



香格纳展库

ShanghART Taupu | 2019

香格纳展库

存储／展示 教育／研究 展览／项目

SHANGHART TAOPU

STORAGE & DISPLAY EDUCATION & RESEARCH EXHIBITION & PROJECT



Contents

目 录

01-21

简介
Introduction

22-25

陈晓云 CHEN XIAOYUN (b.1971)



26/29

丁乙 DING Yi (b.1962)



30/41

胡介鸣 HU Jieming (b.1957)



42/43

黄奎 HUANG Kui (b.1977)



44/47

梁绍基 LIANG Shaoji (b.1945)



48/49

欧阳春 Ouyang Chun (b.1974)



50/51

浦捷 PU Jie (b.1959)



52/59

邵一 SHAO Yi (b.1967)



60/61

申凡 SHEN Fan (b.1952)



62/73

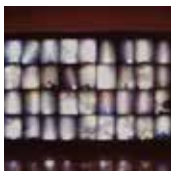
石青 SHI Qing (b.1969)





74/77

施勇 SHI Yong (b.1963)



78/79

王广义 WANG Guangyi (b.1957)



80/83

向利庆 XIANG Liqing (b.1973)



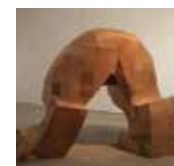
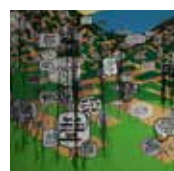
84/93

徐震 XU Zhen (b.1977)



94/115

没顶公司 MadeIn Company (est.2009)





116/121

杨福东 YANG Fudong (b.1971)



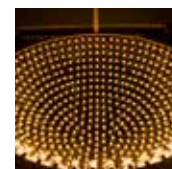
122/127

杨振中 Yang Zhenzhong (b.1968)



128/139

张鼎 ZHANG Ding (b.1980)



141/147

章清 ZHANG Qing (b.1977)



148/149

周铁海 ZHOU Tiehai (b.1966)



150/151

朱加 ZHU Jia (b.1963)



项目 Project

152/155

当代艺术文献个案之一：

62761232 快递展

Contemporary Art Exhibition Documentation Project I:

DIAL 62761232

156/161

当代艺术文献个案之二：

“我们谈谈钱 -- 上海首届国际传真艺术展 1996”

Contemporary Art Exhibition Documentation Project II:

Let's Talk about Money--1st International Fax Art Exhibition in Shanghai 1996

162/165

杨振中：不同意“未来的节日”请举手

——“桃浦大楼”系列记录片

“TOP Events” Documentaries Series

Yang Zhenzhong: If you disagree with “Future Festival”, please raise your hand

166/169

香格里拉超市 ShanghART Supermarket



香格纳展库创建于 2010 年，作为国内首个仓库式美术馆，它是一个集“存储 / 展示、教育 / 研究、展览 / 项目”等功能于一体的复合型概念空间，旨在探讨当代艺术关于展示、保存、研究、教育等综合命题，为更合理地利用空间资源提供全新的可能性。

香格纳展库拥有规整宽阔的空间，充足的屋顶采光设计和理想的空间展示高度。这些特点为其在收纳储藏作品的同时，也提供了良好的视觉展示效果。展库内部空间被划分为：主展示空间、多功能空间、特别展览空间、文献档案空间、仓储空间、会议办公空间、工作间以及艺术品商店与咖啡厅。并且，香格纳展库借助西部 M50 园区独特的建筑外墙、绿地景观等公共资源，设立了户外作品展示空间。每一个空间都具有各自独特的功能。

- 主展示空间（约 1400 平方米）以及户外展示空间，主要集中陈设香格纳画廊代理艺术家的装置、雕塑作品。香格纳展库以此大型常设展，呈现一批曾参加过国内外重要展览、及对艺术家发展具有关键性影响力的作品；由此，为当代艺术的专业性研究提供作品原型素材，并对公众了解和熟悉当代艺术及其发展现状提供现实的引导。展厅内设有书架，工作人员将定期更新画册和相关期刊，并附设阅读和公共交流区域。

- 文献档案空间，位于主空间内的一个独立空间，约 36 平方米。作为香格纳展库一个重点推出的概念，其功能是用来陈列展示中国当代艺术的第一手文献资料，以及过往展览的影像资料回顾，用以补充某些存在于当代艺术史上的资料空白。

- 多功能空间，是一个与主空间相连的长方形内部展览空间，约 140 平方米。该空间的功能定位是多样性的：可与特别展览空间共同举办主题展或个展，也可放映影像作品资料，或作为学术交流、教育活动的场所，以及举办其他特别项目。

同时，香格纳展库还拥有比较完善的配套设施，包括仓储区域、会议办公区域、生活设施及工作间等。其中仓库面积约为 1000 平方米，用于存放

作品；内部包括工作间，工作人员在此对艺术品进行包装、修复及装箱等。办公区域分为办公室和会议厅，用于员工日常办公和 VIP 贵宾接待工作。生活区域具备卧室和厨房等设施及空间，除了满足员工的生活日用以外，还可用于接待研究学者和艺术家“驻地”项目等功能。

作为一种尝试，教育协作是香格纳展库的一项重要学术功能。我们将定期为教育授课提供场地，教育机构可安排教师和学生到香格纳展库现场教学，并可与当代艺术作品进行近距离接触。在“当代艺术文献”的项目中，我们将吸纳相关院校的研究生，通过进入展库美术馆实习来完善当代艺术资料库的整理工作，积累当代艺术从业经验。协作计划还包括建立稳定的“驻地”项目体系，邀请国内外非上海地区的当代艺术史学者和艺术家，进入仓库美术馆居住研究或创作，以此推进地区间艺术与学术的交流。香格纳展库作为一个多元化的艺术交流平台，将与各方人士进行密切合作，我们期待仓库式美术馆这一新形式能够真正且全面地发挥它独一无二的能量。

Established in 2010, ShanghART Taopu is the first warehouse-style art museum in China. It is a complex space with functions for storage & display, education & research, and exhibition & project, intending to explore new possibilities of rational utilisation of space resources for display, conservation, research, and education of contemporary art.

Equipped with standard and wide display space, adequate rooflight design and ideal storey height, ShanghART Taopu provides both warehouse space and excellent visual effects for art displays. By the functions to be performed, the interior layout is divided into Great Hall, Multi-Function Space, Special Exhibition Space, Archive Space, Storage Space, Meeting Room, Working Studio, Artworks Store and Art Café. In addition, with the support of public resources in M50 Top Art Park, such as outer walls of special buildings and landscapes, ShanghART Taopu builds up outdoor display spaces, with each of them possessing its unique function and features.

- The Great Hall (approximately 1,400 sqm) and the outdoor display spaces are used for exhibition of installations and sculptures by artists represented by ShanghART Gallery. In this large-scale exhibition space, ShanghART Taopu displays a bunch of works which have been selected and shown previously in several important exhibitions in both China and abroad, and which play an essential role in development of their creators. Accordingly, it provides original sources and materials for professional research of contemporary art and offers a realistic guidance for public knowing and familiarising contemporary art and its current developing status. The Great Hall also houses bookshelves where art books and relevant periodicals are updated regularly by our staff, supported by an area for reading and public communication.

- Archive Space is an independent space in Great Hall (approximately 36

sqm). As an important concept launched by ShanghART, it functions to display firsthand archives of Chinese contemporary art and retrospects of past exhibitions, for the sake of filling in blanks found in the history of contemporary art.

- Multi-Function Space is a rectangular exhibition room connected to the Great Hall (approximately 140 sqm). The space is designed and positioned for various functions. It can be used together with Special Exhibition Space for theme or solo exhibitions, or video display. It can also work as the venue for academic communication, educational activities and other special projects.

Meanwhile, ShanghART Taopu enjoys excellent supporting facilities, which include storage space, meeting room, working studio and living facilities. The storage space covers approximately 1000 sqm for warehousing of artworks and the inner space includes working area where the staff can pack and restore artworks. The office area is divided into office and meeting room for both regular work and VIP reception. The living area is equipped with bedrooms and kitchen to meet needs of staff on daily basis, as well as researchers, scholars and artist during residence programme.

As an attempt, educational cooperation is another important academic function of ShanghART Taopu. It is available regularly as the venue for educational activities. Educational institutions can arrange teachers and students having classes in ShanghART Taopu where close contact with artworks is allowed. In "Contemporary Art Exhibition Documentation Project", we will attract university graduates who during their internship work for enhancement of contemporary art database and thus obtainment of working experience in this industry. Our cooperation plan also includes establishment of residence programme on regular

basis, which aims at inviting both native and international artists and contemporary art historians who live and work out of Shanghai to live and create at ShanghART Taopu, for the sake of improving inter-regional communication of art and academics. As a diversified platform for art communication, ShanghART Taopu will intimately cooperate with people from various realms. We do hope ShanghART Taopu as a new form of warehouse-style art museum will exert its unique power even more.



香格纳展库现场 | Installation View, ShanghART Taopu 2018-2019



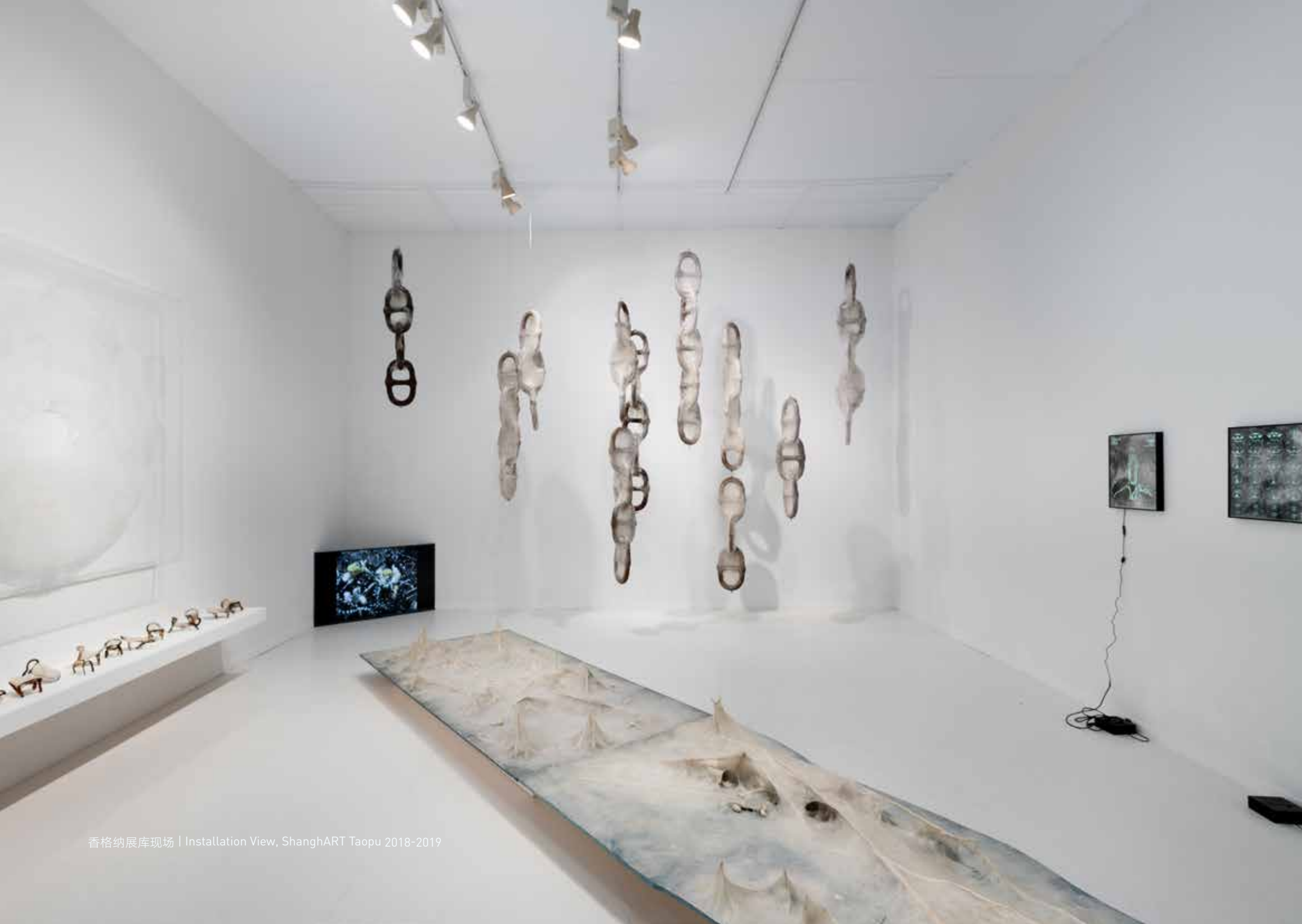
香格纳展库现场 | Installation View, ShanghART Taopu 2018-2019



香格纳展库现场 | Installation View, ShanghART Taopu 2018-2019



香格纳展库现场 | Installation View, ShanghART Taopu 2018-2019



香格纳展库现场 | Installation View, ShanghART Taopu 2018-2019



香格纳展库现场 | Installation View

2018-2019





香格纳展库现场 | Installation View

2010

无穷无尽的仁慈 1-4

Infinite Mercy 1-4

青铜, 金箔

Bronze, gold leaves

105×156×40cm, 35×135×40cm, 70×190×50cm, 45×145×40cm

Edition of 2

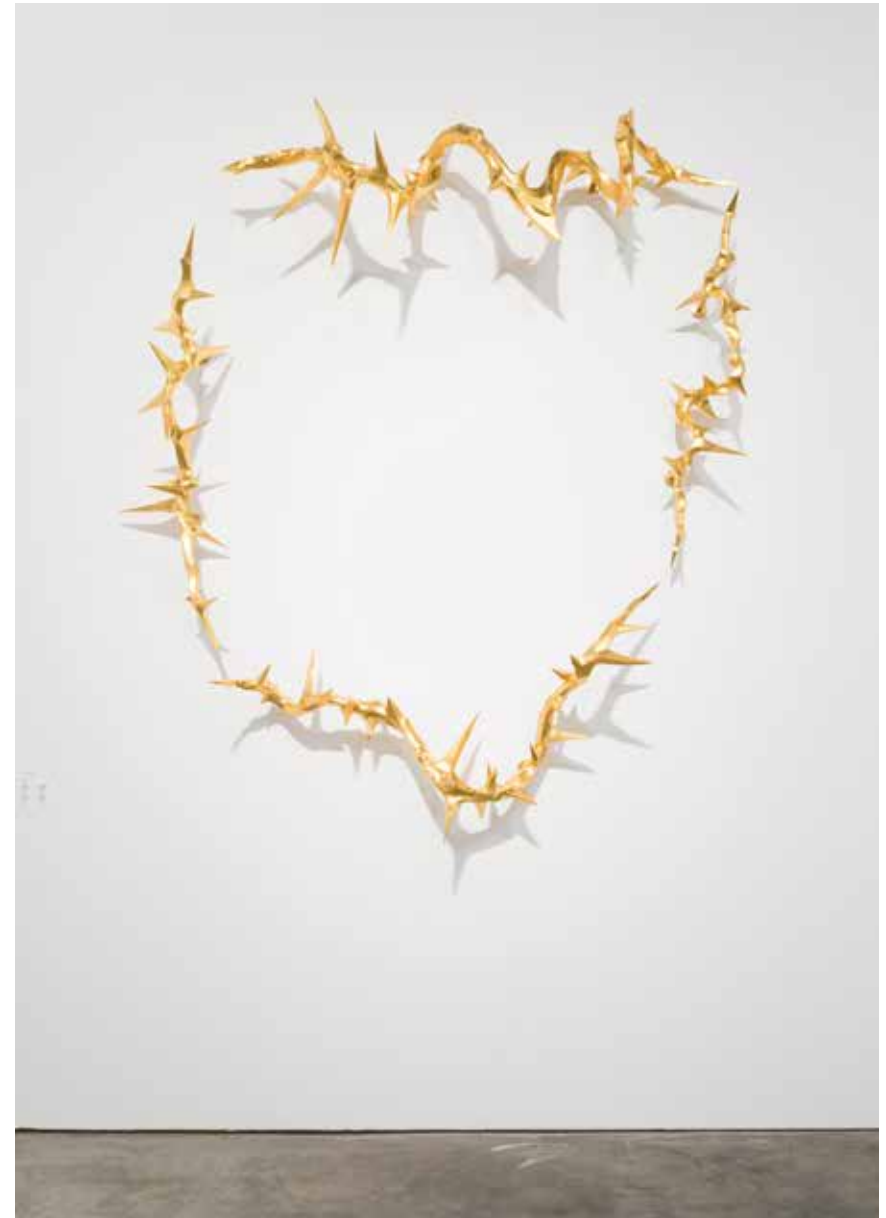
2016

艺术家以第三人称的创作者姿态来呈现一系列有名无实，有实无形，有形无意或者强词夺理地杜撰关于对闪电的理解，此处艺术家所收藏的闪电也许是关于物的，也许是关于瞬间的感受，也许是一段扭曲的叙事，也或许是记忆模糊前那最后一刹微暗之光，如同我们都被那闪电瞬间的能量所触动却无法描述那道闪电的形状，而艺术家所强调的“收藏”是一种“归类”或者是指杂乱甚至互相干扰的样式集合，所以“创作”变得没有“理解”来得更加让“收藏”变得合理。

一切以“闪电”为名。

The work is presented and narrated in third-person point of view. The artist's capture is a detailed analysis of lightning, it may be nominal but not material, may be material but not distinguishable, and may be distinguishable but not meaningful. The collection of lightning, sometimes objective, sometimes reflects a sudden gust of emotion, implies a twisted narration and mimics the last dim light before memory fades. Lightning flashes to our mind as we are aware of its power but we fail to describe its shape. Chen Xiaoyun's collection is a certain kind of category, a gathering of crisscrossed patterns that tangle with each other. It's an understanding rather than mere creation in this collection.

Everything is named after lightning.



陈晓云 | CHEN XIAOYUN (b.1971)

对绝望表现出强烈的激情

Intense Passion for Desperation

铁

Iron

260×194×76cm

2016



十示如意 (公共雕塑) 1-3

Appearance of Crosses-Ru Yi (Public Sculpture) 1-3

不锈钢, 汽车珠光金属漆

Stainless steel, spray paint

645×255×55cm, 485×210×70cm, 185×200×62cm

2011

公共雕塑《十示如意》形象来源于中国传统的如意、云纹、玄机等表意符号，通过对符号表意特征的研究以及艺术家个人化“十字”符号语言的嵌入，反映出中国传统文化图形元素的源流以及当代语境中新的转化、延伸、发展、更新的可能性。

对传统符号重新注释的过程，本身包涵着新的角度的再现逻辑；当象征符号被放大、被变异、被重新创造，以往的经验 and 历史线索可能被阻断，当传统中这些微小器型一旦被放大至几十倍时文化记忆和意义指向都会面临更多的挑战。

The image of public, Sculpture Appearance of Crosses-Ru Yi, comes from Chinese traditional ideographs like Ru Yi - an S-shaped ornamental object, usually made of jade, formerly a symbol of good luck - cloud pattern, Xuan Ji and etc., by researching the meaning of the symbols and inserting of the artist's personalized Cross, the source of Chinese traditional pattern elements and, of which, the possibility of the transform, expedition, development and renovation have been revealed in the contemporary context.

