

无门一窗唯光

No Door, One Window, Only Light

2023.5.21-9.3

袁中天

Chris Zhongtian Yuan

策展人 Curator

黄格勉 Clement Huang

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“无门一窗唯光”是艺术家袁中天的首个国内机构个展，以 4 部影像作品、部分装置与图纸的形式对其近年创作进行阶段性回顾与梳理，并首次呈现由美凯龙艺术中心全新委任创作的影像作品《无门一窗唯光》（2023）。

袁中天以建筑的方式参与到影像媒介之中，并由此试图创造出新的影像语言。他们的作品时常聚焦于那些在集体历史、快速成长或宏大叙事中被遗忘或困惑的边缘群体。在这些作品中，家和离散 / 流放始终是一对互相矛盾的概念，艺术家亦尝试在对立与缺席的空间里寻迹各种形式的生命、情感以及被夹杂在新旧技术之间的微弱讯号。他们近年来的项目《亲近，更近》（2020-2021）、《武汉朋克》（2020）、《1815》（2019-20）探讨了集体历史与自传般的亲密感，以及中心与边缘、个体与制度之间的复杂紧张关系，使那些介于两者的空间得以正常化。《无门一窗唯光》（2023）这部全新委任的三通道影像作品延续此前的创作脉络，围绕一位来自袁中天故乡、于 2022 年离世的朋友展开，提出了关于家园、缺席、创伤和理智的问题。而艺术家为此次展览全新制作的一系列雕塑物件与建筑乐谱图则诗意而轻松地截取、延展并分析了这些影像中或日常或制度性的空间，赋予因转瞬即逝而被遗忘的空间和景观以实体。在重构“鬼魂”曾经居住过的空间的过程中，他们发问：当失忆在个人和集体间同时发生，我们如何一边铭记，一边遗忘？

“无门一窗唯光”由美凯龙艺术中心策展人黄格勉策划，该展览受到英国文化教育协会的“中英文化连线”计划的资助，是由两部分组成的中英跨国展览中的第一部分，展览的第二部分将于今年 6 月在英国雷丁的艺术机构雷丁国际呈现。

"No Door, One Window, Only Light" marks the first institutional exhibition of artist Chris Zhongtian Yuan in China, bringing together four video works, partial installations and sketches to form a periodic retrospect and survey of their recent works. The exhibition will also present for the first time their latest commission by Macalline Art Center—an eponymous film, *No Door, One Window, Only Light* (2023).

Chris Zhongtian Yuan takes an architectural approach to engage with filmic medium and attempts to create a new language of films. Their works often visit the marginalized communities that are subject to neglect or perplexity amid collective histories, rapid growths or grand narratives. These works consist in persistently opposing home and diaspora/exile as conflicting concepts, while the artist makes an effort in a space of contradiction and absence to trace various forms of life, feelings and emotions, and the weak signals trapped between technological evolutions. Their previous projects *Close, Closer* (2020–2021), *Wuhan Punk* (2020), and *1815* (2019–20) examine the complex tensions between collective histories and autobiographical intimacy, center and margins, and between individuals and institution, normalizing the in-between spaces that cross these dichotomies. The newly commissioned three-channel video work, titled *No Door, One Window, Only Light* (2023), will build on the creative context of the aforementioned videos, revolve around an artist friend from Yuan's hometown who passed away in 2022, and post questions about homeland, absence, trauma, and rationality. Meanwhile, the artist has created a new series of sculptural objects and architectural sheet music graphs specifically for this exhibition, in which they poetically and comfortably capture, amplify, and analyze the spaces—whether mundane or institutional—within their videos. As such, they grant material forms to the spaces and landscapes that fall into oblivion due to the fleeting nature of time. During the process of reconstructing these spaces once inhabited by ghosts, they have raised a question: when amnesia takes places on both a personal and collective level, how do we remember and forget at the same time?

"Chris Zhongtian Yuan: No Door, One Window, Only Light" is curated by Macalline Art Center's curator Clement Huang, and generously funded by the British Council "Connections through Culture" program. This exhibition inaugurates the first chapter of a two-part UK–China transnational exhibition, followed by the second chapter opening in Reading International, Reading, UK in June.

