

施勇
梁玥 陆春生
TANG MAOHONG
杨福东 ZHANG DING 邵一
王郁洋 石青 YANG ZHENZHONG
WANG YUYANG CHEN XIAOYUN GENG JIANYI
SHI QING 乌头 杨振中 耿建翌
LI PINGHU JIA LI PINGHU
ZHANG QI 梁绍基 章清
LU CHENG NG ZHOU TIENAI
PENG YI 黄奎 朱加
蒋鹏奕 陈晓云
孙逊 LI JIEMING
周铁海 XU ZHEN 李然
LI RAN LIANG YUE LIANG SHAOJI
王友身 张鼎 胡介鸣
唐茂宏 SHAO YI WANG YOUSHEN
李平虎 徐震 HUANG KUI
SHI YONG

V&P是录像 (Video) 和摄影 (Photograph) 的英文首字母，作为香格纳画廊北京空间2014年的最后一个展览，香格纳北京将于12月20日为大家隆重呈现来自鸟头，陈晓云，耿建翌，胡介鸣，黄奎，蒋鹏奕，陆春生，李平虎，李然，梁绍基，梁玥，邵一，石青，孙逊，施勇，唐茂宏，王郁洋，王友身，向利庆，徐震，杨福东，杨振中，张鼎，朱加，章清，周铁海 等20多位艺术家，超过20多件 (组) 的摄影和录像作品，其中的不少作品是首次在北京展出，这也是香格纳画廊北京空间自2008年开馆以来首个大型影像群展。

影像作为一种媒介在中国已经发展了超过20年的时间，从最初相对先锋的“新媒体”，变成现在已经被广泛接受和认可，成为当代艺术里不可或缺的组成部分，而香格纳画廊的“影像资料库”计划也进行到了第六年。如果说每一件影像作品都是当代艺术影像里的一个像素点的话，希望通过此次的展览，试图打开一个进入影像内部的缺口，并且窥一斑而见全豹。

“V&P”, combines of the first letter of ‘Video’ and ‘Photograph’, is the last exhibition of ShanghART Beijing in 2014 that will open on December 20th, during which over 20 pieces of video and photograph by a dozen artists, including: BIRDHEAD, CHEN Xiaoyun, GENG Jianyi, HU Jieming, HUANG Kui, JIANG Pengyi, LU Chunsheng, LI Pinghu, LI Ran, LIANG Shaoji, LIANG Yue, SHAO Yi, SHI Qing, SUN Xun, SHI Yong, TANG Maohong, WANG Yuyang, WANG Youshen, XIANG Liqing, XU Zhen, YANG Fudong, YANG Zhenzhong, ZHANG Ding, ZHU Jia, ZHANG Qing, ZHOU Tiehui etc., will be presented. It’s the first group exhibition focuses on video and photograph since ShanghART Beijing opened in 2008 with many of the works making their first appearance here.

As a medium of art, video and photograph has been developed for over two decades in China, changed from the former “new media” pioneer to a indispensable element of contemporary art that has now been widely recognized and accepted, while the “Video Database” program of ShanghART gallery is entering its sixth year. If each piece of video work represents a pixel of the image of contemporary art, then the purpose of this exhibition is to open a door for entering the video world, and to see whole scenery by a restricted view.

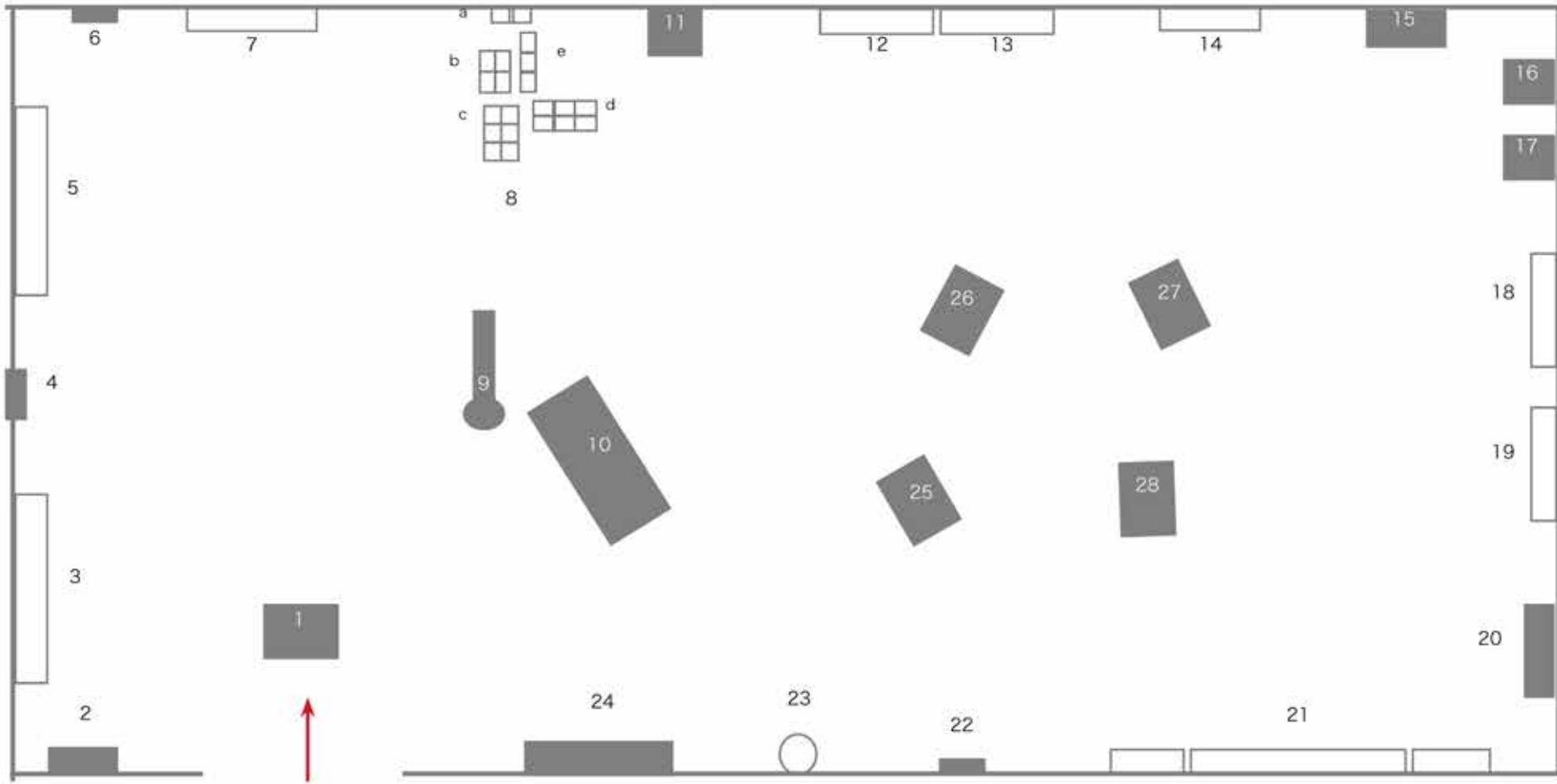


PHOTO
摄影作品



21 鸟头 | BIRDHEAD

千秋光: 双峰插云——再赠达一 | 摄影装置

The Light of Eternity: Two Peaks Piercing the Clouds - For Dayi Again | Photograph Installation | 2013 | BH_2019



