

Haven't decided yet what to call it.

Code: *Yet To Know*

■ Canqi's ■
MFA Project

My work would be multi-layered as always, this time included.
So I shall as well explain my thoughts through two main sections as below;

1. To the structure of the project. (Plan, Form, Will)

*This means having the **Timeline** of the whole project, including
Pre-construction, Video Shooting, Promotion, Offline Performance,
Post-editing and final presentation.*

(Installation / Video / Film / Documentary / Interactive App / Article / Essay etc.)

*Then it would be the abstract **framework**: (To me and others)*

- 1) of how should I think? What is the question of what kind of background,
how should I proceed and what to become.*
- 2) of how would my project's idea spread? What my project would be to
the others, My target population, my platform, and my final expectation.*

*Last but not least, the purpose I would be achieve, the thoughts and ideas that
would be indicated, I'll be demanding a very specific straightforward entry point,
an exquisite cut slit on the outer epidermis of an onion.*

2. To the concept itself.

*I am now holding a shallow feeling about the surroundings. I have thoughts on the
world, ideology, politics, and the education system industry. I have a certain subjective
cognition on the external general global topics.*

*At the same time, I gathered a comprehensive knowledge of the majors I have been
studying. (Architecture, Interior Design, Interactive Performancing.) Plus, a sense of
Drama, Game Design, and Concept design.*

*One to do to develop my ideas is to combine the knowledge and the thoughts on
topics and the subject. My idea of the direct integration of disciplines and subjects needs to
be practised in this project. Space and performance, interaction, and digital art can jointly
create an interactive and immersive conceptual space or an artistic ideology.*

我的项目将一如既往地尝试多层级的概念叠加。
所以我也将通过以下两个主要部分来解释我的想法：

1. 项目框架 (计划，形式，以及意愿)

这意味着拥有整个项目的规划时间表，包括前期构想、视频拍摄、宣传推广、线下演出、
后期编辑和最终项目展出。（艺术装置、视频、短片、纪录片、交互软件、文章、小说等）

其次则是项目的逻辑抽象结构，关于：（对于我或者是其他人）

- 1) 我该如何思考，我将在当今的什么背景下提出什么问题？
我将如何推进，以及最终我将取得何种结果。
- 2) 我项目背后的想法将如何传播以及表达？对于其他人来说它将会是一种怎样的存在？
我的目标人群，平台以及最终的期待。

最后，我将需要达成的目的，将需要表明的想法和思考。我渴求一个非常具体的切入点，
就像尖刀在洋葱外表皮上小心刻出的第一个精致的切口。

2. 项目本身之概念

我现在对周围的环境有一种肤浅的普遍感觉。我有对于世界、意识形态、政治、教育系统和
产业的主观认知，也对外部的全球性话题有一定的自我观点。

同时，我对自己曾经学习过的专业也有着相对综合性的了解。（建筑、室内设计、互动表演）
此外，还有一点对于戏剧、游戏设计和概念设计的感受。

想要发展我的想法，我需要将对于话题的知识和想法结合起来。我需要将我对结合学科以及
领域的构想运用到这次项目中。空间与表演、交互、数字艺术可以共同创建一个具有交互性
以及沉浸感的观念空间，或者说一种艺术的意识形态。

Code: Yet To Know

The structure.

Experimental

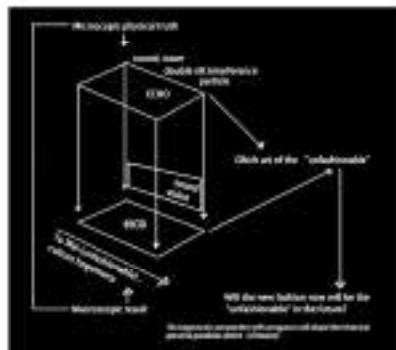
This project would be an experiment of the Collective Consciousness. Not yet decided on which perspective I should look on and which area to look at.

But I would start with art itself to see how conceptual colonialism works on outsiders (that is, me and those around me) through the lens of developed capitalist country.

An experiment it would be.

Framework

The project will be the result of media interaction. I would try to convey a complete story through different art forms. Utilizing time arrangement, different artistic expressions are used in different project stages to achieve continuous results. The figure (7) shows that I may combine video and films, public experimental art, and live space immersive drama performance to obtain a series of project documents and media materials, and finally edit and integrate the materials to obtain the final presentation form and content.



Similar structure as the last project I pictured,
the Power Off - B.S.O.D.



The film produced by the artists exhibited at 150 The Strand

→ The concept.

↘
Background &
further explanation
on the next page.

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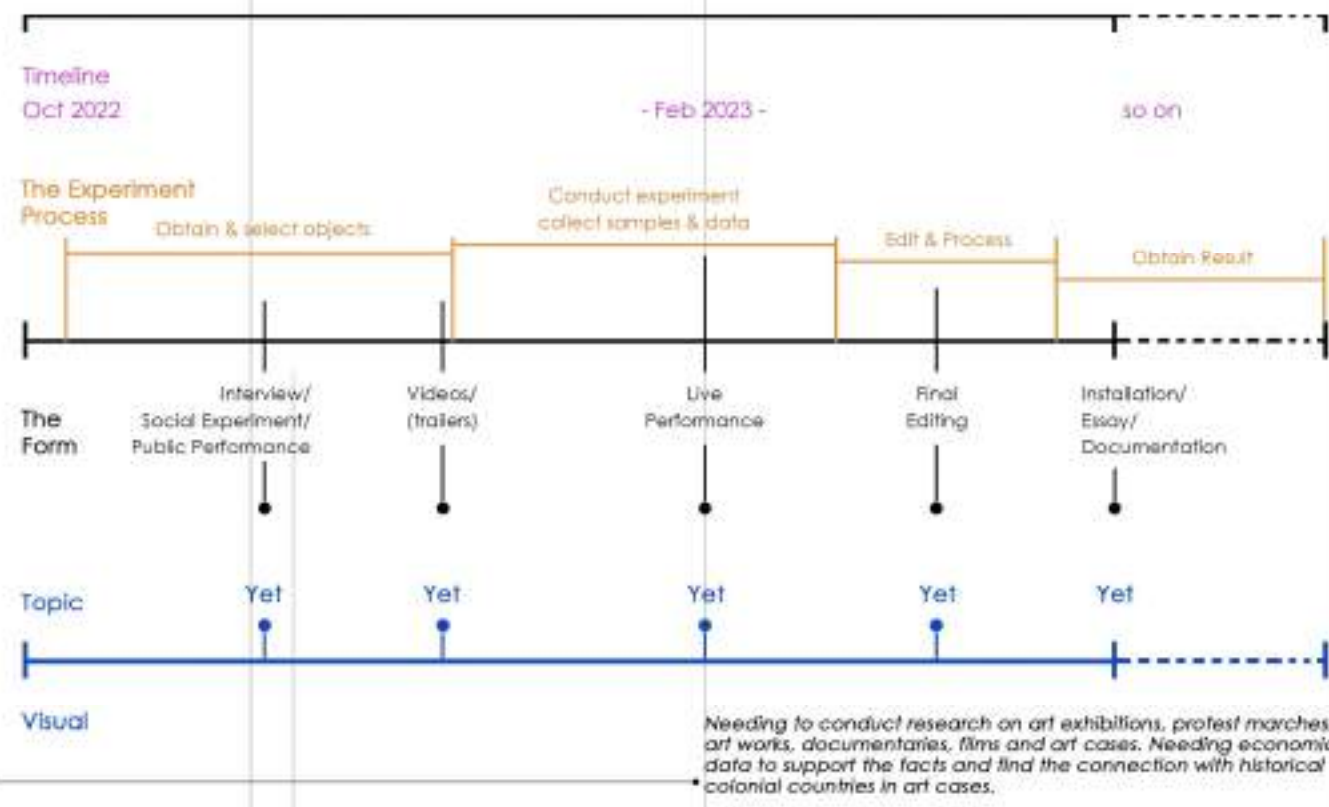
6 Bridging the gap - Considering the whole picture, respecting choices

(T)

The structure/
framework

Elements in the layered plan could be chosen by the situation and need.

我需要对于艺术展览的调研，抗议性质的游行、艺术作品，纪录片性质的影视及艺术案例。我需要经济数据支撑事实，在艺术案例中找到和历史殖民国家的联系。或许可以通过采访和问卷获得不同人群的看法。



Explanation of Concepts.



The Background of the world now

Many people are caught up in an ideological vortex. Controlled by governments, confined by institutions, swayed by the media, pulled by their senses, but only not inspired by ideas, not verified by practice. Brexit, the pandemic, the change of US presidents, the expansion of NATO, the war between Russia and Ukraine (with the US and Nato), the assassination of the former Japanese prime minister, the death of Mikhail Gorbachev, Pelosi's visit to Taiwan, the death of the Queen of England, the bombing of Nord Stream II, etc. These are all events that have caused ripples in the waters of collective consciousness in the last recent years.

After the external factors and spontaneous polarisation, the internet and reality have presented many concretely contradictory individuals. At the same time, the continuous influence of the ideology of gender opposition, racial opposition, national opposition, regional opposition, institutional opposition, unilateralism, and neo-liberalism makes the sea formed by this collective consciousness distorted in the vortex, collide with each other in the established framework, and make people unable to jump out of it.

Between the collision and the alliance of politicians and capitalists, the interests and fundamental rights of the majority of people living in the middle and lower classes are protected by a bubble in the illusion of consumerism. The difference in the way the covid epidemic is handled between countries exposes the emptiness in these bubbles. The internationalist, peaceful globalized society is gradually becoming a seemingly ludicrous ideal.

In a world shrouded in oppositional consciousness, one can't even know whether human beings will be fitted with electronic prosthetics first, or it will be AI who is first fitted with fresh bodies.



A short-sighted and meaningless political graffiti on the streets of London.
Shot by Canqi at Lambeth Rd, London, SE1 7PT
15.10.2022 at 15:33

. 当今世界局势背景

很多人陷入了意识形态的漩涡，被政府控制，被体制所局限，被媒体所左右，被自己的感官所牵引，但唯独没有被思想所启发，没有被实践所验证。英国脱欧，大流行病，美国总统的换届，北约的扩张，俄罗斯与乌克兰战争，日本前首相遇刺，戈尔巴乔夫去世，佩洛西访台行动，英国女王去世，北溪二号被炸毁等等，这些都是近两年内在集体意识的水面惊起波澜的事件。

在外在因素的引导和自发性的分化后，网络以及现实上都呈现出来许多对立的具象化个体。同时，性别对立，种族对立，国家对立，地区对立，体制的意识形态，单边主义以及新自由主义的持续影响，让这种集体意识所构成的海，扭曲在漩涡中，在既定的框架里相互对撞，让人无法从中跳脱。

在政客们和资本家们的对撞以及联合之间，生活在中底层的大多数人的利益和基本权利，在消费主义的假象中被泡沫所保护，仅仅是国家之间对新冠疫情的处理方式之别，就能暴露出这些泡沫里的虚无。国际主义的，和平的全球化社会逐渐成为了一种看似可笑的理想。

在一个被笼罩在对立意识下的世界里，你甚至不能知道，到底是人先装上电子义肢，还是AI先被装上肉体。



The protest held by an Iranian backed organization in front of the National Gallery.
photo sent by Hanssi at Trafalgar Sq, London, WC2N 5DN
15.10.2022 at 16:09

Trafalgar Square



Protests galvanize Iranians abroad in hope, worry and unity

News about the protest.
Sent by Hanssi,
15.10.2022 at 16:09



Just Stop Oil protesters glued themselves to the wall after throwing timed soup at Vincent Van Gogh's famous 1888 work 'Sunflowers' at the National Gallery in London on October 14 (Just Stop Oil via AP)

<https://www.independent.co.uk/climate-change/news/van-gogh-sun-flowers-just-stop-oil-b2202991.html>



Flyer of the protest. Sent by Haitan.
15.10.2022 at 17:55

Explanation of Concepts.

Outline of ideas & thoughts

1. Abstract

An international work of art exhibiting critical artistic theme would usually create a "dilapidated spectacle" for people who live in developed societies. People who live in developed societies, enjoy modern and advanced political systems and higher levels of consumption, consume the spectacle and thus satisfy their desire for curiosity and vent their feelings and empathy. But those who live in less developed, or said dilapidated conditions, fall into the conceptual colonial trap of the developed countries.

The "underdeveloped" value of the backward regions is thus extracted and exploited by the advanced societies when the status quo of information segregation is compromised. The underdeveloped nations are robbed of their economic value after the historical and bloody colonization of the developed world; in the field of art and culture, the 'dilapidated' environment becomes the surplus value that the underdeveloped nations can produce.

"Surplus value" is used in the following sense: It is a concept that is the opposite of 'used value' in terms of the carrier of value, and refers to the value left after an object has been used.

2. The Disparity - Destruction and Oppression

The history of bloody colonization by the colonialist developed countries has destroyed the possibility of rapid development in underdeveloped regions. The developed regimes supported proxy governments, diverted conflicts with the local inhabitants, expelled or bought off the indigenous population, and strangled the underdeveloped countries through economic and political means. The developed colonial regimes left the colonized countries with the depletion of human resources at the bottom of the technological hierarchy, causing environmental devastation. The continuing political influence also intensified the internal conflicts of the colonized gender and ethnic groups, solidified local outdated social attitudes and customs, and thus fragmented the classes and groups of people in the dilapidated areas. All this creates a vast disparity between the perceptions and circumstances of the historically colonized regions and developed countries and establishes the inevitability and normalization of their economic and social backwardness. As a result, the chronic dilapidation eventually created an effective breeding ground for the formation and transport of the spectacle.

思路及想法大纲

1. 摘要

全球性的批判性的艺术主题，为发达国家人群创造了一种“残旧奇观”。处于发达国家的享受现代且先进的政治体制和较高消费水平的人群，消费这种奇观从而获得猎奇欲望的满足，以及感情和同理心的宣泄。处于欠发达即落后国家环境的人群，则在信息隔离现状被打破后，落入了发达国家的观念殖民圈套，被榨取“落后”的价值。落后的国体在发达国家历史上的血腥殖民后被掠夺经济价值；而在艺术及文化领域，“残旧”的环境则成为了落后国家可以提供的剩余价值。剩余价值在此解释：是从价值的载体而言，是与“已用价值”相对的概念，指物品经利用后所剩的价值。

2. 差距的诞生 - 摧残和压迫

西方发达国家血腥殖民的历史摧残了欠发达地区的高速发展可能性。殖民主义的西方政权扶持傀儡政府，转嫁与当地居民的矛盾，驱赶或者买通原住民，通过经济政治手段扼制落后国家。发达的殖民主义政权将底层技术产业的人力资源消耗留给被殖民地，造成环境的破坏，加深被殖民地性别种族的内部矛盾，固化当地的落后社会观念和习俗，同时分化当地阶级和人群。这一切打造了历史上的被殖民地与发达的地区现实的观念的环境的巨大差距，以及它们经济社会落后的不可避免性与常态。作为结果，其长期的残旧最终为奇观的形成和搬运创造了有效的土壤。

Keywords:

Conceptual Colonisation, Dilapidated Spectacle, Hunt For Novelty, "underdeveloped" values

关键词:

观念殖民, 残旧奇观, 猎奇心理, "落后"的价值

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Explanation of Concepts.

Outline of ideas & thoughts

3. The information gap - shocks to both sides.

The disparity in national strengths has created disparities in the social and conceptual environment between countries when expressed selectively by the media and has created a disparity in information between countries and regions. In other words, an information gap. The inherent superiority of the developed countries lies henceforth not only in the economic and political precedence but also in the electability of spirit, doctrine, and ideas.

The superior material conditions and welfare system gave birth to artists and critics, but also a series of social issues on environmental protection, vegetarianism, racial equality, gender equality, etc. with the symbols of "justice", "progress", "democracy" and "equality". Issues and slogans are used as progressive, alternative themes in advocacy and protest campaigns. The resulting conceptual progressiveness, based on a discrepancy in information, distinguishes between the conceptual hierarchy of those in the advanced and those in the underdeveloped regions and transforms this 'distinction' into an impact on the conceptual awareness of the latter.

The information gap was formally broken down when artists from the developed world concentrated on collecting material from underdeveloped regions and bringing those back to the developed world with an objective presentation. The impact of the information gap thus spread among different groups of people.

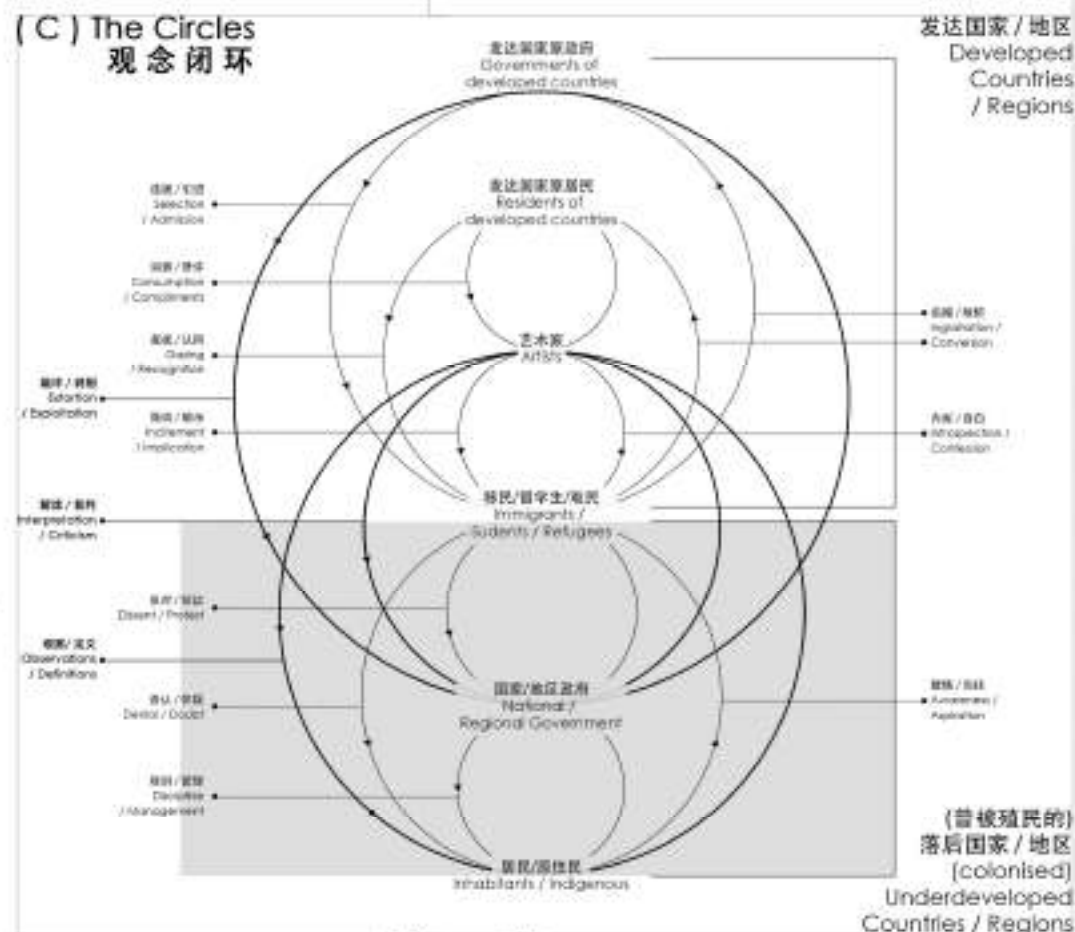
思路及想法大纲

3. 信息差 - 对双方的冲击:

国家的实力差距创造了国家间社会及观念环境的差别, 而差别在媒体的选择性表达后, 也就造就了国家及区域间的信息的不对等, 换言之信息差。发达国家的先天的优势从此不仅仅在于经济政治的先行, 还在于精神、主义、观念的可选择性。

优越的物质条件和福利制度催生了艺术家和批评家, 同时也催生了一系列带着“正义”, “先进”, “民主”, “平等”等符号的社会议题, 例如环境保护, 素食主义, 种族平等, 性别平等。议题和口号作为一种进步的, 可供选择的主题被运用到宣传和抗议运动中。由此而来观念的先进性在信息差的基础上, 将先进及落后地区的人的观念等级区分开来, 同时将这种“区分”转变为了对后者观念意识的冲击。

在来自发达国家的艺术家们专注于从落后地区取材, 再将获得的具有客观性的资料带回发达国家后, 信息壁垒正式被打破, 信息差的影响力由此在不同的人群中蔓延。

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respecting choices

Keywords:

Conceptual Colonisation,
Dilapidated Spectacle,
Hunt For Novelty,
"Underdeveloped" Values

关键词:

观念殖民, 残旧奇观
猎奇心理, “落后”的价值

Explanation of Concepts.

Outline of ideas & thoughts

3.1 Spectacle and sympathy - for the developed

For those in developed countries, the images displayed in the art exhibition provide a direct sensory perception of the dilapidated state of the underdeveloped regions. Based on the critical themes chosen for the art, these viewers associate the socio-political slogans they have been used to with "dilapidation". The symbolic progressive ideology and the long modern life of these audiences have created a strong sensory impact on the "dilapidated" audio-visual representation, plus a great deal of emotional turmoil. In this process, the desire for justice and the feelings of disparity transformed into sympathy and indignation. They are touched to empathize as for them it's like a brutal drama, a dilapidated spectacle.

On the one hand, the stimulating images satisfy the instinctive desire for curiosity, and the huge discrepancy inspires emotional catharsis. On the other hand, the developed environment, advanced ideas, and issues allow people in developed countries to attribute the "backwardness" to regional disparities rather than to the underlying causes of the current situation, namely colonialism.

Art satisfies the curiosity of this audience, the critical demand for issues, the expression of sympathy and compassion, the preaching of justice, and the possibility of progress and real help for underdeveloped regions. For just five pounds, viewers in developed countries bought multiple conceptual and emotional satisfaction, as well as the gratification of remaining in an advanced position.

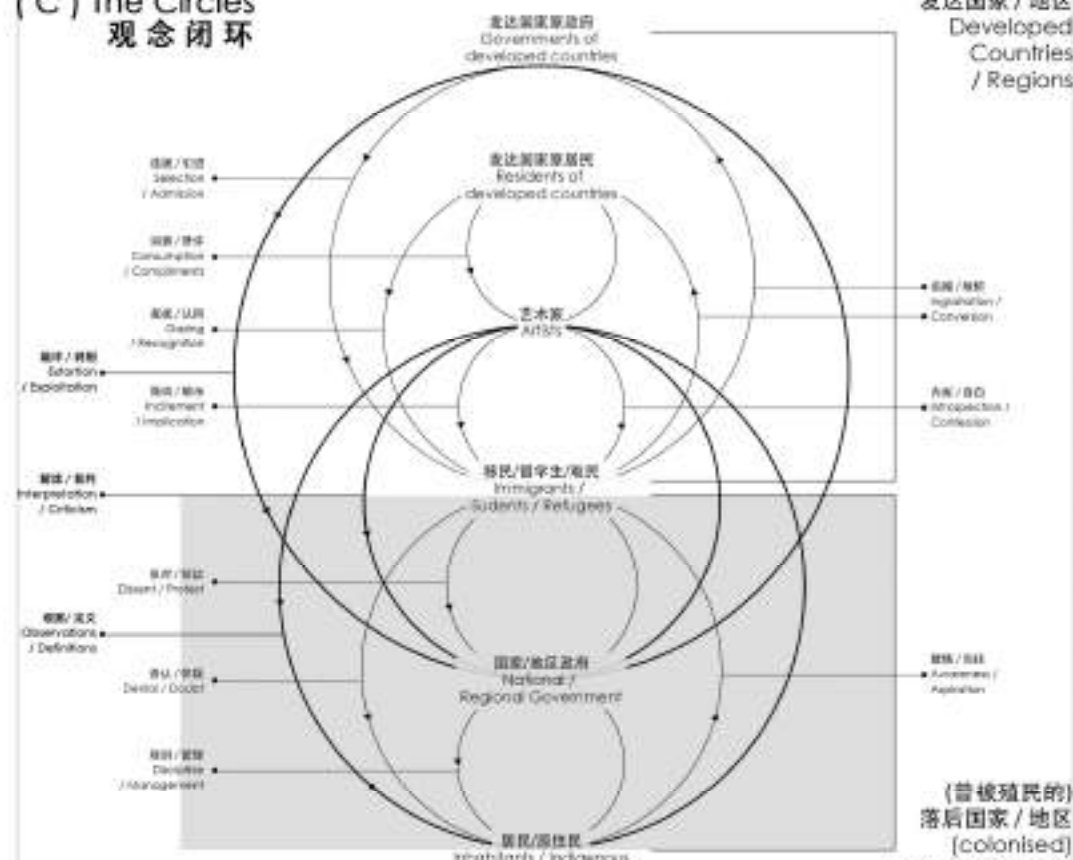
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3.1 奇观与同情 - 对于发达国家

对于先进国家人群而言, 艺术展览所呈现出来的画面让他们从感官上直接认识了落后地区的残旧现状。根据艺术所选取的批判性议题, 这些观众们将以往所接触的社会政治口号与“残旧”相联系。被符号化的先进的思想和长期的现代化生活让这些观众对“残旧”的视听表达产生了强烈的感官冲击, 迸发出巨大的感情波动。在这个过程中, 他们对正义的渴求, 对先进与落后的落差, 转换为同情和愤慨。他们被触动而共情, 因为对他们而言, 这就像一场残酷戏剧, 一场残旧的奇观。

一方面, 刺激的画面满足了猎奇的本能欲望, 巨大的落差激发了情感宣泄。另一方面, 原本发达的环境, 先进的思想和议题也让先进国家人群将“落后”归咎于地区的差异性, 而非造成现状的根本原因, 即殖民主义。

艺术满足了这些观众的猎奇心, 满足了对议题的批判性要求, 满足了的同情和怜悯的表达, 宣扬了公平正义, 也磨灭了落后地区进步的和获得真正帮助的可能性。先进国家的观众们只花了五镑, 就买到了观念和情感的多样满足, 也买到了对自己仍然处于先进地位的庆幸。

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Explanation of Concepts.

Outline of ideas & thoughts

3.2 Colonised and self-doubt - for the underdeveloped

When the exchange of benefits takes place, classes and groups in underdeveloped countries are polarised and some of the inhabitants make the trip to the developed countries for ideological learning and indoctrination. When people who have lived in an underdeveloped production and consumption environment for a long-time break through the information gap and are exposed to the social ideas and trendy issues of developed countries, they tend to start examining their backwardness and dilapidation. As most of those who can break through the information cage shall usually enjoy the benefits of value exchange between countries, their ideologies are often easily swayed into a conversion mindset. This is when the spiritual implosion of self-doubt and the collapse of values begins.

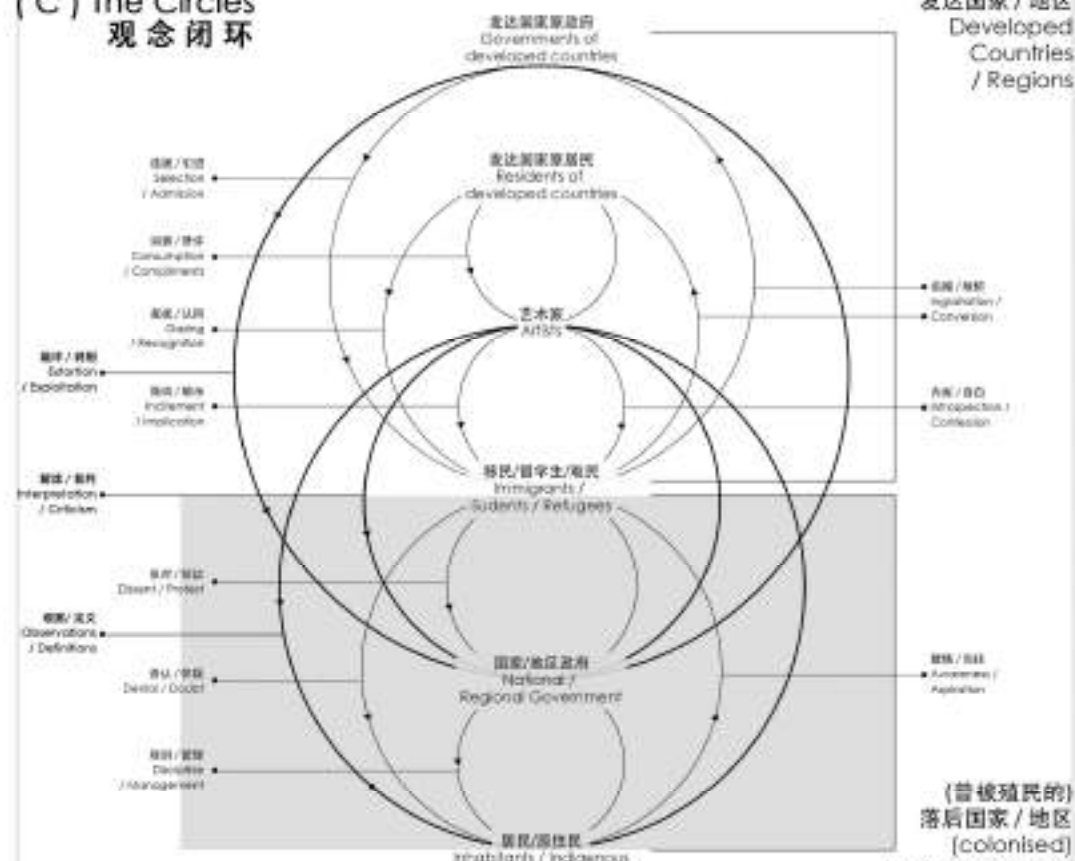
The theme of Western critical art is dissolving the self-worth and perception of the nationals of developing and underdeveloped countries, destroying their self-consciousness and legitimacy, and thus plunging the underdeveloped subjects into recurring self-doubt. Within the confrontational ideology of national politics, this critique and reflection by the population of their own country are often easily exploited by the developed capitalist countries of the West (especially those with a long colonial history and a long history of pursuing economic benefits for other countries under the political slogans of human rights and democracy). This short-sighted critical mentality, which ignores the current economic situation and selectability, constitutes a cycle of practical and conceptual depletion of the population in underdeveloped regions, making it difficult to develop a unified and positive consensus for cooperation in their regions.

思路及想法大纲

3.2 被殖民与自我怀疑 - 对于落后国家

在利益交换发生的时候，落后国家的阶级和人群被分化，部分居民作前往发达国家进行意识形态的学习和灌输。当长期处于落后生产消费环境的人突破信息壁垒，接触到发达国家的社会思想和潮流议题时，往往开始审视自己本土的落后与残旧。由于能突破信息壁垒的人群大多享有国家间价值交换的利益，意识形态往往容易被左右而产生皈依心态，自我怀疑的精神内耗和价值崩塌便开始了。

西方的批判艺术主题正在消解发展中以及落后体制观念国家的国民的自我价值和认知，摧毁他们的自治以及合理性，从而让落后主体陷入往复的自我怀疑。在国家政治的对立意识形态中，这种由本国人群对自己国家和人民的批判和反思，往往极其容易被西方发达资本主义国家利用。（尤其那些是有着长时间殖民史，对他国长期打着人权和民主的政治口号寻求经济利益的意识形态主体）。这种无视经济现状和可选项性的短视批判心态，构成了在落后地区人群的实际以及观念上的内耗循环，让落后地区难以形成统一且积极的合作共识。

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6 Bridging the gap - Considering the whole picture, respecting choices

Keywords:

Conceptual Colonisation,
Dilapidated Spectacle,
Hunt For Novelty,
"Underdeveloped" Values

关键词:

观念殖民，残旧奇观
猎奇心理，“落后”的价值

Explanation of Concepts.

