



THE UNIVERSITY of EDINBURGH  
Edinburgh College of Art

Welcome to R-Lab! We are a bi-lingual and cross-cultural organisation of British, European and Chinese students within the University of Edinburgh and Edinburgh College of Art. By looking at how art is pivoting to cope with the pandemic, we are looking to Restart, Rebuild, Re-imagine art post-pandemic.

欢迎来到R-Lab! R-Lab是以爱丁堡大学为学术背景的跨文化双语艺术组织,由爱丁堡大学艺术学院的中欧研究生组成。我们意在以重新开始(Restart)、重新建立(Rebuild)、和对艺术世界的重新构想和展望(Reimagining of the Art world)为展望,对未来的艺术发展进行探索。

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# PIVOT CULTURE

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APRIL 26 - EVIDENCE OF THE PERIOD | APRIL 29 - CREATIVE WORKING IN THE PANDEMIC



EXHIBITION | WORKSHOP | TALKS | INTERVIEW

Launched on  
April 23, 2021

R-Lab

### Pivot to what?

To the revival, to the splendour of human spirit. Let Art be our instrument.

We researched and curated some of the ways in which Art pivoted to cope with the pandemic, and we did this with a global outlook which absorbed a diverse range of artistic perspectives of the pandemic as well as taking in varying personal, social, political, economic issues and experiences along the way.

In many ways, though, all that we have learned was then, and where we are is now.

### Where do we go from here?

After confusion and disarray, we must take Art as a powerful instrument to pivot towards restarting, rebuilding and reimagining, perhaps even using these pivots as our starting point, to begin anew with an alternate, cross-cultural future for both the art-world and our lives.

Paraphrasing Ludwig van Beethoven (1770-1827), we will take fate by the throat, and we will keep looking forwards.

R-Lab

### 转向什么？

转向止水重波，光焰万丈。

以艺术为流溪，为星火。

R-Lab以研究与展览策划为主要手段，致力于探索疫情带给人类的“转折点”语境，并以艺术为主要应对手段。以全球化的视角，疫情时期所产生的不同的艺术视域为线索，对其所反映出的经济、文化、政治等社会层面进行探究。

一路走来，我们受益匪浅，广师求益，跬步至此，以与你相迎。

若你，堕云雾中，自视不明。

那请与我们以艺术为希冀，再造乾坤之兴盛，以跨文化为“器”，积兴衰以新造，引鸿鹄之将至，迎晨光之熹微。

“我要扼住命运的咽喉，迫使它的目光从低谷转向天空，以使我走向下一个顶峰。”——原作者贝多芬，由R-Lab改编。

正如我在说的，正如我们在做的。

R-Lab

# Tian Xiaolei

## 田晓磊

The pandemic gains more potential for our world to be pivoted to the post-humanism.

Simultaneously, the digital tendency of our world has created a dizzying scene with the explosion of information, as a result, TIAN made a Cyborg Utopia of Post-human to scope the map of human's future, to show his prediction.

“Use Art to divine our future as human being.”

疫情加速推动了人类的后人类视角转向。

同时,在此期间,人类世界的数字化倾向为使信息爆炸式地喷涌,基于此现象,田晓磊以其艺术创作建立起了一个后人类视角的“乌托邦”,以作为向未来这一未知的道路抛出的一片“龟甲”,一颗“石子”。



Before Reboot, Single Screen Video, 0:27, 2020  
重启之前,单屏录像,时长 0:27, 2020

# Tsitra Park & Shawn Nayar

Insular thinking and creation of dialogue - Tsitra: There was a lot of insular thinking, as opposed to being a part of something bigger. We are probably creating the most interesting dialogue in the every day, there are constant pivots and we are constantly aware of them.

Using online platforms to broaden the reach - Shawn: the pandemic has highlighted that you're not just tied to a physical space to show your art. You can take your art to online platforms, you can show it to the world.

[INSERT ART HERE], is an online exhibition hosted on Zoom in March 2021, featuring 13 artists across Europe and North America.

