hearts under "one-way". The green "we" imprisoned by the yellow fence and the restricted green are shrouded in the red light of power. The interactive device works, and the personal record short film "Yellow Code Journey" video works, hoping to arouse viewers to reflect on current policies and living conditions.*

*We kept typing and trying to speak and finally got the disregard of the government. In the era of "one-way", in the face of powerful people, we should not accept and be silent, and we still need to maintain the courage to reflect on and question.*

<https://vimeo.com/803834325>



# Inspiration

## Example 1



Itinerary card



Health QR code (Yellow)



Negative test report

## Example 2



Residential committee: 'You can only participate in community organizations.'

Residential committee: 'You go to appeal. I do not know what to do.'

Residential committee: 'We can only wait for the review from the top.'

Me: 'I have tried and not received the reply.'

Residential committee: 'It is been happening too much.'

Residential committee: 'Do not use public transport.'

Residential committee: 'Because if you are found yellow health QR code on the metro, you will be transferred to the quarantine place.'

(Wechat history records, 2022.11)

# Reference



## Lao Ma Ti Hua, Ai Weiwei, Documentary

This work records the unfair treatment suffered by the artist himself. I learned the narrative and shooting forms in this work, recording what happened at different times and places through autobiographical photography.

# Research

## Formalism

1: the practice or the doctrine of strict adherence to prescribed or external forms (as in religion or art) also : an instance of this

2: marked attention to arrangement, style, or artistic means (as in art or literature) usually with corresponding de-emphasis of content

(Oxford Dictionary)



2022.10.21, Xiangyangnan Road, Shanghai  
Recorded by iPhone

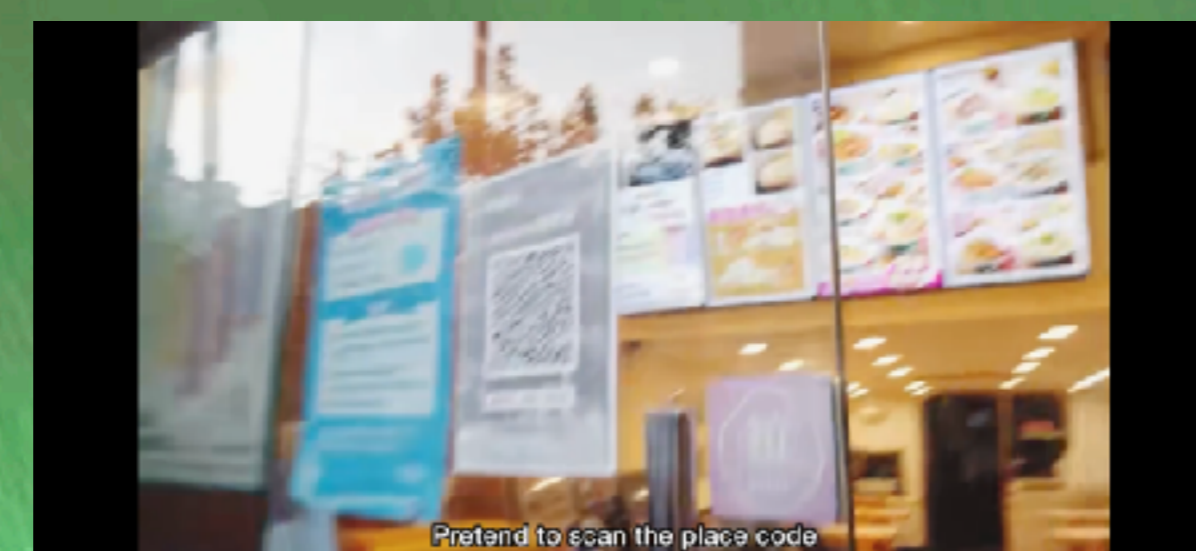
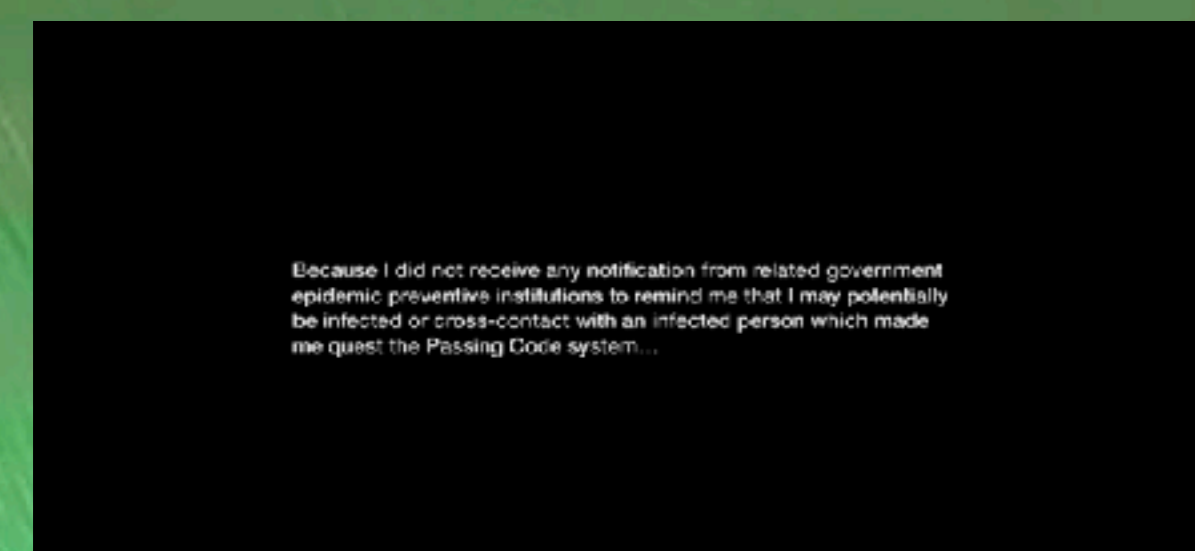
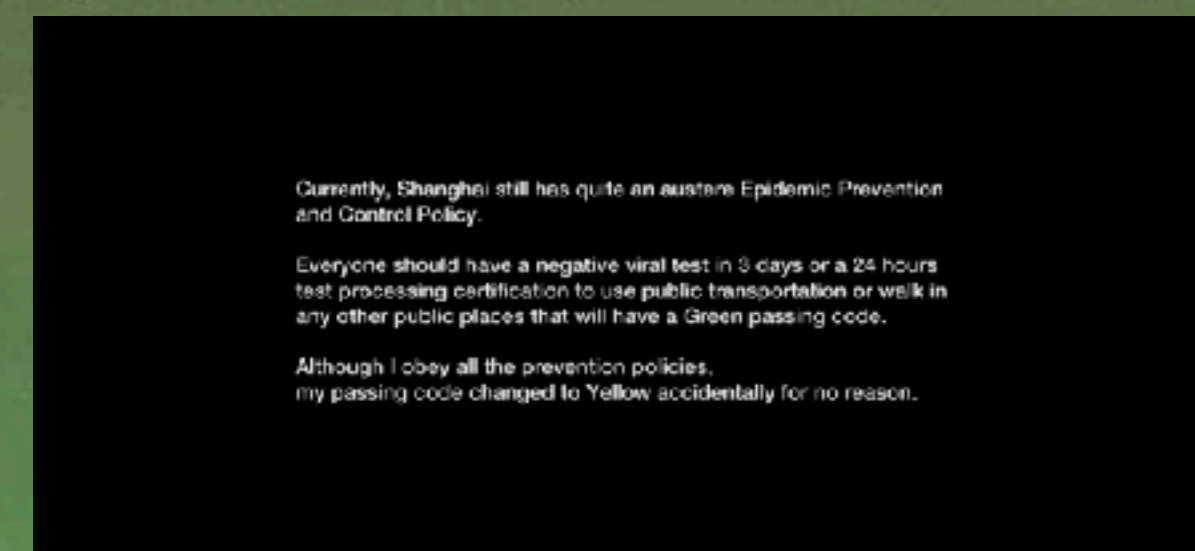
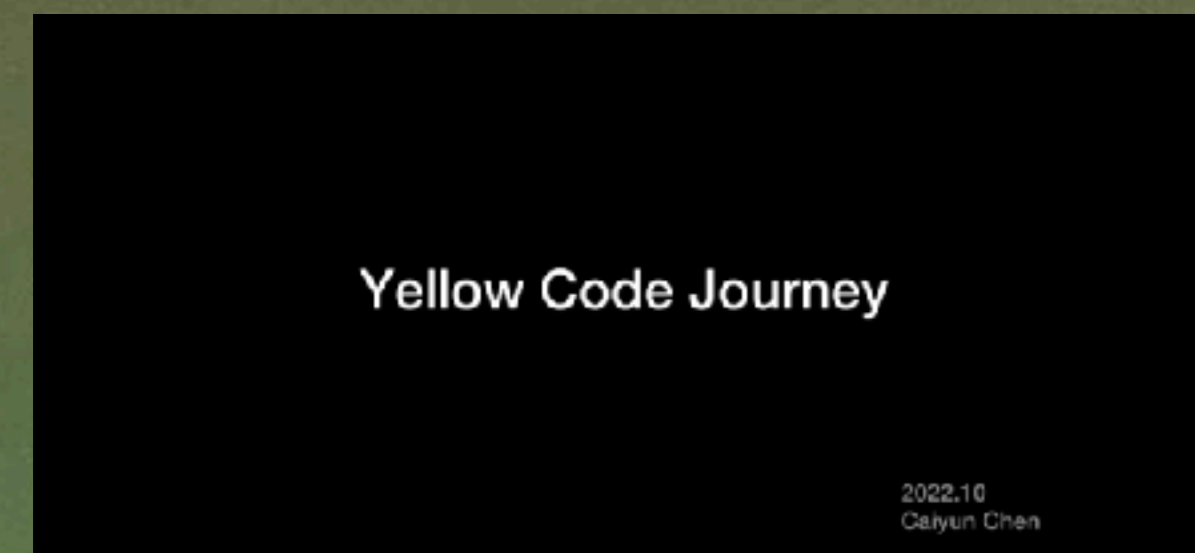
## Discipline and Punish: The Birth of the Prison, Michel Foucault

The judges of normality are present everywhere. We are in the society of the teacher-judge, the doctor-judge, the educator-judge, and the social worker-judge; it is on them that the universal reign of the normative is based, and each individual, wherever he may find himself, subjects to it his body, his gestures, his behavior, his aptitudes, and his achievements.

Tags: judgment, normality



## Film Screenshots



## Act I



Currently, Shanghai still has quite an austere Epidemic Prevention and Control Policy.

Everyone should have a negative viral test in 3 days or a 24-hour test processing certification to use public transportation or walk in any other public places that will have a Green passing code.

Although I obey all the prevention policies, my passing code changed to Yellow accidentally for no reason.

## Act 2



Because I did not receive any notification from related government epidemic preventive institutions to remind me, that I may potentially be infected or cross-contact with an infected person who made me quest the Passing Code system.

**Yellow Code Travel, 2022.10, Video 4'30", PAL., 1920x1080**

<https://vimeo.com/803834325>



# Reference



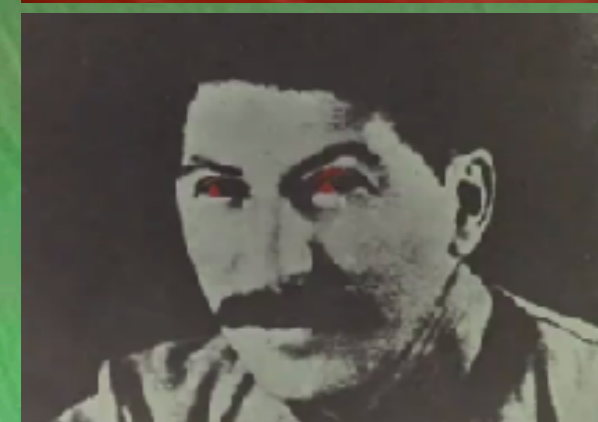
Picture 1: "No Turning Around" Chinese Modern Art Exhibition (China Avant-Garde) National Art Museum of China, 1989



I took inspiration from the poster logo in Picture 1, and I wanted to create a non-reverse device using the most visible and common logo. I used the black type in our roadside slogan to satirise the misuse of these slogans.

