Decentralization

OCAT Shenzhen x OCT Art & Design Gallery OCAT□□ x □ · □□□

“Decentralization” is a different attempt of this project from the past. “What’s Started and What’s Ended” Series 2020 Special Public Project provides an open and empathetic platform for the public to discuss four issues related to the epidemic in the “O_2 Online Chat.” “Design Notebook” used poster design techniques to record the five keywords raised from the conversation. “Collaborative Writing” guides two groups of writers to express their ideas through relay writing freely.

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From a macro perspective, the digital tendency of our world might be the most apparent turn involved in all walks of life, including public education. Therefore, R-Lab invited the members working in the same field of public education but from different popular institutions in China. They would like to share their Pivot-related thoughts from dimensions of individuals, project creators, and Art partitioners of the industry. This would include: the personal pivot as art practitioners, the context of the project, how to balance its publicity and professional, the relation between physical and digital, and suggestions for young people who aimed to engage in public education.

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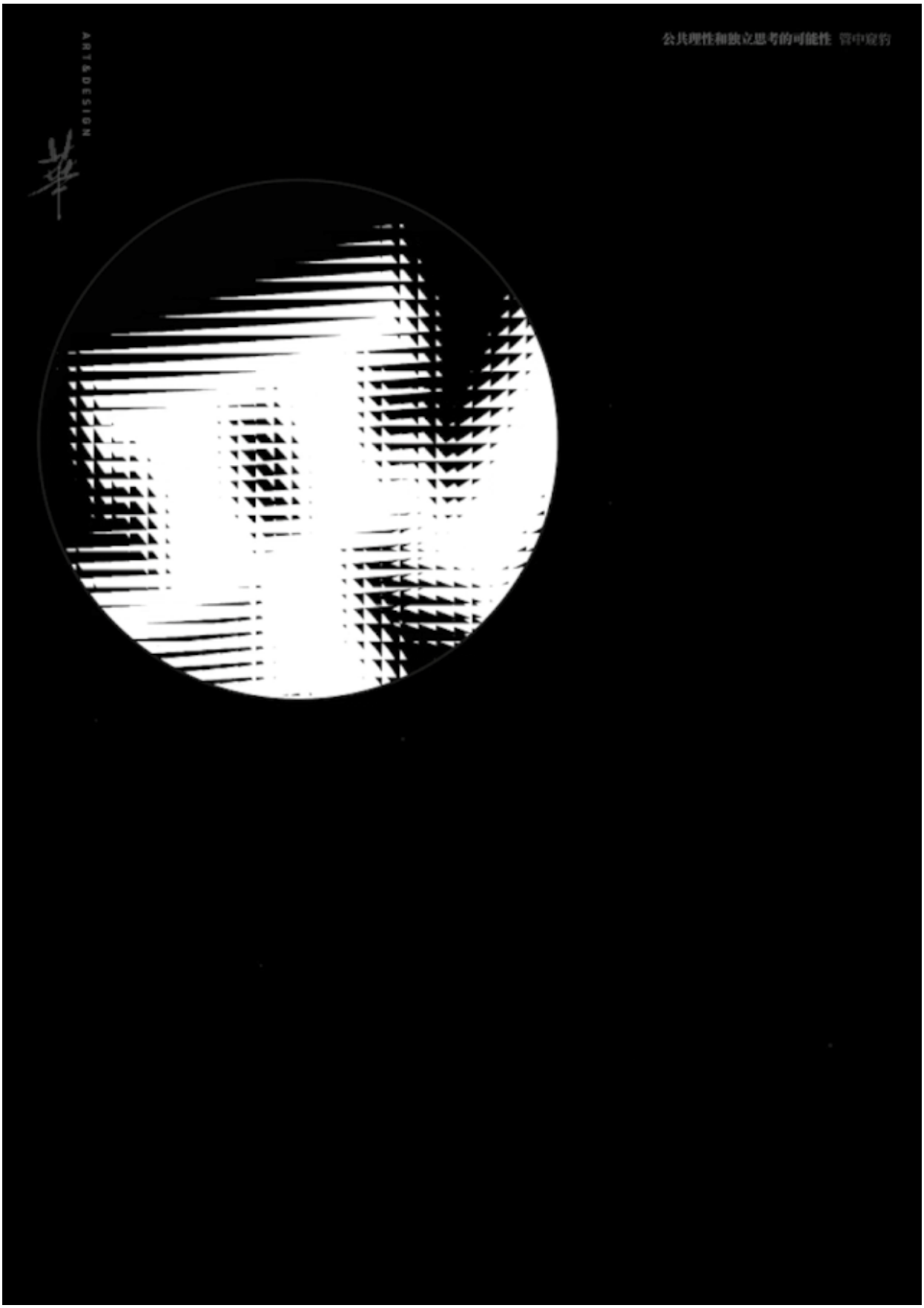
The posters from ‘Design Notebook’



