



来自画廊仓库的东西 1
THINGS FROM THE GALLERY
WAREHOUSE 1

邵一 SHAO Yi

申凡 SHEN Fan

11.13 - 12.13, 2009

香格纳 H 空间
ShanghART H-Space

ShanghART
香格纳画廊

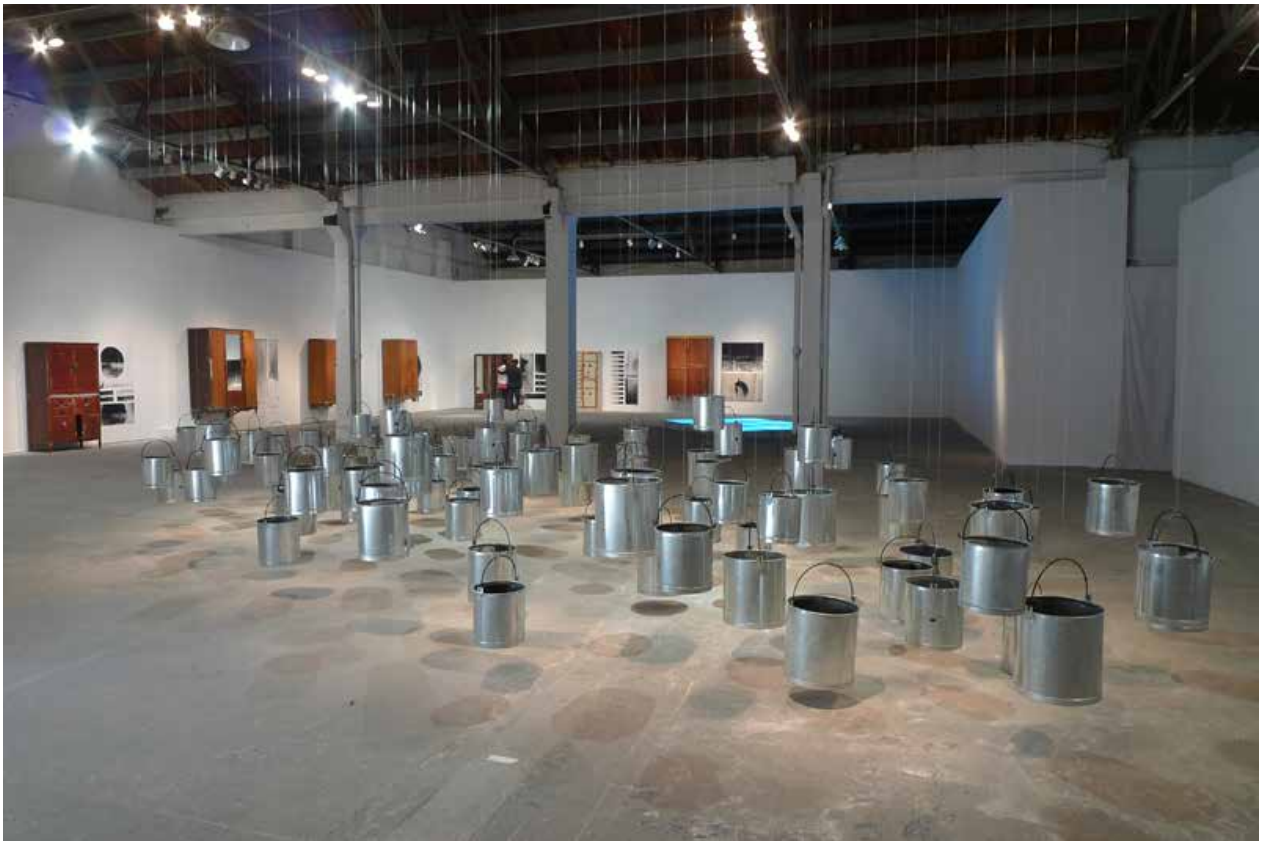
香格纳画廊向您隆重推荐展览“来自画廊仓库的东西”。

展览将以系列的形式展出一些放置于香格纳画廊仓库中的大型装置作品。多年来，香格纳画廊始终为诸多优秀的艺术家提供展览平台。值得一提的是，在展厅的后方，画廊的仓库中还保存着大量不太为人熟悉的作品——即使它们都曾在过去的展览中出现。作为“来自画廊仓库的东西”系列展的第一次展览（这个系列的其他展览将在今后陆续展出），我们选取了三件大型作品，用空间与体积制造出陌生感，并展示了一个画廊安静而并不鲜为人知的本我。

ShanghART Gallery is pleased to present "Things from the gallery warehouse".

The show will exhibit several large-scaled installation works stored in the warehouse of ShanghART gallery in series. For years, ShanghART Gallery provide 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 first show of "Things from the gallery warehouse" exhibition (rest shows will be exhibited successively), three large installation works are selected. Strangeness, generated by space and volume, uncovers a quite and unknown ego of a gallery.

