

MAGICIAN SPACE 魔金石空间



Guo Cheng: Bug

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In 1947, operators discovered a moth trapped between the relays of the Harvard Mark II computer during a system malfunction. This incident is remembered as the most famous "bug" in early computing history. This accidental collision between ecological and technological realms marks the beginning of a series of events from the 20th to the 21st century, including Guo Cheng's exhibition titled "Bug."

The exhibition space is divided into two distinct yet interconnected scenarios: an uncanny data center and a peculiar outdoor field. Separated by a partition wall yet linked by a window, creatures passing between these two spaces may experience a blurring and dislocation of subjectivity.

Entering the data center, two slowly rotating rock cores are wrapped in clusters of network cables cascading from overhead cable trays. As a green film sweeps across their surfaces, the rock cores reveal primordial soup-like totems resembling cellular structures or organic markings. In the corner, a server hosts a smartphone pressing against an

Earth-shaped fabric toy, running a calendar app programmed to last until the system's temporal limit—approximately 29.2 billion years, significantly exceeding the known age of the universe. This piece alludes to the humanization and commodification of the environment, highlighting the technological infrastructure's consumption of geological resources. Nearby, chips encased in molten metal hint at the destructive potential inherent in technological advancement.

Passing through the "window" into the second scenario, viewers encounter a luminous tent installation inspired by Guo Cheng's experiences of attracting insects with artificial lights during field research in Medog. One hypothesis about nocturnal insects being drawn to light is that they use moonlight to navigate, and artificial illumination disrupts this mechanism. Visitors approaching the installation mimic the insects' phototactic behavior. Works within this same area can be seen as "quasi-objects," forming a complex network composed of contemporary technological infrastructures—roads, power generators, cables, condensers, and

their byproducts. Simultaneously, these pieces demonstrate nature's resilient mechanisms of self-regulation, which remain uncontrollable and constantly in dynamic equilibrium.

The "bug" thus transcends its definition as merely a technical flaw awaiting rectification; it also represents a living entity within actual ecosystems. Often viewed as disturbances, bugs expose the intricate ecological interactions and symbiotic relationships at the intersections of distinct realms. The relationship between data centers and natural landscapes is not easily delineated by structures such as windows. As described in the ancient Chinese text **Da Dai Li Ji** (**The Book of Rites,** compiled **by Dai De**), humans are categorized as "naked insects," together with the winged, the furred, the scaled, and the armored varieties of insects—a classification that encompasses all living creatures. This perspective situates humanity within a broader and deeply entangled spectrum of life.

Guo Cheng (b.1988) is an artist currently lives and works in Shanghai. Guo works predominantly in sculpture and installation, and combines video, photography, and other mixed media. His practice mainly focuses on exploring the mutual impact and influence between established and emerging technologies and individuals in the context of culture and social life. In recent years, his work has centered on ubiquitous artificial objects and infrastructure from a planetary perspective, integrating themes such as the Anthropocene and the Chinese internet. Guo Cheng's works often use humorous yet composed tone to link grand issues with seemingly arbitrary objects and to provide critical perspectives for discussion.

His work has been shown in solo exhibitions at Sifang Art Museum (Nanjing), Magician Space (Beijing) and Canton Gallery (Guangzhou), and was included in exhibitions at Institute of Contemporary Arts at NYU Shanghai (Shanghai), M+ (Hong Kong), Macalline Center of Art (Beijing), By Art Matters (Hangzhou), Macao Museum of Art (Macao), Song Art Museum (Beijing), Surplus Space (Wuhan), OCAT Xi'an (Xi'an), Hyundai Motorstudio Beijing (Beijing), UCCA Edge (Shanghai), OCAT Shanghai (Shanghai), Shanghai

Doulun Museum of Modern Art (Shanghai), OCAT Shenzhen (Shenzhen), Centre for Heritage, Arts and Textile (Hong Kong), Deutsches Hygiene-Museum (Dresden), G Museum (Nanjing), A Chronus Art Center (Shanghai), X Museum (Beijing), HKW (Berlin), Power Station of Art (Shanghai), UCCA Dune (Qinhuangdao), Today Art Museum (Beijing), Taikang Space (Beijing), Contemporary Art Museum (Kumamoto), Mu Art Space (Eindhoven), He Xiangning Art Museum (Shenzhen), UCCA (Beijing) etc..

