ANN ZHAO

SPILLOVER

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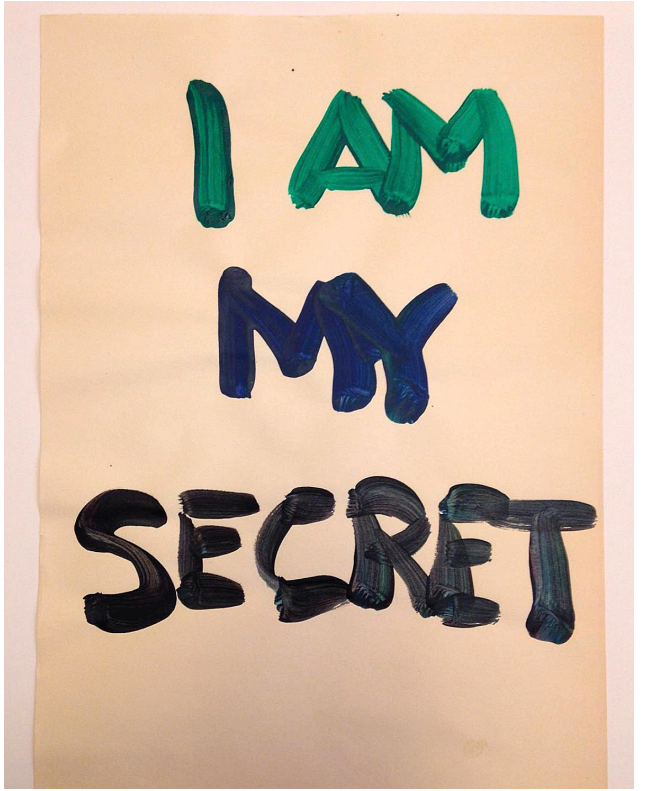
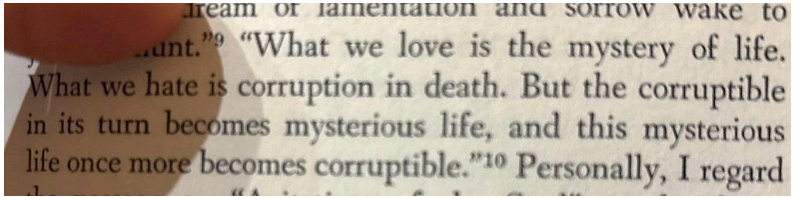


fig. 1



dream of lamentation and sorrow wake to
unt."[9] "What we love is the mystery of life. What we hate is corruption in death. But the corruptible in its turn becomes mysterious life, and this mysterious life once more becomes corruptible."[10] Personally, I regard

fig. 2

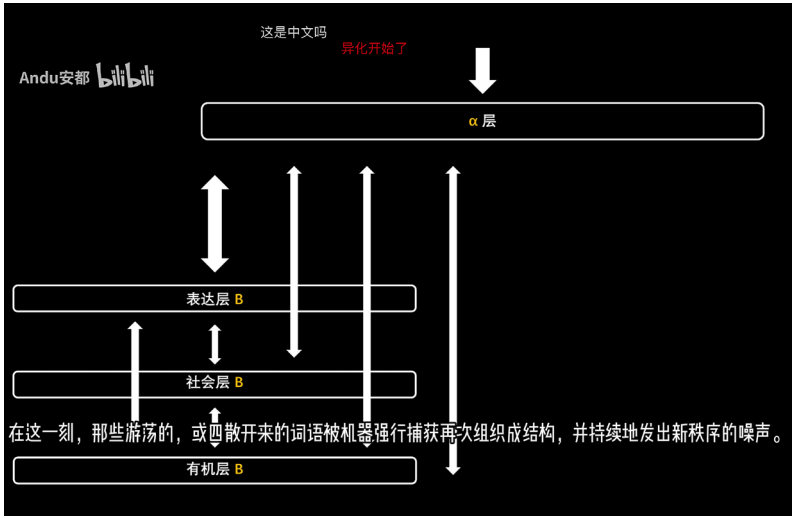

这是中文吗
异化开始了
Andu安都 bilibili
α 层
表达层 B
社会层 B
在这一刻，那些游荡的，或四散开来的词语被机器强行捕获再次组织成结构，并持续地发出新秩序的噪声。
有机层 B

