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CLUTCH

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艺术家

鸟头 陈晓云 丁乙
耿建翌 胡介鸣
计文于 - 朱卫兵 阚萱
梁绍基 申凡 孙逊
唐茂宏 徐震 杨福东
余友涵 杨振中 张鼎
张恩利 周铁海

ARTISTS

BIRDHEAD CHEN XIAOYUN
DING YI GENG JIANYI
HU JIEMING
JI WENYU & ZHU WEIBING
KAN XUAN LIANG SHAOJI
SHEN FAN SUN XUN
TANG MAOHONG XU ZHEN
YANG FUDONG YU YOUHAN
YANG ZHENZHONG ZHANG DING
ZHANG ENLI ZHOU TIEHAI

香格纳 H 空间

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离合器

ShanghART
香格纳画廊

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离合器
CLUTCH
09/06 - 11/08/2013

ShanghART
香格纳画廊

作为香格纳画廊 H 空间全面调整后的首次公开亮相，展览《离合器》将各个艺术家的早期创作与近期作品作为一组共同呈现，其中不少此前鲜有公开。观者或将发现其中前与后的变化及秉承的脉络联系，而这又恰好迎合了展览主题：“离合器”是与发动机相连的传动构件，依靠接触摩擦传递力量，使得汽车平稳运行。“离合器”现象在艺术圈中并不少见：它是一种中间量，或许就隐藏在艺术家与画廊的关系间；它帮助减少摩擦传递力量，推动艺术家的创作也引导着画廊的脚步；同时艺术家不同时期的作品中也不难发现它的踪迹：老作品与新作品互相对比碰撞摩擦，“离合器”在加与减的联动中，作为一种承前启后的力量，形成了清晰的作品线索。

参展艺术家：鸟头、陈晓云、丁乙、耿建翌、胡介鸣、计文于、朱卫兵、阚萱、梁绍基、申凡、孙逊、唐茂宏、徐震、杨福东、余友涵、杨振中、张鼎、张恩利、周铁海。

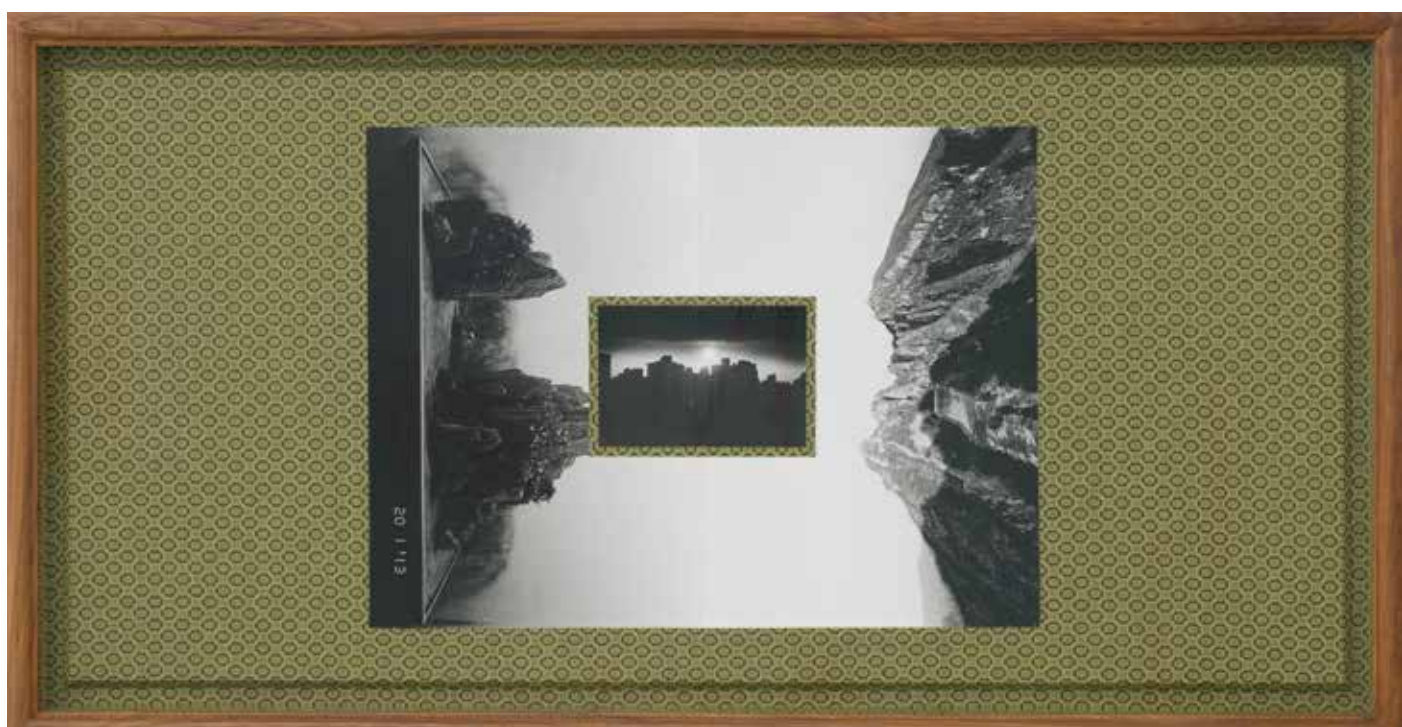
The first display of the brand new look of ShanghART H-Space after the recent renovation, the exhibition "Clutch" will oppose older, lesser known or rarely seen works by 18 artists with most recent pieces from the same artists. Clutch normally means a mechanical device that helps a car run smoothly by providing the transmission of power from one component to another. However, it is easy to likewise find the so-called 'clutch phenomenon' in the art world. From an intermediate perspective, it can be observed in the relationship between the artists and the gallery. The power transmitted promotes the artists' creations, while at the same time lifting the gallery to new heights. Meanwhile, one can also find the phenomenon to be present in different periods of each of the artists' works, as well as in the contrast or links between their old and new pieces. Through each transmission of motion and power the connection forms a clear relationship between the various works.

Exhibiting Artists: BIRDHEAD, CHEN Xiaoyun, DING Yi, GENG Jianyi, HU Jieming, JI Wenyu and ZHU Weibing, KAN Xuan, LIANG Shaoji, SHEN Fan, SUN Xun, TANG Maohong, XU Zhen, YANG Fudong, YU Youhan, YANG Zhenzhong, ZHANG Ding, ZHANG Enli, ZHOU Tiehai.

参展作品 | WORKS



Bird Head 2005 suitcase-2 鸟头 2005 旅行箱 - 2, 2005
Installation | Photograph | Suitcase with circa 19 unique photos, framed, 31 × 21 cm each
装置 | 摄影 | 旅行箱, 19 张独版照片 (单张尺寸: 31 × 21 cm), BHU060



The Light of Eternity : Two Peaks Piercing the Clouds - Third Time For Dayi
千秋光：双峰插云——三赠达一， 2013
Photograph | Installation 摄影 | 装置
83.5×157.5×5 cm, BH_3618



Untitled 无题, 2002
Photograph | Colour Inkjet 彩色喷墨打印, 40x60 cm Edition of 8, CXY_2086



Addicted to the Other 恋他癖, 2013
Photograph | Colour Inkjet 彩色喷墨打印, 109x137 cm Edition of 5, CXY_8301

1988年至1991年的这段时期常被称为丁乙“十示的技术精确阶段”，以“外交辞令”为其鲜明特征。为了确保线条和用色最大限度的精确，艺术家借用了尺子、胶带和直线笔，每一件作品的完成都是一个制图学家的操作过程。丁乙强有力地控制着画面的效果，让自己的画如印刷品一样精确，在画布上消解掉所有可能留下的痕迹，其繁重的工作强度是难以想象的。早期四年多的实验过去，技术手法上的精确是否能在最大程度上对精神性的展现予以帮助这一问题很快摆在了他的面前。于是丁乙决定放弃画面上极度的技术精确，扔掉辅助工具，告别先前冷峻的色彩和坚硬的线条，变为徒手作画，进入“口语化时期”。

