
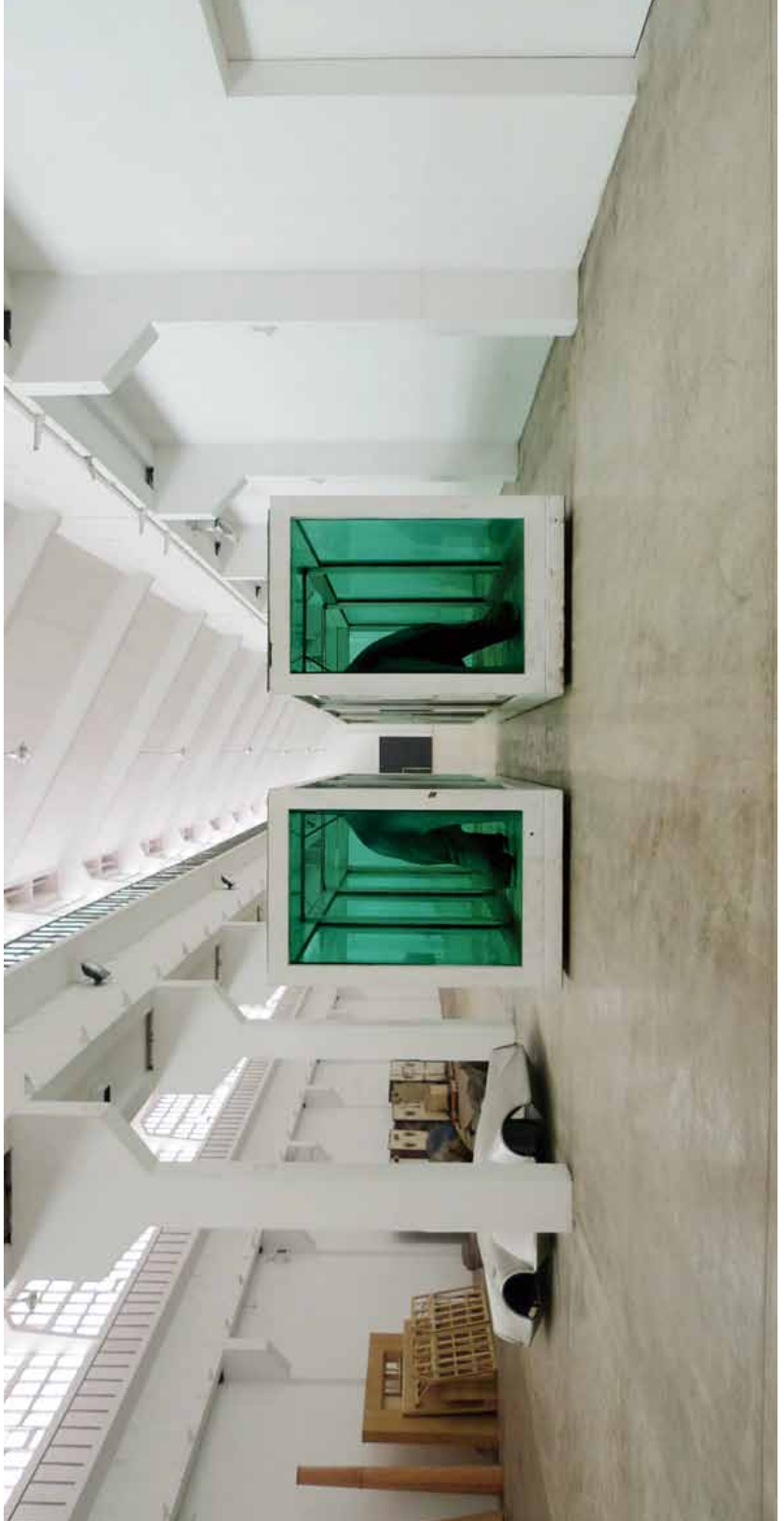


香格纳展库
ShanghART Taopu



香格纳展库
存储／展示 教育／研究 展览／项目

SHANGHART TAOPU
STORAGE & DISPLAY EDUCATION & RESEARCH EXHIBITION & PROJECT







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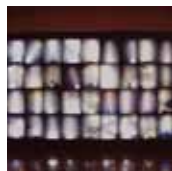
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香格纳展库创建于 2010 年，作为国内首个仓库式美术馆，它是一个集“存储 / 展示、教育 / 研究、展览 / 项目”等功能于一体的复合型概念空间，旨在探讨当代艺术关于展示、保存、研究、教育等综合命题，为更合理地利用空间资源提供全新的可能性。

香格纳展库拥有规整宽阔的空间，充足的屋顶采光设计和理想的空间展示高度。这些特点为其在收纳储藏作品的同时，也提供了良好的视觉展示效果。展库内部空间被划分为：主展示空间、多功能空间、特别展览空间、文献档案空间、仓储空间、会议办公空间、工作间以及艺术品商店与咖啡厅。并且，香格纳展库借助西部 M50 园区独特的建筑外墙、绿地景观等公共资源，设立了户外作品展示空间。每一个空间都具有各自独特的功能。

- 主展示空间（约 1400 平方米）以及户外展示空间，主要集中陈设香格纳画廊代理艺术家的装置、雕塑作品。香格纳展库以此大型常设展，呈现一批曾参加过国内外重要展览、及对艺术家发展具有关键性影响力的作品；由此，为当代艺术的专业性研究提供作品原型素材，并对公众了解和熟悉当代艺术及其发展现状提供现实的引导。展厅内设有书架，工作人员将定期更新画册和相关期刊，并附设阅读和公共交流区域。

- 文献档案空间，位于主空间内的一个独立空间，约 36 平方米。作为香格纳展库一个重点推出的概念，其功能是用来陈列展示中国当代艺术的第一手文献资料，以及过往展览的影像资料回顾，用以补充某些存在于当代艺术史上的资料空白。

- 多功能空间，是一个与主空间相连的长方形内部展览空间，约 140 平方米。该空间的功能定位是多样性的：可与特别展览空间共同举办主题展或个展，也可放映影像作品资料，或作为学术交流、教育活动的场所，

以及举办其他特别项目。

- 艺术品商店与咖啡厅，位于主空间西北角，邻近办公空间，约 25 平方米。空间借徐震 2007 年作品《香格纳超市》之名，展示并出售香格纳画廊代理艺术家创作的小型装置、摄影、版画、布艺等艺术作品，以及书籍、画册、明信片、海报等出版物，另包括其他艺术衍生产品等。空间同时具有餐饮和休闲功能。

同时，香格纳展库还拥有比较完善的配套设施，包括仓储区域、会议办公区域、生活设施及工作间等。其中仓库面积约为 1000 平方米，用于存放作品；内部包括工作间，工作人员在此对艺术品进行包装、修复及装箱等。办公区域分为办公室和会议厅，用于员工日常办公和 VIP 贵宾接待工作。生活区域具备卧室和厨房等设施及空间，除了满足员工的生活日用以外，还可用于接待研究学者和艺术家“驻地”项目等功能。

作为一种尝试，教育协作是香格纳展库的一项重要学术功能。我们将定期为教育授课提供场地，教育机构可安排教师和学生到香格纳展库现场教学，并可与当代艺术作品进行近距离接触。在“当代艺术文献”的项目中，我们将吸纳相关院校的研究生，通过进入展库美术馆实习来完善当代艺术资料库的整理工作，积累当代艺术从业经验。协作计划还包括建立稳定的“驻地”项目体系，邀请国内外非上海地区的当代艺术史学者和艺术家，进入仓库美术馆居住研究或创作，以此推进地区间艺术与学术的交流。香格纳展库作为一个多元化的艺术交流平台，将与各方人士进行密切合作，我们期待仓库式美术馆这一新形式能够真正且全面地发挥它独一无二的能量。

Established in 2010, ShanghART Taopu is the first warehouse-style art museum in China. It is a complex space with functions for storage & display, education & research, and exhibition & project, intending to explore new possibilities of rational utilisation of space resources for display, conservation, research, and education of contemporary art.

Equipped with standard and wide display space, adequate rooflight design and ideal storey height, ShanghART Taopu provides both warehouse space and excellent visual effects for art displays. By the functions to be performed, the interior layout is divided into Great Hall, Multi-Function Space, Special Exhibition Space, Archive Space, Storage Space, Meeting Room, Working Studio, Artworks Store and Art Café. In addition, with the support of public resources in M50 Top Art Park, such as outer walls of special buildings and landscapes, ShanghART Taopu builds up outdoor display spaces, with each of them possessing its unique function and features.

- The Great Hall (approximately 1,400 sqm) and the outdoor display spaces are used for exhibition of installations and sculptures by artists represented by ShanghART Gallery. In this large-scale exhibition space, ShanghART Taopu displays a bunch of works which have been selected and shown previously in several important exhibitions in both China and abroad, and which play an essential role in development of their creators. Accordingly, it provides original sources and materials for professional research of contemporary art and offers a realistic guidance for public knowing and familiarising contemporary art and its current developing status. The Great Hall also houses bookshelves where art books and relevant periodicals are

updated regularly by our staff, supported by an area for reading and public communication.

- Archive Space is an independent space in Great Hall (approximately 36 sqm). As an important concept launched by ShanghART, it functions to display firsthand archives of Chinese contemporary art and retrospects of past exhibitions, for the sake of filling in blanks found in the history of contemporary art.

- Multi-Function Space is a rectangular exhibition room connected to the Great Hall (approximately 140 sqm). The space is designed and positioned for various functions. It can be used together with Special Exhibition Space for theme or solo exhibitions, or video display. It can also work as the venue for academic communication, educational activities and other special projects.

- The Artworks Store and Art Café lie in the northwest corner of the Great Hall, next to the office (approximately 25 sqm). In the name of ShanghART Supermarket by XU Zhen in 2007, the space is used to display and sell small-scale installations, photography, printmaking and textile artworks produced by ShanghART-represented artists, as well as relevant publications, such as books, picture albums, postcards and posters and other art derivatives. It also possesses the functions of catering and relaxation.

Meanwhile, ShanghART Taopu enjoys excellent supporting facilities, which include storage space, meeting room, working studio and living facilities. The storage space covers approximately 1000 sqm for warehousing of artworks and the inner space includes working area where the staff can pack and restore artworks. The office area is divided into office and meeting room for both regular work and VIP reception. The living area

is equipped with bedrooms and kitchen to meet needs of staff on daily basis, as well as researchers, scholars and artist during residence programme.

As an attempt, educational cooperation is another important academic function of ShanghART Taopu. It is available regularly as the venue for educational activities. Educational institutions can arrange teachers and students having classes in ShanghART Taopu where close contact with artworks is allowed. In “Contemporary Art Exhibition Documentation Project” , we will attract university graduates who during their internship work for enhancement of contemporary art database and thus obtainment of working experience in this industry. Our cooperation plan also includes establishment of residence programme on regular basis, which aims at inviting both native and international artists and contemporary art historians who live and work out of Shanghai to live and create at ShanghART Taopu, for the sake of improving inter-regional communication of art and academics. As a diversified platform for art communication, ShanghART Taopu will intimately cooperate with people from various realms. We do hope ShanghART Taopu as a new form of warehouse-style art museum will exert its unique power even more.

闪烁（十示灯光）

Flashing (Appearance of Crosses - Light)

装置 | LED 灯

Installation | LED Light

600×615×3cm cm x 8 Pieces

2011

“十”字是丁乙的符号，艺术家在探索抽象美学的过程中，建构了一个谨慎严密的简明系统。他重复不断创造“十”字图形的行为，到目前为止已持续了二十多年。2011年12月10日至2012年1月29日，丁乙在上海民生现代美术馆“概括的·抽象的，丁乙个展”上展出了《闪烁（十示灯光）》。8个由LED灯矩阵组合成的6×6m的“十”字形灯光装置被固定在美术馆外墙上。“十”字跳出了画面布局，以建筑的语言和结构方式在美术馆建筑外墙上冷静地扩张。灯光被设计成以“十”字中心为原点，向四周扩散亮起；共分5个阶段，每次推进一部分；全亮以后闪烁4秒，灯光熄灭，重新逐次亮起。在“小十字”向“大十字”变化过程中，隐藏着一种力量堆积而推进的成长扩张，最终以力量的超负荷或过剩而出现了不确定的、急促的闪烁。“不稳定闪烁”与“流畅的扩张”是“十”字符号灯光作品的形式演绎。

"Crosses" can be found as a trademark throughout DING Yi's works. During discourse of his exploration into aesthetics of abstract art, the artist constructs a system characterised by preciseness and conciseness. Constantly over two decades so far, he has been dedicated to his creational performance through recurrence of "crosses" and their appearances.

