



唐茂宏
Tang Maohong

唐茂宏在涉及艺术史和大众文化的同时也暗中的破坏了它们。他整合了大量的视觉元素和主题事件，制造出的作品存在于高雅艺术和流行图像之间的模糊边界。在他的作品里，荒谬，神奇，幽默以及对峙这些因素共存一体，预示了这些象征性物体的设置，并非仅仅只是幻想那么简单。唐茂宏的图像世界所反映出的并非只是一个新主题的诞生——一个灵魂附着在变换如流的图像环境中的发自内心的想像，同时也是对因为负累而行动迟缓的传统的一个反向。

唐茂宏，生于 1975。现工作生活在北京。近期的展览包括： 唐茂宏个展：河床，香格纳北京，北京(2017)；BHAU DAJI LAD 博物馆影像艺术项目，BHAU DAJI LAD 博物馆，孟买，印度(2014)；唐茂宏：飞地控，唐茂宏个展，香格纳北京，北京(2013)；绿盒子，重绘形貌· 媒体现实的空间，杭州(2013)；墨不到，桃浦当代艺术中心 (2012)；2012 漂流记，ARKO 艺术中心 (2012)；大字，孙逊 / 唐茂宏 / 张鼎的合作项目，香格纳北京，北京(2011)；上海滩 1979–2009，上海(2009)；快城快客—第七届上海双年展，上海美术馆，上海(2008)；艺术跃温层，亚洲新潮，ZKM 媒体艺术中心，卡尔斯鲁厄，德国(2007)；瞬间—第八届全州国际电影节，全州，韩国(2007)；兰花指—唐茂宏个展，香格纳画廊，上海(2006)；星期天—唐茂宏个展，龙华路 2577 创意大院，上海(2006)；新加坡双年展 2006：信念，新加坡(2006)；很多灰，比翼艺术中心，上海(2005)；亚洲交通，上海：“磁力· 悬浮”，证大现代艺术馆，上海(2005)。

Tang Maohong simultaneously references and undermines art history and popular culture. He has integrated a variety of visual elements and subject matters, producing works that inhabit the ever-blurred border between elegant art and popular illustration. His works is absurd, magical, humorous and confrontational, hinting that the juxtapositions of figurative objects might be more than just illusions. Tang Maohong's pictorial universe reflects not only a new subject – a psyche whose internal eclectic imagination is echoed in the environment of constantly flowing images – but also the inversion of out-grown traditions.

Tang Maohong was born in 1975. working and living in Beijing now. Recent exhibitions include Tang Maohong: Riverbed, ShanghART Beijing, Beijing (2017) ; Video Art at Bhau Daji Lad Museum, Bhau Daji Lad Museum, Mumbai, India (2014); TANG Maohong: Exclave Con, TANG Maohong Solo Exhibition, ShanghART Beijing, Beijing (2013); Green Box, Remapping- The Space of Madia Reality, Hangzhou (2013); Uninkable, Taopu Contemporary Art Centre, Shanghai (2012); Nomadic Report 2012, Arko Art Center, Seoul (2012); Huge Character, Cooperation Project by SUN Xun, TANG Maohong, ZHANG Ding, ShanghART Beijing, Beijing (2011); Shanghai History in Making from 1979 till 2009, Shanghai (2009); Trans Local Motion—7th Shanghai Biennale, Shanghai Art Musuem, Shanghai (2008); Thermocline of Art, New Asian Waves, ZKM (Center for Art and Media), Karlsruhe, Germany (2007); JIFF— 8th Jeonju International Film Festival, Jeonju, Korea (2007); Orchid Finger - Tang Maohong's Solo Exhibition, ShanghART H-Space, Shanghai (2006), Sunday—Tang Maohong's Solo Exhibition, 2577 Longhua Lu Creative Garden, Shanghai (2006), Singapore Biennale 2006: Belief, Singapore (2006); A Lot of Ash – A Lot of Dust, BizArt, Shanghai (2005) and Asian Traffic Shanghai: Magnetism—Suspension, Zendai Museum of Modern Art, Shanghai (2005).

河床 | Riverbed

摄影 | Photograph

展览中的作品由唐茂宏编织的一个虚构事件开启：一群人扛走了河床。这个故事的出发点与愚公移山有些类似，人们期待通过不间断的工作而达到某一理想化结局，而事实上，无人知晓这个行为的走向：石头要运向何方？究竟有多少人在做这件事？是否能搬运完？这些疑问将整个事件推向了一个无法被预见的未来。

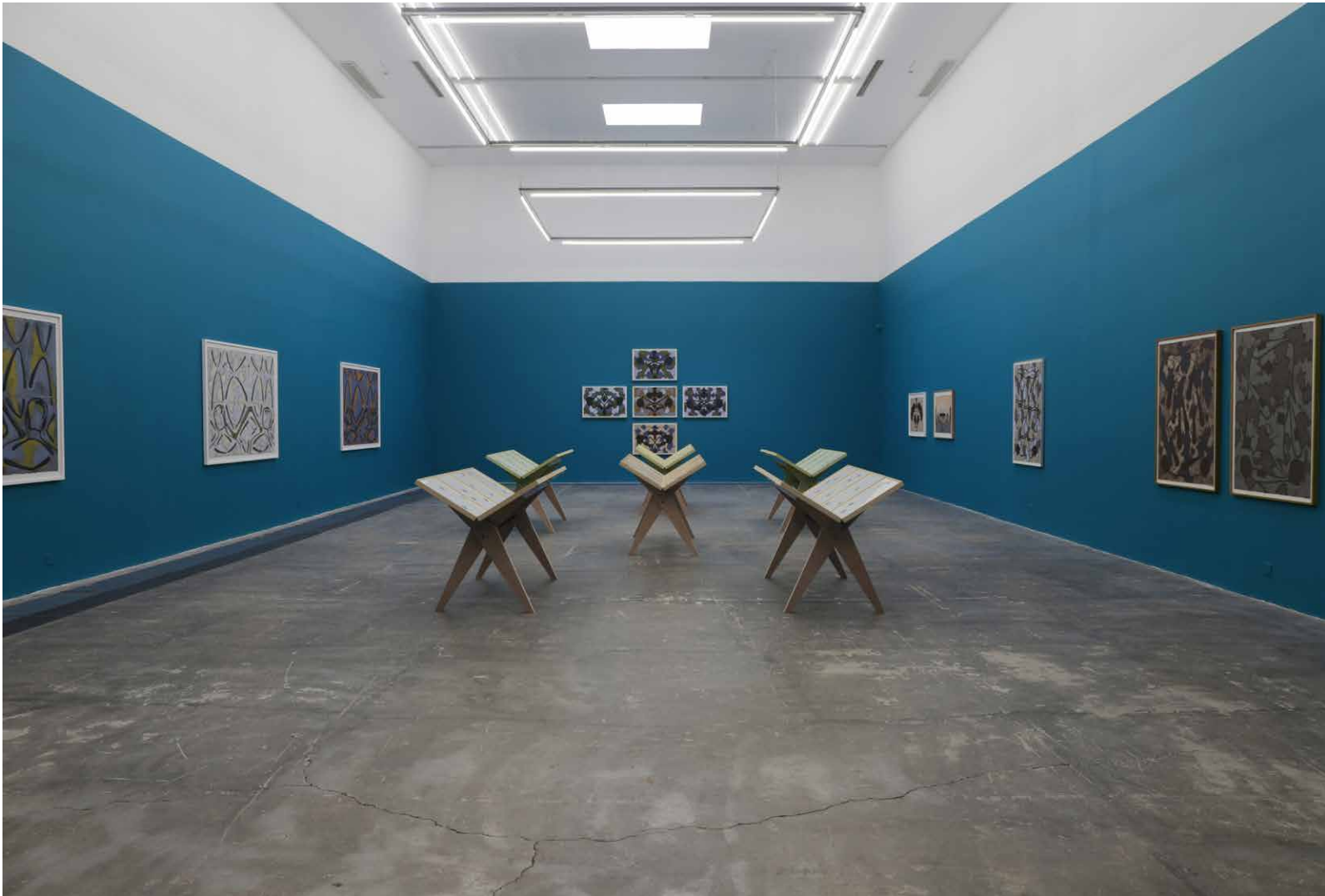
唐茂宏于此次展览中的创作的一系列新作并非是要解答上述问题，而是将自身化身为 " 扛石头的人 "，反复阐述并转译着这一事件。摄影是这一系列的第一章节，大量黑白照片的排列昭示了这一事件的集体性，而人物形象和身份的漂移，以及石头显而易见的虚假性却使这一严肃且略带悲剧性的行为变的荒诞。

当艺术家从摄影过渡到绘画，这种荒诞感更为明显。石头变化为其他物，例如人的腿部、骨头或者无法明确辨识的符号，甚至连人也与符号粘连为一体，唐茂宏将它们画的扁平、单薄，画面如同万花筒中的图像绽放开来。于是，" 扛石头的人 " 这一意向发生了变形，它们脱离 " 河床 " 流向远方。对艺术家来说，此次展出的摄影更像河床中石头本身，坚固、直白、看似单调但充满丰富的细节，而绘画则更像河中之水，交错的色斑群以及流动的符号不断冲散艺术家的最初意图。

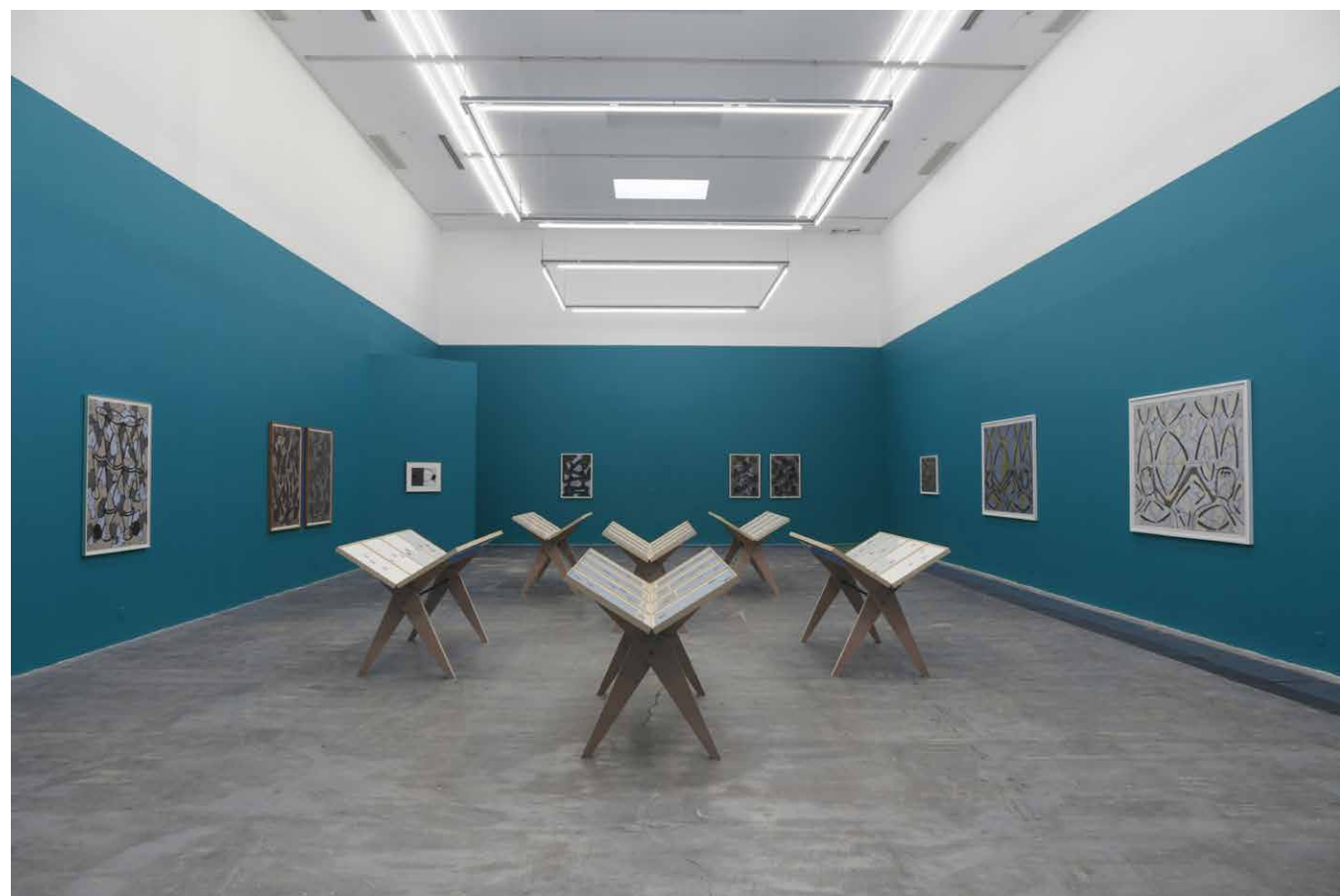
The art works of the exhibition start from a fictional event made up by Tang Maohong: a group of people carry stones on their back and empty a riverbed. The event is similar to a Chinese fable famous story "Yugong Removing the Mountains". People are excepting to achieve an ideal outcome by uninterrupted working, even though no one really know what is going on: where are they heading to? How many people are going this? And is it possible to empty the riverbed? All these questions put the event to an unforeseen future.

Rather than answering these questions, Tang transforms himself into "the man carrying stone" by this exhibition. He elaborates the event repeatedly by the art works in the show. Photography is the first chapter of this series. A large number of black and white photos show the collectivity of the event, but meanwhile, the ambiguous identity of people, as well as the fakeness of stones make the tragic and serious behavior absurd.

This absurdity is more pronounced when the artist shifts the medium from photography to painting. Stone turns into other objects, such as legs, human bones, or unidentified symbols. In some works, even the human figures are also painted adhere to the symbol. By painting them flatly, the images bloom as scenes of kaleidoscope, and the images of "men carrying stones" has distorted. For the artist, the photographs in this exhibition are more like stones in the river bed. They are solid, straightforward, seemingly monotonous but full of rich details. While the paintings are the water in the river, staggered color groups and the flow of symbols constantly disperse the original intention of the artist.



