马海蛟 作品
Ma Haijiao artwroks 2012–2019

评论/对谈/采访等相关文字请参见网站
www.mahaijiao.cn

视频作品的影像观看链接在每件作品介绍首页的右下方，可点击直接进入，密码：haijiao

Review/ Conversation/ interview and other related text please refer to the website www.mahaijiao.cn

The online viewing link of the video work is at the bottom right of each work's introduction home page, and can be clicking directly. Password: haijiao

mail@mahaijiao.cn

影像作品优酷观看链接，密码：haijiao

2019
快乐区域II: 两岸
https://v.youku.com/v_show/id_XNDIyMjIwMjk0NA==.html?spm=a2h0j.11185381.listitem_page1.5!2~A

2018
快乐区域：双屏部分
http://v.youku.com/v_show/id_XMzUyMzc2ODQ5Mg==.html

快乐区域：单屏部分
http://v.youku.com/v_show/id_XMzUyNjExMzQ4OA==.html

2017
家庭分裂主义
https://v.youku.com/v_show/id_XMjc1MzkzNDY3Mg==.html
远了，更远
http://v.youku.com/v_show/id_XMjc1Mzk2NDUwOA==.html

2016
Mr. Quan 马国权
https://v.youku.com/v_show/id_XNDIyNTkzNzk0OA==.html?spm=user.playlsit.page.1

2015
既定轨
http://v.youku.com/v_show/id_XMTQxNTAzMjc0OA==.html?from=y1.7-1.2
希望，希望，我快被冻僵了
http://v.youku.com/v_show/id_XMTQxNDkwOTE3Ng==.html?from=y1.7-1.2
说谎的梦，说梦的谎
http://v.youku.com/v_show/id_XMTQ2MDI1MDE2OA==.html

2014
不是。是真实的反应
http://v.youku.com/v_show/id_XMTQ2MDEyNzA5Ng==.html

2012
如果，我把它忘记(part1of 2)
http://v.youku.com/v_show/id_XMTQ4NzM3MjQ3Mg==.html
如果，我把它忘记(part2of 2)
http://v.youku.com/v_show/id_XMTQ4NzM3MjQzNg==.html
After Sunset 日暮后
http://v.youku.com/v_show/id_XMzU0NTAzMjA0MA==.html

Ma Haijiao's artworks in Vimeo (Password: haijiao)

2019
Happy Valley II: Two Shore
https://vimeo.com/341349478

2018
Happy Valley：part1
https://vimeo.com/263081081
Happy Valley：part2
https://vimeo.com/263870972

2017
Family Separatism
https://vimeo.com/216641121
Message to the Future
https://vimeo.com/200335793

2016
Mr. Quan
https://vimeo.com/193504859

2015
A Dream Tells a Lie, a Lie Tells a Dream
https://vimeo.com/193509883
Hope, Hope, I am Almost Frozen
https://vimeo.com/194800545
No Direction Track
https://vimeo.com/194801398

2014
NOT. BUT True Reactions
https://vimeo.com/193855850

2012
Perhaps, I forget it
https://vimeo.com/194804634
After Sunset
https://vimeo.com/265152191

1 简历

2019

5 《快乐区域II: 两岸》
9 《快乐区域II: 百日集》

2018

11 《不见彼岸》
21 《在寂静处》
25 《我的成长，与柏林墙无关》
33 “风景计划#3” 《快乐区域》
39 《快乐区域：天空一无所有》

2017

45 《家庭分裂主义》
53 《远了，更远》
61 《昨日以前》

2016

87 《暂别》
95 “影像传记计划” 《马国权》

2015

115 “风景计划#2” -《说谎的梦，说梦的谎》
119 《希望，希望，我快被冻僵了》
123 《既定轨》
127 《这也许是你知道的/我不知道的》

2014

135 “风景计划#1” 《不是。是真实的反应》

2012

139 《如果，我把它忘记》
141 《日暮后》

“风景计划”

135 “风景计划#1” -《不是。是真实的反应》-2014
115 “风景计划#2” -《说谎的梦，说梦的谎》-2015
33 “风景计划#3” -《快乐区域》-2018

3 CV

2019

6 *Happy Valley: Two Shore*
10 *Happy Valley: Hundred-day Portfolio*

2018

12 *Invisible Shore*
22 *In a Quiet Place*
26 *I Came of Age Without the Berlin Wall*
34 “Landscape Project#3”-*Happy Valley*
40 *Happy Valley: The Sky Has Nothing*

2017

46 *Family Separatism*
54 *Message to the Future*
62 *Yesterday's Paper telling Yesterday's News*

2016

88 *Say Goodbye*
96 “Long-term project: Image Biography”- *Mr. Quan*

2015

116 “Landscape Project#2”- *A Dream tells a Lie, a Lie tells a Dream*
120 *Hope, Hope, I am Almost Frozen*
124 *No Direction Track*
128 *Perhaps You Know, but I don't Know*

2014

136 “Landscape Project#1”- *NOT. But True Reactions*

2012

140 *Perhaps, I Forget it*
142 *After Sunset*

“Landscape Project”

136 “Landscape Project#1”- *NOT. But True Reactions*-2014
116 “Landscape Project#2”- *A Dream tells a Lie, a Lie tells a Dream*-2015
34 “Landscape Project#3”-*Happy Valley*-2018

马海蛟

1990年生于河北，2009-2016年就读于中国美术学院，先后获得获学士学位和硕士学位。现工作生活于北京，其作品长期关注生命中的“日常性”部分，并以此为基底追踪逻辑线索构成工作形态以及影像文本。

获奖/提名：

-2019 EACA（东亚当代艺术扶持计划），年度艺术家（获奖）。
-2018 入围三亚艺术季华宇青年奖。
-2018 入围第10届三影堂摄影奖。
-2017 SAYA菁英国际青年艺术家支持计划（获奖）。
-2017 ART021x保时捷年度中国青年艺术家(提名)。
-2016 获中国美术学院毕业创作暨林风眠创作金奖。

教育：

-2013.9-2016.6
中国美术学院-跨媒体艺术学院-实验影像工作室,课题:“当代中国电影与录像艺术研究”(硕士学位)。
-2014.8-2014.11
奥斯陆国立艺术学院,挪威(交流)。
-2009.9-2013.6
中国美术学院-跨媒体艺术学院-实验影像工作室(学士学位)。

项目参与：

-2018.11-2018.12
参与ZARYA当代艺术中心艺术家驻留项目，符拉迪沃斯托克，俄罗斯。
-2016.11-2017.1
参与由荷兰阿姆斯特尔芬市政府文化部，扬范德托赫特美术馆和欧艺特艺术咨询公司主办的艺术家驻留项目，阿姆斯特丹，荷兰。
-2015.8-2015.11
“跨文化合作”欧亚艺术研究生交流项目，香港&苏黎世。

个展：

-2019.03，《快乐区域II》，香港巴塞尔艺术博览会，艺术探新单元，香港。
-2018.12，《不见彼岸》，ZARYA当代艺术中心艺术驻地空间，符拉迪沃斯托克。
-2018.03，《快乐区域》，TABULA RASA 画廊，北京。
-2017.03，《Message to the Future》，Canvas Contemporary Gallery，阿姆斯特丹。

群展：

-2019.02，《IN RESIDENCE 馆藏作品展》，ZARYA当代艺术中心，符拉迪沃斯托克。
-2019.01，《即逝存档》， 墨方MOCUBE，北京。

-2018.12，《8102：与现实有关》，OCAT，上海。
-2018.12，《前提》，2018华宇青年奖入围展，华宇艺术中心，三亚。

-2018.09，《混合的公共性与私密性》，第三届北京国际摄影双年展，北镇，辽宁。
-2018.09，《日常之光：诗歌·影像2018》，TPM紫麓戏剧空间，南京。
-2018.08，《融频·刷新》跨媒体艺术展，凤凰·威狮国际艺术中心，福州。
-2018.07，《七月柏林》，候鸟空间，柏林。
-2018.03，《起承》，2018年度第十届三影堂摄影奖作品展，三影堂摄影艺术中心，北京。

-2017.10，《今日之往昔》，首届安仁双年展，安仁，成都。
-2017.09，《花鸟集²》，想象力学实验室，杭州。
-2017.09，《今日·未来》，首届798青年艺术家提名展，798艺术中心，贵阳。
-2017.08，《生态+》 ART021x保时捷首届“中国青年艺术家年度评选” 提名展，艺仓美术馆，上海。
-2017.03，《完形崩坏》，TABULA RASA 画廊，北京。
-2017.03，《例外状态》，尤伦斯当代艺术中心，北京。
-2017.01，《Young Chinese Artist》，扬范德托赫特美术馆，阿姆斯特尔芬，荷兰。

-2016.11，《何不再问》，第11届上海双年展，上海当代艺术博物馆，上海。
-2016.08，《现实虚像》，那特画廊，成都。
-2016.06，《诗影重重》，“影像当代”艺术家邀请展，千岛湖，杭州。
-2016.05，《天地云间》，中国美术学院毕业展，杭州。
-2016.01，《留下论剑》“小说”第一回，清影艺术中心，杭州。

-2015.11，《边炉》，微辣艺术节，浸会大学启德校区，香港。
-2015.09，《不翼而飞》影像三人展，视界艺术空间，上海。

-2014.09，《混》大声展,三里屯太古里，北京。
-2014.06，《心猿意马》影像三人展，一个空间,杭州。

-2013.10， 第十届中国独立影像展，年度十佳实验影像单元,厦门。
-2013.10，西岸 2013 建筑与当代艺术双年展,上海。
-2013.08，第十届北京独立影像展,宋庄,北京。
-2013.06，《上手的青春》，中国美术学院毕业展，杭州。
-2013.03，《有限的知识》影像艺术展,香港城市大学邵逸夫创意媒体中心,香港。

-2012.11，《绿盒子·重绘形貌:媒体现实的空间》,天鸿美和院艺术中心,杭州。
-2012.11，《实验在继续》实验教育展,中国美术学院,杭州。
-2012.11，《故事,离真相有多远?》连州国际摄影年展,广东,连州。
-2012.10，《非经验的视觉方式》丽水国际摄影文化节,获优秀作品奖,浙江,丽水。

收藏：

-上海当代艺术博物馆，上海。
-ZARYA当代艺术中心，符拉迪沃斯托克。

Ma Haijiao (b.1990, Hebei province, China) studied from 2009 to 2016 at the China Academy of Art, where he gained a BA and then an MA. He now lives and works in Beijing. His art practice has an enduring concern with the daily "routine" of life, and taking this as his starting point, he traces its logic to shape video narratives and other works.

Awards and nominations:

2019_EACA(East Asian Contemporary Art), Artist of the Year. (award)
2018_ as a finalist for the Huayu Youth Award of Art Sanya 2018.
2018_as a finalist for the 10th Three Shadows Photography Award.
2017_2017 SAYA Embrace Project. (award)
2017_A021xPORSCHE Young Chinese Artist of the Year. (nominee)
2016_Gold award of graduation work, China Academy of Art.

Education:

[Sep.2009 - Jun.2013]
Study at China Academy of Art, School of Inter Media Art, Experimental Image Studio.(Bachelor's degree)
[Sep.2013 - Jun.2016]
Study "Contemporary China's films and Video art" at China Academy of Art, School of Inter Media Art.(Master's degree)
[Aug.2014 - Nov.2014]
Study at Oslo National Academy of the Arts, Norway.(Exchange student)

Program:

[Nov.2018 – Dec.2018]
Participated in artists' residency program of Zarya Center for Contemporary Art, Vladivostok, Russia.
[Nov.2016 – Jan.2017]
Participated in artists' residency program held by Gemeente of Amstelveen, Museum Jan van der Togt and Oooit Art Consultancy, Amsterdam, Netherlands.
[Aug.2015 – Nov.2015]
Transcultural Collaboration, International MA Semester Program in the Arts and Design based in Hong Kong & Zurich.

Solo Exhibition:

[Mar.2019], *Happy Valley II*, Discovery, Art Basel, Hong Kong.
[Dec.2018], *Invisible Shore*, Art Residence Space, ZARYA Center for Contemporary Art, Vladivostok.
[Mar.2018], *Happy Valley*, Tabula Rasa Gallery, Beijing.
[Mar.2017], *Message to the Future*, Canvas Contemporary Gallery, Amsterdam.

Group Exhibition list:

[Feb.2019], *IN RESIDENCE: From the Collection of Zarya Center for Contemporary Art*, Vladivostok.
[Jan.2019], *Disappearing Archives*, MOCUBE, Beijing.

[Dec.2018], *8102: On Reality*, OCAT, Shanghai.

[Dec.2018], *Condition*, Huayu Youth Award Finalist Exhibition, Huayu Art Center, Sanya.
[Sep.2018], *Troubled Intentions Ahead: Confusing Public and Private*, 3rd Beijing Photo Biennial, Beizhen, Liaoning.
[Sep.2018], *Der Zauber des Alltäglichen: 2018 Lyrik · Film*, The Purple Mountain Theater TPM, Nanjing.
[Aug.2018], *Reconnect ·Renovate*, PHOENIX SEEWELL International Art Center, Fuzhou.
[Jul.2018], *July in Berlin*, Migrant Bird Space, Berlin.
[Mar.2018], *Interlink*, 10th Three Shadows Photography Award Exhibition, Three Shadows Photography Art Centre, Beijing.

[Oct.2017], *Today's Yesterday*, 1st Anren Biennale, Anren, Chengdu.
[Sep.2017], *HUA NIAO JI²*, Imagokinetics, Hangzhou.
[Sep.2017], *Today · Future*, First 798 Young Artist Nominees' Exhibition, 798 Art Center, Guiyang.
[Aug.2017], *Young'nergy*, the First Art021xPORSCHE 'Young Chinese Artist of the Year' Nominees' Exhibition, Modern Art Museum Shanghai.
[Mar.2017], *Semantic Satiation*, Tabula Rasa Gallery, Beijing.
[Mar.2017], *The New Normal*, Ullens Center for Contemporary Art, Beijing.
[Jan.2017], *Young Chinese Artist*, Museum Jan van der Togt, Amstelveen, Netherlands.

[Nov.2016], *Why Not Ask Again*, 11th Shanghai Biennale, Power Station of Art, Shanghai.
[Sep.2016], *Illusion of Reality*, L-Art Gallery, Chengdu.
[Jun.2016], *The Poetic Traces*, the contemporary video art exhibition, Qiandao lake, Hangzhou, China.
[Jan.2016], *Duel at Liuxia- Novels No.1*, Inna Art Space, Hangzhou, China.

[Nov.2015], *HOT POT – Spicy Little Art Festival*, Kai Tak Campus, Academy of Visual Arts, Baptist University, Hong Kong.
[Sep.2015], *Fly Without Wings*, V ART Center, Shanghai.

[Sep.2014], *Chaos*, Get it Louder 2014, Sanlitun Taiguli, Beijing.
[Jun.2014], *Restless Heart Syndrome*, 1 SPACE, Hangzhou, China.

[Oct.2013], 10th China Independent Film Festival, Xiamen, China.
[Oct.2013], West bund 2013, a biennial architecture and contemporary art, Shanghai.
[Mar.2013], *Limited Knowledge*, Run Run Shaw Creative Media Centre, City University of Hong Kong.
[Jan.2013], *GREENBOX Remapping – The Space of Media Reality*, Hangzhou, China.

[Nov.2012], *Narratives and Narrative Forms*, LIANZHOU FOTO 2012, Lianzhou, Guangdong Province, China.
[Oct.2012], *Nonempirical perspective*, China•Lishui International Photography and Culture Festival, Lishui, Zhejiang, China.

Collections:

Power Station of Art, Shanghai.
ZARYA Center for Contemporary Art, Vladivostok.

