

邵

SHAO YI IS HERE

在

此

邵一 | Shao Yi

5/1-6/12, 2016

香格纳北京 | ShanhART Beijing



香格纳北京将于2016年5月1日荣幸地推出艺术家邵一的个展“邵一在此”。此次展览将展出艺术家最新创作的装置作品，展览将持续到6月12日。

邵一的作品由始至终都贯穿着他对“物”和材料的思考和运用。在后工业化的语境下，他重新审视和解读中国的传统文化元素，用朴素简洁乃至破旧的材料：金属、玻璃、木头、石头、机械等，通过打碎重组、转换、创造等方式，将传统文明和工业文明巧妙地融合在一起，以质变的方式激发出一系列或尖锐或含蓄或厚重或轻盈或动人心魄或引人深思的作品，打通过去、现在和未来，并由此建立起邵一的精神象征世界。

不同于“造图腾”掘地三尺的“工地现场”，“邵一在此”是一幅关于邵一的“全景图”。“邵一在此”，以作品为笔，为砖瓦，为武功招式。“邵一在此”是一笔一划地勾勒自画像，并在筋骨之上不断浇筑血肉，直至形象丰满；是在混沌缥缈中搭建的精神世界，在这里塑造图腾，坚固信仰；是一招一式地演练自己的人生和美学态度，时而重拳出击，时而轻抚回旋，快慢有序，张弛有度。

“邵一在此”是一个宣言似的时间截面，将邵一和他的作品固定在当下。往后是过去，向前是未来。

邵一在此，此时，此地，此身。

ShanghART Beijing will be honored to present artist Shao Yi's solo exhibition Shao Yi Is Here on 1st May, 2016. The exhibition will present the artist's latest installation works and will last to 12th, June.

Shao Yi's works always contain his thinking, utilizing of "objects" and materials. In the context of post-Industrialization, he reviews and reinterprets Chinese traditional cultural elements, taking advantage of simple or even shabby materials, such as metal, glass, wood, stone and mechanics and etc., to make them have qualitative changes and bring out new works by the method of breaking and reconstructing, transforming and creating. These works are sharp or implicit, heavy or light, thrilling or thought-provoking. And they artfully blend traditional civilization and industrial civilization together, connecting the past, now and future, therefore building a spiritual symbolic world of Shao Yi.

Different from the "construction site" of Totem Producing, Shao Yi IS Here is a panorama of Shao Yi. Shao Yi IS HERE regards the works as pencils, bricks and gestures of Wugong. He stretches his self-portrait and lays fresh and blood on it until it's vivid. He builds his spiritual world in the chaos, producing totem, firming beliefs. He practices his attitudes towards life and aesthetics, sometimes a heavy punch, and sometimes a gentle touch, and has a degree of relaxation and pace.

Shao Yi Is Here is a declarative time section, anchoring Shao Yi and his works at this moment. The Back is past and the front is future.

Shao Yi Is Here, right now, right here, right himself.

