

Chen Xiaoyun
陈晓云

Sun Xun
孙逊

Yang Zhenzhong
杨振中

Lu Lei
陆垒

Jiang Pengyi
蒋鹏奕

Birdhead
鸟头

Han Feng
韩锋

Xu Zhen
徐震

Shao Yi
邵一

Shi Yong
施勇

Zhang Ding
张鼎

池中有鳄

11 位来自香格纳画廊的艺术家

THE CROCODILE IN THE POND

11 artists from ShanghART Gallery

ShanghART
香 格 纳 画 廊

BIRDHEAD

鸟头



无题 Untitled

摄影 Photograph

300*480cm | EACH 50*60cm (x 48 pieces), BHU435, Edition unique

宋涛和季炜煜 2004 年在上海组成了“鸟头”摄影组合，他们的作品主要是以抓拍的方式来捕捉他们出生城市的日常生活。经年累月，他们拍摄了大量黑白与彩色的系列照片，体现了一种具有主观色彩且原汁原味的现今中国都市现实之写照。通过平时在上海的生活体验以及自身与城市的关系，表达了 80 年代他们生活着的上海飞速发展的变化。这些记忆行为的方法接近早期的概念艺术和极简艺术，包括一件艺术品到下一件的增加和反复改动。

Song Tao and Ji Weiyu founded the photography collective Birdhead in 2004 in Shanghai. The collective's oeuvre consists of videos and photographs of everyday life in their native city. The snapshot aesthetic of their extensive and accumulative photo-series, shot in black and white as well as color, deliver a subjective take on contemporary urban reality in China. The frenetic pace of change in Shanghai, which they lived through in the 1980s, is conveyed by the spontaneous and accumulative nature of their work, invoking the physical experience of being in Shanghai and the relationship between the body and the city. These acts of memorization come close to early conceptual and minimalist art approaches, involving an incremental and repetitious alteration from one piece of work to the next.

BIRDHEAD

鸟头



1	2
3	4

新村 Xin Cun

摄影, 尺寸含框 Photograph, Framed size
51*61cm, 2005 ~ 2007, BHU441, Edition Unique

新村 Xin Cun

摄影, 尺寸含框 Photograph, Framed size
51*61cm, 2005 ~ 2007, BHU445, Edition Unique

新村 Xin Cun

摄影, 尺寸含框 Photograph, Framed size
61*51cm, 2005 ~ 2007, BHU448, Edition Unique

新村 Xin Cun

摄影, 尺寸含框 Photograph, Framed size
61*51cm, 2005 ~ 2007, BHU448, Edition Unique

2006 年，鸟头从私人角度出发，以完全“鸟头”的方式与风格，反映了一个属于国家与时代的事物——新村。由于其中的“雪野三村”正因为世博园而被大规模拆除，所以他们所拍摄的，其实是新村的存在与消失，于是在图像里，我们看到了当下的生活痕迹与正在发生的毁灭被摆在一起。

Starting from their personal perspective, Birdhead took Xincun in 2006 as a reflection of the nation and the times, in a typical Birdhead way. Among them, Xueye Sancun was being demolished as a result of the World Expo Park construction, thus what they shot is indeed its existence and disappearance. We could therefore find the juxtaposition of the traces of daily lives and the destruction which is happening now.

CHEN XIAOYUN

陈晓云



驱赶羊群和满山的灰烬

Driving out Flocks of Sheep and Ashes All Over the Mountain

雕塑 | 青铜, 大理石, 钢架 Sculpture | Bronze, marble, steel frame

194.3*79*69.2cm | Bronze 90.5*50.5*19.8cm | marble, steel frame 105*79*69.2cm | balls (x 30 pieces), 2014, CXY_2016
Edition unique

以雕塑为主线，并围绕一个虚拟的命题《列宁的二十一首诗》展开，《列宁的二十一首诗》来源于一个非意识形态的故事，在这个故事的结尾一个牧羊人对一个长方体说：“我决定做一个沉默的物体。”

作品从最基本的几何图形延伸出彼此具有强烈相关性的形而上现场，万物有灵般的袖珍神话，一种便携式乌托邦幻觉，延续了陈晓云一贯的诗性叙事风格。

With sculpture as its main line, and unfolds from a virtual proposition, Twenty-one Poems of Lenin. Twenty-one Poems originates from a non-ideological tale, in the end of which, a shepherd speaks to a cuboid: "I have made up my mind to be a silent object."

Works presented here follow Chen Xiaoyun's poetic narrative style, and extend from the most basic geometrical shapes to a strongly correlated metaphysical site, a mini animistic fairy tale, a portable utopian illusion.

CHEN XIAOYUN

陈晓云



你说得太多太多，其间有沉默和刻薄，算了，打死叛徒弗拉基米尔
You Talked too Much, Including Silence and Acerbity, Whatever, Killing the Traitor Vladimir

雕塑 | 黄铜，大理石 Sculpture | Brass, marble
21.8*39.3*23.5cm | base 13.5*39.3*23.5cm | above 9.7*17*16cm, 2014, CXY_2142, Edition unique

CHEN XIAOYUN

陈晓云



—列即将脱轨的列车把我的未来交给一条蛇
A Derailing Train Turns My Future to a Snake

雕塑 | 青铜 Sculpture | Bronze
8.8*85.4*9cm, 2014, CXY_3470, Edition unique

CHEN XIAOYUN

陈晓云



有一种牺牲就是迫不及待的撕裂自己满怀欣喜和炫耀

There is a Kind of Sacrifice That You Can Not Wait to Tear Yourself, Full of Joy and Flaunt

雕塑 | 青铜 Sculpture | Bronze

24.3*53*20.6cm, 2014, CXY_4055, Edition unique

CHEN XIAOYUN

陈晓云



最苦涩的方糖在你眼前融化
The Bitterest Sugar Melting in Front of Your Eyes

雕塑 | 青铜 Sculpture | Bronze
12.8*12.6*12cm, 2014, CXY_5228, Edition unique

CHEN XIAOYUN

陈晓云



第三道闪电击中了广场上的红旗
The Third Flash of Lightning Hit the Red Flag in the Plaza

雕塑 | 青铜 Sculpture | Bronze
13*42.7*12.7cm, 2014, CXY_8464, Edition unique

CHEN XIAOYUN

陈晓云



椎间盘突出 10 周年心理疗法
Psychotherapy of the Tenth Anniversary of Protrusion of Intervertebral Disc

雕塑 | 青铜 Sculpture | Bronze
25*15.2*14.7cm, 2014, CXY_3261, Edition unique

三角锥体是特别稳定的一种几何形态，以破坏和强力的方式扭曲它，形成一种新的病态的平衡。制作这个类似金字塔样的东西的过程是对我一个朋友长达 10 年的椎间盘突出所带来痛苦的心理疗法，他端正了积极物理疗法的态度，并坚定了战胜病魔的信心和勇气。

Triangular pyramid is a kind of particularly stable geometrical morphology. Distorting it with a destroyed and powerful way forms a new balance of morbidity. The process of producing this similar pyramid is the psychotherapy for one of my friends who suffers the pain from having protrusion of intervertebral disc for almost 10 years. He uprights the positive attitude of physical therapy and strengthens the confidence and courage of beating the disease.

CHEN XIAOYUN

陈晓云



适用于一切以革命为出发点的散漫的不负责任的象征
Applicable to All Desultory Irresponsible Symbols with Revolution as the Starting Point

摄影 | 彩色 C-Print Photograph | Colour chromogenic print
150*220cm | with frame 209*248*8cm, 2014, CXY_0595, Edition of 5+2AP

CHEN XIAOYUN

陈晓云

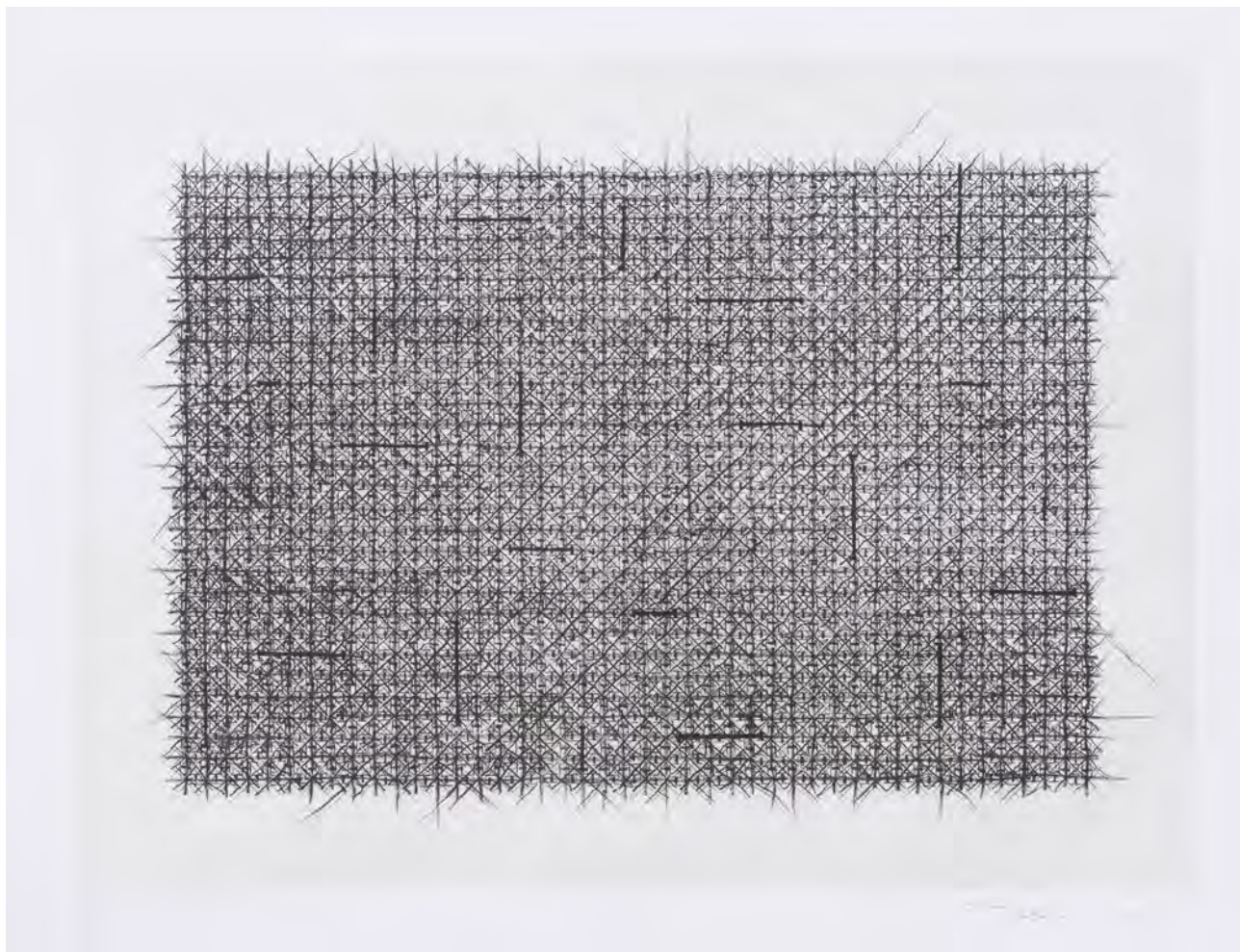


冷三角
Cold Triangle

摄影 | 彩色 C-Print Photograph | Colour chromogenic print
96*120cm | with frame 150.5*144.5*8cm, 2014, CXY_1461, Edition of 5+2AP

