



DESIGNERS HAVE A FUTURE ONLY

WHEN THEY TREAT ARTWORKS AS INITIAL INSPIRATION

林奥劼 LIN AOJIE

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ShanghART
香格纳画廊

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香格纳上海将于 **2019 年 11 月 6 日** 在西岸 **8 号楼** 推出 **林奥劼个展《越秀》**，呈现艺术家自今年初香格纳北京个展之后最新创作的绘画、录像及文本作品。

林奥劼的作品常常以轻松、直白的方式触及整个艺术生态与权力系统本身，由此展开多重维度的考察和单方面干预。延续了北京个展中对艺术家身份、行业发展态势的审视，这次展览聚焦于林奥劼在接受艺术教育过程中的个人化体验，在此基础上引伸出对艺术史的地缘思考与独特认知，以及如何进一步转化为切实行动。

From 6 November to 20 December 2019, ShanghART Gallery is pleased to present **Lin Aojie**' solo exhibition 'Designers Have a Future Only When They Treat Artworks as Initial Inspiration' at **Building No. 8**, West Bund, Shanghai. On view will be new works, such as painting, video and text, made after Lin's solo show at ShanghART Beijing earlier this year.

Lin's work always approaches the entire art ecology and the power of art system in a causal yet direct way, so as to conduct multi-dimensional examination and one-sided intervention. Continuing exploration of the identity of an artist and the development of art industry as in the Beijing show, this exhibition focuses on Lin Aojie's personal experience in receiving art education. On that basis, it conveys Lin's unique cognition and geopolitical thinking on art history, which also results in further practical actions.

本次展览中，林奥劼一如既往带有幽默意味的模拟了一个软装陈列现场，沙发前的电视屏幕中播放的是艺术家林奥劼与青年策展人兼写作者缪子衿的对谈影像，口述着艺术家的艺术学习的经历。正如本次展览的中文标题“**越秀**”其实是广州的一个区名，艺术家意图透过亲身学艺之路，折射出广东当代艺术流变的一个切面。

In exhibition hall, which simulates a soft-packed exhibition scene. The TV screen in front of the sofa, is playing the Artist Lin Aojie In dialogue with young curator and writer Miao Zijin, the artist intends to reflect the contemporary art scene in Guangdong through his own path of art learning. While the Chinese title '**Yue Xiu**' is actually the name of a district in Guangzhou.



视频截帧 Still Images



视频截帧 Still Images

艺术家的故事 Why Do I Want to Be an Artist

单路视频 Single-channel video

35 minutes, 2019, Edition of 5 + 1AP, LAJ_4372

私密和公开性之间的变换亦在他极具辨识度的鼠标绘画里轮番上演——耐人玩味的各式图像被精心编排在同一画面中，期待观者在迷失的同时收获意外惊喜。

The transition between privacy and publicity is highly recognizable in his mouse paintings on computer - he carefully arranges all kinds of interesting images in one piece of work, looking forward to surprising the audience with a strong visual impact.



我觉得你们都很好 Art and China after 1989: Theater of the World

鼠标绘画、独版、收藏级喷墨打印

Mouse painting on computer, Unique, Archival inkjet print

160(H)*259(W)cm, 2019, LAJ_3668



方案：艺术的故事

行为，现成品

在地方性艺术年展（或艺术节）展览期间，观众可凭门票到指定柜台领取【英】贡布里希《艺术的故事》一本，数量有限，先到先得，送完即止。

写给地方组织或有关部门：

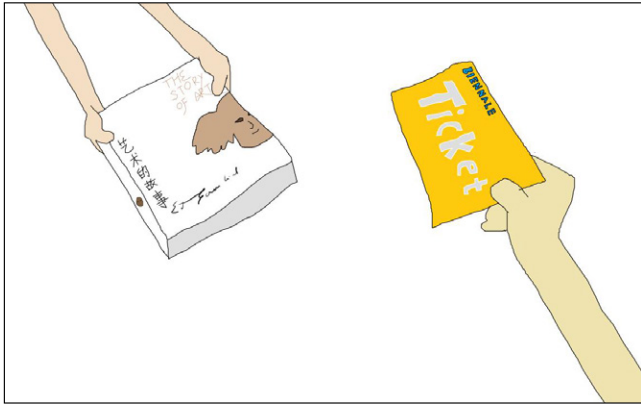
1. 艺术走到地方，带动旅游业和推动文化艺术发展，艺术年展（或艺术节）无疑是一个重要的开始，让当地民众刷新视觉经验，改变小镇面貌和普及文化艺术教育，体现出产业创新性和文化创造力。为了更好地达到文化艺术的普及，除了观看艺术展览是不够的和片面的，原因是艺术在此时此刻与民众仍有一定的距离，通过艺术展览是不能全面地让民众了解到艺术的魅力。
2. 让民众把我们艺术行业内著名的权威的艺术通识读本【英】贡布里希《艺术的故事》带回家是我的初衷。民众在观看完艺术展览后能通过往后的阅读更加深入地了解艺术的发展历程。
3. 此方案是带有一定的公益和艺术普及教育性质，是对艺术年展（或艺术节）活动的正向补充，也是对往后的艺术年展（或艺术节）活动的持续推进有积极的作用。