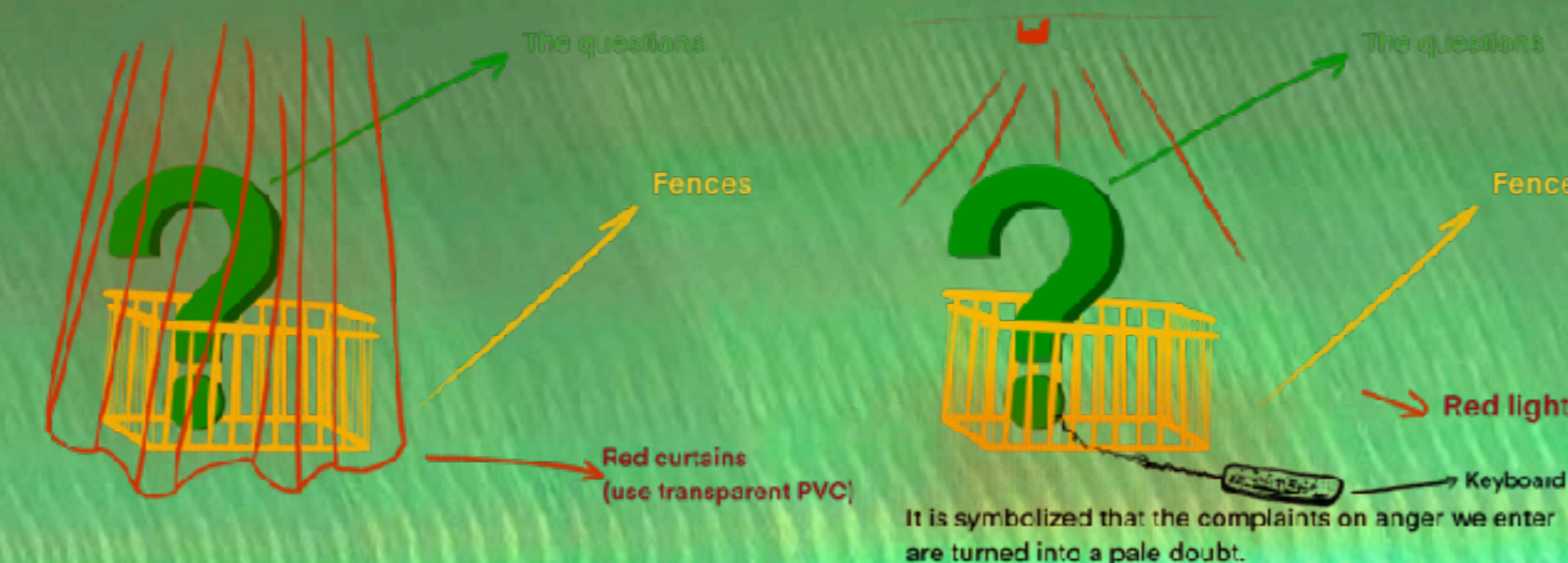
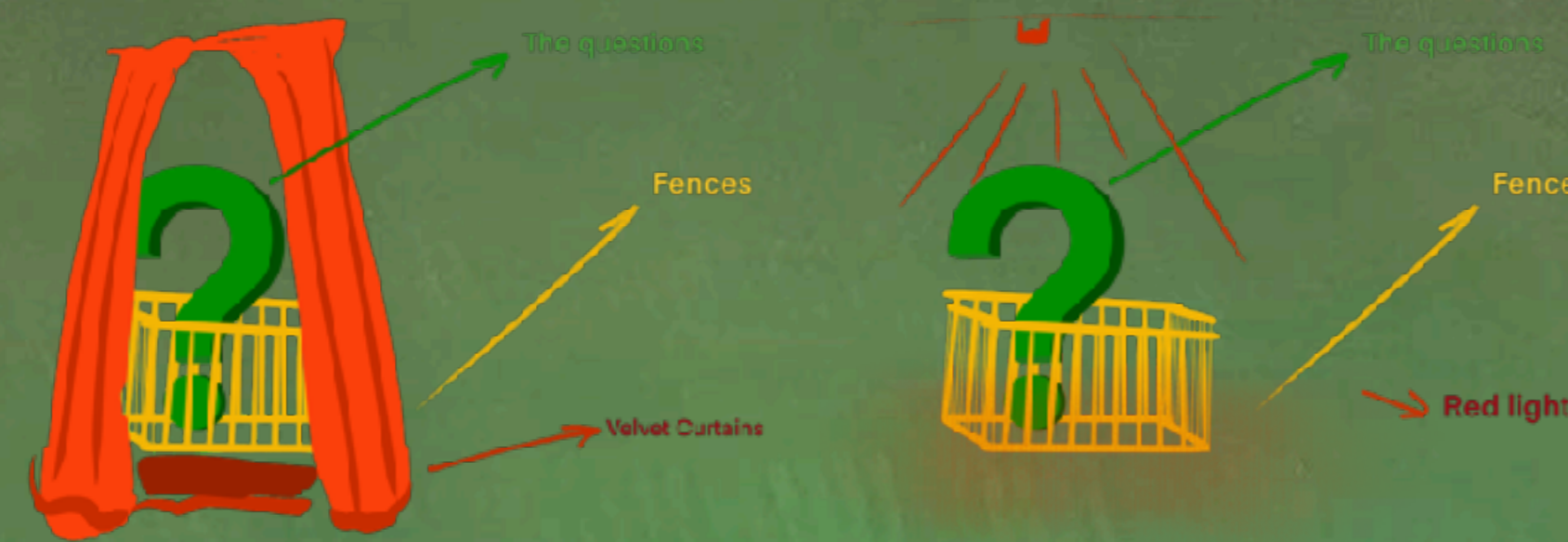
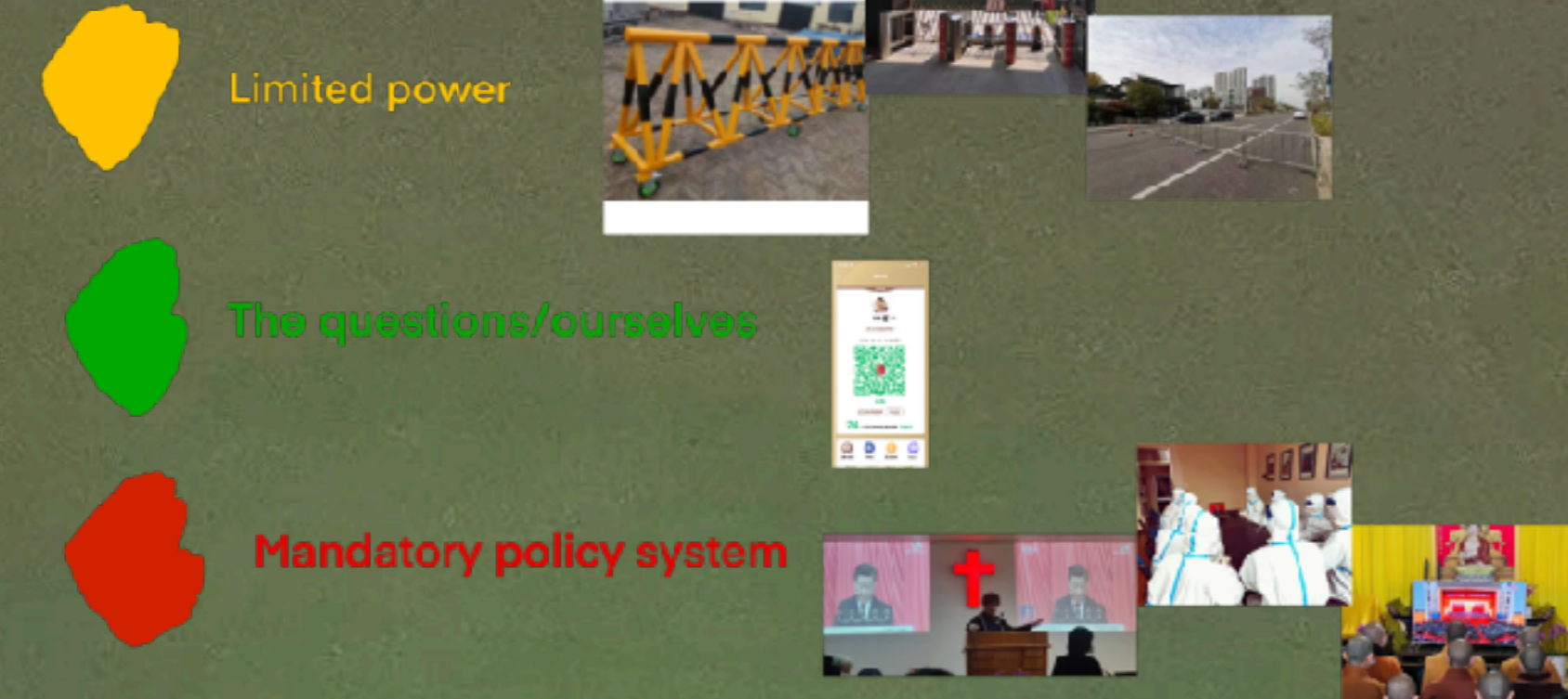


The film in Picture 2 inspired me how to use the element of red. I wanted the installation to be enveloped in red, just like the posters around spiritual leaders that can be found everywhere in our country. One-way information channels limit one's perception.

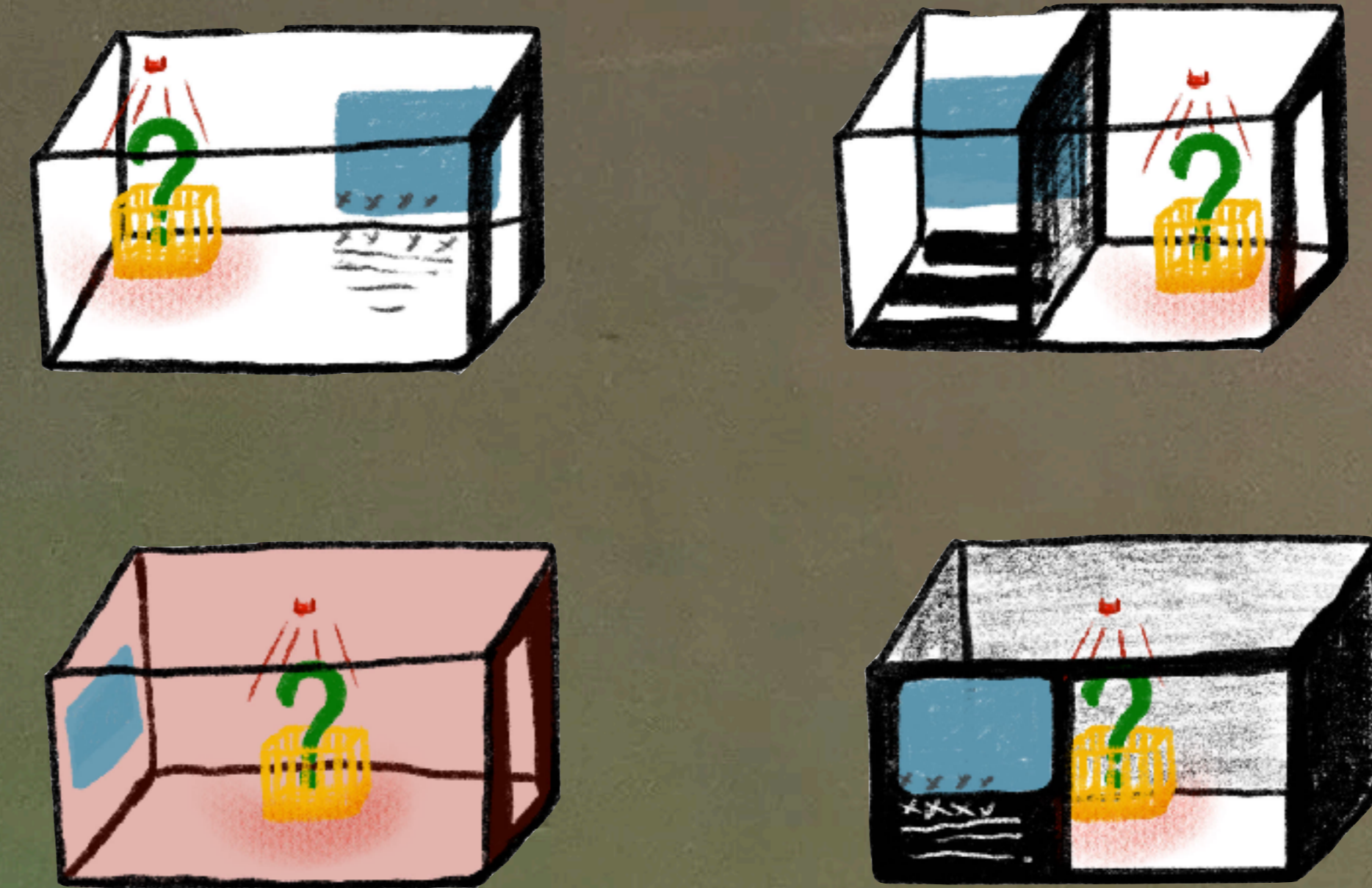


Picture 2: La chinoise (1967), Jean-Luc Godard

# Process



# The way of Exhibit



The interactive device has considered using curtains or PVC materials to highlight red impregnation and finally chooses to use red light. Light has no boundaries, let alone its limitations, just like slogans and posters that can be seen everywhere in life, which have a strong spiritual publicity effect.

### Image Display Method 1

**The Pictures**  
It is more like a kind of moment collection. And all the important shot will be put together.

Keyboard

### Image Display Method 2

A screen shows the videos.

A Visual keyboard will show the walls that can't be exported.

