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ShanghART
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**The International Version of the 'vis' project:
The New Image of Shanghai Today -----The Logo and the settings**

最佳发型评选范围
The best selection of hair styles

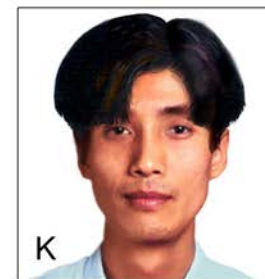


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3



**The International Version of the 'vis' project:
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专用服装评选范围
The available selection of the clothing !



①



②

4



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专用服装评选范围
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③

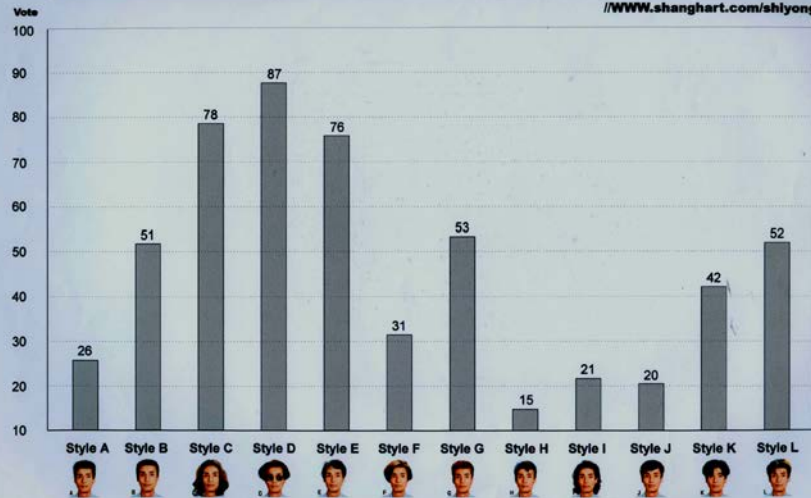
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④

1997-1.1998 The New Image of Shanghai Today collecting information form

//WWW.shanghart.com/shiyong



1997-1.1998 The New Image of Shanghai Today collecting information form

//WWW.shanghart.com/shiyong



“请你选择最好的 ---- 今日上海新形象”评选计划说明

互动网络作品

亲爱的女士们，先生们：

随着中国对外开放的不断深入，与国际间各个领域内的相互交流已日趋频繁。上海，这个中国对外开放的前沿阵地，正以“一年一个样，三年大变样”的发展目标奋进，作为身处其中的个人如何以崭新的形象，紧跟我们城市发展的步伐，已是刻不容缓。藉此，本人计划对自我形象重新作战略上的调整与设计，使其规范化，一致化，以便与我们城市的新面貌，新思路步调一致。

目前，已委托 GLAMOUR 形象设计公司，运用电脑形象设计系统，为本人提供了十二种发型与若干服饰。由于近来缺乏交流，分析能力下降，面对诸多样式，本人无法作出准确的判断。为确保新形象定位的准确性，合理性与有效性，本人藉以国际互联网络向世界各地作广泛的调查与评选征求，迫切希望您通过国际互联网在上述十二种发型与若干服饰范围内，为本人新形象作出您认为准确的选择与判断。

评选要求：

1. 本形象既能体现其个性，又能反映当代中国的精神风貌；
2. 具备新形象在国际交流中的说服力。

并恳请您对如下问题作简单的答复：

您认为在当代中国，什么样的新形象才能在国际交流舞台上占有一席鲜明的位置？您的参与将会给予我很大的帮助。致以衷心的感谢！

请进入此域名：[//www.shanghart.com/shiyong](http://www.shanghart.com/shiyong)

计划人：施勇 1997.10

Please Choose the Best -----Explanation of the Survey of Today's New Image

Interactive digital work

Dear Madame or Sir:

As China enters more deeply into its opening to the outside world, international communications become increasingly frequent in every field in China. Shanghai, at the front-line of China's opening to the outside world, is now developing at so rapid a pace, that "every year it looks new and every three years there is a tremendous change," and the city has the ambition of realizing its goal of "gaining a foothold in Shanghai, confronting the outside world, and participating in competition." As an individual involved in the ever-changing urban environment, I feel that it is urgent to refresh my self-image to keep pace with the development of the city. Therefore, I plan to revise and redesign my image strategically, standardizing and unifying it, with the hope of keeping up with the new appearance and fresh concept of my city.

I authorized the Glamour Image Designing Company to redesign my self-image for me. With the help of their computer image-designing system, the company provided me twelve hair styles and some costumes to make my choice. Nevertheless, because I have been out of contact recently, my analytical capability has declined, and I am not able to make a clear decision when facing such a big variety of choices. In order to ensure the accuracy, reasonableness, and efficiency in

the definition of my new image, I want to carry out a worldwide survey on the Internet. I hope that you can choose among the available hair styles and costumes and help me make a decision about my new image. Here are the selection criteria:

1. The new image should reflect both my individuality and the contemporary spirit of China.
2. The new image should be very convincing for international communication. In addition, your brief answer to the following question will be greatly appreciated:

In today's China, what kind of new image do you think can play an important role on the stage of international communications?

Your participation will be greatly appreciated and I thank you very much.

Please go to the location: [//www.shanghart.com/shiyong](http://www.shanghart.com/shiyong)

Planner: Shi Yong





关于作品 《仪态举止 ABC》

中国有句俗话叫做“拳不离手，曲不离口”，意思是说只有反复不断地训练，才能达到好效果。这便是我在这件作品中传达的基本信息。它的具体内容是依据二本关于如何作自我推销的书籍，《推销胜算 166 计》、《企业商务应酬礼仪指南》的部分章节，这些内容看起来与“今日上海新形象”是如此的匹配：因为新形象需要新举止。因此，我几乎不加改变地将其作了一次完美的摹拟练习，并通过照片记录与录象制作来加以展示。

对我而言，我感兴趣的不仅仅是关于摹仿的精确性，而是更感兴趣于通过对“公共关系”的诸如此类的交流技巧的摹仿，来传递出一种由所谓合理的公共关系所导致的那种荒诞感。通过这种荒诞感，使我们能揭示出另一种交流的现实：一种“艺术”地通过策略使彼此愿望获得保证下的交流效果。它们正在不断地被制造，并且正不断地表演着。

施勇 1999.6

Words about Department A B C

In China, we always say, "The boxer's fist must stick to its task, and the singer's mouth no rest must ask." It means that you should do practice very hard if you want to reach a high level in your profession. That is the key message that I want to express through my this work. The work is inspired by two books about how to promote oneself. They are titled 166 Tips for Promotion and Guidance for Business Proprieties. The contents of these books are so fitful to the new image of Shanghai today, for new image should be complied with the new manners, that I adopt them to practice without any revision. And I present it through thte photograph and video.

To me, the accuracy of the imitation is not very important. I'm more interested in the absurdity resulted from the so-called reasonable public relationship. Such absurdity can be found through the reality in the other side of the communication: People can be easily satisfied with the surface of the communication, they just pay attention to the surface. The communication, they just pay attention to the surface. The communication is becoming a kind of "art", It is being produced continuously and is being performed every day.

1999. 6. Shi Yong



仪态举止 ABC, *Words about Deportment ABC*, 1997

手工书 9 本, 乐谱架 9 件, 监视器 1 台, 监视器支撑架 1 件

9 hand-made books, 9 music stands, a TV monitor on a stand

SYU034



仪态举止 ABC, *Words about Deportment ABC*, 1997

手工书 9 本, 乐谱架 9 件, 监视器 1 台, 监视器支撑架 1 件

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9 hand-made books, 9 music stands, a TV monitor on a stand

SYU034



在一个概念上再加上一个概念

Adding One Concept on Top of Another, 1998

装置 , Installation, Edition of 3, SYU033



這是一個藝術家。理由——他坐在一把著名的椅子上。很“藝術”；
這是一個中國藝術家。理由——他的皮膚是黃色的，並且正用他的母語（中文）藝術地向你證實其合法性。很“中國”；
這是一個當代藝術家。理由——這個藝術形象很現實；他的發型與服飾是通過國際電腦互聯網的即時郵件討論而流行，既有效地確保了地域性，又有效地確保了時尚性。很“后現代”；
這是一個正在參與國際交換的中國當代藝術家。理由——他此刻正在有幸坐在這把西方權力的椅子上。面對面地與你們分享他的藝術：身份準確，形象鮮明。很“國際”。

This is an artist. Reason: He is sitting on a famous chair. Very "artistic".
This is a Chinese artist. Reason: His skin is yellow and he is using his mother tongue, Chinese, in an artistic way, confirming to you his legitimacy as a Chinese artist. Very "Chinese".
This is a contemporary Chinese artist. Reason: His artistic image is very realistic: his hair and dress style was chosen through public appraisal on the Internet, certifying his fashion sense and his local roots. Very "Post-Modern".
This is a contemporary Chinese artist who is participating in an international exchange. Reason: He is lucky to be sitting on a chair which symbolizes the power of the West, face to face with you sharing his art: his identity and precise image. Very "international".

chair (châr), n. [OF. *chaiere* (F, *chaire*), <L. *cathedra*: see *cathedra*.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise; a metal block or clutch to support and secure a rail in a railroad.

椅。(英文)，名詞。[椅(古法語)椅(現代法語)，<椅(拉丁文)：查看椅子來源。]
一個有靠背的座位。經常有扶手。常用於一個人：一個職位或權力的座位，或職位本身；站
占據這個座位或職位的人。尤指會議主席：一個椅子：二輪或四輪馬車：支撐或固定鐵軌軌座
的金屬塊或離合器。



© Joseph Kosouth

借用 Joseph Kosouth 的 "One and Three Chairs" 的这件作品作为本计划设想的基本出发点，不仅因为它是一件概念作品，也因为它是一件在西方当代美术史上具有话语权力的作品。在其上面添加一个当代中国艺术家的形象，就如同在一个当代西方权力话语的概念上，加上一个获得确认的所谓“当代中国的”概念。如此，椅子原有的自我概念就必然地转换为一个作为椅子与所坐人之间互文性质的概念。并由此使我们进入到一个现实的层面：那种所谓多元性，差异性文化策略保护下的交流现实：在中心与非中心彼此愿望获得保证下的一个如何提供有效性舞台与一个如何制造合法性表演的当下文化背景。 1997 施勇

I employed Joseph Kosuth's One and Three Chairs as the starting point for my work, since it is not only a piece of conceptual art, but also one which has been legitimized with the power of language in the context of contemporary Western art history. Adding the image of a contemporary Chinese artist to it equals adding an accepted concept of the so-called "contemporary Chinese" to a contemporary Western concept of the power of language. Therefore, the original concept that Kosuth's chair embodies inevitably transforms into a concept of the mutual relationship between the Chair and the Chinese sitting on it, furthermore, leading us into a level of reality, a reality of communication, which is under the protection of multi-cultural strategy and a current cultural scene and, which, conditioned by the mutual guarantee required by both the center and the fringe, deals with how to offer a valid stage and how to produce legitimized performances. 1997 Shi Yong



上海今日新形象

The New Image of Shanghai today, 1999

Sculpture

6×6×29cm

Edition of 100

SY01

1999 年，施勇曾完成了一件网络作品《请你选择最好的》：艺术家在网络上提供自己十二种不同发型和若干衣着形象，并提问“在当代中国，什么样的新形象才能在国际交流舞台上占有一席之地？”参与者投票选择他们认为最理想的样子。通过这个网络在线互动项目，最终得到一个染成金发，戴着墨镜，穿着中山装，拎着公文包正在挥手的形象，艺术家由此作为上海理想市民的形象，制作了《上海今日新形象》雕塑。

Back in 1999, Shi Yong completed by internet a work entitled Please Choose the Best. He provided online a dozen of images of himself in various hairstyles and costumes and then posed a question: "in today's China, what kind of new image do you think can play an important role on the stage of international communications?" Participants voted to the image they supposed as the best option. And after this interactive programme, the image of the artist, with blond hair, sun glasses, Sun Yat-sen suit and briefcase was finally determined, which was later transformed into sculpture as The New Image of Shanghai Today in exhibition now.

Image: Does every Chinese person have BLOND hair?