写给策展团队：

1. 我一直有关心当代艺术与大众的距离到底是什么？当代艺术对大众是有门槛和距离的，观众（非专业的）看展览除了“网红打卡”，“好玩”，“看不懂”，“这也是艺术？”等等之外，还能得到什么？我想能不能给予观众一些正面的东西。
2. 艺术家当然是可以不用管观众怎想，也不需要改变什么，但我想象用我微薄之力通过这件事真的会有人从此对艺术感兴趣，起码不是抗拒。（虽然可能性很小，但我相信有）
3. 我知道这不是什么好看的作品，对主办方没有任何收益，但我认为这件事是有意义的，带人情味的。
4. 我想象出一个场景，开幕当天 100 个观众手拿《艺术的故事》来看当代艺术展，有种“时空交错”感。（从史前-20 世纪-此时此刻）

离开视觉带来的快感，展览的另一件作品《艺术的故事》则以文本形式，围绕如何拉近艺术与公众之间的距离这一议题发声，对地方组织、艺术从业者提出真诚建议。值得注意的是，该方案曾在今年首届空港双年展中成功施行。

Besides, the text work ‘**The Story of Art**’ sincerely advises local organisations and art professionals to shorten the distance between art and the public. It is worth noticing that this proposal was successfully implemented at the **first Airport Biennale in Guangzhou, China**.



Proposal – *The Story of Art*
Action, Readymade

During local large-scale art exhibitions or festivals, the audiences can get a copy of E. H. Gombrich's *The Story of Art* with their ticket at the designated counter, which is on a first-come-first-served basis.

To Local Organisations or Relevant Departments:

1. Art has the power to improve local tourism and cultural industry. Undoubtedly holding art exhibitions or festivals marks an important beginning – it widens local residents' horizons with new visual experience, changes the community through the popularisation of art and culture, encourages creativity and innovation. However, seeing exhibitions is not effective enough to promote art education, as people still keep their distance from art, they don't realise how fascinating it is.
2. I would like the visitors to bring home one of the most famous and authoritative books, *The Story of Art* by E. H. Gombrich. It provides an accessible introduction of art history for people, and allows them to gain a further understanding after viewing exhibitions.
3. This proposal is about the public good and general art education, which has positive effects on both art events and their future development.

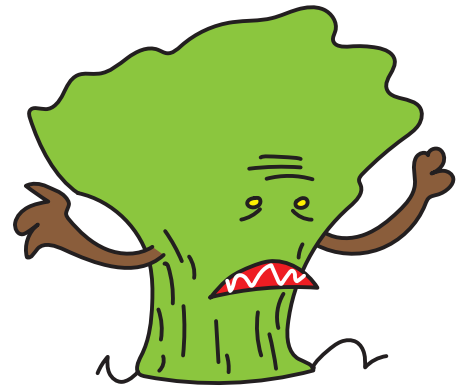
To Curatorial Teams:

1. I have been wondering what keeps contemporary art away from the wide public. There is no question that it requires a certain level of knowledge to understand contemporary art, but nowadays many people (not professionals) only consider visiting art exhibitions as trendy and fun, saying 'I don't get this' or 'wow it can also be art', etc. What else can they learn? Can we offer something different?
2. Of course, artists don't have to care what the viewers think, or make any changes for this. But hopefully, in some small way I can make more people become interested in art rather than resist. (Even if there's only a small chance of success.)
3. Though this is not a piece of 'good-looking' artwork and doesn't bring in direct revenue to the organisation, I still find it meaningful and warmhearted.
4. I have imagined a scene where 100 visitors come to the exhibition opening with *The Story of Art* in their hands, as if travelling across time and space (from prehistory and 20th century to now).

