

刘月
LIUYUE

>>

本体积

VOLUME

Opening: 2019/09/06. 16:00

Duration: 2019/09/06 - 10/20

香格纳 M50 ShanghaiART M50

上海普陀区莫干山路 50 号 16 号楼 | Bldg 16, 50 Moganshan Rd., Shanghai

香格纳 M50 将于 2019 年 9 月 6 日荣幸呈现艺术家刘月个展《体积》。这是刘月在香格纳上海空间的首展，也是香格纳 M50 空间升级后展览区的首个展览。此次个展延续了刘月自 2005 年持续至今的“为极限值得唯一”的研究方向，从自身的思考与体验出发，观测与分析极限化物态。

此次展览，刘月在空间中进行了长达一个半月的现场创作，最终展厅中被置放着充满未知来源、体积落差巨大的各异石膏形体。他以应激性的手法展开创作，自空间中的某一角落开启并延伸一段有关逻辑和经验的理性推导。这一看似可以推敲的发问在刘月以“手感”为基础的创作过程中，逐渐脱离经验的把控，唯一可证的，即是每个独立石膏形体都是对前一形体和空间解读的逻辑样本。艺术家将这一无法逆行推演的体验铺陈摆开，向观者呈现一种复制、叠加、堆砌之后的极限规律。

脱离了“白盒子”的传统语境，此刻的展览空间已不是长宽高的单纯概念。一如展览标题“体积”所示，此次刘月将空间本身作为逻辑主体展开推演，具象化了创作者与空间及作品互动过程中生发出的巨大张力。

ShanghART M50 is pleased to present Liu Yue's solo exhibition "Volume" on September 6, 2019. This is the artist's first exhibition with ShanghART in Shanghai and it is ShanghART M50's first show after internal upgrade. This exhibition belongs to one of Liu Yue's ongoing research project 'Maximized Uniqueness'. First started in 2005, the project observes and analyses the limit state of objects based on the artist's thinking and experiences.

For this exhibition, Liu Yue resided in the gallery space for a month and a half to fabricate the site. The exhibition hall is filled with various plaster forms in very different volumes and from unknown sources. From a corner of the space, he started working with a responsive deduction based on logic and experience. This seemingly reasonable deduction is gradually escaping the control of experience during Liu Yue's creative process based on 'touch'. The only thing we can verify is that each independent plastered shape is an interpretation of its previous form and space. The artist spreads out the experience of this irreversible deduction, presenting the viewers with the radical rules of duplicating, superimposing and stacking.

Departing from the traditional context of the 'white cube', the exhibition space at this moment is not a concept of length, width and height. As shown in the exhibition title 'Volume', Liu Yue took the space itself as the logical subject of his experiment, visualising the great tension generated by the process of interaction between space and works with the creator.



摒弃了一切人为介入的非自然手段之后，我们会如何感知这个世界？这包含了艺术家刘月所有研究与创作中向观者抛出的问题。

刘月从创作之初就找到了两种的研究方向，将其命名为“认知研究”和“为极限值的唯一”并且延续至今，前者是物化的直接反馈，以最辩证的方式观测与分析客观事物的真实常态；后者则是从艺术家自身主观的思考与体验中生发而出的一个个推论，推导过程极其考究，把逻辑与关系问题逼到极限，从而构建出意想不到的场域以及无数的悖论。他的所有作品都围绕着这两个研究方向进行。两种研究方式在其创作中也被穿插运用，就像人的两条腿走路，互相依托，相辅相成。

After abandoning all the unnatural means of human intervention, how do we perceive the world? The artist Liu Yue questions viewers from his entire research and creation.

Liu Yue has found two distinct research perspectives from the beginning, and named them as "Cognitive Studies" and "Maximized Uniqueness" respectively. The former is direct feedback of materialization, observing and analyzing the true normal of objective things in the most dialectical way. The latter is reflections merging from a series of inferences which extracts the artist's own subjective thoughts and experiences. The derivation process is extremely sophisticated.





本次展览是“**为极限值得唯一**”系列中的一个篇章，同时也保持了这个系列的劳动属性，艺术家刘月在空间中进行了长达一个半月的现场创作，最终展厅中被置放了七件充满未知来源、体积落差巨大的各异石膏形体。以及墙面上隐约可见的各石膏体最大面所对应的等尺寸平面图形。

The exhibition is displayed as one chapter from the series “Maximized Uniqueness”. At the same time, it maintains the labor attributes of this series. The artist Liu Yue has been working on the site for one month and a half. In the final exhibition hall, there are seven pieces of gypsum body with unknown sources and huge volume differences. Besides, the equal-sized flat figure corresponding to the largest surface of each gypsum body are recognizable on the wall surface.