DING YI

丁乙



十示 2012

Appearance of Crosses 2012

版画 | 金属板刻板画 Printmaking | Metalcut

86*120cm, 2012, DY_8942, Edition of 32

HAN FENG

韩锋



漩涡 Whirlpool

绘画 | 布上丙烯 Painting | Acrylic on canvas
200*250cm, 2015, HF_1021

HAN FENG

韩锋



鸟鞋 Shoe for Bird

装置 | 羊皮, 木头 Installation | Sheepskin, Wood
13*19*21.5cm, 2012, HF_1475, Edition unique

这些为鸟做的鞋子、衣服是一个隐喻。它们折射着人类世界，我想提出这样一个问题：如果我们都是鸟类，我们是选择飞翔还是牺牲飞行的能力来换取一件迷人的外衣。

如果我是一只鸟，我需要“衣服”吗？

如果我是一只鸟，“衣服”会变成阻碍飞行的镣铐吗？

如果我是一只鸟，当我穿上衣服的时候，我得到的是自由还是负担？

These shoes and clothes for birds are a metaphor. They reflect the human world, I would like to raise the question that if we were all birds whether we would chose to fly or sacrifice our natural ability to fly, in order to put on a glamorous outfit.

If I am a bird, do I need the clothes ?

If I am a bird, will the "clothes" be the shackles to hinder my flight?

If I am a bird, when I wear the "clothes", do I obtain freedom or do I get burdened ?

HAN FENG

韩锋



鸵鸟鞋 Shoe for Ostrich

装置 | 羊皮, 木头 Installation | Sheepskin, Wood
15*18*29cm, 2012, HF_2152, Edition unique

HAN FENG

韩锋



鸟靴 Boot for Bird

装置 | 羊皮, 木头 Installation | Sheepskin, Wood
64*15.5*21cm, 2012, HF_4805, Edition unique

HAN FENG

韩锋



鸟衣 Clothes for Swan

装置 | 牛皮 Installation | Leather

157*410*12cm, 2012, HF_5529, Edition unique

HAN FENG

韩锋



鸟衣 Clothes for Pigeon

装置 | 牛皮 Installation | Leather

20*103*39cm, 2012, HF_9850, Edition unique

HAN FENG

韩锋



鸟 Bird

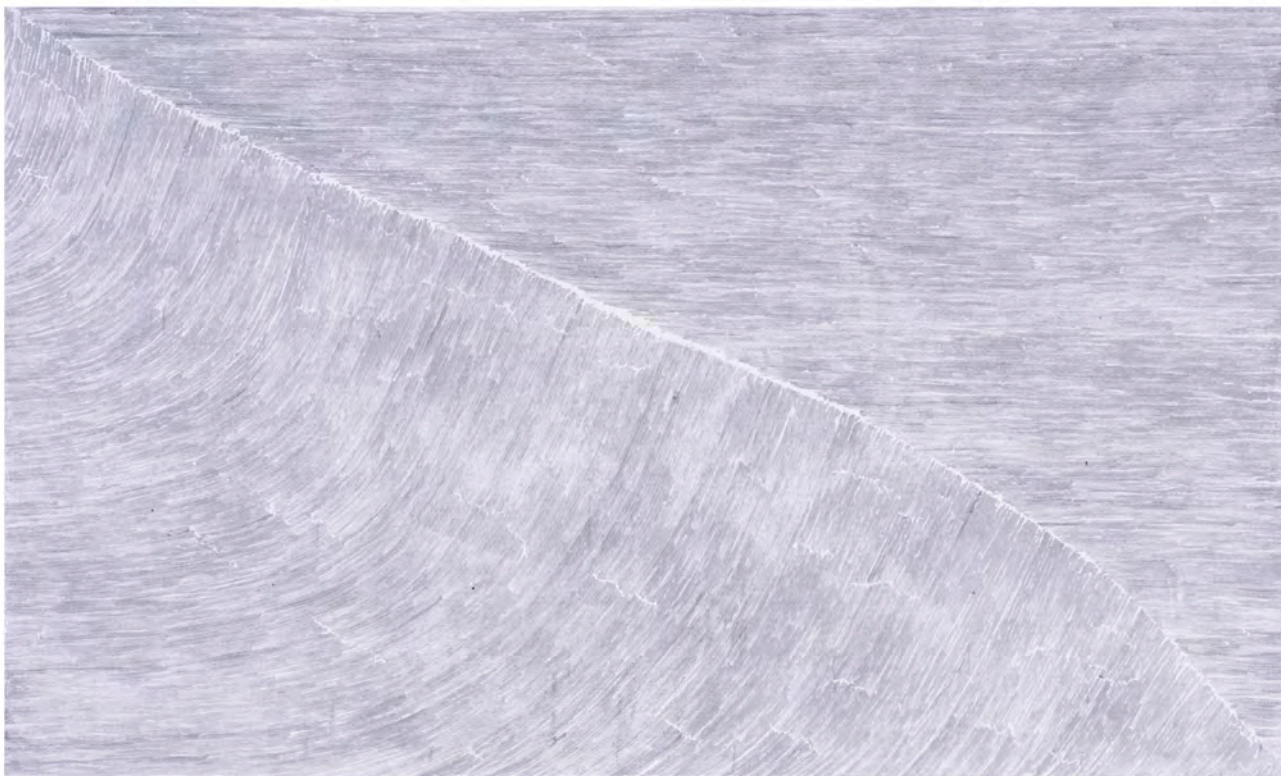
摇头灯，幻灯机，控制盘 Moving lights, slide projector, control panel
80*52*42cm | Control panel 10*52*30cm | Light 70*52*42cm, 2013, HF_4108, Edition unique

鸟的装置，通过规划鸟的飞翔路径和空间，隐喻人的视角，意志和人造世界的关系。

An installation of the bird. It plans the route and space of the bird's flying to hint the relationship between the artificial world and man's perspective and will.

HAN FENG

韩锋



浪 6 Waves VI

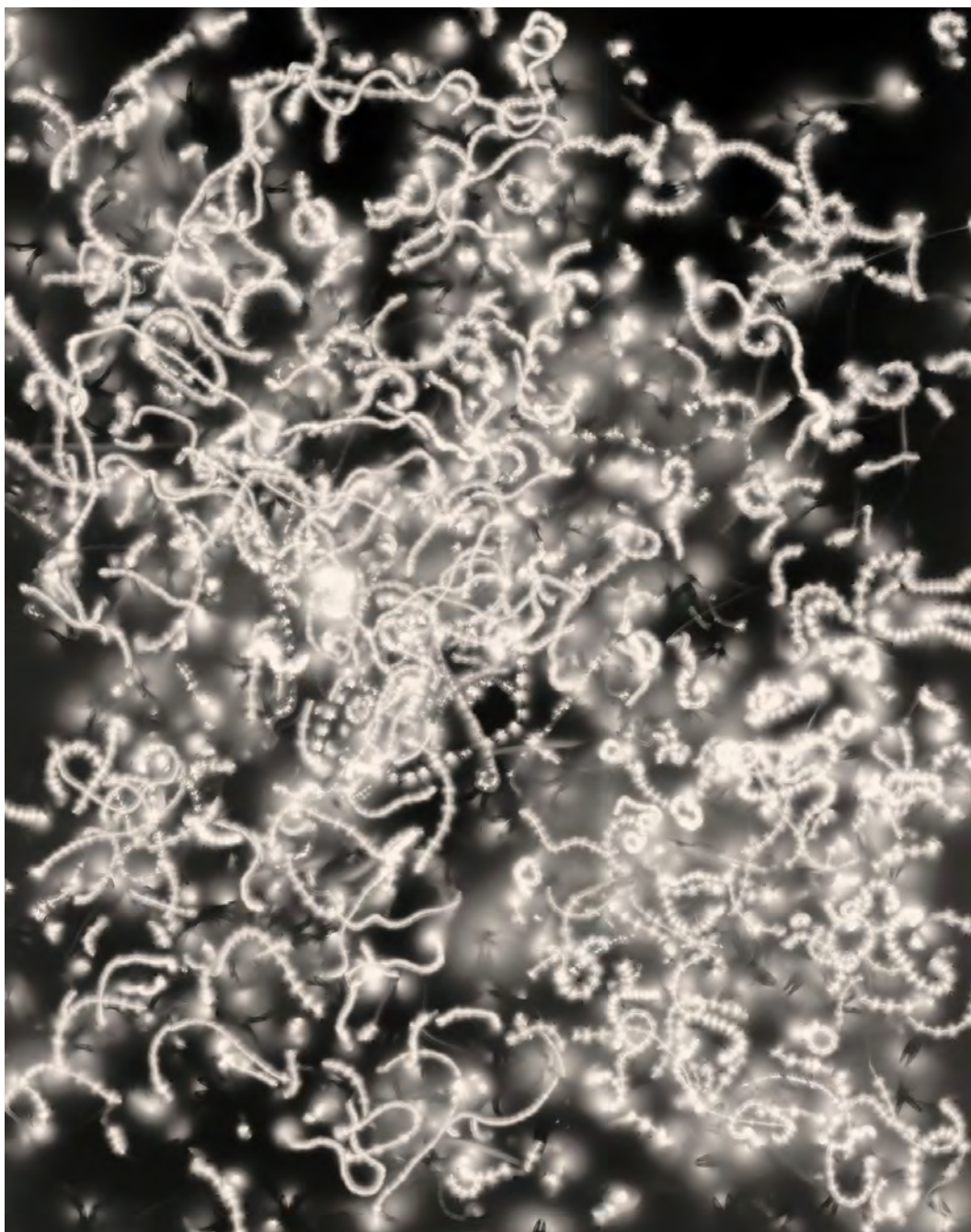
绘画 | 布上丙烯 Painting | Acrylic on canvas
150*250cm, 2013, OT_3811

