



来自画廊仓库的东西 6
THINGS FROM THE GALLERY
WAREHOUSE 6

石 青 SHI Qing
向利庆 XIANG Liqing
徐 震 XU Zhen
章 清 ZHANG Qing

1.17 - 2.17, 2014

香格纳 H 空间
ShanghART H-Space

ShanghART
香格纳画廊

新年伊始，香格纳画廊再度为您呈现《来自画廊仓库的东西》系列展之六，艺术家石青、向利庆、徐震、章清的录像与装置作品。展览将于2014年1月17日在香格纳H空间开幕，并持续至2月17日。

本次展览绝不仅仅局限于挑选并排列存放于画廊仓库而较少露面的大型作品，更在于发掘作品间不易显露而却实在联系的一系列相互映照的母题。无论是石青的电力大楼切片，还是向利庆的随机数倒数计时器，亦或是徐震的永远指向不明的硬币，都在这万籁俱寂的季节和仿佛永不停歇的庆典与审视中，不约而同地检验、放大和戏弄着偶发、巧合、机运、叠加、不定数等等语词。紧密环绕于本次展览焦点，更有章清于2007年至2009年间创作的三组作品：《皆有可能》系列是八件由非常规撞击形成的汽车引擎盖，每个摺面均刻有骰子点数，一瞬间可能性是最难预测；《来不及》的核心则是六件视频，每件播放3秒14毫秒，内容都是没有结束的事件，观众可用摇控器打开电视捕捉情节；而《新阅读对焦法》则拍摄了公共空间的一些流动字幕，并只取景其局部，播放时特殊视觉阅读显得急促且累人。

自2009年首次推出以来，《来自画廊仓库的东西》系列展于每年冬季举办一次，至今已梳理并重读了十余位艺术家的创作。当诸年丰盛的累积被再次揭开涌向当下，六年的时光荏苒也许是中点，也许又预示着航向令人期待的旅程的崭新起点。

At the beginning of the new year, ShanghART is glad to present the Things From the Gallery Warehouse 6, which focuses on videos and installations by artists SHI Qing, XIANG Liqing, XU Zhen, and ZHANG Qing. The exhibition will open on Jan 17th, 2014 in ShanghART H-Space and last until Feb 17th.

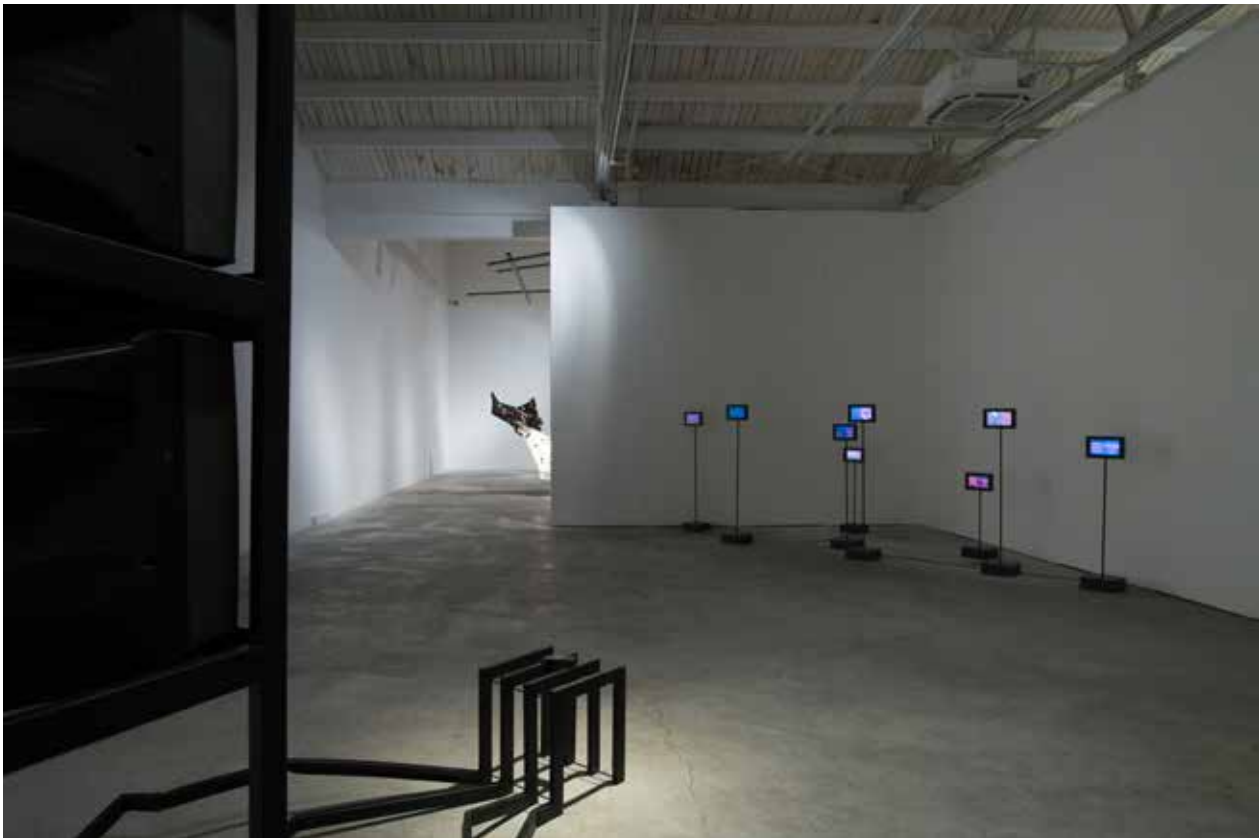
This time, apart from selecting and displaying some large-scale works stored in the gallery warehouse without high exposure, we also explore a series of motifs which seem to be inconspicuous but in fact related closely with each other. From a slice of Shanghai Electricity Mall by SHI Qing, to XIANG Liqing's countdown timer, and XU Zhen's coin that never falls down, all of them are examining, expanding, and playing with a string of words including accident, coincidence, chance, superposition and indeterminacy, in a season of silence and everlasting celebration and review. Moreover, standing closely to the center of the show, ZHANG Qing brings 3 sets of works created between 2007 and 2009. "Nothing Is Impossible" consists of 8 automobile hoods shaped by unusual impact with dot patterns printed on the surface; the possibilities latent in a single fleeting moment are the hardest to predict. The core of "It's too Late" includes 6 videos with the same length of 3 seconds 14 milliseconds, which talk about some unfinished matters; the audience can capture the plot by a remote control. "New Focus Method" records some mobile captions in public space, but only a part of the whole view, hence a special method of reading which makes it unusually rapid and experience tiring.

