



动 静

REVITALISING

—— 惊蛰节气的一次聚会
— A Gathering upon Awakening of Insects

3/5-4/6, 2012

ShanghART

香 格 纳 画 廊

www.shanghartgallery.com

惊蛰一到，在寒冬蛰伏的生命从沉寂中惊醒，一年的活动即将展开。新生萌动所潜藏的能量显现出令人兴奋的动静。在此处，“动静”即是窸窣一动，相较于伸筋展骨的大动作，惊蛰时节的“动静”微妙并具有预示意味。我们愿将这种发现萌动的欣喜引申到对艺术创作的观察当中，以“惊蛰节气的一次聚会”为信号，将艺术家新近创作的、以及被置于工作室而鲜与外界见面的一批作品集结在一起。

在这些“动静”丰富的作品中，有异于艺术家以往表现的绘画实践，也有取代了诗意叙事的荒诞情境，以及暗示艺术家多元创作态度的金属与现成品装置；抑或是按照艺术家创作理想制作而成的装置模型作品，从植物系统衍生的创作理论的再实施，从架上绘画走向公共空间的尝试，和辩证地对无用之物进行的华丽转换等等。艺术家新的发展方向的可能性已蕴藏其中，同时，也预示着下一系列艺术活动的新开始。

Upon the arrival of Jingzhe (the 3rd of 24 solar terms in traditional Chinese calendar, literally "Awakening of Insects"), creatures are startled to wake up from dormancy after long and chilly winter, indicative of beginning of new activities in forthcoming time. The energy produced by germination renders intoxicating vitality. Unlike bold and stretching movements, revitalisation during Jingzhe is accompanied by rustling and murmuring with a delicate and predicting appearance. Signalled by A Gathering upon Awakening of Insects, we would love to transfer such rejoicement into observation on art creation, presenting a bunch of newly created works or those rarely displayed before.