《浪》是韩锋最私人化的、摒除任何思考的产物，“一种让自己心平气和的方法”。《浪》的创作凸显一种坚硬的线条，一种涌起和跌落的交锋，几近机械化的笔触，即使同样褪色到虚无，但依然不依不挠；同时“浪”也是如此的安静，仿佛没有什么情感，没有什么温度，像海浪本身，涌起，消失，再涌起，再消失，最终落入湮灭和虚无。（文 / 王峻）

“The Waves” is the most intimate, personal work of Han Feng. It was produced without much mental elaboration, or in his words, “in a calm mental status”. In “The Waves”, however, you can see rigid lines that incarnate the clashes between surging and ebbing; the silhouette is almost mechanical, showing persistence even when the colors are faded away. However, even “The Waves” assumes a calmness, as if there is not much emotion or warmth in it, just like the sea waves, it surges, ebbs, re-surges, re-ebbs, before it finally fades away. (Jimmy Wang)

JIANG PENGYI

蒋鹏奕



幽暗之爱 1H 35' 16"
Dark Addiction 1H 35' 16"

摄影 | 收藏级喷墨打印, 裱于铝单板、黑色亚克力

Photograph | Archival Inkjet Print, Mounted on Aluminum Panel Black Acrylic Glass
188*150cm, 2013, JPY_3917, Edition of 5+2AP

这个系列照片是采用物影印像法長時間曝光制作而成。一只、几只或者数十只萤火虫，装入有黑白胶片的暗箱中，任它们自由爬行或者飞行，持续的发出求偶的闪光信号。在其短暂的生命期里，萤火虫在底片上留下某一段、或者一生的，可见的生命轨迹。

The series of Dark Addiction was taken by the technique of direct impression method under long-time exposure. One or few or a dozen of fireflies were incased in the camera obscura with black and white film. Let them crawl and fly freely, and they continued to give a flashing mating beacon to each other. In their short life, the fireflies left the visible path of a period or the whole life on the film.

JIANG PENGYI

蒋鹏奕



幽暗之爱 1H 45' 16"
Dark Addiction 1H 45' 16"

摄影 | 收藏级喷墨打印, 裱于铝单板、黑色亚克力

Photograph | Archival Inkjet Print, Mounted on Aluminum Panel Black Acrylic Glass
188*150cm, 2013, JPY_8104, Edition of 5+2AP

JIANG PENGYI

蒋鹏奕



幽暗之爱 17' 33"
Dark Addiction 17' 33"

摄影 | 收藏级喷墨打印, 裱于铝单板、黑色亚克力

Photograph | Archival Inkjet Print, Mounted on Aluminum Panel Black Acrylic Glass
188*150cm, 2013, JPY_9938, Edition of 5+2AP

LU LEI

陆垒



乌鸦泉 The Fountain of Crow

装置 | 铸造铝合金雕塑，水磨石面板，铁制底座，废机油，压缩机，循环水泵，变压器

Installation | Casting aluminum sculpture, terrazzo panel, iron base, waste engine oil, compressor, circulating pump, transformer
155*165*290cm, 2015, LL_0405, Edition of 2

这是我为童话《聪明的乌鸦》而设计的花园。以水磨石和铝雕塑铸造而成。作品中尽头的喷泉是一个从动脉中不停涌出黑色机油的心脏，它是乌鸦栖息的水池。乌鸦以图案的方式暗含在花园大门的图形里，与喷泉相呼应，暗示出它的领地。

It is a garden consists of water stone and aluminum sculptures, which I designed for The Crow and the Pitcher of Aesop's Fables. The fountain in the rear resembles a heart pumping out black engine oil from arteries. The figure of crow is implied in the patterns on the gate, echoing with the fountain to suggest his territory.

LU LEI

陆垒



仁慈的配方 Humane Prescription

装置 | 铁、铜、压缩机

Installation | Iron, copper, compressor

600*300*150cm, 2014, LL_6525, Edition of 1 + 1AP

“C10H15N”，“C21H23NO5”，“C17H21NO4”，“C15H21NO2”，“C21H30O2”，“C13H16Cl”，“C17H19NO3”分别是“冰毒”，“海洛因”，“可卡因”，“杜冷丁”，“大麻”，“K粉”，“吗啡”的化学分子式。这些以压缩机金属导管制成，并被用制冷压缩机结霜后的分子式，被安装在一条“黄金螺旋”形的铜管上。黄金螺旋线，违禁品（镇定剂）分子式，以及冷冻设备，这三个毫无关联的元素制造出了冷静镇定和冲突的美感，又似乎和谐，匹配和平衡。

注：黄金螺旋线是在矩形中按照黄金比例螺旋渐进无限分割，切点的连弧线即形成黄金螺旋线。这条极致的线在设计，古典艺术及古建筑中都有广泛的应用。

“C10H15N”，“C21H23NO5”，“C17H21NO4”，“C15H21NO2”，“C21H30O2”，“C13H16Cl”，“C17H19NO3” are Methamphetamine, Heroin, Cocaine, Dolantin, Marijuana, K powder, and Morphine, respectively. The formulas made of compressor metal conduit are installed on a copper tube in golden spiral, which will be in frosting condition by refrigeration compressor. Golden spiral, chemical formulas, and refrigeration equipment, these three unrelated elements create calm, equanimity and aesthetic conflict but also complementary matching and balance.

NOTE: A golden spiral is progressively and infinitely dividing the rectangle based on the golden ratio, and the tangent points of the arc form a golden spiral. This extreme line is widely used in design, classical paintings and classical architecture.

XU ZHEN / MADEIN

徐震 – 没顶公司出品



永生 – 赫拉克勒斯，唐朝站立佛像
Eternity – Herakles, Tang Dynasty Standing Bodhisattva

雕塑 | 砂岩，人造石，玻璃钢 Sculpture | Sandstone, artificial stone, fiberglass
288*75*60cm | Herakles 163*75*45cm | Bodhisattva 125*75*60cm, 2013, MI_2821, Edition of 3+1AP

《永生》取材于全球各个博物馆里的中西方的无头雕塑，徐震将它们重新翻制，创作成新的艺术品。在这些原本残缺的雕塑作品缺失的头部，嫁接了同样来自世界各地博物馆的、无头而又残破的雕塑。

这些被誉为永恒的艺术、永生的神与佛，代表着人类历史文明的最高水准。同时也记录着人类历史殖民和暴力，及各种文化之间纠缠不清但又共生的关系。徐震把这些永存于艺术史的、中西方古典雕塑重新创作和组合，创造出一种比观众早已习以为常的“古典雕像残缺美”更为触目惊心的视觉效果，它不仅指涉令人敬畏的艺术史，象征了人类巴别塔式的、似乎永远不可调和的分歧，更显示出一种东方智慧下的包容的情怀。

Eternity by XU Zhen, consists in sculptural compositions created from Western and Asian headless statues displayed in museums throughout the world. These originally beheaded works are grazed and assembled together.

This timeless art of eternal gods and Buddhas, represents the highest level of civilization in human history. These masterpieces also reflect colonization history, violence, cultural conflicts and relations. XU Zhen combined these art history's major Western and Asian sculptures, and created a shocking visual effect out of these "mutilated sculptures classic aesthetics". It doesn't only refer to art history it also symbolizes irreconcilable differences within humanity's Babel tower and shows a certain oriental conciliatory wisdom.

XU ZHEN / MADEIN

徐震 – 没顶公司出品



蔓延 C-016 Spread C-016

装置 | 综合材料 Installation | Mixed media

190*160*160cm, 2010, MIU068, Edition unique

《蔓延》是没顶公司自 2009 年创造的一个独立的艺术项目。这一系列作品的创作理念是通过不断地搜集和挑选来自世界各地的漫画素材，并将其以布艺拼贴、装置、绘画、动画等形式加以组合，从而设计生产出富有创造力的构图。

在对创作元素和艺术效果的运用和表达方面，这一系列作品从创作早期直接运用漫画元素进行形象性的组合，逐渐发展成一种注重抽象性美学的艺术表达方式。漫画素材中所蕴含的理念和细节被挑选、萃取、转化和重新组合成一个个新构图，其中的漫画元素也因此转变成一种“抽象”的语言，并且更加注重视觉上的审美效果。此外，这些作品在艺术效果上还涉及了波普艺术和便宜装饰；通过寻找现实中的替代物以及绘画作品里的衍生形象，将漫画所传达的，以一种华丽绚烂的波普艺术表现手法，在不同空间、媒介上重新组合成极富装饰感的新形象。

Spread is an independent art project developed by MadeIn Company since 2009, where ideas and elements of cartoons from all over the world are continuously selected and combined into creative compositions in form of collages on canvas, installations, paintings, animations, etc.

Concerning the aspects of utility and expression of creative elements as well as artistic effect, the series of works is increasingly developing from image combination by directly using cartoon elements to an artistic expressing method by focusing on abstract aesthetic. All the contained ideas and details from the cartoon materials are selected, extracted, transformed and re-assembled into a new composition, among which, cartoon elements have been gradually turned into an “abstract” language and increased focused on aesthetic effects. Besides, on the level of artistic effects, these works even relate to Pop Art and cheap decoration. By finding alternatives from everyday life and the derivative images from paintings, they reconstruct new ornamental images from cartoons in different spaces and medias by a superb and gorgeous Pop Art expressing method.

XU ZHEN / MADEIN

徐震 – 没顶公司出品



对焦 Focus

装置 | 相机 (索尼 DSC-W5), 土著长矛, 可变尺寸

Installation | Camera (SONY DSC-W5), aboriginal spear, variable dimension
10*12*196cm, 2011, MIU153, Edition unique

相机是用来记录事件的媒介，它可以代表眼睛、代表对真实的记录，但同时，相机也可以通过其他的取景角度来表达完全不同的立场。而矛则是一种非常平民的工具与利器，可以表达为反抗，也可以是一种扼杀的力量。因此，当矛插入照相机时，形成了一种对抗的冲突与张力，其中隐藏着双关的寓意，到底是对事实的谋杀，还是对谎言的反抗，这取决于角度与立场的选择。

Camera is the medium that captures events. It represents eyes as well as the record of reality. Meanwhile, it can also voice from other viewing angles the opinion which differs completely from others. And lance is a common tool and weapon displaying both resistance and murder. When camera is inserted by lance, therefore, it generates conflict and strain. And the interpretation of punning metaphors inside, either the murder of reality or the resistance of lie, depends on the standpoint one decides to take.