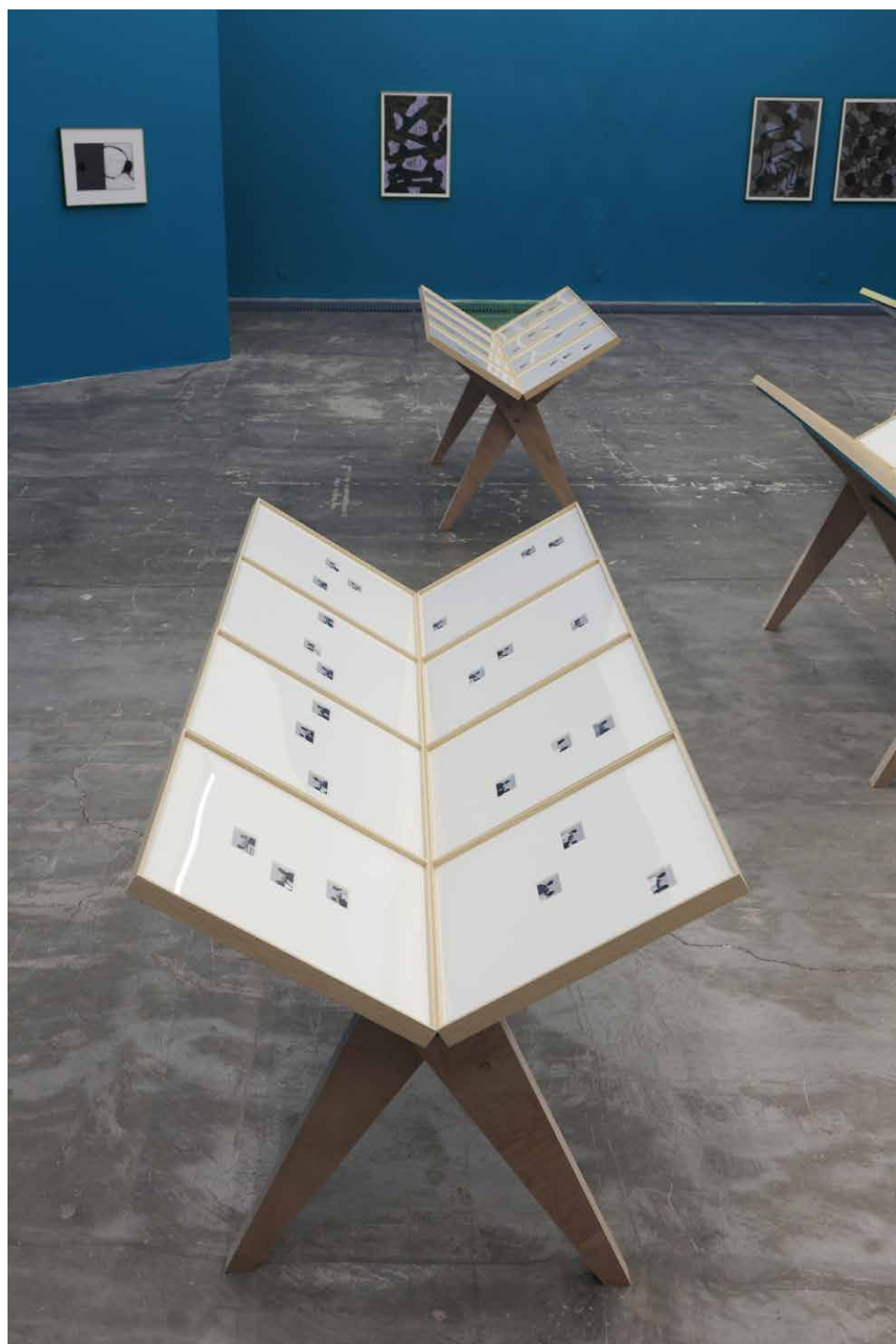
展览现场
Installation View
香格纳北京
ShanghART Beijing
2017



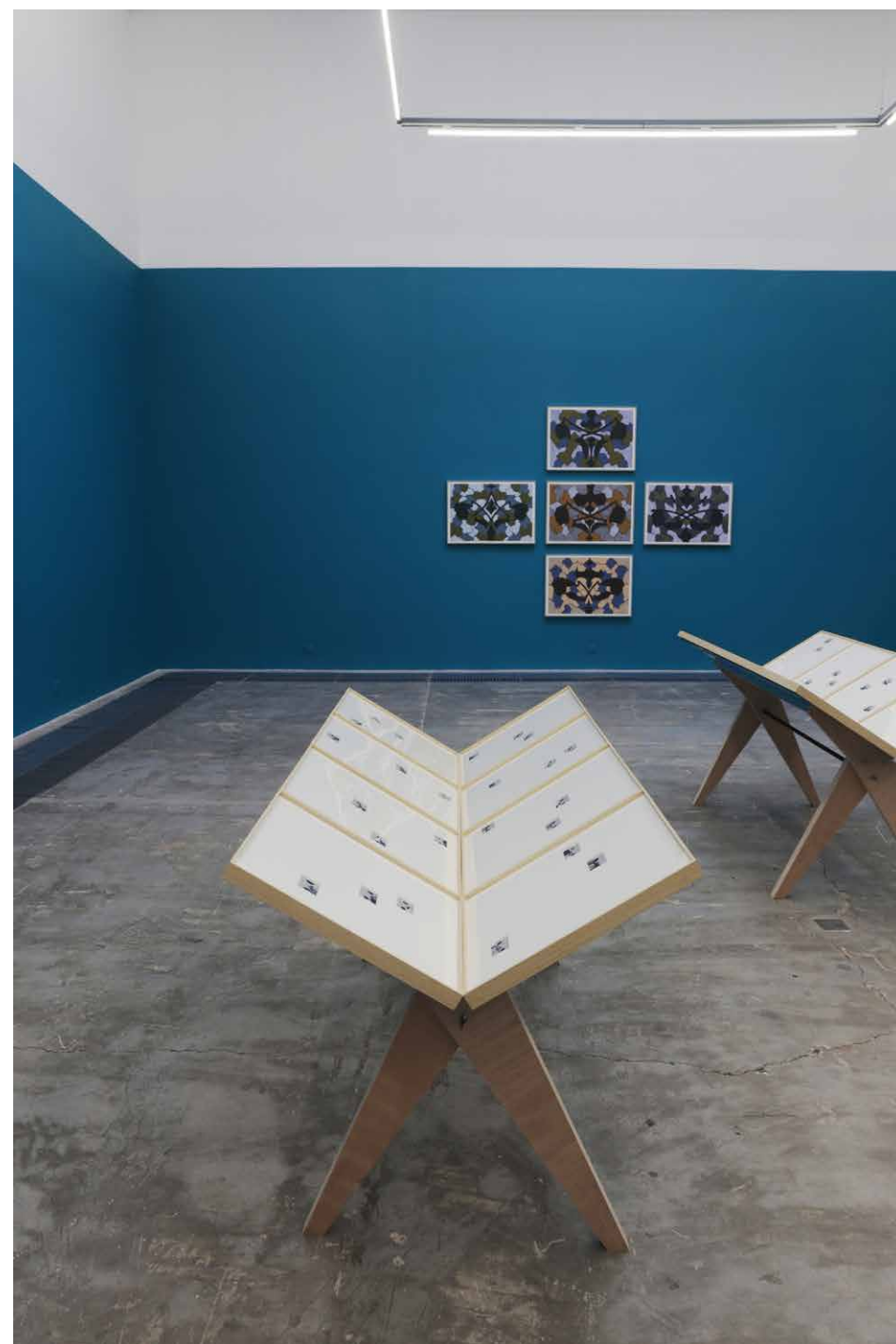
展览现场
Installation View
香格纳北京
ShanghART Beijing
2017



展览现场
Installation View
香格纳北京
ShanghART Beijing
2017



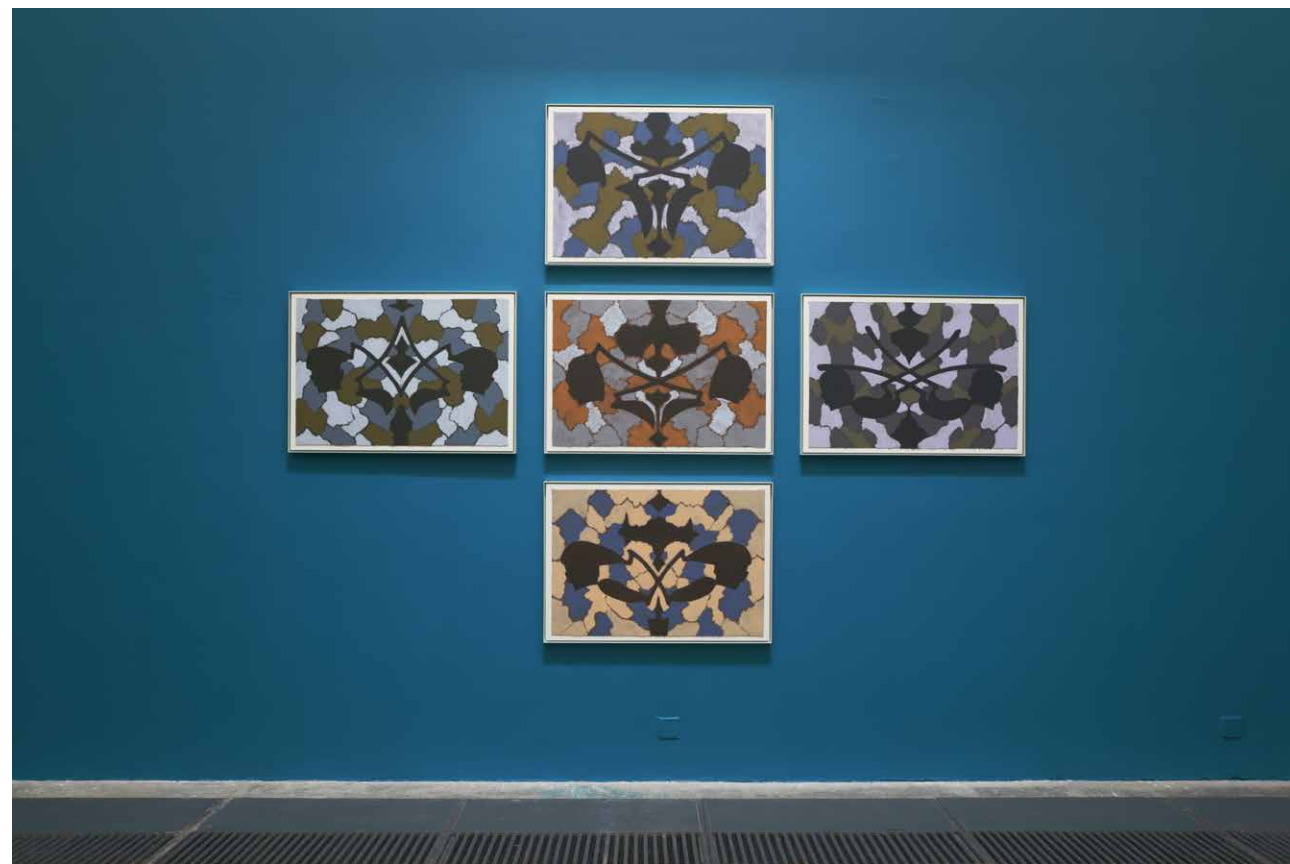
展览现场
Installation View
香格纳北京
ShanghART Beijing
2017



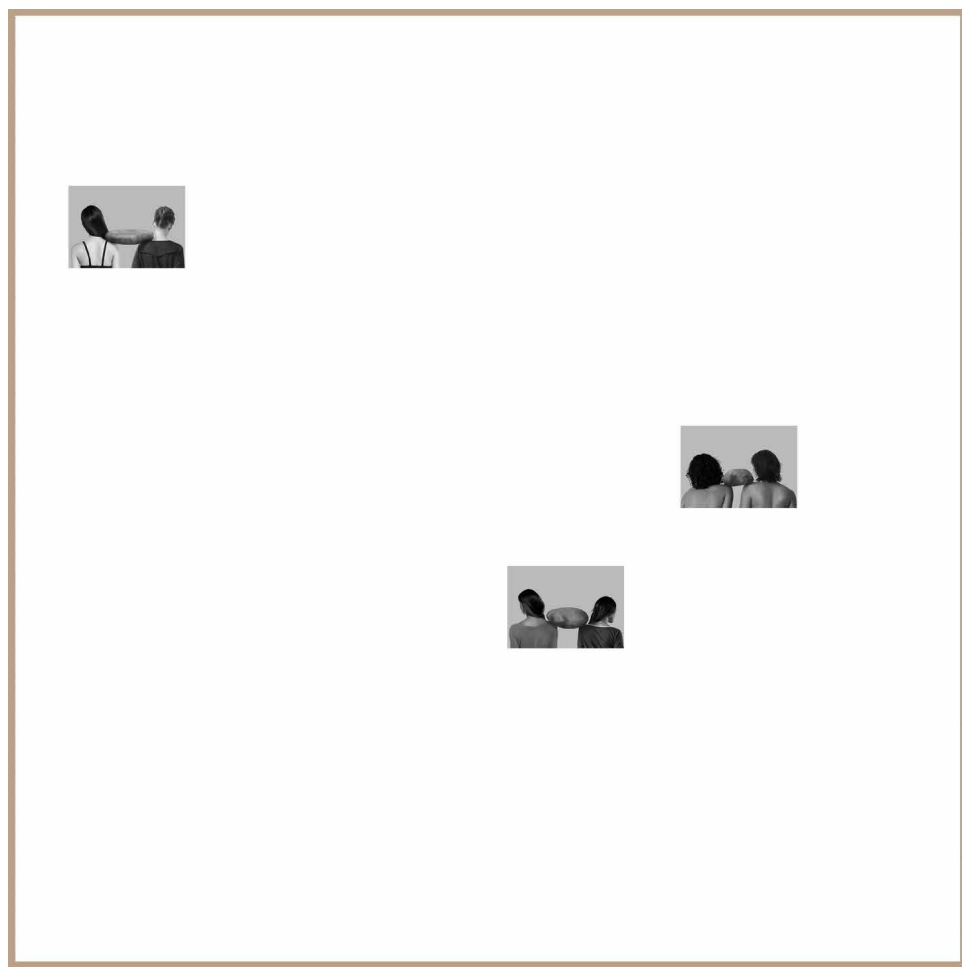
展览现场
Installation View
香格纳北京
ShanghART Beijing
2017



