



午夜魑魅 *LATE NIGHT SAVAGE*

LIU WA YANG BAO 刘娃 鲍杨



**LATE NIGHT SAVAGE**

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**Liu Wa & Yang Bao**

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LIU WA & YANG BAO

"Late Night Savage"

Two-channel video and sound installation

12 min 55 sec

2021

刘娃 & 鲍杨

《午夜魑魅》

双频影像声音装置

12分钟 55秒

2021





Published in conjunction with “Late Night Savage”, an exhibition of a two-channel video and music as well as an installation of four paintings with music by Liu Wa and Yang Bao, presented from May 29 through August 29, 2021 at Cc Foundation, Shanghai, this catalogue is our first publication. The images and the texts unpack the artists’ journey from their initial concept to their field research and filming trip amid the global pandemic to their completion of the project at our space in Shanghai.

At the heart of the artists’ practice is the reimagination of humans’ co-existence with other species. The multi-sensory and ever-evolving experience presented through the body of work seeks to heighten the audience’s sensuous receptivity to the more-than-human world. The presentation proposes to decentralize human’s dominant role in knowledge seeking and production, in the hope of a paradigm shift in the complex of ontology and epistemology, where mankind is no longer prioritized and must navigate new relationships with plants and the earth at large in search for stabilization and harmony.

“Late Night Savage” focuses on the day and night of three plants at nuclear sites developed during the Cold War in the United States, the former Soviet Union and China. As a symbol for the American West, tumbleweeds, propelled by the force of the wind, tumble around to spread radioactive seeds at the nuclear reactor in Washington State. Sunflowers are planted at Chernobyl to clean up the contamination and then harvested for disposal, as a cheap corrective method. Camel grass at the nuclear city in Gansu, China, embodies the patriotic zeitgeist for dedicating one’s life to the motherland. However, both camel grass and tumbleweed are in fact invasive species from Russia.

The two artists embarked on an 11,000-mile journey to conduct field research at the sites in Washington State, U.S., and Gansu, China, and lived among plants. Their observation attests how these itinerant plants disregard land borders and freely traverse the landscapes. Genetic mutation caused by ionizing radiation speeds up the plants’ irreversible aging process, leading to an increase

in their entropy. Living means fighting a losing battle against nature, and yet the short-lived plants still display incredible resilience and savageness. In the daytime, they dedicate themselves to fulfilling the obligations assigned by humans, but in the nighttime, they morph into phantoms and savages, dancing till the end of the world. The silent carnival of these nameless actors has never been alien to us. We are all savages.

We would like to thank the contributing writer, Wang Yanran, for her illuminating reading of the artists’ work, and Madeln Gallery for their support. Above all, we are proud and grateful to have realized this project with Liu Wa and Yang Bao. This publication is also a testimony to the dedication of the team at Cc Foundation and the leadership of David Chau whose spirit of adventure has made the program possible.

刘娃和鲍杨的展览《午夜魑魅》于 2021 年 5 月 29 日至 8 月 29 日在上海 Cc 基金会展出，作品包含双频影像及音乐和四幅绘画及声音装置。这本画册配合本次展览一起出版，是我们的第一份出版物，其中的图像和文字记录和展现了两位艺术家创作的演变过程，从最初的创作构思到他们在全球疫情期间的实地考察和研究直至在我们上海空间的展览中完成这个项目。

两位艺术家实践的核心是重新构想人类与其他物种的共存方式。作品中多重感官且无限演变的体验邀请观众打开感知去体验人以外的广阔世界。展览试图以去人类中心化的方式，质问人类在知识生产的历史中所固有的主导角色，并用五官感受整个宇宙，以期在复杂的本体论和认识论的探讨中，实现一种范式转换：人类不再是世界的中心，而必须与植物和整个地球建立新的相处模式，以寻求长久的稳定与和谐。

《午夜魑魅》聚焦于三种植物的日与夜，它们生长于美国、前苏联以及中国的核基地，被人类的冷战历史赋予了不同身份。美国华盛顿州的风滚草在核反应堆随风迁徙，肆意播撒核辐射的种子。切尔诺贝利如今种植了大量向日葵，成熟之后再被收割丢弃，便于低成本地净化核泄漏。中国甘肃核城的骆驼草，象征着扎根大西北的奉献精神，然而它和风滚草都是来自俄罗斯的外来物种。

两位艺术家经过一万七千公里的长途旅行，在美国华盛顿州和中国甘肃进行实地考察和研究，并与植物共同生活在一起。自由的植物无视人为的国界，随着水和风去向远方。核辐射导致的基因变异加速了植物不可逆的衰老过程，加快了熵的增加。活着就是必输无疑的抗争，而植物短暂的一生却展现了超乎想象的韧性和生命力，在混乱中野蛮生长。白天的植物勤恳而阳光，履行人类所赋予的职责。夜幕降临时，它们幻化成山林中狂放的鬼怪魑魅，在末日自由舞蹈。这些无名之辈的无声狂欢与我们别无二致，我们都是魑魅。

我们要感谢特约作家汪嫣然对艺术家作品的启发性解读，以及没顶画廊的支持。最重要的是，我们很自豪和感激能与刘娃和鲍杨一起实现这个项目。这本出版物也见证了 Cc 基金会团队的敬业精神和周大为先生的领导能力，他的前瞻性精神使这个项目得以实现。

ABOUT  
关于

Exhibition Team of Cc Foundation:  
Danielle Shang, Lisa Li, Xu Shasha  
August 10, 2021

Cc 基金会展览团队：尚端、李颖、徐莎莎  
2021 年 8 月 10 日





## Mysteries of Plants: A PostH umanist Reading

### 植物的秘仪：一种后人类主义解读

By Wang Yanran

文 / 汪嫣然

#### The Mind of Plants: Understanding NonH uman Intelligence

For seven months, Liu Wa and Yang Bao traveled in the western United States and Gansu, China—an 11,000-mile journey resembling Odysseus's epic tales and an adventure of mutual discovery and co-existence with plants. Inspired by the light and shadow of day and night in nature, the two artists simultaneously used hypnotizing colors and rhythms in video, painting, music and installation to explore the subjectivity of plants from multiple perspectives.

To view plants as others rather than objects means that we must treat various non-human entities as our equal. As Liu said in an interview, "The intent of these works is not to anthropomorphize the plants, but to 'vegetalize' our human perceptions." Philosopher Michael Marder argues that the etymology of vegetation originated from the medieval Latin word *vegetabilis*, which means "to grow" or "to flourish." It challenges our stereotypical misunderstanding of plants being static; on the contrary, plants should symbolize the abundance and exuberance of life. The artists' exhibition "Late Night Savage" presents us the dramatic and nuanced poetry of a moving image with

an ever-evolving audio-visual experience, in which three plants—sunflower, camel grass and tumbleweed—weave together variable perspectives in a sweeping landscape charged with wild and ferocious energy bursting between sky and earth. The plants represented in the exhibition neither participate in human-centric narratives nor exist as objects for the production of human knowledge. Instead, they call attention to the subjectivity of plants. The plants' growth, breathing, and movement constitute a non-animal form of biopolitics that challenges our deep-rooted understanding of plants, which requires us to liberate ourselves from the epistemological tradition of rationalism and to expand our sensibilities. Jeffrey Nealon (2015) calls on us to consider plants as the key for biopolitics. Critical theories in humanism often take animal life as the main biopolitical paradigm, while plants have hitherto been neglected.