He obtained New Century Art Foundation "Art Production and Exhibition Support Program" (2022); 2020-2021 Porsche "Young Chinese Artist of the Year" (2021); Ars Electronica Honorary Mentions (2020); CAC://DKU Research & Creation Fellowship (2020); STARTS Prize Nomination (2020); the Digital Earth fellowship (2018-2019); the Special Jury Prize of Huayu Youth Award (2018); the Bio-Art & Design Award, The Hague (2017).

Guo's works are collected by M+ (Hong Kong), Power Station of Art (Shanghai), Sigg Collection (Switzerland) and International Art & Science Research Institute (China), among others.



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Pupa Stone No.2

2025

Resin, motor, cable tray, cable, aluminum, stainless steel,
conductive floor

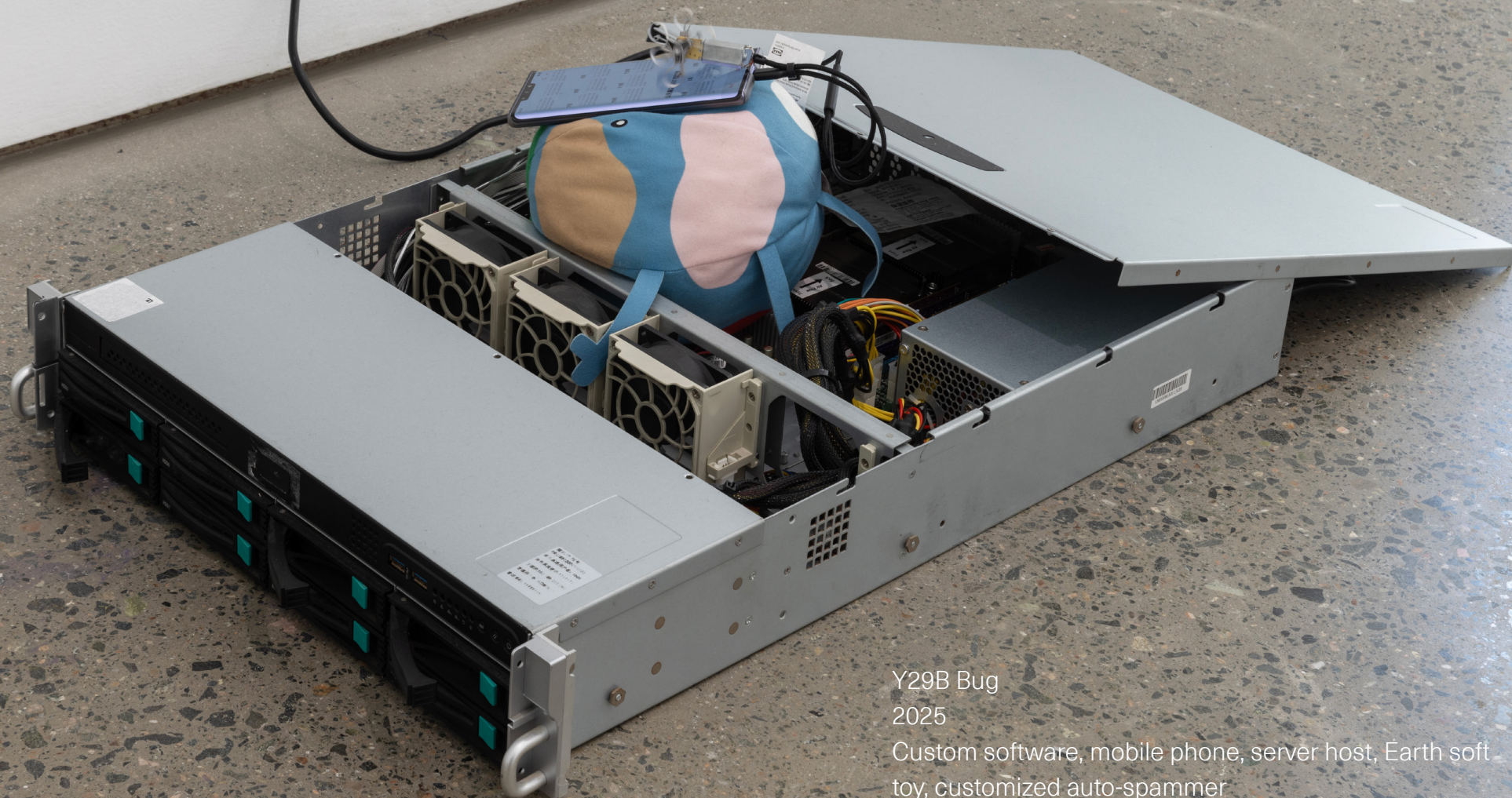
Dimensions variable





MAGICIAN SPACE

魔金石空间

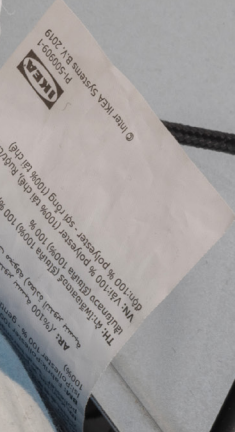
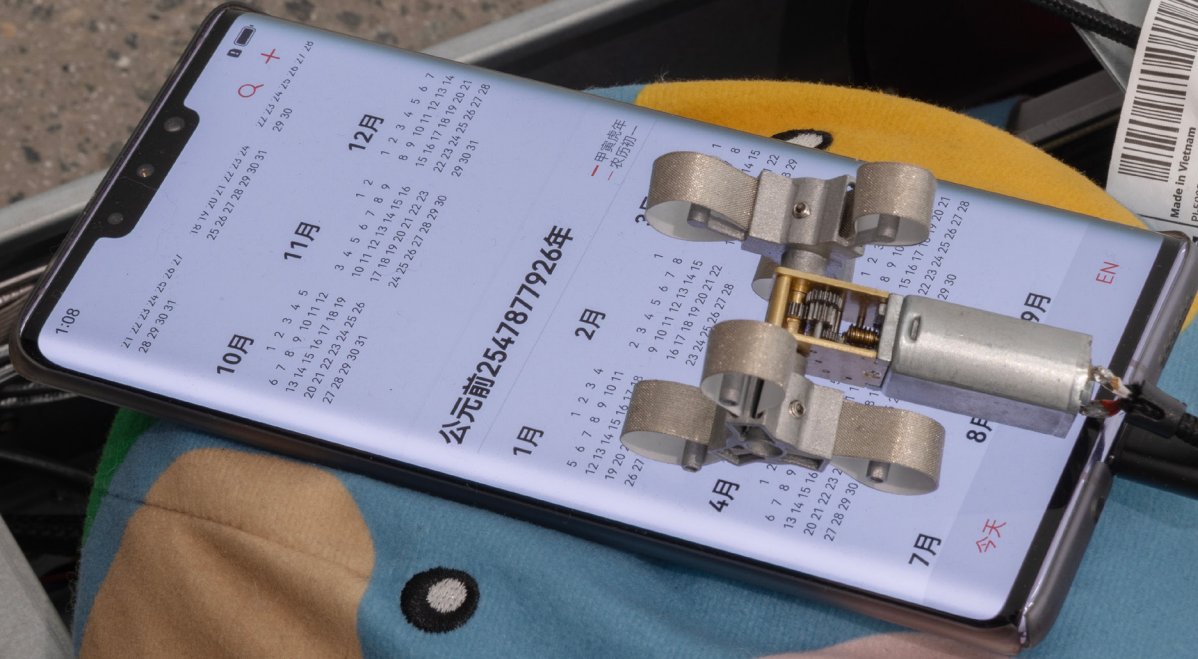