Tsitra说它们的转折是内观和表达——“有很多孤独的思绪，而不是成为更大的版图中的一部分。我们可能在每天都在创造最有趣的对话，有源源不断地转变，我们则不停地留意到它们。”

Shawn提到该项目致力于利用网络平台扩大影响——“大流行强调了你不只是被束缚在一个物理空间来展示你的艺术。你可以把你的艺术带到网络平台，你可以向世界展示它。”

[请在此处上传艺术]是一个以Zoom为主要展示平台的线上展览，并将Zoom平台自带的“绿幕”功能与绿色的“变形套装”(Morph suit)进行结合，以一种全新的形式进行艺术呈现。

Shawn Nayar, Artist and Curator from India, currently based in Newcastle upon Tyne

Tsitra Park, Artist based in Edinburgh

Shawn Nayar, 实验艺术家、策展人，来自印度，目前居住于泰恩河畔的纽卡斯尔

Tsitra Park, 艺术家，生活于爱丁堡



[INSERT ART HERE], 2021

[请在此处上传艺术], 2021

Humanistic Care

# Zhang Zhao

## 张钊

"Humanistic care" is the core concern of Zhang Zhao's works, and it also reflects his pivot. Although the internet became particularly prominent, while reflecting on the relationship between the Internet and people and trying new methods of creating, he continues to focus on a human-oriented theme. \*Flowing out of the Frozen River\* is an improvisation he made while visiting the Northwest China in early 2021, which coincides with his lockdown and stagnation experience during the pandemic.

“人文关怀”是张钊作品的核心关注点，也体现了他在疫情期间的转变。即使网络在这段时期变得格外突出，他在反思网络与人的关系，以及尝试新创作手法的同时，也延续了自己关注的人本主题。《从冻河流出》是他于2021年初在中国西北旅行时的即兴创作，与他在疫情期间封锁停滞的体验感暗合。



Flowing out of the Frozen River, Single Screen Video, 2:02, 2020  
从冻河流出, 单屏录像, 时长 2:02, 2020

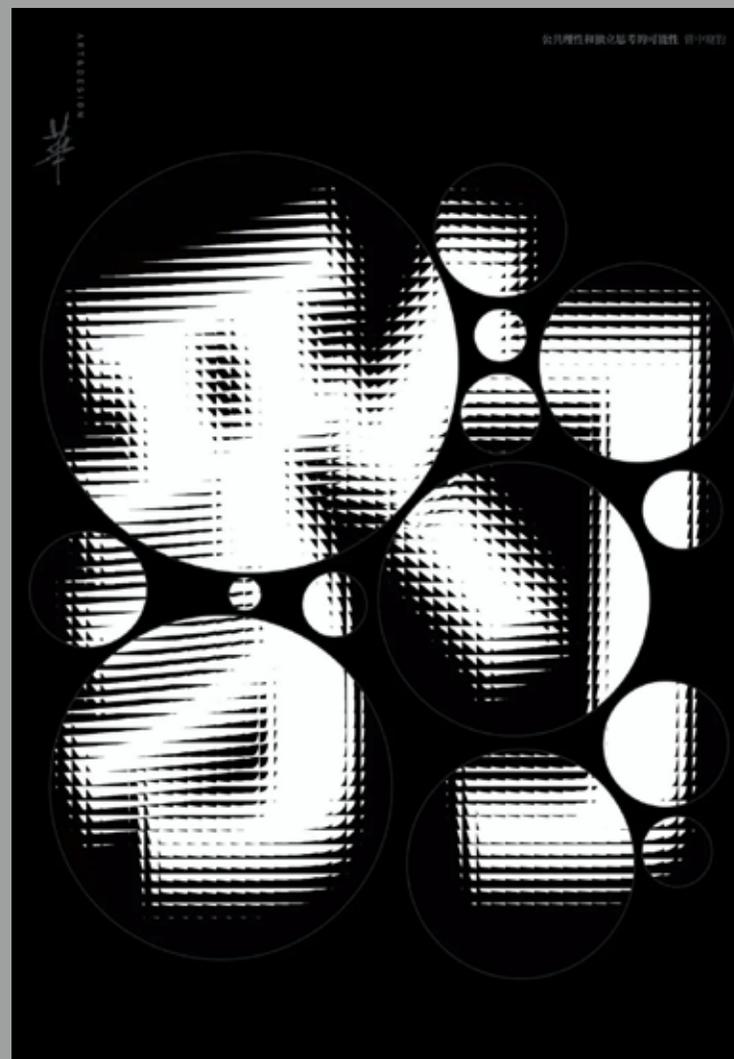
## Decentralization

# OCAAT Shenzhen x OCT Art & Design Gallery

"Decentralization" is a second take on a past project. "What's Started and What's Ended" Series 2020 Special Public Project provides with an open and empathetic platform for the public to discuss four issues related to the epidemic in the "O2 Online Chat." "Design Notebook" used poster design techniques to record the five keywords raised from the conversation. "Collaborative Writing" guides two groups of writers in expressing their ideas through relay writing freely.