fig. 3



fig. 4



fig. 5



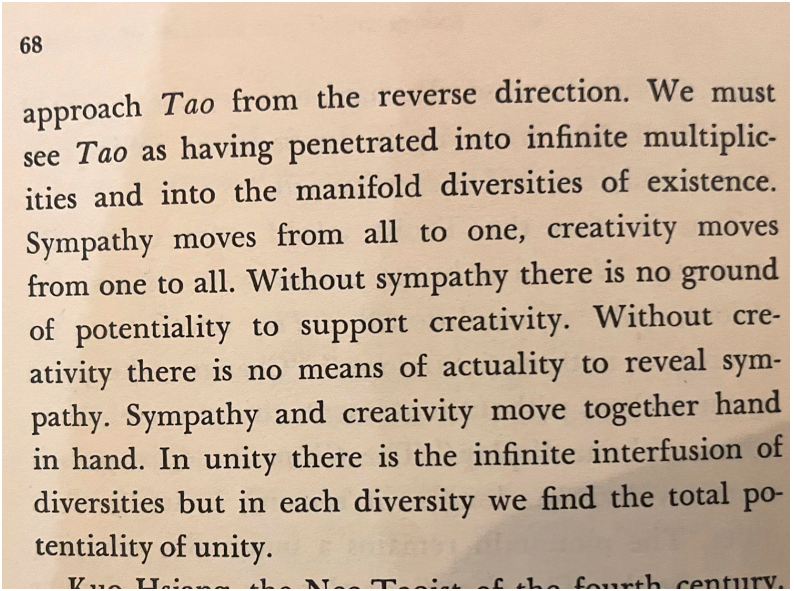
fig. 6

fig. 7

How do we feel when a film is over? There are films, for instance, that are intellectually rigorous, or "adult," but when the lights come up at the end of them we feel unhealthy in some way. We're embarrassed to be with one another. We've all had the experience of walking out of a theater and not really wanting to see anyone——of lookin down at the bizarre design on the rug, the soda stains, and so forth, and averting our eyes from our fellow filmgoers. I realized from these experiences that there was something in cinema beyond its intellectual or narrative content. There was something in the actual nature of the cinema, its view, that could produce health or illness in an audience. There might be a film that had a very meaningful subject but was so inelegantly handled that ti actually left one feeling unhealthy or alienated.

I began to become more sensitive to these post-film experiences and the qualities in a film that might produce either health or ill health. I knew from my experience that this possibility extended into other media. I remember once being quite sick when my friend Jerome and I went to a student production of *Cosi fan tutte* at a local college. I didn't want to go but I went anyway. And when I came out of the opera, I was completely cured. The youthful performance was endearing and sometimes painful, but because the genius of the music is so uncompromised, so transforming to the metabolism, the experience of going to the opera healed me. This has happened to me quite a few times from going to a Mozart opera. Similarly, attending the ballets of George Balanchine can realign one's energy in way that is deeply, alchemically healthy. I believe this occurs when there is something metaphysically true about a work's energy. In Greek theories of medicine it was taught that illness came from a dreamlike absorption, a state of imbalance. The sanctuary of Epidaurus was created in order to let citizens realign themselves and awaken to the full energy of the present. Long periods of relaxation and sleep, called "temple sleep," were followed by theater pieces, chanting, and poetry. All this took place in a setting of sublimely proportioned architecture. So art has had a long history of being used as a healthy model.

What is it about the nature of film that can produce health or ill health? It is film's ability to mirror and realign our metabolism.



approach *Tao* from the reverse direction. We must see *Tao* as having penetrated into infinite multiplicities and into the manifold diversities of existence. Sympathy moves from all to one, creativity moves from one to all. Without sympathy there is no ground of potentiality to support creativity. Without creativity there is no means of actuality to reveal sympathy. Sympathy and creativity move together hand in hand. In unity there is the infinite interfusion of diversities but in each diversity we find the total potentiality of unity.