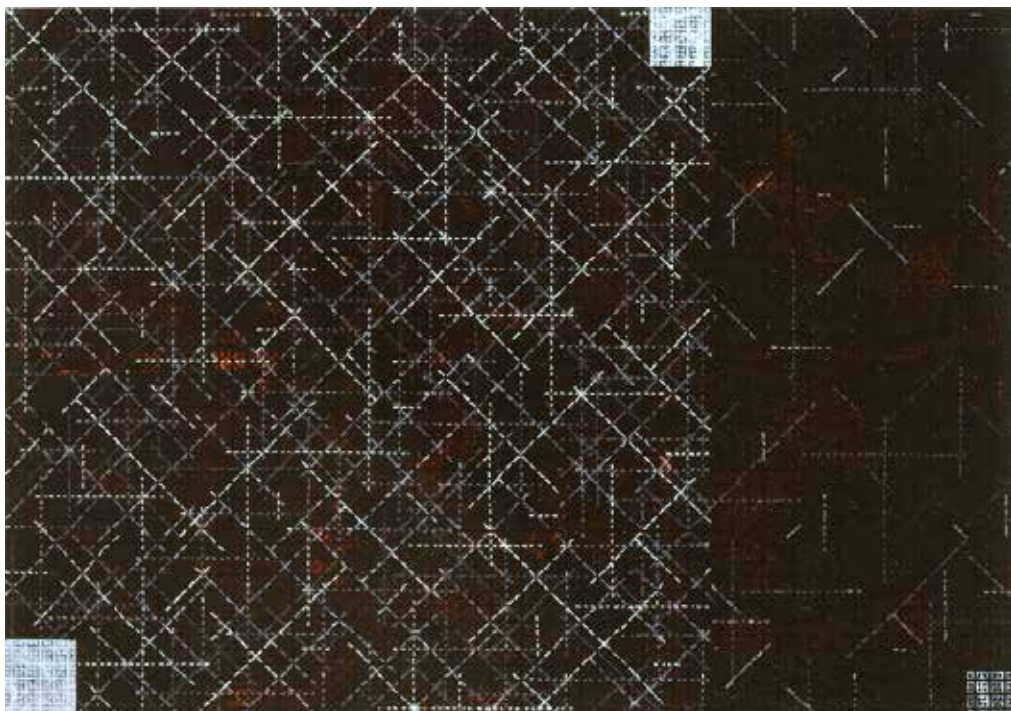
The years between 1988 and 1991 are often referred to as the “period of technical precision” of DING Yi’s artistic creation, when his works were highly characterized by a “diplomatic language”. In order to ensure the greatest precision in his lines and colors, the artist made use of a ruler, tape, as well as a drafting pen. The completion of each artwork thus resembled to the working process of a cartographer. DING Yi forcefully controlled the pictorial effect of the painted canvas, making his paintings as precise as printed works, clearing away any possible stray traces left on the canvas. Given the demands of such a precise manner of creation, the burden of this intense work is hard to imagine. After more than four years of experimentation during this early period, the question of whether the language of rational art that DING Yi emphasized would be able to aid in giving greatest expression to spiritualism quickly confronted him. Therefore, he abandoned the extreme technical precision in his canvas, putting aside his working tools and bidding farewell to the harsh, cold colors and the rigid lines that he had been employing. He decided instead to only use his hands to create paintings, entering a new phrase which is also known as colloquialized period.

作品的十字符号来源于印刷中的定位四色法。经过近 25 年的不断实践，城市成为艺术家现今创作的主要参照物。城市是一座大型剧场，丁乙将周围的形态和符号做出一种概括。

DING Yi's interest in crosses was inspired by his observation of the "+" sign which is expedient used to register four colours during typographical printing. 25 years of nonstop exploration after the ever first cross painting, cities have now become his main points of reference. They are grand theatres whose signs and shapes are summarised by the artist.



Appearance of Crosses 1991-3 十示 1991-3, 1991
Acrylic on Canvas 布上丙烯, 140x180 cm, DY_2577



Appearance of Crosses 2012-8 十示 2012-8, 2012
Acrylic on Canvas 布上丙烯, 140x200 cm, DY_5463



Choice 1 选择 1, 2001
Installation | wooden box, walnut 装置 | 木盒, 核桃
23×33×18 cm, GJYC02

“这是我最早关于‘选择’的一个想法，一个关于人对物品如何选择的一个问题。比如说选择上的就吃进去了，选择下的就丢在那，但通常被选择下来的东西一般人都不会在意，但吃进去的也就忘了。这个时候如果把选择下的东西都放在一起，就会让别人回想起那些选择进来的东西。”

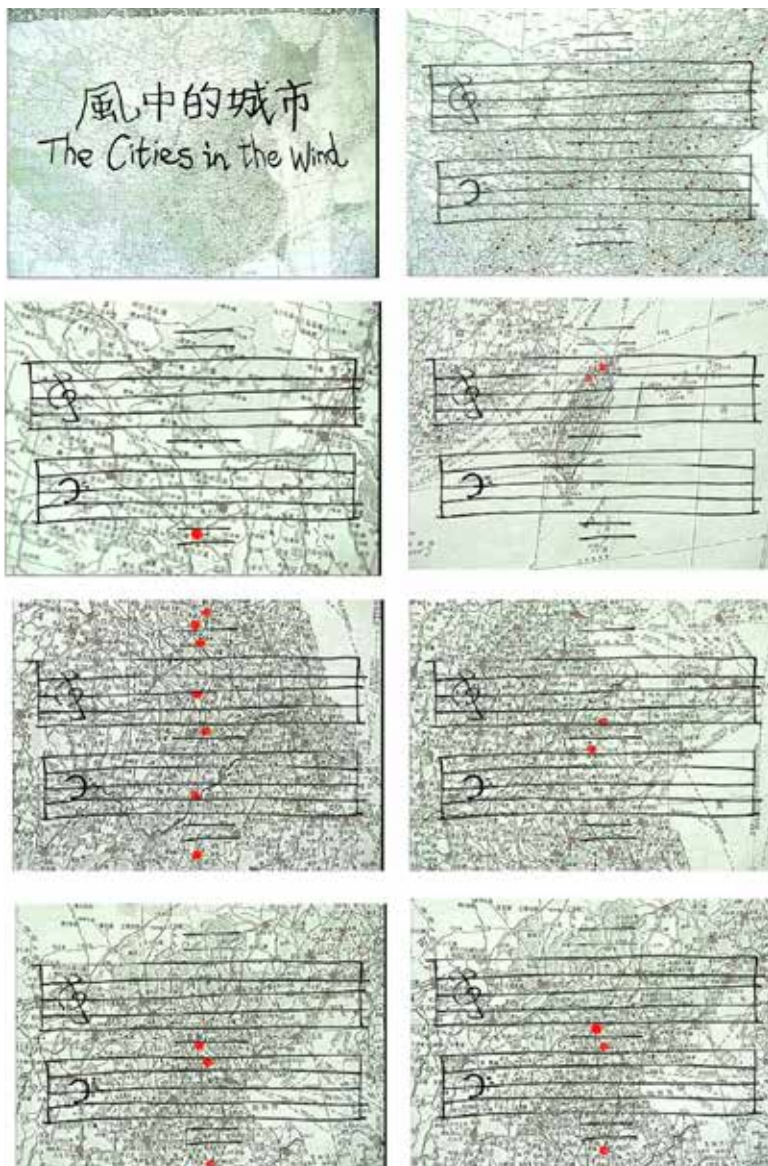
耿建翌

It's about the idea of selecting that is how people make the choice upon the objects. For example, you eat what you choose, and leave the rests. Usually, we won't pay attention to the abandoned, also, will easily forget what we have taken. In this case, the leftover could remind us of the chosen if it is still kept by us.