From 10 December 2011 to 29 January 2012, Flashing (Appearance of Crosses - Light) was displayed in Specific · Abstracted, DING Yi Solo Exhibition in Minsheng Art Museum (Shanghai), where the LED light installations (6m x 6m each) of eight "crosses" were fixed on its façade. Released from dimension of canvas, the "crosses" extended calmly and collectedly on the wall of the museum in a language of architecture. From the very centre of the "cross" to the extremities of its arms, the installation is programmed to light up in five phases: One phase each time, it is flashing for four seconds after maximum brightness, before all is blacking out and the same pattern is repeated. Behind changing process of the "small cross" growing into a full-sized one, lies development and expansion driven by accumulated forces, which finally ends up with an overburden or overflow of power, signalled by unsteady and rapid flashing. "Unsteady flickering" and "smooth extension" mark exactly the interpretation of "crosses" in this light installation.



海拔高度为零 No.2

Altitude Zero No.2

多路视屏 | 互动装置

7 块被切割的船舱局部、15 套电脑显示器和主机以及音箱设备、仓底基座

每个组件重量从 500 公斤到 1 吨不等

Multi-Channel Video | Interactive Installation

7 pieces of severed ship cabin, 15 sets of computers, monitors and sound speakers, bases

The weight of each piece varies from 500 kilogrammes to a ton

2007

互动装置《海拔高度为零 NO.2》由 7 件从船体上切割下来的局部组成。7 个部件上共带有 15 个舷窗；每个舷窗后有一个显示器，并对应一个红外感应器。以船舱离地高度 140 公分左右为基准线，每个显示器画面在此基线以上的部分为水面以上，在此基线以下的部分为水面以下。它们共同构成了一个连贯的仿佛漂浮在海面上的视觉效果，而与观众视线齐平的恰好是“海拔高度为零”的海平面。当红外感应器感应到观众的靠近，相应的显示器中“平静的海平面”的画面将随即切换，海水中夹杂着各种日常用品、消费品、文化用品、电子产品、玩具和印刷品等，向舷窗玻璃拍打过来；然后保持漂浮状态；当观众离开，画面又切换回原来没有漂浮物的画面。随着画面的切换，海平面远处的城市也不断改变。

Altitude Zero No.2 is an interactive installation composed of seven pieces severed from a ship cabin with 15 potholes altogether. Behind every single pothole, there is a computer monitor corresponding to a infrared sensor on one-to-one basis. Halved by the seawater which functions as datum level approximately 140 cm above the ground, all the screen images constitute coherently visual effects of a ship seemingly floating in the water, keeping viewers' eyes on the same height with sea level or "altitude zero". As the sensor reacts to approach of people, the corresponding monitor shifts from "peaceful seascape" to the image of water showing mixture of daily necessities, consumables, stationeries, electronic products, toys and printed matters, all slapping against the windows and aimlessly drifting. When viewers leave, the image turns back to where it was, with urbanscape in distance changing constantly and accordingly.



残山残水系列 No.1

Broken Landscape Series No.1

装置 | 古香樟木，共 5 件，每件尺寸不等

Installation | Ancient camphor wood, 5 pieces of various dimensions

1. 180 × 80 × 175 cm / 2. 440 × 70 × 48 cm / 3. 170 × 60 × 47 cm

4. 156 × 104 × 64 cm / 5. 190 × 130 × 82 cm

展示尺寸可变 Changeable dimension in exhibitions

2008

《残山水》是梁绍基在 2008 年“残山水，梁绍基个展”上的作品。整个作品由古香樟木、水沉香和丝帛等部分组成，艺术家经营了“蚕——残——禅”的独特意境。目前陈列于展厅的《残山水系列 No.1》为完整作品的古香樟木材料部分。这组古香樟木来自于天台山水南村村口的一棵香樟树，此树于唐代被种植，迄今已 1300 余年。这棵古樟树在上世纪 80 年代经历火灾；90 年代原被艺术家友人收集作为雕刻材料；此后艺术家从友人处征得此古香樟木，成为其创作的材料。

梁绍基称其创作作品并不是为某个展览特意准备，而只为自己想做而做。他在天台山上远离都市的喧嚣，享受着养蚕的乐趣，至今二十余年。古香樟木或许凸显的是时间与空间的一去不复返，又或许是生命在旺盛到残败的一种规律。但是，从残缺的古香樟木到艺术家体悟生命、自然的切入点——蚕，再进一步升华到“禅”，精神的镜像清晰可见。

Broken Landscape is an artwork by LIANG Shaoji, exhibited for the first time in Broken Landscape-Solo Exhibition of LIANG Shaoji back in 2008. With components like ancient camphor wood, agarwood and silk, the artist renders an unique ambiance interwoven with the concepts of "silkworm, broken and Zen" (three Chinese characters which share highly similar pronunciation with each other). What is currently displayed in our space is only camphor part from the whole piece of work. The set of wood is derived from a camphor tree standing by the entrance of Shuinan Village in Tiantaishan Mountain. Planted in Tang Dynasty with a history of more than 1300 years, the tree caught a fire in 1980s and was then collected as sculpture material in 1990s by a friend of LIANG, before the artist finally took possession of it and reutilised in his own creation.

For him, as LIANG claims, art production is not prepared for any particular exhibition but rather arises out of his own desires. Living in Tiantaishan Mountain away from the noises of cities, he enjoys the raise of silkworm, a hobby the artist has been pursuing for more than twenty years. The wood serves possibly to highlight time and space flying by and never coming back, or can be interpreted as circle of life, from bloom to decay. One finds the reflection of spirit remains clear and intact, however, tracing broken fragments of ancient wood, as well as the starting point where experience of life and nature is embraced.



蔓延 201009103

Spread 201009103

装置 | 30 株塑料景观植物，既有各种树类，也有沙生类植物，以及灌木和草本类植物；丙烯颜料喷绘

Installation | 30 plastic plants, which include various trees, psammophyte, bush and herbaceous plant; airbrush with acrylic paint

500 × 400 × 400 cm

尺寸可变 Variable dimension

2010

从2009年下半年起，没顶开始了以其公司制的运作方式来创作艺术作品。从《蔓延到上海》、《蔓延到北京》，没顶公司就《蔓延》系列进行了多样化的尝试，他们艺术创作的实践生产线上，形成自己的美学原则。《蔓延 201009103》是被没顶公司称为“抽象艺术”的“装置图片”与“图片装置”，其灵感来自于将一幅图片中的“树林”与另一幅漫画中“彩虹”的组合。这件作品通过寻找现实的替代物，将漫画所传达的，在不同的空间、媒介上重组；制造了轻薄的、装饰化的非现实景观。它们没有意识形态、没有观念，粗糙但聒噪华丽。这是没顶为我们的眼球创造的一点调味品，他们说，“丰富一点，艺术发展的可能性也就多一点”。

Since the second half of 2009, MadeIn commenced art production in corporate system. From Spread in Shanghai and Spread in Beijing, the company has been spreading this series in an attempt of diversification and formulating its own aesthetic principles on assembly line of artistic practice. Being both "installation image" and "image installation", Spread 201009103 is an artwork categorised as "abstract art" by MadeIn Company inspired by collision between a forest in a picture and a rainbow from a comic work. In quest for substitute of reality, the work reconstructs over a multiplicity of spaces and media what is delivered by comics. The landscape thus rendered is unrealistic, frivolous and decorative. Destitute of ideology and concept, it is an unpolished and yet noisily luxuriant condiment prepared by MadeIn for our eyeballs, claiming "the more abundant, the more possibilities for art development."



每天早晨我醒来看和每天晚上睡前所想的東西

Things I See Every Morning When I Wake up and Think of Every Night Before I Sleep

裝置 | 中東古董复制品若干件、安防铁线圈

Installation | Several replicas of Middle East antiques, security steel wire mesh

213.0 × 213.0 × 213.0 cm

2009

没顶公司自其 2009 年成立之时便宣称，将以公司制的运作形式，在多条艺术生产的“流水线”上实践当代艺术发展的多种可能性。2009 年 9 月，几乎与没顶公司在上海的首次个展“看见自己的眼睛——中东当代艺术展”同时，“孤独的奇迹：中东当代艺术展”在纽约开幕，《每天早晨我醒来看和每天晚上睡前所想的東西》在这个展览上首次展出。“中东展”上，没顶公司通过赋予自身“中东”的身份创作了大量面貌各异的作品，向观众揭示以“国际当代艺术语言方式”还原“文化本质”的经典当代艺术创作线索。《每天早晨我醒来看和每天晚上睡前所想的東西》把虚拟的、臆想的“念头”具象化：各种莫名的装饰物以“被看到”和“所想到”为由，被尖锐的铁丝串连成一个“线团”，就像漫画中表达混乱思绪的一个线团，但它以实体的形态站立在展厅中央。

Back in 2009 when it was founded, MadeIn Company with its corporate system proclaimed that its artworks would be produced in several assembly lines for discussions about various possibilities for the development of contemporary art. In September 2009, its first Shanghai solo exhibition entitled Seeing One's Own Eyes - Middle East Contemporary Art Exhibition was inaugurated, almost simultaneously with the other solo exhibition Lonely Miracle: Middle East Contemporary Art staged in New York, where Things I See Every Morning When I Wake up and Think of Every Night Before I Sleep made its debut. For these exhibitions, MadeIn Company produced a miscellaneous collection of artworks by forging the identity of a Middle East artist, unveiling to its viewers the thoughts of creation which were deemed orthodox in contemporary art, and which reestablished "the very nature of culture" in "an international and contemporaneous language". Things I See Every Morning When I Wake up and Think of Every Night Before I Sleep unfolds the materialisation of ideas which are insubstantial and imaginary: in the name of "what is seen" and "what is thought of", a string of bizarre ornaments is woven by barbed iron wires into a giant ball. Synonymous with the bafflement or bewilderment in comic books, yet it stands as an entity in the exhibition space.



无相系列

Nothingness Series

装置 | 钢板，密度板基座，每件钢板呈现自然锈迹

Installation | Steel Board, All are equipped with medium density fiberboard pedestals

Every steel plate shows natural rusts.

厚度 Thickness: 3cm, 3.5cm or 4cm x 5 pieces

展示尺寸可变 Changeable dimension in exhibitions

2011

《无相系列》作品目前共 7 件，现在展示的 5 件是 2011 年 7 月“桃浦大楼——会所”项目中的作品。邵一仍在持续创作以完成完整系列。

这 5 件《无相系列》的材料均由艺术家从模具工厂收集而来。人们有目的地切割钢板，以获得设计中的形状，但切割之后剩余的材料却引起了艺术家的发心。

邵一认为“现实的远远有意义于我们的设计”，“绝真理之众相名无相，无相之相名为实相”是艺术家关于作品的陈述。《无相系列》在“完美的形”和“有需求的形”，以及“有用”和“无用”间转化，艺术家分别为之命名为：无定相、无所相、无修相、无在相、无作相。

Nothingness Series consists of seven pieces and the five now displayed in ShanghART Taopu come from the artist's project "TOP Event - the CLUB" in July 2011. Currently, he is still continuing with completion of the entire series. The material utilised in Nothingness was collected by SHAO Yi from a modeling factory where workers cut steel boards for designed shapes. The left material, however, called artist's attention. SHAO is convinced by the idea that "what is real overweighs by far what we design". "Nothingness utters the ultimate" is what the artist comments on this very piece. Nothingness wanders between "perfect shape" and "required shape", as well as "usefulness" and "uselessness". The five pieces here are entitled respectively as WUDINGXIANG, WUSUOXIANG, WUXIUXIANG, WUZAIXIANG and WUZUOXIANG.



有线广播

Broadcast

音频装置 | 有线广播 52 个, 录音板数个, 时间继电器与控制开关一组, 5 个变压器电源, 以及其他电子元件等

Audio Installation | 52 broadcasting radios, several recording boards, a set of time relay machine and control switch, 5 transformer power supplies and other electronic components, etc.

300 × 96 × 13.5 cm

展示尺寸可变 Changeable dimension in exhibitions

2008

《有线广播》原由 60 只有线广播, 和相应的 60 段音频组成, 现展库展出 52 组。这种广播流行于上世纪六七十年代, 邵一从浙江地区收集到这些现成品之后, 几乎没有进行任何改动, 历史的作用使这种材质本身承载了某些时代记忆。艺术家用一个定时器控制所有的广播, 每隔 50 秒所有的广播将同时响起, 持续 20 秒停止。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。它们并置时成为嘈杂的整体, 但单独靠近某个广播, 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个展“走光”中首次展出。《有线广播》和“走光”展上另两件作品的创作原则相似, 艺术家结合上世纪日常物件的形态, 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”一词在汉语中的另种意义的解释。

Broadcast used to show 60 radios and 60 audio clips corresponding to each of them. In ShanghART Taopu, however, 52 sets of them are now on display. The broadcast radios of this kind were popularly used back in 1960s and 1970s. Collected by the artist around Zhejiang Province, these readymades remain almost untouched, bearing historical memory themselves after the long passage of time. An eletronical timer is utilised to control all the radios, which are set to voice at the same time for 20 seconds every 50 seconds. The sounds displayed respectively by these radios are recorded by the artist and most of them are from private conversation or meetings. One finds the work a noisy unity when juxtaposed, yet whose content is clearly heard if s/he takes a close step to any of them.