Kuo Hsiang, the Neo-Taoist of the fourth century,

fig. 8

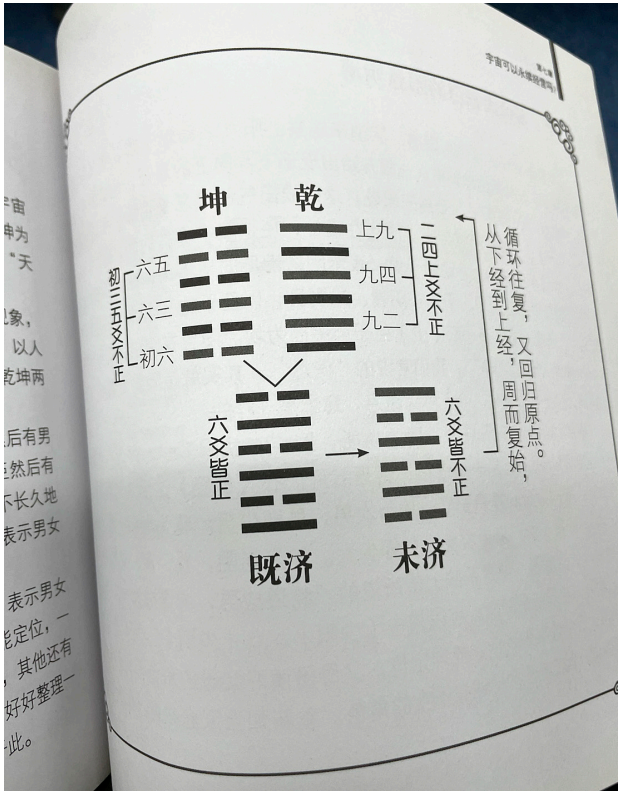

坤
乾
上九
九四
九二
二四上爻不正
六五
六三
初六
初三五爻不正
循环往复，又回归原点。
从下经到上经，周而复始，
周而复始
六爻皆正
六爻皆不正
既济
未济

fig. 9



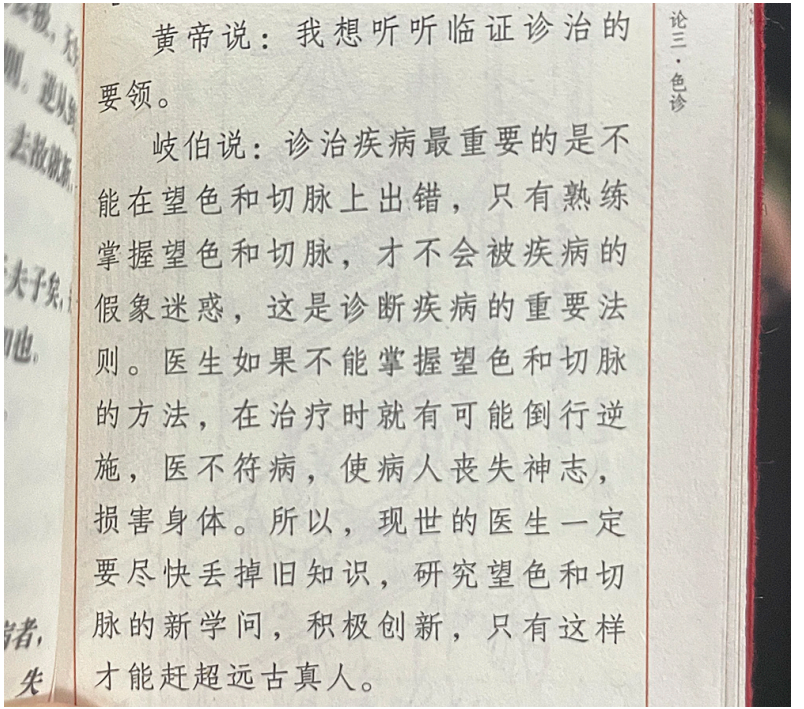
fig. 10



fig. 11



fig. 12



论三·色诊

黄帝说：我想听听临证诊治的要领。

岐伯说：诊治疾病最重要的是不能在望色和切脉上出错，只有熟练掌握望色和切脉，才不会被疾病的假象迷惑，这是诊断疾病的重要法则。医生如果不能掌握望色和切脉的方法，在治疗时就有可能倒行逆施，医不符病，使病人丧失神志，损害身体。所以，现世的医生一定要尽快丢掉旧知识，研究望色和切脉的新学问，积极创新，只有这样才能赶超远古真人。