It is worth noting that these impressive botanic subjects in "Late Night Savage" are not only different from the flowers, vegetables and fruits commonly seen in still life paintings, but also different from the highly objectified

flora in the scientific study of botany. Such visualization and objectification of plants represent two mainstream research paradigms closely associated with taxonomy. As a result, plants have often been reduced to epistemic and aesthetic objects that are static and inert. This long-standing anthropocentric epistemological model has finally been criticized in the fields of art, humanities, and social sciences in recent years, thanks to contemporary academic works on post-humanism and new materialism that have creatively contributed to plant-focused theories. The practice of Bao and Liu integrates this transformative post-human perspective to push the limits of plant perception. To some extent, their endeavor also touches on the metaphysics of consciousness and the nature of the self. The artists regard plants as intelligent beings or agents, urging us to recognize the limitations of human perception and knowledge.

## 植物的心灵：认识非人类智能

历时七个月，在美国西部和甘肃两地，刘娃与鲍杨进行的这场总计一万七千公里的长途旅行如同宏大而漫漫的奥德修斯之旅，也是一场和植物互相寻找、与植物共同生活的冒险历程。在昼与夜的光影流转之中，在色彩与节奏的迷幻更迭之中，两位艺术家分别利用影像、绘画与音乐等媒介输出共时性的表达，全方位探索了植物的主观性感知层次。

植物作为“他者”而非作为“客体”，意味着我们必须平等地对待异质性的非人类实体（non-human entities）。正如刘娃在访谈中所言，“此次展览的目的并非意在将植物拟人化，而是强化和植物化（vegetalize）人类的感官。”哲学家迈克·马尔德（Michael Marder, 2011）指出植物（vegetation）的词源可以追溯到中古拉丁语 *vegetabilis*，意思是“生长”或“蓬勃发展”。这颠覆了我们对植物静止不动的刻板印象；相反，植物本身象征着生命的丰盈与旺盛。《午夜魑魅》就以其连绵不绝的视听语言向我们呈现出一部深婉激荡的影像之诗，其中我们所看到的三种植物——向日葵、骆驼草和风滚草——构成了彼此呼应的离散性视角，兀自在天地之间迸发出荒蛮而残酷的能量。它们既无意参与人类主导的叙事，也无意作为产出人类知识的客体而存在。这些植物的主体性深深扎根于观者的脑海之中，它们的生长、呼吸、运动构成了一种非动物式生命政治，这要求我们对植物的认知从旧有的理性主义认识论传统中解放出来，重新配置我们的感性。杰弗里·尼伦（Jeffrey Nealon, 2015）呼吁我们将植物作为思考生命政治的关键，人文主义批判理论往往将动物生命作为主要的生命政治范式，植物因此成为了一种被遗忘的生命形式。

值得注意的是，《午夜魑魅》中这些让人印象深刻的植物主体既不同于那些静物绘画中常见的花卉蔬果，也有别于那些植物科学著作中高度客观化的认知对象。因为这两种视域分别代表着主流的视觉化和客观化的知识模式，与分类学实践紧密相连，于是植物往往被简化为一种稳定的、静止的认知/审美客体。这种僵化已久的人类中心主义式的认知模式在近些年终于在艺术、人文和社会科学领域得到批判，很大程度上得益于当前关于后人类主义和新唯物主义的学术著作作为关于植物的批判性思考贡献了创造性能量。刘娃与鲍杨的创作深深融入了这种变革性的后人类视角，两人联手探索植物式感知的阈值极限。此类尝试在某种程度上也触及了关于意识和自我本质的形而上学问题，它将植物视为一种广义上的智能体（intelligence）或者能动者（agent），帮助我们认识到人类感知和知识的有限性。

## Becoming Weeds: the Biopolitics of Plants

Sunflower, camel grass and tumbleweed are all drought-tolerant and saline-alkali-resistant plants. Behind their perseverance is the military history of nuclear sites and geopolitics. Sunflowers—as a cheap corrective method—were once planted in Chernobyl in the former Soviet Union to clean up nuclear contamination. Camel grass is found growing around the nuclear base in the Gobi Desert in Gansu, China. As an invasive species whose seeds are easily dispersed in the wind, tumbleweeds exacerbate the spread of nuclear pollution in Washington State in the United States. Initially, the artists were interested in the plants as iconic symbols of the history of the Cold War, but they gradually deviated from the human-centric narrative, because they no longer regarded plants as mere specimens of localized geographical archives. As they were chasing after tumbleweeds, the artists witnessed the tremendous vitality of plants that traveled and thrived regardless of man-made boundaries. In the end, the artists chose to represent the narratives and memories of plants on their own terms.

Historical context is not directly introduced in the exhibition with writings; it is a haunting ghost lurking in the background, conjuring a certain tension in contrast to the vibrant and sensuous artwork. While the threat of nuclear bomb foreshadows death at the end of human history, plants continue to flourish and expand their territories regardless. This tension between the finite and the infinite as well as death and life conjures up a dark yet sublime post-humanistic spectacle for us, signifying that the cosmic order is quietly undergoing transitions in the Anthropocene Epoch. Plants too have agency, and they participate in the making of the complex multi-species universe. As active agents in the power structure, plants have equal ontological status as humans.

For a long time, binary thinking has been deeply ingrained in our consciousness, giving rise to a wide range of dichotomies: subject vs. object, body vs. mind, material vs. spiritual, human vs. nature, etc. Such an epistemological model is not only overly simplified but also based on the exploitative relationship between humans and other species in the environment.

“Usefulness” is one of the key terms closely related to human-centrism. For example, the value of plants is usually measured by its utility: cherry trees provide food, and oak trees provide wood. In contrast, tumbleweeds—the weeds that savagely invade human habitats—draw the difference between plant productivity and plant growth. Scrutinizing this demarcation helps us envision a less exploitative relationship between humans and plants. It also guides us to distance ourselves from the logic of utilitarianism by revealing the limitations of human ethics. Indeed, to disrupt the narrative of progressivism since the Enlightenment does not mean that we should give up everything and unequivocally embrace the aesthetics of disaster. Plants do not provide solutions to crises. They only force us to face the consequences of ecological, social, political and intellectual progression, to face our own vulnerability and to critically re-examine modernity itself.

