

香格纳画廊
西岸新空间 开幕展

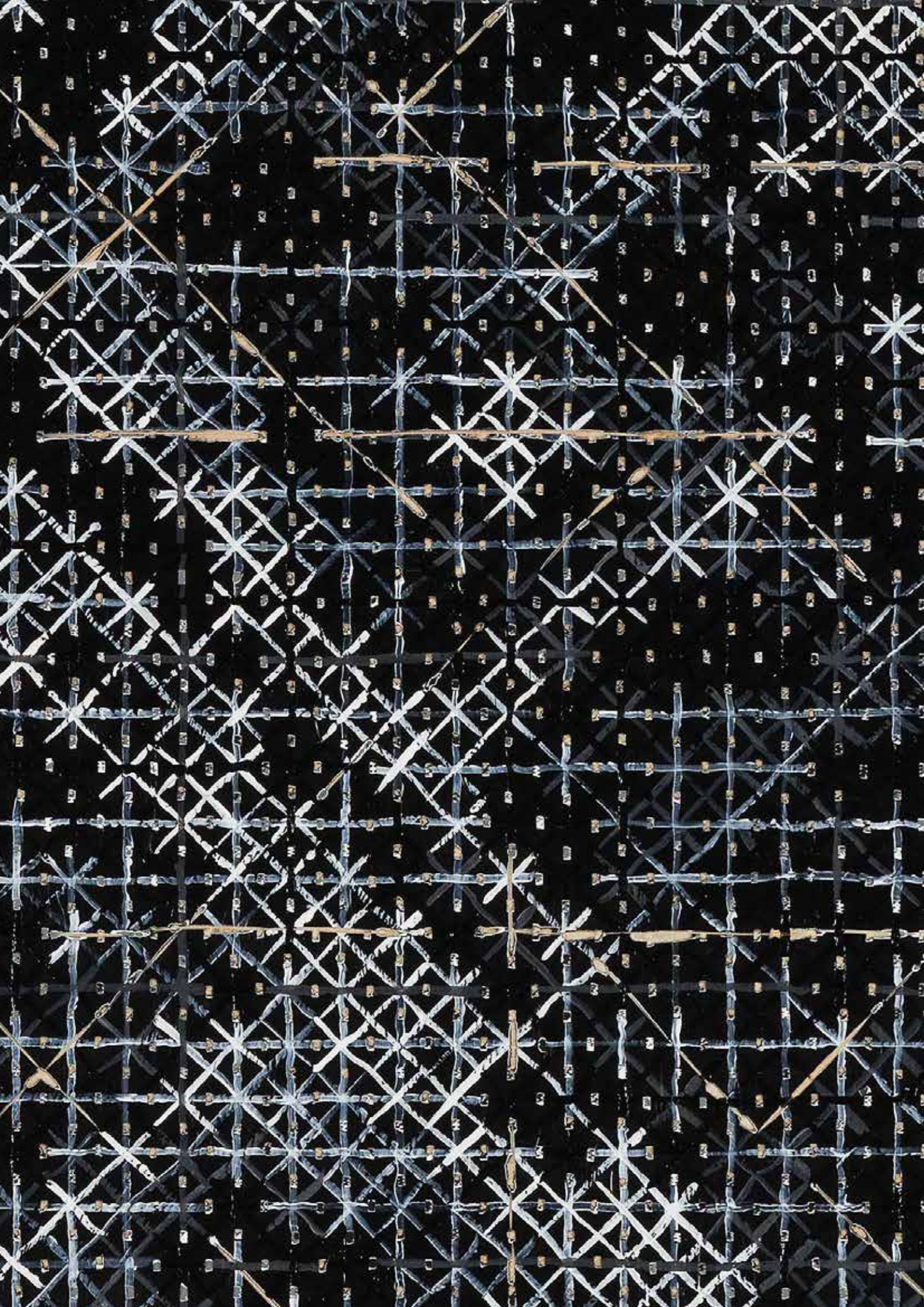
Holzwege

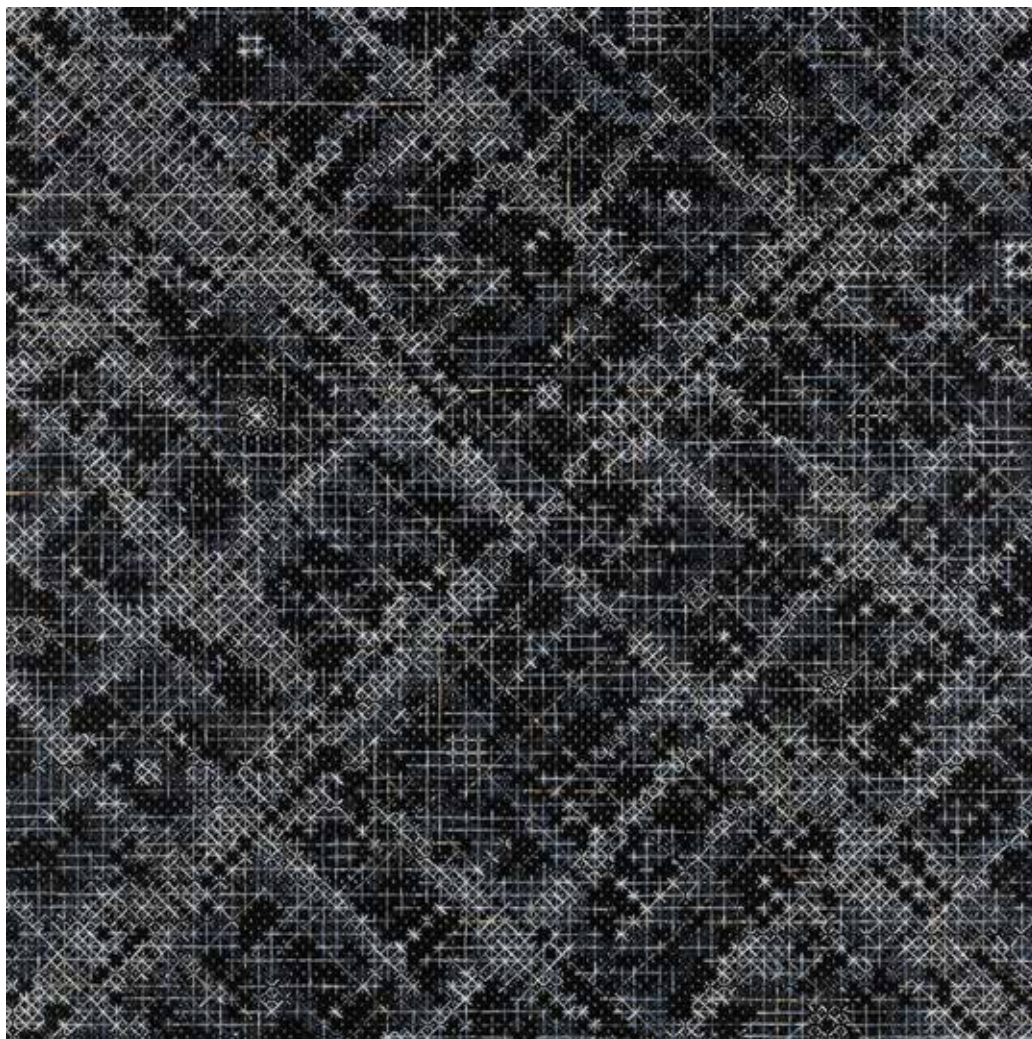
2016

11.09-02.15



Holzwege





十示 2016-2
Appearance of Crosses 2016-2, 2016
椴木板上丙烯雕刻
Acrylic on basswood panel with engravings
240 × 240 × 6cm
DY_7809

《十示 2016-2》以黑底和白色十字为主，在椴木板上有韵律感地进行雕刻。从 80 年代后期开始，丁乙的绘画就以“十”字以及变体的“X”为主要的视觉符号，他将这无意义的形式符号作为结构和理性的代表，以及反映事物本质的图像表现的代名词，其语境则是中国工业化发展步伐下的城市环境。所有画作均以“十示”连同年份序列命名。

The presented painting, predominantly black with white crosses on basswood rhythmically disclosing the engravings, is named the title “Appearance of Crosses” with the date he painted. Ding Yi has been making abstract paintings using crosses and grids since the late 1980s. The cross, whether a “+” or an “X” with thematic variation, is a motif that the artist has declared is a formal mark without meaning, in order to emphasise the rational approach to painting, while the context of this work is the industrial-paced development of the urban environment in China.

Apichatpong WEERASETHAKUL
(collaborated with Chaisiri JIWARANGSAN)
阿彼察邦·韦拉斯哈古 (b.1970)



迪尔巴
DILBAR, 2013

单路视频 | 装置 | 全息屏
Single-channel video | Installation | Holo/Transparent screen
152 × 271cm, 10'
AW_8347, Edition of 5 + 2AP

他的名字的意思是“满是心”。他是新建的沙迦艺术基金会艺术空间的一位孟加拉建筑工人。城市的暖冬使他进入了睡眠状态。他在美术馆睡觉，或在工地住所睡觉。迪尔巴是一个城市的建设者，是暂居阿联酋的万千孟加拉国工人的缩影。

视频装置描绘了一个城市建设者的肖像，一个暂居阿联酋的孟加拉工人。作品不以结构化的叙事呈现，而是一系列半睡状态的、碎片的镜头。滴水声和机械冲击声相互交织，与之相对的是年轻人身边梦幻般的、几近幽灵般的气氛。漂浮在墙隅之间，并悬停在城市中心之上，强力地描绘了阿联酋大部分缺乏关注的外来劳动力的微弱轮廓。

Shot in black and white, Dilbar, which means ‘full of hearts’ in Bengali, is the name of the film’s main protagonist. He is a Bengali construction worker at the newly-built Sharjah Art Foundation Art Spaces. The city’s warm winter drives Dilbar into a slumber. His ‘sleeping’ existence shifts between the museum and the labour camp.