Broadcast made its debut in SHAO Yi's solo exhibition Exposure at Shanghai BizArt Space in July 2008. This very artpiece is conceptually similar to two other works displayed in Exposure, where the artist achieved configurationally the combination of everyday objects from last century, as well as the juxtaposition of audio and visual. Standing still as the most mediocre and average segments of real life, topics, emotions and relations disclosed by these recordings can be seen as an alternative interpretation of the word "Exposure" in context of Chinese language.



天空

The Sky

装置 | 灯箱

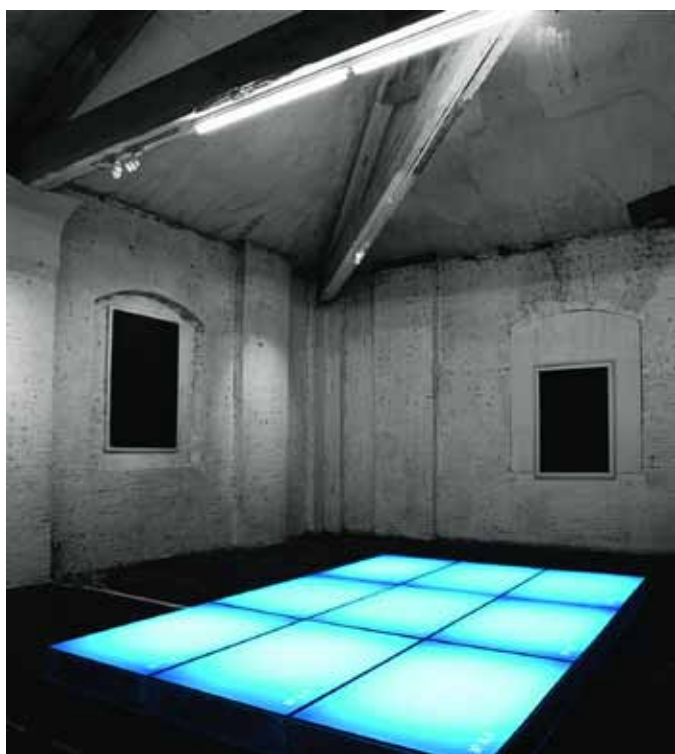
Installation | Light box

120.0 × 80.0 × 18.0 cm × 9 Pieces

1998

灯箱装置《天空》是申凡第一件装置作品。1998年，申凡应邀参与荷兰驻地项目，并游历了一些欧洲、美洲的国家城市如：荷兰、比利时、德国、法国、瑞士、奥地利、英国、加拿大等。以记录为目的，艺术家拍摄了所走访的國家的首都或是主要城市的天空。回到上海后，因为一次展览的机缘，艺术家构思了《天空》，并予以创作实施。这九个“天空”的灯箱装置看上去非常类似，但却是艺术家经历一个又一个国家在不同的地方，不同的情况下获取的图像。摆放在地上的“天空”图像的“一步之遥”，却是现实的“咫尺天涯”。在时间和空间的转换之中，《天空》为观众提供丰富的联想空间。

Light box The Sky is the very first installation created by artist SHEN Fan. Back in 1998, the artist was invited for a residence programme in Netherlands during which he travelled around countries in Europe and North America that is Holland, Belgium, Germany, France, Switzerland, Austrian, UK and Canada. For recording purpose, he took photos of sky in all capital or major cities he visited and then produced the piece back in Shanghai by a chance of exhibition. In spite of their remarkable resemblance, the nine light boxes in fact embrace images captured by the artist across different places over a variety of contexts and times. So easily approachable by a small step yet so infinitely remote in reality, the image of "sky" lies on the ground, unlocking the room for profound association in transmutation of time and space.



山水 · 纪念黄宾虹

Landscape - Commemorating Huang Binghong

灯光声音装置 | 弧形霓虹灯幕墙，约 2520 根手工霓虹灯管，电子电器控制组，
一组电脑显示器，主机与音响设备

Light and Audio Installation | Curtain wall of neon tubes, approximately 2520
handmade neon tubes, electric mechanical control set, computer control
set, mainboard of computer and speaker set

1000×80×500cm

2006

《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，呈弧形，展开长度 13.78 米。画面由 2520 根霓虹灯管线组成。单音古琴声每间隔 10 秒响起，同时一根对应的霓虹灯管亮起，经过 7 小时的运行，装置将达到全亮。黄宾虹晚期山水画中对线条的运用炉火纯青，独具风格；申凡将这些短促线条提炼出来，以手工弯制的霓虹灯管描摹再现。线条的长短、转折决定了古琴声音的音长和音高，艺术家由此将音乐的时间性与书写的时间性巧妙结合。在画面构成上，我们看到艺术家将左下角表现为“水”，右上角留作“天”，当中是密密满满的山，同时白色的灯管线条恰合了申凡经典的抽象绘画元素。这件作品中以充满现代都市特质的霓虹灯为基本材料来表现“山水”，不失为传统与当代的一种沟通。

Landscape - Commemorating HUANG Binghong is a dynamic artwork combining both sound and light. Five meters tall and ten meters wide, it is fashioned with a curved body of 13.78 meters in length. The whole picture is composed of 2520 neon tubes, which light up one after another, accompanied synchronically and correspondingly by a single note of Guqin (traditional Chinese musical instrument) until display of full brightness after seven hours. Highly sophisticated and distinctively flavoured, HUANG Binghong demonstrated complete mastery of lines in his later practice of landscape painting. SHEN Fan, on the other hand, refines these short lines, outlines and re-renders with hand-bent neon lights. The length and pitch of music is determined by the length and angle of lines, thus a marriage delicately achieved by the artist between timeliness of music and writing. With "water" flowing at left bottom and "sky" overlooking from right top, the rest of the image speaks volumes of mountains in an abundance of lines, whose pictorial elements echo simultaneously trademarked abstract style of the artist. Taking neon lights as main language which is infused with metropolitan qualities, this very piece exhibits a portrait of "Shanshui (landscapes)" and builds up a means of communication between tradition and modernity.



工厂

Factory

装置 | 细木工板、老式自行车、旧家具及办公用品等、87 根长度不一的日光灯管
共 12 个组件，尺寸不等，展示尺寸可变

Installation | Wood board, old-fashioned Bicycle, old house furniture and office furniture, 87 fluorescent light tubes in various length

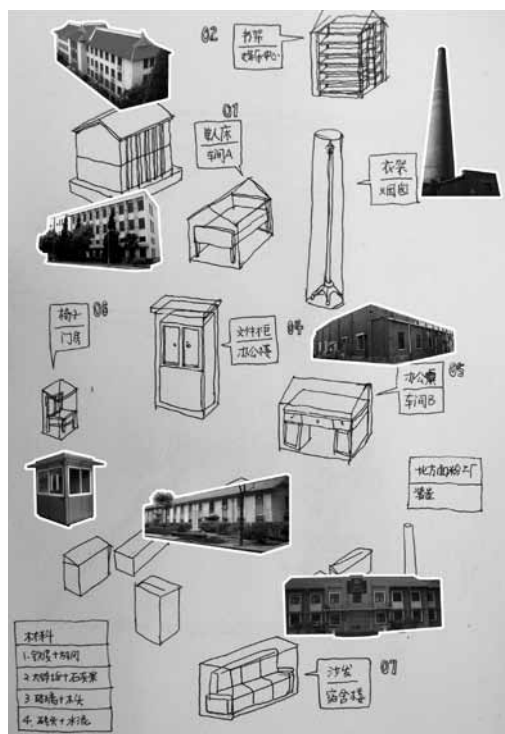
12 modules, dimensions vary, Changeable dimension in exhibitions
2009

《工厂》是一组由细木工板制作的“建筑”，模仿包装箱的形式，并按传统工厂布局构成。每一座“建筑”内均包裹着一件家具，家俱均来自于 70 年代，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. 大礼堂 / 饭桌；2. 门房 / 椅子；3. 宿舍 / 单人床；4. 厂房 / 双人床；5. 宿舍 / 单人床；6. 烟囱 / 衣架；7. 办公楼 / 大衣柜；8. 车棚 / 自行车；9. 食堂 / 木茶几；10. 文娱中心 / 橱柜；11. 学校 / 写字桌；12. 厂房 / 木排椅。

艺术家自述：“《工厂》是为了一组计划经济时期的家具量身定做的单位建筑，并模仿着那个时代的气息、样式和格局。家具来自艺术家的家庭，是当时标准家庭最基本的家具设制。个别被遗失的也在建筑中留出了相应的空间。新中国社会主义建设时期的工业化进程既是对现代性的积极认可，也可以看作对传统的自觉放弃；而其社会组织形态则继续在沿用延安时期战时共产主义的单位制度，家与单位的同构替代和延续着家国同构的组织传统。”

Factory is a complex of wood board "buildings", set as layout of traditional factory and imitating the look of packing cases. Every piece of furniture, all dating back to 1970s, is housed respectively by a "building" designed and constructed for its particular dimension. The corresponding relations are: 1. Auditorium/Dining Table, 2. Lodge/Chair, 3. Dormitory/Single Bed, 4. Factory Building/Double Bed, 5. Dormitory/Single Bed, 6. Chimney/Coat Hanger, 7. Office Building/Wardrobe, 8. Bicycle Shed/Bike, 9. Dining Room/Wood Tea Table, 10. Leisure Facility/Cupboard, 11. School/Writing Desk, 12. Factory Building/Wood Bench.

Artist's Statement: "Factory is a set of constructions in workplace tailor-made for furniture dating back to the period of planned economy, imitating the flavour, mode and layout of that era. The furniture is all from the artist's family and represents furnishing standard of a household at that time. The space for lost items is left correspondingly as well. Not only a positive approval of modernisation, industrialisation in construction of new Chinese socialism is also seen as conscious abandonment of traditions. Communist system of work units from Yan'an era is kept and followed here as a form of social organisation, where isomorphism between family and work unit replaces and extends the structure shared traditionally by family and the nation."



农场

Farm

装置 | 木材, 钢材, 标本, 蔬菜, 日光灯

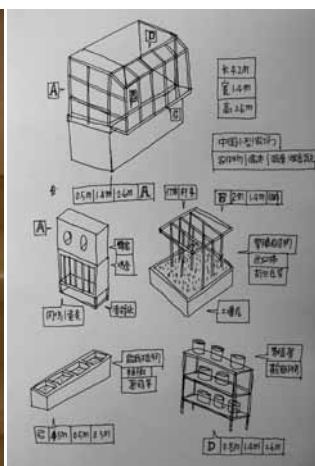
Installation | Wood, steel, specimen, vegetable, daylight lamp

380.0 x 210.0 x 260.0 cm

2009

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。石青称：“《农场》源于计划经济时期的中国城市经验，阳台作为现代城市空间的产物，依旧成为农耕传统与现代生活经验缠斗的自留地。作品包装箱式的制作方式，暗示着现代中国处于社会经济形态进口货场的尴尬处境和对西方系统整体输入的敏感和警惕。在揭示出西方现代性与中国之间改造和被改造的事实同时，艺术家提出了一个更加沉重的问题：我们将以何种角度来判断、验证自身原有的价值体系乃至输出的可能性？在今天全球化经济遇见困境的时刻，恰恰也应该是我们中断、反思和重新进入的时刻。”

The installation presents an replica of a balcony of staff dormitory from a “third tier” factory last century. With cages, henhouses, flower shelves and bird feeders, all arranged in perfect order for poultry raise and plant cultivation, it is a family-based mini farm which makes self-sufficient urban lives possible. SHI Qing commented that “Farm is inspired by urban experience in China during the era of planned economy. Balcony, an architectural product of modern cities, remains as a private space where agricultural tradition and modern living experiences battle with each other. Bearing appearance of packing case, the work implies awkward position of contemporary China being freight yard of imported social and economic models, as well as sensitiveness to and vigilance against impacts from Western socioeconomic systems. While revealing the relationship between Western modernity as modifier and China as being modified, the artist raises an even more critical question: from which angle should we judge and verify our own value system or the possibility of system output? It is a moment when global economy finds itself confronted with crisis and it is also precisely the moment when we should pause, reflect and recommence.”



我们不想停止

We Don't Want to Stop

装置 | 木质龙骨结构、玻璃钢填充物、布料、扣子、金色纺织线、4个别克汽车轮胎
Installation | Wooden keel, fiberglass-reinforced plastics (FRP), fabric, button, golden thread, 4 Buick tyres
673 × 75 × 85cm
2006

《我们不想停止》是艺术家制造的一辆幻想中的飞行器。作品通体用呢子面料包裹，扣子、口袋以及飞行器后端的喷气管模拟的西装的袖筒，和金黄色的文字，都是施勇自1997年开始实施与推进的“上海新形象”（一个染金发、戴墨镜、穿深色中山装的男青年）的转移。与“上海新形象”同时，“上海通用”也于1997年成立。近十年后，施勇受邀参加《通用聚众心艺术展》而创作这件装置。

“飞行器”的四个“别克”轮胎是汽车工业的象征物。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。幻想的速度混合着现实的速度，我们无法停止，我们也不想停止。

We Don't Want to Stop presents an aircraft taking off from the artist's fantasy. Thoroughly wrapped with woolen cloth, it resembles a suit sleeve with its buttons, pockets and the design of exhaust pipes. All of these elements, along with the golden text woven on its main body, represent the transfer from The New Image of Shanghai, a programme initiated and promoted by the artist back in 1997 featuring a young man with dyed blonde hair, sun glasses and a dark Mao suit. The year 1997 also witnessed the establishment of Shanghai GM, which staged Together in Art - GM Contemporary Art Exhibition nearly ten years later, for which the artist was commissioned to create this very installation. The "aircraft" is equipped with four Buick tyres, which undoubtedly embody the automotive industry. For this artwork, SHI employs on a conceptual level the disguised displacement of human body by machine, which consequently obscures the interface of spacetime initially either stationary or active. It annihilates all the resistances as travels in imagination and materialises the speed of fantasy mingled with that of reality. We cannot stop. Neither do we want to.