墙角的三个面是一个标准三维空间的基本构成。艺术家在展厅中选择一个角落，将最具常规工业属性的 16x16cm 的标准正方体石膏完美嵌入，再将相同的石膏材质将墙角填充封平，与此同时这个方块与角落一并被覆盖，被手工降维形成一个二维平面视角。再把原方形石膏体从复形产生的固体“墙角”中取出，形成了一个“三角体‘减’正方体”的特殊形体。此后再把该特殊形体以最契合的角度嵌入墙角，再以同样的方式降维、复形，以此类推不断重复这个过程，直至挑战到空间的极限。

The three faces of a wall corner are the basic components of a standard three-dimensional space. The artist chooses a corner in the exhibition hall to embed a cube-shaped plaster with the scale of 16x16 cm which is a standard of the most common industrial properties, and then he fills the corner with the same plaster material, while the cube and corner are covered. Hence, he creates dimensionality reduction manually and forms a two-dimensional plane view. Then, the original square gypsum body is taken out from the solid "wall corner" produced by the complex, and a special shape of "triangle body 'minus' cube" is formed. After that, the special shape is embedded into the corner at the most suitable angle, and then the dimension is reduced and complexed in the same way, and the process is repeated until the limit of the space is reached.



在创作初端，艺术家对整个作品的完成状态并无概念，只是自空间中的某一角落开启并延伸了一段有关逻辑和经验的理想推导。然而，小小的方块复形到第七次时成倍阈值业已达到展厅可容纳的最高尺寸，视觉落差出乎意料。"七"作为奇数的特别之处在宗教中比比皆是，从上帝创世纪到佛涅槃重生。今天，这一数字由香格纳 M50 展厅而定，是从属于空间的极限。

At the beginning of the creation, the artist has no complete idea about the completion status of the whole work, but it opens and extends a certain ideal of logic and experience from a corner of the space. However, when the small cube is replicated to the seventh time, the double threshold has reached the highest size that can be accommodated in the exhibition hall, and the visual gap is unexpected. The "seven" is a special one of the odd numbers. It is common in worldwide religions, from God's Genesis to the birth of Buddha. Today, this number is determined again by the ShanghART M50 exhibition hall and it is subordinate to the extreme of space.







展厅中每一个独立的石膏体都是对前一形体和空间解读的逻辑样本，因此都可以与前一形体再次互相嵌合，拼合得以填充一个完整的墙角。然而当其两两契合之后，其余任意的“体积”都无法再拼嵌其中。艺术家将这一无法逆行推演的经验铺陈摆开，向观者呈现一种复制、叠加、堆砌之后的极限规律。

Each individual plaster in the exhibition hall is derived from the former one's logic sample in body and space. Thus, the later one can always be embedded to the former one again, to recreate a complete corner. The stream of each piece exhibits a progressive relationship. Yet, when the two of them are embedded with each other, none of other "volume" can be embedded. The artist paves the way for this irreversible deduction, exhibiting an extreme pattern of copying, stacking and embedment.

