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Censor installation

2007

## 关于我的“现实”，“记忆”，和“抹去”

“现实”就是与你的判断和选择无法分离的那个世界，无论你是哪个阶层，哪种价值观，哪种态度与立场，它们都无时无刻地挑逗着你影响着你。  
我的现实就好比是手拿着电视遥控器，不断地切换频道，直到最后关掉电视。

我与现实的关系，有点象习惯性地离家出走，又习惯性地回家看看一样。我的意思是说，出走也好，回家也好，总是与家有关系。我想这样来比喻我与现实的关系比较合适。  
我试图在作品中以中立公平的立场来反映所谓的“事实”，而这几乎是不可能的。当我决定把想法通过媒介途径向公共空间呈现时，就已经证实了我的态度与立场的存在。不管有意还是无意。就这点说，在《仔细想想，你昨天究竟干了什么去了？》（以下简称“干吗去？”）及《你的秘密就是我的武器》中（以下简称“秘密”），我更象是一个蓄意的制造者，而不是旁观者。

我无法确定什么东西“最能”打动我，只知道现实中可能每天都有些东西打动我，有的变成了一些被编辑过的细节留存在我的记忆中，而有的则被遗忘了。但这未必能会成为我的作品资源，至少没有刻意去提取它们。通常我的作品是在被现实“刺激”下而产生的。这与感动无关。在处理作品时，通常我会从某个概念出发去发展它们，并在展开中一点点地去确定它们，用来强化我要表达的东西，并希望能产生出一些歧变。当然，自我控制是一回事，当作品被置于公众面前时，就不是你能控制的了。

实际上我一直在试图摆脱以往的一些东西，包括以前的符号和方法。我想每个人都会面临自己的转变，有的是渐进式的，有的则是跳跃式的。对现实的记忆和虚构有关的想法，是从录象《干吗去了？》真正开始的，它们让我发现了一些在作品叙述之中的某种隐藏的空间维度，我觉得它可以成为我创作的新途径。

最近我对“抹去”概念特感兴趣。现在想起来2006年做的《2007年卡塞尔没有文献展》中就有了这种想法。不过这次这个声音作品的直接的感受与动机来自于去年做的多屏录象《干吗去了？》拍摄过程中，大多数被采访的人，第一个反应就是问你做这个采访会公开吗？是否会在网上流传？其次，“逼问”的方式更使他们感到不安，一种具有社会属性的条件反射使他（她）们下意识地以“抹去”的方法小心翼翼地作出判断与选择：什么东西可以讲，什么东西应该忽略或者绝对不说，什么东西是可以虚构的。多数状态下，他们更愿意进入某种自我安全感的叙述中去编织自认为“真实”的记忆。我觉得很有意思，所以，我试着直接利用“抹去”这个概念并同样以“抹去”的方法来突显这个被掩盖的，也或许是被蓄意制造的现实。谁知道呢？

我喜欢在作为背景的叙述语境中，通过嵌入某个词汇去瓦解原叙述，使之转换为另一种歧变的语

## ABOUT MY “REALITY” , “MEMORY” , AND “EXPUNGING”

“Reality” is the word inseparable from your judgments and choices, and no matter which class you belonged to, or what kind of values, attitude and stand you hold, it influences you from time to time. My reality looks seems like I’ m holding a television remote control, and I’ m constantly changing the channels, then I switch off the television.

The relationship between the self and reality seems a bit like naturally leaving home and just as naturally coming home for a spell. No matter whether coming or going, it always has something to do with home. I think it is appropriate to use this metaphor to describe my relationship with reality.

I try hard in my work to show the so-called “fact” from a neutral standpoint, but it is almost impossible. When I decided to present my idea to the public through media, it was just the proof of an inclination of my attitude and stance, whether or not it was intended. In these two works of mine I acted more like a manufacturer with a purpose than a by-stander: “Think carefully, where have you been yesterday” (referred to as “Where have you been” hereafter) and “Your secret is my weapon” (referred as “Secret” hereafter)

I am not sure what part of reality could strike me most, I am only aware that spending everyday here would eventually result in something that would strike me. Some of these occurrences are left in my memory as edited details, and some are completely forgotten. These may not constitute the source of my works, but at least I would not employ them intentionally. In general, my works are produced by the “stimulation” of reality. It has nothing to do with being moved. In dealing with my works, in general I would develop them from a certain idea, formulating them bit by bit in the course of development for the purpose of intensifying what I want to express and in the hopes of some metaphysical discourse. Of course, self-control is one thing, but when your work is put in front of the public, it is another thing.

Truthfully I have been trying hard to break free from some of some previous things, including symbols and devices. I think everybody will face their own transformation, some gradually, some as a way of leaping forward. The real beginning with the idea of memory of reality and fiction is the videos “Where have you been,” in which I was able to discover some hidden dimensions of some works. I think it could be one of my new approaches to creation. Recently I am especially interested in the idea of “expunging.” I remind myself I had this idea in 2006 in the “No Kassel Documentary of 2007” , but the direct motives and feeling of the work participating in the “Homesick” exhibition come from last year’ s video “Where have you been” . During its filming, the first reaction of most people interviewed was the question of whether or not the

## 《2007年，卡塞尔没有文献展》

### 一个艺术家关于第十二届卡塞尔文献展的虚拟计划

在如今这个到处都是双年展（据说全球范围内，还有很多双年展准备上马），到处都是全球性艺术展事，到处都有策展人、艺术家、艺术机构、基金会、画廊、收藏机构及公众，每天象赶场子一样，在全球范围内奔走的这个飞速旋转的艺术世界里，艺术是否真的应该停下来，作一次休息了？被我们视为非常重要的卡塞尔文献展是否应该率先做个样板，休息一次？

让艺术家休息 让策展人休息 让批评家休息 让公众休息 让艺术机构休息 让艺术基金会休息 让赞助机构休息 让画廊休息 让媒体休息

#### I. 计划设想：

1、在预定于2007年6月16日——9月23日第12届卡塞尔文献展的这段展期内，拟将卡塞尔的弗里德里希博物馆，文件馆，啤酒厂馆，文化火车站及原定新增设的临时展馆展点，全部用板体围合封闭。并在围合的板体上写上：“抱歉，2007年卡塞尔没有文献展。”

2、在全球互联网络，报刊杂志等传媒上拟将有关第12届卡塞尔文献展的内容信息全部去除或隐藏。

#### II. 关于“2007年，卡塞尔没有文献展”计划的调查问卷：

注：在调查问卷中，会有适合您填写或希望表述的内容，无论您是从事艺术的，还是非从事艺术的。您可以进入：

<http://www.shiyong-art.com> 对提问作出回答确认。作为延续性的计划，您的回答将会与整个计划一起，（2006年6月——2007年9月），在不同的媒介予以发表与展示。恳请广大公众（艺术界的，非艺术界的）予以支持为盼。

## “Sorry, There will be no Documenta in 2007”

a virtual plan about 12th Kassel Documentary from artist

Today the world is filled with biennales, not to mention those in the preparation phase. The global art events are every where. Curators, artists, art organizations, foundations, galleries, collectors and audience shuttle around the world to catch the scene. Is it time for “art” to take a rest? Could Kassel Documentary, one of the most important biennales in the world, act as an example to take a rest first?

Let the artists relax.      Let the curators relax.      Let the critics relax.      Let the audience relax.  
Let the art organizations relax.      Let the art foundations relax.      Let the sponsors relax.  
Let the galleries relax.      Let the media relax.

#### Proposal A:

1. During the period of 12th Kassel Documentary from June 16 to September 23, use panels to wrap up venues like the museum, beer factory, cultural station stop and other newly added satellite venues. On the panel written “Sorry, There will be no Documenta in 2007”

2. Delete or hide all the information on 12th Kassel Documentary on the internet or magazines.

#### Proposal B:

Under the theme “Sorry, There will be no Documenta in 2007” do a survey through questionnaire. Note: Whether you are in the field of art or not, please give your choice for each question. Your answer will be displayed and issued, as part of this proposal. Please give your full support

please visit <http://www.shiyong-art.com> !!!