GENG Jianyi



Invisible 看不见, 2013
Stainless steel plate print, wooden frame 不锈钢板打印, 木框
Variable dimensions 可变尺寸 (39×32.5cm, 68×52cm), GJY_6355



The Cities in the Wind 風中的城市, 2001-2013
Single-Channel video installation 单屏录像装置
OVERALL 24×33×51 cm, Edition of 3, HJM_8993

将一张随风飘荡的中国地图摄入镜头。那些随风飘动的城市（地图上的点）便成了乐曲演奏的依据。这首钢琴曲正是这些晃动的点的真实写照，也是我们所面临的现实诗话。同《来自建筑内部》（2002年）和《只要轮廓》（2001年）一道，这三个作品可以被看做是一个系列，来自图像研究的声音化作品，来自地图和政治隐喻的音乐和来自建筑及其内部的声音对比，胡介鸣再次使用声音这一媒介，并通过乐曲化的演奏，转换了来自视觉艺术的经验，那些出现在图像中的红点、黄点，仿佛在提供另外的一个透视的关系或是叙述的关键。

The camera captures a map of China fluttering in the wind, where the swaying cities (marked by spots on the map) become the basis for a musical composition. The piano music truly portrays the moving dots as well as the poetry of the reality we are facing. Together with *From Architectural Immanence* (2002) and *Outline Only* (2001), the three works can be considered as a series. With the vocalized works resting upon image data, the music based on maps and political metaphors as well as sound contrasts originating from buildings and their internal parts, HU Jieming uses once again the media of sound. Through the playing of music, he converts the experience of visual arts, while the red and yellow dots appearing on the map seem to provide yet another relationship perspective or a key narrative.



The Remnant of Images 残影, 2013

Old archive cabinets, LED/LCD screens, metal frames, electrical transmission, PLC control system, plexiglass
旧档案文件柜, LED 液晶屏, 金属支架, 电机传动机构, PLC 程控系统, 有机玻璃,

OVERALL 136×76×46cm

Screens in Drawer 1 ×16 pcs

Screens in Drawer 2 ×9 pcs

Screens in Drawer 3 ×8 pcs

Screens in Drawer 4 ×11 pcs

HJM_3951

作品以残留在记忆中的图像片段为主要线索进行主观的表现。素材来源于网络、公共图录和私人相册，它们是历史的残象，是可以信赖的视觉景观。通过与这些历史片段的对话，将这些共同的历史记忆图像汇聚于当下的思维中进行汇编，产生异样的信息。屏幕中呈现的图像是大家熟悉的历史记忆，它们在陈旧的档案柜中被激活，形成自我演绎的叙事关系，使我们的观看和阅读变得更加多元。

胡介鸣于 2013 年 8 月

The Remnant of Images is a personal reflection on fragments of our visual memories. The visual materials are collected from internet, public catalogues, and private photo albums. They are convincing documentary of Chinese history in recent decades. These historical fragments that share a collective memory are re-contextualised with additional information in a different narrative. The images presented in screens are typical historical events known by general public. They are activated in the old file cabinets to produce a new story and lead us through the dimensions for individual interpretations.

HU Jieming in August 2013



Our Life Is Sweeter Than Honey 我们的生活比蜜甜——你也能发财， 2002
Print and mirror on wood 木板版画和镜面， 53×120 cm Edition of 5, JWY78

艺术家计文于的平面作品一是为了企图让每个人能看懂尽量不阐释，二是在制作过程中尽量不做草图，这样我就尽可能的把要说的话，甚至包括题目都放在画面上。我觉得我们这个民族是世界上最想发财的民族。为此我做了这个题为《你也能发财》的、有着百万美金票面的作品。画面上有个镜面你走上前就能看到自己，就像你替代了华盛顿，但下面写着“你也能发财”的字样，就像你将拥有这一切一样，而且这个票面还有诸多中国元素的东西，如元宝、外圆内方的古钱币、中文字样的“百万”，以及汉语拼音拼写的“恭喜发财”和英语字样的“我们的生活比蜜甜”的中国方式的表达，还有下面由主席毛泽东主持，艺术家计文于制作的这个新时期的《招财进宝图》，活脱脱地把人们这种想发财的欲望表达出来。

In this work, artist Ji Wenyu firstly tries to make it simple that no additional explanation is needed for understanding; secondly, he uses no sketch, and expressing whatever he wants directly, even putting the title on it. I think that we are the people with the most dogged pursuit of money. So I made this work with a fake million-dollar bill, entitled you could also be rich. There' s a mirror in the middle of the work, and you could see yourself when approaching near, it seemed you represented Washington. With “you could also be rich” on the bottom, you magically know that you can. Besides, there are lots of Chinese elements in the work, Yuan Bao, ancient coins, Bai Wan (Chinese character of one million), “Gong Xi Fa Cai” in Pinyin, “our life is sweeter than honey” with a Chinese way of expressing. And also a new-era version Zhao Cai Jin Bao Tu, hosted by Mao Zedong, designed by Ji Wenyu. All above explains a constant theme, people' s desire for money.



There Live Wild Animals 这里有野生动物出没, 2012

Installation | Synthetic fibre carpet, cloth, stainless steel, wire 装置 | 化纤地毯, 布, 不锈钢, 电线
200×200×22 cm, J-Z_0165

这儿有个篮球场, 那些个喊声、叫声、鼓掌声、还有那拉拉队的弄姿、包括裁判的哨声以及那所有的规则、荣耀与光环等等, 等等的喧嚣都已成为过去, 它被废弃了, 时间让野草慢慢地延伸进那曾是平整的, 以前地上画出的白线还依稀可见, 但此刻却已是裂缝斑斑的球场, 一小群野马从这里走过, 时而停下脚步回过头来茫然地张望一下, 随后匆匆地走去。

人为的东西是人们热情的体现, 它可以被捧为人类最重要的东西, 被捧为首选, 被捧为一种精神, 一种信仰, 为此而陶醉, 为此而争吵, 为此而面红耳赤, 为此而定出许多规矩、要点、戒律等等, 等等, 然而人们一旦热情过去, 或者仅仅是转移就不会再去理会, 就象翻书一样到了下一页。而自然却开始以悄悄地、漫不经心地、顽强地、然后却是浩浩荡荡地、强大之势占领着一切, 它以生生不息的宏大显示其永恒。

This is a basketball court, once overwhelmed with yells, applause, cheering squad girls' hot dances, and whistles from the referees. Yet all that glories faded away when it was discarded. Time tells the story, wild grass spreads over the now mottling previously smooth ground. A group of young wild horses passing by, paused for a while and left.

Manmade stuff is a symbol for passion. It could be interpreted as the most important thing, the priority, the spirituality, or the religion. People revel in it, yet still quarrel for it. People make rules. However, when such passion goes away, no attention would pay to any longer. Another page is turned to. Now the real prevailing nature emerges, showing its grand eternity softly and inadvertently.



Garbage 垃圾, 1999
Video 视频, 11 minutes, Edition of 1, KX_0079

依次拣出自己用过的生活垃圾并小声地说出他们的名字：这是一根火腿肠；这是一张汽车票；这是一颗核桃。

I pick up the wastes that I have used and recite their names gently, such as, this is a sausage, this is a bus ticket, this is a nut, to name but a few, in a very detailed fashion.



Meng Huangyou 孟黄鼬, 2010
Video 视频, 6 minutes, Edition of 1, KX_9098

艺术家用一只熟鸡头，一次次眨眼睛使一个个字出现，对应旁白选自明朝赵南星著《笑赞》中的《孟黄鼬传》。鼬是一种专门食鸡的动物，孟黄鼬为一人绰号，爱食鸡而后身家显赫。艺术家借用食物的身份来讲故事，狡诘地从最平常的对象指涉某种并不存在的现实。

The artist used a cooked chicken head which blinks again and again to make words appear one by one. The corresponding narration is borrowed from Meng Huangyou in Praise with Laughter, written by Zhao Nanxing in Ming Dynasty. The weasel(you) is a chicken-eating animal, and Meng Huangyou(Meng Weasel) is a nickname for a person who was famous for his appetite for chicken. The artist borrows the identity of food to tell the story, craftily reFFerring to some nonexistent reality with this most common object.



