Under the Spring Sunshine
春光下

“春光”(Chun Guang)” is my father's name, which translates directly into English meaning “sunshine in the spring day”. My father was born on October 1, 1969 in the village named Da Jia Yu 大家沿 of Shouguang, Shandong Province, a very ordinary northern village in China. The father is the oldest son of the family and the also first university student in the core village. In a time when the material was extremely scarce, it was extremely difficult for a family to find a child to complete university study. Even so, my grandfather still tried his best to help my father complete the study.

My father is a bridge engineer. In the past 20 years, my father and his team have built more than 200 railway bridges and highway bridges in Shandong Province, and I grew up with my father's support and because an actor. My father built so many bridges on the land, but did not build the bridge between a father and son. On the one hand, he is busy with his work, on the other hand, he is also because the bridges that stand on the land make me come here today.

“春光”(Chun Guang)”的名字，是直接翻译成英文的意思是“sunshine in the spring day”，我父亲于1969年10月1日出生于中国山东省寿光市大家沿村，一个在中国很常见的北方村庄，父亲是家中长子，也是整个村庄第一位大学生，在那个物质匮乏的年代，一个家庭想要供养一个孩子上大学是很困难的事。即使如此，我的爷爷还是尽力地支持我的父亲完成了大学的学习。

我的父亲是一名桥梁工程师。在过去的20年间，他与其他同事的团队在山东省修建了超过200座铁路桥和公路桥。同时我也有幸成长于父亲的支持下，也是因为父亲，我才能成长为一名演员。父亲修建了很多桥梁，但是并没有修建一座连接父亲与他之间的父子关系的桥梁。一方面，他的工作忙碌，另一方面，我现在来到这里的原因也是因为这些我们脚下的土地上的桥梁。

Family
家庭

Family seems to be a topic that everyone can't get around. Father, mother, son, daughter, siblings. Based on different cultural backgrounds, different questions have been caused by people all over the world. What does family mean to me? In my narrow worldview, if a person is a basic social element, then the family is like a basic social unit. We come from this unit and belong to this unit. We exert the personality and qualities that this unit gives us through various social actions. Based on the different roles, each unit will generate different relationship attributes and generate new social forms, but also the different arrangement and connection of carbon atoms in a substance form millions of different life forms.

I was born in an ordinary traditional middle-class one-child family in China. Restricted by social rules and historical conditions, Chinese society has given these families different labels.

Ordinary, describing that members of this unit have no special social treatment or status.

Traditionally, it describes the cultural acceptance of this unit.

Middle-class describes the economic situation of this unit.

The one-child describes the basic structure of this unit: a father, a mother, and of course, a child.

Looking back at the various trajectories of Chinese history, the only child (the only son) often bears huge family responsibilities and common social responsibilities. The will to succeed and continue the family is higher than the personal development and interest in Chinese culture. Of course, it is the responsibility of every child to assume expectations, since they are still in the mother's womb. It is also a poetic thing for children to prolong the lives of their parents. My birth and growth are also a long-term surprise for my parents. No matter how rebellious I used to be, in the end, I couldn't look back on my way to “becoming my father”.

家庭似乎是每个人都无法绕开的一个话题，爸爸，妈妈，儿子，女儿，兄弟姐妹。基于不同的文化背景，不同的问题被全世界各地的人提出。家庭到底之于我意味着什么？在我狭小的思维逻辑里，我第一个入第一个基本的社会元素，那么家庭结构一个基本的社会单位或组织。我们来自这个单位，并属于这个单位。并通过这个单位表现出我所具有的个体特征与我们的社会行为，通过不同的角色，每个单位内会产生不同的关系属性和产生新的社会形态，而像一个物质里面原子不同的结构和连接方式就成了不同千万种不同的生命体。

我出生于中国的一个普通的传统的中产阶级子女家庭，受到社会规则的限制和历史情况的影响，中国社会给这个子女的家庭不同的称谓。普通，随波逐流的一个家庭的成员没有特殊的社会待遇和地位。传统的，强调了这个单元的文化接纳度。中产，描述了这个单元的经济情况。独生子女，描述了这个单元的基本构成：一位父亲，一位母亲，加上一个孩子。