Outline of ideas & thoughts

4 Righteous aggression - Closed loop

The spread of advanced ideas usually accompanied the death of outdated and conformist ideas, but the disparity in the economic base has long determined an irreconcilable contradiction between all the forms and structural disparities at the upper levels. The early colonization and aggression of the developed countries dominated the underdeveloped countries and regions, which led to the contradiction between the advanced philosophy and the lagging economic status quo being magnified exponentially. The well-developed subjects at the economic and ideological level have an inherent advantage against the lagging subjects, and the advanced and well-developed economies have absolute power against the lagging and vulnerable economies.

The circular band in illustration (C) represents a framework of crowd relations constructed by disparities between countries. It shows the implicit discipline, a kind of value entrenchment, that the "underdeveloped" values and critical art can bring to the audience. The people in underdeveloped countries are subjected to this superimposed framework of values, which creates a passive mentality of self-denial and external conversion. The subjects at the lower levels of the model form an internal closed loop, and their negative self-awareness will to some extent exacerbate the systemic and implicit prejudices.

The artists' and protesters' notions of justice, acts of justice, and manifestations of justice can be distorted in this model into a colonial tool of perception, used by those framed upstream to perpetuate the implicit oppression of those downstream, constituting an international intergroup Gaslight Effect.

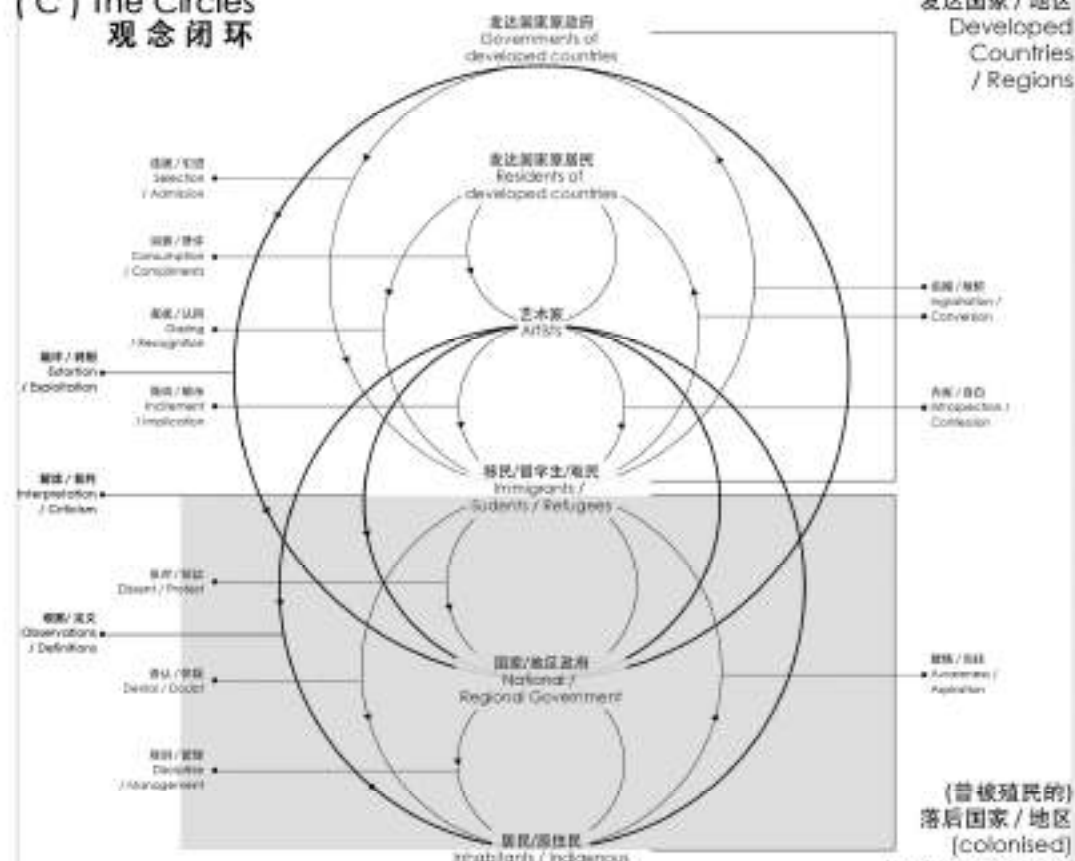
思路及想法大纲

4 正义的侵略 - 闭环形成

先进观念的传播往往伴随着落后守旧观念的死亡,但经济基础的差距早就决定了上层的一切形式和结构的落差间有着不可调和的矛盾。落后的国家和地区早期被发达国家的殖民和侵略行为所支配,这导致当地先进理念和落后的经济现状的矛盾被数倍扩大。而在经济以及思想层面发展完备的主体有着打击落后主体先天优势,高级完备的经济体有着打击落后且脆弱的经济体的绝对力量。

图例 (C) 中的环状带表示出了由国家间差异构造的人群关系框架,同时展现了落后的价值和批判性艺术会为受众带来的隐性的规训,一种价值上的固化。处于落后国家背景的人群将在这个叠加的价值框架下不断产生出自我否定却对外级依的被动心态。模型中处于下层的主体构成了内部的闭环,他们消极的自我意识将一定程度加重系统性的隐性的偏见。

艺术家和抗议者们正义的观念,正义的行为以及正义的表达在这个模型中可以被扭曲成观念的殖民工具,被框架处于上游的人群用于对下游人群持续不断的隐性压迫,构成国际群体间的煤气灯效应。

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猎奇心理, "落后"的价值

Explanation of Concepts.

Outline of ideas & thoughts

5 The lens that colonises - the dissolution of objectivity, the fashioning of oppositions

Critical artistic representation of a documentary nature breaks down the information gap between regions bringing awareness to both sides of the population of the disparity, of backwardness and dilapidation. The commercial nature of art and the stronger ideological interpretations of the developed West have turned this originally objective, free, and impartial expression into a spiritual consumption of values, emotions, and ideas under a more sophisticated and aggressive operating logic. This consumption of ideas and exploitation of values by public organisations such as art exhibitions and galleries has resulted in the conceptual colonisation and oppression of people from underdeveloped regions (indigenous peoples).

6 Bridging the gap - Considering the whole picture, respecting choices

The objectivity of the artwork in the nature of a documentary is dissolved by the information gap and ideology, becoming the creator of a dilapidated spectacle, as well as the product of conceptual consumption and the medium itself. Economic disparities, information barriers, and the underlying colonialist ideology of the developed capitalist countries all contribute to this far-reaching result. International students, foreign immigrants, war refugees, and transnational artists have all become major influences in this cycle. To escape or break out of this dilemma, it may be necessary to eliminate the information gap proactively, analyse regional identities in a historical materialist manner, and create critical artworks with real integrity.

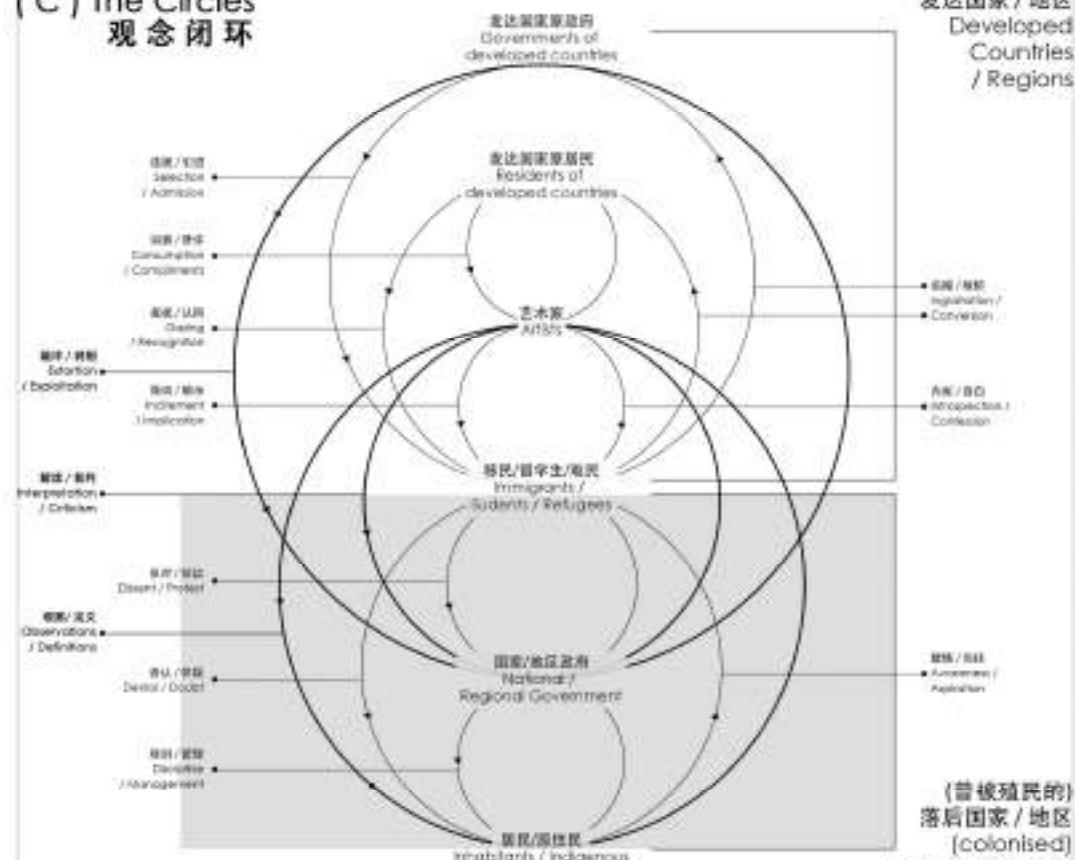
思路及想法大纲

5 镜头即殖民 - 客观性的消解, 对立的塑造

批判性的具有纪录片性质的艺术表达, 打破了地区间的信息差, 让双方人群都能意识到差距所在, 意识到落后与残旧。艺术的商业属性以及西方发达国家更强的意识形态解读, 让这种原本具有客观性的自由的公正的表达在更完善的侵略性的运营逻辑下成为了针对价值, 情绪, 以及观念的精神消费。这种由艺术展览画廊等公众性质组织所构成的观念消费以及价值剥削, 却达成了针对落后国家背景的人群(原住民)的精神殖民及压迫。

6 消除信息差 - 顾及全貌, 尊重选择

纪录片性质的艺术品的客观性在信息差和意识形态的作用下被消解, 成为残旧奇观的缔造者, 以及观念消费的产品和媒介本身。经济的差异, 信息的壁垒, 发达资本主义国家潜在的殖民主义意识形态无不造成这一深远结果。留学生, 外籍移民, 战争难民, 跨国艺术家都成为了这个大循环的主要影响人群。要摆脱或者说脱离出这种困境, 或许得以一种主动性的方式消除信息差, 以历史唯物主义剖析区域特性, 从而创作具有真正完整性的批判性艺术品。

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Significance And Implications

Thoughts on the target and point

The above-mentioned problems and the conception of the structure seem to be applicable to the analysis of part of the critical artworks of international students, as well as some of the international award-winning artworks. But the problem would not only be in the field of art but also all aspects of life, especially for an outsider like myself who is in a developed Western country but not at all part of the local environment. In thinking and writing about the above text, I have experienced its connection to colonialism and the possible two-way impetus to systemic prejudice and discrimination. Of necessity, I need to research more information and texts to clarify my arguments and thesis, but I am aware that this is an inevitable and extremely common phenomenon (at least in the case of Chinese students).

Against the Protest

This project would be explored as a how-to, rather than an act of interrogating progress and protest. In a pan-entertainment information world where consumerism is prevalent, any comedic, artistic, and streaming expression has the potential to dissolve the seriousness of an event or a topic. As the sensory world is flooded with commercialized, fast-fashioned artistic creations, audiences would be more easily indoctrinated and incited to become only the recipients of the information. Art exhibitions, demonstrations, public performance art and campaigns that focus on critical topics with an objective artistic dimension are essentially well-meaning. They are the aspiration for a better life, an opposition to obsolescence and stereotypes, but what would be their aims, and who would be the targets of their protest?

对目标和观点的考虑

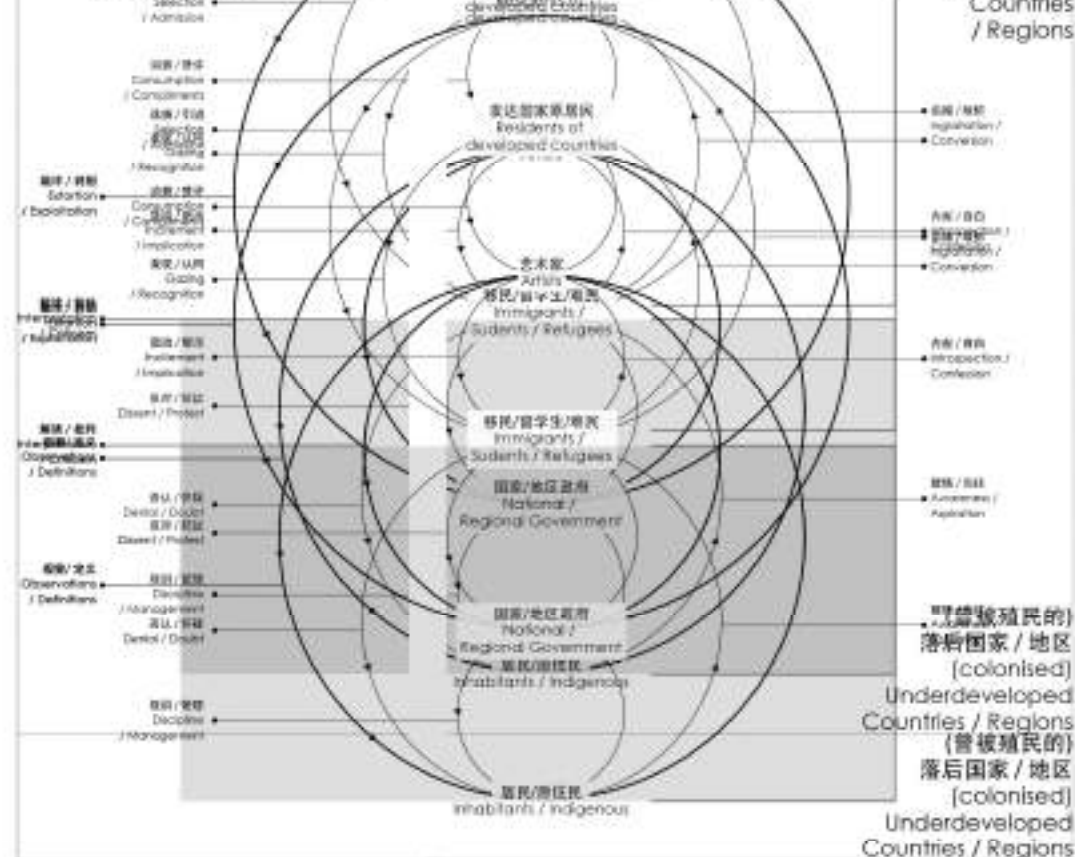
上述谈到的问题以及对结构的构想似乎可以被用来分析大部分留学生的批判性艺术作品，以及国际上的部分得奖艺术作品。但这个问题将不止体现在艺术领域，同时包含在生活的方方面面，特别是对于类似我一样身处西方发达国家但又完全不属于当地环境的外来者。我在思考并写下上述文本时体会到了其与殖民主义的关系，以及可能的对系统性偏见和歧视的双向推动。当然我需要调研更多资料和文本，从而明确我的论点和论据，但我深知这是一个必然存在且极其普遍的现象（至少就中国留学生而言）。

反对抗议

这个课题探讨的应该是怎么去做，而不是质疑进步和反抗的行为。在一个消费主义盛行的泛娱乐化信息世界里，任何喜剧的、艺术的、流媒体的表达，都有可能消解某个事件或者某个话题的严肃性。当顺应商业化需求的快时尚艺术创作充斥感官世界时，受众将更容易地成为信息接收的主体，被灌输和煽动。艺术展览、示威游行、公共行为艺术和宣传，那些专注于具有客观性艺术性的批判性话题的信息传达载体，他们本质上是好的，是对美好生活的向往，是对落后和守旧的一种反对，但是它们的目的到底是什么，反抗的对象又究竟是谁？

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观念闭环

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我赚你的钱，掠夺你的资源，让你的国民帮我们开采。让你们的原住民流离。让你们人民的矛头对我扶持的傀儡政府。然后我再派艺术家去你们那拍片，拍你们的落后，拍你们的愚俗，拍你们的难以启齿，带回国。然后再国际上批判你们的破坏环境，践踏人权，缺乏管理，思想落后。

Significance And Implications

Thoughts on the target and point

对目标和观点的考虑

Against the Protest

Art has been baked into the UK study abroad industry as a realm of free articulation and originality, where international artists and international students are free to explore and express themselves in a variety of productions, enjoying a commercial environment wrapped in 'criticality' and 'justice' and 'progress'.

But the question might therefore be how do we maintain the impartiality and objectivity of critical and expository art in a social environment where ideas and spiritualism could be consumed?

How can the free expression of the individual international student cease to be a form of conversion to other groups and classes and a spiteful rejection of one's own background?

What should international artists do to prevent the critique of their own environment and their contact with other backward regions to be a weapon that might harm and destroy the self-identity of people from such backgrounds?

How can critical artistic expression genuinely lead communities and the international community in the direction of peace and development, rather than keep audiences trapped in the antagonistic consciousness spiral of identity politics and energy wars?

反对抗议

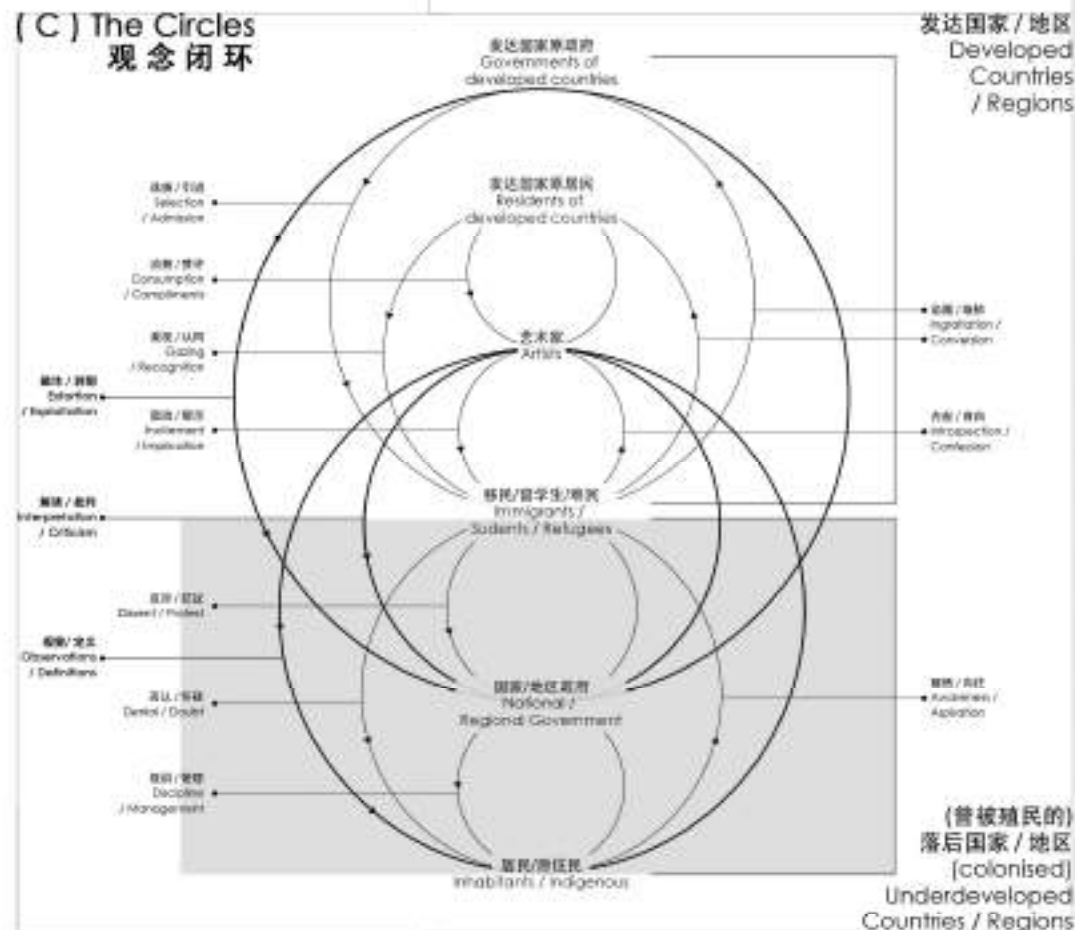
艺术在英国的留学产业下被烘托成了一个能够自由表达和标新立异的领域。国际艺术家和留学生的各种作品在这片土壤自由探索和表达,享受着被“批判性”和“正义”以及“进步”包裹的商业环境。

但是问题是在观念和精神主义都可以被消费的社会环境下,我们该怎么去维护批判性和揭露性艺术的公正和客观性?

怎么才能让留学生个人的自由表达不再是一种对其他群体和阶层的皈依和对自己背景的唾弃?

怎么才能让国际艺术家对自己生长环境的批判以及对其他落后地区的揭露不成为伤害以及摧残该背景的人群的自我认同的武器?

怎么才能让批判的艺术表达真正引导社区和国际向着和平和发展的方向前进,而不是为陷入身份政治和能源战争口号标签的漩涡而推波助澜?

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观念闭环

既掠夺你的钱, 掠夺你的资源, 让你的国民帮我们开采。
让你们的原住民顶置, 让你们的矛头对我扶持的傀儡政府。
然后我再派艺术家去你们那拍片, 拍你们的落后, 拍你们的
愚俗, 拍你们的唯利是图, 带回国。然后再国际上批判你们的
破坏环境, 践踏人权, 缺乏管理, 思想落后。

Significance And Implications

Thoughts on the target and point

对目标和观点的考虑

Against the Protest

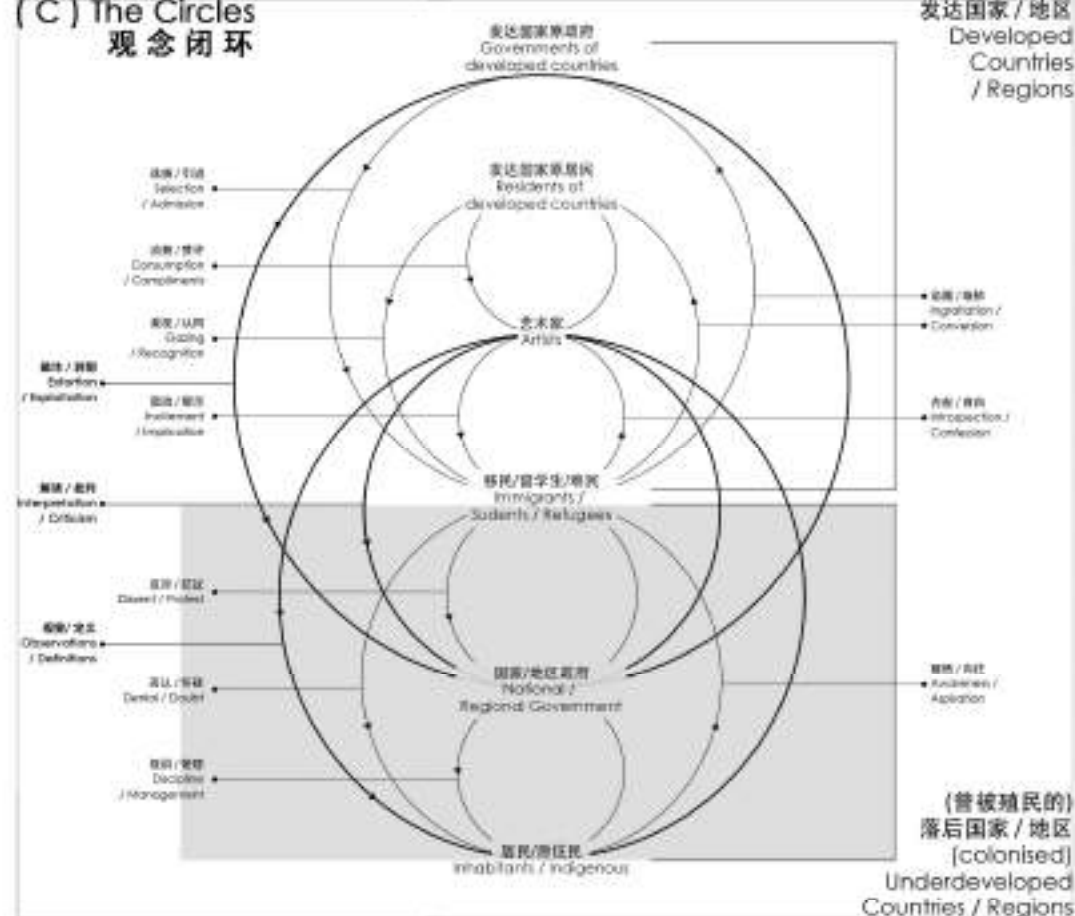
This is a subtle layer of relationships. Art and public campaigns have always been ideological expressions, but critical artists and activists should not confine themselves to self-expression and ignore the economic and political implications of art as part of a commercial framework, not stop at hypocritical and one-sided expressions under the existing rules of the game. When critical art and protest are perpetuated as a medium for refined egotists and implicitly colonialist ideologies, then the historicity and seriousness of this art would be Dissolution.

When expression, swayed by self-interest and profit, becomes a group consciousness, art would be hallowed out in a display case and, like today's rock music, mentally consumed, transformed from resistance itself into a carefully framed narcotic.

反对抗议

这是一层微妙的关系。艺术和公众运动一直是意识形态的表达，但批判艺术家和活动家们不应该局限在自我的表达里，而忽略艺术作为商业框架下的一部分对经济和政治的影响，不能止步于现有的游戏规则下的伪善且片面的表达。当批判性艺术和抗议长期作为精致利己主义者和隐性的殖民主义意识形态下的媒介，那么它的历史性以及严肃性就不存在了。

当被私利和利益左右的表达成为一种群体意识的时候，艺术就会被架空在一个展柜里，就像是当今的摇滚音乐一样被精神消费，从反抗本身俨然变成了被精心装裱的麻醉剂。

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观念闭环

掠夺你的钱，掠夺你的资源，让你的国民帮我们开采，
让你们的原住民顶置，让你们人民的矛头对我扶持的傀儡政府。
然后我再派艺术家去你们那拍片，拍你们的落后，拍你们的
愚昧，拍你们的唯利是图，帝国主义。然后再国际上批判你们
破坏环境，践踏人权，缺乏管理，思想落后。



Against The Protest

■ Canqi's ■
MFA Project

Overview

概述想法

Against the protest, but in art

对目标和观点的考虑

I would like to talk about protest and art (of those which have a sense of documentary and protesting), to be more precisely against the artists' (art students and every potential artist that has not yet but may make a difference) will of creating compromise protesting art piece. That is to call for "one step forward" of those artists and their projects, and not just stop after reaching the willing of "disclosure" and "display" like the amount of Chinese and global art and design students do.

我想谈谈抗议运动和艺术（那些有着纪录性质和抗议性质的作品），更确切地说我希望反对艺术家（以及艺术类学生和每一个还没有但可能有所作为的潜在艺术家）创造具有妥协性的批判性艺术作品的意愿。这是在呼吁艺术家和其作品的表达“向前一步”，而不是像部分国内和世界上的艺术设计专业的学生那样，在作品大表达意愿到“公开”和“展示”之后就停了下来。

I realize the structure of the nowadays the rules of art industry can subtly change an objective artwork into a weapon of the conceptual colonial process, which distorts the goodwill of being critical and progressing. So, I would like to make a piece to show what kind of psychological impact will the artistic exposure of justice under the framework has on the subject population, let the audience, dancers, and the installation at the scene visualize my ring diagram. Using interaction design to let the audience directly realize how simple a small step in the art can be to make changes in the entire established framework, so as to encourage this move.

我意识到当今艺术产业的结构规则可以将一件客观的艺术品巧妙地转变为“观念殖民”过程的武器，从而扭曲了作品中对批判和进步的善意。所以，我想做一个作品来展示在框架下的正义的艺术曝光会对被摄者人群产生什么样的心理影响，让观众、舞者、以及现场的装置具象化我的环形图。用交互设计让观众直接体会到，在艺术中多么简单的一小步，就能对整个既定的框架做出改变，并以此鼓励这种行为。

Structure & Pattern

Conceptual Colonisation.

Conceptual colonization means the erosion of the self-identity of groups in underdeveloped regions by the advanced ideas and concepts born from economically developed regions.

The process of Conceptual Colonisation.

1. developed regions give birth to advanced and avant-garde ideas in a developed economic and social environment.
2. After these ideas cross the communication gap (rather than the information gap), they are likely to have a certain degree of impact on people from underdeveloped backgrounds.
3. When people from underdeveloped backgrounds fail to develop a more holistic understanding of these ideas (which do not match the immediate economic and political situation), these spiritual ideas will be somewhat authoritarianism and will easily and naturally be associated with the results of advancement and development, driven by the Slippery Slope fallacy.
4. Incomplete and inadequate consideration would lead these people to criticize the underdeveloped regions in which they live or have lived. This would trigger self-denigration and spiritual conversion to the developed regions, resulting in conceptual conformity and even eccentricity of action.

(A concrete example of this is people with Chinese cultural backgrounds who are always denigrating and berating the Chinese environment, yet never willing to act to improve it and always convincing themselves of the "impossibility of improvement").

The result of Conceptual Colonisation

People who have developed such perceptions as a result of the impact of the so-called "advanced" on thinking are extremely vulnerable to colonial, exploitative, and purposive ideologies and groups. They are thus susceptible to logical fallacies and ultimately choose to attack their history and background, resulting in the nihilism of the individual and the implicit discrimination of groups with similar backgrounds. Cultural exploitation, exploitation of underdevelopment, the dissolution of self-identity, and the paranoid conversion to the superior are the negative results of the process of conceptual colonization.

规则和规律

观念殖民

从经济发达地区诞生的进步思想和观念对落后地区个体的自我认同的侵蚀。

观念殖民过程

- 1.发达地区在发达的经济环境和社会环境中会诞生一些先进和前卫的精神思想。
- 2.这些精神思想在跨越地区差异的交流鸿沟(而非信息鸿沟)后会对有着欠发达地区背景的人们带来一定程度的思想冲击。
- 3.当拥有欠发达背景的人们不对这些(与即时的经济和政治情况不相匹配的)思想观念加以更全面的认识,那么这些精神思想将一定程度地被权威化并极易在滑坡谬误的推动下自然而然地与进步和发达的结果相联系。
- 4.不全面不充分的思考将会造成了这些人们对自己所处或曾经所处的落后地区的批判,引发自我诋毁和对发达地区的精神皈依,形成观念上的顺从乃至行动上的偏心。

(一个其具体表现的例子就是那些永远在诋毁和谩骂中国环境,却从不愿意做出行动影响环境且永远在自我说服“影响的不可可能性”的带有中国文化背景的人们)

观念殖民结果

在信息差造成的冲击后,形成这种观念的人群,极易容易被带有殖民色彩的、剥削的、带有目的性的精神和团体利用,从而去攻击自己的历史和背景,造成个体的虚无和与其同背景的群体的隐性歧视。文化的剥削,落后的剥削,自我认同的消解,对先进的偏执皈依,是这个“观念殖民”过程会带来的消极结果。

Against The Protest

The project

Key points

To discuss a consciousness of creation or consciousness of action.