快乐区域II: 两岸

四频影像，彩色，无声，投影在彩色纸上
2'29"; 2'14"; 1'55"; 1'42"

作品围绕香港的都市景观展开叙述，所谓“快乐区域”即是艺术家对于现代城市的戏谑定义，一个拥有边界，且以快乐为目的性生存的场域。作品题为《两岸》，即是以维多利亚海峡间隔的港岛和九龙两傍为内容底本，又以“两岸往还”、“目力所及”、“界限消失”和“边界上空”四个章节叙述此岸和彼岸之间的关系。此外，“两岸”作为一个表示间隔和界限的文化意象，艺术家亦在作品中借以具象的两岸景观在更广义的层面上对此指涉。

Happy Valley II: Two Shore

4-channel video, colour, no sound, projection on mulberry paper
2'29"; 2'14"; 1'55"; 1'42"

This work narrates the urban landscape of Hong Kong, “Happy Valley” is both a microcosm of Hong Kong and the artist's humorous nick name of the modern metropolis, a defined space wherein the existential goal is pleasure. The title “Two Shore” primarily refers to Hong Kong Island and Kowloon on either side of the Victoria Harbour. Their relationship is explored through four chapters in the video: *Back and Forth, The Eyes Can See, Disappearing Boundaries* and *Above the Border*. Moreover, by depicting urban landscapes on both sides of the Harbour, the artist also points to the more abstract ideas of distance and separateness which are implied by the title of this work.

Vimeo perview(password: haijao)
https://vimeo.com/341349478
Youku perview(password: haijao)
https://v.youku.com/v_show/id_XNDIyMjIwMjk0NA==.html?spm=a2h0j.11185381.listitem_page1.5!2~A

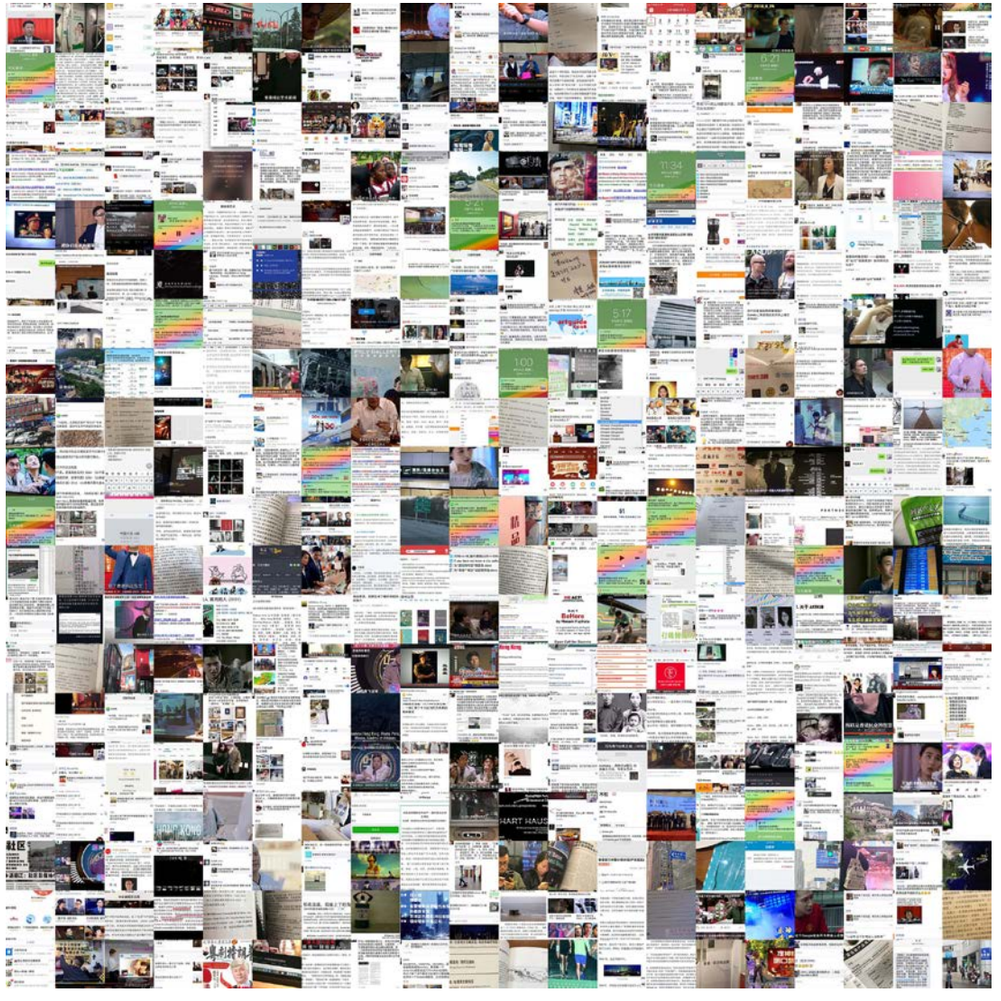
《快乐区域II》艺术巴塞尔（香港）艺术探新单元 展示现场 2019

installation view in Discoveries, Art Basel Hong Kong 2019

快乐区域II: 百日集

摄影/图片/屏幕截图，100 x 100 cm

《百日集》系艺术家在中国内地近一年的生活进程中所自然遭遇并收集的与香港有关的图像，如公共空间中的广告图、政治新闻图、网络传播图等。并将此数百张图片以所收集的时间为序，合辑展示。



Happy Valley: Hundred-day Portfolio

photography/image/screenshot, 100 × 100cm

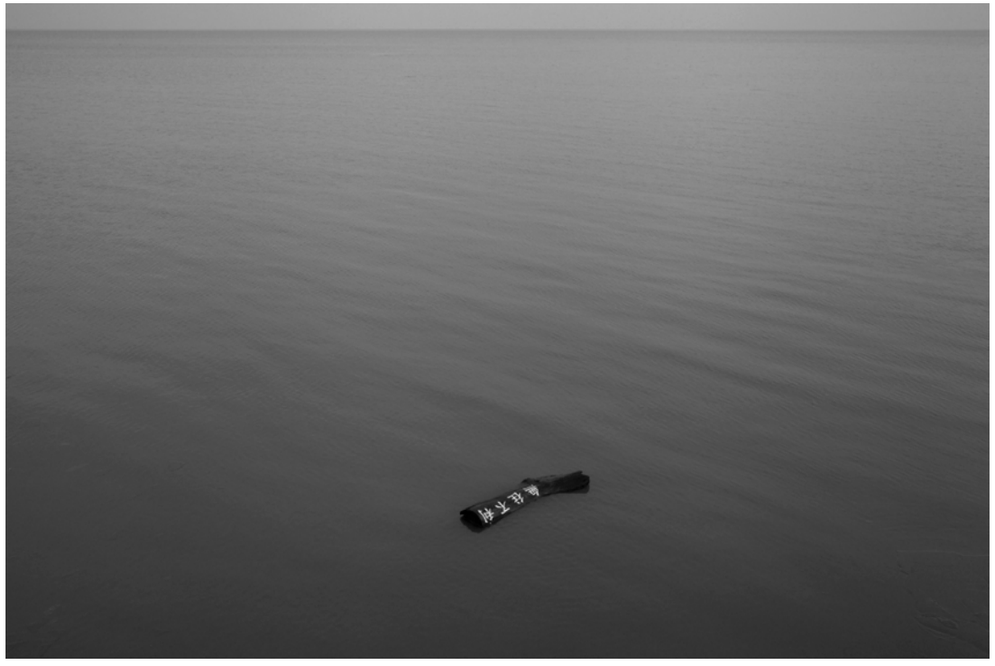
Happy Valley: Hundred-day Portfolio is an image that are made from image materials related to Hong Kong that the artist encountered in the past year, such as subway advertisements, political news images and web images, etc. It is recreated in chronological order based on the time of acquisition.

photo detail

不见彼岸

摄影

艺术家于2018年在海参崴驻地，期间在日常的俄语世界中遭遇到了诸多的中文词汇，如出租车内室挂件上印有的“出入平安”，餐厅招牌上写有“不限流量的肉”以及“风景这边独好”。艺术家收集这些词句并将其印在木桩上，此后将木桩抛至于划分中俄边界的兴凯湖以及海参崴的周边海域。



Invisible Shore #1 Be ever successful (无往不利)

Invisible Shore

photography

The series *Invisible Shore* mobilizes the fragments of Chinese text integrated into the Vladivostok's streets. During his first few excursions around the city, the artist was impressed by the abundance of Chinese phrases embedded within daily life as a familiar part of the visual appearance of the city. To come across one's native tongue in such a big country was an unusual experience for the artist, who had yet to encounter this phenomenon in his travels.

At the same time, the Chinese text that one can find in Vladivostok has a very distinct character; among the examples are such phrases as the traditional “Wishing You Safety Wherever You Go” (a typical New Years' greeting in China) or “Let It Go” (one of the basic principles of Buddhism) on a pendant in the interior of a taxi, or “Unlimited Meat” and “The Landscape Here is Beyond Compare” on a restaurant sign. The artist collected these assorted fragments of text and transferred them onto pieces of wood, which he released into the waters around the border areas.

Some of the photographs were taken on Lake Khanka, which runs along the border between China and the Russia Foundation. Others were taken in the waterways of the Bay of Peter the Great and the waters around Russky Island and Amur Bay. The artist sees water as the element connecting the two countries, since its constant fluidity allows it to endlessly flow back and forth from one shore to the other. The title of this series refers to the fact that somewhere beyond the horizon, on the opposite edge of the vast expanse of water lies another land, unknown to us, which is too far away for us to see.

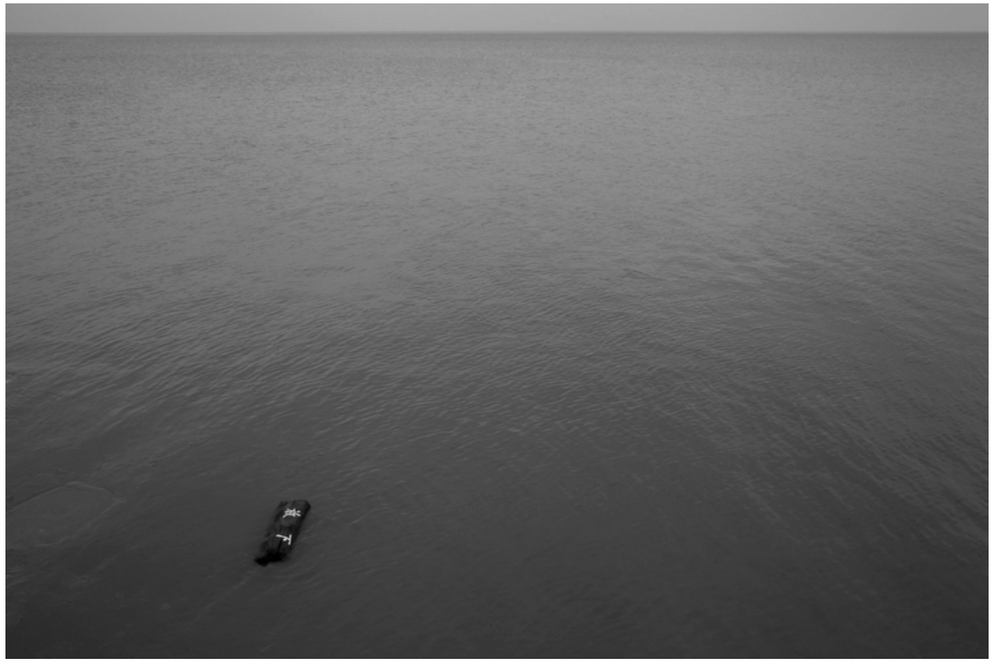
Invisible Shore #2 Wishing you safety wherever you go（出入平安）

Invisible Shore #3 Baltic Sea（波罗的海）

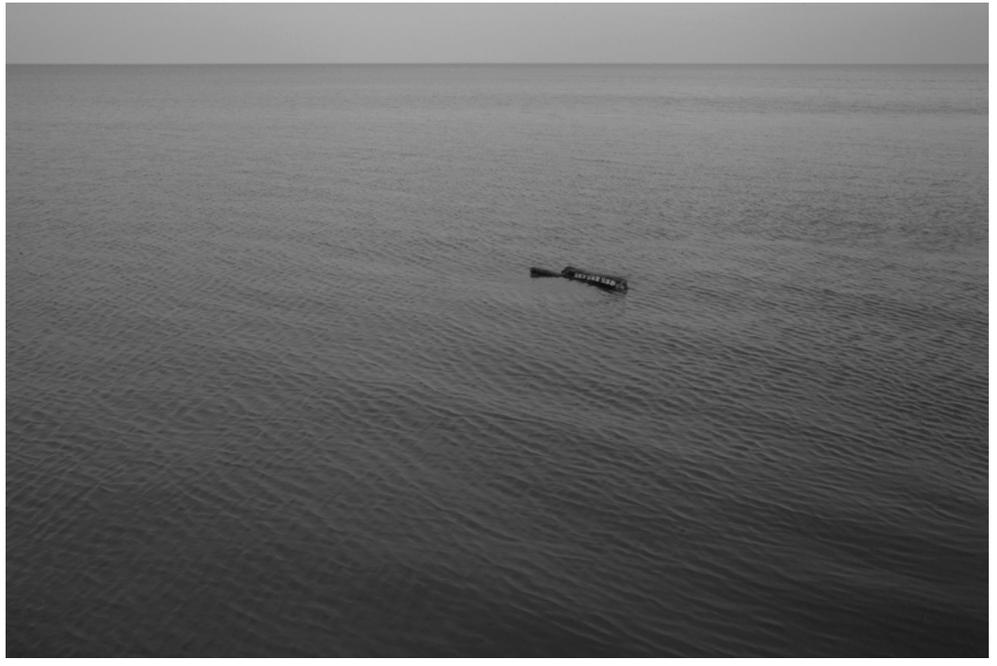
Invisible Shore #4 Wine Chocolate Gift（酒 巧克力 礼品）

Invisible Shore #5 Caution（当心）

Invisible Shore #6 The landscape here is beyond compare (风景这边独好)



Invisible Shore #7 Let it go (放下)



Invisible Shore #8 Emeralds Sapphires Rubies (绿宝石 蓝宝石 红宝石)

Invisible Shore #9 Unlimited meat (不限流量的肉)

installation view ZARYA Center for Contemporary Art, Vladivostok, 2019

在寂静处

三联摄影

“一个民族能够为我们做的最大的恶事， 莫过于他们一下子全都离开了这里。”艺术家将这句话以标语的形式挂置在位于海参崴的一处森林，并进行摄影记录。

此句为《中国人在海参崴》一书中第三章第一节尾句的变体， 原文为：“中国人在这里能够为我们做的最大的恶事，莫过于他们一下子全都离开了符拉迪沃斯托克。”这里指1930年代末期苏联政府在远东地区驱逐华人的政策。

In a Quiet Place

Triptych photography

In a Quiet Place, refers to the role of the Chinese diaspora within the history of the city. The artist imprints standard advertising banners with the phrase, “The worst thing that the people have done for us is that they all left here at once.”

This sentence is an homage to a quote from a book by Dmitry Ancha and Nelly Miz, titled The Chinese Diaspora in Vladivostok: The Pages of History, which describes the life of the Chinese population at the turn of the 20th century: “The worst thing that the Chinese have done for us is that they all left Vladivostok at once.” It is well-known that the Chinese work force was indispensable to the city and representatives from various nationalities lived in close partnership with one another. However, the artist is putting his emphasis not so much on the significance of the Chinese diaspora, as on the universality of the statement that any nationality that abandons its home leaves palpable wounds behind. And one of the examples of this trauma could be the Far East in the 1930s, when, following the shift in the USSR’s policies regarding foreign residents, the large majority of the Chinese population was deported from the region.