展览现场 | Installation View





作品 | Works



走光：桶

Exposure: Buckets, 2008

装置

Installation

× 100 pieces

SHYU004

走光: 桶

Exposure: Buckets, 2008

邵一的作品，“走光”将一个个大小不一的铁桶作为针孔成像相机的载体，把相纸直接作为曝光对象，在这组作品中，在对拍摄主体的选择上，艺术家唯一的原则就是“在我四周的，允许长时间曝光的任何景物”。这是艺术家对自己和普遍存在的现象的反叛。在科学技术飞速发展的现代社会，对技术和硬件的依赖，迫使邵一开始思考创作手段和作品本身，或者说本质的关系。最终，他选择抛弃。用这样一种返璞归真的表达方式，利用物理的针孔成像原理，和化学物质的感光性直接呈现摄影的本源。于是，他抛弃镜头，抛弃相机，抛弃胶片，抛弃主题，抛弃主体，抛弃中间环节，抛弃负负得正的概念，抛弃一切迫使你思考的，和帮助你思考的东西。当你看见相纸上那“走光”后形成的负像，也许你会抛弃邵一的“抛弃”，然后开始你自己的“抛弃”。

Shao Yi's work 'Exposure' uses different sized iron drums as carriers of pin-hole imagine cameras and the photopaper becomes directly the exposed object. In this series of works, the only principal how artist choice the subject is 'anything around me that can be exposed for ages'. This is revolt against artist himself and naturally occurring phenomenon. In the technologically developed modern society, the rely on technology and hardware forces Shao Yi to think over the means of works and works itself, or we can say the essential relationship. Finially, he choose to abandon and use an expression which returns to original simplicity. He presents the source of photography through physical technique of pin-hole imaging and phototonus of chemical substances. So he give up frame, camera, film, theme, subject intermediate link, those concepts and everything that frces you to think and helps you to think. When you see those negative imagines after exposure on the photopaper, maybe you will abandon Shao Yi's dumping and then start to dump your own.



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作品参展记录 Exhibitions History

单人间, 银隆西湖四季酒店, 杭州, 2013

香格纳796空间群展 香格纳在淮海路796号, 上海, 2009 *

Single Room, SSAW Boutique Hotel, Hangzhou, 2013

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



100 × 48 × 186 cm

走光：柜

Exposure: Wardrobes, 2008

装置

Installation

× 9 pieces

SHYU003

邵一 | SHAO Yi



108 × 53 × 174 cm



100 × 52 × 185 cm



136 × 58 × 182 cm



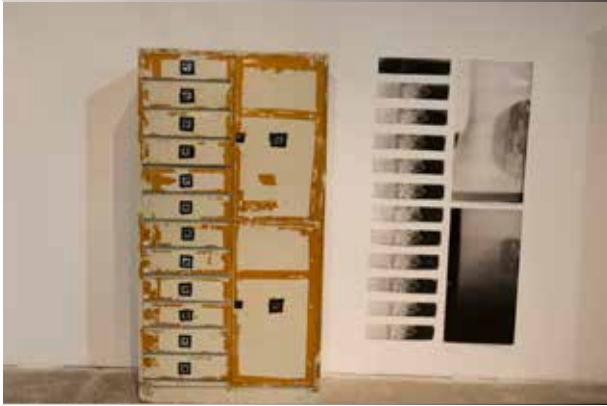
90 × 50 × 175 cm



96 × 54 × 185 cm



121 × 51 × 182 cm



97 × 40 × 187 cm



135 × 51 × 195 cm

走光: 柜

Exposure: Wardrobes, 2008

康德说过“在自然展示其崇高时理性感觉到自我和运动的交融。对于过度充沛的想像力的观点就象是在深渊中对失去自身的恐惧”。在科技高度发达的今天，各式高端摄影器材层出不穷的时代，摄影也开始变得不再纯粹与严肃。那么忽略器材与对象，摄影还是摄影吗？艺术家邵一在“桶”和“柜”这两组作品中试图解决这些问题。在抛弃了相机和镜头之后回归到最原始的光影成像中去，通过实验性地方式从自然形式中捕捉最日常的图像。

According to Kant, "the mind feels itself set in motion in representation of the sublime in nature. The point of excess for the imagination is like an abyss in which it fears to lose itself." In today's highly developed science and technology, a time of unlimited developing of new equipments, and photography is losing its purity and seriousness. Without a camera and objects, could photography be itself? Shao Yi tried to find a solution among all of these. After his abandon of cameras and lens, he returned back to the original light and shadow, and he found a natural way to capture the daily images.



天空

The Sky, 1998~2000

灯箱

Light box

120 × 80 × 18cm (× 9 pieces)

SFU092

天空

The Sky, 1998~2000

灯箱装置《天空》是申凡第一件装置作品。1998年，申凡应邀参与荷兰驻地项目，并游历了一些欧洲、美洲的国家城市如：荷兰、比利时、德国、法国、瑞士、奥地利、英国、加拿大等。以记录为目的，艺术家拍摄了所走访的國家的首都或是主要城市的天空。回到上海后，因为一次展览的机缘，艺术家构思了《天空》，并予以创作实施。这九个“天空”的灯箱装置看上去非常类似，但却是艺术家经历一个又一个国家在不同的地方，不同的情况下获取的图像。摆放在地上的“天空”图像的“一步之遥”，却是现实的“咫尺天涯”。在时间和空间的转换之中，《天空》为观众提供丰富的联想空间。

Light box *The Sky* is the very first installation created by artist SHEN Fan. Back in 1998, the artist was invited for a residence programme in Netherlands during which he travelled around countries in Europe and North America that is Holland, Belgium, Germany, France, Switzerland, Austrian, UK and Canada. For recording purpose, he took photos of sky in all capital or major cities he visited and then produced the piece back in Shanghai by a chance of exhibition. In spite of their remarkable resemblance, the nine light boxes in fact embrace images captured by the artist across different places over a variety of contexts and times. So easily approachable by a small step yet so infinitely remote in reality, the image of "sky" lies on the ground, unlocking the room for profound association in transmutation of time and space.



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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, 2013

多伦5年, 多伦美术馆, 上海, 2009 *

第六届上海双年展, 上海美术馆, 上海, 2006

在下面, 上海, 2000

ShanghART, Taopu ShanghART Taopu, Shanghai, 2013

Five Years of Duolun, Duolun Museum of Modern Art, Shanghai, 2009 *

6th Shanghai Biennale, Shanghai Art Museum, Shanghai, 2006

Underneath, Shanghai, 2000

ShanghART 香格纳画廊

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