

施 勇

SHI YONG

将 一 只 ( ) 鸟  
从 一 座 塔 的

塔 顶 放 掉  
a ( ) bird be  
released from the top  
of a certain tower

09.29

策展人: 孙啟栋 CURATOR: SUN QIDONG

12.09  
2018

开 幕 OPENING : 9.29, 15:30, Sat. 星期六

地 址 ADDRESS : 佛山市顺德区顺峰山公园 (进南门直走350米)  
华侨城盒子美术馆

Shun Fengshan Park(south gate 350m),  
Shunde district, Foshan, **Boxes Art Museum**

OCT 华侨城



ShanghART  
香格纳画廊

展览时间: 2018年9月29日—2018年12月9日  
每天: 星期一至四 10:00—18:00  
周六: 10:00—20:00  
周日休息  
主办单位: 华侨城集团  
承办单位: 华侨城置地有限公司  
协办: 广东艺术中心  
策展: 孙启栋  
策展团队: 孙启栋

Exhibition time: September 29, 2018 - December 9, 2018  
Daily: Monday 10:00 - 18:00  
Saturday: 10:00 - 20:00  
Sunday: Rest  
Organizer: OCT Group  
Co-organizer: OCT Land  
Co-organizer: Guangdong Center of Fine Arts  
Sponsor: Shanghai Cultural Center  
Art and Culture Innovation Research and Development Center of Sun Yat-sen University  
Institute of Abstract Art and Creative Design

如果说施勇 2017 年在香格纳画廊空间的个展“规则之下”更多的是用物来隐喻现实环境中个体有可能对自己身体失去控制的无奈，那么本次个展“将一只（）鸟从一座塔的塔顶放掉”则是将隐喻与现实做了叠加。两种文本交织在一起从而呈现出艺术家一种向现实主动出击的姿态。展览题目出自博尔赫斯的短篇小说《巴比伦抽签游戏》。小说中一家名为“彩票”的机构制定了抽签的规则，让整个巴比伦的人都深陷其中无法自拔。有的抽签要决定人的生死的重大事宜，有的抽签则没有明确目的，“将一只鸟从一座塔的塔顶放掉”就是文章当中一只没有明确目的的签。施勇援引该语句，并蓄意地在“一只鸟”之间嵌入了一个“（）”，从而使得一场原本看似无足轻重的抽签，一件原本稀松平常的事件，因为这个“（）”而使鸟的身份与状态变得悬念重生。“（）”作为前缀提示着我们的关注点从放飞这一结果转移到鸟放飞前的暧昧状态。

If Shi Yong made use of the objects in Under the Rule as metaphors to convey the helplessness of individuals who may lose control of their own bodies in the real environment, a ( ) bird be released from the top of a certain tower combines metaphor with reality- the two texts are intertwined to present the artist's active attitude towards reality. The title of the exhibition comes from Borges' short story The Lottery in Babylon (La lotería en Babilonia). In this novel, an institution called "Lottery" established the rules for drawing lots, which made the entire Babylonian people got caught within it: some lots determine the major issues, as life or death, while others have no clear purposes. "A bird be released from the top of a certain tower" is exactly one of those lots which has no clear purpose in the story. Shi Yong cited this statement and deliberately added a "{ }" in between "a bird", which made a seemingly insignificant lottery, a likely ordinary incident to be a thrilled suspension because of the questions of identity and state to be roused by the "{ }". As a prefix, "{ }" switches the audiences' focus of the bird from a releasing gesture to the ambiguously pre-releasing state.

## 作品 | Works



将一只 ( ) 鸟从一座塔的塔顶放掉 A A ( ) Bird be Released from the Top of a Certain Tower A 2018  
霓虹灯管、变压器、金属配件  
Neon Lights Tubes, Voltage Adaptor, Metal Parts  
Edition of 3 + 1AP  
SY\_7429