展览现场
Installation View
香格纳北京
ShanghART Beijing
2017



展览现场
Installation View
香格纳北京
ShanghART Beijing
2017



河床 Riverbed-1

摄影 | 黑白喷墨打印

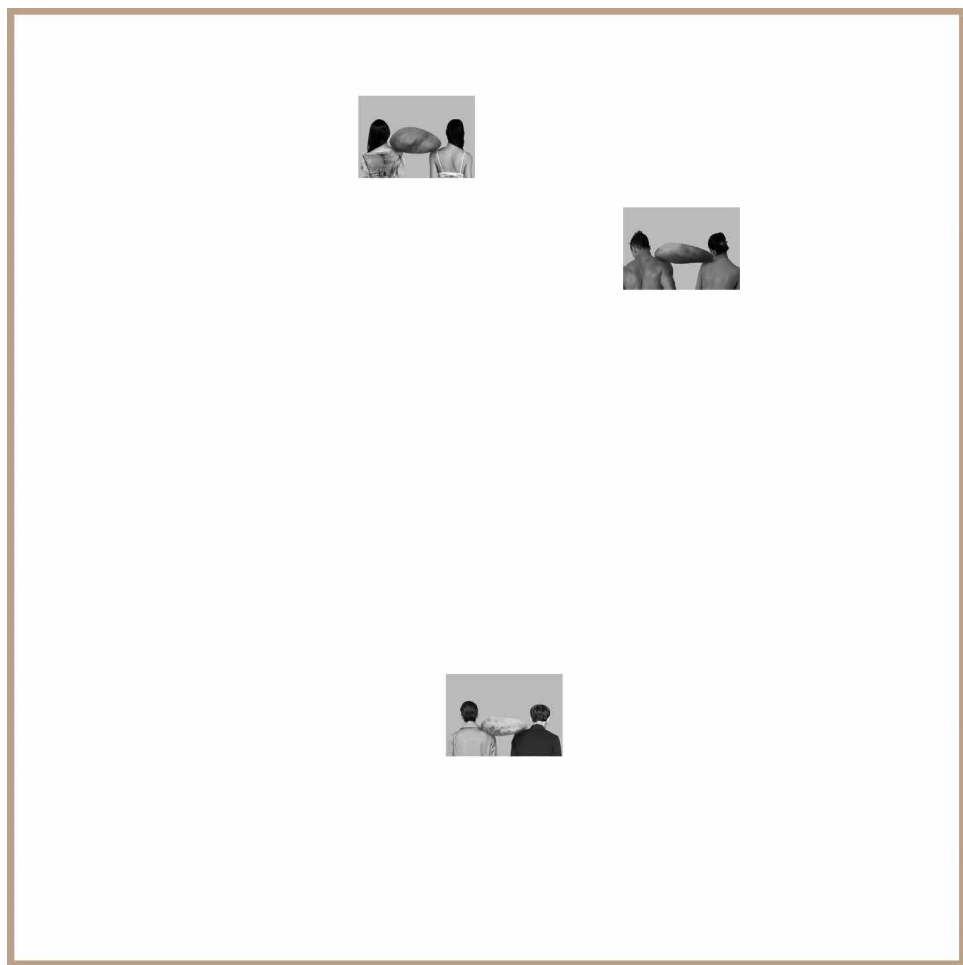
Photograph | B&W Inkjet

50x50cm | 4x6cmx3 pieces | Ed.1+1AP

TMH_4710, 2017



细节图 | Details



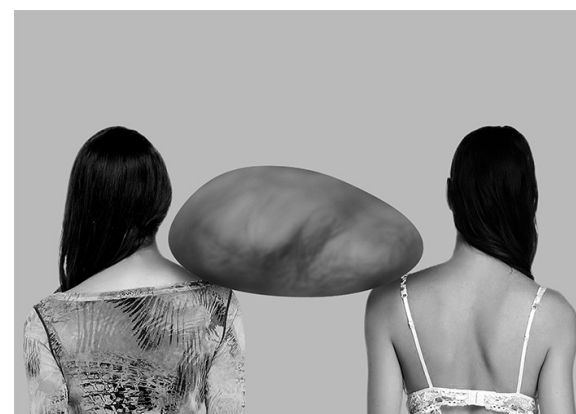
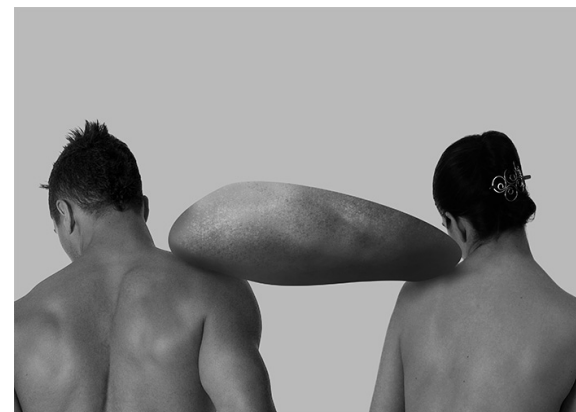
河床 Riverbed-4

摄影 | 黑白喷墨打印

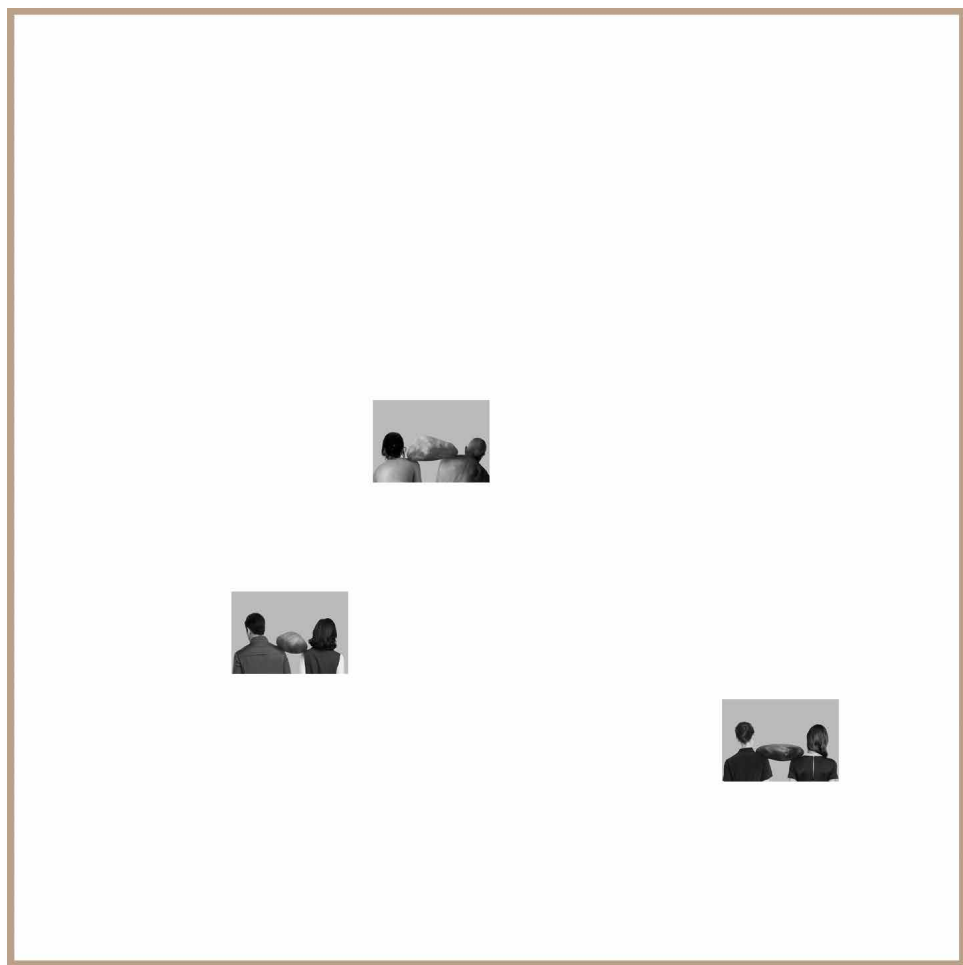
Photograph | B&W Inkjet

50x50cm | 4x6cmx3 pieces | Ed.1+1AP

TMH_0131, 2017



细节图 | Details



河床 Riverbed-15

摄影 | 黑白喷墨打印

Photograph | B&W Inkjet

50x50cm | 4x6cmx3 pieces | Ed.1+1AP

TMH_9248, 2017



细节图 | Details

河床 | Riverbed

绘画 | Painting



假装在庞贝城画的画之一

Pretending to Paint in Pompeii 1

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

130x190cm

TMH_5353, 2017



梦见跑马拉松后画的第一张画

The First Painting Drawn after Dreaming a Marathon

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

95x65cm

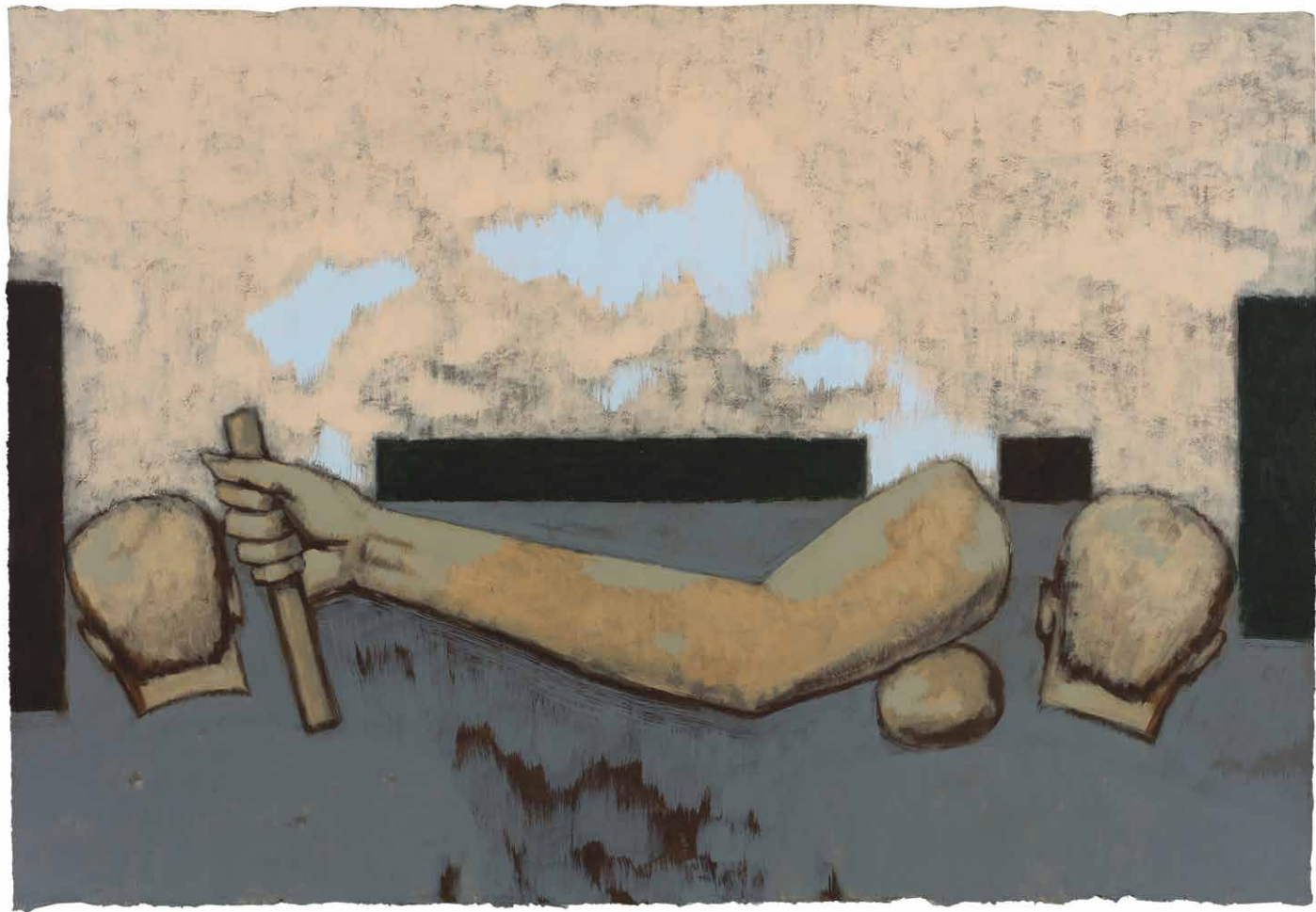
TMH_7495, 2017



命运被茄子纠缠 Fate is Entangled by Eggplants
 绘画 | 手工纸上丙烯
 Painting | Acrylic on hand-made paper
 130x95cm
 TMH_9685, 2017



2017 年立秋后画的第四张画
 The Fourth Painting Drawn after the Beginning of Autumn 2017
 绘画 | 手工纸上丙烯
 Painting | Acrylic on hand-made paper
 95x65cm
 TMH_0697, 2017



俄罗斯方块阻止了挖土豆的行为
Tetris Stops Digging Potato
绘画 | 手工纸上丙烯
Painting | Acrylic on hand-made paper
65x95cm
TMH_0164, 2017



说谎后画的一张画
A Painting Drawn after Lying
绘画 | 手工纸上丙烯
Painting | Acrylic on hand-made paper
65x95cm
TMH_5685, 2017



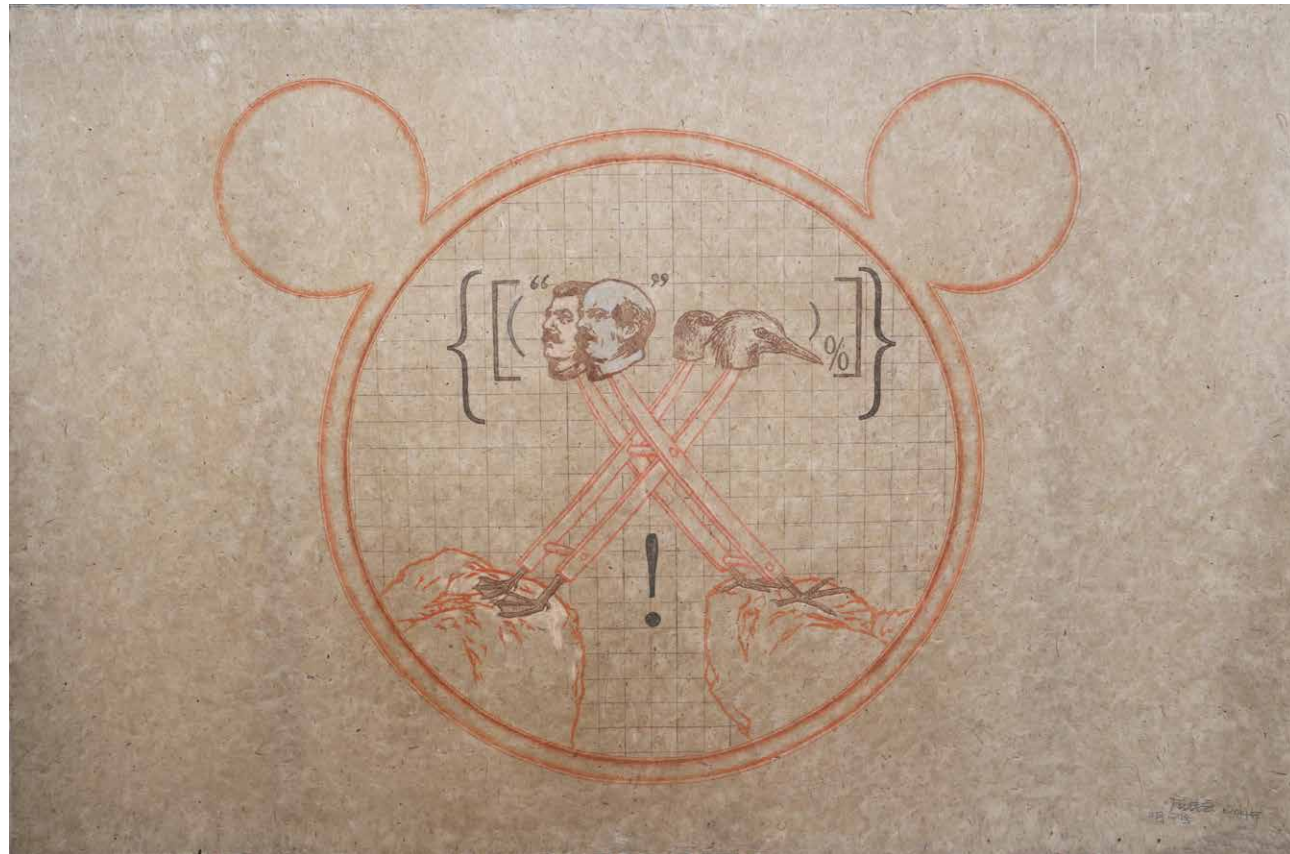
被陨石击中后画的第三张画
The Third Painting Drawn after Being Hit by a Meteorite
绘画 | 手工纸上丙烯
Painting | Acrylic on hand-made paper
65x95cm
TMH_1127, 2017



