

## Artist's Opinion | Tang Chao

Tang Chao META Project Space 2015-09-21 | Translation Lou Yilun; Bobby Xun

I am not believing in objectiveness, but I think art is pursuing truth all the time. It may sound contradict. Truth is not realism, and it includes the artist's instant reaction in that environment as well. Of course, it is too primary level to use normal reaction as artwork. The essential point is that you can create language ambiguity and transform it into the power of rhetoric simultaneously. Politics is to build a community. In that community, everyone has to love the same street or the same tree. Art provides variation: variation of perception. I think the moment that art and politics reach a settlement is: an incident can be political, or can be not, including the publicity of the incident: mostly it relates to personal senses. However, I think senses are belonging to creations as well. It can provide a "shared feeling" to connect the audience. We can't become anyone else, but we can let other people feel the same way.

The recent video I made is to exile myself to an amusement park, imagining that I am trapped in a "modern island" dilemma. There are shoots about subjective wayfinding and foraging; the dizziness of seating on gaming equipment and setting off a signal flare on the cable car. I also want to show the alienation feeling of the certain game due to urbanization. I should shut up now because it is terrible to throw the "the sense of playing" and "aesthetic" to industrialization and ordinary consumption issues. Besides, my videos describe the reality of the objective world. It is only a thinking trace to transform it into text. Text can only transmit a value, but doesn't allow people to look, to listen and to provide another way to feel this value.



Taang Chao, *Refuge Island*

I saw some videos made by Harvard Sensory Ethnography Lab, which is about the balance between reality and discipline, a dynamic equilibrium. Just like what is written in Marina Tsvetaeva's poem: "But the whirlwind rises – and the abyss had been laid". It surpasses the political issues in the

ordinary sense and expresses the concrete storm and the abstract abyss at the same time.



Harvard Sensory Ethnography Lab, *Leviathan*

As for another project in this exhibition, I negotiated with the local criminal police and even participated in their work, resulting in a long-term project of on-site photography. In this project, I tried to guide and revise the working logics of criminal police. When the two forces twisted together, some unexpected images appeared during the orthodox shooting. Photography plays as a piece of evidence and its relationship with artworks blurs. Finally, I play as an organizer to collect, categorize and present those images.



Tangchao's Work- Live Photograph Project

I haven't taken photos for a long time and I tried to represent directly the tension during photographing in the exhibition hall. I created a darkroom, where a wolfdog was tied with an iron chain inside. I kept flashing the dog's eyes with 3 flashing devices. When the flashing is on, the

audience can vaguely see people and a big dog inside through the small window on the top of the darkroom. Here photos become a subordinate to the behavior in this case. I didn't take photos of this exhibited photography project. I regard photography as a production process of an incident, presenting the overlooked incidental characteristic and images production labour. For me, who take photos? Take photos or not? It becomes not important in the end.