白

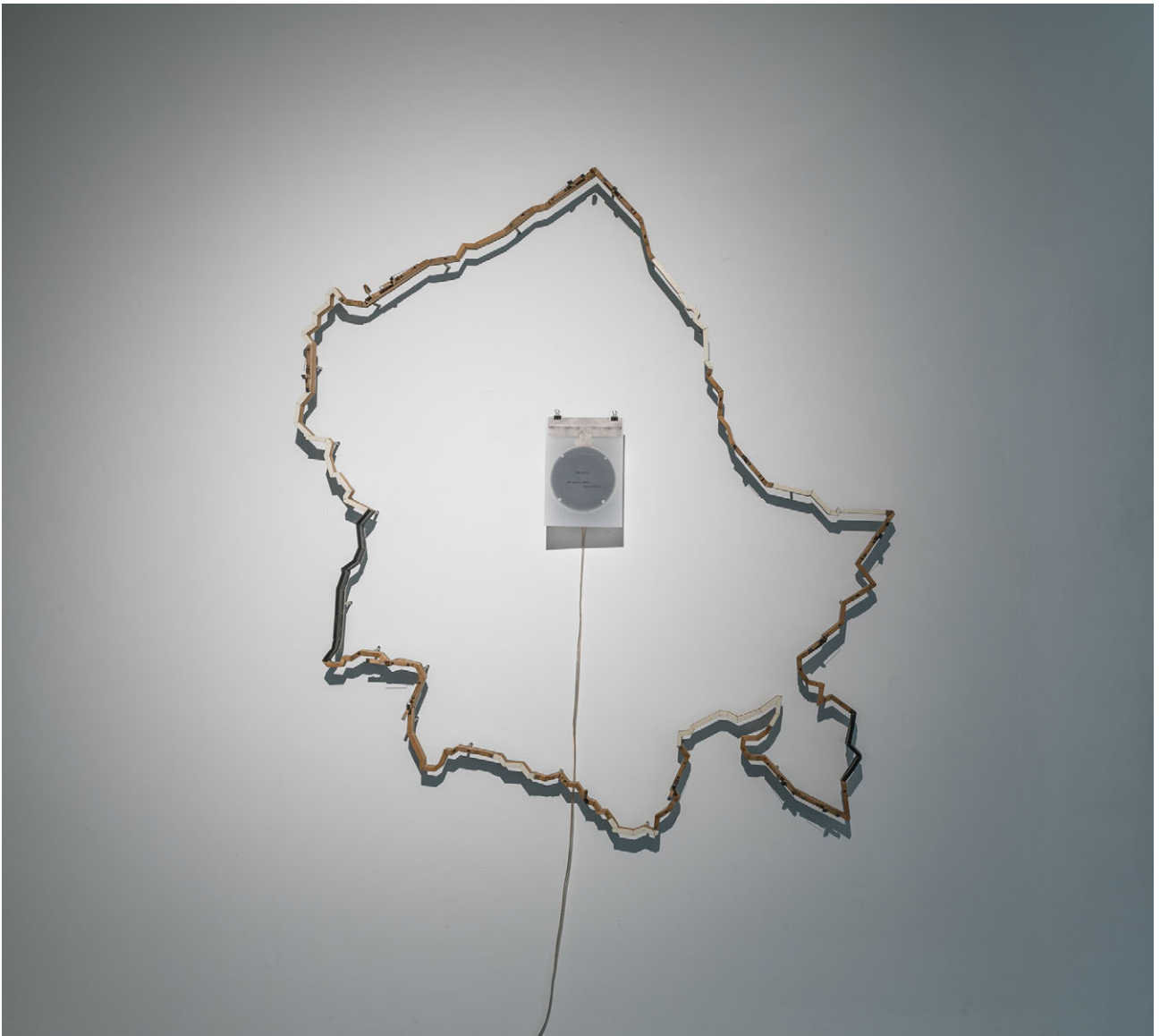
塔

白



将一只 ( ) 鸟从一座塔的塔顶放掉 B A ( ) Bird be Released from the Top of a Certain Tower B 2018  
木、漆、液晶显示屏、监视器、扬声器、钢琴碎件, 金属配件, 水性涂料 综合媒介  
Wood, Paint, LCD Screens, Monitor, Speaker, Piano Pieces, Metal Parts, Waterbased Paint Mixed Media | (x 33 pieces)  
largest piece 175\*70\*82cm | smallest piece 23\*8.3\*6cm  
SY\_7468





在另一个句子里忽隐忽现 - 消息不胫而走 Flickering in Another Sentence - the Gossip Spread like Wildfire 2018

木、漆、不锈钢板、扬声器、硫酸纸打印件、金属配件、功放器、播放器

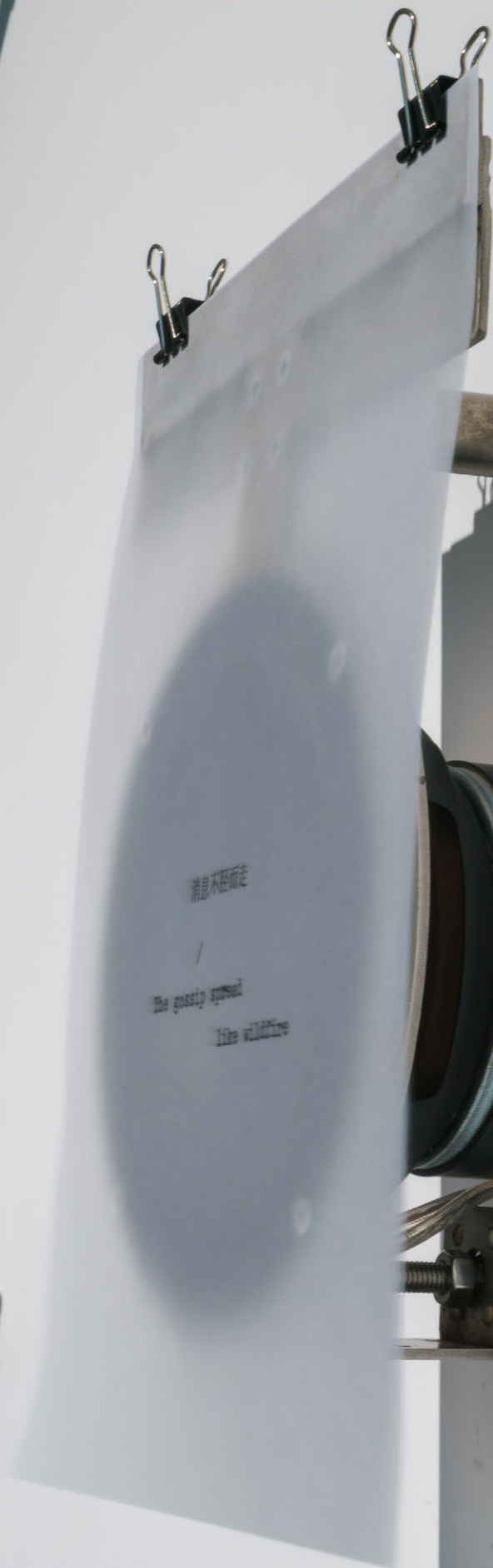
Wood, Paint, Stainless Steel Sheet, Sulfuric Acid Paper, Speaker, Amplifier, Audio Player

