

# 林科：南头人头

## Lin Ke: Nantou Face Town

新闻稿

Press Release

艺术家：林科

Artist: Lin Ke

工作室开放日时间：2023 年 10 月 13 日至 10 月 15 日

Open Studio Duration: 13th October – 15th October, 2023

地址：中国深圳市南山区南头古城中山西街 7 号 2 楼（集福咖啡右侧巷口）

Address: Nantou City, Zhongshan West St. No.7 2/F, Nanshan District, Shenzhen (Entrance next to GIF Coffee)

红树林画廊联合南头古城欣然带来第二期艺术家驻留计划，本期邀请艺术家林科参与为期一个月的艺术驻留项目。

在此期间，林科首次使用油画颜料进行创作，在隐居于闹市般的工作和生活环境里与陌生的材料相互感应、熟悉和对话，以潜意识编织组成的形象和抽象符号为载体，记录下彼此糅合往复的过程。艺术家工作室于 10 月 13 日至 10 月 15 日开放。

林科于 2008 年毕业于中国美术学院新媒体系，他常常用电脑操作界面作为自己的艺术工作室，在对计算机软件与互联网素材的日常性操作与探索中逐渐衍生出独特的视觉和行为语言。他利用电脑桌面屏幕截图或录制软件将日常使用中符号化的文件图形、制图工具栏与人物肖像画或现实图景拼贴组合，构成一系列充满诗意的二次风景。在此过程中，他基于计算机界面为单位的观察与视觉语言的重构不仅消解了软件原本的工具属性，使其从扁平化的操作逻辑中逃逸出来，也巧妙呼应了互联网系统自身特有的偶然性与阈限性。

在驻留的一个月里，林科回到与之密切共处的现实生活中，并突破性地使用油画颜料，尝试“不通过思想的努力而创作作品”，出于本能的绘画方式与其在过往创作中用工具作为直接展示单位的观察不谋而合。在与“新”材料相互磨合的过程中，他体认并感知笔触间迸发的情绪，同时留下关于南头古城和人的记忆。

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MANGROVEGALLERY and Nantou City jointly present the second iteration of the artist-in-residence program. This time, we invited artist Lin Ke for a one-month residence, during which he experimented with the use of oil paints for the first time. While working and living like a hermit in the middle of this bustling city, he connected with the hitherto unexplored material, acquainted himself with it, communicated with it. He used the imagery and symbols woven together in his subconsciousness as the means of expression, to record the process of their interaction. The studio opens to the public from Oct. 13th to 15th.

Lin Ke graduated from the New Media Art Department of China Academy of Art in 2008. He often takes the computer interface as a field of artistic experimentation, and gradually derives a distinct form of visual and behavioural language from his day-to-day operation and exploration of computer software as well as online materials. He uses desktop screenshots or screen recording software to collage file icons and graphic toolbars that have been symbolized in their everyday use with portraits or real-life sceneries, thus forming a series of curated poetic landscapes. In this process, his observation based on the computer interface and reconstruction of the visual language not only nullify the original the software as an instrument, allowing it to escape from the dreary world of daily usage, but also reflect the contingent and liminal nature of the Internet.

During the month-long residency, Lin Ke returned to the real world he had been living in, and experimented with oil paints for the very first time, trying to “create without thinking”—an act of pure instinct that coincided with his observation of the tool being a unit of display in his previous practices. In his probing of the “new” materials, he recognized and experienced the subtle emotions that flowed from the tip of the brush, while at the same time leaving behind memories of Nantou City and the people in it.