艺术的故事 Proposal - The Story of Art

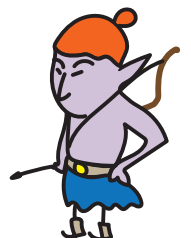
印刷制品 | 喷墨打印 Inkjet print

29.7(H)*21(W)cm, 2019, LAJ_1268



如个展的英文标题所言，“设计师必须借鉴艺术作品才找到未来”，林奥劼的创作实践亦游走于艺术、设计与大众文化等领域的中间地带。借此次展览的契机，艺术家为香格纳画廊位于上海、北京、新加坡的五个空间量身打造了一系列动物形象贴纸——**这些创意十足的贴纸图案将同期出现在对应的场所中**，与个展中的其他作品跨越空间距离构成互文，既突显艺术家开放多元的思维格局，又为观者的想象力提供一道微妙的催化剂。

As the title says, **'Designers have a future only when they treat artworks as initial inspiration'**, Lin Aojie also wanders around the intersections between art, design and popular culture. The artist creates a series of animal stickers for the five spaces of ShanghART Gallery in Shanghai, Beijing and Singapore, **which will appear in corresponding spaces with this solo exhibition**. Resonating with other exhibits across space, they not only highlight the artist's open and diverse ideas, but also act as a subtle catalyst for the viewer's imagination.



图腾 Lovely ShanghART Gallery

贴纸 Sticker, 2019



香 格 纳 M 5 0
ShanghART M50





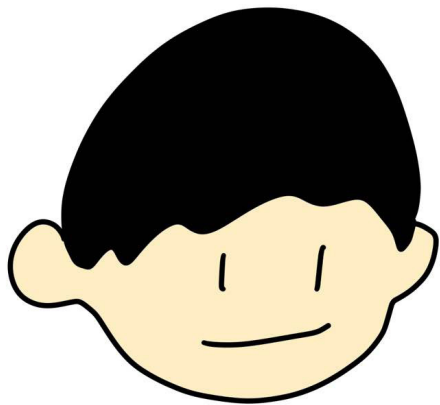
香 格 纳 北 京
ShanghART Beijing





香 格 纳 新 加 坡
ShanghART Singapore

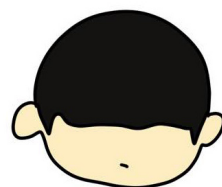




About the artist

林奥劼 1986 年生于广州，2010 年毕业于广州美术学院油画系，现工作生活于广州。近期展览包括：藏木於林，大馆当代美术馆，香港，中国（2019）；策展课——策展与设计，华美术馆，深圳（2019）；第一届空港双年展，空港小镇，广州（2019）；林奥劼：有空调的热带能出哲学家，香格纳北京（2019）；日光亭项目：登录舒适区？，泰康空间，北京（2018）；青策计划 2018，上海当代艺术博物馆，上海（2018）；新群众，南京艺术学院美术馆，南京（2018）；共享叙事，香格纳北京 S 空间，北京（2018）；第七届深港城市\建筑双城双年展，深圳（2017）；林奥劼：我不是教你诈，也不是教你坏，亚洲当代艺术空间，上海（2017）；画内音，OCAT 深圳馆，深圳（2016）；腹地计划，时代美术馆，广州（2015）；第二届 CAFAM 未来展，中央美术学院美术馆，北京（2015）等。曾入围 2016 年华宇青年奖。

Lin Aojie was born in Guangzhou in 1986 and graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He currently lives and works in Guangzhou. Recent exhibitions include: Very Natural Actions, Tai Kwun Contemporary, Hong Kong, China (2019); The Curation Workshop - Exhibition Curation and Design, OCT Art & Design Gallery, Shenzhen (2019); The 1st Airport Biennale, Airport Town, Guangzhou (2019); Lin Aojie: Those Who Like Playing Tricks Usually Don't Live a Good Life, ShanghART Beijing (2019); Light Pavillion Project: The Comfort Zone at a Distance, Taikang Space, Beijing (2018); Emerging Curators Project 2018, Power Station of Art, Shanghai (2018); The New Masses, Art Museum of Nanjing University of the Arts, Nanjing (2018); Shared Narrative(s), ShanghART S-Space, Beijing (2018); The 7th edition Bi-City Biennale of Urbanism \ Architecture, Shenzhen (2017); If You Throw Enough Mud at the Wall, None of It Will Stick, A+ Contemporary, Shanghai (2017); 11th Shanghai Biennale, Power Station of Art, Shanghai (2016); Rhythm-analysis, OCAT Shenzhen, Shenzhen (2016); Hinterland Project, Times Museum, Guangzhou (2015); The 2nd "CAFAM•Future" Exhibition, CAFA Art Museum, Beijing (2015) etc. He was nominated for the 2016 Art Sanya Huayu Youth Award.



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