

一精心制作的作品涉及雕塑,装置,工艺品。他许多的新作品(2010/2011年),出人意料的结合了不同风格的对象和材料,暗示了不同的个人与虚构的关系。这些对象和绘画的结合,包含了细微的几何形状和不偏激的观点。

邵一,1967年生于杭州,他目前在杭州和上海两地生活和工作。最近的展览包括《低级景观——石青、邵一双人展》,香格纳H空间,上海(2010);《走光》,上海比翼艺术中心,上海(2008);《来自画廊仓库的东西》,香格纳H空间,上海(2009);《资产阶级化了的无产阶级,当代艺术展在松江》,松江创意工房,上海(2009)。

Shao Yi's meticulously made objects operate on the threshold between sculpture, installation art, and craft. In many of the new (2010/2011) works, the unexpected combination of stylistically distinct objects and material suggest various kinds of personal and mythical relationships. Combined together, these objects and paintings comprise subtle geometries and undistorted perspectives.

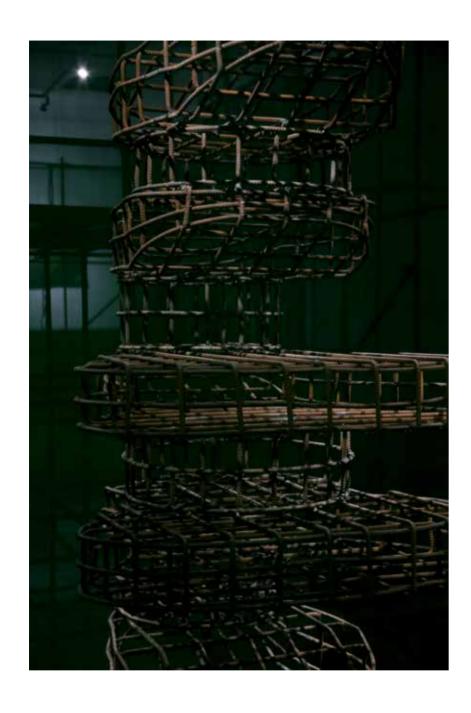
Shao Yi was born in Hang Zhou in 1967, he lives and works in Hang Zhou and Shanghai. Recent exhibitions include Elementary Spectacle, ShanghART Gallery, Shanghai (2010); Light Fogging - Shao Yi Solo Exhibition, BizArt Center, Shanghai (2008); Things from the Gallery Warehouse, ShangART H-Space, Shanghai (2009); Contemporary Art Exhibition in Songjiang, Songjiang Creative Studio, Shanghai (2009).





崇拜物:旋转内部的矛盾 Fetish: Contradictions inside the rotation

> 装置 | Installation 螺纹钢 | Deformed Steel Bar 620×170×150 cm 2014~2015



《造图腾》是艺术家对于"物",造物以及物的精神化形象的思考。邵一以所有的"物"和"现实"所产生的现实的规则和材料为对象,把它们置入邵一的象征体系中并且提出升华和转换的要求。







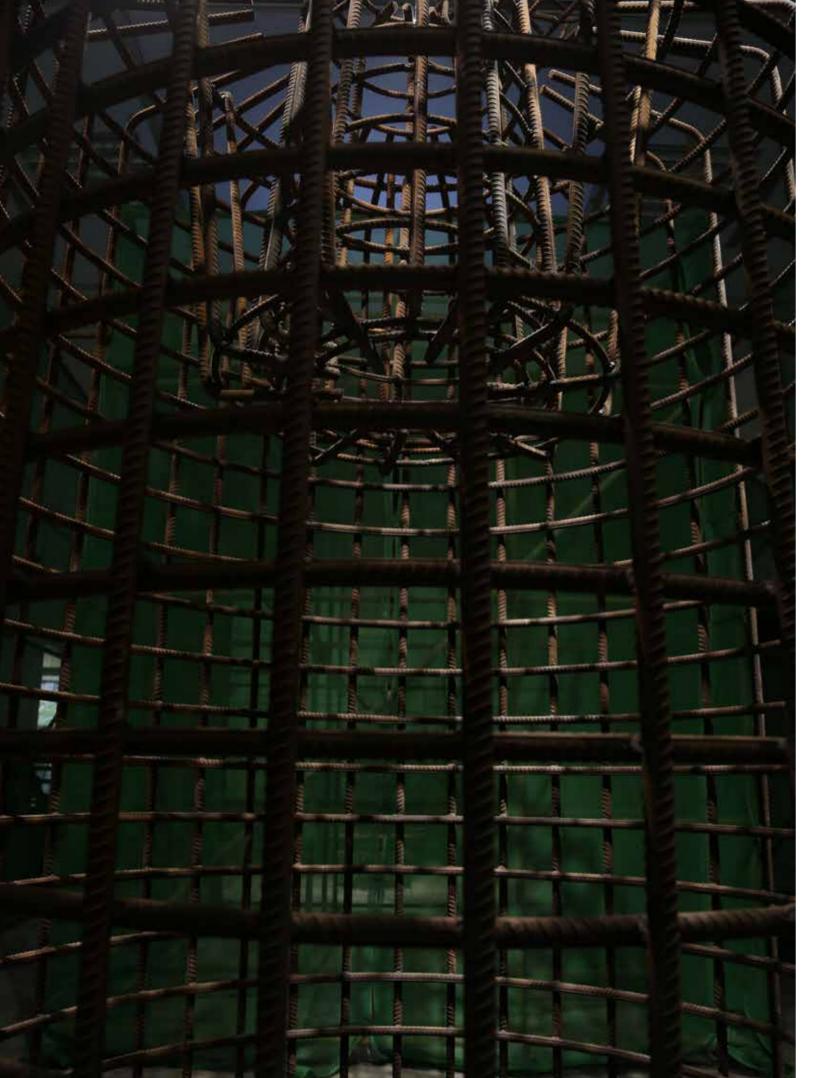
图腾是为满足人精神物化象征和寄托需求而被臆造出来的形象。这些形象作为意识形态和现实规则的载体,面貌往往呈现出某种丰富性。而邵一的"图腾"则来自于他对于人造物的敏感和因此而产生的想象。这些具备实际现实属性的"物",可能是工业文明的产物,或者不经意间产生的被破坏过的物质形态,或者甚至就是他的原始形态。但是对于这些材料进行精神转化嫁接之后的美感,在作品的形成过程中被不断的提炼萃取出来。这些带有"图腾性"的人造物有着丰富的形式美感和材料质感,将这些"物"通过创作的转换,直到强化,坚固。