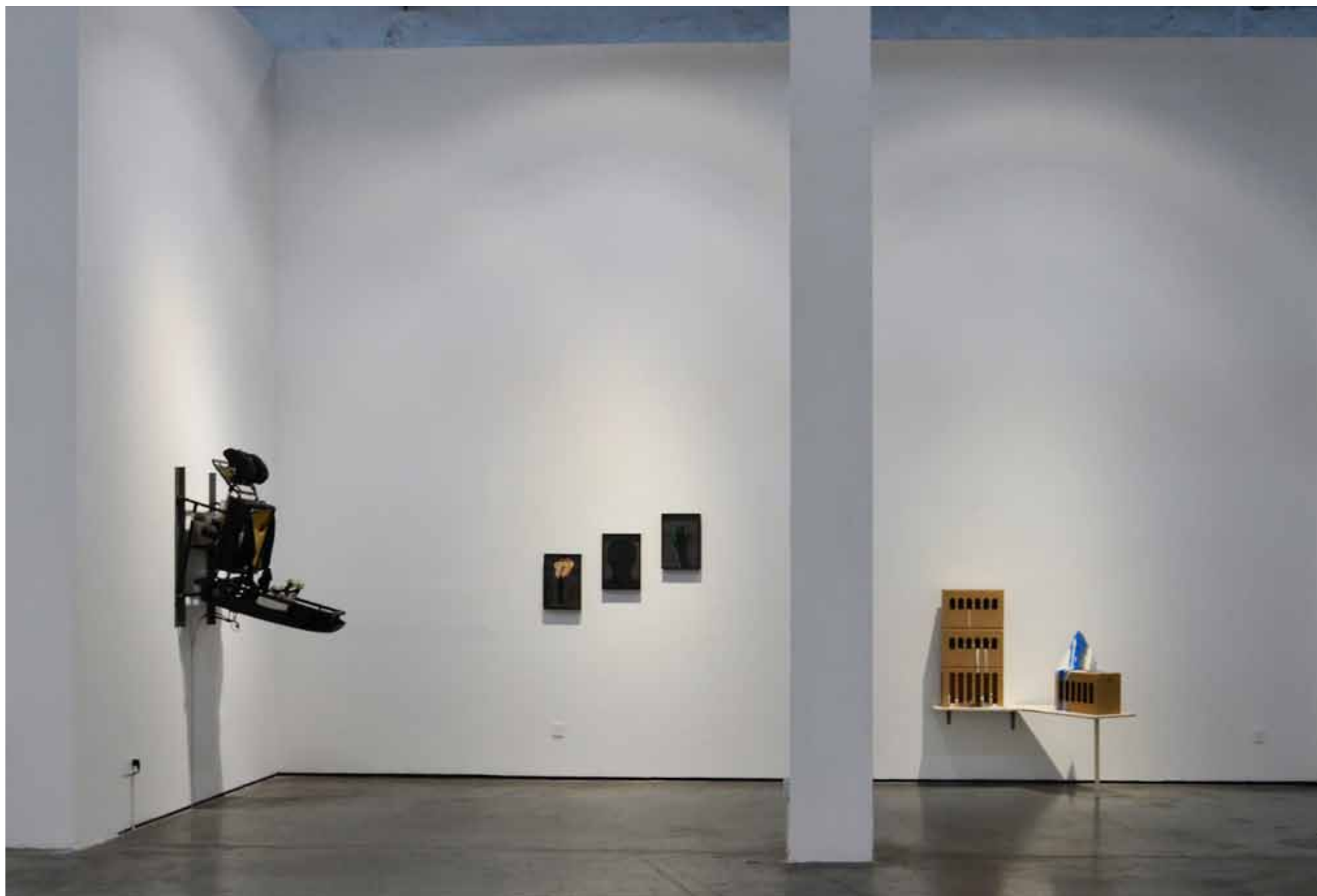
Infused with profound "revitalisation", it is an exhibition introducing painting practice like no other on the artists' records, bizarre scenes that replace poetic narration, as well as metal and readymades installation that suggests diversified attitudes in art production; or installation model fashioned by an ideal creation, implementation of creation theory stemming from botanical system, attempt at easel painting stepping into public space and magnificent conversion of uselessness in a dialectic manner. Comfortably, the display encompasses new possibilities and developments, simultaneously foretelling another round of artistic activities.











鸟头以拍摄日常，和在日常中拍摄为工作和生活方式。由此，他们拍摄了大量作品。“我们以前拍的、现在拍的、以后拍的都是一样的”——此言极具鸟头态度，他们的世界观也许就是“无二”。鸟头对作品的展现方式非常用心，他们以出版摄影书籍以及制作摄影装置等方式设计摄影作品的呈现。《惊蛰》是其“节气”系列作品之一，大照片叠小照片再叠小照片的形式，造成了遮挡关系，是鸟头为我们设计的阅读；手写的“惊蛰”大字成为画面的“题眼”，生动灵气恰合“惊醒蛰伏”的生命力量。

BIRD HEAD works and lives by photographing the daily life and photographing in the daily life. Accordingly, they take a big number of photographs. “The photos we took, that we are taking and are about to take are all similar to each other.” This statement exactly expresses the attitude of Bird Head. Maybe their world view is “all being the same”. Bird Head pays much attention to the way of displaying artworks. They design the interpretation of artworks by photography publications and installations. Jingzhe is a piece of work from the series entitled Solar Terms, which creates the covering relationship with the form of large photos piled by small ones over and over again. It is the reading method Bird Head designs for us. The handwritten Chinese characters “Jing Zhe” become “the keyword of this subject” and the vivid and dynamic aura precisely coincides with the life power of “a gather upon awakening of insects”.



