



徐震 | Xu Zhen (b.1977)

永不倒 | Never Falls

2007

80x80x10 cm

大理石、铝制硬币 | Marble、Aluminum coin

《永不倒》是一枚直径50cm的铝制硬币。在一块占地120x120 cm的大理石基座上，硬币被电机驱动，在原地旋转，永不停止。这枚硬币徐震命名为“世界币”，上面图案是用电脑雕刻而成的世界地图。大多数人都有过转硬币玩的经验，转硬币的最低用途是满足无聊，转完毕、倒下的或正面或反面状态，可以用来打赌或是做个二选一的决定，那如果不倒、不停的话就是没有结果并永远无聊了。造“世界币”多少有经济全球化的语义，或许这场疯狂、无法遏制的政治经济活动与装置中正儿八经的无聊有着些许的关联。

2006年9月《城市进行式·现场张江》首次展出。

Never Falls is a work comprised of an aluminum coin measuring 50 cm in diameter. Standing on a marble basis that is 120 cm in both width and length, the coin is made to continuously revolve by an electric engine embedded in its marble base. Xu Zhen names it "World Coin" with a world map engraved by computer on its surface. The experience of spinning a coin as a means to aimlessly pass time is one shared by the majority of us. This same method can also be used in betting to provide an alternative according to either side depending on which side the coin lands. This leads one to ask what would happen if the coin never stopped? The result may be a never-ending boredom. Further, to what extent is economic globalization related to the creation of such a coin? Perhaps, the manically unrestrained activity in politics and economics worldwide has association with this state of serious boredom as commented on in this work.

This work was first displayed in City in Progress / Live from Zhang Jiang, in Shanghai, September 2006.



杨福东 | Yang Fudong (b.1971)

青•麒麟 | Blue Kylin

2008

雕塑、多屏录像装置 | Sculpture、Muti-channel video installation

《青•麒麟》呈现的是杨福东在拍摄《竹林七贤•四》时经过的一个生产石雕的北方小城的景象。整个作品包括10段影像和一个重达10吨的华表石雕。10段影像记录了石雕工人劳作的场景。细看时，观者不难发现石雕上面还有一些纹理没有处理完，粗糙的程度有别于传统工艺的精美，石雕的体积感与重量感能带给观者一定的视觉震撼力。整个作品直面现实，观者宛如置身于一个“视觉生产的底层世界”，有粗放、荒凉之感。

《青•麒麟》于2008年在“第三届广州三年展”中展出，并获得“文化原创榜2008年度提名”。

Blue Kylin portrays the scene from a small northern town which produces stone carving during the shooting of Seven Intellectuals in Bamboo Forest, Part IV. The piece includes 10 videos and an ornamental column weighing approximately ten tons. The ten video clips display the work process of the stone carvers as they were producing the column. Some unfinished streaks on the column can be detected upon careful observation, producing a striking contrast to the delicate and refined craftsmanship usually displayed in such work. Further, the overwhelming size and weight of the stone carving can bring visitors a certain degree of visual shock. The whole piece of work confronts reality, and the visitors seem to be at a "visual bottom of the world", with an overpowering sense of desolate wilderness.

Blue Kylin was exhibited in the 2008 The Third Guangzhou Triennial, and won the 2008 Annual Nomination for Cultural Originality.



石青 | Shi Qing (b.1969)

工厂 | Factory

2009

集装箱木板, 家具, 共12件 | Container Wood, Furniture, 12pcs

一组由细木工板包装箱改装而成的“建筑”，按传统工厂布局，构成为这组《工厂》装置。走近可见，每一座“建筑”内均包裹着一件家具，也就是每一座“建筑”都按照其内对应家具的尺寸建造，具体对应如：1、车间A/单人床；2、娱乐中心/书架；3、烟囱/衣架；4、办公楼/文件柜；5、车间B/办公桌；6、门房/椅子；7、宿舍楼/沙发；8、车棚/自行车。这些家具是上世纪计划经济的产物，它们混合着居家与办公的双重功能。“工厂”按照石青制定的规则，缩放成我们现在所见的比例。身处在这特地为“家具”建造的空间里，我们对这个能感知却无法进入的世界的困惑，与艺术家对特定时代个人尺度消失的思考不谋而合。

2009年3月北京香格纳石青个展“半途而废”中《工厂》第一次展出。

2009年9月，石青携《工厂》参展上海当代艺术博览会，获ShContemporary 09最佳新兴艺术家奖。

Based on a traditional factory layout, this installation is composed of “constructions” that are produced from converted wood board containers. Under closer inspection one notices that a piece of furniture is housed by a construction respectively or in other words, every single construction is designed specifically for the size of the furniture that it houses. The corresponding relations include: 1. Workshop A/Single Bed, 2. Leisure Facility/Bookshelf, 3. Chimney/Coat Hanger, 4. Office Building/Filing Cabinet, 5. Workshop B/Secretaire, 6. Lodge/Chair, 7. Dormitory/Sofa, 8. Bicycle shed/Bike. As productions from last century planned economy, such furniture presents a functional combination of living and working. Factory was resized to its current displayed scale according to a set of rules established by the artist. Surrounded by an environment that is delicately devised for furniture, viewers may find themselves puzzled by a world that is perceivable but inaccessible. It is this experience of uncertainty that precisely coincides with the artist's reflection on the disappearance of individual size in a given period.

This work was firstly displayed in Shi Qi's Solo Exhibition, Halfway House, held at Beijing's ShanghART Gallery in March 2009. It was also later shown at the ShContemporary 09 where the artist received the ShContemporary 09 Award for Best Young Artists in September 2009.