This hauntingly beautiful video installation depicts a portrait of a city builder, one of a million Bangladeshi workers currently living in the UAE. The work is not so much a structured narrative, as a series of hypnagogic, fragmented shots. Against the orchestrated sounds of dripping water and mechanical pounding, the dream-like and ghostly aura of Dilbar is seen drifting and hovering around, portraying the faint silhouette of the largely invisible migrant workforce in the UAE.

CHEN Xiaoyun

陈晓云 (b.1971)



砍死你
Chopping You Up Deadly, 2013

双路视频
Double-channel video, 4'
CXY_2862, Edition of 6 + 1AP

《砍死你》从不同角度拍摄了一个男子在夏夜树林挥舞斧子，伴随着喘息声、夏鸣声、斧头的挥舞声。这是一个排毒的过程，是内心紧张、愤怒、暴力、孤独、冲突的释放，是对自身境遇对社会和现实质疑的一种意味深长的象征。“出身汗，呼吸加重，心跳加快，很多东西就开始叠加了。”（陈晓云说）

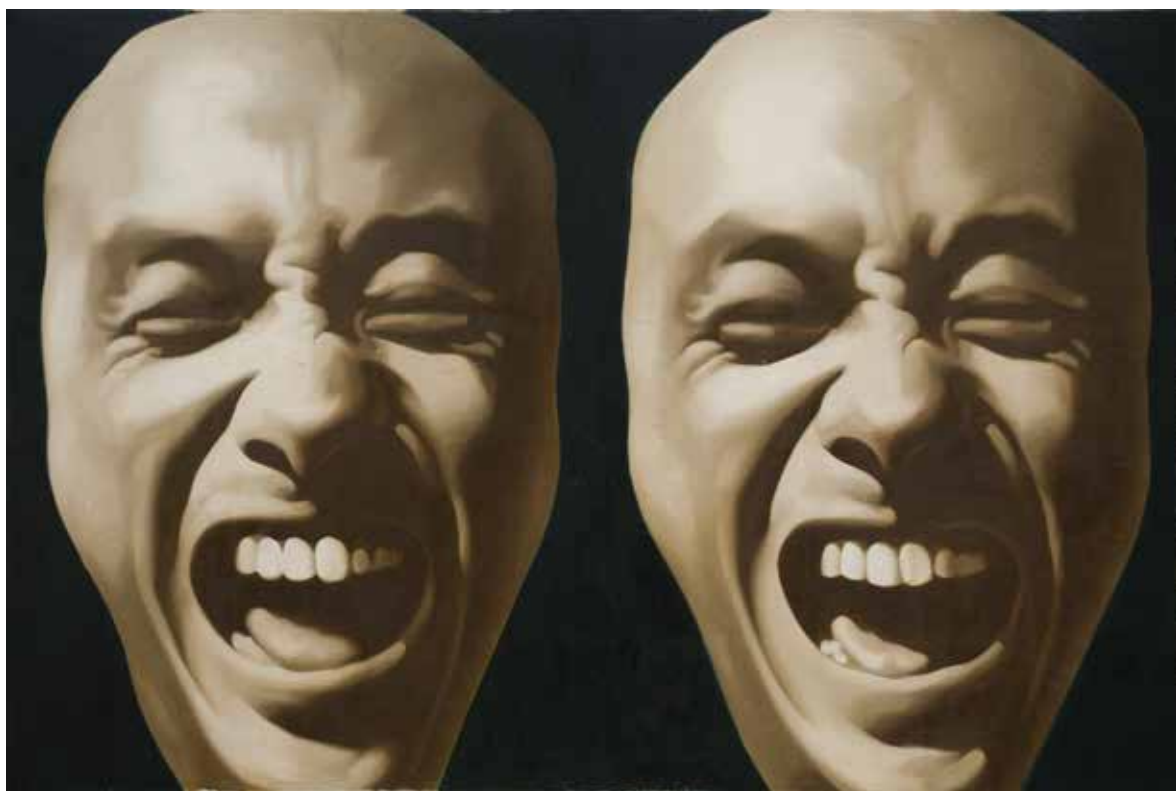
陈晓云的影像首先是个体的心理隐喻，被压抑禁锢，在无望中挣扎的心理图像。其次通过发掘内心与外在世界之间的紧张感中所充斥着荒诞，以此诉说对日常生活的无力感和神经质般的发泄。

The 4-min video captures a man swinging an ax in the forest in a summer night. He seems nervous, irritated, violent, conflicted and perhaps lonely. This is a detoxifying process, and a rich symbolism of one's doubt about the current circumstances in society and reality. "The man is sweating, panting with racing heartbeat. Meanwhile, everything begins to overlap." (Chen Xiaoyun)

Chen's video, as a metaphor of an individual spirit, depicts a psychological image of depression and struggle. A certain kind of absurdity, advanced in the tension between the inner and the reality, powerfully turns into his narrative of incapability and abreaction towards daily life in a figurative way.

GENG Jianyi

耿建翌 (b.1962)



第二状态
The Second State, 1987

布上油画
Oil on canvas
130 × 196cm
GJYN73

1986年，耿建翌开始着手创作为数不多的夸张笑脸系列。《第二状态》中的笑脸没有头发、耳朵和脖子，看上似乎更像是面具。其原型是耿建翌的一位朋友。画中夸张的笑则被解读为“反映了当时尴尬的社会现实”。艺术家本人说，他一直被交流的问题所缠绕。他试图避开被误读的现象产生，缩短观众与作品的距离，让作品呈现出画家最真实的画面传达。从《第二状态》中，可以看出他在这个问题上一步步斟酌、探索的过程。被看与观看之间的距离问题，是耿建翌创作的持续命题，在后来的《自来水厂》、《表格和证书》等作品中，可以寻觅到它的踪迹。

In 1986, Geng Jianyi started to create very few works of exaggerated laughing faces. The hairless, earless, neckless smiling faces in *The Second State* appear like masks. The prototype of this work is a friend of Geng. The exaggerated laughing face is deciphered as the reflection of the awkwardness towards the social reality at that time. According to the artist, he has often been bothered by way of communication. He has tried to avoid the phenomenon of misreading by shortening the distance between the audience and the work. This work is one of the steps during the process to overcome the communication problems. The distance between viewing and being viewed is a continuous subject featured in his later works.

HAN Feng

韩锋 (b.1972)



道 2
Way 2, 2016
布上丙烯
Acrylic on canvas
220 × 380cm
HF_2153

“如果我要说件什么事，我常常说不好，但是通过绘画，我会说得更好一点。” 韩锋

韩锋的绘画作品通常让人觉得放置多年，仿佛已经褪色，呈现出一种近乎虚无的淡和空。而作品的平静感和疏离感又引诱着观者走近一步。站在《道 2》前，观者似乎走进一个没有入口亦没有出口的梦境，一个想象中的无尽空间。这个空间在具备可能性的同时亦展示出更多的窘境。在此，道不再作为通往某个目的地的手段而存在，反而成为制造困惑、茫然与恐惧的场所。这恰是韩锋对现代化的徒劳和虚妄的提示。

“I’ m not good at words, but through painting I say a little better.” (Han Feng)

Han Feng’ s painting usually conveys a feeling that it has been placed for many years, with seemingly faded colours, lightness and emptiness. The sense of calm and alienation of the work lures the audience to step closer. Audience may feel like entering a dream without entrance or exit, boundless and imaginary. It is fulfilled of all kinds of possibilities, as well as dilemmas. The “way” here is not a certain path to somewhere, but a space that generates confusion and fear. It is what Han has pointed out when confronted with the futile effort and the fabricated of modernism.

HUANG Kui

黄奎 (b.1977)



猜测 – 某个世界最低点的群落纹理

Assumption – Veins of a Lowest Place on Earth, 2015 ~ 2016

布上丙烯、油彩和油性笔

Oil, acrylic, oil pen on canvas

250 × 150cm

HK_4369

黄奎在历史文献与地理知识阅读过程中发现了很多有意思的地方。他将现实的约旦河流域卫星图尽量精确地画出来，随后按照现有的地形、水文地质等地理因素开始推测一些可能的聚居区域、道路连接。黄奎一边画一边推测，用一种自然而然的逻辑让其自由生长。

黄奎想尽量地展开猜测的层次感。画面所呈现的是一种黄奎猜测出来的视觉，以“看得见”的现实实物为主的“写实”面貌，这是一种具象层面。在画的同时猜测另一些“看不见”的抽象层面，如纯平面的矢量构成、区域划分等，这些是数据化的维度扩展。还有另一种层面就是不同时空的视觉展现，比如夜景呈现某种文明的能量与闪烁，最后给出一种文明的可能结局与悲剧性归宿（大洪灾）。这些是黄奎的一种猜测。

Among Huang Kui's reading of history and geography, he found numerous interesting places. The satellite map of Jordan River Basin was drawn as accurately as possible, then along with the existing terrain, hydrogeological and other geographical factors, the artist began to speculate on some of the possible settlements and road connections. Huang made speculation while painting, with a natural logic to allow it to grow freely.

Huang tries to expand the "dimensions" of speculation. The painting presents a kind of vision rooted in his guessing, and it is a figurative dimension, which is based on the visible-objects-oriented "realistic" appearance. At the same time, the "invisible" abstraction dimension, such as planar vector, regional division, is extended based on digital meaning. There is another dimension, which crosses time and space, like the flickering, energetic night sky that symbolises a civilisation --ended in any possible outcome even a tragic one (like flood). This is Huang's assumption.