崇拜物:物体本身无意义 Fetish:Object in nonsense

装置 | Installation 螺纹钢 | Deformed Steel Bar 525×280×280 cm 2014~2015







Totem Producing is the artist's ideas about 'object', production and the spiritual image of 'object'. Shao Yi uses realistic rules and materials that generated by 'object' and 'reality' as the production source and place them into his symbolized system. At the same time, he sets requirements for distillation and transformation.

Totem is an imaginary image that produced to meet people's need for spiritual materialized symbol and hope. This image as a carrier of ideology and realistic rules, often presents certain richness. However, Shao Yi's totems comes from his sensibility and imagination of 'human producing

objects'. These objects which house the nature of reality may be the products of industrial civilization, or certain damaged material form that have been produced by accident. Or it might even be his original 'form'. However, the emerging aesthetics, after spiritual transformation, are being continuously extracted during the producing process. These 'human producing objects', possessing the characteristic of totem, have abundant values in terms of aesthetics and texture, which can reinforce and strengthen the 'object' by converting the production.





纸鹤 | Paper Crane

装置 | Installation

钢板 | Steel Plate

 $125 \times 125 \text{ cm}$ 

2015



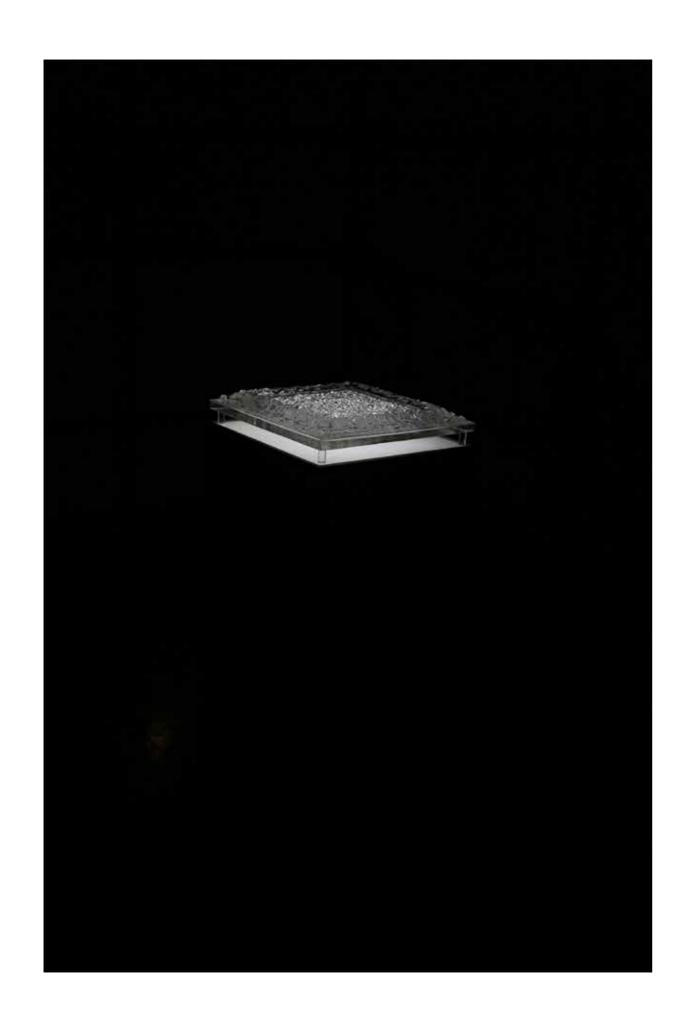


## 纸船 I | Paper Boat I

装置 | Installation 钢板 | Steel Plate 120 × 180 cm 2015

## 纸船Ⅱ | Paper Boat Ⅱ

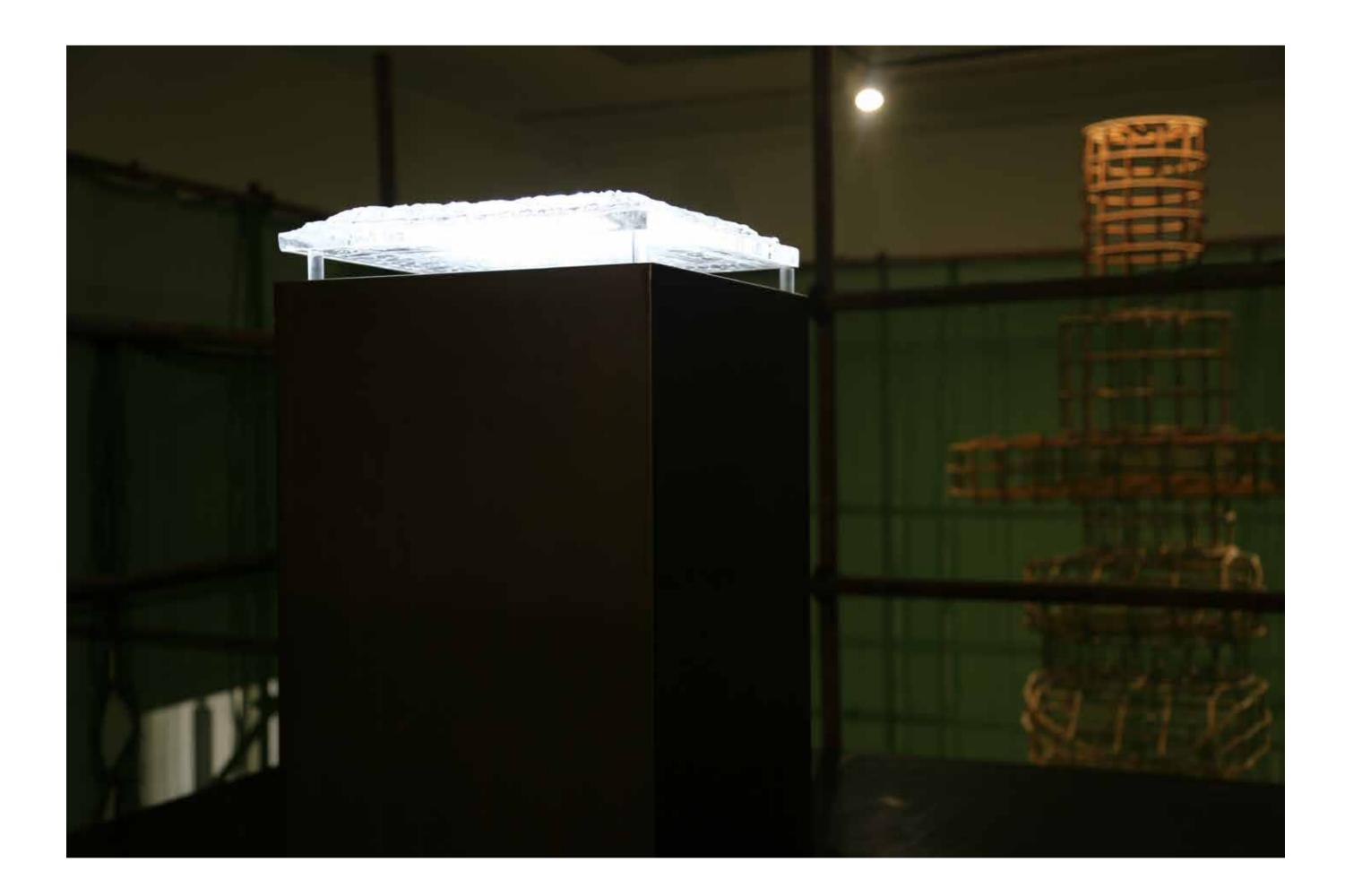
装置 | Installation 钢板 | Steel Plate 125 × 180 cm 2015





