

# 林奥劼

LIN AOJIE

1/5-2/28 2019

ShanghART  
香格纳画廊

有空调的  
热带能出哲学家

Those Who Like Playing Tricks  
Usually Don't Live a Good Life



# 林奥劼：有空调的热带能出哲学家

在本次展览中，林奥劼试图通过多种媒材讲述艺术行业真心话，探讨并反思艺术家、艺术从业者与艺术机构生存暗涌及发展态势。展览题目源自谬论“热带没有哲学家”，正如林奥劼过往带有强烈即兴性、转瞬即逝且充满黑色幽默的创作实践一样，本次展览将以艺术家本人到香格纳北京空间举办个展这一事件为主线，并围绕“北漂艺术家”的特定身份展开。针对处于该身份下在北京的日常遭遇，林奥劼采用介乎于纪实和观念之间的灵活手法进行捕捉：作为一位新生代广州艺术家，除了要努力适应北京的严冬之外，在当地各大画廊寻找机会时还将获得怎样的回应？

林奥劼的作品扎根于私人从艺经验与当代流行文化语境。取代了传统的视觉语言，他热衷于将影像、鼠标绘画、文本、行为等形式的界限模糊化，更刻意融合它们自身的不确定与开放性，意在提供轻松如玩笑般的观看角度，使观者介入艺术价值、艺术行业乃至整个体系现状的严肃思考当中。同时，看似漫不经心的自嘲态度始终贯穿于叙事结构中，经过林奥劼的微妙把控，成为从内部主动刺穿艺术圈神秘外壳的利器，既引导观众窥见复杂的圈中生态，又给予艺术家自我释放的出口，以便保持局外人般的清醒。

## Lin Aojie: Those Who Like Playing Tricks Usually Don't Live a Good Life

In this show, Lin Aojie tries to tell the truth about the art industry through various media, exploring and reflecting on the survival predicament and future development of artists, art professionals and art institutions. Similar to his previous practice, which has been characterised by strong improvisation, transience and black humour, the exhibition takes its name from the fallacy that there is no philosopher in the tropics, focusing on the event itself - Lin's solo show will take place at ShanghART Beijing - and the specific identity of "a migrant artist in Beijing". With a flexible approach between documentary and concept, the artist captures his Beijing encounters as a new-generation artist from Guangzhou. In addition to enduring the harsh winter, what response will he receive when looking for opportunities in different galleries?

Lin Aojie's work is rooted in his personal art career and the context of contemporary popular culture. Instead of using traditional visual language, he is keen to push the boundaries of video, mouse painting, text, performance, etc., and deliberately integrates their qualities of uncertainty and openness, so as to offer viewers a relaxed, playful perspective to carefully consider artistic value as well as the present state of the art industry and even the entire system. Meanwhile, a seemingly insouciant manner of self-mockery runs throughout the narrative structure. Under Lin's subtle control, it becomes a weapon to pierce the mysterious shell of the art world from inside, giving the audience a glimpse into the complex ecology and the artist an outlet to keep a clear mind like an outsider.

The words circled in red spell out an acrostic: the real opponent can't be seen at all.



