“Never！”

展览日期：2017.07.22—2017.09.22

开幕酒会：2017.07.22 15：00—18：00（星期六）

出品：千高原艺术空间 1000+

艺术家：陈萧伊

作品媒介：装置、录像、摄影

展览地点：四川省成都市高新区盛邦街，铁像寺水街南广场，千高原艺术空间

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千高原艺术空间荣幸地宣布，艺术家陈萧伊的个人项目“Never！”将于7月22日在千高原1000+项目空间开幕。1000+项目由艺术家自策展完成，千高原启动1000+项目空间意在为艺术家提供更为实验性的呈现场域。

陈萧伊1992 出生于中国四川，目前工作生活于成都。2014 年获得伦敦传媒学院摄影硕士学位，并获得伦敦传媒学院/Photofusion 奖，2015年获得第七届三影堂摄影奖大奖。她的作品也曾在罗马、伦敦、卡塞尔、雅典、巴黎等多座城市的画廊或美术馆展出。

陈萧伊过往的作品中，一直将图像当作隐喻的媒介，以自然作为中间介质，探讨面对精神性的直观体验。在“KOAN”（2013-2015）系列中，她采用照相凹版术，选取抽象的风景制成版画，通过简化与抽象的手段探索表面之下事物的真实以及隐藏的法则。之后的“隐匿时”（2015-2016）系列则是将世界的细微用抽象的影像再现，模糊了宏观和微观在尺度上的界限，试图推翻观者对真实的体验。长期以来对于实相与虚相的探讨，为她映射出了一个镜像结构——在“洞穴”内外自由穿梭，对于自身的存在而言并没有本质的区别。于是，经由原初的现象对不可揭示之物进行了最直接的揭示，存在把自身显现为空无，构成了那永无法逾越的透明的障碍物。

在个人项目“Never！”中，陈萧伊仍旧在日常之中捕捉一种光天化日之下的神秘，把对图像平面性的观看延展为另一种更为多样的感知体验。在对日常与时间断裂的体验之中，切入自认为的真实并将此作为机会与可能，为自己制造“洞穴”。在这次的尝试中，她以自身得不到解答的屏障/界限为中点，在两个空间之间来往以试图达成某一种的共时结构，以在面对这所知甚少的屏障物时，获取一种溢出性的感知。到这里，作品并非再去对真实与虚幻进行边界的模糊，而是去无法揣度的虚空里抓住一声回响，在这永无终极、永不定位的结构与框架中持续地，无休止地复现与撞击。

*“Keep production as a mirror*

*Keep death as an exchange*

*Keep the world as a simulacrum”*

*--Jean Baudrillard*

*\*保持生产作为一种镜像，*

*保持死亡作为一种交换，*

*保持世界作为一种幻象。*

“Never!”

Duration: 2017.07.22­—2017.09.22

Opening: 2017.07.22 15:00—18:00, Saturday

Organizer: A Thousand Plateaus Art Space 1000+

Artist: Chen Xiaoyi

Media: Installation, Video, Photograph

Venue: A Thousand Plateaus Art Space, South Square, Tiexiang Temple Riverfront, Shengbang, Street, High-tech Development Zone, Chengdu, China

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A Thousand Plateaus Art Space is honored to announce that Chen Xiaoyi’s personal project “Never!” will open on 22nd, July, 2017 in the project space on the third floor of A Thousand Plateaus Art Space. The Gallery launches the project space to provide more experimental scenes for artists and allow them to be curators at the same time. There will be at least 5 projects every year.

Chen Xiaoyi was born in Sichuan, China in 1992. Currently lives and works in Chengdu. In 2014, she received MA in photography from the London College of Communications and was awarded the LCC/ Photo fusion Prize. Chen's work has been exhibited and published internationally; she won 2015 Three Shadows Photography Award in the most prestigious photography contest in China.

Using pictures as media of metaphor, nature as intermedium, Chen’s past works discuss about the spiritual initiative experience. In “KOAN” (2013—2015) series, she usedphotogravure and selected abstract landscape to make prints, and to explore the hidden reality and rules in a simplifying and abstract way. The series “An Infinitesimal Wink” (2015—2016) reproduced the image of subtle details of the world, confused the boundary between the macro and the micro concept, to overturn viewer’s experience of reality. The probe into the real and virtual image has mapped an enantiomorph for her—even though the contradictory perceptual experience freely travels in and out of the ‘cave’, it remains the same in essence. Consequently, the original phenomenon reveals things that cannot be revealed in the most direct way: existence appears to be nothingness, which constitutes an insurmountable transparent barrier.

In this project, Chen Xiaoyi is still capturing a daily mystery in broad daylight. She extends the flatness viewing of pictures into more various perceptions. Experiencing the rupture of time and daily life, Chen cuts into her own reality as the opportunity and possibility to create a cave for herself. Standing on the middle point of the unsolved barrier, she attempts to reach a synchronic structure between two spaces, in order to gain a little overflowing perception from it. Till now, her art works are no longer to confuse the distinction between reality and illusion, but to catch an echo that constantly strikes and recurs in the never-ending and non-positioning structure from the unknown void.

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