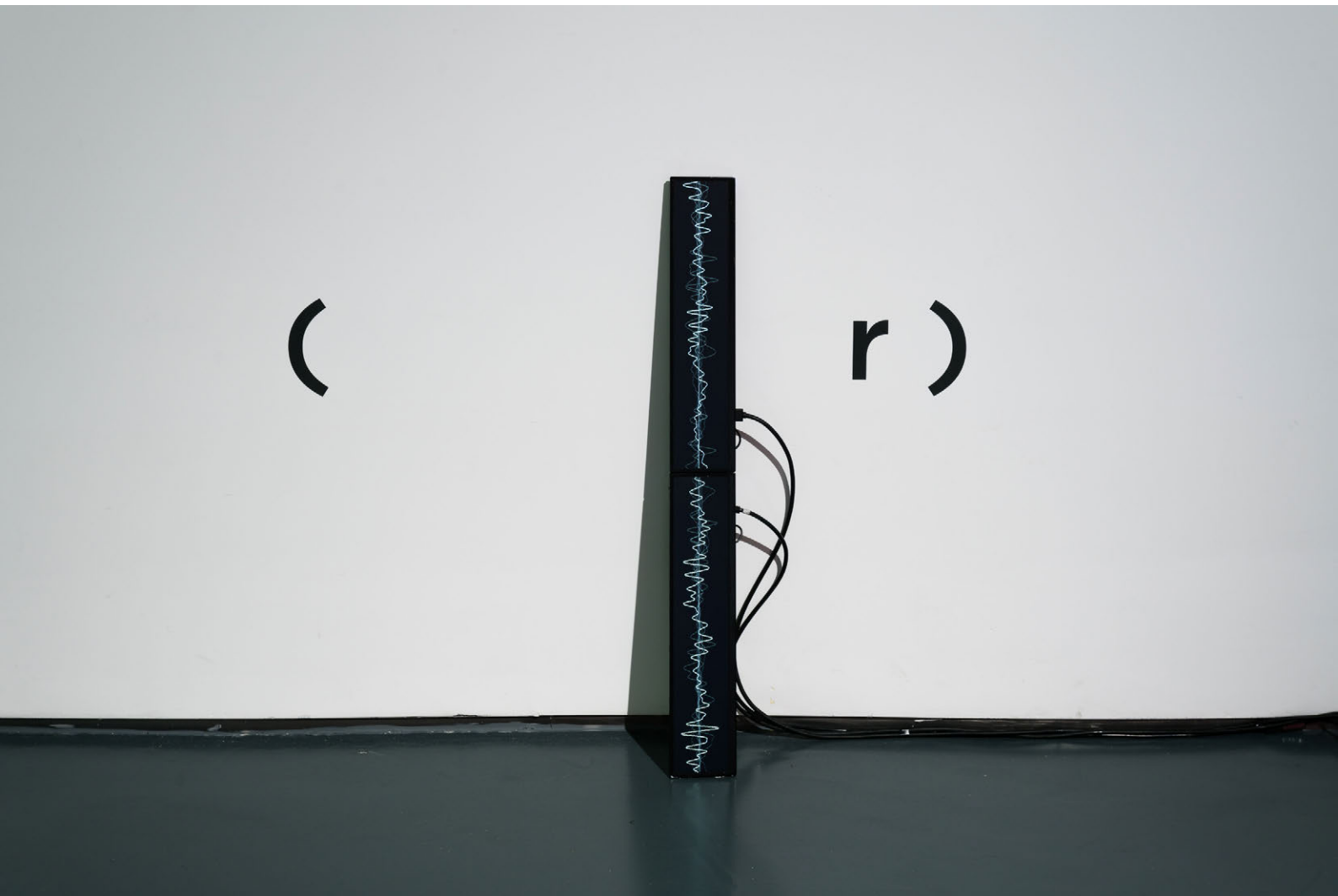
180\*160\*10cm

Edition of 2

SY\_8154







在另一个句子里忽隐忽现 - ( xxxdxr ) Flickering in Another Sentence - ( xxxdxr ) 2018

木, 丝网印, 液晶显示器

Wood, Silk Screen Printing, LCD Monitor

100\*10\*3cm | Screen 1 50\*10\*3cm | Screen 2 50\*10\*3cm

Edition of 3 + 1AP

SY\_0170

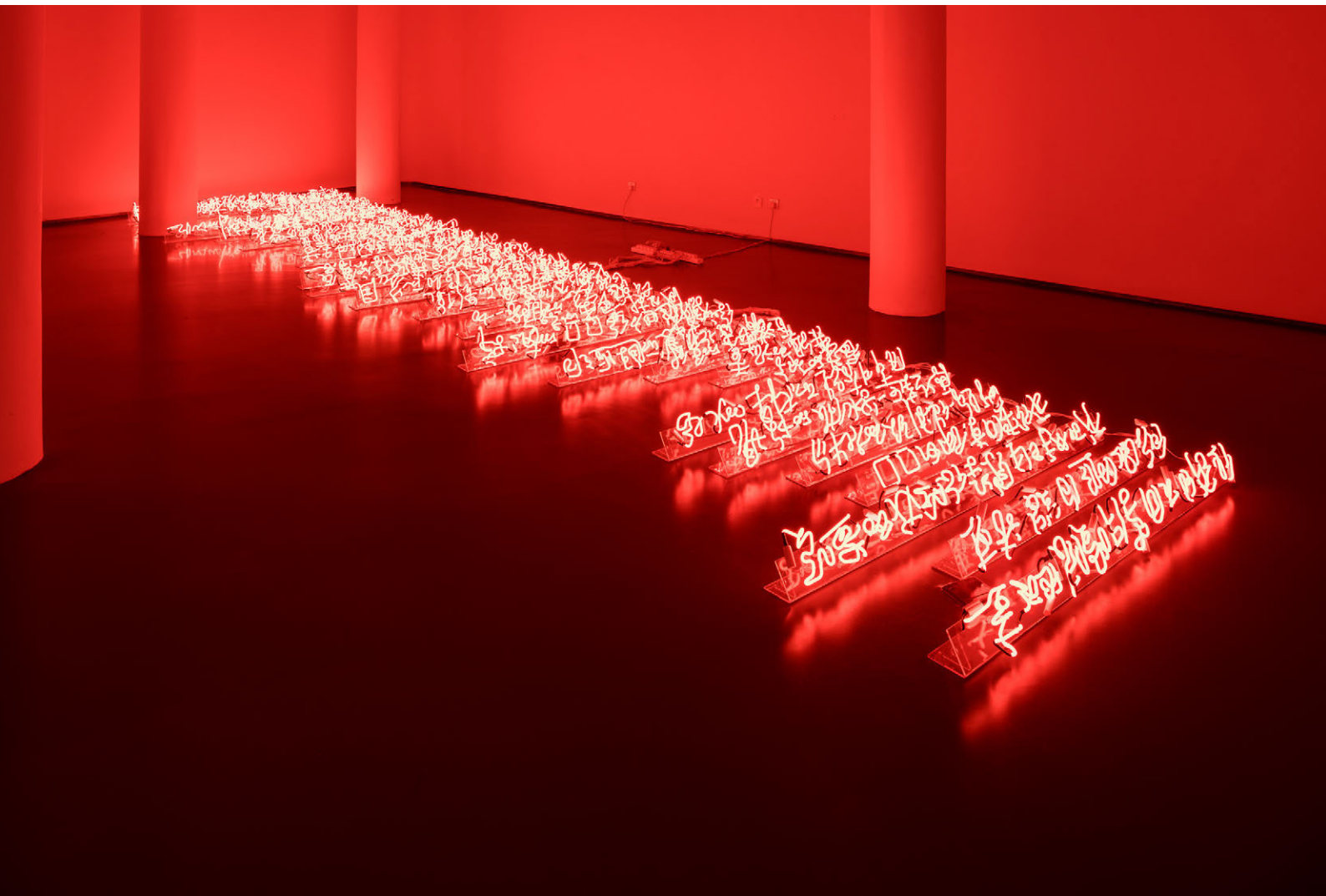


在另一个句子里忽隐忽现 - 意外在意料中 Flickering in Another Sentence - the Accident Deliberately Created for any  
Expectation 2018  
木, 漆 Wood, Paint  
128\*96\*50cm  
SY\_1550