灵物 | Spirit

装置 | Installation 琉璃 | Coloured Glaze 98 × 42 × 42 cm 2015



"这一系列作品是艺术家对于"物",造物以及物的精神化形象的思考。艺术家将工业文明的产物进行精神转化,使其具有象征性、图腾性和仪式感。"

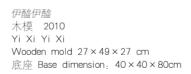
"This series features the artist's research and ideas regarding 'object', 'creation' and the spiritual image of 'object'. He spiritualises the industrial products and presents them with an aura of certain symbols, totems and ceremonies."













**陀囉陀囉** 木模 2010 Tuo La Tuo La Wooden mold 22×38×22 cm 底座 Base dimension: 40×40×80cm

室那室那 木模 2010 Shi Na Shi Na Wooden mold 40×40×20 cm 底座 Base dimension: 40×40×80cm







摩囉摩囉 木模 2010 Mo La Mo La Wooden mold 29×53×29 cm

**度盧度盧** 木模 2010 Du Lu Du Lu Wooden mold 18×63×8.5 cm

**薩婆薩婆** 木模 2010 Sa Po Sa Po Wooden mold 38×46×38 cm



作品的一面取材艺术家将这些实用品进行组合,给他们赋予特殊含义,从平面、立体到装置,综合性地构建出一套独特的信仰符号系统,使他们成为带有精神象征的图腾。在作品的另一面上,艺术家用红布包裹一些标志、符号,并用经线缠绕,营造出庄重、严肃的氛围。

At one side of the mould, the artist combines several practical products together and bring particular definitions. Varying from plane and stereoscopic work to certain installations, SHAO Yi synthetically sets up a unique system of faith-related signs and makes them spiritual totems. On the other side, he packs the signs with red fabric and winds with golden thread to create a solemn atmosphere.



XX 在此 | XX is Here 装置 (综合材料) | Installation | Mixed media 100×180×46 cm 2010

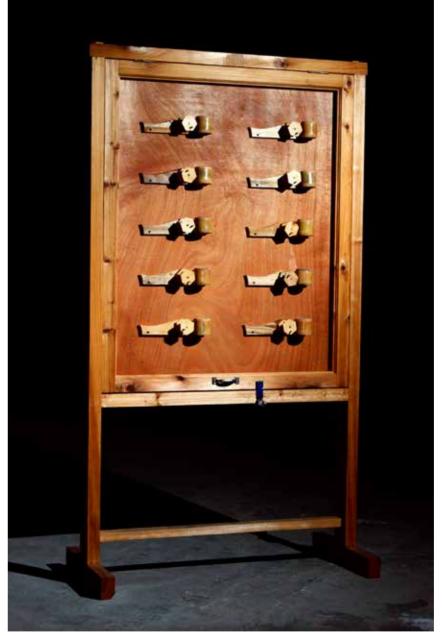
















"相相"相加等于无相,作品目前所呈现的形状是一种"相",此形之外的是另一种反向的"相"。

One 'xiang' added another equals 'nothingness'. What the work currently presents is a kind of 'xiang'. The others are considered to be the opposite 'xiang'.