In contrast to weeds—the undisciplined, marginalized plants—horticultural plants are often employed as a metaphor for the planning of nation state. It reflects control, order, and a specific type of governance. For example, Zygmunt Bauman compares the development of modernity to the transition from “wild culture” to “garden culture” (Zygmunt Bauman, 1989). He uses the term “gardening state” to allude to the modernist biopolitical model of rational governance that imposes violence through eugenics. As we have observed, tumbleweeds are like nomads in the wilderness. Their migrations are contingent and uncertain. They have no practical value and cannot be controlled by territorial sovereignties. The biopolitics embodied in weeds frustrates humans’ attempt at assigning it a particular place in the hierarchy of existence. Tumbleweeds put down their roots in undesirable places and extend their reach by reproducing themselves in different locales around the world (Marder, 2012). Perhaps plants have perceived a world that has hitherto been overlooked and neglected by humans, in which the hierarchy of the “higher” and the “lower” species has fallen apart.

## 成为杂草：植物的生命政治

向日葵、骆驼草和风滚草同属耐旱性、抗盐碱的植物，它们隐忍坚韧的习性背后却藏着一段和核基地、地缘政治格局相关的军事历史：向日葵曾被作为净化苏联切尔诺贝利核污染的低成本作物而种植；骆驼草分布在甘肃核城周围的戈壁滩上；风滚草则作为入侵美国的外来物种，由于其随风播种的特性，甚至加剧了华盛顿州核污染的扩散。据了解，艺术家的创作兴趣始于提取植物作为冷战历史的象征性符号，尔后却渐渐偏离了被人类叙事主宰的原初视角，因为并不满足于仅仅将植物视为一种地方性的物质档案。他们在寻找、追随风滚草的途中见证了它们无视人类的疆域或福祉而生长的巨大能量，最终选择了直呈植物的言说与记忆本身。

沉重的历史在此并没有依赖于语词或文字记录直接在场，它成了隐匿的、萦绕不去的幽灵。这和鲜活而敏感的影像之间产生了某种矛盾性张力：如果说这背后的核阴影提供了某种死亡的征兆，仿佛令人直窥人类历史的尽头；那么植物却不以为然地野蛮扩张，因为它们的生命与历史还在延续。正是这种有限性与无限性、死与生的对立刺穿了浓重的虚无感，为我们上演了一幕后人类主义式的“黑暗崇高”，提示着人类纪的背景之下宇宙秩序已经悄然更替：植物也具备能动性，并且参与、构成了这个复杂的多物种世界。植物作为权力关系网络中的参与者，和人类一样具有本体论上的平等地位。

一直以来，二分法的思维在我们的观念中根深蒂固，制造了种种对立的概念组合：主体 - 客体，身体 - 心灵，物质 - 精神，人类 - 自然……这种认知模式不仅是高度简化的，而且建立在人类对环境、对其他物种的剥削与利用之上。“有用性”是那些与人类主义中心观念息息相关的核心术语之一，譬如植物生命价值的典型结构通常由其效用来定义：樱桃树提供食物，橡树提供木材。相较之下，风滚草作为一种野蛮入侵人居环境的“杂草”，它分离了植物生产性繁殖和生长这两个概念，帮助我们想象人类与植物之间不那么具有剥削性的经济关系，教导我们远离效用的逻辑，揭示了人类伦理的局限性。当然，打破启蒙运动以来的人类进步主义叙事并不意味着我们可以全身而退，转而拥抱彻头彻尾的灾难美学。植物并不提供任何解决危机的方案，它只是迫使我们面对生态、社会、政治和知识变革的进程，直面我们自身的脆弱性，重新反思和批判现代性本身。

## Lending the Body to the Cosmos

By learning how the artists have changed course in their creative thinking, we witness a plant-like process of growth—Liu and Bao started from a knowledge-oriented anthropological approach and subsequently shifted to a phenomenological study of the inner life and rhythm of plants. Plants are constantly adapting and adjusting their relationship with the external world. To think like plants is to not confine oneself, but to immerse oneself in symbiosis with other species and to continuously learn from the stimuli in the environment. During the process of filming tumbleweeds, the artists had to throw themselves into one unpredictable expedition after another, because the sightings of tumbleweeds were highly uncertain. They accepted contingency and disorder of the world in chaos,

与杂草这种不受规训的“边缘植物”相对应的则是园艺植物。这让人想到园艺经常被用作国家规划的隐喻，它反映了管控、秩序和特定类型的治理。譬如，齐格蒙特·鲍曼（Zygmunt Bauman, 1989）将现代性的展开比作从“荒野文化”（wild culture）向“园艺文化”（garden culture）转变的过程，他用“园艺国家”（gardening state）的比喻来描述现代性通过优化生命来施加暴力的理性治理的生命政治模式。正如我们所观察到的，风滚草就像荒野中的游牧民族，其行动轨迹充满了偶然性和不定性，不具备实用效能亦不受领土主权控制。这种杂草所代表的生命政治倾向于挫败人类将其置于存在等级中的特定位置的企图，它们“在不受欢迎的地方扎根，在不同的空间中不服从地自我复制”（Marder, 2012）。也许植物构想了一个迄今为止不被看见的、被忽视的世界，其中“高级”与“低级”物种的等级制度业已分崩离析。

and availed themselves of spontaneity. Like plants, they embraced the vast and boundless universe and immersed themselves in plant consciousness.

The second room of the exhibition presents four pieces of paintings and sound installation by the two artists. On each of Liu's paintings, Bao introduces a black geometric shape—a symbolic black hole—from which his minimalist chance music composition emanates and mutates. The ever-evolving soundscape composed of infinite combinations of sounds is complemented by the hallucinating visual impressions of the plants, altogether generating an emotional power in pure forms. Heraclitus stated, one cannot step into the same river twice. Likewise, the viewer cannot have the same sensory experience twice in this holistic space. The sense of time is expanded, when the viewer listens to the mesmerizing sound in flux. As one's body moves in space, the soundscape changes, and a phantasmagoric spectacle cascades from the depths of darkness. Human subjectivity is then on the verge of dissolving, while the spiritual universe of plants arises.

On the one hand, global warming, accelerated extinction of wild lives and ecological collapse in the Anthropocene force us to recognize the fact that our future lies in the deep and complex interconnection with other living beings; on the other hand, this interspecies alliance based on survival needs is not only political but also affective. It calls to mind the French philosopher Merleau-Ponty's phenomenology, which provides an inseparable and indivisible structure of the mind, body and the cosmos. He believes that "to lend the body to the world" is the only way for humans to be part of the cosmos and to represent it. In this sense, the encounter between humans and plants is also the interface between different bodily entities in a holistic cosmos; when we move around in the exhibition space, our bodies interact with paintings, music and the entire environment. Merleau-Ponty's favorite painter, Cézanne, once said, "The landscape contemplates itself within me, and I am its consciousness." Being in this emotionally-charged space, I become aware of the plants and the cosmos; at the same time, the plants and the cosmos are silently and affectionately meditating on themselves within me.