我觉得我可以

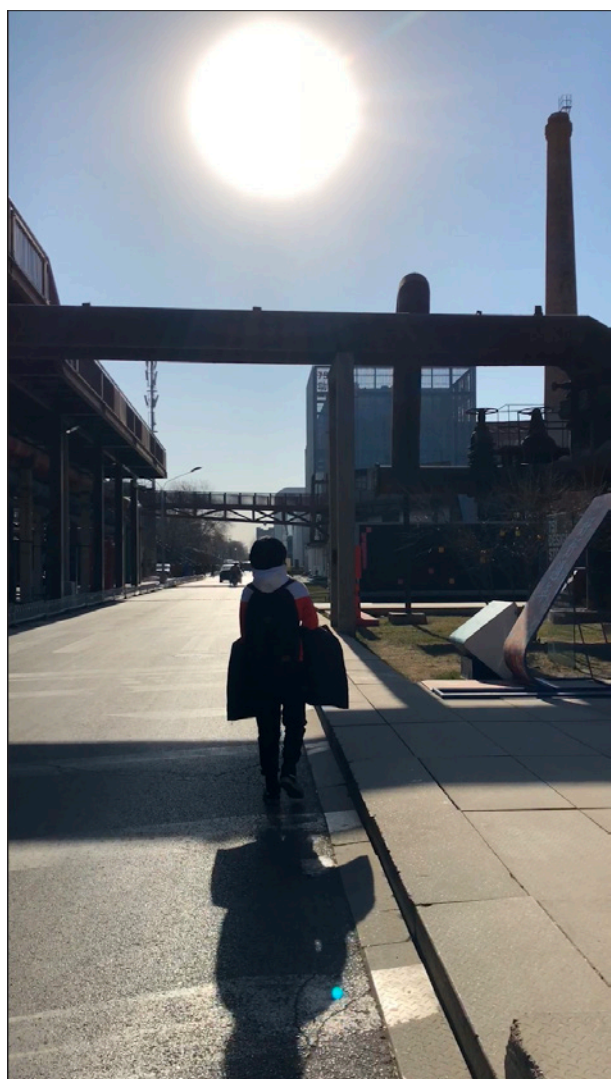
I Believe I Can

2019

单路视频 Single-channel video

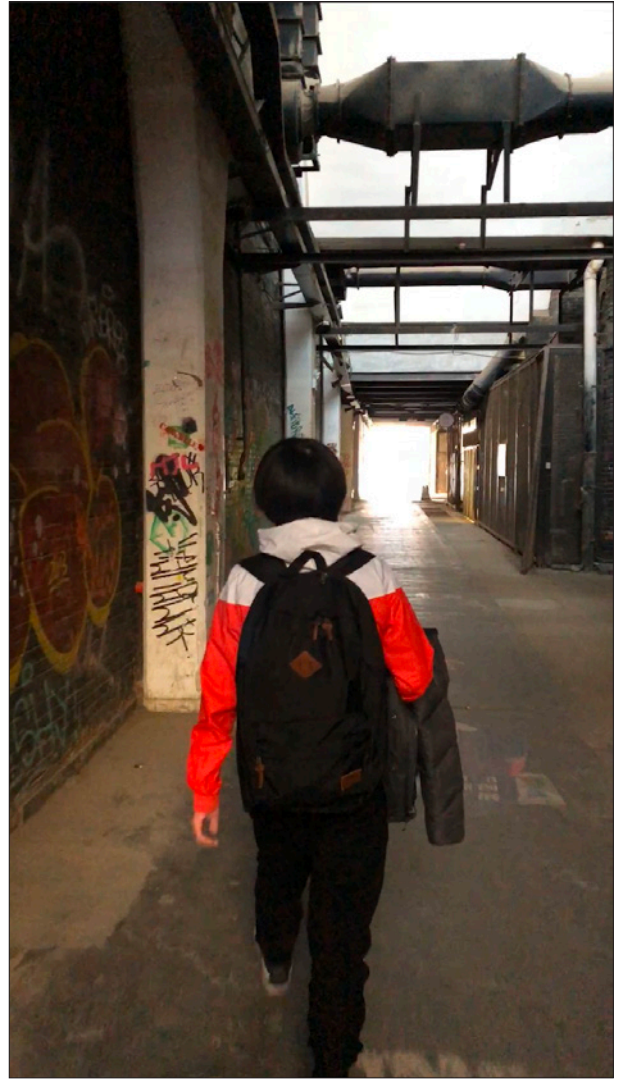
23 minutes 20 seconds, LAJ\_6771





我觉得我可以  
I Believe I Can  
截图 | Screenshot





我觉得我可以  
I Believe I Can  
截图 | Screenshot

大冬天来北京一个月，我觉得自己像是一个北漂艺术家。整理好了2010-2018年的作品资料后，我去了各个画廊投放作品集，希望得到更多回应。拍摄完影片后我明白到，如果想获得更多的机会，艺术家本身需要有一定的实践积累。

Staying in Beijing in winter for a month, I felt like a migrant artist here. After organizing my work between 2010 and 2018, I went to different galleries with my portfolio, hoping to receive more responses. After the shooting, I realised that artists with enough practice are more likely to get opportunities.



# ShanghART cares for the artists



## 关爱艺术家 Care for Artists

2018

行为，羽绒服，照片 Performance, Down Jacket, Photograph  
尺寸可变 Variable Size, LAJ\_6641



作为第一次在冬天来到北京的广东人，因为从来没有体验过北方的寒冬，也没有穿过羽绒服，所以画廊给我买了一件羽绒服。我认为在关心艺术家方面，香格纳画廊做得很好。

As a Cantonese who first came to Beijing in winter and never experience the harsh winter in North China, ShanghART gallery bought me a down jacket which I have never worn before. I think ShanghART Gallery is doing very well in caring for artists.



