

TURNING
INWARD, UNTIL
DISAPPEARING

11/07,
2021 开幕 Opening

01/09,
2022

施勇
SHI YONG

向内，
直至消失

1F: 向内，直至消失 Turning Inward, Until Disappearing | 2F: 一个人的艺术史 One Man's Art History

ShanghART
香格纳画廊

香格纳上海 ShanghART Shanghai

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在语词的旷野里触摸现实

Touching reality in the wilderness of words

三个空心圆锥体被相交于一个点。在这个相交的灭点中，有一个肉眼无法看到但却存在着的无形之词：“消失”。

Three hollow cones intersect at one point. At the intersection, which is also the vanishing point, there is a word that is invisible to the naked eye but physically exists: "disappear".



向内，直至消失

Turning Inward, Until disappearing, 2021

铝

Aluminum

480 (Dia.)x160(H)cm

Edition of 3 + 2AP

SY_1896



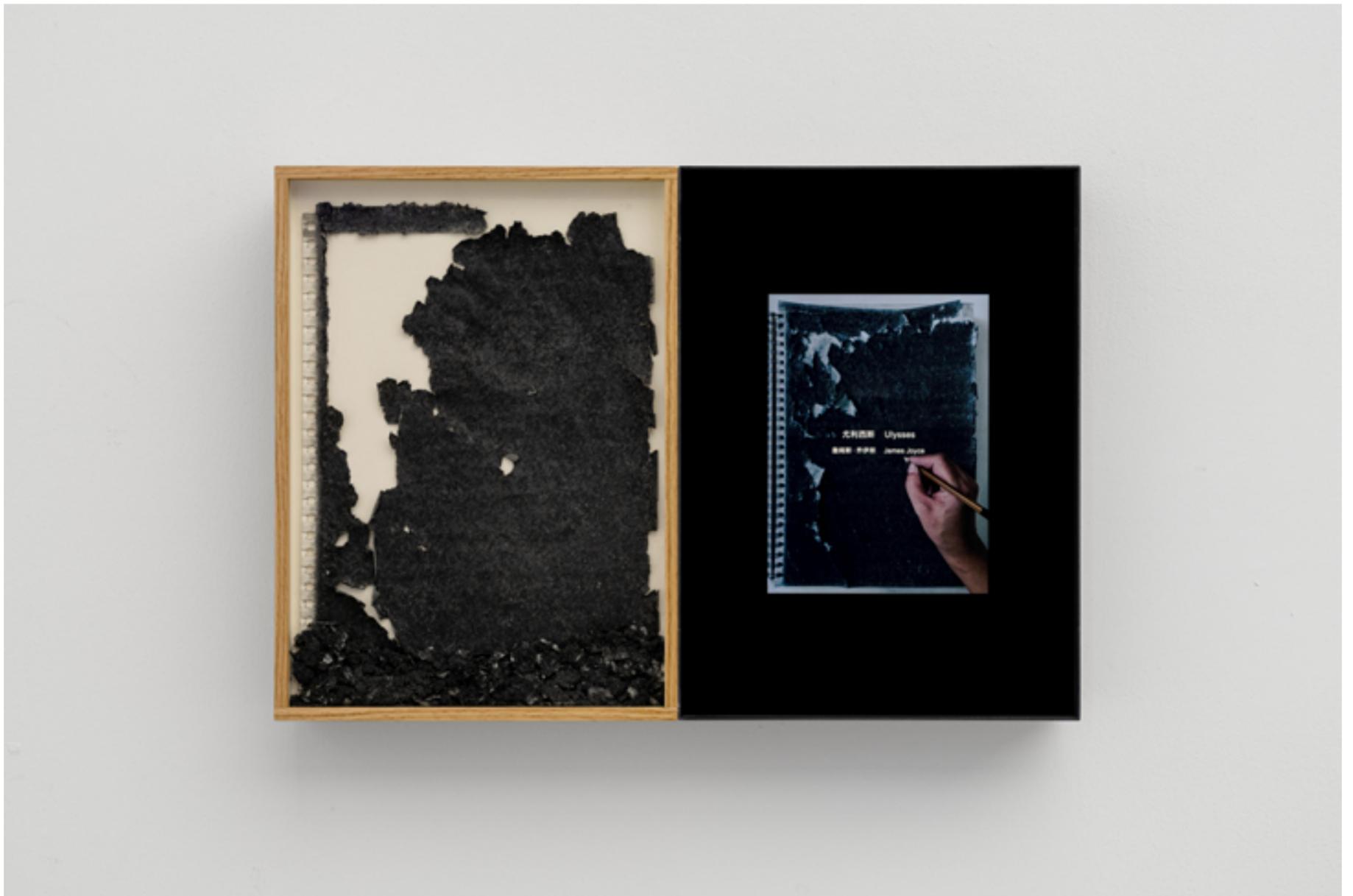
细节 Detail



无边界的野性触碰现实 *Touching reality in the wilderness of*

在同一张纸上抄写一本书。当纸面被抄满后将其擦除。然后继续在这张纸上抄写再擦除。依次类推，直至结束。

Transcribe a book on the same sheet of paper. When the paper is full, erase it. Then continue transcribing and erasing on this sheet of paper. Repeat the process until the end.



遗忘比记忆更久远 —— 《尤利西斯（上卷）》

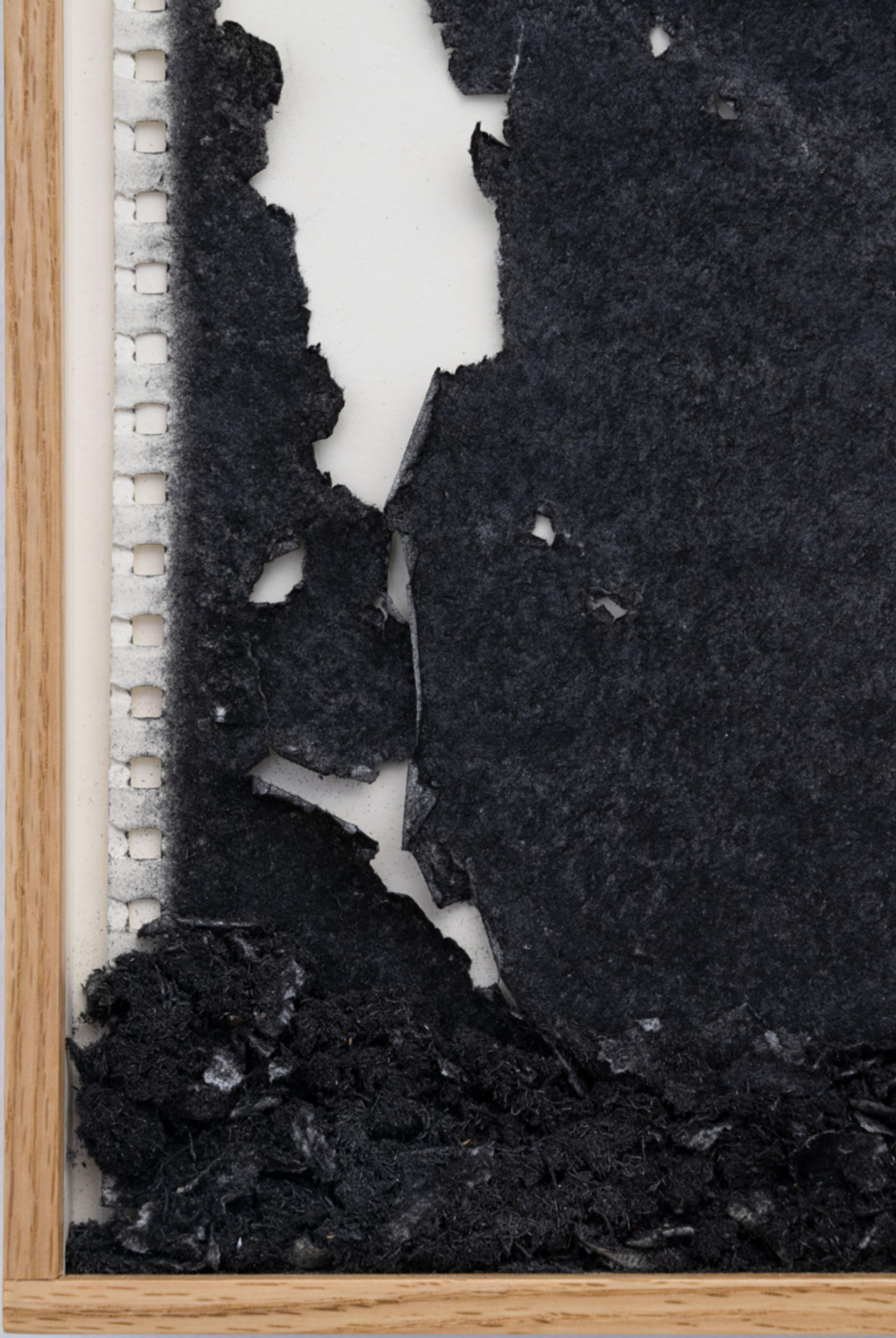
Oblivion Lasts Longer than Memory — Ulysses (Vol.1), 2021