It is an issue that affects a wider spectrum.

I would focus on the art field.

It would be a critique of conservative and negative approaches regarding protest and protest art.

Too many artists and art students are trying to expose the issues, articulate their emotions and express their feelings and experiences. This is great, and the critical ethos and concern for the issues involved are commendable.

But when the artwork lies in an objectively neutral position in the middle of the line, when it lies somewhere in the middle between the advanced and the laggard, it will be exceedingly susceptible to being swayed by the larger framework and rules from above. The advancement secured by the economic base is always more powerful, more invasive, and more aggressive toward the laggards.

The neutral expression of artists is devolving the stimulating, aggressive power of art, making the action of art an empty lyricism that hardly changes the situation. Art would gradually become a manipulated tool, a rubber at the hand of others.

作品想法

要点

讨论一种创作意识，或者说行动意识。

是一个影响领域比较广的问题。

我将专注于艺术领域。

批判关于抗议和抗议艺术的保守的消极的做法。

太多艺术家和艺术类学生在试图揭露问题，抒发情感，表达自己的感想和体会。这很好，其中的批判性精神和对问题的关注值得赞扬。

但当作品处于横线中部的客观中立位置。当作品临界于先进和落后中间，它将极其容易被上层更大的框架和规则左右。经济基础为担保的先进对于落后永远更加强有力，更具有侵略性和攻击性。

艺术家们的中立表达正在将艺术的刺激性、攻击力转让出去，让艺术行为成为一种空洞的抒发，而难以改变现状。艺术逐渐会成为被操纵的工具，一块任人拿捏的橡皮。

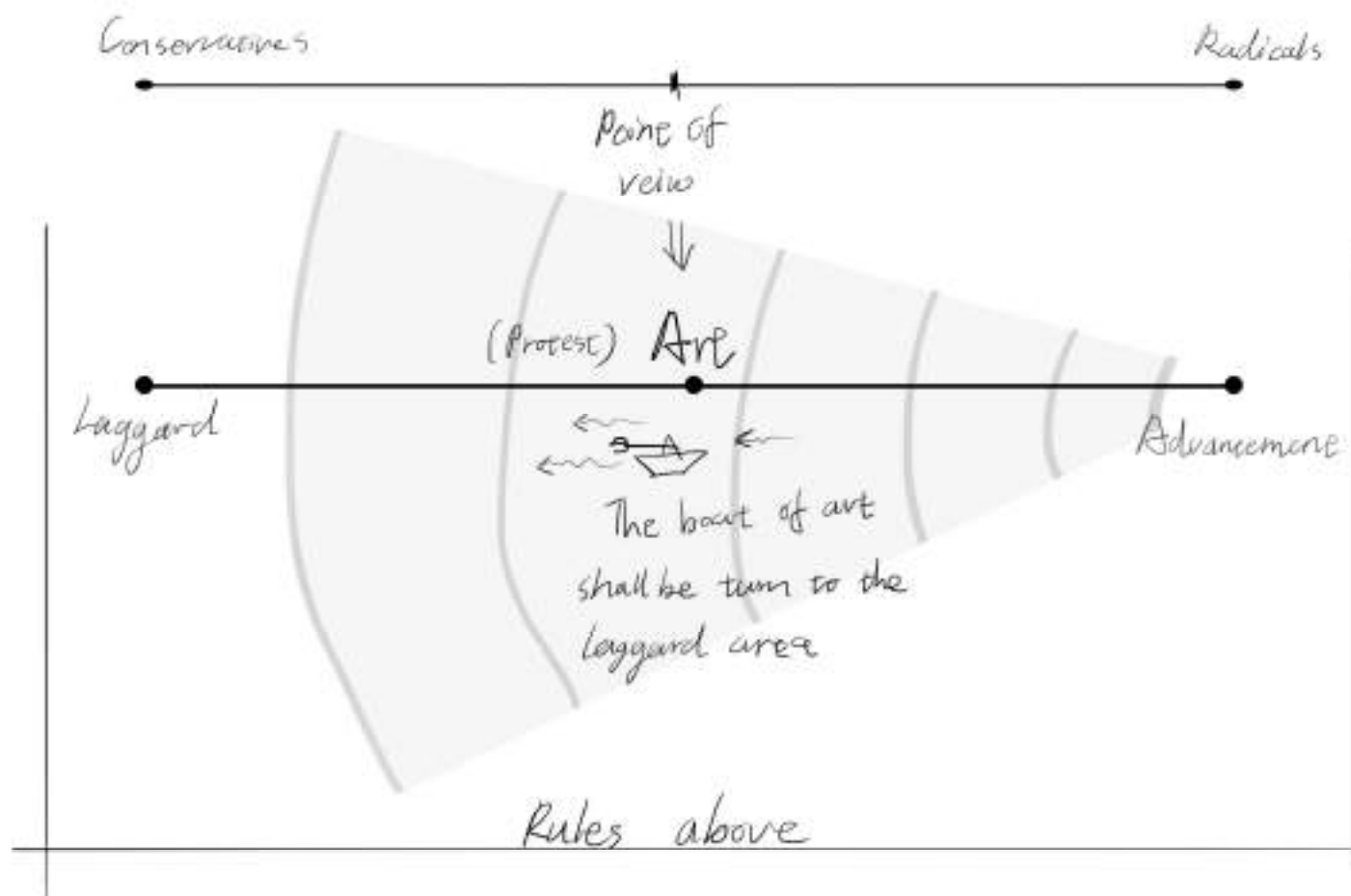
Against The Protest

艺术的位置

The Position Of Art

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Against The Protest

"Art is not a mirror to society but a hammer with which to shape it,"

said Bertolt Brecht.

My opinion

My Will

I would like to call on artists to further export their views, rather than hiding behind a conservative interpretation of art and being an expositor of problems, cowardly and powerlessly mocking reality.

I hope to facilitate the topic of protesting artists to explore further the practice of their ideas and perspectives.

Artists should be practitioners, and art should be synonymous with all interpretations of it in itself, rather than the object to be interpreted.

There are emotions but no thoughts, there are thoughts that dare not to speak out, afraid to face their irresponsible selves, wrapped in art and criticism with a kernel of selfishness and egotism, trading on objectivity and impartiality.

In the context of "this is enough", art seems to be losing the power it has been given in history, and in fact, it is now feeble.

Art is supposed to be an action, not a mere production.

There is no point in forging a sword when one is not fighting. It is cowardice to hide behind the tip of the blade and not dare to wield it with body and soul.

我的观点

我的表达

我希望呼吁艺术家能进一步输出自己的观点，而不是躲在艺术保守的解读背后，做一个问题的揭露者，懦弱且无力地嘲笑现实。

我希望能在话题上推动抗议艺术家们在观念和观点的实践中更进一步探索。

艺术家应该成为践行者，艺术应该是所有对其解读的代名词本身而非被解读的对象。

有情感但是没有思考，有思考却不敢出声，不敢面对毫无责任感的自己，用艺术和批判包装利己和私欲的内核，做着客观公正的买卖。

艺术在“做到如此便足够”的语境下似乎会逐渐失去其在历史中被赋予的力量，事实上现在的艺术就是软弱无力的。

艺术本该是行为，而不仅仅是作品。

当不去战斗，银刀就没有意义。躲在刀尖后而不敢用身体和精神去挥舞，是怯懦。

Against The Protest

The Plan

Against The Protest

The Plan 可行计划

Installation:

Contemporary protest art is a machine to be manipulated. Are you satisfied with generating arms to be manipulated arbitrarily, or are you the revolter who takes up arms?

Public performance:

To watch from afar (the ugliness being exposed) or to stand with (the suffering)?

Exhibition:

Art needs to take a step forward and unleash its power.

Video interviews:

Feelings and opinions should be expressed.

装置:

当代抗议艺术是一台被操作的机器。是只满足于制造被任意摆弄的武器，还是做那个拿起武器的反叛者?

公开演出:

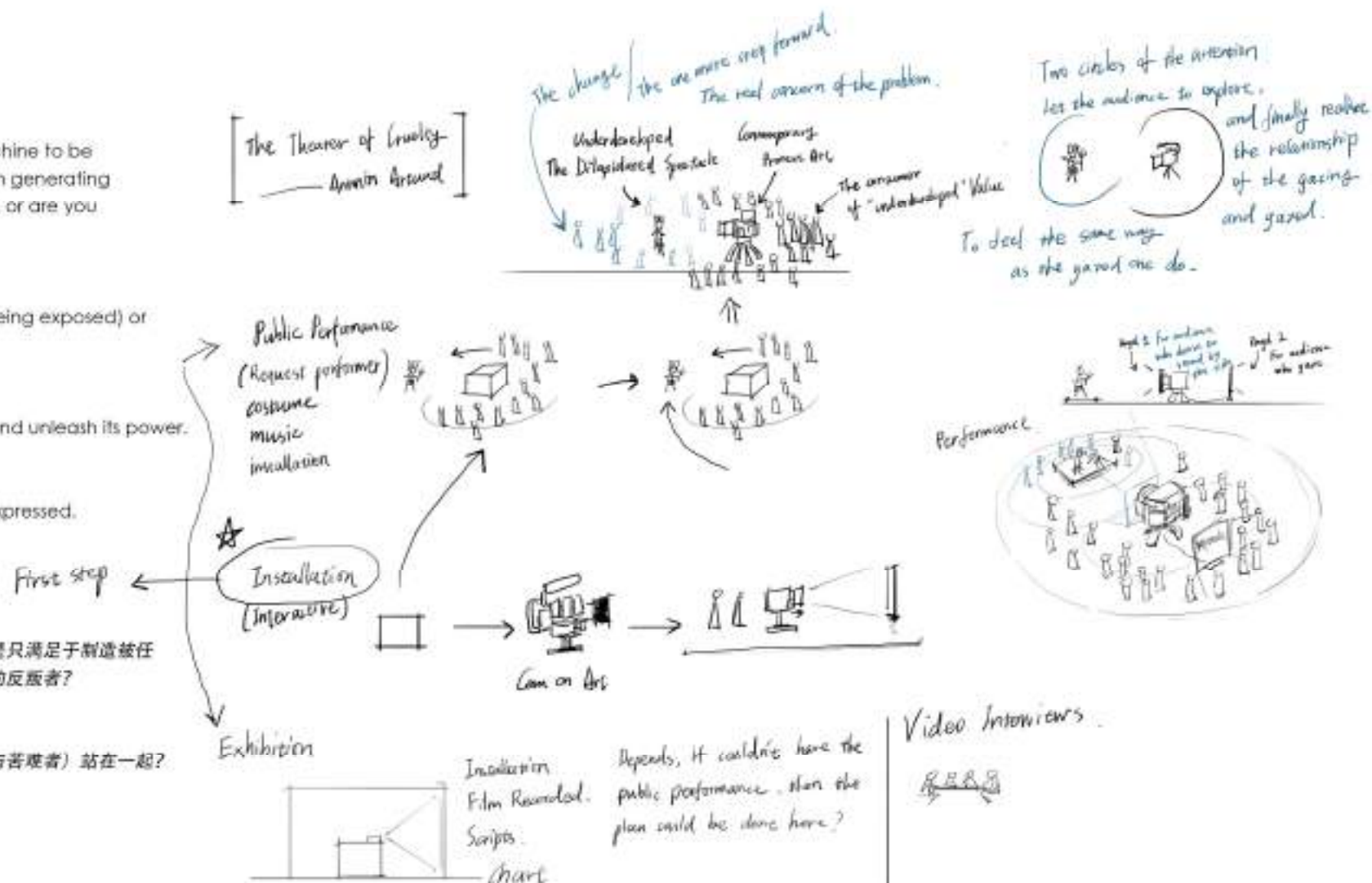
远远看着 (被揭露的丑恶)，还是 (与苦难者) 站在一起?

展览:

艺术需要向前迈一步，释放影响力。

访谈视频:

感觉和观点应该被表达。



Against The Protest

可行计划

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Need sensor on both side.
Screens on both side?
Collect the data of crowds and transform into digital images.

It should be a combination of digital media device or an observed expansion of the idea of protest art.

Installation
(Interactive)

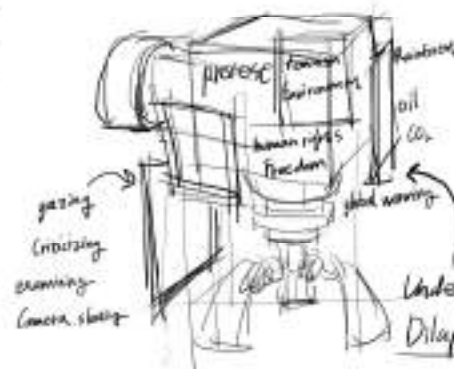
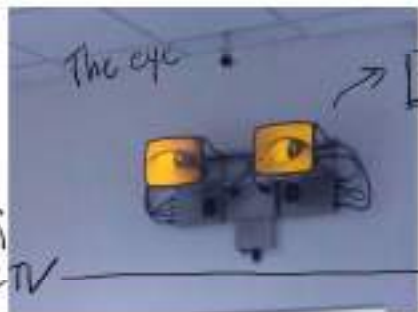
Camera



disc



Vending Machine



Underdeveloped
Dilapidated Spectacle



Cage

Could be use as the stage part of the installation.

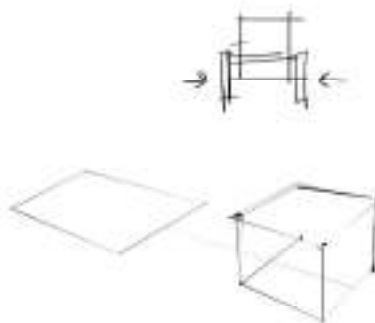


Arms

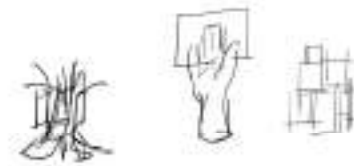
(It's a pan.)



Ref

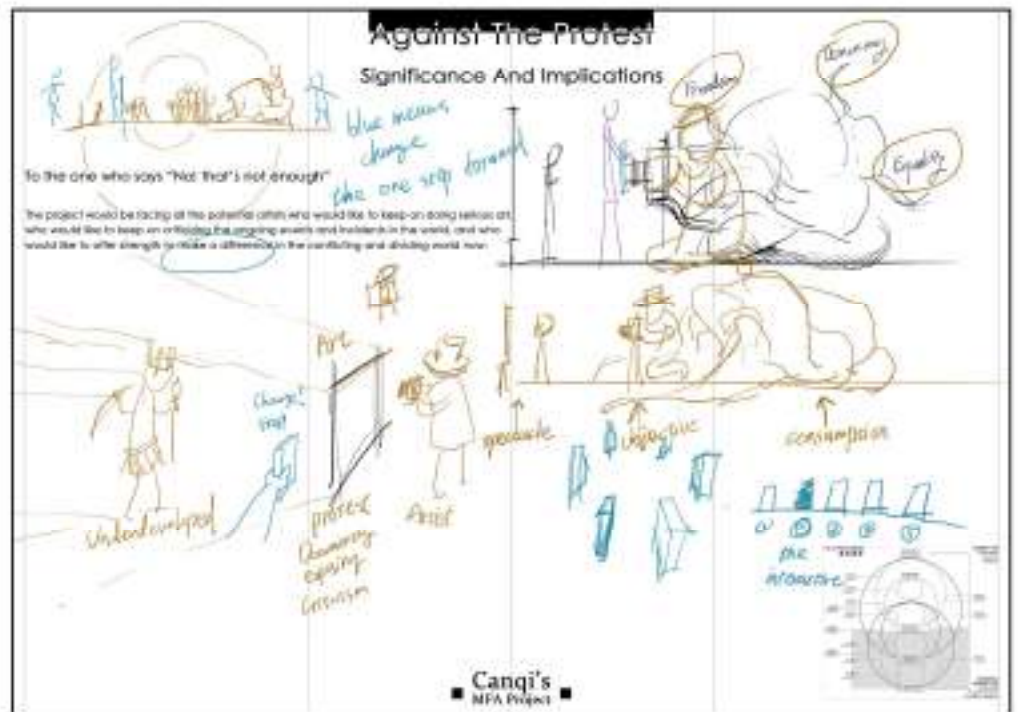
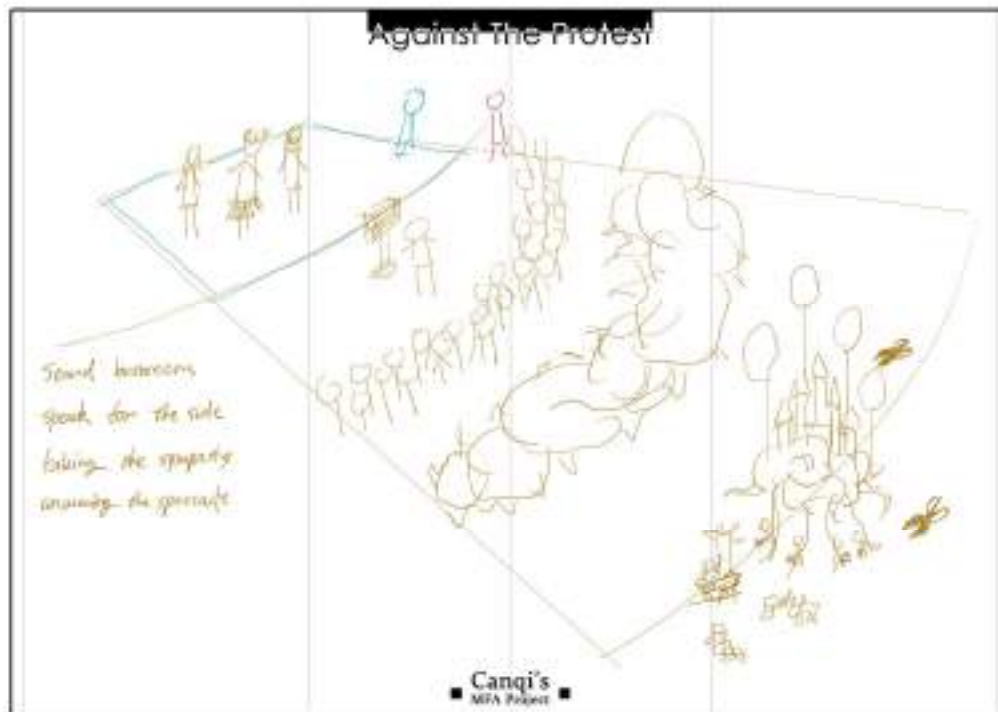


Indoor Installation
Outdoor Installation



Against The Protest

Brainstorm



潮起 潮落

AAIS

ARCHITECTURAL
ASSOCIATION
INTERPROFESSIONAL
STUDIOS

AAIS MFA FINAL JURY OF THE TERM

H C C Y
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Ebb and Flow

The situation of the world brings the ideas to us four.
Like being in a torrent, hints with in underflow.

Ebb and Flow

Neutral and cringing artistic expression gives away the excitement and aggressiveness of protest art, leaving it as a hollow expression of emotion. Go further and become implementers of the art, protesting against cowardly protest, so art is no longer swayed by so-called 'truth'.

The media is no longer authentic, and the world is only subjective in people's eyes. The door to our understanding of the world seems bound by a politically shrouded ideology. The so-called "truth" is subject to different words and interpretations that alter its objectivity. We need to wake up, open our eyes and think independently, and be brave enough to hold on to our own truths while embracing other truths.

We are born to be brave; we are born with labels. Gender, nationality, and even your name is a label that is granted. Individuals and individuals meet and create millions of stories. We influence each other. The barriers and animosities that separate us from each other shouldn't make us "prejudiced" as a label on us. Our greatest shining label should be "human". We are all children of the earth and should join hands in the search for happiness.

Happiness is the purpose and meaning of one's life. It may be difficult to define happiness, but the exceptional effort put into pursuing it will always glow. Art serves as a catalyst to look back, value the present, perceive with love the traces of happiness in life, and be caring and kind to those around us. Man stands in the torrent of destiny, gaining a sense of identity and fulfilment by constantly asking for what he wants from within and what he wants from outside. To know the world and to seek what the heart desires. We speak out for ourselves and stand for various perspectives in search of true justice.

潮起潮落

中立畏缩的艺术表达正在将抗议艺术的刺激性和攻击力拱手相让，让艺术只能成为空洞的情感抒发。更进一步，成为艺术的践行者，抗议妥协懦弱的抗议，让艺术不再被“真相”左右。

媒体不再真实，人的眼中也只是主观的世界。我们认识世界的大门貌似已经被政治笼罩的意识形态所束缚，所谓“真相”也会被不同的词藻和解释而改变其本身的客观性。我们需要醒来，需要睁开眼睛独立思考，勇敢坚持自己真相的同时包容其他真相的存在。

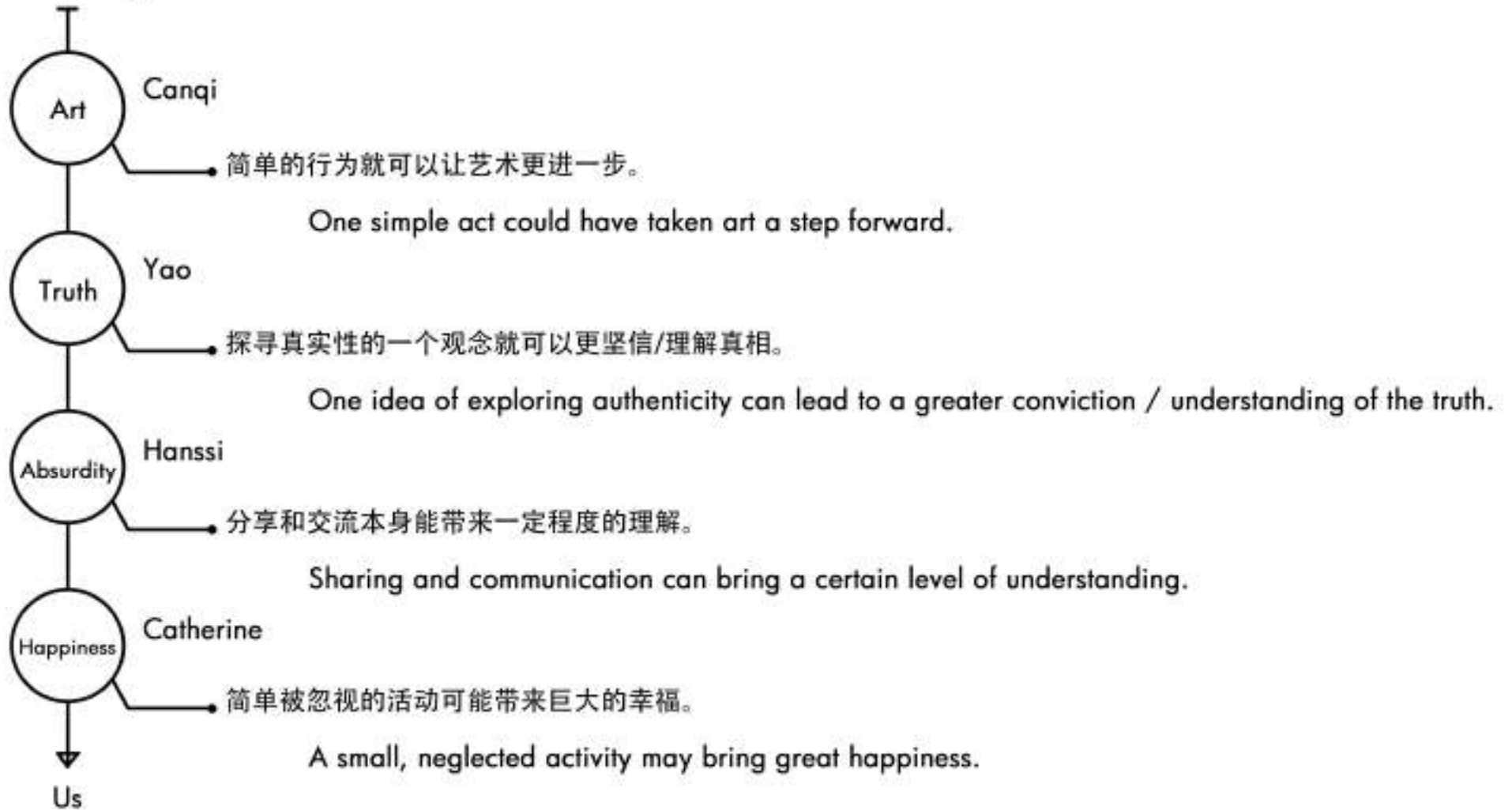
我们从出生开始就在一路勇敢的找自己，从第一声啼哭起你就有了性别，国籍，甚至你的名字也是被授予的标签。个体和个体相遇并创造了千千万万的故事，我们被影响也影响着别人。那些让你我之间被外界造成的隔阂与敌意不应该让彼此的标签再多一个“偏见”，我们最闪亮的标签应该是“人”，我们都是大地的孩子我们都应该手拉手去追寻幸福。

幸福是人生活的目的和意义。或许我们很难去定义幸福，但追求幸福而付出的卓越努力永远熠熠发光。艺术作为催化剂，回顾过去，珍视现在，用爱去感知生活中的幸福踪迹，关心和善待身边人。人站在命运的激流之中，通过不断的向内-自身索取和向外-外界索取中获得认同感及满足感，认识世界和追求心之所向。我们为自己发声，也站在各种不同的立场表达观点，寻找真正的公允。

Ebb and Flow 潮起潮落

The four topics.

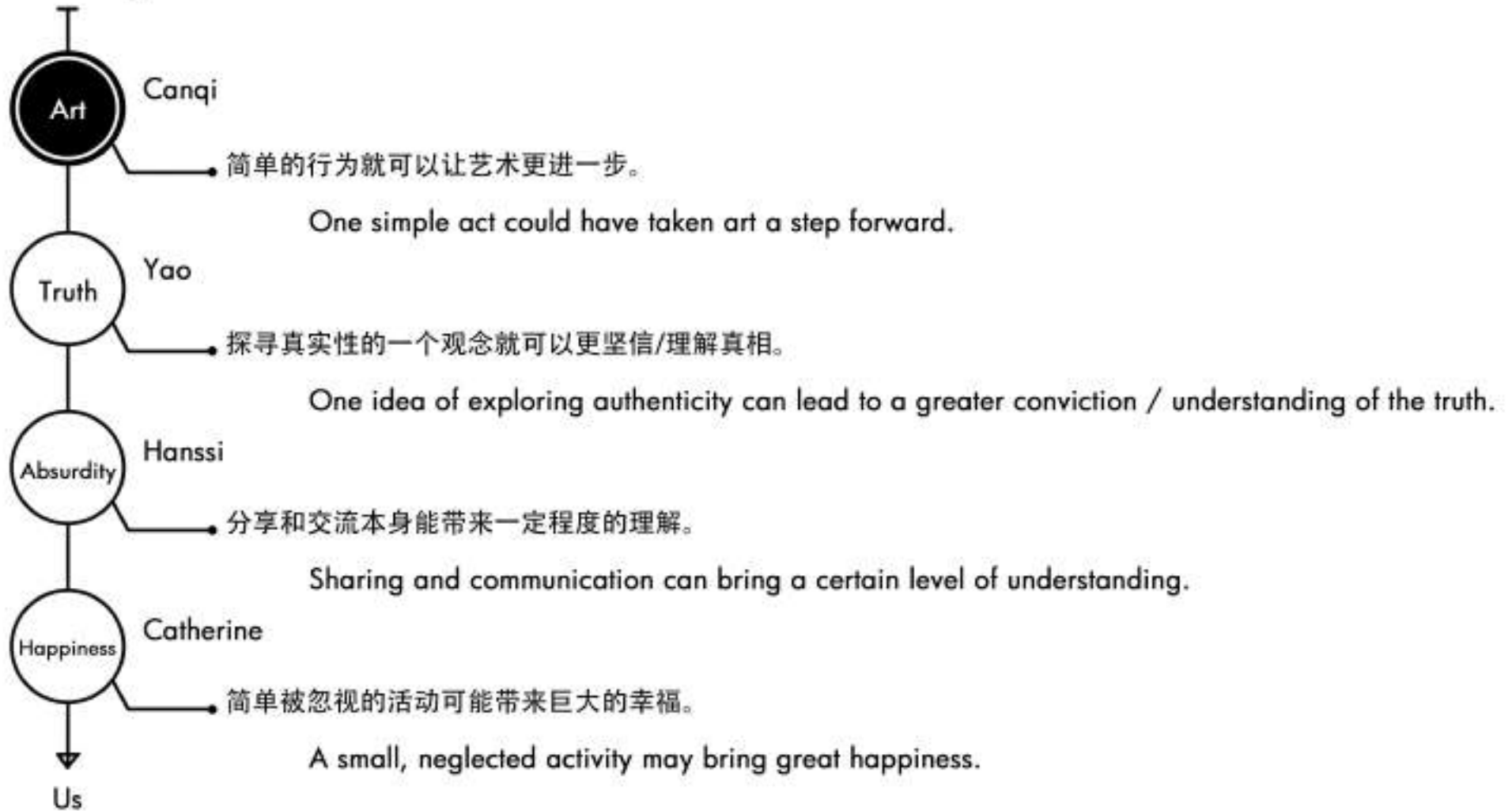
World today



Ebb and Flow 潮起潮落

The four topics.