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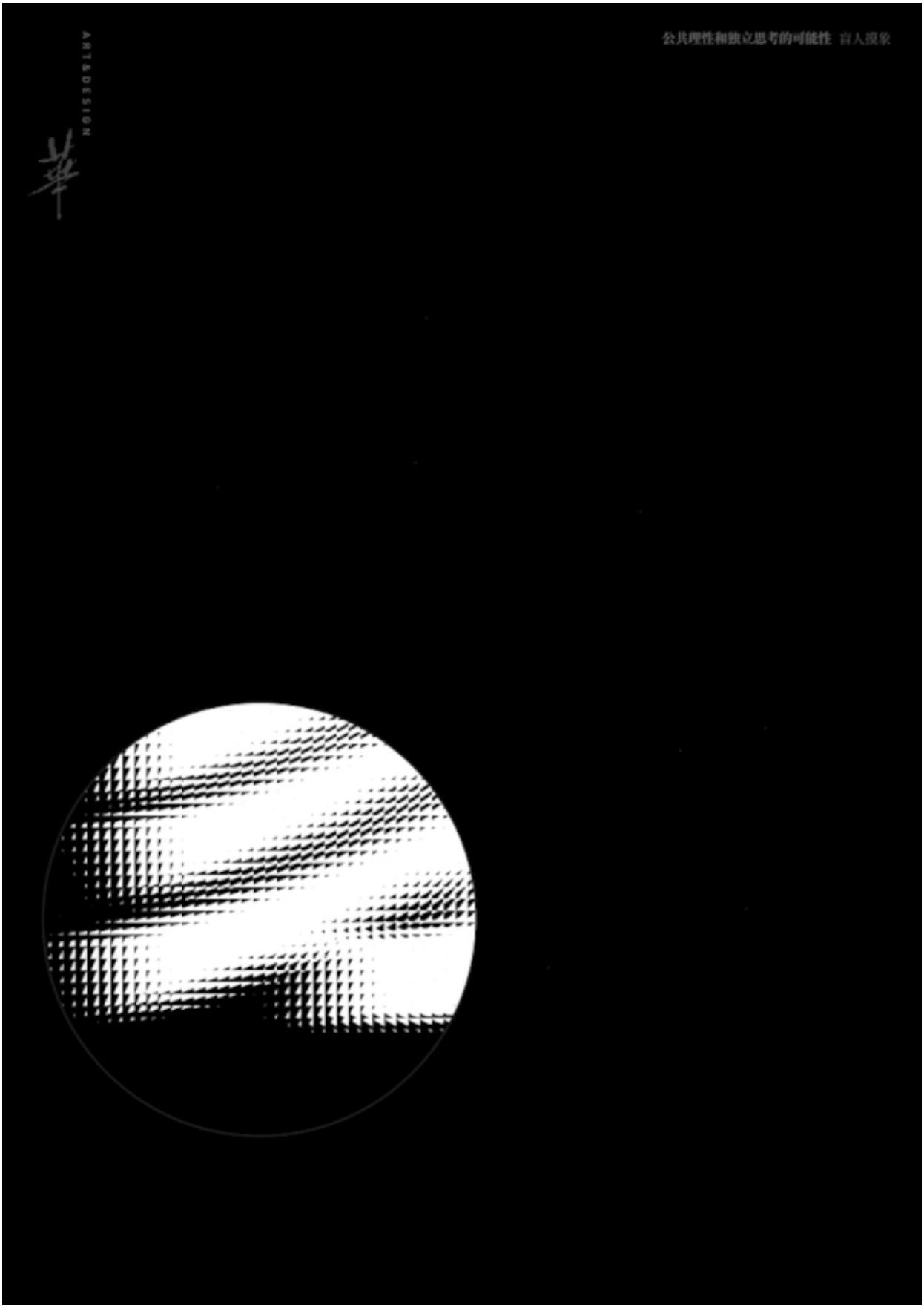
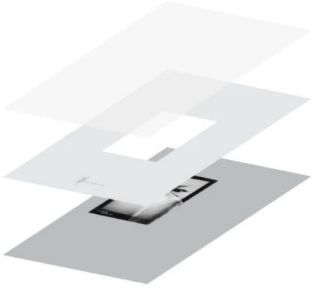