23 周年

23rd Anniversary

2018

喷墨打印 | 鼠标绘画

Inkjet print | Mouse painting

180 x 150 cm, LAJ\_7335

2019 年是香格纳画廊成立的第 23 周年，也是我在香格纳首次举办个展的年份。为纪念这个重要时刻，我创作了一幅汇集香格纳所有艺术家作品的画。

**Celebrating the year 2019, which marks the 23rd anniversary of ShanghART Gallery and my first solo exhibition held at the gallery, I made a painting that brings together the works of all artists from ShanghART.**





合照

Photograph

2018

喷墨打印 | 鼠标绘画

Inkjet print | Mouse painting

74 x 120 cm, LAJ\_3568

我想象自己去参观曾梵志老师的工作室，与他合影并向他请教一些艺术上的问题。

I imagined I was visiting the studio of Zeng Fanzhi, where we took pictures together and I asked him some questions about art.



未来博物馆  
The Future Museum

2018

喷墨打印 | 鼠标绘画

Inkjet print | Mouse painting

94 x 180 cm, LAJ\_3613



我们在博物馆或美术馆能看到艺术的未来。

**We can see the future of art in museums or art galleries.**



# 谁能坚持到最后 Who Can Persist till the End

2018

单路视频 | 鼠标绘画

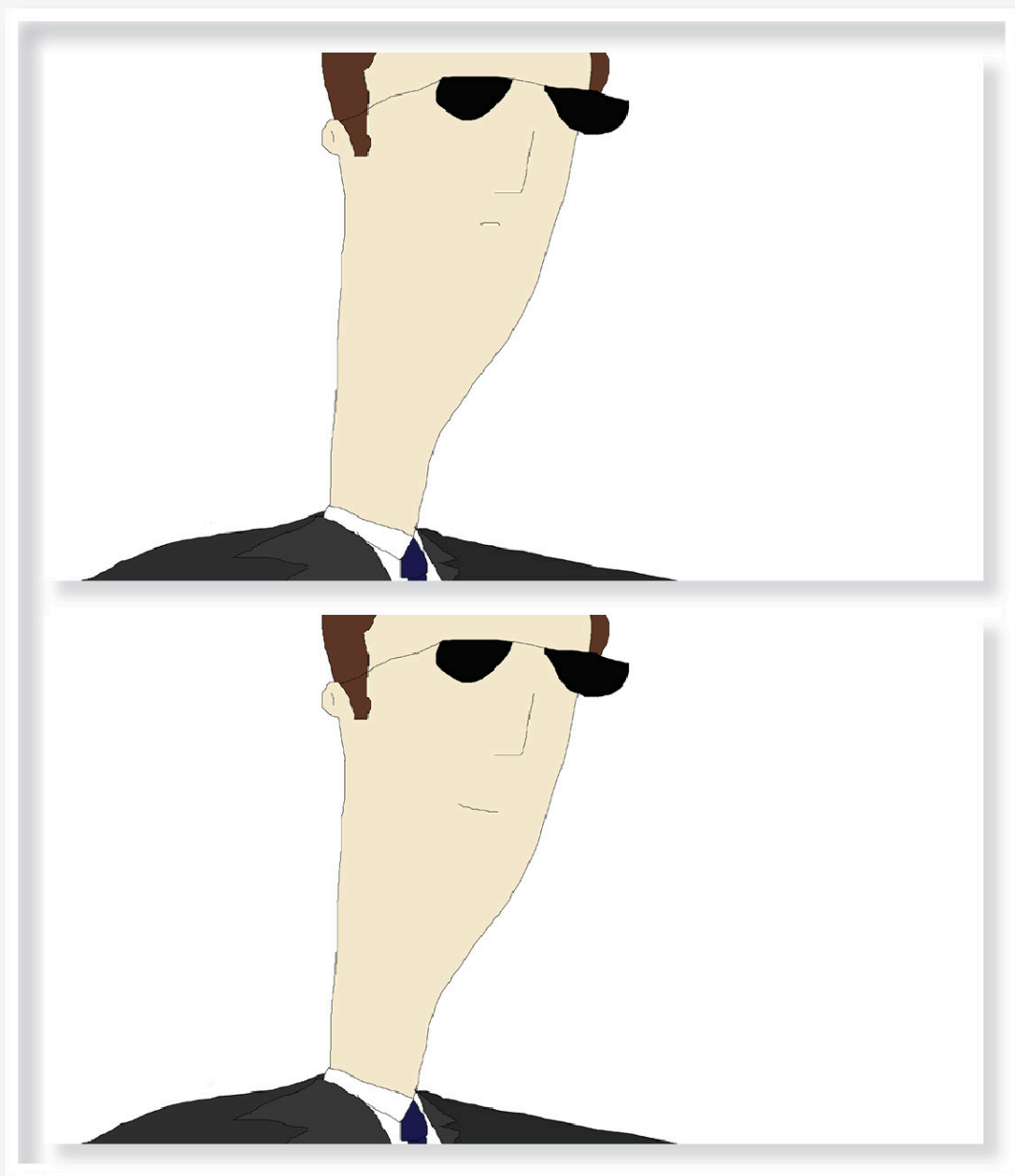
Single-channel video | Mouse painting

3 hours 36 minutes, LAJ\_9131

我收集了非盈利机构日常讨论或研究的 108 个关键词并进行配图，当我在网络搜索这些词的时候，发现搜索出来的图片或信息都与当下社会冲突有关，相反艺术机构想讨论的问题则显得脱离现实，于是我用了折衷的办法画出配图。

I collected and illustrated 108 keywords of the daily discussions or research conducted in non-profit art organisations. When I searched these words on the Internet, most of the pictures or information found were related to the social conflict in real life and what the art institutions try to explore seems to be out of touch with reality, so I decided to draw with a compromising attitude.





特工  
Agent

2016

喷墨打印 | 鼠标绘画

Inkjet print | Mouse painting

2 Pieces | Each 22.5 x 40 cm, LAJ\_5961

艺术家的另一个身份。

**This is another identity of the  
artists.**

从学习艺术至今已经有 20 年，在这 20 年里我对艺术的认识不断推进，我总结了 3 件颠覆我艺术认知的事。

1. 看到国外艺术家的原作
2. 从事艺术领域工作的人是可以不需要学习过艺术
3. “艺术” 的定义到底谁说了算

It has been 20 years since I studied art. As my understanding of art has been constantly promoted over the past two decades, I summarize three things that overturn my art knowledge.