<Nothingness> Series 2011 无作相 | WuZuoXiang

装置 | 呈自然锈迹钢板 Installation | Steel plate with natural rusts 376x172x267cm (in 5 pic) | 2011







无定相 | WuDingXiang



无在相 | WuZaiXiang



无修相 | WuXiuXiang



艺术家使用水泥和玻璃两种材料进行形式上的创作,最终使作品呈现出多重仪式感。通过两种材质的组合所制造出的尖锐和厚重,达到对感官触动的企图。

The artist uses cement and glass as the materials for creation, which eventually contributes to a sense of ceremony. The feeling of sharpness and heaviness due to the combination of the two materials are intended to touch off senses.

 $2000 \times 50 \times 1400 \text{ cm}$  2013











记录 | Record 摄影 | Photography 107×145 cm Ed.5 | 2014

艺术家用摄影的方式记录下两种具有冲突性物件的侵略瞬间,造成一种视觉造成某种通过暴力美感传导的视觉 G 点,并且改变观者的习惯认知,对其心理产生刺激。

The artist photographs the 'invading moment' of two contradictory materials, which creates a visual G-spot that presented by the violent aesthetic perception, and alters audience's cognition habit in order to bring mental stimulation.





## 工作 No.3 | Work NO.3

装置 | Installation 玻璃 ,UV 胶和画框 | Glass,UV glue and frame 32 × 37 × 6 cm 2013

邵一这一系列的创作更多地关注材料的发现和运用,借以钢化玻璃,试图揭示世间幻象的本真之道,一如他自发的修行。

This collection tends to pay more attention to the discovery and application of materials. By using toughened glass, SHAO Yi manages to reveal the origin and truth in the illusory world which seems to be his own practice.















定位 | Locate 雕塑 | Sculpture 钢化玻璃 | Toughened Glass 12 × 12 × 12 cm 2011

2011年初,艺术家买了块钢化玻璃,砸碎成颗粒,开始了一批创作,即《12×12×12》、《吽》、《抛物线》等以钢化玻璃为材料创作的作品。艺术家制作这些几何形体或文字,往往先从一个点开始,粘出某个棱角,或是某个面的局部,然后向其它边和面蔓延,每一个过程都具有独特的形态。例如立方体框和立方体,即为同一过程中两个时间截点的不同物理状态。晶莹钝化的玻璃颗粒相互挤压着,重组出与原初的玻璃完全迥异的形态。

At the beginning of 2011, the artist bought a sheet of toughened glass and smashed it into pieces. That is how he started to create 12×12×12, Hong, Parabola and so forth, most of whom are made of toughened glass. When the artist made these geometric shapes and characters, he usually started with a point to create an angle or a part of a geometric figure and then extended more sides and planes. Countless unique creation processes, as well as figures are therefore unveiled. For instance, the frame of a cube features a different physical status from a cube, as they actually refer to different time sections even though during the same process. Sparkling and deactivate glass granules squeeze each other and reform an entirely different shape from the original glass.