Nature Series No.32/Wall 自然系列 No.32/ 墙，1998
Installation | Silk, cocoons, bricks 装置 | 蚕丝, 茧, 砖块
Variable dimensions LSJU021

艺术家梁绍基 20 多年来悉心进行养蚕实验，在与自然的互动中研究蚕的生物钟于不同材料上呈现的形态。该作品将蚕整个生命过程吐丝、结茧、蝶化、重生、异变……都对垒起来铸成一块块砖，它印记着生命的遭遇，历史的沧桑，时间的沉淀，人生的五味……其实墙也是茧壁的暗喻和延伸，我们的历史与人生不是一次又一次企图突破墙的重围，破茧而出吗？

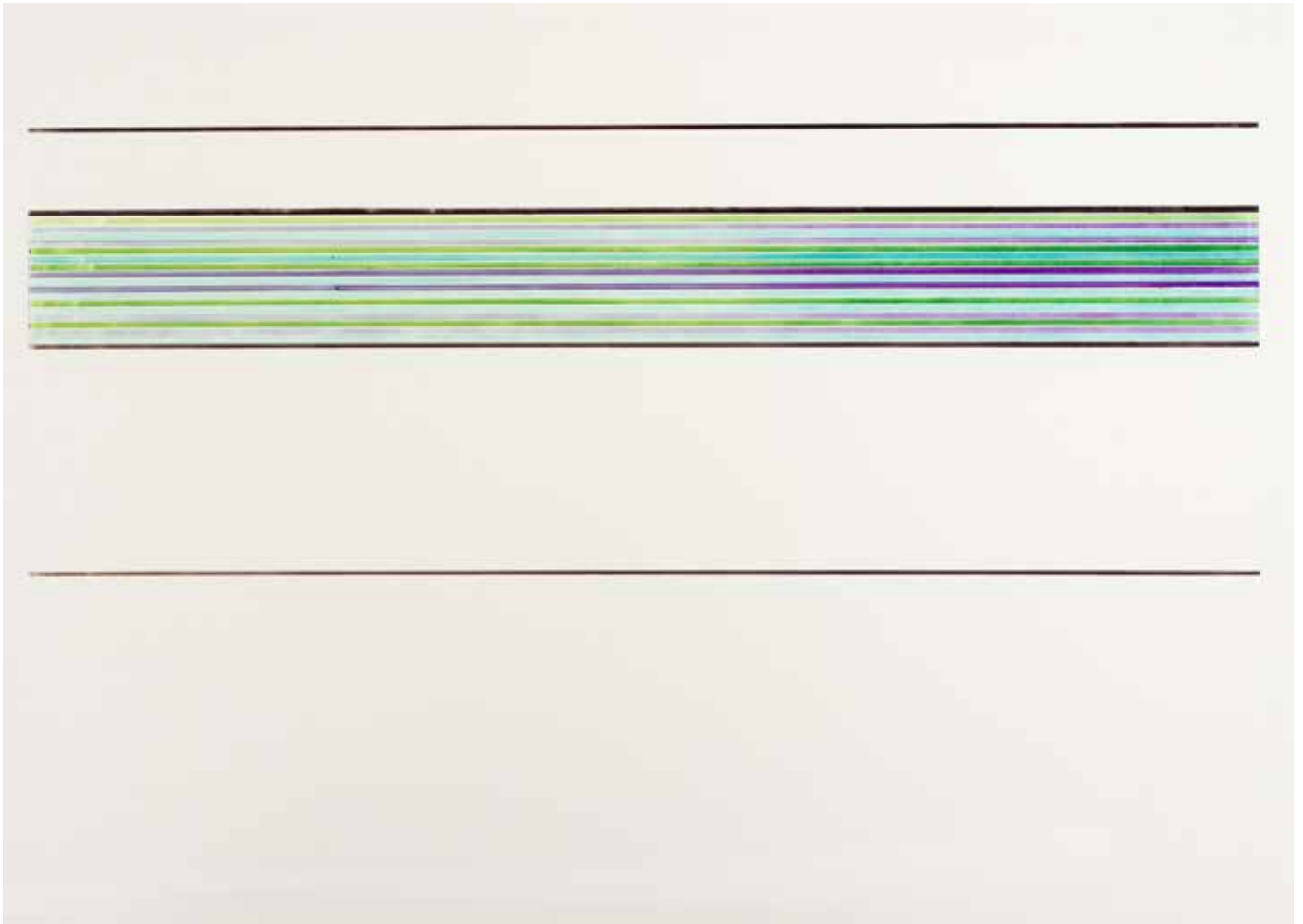
Artist Liang Shaoji has dedicated the past two decades for silkworm breeding, and exploring various forms and shapes derived from combination with different media during the intercourse with nature. This work recorded the vivid process of spinning, cocooning, being a butterfly, being reborn and being evolved of silkworms, which are building bricks of the concrete silk wall. Still, the wall, as a metaphor and extension of the silkworm brick wall, bears the vicissitudes of life, history and time. Isn't it clear that our history is time and time again breaking through the walls, in the same manner as a silkworm?



Pupupu-B 嘒嘒嘒 -B, 2011-2012
Installation | Silk, Silkworm Cocoon, Moth, Voice Record
装置 | 丝, 树脂, 蚕茧, 蛾, 蚕蛾震翅声音录音
120×50×43 cm LSJ_1904

评论家朱朱曾评述道：梁绍基的创作“实行着双重建构性，既个人从传统转换出精神或语言资源的的过程，必须是一场针对当下的持续发言，梁绍基发现，蚕蛾破茧而出时震翅嘒嘒嘒之声酷似汽车发动机所发之声，于是迁想妙得将椭圆的蚕形演变为轿车，将蚕的原始生命力、丝的自然属性与现代城市典型的符号生动地结合起来，作品显示了一种现代的生态美学。诚然，在作品的深层里，也隐现了对中国由农耕文明迈向现代工业文明过程中的某种困扰和希冀.....使空间呈现空灵。而当蚕由通常结成的圆茧变为直接吐成平面丝，这不仅是自然的异化，也是社会的异化的写照。显而易见，断续的声音在作品中起画龙点睛的作用，营造了一种别样的虚灵，别样的轻。

Art critic Zhu Zhu once commented: Liang Shaoji's artistic creation is a dual-construction, namely a transformative process from personal heritage to spiritual or lingual resources, it must be a continuous yet instant feedback. In recent years, Liang Shaoji found that the fluttering sound of silkworm breaking out of the cocoon is similar to the sound of a car's engine, so by combining primitive life energy, the essence of silk and symbolic icon of a modern city, he transformed the cocoon into a car. The work revealed a sense of ecological aesthetics. Meanwhile, Liang showed his concerns for the transition periods from agricultural era to industrial era. Still, the sound here plays a crucial role in making the space more vivid. While the subtle change from round shape cocoon to a planar shape demonstrates not only a natural alienation, but also a societal alienation. Obviously, intermittent sound is a crucial point in the work, making it lighter and more graceful.



Long-Cherished Wish.A.III. 夙愿 .A.III., 1987
Marker On Paper 纸上马克笔, 76.5×108 cm, SF_7769

上世纪八十年代的某年冬天，上海曾经下过一场大雪。
夜深踏雪，空气中弥漫着冷寂与静谧。微微地泛着淡淡的银光的浅灰色的天空与被大雪覆盖着的已然沉睡的城市连成了一片，散落在四周的冷暖不一的星星点点的灯火成了辨认天上人间的唯一标识。
作品做成，那已经是二年以后的事了。

There has been a heavy snow in Shanghai in a winter of 80s. Walking on the snow late at night, the coldness and silence was spreading in the air. The pale gray sky with slight silver shine connected with the sleeping city covered with snow, leaving the dots of light, warm or cold, scattering all around telling heaven from earth. It was two years later when the work was completed.