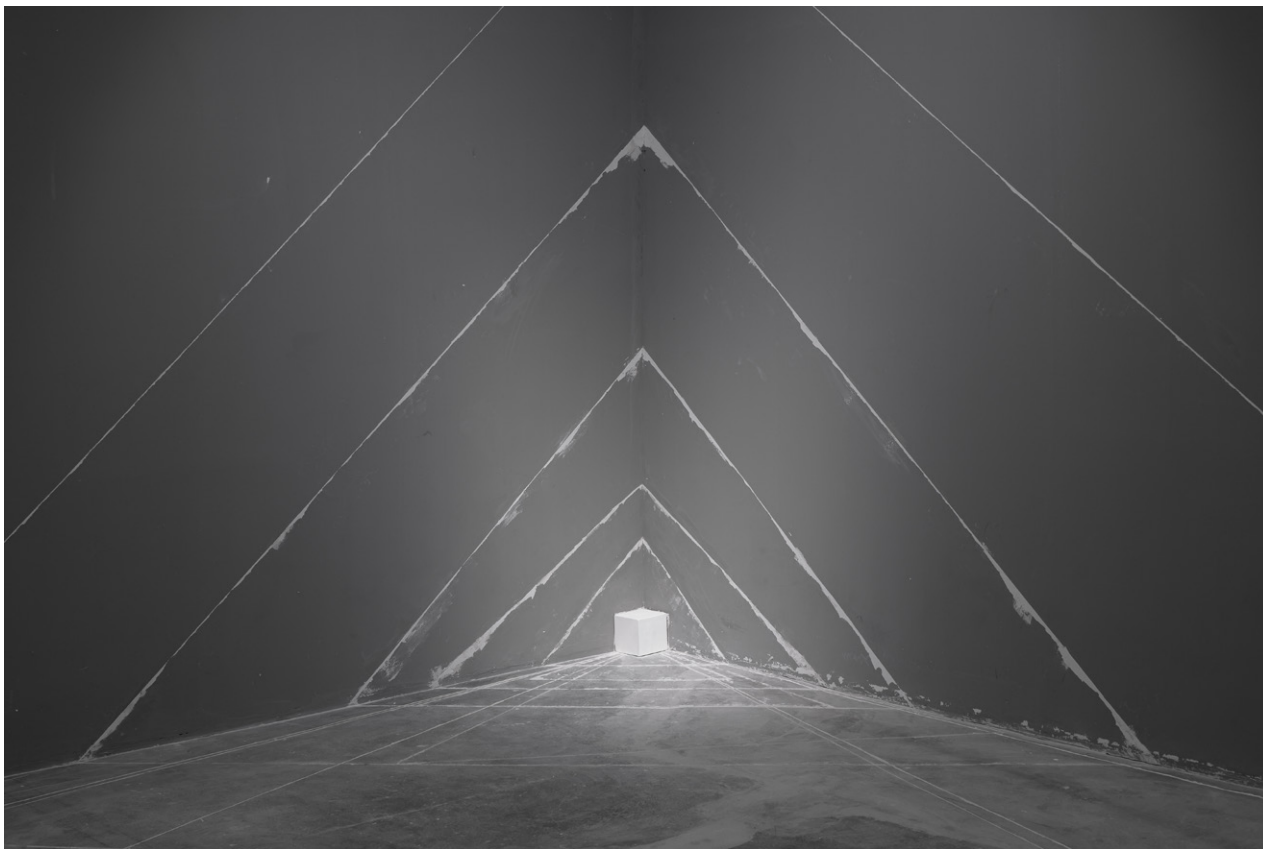




每一个形体摆放的位置都对应的印刻着该形体在原角落降维形成的二维平面轮廓。这恰恰清楚展现了视觉认知的二维属性 - 当所有的三维立体事物进入视觉范畴的时候就会自动降维。正是艺术家对这个属性的思考引出和发展了这件作品。

Position of each piece is correspondingly engraved with a two-dimensional plane profile formed by the falling dimension of the original piece in the original angle. This is a clear concept demonstration of the two-dimensional properties of visual cognition: 'When all three-dimensional bodies enter the visual domain, they will automatically conduct the reduction of dimensionality.' The artist's deliberation on the concept triggers and led to today's series of artwork.





整个展厅经过艺术家不刻意渲染却又从视觉到逻辑都考究缜密的布局之后，呈现以观众一种复制、叠加、堆砌之后的极限规律。而生发了这一系列“体积”的墙角也保留了刘月“手感”的印记。

After the artist's unconventional rendering with sophisticated layout design on visual and logic in the entire exhibition hall, it presents the ultimate pattern of copying, stacking and embedment. The corners of this series of "volumes" have also preserved the imprint of Liu Yue's "feeling".

脱离了“白盒子”的传统语境，此刻的展览空间已不是长宽高的单纯概念。一如展览标题“体积”所示，此次刘月将空间本身作为逻辑主体展开推演，具像化了创作者与空间及作品互动过程中发出的巨大张力。

Apart from the traditional context of “white box”, the exhibition space at this moment is no longer in a simple concept of length, width and height. As shown in the title of the exhibition “Volume”, Liu Yue launched the space itself as a logical subject, which visualized the tremendous tension extended out during continuous interaction between the space and the artwork.



可 售 作 品

Available Works

注：7 件雕塑作品均可以不锈钢喷漆材质单独出售，每件 3 版，可永久保存。

Note: All 7 sculptures can be sold separately in stainless steel paint, each piece has 3 editions and can be stored permanently.