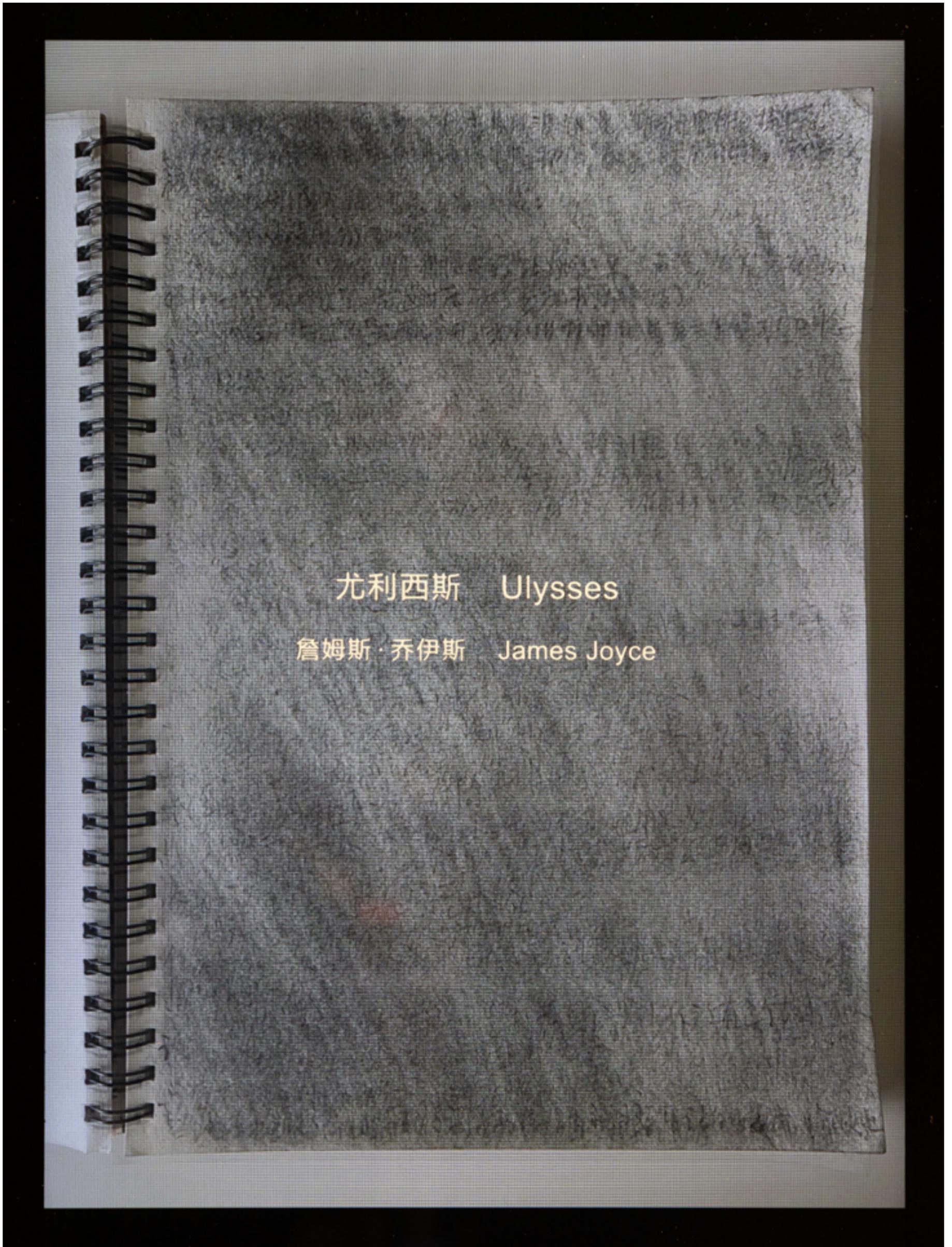
纸，铅笔，LED 显示屏，红橡木，低反玻璃，热轧钢板

Paper, pencil, LED screen, red oak, low reflection glass, hot rolled steel plate

59(W)×40.7(H)×7.4cm

SY_5780





细节 Detail



遗忘比记忆更久远 —— 《这不是一个烟斗》

Oblivion Lasts Longer than Memory — Ceci n' est pas une pipe, 2021

纸, 铅笔, LED 显示屏, 红橡木, 低反玻璃, 热轧钢板

Paper, pencil, LED screen, red oak, low reflection glass, hot rolled steel
plate

59(W)×40.7(H)×7.4cm

SY_1393



细节 Detail



遗忘比记忆更久远 —— 《福柯的最后一课》

Oblivion Lasts Longer than Memory — La dernière leçon de Michel Foucault, 2020-2021

纸，铅笔，LED 显示屏，红橡木，低反玻璃，热轧钢板

Paper, pencil, LED screen, red oak, low reflection glass, hot rolled steel plate

59(W)×40.7(H)×7.4cm

SY_4825

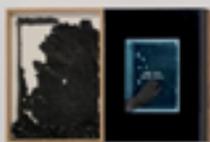