Правом повсеместного жительства в пределах города пользуются:

Пункт 1. Китайцы и корейцы – русские подданные.

Пункт 2. Китайцы и корейцы, имеющие в городе Владивостоке недвижимую собственность, владеющие во Владивостоке участками на праве аренды из выстройки и арендующие в городе Владивостоке отдельные дома, и водоносы.

Примечание: право аренды признается за одним лицом.

Пункт 3. Китайцы и корейцы, торгующие в городе Владивостоке по промысловым свидетельствам 1-го, 2-го и 3-го разрядов торговых предприятий.

Пункт 4. Китайцы и корейцы, владеющие в городе Владивостоке промышленными предприятиями 1-го, 2-го, 3-го, 4-го, 5-го и 6-го разрядов, а также портняжными и сапожными предприятиями всех разрядов.

Пункт 5. а) Китайцы и корейцы, выбирающие приказчичьи свидетельства 1-го и 2-го классов и служащие в торговых предприятиях:

1-го разряда в числе не более 5 приказчиков, 3 рабочих и 2 человек прислуги;

2-го разряда в числе не более 2 приказчиков, 2 рабочих и 1 человека прислуги.

б) Китайцы и корейцы, выбирающие приказчичьи свидетельства 1-го и 2-го разрядов, служащие в промышленных предприятиях:

1-го разряда в числе не более 12 человек;

2-го разряда в числе не более 10 человек;

3-го разряда в числе не более 6 человек;

4-го разряда в числе не более 4 человек;

5-го разряда в числе не более 2 человек.

Пункт 6. Китайцы и корейцы, служащие домашней прислугой и в качестве рабочих у китайцев и корейцев, имеющих право жительства в городе, в числе не более 2 человек на отдельное домохозяйство и просто хозяйство.

Примечание: у европейцев число служащих китайцев и корейцев не ограничивать.

Пункт 7. Семьи, т.е. жены и дети китайцев и корейцев, имеющих право жительства в городе.

Пункт 8. Проживание всех выше указанных лиц допускается при том непременном условии, что занимаемые ими помещения не будут находиться в подвальном и чердачном помещениях и будут вполне соответствовать санитарным правилам, изложенным в обязательном постановлении от 29 мая 1912 года за № 25404.

Пункт 9. Во время производства строительных работ на месте постройки разрешается проживание потребного количества рабочих китайцев и корейцев в бараках, при условии соблюдения всех санитарных требований.

Пункт 10. Для проживания всех остальных китайцев и корейцев предназначаются особые кварталы за №№ 45-62 и 65 в IV части города.

Единогласно постановлено: проект обязательного постановления утвердить; большинством голосов постановлено срок для действия постановления установить через один год по окончании войны».

До окончания Первой мировой войны царская Россия не дожила. Через два года, в феврале 1917, ее «узаконения» утратили силу и забылись, в том числе и постановление об особых кварталах для китайцев во Владивостоке.

Казалось бы, мы, жители современного Владивостока, в большинстве своем – противники присутствия в нашем городе иностранных мигрантов, имеем основание негативно оценивать «неправильную» политику «отцов города» начала XX века, не удосужившихся «подняться на общественно-государственную точку понимания вопроса об ограничении жительства китайцев», предоставившим им, вопреки воле начальства, такие «преференции», каких не было нигде больше в России.

Однако стоит ли, если в начале XXI века мы, при всем богатстве выбора, экономим содержимое наших кошельков на китайских базарах, у китайских сапожников, в китайских ресторанчиках и нанимая китайцев для ремонта наших квартир.

А ведь сто лет назад «китайцы торгуют на рынке, китайцы носят вещи на станции, китайцы – ломовые извозчики, китайцы – лодочники, водоносы, булочники, мясники, повара, портные, сапожники, переплетчики, шапочники... и самое большое зло, которое могут нам сделать здесь китайцы – это уйти разом из Владивостока».

107

The Chinese Diaspora in Vladivostok: The Pages of History, page 107, photocopy

然而反观21世纪初，拥有如此丰富选择的我们仍然在中国人市场、中国鞋匠那儿、中国人的小饭馆节约自己的钱包，并雇用中国人为我们修理房屋，之前所做的一切是否值得呢？

要知道，100年前，“中国人在市场上做买卖，中国人在车站背东西，中国人是零售马车夫，中国人是船工，中国人是送水工，中国人是面包师，中国人是卖肉的，中国人是厨师，是裁缝，是鞋匠，是装订工，是做帽子的。中国人在这里能够为我们做的最大的恶事，莫过于他们一下子全都离开了符拉迪沃斯托克”。

中国人蔡与符拉迪沃斯托克的第一个“蔡街”

中国人在符拉迪沃斯托克聚居的第一个传奇性地方是按章程规定所建设的蔡的房产，这栋房子由斯维特兰娜大街、阿列乌茨克街和北京大街之间相邻的两块土地构成。

中国人蔡是个谜一样的人物，他究竟是什么时候来到符拉迪沃斯托克的还无法确定，但是不会晚于1870年代。无论在任何一份官方文件中都没有他的全名，只是一个字——“蔡”：“中国籍人士蔡”“满洲人蔡”。应该认为，他也没有宣布过自己的名字。蔡有3个妻子，而俄罗斯当局对此事“睁一只眼闭一只眼”，不干预别人的“传统”。

关于蔡的活动，在某种程度上可以凭《符拉迪沃斯托克社会城市管理局资金收支》的账簿做出判断。

《中国人在海参崴》111页，文献影印

我的成长，与柏林墙无关

收藏级喷墨打印，丝网印刷，亚克力，13×18cm

柏林墙在1989年11月倒塌，世界政治格局就此转入新形态。作者于1990年6月出生，在其个人生命经历中，未与柏林墙的作用时期产生交集。

作为于柏林短期生活的驻地创作，作者因其个人经验为出发点，以“我的成长，与柏林墙无关”为标题，将自身身体形态映射到柏林墙遗迹之上，使其个人身体与柏林墙产生互文关系。作为冷战结束后成长的一代，作者反观其个人生命经验中的政治部分，并以此作品将其对过往历史的感观作出表述。

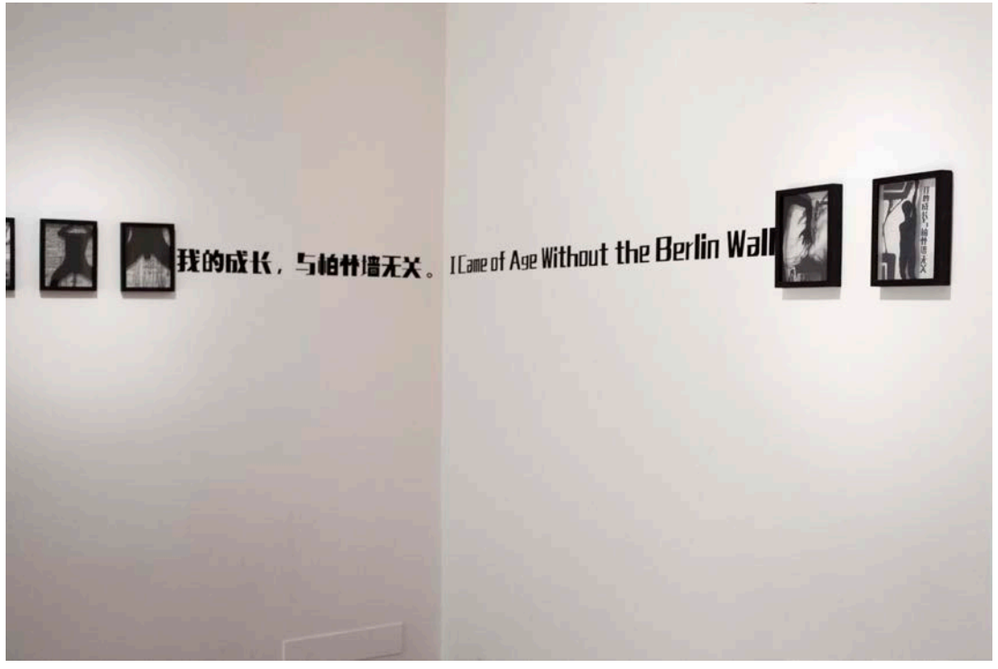
《七月柏林》候鸟空间 柏林 展览现场 2018

I Came of Age Without the Berlin Wall

Archival Inkjet Print, Silk-Screen Printing on Acrylics, 13×18cm

The Berlin Wall came down in November 1989, ushering in a new political era for the world. Born in June 1990, the artist has missed the chance in his lifetime to interact with the Berlin Wall when it still divided the city.

As a visiting artist in residence in the German capital, the artist bases “I Came of Age Without the Berlin Wall” on his own experience. He projects his own body on to surviving sections of the Wall. A member of the first generation to grow up after the end of the Cold War, he seizes the intertextuality between his own body and the Berlin Wall as a prism to reflect on his political life experiences. This work is a sensory response to the weight of history.



installation view in *July in Berlin*, Migrant Bird Space, Berlin, 2018

FLY.

成长，与
倍 无关

我的成长与柏林墙无关

СМЕРТНОИ

风景计划简述

“风景计划”是马海蛟的一项长期个人创作规划，以1-2年为间隔周期进行创作。

在2014年，他完成了这一计划的首部作品《不是。是真实的反应》，这一作品以他个人在中国东北和印度尼西亚巴厘岛旅行中所拍摄的风景影像为气质基调，再进行室内人物影像的剧作化拍摄，最终将即兴拍摄的风景影像和再创作的影像并置，作为此作品的展示结构。此后，2015年创作的《说谎的梦，说梦的谎》以及2018年创作的《快乐区域》都是在“风景计划”的构架中继续延展所完成的作品。

作者形容这一工作方法如同画家日常感性的速写，再以此为素材或依据，回归工作室创作正式的绘画作品。在创作结构的层面，他思考的是如何将日常旅途中获得的图像转化成一件影像作品，换句话说，这是一个关于如何从日常旅途中寻找创作线索的问题。

风景计划#3

快乐区域

三频影像，彩色，16'37"; 16'37"; 31'51"

《快乐区域》是“风景计划”的第三部作品，此次的创作基于作者2015年在香港所拍摄的影像片段。作为现代城市的典型，香港充斥着高密度的人群与楼体，人群的流动、面孔与身份，以及玻璃幕墙所构建出的楼体景观成为了作者所观看的“风景对象”。透过个人的经验，作者试图以“纪实采访”和“影像拼贴”的方式去谈论现代都市中关于人的存在。

Introduction of “Landscape project”

“Landscape project” is a long-term project of Ma Haijiao, with an interval cycle of one or two years.

In 2014, *NOT. But True Reactions*, the first work of the series had been finished. It was based on the footages which the artist had taken in the Northeast of China and Bali of Indonesia during his traveling, then he filmed the dramatical clips of figures at a studio and juxtaposed the impromptu footages of landscapes with the restaged clips to finalize the exhibition form. After that, *A Dream tells a Lie, a Lie tells a Dream*(2015) and *Happy Valley*(2018) have been completed in the framework of “Landscape project”.

The artist described the artistic method akin to drawing, when the painter quickly makes a rough sketch outside the house and go back to the studio to complete the oil painting. At the structure of creation, what the artist was thinking was how to transfer the images from travels and daily lives into an artwork, namely, it is a question about how to absorb some artistic clues from travels and daily lives.

Landscape Project#3

Happy Valley

3-channel video, color, 16'37"; 16'37"; 31'51"

Happy Valley is the third work of the “Landscape project”, based on the clips taken by the artist in Hong Kong in 2015. As a typical modern city, Hong Kong is filled with high-density population and buildings; the flow of people, their faces and identifies, as well as the reflections of urban landscapes with the glass walls of surrounding buildings, all had become the “scenic objects” in the artist’s eyes. Through his personal experience, the artist attempted to address the existence of people in a modern city in the ways of “documentary interview” and “video collage”.

Vimeo perview(password: haijao)
https://vimeo.com/263081081
https://vimeo.com/263870972
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMzUyMzc2ODQ5Mg==.html
http://v.youku.com/v_show/id_XMzUyNjExMzQ4OA==.html

《快乐区域》Tabula Rasa 画廊 展览现场 2018

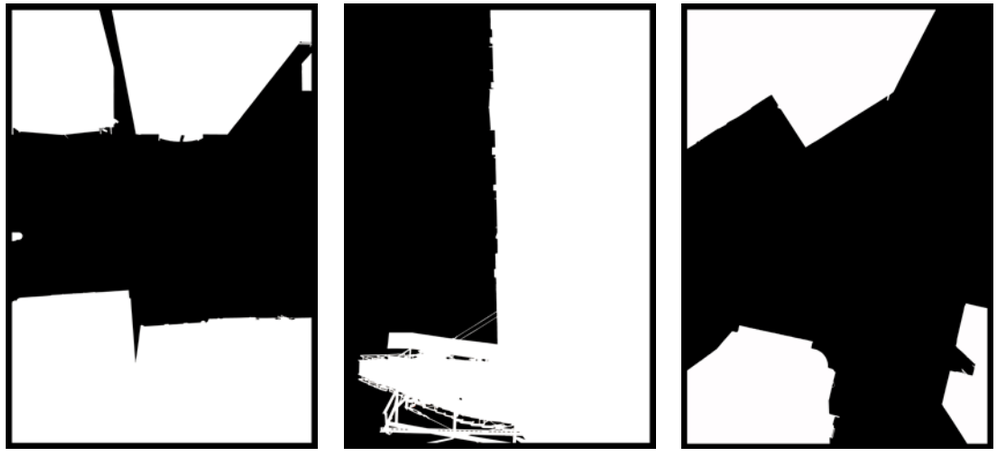
installation view in *Happy Valley*, Tabula Rasa Gallery 2018

快乐区域
lots of beautiful buildings
天空没有情绪，但他/她把情绪带给我们
The sky has no temper, but s/he brings us tempe

快乐区域: 天空一无所有

丝网印刷，亚克力，35 × 50cm

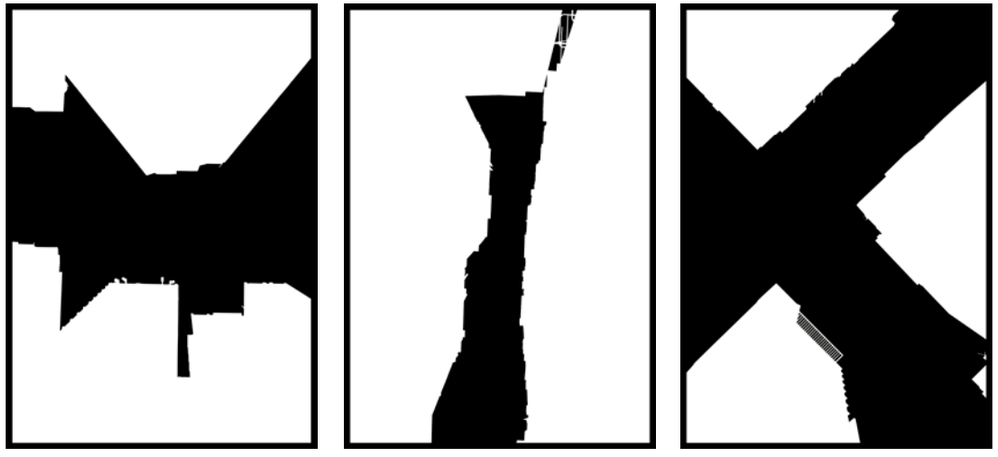
现代都市的天空往往被高层建筑物所切割，作者将夜晚时天空被切分出的形状抽离成黑色的图形。“天空一无所有” 取自海子诗歌《黑夜的献诗》，作者借此为题。

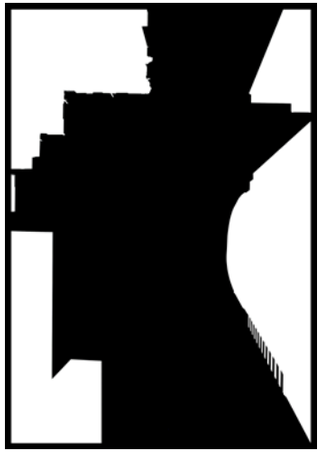


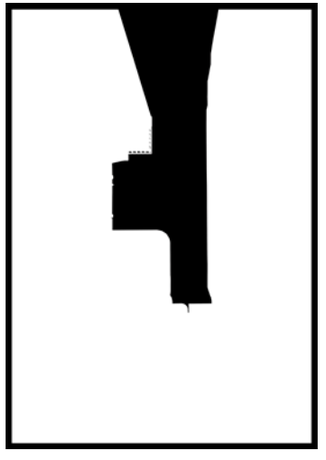
Happy Valley: The Sky Has Nothing

Silk-Screen Printing on Acrylics, 35 × 50cm

The sky of a modern city often looks like being cut by skyscrapers, and the artist extracted the black shapes from those fragments of the sky. *The Sky Has Nothing* is a line from Hai Zi's Poem *Offered into the Dark Night*, and the artist takes it as the title of this work.