Since its debut in 2009, Things From the Gallery Warehouse is held in every winter, and has re-contextualized and re-interpreted a number of artists' works. When the rich fruits accumulated in the past years are uncovered and poured out, the period of six years perhaps becomes a middle point, or even better the foretaste of a new start of another much anticipated voyage.

展览现场 | Installation View









作品 | Works



电控上海

Electricity Controls Shanghai, 2006

自行车, 灯管组件
Bicycle, Light tubes
151 × 207 × 121cm
SQU070

A

电的政治 / 记忆想象 / 城市语法

记忆 1 换灯泡

短暂停顿获得的幸福感

童年电灯的重新亮过甚至会让我们欢叫，电的感染就像阳光一样刺激着我们勃勃而生的情感之芽，尤其之前经历过已经不熟悉的黑暗

电提供一种生活方式，使我们适应并依赖，并时时策略地用一些故障来提醒和强调其重要性

记忆 2 触电

电的暴力禁忌

每个人从小都被成人和常识教育过电的可怕，但它的暴力过于抽象使恐惧得不到相应具象附体，往往会等到一个生活中的受害者出现

敬畏需要用恐惧来维持，力量需要用伤害程度来度量，解救过程正是电用来展示其神性权威的暴力秀场。

记忆 3 电器

电通过能量转换来获取与身体的协调性

电作为外在的物理能量必须模拟某种自然力量，诱使身体形成感官依赖才可实施控制，电器正是扮演这种挑逗身体的道具
电的非物质性更适合城市标准化的洁癖取向，电器在电的语法中充当着一个个词汇。

记忆 4 偷电

政治性转换的平衡策略

偷电，一个被看作正常态的非合法集体事件，是平民阶层城市权力丧失后的变相经济补偿，是计划经济下电力分配福利化的过期记忆

电表同时也是都市权力分配指标的计量仪器，偷接出的电线是城市政治的平民式篡改

记忆 5 指心

情感控制的无限延伸

电延续了城市的白昼和激情，也延续了理性和控制欲，情感因为直观而变得更容易控制

通过改变人们对情感的控制能力，电也完成了对城市的控制

记忆 6 幽会

电对暧昧的侵犯

电对暧昧的驱逐让情感最隐秘的神秘魅力暗淡，私人事件演变成公共事件，对隐秘的消费使人们制造隐秘能力的丧失
隐秘的曝光导致记忆消失，城市沦为灯光的背景

B

电 夜之花

发光体被记忆之蕊延长 / 电 使城市绚丽之时 / 加剧它的破碎 / 电 能量的惯性 / 如生命一样只能路过 / 不可控制

A

Electric Politics/Memory in Imagination/City Grammar

Memory 1 Replace A Light Bulb

A sense of happiness in short pause

Children are happy that the bulb turns on bright again. The lights are like sunshine's spurring our emotions to spring, especially we have experienced the dark night before