Y29B Bug

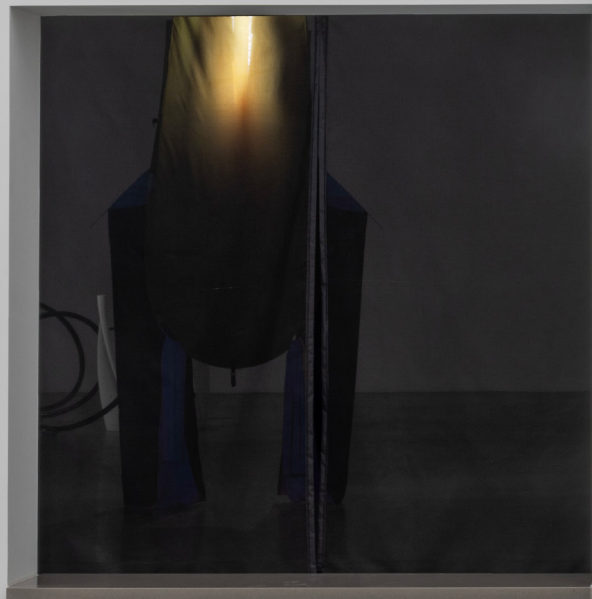
2025

Custom software, mobile phone, server host, Earth soft
toy, customized auto-spammer

