

来自画廊仓库的东西 5
THINGS FROM THE GALLERY
WAREHOUSE 5

1.10 - 3.04, 2013

香格纳 H 空间
ShanghART H-Space

ShanghART
香格纳画廊

陈晓云 CHEN Xiaoyun

梁 玥 LIANG Yue

徐震 – 没顶公司出品

XU Zhen– Produced by Madeln Company

杨振中 YANG Zhenzhong

张 鼎 ZHANG Ding

章 清 ZHANG Qing

朱 加 ZHU Jia

2013年新年伊始，香格纳画廊将再次向您隆重推介“来自画廊仓库的东西5”。自2009年起，此系列展已历时五年，主要旨在展示那些长期存放因而鲜与公众见面的大型装置作品。

与香格纳画廊合作的许多艺术家都曾创作过大型的装置作品。这些创作曾在各种重要展览中与观众见面，展示结束后便被送回仓库保存，久而久之，渐渐淡出人们的视线。“来自画廊仓库的东西”系列展不仅仅是对这批作品的记录性的梳理与回忆，同时也是对于其在不同展示语境下的二次解读的尝试。我们期待观者能够重新欣赏与评定这些体量巨大的作品，在时间与空间双重变迁后，或许萌发读解新意的可能性。

本次展览中将要展出的作品有：杨振中的摄影装置《2009年夏天》（曾参展比利安娜·思瑞克策展的“上海滩1979-2009”，2009）、张鼎的灯箱装置《无题-抽屉》（曾参展“摄影与新媒体艺术”，上海当代艺术馆，2006）和陈晓云的灯箱绘画装置《3600W》（曾参展“师生关系”，香格纳H空间，2008）等。

ShanghART is pleased to present "Things from the Warehouse 5" as part of a continuing program at the beginning of 2013. Since 2009, a series of exhibitions have made possible for large-scale installations that have been in storage, to be viewed by the general public.

Many artists at ShanghART have created installation works that were once shown at exhibitions and later sent back to our warehouse. "Things from the Warehouse" is not only a re-organization of archival memory, but also an attempt to set up a new context for spectatorial interpretation. With the double displacement of time and space, the exhibition may trigger the possibility of deconstructive and critical readings of the artworks in a new light.

The artworks include: "Summer 2009" by YANG Zhenzhong (last shown at "Shanghai History in Making from 1979 To 2009", curated by Biljana Ciric); "Untitled – Drawer 1" by ZHANG Ding (shown at "Restless: Photography and New Media" at MoCA Shanghai in 2006) and "3600W" by CHEN Xiaoyun, a massive drawing on light tubes (shown at "Generations" exhibition at ShanghART H-Space in 2008).