fig. 13



fig. 14

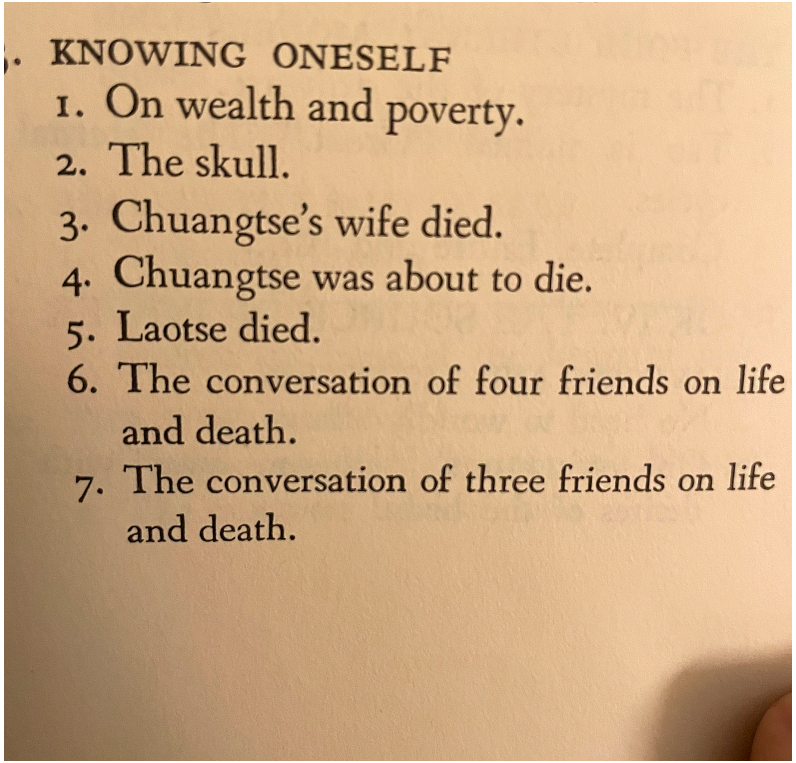

KNOWING ONESELF
1. On wealth and poverty.
2. The skull.
3. Chuangtse's wife died.
4. Chuangtse was about to die.
5. Laotse died.
6. The conversation of four friends on life and death.
7. The conversation of three friends on life and death.

fig. 15

Taro Masushio and Ann Zhao

TM: Currently, I'm personally less interested in theoretical fluff and more curious about how things are made, the practical stuff and the thought that accompanies it, but to start off I'll begin with something broader.

Looking at the images of your work and reference materials shared with me, I started to think about the satellites orbiting this planet, old and new, subject to various forces and collisions, and many of them no longer in contact with the earth; no more transmission waves, barely held together by its own mass, floating in the outer space, the slow transit into cosmic dust. In part it has to do with understanding your work as complaints–which left me with questions; about what and to whom?

The painting that states "I won't create a Masterpiece" could be seen as a declaration or negative speech-act, but I wonder if it was closer to fortune-telling, terminally incomplete signal from elsewhere. Is it less an act of rebellion through non-production or the romanticization of impossibility, but more a document of what one understands as truth? When I saw the painting with the text "coping so hard I'm dying" I first misread it as *copying* so hard I'm dying–kind of like how entangled the notion of disappearance is in Sturtevant's work. I think subconsciously I wanted to read your work against the grain of refusal, which has become an artworld buzzword, but also there is a bit of a slip internal to it. This thought takes me to the portrait of Nina Simone titled *Little Girl Blues*, and text painting that reads Niña—Simone being the quintessential figure in the

discourse within black aesthetic of refusal, but also that Niña would be translated as “little girl.” In any case, can you tell me a bit about how you think about the figure and the text? Is there a relation?

AZ: Her presence has a heaviness that I couldn’t get over. I tried to comprehend her as a person. There are seemingly endless entry points for this, but when I tried to use them to paint a picture of her, I just completely lost my grip on her. All the information dissolved her.

TM: On a related note, your paintings range from formal abstraction to figure to text. Do you see them through these categories? Or how do you approach the different methods and subject matters?

AZ: No. They all come from my inner life, so that’s the thread, and you never meet the same situation twice. If they start to look the same then I would probably be lacking in my aliveness.

TM: I really like this idea of aliveness—and that it matters to you. Can you tell me a bit more about it? Are there things that make you feel particularly alive or is it more of a constant state?

AZ: I think it’s important that art isn’t created the same way it’s understood.

TM: You’re showing a painting you made as a child. What do you recall from this time of your life? What have you forgotten? Between the older painting and the recent painting based on it, which is more valuable to you? Or, how are they valued or not valued in different ways?

AZ: I was very into sports and daydreaming. And excited for the future. I was going to move to America and that gave me all sorts of ideas. But I think since actually moving there, I’ve become more backwards-looking. I’m not attached to either painting, the value to me is in seeing how things have changed.

TM: The older, childhood painting you’re showing is essentially amateur. Could you tell me a bit about what it was like to revisit and redo the painting? Are they the same material? I understand that the scale is quite different. What remains and what has changed?

AZ: It was awful. It’s like when someone asks “what happened to you?”.

They are both acrylic. Although the big one has some other stuff mixed in it. Acrylic on a big scale gets dry easily so I was spraying whatever liquids I had around on it.

TM: I’m curious about the fact you’re mostly showing photography for this exhibition. Can you tell me how you photographed them and how you arrived at this selection? When and where did you take these photographs?

AZ: In college I almost majored in photography. I loved the Onnanoko Shashinka/Girlie Photography movement with Hiromix and Yurie Nagashima. I got myself a Konica, but it got put aside as I began to be more focused on painting. For this show, I photographed them amateurishly and selected more thoughtfully, I would say. They were taken mostly in Shanghai, a few in California, and a few in the mountains of Anji.

TM: I like Nagashima too. Do you think you will continue to take photographs? Whether as art, or not…

AZ: Yes, I would like to work on my iPhone photography craft. Just for myself, film is unnecessary and expensive.

TM: Does medicine (more specifically Chinese medicine as I understand it) offer you or the world something art does not?

AZ: Yes.

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