

Liste
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Liste

Burgweg 15
Burgweg 15
CH-4058 Basel
CH

TANG

唐潮

CHAO

JUN.

12 → 18

Vanguard
BOOTH.

55

Vanguard 画廊将于 2023 年巴塞尔 LISTE 艺术博览会 55 号展位呈现唐潮个人项目，该项目以电影拍摄及制作过程中的各个环节为载体，来探讨信息时代个人情绪状态与数字媒体技术之间的关系。

Vanguard Gallery is pleased to present Tang Chao's solo project at LISTE Art Fair Basel 2023, booth No.55. The booth will be converted into a film set by the artist, which is instrumental in exploring personal and emotional shifts in the digital era.



心之电影：
一个恐怖故事
Mind Movie: A Horror Story

数码绘画 (200张)
Digital drawing (200 pieces)
18.91 X 14.18 cm
Ed.5+1AP

2022



图像装置《心之电影：一个恐怖故事》由一组200张分镜故事板组成，其中的人物及场景源自日本恐怖电影《午夜凶铃》，并被数字建模技术解构及重组，而后通过分镜头剧本中的运镜指示箭头相串联，组建出属于信息时代的全新叙事。主角贞子经历了由显像管电视向高清数位时代的转变，其自身也投射出对图像技术迭代的恐惧。

"Mind Movie: A Horror Story" is a spanning storyboard consists of 200 computer-generated illustrations. The plot is adapted from the classic Japanese horror film "Ring". In the original 1998 production, the vengeful ghost used an old TV monitor as a portal to crawl back into the real world. However, in Tang Chao's reconstructed scenes, ironically, the ghost struggles with its own horror caught in an age of high-resolution digital images.

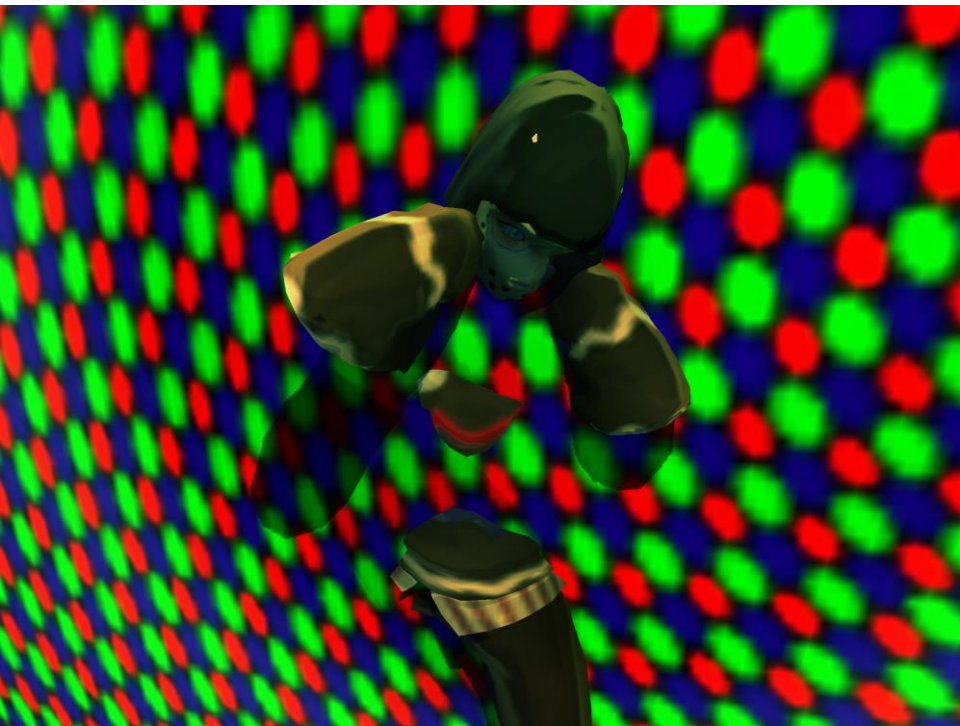




展出历史
EXHIBITION HISTORY

话音未落 (个展)
Vanguard 画廊, 上海, 中国 (2022-2023)

Out of Sync (solo)
Vanguard Gallery, Shanghai, China (2022-2023)



细节
DETAILS

分镜故事板中阴郁昏暗的视觉语言进而延展到展位的另一端：《怒兔》是蓝幕搭建而成的摄影棚，棚中显像管电视机播放着题为《呜咽曲2：逆向掩蔽》的录像。两件作品都贯穿了蓝色的基调，而录像中空白信号所产生的雪花点，则被渲染为宇宙微波背景辐射。在《呜咽曲2：逆向掩蔽》中，唐潮拼合了真实世界与媒体世界初始状态中的各类基础图像，并尝试以此为基础引发观者的忧郁情绪。《怒兔》蓝幕上的十字标记被艺术家嵌入了小巧软弱的兔子形象：博伊斯行为艺术中僵直的死兔子，以及动漫系列《蜡笔小新》中的角色樱田妮妮用来泄愤的兔形玩偶。两种兔子形象在作品中并置，作为美术史乃至流行文化中频繁承载愤怒情绪的客体。