# Experiment



# Final Work



Material: airing charging system, iron bar,  
color light  
Size: 1.5\*1.5\*3cm  
2022



## Project 3

# Red, yellow and green

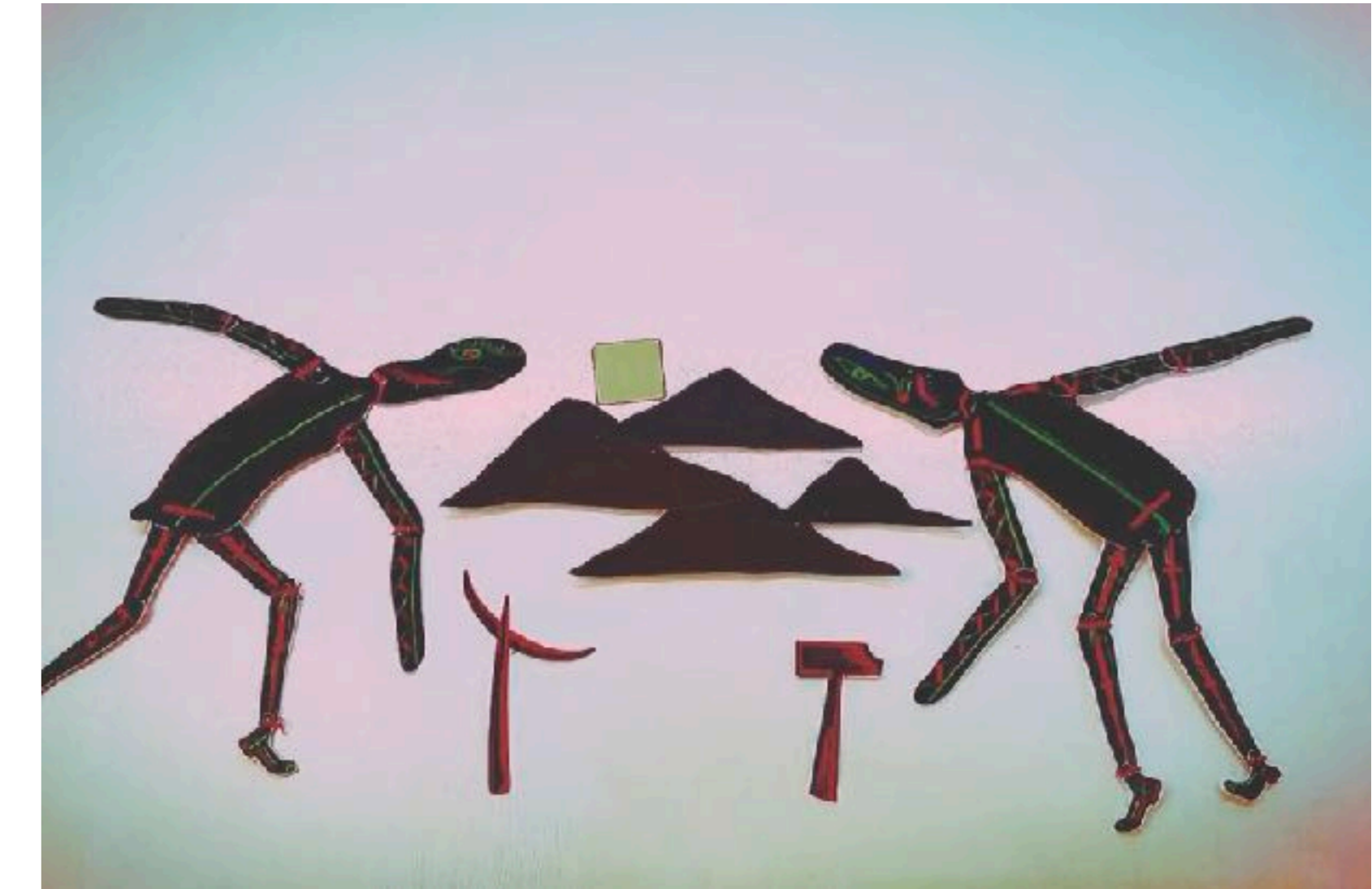
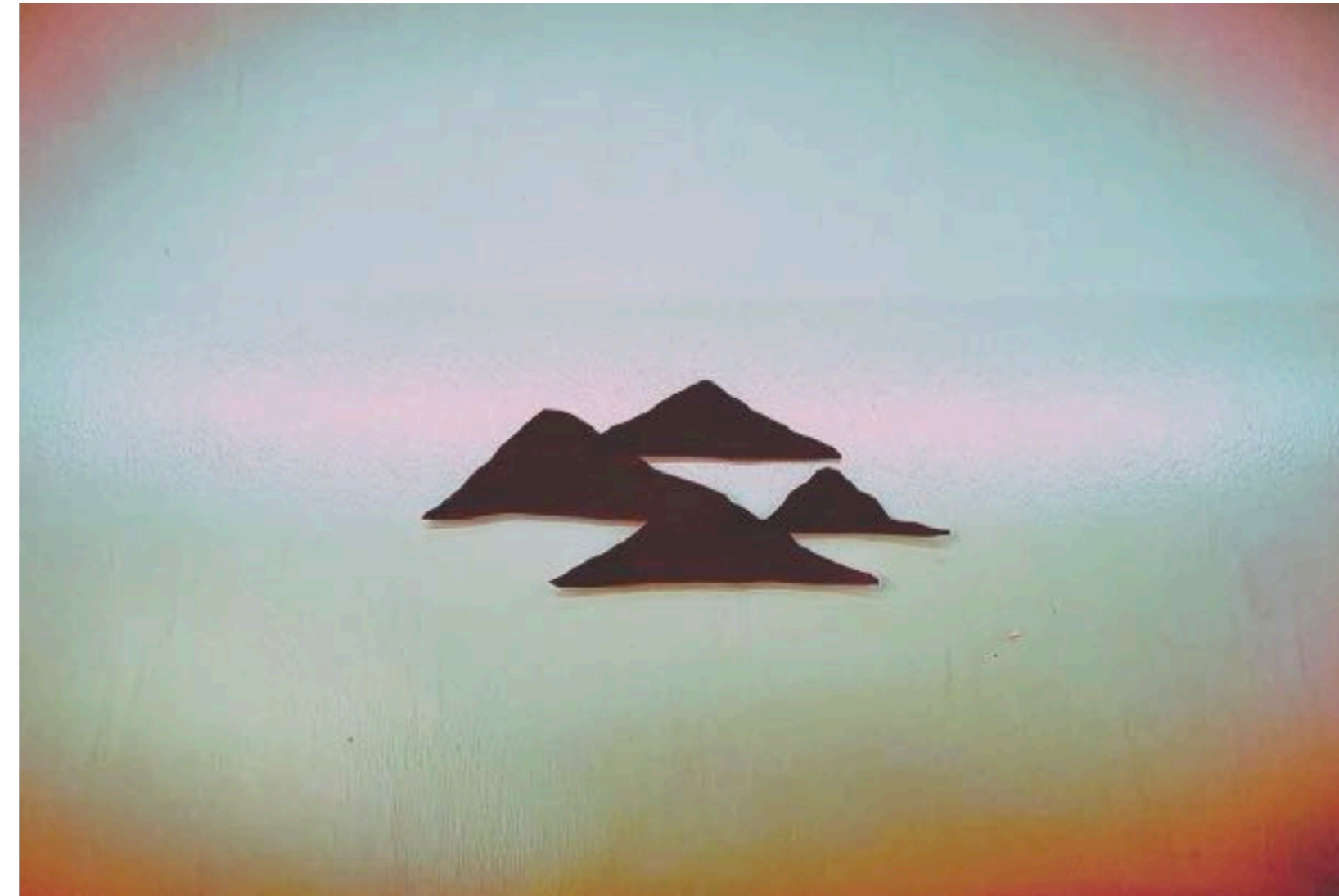
2022.09

Stop motion

Video 0'43", PAL, 4:3

Material: paper, line

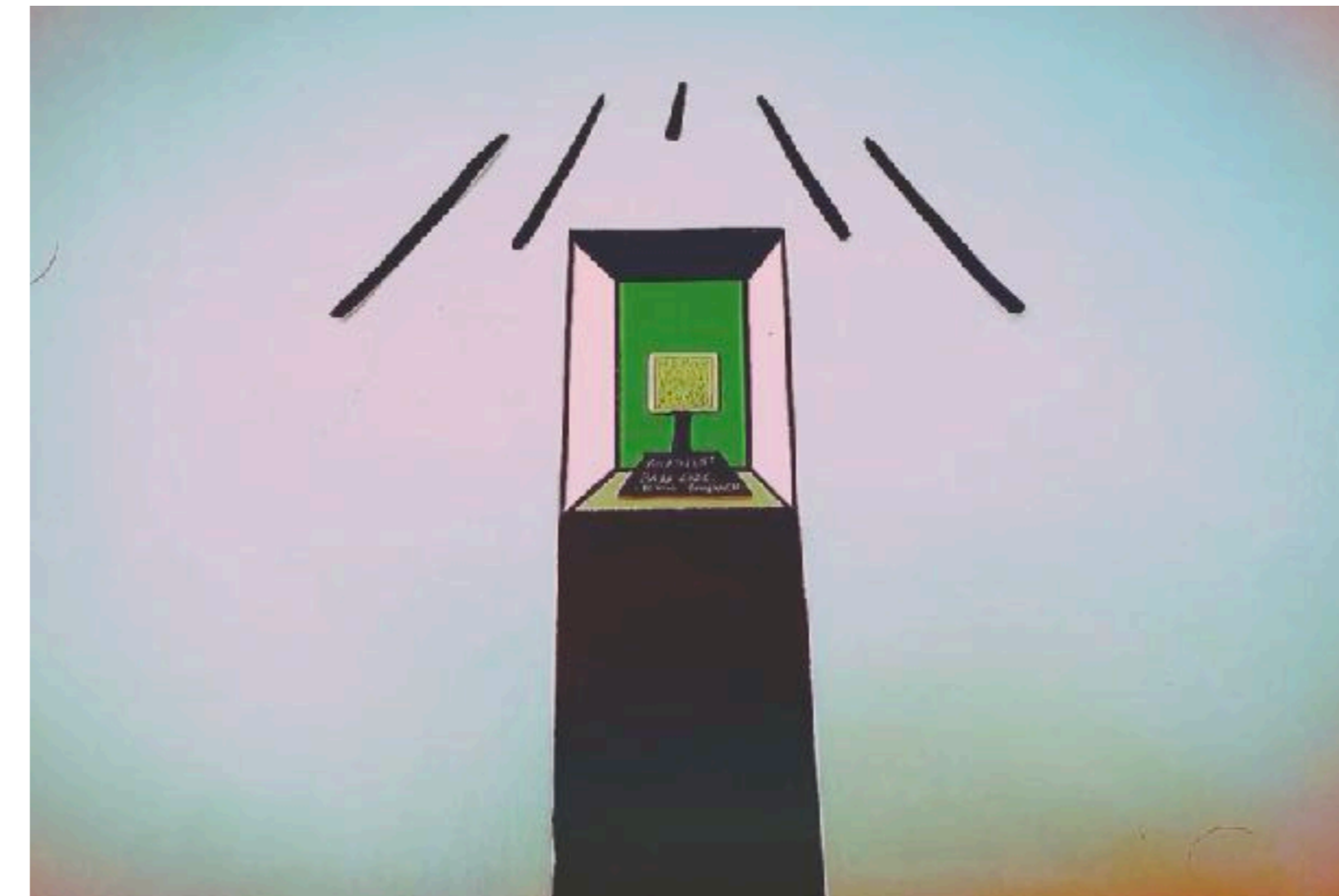
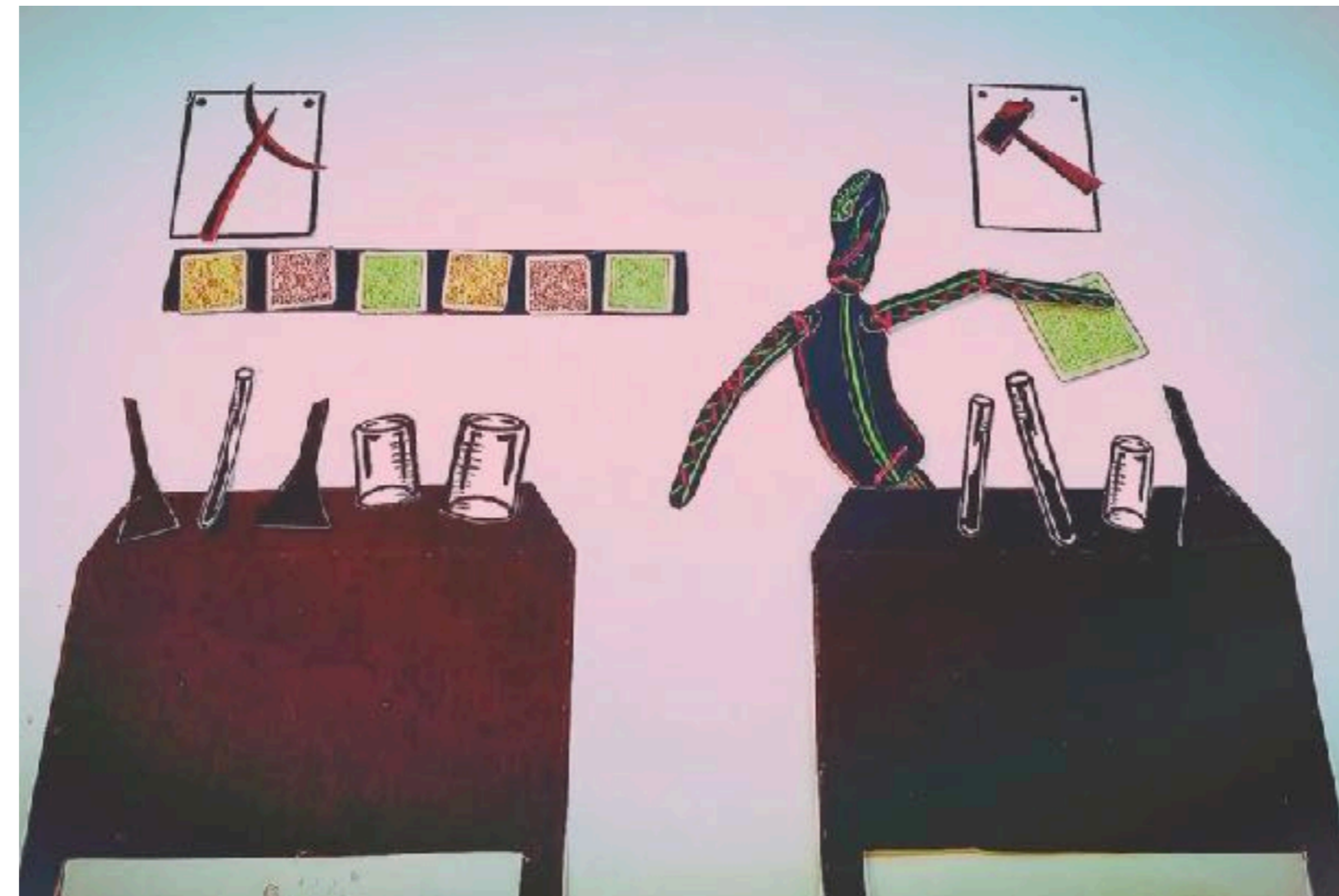
<https://vimeo.com/803803760>