XU ZHEN / MADEIN

徐震 – 没顶公司出品



完美的体积 Perfect Volume

装置 | 29 双高跟鞋 Installation | 29 Pairs of high heels Shoes, 2011, MIU173, Edition unique

这一系列作品充满了偏见与象征性因素，它从中东政治漫画，以及阿拉伯文化艺术中提炼素材，制造并迎合了一种西方世界对中东当代艺术的普遍预想和期待。同时它也调侃了整个当代艺术的生产。此外，新兴经济体的影响，以及人们对异国情调的渴望，激励了没顶公司对艺术殖民主义的反抗和挑衅，以一种文化偏见的视角，制造了一种观看与认知层面上的不协调。这套作品还揭示了一个悖论：我们无法看见自己的眼睛，只能从他人的眼睛里看见自己的眼睛。

This series of works are filled with prejudiced and symbolic elements. Madeln Company extracts materials from Middle East's political cartoons and Arabia culture as well as art, creating and catering to the universal expatiation which comes from western countries. Simultaneously, it ridicules the entire producing of contemporary art. Moreover, the influence of newly emerging economy and the desire as well as expectation of searching for the exoticism encourage Madeln to revolt and challenge the art colonialism. This project creates an incongruous level of appreciating and understanding via the visual angle of prejudice. It also reveals a paradox: we cannot see our own eyes, only can see them from others.

SHAO YI

邵一



走光：柜 07
Exposure: Wardrobes 07

装置 Installation, 182*51*121cm, 2008, SHY_4319, Edition unique

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 bas- kets 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 involv- ing subjects.

SHAO YI

邵一



走光：柜 02
Exposure: Wardrobes 02

装置 Installation, 174*108*53cm, 2008, SHY_4411, Edition unique

SHAO YI

邵一



走光：柜 05

Exposure: Wardrobes 05

装置 Installation, 175*90*50cm, 2008, SHY_5721, Edition unique

SHAO YI

邵一



走光：桶
Exposure: Buckets

装置 Installation, (in 100 pieces), 2008, SHYU004, Edition unique

邵一的作品，“走光”将一个个大小不一的铁桶作为针孔成像相机的载体，把相纸直接作为曝光对象，在这组作品中，在对拍摄主体的选择上，艺术家唯一的原则就是“在我四周的，允许长时间曝光的任何景物”。这是艺术家对自己和普遍存在的现象的反叛。在科学技术飞速发展的现代社会，对技术和硬件的依赖，迫使邵一开始思考创作手段和作品本身，或者说本质的关系。最终，他选择抛弃。用这样一种返璞归真的表达方式，利用物理的针孔成像原理，和化学物质的感光性直接呈现摄影的本源。于是，他抛弃镜头，抛弃相机，抛弃胶片，抛弃主题，抛弃主体，抛弃中间环节，抛弃负负得正的概念，抛弃一切迫使你思考的，和帮助你思考的东西。当你看见相纸上那“走光”后形成的负像，也许你会抛弃邵一的“抛弃”，然后开始你自己的“抛弃”。

Shao Yi's work 'Exposure' uses different sized iron drums as carriers of pin-hole image cameras and the photopaper becomes directly the exposed object. In this series of works, the only principal how artist choice the subject is 'anything around me that can be exposed for ages'. This is revolt against artist himself and naturally occurring phenomenon. In the technologically developed modern society, the rely on technology and hardware forces Shao Yi to think over the means of works and works itself, or we can say the essential relationship. Finally, he choose to abandon and use an expression which returns to original simplicity. He presents the source of photography through physical technique of pin-hole imaging and phototonus of chemical substances. So he give up frame, camera, film, theme, subject intermediate link, those concepts and everything that frces you to think and helps you to think. When you see those negative imagines after exposure on the photopaper, maybe you will abandon Shao Yi's dumping and then start to dump your own.

SUN XUN

孙逊



鲸邦实习共和国公民旅行箱
The Republic of Jing Bang – Citizenship Suitcase

装置 Installation
11*56*45cm, 2014, SX_2755, Edition of 100

遥想世界之迥异，回望现实世界之不尽如人意，遂萌生建国之念，曰鲸邦实习共和国。鲸邦实习共和国乃一新兴的独立精神之共和国家，鲸邦临时共和国的建立并非通过暴力的革命，亦非民族独立之手段，更不是宗教缘由所使然，此乃缘于一个很偶然的契机所建。它建立的理由是无比轻松和没有负担的。鲸邦临时共和国不但无任何的政治信仰，更视一切政治主义为狗屎，人存世百年何为贵哉。

As I reflect on the vast disparities and unsatisfactory conditions that plague the real world, an idea to build a new nation dawned upon me. I shall call this new nation the Experimental Republic of Jing Bang. This transient republic, endowed with a new and independent spirit, is not birthed from a violent revolution, neither is it a means to attain ethnic independence nor motivated by any religious agenda. It is created serendipitously, in an unencumbered fashion. The transient republic of Jing Bang does not advocate any political beliefs, which it considers bullshit. Come to think of it, these things don't matter anymore to a person who lives till a hundred years old, does it?

SUN XUN

孙逊



我们光芒万丈
We are Glorious

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_0953

SUN XUN

孙逊



我们不再是政治玩具
We are No Longer Political Toys

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_1533

SUN XUN

孙逊



他们是人民大救星
They are The Saviors of People

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_1580

SUN XUN

孙逊



人类历史上第一列火车由鲸邦开出
The First Train Human History to Depart from Jing Bang

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_2514

SUN XUN

孙逊



这里没有主义殖民
Here the Settlers Have No Agenda

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_4931

SUN XUN

孙逊



鲸邦言论自由

Jing Bang Freedom of Speech

版画 | 丝网版画, 丝, 流苏, 不锈钢

Printmaking | Screen print, silk, fringe, stainless steel

225*86.5cm, 2013, SX_6235

SUN XUN

孙逊



鲸邦权利似流水

Power of Jing Bang is Like a Flowing Water

版画 | 丝网版画, 丝, 流苏, 不锈钢

Printmaking | Screen print, silk, fringe, stainless steel

225*86.5cm, 2013, SX_8169

SUN XUN

孙逊



这里可以寻找回忆
Here You Can Find Memories

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_8904

SUN XUN

孙逊



热爱领袖
Messiah Loves Us

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_9070

SUN XUN

孙逊



统一思想
United Thinking

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_9087

SUN XUN

孙逊



鲸鱼背上的国家

The Country on a Whale's Back

版画 | 丝网版画, 丝, 流苏, 不锈钢

Printmaking | Screen print, silk, fringe, stainless steel

225*86.5cm, 2013, SX_9543

SUN XUN

孙逊



鲸邦是人间乐土
Jing Bang is a Heaven

版画 | 丝网版画, 丝, 流苏, 不锈钢
Printmaking | Screen print, silk, fringe, stainless steel
225*86.5cm, 2013, SX_9612

SUN XUN

孙逊



鯨邦聖景之圖

Divine Landscape of Jing Bang

综合材料 | 水墨，涂料纸，棉浆，不锈钢钻，6 面墙板

Mixed media | Ink, cast paper, cotton pulp, stainless steel screw, 6 panel of Tri-wall

150*226*13.5cm (in 6 pieces) | IMAGE 147.5*224cm (x 6 pieces), 2013, SX_8306, Edition unique

SUN XUN

孙逊



1	2
3	4
5	

人民共和动物园（小灯箱 - 蝉）
People's Republic Zoo (small lightbox - cicada)

装置 | 绢上水墨、灯箱 Installation | Chinese painting on silk, lightbox
42.2*47.2cm, 2009, SXU249, Edition unique

人民共和动物园（小灯箱 - 俄罗斯建筑）
People's Republic Zoo (small lightbox - russian building)

装置 | 绢上水墨、灯箱 Installation | Chinese painting on silk, lightbox
42.2*47.2cm, 2009, SXU250, Edition unique

人民共和动物园（小灯箱 - 旗）
People's Republic Zoo (small lightbox - flag)

装置 | 绢上水墨、灯箱 Installation | Chinese painting on silk, lightbox
42.2*47.2cm, 2009, SXU258, Edition unique

人民共和动物园（小灯箱 - 乌鸦）
People's Republic Zoo (small lightbox - crow)

装置 | 绢上水墨、灯箱 Installation | Chinese painting on silk, lightbox
42.2*47.2cm, 2009, SXU259, Edition unique

人民共和动物园（小灯箱 - 黑月）
People's Republic Zoo (small lightbox - black moon)

装置 | 绢上水墨、灯箱 Installation | Chinese painting on silk, lightbox
42.2*47.2cm, 2009, SXU261, Edition unique

关于动物的世界，受到奥威尔的小说启发制作

About animal's world, inspired by Orwell George novel inspiration manufacture.

SUN XUN

孙逊



人民共和动物园（大灯箱 - 太阳鸟）
People's Republic Zoo (big lightbox - sun bird)

装置 | 绢上水墨、灯箱 Installation | Chinese painting on silk, lightbox
103*110cm, 2009, SXU265, Edition unique

SUN XUN

孙逊



人民共和动物园（手稿 - 地球仪）
People's Republic Zoo (script - globe)
绘画 | 水墨 Painting | Ink and colour
40.5*40.5cm (in 19 pieces), 2009, SXU271