“去中心化”是这个项目与以往不同的尝试。“什么开始了，什么结束了”系列2020特别公共项目为公众提供了一个开放的、共情的平台，在“O2聊天室”就疫情相关的四个议题展开了探讨。随后的“设计记录簿”用海报设计的手法，记录下了从谈话中提出的5个关键词。“联合写作计划”通过接龙写作的规则，让两组写作者自由表达自己的想法。

OCAAT Shenzhen, the headquarters of the group of OCAAT museums, dedicated to the practice and research of contemporary art theory  
OCT Art & Design Gallery, China's first gallery themed in pioneer design  
OCAAT深圳馆, OCAAT馆群之首, 致力于当代艺术理论的实践和研究  
华·美术馆, 国内首家设计与实验艺术美术馆



Look at a Leopard through a Tube, Dynamic Poster, Zhao LIU, 2020  
管中窥豹, 动态海报, 刘钊, 2020

Art Releases Pressure

# Chen Jiayi

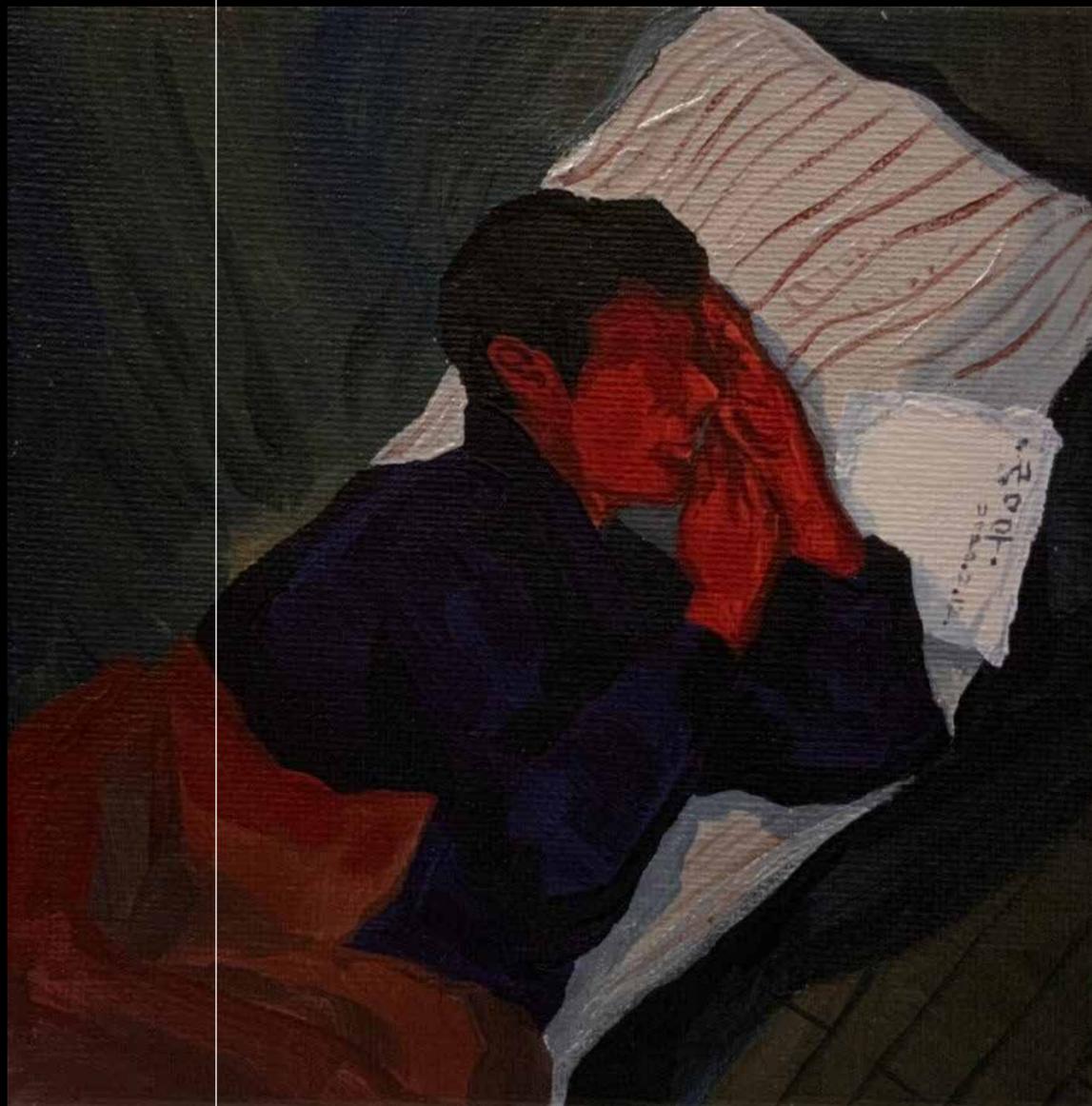
## 陈佳艺

"I think my life now is like an old Chinese saying: "Not pleased by the external gains, not saddened by personal losses".

"Painting has turned from a necessity for examinations to a psychological relief," "conveying moods with pictures," and "discovering more peace and beauty in life through the camera."

"我觉得我现在的的生活就像中国的一句古话。"不以物喜, 不以己悲"。

"画画从考学必需变成了缓解心理的法宝", "用画面传达心情", "通过相机发现更多生活里的平静和美好"。



Untitled, Canvas Oil Painting, 2020  
无题, 布面油画, 2020

# Natalia Gonzalez Martin

"Isolation has brought a lot of introspection...I have been able to focus a great part of my day on research, which has really given a new dimension to this new series I am working on"

相信居家隔离为每个人都带来了不同的反思,现如今,我的生活不再总被日程安排充斥,我能够把我大部分的时间集中在我的研究上,这也确实为我正在筹划的一系列新的艺术项目提供了一个崭新的视角。



Waiting, 21x30cm, Oil on board, 2021  
等待, 21x30cm, 版面油画, 2021