World today



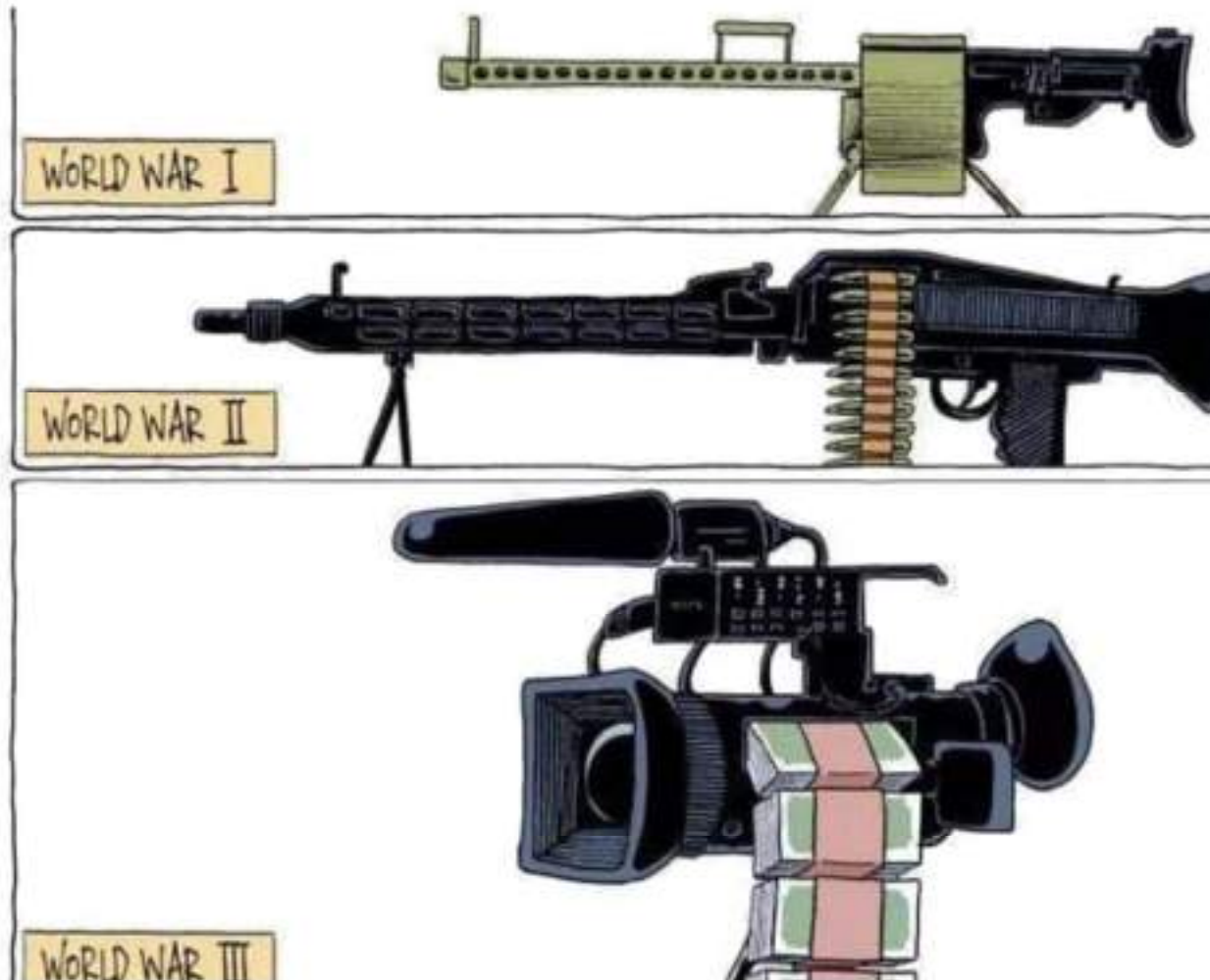
抗议 抗议

Against The Protest

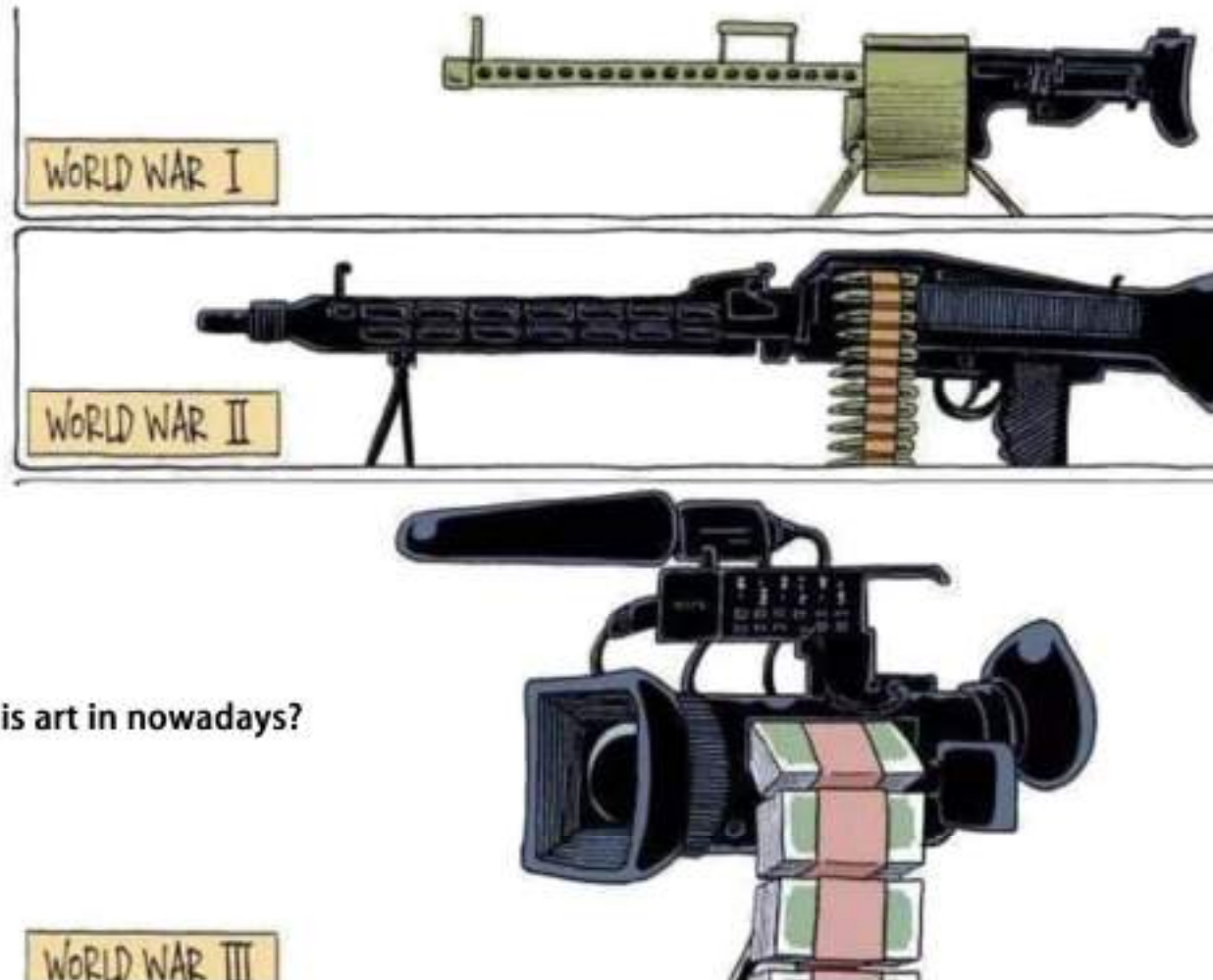
反对 反对

■ Canqi's ■
MFA Project

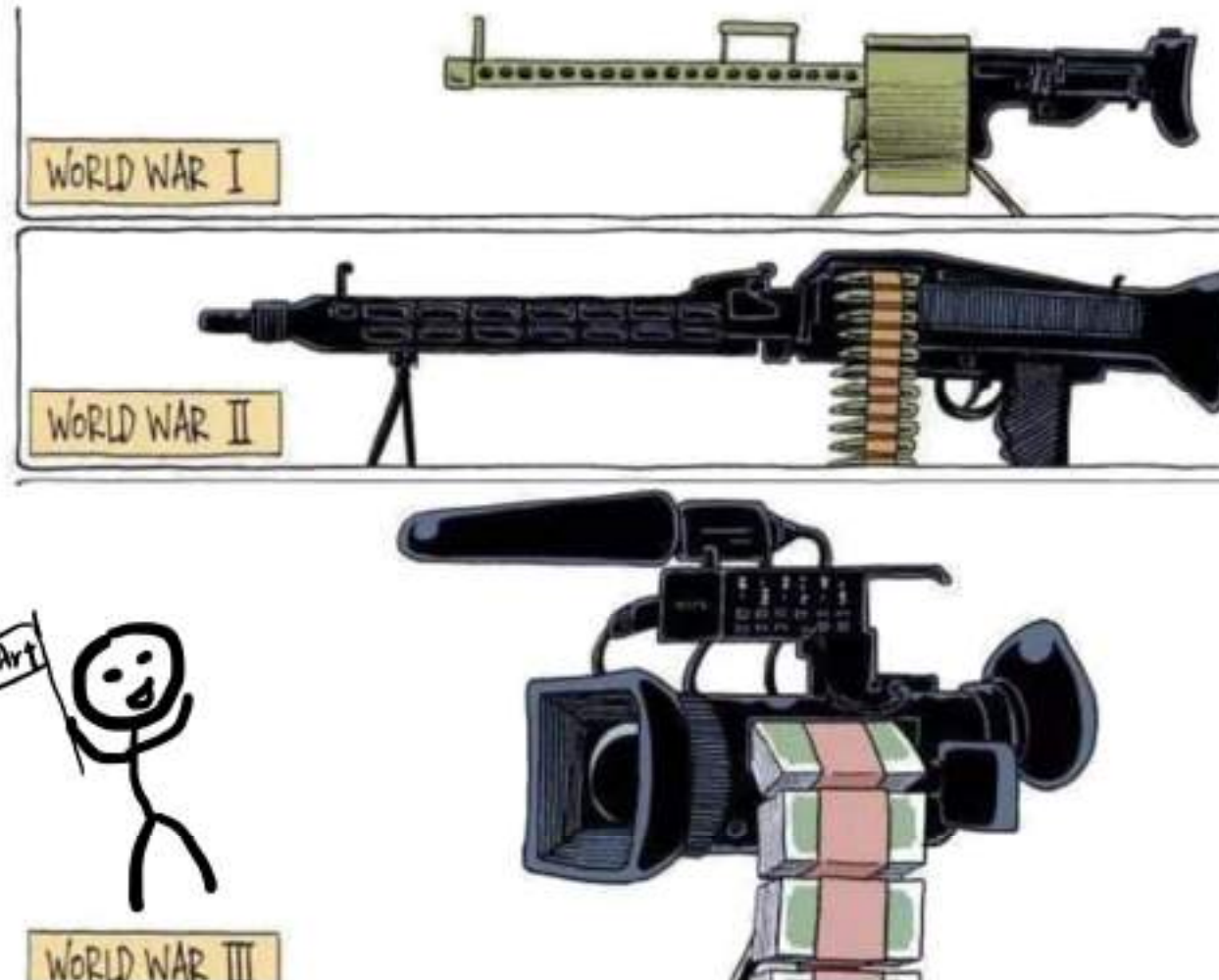
Against The Protest



Against The Protest



Against The Protest



Critical art topics
Documentary
Protest art
Protest

Against The Protest

Against the protest, but in art

I would like to talk about protest and art (of those which have a sense of documentary and protesting), to be more precisely against the artists' (art students and every potential artist that has not yet but may make a difference) will of creating compromise protesting art piece. That is to call for "one step forward" of those artists and their projects, and not just stop after reaching the willing of "disclosure" and "display" like the amount of Chinese and global art and design students do.

对目标和观点的考虑

我想谈谈抗议运动和艺术（那些有着纪录性质和抗议性质的作品），更确切地说我希望反对艺术家（以及艺术类学生和每一个还没有但可能有所作为的潜在艺术家）创造具有妥协性的批判性艺术作品的意愿。这是在呼吁艺术家和其作品的表达“向前一步”，而不是像部分国内和世界上的艺术设计专业的学生那样，在作品大表达意愿到“公开”和“展示”之后就停了下来。

Against The Protest



The protest held by an Iranian backed organization in front of the National Gallery, photo sent by Hattori at Trafalgar Sq, London, WC2N 5DN 15.10.2022 at 16:09

Trafalgar Square



Protests galvanize Iranians abroad in hope, worry and unity

News about the protest, Sent by Hattori, 15.10.2022 at 16:09



Just Stop Oil protesters glued themselves to the wall after throwing tinned soup at Vincent Van Gogh's famous 1888 work 'Sunflowers' at the National Gallery in London on October 14 (Just Stop Oil via AP)

<https://www.independent.co.uk/climate-change/news/van-gogh-sunflowers-just-stop-oil-b2201991.html>



Flyer of the protest, Sent by Hattori, 15.10.2022 at 17:55



The film produced by the artists exhibited at 180 The Strand,



(Right) Seeking a false recognition, without a holistic view, one can only contribute one's in attention to the vested interests in the new relations of production.

(left) A feminism art piece of a friend of mine who studied in UCL.

Many art-related protest acts or protest artworks are focusing on several popular topics.

Against The Protest

要点

Key points

讨论一种创作意识，或者说行动意识。

To discuss a consciousness of creation or consciousness of action.

是一个影响领域比较广的问题。

It is an issue that affects a wider spectrum.

我将专注于艺术领域。

I would focus on the art field.

批判关于抗议和抗议艺术的保守的消极的做法。

It would be a critique of conservative and negative approaches
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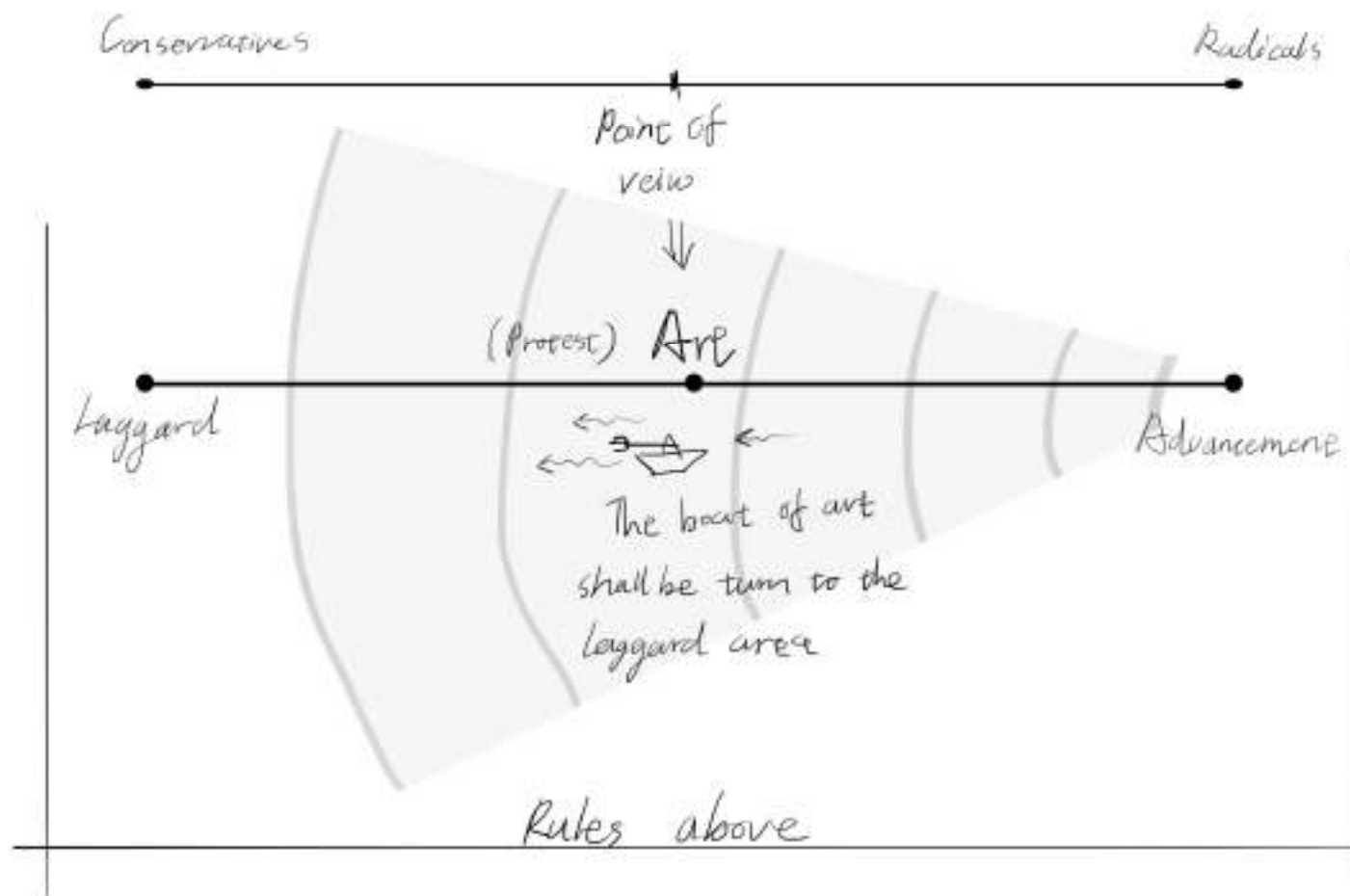
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艺术的位置 The Position Of Art

"But when the artwork lies in an objectively neutral position in the middle of the line, when it lies somewhere in the middle between the advanced and the laggard, it will be exceedingly susceptible to being swayed by the larger framework and rules from above. The advancement secured by the economic base is always more powerful, more invasive, and more aggressive toward the laggards."

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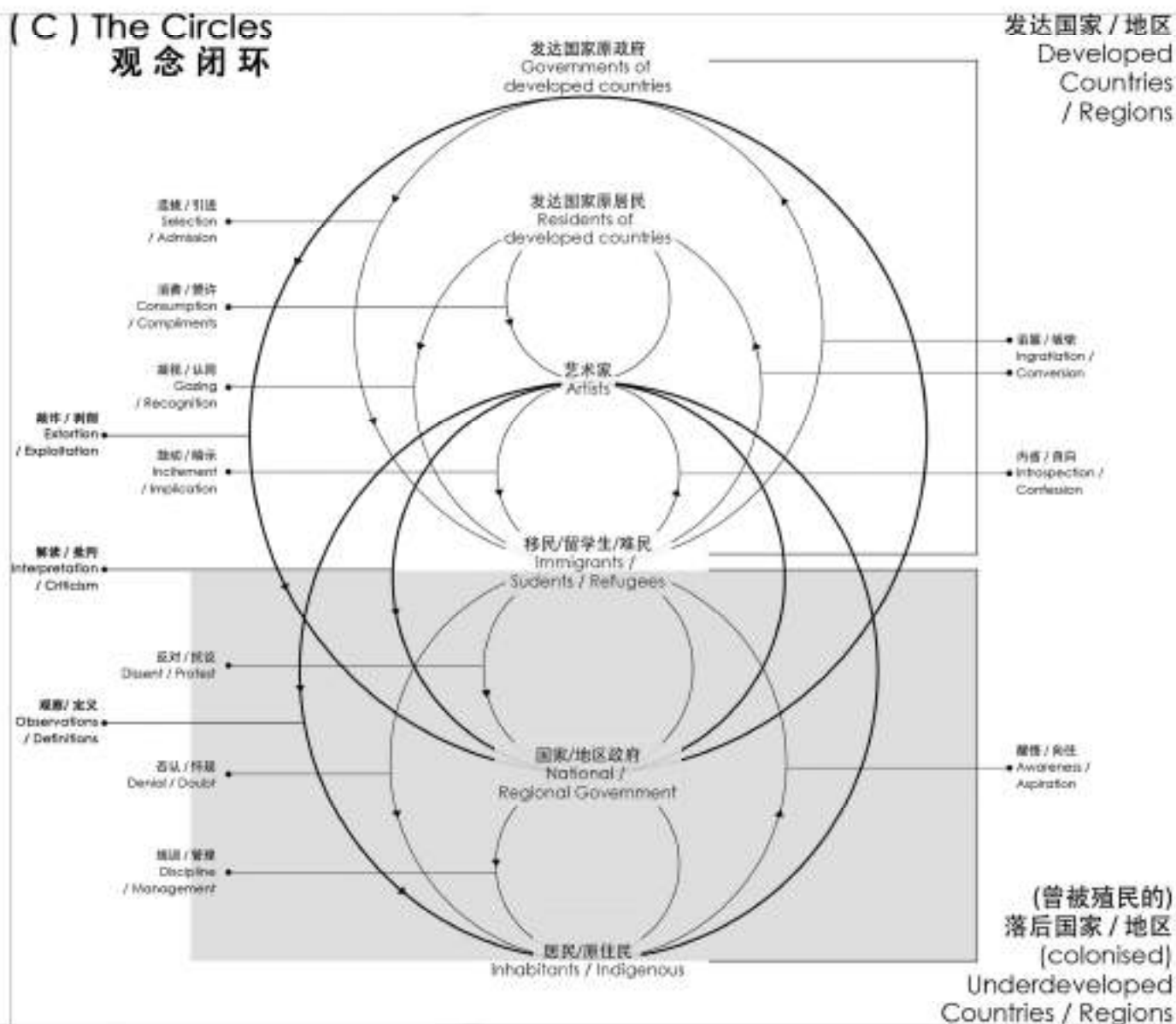


Against The Protest

(C) The Circles 观念闭环

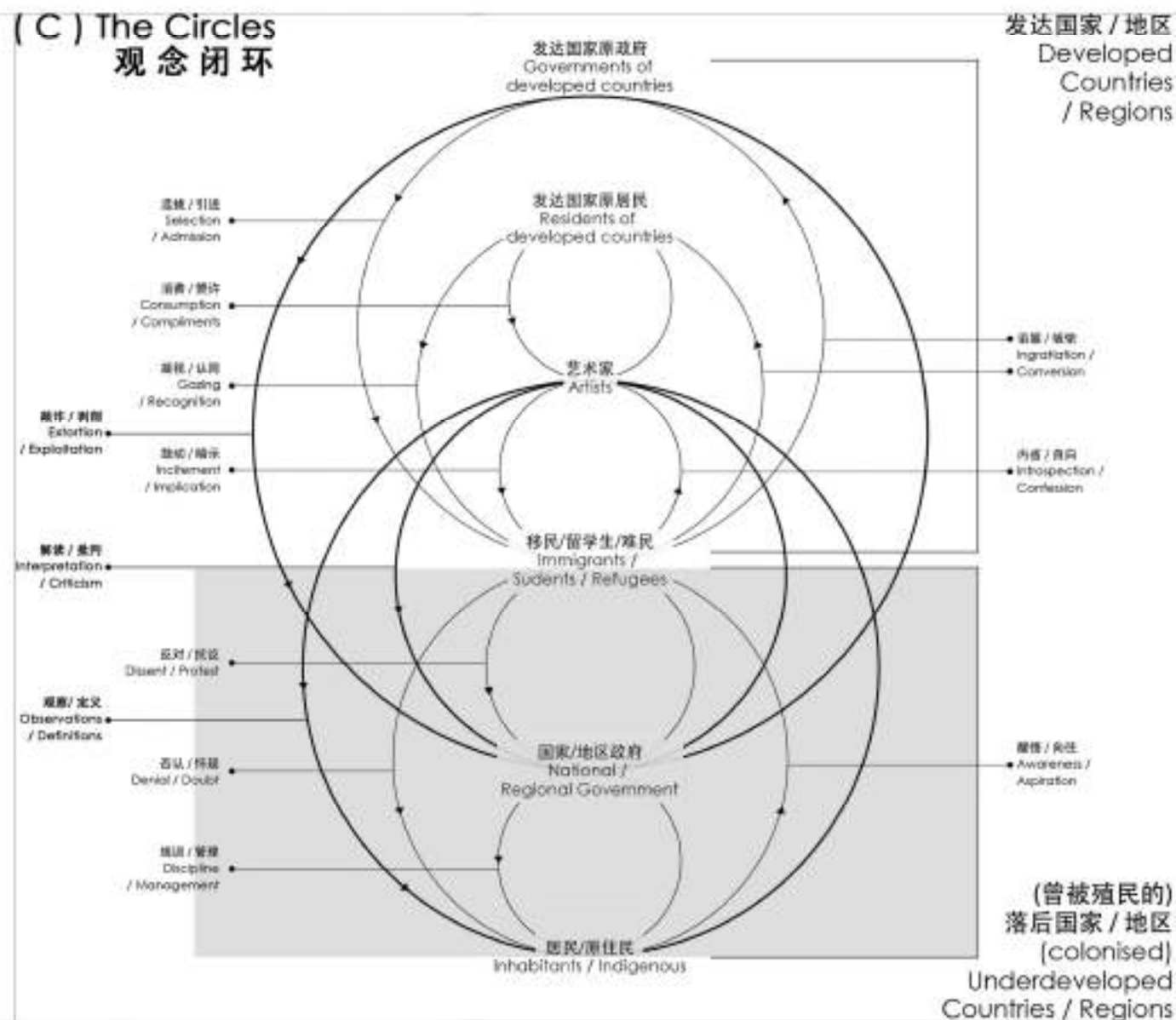
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Against The Protest

(C) The Circles 观念闭环



Henceforth, both subjective and objective artworks would be able to be used as tools for conceptual colonization.

从此主观及客观的艺术作品将都能够成为“观念殖民”的工具。

Against The Protest

Conceptual Colonisation.

Conceptual colonization means the erosion of the self-identity of groups in underdeveloped regions by the advanced ideas and concepts born from economically developed regions.

The process of Conceptual Colonisation.

1. developed regions give birth to advanced and avant-garde ideas in a developed economic and social environment.
2. After these ideas cross the communication gap (rather than the information gap), they are likely to have a certain degree of impact on people from underdeveloped backgrounds.
3. When people from underdeveloped backgrounds fail to develop a more holistic understanding of these ideas (which do not match the immediate economic and political situation), these spiritual ideas will be somewhat authoritarianism and will easily and naturally be associated with the results of advancement and development, driven by the Slippery Slope fallacy.
4. Incomplete and inadequate consideration would lead these people to criticize the underdeveloped regions in which they live or have lived. This would trigger self-denigration and spiritual conversion to the developed regions, resulting in conceptual conformity and even eccentricity of action.

(A concrete example of this is people with Chinese cultural backgrounds who are always denigrating and berating the Chinese environment, yet never willing to act to improve it and always convincing themselves of the 'impossibility of improvement').

The result of Conceptual Colonisation

People who have developed such perceptions as a result of the impact of the so-called "advanced" on thinking are extremely vulnerable to colonial, exploitative, and purposive ideologies and groups. They are thus susceptible to logical fallacies and ultimately choose to attack their history and background, resulting in the nihilism of the individual and the implicit discrimination of groups with similar backgrounds. Cultural exploitation, exploitation of underdevelopment, the dissolution of self-identity, and the paranoid conversion to the superior are the negative results of the process of conceptual colonization.

观念殖民

从经济发达地区诞生的进步思想和观念对落后地区个体的自我认同的侵蚀。

观念殖民过程

- 1.发达地区在发达的经济环境和社会环境中会诞生一些先进和前卫的精神思想。
- 2.这些精神思想在跨越地区差异的交流鸿沟(而非信息鸿沟)后会对有着欠发达地区背景的人们带来一定程度的思想冲击。
- 3.当拥有欠发达背景的人们不对这些(与即时的经济和政治情况不相匹配的)思想观念加以更全面的认识,那么这些精神思想将一定程度地被权威化并极易在滑坡谬误的推动下自然而然地与进步和发达的结果相联系。
- 4.不全面不充分的思考将会造成了这些人们对自己所处或曾经所处的落后地区的批判,引发自我诋毁和对发达地区的精神皈依,形成观念上的顺从乃至行动上的偏心。

(一个其具体表现的例子就是那些永远在诋毁和谩骂中国环境,却从不愿意做出行动影响环境且永远在自我说服“影响的不可可能性”的带有中国文化背景的人们)

观念殖民结果

在信息差造成的冲击后,形成这种观念的人群,极其容易被带有殖民色彩的、剥削的、带有目的性的精神和团体利用,从而去攻击自己的历史和背景,造成个体的虚无和与其同背景的群体的隐性歧视。文化的剥削,落后的剥削,自我认同的消解,对先进的偏执皈依,是这个“观念殖民”过程会带来的消极结果。

Against The Protest

The 'criticality' that has been manipulated and exaggerated by the media and grading criteria has slowly become the aim of international students' artwork, rather than a constant reflection that needs to be practiced. The situation of art and the flattened understanding of its standards by the outside world has turned art into a production, placed on the shelves of the available.

A sense of complacency gradually developed in the mind, the phrase:

"It is enough for the art to be like this."

This phrase ran through all the conversations I had with everyone.

被新闻媒体和评分标准引导和夸大的“批判性”慢慢地成为了留学生们艺术作品的目的，而不是需要被持续践行的思考。艺术的处境和外界对艺术的标准扁平化理解让艺术变成了被摆在货架上可供选择的商品。

一种固步自封的意识逐渐在脑海中形成，也就是一句话：

“艺术做到如此便足够了。”——这句话贯穿了我与所有人的交谈。

Against The Protest

get funded to produce further work. You were just a blip in a stranger's entertainment stream. It's like producing cheap clothes that have hanger appeal but sizzle like cheap polyester

You were just a blip in a stranger's entertainment stream. — BIDISHA (*The Future Of The Serious Art*, 2020, P18)

“你只是一个陌生人的娱乐流中的一个小插曲。”

Against The Protest

"Art is not a mirror to society but a hammer with which to shape it,"

said Bertolt Brecht.

Against The Protest

My Will

I would like to call on artists to further export their views, rather than hiding behind a conservative interpretation of art and being an expositor of problems, cowardly and powerlessly mocking reality.

I hope to facilitate the topic of protesting artists to explore further the practice of their ideas and perspectives.

Artists should be practitioners, and art should be synonymous with all interpretations of it in itself, rather than the object to be interpreted.

There are emotions but no thoughts, there are thoughts that dare not to speak out, afraid to face their irresponsible selves, wrapped in art and criticism with a kernel of selfishness and egotism, trading on objectivity and impartiality.

In the context of "this is enough", art seems to be losing the power it has been given in history, and in fact, it is now feeble.

Art is supposed to be an action, not a mere production.

There is no point in forging a sword when one is not fighting. It is cowardice to hide behind the tip of the blade and not dare to wield it with body and soul.