《快乐区域》Tabula Rasa 画廊 展览现场 2018

installation view in *Happy Valley*, Tabula Rasa Gallery 2018

《家庭分裂主义》

信件_40*55cm(包含边框)
信封_40*55cm(包含边框)
三频影像_11'50"; 8'27"; 8'27"

Keyframe_*Family Separatism*

马海蛟的三频影像《家庭分裂主义》源于他偶然收集到的一封家庭信件，信件内容隐约反映出不同代际家庭成员之间的隔阂与困惑。从这封信出发，作者试图再现信件所指涉的家庭状态，并由此以“伪纪实”方式塑造3个截然不同的人物形象——青年的服役士兵、患有眼疾的中年生意人与信仰基督教的老年知识分子——分别对应着3个代际，围绕“家庭性”的变迁乃至瓦解而折射中国当代社会中个体的生存状态。　延续其以往的影像风格，纪实感、摆拍、场景重现、画外音等手法恰当地运用至作品中，以耐人寻味的细节与表现性的风格营造出诗意的氛围。这件作品与信件等相关实物共同呈现。

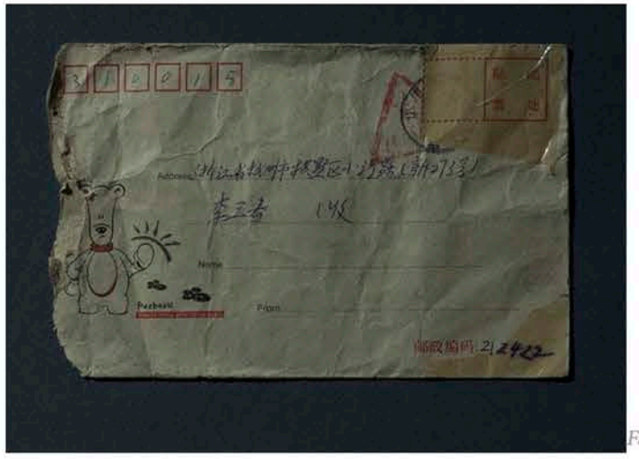
Family Separatism

Letter_40*55cm(with frame)
Envelope_40*55cm(with frame)
3-channel video_11'50"; 8'27"; 8'27"

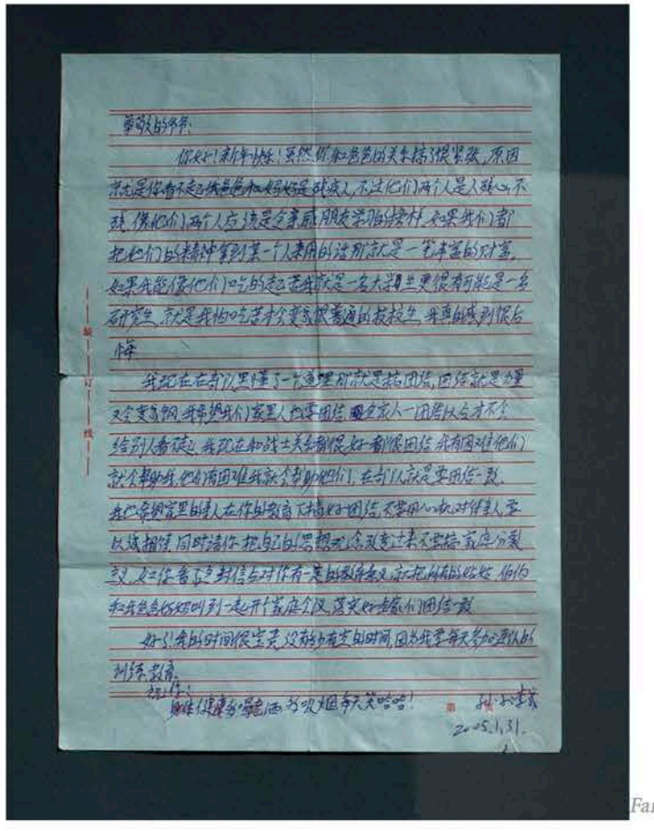
Keyframe_*Family Separatism*

The three-channel video installation *Family Separatism* originated in a letter Ma Haijiao accidentally received. The content of this missive subtly reflected the estrangement and confusion between different generations within a single family. Ma re-enacts the situations described in the letter, creating three characters and depicting their lives as a pseudo-documentary. They include a young soldier serving in the army, a middle-aged businessman with an eye disease, and an old, Christian intellectual, each belonging to a different generation. Ma traces the evolution of this family drama, even to its collapse, to reflect the social conditions of contemporary Chinese society. A documentary style more broadly conveived, the work also incorporates staged re-enactments, voice-overs, and other devices to create a poetic, emotive atmosphere.

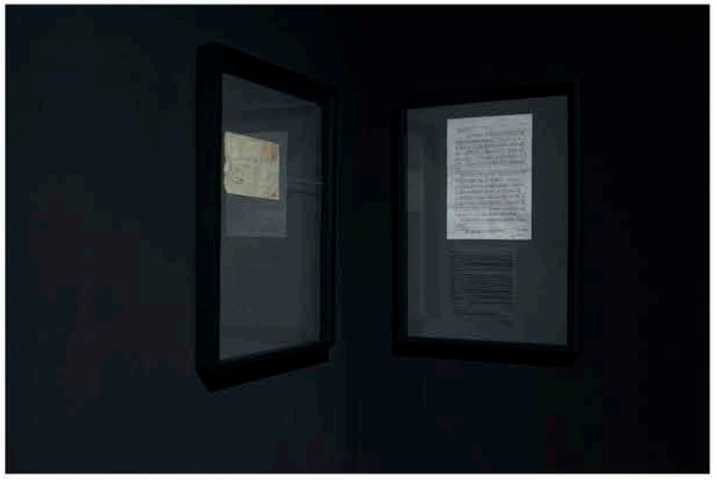
Vimeo perview(password: haijao)
https://vimeo.com/216641121
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMTgyOTg5NDU4NA==.html



Family Separatism_Envelope



Family Separatism_Letter



Exhibition in *"The New Normal"*_ Ullens Center for Contemporary Art_2017

Envelope

Xiaohe Road (new No. 273), Gongshu District, Hangzhou, Zhejiang Province
Addressee: Li Yuchun

Letter

Dear Grandpa:

I hope you're well, and Happy New Year! I know you and Dad do not get along with each other, being that you despise him and mum for being disabled. But they're only physically disabled, not mentally. People like them should be regarded as role models for our family and friends. If we push ourselves like them, it would be a priceless fortune. If I could bear hardships like they do, I'd have been a college student, or even a graduate student. It's only because I'm afraid of hardships that I ended up becoming just an ordinary student at a technical school. I really deeply regret this.

One thing I learnt from my service here in the army is the value of unity, for unity is strength, and this strength is harder than steel. I hope that our family can stand in unity too, only so that others can't look down at us. I get on really well with my comrades and our unity is strong, so if I had any problems they'd help me, and I would do the same the other way around. Soldiers should always stay united in the army. I also hope that my loved ones at home would stay in unity under your wise guidance. Do not play tricks with each other. Treat each other with honesty. Also, you should really change your opinions on things, and don't try to start familial separatism! If you feel in anyway moved after reading this, please gather all the aunties, uncles, and my dad and mum for a family meeting, and make sure that the family stay united.

All right! My time is limited. I don't have much free time because of the daily military trainings and classes.

Hope you would

Stay healthy! Stay drinking! Stay smoking! Stay laughing!

Grandson: Li Cheng 2005.1.31

《例外状态》尤伦斯当代艺术中心 展览现场 2017

installation view in *The New Normal*, Ullens Center for Contemporary Art 2017

《远了，更远》

单频影像_黑白_ 9'23"
两频录像_彩色_3'4"; 3'20"
图片摄影_黑白_125*92cm(包含边框)

Keyframe_*Message to the Future*

《远了，更远》，其单屏影像部分的内容为迷雾中的荷兰景观，而画外音是一段用阿拉伯语讲述的一封家信。信件作者是一位刚刚来到荷兰的中东难民，这封信写给他仍然生活在家乡的母亲，信中提及了他在荷兰的所见所闻，言辞中夹杂着异文化遭遇以及由此产生的乡愁情绪。马海蛟在这件作品中掺杂了个人的感性成分，“美好事物所带来的危机感”，“乡愁情绪的由来” 以及“对于自由的理解”等诸多问题都成为当今全球格局背景下的个人思考，作者即把其个人对于这些问题的思考转换成了诗意的影像表现。

Message to the Future

Single-channel video_B&W_9'23"
2-channel video_Color_3'4"; 3'20"
Photography_B&W_125*92cm(with frame)

Keyframe_*Message to the Future*

Message to the Future, the single-channel video displaying the mist scenes in Netherlands. The voiceover of it is a family letter in Arabic. A middle-east refugee who just came to the Netherlands wrote what he saw and heard in Netherlands to his mother. Nostalgia is incised in the letter with the crush of his new foreign life. Haijiao mixes his emotion into the artwork. “The Crisis awareness by the wonderful things”, “The way nostalgia dominate our mind”, “The understanding of freedom”...all these questions come to every individual under the background of globalization while the creator transforms them into poetic images.

Vimeo perview(password: haijao)
https://vimeo.com/200335793
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMjc1Mzk2NDUwOA==.html

Keyframe_*Message to the Future*_2-channel video part

《远了，更远》，其双屏录像部分的内容是发生在阿姆斯特丹博物馆广场上的一次集会。其一屏幕中一群人正在合唱约翰·列依在1971年创作的歌曲《想象》；其二屏幕中一群人在高喊集会的口号，诸如“这里欢迎难民”，“黑人的命也是命”，“我们除了枷锁之外没有什么好失去的”等。时间发生在2017年初，伴随西方世界此起彼伏的政治及社会事件，观众或许可以窥视到发生在某一个晴朗天气下的一种政治态度。

Keyframe_*Message to the Future*_2-channel video part

The two screen video part from the *Message to the Future*, showing an assembly that happened in the museumplein of Amsterdam. One screen shows a group of people singing *Imagine* which wrote by John Lennon in 1971; and the other screen shows people shouting slogans such as “Refugees are welcome here,” “Black lives matter,” and “We have nothing to lose but our chains.” Viewers may peep at a kind of political attitude that happened on a sunny day, along with all social and political events that fluctuate occurred in the western world in 2016-2017.

Photography_*Message to the Future*_installation view

摄影中的文本:遇见他们是在我来到荷兰的第二天，从那儿以后，我每天都会路过那条小河，无论是晴天，雨天或是雾天，他们都会在那儿，对我来说，每天遇见他们会是一种长久的习惯。我一直好奇他们是如何度过冬天的夜晚，因此在我来到这儿的第52个晚上，我去到河边准备为他们拍照，但是他们却没有在那儿，于是我找到河边的一户人家去询问，一个人告诉我他们的农场主在今天卖掉了这两只羊，他们再也不会出现在那条河边了。

Text on the Photography: I saw them on the second day after I arrived in Netherlands. After that, I walked by the river every day. They were always there, no matter the day was sunny, rainy, or foggy. It will be a permanent habit for me to meet them every day. I have been wondering how they get through the winter night. So on the 52nd night since I arrived in Netherlands, I went to the riverside and prepared to take photos of them, but they were not there. I then knocked the door of a house beside the river, a man told me that their boss sold the two sheep in the morning, and they will never show up again.

*Message to the Future*_installation view

《完形崩坏》Tabula Rasa 画廊 展览现场 2017

installation view in *Semantic Satiation*, Tabula Rasa Gallery 2017

昨日以前

摄影+明信片 尺寸不等
2017-持续进行

《昨日以前》为系列摄影，作者将在日常生活中所收集的明信片实物与摄影图像并置，所展示的明信片为文字一面，内容是距今15-80年前某人写给某人的一段文字，对作者而言，这段文字是附着在了一面具有美好象征或是纪念意义的图像上，或是某个教堂的照片，或是某个公园的风景。时过境迁，作者于2017年开始一一前往这些图像的原地点，拍下同样角度的照片，并将这些照片和对应的明信片背面的文字并置，因此同时呈献给观众是2017年的风景和数十年前的一段文字，而当年的风景已经消逝，同时也被作者永久地藏匿起来。

Yesterday's Paper telling Yesterday's News #6_2000-2017
35x50cm(include frame)

Yesterday's Paper telling Yesterday's News

Photography+Postcard_Dimension varies
2017-Ongoing

"Yesterday's Paper telling Yesterday's News," a series comprised of texts and photos. The texts on postcards are messages sent by someone 15-80 years ago, with images on them such as a church or a park. In 2017, Ma re-shot these images in the original spots and combined them with the postcard texts. However, the old landscapes have faded with the time and hided by the artist in his works forever. Ma's artworks concentrate on his unique understanding of time, and this interest will be a part of his long-term project. During his travels, he continually collects postcards and creates artworks.

Yesterday's Paper telling Yesterday's News #2_1918-2017

64x85cm(include frame)

明信片文字内容：

阿姆斯特丹 8月27日
非常高兴收到你的贺卡，了解你现在一切都好。这周我会写一封信给你。那儿的风景漂亮吗？有森林吗？现在你应该多散步，这对你的身体有好处。 玛丽在那儿过得开心吗？亲爱的霍弗特，现在致上我最好的问候。
你亲爱的弟弟
扬·凡·艾克

问候我的家人

艾特慕·巴克 小姐
哈伦
格罗宁根

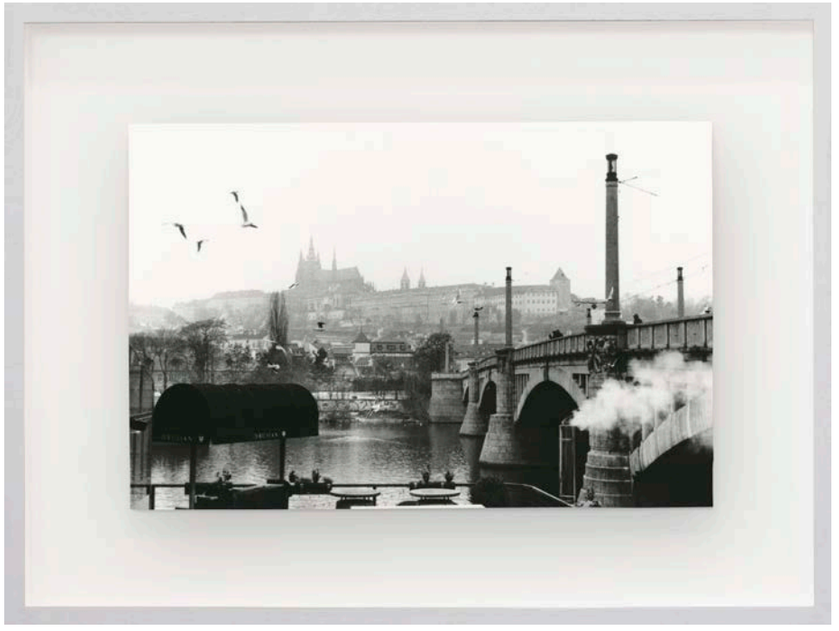
Yesterday's Paper telling Yesterday's News #2_1918-2017

40x40cm(include frame)

Amsterdam 27 August
I'm very glad that I received your greeting card knowing everything of you is okay now. I'll write a letter to you within this week. Is the view there beautiful? Is there woods? You should go for a walk more which it's good for your health. Is Marie happy over there? Dear Govert, now extend my best regards.
Your affectionate brother Jan v. Eik.