# Lulu 陆晨

Lulu is an independent photographer. During the pandemic, she created two sets of photographs. '2020', is her hope to preserve this special memory through images to keep everyone from forgetting it and, if possible, to pass on the memory and with the images to those who will come after. 'At Home' was created because during the pandemic, time spent alone became more frequent and all the senses heightened, details not normally noticed were magnified and recorded.

陆晨是一名独立摄影师。在疫情期间她创作了两组摄影作品，其中《2020》这一作品是关于她希望用图像来保存的这段记忆，相对于抽象的思维，图像的可延续性和可传播性，可以使这段记忆留存的更为永久，不至于被快速淡忘，并且如果可能，希望能将这段记忆连同图像传递给未来的人们。而《在家》的创作灵感来源于疫情期间，由于独处时间变多，感官都变得更为敏感，故平时关注不到的细节都被放大并被记录。



2020, Monochrome Photography, 2020  
2020, 单色摄影, 2020

Closer to Nature

# Velasco & Hu

The Pandemic made us hesitant in planning projects that involve many people. The Pills are six short films made at home, on the streets, without involving others. They are a visual diary of their shared emotions and artistic journey through lockdown.

Their feelings about art are constantly changing, but with the pandemic, they now look for connections with nature and inner emotions more than ever.

疫情爆发后，他们开始专注于拍摄花朵绽放的过程，这一项目的创作使得他们比以往都要更贴近于自然。疫情期间，这一项目的创作被大大推进了并成为了一段名为“药片”的六部一分钟短片，在家里、在街上拍摄，并没有涉及其他人。它们是一个视觉日记，记录了他们共同的情感和通过禁闭的艺术旅程。

他们对艺术的感觉在不断变化，但是由于疫情的爆发，他们现在比以往任何时候都更希望去寻求自然与内在情感之间的联系。



The Invisible Grandma, One of Pills, Short Video, 2:30, 2021  
消失的祖母，药丸系列之一，短视频，时长2:30，2021