101 x 43 x 18cm



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Fog Basker 6216

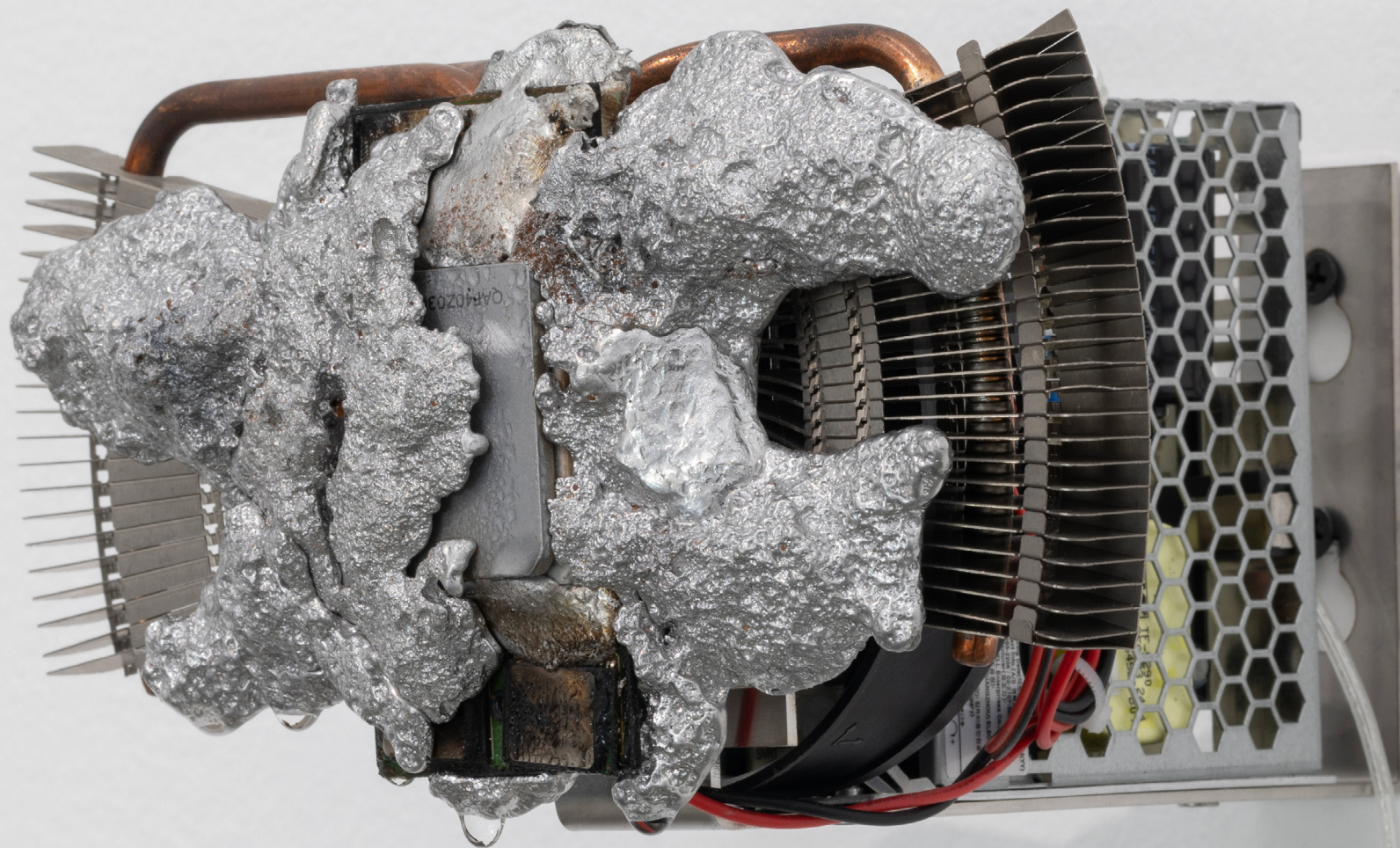
2025

Tin, circuit board, semiconductor chilling plate, water-cooled radiator, stainless steel

50 x 30 x 14cm







Fog Basker 1554

2025

Tin, chip, semiconductor chilling plate, radiation fin, fan,
stainless steel

30 x 22 x 11cm





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The Moon