福柯的最后一课 La dernière leçon de Michel Foucault

杰弗里·德·拉加内里 Geoffroy de Lagasnerie



细节 Detail



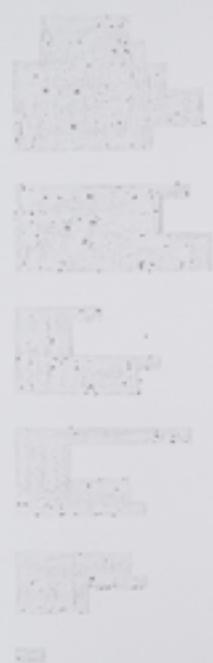
将 T.S. 艾略特的诗歌《荒原》以即时贴贴字的方式贴于墙面。然后再将其铲除。将铲除后落下的即时贴残骸搓成一个圆球，置于诗歌的最末端。

T.S. Eliot's poem, The Waste Land, was plastered on the wall with wall stickers. Then scrape it off. Roll the remains of the wall stickers into a ball and place them at the end of the poem.



荒原
The Waste Land, 2021
即时贴
Wall sticker
尺寸可变 Dimension variable
Edition of 3 + 2AP
SY_8474





本语句源自乔治·巴塔耶的小说《不可能性》。在其语句上，艺术家将其主语部分以“（）”来替代。它们呈现出一种受外力干扰的状态。

This phrase comes from Georges Bataille's novel *L'Impossible*. The artist replaced the subject with "()" in this phrase. It presents a state of being disturbed by external forces.



