

【半人半野】实验影像艺术家—曹澍
半野艺舍BAH 2014-09-26



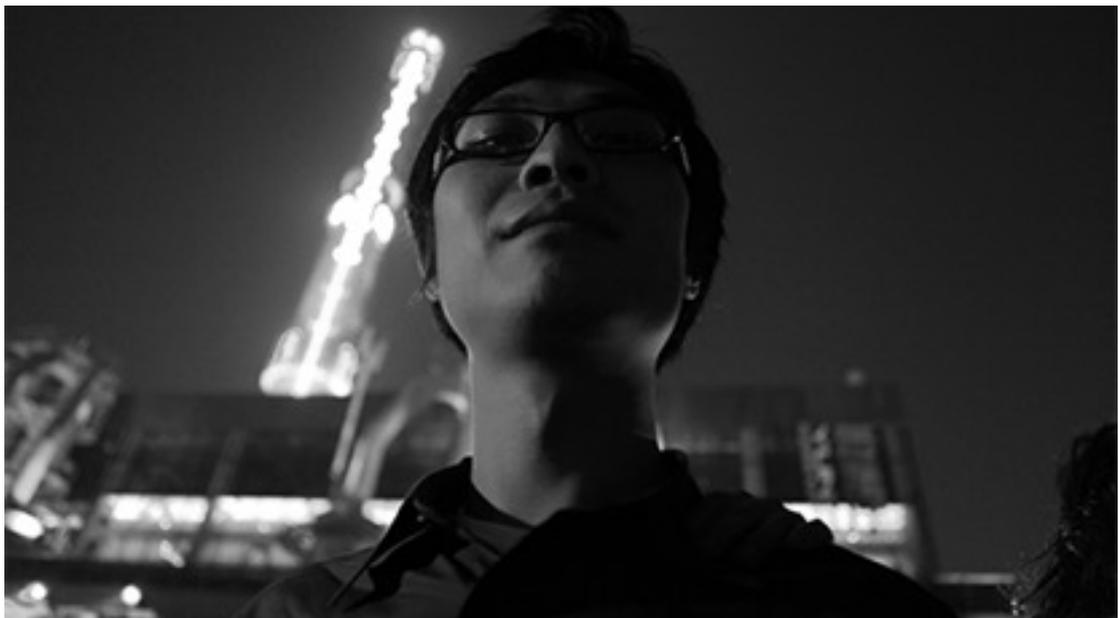
导语：“半人半野”艺术家群展将在半野艺舍的九个特殊空间，展出九位在杭州创作实验影像的青年艺术家的九部精彩纷呈的影像作品。这些作品将在“半野艺舍”这个“半”展览“半”居住的空间内重组、发酵，相信伴随着不同展示形式能够产生出我们对影像艺术的新的思考。从今天开始小编将把参展艺术家逐一的介绍给各位朋友，请持续关注。



艺术家近期工作室照片

艺术家创作构思与现状自述

我喜欢创作和研究同时进行，最近关注动画这一媒介，很多创作上的东西都是从最琐碎的生活里边找出来的。我喜欢这样的创作——生活的关系，独处的时候能感觉到自己在遥远的一个地方审视着自己的生活。这几年来作品覆盖的种类很广，从录像装置、网络艺术到行为表演、绘画、动画，还包括含有文本、综合材料装置的综合现场。这种多种媒介创作的方式不讨巧，可能搞很多年但还是不容易出现个人的符号或者风格，但复杂的创作方法的好处是可以拓宽思考的维度，更加从容的应对头绪纷乱的生活感触带来的问题。



在工作之余，我经常试图专注在一个点上，或一个问题上，慢慢发现一些和这个问题相结合的方法，或者说作品这种有意思的形式其实是被内容给逼出来的。我在美院任教的时候会发现在和比我更年轻个7-8岁的学生身上，能发现大量这

个时代的“内容场”提供的可能性。他们生活中的语言和语境和我是很不一样的，我会尝试着把创作中的体验和问题带进教学里去，把它转换成方法，和学生们互动，再把教学中的营养带回到作品里去。可能这也是作品形式多变、随机性比较大的其中一个原因。



最近在进行的动画创作是之前很多作品的一个阶段性总结，它里面出现了之前很多作品的影子（包括装置、影像等等），这部动画的构成方式和之前做综合现场的方法有点类似，它更像是一个慢慢拼装起来的城市，慢慢生长起来，并且可以无限生长下去。做到一个阶段可以停下来，然后也可以不断发现新的可能，继续让它朝着一个方向生长。