From: **Henry Zenel**
Sent: Saturday, December 25, 1997 3:47 PM
To: shangart@uninet.com.cn
Subject: New Image

I'd like to see BLOND CHINESE. Yeah, straight blond hair, short, long, in bangs or any old way, as long as it's blond. A country full of blonds, that would be a real revolution. Some people think green is the color of globalization, but really blond is more satisfying. You know, people spend more time looking in a mirror than punching in codes at a cash machine.



想象：每个中国人都是黄头发

Image: Does Every Chinese Person Have BLOND Hair?, 1999

Colour C-Print

90×120cm

Edition of 10

SYU012

97年，“上海新形象”网上征集计划期间，在众多的信息回复中，一位来自纽约的朋友发来了这样一段文字，内容如下：

我要看到金发的中国人。是的，金色的直发，短的、长的，以新潮的或任何旧的方式，只要是金色的。一个满是金色的国家，那将是一场真正的革命。有些人认为绿色是全球化的颜色，但事实上金色更让人满意。要知道，人们花在镜子前的时间比在提款机前打密码的时间更多。

(I'd like to see BLOND CHINESE. Yeah, straight blond hair, short, long, in bangs or any old way, as long as it's blond. A country full of blonds, that would be a real revolution. Some people think green is the color of globalization, but really blond is more satisfying. You know, people spend more time looking in a mirror than punching in codes at a cash machine.)

在上述回复的文字中，我老觉得它像一份西方客户提供的消费定单。于是，我就依据这份定单，作了一次中国式的来料加工：你需要什么，我们就加工什么。

施勇 2006.8.24

评论：“这不是都市发廊里推出的最新流行发式的广告，但又明明白白地提给每位观众一个问题，为什么作品中的一家老小都将头发染成了金黄色呢？这不禁令我想到十年前中国曾流行的一句歌词‘黑头发，飘起来’；还有那句‘黑眼睛、黑头发、黄皮肤，永远是龙的传人’；自然也不会忘记60年代美国黑人那句刻骨铭心的诗‘Black is beautiful’。站在这幅作品前，我问自己另一个问题，‘中国人现在怎么了？’难道只有当人家用导弹轰毁你使馆时，你才感到自尊被伤害了吗？这幅作品引起我注意的不是那欲与曼哈顿试比高的浦东城市风景线，而是那些苍白的人物，麻木的神情和刺眼的黄发所构成的令人难堪的世俗风景线。作品玩着流行的牌，却是一根尖锐的锋芒，刺到国人灵魂深处的症结。”

张朝晖 1999



《憧憬制造》新连环画的文字简说：

这是一组建立在“立足本土，走向世界，与国际接轨，吸引外资”的当代中国城市背景下（以中国对外开放的窗口城市上海具有代表性新建筑景观作为背景）的新形象人物连环画照。他们具有与这个背景相匹配的关联性效果，如同红花需要绿叶配——新城市需要新形象，新形象需要新理想。有道是：全民共唱一台戏。

以具有代表性的当代中国城市家庭作为表现的视角，以肥皂剧的形象造型与作秀式的对话处理，既能形象地凸现出处于这种现实背景下的人们，在面对国际新格局时所显露出的某种微妙的心态，又能充分地反映出这个充满策略与表演的现实图景。而人物群像的金发处理，则是对这个现实环境的逻辑性反映。

Yearning production new comic introductions:

This is a set of comic photos of new image figures base on current Chinese city background of “standing in mainland, trending to the world, connecting with the abroad and attracting the foreign investments” (the background is the typical architecture landscaping in Shanghai which is the window communicating with the outside). These photos correlate with the background just like the green leaves foil to the red flowers—new city needs new image, new image needs new idea. All in all, each one plays a role in one place.

It is presented in a view of modern Chinese urban family. All the dialogues in the work are exaggerated in a soap opera format. Confronting the new era, people's subtle mental activity was exposed in the reality, as well as the planned performance. All the images wear blond hair, it is a logic reflection of today's reality.



憧憬 1, *Yearnings 1*, 2000

Colour C-Print, 85 × 100 cm, Edition of 10, SY03

Colour C-Print, 62 × 70 cm, Edition of 3, SYU059

爸爸：“看，新世纪的国际前途是光明的！”

妈妈：“得好好露一手。”

奶奶：“该是搏一搏的时候了。”

爷爷：“在新世纪一定要好好把握时机啊！”

儿子：“可是道路是曲折的。”

Father: Look, our international prospects for the new century are bright!

Mother: We must show off our skill.

Grandmother: It must be time to struggle.

Grandfather: In the new century we must grasp after opportunity!

Son: But the road is windy.



憧憬 2, *Yearnings 2*, 2000

Colour C-Print, 85 × 100 cm, Edition of 10, SY04

Colour C-Print, 62 × 70 cm, Edition of 3, SYU058

作品第二幅对话：儿子：“新世纪毕竟是我们这一代的世纪，负担重啊！”

爷爷：“想当年，我象你那么大的时候就已经是红小鬼了。”

妈妈：“谈谈你的经验，给他打打气。”

爸爸：“在迈向新世纪的征途上，确实有险阻。但你爷爷，你老爸不都是在艰难跋涉的征途中过来的吗？小虎，你可不能泄气啊！”

奶奶：“你奶奶这把年纪了，都想着要搏一搏。”

Son: The new century after all belongs to our generation, the burden is heavy!

Grandfather: Back then, when I was about your age, I was already a red soldier.

Mother: Talk about your experiences, inflate him.

Father: Certainly there are obstacles on the road to the new century. But Grandfather, father, didn't they all come through turmoil to get here? Son, do not lose heart!

Grandmother: All these years, your grandmother has been thinking go struggle.



憧憬 3, *Yearnings 3*, 2000

Colour C-Print, 85 × 100 cm, Edition of 10, SY05

Colour C-Print, 62 × 70 cm, Edition of 3, SYU057

儿子：“你们的教导深深地感染了我，是的，道路虽然曲折，但是只要树立起积极的正确的人生观，在战略上藐视敌人，在战术上重视敌人，何愁不能跟上新世纪的步伐，与国际接轨呢？”

爸爸：“这小子虽然没有实战经验，却是前途无量。”

妈妈：“比他老爸悟性足。”

爷爷：“象我家的秉性，是棵好苗子啊！”

奶奶：“这下我就放心了。”

Son: Your instruction has touched me deeply. Although the road is windy, I must only establish and maintain a correct philosophy, and in terms of strategy scoff at my enemy, while in terms of tactics respect my enemy, and I will have to worry about not being able to march in synch with the new century, or not connection with the international.



憧憬 4, *Yearnings 4*, 2000

Colour C-Print, 85 × 100 cm, Edition of 10, SY06

Colour C-Print, 62 × 70 cm, Edition of 3, SYU056

儿子：“记得毛爷爷说过‘世界是你们的，也是我们的，但是归根结底还是你们的……’是啊，我们年轻人就象早晨八九点钟的太阳……”

爸爸：“好样的，我就等你这句话。”

妈妈：“希望就寄托在你身上了，我们全都靠你喽。”

爷爷：“在新世纪的国际舞台上后继有人了。”

奶奶：“好好干。”

Son: I remember Mao said “ the world is yours, and also ours, but in the end it is still yours...” He was right, we young people are like the morning sun of 8 or 9 a.m.”

Father: Very good, I have been waiting for you to speak these words.

Mother: Hope is on your shoulders, we are all depending on you.

Grandfather: There will be people to carry on international relations in the new century.

Grandmother: Good work..



憧憬 5, *Yearnings 5*, 2000

Colour C-Print, 85 × 100 cm, Edition of 10, SY07

Colour C-Print, 62 × 70 cm, Edition of 3, SYU055

儿子：“谢谢你们的夸奖，我们只是站在前辈的肩膀上才能看的远多多鼓励呀！”

爷爷：“谦虚也象你爷爷。”

妈妈：“真羡慕你，好想跟着你去闯闯。”

爸爸：“我不再孤单了。”

奶奶：“好一个将门虎子。”

Son: Thank you for your praise, only when we stand on the shoulders of previous generations can we see far!

Grandfather: You are modest like your grandfather.

Mother: I so envy you; how I'd love to go ahead with you.

Father: I am no longer alone.

Grandmother: A good kid.



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用我们新形象比较好，因为我们有当代中国特色；
用我们的旅游纪念品雕塑比较好，因为我们很方便走出国门，走向世界；
用橱窗把我们放入比较好，因为展示可以带来更多的机会；
用真人高度比例比较好，因为与现实尺度的匹配，可以使我们无坚不摧；
用欢迎的姿态比较好，因为我们需要吸引外资；
用买卖的方式比较好，因为我们可以批量生产；
用专利声明配合比较好，因为好的品牌资源必须加以保收。

俗话说：肥水不入外人田。

注：本作品创作动机来自于国内某艺术杂志的一篇特别报道，这篇报道的题目叫做：“《收租院》拒绝克隆”的声明性文章。其实，我们不是真正想拒绝什么，而是因为我们太在乎什么。这就是我们面临的现实。

施 勇

2000.8.5

On “Show Window - You Cannot Clone, but You Can Buy It”, statement of work:

It's better that we use our new look, as we have contemporary Chinese characteristics;
It's better that we use souvenir sculpture, as it's convenient for us to step out of China, and embrace the world;
It's better that we are displayed in show window, as display may bring more opportunity;
It's better that we are human scale, as the match with real size makes us indestructible;
It's better that we have salutatory attitude, as we need to attract foreign investment;
It's better that we are for trade, as we can batch production;
It's better that we have patent claims, as good brands should be ensured stable yields.
As the saying goes: rich water should be kept in one's own fields.

P.S. This work is motivated by a declarative article, “Rent Collection Courtyard Denies Cloning” on a domestic arts magazine. In fact, we do not really want to deny anything, but because we care too much. This is the reality that we are confronting.

SHI Yong

2000.8.5

你不可以克隆，但你可以买, You cannot clone, but you can buy it (The new Image of Shanghai Today), 2000