The nightmare in "Mind Movie: A Horror Story" reincarnates at the booth as "Angry Rabbits", a blue-screen motion capture set, and "Whimper Song No.2: Backward Masking", a video placed to the center of the blue set. Rendered in a melancholic tone, the video mixes images of fundamental elements from both the analog world and the cyber space, and emits grainy graphics and white noise which is imagined as cosmic microwave background. Surrounding the video, the same-sake protagonists of "Angry Rabbits" hide in plain sight—there imbedded in the orange cross marks of the blue set are images of two rabbits: one derived from Joseph Beuys' 1965 performance piece "How to Explain Pictures to a Dead Hare", and one borrowed from the punchbag bunny doll in popular Japanese carton Crayon Shin-Chan. The two rabbits cross-referenced as a witty metaphor for anger.



呜咽曲2：逆向掩蔽
Whimper Song No.2:
Backward Masking

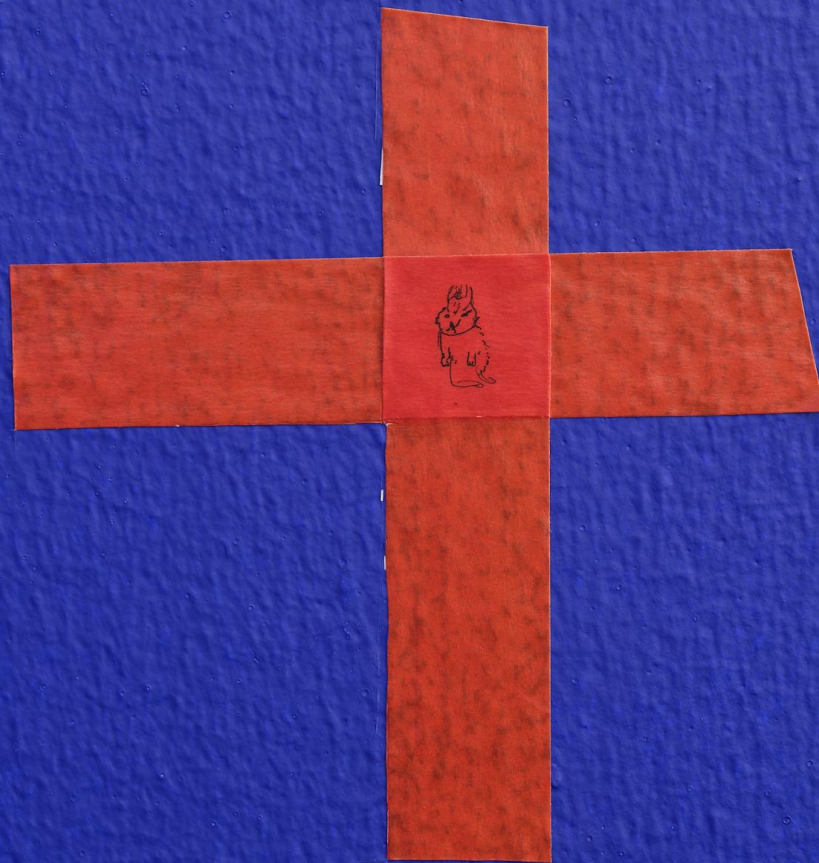
2022

单屏影像，彩色，有声，4K
Single channel video, color, sound, 4K
6'42''
Ed.5+1AP



影像静帧
VIDEO STILL

怒兔
Angry Rabbits



空间装置 (图案, 胶带, 蓝幕)
尺寸可变

Spatial installation (patterns, tape, blue screen)
Dimension varies

Ed.6+1AP
2022





细节
DETAILS

黑色珍珠

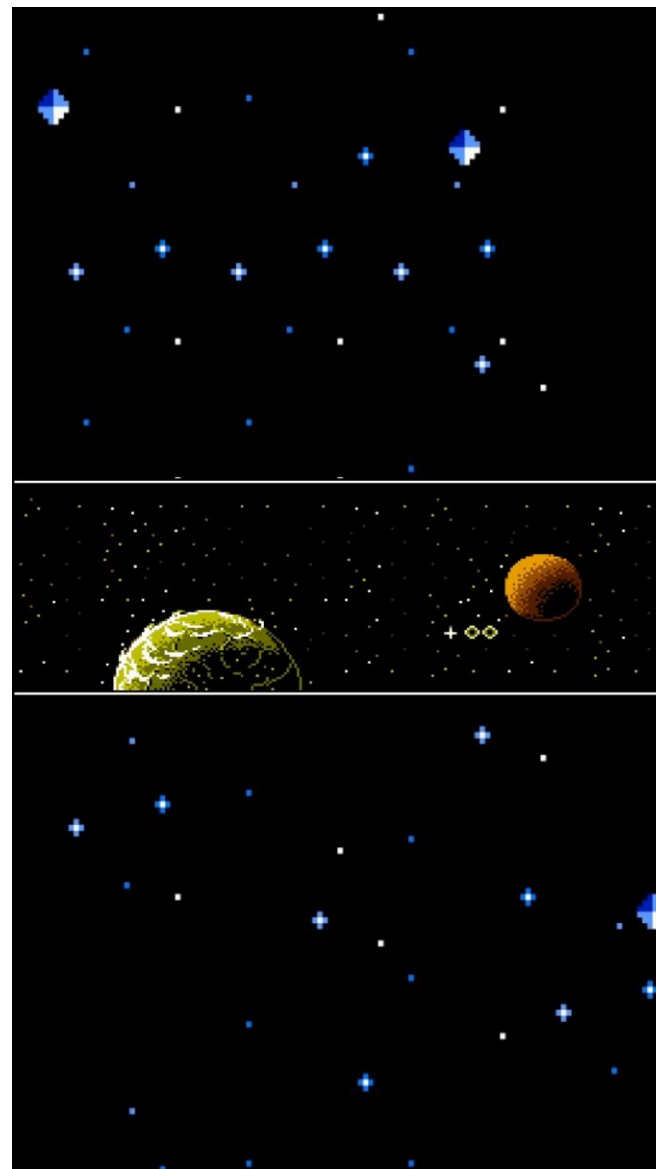
Black Pearl

单屏影像，彩色，有声
Single channel video, color, sound
1080x1920
12'53''
Ed.5+1AP
2021



在《黑色珍珠》中，唐潮将像素化的电子游戏影像剪辑成了欲说还休的历史蒙太奇。火的意象不断出现，它既标记了人类物种进化的里程，又镌刻了同类相残的墓志铭，是一种充满了矛盾的象征符号。“火与心的竞技”是对人类历史进程的一种宿命式归因。电子游戏以其游玩过程中的可重复性和沉浸感成为平行叙事的绝佳模拟器。玩家在游戏中无数次地获得重来的机会，却往往只迎来一个早已写就的结局。正如视频中外星人的问题：（人类）总是这样，为什么？或许彗星会带来答案。

In "Black Pearl", Tang Chao edited pixelated video game clips into a historical montage that leaves some things unsaid. The image of fire appears constantly in the work. Fire was a landmark moment in the evolution of the human species, but it has also written an epitaph of mutual destruction; it is a symbol full of contradictions. A Contest Between Fire and Heart