1, Mirror-Landscape-0510 鉴 - 山水 -0510, 2013
Installation | Rose Golden Specular Stainless Steel
装置 | 玫瑰金镜面不锈钢
29×75 cm, SF_2177

2, Mirror-Landscape-0612 鉴 - 山水 -0612, 2013
Installation | Rose Golden Specular Stainless Steel
装置 | 玫瑰金镜面不锈钢
52×39 cm, SF_6329

3, Mirror-Landscape-0002 鉴 - 山水 -0002, 2013
Installation | Rose Golden Specular Stainless Steel
装置 | 玫瑰金镜面不锈钢
36×46 cm, SF_5551

镜 山水鉴..... 镜 景也，取景之器也
镜 鉴也..... 鉴定、鉴别、鉴赏
镜 戒也..... 察行、自视、考己

Mirror, landscape reflection – Mirror, sense, the instrument for framing.
Mirror, reflection – Identification, discrimination, appreciation.
Mirror, abstain – Observation, self-inspect, self-examination.

《瞬间的权利》为艺术家 2002 年开始制作的动画作品，完成于 2003 年，是初次在技术上彻底的去遵循“动画”所进行的尝试，这次展出的包括影像和其中的部分原稿。这部作品也是艺术家开始探讨作品思考系统的起点，灵感始自海德格尔的《存在与时间》这本书，以“存在主义”和“动画中的时间性”这两条线索作为发展作品的起始，同样，这部作品也是日后艺术家对于自己作品艺术系统构建的开始——作为生命个体如何通过历史与时间的坐标来界定自我存在的意义。进而拓展作品的疆域至目前的更多表现形式以及空间与文化的思考。从这个意义上讲，《瞬间的权利》更像是一粒种子。

Instantaneous Power was initiated in 2002, and finished in 2003, and was marked as Sun's first technically created "animation". Here on show are a video and parts of the manuscripts. Moreover, a cornerstone in his systematic artistic thinking was laid. Inspired by Time and Being by Heidegger, he uses a dual-clue of "existentialism" and "timeliness" as a start, serving as his systematic construction, namely how to identify the meaning of being in the coordinate of history and time as an individual human being. From a certain perspective, Instantaneous Power is a seed, beyond which more field of art works and thinking on space and culture are provoked.

此外，还有两张信手涂画的手稿，这是为完成于 2001 年第一部试验影像作品《拔牙》所作的海报，影像作品的文件已经丢失。这部作品里面包含了部分的动画，这两张海报也与其中的动画部分保持了绘画风格上的呼应。这部作品的剧本来自希区柯克的短篇小说《拔牙》，而希区柯克也是对艺术家早期影响最大的导演之一。

In addition, there are two hand-drawn posters of his first experimental video work, BaYa(2001). Pitifully, this video is buried under so many others, and could not be found. Yet from these two posters, we can trace some scenes in the video. BaYa is adapted from a eponymous short story from Hitchcock, who is a director that influenced Sun greatly in his early stage.

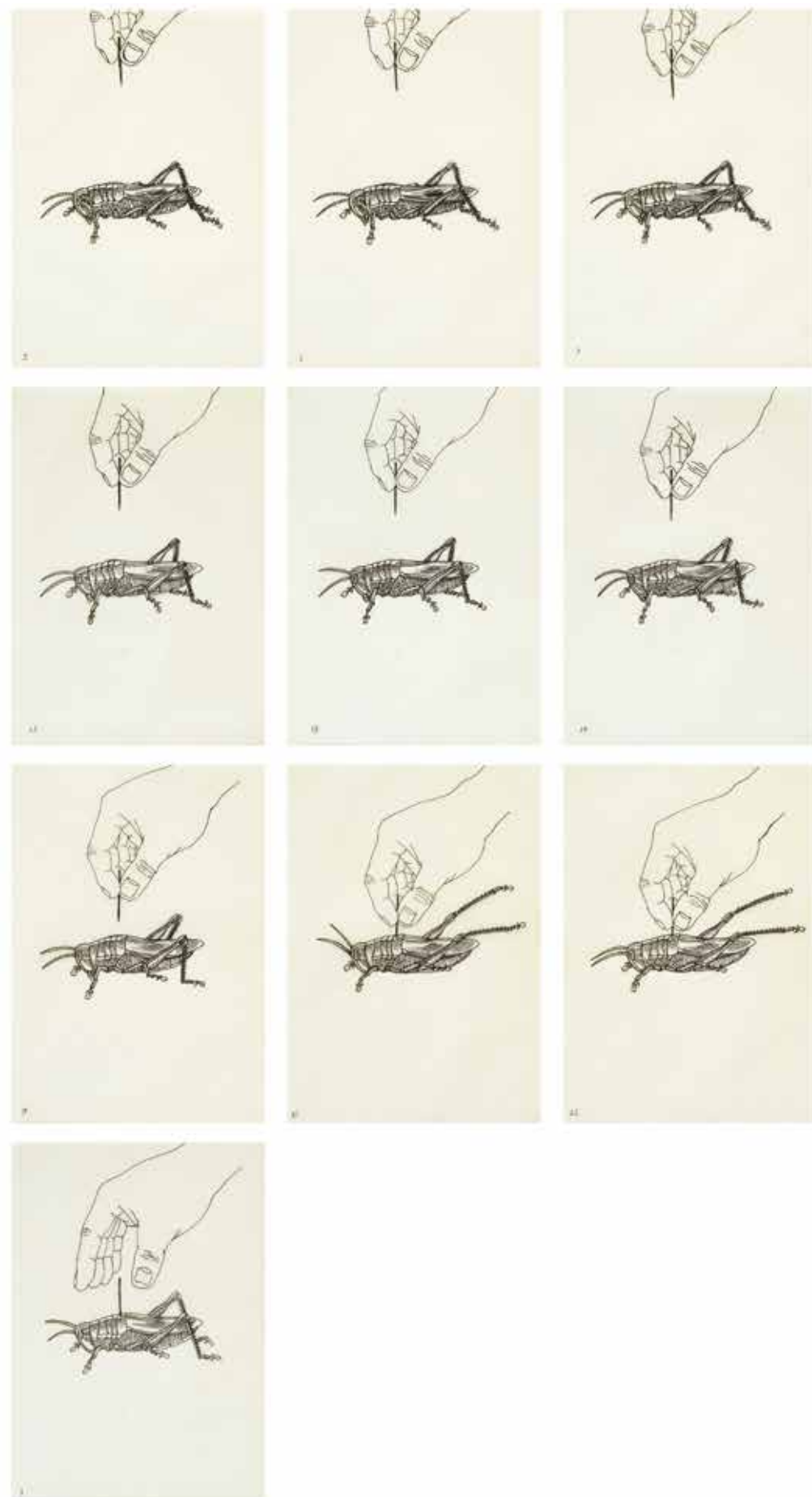


Instantaneous Power 瞬间的权利, 2003
Video | Single-Channel Animation 视频 | 单屏动画, 4 minutes 20 seconds, Edition of 1, SX_6696



Poster of BaYa 拔牙海报, 2001
Rollerball Pen On Paper 纸上水笔, 26.7×39 cm (×2 pieces), SX_8865



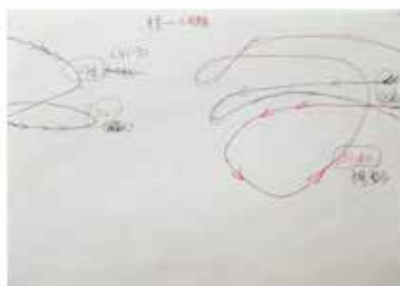
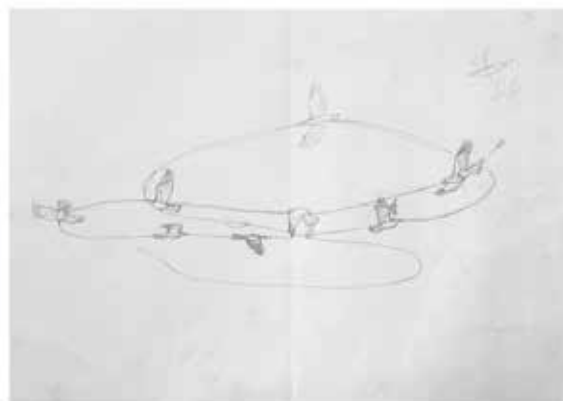


Instantaneous Power 瞬间的权利, 2003
Rollerball Pen On Paper 纸上水笔
29.7×21 cm (×26 pieces), SX_4674



《21 克》是耗时四年多完成的 27 分钟的动画影像作品，这是艺术家为自己“梦想中动画应该成为的样子”所作的工作，这次展出的是“作品”之后的“作品”，皆为研究与讨论的产物，也是“作品”之后留下来的比较生动的痕迹。而上万张的动作定线稿是这部作品完成所必需经历的第一阶段和初始部分的工作，通过这些，可以更清楚地了解艺术家的工作状态以及艺术家从工作方式上是如何理解创作的。

21 Ke is a 27 minutes animation film that lasted more than four years to complete. This the artist presentation of whatever he thinks “a ideal animation should be”. On show are original sketches, or works after work, works for research and discussion, vivid traces. Yet these ten thousands sketches are the first stage in his ambitious work, through which, audiences could better understand artist’s working state, as well as his understanding of creation from an insider’s perspective.