Colour C-Print, 31× 248 cm, Edition of 50, SY02



今晚的月亮 - 风景画廊 1 号

Tonight Moon-Gallery Scenery No.1, 2002

photo-computer processed digital

80 x 360 cm

Edition of 5 + 2 AP

SY14

永远 - 风景画廊 2 号

Forever-Gallery Scenery No.2, 2002

photo-computer processed digital

80 x 360 cm

Edition of 5 + 2 AP

SY15





进口 - 出口—风景画廊第 3-4 号

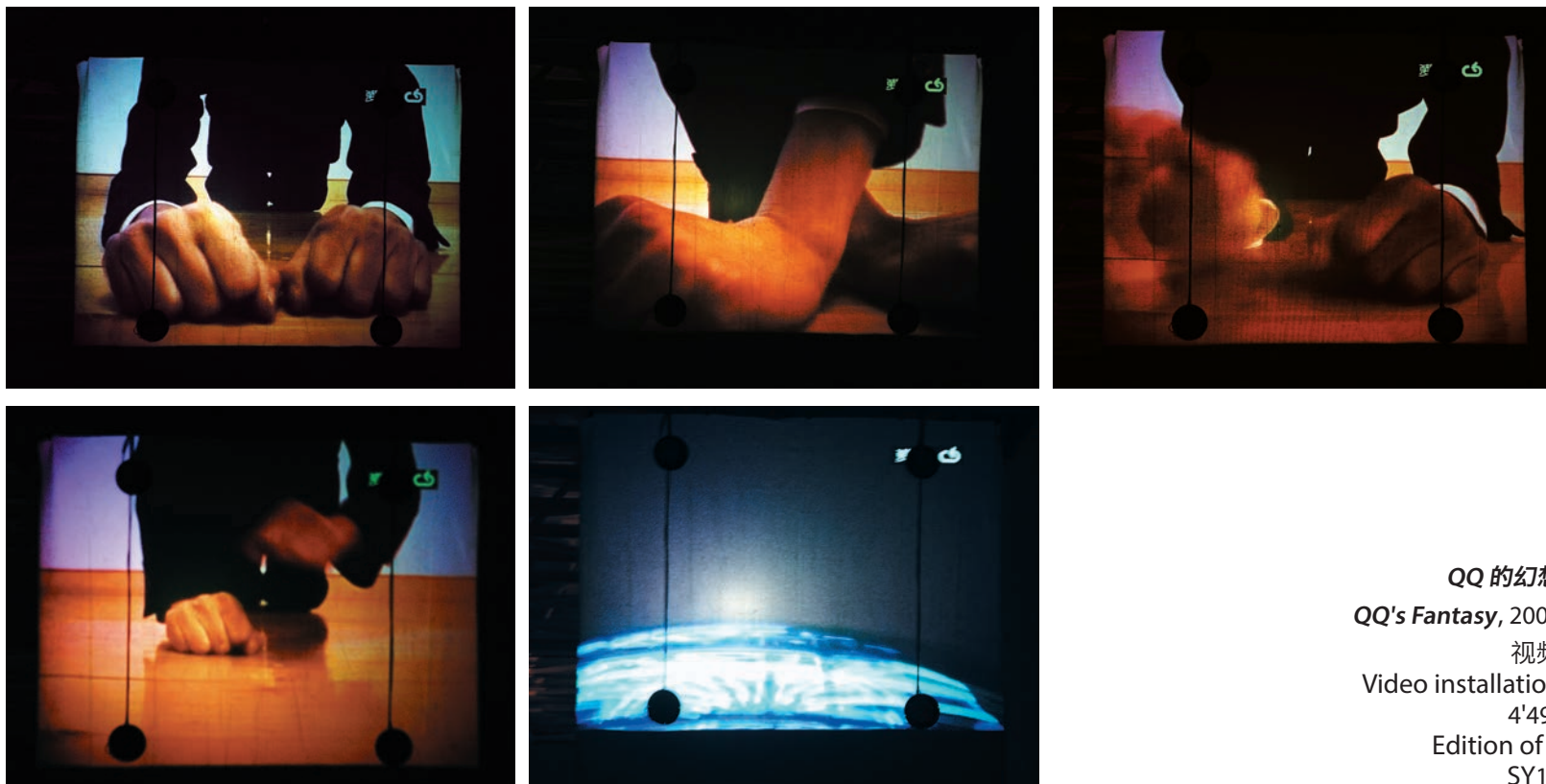
Import-Export -Gallery Scenery No.3-4, 2005

photo-computer processed digital

80x 720cm

Edition of 10

SY22



QQ 的幻想
 QQ's Fantasy, 2002
 视频
 Video installation
 4'49"
 Edition of 3
 SY18

在《QQ 的幻想》这件作品中，影象的内容分别由如犬姿势般的局部身体动作与都市星空下的建筑穹顶二个部分组成，他们被置于交替性切换的画面之中。在画面的来回切换中，肢体的动作是通过一系列越演越烈的虚拟行为及最后的被摔醒来加以表现的。

在装置的方式上，影象被投射在白色薄膜上，而声音则通过紧贴薄膜的低音扬声器传出。并使薄膜颤动。在这里，一种非常具体的与动作节奏完全一致的声音与另一种在影象画面中完全不触及物体的虚拟行为被我故意地叠置在了一起：他们显现了一种在欲望无法抵达时，必须予以自慰性补偿的那种卡拉 OK 式的快感，与现实有关，又与现实无关。

The article of QQ in Fantasizing is composed of part of the stooping body and the firmament of the construction under the city sky, which is put in the alternate pictures. By exchanging the pictures continuously, the performances of the body is expressed through a series of illusory actions that are going more intensive and the consciousness by falling in the dream at last.

As to the method of installation, the image is reflected on the white film while the sound is spread through the bass loudspeaker affixed to the film. A concrete sound that is unanimous to the rhythm of the performance is overlapped purposefully with an illusory performance untouched with other subject in this image. The subject expresses the content under the circumstance that desire can only be met by comforting oneself, which is both relative and irrelative to the real life.



你可以飞得更高

You can fly higher, 2002

录像环境装置

Video Environmental Installation

Edition of 3

SYU031

1, 作品《你可以飞得更高》是一件综合媒介作品, 在此你采用了声音, 影象和装置, 并且营造出一种迷幻的空间效果。可以谈谈此件作品的创作初衷吗?

答: 从 2001 年底开始, 我对存在于我们现实之中的某种不断膨胀的幻觉性力量越来越感兴趣。你可以看到, 那种狂想似的浪漫主义激情正不断地蔓延在我们现实的各个方面, 并不断地影响着我们的思维与行动, 使我们的身心变得亢奋而又充满欲望。它们几乎是当今全球一体化思潮下中国现实环境的最显著的特质之一。〈可以飞得更高〉便是在这种角度下的思考产物。

2, 此件作品中, 影象部分采用了“标准形象”, 可以介绍一下“标准形象”产生的背景吗?

答: 你知道 90 年代中后期, 在国内本土尤其是在上海, 这个被作为中国对外开放与“国际接轨”的窗口城市, 那种如超音速般的“一年一个样, 三年大变样”的对城市表面形象改造的迷恋, 是非本土的人所难以想象的, 而身处其中的个人也有意无意地卷入其中。举例来说, 在国内城市的商厦内, 甚至在大街小巷。你都能发现, 到处充斥着用来帮助你快速改变自身形象的电脑设计摊位。因此, 在这种环境背景下, “今日上海新形象”计划的产生就不足为怪了。

3, 据我所知, “标准形象”中“你的形象”是由大家所挑选出来, 所以“标准形象”是否有一种自我身份迷失的指向? 如果是, 这种“自我身份迷失”在当前社会现实中是否具有群体性?

答: 确切地说, “标准形象”是关于自我身份在与所谓国际接轨”过程中, 试图急于改变自身, 又对自我身份难以作出判断与选择的结果。在这个意义上, “标准形象”绝非个案, 它们具有普遍性。

4, 在影象部分, 有一段是猎捕的片段, “你”转变成一种

动物形象, 这是否跟物欲有关?

答: 我觉得, 用模拟动物行为的方式来传达追逐的欲望, 在表达上最具杀伤力。因此, 我力图运用这种意象, 通过迷幻般的音乐与环境的幻觉营造, 来反映我对这个现实的看法。它们不仅仅与物欲有关……

5, “猎捕”之后, 伴随着“浪漫”的音乐, “你的形象”也进入了“飞”的状态, 霓虹灯所营造的迷幻氛围此时与音乐和影象相得益彰, 整体的氛围营造使躺在气垫床上的观众也一起进入了“飞”的状态。但根据我的经验, 此时此刻我总有一种“不安”的感觉, 这是否预示着危险的开始?

答: 我想我在这件作品中, 所要表达的是“追逐”或者如你说的“猎捕”这个行为本身, 这一点很重要, 因为想象与期待总是最令人怦然心动的。因此, “飞”的状态是关于一种在追逐过程中的想入非非, 而不是追逐后的想入非非。它确实预示着某种潜在的危险。就如一个人躺在床上做着美梦的时候, 也许不小心突然从床上摔到地上的那种摔醒后的疼痛。

6, 药盒是不是一种隐喻, 即“现实物欲”对我们的麻醉? 霓虹灯“抛物线”的形状是一种危险的暗示?

答: 这与我的日常经验有关。我每天工作之前都会习惯地吃一片能量补剂, 就象一种心理暗示: 它能保证我一天都精力充沛, 一旦忘了吃, 就会觉得无精打采。它似乎成了我生活中不可忽缺的一部分。在这里, 我把这种日常经验转化为某种推动欲望的幻觉迷药来加以处理。将药盒与霓虹灯构成对应的“抛物线”是因为“抛物线”的概念能恰如其分地表达我作品的观念: 它包含着上升与下坠这一过程的二个对立面。速度愈快, 下坠也愈快。只有在这里, 我更强调作为抛物线的上升部分。让作品中始终存在着的潜在

性危险隐藏于无形之中, 能使作品中的潜在性危险更具穿透力。

7, 这件作品是否是“现实”的影射? 人们生存在一个没有根基的空间, 漂浮着, 但随时有坠落的危险?

答: 它是显而易见的。

8, 这件作品是不是对我们处于一种全球化的反思? 同时又流露出对现实的悲观色彩?

答: 我只是希望通过作品的表达, 从另一层面来重新理性地检讨全球一体化思潮下的现实环境。因为当下的现实对我来说不容乐观。

1. Q: You can fly higher is a comprehensive media creation. You use sound, image and device to create a space effect of fantasy in it. So can you tell us your original intention to create it?

A: Since the end of 2001, I have become more and more interested in the fantastic power that constantly expands in our reality. You can see that the fantastic passion of romanticism constantly expanding in all aspects of our reality is influencing our mind and behavior and makes us excited and full of desire. They are one of the most distinctive features of China's real environments in the context of globalization. You can fly higher is a result of thinking from such an angle.

2. Q: In the image part of the creation, you use "standardized image". Can you tell us something on the background in which the "standardized image" is produced?

A: You know, in late 1990s, in China, especially in Shanghai (the city is considered as a window to the outside world in China's reform and opening up), the addiction to changing the city's superficial image at the supersonic speed is beyond imagination for non-local people. Individuals are involved intentionally or unintentionally. For example, in commercial buildings, even in streets, you can find flooding stalls that help people to change their self-image quickly through computer technology. Therefore, in such an atmosphere, it's no wonder the New Image of Shanghai Today plan is created.

3. Q: As I know, "your image" in "standardized image" is picked out by all. So does "standardized image" imply the meaning of self-identity losing? If the answer is yes, then, is "self-identity losing" a common phenomenon in

the present social reality?

A: To be exact, "standardized image" is a result of failure to judge and choose self-identity due to the haste to change oneself in the process of so-called "adapting oneself to the world". In this sense, "standardized image" is by no means an isolated case but a common phenomenon.

4. Q: In the image part, there is a clip about preying. The character "You" is transformed to an animal image. Does it relate to material desires?

A: I believe imitating animals' behavior is the most impressive way to convey the desire for pursuing. So I tried to use this kind of imagery, through fantastic music and environmental creation, to reflect my understanding of the reality. It doesn't merely relate to material desires.

5. Q: After the "preying" scene, with the "romantic" music, "the image of You" arrives to the state of "flying". Fantastic atmosphere created by neon lights, music and image complement each other. The whole atmosphere creation makes the audience on air cushions reach the state of "flying" too. From my own experience, at that moment, I had a feeling of "insecurity". So does it indicate the beginning of danger?

A: In the creation, I believe, what I want to express is the "pursuing" itself or the "preying" as you said. This is very important. Because imagination and expectation always make people excited. Therefore, the state of "flying" is indulging in fantasy during the pursuing process, but not after. And it does indicate some potential danger. It's just like the pain that a man lying in bed and dreaming a good dream, suddenly he fell on the ground due to

carelessness.

6. Q: Is the medicine box a kind of metaphor? That is to say, is "material desires in the reality" the narcotic for us? Is the parabola shape of neon lights a kind of indication of danger?

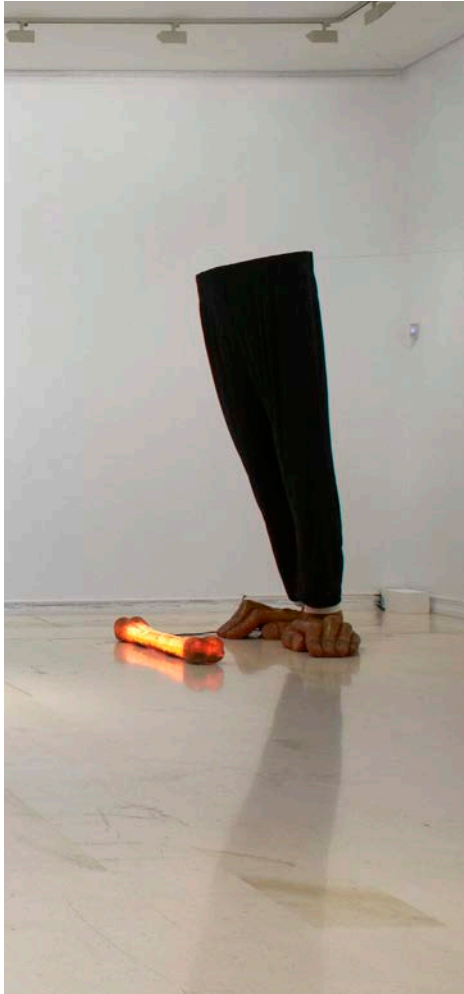
A: It relates to my daily life experience. Everyday before work, I will take a piece of tonic, just like a psychological suggestion. The tonic can make me full of energy all day long. Once I forget to take it, I will feel fatigued. It seems to be part of my life. In the creation, I transform this daily life experience to the form of some drug that produces desires. The medicine box and the neon lights make up a parabola. The concept of parabola can express exactly the idea of my creation: it contains the process of rising and falling. In my creation, I emphasize the rising part of it, making the potential danger invisible and more astonishing.