## 把身体借给世界

就两位艺术家的创作思路所发生的转变来看，从最初的偏重知识导向的人类学立场，再到对植物的内在生命与感性节律的关注，我们从中目睹了一场植物式的生长过程：植物总在灵活地调节自己与外部、与世界之间的关系。植物式的思维，其基始点恰恰在于不将自己封锁在自身内部，而是生活在与其他实体的广泛的联系之中，从经验和环境的刺激中持续进行学习。在拍摄的过程中，风滚草的出现具有很大的不确定性，刘娃和鲍杨于是追随着风滚草的行走踪迹，将自己掷入不可预测的旅程中。这种“扰乱”毋宁说是接受了世界的偶然性与无序性，从人类既定的理性轨道上偏离，像植物一样纵身投入广阔无垠的宇宙中，使个人的生命体验与植物的意识交融一体。

展览的第二部分则呈现了由刘娃与鲍杨合作的四件绘画 - 声音装置。鲍杨根据其作曲的结构，在刘娃的每张绘画作品上都“切开”了一个几何形的黑洞，从中递出偶发性音乐的律动节拍。不同的曲目在无限的自由组合中参差交错，伴随浓厚的幻觉的生成与消亡，如此循环往复交相辉映，饱含纯形式的情感力量。每次踏入这富有整体性的场域，便诚如赫拉克利特（Heraclitus）所言“不能两次踏入同一条河流”一般，随着时间意识的绵延而聆听到丰富、多变而复杂的声音之流，随着身体移动获得不同层次的知觉体验，置身于一种宛如从黑暗深处喷发出的幻变图景中。人的主体意识濒临消解，旋即被卷入到植物的灵性宇宙。

一方面，人类纪的经验包括全球变暖、野生动植物的加速消亡以及生态系统的破坏，使我们不得不面对众生之间深刻而复杂的相互联系，让我们意识到只有在与其他身体的联系中才有未来；另一方面，这种基于生存需要的跨物种联盟不单单具有政治性，也充盈着情动之力。这让人想起法国哲学家梅洛 - 庞蒂（Maurice Merleau-Ponty），他的身体现象学提供了一种由心灵、身体和世界三者构成的互相蕴含、不可分割的结构，他认为“把身体借给世界”（Merleau-Ponty, 1964）是人进入世界并使世界呈现的唯一方式。从这种意义上说，人与植物的相遇，也是不同的身体界面之间在整体性的世界场域之中的相遇；当我们在展览空间中移动时，身体与绘画、音乐连同整个环境一起互相包含渗透。梅洛 - 庞蒂最喜爱的画家塞尚说过一句话，“风景在我之内思考它自身，我就是它的意识”（Merleau-Ponty, 1996）。置身于在这片暗流涌动的场域中，我意识到了植物和世界；与此同时，植物、世界也在我身上静默而深情地沉思着它们自身。



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LIU WA & YANG BAO  
"Late Night Savage"

Two-channel video and sound installation  
12 min 55 sec  
2021

刘娃 & 鲍杨  
《午夜魑魅》

双频影像声音装置  
12 分钟 55 秒  
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## TUMBLEWEED LOVE AFFAIR

### 风滚草情歌

By Liu Wa & Yang Bao

文 / 刘娃 & 鲍杨

Our two-channel video "Late Night Savage" revolves around three distinctive plants whose natural growth has been interrupted by human intervention. Tumbleweed is a diaspore that breaks off at the stem base when it dies and tumbles in the wind to spread its seeds until the whole body falls apart. Some of them travel across deserts and mountains, causing unexpected troubles to the clean-up team at nuclear sites; others are blown to the railway by the wind and crushed to pieces under the rolling wheels. Sunflowers are hyper-accumulators that are used to absorb toxic metals and radioactive isotopes in large quantities from the soil. After they are done blooming, however, they are harvested and processed by humans as pollutants. As one of the most commonplace weeds in the desert, camel grass seems characterless on the surface, but it is in fact highly aggressive and invasive. Its gigantic rhizome network allows it to absorb water deep underground, outcompeting native species for limited resources and constantly incorporating man-made boundaries into its ever-expanding ecological territory. Plants are not victims in the progression of human civilization. Their keen sensitivity to the environment, their adaptability in adversity and their strong vitality make them the intrepid and unrestrained voyagers in the wild nature.

The field search and filming trip by the two of us spanned eight states in the western United States, from the lowest and hottest Death Valley to the snow-capped Boulder Mountain, from the steel fence on the US-Mexico border to the decommissioned nuclear city in Washington State. We drove for eight to ten hours every day, searching for the traces of these plants and sometimes wishing in vain for their appearance, because their habitats and migration paths are far beyond human control. We had to stay alert and adapt to extreme weathers like blizzards and rainstorms; we had to live with uncertainty and frustration, realizing that it was not us who were looking for plants but instead plants who were choosing us. We camped around the plants at night, often in deserts without cell phone signal. We were forced to stay away from human civilization, and the only thing that supported us was the unconditional "trust": we built trust in plants and nature as well as each other. When our odometer reached a full 11,000 miles, we

我们的双频影像《午夜魑魅》讲述了三种性格鲜明的植物从它们自然的生长状态，到人类介入之后所经历的变化。风滚草在死后根茎分离，随风滚动来散播种子，直到肢体分崩离析。有的风滚草穿行在荒漠和山涧之中，给污染净化队带来意想不到的麻烦，有的风滚草被风带上火车轨道，在高速旋转的车轮下粉身碎骨。向日葵作为一种超积累植物，被人类用来吸收土壤里的重金属和放射性同位素，它们绽放之后很快被人收割丢弃，当作污染物统一处理。骆驼草是荒漠里最常见的杂草，他们表面看似不起眼，其实侵略性极强。其庞大的根茎网络可以吸收深层的地下水，抢夺本地植物的生存资源，将人类所划定的不同界限统统纳入其不断扩张的生态领地之内。植物并不是人类文明进程中的受害者，它们对环境敏锐的感受力、在逆境中爆发的适应力和不知退缩的生命力，使他们成为残酷的自然界中潇洒的旅人。

我们二人的考察和拍摄旅程，横跨了美国西部的八个州，从海拔最低最炎热的死亡之谷，到白雪皑皑的博尔德高山，从美墨边境的钢铁围墙，到华盛顿州的退役核城。我们每天驱车八到十小时，追寻这些植物的踪迹，期盼着它们的现身，也常常无功而返，因为植物的栖息地和迁徙路径远远超出人类的控制。我们不得不在极端的暴雪和暴雨天气中随机应变，在不断的失望中发现不是我们在找植物，而是植物在选择我们。我们晚上就露营在植物身边，经常是没有任何手机信号的沙漠地区。我们被迫将自己置于人类文明之外，唯一支撑彼此的就是一种无条件的“信任感”：我们对植物和大自然产生了很强的信任，也对彼此产生了很强的信任。当我们开到整整一万七千公里的时候，我们把车停下来，回想起大自然给我们展现的壮丽和残酷。我们不再奢求更多，当即掉头回城，这就是我们旅程的最后一天。

贯穿整个旅程的未知性，也体现在这个即兴的作品标题里——《午夜魑魅 Late Night Savage》。英文的“Late Night”是因为那晚在洛杉矶，我们刚跟尚端在海边讨论完展览，随便把车停在了非正规的区域，耳边正好是说唱歌手“21 Savage”的歌。植物无所谓人类的文明和历史，它们只是在努力地活着，这种

stopped the car. We recalled the magnificence and cruelty that nature had shown us and stopped asking for more. We therefore decided to return, and that was the last day of our journey.