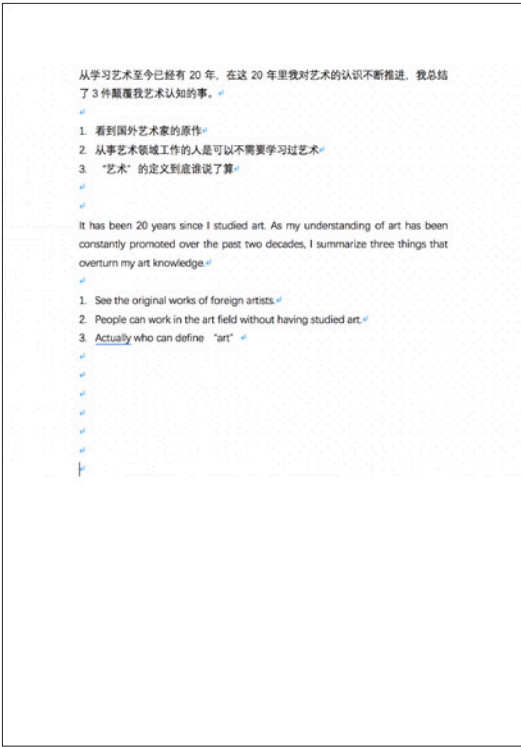
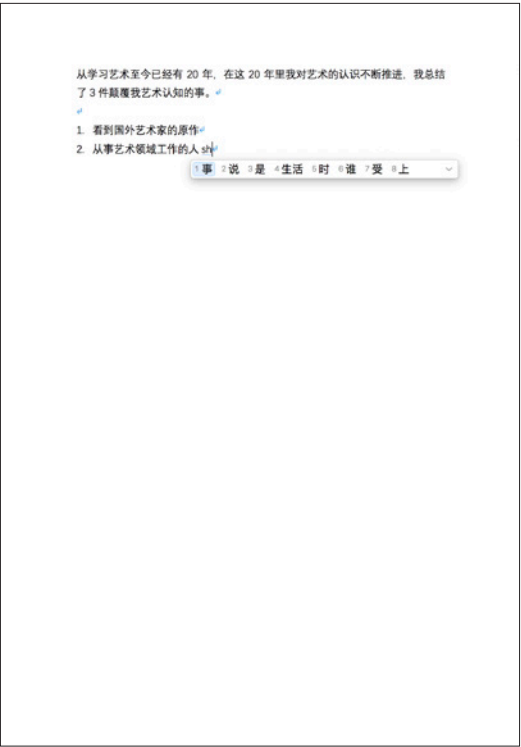
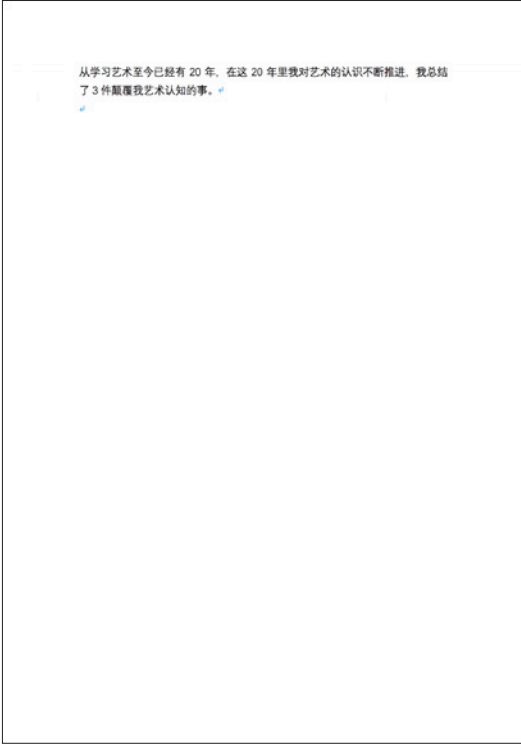
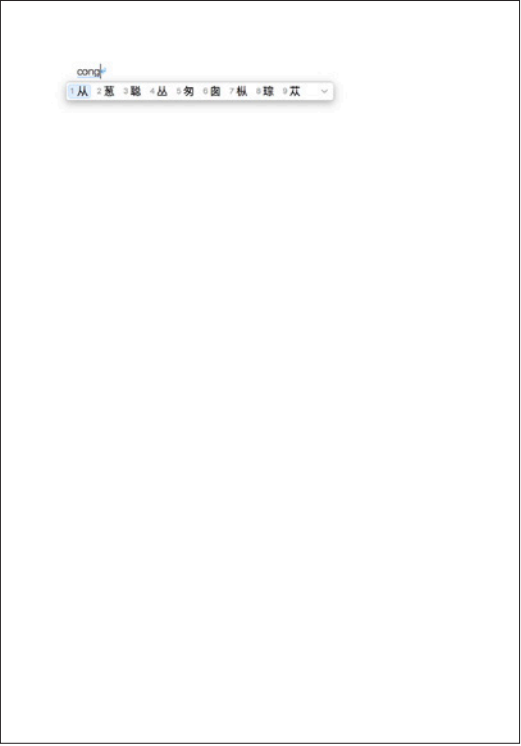
1. See the original works of foreign artists.
2. People can work in the art field without having studied art.
3. Actually who can define “art”