LIANG Shaoji

梁绍基 (b.1945)



孤云

Lonely Cloud, 2016

木, 丝, 茧, 钢管

Wood, silk, cocoons, steel pipes

Overall size 245 × 428 × 114cm

Wood size 75 × 428 × 80cm | Frame size 245 × 114 × 114cm

LSJ_9972

“孤云”原为一块卷曲、剥蚀、沉重的古香樟木残骸。在梁绍基居住的浙江天台，这种木被视为神木，专用来雕刻佛像。表面覆盖绵绵、虚虚的蚕丝，“似乎变得轻盈，冉冉升腾而起，俯瞰着躁动的大地。然而不知何时，被放在搁置于建筑工地中锈迹斑斑的脚手架上。无根漂流，不知归乡”。

天台是佛道之乡。在天台山脚下仰望，满目都是如蚕丝一般的云山。梁绍基久居于此，识得云的自然性、神性、诗性；也识得了云的飘逸、高远、自由、力量。云是自然的呼吸、生命的呼吸、天虫的呼吸。

Lonely Cloud is originally a curly, denuded and heavy piece of camphorwood. In Tiantai, Zhengjiang Province where Liang Shaoji currently resides, camphorwood wood is seen sacred and is particularly used for wood-carving of Buddha figures. It is now covered with silk. “The wood becomes gentle and graceful, rising up and viewing the world below. However, it is now placed on the rusted scaffolding picked up from construction site. It lost its way home.” (Liang Shaoji)

Tiantai is the home of Tiantai Buddhism, a school of Buddhism in China. Looking up at the foot of Tiantai mountain, one's attention is overtaken by clouds and mountains. Have been living in Tiantai for nearly three decades, Liang knows the sacred and poetic nature of cloud, as well as its nobility and strength. For him, cloud symbolises the breathing of the nature, life and silkworms.

OUYANG Chun

欧阳春 (b.1974)



细节 Detail

无穷柱
Infinity Column, 2016

装置
Installation
Overall 840 × 120 × 110cm
Diameter of the column 8cm
OYC_6149

《无穷柱》中，有一些是欧阳春的私人物品，例如他洗澡时不小心掉入水中的笔记本电脑。而有一些，比如说轿子，则是他收集而来的。这些物品在过去毫无关系，而如今却因一根圆柱而联系在一起。《无穷柱》是对物质元素的叙述，欧阳春把使用过、分属于不同政治属性、文化属性、物理属性、功能属性的物品用一根不锈钢管串联起来。一个人在现实生活中，每天都要接触和使用大量物品，“物质”构筑了这个世界，物品是物质的呈现，同时也不可避免成为精神载体。当代社会物质进一步丰富后，人们与这些碎屑共存的景观，恰恰反映了人们目前的力量、美及困境。感受物品齐聚所传递的诗意与衰败的同时，《无穷柱》隐喻了物质和生命消耗的过程。

Some of the objects here are Ouyang Chun's personal belongings, like his laptop he accidentally dropped into water while bathing. And some are what he collected, like the palanquin. These objects were random and seemingly unrelated, but now connected with a huge stainless column depicting the nature of various materials in the field of politics, culture, physics and function. For Ouyang, enormous amount of objects are exposed and consumed in one's daily life. "Material" constitutes the world. Material exists in the form of objects, and inevitably become a spiritual carrier. Along with enrichment of material in contemporary world, the spectacle that people coexist with debris rightly reflects our current strength, beauty and predicament. Infinity Column symbolises the process of consuming of materials and life, inviting viewers to experience the sense of poetry and deterioration conveyed by objects.

SUN Xun

孙逊 (b.1980)



黑历史
The Darkness Period History, 2016

纸上丙烯
Acrylic on paper
113 × 915cm
SX_4317

作品是在德国奥伯豪森电影节驻留项目时完成的，灵感来自于位于德国奥伯豪森的工业博物馆。这个博物馆包括的从一战之前到现在鲁尔区的关于工业的历史。在孙逊的作品中，他不断尝试各种媒体，从绘画到木刻、中国传统墨水和三维模型到炭笔画和拼贴画等等。他的作品围绕着经媒介过滤后的历史、官方历史和个人经验之间的矛盾。“我有两种阅读历史的方式：一个是学校所教授的历史，一个是我祖母和我父亲的口述历史。学校的历史版本有明显的政治主张，而口述历史来自个人的记忆，也可能被扭曲。这样，历史常常体现来自不同文化、国家、政党或个人的偏见。”（孙逊）

The work was created in Oberhausen, Germany, for the residency programme of Oberhausen Film Festival and was inspired by Zinkfabrik Altenberg (zinc factory, part of the Rhineland Industrial Museum), a museum that presents collections from the pre-war to the present history of industry in the Ruhr region. In Sun Xun's works, he keeps experimenting with diverse media, from painting to woodcuts, traditional Chinese ink and three-dimensional models to coal drawings, collages and more. His work revolves around history as filtered by the media, the contradictions between official historiography and personal experience. "I have two means of encountering history: either through school education or oral history recounted by my grandmother and my father. The version of history taught in school has an obvious political assertion, while oral history comes from individuals' memories, which can also be distorted. In this way, history often embodies prejudice from different cultures, nations, political parties or individuals." (Sun Xun)

XU Zhen – Produced by MadIn Company

徐震 – 没顶公司出品 (est. 2009)



永生 – 倚靠手肘躺卧的女人，斯巴达垂死的奥什拉德，阿多伦
Eternity – Reclining Woman: Elbow, Othryades the Dying Spartan, Adorant, 2016

UV 打印，高密度雪弗板，木板，钢，有机玻璃，蚂蚁
Inkjet print, high density chevron board, wood, metal, acrylic, ants
342.4 × 504.6 × 100cm, Edition of 3 + 1AP
MI_7487

《倚靠手肘躺卧的女人》、《斯巴达垂死的奥什拉德》、《阿多伦》这三件艺术史上重要的雕塑作品被戏虐地嫁接在一起，这并非时空的错位，而是文明的“永生”。这些被誉为永恒的艺术代表着人类历史文明的最高水准。它们的形态各异，却因为肢体动作的互补成就出一幅和谐的画面。现成网络图片的拼接为知识、经济共享的时代下了注解。同样延续“真像”系列的创作，通过媒介和材质的转换，打破观众对雕塑、图像、装置的固有经验。

Reclining Woman: Elbow, Othryades the dying Spartan and Adorant, these three emblematic sculptures are parodically grafted together. Brought together they don't constitute time and space dislocation, but the "eternity" of civilisation. This art, known for its timelessness, represents the highest level of human history and civilisation. Even though their shapes are different, the complementarity of their body movements creates a harmonious image. The collage of found images from Internet annotates the era of sharing economy and knowledge. Eternity – Reclining Woman: Elbow, Othryades the dying Spartan, Adorant is the continuation of True Image series. Through the conversion of media and material, this series of work breaks the inherent experience of audience toward sculpture, image and installation.

YANG Zhenzhong

杨振中 (b.1968)



如果你养了一只鹦鹉，你教他（她）说什么？
If You Have a Parrot, What Words Would You Teach Him (Her)?, 2001 (2016 年复原 Re-installed in 2016)

单路视频，装置 | 鹦鹉，老电视机
Single-channel video, Installation | Parrot, old television, 9'32"
YZZV09, Edition of 3

拍摄不同的人用短句回答这个问题：“如果你养了一只鹦鹉，你教他（她）说什么？”，画面中只出现说话的嘴。展览时在播放录像的监视器上豢养一只鹦鹉，现场教授。

The video has recorded how numerous people answer the same question raised by the artist "If you have a parrot, what words would you teach him (her)?" Instead of shooting the face of individuals, only the mouths mumbling words were captured. During the exhibition, a parrot is standing on the screen of an old television which is facing up and hung upright from the ceiling while the video is playing how individual teaches a parrot to speak.

YU Youhan

余友涵 (b.1943)

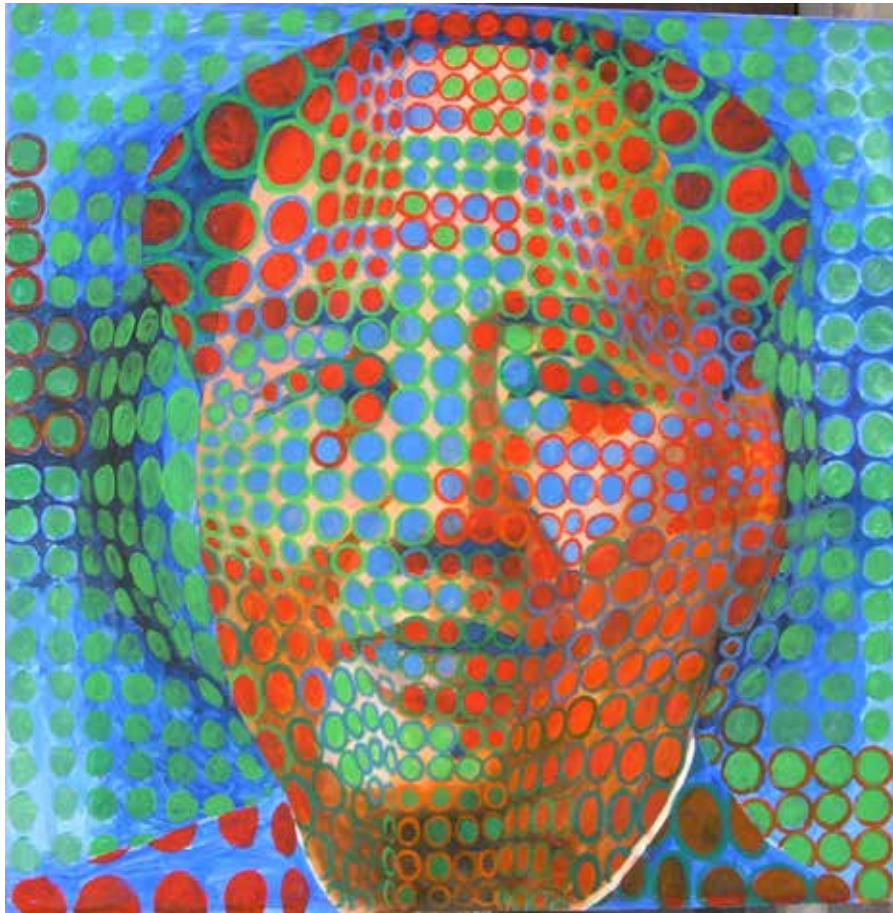


5 个女人
5 Women, 2001

布上丙烯
Acrylic on canvas
Each 150 × 130cm (× 5 pieces)
YYH72

《五个女人》属于余友涵 90 年代末开始创作的《啊，我们》系列。余友涵在这系列作品中没有使用众人皆知的偶像，而是默默无闻的普通人形象。一些对象取材于艺术家个人生活圈里的朋友或家庭成员；另一些则来源于报纸或非私人资料。这里五个呈单色的女人头像画，采用了一系列的画法，从表现主义到一种抒情诗式的现实主义。它们通过深蓝和黑色的同类单色相互连接，并以淡淡泛出的浅色结束。它们有点像蓝图图像，描绘简约，反映处于变化中的社会的“试印品”。

Five Women belongs to Yu Youhan's Ah, Us series which is started in late 1990s. This series portraits the images of common people instead of heroes. Some are drawn from friends or family members in Yu's personal life, while some are from newspapers or non-private sources. This portrait of the five monochromatic women applies different painting styles, from expressionism to a poetic aura of realism. They are connected with one another with the palette of dark blue and black and eventually end with a faint glow. Depicting a sense of simplicity, they act more like a blueprint image mirroring the "print for test" in a changing society.