is a predestined part of the course of human history. The repeatability and immersive nature of video games mean that, as they are played, they become very good simulators of parallel narratives. In the game, players have countless opportunities to start over, but they often simply welcome a pre-determined ending. As the extraterrestrials in the video ask: Why are they (humans) always like this? Perhaps a comet will bring the answer.





展出历史
EXHIBITION HISTORY

夜以继日 (双个展)
The Store, 首尔, 韩国 (2022)

Nights after Days (duo)
The Store, Seoul, Korea (2022)

唐潮

TANG CHAO

b.1990



唐潮成长于中国的自由互联网时期，在图像爆炸时代中实践着基于录像、行为表演和绘画的观念艺术系统。他近期的创作一方面着眼模拟信号时代到数码渲染时代的视觉文化遗产，将之作为创作的词汇和语法来源。他审视了游戏、漫画、动画、影视等领域的亚洲流行文化，接纳其中的符号与逻辑，重新反映它们在全球视觉文化中的历史与价值。另一方面，他将物理现实、模拟信号和数码渲染采纳作三种互相交错的、不同属性的空间，并将它们视为表演的现场和身体经验的延伸。唐潮借助观看者的视角在这些复合空间中实现反复跃迁，在过程中建立起一连串情境与现场。借助镜头、渲染和数码绘画，唐潮始终在他的创作中用诗歌和神话般的叙事再现时代的日常症结。

Tang Chao is among the natives of China's open internet era around the millennium, and established his practice following the era of image explosion in the 2010s. His recent works involve video, performance, and digital drawing. On one hand, Tang Chao employs the graphic heritage across analog and digital ages, developing it into his unique set of vocabulary and grammar. He re-exams and embraces Asian popular culture, including the icons and narratives of games, comics, animation, and films, while reflecting on their history and value in the global visual culture. On the other hand, he dives into the intersected realms of physical reality, analog signal, and virtual simulation, and use them as the site of performance and extension of bodies. Leaping back and forth among the hybrid realities, his works create bubbles of situations, interactions, and storytelling. Taking forms in video, installation, performance, and digital drawings, Tang Chao transforms symptoms of our time into poetic and mythical narratives.