引力 - 上海夜空

Gravitation - Shanghai Night Sky

摄影 | 灯箱装置

金属框架、半透明亚克力软片、亚克力板、91 根荧光灯管、56 个灯箱

Photography | Light Box Installation

Metal frame, translucent acrylic film, acrylic board, 91 fluorescent tubes, 56 light boxes

236 × 556 × 50cm

2004

自 2000 年起，施勇的创作常在于关注“幻想与现实”。在《引力——上海夜空》中，艺术家又一次营造了现实的幻象：他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。建筑物只露出顶部，不同于我们以往对现代建筑物雄伟、力量的印象，这些高楼如同被一股怪力吸附在画面底部，模糊如幻影。而画面中明亮的、色彩丰富的夜空虽然迷幻，但上海现实的夜空也却是如此。同时，艺术家有意布置了每一个灯箱中灯管的数量和方向，如同欲望与幻觉的双重虚构。《引力——上海夜空》作为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，质疑着那些被无限强化的超高层建筑物的意义。深入到城市的发展过程中的理想与寄托，可能现实与幻想不分彼此。

Since 2000, the works by Shi Yong have been primarily focusing on "illusion and reality". Once again in Gravity - Shanghai Night Sky, illusion of reality is captured by the artist via a set of photos showing skyscrapers in Shanghai against night sky covering large areas of images, appearing diffusive and illusionary. These constructions are displayed solely with their tops, which differs tremendously from magnificent and overwhelming impression people usually maintain of modern buildings, as if they were somehow attracted to the bottoms of pictures by a bizarre force, giving a look that is obscure as phantasm. Dreamily bright and vibrantly coloured, however, the sky in this work reflects faithfully Shanghai at night. At the same time, light tubes in every single box are intentionally numbered and arranged so that they speak double fictions of desire and illusion. In contemplation of Shanghai, a city designated as paragon of encouraging overseas investment during economic reform, Gravity - Shanghai Night Sky questions mega buildings and their significance which is unboundedly intensified. Deep into the ideal and anticipation germinating from urban development, reality and illusion perhaps belong to a same body.



飞 Q

Flying Q

装置 | 雪弗板、仿真汽车喷漆、金属条、充气骨头、6 个充气垫

Installation | Chevron board, car painting, metal stick, inflated bone and 6 inflatable cushions

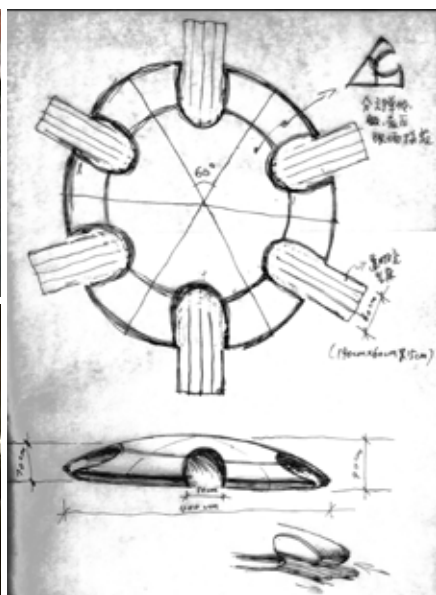
全尺寸 Full size: 370×370×80cm

充气垫 Inflatable cushion: 167×50×15cm

2003

《飞 Q》是一部模仿飞碟造型的装置。2003 年，施勇参展多伦现代美术馆开馆之展“打开天空”。“打开天空”地想象、畅想和幻想，艺术家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。“飞碟”设计了六个孔，观众需将半身躺入孔内才能看到和听到里面的内容：装置内有一根旋转的粉红色充气骨头；并播放着施勇采访“打开天空”展览的 17 位参展艺术家关于“打开天空”的谈话。艺术家有意设计，当“飞碟”六个孔位都被参与观众占满时，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。

Flying Q is an installation whose configuration is fashioned resembling a flying saucer. In 2003, SHI Yong participated in Open Sky, the inaugural exhibition of Duolun Museum of Modern Art. Led by his imagination and fantasy that went as immeasurably as the "open sky", the artist produced this installation as if it were prepared for the launch on the top of the museum building. The content shielded by the "flying saucer" is inaccessible to its viewers, unless they lie into one of the six holes. Inside the installation, there is a revolving inflated pink bone, coupled by the sound recording of the interviews about "open sky" held by SHI with the other 17 artists who also displayed works in this very exhibition. The work was intentionally designed this way, so that when all the holes are occupied by people, it appears as a large turtle. Defying the mission of flying assigned to its crawling humble body, the installation bespeaks another teasing performance about illusion and reality.



月色撩人

The Moon's Hues are Teasing

音频装置上色玻璃钢雕塑，布料及扣子等纺织材料，透明玻璃钢装置，荧光灯管，音响、DVD 设备等

Audio Installation | Coloured Fiberglass statue; fabric, button and other textile materials; transparent fluorescent tubes, sounds, DVD device, etc.

整体 Overall artwork: 307×142×186cm

主体物 Main object: 186×142×307cm

声音装置 Sound equipment: 150×28×20cm

录音时长: 11'46", 循环播放

Record duration: 11'46", played in loop

2002

《月色撩人》是一组雕塑装置。作品由 3 部分组成：一双手从裤管里伸出，支撑在地上；“手”的前方是一根发光的粉红色宠物骨；骨头内播放着艺术家在 2002 年上海双年展展会上的录音。作品中，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。

The Moon's Hues are Teasing is a sculpture installation composed of three parts: a massive pair of arms extending from the trousers and propped on the ground, a luminescent pink bone for pets placed in front of them, and a repeatedly played sound recording of the cocktail party of Shanghai Biennale 2002. In this very piece, SHI employs the human body as a suggestive image and thus constructs a preposterous truth: the identity of the main part becomes highly dubious and ambiguous, while the concept of the extremities is covertly replaced by the look which appears both standing and lying. Moreover, the arms (or legs?) are apparently fascinated by the artificial bone. The Moon's Hues are Teasing can be understood as one of the first pieces by which the artist embarks on the manifesto of self-consciousness, as implied by the flattering posture commonly found in the secular world, as well as the hallucinatory reality germinating from lust, illusion and gravity. All of these elements come together to shape the leading voice of the artist in his works since 2002.



地板

The Floor

装置 | 摄影

约 430 块木地板，约 3000 张照片，水晶地板漆，白色 P1 纸等

照片为依尔福 RC 光面相纸 3 号，黑白手工冲印

Installation | Photography

Approximately 430 wooden parquets, approximately 3000 photos, crystal floor paint, white P1 paper, etc.

The photos are RC Glossy Photo Paper No. 3 and Black-and-White hand printing

作品目前在展厅的尺寸 Current exhibition size: 930×240×2.2cm

单块地板尺寸 Single parquet size: 60×13×2cm

2003

《地板》依照传统漆艺中的髹漆工艺原理，用水晶地板漆覆盖在地板表面，照片被依次排列在每条地板上，再用水晶地板漆覆盖照片，将照片包裹。《地板》所用 3000 多张照片呈现的是宋涛式的日常状态。正如艺术家为其 2003 年个展“地板——生活真伟大”所写的文字，这些唠叨、琐碎、直白，甚至无厘头的描述恰是《地板》照片拍摄过程的一个总剖面。《地板》一方面是对生活的极度关注、敏感和冲动；另一面又是一种平实、温和而真诚的感悟。

The Floor was produced by traditional painting and varnishing techniques. The floor surface was coated with crystal floor paint, before the photos were placed in a certain order on every single piece, and then a last layer of the transparent paint was reapplied. With more than 3000 photos, the work contours the everydayness defined by the artist. Back in 2003, the solo exhibition of SONG entitled The Floor - Life is Wonderful was staged, for which the artist wrote a piece of text. It is precisely these words that portray generally the sectional plane of the photographing process of this very piece, despite being nagging, trifling, blunt and even somewhat rather baffling. The installation conveys on one hand grave concerns, sensitivity and an impulsion over life, and on the other an understanding which is unadorned, mild and genuine.



唯物主义者

Materialist

雕塑 | 聚酯树脂、小米

Sculpture | Polyester resin and hulled millet

110.0 × 190.0 × 150.0 cm

2001

《唯物主义者》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，体量感传达出他们是具有绝对力量的英雄，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上经济体制的斑驳混合体。

Materialist is a fiberglass sculpture covered by hulled millets. It is a continuation of Great Criticism, WANG Guangyi's easel painting series, in which the images of worker/peasant/soldier (representing the aesthetics of Cultural Revolution propaganda) and the brands of consumables in the Western world are juxtaposed as the unique visual symbol employed by the artist. The standardised posture of the figure in this sculpture functions on the other hand as a vehicle of his paradoxical identities of both critiquing and being critiqued. The sheer volume conveys a sense of absolute power possessed by heroes, who, nevertheless, are barely capable of shunning materiality in modern society. Hulled millet perhaps spells our memory of materials in hard times, whereas the hero covered with these grains generates an unexpected texture: the mottled hybrid of the faith of a particular era, the ideology of a state and economic system of the time.



永不倒

Never Falls

亚克力、铝制硬币

Acrylics, an aluminum coin

80 × 80 × 10 cm

2007

2006年9月，《永不倒》在《城市进行式·现场张江》上首次展出，展览现场一枚直径80cm的铝制硬币在一个高120cm的大型基座上，被基座下隐藏的点击驱动，在原地快速旋转。展库陈设为《永不倒》的第二个版本，原理相同，但硬币直径为50cm，基座为100×100×100cm。《永不倒》中的硬币被称作“世界币”，硬币两面的图案是用电脑雕刻而成的世界地图。关于这件作品创作的初衷，徐震说：“我想知道，一个硬币在旋转，不要让它停下，是不是有可能？”艺术家造“世界币”多少有些经济全球化的语义，或许作品的无聊和无果正暗藏艺术家对某些疯狂且无法遏制的现实的讽刺。

In September 2006, Never Falls made its debut in City in Progress / Live from Zhang Jiang. The work in that exhibition showed an aluminum coin measuring 80 cm in diameter. Standing on a large basis that was 120 cm in height, the coin was driven to spin rapidly by an electric engine embedded inside the pedestal. The same principle is then applied in the second edition of this work displayed here in ShanghART Taopu, only with the coin shrunk into 50 cm in diameter and a cubic basis of 100 cm in length. The coin in Never Falls is called "World Coin" with a world map engraved by computer on its surfaces. As for the inspiration of creating this piece, XU Zhen said "I am just wondering, to stop a spinning coin from falling, is that really possible?" With the production of a world coin, the artist hints more or less at economic globalisation and what is concealed under boredom and futility conveyed by this very piece is perhaps bitter sarcasm wielded by him towards reality going insane and unstoppable.



恐龙

Dinosaurs

装置 | 钢材、钢化玻璃、树脂、玻璃钢、动物内脏、甲醛等

Installation | Steel, tempered glass, resin, Fiberglass, animal viscera, formaldehyde, etc.

1000.0×200.0×300.0 cm×2 Pieces

重量: 12 吨左右 (平均每件 6 吨左右)

Weight: approximately 12 ton (6 ton each)

1000.0×200.0×300.0 cm×2 Pieces

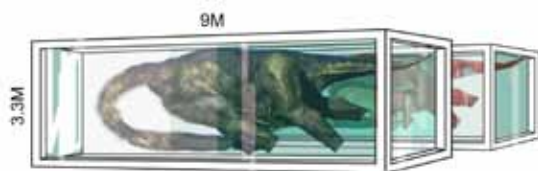
2007

《恐龙》是一件体量巨大的装置，一只“恐龙”被一劈为二，分别装在两个10×2×3 m的透明玻璃柜里。恐龙的外型由雕塑的手法制作完成，被剖开的部分艺术家将真的牲畜内脏安放其中，观众克穿行其中观看。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》（或者《母子分离》）。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，如果说赫斯特通过将动物标本泡进福尔马林溶液，刷新了当代艺术的定义和价值，那么徐震完全模仿赫斯特的视觉图式做了只“假恐龙”，可能是对这一载入史册的作品的反诘。在2007年一场名为“NONO”的展览上，徐震展出了这件作品，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当时艺术的主题真性。

Dinosaurs is an installation of colossal volume, presenting a dinosaur halved and spaced into two vitrines (10 × 2 × 3m each) respectively. Modelled primarily in the language of sculpture, the enormous animal was stuffed with real viscera by the artist, whose design allows his audience to walk through this work. The existence of this piece, in terms of its configuration, refers precisely to the internationally acclaimed contemporary artwork *The Shark* (as well as *Mother and Child Divided*) by Damien Hirst. If the British artist refreshes the definition and value of contemporary art by displaying animal specimens preserved in formaldehyde, then it is not unfair to say that the pastiche by XU Zhen, who follows his visual presentation faithfully, is likely to serve as a retort towards the pieces that go down in art history. Back in 2007, XU exhibited this work in a show entitled NONO. "I am quite satisfied with the work, for it is so abundantly boring," said the artist commenting on his own production. In this sense, perhaps the articulation of boredom was no other than what he pursued in his artistic career of that time.