l'accident délibérément créé pour toute attente

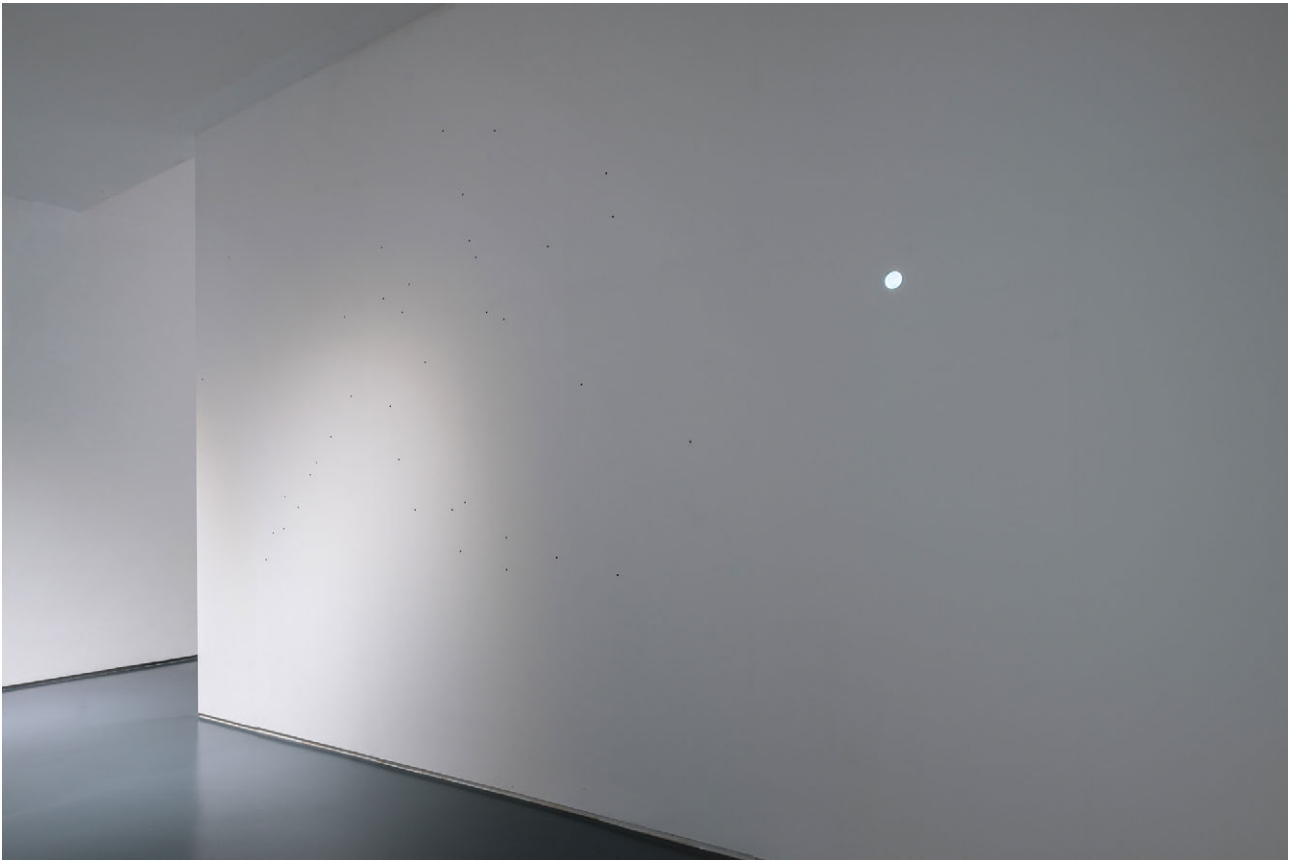


QQ 的幻想 QQ 's Fantasy 2002  
透明薄膜，低频喇叭，金属配件，功放器，调音台  
Transparent film, low frequency speaker, metal fittings, amplifier, sound mixer | 4 minutes 49 seconds  
Edition of 3  
SY18