在原定于2007年6月16日——9月23日第12届卡塞尔文献展的这段展期内，将卡塞尔的弗里德里希博物馆，文件馆，啤酒厂馆，文化火车站及原定新增设的临时展馆展点，全部用板体围合封闭。并在围合的板体上写上：“抱歉，2007年卡塞尔没有文献展。”

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作为延续性的计划，您的回答将会与整个计划一起，（2006年6月——2007年9月），在不同的媒介予以发表与展示。恳请广大公众（艺术界的，非艺术界的）予以支持为盼。

问卷内容：（请依据自身的判断，在您认为适合的一栏空格内打上 或填上补充看法。

1.您知道卡塞尔文献展吗？

- a.很了解      b.知道一点，不多      c.听说过，但不知道具体是什么展览  
d.不知道

2.您会去卡塞尔看文献展吗？

- a.会去      b.太远了      c.没想过      d.俺们不是欧共体，签证很难去不了  
e.与我无关

3.您觉得看艺术展在您的生活中重要吗？为什么？您能看懂艺术品吗？

- a.很重要      b.一般      c.可有可无      d.不重要

为什么？-----

- e.能看懂      f.很难      g.按自己的方式理解      h.不知如何理解

i.补充看法-----

4.作为艺术家，您认为卡塞尔文献展意味着什么？

- a.全球性“好”的艺术的呈现      b.拥有话语权      c.个人成功的目标  
d.文化传教士      e.误导

f.补充看法-----

5.一个德国公民对卡塞尔文献展有过这样的定义：“文献展，就是买了门票排队后才能看到的皇帝新衣的场所”（引自Tom的专稿：张奇开的“被观看的时代风景”一文）您怎么看？

- a.偏见      b.艺术就是这样，否则不叫艺术      c.确实如此，需要改变  
d.好玩就可以      e. 公众需要再教育

f.补充看法-----

6.您知道除了卡塞尔文献展，威尼斯双年展，圣保罗双年展外，全球还有多少个已经存在或正准备筹办的双年展吗？您怎么看全球性的双（三）年展现象？

- a.10个以上      b.20个以上      c.30个以上      d.更多

答：-----

7.作为艺术职场人士，您一年中要看多少个全球性的大型艺术展（无论是双年展三年展，还是其他被认为是重要的主题艺术展）？您认为这些展览有何不同？她们对谁有效？

答1. -----

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答2. -----

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a.公众 b.策展人 c.艺术家 d.艺术机构 e.画廊 f.收藏机构

g.媒体 h.其他-----

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8.有那么多的展览要看，您累吗？

a.很亢奋 b.工作需要没办法 c.不累 d.很累

9.在全球各种双（三）年展高歌猛进，推波助澜的态势下，2007年卡塞尔将停办第十二届文献展会怎样？

a.艺术的灾难 b.伤害了公众 c.反动 d.理性的，建设性的  
e.一个没有办法的办法 f.一个好想法 g.不见得会带来艺术的改变

10.作为艺术家，您已被选入第十二届卡塞尔文献展。但现在决定停办第十二届双年展，这意味着您最终与卡塞尔文献展擦肩而过，您会有什么反应？

a.一蹶不振 b.愤怒 c.不公平，讨个说法 d.继续自己的艺术理想  
e.就当是个玩笑，无所谓 f.因为没有参加，所以没有体会

“Sorry, There will be no Documenta in 2007” – a virtual plan about 12<sup>th</sup> Kassel Documentary from artist

Today the world is filled with biennales, not to mention those in the preparation phase. The global art events are every where. Curators, artists, art organizations, foundations, galleries, collectors and audience shuttle around the world to catch the scene. Is it time for “art” to take a rest? Could Kassel Documentary, one of the most important biennales in the world, act as an example to take a rest first?

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Proposal B:

Under the theme “Sorry, There will be no Documenta in 2007” do a survey through questionnaire.

Questionnaire on “Sorry, There will be no Documenta in 2007”

Note: Whether you are in the field of art or not, please give your choice for each question.

Your answer will be displayed and issued, as part of this proposal. Please give your full support.

1. Do you know Kassel Documentary? A.Very Well B.A bit C Heard of, but don’ t know its details D. Don’ t know
2. Have you visited Kassel Documentary? A Will go B. Too far away. C Never thought of. D. We don’ t belong Europe Union and it’ s hard to obtain the visa E. None of my business
3. Do you think visiting exhibitions is important in your life? Why? Can you read the artworks?  
A. Very Important B. Average C. So so D. Not important Why?  
E. Can F. Very difficult G. Read them according to my own interpretation H. Don’ t know how to read I. Others
4. As an artist, what does Kassel Documentary mean to you?



A The showcase of best art in the world B. Have the authentic power C. Personal successful goal D. Culture Mission E. Misleading

5. One German citizen defines Kassel Documentary as following “It is a venue to see the emperor’s new clothe after buying a ticket and waiting in line.” What’s your view?

A. Prejudice B. That’s art C. True and needs to change D. It’s Ok for fun. E. The public needs to be educated. F. Others

6. Apart from Kassel Documentary, Venice Biennale, San Paolo Biennale, how many existing biennales or those in preparation around the world? What’s your view on the “biennale phenomenon in the globe?”

A Above 10 B Above 20 C. Above 30 D. More

7. As a person involved in the art community, how many global art exhibitions do you visit annually including biennale, triennial or other important art exhibitions? Do you find any difference among them? Whom are they influential to?

A. Public B. Curator C. Artist D. Art Organization E. Gallery F. Collector G. Media H. Others

8. Do you feel exhausted to cover so many exhibitions?

A Excited. B. It’s my job C. Don’t feel exhausted D. Very exhausted

9. What about if 12<sup>th</sup> Kassel Documentary stops because there are too different aggressive biennale around the world?

A. A disaster to art B. Hurt the public C. Anti–revolutionary D. Sensible, very constructive E. A solution with no solution F. A good idea G. Won’t bring any change

10. As an artist, you are invited to join 12<sup>th</sup> Kassel Documentary, what’s your reaction if it stops?

A. Can’t recover from it B. Furious C. Unfair, want a reason D. Continue my own artistic ideal E. Treat is as a joke. F. No particular experience because never attended

Nationality:

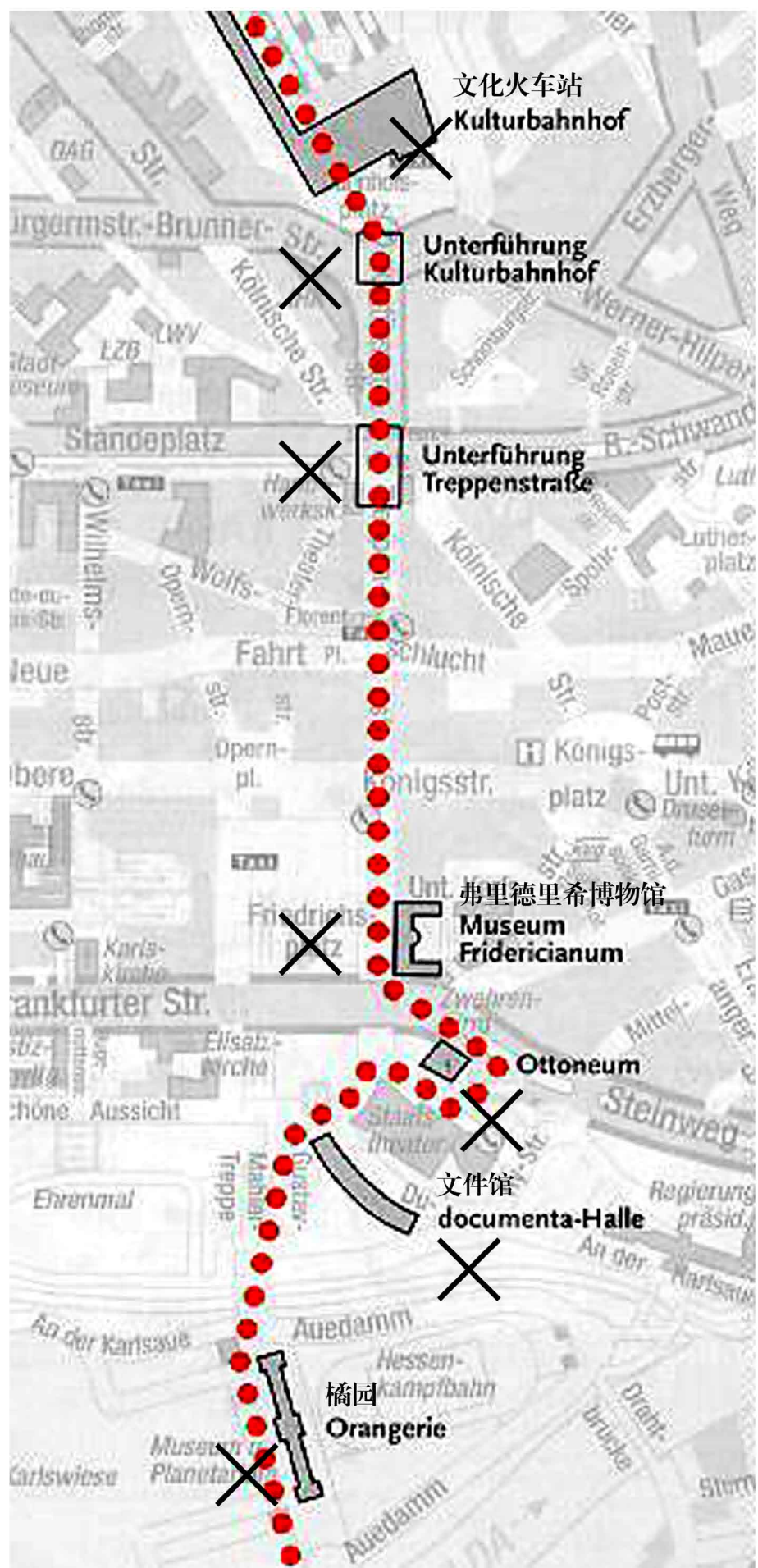
Occupation:

Shiyong 2006, Shanghai, China



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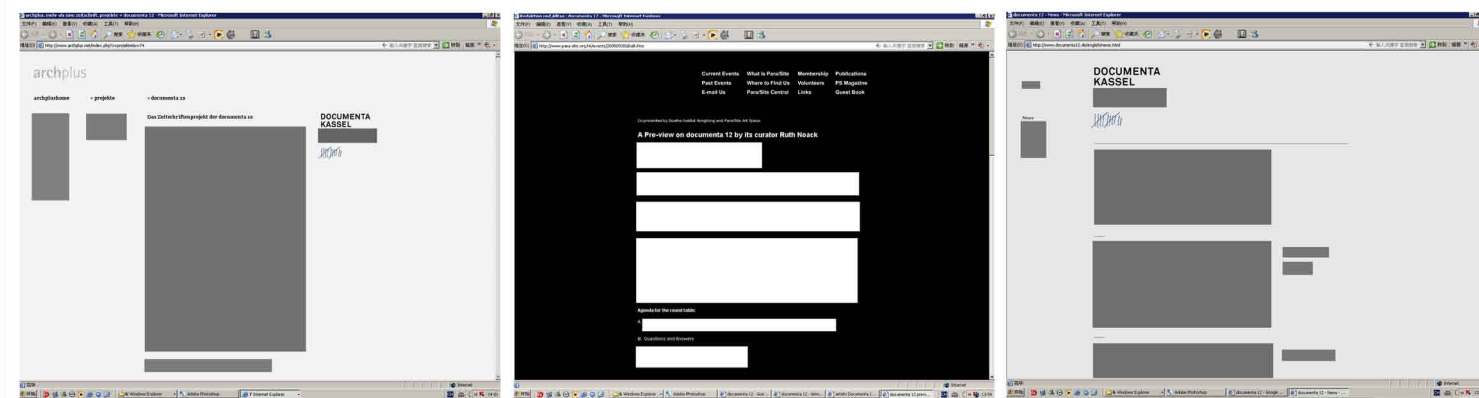
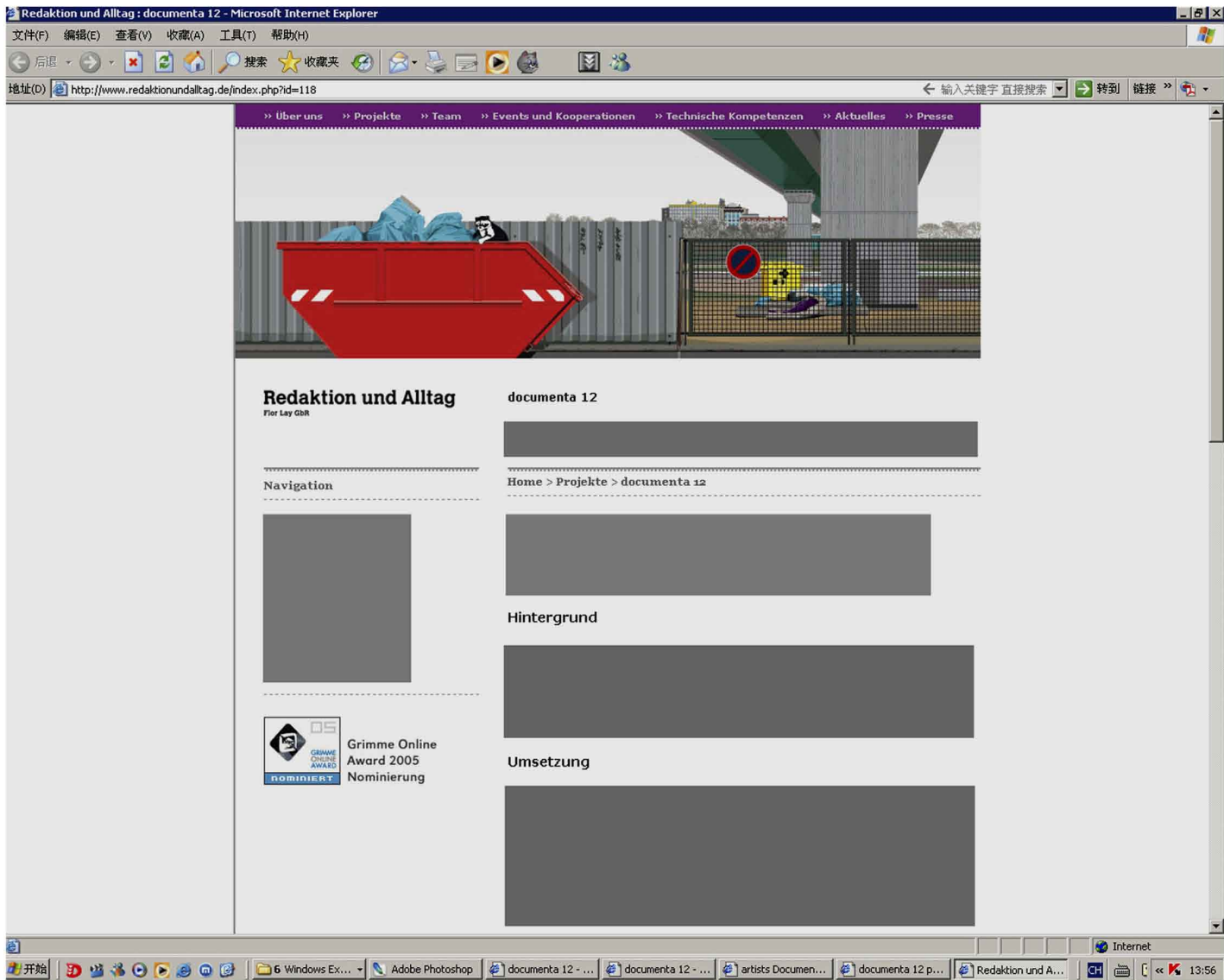