张鼎 | Zhang Ding (b.1980)

定律（局部） | Law (part)

2007

木材、灯泡、玻璃瓶 | Wood、 light bulbs、 bottles

《定律》是一架大型木结构的几何形装置。它的前半部分是一个大型半球体，后半部分是陡峭的梯子和有坡度的平台，平台上伸出来两块如同平衡木一般的木条，大型的半球体只能在登上5米高处时，才可以看到球体是凹陷下去的，里面缀满七百多个发光灯泡，如同倒置的宫殿华丽的穹顶，光芒逼人。在半球体的上方，静静悬挂着一只生理盐水瓶。《定律》似乎在通过特定的尺度来表现一种矛盾的平衡，这种平衡有时会因破坏边界或是改变尺度而打破。由此可以看到，定律只是在某些特定的情况下事物之间的吻合。好比生活中，人们已经形成了一种思维定式，这是经验与习惯在人的头脑中树立的框架，或许当人们跳出这个框架，定律也便失效了。

2009年，张鼎个展《定律》在香格纳画廊北京空间展出。

"Law" is an installation composed of a geometric wood structure. One part is constituted by a half-sphere while another part consists in an abrupt ladder with a sloping platform and two lateral boards. At five meters high, the half-sphere reveals a hollow filled with more than seven hundreds light bulbs, as an inverted palace's dome, shining and gripping. On top of it, is suspended a bottle of water, still. At a certain scale, "Law" almost represents a contradictory balance, that destroys limits or modifies measures. Only under certain circumstances, law becomes a coincidence between things and objects. In life, people developed a certain way of thinking, a shelf in their head with their experiences and habits, perhaps that when this shelf is abandoned, law becomes ineffective.

"Law, Zhang Ding's solo exhibition" was held in ShanghArt Beijing in 2009.



周铁海 | Zhou Tiehai (b.1966)

机场 | Airport

1996

声音装置 | Sound Installation

机场是现代社会的产物，它改变了人们的时空概念。同时又仿佛一个世界公园，机场不分国籍和民族，来自地球各处的人们在此短暂停留，又迅速离开。《机场》这件声音装置作品，模拟了国际机场的播音，观众不可抗拒地进入到这个虚拟地候机厅。

《机场》创作于1996年，这是周铁海对中国当代艺术体制在起步之初就出现的问题的敏锐判断，通过《机场》的声音内容，我们发现这是一个专为频繁出入国际大展的艺术家设计的机场，机场的航班永远是纽约、威尼斯、卡塞尔和圣保罗等艺术圣地，而这些航班又在永远的晚点延误。声音似乎营造出中国艺术家往返于国际大展的雀跃欣喜，但却只有声音，面对空旷的展厅，我们看到周铁海对“中国当代艺术植根西方”这一痛处的冷峻调侃。

1996年3月1日，《机场》在“以艺术的名义——中国当代艺术交流展”中首次展出；2004年参加“上海双年展”。

Airport is an outcome of modern society, which changes the concept of space-time. Meanwhile, it is like a world park, as people from all over the world have a short stay at airports and then leave quickly. This piece of work simulates international airports' broadcast service, which irresistibly lead audiences to a virtual terminal.

The sound installation Airport was produced in 1996, when Zhou Tiehai made sharp judgments about the problems arose from the initiation of Chinese contemporary art system. Through the content of the broadcast in 'Airport', we may find that this is an airport specially designed for those artists who frequently participate in international exhibitions, as the flights are always to those places for art such as New York, Venice, Kassel, and Sao Paolo, etc., but these flights are delayed all the time. The broadcast seems to create an atmosphere that Chinese artists are delighted to go among those cities for international exhibitions; however, there is just sound only in such empty show room. Thus all we see is how Zhou Tiehai cruelly teases about the painful truth that Chinese contemporary art originates from the West.

On 1 March 1996, Airport was firstly shown at In the Name of Art – Chinese Contemporary Art Exhibition, and then exhibited at the 5th Shanghai Biennale in 2004.



张鼎 | Zhang Ding (b.1980)

工具 | Tool

2007

电冰箱、发泡剂、高音喇叭 | Refrigerator、foaming agents、loudspeakers

《工具》选用24台80年代中国都市老百姓喜闻乐见的暗绿色老式电冰箱，冰箱内挤满了老式高音喇叭，通过一个老式的引爆器可以人为地激发出巨响的爆炸声。冰箱内充斥着发黄的发泡剂，这种材质的填充物虽然很容易被氧化，在中国却被广泛用于固定物体或填补缝隙，也具有隔热隔音作用。张鼎在其作品中大量地运用这一廉价而实用的材料。在工具的冰箱之中，发泡剂的存在或许能够稍稍减缓振聋发聩的响声，却掩盖不了中国极具矛盾的现状：城市里，各种机器的响声肆掠；肆掠过后的土地上一幢幢高楼拔地而起，而被这些高楼挡住的那些破旧、矮小的贫民窟依然成片存在，在这些高大建筑物的映衬下，它们显得更加凌乱和破旧。

《工具》于2007年在香格纳画廊上海主空间展出。

Tools is composed of twenty-four second-hand green refrigerators, typical of the 80's and often seen in cities, filled with yellowing foam and speakers that emit an explosion sound as visitor presses on an old style detonator. This kind of stuffing material although easily oxidized, has largely been employed in China to fix objects or fill breaches, and possesses heat and sound isolation properties. Zhang Ding used a great quantity of this cheap material. In Tools' refrigerators, the presence of the foam eventually attenuates the exploding sound, but doesn't cover the highly contradictory situation of China: in cities, machines noises spread all around and skyscrapers rise up from the ground, in their shadows, poor people's houses, falling apart, still remain, next to these buildings, they even appear more messy and in bad condition.

"Tools – Zhang Ding's solo exhibition" was exhibited in ShangArt in 2007.



邵一 | Shao Yi (b.1967)

有线广播 | Broadcast

2008

广播59个 | Broadcast×59 pieces

装置《有线广播》是艺术家搜集的59件上世纪的家用广播，它们是现成品。这些广播各自播放着邵一搜集到的各种声音，其中大多数是私人的聊天或开会时的录音，它们并置时形成一个嘈杂的整体，但靠近某个广播，其中的内容又清晰可辨。

