



欧阳春
OUYANG CHUN

凡夫俗子
THE MORTALS

03.16 - 04.28, 2019

ShanghART
香格纳画廊

此次展览的素材来自欧阳春少时居住的西安理工大学家属大院。2017年5月至2018年3月之间，欧阳春曾三次前往西安，在居民楼拆迁之前寻找素材，并拣选十二吨居民们搬家遗弃的旧物运回北京。六十年代末，那里的居民曾因政策原因随校由北京迁至西安，之后的数十年间便一直居住在此。来自五湖四海的他们与西安当地的生活格格不入，并置身文化心理的冲突及边缘地带，他们的生活就像“一座与世隔绝的孤岛”。欧阳春观察和收集他们曾经的生活痕迹，并将这些满载时光和记忆的物件带回北京。通过未经加工即进行实物装配的形式，已过不惑之年的欧阳春重走了一遍他二十多岁时的“拾荒之路”，并重返儿时记忆中那个“孤寂的岛”。

The raw materials Ouyang Chun used for the exhibition come from the old employees' residence buildings of Xi'an University of Technology, where he lived with his parents in the 1980s. From May 2017 to March 2018, he went to Xi'an three times to look for materials before the whole compound was demolished. He collected nearly 12 tons of living rubbish deserted by the old residents, and carried them back to Beijing. In the late 1960s, the previous version of the university and its faculty members moved to Xi'an from Beijing due to political policy; they continued to live in that city for several decades. As they come from different areas in China, living in Xi'an became a challenge for them. Situated in the relatively conflicting and marginal area of the cultural psychology, they were living on "an isolated island". Fully loaded with time and memories, these traces of the past were brought back to Beijing by Ouyang Chun. By assembling these objects without any artificial processing, Ouyang Chun, who was already over "Bu Huo Zhi Nian" (forty years old), retraced the previous "scavenging road" in his twenties, and revisited the "isolated island" sealed in his childhood memory.





原西安理工大学家属楼，西安
Old Employees' Residence Building of Xi'an University of Technology, Xi'an



2018 年 8 月 11 日 拍摄于拆除后
Photos taken on Aug.11 2018, after the buildings were demolished

展厅之中生活和年岁的痕迹一一铺陈：废弃的木头门板，下方还压着老照片的玻璃，锈迹斑驳的床架，满是灰尘的旧皮箱，即便蒙上灰尘但色彩依旧鲜艳的假花……进入其间，可以依次俯视、平视以及仰视艺术家构建的“凡尘俗世”；观者穿过河流，遇见大象，通过隐喻“自然”的第一单元，经由狭长的入口到达幽闭的“宗教”单元，那里有天堂、尘世入口和高耸的舍利塔，展厅二层的装置是第三单元，暗喻着“人”，普通人家不同成员的社会角色被一一呈现。在《爸爸》、《妃》、《女人》、《王与后》等作品中，欧阳春发散了对于材料形状的常规想象，并对日常物件的功能进行颠覆和置换，创造出冷峻不失幽默、诙谐而又惆怅的形象。中央由四面墙体构成了封闭独立空间，当中呈现了大院里一户独居老教授的日常生活模样，只留下三个窗口用以窥探室内陈设，不寻常的生活细节令人不由得对主人的内心世界充满遐想。

The exhibition space has been arranged with the traces of living and aging: abandoned wooden door planks, glass table covers with old photographs still attached, rusty bed frames, dirty old suitcases, and bright-coloured plastic flowers covered in dust..... The artist constructed a “mortal world” that the viewers could first gain an overview from the platform, then walk through by crossing the “river”, and seeing the mammoth in the “nature” section of exhibition. Through a narrow opening, the viewers reach the second section “religion” where there are the entrances to “heaven” and “the mortal world” as well as the towering “stupa”. In the third section “human”, the smaller installation works on the second floor hint at the different social identities fulfilled by members within the family structure. In works such as “Papa” “Concubine” “Woman” and “King and Queen”, Ouyang Chun diverges from the common imagination of his materials and replaced the usual functions of these items to create figures that are humorous and melancholy at the same time. In the centre of the room, an isolated space is created by four walls that reaches the ceiling, with three viewing windows allowing viewers to peek inside. The impression of a solitary old professor’s home interior furnishing from the abandoned building is recreated. These unusual items left behind leave us puzzling over the internal world of their previous owner.