## 三件事 Three Things

2018

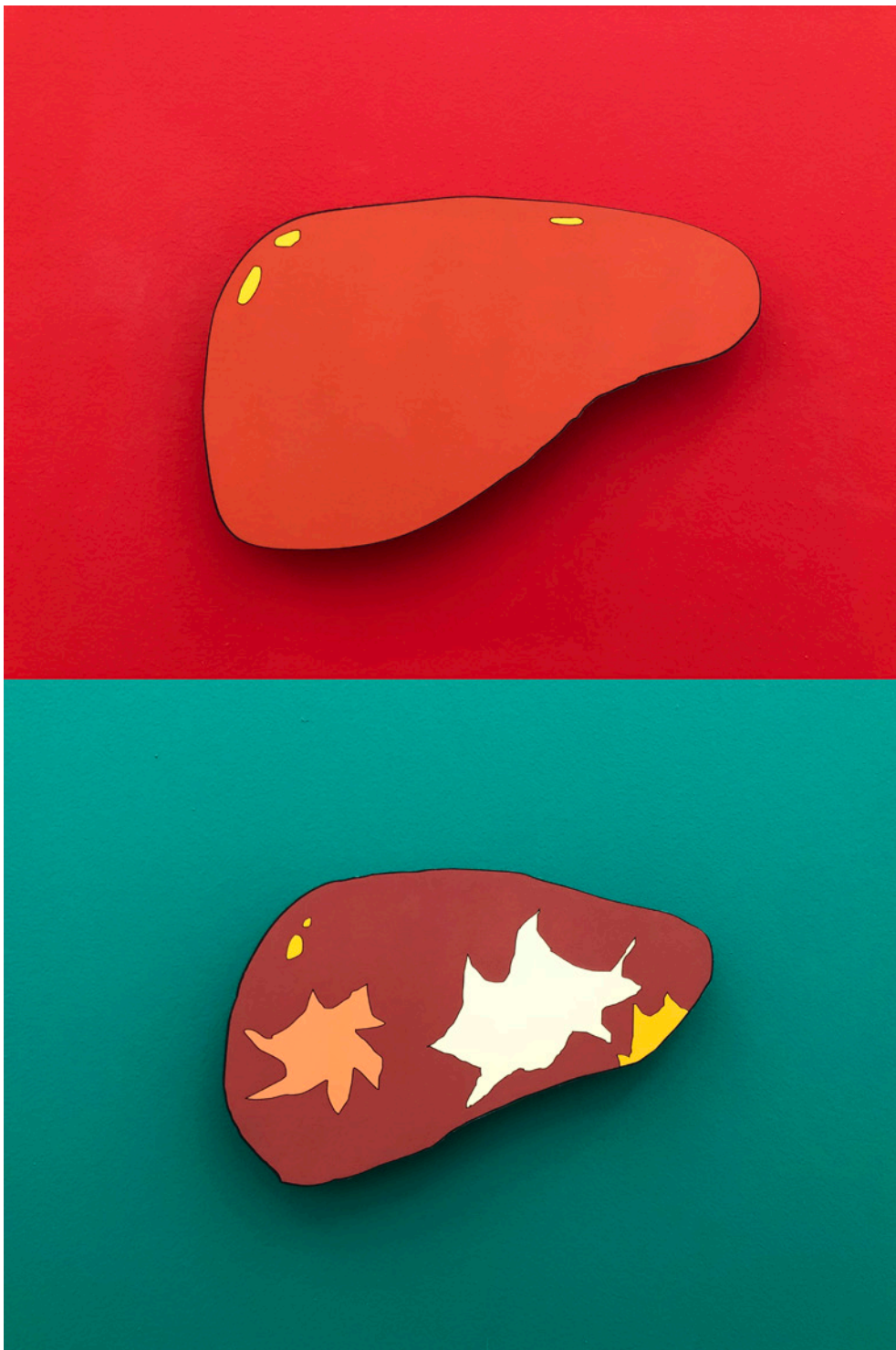
单路视频 Single-channel video  
2 minutes 37 seconds, LAJ\_2403





从学习艺术至今已经有 20 年，在这 20 年里对艺术的认识不断地推进，我总结了三件颠覆我艺术认知的事。

**It has been 20 years since I studied art. As my understanding of art has been constantly promoted over the past two decades, I summarise three things that overturn my art knowledge.**



## 馆长与肝

### Museum Directors and Livers

2018

喷墨打印 | 鼠标绘画

Inkjet print | Mouse painting

2 Pieces | 16.8 x 25 cm, 15.6 x 23 cm, Edition of 5, LAJ\_3236

我常常看到美术馆的馆长们为了美术馆发展，他们都会与美术馆的资助人或赞助商吃饭喝酒，如果长期这样的话恐怕馆长们的肝脏会出问题，我想知道如果他们停止应酬的话，美术馆能否继续开下去。因此在这个作品中，放在红色背景上的是健康的肝脏，而坏掉的肝脏后面则使用了象征手术台的绿色。

I often see art museum directors eating and drinking with patrons for the development of their institutions, which does harm to their liver in the long