

来自画廊仓库的东西 2
THINGS FROM THE GALLERY
WAREHOUSE 2

胡介鸣 HU Jieming

邵一 SHAO Yi

杨振中 YANG Zhenzhong

12.19, 2009 - 3.10, 2010

香格纳 H 空间
ShanghART H-Space

ShanghART
香格纳画廊

延 续前一次展开的“画廊仓库”系列展览，香格纳画廊向您隆重推介“来自画廊仓库的东西2”。

像前次的展品一样，此次展出的作品都被储藏在香格纳画廊的仓库里。这些年来，香格纳画廊不懈地为诸多优秀的艺术家提供创造平台，这当然也包括了为艺术家提供储藏空间的后方仓库。如今，画廊的仓库已存有大量并不太为观众熟悉的作品——即使它们都曾在过去的某次展览中出现。

在这次展览中，我们将展出来自胡介鸣、邵一和杨振中的作品。其中胡介鸣的大型装置作品“1999-2000传奇”（1999），这件作品在1999年为旧金山现代美术馆度身定做，后来从未在国内展出。作品营造了一个量化了的信息世界，作者将1999年12月31日~2000年1月1日一天内在中国通过多种媒体（包括卫星电视和互联网）收到的信息制成菲林，并像使用建筑材料那样使这些菲林形成一个个新的小空间。这件作品审慎地戏弄了“信息缩小了世界”这个时髦观点，如何身处信息洪流之中仍保留住独立思考是一个问题。

邵一的作品“有线广播”（2008）收集了59个老式的农村有线广播，改造了其中的电路板，让广播同时发出声音，声音的内容大多是一些私密性的交谈，并伴有间歇性的肃静。杨振中著名的《按摩椅：后来爱迪生的直流电输给了交流电》（2003）仍将继续它们的声响，呼呼声和有节奏的敲打声恐怖地回响在它们所占领的空间之中，似乎正回应着人们在按摩时得到快感而发出的喊叫声。

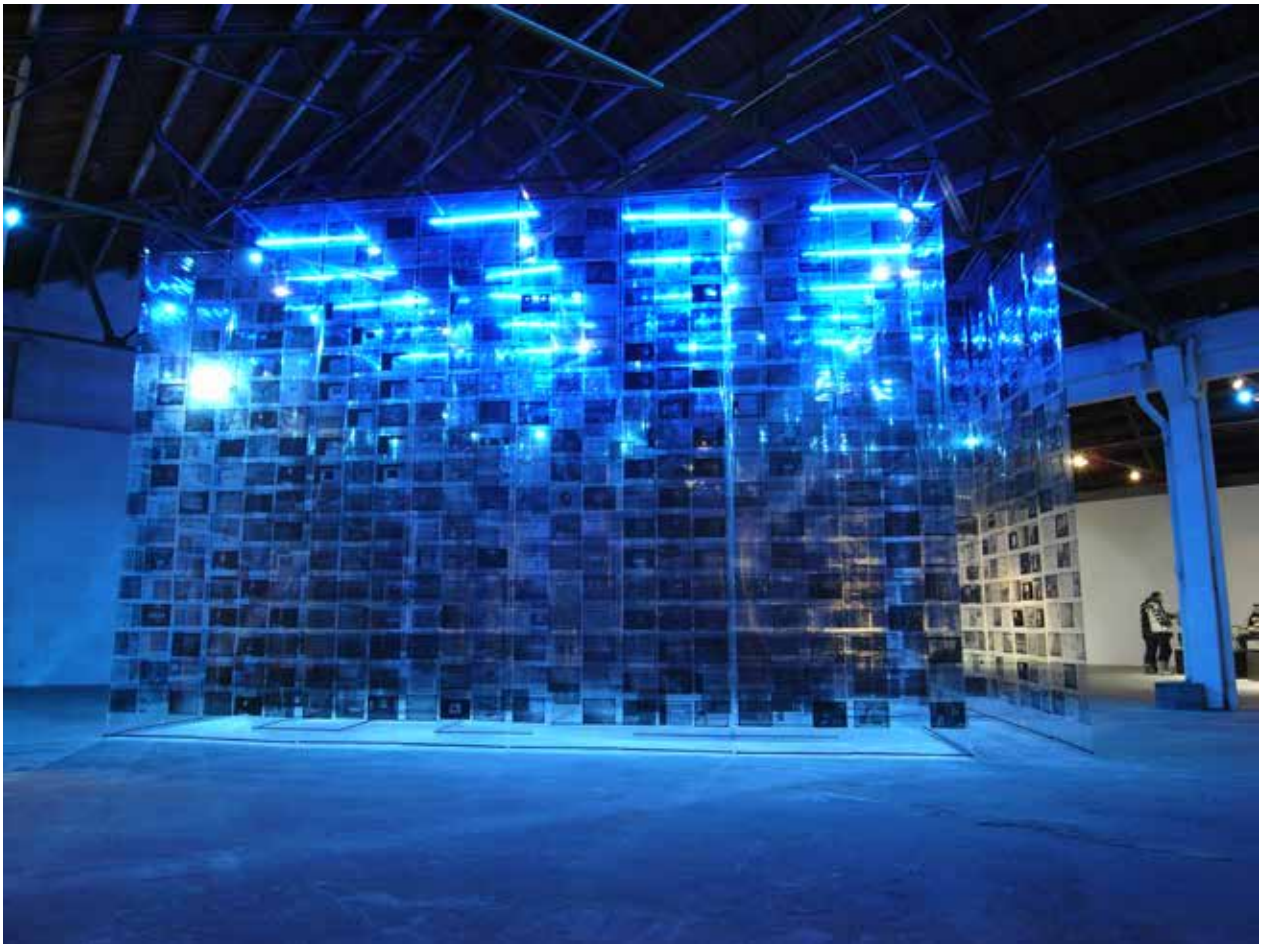
Following the finish of the first show in "Warehouse" series, ShanghART Gallery is pleased to present the next one: "Things from the gallery warehouse 2".

