

來自画廊倉庫的
THINGS 東西 3
FROM THE GALLERY WAREHOUSE
Jan. 2nd, 2011 - Feb. 10th, 2011

黄奎

Huang Kui

&

张鼎

Zhang Ding

ShanghART

香格纳画廊

继 2010年初“来自画廊仓库的东西2”之后，11年伊始，香格纳画廊将再次向您隆重地推介“画廊仓库”系列展览之三。

多年来，香格纳画廊始终为诸多艺术家提供着展览平台，同时也为艺术家们创作的大型作品（都曾在过去的展览中出现过）提供储藏空间，在画廊仓库中长期存放着许多鲜与公众见面的大型装置作品。2010年10月，我们位于桃浦的全新空间——香格纳展库，面向公众开放，在那里更加集中地展示了原来存于后方仓库的大型装置，然而这也仅是其中的一部分。由此，我们仍将于H空间定期推出“来自画廊仓库的东西”系列，每一期展出作品的选取依旧会围绕着一个共同的主题。

在本次展览里，我们选取了三件大型作品，分别是黄奎的《天堂只是一个借口》、《上帝存在吗》，和张鼎的《方向不明的游戏》，它们表达了一种对人间和天堂的探究与思辨，希望展览可以成为观众了解艺术家及其作品的一个窗口。

Following “Things From The Gallery Warehouse 1 And 2” which introduced this exhibition series last winter ShanghART Gallery is pleased to present now “Things From The Gallery Warehouse 3.”

This time three large scale installation works from two young artists, Zhang Ding and Huang Kui, will be exhibited. They are “Does God Exist?”, “Heaven Is Only An Excuse” from Huang Kui and “A Game Of Unclear Direction” from Zhang Ding.

What we do is to present people more approaches of understanding the art pieces and their creators.

黄奎 HUANG Kui

上帝存在吗 *Does God Exist* 2007

2007年，在威尼斯6月炙热的阳光下，中国艺术家黄奎苦行僧般地在**街头投掷着一枚双面骰子（一面YES，一面NO），并在长条的白布（约900米）上记录下了每一次掷骰子结果。这件行为《上帝存在吗》是2007年第52届威尼斯双年展独立策划项目单元“迁移嗜好者”展览中的作品之一。“迁移嗜好者”发端于上海，着重关注“迁移”对身份、性别、精神需求等问题的再定义。2007年“迁移嗜好者”们在威尼斯对城市公共空间做了一系列的干涉活动。黄奎在这个遍布大小教堂的城市中，将上帝存在与否的诘问交还于上帝，一如西绪弗斯的苦役。

本次展出的是2007年《上帝存在吗》行为的同步录像和记录结果的白布。虽然同样以《上帝存在吗》为题，但这次的展示与行为作品本身从主体到观看方式都有很大不同。行为本身是在“求证命题”以及实施行为过程中跟环境与在环境中的人的关系，而呈现行为记录的展览形式则让观众甚或艺术家本人得以跳出来观看。与其说黄奎的行为是在求证命题，不如说他是在经验行为本身。在白布上反复记录的YES和NO，与其说是“记录结果”，更像是在体验书写的乐趣或是一次修行。“上帝存在吗”，黄奎找到答案了吗？在这个迁移的行为中，黄奎以求证偶像存在与否之名，找到了中国人在“迁移”中的另一种心灵关照。

In June 2007, under the scorching sun of Venice, Chinese artist Huang Kui repeatedly threw a two-faces dice (with YES and NO written on each face) like an ascetic monk in xx street. He noted down all the outcomes on a long strip of white cloth (about 900 metres). The performance was part of Migration Addicts, a collateral event of the 52nd Venice Biennale in 2007. Migration Addicts started in Shanghai, investigating how migration re-determined issues related to human identity, gender and spiritual needs. In 2007, Migration Addicts consisted in a series of interventions in public spaces of Venice. In the city scattered with cathedrals and churches, Huang Kui asked the question “Does God exist?”, repeatedly as in the myth of Sisyphus.

This exhibition includes the synchronized video from the performance in 2007 and a piece of white cloth with the dice outcomes written on it. Despite the title, which is similar, the work differs fundamentally from the performance in both its subject and the way it can be seen. The performance per se was aiming to “prove a statement” as well as to emphasize the relationship between environment and people during this process. Video that shows this performance, on the other hand, allows both spectators and artist to view the work out of the work itself. Performance by the artist is not so much to prove a statement but to experience the performance itself. And the YES and NO written on white cloth are not so much a record of outcomes but an experience on the pleasure of writing, or even on austerity. “Does God exist?” Did Huang Kui find the answer? In this migration intervention, he found out another spiritual concern among Chinese people within this “Migration” performance, in the name of proving the existence of God.

(Translated by Sachiel Yuu)

黄奎 HUANG Kui

天堂只是一个借口 *Heaven Is Only an Excuse* 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《天使》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《天使》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《天使》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.

(Translated by Sachiel Yuu)

张鼎 ZHANG DING

方向不明的游戏 *A Game of Unclear Direction* 2009

张鼎在一个离地 1 米多的大型台面上构建了四组景观：孔雀标本、太湖石、发泡材料和花瓶组成的喷泉系统；描画着图形的地毯；嵌牢在地板里的船和椅子；用雪粉模拟的滑雪场雪道，雪道底部深入地板，露出了一段雕塑的躯干。这些现成物以异于现实的方式排列组合，斑驳的旧木地板使这四个场景浑然成整体，具有边缘、危险而崇高的美感。

《方向不明的游戏》的场景不仅在于还原或再现，也是观看和被观看的体验。这是一个神秘游乐场，时空在喷泉的水循环系统里滞留，又在木船与地板的缝隙中向前，观众在装置上行走即进入了张鼎设计的节奏，观众的停顿、移动，思考和表情都关乎这整个场景，有如一出表演。于是，这也是一个大舞台，它底部的灯光设计让这个舞台更加壮观，观众在外部看不到木地板上的细节，但却看到了同样充满这件作品气质的即时演出。

《方向不明的游戏》于 2009 年 9 月 10 日 “当代艺术展在松江——资产阶级化的无产阶级” 中首次展出。

Game of Unclear Directions is a large stage raised at more than a meter above the floor, composed of four main settings: a stuffed peacock, a zen-style rock, a fountain made of a vase and foams; a carpet featuring a symbol; a boat with chairs sunken in the wooden floor; a snowy slope with half of a body at its bottom. All these objects extracted from reality are combined together into a decor that possesses an unusual, awe-inspiring beauty.

It isn't merely a scene but also an 'observing' and 'being observed' experience. It constitutes a mysterious playground where time and space repeat themselves in a cycle as does the water of the fountain or as symbolized on the carpet. Viewers are invited to create their own dreams and stories: in this background designed by the artist, they are the improvised actors of an unclear play.

Game of Unclear Directions was shown for the first time on September 10th, 2009 in "Bourgeoisified Proletariat – Songjiang Contemporary Art Exhibition".

(Translated by Alexia Dehaene)