## Statement

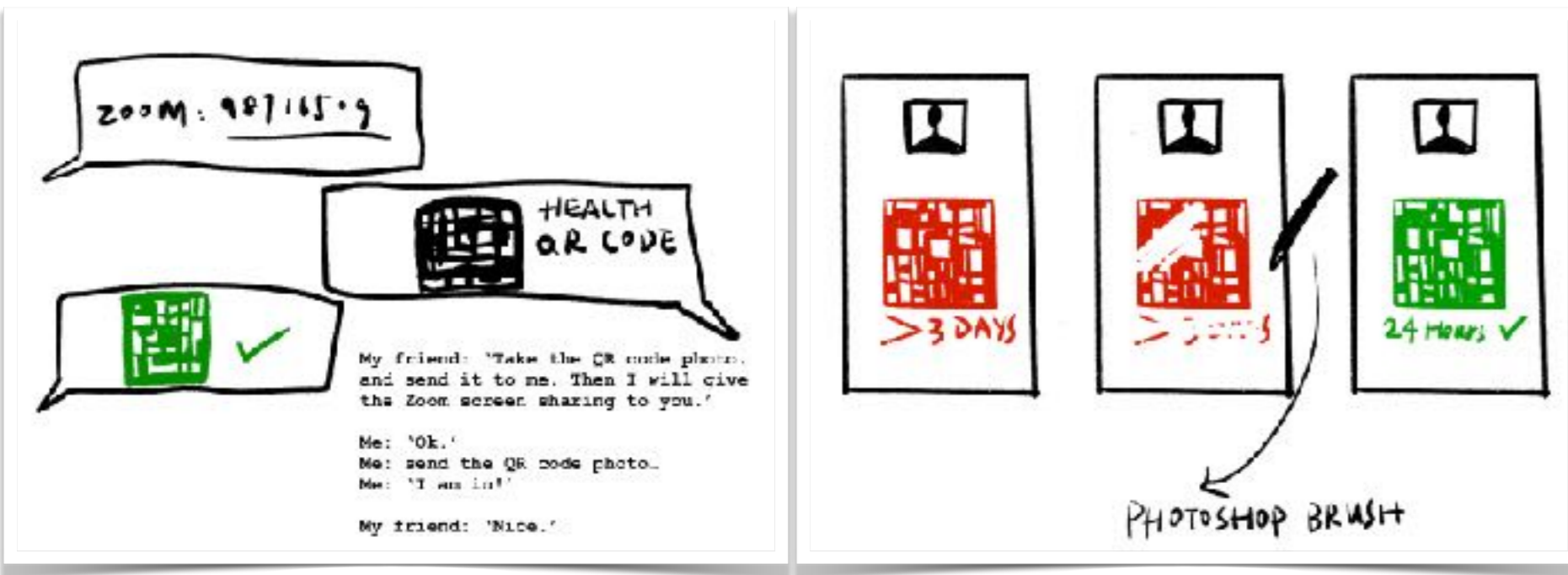
*Health QR code limit people's daily life. The related articles have become "unable to display". Although many people seek external help on the government web, they lose basic protection. The policy of epidemic quarantine seems to protect the people, but it is actually becoming a way to control people. It has become farther and farther away from its original intentions and has become a kind of dogmatic formalism.*

*I imagine that an archeological story will happen after future epidemics. The traffic lines on the characters are a continuation of past history. During the excavation process, a series of QR codes were found and brought to the laboratory for research. The QR code in the story was originally a buried culture, and people in the future are very valuable of this artefact. Putting it in the exhibition hall of the museum is a worship of power.*

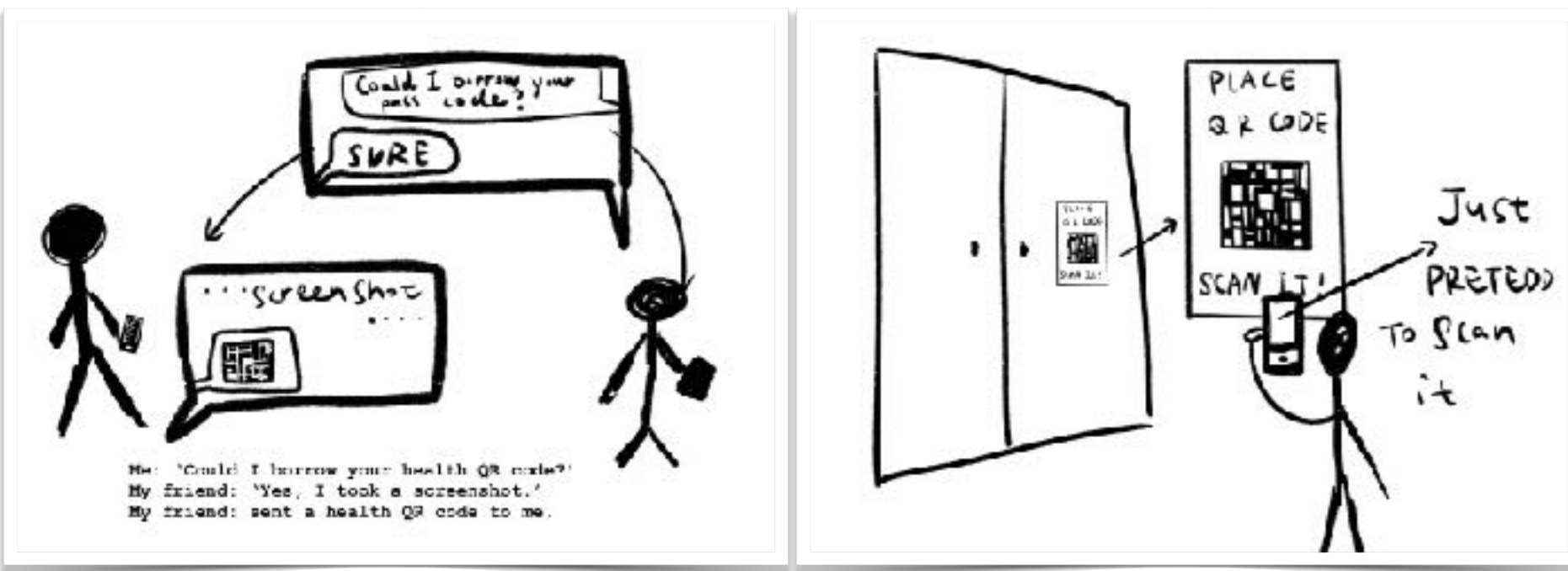


# Research

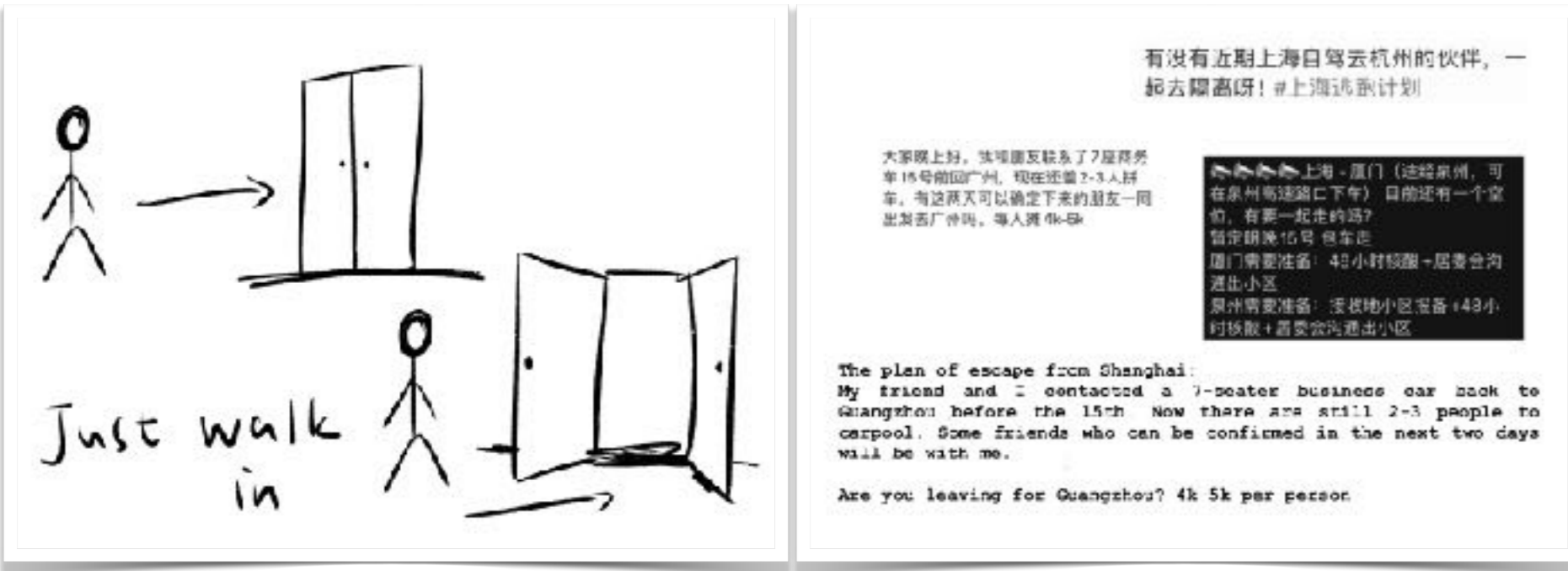
## Different ways to avoid follow the epidemic prevention rules



1. zoom screen 2. Edit your code



3. Borrow someone else's code 4. Pretend to record it or just take a detour.



5. Don't wear the mask just walk 6. Spend money on the pass

If you get a red code, people will be afraid of you. (Hospital, 2022.09)



Negative impact of epidemic prevention policies



四月之声？愚人之声。  
则令海鲜，亦噬亦醉。



## Key frame



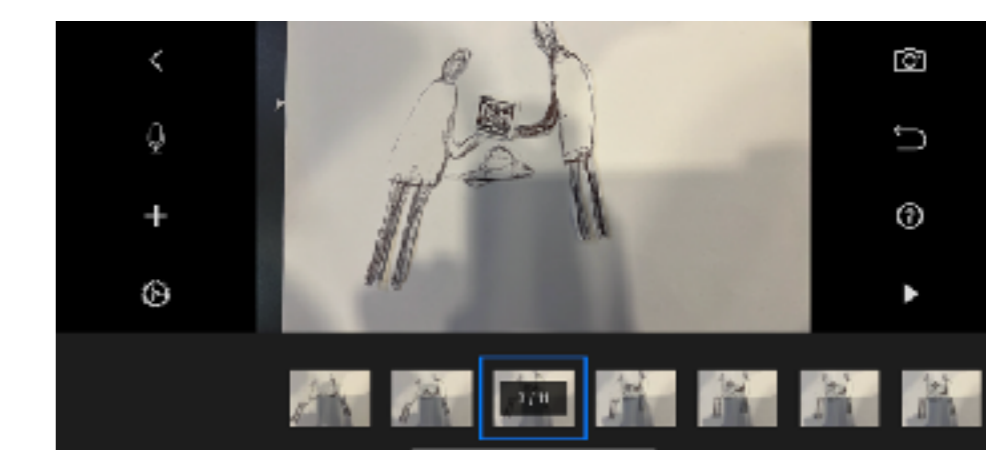
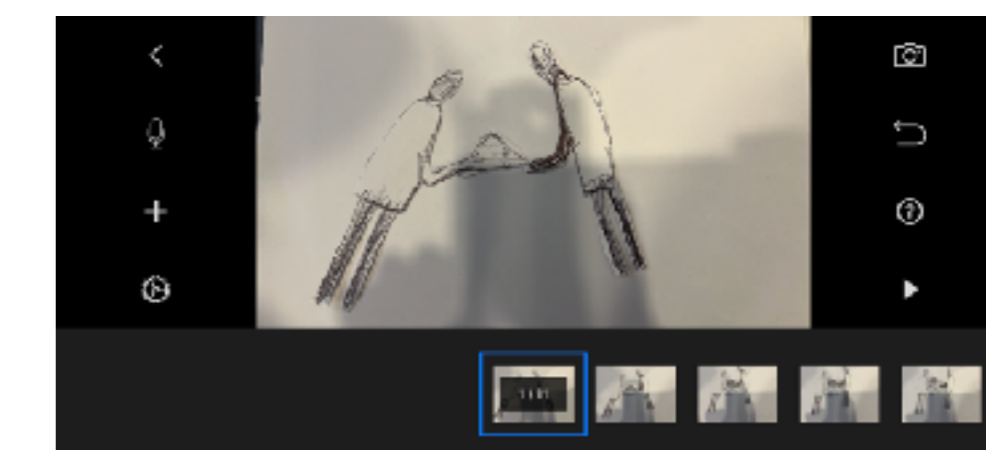
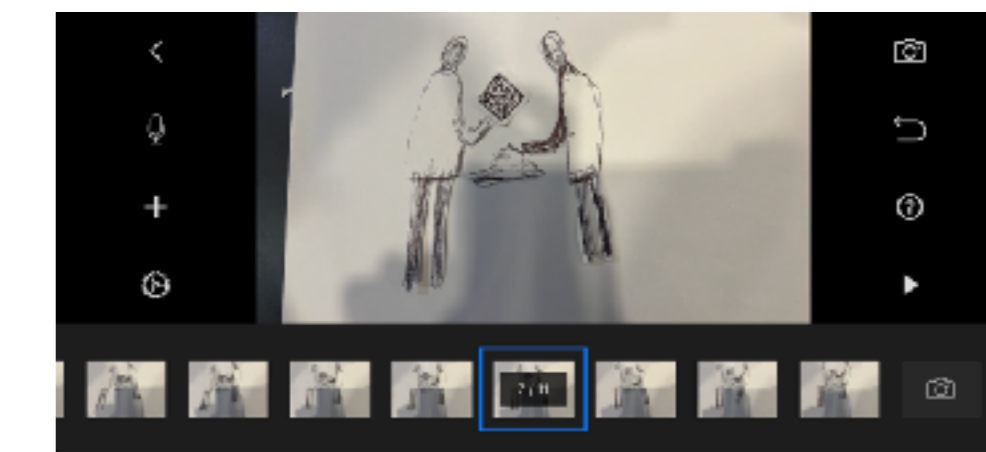
## Script

Time setting: 2050 AD

Props: the plastic code, sickle, hammer; two people

- Act 1: Two people are archeology.
- Act 2: They found a mysterious artefact.
- Act 3: The staff wiped the dust and found some stripes and sent the artefact to the laboratory.
- Act 4: After experimental testing, this artefact is a plastic nucleic acid jewellery in 2022.
- Act 5: They send it to the historical museum for exhibition.