The impression of chance and uncertainty throughout our journey is reflected in the impromptu title of our work – "Late Night Savage". We came up with the word "Late Night" on a night in Los Angeles after discussing this exhibition with Danielle Shang on the beach. It was "Savage" because we were listening to a song by the rapper "21 Savage" when we casually parked our car at an unmarked parking space that night. Plants take no account of the will of humans; they are simply striving to live and multiply. Their fundamental survival instinct that calls into question the different boundaries that humans have drawn amongst ourselves appears to be very "savage" for us. We often filmed the plants at night in the desert. There was a time when we decided to pull over, and the winding dirt road seemed to flow far away like a river. We looked at each other in disbelief and suddenly noticed plenty of Joshua Trees

非常本质的生存欲望打破了人类在彼此之间设置的界限，这让我们觉得很“savage”。我们常常会在沙漠里拍夜晚的植物，有一次突然把车停下来的时候，蜿蜒的土路看起来竟然像河流一样向远处流动，我们难以置信地看向对方，身后漆黑一片，隐约可见张牙舞爪的约书亚树（Joshua Tree），我们突然联想到山泽中的鬼怪，在中国古代传说中统称为“魑魅”。我们拍摄的三种植物并不高贵，只是路边的杂草，我们花这些心思和时间，来给这些不起眼的小生命一个声音，其实是一种表白：这些无名之辈的无声狂欢与我们别无二致，我们都是魑魅。

人类感知的局限性，让我们不可能跳出人类的视角，切实地体验其他生物的感受。然而这段旅程让我们发现人类与自然的界限其实本不存在：很难界定我的身体从哪里结束，而植物的世界又从哪里开始。如果我们回溯古老的万物有灵论（animism），一切生物、甚至石头都有灵魂，部落的萨满将自己的感官完全打开，用心和身体去感受各个生灵的能量，这种精神上的共情是自然而然、跨越语言的。那么当向日葵在烈日下绽放、风滚草在狂风中颠簸、骆驼草在沙土里吸收最后一滴水分，这些植物的感受对我们其实并不应该陌生。

我们在路上和植物一起经历的各种奇遇和冒险，将宏大的历史叙事和哲学思考，压缩成一种高度个人化的情感表达。借用汪嫣然在展览对话时的发言：“每一帧唯美的画面和每一个动情的音符之下，隐藏着大量潜在的暗示，比如污染和熵增。这件作品就在这两种极端的张力之中、白昼和黑夜的裂缝之间生长出来。”双频影像中的视觉和音乐就像硬币的两面，缺一不可。当这两种同源的艺术形式在本项目中汇聚之时，我们真切地期盼呈现出一个充满诚意的结果。在这个多维度的视听场域里，我们希望观众可以大胆地把自己的感官交给人类以外的广阔世界，去感受更多。

lurking in the darkness with their crooked and prickly branches. We immediately thought of the spirits and monsters in the mountains and rivers collectively referred to as "chi mei 魑魅" in ancient Chinese tales. The three plants we brought into focus are merely ordinary weeds by the road. Nonetheless, we put time and effort into giving a voice to these humble beings that our action itself becomes a form of confession: The silent carnival of these nameless actors has never been alien to us. We are all savages. As humans, we are too familiar with, and therefore limited by, our own human perceptual boundaries, which makes it hard for us to truly understand the lived experience of other species. However, this journey has urged us to rethink about the porous boundaries between humans and nature: it is impossible to demarcate where my body ends and where the plants' world begins. In ancient animism, all creatures, even stones, have souls. The tribal shaman would heighten her receptivity to the more-than-human world to enter into rapport with nonhuman sensibilities, reaching the state of spiritual empathy that naturally transcends language barriers. When sunflowers are blooming under the scorching sun, when tumbleweeds are tossed in the wind, and when camel grass is absorbing the last drop of water in the desert, we shall not find these sensibilities alien to ourselves.

The adventurous journey we experienced with the plants has helped us condense historical narrative and philosophical thinking into a highly personal and emotional expression. To borrow from Wang Yanran's speech at our talk at the opening ceremony of this exhibition: "Behind every stunning image and every beautiful note, there are many hints and innuendos hidden in this work, such as pollution and entropy. This work grows out of the tension between the two extremes as well as the discrepancy between day and night." The visuals and music in the two-channel video are two sides of the same coin. One cannot exist without the other. When the two artistic languages of the same root converge in this project, we hope to present this exhibit with full sincerity. In this multi-dimensional visual soundscape, we hope the audience can boldly lend their senses to the more-than-human world. To feel more.





Two-Channel Video Still Frame 双频影像静帧





Two-Channel Video Still Frame 双频影像静帧







*Late night savage*



午夜魑魅



Two-Channel Video Still Frame 双频影像静帧





Two-Channel Video Still Frame 双频影像静帧











Two-Channel Video Still Frame 双频影像静帧



# LATE NIGHT SAVAGE FANTASIE

## 午夜魑魅幻想曲

Composed, written and performed by Yang Bao  
Vocals by Liu Wa & Yang Bao

作曲 / 作词 / 演奏：鲍杨  
演唱：刘娃 & 鲍杨

Late night savage 午夜魑魅	Late night savage 午夜魑魅	NO going back 不回去
Is this all too late 一切都太晚了吗	How black is my time 我的时间有多么黑	NO more regret 不后悔
Late night savage 午夜魑魅	One two three four five six million years 一二三四五六百万年	NOT much time left 没时间
I'm here for my ghost 我在等我的幽灵	Late night savage 午夜魑魅	NO more goodbyes 不再见
Late night savage 午夜魑魅	Try not to look back 试着不要回头	OH let her go 让她走
Look into my eyes 看着我的眼睛	One two three four five six million years 一二三四五六百万年	OH there he goes 他走了
Late night savage 午夜魑魅		OH come on along 过来吧
Tell me what you see 告诉我你看到什么		OH battered souls 被鞭挞的灵魂
		OH be alright 都会好的



扫二维码在苹果音乐上收听专辑  
或在全球各大音乐平台上搜索  
“Yang Bao” 或 “Late Night Savage”

Scan QR code to listen to the album on Apple Music  
or search “Yang Bao” or “Late Night Savage”  
on all streaming platforms worldwide

《午夜魑魅幻想曲》原创音乐版权所有 © 2021 鲍杨 . 保留所有权利  
“Late Night Savage Fantasie” Original Music Copyright © 2021 Yang Bao. All rights reserved.