7. Q: Is this creation a reflection towards "the reality"? People live in a space without foundation and they are floating. But do they have the possibility of falling down anytime?

A: It's obvious.

8. Q: Is this creation also a reflection to globalization? And does it show the pessimistic attitude towards reality?

A: Through the creation, I just want to, in another perspective, rationally examine the realistic environment in the context of globalization thoughts. The reality is not so good, I think.



月色撩人

一天，在我居住的小区花园内，我看见了一户饲养宠物犬的主人正和他家的宠物犬玩耍，只见她把一根宠物骨（一种用作宠物犬玩具的假骨头）对着那只宠物犬晃了几下，而那只正在玩耍的宠物犬见状后，便随即不顾一切地朝向宠物骨冲了过去。当时，我被这一幕景象迷住了，因为我分明感受到了由错觉造成的某种奇异的魅力：一个由“欲望”引发的幻觉，是如何又被欲望填满的那种魅力。我突然意识到它们就是我一直潜在性地企图表达但又不甚明了的那种幻觉现实角度的一次不折不扣的凸现。因此在这件作品中，我有意识地将身体的意象从原来整体性的信息中抽离出来，使他们的身份变得可疑而又模糊。仅仅截取身体局部，并通过对手脚的概念偷换与比例夸大的方式，将其置于某种“引力”之下，使你无法回避：他既站着，又趴着，被一根置于地面上的发着粉红色光芒的人造宠物骨深深地吸引着。在这根骨头内，正播放着你必须倾身贴近才能听见的如碎片般迷一样的声音（那是我从2002年第四届上海双年展开幕酒会上录制的现场声音）。它的张力足以充分地表达我现在的观念与想法：它既是具体之物，一个实在的物体；又是一个幻觉之物，一个虚构的代名词，非常具体却无法企及。一方面概念清晰，而另一方面却又隐喻重重……

施勇

2003.3 写于美伊战争期间

The Moon Hues are Teasing

One day, I noticed in the small garden near by my home, I saw a hostess raising a pet dog who waived a pet's bone (a fake bone toy for pet dog) play with his dog, and after seeing this, the pet ran toward the bone desperately. I was amazed at the scene, because I clearly realized that illusion might cause a surprising charm: the charm in how an illusion produced from "desires" is satisfied by desires again. Suddenly, I realized that was an outstanding and complete representation which I had always potentially intended to express which is unclear and a kind of illusion perspective to a reality of emergence. Therefore in this piece which I begin to consciously abstract the body images from the original complete information, and change their identity into something doubtful and hazy. By only taking parts of a body and secretly replacing the concepts of hands and feet and enlarged scale, I put them under certain "gravity", which you cannot avoid: he standing and also lying prone deeply attracted by a pink. Inside that bone is playing a kind of sound like small debris and enigma, (which I recorded on the spot of the dinner party of Shanghai Biennial Art Show this year). The tension is enough to express sufficiently the ideas and thought I have right now: they are particular and factual object, but also illusive object and virtual representative, very particular but unobtainable. On the one hand, it has a clear and new concept; on the other hand, it contains many metaphors

Shi Yong

Written during the war between US and Iraq

March 2003



月色撩人, *The Moon's Hues are Teasing*, 2002

音频装置, 上色玻璃钢雕塑, 布料及扣子等纺织材料, 透明玻璃钢装置, 荧光灯管, 音响, DVD 设备等

Audio Installation, Coloured Fiberglass statue; fabric, button and other textile materials; transparent fluorescent tubes, sounds, DVD device, etc.

307×142×186cm

Edition of 3

SYINST01



Flying Q, 飞 Q, 2003

雪弗板, 仿真汽车喷漆, 金属条, 充气骨头, 6 个充气垫

Chevron board, car painting, metal stick,
inflated bone and 6 inflatable cushions

366×366×85cm

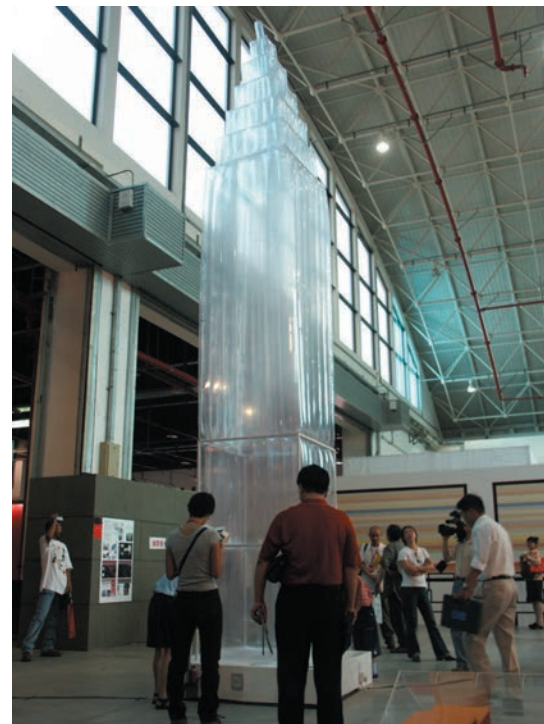
Edition of 3

SY17



《飞 Q》是一部模仿飞碟造型的装置。2003 年，施勇参展多伦现代美术馆开馆之展“打开天空”。“打开天空”地想象、畅想和幻想，艺术家索性制造了一台飞向太空的飞碟装置，将它放在美术馆的楼顶平台上。“飞碟”设计了六个孔，观众需将半身躺入孔内才能看到和听到里面的内容：装置内有一根旋转的粉红色充气骨头；并播放着施勇采访“打开天空”展览的 17 位参展艺术家关于“打开天空”的谈话。艺术家有意设计，当“飞碟”六个孔位都被参与观众占满时，这只飞碟就像一只王八。这爬行的、卑微的，有翱翔使命却无法起飞的装置又是一场“幻想现实”的戏谑。

Flying Q is an installation whose configuration is fashioned resembling a flying saucer. In 2003, SHI Yong participated in Open Sky, the inaugural exhibition of Duolun Museum of Modern Art. Led by his imagination and fantasy that went as immeasurably as the "open sky", the artist produced this installation as if it were prepared for the launch on the top of the museum building. The content shielded by the "flying saucer" is inaccessible to its viewers, unless they lie into one of the six holes. Inside the installation, there is a revolving inflated pink bone, coupled by the sound recording of the interviews about "open sky" held by SHI with the other 17 artists who also displayed works in this very exhibition. The work was intentionally designed this way, so that when all the holes are occupied by people, it appears as a large turtle. Defying the mission of flying assigned to its crawling humble body, the installation bespeaks another teasing performance about illusion and reality.



一定要保持高度

KEEP THE HEIGHT BY ALL MEANS, 2003

装置 Installation

2003

730×180×180cm

SYU028



引力——上海夜空 *Gravitation - Shanghai Night Sky*, 2004

灯箱装置, 金属框架, 半透明亚克力软片, 亚克力板, 91 根荧光灯管, 56 个灯箱

Light Box Installation, Metal frame, translucent acrylic film, acrylic board, 91 fluorescent tubes, 56 light boxes, 239×556×50cm, Edition of 3 + 2 AP, SY16



自 2000 年起，施勇的创作常在于关注“幻想与现实”。在《引力——上海夜空》中，艺术家又一次营造了现实的幻象：他拍摄了一组夜幕下的上海超高层建筑，画面中大面积的天空弥漫而梦幻。建筑物只露出顶部，不同于我们以往对现代建筑物雄伟、力量的印象，这些高楼如同被一股怪力吸附在画面底部，模糊如幻影。而画面中明亮的、色彩丰富的夜空虽然迷幻，但上海现实的夜空也却是如此。同时，艺术家有意布置了每一个灯箱中灯管的数量和方向，如同欲望与幻觉的双重虚构。《引力——上海夜空》作为艺术家对这个命名为“对外开放，吸引外资的窗口‘城市’”的反思，质疑着那些被无限强化的超高层建筑物的意义。深入到城市的发展过程中的理想与寄托，可能现实与幻想不分彼此。

Since 2000, the works by SHI Yong have been primarily focusing on "illusion and reality". Once again in Gravity - Shanghai Night Sky, illusion of reality is captured by the artist via a set of photos showing skyscrapers in Shanghai against night sky covering large areas of images, appearing diffusive and illusionary. These constructions are displayed solely with their tops, which differs tremendously from magnificent and overwhelming impression people usually maintain of modern buildings, as if they were somehow attracted to the bottoms of pictures by a bizarre force, giving a look that is obscure as phantasm. Dreamily bright and vibrantly coloured, however, the sky in this work reflects faithfully Shanghai at night. At the same time, light tubes in every single box are intentionally numbered and arranged so that they speak double fictions of desire and illusion. In contemplation of Shanghai, a city designated as paragon of encouraging overseas investment during economic reform, Gravity - Shanghai Night Sky questions mega buildings and their significance which is unboundedly intensified. Deep into the ideal and anticipation germinating from urban development, reality and illusion perhaps belong to a same body.



继续

Continuous, 2004

Single-channel video

8 minutes 18 seconds

Edition of 10

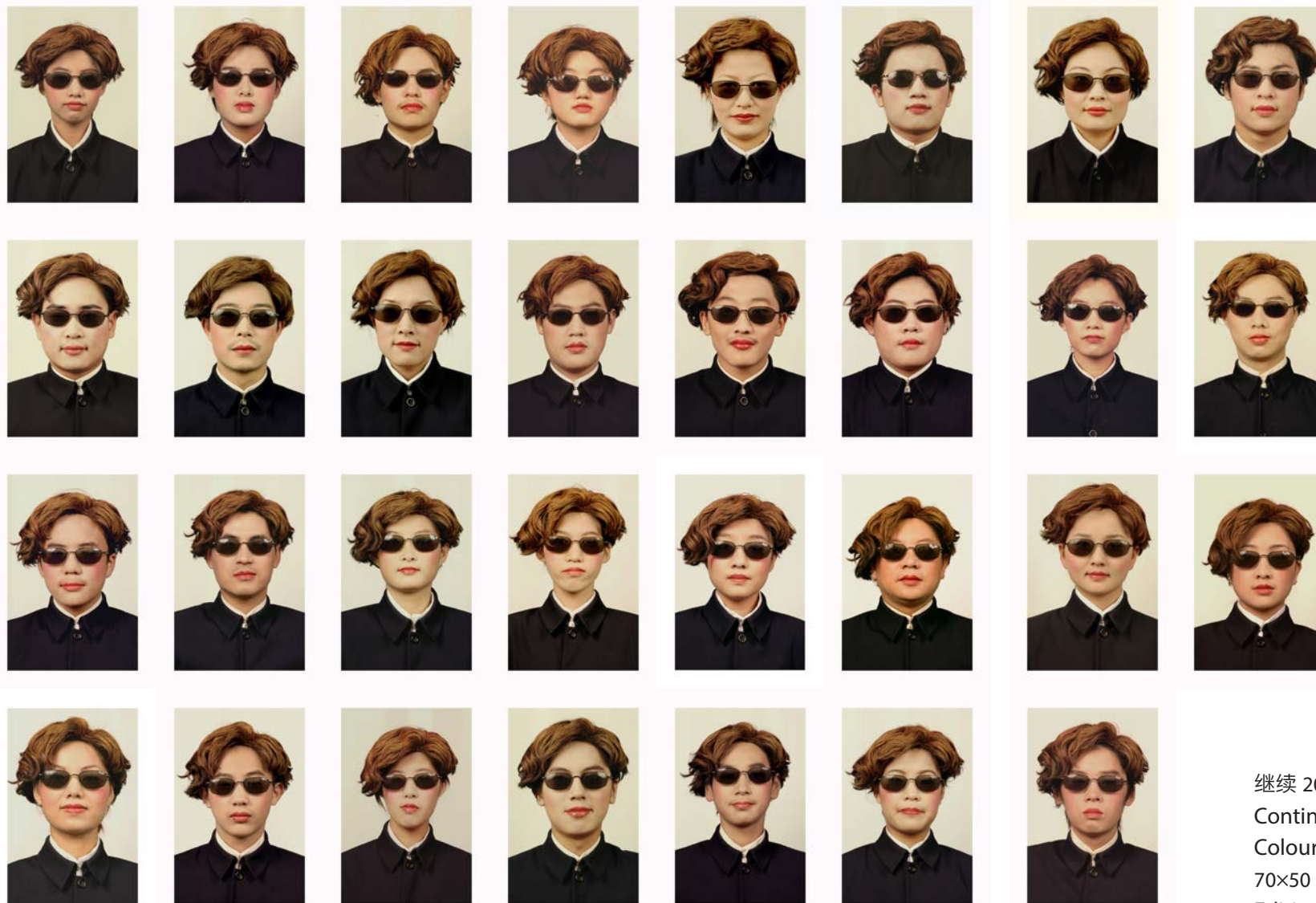
SY21

拍摄 30 个不同人物形象（各自装扮成相同的上海新形象），将头像按顺序连接，让观众看起来好象既有变化（不同的脸型），又没有变化（相同的装束）。

电视机画面竖放。（无声）

This video presents 30 different figures (all dressed in the same way of new Shanghai look), and accordingly connects their portraits. For the viewer, it seems changed (different face types), yet unchanged (same attires).

