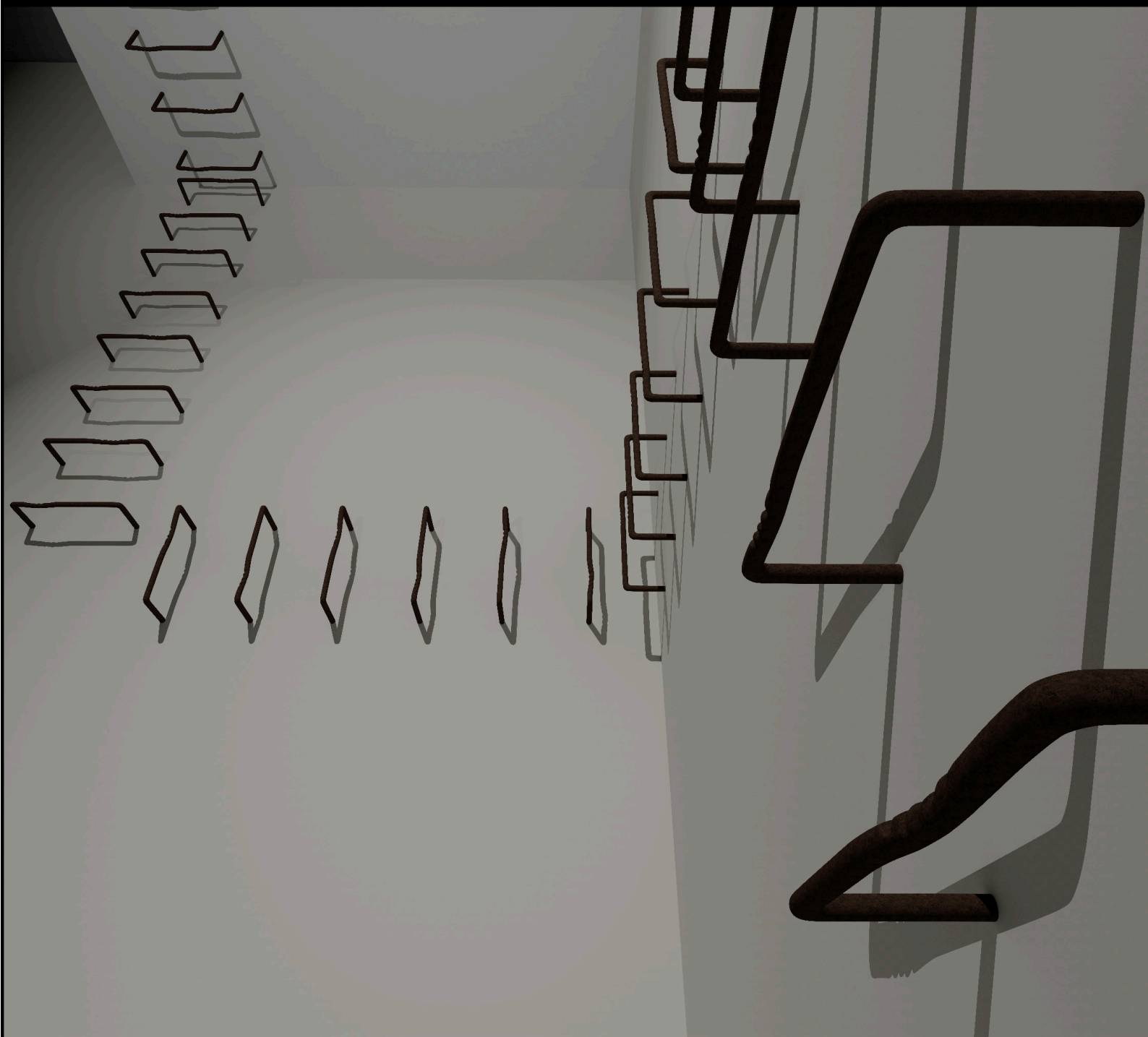


# WHEN NO ONE IS AROUND, DANCE GRACEFULLY

2023.07.15 - 2023.09.02

Artist:

Geng  
Dayou



## 无人时, 可以翩翩起舞

艺术家:

耿大有

Curator:

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策展人:

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耿大有的创作聚焦于个体状态在日常物上的投射，藉由“整体剧场（Gesamtkunstwerk）”的观念，艺术家延续了其创作中的浪漫主义内核，将个人经历、对日常物的情状（affect）与空间记忆相勾连，并借此营造一种挥之不去的“虚无性”，建立起萦绕于社会情境下的拟态。“无人时，可以翩翩起舞”作为展览标题建立在主语的缺位上，由此体现出的主体性的剩余和自我的缺失，成为艺术家在面对复杂的社会状况下，对大众流行文化中主体性参与的消逝和被解构的崇高感的观察与反馈，也成为艺术家意图在现代性中重塑秩序与找寻精神超越的创作追求与实践语言。

在舞台剧《帕西法尔（Parsifal）》中，模糊且怪诞的剧情或许令观众不解，然而这也导向了角色的象征意义，过去与当下的纠缠被拥上台前，被娱乐化地观看。荣格（Carl Jung）曾将安福塔（Amfortas）治不好的伤口视为一种精神在文明和野蛮之间无法治愈的分裂的隐喻，与之类似，耿大有选择将现成物转译为无法破译的冷酷且戏剧性的装置，其结果往往是对自身功能性的颠覆或是拒绝，而这种抗衡则如戏剧一般，选择隐去最主要的主体以及剧情，仅仅呈现切片般的锚点与终章，艺术家以观察者的姿态提取某个记忆瞬间，作为判断时空节点的线索，从而复现了“共时性（synchronicity）”的概念。他在作品中把过去与未来的众多可能性粘合在一起，由此预示我们当下正以非常低的包容度拥抱着超出预期的结果，亦即失去了选择的权利。而时间的断裂则延续至空间之中，横贯于墙体间并企图挣脱的电缆，将独立且静谧的展览空间异化成牢笼。这种建立在情境之上的，对“物”的移情，让日常物不再停留在日常性上，转而成为人的主观投射。当代人类个体的主体性或许正在逐渐消弭，裹挟在娱乐文化、技术主义和消费主义之中，一种失衡感日易滋生，属于个体的日常时光被挤压和消解，无休止的庸庸碌碌使得大家更倾向于“观看”，而非“参与”，即使是作为的“娱乐活动”也不例外：带着投身于对诸多生活片段的偏离感，旁观取代了亲身参与，成为人们介入日常生活的主要姿态。在这种角度下，现代性在当代的赋权下反而成为了一种失衡的起点，成为了我们偏离既定轨道和丧失温度的起始。

在展览的作品中，“蜈蚣”中西西弗斯式的无措，“被延续的递归”对于多重时间中无穷无尽的递归的终止，以及“齿轮”作为社会模块下基本单位的延伸。丧失主体后的客体的集合，架起一种循环往复的无尽、虚无、渴望终止又漫无目的的整体结构。又或者，作为出现在多数人身上的普遍经历，“无人时，可以翩翩起舞”成为了一场共同抵抗虚无的开幕式。

Geng Dayou's artistic creations focus on the projection of individual states onto everyday objects. Drawing inspiration from the concept of "Gesamtkunstwerk", the artist continues the core of Romanticism in his work. By intertwining personal experiences, affective connections to everyday objects, and spatial memories, he creates an enduring sense of "nihilism" and establishes a state of potentiality entangled within social contexts. The exhibition titled "When No One is Around, Dance Gracefully" emerges from the absence of a subject, reflecting the remnants of subjectivity and the loss of self. It serves as Geng Dayou's observation and feedback on the diminishing subjectivity in the face of complex social conditions, as well as the deconstruction of the sublime within popular culture, aiming to reshape order and seek spiritual transcendence in modernity.