Jingzhe | 惊蛰 158.0 x 200.0 cm Handwriting on Photograph 照片与手书 2012



Wang and His Women
老王和他的女人
120.0 x 150.0 cm
Photograph | C-Print
摄影 | 数码微喷 2007

没顶公司自其 2009 年成立之时便宣称，将以公司制的运作形式，在多条艺术生产的“流水线”上实践当代艺术发展的多种可能性。2009 年 9 月，几乎与没顶公司在上海的首次个展“看见自己的眼睛——中东当代艺术展”同时，“孤独的奇迹：中东当代艺术展”在纽约开幕，《每天早晨我醒来看到和每天晚上睡前所想的東西》在这个展览上首次展出。“中东展”上，没顶公司通过赋予自身“中东”的身份创作了大量面貌各异的作品，向观众揭示以“国际当代艺术语言方式”还原“文化本质”的经典当代艺术创作线索。《每天早晨我醒来看到和每天晚上睡前所想的東西》把虚拟的、臆想的“念头”具象化：各种莫名的装饰物以“被看到”和“所想到”为由，被尖锐的铁丝串连成一个“线团”，就像漫画中表达混乱思绪的一个线团，但它以实体的形态站立在展厅中央。

Back in 2009 when it was founded, MadelN Company with its corporate system proclaimed that its artworks would be produced in several assembly lines for discussions about various possibilities for the development of contemporary art. In September 2009, its first Shanghai solo exhibition entitled Seeing One's Own Eyes - Middle East Contemporary Art Exhibition was inaugurated, almost simultaneously with the other solo exhibition Lonely Miracle: Middle East Contemporary Art staged in New York, where Things I See Every Morning When I Wake up and Think of Every Night Before I Sleep made its debut. For these exhibitions, MadelN Company produced a miscellaneous collection of artworks by forging the identity of a Middle East artist, unveiling to its viewers the thoughts of creation which were deemed orthodox in contemporary art, and which reestablished "the very nature of culture" in "an international and contemporaneous language". Things I See Every Morning When I Wake up and Think of Every Night Before I Sleep unfolds the materialisation of ideas which are insubstantial and imaginary: in the name of "what is seen" and "what is thought of", a string of bizarre ornaments is woven by barbed iron wires into a giant ball. Synonymous with the bafflement or bewilderment in comic books, yet it stands as an entity in the exhibition space.



Things I see every morning when I wake up and think of every night before I sleep
我每天早晨醒来见到的和我每天夜晚睡前想到的

213 x 213 x 213 cm

Installation | Mixed media, razor wire 装置 | 综合材料, 铁丝 2009

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Back in 2009 when it was founded, MadeIn Company with its corporate system proclaimed that its artworks would be produced in several assembly lines for discussions about various possibilities for the development of contemporary art. The display of Graffiti along with Things I see every morning when I wake up and think of every night before I sleep offers us a glimpse of MadeIn Company experimenting on Pop Art. Whereas the former presenting a slice cut from a police car abstracts a specific configuration, the latter materialises insubstantial and imaginary ideas: in the name of "what is seen" and "what is thought of", a string of bizarre ornaments is woven by barbed iron wires into a giant ball. Synonymous with the bafflement or bewilderment in comic books, yet it stands as an entity in the exhibition space.



Graffiti | 涂鸦
148.0 x 420.0 x 5.0 cm
Installation | One Volkswagen Santana,
emergency rotating light
装置 | 桑塔纳汽车一辆、警灯一个 2012

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.



Producing | 制造
71.0 x 54.0 x 13.0 cm x 13pcs
Installation | Mixed wood
装置 | 混合木材 2011

邵一将日常最不为人们所注意的一些机械零件的局部,进行翻模;浇注玻璃烧制成型,将这些抽象的局部组合成为《试》系列雕塑。邵一在近期一系列作品中,通过取消现实概念中某些实用成规,从而引起人们对事物另外一面性状的关注。正如,机械零部件是完全实用性的物件,而邵一制造了一件“无用的有用之物”,它们具有意外的美感。

SHAO Yi made the recasting molds from the parts of some most overlooked machines. He shaped glasses using casting technique and combined these abstract parts into the series of sculpture works entitled Experiment. By eliminating certain established rules in reality, the works in recent series evoke viewers' attention to the features and status of objects from the other side. Exactly as the machines' components which are completely functional objects, SHAO Yi creates an "useless useful object" with a surprising aesthetic perception.



