



来自画廊仓库的东西 4
THINGS FROM THE GALLERY
WAREHOUSE 4

李平虎 LI Pinghu

石青 SHI Qing

2.17 - 3.26, 2012

香格纳 H 空间
ShanghART H-Space

ShanghART
香格纳画廊

“来自画廊仓库的东西”系列是香格纳画廊持续了四年的展览项目。“画廊仓库”作为保管艺术的场所之一，内部的作品构成和秩序却不同于美术馆和收藏家系统，也鲜为人们关注。我们从中挑选一批较少被展出、或者未在上海展出过的作品与观众见面，这些“东西”曾经参加过大型展览，或对艺术家的发​​展产生过重要影响。以这个原由组织的展览系列，为当代艺术发展所经历的时期、事件以及作品本身的价值提供了再次在场的展示。

“来自画廊仓库的东西4”将李平虎两件影像作品《关于光》(2006)和《航线》(2007)一并展出。作为对当时生存处境的戏谑，李平虎在两件作品中预设了“破坏”。艺术家的力量与作品发展的时间线相关，从《关于光》中可见的身体力量的耗竭，到《航线》中房间装置的不可见力量的爆发，都是艺术家制造的“标准化环境中个体意识的等待”的结局。

展厅大部分空间呈现的是2011年石青在广州、北京实施的《植物共和国》项目。艺术家营造了一个混沌、难以定义的系统。针对“花园、植物园这类体制化系统”，“野生”是项目的核心，从“植物”衍生出的创作思路、作品形态和题材趣味被作为填充内容。走进石青搭建的艺术部落内部，“多个单体并存，个体保持距离”的共同体，按照“平行关系”发展。

Things from the Gallery Warehouse is a series exhibition programme that ShanghART Gallery has been running over the past four years. "Gallery warehouse", standing as the venue where art pieces are kept with its unique structure and system that differ from these of art museum or art collection, barely enters attention of general public. We therefore select and present to our viewers some of works which are rarely or even never displayed in Shanghai. Yet "these things" either have been shown in some other grand exhibitions or exert profound influences over the evolution of their creators. The series exhibition, for this reason, provides opportunity to reconceived presence of the period that contemporary art has been experiencing, the events that took place, as well as the values embodied in the artworks.

Things from the Gallery Warehouse 4 includes two video works by LI Pinghu, *About Light* (2006) and *Flight Line* (2007). Aiming at sarcasm of the status quo ante, the artist planted destruction in advance into his productions. His strength was connected to the timeline of respective works. From visible depletion of physical energy in *About Light* to explosion of unnoticeable force of indoor installation in *Flight Line*, both of them spelled in LI's approach the result of individual consciousness waiting in a standardized environment.