Electricity provides us a lifestyle and we rely on it. The frequent electric faults remind us its importance

Memory 2 Electric Shock

Violent taboo in electricity

Everyone of us was told that electricity was dangerous when we were children, but it is an abstract thing for us without related images. We usually don't realize the danger until the first victim appear.

Awe is kept in fears. Strength is tested by injury degrees. The process of rewiring the electric power is a violent show place

Memory 3 Electric Appliances

Electricity gets a balance in its own energy conversion

Electricity, as the external physical energy, has to simulate some natural energies to make our bodies form the sensory dependency and control our bodies. Electricity performs as a tool to tease our bodies

Electricity's immaterial qualities better suit the overly tidy tendency in cities' standardization. Electricity serve as the vocabularies in the grammar of the electricity

Memory 4 Electricity Theft

A balanced strategy for political transforms

Electricity Theft, regarded as a normal collective event, is a disguised economic compensation for the

ordinary people who lose the civil power in cities and also an outdated memory of electricity distribution under a planned economy

Electricity meter is a measuring instrument for the power distribution in cities. Stealing the electric wires is a distortion of civil politics in cities

Memory 5 Point To Your Heart

Infinite extension in emotional control

The daylight and fervors in cities are extended in the electricity and so do the reason and the control. Since the intuition, our emotions become easier to control

Through the control of people's emotion, electricity finishes its control over our cities

Memory 6 Tryst

Electricity's infringement on privacies

Deportation of people's privacies in the electricity makes the most secret part in our emotions dim. Personal events become public events. The consumption of privacies make us lose the ability to create secrets

The exposure of privacies leads the vanishing of our memories and cities become the background of lights

B

Electricity, flower of night

Illuminants are extended by memory / Electricity, gorgeous moment of city / Accelerate breaking the beauty/
Electricity, inertance of Energy/ As life can only pass by / Without control



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作品参展记录 Exhibitions History

香格纳796空间群展 香格纳在淮海路796号, 上海, 2009

个人的态度2, 香格纳H空间, 上海, 2007

石青: 电控制上海, 比翼艺术空间, 上海, 2006 *

ShanghART Group Show at "796 Huaihai Lu" ShanghART at Huaihai Rd 796, Shanghai, 2009

Individual Position 2, ShanghART H-Space, Shanghai, 2007

SHI Qing: Electricity, Bizart Art Center, Shanghai, 2006 *



一直就在那里
Always There, 2008

改装的自行车
Modified bicycle
108 × 174 × 52cm
Edition of 2
SQU116



1



2



3



4

1. 改装的自行车

Modified bicycle

2. 在二手自行车的购买地放回改装的车子

Modified bicycle at the place where the second hand bike was bought

3. 2008年12月15日上午 上海恒丰北路 自行车丢失的现场

On the afternoon of December 15th, 2008, Hengfeng Bei Road in Shanghai, the spot where the bicycle was Lost

4. 自行车细部：被削尖、开刃的局部

Details on the bicycle: Sharpened and edged part

在上海的恒丰北路买一辆二手车，在这里的二手车大多是被偷的赃物。

买来的车进行一些加工，将部分零件（挡泥板、飞轮等）开刃或打磨成尖（螺栓，车把等），这些零件的改造把自行车变成一组凶器的组合，虽然从外表乍看与其他自行车无异。

2008.12.14 将改装的自行车刚在恒丰北路的一个巷子口，即购车的地点。

等待车子被偷走，到17:30 车子仍在；

次日15日上午10:30，自行车已不见踪迹。

作品关注的是今天社会语境下潜在的大众暴力可能以及这种情绪的传染性。

Bought a second hand bicycle on Hengfeng Bei Road where most second hand bicycles there were stolen goods.

Had some modification on the bought bike, edged some accessories such as mudguard, flywheel, etc. and sharpened bolt, handlebar, etc. The modification of these accessories transformed this bicycle into a combination of criminal weapons, although the appearance looks the same as other bicycles.

On 14th of December, 2008, left the modified bicycle at an alley on Hengfeng Bei Road, where the bike was bought.