毛主席的西方美术简史 – 维克托瓦萨雷里
A Pocket Western Art History about Mao – Victor Vasarely, 1999 ~ 2000

布上丙烯
Acrylic on canvas
150 × 150cm
YYHM05

力求从绘画本身来践行艺术，余友涵对于西方艺术以及中国艺术保有其鲜明而独立的观点。在《毛主席的西方美术简史》系列作品中（创作于 2000 年前后），他透过欧洲伟大艺术家的视角来看这位具有特殊意义的人物，创作了高更、毕加索、蒙德里安风格的作品。而这幅绘画则是欧普艺术家瓦萨雷里。余友涵在探索当今绘画的可能性时，不断地变化绘画风格（抽象、波普、风景、人物）。

“余友涵把自己绘画的风格多样化归因于在中国本土文化中审美观点转移的倾向。余友涵用中国传统景观花园设计来说明这一点。他认为，这就如同把中国园林中“移步换景”的概念与西方景观花园设计中强调整体设计的观点做比较。”（保罗·格莱斯顿）

Carrying out his artistic practice through paintings, Yu Youhan has a unique perspective on western and Chinese art. In A Pocket Western Art History About Mao series (around 2000s), Yu Youhan looks at the exceptional person through the eyes of great European artists, creating works in the style of Gauguin, Picasso, Mondrian or like here – Op artist Vaserely. This is typical of Yu who has been changing the way he paints throughout his long life (abstract, pop, landscape, figurative) in his constant exploring the possibilities of painting today.

“Yu Youhan attributes the stylistic plurality of his own painting to a tendency within indigenous Chinese culture towards shifting aesthetic viewpoints. Yu illustrates this point with reference to traditional Chinese landscape garden design, which, he contends, opens up constantly changing perspectives as the viewer 'moves through the space' in contrast to an emphasis on the 'totality of the garden' in western landscape garden design.” (Paul Gladstone)

LIANG Yue

梁玥 (b.1979)



大树精
Treant, 2016
单路视频
Single-channel video
12"
LY_3033, Edition of 3 + 2AP

梁玥开车从嵵山岛（中国最美的岛屿之一，位于福建省）回高速的途中路过一个村庄，被一段残破的围墙和门口闲置的旧香炉吸引。下车一看，围墙后是一大片田地，土坡紧挨在一旁。在坡脚上，分不清是一棵还是好几棵大树。那些树底生得怪异，像两个从地里长出来的小矮人，头挨着头。梁玥忍俊不禁，给两位小神仙拍了个合影。梁玥的作品自始至终以“日常”作为支点，不断而敏锐地顺势取材，捕捉和发掘被忽视的人类日常行为。

Liang Yue passed a village when she was driving from Yushan Island (one of the most beautiful islands in China located in Fujian Province) on the way back to the highway, The broken walls and the old censer in front of the doors attracted her attention. What she found is a large field behind the doors, and a slope with huge trees at the foot. It was hard to figure out the amount of the trees. The shapes of the tree root were rather weird, like two dwarfs grown out of the earth, head to head. The artist soon recorded it. In Liang' s works, the "routine/daily" is always taken as a focus. She uses the easy-to-get materials with her acute art talents, keeps seeking, exploring and capturing the daily routines.

ZHANG Enli

张恩利 (b.1965)



土红和深绿
Soilred and Bottlegreen, 2016

布上油画
Oil on canvas
250 × 300cm
ZEL_3426

《土红和深绿》是张恩利最新创作的大型绘画之一。作品的灵感来源于空间绘画。张恩利将自己的感觉和碎片化记忆从空间中提取出来，用画笔把平面变成了一面镜子，描绘了他当下的情绪。透过土红和深绿，这件作品让观众感知到了艺术家对于周围环境的敏感，并获得了一种永恒、强烈的视觉体验。

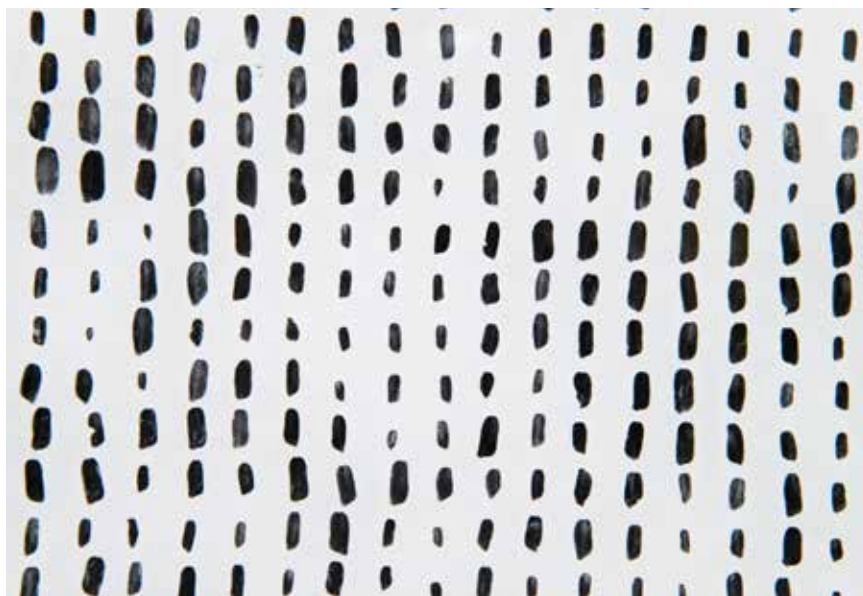
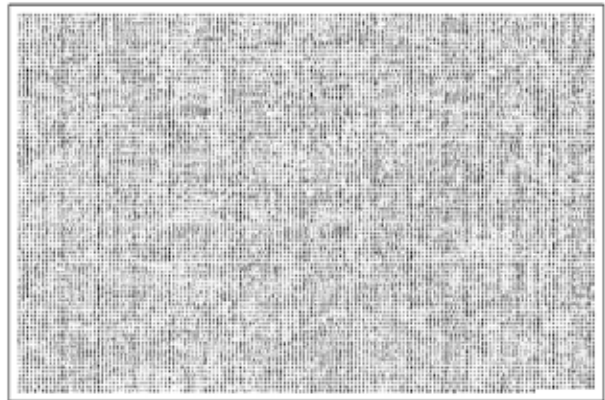
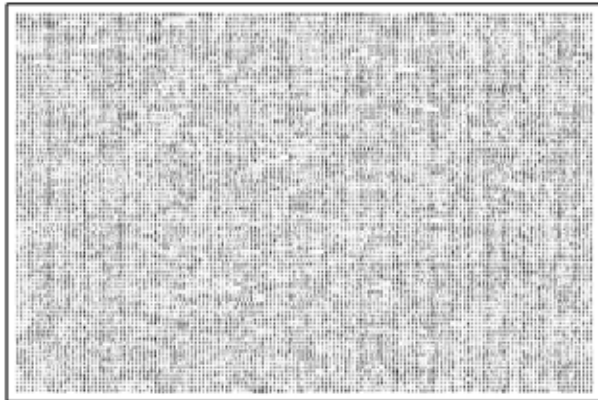
张恩利持续了以日常物品为主题创作的绘画。在这个系列中，张恩利无拘无束，随性而为的创作手法得到了进一步的呈现。发展出了一种更放松的行为语言，但同时又保持了他对作品主题极为个人和深刻沉思的态度。

Soilred and Bottlegreen is one of Zhang Enli's latest large-scale paintings, taking inspiration from his space paintings. Extracting his sensations and fragmented memories from space into panel, Zhang, with his brushes, magically turns the painting to a mirror portraying his immediate rushes of emotions. Realised in a palette of earth red and bottle green, the paintings encourage a visual and experiential engagement with the artist's sensitive perception of his surroundings, demonstrating a ceaseless, intense scrutiny of ways of seeing.

Continuing his figurative renderings of utilitarian objects and nature, in this series, Zhang develops and advances his uninhibited language, whilst maintaining his contemplative approach to his subject matter.