试 1 | Experiment I
41 x 15 x 10 cm
Sculpture | Glass
雕塑 | 玻璃 2011



试 2 | Experiment II
46.0 x 13.0 x 6.0 cm
Sculpture | Glass
雕塑 | 玻璃 2011



试 3 | Experiment III
38.0 x 15.0 x 8.0 cm
Sculpture | Glass
雕塑 | 玻璃 2011

《山水—9210》是申凡自 2010 年至今创作的新作系列。艺术家自 1992 年至 2010 年从证券交易数据中发现了某些抽象美学，创造一系列具有“点、线、面”规则的绘画和装置作品。《山水—9210—2》三联油画作品中，艺术家按照其制定的特殊规则在平面中确定“点”，从这个“点”作平行于底边的“直线”，将画面一分为二。三个画面从左到右分别对应：2006 年 10 月某日、2006 年 10 月某日和 2008 年 1 月某日的证券交易数值。这一系列作品继续带给观众“山水”意象联想，艺术家以竖直走向和水平走向的肌理区别画面“上”、“下”两个空间，营造出“上为天、下为地”的极简风景。

Landscape-9210 is a new series by SHEN Fan which he began since 2010. From securities trading statistic between 1992 and 2010, he captures abstract aesthetics and produces dozens of paintings and installation characterised by "point, line and plane". In this triptych, entitled Landscape-9210-2, following his own rules, the artist set "points" on canvas, drew "lines" in parallel with the base and then roughly halved the plane. The three pieces correspond to the securities trading data on two days in October 2006 respectively and another in January 2008. The very series is constantly associated with imageries of "SHAN SHUI (landscape)", where SHEN demarcates the spaces of top and bottom with textures lying both vertically and horizontally, engendering minimalised sceneries of sky and ground.



山水 - 上海 9210-2 | Landscape-Shanghai 9210-2
88.0 × 88.0 cm × 3pcs
Painting | Oil on Canvas
绘画 | 布上油画 2011

《乌托邦山》是石青 2011 年《植物共和国》项目的延伸。这一系列作品由象征共和的建筑体，和概念性的山体组合而成，并以一种漂浮的形态展示。艺术家将包装纸箱“去商品化”，制造出中空的民主结构；人造物与自然景观混作一体，流淌着的颜色暗示了潜藏的能量；石青强调劳动的必要性，在亲自制作、搭建、陈设的过程中建立作品存在的理由。

Utopian Mountain is an extension of Plant Republic, a project launched by SHI Qing in 2011. Made up of constructions that emblemise republic and conceptualised mountains, the series is exhibited in a floating form. The artist decommodifies the carton boxes and creates a hollow democratic structure. It's a mixed entity of man-made objects and landscape, whose flowing colour hints at the potential power. SHI emphasises the necessity of working. He believes in the process of planing, building and displaying, the reason of an artwork's existence is created.