Damien Hirst + 恐龙 Dinosaurs



徐震作品

青 · 麒麟

Blue Kylin

装置 | Installation

展厅现陈设雕塑包括：

The sculptures currently displayed in the exhibition space include:

一座麒麟 A kylin (96 × 52 × 116 cm)

一座麒麟 A hibernating dragon pillar (855 × 103 × 103 cm)

一座承露盘 A Chenglu Plate (129.5 × 129.5 × 67 cm)

一座承露盘 A base (202 × 202 × 137 cm)

两块云板 2 cloud boards (199 × 99 × 25 cm, 176 × 127 × 25 cm)

两块云板 2 pieces of small gravels (29 × 21 × 25.5 cm, 35 × 20 × 27.5 cm)

总计 8 件，共计约 37 吨

8 pieces and about 37 ton in total

2008

2006 年，杨福东拍摄《竹林七贤 IV》时路过山东嘉祥，此地盛产青石。整个城市的活动围绕制作青石雕刻产品展开，这种状态打动了艺术家，2008 年他创作了《青 · 麒麟 I》。作品《青 · 麒麟 I》由 3 部分组成，分别是：一部时长约 20 分钟的录像投影，内容是开山炸石的场景，是整个青石雕塑制作的开端；16 段录像循环播放，记录了工人雕刻制作这件雕塑的工作过程，和嘉祥这个城市的日常生活场景；最后这件青石雕塑本身也被展示。展厅中这组未完的雕塑是《青 · 麒麟 I》的重要构成部分，它是一件具有艺术家观念的现成品。我们看到一个产品的生产过程被戛然而止，巨大的体量感，被保留的墨线和机械加工痕迹，以及未完型便已坍塌的形态，富有独特的杨福东式的审美，同时也是艺术家对现代文明的隐射。

Back in 2006 during the filming of Seven Intellectuals in Bamboo Forest Part IV, YANG Fudong passed Jiaxiang in Shandong Province, a city well known for its resource of blue stone. The picture of local people and their entire life centering around stone carving touched the artist, who later presented Blue Kylin No.1 in 2008. It is an artwork composed of three parts: a film running about 20 minutes shows mountains being exploded and stones selected, which marks the very beginning of production of blue stone sculpture; 16 pieces of video played in loop capture the images of people in working process along with daily life in the city; last but not least, the sculptures per se are displayed as well. Left unfinished though, the set of sculptures plays an essential role in the whole piece as readymades carrying the artist's concepts embodied underneath. What is laid in front of us is an abrupt stop of stillborn product. The massive volume it occupies, the ink lines and traces of machining that are deliberately kept, together with the collapsing posture even before a full display of their appearance, render the unique aesthetics held by YANG Fudong, alluding to modern civilisation simultaneously.



按摩椅：后来，爱迪生的直流电输给了交流电

Massage Chairs: Then Edison's Direct Current Was Surrendered To the Alternating Current

装置 | 按摩椅机械零件、铁架、程序控制器、基座等

Installation | Machinery parts of massage chairs, iron frame, programme control system, pedestal, etc.

基座尺寸 Pedestal size: 70 × 50 × 92 cm

基座尺寸 Full size: 472 × 50 × 167 cm

2003

在这组装置中，6部按摩椅被剥除光鲜表皮和柔软填充物，形态酷似电刑椅；通电时，按摩椅各自进行揉捏、轻敲等机械动作，共同产生了有力甚至富有欢快节奏的声响。按摩椅在日常中的消遣放松的功用，与作品中按摩椅骸骨般的形态构成一组“有意味”的矛盾体。“后来，爱迪生的直流电输给了交流电”是对历史上爱迪生打压特斯拉的最终结局的陈述。爱迪生的行径荒诞可笑却隐射现实：利益集团为维护自身利益而遮蔽先进的事物，但在历史中，一切被遮蔽之物终将自明。

附注：历史记载，爱迪生为了维护其大力推广的直流电，采取各种手段攻击交流电，包括制造“使用交流电危险”的社会舆论。1890年爱迪生疏通纽约某监狱的官员，让他们答应将绞刑改为电刑，即改用特斯拉专利所提供交流电进行电刑，据当时媒体报道，“坐上交流电椅上死去比较刑可怕得多”。尽管这种手段短暂地使当时的人们产生了“交流电”等于“死神”的印象，但交流电优越性并没有就此隐没，交流电在特斯拉时代便已被普遍应用。

This installation consists of six massage chairs whose exteriors are peeled away and soft fillings removed, consequently resembling a row of electric chairs. Once turned on, they begin automatically and respectively to knead and pat, producing a string of rhythmic sounds, powerful and even delightfully energetic. With their skeletal configuration, the general function of the machines, which aims at the relaxation of its users, composes a set of "implicative" contradictions. The title of the work, Then Edison's Direct Current Was Surrendered To the Alternating Current, in fact states how the story of Edison defeating Nikola Tesla ended. The behaviour of the former is simply preposterous yet suggestive of the reality: what is advanced, despite being shrouded once by a vested interest, will embrace a bright future sooner or later.

Note: The history tells that Edison, to defend the direct current that he had promoted enthusiastically, took all sorts of actions to attack alternating current, including circulating the rumour concerning the danger of the latter. In 1890, the American inventor bribed some officials in a prison in New York State for execution of criminals by electricity instead of noose, i.e., the alternating current provided by Nikola Tesla. It was reported at the time that "dying on a chair powered by alternating current is much more horrible than a rope". In spite of such disgraceful conduct that led to people interpreting "alternating current" as synonym of "death" for a short while, its advantages were not consigned into oblivion. Instead, it became widely used in the time of Tesla.



坐在墙角的红色维纳斯

Red Venus Sitting in a Corner

雕塑 | 不锈钢、汽车烤漆

Sculpture | Stainless steel, car painting

220.0 × 208.0 × 118.0 cm

2010

五角星形是一种古老且意义颇丰的图形，它象征“光明与胜利”；同时作为金星与维纳斯的符号，也代表着万物中的阴性，成为美与爱的化身。《坐在墙角的红色维纳斯》也许与五角星的每一种含义都相关，这是一颗松弛而华丽的巨型红色五角星。她依坐在墙角，安静又不稳定；形态软瘫但材质坚硬，处处闪烁着汽车烤漆的高光。原本积极而革命的力量感被无形地弱化，更像一个慵懒的女神躯体，半伸展、半歇息的姿态，语焉不详，任人联想。

A five-pointed star is an old and abundantly meaningful form, which usually symbolises "glory and victory". It also epitomises Venus, both the star and the goddess, i.e., femininity and the personification of beauty and love. Red Venus Sitting in a Corner touches perhaps every aspect of the implications of such a star, languorous and vibrant, being a large red star itself. Leaning in the corner of the room, she is tranquil yet unstable, bearing a shining look that is paralysed if unyielding. Rather than the forces which used to be positive and revolutionary, and now imperceptibly undermined, the piece displays a lounging female deity both stretching and resting in an ambiguous, intriguing and evocative posture.



工具 -1

Tool No.1

电冰箱、发泡剂、高音喇叭

Refrigerator, foaming agents, loudspeakers

2007

展库目前现存的《工具 -1》是 2007 年张鼎个展《工具》的一部分。24 台老式电冰箱内挤满了高音喇叭，喇叭间隙填充了黄色的发泡剂（这种材料在潮湿状态下不断膨胀，直至其干燥才最终定型）；所有喇叭被一个引爆装置连结，按下引爆器，冰箱内的喇叭将发出振聋发聩的爆炸声响。整个《工具》个展共 4 组作品，《工具 -1》是整个展览中的重要节奏。不仅是“声音”部分的强烈参与，《工具 -1》的材料和氛围的现场效果也非常独特：相较于另外 3 件以“仙人球”为某种隐喻，而建立的伤害与被伤害的暴力对话关系的作品，《工具 -1》中非自然的工业产物的选择似乎具有温和的时代记忆，而装置语言的运用和现场灯光的运用（这组装置以一盏放在地上的舞台灯为光源）等使整个《工具》个展项目如同边缘世界的寓言幻境。

Tool No.1, which is currently on display in ShanghART Taopu, was a part of ZHANG Ding's solo exhibition Tool back in 2007. The work includes twenty-four second-hand refrigerators packed with loudspeakers and yellowing foaming agent filled in space between (applied in liquid stage before swelling and hardening into solid state with higher stiffness). All the loudspeakers are linked to a detonator which, once pressed, produces deafening explosive sounds. Four sets of works were shown in that solo exhibition where Tool No.1 was the piece that played a significant rhythm among all. Characterised by not only the intense involvement of audio effects, Tool No.1 also distinguished itself by the material it utilised and the display atmosphere it created: In comparison with three other works which borrowed "cacti" for certain metaphors and fostered violent conversational relation between those hurt and those being hurt, the choice of unnatural industrial products in Tool No.1 seemingly bore a mellow memory of time. Furthermore, the usage of installation as expressional language as well as the arrangement of lighting system (the whole work then was lit by a stage lamp fixed on the ground) unveiled Tool exhibition being introduced into allegorical illusion of a marginalised world.



定律 1

Law No.1

装置 | 木材、沥青、灯泡约 720 只、玻璃瓶、水、电箱、电线、开关等，前半部楼梯坡度约 63°，楼梯顶部高 200cm；平台坡度约 11°；两侧展翼共长 600cm；半球体直径 260cm

Timber, asphalt, approximately 720 light bulbs, glass bottle, water, electric box, electric wire, switch, etc. The degree of the front half of the stairs is approximately 63 degrees, the height of the top of the stairs is 200cm; the degree of the platform's slope is 11 degrees; the length of the protruded wings on two sides is 600cm in total; the diameter of the hemisphere is 260cm

全尺寸 Full size: 746 × 600 × 500cm

2009

《定律 1》是张鼎 2009 年《定律》个展的一部分。张鼎通过制造情境和氛围的装置，在个展项目中完整的呈现其创作理想。《定律》由：展库现陈设的《定律 1》、固定了灯泡的传送带装置《定律 2》、和 3 件发泡材料雕塑以及一组松柏景观等，构成整体（除《定律 1》以外的三部分均未在展库中展出）。《定律 1》是一架大型木结构装置：前半部分是陡峭的扶梯；中间是两段有坡度的平台，两段斜坡中间对称地延展出近 3 米长的两翼；末端是一个缀满七百多只灯泡的半球体，上方悬吊一只生理盐水瓶。《定律 1》的规则可能与人的尺度、比例相关，而木梯的角度、缓坡的倾斜度、平台的宽度、两翼的长度以及整个作品的高度都是人们获得“安全感”和“平衡感”的障碍要素。艺术家对装置形式语言的把握和观赏路径的设计都是完美的，“小心翼翼”和“惊艳打动”是观众进入作品的收获。

Law No.1 is a part of ZHANG Ding's solo exhibition entitled Law back in 2009. Via the installation that constructed certain scenarios and atmosphere, the artist displayed in his solo exhibition a complete presentation of his own creational ideals. Law, as a complete piece, is composed of Law No.1 which is shown in ShanghART Taopu at present, Law No.2, a conveyor belt installation with light bulbs fixed on it, and three pieces of foam sculpture as well as a set of pine trees and cypresses (nothing else except Law No.1 is currently available for display in exhibition space). Standing as a large-scale geometric wood structure, Law No.1 is an installation of three sections: the first section is an abrupt ladder which soon introduces a sloping platform as the second section, which consists of two three-meters boards protruding symmetrically from the middle; finally the third section is constituted by a hemisphere starred with approximately 700 light bulbs, and a bottle of water suspended on top of it. The law in Law No.1 is possibly related to dimensions and proportions of human beings. Meanwhile, the acquisition of feeling of "security" and "balance" is hampered by the degree of the ladder, the gradient of the slope, the width of the platform, the length of the boards as well as the overall height of the entire work. Both the way ZHANG handles installation as his language and the design of viewing path are flawless, while the experience of "being extremely careful" and "being amazed and impressed" are what audiences obtain upon their entrance into this work.



游泳圈

Swim Ring

装置 | 人造大理石、石膏、木材、贝壳、灵芝、塑胶跑道、绿色植物等

Installation | Artificial marble, plaster, timber, shell, plastic track, Ganoderma lucidum, green plants, etc.