Television is set upright. (Silent)



继续 2004-2005(整套)
Continuos 2004-2005(whole), 2005
Colour C-Print
70×50 (× 31 pieces)
Edition of 3
SYU011



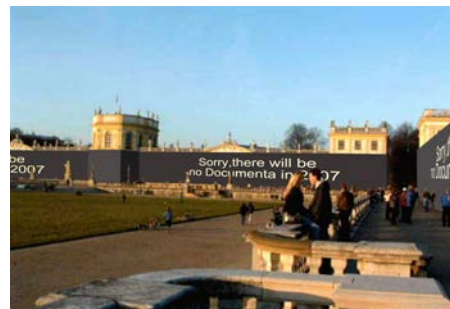
2007 年卡塞尔没有文献展计划

Sorry, there will be no documenta in 2007, 2006

Colour C-Print

Edition of 5

SYU020





我们不想停止, *We Don't Want to Stop*, 2006

木质龙骨结构, 玻璃钢填充物,

布料, 扣子, 金色纺织线, 4 个别克汽车轮胎

Wooden keel, Fiberglass-Reinforced Plastics (FRP),

fabric, button, golden thread, 4 Buick tyres

75×85×673cm

SYU009

《我们不想停止》是艺术家制造的一辆幻想中的飞行器。作品通体用呢子面料包裹, 扣子、口袋以及飞行器后端的喷气管模拟的西装的袖筒, 和金黄色的文字, 都是施勇自 1997 年开始实施与推进的“上海新形象”(一个染金发、戴墨镜、穿深色中山装的男青年)的转移。与“上海新形象”同时, “上海通用”也于 1997 年成立。近十年后, 施勇受邀参加《通用聚众心艺术展》而创作这件装置。“飞行器”的四个“别克”轮胎是汽车工业的象征物。施勇偷换了身体和机械的概念, 混淆了静止和运动的时空; 在想象中消灭一切阻力, 物化出幻想的速度。幻想的速度混合着现实的速度, 我们无法停止, 我们也不想停止。

We Don't Want to Stop presents an aircraft taking off from the artist's fantasy. Thoroughly wrapped with woolen cloth, it resembles a suit sleeve with its buttons, pockets and the design of exhaust pipes. All of these elements, along with the golden text woven on its main body, represent the transfer from The New Image of Shanghai, a programme initiated and promoted by the artist back in 1997 featuring a young man with dyed blonde hair, sun glasses and a dark Mao suit. The year 1997 also witnessed the establishment of Shanghai GM, which staged Together in Art - GM Contemporary Art Exhibition nearly ten years later, for which the artist was commissioned to create this very installation. The "aircraft" is equipped with four Buick tyres, which undoubtedly embody the automotive industry. For this artwork, SHI employs on a conceptual level the disguised displacement of human body by machine, which consequently obscures the interface of spacetime initially either stationary or active. It annihilates all the resistances as travels in imagination and materialises the speed of fantasy mingled with that of reality. We cannot stop. Neither do we want to.



万有引力

Universal Gravitation, 2007

Mixed Media

20×20×15cm

Edition of 5

SYU021



仔细想想，昨天你究竟干嘛去了？

Think carefully, where have you been yesterday?, 2007

Multi-Channel Video

71'21" / 52'31" / 56'23"

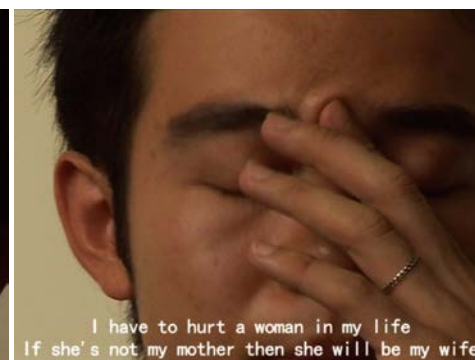
Edition of 6

SYU022

“仔细想想，昨天你究竟干嘛去了？”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。 陆蕾平 2007

“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. Lu Leiping 2007







身体边境 *The borders within*, 2009

施勇 SHI Yong + 奥古斯丁·塞希 Seth Joseph Augustine
录像和环境装置, Video & Environmental Installation, SYU054

Basic Introduction about artwork The Borders Within

One cooperator of this artwork SHI Yong (an artist, born and live in Shanghai now) envisaged blindfolding another cooperator Seth Augustine (an artist, An American standard, can not speak any Chinese) with a black cloth, drove him to certain construction site in the suburb from downtown of Shanghai. In there, Augustine was requested to live for one week under the circumstances that there is not any assistance of translation.

Implementation requirements:

- a. Augustine can not leave the construction site within one work. Any possibility that sustain his life need to be settled by himself with the site project manager who can not speak any English, no matter any measures he took.
- b. Augustine had to eat, drink and sleep in the same way together with those migrant workers.
- c. An audio photographer would be hired by cooperator SHI Yong to make a continuous tracing and recording in the way of photos and audio. (6 hours sleeping in the night was not included)
- d. After one week's project was done, Augustine would be in the same way taken back by car to the downtown of Shanghai with his eyes blindfolded.

Main idea about the artwork

Augustine and I tried to discuss about borders of human being through one's body intervened suddenly with an unknown new geographical environment. We hope to think about the significance of communication if one's body can really be recognized through his own practice. When the intervened body faced the huge differences of ethnic, linguistic, social, political, religious, cultural, lifestyle and values, how would the psychological borders from inside body be like? Where was the bottom line of this border? Whether this kind of psychological border would be gradually broken, ablated or even fully integrated through the improvement of mutual understanding of communication? Or to some extents the body border could in fact not be truly broken?

Shi Yong 2009.8

关于 《 身体边境 / THE BORDERS WITHIN 》 作品基本情况介绍：

本方案合作者施勇（艺术家，出生并工作于中国上海）设想将另一合作者奥古斯丁·塞希（艺术家，来自美国洛杉矶，一个标准的，完全不懂中文的美国人），用黑布蒙住其双眼，驱车将他从上海市区带到郊区的某个建筑工地。在那里，奥古斯丁必须在没有任何人翻译与帮助下工作和生活一个星期。

实施要求：

- a. 在工地内一个星期不得离开，一切维持生计的可能性均由奥古斯丁自己与不懂英文的工地项目负责人沟通解决，无论其以何种方式。
- b. 奥古斯丁都必须和其他农民工一样，工作和吃喝拉撒睡在一起。
- c. 合作者施勇将携同一名被雇佣的录像摄影师，对奥古斯丁做一个星期不间断的跟踪录像与照片记录（晚上 6 小时的睡眠除外）。
- d. 实施完成后，奥古斯丁将被以相同的方式蒙住双眼，再由工地被带回上海市区。

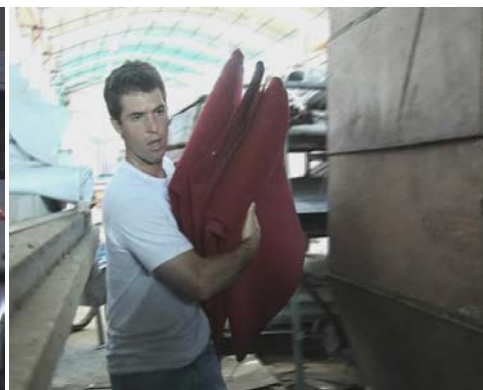
关于作品的想法和意图：

我和奥古斯丁试图通过将一个他者的身体突然介入至另一个完全陌生的地域环境之中的方式来探讨身体的边境，并希望通过其实践来思考在交流的意义上，一个他者的身体是否真的可以被认同：当介入的身体面临种族，语言，社会，政治，信仰，文化，生活方式以及价值观的巨大差异时，身体内部所引发的心理边境究竟会产生怎样的状况？边境的底线在哪里？这种心理上的边境是否会因为相互间的逐渐的了解交流而被打破，并且被消融，甚至被完全的融入？抑或身体的边境在某种意义上来说其实是根本无法真正意义上被打破的？

施勇

2009.8



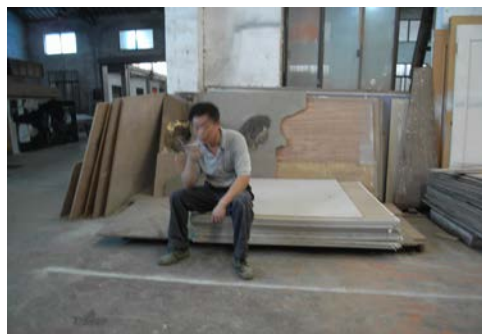


身体边境 -- 奥古斯丁 The borders within- Augstine, Single-Channel Video, 2009
施勇 SHI Yong + 奥古斯丁·塞希 Seth Joseph Augstine, Edition of 6, SY_3878

施勇拍摄的照片 Photo by SHI Yong



奥古斯丁·塞希拍摄的照片 Photo by Seth Joseph Augstine

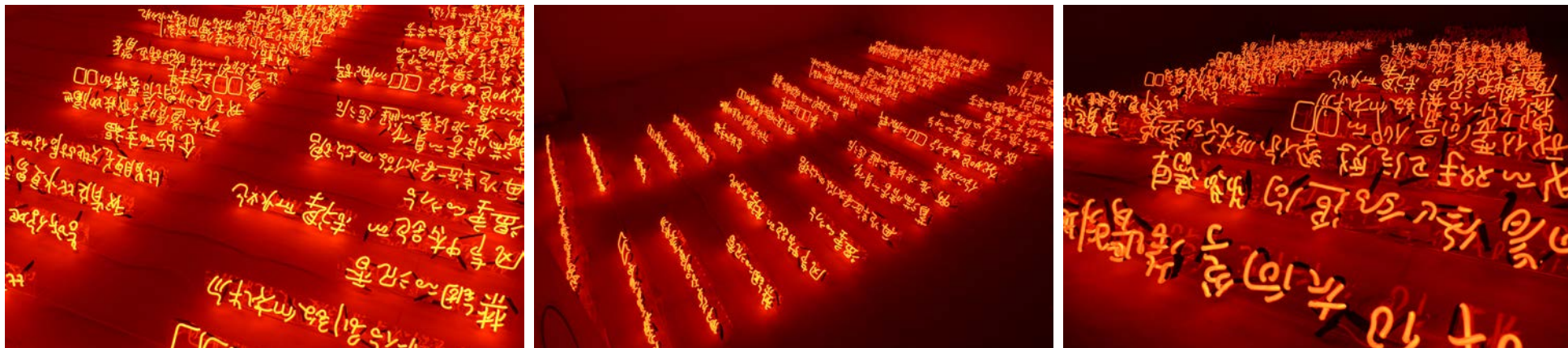




一堆幸福幻想

A bunch of happy fantasy, 2009

霓虹灯, Neon light, 500×500cm, Edition of 3, SYU048



我有一位朋友，他叫宝光。现实中他有着让人无法想象的人生经历。即便如此，他依然必须每天要去面对这个艰难而奇怪的现实。直至今日，我都无法把他的经历和职业与一位充满想象力的敏锐的诗人联系起来。然而就是他，有一天，送给了我一本他自己写的诗集，叫做《水做的玫瑰》。当我打开诗集的那一刹那，我便被它们的词语深深的吸引了，几乎没有理由，就像是被催眠了一样。那已经是两年以前的事了。直到有一次参加一个主题为《幸福未来》的展览时，我才突然又鬼使神差地想起了宝光的《水做的玫瑰》了！那时我便决定以宝光的诗歌作为我来创作一件作品！有时，当你在无意中接受了某个信息，那么我相信他们不会是无缘无故的

对我而言，它们即是一堆可以阅读的幸福词语，又是一堆让人迷幻的物体。它们不仅仅传递文字的内容信息，而且还可以作为视觉的形象被充满幻想地呈现。我把它们倒置于地面，幻想着以天堂的名义来阅读它们，虽然它们几乎是不真实的，脆弱的，并且是稍纵即逝的.....