乌托邦山 15 号 | *Utopian Mountain No. 15*

180 × 120 × 60 cm

装置 | 纸箱、石膏、丙烯颜料、聚氨酯泡沫 2011

Installation | Paper Box, Plaster, Acrylic and Polyurethane Foam



乌托邦山 7 号 | *Utopian Mountain No. 7*

90 × 40 cm

装置 | 纸箱、石膏、丙烯颜料、聚氨酯泡沫 2011

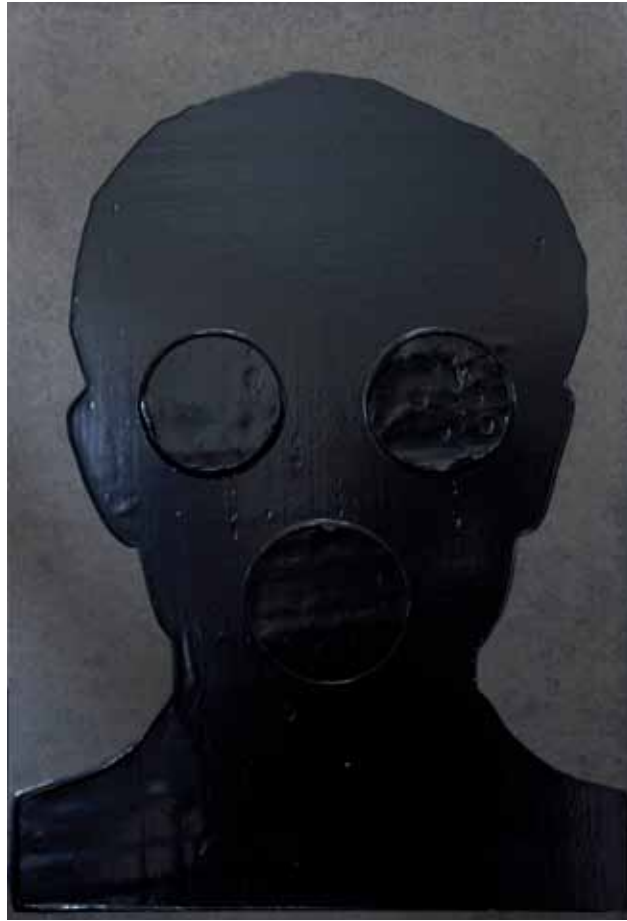
Installation | Paper Box, Plaster, Acrylic and Polyurethane Foam

《七彩》、《手》、《不看，不说》是向利庆为其 2011 年个展“夜谈”创作，但并未展出的绘画作品。这一系列艺术家以特殊的方式“作画”，颜料堆砌而成的剪影具有偶然且丰富的质感；塑造的形象沉默安静。

The three paintings entitled Rainbow, Hand and Don't Look, Don't Tell were originally produced for XIANG Liqing's solo exhibition Night Tales in 2011 but finally not displayed. The artist creates the series of works by a special method. The silhouette piled up by colors possesses a random and abundant texture and the image thus produced is silent and quiet.



七彩 | Rainbow
39 × 26 cm
Painting | Acrylic on Paper
绘画 | 纸上丙烯 2011



不看, 不说 | Don't look, don't tell
39 × 27 cm
Painting | Acrylic on Paper
绘画 | 纸上丙烯 2011



手 | Hand
39 × 27 cm
Painting | Acrylic on Paper
绘画 | 纸上丙烯 2011

《快感穿过肉身》是继 2003 年《按摩椅：后来，爱迪生的直流电输给了交流电》后，艺术家再次创作的一件“按摩椅”装置。相较于 6 个水平放置的“按摩椅”系列，新作中“按摩椅”的底部被固定在墙上，由此建立了观众与作品的距离；上一系列“按摩椅”令人联想到“电刑椅”，而这一件装置初看之下几乎辨识不出是“按摩椅”，而更像抽象怪诞的未来机器。装置由 3 组可动机械构成，通电后各部分按照已设定好的程序进行揉捏、轻敲、震动等规律动作。观察这些机械的运动便能领会艺术家的机智幽默，它们开合、旋转、升降隐藏了某些妩媚和欢快的情绪，在轻松、情色的感知和克制、冷静的机械形态间，《快感穿过肉身》耐人寻味。

Pleasant Sensation Passing through Flesh is another “massage chair” installation produced by YANG Zhenzhong after Massage Chairs - Then Edison's Direct Current was surrendered To the Alternating Current back in 2003. Compared with the six horizontally set massage chairs, the new one is with its bottom fixed on the wall, which as a result creates a distance between audience and artwork. While the last series evokes association with “electric chairs”, this one can not even be recognized as a massage chair at the first glance and looks instead like an abstract and absurd machine in future. The installation composes of three sets of movable machineries and makes regular movements set by its programme including rubbing, kneading, patting and vibration when connected to power. Looking at this mechanical movement, viewers are able to catch the humor sense of the artist. With the open and close, up and down, and gyration postures, this work implies some seducing and happy feelings and leaves questions for viewers in a relaxed and erotic emotion and a calm mechanical form.