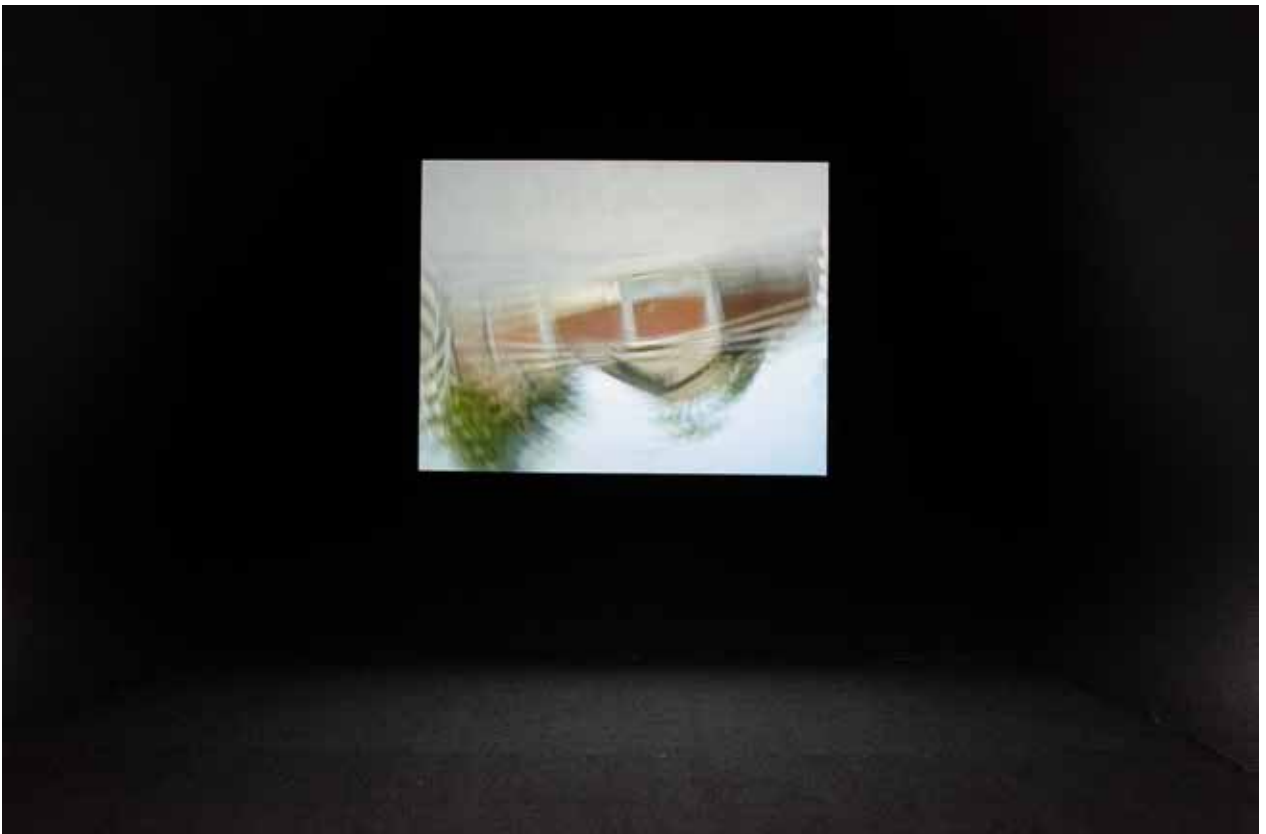
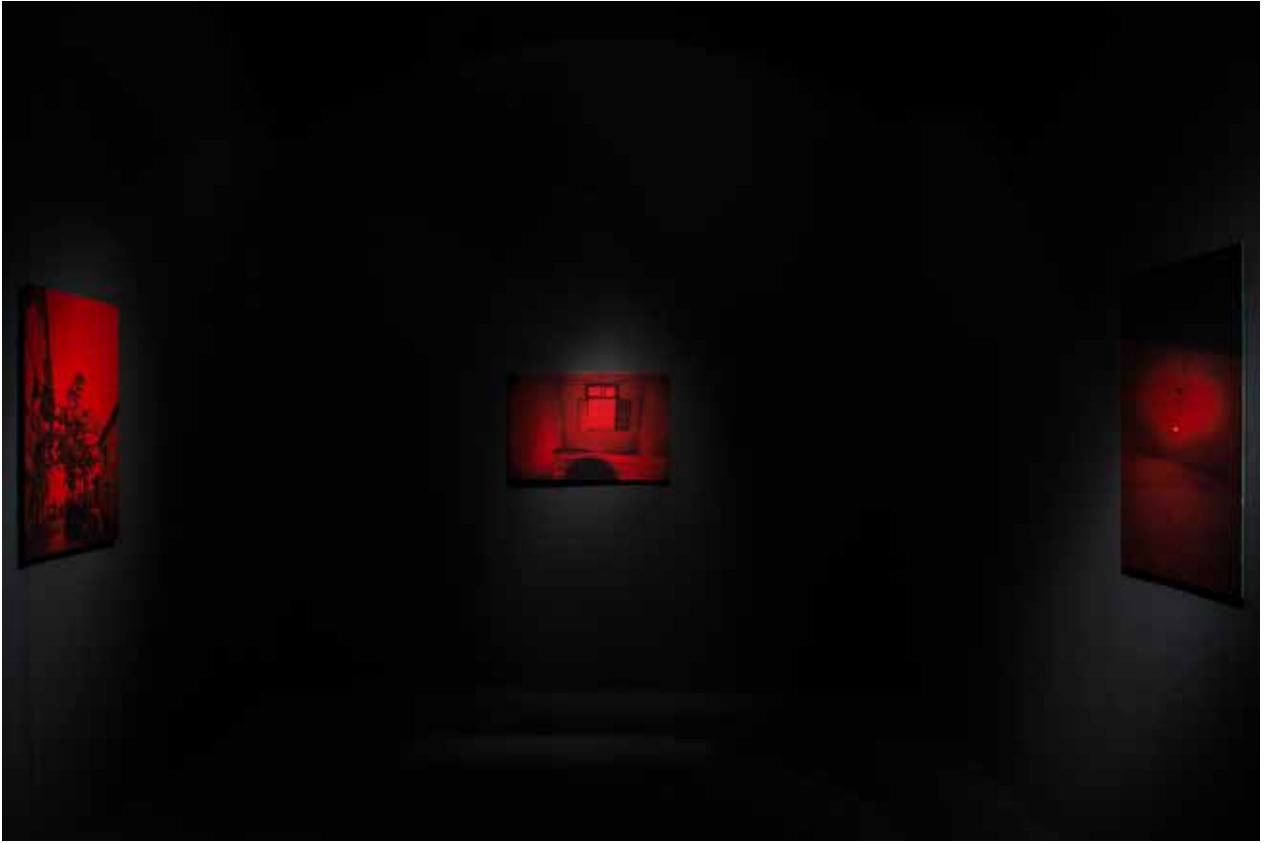
展览现场 | Installation View