适合凝视的绘画之一
One of the Paintings that is Suitable to be Gazed
绘画 | 手工纸上丙烯
Painting | Acrylic on hand-made paper
130x95cm
TMH_2006, 2017

绘画 | Painting

纸上色粉 | Pastel on Paper



动物们不回头

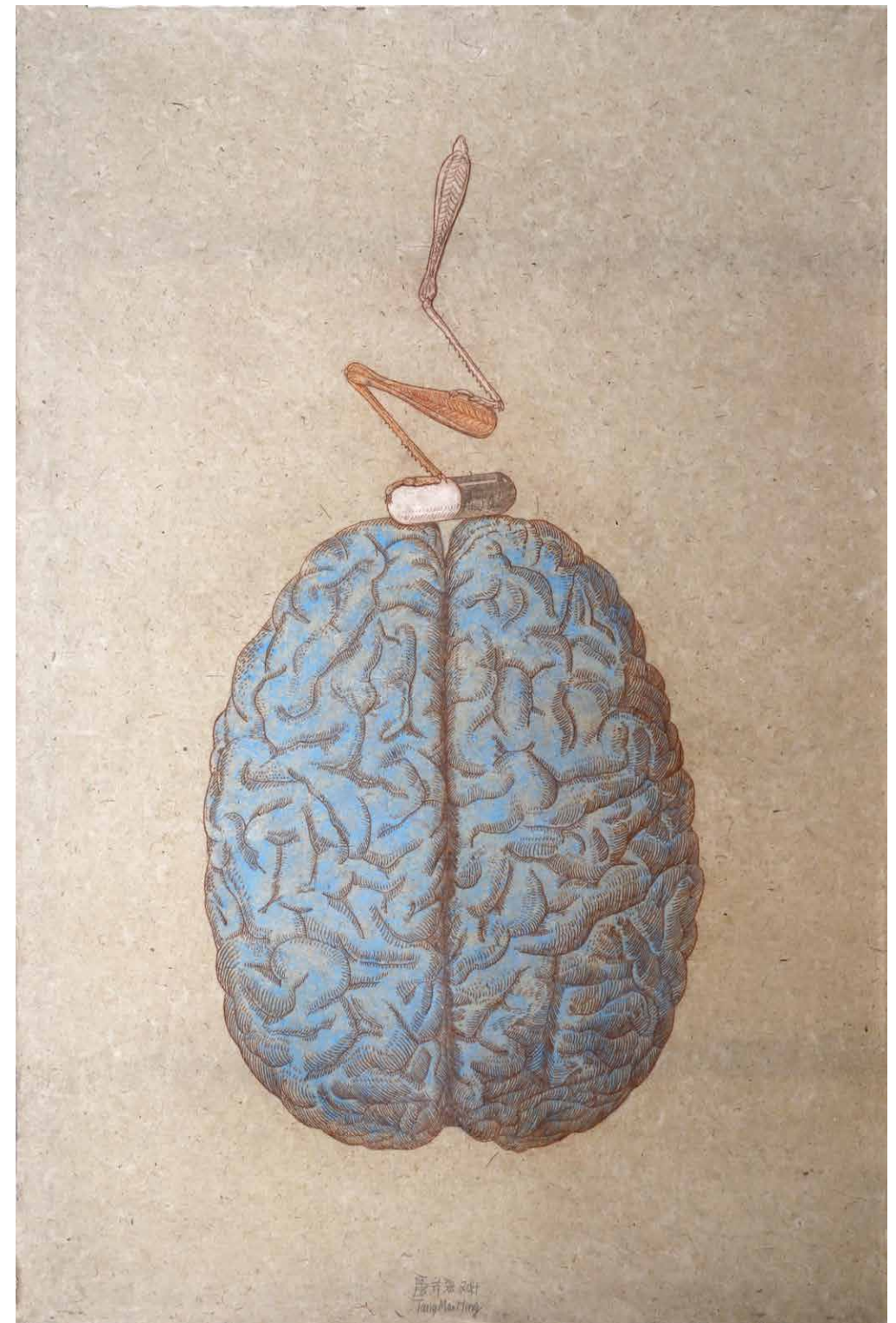
Animals Don't Look Back

绘画 | 纸上色粉

Painting | Pastel on paper

65x95cm | with frame 79x109x5cm

TMH_4586, 2014



秋天没空

Autumn is Not Available

绘画 | 纸上色粉

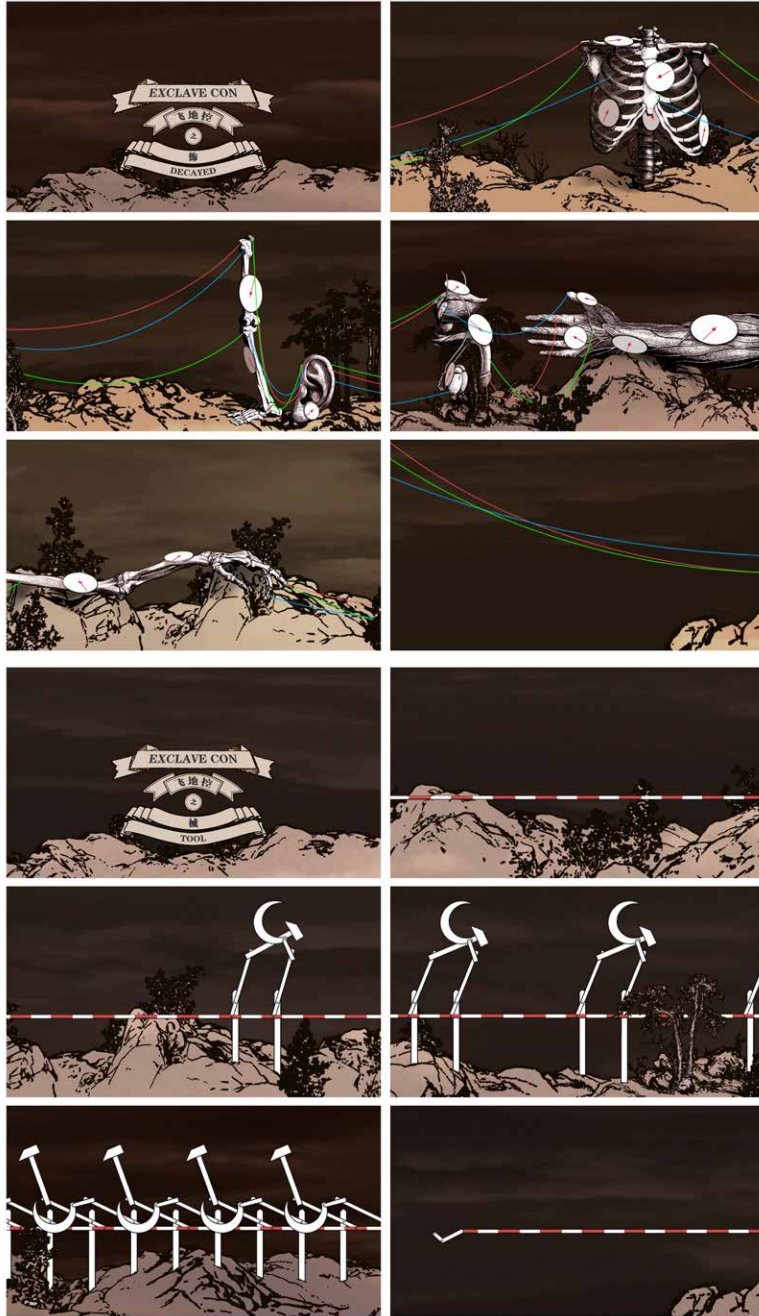
Painting | Pastel on paper

65x95cm | with frame 79x109x5cm

TMH_4091, 2014

飞地控 | Exclave Con

单屏动画 | Single-Channel Animation

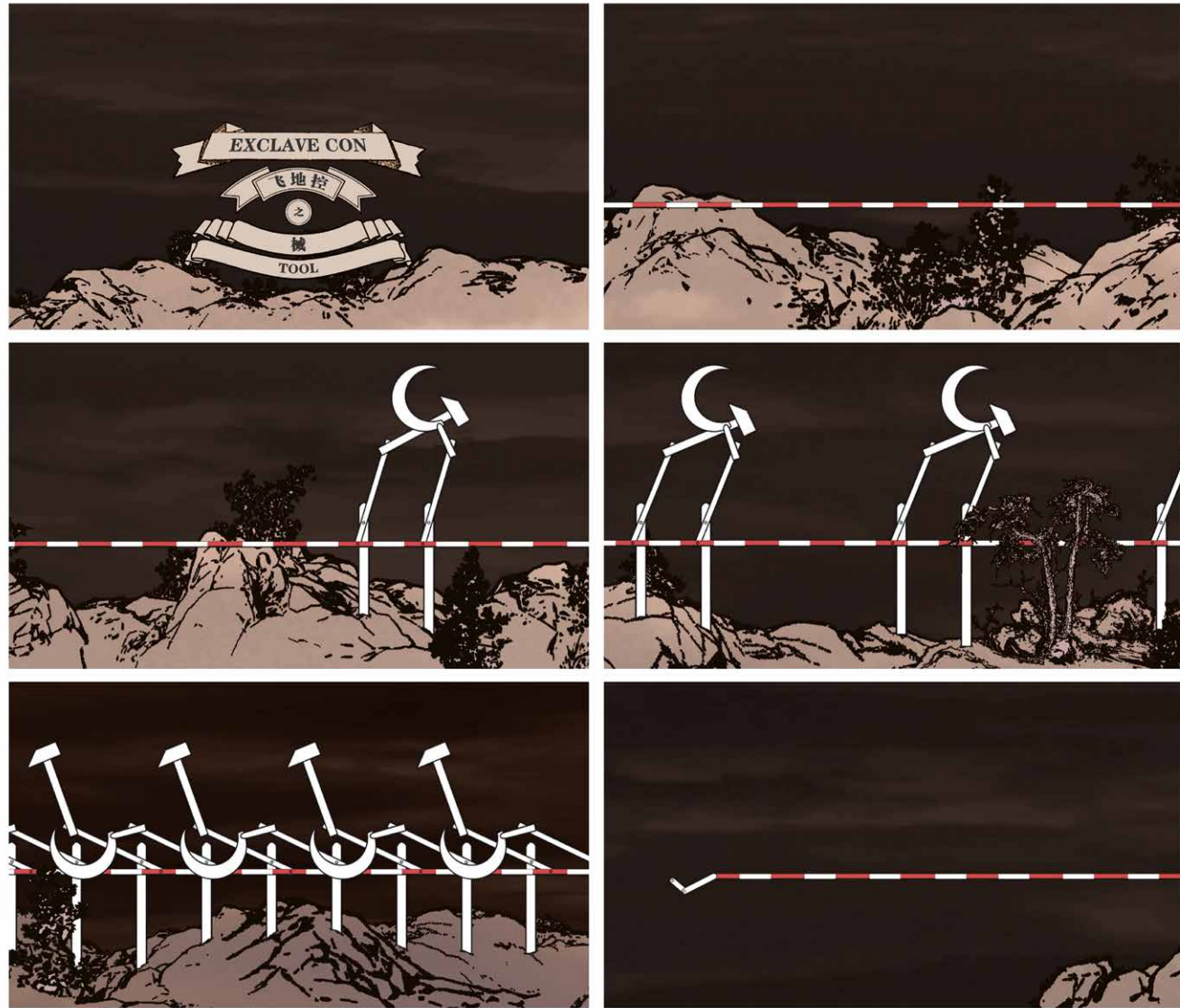


在这个以“飞地控”为大标题的展览里，“飞地”这一人文地理现象的概念被用来承载艺术家自身的视觉经验，知识结构和生存体验。“飞地”既是幻象也是实体。“飞地控”意味着创作上顽固的飞地化，即个人是一块没有母国的飞地，生存在一块没有母国的飞地上。

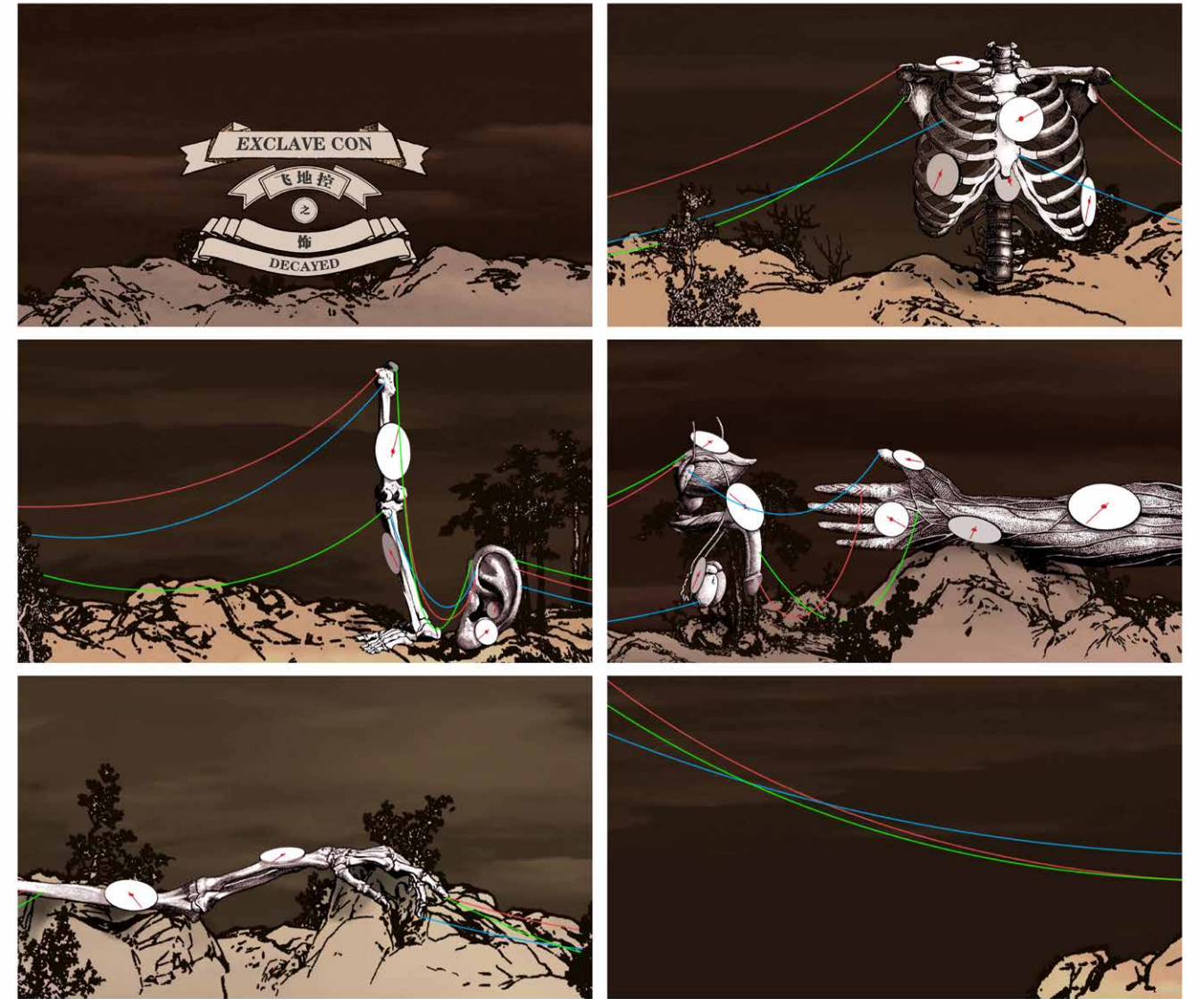
展览由图像装置和动画装置组成。艺术家将在大尺幅画面上呈现为“飞地”设计的各式徽标，这些徽标保持着唐茂宏对待图像一向似是而非的态度，模糊的指向着某个群体或情绪，可有可无中自有体系。动画装置则与早期跳跃的动画语言有很大变化，用一种极简且缓慢的画面语言来显现一段关于时间空间的叙述。

Concerning the exhibition title Exclave Con, the concept of “exclave” comes from human geography and is used to convey the artist’s visual experience, his knowledge structure and the experience of one’s existence. It is both an illusion and an entity. Exclave Con can be seen as the creation of obstinate enclaves, that every individual is not only existing, but likewise living as an exclave without a home country.