run. I wonder if the institutions can go on without these social activities of directors. Therefore, the healthy liver is placed on a red ground, while behind the broken liver is the colour green – a symbol of the operating table.



## 我心目中的艺术家 My Idea of a Good Artist

2018

文本 Text

10.4 x 5.9 cm, LAJ\_3760



我认为好的当代艺术家是这样的。

**I think good contemporary artists  
are like this.**





## 开锁匠与女主人

2015

行为，图片，文本

刘师傅接到电话，君御大厦A座38楼的女主人忘了带钥匙，急需他帮忙开锁。这座位于市中心的高尚住宅楼安保甚严，如果没有业主带着，访客想入内要费好大一番周折。于是他们相约在附近的车站，女主人开车接上他后再返回家中。两人下车之后，刘师傅跟在女主人后面，经过保安厅，穿过走廊，走进电梯，按下最顶层的按键，38。电梯门开了，刘师傅边向外走，边拿出工具准备开始工作。只用了三分钟，他就把两扇门都打开了。女主人连声道谢，邀请刘师傅进门喝水，于是他们一起进了屋。刘师傅被眼前两层楼高的大落地玻璃窗吸引住了，不自觉地往窗边走去。女主人则径直走到厨房去倒水，并在里面数好了酬金，出来时把水杯和钱一并给了他。刘师傅左手接过杯子喝起水来，右手接过钱塞进了裤兜。几秒钟过后，他转身道了声谢，说自己准备走了。女主人没有回应，自顾自地贴近落地窗，指了指远方的某处，然后，他们都向窗外望，然后，他们开始聊天。（文/李嘉欣）