SUN XUN

孙逊

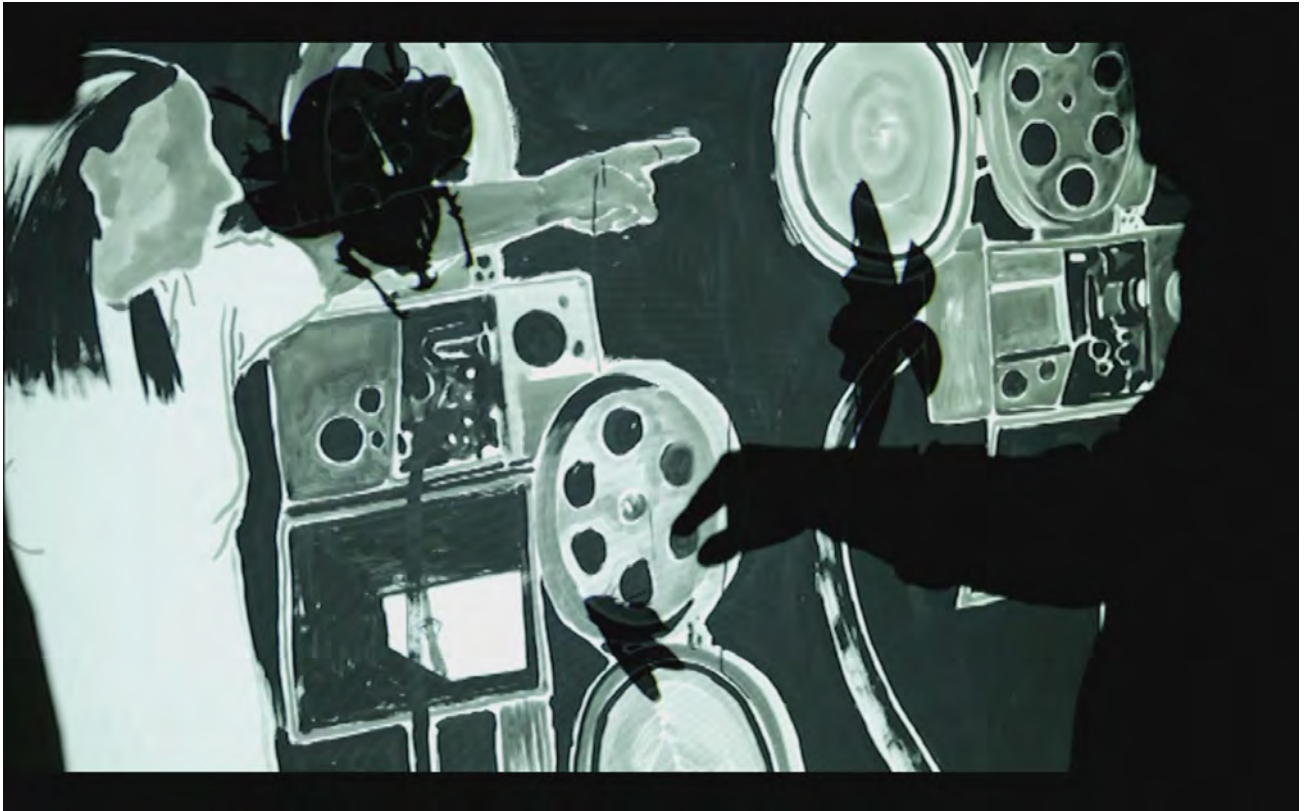


人民共和动物园（手稿 - 手，降落伞）
People's Republic Zoo (script - hand, parachute)

绘画 | 水墨 Painting | Ink and colour
29.7*23.9cm (in 15 pieces), 2009, SXU278

SUN XUN

孙逊



诗歌工厂 Clown's Revolution

视频 | 单屏动画 Video | Single-channel animation
10 minutes, 2011, SXU470, Edition of 6 + 2AP

诗歌工厂缘于真实中的一个岛屿，岛上生活着一群诗人，这是一个完全理想化的小社会，也是我们一直追寻的一个梦想，是一个乌托邦化的现实，但仅存于艺术追寻的生活之中。而英文的名字则更像我们追寻的过程，充满了荒谬与轮回。

"Clown's Revolution" is about a real island where a group of poets live. It's a small and completely Utopian society, and a dream we have been pursuing; it is an Utopian reality, which exists in a life pursued by art. The English title is more like a process we are seeking, which is full of absurdity and metempsychosis.

SUN XUN

孙逊



21 克 21 KE

素描 | 纸上色粉 Drawing | Pastel on paper
41.8*29.5cm, 2007, SXU293

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.9
Let All Potential be Internally Resolved using Beautiful Form No.9

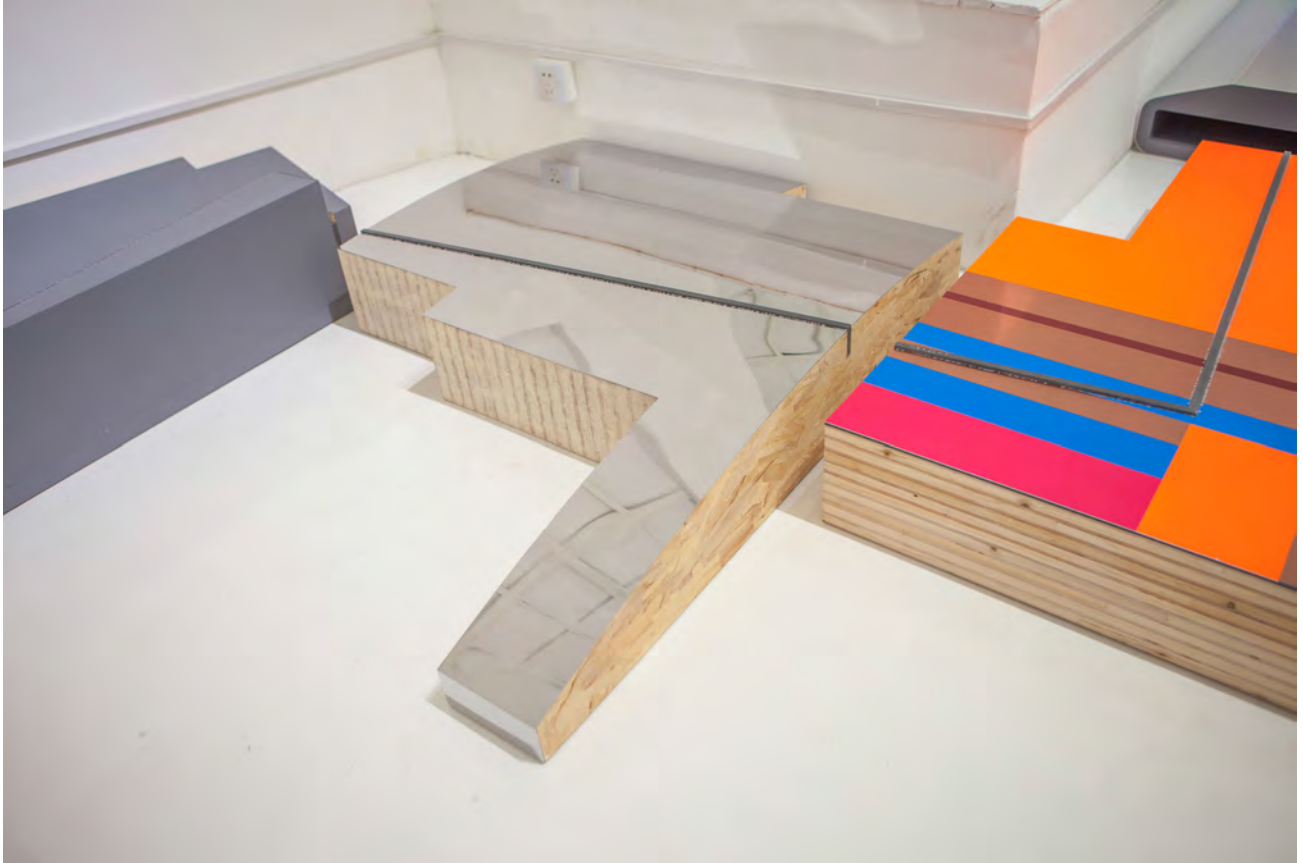
装置 | 木皮，实木，油漆，铝，丝网印
Installation | Wood pattern covering, Wood, Paint, Aluminium, Serigraph
49*100*45cm, 2015, SY_0419, Edition of 3+1AP

作品《让所有的可能都在内部以美好的形式解决》是一场关于空间、物料和语言的控制与被控制的游戏。通过“抹去”、“切割”、“隐藏”等动作艺术家将个人的真实事件以叙事性的方式镶嵌进被处理成边角料的外表漂亮的形式之中。艺术家意在通过这种抽象形式的处理来暗示某种敏感的现实处境。正如艺术家所说，“我喜欢在作为背景的叙述语境中，通过嵌入某个词汇去瓦解原叙述，使之转换为另一种歧变的语境。利用‘抹去’这个概念并同样以‘抹去’的方法来突显被掩盖的，也或许是被蓄意制造的现实。”

The work *Let All Potential be Internally Resolved using Beautiful Form* is a controlling and being controlled game about space, material and language. Through the actions of “erasing”, “cutting” and “hiding”, etc., the artist embeds the personal real events in a narrative manner into the seemingly beautiful form that is processed into scraps. He intends to indicate some sensitive situations through dealing with this abstract form. As the artist has said, “in the narrative context as background, I like to embed some words to crumble the original narrative, and convert it into another distorted context. By making use of the concept of ‘erasing’ and highlighting the masked with the approach of ‘erasing’, perhaps it is also deliberately created reality.”

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.19

Let All Potential be Internally Resolved using Beautiful Form No.19

装置 | 镜面不锈钢，欧松板，铝，油漆

Installation | Mirror finish stainless steel, Oriented strand board, Aluminium, Paint

90*120*18cm, 2015, SY_0512, Edition of 3+1AP

SHI YONG

施勇



以美好的形式解决所有 - 00B

Resolve Everything Using Beautiful Form - 00B

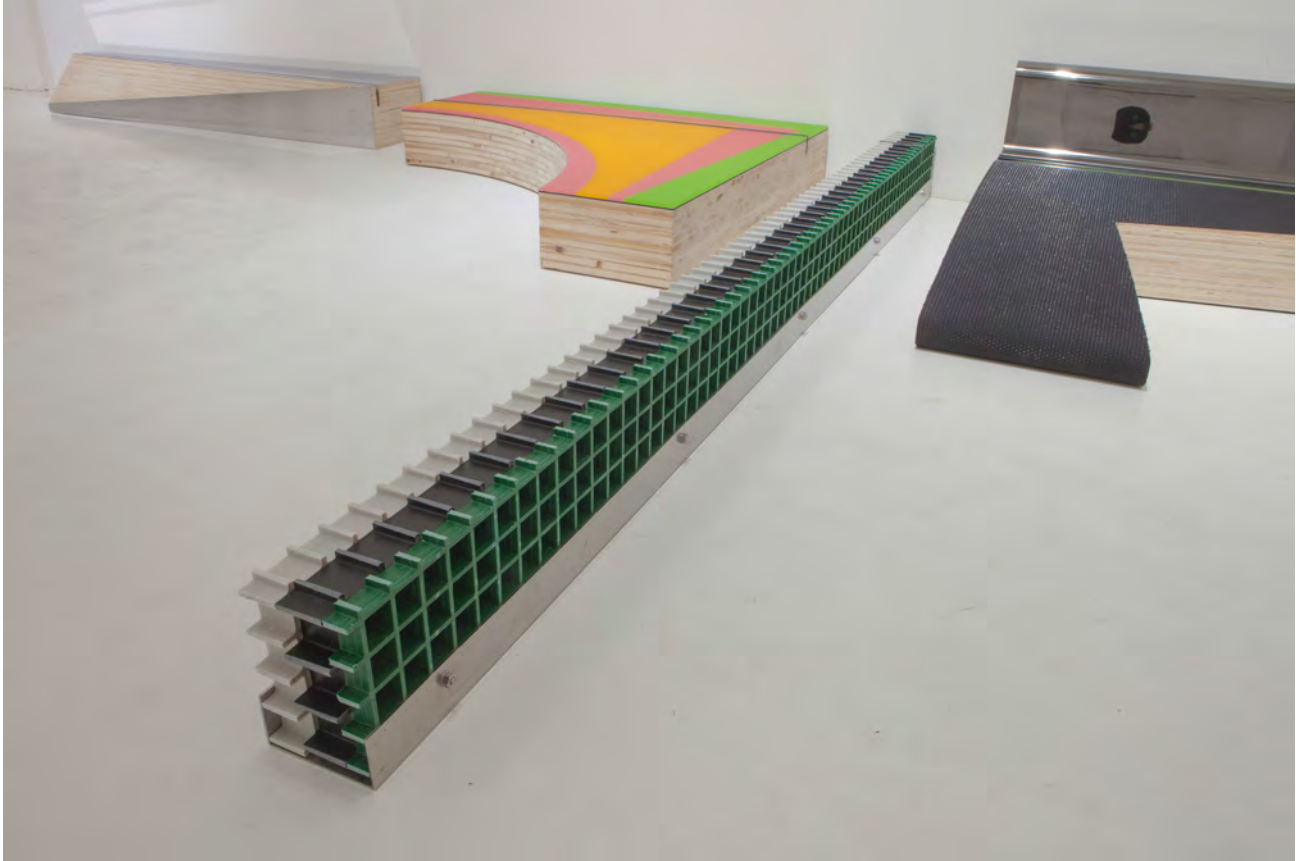
装置 | 老木料、硝基漆、拉丝不锈钢、铝合金、LED 灯带、丙烯酸塑料、钢板、氟碳金属漆、铝条、丝网印