Waiting for the bike to be stolen, but it was still there at 17:30.

Until 10:30am on the next day, 15th of December, the bike was gone.

The work is concerned about the possibility of potential public violence in today's society and the infectivity of criminal emotion.



8 小时倒计时

8-Hour Countdown, 2011

LED 点阵显示器, 铃

LED Dot Matrix Displayer, bell

30 × 30cm(x 6 pieces)

XLQU101

8 小时倒计时

8-Hour Countdown, 2011

一天可分为3个8小时，分别计量我们的日常生活的标准划分，工作、娱乐与睡眠。倒计时设定的时间为8小时，在8小时的时间段里进行倒计时计算，从小时、分钟、秒钟到毫秒逐级递进，快速跳动的数字让观众感觉到时间流失的直观印象，当装置的铃声响起，宣告一个被我们认同的生活时间已成为过去。

A day (24 hours) can be divided into 3 sets of 8 hours, which could measure our daily life, work, entertainment and sleeping time in normal. The setting time of "Countdown" timer is 8 hours, counting down the time within last 8 hours, from hours, minutes, seconds to milliseconds progressively. The fast beating figures directly make viewers feel the passage of time. Moreover, it declared that the life time we experienced has become the past when the installation rang.



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作品参展记录 Exhibitions History

向利庆: 夜谭, 香格纳画廊主空间, 上海, 2011 *

XIANG Liqing: Night Tales, ShanghART Gallery, 2011*



永不倒
Never Falls, 2007

硬币：铝和钢材；基座：亚克力人造大理石；内部：电机

Coin: aluminum and steel; Base: man-made marble (acrylics); Inside: electric motor

50 × 50 × 10cm, Base: 100 × 100 × 100cm

Edition of 3

XZU121

永不倒

Never Falls, 2007

《永不倒》中的硬币被称作“世界币”，硬币两面的图案是用电脑雕刻而成的世界地图。关于这件作品创作的初衷，徐震说：“我想知道，一个硬币在旋转，不要让它停下，是不是有可能？”艺术家造“世界币”多少有些经济全球化的语义，或许作品的无聊和无果正暗藏艺术家对某些疯狂且无法遏制的现实的讽刺。

The coin in *Never Falls* is called "World Coin" with a world map engraved by computer on its surfaces. As for the inspiration of creating this piece, XU Zhen said "I am just wondering, to stop a spinning coin from falling, is that really possible?" With the production of a world coin, the artist hints more or less at economic globalisation and what is concealed under boredom and futility conveyed by this very piece is perhaps bitter sarcasm wielded by him towards reality going insane and unstoppable.



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作品参展记录 Exhibitions History

城市进行式·现场张江, 上海, 2006 (版本1: 硬币直径80cm; 基座120x120x120cm)

香格纳展库, 香格纳桃浦展库, 上海, 2013 (版本2: 硬币直径50cm; 基座100 × 100 × 100cm) *

City in Progress / Live from Zhang Jiang, Shanghai, 2006 (Edition1: Coin 80cm; Base: 120 × 120 × 120cm)

ShanghART Taopu, ShanghART Taopu, Shanghai, 2013 (Edition2: Coin 50cm; Base: 100 × 100 × 100cm) *



皆有可能

***Nothing Is Impossible*, 2009**

汽车引擎盖，汽车漆

Car hoods, Car paint

140 × 160cm (× 8 pieces)

ZQ_7833, ZQ_7289, ZQ_9268, ZQ_6171, ZQ_3463, ZQ_5005, ZQ_8218, ZQ_2653

皆有可能

Nothing Is Impossible, 2009

在非常规撞击形成的汽车引擎盖的每个摺面上，刻上骰子（赌博工具）的点数图案。一瞬间的可能性最难预测。

Dot patterns like those found on dice are printed on automobile hoods shaped by unusual impact. The possibilities latent in a single fleeting moment are the hardest to predict.