## GODSPEED 神速

As a continuation of the video work "Late Night Savage", "Godspeed"—a spatial soundscape of four paintings & sound installation by Liu Wa and Yang Bao—captures four impressions of the plants. Based on the structure and pattern of his musical composition, Bao introduces a black geometric shape on each of Liu's paintings, using the black hole to allude to the relativity of time and space. While Liu employs vibrant and hallucinating colors to arrest fleeting moments when mesmerizing neon light sweeps over the plants' leaves, Bao uses the black geometric shape to compress the eruptive life force into a deafening void, from which his music emanates in infinity. Within the anechoic chamber, the four pieces of infinite music are experienced in both chaos and synchrony, structured by their underlying musical patterns and codes. The organic and psychedelic combinations of sound resemble echoes in the canyon, activating the still images to constantly be in a state of flux with endless possibilities.

Bao's sound work creates a surprisingly visual and affective experience. Inspired by classical music and post-human minimalism, his sensory-based "physical music" condenses complex emotions into poetry, and physically impacts the audience through the vibration of morphing sound waves. In "Godspeed", he materializes the intangible music through the repetition in musical structure, its contour and color, resulting in a sonic kaleidoscope that ceaselessly dissolves and regenerates itself in a state of equilibrium. His four pieces of music in "Godspeed" are composed according to fundamental numerical and fractional properties, such as  $6/8$ ,  $5/3$  and  $12/2$ , with which the black square, triangle and circle imposed on Liu's paintings correspond.

作为影像作品《午夜魑魅》的延伸，刘娃与鲍杨的四件绘画及声音装置《神速》将植物的几个瞬间凝固下来。鲍杨根据其音乐创作的结构和形状，在刘娃的每一件绘画上添加了一个黑色几何形，看似深邃的黑洞，隐喻时间和空间的相对性。绘画中饱满的色彩和朦胧的光感，再现了光束在植物叶片上扫过的瞬间，而黑色几何形又在充满张力的画面上用扁平的二维结构进行压缩，这个黑色几何形即是音乐发声的出口。鲍杨为每幅绘画创作的无限长音乐循环往复又富于变化，在封闭的消声室中，四首曲子有时错落有时同步，形成随机而巧妙的组合，就像峡谷里的回声，激活了静止的画面，使空间产生迷幻而流动的体验，延展出无限的可能性。

鲍杨的音乐创作情感充盈且高度视觉化，将复杂的情绪凝练成诗性的寓言，他以古典音乐和后人类极简主义为灵感，邀请现场观众感受声音本身的物理属性。在《神速》所构成的声音景观中，观众可以通过五官多层次地体验声音，用身体触摸声音的能量，即鲍杨所定义的“物理性音乐”。作品通过音乐的重复式结构和声音的彩色形状的叠加，使其在无限的时长中自由地生长和异变，最终达到必然的均衡状态。《神速》中的四首曲子根据特定的数学推演和分数比例，比如  $6/8$ 、 $5/3$  和  $12/2$ ，以此在刘娃的绘画上生成方形、三角形和圆形的黑色图案。

LIU WA & YANG BAO  
"Crowd Pleaser"  
Painting & Sound Installation  
Dimension: 101 x 101 cm  
Duration: Infinite  
Year: 2021  
Acrylic on canvas: LIU WA  
Original music: YANG BAO

刘娃 & 鲍杨  
《取悦者》  
绘画及声音装置  
尺寸：101 x 101 cm  
时长：无限  
年代：2021  
布上丙烯：刘娃  
原创音乐：鲍杨



**Crowd Pleaser**  
《取悦者》

黑洞、相对性 -4、湮没 -5、永恒的光 -9、钟摆  
Black hole, relativity-4, annihilation-5, lux aeterna-9, pendulum





**Organ Donor**  
**《器官捐献者》**

三角形 -6、长方形 -8、花开衰败 -12、月光、异变 -52  
Triangle-6, rectangle-8, blossom decay-12, moonlight, mutation-52

LIU WA & YANG BAO  
"Organ Donor"  
Painting & Sound Installation  
Dimension: 153 x 213 cm  
Duration: Infinite  
Year: 2021  
Acrylic on canvas: LIU WA  
Original music: YANG BAO

刘娃 & 鲍杨  
《器官捐献者》  
绘画及声音装置  
尺寸: 153 x 213 cm  
时长: 无限  
年代: 2021  
布上丙烯: 刘娃  
原创音乐: 鲍杨







**Peephole Delight**  
**《猫眼愉悦》**

正方形、探照灯、水下、3-5-6、4-6-7  
Square, search light, underwater, 3-5-6, 4-6-7

LIU WA & YANG BAO  
"Peephole Delight"  
Painting & Sound Installation  
Dimension: 153 x 213 cm  
Duration: Infinite  
Year: 2021  
Acrylic on canvas: LIU WA  
Original music: YANG BAO

刘娃 & 鲍杨  
《猫眼愉悦》  
绘画及声音装置  
尺寸：153 x 213 cm  
时长：无限  
年代：2021  
布上丙烯：刘娃  
原创音乐：鲍杨







**Godspeed**  
**《神速》**

三角形 -2、滴答滴答、墨西哥帽、末日时钟、午夜 -23  
Triangle-2, tick tock tick tock, Mexican hat, dooms day clock, midnight-23

LIU WA & YANG BAO  
"Godspeed"  
Painting & Sound Installation  
Dimension: 101 x 101 cm  
Duration: Infinite  
Year: 2021  
Acrylic on canvas: LIU WA  
Original music: YANG BAO

刘娃 & 鲍杨  
《神速》  
绘画及声音装置  
尺寸：101 x 101 cm  
时长：无限  
年代：2021  
布上丙烯：刘娃  
原创音乐：鲍杨

## ABOUT THE ARTISTS 关于艺术家



Liu Wa  
刘娃

[www.liuwastudio.com](http://www.liuwastudio.com)

Liu Wa is a multimedia artist who explores questions of boundaries, power and intersubjectivity through installation, video, painting, and assemblage sculpture. Trained in anthropology, she seeks to decentralize human's dominant role in knowledge production and world-making through a multi-species lens. Her works create multi-sensory experiences that heighten the audience's sensuous receptivity to the more-than-human world. Liu Wa focuses on the subjectivity and plasticity of human perception in neuroscience, and reimagines human agency at a time when emotions and desires could be quantified, predicted and affected. Built upon post-humanism, her interdisciplinary practice interrogates the power dynamics between humanity and technology within a broader web of life.

