

在家，出家

展览日期：2022年6月18日—2022年7月31日
开幕时间：2022年6月18日（周六）15:00 - 18:00
学术主持：李振华
艺术家：郑云瀚
成都市高新区，铁像寺水街南广场，千高原艺术空间



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“围在城里的人想逃出去，城外的人想冲进来。人生的愿望大多如此。”——钱钟书《围城》

这是一个关于人在逆境中的展览，起因是2020年武汉疫情封城，郑云瀚在中国传统节日的准备中，被滞留在家。情绪异常低落、无助。等待解封的心情，和身体一样慵懒，又期盼着奇迹发生。微信的问候和电话，都逐渐在日常生活的需要中，淡漠了。

我无意中拨通了他的电话，他没说什么，但当他提到在武汉，我知道那些在微信朋友圈传递的负能量和影像，切实地发生在我的朋友身上，也才开始意识到，人的情绪可以如此低沉。

又过了几天，我劝他开始创作，别浪费了时间，他只模糊的应承了。

又过了几天，郑云瀚说他有了一些拍摄影像的想法。

我说你去做，不要告诉我。

直到我收到他发来的影像。

“坚持不是为了追求结果，因为生活，本该如此”——郑云瀚 2020.03.27

“在武汉上空飞翔”——郑云瀚 2020.03.31

“一花一世界，一夜一枯荣”——郑云瀚 2020.04.08

“窗外的自由”——郑云瀚 2020.04.08

过了一阵子，武汉解封了。郑云瀚发来几幅画作，《防盗门》、《老铁锅》、《梅林午餐肉》、《钢琴》，在画布上，有着具体的空间痕迹，用水泥创作的，一些恒久被封禁在空间中的——日常物件，处于同一个绘画限定的，平面空间和尺度中。

2020年8月间，他再次发来创作过程中的绘画作品图，是他记忆复苏的时刻，那些陪伴他封禁的物件和空间，开始有了情感上的联系。绘画是相对平面化的，这和他长期使用三维软件，与建筑内部空间打交道有关。绘画中的立体和透视关系，被郑云瀚用一种工具化的、图示化的方式替代。明暗面的表达，被他用刮水泥的方式处理。画面中的物件逐渐还原其尺度，更多日常物件：床、椅子、暖壶、大衣柜……郑云瀚在探索绘画和日常的关系，记忆和感受的关系，媒介和认知的关系，最终回到个体承载的空间，空间中的一切，都成为艺术家观察的对象。

长久的相处，是相对的凝视。

两年的时间，一晃就过去了。这两年来，我关心的是机器取代人，是未来经济上的断裂，是人如何再次相聚和相处。但最重要的，应该还是记忆，在互联网信息时代，信息丰饶的世界中，一切也可能没有存在过。首先是时间上经常的混为一谈，去年的事可能发生在前年。其次是事件快速替换着群体的注意力，这一个月发生的，可能覆盖所有发生过的事件。在疫情的第三年，回望郑云瀚的创作，也才有了某种客体化的平静和安宁，作品综合物质、时间和事件的张力，有光晕，这大抵来自经历时间的永恒感。希望能与我们共有的时光和时代同在。

《在家/出家》是一个再普通不过的，每天都会发生的动作，在某些特殊时期，也需要经历一些时刻，被延长为无助和焦灼的情绪，进而发展出不可能中的可能。

在家未必是修行，出家未必了尘缘。

At home, away from home

Duration: June 18, 2022 - July 31, 2022
Opening: June 18, 2022 (Saturday) 15:00 - 18:00
Academic Chair: Li Zhenhua
Artist: Zheng Yunhan
A Thousand Plateaus Art Space, South Square, Tiexiang Temple Riverfront



Scan the code,
Follow A Thousand Plateaus

“Those who are outside want to get in, and those who are inside want to get out. The wishes of life are mostly like this.” (by Qian Zhongshu, *Fortress Besieged*)

This is an exhibition about people in adversity, which can be traced back to 2020, when Wuhan was locked down due to Covid-19, as Zheng Yunhan was stranded at home in the middle of his preparation for Chinese traditional festivals, with abnormal depression and helplessness. The mood of waiting for the lockdown to be lifted is as lazy as the body, and looks forward to a miracle. Wechat and phone greeting calls have gradually become indifferent to the needs of daily life.

I accidentally dialed his number, but he didn't talk much. But when he mentioned Wuhan, I felt that the negative energy and images transmitted in the Wechat Moments actually happened to my friend, and I began to realize that how depressed people can be.

A few days later, I advised him to start working to not waste time, he only agreed vaguely.

A few more days later, Zheng Yunhan said that he had some ideas for filming.

I told him to just do it and do not tell me.

Until I received his photography works:

“Persistence is not to pursue results, because that's the way life should be” - Zheng Yunhan 2020.03.27

“Floating through the sky of Wuhan” - Zheng Yunhan 2020.03.31

“A world in a flower, a rise and fall in a night” - Zheng Yunhan 2020.04.08

“Freedom outside the window” - Zheng Yunhan 2020.04.08

After a while, Wuhan lifted its lockdown. Zheng Yunhan sent several paintings, “Burglar Proof Door”, “Old Iron Pot”, “Maling Canned Pork Luncheon Meat” and “Piano”. These works are on the canvas with specific spatial traces. These daily objects are created with cement and permanently sealed in space, are in the same plane space and scale defined by the same painting dimension.

In August, 2020, he sent again some new painting works in process, which captured the moment when his memory was revived. The objects and spaces that accompanied him during lockdown became emotionally connected with him. These paintings are relatively flat, which is related to his long-term usage of three-dimensional software to deal with the internal space of the building. The stereoscopic and perspective relationship in painting is replaced by an instrumental and pictorial treatment approach by Zheng Yunhan. The expression of the light and shade is handled by scraping cement. The objects in the frame gradually restore their status, and there comes more daily objects: bed, chairs, thermos bottle, and wardrobe... Zheng Yunhan is exploring the relationship between painting and daily life, between memory and feeling, and between media and cognition, and finally returns to the space carried by individuals. Everything in the space has become the object of observation by the artist.

The result of long term coexistence is gazing of each other.

Two years just passed in a flash. Over the past two years, I have been concerned about the replacement of human beings by machines, the possible economic fracture in the future, and when people can get back together and come along again. But the most important thing, perhaps is to remember. In the times of Internet and information, as the world is so rich of information, everything may not exist. Firstly, people can often be confused with time. Last year's events may actually have happened the year before last. Secondly, events flash to replace the crowds' attention. What happens in this month may cover all the past hits that ever happened. In the third year of the epidemic, looking back at Zheng Yunhan's creation, there was also some objectified peace and tranquility. His works integrated the tension of material, time and events, and there was a halo, which probably came from the sense of eternity through time. Hope to be with our shared memories and times.

At home / Away from home is a very common action that happens every day. In some special periods, and after some moments, it is prolonged into a helpless and anxious mood, and then develops the possibility of the impossible.

At home may not make a monastic life, and away from home may never cut the connections to your root.