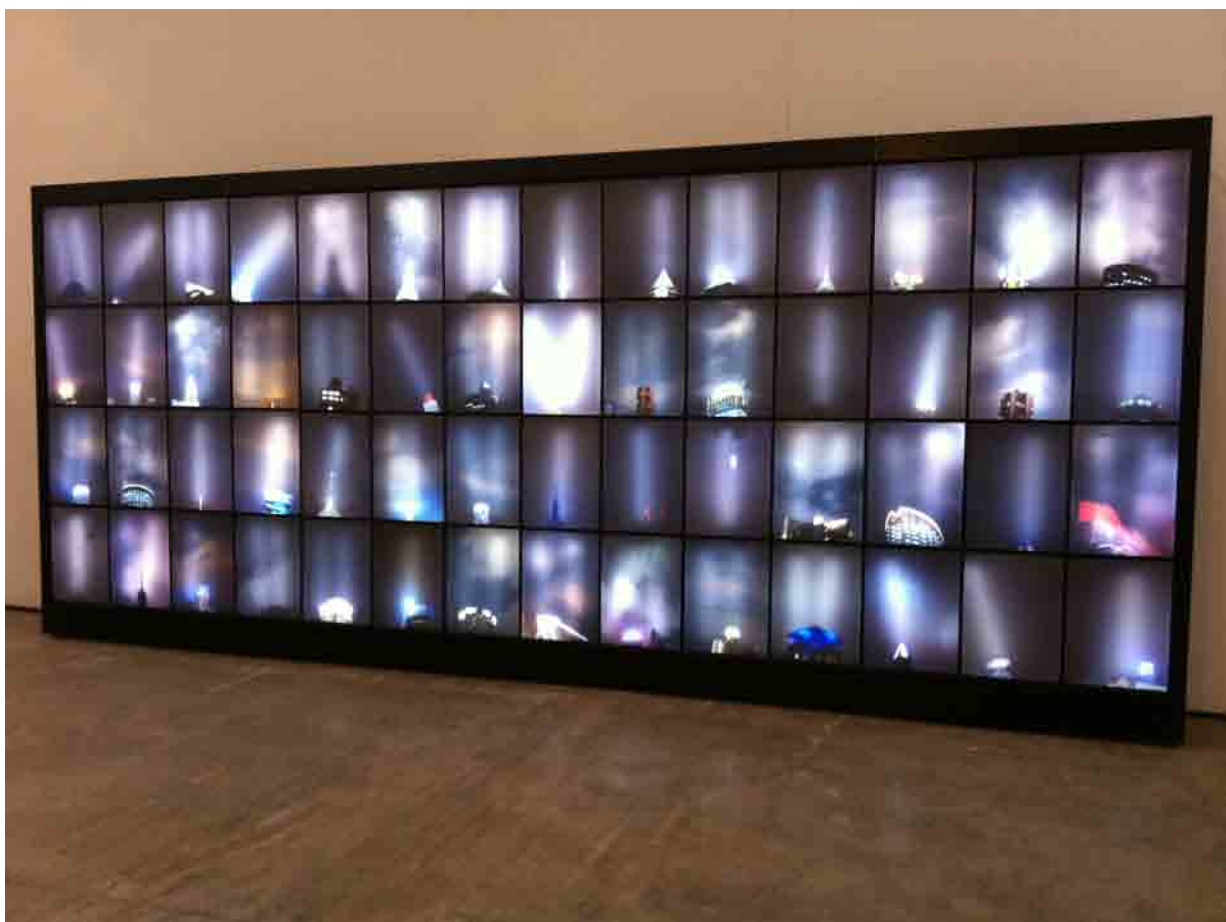
《有线广播》在2008年7月上海比翼空间邵一一个展“走光”中首次展出。

和“走光”展上另两件作品的创作原则一样，《有线广播》结合上世纪日常物件的形态，邵一将音频和图像同置，它们都是现实生活中平庸和最平均水平状态的静止片段，录音中曝光的话题、情绪、关系，可以说是“走光”一词在汉语中的另一种意义的解释。

The installation is composed of 59 last-century home radios that were collected by artist himself. These ready-mades all play various sounds gathered by the artist with the majority of them being recordings of personal conversations or public meetings. These recordings are then interposed upon one another within the show to create a noisy whole. However, upon closer inspection the viewer will find it easy to recognize the individual content of each recording.

This work was first shown in Shao Yi's solo exhibition, Exposure, at Shanghai's BizArt Space in July 2008.

Similar to the principles of two other works in the same exhibition, Broadcast represents the coalescence of everyday objects. Audio and images are juxtaposed to demonstrate the most quotidian still pictures in real life. What is disclosed in the recordings, including topics, emotions and relations, which offers an explanation to another meaning of "exposure" in Chinese.



施勇 | Shi Yong (b.1963)

引力-上海天空 | Gravity-Shanghai night sky

2004

237 × 555 × 50 cm

摄影、56个灯箱 | C-Print、56 light boxes

《引力——上海夜空》是施勇关于“幻觉现实”的一次密集性呈现。施勇拍摄了一组夜幕下的上海超高层建筑，画面中大面积的天空弥漫而梦幻，在这个背景中建筑物只露出顶部，这一特殊的视角解构了建筑物现代、有力的形象，如同海市蜃楼。这是艺术家对这个命名为“对外开放，吸引外资的‘窗口’城市”的反思，他质疑了那些被无限强化的超高层建筑物的意义，揭示了这座城市在“全球化”进程中企图赶超国际的全部想象与寄托。现实与幻觉着这里不分彼此，悄然生发。

"Gravity-Shanghai night sky" is exactly a concentrated appearance of that kind of "virtual reality". These mirage-like big city building images all come from the city of my birth, in which that we call "open to the outside world", a window to attract foreign funds, the significance of these super-high buildings has not only been greatly consolidated; furthermore it has almost become our attempt, against the so-called "globalization", to surpass all international imagination and hope.

Some things are indistinct, other things are enlarged, the illusion begins here...







胡介鸣 | Hu Jieming (b.1957)

海拔高度为零 Nr.2 | Altitude Zero, No.2

2007

230x1500x200 cm

多路视屏 | Installation of interactive

《海拔高度为零》本是由十五个旧船只舱门和十五个置于舷窗后的电脑屏幕构成的互动装置。屏幕上画面一半在海平面以下是海水，一半在海平面上是远处的城市面貌，正好是海拔零度的位置，仿佛这艘船正缓缓沉入海底。当红外线感应器感应到观众的靠近时，屏幕上原本平静的海平面随即发生变化，出现各种来自日常生活的废弃物，这些被人遗弃的日常用品、消费品、文化用品、电子产品、玩具和宠物等，它们时而撞击船舱玻璃，时而漂离而去。而当观者身处于“船舱”内，便能感到来自海水撞击的压迫感，制造出一种绝望与无助。

Altitude Zero is an interactive installation composed of 15 used hatch doors and 15 computer screens placed behind their portholes. The half of the image below sea level shows only seawater, while the upper half displays an image of a far away city, which the artist defines as the altitude zero. It seems as if the ship is gradually sinking into the sea. When the infrared sensor imbedded in the work detect the visitor approaching, the calm sea on the screen immediately begins to change, showing all kinds of rubbish from daily life, including daily appliances, consumer products, cultural products, electronics, toys and pets. This profusion of detritus at times hit the hatch's glass, while other times floats away. When the visitors are inside the "hatch", they can feel a sense of oppression from the surrounding seawater, creating an overall feeling of desperation and helplessness.