□□□□, □□, 2020

另一只眼睛
Another eye

begin again



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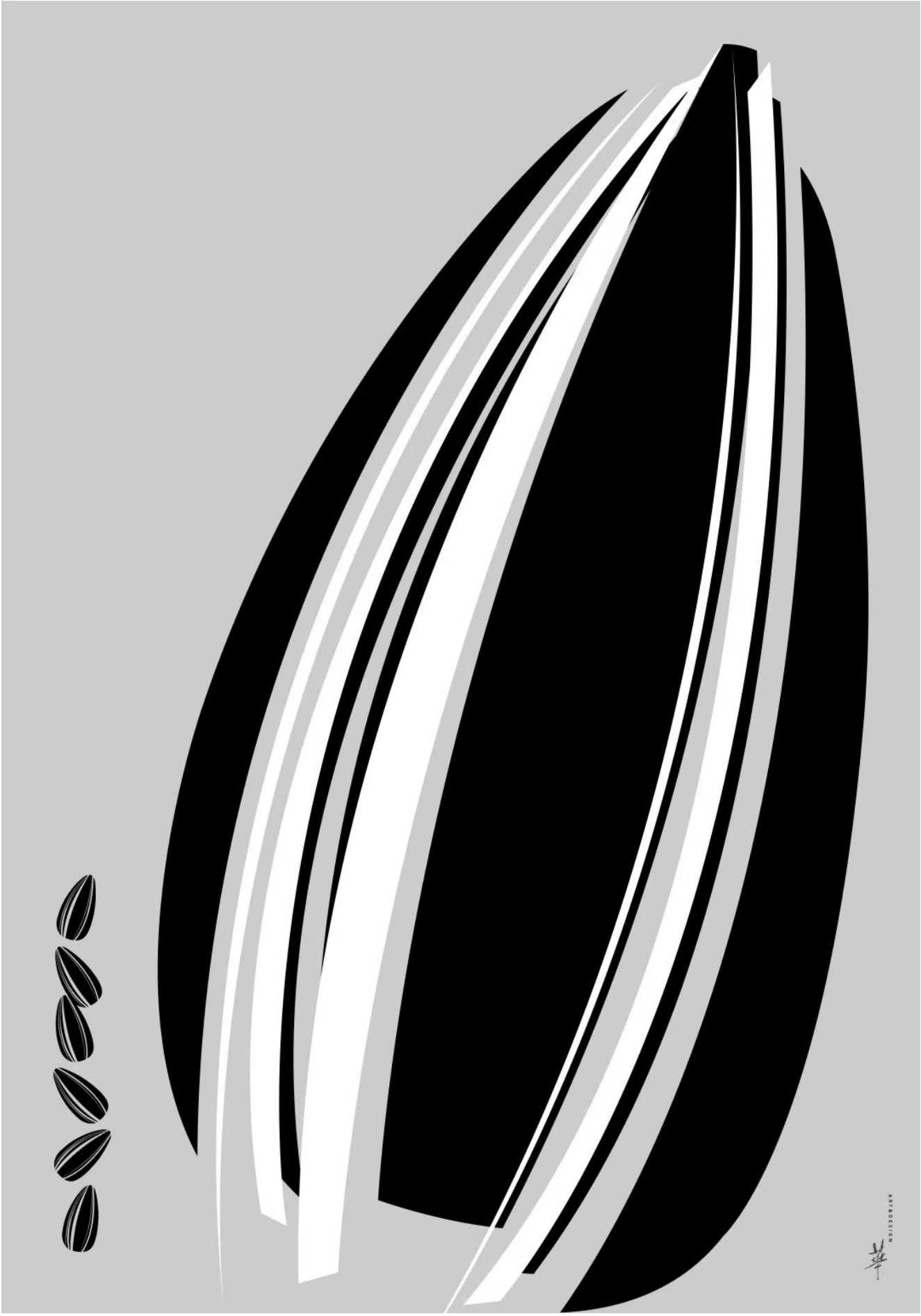