() 延展的比任何想象的空间都要远

() Extends Farther than Conceivable Space, 2021

铜, 烤漆

Copper, baking enamel

34 (H) x260 (W) x 6 cm

Edition of 3 + 2AP

SY_4230



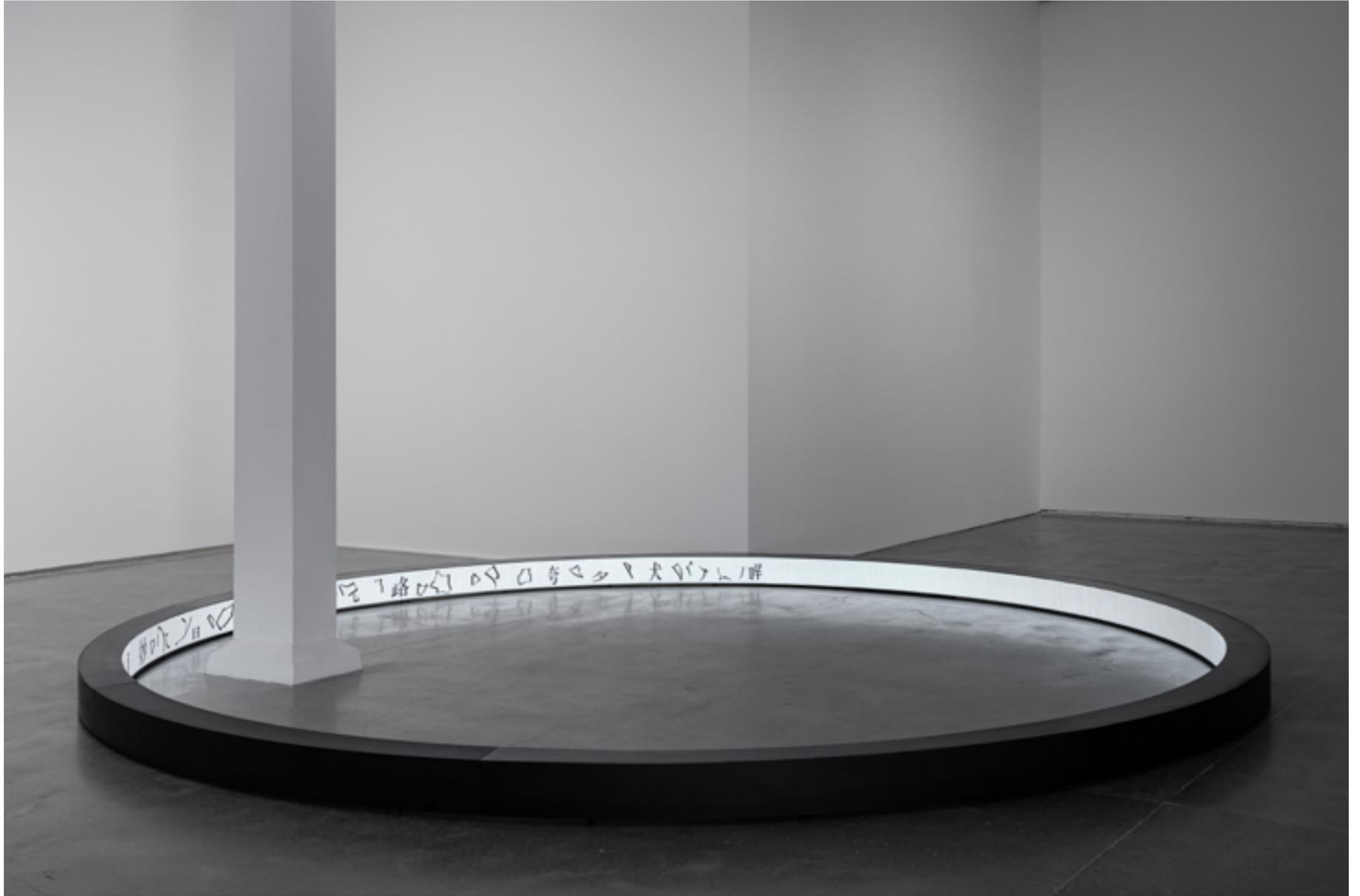
细节 Detail

字体通过拆解与围合形的重组构成新概念字体，又被以圆形结构的组装进一步地强化其“围合”的概念。

它们的灵感来自于 COVID-19：这个被各社会系统视作“缺陷”的词语，绕过了一切由人类自设的不同意识形态，轻而易举地瓦解了各自设置的语法，让彼此断开，让彼此闭合。艺术家意识到这个“缺陷”之词如同一把方法的钥匙，启发他将思考与实践建立在字与词的层面，并通过这个层面的研究来回应与给出我们不得不面对的这个新现实。

The new concept typeface is constructed by disassembling and reassembling Chinese characters to an enclosing shape, and the new concept typefaces are installed in a circular structure, which strengthens the idea of “enclose” .