回看中国历史的种种轨迹，独子（唯一的儿子）往往会承担起沉重的家庭责任和社会责任。追求家庭成员的发展和个人的发展和兴趣，这是中国文化中的一种共同的特性。当然，未出生的孩子也是这样的责任和使命。这个被为父母生命的延长也是一件美丽的事情。我的出生和成长对于父母来说是一个长久的惊喜。无论我叛逆多么的厉害，最终我都走进了他当初又走一遍的路，无法回头。

My family in my undergraduate commencement ceremony

Me

My mother

Family Photo 2017 Qingdao

Art, Family, Artist
艺术，家，艺术家

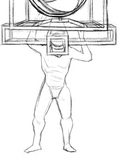
My entry into the realm of art is actually not something that my parents expected. And eventually becoming an artist also different from what my parents expected of me. My father and mother are engineers. From rigorous drawing and measurement to overall design and manufacturing, these are the daily routines of their work. I thought art had nothing to do with this, but after several years of exploring myself as an artist, I suddenly realized that what I was doing was actually the same as what my parents were doing. Or everything is connected. In this way, I slowly felt that I was becoming “Son”. No matter how many times I have dared it, I am finally following or continuing my father's and mother's footprints.

When I was an undergraduate at the Central Academy of Fine Arts in Beijing, it was probably because too many new ideas and facts entered in my brain in just a few years. Maybe it's because I live in a city like Beijing with the richest political landscape in the world. Or perhaps it was driven by rebellious and critical consciousness spurred through years of mechanical education. I spent a lot of time focusing on the the bottom social groups, and the identity of citizens in new cities in historical reports and political surveillance. I am still attached to these topics and will continue to explore them. But while I was constantly exploring my external space, some things also happened in my internal space. Especially after I came to the United States to study and left home thousands of kilometers.

进入艺术的领域其实不是出于我父母要我的一件事，但最终成为艺术家或艺术家的职业也偏离他们的期待不同。我的父母是来自理科的工程师，从严谨的图纸测量到整体的设计和制造，这些是他们工作的日常。我当以为艺术与这事不相关，但在进入到自我艺术实践的探索后，我突然意识到，我做的和父亲母亲在做的其实是一回事。或者说万事万物都是相通的。在此基础和情况下，我逐渐感觉到自己成为“儿子”。无论我重蹈父亲之覆辙多少次，最终还是踏上了父亲和母亲的足迹。

我在北京中央美术学院读本科的时候，或许是因为在短短的几年中太多的信息涌现或被强迫灌输进入我的大脑，或许是因为我在北京这样一个拥有世界最多政治资源的城市里生活，又或许是由后来了多年机械式的教育所引出的叛逆和批判意识的驱使，我用了大量的时间精力于社会底层的群体和对城市公民的政治监视的研究，从而对这些课题，我还是比较关注，并将继续对这些课题进行探索。但是在我对自己的内部进行探索的同时，外部空间的探索也在发生。尤其是在我来到美国学习，离开家几千公里之后。

2020


2019

My father's wife

50 Years Old
五十岁

In 2019 my father is 50 years old. Due to the studying here in the United States, I was not able to celebrate this birthday with him personally. But this birthday has become an important point in my art. I suddenly realized that I spent too much time in the past few years exploring what happened in this world without caring about the changes in my heart. On the one hand, because I focused on the exploration of art topics, I reduced the time spent with them. On the other hand, due to this physical distance separation, My father and mother are getting older while I exploring my art path in recent years.

No matter what I have today, it is all thanks to my parents. They gave me the greatest help and support they could do. So after finishing the “Visited Arena”, I stopped. I seriously recalled my relationship with my family, especially my relationship with my father. Because on the one hand, in terms of relationship, I feel gradually separated from my father in recent years. On the other hand, my father is the main sponsor of my studies in the United States. My life, study and creation are closely related to him.