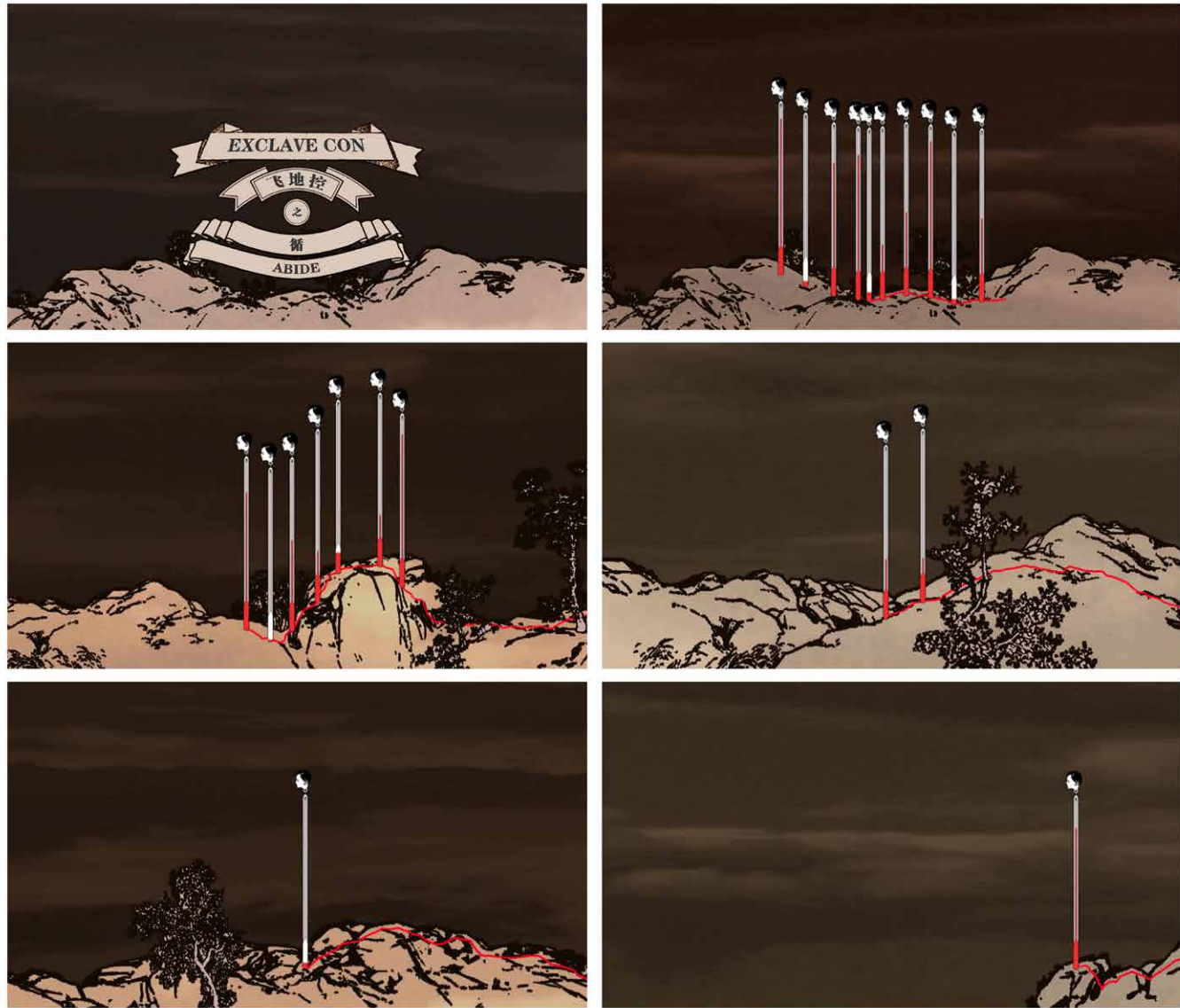
The exhibition consists of both image and animation installations. The artist will represent a string of logos designed for the “exclave” on a large scale. These logos keep a paradoxical attitude which he always adopts towards the image, and direct ambiguously to some group or emotion, and dispensable self-system. Compared with early dramatic language of animation, the new animation installation changes a lot as narration is displayed about time and space by using a kind of very simple and slow language of the frame.



飞地控之械
 Exclave Con-Tool
 单屏动画 | 截屏
 Single Channel Animation
 Still | 2' 32"
 TMH_6139, 2013



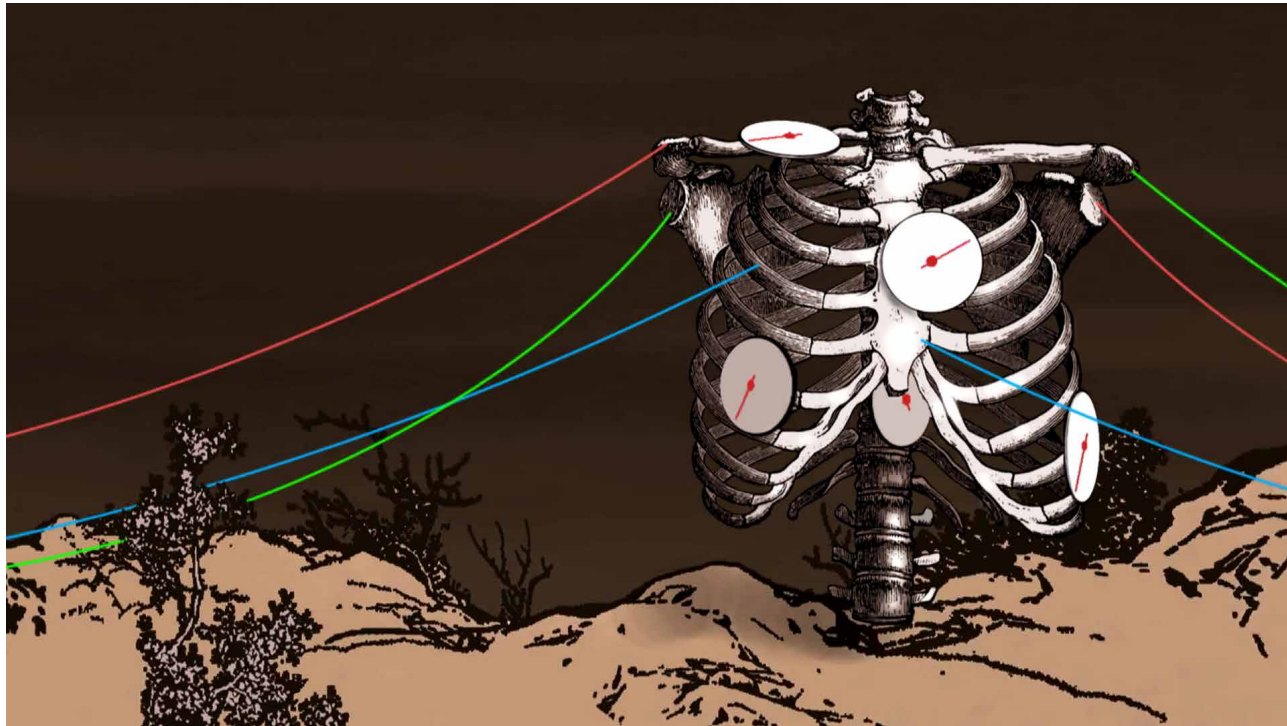
飞地控之械
 Exclave Con-Tool
 单屏动画 | 截屏
 Single Channel Animation
 Still | 2' 32"
 TMH_6139, 2013



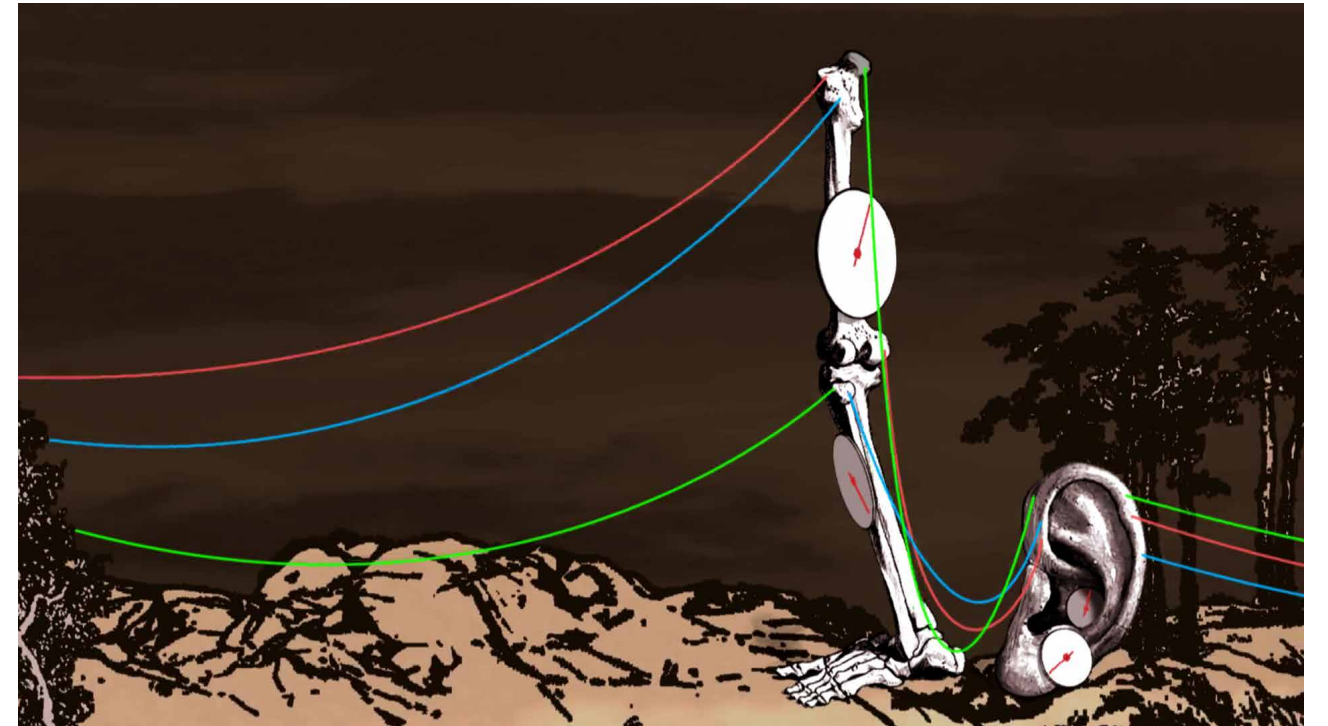
飞地控之械
Exclave Con-Tool
单屏动画 | 截屏
Single Channel Animation
Still | 2' 32"
TMH_6139, 2013



飞地控之械
Exclave Con-Tool
单屏动画 | 截屏
Single Channel Animation
Still | 2' 32"
TMH_6139, 2013