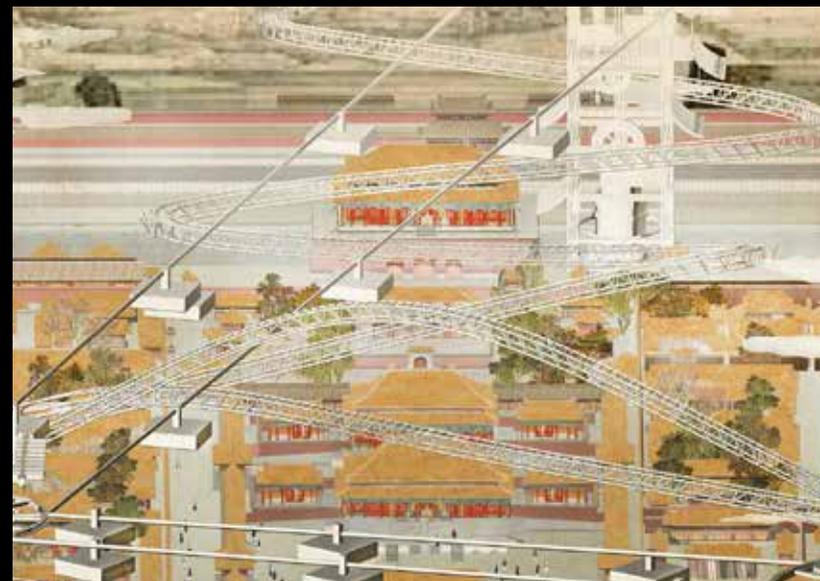
Synthesis of Traditional Chinese Techniques  
with Contemporary styles

# Qi Zhao & Pengyu Zhu, Zixu Chen 赵乾 &朱鹏宇, 陈子绪

After experiencing the COVID-19 era, their daily lives have seen a shift from ideal to reality; in the creative process, the shift was from reality to ideal. Zhao Qian, Zhu Pengyu and Chen Zixu came from the same Chinese university and studied completely different majors, landscape architecture and Chinese painting, but their creations in 2020 all moved towards a similar combination of Chinese tradition and modernity.

经历了疫情时代,他们在生活中都从理想变得现实。而在创作中,又都从现实变得理想。赵乾、朱鹏宇和陈子绪来自同一所中国高校,学习截然不同的专业——景观建筑和中国画,但最后的创作都走向了中国传统与现代的结合。

Qian ZHAO & Pengyu ZHU - Students of Landscape Architecture at Renmin University of China  
Zixu CHEN - Young Artist, MFA Chinese Painting in Chinese National Academy of Arts  
赵乾、朱鹏宇 - 中国人民大学景观建筑专业在读学生  
陈子绪 - 青年艺术家, 中国艺术研究院研究生院中国画系研究生



Make a Dream (Part), 3D Modelling, Qian ZHAO & Pengyu ZHU, 2020  
作梦(局部), 3维建模, 赵乾 & 朱鹏宇, 2020



Sit and Watch the Clouds Rise, Ink, 116×166cm, Zixu CHEN, 2020  
坐看云起时, 纸本水墨, 116×166cm, 陈子绪, 2020