Installation | Aged Wood, Nitrocellulose Lacquer, Brushed Stainless Steel, Aluminium Alloy, Screen Print

25*240*7cm, 2015, SY_3416, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.3

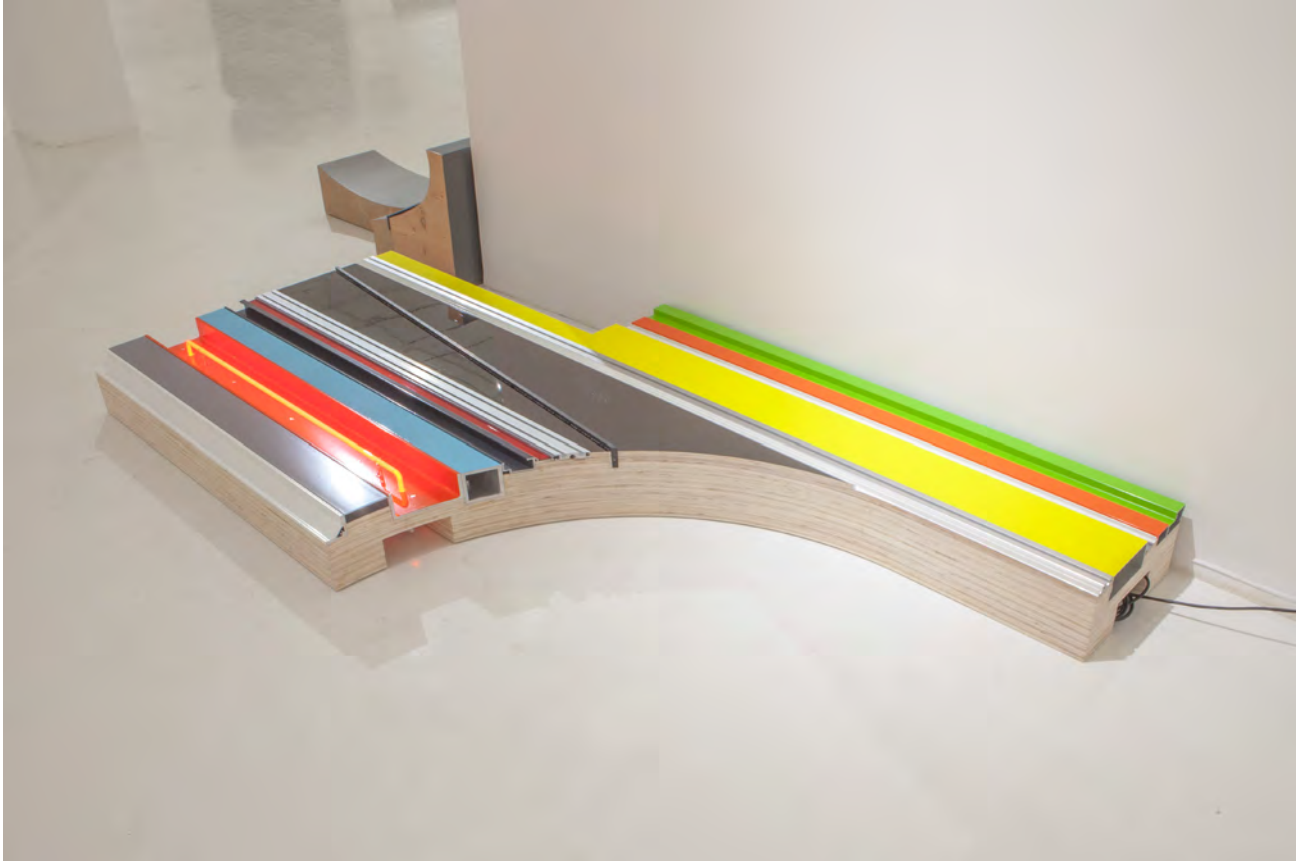
Let All Potential be Internally Resolved using Beautiful Form No.3

装置 | 环氧树脂增强塑料，拉丝不锈钢，铝，丝网印

Installation | Epoxy resin reinforced plastic, Stainless steel, Aluminium, Serigraph
240*11.6*18cm, 2015, SY_3522, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.10

Let All Potential be Internally Resolved using Beautiful Form No.10

装置 | 铝合金, PVC 革, 多层板, 金属, 漆, 霓虹灯及元器件, 铝

Installation | Aluminium alloy, PVC leather, Multi-layer board, Metal, Paint, Neon light and related components, Aluminium
240*120*18cm, 2015, SY_3661, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.18

Let All Potential be Internally Resolved using Beautiful Form No.18

装置 | 多层板，黑板涂料，铝，丝网印

Installation | Multi-layer board, Chalkboard paint, Aluminium, Serigraph
78*75*27cm, 2015, SY_4802, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.17
Let All Potential be Internally Resolved using Beautiful Form No.17

装置 | 实木，油漆，铝，丝网印
Installation | Wood, Paint, Aluminium, Serigraph
105*78*18cm, 2015, SY_5285, Edition of 3+1AP

SHI YONG

施勇



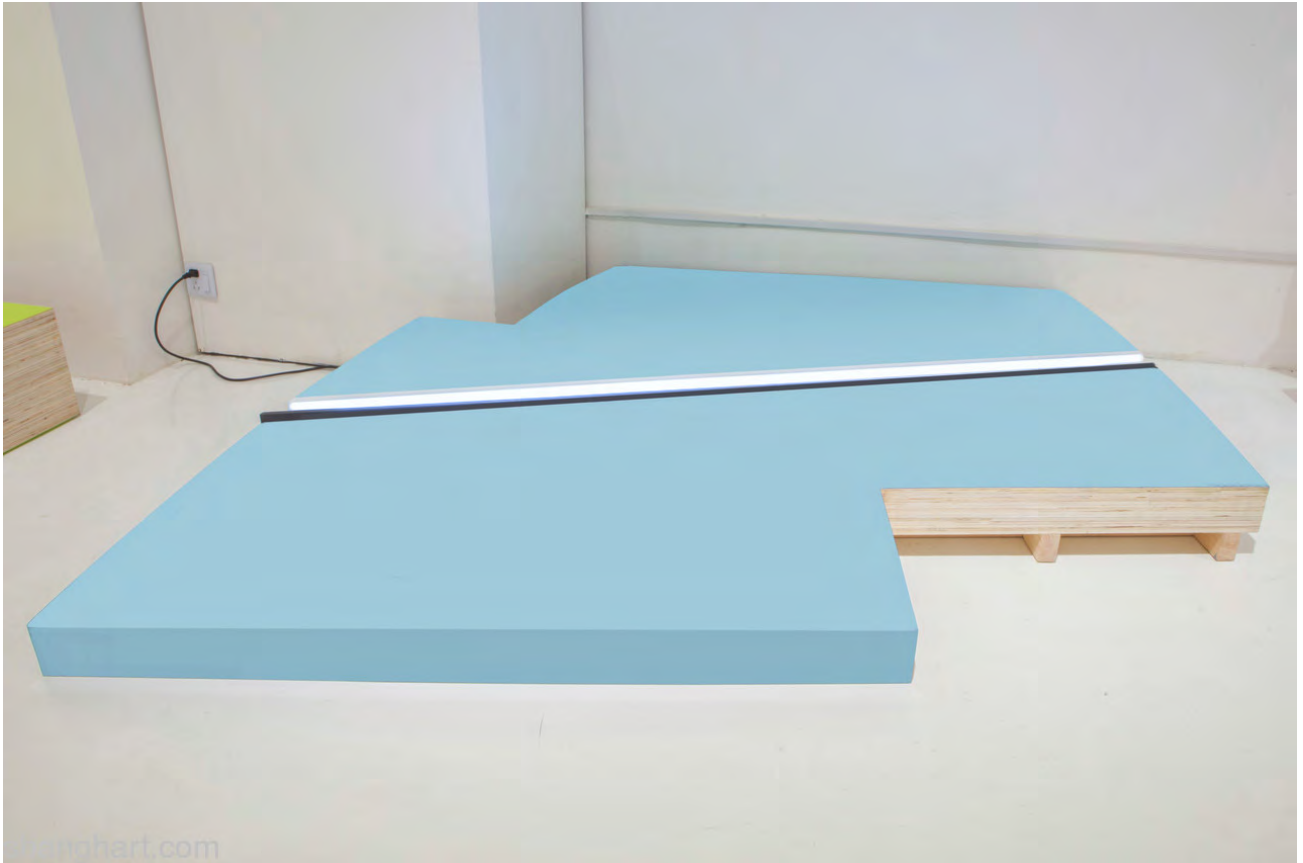
让所有的可能都在内部以美好的形式解决 No.5
Let All Potential be Internally Resolved using Beautiful Form No.5

装置 | 大理石，钢材，不锈钢，铝

Installation | Marble, Steel, Stainless steel, Aluminium
80*80*18cm, 2015, SY_5311, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.16

Let All Potential be Internally Resolved using Beautiful Form No.16

装置 | 实木，多层板，油漆，金属漆，霓虹灯及元器件，铝，丝网印

Installation | Wood, Multi-layer board, Paint, Metallic paint, Neon light and related components, Aluminium, Serigraph
183*160*18cm, 2015, SY_5799, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.22