Liu Wa (b. 1994, Beijing) received her B.A. in Anthropology and Art from Yale University and is pursuing her M.S. in Art, Culture and Technology at MIT. She won the International Emmy Awards Young Creatives Award, Forbes 30 Under 30 Asia list, Porsche Young Chinese Artist of the Year, among other honors. Liu Wa was nominated to participate in international exhibits, such as Busan Biennale (2020) and Guangzhou Triennial (2018). Her works have been globally exhibited at prestigious institutions including UCCA Center for Contemporary Art, TANK Shanghai, Museum of Contemporary Art Busan, Javits Convention Center of New York, Beijing Minsheng Art Museum, M Woods Museum, Today Art Museum, Museum of Contemporary Art Shanghai, and Guangdong Museum of Art. Her solo presentations include: Late Night Savage (Cc Foundation, Shanghai, 2021), SOUNDMASS (TANK Shanghai, 2021), Hear A Century Ahead (No.1 Waitanyuan, Shanghai, 2021), Moon Milk (Madeln Gallery, Shanghai, 2020), Glimpse (Asia Now, Paris, 2019), Glimpse: a passing look (Sabsay Gallery, Copenhagen, 2018).

刘娃的艺术创作以装置、影像、绘画、现成品雕塑为媒介，探究诸如边界与权力、主体间性等问题。其作品植根于人类学，试图以多物种民族志的视角，审视人类在知识生产和世界建构中所固有的主导角色。她通过创造沉浸式艺术体验，邀请观众打开感官去探索人以外的广阔世界。刘娃运用神经科学探究人类感知的主观性与可塑性，借以思辨人的自由意志，并回应科技对于情绪与欲望的量化、预测和影响。她跨学科的实践在后人类的语境下，追问人文与科技在多物种生态网络中所引发的权力关系。

刘娃 1994 年生于北京，本科毕业于耶鲁大学人类学与艺术双专业，现于麻省理工学院攻读艺术文化与科技硕士。她曾荣获国际艾美奖青年创意奖、福布斯 30 under 30 亚洲区名单、保时捷中国青年艺术家等奖项。刘娃曾受邀参加釜山双年展（2020）与广州三年展（2018）等国际性展览。她的作品展览于多个国家的重要机构，包括北京尤伦斯当代艺术中心、上海油罐艺术中心、釜山当代美术馆、纽约贾维茨会展中心、北京民生现代美术馆、木木美术馆、今日美术馆、上海当代艺术馆、广东美术馆等。刘娃的个展及项目：午夜魑魅（Cc 基金会，上海，2021）、超声波（油罐艺术中心，上海，2021）、Hear A Century Ahead（外滩源壹号，上海，2021）、月乳（没顶画廊，上海，2020）、Glimpse（Asia Now，法国巴黎，2019）、Glimpse: a passing look（Sabsay Gallery，丹麦哥本哈根，2018）。

## EDUCATION 教育经历

麻省理工学院，艺术文化与科技硕士学位，美国剑桥  
Massachusetts Institute of Technology, M.S. in Art, Culture and Technology, Cambridge, USA

耶鲁大学，人类学与艺术双专业学士学位，美国纽黑文  
Yale University, B.A. in Anthropology & B.A. in Art, New Haven, USA

## SOLO EXHIBITS & PROJECTS 个展及项目

- 2021** “Hear A Century Ahead”，原英国驻沪总领事馆（外滩源壹号），中国上海  
“Hear A Century Ahead,” former British Consulate (No. 1 Waitanyuan), Shanghai, China  
“午夜魑魅”，Cc 基金会 & 艺术中心，中国上海  
“Late Night Savage,” Cc Foundation & Art Centre, Shanghai, China  
“超声波（鲍杨）”，上海油罐艺术中心，中国上海  
“SOUNDMASS (Yang Bao),” TANK Shanghai, Shanghai, China
- 2020** “月乳（联展）”，没顶画廊，中国上海  
“Moon Milk (joint exhibition),” Madeln Gallery, Shanghai, China
- 2019** “Glimpse”，Asia Now，法国巴黎  
“Glimpse,” Asia Now, Paris, France
- 2018** “Glimpse: a passing look”，Sabsay Gallery，丹麦哥本哈根  
“Glimpse: a passing look,” Sabsay Gallery, Copenhagen, Denmark

## SELECTED GROUP EXHIBITS 重要群展

- 2021** “绵延：变动中的中国艺术”，北京民生现代美术馆，中国北京  
“Duration: Chinese Art in Transformation,” Beijing Minsheng Art Museum, China  
“非凡女性艺术家奖”，北京展览馆，中国北京  
“Incredible Female Artist Award 2021,” Beijing Exhibition Center, Beijing, China
- 2020** “釜山双年展”，釜山当代美术馆，韩国釜山  
“Busan Biennale,” Museum of Contemporary Art Busan, Busan, South Korea  
“非物质 / 再物质：计算机艺术简史”，尤伦斯当代艺术中心，中国北京  
“Immaterial/Re-material: A Brief History of Computing Art,” UCCA Center for Contemporary Art, Beijing, China
- 2019** “Enter”，Refshaleoen，丹麦哥本哈根  
“Enter,” Refshaleoen, Copenhagen, Denmark  
“怒放”，今日美术馆，中国北京  
“Nana Power,” Today Art Museum, Beijing, China
- 2018** “第六届广州三年展——诚如所思：加速的未来”，广东美术馆，中国广州  
“The 6th Guangzhou Triennial—As We May Think: Feedforward,” Guangdong Museum of Art, Guangzhou, China  
“After Sunset”，Galerie Liusa Wang，法国巴黎  
“After Sunset,” Galerie Liusa Wang, Paris, France
- 2017** “锡人的心脏”，木木美术馆，中国北京  
“Heart of the Tin Man,” M Woods Museum, Beijing, China  
“全球定位”，乔空间与上海西岸油罐艺术中心，中国上海  
“I Do (Not) Want To Be Part Of Your Celebration,” Qiao Space & Tank Shanghai Project Space, Shanghai, China
- 2016** “艺术理想国”，尤伦斯当代艺术中心，中国北京  
“Art Utopia,” Ullens Center for Contemporary Art, Beijing, China  
“艺术中国汇”，贾维茨会展中心，美国纽约  
“International Creative Festival,” Javits Convention Center, New York, USA



Yang Bao

鲍杨

www.yangbaostudio.com

Yang Bao is a cross-disciplinary artist and pianist based in New York, classically trained in piano performance at The Juilliard School and New England Conservatory of Music. Bao's multi-media works create an experiential "synthesis of the arts" that is precise in texture while hypnotizing in motion. Inspired by classical music and post-human minimalism, his sensory-based "physical music" condenses complex emotions into poetic fables. Further enhanced by film and technology, Bao's visceral and immediate music takes the audience out of their everyday life into a boundless void where anyone can design one's own reality and live it.

In his live performance "SOUNDMASS" at TANK Shanghai, Bao created a site-specific and ever-evolving soundscape that transformed the gigantic oil tank into an architectural instrument. He materialized the intangible music into a sonic monument that constantly devours and regenerates itself. In his sound installation "Hear A Century Ahead" commissioned by LOUIS XIII, Bao's spatial-audio composition "Infinity Music - God-speed" mutates and refracts in infinity according to the progression of time and chance within the large metal installations. His original soundtrack "The Kitty Knight" for the major feature film "I Am What I Am" was globally released and well-received in 2021. Bao's solo shows and projects include: "Hear A Century Ahead" (No.1 Waitanyuan, 2021), "SOUNDMASS" (Tank Shanghai, 2021), "Late Night Savage" (Cc Foundation, 2021). His performance premiered at Lincoln Center and Boston Center for the Arts. His upcoming concerts include Chopin Piano Concerto No.1 with China Philharmonic Orchestra in their Spring 2022 Concert Season (Forbidden City Concert Hall, Beijing).