Regards to my family.

Miss M. Uitham Bakker
Haren
Groningen



Yesterday's Paper telling Yesterday's News #3_1949-2017

64x85cm(include frame)

明信片文字内容：

先生们，

在你的国家节日之际，我送给你我最美好的，最诚挚的问候。

伊德娜·西多哈

西姆，惠特，库哈利先生

霍捷博日

工厂

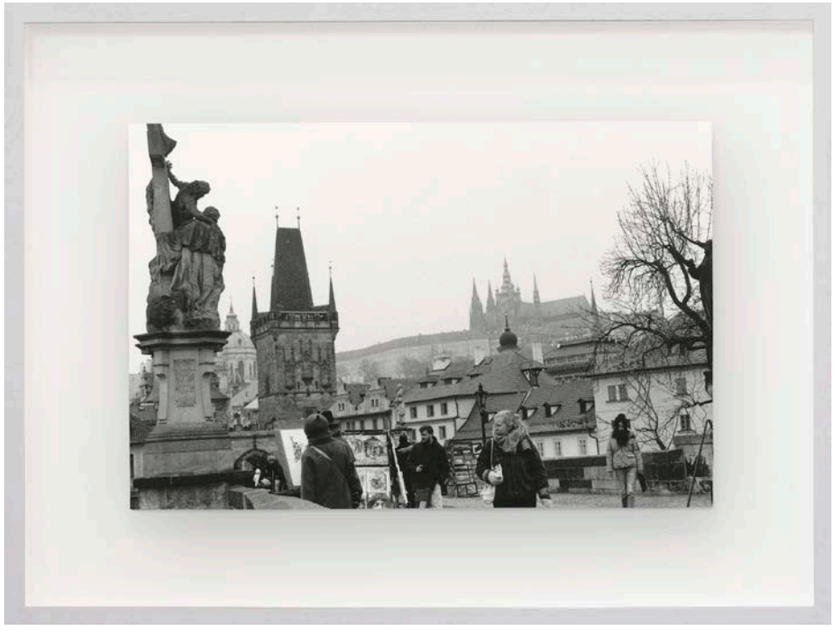
Yesterday's Paper telling Yesterday's News #3_1949-2017

40x40cm(include frame)

Gentlemen,
On the occasion of the holiday of your country, I extend my best and sincerest regards.

Idenha Subtora

Misters
Crimon, Hutin, Courallet
Chotěboř
Factory



Yesterday's Paper telling Yesterday's News #4_1928-2017

64x85cm(include frame)

明信片文字内容：

亲爱的小东西:

我已经去过很多国家，这儿所有的事物都在告知你这里是斯拉夫，这并不容易。

如果你点了牛肉，他们就会给你上幼牛的牛肉，生活在此是有点昂贵的。

[名字难辨]
桑克特丽特广场 9号
布鲁塞尔
比利时

献上我的吻
[名字难辨]

Yesterday's Paper telling Yesterday's News #4_1928-2017

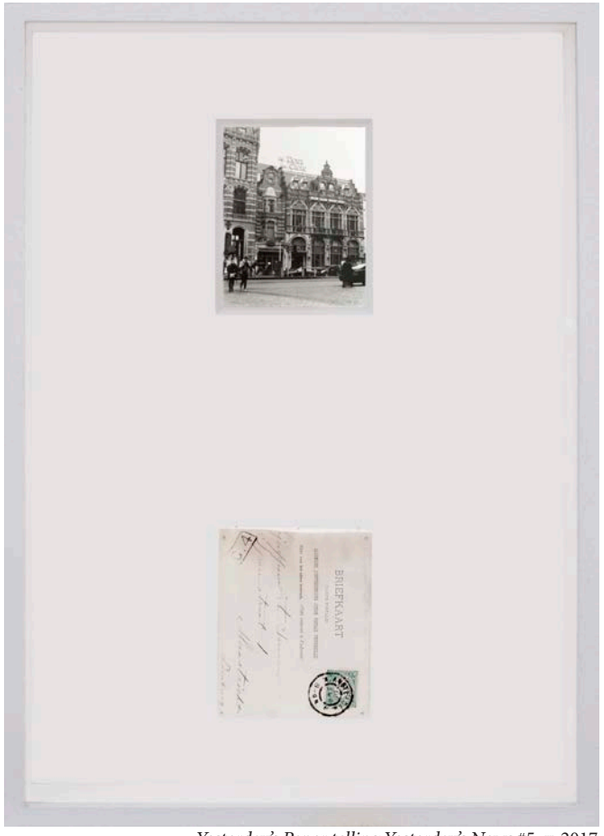
40x40cm(include frame)

My dear little one,
I have been to many countries and while I find commonalities among them, everything here, in Slavic, is expressing it's Slavic here which it's unique.

If you order beef, they will bring you a dish of veal, so living here is a little expensive.

[name illegible]
Square Sainctelette 9
Brussels
Belgium

Give my kiss to you
[name illegible]



Yesterday's Paper telling Yesterday's News #5_x-2017

35x50cm(include frame)

Yesterday's Paper telling Yesterday's News #5_x-2017

details

明信片文字内容：

安娜，
非常感谢你的电报。 我们现在放心了， 蒂恩已经安全抵达。

来自我们所有人的问候，
特别是你的莱奥妮姨妈。

特尤文 女士
斯波利斯赫特 1号
马斯特里赫特
林堡

Anna,
Thank you very much for your telegram. Now we feel relieved, and Tijn has arrived safely.

Greetings from all of us,
Specially your aunt Leonie.

Miss A. Teeuwen
Sporenstraat 1
Maastricht
Limburg

昨日以前

Yesterday's Paper telling Yesterday's News #7_x-2017

35x50cm(include frame)

明信片文字内容：

亲爱的，亲爱的，亲爱的， 我最好的小宝贝菲丽，
非常感谢你的甜蜜的来信，我会为你买些礼物。你要
多吃点东西，听妈妈的话。

再见，我的小宝贝，
献上父亲的吻。

下个星期六我会再去[地址难辨] ，
再见 [名字难辨]，
再见 [名字难辨]。

菲利·克拉普小姐
哈琳凯德路 141号
席凡宁根

Yesterday's Paper telling Yesterday's News #7_x-2017

details

Dear, dear, dear,
my dearest baby Philie, thank you very much for
your sweet letter,
and I will buy you some gifts. You need to eat
more, and listen to your mom.

Bye my sweet heart,
give you father's kiss.

I will go [name illegible] next Saturday,
Bye [name illegible],
Bye [name illegible].

Miss Philie Knapp
To dear Mr. Bakker's family
Haringkade 141
Scheveningen

Yesterday's Paper telling Yesterday's News #8_1918-2017

35x50cm(include frame)

明信片文字内容：

亲爱的表哥和姨妈，

谢谢你们的长信！
你们在霍林赫姆怎么样？你们上次从这儿回家时有雨，有没有被淋湿？这段时间我很惦念你们，我这里有一张结婚照片等待你们来取，因为我担心如果邮寄的话，照片会被折损。我们距离不远，你们可以骑自行车过来的。 我现在生活充实，在使用治疗背痛的福斯特药片，目前看来，药效不错。表弟现在怎么样？期待你们尽快过来！ 等待你们的回复。

来自莉娜和科内利斯

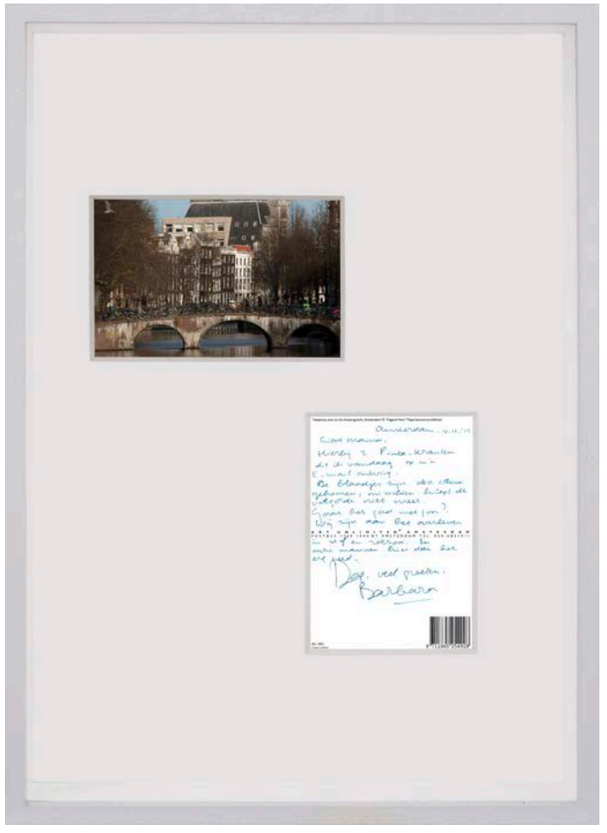
丽娜·博尔泽 女士
凡安德尔史密斯路 15号
霍林赫姆

Dear cousin and aunt,

Thanks for your long letter.
How's everything in Gorinchem? Last time you came home from here was raining, did you get wet? and I miss you a lot recently. We have a wedding photo for you to pick up, because I am worried about the photo may damage through mail. We live close, so you can come by bike. Now I have a substantial life, and I take the Forster pills to treat my back hurt. It turns well so far. How's cousin doing? Hope you come soon. Waiting for your reply.

Your cousin, Lena and Cornelis.

Ms. Lena Borsje
15 Van Andel Smitstraat
Gorinchem



Yesterday's Paper telling Yesterday's News #9_2002-2017

35x50cm(include frame)

明信片文字内容：

阿姆斯特丹 2002年12月4日

亲爱的妈妈，
我今天通过电子邮件收到了两份苹塔报纸。 但报纸的页码变得混乱，顺序不对。 你还好吗？ 最近我们生活的房间有点乱，家具落了些灰尘。 但我们这儿的人一切都好。

再见，送上问候，
芭芭拉

Amsterdam, December4, 2002.

Dear Momma,
I received two copies of Pinta newspaper via email. The page numbers are messed up, and not in the right order. How are you? Recently our room is a little messy, some dust on the furniture. But everyone here is doing well.

Bye, greetings,
Barbara

Yesterday's Paper telling Yesterday's News #10_1958-2017

35x50cm(include frame)

明信片文字内容：

1958年4月19日
亲爱的同事奥伯贝克！

我们之前好像在哈比希沃德路附近的公寓见过。我想当我能从布伦瑞克回家的时候，我可以整个人躺下在厚厚的雪中，并且树木的绿叶已经有了冒芽的预兆。

我们还在旅途中，应该会在4月27号的下午，但也可能是在接近午夜的时候到达。

对你以及沙佩尔太太的致以诚挚的问候。
来自你的朋友汉斯·恩克梅尔。

赫恩·雷克托尔·奥伯贝克
布伦瑞克
罗德街 20号

April 19, 1958.
Dear coworker Oberbeck!

We seem to meet each other before near the apartment next to the Habichtswalder road. I think when I am able to go home from Braunschweig, I could lie down in the deep snow, and trees show sign of burgeoning out.

We are still traveling, should be arrived on April 27 afternoon or maybe close to the midnight. Give my

sincere regards to you and Mrs. Schaper,
your Hans Enkemeier.

Herrn Rektor
Oberbeck
Brunswick
Wilh. Rodestraße 20

Yesterday's Paper telling Yesterday's News #11_1959-2017

35x50cm(include frame)

明信片文字内容：

亲爱的海琳阿姨，

这是来自威尼斯的温暖问候。我和一个同学正在穿越意大利。到现在为止我们已经经过：慕尼黑，加尔米施，因斯布鲁克，博尔扎诺，加尔达湖，维罗纳，帕多瓦，威尼斯。我们还想去亚得里亚海域的利多－迪耶索洛游几天泳，然后再回家。天气很棒，几乎已经很热了。威尼斯是一个辉煌的城市。

诚挚的问候，
来自哈特穆特

致 海琳·奥斯特瓦尔德 夫人
柏林 / 策伦多夫
葛底世特拉斯 25号
德国

Dear auntie Helene,

Greetings from Venice, I'm crossing Italy with my classmate. By far we have been to Munich, Garmisch, Innsbruck, Bolzano, Lake Garda, Verona, Padua, and Venice, and we are planning to go to the Lido di Jesolo, Adriatic Sea to swim for couple days. Then I will go home. The weather is nice and warm here. Venice is a brilliant city.

Sincerely,
Your Hartmut.

To Mrs. Helene Ostwald
Berlin/Zehlendorf
Goethestraße 25
Germany

Yesterday's Paper telling Yesterday's News #12_x-2017

35x50cm(include frame)

<u>明信片文字内容：</u>

好朋友！
这是弗里德尔从美丽的卡塞尔给你送来的问候，你很惊讶吧？ 你有当我在布雷恩施特时的那个地址，请尽快给我回信。

寄件人
弗里德尔·罗泽，达维克路 11号，卡塞尔。

赫恩·里施
柏林 / 策伦多夫
韦岑
汉诺威

My good friend!

Here is a greeting to you by Friedel from the beautiful Kassel. Are you surprised? You have my address in Bleckenstedt, please reply me as soon as possible.

Sender:
Dalwigkstraße 11, Kassel.