作品 | Works



3600W, 2007

装置, 103 根灯管上绘画

Installation, painting on 103 lighting tubes

300 × 121 × 12 cm

CXYU042

3600W, 2007

《3600W》这个装置中，日光灯不再作为一种日常用具，100个日光灯管紧密地排列在一起，犹如一张巨大的绢帛，绢帛上面用墨线所勾勒的部分是一只巨大的乌贼，乌贼本是一种通体透明的动物，又名墨鱼，它只有在遇到强敌时才会喷墨，从而借机逃走。在此装置中，不是用深色的背景来表现晶莹剔透的乌贼，而是反过来在日光灯组成的白色基底上绘上黑色的乌贼，形成强烈的反差。乌贼吐墨，又恰似中国水墨画中的运笔。画面上3600瓦的不稳定的光源，十分刺眼，成为画面之外的粗暴力量。

3600W has always been about more than just a collection of florescent lamps. 100 lamps are tightly placed side by side, blending together to look like a huge piece of silk on which a colossal octopus is outlined in ink. The octopus is a translucent invertebrate whose ability to expel ink and flee quickly is a useful defense mechanism against its predators. In this installation, the octopus is not expressed as a translucent figure against a dark background but as a series of black outlines set off against the white surface produced by the lamps. This choice of composition produces a striking contrast, which compels the viewer to see the ink-expelling octopus as something like the moving brush in a traditional Chinese painting. Yet in contrast to the subtle and harmonious qualities of the work, the lamps also produce harsh glares due to their unstable power supply, adding an element of violent forces from outside the main picture.



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作品参展记录 Exhibitions History

师生关系, 香格纳H空间, 上海, 2008 *

让一些念头被看见, 杭州师范大学当代艺术馆, 杭州, 2005

Generations, ShanghART H-Space, Shanghai, 2008 *

Let Some Ideas Be Seen, Hangzhou, 2005



晴 8
Clear 8, 2005

摄影
Photograph
60 × 90cm
Edition of 5
LYU179



晴 19
Clear 19, 2005

摄影
Photograph
60 × 90cm
Edition of 5
LYU190



晴 1
Clear 1, 2005

摄影
Photograph
60 × 90cm
Edition of 5
LYU172

晴 17
Clear 17, 2005

摄影
Photograph
60 × 90cm
Edition of 5
LYU188

晴
Clear, 2005

梁玥的摄影作品关注的都是日常生活中的片刻，淡然分离并细致入微得观察描述着那些不易定位和具有独特多重性的空间，令人自觉或不自觉的联想到难以琢磨的时间概念及关于存在的问题。她制造的图像有着强烈的生疏感，混合了可能及困惑，把对特定情感和主题的不确定性留给了观众，这种矛盾的体验使她的摄影迷人和具有吸引力。

LIANG Yue's photographic work focus on moments drawn from ordinary life, she observes and elaborates on a uniquely ambiguous, uneasy assortment of public space. The images are linked to an elusive time and the question of presence. Her scenes of distant frenzy co-mingle possibility and problem, and leave the viewer uncertain about their specific mood and theme, it is precisely this feeling of contradiction that makes her photos so fascinating and attractive.