关于艺术家

袁中天（1988 年生于武汉）毕业于伦敦建筑联盟学院和明尼苏达大学双城分校。他们的实践旨在通过影像，声音和文本来探讨缺席和流放空间是如何被政治化的。通过重新组合本土的声音和空间材料，交织探索影像的结构和技术，他们的作品研究叙事和政治，同时建立和拆除我们日常空间的框架。个展包括“家在音乐处”，雷丁国际，雷丁（2023），“吻别喧嚣”，V.O Curations, 伦敦（2022），“1815”，K11，武汉（2020）等；近期群展和放映包括鹿特丹国际电影节、萨默赛特宫、白教堂美术馆、剩余空间、上海当代艺术博物馆、考陶德艺术学院、OCAT 研究中心、约克美术馆、苏黎世 Videoex、威尼斯建筑双年展希腊馆等。袁中天曾获得英国 Aesthetica 艺术奖和伦敦电影协会 FLAMIN 奖。

About the Artist

Chris Zhongtian Yuan graduated from the Architectural Association in London and University of Minnesota, Twin Cities. Their practice examines the ways in which spaces of absence and exile are politicised through sound and texts. Recomposing vernacular sonic and spatial materials, interweaving explorations of filmic structure and technique, their work investigates narratives and relations simultaneously building and dismantling our everyday spaces. Solo exhibitions include "Home Is Where the Music Is", Reading International, Reading (2023); "All Trace Is Gone, No Clamour for a Kiss", V.O Curations, London (2022); "1815", K11, Wuhan (2020). Recent group exhibitions and screenings include International Film Festival Rotterdam, Somerset House, Surplus Space, Whitechapel Gallery, Power Station of Art, The Courtauld Institute of Art, Hubei Museum of Art, OCAT Institute, Videoex Zurich, Venice Biennale of Architecture Greek Pavilion, among others. Yuan was awarded Film London FLAMIN Fellowship and Aesthetica Art Prize.

关于策展人

常驻于北京的黄格勉是一位奇异和反叛的先锋策展人。作为一位唯美主义和理想主义者，他不知疲倦地追求创造出引人注目、刺激思维的环境。黄格勉的工作经常涉及对视觉媒体和广泛社会文化背景之间错综复杂的联系进行审视和分析，利用包括语言学、图像学和精神分析在内的多重理论工具解读塑造我们集体历史的艺术形式和运动。对宗教宏大叙事的浓厚兴趣深深影响着黄格勉，他认为这是克服压抑所造成的精神创伤的关键，并将艺术视为一种升华形式。近期策划或共同策划过的项目包括“我想象天使”（花厅计划，上海，2022），“大象出走”（美凯龙艺术中心，北京，2022），“卡壳”（美凯龙艺术中心，线上，2021），“赤字团”（长征计划，北京，2021）等。

About the Curator

Born queer and rebellious, Clement Huang is an innovative curator based in Beijing. As an aesthete and anarchist, his curatorial practice is marked by an unwavering desire to produce poetics that push the boundaries of what is possible in the contemporary art world. Huang's work often involves rigorous examination and analysis of the intricate connections between visual media and broader socio-cultural contexts. Deeply informed by his interest in religious grand narratives, which he sees as key to overcoming the mental trauma inflicted by oppressive and authoritarian regimes, Huang perceives art as a form of sublimation. Recent presentations include: Macalline Art Center, Beijing; "I Imagine Angels" (2022), The Cloister Project, Macalline Art Center, Shanghai; "The Elephant Escaped" (2022), Macalline Art Center, Shanghai; "Cacotopia" (2021), Macalline Art Center, Online; "The Deficit Faction" (2020), Long March Project, Beijing, etc.