Robert ZHAO Renhui

赵仁辉 (b.1983)



细节 Detail

试图记住一棵树
Trying to Remember a Tree, 2016
光泽亚克力, 数码摄影, 铝单板
Glossy plexiglass, digital print, aluminum panel
Each 100 × 150cm (× 2 pieces)
ZRH_3495, Edition of 5 + 1AP

在 2015 年, 赵仁辉目睹一棵新生的雨树因为施工将被移走。砍伐当天, 他想了很久如何拍摄这棵树, 但是很快它就已经倒在地上了。那棵树不是很大。晚上他竭尽所能将所有的树枝都带回了工作室。“接下来就是那些叶子了, 我花了大约一年的拍摄上树的每一个叶子, 准确来说, 有 28017 枚叶子。” (赵仁辉)

Earlier in 2015, Zhao Renhui saw a young rain tree going to be removed to make way for construction in Singapore. On the day it was going down, he thought for a while how best to photograph that tree. However, it was soon on the ground. It wasn't too big and that night, Zhao dragged all the branches he could back to his studio. “The next best thing to photograph was the leaves. I spent about a year photographing every single leaf on that tree. 28,017 leaves to be exact.” (Zhao Renhui)

ZHANG Qing

章清 (b.1977)



截帧 Stills

谨慎 -2400mm-01

Circumspection-2400mm-01, 2016

单路视频 | 监控录像, 有机玻璃, PVC 膜, 铝塑板

Single-channel video | Surveillance video, plexiglass, PVC film, aluminum composite panels
240 × 100cm, 56'16"

ZQ_0447, Edition of 1 + 1AP

在监控器和摄像机同时监督与记录的情境下，操作者根据已规定好的标准重塑该路径形成的轨迹。铝板上既定的标准图形、监控器、摄像机以及操作者形成了多层监视关系，在已知受监控的实践过程中，受压迫的心理暗示超越可视化的物理监控，即决定操作者行为产出不可控制的抽象变形。

Under the circumstances when a monitor supervises and a filming camera records simultaneously, an operator reshapes the routed mark according to the preset standard. Interacted monitoring relationships are merged among the standardised graph printed on aluminum sheet, monitor, camera and operator, during the process of the consciously being monitored practice, oppressed psychological implication surpasses the visualised tangible surveillance thus determines the uncontrollable abstract deformation produced by the operator's performance.



营养土

Nutritious Soil, 2015 ~ 2016

综合材料 | 营养土、五谷杂粮、花籽、照片、胶、布面
Mixed Media | Nutritious soil, whole grains, flower seeds, photograph, glue, canvas
EACH 100 × 100 × 5cm
(4 of 14 pieces presented)
WYS_2739

作品《营养土》产生于王友身家中养花用的长白山天然“营养土”（长白山位于中国朝鲜边界，以丰富的自然资源而闻名）。20 年来，王友身在家、在国内外艺术空间，根据展览语境，现场制作了许多《营养土》。与以往不同，近一年的《营养土》是复合性的“营养物”，包含三种自然和人文的“营养物”：天然“营养土”、食用五谷杂粮、岳麓书院名联。王友身把名联图片微喷至布面，分解成 14 个每平方米文字，用五谷杂粮将其填满，用天然“营养土”不断覆盖上面的不同“营养物”，直至消解和融合。有趣的是，在制作期间，各种昆虫和小生物时常“被营养”，其中痕迹也成为了“营养物”。《营养土》具有不断生长和更新的属性，它在复合性的“营养物”中不断进行汲取和衍生。

The soil used here is what Wang Youshen has been using at home to plant flowers. It is from Changbai Mountains (a mountain range on the border between China and North Korea famous for substantial natural resources). For 20 years, Wang has created different versions of Nutritious Soil on site in numerous art spaces domestic and overseas. The “soil” he has made in the recent year is compounded “nutrients” including: natural soil, grains and couplet. Wang brings the photographs of couplets on the cloth by spraying and separates them into 14 square metre. The grains, as the nutrients, are thus scattered into pieces covering the “nutrients” until everything integrates together. What’s interesting while producing the work is that all kinds of insects and small living creatures keep being nurtured. The traces they leave have become a member of “nutrient”. Nutritious Soil can be growing and developing by absorbing from compounded “nutrients”.

WANG Youshen

王友身 (b.1964)



“营养土” 局部
"Nutritious Soil" Detail

ZHAO Yang

赵洋 (b.1970)



盗火者
Fire Thief, 2016

布上油画
Oil on canvas
300 × 340cm (in 2 pieces) | EACH 300 × 170cm (x 2 pieces)
ZY_3732

《盗火者》在几乎对称的构图中描绘了两个像猴子一样的盗火者。在赵洋的图像世界里，跨时空的图形与荒诞的形象虚构在同一画面里，然而他们却表达出极不一致的思想，强化矛盾以达到加倍的视觉感染力。相互对立、具有暗示意味的戏剧元素统一在矛盾的平面时空之中。赵洋的绘画徘徊在现实生活的平常事物与东西方神话传说故事、寓言之间，构成隐语与象征的载体，集中体现出“混沌”与“杂交”之后的图像。以超现实的手法，个人叙事的方式来回滑动在“故事”与“当下”的社会生活之间，呈现出强烈的戏剧感染力。赵洋的造型抽空了特定的时空背景，有的甚至是夸张而无厘头的，像纪念碑一样矗立于画面当中，充满虚无主义色彩与浪漫主义气息。绘画中的差异性和同一性，都被画家控制在一个矛盾、焦虑的区域。

The painting, with a symmetric composition, depicts two monkey-like thieves who steal the fire. In Zhao Yang's paintings, images crossing space-time and absurd fictions are often placed together. With the inherent inconsistent ideas, the contradictions in the paintings are thus strengthened. Contradictory, with a hint element of drama they unified in a flat space-time. Zhao's paintings wander between the ordinary real life and the Eastern and Western fairy tales, fables, constituted an enigmatic interpretation and symbols of metaphors, embodied the images after "chaos" and "hybrid". With the surrealistic way, and personal narrative style, he slides back and forth in the "story" and "current" social life, shows a strong dramatic appeal. Zhao's models are without the specific space-time background, and some are even a sort of hyperbole and we call as unbelievable, like a monument standing in the image which is with the romantic atmosphere and the colour of nihilism. The diversity and identity of the paintings have been controlled in a region of conflict and anxiety by the painter.

ZENG Fanzhi

曾梵志 (b.1964)



踏雪寻梅
Untitled No.2, 2016

雕塑 | 铸银
Sculpture | Cast in silver
193 × 260 × 52cm
Weight 26.373kg
Zfz_8866, Edition of 5 + 2AP

从 2008 年开始，曾梵志便开始涉猎雕塑，主题往往与他的油画作品同步呼应，但又充份利用雕塑媒材的材质、肌理、体量与空间感，表现同一主题的变奏。《踏雪寻梅》的主题则相对崭新和独立，作品模拟著冬雪寒天下梅枝的形态，线条从右至左斜向伸展，绵长的线条有著断续的逆折顿挫，抑扬起伏，轻重张弛的变化，表达震慑人心的视觉吸引力，让人联想起中国方形文字、书法艺术中各种折、屈、点、撇、按、捺的骨力气势，甚至是中国南宋画家马远著名“拖枝”画法，仿佛是艺术家执笔凌空挥洒出个性化的线条形态，凝结着劲健直拙的生命力量和情感悸动。

“我当时所经历的最大体验是使用线条、颜色与形态来表达我对一个话题、形态或情感的反应。”（曾梵志）

Zeng Fanzhi's exploration in sculpture began in 2008. In spite of the echo in theme often found between his sculptures and oil paintings, Zeng has managed to present variation on the same theme by giving full play to the medium of sculpture according to its material characteristics, texture, mass and extensivity. Untitled, which has a relatively unprecedented and independent theme, imitates the shape of a plum tree branch standing in cold wintry snow. The line of the sculpture twists and turns with steep interruption and undulation as it stretches diagonally from right to left, exerting a breathtaking visual appeal and strength to the audience's eyes. It is easily associated with the momentum exhibited by various types of stroke in Chinese characters and calligraphy, as well as the distinctive painting technique which Ma Yuan (ca. 1190–1224), a renowned Chinese painter in the Southern Song Dynasty, employed in his famous “towed-broken branches”. This individualised form of line is radiating with vigorous vitality and affection of its creator, as if it is sketched in the air with freehand.

“To convey my response towards a topic, a form or a sentiment with only line, colour and shape is the major experience of mine in creation at that time.” (Zeng Fanzhi)

LIU Yue
刘月 (b.1981)



为极限值得唯一 14 2015 - 2016 (选录)
Maximized Uniqueness 14 2015-2016 (selected), 2015 ~ 2016
爱普生艺术微喷, 哈内姆勒摄影纯棉硫化钡纸基纸
Each black piece 29 × 20.5cm (× 370 pieces)
Colourful piece 200 × 150cm
LY1_0031

刘月用手机在黑夜或无光线的地方正常拍摄物体，每日一张。随后将这些图片发布于微信之上，每日持续进行。每张作品都由时间（精确到秒）来命名，有自己唯一的时间和空间。每一幅原黑图进行曝光后会呈现出不一样的面貌。但是包括艺术家自己，在对作品进行曝光前，谁都无法知道最后的结果。

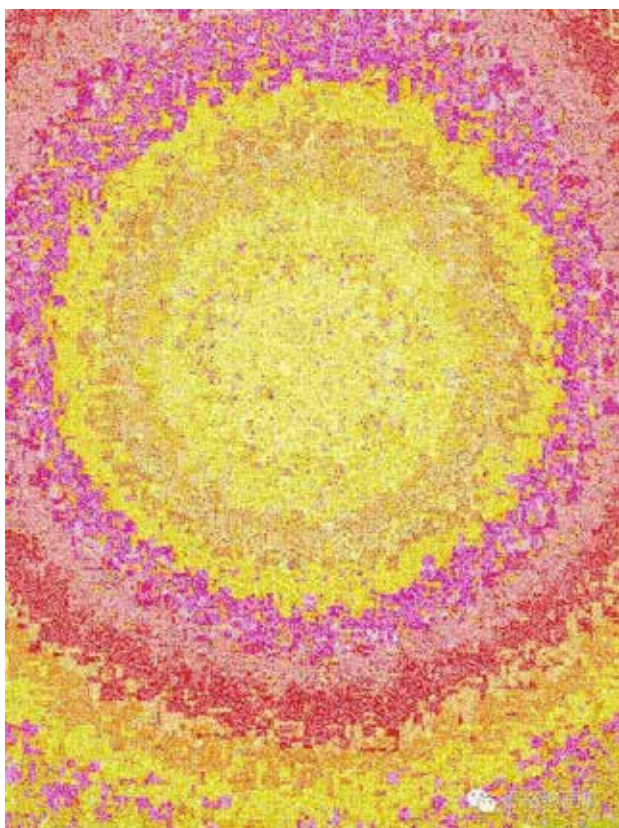
刘月让光线作用被削弱的图片用最普遍的方式进入快速互动的网络交流平台之中。观者看到的是重复、全黑、看似毫无信息的真实图片本身。曝光出来的内容变成了另外一种面貌。它来源于当时拍摄的现实世界，却都已经面目全非，却都为此唯一。这种变化在刘月看来，美妙而吸引人。

Liu Yue takes photos of daily objects in darkness with his cell phone and posts on WeChat everyday. Each piece is named by time (accurate to a second) and has its own unique time and space. Each of the original black photos will have a different look after being exposed. However, including the artist himself, no one knows the final result before being exposed.