Homeless with A Roof

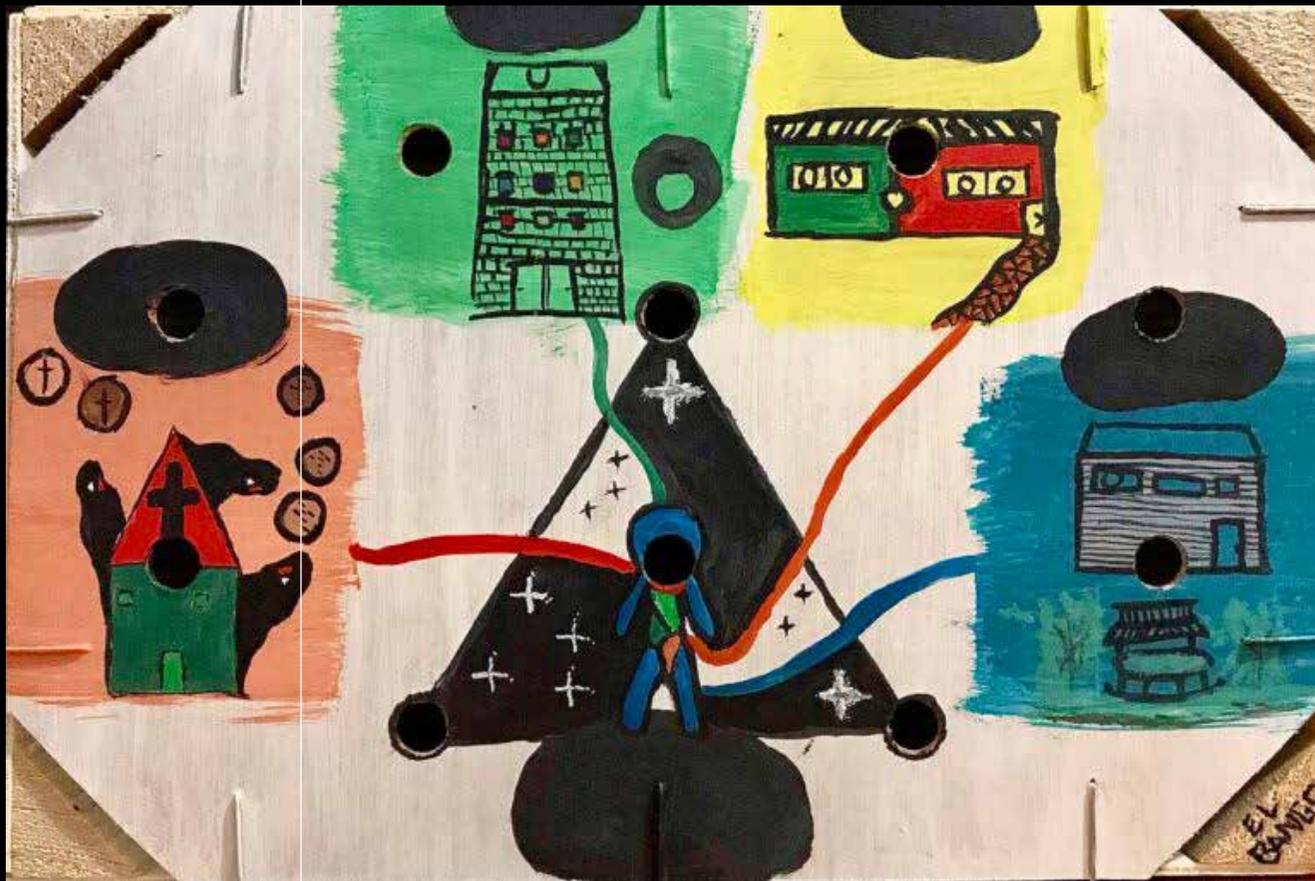
# Eliana Davydes Bernardo

With the pandemic, one of the biggest changes was seeing an artistic identity form naturally and allowing that process to reveal itself, rather than forcing it or attempting to create for the sake of creating."

It also led me to the understanding that art has been serving me (therapeutically, aesthetically and inspirationally), and I reciprocate through a more consciously free form approach, in a freeing cycle of spontaneous and limitless creation."

在疫情期间，最大的变化是自然地去看艺术成形，并允许其在这一过程中自己显露出来，而不是为了创作而去无病呻吟。

这也推动了我对艺术的理解，其实，艺术一直在为我服务（治疗上、审美上和灵感上），他在通过一种更主观的自由形成的方法来运用这种能量，从而产生更为自然的创作。



Homeless with a roof, 2021  
有屋顶的无家可归者, 2021

# Yan Zidian

## 晏资典

"As for my Pivot, it is more about new things that happened during the lockdown period such as the process of engaging with new stuff or new friends and understanding and accepting them as time went by".

Rust-like elements often appear in my art, like scars, negative effects, etc. My thinking in using these elements is: when we're faced with some issues, recognising their existence and balancing their relationships with us is precisely what we should do.

“至于我的转折,更多的是关于闭关期间发生的新事物,如与新东西或新朋友接触的过程,以及随着时间的推移对他们的理解和接受。”

晏资典的艺术创作中经常会出现锈类元素,类似于伤痕、负面影响等等。对于这些元素的运用,我想表达的是:认可它、承认它的存在并平衡它,才是我们面对问题时所应该做的。



The moon cuts down the prosperity with the thoughts I never contact, 100x120cm, 2021  
割下大地繁华的月亮 与我不主动联系的惦记, 100x120cm, 2021

Reworking Themes from My Past

# Kira Speiser

During lockdown she looked for a space, and went from a small cellar room to big studio within a subculture of individuals who are pursuing their dreams.