Like the previous one, the show will exhibit several large-scaled installation works stored in the warehouse of ShanghART gallery in series. For years, ShanghART Gallery provides platforms of exhibitions for outstanding artists. It is worth mentioning that considerable unfamiliar works are stored in the gallery warehouse—the rear base of exhibition spaces.

As the second show of the "warehouse" exhibition series, we bring you the works from Hu Jieming, Shao Yi and Yang Zhenzhong. The work "1999–2000 Legend" by Hu Jieming was exhibited in San Francisco MoMA in 2000. The work collected information from all available media in China within a short but special night: Dec. 31, 1999 to Jan. 1, 2000. The artist put all the collected information on transparent films and built several new spaces with them. The work teased on the prevalent saying like "the distance of the world is reduced by information" in a careful way, or we are now involved in a question like: how to keep your independent thinking in the separated spaces by visible information?

"Broadcast" (2008), another remarkable work from Shao Yi, was grouped by 59 old cable speakers that he collected in the rural places in China, and he let the speakers talk simultaneously, about private conversations but political propaganda.. And the famous work by Yang Zhenzhong - "Massage Chairs – Then Edison's Direct Current was surrendered To the Alternating Current" (2003) will keep the sounds they emit, the whirrings and rhythmical clickings echo ominously in the gallery interiors they now occupy, evoking a response that is a far cry from any of the desired effects of massage.