Liu places those photos on the platform where Internet images interact fast. What we see are these black repetitive pictures, seemingly without any information. However, the content can be transformed afterwards. They come from the real world where they are shot. But they are now beyond recognition, and thus become unique. To Liu, this transforming process is beautiful and attractive.



2015-03-14 - 00 21 46, 2015 ~ 2016
爱普生艺术微喷，哈内姆勒摄影纯棉硫化钡纸基纸
Epson Ultra Giclee print, Hahnemuhle Photo Rag Baryta
200 × 150cm
LY1_2711



曝光之后
After being exposed

LI Shan

李山 (b.1942)



阅读 008
Reading 008, 2008

丙烯, 棉布
Acrylic, cotton
176 × 363cm
LS_0283

李山阅读系列的绘画，看似生物学家实验前的草图，一种未完成的画面状态，记录了艺术家思想的痕迹，铺陈了冲突的元素和矛盾的语录。事实上，它们是李山将其生物艺术中“生命等价、生物大同”的概念回注到平面绘画中的体现。画面并置了人类、蜻蜓、精虫等生命符号，呈现了基因科学家的讯息交换的一种进行状态。

阅读的过程中难免出现的“漏读”、“误读”或“错读”。对李山而言，这是最具魅力和意义的事情。如果将它关联到生命的阅读行为，就可以催生对于生命的新解和另类艺术的创造。

Li Shan's paintings of Reading series seem to be sketches of a biologist before he carries out an experiment. Looking like unfinished works of art, they record the traces of the artist's thinking and are garnished with conflicting elements and contradicting vocabulary. In fact, they can be regarded as an embodiment of Li's bio-art concept in panel paintings, "all life is equal and the same." The paintings integrate human, dragonfly, sperm and other symbols of life, presenting a progressive state of information exchange in genetics.

While reading, skipping, misreading and mispronunciation are inevitable. However, for Li, these are indeed the most appealing and meaningful. When they are connected to the behaviour of reading, a new definition of life and creation of alternative art can be spawned.

SHAO Yi

邵一 (b.1967)



韵律
Rhythm, 2016

钢板
Steel plate
125 × 180 × 240cm
SHY_2805

《韵律》看似简单无变化的形状和颜色，安静地错落聚散，逶迤蜿蜒地律动着。像水波拍岸，又如诗词中的平仄，有韵律和节奏地波动着。邵一的作品由始至终都贯穿着他对“物”和材料的思考和运用。在后工业化的语境下，他重新审视和解读中国的传统文化元素，用朴素简洁的材料通过重组、转换、创造等方式，将传统文明和工业文明巧妙地融合在一起。以质变的方式激发出一系列或尖锐或含蓄或厚重或轻盈或动人心魄或引人深思的作品，打通过去、现在和未来，并由此建立起邵一的精神象征世界。

Those shapes and colours of Rhythm seem to be plain and simple, interweaving and meandering rhythmically like the lapping of waves and the rhymes of poems. Shao Yi's works always contain his idea and application of objects and materials. In the context of post-industrialisation, reviewing and reinterpreting Chinese traditional cultural elements, he subtly integrates traditional and industrial civilisation by reconstructing, transforming and creating simple materials. By connecting the past, the present and the future, Shao therefore builds up a spiritual symbolic world of his own by creating works of art with qualitative changes.

Markus LÜPERTZ

马库斯·吕佩尔兹 (b.1941)



英雄
Gelber Held (Heros), 2013

布、框上综合材料
Mixed media on canvas (in artist's frame)
81 × 100cm
OT_5952

吕佩尔兹对古典主义的欣赏以及他对抽象和具象的融合是展出的两件作品（一楼的《英雄》和二楼的《梳妆（梅尔基斯）》）的核心所在。艺术家借鉴了阿卡迪亚的古典景象作为画面场景，反映了他对萨迦传奇故事和希腊神话人物的迷恋。吕佩尔兹选择破坏神话场面的古典描绘，切割人物并将矛盾的元素整合到图像中，这些矛盾元素是艺术家作品中反复出现的图案。而醒目的画框来自艺术家本人。“图片和框架是共生的。”（吕佩尔兹）

* 马库斯·吕佩尔兹是当代德国画家，雕塑家和作家。他是重要的新表现主义艺术家之一，以充满表现力的绘画和雕塑著名。他的作品通常结合抽象和表征，参考了圣经、神话主题和神话人物，还有德国的历史文化。

Markus Lüpertz' s appreciation for classicism and his persistent interest in the intersection of abstraction and figuration are the core concerns of the presented paintings (Gelber Held on the 1st floor and Die Toilette on the 2nd floor). The artist borrows the classical vision of Arcadia as the setting for the paintings, the content of which reflect his fascination with sagas and figures of Greek mythology. Lüpertz chooses to disrupt the classical depiction of mythological scenes by fragmenting figures and integrating contradictory elements into the iconography with, like animal skulls, recurring motifs out of the artist' s longstanding oeuvre. The eye-catching frames come from the artist himself. "The picture and the frame are a symbiosis." (Lüpertz)

* Markus Lüpertz is one of the most important Neo-expressionist artists known for his expressively rendered paintings and sculptures. Lüpertz often merges abstraction and representation whilst combining references to biblical, mythological theme as well as protagonists with his country' s history and culture.



梳妆 (梅尔基斯)
Die Toilette (Märkisch), 2014

布、框上综合材料
Mixed media on canvas (in artist's frame)
100 × 163cm
OT_0054

与位于一楼展厅的《英雄》一样，马库斯·吕佩尔兹的近期作品《梳妆》借鉴了阿卡迪亚的古典景象作为画面场景。吕佩尔兹选择破坏神话场面的古典描绘，切割人物并将矛盾的元素整合到图像中——动物骨头。

吕佩尔兹是一个多产的画家、雕塑家，也是一个成功的诗人和作家——一个现代的“文艺复兴时期的人”。尽管牢牢扎根于传统，但仍然在他的每次创作中寻求革新。他坚持绘画的首要性，沉浸于物质、感觉、叙事和历史之中，形成了一个复杂的艺术世界观。

吕佩尔兹把他对于绘画的冲动称为一种“缺陷”。然而，永久的不满，使他年轻，是他一再尝试艺术的动力。“在这个程度上，”吕佩尔兹说，“我是一个年轻的艺术家，站在你面前，试图在那里打开神。”

Consistent with Lüpertz's *Gelber Held* on the first floor, *Die Toilette*, also a recent work, borrows the classical vision of Arcadia as the setting. In the painting, Lüpertz chooses to disrupt the classical depiction by integrating contradictory elements—animal skulls.

Lüpertz is a highly prolific painter and sculptor as well as an accomplished poet and critical writer—a modern "Renaissance man" who, though firmly grounded in tradition, strives for renewal in his every creative act.

Lüpertz describes his urge to paint as a “defect”. The permanent dissatisfaction, however, keeps him young and is his drive to try art again and again. "To that extent," said Lüpertz, "I am a young artist who stands before you and tries to open up the gods up there."

Markus LÜPERTZ

马库斯·吕佩尔兹 (b.1941)

赫库莱斯模型 15
Herkules Entwurfsmodell 15, 2009

雕塑 | 上色青铜
Sculpture | Painted bronze
45 × 31 × 25cm
OT_5489, Edition of 6



2010 年，马库斯·吕佩尔兹见证了他至今为止最大作品的座落：重达 23 吨，高达 60 英尺的《赫库莱斯》耸立于德国鲁尔地区曾经的采矿之都盖尔森基兴的矿区之上。除却它彰显着胜利的体量，吕佩尔兹的雕塑与神话中人物的经典描绘相去甚远。只有一只胳膊、鲜红的嘴唇和纠缠着的亮蓝色头发，颠覆了英雄的传统形象。从古典主义的束缚中解脱，这是一个有着人类特性的半神。

这里展出的雕塑是盖尔森基兴《赫库莱斯》的绘制模型之一。截断的腿部被部分地涂上大胆的色彩，平衡地伫立。断裂的造型同时代表着赫库莱斯以及艺术家的磨砺。作品展现了的形式和观念的交汇、神圣与世俗的微妙平衡。

* 赫库莱斯：赫库莱斯是希腊神父英雄赫拉克勒斯的罗马名字，赫拉克勒斯是宙斯（在古罗马神话中即朱庇特）和凡人阿尔克墨涅的儿子。在古典神话中，赫库莱斯以他的力量和冒险而闻名。赫库莱斯是一个多面的人物，具有矛盾的特征，后世的艺术家和作家选取不同角度表现他。

In 2010, Markus Lüpertz saw the installation of his largest work to date: weighing twenty-three tons and standing at a prodigious 1829cm, Lüpertz's Hercules now looms atop a mine shaft in the city of Gelsenkirchen, a former mining metropolis in the Ruhr region of Germany. Despite its triumphant heft, Lüpertz's Hercules is far from the character's classical depictions. Missing an arm and decorated with bright red lips and a garish blue tangle of hair, Lüpertz's figure subverts traditional renderings of the hero. Unfettered by the shackles of classicism, Lüpertz's Hercules is free to struggle — and triumph — with human vulnerability; a demigod in the true likeness of man.