Ground Floor | **Human**



乱世佳人 *Gone with the Wind* 2017
装置 Installation | 实物装配 Assembly of Objects
300*500*550cm OYC_4030

Ground Floor | **Nature**



赎罪日 Day of Atonement 2017
装置 Installation | 实物装配 Assembly of Objects
120*285*458cm OYC_5226







河流 No.1 River No.1 2017
装置 Installation | 实物装配 Assembly of Objects
39*210*340cm OYC_7358



河流 No.2 River No.2 2018
 装置 Installation | 实物装配 Assembly of Objects
 110*500*202cm OYC_6097



猛犸 Mammoth 2018
 装置 Installation | 实物装配 Assembly of Objects
 184*125*240cm OYC_3386

Ground Floor | **Religion**

舍利 Stupa 2017
装置 Installation | 实物装配 Assembly of Objects
500*245*157cm OYC_6887





无题 No.8 **Untitled No.8** 2018
装置 Installation | 实物装配 Assembly of Objects
237*362*171cm OYC_1967

无题 No.1 Untitled No.1 2017
装置 Installation | 实物装配 Assembly of Objects
220*77*66cm OYC_0918





天堂入口 Entrance to Heaven 2017
装置 Installation | 实物装配 Assembly of Objects
252*166*185cm OYC_5523



尘世入口 No.1 Entrance to the Mortal World No.1 2018
装置 Installation | 实物装配 Assembly of Objects
390*187*187cm OYC_7891



尘世入口 No.2 Entrance to the Mortal World No.2 2018
装置 Installation | 实物装配 Assembly of Objects
420*239*211cm OYC_2202



无题 No.12 Untitled No.12 2017
 装置 Installation | 实物装配 Assembly of Objects
 195*81*81cm OYC_0506



无题 No.10 Untitled No.10 2017
 装置 Installation | 实物装配 Assembly of Objects
 237*200*206cm OYC_9117



无题 No.3 Untitled No.3 2017
装置 Installation | 石头, 陶块 Stones, Ceramic Pieces 实物装配 Assembly of Objects
86*270*282cm OYC_8868