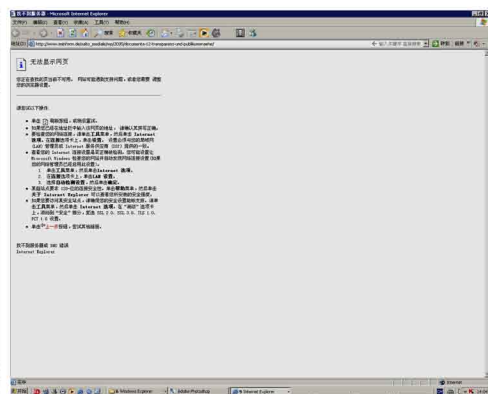
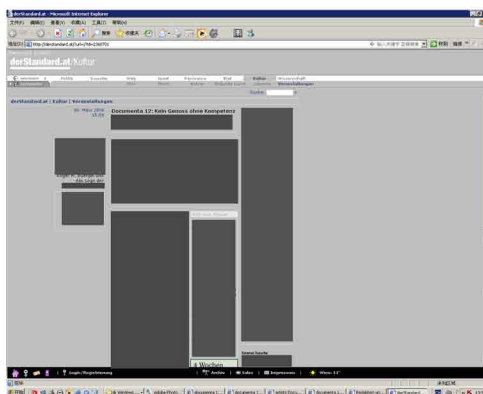
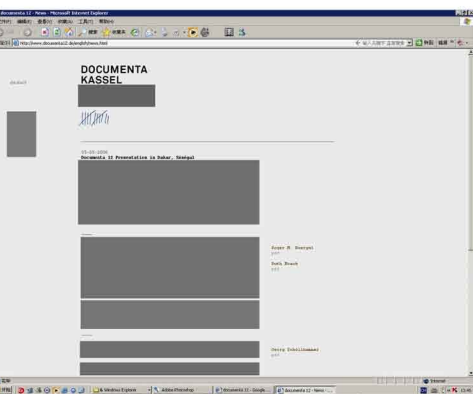
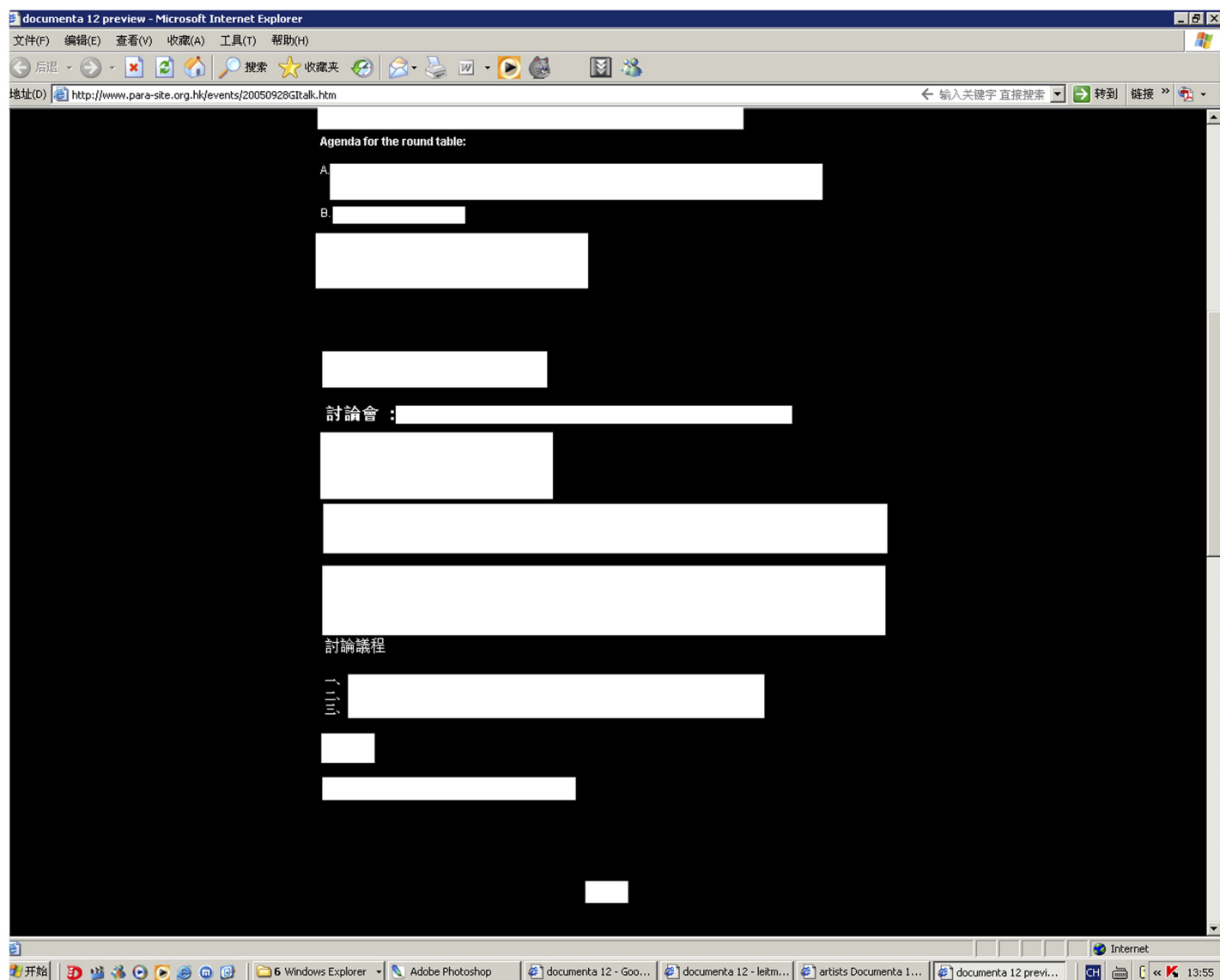
Sorry, there will be  
no Documenta in 2007











## 现实 · 吞噬 Realistic. Reality

28.5cmx21cmx8P

2006

采用自发光水性颜料（在光线下呈白色与墙体色一致，在暗处则呈现天蓝色）将网上截取的文字，以透明编排方式密集涂写在空间内的四周墙体上。当观众进入无照明的空间时，空间四周墙上呈现着密集的发着光亮的文字并不断传出与此相关的越来越密集的声音。一旦观众的脚步及地上的宠物食盆，空间内的照明即可开启，发光的文字及声音则突然消失除了白色空洞的空间及留在地上的几个宠物食盆外，什么都没有。2-5秒之后，照明自动关闭，空间内又重新呈现出密集的文字与声音。

A phosphorescent text (which look as white as a wall under a ray of light, and as blue as the sky in the dark) extracted from internet is applied in perspective and with density on the walls .

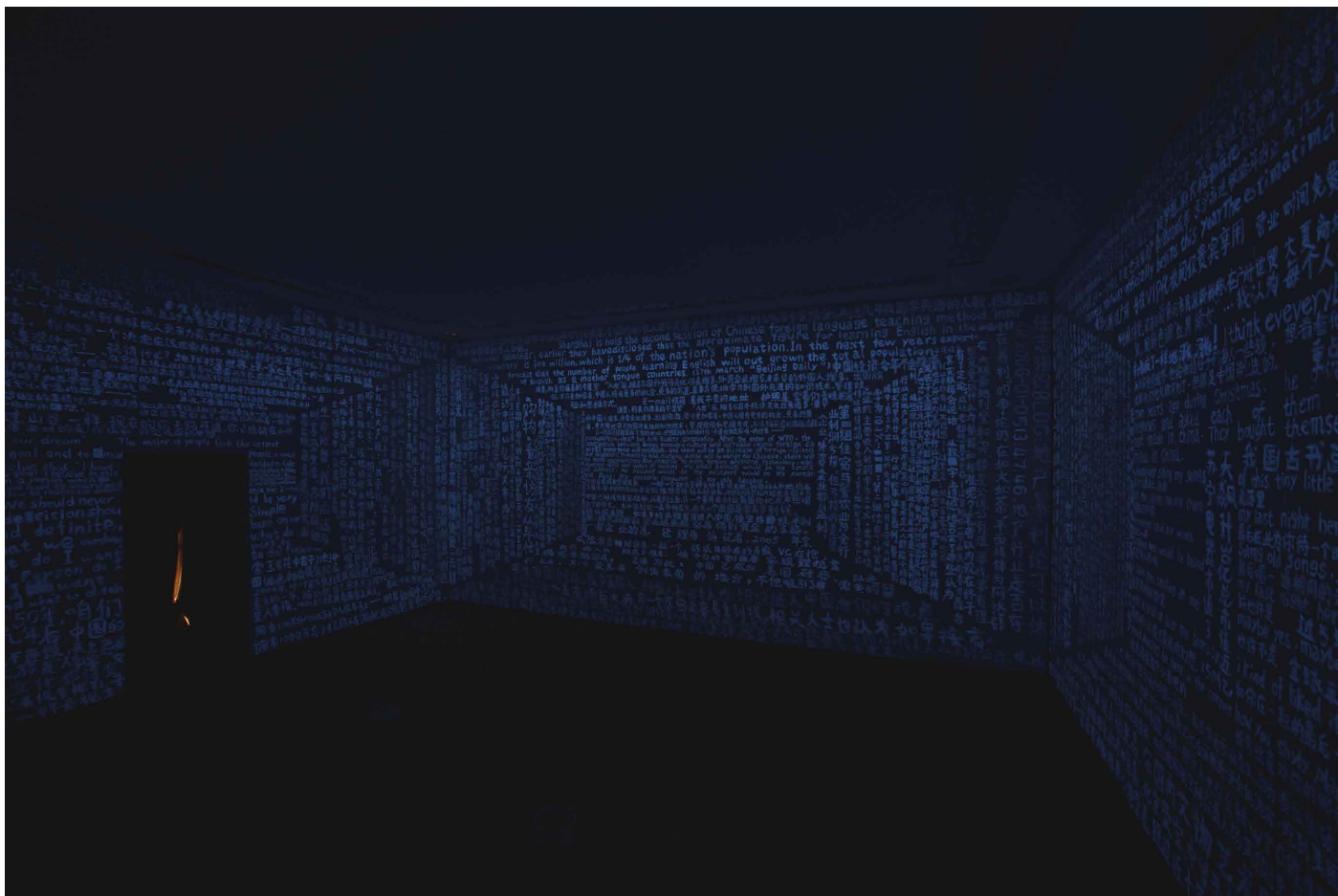
As the public enters in the dark space, walls show some luminous words, accompanied with sounds, playing non stop. As soon as spectators' feet hit pets' dish plates displayed on the floor, lights are turned on, glowing words and sounds vanish automatically leaving a white space with pet dishes on the floor.