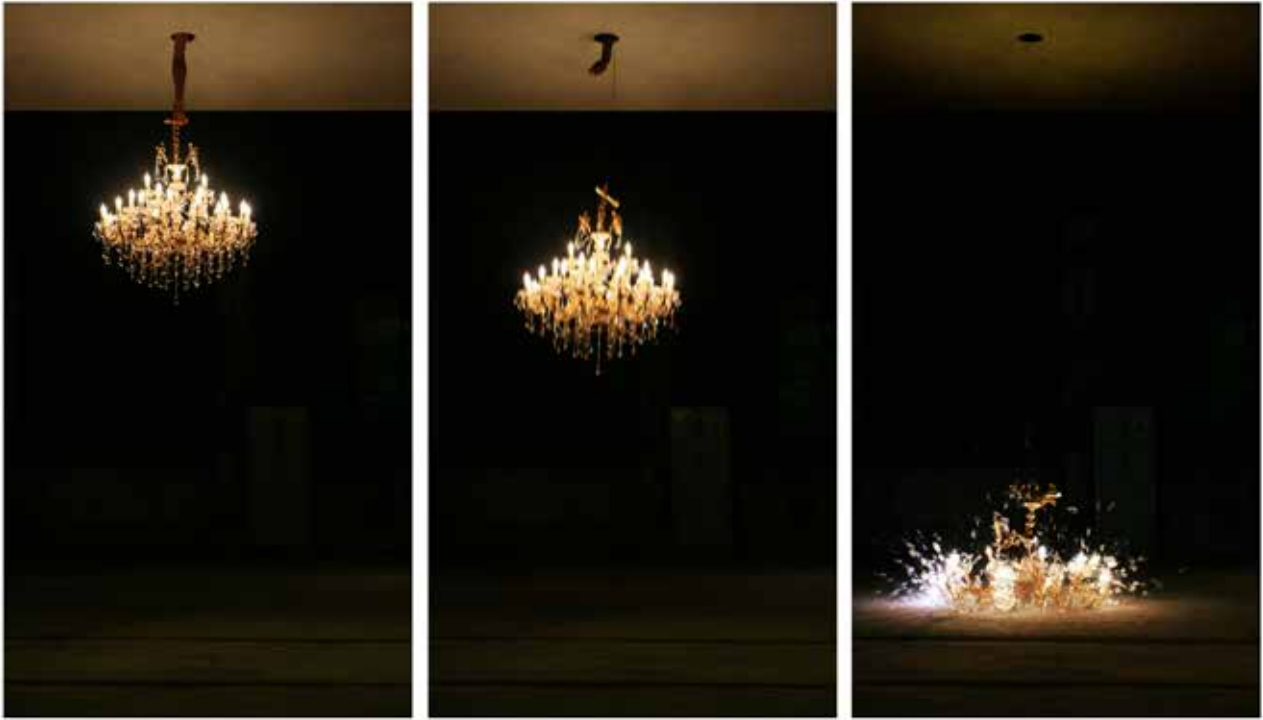
What occupies most of the exhibition space is *Plant Republic* by artist SHI Qing who has previously implemented this project in Guangzhou and Beijing in 2011. A chaotic system which defies any attempts of definition is constructed. Filled with configuration of his works and thematic tastes, this project centres on "wildness", targets at systemized system like parks or botanical gardens and further develops from "plantation" its creative thoughts. Stepping into artistic tribes built up by SHI, one can sense the growth of community in paralleled relationship where multiple individuals co-exist constantly at distance.

作品 | Works



关于光
About Light, 2006

单路视频
Single-channel video
6 minutes 23 seconds
Edition of 5
LPHU002



录像截屏 Video still

关于光

About Light, 2006

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.

作品参展记录 Exhibitions History

龙时代 – 来自上海的当代艺术, RAUMA美术馆, 芬兰, 2012

Time of the Dragon – Contemporary Art from Shanghai, Rauma Art Museum, Finland, 2012



航线

Flight Line, 2007

单路视频

Single-channel video

4 minutes 57 seconds

Edition of 5

LPHU001



录像截屏 Video Still

航线

Flight Line, 2007

2007年在上海虹桥机场跑道改建工程的施工工地上，李平虎制作拍摄了作品《航线》。他在一座机场航道灯附近搭建了一个 $5\text{m} \times 3\text{m} \times 3\text{m}$ 的房间装置，使房间中轴线与飞机起飞时的航线重合，房间窗口迎向飞机起飞方向。房间内部陈设包括：书桌、书架、茶几、床以及一些日用杂什等，艺术家模仿了一个标准的居住空间。当飞机起飞时，房间装置一端随着飞机的爬升被徐徐抬高，直至飞机飞过房间上空，室内所有物件在重力作用下，滑向房间装置与地面相接触的一端。视频记录了“房间”从等待飞机飞过，到最终面目全非的过程。

Back in 2007, LI Pinghu finished his video work *Flight Line* on the building site of Shanghai Hongqiao Airport reconstruction project. Close to the runway lights, the artist managed to construct a house installation of $5\text{m} \times 3\text{m} \times 3\text{m}$ whose central axis lay in alignment with the trace of flying-off aeroplane and whose window faced with the direction from which it took off. Within the house, by setting a study desk, a bookshelf, a tea table, a bed and some other everyday stuffs, the artist imitated a standard living environment. As an aeroplane took off, the installation was slowly lifted up by one end along the incremental height in the sky. Until the aircraft flew above the house and disappeared, everything fell down and slipped to the other end under the force of gravity. The video captured the entire process of the "house" waiting for the aeroplane and finally ending up with mess.