我的表达

我希望呼吁艺术家能进一步输出自己的观点，而不是躲在艺术保守的解读背后，做一个问题的揭露者，懦弱且无力地嘲笑现实。

我希望能话题上推动抗议艺术家们在观念和观点的实践中更进一步探索。

艺术家应该成为践行者，艺术应该是所有对其解读的代名词本身而非被解读的对象。

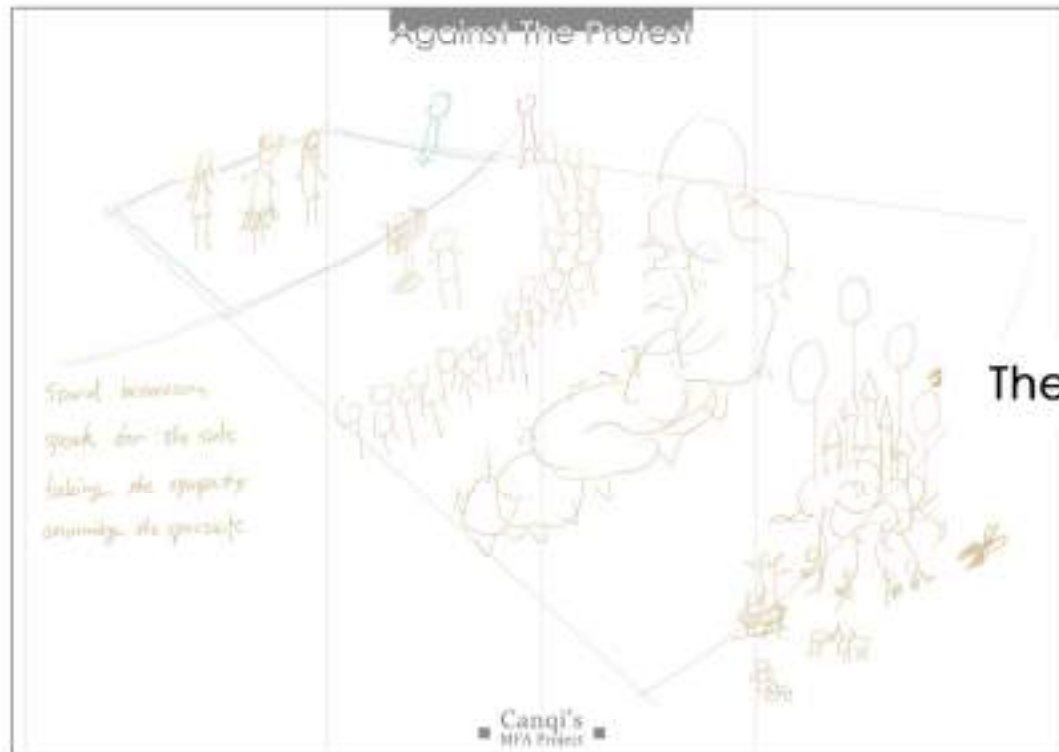
有情感但是没有思考，有思考却不敢出声，不敢面对毫无责任感的自己，用艺术和批判包装利己和私欲的内核，做着客观公正的买卖。

艺术在“做到如此便足够”的语境下似乎会逐渐失去其在历史中被赋予的力量，事实上现在的艺术就是软弱无力的。

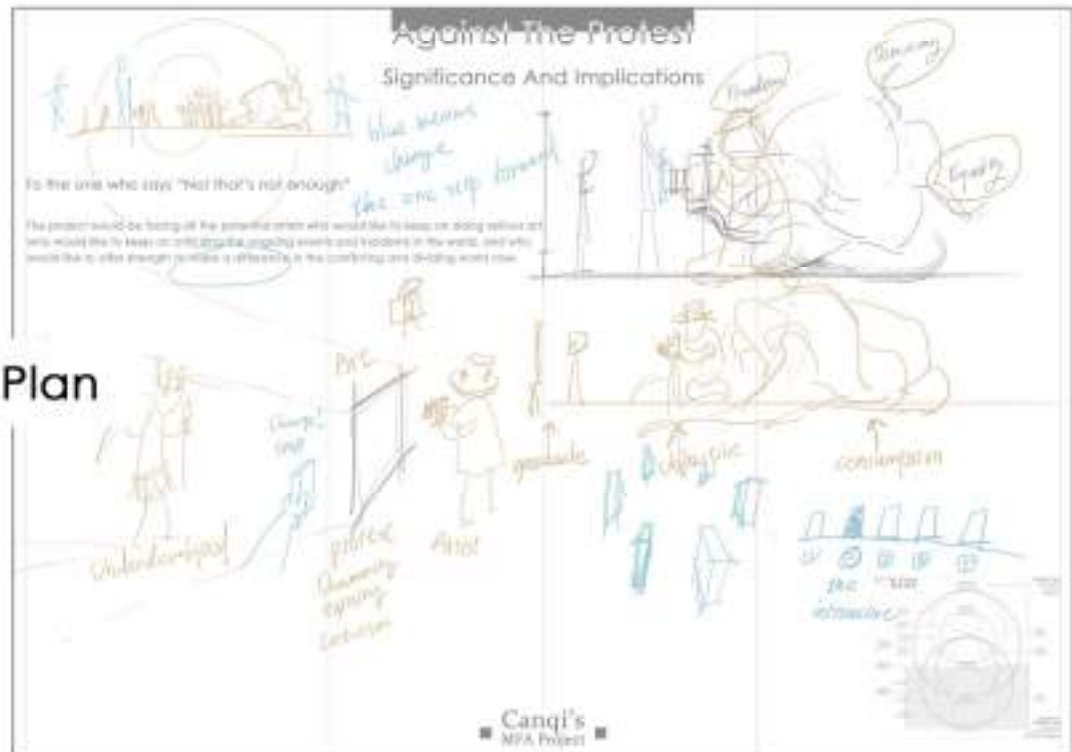
艺术本该是行为，而不仅仅是作品。

当不去战斗，佩刀就没有意义。躲在刀尖后而不敢用身体和精神去挥舞，是怯懦。

Against The Protest



The Plan



Against The Protest

可行计划 The Plan

Installation:

Contemporary protest art is a machine to be manipulated. Are you satisfied with generating arms to be manipulated arbitrarily, or are you the revolter who takes up arms?

当代抗议艺术是一台被操作的机器。是只满足于制造被任意摆弄的武器，还是做那个拿起武器的反叛者？

Public Performance:

To watch from afar (the ugliness being exposed) or to stand with (the suffering)?

远远看着（被揭露的丑恶），还是（与苦难者）站在一起？

Video Discussion:

Feelings and opinions should be expressed.

感觉和观点应该被表达。

Exhibition:

Art needs to take a step forward and unleash its power.

艺术需要向前迈一步，释放影响力。

Against The Protest

Installation:

Contemporary protest art is a machine to be manipulated. Are you satisfied with generating arms to be manipulated arbitrarily, or are you the revolter who takes up arms?

装置:

当代抗议艺术是一台被操作的机器。是只满足于制造被任意摆弄的武器，还是做那个拿起武器的反叛者？

Public performance:

To watch from afar (the ugliness being exposed) or to stand with (the suffering)?

公开演出:

远远看着 (被揭露的丑恶)，还是 (与苦难者) 站在一起？

Exhibition:

Art needs to take a step forward and unleash its power.

展览:

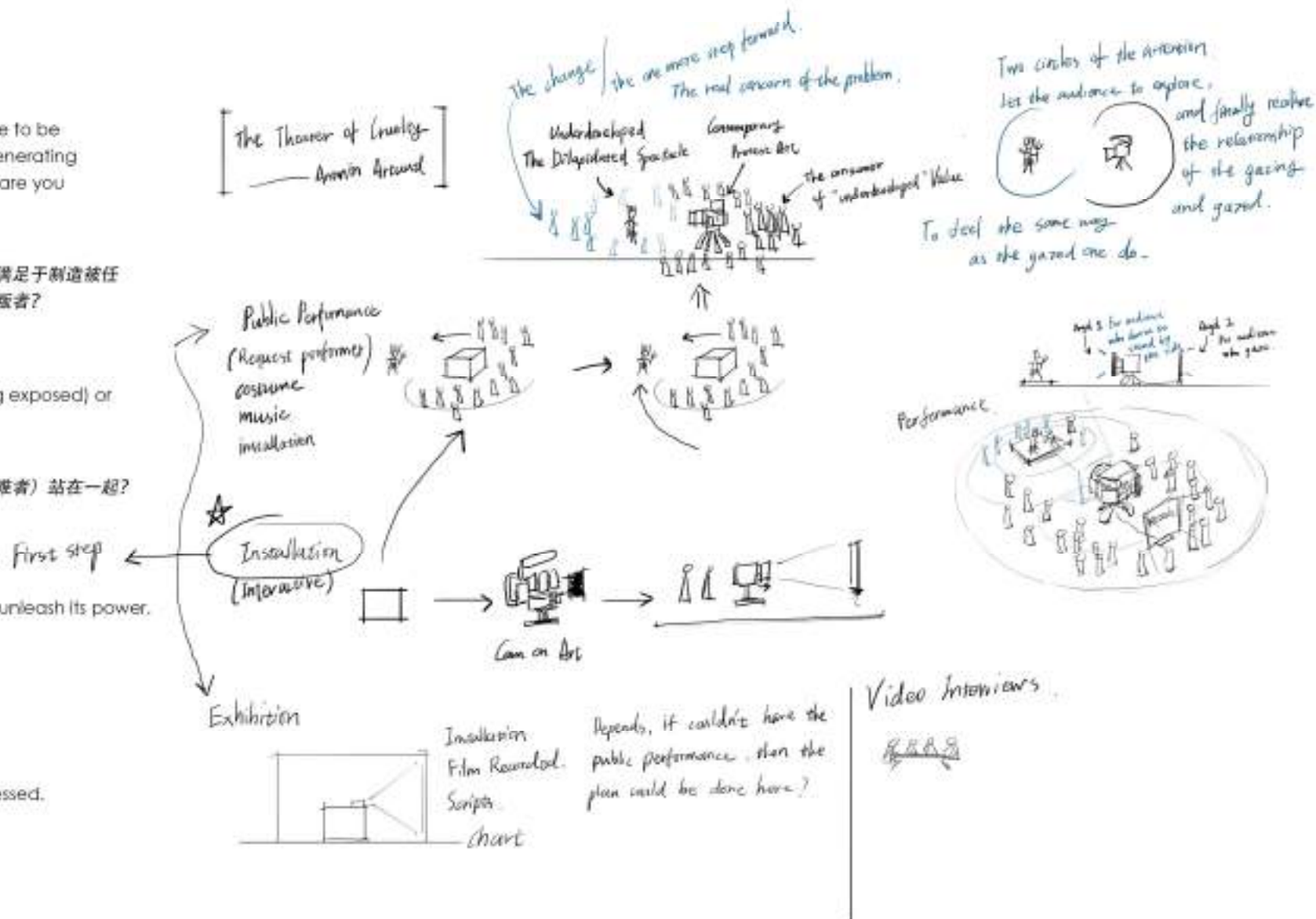
艺术需要向前迈一步，释放影响力。

Video interviews:

Feelings and opinions should be expressed.

访谈视频:

感觉和观点应该被表达。



Against The Protest

可行计划

Installation:

Contemporary protest art is a machine to be manipulated. Are you satisfied with generating arms to be manipulated arbitrarily, or are you the revolter who takes up arms?

装置:

当代抗议艺术是一台被操作的机器。是只满足于制造被任意摆弄的武器，还是做那个拿起武器的反叛者?



Need sensor on both side.

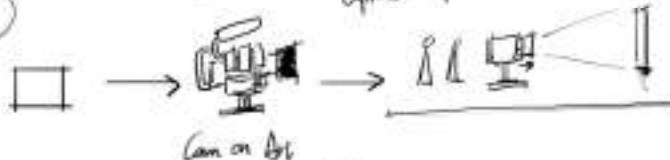
Screens on both side?

collect the data of crowds and transform into digital images.

It should be a combination of digital media device or an abstract expression of the idea of protest art.

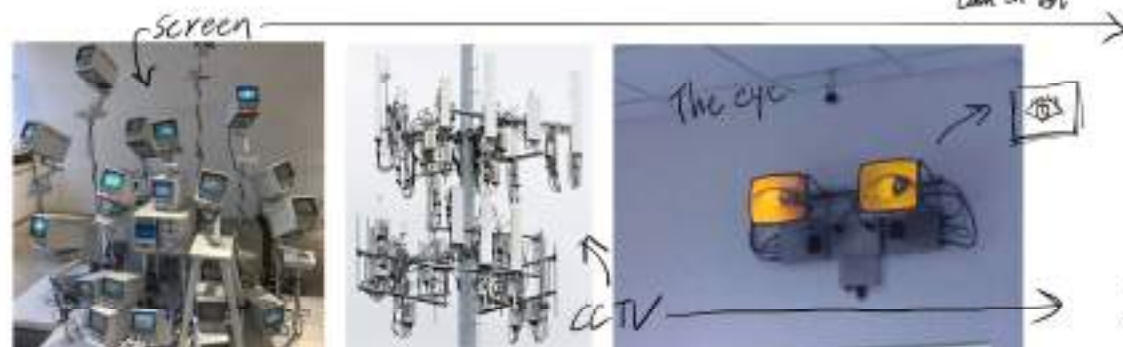
Camera

Installation (Interactive)



disc

Vending Machine



Cage

Could be use as the stage part of the Installation.

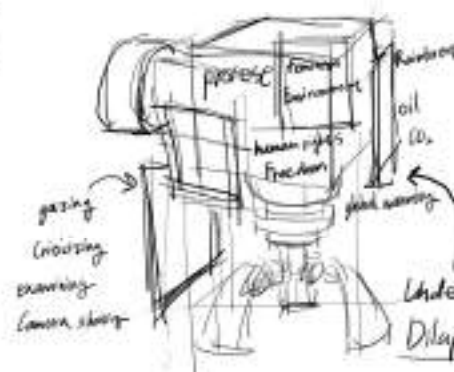


Arms

(let a person)



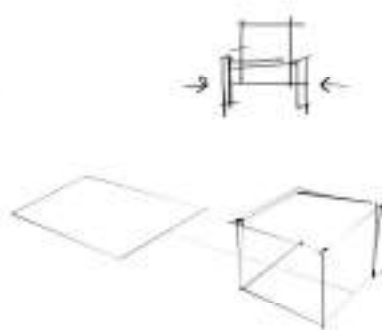
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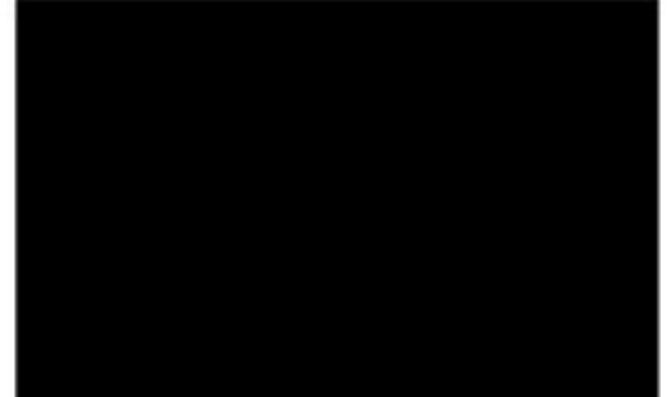


Underdeveloped
Dilapidated Spectacle

Indoor Installation

Outdoor Installation





Against The Protest

The Play

戏剧计划

■ Canqi's ■
MFA Project

剧本计划 The Play

The final presentation:

After several stages of thinking, my focus has shifted. From the observation of the environment, individuals, positions, perspectives, art, protest, and other social dimensions I have gradually developed the previous ideas.

These ideas reflect my reaction to the happenings and features of the era, but they also reflect, to some extent, the collective consciousness that exists in the current state of the art. They are all metaphors and expressions of ideas that are more or less contradictory and conflicting, but at some point linked and extended.

I will now document my own and the views I have gathered from people from different backgrounds through a play script and give ultimate expression to my self-doubt, and my self-contradictions through theatre.

在经历了几个阶段的思考后，我的关注点发生了转变。从对环境、个人、立场、角度、艺术、抗议等社会剖面的观察中，我逐渐产生了前阶段的种种想法。

这些想法反应了我作为个人对种种事件和时代特征的应激反应，同时也一定程度反射了存在于艺术现状中的集体意识。它们各自所隐喻以及表达的观点或多或少都相互有着矛盾和冲突，但又在某些节点所链接和延伸。

现在，我将通过戏剧文本的方式记录我自己的以及我收集来的来自不同背景的人的观点，并将我的自我怀疑、自我矛盾通过戏剧进行最终的表达。

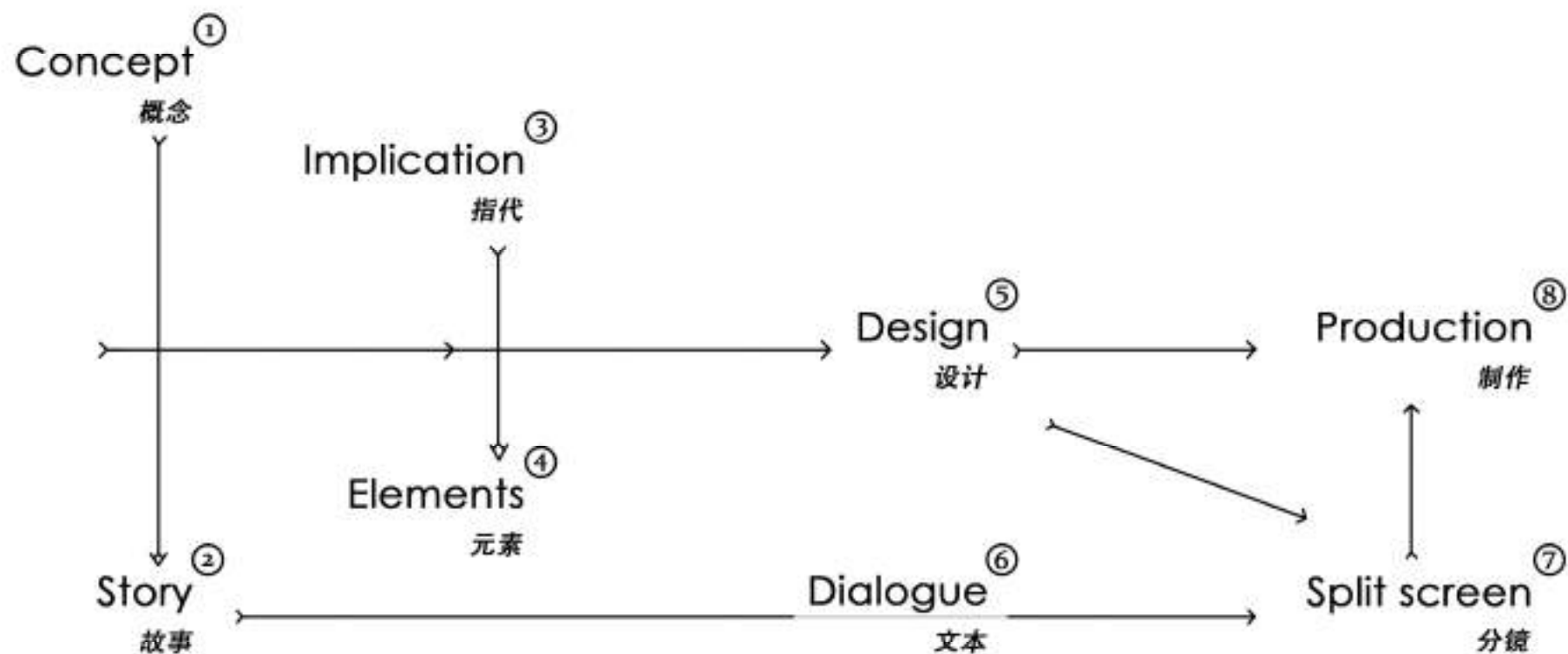
审讯室 The Interrogation Room Of Art



Room Of The Hammer

Against The Protest

目录 Content



给艺术的 审讯室 A Room of trial for art (Judgement)

艺术 拍卖会 A Room of sale for art (auction)

Concept Of The Room

Everything in the play will take place within an interrogation room. The artist and the (manipulated and consumed) artistic message are articulated through the relationship { of the gazing and the gazed } attached to the space.(es)

空间概念

剧目的一切将发生在一个空间内，一个审讯室。通过审讯室空间所附属的凝视和被凝视的关系阐述艺术家和被操纵被消费的艺术信息。



The Concept of Intention

In the artist's continuous self-analysis, the repetitive process of 'self-denial-self-building' is akin to the constant re-trial of art in an interrogation room.

Art is put on trial in the courtroom as people judge its criticality and artistry according to common standards. The process of trial is at the same time a valuation process in the rules of the world today, and the result of the trial becomes the value of art, which is priced when it is judged by the public, and when the gavel of the trial falls, the hammer of the sale is simultaneously slapped on the board.

I've noticed that:

An inertia in the understanding of art has been born among today's art students. This inertia has caused art practitioners to develop a superficial understanding of art and reality, and their artworks to become mindless, crude emotional protests hiding behind the name of art.

Therefore I will also use the capitalist framework and consumerist media represented by the camera robot to argue the critique of my art and its direction in the trial presented in this play, resting this process on the 'gavel' as the key prop.

意向概念

在艺术家不断地进行自我剖析时，重复地进行“自我否定-自我建立”的过程就像是在审讯室中不断地重新对艺术进行审判。

在众人根据普世标准审判艺术的批判性和艺术性时，艺术就被摆在了审判室中。审判的过程在当今世界的运行规则中同时也是被估值的过程，审判的结果则成为了艺术的价值，当艺术被大众评判后，就被定价了，当审判的法槌落下，成交的锤音也被同时拍在了案板上。

我发现：

当今的艺术留学生中诞生了一种对艺术的理解的惰性。这种惰性让艺术从业者对艺术和现实的理解逐渐浮于表面，而他们的艺术作品则成为了挂着艺术名号的无脑的、粗浅的情绪抗议。

因此我也将在这次剧目所展示的审判中，用摄影机所代表的资本框架和消费主义媒体，去争辩我对我的艺术的批判和走向，并将这个过程寄托在作为关键道具的“法槌”上。

给艺术的 审讯室 A Room of trial for art (Judgement)

艺术 拍卖会 A Room of sale for art (auction)

Theme

Continuing all of the previous reflections and thematic divisions, focusing attention on the field of protest art and the art related to critical themes.

The play will explore the current state of critical art artworks present today, including the international art student community.

主题

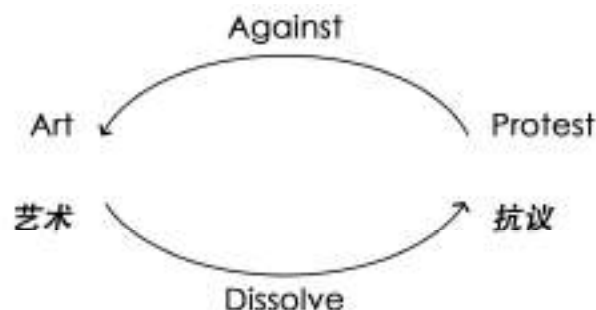
延续前期的所有思考和主题划分，将注意力集中到与抗议艺术和批判性主题相关的艺术领域中。

探讨当今存在于包括艺术类国际留学生群体在内的批判性艺术艺术作品的现状。

批判性艺术逐渐需要被审判，被评级，以此来获得关注和认可，从而在公众和社会前获得影响力。但在这个过程中艺术的反叛性也随之消失了。

Critical art gradually needed to be judged and graded in order to gain attention and recognition and thereby gain influence in front of the public and society.

But in the process, the rebellious nature of art disappeared.



Relationship

The rebellious nature of art has gradually been dissolved within the external framework of consumerist media and public opinion, and the public's definition and judgment of 'protest art' have been alienated under these same rules. The purpose of art has gradually been distorted and solidified into the so-called 'discovery of problems', and artistic expressions of rebellion against the present state of the world have become mental commodities of a performative and consumable nature.

关系

艺术的反叛性在消费主义流媒体和舆论等外部框架中被逐渐消解，而公众对“抗议艺术”的定义和评判标准同样在如此的规则下被异化。艺术的目的逐渐被扭曲固化成为所谓的“发现问题”，对世界现状的艺术性表述和反抗也成为了具有表演和可消费性质的精神商品。

审判
Judging定价
Pricing

The Story

The play would focus on the clash and conflict of different artistic perspectives through three chapters. The conversation in the different chapters would be guided by the presence of a robot-shaped character.

The actors would play the roles of the judge (the judge, the valuer, the person who holds the hammer), the judged (the art, the artist, the protester, the art student), and the externalized mental body of the judged (which physically conveys the different gestures of the judged's reactions during the trial).

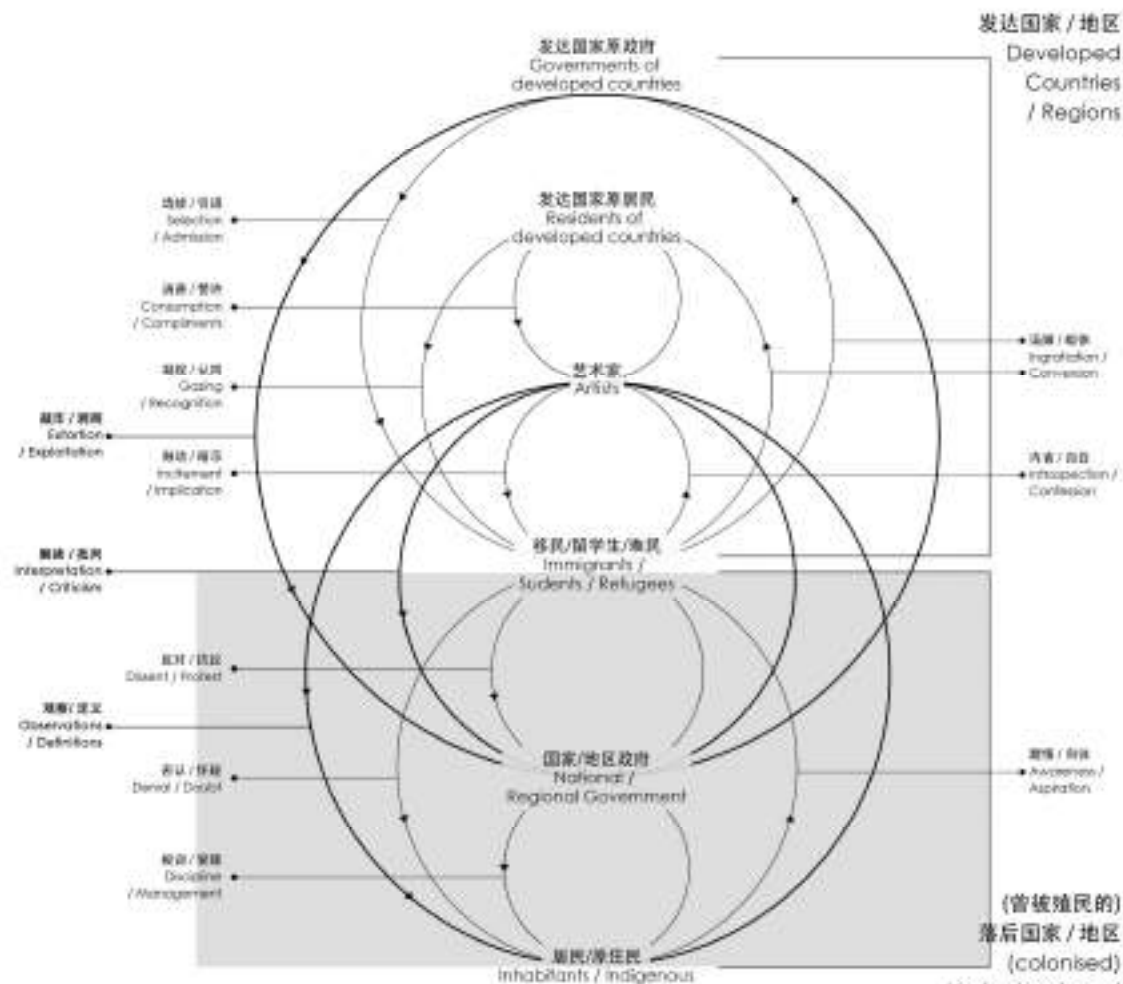
I would like to use the utterance of the human voice to collide with the voice of the machine AI to constantly and repeatedly argue about critical art and the powerlessness conveyed in the art field today, and to substitute my perspective into the play to convey the defiance, obsession, hissing and powerlessness of art.

故事内容

戏剧剧本主要通过三章来讲述不同的艺术观点的碰撞和冲突。通过设立一个机器人形的固定角色来引导不同章幕的话题走向。

演员们将分别扮演审判者（法官、估价人、掌握锤子的人），被审判者（艺术、艺术家、抗议者、艺术类学生），和被审判者的外化精神体（用肢体传达在接受审判过程中被审判者不同的反应姿态）。

我希望用入声的语句与机器AI的声音进行碰撞，去不断地反复争论批判性艺术和当今艺术领域所传达的无力感，将我的视角代入到剧目，去传达艺术的反抗、困扰、嘶吼和无力。

The Circles
观念闭环

审判
Judging定价
Pricing

The Story

The dialogue in the story will be structured around the different positions and layers in the diagram on the right.

The protagonists and positions of the different chapters will be shaped and expanded using characters with different positions in the diagram on the right.

From small to large, from the individual to the national and international, the narrative would be supported by a continuous progression of topics and philosophical ideas.

[The diagram at right is currently in a tentative state and may be adjusted and simplified depending on the final script and text.]

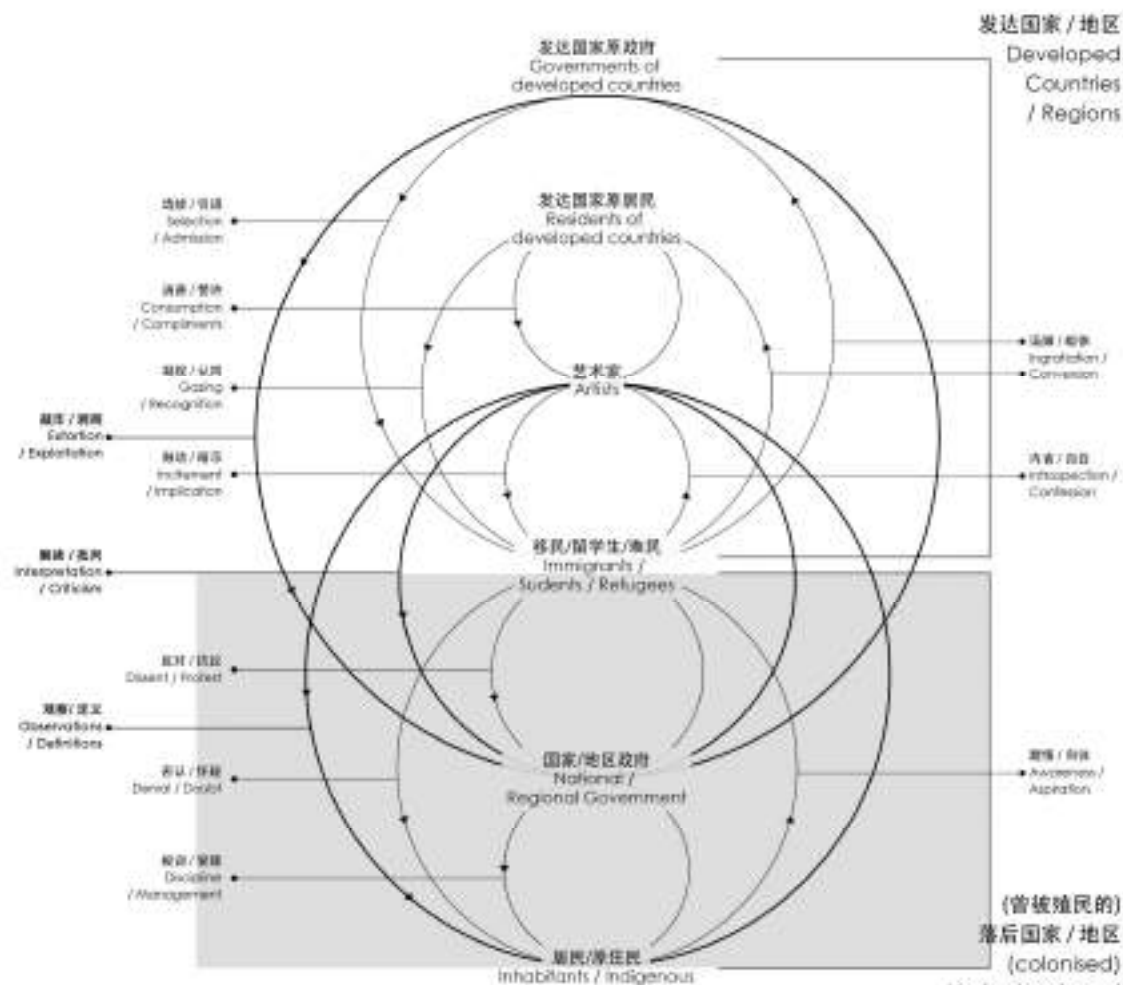
故事内容

故事中的对话将围绕右图中的不同位置和层级来开展。

不同的章节的主角和立场将采用处右图中不同地位的角色来进行塑造和扩展。

从小到大，从个人到国家国际，通过话题和哲学思想的不断深入来辅助叙述。

(目前右图处于暂定状态，或许会根据最终的剧本和文本进行调整和简化。)

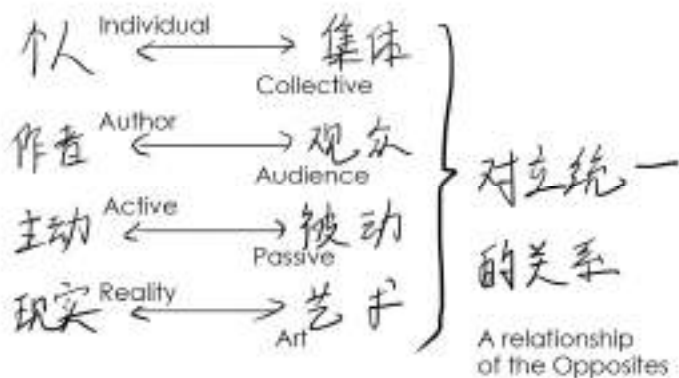
The Circles
观念闭环

Implication

指代

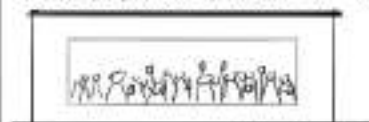
故事背景的指代

The Implication of the story Background



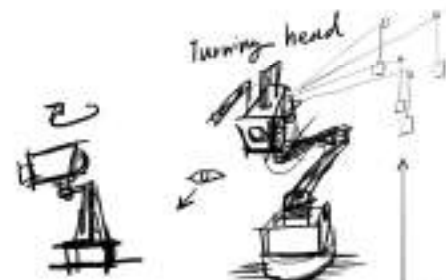
The one-way mirror.