唐潮1990年出生于湖南，2014年毕业于中国美术学院实验影像工作室，现生活工作于上海。他的近期个展/双个展包括：巴塞尔 Liste 艺术博览会 Vanguard 展位个人项目，巴塞尔，瑞士（2023年）；“话音未落”，Vanguard 画廊，上海，中国（2022年）；“夜以继日”，The Store，首尔，韩国（2022年）；务虚会：智慧如夜的迷彩（线上项目），Vanguard画廊，上海，中国（2021年）；“从匮乏变成轻”，Vanguard 画廊，上海，中国（2017年）。同时他还在近期参加了以下群展：“新生还者”，三影堂摄影艺术中心，北京，中国（2023年）；“向西——从上海到松江，然后抵达江南”，云间会堂文化艺术中心，上海，中国（2023年）；“年年”，江苏德基美术馆，南京，中国（2023年）；“集光片羽”，UCCA Edge，上海，中国（2022年）；“夜次元——夜以为序”，UCCA城市天台，上海，中国（2022年）；“无名河：集美·阿尔勒·影像策展人奖”，三影堂摄影艺术中心，北京，中国（2022年）；“仓库总动员·第八回——动起来吧！”，Vanguard画廊，上海，中国（2022年）；“光阴如影”，2021深圳光影艺术季（福田展区），深圳，中国（2021年）；“年轻媒体艺术家展览自由链接”，OCAT上海馆，中国（2020年）；“游戏社会：狼、猞猁、蚁群”，现代汽车文化中心，北京，中国（2020年）；“在半个迷宫中”，中国美术学院美术馆，杭州，中国（2019年）；“似水流年”，SNAP，上海，中国（2019年）；“炽热”，BIG SPACE x Chino gallery，上海，中国（2019年）；“剩余的时间-房间6号”，歌德学院灰盒子空间，北京（2018年）；“当媒介成为日常”，星汇当代美术馆，重庆（2019年）；“怜悯派对”，睡眠中心，纽约（2018年）；“室内宇宙”：2017华宇青年奖入围艺术家群展，华宇艺术中心，三亚，中国（2017年）；西班牙国际影像艺术节，马德里，西班牙（2017年）；“一幅不包含乌托邦的世界地图甚至都不值一瞥”，北京公社，北京（2017年）。

Tang Chao was born in Hunan in 1990, graduated from the Experimental Video Studio of China Academy of Art in 2014, and now lives and works in Shanghai. His recent exhibitions include: Liste Art Fair Basel solo project at Vanguard booth, Basel, Switzerland (2023); "Out of Sync", Vanguard Gallery, Shanghai, China (2022); "Nights after Days", The Store, Seoul, Korea (2022); "Nonphysical: Shimmer (online project)", Vanguard gallery, Shanghai, China (2021); "From Lack to Light" (2017) took place at Vanguard gallery, Shanghai. His works were featured in the following group exhibitions: "The New Survivors", Three Shadows Photography Art Centre, Beijing, China (2023); "Year by Year", DEJI Art Museum, Nanjing, China (2023); "The Pieces I Am", UCCA Edge, Shanghai, China (2022); "Night Dimension: Night as Prelude", UCCA Sky Space, Shanghai, China (2022); "Unnamed River: Curatorial Award for Photography and Moving Image", Three Shadows Art Centre, Beijing, China (2022); "Warehouse Story VIII — On Your Mark!", Vanguard Gallery, Shanghai, China (2022); "Within Space – Time, We Walk Through Images", Glow Shenzhen 2021 – Futian, Shenzhen, China (2021); "Emerging Media Artist Exhibition Un/Conventional", OCAT Shanghai, China (2020); "Play Societies: wolves, lynx and ants", Hyundai Motorstudio, Beijing, China (2020); "In a Half of Maze", CAA Art Museum, Hangzhou, China (2019); "Sooner/Later", SNAP, Shanghai, China (2019); "Incandescence", BIG SPACE x Chino Gallery, Shanghai, China (2019); "The Time That Remains—Room No.6", Grey Cube, Goethe Institut China, Beijing, China (2018); "Questioning Photography Now", GCA, Chongqing, China (2018); "Pity Party", Sleepcenter, New York, USA (2018); "Indoors Universe": the 5th Huayu Youth Award, Huayu Art Center, Sanya, China (2017); "A map of the world that does not include utopia is not worth glancing at", Beijing Commune, Beijing, China (2017); Spain Moving Image Festival, Madrid, Spain (2017).

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