After 2-5 seconds, lights are turned off, words and sound reappear.

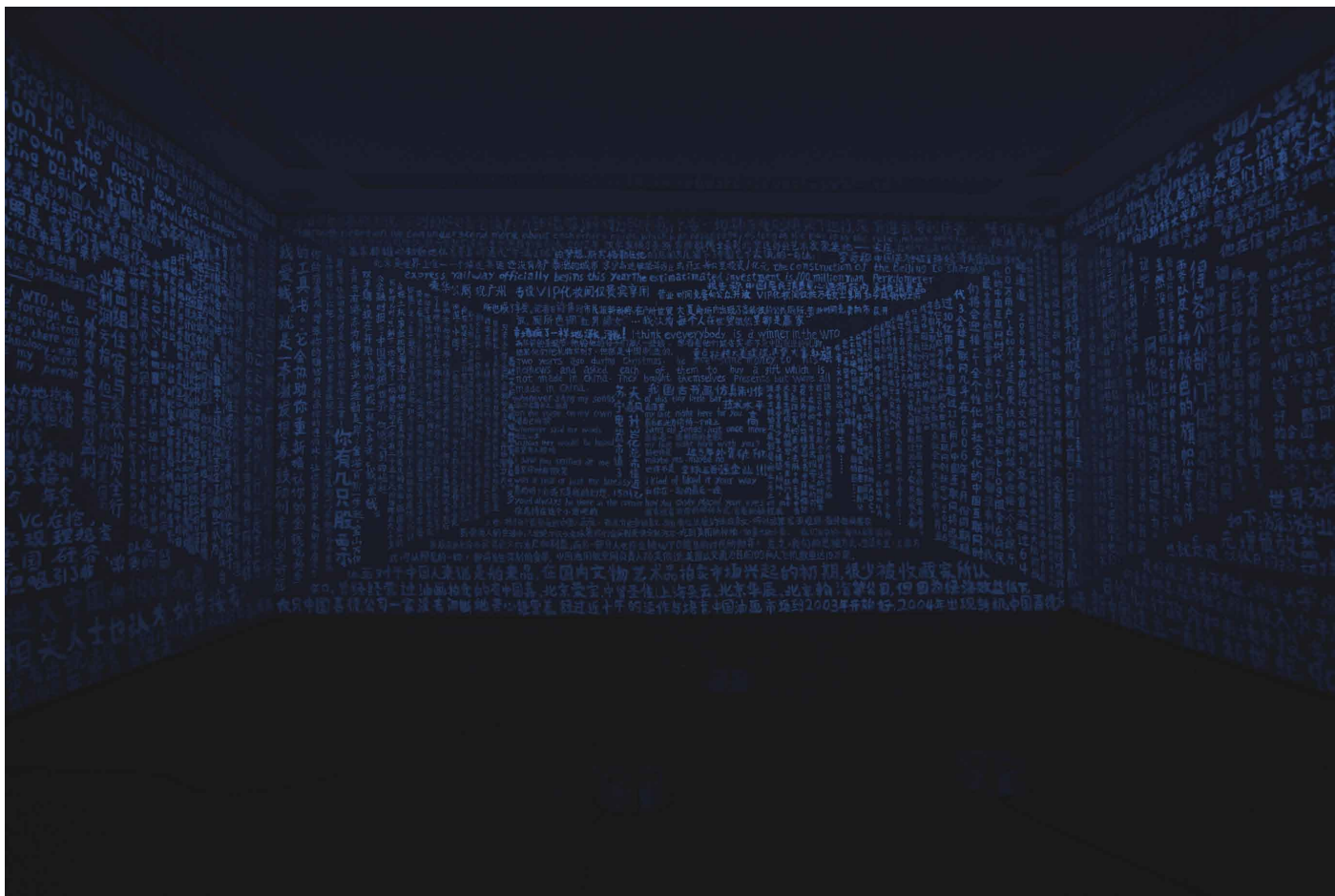
about the artwork

everyday i have the same dreams. little by little i start to doubt that this is not a dream...I am sure then that this is surely not a dream. On the contrary, the fact i was believing that "this is only a dream ", was a dream.

ShiYong  
5/2006









## **“有时，迷恋细节反而缺乏想象力”**

### **“Sometimes, Infatuated with details result in lack of imagination”**

综合媒介装置，可变尺寸

Synthetic Media Installation, the size is variable

2006

将我们这个城市日常生活中早已习以为常的事物重新进行“艺术”再加工。我发现，有时迷恋细节反而缺乏想象力。我希望通过“艺术地”抹掉具体的细节来关注我们的想象与记忆：

几幅尺寸不一，被色彩覆盖以致变成抽象色块的城市生活照；一本文字被全部涂抹掉的新闻杂志；几张因暴光不足，或暴光过度以致无法识别内容的照片；一段根本听不清在说什么的录音电话记录；一叠被烧毁后装入瓶子中的爱情信件炭化物；几张只留下无意义背景，主体形象已被裁剪掉的公众人物图片；一把镜片被打磨后无法看的放大镜；几张被水浸泡后字迹全无的文字记录；一组没有对话内容的对话框识别标志；以及一组已经无法再用的电插座……