12 x 12 x 12 雕塑 | Sculpture 钢化玻璃 | Toughened Glass 12 x 12 x 12 cm 2011

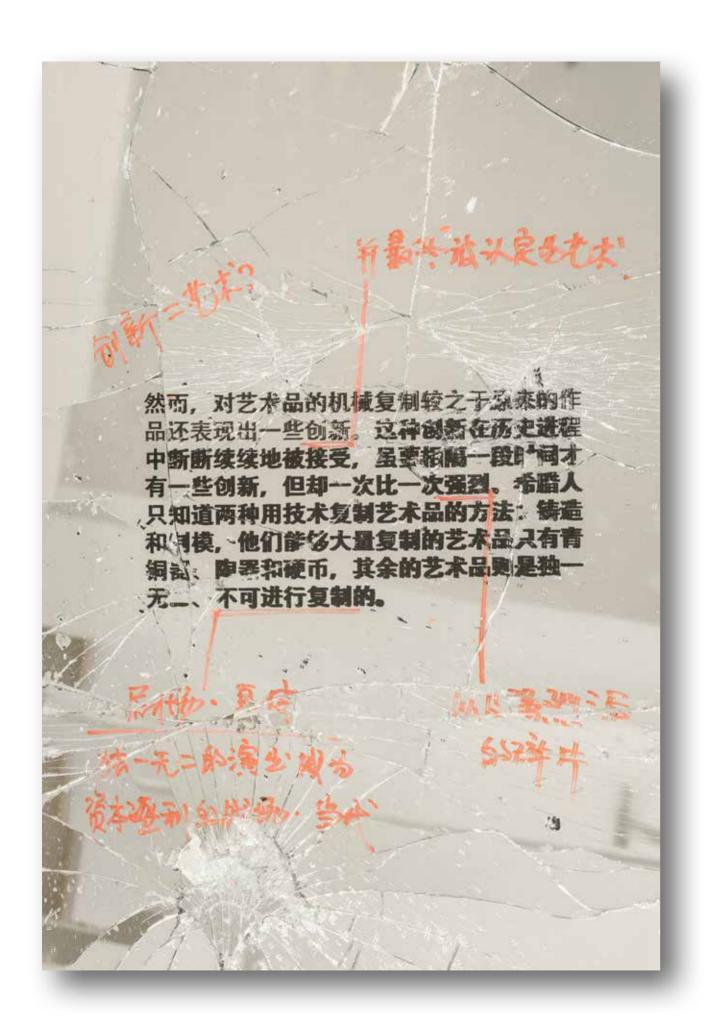




抛物线 | Parabola 雕塑 | Sculpture 钢化玻璃 | Toughened Glass 120 × 80 × 2.5 cm 2011



**吽 | Hong** 雕塑 | Sculpture 钢化玻璃 | Toughened Glass 26 × 20 × 2.5 cm 2011

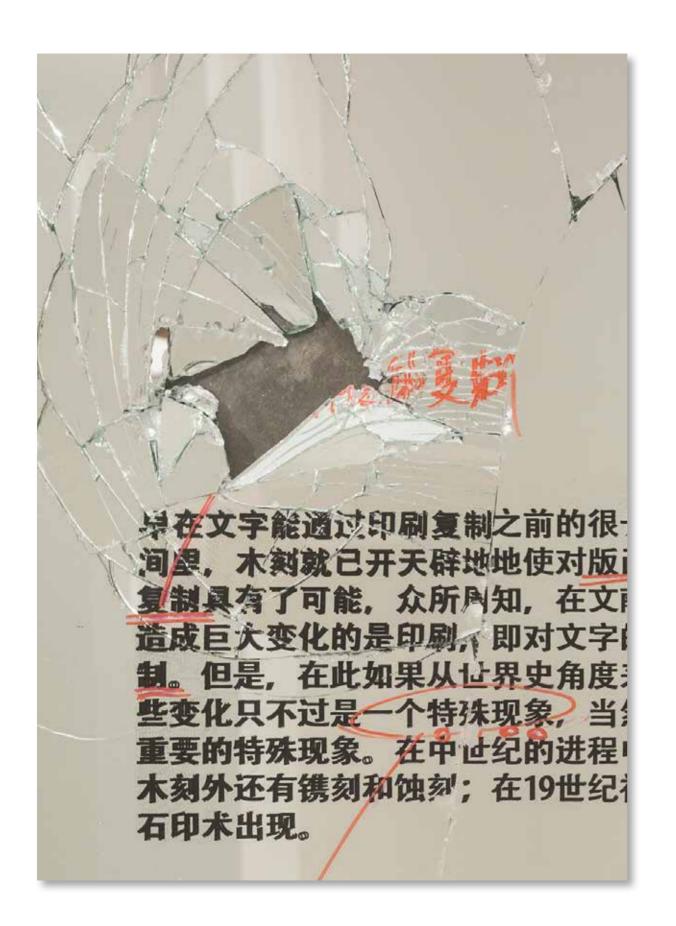


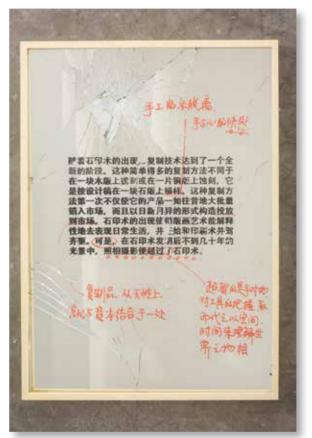
## 2014.6.21 (part 9)

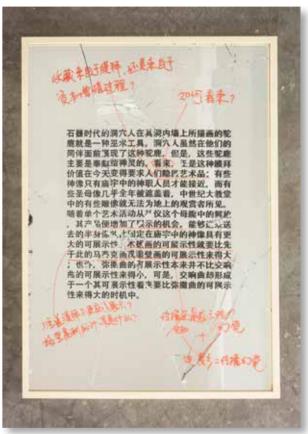
装置 | Installation 镜面玻璃,丝网印刷,油漆笔批注,拳头击碎 Specular glass, screen printing,notes written by paint marker, glass smashed by fist 80 x 60cm

2013

艺术家选取本雅明《机械复制时代的艺术作品》中的部分段落用 丝网印刷印到镜面上,年轻学者张未用红色的记号笔对文字进行 批注,最后再把它们砸碎。整组作品是对书中内容的一种解读过程。 本雅明的某些观点实际上是自相矛盾的,这些零星的片段相对于 整本书的内容来说是破碎的点,艺术家将这部分文字提取出来进行创作,并使作品在最后形成碎玻璃的效果,这两者之间也是相 互呼应的。







SHAO Yi chooses a paragraph from The Work of Art in the Age of Mechanical Reproduction by Walter Benjamin to be screen printed on the mirror. ZHANG Mo, a young scholar, underlined and added annotations in red, prior to breaking the mirror. The work is a narrating process for the paragraph. Some views of Benjamin are actually rather contradictory and the paragraph on the mirror happens to be a 'fragment' of the whole book. This is exactly what was extracted by the artists for art creation. And the picked-out part works in concert with the broken mirror.



"有线广播" <Broadcast>

装置 | Installation

96.0 x 300.0 x 13.5cm x 59 Pieces

2008

这组作品由流行于上世纪六七十年代的有线广播组成:整组作品的造型呈现出具有时代感的大众审美特征;每一个有线广播的内部都带有单一、清晰的声音,当全部声音组合在一起时就形成了嘈杂的整体;有线广播作为那个年代仅有的几种信息传播媒介之一,已经渐渐消失在大众的视野中。艺术家希望通过"有线广播"重拾某些时代记忆。















This work constitutes wired radios which were rather popular in 1960s and 1970s. It shows the public aesthetic appreciation which features a sense of the time. Each radio possesses single and clear sound. When all of them gather together, it feels noisy and chaotic. As one of the few media for communication, wired radios have gradually been out of sight. Therefore, the artist hopes to recall the memories of certain time by this medium.





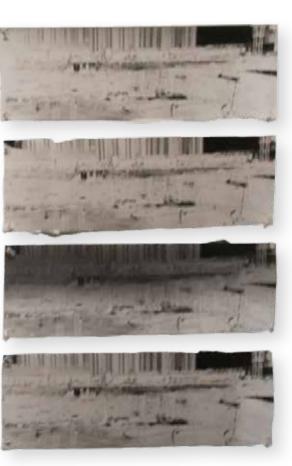
艺术家用简单的成像原理把桶和柜子变成照相机,拍摄未经特意安排的对象。这组装置作品是艺术家对于"摄影术"本身的一种思考,当拍摄者忽略了器材,忽略了所有"中间环节"以及忽略了对拍摄对象之后的状态。

The artist uses the image-forming principle to turn baskets and wardrobes into cameras, shooting random figures and objects. This work refers to artist's idea and thoughts in terms of 'photography' itself by ignoring equipment, process and the following status of involving subjects.