250.0 x 350.0 x 350.0 cm

2012

2012年6月2日至7月1日，张鼎在毗邻香格纳展库的桃浦当代艺术中心举办“佛跳墙”个展项目。“佛跳墙”中穿插交织着关于“吃”这一基本日常行为的生物性和社会性两条线索，而大型装置作品《游泳圈》对“进食”进行了一层更抽象而深入的叙述即：能量的耗散。构成装置外围支架的六根柱子上包裹着大量贝壳和灵芝的石膏体，暗示了“佛跳墙”中的山珍海鲜等食材，它们是“能量”的供给来源；装置中心两层呈六边形的“舞台”，在开幕式现场，一组优雅的管弦乐队在其中吹拉弹拨，同时艺术家在红白相间对半剖开的“游泳圈”装置顶部铺设了塑胶跑道（地面角度无法看到），装置中对人类活动中“文艺活动”和“体育运动”的提示，象征能量耗散的最高级；而径直向上生长的丛丛绿色植物，又衔接着这个能量系统的结束与开端。

Between 2 June and 1 July 2012, ZHANG Ding held his solo exhibition Buddha Jumps over the Wall in Top Contemporary Art Centre which stands adjacent to ShanghART Taopu. Eating, a daily behaviour which bore two clues as to biology and sociality, was interwoven into that exhibition where this large installation piece Swim Ring delivered a narration of "eating" in a more abstract and detailed manner, namely, "energy consumption". Covered with lots of shells and ganoderma lucidum, the six columns which support the main structure of the artwork drop a hint about the expensive and precious cooking materials used in the dish called Buddha Jumps over the Wall, or in other words, the source of "energy". On the two hexagonal stages in the centre, a small chamber orchestra put on a live performance on the opening day. A race track (which cannot be seen from the ground) is paved on the top of the halved swim ring, alluding to cultural and sport activities in human life and symbolising the highest level of energy consumption. And the plants growing upwards hold the connection between the start and end of the energy system.



通天塔

Tower of Babel

装置 & 项目 | 不锈钢 (约 1.5 吨), 鸽子 137 只

Installation & Project | Stainless steel (Approximately 1.5 ton), 137 pigeons, Pigeons

735.0 x 346.0 x 346.0 cm

2008

《通天塔》整体由不锈钢材质制作完成，共 18 层。每层有数量不等的鸽笼，每只鸽笼有两个门，一门固定，一门可以活动（可打开、闭合），鸽笼内为扇形，底部铺有不锈钢丝网，有排水管道设计。从第一层往上，每层直径逐层递减，鸽笼的数量也逐层递减。从 15 至 18 层，笼子封闭的形态被逐渐打破。

2008 年 9 月至 11 月，在以“快城快客”为主题的第七届上海双年展期间，这件装置被放置在展厅外的绿地上，章清将孵化了 30 天之内（从未放飞）的鸽子，饲养在笼中 15 天以后，可以放飞并保证鸽子回巢。鸽子笼每天需用冲洗，每天早晚投食两次。《通天塔》作为 137 只鸽子暂时栖息的场所，展览结束之后便撤离。艺术家质疑了“大都市的野心”，作品模拟了一个“迁徙地”，暗示了城市欲望体终将破灭的结局。

Tower of Babel consists of a stainless steel tower with 18 stories and each houses pigeon cages in various numbers. Two doors are installed in each cage, one fixed and the other flexible (for opening and closing). The cages are designed in the shape of a fan, floored with steel wire netting and equipped with a sewerage system. As the tower tapers upwards, the number of cages decreases and the completeness of their form dissolves between the 15th and 18th story.

Back in 2008, the installation was displayed on the grassland outside the exhibition hall of the 7th Shanghai Biennale entitled Trans Local Motion between September and November. ZHANG Qing prepared a flock of pigeons which hatched within 30 days. After being kept for 15 days in these cages, the birds were allowed for their first flight and all came back afterwards. The cages were cleaned on daily basis, while the animals were fed twice a day. As a temporary shelter for 137 pigeons, Tower of Babel was removed after the exhibition. Through the work, which simulates a destination of the migratory species, the artist questions "the ambition of the cosmopolitan city" and hints on the cornucopia of urban desires which is doomed to perdition.



树

Tree

装置 | 铁, 橡胶, 镜头, 花岗岩, 油漆, 闪光灯

Installation | Iron, Rubber, Lens, Granite, Paint, Flashlight

560.0 * 360.0 * 260.0 cm

2011

10 个被放大了 27 倍的摄像头被固定在一座特殊支架上, 支架仿佛一颗被压弯了枝干的树, 闪光灯每隔 15 秒的频闪模仿公共监控设备的补光——作为监控正在实施的提示。监控是一种隐形但力量巨大的存在, 我们逃避它也直面它。放大的监控系统和扭曲的形态产生了视觉上的增值效应; 全球都处于监控之中, 人人被迫出卖自己的隐私支持监控系统的存在, 而这种无意识的行为也开始逐渐坍塌了。

Ten surveillance cameras, after being enlarged 27 times, are fixed upon a special support, resembling a tree, bent under overload. The lights flash every 15 seconds, imitating CCTV equipment in public area, which functions as implication of surveillance being operated. Sustaining an invisible and yet overwhelming existence, surveillance is both evaded from and confronted with. Enlarged monitoring system and its distorted configuration prompt amplified visual effects. All over the world, people are uniformly surveilled and compelled to sell their privacy for existence of the system. Such unconscious behaviour, nevertheless, is standing over the edge of collapse.



机场

Airport

声音装置

Audio Installation

时长: 79' 21" 循环播放

Duration: 79'21", played in loop

1996

声音装置作品《机场》，通过模拟机场播音将观众带入一个虚构的候机厅。《机场》创作于1996年，作品内容为：循环播放“请旅客准备登机”和“航班因故延迟起飞，旅客无法登机”的录音，其中“上海”是这个虚拟机场的出发城市，各航班的目的地是如：卡塞尔、苏黎世、香港、伦敦、威尼斯等开放发达的现代化城市，最重要的是——它们都是举办国际级重要展览的城市。周铁海制造了一个从上海搬运艺术家登上国际舞台的虚拟机场，但却只有“准备登机”和“无法起飞”两种状态，艺术家冷峻调侃了当代艺术展览机制所催生的一些现象。

The audio installation Airport introduces audience into a virtual waiting room via simulation of its broadcast service. Produced back in 1996, the piece plays contents repeatedly such as "dear passengers, please get ready for your flight." and "we are sorry to inform you of the delay due to some reasons." Shanghai, here in this fictional airport, is designed as departure city of all flights, whereas their destinations include Kassel, Zurich, Hong Kong, London and Venice and so forth, cities known for their modernisation and openness and most importantly, for their reputation and leading status in organisation of art exhibitions on international level. It is a fabricated airport, which sees artists being moved from Shanghai onto global stage. By dividing it into two phases that are "ready to get on board" and "cannot even take off", nevertheless, the artist sharply mocks certain phenomena prompted by exhibition system of contemporary art.



选 | Selected:

.....

各位旅客请注意，由上海飞往威尼斯的 AZ709 航班，现在开始登机了，请旅客们带好随身物品，出示你的登机牌，按次序由 1 号门登机，祝你旅途愉快，谢谢！

Ladies and Gentlemen, may I have your attention please: Flight AZ709 to Venice is now ready for departure. Would you please have your belongings and boarding pass ready and board the aircraft through gate number 8. We wish you a pleasant journey. Thank you.

.....

Un/Limited

15.5×122×197.5 cm

装置 | 木工板、白瓷砖 146 块、莲蓬头一组

15.5 × 122 × 197.5 cm

Installation | Wood board, 146 white ceramic tiles, a set of showerhead

1998

1998 年，德国驻上海领事馆曾将一个橱窗命名为 Un/Limited 橱窗，并邀请上海艺术家在橱窗中展示作品。周铁海应邀参加 Un/Limited 3。为橱窗命名的外交官说：“或许你在淋浴的时候，也会有 Un/Limited 的灵感”。周铁海将一个 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。艺术家设计了一个独特的展示方式：把这个装置扣在橱窗外部。并原计划接通水管，使过往行人能参与互动，但因某些原因作品在展览开始后不久被拆除。

Back in 1998, German Consulate in Shanghai named a show window as Un/Limited and invited artists in the city for work display there. ZHOU Tiehai, upon such invitation, exhibited his creation in Un/Limited 3. The diplomat who suggested the name once said "you might have un/limited inspiration while taking a shower." The work thus presents a cuboid of 15.5 × 122 × 197.5 cm covered with white ceramic tiles, plus a set of showerhead to simulate the corner of a bathroom. Specially designed by the artist to cap the show window, the piece was initially intended to be linked to a water pipe and therefore for interaction with pedestrians passing by. Due to certain reasons, however, Un/Limited was finally removed shortly after inauguration of that exhibition.



永远

Forever

录像装置 | 三轮车和录像机装置、电视机、DVD 机

单屏录像, 27'16" 循环播放

Video Installation | Tricycle and video camera sets, television, DVD

Single channel, duration: 27'16", played in loop

装置尺寸 Installation size: 288 x 92 x 105 cm

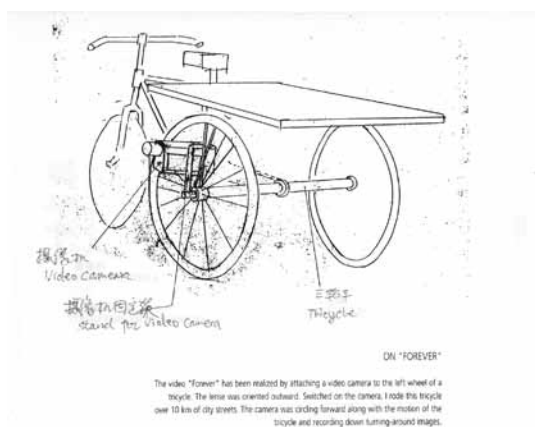
1994

《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的车轮上。随着轮子向前滚动，摄像机拍摄下北京城市街头的影像。道路交通的状况控制了画面转动、翻滚的节奏，观众随即被卷入晕眩之中。而这段晕眩图像的画外音是一段粗重鼾声。

作品完成于 1994 年，作为一件享有国际声誉的中国早期实验录像，此作品曾在纽约现代美术馆等重要艺术机构展出。在《永远》中，艺术家关注于“图像和心理与视觉体验之间的关系”，通过将摄像机绑在车轮上，摆脱了人眼和人手的控制，令观众重新感受摄像机的存在和观看行为本身。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，同时，声音又传递出另一个矛盾而意外的信息：永远的旋转往复和永远的单调安详交织在一起，视听的官能感觉被扰乱后重构了异样的知觉体验。

Forever is a masterwork by artist ZHU Jia, in which an old-fashioned tricycle was readapted into the installation with a small video camera fixed on its left wheel. As the vehicle moved forwards, urban landscape in Beijing was thus captured. Accompanied by a noisy snore, the rhythm of rotation was controlled mainly by traffic on the roads, leaving the viewers dragged into a giant vortex of dizziness.

Completed in 1994, Forever enjoys an international reputation as an experimental video work in early history of Chinese contemporary art and has been exhibited several times in important venues including New York MoMA (Museum of Modern Art), etc. The artist in this piece concentrates on "the relationship between images and psychological and visual experiences". Attaching the camera to the wheel is in fact an action which gets rid of grasp of human eyes and hands and reminds spectators of existence of the camera, as well as viewing as behaviour itself. Reeling and bizarre, these images outline a unique visual experience of cities in existence. Simultaneously, the background sound conveys a message which is paradoxical and unexpected: forever revolving and forever monotony are woven peacefully into a same fabric where unusual experience is reconstructed after disturbance of audiovisual perception.