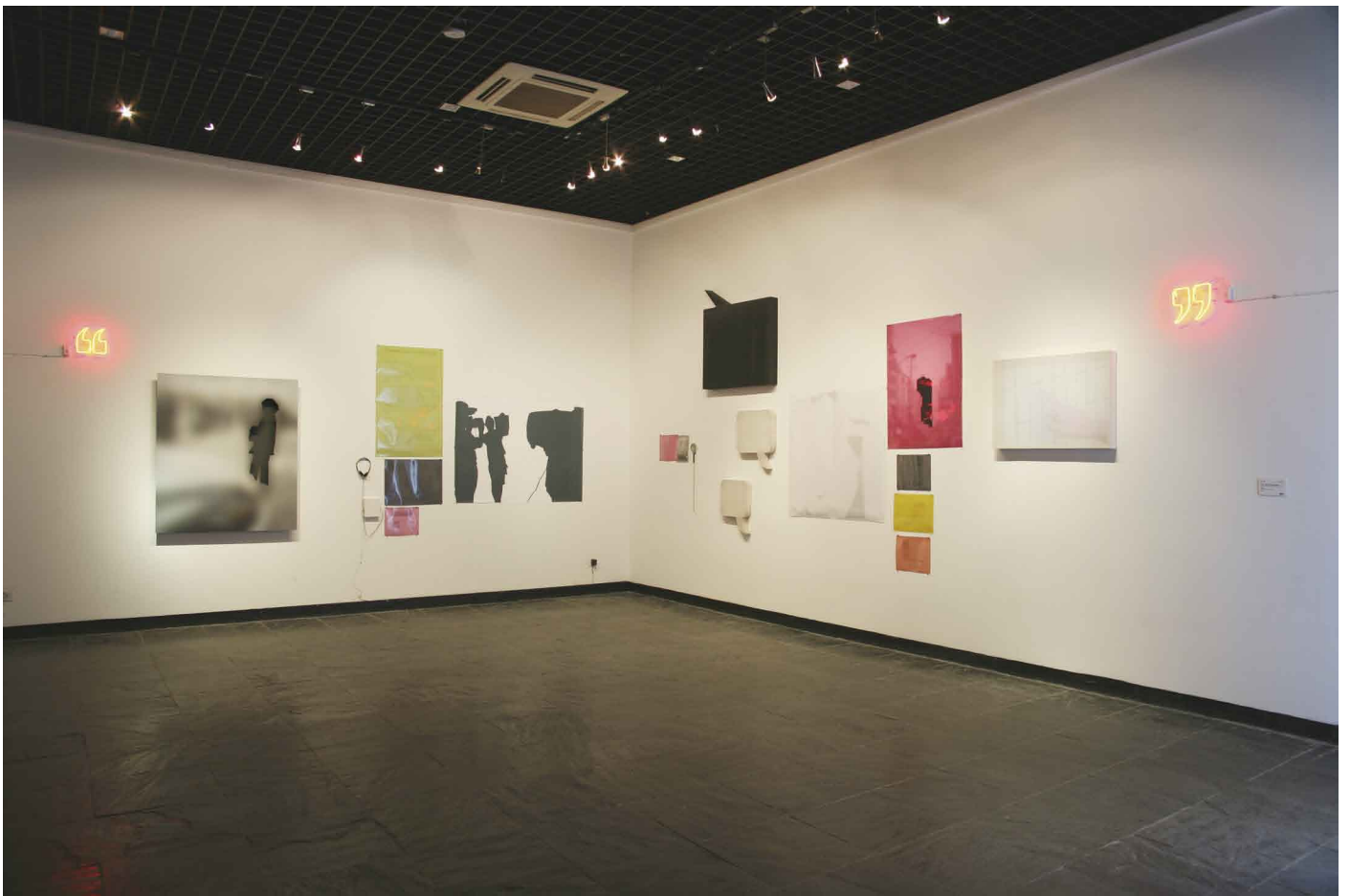
施勇 2006.8 于上海

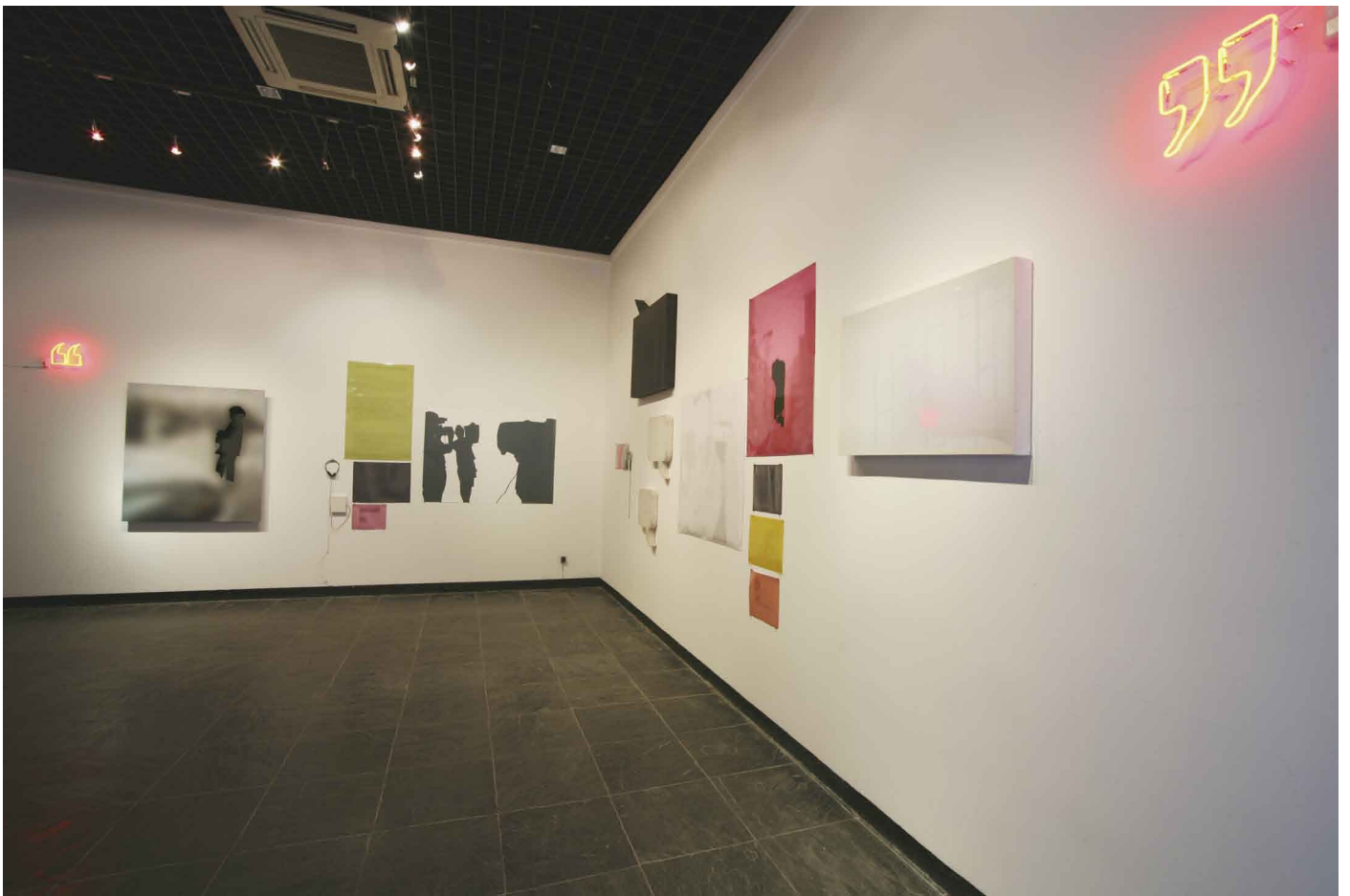
After “artistic” remanufacturing of the accustomed things in our daily life, I found out that sometimes infatuated with details result in lack of imagination. I hope to pay close attention to our imaginary and memory by “artistic” erasing:

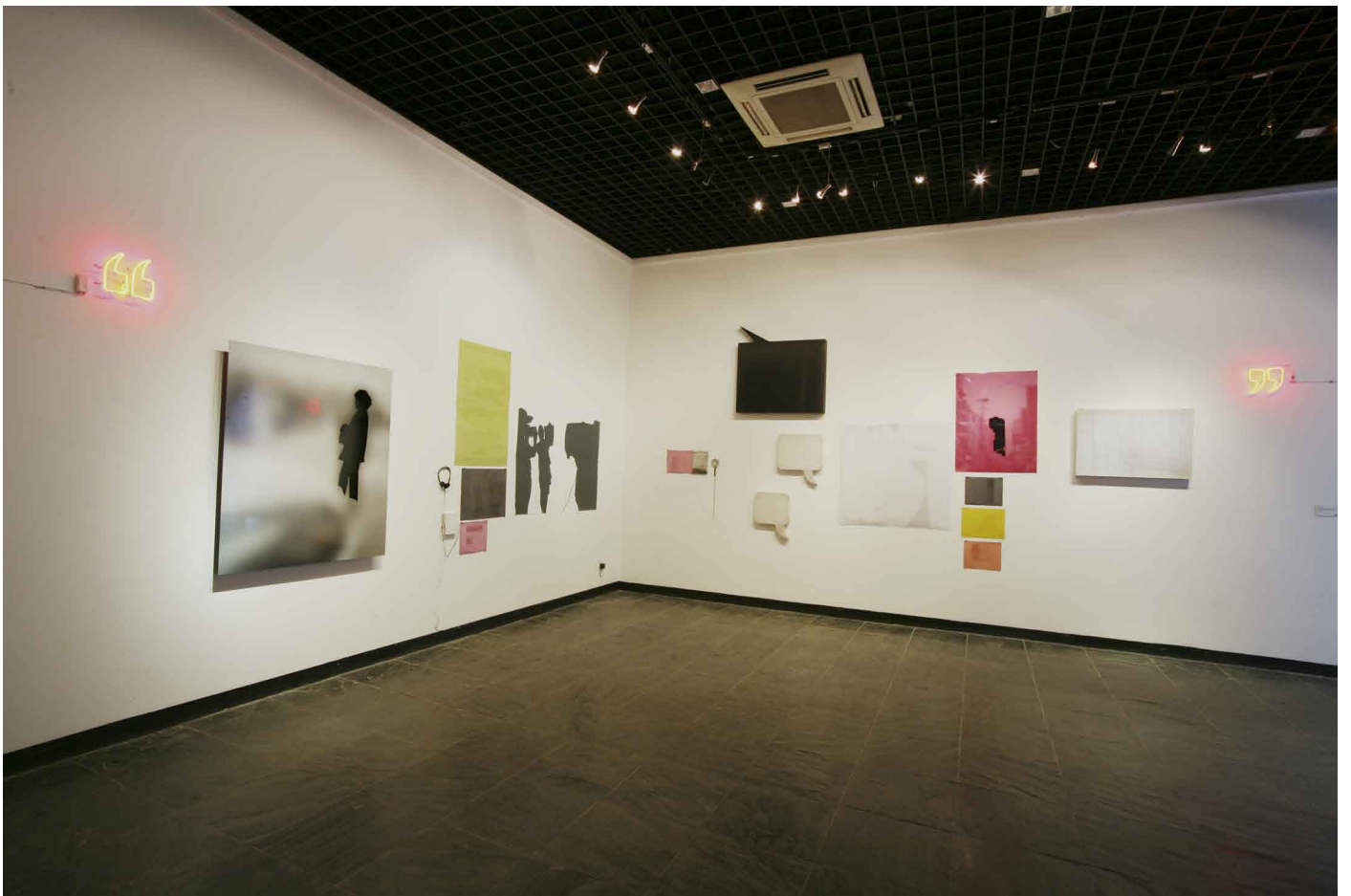
Some daily photos in different sizes turns out to be abstract patches covered with colors; a news magazine with all the characters erased; some underexposure or overexposure photos that prevent from identifying; a paragraph of mumble telephone recording; a pile of carbide once was the token of love; some pictures with celebrity portraits trimmed and meaningless background remained; a magnifier with the lens polished to blur; some letters dipping into the water with handwriting corrosion; a group of dialogue areas showing no identified contents; and a set of sockets that can't be in any use……