被某画廊邀请做展览，我给了他们3个作品方案：

1. 在某一晚上请一位开锁师傅把他们画廊的门打开。
2. 去画廊主家拍他家窗外的风景。
3. 拍摄画廊主并让他说出自己的内心话。

他们给了我3个的回复：

1. 能不能不要搞我们。
2. 在艺术圈说真心话很难。
3. 能不能做一些好卖的作品。

最后这次经历被编成一个小故事。

## **The Locksmith and the Female Homeowner**

2015

Performance, Image, Text

Liu receives a call. A female from the 38th floor of the Junyu Building Block A, who lost her keys, urgently needs help to unlock the door. However, as that is a high-grade block with tight security in the city centre, it is very difficult for visitors to enter without being led by the apartment owner. So, they meet at a station nearby and then the female homeowner drives him there. Liu follows the woman through security and the corridor, into the elevator to the top of the building - the 38th floor. Upon their arrival Liu starts to work and it takes only three minutes to unlock both doors. The woman is so thankful that she invites him for a drink. They walk in the apartment where a two-storey high French window catches Liu's attention. He subconsciously walks closer to it, while the woman has a cup of water and the money ready. Liu holds the cup with his left hand and tucks the money in his pocket with his right one. A few seconds later he thanks the woman and says goodbye. She does not respond. Instead, she leans against the window, pointing to somewhere in a distance. They both look out of the window and then begin talking. (Text/Li Jiaxin)

### **A gallery owner would like to hold an exhibition for me, and I had three proposals:**

1. Ask a locksmith to open the gallery's door one evening.
2. Film the view from the gallery owner's window.
3. Film the gallery owner sharing his real thoughts.

### **He gave me three replies:**

1. Stop messing with me.
2. It's hard to speak genuinely in the art field.
3. Can you make some artworks that are easy to sell?

In the end, a story based on this experience was created.



被某画廊邀请做展览。我提出三个作品方案后，他们给了三个回复，最后我把这次经历编成了一个小故事。

A gallery owner would like to hold an exhibition for me. After presenting three proposals, I received three responses. Finally, a story based on this experience was created.