快感穿过肉身
Pleasant Sensation Passing through Flesh
100.0 × 60.0 × 106.0 cm
Installation | Massage armchair
装置 | 按摩椅 2012

《10》是张鼎自 2008 年开始构想的一个大型装置的模型。这是一座令人极有参与欲望的微型装置：第一层的 2 个楼梯和 2 个滑梯是“进出”装置的通道；进入装置后，沿着连结第一层与第二层的楼梯可以到达第二层“看台层”；8 个“显示屏”和 4 个“扩音器”朝向看台层；在看台层上能看到装置的底部，是一个由正圆形跑道和足球场组合成的体育场。整个模型被放置在一个模仿自然山体的汉白玉基座上展出。“这是一个剧院、运动场、会议厅和游乐场的集合体。”这个装置模型，为我们联系起张鼎早期强调情景和装置形式感的创作线索；同时，对观众“参与”的设计以及加入“声音”表现的细节，和对“运动美学”的热衷又是张鼎上一个艺术项目的延续。

10 is the model of a huge installation conceived by ZHANG Ding since 2008. This miniature evokes viewers' desire to participate: the two stairs and two sliding boards on the first floor are the passageways to get in and out of the installation. Following the stair connecting the first and the second floor, one can reach the viewing stand faced with 8 "monitors" and 4 "loudspeakers". From the stand, the bottom of the installation can be seen, which is a stadium composed of a circular track and a football court. The entire model is displayed on a white marble base whose design is inspired by natural massifs. "This is an aggregation of theatre, stadium, meeting hall and amusement park." This installation model reminds us of ZHANG Ding's early works, which emphasize the creation clue of the formation of atmosphere and installation. Simultaneously, the design for audiences participation and added "voice" expressing details, as well as the enthusiasm of "athletic aesthetics" all continue the feature of ZHANG Ding's last art project.



10 | 10

140.0 x 80.0 x 80.0 cm

Installation | Photosensitive Resin, White

Marble, Stainless Steel

装置 | 光敏树脂, 汉白玉, 不锈钢 2011

张恩利的绘画常在于描绘平常之物，以及各种“空间”。出于对“占领空间”、“占领现实”的探讨，自2009年或者更早，艺术家开始在各种“物体”如“地球仪”、“飞镖盘”等进行绘画。2010年12月，张恩利在民生现代美术馆“张恩利个展”中以绘画“占领”了一个“空间”，他在美术馆的展厅内用一些稀薄、流淌的颜料，神奇逼真地模拟出一个搬迁一空的空间。艺术家对“痕迹”、“遗迹”的兴趣促使他在“动静，惊蛰节气的一次聚会”上再一次制造“意外”。这一次，他在画廊墙面上画了11个“钉子眼”，如同一个刚刚撤下作品还未清理干净的现场。

ZHANG Enli's paintings usually depict everyday objects and a varieties of "spaces". To discuss the ideas of "occupying space" and "occupying reality" since 2009 or even earlier, the artist has started to paint on a variety of "objects", such as "globe" and "dartboard", etc. In December 2010, ZHANG Enli "occupied" the "space" by his paintings in Solo Exhibition of ZHANG Enli in Minsheng Art Museum. He magically and vividly imitated an empty space with some thin and flowing paint. The artist's interest in "marks" and "vestiges" impelled him creating an "accident" once again on the exhibition entitled Revitalising, A Gathering upon Awakening of Insects. This time he drew 11 nail holes on the gallery's wall, which looks like a venue where displayed works are taken off but not cleaned yet.



钉子眼 | Nail Holes
130x225cm
Watercolour on Wall | 墙上水彩 2012

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