陈晓云 | CHEN Xiaoyun

仇人 | 摄影

The Enemy | Photograph | 150x120cm | ed.5 | 2006 | CXY_8886



7 陈晓云 | CHEN Xiaoyun

特殊知识保护协会一个基于“语言”的假设：燃烧是光的消极形式 | 摄影
Special knowledge protection association made an assumption on “language”: Burning is the negative form of light
Photograph | 186x148.8cm | ed.5 | 2014 | CXY_6567



3 张鼎 | ZHANG Ding

佛跳墙-2 | 摄影

Buddha Jumps over the Wall-2 | Photograph | 120x160cm | ed.6 | 2012 | ZD_2483



5 张鼎 | ZHANG Ding

佛跳墙-1 | 摄影

Buddha Jumps over the Wall-1 | Photograph | 120x160cm | ed.6 | 2012 | ZD_5663



23 黄奎 | HUANG Kui

千世界系列-灯箱 12 | 灯箱

The Thousand World Series-Lightbox 12 | Lightbox | 110x110cm | ed.3 | 2010 | HKU070



18 杨福东 | YANG Fudong

路客再遇 Nr. 4 | 摄影

Lock Again Nr. 4 | Photograph | 86x114cm | ed.10 | 2004 | YFDU069



19 杨福东 | YANG Fudong

路客再遇 Nr. 2 | 摄影

Lock Again Nr. 2 | Photograph | 86x114cm | ed.10 | 2004 | YFDU027



13 邵一 | SHAO Yi

追光 (一) | 摄影

Chasing the Light (One) | Photograph | 110x160cm | ed.5 | 2013 | SHY_6245



12 邵一 | SHAO Yi

追光 (二) | 摄影

Chasing the Light (Two) | Photograph | 110x160cm | ed.5 | 2013 | SHY_5929



14 王友身 | WANG Youshen

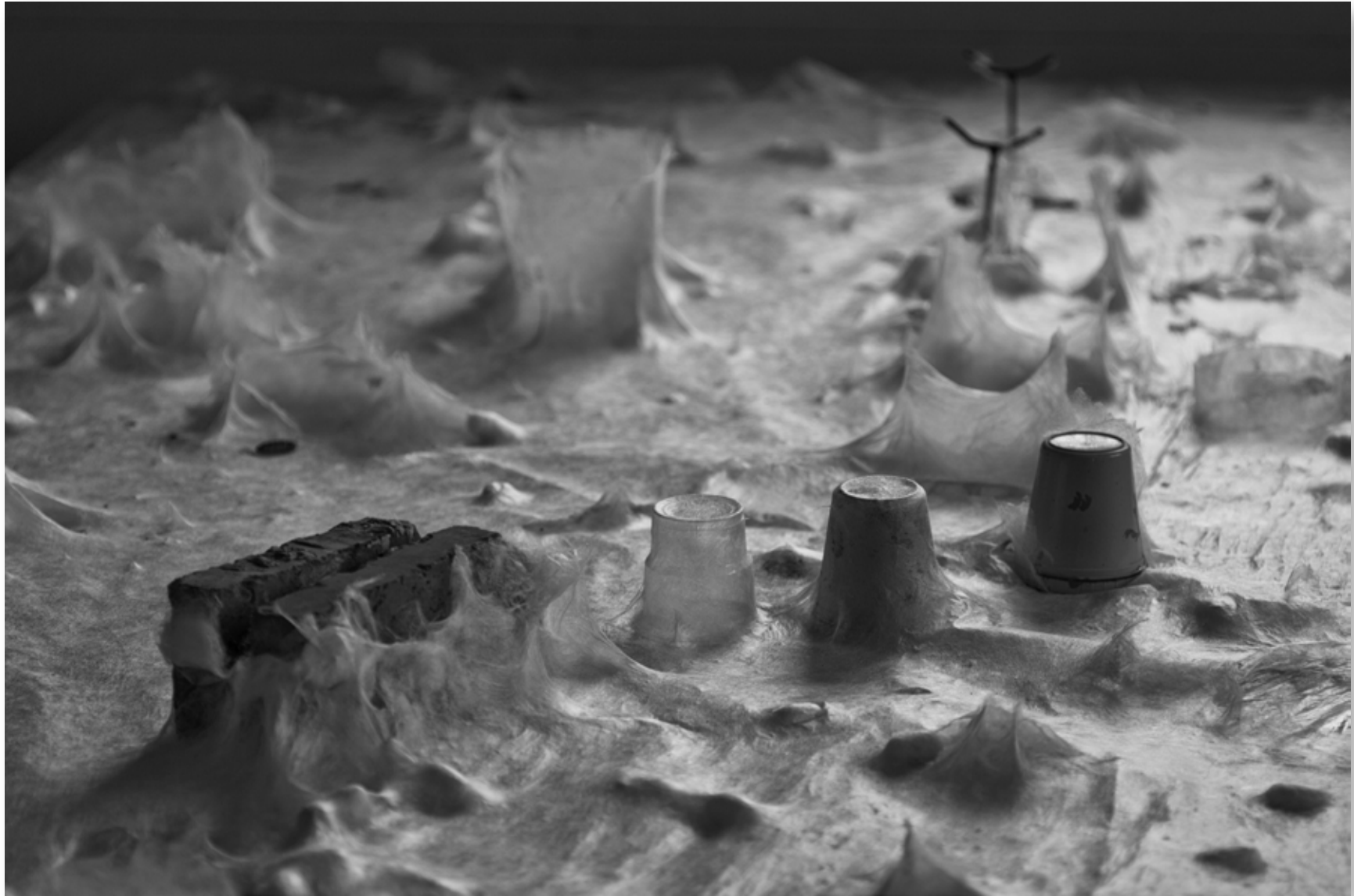
每平米 · 清洗 · 我的风景6-03 | 相片上综合材料 | 照片, 水, 石膏板, 花籽, 胶
Per square meter · Washing · My Landscape 6-03 | Mixed Media on photo | Photograph, Water, Gypsum board, | 100x100cm | 2010-2014 | WYS_1288



