

The following information might help improving your viewing experience, or it might ruin your intellectual enjoyment. The ink gradient of the text goes from dark to light, which implies that the interpretation goes from plain to more complex. I hope that you can stop reading at an appropriate point and begin to believe in your own experience, feelings and intuition.

Cheng Xinhao is a doctor of chemistry graduated from Peking University, who became a full-time artist immediately after graduation. This exhibition is his first solo show in an art museum. It presents the different identities and lifestyles of the same group of people in different time and space, aiming at exploring the structural factors and accidental causes that triggered these time and space exchanges.

The name of the exhibition is a pure metonymy. Fool's gold is an alternative name for pyrite because it is easily mistaken for gold by gold miners due to its color and weight. It is a symbol of the hypocritical value. It is a cubic unit cell composed of four iron atoms and eight sulfur atoms, based on which it starts copying and stacking itself, and finally forms a cubic crystal matching its microscopic symmetry macroscopically. It is analogous to the rules of global capital.

The exhibition has two entrances. Different viewing routes may bring different experiences. The Iceland spar on the left side is a special crystal used by the Vikings to find the direction of the sun in order to calibrate the route. This technology enabled the establishment of the earliest maritime trade network in northern Europe. The black hooded man reading in the rainy night on the right is the antithesis of the corresponding relationship between nature and the knowledge system in the modern context. The work *I will sprinkle salt all over your land* uses three screens to separate one landscape into three geographical spaces, with Vietnam on the left, China on the right and the border in the middle. This information may help you choose which side to go into.

Mang has been the group of people of Cheng Xinhao's participant-observation since 2013. They are a very small ethnic group living on the Sino-Vietnamese border, with about 800 people in China and 4,000 in Vietnam. Before the borderline was drawn, they had already lived in this mountainous region with a typical lifestyle of the mountain people in the north of Southeast Asia, constantly migrating, nomadic cultivating and hunting. The highest mountain range lying in the middle later became the border, which divided them from one ethnic group into nationals of two countries.

The life of Mang has undergone several major changes in the past century with the impacts of wars and politics. The artist chose the latest one. In the positive poverty alleviation policy, Mang have officially become a branch of Bulang. As a result, they were rewarded with new villages and gravel roads, and received support for the cultivation and acquisition of economic crops. However, these aspiring governance strategies are also closely related to their behaviors of leaving the borderland and integrating into the market economy system.

Cheng Xinhao followed the Mang people to Shenzhen in 2018 in order to find the difference

between the two modes of labor. Under layers of disguise, he became a daily-paid worker. He entered various construction sites and assembly line factories, wandered in local public spaces in the late night and early morning, and visited old Mang friends living in and around Sanhe area. The inevitable connection between the mountainous areas along the border and the industrial areas along the coast was uncovered.

Cheng inserted these connections into his video/performing works carefully: the fool's gold crystals continuously being stacked and collapsing, a piece of dead wood carried from the foot of the mountain to the water source, and some rocks from the mountain top that tumbled at nightfall. These works eventually set the rational and pessimistic tone for these links and this exhibition.

From inland mountains to coastal cities, the labor of the Mang people is no longer bound to specific products. They are finally left with a disciplined body and a repetitive movement. Will the subjectivity of workers be completely stripped away in such a way of working? Was such an identity conversion an independent and rational choice as they believed in? The artist is thinking about the capital logic that converted labor into economic value and the subsequent life politics, which have already been implied in Mang's escape strategy. The thread hidden behind many active choices is not only what the exhibition tries to reveal, but also what the artist hopes to question through his artworks.

Thank you for reading and viewing. The light is dim and the steps are uneven. Please pay attention to your own safety when climbing up and down.

Chen Baiqi

以下的信息兴许会有助于提升你的观展体验，也可能会毁坏你的智力游戏。墨色的由深到浅意味着解读的由简入繁，衷心盼望你能够在适当的位置停止阅读，并开始相信你的经验、感受和直觉。

- 程新皓是一名毕业于北京大学的化学博士，却在毕业后旋即成为了一位全职艺术家。这个展览是他的第一个美术馆个展。展览呈现了同一个人群的在两个时空中的不同身份和生活方式，意在尝试探讨引发这些时空交换的结构要素和偶然性原因。
- 展览的名称是一个单纯的转喻。愚人金是黄铁矿的别称，因其色泽和重量很容易被淘金者误认为是黄金而得名——它是虚伪价值的象征。黄铁矿是由四个铁原子和八个硫原子组成的立方晶胞，晶胞复制堆叠，最后在宏观上得到与其微观对称性相匹配的立方状结晶——它代表了一种类似的世界规约。
- 展览设置了两个入口，不同的观展顺序可能会带来不同的思考体验。左侧的冰州石是维京人曾用来寻找太阳方向以校准航线的特殊晶体，这种技术使得北欧最早的海洋贸易网络得以建立。右侧雨夜中读书的黑衣人则是相对应的自然与知识系统的关系在现代语境中的对偶。作品《我将把盐洒满你的土地》用三个屏幕将一处风景切割成了三个地理空间，左边是越南，右边是中国，中间是国境线。这些信息也许能帮助你选择走进哪一边。
- “莽人”是程新皓自 2013 年以来的田野对象。他们是生活在越中边境的一个人数极少的族群，在中国约有 800 人，在越南约有 4000 人。在国境线被确立之前，他们就已经以一种典型的东南亚北部山民的状态生活在这片山地里，不断在迁徙、游耕、烧荒和打猎。山地正中间的高山在后来成为了国境线，这让他们从一个族群变成了两个国家的国民。
- “莽人”的生活在过去一个世纪以来随着战争和政治更迭发生了数次重大的变化，艺术家选取的是最近的一次。在积极的扶贫政策当中，“莽人”正式成为了少数民族布朗族的一支，由此他们拥有了崭新的村庄和碎石公路，也获得了经济农作物的种植和回购支持。然而这些向好的治理策略恰恰又与他们离开边疆进而融入外部市场的行动紧密相关。
- 程新皓在 2018 年追随着“莽人”来到深圳，去寻找这两种劳动之间的差异。在多番伪装之后，他成为了一名普通的三和日结工。他进入各种工地和流水线工厂，于深夜和凌晨时分游荡在当地的公共空间，也探访了居住在三和周边的“莽人”故友。在这些实践当中，边境山地和沿海工业区之间的某种必然勾连被逐渐揭开。
- 程新皓将他发现的这些联结艰辛而谨慎地内置在他的录像/行为作品当中：不断被堆叠和自然倒塌的愚人金晶体，一段被从山脚搬动到水源地的枯木，一些在夜幕降临时轰然倒塌的山顶石块，这些作品最终为这种联结和这个展览定下一种理性而悲观的基调。
- 从内陆山地到沿海城市，“莽人”的劳动不再与具体的产品相联系，他们最终只剩下一具被规训的躯体和不断重复的动作，劳动者的主体性会在这样的劳作中被彻底