Strangely, I seem to know what my father is doing. But I don't know exactly. I haven't even seen what my father has done for many years. On the other side, my father seems to know that I am doing art. But he has never seen my work except for my undergraduate graduation exhibition. We also never talk to each other about what we are doing. This strange “non-physiological isolation” has been around for many years. My father even asked me if I continued to paint, and I have put down the brush for many years. After graduating from high school, when I no longer have a transcript with specific scores, it seems that we rarely communicate with each other about the detail of each's life.

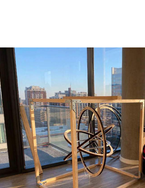
This tacit father-son relationship made me suddenly speechless. I began to recall the memories of my father, and these memories seemed to be gradually forgotten because of this alienation. But what happened has already existed. And my father and I share these stories but no one wants to mention them again. So in such a few and sudden, my “family topic” started.

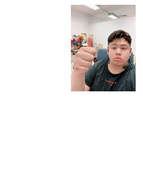
2019年我的父亲来到了50岁的年纪。由于在美国的学习，我没能亲自和他共度这个生日。但是这个生日也成为我创作的一个重要节点。我突然意识到，我在近几年里花费了太多时间和精力去关注外部发生了什么而没有关心我的内心的变化。由于我一心在艺术主题的探索，而减少了和他们的相处时间。另一方面，由于这种物理上的距离的分隔，我的父亲和母亲在在我探索艺术道路的过程中，变老变得不可逆转。

我现在拥有的一切，都是拜我父亲母亲所赐。他们给我的帮助和支持是它们所能给的最大的帮助。我结束了“访问竞技场”的创作后，我开始认真地回顾了我与家人的关系，尤其是我与父亲的关系。一方面，我在关系上逐渐与父亲疏远。另一方面，父亲是我在美国学习的赞助者。我的生活、学习和创作又与他息息相关。

奇怪的是，我似乎知道我的父亲在做什么。但是不清楚的不是，我甚至连父亲在这些年的作品是什么样的都没有看过。父亲也从来没有看过我的艺术作品，除了我大学毕业的毕业展。我们不了解，从来的这样了我和我的家庭的关系，这种物理上的隔离，已经存在了很多年。这种默契的沉默不仅仅是我的责任，我的父亲和我也是这样的情况。我们也不曾谈论彼此的事情。

这种“心理不在”的父子关系已经存在很多年了。我开始回忆我的父亲的记忆，而这些记忆似乎也随着这种疏远而逐渐被遗忘了。但是发生过的事情已经存在过了。这些故事我们都知道，但谁也不愿意再提起了。于是在这种的关系当中的某，我的“家庭话题”开始了。


Unspeakable 1


Unspeakable 2

Bridge that my father built

Live under the Spring Sunshine
活在春光照耀下

“Unspeakable” is the first part of works I completed under this theme, **“Engraving (tentative name)”** is the second work, and **“Imbalance (tentative name)”** is the third part of this series.

“Unspeakable” mainly describes my discussion of the barriers and avoidance of common family relationships nowadays. The un-speakable stereotype represents the interweaving of memories, the mutual entanglement of emotions, and the silence between two generations. The phone that could not be picked up talked about the responsibilities and pressures faced by the two generations when dealing with relationships. Although these two works are based on my personal experiences, I did not limit the scope of the discussion to my family and make it more universal.

“Engraving (tentative name)” is my exploration of family memory. At the same time, it is also some thinking and solution to my long-term escaping to family relations problem. I tried to sate my lost memory by constantly polishing the image of my father in the carved wood. (currently no photos)

“唯说不出”是我完成这个计划的第一部作品，之后完成的**“雕刻（暂定名）”**是第二个作品，而下面接续的最后的**“失衡（暂定名）”**是我计划完成的这个计划的第三件作品。

“唯说不出”主要描述了现代社会普遍存在的家庭关系的隔阂和回避的现状。无法打开的通话中代表着母亲在面对生活时的无奈，而这两代人之间的沉默记忆，暗指着种种的纠缠。尽管这两代人在处理关系时所面临的责任和压力。虽然这两件作品是基于我的个人经历出发的，但是我还是想将讨论的范围不只限于我的家庭而扩展开来，试图以更宽泛的角度来看待这个现代社会中的关系和情感方面的难题。