精神是一种古老的疾患

文 / 黄格勉

灵魂是一种无限回归的曲径。短暂的东西涌现出来，鬼魂在思维的迷宫中滑动，不断生成、涌现着潜行的阴影。精神是不是一种古老的疾患？耳边呼吸着瞬间消失的回忆，留下一一种苦涩的怀旧之味。它邀请苦涩过来，这些回忆被抓住并保留，然后又逃脱，不可能捉住，消失在记忆衰退的深渊。

雪花的碎片和痛苦一样有着分型的结构，身体的一部分随着回忆离开了自身。

记忆渗透在青蓝色的雾气里，用黑暗的纱包裹着思想，像一条扼杀的丧葬布。它伸手去抓它，但它在手指间飘荡，不可能捉住。无法记起自己是谁。

沉默和深渊吞噬一切时像一只贪婪的野兽。

生命被包围着墙壁，墙壁之外再包裹着墙壁，墙壁的间隙是由语言构成的。不能成为语言的语言构成了有重量的失败的历史。静止不动的石头被凝固着。保留着情感的回音，仿佛它能够理解它。沉默的阴影。冰冷的怀抱。室内是一种天堂，试图阻止逃脱。

那里敞开着缺席和革命的世界，散落着梦境和短暂的蝴蝶生命。不可能捉住，玻璃碎片反射出被困的哀伤，灵魂是一种无限回归的曲径。

是自我封闭的门，关住了黑暗，引致监狱的创世史。不存在的光和孤独的囚犯，在脑灰质的深渊中徘徊，衍生出无尽的迷宫和无限丰富的世界。

如果你把在小巷漫步的碎片贴进心里，就可以看到心灵的层次和旅程的回响，那里有流浪的幽灵引导着它向内。它

的脚步迷失在充满历史的城市中，被过去所困住，你就成了唯一听到它呼唤的人。

尖叫也会被狭窄的喉管挤进耳朵，见证着困惑的诞生。精神是一种古老的疾患，灵魂是一种无限回归的曲径，如果痛苦过大，就会无法表达。萦绕着思想的低语，噪声在第十七个感觉的深处回荡，她的名字是一个音韵上的谜。

被时间的漩涡带走的消逝的面孔，变成了漂浮的实体，身体的一部分随着回忆离开了自身。试图记住它们，不可能捉住，但是它已经枯萎了，它是戏剧帘幕和这个星球的尘埃，仿佛每一个记忆都是随风飘落的叶子，从来不应该存在过。

The Mind is an Ancient Affliction

by Clement Huang

The soul is a labyrinth of infinite regressions. Fleeting things arise, specters glide through the maze of thought, ceaselessly spawning and giving rise to lurking shadows. Is the mind not an ancient affliction? Breathing by our ears are memories that vanish in an instant, leaving behind a bitter taste of nostalgia. It beckons bitterness. These recollections are seized and preserved, only to escape but impossible to capture, disappearing into the abyss of fading memories.

The shards of snowflakes, akin to anguish, possess a fractal architecture, as a portion of the body departs from itself with the recollections.

Memories seep into the cerulean mist, cloaking thoughts in a veil of darkness, like a strangling shroud of mourning. One reaches out to grasp it, yet it flutters between the fingers – an elusive capture. The self, unremembered.

Silence and the abyss, a ravenous beast, devour all in their wake.

Life is encircled by walls, and beyond these walls lie yet more walls. The crevices between them are woven of language. The words that cannot be spoken form the weighty history of failure. A motionless stone lies congealed, harboring the echoes of emotions as if it could comprehend them. Shadows of silence. An embrace of coldness. The room is a sanctuary, attempting to thwart escape.

In that realm, absence and revolution unfurl, where dreams scatter and ephemeral butterflies dwell. uncatchable, shards of glass reflect the trapped sorrow, the soul a labyrinth of infinite regress.

A self-enclosed door, sealing darkness, heralds the genesis of a prison. Nonexistent light and solitary captives wander the abyss of gray matter, spawning endless mazes and boundless worlds.

If you place the fragments of alleyway strolls into your heart, you'll glimpse the layers of the soul and the echoes of journeys, where wandering phantoms guide it inward. Its footsteps lost within a city steeped in history, ensnared by the past, you become the sole listener to its call.