这是很让人兴奋的一个属性，可以生长就意味着每次展示的时候都可以根据现场添加或删除情节，根据现场来挑战自己的反应能力。除此之外，今年和朋友一起做的三线TV也是在现有思路上的一个新的内容场，很多个人独立创作解决

不了的问题在这个“场”里面能够获得新存在意义和解决方案，也希望大家可以多多关注三线TV。

Cao Shu mainly creates and lives in Hangzhou, presently is a teacher of the foundation studies branch of China Academy of Art. He was born in 1987 in Jining, Shandong Province. He graduated from new media art department of China Academy of Art in 2009. In 2012 he graduated from inter media art school of China Academy of Art in 2012 and was awarded a master's degree. His works was on show in Hiroshima International Animation Film Festival Exhibition, Holland International Animation Film Festival, China Image Archive Exhibition, Shanghai World Expo KIOSK Project, Shanghai Electronic Arts Festival, etc. His works involves device, image, animation, theatre and many other directions.

I love to create and research simultaneously. Recently I focus on the medium of animation. Many creative things are found out from the most trivial life. I like this kind of creation—the relationship of life. When I am alone I can feel that I am looking at my own life in a place far away. In recent years, my works have covered a wide range of species— From the video device and network arts to behavior performances, paintings and animations and also including a comprehensive site containing text, comprehensive material device. This multi media creation method does not choose the easy way. You may engage in it many years, but still is not prone to individual symbols or style. Therefore the benefits of the complex creation method is that I can widen the thinking dimension and more easily deal with problems brought by raveled life feelings. In my spare time, I often tried to focus on a point or on a question and slowly found some method to combine with the problem. That is to say, the works of this interesting form is actually been forced out by the content. When I was teaching at the Academy of Arts, I would find plenty of possibility of "content field" provided by this era on the students 7 or 8 years younger than I. Their everyday language and the linguistic environment are very different from mine. I would try to put the experience and problems in the process of creation into my teaching, to convert it into a method and then interact with my students. Then I would send the nutrition in my teaching back into my works. This is probably one of the reasons that the variability of works form and the randomness are relatively large. My recently making animation creation is a stage summary of my many previous works. It appears the shadow of my many previous works including device, image and so on. The constitution way of this animation is somewhat similar to the method of making comprehensive site. It is more like a city that is slowly pieced together, slowly grow up and can be unlimited growing on. I may

stop at a stage, then I can also continue to discover new possibilities and let it go on growing toward a direction. This is an attribute of excitement. That it can grow means each time when the works is displayed, it can be added or deleted the plot according to the site, which will challenge my own reflexes according to the scene. In addition, the San Xian TV that was set up with my friends is also a new content field in the existing ideas. Many problems that can not be solved by individual creation can get the new meaning of existence and solution inside this "field". I also hope people will pay more attention to San Xian TV.