The audiences would be send behind



the one way mirror, and to be the viewer of the public, the searing of the cold-hearted, who sees the art work but not empathetic.

一个反复的过程



Focusing on the breaking news.

Cards with words.

The Interrogation Room.

the externalised mental bodies.

the posture of the judged, the intention mood?

Or they shall be the hands of the discipline? the rules? the structure? ***

The judge

the public
the top class
the developed

the judged

the artist
the struggle
the wanting
the art work
that seeks attention.

the focusing

the media
the crowds
the capital

场景元素的指代

The Implication of the scene elements

Against The Protest

元素运用 Elements

Everything in the play will take place within an interrogation room. The artist and the (manipulated and consumed) artistic message are articulated through the relationship (of the gazing and the gazed) attached to the space.

It will contain:

Space: Interrogation room (audience looks at the performance scene from the outside of the "one-way glass")

Script: Debate (human monologue, machine monologue)

Installation: Camera body (tracking the focus of the room)
Pulley suspensions (lettered cards that fluctuate with the turn of the camera)
The fixed suspension (TikTok live-streaming mobile phone)

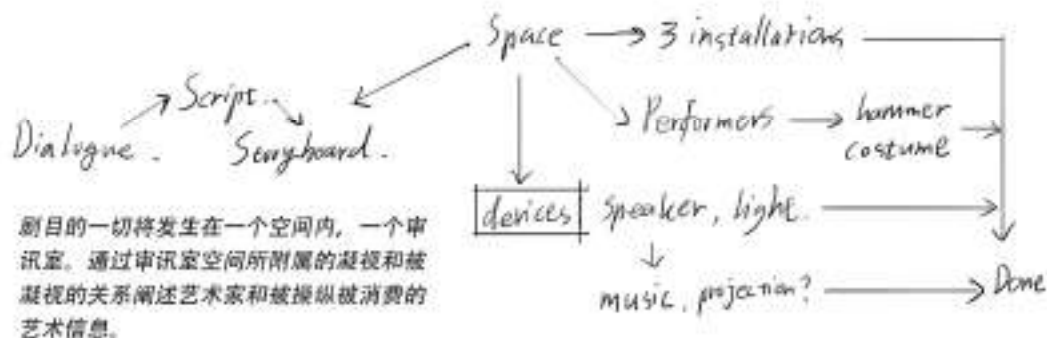
Actors: Two or three line actors (the main character of each chapter)
Secondary movement actors (forming scenes physically)

Music: Keynote main theme (to suggest the beginning, end, and transitions)
Ambient music (to create a sense of intensity)
Ambient sounds (to simulate banging, hammering)

Lighting: Main light source (overhead light in the room)
Auxiliary light (machine's pointing light)
Auxiliary ambient light (with color)

Props: The Gavel (edited by the electronic materials)

Additional: Projections (captions or auxiliary images)



剧目的一切将发生在一个空间内，一个审讯室。通过审讯室空间所附属的凝视和被凝视的关系阐述艺术家和被操纵被消费的艺术信息。

它将包含:

空间: 审讯室 (观众从“单向玻璃”外侧看向演出场景内部)

剧本: 辩论 (人的独白, 机器的独白)

装置: 摄像机人主体 (追踪房间内的焦点)
滑轮悬挂物 (写着字母的卡片, 随摄像机的转动而起伏)
固定悬挂物 (正用抖音直播的手机)

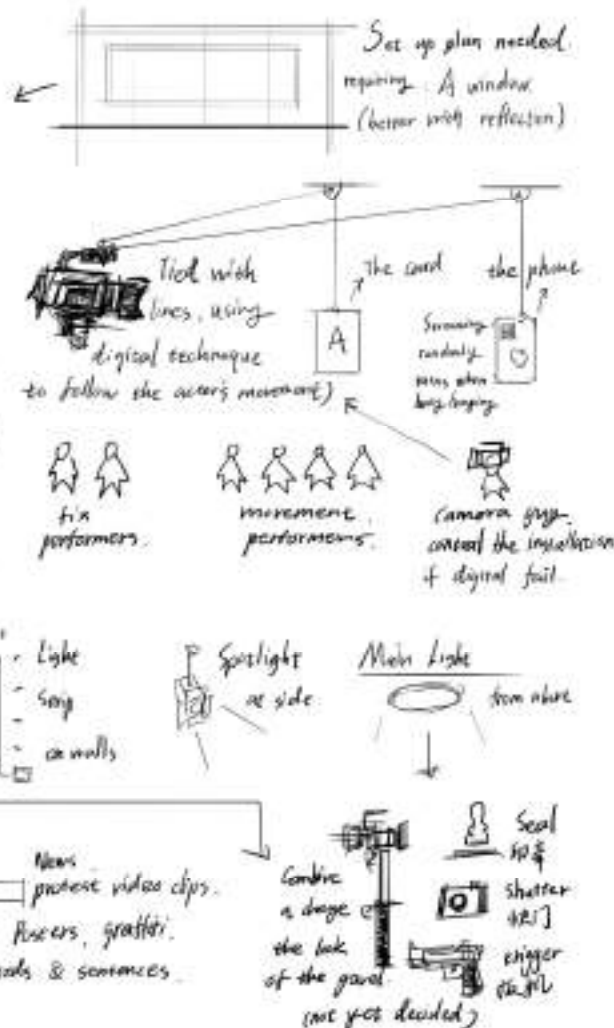
演员: 两三位台词演员 (每章的主角)
数位辅助动作演员 (用肢体构成景)

音乐: 基调主旋律 (用于暗示始末和转场)
氛围乐 (用于为激烈动作铺垫)
环境音 (模拟敲打声, 撞击声)

灯光: 主光源 (审讯室顶光)
辅助光源 (机器指向灯)
辅助氛围灯 (带颜色)

道具: 法槌 (电子元件加工)

附加: 投影 (字幕或辅助图像)



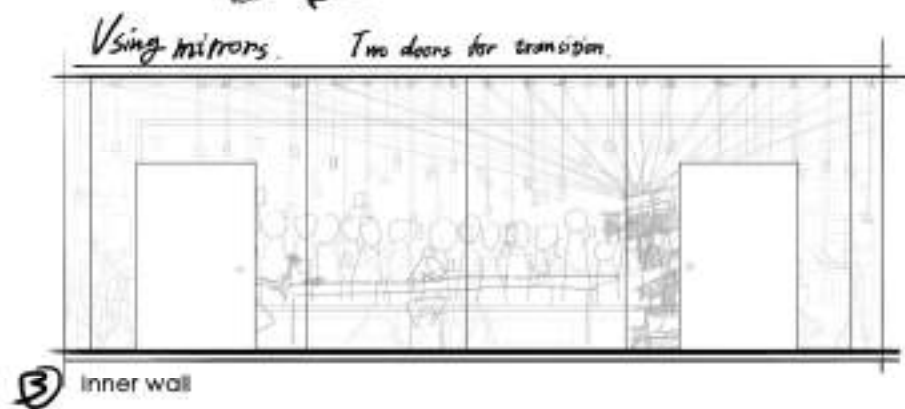
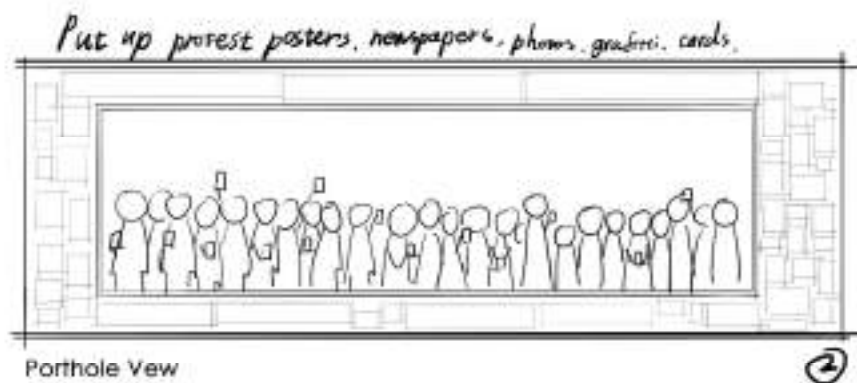
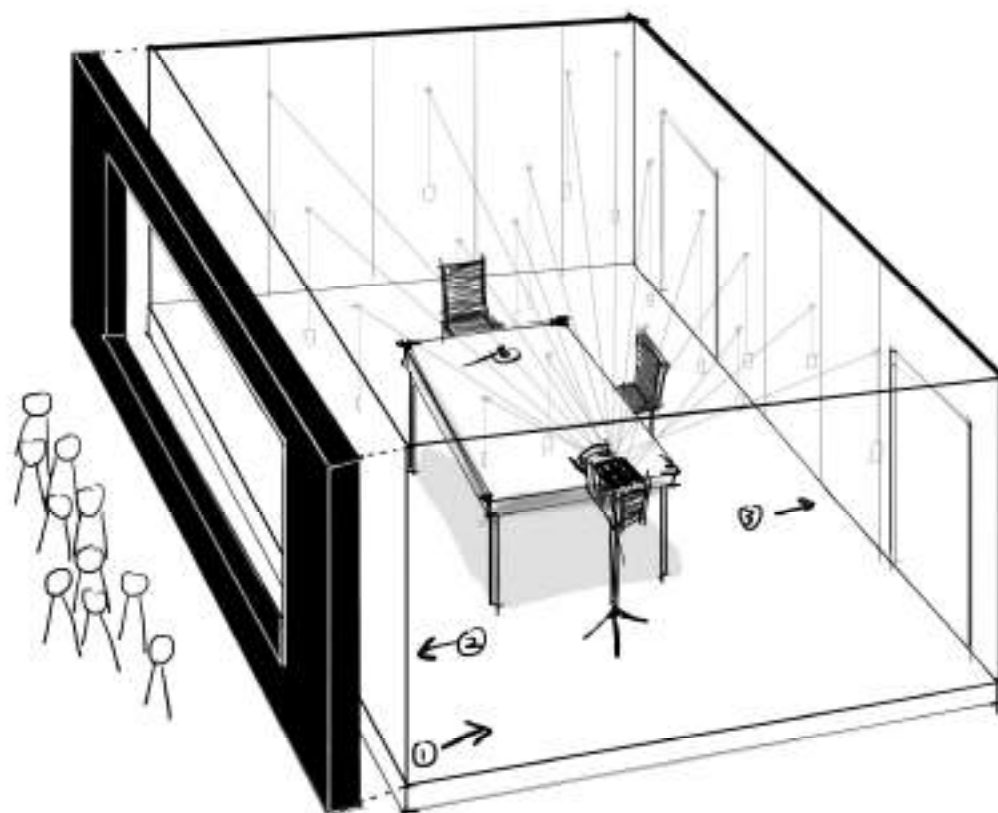
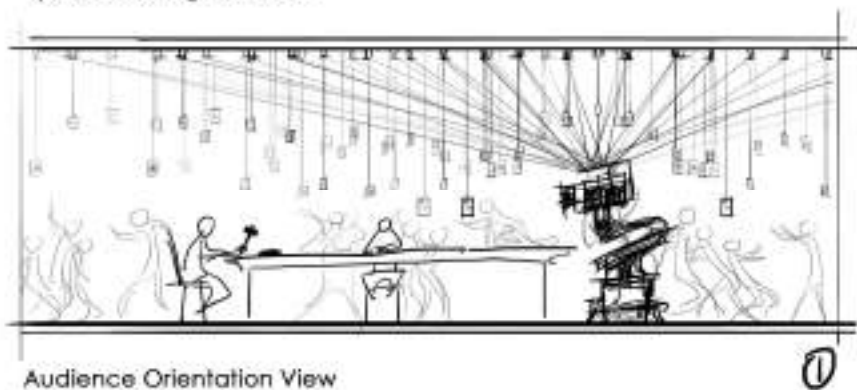
Against The Protest

元素 设计细节 Elements' Design Details

三视图·及细节设置

空间：审讯室

Space: Interrogation room



Against The Protest

元素 设计细节 Elements' Design

空间：审讯室
Space: Interrogation room

props needed:

- ① A cam installation.
- ② A table.
- ③ Two-Three Chairs.
- ④ A window (Using a frame?)
or to build a room out of planks
with a window in the middle.
- ⑤ Pulleys, lines, cards, picture material.

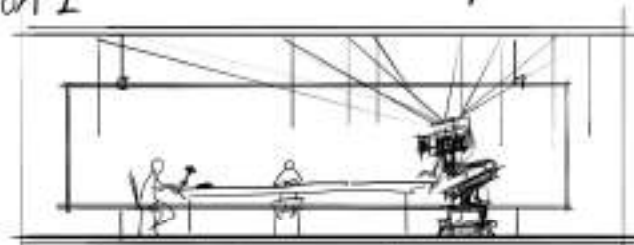
Using light materials, to build the room.



ref.

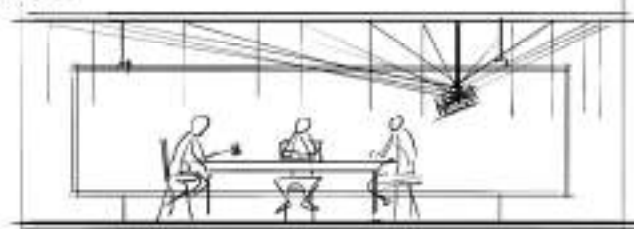
Option 1

To be performance.



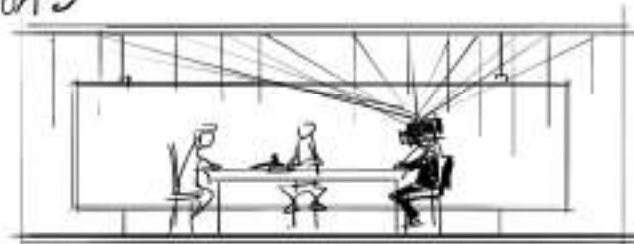
Two main characters
One story
Supporting structure
Using electronic component

Option 2



Three main characters
Three different story series.
Suspension structure.
Using electronic component

Option 3



Two main characters.
One story with 3 chapters.
Using performer to be the cam-bit.
So it could be moved and performed.

To be exhibition.



Keep almost every installation,
remove the performance part,
audience participate in the scene.
(Use suspension structure)



Retaining the window frame.
(Use support structure) (including cam-bit)
in performing, audience participating.

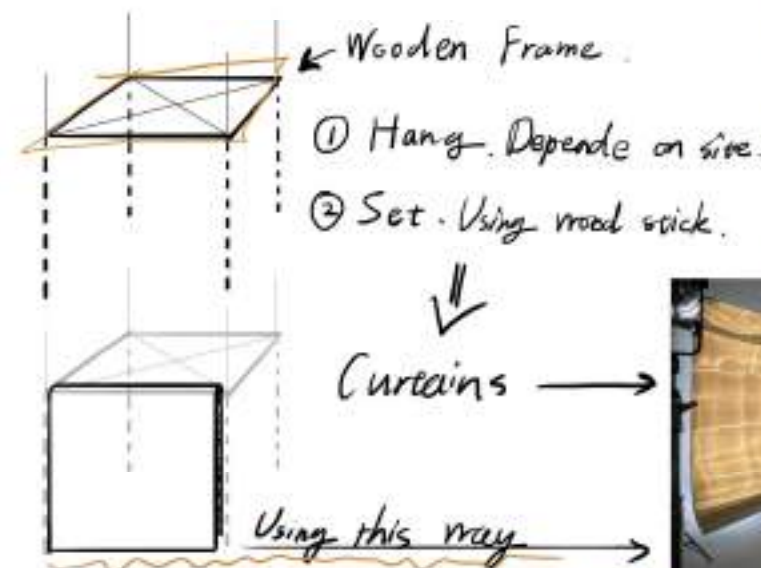


Attach window frame to the wall,
open scene, displaying performance
video on the wall with projector.

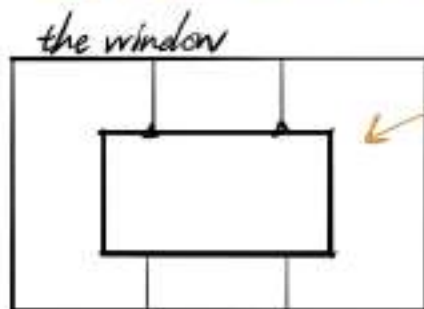
Against The Protest

元素 设计细节 Elements' Design

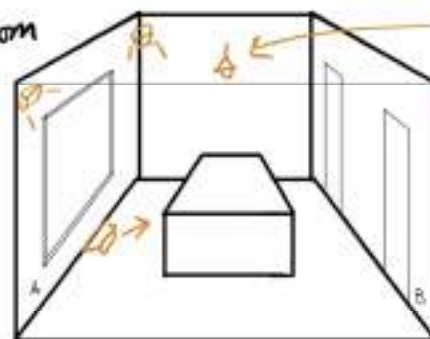
空间：审讯室
Space: Interrogation room



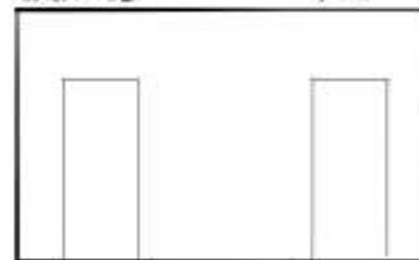
Using on the side wall to create the room.



the room



entrance — exit



→ Create the vibe



Blade runner
★

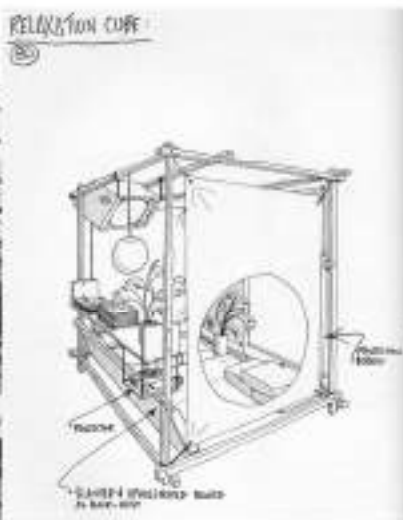


Against The Protest

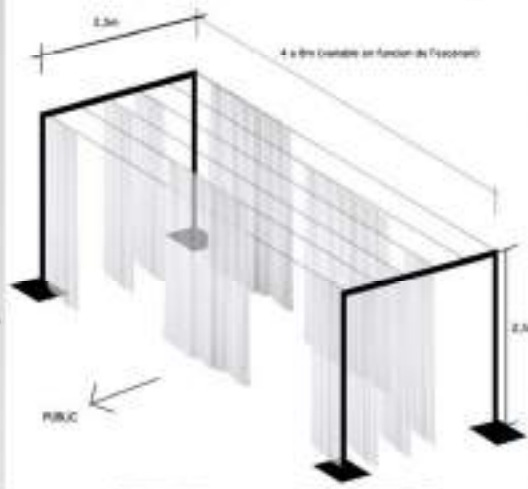
元素 设计细节 Elements' Design

空间：审讯室 搭建参考

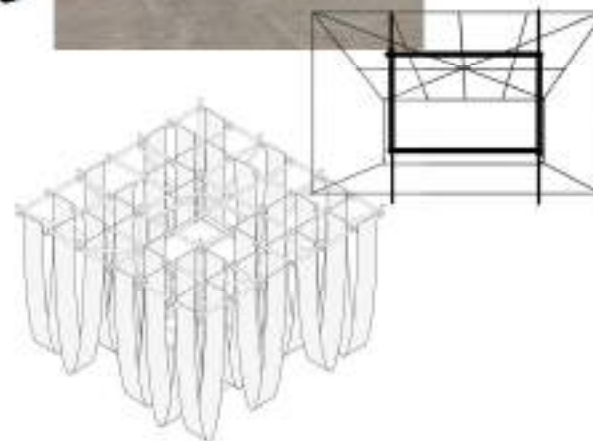
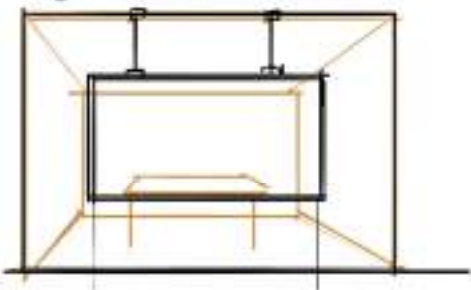
Space: Interrogation room
Construction Ref



Construction refs



Using frame to show the room.



Against The Protest

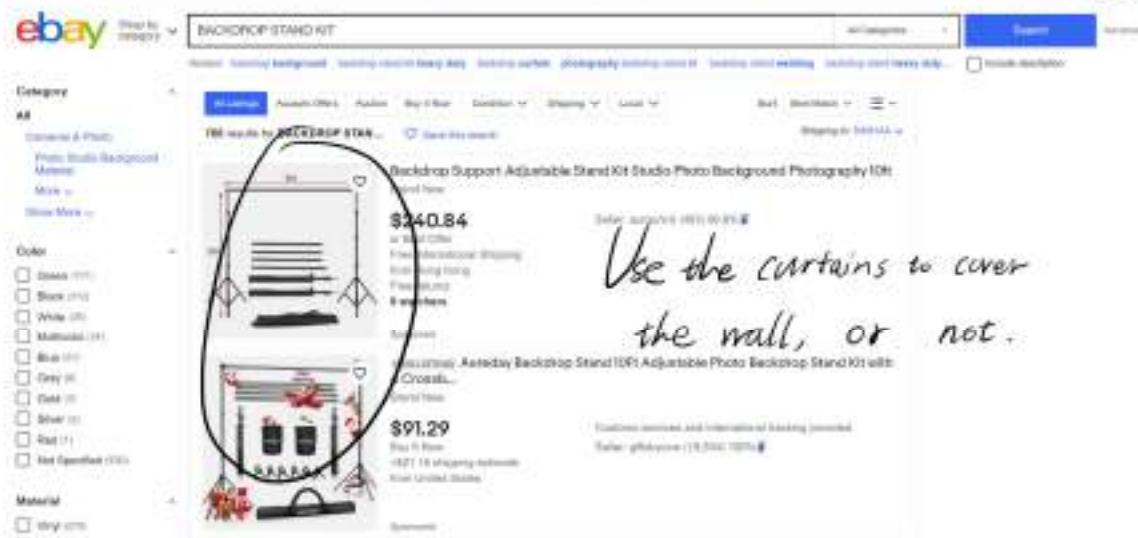
元素 设计细节 Elements' Design

空间：审讯室 搭建参考
Space: Interrogation room
Construction Ref

The frame

I made

ref
here



Against The Protest

元素 设计细节 Elements' Design

空间：审讯室 搭建参考

Space: Interrogation room
Construction Ref



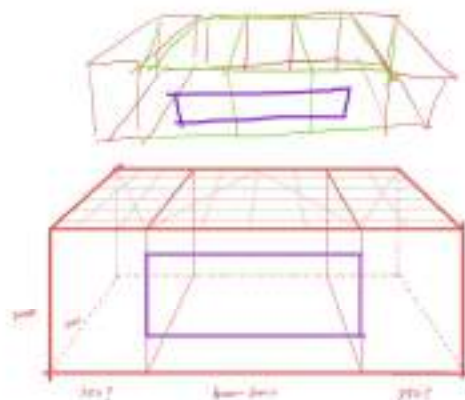
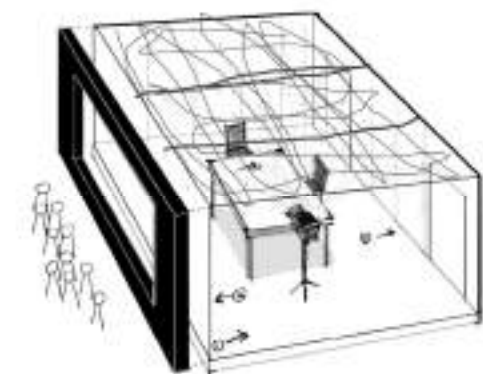
- ① Curtains,
- ② reflective materials
- ③ Only the framework,
Use performing to show
the wall & window.



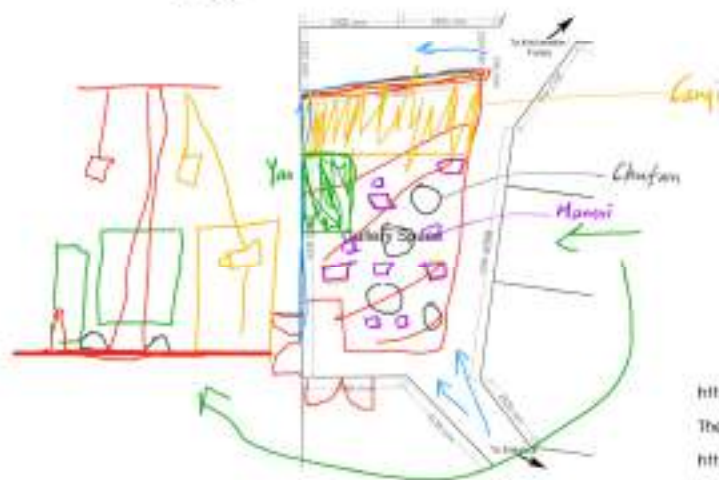
Against The Protest

元素 设计细节 Elements' Design

空间：审讯室 搭建参考
Space: Interrogation room
Construction Ref

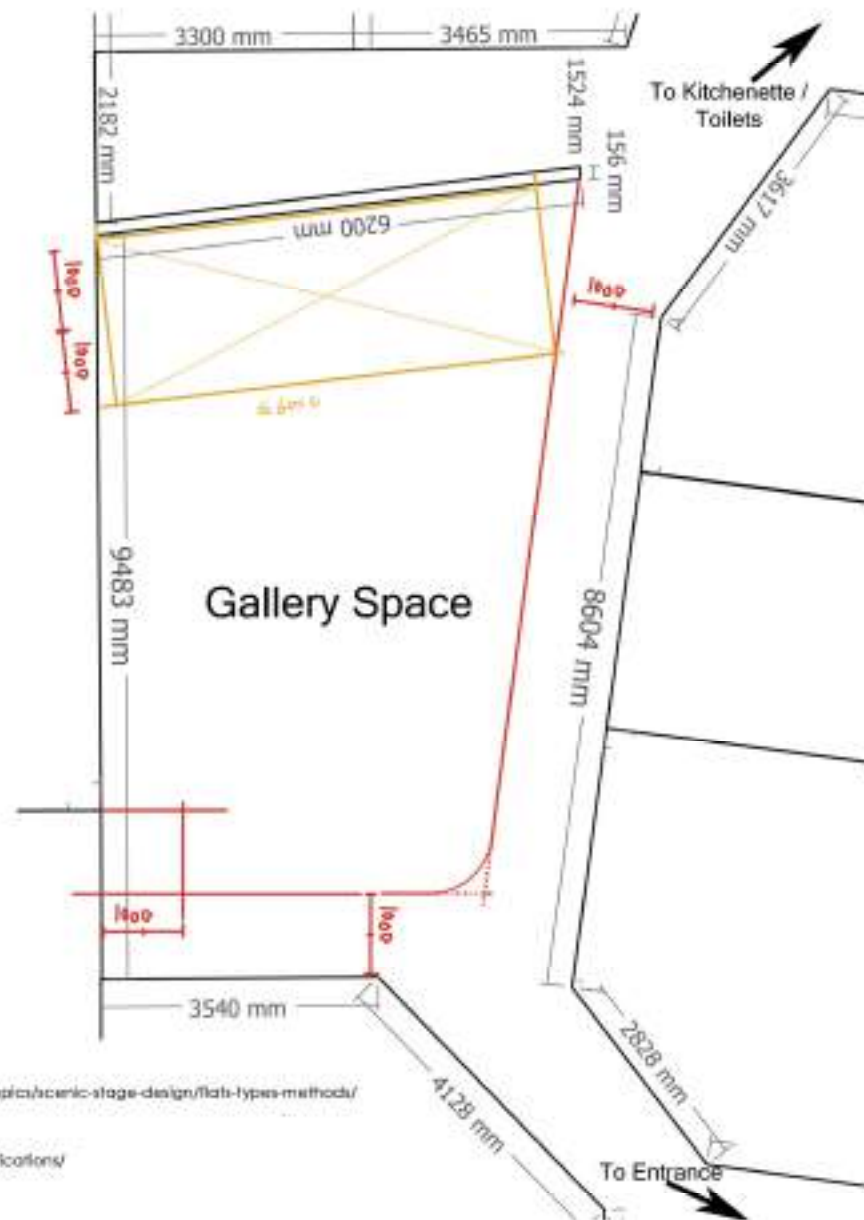


Hang Curtains
theatre flat.