The process of the re-annotation of the traditional symbols contains the reappearance of the logic from a new angle. When the symbols are magnified, changed, and recreated, the experience and the historic clues might be interdicted, and when these micro shapes are enlarged for dozens of times, the culture memory and significance direction would face to more challenges.



闪烁 (十示灯光)

Flashing (Appearance of Crosses - Light)

装置 | LED 灯

Installation | LED Light

600×615×3cm x 8 Pieces

2011

“十”字是丁乙的符号，艺术家在探索抽象美学的过程中，建构了一个谨慎严密的简明系统。他重复不断创造“十”字图形的行为，到目前为止已持续了二十多年。

2011年12月10日至2012年1月29日，丁乙在上海民生现代美术馆“概括的·抽象的，丁乙个展”上展出了《闪烁（十示灯光）》。8个由LED灯矩阵组合成的6×6m的“十”字形灯光装置被固定在美术馆外墙上。“十”字跳出了画面布局，以建筑的语言和结构方式在美术馆建筑外墙上冷静地扩张。灯光被设计成以“十”字中心为原点，向四周扩散亮起；共分5个阶段，每次推进一部分；全亮以后闪烁4秒，灯光熄灭，重新逐次亮起。在“小十字”向“大十字”变化过程中，隐藏着一种力量堆积而推进的成长扩张，最终以力量的超负荷或过剩而出现了不确定的、急促的闪烁。“不稳定闪烁”与“流畅的扩张”是“十”字符号灯光作品的形式演绎。

“Crosses” can be found as a trademark throughout DING Yi's works. During discourse of his exploration into aesthetics of abstract art, the artist constructs a system characterised by preciseness and conciseness. Constantly over two decades so far, he has been dedicated to his creational performance through recurrence of “crosses” and their appearances.

From 10 December 2011 to 29 January 2012, Flashing (Appearance of Crosses - Light) was displayed in Specific-Abstracted, DING Yi Solo Exhibition in Minsheng Art Museum (Shanghai), where the LED light installations (6m x 6m each) of eight “crosses” were fixed on its façade. Released from dimension of canvas, the “crosses” extended calmly and collectedly on the wall of the museum in a language of architecture. From the very centre of the “cross” to the extremities of its arms, the installation is programmed to light up in five phases: One phase each time, it is flashing for four seconds after maximum brightness, before all is blacking out and the same pattern is repeated. Behind changing process of the “small cross” growing into a full-sized one, lies development and expansion driven by accumulated forces, which finally ends up with an overburden or overflow of power, signalled by unsteady and rapid flashing. “Unsteady flickering” and “smooth extension” mark exactly the interpretation of “crosses” in this light installation.





胡介鸣 | HU JIEMING (b.1957)

海拔高度为零

Altitude Zero

多路视屏 | 互动装置

7 块被切割的船舱局部、15 套电脑显示器和主机以及音箱设备、仓底基座
每个组件重量从 500 公斤到 1 吨不等

Multi-Channel Video | Interactive Installation

7 pieces of severed ship cabin, 15 sets of computers,
monitors and sound speakers, bases

The weight of each piece varies from 500 kilograms to a ton
2007

互动装置《海拔高度为零》由 7 件从船体上切割下来的局部组成。7 个部件上共带有 15 个舷窗；每个舷窗后有一个显示器，并对应一个红外感应器。以船舱离地高度 140 公分左右为基准线，每个显示器画面在此基线以上的部分为水面以上，在此基线以下的部分为水面以下。它们共同构成了一个连贯的仿佛漂浮在海面上的视觉效果，而与观众视线齐平的恰好是“海拔高度为零”的海平面。当红外感应器感应到观众的靠近，相应的显示器中“平静的海平面”的画面将随即切换，海水中夹杂着各种日常用品、消费品、文化用品、电子产品、玩具和印刷品等，向舷窗玻璃拍打过来；然后保持漂浮状态；当观众离开，画面又切换回原来没有漂浮物的画面。随着画面的切换，海平面远处的城市也不断改变。

Altitude Zero is an interactive installation composed of seven pieces severed from a ship cabin with 15 portholes altogether. Behind every single porthole, there is a computer monitor corresponding to an infrared sensor on one-to-one basis. Halved by the seawater which functions as datum level approximately 140 cm above the ground, all the screen images constitute coherently visual effects of a ship seemingly floating in the water, keeping viewers' eyes on the same height with sea level or "altitude zero". As the sensor reacts to approach of people, the corresponding monitor shifts from "peaceful seascape" to the image of water showing mixture of daily necessities, consumables, stationeries, electronic products, toys and printed matters, all slapping against the windows and aimlessly drifting. When viewers leave, the image turns back to where it was, with urbanscape in distance changing constantly and accordingly.

残影

The Remnant of Images

多路视频 | 装置

旧档案文件柜，LED 液晶屏，金属支架，电机传动机构，PLC 程控系统，有机玻璃

Multi-Channel Video | Installation

Old archive cabinets, LED/LCD screens, metal frames, electrical transmission, PLC control

136 x 76 x 46cm

有机玻璃盒 Plexiglass Box: 145 x 108 x 96cm

底座 Pedestal: 12.5 x 108 x 96cm

屏幕在抽屉 1 Screens in Drawer 1 (x 17 pieces)

屏幕在抽屉 2 Screens in Drawer 2 (x 9 pieces)

屏幕在抽屉 3 Screens in Drawer 3 (x 8 pieces)

屏幕在抽屉 4 Screens in Drawer 4 (x 11 pieces)

2013

作品以残留在记忆中的图像片段为主要线索进行主观的表现。素材来源于网络、公共图录和私人相册，它们是历史的残象，是可以信赖的视觉景观。通过与这些历史片段的对话，将这些共同的历史记忆图像汇聚于当下的思维中进行汇编，产生异样的信息。屏幕中呈现的图像是大家熟悉的历史记忆，它们在陈旧的档案柜中被激活，形成自我演绎的叙事关系，使我们的观看和阅读变得更加多元。

胡介鸣于 2013 年 8 月

The Remnant of Images is a personal reflection on fragments of our visual memories. The visual materials are collected from internet, public catalogues, and private photo albums. They are convincing documentary of Chinese history in recent decades. These historical fragments that share a collective memory are re-contextualised with additional information in a different narrative. The images presented in screens are typical historical events known by general public. They are activated in the old file cabinets to produce a new story and lead us through the dimensions for individual interpretations.

HU Jieming in August 2013



风中的城市

The Cities in the Wind

视频 | 单路视频 | 装置

14 寸电视机, 玻璃箱, 金属基座

Video | Single-Channel Video | Installation

14 inch TV Set, Plexiglass Box, Metal Pedestal

24 x 33 x 51cm

有机玻璃框 Plexiglass Box: 37 x 44 x 57.5cm

金属底座 Metal Pedestal: 130 x 44 x 58cm

2001 - 2013

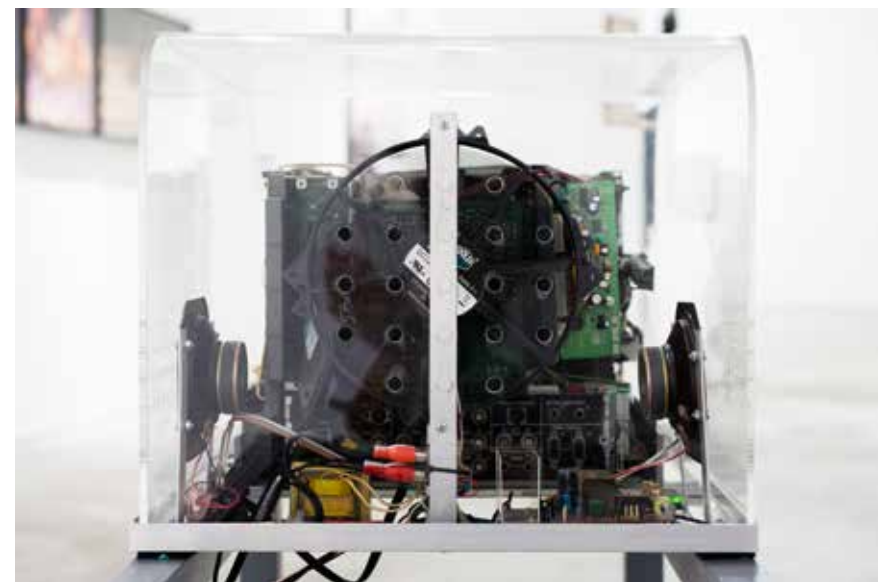
[视频作于 2001 年]

[Video was produced in 2001]



将一张随风飘荡的中国地图摄入镜头。那些随风飘动的城市（地图上的点）便成了乐曲演奏的依据。这首钢琴曲正是这些晃动的点的真实写照，也是我们所面临的现实诗话。同《来自建筑内部》（2002 年）和《只要轮廓》（2001 年）一道，这三个作品可以被看做是一个系列，来自图像研究的声音化作品，来自地图和政治隐喻的音乐和来自建筑及其内部的声音对比，胡介鸣再次使用声音这一媒介，并通过乐曲化的演奏，转换了来自视觉艺术的经验，那些出现在图像中的红点、黄点，仿佛在提供另外的一个透视的关系或是叙述的关键。

The camera captures a map of China fluttering in the wind, where the swaying cities [marked by spots on the map] become the basis for a musical composition. The piano music truly portrays the moving dots as well as the poetry of the reality we are facing. Together with From Architectural Immanence [2002] and Outline Only [2001], the three works can be considered as a series. With the vocalized works resting upon image data, the music based on maps and political metaphors as well as sound contrasts originating from buildings and their internal parts, HU Jieming uses once again the media of sound. Through the playing of music, he converts the experience of visual arts, while the red and yellow dots appearing on the map seem to provide yet another relationship perspective or a key narrative.



胡介鸣 | HU JIEMING (b.1957)

残影

The Remnant of Images

装置 | 视频 | 多屏动画

旧档案文件柜，LED 液晶屏，金属支架，电机传动机构，PLC 程控系统，有机玻璃

Installation | Video | Multi-Channel Animation

Old archive cabinets, LED/LCD screens, metal frames, electrical transmission, PLC control

90 x 38 x 170cm

屏幕 Screens (x 64 pieces)

2013



看不见的舞蹈

Invisible Dance

圆雕 不锈钢

Free-standing sculpture, Stainless Steel

155x155x52cm

2010

《看不见的舞蹈》是胡介鸣为 2010 年 11 月“国际首届纳米艺术节”创作的一个雕塑方案的模型。在这个科学与艺术结合展览上，他以不锈钢放大了一个肉眼看不见的原子舞蹈景观。这件作品的抽象形式或许会令人联想到马蒂斯的《舞蹈》，然而这样的和谐与美感却是来自于真实纳米世界的瞬间。延续了 2007 年其个展《几十天与几十年》中对物质运动和时间流逝之间关系的探讨，胡介鸣在这件作品中则试图以微观的角度来应合其以事物内部变化为线索的创作。

Invisible Dance is the model of a sculpture project created by Hu Jieming for the 1st International NanoArt Exhibition in November 2011. In this exhibition marrying both science and art, Hu used stainless steel to magnify an atomic dancing performance invisible to naked eyes. The abstract form of this work recalls La Danse by Henri Matisse while its harmony and beauty reflect fleeting moments in nano world. In the same vein as his solo exhibition Dozens of Days and Dozens of Years in 2007, focusing on the relationship between physical movement and time, the artist attempted to create a work from a microcosmic angle, following internal changes of the world.



黑匣子 行为实验室项目

The Black Box Lab

290 x 1700 x 300cm

2011

(作品局部)

(black box lab - part)

119 x 40 x 120cm

《黑匣子》行为实验室项目发生在一个集装箱改建的无光线空间中，行为参与者根据自身对该空间的理解设计表演方式，并与观众共同完成“活剧”演绎，探索认知在非正常状态下产生的可能性。发生在“黑匣子”中的声音图像被红外摄像头记录下来，并通过网络进行实时发布，由此产生了两个现场：看不见的实际现场和看得见的网络现场。黑匣子历史档案库就是由这些影像资料整理而成。2011年“黑匣子”的第一个项目在桃浦未来的节日开幕式上实施，之后更多的行为实验随“黑匣子”又来到喜马拉雅美术馆（2011）、2012上海双年展等展览场地进行。

The Black Box Lab project took place in a shipping container where was no light inside, performers and participants enacted their works, interacting with the audience to put on live performances, exploring the possibilities of perception in an abnormal environment. What happened in the black box were taken by IR camera installed inside and uploaded to website, which formed 2 scenes of the same performance-the invisible but actual one in the box, and the visible one broadcast on the screen which were filed to be The Black Box Lab Archive. The first performance of The Black Box Lab launched at the opening of The Futures Holidays, TOP M50, Shanghai (2011), after which more experimental performances came up in Himalayas Art Museum, Shanghai (2011), 2012 Shanghai Biennale.



天堂只是一个借口

Heaven Is Only an Excuse

装置 | 数码、灯箱、微型录像

Installation | Digital, light box, miniature video

360 × 180cm, 10 minutes

2009

《天堂只是一个借口》由一段录像和一件灯箱装置组成。这件作品的灵感来源于黄奎曾经看过的一段极其残暴的网络录像，他描述这段录像的内容是“一些生命被另一些生命夺去生命的过程”。黄奎将这段录像逐帧分离，得到数量巨大的单幅图像，关于杀戮的图像。他把这些图像附着在法国画家阿道夫·威廉·布格罗的油画《春》的图像上，从而形成一个新的图像，这即是我们看到的这件灯箱装置。在“附着”的制作过程中，每一帧图像都因为《春》的色彩而改变了颜色，黄奎又将这些被改变颜色的图片重新还原成录像，于是我们现在看到的这段录像会呈现出独特闪烁的视觉效果。黄奎以图像为载体呈现录像，又以录像为手段再现图像，为观众提供了另一种观看体验，使观众既可以在一幅画面中逐帧阅读录像，也可以在像素的逐个跳跃中重新感受经典油画。黄奎以《春》画面中每一个唯美的、充满爱意的像素来“洗刷”那段网络录像的每一帧令人难以忍受的残暴事实图像，这是一种假想的救赎形式。然而经过洗礼和超度之后的这段录像依旧残酷可怕，天堂只是一个借口，我们只能假装获得救赎。

《天堂只是一个借口》于2009年9月9日“上海滩1979-2009”中首次展出。

This work consists of a video and a light box installation. Inspired by an extremely violent online video, Huang Kui described its content as a process during which “some lives are deprived of by some other lives”. Huang separated this video frame by frame to obtain individual pictures in large quantity: pictures of murdering. Then he applied these pictures on an image of the oil painting named *Le Printemps* by French artist William-Adolphe Bouguereau, creating a new work, namely, the installation on display. During the production process, the colors of each picture were changed according to *Le Printemps*. Then, the artist took these color-changed pictures to make a new video, achieving this work that presents a uniquely sparkling effect.

By showing a video via images and reconstructing images via a video, Huang provides spectators with another possible way of observing. Therefore, one can both watch video frame by frame in one particular picture and re-experience the classical painting in the rhythm of pixels. Artist is attempting to rinse out every intolerably violent factual image in the online video by every beautiful and lovely pixel, which, as a result, leads to the form of an imaginary salvation. After baptism and deliverance, however, this video still appears brutal and horrible. Heaven is nothing but an excuse. And we can only pretend to be saved.

Heaven is only an excuse was displayed for the first time on Shanghai History in Making from 1979 till 2009.



残山残水系列 No.1

Broken Landscape Series No.1

装置 | 古香樟木，共 5 件，每件尺寸不等

Installation | Ancient camphor wood, 5 pieces of various dimensions

1. 180 × 80 × 175 cm / 2. 440 × 70 × 48 cm / 3. 170 × 60 × 47 cm

4. 156 × 104 × 64 cm / 5. 190 × 130 × 82 cm

展示尺寸可变 Changeable dimension in exhibitions

2008

《残山水》是梁绍基在 2008 年“残山水，梁绍基个展”上的作品。整个作品由古香樟木、水沉木和丝帛等部分组成，艺术家经营了“蚕——残——禅”的独特意境。目前陈列于展厅的《残山水系列 No.1》为完整作品的古香樟木材料部分。这组古香樟木来自于天台山水南村村口的一棵香樟树，此树于唐代被种植，迄今已 1300 余年。这棵古樟树在上世纪 80 年代经历火灾；90 年代原被艺术家友人收集作为雕刻材料；此后艺术家从友人处征得此古香樟木，成为其创作的材料。

梁绍基称其创作作品并不是为某个展览特意准备，而只为自己想做而做。他在天台山上远离都市的喧嚣，享受着养蚕的乐趣，至今二十余年。古香樟木或许凸显的是时间与空间的一去不复返，又或许是生命从旺盛到残败的一种规律。但是，从残缺的古香樟木到艺术家体悟生命、自然的切入点——蚕，再进一步升华到“禅”，精神的镜像清晰可见。

Broken Landscape is an artwork by LIANG Shaoji, exhibited for the first time in Broken Landscape-Solo Exhibition of LIANG Shaoji back in 2008. With components like ancient camphor wood, agarwood and silk, the artist renders an unique ambiance interwoven with the concepts of "silkworm, broken and Zen" (three Chinese characters which share highly similar pronunciation with each other). What is currently displayed in our space is only camphor part from the whole piece of work. The set of wood is derived from a camphor tree standing by the entrance of Shuinan Village in Tiantaishan Mountain. Planted in Tang Dynasty with a history of more than 1300 years, the tree caught a fire in 1980s and was then collected as sculpture material in 1990s by a friend of LIANG, before the artist finally took possession of it and reutilised in his own creation.

For him, as LIANG claims, art production is not prepared for any particular exhibition but rather arises out of his own desires. Living in Tiantaishan Mountain away from the noises of cities, he enjoys the raise of silkworm, a hobby the artist has been pursuing for more than twenty years. The wood serves possibly to highlight time and space flying by and never coming back, or can be interpreted as circle of life, from bloom to decay. One finds the reflection of spirit remains clear and intact, however, tracing broken fragments of ancient wood, as well as the starting point where experience of life and nature is embraced.