Herrn H. Risch,
Weetzen
Hannover

《今日之往昔 》首届安仁双年展 展示现场 2017

installation view in *Today's Yesterday*, 1st Anren Biennale 2017

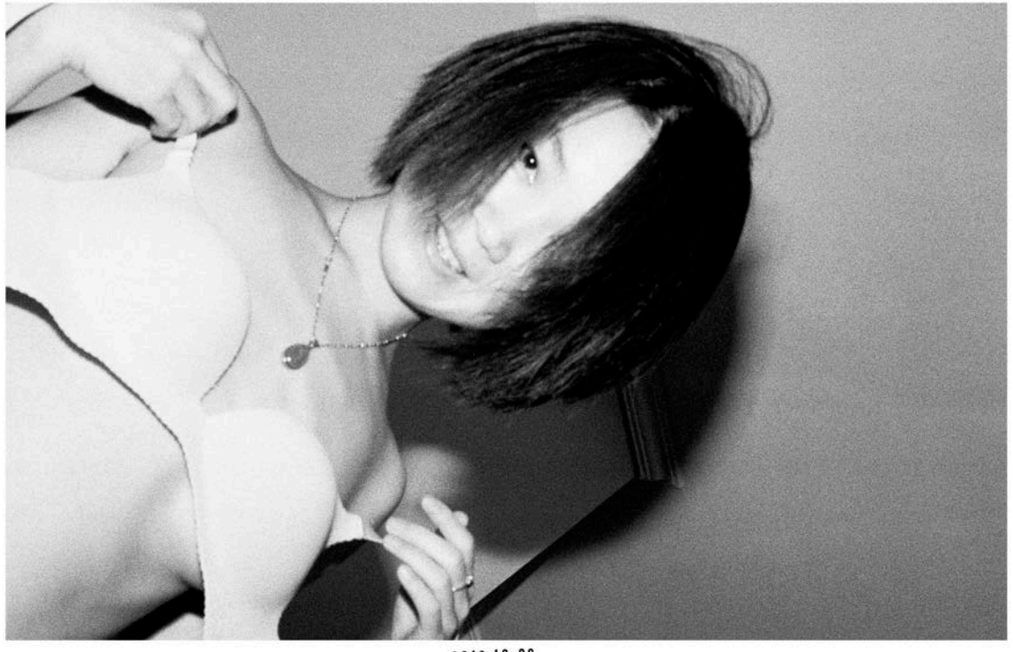
第四届影像上海艺术博览会 展示现场 2017

installation view in 4th PHOTOSFAIRS | Shanghai 2017

《暂别》

摄影
尺寸可变
2016-持续进行

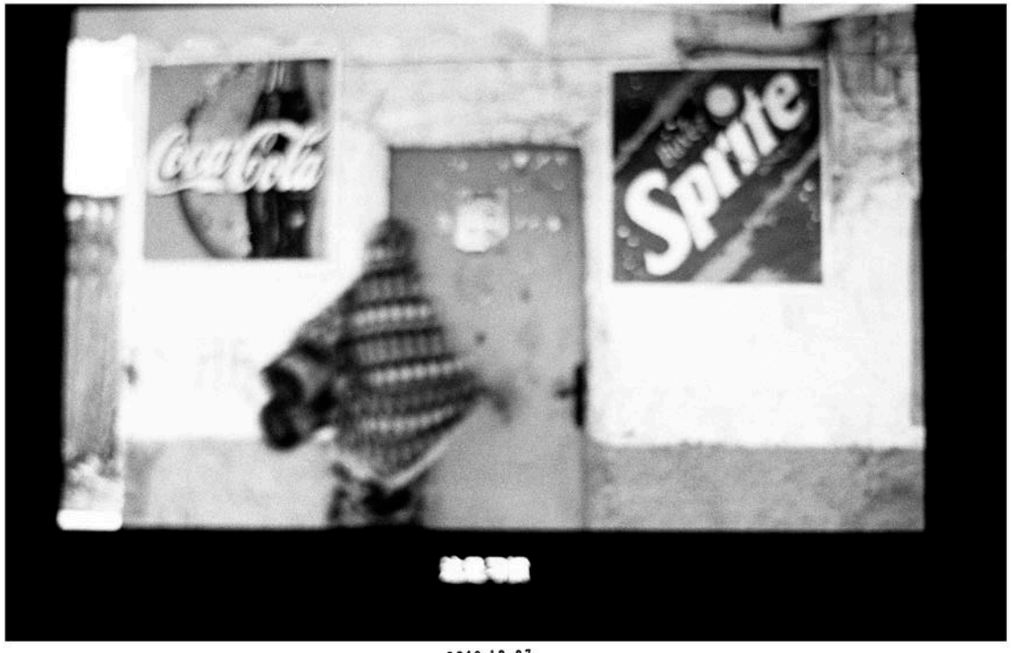
自2016年9月6日夜晚开始，作者在每日闭眼入睡前最后一刻使用传统照相机拍摄一张照片，这张照片记录的是作者当日眼睛见到的这个世界的最后一瞥；同时，每日醒来睁眼的第一刻，使用照相机拍摄一张照片，记录当日所见的这个世界的第一瞥。整个项目持续进行，目前共完成数百幅摄影作品。



Say Goodbye

Photography
Dimension Varies
2016-On going

Since the night of September 6, 2016, the artist used a analog camera to take a photo before going to sleep every day. The photograph documents the last moment that the artist sees of the world on that particular day. At the same time, the artist also recorded the first moment when waking up each day. The entire project is ongoing, and now consists of hundreds of photographic works.



2017.09.15
MORNING

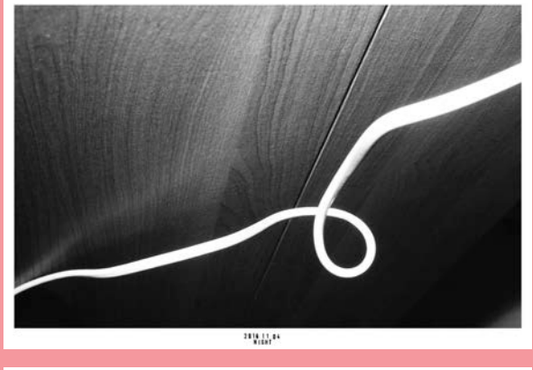
2016.10.07
MORNING

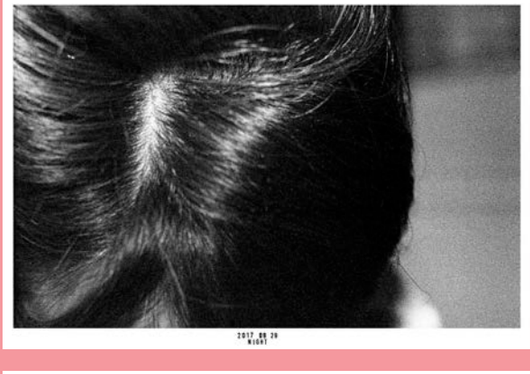
2016.10.11
MORNING

2016.11.06
MORNING

2017.05.11
NIGHT

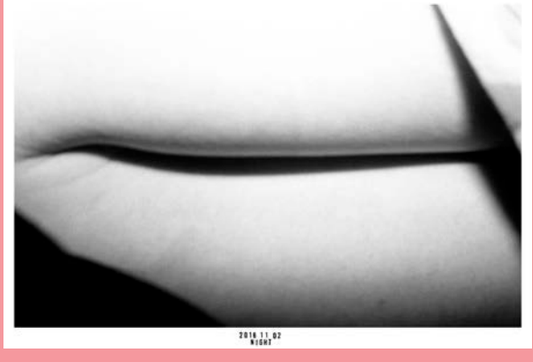
2017.06.17
NIGHT


2016.11.04
NIGHT


2017.06.29
NIGHT

2017.07.09
NIGHT

2017.05.29
MORNING


2016.11.02
NIGHT

2017.05.09
NIGHT

2016.10.17
MORNING

2017.08.25
MORNING

2016.12.22
NIGHT

2017.08.23
NIGHT

2017.05.27
MORNING

2016.11.22
NIGHT

《今日之往昔》首届安仁双年展 展示现场 2017
installation view in *Today's Yesterday*, 1st Anren Biennale 2017

《8102：与现实有关》OCAT上海 展示现场 2018
installation view OCAT Shanghai, 2018

影像传记计划《马国权》

系列作品：

1部 纪 录 片：《马国权》 黑白 54'59"

2部 录像作品：《马国权：101天》黑白 140'14'47"

《马国权：报废的图像》彩色 11'34"

4幅文献+图片摄影拼贴：《马国权：1989-2016》 彩色

280-884*304-884mm 尺寸不等

Photo_Ma Guoquan

项目整体介绍

主人公姓名：马国权，28岁结婚，育有一女。30岁遭遇车祸，至此脑干受损，智力和记忆力低于常人，32岁被迫离婚，与父亲和女儿生活在一起。现年53岁。整部作品是以影像为手段对马国权进行个人生活调研以及周遭社会环境调研的产物。

Long-term project: Image Biography-*Mr. Quan*

Seriels artworks:

1-channel documentary_*Mr. Quan*_B&W_54'59"

2 art videos_*Mr. Quan:101days*_B&W_ 140'14'47"

_*Mr. Quan: Scrapped Images*_Colour_11'34"

4 photography + documents collage_ *Mr. Quan:1989-2016*_Colour

280-884*304-884mm Dimension varies

Introduction of the project

Name of the protagonist: Ma Guoquan, was married at the age of 28 and had raised a daughter with his wife. Guoquan suffered from brainstem impairment due to a car crash at age 30. Due to the accident, he had lost some intelligence and memory. At age 32, Guoquan was forced to divorce. Since then he has been living with his father and daughter, Ma Guoquan is now 53 years old. The complete artistic production arises from the investigation of both Ma Guoquan's private life and his social environment.

Keyframe_the Documentary_*Mr.Quan*

Vimeo perview(password: haijao)
https://vimeo.com/193504859
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMTgyOTg5NDU4NA==.html

Keyframe_video_ *Mr.Quan:101days*

录像_140'14'47"_《马国权：101天》_利用闭路电视的动态监测自动拍摄储存功能所记录的马国权卧室的101天的生活。在此，卧室作为一个私密的空间被摄像头所窥视，这种窥视带有潜在的侵犯性；然而摄像头作为一枚机械的眼睛在101天期间也面临着电路的危机，网络的故障，以及活动者的侵犯。

Video_ 140'14'47"_ *Mr. Quan:101 days*

A camera recorded Ma Guoquan's personal life in his bedroom for 101 days, using the motion detection recording function of a CCTV. At this point, the bedroom, as a private space, was surveilled through a camera. We can say that such surveillance has been a kind of invasion of privacy. Throughout the 101 days, the camera as a mechanized eye also faced potential circuit errors, network failures and violation behaviors of participants.

Introduction of the Project

Exhibition view in China Academy of Art, 2016

Mr. Quan:1989-2016 #03 599*884mm

Mr. Quan:1989-2016 #01 280*350mm

文献+图片 摄影拼贴

《马国权：1989-2016》_结合图片摄影以及拼贴的形式，展示马国权在近30年生活中所产生的文献内容。1989年，马国权在个人的笔记本上抄录了《社会交际》一书的部分内容，这是现在可寻的他在车伤前的笔迹，27年后，马国权在照片上重新书写了这些笔迹的内容。时间性成为了这件作品的内在线索，成熟与幼稚的笔迹形成了对比，而笔迹的内容也随着时间的流转生成了新的趣味。

Photography+ documents collage _ *Mr. Quan:1989-2016*

Combining photography with collage, the work presents the documentations of Guoquan's personal life in 30 years. In 1989, Ma transcribed in his notebook contents from a book titled "Social Networking". These were the handwritings that were found before his injury. 27 years later, these notes were rewritten by him. The essence of time is manifested through the connection of the documentation. With a sharp contrast between the mature and childish handwritings, the content of the notes also took on a new form with the passing of time.