Screams, too, are squeezed into the ears by the constricted throats, bearing witness to the birth of bewilderment. The mind is an ancient affliction, the soul a labyrinth of infinite regress; when pain overwhelms, it becomes inexpressible. Whispers entwining thoughts, noise reverberates in the depths of the seventeenth sense; her name, a riddle in rhyme.

Faces faded and carried away by the vortex of time, transform into floating entities; parts of the body depart with memories, leaving the self behind. To try to remember them is to grasp the unattainable, yet they have withered away, becoming both the dust of the theatrical curtain and of this very planet. It is as if each memory were a leaf drifting in the wind, never meant to have existed at all.



《无门一窗唯光》

三通道高清影像，超 8mm 胶片转数字影像，彩色，有声
26 分 32 秒
2023

由美凯龙艺术中心委任创作

No Door, One Window, Only Light

Three channel HD film, super 8mm film converted to
digital image, color, sound
26 min 32 sec
2023

Commissioned by Macalline Art Center

这段三频影像聚焦于 2022 年去世的一位来自艺术家的故乡的朋友 L，以提出关于家、缺席、创伤和理智的问题。在欧洲游学回来后，L 进入到孤立的状态，总是被一种有人跟踪的感觉所困扰并且能够听到不存在的噪音，随后停止了外出活动，最终引致了他的死亡。L 的逝去促使艺术家去寻找关于 L 的一切痕迹，并开始了一场与 L 的天堂通信。在重构鬼魂曾经停留过的空间的过程中，他们发问：当失忆在个人和集体间同时发生，我们如何一边铭记，一边遗忘？

影像装置为三通道，每个通道都关注不同的有关空间、文本和渲染的探索。声音环境由艺术家的朋友何卉奇在艺术家的家中进行的沉浸式录音、艺术家自己的声音设计以及来自伦敦实验组织朗汉姆研究中心的原创音乐组成。

The three channel film delves into the life of a friend from the artist's hometown, L, who passed away in 2022, raising questions about home, absence, trauma, and sanity. Upon returning from a European journey, L fell into a state of isolation, plagued by the feeling of being followed, and hearing phantom noises. These experiences led him to stop all outdoor activities, ultimately resulting in his untimely death. L's passing prompted the artist to search for L's traces, while embarking on an imagined letter exchange. In the act of reconstructing spaces where the ghosts have passed through, they want to ask: how to forget and remember simultaneously during moments of both a personal and collective amnesia?

The installation features three autonomous channels, each with a focused study into space, text and rendering. Soundscape is composed of the artist's friend Huiqi He's immersive recording at Yuan's home, the artist's own sound design, and original music from London-based experimental group Langham Research Centre.



《亲近，更近》

单通道高清影像，彩色，有声

10 分

2020-2021

由 OCAT 研究中心委任创作

Close, Closer

Single channel HD film, color, sound

10 min

2020-2021

Commissioned by OCAT Institute

这部影像受到艺术家母亲王清丽 1993 年前往中国云南泸沽湖探险经历的启发，通过将绘画、档案影像、历史绘画、文本和声音进行叠加，重新想象了王清丽的《母亲湖组画》(1994)。这些作品后来被售出并且难以寻找。影片以艺术家与母亲亲密的对话为结构，编织了关于亲密关系、殖民定居者、母系社会、旅游和艺术市场的叙事，并伴随由艺术家制作的建筑噪音、民间音乐和流行歌曲音轨。视频试图将王清丽的绘画从低分辨率的 JPEG 格式转换为富有生命力的形式，同时我们也感受到了对母爱和祖国复杂观念的不安审视，既有个人色彩，也具有集体特点。

Drawing from the artist's mother Wang Qingli's 1993 expedition to Lugu Lake in Yunnan, China, the video overlays drawings, archival images, historical paintings, texts and sounds to reimagine Wang's *Lugu Lake Paintings* (1994), which were later sold and unable to be found. Structured as an intimate conversation between the artist and their mother, the film weaves together narratives around intimacy, settler colonialism, matriarchy, tourism and art market, accompanied by a soundtrack of construction noise, folk music and pop songs made by the artist. As the video tries to turn Wang's paintings from low res JPEGs to livingness, we also experience an uneasy interrogation of the complex notion of motherhood and motherland, both personal and collective.