施勇 | Shi Yong (b.1963)

飞Q | Flying Q

2007

230x1500x200 cm

装置 | Installation

《飞Q》是一部模仿飞碟造型的装置。飞碟设计了六个孔，内有一旋转的粉红色充气骨，其内播放着作者采访的17位艺术家关于“打开天空”的言论，观众需将半身钻入孔内才能看到和倾听。2003年施勇参展“打开天空”，“打开天空”地想象、畅想和幻想，索性制造了一台飞向太空的飞碟装置，将它放在美术馆的楼顶平台上，让它永远地等待起飞。施勇还设计当飞碟六个孔位都被观众占满时，这只飞碟就像一只王八。这爬行的、卑微的，有翱翔使命却无法起飞的装置又是一场“幻想现实”的戏谑。

《飞Q》在2003年12月多伦现代美术馆“打开天空”中首次展出。

Flying Q is an installation that imitates the outline of a flying saucer. There are six corrugated holes protruding from the central plate in which a revolving inflated pink pet bone is encased. A recording is repeated within the installation that contains interviews conducted by Shi Yong with 17 artists regarding their ideas about “opening up the sky”. As for the audience, they literally have to worm their way into the structure to enjoy the work. In 2003, Shi Yong exhibited his work in the show entitled Opening Up the Sky where artists were invited to imagine and wander what it means to “open up the sky”. Later, the artist created a flying saucer that was placed on the flat roof of an art gallery, waiting for blast-off. The installation is designed to look like a tortoise when viewers occupy all the holes. Crawling with the unattainable dream of flying, the ignoble creature is an ultimate irony by the artist presented as a gesture towards hallucinatory reality.

Flying Q was first displayed at the Shanghai Duolun Museum of Modern Art, in December 2003.



施勇 | Shi Yong (b.1963)

月色撩人 | The Moon's Hues are Teasing

2002

307x142x186 cm

装置 | Installation

《月色撩人》是一件雕塑装置。一双手从裤管里伸出，支撑在地上，前面是一根发光的粉红色宠物骨，骨头内播放着艺术家在2002年上海双年展酒会上的录音。这件作品的创作可以说基于现实生活，但艺术家通过“身体意象”建构了一件荒诞事实：装置中主体的身份可疑而模糊，手脚的概念被偷换，既站着、也趴着，而且显然他被面前的人造宠物骨深深吸引。《月色撩人》是施勇第一件自觉性意义上的作品，世俗媚态潜藏于其中，是现实“欲望”、“幻觉”、“引力”滋生的“幻觉现实”，这些也构成了2002年至今施勇作品的主要表达。

2002年在南京博物馆“白日梦:中国当代艺术展”中《月色撩人》首展。

The Moon's Hues are Teasing is a mixed-media sculpture installation. Extending from trousers, a pair of arms is propped on the ground, with a luminescent bone for a pet placed in front of them. Placed in the bone is a recording of a cocktail party from the 2002 Shanghai Biennale that is continuously repeated. The work is a life-based creation in which the artist constructs a preposterous truth by employing the body as image: the identity of the main part is dubious and vague while the concept of extremities is covertly replaced to make them both stand and lay. Apparently, the man-made bone is rather attractive to this pair of arms (legs?). The work can be understood as one of the first pieces in which the artist began to manifest self-consciousness as implied by flattering behavior in a secular world as well as hallucinatory reality germinating from lust, illusion and gravity. All of these elements come together to shape the main voice of the artist in his works since 2002.

This work was first shown at the Daydream: Exhibition of Chinese Contemporary Arts, in Nanjing Museum 2002.



杨振中 | Yang Zhenzhong (b.1968)

按摩椅：后来，爱迪生的直流电输给了交流电 | Then Edison's Direct Current was Surrendered To the Alternating Current  
2003

按摩椅 | Massage Armchairs

这组装置由六部剥除光鲜表皮和柔软填充物的按摩椅组成，通电时这组按摩椅各自进行揉捏、轻敲的规律运动，并发出有节奏的声响。象征工业文明的电和机械在这组装置中共同呈现，它们被艺术家拟人化为血液和骨骼。作品中透露出艺术家对生命体和非生命体本质上普遍联系的主张，关注生命、强调死亡：按摩椅在我们的日常经验中是令人享受放松的延寿工具；作品中按摩椅骸骨般的形态，以及有力甚至欢快的拍打声，让人联想到肉体的退化、衰老、死亡，和神秘的再生。

《按摩椅：后来，爱迪生的直流电输给了交流电》在2003年9月北京今日美术馆“二手现实”中首次展出。

The installation consists of six massage armchairs whose exteriors have been peeled away and soft fillings removed. Once their power is turned on, these chairs begin to automatically knead and pat like clockwork, producing rhythmic sounds in unison. Personified by the artist as blood and bones, electricity and machinery exemplify modern industrial civilization. The work exhibits the artist's claim that a universal correlation exists between animate and inanimate objects by placing his emphasis on both living and death. In our daily lives, massage armchairs are appliances that are offer used for relaxation and healthy enjoyment, while in contrast those that make up the installation are suggestive of degeneration, ageing, demise, and the mysterious resurrection of human flesh via their skeleton-like structure and lively needing.

This work was first displayed in September 2003, in the Second Hand Reality exhibition at Beijing's Today Art Museum.