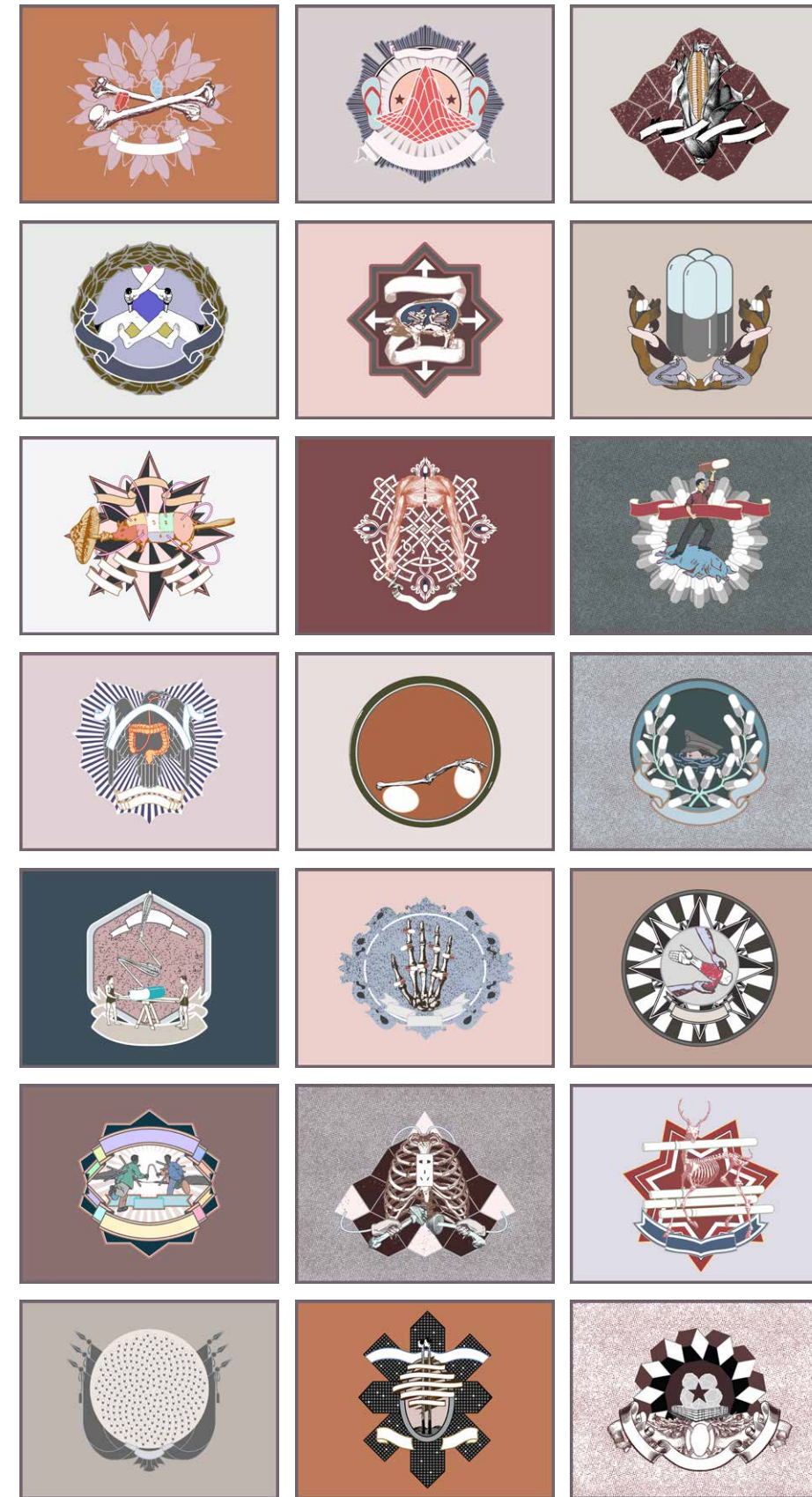


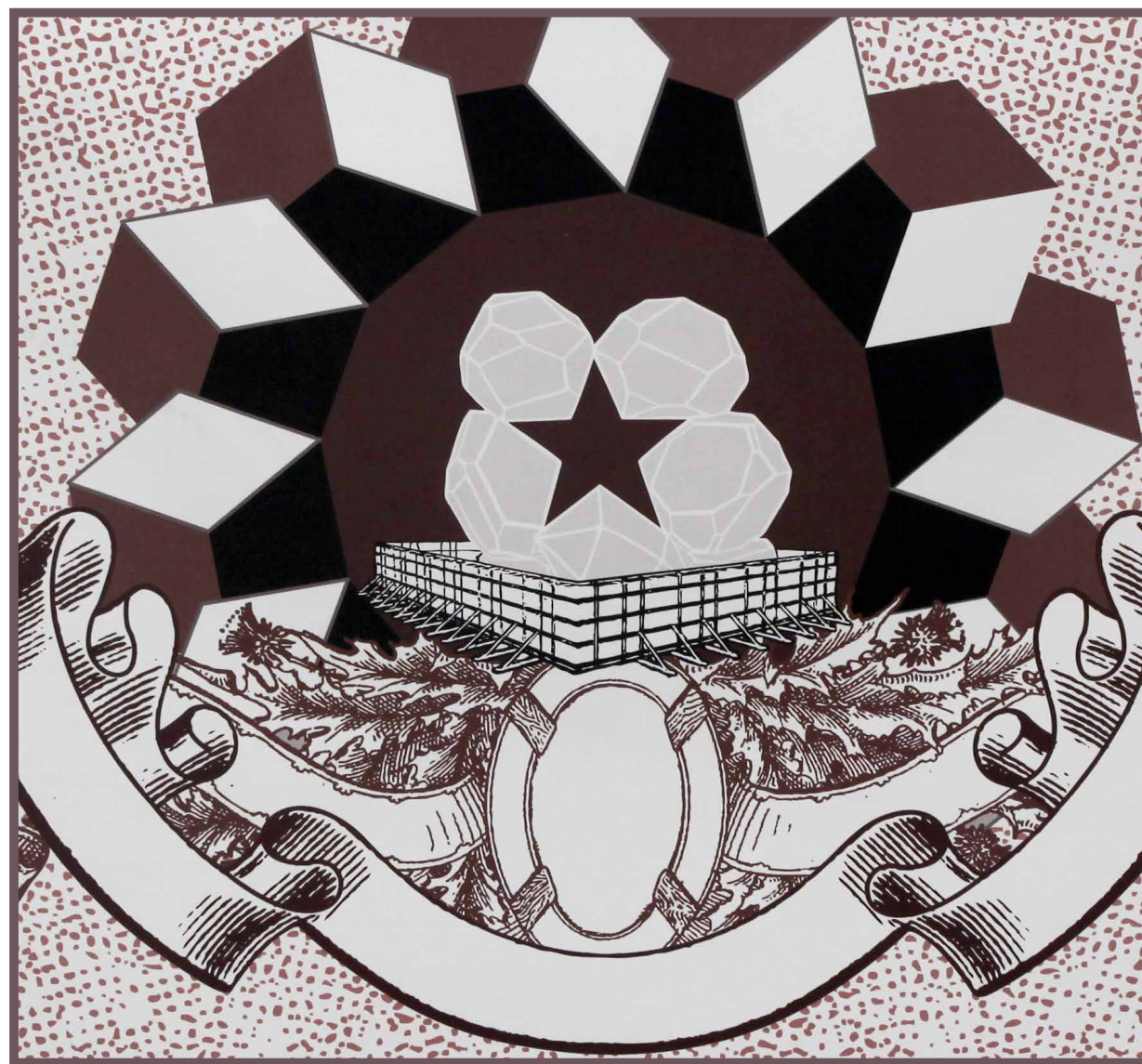
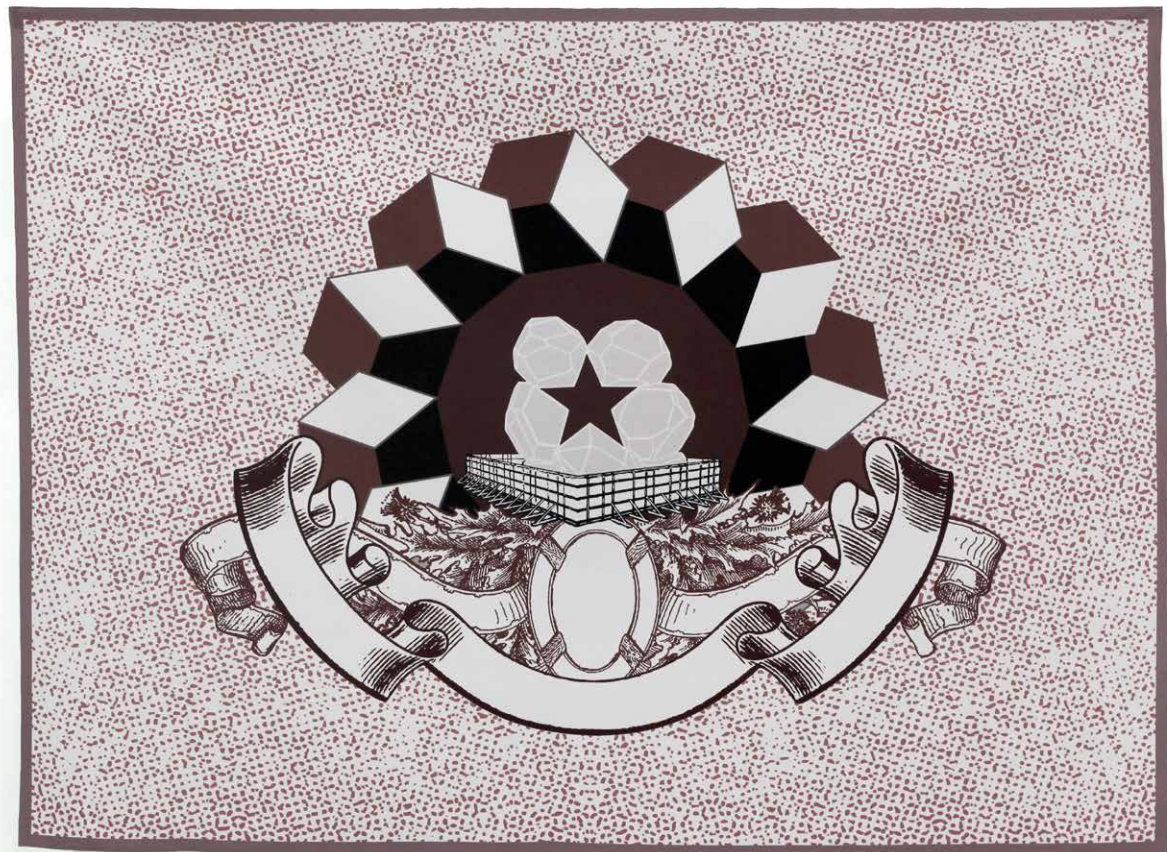
飞地控之械
 Exclave Con-Tool
 单屏动画 | 截屏
 Single Channel Animation
 Still | 2' 32"
 TMH_6139, 2013



飞地控之械
 Exclave Con-Tool
 单屏动画 | 截屏
 Single Channel Animation
 Still | 2' 32"
 TMH_6139, 2013

装置 | Installation





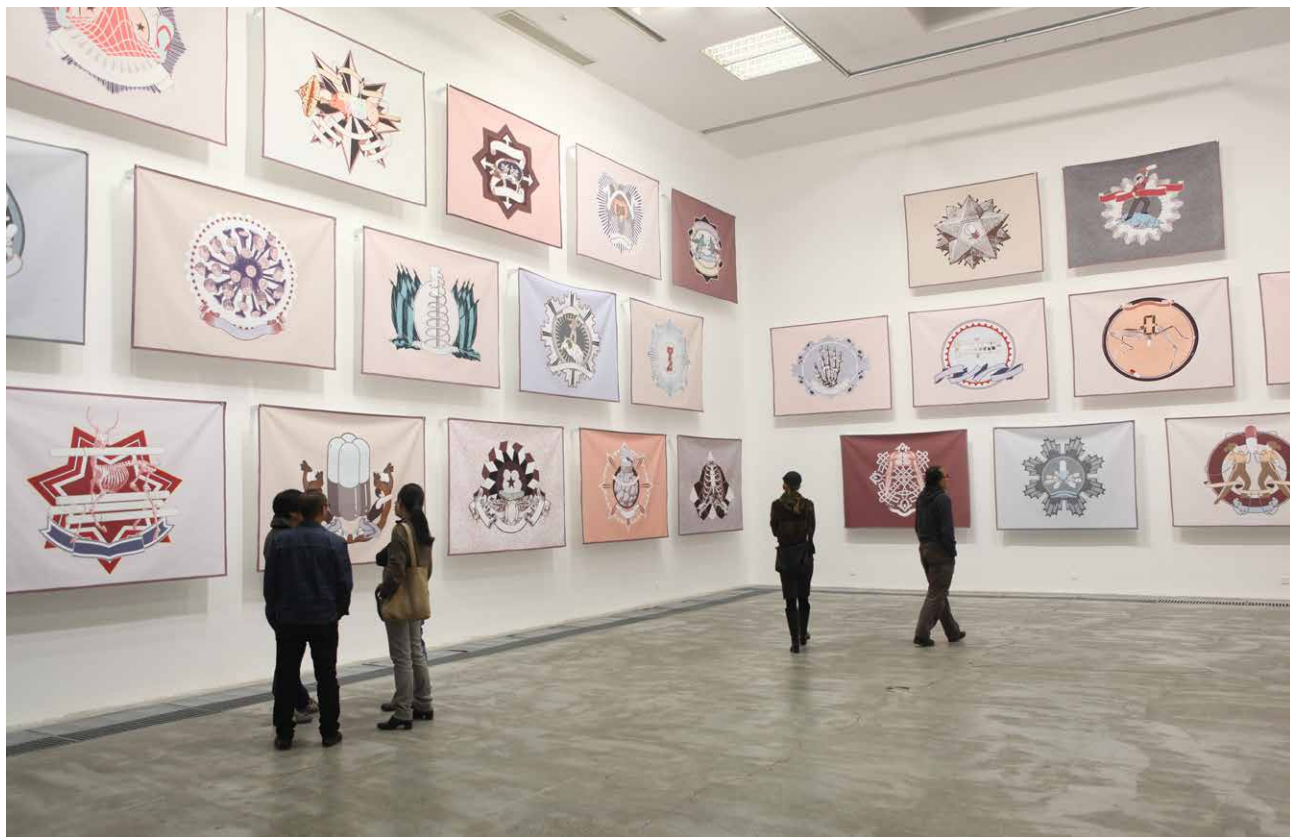
飞地控 - 排练器 33
 Exclave Con - Rehearsal Instrument 33
 图片装置
 Installation canvas
 146 x 190 cm
 TMH_3636, 2013



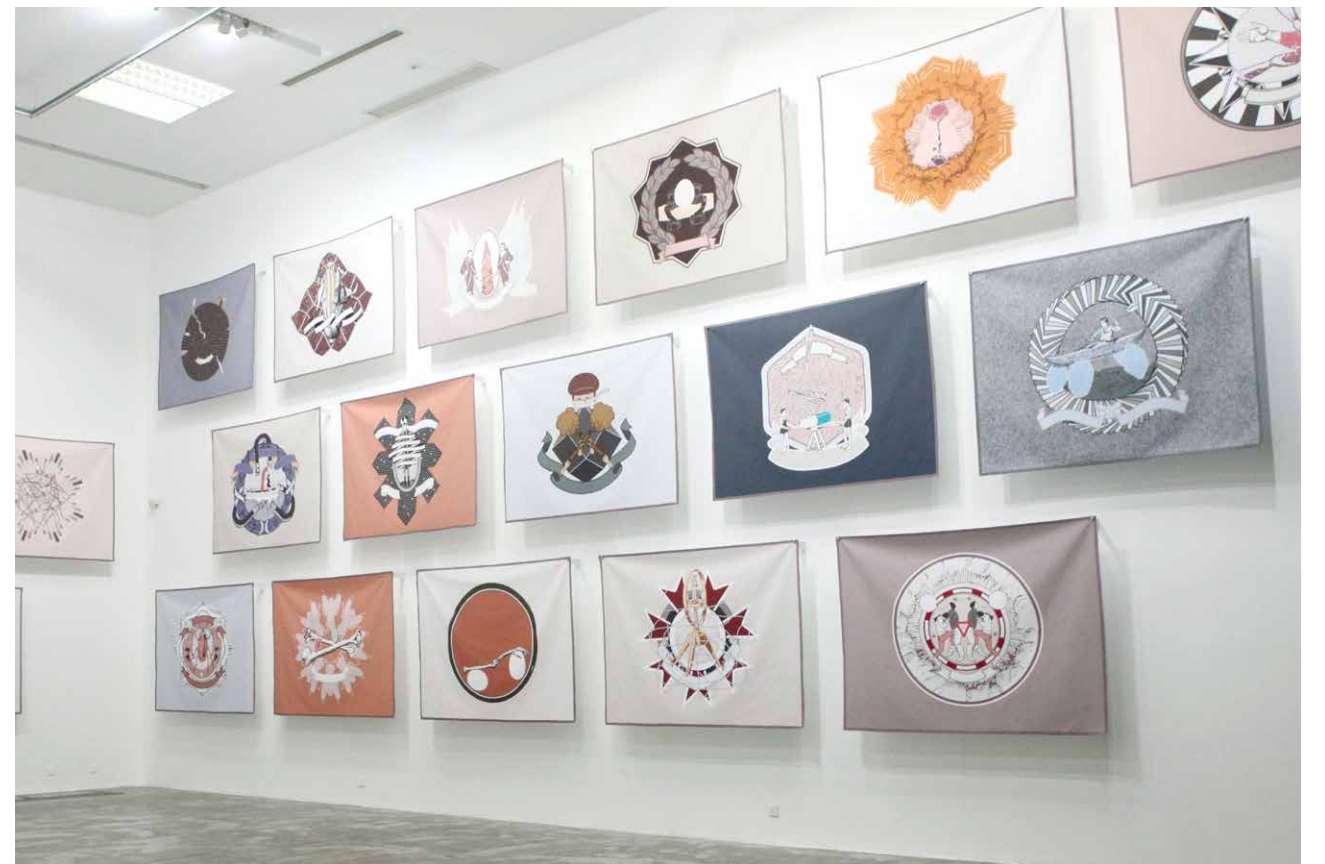
飞地控 - 排练器 03
Exclave Con - Rehearsal Instrument 03
图片装置
Installation canvas
146 x 190 cm
TMH_7646, 2013