《武汉朋克》

单通道高清影像，彩色，有声

12 分 1 秒

2020

由电影与录像伞委任创作

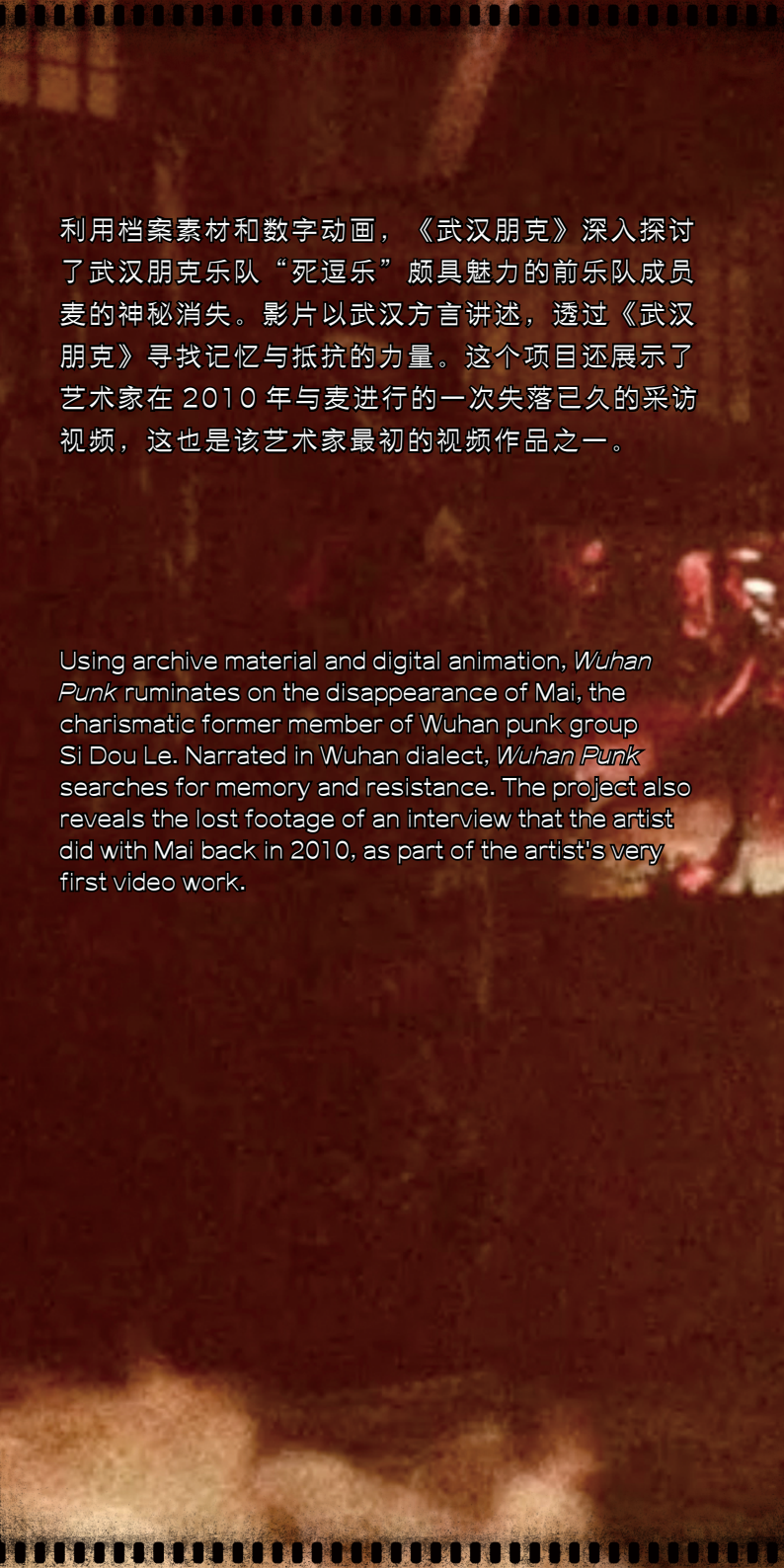
Wuhan Punk

Single channel HD film, color, sound

12 min 1 sec

2020

Commissioned by Film and Video Umbrella



利用档案素材和数字动画，《武汉朋克》深入探讨了武汉朋克乐队“死逗乐”颇具魅力的前乐队成员麦的神秘消失。影片以武汉方言讲述，透过《武汉朋克》寻找记忆与抵抗的力量。这个项目还展示了艺术家在 2010 年与麦进行的一次失落已久的采访视频，这也是该艺术家最初的视频作品之一。

Using archive material and digital animation, *Wuhan Punk* ruminates on the disappearance of Mai, the charismatic former member of Wuhan punk group Si Dou Le. Narrated in Wuhan dialect, *Wuhan Punk* searches for memory and resistance. The project also reveals the lost footage of an interview that the artist did with Mai back in 2010, as part of the artist's very first video work.

音乐家罗斯玛丽·布朗详述了她与贝多芬的合作过程，与此同时，电影带领观众游历了各式各样的地点：依据史丹福·拉弗尔斯爵士的官方记录，运用 CGI 技术重现了坦博拉火山喷发的壮观场景；一位驻扎在云南的美国传教士的诗篇伴随着战火纷飞与饥荒肆虐的历史影像；日内瓦湖附近发生的一场爆炸事件；艺术家在美墨边界格拉迪斯·波特动物园内拍摄的一组水族馆照片；最终，在火山掩映的黑暗中，布朗通过催眠般的沉浸式体验，深入贝多芬的生命和音乐世界。

Musician Rosemary Brown describes her collaboration with Beethoven, while the film travels to various places: CGI reconstructing Tambora's eruption based on Sir Stamford Raffles's official account; a Yunnan-based American missionary's poem accompanied by archival footage of war and famine; an explosion near Lake Geneva; footage of an aquarium shot by the artist inside the Gladys Porter Zoo located at the U.S.-Mexico border; and finally a hypnotic session of Brown channeling Beethoven's life and music in the volcanic darkness.