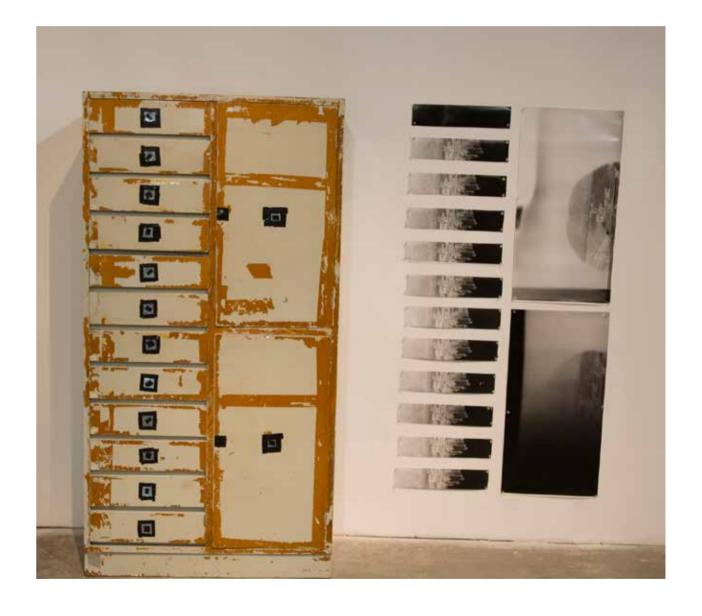






走光: 柜 | Exposure: Wardrobes 装置 | Installation (in 9 pieces) 2008













追光 | Chasing the Light

摄影 | Photograph 110 x 160cm

Ed. 5 | 2013







这4张"追光"系列摄影作品,艺术家选择了拆迁现场、报废车辆等作为创作对象,用彩光在不同角度照射,进行长时间曝光。创作之初会预想曝光效果,最终在摄影作品中呈现出绘画般的效果。

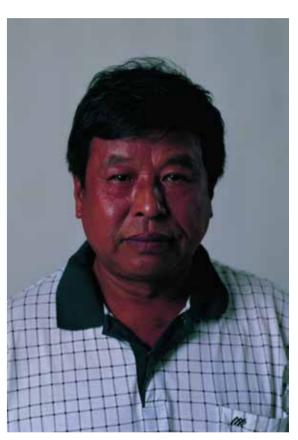
In these four photographs, SHAO Yi chooses the building demolition sites and scrapped cars as his shooting subjects. During long exposure, colourful light is projected onto the subjects from different angles. The artist expected potential result, and eventually it turns to be picturesque.







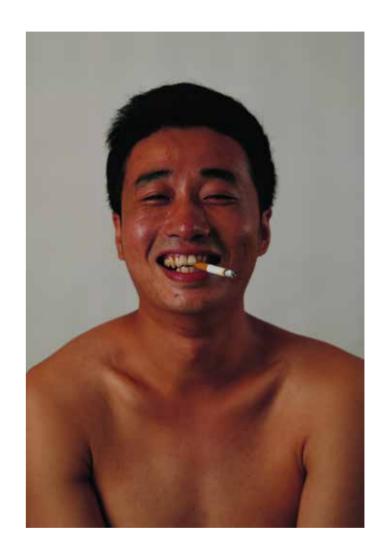




# " > 80mg/100ml"

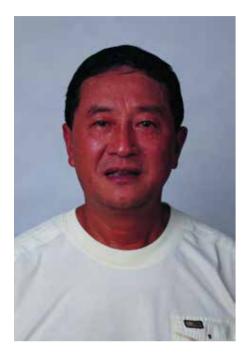
摄影 | Photograph 110 x 75cm Ed. 5 | 2009





爱心斑马线 飙车 酒桌社交 打交道 富二代 酒后驾车 交警 城管 公务员 公安 请客 财政局工商局 税务局 求人办事 酒精含量 证件照 腐败 醉酒 职能部门 肥水部门 政府官员 拉关系强制干杯 应酬 半官方执法者 很黑很暴力 体制漏洞 权色食色酒色 制服照 公告栏 标准像

注: ≥ 80mg/100ml 醉驾标准









Love the crosswalk. Drag race. Table socializing. Dealing with. Second-generation wealth. Drunk driving. Traffic police. City patrol. Civil servant. Public security. Entertain guests. Bureau of Finance. Bureau of Industry and Commerce. Find people to do things. Alcohol content. Passport photo. Corruption. Inebriation. Functional department. Fringe benefits. Government official. Pull strings. Forced drinking. Social obligation. Semi-official law enforcer. Dark and violent. Holes in the system. Love of power and food and drink. Uniform photo. Announcement board. Standard portrait.