They were inspired by COVID-19: This word, considered as "defect" by all social systems, bypasses all different ideologies, easily disintegrating all grammars, disconnecting and closing each other. The artist realized that the word "defect" is the key to the method, which inspired him to build his thinking and practice on the level of Chinese characters and phrases, where he can respond and present the new reality that we have to face through his research.



向内
Turning Inward, 2021
LED 显示屏, 热轧钢板
LED screen, hot rolled steel plate
520 (Dia.)x17(H)cm
Edition of 3 + 2AP
SY_6850



往口のゴ 卵の[4] 放も'主の[] へ 仑ノ所のみ八仔可

分别将每个“词语”通过笔划的拆解与围合形的重组构成新的字体。它们以不同材质与色泽的物之形式，被置于金属框体内的空间之中。

其概念想法来自致命“缺陷”的 COVID-19。正是它的出现，才使世界突然断开，变成一个个孤岛。

Each "word" is disassembled by strokes and reassembled to a new typeface in enclosing shape. They exist as objects of different materials and colors and be placed inside the metal frame space: they echo each other, but they are disconnected and closed, mutually inaccessible.

The idea of the concept comes from the fatal "defect" of COVID-19. Because of its break out, the world fell into sudden disconnects and become islands.



发生

Fa Sheng (Happen), 2021

铝, 铅, 树脂, 石粉, 色粉, 油墨

Aluminum, lead, resin, stone powder, toner, ink

150(H)x120(W)x12cm

SY_0049





想象

Xiang Xiang (Imagine), 2021

铝, 铅, 树脂, 石粉, 色粉, 油墨

Aluminum, lead, resin, stone powder, toner, ink

180(H)x150(W)x12cm

SY_7159







或许

Huo Xu (Perhaps), 2021

铝, 铅, 树脂, 石粉, 色粉, 丙烯

Aluminum, lead, resin, stone powder, toner, acrylic

150(H)x120(W)x12cm

SY_5045





消失

Xiao Shi (Disappear), 2021

铝, 铅, 树脂, 石粉, 色粉, 油墨, 丙烯

Aluminum, lead, resin, stone powder, toner, ink, acrylic

100(H)x80(W)x10cm

SY_1650







SHI YONG 施勇

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。早期创作致力于揭示现实内部的意识形态；九十年代开始关注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”始，施勇将质疑的目光落实于艺术界本身，思考如何通过“搁置”创作来予以抵抗。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。

1963 年出生于上海。1984 年毕业于上海轻工业高等专科学校美术系。展览：绵延：变动中的中国艺术，北京民生现代美术馆，北京（2020）；红色童话，维多利亚国立美术馆（NGV），墨尔本，澳大利亚（2019）；一切皆有可能（个展），要空间，上海（2018）；将一只（）鸟从一座塔的塔顶放掉（个展），华侨城盒子美术馆，佛山（2018）；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（2017）；乌拉尔双年展，叶卡特琳堡（2015）；让所有的可能都在内部以美好的形式解决（个展），没顶画廊（2018）；不在现场项目，伯明翰 IKON 美术馆（2014）；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（2006）；难以言喻的快乐，塔马约现代艺术博物馆，墨西哥城（2005）；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（2002）；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（2001）；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（1999）；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，华山美校画廊，上海（1993）等。

SHI YONG 施勇

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 1990s. Recent shows include: Duration: Chinese Art in Transformation, Beijing Mingsheng Art Museum, Beijing (2020); A Fairy Tale in Red Times, National Gallery of Victoria, Melbourne, Australia (2019); 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), MadeIn 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.

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