展览现场 | Installation View











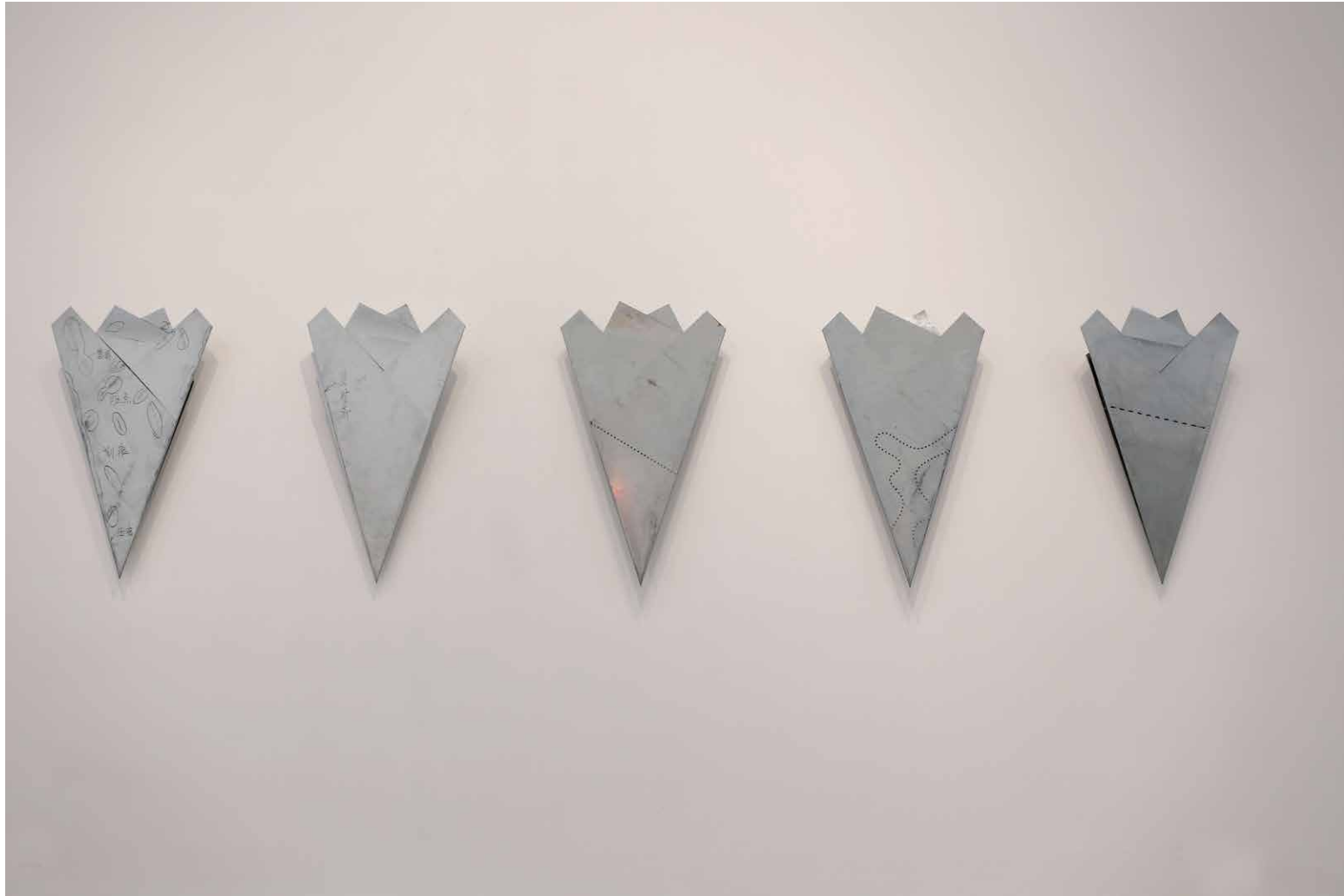


作品 | Works



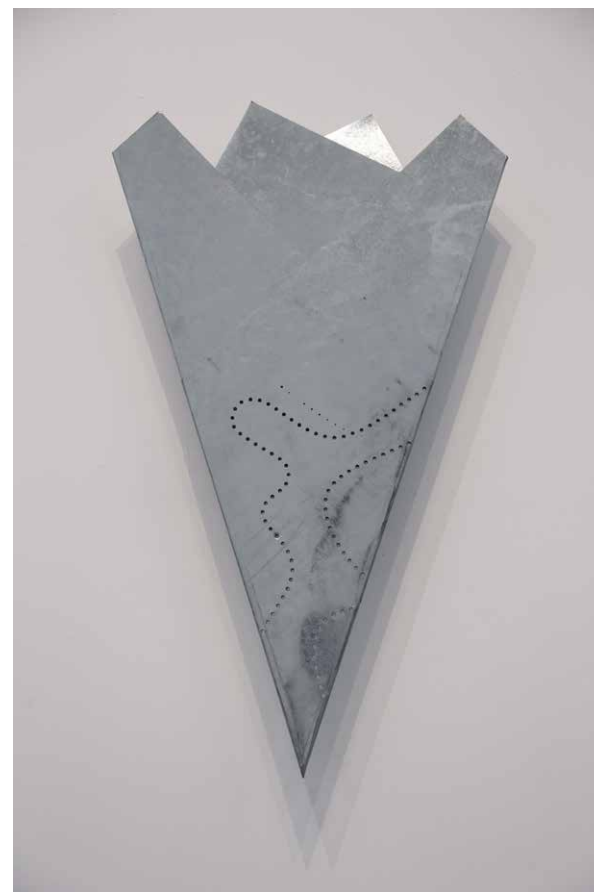
合格品 | Qualified Product
尺寸可变 | Variable Size
装置 | 凝灰岩
65 x 65 x 50cm x 4 pieces
Installation | Tuff
2016