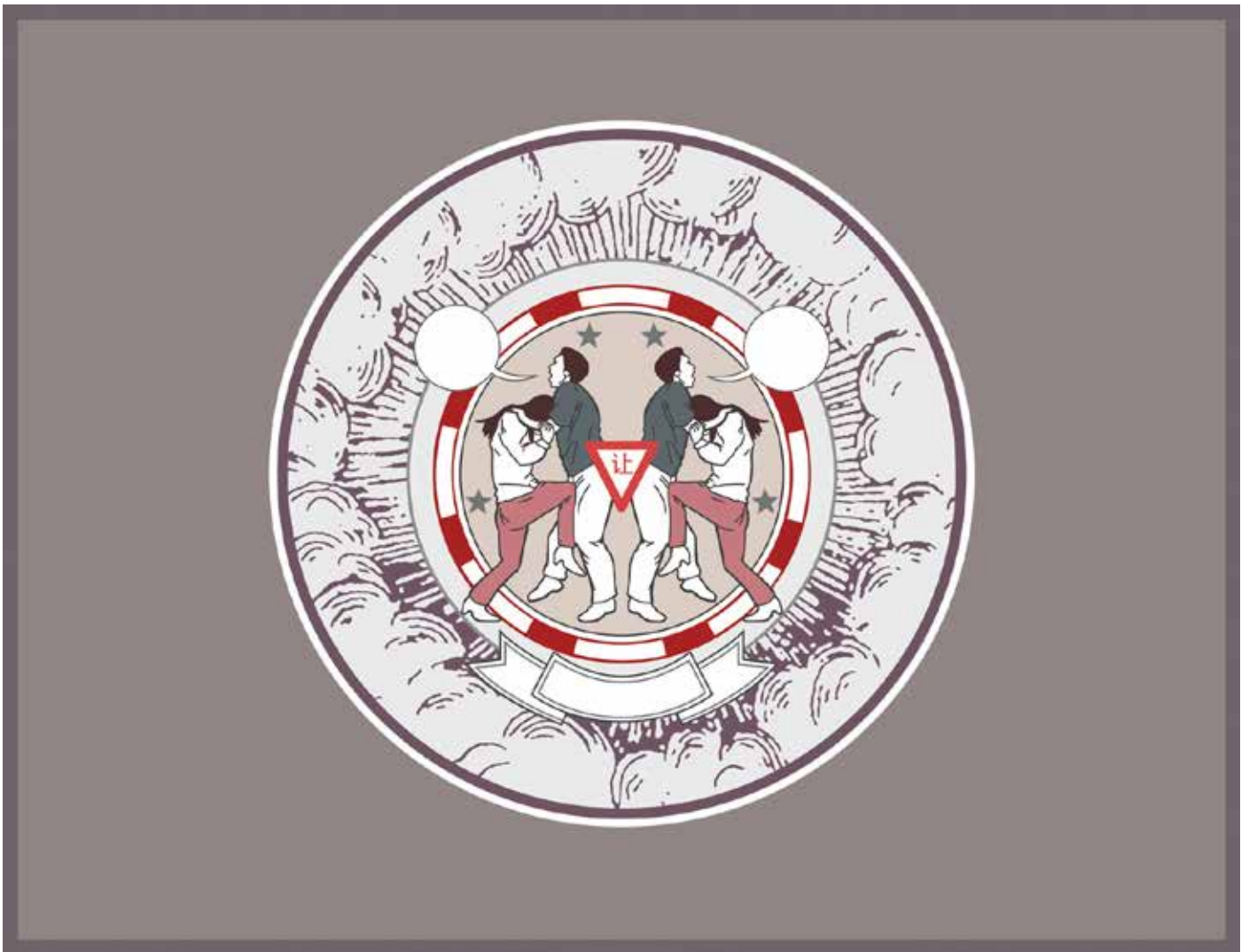
21 Ke Outline Sketch 21 克线稿, 2006-2010
Pencil On Paper 纸上铅笔
29.7×42 cm (×9 pieces)
29×21 cm (×2 pieces)
26×19 cm (×1 piece)
21×29.7 cm (×3 pieces)



Photograph | B&W Inkjet 摄影 | 黑白喷墨打印, 6.2×11.4 cm (×6 pieces), Edition of 10
TMH_2838, TMH_0222, TMH_1149
TMH_4111, TMH_2330, TMH_1812

《局部古典》是六张以非传统手法创作的一组黑白肖像摄影。不同年龄的三男三女各自坐在一个木制高台上，照片背景相同，人物姿态也高度相似：腰部和臀部上半部分暴露于观众的视线中，仿佛正不安地等待着被打上一针。裸露的皮肤的区域被精心地放置在作品的最中心，为构图增添了稳定性与几何感。远看，不难发现人物所摆的姿势具有雕塑般孤独的体感；近观，赤裸的肉体显得毫无防备且脆弱不堪。画面沐浴在一种优雅宁静的灰色调子中，充满了古典氛围，而其暗含的无力和虚弱更被作品的小尺寸进一步强调出来。

A Part of Classics is a series of black and white photographs presenting six portraits in an unconventional way. Three men and three women of various ages perch on a wood pedestal. All the characters show the back of their torsos to the viewers, with one hand pulling at the clothes so that the waists and upper part of hips become exposed to the audience's gaze, as if waiting uneasily for a medical injection. The uncovered skin is carefully centralised in the frame to be the focus of a network of vertical, horizontal and diagonal lines, giving stability and geometry to the composition. Viewed from a distance, the pose they hold confers a sculptural and solitary appearance. Up close, the bare flesh delivers a sense of defencelessness and vulnerability. Bathed in an elegant shade of grayness, the images are inherently tinged with classic qualities whose underlying fragility is further emphasised by the small and intimate size of the photographs.



Exclave Con - Rehearsal 1 飞地控 - 排练之一, 2013
Mixed Media | print, nylon carpet, rubber 综合材料 | 打印, 尼龙毯面, 橡胶底, 190×248 cm TMH_7656

“飞地”是一种特殊的人文地理现象，指隶属于某一行政区管辖但不与本区毗连的土地。而“控”则来源于日本动漫，表达对一种事物的留恋与沉迷。艺术家唐茂宏将关注转移到这一人文地理语汇上，有两层含义。宏观来说，中国是一个飞地，不知道自己属于哪里；而从个人的微观层面来说，每个人都是一个飞地，一直处于漂浮的状态。

延续以往创作元素，艺术家此次将图徽跟新的媒介相结合，将图徽印在尼龙毯上。这些形式颜色各异的图徽象征着不同的群体、机构、组织，带着一丝模糊，而没有明确的指向。

An “exclave” is a special human geography phenomenon, which is a territory legally or politically attached to a main territory with which it is not physically contiguous because of surrounding alien territory. And “Con” is derived from Japanese Animation, referring to the obsession to a particular stuff. By adoption of such a human geography jargon, Tang Maohong reveals two layers of meanings. From a macro scale, China is served as an exclave, not knowing where she belongs; yet from micro scale, everyone could be regarded as an exclave, floating aimless all the time.

As a constant element, emblem is combined with a new media, nylon carpet. These emblem vaguely and dimly point to some different groups, organizations and institutions.