Shi Yong 2006.8 Shang Hai

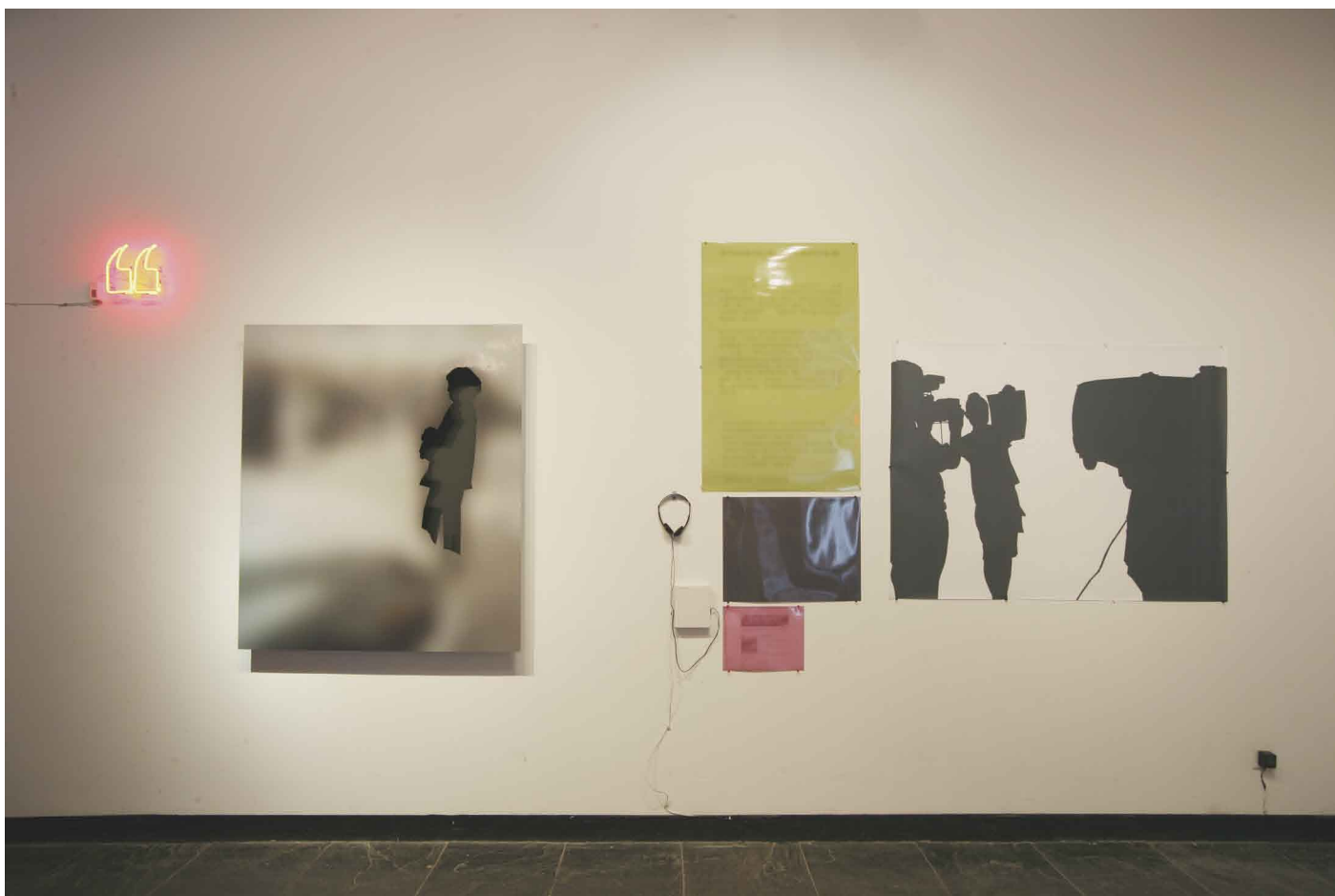












## **你仅仅只能远看** **you just can look far**

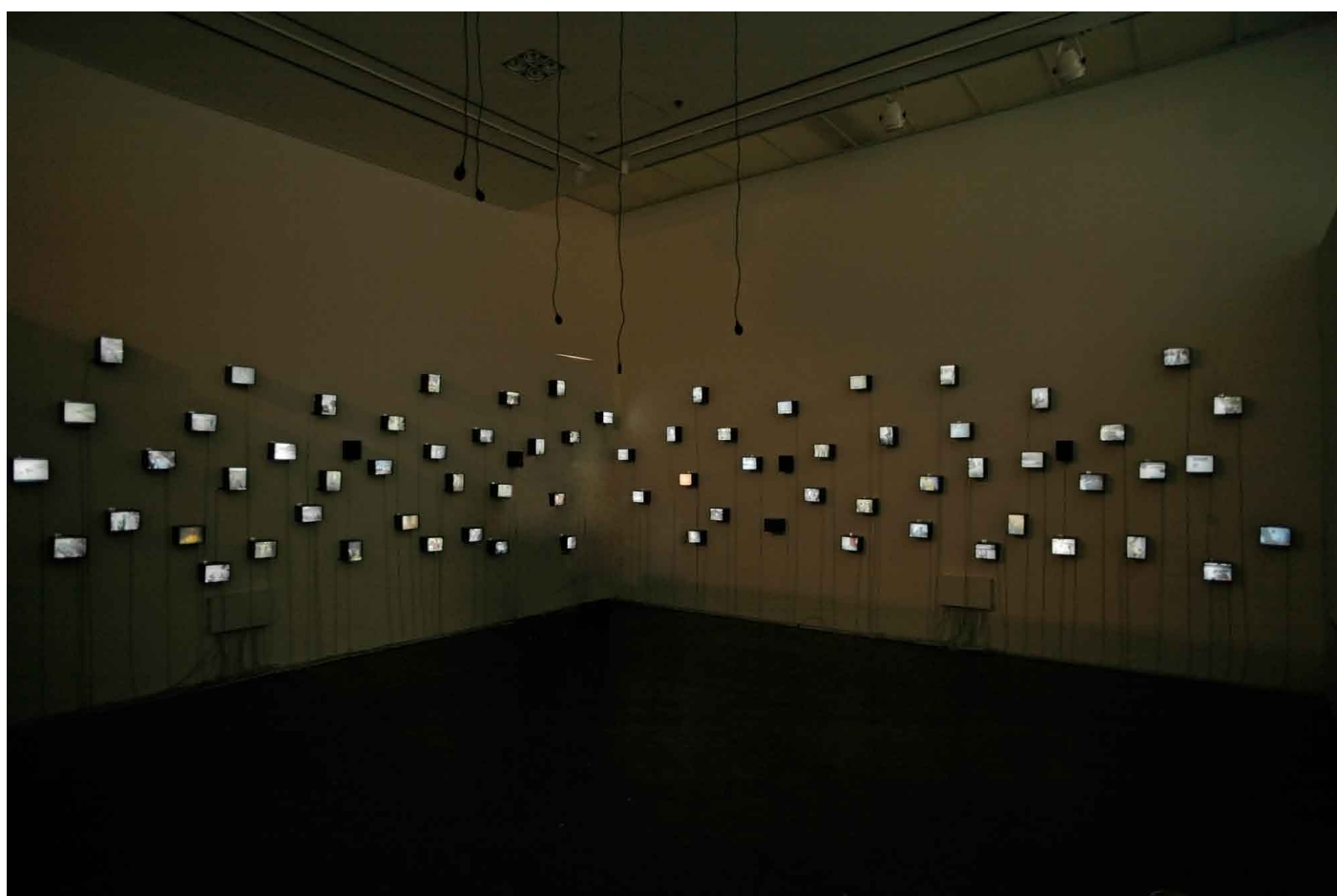
环境感应装置——可变尺寸

Environmental censor installation—— the size is variable

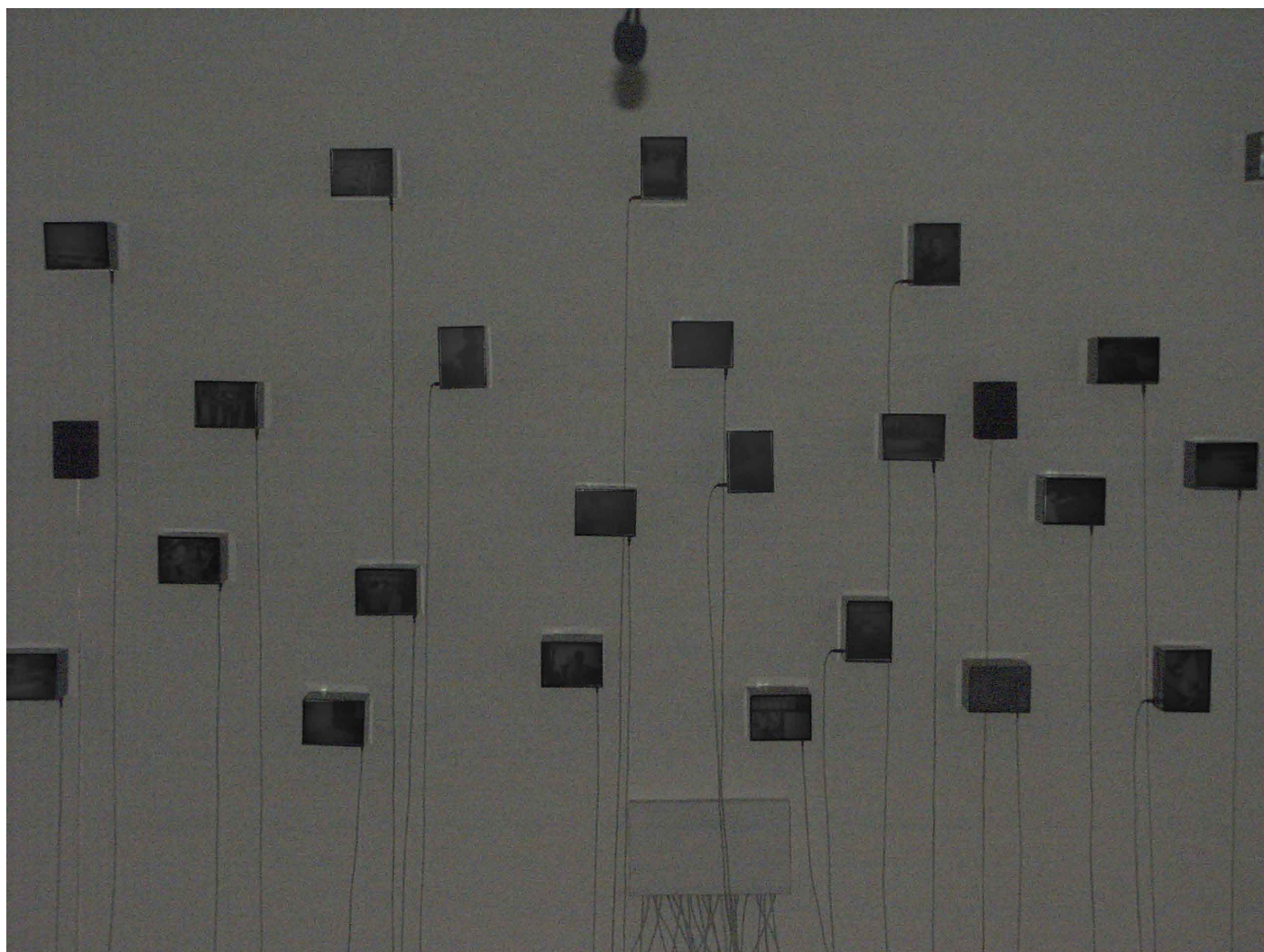
2006











# 我们不想停止

## We Don't Want to Stop

装置

Installation

673cm(l)x 103cm(W)x 63cm(H)

2006

关于物体装置《我们不想停止》的文字简述

制作一辆幻想中的飞行器。

1 作品的动机与想象来自于我们现实中每时每刻无处不在的一种“速度”。理所当然的包括在这个现实环境中飞速成长的“上海通用”的速度、以及“上海新形象”（我在多年中不断实施与推进的形象计划）在幻想中无时无刻不在想象的那种急速飞翔。

2 并非巧合，“上海通用”于1997年成立，“上海新形象”实施计划亦从1997年开始，实际上他们都是在“立足上海，面向世界”“一年一个样，三年大变样”以及“吸引外资，与国际接轨”那个年代的必然产物。可以说“上海通用”与“上海新形象”一同出生又共同成长。

因此，我力图使上述的关联与想象混合成一种新的意象载体。对我来说，他们既是现实，也是不断追逐梦想超越梦想的未来：我们无法停止，我们也不想停止！

施勇 2006年9月15日

Making an illusional aircraft

The motive and imagination of this works comes from the inspiration every time we live in an environment of “speed”. “Shanghai GE” unquestionably numbers in this list that develops in a spurt as well as “New Image” (the project I have been proceeding for many years) that I’m always indulged myself into the illusion I hastily fly in the air.

It’s not a coincidence that “Shanghai GE” was established in the year of 1997. My project “Shanghai New Image” also started from that year. Both of the two are the certainty base on the years “stand