还是不行 | Still Doesn't Work | 120X70X4cmX5 pieces

装置 | 镀锌板 | Installation | Galvanized sheet | 2016





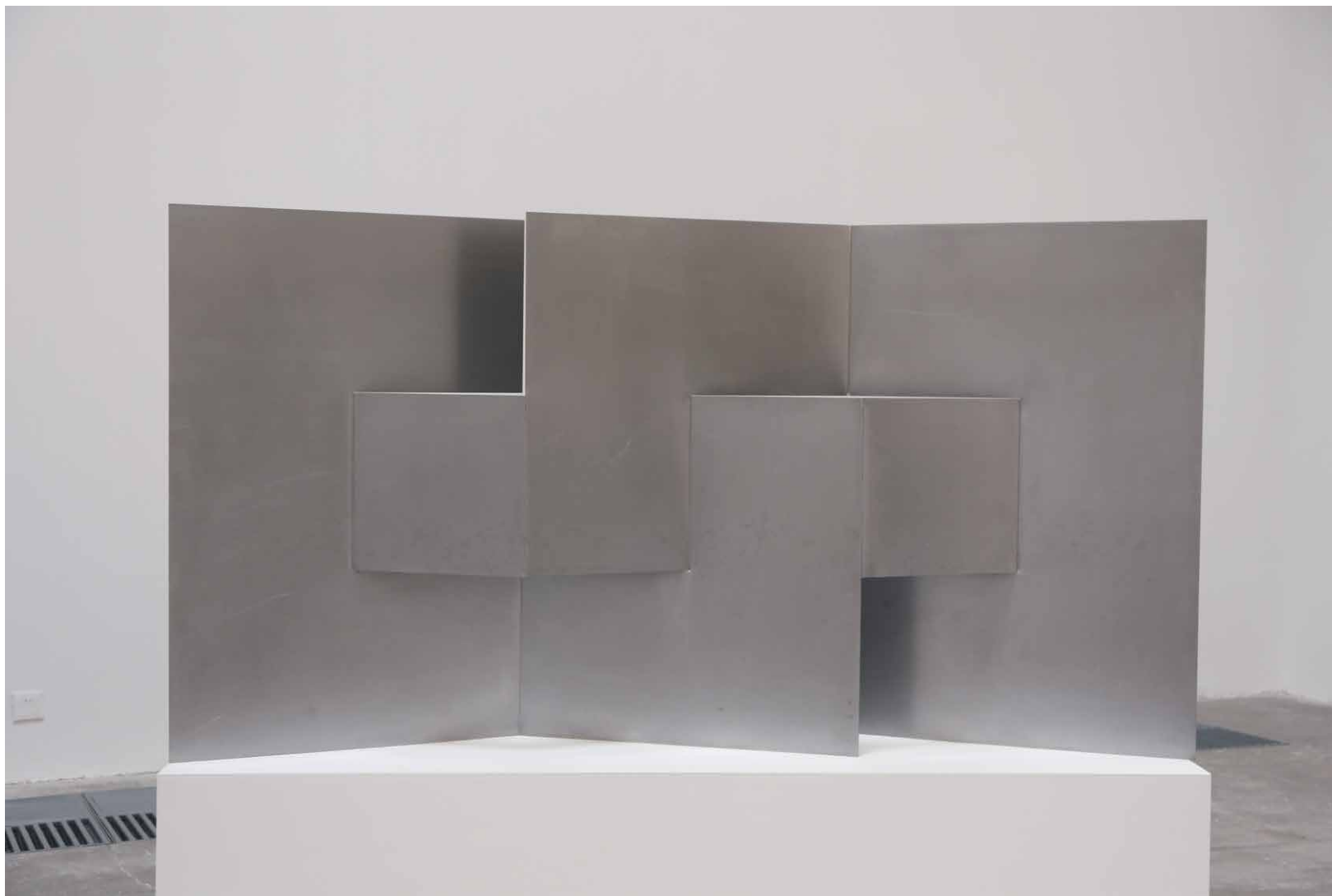
亮灯工程 | Qualified Product | 尺寸可变 | Variable Size