梁绍基 | LIANG SHAOJI (b.1945)

林中雪

Snow in the Woods

柳条, 丝, 烧焦键盘, 茧, 木板

Willow branches, silk, burned keyboard, cocoons, wooden board

31x244x122cm

2016



无穷柱

Infinity Column

840×120×110cm | Column Diameter:8.0 cm

2016

《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和他学生时期所用的画板。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 the painting board he used everyday when he was still an art student. And some are what he collected, like the palanquin. These objects were random and seemingly unrelated, but now all connected with a huge stainless column. 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. Infinity Column depicts the nature of various materials in the field of politics, culture, physics and function through a stainless column.



制造 1-13

Producing 1-13

装置 | 混合木材

Installation | Mixed Wood

13 × 71 × 54cm (x 13pieces)

2011

通过对服装在不同历史时期的形态研究，浦捷发现中国传统服装本具有浓厚民族风格特色，而到了现代却迅速向西方服装样式靠近；同时作为“劳动力密集型”的服装加工产业，为中国的现代化发展实现了巨大飞跃，却也成为如今不可回避的“发展模式”诟病。《制造》延续了艺术家对“木材与城市”装置的探索。这组服装的结构形态是一些城市迹象的暗示如：具“纪念碑”式的衣领造型；服装折叠呈现出的“建筑感”；以及服装表面“小木块”的排列如同我们熟悉的城市路面等。构成作品表面肌理的“小木块”，同时也是艺术家对中国古代传奇服装“金缕玉衣”的致敬。

By the examination of clothes and their styles over a vast arc of time in history, PU Jie identifies the rapid approach to western fashion in modern time taken by Chinese costumes traditionally with distinctive national flavours. Meanwhile, once applauded for the remarkable contribution to modernisation and economic growth in China, apparel manufacturing, the industry characterised by labour intensiveness, is also inevitably criticised in the discussion of developmental patterns. In Producing, the artist continues with his exploration in form of installation of "wood and city". The set of costumes, by its form and structure, drops hints on urban concepts, for instance, the design of the collar that resembles a monument, architectural features displayed by the way clothes are folded, as well as wood blocks jointed like pavement in cities that we are all familiar with. Being parts of the entire texture, these small units also speak deep respects by the artist to Jinlv Yuyi, a jade burial suit laced with gold thread in ancient China.



无相系列

Nothingness Series

装置 | 钢板，密度板基座，每件钢板呈现自然锈迹

Installation | Steel Board, All are equipped with medium density fiberboard pedestals

Every steel plate shows natural rusts.

厚度 Thickness: 3cm, 3.5cm or 4cm x 5 pieces

展示尺寸可变 Changeable dimension in exhibitions

2011

《无相系列》作品目前共7件，现在展示的5件是2011年7月“桃浦大楼——会所”项目中的作品。邵一仍在持续创作以完成完整系列。

这5件《无相系列》的材料均由艺术家从模具工厂收集而来。人们有目的地切割钢板，以获得设计中的形状，但切割之后剩余的材料却引起了艺术家的发心。邵一认为“现实的远远有意义于我们的设计”，“绝真理之众相名无相，无相之相名为实相”是艺术家关于作品的陈述。《无相系列》在“完美的形”和“有需求的形”，以及“有用”和“无用”间转化，艺术家分别为之命名为：无定相、无所相、无修相、无在相、无作相。

Nothingness Series consists of seven pieces and the five now displayed in ShanghART Taopu come from the artist's project "TOP Event - the CLUB" in July 2011. Currently, he is still continuing with completion of the entire series.

The material utilised in Nothingness was collected by SHAO Yi from a modeling factory where workers cut steel boards for designed shapes. The left material, however, called artist's attention. SHAO is convinced by the idea that "what is real overweighs by far what we design". "Nothingness utters the ultimate" is what the artist comments on this very piece. Nothingness wanders between "perfect shape" and "required shape", as well as "usefulness" and "uselessness". The five pieces here are entitled respectively as WUDINGXIANG, WUSUOXIANG, WUXIUXIANG, WUZAIXIANG and WUZUOXIANG.



走光：柜 04, 06

Exposure: Wardrobes 04, 06

老柜子，照片

The Old Cabinet, Photo

182x136x58cm, 185x96x54cm

2008



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

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

有线广播

Broadcast

音频装置 | 有线广播 52 个, 录音板数个, 时间继电器与控制开关一组, 5 个变压器电源, 以及其他电子元件等

Audio Installation | 52 broadcasting radios, several recording boards, a set of time relay machine and control switch, 5 transformer power supplies and other electronic components, etc.

300 × 96 × 13.5 cm

展示尺寸可变 Changeable dimension in exhibitions

2008

《有线广播》原由 60 只有线广播, 和相应的 60 段音频组成, 现展库展出 52 组。这种广播流行于上世纪六七十年代, 邵一从浙江地区收集到这些现成品之后, 几乎没有进行任何改动, 历史的作用使这种材质本身承载了某些时代记忆。艺术家用一个定时器控制所有的广播, 每隔 50 秒所有的广播将同时响起, 持续 20 秒停止。这些广播各自播放着邵一搜集到的各种声音, 其中大多数是私人的聊天或开会时的录音。它们并置时成为嘈杂的整体, 但单独靠近某个广播, 其中的内容又清晰可辨。

《有线广播》在 2008 年 7 月上海比翼空间邵一一个展“走光”中首次展出。《有线广播》和“走光”展上另两件作品的创作原则相似, 艺术家结合上世纪日常物件的形态, 将音频和图像同置。它们都是现实生活中平庸和最平均水平状态的静止片段, 录音中曝光的话题、情绪、关系, 可以说是“走光”一词在汉语中的另一种意义的解释。

Broadcast used to show 60 radios and 60 audio clips corresponding to each of them. In ShanghART Taopu, however, 52 sets of them are now on display. The broadcast radios of this kind were popularly used back in 1960s and 1970s. Collected by the artist around Zhejiang Province, these readymades remain almost untouched, bearing historical memory themselves after the long passage of time. An eletronical timer is utilised to control all the radios, which are set to voice at the same time for 20 seconds every 50 seconds. The sounds displayed respectively by these radios are recorded by the artist and most of them are from private conversation or meetings. One finds the work a noisy unity when juxtaposed, yet whose content is clearly heard if s/he takes a close step to any of them.

Broadcast made its debut in SHAO Yi's solo exhibition Exposure at Shanghai BizArt Space in July 2008. This very artpiece is conceptually similar to two other works displayed in Exposure, where the artist achieved configurationally the combination of everyday objects from last century, as well as the juxtaposition of audio and visual. Standing still as the most mediocre and average segments of real life, topics, emotions and relations disclosed by these recordings can be seen as an alternative interpretation of the word "Exposure" in context of Chinese language.



2014.6.21

拳头击碎的镜面玻璃，丝网印刷 本雅明文字节选，红色马克笔手写批注
The Crushed Mirror Glasses by the Fist, Silk Screen Printing (Words Excerpt from Benjamin), Handwriting Comments by Red Marker Pen
80x60cm
2014

艺术家邵一与青年学者张未探讨并节选本雅明《机械复制时代的艺术作品》内容进行批注，丝印在镜面玻璃上，在展览现场将其击碎。

The artist SHAO Yi discusses with the young scholar Zhang Wei and annotates excerpts of Benjamin's The Work of Art in the Mechanical Age of Reproduction. Then he makes silk printing on the mirror glasses and smashes them in the exhibition space.



山水·纪念黄宾虹

Landscape - Commemorating Huang Binghong

灯光声音装置 | 弧形霓虹灯幕墙，约 2520 根手工霓虹灯管，电子电器控制组，一组电脑显示器，主机与音响设备

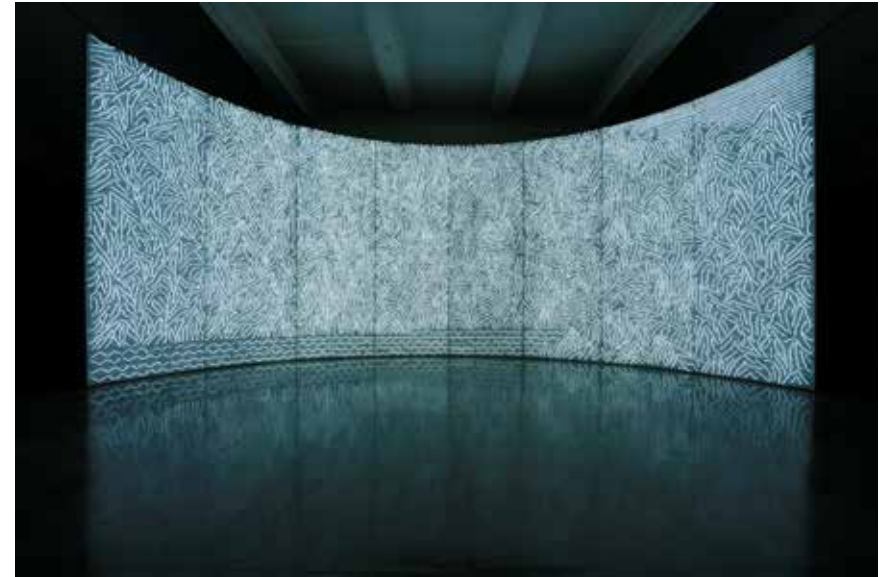
Light and Audio Installation | Curtain wall of neon tubes, approximately 2520 handmade neon tubes, electric mechanical control set, computer control set, mainboard of computer and speaker set

1000×80×500cm

2006

《山水·纪念黄宾虹》霓虹装置是一件立体动态声光作品。该装置高 5 米，宽 10 米，呈弧形，展开长度 13.78 米。画面由 2520 根霓虹灯管线组成。单音古琴声每间隔 10 秒响起，同时一根对应的霓虹灯管亮起，经过 7 小时的运行，装置将达到全亮。黄宾虹晚期山水画中对线条的运用炉火纯青，独具风格；申凡将这些短促线条提炼出来，以手工弯制的霓虹灯管描摹再现。线条的长短、转折决定了古琴声音的音长和音高，艺术家由此将音乐的时间性与书写的时间性巧妙结合。在画面构成上，我们看到艺术家将左下角表现为“水”，右上角留作“天”，当中是密密满满的山，同时白色的灯管线条恰合了申凡经典的抽象绘画元素。这件作品中以充满现代都市特质的霓虹灯为基本材料来表现“山水”，不失为传统与当代的一种沟通。

Landscape - Commemorating HUANG Binghong is a dynamic artwork combining both sound and light. Five meters tall and ten meters wide, it is fashioned with a curved body of 13.78 meters in length. The whole picture is composed of 2520 neon tubes, which light up one after another, accompanied synchronically and correspondingly by a single note of Guqin (traditional Chinese musical instrument) until display of full brightness after seven hours. Highly sophisticated and distinctively flavoured, HUANG Binghong demonstrated complete mastery of lines in his later practice of landscape painting. SHEN Fan, on the other hand, refines these short lines, outlines and re-renders with hand-bent neon lights. The length and pitch of music is determined by the length and angle of lines, thus a marriage delicately achieved by the artist between timeliness of music and writing. With "water" flowing at left bottom and "sky" overlooking from right top, the rest of the image speaks volumes of mountains in an abundance of lines, whose pictorial elements echo simultaneously trademarked abstract style of the artist. Taking neon lights as main language which is infused with metropolitan qualities, this very piece exhibits a portrait of "Shanshui (landscapes)" and builds up a means of communication between tradition and modernity.



石青 | SHI QING [b.1969]

上海电力百货大楼之自行车

Shanghai Electricity Mall - Bicycle

装置 | 自行车, 灯管 x16, 金属框架

Installation | Metal Frame, Light tubes x16, Bicycles

190 × 270 × 210cm

Bicycle: 113 × 190 × 49cm

Metal Frame: 53 × 200 × 110cm

Light Tubes Diameter: 2.5 cm (x 16 pieces)

2012



《上海电力百货大楼》系列之一

光取代气候成为城市空间新的神灵，移动路径勾勒出日常的动态框架，电触发了身体内部的感知短路，日常行为成为这些能量的不断聚集和离散。

“Shanghai Electricity Mall” Series One

The light become the new god of a city space instead of the climate, the motion path outlines a routine dynamic framework, the electric trigger a better sense of internal short circuit, daily behavior become the concentration and disassociation of the energy.

M1508-1

方钢，喷漆，可变尺寸

Square steel, paint, dimensions variable

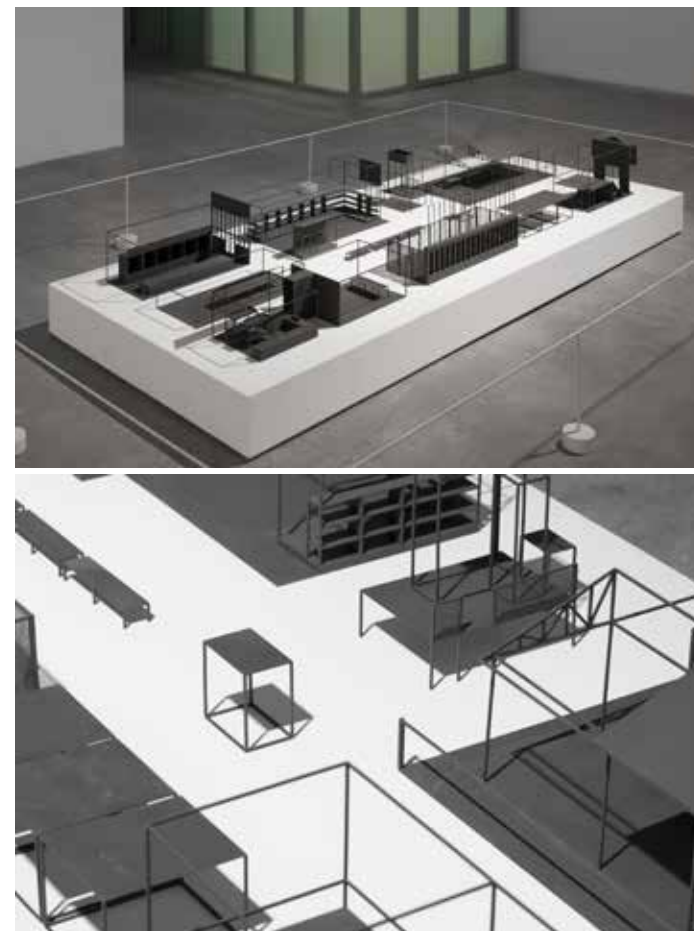
280x120x50cm

Edition of 2

2015

模型以中国城市的普遍性为空间结构，将菜市场，工厂，娱乐场所及车站等日常活动场所压缩并置，呈现城市冲突地带中生产与消费的内在联系，以及对应的社会关系和空间政治的相互塑造。

The model structures with universal Chinese cities. These moulds of market, factory, entertainment venue and stations of those daily activity venues are compressed and juxtaposed together. It displays the inner connection between production and consumption in urban conflict zone, and corresponding to mutual shaping of social relations and politic space.



一切坚固的东西都烟消云散了 - 01

All That Is Solid Melts into Air - 01

装置 | 木条, 木工夹 (专业 F 型)

Installation | Batten, Woodworking clip (F-type - Professional Series)

158 × 26 × 170cm

2011

“一切坚固的东西都烟消云散了”来自马克思的一段被引用颇多的文字，借此引出近年来艺术家一系列的关于艺术生产和展示的实践线索，以及对今天艺术消费系统的介入和批判。艺术家在展览现场将工作室的作品材料，实验模型，半成品，还有重新改造的展出过的作品，散落并置在绿色植物遮蔽的空间，使穿行其间小径中的每一位观者，都被设定为艺术品鉴别和界定的裁判，作品形式来自不同历史时期或公共经验中的景观形象，通过对其舞台布景式的处理，使作品主体抽离后而将作为背景的舞台布景推向前台。

All That Is Solid Melts into Air, is a sentence which is frequently quoted from Karl Marx's work. And it is a series of artist's practical clues about art productions and exhibitions in recent years, as well as intervention and criticism for today's art consumption system. In exhibition, artist displays work materials from studio, experimental models, semi-finished works, and reproduced exhibited works together. All these are mixed in the space and partly covered by some green plants. Through paths across the exhibition, every viewer becomes a referee to identify and redefine the art works. The work forms come from landscape images in different historic time or from public experience. Using a stage like setting, it pushes the background display to the front desk after the subject of work was taken away.



石青 | SHI QING [b.1969]

气候机器 1308

Climate Machine 1308

装置 | 金属钢, 油漆

Installation | Steel, paint

2013



装置作为个展《控制天气的剧场》的延续部分，在强调作品的流动以及置入日常地理的同时，意图将展示转化了具有公共性质的相遇。

As a extend portion of the solo exhibition "Theatre for Climate Control", "Climate Machine 1308" put emphasis on the fluxion of the artwork as well as merging the daily geography, the artist intend to show a transformed encounterment with a public character.

武汉气候

Wuhan Climate

装置 | 视频

方钢，木头，车轮，防雨布

Installation | Video

Square steel, wood, wheel, waterproof cloth

2014

这个艺术项目作为《控制气候的剧场》的延续，仍然将气候作为社会系统的考察和改造的对象，而艺术作为第三方，与现实空间进行的黏合或冲突的生产实践。这是一个为武汉量身定做的空间项目。

核心概念

武汉美术馆的地理位置处于中山大道与保华街围合的三角区域内，从空间和功能上与周围环境形成了某种物理隔离；从今天的城市文化生态来看，当代艺术在这个城里市也显得有些“格格不入”，可能是艺术改变了它的观看消费机制，而是把重新生产空间提供差异性经验，从这个意义上来看，我将美术馆这个三角区域改造成岛的空间概念，而我的艺术工作就是提示这个语境并进行改造，从空间的角度重新激活大家的想象和观看。

气候与地形

与气候因素对应的是地形。

在这个地理孤立的岛上，项目要重新唤起与城市空间以及历史的呼应和穿插，这些才正是剧场性的东西。

气候变量：雨和水。

武汉古称云梦泽，长江，汉江汇聚及百湖之所；气候也是社会系统复杂性和多变性的指代。

与艺术／剧场气候对应的地形：汉口及武汉本身就是丰富而多元的城市空间。

作品对应的城市／建筑空间（同时也是历史的）类别分别是

交通地形＝循礼门火车站＋粤汉铁路轮渡码头＋太古堆栈码头

生活地形＝汉口水塔＋跑马场＋民众乐园

殖民地形＝租界江岸＋洋商跑马场

革命地形＝八七会议＋农民运动讲习所＋首义广场／与汉口隔江相望



作品结构

我的具体作品分三个部分：

a 装置＝车站／码头的概念

艺术作为岛概念，车站／码头＝引导，渠道，送达和机会

对应的建筑形式＝循礼门火车站＋粤汉铁路轮渡码头

位置＝美术馆前的草坪上。

b 装置＝水塔／气象塔的概念

水塔／气象塔＝观察，瞭望，能量以及与气候／系统沟通

对应的建筑形式＝汉口太古堆栈码头＋汉口水塔

位置＝美术馆高处或其他地方

c 事件行为＋影像＝流动／船的概念

是可以流动的瘦长装置，在城市节点之间流动穿行

流动／船＝对应水的概念＋将城市节点空间和历史串联的搅动

城市节点＝汉口水塔＋跑马场＋江岸租界＋武昌首义广场

--

This art project is an extension of Theatre for Climate Control, it still regards climate as the object of investigation and reconstruction of the social system. While the art as the third party, it may merge into the real world or conflict with the productive practice. This is a customized space project for Wuhan.