## Experiment



## Process



## Project 4

# The Declaration of the Rights of Man and of the Citizen retranscribed on white paper

2023.01

Installation

Material: A4 paper, hammers

### Statement

*Combining what I saw and heard during the prevention and control of the epidemic in Shanghai. With my work, I want to commemorate the people who are controlled by the politics of power. The demands of the masses were ignored by the government, and the people's right to speak was denied. So this people's demand can only be a blank piece of paper because no piece of paper can be filled with the demands of the Chinese people. It would be better to write nothing, as we have written everything. Our throats are curbed, and our mouths are muffled. There is no content on a blank piece of paper, but it terrifies another group of people. A piece of paper is fragile, but the power of many sheets folded together is impenetrable.*

*The A4 white paper represents each individual in the collective, it transcribes the invisible manifesto of the people's right to public power. The iron-tipped hammer is the power that can silence and numb some, but it cannot penetrate all. Referring to the shape of the monument, I placed the installation on the ground in an upright position. And throwing a light source at a specific angle, a giant shadow envelops the space as a warning to remember history. Don't forget what we have given.*



## Inspiration



From the Urumqi incident to the silent mourning for the people who died for no reason all over the country, nothing was written on the paper and people did not shout any slogans, they just stood in silence as if they were the white paper: it could be coloured with any colour and at the same time make all the colours more vivid and noticeable.

Once upon a time, everyone who lived on the mainland knew that there were words not to say, things not to mention, and streets not to go on. But since the white sheets of paper have been flooding the streets, people have

been surprised to find that the fire has not only brought to light what has happened to the people of Xinjiang over the past decade but has also made everyone realise that there are things we can turn a blind eye to and avoid talking about, but we need to stand up for ourselves and defend our basic right to speak out.

## Research



From the Urumqi incident to the silent mourning of the people who died for no reason all over the country, nothing was written on the paper, and people did not shout any slogans; they just stood in silence as if they were the white paper: it could be coloured with any colour and at the same time make all the colours more vivid and noticeable.



Nineteen Eighty-Four, George Orwell

The significance of 1984 is to make people realise the importance of freedom, thus blocking the spread of totalitarianism. Socialism, capitalism, imperialism or communism. As long as leaders have an infinite desire for power, totalitarianism will not be just utopian, and when people obey this authority to protect themselves, totalitarianism will not disappear.

War is peace,  
Freedom is slavery,  
Ignorance is power.

## Reference



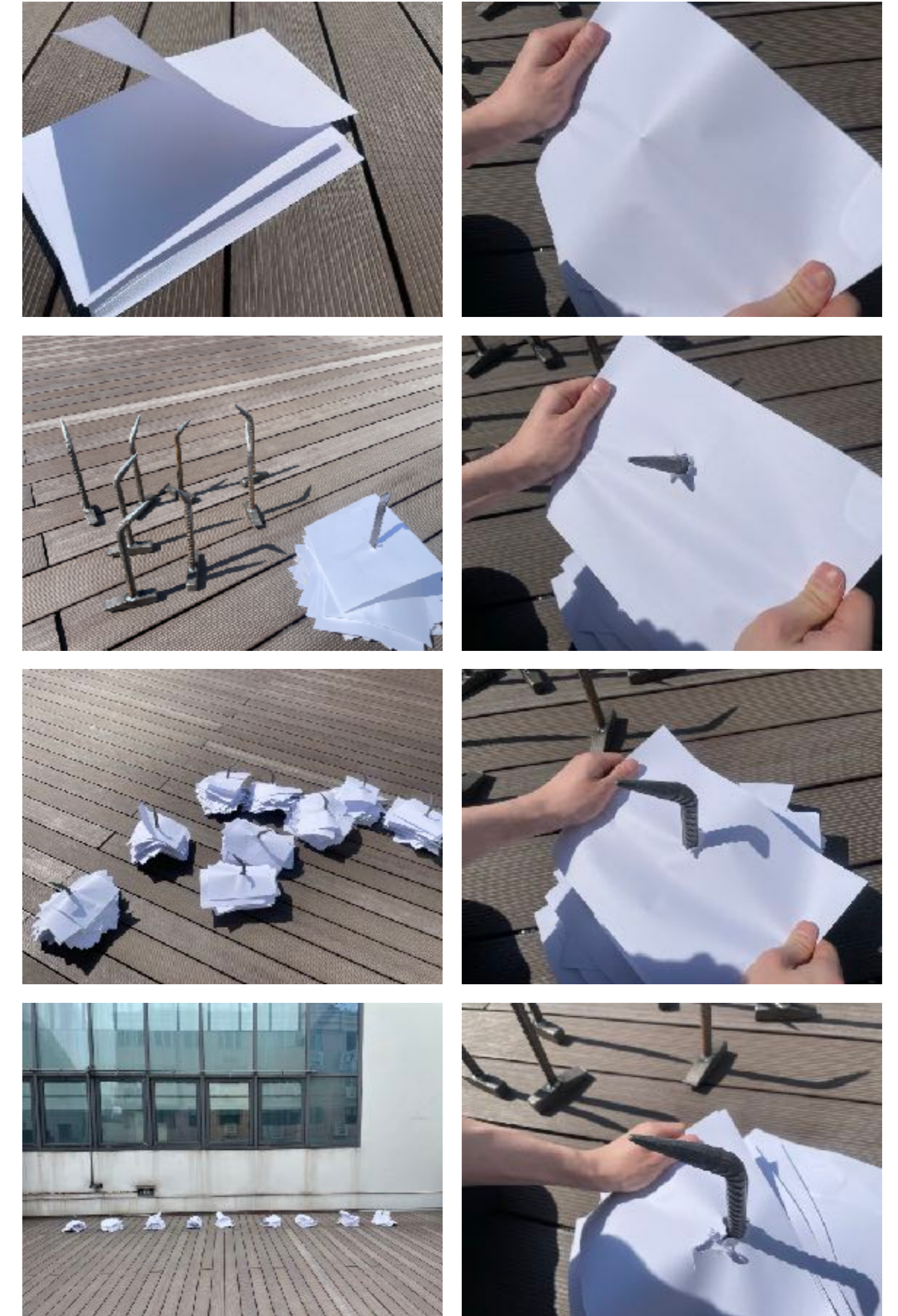
Declaration of the Rights of Man and the Citizen Cut in Nine Pieces, Ai Weiwei, 2018

Ai Weiwei exhibits a monumental Marseille soap cube, produced by the Marius Fabre soap factory for Ai's 2018 exhibition at MUCEM, Marseilles, on which he engraved the Declaration of the Rights of Man and the Citizen of 1789.



The Declaration of the Rights of Man and of the Citizen, from which I drew inspiration for the form, is not only the first declaration of human rights in French history but also the first formal declaration of human rights to be practised in the history of mankind and is of the utmost historical importance. The Declaration of the Rights of Man revealed the principles of human rights, freedom and equality, rejected the feudal hierarchy, embodied the demand for the destruction of the feudal monarchy, and became the ideological weapon of the bourgeoisie to seize power and consolidate it; it actually announced the end of the old feudal kingship and the birth of the bourgeois political system.

## Process



## Project 5

# Did you see the invisible?

2021.04

### Statement

*Inspiration comes from my personal experience. I use short films to express my personal understanding of mysticism. Choose to use image media because it is the most intuitive to explain the story. The content of the short film is not only the process of the protagonist exploring the outside world but also the projection of the protagonist's inner subconscious.*

*The exhibition mode of the black box creates an introverted and conscious specific field. The audience's viewing process is also intervening in the story. Here, the protagonist is also the audience, and the audience is also the protagonist. The film on the screen is a two-dimensional plane, and the black box is three-dimensional space. The audience and the protagonist observe each other at the same time, and the identities of the two create a polymorphic superposition. The field has undergone fuzzy deformation: inside and outside, empty and plump, absent, and tangible and invisible. History overlaps.*

*As in the title: Can't you see it? Through this project, I hope to trigger the viewer's thinking about consciousness and materiality. What you see is not necessarily true, and what you can't see is not necessarily non-existent.*

<https://vimeo.com/803846571>



# Primary Research

### Script production

“为了到达那儿，到达那所在的地方，你必须踏上那条通往天堂自身的道路。为了到达那未知的存在，你必须经历一条未知之路。为了得到你无法占有的之物，你必须经历那永恒之痛。为了成为你所不是的那个人，你必须经历一条不为你所知的路。而你不知道的是你唯一知道的。”

In order to get there to where you are, set out from a place where you are not.

You must embark on the journey that you can never leave yourself.

In order to reach what you still don't know, you have to go through a path of ignorance.

In order to get what you can't possess, you must go through the road of deprivation.

In order to be the person you are not, you must go through a path that is not what you are.

And what you don't know is the only thing you know.”

Subject	Mysticism
Topic statement	Experiences the improvement after isolation
Origin	Doubts about conscience
Fable race	Many people around me gradually old research energy, field, Zen, spiritual cultivation, divination, gossip, etc.
Status of the work	Make scripts and collect experiences.
Consider	The history and current situation of mysticism
Reader info	Why does the current society hardly believe in mysticism? And deny idealism?
Emotional motivation	Be inquisitive
Display content	The protagonist turns on and off the music again and again. Emotional changes after the love.
Presentation style	Art short film

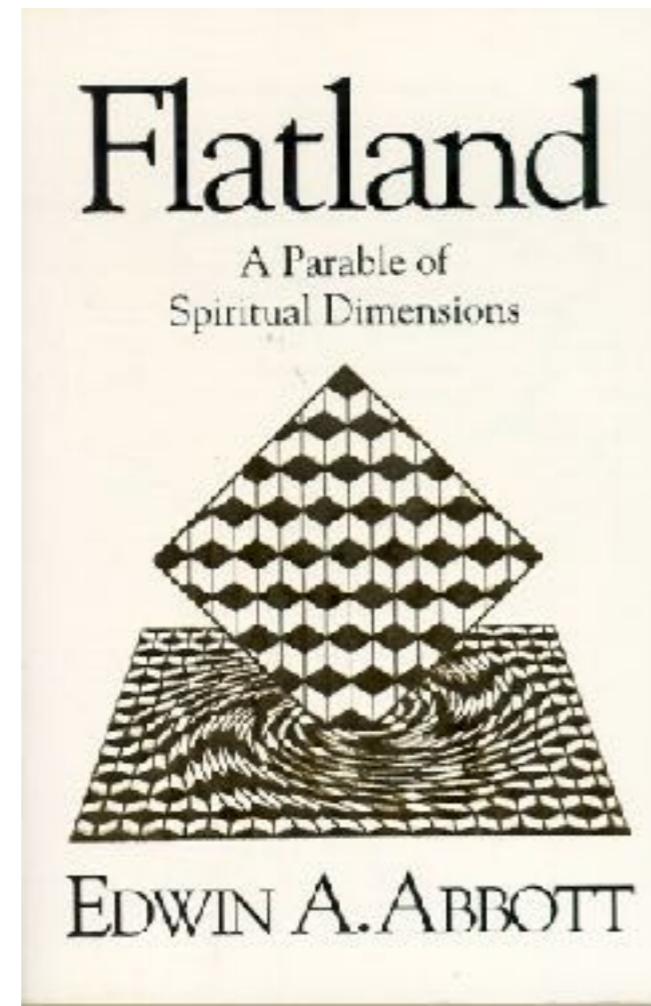
### Does mysticism exist?

Myths are based on reality: in ancient times, there were many metaphysics, time machines, alchemy, immortality, sacrifices, magic arrays, hallucinations, and feng shui.