Born in Gansu, China, Yang Bao started to learn piano performance at the age of three and won many awards. He was admitted to The Juilliard School Pre-College with full-tuition scholarship at nine. He studied with prominent pianists, such as Wha-Kyung Byun, Bruce Brubaker, Susan Starr and Wang Ziliang. His visual album "DUALISM" in collaboration with the world-renowned composer Kaija Saariaho on her Violin Concerto "Graal Theatre" was exclusively featured on Apple Music. His music festival features artists who have performed extensively around the world with top tier ensembles and venues. Bao has garnered critical acclaim for his multimedia exploration at the nexus of art and technology.

鲍杨，跨媒介艺术家和钢琴家，工作生活于纽约。在茱莉亚音乐学院附中学习钢琴演奏，并在新英格兰音乐学院获得钢琴演奏本科和硕士学位。鲍杨多元化的作品融合音乐、电影及舞蹈，致力于运用增强现实和人工智能等科技手段，创造多感官的艺术体验。鲍杨的“物理性音乐”情感充盈且高度视觉化，以古典音乐和后人极简主义为灵感，将复杂的情绪凝练成诗性的寓言，让观众从现实世界中抽离出来并穿梭于广袤无垠的想象空间。

鲍杨的声音装置现场表演《超声物 SOUNDMASS》在2021年首演于上海油罐艺术中心，通过声音在油罐这一巨型乐器内反射的回声，创造了一个场域特定且无限演变的声音景观，将无形的音乐实体化为一个色彩与质感持续变幻的“超声物”。他的大型声音装置《Hear A Century Ahead》由路易十三委任创作，在2021年首展于上海外滩源壹号。他无限时长的空间音频作品“永久音乐 - 神速”，通过偶发的组合产生异变，持续触发巨型金属乐器的震动，涌现成一个不断呼吸和变形的“声命体”。他为贺岁档电影《雄狮少年》创作的原创钢琴幻想曲《小猫骑士》于2021年底全球发行并广受好评。鲍杨的个展及项目包括：“Hear A Century Ahead”（外滩源壹号，2021）、“超声物”（油罐艺术中心，2021）、“午夜魑魅”（Cc基金会，2021）。他的演出首演于纽约林肯中心和波士顿艺术中心。鲍杨近期的演出包括肖邦第一钢琴协奏曲，中国爱乐乐团2022年音乐季（北京中山公园音乐堂）。

鲍杨生于中国甘肃，3岁开始学习钢琴演奏便屡屡获奖，9岁以全额奖学金考入茱莉亚音乐学院 Pre-College。他曾师从于颇负盛名的钢琴家 Wha-kyung Byun、Bruce Brubaker、Susan Starr、汪子良。他的音乐影片《DUALISM》与著名作曲家 Kaija Saariaho 的小提琴协奏曲《Graal Theatre》合作并获得苹果音乐的首页推荐。他创立的音乐节邀请巡演于世界顶尖演出场所的音乐家和舞蹈家，结合现场表演和多媒体投影，就其艺术与科技的融合受到广泛好评。

(肖像摄影师: 蓝天 Sky)

## EDUCATION 教育经历

- 2015 2018** 新英格兰音乐学院，钢琴演奏硕士学位，美国波士顿  
New England Conservatory of Music, M.M. in Piano Performance, Boston, USA
- 2011 2015** 新英格兰音乐学院，钢琴演奏本科学位，美国波士顿  
New England Conservatory of Music, B.M. in Piano Performance, Boston, USA
- 2001 2003** 茱莉亚音乐学院 Pre-College，美国纽约  
The Juilliard School Pre-College, New York

## SOLO EXHIBITS & PROJECTS 个展及项目

- 2021** "Hear A Century Ahead", 原英国驻沪总领事馆（外滩源壹号），中国上海  
"Hear A Century Ahead," former British Consulate (No. 1 Waitanyuan), Shanghai, China  
"超声物"，上海油罐艺术中心，中国上海  
"Soundmass" Tank Shanghai, Shanghai, China  
"午夜魑魅"，Cc基金会 & 艺术中心，中国上海  
"Late Night Savage", Cc Foundation & Art Centre, Shanghai, China  
"JINGART 艺览北京"，北京展览馆，中国北京  
"JINGART", Beijing Exhibition Center, Beijing, China

## SELECTED CONCERTS 重要演出

- 2022** 肖邦第一钢琴协奏曲，中国爱乐乐团2022年音乐季，中山公园音乐堂，中国北京  
Chopin Piano Concerto No.1, China Philharmonic Orchestra Spring 2022 Concert Season, Forbidden City Concert Hall, Beijing, China
- 2021** UCCA Gala, 宝格丽酒店大厅，中国上海  
UCCA Gala, Bvlgari Hotel Grand Hall, Shanghai, China  
"超声物"，上海油罐艺术中心，中国上海  
SOUNDMASS, TANK SHANGHAI, Shanghai, China
- 2019** 林肯中心，美国纽约  
Lincoln Center, New York, USA  
波士顿艺术中心，美国波士顿  
Boston Center for the Arts, Boston, USA

## ABOUT THE ORGANIZER

### 关于项目组织人

#### Danielle Shang 尚端

Danielle Shang, an independent writer, art historian and exhibition organizer, lives and works in Los Angeles. Her research focuses on the impact of globalization, urban renewal, social change, and class restructuring on art-making.

尚端是一名驻洛杉矶的撰稿人，艺术史研究者和展览组织人。她的研究方向是全球化、城市翻新、社会变革以及阶级的重新划分对艺术创作的影响。

**LATE NIGHT SAVAGE**

《午夜魑魅》

Artists / Vocals  
LIU WA YANG BAO

艺术家 / 歌唱  
刘娃 鲍杨

**LATE NIGHT SAVAGE FANTASIE**

《午夜魑魅幻想曲》

Composed, performed and written by  
YANG BAO

作曲作词及演奏  
鲍杨

Recording Engineers  
RYAN STREBER  
CHARLES MUELLER  
OKTAVEN AUDIO LLC

录音工程师  
RYAN STREBER  
CHARLES MUELLER  
OKTAVEN AUDIO LLC





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Cc Foundation  
Address:  
No.2,B1,Sunken Gardens, Bldg. 9 Qufu Road,  
Jing'an District, shanghai, China

上海市文社艺术基金会  
地址：上海市静安区曲阜路9弄下沉庭院负一层2号

[www.CcFoundation.com](http://www.CcFoundation.com)  
WeChat: Cc 主义  
Instagram: ccfoundation



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