Core concept

Wuhan Art Museum is located in the triangle area encircled by Zhongshan Avenue and Baohua Street, formed a kind of physical isolation with the surrounding environment from the space and function; From the point of today's urban cultural ecology, contemporary art also seemed a little bit "out of tune" in this town, it may be changed the consumption mechanism of the city, yet provide differentiated experience by reproducing a space, in this sense, I changed the triangle area into a space of island, my art work is to tip and modify the context, reactivate everyone's imagination and viewed from the perspective of space.

Climate and terrain

What contrast with the climate element is terrain.

On this geography isolated island, the project aimed to recall the Echoes and interludes with the city space and the history. This is just the theatricality.

variable: Rain and water

Yunmeng Ze is the ancient name of Wuhan, Yangtze River and Hanjiang gathered here as well as hundreds of rivers, Climate is the reference of the

complexity and variability of the social system.

Terrain corresponds to the art/Theater climate: Hankou and Wuhan are city space abundant and diversified.

The corresponding category of The city/building space(also historical) of artwork are:

Traffic terrain = Xunlimen Station + Yuehan Railway Ferry Terminal + Taigu stack dock

Life terrain = Hankou towers + Racecourse + People's Paradise

Colony terrain = Concession Riverbank+ Foreign Suppliers Racecourse

Revolution terrain = August 7th Meeting + Peasant Movement Institute + Uprising Square / look across the river with Hankou.

Works structure

My work are divided into three parts:

a. Installation=Station/ Dock conception

Art as an island conception, Station/Dock= Guide, channels, delivery and opportunities

Corresponding architectural forms=Xunlimen Station + Yuehan Railway Ferry Terminal

Location=The lawn in front of the art museum.

b. Installation=Towers / meteorological towers conception

Towers / meteorological towers= Observation, lookout, communication of energy and climate / System

Corresponding architectural forms=Hankou Taigu stack dock + Hankou towers

Location=High place of the art museum or other place

c.Event Behavior + video = flow / boat conception

That is a slim device which can flow walking through the city node.

Flow/boat= corresponding the concept of water + the stir of urban spatial nodes and historical series

The urban nodes= The Hankou tower+Racecourse + Riverbank Concession + Wuchang Shouyi Square.

引力 - 上海夜空

Gravitation - Shanghai Night Sky

灯箱装置

金属框架、半透明亚克力软片、亚克力板、91 根荧光灯管、56 个灯箱

Light Box Installation

Metal frame, translucent acrylic film, acrylic board, 91 fluorescent tubes, 56 light boxes

236×556×50cm

2004

自 2000 年起，施勇的创作常在于关注“幻想与现实”。在《引力——上海夜空》中，艺术家又一次营造了现实的幻象：他拍摄了一组夜幕下的上海超高层建筑，画面中大面积的天空弥漫而梦幻。建筑物只露出顶部，不同于我们以往对现代建筑物雄伟、力量的印象，这些高楼如同被一股怪力吸附在画面底部，模糊如幻影。而画面中明亮的、色彩丰富的夜空虽然迷幻，但上海现实的夜空也却是如此。同时，艺术家有意布置了每一个灯箱中灯管的数量和方向，如同欲望与幻觉的双重虚构。《引力——上海夜空》作为艺术家对这个命名为“对外开放，吸引外资的‘窗口’城市”的反思，质疑着那些被无限强化的超高层建筑物的意义。深入到城市的发展过程中的理想与寄托，可能现实与幻想不分彼此。

Since 2000, the works by SHI Yong have been primarily focusing on “illusion and reality”. Once again in Gravity - Shanghai Night Sky, illusion of reality is captured by the artist via a set of photos showing skyscrapers in Shanghai against night sky covering large areas of images, appearing diffusive and illusionary. These constructions are displayed solely with their tops, which differs tremendously from magnificent and overwhelming impression people usually maintain of modern buildings, as if they were somehow attracted to the bottoms of pictures by a bizarre force, giving a look that is obscure as phantasm. Dreamily bright and vibrantly coloured, however, the sky in this work reflects faithfully Shanghai at night. At the same time, light tubes in every single box are intentionally numbered and arranged so that they speak double fictions of desire and illusion. In contemplation of Shanghai, a city designated as paragon of encouraging overseas investment during economic reform, Gravity - Shanghai Night Sky questions mega buildings and their significance which is unboundedly intensified. Deep into the ideal and anticipation germinating from urban development, reality and illusion perhaps belong to a same body.



月色撩人

The Moon's Hues are Teasing

音频装置上色玻璃钢雕塑，布料及扣子等纺织材料，透明玻璃钢装置，荧光灯管，音响、DVD 设备等

Audio Installation|Coloured Fiberglass statue; fabric, button and other textile materials; transparent fluorescent tubes, sounds, DVD device, etc.

整体 Overall artwork: 307×142×186cm

主体物 Main object: 186×142×307cm

声音装置 Sound equipment: 150×28×20cm

录音时长 Record duration: 11'46", 循环播放 played in loop

2002

《月色撩人》是一组雕塑装置。作品由 3 部分组成：一双手从裤管里伸出，支撑在地上；“手”的前方是一根发光的粉红色宠物骨；骨头内播放着艺术家在 2002 年上海双年展酒会上的录音。作品中，艺术家通过“身体意象”建构了一件荒诞事实：装置中主体的身份可疑而模糊，手脚的概念被偷换，既站着、也趴着，而且显然他被面前的人造宠物骨深深吸引。《月色撩人》是施勇第一件自觉性意义上的作品，世俗媚态潜藏于其中，是现实“欲望”、“幻觉”、“引力”滋生的“幻觉现实”，这些也构成了 2002 年至今施勇作品的主要表达。

The Moon's Hues are Teasing is a sculpture installation composed of three parts: a massive pair of arms extending from the trousers and propped on the ground, a luminescent pink bone for pets placed in front of them, and a repeatedly played sound recording of the cocktail party of Shanghai Biennale 2002. In this very piece, SHI employs the human body as a suggestive image and thus constructs a preposterous truth: the identity of the main part becomes highly dubious and ambiguous, while the concept of the extremities is covertly replaced by the look which appears both standing and lying. Moreover, the arms (or legs?) are apparently fascinated by the artificial bone. The Moon's Hues are Teasing can be understood as one of the first pieces by which the artist embarks on the manifesto of self-consciousness, as implied by the flattering posture commonly found in the secular world, as well as the hallucinatory reality germinating from lust, illusion and gravity. All of these elements come together to shape the leading voice of the artist in his works since 2002.



唯物主义者

Materialist

雕塑 | 聚酯树脂、小米

Sculpture | Polyester resin and hulled millet

110 × 190 × 150cm

100 × 165 × 185cm

70 × 160 × 210cm

115 × 180 × 215cm

2001

《唯物主义者》由玻璃钢翻制而成，表面覆满小米，是王广义《大批判》架上绘画系列的延续。这一系列作品，艺术家图式化地将工农兵形象与西方消费品牌的标志并置，作为艺术家独特的视觉符号。雕塑中标准姿势的工农兵形象是承载着批判与被批判的矛盾身份，体量感传达出他们是具有绝对力量的英雄，但英雄在现代也无法摆脱物质性。“小米”可能是我们艰苦年代的物质回忆，被覆满小米的“英雄”，制造出了一个意外的质感：一个时代信仰、国家意识形态和历史上经济体制的斑驳混合体。

Materialist is a fiberglass sculpture covered by hulled millets. It is a continuation of Great Criticism, WANG Guangyi's easel painting series, in which the images of worker/peasant/soldier (representing the aesthetics of Cultural Revolution propaganda) and the brands of consumables in the Western world are juxtaposed as the unique visual symbol employed by the artist. The standardised posture of the figure in this sculpture functions on the other hand as a vehicle of his paradoxical identities of both critiquing and being critiqued. The sheer volume conveys a sense of absolute power possessed by heroes, who, nevertheless, are barely capable of shunning materiality in modern society. Hulled millet perhaps spells our memory of materials in hard times, whereas the hero covered with these grains generates an unexpected texture: the mottled hybrid of the faith of a particular era, the ideology of a state and economic system of the time.



有棱角的石头

Concave Stones

雕塑 | 圆雕

玻璃钢

Sculpture | Free-Standing Sculpture

Glass Fibre

300 x 100 x 100cm

200 x 100 x 100cm

60 x 60 x 60cm

2010

《有棱角的石头》是艺术家为 2010 年上海世博会法国馆量身打造的一组作品，形态如同抽象化的假山，与法国馆顶楼花园的环境融为一体。浑然天成的造型，仿佛经历了自然之刀的肆意雕琢，但细看之下却又不似自然之物，而是有着自内而外的动势，既似水又似浪。作品延续了艺术家一贯的风格，凌厉却不具攻击性，同一元素的重复出现也时刻提示着艺术家细致、独到的艺术语言，让人印象深刻。

The Concave Stones series was customised for France Pavilion of 2010 Shanghai World Expo, the sculptures shaped like abstract rockery integrate fully into the environment of its attic garden. The shape is so naturally that as if it was carved deliberately by natural. However the momentum it contains could be seen from the inside out when scrutinizing, which looks like water and waves. This group of works inherits the artist's consistent style, sharp but not aggressive, the same repeated elements also remind him of meticulous and unique artistic language, quite impressive.



自染 -MOCA 当代艺术馆 -4

Self-dyed - MOCA - 4

棉线、丙烯、树脂 手工染色

Cotton thread, acrylic and resin Hand dyeing

120x120x120cm

2007

《自染》以及《线》是一系列在视觉上具有审美快感的作品。艺术家亲自将棉线染成各种丰富的颜色，然后缠绕在圆锥体或者石头上，鲜艳明快的线条覆盖了原来的形体。这一系列作品浪漫且富有智慧，正如艺术家自己所说的：“在《自染》这个装置中我没讲任何的意义，制作它们让我心情愉快。”简单的劳动和轻快的视觉表达，令观者跟随艺术家放松身心开启对艺术独特感染力的感知。

Self-dyed as well as Line are a series of artworks which possesses a certain aesthetic pleasure on the visual level. The artist himself dyed the cotton in a rich variety of colors and wrapped them around a cone or a stone so that the bright lines concealed their original forms. The artwork series appears romantic and intelligent, just like the artist's statement: "In the installation Self-dyed I didn't hint on anything significant. Creating them just made me happy." Simple labor and brisk visual appearance help the viewers with pursuit of relaxation following the artist's steps and open up perception of the unique art appeal.



永不倒

Never Falls

亚克力、铝制硬币

Acrylics, an aluminum coin

80 × 80 × 10 cm

2007

2006年9月，《永不倒》在《城市进行式·现场张江》上首次展出，展览现场一枚直径80cm的铝制硬币在一个高120cm的大型基座上，被基座下隐藏的点击驱动，在原地快速旋转。展库陈设为《永不倒》的第二个版本，原理相同，但硬币直径为50cm，基座为100×100×100cm。《永不倒》中的硬币被称作“世界币”，硬币两面的图案是用电脑雕刻而成的世界地图。关于这件作品创作的初衷，徐震说：“我想知道，一个硬币在旋转，不要让它停下，是不是有可能？”艺术家造“世界币”多少有些经济全球化的语义，或许作品的无聊和无果正暗藏艺术家对某些疯狂且无法遏制的现实的讽刺。

In September 2006, *Never Falls* made its debut in *City in Progress / Live from Zhang Jiang*. The work in that exhibition showed an aluminum coin measuring 80 cm in diameter. Standing on a large basis that was 120 cm in height, the coin was driven to spin rapidly by an electric engine embedded inside the pedestal. The same principle is then applied in the second edition of this work displayed here in ShanghART Taopu, only with the coin shrunk into 50 cm in diameter and a cubic basis of 100 cm in length. The coin in *Never Falls* is called "World Coin" with a world map engraved by computer on its surfaces. As for the inspiration of creating this piece, XU Zhen said "I am just wondering, to stop a spinning coin from falling, is that really possible?" With the production of a world coin, the artist hints more or less at economic globalisation and what is concealed under boredom and futility conveyed by this very piece is perhaps bitter sarcasm wielded by him towards reality going insane and unstoppable.



恐龙

Dinosaurs

装置 | 钢材、钢化玻璃、树脂、玻璃钢、动物内脏、甲醛等
Installation | Steel, tempered glass, resin, Fiberglass, animal viscera, formaldehyde, etc.

重量：12 吨左右（平均每件 6 吨左右）

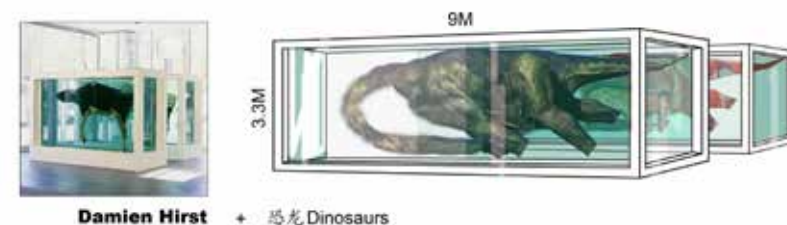
Weight: approximately 12 ton (6 ton each)

1000.0×200.0×300.0 cm×2 Pieces

2007

《恐龙》是一件体量巨大的装置，一只“恐龙”被一劈为二，分别装在两个10×2×3 m 的透明玻璃柜里。恐龙的外型由雕塑的手法制作完成，被剖开的部分艺术家将真的牲畜内脏安放其中，观众穿行其中观看。从作品的形式来看，《恐龙》的存在所针对的正是达明安·赫斯特的《鲨鱼》（或者《母子分离》）。达明安·赫斯特的《鲨鱼》是全世界最著名的当代艺术作品之一，如果说赫斯特通过将动物标本泡进福尔马林溶液，刷新了当代艺术的定义和价值，那么徐震完全模仿赫斯特的视觉图式做了只“假恐龙”，可能是对这一载入史册的作品的反诘。在2007年一场名为“NONO”的展览上，徐震展出了这件作品，也许正如徐震对这件作品的评价：“实在丰富的很无聊，所以比较满意”，清晰明白地表态着无聊正是徐震当时艺术的主题禀性。

Dinosaurs is an installation of colossal volume, presenting a dinosaur halved and spaced into two vitrines (10 × 2 × 3m each) respectively. Modelled primarily in the language of sculpture, the enormous animal was stuffed with real viscera by the artist, whose design allows his audience to walk through this work. The existence of this piece, in terms of its configuration, refers precisely to the internationally acclaimed contemporary artwork The Shark (as well as Mother and Child Divided) by Damien Hirst. If the British artist refreshes the definition and value of contemporary art by displaying animal specimens preserved in formaldehyde, then it is not unfair to say that the pastiche by XU Zhen, who follows his visual presentation faithfully, is likely to serve as a retort towards the pieces that go down in art history. Back in 2007, XU exhibited this work in a show entitled NONO. "I am quite satisfied with the work, for it is so abundantly boring," said the artist commenting on his own production. In this sense, perhaps the articulation of boredom was no other than what he pursued in his artistic career of that time.



健身器械

Fitness

装置 | 健身器材, 马达, 远程遥控装置

Installation | Fitness equipment, motor, remote control

150×155×170 cm

145×140×210 cm

165×100×206 cm

2007

这组改良健身器材是使用遥控的健身器械引导人做重复运动。徐震想通过该作品表现控制与被控制, 体育竞赛与体育锻炼, 以及未来与现在之间的种种关系。为了达到这个目的, 艺术家提出了一个极其理想化, 不切实际的装置。这个装置模拟了一个现代人依据社会机构和媒体所设定的固定路线, 毫无头脑地重复日常活动的状态。通过这个作品, 艺术家对社会控制中日渐失去的个人统合提出了置疑。很有趣的是艺术家通常都会选择大家很熟悉的主题, 比如健身器材, 来体现社会中艺术的作用。

—摘自《明天》艺术展 Artsonje 中心, 首尔, David A. Ross

Xu Zhen's modified gym equipment using workout equipment controlled by remote control that lead people to do repetitive movements; Xu Zhen expresses the relationship between control and being controlled, games and exercise, and the future and the present. For this purpose, the artist proposes an extremely insensuous and impractical installation. It is an installation that represents the modern man, mindlessly repeating routines that are set out by the social structure and the media. Through this piece the artist criticizes the loss of individual identities in midst of social control. It is interesting that he chose to use familiar objects, like workout equipment, to show the role of art in society.

(David A. Ross, Tomorrow Exhibition, Artsonje Centre, Seoul) familiar objects, like workout equipment, to show the role of art in society.



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Colour inkjet print
120x160cm
Edition of 5
2005

募集的资金将作为本俱乐部的活动经费，将用作飞机票、食宿、等各种打人的费用中，望各位同道人士慷慨解囊。

“我的俱乐部”

“我的俱乐部”成立于中国上海，是个纯民间俱乐部。

本俱乐部主要活动是到全世界各国打人，打的人都是被列入本俱乐部名单内的，这些名单将会不定时地在俱乐部的网站上公布。（www.okmyclub.com）

we will collect fund to cover our project expenses of club, including air tickets, accommodation and all cost of beating. we are hoping all of you help us generously with money.

“My Club” (www.okmyclub.com)

“My Club” is a popular club set up in Shanghai, China. Its main activity is to beat people around the world. All the people beaten by us are included in the namelist of the club. This namelist will constantly be published on the club website (www.okmyclub.com).



28 ? 28 个问号 (1)

???????????????????? (1)

装置

Installation

120 × 240 cm

2004

上海作为中国发展的代表，呈现出一番积极乐观的景象，但一个社会的发展和成长在本质上是否经过理智成熟的思考和感知，仍然是一个深刻的文化问题。艺术家以其独立思考的态度在精神上对城市发展和变化作出了他的反映，结合城市的特殊历史和文化脉络，上海的年轻艺术家积极参与了城市文化的发展，这是他们在上海这座特殊的大都市中的特殊贡献。

徐震善于将人们的日常经验移植到展场中，利用生活中约定俗成的规则作用于貌似高深的艺术作品，这样在展场的作品呈现上与常规的类型化的艺术作品有很大差异。从挑战和突破人们的日常经验，到利用和移植这种资源，说明了在我们周围艺术的诸多可能性。

Today's Shanghai, as a symbol of China's development, proposes another optimistic scene. However, the significance of culture and its need for intellectual support remain a pressing issue for the formation of a new and coherent society. The artist thrive in an environment where economy and culture are undergoing drastic changes, he translated his subjective experiences in a rather open manner, while others consciously critique the social and art systems in hope of capturing the sensibilities of our time. The artists' experimental practices ponder the many contradictions of urbanization and give substances to the very existence of an alternative yet highly diverse culture. This is their contributions to Shanghai as a unique metropolis.