梁绍基 | LIANG Shaoji

雪城 | 摄影

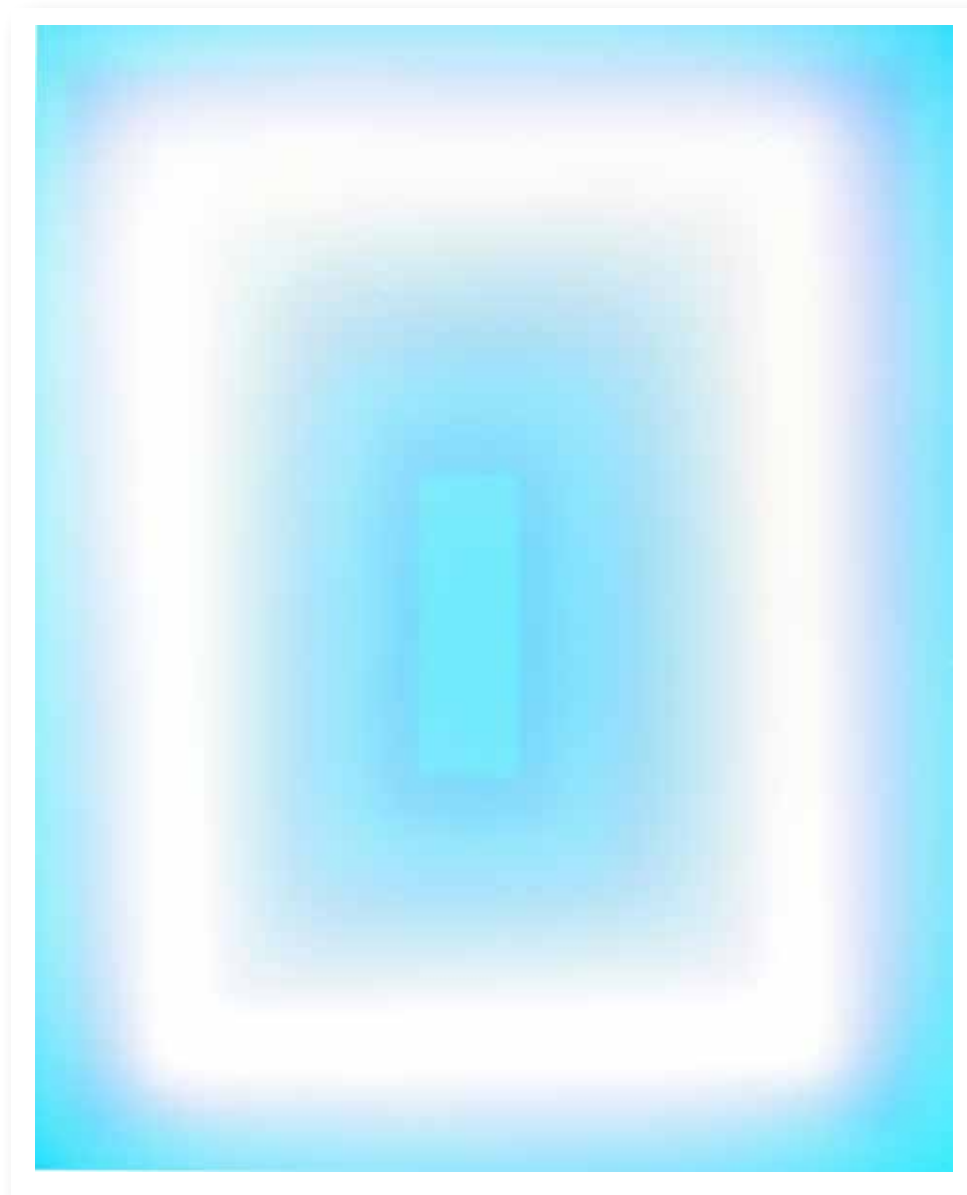
Snow City | Photograph | 40x60cm | ed.3 | 2014 | LSJ_2453



梁绍基 | LIANG Shaoji

雪原 | 摄影

Snowfield | Photograph | 40x60cm | ed.3 | 2014 | LSJ_1796



蒋鹏奕 | JIANG Pengyi

亲密 No.2 | 摄影

Intimacy No.2 | Photograph | 188x148cm | ed.5 | 2014 | JPY_0890



向利庆 | XIANG Liqing

压-1 | 摄影

Press - 1 | Photograph | 100x78cm | ed.10 | 2007 | XLQU033



施勇 | SHI Yong

被重新定义的新形象 | 摄影

Be Redefined a New Image | Photograph | 37x51cm | ed.10 | 2002 | SY_3751

VIDEO
录像作品



6 陈晓云 | CHEN Xiaoyun

糖浆宇宙进化史 | 单频录像

Evolutionary History of Syrup Cosmos | Single-Channel Video | 14 minutes 56 seconds | ed.6 | 2013 | CXY_8022

The image shows a screen with a bokeh background of red and blue lights. The text is centered on the screen.

宇宙是無序而永恆永死的
The universe is anarchic and eternal

糖浆宇宙进化史 | 陈晓云

Evolutionary History of Syrup Cosmos | CHEN Xiaoyun

微距拍摄方糖在加热，琥珀色的光和粘稠的流动，远处有狗叫，大量自言自语的字幕没完没了关于情欲的叙述，微观于一刻，无所谓空间无所谓大小内外，杜撰一种诚实的胡说八道。

Close-up shot of a heated sugar cube, the amber color and the flowing viscous matter. Dogs barking at a distance, subtitles of one's monologue continue to narrate one's emotions, zooming in at one moment. Space, size and location are irrelevant. The work fictionalizes an earnest nonsense.



8-d 胡介鸣 | HU Jieming

一分钟的一百年 (理查德·迪本科恩) | 多路视频装置

100 Years in 1 Minute (Richard Diebenkorn) | Multi-Channel Video Installation | 35x75x15cm | 2014 | HJM_4169



8-c 胡介鸣 | HU Jieming

一分钟的一百年 (罗伯特·曼戈尔德, 爱德华·阿罗约) | 多路视频装置
100 Years in 1 Minute (Robert Mangold, Eduardo Arroyo) | Multi-Channel Video Installation | 65x65x15cm | 2014 | HJM_1269



8-b 胡介鸣 | HU Jieming

一分钟的一百年 (汉斯·霍夫曼, 亨利·戈蒂耶-布尔泽斯卡) | 多路视频装置
100 Years in 1 Minute (Hans Hoffman, Henri Gaudier Brzeska) | Multi-Channel Video Installation | 35x51x15cm | 2014 | HJM_5310



8-a 胡介鸣 | HU Jieming

一分钟的一百年 (阿尔佩托·贾科梅蒂) | 多路视频装置
100 Years in 1 Minute (Alberto Giacometti) | Multi-Channel Video Installation | 23x65x15cm | 2014 | HJM_1942