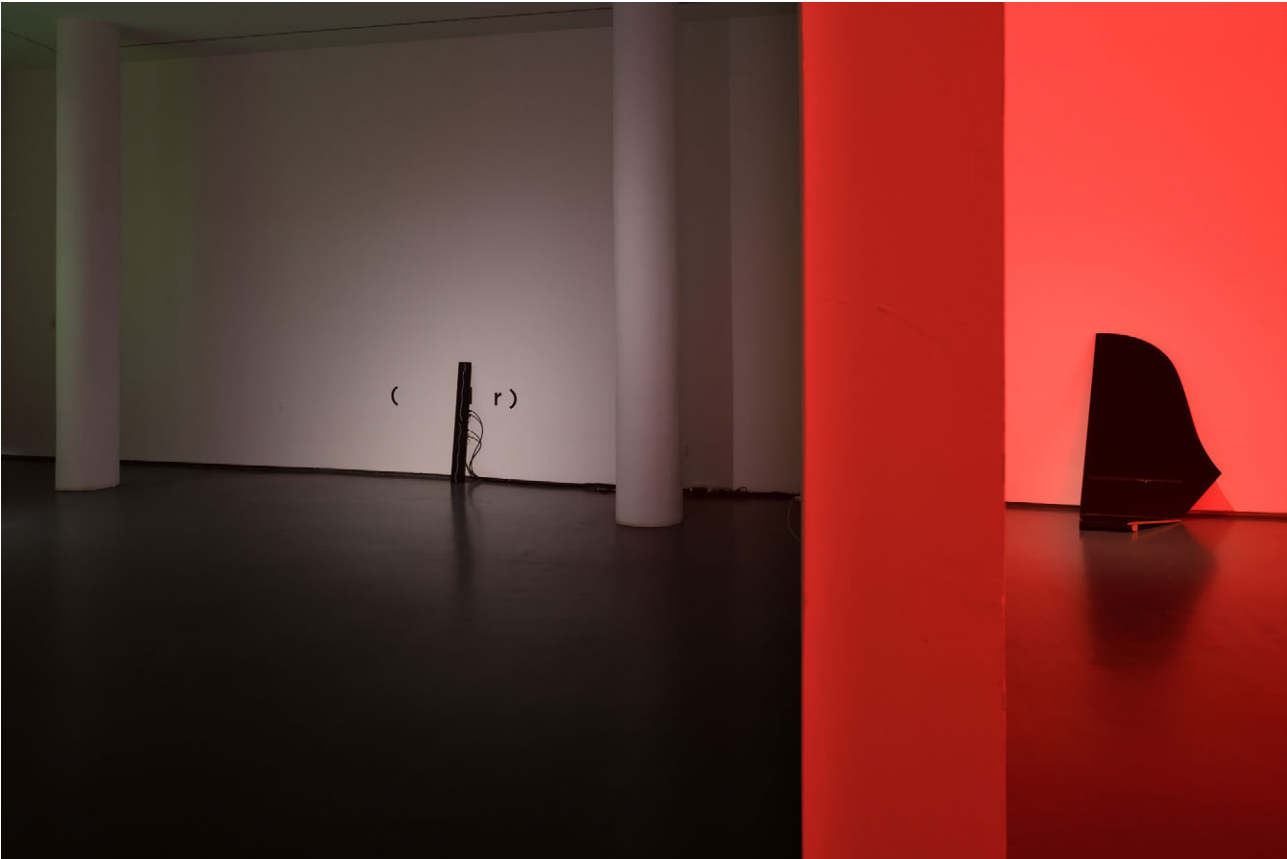
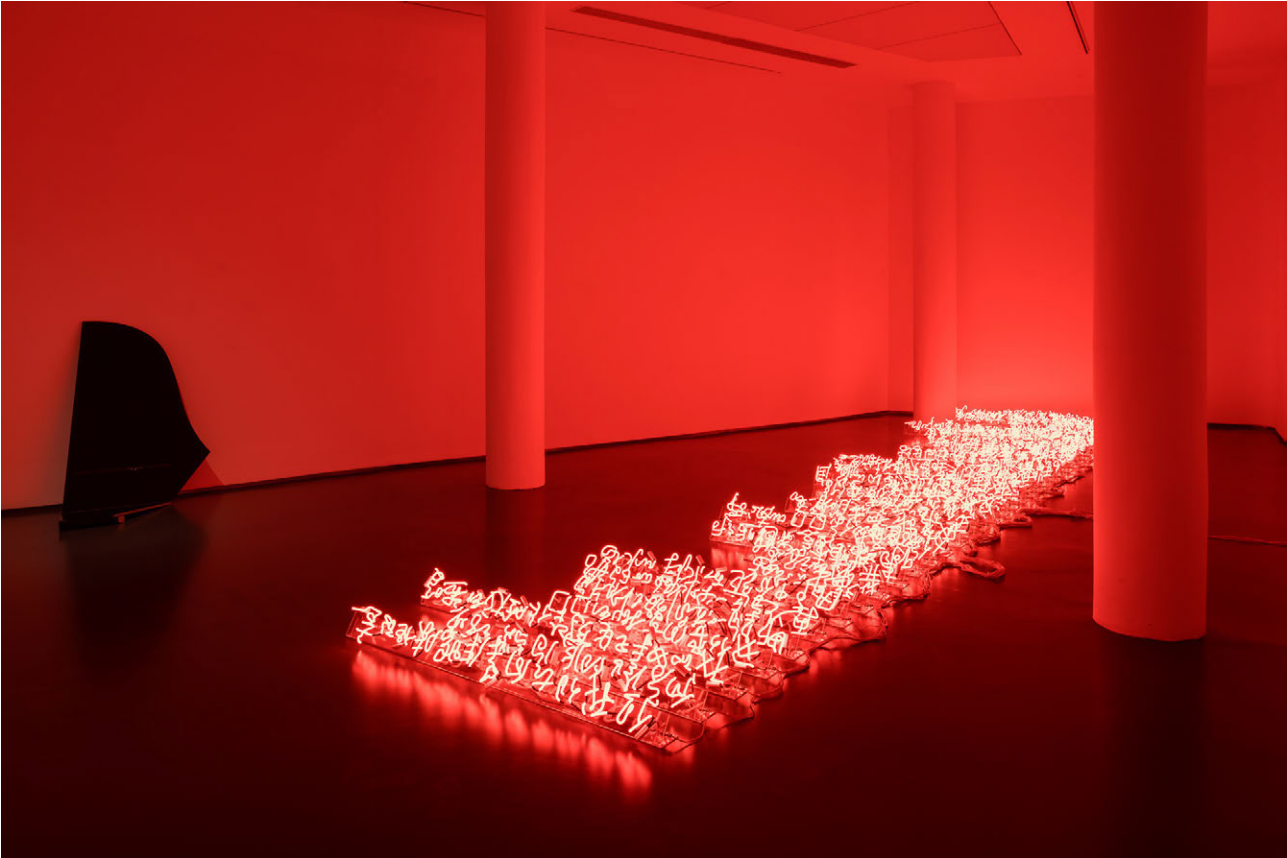


一堆幸福幻想 A Bunch of Happy Fantasies 2009  
霓虹灯 | Neon Light | 500\*500cm  
Edition of 3  
SYU048