In the stage play, *Parsifal*, the ambiguous and bizarre plot may leave the audience perplexed. However, it also leads to symbolic interpretations of the characters, bringing forth the entanglement of the past and the present, which is consumed as entertainment. Carl Jung, for instance, once regarded Amfortas's unhealed wound as a metaphor for a split in the psyche that cannot be cured between civilization and savagery. Similarly, Geng Dayou chooses to translate ready-made objects into indecipherable, cold, and dramatic installations, often subverting or rejecting their functional purposes. This resistance, akin to theater, involves concealing the main subjects and narratives, presenting only fragmented anchor points and epilogues. The artist assumes the role of an observer, extracting a specific memory moment as a clue to determine temporal and spatial nodes, thereby reproducing the concept of "synchronicity". By binding together numerous possibilities of the past and the future, he foretells our current embrace of unexpected outcomes with minimal tolerance, relinquishing our right to choose. The rupture of time extends into space as electric cables traverse the walls, striving to break free and transforming the independent and serene exhibition space into a cage.

This transference of emotions onto objects, rooted in contextual situations, transforms everyday objects from their mundane nature into subjective projections of the human experience. The subjectivity of contemporary individuals may be gradually eroding, entangled within entertainment culture, technological determinism, and consumerism. This imbalance fosters a sense of disarray as personal daily moments are compressed and dissolved. The endless monotony inclines people towards "observation" rather than "participation", even in activities labeled as "entertainment". With a sense of detachment from many scenes of life, observation replaces direct participation as the primary attitude towards engaging in daily life. From this perspective, modernity, under the empowerment of contemporaneity, becomes a starting point for imbalance, leading us astray from established paths and losing warmth. In the exhibited works, the Sisyphean helplessness in "Centipede", the termination of infinite recursion in "Continued Recursion", and the extension of "gears" as the basic unit of social modules construct a cyclical, endless, void, and aimless overall structure. Furthermore, as a shared experience pervasive among the masses, "When No One is Around, Dance Gracefully" becomes a collective opening ceremony, a united resistance against nihilism.