Side A

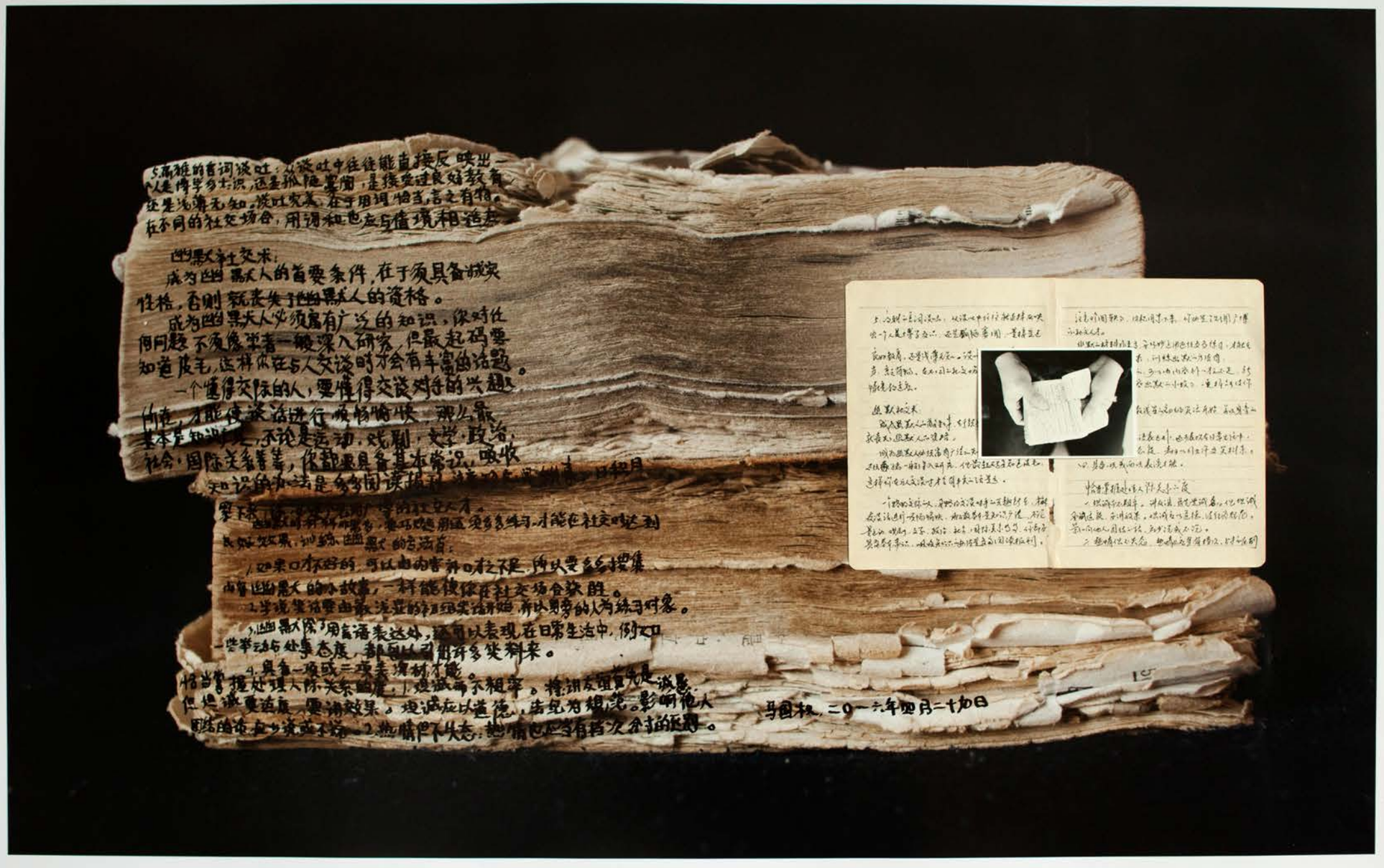
Side B

Mr. Quan:1989-2016 #01 280*350mm

2016

Mr. Quan:1989-2016 #02 884*304mm

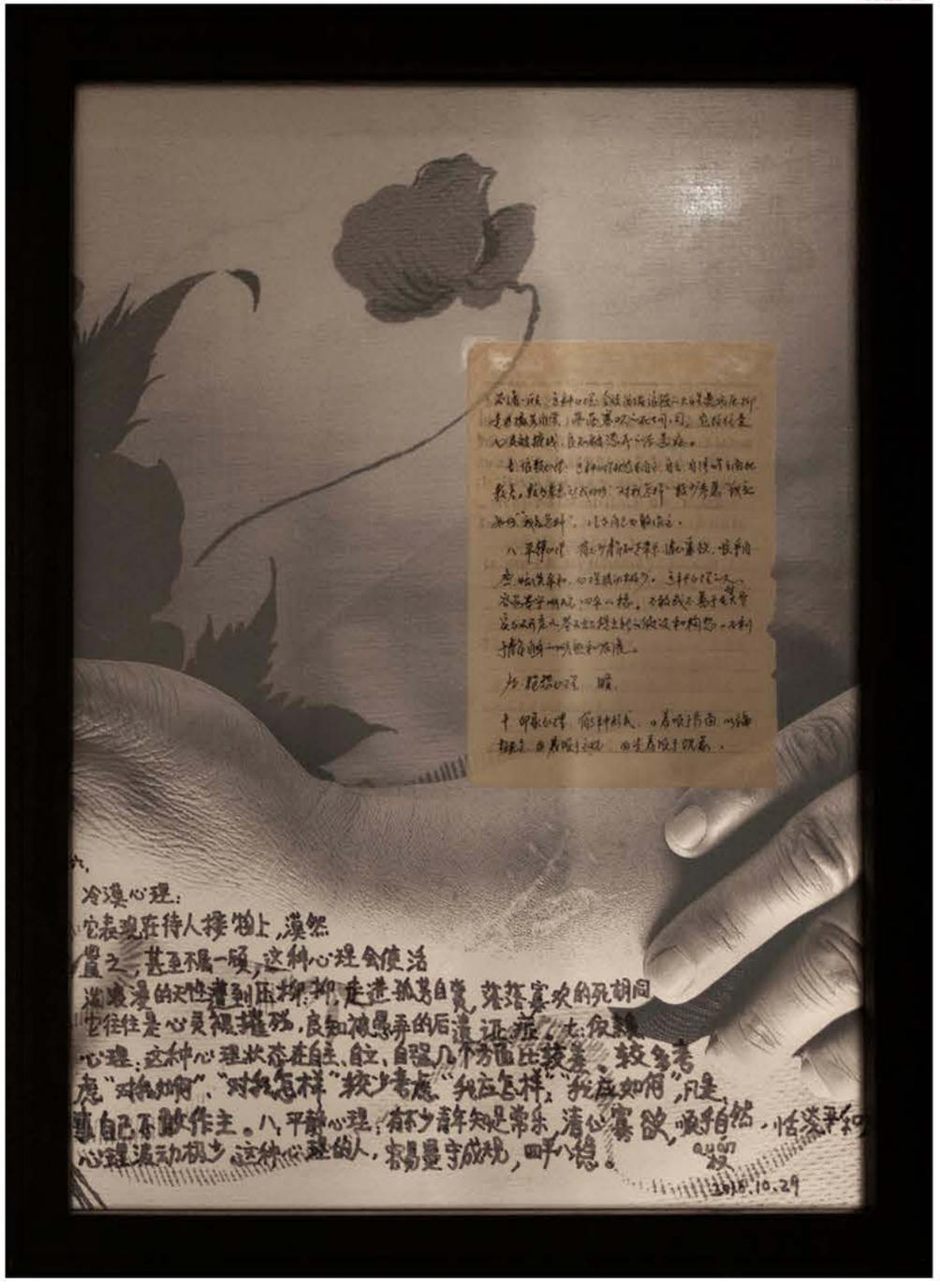
2016



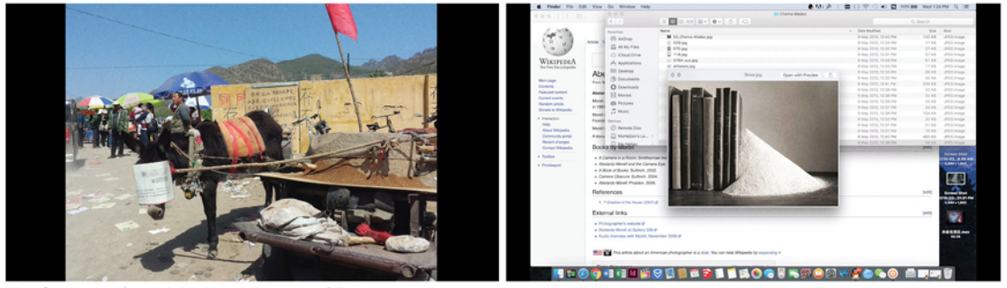
Mr. Quan:1989-2016 #03 599*884mm

Side A

Side B



Mr. Quan:1989-2016 #04 475*340mm



Keyframe_video_ *Mr.Quan:Scrapped Images*

录像_11'33''_《马国权：报废的图像》
按照时间顺序编辑的创作者在5个月的创作时间里所生成的图片及视频，这些影音文件来自于手机，电脑屏幕，数码相机及胶片相机等。皆是非作品意图的图像或是间接作品意图的图像，有些是生活中的留影，有些甚至是手机软件自动生成并存储的图片，“创建时间”成为了编辑这些“报废的图像”的线索，在此，录像展示了创作者的个人生活和创作内容间微妙的关联，以及录像自身疏离的调性所携带的荒谬。

Video_11'33"_*Mr. Quan: Scrapped images*
The artist edited and placed, in chronological order, the images and videos generated from the 5 months creation period. These images came from the mobile phone and laptop's screen shot, as well as digital and analog camera. These photos and videos were not intended to be artworks. Some were traces of the day-to-day, and others photos were automatically generated from a smartphone's software. The creation date set by the device became the only relationship that held these fragmented pieces together. The video presents a delicate relation between the artist's personal life and the artwork itself. Additionally, a sense of absurdity is evoked from the collection of these isolated scrapes.

Mr. Quan:1989-2016 #01 280*350mm

Mr. Quan:1989-2016 #02 599*884mm

Exhibition view in China Academy of Art, 2016

单屏幕纪录片54'59''《马国权》_影片是以马国权个人生活及经历为内容，以影像传记形式拍摄完成的一部纪录片。重点描绘马国权在神经残疾的状态下所面临的家庭生活及个人思维。与此同时，连带描绘中国北方县城的景观现状，如城镇改造背景下所产生的大面积建筑工地，当地人作为精神寄托的多样的宗教生活等。

Keyframe_the Documentary_*Mr.Quan*

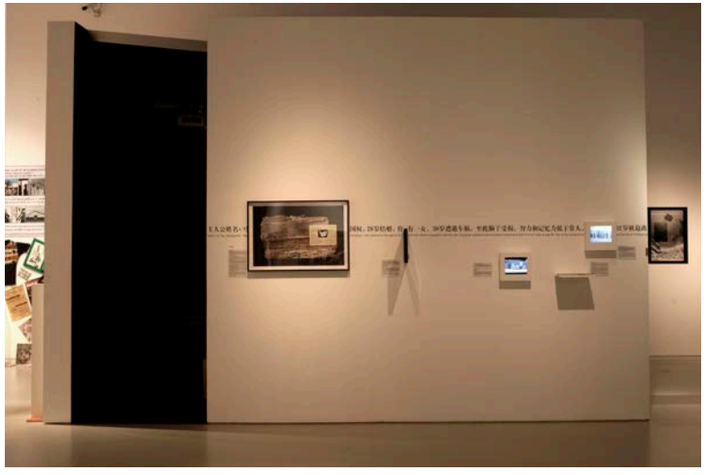
Documentary_54'59''_*Mr. Quan*

This is a biographical film of Ma Guoquan, recording his family life and personal thoughts when he suffered from mental deficiency. The film reveals the counties' spectacle in north China in 2010s, with the ubiquitous construction sites that had developed under the "region urbanization policy" and the emergence of religions that had come to serve as a mental sustenance for locals.

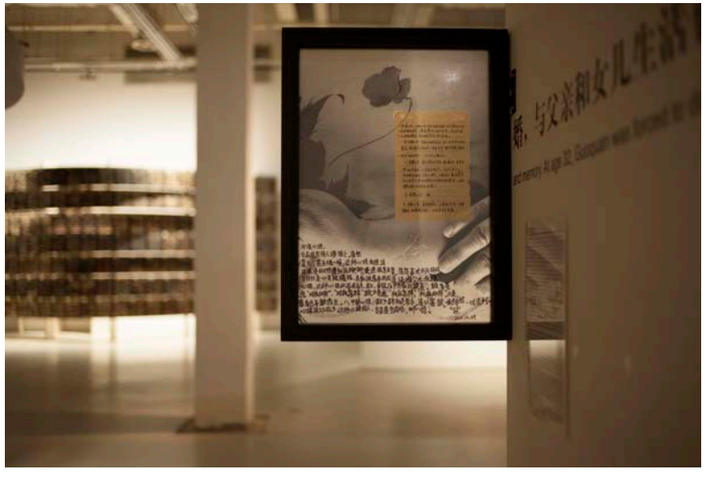
Exhibition view in China Academy of Art, 2016

《何不再问》第11届上海双年展 展示现场 2016

installation view in *Why Not Ask Again*, 11th Shanghai Biennale 2016



32岁被迫离

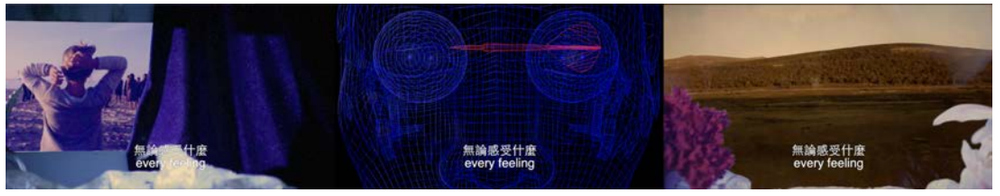


风景计划简述

“风景计划”是马海蛟的一项长期个人创作规划，以1-2年为间隔周期进行创作。

在2014年，他完成了这一计划的首部作品《不是。是真实的反应》，这一作品以他个人在中国东北和印度尼西亚巴厘岛旅行中所拍摄的风景影像为气质基调，再进行室内人物影像的剧作化拍摄，最终将即兴拍摄的风景影像和再创作的影像并置，作为此作品的展示结构。此后，2015年创作的《说谎的梦，说梦的谎》以及2018年创作的《快乐区域》都是在“风景计划”的构架中继续延展所完成的作品。

作者形容这一工作方法如同画家日常感性的速写，再以此为素材或依据，回归工作室创作正式的绘画作品。在创作结构的层面，他思考的是如何将日常旅途中获得的图像转化成一件影像作品，换句话说，这是一个关于如何从日常旅途中寻找创作线索的问題。



风景计划#2

说谎的梦，说梦的谎

3频影像，彩色，11'27”

不善言辞的人总会陷入对 “谎言” 的思考，而未经拆穿的谎言恐怕只存在于非现实空间的臆想，“梦” 恰好成为了谎言的栖息之地。

这是“风景计划”的第二部作品，作者以 2014 年在挪威旅行时所拍摄的风景片段为基底，以空间叠映的方式叙述了关于“记忆中的风景”、“谎言与真相”、“梦境与现实”的种种观照。影像中，退隐在窗外的风景，像是一条条迟缓的长镜头，安静地播放，人物在室内空间中开始周而复始的生活以及关于个人记忆的叙述。

台词内容取自日本小说《挪威的森林》。

Introduction of “Landscape project”

“Landscape project” is a long-term project of Ma Haijiao, with an interval cycle of one or two years.

In 2014, *NOT. But True Reactions*, the first work of the series had been finished. It was based on the footages which the artist had taken in the Northeast of China and Bali of Indonesia during his traveling, then he filmed the dramatical clips of figures at a studio and juxtaposed the impromptu footages of landscapes with the restaged clips to finalize the exhibition form. After that, *A Dream tells a Lie, a Lie tells a Dream*(2015) and *Happy Valley*(2018) have been completed in the framework of “Landscape project”.

The artist described the artistic method akin to drawing, when the painter quickly makes a rough sketch outside the house and go back to the studio to complete the oil painting. At the structure of creation, what the artist was thinking was how to transfer the images from travels and daily lives into an artwork, namely, it is a question about how to absorb some artistic clues from travels and daily lives.

Landscape Project#2

A Dream tells a Lie, a Lie tells a Dream

3-channel video, color, 11'27”

A man of a few words always submerge in thought of "lie". A well-concealed lie only exists in a false reality, and resides in a kind of dream.

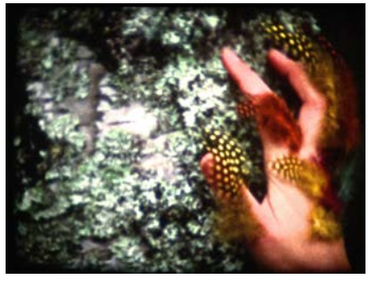
This is the second artwork of “Landscape project”. Based on the footages of landscapes he filmed in Norway in 2014, the artist narrated the imagery of "landscapes in memory", "lie and truth", "dream and reality" by spatially overlaying. The landscapes out of the windows, just like many long film scenes, playing quietly. A man starting to relive his life in the interior space, the space-time interstice of his movement became a reason to fabricate a lie.

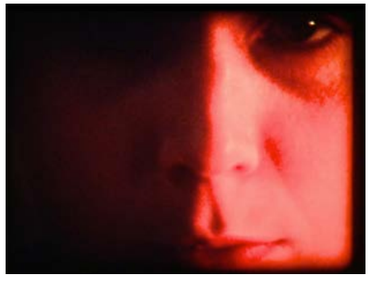
The companying lines were taken from the Japanese novel *Norwegian Wood*.

Vimeo perview(password: haijao)
https://vimeo.com/193509883
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMTQ2MDI1MDE2OA==.html

《快乐区域》Tabula Rasa 画廊 展览现场 2018

installation view in *Happy Valley*, Tabula Rasa Gallery 2018





希望,希望,我快被冻僵了

超级8毫米胶片装置 2’30”
6幅文字灯箱 60*30-42cm 尺寸不等

“微风和翅膀，田野，以及树丛……”这是诗歌中的惯用意象，作者集结了三首分别名为《希望》《希望》《我快被冻僵了》的诗歌，将其中的意象词汇依次截取后还原成空白放置回诗歌。

解构诗歌，结构影像。

影像中，演员依次表演自身对于上述被抽离词汇的个人想象，如：“假若他成为羽毛，会是如何生长？如果他是风，他会如何存在？”在此，影像内容与诗歌中的空白词汇互为补给。

诗歌作者分别为艾米莉·狄金森和安涅特·索莉，影像与诗歌共同呈现。

Hope, Hope, I am Almost Frozen

Super8mm film installation 2’30”
6 Poems light box 60x30-42cm
Dimension varies

"Gale and wings, land and woods…", these words are used repetitively in the poems. The artist took out these repetitive words from three poems and replaced by blank spaces.

The poems are deconstructed, but formulated into images. In the work, the actors performed in sequence, showing their own personal imaginations about the extracted words, such as, "If you were a feather, how would you grow? If you were a gale, how would you exist?" In this context, the video is replenished with the blank of the poems.

The authors of the poems are Emily Dickinson and Anette Solli. The work presents the video and poems simultaneously.