“雕刻（暂定名）”是我在探索记忆和我父亲这个形象的过程中逐渐发现被遗忘的关系的雕刻过程。我通过不断的打磨雕刻印象中父亲的形象来试图唤醒内心缺失的记忆。（暂无照片）

Unspeakable 3

Sketch

Atlas

Imbalance
失衡

“Imbalance (tentative name)” I am working on is another exploration of the expectations and stumbling between two generations. Just as Atlas lifted the sky with his arms, I lifted the huge heavy device in motion to try to bear his weight and find balance under his movement. When I think about my relationship with my father, I often feel that the two of us have lost balance in the relationship. And my long-term neglect of this unbalanced state has also caused an imbalance in my body and mind. On the one hand, I shoulder the expectations and dreams of my family. On the other hand, I was opposed by this expectation, and even affected by it. I was tired and lost the focus of my life. The huge rotating device is a symbol of this ongoing imbalance. And I have to shoulder these things and move on.

The lifting here is not a resistance to my father. Because when I lift up the installation, I am confronting the energy generated by the imbalance in the existing relationship, not the relationship with my father itself. The feeling of oppression due to weight is the pressure that I am trying to simulate in this relationship. Or, in other words, when I visualize these pressures and struggles. As a son, I am also acquiescing or re-understanding these pressures and expectations from the previous generation.

然而正在进行的“失衡（暂定名）”则是代表两代人之间的隔阂与带来的关系的另一种探索。正如Atlas用双手托天一样，我把这台沉重的巨大装置通过机动的装置带动并调整平衡的过程中，我在尝试想象，我在这段我的父亲的关系时，我常常感到我的两个人在关系中的平衡有点不稳定。而我一直被我的责任和我的期望所压在肩上我的身体和心理出现了不适。一方面我肩负着家庭的期望和责任，另一方面我又某种程度的反抗这种期望并对生活产生疲惫。我迷失了我生活的焦点。这个旋转的巨大装置是这种不稳定的象征。而我不得不肩负起这个责任并且继续前进。

这里的升起并不是我面对我父亲一种对立的表现的，因为我在实践的时候我所直面的是存在的关系中的不平衡和产生的能量，而并不是我与父亲的关系。而那种因为重量而产生的压迫感，我是要模拟或解释这种关系的重量带来的压力。或者说，我在尝试去理解这种压力和关系的种种。作为儿子，我也是接受和重新认识这段来自上一代人的压力和期待。

Due to the impact of the COVID-19, the production of “Imbalance (tentative name)” is still in progress. I have now completed the structure of some of my works. I plan to complete the whole work this summer. The final form of the work will consist of a kinetic installation and a recorded performance video. But my discussion on the theme of family has not ended. As the theme of my artistic connection, I am still planning other works in the near future.

由于新冠病毒的影响，“Imbalance (tentative name)”的制作仍在进行。我目前已经完成了一部分作品的结构。我计划在这个夏天完成整个作品。作品的最终形态将由一个可动装置和一个记录的表演视频组成。但是我关于家庭主题的探讨并没有结束。作为我艺术关联的主题，我还在计划近期的作品。

Finally, allow me to conclude with a Poem written as a temporarily end.

最后，请允许我用诗歌一段暂留结束。

If by Life You Were Deceived
Alexander Pushkin

If by life you were deceived,
Don't be dismal,
don't be wild!
In the day of grief,
be mild:
Merry days will come,believe;
Heart is living in tomorrow;
Present is depicted here:
In a moment passes sorrow;
That which passes will be dear.

假如生活辜负了你
亚历山大·普希金

假如生活辜负了你，
不要忧伤，
不要心急！
忧郁的日子里要镇静：
相信吧，
快乐的日子即将来临；
心永远向往着未来；
现在是常常忧郁，
一切都将消逝，
而消逝过去的，
将是过去了的。