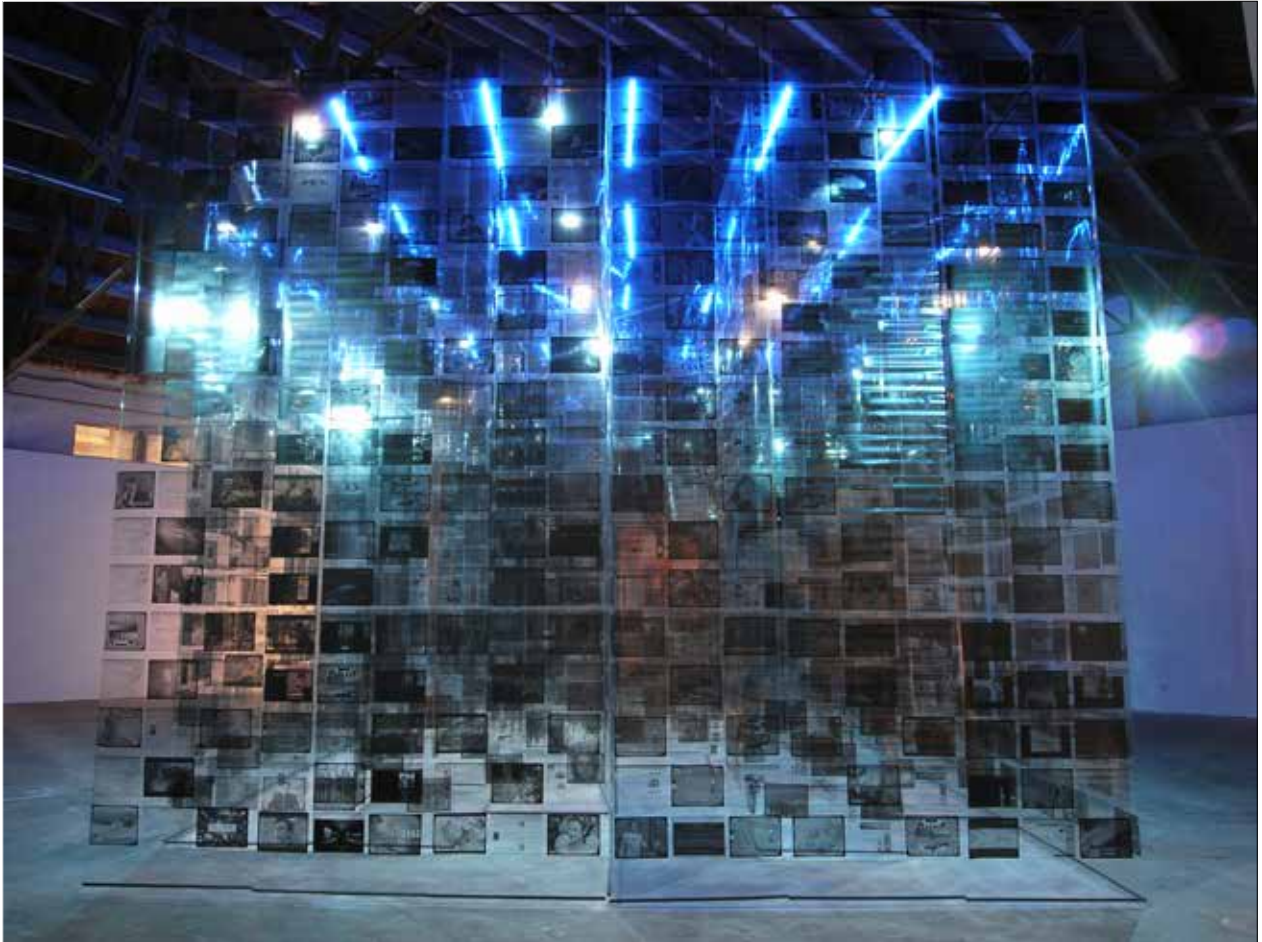
展览现场 | Installation View







作品 | Works



1999-2000 传奇

The Fiction Between 1999 & 2000, 2000

胶片, 铁架, 尼龙线, 蓝色射灯, 扬声器, CD 播放器

Films, iron shelves, nylon string, blue spotlight, speakers, CD players

540 × 720 × 630cm

HJMU032

1999–2000 传奇

The Fiction Between 1999 & 2000, 2000

不管你是否愿意，我们都程度不同地沉迷于信息之中，置身于特定的时代神话里，我们将面对越来越庞杂的数据、符号和代码，图片、影像、文本和数据将篡夺现场的发言权，使得信息中的虚拟性比例不断上升。在信息不断量化并作有机循环的时空中，电视和网络无疑是神话的主角。在这样的时空中，我们既有的判断和表达能力能否应对大量扑面而来的信息是值得怀疑的。

作品(1999~2000 传奇)的计划产生于1999年4月。作品直接挪用跨世纪的一整天时间里在中国所能接收到的电视节目(包括通过卫星传输的节目)和互联网信息。时间为1999年12月31日中午12:00至2000年1月1日中午12:00(参照一般旅宿用房一整天的概念)。将这些信息制成20/30厘米的照片，这些照片被复制到在90/500厘米的透明菲林片上，再将这些菲林片组成一个7米宽、8米长、5米高的信息迷宫，迷宫的上方播放着不同频道节目的声音。观众在这迂回曲折的迷宫中将充分体验信息量化的种种感受。

如何保留住自己在信息时代的独立思考是我们面临的一个问题。当代信息网络从根本上影响了人们获取和判断信息乃至于日常生活的方式。量化到泛滥程度的信息不断地占据着我们的思维空间，这种填充式的入侵为我们带来的是乐趣还是恐惧？事实上我们在为实现了前所未有的信息神话而欢呼时，已经尝够了判断危机的苦头。

——胡介鸣

Shanghai-based artist Hu Jieming has spent more than 15 years exploring the deeper realities of a cultural vertigo that emerges when a China that is increasingly open to Western ideals is wired to West that is increasingly enchanted by the surface details of Eastern culture.