《1815》

单通道高清影像，彩色，有声

8 分 35 秒

2019-2020

由武汉 K11 委任创作



1815

Single channel HD film, color, sound

8 min 35 sec

2019-2020

Commissioned by K11 Wuhan



雕塑

《爱中的建筑》

3D 打印树脂

426 × 188 × 272 毫米

《电线塔》

3D 打印树脂

38 × 136 × 250 毫米

《固执，堆叠，静默》

3D 打印树脂

86 × 96 × 339 毫米

《请勿触摸》

3D 打印树脂

105 × 95 × 347 毫米

《无限态度之塔》

3D 打印树脂

86 × 96 × 380 毫米

《作家的难关（施工停顿）》

3D 打印树脂

17.4 × 334 × 437 毫米

《教条的广场》

3D 打印树脂

86 × 96 × 309 毫米

《等待完美的噪音》

3D 打印树脂

137 × 123 × 500 毫米

《封闭的衣柜，壁橱》

3D 打印树脂

86 × 96 × 284 毫米

《虚言，温柔，疯狂的学院 #1》

3D 打印树脂

383 × 344 × 118 毫米

《建筑师的噩梦》

3D 打印树脂

70 × 75 × 480 毫米

《虚言，温柔，疯狂的学院 #2》

3D 打印树脂

326 × 316 × 107 毫米

《越过山丘，没有彩虹，我保证》《幻想书信的房间》

3D 打印树脂

105 × 118 × 550 毫米

3D 打印树脂

480 × 309 × 226 毫米

《梦幻幼儿园，骗子客户 #1》

3D 打印树脂

158 × 145 × 199 毫米

《梦幻幼儿园，骗子客户 #2》

3D 打印树脂

219 × 255 × 192 毫米

Sculptures

Architecture in Love

3D print resin

426 × 188 × 272 mm

Stubborn, stacked, muted

3D print resin

86 × 96 × 339 mm

Tower of infinite attitude

3D print resin

86 × 96 × 380 mm

Square for the dogmatic

3D print resin

86 × 96 × 309 mm

Closeted, Closet

3D print resin

86 × 96 × 284 mm

Builder's nightmare

3D print resin

70 × 75 × 480 mm

Over the hill, there's no rainbow, I promise

3D print resin

105 × 118 × 550 mm

Dream Kindergarten, Fraud Client #1

3D print resin

158 × 145 × 199 mm

Dream Kindergarten, Fraud Client #2

3D print resin

219 × 255 × 192 mm

Pylon

3D print resin

38 × 136 × 250 mm

Do not touch

3D print resin

105 × 95 × 347 mm

Writer's block (construction halted)

3D print resin

17.4 × 334 × 437 mm

Waiting for the perfect noise

3D print resin

137 × 123 × 500 mm

Institute of the silent, the tender, the mad #1

3D print resin

383 × 344 × 118 mm

Institute of the silent, the tender, the mad #2

3D print resin

326 × 316 × 107 mm

Room for Imagined Letters 3D print resin

480 × 309 × 226 mm

乐谱图纸

《紧张关系 # 2》

A1 宣纸表面喷绘

594 × 841 毫米 (带框)

《家庭绘画 # 1》

A1 宣纸表面喷绘

594 × 841 毫米 (带框)

《学校评分 # 1》

A1 宣纸表面喷绘

594 × 841 毫米 (带框)

《办公大楼 # 4》

A1 宣纸表面喷绘

594 × 841 毫米 (带框)

《失败的尝试 # 6》

A1 宣纸表面喷绘

594 × 841 毫米 (带框)

Score Drawings

Fraught Relations #2

A1 inkjet print on rice paper

594 × 841 mm (framed)

Home Drawings #1

A1 inkjet print on rice paper

594 × 841 mm (framed)

School Rating #1

A1 inkjet print on rice paper

594 × 841 mm (framed)

Office Complex #4

A1 inkjet print on rice paper

594 × 841 mm (framed)

Failed Attempts #6

A1 inkjet print on rice paper

594 × 841 mm (framed)



无门一窗唯光

策展人
黄格勉

展览设计
袁中天

制作顾问
房永法

展览搭建
北京兴源展览展示

平面设计
张露云

新媒体制作
北京奇艺视界科技

翻译
孙佳婧

校对
高婷、孙佳婧

No Door, One Window, Only Light

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Exhibition Construction
Beijing Xingyuan Exhibition Display

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陈诺、李可昕、郑筱倩

Macalline Art Center

Founder
Che Xuanqiao

Director
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Operations Director
Li Baojia

Curator and Researcher
Clement Huang

Curator and Researcher
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Wang Ziwei

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Xie Zihan, Yu Dian'er

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Chen Nuo, Li Kexin, Zheng Xiaoqian

致谢

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Reading:International

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About Macalline Art Center

Macalline Art Center is a non-profit art institution founded by philanthropist Che Xuanqiao and supported by the Red Star Macalline Holding Group Co., Ltd. Macalline Art Center brings together artists, curators, and cultural professionals from around the world working in a range of forms. The Center will build a practice-oriented site focused on contemporary visual inventions and become a new cultural coordinate on the contemporary art map.



参观信息

美凯龙艺术中心

北京市朝阳区酒仙桥路2号

798艺术区北一街

参观时间

周二至周日 10:30-18:00

最后入场时间 17:00

周一闭馆

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小红书 美凯龙艺术中心

Instagram [macallinearts](https://www.instagram.com/macallinearts)

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Visiting Information

Macalline Art Center

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2 Jiuxianqiao Rd., Chaoyang, Beijing

Opening Hours

Tue. to Sun. 10:30-18:00

Last Entry 17:00

Closed on Mon.

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