2024

Tent, fabric, alumium, LED, mixed media

310 x 150 x 80cm





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Niche Squatter No. 1
2024
Gear shift, aluminum, LCD screen,
mixed media
51 x 36 x 23cm

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Fog Basker 3669
2024

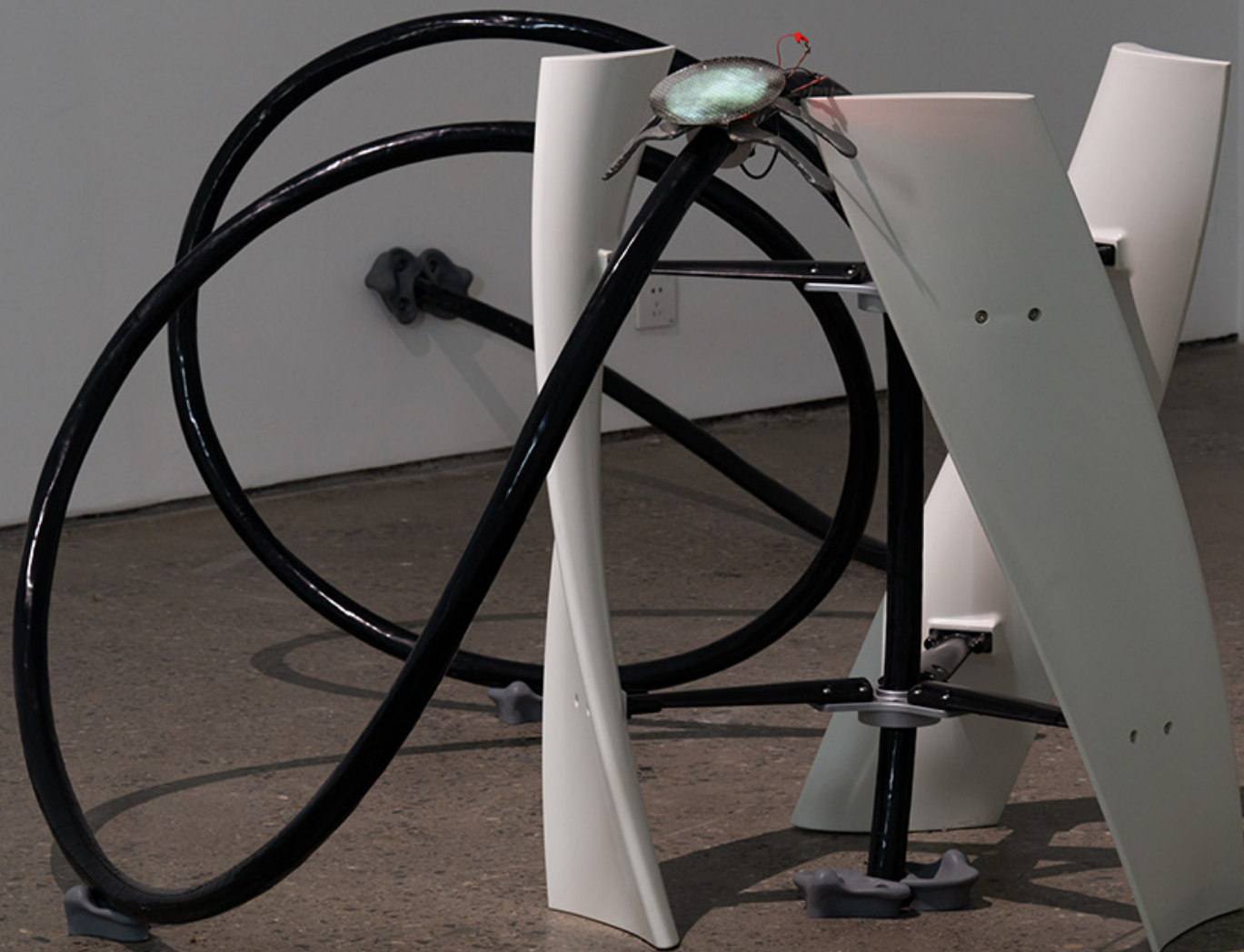
Aluminum, custom hardware,
mixed media
90 x 25 x 25cm