The exhibited leg here is one of the sculptural and drawn models (or “bozzetti”) of the Gelsenkirchen Hercules. Amputated bronze figure stands balanced with parts painted in incongruently bold colors. The fractured figure simultaneously represents the trials of Hercules as well as that of the artist. The work depicts an intersection of forms and ideas, a delicate balance of the sacred and profane.

*Hercules: Hercules is the Roman name for the Greek divine hero Heracles, who was the son of Zeus (Roman equivalent Jupiter) and the mortal Alcmene. In classical mythology, Hercules is famous for his strength and for his numerous far-ranging adventures. Hercules was a multifaceted figure with contradictory characteristics, which enabled later artists and writers to choose how to represent him.

Jörg IMMENDORFF
约尔格·伊门多夫 (b.1945)



我会将之带回
Ich bring's uns wieder, 1981

布上油画
Oil on canvas
200 × 200cm
OT_9965

伊门多夫的作品往往结合了不同的图像记录，包括拟人的形象、人类和动物的形象，并对语境符号进行重组。这幅画是约尔格·伊门多夫的非凡艺术视野的延续，也是其独特图像语言的强化。早在六十年代，当伊门多夫还是约瑟夫·博伊斯的学生时，他已经开始发展自己的图像语言。作为对当时分裂状态下的德国的混乱局面和社会危机的回应，用来调侃被过分珍视的审美对象和精英艺术传统。在 70 年代的《德国的咖啡馆》系列和 80 年代的《花神咖啡厅》系列中，伊门多夫建构了一个虚构的领地，艺术家、知识分子和政治家居于其中，画面充斥着德国符号，如鹰、旗帜、东德和西德象征元素。伊门多夫在 80 年代创作的绘画和他对于柏林统一的想法密切相关。《我会将之带回》中的白色结构经常出现在他这段时期的作品中，实际上是一个伪装成五角星形状的十字记号，象征着帝国主义。伊门多夫通过艺术实践自由地探索和勾画他对于艺术和政治，祖国和整个世界的想法。

* 约尔格·伊门多夫是重要的新表现主义艺术家之一，他将个人的艺术与社会运动紧密联系，回击当时德国的政治分裂。他是约瑟夫·博伊斯的学生，也是雕塑家，舞台设计师和艺术教师。

Jörg Immendorff re-contextualised symbols and incorporated disparate iconographies including anthropomorphic images, human and animal figures in his works. The presented painting is part of a continuum of his remarkable artistic vision, reinforcing Immendorff's unique language in imagery. The iconographic language that Immendorff has cultivated throughout his career began while he was a student of Joseph Beuys in the 60s. Immendorff responded to the chaos and social crises of a split Germany with a politically charged body of work and ridiculed the precious aesthetic object and elitist art traditions. In 1970s and 1980s, he invented a fictional territory populated by artists, intellectuals and politicians, and included German symbols such as eagles, flags, and emblems of East and West in the Café Deutschland and Café de Flore series. Immendorff's paintings in the 80s closely relate to his idea about the reunification of Berlin. The white structure in the presented painting created in 1981, often appearing in his paintings during that period, is a swastika disguised as an American star symbolising imperialism. In the imaginary locale, he explored his thoughts on politics, his country, art and the world in general.

* Jörg Immendorff was one of the most important Neo-expressionists artists who most directly sought to reconcile his art with social activism, wrestling with the political divide that was Germany at the time. Immendorff was accepted as a student by Joseph Beuys. He was also a sculptor, stage designer and art professor.

Jörg IMMENDORFF

约尔格·伊门多夫 (b.1945)



每个人都是画家
Jeder Mensch ist ein Maler, 2005

布上油画
Oil on canvas
130 × 110cm
OT_8706

伊门多夫后期的作品，虽然舍弃了过去鲜明的图像转而呈现为出更为干净、简化的画布，但是仍然保留着固有的大胆线条。文字、引言主要出现在伊门多夫后期的作品画面中。一方面，这是基于他对艺术史的兴趣，这贯穿于他整个创作生命。另一方面，他不得不找到一种方法，使得他在疾病恶化时仍有可能继续他的工作。

伊门多夫在1998年被诊断患有肌萎缩性脊髓侧索硬化症(ALS)。当他不能用他的左手绘画时，便改用右手。2005年11月，他被送进医院，到2006年，伊门多夫全天使用轮椅，不再画画了。

“每个人都在忍受某种痛苦。而疾病，最终是我们存在的另一种方式。”（伊门多夫）

Immendorff's later works, while forsaking the more overt imagery of his past for a cleaner, simplified canvas, still retain a common bold thread intrinsic to his oeuvre. Art quotes are found mainly in Immendorff's later works. This is due to his interest in the history of art, which accompanied him throughout his entire practice. And as well, he had to find a method which made it possible to continue his work despite his worsening illness.

Immendorff was diagnosed with ALS (Lou Gehrig's disease) in 1998. When he could not paint with his left hand any more, he switched to the right. In November 2005, he was admitted to a hospital, and as of 2006, he used a wheelchair full-time and did not paint anymore.

“Everyone is suffering from something. The disease is in the end just another way of our own.” (Jörg Immendorff)



直线, 风景
Straight Line, Landscape, 2014

现场 | 26 频录像
Living arts | 26-channel video
直线部分 Straight Line (25 频 25-channel): 2'30"
风景部分 Landscape (单频 single-channel): 17'26"
尺寸可变 Dimensions variable
OT_4055

作品分成两个部分。第一部分为“直线”：把“山”和“山”之间作为“站点”的关系，展开一次行为。25 个屏幕在墙上画成一条彩色的直线，播放李明从杭州至台湾途中经过的 25 个站点。屏幕内容由风景转成彩色的便签，手写记录艺术家当时攀爬山顶时的碎片感受。第二部分为“风景”：一部以大卫·鲍威的《神秘》（The Mysteries）为背景声音的录像。艺术家在 50 天的徒步行程中每天都会循环这首曲子，行走和生活的记忆碎片、与山水风景及徒步有关的图像、音乐等融合在一起。录像里一直闪烁的两个红色圆圈，灵感来自摄像机拍摄时的反光。两个错位的圆代表反射玻璃的厚度，也排列出一只眼睛。

The work consists of two parts. The first refers to “Straight Line”: the 25 screens together become a colourful line on the wall, depicting Li Ming’s journey from Hangzhou to Taiwan. The videos, like colourful note pad, record Li’s fragmented feelings while hiking and climbing. The second is “Landscape”, a video with David Bowie’s The Mysteries as the background music. That was the single song that Li played when he travelled on foot in the 50 days. Walking, fragmented memories, images related to landscape and music are thus integrated. The two flickering red circles, taking inspiration from the reflection of light while filming, resemble an eye, which is due to the thickness of glass.

LIU Chengrui

刘成瑞 (b.1983)



执行
Execute, 2016

装置 | 现场
Installation | Living arts
Cube size 180 × 180 × 180cm
OT_8307

《执行》由两位行动者配合完成，盲目的行动者在蓝色箱体内部移动箱体，另一位在箱体外部纠正蓝色箱体的运动轨迹，以避免触碰到观众和其他物件。因不造成秩序的混乱，行动的路径和结果在空间中变的合法。执行，指承办；经办；也指贯彻施行。蓝色是一种纯洁的颜色，有着勇气、冷静、理智、永不言弃的含义。蓝色的立方体意喻人类在城市生存秩序中精神的高度凝聚。

Execute is achieved by two performers: a “blind” performer concealed in a blue cube moves around from the inside and decides the route, while the other helps to adjust in order to keep away from visitors or other obstacles. Without causing any chaos, the “execution” within the space thus becomes rightful. “Execute” means “perform a duty, put a plan into action, implement”. Blue – as a pure colour – features bravery, serenity, reason and determination. This blue cube symbolises the intense spiritual concentration of humans’ survival in urban cities.

GUO Xi & ZHANG Jianling

郭熙 (b.1988) & 张健 (b.1986)



一个只知其一不知其二的人
A Man Who Doesn't Know Better, 2016

铝板
Aluminum plates
Piece 1&2 200 × 100cm | Piece 3 100 × 75cm
Piece 4 80 × 55cm | Piece 5 60 × 40cm
OT_4442

《大航海》是郭熙与张健伶 2014 年发起的长期创作项目，由想象力学实验室全程支持。2015 年 3-5 月，在 86 天的环球航行里他们追索巴斯·简·阿德尔与亚瑟·克拉凡的感性历程与神秘失踪，搜寻消逝的凝视和只身启程的背影，并作为见证者将沿途收集的物证带回了大陆。在不同的展示时空中他们渐次拨开叙事的迷宫，在文本 - 图像 - 物件的星团中以迥异的作品形态带来一千个人物的故事与他们各自拥有的邮包。

航行经过墨西哥曼萨尼略港时，一只木头心脏制成的 Milagros 被寄回大陆。Milagros 在西班牙语中意为“奇迹”，人们将金属图形钉在祭坛与圣物上献给不同的圣人，祈祷他们满足自己的特定愿望。从器官、四肢、天使到匕首、汽车、别墅，其图形系统不断地吸收来自现代生活与历史事件的新生物件。作品中的五件铝板采用 Milagros 的制图方式，以期疗愈《一个只知其一不知其二的人》。

When the ship passed by Manzanillo, Mexico, a Milagros made of wooden heart was mailed to the continent. Literally meaning miracle in Spanish, Milagros are metal symbols which are nailed to altars and sacred objects as offerings for different saints to answer particular wishes. From organs, limbs and angels to daggers, cars and villas, the symbol system never stop refreshing itself by absorbing objects from modern life and historical events. By adopting the Milagros' method of composing images, these aluminum plates are attached with wishes to heal A Man Who Doesn't Know Better.