8-e 胡介鸣 | HU Jieming

一分钟的一百年(毕加索) | 多路视频装置

100 Years in 1 Minute (Picasso) | Multi-Channel Video Installation | 51x25x15cm | 2014 | HJM_3959



一分钟的一百年 | 胡介鸣

100 Years in 1 Minute | HU Jieming

艺术家的团队将大量的现、当代经典作品作为素材，用即兴、自由的方法在这些作品上直接改动，制作成动态影像。通过这1100个一分钟影像的荒诞（虚妄而不真实的）演绎，每个格子里看到的将是抽离时间概念的无厘头的历史景观，达到视觉记忆和价值模糊的最大化效果。

Based on classic modern and contemporary art works, artists' team has transformed them into video clips by means of improvising changes directly onto them. The absurdity reflected in these 1,100 one-minute videos imbues the images shown on the boxes with a kind of weird timelessness, blurring visual memory and values to the maximum extent.



22

耿建翌 | GENG Jianyi

途中 | 单路视频

On the Way | Single-Channel Video | 3 minutes 52 seconds | 2003 | GJY_6561



途中 | 耿建翌

On the Way | GENG Jianyi

录像由黑屏起始，缓慢亮起边长2cm左右的方块，直至画面被灰蓝绿的色调完全铺满；稍作静止后，方块整体缩小，成倍地平铺，仿佛是将一张过度放大的相片逐渐缩回原形；抽象的色块演变为像素点，又在视觉的自觉作用下融为整体画面，取而代之的是透过下雨的玻璃窗，看到前进的车窗外的平行铁轨；画面保持在不断后退的轨道上片刻，再依先前的顺序倒回慢慢分解为像素点和色块而后黑屏，最后录像重播，新一轮开始。这是2003在杭州一个叫做“平行”的活动里的局部。

The video starts with black picture gradually covered by 2x2cm squares. After a shot pause, the whole picture zoom out from abstract color pieces to smaller mosaic and step by step turns into an entire composition in the vision effect. Taking place of the mosaic, parallel tracks viewed through the raindrop window which is focused for a while before the retrogradation happens and decomposed into pixels which we saw at the beginning. This film is part of an event titled “Parallel” in Hangzhou China.



1

朱加 | ZHU Jia

没有起飞 | 单路视频

Never Take Off | Single-Channel Video | 5 minutes | 2002 | ed.5 | ZJU020



没有起飞 | 朱加

Never Take Off | ZHU Jia

《没有起飞》呈现了一架波音747客机在快城机场的跑道上不停向前滑行的姿态,无论是已登机的快客还是跑道外的看客都在等待它向上跃飞的一刻;当客机周而复始且永不疲倦地滑行时,快客们从常规性的等待起飞滑向心理上的模拟起飞.此刻,朱加从起飞的可能到没有起飞的过程来揭示一种隐喻:生活在快城中的快客们在快意识的跑道上都拥有一架或一群没有起飞的客机.

Never Take Off records a Boeing 747 aeroplane taxiing on the runway. Both passengers and on-lookers wait for it to take off. The aeroplane moves endlessly along the runway. ZHU Jia uses a metaphor by using airplane taxiing and never taking off, which is that people living in the city all have one or many airplanes never taking off whilst waiting.



11 周铁海 | ZHOU Tiehai

必须 | 单路电影

Will/We Must | Single-Channel Film | 9 minutes 17 seconds | 1996 | ed.5 | ZTH014





必须 | 周铁海

Will/We Must | ZHOU Tiehai

这个作品即幽默也伤感，片中的艺术家和艺术环境，在今天并没有太多的变化，今天可能这样的情况越来越少被关注，毕竟拍卖、画廊和博览会等等系统的完善，让之前的艺术环境和工作方法有些狭隘。1996年出现这样的作品，回应了与国际接轨的思潮，对自身身份和所处环境的反抗，或是对周围一些人状态的嘲讽？

《必须》是一部三十五毫米的胶片电影作品，形式上挪用早期电影默片的方式，章节、对话和影像交替出现，早于杨福东开拍的《陌生天堂》（1997-2002）一年。作品对90年代的文化环境和日常生活及个人，同样具有人类学意义。

It combines humor and sadness, the artists and artistic environment today is still the same, perhaps, it attracts less attention as the system of auction, gallery and art fair is growing which narrows the environment and operating methods. Came out in 1996, did this work correspond with the trend of integrating with the world, resist with its identity and environment, or sneer at the people around?

Will/ We Must is a 35mm film work, taking the form of early silent film in aspects of the chapters, the dialogues and the montages, which was shoot one year earlier than Yang Fudong's *Estranged Paradise*(1997-2002). It carries the anthropological sense of the cultural environment, daily life and individuals in 90s.



25 徐震 | XU Zhen

18天 | 单路视频

18 Days | Single-Channel Video | 23 minutes 56 seconds | 2006 | ed.5 | XZU090



这是生活在中国上海的年轻人徐雷

This is Xu Lei, a young man
who lives in Shanghai, China.