Let All Potential be Internally Resolved using Beautiful Form No.22

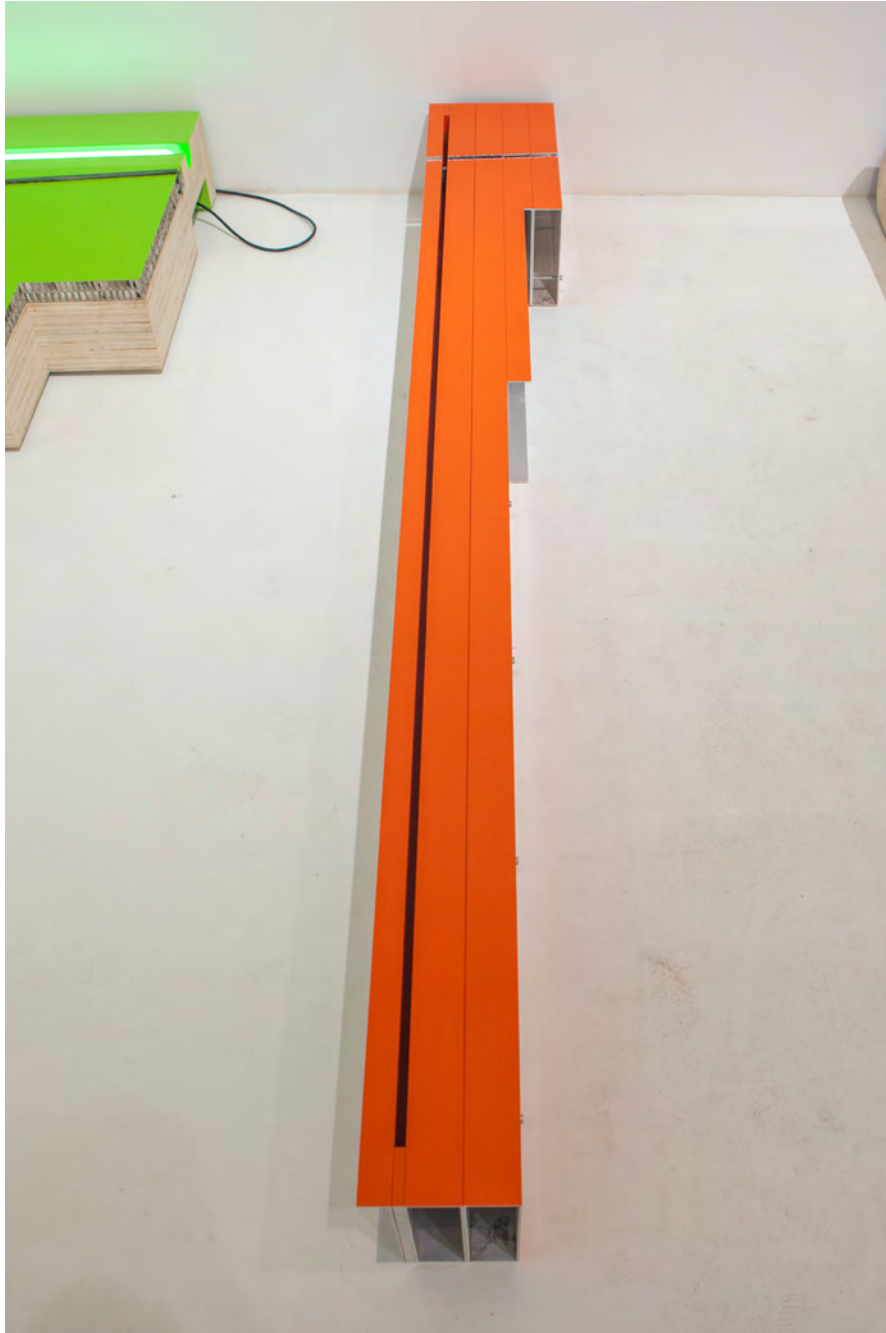
装置 | 石英纤维壁布，石膏板，弹性涂料，聚苯乙烯，聚乙烯，照片，多层板，轻钢龙骨，橡胶，铝，丝网印

Installation | Quartz fiber wallpaper, Plaster board, Elastic coating, Polystyrene, Polyethylene, Photograph, Multi-layer board, Steel furring channel, Rubber, Aluminium, Serigraph

220*162*18cm, 2015, SY_6256, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.24

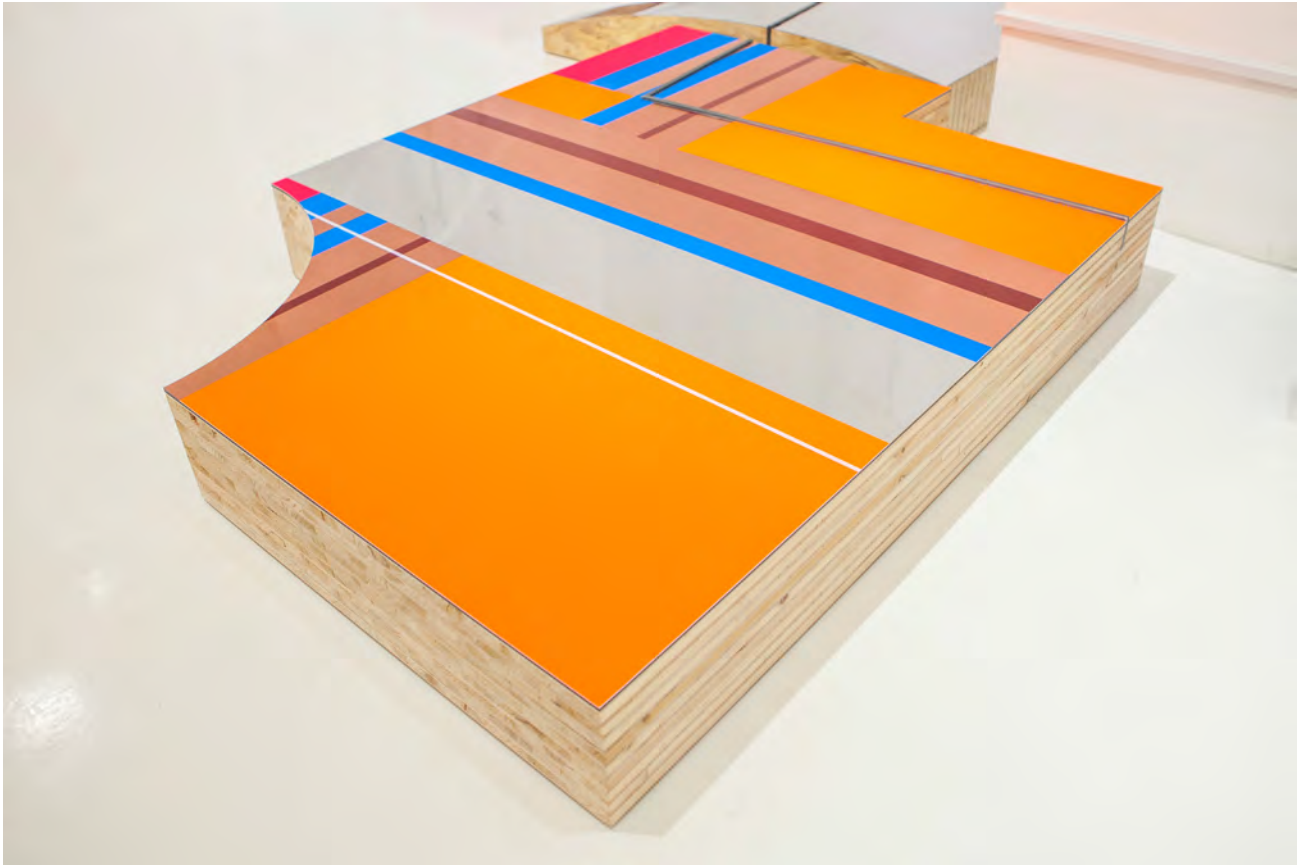
Let All Potential be Internally Resolved using Beautiful Form No.24

装置 | 铝方管，不锈钢螺栓，金属漆，铝，丝网印

Installation | Aluminium square tube, Stainless steel bolt, Metallic paint, Aluminium, Serigraph
24*200*20cm, 2015, SY_6564, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.20

Let All Potential be Internally Resolved using Beautiful Form No.20

装置 | 丙烯腈 - 丁二烯 - 苯乙烯塑料, 丙烯酸塑料, 聚乙烯, 铝, 多层板

Installation | Acrylonitrile-butadienestyrene plastic, Acrylic pastic, Polyethylene, Aluminium, Multi-layer board
110*140*18cm, 2015, SY_8385, Edition of 3+1AP

SHI YONG

施勇



以美好的形式解决所有 - 00A
Resolve Everything Using Beautiful Form - 00A

装置 | 松木实木、硝基漆、拉丝不锈钢、铝条、丝网印

Installation | Pine, Nitrocellulose Lacquer, Brushed Stainless Steel, Aluminum Strips, Screen Print
30*120*18cm, 2015, SY_8502, Edition of 3+1AP

SHI YONG

施勇



让所有的可能都在内部以美好的形式解决 No.12

Let All Potential be Internally Resolved using Beautiful Form No.12

装置 | 饰面板, 油漆, 多层板, 铝, 丝网印

Installation | Plywood, Paint, Multi-layer board, Aluminium, Serigraph
149*149*18cm, 2015, SY_9477, Edition of 3+1AP

SHI YONG

施勇



一堆幸福幻想

A Bunch of Happy Fantasies

装置 | 霓虹灯 Installation | Neon Light

500*500cm, 2009, SYU048, Edition of 3

《一堆幸福幻想》是一组霓虹灯装置，是艺术家施勇的一位身份复杂、经历神奇的朋友所写的诗歌，施勇利用其诗歌的幻觉特质来转译某种现实假象，制作成霓虹灯，并倒置展示。施勇的创作常关于幻想与现实，他从消费主义的意识形态、都市的现代化进程、日常行为以及情感感觉等各个方面，偷换概念进行个人的想象和创作。这件作品是施勇用文字和材料物化幻想的创作，“幻想”是一种不可言状的思想，作品再一次巧妙传达了艺术家对人的感知与认知的巧妙控制，一堆倒置的喃喃自语和甜腻的红光使得“幸福幻想”现实感人。

A Bunch of Happy Fantasy is a neon installation and a poetry written by the artist's friend who has the complicated identity and magical experience. Shi Yong transfers the fantasy character of the poetry to a kind of reality illusion, thereby making it into neon installation, and invertedly displayed. Shi Yong focuses a lot about fantasy and reality. In terms of ideology of consumerism, modernization of the city, daily behaviors and emotional feelings, he altered the ideas and created his works. This piece is materialized fantasy creation of words and materials. "Fantasy" is an unspeakable thought, and the work once again conveys the artist's subtle control of human perception and cognition. A bunch of inverted mumbling and sweet red lights makes the "happy fantasy" real and touching.