Xu Zheng is good at migrating the everyday experience of people into the exhibition, using the conventional rules into the rhetoric artworks, there are big difference between his works and general works. From challenging and breaking people's everyday experience to using and transplanting such resources, his work explains many artistic possibilities around us.



新（赫拉克拉斯）

New (Hercules)

258x63x100cm | Pedestal 30x120x120cm

新（马息阿斯）

New (Marsyas)

295x90x212cm 450.0 kg | Pedestal 30x120x120cm

新（马拉松男孩）

New (Marathon Boy)

317x66x177cm | Pedestal 30x120x120cm

玻璃纤维混凝土、大理石粉、大理石、钢筋、亚麻布、油画颜料、胶水
Glassfiber reinforced concrete, marble grains, marble, steel,
canvas, oil paint, glue
Edition of 3
2016

经典希腊风格的雕像在风景油画的裹饰下，呈现出全新的面貌。典雅的大理石人像是古老文明的象征，而风景画则是典型的现代流水线产物。然而，这种冲突在《新》中得到了化解，统统还原为人们的日常体验，不再遥远陌生，也塑造了“新”时代的审美典范。

Wrapped in landscape oil paintings, sculptures of classical Greek style are presented in a brand new look. Refined sculptures embody the beauty of ancient civilization, whereas landscape paintings are nothing more than manufactured products. This conflict, nevertheless, is resolved in New, where everything is reduced to daily experience and are no longer distant. New epitomizes the aesthetic diagram of the “new” contemporary age.



蔓延 201009103

Spread201009103

30 株塑料景观植物，既有各种树类，也有沙生类植物，以及灌木和草本类植物，丙烯颜料喷绘

30 plastic plants, which include various trees, psammophyte, bush and herbaceous plant, airbrush with acrylic paints

500x400x400cm

2010

从《蔓延到上海》、《蔓延到北京》，没顶公司就《蔓延》系列进行了多样化的尝试，他们艺术创作的实践生产线上，形成自己的美学原则。《蔓延201009103》是被没顶公司称为“抽象艺术”的“装置图片”与“图片装置”，其灵感来自于将一幅图片中的“树林”与另一幅漫画中“彩虹”的组合。这件作品通过寻找现实的替代物，将漫画所传达的，在不同的空间、媒介上重组；制造了轻薄的、装饰化的非现实景观。它们没有意识形态、没有观念，粗糙但聒噪华丽。这是没顶为我们的眼球创造的一点调味品，他们说，“丰富一点，艺术发展的可能性也就多一点”。

From Spread in Shanghai and Spread in Beijing, MadeIn Company has been spreading this series in an attempt of diversification and formulating its own aesthetic principles on assembly line of artistic practice. Being both "installation image" and "image installation", Spread 201009103 is an artwork categorised as "abstract art" by MadeIn Company inspired by collision between a forest in a picture and a rainbow from a comic work. In quest for substitute of reality, the work reconstructs over a multiplicity of spaces and media what is delivered by comics. The landscape thus rendered is unrealistic, frivolous and decorative. Destitute of ideology and concept, it is an unpolished and yet noisily luxuriant condiment prepared by MadeIn for our eyeballs, claiming "the more abundant, the more possibilities for art development."



蔓延 201009104

Spread201009104

泡沫, 丙烯颜料, 灯箱
Foam, acrylic, light box
350x200x400cm
2010

《蔓延 201009104》这件装置作品也是《蔓延》漫画布艺拼贴系列的延伸。一座带有漫画笔触的波浪雕塑和两个黑色的发光太阳组合在一起，这是一件被当作奇异装饰物而创作出来的作品。装饰本身是有意义的，一个图形，一件物品，即使没有使用功能，仍然以一定的规则被创造出来，具有一定的形式、质地和色彩，能反映出大地域或大时代的特征。但在艺术的发展历程中，艺术有了雅俗、高低的差别误区，装饰物是与工艺关联密切的、被普遍使用的、易于解读的艺术样式，让人觉得单薄而不甚重要。然而装饰物是无法摆脱意义的，当代艺术也需要“装饰”这一艺术形态，这件作品“取其无用”而用之“无用之用”，为我们创造了这个视觉时代温和怪异的装饰物。

The installation “Spread 201009104” is an extension of the series of cloth collages “Spread”. A sculpture of a wave in a cartoonist style and two shining suns compose a work meant to be a curious adornment. Ornamental objects have meanings: an image, an object, although without any particular use, is still created according to certain rules, and possesses a certain shape, substance and color, it can reflect the characteristics of a domain or a great era. However, in art history, art had misconceptions on decency, high position, and adornments were a kind of easily readable art, close to craft and commonly used, which made people believe that it was superfluous and unimportant. For this reason, adornments are indivisible from these meanings, contemporary art also needs to be “ornamental”, this artwork uses this “useless” aspect, and its “use of useless” to create this mild and bizarre adornment of this visual era.



蔓延 B-027

Spread B-027

装置 | 布上综合材料

布艺拼贴

Installation | Mixed Media on canvas

Fabric Collage

210 × 296cm

2010

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，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、注重抽象性美学的艺术性构图。由早期从中东政治漫画提取素材，参与对意识的考察，发展为纯粹地对艺术审美效果的不断尝试和探索。

The concept of creating the series of work is to continuously collect and select the cartoon elements over the world, and combined into creative as well as aesthetic compositions in the form of collages on canvas, installations, paintings, animation. It develops from the investigation of consciousness by abstracting elements from the Middle East's political cartoons in the early series works to the constant exploration and attempt of the effect of artist aesthetic.



天下 -20120720

Under Heaven-20120720

装置 | 绘画 | 布上油画

油画颜料, 帆布, 铝塑板

Installation|Painting|Oil On canvas

Oil, canvas, aluminium plastic composite panel

137 × 200 × 14.5cm

2012

自 2009 年成立之时，没顶公司便宣称将以公司制的运作形式在“流水线”上实践当代艺术发展的多种可能性。堆砌在帆布表面的油画颜料，宛如一只巨大的裱花奶油蛋糕，芬芳甜腻，充满了令人激动的幸福幻想。再凑近去看，高低起伏的曲线和边缘，蜿蜒生长出一座别致的景观模型。当此番嘈杂的隆隆鸣音与材料洁白滑腻而又脆弱的质感形成异样的对比，作品再次呈现了艺术家对于层次和空间的想象和把玩，而材料与载体的微妙关系亦被巧妙地纳入了有关绘画和行动的思考当中。

Since established in 2009, MadeIn Company has proclaimed to explore a multitude of possibilities in art production in assembly lines with its corporate system. The oil paint piled on canvas is irresistibly reminiscent of a large decorative cake, which is so incredibly aromatic and delish that invites intoxicatingly a string of fantasies about perfect happiness. Taking a closer look, one notices these curves and edges, either raised or lowered, growing ceaselessly to breed a delicately constructed landscape model. As contrast is oddly formed between such boisterous sight and applied material characterised by its creamy, smooth ad vulnerable texture, the piece presents us once again with imaginative handling of dimensions and spaces by the artist, while the subtle relationship between material and its support is artfully encompassed within reflection upon painting and activism.



人类行为的主要动机是自利的，理性引导该行为，并将结构和制度条件转化为收益，可能性乃至动机

The Principal Motor of Action in This View Is Self-Interest, Guided by Rationality, Which Translates Structural and Institutional Conditions Into Payoffs and Probabilities, and Therefore Incentives

装置 | 水，蛋白质，葡萄糖，无机盐，彩色照片输出，铝板双面，内部铝管结构

Installation | Water, proteins, glucose, mineral salt, C-print on aluminum, aluminum structure

500 × 400 × 20cm

2012

没顶公司创造了一种以影像为媒介，以呈现“作品”为作品本身的创作方式，并为其命名为“真像”系列。

MadeIn Company innovated a creating method, called True Image series, based on visual media, where “artwork” presentation itself becomes an artwork.



新

New

装置 | 不锈钢, 漆

Installation | Stainless steel, paint

402 × 130 × 110cm

2013

观音是中国最普遍的神祇，以女性的形象，无所不在无远弗届地提供庇佑。她被人们泛滥地供奉着，在民间传说中亦拥有一种泛滥的慈悲。在民间她是一尊无门槛的神，因而获得了最为广泛的接受度，从某个角度来说，她已经不再是具体的神，而是泛化了的慈悲符号和宗教现成品。

徐震新的创作系列《新-NEW》，让观音以七彩形象出现，迥异于民间神龛里白衣飘飘喻示圣洁的色彩。这种精密的、电脑程式般的七彩渐变色，塑造了一尊电子工业时代的神，七彩渐变，是对彩虹这一自然奇观的工业化模拟和普及化应用，它是丰富艳丽的，也是严密格式化的，更是新媒体时代最常见最泛滥的色彩特效。

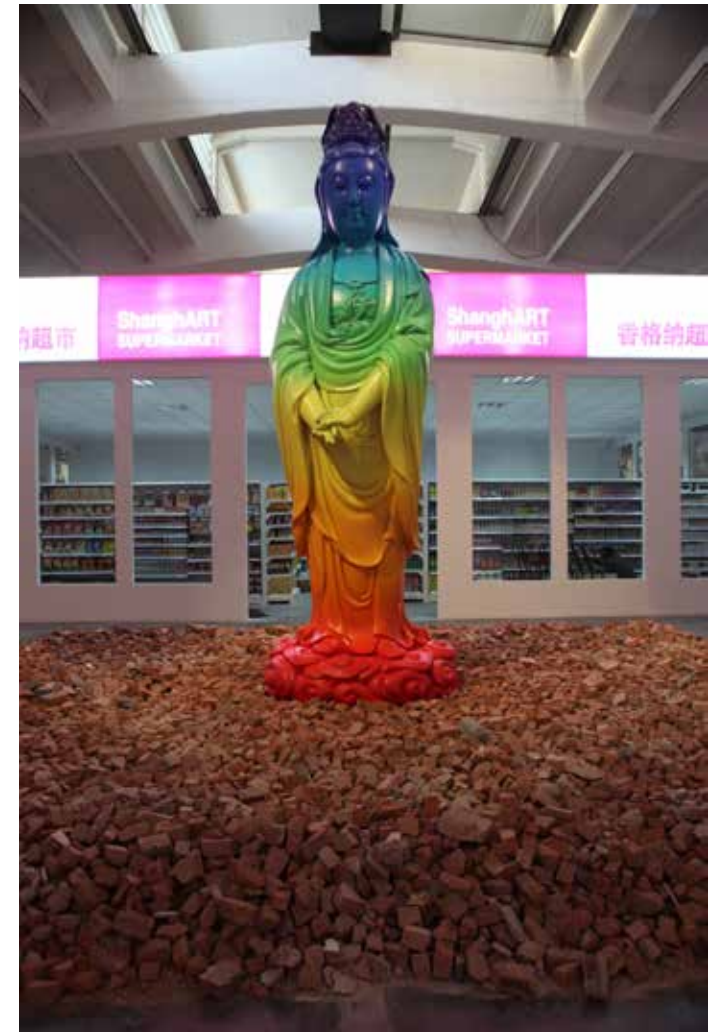
《新-NEW》系列将彩色渐变效果和观音形象奇异地结合，提供了一种新的信仰波普和新的观看经验，它指涉了宗教、历史、流行和现实影响，塑造了一尊与时俱进的神，既丰美又机械，带着古老而不朽的民间愿景、以及新鲜而反复的现代象征，由此塑造出一种双重的膜拜。

Guanyin or Avalokiteśvara, is the commonest god in China. She is usually figured as a woman offering blessing to people ubiquitously. She is consecrated by people overly and also possesses a flood of mercy in the folklore. In private she is a non-threshold god, thereby gains the most widely acceptability. From a certain perspective, she is no longer a specific god, but the generalization of compassion symbols and ready-made religious products.

XU Zhen shows the Guanyin in a colorful image in his new series NEW, which is completely different from the holy metaphor of pure and white color in the shrine. This sophisticated, computer-program-generated colorful gradient creates a statue of god of electronic industrial era. Its colorful gradient is a kind of industrialization and popularization of simulation applications of this natural wonder. It is both gorgeous and rigorously formatted. It is also most commonly found and overly used color effects of new media era.

The NEW series combines the color gradient effects and bizarre images of Guanyin to provide a new faith of pop and viewing experience. It involves religion, history, fashion and practical impact with the shape of a god who is keeping pace with the times. It is lush and machinery, with ancient and enduring folk vision, as well as fresh and repeated modern symbol, which

create a kind of dual worship. In quest for substitute of reality, the work reconstructs over a multiplicity of spaces and media what is delivered by comics. The landscape thus rendered is unrealistic, frivolous and decorative. Destitute of ideology and concept, it is an unpolished and yet noisily luxuriant condiment prepared by Madeln for our eyeballs, claiming "the more abundant, the more possibilities for art development."



神的集团 -01

Divinities Community-01

雕塑 | 圆雕

聚氨酯发泡海绵, 喷漆

Sculpture | Free-Standing Sculpture

Polyurethane foam, spray paint

160 × 195 × 410cm

2011

通过对美术史中经典“图腾”雕塑造型的概念偷换，没顶公司的这套作品成功地让观众制造了一种“观看的误解”，迫使他们经典产生怀疑，从而重新衡量与界定这组作品，并产生新的意识形态。

The series of works produced by MadeIn Company successfully creates a “misunderstanding of appreciating” for viewers via the exchange of classic “totem” sculpture images appearing in art history and forces them to doubt the classics for the sake of judging and redefining these works to emerge a new ideology.



神 - 巧克力

Divinity-Chocolate

雕塑 | 圆雕

聚氨酯发泡海绵, 金箔, 喷漆

Sculpture | Free-Standing Sculpture

Polyurethane foam, gold leaf, spray paint

233 × 53 × 53cm

2011

通过对美术史中经典“图腾”雕塑造型的概念偷换，没顶公司的这套作品成功地让观众制造了一种“观看的误解”，迫使他们对经典产生怀疑，从而重新衡量与界定这组作品，并产生新的意识形态。

The series of works produced by MadeIn Company successfully creates a “misunderstanding of appreciating” for viewers via the exchange of classic “totem” sculpture images appearing in art history and forces them to doubt the classics for the sake of judging and redefining these works to emerge a new ideology.



神的臀

Divinity's Posterior

装置 | 三夹板、木头

Installation | Plywood, wood

177 × 252 × 150cm

2011



通过对美术史中经典“图腾”雕塑造型的概念偷换，没顶公司的这套作品成功地让观众制造了一种“观看的误解”，迫使他们对经典产生怀疑，从而重新衡量与界定这组作品，并产生新的意识形态。

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没顶公司 | MADEIN COMPANY (b.2009)

猎物 - 贵州省遵义市习水县临丰村

Prey - Lin Feng Village, Xishui District, Guizhou Province, China

装置 | 布上带框油画

Installation | Oil on canvas with frame

126 × 190cm

2011

赤贫家庭的绘画“猎物系列”，是根据没顶公司派出的专门摄制组，深入上海郊区、贵州山区等地寻访收集拍摄的照片并应用古典油画技法的再度呈现。在每幅画旁边都注明了详尽的拍摄住址。这组作品是在“破旧”迷恋的美学趣味上加入一种道德元素，形成一种审美与道德认知的不协调，反讽艺术与贫穷之间的美学关系。

The series on poor people's home "Prey", that uses traditional classic oil painting techniques, is realized after photographs taken by a team sent to Shanghai suburbs and Guizhou province by MadeIn Company. Each painting's caption consists in a map with the exact address of the home. These artworks combine passion for "old damaged things" with ethic principles, disturbing moral awareness and beauty appreciation, and ironizing aesthetic relation between art and misery.



青·麒麟

Blue Kylin

装置 | Installation

展厅现陈设雕塑包括：

The sculptures currently displayed in the exhibition space include:

一座麒麟 A kylin (96 × 52 × 116 cm)

一座麒麟 A hibernating dragon pillar (855 × 103 × 103 cm)

一座承露盘 A Chenglu Plate (129.5 × 129.5 × 67 cm)

一座承露盘 A base (202 × 202 × 137 cm)

两块云板 2 cloud boards (199 × 99 × 25 cm, 176 × 127 × 25 cm)

两块云板 2 pieces of small gravels (29 × 21 × 25.5 cm, 35 × 20 × 27.5 cm)

总计 8 件，共计约 37 吨

8 pieces and about 37 ton in total

2008

2006 年，杨福东拍摄《竹林七贤 IV》时路过山东嘉祥，此地盛产青石。整个城市的活动围绕制作青石雕刻产品展开，这种状态打动了艺术家，2008 年他创作了《青·麒麟 I》。作品《青·麒麟 I》由 3 部分组成，分别是：一部时长约 20 分钟的录像投影，内容是开山炸石的场景，是整个青石雕塑制作的开端；16 段录像循环播放，记录了工人雕刻制作这件雕塑的工作过程，和嘉祥这个城市的日常生活场景；最后这件青石雕塑本身也被展示。展厅中这组未完的雕塑是《青·麒麟 I》的重要构成部分，它是一件具有艺术家观念的现成品。我们看到一个产品的生产过程被戛然终止，巨大的体量感，被保留的墨线和机械加工痕迹，以及未完型便已坍塌的形态，富有独特的杨福东式的审美，同时也是艺术家对现代文明的隐射。

Back in 2006 during the filming of *Seven Intellectuals in Bamboo Forest Part IV*, YANG Fudong passed Jiaxiang in Shandong Province, a city well known for its resource of blue stone. The picture of local people and their entire life centering around stone carving touched the artist, who later presented *Blue Kylin No.1* in 2008. It is an artwork composed of three parts: a film running about 20 minutes shows mountains being exploded and stones selected, which marks the very beginning of production of blue stone sculpture; 16 pieces of video played in loop capture the images of people in working process along with daily life in the city; last but not least, the sculptures per se are displayed as well. Left unfinished though, the set of sculptures plays an essential role in the whole piece as readymades carrying the artist's concepts embodied underneath. What is laid in front of us is an abrupt stop of stillborn product. The massive volume it occupies, the ink lines and traces of machining that are deliberately kept, together with the collapsing posture even before a full display of their appearance, render the unique aesthetics held by YANG Fudong, alluding to modern civilisation simultaneously.