I have a friend whose name is Bao Guang. He once experienced quite a lot what ordinary people can not imagine. Even so, he has to face up his hard and odd reality every day. I can still not able to associate his Job occupation and life experience with his real identity, a poet who is sensitive, insightful and actively imaginative. It's this man that sent me a poetry written of his own called rose made from water. At that time when I opened up the book, I was deeply attracted by his words without any reasons. I was just like hypnotized. That was two years ago. Until once I participated in an exhibition which titled Happy future, I thought of his poetry rose made from water all of a sudden which inspired me to take it as my artwork theme. Sometimes, when you receive certain information, I believe it won't come without any explanation.

For me, they are a bunch of happy words which can be read and a bunch of fantastic objects which you will get attracted. They convey not only contents of message, but they are also presented dramatically as visual symbols. Although they are almost unreal, fragile and even fleeting, I fancy them going upside down on the ground, rippling in the water, just like roses made from water...



没有什么是不可能的 *Nothing is Impossible*, 2010
装置 | 铁, Installation|Iron, 212x20x8cm, Edition of 10, SYU050



曾几何时，中国当代艺术的自信指数完全可以用爆棚来形容。那时，我们几乎可以使全球的人都相信，中国北京成为世界艺术中心那只是具体的时间问题！所以，如果用一句话来概括当时的那种感受，在我看来一定就是：

没有什么是不可能的

我决定直接以这句话作为作品的概念来加以创作。因为以今天的状况而言，“没有什么是不可能的”这句话早已不仅仅是对过往现实的一种概括，而且是一把不折不扣的双刃剑：在将一种亢奋和癫狂的状态呈现之时，其实也将它们的反面埋下。就像一个不幸被言中的预言。很奇怪我想起了泰坦尼克号……

It was not long before the confidence index of Chinese contemporary art overflowed. At that time we, almost everyone on the earth, believed that it was only a matter of time Beijing would become world art center. In my opinion, to summarize the feelings at the time with one sentence will have to be “nothing is impossible”.

I decided to use this sentence directly as the concept to creation. In terms of today's situation, “nothing is impossible” is not only a summary of past reality, but also a two-edged sword. When a state of excitement and mania is presented, as a matter of fact, its opposite is also foreshadowed. It is just like a prediction unfortunately comes true, which oddly reminds me of Titanic.

施勇 SHI Yong

2010. 3



Silent Film, 默片, 2011

单路视频, Single-Channel Video, 11' 19", Edition of 6, SY_3290



为了存在的缺席

--- 施勇影像《默片》

郑念缇

不管影像者的技术如何灵巧，也无论对象如何正襟危坐，观者却感觉到有股不可抗拒的想往，要在影像中寻找那极微小的火花，意外的，属于此时此地的，因为有了这火花，“真实”就像彻头彻尾灼透了相中人---观者渴望去寻觅那看不见的远方，那地方。在那长久以来已成“过去”分秒的表象之下，如今仍栖荫着“未来”，如此动人，我们稍一回顾，就能发现。

瓦尔特·本雅明《迎向灵光消逝的年代》

2012年11月一个凄风冷雨的傍晚，我在上海的一个空间里看了名为《默片》的十分钟的影像。影像本身是3分钟。一个人一生的三分钟。一个小工一生的三分钟。一个外国人一生的三分钟。一个艺术家一生的三分钟。一个孩子一生里的三分钟。一个消逝的三分钟。一个被描述的三分钟。一个艺术家的意图缺席的三分钟。一个三分钟叠加在另一个三分钟之上，再叠加在另一个三分钟之上，再叠加在另一个三分钟之上，再叠加、叠加、强化、延长，最后成就了这个《默片》影像。影像完整记录了一次三分钟的生命流淌，这是永不回溯、被艺术家发现、并放大拉长了的三分钟，它最后的时间刻度是十分钟。

生命里的三分钟通过艺术家的创作被赋予再一次的生命、这是一场视觉经验以及因之造成的视觉记忆告诉我们：这个被永恒之气息浸染了的三分钟，不同于你生命长河里经历的其它的三分钟。就像经过上帝之手的人类和其基因，你将无法找到一个完全相同的复制来进行重复和叠加。你要警醒：这一次的三分钟将会不同于生命中其它的三分钟。从亘古到多年以后，它将与任何的三分钟都不一样，你要对它的独特性和奇特性充满信心。

《默片》里艺术家延长了时间的流逝。他放慢并且过滤了这个流走的三分钟。艺术家慎重的把影像里我们周遭可以看到和分辨的彩色洗弱，留下接近全色的一点点着色。整个作品唯一的一句话：你好！我叫奥古斯丁。以及观者若留心可以听到的风的过往声，离去的人的脚步声，都被艺术家拿掉了。这个作品最终名

副其实的成为了默片。

看《默片》，我静静的在黑屋子里坐了两轮，就像读绘画时我们还是会情不自禁的琢磨画家的心思意图。我想让图像在我脑海里反复叠加强化重复，然后让我接近作品发生时的真相。

《默片》的主人公。

男主人公奥古斯丁是高个、年轻、英俊的美国艺术家，他不讲中文，一句也不会。来到这个叫上海的地方，参加一个艺术实践项目。项目是：身体边界。艺术家施勇和他是这个项目的搭档。美国青年将去一个建筑工地，在那里与工程队所有工人共同工作生活一个星期，与他们一起吃饭、工作、休息，交流，如果有交流并且可能的话。前提是工程队不会有人懂他的语言，当然他也不懂他们的。这是为探索在语言上完全没有交流的情况下，人与人沟通的可能性。

女主人公是一个孩子。她站在破败的建筑旁。后面的几何形钢筋混凝土建筑托起了这个女主人公被不朽了的柔软童年的三分钟。

《默片》的发生时间。

这不是一个预设好的场景。

奥古斯丁来到上海，项目开始。某个下午，《默片》作者和奥古斯丁路过工地附近的已经呈现破败趋势的老上海郊区院子，那些院子现在大半已租给了来沪打工的移民家庭。也有没人住的空院子、空楼，空工地。

走在有现代时间烙印的一个上海郊区的下午，穿过那些不现代的破败建筑，经过在这个强权消费时代因为生存要求不断迁徙且被边缘化的移民和他们的家庭。路过一个又一个被遗弃的院落，在一个冰冷的空楼前，《默片》的作者看到了一个孩子。

她独自伫立在院子前面，她的前方三十公分是一个高度齐到她的腹部，一人环保中空圆柱；她的右后侧是一根从让人视觉不舒服的锐角三角形空楼梁的中部横跨的长竹竿，大片麻网搭着竹竿垂到地面，隔绝了空楼的废墟和院子外沥青小路的清冷。视觉记忆不断通过麻网的起伏翻动和孩子平静额头两边被吹起的细发告诉我们那是个有风的下午。这个隐形之力冷峻且富有规律的在画面上制造了平稳前进的节奏感。

青年人奥古斯丁走过这条每天要走的小路。他看到孩子，并决定停下来。青年人手里拿一个已经空了的4升装纯净水通。面对这个孩子，他有与所有别的人交流上的原初问题：无法说他们的语言、貌似身体交流也影响甚微。24小时住在一个完全不能交流的环境，与不能交流的人工作生活，青年人备感挫折。但他看到这个明显也不是说他的语言的孩子时，奥古斯丁决定留下一会儿。这一段时间，风吹动孩子的头发往外且向上延伸。在画面里青年人可以明显的被看出内心忐忑，他手中的水壶与风的节奏无意识的切合了，它们都是上上下下前前后后晃着，开始时青年奥古斯丁并没有说话，只是微笑善意的看着这孩子，孩子自然的成为了一个重要的画面元素。她非常确信、且具信心的站在自己所在之处。并不移动，对这个画面侵入者克制住了一点点紧张，缓和时间流逝带给她的丝丝不适、及情绪的不确定之感，她也鼓足了勇气抬头看过这个过客。他们的真正对望产生过一次，没有语言。

艺术家后来告诉笔者：奥古斯丁突然在貌似有意无意的对望里有了想要交流的勇气和具有了也许会交流成功的期待快乐，他决定试试他和她的交流的节奏和频道。他开口了：你好！我叫奥古斯丁。

孩子就是在那个时候抬起头看了他一眼，没有给出更多的可能性。再看他一眼，然后坦然望向别处，那是我们看不见的别处，是在画面里缺席的别处。艺术家没有把那个别处展示给我们。

这里有一处缺席。

奥古斯丁没有离开。

《默片》里的孩子已经体会到这交流。她把头埋到圆柱上，等待一会儿再抬起头来，悄悄瞟一眼青年奥古斯丁。她发现他没有走，于是她突然忧郁起来，她含了手指，再次望向不是青年奥古斯丁所在的远方，那仍然是观者看不到的远方，青年艺术家背着观者看着孩子的右侧面。而我们只看到青年艺术家的背影及猜测那望向我们所不知道的远方的视线。在这里艺术家的所在和孩子的所在产生联系了。画面里的两个主角坚守原地。

缺席的观者后来看到的是青年人面部的缺席。

观者其实不会知道没有得到回应的奥古斯丁的感受。一切只

是事后推测。观者可以透过画面的视觉呈现揣测追溯。也可以推断在经历过无数次身体边界实验的失败和挫折之后，青年奥古斯丁是否可以感受到一个接近天人的无翼天使的大度如如。无论如何，画面的记忆是：他决定试一试。奥古斯丁坐了下来。坐在圆柱旁画面底部水平的水泥台阶上。那是一个配合着破败空楼的粗糙的台阶。奇怪的是，也许因为一个青年艺术家和一个有着灵性气质的偶遇的女主人公的原因，那个粗糙的石板台阶在画面里不再让人觉得格格不入。我们所述的无翼天使站在画面的最右侧，她和《默片》进行到一半在画面正中坐下的奥古斯丁形成了默片主要构图。这时，我们看到了突然冲进画面的奥古斯丁的同伴，这是那在这里缺席的项目的重点人物小工。他的进入没有上下文。废除交流、不要对白，硬性植入。他坐在奥古斯丁的右后方，并带着烦闷的神色填补了《默片》中段左后侧的画面。

《默片》的镜头从女孩子的左侧面开始读取，观者看到孩子轻盈的坐上了圆柱筒，青年奥古斯丁满怀犹豫、忧郁的坐在她右下方的台阶上，无表情的小工坐在奥古斯丁的右后方。

让我们来仔细回顾这道风景，从面对我们的右边看到左边：风舞动麻网、也飘扬孩子的头发，这个无翼天使非常自然的伸伸手甩甩头，脚在桶边自然轻盈的晃动着，显然她怡然自得。这个时刻穿着白恤，牛仔裤的青年奥古斯丁左手放在左腮帮下，望向女孩子所望向的我们不可见的视界。这一次他们的视线在共同的远方达成统一。一个深谙视觉秘密的观者可以发现这个时候他们又产生了的运动的统一和联系。这一次画面的两个主角坚守共同的远方。