飞地控 - 排练器 18
Exclave Con - Rehearsal Instrument 18
图片装置
Installation canvas
146 x 190 cm
TMH_0777, 2013



展览现场
Installation View
香格纳北京
ShanghART Beijing
2013



展览现场
Installation View
香格纳北京
ShanghART Beijing
2013



在你前面想悲伤的事
Thinking About the Sad Things Before You
绘画 | Painting



一定要坚持到出汗之一
Must Be Persisting Until Sweat – Part One
布面丙烯 Acrylic on canvas
130 × 200 cm
TMH_5828, 2011



一定要坚持到出汗之二
Must Be Persisting Until Sweat – Part Two
布面丙烯 Acrylic on canvas
130 × 200 cm
TMH_8931, 2011



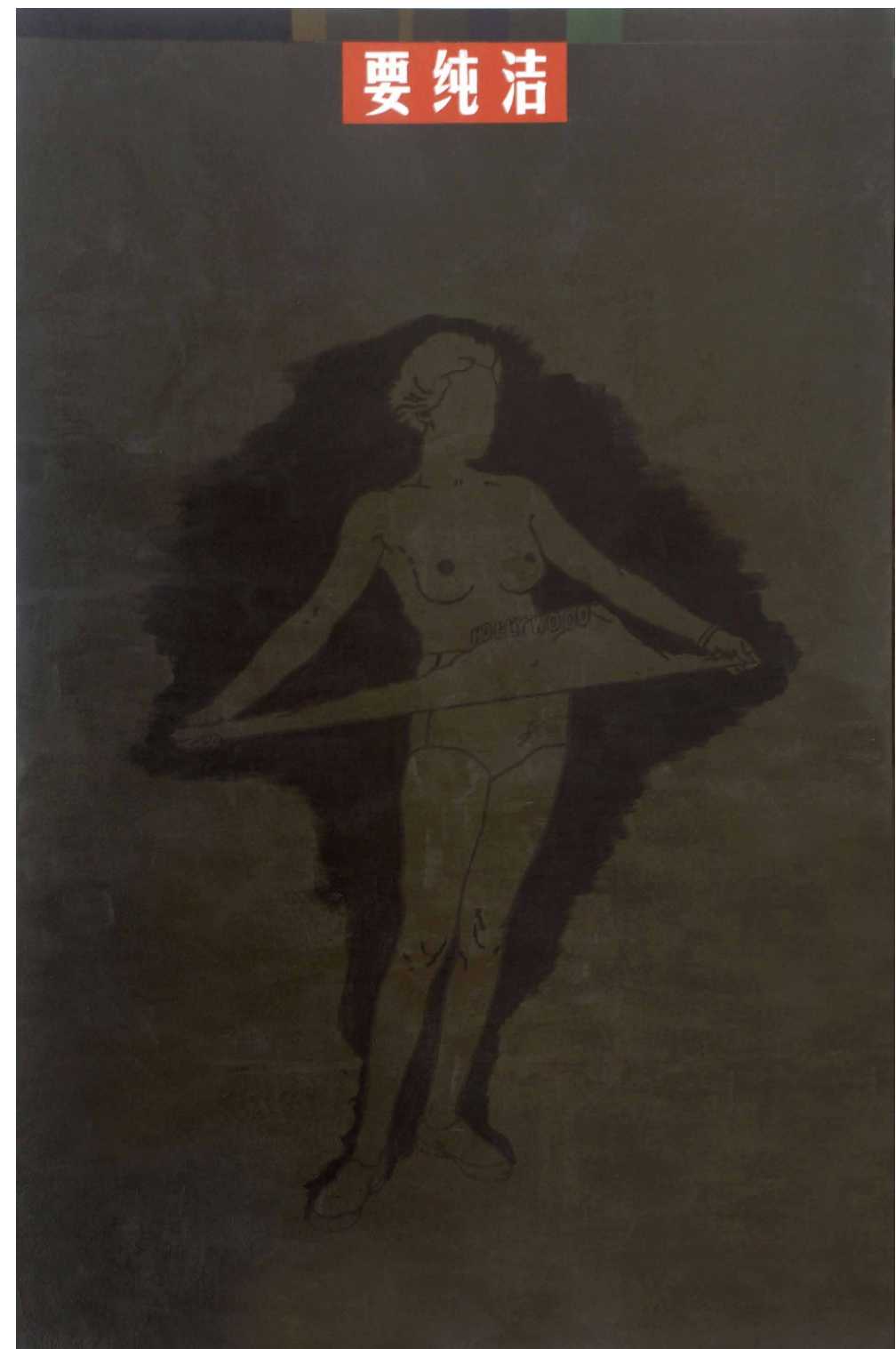
惆怅 1
Melancholy 1
布面丙烯 Acrylic on canvas
130 × 200 cm
TMH_3871, 2011



惆怅 2
Melancholy 2
布面丙烯 Acrylic on canvas
130 × 200 cm
TMH_5766, 2011



有些东西让人愉快的想吹口哨的感觉
 Something made you pleasure to whistling
 布面丙烯 Acrylic on canvas
 200 × 130 cm
 TMH_7702, 2011



要纯洁
 Be pure
 布面丙烯 Acrylic on canvas
 200 × 130 cm
 TMH_8704, 2011

星期天 | Sunday

动画 | Animation

星期天

Sunday

多路视频 | 5 Channel Video Installation

6' | Ed.5

TMHU013, 2006



这部录像短片充满了幽默滑稽的图案：中国传统的花鸟画被框在圆形的框架之中。仔细观察，会发现唐茂宏作品中的这些花卉，宝塔，蘑菇等等都是富有审美意义的想象而并非写实。这些超现实的人物，动物和植物本身就显示出一种异想天开的诙谐。

The video installation “Sunday” (2006) is full of witty grotesquerie. The pieces are composed within circular frames, thus referencing traditional Chinese bird and flower paintings. Upon closer inspection however, Tang Maohong’s various scenes of flowers, pagodas and mushrooms display an aesthetic that is as far removed from a traditional composed still leben as imaginable. Here, a surreal universe of people, animals and plants interact and converge in orgiastic and explicit scenes that carry a humorous legibility all their own.

兰花指 | Orchid Finger

动画 | Animation

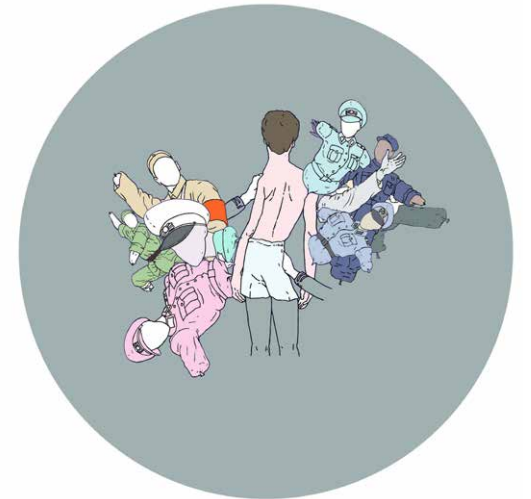
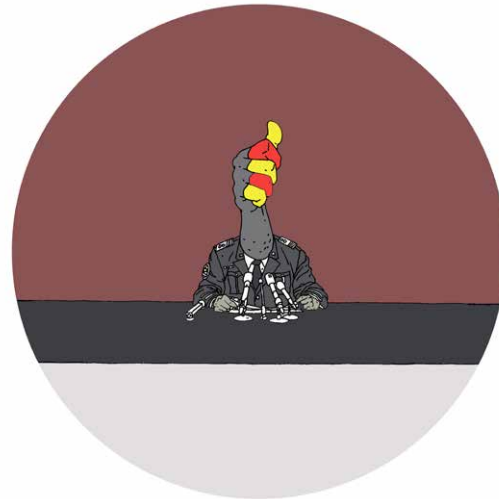
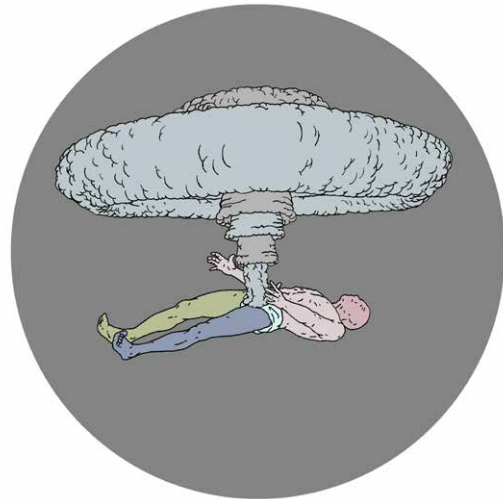
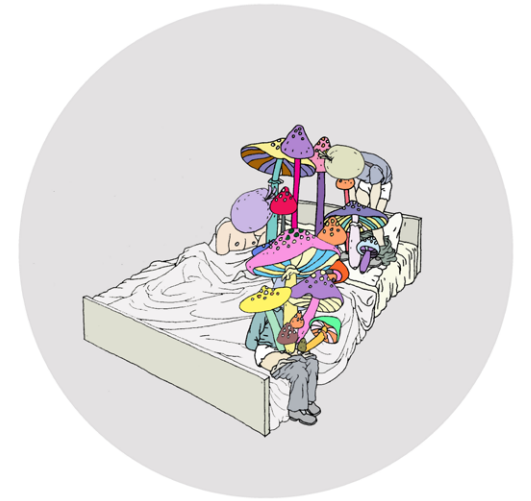
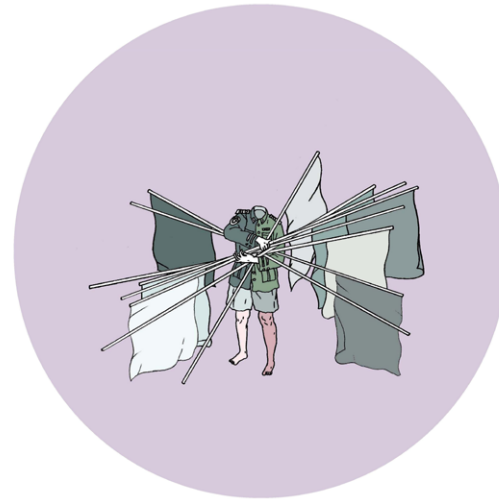
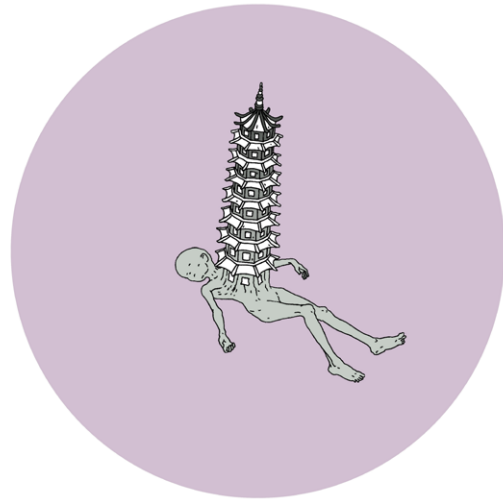
兰花指

Orchid Finger

多路视频 | 3 Channel Video Installation

8' 12" | Ed.8

TMHU006, 2004



动画装置《兰花指》及其相关的丝网版画系列充斥着唐茂宏独特和虚构的艺术气质，整部作品机智而又诙谐，怪异而又滑稽。所有的内容都表现在了数个圆形的传统中国花鸟画的框架中。艺术家对花，宝塔及蘑菇等多种场景的艺术描述，早已远离了传统构成的静止图像。这是一个有着自我幽默的超现实的世界，相互作用的人，动物和植物全都汇集在这狂欢和直白的场景里。唐茂宏展示出一种结合了生活中大量丰富想像力和敏感性的专业技术，并把它转变成了他自己独特的和易于辨认的夸张格调。他的图像世界所反映出的并非只是一个新主题的诞生——一个灵魂附着在变换如流的图像环境中的想象，同时也是对因为负累而行动迟缓的传统的一种反向。

The distinctive aroma of art invented by TANG Maohong permeates his animation installation Orchid Finger as well as the silkscreen prints related to this piece. It is smart, humorous, peculiar and amusing. All the figures are displayed within round frames traditionally adopted in Chinese painting for themes like flowers and birds. The description of scenarios including flowers, pagodas and mushrooms has significantly deviated from still pictures in traditional sense. Talking in a straightforward language, it is a surreal world with self-humour, where human, animals and plants interacting with each other all gather together in the big carnival. The artist successfully presents a professional technique that combines tons of imagination and sensitivity obtained from everyday experience and then translates them into recognizable style characterized by exaggeration and uniqueness. What is reflected in his image world is not just the naissance of a new theme. Instead, it is imagination of a soul attached to flowing iconographic environment as well as reversal from tradition that bears too much to move.

局部古典 | A Part of Classics

摄影 | Photograph



局部古典

A Part of Classics

摄影 | 黑白喷墨打印 | Photograph | B&W inkjet print

13x7.2cm (x 6 pieces) | Ed.10

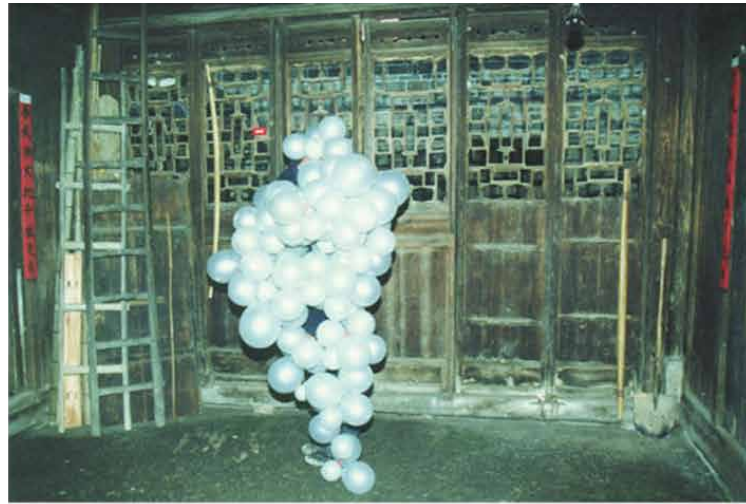
TMH_9093, 2003

不同于作品标题似意暗指的，《局部古典》是六张以非传统手法创作的一组黑白肖像摄影。不同年龄的三男三女各自坐在一个木制高台上，衣着普通已近乎于一种典型的固定形象。照片背景相同，人物姿态也高度相似：他们一律背朝观众，一手拉扯衣物，使得腰部和臀部上半部分暴露于观众的视线之下，仿佛正不安地等待着被打上一针。裸露的皮肤区域被精心地放置在作品的最中心，为构图增添了稳定性与几何感。远看，不难发现人物所摆的姿势具有雕塑般孤独的体感；近观，赤裸的肉体显得毫无防备且脆弱不堪。画面沐浴在一种优雅宁静的灰色调子中，充满了古典氛围，而其暗含的无力和虚弱更被作品的小尺寸进一步强调出来。

Unlike what the title seems to suggest, A Part of Classics is a series of black and white photographs presenting six portraits in an unconventional way. Three men and three women of various ages perch on a wood pedestal, wearing normal clothes which border on social stereotypes. Captured in almost the same pose against the same background, all the characters show the back of their torsos to the viewers, with one hand pulling at the clothes so that the waists and upper part of hips become exposed to the audience's gaze, as if waiting uneasily for a medical injection. The uncovered skin is carefully centralised in the frame to be the focus of a network of vertical, horizontal and diagonal lines, giving stability and geometry to the composition. Viewed from a distance, the pose they hold confers a sculptural and solitary appearance. Up close, the bare flesh delivers a sense of defencelessness and vulnerability. Bathed in an elegant shade of grayness, the images are inherently tinged with classic qualities whose underlying fragility is further emphasised by the small and intimate size of the photographs.