Hu's primary mode of expression has been through video installations. In 1996 he created *New Journey to the West*, a video whose narrative reflects the conflicting pressures felt by the Chinese in their relations with the Western world. This video allegorically examines the feeling of obligation to look to Western culture for cues on technological and commercial advancement (as well as for direction in contemporary art), while still wishing to preserve spiritual and cultural traditions unique to China.

In *The Fiction between 1999 & 2000 (2000)*, Hu Jieming takes on a more universal challenge, the daunting proliferation of media and information engendered by the Internet. Hu's huge information labyrinth is constructed from screen captures collected from across the Web and network television during the twenty-four-hour period from midnight of December 31, 1999, to midnight of January 1, 2000. It represents the difficulties we all face in navigating through a world where information can be empowering, but only if we can filter through the barrage of useless images and texts that cloud our minds and dull our instincts. Hu asks, "What will we choose to do when we are controlled by information and lose ourselves?"



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作品参展记录 Exhibitions History

010101: 技术时代的艺术 旧金山现代艺术博物馆, 旧金山, 美国, 2001 *

010101: Art In Technological Times San Francisco Museum Of Modern Art, San Francisco, USA, 2001 *



有线广播

Broadcast, 2008

有线广播 52 个，录音板数个，时间继电器与控制开关一组，5 个变压器电源，以及其他电子元件等

52 broadcasting radios, several recording boards, a set of time relay machine and control switch
5 transformer power supplies and other electronic components, etc.

96 × 300 × 13.5cm (× 59 pieces)

SHYU001

有线广播

Broadcast, 2007

这种广播流行于上世纪六七十年代，邵一从浙江地区收集到这些现成品之后，几乎没有进行任何改动，历史的作用使这种材质本身承载了某些时代记忆。艺术家用一个定时器控制所有的广播，每隔 50 秒所有的广播将同时响起，持续 20 秒停止。这些广播各自播放着邵一搜集到的各种声音，其中大多数是私人的聊天或开会时的录音。它们并置时成为嘈杂的整体，但单独靠近某个广播，其中的内容又清晰可辨。

The broadcast radios of this kind were popularly used back in 1960s and 1970s. Collected by the artist around Zhejiang Province, these readymades remain almost untouched, bearing historical memory themselves after the long passage of time. An eletronical timer is utilised to control all the radios, which are set to voice at the same time for 20 seconds every 50 seconds. The sounds displayed respectively by these radios are recorded by the artist and most of them are from private conversation or meetings. One finds the work a noisy unity when juxtaposed, yet whose content is clearly heard if s/he takes a close step to any of them.



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作品参展记录 Exhibitions History

香格纳展库, 香格纳桃浦展库, 上海, 2010

走光, 比翼艺术中心, 上海, 2008 *

ShanghART Taopu, ShanghART Taopu, Shanghai, 2010

Light Fogging, BizArt, Shanghai, 2008 *



按摩椅：后来，爱迪生的直流电输给了交流电

Massage Chairs – Then Edison's Direct Current Was Surrendered to the Alternating Current, 2013

按摩椅

Massage chairs

90 × 64 × 92 cm, 80 × 70 × 93 cm, 115 × 63 × 85 cm, 92 × 52 × 95 cm, 65 × 66 × 97 cm, 97 × 57 × 92 cm