杨福东：明日早朝 _ 布景道具
Yang Fudong: Dawn Breaking_Properties
2018

《明日早朝》是杨福东美术馆新电影计划的首发之作。该系列计划的想法萌生于艺术家 2005 年在意大利都灵卡斯特罗美术馆的一个个展。历经十多年的时间，于 2018 年在上海龙美术馆实现了其第一部的拍摄。艺术家将《明日早朝》的背景聚焦于文化、艺术与科技百卉千葩的宋朝，并以摘选出的近三百句尼采语录作为拍摄的唯一脚本。古老的东方情境下的历史演绎与德国哲学家笔下的人欲，物欲，情欲以及权利的哲思交织出现，创造了一瞥感受宋代时局知识分子和文人情怀的现实写意。美术馆内设置的两大拍摄场地在三十六天的连续拍摄过程中变幻出以此背景延伸的十多个不同的主题场景，如“储君之争”、“荒芜之塔”、“众臣之阶”等。电影拍摄的现场过程以流动的观展方式以及早朝日记展区构成了最核心的展览内容。主拍摄场地与地宫的生命之塔是艺术家带领演员以及摄制组实现这场超长时“艺术行为表演”的主场。而连接这两个拍摄场地的“早朝日记”单元，随着拍摄进程的推进逐一在对应的三十六个屏幕之上呈现了持续拍摄中的每日片段。有别于常规展览，艺术家长期的在场性，影片现实写意制作与观看者观展的同时性以及展览、电影、艺术创作的定义与实践的颠覆性都在这场浩大的展览中得以展现。

Dawn Breaking is the opening chapter of Yang Fudong's Museum Film Project. The idea of the series was first conceived while Yang worked on his solo exhibition in Castello di Rivoli Museo d'Arte Contemporanea in 2005. After more than a decade, the first episode has been fulfilled this year in Shanghai Long Museum. Yang set the background of "Dawn Breaking" in Song dynasty which was prominent for achievements in art, culture and science. He also extracted nearly three hundred sentences of Nietzsche's Quotations as the exclusive script. Live performance in the context of ancient oriental history intertwines with the quotes of desire, and power from the German philosopher. A modern interpretation towards the feelings of scholar-officials in Song Dynasty is revealed. Two main filming locations set up inside the museum have been developed into more than ten scenes, such as "Competing for the Throne", "The Deserted Pagoda" and "The Staircase of Ministers" etc. The public viewing of the filming process and the edited footages presented in the Dailies section of Dawn Breaking constitute the main body of the art work. The artist led the crew of actors and the production team to carry out enormous durational "performances" at the main filming location and the other site, Pagoda of life. The "Dawn Breaking" Dailies section connects the two filming locations and showcases fragmented video clips from the previous filming day, which was updated daily on 36 screens over the duration of filming. Differing from exhibitions in the traditional sense, the artist's long-term presence, the simultaneity between filming and audience's viewing experience, as well as the subversion of the definition of an exhibition, a film and art-making have all been fulfilled during this grand exhibition.



杨福东：八月又二分之一、《新女性 I》布景道具

Yang Fudong: One Half of August, "New Women I" Properties

2018

道具在杨福东的电影中承担不同的含义，即作为场景空间塑造的重要组成部分，也是电影中沉默的叙事脚本之一。这些道具出现在艺术家两部重要的电影里。在《八月的二分之一》中，杨福东将《竹林七贤》等前作的素材画面投射在由建筑材料及旧家具等组成的实体上，借以重新探讨时间、空间与影像之间的关系。在《新女性 I》中，出现的道具拼图般破碎、错置、仿佛被切割的影像依旧美、仍然饱含诗意。但却已是另一种美，另一种诗意。就好像一则关于传统、现代乃至后现代呈现方式转变的寓言。

Props are undertaken various meanings in Yang Fudong's films. They're used as crucial part to construct a theatrical scene also deployed as silent narrative scripts. Those exhibited props were used in the artists' two important black & white films. In "One Half of August", Yang projected the previous shot video clips on the old furniture and building materials, in order to unearth the relations among time, space and video. For their appearance in "New Women I", the fragmented props tend to present a puzzled and displaced atmosphere to resonate the poetic scene.



八月的二分之一 展览现场 One Half of August Installation View 2012



新女性视频截图 New Women Still Frame 2013

按摩椅：后来，爱迪生的直流电输给了交流电

Massage Chairs: Then Edison's Direct Current Was Surrendered To the Alternating Current

装置 | 按摩椅机械零件、铁架、程序控制器、基座等

Installation | Machinery parts of massage chairs, iron frame, programme control system, pedestal, etc.

基座尺寸 Pedestal size: 70 × 50 × 92 cm

基座尺寸 Full size: 472 × 50 × 167 cm

2003

在这组装置中，6 部按摩椅被剥除光鲜表皮和柔软填充物，形态酷似电刑椅；通电时，按摩椅各自进行揉捏、轻敲等机械动作，共同产生了有力甚至富有欢快节奏的声响。按摩椅在日常中的消遣放松的功用，与作品中按摩椅骸骨般的形态构成一组“有意味”的矛盾体。”后来，爱迪生的直流电输给了交流电”是对历史上爱迪生打压特斯拉的最终结局的陈述。爱迪生的行径荒诞可笑却隐射现实：利益集团为维护自身利益而遮蔽先进的事物，但在历史中，一切被遮蔽之物终将自明。

附注：历史记载，爱迪生为了维护其大力推广的直流电，采取各种手段攻击交流电，包括制造“使用交流电危险”的社会舆论。1890 年爱迪生疏通纽约州某监狱的官员，让他们答应将绞刑改为电刑，即改用特斯拉专利所提供交流电进行电刑，据当时媒体报道，“坐上交流电椅上死去比绞刑可怕得多”。尽管这种手段短暂地使当时的人们产生了“交流电”等于“死神”的印象，但交流电优越性并没有就此隐没，交流电在特斯拉时代便被普遍应用。

This installation consists of six massage chairs whose exteriors are peeled away and soft fillings removed, consequently resembling a row of electric chairs. Once turned on, they begin automatically and respectively to knead and pat, producing a string of rhythmic sounds, powerful and even delightfully energetic. With their skeletal configuration, the general function of the machines, which aims at the relaxation of its users, composes a set of "implicative" contradictions. The title of the work, Then Edison's Direct Current Was Surrendered To the Alternating Current, in fact states how the story of Edison defeating Nikola Tesla ended. The behaviour of the former is simply preposterous yet suggestive of the reality: what is advanced, despite being shrouded once by a vested interest, will embrace a bright future sooner or later.

Note: The history tells that Edison, to defend the direct current that he had promoted enthusiastically, took all sorts of actions to attack alternating current, including circulating the rumour concerning the danger of the latter. In 1890, the American inventor bribed some officials in a prison in New York State for execution of criminals by electricity instead of noose, i.e., the alternating current provided by Nikola Tesla. It was reported at the time that "dying on a chair powered by alternating current is much more horrible than a rope". In spite of such disgraceful conduct that led to people interpreting "alternating current" as synonym of "death" for a short while, its advantages were not consigned into oblivion. Instead, it became widely used in the time of Tesla.



—二—

Left Right Left

装置 | 50 盏红绿灯 Installation | 50 traffic lights

Edition of 3

2012

艺术家以具有警示性的公共交通设施——红绿灯，更准确地说，人行道动态信号指示灯作为自己独特的艺术表达的方式。在空间中一组组指示灯顺势排列，数十个红绿色行人标识交叠出现，不断地在行停之间切换，像是一行没头没尾的队伍听从着“起步走”和“立定”的口令，走向一个未知的终点。这种司空见惯的户外视觉信号转移至室内空间后，显得如此陌生，整件作品从而演变成了一个怪诞的狂欢列队。

Yang Zhenzhong adopts the public transportation facility which possesses the warning significance, traffic lights, more precisely, the dynamic pedestrian signal lights as his exclusive artistic presentation. Multiple pairs of lights are lined up in a space, numerous red/green icons are constantly overlapped with each other, like a group of people walking from nowhere but commanding by “quick step” and “halt”, therefore, leads to an unknown destination. The strangeness has been generated when the common outdoor signals have been shifted into indoor, thus, the entire piece of work has transformed into a carnival like absurd line-up.



黑板

Blackboard

黑板，镜面不锈钢板，钢筋

Blackboard, mirror stainless steel, reinforced bars

120×220cm

2009

在改变观看感受和视错觉的领域，杨振中总是显得游刃有余。在2009年，艺术家在一块黑板上嵌入镜面，又在镜面上固定铁条，该装置即题为《黑板》。当观者观看作品，会发现自己的形象倒映在了铁条后方；她/他们成为了艺术的囚犯。装有铁条的镜子被连续安装在展厅一角的两侧。而在其前方的地板上，十张沉重的铸铁凳子等距离摆放，加强了身处监狱的不安错觉。来自于让-保罗·萨特著名戏剧《禁闭》的是臭名昭著的“他人即地狱”，指出与他人的共同存在即是人类的地狱。而艺术家将此引述转化为现实，令我们意识到真正的牢狱：真正的地狱是我们在他人中的自身存在。艺术家暗示了我们已身处这般境地，并且眼见如此；然而作品也并非全无幽默：走进一个艺术空间，却被莫名地送入监狱，多么令人忍俊不禁。

YANG Zhenzhong has always been an expert in the realm of altered perception and optical illusion. In 2009 he created an exhibit entitled , displaying sets of bars attached to the front of mirrors fixed on a blackboard. As the viewer approaches the art they see themselves reflected as behind bars; prisoners of the art. The barred mirrors are placed continuously across two sides of the room instead of in fragmented on the wall. On the floor, iron stools are set to enhance the disturbing illusion of being in a jail. From Jean-Paul Sartre's well-known play "No Exit" we receive the infamous quote "Hell is - other people", referencing the idea that existing with others is our only hell. YANG brings this quote to life, causing us realize the true jail; the true hell that is our existence among others. YANG suggests we are already in such a hell, and must see ourselves as such. Still, this dark piece is not without humor. One cannot help but laugh at the strangeness of seeing themselves transported into prison in an art gallery.



定律 1

Law No.1

装置 | 木材、沥青、灯泡约 720 只、玻璃瓶、水、电箱、电线、开关等，前半部楼梯坡度约 63°，楼梯顶部高 200cm；平台坡度约 11°；两侧展翼共长 600cm；半球体直径 260cm

Timber, asphalt, approximately 720 light bulbs, glass bottle, water, electric box, electric wire, switch, etc. The degree of the front half of the stairs is approximately 63 degrees, the height of the top of the stairs is 200cm; the degree of the platform's slope is 11 degrees; the length of the protruded wings on two sides is 600cm in total; the diameter of the hemisphere is 260cm

全尺寸 Full size: 746×600×500cm

2009

《定律1》是张鼎 2009 年《定律》个展的一部分。张鼎通过制造情境和氛围的装置，在个展项目中完整的呈现其创作理想。《定律》由：展库现陈设的《定律1》、固定了灯泡的传送带装置《定律2》、和 3 件发泡材料雕塑以及一组松柏景观等，构成为整体（除《定律1》以外的三部分均未在展库中展出）。《定律1》是一架大型木结构装置：前半部分是陡峭的扶梯；中间是两段有坡度的平台，两段斜坡中间对称地延展出近 3 米长的两翼；末端是一个缀满七百多只灯泡的半球体，上方悬吊一只生理盐水瓶。《定律1》的规则可能与人的尺度、比例相关，而木梯的角度、缓坡的倾斜度、平台的宽度、两翼的长度以及整个作品的高度都是人们获得“安全感”和“平衡感”的障碍要素。艺术家对装置形式语言的把握和观赏路径的设计都是完美的，“小心翼翼”和“惊艳打动”是观众进入作品的收获。

Law No.1 is a part of ZHANG Ding's solo exhibition entitled Law back in 2009. Via the installation that constructed certain scenarios and atmosphere, the artist displayed in his solo exhibition a complete presentation of his own creational ideals. Law, as a complete piece, is composed of Law No.1 which is shown in ShanghART Taopu at present, Law No.2, a conveyor belt installation with light bulbs fixed on it, and three pieces of foam sculpture as well as a set of pine trees and cypresses (nothing else except Law No.1 is currently available for display in exhibition space). Standing as a large-scale geometric wood structure, Law No.1 is an installation of three sections: the first section is an abrupt ladder which soon introduces a sloping platform as the second section, which consists of two three-meters boards protruding symmetrically from the middle; finally the third section is constituted by a hemisphere starved with approximately 700 light bulbs, and a bottle of water suspended on top of it. The law in Law No.1 is possibly related to dimensions and proportions of human beings. Meanwhile, the acquisition of feeling of "security" and "balance" is hampered by the degree of the ladder, the gradient of the slope, the width of the platform, the length of the boards as well as the overall height of the entire work. Both the way ZHANG handles installation as his language and the design of viewing path are flawless, while the experience of "being extremely careful" and "being amazed and impressed" are what audiences obtain upon their entrance into this work.



游泳圈

Swim Ring

装置 | 人造大理石、石膏、木材、贝壳、灵芝、塑胶跑道、绿色植物等
Installation | Artificial marble, plaster, timber, shell, plastic track,
Ganoderma lucidum, green plants, etc.
250.0 × 350.0 × 350.0 cm
2012

2012年6月2日至7月1日，张鼎在毗邻香格纳展库的桃浦当代艺术中心举办“佛跳墙”个展项目。“佛跳墙”中穿插交织着关于“吃”这一基本日常行为的生物性和社会性两条线索，而大型装置作品《游泳圈》对“进食”进行了一层更抽象而深入的叙述即：能量的耗散。构成装置外围支架的六根柱子上包裹着大量贝壳和灵芝的石膏体，暗示了“佛跳墙”中的山珍海鲜等食材，它们是“能量”的供给来源；装置中心两层呈六边形的“舞台”，在开幕式现场，一组优雅的管弦乐队在其中吹拉弹拨，同时艺术家在红白相间对半剖开的“游泳圈”装置顶部铺设了塑胶跑道（地面角度无法看到），装置中对人类活动中“文艺活动”和“体育运动”的提示，象征能量耗散的最高级；而径直向上生长的丛丛绿色植物，又衔接着这个能量系统的结束与开端。

Between 2 June and 1 July 2012, ZHANG Ding held his solo exhibition Buddha Jumps over the Wall in Top Contemporary Art Centre which stands adjacent to ShanghART Taopu. Eating, a daily behaviour which bore two clues as to biology and sociality, was interwoven into that exhibition where this large installation piece Swim Ring delivered a narration of "eating" in a more abstract and detailed manner, namely, "energy consumption". Covered with lots of shells and ganoderma lucidum, the six columns which support the main structure of the artwork drop a hint about the expensive and precious cooking materials used in the dish called Buddha Jumps over the Wall, or in other words, the source of "energy". On the two hexagonal stages in the centre, a small chamber orchestra put on a live performance on the opening day. A race track (which cannot be seen from the ground) is paved on the top of the halved swim ring, alluding to cultural and sport activities in human life and symbolising the highest level of energy consumption. And the plants growing upwards hold the connection between the start and end of the energy system.



轨迹 - 黑色守护者

Orbit - Black Guardians

装置 | 3mm 不锈钢板, 工业光泽烤漆

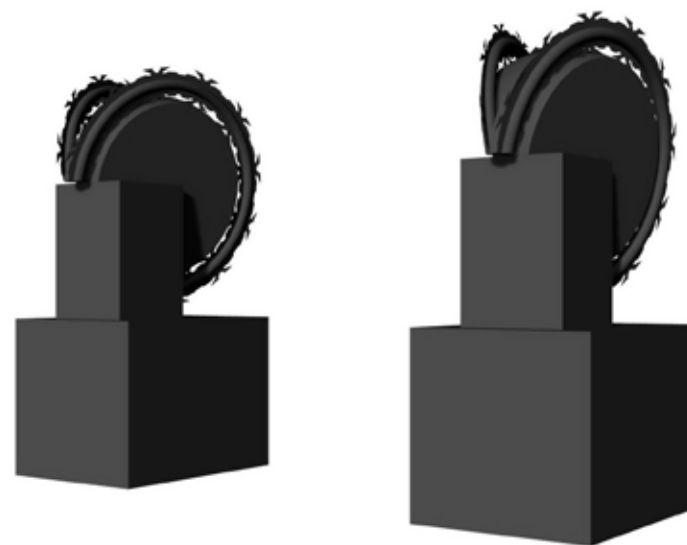
Installation | 3mm Stainless Steel Plate, Industrial Baking Gloss Paint

183 × 109 × 70cm (x 2 pieces)

2014

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.



张鼎 | ZHANG DING (b.1980)

轨迹 - 黑色轨迹

Orbit - Black Orbit

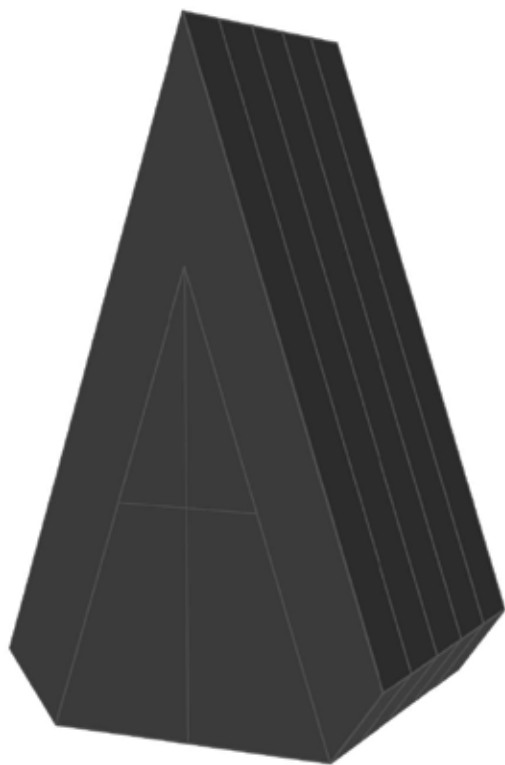
3mm 不锈钢板 工业半光泽烤漆

3mm Stainless Steel Plate, Industrial Baking Paint, Half Matt Gloss

191x111x100cm

Edition of 3

2014



控制俱乐部

Control Club

装置 | 密度板、表面黑色哑光喷漆、金属铸钟、钢铁支架、约 50 个喇叭、数个功放，以及一部定制的电音控制器

Installation | Composite wood, matt emulsion printed on the surface, metal cast-in bell, iron support, about fifty speakers, several power amplifiers, and a custom-made controller equipment

500 × 500 × 500cm

2012



《控制俱乐部》是由几十个音箱设备搭建成的一个巨大的塔状舞台，也是一个繁复的声音反馈装置，它自身发出的乐音会被再次采集，并以更高的频率播放出来，最终生成一种介于音乐与噪音之间的混合物。在音响装置纪念碑式的静默与声音强迫症式的狂欢中，一个因过度控制而失控的世界得到了呈现。在这个意义上，《控制俱乐部》的外观与其运行方式，都构成了对当代文化景观某种症候式的隐喻。

Control Club is both a huge tower-shaped stage-built from ten sets of speakers — and a reactive sound installation. It broadcasts music at increasing levels of frequency, finally escalating into jumbled cacophony. In the compulsive frenzy brought on by this monumental stage, a world driven to chaos by excessive control is made manifest, and thus Control Club, in form and function, represents a diseased landscape of contemporary culture.