in Shanghai, Towards the world”, “change considerably in a short space of time” and “attract the foreign investments”. We can say that “Shanghai GE” and “Shanghai New Image” come and grow up in the same year.

So I make efforts to combine their relevant characteristics into totally new realms of fantasy. For me, they are truth and as well as dream—chasing future: We can’t stop. Also, we don’t want to stop.

Shi Yong 2006.9.15













## **仔细想想，昨天你究竟干吗去了？**

### **Think carefully, where have you been yesterday?**

多屏录像  
Video

2007

“仔细想想，昨天你究竟干吗去了？”一句略带审讯色彩的问话，引发出一段段各异的人生现实。这件以采访为主的录像新作，完全弃用了其以往作品中符号性的视觉语汇，创建性地通过语言追问来观量、甚至侵犯被访者的记忆与自我认同。艺术家通过逼问与诱导各种不同类型、不同职业、不同阶层的人，一方面真切地抖露出不同生活圈子里的种种现实；而另一方面“现实”又在被访者的口述中荒诞地被编织、篡改及再创造。

Think carefully, where have you been yesterday?” this brief question with an interrogatory tone reveals one by one realities and life’ s of various human beings.

This new video work composed of interviews, completely discarded the vocabulary of his previous works. Interrogatories observe, even intrude the interviewees’ memories and self–acceptance. By questioning closely and inducing, the artist exposes life and realities of people from different kind, professional background, social classes; “realities” that are sometime ludicrous made up stories, falsified and re–created.