MAGICIAN SPACE 魔金石空间



Niche Squatter No. 2
2024

Wind turbine blades, cables, tin, LCD screen, mixed media
400 x 130 x 97cm



MAGICIAN SPACE 魔金石空间



Fog Basker 0235
2024

Aluminum, custom hardware,
mixed media
70 x 25 x 25cm





Guo Cheng

- 1988 Born in Beijing, currently lives and works in Shanghai, China
- 2010 Graduated from Industrial Design at Tongji University, Shanghai, China
- 2012 Graduated from MA Design Products at Royal College of Art London, UK

Solo Exhibition

- 2025 Bug, Magician Space, Beijing, CN
Digital Terraforming, M+ Museum, Online
- 2022 The Park, Sifang Art Museum, Nanjing, CN
- 2020 Almost Unmeant, Magician Space, Beijing, CN
- 2019 Down to Earth, Canton Gallery, Guangzhou, CN

Group Exhibition

- 2024 The Larva of Time, Institute of Contemporary Arts at NYU Shanghai, Shanghai, CN
Shanshui: Echoes and Signals, M+, Hong Kong, CN
Wuhan Biennale: Urban Fluidity, Wuhan Art Museum, Wuhan, CN
Solid Sedimentation: An Archive of minerals, CAFA Art Museum, Beijing, CN
STUDY II: Natural History, Alternative Knowledge and Deep Learning, ShangART, Shanghai, CN
The inner side of the wind, Gallery weekend Beijing, Beijing, CN
- 2023 Elemental Constellations, Macalline Center of Art, Beijing, CN
Motion is Action – 35 Years of Chinese Media Art, By Art Matters, Hangzhou, CN
The Statistics of Fortune – Macao International Art Biennale, Macao Museum of Art, Macao, CN
Cloud Sculpture – The First Invitational Exhibition, Song Art Museum, Beijing, CN
Messengers, Surplus Space, Wuhan, CN
Are you for real?, Institut für Auslandsbeziehungen, online exhibition
Chengdu Biennale: Time Gravity, Chengdu Art Museum, Chengdu, CN

Topologies of the Real, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, CN

SIGG : Chinese Contemporary Art from the Sigg Collection, SONGEUN Art Space, Seoul, Kr

- 2022 2022 Beijing Biennial, National Base for International Cultural Base, CN

To the Public: Please Read the Exhibition the Way One Perceives the Woods, Magician Space, Beijing, CN

The 4th Hangzhou Triennial of Fiber Art Being Theoria, Zhejiang Art Museum, Hangzhou, CN

A Journey Through Poetry, OCAT Xi'an, Xi'an, CN

Time After Time: The Polychronicity in Blockchain, Hyundai Motorstudio, Beijing, CN