雕塑 -1

Sculpture-1

雕塑 | 圆雕

镜面不锈钢

Sculpture | Free-Standing Sculpture

Stainless Steel

320 x 55 x 55cm

2012

《雕塑 -1》为一名右手持枪，着屠夫围裙，背部赤裸的健壮男子形象。让人联想到张鼎 2011 年的个展项目“开幕”中对雕塑的运用，艺术家对“城市雕塑”或者说是“学院派雕塑”的关注，引申出典型权威、并已被大众接受的公共形象话题。“英雄主义”情怀和“纪念碑”的形式感暗合张鼎作品的气质。展览现场，作“举枪”动作的《雕塑 -1》指向播放着石膏动物被“射杀”的录像《佛跳墙》，艺术家有意设计了这组“有关系”的雕塑和影像组合。

Sculpture-1 shows a strong man wearing a butcher apron, back naked, holding a gun in his right hand. This work is reminiscent of the employment of sculptural language by ZHANG Ding in his Solo Exhibition Opening in 2011. The attention paid by the artist to "urban sculpture", or "academic sculpture", leads to the typical authority as well as figures and topics widely accepted by public. The forms of "heroism" and "monument" lie in accordance with the temperament of ZHANG's works. In the exhibition, the man in Sculpture-1 pointed with a gun at the video Buddha Jump over the Wall, in which plaster animal sculptures were "shot dead". It was a relational juxtaposition of sculpture and video intentionally designed by the artist.



通天塔

Tower of Babel

装置 & 项目 | 不锈钢 (约 1.5 吨), 鸽子 137 只

Installation & Project | Stainless steel (Approximately 1.5 ton), 137 pigeons, Pigeons

735.0 x 346.0 x 346.0 cm

2008

《通天塔》整体由不锈钢材质制作完成，共 18 层。每层有数量不等的鸽笼，每只鸽笼有两个门，一门固定，一门可以活动（可打开、闭合），鸽笼内为扇形，底部铺有不锈钢丝网，有排水管道设计。从第一层往上，每层直径逐层递减，鸽笼的数量也逐层递减。从 15 至 18 层，笼子封闭的形态被逐渐打破。

2008 年 9 月至 11 月，在以“快城快客”为主题的第七届上海双年展期间，这件装置被放置在展厅外的绿地上，章清将孵化了 30 天之内（从未放飞）的鸽子，饲养在笼中 15 天以后，可以放飞并保证鸽子回巢。鸽子笼每天需用冲洗，每天早晚投食两次。《通天塔》作为 137 只鸽子暂时栖息的场所，展览结束之后便撤离。艺术家质疑了“大都市的野心”，作品模拟了一个“迁徙地”，暗示了城市欲望体终将破灭的结局。

Tower of Babel consists of a stainless steel tower with 18 stories and each houses pigeon cages in various numbers. Two doors are installed in each cage, one fixed and the other flexible (for opening and closing). The cages are designed in the shape of a fan, floored with steel wire netting and equipped with a sewerage system. As the tower tapers upwards, the number of cages decreases and the completeness of their form dissolves between the 15th and 18th story.

Back in 2008, the installation was displayed on the grassland outside the exhibition hall of the 7th Shanghai Biennale entitled Trans Local Motion between September and November. ZHANG Qing prepared a flock of pigeons which hatched within 30 days. After being kept for 15 days in these cages, the birds were allowed for their first flight and all came back afterwards. The cages were cleaned on daily basis, while the animals were fed twice a day. As a temporary shelter for 137 pigeons, Tower of Babel was removed after the exhibition. Through the work, which simulates a destination of the migratory species, the artist questions "the ambition of the cosmopolitan city" and hints on the cornucopia of urban desires which is doomed to perdition.



树

Tree

装置 | 铁, 橡胶, 镜头, 花岗岩, 油漆, 闪光灯

Installation | Iron, Rubber, Lens, Granite, Paint, Flashlight

560.0 × 360.0 × 260.0 cm

2011

10 个被放大了 27 倍的摄像头被固定在一座特殊支架上, 支架仿佛一颗被压弯了枝干的树, 闪光灯每隔 15 秒的频闪模仿公共监控设备的补光——作为监控正在实施的提示。监控是一种隐形但力量巨大的存在, 我们逃避它也直面它。放大的监控系统和扭曲的形态产生了视觉上的增值效应; 全球都处于监控之中, 人人被迫出卖自己的隐私支持监控系统的存在, 而这种无意识的行为也开始逐渐坍塌了。

Ten surveillance cameras, after being enlarged 27 times, are fixed upon a special support, resembling a tree, bent under overload. The lights flash every 15 seconds, imitating cctv equipment in public area, which functions as implication of surveillance being operated. Sustaining an invisible and yet overwhelming existence, surveillance is both evaded from and confronted with. Enlarged monitoring system and its distorted configuration prompt amplified visual effects. All over the world, people are uniformly surveilled and compelled to sell their privacy for existence of the system. Such unconscious behaviour, nevertheless, is standing over the edge of collapse.



在.....之前

Before...

竹木胶、铁钉、熟铁、香樟木、金箔膏、24k 金箔
Installation | Camphor Wood, 24K Goldleaf, Iron, Glue
x6 pcs, 140x98x73cm, 210x75x53cm, 47x128x29cm,
43x92x27cm, 135x130x91cm, 128x95x82cm
2014

章清的作品《在...之前》以承载精神寄托的佛像作为辩证信仰的媒介，在一种被神监视的心理状态下暗示膜拜者的行为已经具有表演性，对神像的敬畏超越了忠诚本身。

"Before ..." undertakes the entrusted Buddha as a medium to authenticate the belief, ZHANG Qing implies that the performability has been exuding from worshippers' behaviour in a psychological state under Buddhas' surveillance, which signifies the reverence to Buddhas surpasses the devoutness itself.



亚生存

Sub-Surviving

两部长安面包车

Two Chang'An Microbuses

600x200x220cm

2006



Un/Limited

装置 | 木工板、白瓷砖 146 块、莲蓬头一组

Installation | Wood board, 146 white ceramic tiles, a set of showerhead

15.5 × 122 × 197.5 cm

1998

1998 年，德国驻上海领事馆曾将一个橱窗命名为 Un/Limited 橱窗，并邀请上海艺术家在橱窗中展示作品。周铁海应邀参加 Un/Limited 3。为橱窗命名的外交官说：“或许你在淋浴的时候，也会有 Un/Limited 的灵感”。周铁海将一个 15.5 × 122 × 197.5 cm 的长方体铺满白瓷砖，并安装了一组淋浴喷头，模拟了一个浴室的局部。艺术家设计了一个独特的展示方式：把这个装置扣在橱窗外部。并原计划接通水管，使过往行人能参与互动，但因某些原因作品在展览开始后不久被拆除。

Back in 1998, German Consulate in Shanghai named a show window as Un/Limited and invited artists in the city for work display there. ZHOU Tiehai, upon such invitation, exhibited his creation in Un/Limited 3. The diplomat who suggested the name once said "you might have un/limited inspiration while taking a shower." The work thus presents a cuboid of 15.5 × 122 × 197.5 cm covered with white ceramic tiles, plus a set of showerhead to simulate the corner of a bathroom. Specially designed by the artist to cap the show window, the piece was initially intended to be linked to a water pipe and therefore for interaction with pedestrians passing by. Due to certain reasons, however, Un/Limited was finally removed shortly after inauguration of that exhibition.



永远

Forever

录像装置 | 三轮车和录像机装置、电视机、DVD 机

单屏录像, 27'16" 循环播放

Video Installation | Tricycle and video camera sets, television, DVD

Single channel, duration: 27'16", played in loop

装置尺寸 Installation size: 288 x 92 x 105 cm

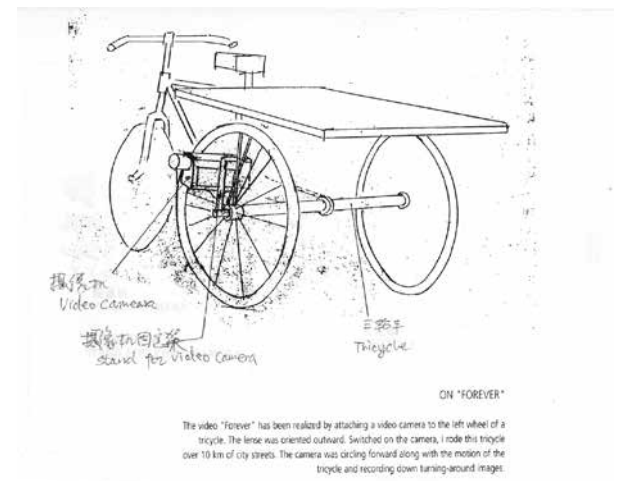
1994

《永远》是朱加录像作品的代表作。他改装了一台老式平板三轮车，把一台小型摄像机固定在三轮车左边的车轮上。随着轮子向前滚动，摄像机拍摄下北京城市街头的影像。道路交通的状况控制了画面转动、翻滚的节奏，观众随即被卷入晕眩之中。而这段晕眩图像的画外音是一段粗重鼾声。

作品完成于 1994 年，作为一件享有国际声誉的中国早期实验录像，此作品曾在纽约现代美术馆等重要艺术机构展出。在《永远》中，艺术家关注于“图像和心理与视觉体验之间的关系”，通过将摄像机绑在车轮上，摆脱了人眼和人手的控制，令观众重新感受摄像机的存在和观看行为本身。天旋地转、光怪陆离的影像是一场特殊的体验城市存在的视觉经历，同时，声音又传递出另一个矛盾而意外的信息：永远的旋转往复和永远的单调安详交织在一起，视听的官能感觉被扰乱后重构了异样的知觉体验。

Forever is a masterwork by artist ZHU Jia, in which an old-fashioned tricycle was readapted into the installation with a small video camera fixed on its left wheel. As the vehicle moved forwards, urban landscape in Beijing was thus captured. Accompanied by a noisy snore, the rhythm of rotation was controlled mainly by traffic on the roads, leaving the viewers dragged into a giant vortex of dizziness.

Completed in 1994, Forever enjoys an international reputation as an experimental video work in early history of Chinese contemporary art and has been exhibited several times in important venues including New York MoMA (Museum of Modern Art), etc. The artist in this piece concentrates on "the relationship between images and psychological and visual experiences". Attaching the camera to the wheel is in fact an action which gets rid of grasp of human eyes and hands and reminds spectators of existence of the camera, as well as viewing as behaviour itself. Reeling and bizarre, these images outline a unique visual experience of cities in existence. Simultaneously, the background sound conveys a message which is paradoxical and unexpected: forever revolving and forever monotony are woven peacefully into a same fabric where unusual experience is reconstructed after disturbance of audiovisual perception.



当代艺术文献个案之一：
“62761232 快递展”

2010 年初，一批黑色的行李箱被辗转送到刚刚入驻桃浦艺术园区的香格纳展库。这些貌似普普通通的行李箱，6 年前曾满载着“62761232 快递展”的作品，跟随着快递员跑遍了整个上海，并将这一当代艺术展外送到了上千多个观众面前。6 年后再次打开这些箱子，“便携式的展厅”的奇思妙想及其与生俱来的精、气、神重现依旧，亦无意中给正在筹办中的香格纳当代艺术文献资料空间打开了一条别样的思路——以个案或专题研究来带动文献资料的收集，以还原一段段有血有肉有生命的历史——将成为我们今后工作的主要方向。

展览名称：62761232 快递展

展览时间：2004 年 9 月 10 日至 2004 年 9 月 20 日

展览负责人：杨振中、唐茂宏、金锋、黄奎、徐震

展览地点：上海

主办：上海比翼艺术发展有限公司

协办：东方早报

概念：这个展览的形式是“外卖”的形式，展览名字是一个快递公司的电话号码。观众只要打这个电话号码，一个快递员就会把这个“展览”送到观众面前把作品一个一个掏出来给观众看。观众可以在任何地方（上海市内）叫这个“快递展览”来看。要求是艺术家的作品必须是可以让快递随身携带的。然后有 10 — 15 个快递员携带着这些作品，在上海到处送。艺术家必须做 15 个一样的作品提供给快递公司。

费用：艺术家自筹资金，除自己作品的制作费自负之外，展览的费用每人再承担 500 元。

艺术家：巴振龙 陈劭雄 陈晓云 丁乙 范明珠 飞苹果 费大为 耿建翌 何岸 胡介鸣 黄奎 贾布 蒋志 小金锋 金江波 阚萱 老金锋 老猫 乐大豆 刘建华 刘韡 毛豆 倪俊 邵一 施勇 石青 宋涛 唐茂宏 王兴伟 向利庆 徐坦 徐震 杨福东 杨青青 杨振中 余极 张鼎 章清 郑国谷 周啸虎 周子曦 朱昱

快递员：顾云中 庞文辉 李春喜 秦德胜 崔克民 高立民 徐志华 胡世军 李文赞 石秀角 陈德林 李先伦 王正玄 徐新江 石秀浩



Contemporary Art Exhibition Documentation Project I:

DIAL 62761232

In early 2010, a bunch of black suitcases were sent to ShanghART Taopu which entered and settled down in M50 Top Art Park not long ago. Six years ago, these seemingly ordinary suitcases were carrying the artworks entitled Dial 62761232, following couriers in their trips around Shanghai, and delivering this contemporary art exhibition to thousands of audiences. Six years later, when these suitcases are reopened again, the clever and fanciful ideas and spirits they contain reappear as before. "This portable exhibition space" unconsciously opens a new way of thinking in contemporary art archives space for ShanghART. Promoting the collection of documentation information by case study and monographic study for the purpose of reconstructing a vivid history will become our main working direction.

Exhibition title: Dial 62761232

Exhibition dates: September 10th to 20th 2004

Persons in charge: YANG Zhenzhong, TANG Maohong, JIN Feng, HUANG Kui, XU Zhen

Venue: Shanghai

Organizer: BizArt Art Centre

Co-organizer: Oriental Morning Post

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Venue: Shanghai

Organizer: BizArt Art Centre

Co-organizer: Oriental Morning Post

Concept: This exhibition is based on the idea of "delivery" and the title consists of telephone number of the courier company. Viewers were supposed to dial this number to book an "exhibition" delivered by a courier, who would show each of the works one after the other. People could view this "courier exhibition" delivered to any places within Shanghai. Each artist was required to make a portable work that couriers could carry with them. 10 to 15 couriers then delivered these works everywhere in Shanghai. The artists therefore had to make 15 copies of their works so each courier had one.

Fees: Artists were fundraising on their own. Except for their own making charges, each of them had to bear 500 Yuan of exhibition charges.

Artists: BA Zhenlong, CHEN Shaoxiong, CHEN Xiaoyun, DING Yi, FAN Mingzhu, Alexander Brandt, FEI Dawei, GENG Jianyi, HE An, HU Jieming, HUANG Kui, JIA Bu, JIANG Zhi, JIN Feng, JIN Jiangbo, KAN Xuan, JIN Feng (1962), WU Jianxin, Davide Quadrio, LIU Jianhua, LIU Wei, MAO Dou, NI Jun, SHAO Yi, SHI Yong, SHI Qing, SONG Tao, TANG Maohong, WANG Xingwei, XIANG Liqing, XU Tan, XU Zhen, YANG Fudong, YANG Qingqing, YANG Zhenzhong, YU Ji, ZHANG Ding, ZHANG Qing, ZHENG Guogu, ZHOU Xiaohu, ZHOU Zixi, ZHU Yu

Couriers: GU Yunzhong, PANG Wenhui, LI Chunxi, QIN Desheng, CUI Kemin, GAO Liming, XU Zhihua, HU Shijun, LI Wenzan, SHI Xiujiao, CHEN Delin, LI Xianlun, WANG Zhengxuan, XU Xinjiang, SHI Xiuhao

当代艺术文献个案之二：
“我们谈谈钱 -- 上海首届国际传真艺术展 1996”

展览名称：我们谈谈钱——上海首届国际传真艺术展 1996
展览地点：上海华山美术职业学校地下展厅（现为上海逸夫职业技术学校华山分部）
展览时间：1996 年 3 月 15 日至 25 日
作品传真时间：1996 年 3 月 1 日至 3 月 20 日
作品传真号码：0086-21-62413745（丁乙），0086-21-62121413（周铁海）
策划人：卜汉可（加）、丁乙、施勇、申凡、周铁海
艺术家：共 101 个艺术家及机构
日本：森下明彦、IDEAL COPY、小野顺子、粉川哲夫；
美国：黛比·海耶斯 - 巴特雷特、爱德华多·卡克、佛罗里达州立大学、汉娜·斯奈德、英戈·巩特尔、约瑟夫·P·希、莉莉安·A·贝尔、里德·奥特门斯、彼得·范得、朱莉娅·德雷斯·科尔 & 切瑞尔·休斯；
加拿大：安妮·密尔尼、柯西卡·约克、迪安·罗宾、弗拉森·S·费雷森、卜汉可、约翰·尼斯·基兹、玛丽亚·琼斯·拉佛突尼、欧伯罗画廊、西方前沿艺术中心、边亦中、约翰·G·布门；
荷兰：奥克·瓦森纳、BBKxGSS、爱德华·乍依、马特·温特斯、维姆·包斯；
德国：巴萨弗德、佩吉·凯姆斯、彼得·博斯格、皮耶特罗·佩里尼 + 尤拉·贝尔卑斯、罗兰德·贝格勒 - 弗兰斯、任戎、克劳斯·海勒 / 格罗拉·梅萨洛斯；
法国：简·弗兰克斯·罗宾克、诺曼·韦德公司、费大为；
比利时：拉夫、盖伊·布勒；
澳大利亚：简·戴尔、托尼·苏格特；
意大利：乔凡尼·尼克利尼、莫妮卡·德玛黛；
匈牙利：阿普尔、耐门斯·霍格尤、西维亚·赖舍尔、费拉多；
墨西哥：阿曼多·罗德里格斯、马里斯·布斯塔门特·麦克斯；
俄国：弗拉第米尔·米洛涅克；
阿根廷：马丁·阿莱简卓·弗马罗拉；
乌拉圭：帕丁；
奥地利：罗伯特·阿德里安；
菲律宾：圣地亚哥·博斯；
中国：柴一皿、陈航峰、陈妍音、陈箴、丁乙、高洪翔、顾磊、郭斌、郝晶、胡介鸣、胡志颖、计文于、蒋崇无、乐坚、李晓燕、浦捷、钱喂康、秦一峰、申凡、施勇、王善祥、向农、肖骏、薛松、杨沛云、殷峻、张海儿、张颖 & 施勇、赵葆康、朱其、庄骥、陈墙、王悦、胡建伟、陈松、周铁海、徐震、黄少根、