Vimeo perview(password: haijao)
https://vimeo.com/194800545
Youku perview(password: haijao)
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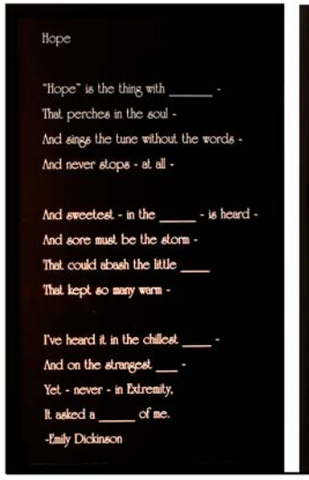
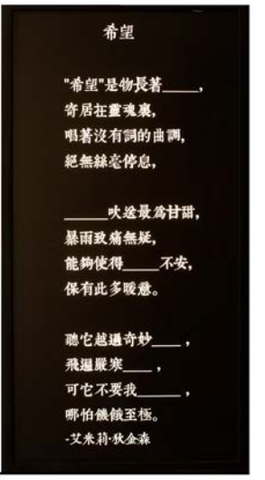
《快乐区域》Tabula Rasa 画廊 展览现场 2018
installation view in *Happy Valley*, Tabula Rasa Gallery 2018





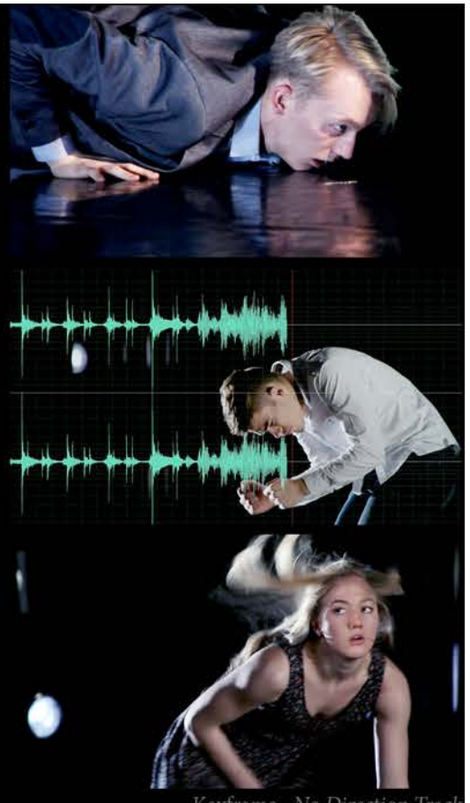
The 3 poems print in light box

《不翼而飞》视界艺术中心 展览现场 2015
installation view in *Fly Without Wings*, V Art Center 2015

Installation view in *Fly Without Wings*, 2015

既定轨

3 频影像装置，彩色， 5'53"



Keyframe_ *No Direction Track*

No Direction Track

3-channel video installation, color, 5'53"

The artist recorded the street sounds from his daily life in China, edited them as a 5- 6 minutes audio clip. Then he put on the audio clip for three Norwegian dancers and invited them to create some improvisational dance respectively.
In the exhibition space, three metal tracks for the moving the screens are installed variedly in the back and front. The projectors are fixed in their positions, showing three pieces of dance videos, at the same time, the screens move back and forth at a constant speed along the tracks in a 20-second cycle, resulting an effect of the screens constantly cutting through the images. The sound track in the dance video is erased and transferred into the visible waveforms that apply on the screens and match with the video pictures.

Three dancers are Jesper Nilsson, Stian Bergdølmo and Tonje Martine Lorgen Kirkholt.

Vimeo perview(password: haijao)
https://vimeo.com/194801398
Youku perview(password: haijao)
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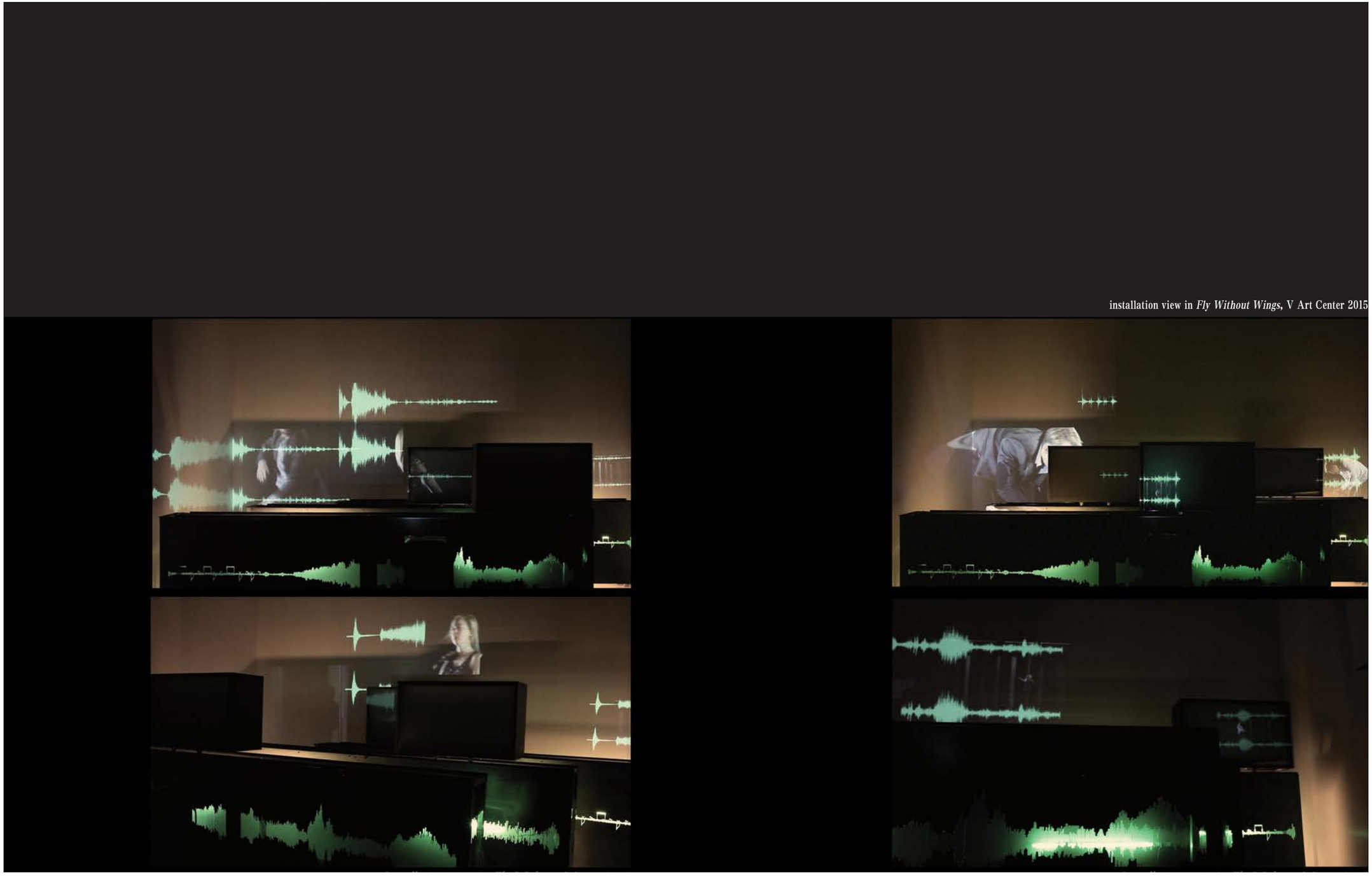


installation view in *Fly Without Wings*, V Art Center 2015

《不翼而飞》视界艺术中心 展览现场 2015
installation view in *Fly Without Wings*, V Art Center 2015

这也许是你知道的 / 我不知道的

摄影拼贴5幅/灯箱2幅
43-77x35-64cm 尺寸不等

2014 年作者在挪威奥斯陆交流期间收集当地日报，由于语言阅读障碍的缘故，便委托艺术家凯特琳·利伯格使用诸如绘画、裁切、脚注等方式分别解释 7 幅报面上的内容。同时，作者在当地进行拍摄，最终，将所拍摄的图片与被修改后的报纸互为拼贴，以求反解作者所感知到的信息，从而完成了一次使用图像解释图像的认知过程。

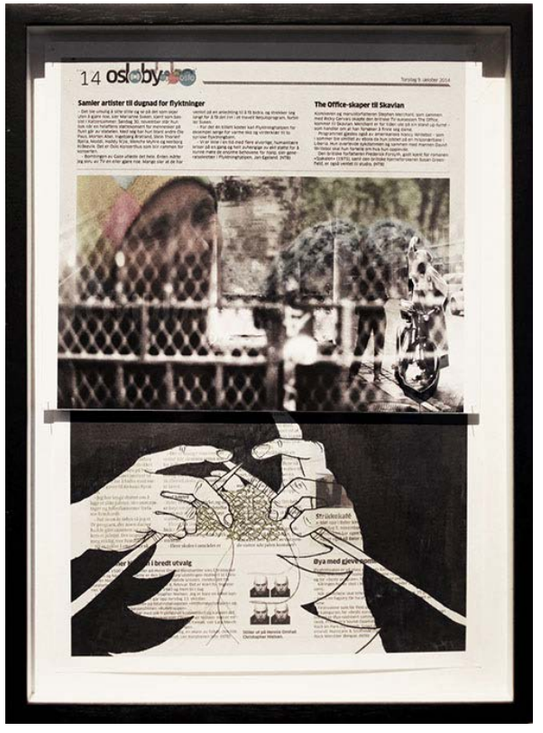
Perhaps you know, but I don't know #1
65x48cm
collage

Perhaps You Know, but I don't Know

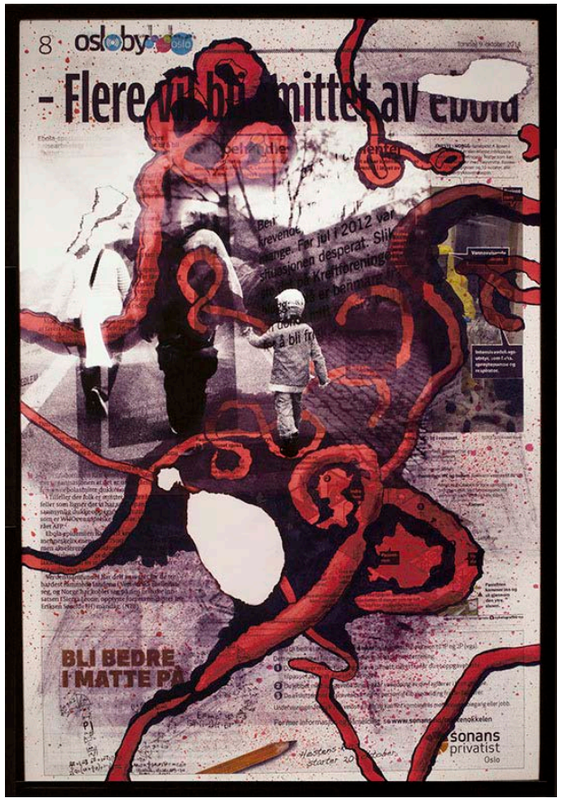
5-Photography&collage+2-Light box
43-77x35-64cm Dimension varies

In 2014, the artist collected local daily newspapers when he involved the culture exchange program in Oslo, Norway. Due to the language barrier, he commissioned an artist, Cathrine Alice Liberg, to interpret the content of 7 pages of a newspaper by painting, clipping and footnoting. Meanwhile, he took pictures in the local. Then he Combined the photos with the modified newspaper, aiming to decipher the information of what I am comprehended, thus completing a cognitive process of using images to interpret images.

Perhaps you know, but I don't know #2
43x59cm
collage



Perhaps you know, but I don't know #3
48x35cm
collage



Perhaps you know, but I don't know #4
77*53cm
light box

Perhaps you know, but I don't know #5
44x63cm
collage

Perhaps you know, but I don't know #6
49x36cm
collage

Perhaps you know, but I don't know #7
52x64cm
light box

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风景计划#1

不是。是真实的反应

6频影像，彩色，9’45”

8幅图片摄影/黑白 尺寸不等

《不是。是真实的反应》是“风景计划”的首部作品，作者在影像中描绘了三个人物，逃逸士兵，年轻女子和心理医生，在他们的交叉对话中，诠释了各自生活的状态，人格的妄想，以及对于熟悉的厌倦和对于未知的希望。

这些情绪源自 2014 年初作者先后在中国东北与印尼巴厘岛旅行中所拍摄的风景片段，最终将人物影像与风景影像分屏并置，构成作品。

Introduction of “Landscape project”

“Landscape project” is a long-term project of Ma Haijiao, with an interval cycle of one or two years.

In 2014, *NOT. But True Reactions*, the first work of the series had been finished. It was based on the footages which the artist had taken in the Northeast of China and Bali of Indonesia during his traveling, then he filmed the dramatical clips of figures at a studio and juxtaposed the impromptu footages of landscapes with the restaged clips to finalize the exhibition form. After that, *A Dream tells a Lie, a Lie tells a Dream*(2015) and *Happy Valley*(2018) have been completed in the framework of “Landscape project”.

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Landscape Project#1

NOT. But True Reactions

6-channel video, color, 9’45”

8 photographs B&W Dimension varies

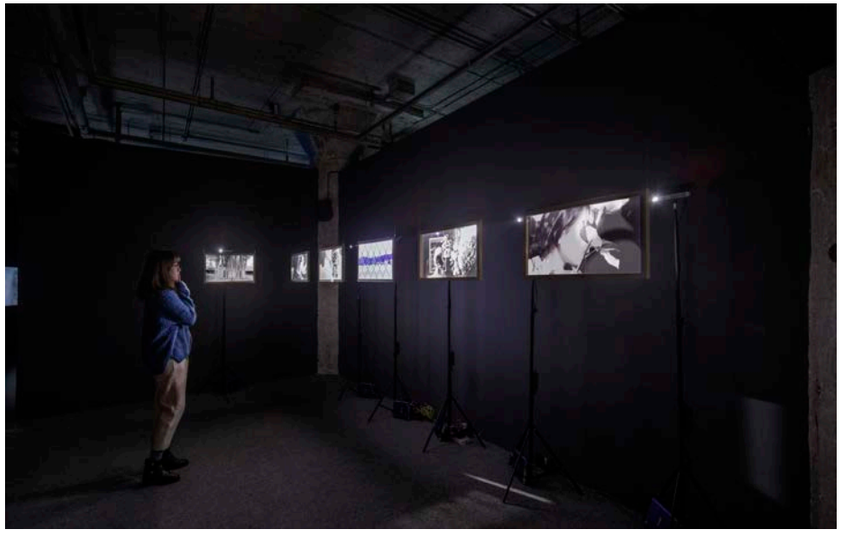
NOT. But True Reactions is the first work of the "Landscape project", in which the artist depicts three figures, an escaping soldier, a young woman and a psychologist. Their dialogues indicated their living state, delusion of personality, boredom of familiarity and hope for the unknown.

These moods originated from the scenery footages he had taken in the Northeast of China and Bali, and the artist juxtaposed the clips of his figures with the footages of landscapes to finalize the work.

Vimeo perview(password: haijao)
https://vimeo.com/193855850
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMTQ2MDEyNzA5Ng==.html

photographs #6-8

《心猿意马》一个空间 展览现场 2014
installation view in *Restless Heart Syndrome*, 1 SPACE, 2014



《8102：与现实有关》OCAT上海 展示现场 2018
installation view OCAT Shanghai, 2018

如果，我把它忘记

短片 彩色 25’6”

一件乐器，一种药物，一把钥匙都可能成为叙事的引子，作者将这件作品定义为一部非文字的家庭影像传记。

Perhaps, I Forget it

Short Film Color 25’6”

A musical instrument, a drug and a key, all could be a start of narrative. The artist defines this work as a non-verbal family video biography.

Vimeo perview(password: haijao)
https://vimeo.com/194804634
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMTQ4NzM3MjQ3Mg==.html
http://v.youku.com/v_show/id_XMTQ4NzM3MjQzNg==.html

日暮后

单屏录像 彩色 4’31”

《日暮后》是作者在敦煌月牙泉边的一段即兴影像创作，天色渐暗，昼夜交替的情景更能让人感受到时间的流动，作者环顾四周，去捕捉正在发生又即将掠过眼前的光和故事。此作品在“有限的知识·敦煌行”项目的整体构架中创作完成，项目由汉雅轩、西天中土支持。

After Sunset

Single-channel Video Color 4’31”

After Sunset is an impromptu video made by the artist at Yueya Spring, Dunhuang.The sky is darkening, and day and night are alternating, the scene makes one be able to feel the flow of time. The artist looked around to capture the light and story going on and passing by. The work was conducted in the framework of "*Limited Knowledge: Journey to Dunhuang*" project, supported by Westheavens, Hanart TZ Gallery.

Vimeo perview(password: haijao)
https://vimeo.com/265152191
Youku perview(password: haijao)
http://v.youku.com/v_show/id_XMzU0NTAzMjA0MA==.html

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