The Last Few Mosquitos 最后的几个蚊子，2005
Installation | Electro-mechanical objects, plastic, metal, cooper, red fluid etc mounted on wood
装置 | 电子机械装置，4×5×5 cm, XZ41

《最后的几个蚊子》是一小簇比真蚊子略大的蚊子复制品。这些小型雕塑中的一件正展示在画廊空间的墙体上：乍一看好像空旷一片，仔细观察便会发现一只蚊子正在趴在墙上从建筑物中吸血，随着消化营养身体逐渐变红。虽然蚊子是一种象征颇多的昆虫，作品标题也似乎暗示着由肤浅的人类中心主义所导致的环境问题，但观者依然可以自由发挥自己的理论来理解这些吸血鬼的含义，得益于徐震拒绝阐释其作品的一贯风格，并从不放弃他微妙、幽默和令人迷惑的游戏。

The Last Few Mosquitos is a cluster of slightly-larger-than-life-size replicas of mosquitos. One of the small sculptural pieces is now seated alone on the wall of the gallery space which seems empty at first glance. Closer inspection reveals the insect appears to be gradually sucking lifeblood from the building, glowing red as it ingests the nutrition it needs. Whereas mosquito is an effective symbol and the title may suggest some environmental concerns partially caused by shallow anthropocentrism, the viewers are left free to develop their own theories as to what the bloodsucker means, in the light of XU Zhen's notorious reluctance to interpret his works and give away the enigmatic, subtle and witty game.

徐震（没顶公司出品）的最新装置《玩 - 爱的导弹》外形酷似哥德式教堂，整个作品被人造皮革、皮具、乳胶、金属及锁链包裹，并以悬吊的方式呈现在展厅中，仿佛正在享用日本性爱捆绑术“紧缚”。《玩 - 爱的导弹》引发了观者对自身文化背景和经验的感知；观看被自身过去的经验所质疑，同时被正在观看的物件所亵渎。作品是“玩”系列（2011年至今）的最新创作，这一系列用精心设计的姿态摆放出不同人种样貌的石膏模特，个中含义可以用文化拜物的交叉引用来阐释。《玩 - 爱的导弹》亦可被看作是“神”系列（2011年至今）的延续，后者运用泡沫塑料和皮革包裹的棉花装置重塑了具有象征意义的大型部落宗教雕塑。通过充满戏剧性的幽默编排，没顶公司专研围绕道德和自我审视的议题，寻觅对既定规则的破坏和挑战。

XU Zhen's latest work «Play - Missile of Love» (produced by MadeIn Company) consists of a sculpture shaped like a Gothic cathedral. Covered with textural fabric, leather, latex, metal and chains, it is hung in the showroom and seems to be enjoying the Japanese erotic bondage technique "Kinbaku". «Play - Missile of Love» elicits a response from viewers based on their cultural background and experience; every look of the viewer is charged with what has been seen before and contaminated by what is being looked at. «Play - Missile of Love» is the latest addition from the ongoing series "Play" (since 2011) whose previous works feature mannequins with multi-ethnic characteristics in elaborate poses, where cultural fetishes can be used to illustrate cross-references. «Play - Missile of Love» may also be seen as a continuation of the "Divinity" (2011-ongoing), a series of large and charismatic tribal religious sculptures and totems carved out of foam, coated in wax or wrapped in leather. Deploying theatricality and humour, MadeIn Company probes issues around morality and self-censorship, seeking to upset and challenge the assumptions of established orders.



Play - Missile of Love 玩 - 爱的导弹, 2013
Installation | Genuine and artificial leather, BDSM accessories, foam, metal, wood, ropes
装置 | 真皮与人造皮革, 情趣性爱道具, 塑料泡沫, 金属, 木材, 棉绳
420×110×80 cm, MI_6023



After all I didn't force you (wo bing fei qiang po ni) 我并非强迫你, 1998
Single-Channel Video 单路视频, 2 minutes 30 seconds Edition of 5, YFDV004

一系列迅速移动的场景，不同人物被接二连三地快速串联在一起，看不到一张清晰的脸，似乎暗含了一个现代媒体发展的社会中对个人主义形式的反应。

A series of moving images quickly move, different characters shows up one after another without clear faces, it implies a reaction to the forms of individualism in a developing modern mass society.



Manifold Little Hills (Xiaochongshan) 小重山, 2006
Single-Channel Film 单屏电影, 2 minutes 53 seconds Edition of 6, YFD_8704

两个年轻人，游走在城市喧闹的街道、老式的弄堂和各色建筑物的废墟中，演绎着戏曲中的唱、念、做、打，一板一眼。他们在日常的生活情境下，体验着别样的“戏梦人生”。

Wandering in the bustling streets, old-fashioned lanes and ruins of diverse-style architectures, two young man were performing singing(chang, 唱), dialogue(nian, 念), acting(zuo, 做), acrobatics(da, 打), in good order and well arranged. Though living in a daily and routine scene, what they were experiencing was unique and different "enjoyable dream life".



Wukang Mansion 武康大楼, 1983
Oil On Canvas 布上油画, 58×68.5 cm, YYH_6823

回头看三十年前的画，啊！这也是我画的吗？ -- 余友涵

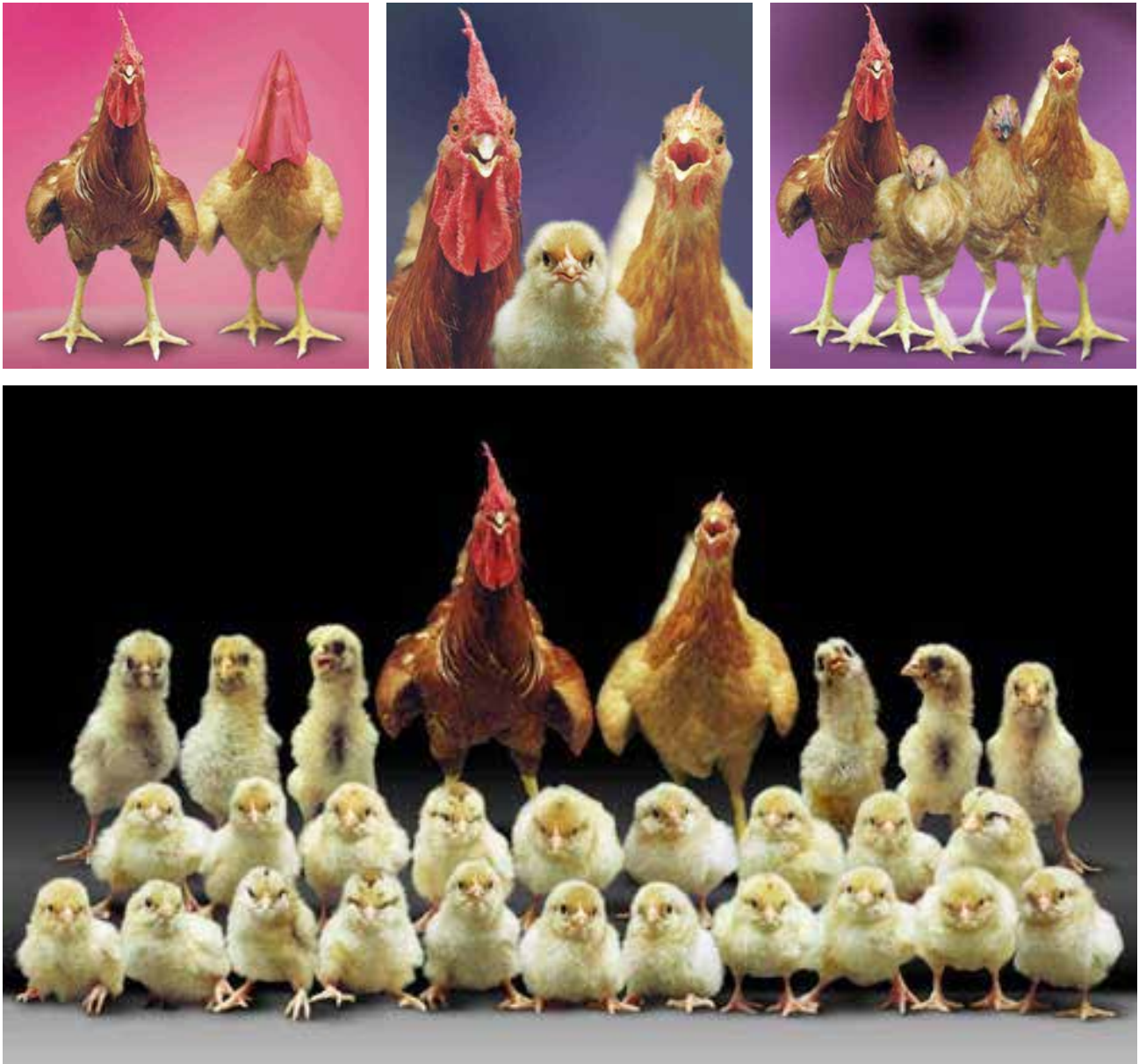
Looking back at the painting from thirty years ago. Ah! Is that my painting? --YU Youhan