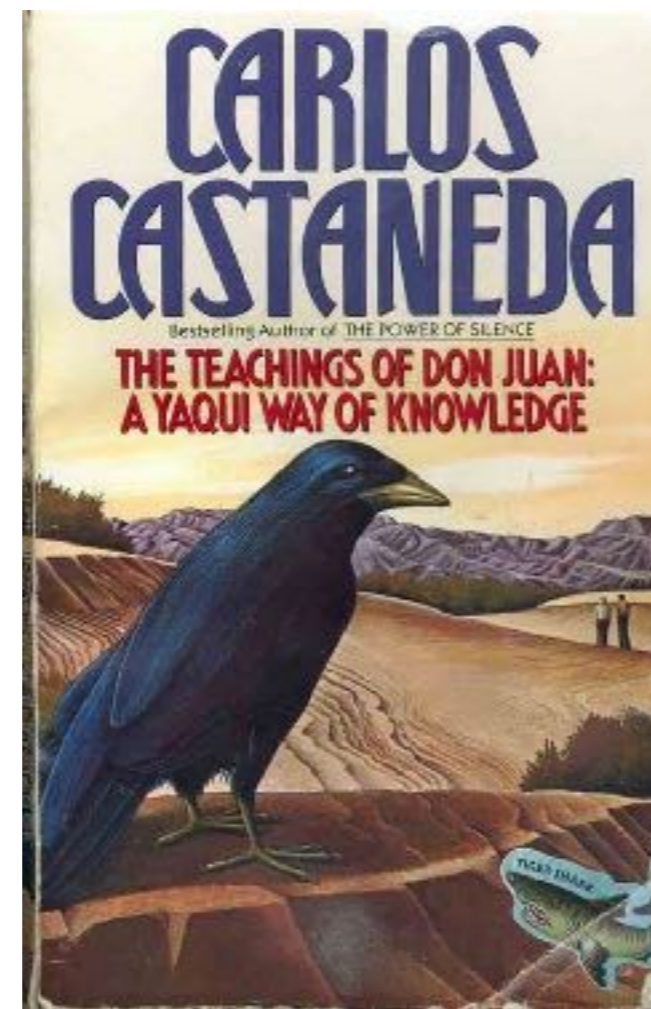
Example one: When I was a child, my family worshipped their ancestors and gave a banquet. The old man said that their souls would come to dinner.

Example two: Every time I see gods in the temple, I inexplicably feel that their images scare me. It is the principle of the Valley of Terror and the dark and claustrophobic environment that make people afraid when I find them on the Internet.

# Secondary Research



Flatland: A Romance of Many Dimensions, Edwin Abbott Abbott

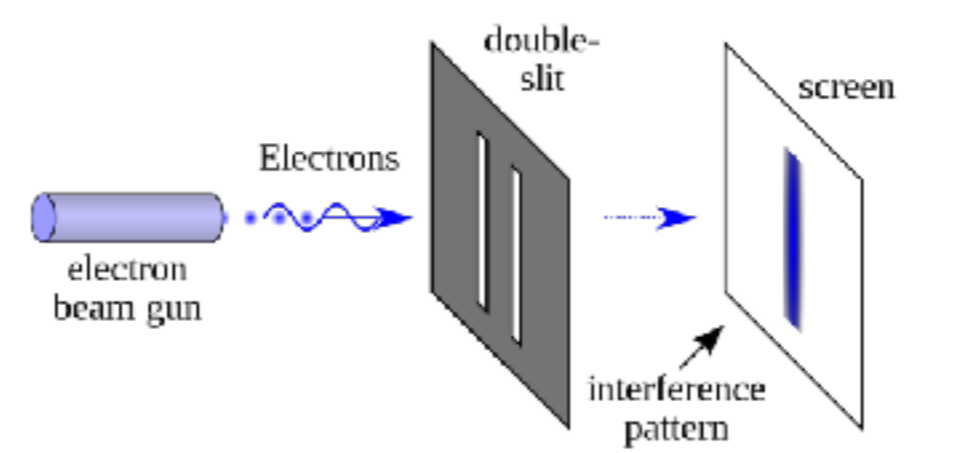
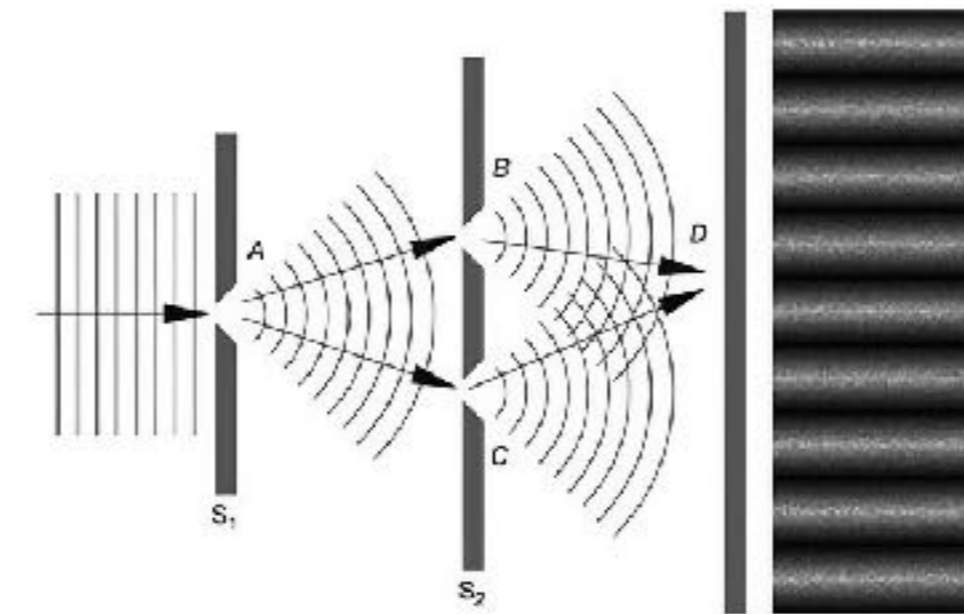


The Teaching of Don Juan - A Yaqui Way of Knowledge, Carlos Castaneda

People can't imagine another dimension other than three dimensions, just as people in flat countries can't imagine height, and people in linear countries can't imagine the second dimension, although, in our eyes, these are self-evident things.

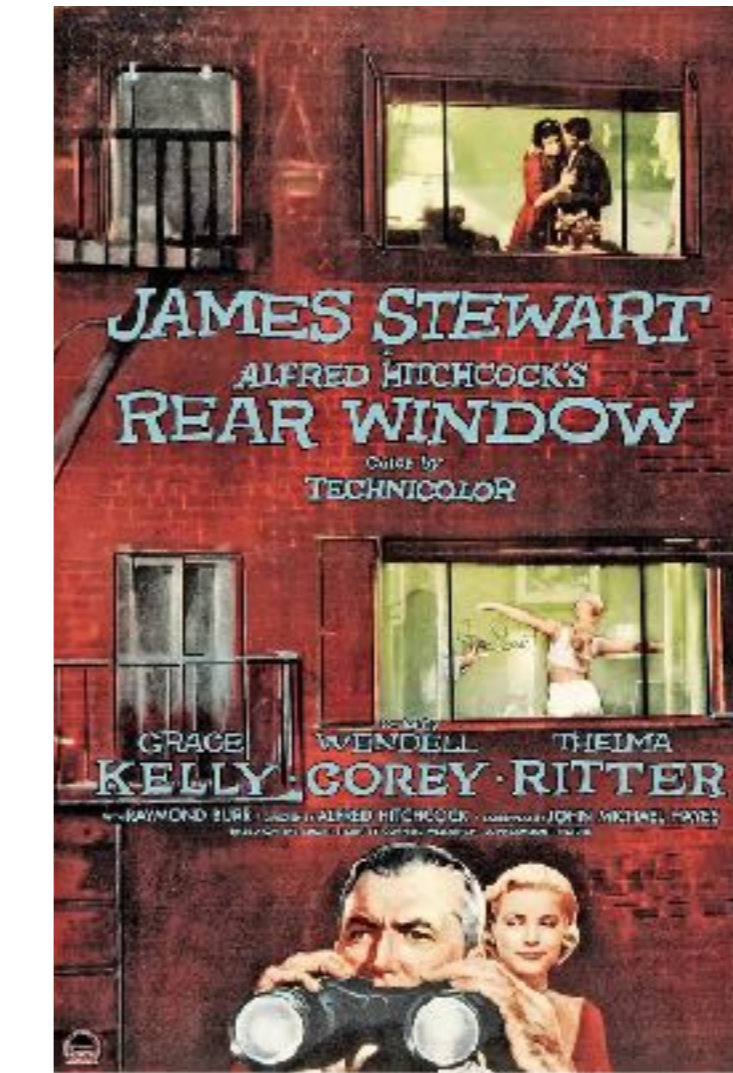
One is bound to encounter the unknown on one's journey of knowledge, and the unknown can give rise to fear. This is the time to stay true to oneself, to tell oneself that there is a pattern to the unknown and to find the essence of it. In this way, you will be able to overcome your fears and overcome the unknown.

## Double-slit experiment



In a double-slit experiment, microscopic objects can reach the final point through two paths at the same time or through either of them. The distance difference between the two paths promotes the phase shift of the quantum state describing the physical behaviour of the microscopic object, resulting in interference.

# Reference



Rear Window  
Alfred Hitchcock

The use of lenses in limited space is fascinating. Because it is "voyeur", most of them are subjective lenses with the meaning of examination and observation, but the arrangement and exchange of media such as human eyes, telescopes and cameras are not boring visually. Under different depths of the field, different characters take turns to appear and exit. Behind each window, there is an auxiliary story intertwined with each other, and then under skilful scheduling, a "multi-line narrative" of another meaning is completed.

I was inspired by the form of this film and learned from it. The audience peeps at the protagonist of my work through the screen, just as the protagonist also perceives our existence behind the screen. The screen has also become an observation window to other dimensions.





## Draft of Scenario settlement

### Scenario 1. Unlimitedly extended bright fibres (i.e. countless music boxes)

**Tang Wang:** The world of daily life can never be regarded as having human nature, having the power to control us, and can create or destroy us, because the human battlefield is not the world around him. The battlefield of man is on the other side of the horizon, in a place that ordinary people can't imagine, where people are no longer human beings.

**Wise people:** "will" aggregation determines the possibility of change and change (i.e. change of modal).

*It is not because of the blind and arbitrary external situation, but by the fluctuating energy itself.*

*Storyboard Tribute to Clockwork Orange for 30 seconds Music box represents mysterious media, known world and unknown world.*

### Scenario 2. The polymerisation point (i.e. human) moves in the case of normal sleep, extreme fatigue, disease or consumption of perceptual transformation plants.

**Escogido (selected wise man):** Show the difficult process in learning.

A. Express an actional end with a dramatic effort.

B. Experience and evaluate infinite fears

C. Fear, clarity, strength, ageing

*Storyboard A feeling in the process of exploring mysticism. Behaviour and expressions. Take a knife and cut the box. The music comes out, that is, spaceism.*

### Scenario 3. Prostify in daily reality and unusual reality

**Characteristics of unusual reality constituent elements:** stability (maintain existence)

Singleness (each detail is independent of other details)

Lack of daily consensus (closer to dreams)

**Wise man:** Guide my behaviour through "manipulatory cues" (i.e. cues about the environment and behaviour).

Step1. Experimental edible mandala

Step2. Prediction: Eat and apply mandala

Step3. Body flight, eat and smear mandala

Step4. Experiment Eat smoking mushrooms

Step5. Action Eat smoking mushrooms

Step6. Take another animal behaviour and eat smoking mushrooms

**Above:** Review and record the memories of events; description of the constituent elements of knowledge.

### Scenario 4. Guide the wise man to a more certain process to make the constituent elements of each unusual reality more specific.

**Wise man:** The details of perception are more complicated (that is, the mood becomes more complicated), from familiar forms to unfamiliar.

### Scenario 5. Thorough transformation from the daily real world to the reality of special consensus

**Wise man:** Return to the state at the beginning. Like storyboard one, turn it upside down.

**Keywords:** absurdity, montage collage, idealism, symbolism, overlapping positions

Mysticism changes, material and immaterial, multidimensional space, hallucinatory limb disease

**References:** The Teaching of the Witch Tang Wang

"Plane Country"

## Key Frame



# Script

## Scene 1/30 seconds

**Expression centre:** objective and non-objective

**Protagonist:** He is a selected wise man, with curiosity and crazy temperament (similar to psychic talent)

**Opening:** a pile of music boxes, the lens from far to near; the actor bows his head, close-up expression, constantly switching the picture (strip orange)

**Space:** Pure White > Actors cut the music box with a knife (spatialism) to make a large door frame wrapped in rubber. The actor passes through it and wraps the rubber film all over his body. Note: A music box is a medium that reaches another space. It represents mysterious and unknown things and is a connecting medium from the known world to the unknown world.

**Meaning:** Different sounds in the music box overlap, changing the spatial form and transitioning the known world to the unknown world.

## Scene 2/50 seconds

**Expression centre:** changes in the process of exploring and studying mysticism

**Change)** Fear > Clarity > Acquisition of Strength > Ageing Corresponding Downward

**Process)** gradually understand > learn to use > consume

**Space:** Music changes sharper

**Scene:** Heaven will give great responsibility to the protagonist. Rubber wraps the protagonist. The protagonist's posture is to sit on his legs, and he is afraid to escape and curious to touch, understand, contradiction, make different postures, and imitate paintings.

**Note:** Rubber represents the diaphragm between the real world and the unknown world, tearing means completely entering the unknown world or tulle.

**Protagonist:** So the protagonist began to learn mysticism with suffering, wearing a religious robe, similar to believers.