徐震 – 没顶公司出品
XU Zhen – Produced by Madeln Company



历史的密度
The Density of History, 2011

圆雕，海绵，喷漆
Free-standing sculpture, foam, spray paint
151 × 101 × 165cm
MIU123

徐震 – 没顶公司出品
XU Zhen – Produced by MadelN Company



历史的密度

The Density of History, 2011

不同于传统的雕塑制作材料，没顶公司创造的一系列命名为《神》的大型雕塑与装置，主要采用了聚氨酯发泡海绵这一特殊材料，并对其进行切割、喷漆。除此之外，还包括对三合板、牛皮等一些现成品的再利用，以及对传统雕塑造型片段的萃取部分。其中体量大的甚至高达4米多，以一个个顶天立地的伟大造物者形象占据着展厅空间。这些作品看起来庄严凝重，轮廓与外型的处理粗拙却不失灵动色彩。大面积黑色整体喷漆，把这些由海绵这一原本轻且柔软的材料装点的颇具厚重感和神秘效果。

Unlike traditional sculpture making material, the series of large-scale sculptures and installations entitled Divinity mainly uses special material called polyurethane foam. Later in the work process, the foam gets cut and sprayed paint on it. The series also includes the reuse of readymades such as three-ply boards and leather, as well as extractions from traditional sculpture images. Among these, the large-scale works even reach over 4 meters and occupy the exhibition hall with its indomitable images. The works look solemn and dignified, their profiles as well as their appearances were produced roughly but without the angular effect. The large surface sprayed in black paint transforms the material, which is originally light and soft, to a heavy and mysterious effect.

作品参展记录 Exhibitions History

破晓, 阿拉里奥画廊, 天安, 韩国, 2011

Daybreak, Arario Gallery, Cheonan, Korea, 2011

杨振中 | YANG Zhenzhong



2009 年夏天
Summer 2009, 2009

摄影, 装置
Photograph, installation
Edition of 5
YZZU057

2009 年夏天 Summer, 2009

杨振中的艺术创作体现了对标准的社会行为概念的挑战愿望。他最为关注的就是中国自身内在的不调和以及强烈对比，他也常常触及一些敏感禁忌的话题，比如死亡，或是负重过大而无法发展的社会模式。比起叙事，他更常用隐喻的方式。通常他的作品都始于一个诙谐有趣的主题，然后用重复的图像配上协调合拍的声效，语言及形象化的比喻。

The desire to challenge normative notions of social behavior informs the practices of YANG Zhenzhong's work. He is preoccupied with China's intrinsic disharmony and extreme discrepancies and often touches upon taboos such as death and out-dated social norms. His approach is metaphorical rather than narrative. His videos often start from witty ideas, employing image repetition and rhythmic coordination of sound, language and image.