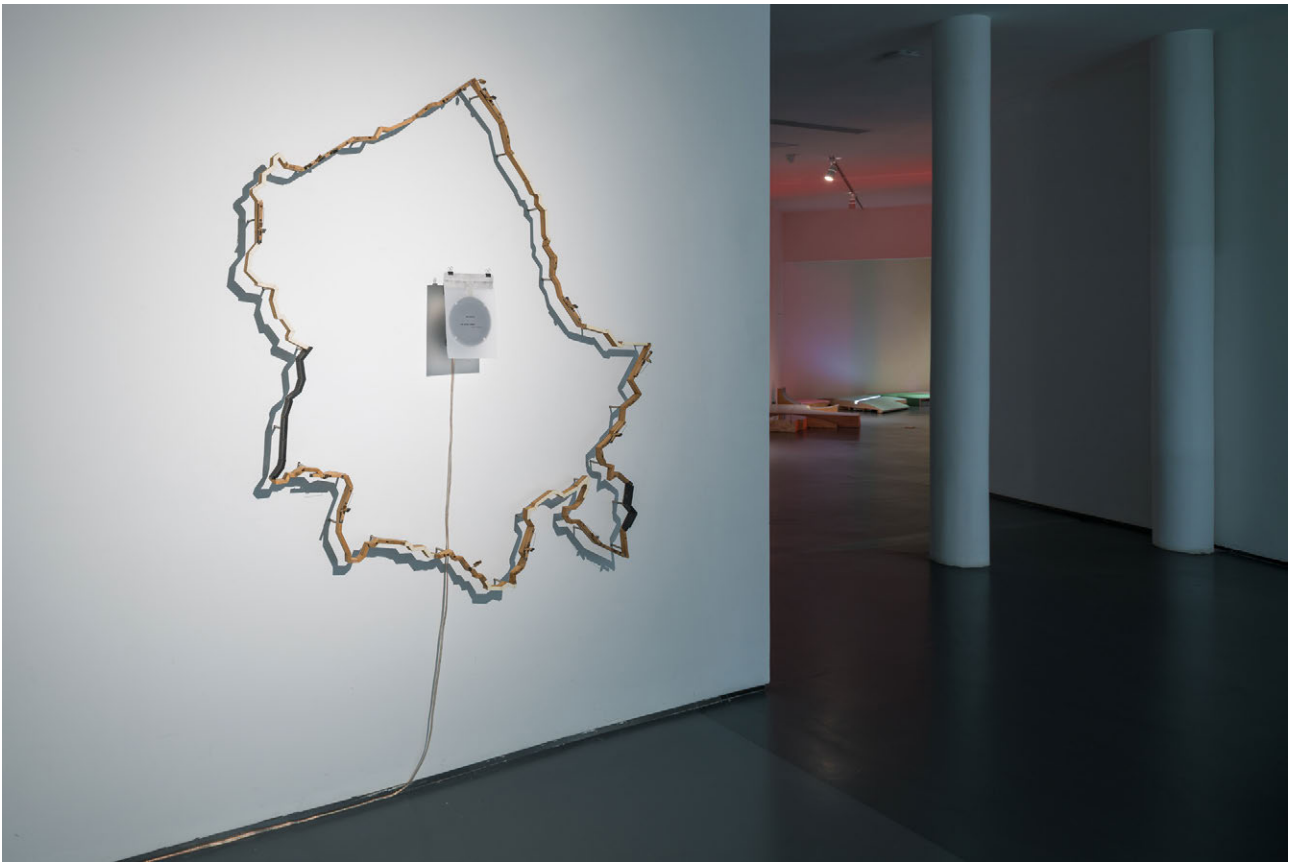
展览现场 | Installation View











## 这不是一篇（ ）文学评论

孙啟栋

不同于一般的侦探小说，伊坂幸太郎在《金色梦乡》中塑造了一个突然被诬陷成杀害首相的杀手的主人公青柳雅春，他为了洗刷冤屈只能不断逃跑。在“逃亡”的途中，他渐渐发现整个事件乃是有人早已处心积虑布下的陷阱……小说不厌其详地描写了个人在国家机器面前的无助。他也尝试过利用媒体洗刷冤屈，却发现媒体也是被控制的。主人公逃亡的一路之遍布监视和监听设备，他的一举一动都在权力的视线之中。

展览题目《将一只（ ）鸟从一座塔的塔顶放掉》出自博尔赫斯的短篇小说《巴比伦抽签游戏》。一家名为“彩票”的机构制定了抽签的规则，让整个巴比伦的人都深陷其中无法自拔，有的抽签要决定人的生死的重大事宜，有的抽签则没有明确目的，“将一只鸟从一座塔的塔顶放掉”就是文章当中一只没有明确目的的签。施勇援引该语句，并蓄意地在“一只鸟”之间嵌入了一个“（ ）”，从而使得一场原本看似无足轻重的抽签，一件原本稀松平常的事件，因为这个“（ ）”而使鸟的身份与状态变得悬念重生。“（ ）”作为前缀提示着我们的关注点从放飞这一结果转移到鸟儿放飞前的暧昧状态。施勇的工作正是建立在对于鸟儿放飞前的状态的辩证思考之上。抽中的鸟儿被从塔的塔顶放生。表面上看这无关紧要，甚至鸟儿还因为这一只签而得到了自由。可是如果它是一只还不能飞翔的雏鸟，或者本身就是一只受伤的鸟呢？这就成了整个巴比伦城的集体谋杀作品。如果本身就是一只死鸟呢？放飞的动作是否是在掩盖鸟儿已经死亡的现实呢？而最令人不安的是，这样的情形恐怕将不止一次在巴比伦城的抽签游戏中上演。

在《QQ的幻想》和《一堆幸福幻想》中，施勇提示出所有事件背后都有一个强大的权力逻辑的存在，它可以是历史与文化的逻辑，也可以是意识形态逻辑，一切表面的虚幻背后都有权力逻辑在发挥作用。作品《让所有可能都在内部以美好的形式解决》强化了事件背后的权力逻辑存在，而且是以一种更加冷酷的姿态（存在）。作品外表光鲜亮丽，但在我们可见的现实中，包裹着另一个不可见的事实，后者引导者我们的人生和选择，却不易被发现。然而即使隐藏的再深，这个不可见的现实也会因为信息的溢出而可以被我们捕捉到蛛丝马迹并组合在一起分析，从而被揭示出来，而这正是施勇为本次展览新创作的作品。

如果说 2017 年在香格纳画廊空间的个展《规则之下》更多的是用物来隐喻现实环境中个体有可能对自己身体失去控制的无奈，那么本次个展《将一只（ ）鸟从一座塔的塔顶放掉》则是将隐喻与现实做了叠加。两种文本交织在一起从而呈现出艺术家一种主动出击的姿态。施勇在盒子美术馆重现了一个“犯罪”现场，而这个现场却是一个博弈之后的结果：一方面，它是试图掩盖真相的权力逻辑遗留的现场：一架德国的三角钢琴被切割之后，七零八落的散落在空间之中，其中一部分已经被拿走；含混的话语声音时断时续，让你无法确认它们本来负载的信息；另一方面，施勇作为侦探，面对似乎毫无破绽的刑事案件，他列出犯罪事实及犯罪线索，也进行了调查，于是我们看到一个我们并不知晓具体位置的地点在视频中被由远及近地反复定位……