王广义 | Wang Guangyi (b.1957)

无题 | Untitled

2001

110 × 190 × 150 cm

玻璃钢、小米 | FRP (Fiber-reinforced polymer)、hulled millet

《大批判》由玻璃钢翻制而成，表面覆满小米，是王广义《大批判》架上绘画系列的延续。这一系列作品，艺术家图式化地将工农兵形象与西方消费品牌的标志并置，作为艺术家独特的视觉符号。雕塑中标准姿势的工农兵形象是承载着批判与被批判的矛盾身份，体量感传达出他们具有的绝对力量，眉宇间的正义感使他们恍如英雄，但英雄在现代也无法摆脱物质性。“小米”可能是我们艰苦年代的物质回忆，被覆满小米的“英雄”，制造出了一个意外的质感：一个时代信仰、国家意识形态和历史经济体制的斑驳混合体。

This installation, in the same line of Wang Guangyi's painting series Great Criticism, is made of fiber-reinforced polymer and its surface is covered with hulled millet. In the Great Criticism series, the image of the worker/peasant/soldier (the propaganda aesthetics of the Cultural Revolution) and Western consumption brands are juxtaposed, becoming the artist's specific visual symbols. In the sculpture, workers/peasants/soldiers with their standard postures constitutes a vehicle for their paradoxical characteristics of critiquing and being critiqued, their sheer volumes convey a sense of absolute power, and their eyebrows show a sense of justice, which makes them look like heroes. However, even heroes cannot get rid of materials in modern society. Hulled millet materializes memory of the hard times, therefore the 'hero' covered with millets creates an unexpected mottled mixture of the belief of an era, the state ideology, and the history of economic system.



宋涛 | Song Tao (b.1979)

地板 | The Floor

2003

可变尺寸 | Dimension Variable

黑白照片，木地板 | B&W photos on wooden floor parquet

《地板》用3000张黑白照片在地板上展现林林总总光怪陆离的都市生活,具有很强的日常性。它就像都市生活的剪影,给观者呈现出各种各样的生活状态。黑与白的影像,单调、枯燥,好似生活每天不停地重复所带来的乏味与无奈。这3000张照片,将日常生活的各个方面展现在观者眼前。俯下身子,观者可以真实地贴近看、触摸;而当观者站立时,仿佛又把把这些“生活”践踏于脚底之下。可以说,《地板》的一端是对生活的极度关注、敏感和冲动,另一端又是蔑视生活的态度。仿佛作者一面将生活作为粪土而踩着,另一面又以显微镜观察粪土,并为观察所得激动不已;像一个生物学家一样,采集标本,整理,记录,做成档案,展出。不仅让人想起宋涛常常说的那句“生活最伟大”,无论我们如何去观看、仰望或俯视。

With 3000 black and white photos, The Floor portrays a multifarious and strange aspect of city life rooted in a strong sense of daily rituals. It is in many ways a perfect epitome of city life, presenting the visitors with all kinds of different life styles. The black and white images, themselves both monotonous and boring, symbolize the boredom and helplessness of everyday repetition. The 3000 photos reveal various aspects of daily life. When leaning down, the visitors can view more closely and touch the work, where as when standing up, they seem to keep “life” under their feet. It can be said that on one hand. The Floor shows the obsession, sensitivity, and impulse involved in our daily lives. While on the other hand, it also shows a certain sense of disdainfulness. It seems that the artist tramples over life as if it were shit, while simultaneously observing the shit under a microscope, ultimately thrilled over what he has observed. Somewhat like a biologist, the artist collects and organizes samples, make records, files and then exhibit them. Just as Song Tao says, “life is the greatest thing”, no matter how you happen look at it, up or down.



申凡 | Shen Fan (b.1952)

天空 | The Sky

1998

120x80x18 cm

灯箱装置 | Lightbox installation

灯箱装置《天空》是申凡的第一件装置作品。1998年申凡在欧洲陶艺中心（荷兰）工作期间走访了一些地方，其中有荷兰、比利时、德国、法国、瑞士、奥地利、英国、加拿大，并拍了一些照片。照片的拍摄对象是以上国家的首都或主要城市的天空。回到上海，申凡又拍了几张上海的天空，1999年，申凡利用这些摄影作品制作成这件灯箱装置。除了拍摄时所有的时间记录之外，观者根本无法分辨天空之所属，这不禁让人感叹：头顶着同样一片蓝天，但为何人与人之间的差别那么大。