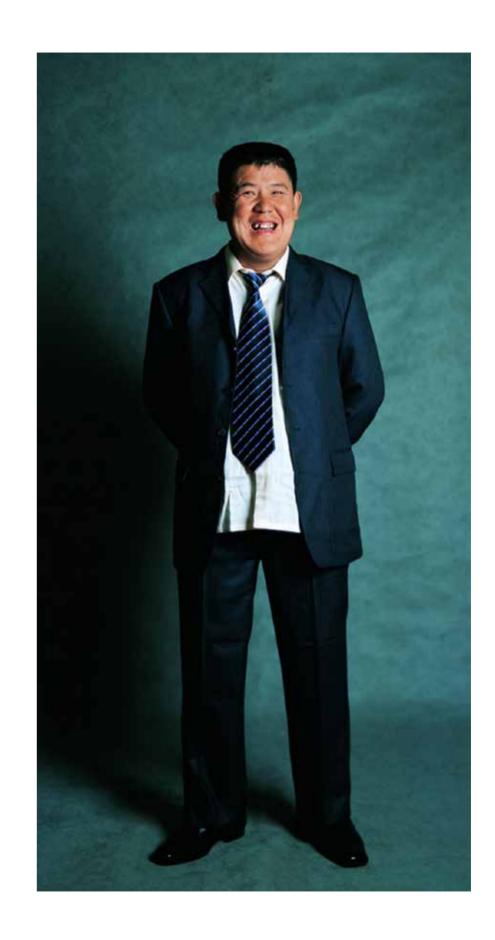
Note: ≥80mg/100ml drunk driving

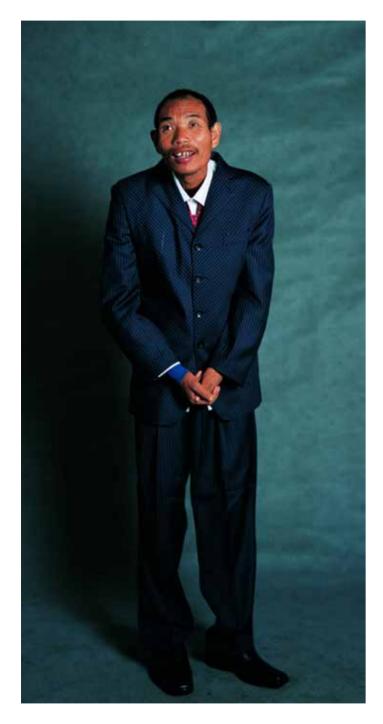


# "介入常常" <Being Involved in 'Often'>

摄影 | Photograph 200 x 100cm x 12pic Ed. 5 | 2006

材料: 西装、西裤、衬衫、领带、保暖内衣、皮鞋、皮带、袜子。介入特殊人群。选择生活比较困难,平时被周围的人忽略的智障人士,送他们新的衣裤鞋袜等,改变他们的生活常态,以崭新的形象闯入周围的人的视线,同时他们原始的本质生命力无遮蔽的呈现,正常和不正常这两个概念在反复的叠加,视觉上的真实和客观产生了一种心理上的异样。



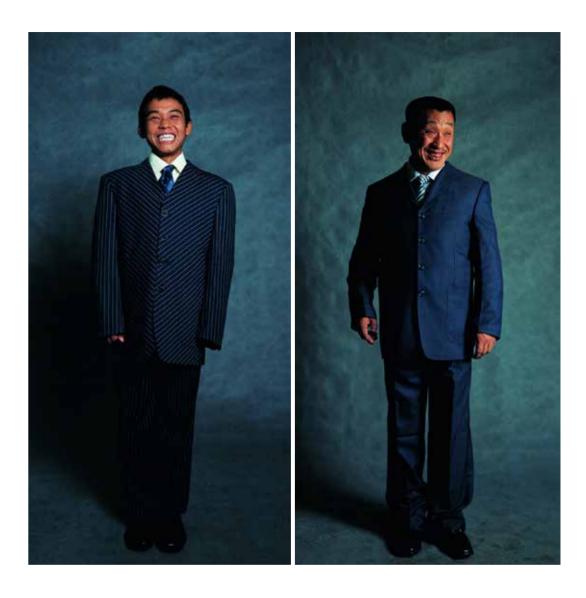












Material: Suits, T-shirts, Ties, Shoes, Socks, Strap and Underwear.

It's involvement into special part's life. Some people I chose are very poor, and some are disabled or amentia. I gave them new shoes and suits to change their life status, and make them a new image to others. But they still behaved in their way. These two concepts of normal and abnormal repeated and make audience a psychological abnormalities between visual and reality.





金指甲 | Gold Nails 装置 (金) | Installation | Gold | 2008 | Ed. 3

## 简历

#### 个展 2015 邵一个展: 造图腾, 香格纳北京, 北京 2008 走光,上海比翼艺术中心,上海 群展 2014 一次关于苔的示现,西湖景区,杭州 1+1=SiO, 三尚当代艺术馆, 杭州 星光,香格纳画廊主空间,上海 《装修杯》工地实践,栖迟,杭州 2013 《阿姨杯》 连续剧场,上午艺术空间,上海 单人间, 当代艺术展,银隆西湖四季酒店,杭州 一拍即合, 当代艺术展, 杭州市飞云江路(近钱江路) 赞成太和广场 体检,香格纳北京群展,香格纳北京,北京 龙时代 - 来自上海的当代艺术, RAUMA 美术馆, 芬兰 时光中的时光,朱家角当代艺术展,上海朱家角 脉冲反应,一个关于艺术实践的交流项目,广东时代美术馆,广东 动静 - 惊蛰节气的一次聚会 , 香格纳画廊主空间 , 上海 千万不要忘记图像斗争!, 桃浦当代艺术中心, 上海 桃浦大楼大型艺术活动, 上海 一堆热情, 香格纳画廊主空间, 上海 叫什么名字?解决?,常德路621号,上海 怎么办?,恒庐美术馆,杭州 62761232 快递展,一个当代艺术事件的文献个案,香格纳桃浦展库,上海 低级景观——石青、邵一双人展, 香格纳 H 空间, 上海 警察和她, 艺法画廊, 上海 礼节的历史, 林达嘉和顾思明共同策展, 艺法画廊, 上海 香格纳桃浦展库,香格纳桃浦展库,上海 杭州艺术博览会,和平国际会展中心,杭州 来自画廊仓库的东西 2, 香格纳 H 空间, 上海 来自画廊仓库的东西,香格纳H空间,上海 资产阶级化了的无产阶级, 当代艺术展在松江, 松江创意工房, 上海 无语, 香格纳画廊主空间, 上海 黑板,香格纳 H 空间,上海 "打岔"当代艺术展,非艺术中心,上海 2008 断舌,梯空间,北京 如果·爱,当代艺术群展,北京索卡艺术中心 失眠,摄影展,比翼艺术中心,上海 违章建筑 ▮ , 长征空间 , 北京 "小制作"系列活动,杭州,上海 没事, 当代艺术展, 胡庆余堂中药博物馆, 杭州 很多灰 2, 香格纳 H 空间, 上海 很多灰,影像艺术展,比翼艺术中心,上海 THE ELEGANCE OF SILENCE, 森美术馆, 东京, 日本 62761232 (快递展), 当代艺术展, 比翼艺术中心, 上海 "迷宫"2004 中国新媒体艺术节 ,中国美术学院 ,杭州 丢失 ING,没LOST, LOFT 49#,杭州 让一些念头被看到, 杭师院现代美术馆, 杭州 格式化, 当代艺术展, 31#酒吧, 杭州 什么艺术展:黑方, NOANOA 中心, 西安 什么艺术展, 白方, 陕西省美术博物馆, 西安 "冢"当代艺术展, 31#艺术空间, 杭州 2003 "1119 JOKER"影像展,杭州