在画面左侧构图伸出双手不断数算纠结的小工，同他无对白的介入结成一脉，面面无表情。在小工准备离开的一瞬，《默片》的三个人物望向三个方向，三处缺席。

小工站起身，无袖褂子配长裤毅然前行，观者看到背影走近左前方一个倾倒的花盆时，青年奥古斯丁意识到了这个与他24小时朝夕的伙伴要离开，奥古斯丁把头侧向他离去的方向，他的视线追随他，手、在腮帮下托着，但看上去他思索，忧虑、怀疑。

青年奥古斯丁注目望向离去的人离去的方向。观者可以解读这是和他没法交流但是某一方面有所联系的人，对这个人的缺席，青年奥古斯丁就像对于他们的不能交流一样，困惑。

孩子这时望向了自己的前方，因她现在是画面的右边，她的目及所处就是我们画面的左方。奥古斯丁望向画面纵深的最远方，那是小工最后消失的地方，转角。

青年奥古斯丁收回视线，同时，孩子也把视线转到了他曾看过的画面纵深。这样奥古斯丁看向他的左边，视线所及是观者缺席的方向，孩子望向纵深。他们在视线上做了一个交换，接近同一的时间节点。我们发现这是他们又一次默契的在时间和行动上同时发生和产生联系。无翼天使望向他望过的，他回头体会无翼天使所经过的。

观者这时可以对整个画面有所了解，青年奥古斯丁的右后方是杂草丛丛的灌木，倾倒的花盆横立灌木前。越过此时画面缺席的一条小路，我们看见一栋接着一栋的被废弃的空楼：空门空窗空落落的阳台充实了画面的整个左面，成为了一个具空虚效果的完整景深。

观者的目光看回画面，青年奥古斯丁决定看看这个使他决定留下来的孩子。托腮的动作没有变化，他把脸转向左边抬头看她，这时孩子把视线转向自己的正前方，那是观者的左面未知处。她和他都表情放松。但明显这时青年奥古斯丁更加失落了，观者可以分析，首先他缺失对白的伙伴离开，对于这一次别离他有点失落。其次，他想从孩子的眼中看到对于他留下的认同，她继续飘忽的视线没有给予青年奥古斯丁所想要的预期，青年奥古斯丁决定放下托着腮帮的手，他的表情瞬间产生变化，嘴角不再翘起，变得平行。这时《默片》的镜头在孩子的头部放大，风继续舞动她的细发丝，她的表情望向她的偏左前方，那是离奥古斯丁更远的世界。但是，她突然回头。这一次她穿过麻网、横杆、空白的墙望向了她的右边的远方，观者看到她转头、看到被风舞动的杂草小树。此时，他们都被吹向奥古斯丁离去的方向。

青年奥古斯丁离开了。

这是一次重要的缺席。

这一次奥古斯丁的眼神望向自己的前方，通过他离开的方向，

我们可以看到那一条小路了，还有一辆无人认领的标志工业时代的没有生命特征且无魅力的小面包车。因为《默片》它也褪去颜色。更重要的是，观者再也看不到青年奥古斯丁的面部和他的神情了。他的背影朝着他决定的方向侃侃前行，孩子望向奥古斯丁离去的方向，整个过程她都没有转头，这一次，最后一次，她和奥古斯丁望向同一个远方，奥古斯丁动态，她静态，青年奥古斯丁望向的是自己的前方，她望向的是奥古斯丁远去的远方。画面里的两个主角再一次在身体和时间节点上达成了统一。

拿着空桶的奥古斯丁步履坚实的前行，他走向画面左边的纵深处，背影消失在拐角，消失在那个缺席的拐角后面，并且通过自己的背影完成了最后的缺席仪式。

画面左前方空掉了，孩子转回头望向缺席的观者。只一瞬，她觉得已无可望，于是看回自己的前方。

就在这个环节我们发现了孩子和青年奥古斯丁的交流和联系完美达成了。在这个他们一生的三分钟里他们互为背景和上下文，两个人的三分钟叠加成功了。

画面遁去。结束。

小工、奥古斯丁、无翼天使、陪我们坐着观看别人人生的同伴。当人生成为一个接着一个的缺席。

正如《默片》所记真实。

一次旅程，哪怕是三分钟，也成为一次具有意义的为了存在的缺席。

《默片》艺术家在拍了少数几天让人没有希望的无沟通和联系的身体边界的探索，在成人那里彻底失去交流、联系和希望之后。却在上海郊区的一个空巷边上收到了上帝的一个礼物。

让我们再次感谢那个无翼天使。

一次作品完成了。

2012-12-06 于北京 实斋

The Existent Absence

--- Shi yong' s Video Silent Film

Christina.Y.Z

No matter how dexterous a photographer was with his techniques, as well as how straight a target sat up, spectator can feel an irresistible desire, wants to find a tiny spark in image, accidentally, be part of there, cause of the existence of spark, "truth" was likely completely burning up the one in the image---spectator thirsts for the invisible far-away, that place. After a very long time, under the representation that had become "past" seconds, presently still perched "future", so touching, we will discover, after a slight review.

Walter.Benjamin A Short History of Photography---The Work of Art in the Age of Mechanical Reproduction

In one cold and windy evening, in November of 2012, I watched a 10 minutes video in Shanghai. The video itself should be about 3 minutes. 3 minutes of one's lifetime. 3 minutes of an unskilled laborer's lifetime, 3 minutes of a foreigner's lifetime. 3 minutes of an artist's lifetime. 3 minutes of a child's lifetime. 3 minutes of the timelapse. 3 minutes being described. 3 minutes of the absent purpose of an artist. One 3 minutes overlay the other 3 minutes, overlay again, overlay, strengthened, lengthened, at last fulfilled this video of Silent Film. The video perfectly recorded a 3 minutes' life flow, it was 3 minutes that would never look back upon and being explored and being enlarged, lengthened by the artist, its final timescale is ten minutes.

The three minutes in the lifetime was endowed another life through the work of artist, this visual experience and the visual memories that caused by it told us: this three minutes dip dyed by the eternal breath, was different with any other three minutes from the wave of one's life. As if humankind and its

gene be passed of the hands of nature, you would never find a totally similar duplicate to repeat and to overlie. You must be vigilant: such three minutes will not be as any other three minutes of one's life, you must be confident toward its peculiar and uniqueness.

In Silent Film artist lengthened the timelapse. He slowed down and filtered this drifting three minutes. Artist cautiously faded the color from the video that can be seen and identified in our daily life, left only a bit color that nearly approach to panchromatic. Whole work contains only one line: Hi! I am Augustine. Spectators can distinguish the come and go windy sound if they were quite alert, the footstep of the departing ones, all were taken away by artist. This work had finally become a silent film in fact as well as in name.

When watching Silent Film, I sat in a dark room silently for two rounds, just like when watching a painting we will still try to figure out the thoughts and intentions of the artist. I wanted to let the image repeatedly overlay and to consolidate the repetition, and then let me approach to the truth of the work's occurrence.

Hero of Silent Film.

Hero Augustine is a tall, young, and handsome American Artist, he never speaks Chinese, never once. He came to this place called Shanghai, he was participating an art experiment project: Body Boarder. Artist Shiyong and he were partners of this program. American young man needed to go to a building site, to spend a whole week with all the workers in a construction team, to eat, work, rest and communicate, if have the communication and possibly to communicate with. Assuming that the engineering team does not have anybody to understand his language, certainly he neither understands theirs. This is for the exploration that under such situation, the possibility of human communication.

The heroine was a child. She was standing next to a crumbling building. In the back the geometric concrete building held up the 3 minutes that in a way made immortal of this heroine's velvety childhood.

The occurrence of Silent Film.

It was not a set scene.

Augustine came to Shanghai, the project began. One afternoon, the author of Silent Film and Augustine walked by the old and ruined in tendency yards of Shanghai countryside, most of the yards currently rent to the immigrant families. There were also a lot uninhabited empty yards, buildings, and building sites.

Walked in such an afternoon that branded of present-day, passed through the crumbling, not modern buildings, walked by those immigrants and their families that be continually migrated and marginalized, because of the demand of surviving in such mighty consumption era. With abandoned yards after yards, in front of a bleak empty building, the author of Silent Film saw a child.

She stood alone in front of the yard, in front of her about 30 centimeters was an one holding hollow cylinder and its altitude nearly reached her abdomen, the rear right side of her was a long bamboo pole that horizontally stretched over the middle part of a sharp triangular empty beam, large linen net riding on the pole and falling down on the ground, cut off the wasteland of the empty building and the deserted asphalt outside. The visual memory continually told us through the up and down linen net and the fine hair from the child's forehead it was a windy afternoon. This invisible force severely and regularly made a smoothly forward rhythm on the picture.

Young man Augustine walked by this everyday passed road. He saw the child, he determined to stay. He held an empty 4 L pure water jug. When facing this child, he had the original

problem that when he tried to communicate with all the others: incapable of speaking their language, seemingly the body communication has little effect either. 24 hours lives in an environment that totally can not communicate with, works and lives with those without communication, he was severely frustrated. But he saw the child apparently neither speaks his language, Augustine decided to stay for a while. For this short while, the wind blew the hair of the child outward and upward. In the picture young man can clearly be seen he was really with a palpitating heart. The jug in his right hand unconsciously meet the rhythm of the wind, they all shook from top to bottom and from front to rear, in the beginning Augustine did not speak, just kindly smiled toward the child, the child naturally became an important element of the image. She was quite sure, and confidently stood at where she was. Not moving, and restrained a little nervous toward this image intruder, moderated the discomfort of timelapse, and the uncertainty feel of feeling, she also courageously looked up to this passers-by. Their glance exchange occurred once actually, without language.

Artist told the writer afterwards: Augustine suddenly had the courage and desired to communicate from this accidentally exchanged glance and was with the anticipation and happiness that the communication might be a success, he decided to try the rhythm and channel of the communication between him and her. He said then: Hi! I am Augustine.

The child lifted up her head and glanced at him once, did not she give out more possibility. Once more she glanced at him, then she peacefully looked at another place, it was another place absent in the image. Artist did not show that place to us.

There is an absence here.

Augustine did not leave.

The child in Silent Film had already sensed the communication.

She kept her head down on the cylinder, wait for a while she lifted up her head again, quietly stole a glance at young man Augustine. She discovered that he did not leave, then she suddenly appeared as melancholy, she put her finger in her mouth, looked once more the distance which was not where young Augustine was, it was still the inaccessible far-away for spectator, the young artist with his back toward spectator looked at the right side of the child. While we can only see the back profile of him and guessing the unseen sight looked at the far-away unreachable distance. Here where the artist is and where the child is reached a connection. The two major characters stood fast at their place.

Later, the absent spectator saw the absence of young man's face.

Spectators actually do not know the feeling of Augustine whom did not receive the response. All these are speculation after. Spectators can retrospect and guess toward the visual presentation. Spectator also can deduct that after experienced numerous failures and frustrations during the Body Border experiment, whether young Augustine could feel the magnanimous generous from this angel without wings. Whatever happens, the memory of the picture is: He made a decision to try. Augustine sat down. He sat on the horizontal concrete step, which was beside the cylinder and at the bottom of the picture. That was a rough step matched the crumbling empty building. Strangely, maybe the course of the encounter of a young artist and a heroine with spiritual temperament, that rough flagstone step no longer incompatible within the picture. Our angel stood at the far right of the image, she shaped the main composition of the silent film with Augustine who sat down in the middle of the image, while Silent Film had been half played. Then, we saw the companion of Augustine whom rushed into the image. This is an important character, the unskilled laborer from an absent project. His entry did

not have a context. Abolished communication, no dialogue, toughly implanted. He sat at the top right of Augustine, and filled the upper left image in Silent Film with an annoyed look.

Silent Film has been half played at this moment.

The camera lens of Silent Film began to read from the little girl's left side, spectator saw the child lightly sat on the cylinder, young man Augustine was full of hesitation, melancholy sat on the step that was at her right bottom, the unskilled laborer sat at Augustine's top right.