当代艺术文献个案之一：

“62761232 快递展”

2010年初，一批黑色的行李箱被辗转送到刚刚入驻桃浦艺术园区的香格纳展库。这些貌似普普通通的行李箱，6年前曾满载着“62761232 快递展”的作品，跟随快递员跑遍了整个上海，并将这一当代艺术展外送到了一千多个观众面前。6年后再次打开这些箱子，“便携式的展厅”的奇思妙想及其与生俱来的精、气、神重现依旧，亦无意中给正在筹办中的香格纳当代艺术文献资料空间打开了一条别样的思路——以个案或专题研究来带动文献资料的收集，以还原一段段有血有肉有生命的历史——将成为我们今后工作的主要方向。

展览名称：62761232 快递展

展览时间：2004年9月10日至2004年9月20日

展览负责人：杨振中、唐茂宏、金锋、黄奎、徐震

展览地点：上海

主办：上海比翼艺术发展有限公司

协办：东方早报

概念：这个展览的形式是“外卖”的形式，展览名字是一个快递公司的电话号码。观众只要打这个电话号码，一个快递员就会把这个“展览”送到观众面前把作品一个一个掏出来给观众看。观众可以在任何地方（上海市内）叫这个“快递展览”来看。要求是艺术家的作品必须是可以让快递随身携带的。然后有10-15个快递员携带着这些作品，在上海到处送。艺术家必须做15个一样的作品提供给快递公司。

费用：艺术家自筹资金，除自己作品的制作费自负之外，展览的费用每人再承担500元。

艺术家：巴振龙 陈劲雄 陈晓云 丁乙 范明珠 飞苹果 费大为 耿建翌 何岸 胡介鸣 黄奎 贾布 蒋志 小金锋 金江波 阚萱 老金锋 老猫 乐大豆 刘建华 刘韡 毛豆 倪俊邵一 施勇 石青 宋涛 唐茂宏 王兴伟 向利庆 徐坦 徐震 杨福东 杨青青 杨振中 余极 张鼎 章清 郑国谷 周啸虎 周子曦 朱昱

快递员：顾云中 庞文辉 李春喜 秦德胜 崔克民 高立民 徐志华 胡世军 李文赞 石秀角 陈德林 李先伦 王正玄 徐新江 石秀浩

Contemporary Art Exhibition Documentation Project I:

DIAL 62761232

In early 2010, a bunch of black suitcases were sent to ShanghART Taopu which entered and settled down in M50 Top Art Park not long ago. Six years ago, these seemingly ordinary suitcases were carrying the artworks entitled Dial 62761232, following couriers in their trips around Shanghai, and delivering this contemporary art exhibition to thousands of audiences. Six years later, when these suitcases are reopened again, the clever and fanciful ideas and spirits they contain reappear as before. “This portable exhibition space” unconsciously opens a new way of thinking in contemporary art archives space for ShanghART. Promoting the collection of documentation information by case study and monographic study for the purpose of reconstructing a vivid history will become our main working direction.

Exhibition title: Dial 62761232

Exhibition dates: September 10th to 20th 2004

Persons in charge: YANG Zhenzhong, TANG Maohong, JIN Feng, HUANG Kui, XU Zhen

Venue: Shanghai

Organizer: BizArt Art Centre

Co-organizer: Oriental Morning Post

Concept: This exhibition is based on the idea of “delivery” and the title consists of telephone number of the courier company. Viewers were supposed to dial this number to book an “exhibition” delivered by a courier, who would show each of the works one after the other. People could view this “courier exhibition” delivered to any places within Shanghai. Each artist was required to make a portable work that couriers could carry with them. 10 to 15 couriers then delivered these works everywhere in Shanghai. The artists therefore had to make 15 copies of their works so each courier had one.

Fees: Artists were fundraising on their own. Except for their own making charges, each of them had to bear 500 Yuan of exhibition charges.

Artists: BA Zhenlong, CHEN Shaoxiong, CHEN Xiaoyun, DING Yi, FAN Mingzhu, Alexander Brandt, FEI Dawei, GENG Jianyi, HE An, HU Jieming,

HUANG Kui, JIA Bu, JIANG Zhi, JIN Feng, JIN Jiangbo, KAN Xuan, JIN Feng (1962), WU Jianxin, Davide Quadrio, LIU Jianhua, LIU Wei, MAO Dou, NI Jun, SHAO Yi, SHI Yong, SHI Qing, SONG Tao, TANG Maohong, WANG Xingwei, XIANG Liqing, XU Tan, XU Zhen, YANG Fudong, YANG Qingqing, YANG Zhenzhong, YU Ji, ZHANG Ding, ZHANG Qing, ZHENG Guogu, ZHOU Xiaohu, ZHOU Zixi, ZHU Yu

Couriers: GU Yunzhong, PANG Wenhui, LI Chunxi, QIN Desheng, CUI Kemin, GAO Liming, XU Zhihua, HU Shijun, LI Wenzan, SHI Xiujiao, CHEN Delin, LI Xianlun, WANG Zhengxuan, XU Xinjiang, SHI Xiuhao



当代艺术文献个案之二：

“我们谈谈钱 -- 上海首届国际传真艺术展 1996”

展览名称：我们谈谈钱——上海首届国际传真艺术展 1996

展览地点：上海华山美术职业学校地下展厅（现为上海逸夫职业技术学校华山分部）

展览时间：1996年3月15日至25日

作品传真时间：1996年3月1日至3月20日

作品传真号码：0086-21-62413745（丁乙），0086-21-62121413（周铁海）

策划人：卜汉可（加）、丁乙、施勇、申凡、周铁海

艺术家：共101个艺术家及机构

日本：森下明彦、IDEAL COPY、小野顺子、粉川哲夫；

美国：黛比·海耶斯-巴特雷特、爱德华多·卡克、佛罗里达州立大学、汉娜·斯奈德、英戈·巩特尔、约瑟夫·P·希、莉莉安·A·贝尔、里德·奥特门斯、彼得·范得、朱莉娅·德雷斯科尔 & 切瑞尔·休斯；

加拿大：安妮·密尔尼、柯西卡·约克、迪安·罗宾、弗拉森·S·费雷森、卜汉可、约翰尼斯·基兹、玛丽亚·琼斯、拉佛突尼、欧伯罗画廊、西方前沿艺术中心、边亦中、约翰·G·布门；

荷兰：奥克·瓦森纳、BBK*GSS、爱德华·乍依、马特·温特斯、维姆·包斯；

德国：巴萨弗德、佩吉·凯姆斯、彼得·博斯格、皮耶特罗·佩里尼+尤拉·贝尔卑斯、罗兰德·贝格勒·弗兰斯、任戎、克劳斯·海勒/格罗拉·梅萨洛斯；

法国：简·弗兰克斯·罗宾克、诺曼韦德公司、费大为；

比利时：拉夫·盖伊·布勒；

澳大利亚：简·戴尔、托尼·苏格特；

意大利：乔凡尼·尼克利尼、莫妮卡·德玛黛；

匈牙利：阿普尔、耐门斯·霍格尤、西维亚·赖舍尔、费拉多；

墨西哥：阿曼多·罗德里格斯、马里斯·布斯塔门特·麦克斯；

俄国：弗拉第米尔·米洛涅克；

阿根廷：马丁·阿莱简卓·弗马罗拉；

乌拉圭：帕丁；

奥地利：罗伯特·阿德里安；

菲律宾：圣地亚哥·博斯；

中国：柴一皿、陈航峰、陈妍音、陈箴、丁乙、高洪翔、顾磊、郭斌、郝晶、胡介鸣、胡志颖、计文于、蒋崇无、乐坚、李晓燕、浦捷、钱喂康、秦一峰、申凡、施勇、王善祥、向农、肖骏、薛松、杨沛云、殷峻、张海儿、张颖 & 施勇、赵葆康、朱其、庄骥、陈墙、王悦、胡建伟、陈松、周铁海、徐震、黄少根、倪卫华、张新、佚名

自“62761232 快递展：一个当代艺术事件的文献个案”之后，香格纳桃浦展库继而推出“当代艺术文献个案之二：上海首届国际传真艺术展 1996”。“传真展”

早于“快递展”8年之久，其参与人员、展出作品以及所处语境均大不相同。然而这两个展览本身却有诸多相似之处：从概念上看，无论是“传真”还是“快递”都是一种邮寄方式，是人类文明中信息传达的不同解决方案，因而其两者均可以说是从不同角度探讨了艺术与信息媒介的关系；从形式上看，它们都是以展览概念为重，作品以小尺度、低成本见长；而从参与人员来看，其辐射面均相当广泛，“传真展”一共收到来自17个国家百位艺术家、设计师以及学生们的传真艺术作品。而快递展除了42位艺术家的作品参与外，15名运送展览并表演、展示作品的快递员，甚至连叫艺术外卖的观众都是展览不可或缺的一部分。因此，“传真展”的文献研究，紧随“快递展”文献个案之后，无论于研究者或观众，自然会生成一个有意思的比较关系。

1996年，当加拿大策划人卜汉可与施勇、丁乙、周铁海等上海艺术家们一起讨论做个展览时，传真这一媒体作为展览主线的形式很快被众人所接受，因为这也是当时最不花钱又最具全球性的通讯媒体。自从传真机于1970年左右诞生之后，曾于80年代开始遍布世界各地；同时，传真也成为了一种艺术创作媒介。“我们谈谈钱——上海首届国际传真艺术展1996”正是在全球化经济时代，这一通讯媒体最为盛行之际的产物。与此相悖的是，虽然整个展览不怎么花钱，但主题却是“我们谈谈钱”。当然，钱的问题在这个经济社会中，永远是被津津乐道的。于是，卜汉可在加拿大通过温哥华西方前沿艺术中心向全球发出了征集传真艺术的邀请。从3月1日开始，世界各地和国内的艺术家们就开始源源不断地将其作品传送到丁乙与周铁海家中的传真机上（这也是当时上海艺术家家中仅有的两台），艺术家们再将每天收到的传真件一份份地贴在华山美校地下展厅。展览对外开放是从3月15日开始，直至25日结束时，展厅里密密麻麻地贴满了关于阐述货币概念、金钱与政治关系的图像与文字。

1996年之后，国际个人电脑与互联网技术的热潮很快席卷到中国，并替代了传真技术在通讯上的应用。上海这一国内首届传真艺术展由此成为迄今国内唯一的传真艺术展。15年的光阴令这些传真艺术作品的热敏纸原件已日渐褪淡，几近消失。故此，扫描、保留、阅读及整理这些图像，则成为一场拯救即将失落的艺术记忆之行动。我们试图还原当时收到的所有传真件以及展览相关的文献，包括海报、现场照片、征集信、报道以及目录手稿等。

事实上，在过往史料的追寻中，我们发现，永无可能去重现历史的真相。忘却或丢失本身就是历史的一部分。而有限的文献搜集、记录和保存，并非只是为了勾勒出一个并不太完美的轮廓，我们更愿意将其视为这是一段有趣旅程的开启。

陆蕾平 2011年6月

（该文献项目由香格纳桃浦展库与吞图图像研究小组联合主持）

Contemporary Art Exhibition Documentation Project II:

Let's Talk about Money--1st International Fax Art Exhibition in Shanghai 1996

Exhibition Title: Let's Talk about Money—1st International Fax Art Exhibition in Shanghai 1996

Location: Shanghai Huashan Art School Gallery (Shanghai Yifu Vocational School - HuaShan Department now)

Date: Mar 15 - Mar 25 1996

Fax Receiving Date: Mar 1 - Mar 20 1996

Fax Number: 0086-21-62413745 (DING Yi), 0086-21-62121413 (ZHOU Tiehai)

Curators: Hank Bull (Canada), DING Yi, SHI Yong, SHEN Fan, ZHOU Tiehai

Artists: 101 artists and organisations

JAPAN: Akihiko Morishita, IDEAL COPY, Junko Yono, Tetsuo Kogawa;

USA: Debi Hayes-Bartlett, Eduardo Kac, Florida State University, Hanna Snyder, Ingo Gunther, Joseph P. Shea, Lilian A. Bell, Reed Altemus, Peter Fend, Julia Driscoll & Cheryl Hughes;

Canada: Anne Milne, Corsican Joke, Diane Roblin, Fraser S. Finlayson, Hank Bull, Johannes Zits, Marie-Josée Lafortune, OBORO Gallery, Western Front, BIAN Yizhong, John G. Boehme;

Holland: Auke Wassenaar, BBK*GSS, Edward Zajel, Marten Winters, Wim Bors;

German: Ioë Bsaffort, Peggy Kames, Peter Böthig, Pietro Pellini + Yola Berbesz, Roland Bergere-France, REN Rong, Klaus Haller & Gloria Meszaros;

France: Jean- Francois Robic, Norman Wade Company, FEI Dawei;

Belgium: Commander G. Lafou, Guy Bleus;

Australia: Jane Dyer, Tony Scott;

Italy: Giovanni Nicolini, Monica Dematte;

Hungary: Artpool, Nemeth Hogyal, Szilvia Reischel, Felado;

Mexico: Armando Rodriguez, Maris Bustamente Mex;

Russia: Vladimir Mroneko;

Argentina: Martin Alejandro Fumarola;

Uruguay: Padin;

Austria: Robert Adrian;

Philippines: Santiago Bose;

China: CHAI Yimin, CHENG Hangfeng, CHEN Yanyin, CHEN Zhen, DING Yi, GAO Hongxiang, GU Lei, GUO Bin, HAO Jing, HU Jieming, HU Zhiying, JI Wenyu, JIANG Chongwu, LE Jian, LI Xiaoyan, PU Jie, QIAN Weikang, QIN Yifeng, SHEN

Fan, SHI Yong, WANG Shanxiang, XIANG Nong, XIAO Jun, XUE Song, YANG Peiyun, YIN Jun, ZHANG Haier, ZHANG Ying & SHI Yong, ZHAO Baokang, ZHU Qi, ZHUANG Ji, CHENG Qiang, WANG Yue, HU Jianwei, CHEN Song, ZHOU Tiehai, XU Zhen, HUANG Shaogen, NI Weihua, ZHANG Xin, Anonymous

Subsequent to Dial 62761232 Express Delivery Exhibition: Contemporary Art Exhibition Documentation Project I, ShanghART Taopu is pleased to present Contemporary Art Exhibition Documentation Project II: "Let's Talk about Money - 1st International Fax Art Exhibition in Shanghai 1996". 8 years before the Delivery Exhibition, the Fax Exhibition was staged. The two vary tremendously in their participants, artworks and contexts and yet hold several aspects in common: Concerning exhibition concept, both fax and express delivery are postal means which serve as alternatives for the resolution of information communication in human civilisation and therefore probe from various respects into relationship between art and media; as for exhibition form, both of them were displayed with an emphasis on exhibiting where majority of artworks were of small dimension and low cost; seen from the perspective of artists and staff, both exhibitions were involved with a wide range of people. More than a hundred artists, designers and students from 17 countries submitted their works to Fax Exhibition, while in Delivery Exhibition, aside from 42 artists who sent their artworks to the organisers, there were 15 couriers responsible for delivery, display and performance, as well as viewers who telephoned to reserve art delivery service, which were all indispensable for the entire exhibition. The study on Fax Exhibition right after Delivery Exhibition, accordingly, is bound to establish an intriguing comparative relationship for both researchers and viewers.