#### 项目

2011 会所,桃浦 M50,上海

"叫吃"装置方案展,杭州

白塔岭, 当代艺术展, 白塔岭艺术空间, 杭州

# Biography

Solo Exhibitions

2015 2008	SHAO Yi: Totem Producing, ShanghART Beijing, Beijing "Light Fogging", BizArt Art Center, Shanghai
Group Exhibitions	
2014	In a Silent Way, West Lake Resort, Hangzhou
	1+1=SiO², Sanshang Art Museum, Hangzhou
	Starlight, ShanghART Gallery, Shanghai
2013	"Decorative Cup" (Construction Site), A Myrica Village, Hangzhou
	"A Yi Cup" Theater Series, am Art Space, Shanghai
	Single Room, Contemporary Art Exhibition, SSAW Boutique Hotel, Hangzhou
2012	Give Me Five, Contemporary Art Exhibition,
	Check Up, Shanghart Beijing Group Exhibition, ShanghART Beijing, Beijing Time of the Dragon - Contemporary Art from Shanghai, Rauma Art Museum, Finland
	Time Within Time, Zhujiajiao Contemporary Art Exhibition, Zhujiajiao, Shanghai
	Pulse Reaction, An Exchange Project on Art Practice, Guangdong Times Museum, Guangdong
	Revitalising-A Gathering upon Awakening of Insects, ShanghART Gallery, Shanghai
2011	Never Forget the Image Struggle!, TOP contemporary Art Center, Shanghai
	Contemporary Art Top Events, Shanghai
	A Pile of Passion, ShanghART Gallery, Shanghai
	What Is the Name? Solution?, 621 Changde Road, Shanghai How We To Do?, Heng Lu Art Museum, Hangzhou
2010	DIAL 62761232, A Document On A Contemporary Art Event, ShanghART Taopu, Shanghai
2010	Elementary Spectacle: Exhibition with Shi Qing & Shao Yi, ShanghART H-Space, Shanghai
	Police and Her, IFA Gallery, Shanghai
	The History of Etiquette, Curated by Darja Lin & Alexis Kouzmine Karava Eff, IFA gallery, Shanghai
	Shanghart Taopu, ShanghART Taopu, Shanghai
2000	HangZhou Art Fair, Hangzhou Peace International Exhibition Center, Hangzhou
2009	Things from the Gallery Warehouse 2, ShanghART H-Space, Shanghai Things from the Gallery Warehouse, ShanghART H-Space, Shanghai
	Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang, Shanghai Songjiang
	Creative Studio, Shanghai
	Mute, ShanghART Gallery, Shanghai
	Blackboard, ShanghART H-Space, Shanghai
0000	"Interrupt" Contemporary Art Exhibition, Fei Contemporary Art Center, Shanghai
2008	Chinese Freedom, T SPACE, Beijing
	Out of Love, Contemporary Art Group Show, Beijing SOKA Art Center Insomnia, Photographs Exhibition, BizART, Shanghai
	Building Code Violations 2, Long March Space, Beijing
	The Series of "Small Productions", HangZhou & ShangHai
2006	It's All Right, Contemporary Art Exhibition, Hu Qing Tang Museum of Traditional Chinese
	Medicine, Hangzhou
0005	A lot of Dust 2, ShanghART H-Space, Shanghai
2005	A Lot of Ash - A Lot of Dust, Videos & Performance, BizART, Shanghai The Elegance of Silence, Mori Art Museum, Tokyo, Japan
2004	Dial 62761232 (Express Delivery Exhibition), Contemporary Art Exhibition, BizArt, Shanghai
2001	"Maze" New Media Art Festival of 2004 China, China Academy of Art, Hangzhou
	Losting, No Lost, 49th Loft, Hangzhou
	Let the Idea to See, Modern Art Gallery, Hangzhou
	Format, Contemporary Art Exhibition, 31#Bar, Hangzhou
	Is It Art? - Black Show, Noanoa Center, Xi'an
2003	Is It Art? - White show, Shanxi Provincial Art Museum, Xi'an
2003	"Tomb" Modern Art Exhibition, 31th Art Center, Hangzhou "1119 Joker" Image Exhibition,, Hangzhou
	"Order to Eat" Installation Scheme Exhibition, Hangzhou
	Bai Ta Ling, Contemporary Art Exhibition, Bai Ta Ling Art Space, Hangzhou

# ShanghART

香格纳画廊

#### 香格纳画廊 & H空间

#### ShanghART & H-Space

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#### 香格纳展库

#### ShanghART Taopu Warehouse

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#### 香格纳新加坡 ShanghART Singapore

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