LIN Ke

林科 (b.1984)



我现在的主人 02
My Present Owner 02, 2012 ~ 2016

视频
Video
10'41"
OT_7801, Edition of 5 + 1AP

以第一人称的视角，林科为一张来自第二重生（基于因特网的虚拟世界）的图片写了篇自我介绍的说明文章。借助电脑的语音功能，这张网络图片详细讲述了自己的诞生和旅行经历，以及它对自我存在的想象。身为这张图片的“主人”，林科在视频中把它安置在一个类似画廊的展示空间里，并且给了它一个梦境般的重生机会。于是，它问：现在怎么办？

Lin Ke writes a first-person narrative for a picture from "Second Life" (an online virtual world). With computer's voice capabilities, this picture tells a detailed story about its birth, travel experience, as well as its imagination of self-existence. Setting it in a gallery space, Lin brings the picture into alive, which seemingly gives it a second life. However, it is asking: what to do now?

YANG Fudong

杨福东 (b.1971)



他 / 她说，一定会来的。
They Said They Would Come Anyway., 2016

单屏电影 | 黑白，数字高清，无声
Single-channel film | B&W, digital, HD, no sound
8'4"
YFD_9975

《他 / 她说，一定会来的。》是杨福东为香格纳二十周年所特别制作。影片拍摄于 2014 年，时值杨福东在挪威桑霍尔恩岛拍摄《我感受到的光》。作品中的台词来自瑞典导演英格玛·伯格曼的《假面》。电影中的自然风光与人物活动占据着同等重要的地位。杨福东思考风如何讲故事，树如何讲故事，采取一种不依赖于对话或语言的镜头叙事。

They Said They Would Come Anyway is that Yang Fudong specially made for ShanghART to celebrate its 20th anniversary. It was shot during the summer 2014 on the island of Sandhorn y in Norway when Yang directed The Light That I feel. The lines in the film are drawn from Swedish director Ingmar Bergman's Persona. Yang seeks to show how the wind and trees can express a narrative. As in many of his films landscapes play a paramount role equivalent to that of the protagonists.

展览现场

**Installation
View**

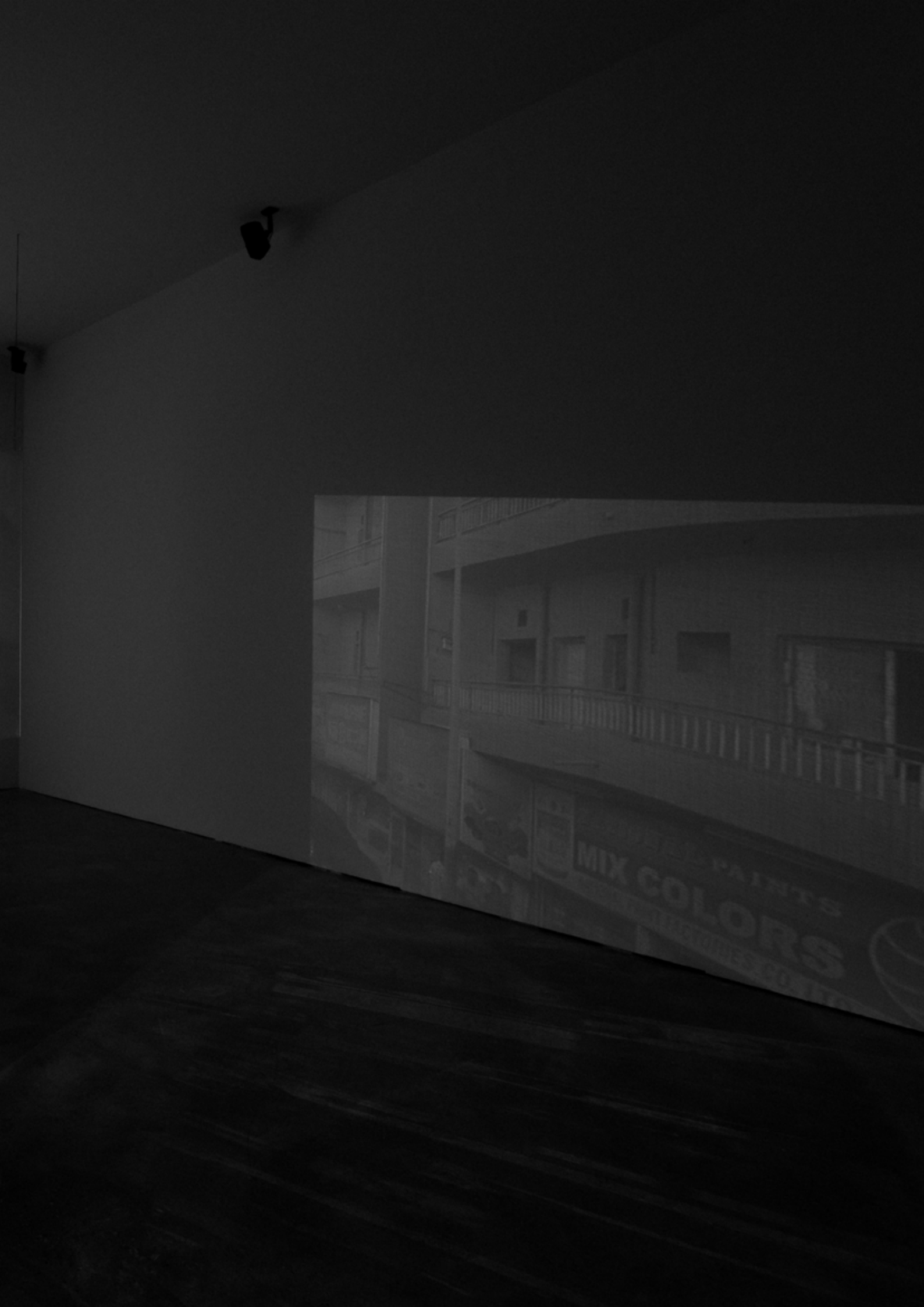


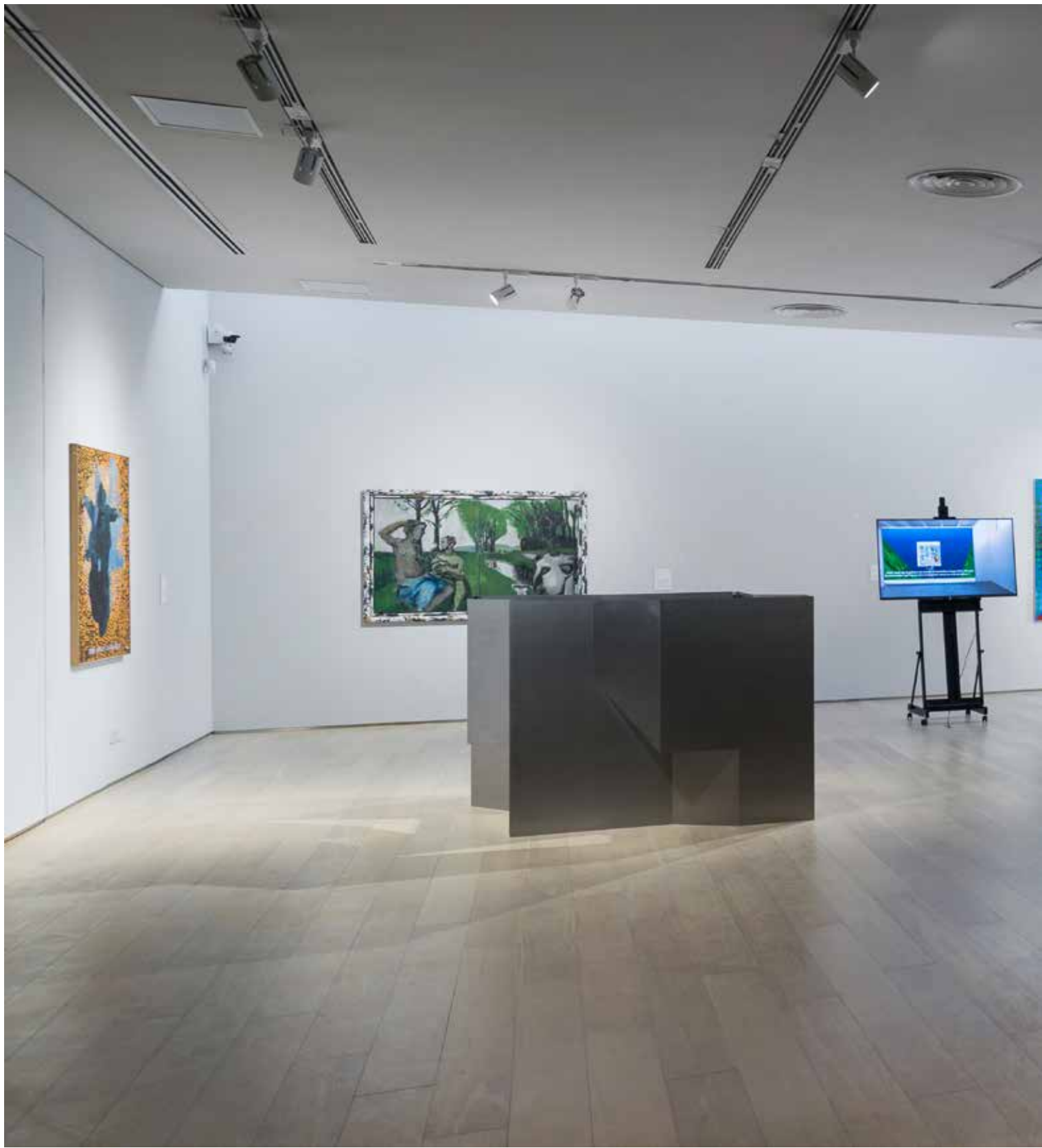














执行exe



ecute



ShanghART

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