"As I draw my inspiration for my paintings from the outside world (which wasn't available in lockdown) I started looking inwards, visiting and reworking themes from my past."

“因为疫情，我精心构建的艺术世界和我的日常生活之间的边界开始变得模糊，我的创作过程慢慢被延缓着。然而，封锁却为我打开了一扇窗，它使我可以找到合适的空间——一个为小企业或个人提供的废弃化工厂。于是我走出了黑暗的小地下室，并走进了一个12米高、100多平方米大空间，一个属于我们这些追求梦想的亚文化群体的空间。当我无法从外部世界获得绘画灵感的时候(封锁限制)，我开始重新审视自己的内心世界，回顾并重启过去的线索。”

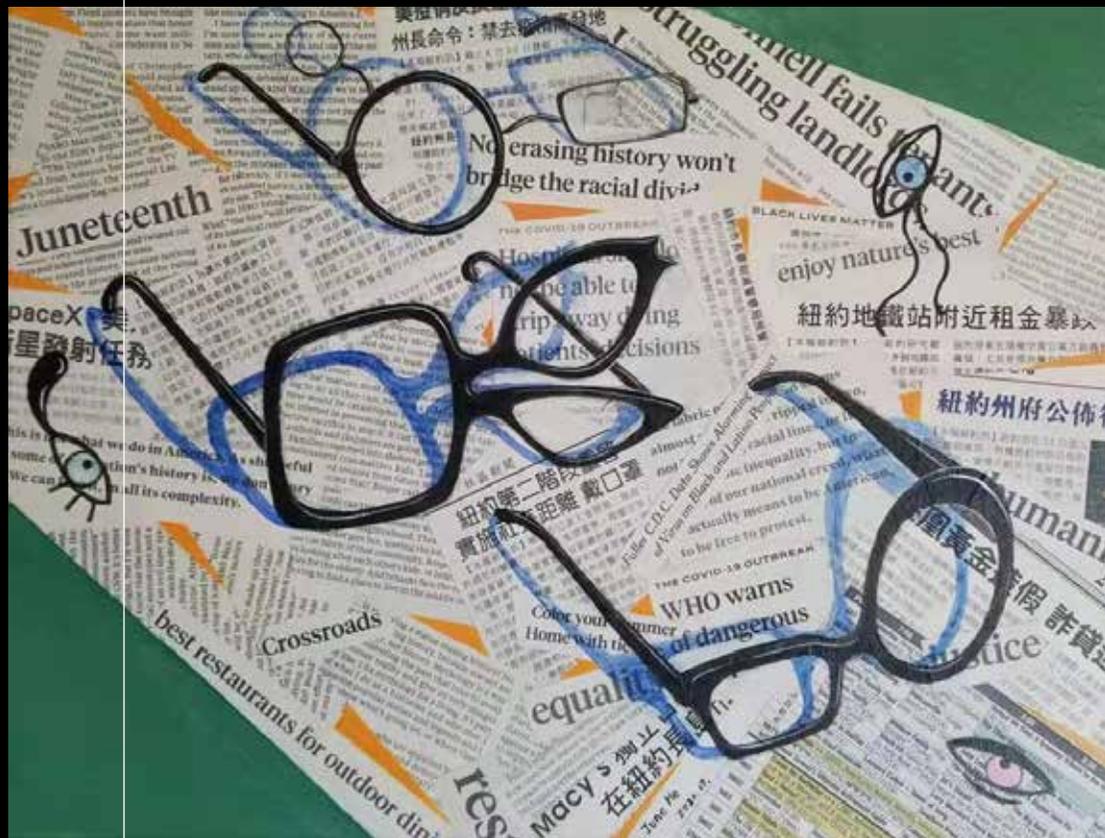


Kira's studio during lockdown  
封锁期间Kira的工作室

# June He 何涓涓

During the worst period of the pandemic in China, there were no confirmed cases in New York, where June He was based, and she collected newspapers from different countries, like the UK, China, and Japan. Although the languages were different, they all discussed the same topics and shared the same anxieties. By combining this information and different materials in a collage, she conveyed the complex psychological state of being unable to return to China because of the pandemic, and being surrounded by a disconcerting number of opinions and perspectives.