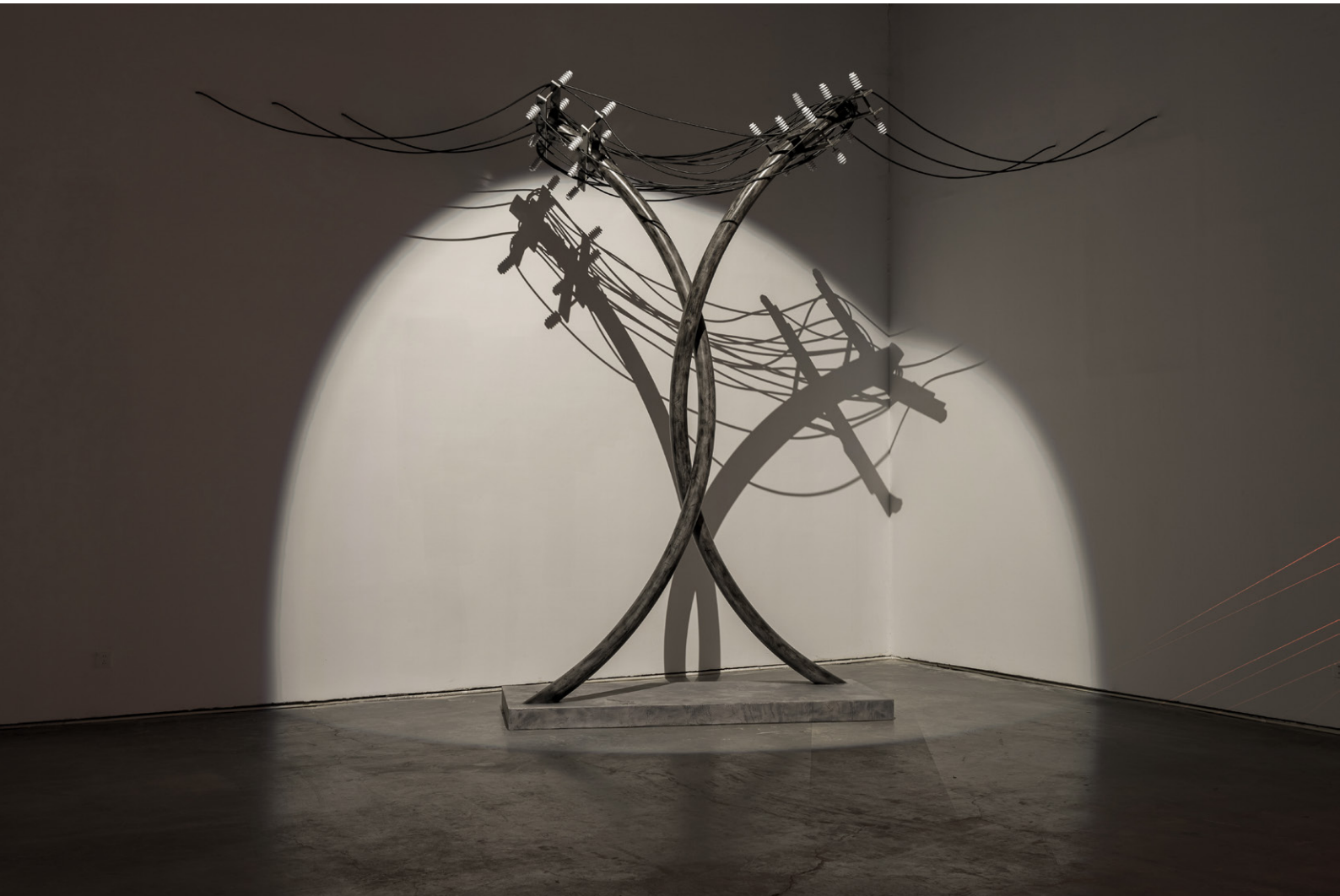
Junyao Chen







耿大有 GENG DAYOU



《齿轮》

*Gear*

2023

镀锌管、玻璃钢、不锈钢、电缆、喷漆

Galvanised pipes, fiberglass, stainless steel, cables, lacquered

400(H)\*250\*180cm

Edition of 3 + 1AP (N)

GDY\_5604









延续的特质则交由承载信息和能源传输功能的电线来打破，电线似向墙体两端延伸并企图挣脱，展览空间此刻异化成牢笼，于“电线”对抗着，独立且静谧的空间失去了意义。与之相对的是徒劳无功紧密拥抱着电线杆，当信息流不在此间穿梭时，二者的拥抱则更凸显了电线杆失去功能之后苍白的举措。电线杆成为信息与能源的延伸，艺术家截取社会关系的时间切片，将观众仰头凝视“电线杆”这一行为隐喻为社会网络的单位神经突触。





《被延续的递归》  
*Continued Recursion*

2023

不锈钢，铸铝、喷漆

Stainless steel, cast aluminium, lacquered

尺寸可变 | Base 60\*240\*50cm | Ball Diameter:27.0 (x 7 pieces)

Edition of 3 + 1AP (N)

GDY\_9806







“被延续的递归”中，艺术家通过游戏的方式，将充满孔洞的小球视为无数个瞬间的凝结，把过去与未来的众多可能性粘合在一起，由此预示我们正在以非常低的包容度拥抱着超出预期的结果，即我们失去了选择的权利。同样，在作品“行道树”中，其多重阴影成为时间的集合，代表着在线性时间中，现实与推演间的微妙关联。





《蜈蚣》  
*Centipede*

2023

铸铝、喷漆

Cast aluminum, lacquered

550(H)\*300\*300cm | EACH 2.7\*45\*22cm

Edition of 3 + 1AP (N)