## Scene 3/90 seconds

**Expression centre:** integration with mysticism

**Protagonist:** You don't need to eat noodles. Pour wine and grapes, and worship people.

**Scene:** long nails, buried nails, human body transformation, suspension

**Space:** Snippets similar to worship ceremonies in Holy Mountain > Try different media over and over again > that is, the concept of "overlapping"

**Meaning:** Consumption of mysticism

## Scene 4/30 seconds

**Expression centre:** feel nothing more effectively

**Protagonist:** The protagonist meets overlapping protagonists (3copy), splits and copies, and has complex expressions.

**Scene:** Picture, music stop, silence for a minute (outlaws)

**Space:** Kaleidoscope

**Meaning:** Silence is the process of the protagonist's perception from familiarity to strangeness.



## Scene 5/30 seconds

**Expression centre:** Thinking about the future is a religious experience

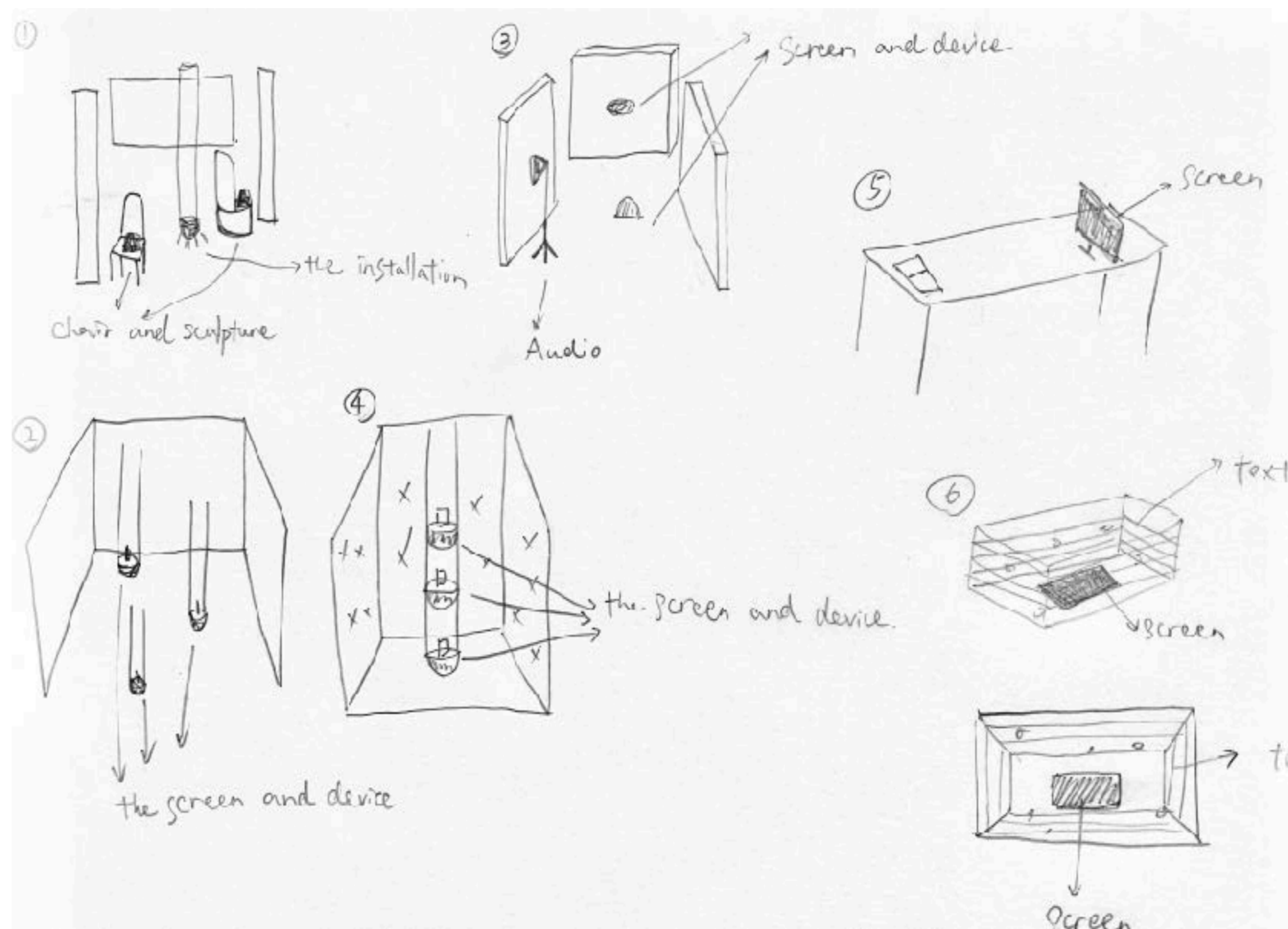
**Protagonist:** Is there a sublimation??

**End of the film:** The picture ranges from near to far away. Similar surveillance pictures > There are many small TV pictures, and then the cycle has been amplified all the time.

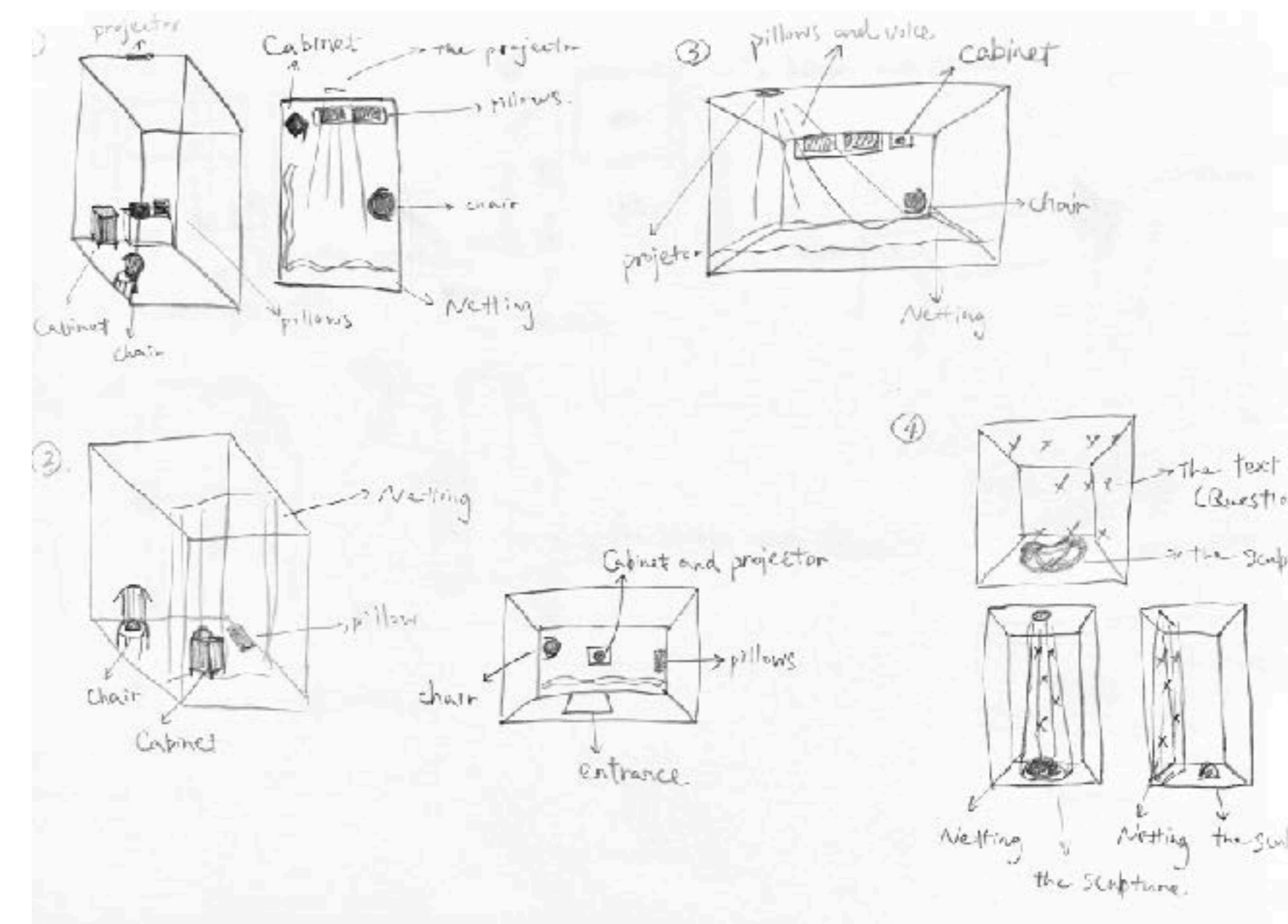
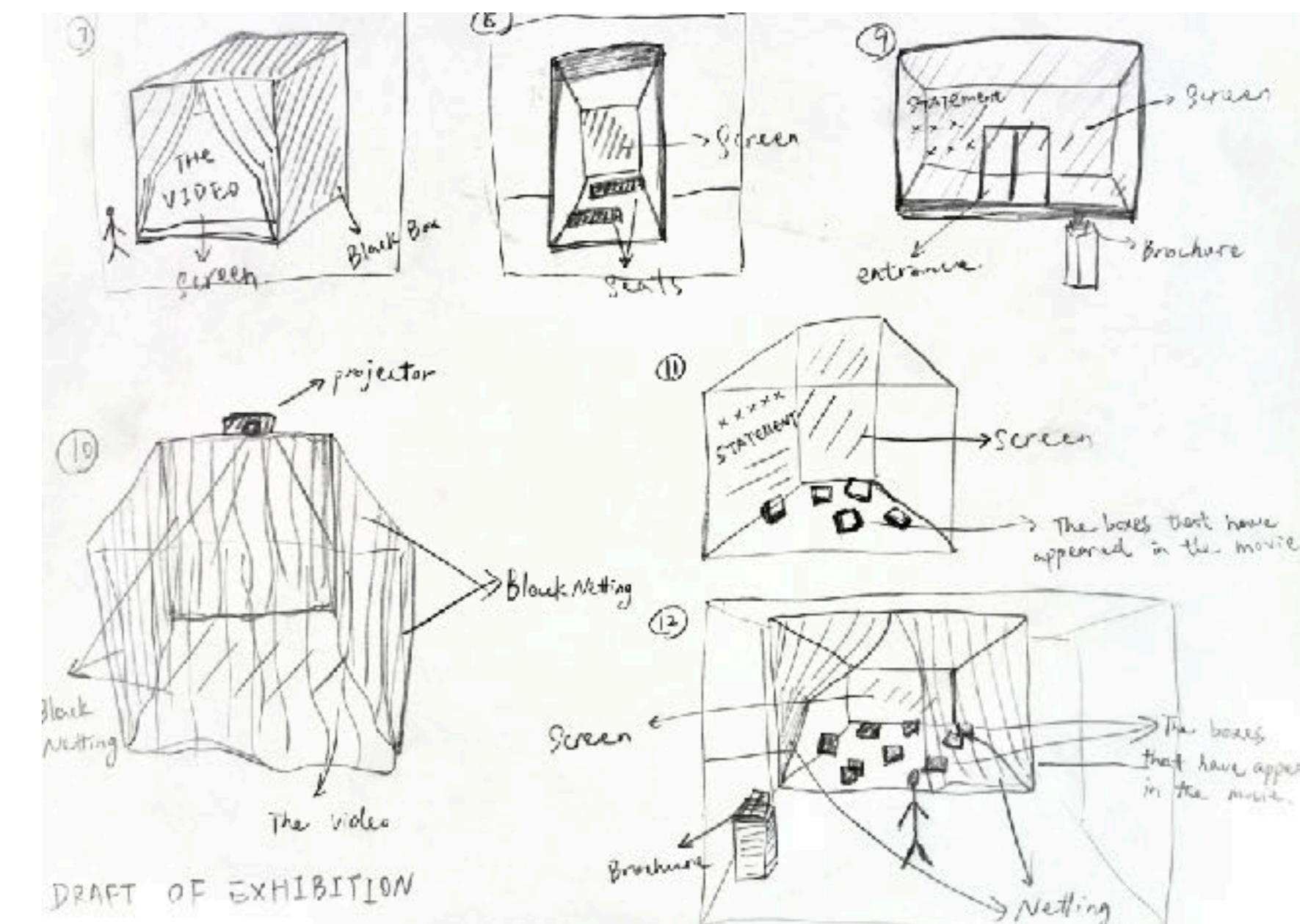
**Space:** The protagonist repaired the broken music box and repeated it all the time.

**Meaning:** Return to reality

This short film is a stitch of short stories. I want to stay for a while at the end of each paragraph to exaggerate and distort people's facial expressions here.