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REALISTIC FOLDING
VIRTUAL CONTROL
POST-CONTEMPORARY
NETWORK AUTONOMY
SYMBIOTIC RELATIONSHIP
CHOOSE A NEW COMMUNICATION METHOD
PHYSICAL PRESENCE
HALLUCINATION
DISPUTE
EMOTIONAL VENT
PHYSICAL CONNECTION
REALITY
VIRTUAL
CONTACT
SHOCK
ANXIETY
NUMBNESS
DISAPPOINTED
HOPE
MAGNIFIED SELF
DESIGNED BY / AU CHON HIN@UNTITLEDMACAO
ART&DESIGN

□□, □□□, 2020

□□□□□□, □□, 2020

We only exhibited a part of the project; the original public project link is here in Chinese.

“What’s Started and What’s Ended” Series 2020 Special Public Project

O_2 Online Chat □□□□□(2020.4)

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Design Notebook □□□□□

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2020□□□□□□ “□□□□□□□□□□□” | □□□□□□□□

Collaborative Writing □□□□□□(2020.6.7-8.7)

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2020□□□□□□□“□□□□□□”B□□□□□

Biography

OCT Contemporary Art Terminal (OCAT Shenzhen) and OCT Art & Design Gallery are famous contemporary art museums in Shenzhen, operated by Overseas Chinese Town Group (OCT). OCAT Shenzhen was established in 2005. It is located in Shenzhen OCT-LOFT. It is the earliest institution in the OCAT art

museums that also opened in Beijing, Shanghai, Wuhan, and Xian. OCT Art & Design Gallery, established in 2008, adjacent to He Xiangning Art Museum, is the first art museum focus on design and experimental art in China.

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WU: As it was the time for Chinese New Year, but everyone was staying at home with only few tasks to do. My mind felt a little bit scattered because I was being faced with too many intense news updates everyday.

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LIU: In fact, everyone was on vacation in those days, and we didn’t know when we could get back to work. We could get the news through digital platforms which always kept updating every day. Gradually, there were some institutions or individuals trying to do something through their official accounts online. For example, PSA (The Power Station of Art) began a project about morning reading. Whereas, from my position, things like morning reading was just an adjustment for everyone. In addition to receiving news everyday, we received other content but what else could be given to the public to comfort them in this pandemic?

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this situation. They had no idea how to respond to that.

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Accordingly, there was already a little part of the physical world which had already been transformed into a digital medium.