在流通中 | In Circulation

项目 | Project



在流通中
In Circulation
项目 | 气球, 空气 | Project | Ballons, air
TMHU010, 2001



把我家乡广西桂林黄田村唐氏家族成员所吹的气球运到上海把气放掉。

In my hometown of Huang Tiancun, in Guilin, Guangxi, I asked people from the Tang clan to blow balloons. Balloons were then transported to Shanghai, where their air was released.

丰收 | Harvest

项目 | Project



丰收

Harvest

项目 | Project

TMHU002, 2004

把我家的房门钥匙复制900把(附地址)送给别人。

I made nine hundreds copies of my flat' s key (with my address attached on it), and gave it to the public.

光合作用 | Photosynthesis

行为 | Performance



光合作用

Photosynthesis

行为 | Performance

TMHU012, 2000

用线条记录 12 个准点时间阳光在我身上的形状。

Following the rays of the sun at 12 different times during the day, I draw the outlines of corresponding shadows on my body.

唐茂宏： 自律的秩序



“飞地控” 展览现场 | Enclave Con Ehibition, 香格纳北京 | ShanghART Beijing, 2017

唐茂宏的作品一直试图讨论建立在群体之上的秩序和规则，并从中检验个人的主观能动性。尽管作品在媒介和内容上有所变动，艺术家对这一问题的关注并未被遮蔽：从初期稍显激烈的去凸显社会生活中已经被默认为的秩序法则，过渡到更具有自发性的主动建立秩序，直至此次展览中明显的保持“自律”。

或许受到上海在 90 年代中后期蓬勃野生、自我组织的艺术氛围鼓动，唐茂宏在从中国美术学院毕业之后暂时放置了原先的版画专业，开始采用录像和行为的方式创作，作品带有某种松散的即兴感和较明显的指向性。例如在艺术家刚毕业时创作的《在流通中》（2001），艺术家组织了身处家乡广西的唐姓家族成员吹气球，然后再将气球运到上海将气放掉。对艺术家来说，家族远非是组成上海这个国际都市的基础，通过对带有地域和乡土属性的气球的迁移，城乡之间拉大的差异被凸显。在中国城市化问题被讨论最多的本世纪初，《在流通中》对人口流动与迁移的概念也做了有效而机敏的转化。而在 2004 年的《丰收》中，艺术家将自己的家门钥匙复制了 900 把送给别人，无人知晓之后会发生什么——艺术家以此试图检验笼罩于法规之下社会规则的有效性。

大约在 2005 年左右，艺术家重新回归版画和动画。由于媒介的转变，上述规则和秩序开始以带有美感的视觉形式呈现了出来，画面中往往充斥着看似与现实相脱离的、奇异和荒诞的景象，鲜明的色彩和变化的图形（pattern）具有冲击力的侵入观众感官。然而需要指出的是，这并非象征着艺术家创作思路的断裂，作品与现实依旧保持了紧密的联系，例如 2005 年《兰花指》中的图像就来自于网上新闻报道，更不用提及 2009 年艺术家的《默片》，这件颇受争议的影像作品在形式语言上与动画保持了类似的节奏与齐整的图像形式，而内容直接与律法话语相关。尽管并未明确表态，行动（图像和法规的挪用）本身已经显示了他对周遭世界的反应和诉求。

在 2013 年的个展《飞地控》中，艺术家并没有继续沉溺在“挪用”中，而是通过创作符号性的徽标来实现作品与现实表象的剥离。“飞地”概念来自于艺术家对母地文化处境的观望，在本土与外来、传统和当代不断碰撞的环境下，唐茂宏选择在艺术上拓展自己的“主权领土”。通过扮演居高望远的“制裁者”角色，艺术家以这一层隐藏身份试图对作品形式与内容实现双重规训。

回到此次展览，艺术家开始了一次更为“自律”的尝试——作为以绘画为主导的展览，唐茂宏将自己实践的过程形容成他作品中人物所做的行为：不断扛起石头，期待终有一日能够搬空河床。不同于与之相类似的“愚公移山”的故事，搬空河床既没有具体所指，也缺乏结果上真正实现的可能，而重复性始终缠绕着这一动作。作品暗示的循环往复的结构呼应了他早年创作的影像作品《连续剧》（2002）——“从前有座山”这一无限延宕的叙事致使作品在时间维度上没有终点。事实上，这件创作于艺术家毕业不久后的作品对观众有了一种观看的期待：它要求观众长时间驻足，场外人员需要承担长时间相同叙述所造就的压力。在开始以版画动画为主要媒介之后，唐茂宏就试图把这种压力转移回自身，特别是在此次的绘画中：时间经由他在绘画中的反复涂抹、覆盖、在图样与色彩的变幻中而被打磨。

在业已确定的秩序（来自于摄影的两人背负某物的背影）里发生着的形变和符号变化（例如被骨骼、肢体和一些未知物替代的石头）以及画面背景中出现的色斑均来自于稳定结构内流动的沉思；相比起以往作品中理性与客观的叙事和批判，直观的身体与感官的温度直接为这批新作加持。

在《河床》中，“背影”的意向耐人寻味，摄影中的背影来自于艺术家从网上找来的模特图片，这些本身就经过视觉加工的人像与被 Photoshop 过的石头共同令人质疑“真实”的可能。这也解释了为何绘画中的背影被塑造成一个同一、匿名且沉默的头像符号，艺术家在处理这些背影的后期，甚至将它们画的愈发扁平，如同叠罗汉般地重叠开来，头像成为自我的映像。除了肩头的负担之外，头像比以往任何时候都充分揭开了艺术家近期的与自省。



兰花指系列 | Orchid Finger, 丝网版画 | Screeing Printing, 64.5*64.5cm (x 12 pieces), TMHU015, 2005–2006

Tang Maohong: Autonomic Orders

Tang Maohong's art has been discussing the orders and rules established on collectivism, and examining the subjective initiative of himself along with the changing mediums and themes. The artist's concern transmitted from slightly highlighting the rules within social life that has been default to establishing the rule with spontaneous initiative. In this exhibition, Tang shows more about his autonomy for art creation.

It is probably inspired by the atmosphere of Shanghai artworld in late 1990s, which is vigorous and self-motivated, Tang Maohong abandoned printmaking temporarily after graduating from China Academy of Art and started to make art with video and performance. A sense of improvisation and criticalness could be grasped from the art he made in this period. For example, in In Circulation (2001), a work made right after his graduation, the artist organized his family member in Guangxi province to blow balloons, transferring them to Shanghai and released the air. For Tang, family is far from a fundamental factor to build up a metropolitan like Shanghai. By migrating the balloon from Guangxi to Shanghai, the rising gap between urban and rural areas is highlighted. At the beginning of this century, when the issues of urbanization were discussed mostly, In Circulation effectively points them out. Another case work is Harvest (2004), Tang duplicated the key of his apartment for 900 times and send them to strangers. Nobody knew what is going on and what going to happen. This is the way that the artist tried to examine the effectiveness of social rule under the law.



在流通中 | In Circulation
行为 | Perormance, TMHU010, 2001

Around 2005, Tang re-devoted himself to make prints and animation. Due to the change of medium, the rules and orders began to be more visible along with beautiful visual forms. Images from his works always filled with strange and absurd sceneries that seemingly differentiate themselves from the reality. Bright colors and variable patterns invade the audiences' sense fiercely. However, it does not really mean a breakage of the artist's creation context, the works keep a close contact with the real world. For example, the images of Orchid (2005) were from the news reports he found through the internet, not to mention Tang's Silent Film (2009), a controversial video work sharing a similar rhythm and pictorial form with his former animations, while the content closely related to the discourse of Chinese constitutional law. Instead of taking a clear-cut stand, Tang's choice of images and symbols has shown his reaction and appeal to the world.

In Tang's solo exhibition "Enclave Con" in 2013, he did not indulge in "appropriation" of the external images, but to create symbolic logos that separated themselves to the representation of the world. The concept of Enclave comes from his observation of the cultural contexts he lived within, which the collision between Chinese traditional, socialist and Western cultures happened all the time. Instead of representing it directly, Tang chose to expand his artistic sovereign territory based on it. By playing a commander's role, the artist disciplined both form and content of his art.

For this time, the artist started to be more self-discipline during the process of creation. As a painting-oriented exhibition, Tang describes his practice as what figures are doing in the works — carrying a stone and dreaming of emptying the riverbed. Instead of being a modern version of "Yugong Removing the Mountains", the story hidden behind Tang's works neither has a referent nor has an easily-achieved goal, only leaving the repetitiveness carrying motion. Such structure kind of echoes his early work Play Serial (2002), in which he appropriated the famous story song "there was a mountain" that has no real ending in terms of the time dimension to his video. In fact, Tang had an expectation to the video's audiences: it requires them to stand in front of the work while bearing the pressure applied by the narration. After restarting to paint, Tang tried to transfer the pressure back to himself—time was exhausted by his painting motions back and forth. The motions make a change to the painting series, especially colors and patterns of burdens (like bones, limbs and unknown objects). Compared to the rational and objective narration, these paintings were wrapped by the artist's body temperature.

In "Riverbed", human backs in the photographs are quite thought-provoking, all of which come from pictures Tang found from the Internet. These retouched figures and the photoshoped stones push audiences to doubt about whether what you see is what you get. It also explain why the backs were shaped as an identical and anonymous head in the paintings. The artist later painted them flatly and even built a head pyramid, turning the head to reflect himself. They fully reveal his latest contemplation and concern.



丰收 | Harvest, 行为 | Perormance
TMHU002, 2002

唐茂宏

b. 1975, 工作和生活在 北京

基本资料

1975 生于灵川，广西省

教育

2000 毕业于中国美术学院版画系
1994 毕业于上海工艺美术学校

个展

2017 唐茂宏：河床，香格纳，北京
2013 录像局·档案 20: 唐茂宏，录像局，广州－北京
 唐茂宏：飞地控，唐茂宏个展，香格纳，北京
2006 星期天，光州市立美术馆，韩国
 兰花指，录像及版画，香格纳 H 空间，上海
 你们是我的花园，唐茂宏个展，龙华路 2577 号创意大院，上海

群展

2014 BHAU DAJI LAD 博物馆影像艺术项目，BHAU DAJI LAD 博物馆，孟买，印度
2013 《阿姨杯》连续剧场，上午艺术空间，上海
2012 首届深圳独立动画双年展，心灵世界：作为虚拟艺术工程，深圳，广东
2011 重力场，2011 喜马拉雅跨媒介艺术节，喜马拉雅中心无极场，上海
2010 2010 大声展，分享主义，三里屯 SOHO, 北京；八百秀创意园，上海
2009 上海滩 1979–2009, 上海
2008 一次难忘的旅行，国家美术馆剧院，都灵，意大利
2007 艺术跃温层，亚洲新潮，ZKM 媒体艺术中心，卡尔斯鲁厄，德国
 瞬间一 第八届全州国际电影节，全州，韩国
2006 新加坡双年展 2006: 信念，新加坡
2005 第二届广州三年展自我组织单元，比翼艺术中心：如何将广州变成上海，信义国际会馆分展场，广州
2004 上海多伦青年美术大展，多伦现代美术馆，上海
 上海惊喜，LOTHRINGER 13 – 慕尼黑市艺术馆，慕尼黑，德国
2003 白塔岭，当代艺术展，白塔岭艺术空间，杭州
2002 24:30 当代艺术家交流展，比翼艺术中心，上海
2001 进行时，比翼艺术中心，上海

项目

2017 唐茂宏：兰花指，诺金酒店，北京
2013 杯剧：一个由邵一，唐茂宏发起的系列活动，香格纳，北京 香格纳画廊，北京
2011 大字，孙逊 / 唐茂宏 / 张鼎的合作项目，香格纳，北京

TANG MAOHONG

b. 1975, works and lives in Beijing

Basic

1975 born in Lingchuan, Guangxi Province

Education

2000 Graduated from China Academy of Art, Hangzhou
1994 Graduated from Shanghai School of Arts and Crafts

Solo Exhibitions

2017 Tang Maohong: Riverbed, ShanghART, Beijing
2013 Video Bureau Archive 20: TANG Maohong, Video Bureau, Guangzhou, Beijing
 TANG Maohong: Exclave Con, TANG Maohong Solo Exhibition, ShanghART, Beijing
2006 Sunday, Gwangju Art Museum, Korea
 Orchid Finger, video & silkscreen prints, ShanghART H-Space, Shanghai
 Sunday, Tang Maohong's solo exhibition, 2577 Longhua Road Creative Garden, Shanghai

Group Exhibitions

2014 Video Art at Bhau Daji Lad Museum, Bhau Daji Lad Museum, Mumbai, India
2013 A Yi Cup - Theater Series, am Art Space, Shanghai
2012 First Shenzhen Independent Animation Biennale, The World of Soul: As Virtual Artistic Engineering, Shenzhen, Guangdong

2011 Gravitational Field, 2011 Himalayas Cross-Media Art Festival, Himalayas Art Museum, Shanghai
2010 2010 Get It Louder, Sharism, Sanlitun SOHO, Beijing; 800 Show, Shanghai
2009 Shanghai History in Making from 1979 Till 2009, Shanghai
2008 An Unforgettable Tour, National Museum of Cinema, Turin, Italy
2007 Thermocline of Art, New Asian Waves, ZKM (Center for Art and Media), Karlsruhe, Germany
 JIFF— 8th Jeonju International Film Festival, Jeonju, Korea

2006 Singapore Biennale 2006: Belief, Singapore
2005 The Second Guangzhou Triennial Self Organisation, BizART: How to Turn Guangzhou into Shanghai, Xinyi International Club, Guangzhou

2004 Shanghai Duolun Exhibition of Young Artists, Duolun Museum of Modern Art, Shanghai
 Shanghai Surprise, Lothringer13 - Stadtische Kunsthalle München, Munich, Germany

2003 White Tower Mountain (Bai Ta Ling), Contemporary Art Exhibition, Bai Ta Ling Art Space, Hangzhou
2002 24:30 Contemporary Art Exhibition, BizArt, Shanghai
2001 Developing Time/Temps de Pause, BizArt, Shanghai

Projects

2017 Tang Maohong: Orchid Finger, NUO Hotel, Beijing
2013 Cup Play: A Sequence of Activities Projected by SHAO Yi & TANG Maohong, ShanghART, Beijing ShanghART, Beijing
2011 Huge Character, Cooperation Project by SUN Xun, TANG Maohong, ZHANG Ding, ShanghART, Beijing

ShanghART

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