Curtains. ↘

<https://www.theatrecrafts.com/pages/home/topics/scenic-stage-design/flats-types-methods/Theatre-Flat>
<https://modaogall.co.uk/flame-retardant-specifications/>
Curtain shop



Against The Protest

元素 设计细节 Elements' Design

空间：审讯室 搭建参考
Space: Interrogation room
Construction Ref

Canqi25+Yao11+备用4

长1.15×宽2.2×高2.4 共40根, 5捆
2.4×2+2.4×4+2.4×4

盒一2.4—共需要10根

中段四根2.4

盒二2.4—共需要10根

共24根+1根=25根

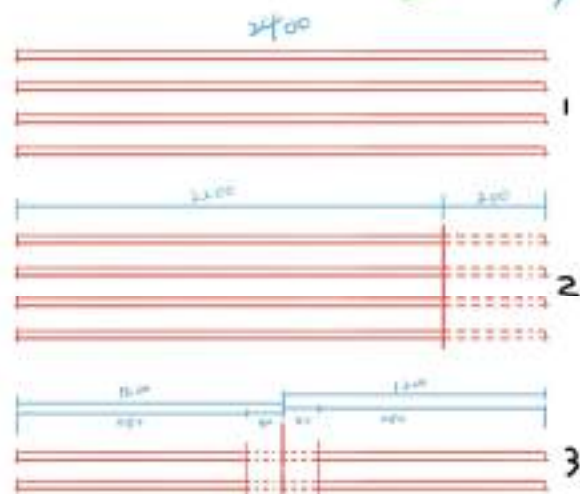
68个L型 + 4个L型

72 L shape

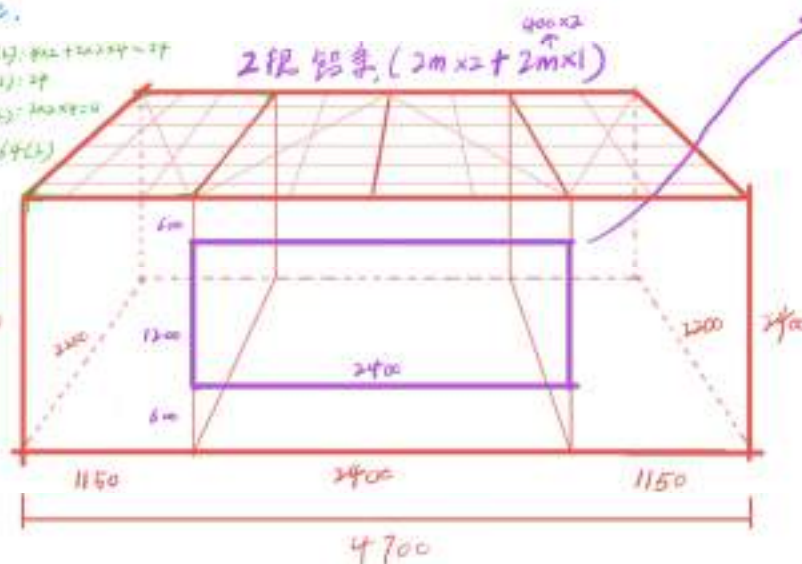
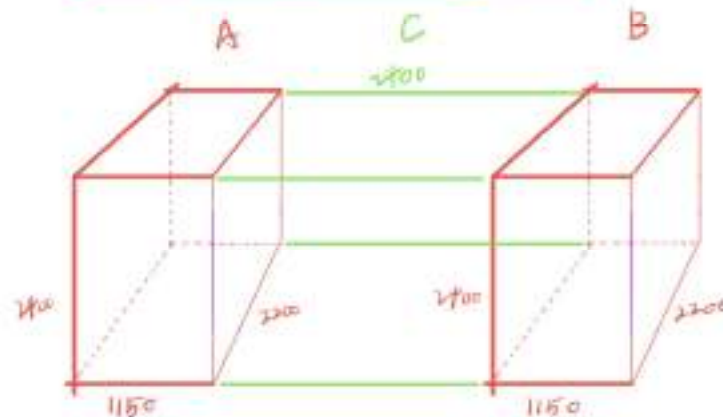
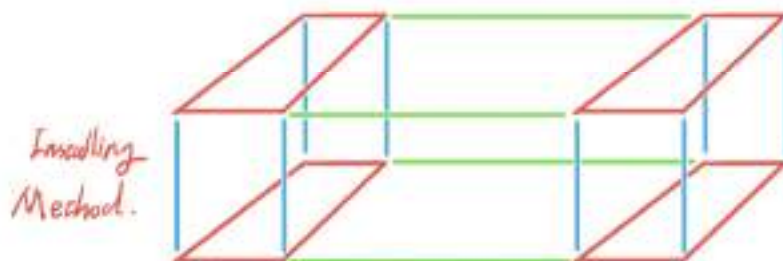
For one square frame.

A, B

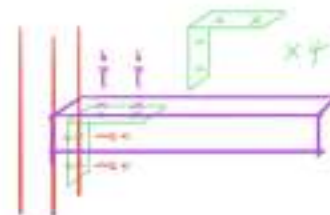
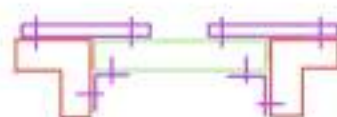
A(1): 2.4+2.4+2.4+2.4
B(1): 2.4
C(1): 2.4+2.4+2.4
Total: 64(1)



10 timbers for one frame.
20 for A+B, 20+4(1)+1=25 Timbers.



L shape: 72
Timbers: 25
Nails: 2x72=144
Nails: ?

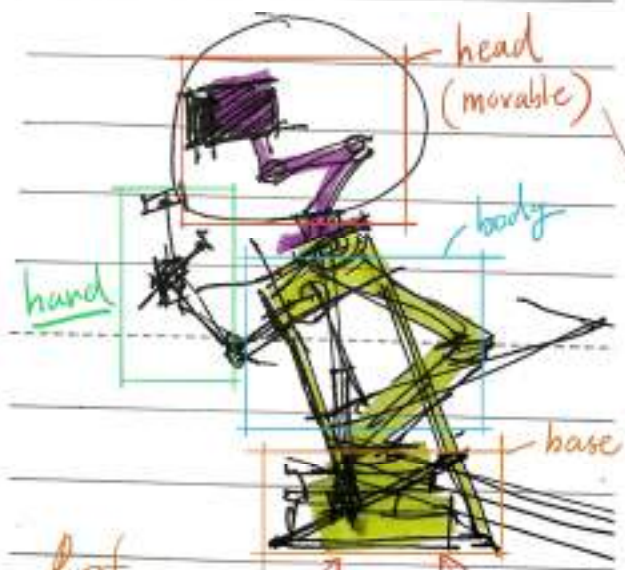


Against The Protest

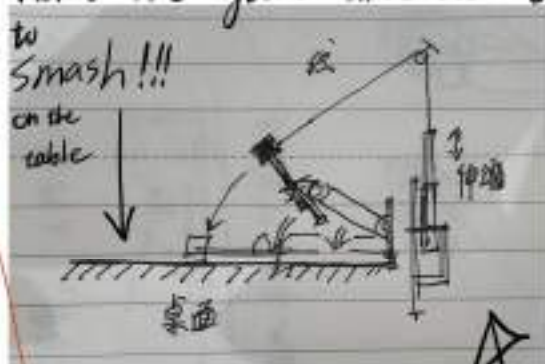
元素 设计细节 Elements' Design

机器人

The installation: Cam-bot



make similar base

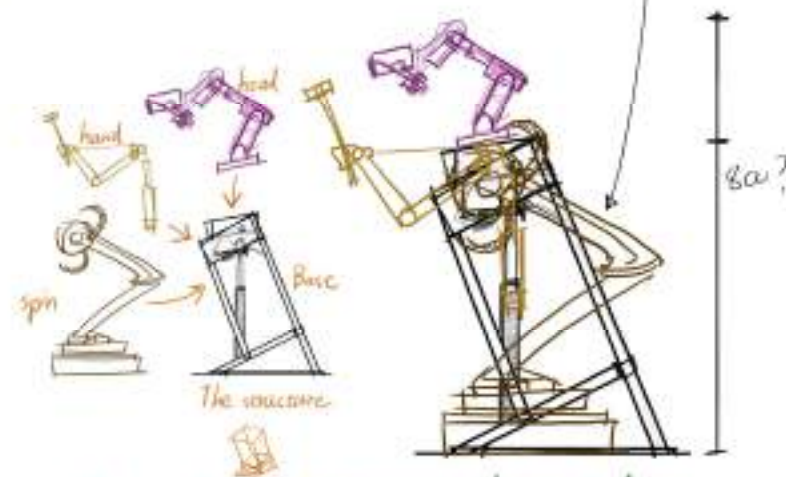


Robot Arm, 483P Model Robot Mechanical for Using Class
Kit, DCF Manipulator Industrial Robot Parts with 6 Servo
Motor, Mechanical Arm Kit



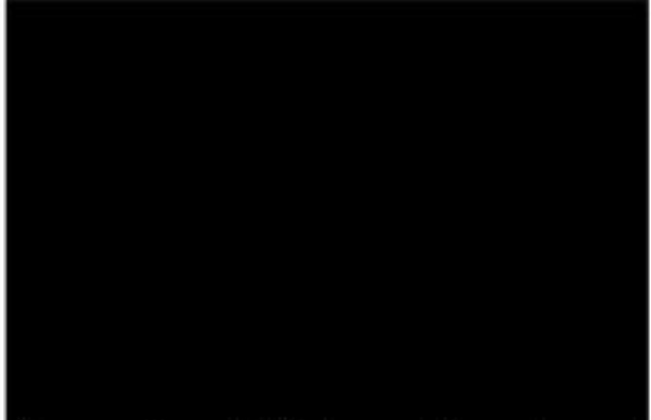
Use this one as the neck
of the cam-bot, movable, just need to
Place a cam-head onto it

The material could be use



This machine can be use as the arm drive.





Against The Protest

介绍及表演策略

Introduction And Performance Strategies

展览 信息介绍

Event Introduction

Name	Room Of the Gavel A student graduation project, directed by Canqi Lin.		
Time Plan	Meet up rehearsal Read the scripts and have a discussing about it, Meet each others.	25th Feb	afternoon 4:00 - 6:00
	On site(stage) Filming (& rehearsing) No audience would be at the site, we would do some filming and recording.	6th March	afternoon 4:00 - 7:30
	On site(stage) Performing (& rehearsing) Having audience officially and do the performance, we would as well do filming and recording.	7th March	afternoon 4:00 - 7:30 Would be doing the show for once or twice during this time, we might probably end at 6, 7:30 is just in case.
Need	Performers (4) Using movements to express the changes and emotions on stage.		
If	Voice performers (2) to record the script (dialogue between two people). If you know any one or can do this please feel free to contact Canqi. louvslefv@gmail.com , lns@lcanqi (Thanks to) Aisha just said yes to be one of them, we still need another one :)		

Against The Protest

展览 信息介绍 Event Introduction

Event Name Ebb and Flow

The four of us (Hanssi, Yao, Chufan, and Canqi) from AAIS decided to have our event together to present the four MFA projects of our own.

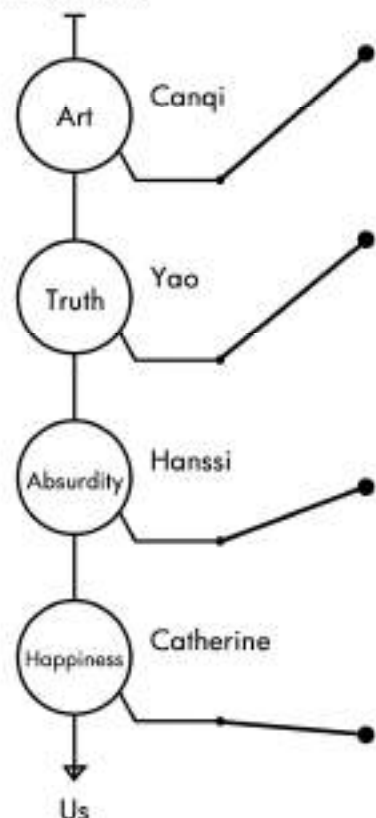
We looked for a site among the galleries in London and would do the installations and set up ourselves.

You may see the graphic on the right and know the concept of the event, each of us wrote a paragraph to show our intentions.

Ebb and Flow

CANQI / YAO / HANSSI / CHUFAN

World today



Neutral and cringing artistic expression gives away the excitement and aggressiveness of protest art, leaving it as a hollow expression of emotion. Go further and become implementers of the art, protesting cowardly protest, so art is no longer swayed by so-called 'truth'.

The media is no longer authentic, and the world is only subjective in people's eyes. The door to our understanding of the world seems bound by a politically shrouded ideology. The so-called "truth" is subject to different words and interpretations that alter its objectivity. We need to wake up, open our eyes and think independently, and be brave enough to hold on to our own truths while embracing other truths.

We are born to be brave; we are born with labels. Gender, nationality, and even your name is a label that is granted. Individuals and individuals meet and create millions of stories. We influence each other. The barriers and animosities that separate us from each other shouldn't make us "prejudiced" as a label on us. Our greatest shining label should be "human". We are all children of the earth and should join hands in the search for happiness.

Happiness is the purpose and meaning of one's life. It may be difficult to define happiness, but the exceptional effort put into pursuing it will always glow. Art serves as a catalyst to look back, value the present, perceive with love the traces of happiness in life, and be caring and kind to those around us. One stands in the torrent of destiny, gaining a sense of identity and fulfillment by constantly asking for what he wants from within and what he wants from outside. To know the world and to seek what the heart desires. We speak out for ourselves and stand for various perspectives in search of true justice.

项目信息介绍

Project Introduction

Location & Time

地址及时间

Dialogue & Script

对话以及文本

Installation & Stage

装置及场地

Music & Sound Effect

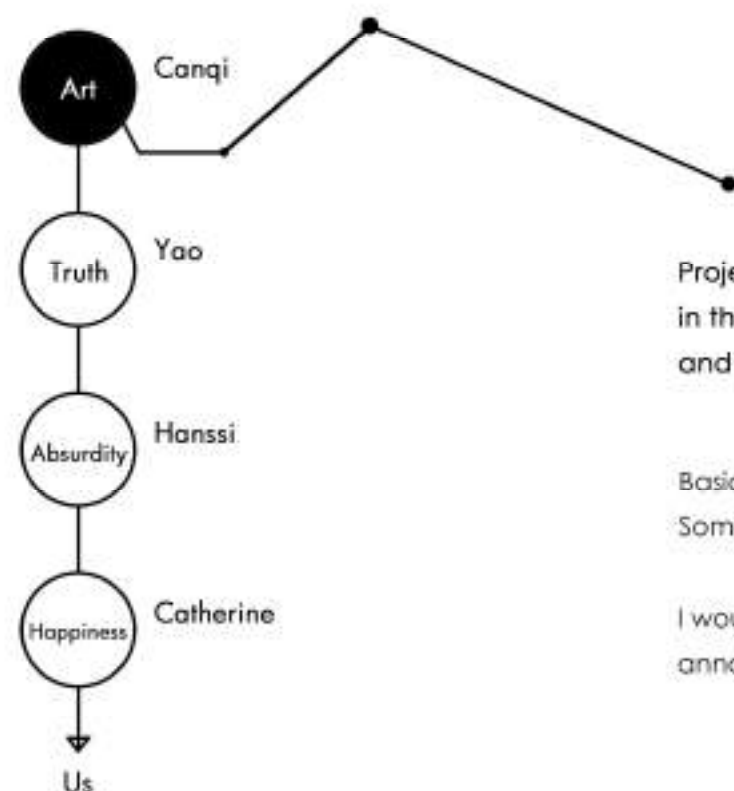
音乐及音效

Rehearsal & Time

排练及时间

Choreography

编舞



Project Name Room Of The Gavel

Project about a self-interrogation of art in the form of a theatrical performance and installation exhibition.

Basically, it would be a two-person dialogue talking and debating about art and protesting art. Something like "What is the art the artist thinks?" "Is protest art we made really works?" etc.

I would make it more like an interrogation, at the very end there would be a final sentence announced by the sound of hitting a gavel.

Room Of The Gavel



Against The Protest

项目信息介绍 Project Introduction

Location & Time
地址及时间

Installation & Stage
装置及场地

Rehearsal & Time
排练及时间

Dialogue & Script
对话以及文本

Music & Sound Effect
音乐及音效

Choreography
编舞

Project Name Room Of The Gavel

Exhibition time:

7th March

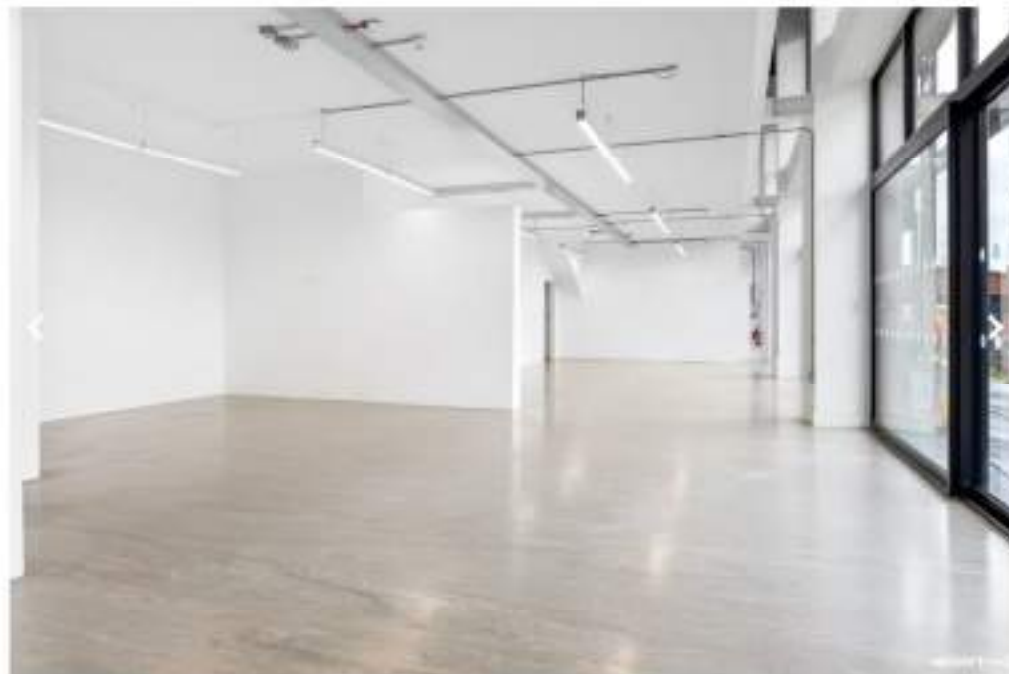
the performance would only take one day and probably on 7. We could use 6 to do the recording and have a live performance on 7.

Location:

6, Roach Road,

Hackney Wick, London, E3 2PA

Location & Time



Roach Road, Hackney Wick - The Canal View Spot

项目信息介绍 Project Introduction

Location & Time

地址及时间

Installation & Stage

装置及场地

Rehearsal & Time

排练及时间

Dialogue & Script

对话以及文本

Music & Sound Effect

音乐及音效

Choreography

编舞

The main elements of the installation for this project include:

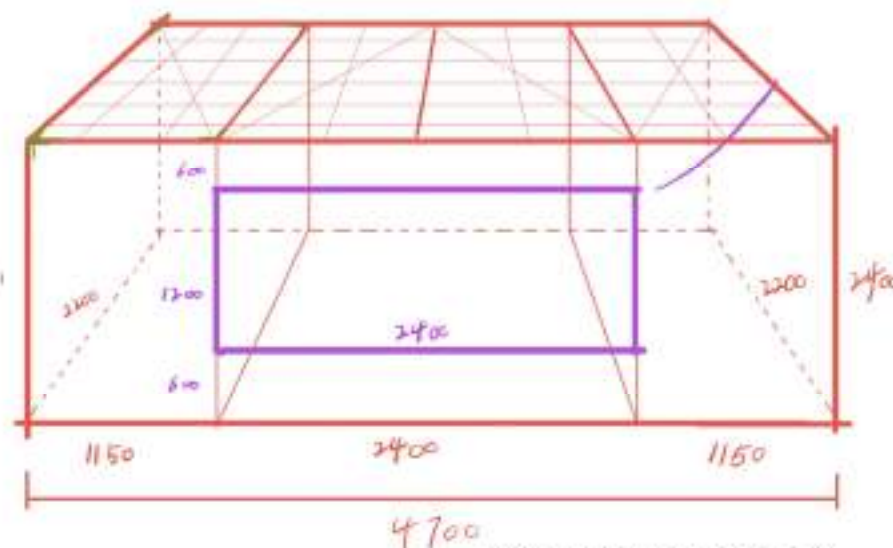
An interrogation room-like space.
(constructed with a wooden frame)

A table with two chairs.

A robotic device with a head structure
that moves in response to the scene.

Suspended objects.

Installation & Stage



Size reference

Using wooden Framework
to structure the interrogation room.

Dancers may stretch their limbs beyond the range of the wooden frame. The wooden frame may be attached with elastic fabric, and the dancers could try to push the border of the cloth outward, but their footsteps shall not step out of the limited range of the frame.

项目信息介绍 Project Introduction

Location & Time

地址及时间

Dialogue & Script

对话以及文本

Installation & Stage

装置及场地

Music & Sound Effect

音乐及音效

Rehearsal & Time

排练及时间

Choreography

编舞

We can do rehearsals at three site,
(depends on the dancers, we can book places)

AA School

36 Bedford Square, London WC1B 3ES

Trinity Laban, Laban Building (Thanks to Attila)

Creekside, London SE8 3DZ

CSM (probably, thanks to Minghao Hou)

Granary Building, 1 Granary Square, London N1C 4AA

Rehearsal & Time

Rehearsal

End of February

(We would have one day for the screenplay roundup)

On March 3th - 4th

(We could discuss about it)

Performance Day On

March 7th

(March 6th we do the on-stage filming)

项目信息介绍 Project Introduction

Location & Time

地址及时间

Dialogue & Script

对话以及文本

Installation & Stage

装置及场地

Music & Sound Effect

音乐及音效

Rehearsal & Time

排练及时间

Choreography

编舞

项目简介

艺术在英国的留学产业下被烘托成了一个能够自由表达和标新立异的领域。国际艺术家和留学生的各种作品在这片土壤自由探索和表达，享受着被“批判性”和“正义”以及“进步”包裹的商业环境。而正是在这样的温室中，艺术群体间却诞生了一种对艺术的理解的惰性，让艺术从业者对艺术和现实的理解逐渐浮于表面。

每当一项艺术被公布，它就不可避免地被置放在了资本权力和舆论媒体搭建的商业框架里。这个框架就如同一间审讯室，公众用普世标准将艺术押至其中，审问其艺术性和批判性。

这一次，一位立志于改变现状的被判刑者被押了进来，试图为一项纵火指控辩护，阐述事情的缘由。当法槌落下，被判刑的艺术就将得到它最终的裁决。

Dialogue & Script

Dialogue needs to wait...
I'm working on it.

Project Description

Art is often seen as a domain of free expression and creativity, particularly with the growing popularity of the international arts community. Artists and students can freely express themselves in this environment, often considered to be "critical," "politically correct," and "progressive." However, this same environment can sometimes lead to a lack of deep critical analysis of art, resulting in shallow and pretentious understandings of both art and reality.

When an artwork is presented to the public, it is inevitably placed within the commercial framework established by capital and media. This framework operates as a form of evaluation, where the public assesses artworks based on cultural standards and critically examines them through the lens of artistic expression and critical thought.

Now, a challenger to the status quo has appeared. Now, a challenger to the status quo has appeared, trying to defend a charge of arson by laying out the cause of the matter. When the gavel falls, the final verdicts are delivered.

Against The Protest

项目信息介绍 Project Introduction

Location & Time

地址及时间

Dialogue & Script

对话以及文本

Installation & Stage

装置及场地

Music & Sound Effect

音乐及音效

Rehearsal & Time

排练及时间

Choreography

编舞

Story and dance tone:

calm - depression - tension - conflict - ebb and flow - relief (return to calm)

The recordings of the two person's (the judge and the judged) conversations and debates will be the background sound that drives the whole play, so the dancers would react in the space according to the mood and atmosphere in the text, based on certain specific events in text and showed by sounds.

The music would mainly use low-key ambient sounds to lay out the mood of the space and the sound effects will match the text to present the events that may be happening in the space.

Dialogue & Script

Dialogue needs to wait...

I'm working on it.



Tone ref here

Against The Protest

项目信息介绍 Project Introduction

Location & Time

地址及时间

Dialogue & Script

对话以及文本

Installation & Stage

装置及场地

Music & Sound Effect

音乐及音效

Rehearsal & Time

排练及时间

Choreography

编舞

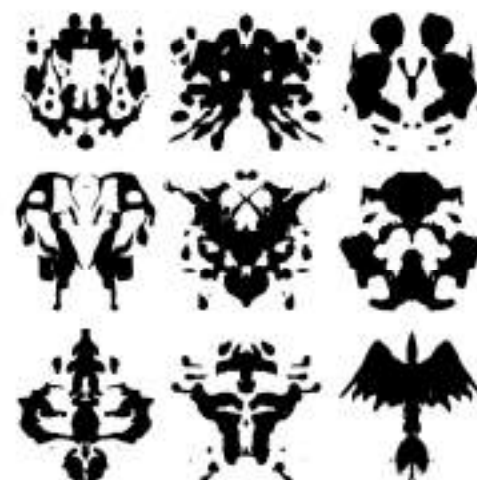


Or you may treat it as this DC character's mask ink, it changes when he moves.

'The Rorschach testing'

From wiki:

The Rorschach test is a projective psychological test in which subjects' perceptions of inkblots are recorded and then analyzed using psychological interpretation, complex algorithms, or both.



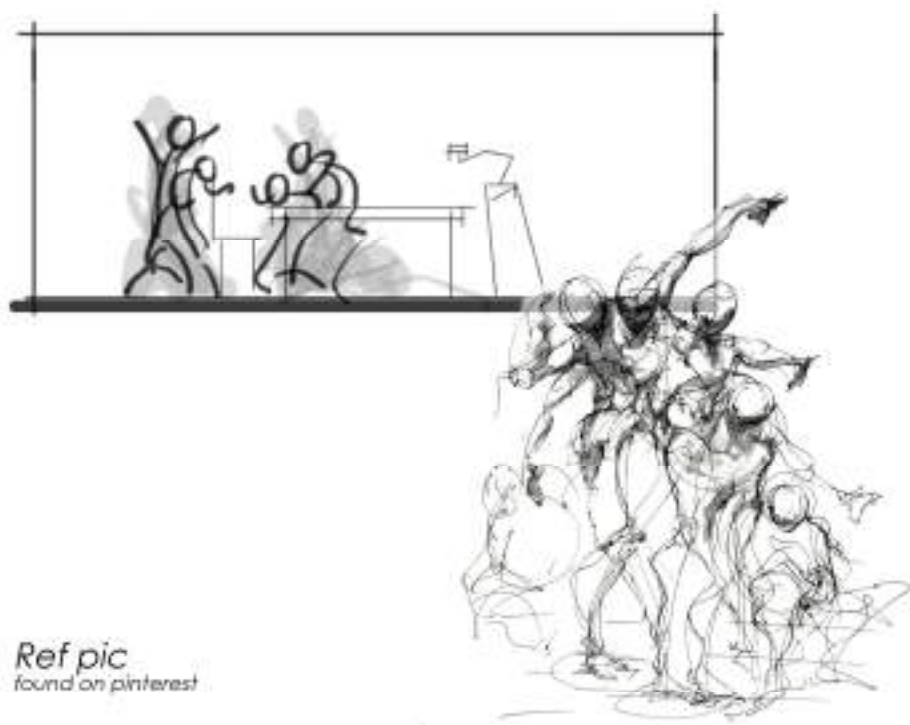
Choreography

The Characters dancers act:

The whole scene is in fact art and the artist's self-criticism, so the whole scene could be understood as a change of thought within the mind of the same person (the conflict between personal and public consciousness and so on), thus the four shadows would need to show not only the emotional ups and downs of the judged itself, the calmness and conflict of views, but also the interaction with the scene. For example, the exploration and interaction with robotic characters, suspended objects, tables and chairs, and the boundaries of space, from initial curiosity to exploration, interaction, and attempts to break.

The four shadows often act and interact together, clustering together, always seeming to coalesce, and occasionally dispersing, like a spider climbing and moving through space.

Here I use Rorschach testing as an analogy to the state characteristics presented by the dancers in the project.



Ref pic
found on pinterest

Against The Protest

项目信息介绍 Project Introduction

Location & Time

地址及时间

Dialogue & Script

对话以及文本

Installation & Stage

装置及场地

Music & Sound Effect

音乐及音效

Rehearsal & Time

排练及时间

Choreography

编舞

Choreography

Ref Ref Ref Ref Ref Ref Ref Ref Ref

Silhouette



Ref pic
found on pinterest



'The Rorschach testing'
found on pinterest



Personally think this one is with a very good attempts
found on pinterest



<https://pin.it/5Zq3xU3>

→ Vs movements to suggest the judge & the judged (equal) behavior and displacements. like a magnetic fluid in the negative space that surrounds them.

<https://pin.it/62128jS>



Against The Protest

项目信息介绍 Project Introduction

Costume & Makeup
服饰及妆容

Thanks to Minghao Hou

Maybe use face covering costume,
or do make-up to reduce the realistic
human impression.

Tentative:

cover the whole body with a tight, dark costume;
in combination with stretch fabric, the stretchable flow structure constitutes
the costume of four performers (shadows).

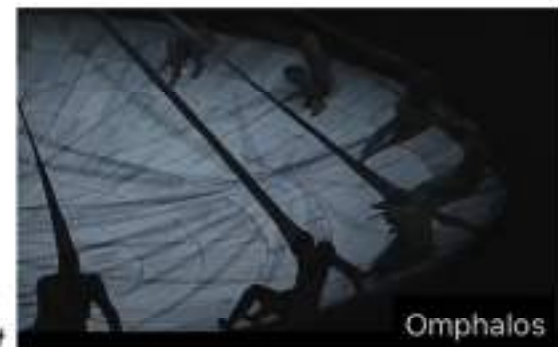
Creates a flowing vibe like this, in the room.



Refs
from internet



Refs
from internet



Against The Protest

日期规划 Dates & Plans

2023年2月

1	2	3	4	5	6	7
二	三	四	五	六	日	
30	31	1	2	3	4	5
					立春	元宵
6	7	8	9	10	11	12
十六	十七	十八	十九	二十	廿一	廿二
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	1	2	3	4	5
6	7	8	9	10	11	12

Script Writing
(Mass affairs)

Props Making

Adjusting Details (sound, recording)
Script.

Rehearsal.