Let's carefully review this scene, from the right side which is facing us then we move to the left: The wind twisted the linen net, and waved the child's hair, the angel without wings naturally stretched her hands and shook her head, her legs naturally and slightly shook along the edge of the cylinder, obviously she was happy and please with herself. At this moment Augustine with the white T shirt and jeans put his left hand under his left cheek, looked at the vision that the girl looked at but it was invisible to us. At this time their sights reached at the unified common distance. A spectator that knows well the visual secret may once more find out their integrated actions and connection. Then, at this time the two leading roles in the image stood fast for their common distance.

At the top left of the composition the unskilled laborer counted and entangled by twisting his fingers continually, be connected with his dialogue absent intrusion, expressionless. When for an instant the unskilled laborer was ready to leave, three characters of Silent Film looked at three directions, three absences.

The unskilled laborer stood up, resolutely left with his sleeveless shirt and long pants, spectator saw his back profile passed a fallen flowerpot on the left front, young man Augustine realized the departure of his companion who lived

with him days and nights, Augustine turned his sight to his departing direction, his sight followed him, his hand, still supported his cheek, but seemingly he was thinking, worrying, doubting. Young man Augustine attentively looked at the departing person and direction. Spectator may interpret that this is a special symbol that may not communicate with him but does have a special connection with him, for the absence of this man, young man Augustine was perplexed as towards their communication failure.

Child at this moment looked at her own front., because she was at the right side, her eyes then turned toward to the left side of the image. Augustine looked at the farthest depth of the image, it was the place that the unskilled laborer disappeared, the corner.

Young man Augustine withdrew his sight, and meanwhile, child also transferred her sight to the depth that Augustine had viewed. Then Augustine looked at his left, what he was looking was the absent spectator's direction, the child looked at the depth. They made an exchange with their sights, the timing was close. We found out that this was their another tacit occurrence and connection of timing and action. The angel without wings looked at where he looked at, he turned back to experience where the angel without wings had experienced.

At this time the spectator may have the understanding towards the whole image, the right back of young man Augustine was the overgrown shrubs, the fallen flowerpot was in front of the shrubs. Crossed over an absent path at this moment, we could see a row of emptied and abandoned buildings: Emptied gates emptied windows and emptied balconies fulfilled the whole left part of the image, it had become a complete field depth with the effect of void.

The eyes of the spectator looked back to the image, young man Augustine made up his mind to look at this child who made him to stay. His cheek holding motion still kept, he turned

his face to the left and he looked up at her, this moment the child turned her eyes to her own front, it was the left invisible place for the spectator. She and he were both with the relaxed look. But obviously at this moment young man Augustine had a sense of loss, we could analyze that, firstly his companion which without dialogue but left, for the departure he had a bit losing feeling. Secondly, he wanted to see the acceptance from the eyes of the child, her continuously drifting glance did not meet the anticipation of young man Augustine, Augustine decided to lay down his hand that supported his cheek, his expression changed in a second, he no more raised his lips, it became paralleled. Then the camera focus of Silent Film enlarged at the head of the child, wind continuously twisted her fine hair, her expression looked at her left front, as if it was the farther world farer from young Augustine. But, suddenly she turned back her head. This time she crossed the linen net, horizontal pole, empty wall, looked at her far right, spectator saw her turning back, saw the weeds and young trees be blown by the wind. At this very moment, they all were blown to the departing direction of Augustine.

Young man Augustine left.

This is an important absence.

This time Augustine's eyes looked at his own front, through his departing direction, we saw the small path, and one unclaimed Minivan that with the mark of industrial age and without the characteristics of life and was without doubt unattractive. Its color was faded because of Silent Film. The more important is: spectator will no more see young man Augustine and his expressions. His back profile walked forward to the determined direction, child looked at the departing direction of Augustine, the whole process she did not turn back her head, this time, the last time, she and Augustine looked at the same far-away distance, Augustine was dynamic, she was static, young man Augustine looked at his own front, she looked at Augustine's

receding distance. The two leading roles of the image once more unified on timing and body action.

Augustine with the empty water jug in his right hand walked forward firmly, he walked towards the left depth of image, his back profile disappeared at the corner, disappeared at the absent rear which behind of the corner, and with his back profile he completed the final ceremony of absence.

The left front of the image was empty then, the child looked back to the absent spectator. Only a glimpse, she felt she had no more expectation and she looked back to her own front.

At this part we found the child and young Augustine perfectly unified their communication and connection. They became the background and context for each other in the three minutes of their lifetime, the two characters' three minutes composition was successfully made.

The picture faded out. End.

An unskilled laborer, Augustine, angel without wings, the companion who sat with us watched the life of others. When life have had become absence by absence.

As a truth that recorded by Silent Film.

One Journey, even it was only three minutes, also can be a existent absence, with significance.

After shooting the exploration on Body Border for a few days and being hopeless for the communication and connection deficiency, when lost the communication , connection and hope from adults. The author of Silent Film received a gift from God near the empty alley.

Let's send our regards to the angel without wings once more.

A work is finished.

2012/12/18

In Beijing At the Actual Dwelling, Chrisinta.Y.Z

施 勇

1963 出生并生活于上海

个 展

2007 仔细想想, 昨天你究竟干嘛去了? , 比翼艺术中心, 上海

2004 天上·人间 - 施勇个展, 香格纳画廊 & H- 空间, 上海

2002 平遥国际摄影大展, 施勇个展, 平遥, 山西

群 展

- 2013 时代肖像, 当代艺术 30 年, 上海当代艺术博物馆, 上海
陶醉, 上海当代艺术馆八周年特别展, 上海当代艺术馆
上海惊奇, 一场关于上海当代艺术的群展, K11 购物艺术中心, 上海
- 2012 居住地 - 来自中国和巴西的艺术家, 香格纳画廊与 H 空间, 上海
开放的肖像, 民生现代美术馆, 上海
- 2011 千万不要忘记图像斗争!, 桃浦当代艺术中心, 上海
中国当代艺术二十年之——中国影像艺术, 民生现代美术馆, 上海
超现实和超现实主义, IVAM, 瓦伦西亚, 西班牙
GRASSTRESS 2011, Berengo 当代玻璃艺术中心 威尼斯, 意大利
- 2010 草稿, 伯尔尼艺术博物馆, 伯尔尼, 瑞士
调节器, 2010 今日文献展, 今日美术馆, 北京
玻璃工厂: 新金融时代的中国艺术, 伊比利亚当代艺术中心, 北京
- 2009 资产阶级化了的无产阶级 - 当代艺术在松江, 松江创意工房, 上海
Shanghai Kino-Shanghai Kino, 伯尔尼美术馆, 伯尔尼, 瑞士
大世界: 中国近期的艺术, 芝加哥文化中心, 芝加哥, 美国

- 2008 第三届南京三年展 - 亚洲方位, 南视觉美术馆, 南京
我们的未来 - 尤伦斯基金会收藏展, 尤伦斯基当代艺术中心, 北京
- 2007 能量 - 精神·身体·物质, 今日美术馆, 北京
- 2006 看上去都一样吗? - 来自中国、日本、和韩国的艺术,
FONDAZIONE SANDRETTO RE REBAUDENGO, 都灵, 意大利
双重现实 - 第四届首尔国际多媒体艺术双年展 (首尔媒体_城市),
首尔市立美术馆, 首尔, 韩国
- 2005 第二届广州三年展 - 别样: 一个特殊的现代化实验空间, 广东美术馆, 广州
难以言喻的快乐 - 中国当代艺术展, 塔马约现代艺术博物馆, 墨西哥城, 墨西哥
跟我来! - 新千年之际的中国艺术, 森美术馆, 东京, 日本
- 2004 天下 - 来自尤伦斯基金会的中国古代和当代艺术收藏展,
KONINKLIJK 美术馆, 安特卫普, 比利时
- 2002 第 25 届圣保罗双年展, 圣保罗, 巴西
金钱和价值—最后的禁忌, 瑞士国家银行
第四届上海双年展 - 都市营造, 上海美术馆, 上海
- 2001 被打开的欧洲, BOIJMANS VAN BEUNINGEN 美术馆, 鹿特丹, 荷兰
生活在此时 -29 位中国当代艺术家作品展, 柏林汉堡火车站当代美术馆, 柏林, 德国
- 1999 精神食粮: 洞察中国当代艺术, 埃因霍温 CANVAS 基金会, 荷兰
第三届亚太当代艺术三年展, 昆士兰美术馆, 布利斯班 澳大利亚
超市艺术展, 上海广场, 上海

SHI Yong

1963 Born in Shanghai

Solo Exhibitions

- 2013 Portrait of the Times, 30 Years of Chinese Contemporary Art, Power Station of Art, Shanghai
Revel, Celebrating MoCA's 8 Years in Shanghai, MoCA, Shanghai
Shanghai Surprise, A Group Show on Contemporary Art in Shanghai,
K11 Art Mall, Shanghai
- 2007 Think carefully, where have you been yesterday?, BizART Center, Shanghai
- 2004 The Heaven · The World-Solo Show by Shi Yong in 2 Parts,
ShanghART & H-Space, Shanghai
- 2002 Pingyao International Photography Festival (PIP), Project by Shi Yong, Pingyao,
Shanxi Province

Group Exhibitions

- 2012 Place of Residence-with Artists from Brazil and China,
ShanghART Gallery & H-Space, Shanghai
Face, Minsheng Art Museum, Shanghai
- 2011 Never Forget the Image Struggle!, TOP contemporary Art Center, Shanghai
Surreal Versus Surrealism, Institut València d' Art Modern, València, Spain
Moving Image In China : 1988-2011, Minsheng Art Museum, Shanghai
Surreal Versus Surrealism-----Institut València d' Art Modern, València, Spain
Grasstress 2011 --- Berengo Centre for Contemporary Art and Glass Venice, Italy
- 2010 Big Draft Shanghai----Kunstmuseum Bern
Negociation ---- The Second Today's Documents, Today Art Museum, Beijing
GLASS FACTORY—Art in The New Financial Era
Iberia Center for Contemporary Art
- 2009 Bourgeoisified Proletariat -- Contemporary Art Exhibition in Songjiang,
Shanghai Songjiang Creative Studio, Shanghai

Shanghai Kino-Shanghai Kino, KUNSTHALLE BERN, Switzerland

The Big World: Recent Art from China, Chicago Cultural Center

- 2008 The 3rd Nanjing Triennial-Reflective Asia, RCM ART MUSEUM, Nanjing
Our Future-The Guy & Myriam Ullens Foundation Collection, Ullens Foundation, Beijing
- 2007 Energy-Spirit . Body . Material, Today Art Museum, Beijing
- 2006 ALLLOOKSAME? / TUTTTUGUALE?-Art from China, Japan and Korea,
Fondazione Sandretto Re Rebaudengo, Turin, Italy
Dual Realities-the 4th Seoul International Media Art Biennale (Media_City Seoul),
Seoul Museum of Art, Seoul, Korea
- 2005 The Second Guangzhou Triennial-BEYOND: an extraordinary space of experimentation
for modernization, Guangdong Museum of Art, Guangzhou
Felicidad Indecible (Unspeakable Happiness)-Arte contemporáneo de China,
Museo Tamayo Arte Contemporáneo, Mexico City, Mexico
Follow Me!-Contemporary Chinese Art at the Threshold of the Millenium,
Mori Art Museum, Tokyo, Japan
- 2004 All Under Heaven-Ancient and Contemporary Chinese Art the Collection
of the Ullens Foundation, Koninklijk Museum, Antwerpen, Belgium
- 2002 XXV Bienal de Sao Paulo, Sao Paulo, Brazil
Money and Value, the Last Taboo, Expo 02, Switzerland
4th Shanghai Biennale-Urban Creation, Shanghai Art Museum, Shanghai
- 2001 Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam, NL
Living in Time-29 Contemporary Artists from China, National galerie im
Hamburger Bahnhof Museum
fuer Gegenwartskunst, Berlin, Germany
- 1999 Food for Thought: An Insight in Chinese Contemporary Art,
Canvas world art/Canvas Foundation, Amsterdam, Holland
The Third Asia-Pacific Triennial of Contemporary Art,
Queensland Art Gallery, Brisbane, Australia
Art for Sale, Shanghai Plaza, Shanghai

ShanghART
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