德勒兹在文章《两种疯狂体制》的开头便引用了傀儡木偶师的例子，分析了其权力构成。傀儡师通过三条线操控木偶，一种是垂直的先操控木偶的重心，它不直接操控木偶的运动；另一种是“环节性的两条线”，直接负责木偶的运行，由此德勒兹总结道，“傀儡师自己的权力更多时候出现在两种线的转换点上”。权力的运作保证了“社会形态总是看起来运转良好”。在一个运转良好的机制里面，越理解并利用这个机制的主体越可以成为机制的代理人，越可以得到更多的奖赏，越可以分享自机制授予的支配其他因素的权力。不同于帝国体系下主体走向疯狂并且成为一颗解域化的粒子的风险，在资本主义体制下，主体游牧不再可能，只能与既定情境，与整个构架相妥协，否则等待他的下场只能是被新的代理人取代。而这正是施勇在新作品中呈现出来的、无可避免的悲剧性：面对一个无法宣布案件侦破，也无法替受害者伸张正义的现实，一个侦探还能发挥什么样的作用？

在《金色梦乡》中，作者为我们描绘了主人公逃亡的路上不断得到来自朋友和陌生人的相助从而一次次成功逃脱。题目中的金色也来源于此，只不过对于善良的向往、对于美好的执着真的足以抵抗体制化的罪恶吗？

## This is not a ( ) literary criticism

Sun Qidong

Different from the general detective novels, Kōtarō Isaka shapes an ordinary person who is suddenly framed as the murderer of killing the prime minister in Golden slumber, and he has to run away to try to find opportunities to prove his innocence. On his way to "escape", he gradually found that the whole incident was a trap that someone had planned for a long time... The novel painstakingly describes the helplessness of the individual in the presence of the state apparatus. The protagonist also tried to use media to re-establish his name but only found out that the media was also controlled. His exile is monitored and watched by surveillance equipment, each of his step is in sight of power.

The title "a ( ) bird be released from the top of a certain tower" comes from Borges' short story The Lottery in Babylon (La lotería en Babilonia). In this novel, an institution called "Lottery" established the rules for drawing lots, which made the entire Babylonian people got caught within it: some lots determine the major issues, as life or death, while others have no clear purposes. "A bird be released from the top of a certain tower" is exactly one of those lots which has no clear purpose in the story. Shi Yong cited this statement and deliberately added a "( )" in between "a bird", which made a seemingly insignificant lottery, a likely common event to be suspenseful of identity and state of the bird roused by the "( )". As a prefix, "( )" switches the audiences' focus of the bird from a releasing gesture to the ambiguously pre-releasing state. Shi Yong's work is based on the dialectical contemplation of the bird's state before it is released. According to the lottery sign, the trapped bird is to be released from the top of a certain tower. Apparently it is of no great importance, and the bird even can be freed because of the sign. But, how about if it is a nestling or it has been wounded and cannot fly? Then it could become a collective murder of the city of Babylon. Or, is it already a dead bird? Is the action of releasing to cover up the reality? The most disturbing of all is that it might happen more than once in the lottery game in the City of Babylon.

In QQ's Fantasies and A Bunch of Happy Fantasies, Shi Yong suggested that there is a strong logic of power behind all events. It can be the historical and cultural logic, or it can be the ideological logic. The power logic is behind of all the superficial illusions. The work Let All Potential be Internally Resolved using Beautiful Form reinforces the existence of

such power logic behind events in a more brutal manner. Apparently, the work is brilliant, but an invisible fact is wrapped in the visible reality, the former guides our choices in life, but it is so subtle to be perceived. However, even it has been hidden deeper, this invisible reality can be discerned because of the overflowed information which can be captured and analyzed by us, thus the truth is to be revealed, which is Shi Yong's new creation for this exhibition.

If we say that Shi Yong made use of the objects in *Under the Rule* as metaphors to convey the helplessness of individuals who may lose control of their own bodies in the real environment, a ( ) bird be released from the top of a certain tower combines metaphor with reality - the two texts are intertwined to present the artist's active attitude towards reality. Shi Yong reproduced in the main space of Boxes Art Museum a "case" scene which is a certain result after the game: on one hand, it is an accident scene left over by the power logic who trying to cover up the truth: a triangle piano was cut and scattered all over the space, some parts that can prove its origin have been taken away; the indistinct sound is intermittent and the loaded information cannot be confirmed; on the other hand, the truth is not entirely unrecognizable although it's been covered up, in the video we may see a place which we don't exactly know where it is, which was located repeatedly from far and near... The final result of the game confirms once again our questioning of the logic of power, and finally at this time, contributes to the escape of the truth at this time.

Deleuze cited an example of puppet showman in his article *Deux régimes de fous* with an analysis of its power formation. The puppet showman operates the puppet through three lines, one is a vertical line that controls the puppet's central gravity, which does not directly control the puppet's movement; the other two are the segmentary lines, which are directly responsible for the puppet's movement, thus Deleuze concluded that "the power of the puppet showman is rather at the point of conversion". The operation of power guarantees that "any social form always seems to work well". In a well operated system the more to comprehend and utilize the system's subject, the more possibilities for the object to become an agent of this system, and the more rewards and powers it will be granted from the system for it to control over other factors. Unlike the risk that the subject under the imperial system is going to be crazy and becoming a de-domainized particle, nomadism of subject is no longer possible in the capitalist system, otherwise it will be replaced by a new agent. This is the inevitable tragedy that Shi Yong presents in his new works: may we only express our doubts through innuendos in the face of the twisted truths and a case that cannot be cleared up? I have no answer.

# 施勇

b. 1963 生活和工作于上海

施勇作为中国较早从事装置与影像媒介的代表人物之一，自 1993 年起，他的作品就在国内外被广泛展出。他创作媒介包括装置，行为，摄影及录像。施勇的早期创作致力于揭示现实的暧昧性以及系统内部的张力，九十年代末开始集中讨论中国改革开放神话下的当代上海的转型概念，继而引向更宏观的全球化，消费文化等层面，2006 年，从作品“2007 没有卡塞尔文献展”开始，施勇将质疑的目光最终落在了其所处的艺术界本身，思考如何在创作中传递出一种更为理性的态度。2015 年个展“让所有的可能都在内部以美好的形式解决”，既是之前创作的延续，又传达了其未来意图在表面“抽象”之下展开对于“控制”的反思与实践。