GDY\_3936

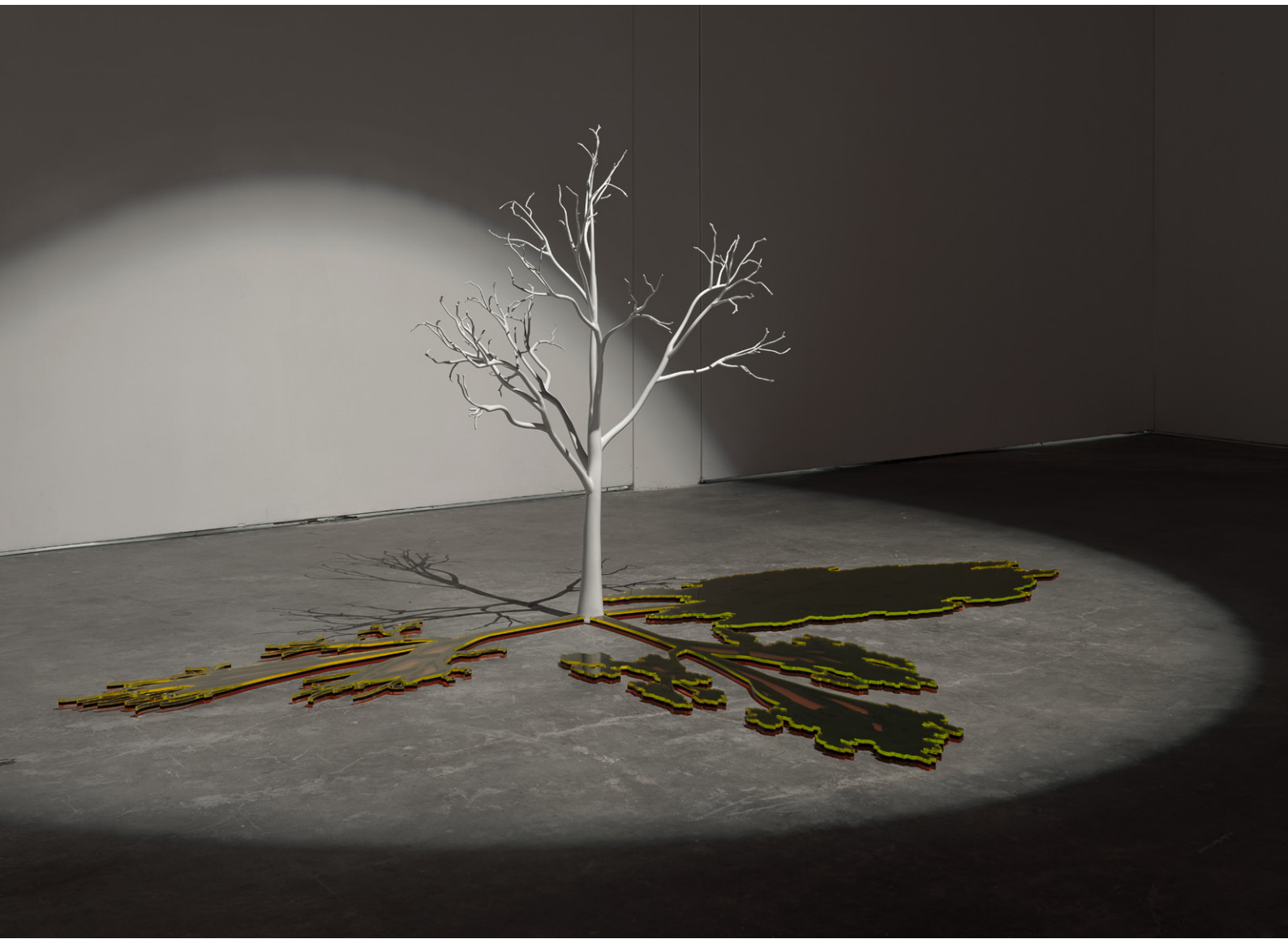






观众的目光穿梭在如同虫洞理论下被折叠、挤压和循环往复的空间中。在上升的阶梯和转折的墙面间，被假象的具身行动牵动了观众游移的视线，引导它们随着预设轨迹运动。当客体引领着我们的视线走向最高点时，坠落的到来意味着西西弗斯式循环的开始——在这场虚无的漫游中，一种无声的共情弥漫在在场的观众之间，我们无法加入共舞的环节。然而并非作品对观者的抵抗引发虚无的诞生，而是其作为器具“可靠性”的弥散，在重复的机械运动中证实了主体的痕迹与对物的占有，通过情节、动作与结果的多重叠加，为观众重现一个超现实却又真实可感的空间。