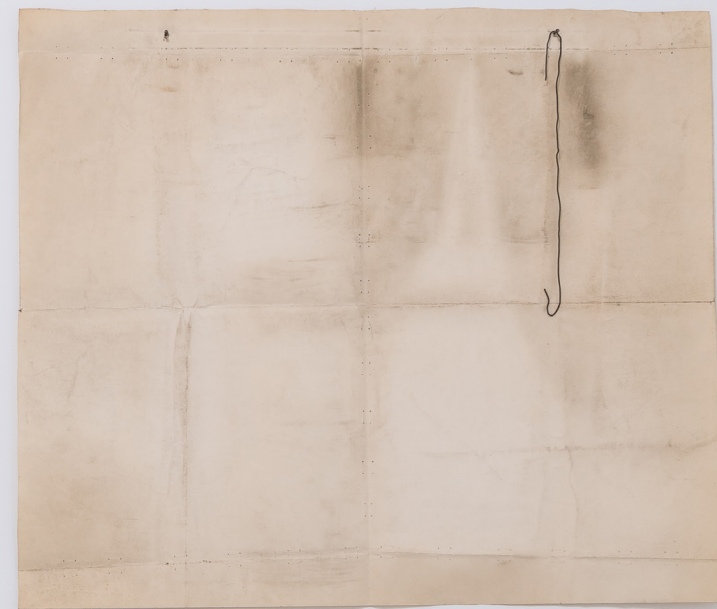
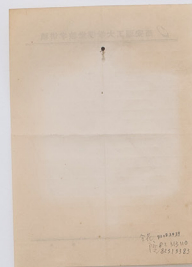
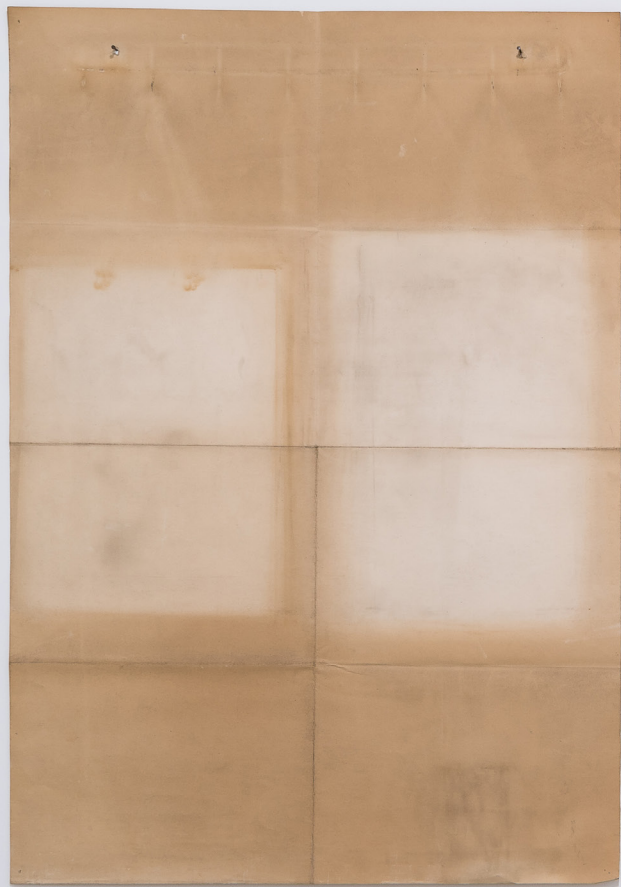
Second Floor | Human



Second Floor
In the Room with no Doors

赋格曲 *Fugue* 2017
装置 Installation | 实物装配 Assembly of Objects
340*253*305cm OYC_2213







All materials making up the work "Fugue" were collected from one apartment that once belonged to an elderly professor who lived alone for many years. These household objects left behind were carefully marked and meticulously ordered, demonstrating a surreal solemnity. Moved by these relics of time, Ouyang Chun sealed his rendering of these objects inside a room with no doors, leaving only three windows to peak inside an individual's unique private world.

Second Floor | Human



王与后 No.1 King and Queen No.1 2018
装置 Installation | 实物装配 Assembly of Objects
126*73*34cm OYC_5070



王与后 No.2 King and Queen No.2 2018
装置 Installation | 实物装配 Assembly of Objects
133*63*44cm OYC_8884



王与后 No.5 King and Queen No.5 2018
装置 Installation | 石头 Stones 实物装配 Assembly of Objects
180*180*146cm OYC_5158



王与后 No.4 King and Queen No.4 2018
 装置 Installation | 实物装配 Assembly of Objects
 218*165*85cm OYC_9089



两教授 Two Professors 2018
 装置 Installation | 实物装配 Assembly of Objects
 138*143*68cm OYC_1782

捣毁雪人的小姐 The Lady who Destroyed the Snowman 2017
装置 Installation | 实物装配 Assembly of Objects
226*70*62cm OYC_6746





妈妈 **Mama** 2017
 装置 Installation | 实物装配 Assembly of Objects
 84*148*47cm OYC_1874



爸爸 **Papa** 2017
 装置 Installation | 实物装配 Assembly of Objects
 82*122*102cm OYC_1467



女人 Woman 2018
装置 Installation | 实物装配 Assembly of Objects
50*288*267cm OYC_8985



男人 Man 2018
装置 Installation | 实物装配 Assembly of Objects
110*84*66cm OYC_5232



木偶 Puppet 2017
装置 Installation | 实物装配 Assembly of Objects
118*95*39cm OYC_6355



千千阙歌 Thousands of Songs 2018
装置 Installation | 实物装配 Assembly of Objects
73*238*238cm OYC_0171