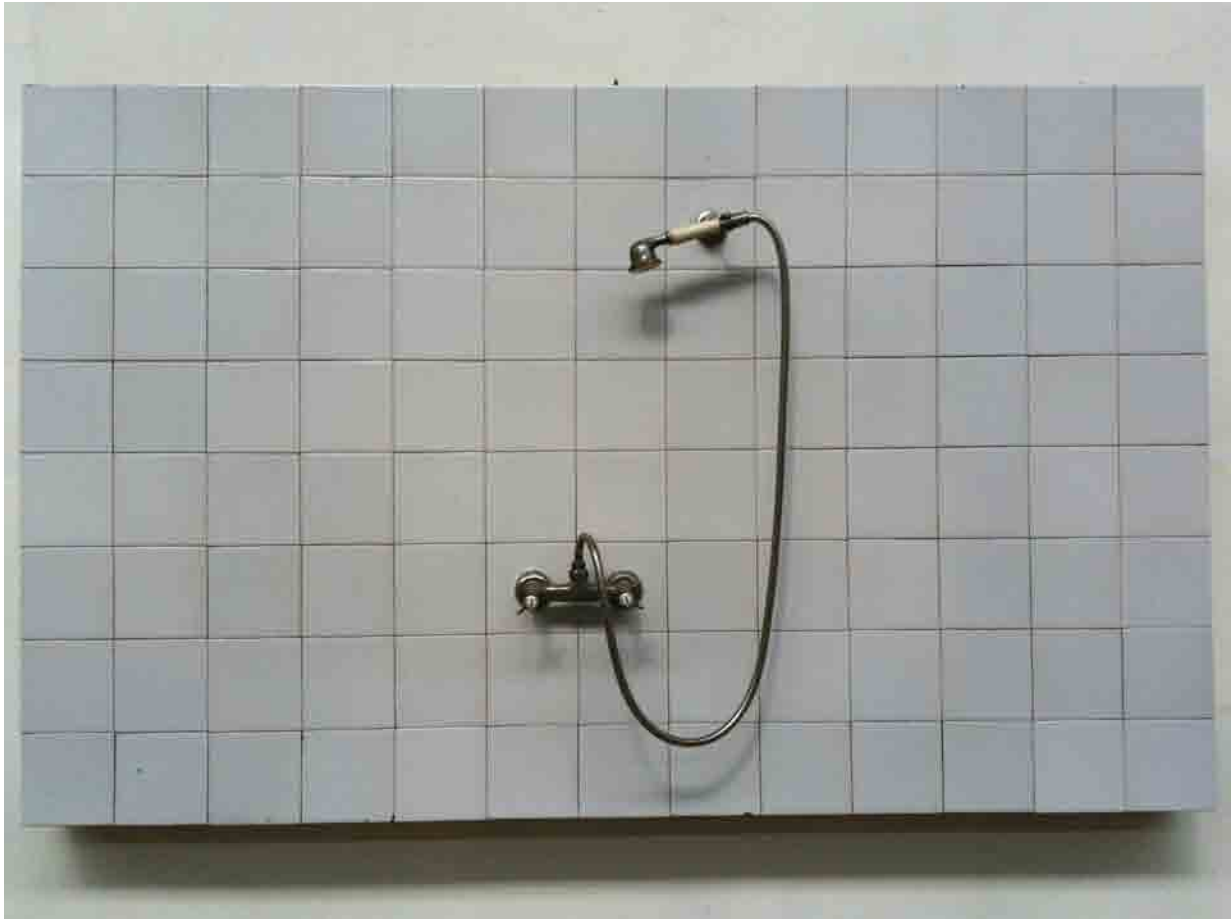
从都市的天空开始，申凡的抽象思维连接起了当代都市生活之气息。

2000年，《天空》在上海和两个意大利艺术家合作展览时展出。

The lightbox installation The Sky is the first installation work created by Shen Fan. In 1998, Shen Fan worked in the European Ceramics Center (Netherlands), during which time he travelled around and took many photos of places including the Netherlands, Belgium, Germany, France, Switzerland, Austria, the UK and Canada. The prime aim of taking these photographs was to capture the sky of capitals and major cities around the world. Upon returning to Shanghai, Shen Fan began taking photos of the sky in Shanghai. In 1999, he created this light box installation with these photographs. The visitor was absolutely unable to tell where each sky belonged to, without reference to the time record. Many viewers could not help but sigh as if to say: why is it that we all see the same sky above us yet we still suffer from such great disparity?

Taking the city sky as its departure point, Shen Fan's abstract thinking connects the life force of modern cities.

In 2000, The Sky was exhibited in Shanghai along with two Italian artists.



周铁海 | Zhou Tiehai (b.1966)

Un/Limited

1998

15.5×122×197.5 cm

装置 | Installation

在《Un/Limited》这件装置作品中，艺术家通过将15.5×122×197.5 cm的长方体铺满白瓷砖，并安装了一组淋浴喷头，模拟了一个浴室的局部，将之尴尬地安放在展厅里。制造出这令人困惑的场景，周铁海说，“或许你在淋浴的时候，也会有Un/Limited的灵感”。

这件作品具有周铁海作品一贯的批判性。《Un/Limited》创作于1998年，作品透露了艺术家对艺术反思后的揶揄，给我们带来一个开放的启示。当代艺术存在的根由是什么？当代艺术的创作还需要灵感吗？艺术家还具备自己的独立身份吗？据说，人们在淋浴中比较容易获得灵感，如果你知道当代艺术是什么，你也可以把你的灵感挂在墙上。

《Un/Limited》曾于1998年，在德国驻上海总领事馆“Un/Limited3”中展出。

'Un/Limited' is an installation work that the artist covered a rectangular with white tiles and installed with a shower nozzle, which simulates a part of bathroom being placed in the show room. It produces a confusing and awkward scene, and the artist Zhou Tiehai explains that you might have 'Un/Limited' inspiration while taking a shower.

Like the usual style of Zhou Tiehai's works, Un/Limited (1998) is another critical one reveals artist's tease of the art after his reflection, which also leads to an open inspiration. What is the reason that contemporary art exists? Does production of contemporary art require inspiration? Do artists still have their own identities? It is said that people are more easily inspired while showering, so if you know what contemporary art is, you can also hang your inspiration on the wall.

Un/Limited was once shown in the exhibition Un/Limited3 held at German Consulate in Shanghai in 1998.





朱加 | Zhu Jia (b.1963)

永远 | Forever

1994

录像装置 | Video Installation

《永远》是朱加录像作品的代表作，他改装了一台老式平板三轮车，把一台小型摄像机固定在三轮车左边车轮上，随着轮子向前滚动，摄像机拍摄下北京城街头生活的影像。交通的速度控制了图像转动翻滚的节奏，将观众卷入晕眩之中。这段晕眩图像的画外音是一段粗重鼾声。

朱加的录像和摄影描绘的是日常生活的实物和环境。《永远》在拍摄手法上的实验，使观看者重新感受摄像机的存在和观看行为的本身。天旋地转、光怪陆离的影像是一场特殊的体验城市存在的视觉经历，而听觉传达的感受又是矛盾的和意外的，永远的旋转往复和永远的单调安详，视听的官能感受被扰乱后重构了一种知觉的美学。

1997年，《永远》在加拿大温哥华精艺轩画廊“不确切的快感——当代主题艺术展”中首次展出。

Forever is a representative video work by Zhu Jia. The artist modified a tricycle, and strapped a small video camera to the left rear wheel. Along with the rolling wheel, the camera made a video of Beijing street life. The speed of traffic takes control on the rhythm of the rotating images, which gives viewers a feeling of dizziness; the background is a sound of heavy snoring.

Zhu Jia's videos and photographs are closely related to daily life and surroundings. The experimental techniques adopted in Forever let viewers re-experience the existence of the camera and the attitude of observing. The head-spinning and moving images lead to a special visual experience of the city, while the auditory experience is paradoxical and unexpected. The ceaseless rotation and monotonous calm, the reconstruction of audio visual experience together rebuild the aesthetic perception.

In 1997, Forever was firstly exhibited at Uncertain Pleasure——Special Topic Exhibition in Group Exhibition Art Beatus Gallery, Vancouver, B.C. Canada.



石青 | Shi Qing (b.1969)

农场 | Farm

2009

380x210x260 cm

木材、钢材、标本、蔬菜、日光灯 | Wood、steel、specimen、vegetable、daylight lamp

装置《农场》中艺术家等比例地复制了一座上世纪某“三线”企业职工宿舍的阳台模型。阳台内鸟笼、鸡舍、培土层、养殖架，井然有序的填满整个阳台的空间，用以饲养禽类、种植农作物，是一座以家庭为单位的微型农场，它们为一个城市家庭生活基本的自给自足提供可能。

《农场》在2009年3月北京香格纳石青个展“半途而废”中首次展出。

中国现代城市化进程的同时还发生着田园生活对城市的渗透，这种中国特有的城市经验，是中国数千年农耕文明的延续。《农场》探讨了城市生活习惯中流露出的朴素传统认知。

For this installation, a proportionally accurate replica of the staff dormitory balcony from a last century “third tier” factory was produced, including a birdcage, henhouse, excavated layers of soil, and fowl cultivation shelves, which have been used by the artist to fill the entire space in perfect order. As a family-based farm, such spaces can be used to rear poultry and plant crops, thus making possible the existence of self-sufficient urban families.