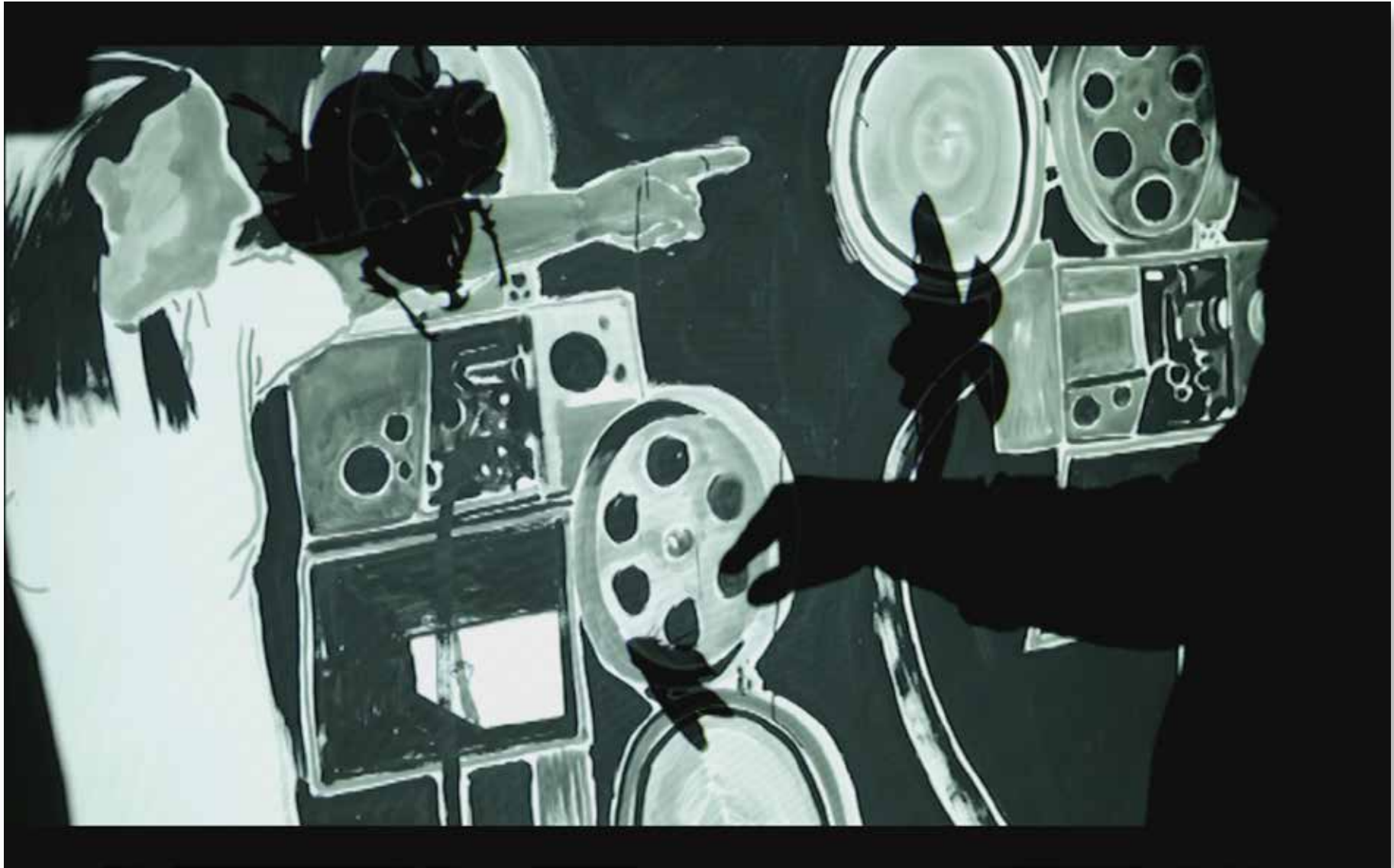
18天 | 徐震

18 Days | XU Zhen

《18天》记录了徐震自驾车团队带着自制的飞机、坦克、军舰的遥控模型试图向中俄、中蒙、中缅的国境线做三次逾越。徐震用戏虐的形式对边境法律进行了虚拟的挑衅，用坏小子无理取闹的态度对国际政局进行了恶搞性的预言。

“*18 Days*” records a trip that the artist underwent with the goal of crossing the borders of China’s neighboring countries with remote controlled toy weapons.

Xu Zhen bought some remote control weapons. Then on the boundary line between China and neighbouring countries, he remote controlled these toy weapons entering into neighbouring countries. The documentary in this work recorded the whole course in 18 days.



15

孙逊 | SUN Xun

诗歌工厂 | 动画

Clown's Revolution | Single-Channel Animation | 10 minutes | 2011 | ed.6 | SXU470





诗歌工厂 | 孙逊

Clown's Revolution | SUN Xun

《诗歌工厂》缘于真实中的一个岛屿，岛上生活着一群诗人，这是一个完全理想化的小社会，也是我们一直追寻的一个梦想，是一个岛托邦化的现实，但仅存于艺术追寻的生活之中。而英文的名字则更像我们追寻的过程，充满了荒谬与轮回。

Clown's Revolution is about a real island where a group of poets live. It's a small and completely Utopian society, and a dream we have been pursuing; it is an Utopian reality, which exists in a life pursued by art. The English title is more like a process we are seeking, which is full of absurdity and metempsychosis.



4 张鼎 | ZHANG Ding

佛跳墙 | 单路视频

Buddha Jumps over the Wall | Single-Channel Video | 2 minutes | 2012 | ed.5 | ZD_4608





佛跳墙 | 张鼎

Buddha Jumps over the Wall | ZHANG Ding

张鼎根据名菜“佛跳墙”中的动物食材原料如：猪、羊、鸡、鸭、鱼和鳖等，制作了一批动物石膏雕塑；请上海电影制片厂专业爆破师进行爆破，以模仿枪击和爆炸场景，并运用先进的影像技术拍摄记录。在影片恢宏庄重的交响乐背景中，动物石膏雕塑从逐个单点爆破到大面积爆炸，最后轰然炸成碎片；高速镜头抓取了每个爆破瞬间，四处飞溅的液体和碎片，震撼残酷，延续了张鼎影像作品中特有美学表达。如同做菜前对食材的必要准备及处理，录像《佛跳墙》作为整个项目的开端，为“佛跳墙”项目中的其他作品提供物质材料，和情境气氛的基础。

According to Buddha Jumps over the Wall, the famous cuisine made of animals ingredients such as pig, lamb, chicken, duck, fish, turtle and so forth, ZHANG Ding produced a group of animal plaster sculpture. He invited special effects expert from Shanghai Film Studio to carry out the controlled explosion, imitating the shootings and explosions and utilising advanced filming technology. Accompanied by the magnificent and solemn symphony, animals plaster sculpture were blasted, one by one and then massive explosion, and finally shattered into pieces. High-speed camera lens grasped every moment of the blasting, with liquid and debris flying everywhere in a shocking and cruel manner. It continues with the unique aesthetic expression always displayed in ZHANG Ding's works. Similar to the preparation of cooking materials, the video *Buddha Jump Over the Wall*, as the beginning point of the whole project, provides materials for the other works in the exhibition and lays foundation for the entire atmosphere.



2 李平虎 | LI Pinghu

关于光 | 单路视频

About Light | Single-Channel Video | 6 minutes 23 seconds | 2006 | ed.5 | LPHU002



关于光 | 李平虎

About Light | LI Pinghu

2006年5月，李平虎在“38个展”之“趣味治疗”中实施了行为作品《关于光》：艺术家躺在预先搭建的展厅的天花板里面，在天花板上开一个孔，把手伸出去提着一只豪华吊灯，直到自己精疲力竭无法坚持扔掉为止。从吊灯被提起，到艺术家历时6分钟的坚持，行为的过程由影像完整记录。在行为的实施与观看中充斥着某种“等待”，艺术家等待着体力的耗竭，观众在等待意外的发生，最后吊灯坠落，电光四射后画面陷入黑暗。

LI Pinghu presented his performing artwork *About Light* in Delighting Therapy during Thirty-Eight Solo Exhibitions in May 2006. The artist was laying in the ceiling of the showing room, an arm holding a chandelier through a hole until he became too exhausted to keep and finally left it to fall down. The entire process lasted for approximately six minutes which was recorded in this very video. A certain sense of “waiting” permeated into every single second of the performance as well as viewing experience. Artist waited for his physical energy running out whereas viewers waited for the occurrence of the accident. Finally, the chandelier fell down on the ground and the image was plunged into darkness after sparks of light and electricity.