Sound record. making

Exhibition & Performing Day

filming Day

Rehearsal Days: 1-4

Seting

Filming Day: 6

Performances Day: 7

Against The Protest

账单 Budget

Delivered Delivery Estimate: Saturday, 14 January 2023		20 Jan 23 £8,319.76 Hobbycraft - £15.25	
 WUWOT Black Gavel and Block, Handcrafted Vintage Old New Finish... Qty: 1 Sold By: WUWOT	£15.99	03 Feb 23 £7,690.14 YAO LU - £243.00	
 20-Pieces Lock Picking Set with Transparent Training Padlock and... Qty: 1 Sold By: On Time Fox	£14.77	02 Feb 23 £7,933.14 QINGYANG XU - £10.00	
 KINBOM 50pcs Lobster Clasp and 120pcs Open Jump Ring, Jewelry... Qty: 1 Sold By: Hoppingstone	£4.99	30 Jan 23 £8,062.02 XINER QIU - £50.00	
 TONFUL 2mm x 110 Yards Black Nylon Cord Satin String for Bracelet... Qty: 1 Sold By: UOUE	£8.99	B&Q Aluminium frame.. 34.37	
 12Pcs Single Pulley Block (M15), MERYSAN 304 Stainless Steel Hanging... Qty: 1 Sold By: ALBERTA	£19.99	564.56 Pounds	
Delivered Delivery Estimate: Saturday, 16 January 2023		TRANSPORTATION FEE Until 2/4/2023: 120 Pounds	684.56 £/2/4/2023
 Bike Helmet Light, Bright LED Dual Front Bike Light & Rear Bike... Qty: 1 Sold By: Brightside Bike Lights	£29.99	Model materials. (Graphic course) 13.4	
 LOODU Adjustable Skateboard Skate Helmet CPSC Certified for Roller... Qty: 1 Sold By: LOODU Hunting Gear Shop	£33.49	12Pcs Single Pulley Block (M15), MERYSAN 304 Stainless Steel £19.99	
Arriving Thursday		Site 240+	944 55
Arriving Wednesday		83.73	

Against The Protest
the Gavel Room

槌室

■ Canqi's ■
MFA Project

Against The Protest



Wood Structure

Against The Protest



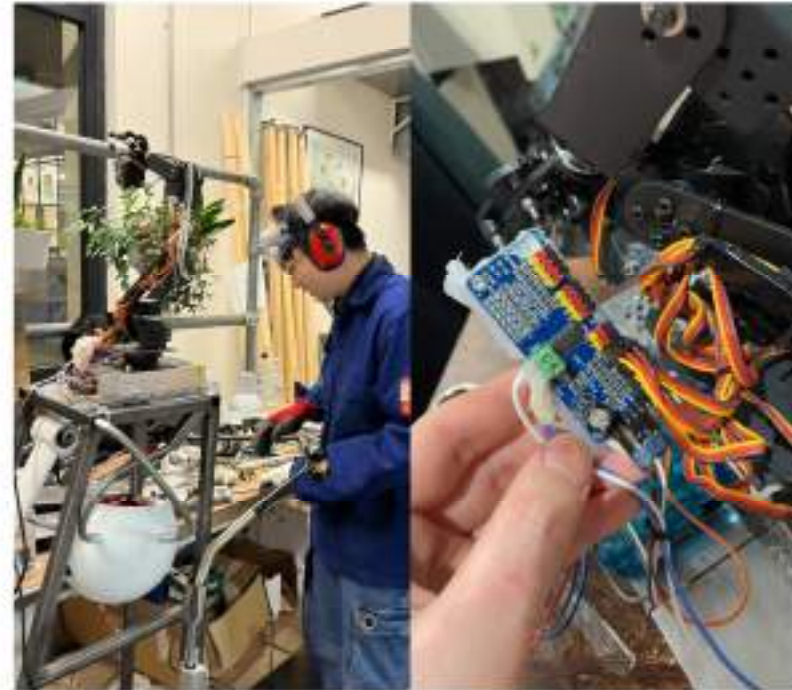
Cam-Bot

Against The Protest



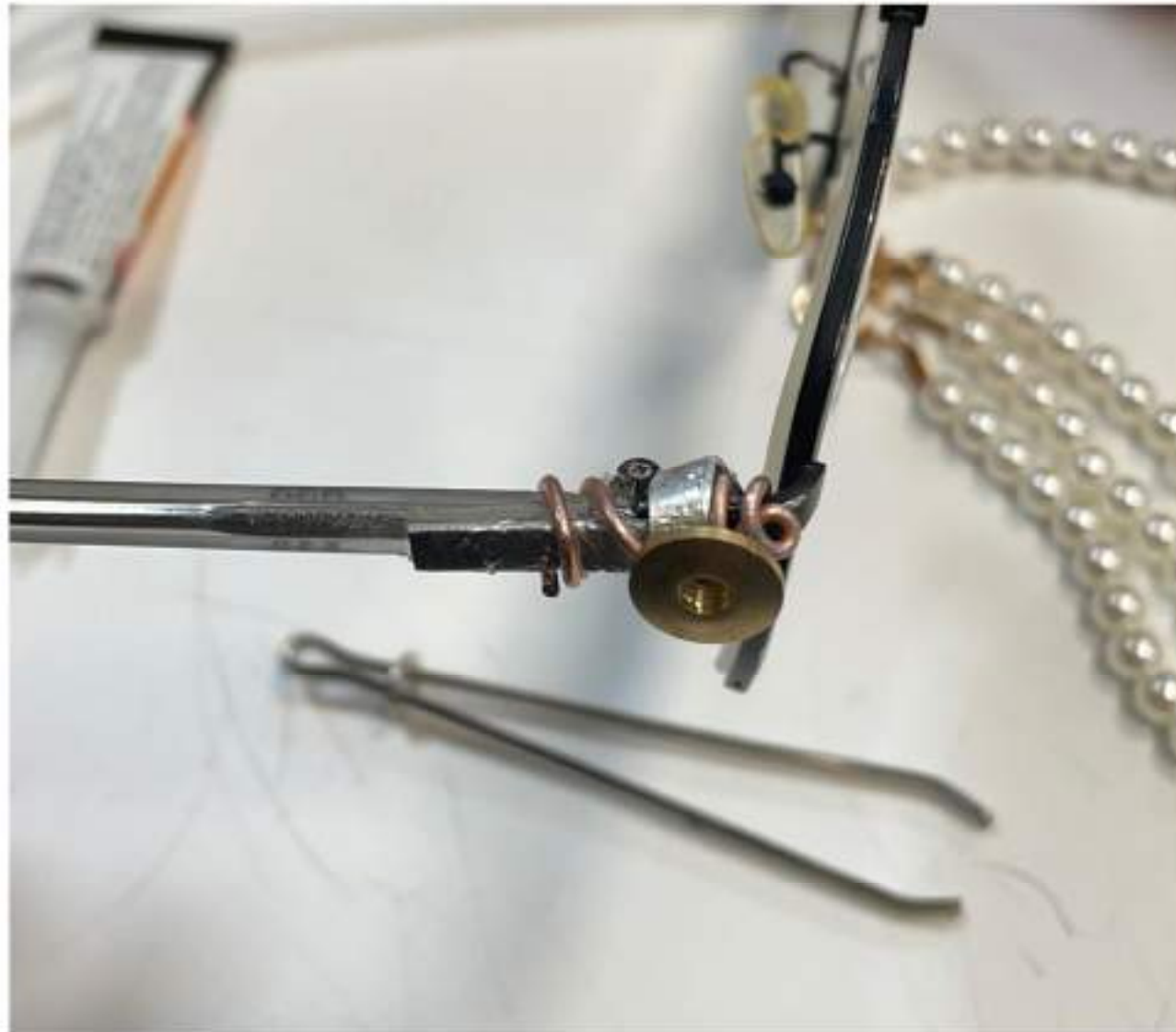
Cam-Bot

Against The Protest



Cam-Bot

Against The Protest



glasses

Against The Protest



Cam-Bot

Against The Protest



Cam-Bot

Against The Protest

Cam-Bot



模型「THE GAVEL ROOM」 INS@LCANDI

Against The Protest



rehearsal



rehearsal



rehearsal

Against The Protest



rehearsal



rehearsal



rehearsal

Against The Protest



模型 THE GAVEL ROOM, ASGLCANGI

Room

Against The Protest

The Gavel Room

—A screenplay script by Canqi Lin

Introduction

This is an attempt at video theatre. It depicts an interrogation through three-paragraph writing, drawing on the debates between the interrogator and the interrogated, to show various aspects of international students' artworks today.

The play will be presented through live performance as well as video documentation. It should be noted that two debaters in audio form will have their emotions and movements depicted in the script for better understanding. There will only be four dancers and the machine installation character on stage.



A script of the stage drawn by Canqi Lin

Characters

The Interrogator (alluding to the audience's perception of the judge) AKA: M

(Not appearing on stage, only sound)

as a steady fixture in the main part of the play, always seated to the left of the table, (stage right) facing the Robot; with a middle-aged, relatively calm voice with no particular accent.

The Interrogated (implying the judged) AKA: V

(Not appearing on stage, only sound)

Taken into the Interrogation room, a young international Student at an art school on arson charges sits mostly at the center back of the table facing the audience. V dresses in black with a hood and mask. The voice is youthful and does not present a gender bias but can have an accent. The tone of voice starts confident and firm, slowly becomes agitated as the debate progresses, then hysterical, and finally calms down.

The Cam-bot (implying the media, the real judge) AKA: C

(Appearing on stage)

An observer and a judge. The mechanical arm is attached to a camera-like head that moves and observes according to the conditions of the scene, emitting an AI voice. The top of the robot head is connected to a wire up to the ceiling of the interrogation room, while on its side (stage left) facing the interior of the stage is a hand part that could grip a gavel. The viewer's eyes will not be able to detect the gavel until it is dropped.

5000 words
Script

Against The Protest

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5000 words
Script

Against The Protest



Poster

Against The Protest



Poster

Against The Protest



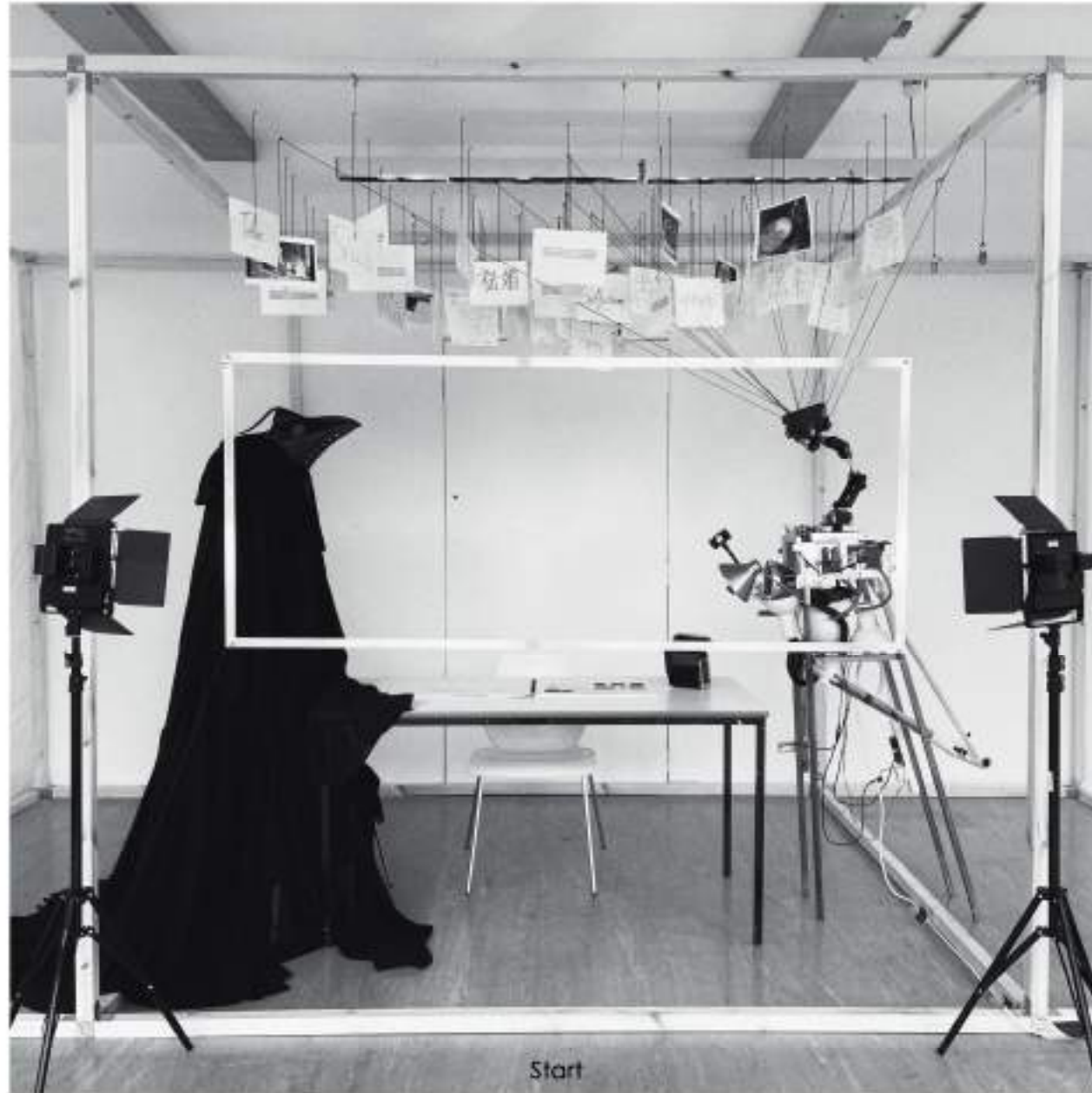
Set up

Against The Protest



Start

Against The Protest



Against The Protest



Start

Against The Protest



Start

Against The Protest



Start

Against The Protest



Against The Protest



Against The Protest



Against The Protest
the Gavel Room

《槌室》

■ Canqi's ■
MFA Project

5-7 March 2023

Against The Protest

简介 Introduction

《槌室》

「the Gavel Room」

内容:

Content:

展览

Exhibition

文本

Script play

表演

Performance

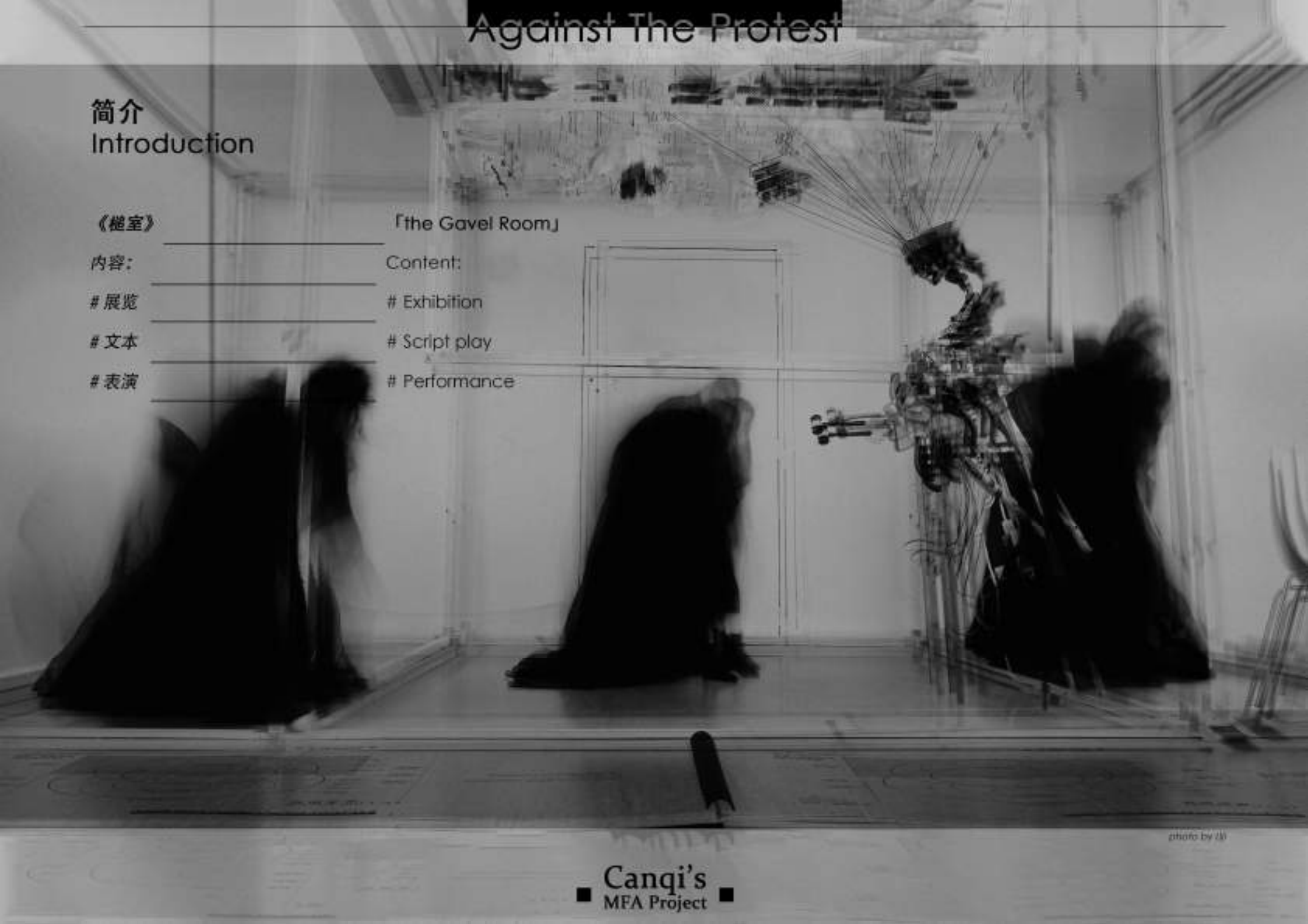


photo by (X)

展览模式 Exhibition Mode

「the Gavel Room」

The exhibition model contains the basic set-up of an interrogation room. A shaded model built with costumes and props, landing in the place of the interrogator, and looking at the robot. The stage is set with a book about the play, capturing the thoughts and opinions of different people. As the audience enters the room and sits in the seat of the interrogated, they could tangibly observe and experience being a spatial character, reflecting on their ideas and emotions as the object being judged and gazed at.

For those who enter the immersive process of the spectacle installation provided, they will hear the gavel in the robot's hand fall on the base again and again, while the flashing lights and the camera eyes on the robot's head work together to create the suspenseful state of being gazed and questioned at in the interrogation room.

At the same time, the spectators gathered on the outside will see the experience of each person becoming part of the landscape through their interaction with the space and the installation, becoming a suspect in the room of interrogation. For these onlookers, the interaction between the large presence of the installation and the experience becomes a play, and they could simply stand on the other side of the glass, enjoying or supervising the interrogation of the piece of art.

The viewer, the space and the installation are then able to form a spatial theatre that communicates to the senses the position in which the art is being 'gazed at'. At this point, everyone seems to have the right to strike the gavel, yet all are part of the viewed spectacle.

《槌室》

展览模式包含审讯室基础设置，以及用戏服和道具搭建的阴影模型，落座于审讯者的位置。与机器人相对而望。台面摆放着关于这出戏剧的书本，记录了不同人的所想和观点。当观众从空间两侧的空位走入审讯室，并坐在被审讯者的位置时，他们可以切身观看，并体验作为空间角色，作为被审判和凝视的对象回味自己的观念和情感。

对于进入景观装置体验的观众而言，这是一次沉浸式的过程。听着机器人手中的法槌一次次落在底座上，频闪的灯光和机器人头部的摄像机眼睛都将共同创造审讯室中悬疑的被凝视和质问的状态。

同时，在景观装置外部围观的观众们，则会看到一位位体验者通过与空间和装置的交互，不断成为景观的一部分，成为审讯室中的那位嫌疑犯。对于这些旁观者而言，景观装置大存在与体验者的交互已然成为了一出戏剧，而他们只需要站在玻璃的另一侧，享受或是监督这一次次对艺术作品的审讯。

观众与空间与装置已然能够构成空间戏剧，向感受着传达艺术所处的被“凝视”的位置。在此时，所有人都看似有着敲击法槌的权利，却人人都是那个被审视的景观之一。

photo by Canqi

展览模式 Exhibition Mode

「the Gavel Room」

Scene set-up of an interrogation room.

《槌室》

审讯室场景设置。

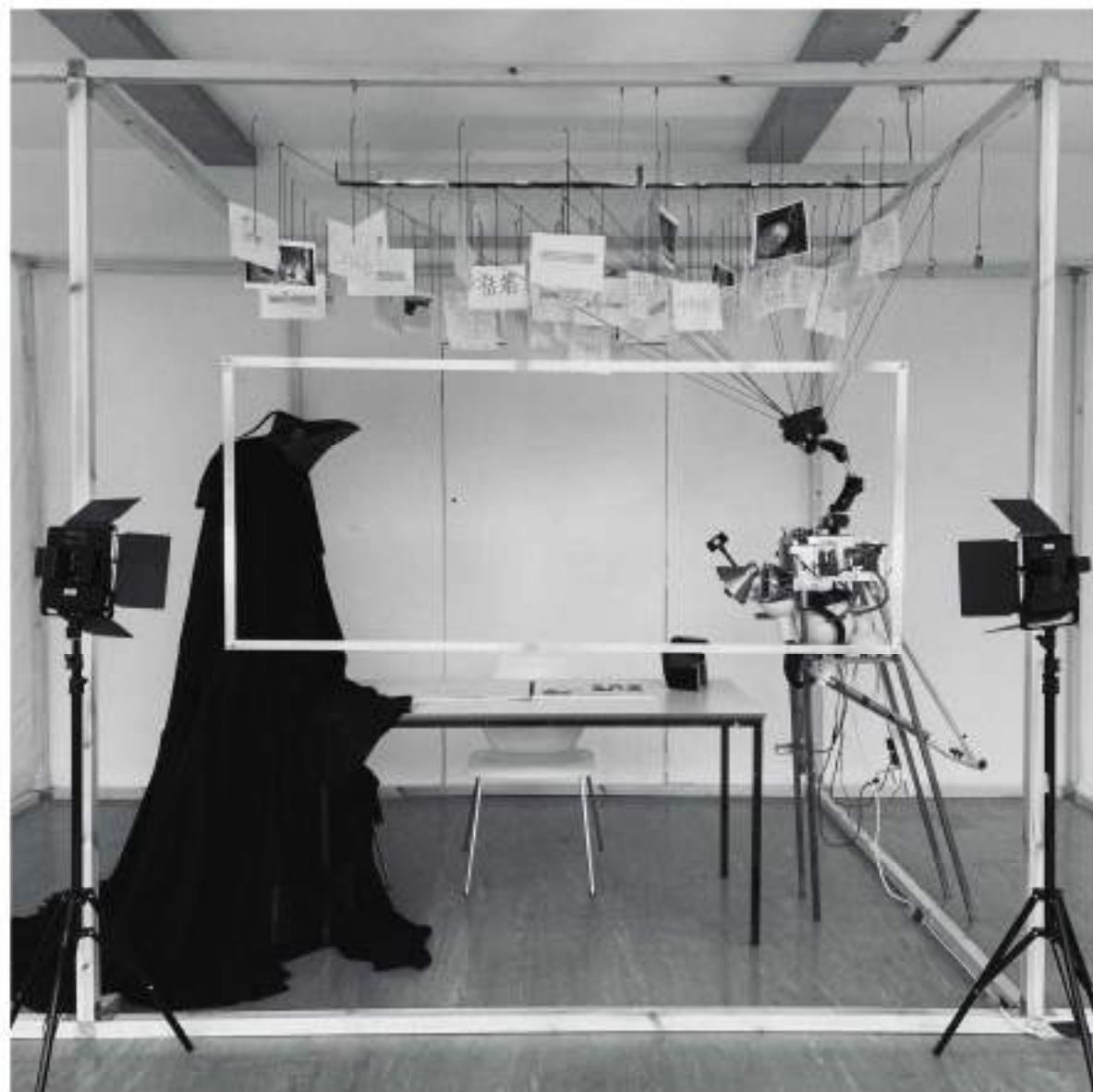


photo by Canqi

展览模式 Exhibition Mode



「the Cambot」

An observer and a judge.

The mechanical arm is attached to a camera-like head that moves and observes according to the conditions of the scene, emitting an AI voice.

The top of the robot head is connected to a wire up to the ceiling of the interrogation room, while on its side (stage left) facing the interior of the stage is a hand part that could grip a gavel. The viewer's eyes will not be able to detect the gavel until it is dropped.



photo by SYC

展览模式 Exhibition Mode



「The hanging symbols」

An observer and a judge.

The hanging text symbols represent all the elements that shape our judgement of art, in the framework of how the world works, business, politics, media, ideological propaganda, religion, identity, all the happenings that shape one's perception of an event, also shape one's definition of art.



People tend to pursue the art of self-expression and praise the art of exposing issues and criticising suffering, but no one gets away from the confinement of perspective, the inability to detach themselves from their positions and their own experiences.

On one side of these cards are the texts of civilisations that speak of all that affects our perceptions, and on the other side is the propaganda of a press that is still in fierce confrontation. They tug at the robot's head, seemingly taking complete control of this seemingly free and objective lens. As the robot's head moves, the cards rise and fall, and everything recorded by the robotic lens corresponds to the conceptual symbols on the cards.

photo by SYC

演出模式 Performance Mode

「the Gavel Room」

This is an interactive experiment in physical theatre. Using the spatial characteristics of the interrogation room to build what Foucault calls a "panopticon", it explores the dramatic experience of the "gaze" through the shifting and conflicting perspectives of the audience, the actors and the robot.

The story sets up a dialogue between the interrogator and the interrogated, witnessed by a robot that keeps track of the hotspots of events and carries out various interpretations of contemporary critical art through a gavel.

The play erases the physical presence of the two protagonists by using their voices to reveal the dialogue as it develops. Meanwhile, audiences will constantly witness the mental externalisation of the interrogated person, which we call "the shadows", roaming the void of the room.

As the shadows move and shift in the course of the dialogue, the 'eyes' of the machine and the messages dangling in the room will reveal the true judge's identity to the spectators beyond.

《槌室》

这是一次基于物理剧场演出形式的交互实验。运用审讯室的空间属性搭建福柯口中的“环形监狱”，在观众、演员以及机器人三者的视角转变和冲突，探索“凝视”带来的戏剧性体验。

故事设定为审讯者和被审讯者的对话，以及一台始终跟踪注视着事件热点的机器人。通过一支法槌附带出对于当代批判性艺术的种种解读。

该剧抹去了两位对话主角的物理性存在，而用声音去展现对话的走向。同时，观众将始终目睹被审讯者的精神外化体游离于审讯室空间，也就是“墨影”们。

随着阴影在对话进行的过程中游动、变换，机器人手中也逐渐被赋予了法槌的权利。机器人的“眼睛”与审讯室中悬挂着的信息也将共同向房间外的观众揭晓真正审判者的身份。



photo by li

演出模式

Performance Mode

「the shadows」

The mental materialization of the interrogated V is represented by physical dance movements to show V's attention, V's emotions, and some of the allusions in the conversation throughout the play. Through their (s) interaction with the scene, their (s) combined dance steps, and the direction of their (s) eyes, the four shadows are intended to show not only the emotional ups and downs of V, but also the harmony and conflicts between V and M's points of view, but also to suggest the presence and movements of V and M. The dancers would not make a voice sound in the play.

photo by li

演出模式
Performance Mode

「the shadows」



photo by 陈

演出模式 Performance Mode



「the shadows & Spectator」

photo by lji

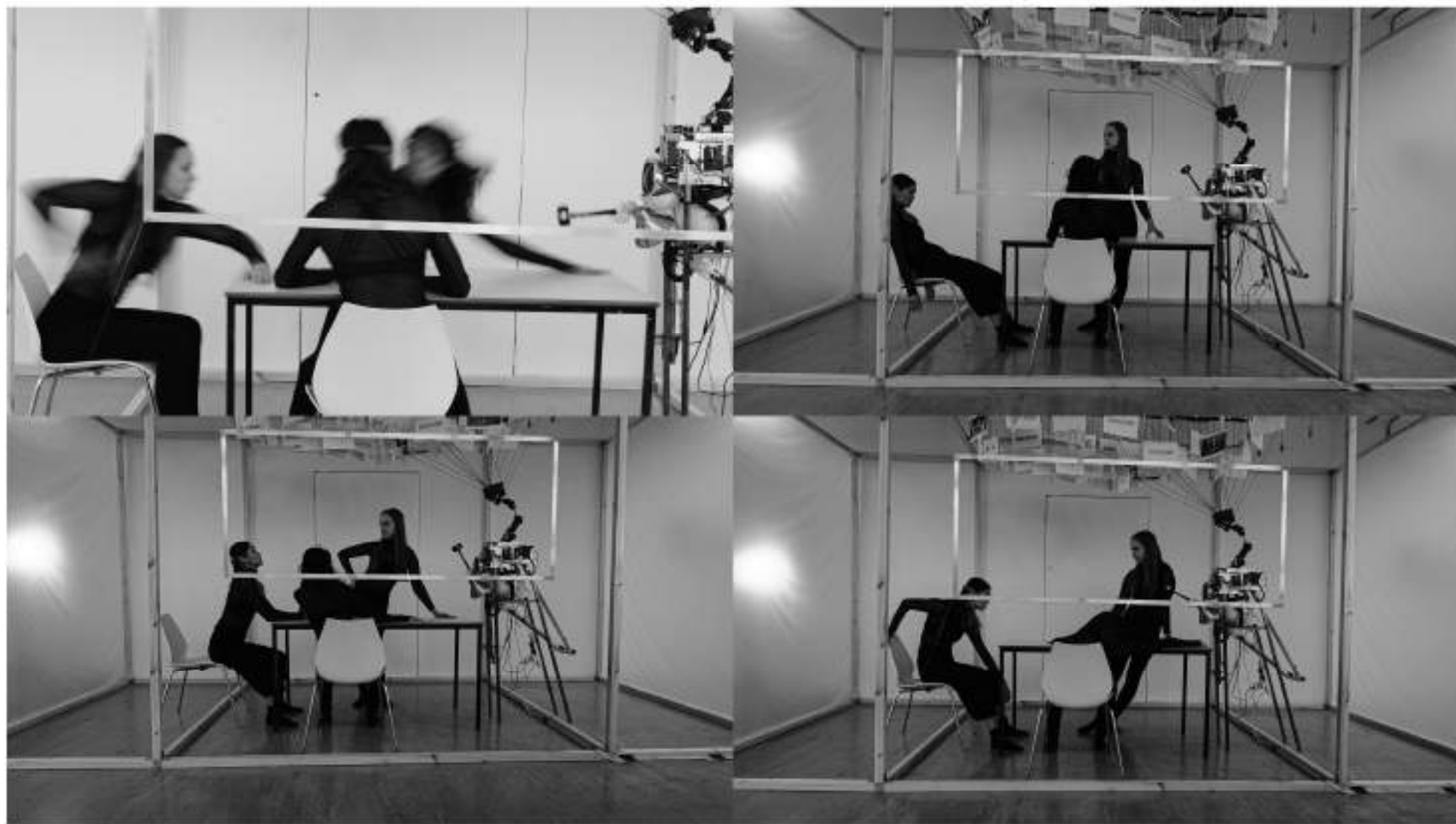
演出模式 Performance Mode



「the shadows」

photo by ljl

演出模式 Performance Mode



「the shadows」

photo by (H)

演出模式

Performanc
Mode

「the shadows」

photo by Uj

故事梗概

Story Description

「the Gavel Room」

Art is often seen as a domain of free expression and creativity, particularly with the growing popularity of the international arts community. Artists and students can freely express themselves in this environment, often considered to be "critical," "politically correct," and "progressive." However, this same environment can sometimes lead to a lack of deep critical analysis of art, resulting in shallow and pretentious understandings of both art and reality.

When an artwork is presented to the public, it is inevitably placed within the commercial framework established by capital and media. This framework operates as a form of evaluation, where the public assesses artworks based on cultural standards and critically examines them through the lens of artistic expression and critical thought.

Now, a challenger to the status quo has appeared, trying to defend a charge of arson by laying out the cause of the matter. When the gavel falls, the final verdicts are delivered.

《槌室》

艺术在英国的留学产业下被烘托成了一个能够自由表达和标新立异的领域。国际艺术家和留学生的各种作品在这片土壤自由探索和表达，享受着被“批判性”和“正义”以及“进步”包裹的商业环境。而正是在这样的温室中，艺术群体间却诞生了一种对艺术的理解的情性，让艺术从业者对艺术和现实的理解逐渐浮于表面。

每当一项艺术被公布，它就不可避免地放置在了资本权力和舆论媒体搭建的商业框架里。这个框架就如同一间审讯室，公众用普世标准将艺术押至其中，审问其艺术性和批判性。

这一次，一位立志于改变现状的被判刑者被押了进来，试图为一项纵火指控辩护，阐述事情的缘由。当法槌落下，被判刑的艺术就将得到它最终的裁决。



1/2 photo by U, 3 by @AAS

故事梗概 Story Description

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photo by UJ, edited by Canqi

故事与表演

Story and Performancing

「the Gavel Room」

Teasers.
scan to watch on ins.

photo by lif

< 槌室 >

「the Gavel Room」

Scan the QR code to follow,
The upcoming trailer and performance video.

photo by I/O



@LCANQI