This work was first displayed in Shi Qi-qing's Solo Exhibition, Halfway House, held at ShanghART Gallery Beijing in March 2009.

The unique experience of urbanization in modern China is often defined by the penetration of cities by the life styles of rural areas, a movement that implies the continuation of an agricultural tradition spanning thousands of years here on the land. Extending from this observation, Farm focuses on the potential impact of traditional psychology on the habits of urban life.



徐震 | Xu Zhen (b.1977)

恐龙 | Dinosaurs

2007

300x900 cm

玻璃、树脂、动物内脏 | Glass、Resin & Animal organs

《恐龙》是一件体积巨大的装置，一只恐龙被一劈为二，分别装在两个10x2x3 m的透明玻璃柜里。从作品的形式来看，《恐龙》的存在所针对的正是达明安·赫斯特的《鲨鱼》。达明安·赫斯特的《鲨鱼》是全世界最著名的当代艺术作品之一，如果说赫斯特将一只真鲨鱼泡进福尔马林溶液，震撼了当代艺术的创作和观看，而被载入史册，那么徐震模仿《鲨鱼》的形式做了这只假恐龙，让观众穿过恐龙一并观看着牲畜的内脏，真的是在反诘艺术史吗？也许正如徐震对这件作品的评价：“实在丰富的很无聊，所以比较满意”，清晰明白地表态着无聊正是徐震艺术的主题禀性。

《恐龙》2007年4月在北京长征空间“NONO—11位艺术家自主策划的最新作品展”中首次展出。

The work *Dinosaurs* is a colossal installation in which a dinosaur's body has been divided in half and then spaced into a couple of glass cabinets (10x2x3 m) respectively. In terms of the form, the presentation of this work precisely corresponds to the internationally acclaimed contemporary artwork *The Shark* by Damien Hirst. Whereas in Hirst's work a real shark was completely immersed in formaldehyde startling the creation and viewing of contemporary art and consequently going down in history, is Xu Zhen reprisal really a cross-examination of art history through imitating Hirst's shark, allowing the viewers to walk through the dinosaurs entrails? "I am quite satisfied with the works abundantly boring quality." said the artist commenting on his own work. In this sense, perhaps the articulation of boredom is no other than what the artist pursues in his artistic career.

The work was first shown at Beijing's Long March Space in the exhibition *NONO – A Self Curated Exhibition of 11 Artists Newest Works*, in April 2007.



梁绍基 | Liang Shaoji (b.1945)

残山残水系列 No.1 | Broken Landscape Series No.1

2008

古香檀木 | ancient camphor wood

《残山残水系列》主要由三个巨大的的空心香樟木组成，是对残木的极致利用。三个香樟木的边缘都不规则，保持着自然的形态。梁绍基的作品向来以生命和自然著称，他通过养二十几年的蚕来观察作为生命体存在的蚕的真实的生存状态，如他自己所说，他成功的作品并不是为某个展览而特意准备的，而只是为自己想做而做的。他在天台上远离都市的喧嚣，享受着养蚕的乐趣，捕捉生命最本真的状态，并将这种状态呈现在作品中。古香檀木或许凸显的是时间与空间的一去不复返，又或许是生命从旺盛到残败的一种规律。但是，从残缺的古香檀木到艺术家体悟生命、自然的切入点——蚕，再进一步升华到“禅”，精神的镜像依稀可见。在这里，生命和自然得到了很好的诠释。

2008年，该作品在“残山水—梁绍基个展”上展出。

Broken Landscape series is a work that mainly consists of a few colossal fragments of hollow camphor wood, ultimately expressing the most extreme usage of the fossilized wood by the artist. With its irregular edges, the wood retains an air of the inartificial. Well-known for themes like life and nature in his work, the artist has kept silkworms for over two decades as a means of observing the living condition of these creatures. As the artist commenting on his artwork said, his work is not prepared for any specific exhibitions but rather arises out of his own desires. Living on Tiantai Mountain away from noises of cities, he enjoys tending to his silkworms, capturing the very nature of life and then expressing this spirit in his artworks. In this piece, ancient camphor wood might be understood as strengthening fleeting time and space, or representing the circle of life from flourishing to decline. However the spirit is still faintly visible in these works, albeit via the broken fragments of wood as they evokes a subtle play on words that the artist introduces by linking nature, the silkworm, and the philosophy of Zen (Note: the Chinese word for silkworm 蚕 can is pronounced similarly to the word for Zen 禅(chan) producing a phonetic play on words ). Once again, the combination of both life and nature receives a fresh interpretation in this work.

In 2008, this work was shown in Broken Landscape-Solo Exhibition of Liang Shaoji.



施勇 | Shi Yong (b.1963)