10 梁玥 | LIANG Yue

月 | 单路视频

Moon | Single-Channel Video | 20 minutes | 2012 | ed.5 | LY_6755

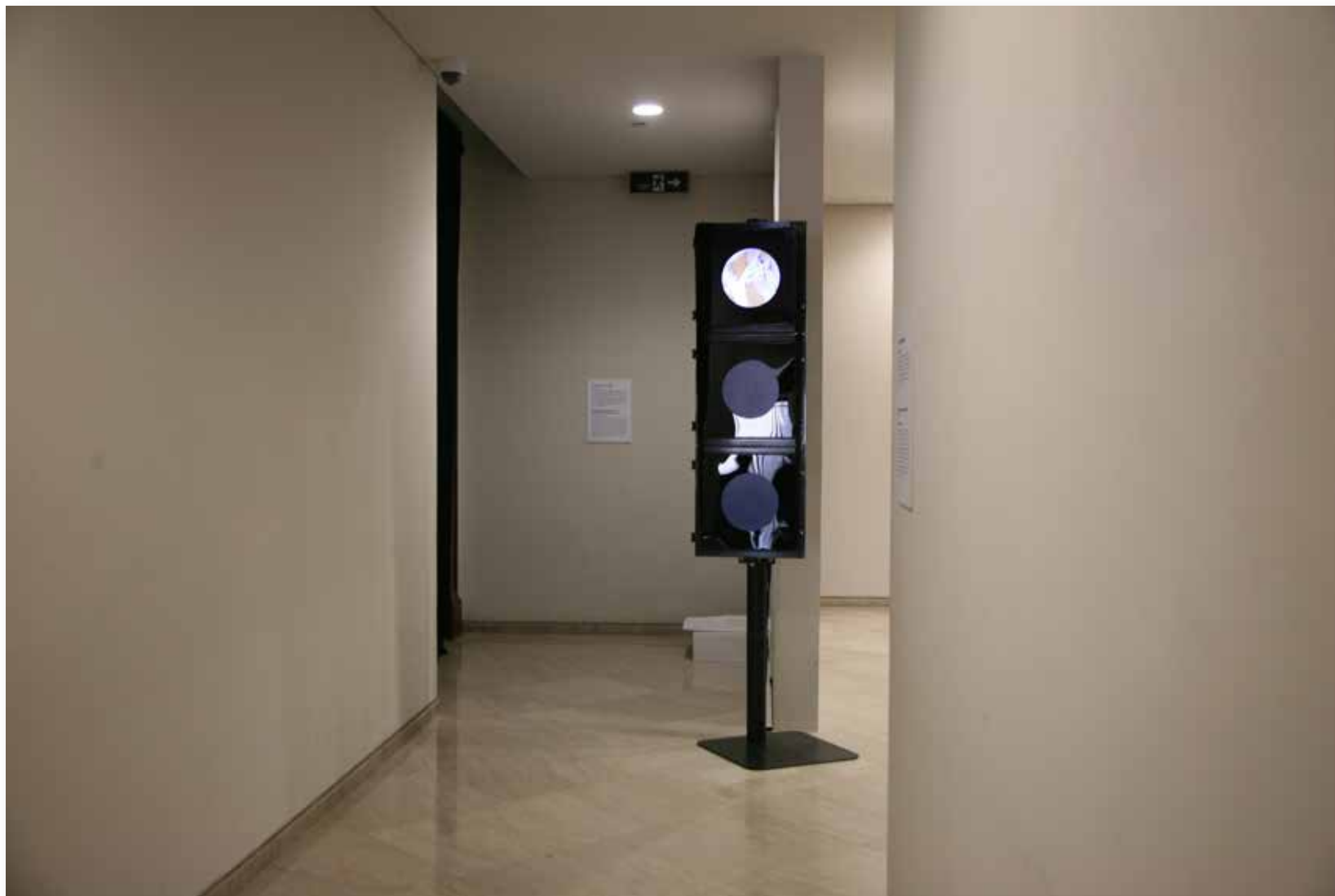


月 | 梁玥

Moon | LIANG Yue

用高倍望远镜拍摄下20分钟的月球,纪录了20分钟.

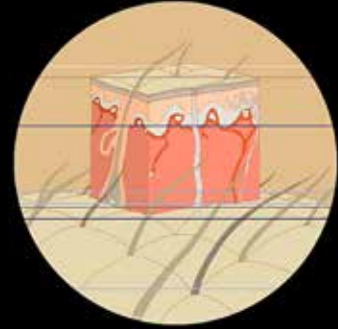
This is a video about the moon moving for 20 minutes, takes with a telescope, just a recording of the moon for 20 minutes.



9 唐茂宏 | TANG Maohong

在路上 | 多频动画

On the Way | Multi-Channel Animation | 8 minutes 28 seconds | 2008 | ed.8 | TMHU019



在路上 | 唐茂宏

On the Way | TANG Maohong

作品《在路上》图像内容围绕着“大世界”的概念来展开想象和组织。“大世界”是外乡人对上海大都市的特殊称谓，这个称谓包含了人们对都市化的全部想象和期盼，而生活在上海的人们对“大世界”的理解就是当下此时此地。“大世界”概念里最重要的就是包容性，这也是一个大都市真正的内在气质：有了包容，交流和创造才可以获得快城与快客的土壤。艺术家以红、黄、绿灯的动画图像来表现与主题交替呈现的过去、现在、未来三段时空，分别对着这个城市的历史记忆、现在进行时态以及将来无限可能性的叙述。

Revolving around the concept of a “Big World”, the pictorial content of his artwork *On the Way* unfolds imagination and constructs its own organization. A special appellation by foreigners of Shanghai as a metropolis, “Big World” includes all the imaginations and expectations concerning urbanization, whereas its understanding by people living in the city refers only to the land under their feet here and now. The most important part of the “Big World” concept is its inclusive character, which counts as well as one of the big city’s real inherent qualities: only if there are inclusiveness and tolerance, can communication and creativity be accessed via the flow of Trans Local Motion. With animated images of red, yellow and green lights, the artist expresses the themes traversed by past, present and future which serve as three temporal epochs corresponding respectively to the narration of the city’s historical memory, its present progressive tense as well as the future’s indefinite possibilities.