作品参展记录 Exhibitions History

时差, 浮士德艺术中心 & 汉诺威工业博览会-6馆, 汉诺威, 德国, 2012

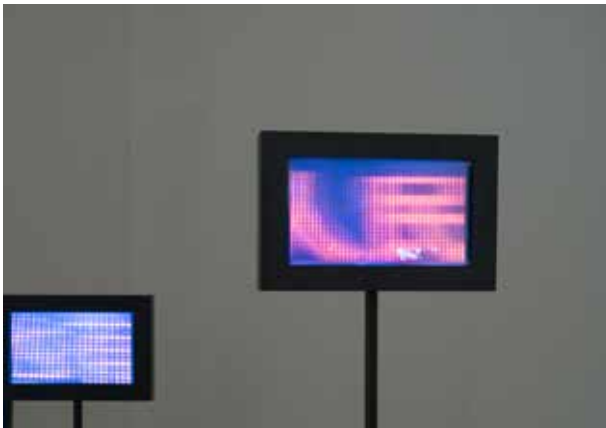
三生万物, 证大当代艺术陈列馆, 上海, 2010

资产阶级化了的无产阶级, 松江创意工房, 上海, 2009 *

JETLAG, Kunsthalle Faust & Hannover Messe-Messehalle 6, Hanover, Germany, 2012

San Sheng Wan Wu, Zendai Contemporary Art Exhibition Hall, Shanghai, 2010

Bourgeoisified Proletariat, Shanghai Songjiang Creative Studio, Shanghai, 2009 *



新阅读对焦法

New Focus Method, 2007

多频录像装置, 不锈钢, 烤漆, 显示屏

Multi-channel video installation, stainless steel, car painting, screen
8 pieces: 26x28x88cm; 26x28x108cm; 26x28x128cm; 26x28x138cm;
26x28x152cm; 26x28x153cm; 26x28x158cm; 26x28x160cm

Edition of 3

ZQU036

新阅读对焦法

New Focus Method, 2007

拍摄了2007年社会公共空间出现一些流动字幕，并且只取景流动字幕两个字节的局部。视频播放时特殊视角的阅读，以及对整体概念的片面理解，让观看过程显得急促而且累人。

Back in 2007 the artist was focusing his camera on some scrolling signs appearing in public spaces but only a small detail showing merely two characters. The reading forced by such unusual viewing point and the fragmentary understanding of the general pictures exhaust the viewing experience.



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作品参展记录 Exhibitions History

章清: 过程中的一帧, 比翼艺术中心, 上海, 2007 *

七零八落, 帝门艺术中心, 北京, 2007

ZHANG Qing: Frame, Bizart Center, Shanghai, 2007 *

Fragmentation, Dimensions Art Center, Beijing, 2007



来不及

It's Too Late, 2007

互动录像装置, 铁, 电视机, Interactive video installation, iron, television
250 × 200 × 220cm, Edition of 3, ZQU039

来不及

It's Too Late, 2007

“来不及”的强迫性来自于事件的结果的不可预料，也来自于观看的无法完成。六个视频播放时间都为3秒14帧，播放的内容都是尚未结束的事件。播放3秒14帧后电视会自动关闭，观众可以通过摇控器来打开电视，捕捉情节。视频内容为：拳击、接吻、拥抱、跳楼、小孩学步、老人引体向上。

The compulsivity in *It's Too Late* lies on the unpredictability of the results of events as well as the everlasting failure to archive a complete viewing experience. Each of the six videos last for 3 seconds 14 milliseconds and the contents are some matters remaining unfinished. Right after display the television shuts down itself automatically while viewers can decide to turn it on again and try to capture the stories with remote controller. The videos feature respectively boxing, kissing, hugging, jumping from a building, kid learning to walk and elder man doing pull-ups.



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作品参展记录 Exhibitions History

章清: 过程中的一帧, 比翼艺术中心, 上海, 2007 *

ZHANG Qing: Frame, Bizart Center, Shanghai, 2007 *

项目预告 UPCOMING PROJECT

石青 SHI Qing

石青概念项目《王安石的山水》已刊登在《艺术界》2013年12月刊

SHI Qing conceptual project "Wang Anshi's Shanshui" is featured in leap magazine issue Dec. 2013

徐震 XU Zhen

题为《徐震：没顶公司出品》的艺术家大型中期回顾展正在北京尤伦斯当代艺术中心举行，展期2014年1月19日至4月20日。

Entitled XU Zhen: A MadeIn Company Production, the artist's major mid-career retrospective is currently in Ullens Center for Contemporary Art (UCCA) in Beijing from January 19th to April 20th, 2014.

章清 ZHANG Qing

章清获得亚洲文化协会 (ACC)2013年奖助，ACC将支持章清于2014年4月-7月在美国纽约驻地创作并考察当地当代艺术的最新发展。

ZHANG Qing is announced as Asian Cultural Council (ACC) 2013 Fellowship Recipient. ACC provided ZHANG Qing the opportunity to participate in a residency program and observe contemporary trends in visual art in New York from Apr. to Jul., 2014.

ShanghART 香格纳画廊

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