参展影像作品介绍



参展作品剧照一

作品名称：不可数名词

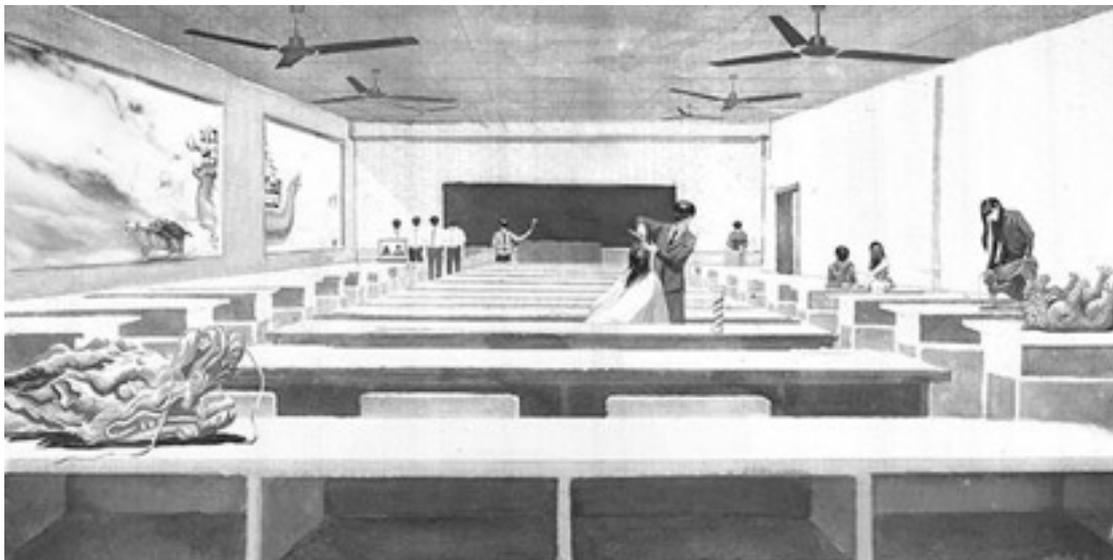
作品形式：三屏幕动画装置

作品梗概：中国的现代社会生活发生着急速的变化，然而在急速的发展中有很多时代的细节被迅速消费并遗忘，这部作品的制作初衷就来自于对日常生活空间里一些细节的关注和体验。在某些特定时间，司空见惯的日常会显现出其洞穿现实的一面，平实的生活物件会幻化成社会剧场中的元素，这种超现实是隐藏在现实背后的客观真实。三个屏幕分别指向内部空间（特写），外部空间（中景）和远景，多屏的目的也是企图想让观众同时感受到此在和“别处”的视角。作为以空间为基本语汇和手段的动画，其中的情节运作方式更类似于戏剧的发生，物件和人物作为道具呈现其本身的存在内涵，它们的存在本身并不依赖于特定的动作或情节。

作品年代：2014年



參展作品劇照二



參展作品劇照三

Work name: An Uncountable Noun

Art forms: Five channel animation installation

Works: Chinese modern social life has rapid changes .However, there are a lot of details of daily life consumed and be quickly forgotten because of the rapid development times, the origin of the work is from the some details in the daily life space and experience. In some specific time, common everyday will appear very surreal, plain life objects will magically change into the elements in the theatre, the surreal life is hidden behind the reality of objective truth.

Space is the basic vocabulary and means of this animation installation ,and the plot of the works is more similar to the happening of the theater event. Objects and characters as the existence of the props has its own way to present connotation. Just as noun, their existence itself does not depend on the specific actions or plot.



影像藝術家曹澍

藝術家學習工作經歷

学习与工作简介：

曹澍1987年出生，山东济宁人。2009年毕业于中国美术学院新媒体，2012年毕业于中国美术学院跨媒体艺术学院获，硕士学位。作品参加过广岛国际动画电影节、荷兰国际动画电影节、中国影像档案展、上海世博会KIOSK项目、上海电子艺术节等展览。作品涉及装置、影像、动画、剧场等多个方向。目前主要创作和居住在杭州，现为中国美术学院专业基础教学部教师。

藝術家參展經歷：

2014

广岛国际电影节“BEST OF THE WORLD”特别单元，日本广岛；
荷兰国际动画电影节，荷兰乌德勒支；

国际艺术家"拘留"项目，清影当代艺术空间，杭州；

2013

“策动感知”当代艺术展，天鸿美和院文创中心，杭州；

2012“绿盒子：重绘形貌—媒体现实的空间”当代艺术展，天鸿美和院文创中心，杭州；

“8090青年志业”当代艺术展，宁波美术馆，宁波；

“梦露——时尚的万能与反面”当代艺术展，钱江BLOCK，杭州；

个展“反曹澍主义”，中国美术学院，杭州；

2011

“鲁迅的面容——中国新兴木刻运动80周年暨鲁迅诞辰130周年纪念特展”，浙江美术馆，杭州；

第四届杭州艺术博览会之“调色板”当代艺术展，和平国际会展中心；

“云浪计划”艺术展，艾可画廊，上海；

“双重语境”艺术展，上上国际美术馆，北京；

Cao Shu

2005-2009, New Media Art Department of CAA

2009-2012, Inter-Media Art School of CAA

2012-now, As teacher in foundation branch, China Academy of Art Exhibitions:

2014

The Hiroshima International Film Festival "BEST OF THE WORLD" special unit, Hiroshima Japan

International artists detention project, Inna contemporary art space, Hangzhou

Holland International Animation Film Festival (haff), Holland (Utrecht)

2013

“Stiring Up Esthesia”Contemporary Art Exhibition, Tianhong Mei He Yuan Cultural Creative Center, Hangzhou

2012

“Green Box: Redraw Appearance-----Media Reality Space”Contemporary Art Exhibition, Tianhong Mei He Yuan Cultural Creative Center, Hangzhou

The Fourth Hangzhou Art Fair "palette" Contemporary Art Exhibition, Peace International Convention and Exhibition Center, Hangzhou

“Monroe-----The Universal and Reverse Side of Fashion” Contemporary Art Exhibition, Qianjiang BLOCK, Hangzhou

“Cloud wave plan”Art Exhibition, Aike Gallery, Shanghai

“Dual Context”Art Exhibition, Sunshine International Art Museum, Beijing

ival”, the opening ceremony of “Crossing” plan, Shanghai