26 陆春生 | LU Chunsheng

第一个买榨汁机的男人不是为了喝果汁 | 单路视频

The First Man Who Bought a Juicer Bought It Not for Drinking Juice | Single-Channel Video | 27 minutes | 2008 | LCSU073



第一个买榨汁机的男人不是为了喝果汁 | 陆春生

The First Man Who Bought a Juicer Bought It Not for Drinking Juice | LU Chunsheng

陆春生的影片“第一个买榨汁机的男人不是为了喝果汁”，融合了纪实和幻想的舞台效果。影片中的人物是一个人和一部机器，他们用毫无意义的重复行为诠释着这个全球化的时代。奥森·威尔斯的小说《世界大战》被改编为广播剧并以新闻播报的形式放送，在当时被听众误认为是一则真实的新闻而引起骚动，这一事件是陆春生这部影片的灵感来源。在影片中，艺术家试图表达科技，大众传媒和恐惧力量所带来的影响。

影片里的两个主人公，一个是拥有科学怪人秉性的收割机，另一个是照料和维修前者的机械师。该影片描写了人类是如何在自己双手所创造的异类物种面前卑躬屈膝的。

Lu Chunsheng's film, *The First Man Who Bought a Juicer Bought It Not for Drinking Juice*, mixes documentary and fantasy to theatrical effect. The characters in the film are both human and mechanical, and represent the consequences of the globalised era in their repetition of senseless acts. Orson Welles' fictional account of an alien invasion in *The War of the Worlds* which was mistaken for a real news item, is the impetus for the film. It illustrates the influence of technology, mass media and the power of fear.

The two protagonists in the film are a reaper machine, used for harvesting grain, which is given Frankenstein-like characteristics, and a mechanic who cares for and repairs it. The film casts a relationship between man and machine in which humanity is denigrated to serve an alien species born from its own hands.



28 石青 | SHI Qing

北京植物园 | 单路视频

Beijing Botanical Garden | Single-Channel Video | 16 minutes | 2006 | ed.5 | SQU069



北京植物园的外观

CHANGHONG

北京植物园 | 石青

Beijing Botanical Garden | SHI Qing

通过对北京植物园背景、历史、和与人之间关系的介绍，艺术家希望一个新的植物园的出现。一个与人们生活，以本地植物为主、公共空间的植物园。

Through the introduction of background, history and relationship between humanbeings of Beijing botanical garden, artist hope the appearance of a new botanical garden. The botanical garden is focus on people's life, local plants and for public space.



16 章清 | ZHANG Qing

向汤姆·史密斯学习 | 单路视频

Learning from Tom Smith | Single-Channel Video | 13 minutes 41 seconds | 2011 | ed.7 | ZQ_0462

向汤姆·史密斯学习 | 章清

Learning from Tom Smith | ZHANG Qing

以资本主义视角暗讽方式宣传一位在资本主义社会优秀的酒厂工人形象。全片艺术家以监控器的视角完成整部作品的拍摄和剪辑。监控器一方面是证据和线索的来源，它记录了一个好人好事的场景；但面对镜头被监控者的表演就令真相不得而知了。

2011年9月至10月，《向汤姆·史密斯学习》参加“格兰菲迪艺术家驻村项目2011展”。观众在现场看到他们熟悉的画面，但中文的标题、字幕和朗读切断了他们深入下去的认知，这是艺术家设计的遮掩。

Approaching by sarcasm and insinuation, the video work publicised an excellently performing worker in whisky factory from the angle of capitalism. From the view of surveillance system, ZHANG Qing realised his production functioning as source of evidences and clues by capturing the scenes of a good person whose performance, on the other hand, dragged the truth into an unknown state.

September and October 2011, *Learning from Tom Smith* was displayed in Glenfiddich Artists in Residence 2011 Exhibition. Introduced to images they were long familiarised with, however, viewers merely ended up with their further perceptions being deliberately cut off by the artist utilizing Chinese work title, film subtitle and voiceover as calculated disguise.





Comrade Liang Zhifu currently holds the position of Deputy Party Secretary of the Standing Committee of the CPC Discipline Inspection Commission,

17 章清 | ZHANG Qing

The People's Secretary | 单路视频

The People's Secretary | Single-Channel Video | 17 minutes 30 seconds | 2010 | ed.7 | ZQU056

The People's Secretary | 章清

The People's Secretary | ZHANG Qing

章清运用典型的80年代宣传领导干部的手法模式，通过监控设备镜头将一个“百姓书记”的光辉形象巨细无遗地呈现出来。这部作品保有强烈现实的意识形态特征，政党与人民的关系、政党的组织纪律、发展规则等等都被艺术家顺理成章地安排进入脚本，章清制造了一个老百姓可以依赖的偶像，这个偶像完美得让人无法去想象他的存在。录像的画外音由一位资深的中国籍播音员朗读，仅英文，艺术家有意设置的语言环境似乎使作品脱离了中国国情，令观众意外地获得一些猎奇地、错位的观看经验。

Borrowing languages from typical practice for propaganda of leaders and officials in 1980s in China, ZHANG Qing rendered meticulously every single detail of the remarkable figure of “a people's secretary” by surveillance cameras. The work retained vigorously realistic and ideological characteristics, where government-people relationship, party regulation and developmental patterns were all comfortably woven into the script. Too flawless to imagine, a perfectly dependable idol was feigned by the artist for general public. The voiceover, on the other hand, was read only in English by a professional broadcaster of Chinese nationality. Set purposefully, such linguistic environment seemingly caused the divorce between artwork and Chinese context, amazing viewers with experience of bizarreness and malpositioning.