底座 Pedestal : 92 × 50 × 70cm

YZZ43



按摩椅：后来，爱迪生的直流电输给了交流电

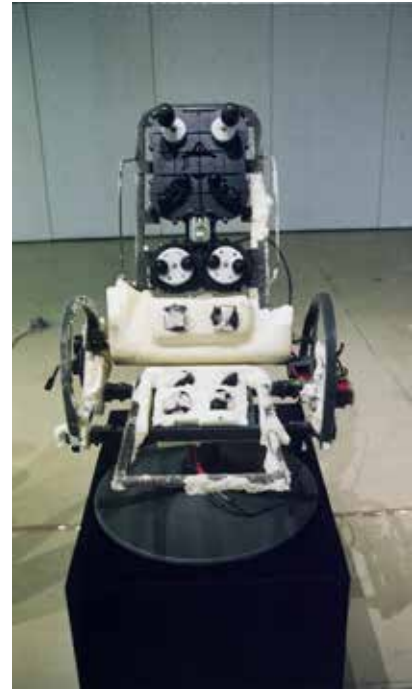
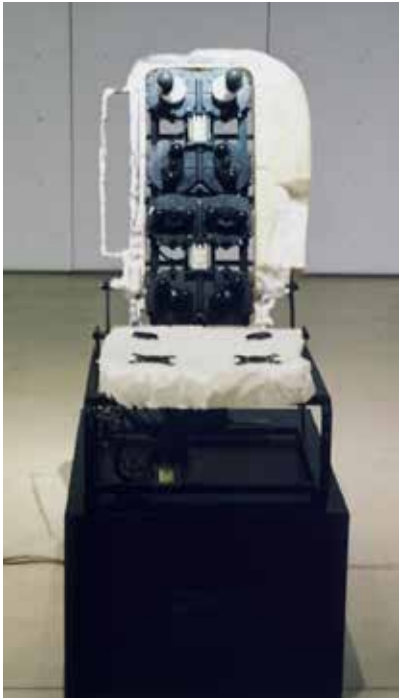
Massage Chairs – Then Edison's Direct Current Was Surrendered to the Alternating Current, 2003

在这组装置中，6 部按摩椅被剥除光鲜表皮和柔软填充物，形态酷似电刑椅；通电时，按摩椅各自进行揉捏、轻敲等机械动作，共同产生了有力甚至富有欢快节奏的声响。按摩椅在日常中的消遣放松的功用，与作品中按摩椅骸骨般的形态构成一组“有意味”的矛盾体。“后来，爱迪生的直流电输给了交流电”是对历史上爱迪生打压特斯拉的最终结局的陈述。爱迪生的行径荒诞可笑却隐射现实：利益集团为维护自身利益而遮蔽先进的事物，但在历史中，一切被遮蔽之物终将自明。

附注：历史记载，爱迪生为了维护其大力推广的直流电，采取各种手段攻击交流电，包括制造“使用交流电危险”的社会舆论。1890 年爱迪生疏通纽约州某监狱的官员，让他们答应将绞刑改为电刑，即改用特斯拉专利所提供交流电进行电刑，据当时媒体报道，“坐上交流电椅上死去比较刑可怕得多”。尽管这种手段短暂地使当时的人们产生了“交流电”等于“死神”的印象，但交流电优越性并没有就此隐没，交流电在特斯拉时代便已被普遍应用。

This installation consists of six massage chairs whose exteriors are peeled away and soft fillings removed, consequently resembling a row of electric chairs. Once turned on, they begin automatically and respectively to knead and pat, producing a string of rhythmic sounds, powerful and even delightfully energetic. With their skeletal configuration, the general function of the machines, which aims at the relaxation of its users, composes a set of "implicative" contradictions. The title of the work, *Then Edison's Direct Current Was Surrendered To the Alternating Current*, in fact states how the story of Edison defeating Nikola Tesla ended. The behaviour of the former is simply preposterous yet suggestive of the reality: what is advanced, despite being shrouded once by a vested interest, will embrace a bright future sooner or later.

Note: The history tells that Edison, to defend the direct current that he had promoted enthusiastically, took all sorts of actions to attack alternating current, including circulating the rumour concerning the danger of the latter. In 1890, the American inventor bribed some officials in a prison in New York State for execution of criminals by electricity instead of noose, i.e., the alternating current provided by Nikola Tesla. It was reported at the time that "dying on a chair powered by alternating current is much more horrible than a rope". In spite of such disgraceful conduct that led to people interpreting "alternating current" as synonym of "death" for a short while, its advantages were not consigned into oblivion. Instead, it became widely used in the time of Tesla.



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作品参展记录 Exhibitions History

香格纳展库, 香格纳桃浦展库, 上海, 2010

关于亚洲艺术的三种观点, KIASMA当代艺术博物馆 / 芬兰国家美术馆, 芬兰, 2007

杨振中, IKON美术馆, 伯明翰, 英国, 2006

聚焦, 上海美术馆, 上海, 2004

二手现实, 今日美术馆, 北京, 2003 *

ShanghART Taopu, ShanghART Taopu, Shanghai, 2013

Three Viewpoints to Asian Contemporary Art, The Museum of Contemporary Art Kiasma/The Finnish National Gallery, Finland, 2007

Yang Zhenzhong, Ikon Gallery, Birmingham, U.K., 2006

Zooming into Focus (SAM), Shanghai Art Museum, Shanghai, 2004

Second Hand Reality, Today Art Museum, Beijing, 2003 *

ShanghART 香格纳画廊

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