It was not long before fax as the main line of display was widely accepted back in 1996 when Canadian curator Hank Bull was engaged in discussion with SHI Yong, DING Yi, ZHOU Tiehai and other artists from Shanghai about exhibition planning, considering it as the least expensive and the most global communication medium at that time. Invented in the 1970s, fax was spread across the globe by the 1980s, which started simultaneously to play a role as art medium. "Let's Talk about Money - 1st International Fax Art Exhibition in Shanghai 1996" was precisely the outcome against the context of economic globalisation when fax received its greatest

popularity. On the contrary to this picture, the exhibition didn't take considerable expenditure despite "Let's Talk about Money" as its theme. Money is always enthusiastically talked in this economic society. And Hank Bull issued invitation of Fax Exhibition from Western Front Art Center in Vancouver to artists all over the world. Since 1st of March, a massive influx of works from both China and abroad arrived at fax machines at DING Yi's and ZHOU Tiehai's homes (the only two artists in Shanghai who owned fax machines at that time), before they were arranged piece by piece in the underground gallery of Huashan Art School. From 15th of March when inauguration took place until 25th which witnessed the end of exhibition, the entire hall was covered with images and texts demonstrating the concepts of currency and the relationship between money and politics.

Ever after 1996, enthusiasm for personal computer and internet technology swept over China and soon replaced the status of fax in communication. Consequently, the first Fax Exhibition also marks the only one in China. The passage of time over 15 years has almost deprived the heat-sensitive fax paper of their old colours. Thence, it becomes a rescue action of endangered art memory by scanning, preserving, reading and sorting these images. We attempt as much as possible to rebuild every piece of fax paper and documentation received during that exhibition, including posters, photos, invitation letters, media reports and catalogue manuscripts.

In the pursuit of historical evidence, in fact, we come to realise the impossibility of complete reconstruction of truth of history, where oblivion and loss is an inevitable nature. The collection, preservation and storage of documentation, in limited amount though, are not intended merely to be an imperfect outline. Moreover, we prefer to regard it as the commencement of a fascinating journey.

LU Leiping

June, 2011

This documentation project is managed by ShanghART Taopu in partner with Hipic Image Study Group



杨振中：不同意“未来的节日”请举手 ——“桃浦大楼”系列记录片

杨振中的《不同意“未来的节日”请举手——“桃浦大楼”系列记录片》是关于2011年发生于上海的当代艺术活动“未来的节日”和“桃浦大楼”的系列纪录片，2011年9月5日于香格纳展库首次播放。

“未来的节日”是上海艺术家群体（丁力、金锋、石膏、杨振中、徐震、周啸虎等）自发组织的讨论活动。开始于2011年2月，计划为期一年，事实上这个项目目前仍持续进行。“未来的节日”这个主题取自法国诗人马拉美的“艺术家的任务是未来的节日做准备”这句话。这一说法暗示当代艺术行动的一种逆转，表明参展艺术家正从批判和实验转到邀请、结集和嬉游等等的新的行动姿态上。贯穿于这系列活动的是艺术家们和哲学教师（陆兴华）的公开讨论及对于艺术家工作室、艺术现场的走访。这种持续的讨论不仅仅是艺术和哲学的结合，活动的发起者们强调：这不是以往我们已经习惯的学术主题或者经验思维下的惯性操作。它面向更多的艺术自省，更多面对意外，更多意见分歧，更多歧异，更多的未知，面对每天都是节日的今天，它更像一个最后的节日，一种决绝的信念。

“桃浦大楼”作为“未来的节日”的平行项目，即是呈现这一信念的现场。它既是位于上海城西桃浦艺术园区的一栋大楼，也是当代艺术活动的发生地。从2011年7月至10月，“桃浦大楼”已陆续推出3期共几十个艺术文化活动，并将涵盖各个文化领域：艺术、文学、戏剧、电影、音乐、哲学；全部的展示形态：展览、表演、声音、影像放映、论谈、艺术旅馆、田野调查等；以及各种文化身份：艺术家、建筑师、诗人、音乐家、哲学研究学者、导演等。在“未来的节日”一年以及“桃浦大楼”四个月的进程中，此纪录片也将不断地更新、增补与修改，实时记录着活动与大楼里往来的人及发生的事。

目前展出的系列纪录片包括7个部分：

- 一、不同意“未来的节日”的举手
- 二、脚手架
- 三、“桃浦大楼”一期活动
- 四、反刍1
- 五、“桃浦大楼”二期活动
- 六、反刍2
- 七、“桃浦大楼”三期活动：“我的共产主义”海报展

"TOP Events" Documentaries Series

Yang Zhenzhong: If you disagree with "Future Festival", please raise your hand

Yang Zhenzhong's *If You Disagree with "Future Festival" Please Raise Your Hand* – "TOP Events" Documentaries Series is a series of documentaries about all the contemporary art activities related to "Future Festival" and "TOP Events" in Shanghai in 2011. It was first displayed on September 5th 2011 in ShanghART Taopu.

"Future Festival" is an art symposium initiated in February 2011 by a group of artists (DING Li, JIN Feng, SHI Qing, YANG Zhenzhong, XU Zhen and ZHOU Xiaohu, etc.) in Shanghai. Previously intended to last for a year, the project still remains in progress at present. The topic of "Future Festival" is inspired by French poet Mallarmé who said "the role of an artist is to prepare for future projects." This quotation alludes to a certain reversion in contemporary art action, suggesting that participating artists are turning from criticising and experimenting to a new attitude of inviting, gathering and mingling and such. What is found consistently in this series of activities are public symposia between local artists and a philosophy professor (LU Xinghua), as well as visits to ateliers and exhibitions. This symposium is more than a simple combination of philosophy and art, as the organisers insist on the fact that it is neither a talk nor an exhibition, neither an art project nor one of those academic topics we were used to or an inertia processing under an experienced thinking. Instead, it responds more to art introspection, surprises, conflicts of opinions, differences, and unknowns. Seeing everyday as a festival, it actually resembles more a final festival, a kind of decisive belief.

As a parallel project with "Future Festival", "TOP Events" shows precisely such conviction, which is located in a building of M50 Top Art Park in West Shanghai and serves as a venue for art events. From July to October 2011, "TOP Events" has continuously presented three sessions of interdisciplinary activities including fields like: art, literature, theatre, film, music and philosophy; in a wide range of displaying forms: exhibition, performance, audio display, film screening, philosophy symposium, art hotel and field investigation and so

on; covering as well a multiplicity of cultural identities: artists, architects, poets, musicians, philosophers and film directors, etc. During the year of “Future Festival” and four months of “TOP Events” , this documentary is regularly updated, completed with real-time reports on people and activities coming and going on in this building.

The documentaries on display include 7 parts:

1. If You Disagree with “Future Festival” Please Raise Your Hand
2. Scaffolds
3. “TOP Events” First Session
4. Rumination 1
5. “TOP Events” Second Session
6. Rumination 2
7. “TOP Events” Third Session: Poster Exhibition “My Communism”



杨振中: 不同意“未来的节日”请举手,
--“桃浦大楼”系列记录片
Yang Zhenzhong: If you disagree with "Future Festival" please
raise your hand.
-- "TOP Events" documentaries series

9/5 - 10/5, 2011
Yang ZhenZhong solo exhibition
杨振中个展

ShanghaiART Taopu 善禧楼展厅
上海市武康路14号5楼(近四川北路)
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ShanghaiART
Taopu

香格纳超市

2007 年上海香格纳画廊携徐震作品《香格纳超市》，参加了第六届美国迈阿密塞塞尔博览会。一座典型的中国 24 小时超市店铺突然出现在迈阿密海岸会议中心，其中包括：收银机、柜台、货架、冰箱、冰柜，以及各种日用消费品从可乐、香烟到卫生纸、沐浴露，应有尽有。这里陈列的所有日用品，虽然包装完整，但内里却是空的。《香格纳超市》出售的并不是真正的日用品，而是徐震制造的艺术。观众可以以每件日用品原来的售价购得相对应的艺术品，它们被“香格纳超市”的塑料袋打包，并附一张“香格纳超市”收银票据。

“超市”从 supermarket 意译而来的命名，提醒我们“超级市场”的原型来自于西方。在当代，“超市”早已自然而然地深入中国的日常，本土的商品与国际的商品也就顺其自然地混作一体。《香格纳超市》的诙谐模仿和以“空无”为形式的批判，影射了当代艺术与商品、商品与价值关系。徐震曾经戏谑地提到：要在七大洲都施行“香格纳超市”项目。《香格纳超市》曾两次在北美大陆实施，一次在澳洲实施，而展库陈设的《香格纳超市》便是其在亚洲的一次实施。

在香格纳展库，“香格纳超市”借用徐震作品之名，是一个兼具艺术商店和休闲咖啡厅功能的空间。空间展示了香格纳画廊代理的艺术家如余友涵、丁乙、周铁海、薛松、唐茂宏等创作的版画作品；施勇、荒木经惟的摄影作品；以及赵半狄、鸟头、孙逊、没顶公司和吞图的艺术衍生品等。在香格纳超市可阅览、购买香格纳画廊大部分出版物及印刷品。“超市”员工将提供简餐、咖啡、饮料等服务。

ShanghART Supermarket

In 2007, ShanghART Gallery participated with ShanghART Supermarket by XU Zhen in 6th Art Basel Miami Beach. A typical Chinese convenient store made its debut in Miami Beach Convention Center. From cash registers, counters, shelves, refrigerators, freezer sections, to a wide range of daily necessities, as well as cola, cigarettes, toilet paper and body wash, it offered everything. Despite the intact packages, they in fact contained nothing at all. The merchandises in ShanghART Supermarket were not actual daily commodities. Instead, they were artworks produced by XU Zhen, where viewers could purchase any piece with local currency matched with Chinese currency on a one-to-one basis. The sold products were all packed into plastic bags with "ShanghART Supermarket" printed on them, along with a receipt issued by "ShanghART Supermarket".

The Chinese word "超市 (Chaoshi)" is translated word to word from English word "Supermarket", reminding us of its prototype originating from the West. Nowadays, supermarkets have already penetrated into everyday life of Chinese people with a natural mix of local and international goods. The witty parody and critique by the hollowness in ShanghART Supermarket allude to the elaborate relationship between contemporary art and commodity, as well as commodity and value. XU Zhen once mentioned banteringly that he intended to do seven editions of this installation, one in each continent. So far, ShangART Supermarket has been performed twice in North America and once in Australia. While the piece now in Taopu is another try in Asia.

Here in ShanghART Taopu, ShanghART Supermarket by the name of XU Zhen's work is a space combining Artworks Store and Art Café. The works on display were produced by artists represented by ShanghART, including printings by YU Youhan, DING Yi, ZHOU Tiehai, XUE Song and TANG Maohong, photographs by SHI Yong and Nobuyoshi Araki, as well as art derivatives of ZHAO Bandi, BIRD HEAD, SUN Xun, Madeln Company and Hipic. Guests in ShanghART Supermarket can read and purchase most of books and brochures published by ShanghART and Supermarket staff also provides services like meals, coffee and other beverage.



徐震：香格纳超市，迈阿密巴塞尔艺术博览会 07，迈阿密，美国，2007
 Xu Zhen: ShanghART Supermarket, Art Basel Miami Beach 07, Miami, U.S.A., 2007



香格纳超市 桃浦展库 2011
ShanghART Supermarket in ShanghART Taopu

ShanghART

香 格 纳 画 廊

香格纳画廊和 H 空间

ShanghART Gallery & H-Space

普陀区莫干山路 50 号, 16 和 18 号楼, 上海, 中国 200060

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开放时间 Opening Hours:

香格纳画廊主空间 ShanghART Gallery (Main): 每天 Daily 10am-6pm

香格纳画廊 H 空间 ShanghART H-Space: 每天 Daily 1pm-6pm

香格纳展库

ShanghART Taopu

普陀区武威路 18 号 (近祁连山路) 8 号楼, 上海, 中国 200433

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T: +86 21-3632 2097, +86 21-6359 3923

开放时间 Opening Hours:

10am-6pm 星期一休息 Closed on Monday

香格纳北京

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开放时间 Opening Hours:

11am-6pm 星期一休息 Closed on Monday