《行道树》

*Shade Tree*

2023

铸铝、亚克力、喷漆

Cast aluminium, acrylic, lacquered

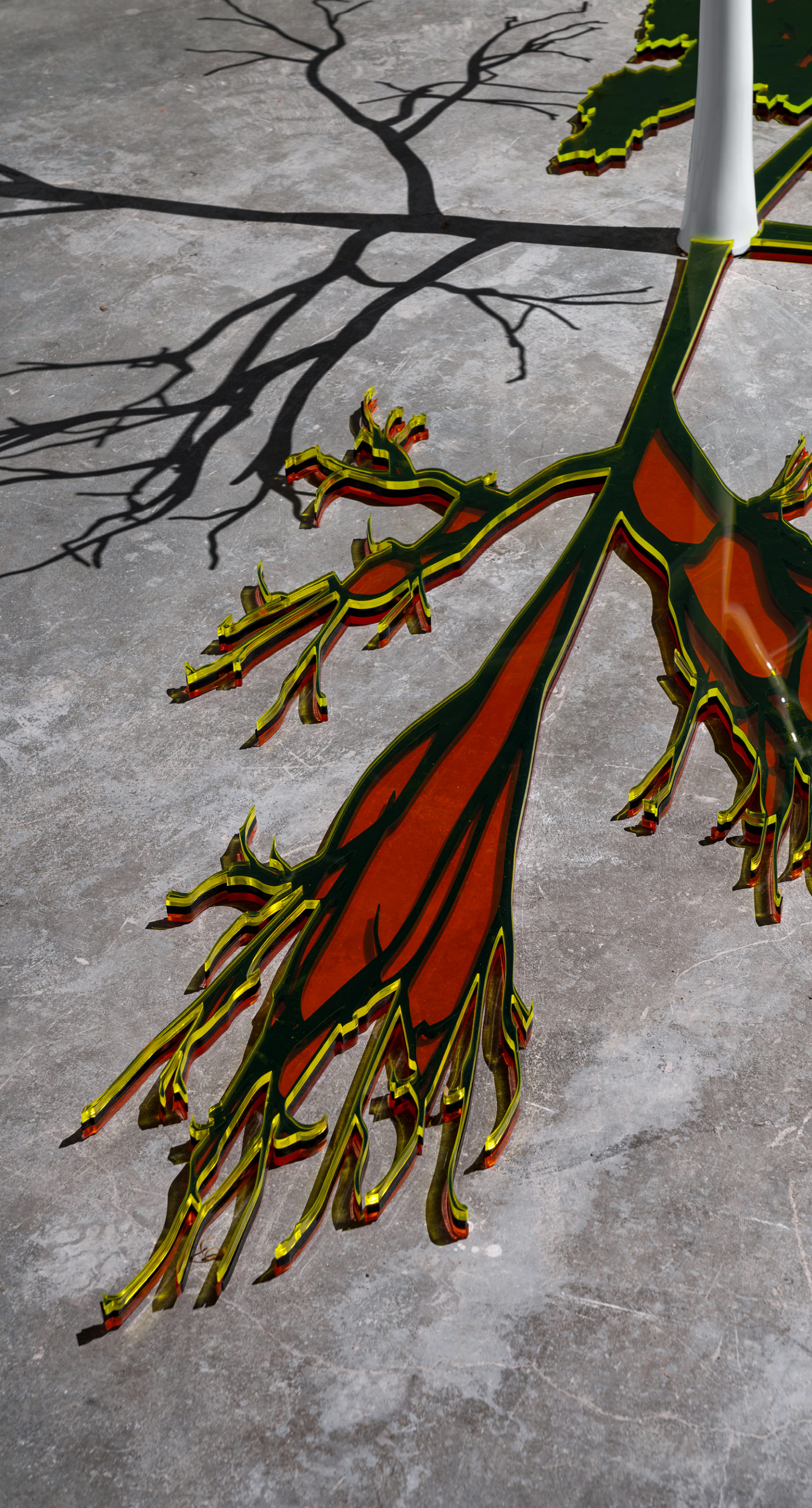
180(H)\*379\*250cm

Edition of 3 + 1AP (N)