The Planetarian, 751 International Design Festival, Beijing, CN

The Pieces I am, UCCA Edge, Shanghai, CN

In Solidarity with _____, OCAT Shanghai, Shanghai, CN

Order Copied: Changing the Reference Frame, Magician Space, Beijing, CN

- 2021 Spinning East Asia Series I: A Compass in Hand, Centre for Heritage, Arts and Textile, Hongkong, CN

ARTIFICIAL INTELLIGENCE Machine Learning Human Dreams, DEUTSCHES HYGIENE-MUSEUM, Dresden, Ger

BOMMERANG - OCAT Biennale, OCAT Shenzhen, Shenzhen, CN

The Precarious Field of Optimism: The Re-definition and Re-production of Failure, OCAT Beijing, Beijing, CN

Temporal Stack: The Deep Sensor, UP Art, Guiyang, CN

The Long Cut, feralfile.com, online exhibition

Bamboo as Method, ICBR x GWBJ Public Sector, Shanghai, CN

Disenchantment, Explosion View, Glider VS. Airplane, G Museum, Nanjing, CN

We=Link: Sideways, Chronus Art Center, Shanghai, CN

2020 Terminal>_ How Do We Begin?, X Museum, Beijing, CN
The Eternal Network, HKW, Berlin, GER
Breeze and Man-made, Hongkun Museum of Art, Beijing, CN
Down the rabbit hole, Capsule Shanghai, Shanghai, CN

2019 The Process of Art: TOOLS AT WORK, Power Station of Art, Shanghai, CN
Notes from Pallet Town, UCCA Dune, Qinhuangdao, CN
Deja vu, Today Art Museum, Beijing, CN
Open Codes: Connected Bots, Chronus Art Center, Shanghai, CN
Tracing the Mushroom at the End of the World, Taikang Space, Beijing, CN
Baths of Cara Calla, Canton Gallery, Guangzhou, CN
Free Panorama, Shenzhen Pingshan cultural center, Shenzhen, CN

2018 Shanghai Beat, Contemporary Art Museum, Kumamoto, JP
Condition, Huayu Art Center, Sanya, CN
Machines Are Not Alone: A Machinic Trilogy, Chronus Art Center, Shanghai, CN

2017 Life Time, MU Art Space, Eindhoven, NL
The Ecstasy of Time, HE Xiangning Art Museum, Shenzhen, CN
Atypical Human, YIRI Art space, Taipei, Taiwan
Apparatus Serendipity, Minority space, Beijing, CN
All the Single Ladies, J, Gallery, Shanghai, CN
[dis][locate], Chronus art center, Shanghai, CN
Jetleg Festival, ADM, Amsterdam, NL

2016 Shenzhen Media Art Festival, Shenzhen, CN
Reflexivity, YU Art Space, Shanghai, CN

2015 The Ballad of Generation Y, OCAT Shanghai, CN
Imaginary Body Boundary, Digital Art Center, Taipei, CN
Migrating Frontiers, Chronus Art Center, Shanghai, CN
Festival GAMERZ 11- Festival Des Arts Multimédia, Aix-en-Provence, Fr

2014 Free Art Fair, Huashan 1914 Creative Park, Taipei, CN
Tomorrow's Party, UCCA, Beijing, CN
Nail's Hub: Exhibitionists, Ying Space, Beijing, CN

2013 East at West, Design Museum, Helsinki, FIDCC International
Media Art Exhibition, OCT loft B10, Shenzhen, CN
STRP Biennial, Klokgebouw, Eindhoven, NL

2012 Get it Louder, the Orange, Sanlitun Village, Beijing, CN
RCA Degree Show, Battersea, Royal College of Art, London, UK
Paradise, Milan Salone del Mobile, Milan, IT

Award

2022 New Century Art Foundation "Art Production and Exhibition Support Program"

2021 Porsche "Young Chinese Artist of the Year" Winner, Shanghai

2020 The Prix Arts Electronica

2019 The Digital Earth fellowship

2018 The Special Jury Prize of Huayu Youth Award

2017 The BAD award

Collection

Power Station of Art (Shanghai)

M+ (Hong Kong)

Sigg Collection (Switzerland)

International Art & Science Research Institute (China)

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+86 10 59789635
magician.space
info@magician-space.com
北京 798 艺术区