## Draft of exhibition

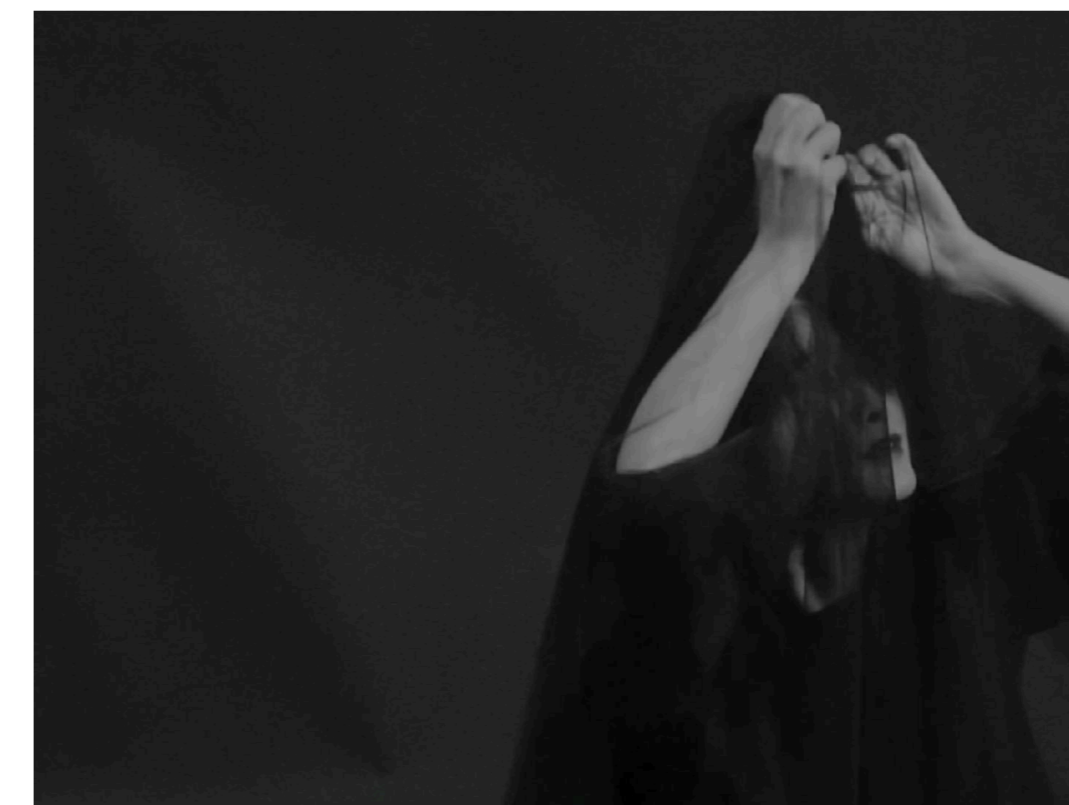


# ***Final Work***

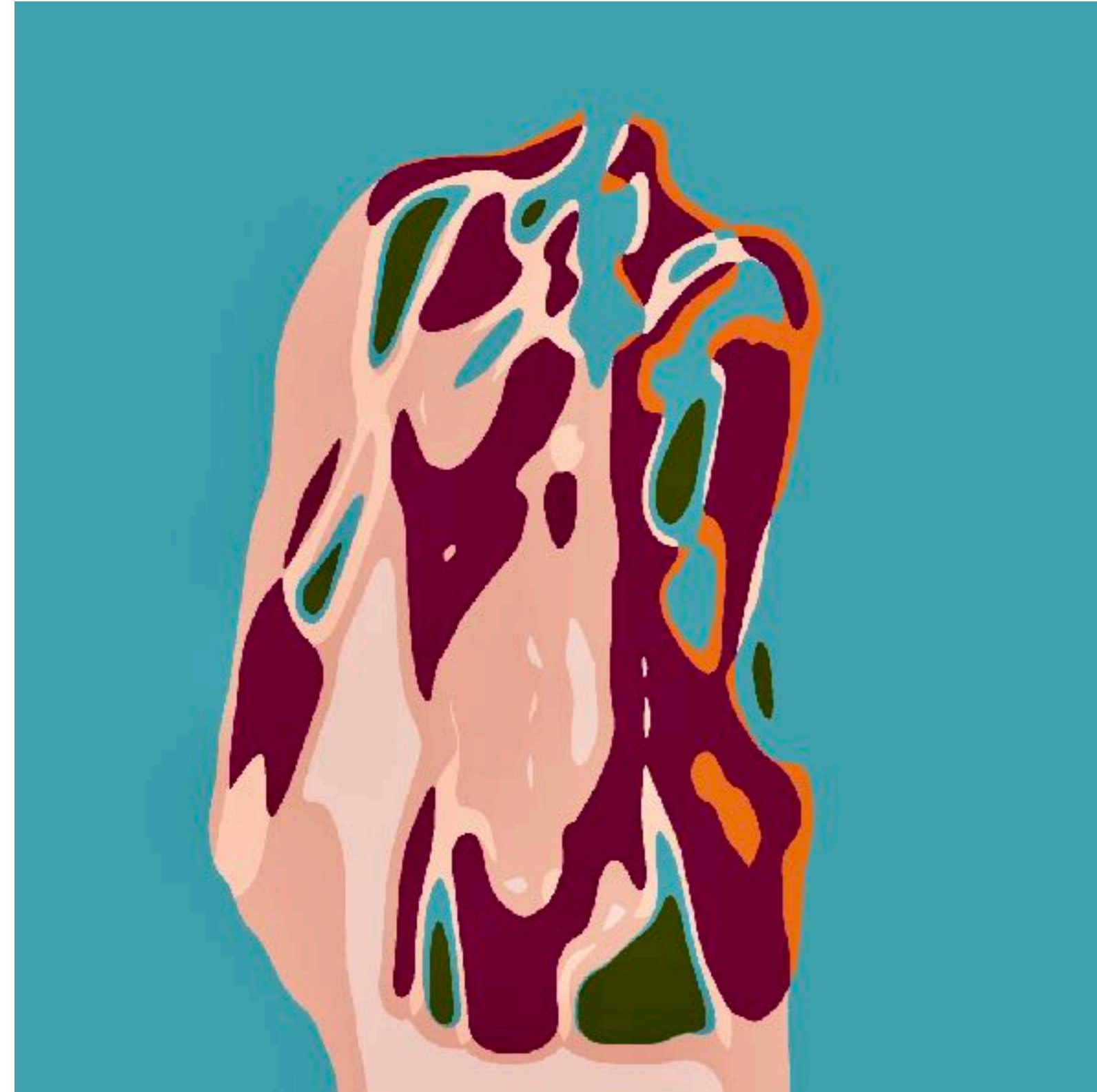


Did you see the invisible?  
2021.04  
Video 2'50", PAL. 4:3

<https://vimeo.com/803846571>

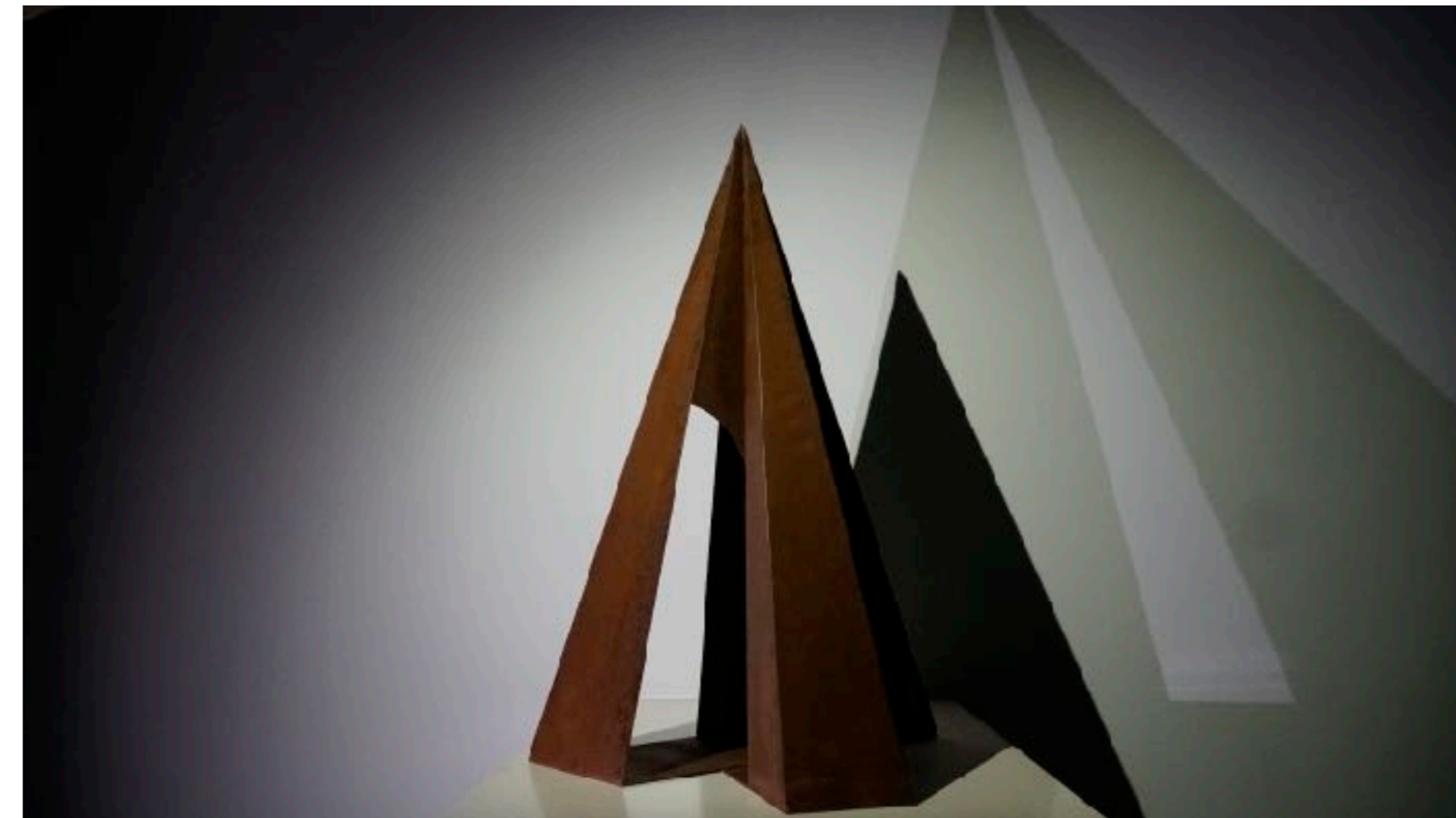
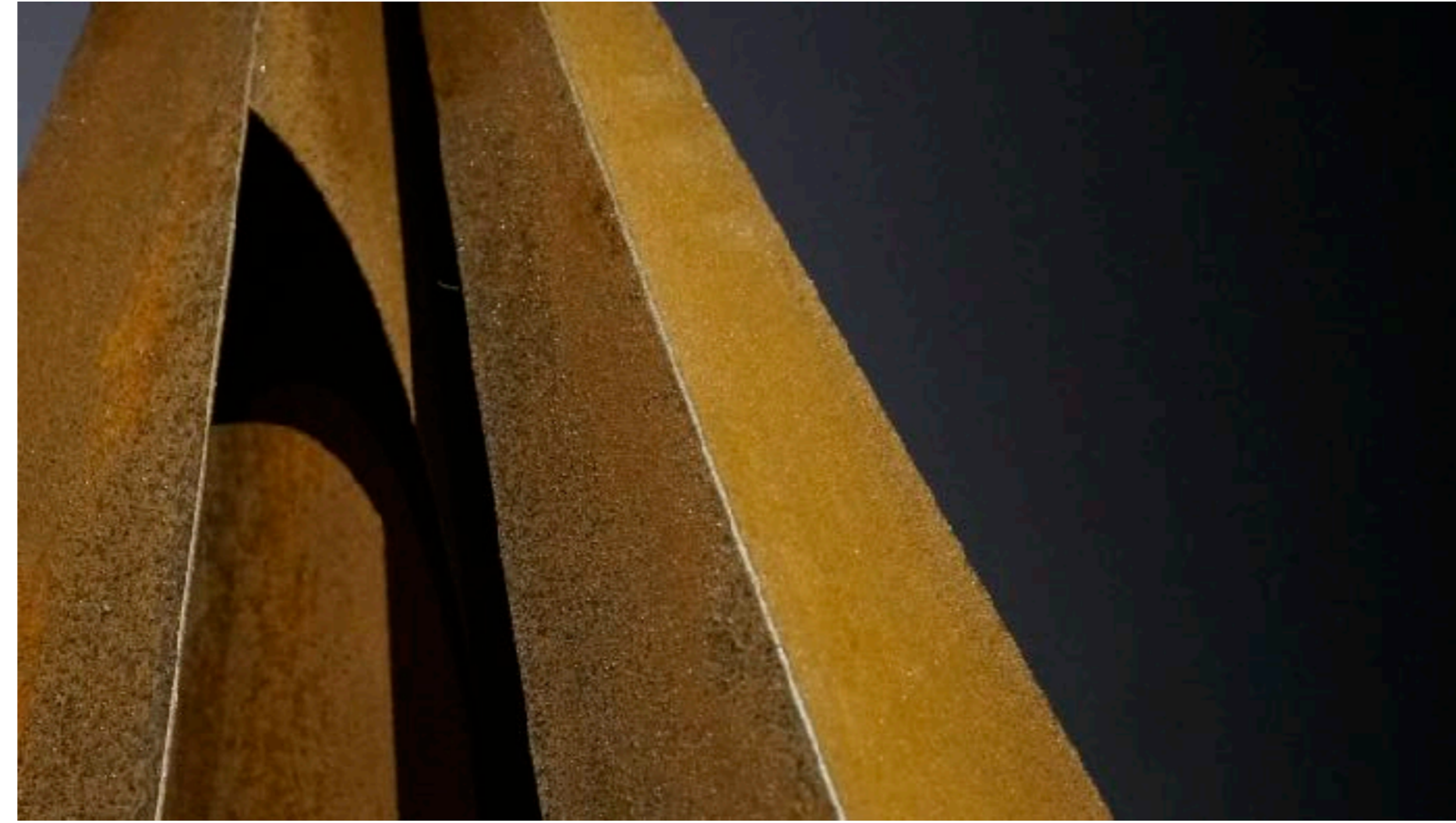


## Illustration



Body, 2019.07, Illustration

## Sculpture



Untitled, 2022.10, Sculpture

## Poster Designs



Posters for 哪来的野鸡, 2018-2022, Visual Communication