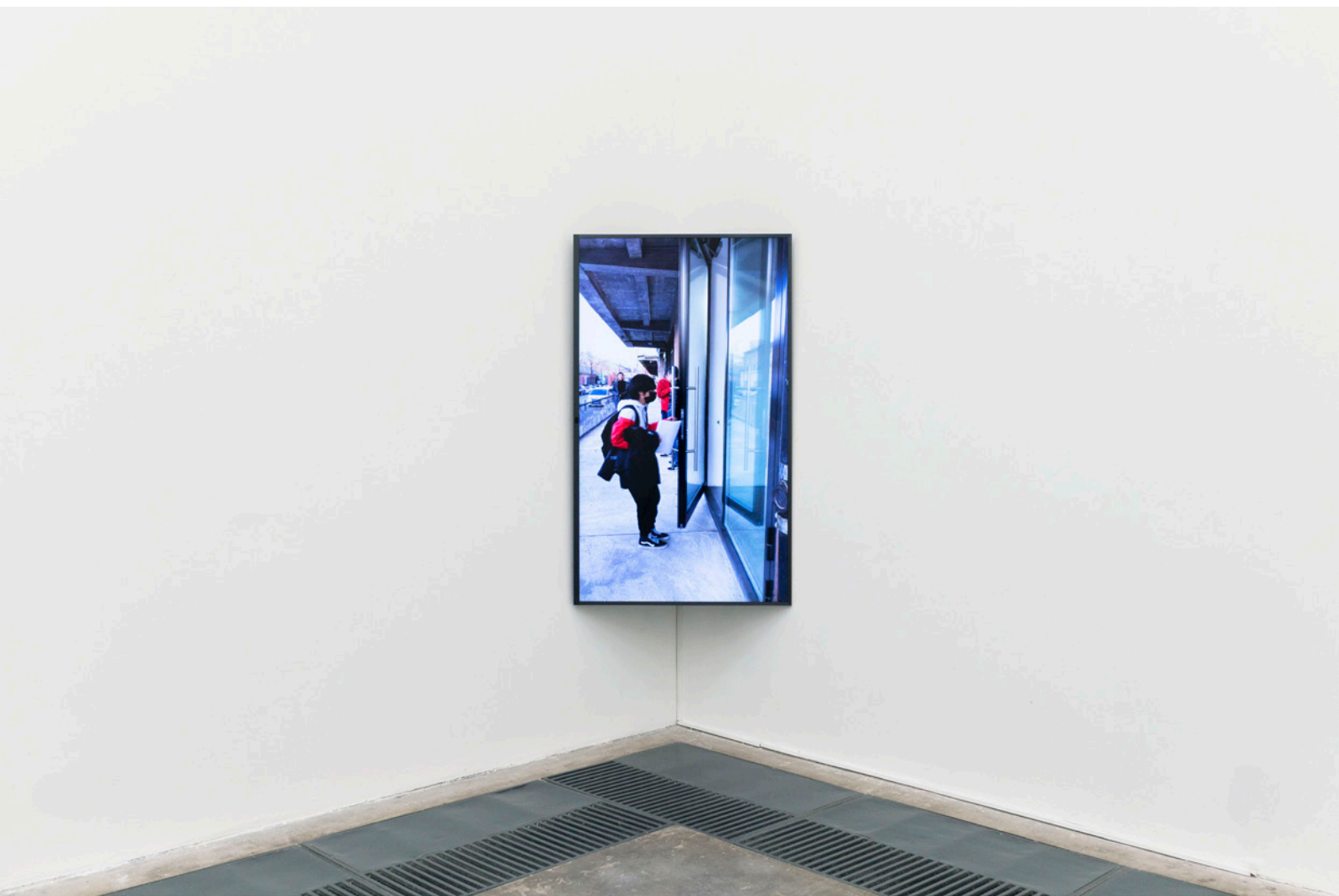
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# 林奥劼

## Lin Aojie

b.1986, 工作生活于广州

林奥劼 1986 年生于广州，2010 年毕业于广州美术学院油画系，现工作生活于广州。林奥劼的作品涉及录像、摄影、绘画、文本等形式，以带有强烈即兴性和幽默意味的图像，敏锐而细腻地记录着日常生活中的琐碎细节或刻意安排的行为事件，试图以旁敲侧击的方式对资本主义生产模式、艺术家生存困境以及艺术从业者与艺术家之间的关系进行质疑、嘲弄和批判。

近期主要展览包括：日光亭项目：登录舒适区？，泰康空间，北京（2018）；青策计划 2018，上海当代艺术博物馆，上海（2018）；新群众，南京艺术学院美术馆，南京（2018）；共享叙事，香格纳北京 S 空间，北京（2018）；第七届深港城市\建筑双城双年展，深圳（2017）；林奥劼：我不是教你诈，也不是教你坏，亚洲当代艺术空间，上海（2017）；第 11 届上海双年展，上海当代艺术博物馆，上海（2016）；画内音，OCAT 深圳馆，深圳（2016）；腹地计划，时代美术馆，广州（2015）；第二届 CAFAM 未来展，中央美术学院美术馆，北京（2015）等。曾入围 2016 年华宇青年奖。

# 林奥劼

## Lin Aojie

b.1986, 工作生活于广州

Lin Aojie was born in Guangzhou in 1986 and graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He currently lives and works in Guangzhou. Presented through video, photography, painting, text, etc., Lin Aojie has a delicate record of the trivial details of daily life or deliberately planned events with strongly improvisatory and humorous images. By beating around the bush he tries to question, ridicule and criticise the capitalist mode of production, artist's survival predicament and the relationship between artists and other art professionals.

Recent exhibitions include: Light Pavillion Project: The Comfort Zone at a Distance, Taikang Space, Beijing (2018); Emerging Curators Project 2018, Power Station of Art, Shanghai (2018); Shared Narrative(s), ShanghART S-Space, Beijing (2018); If You Throw Enough Mud at the Wall, None of It Will Stick, A+ Contemporary, Shanghai (2017); 11th Shanghai Biennale, Power Station of Art, Shanghai (2016); Hinterland Project, Times Museum, Guangzhou (2015); The 2nd CAFAM Future Exhibition, CAFA Art Museum, Beijing (2015). He was nominated for the 2016 Art Sanya Huayu Youth Award.

# ShanghART

## 香 格 纳 画 廊

ShanghART Shanghai 香格纳上海

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