作品参展记录 Exhibitions History

龙时代 – 来自上海的当代艺术, RAUMA美术馆, 芬兰, 2012

Time of the Dragon – Contemporary Art from Shanghai, Rauma Art Museum, Finland, 2012



植物共和国

Plant Republic, 2011

聚氨酯泡沫, 石膏, 纸箱, 木方, 滤网, 水泥板, 木工夹子

Polyurethane foam, Plaster, Carton, Wood, Iron filters, Cement board, Clamps

SQU154



植物共和国, 2011

2011年4月至6月，在广州广东美术馆“关系：中国当代艺术展”展览上，石青实施了《植物共和国》项目。通过对植物结构生态和系统组织的模仿，艺术家形成了一套自我观察、组织和编制的方法。作品的形态和各个部件的关系是艺术家对“野生”的效仿，以“野生”对抗“花园、植物园这类体制化系统”，也由此关涉对“现代主义科学方法建立的系统”的反思。

随后，艺术家于2011年10月在北京今日美术馆“关系”展上完成了《植物共和国2》。这一系列作品中流淌的形态或许与《植物共和国》错综的“野生”结构存在某些共通，施行过程的控制与失控都是作品生成的部分。石青通过探讨“作品成立的可能性”，进而解答“个体之所以成为一种生态组织”的条件即为：平行系统中的共同体权力模型，并予以描述：“共同体在于外部组织，不是内部整合，多个单体并存，个体保持距离。”

野生与平行植物在这里被当作一个结构生态和系统组织来看，所以所需要的不是一个方法，而是一套方法的组织，更是一个艺术自我观察、组织和编制的方法，绝不是体制概念下一个个孤立而割裂的作品；野生反对提前规划，反对概念先行，强调自我组织，同时成长同时构建，开放和动态。观念只是工作实践起点，不是理由，也不是结果，在作品群落内部做到不洁癖，不提供单一风格倾向，作品之间不需要意义掩护和搭建；系统内部互不为理由和支撑，差异性才可以建立有效的结构生态，共同体在于外部组织，不是内部整合，多个单体并存，个体保持距离。



Plant Republic, 2011

2011 April to June 2011 in Guangdong Museum of Art in Guangzhou, SHI Qing implemented his project *Plant Republic* during the exhibition entitled *Guanxi: Contemporary Chinese Art*. By imitating ecosystem and organizational structure of plants, the artist achieves his own methodologies for self-observation, categorization and systemization. The relationship between the configuration of the work and its components renders the simulation of "wildness" by SHI, who counterworks with this concept against "systemized system such as parks or botanical gardens" and therefore reflects on the system established by modern science.

Subsequently in October 2011, the artist finished *Plant Republic 2* in *Guanxi* exhibition in Today Art Museum in Beijing. Between the conformation of this very piece and complicated structure of "wildness" that is *Plant Republic*, there lies probably certain connection. Both control and loss of control during implementation constitute his production. By discussing the possibility of validity of artwork, SHI offers his own answers to the question that under which condition an individual becomes a ecological system: the model of the power of community in paralleled system as well as the description that "a community rests on external organization rather than internal integration where multiple individuals co-exist constantly at distance".

Wild and parallel: Here is a plant structure as ecological and systems organizational perspective, thus we don't need a method, but a way of organization. It is a method of art self-observation, organization and preparation. It is definitely not an isolated and fragmented work in the system concept; The wild is against the plan in advance, against the advanced concept, emphasis on self-organization, grow, develop and open at the same time. Concepts is a practice start, neither a reason, nor a result. No cleanliness, no single style in the work, no reason and support within the system. Only the difference can establish an effective ecological structure. Community is an external organization, not an internal integration. Multiple singles exist and individuals keep in distance.



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作品参展记录 Exhibitions History

关系, 广东美术馆, 广州, 2011 *

Guanxi, Guangdong Museum of Art, Guangzhou, 2011 *



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