天使 Angel 2018
装置 Installation | 陶块 Ceramic Pieces
实物装配 Assembly of Objects
217*172*122cm OYC_1380



英雄 Hero 2018
装置 Installation | 泥 Clay
实物装配 Assembly of Objects
183*104*45cm OYC_6879



无题 No.13 Untitled No.13 2018
装置 Installation | 油彩 Paint
实物装配 Assembly of Objects
147*51*37cm OYC_2301



无题 No.6 Untitled No.6 2017
 装置 Installation | 石头, 石膏 Stones, Plaster
 实物装配 Assembly of Objects
 88*80*50cm OYC_2226



便秘的星星 Constipated Star 2017
 装置 Installation | 实物装配 Assembly of Objects
 125*42*44cm OYC_8617

欧阳春

OUYANG Chun

b. 1974, lives and works in Beijing

欧阳春生于 70 年代。青少年时期在西安长大，游离在学院派教育之外的自我艺术教育经历造就了他独立多变的创作力。28 岁来到北京成为职业艺术家以来，他创作的作品媒介囊括了绘画、装置和雕塑等多种形式，并从当代中国在剧变中产生的矛盾不安里汲取灵感。

欧阳春绘画的主题从早期的童话世界回归到自身经历，将虚构和真实的世界交替并置，在笔法上追求纯粹的绘画感受。同时，丰富的人生经历和对现实的眷恋塑造了他对物质世界的独特见解，复合的叙述性，以及对破碎与遗忘的感知力。无论是在绘画还是装置或雕塑作品中，欧阳春每每以朴实遒劲的笔触和被我们遗忘的物件堆砌出壮阔奇妙的景观与诗意。

主要个展包括：凡夫俗子，香格纳画廊，上海（2019）；一粒尘埃，香格纳画廊，北京（2015）；我的故事，香格纳画廊，上海（2015）；渣滓，BANK，上海（2014）；孩童，今日美术馆，北京，中国（2012）；呓语，余德耀美术馆，雅加达，印尼（2012）；王，奥地利国家美术馆，维也纳，奥地利（2011）；王，收藏家美术馆，柏林，德国（2010）等。他的作品被奥地利国家美术馆、龙美术馆、上海当代艺术博物馆、收藏家美术馆等多家重要艺术机构收藏。

Ouyang Chun was born in the 1970s and grew up in Xi'an. Having drifted away from the academic art education system, his experience of self-education determined his independent and versatile creative powers.

Since becoming a professional artist in Beijing at 28, he has created works of painting, installation and sculpture, and draws inspirations from the contradiction and uneasiness brought on by the social upheavals of contemporary China. The subjects of Ouyang Chun's paintings returned from the allegorical worlds of the early years to his personal experiences, juxtaposing worlds of fiction and reality, while pursuing absolute painting experience with his brushstrokes. His complicated life experiences and affection for the reality have contributed to his unique insight into the material world, forming compounded narratives and a strong perceptiveness for the broken and left behind. In his works of painting, installation and sculpture, Ouyang Chun often uses his guileless and vigorous brushstrokes and the forgotten objects to construct magnificent and intriguing landscapes and poetry.

His major solo exhibitions include: The Mortals, ShanghART Shanghai, Shanghai (2019); A Drop of Dust, ShanghART Beijing, Beijing (2015); My Story, ShanghART Shanghai, Shanghai (2015); Detritus, BANK, Shanghai (2014); Child, Today Art Museum, Beijing (2012); Reveling In Rambling, Yuz Museum, Jakarta (2012); Painting the King, Belvedere-Upper Belvedere & Augarten Contemporary, Vienna (2011); Ouyang Chun - Painting the King, me Collectors Room, Berlin (2010). Works by the artist have been collected by Belvedere, Vienna, Austria; Me Collectors Room, Berlin, Germany; Long Museum, Shanghai, China; Power Station of Art Shanghai, Shanghai, China; White Rabbit Contemporary Chinese Art Collection, Sydney, Australia.

ShanghART

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