施勇，1963 年出生于上海。1984 年毕业于上海轻工业专科学校美术系。从 1993 年开始他的作品就被广泛展出。近期的展览有：一切皆有可能（个展），要空间，上海；将一只（）鸟从一座塔的塔顶放掉（个展），盒子美术馆，佛山；这里是上海，中国当代艺术展，利物浦，英国（2018）；施勇：规则之下（个展），香格纳，上海；浮世，巴林（2017）；生存痕迹，尤伦斯当代艺术中心，北京（2016）；池中有鳄，卢塞恩（2016）；乌拉尔双年展，叶卡特琳堡；让所有的可能都在内部以美好的形式解决，（个展）没顶画廊；必要元素—中国移动影像，Borusan 当代艺术中心，伊斯坦布尔（2015）；WITTE DE WITH 当代艺术中心，鹿特丹；不在现场项目，伯明翰 IKON 美术馆，（2014）；草稿，瑞士伯尔尼美术馆（2010）；仔细想想，昨天你究竟干嘛去了？（个展）比翼艺术中心，（2007），看上去都一样吗？Sandretto Re Rebaudengo 基金会，都灵（2006）；第二届广州三年展，广东美术馆；难以言喻的快乐，塔马约现代艺术博物馆，墨西哥城；跟我来！，森美术馆，东京（2005）；天上人间（个展），香格纳画廊（2004）；第 25 届圣保罗双年展，圣保罗；金钱和价值 - 最后的禁忌，瑞士（2002）；第四届上海双年展，上海美术馆，（2002）；被打开的欧洲，BOIJMANS VAN BEUNINGEN 美术馆，鹿特丹；生活在此时，汉堡火车站当代美术馆，柏林（2001）；第三届亚太当代艺术三年展，昆士兰美术，布里斯班；超市：当代艺术展，上海（1999）；移动中的城市（1-6），分离派美术馆 维也纳；CAPC 当代艺术博物馆，波尔多；PS1 当代艺术中心，纽约；路易斯安那现代艺术博物馆，哥本哈根；海沃德美术馆，伦敦；奇亚斯玛当代美术馆，赫尔辛基（1997-1999）；形象的两次态度 93，华山美术画廊，上海（1993）等。



# SHI Yong

b. 1963, lives and works in Shanghai

Shi Yong is a representative figure of contemporary Chinese artists who first started working with installation and video media. Since 1993, his works have been widely exhibited both in China and abroad. His artworks cover a wide range of mediums including performance, video, and installation. Shi Yong's earliest artistic practices focused on revealing the subtlety of our reality and the inherent tension of the "system". At the end of the 1990s, Shi began focusing on the idea of Shanghai's transformations under the Chinese economic reform, which contributed to a discussion of globalization and consumerism. Since 2006, with the piece "Sorry, There will be no Documenta in 2007", he turned his attention to the art world that he's been involved in, pondering how to provide a more rational perspective through his creative works. Shi Yong's 2015 solo exhibition "Let All Potential Be Internally Resolved Using Beautiful Form" continues his art practice, disclosing his intention to expand the reflection and practice of "control" under the seemingly "abstract" future.

Shi Yong was born in Shanghai in 1963. He graduated from the Fine Arts Department of Shanghai Light Industrial School. He now resides and works in Shanghai. Shi Yong has been exhibited widely since the early 1990's. Recent shows include: Nothing is Impossible (Solo Exhibition), Yellspace, Shanghai; A ( ) Bird be Released from the Top of a Certain Tower (Solo Exhibition), Boxes Art Museum, Foshan; This is Shanghai, Chinese Contemporary Art, Liverpool, UK (2018); Shi Yong: Under the Rule, ShanghART, Shanghai; Floating World, Bahrain (2017); Trace of Existence, UCCA, Beijing; The Crocodile in the Pond, Luzern (2016); Let All Potential be Internally Resolved using Beautiful Form (Solo Exhibition), Madeln Gallery; Ural Industrial Biennial of Contemporary Art, Ekaterinburg; Essential Matters-Moving Images from China, Borusan Contemporary Perili Kosk, Istanbul, (2015); Hans van Dijk: 5000 Names, Ullens Center for Contemporary Art, Beijing; Witte de With Center for Contemporary Art, Rotterdam, the Netherlands; Off-Site Programme, Silent Film, Ikon Gallery, Birmingham (2014); Big Draft, Kunstmuseum Bern, Bern (2010); Think carefully, where have you been yesterday?, (Solo Exhibition) BizART, Shanghai (2007); Alllooksame/Tuttuguale? Fondazione Sandretto Re Rebaudengo, Turin (2006); Second Guangzhou Triennale, Guangsong Museum of Art, Guangdong; Felicidad Indecible (Unspeakable Happiness), Museo Tamayo Arte Contemporáneo, Mexico City; Follow Me!, Mori Art Museum, Tokyo (2005); The Heaven, The World (Solo Exhibition), ShanghART Gallery, Shanghai (2004); XXV Biennale de Sao Paulo, Sao Paulo; Money and Value, The Last Taboo, Switzerland; 4th Shanghai Biennale, Shanghai Art Museum, Shanghai (2002); Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam; Living in Time, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin (2001); The Third Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane (1999); Art for Sale, Shanghai; Cities on the Move (1-6): Exhibition of Asian Art, Secession, Vienna; CAPC, Musee d' Art Contemporain, Bordeaux; PS1 Contemporary Art Center, New York; Louisiana Museum of Modern Art, Copenhagen; Hayward Gallery, London; Kiasma; Museum of Contemporary Art, Helsinki (1997- 1999); Two Attitudes Toward Identity 93, Gallery of Shanghai Huashan Art Vocational School, Shanghai (1993) etc.

# ShanghART

## 香格纳画廊

ShanghART Shanghai 香格纳上海

西岸, 徐汇区龙腾大道 2555 号 10 号楼, 上海, 中国 200232  
West Bund, Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232, China  
t. +86 21-6359 3923| f. +86 21-6359 4570| info@shanghartgallery.com

ShanghART M50 香格纳 M50

普陀区莫干山路 50 号 16 号楼, 上海, 中国 200060  
Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai 200060, China  
t. +86 21-3632 2097| F: +86 21-6359 4570 | info@shanghartgallery.com

ShanghART Beijing 香格纳北京

朝阳区机场辅路草场地 261 号, 北京, 中国 100015  
261 Cao Chang Di, Old Airport Road, Chaoyang District, Beijing 100015, China  
t. +86-10 6432 3202|t. +86-10 6432 4395|infobj@shanghartgallery.com

ShanghART Singapore 香格纳新加坡

吉门营房, LOCK 路 9 号 02-22, 新加坡 108937  
Gillman Barracks, 02-22, 9 Lock Road, Singapore 108937  
t. + 65 6734 9537|f. + 65 6734 9037| info@shanghartsingapore.com