体积 - 香格纳 M50 01

Volume - ShanghART M50 01

石膏等综合材料 / 不锈钢, 喷漆

Plaster and other synthetic materials / stainless steel

16*16*16cm, 2019, Edition of 3 + 1AP, LY1_0989

体积 - 香格纳 M50 02
Volume - ShanghART M50 02

石膏等综合材料 / 不锈钢，喷漆
Plaster and other synthetic materials / stainless steel
53*53*45cm, 2019, Edition of 3 + 1AP, LY1_1129





体积 - 香格纳 M50 03

Volume - ShanghART M50 03

石膏等综合材料 / 不锈钢，喷漆

Plaster and other synthetic materials / stainless steel

104*104*66cm, 2019, Edition of 3 + 1AP, LY1_8596

体积 - 香格纳 M50 04
Volume - ShanghART M50 04

石膏等综合材料 / 不锈钢，喷漆

Plaster and other synthetic materials / stainless steel
145*145*122cm, 2019, Edition of 3 + 1AP, LY1_6704





体积 - 香格纳 M50 05

Volume - ShanghART M50 05

石膏等综合材料 / 不锈钢，喷漆

Plaster and other synthetic materials / stainless steel
1256*189.5*211cm, 2019, Edition of 3 + 1AP, LY1_7674



体积 - 香格纳 M50 06
Volume - ShanghART M50 06

石膏等综合材料 / 不锈钢，喷漆
Plaster and other synthetic materials / stainless steel
375*417.8*330cm, 2019, Edition of 3 + 1AP, LY1_5330



体积 - 香格纳 M50 07

Volume - ShanghART M50 07

石膏等综合材料 / 不锈钢，喷漆

Plaster and other synthetic materials / stainless steel
619.7*612.4*582cm, 2019, Edition of 3 + 1AP, LY1_5356

关于艺术家

刘月的作品意图消解掉客观事物身上，常态世界里认为附加给它的所有特定的概念和意义。他就是喜欢钻进事物最内里去研究它微观的部分，一层层剥掉外界的附加，把一切都掏空，消解，用这样的态度去探索最本真的部分，如同婴儿还未被集体意识形态教授前的认知。创作对其而言其实就是研究人类认知的一种实验，同时也针对社会认知进行观察与分析。

刘月（b.1981）工作和生活于上海。近期展览包括：中国当代艺术年鉴展，北京民生美术馆，北京；刘月个展：鸮，C龙口空间，北京（2018）；刘月个展：格言，香格纳北京，北京（2016）；堆，纪民生美术馆，上海（2015）；赞美诗，小明和小红，上午艺术空间，上海（2012）；回声，刘月个展，全摄影画廊，上海（2012）；意大利亚力山德里亚双年展，亚力山德里亚，意大利（2011）；巴黎 Photoquai 摄影双年展，巴黎码头布朗利博物馆，法国（2011）；绝对零度，刘月摄影展，全摄影画廊，上海（2008）等。

About the artist

Liu Yue's works intend to dispel all the specific concepts and meanings attached to the objective world. He is interested in the innermost part of everything and studies its microscopic parts. He peels off the external attachments and dissolves everything to explore the most authentic parts, like an infant not yet influenced by the collective ideology. For him, art is actually an experiment to observe and analyse human and social cognition.

Liu Yue (b. 1981), currently resides in Shanghai. His recent exhibitions include: "The Exhibition of Annual of Contemporary Art of China", Beijing Minsheng Art Museum, Beijing (2018); "Liu Yue: OWL", C-Space+Local, Beijing (2018); "LIU Yue: Maxim", ShanghART Beijing, Beijing (2016); "Mass – Liu Yue Solo Project", Local Space, Beijing (2016); "The Gentle Slope – Liu Yue Solo Project", AM Art Space, Shanghai (2015); "Nonfigurative", Shanghai Twenty-First Century Minsheng Art Museum, Shanghai (2015); "Anthem – Xiao Ming & Xiao Hong", AM Art Space, Shanghai (2012); "Echo – Liu Yue Solo Exhibition", OFOTO Gallery, Shanghai (2012); "Alexandria Biennale", Alexandria, Italy (2011); "Photoquai Photo Biennale", Musee de Quai Branly, France (2011); "Absolute Zero – Liu Yue Photography Exhibition", OFOTO Gallery, Shanghai (2008) etc.



ShanghART

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