在中国疫情最严重的时候，何涓涓所在的纽约还没有确诊病例，她收集了当时的各种报纸：英文报纸、中文报纸、日文报纸等。虽然语言不同，但它们都讨论了同样的话题，传播了同样的焦虑。通过将这些信息和材料组合成拼贴画，她传达了在疫情下无法返回中国，被各种信息和观点所包围的复杂心理状态。



Vision 004, Mixed media on Linen, 12x16 inch, 2020  
愿景004, 亚麻布混合材料, 12x16英寸, 2020

# Guideswork 参考线文化

During the pandemic, Guideswork created a booklet titled 'Safety! Safety!'. They collected over 400 'Special Period Passes' from all over the country and assembled them in the hope of preserving a testimony of this special period. The cover of the booklet is made of the same non-woven fabric as face-masks.

在疫情期间，他们创作了一本名为《出入平安》的小册子。他们从全国各地收集了400多张通行证，并将它们组装成一本小册子，希望这个特殊时期的产品能够被保留下来。封面是由与口罩相同的无纺布制成。



'Safety! Safety!', 2020  
出入平安, 2020



Various passes in 'Safety! Safety!', 2020  
各种各样的小区通行证, 出入平安, 2020

## Workshop: Creative working in the pandemic

# Annie Cook



Annie's work and where her passion lies centre around people and their stories. She is strongly interested in stories that pack a punch and could invoke positive societal change.

"Look for inspiration in the restrictions for what you can do - in some ways, it offers more ways to be creative...Be kind to yourself".

Annie的工作和她的激情所在是围绕着人和他们的故事。她对那些具有冲击力并能唤起积极社会变革的故事有着强烈的兴趣。

“在限制中寻找灵感,寻找你能做的事情--在某些方面,它提供了更多的方法来进行创新.....善待自己。”

## Talk: Post-pandemic Curating

# Su Bing 苏冰



Bing Su also interviewed artists from China and abroad, and through the CC Project opened an online communication platform between artists to explore the transformation of the pandemic on the art field.

苏冰在疫情期间通过发现和邀请不同时期、不同地域的艺术家、设计师、创意工作者及机构组织在疫情前后的创作,侧面来重新审视这个历史的时刻,也希望通过文化艺术和创意的力量,可以让人们停止内心些许的恐慌。同时苏冰还采访了国内外的艺术家,并通过CC计划开设艺术家之间的线上交流平台,深入探索疫情对艺术领域带来的影响和转变。

# Pamviles 炫名

Before the pandemic, his work tended to be a personal expression, this body of work created during the pandemic is more focused on reflecting on current social issues, and he intends to continue this change in his work in the future.

"The pandemic is a once in a century occurrence which has made me create work that is closer to real life, and think about the issues that have arisen in this time and the warnings for the future that may happen as a result."

疫情前，他的作品倾向于一种个人的表达，而疫情期间创作的这组作品则更侧重于对当下社会问题的思考，他也准备将这种变化将一直延续到以后的作品当中。

“疫情的发生让全世界的人都关注到同一个问题上，这是百年不遇的。它让我的创作更贴近现实生活，并思考这个时代所产生的问题和由此可能发生的未来或警告。”



Races, 50x50cm, 2020  
竞赛, 50x50cm, 2020

# Cheng Zuo

## 左程

Taking the view of Art has made himself a pair of wings, so that he could get rid of the physical imprisonment and soar freely in the world.

During the pandemic, Cheng ZUO painted a draft every-day and took a inside consideration of himself. This brought himself into different scene to gain a kind of mental cure and the spiritual freedom.

“Don't live for Art, but live with it.”

以梦为马，艺术为翼，带他挣脱出这幅被桎梏住的躯壳。

疫情期间，左程一直在以每日绘制小稿的方式以自视自己的内心世界。绘画仿佛可以使他的灵魂脱离出这幅躯壳，并在现实与理想的交织中获得一种自由的释然。

“不应以艺术为生，应与之共生。”



The moon cuts down the prosperity with the thoughts I never contact, 55x55cm, 2020  
寻塔3, 55x55cm, 2020