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作品参展记录 Exhibitions History

上海滩1979-2009, 上海, 2009 *

Shanghai History in Making from 1979 Till 2009, Shanghai, 2009 *

张鼎 | ZHANG Ding





1	2	
3	4	5

1. 无题
Untitled, 2006

旧家具, 灯箱
Old furniture, light box
90 × 50 × 45cm
ZDU004

2. 无题
Untitled, 2006

旧家具, 灯箱
Old furniture, light box
75 × 45 × 32cm
ZDU036

3. 无题 - 抽屉 2
Untitled-Drawer 2, 2006

旧家具, 灯箱
Old furniture, light box
100.5 × 54 × 100cm
ZDU002

4. 无题
Untitled, 2006

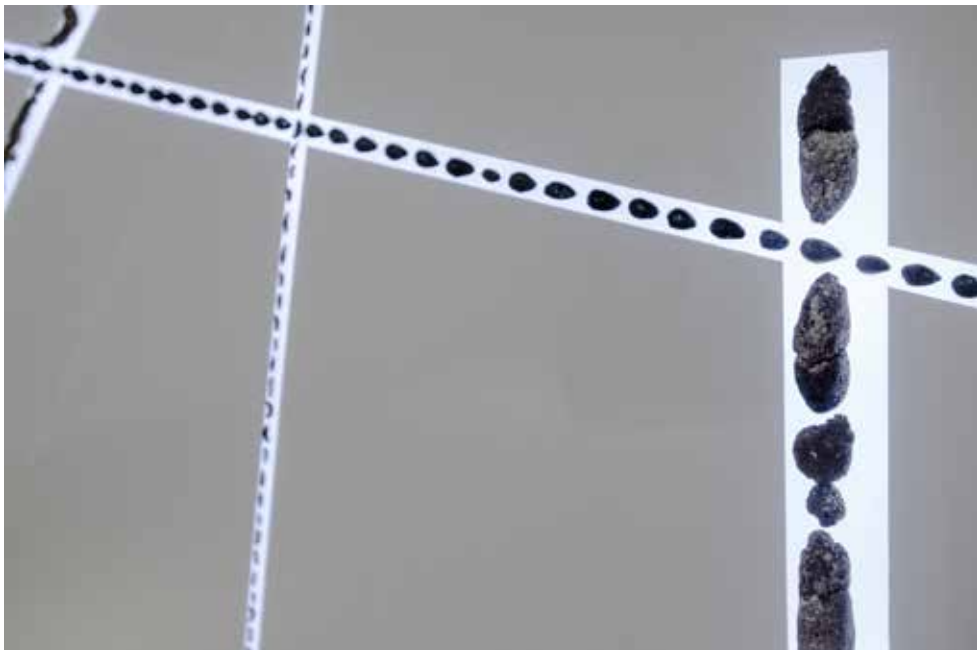
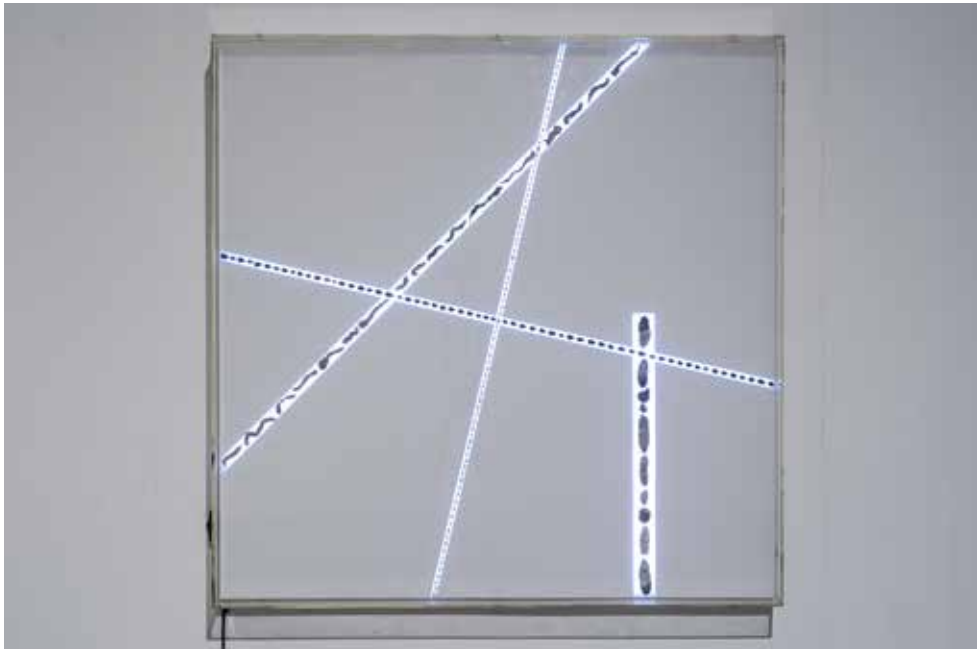
旧家具, 灯箱
Old furniture, light box
118 × 92 × 52cm
ZDU003

5. 无题 - 抽屉 1
Untitled-Drawer 1, 2006

旧家具, 灯箱
Old furniture, light box
120 × 78 × 60cm
ZDU001

作品参展记录 Exhibitions History

无休无止, 上海当代艺术馆, 上海, 2006
Restless, MoCA, Shanghai, 2006



1000 卡路里
1000 Calories, 2009

灯箱、动物排泄物
Light box, animal excrement
101 × 101 × 14.5cm
ZQU041

1000 卡路里
1000 Calories, 2009

艺术家随便找了一家普通中国农户, 其家中有一头羊, 两只鹅, 十只老鼠, 两条狗这些动物, 每天他们都是一样生活吃一样的东西, 按照每种动物每天吃多少热量的食物排多少的粪便, 可以计算出它们, 吃1000卡路里热量的食物, 就会排多少数量的粪便, 以这样的计算方式就可以推算多少数量粪就有多少数量动物, 这是一种生活中微观数据的研究产生的家庭生态的概述。