倪卫华、张新、佚名

自“62761232 快递展：一个当代艺术事件的文献个案”之后，香格纳桃浦展库继而推出“当代艺术文献个案之二：上海首届国际传真艺术展 1996”。“传真展”早于“快递展”8 年之久，其参与人员、展出作品以及所处语境均大不相同。然而这两个展览本身却有诸多相似之处：从概念上看，无论是“传真”还是“快递”都是一种邮寄方式，是人类文明中信息传达的不同解决方案，因而其两者均可以说是从不同角度探讨了艺术与信息媒介的关系；从形式上看，它们都是以展览概念为重，作品以小尺度、低成本见长；而从参与人员来看，其辐射面均相当广泛，“传真展”一共收到来自 17 个国家百位艺术家、设计师以及学生们的传真艺术作品。而快递展除了 42 位艺术家的作品参与外，15 名运送展览并表演、展示作品的快递员，甚至连叫艺术外卖的观众都是展览不可或缺的一部分。因此，“传真展”的文献研究，紧随“快递展”文献个案之后，无论于研究者或观众，自然会生成一个有意思的比较关系。
1996 年，当加拿大策划人卜汉可与施勇、丁乙、周铁海等上海艺术家们一起讨论做个展览时，传真这一媒体作为展览主线形式很快被众人所接受，因为这也是当时最不花钱又最具全球性的通讯媒体。自从传真机于 1970 年左右诞生之后，曾于 80 年代开始遍布世界各地；同时，传真也成为了一种艺术创作媒介。“我们谈谈钱——上海首届国际传真艺术展 1996”正是在全球化经济时代，这一通讯媒体最为盛行之际的产物。与此相悖的是，虽然整个展览不怎么花钱，但主题却是“我们谈谈钱”。当然，钱的问题在这个经济社会中，永远是被津津乐道的。于是，卜汉可在加拿大通过温哥华西方前沿艺术中心向全球发出了征集传真艺术的邀请。从 3 月 1 日开始，世界各地和国内的艺术家们就开始源源不断地将其作品传送到丁乙与周铁海家中的传真机上（这也是当时上海艺术家家中仅有的两台），艺术家们再将每天收到的传真件一份份地贴在华山美校地下展厅。展览对外开放是从 3 月 15 日开始，直至 25 日结束时，展厅里密密麻麻地贴满了关于阐述货币概念、金钱与政治关系的图像与文字。
1996 年之后，国际个人电脑与互联网技术的热潮很快席卷到中国，并替代了传真技术在通讯上的应用。上海这一国内首届传真艺术展由此成为迄今国内唯一的传真艺术展。15 年的光阴令这些传真艺术作品的热敏纸原件已日渐褪淡，几近消失。故此，扫描、保留、阅读及整理这些图像，则成为一场拯救即将失落的艺术记忆之行动。我们试图还原当时收到的所有传真件以及展览相关的文献，包括海报、现场照片、征集信、报道以及目录手稿等。
事实上，在过往史料的追寻中，我们发现，永无可能去重现历史的真相。忘却或丢失本身就是历史的一部分。而有限的文献搜集、记录和保存，并非只是为了勾勒出一个并不太完美的轮廓，我们更愿意将其视为这是一段有趣旅程的开启。

陆蕾平 2011 年 6 月
〔该文献项目由香格纳桃浦展库与吞图图像研究小组联合主持〕

Contemporary Art Exhibition Documentation Project II:

Let's Talk about Money--1st International Fax Art Exhibition in Shanghai 1996

Exhibition Title: Let's Talk about Money — 1st International Fax Art Exhibition in Shanghai 1996

Location: Shanghai Huashan Art School Gallery (Shanghai Yifu Vocational School - HuaShan Department now)

Date: Mar 15 - Mar 25 1996

Fax Receiving Date: Mar 1 - Mar 20 1996

Fax Number: 0086-21-62413745 (DING Yi), 0086-21-62121413 (ZHOU Tiehai)

Curators: Hank Bull (Canada), DING Yi, SHI Yong, SHEN Fan, ZHOU Tiehai

Artists: 101 artists and organisations

JAPAN: Akihiko Morishita, IDEAL COPY, Junko Yono, Tetsuo Kogawa;

USA: Debi Hayes-Bartlett, Eduardo Kac, Florida State University, Hanna Snyder, Ingo Gunther, Joseph P.Shea, Lilian A.Bell, Reed Altemus, Peter Fend, Julia Driscoll & Cheryl Hughes;

Canada: Anne Milne, Corsican Joke, Diane Roblin, Fraser S.Finlayson, Hank Bull, Johannes Zits, Marie-Josée Lafortune, OBORO Gallery, Western Front, BIAN Yizhong, John G. Boehme;

Holland: Auke Wasseenaar, BBKxGSS, Edward Zajel, Marten Winters, Wim Bors;

German: Ioë Bsaffort, Peggy Kames, Peter Böhlig, Pietro Pellini + Yola Berbesz, Roland Bergere-France, REN Rong, Klaus Haller & Gloria Meszaros;

France: Jean- Francois Robic, Norman Wade Company, FEI Dawei;

Belgium: Commander G. Lafou, Guy Bleus;

Australia: Jane Dyer, Tony Scott;

Italy: Giovanni Nicolini, Monica Dematte;

Hungary: Artpool, Nemeth Hogyal, Szilvia Reischel, Felado;

Mexico: Armando Rodriguez, Maris Bustamente Mex;

Russia: Vladimir Mroneko;

Argentina: Martin Alejandro Fumarola;

Uruguay: Padin;

Austria: Robert Adrian;

Philippines: Santiago Bose;

China: CHAI Yimin, CHENG Hangfeng, CHEN Yanyin, CHEN Zhen, DING Yi, GAO Hongxiang, GU Lei, GUO Bin, HAO Jing, HU Jieming, HU Zhiying, JI Wenyu, JIANG Chongwu, LE Jian, LI Xiaoyan, PU Jie, QIAN Weikang, QIN Yifeng, SHEN Fan, SHI Yong, WANG Shanxiang, XIANG Nong, XIAO Jun, XUE Song, YANG Peiyun, YIN Jun, ZHANG Haier, ZHANG Ying & SHI Yong, ZHAO Baokang, ZHU Qi, ZHUANG Ji, CHENG Qiang, WANG Yue, HU Jianwei, CHEN Song, ZHOU Tiehai, XU Zhen, HUANG Shaogen, NI Weihua, ZHANG Xin, Anonymous

Subsequent to Dial 62761232 Express Delivery Exhibition: Contemporary Art Exhibition Documentation Project I, ShanghART Taopu is pleased to present Contemporary Art Exhibition Documentation Project II:" Let's Talk about



Money - 1st International Fax Art Exhibition in Shanghai 1996" . 8 years before the Delivery Exhibition, the Fax Exhibition was staged. The two vary tremendously in their participants, artworks and contexts and yet hold several aspects in common: Concerning exhibition concept, both fax and express delivery are postal means which serve as alternatives for the resolution of information communication in human civilisation and therefore probe from various respects into relationship between art and media; as for exhibition form, both of them were displayed with an emphasis on exhibiting where majority of artworks were of small dimension and low cost; seen from the perspective of artists and staff, both exhibitions were involved with a wide range of people. More than a hundred artists, designers and students from 17 countries submitted their works to Fax Exhibition, while in Delivery Exhibition, aside from 42 artists who sent their artworks to the organisers, there were 15 couriers responsible for delivery, display and performance, as well as viewers who telephoned to reserve art delivery service, which were all indispensable for the entire exhibition. The study on Fax Exhibition right after Delivery Exhibition, accordingly, is bound to establish an intriguing comparative relationship for both researchers and viewers.

It was not long before fax as the main line of display was widely accepted back in 1996 when Canadian curator Hank Bull was engaged in discussion with SHI Yong, DING Yi, ZHOU Tiehai and other artists from Shanghai about exhibition planning, considering it as the least expensive and the most global communication medium at that time. Invented in the 1970s, fax was spread across the globe by the 1980s, which started simultaneously to play a role as art medium. "Let's Talk about Money - 1st International Fax Art Exhibition in Shanghai 1996" was precisely the outcome against the context of economic globalisation when fax received its greatest popularity. On the contrary to this picture, the exhibition didn't take considerable expenditure despite "Let's Talk about Money" as its theme. Money is always enthusiastically talked in this economic society. And Hank Bull issued invitation of Fax Exhibition from Western Front Art Center in Vancouver to artists all over the world. Since 1st of March, a massive influx of works from both China and abroad arrived at fax machines at DING Yi's and ZHOU Tiehai's homes (the only two artists in Shanghai who owned fax machines at that time), before they were arranged piece by piece in the underground gallery of Huashan Art School. From 15th of March when inauguration took place until 25th which witnessed the end of exhibition, the entire hall was covered with images and texts demonstrating the concepts of currency and the relationship between money and politics.

Ever after 1996, enthusiasm for personal computer and internet technology swept over China and soon replaced the status of fax in communication. Consequently, the first Fax Exhibition also marks the only one in China. The passage of time over 15 years has almost deprived the heat-sensitive fax paper of their old colours. Thence, it becomes a rescue action of endangered art memory by scanning, preserving, reading and sorting these images. We attempt as much as possible to rebuild every piece of fax paper and documentation received during that exhibition, including posters, photos, invitation letters, media reports and catalogue manuscripts.

In the pursuit of historical evidence, in fact, we come to realise the impossibility of complete reconstruction of truth of history, where oblivion and loss is an inevitable nature. The collection, preservation and storage of documentation, in limited amount though, are not intended merely to be an imperfect outline. Moreover, we prefer to regard it as the commencement of a fascinating journey.

LU Leiping

June, 2011

This documentation project is managed by ShanghART Taopu in partner with Hipic Image Study Group

杨振中：不同意“未来的节日”请举手 ——“桃浦大楼”系列记录片

杨振中的《不同意“未来的节日”请举手——“桃浦大楼”系列记录片》是关于2011年发生于上海的当代艺术活动“未来的节日”和“桃浦大楼”的系列纪录片，2011年9月5日于香格纳展库首次播放。

“未来的节日”是上海艺术家群体（丁力、金锋、石青、杨振中、徐震、周啸虎等）自发组织的讨论活动。开始于2011年2月，计划为期一年，事实上这个项目目前仍持续进行。“未来的节日”这个主题取自法国诗人马拉美的“艺术家的任务是为未来的节日做准备”这句话。这一说法暗示当代艺术行动的一种逆转，表明参展艺术家正从批判和实验转到邀请、结集和嬉游等等的新的行动姿态上。贯穿于这系列活动的是艺术家们和哲学教师（陆兴华）的公开讨论及对于艺术家工作室、艺术现场的走访。这种持续的讨论不仅仅是艺术和哲学的结合，活动的发起者们强调：这不是以往我们已经习惯的学术主题或者经验思维下的惯性操作。它面向更多的艺术自省，更多面对意外，更多意见分歧，更多歧异，更多的未知，面对每天都是节日的今天，它更像是一个最后的节日，一种决绝的信念。

“桃浦大楼”作为“未来的节日”的平行项目，即是呈现这一信念的现场。它既是位于上海城西桃浦艺术园区的一栋大楼，也是当代艺术活动的发生地。从2011年7月至10月，“桃浦大楼”已陆续推出3期共几十个艺术文化活动，并将涵盖各个文化领域：艺术、文学、戏剧、电影、音乐、哲学；全部的展示形态：展览、表演、声音、影像放映、论谈、艺术旅馆、田野调查等；以及各种文化身份：艺术家、建筑师、诗人、音乐家、哲学研究学者、导演等。在“未来的节日”一年以及“桃浦大楼”四个月的进程中，此纪录片也将不断地更新、增补与修改，实时记录着活动与大楼里往来的人及发生的事。

目前展出的系列纪录片包括7个部分：

- 一、不同意“未来的节日”的举手
- 二、脚手架
- 三、“桃浦大楼”一期活动
- 四、反乌1
- 五、“桃浦大楼”二期活动
- 六、反乌2
- 七、“桃浦大楼”三期活动：“我的共产主义”海报展



"TOP Events" Documentaries Series

Yang Zhenzhong: If you disagree with "Future Festival", please raise your hand

Yang Zhenzhong's *If You Disagree with "Future Festival" Please Raise Your Hand* – "TOP Events" Documentaries Series is a series of documentaries about all the contemporary art activities related to "Future Festival" and "TOP Events" in Shanghai in 2011. It was first displayed on September 5th 2011 in ShanghART Taopu.

"Future Festival" is an art symposium initiated in February 2011 by a group of artists (DING Li, JIN Feng, SHI Qing, YANG Zhenzhong, XU Zhen and ZHOU Xiaohu, etc.) in Shanghai. Previously intended to last for a year, the project still remains in progress at present. The topic of "Future Festival" is inspired by French poet Mallarmé who said "the role of an artist is to prepare for future projects." This quotation alludes to a certain reversion in contemporary art action, suggesting that participating artists are turning from criticising and experimenting to a new attitude of inviting, gathering and mingling and such. What is found consistently in this series of activities are public symposia between local artists and a philosophy professor (LU Xinghua), as well as visits to ateliers and exhibitions. This symposium is more than a simple combination of philosophy and art, as the organisers insist on the fact that it is neither a talk nor an exhibition, neither an art project nor one of those academic topics we were used to or an inertia processing under an experienced thinking. Instead, it responds more to art introspection, surprises, conflicts of opinions, differences, and unknowns. Seeing everyday as a festival, it actually resembles more a final festival, a kind of decisive belief.

As a parallel project with "Future Festival", "TOP Events" shows precisely such conviction, which is located in a building of M50 Top Art Park in West Shanghai and serves as a venue for art events. From July to October 2011, "TOP Events" has continuously presented three sessions of interdisciplinary activities including fields like: art, literature, theatre, film, music and philosophy; in a wide range of displaying forms: exhibition, performance, audio display, film screening, philosophy symposium, art hotel and field investigation and so on; covering as well a multiplicity of cultural identities: artists, architects, poets, musicians, philosophers and film directors, etc. During the year of "Future Festival" and four months of "TOP Events", this documentary is regularly updated, completed with real-time reports on people and activities coming and going on in this building.

The documentaries on display include 7 parts:

1. If You Disagree with "Future Festival" Please Raise Your Hand
2. Scaffolds
3. "TOP Events" First Session
4. Rumination 1
5. "TOP Events" Second Session
6. Rumination 2
7. "TOP Events" Third Session: Poster Exhibition "My Communism"

香格纳超市

2007 年上海香格纳画廊携徐震作品《香格纳超市》，参加了第六届美国迈阿密巴塞尔博览会。一座典型的中国 24 小时超市店铺突然出现在迈阿密海岸会议中心，其中包括：收银机、柜台、货架、冰箱、冰柜，以及各种日用消费品从可乐、香烟到卫生纸、沐浴露，应有尽有。这里陈列的所有日用品，虽然包装完整，但内里却是空的。《香格纳超市》出售的并不是真正的日用品，而是徐震制造的艺术。观众可以以每件日用品原来的售价购得相对应的艺术品，它们被“香格纳超市”的塑料袋打包，并附一张“香格纳超市”收银票据。

“超市”从 supermarket 意译而来的命名，提醒我们“超级市场”的原型来自于西方。在当代，“超市”早已自然而然地深入中国的日常，本土的商品与国际的商品也就顺其自然地混作一体。《香格纳超市》的诙谐模仿和以“空无”为形式的批判，影射了当代艺术与商品、商品与价值关系。徐震曾经戏谑地提到：要在七大洲都施行“香格纳超市”项目。《香格纳超市》曾两次在北美大陆实施，一次在澳洲实施，而展库陈设的《香格纳超市》便是其在亚洲的一次实施。

在香格纳展库，“香格纳超市”借用徐震作品之名，是一个兼具艺术商店和休闲咖啡厅功能的空间。空间展示了香格纳画廊代理的艺术家如余友涵、丁乙、周铁海、薛松、唐茂宏等创作的版画作品；施勇、荒木经惟的摄影作品；以及赵半狄、鸟头、孙逊、没顶公司和吞图的艺术衍生品等。在香格纳超市可浏览、购买香格纳画廊大部分出版物及印刷品。“超市”员工将提供简餐、咖啡、饮料等服务。

ShanghART Supermarket

In 2007, ShanghART Gallery participated with ShanghART Supermarket by XU Zhen in 6th Art Basel Miami Beach. A typical Chinese convenient store made its debut in Miami Beach Convention Center. From cash registers, counters, shelves, refrigerators, freezer sections, to a wide range of daily necessities, as well as cola, cigarettes, toilet paper and body wash, it offered everything. Despite the intact packages, they in fact contained nothing at all. The merchandises in ShanghART Supermarket were not actual daily commodities. Instead, they were artworks produced by XU Zhen, where viewers could purchase any piece with local currency matched with Chinese currency on a one-to-one basis. The sold products were all packed into plastic bags with "ShanghART Supermarket" printed on them, along with a receipt issued by "ShanghART Supermarket".

The Chinese word “超市 (Chaoshi)” is translated word to word from English word “Supermarket”, reminding us of its prototype originating from the West. Nowadays, supermarkets have already penetrated into everyday life of Chinese people with a natural mix of local and international goods. The witty parody and critique by the hollowness in ShanghART Supermarket allude to the elaborate relationship between contemporary art and commodity, as well as commodity and value. XU Zhen once mentioned banteringly that he intended to do seven editions of this installation, one in each continent. So far, ShangART Supermarket has been performed twice in North America and once in Australia. While the piece now in Taopu is another try in Asia.

Here in ShanghART Taopu, ShanghART Supermarket by the name of XU Zhen's work is a space combining Artworks Store and Art Café. The works on display were produced by artists represented by ShanghART, including printings by YU Youhan, DING Yi, ZHOU Tiehai, XUE Song and TANG Maohong, photographs by SHI Yong and Nobuyoshi Araki, as well as art derivatives of ZHAO Bandi, BIRD HEAD, SUN Xun, Madeln Company and Hipic. Guests in ShanghART Supermarket can read and purchase most of books and brochures published by ShanghART and Supermarket staff also provides services like meals, coffee and other beverage.



徐震：香格纳超市，迈阿密巴塞尔艺术博览会 07，迈阿密，美国，2007
Xu Zhen: ShanghART Supermarket, Art Basel Miami Beach 07, Miami, U.S.A., 2007



香格纳超市 桃浦展库 2011
ShanghART Supermarket in ShanghART Taopu

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