2013.8.25, 2013
Acrylic On Canvas 布上丙烯, 91 x 79.5 cm, YYH_1641

老生常谈也渴望有些新意呀! -- 余友涵

Established symbol also yearns for new meaning! --YU Youhan



Lucky Family 全家福, 1995
Photograph 摄影 60×60 cm (×3 pieces), 60×100 cm, Edition of 10, YZZ01

1995年，杨振中在其创作的摄影《全家福》系列中初显锋芒。作品以公鸡、母鸡及小鸡的不同组合为母语描述了中国传统婚姻、三口之家、四口之家以及大家庭的其乐融融，无疑是对中国家庭问题做出的戏剧性隐喻。尽管艺术家表示采用鸡的动物形象并不意味着他对哪个动物更感兴趣，但观者不难读出其对中国未来的预知有着极其丰富的暗示。

It was in 1995 when YANG Zhenzhong won early fame with his photographic works entitled Lucky Family. The series consists of four different combinations of a rooster, a hen as well as chicken, describing in a metaphorical way the traditional Chinese marital system, the formation of a classic Chinese family as well as the joy of a big family, undoubtedly a dramatic allusion to the issues of the structure of Chinese families. Although the artist denies any preference for images of chicken, audience can easily read from the pictures an extremely abundant hint about China's future.



Exam 考试, 2012
Single-Channel Video 单路视频, 23 minutes 37 seconds Edition of 10, YZZ_1988

作品《考试》试图阐释一对主题间令人惊讶的复杂动态。画面内容描绘了粉色闺房中的两位年轻女性，穿着引人遐想的丝质睡衣，举止亲密近乎挑逗与情欲。然而在这愉悦到令人生疑的画面中，艺术家放置了一个完全出乎意料的主题：女孩子们一边打闹玩笑，实际一边大声朗读着政治课本，刻板 and 教条的内容与前者间轻松的互动产生了巨大的冲突。两个主题的此番并置使得作品风趣而幽默，却给观者留下疑问不断。作品将一个严肃主题拉扯到愉悦的视觉情境中，再一次扭转了大众对于一个普遍议题的普遍观念。

In Exam YANG Zhenzhong illustrates a complicated dynamic between two unexpected topics. The subjects of the video are two young women wearing nothing but suggestive silk undergarments. The way in which they interact is intimate and nearing erotic. Still, among this pleasant and questionable scene, YANG places a strikingly surprising topic: politics. The two women play as they read aloud from a standardized political textbook. The highly serious and standard narration seems to clash with the playful interaction. One is left amused by the coupling of such topics, yet wondering why. It is possible that YANG has created a politically powerful video, in which he illustrates the relationship between modern Chinese politics and the youth of a nation.



200305, 2003
Mixed Media On Canvas | Acrylic, watercolour and pencil
布上综合材料 | 丙烯, 水粉, 铅笔, 143.5×143 cm, ZD_4906

《2003.05》带有强烈的时间与标示感，既是他作为独立艺术家的第一件正式作品，又是最后一幅绘画。此后张鼎的创作往往以录像、摄影、装置及现场表演为主。边缘群体、移民、循环系统、游乐场、剧院和消费社会等等议题轮番登上他的舞台。张鼎所营造的氛围常以某种“强烈的感觉”为障眼法，背后的真正“意义”从不被说破。而有趣的是，这些迷人的特质倒也不难在这幅早期画面上找到些许痕迹。

Entitled 2003.05 which indicates undoubtedly either the beginning or the end of a period of time, this work is not only the first piece to be created since he became an independent artist, but also the last easel painting ever produced. Since then ZHANG Ding mainly works in the field of video, photography, installation and performance. Themes including marginal groups, immigrants, circulatory system, playground, theatre and consumerist society and so forth came on the artist's stage. The strong atmosphere invoked by him is usually a mere ploy, and the meanings behind are never fully articulated. Interestingly, here one finds little difficulty reading these intriguing qualities from some traces and touches preserved on the canvas.



Potato 土豆, 2013
Sculpture | Tinted copper and 24k gold 雕塑 | 黄铜染色及 24k 金, 11×21×12 cm Edition of 3, ZD_0350

雕塑《土豆》与其他同期创作的手并无太大分别，皆是对缺乏个体身份的拜唯物主义大众的反映。作品中的手仅仅握着一枚土豆，这种植物块根往往寓意饥饿或更为糟糕的暴饮暴食。张鼎直言，作品中采用的黑色、金色和银色只不过是出于审美需求的考量而已，呈现出的赏心悦目的效果自然难以否认。然而土豆散发的金色光芒却无法让人不注意到。作为食物，土豆是人类机能运作的黄金，正是社会唯物主义的核心。纵然作品似乎是所有手雕塑中最为形象简洁的，《土豆》却在更为深刻的层次展现出丰富的力量，其所诉诸的是我们固有的物质本质。

This hand sculpture is not unlike the rest as it mirrors materialistic masses sans individual identity. Here the hand holds simply a potato, a substance implying hunger, or worse gluttony. ZHANG has stated that the black, gold and silver color scheme of the exhibit is purely for aesthetic purposes, and one cannot deny that it is pleasing. Still, the strong glowing gold of the potato does not go unnoticed. This food substance is our gold; the heart of materialism in society. Though seemingly the most simple of the passive hand sculptures, Potato is powerful in its deeper meaning; speaking to our inherent material nature.



Miniascape 盆景, 2003
Acrylic on Paper 纸上丙烯, 520×327 cm, ZELN053



The Partial 局部, 2013
Oil On Canvas 布上油画, 42×37.5 cm, ZEL_1521

90年代，上海艺术家展示作品的机会很少。1998年，德国驻上海文化领事在淋浴时产生一个想法：用领事馆外墙上的橱窗来展示当代艺术作品。领事馆橱窗虽小，但它面对街道这个无限的空间，故命名为 Un/Limited Space。这一方面为艺术家提供了展示场所，也给排队等签证的市民、路人一个接触当代艺术的机会。周铁海是第3个受邀参加该项目的艺术家，他把橱窗用淋浴器覆盖，并说道：“你在淋浴的时候或许也会产生无\有限的灵感”。

In 90s, there was little chance for the artists to show works in Shanghai. In 1998, the Germany culture console brought up an idea when he was taking shower that to display artworks in the showcase on the wall of Germany consulate. As small as the showcase, though, it faced the street which could be regarded as an unlimited space, so that he named it Un/Limited Space. It provided the artists with a place to show their works, and made it possible for the people who were waiting for the visa in front of the consulate and the passers-by to see art as well. Zhou Tiehai is the third artist who was invited to make an exhibition in this space. He covered up the showcase with a set of shower, saying “perhaps you could also have the Un/Limited ideas when you are taking shower”.



Untitled 无题, 2001
Acrylic on Paper 纸上丙烯, 307 x 526 cm, ZTH148



Un/Limited Space: the Shower 淋浴器, 2013
Oil On Canvas 布上油画, 100 x 67 cm, ZTH_1819

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