



Welcome to Video Bureau

About Video Bureau

Video Bureau is a privately run and not-for-profit organization focusing on video art.

March 2012, Video Bureau is established in Beijing. Our work primarily consists of archiving video artworks and its related documents order to build a comprehensive and searchable database for researchers, students and collectors.

We at least archive artworks and related documents of 12 artists annually...For each archived artist, we do our best to build a comprehensive collection of the artworks, as well as documentations related to the artworks including texts, images and proposals. In order to protect the artist's rights, Video Bureau signs an agreement with each artist or his/her representative gallery on each artwork. These documents are also part of the archive on file.

As an organization open to the public, every two months, artworks and archival materials of two new artists are on made available on the last odd number Friday of the odd numbered month. Besides the screening of videos and archival materials on view, Video Bureau holds regular talks and discussions of its artists.

Video Bureau currently has two venues, in Beijing and Guangzhou. The Beijing space is located in 300 East Yard Art District in Caochangdi, and the Guangzhou location is at the back of the Libreria Borges Institute for Contemporary Art (CANTONBON).

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0001	Jiang Zhi	25 March to 25 April 2012 (Beijing)	0027	Zhou Tiehai	23 May to 24 July 2014
0002	Wang Gongxin	27 April to 27 May 2012 (Guangzhou)	0028	Ellen Pau	25 July to 18 September 2014 (Guangzhou)
0003	Ma Qiusha	25 May to 25 June 2012 (Beijing)	0029	Hu Jieming	25 July to 18 September 2014 (Beijing)
0004	Yang Zhenzhong	29 June to 26 July 2012 (Beijing)	0030	Lin Yilin	19 September to 20 November 2014 (Beijing)
0005	Zhou Tao	27 July to 30 August 2012 (Beijing)	0031	Qiu Anxiong	19 September to 20 November 2014 (Guangzhou)
0006	Lu Chunsheng	21 September to 22 November 2012 (Guangzhou)	0032	Yang Fudong	21 November 2014 to 22 January 2015
0007	Huang Ran	21 September to 22 November 2012	0033	Yu Cheng-Ta	21 November 2014 to 22 January 2015
0008	Huang Xiaopeng	23 November 2012 to 24 January 2013 (Beijing)	0034	Sun Xun	23 January to 26 March 2015 (Beijing)
0009	Jean-Philippe Toussaint	23 November to 24 January 2013	0035	Hu Xiangqian	23 January to 26 March 2015 (Guangzhou)
0010	Liang Yue	25 January to 28 March 2013 (Beijing)	0036	Cui Xiuwen	27 March to 28 May 2015 (Guangzhou)
0011	Hu Xiaoyuan	25 January to 28 March 2013	0037	Adel Abdessemed	27 March to 28 May 2015
0012	Chen Shaoxiong	29 March to 30 May 2013 (Beijing)	0038	Polit-Sheer-Form	29 May to 30 July 2015
0013	Shi Qing	29 March to 30 May 2013	0039	Zhang Liaoyuan	29 May to 30 July 2015
0014	Stephan Lugbauer	31 May to 18 July 2013 (Beijing)	0040	Chen Chieh-Jen	31 July to 24 September 2015
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0025	Li Xiaofei	21 March to 22 May 2014 (Beijing)			
0026	Cao Fei	23 May to 24 July 2014 (Beijing)			



Video Bureau (Beijing)



Video Bureau (Beijing)



Video Bureau (Beijing)

录像局 档案24

陈晓云

Chen Xiaoyun

录像局 档案25

李消非

Li Xiaofei

Video Bureau (Guangzhou)



Displaying the archive materials



黄 然

破坏性的欲望， 镇定剂， 遗失的清晰

huang ran
disruptive desires, tranquility,
and the loss of lucidity

VB-0007-005

《破坏性的欲望，镇定剂，遗失的清晰》描绘了一对青少年之间的爱情故事，同深藏在背后的历史中的某段残暴线索所勾连在一起。在尝试安全化某种转瞬即逝的“美”的同时，也暗示着某种字迹模糊的体验，孤独，残忍，下流，短暂，纯洁。乔装的宁静画面，自我矛盾地试图同精神错乱以及狂热的混乱状态发生关联。这种来自内部本身的矛盾取代了关于违反戒律的实体图像，在一个极端可疑的浪漫主义及表现主义色彩下，挑战着我们道德美学的边缘。电影释放着同我们自身的美学价值以及道德意志的某种不可能性进行交流的冲动，但是同时也在从内部否定这种内容上的交织。它在提供一个适合我们当代趣味的貌似合理的美丽图像的同时，也在背后隐藏着其本质上的桎梏——被自身权力否定的固有不安感所保护着。

(文字由艺术家提供)

The film "Disruptive Desires, Tranquility, and The Loss of Lucidity" elaborates upon the archetypal love story between two teenagers, whilst colluding with a deeply hidden ominous history underneath. The film tries to secure an ephemeral moment of beauty, while alluding to the illegibility of an experience that is solitary, brutish, nasty, short and pure. The ostensibly tranquil image of the film contradictorily involves an orgiastic approach to delirium and ecstatic perplexity. By substituting a dubious sense of romanticism for any actual image of transgression, Ran Huang urges us to communicate with the incompatibility of our aesthetically value and moral will, at the same time denying this possibility within the same system. The plausible image of beauty suited to our very taste of contemporaneity is ironically secured by the very insecurity that is denied by the aesthetic system itself.

(Text provided by the artist)

2012, 22'00", 1:2.35, 彩色, 有声, 单频道录像
color, sound, single channel video



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