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normal, as well as restarting the other related activities. Ignoring it seems to cover up too much from this specific period and it doesn’t empathise with the public. So, this was one of our motivations to create this public project. Even until now, what we have in common in doing public projects is that after some things happen, it is difficult to argue with each other from different positions; if something has been experienced together, there will be a common understanding or overview. I may not need to say anything in fact, everyone can already understand.

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that we all could have some discussions restrainedly, and people did want to express their perspectives. This also reflected that the young people nowadays were getting more interested in being vocal and it is something they need to do. A project like this was new for us, a kind of test. Consequently, when we do projects later, we would consider about how could normal people be involved and whether they might need a space of participation. I think the project was affecting all of us simultaneously more or less.

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WU: Actually, there were a few great topics that everyone wanted to talk about.

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CHEN: They effected everyone’s thoughts, that is, everyone could have something to add. Correspondingly, Consequently, we had a space that didn’t call on anyone specifically, but focused on public discussion. The guests involved were happy to participate by sharing and discussing these with each other. As a consequence of this virtual and online status, everyone could express it even more. The physical social pressure had gone, which could let them be more relaxed.

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first, how to cut into the topic suitably, gently, influentially, and effectively, in a way that had the potential to be expanded on, or even which part to talk about at which point, etc. The project was actually arranged by considering about emotion and rhythm.

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with them behind the scenes, and then went to analyze with everyone at the site of the project to let audiences realize how would people with that backgrounds face these problems with their judgments and so on. In fact, there were still a lot of things we didn’t cover.

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were always trying to confirm the previous one. Hence, it’s not just about a confirmation of the relationship between the front and back ends. It could have been that the second-to-last person disagreed with the person in the middle, so had taken over an answer. Then how could he use his own way to connect several previous stories to complete the whole round? There would be a lot of identities and disagreements involved, and also recognition of others’ expression. I thought that if someone could do this kind of research or analysis, it must be quite interesting. The disappointment was that we did not have time to explore this during that time.

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it was about the problem itself, or the ideas and the Art world, you should always have professional requirements for yourself.

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the intention of developing a new direction. This thinking sometimes prevents actions. It has a lot to do with the awareness of the staff in each agency.

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output, and also consider the diversity of the public and what they can accept. Although what we do is to contact the public community more, we would also collect professional concepts and ideas to support it, and we would still throw out some content and information. As for whether the audience could accept or realise these points or not, it’s also a point that we shouldn’t ignore when planning or considering projects.

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education system staff were fired from outside. In fact, when I heard this news, I was very sad. It seemed that the channel facing the audience was the first to be targeted, we seemed to be seen as the dispensable ones. It was like a crisis of survival and at the end of the world, you were the first group of people to be left behind. This was what I thought, I don’t know, maybe from the view of the public, they might not even know what we were doing. Then I interviewed many interns and talked about that position. The first thing they talked about was exhibition, and the thing they wanted to contact most was curation. Besides those, they didn’t think about anything else in this field. I also asked them what was the role of the public in the art gallery? Or what did they know about it? They would directly say about the curation or exhibition. At present, there were still too many misunderstandings about this field in China. We are always in a marginal position.

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Cleo: I also followed some activities of art museums, and I really feel that they have shifted from physical artworks to the spread of online artistic thoughts. It feels that public education has become more important. Then I would like to ask what do you think of the relationship between online platforms and physical space?

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Cleo: The last question, do you have any suggestions for young people who aim to work in the field of public education?

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CHEN: Firstly, figure out what you want to do. (Laughs) It’s really important. And you need to prepare to be an all-rounder, because you need to do everything, from beginning to end, from scratch to establishing.

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you only stay at the surface level, or you couldn’t go deep into the artistic dialogue, or you just only take it as social services, these are all treated as limitations to public projects. You may prevent other possibilities of the social elements to art.

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Proofreading: Rebecca TUTTHILL, Calum BAIRD