YANG ZHENZHONG

杨振中



过道 No.9

Passage No.9

装置 | 绘画 | 木板上油画

Installation | Painting | Oil on wood

100*75*17.7cm, 2013, YZZ_2640

在 2012 年 9 月的工作室个展中，杨振中着手探讨了空间与感知这一主题。展览作品包括一部由位于各个地点的不同隧道、走廊和过道等场景连接而成的视频装置，以及一系列模仿视频扭曲和操控空间的视觉效果 of 的绘画装置。两种呈现方式都使得观者参与其中，观看艺术家对于都市空间的艺术操控并在观与被观间建立起一种独特的联系。通过被扭曲和形变到甚至超现实感的画面，作品或许是对奔流不息变化万千的都市生活的描绘。

In his studio solo exhibition in September 2012, YANG Zhenzhong has started to approach the theme of space and perception. The displayed art works in the exhibition include video installations of various tunnels, corridors and passages, all originating from a plurality of locations and connected to the scene. Furthermore, a series of painting installations, distorting and manipulating the visual space, is presented. In both the paintings and the videos, YANG Zhenzhong allows the audience to participate in and observe his artistic manipulation of urban space, while creating an unique relationship between the viewer and the viewed. Each art work alone can be understood as illustrating the flowing and changing nature of urban life through seemingly surreal, twisted and deformed images.

YANG ZHENZHONG

杨振中



过道 No.10

Passage No.10

装置 | 绘画 | 木板上油画

Installation | Painting | Oil on wood
60*100*15.9cm , 2013, YZZ_4108

YANG ZHENZHONG

杨振中



考试 Exam

视频 | 单路视频 | 装置

Video | Single-channel video | Installation

23'37", 2012, YZZ_1988, Edition of 10

作品《考试》试图阐释一对主题间令人惊讶的复杂动态。画面内容描绘了粉色闺房中的两位年轻女性，穿着引人遐想的丝质睡衣，举止亲密近乎挑逗与情欲；镜头展示了她们在床上孩童般的嬉笑玩闹，不时地扫过赤裸的大腿和丰满的嘴唇以及其他优美的女性部位，准确无误地传达出软色情的气息。然而在这愉悦到令人生疑的画面中，艺术家放置了一个完全出乎意料的主题：女孩子们一边打闹玩笑，实际一边大声朗读者政治课本，刻板和教条的内容与前者间轻松的互动产生了巨大的冲突。两个主题的此番并置使得作品风趣而幽默，却给观者留下疑问不断。作品充满情节张力与艺术表现力，暗示了当代中国政治与年轻人的关系，手法简洁，令人赞叹；饱满的幽默感被淋漓尽致地呈现，它将一个严肃主题拉扯到愉悦的视觉情境中，再一次扭转了大众对于一个普遍议题的普遍观念。

In Exam YANG Zhenzhong illustrates a complicated dynamic between two unexpected topics. The subjects of the video are two young women wearing nothing but suggestive silk undergarments. The way in which they interact is intimate and nearing erotic. They share laughs and seem to play around in a childish nature, and do so on a bed. The camera assures the audience of the erotic nature as it films the bare legs, full lips, and other such highly feminine parts of the women. Still, among this pleasant and questionable scene, YANG places a strikingly surprising topic: politics. The two women play as they read aloud from a standardized political textbook. The highly serious and standard narration seems to clash with the playful interaction. One is left amused by the coupling of such topics, yet wondering why. It is possible that YANG has created a politically powerful video, in which he illustrates the relationship between modern Chinese politics and the youth of a nation. It is also possible that one may appreciate the video in its simplicity, and find complacent amusement in YANG's ability to once again alter our perception of a common theme by degrading a heavily serious topic with a jovial scene.

YANG ZHENZHONG

杨振中



过道 Passage

视频 | 单路视频 | 装置

Video | Single-channel video | Installation
14'19", 2012, YZZ_3299, Edition of 5

杨振中通过这件视频装置再次挑战了有关空间和感知的议题，而观者得以进入作品场域并感受到艺术家对于城市空间的操控以及对观看和被观关系的探讨。与之前的创作如《梦游疗法》系列（三部作品分别作于 1992 年、1997 年、1997 年）类似的是，《过道》呈现的是狭窄的画面视野并配以最低限度的画外音，即编辑为慢速的人类呼吸；此外，两者的镜头皆采用相似的处理方式，观者好似通过艺术家的视角观看空间，仿佛身临其境。画面场景包含了一系列位于学校、机场、地铁、饭店、人行天桥、宿舍、公园和图书馆等公共空间中的走廊、隧道、过道、自动扶梯和间隔等结构：它们长短不一，形态各异，唯一相同的是色调灰冷，光线昏晃，充满废弃、孤独和荒无人烟的寂寥，与城市日常五光十色的现实全无联系。除了轻微却也扰人的机械噪声，空旷安静的都市场景令身处其中的观看体验变的不安。作为装置，《过道》的呈现方式则是对视频的反映：观者不得不通过一道相当狭窄的走道才能到达展厅底部（走道每次只可供一人经过，进一步强调了作品强烈的存在感），因而既身处于过道，又同时观看位于其底部的无限过道。狭长的视频画面或许可以理解为艺术家对都市生活中狭隘视野的暗喻；无论如何，在这部作品中，观者与其化为整体：她 / 他们既在观看，同时也在体验永不停歇的变化，以及身不由己的狭隘的城市空间。

In this video YANG Zhenzhong has approached the problem of space and perception allowing the audience to both participate in and observe his artistic manipulation of urban space creating a unique relationship between the viewer and the viewed. Not unlike his previous series *Sleepwalking Is a Therapy I, II, and III* from 1992, 1997, and 2007 respectively, *Passage* only provides the audience with a narrow frame of vision and minimal external noise. Both videos are only accompanied by the sound of human breathing. Also similar to the previous project, the camera is positioned in such a way that the viewer is made to feel as if they are experiencing the setting first hand; perceiving through the eyes of the artist. The setting laid out by YANG is a series of corridors, tunnels, passages, elevators, gaps found in schools, airports, subways, hotels, pedestrian bridges, dormitory, parks, and libraries. They are of all sizes and lengths, and not only desolate and deserted, but also bleak and grey, lacking in vibrant color and very different from reality of the city. The audience is undoubtedly disturbed by the empty and silent city they have been placed in, that is to say silent except for the subtle and disagreeable mechanic noises of the urban area. The installation is presented in a way that mirrors the video. The viewer is asked to walk through the end of the exhibition towards an extremely narrow corridor; only one may enter at a time. This further builds on the effect of thereness; the audience is both in the tunnel and watching the tunnel. The narrow frame of vision may be understood as a metaphor for the narrow vision experienced in the urban life. In YANG' s piece the audience becomes one with the video, they are both viewing and experiencing the ever changing, uncontrollable, and narrow-minded urban space.

YANG ZHENZHONG

杨振中



消毒
Disinfect

视频 | 多路视频 | 装置 | 6 频道 16:9 高清视频, 无声
Video | Multi-channel video | Installation | 6-channel 16:9 HD, silent
90', 2015, YZZ_5819, Edition of 3+1AP

在这个作品中，作者感兴趣的不仅仅是从形式上吸引观众，更希望用影像本身刺激观众。

In this art work, artist is interested in stimulating audiences with the video work itself, rather than merely relying on the attractive presentation.

ZHANG DING

张鼎



雕塑 Sculpture

装置 | 镜面不锈钢, 石膏动物雕塑碎片, 红粉, 火药, 钢筋, 镜子台面, 不锈钢支架等
Installation | Stainless steel, fragments of animal sculptures made of plaster, red powder,
gunpowder, rebar, mirror table, stainless steel brackets, etc.
320*475*275cm, 2012, ZD_4605

雕塑内容为左手持刀的人, 与装置中碎片状的动物雕塑残骸相对应, 是艺术家设计的固定组合

The sculpture consists of a person with a knife in the left hand, which is corresponding to the wrecked animal fragments in the installation. It is a fixed association designed by the artist.

ZHANG DING

张鼎



轨迹 – 黑色守护者 Orbit – Black Guardians

雕塑 | 3mm 不锈钢板, 工业光泽烤漆

Sculpture | 3mm Stainless Steel Plate, Industrial Baking Gloss Paint
183*109*70cm (x 2 pieces), 2014, ZD_8151, Edition of 3 + 1AP

以地球为视点，金星绕太阳运转的轨迹每八年重复一次，在天空划出五角星形。这个最古老而完美的图形，最类似人体的多边形，隐含黄金分割率——这一重要形式美法则。五角星作为符号进入人类社会，制造、象征及暗含的历史，几乎与所有需要凝聚力量的守护意愿相关。作品以这样的金星轨迹为开始。

From the viewpoint of the Earth, the eight years orbit of Venus around the Sun draws a pentagram in the sky. The most ancient and perfect geometric figure, the polygon which is most similar to the shape of the human body, generates the golden ratio: an important theorem of formal beauty. Pentagrams enter the human society as reminiscent symbols. They create, symbolize and imply the history which is almost related to all guardian wishes that need cohesion energy. The work is a start with this orbit of Venus.

ZHANG DING

张鼎



轨迹 - 黑色轨迹 Orbit - Black Orbit

装置 | 3mm 不锈钢板, 工业光泽烤漆

Installation | 3mm Stainless Steel Plate, Industrial Baking Gloss Paint

191*111*100cm, 2014, ZD_9041, Edition of 3

ZHOU TIEHAI

周铁海



必须 Will/We Must

视频 | 单屏电影 | 35 毫米胶片，黑白，无声

Video | Single-channel film | 35mm, b&w, silent

9'17", 1996, ZTH014, Edition of 5

这个作品即幽默也伤感，片中的艺术家和艺术环境，在今天并没有太多的变化，今天可能这样的情况越来越少被关注，毕竟拍卖、画廊和博览会等等系统的完善，让之前的艺术环境和工作方法有些狭隘。1996 年出现这样的作品，回应了与国际接轨的思潮，对自身身份和所处环境的反抗，或是对周围一些人状态的嘲讽？

《必须》是一部三十五毫米的胶片电影作品，形式上挪用早期电影默片的方式，章节、对话和影像交替出现，早于杨福东开拍的《陌生天堂》（1997–2002）一年。作品对 90 年代的文化环境和日常生活及个人，同样具有人类学意义。

It combines humor and sadness, the artists and artistic environment today is still the same, perhaps, it attracts less attention as the system of auction, gallery and art fair is growing which narrows the environment and operating methods. Came out in 1996, did this work correspond with the trend of integrating with the world, resist with its identity and environment, or sneer at the people around?

Will/ We Must is a 35mm film work, taking the form of early silent film in aspects of the chapters, the dialogues and the montages, which was shoot one year earlier than Yang Fudong's Estranged Paradise(1997–2002). It carries the anthropological sense of the cultural environment, daily life and individuals in 90s.