The artist found randomly an ordinary Chinese farmer household with a sheep, two geese, ten rats, and two dogs, which led the same life every day by eating the same food. Give the food consumed and the calorie it contains, one may calculate the amount of excrement to be produced on daily basis. By extension the number of the animals which eat food of 1000 calorie everyday becomes also countable. It presents an outline of study into micro-data of household ecology.



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作品参展记录 Exhibitions History

2013亚洲画廊艺术博览会, 艺术博览会, 上海展览中心, 2013

2011新加坡艺术博览会, 艺术博览会, 新加坡, 2011 *

小制作第五回, 小平画廊, 上海, 2008

Asian Gallery Art Fair 2013, Art Fairs, Shanghai Exhibition Centre, 2013

Art Stage Singapore 2011, Art Fairs, Singapore, 2011 *

The 5th Small Productions Event, Shopping Gallery, Shanghai, 2008



永远

Forever, 1994

单路视频

Single-channel video

27 minutes 16 seconds

Edition of 3 + 2AP

ZJV001



录像截屏 Video Still

永远
Forever, 1994

《永远》是朱加录像作品的代表作。他改装了一台老式平板三轮车，把一台小型摄像机固定在三轮车左边的车轮上。随着轮子向前滚动，摄像机拍摄下北京城市街头的影像。道路交通的状况控制了画面转动、翻滚的节奏，观众随即被卷入晕眩之中。而这段晕眩图像的画外音是一段粗重鼾声。作品完成于1994年，作为一件享有国际声誉的中国早期实验录像，此作品曾在纽约现代美术馆等重要艺术机构展出。在《永远》中，艺术家关注于“图像和心理与视觉体验之间的关系”，通过将摄像机绑在车轮上，摆脱了人眼和人的控制，令观众重新感受摄像机的存在和观看行为本身。天旋地转、光怪陆离的影像是一场特殊的体验城市存在的视觉经历，同时，声音又传递出另一个矛盾而意外的信息：永远的旋转往复和永远的单调安详交织在一起，视听的官能感觉被扰乱后重构了异样的知觉体验。

Forever is a masterwork by artist ZHU Jia, in which an old-fashioned tricycle was readapted into the installation with a small video camera fixed on its left wheel. As the vehicle moved forwards, urban landscape in Beijing was thus captured. Accompanied by a noisy snore, the rhythm of rotation was controlled mainly by traffic on the roads, leaving the viewers dragged into a giant vortex of dizziness. Completed in 1994, Forever enjoys an international reputation as an experimental video work in early history of Chinese contemporary art and has been exhibited several times in important venues including New York MoMA (Museum of Modern Art), etc. The artist in this piece concentrates on "the relationship between images and psychological and visual experiences". Attaching the camera to the wheel is in fact an action which gets rid of grasp of human eyes and hands and reminds spectators of existence of the camera, as well as viewing as behaviour itself. Reeling and bizarre, these images outline a unique visual experience of cities in existence. Simultaneously, the background sound conveys a message which is paradoxical and unexpected: forever revolving and forever monotony are woven peacefully into a same fabric where unusual experience is reconstructed after disturbance of audiovisual perception.



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作品参展记录 Exhibitions History

朱加：他人之像，香格纳新加坡，新加坡，2013

聚焦，中国美术馆，北京，2005 *

节奏，纽约现代艺术博物馆 (MoMA)，美国，2002

不确切的快感—当代主题艺术展，精艺轩画廊，温哥华，加拿大，1997

ZHU JIA: The Face of Facebook, ShanghART Singapore, Singapore, 2013

Zooming into Focus, National Art Museum of China, Beijing, 2005 *

Tempo, The Museum of Modern Art (MoMA), New York, U.S.A., 2002

Uncertain Pleasure—Special Topic Exhibition, Art Beatus Gallery, Vancouver, Canada, 1997

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