

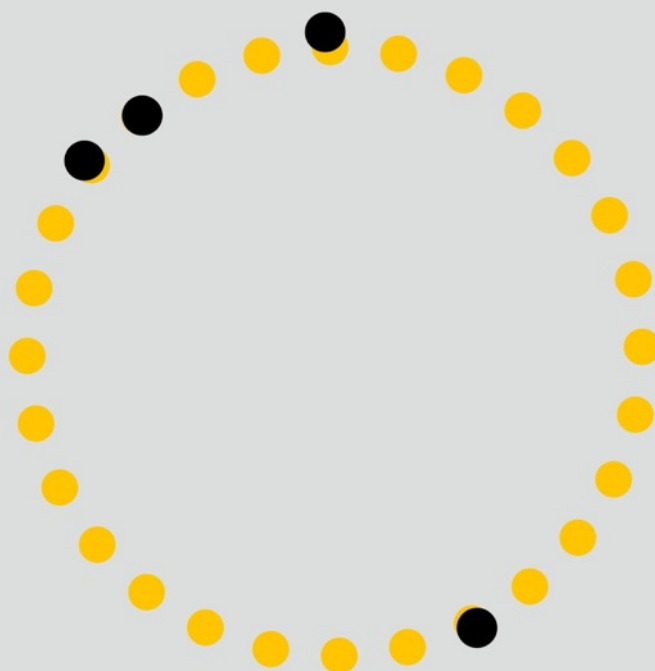
退

相

干

# Decoherence

Opening: 11.25 4pm  
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策展人

Curated

by

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Artist

葛彦

Ge Yan

吴厚挺

Wu Houting

肖江

Xiao Jiang

郑田明

Zheng Tianming

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ShanghART  
香格纳画廊

“当没有人看月亮时，月亮只以一定概率挂在天上；而当有人看了一眼后，月亮原来不确定的存在性就在人看的一瞬间突变为现实。”

德国物理学者汉斯•泽贺最先于1970年提出此效应为“退相干”

### 葛彦

在这一系列创作实践中，借用古典雕塑题材中的元素在空间中整合与重组，关注“物”在空间的重构中认知经验的转化。对于错位空间中的“雕像”，无论是作为单纯的“物”亦或是退去形象价值的景观，在另一个空间与我们相遇都戏剧性地重新建立了一种新的观看。这种在混沌与秩序中被重建的观看承载着个人当下对日常景观的的认知方式，同时也是一种理解方式。

### 吴厚挺

将间隙显现，创造出一个“新边界”，从边界接近事物的“真实”。

### 肖江

闭门造车，守株待兔，摸着石头过河。

### 郑田明

我希望作出明确存在，但没有明确目的的作品。我每天脑子里都会冒出很多念头，过后就忘记了，不留痕迹，挺可惜的。我努力把它们捕捉到，证明今天干了些事情，就不会心虚，感觉踏实一点。这些念头没有严密的逻辑，也解决不了具体的问题，像流星一样闪过，它们以作品的形式存在，作品可以看成是意识的标本。

"So you're saying the moon isn't there unless someone's looking at it?" "Yes, we cannot be sure it's there unless we're looking."

"Decoherence" was first introduced in 1970 by the German physicist H. Dieter Zeh.

### Ge Yan

In this series of works, spatial integration and recombination of elements in classic sculpture are adopted to focus on spatial reconstruction and transformation of the cognitive experience of "objects". Those "sculptures" in mismatched spaces, whether treated as simple "objects" or scenes without their imagery values, bring us to another space where a new viewing method has been dramatically re-established. The method, reconstructed from chaos and order, contains my personal perception and understanding about the everyday environment.

### Wu Houting

Let the gap appear; create a "new boundary"; approach "reality" from the boundary.

### Xiao Jiang

Work behind closed doors; wait aimlessly; let the stones guide you through the river.

### Zheng Tianming

I wish to make works that clearly exists, but not works that has a clear purpose. Lots of ideas jump into my mind each day, quickly forgotten and trace-less. It's such a shame. I try to capture them, to prove that I did something today, in order to feel a little more secure. These ideas are without strict logic, and cannot solve any specific problem. Like a shooting star, they exist only in the form of a work; the work can be viewed as a specimen of consciousness.

# 葛彦



帷幕2  
布上油画

**The curtain 2**  
Oil on canvas, 2017  
180 x 250cm  
OT\_1381





工人与建筑师  
布上油画

Workers And Architects  
Oil on canvas, 2017  
200 x 300cm  
OT\_2738





半个雕塑  
布上油画

Half Sculpture  
Oil on canvas, 2015  
100 x 100cm  
OT\_3235



# 吴厚挺



隙 1  
布上油画

Gap 1  
Oil on canvas, 2017  
200 x 200 cm  
OT\_2562



隙 3  
布上油画

**Gap 3**  
Oil on canvas, 2017  
170 x 150 cm  
OT\_9637



隙 5  
布上油画

**Gap 5**  
Oil on canvas, 2017  
170 x 150 cm  
OT\_9259



肖江



掰手腕  
布上油画

**Arm Wrestling**  
Oil on canvas, 2017  
150 x 200 cm  
OT\_0963



学习  
布上油画

Study  
Oil on canvas, 2017  
200 x 150 cm  
OT\_2835





一个球  
布上油画

**A Ball**  
Oil on canvas, 2010  
100 x 100 cm  
OT\_9448



# 郑田明



裸体的牛仔  
布上丙烯

**Naked cowboy**  
Acrylic on canvas, 2017  
150 x 75 cm  
OT\_5535





牛仔和小鸡  
布上丙烯

**Cowboy And Chicks**  
Acrylic on canvas, 2017  
200 x 160 cm  
OT\_2994



樱桃眼的牛仔  
现成品 丙烯

Cowboy With Cherry Eyes  
Acrylic Ready-made, 2017  
200 x 70 cm  
OT\_0945



ShanghART  
香 格 纳 画 廊