GDY\_5733



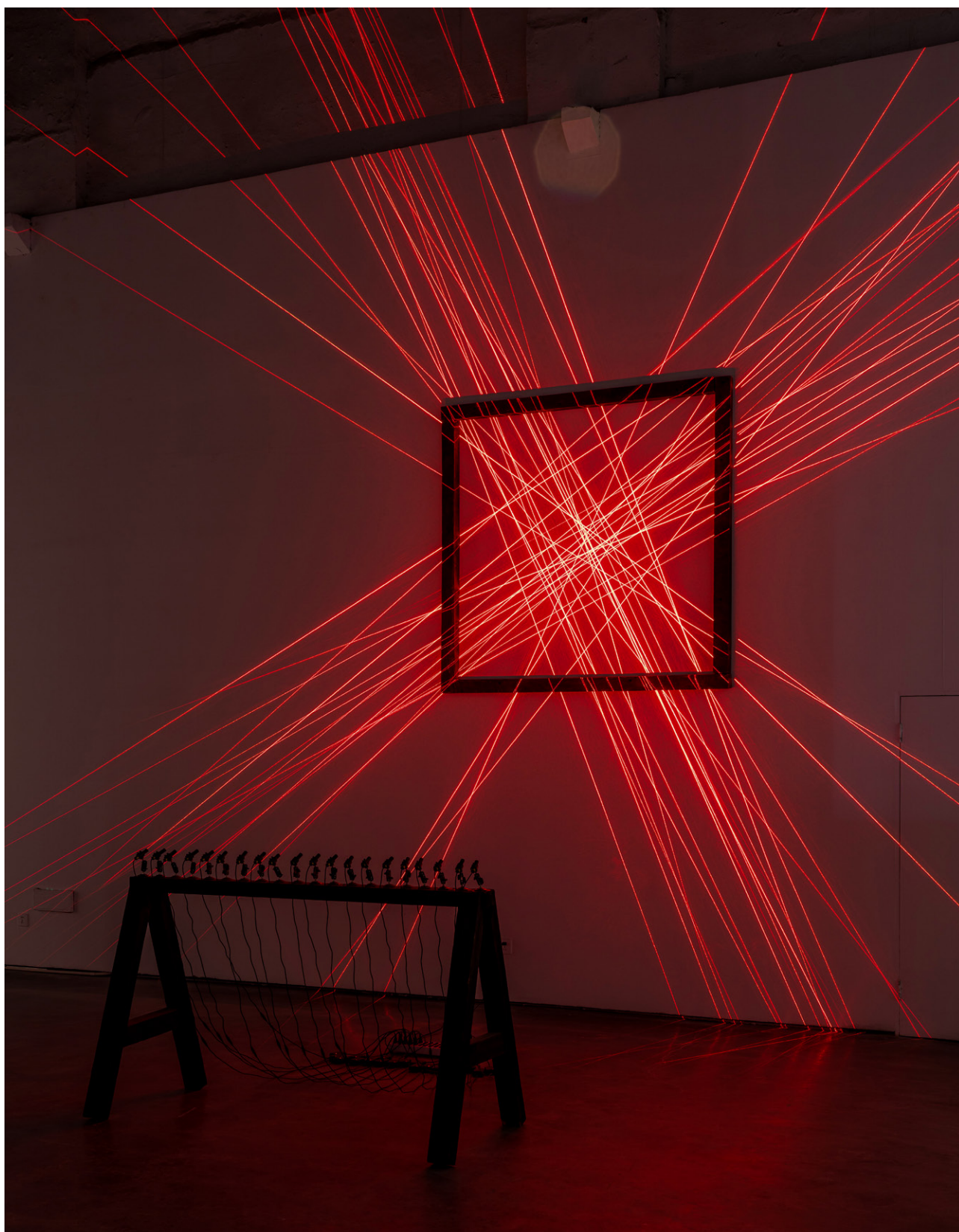






阴影作为时间的刻度，将不同生长状态的行道树集合在同一个空间中。





《无题》  
*Untitled*

2021

激光支架，木料

Laser mount, wood

尺寸可变 | Laser mount 100\*170\*74cm | Wood box 180\*180\*6.5cm

GDY\_8461











# 耿大有

耿大有 ( 1998 ) , 艺术家。伦敦国王学院心理学学士 , 伦敦苏富比艺术学院当代艺术专业硕士 , 现工作生活于上海。

耿大有专注于挖掘公共境域中的隐秘情感及共同记忆。他通过装置、影像、声音、电子游戏等多媒介的实践方式 , 使用荒诞幽默的剧场化表达复刻多种情境 , 并提炼出现代性的各种悖论。

Geng Dayou

Geng Dayou (1998) is an artist who currently lives and works in Shanghai. He holds a Bachelor's degree in Psychology from King's College London and a Master's degree in Contemporary Art from the Sotheby's Institute of Art in London.

Geng Dayou's artistic practice revolves around exploring hidden emotions and collective memories within public domains. He employs various mediums such as installations, video, sound, and electronic games to recreate multiple scenarios with a touch of absurd humor and theatricality. Through his work, he extracts and distills various paradoxes of modernity.





## 陈鋆尧

陈鋆尧 (b. 1995), 独立策展人, 上海交通大学文化创意产业学院兼职研究员。2018 年毕业于北京师范大学数字媒体系, 2020 年于英国皇家艺术学院获得当代艺术策展硕士学位。他的策展实践和研究关注于城市化语境下的空间政治、数字媒体的公共性和公共环境中的人文景观。

曾获得国际现代艺术博物馆和收藏委员会 (CIMAM) 年度学术会议资助 (2022), 策展方案入围 2022 年集美·阿尔勒“影像策展人奖” (三影堂摄影艺术中心), 其论文和研究项目《产业转型与策展思路介入下的城市再生——以深圳大芬村为例 (Urban Regeneration with the Intervention of Industrial Transformation and Curatorial Ideas, A Case Study of Dafen Village, Shenzhen)》入选全球文化创意产业与发展国际会议 (2021) 并发表于跨学科期刊 Telematics and Informatics Reports。他与多家国内外艺术机构和当代艺术画廊合作, 并为多家媒体和艺术家撰写评论文章。

Junyao Chen

Junyao Chen (b.1995) is an independent curator and part-time research fellow at the Institute of Cultural and Creative Industry (ICCI), Shanghai Jiao Tong University. He currently lives and works in Shanghai. He graduated from the Department of Digital Media of Beijing Normal University in 2018 and received a master's degree in Curating Contemporary Art from the Royal College of Art in 2020. His curatorial practice and research focus on spatial politics in the context of urbanization, the publicity of digital media, and the digital human landscape in the public environment.

In 2022, he was funded by the International Committee for Museums and Collections of Modern Art (CIMAM) Annual Academic Conference 2022. His curatorial proposal was shortlisted for the 2022 Jimei x Arles International Photo Festival Curatorial Award For Photography And Moving Image Finalist Exhibition. His thesis and research project, "Urban Regeneration with the Intervention of Industrial Transformation and Curatorial Ideas - A Case Study of Dafen Village, Shenzhen" was selected for the International Conference on Global Cultural and Creative Industries and Development (2021) and published in the interdisciplinary journal Telematics and Informatics Reports and has collaborated with several domestic and foreign art institutions and contemporary art galleries, written review articles for media and artists.

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