我们不想停止 | We Don't Want to Stop

2006

673 x 103 x 63 cm

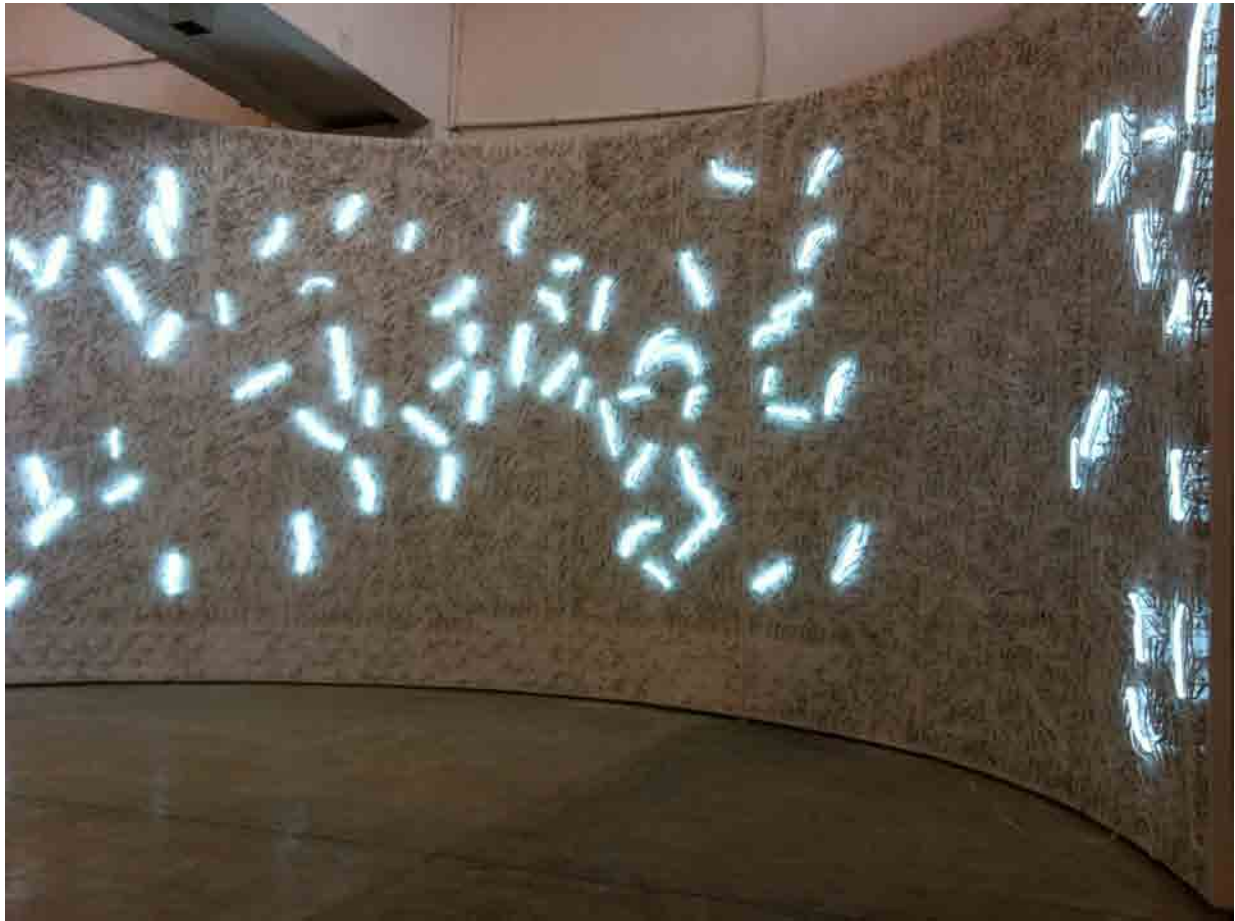
装置 | Installation

《我们不想停止》是艺术家制造的一辆幻想中的飞行器。这件673 x 103 x 63 cm的飞行器，通体用呢子面料包裹，飞行器后端的喷气管模拟了一只西装的袖筒，暗示了施勇自1997年开始实施与推进的“上海新形象”。与“上海新形象”同时，“上海通用”也于1997年成立，装置中四个“别克”轮胎是以汽车工业为代表的飞速发展的现代社会的象征。施勇偷换了身体和机械的概念，混淆了静止和运动的时空，在想象中消灭一切阻力，物化出幻想的速度，在这幻想的速度混合着现实的速度中，我们无法停止，我们也不想停止。

2006年10月，《我们不想停止》在《通用聚众心艺术展》上首次展出。

We don't want to stop is a fancy aircraft produced by the artist. This 632 (L) x 103 (W) x 63 (H) aircraft is wrapped with tweed fabric, and the turbojet engine on the back-end resembles a suit sleeve, which alludes to 'the New Image of Shanghai Today' created and promoted by the artist Shi Yong since 1997. As Shanghai GM was founded in 1997, the four Buick tires of this installation symbolize the rapid development of modern society represented by automobile industry. The artist substituted body concept to mechanic concept, mixing up static and dynamic space-time, eliminating all the resistances, and materializing an imagined speed. As the imagined speed is mixed up with the practical speed, we cannot stop, nor do we want to.

In October 2006, We don't want to stop was firstly exhibited at Together in Art – GM Contemporary Art Exhibition held in Shanghai.



申凡 | Shen Fan (b.1952)

山水·纪念黄宾虹 | Landscape - Commemorating Huang Binhong

2006

500×1000×600 cm

霓虹灯 | Neon lights

《山水·纪念黄宾虹》霓虹装置是一件立体动态声光作品。该装置高5米，宽10米，立体扇形状，展开长度13.78米。画面由2520根霓虹灯管线组成。霓虹灯管发光时间与音乐同步，运行方式：每间隔10秒伴随着音乐亮一根霓虹灯管。音符长度被控制在2到3秒之间，其间留有7到8秒的空白。霓虹灯管在有声无声间逐一点亮，运行时间共7个小时。该作品的音乐创作的基本原则是以霓虹灯管的长度和角度决定音高和音量，并根据线条的形状以及霓虹灯的运行速度和特性设计音色变化。在色彩运用上，申凡选用了他最得心应手的白色。申凡在此作品中用霓虹灯这一都市的日常用品来表现山水这一中国画传统绘画母题，巧妙地完成了传统艺术与当代艺术相互切换。

《山水·纪念黄宾虹》于2006年9月7日在上海双年展上展出。

Landscape - Commemorating Huang Binhong is a dynamic stereoscopic work combining both sound and light. It is 5 meters tall, 10 meters wide, with the stereoscopic fan measuring 13.78 meters in length. The whole picture is composed of 2520 neon tubes, whose lighting time is synchronized with its musical element. Each note is sounded within a span of 2 to 3 seconds, with 7 to 8 seconds of silence. The neon tubes light up one by one, lasting in total 7 hours. The basic principle of the music is to determine the pitch and volume according to the length and angle of the neon tubes, and design the tonal variations based on the shape of lines and the speed of the neon tubes. In terms of color, Shen Fan chooses the one he is most proficient in, which is white. Shen Fan uses the neon lights, a daily necessity in city living, to demonstrate the landscape, a theme often found in traditional Chinese paintings. In this sense Shen successfully and skillfully establishes an exchange between traditional and contemporary art in his work.

Landscape - Commemorating Huang Binhong was exhibited during the Shanghai Biennale on September 7th, 2006.