27 杨振中 | YANG Zhenzhong

洗澡 | 单路视频

Shower | Single-Channel Video | 3 minutes 59 seconds | 1995 | ed.5 | YZZV12



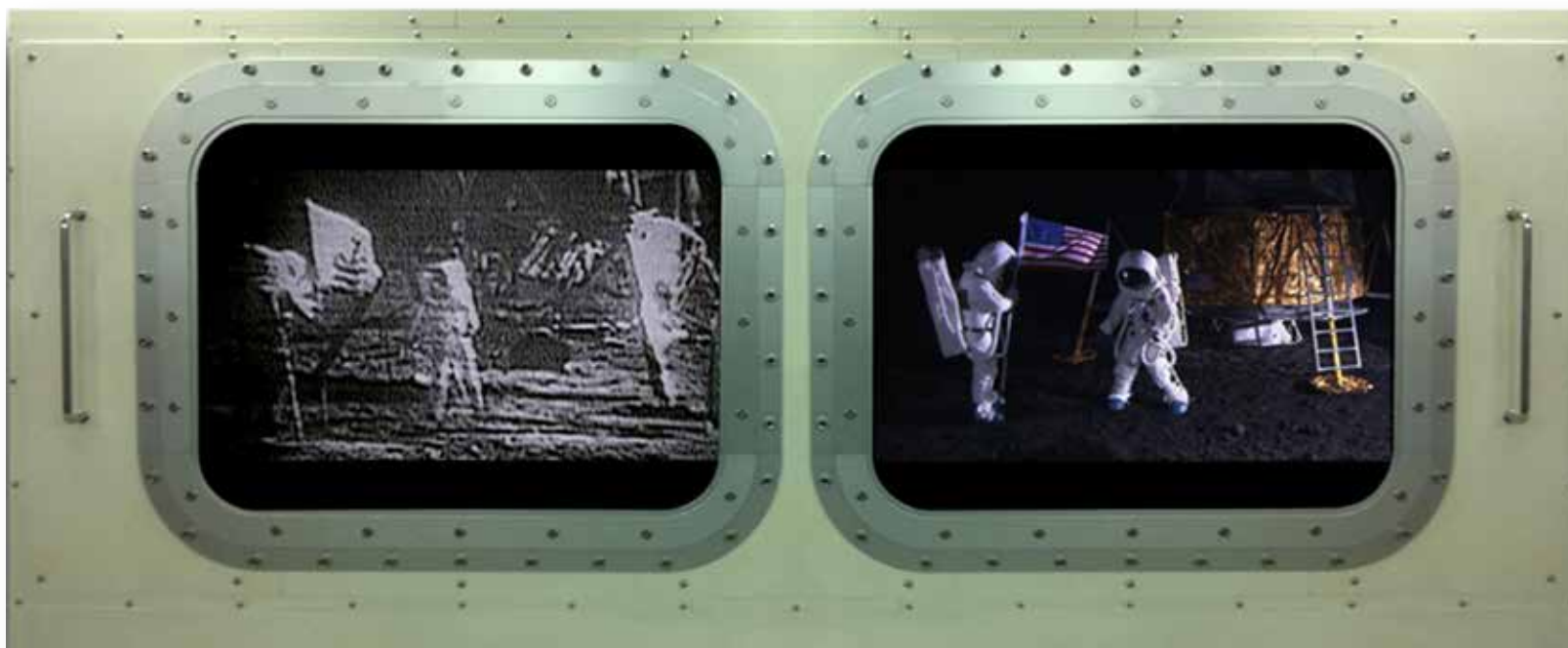
洗澡 | 杨振中

Shower | YANG Zhenzhong

拍摄持续21分钟45秒，1分钟45秒为打湿，5分钟30秒为上肥皂，6分钟20秒为打泡沫，4分钟为清洗，4分钟10秒为擦干。

配合诙谐的进行曲，片中的家伙穿着衣服，十分认真地冲凉擦身，这仿佛将一个目的性极强的简单过程转化为是一个反复繁琐而自娱自乐的程序。

With the humorous march music, the guy who wears shirt, pants and hat was taking shower seriously. The movie seems to depict a change from a simple progress with clear destination to a fussy and self-amused action.



24 王郁洋 | WANG Yuyang

《再造登月》之四 | 双屏录像装置

The Moon Landing Program 4 | Video Installation | Dual-Screen Image Storage Device | 69x120cm | 1 minutes 18 seconds | 2010 | ed.3 | WYY_5791

《再造登月》之四 | 王郁洋

The Moon Landing Program 4 | WANG Yuyang

作品以美国宇航员1969年发布的登月实况录像范本，做了一次尽可能仿真的临摹。于是就需要制作道具、服装以及场景的搭建、灯光的设置，而摄影师则必须根据原录像画面寻找适当的机位，演员也必需按照过去图像中的记录表演。

终于，这个“人类登月实况录像”的赝品炮制成功，并与所谓“原始影像”并置播放，同时在玻璃柜中展示拍摄时的道具，造成科技馆藏品般的陈列形态。作品从对“影像”概念的质疑开始，逐渐过渡到对科学、历史与政治的质疑。

Based on the video tape recording U.S. astronauts landing the moon in 1969, the work is a perfect copy of the whole process. In order to realize process, props, costumes, and scene construction, lighting settings are required, the photographer had to find appropriate angle based on the original video footage, and the actors had to perform in accordance with the old photographs.

Finally, the fake live video record of Moon-landing is finished, which will be displayed with the original one together. At the same time, props will be displayed in a glass case, looking like an exhibit in a science and technology museum. The work starts off by questioning the concept of “image”, and follows on by casting doubt on science, history and politics.



20 李然 | LI Ran

放纵之前,自由之后 | 单路视频

Before Indulgence, After Freedom | Single-Channel Video | 15 minutes 50 seconds | 2013 | ed.5 | OT1_5731



放纵之前,自由之后 | 李然

Before Indulgence, After Freedom | LI Ran

“放纵之前，自由之后”这个题目是我对于创作中处于某种“灰色”地带的描述，我相信难以表述正是创作中及需要正视的常态。已然割裂的语境，无法达成共识的知识经验，不在状态的表演等等；这并非一种批判，而是另一种现实，这种现实像一层似乎极为志趣的面纱，让我们各自对彼此的创作难以描述，或者可以描述却断章取义，使得我们沉溺在这种不可触碰的状态中。

这件作品仅仅是我希望对于创作本身所撕开的一个截面，这个截面中呈现的是各样的零部件，其中的言语、表白、忏悔、追忆、申诉、演绎等等，通通被列入了这个零碎的，片段的，局部的布景中。一切的表达似乎都没有对象，没有关照，没有相互呼应的精神性，于是尴尬的是，我们又正共处于这个看似开诚布公的舞台之上，一次次重复着成为素材库的社会事件，再将此混入看似一致，却无法连贯的情绪表达中。

“如何面对我们对话中得断裂？”，“如何分享我们彼此思考的形状？”，“我们又再生产什么？”这仅仅是我创作中另一种扭力下的提问。

“Before Indulgence, After Freedom”, the theme is a discription of the ‘Grey’ area during my creation. I think we have to face the normalcy that there is something beyond description during the process of art production. Like the broken languages, the unshareable knowledge and experiences, the performance out of state, etc., instead of critique, they are another reality indeed. Such kind of situation is like an interesting veil which makes it difficult to tell from works of each other, or it could be interpret but out of context. Therefore, we are indulged in an untouchable status.

I want to show a tip of iceberg of the creation by this video, which reveals a variety of components, as the words, confession, repentance, retrospection, declaration, deduction, etc. are all included into this fragmentary, broken, and partial set. All the expressions seem to be lack of objects, responses, and mutual spirit. Somewhat embarrassingly, time after time, we experience the social events that have already been put into the material library and mix them with the expression of the emotions which is consistent ostensibly but discontinues actually. “How to deal with the pause during our conversation?”, “How to share the shape of cogitation with each other?”, “What are we producing?” these questions are only arouse from a twist of my creation.

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