

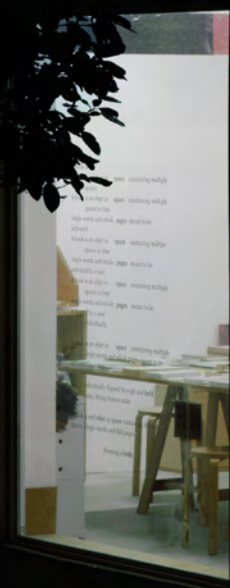
Pianpian He & Max Harvey

Studio Pianpian He and Max Harvey in interdisciplinary design studio focusing on making images in booming, declining, fluctuating and unsustainable economies. The studio was founded in Hunan University, Hunan Province, at the foot of Yuelu Mountain. After a brief time spent in the United States, the two members returned to Changsha, Hunan, where they worked for a period of 3 years. They presently work from Montreal (CAN) and Changsha (CN). Their work sways between contemporary art and publicity, at this moment where the promotion and presentation of a work conflicts with its initial intentions, seemingly facing a dead end. In the past years, Studio Pianpian He and Max Harvey have collaborated with curators, artists, writers, institution staff, students, coders and designers on a multitude of eclectic works with undefined boundaries. Mainly working within the cultural sector and to pinpoint specific mediums, SPPH&MH specializes in the design of art books, artists' books, publications at large, identities, signage systems and web design. At work and at home, Pianpian and Max communicate in English, Chinese, and/or French.

Studio Pianpian He & Max Harvey 是一个跨学科设计工作室，专注于在繁荣、衰退、波动与不可持续的经济环境中进行图像创作。该工作室成立于湖南省岳麓山脚下的湖南大学。两位成员在美国短暂工作后，回到湖南长沙，进行了为期三年的创作。目前，他们工作于加拿大蒙特利尔和中国长沙。工作室的创作游走于当代艺术与公共传播之间，正处于一个作品的推广和呈现与其最初的意图发生冲突的时刻，似乎面临着死胡同。在过去几年中，Studio Pianpian He & Max Harvey 与策展人、艺术家、作家、机构工作人员、学生、程序员以及设计师等众多不同领域的合作伙伴共同开展了多项难以界定范畴的跨领域作品。他们主要活跃于文化行业，并专注于特定的媒介。SPPH&MH 擅长设计艺术书籍、艺术家书籍、各类出版物、品牌形象、标识系统和网页设计。在工作和生活中，Pianpian 和 Max 使用英语、中文和 / 或法语进行沟通。







Humans in some parts of the world would claim a certain city is inconvenient when it does not optimize the circulation of cars. The grid, our road network, was meant to accelerate our movements, but it is the freedom of choice that quickly stifled that possibility. The grid dictates how we experience the world sensorially. Because of that, the few cities without street parking often startle us and are objects of discussion. A photographer who enjoys the city unwillingly makes cars part of the subject of his photographs. He can either manage to avoid them entirely (forced) or accept this dire reality. The Tomtom Traffic Index calculates the amount of hours lost in traffic per year in various cities around the world. According to its data, since 2022 Canada's most populous cities have seen a rise in time wasted in cars during rush hour. In North America, it is easy to blame the poor land management that focuses heavily on cars as the main mean of transportation. The grid is almost everywhere and cars follow along like punctuation.

One car had these letters glued on its side and they seemed to form incomplete sentences that we're not meant to publicize anything in particular. The very damaged car of our own seemed to share a similar fate - one of a journey that is coming to an end. The images on a car that we are presenting during this new cycle of the moon show texts stemming from translations of propaganda couplets written by the Chinese Communist Party, gathered in a small compendium, first published in 1983. The lines on the car's body could be seen as a layout with guides on an artboard - the body itself - where we laid out a choppy but romantic text propagating the use of cars during this crucial moment in China's development. Photographs of that same side of the car were taken repeatedly for around two weeks until the car's transmission ultimately failed, bringing an end to our vehicle. The full series of photographs is presented in a small publication that is also exhibited in the b09k bookshop.

世界上某些地方的人会认为，一座城市如果没有为汽车的流通做最优设计，就是“不便”的。网格式道路系统原本是为了加速我们的移动，却因为“过度自由”的选择，很快被自身的逻辑所限制。道路网决定了我们感知世界的方式。也正因如此，那些没有路边停车位的城市往往令人感到新奇，甚至成为谈论的对象。一个喜欢拍城市的摄影师，常常不得不让汽车进入他的画面。他要么想尽办法把它们完全排除（出于无奈），要么接受这种无处不在的现实。Tomtom 交通指数统计了全球各城市每年堵在路上的小时数。数据显示，自 2022 年以来，加拿大人口最多的几个城市在高峰期浪费在车里的时间不断增加。在北美，人们很容易将原因归咎于过度依赖汽车作为主要交通方式的土地规划。道路网无处不在，而汽车就像标点符号一样紧随其后。

这一辆车的侧面贴着一些字母，像是残缺的句子，不像是为了传递任何明确的信息。我们自己的那辆破车似乎也有着类似的命运——一段逐渐走向终点的旅程。在这个新一轮月相开始之际，我们展示在这辆车身上的文字，是来自于一本收录了中国共产党宣传对联的小册子的翻译文本，初版于 1983 年。车身上的线条可以被视为画板上的排版参考线——而车身本身就是那个画板，我们在其上铺陈了一段支离却带有浪漫情绪的文本，在中国历史发展的关键阶段，似乎也在为汽车的使用做出一种隐秘的宣传。大约两周的时间里，我们反复拍摄了这辆车同一侧的车身，直到它的变速器最终彻底损坏，也标志着这辆车的终结。完整的照片系列以一本小型出版物的形式呈现，并在 B09k 书店展出。