装置 | 凝灰岩, 汽车尾灯, 钢板, 变压器, 千斤顶 | Installation | Tuff, Car tail lights, Steel plate, Transformer, Jack | 2016





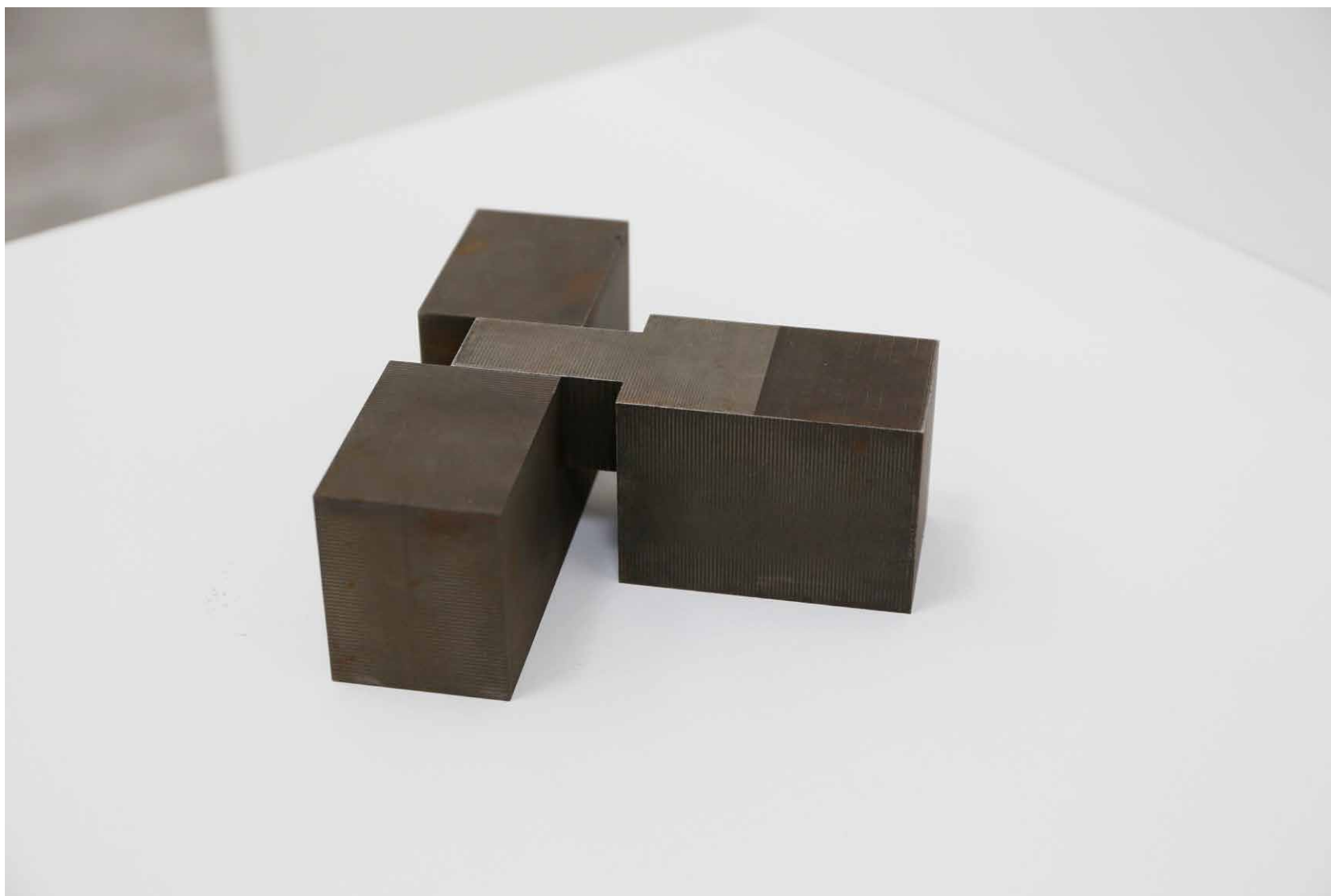
涟漪 1 | Ripple 1 | 120X216X27cm
装置 | 钢板 | Installation | Steel Plate | 2016



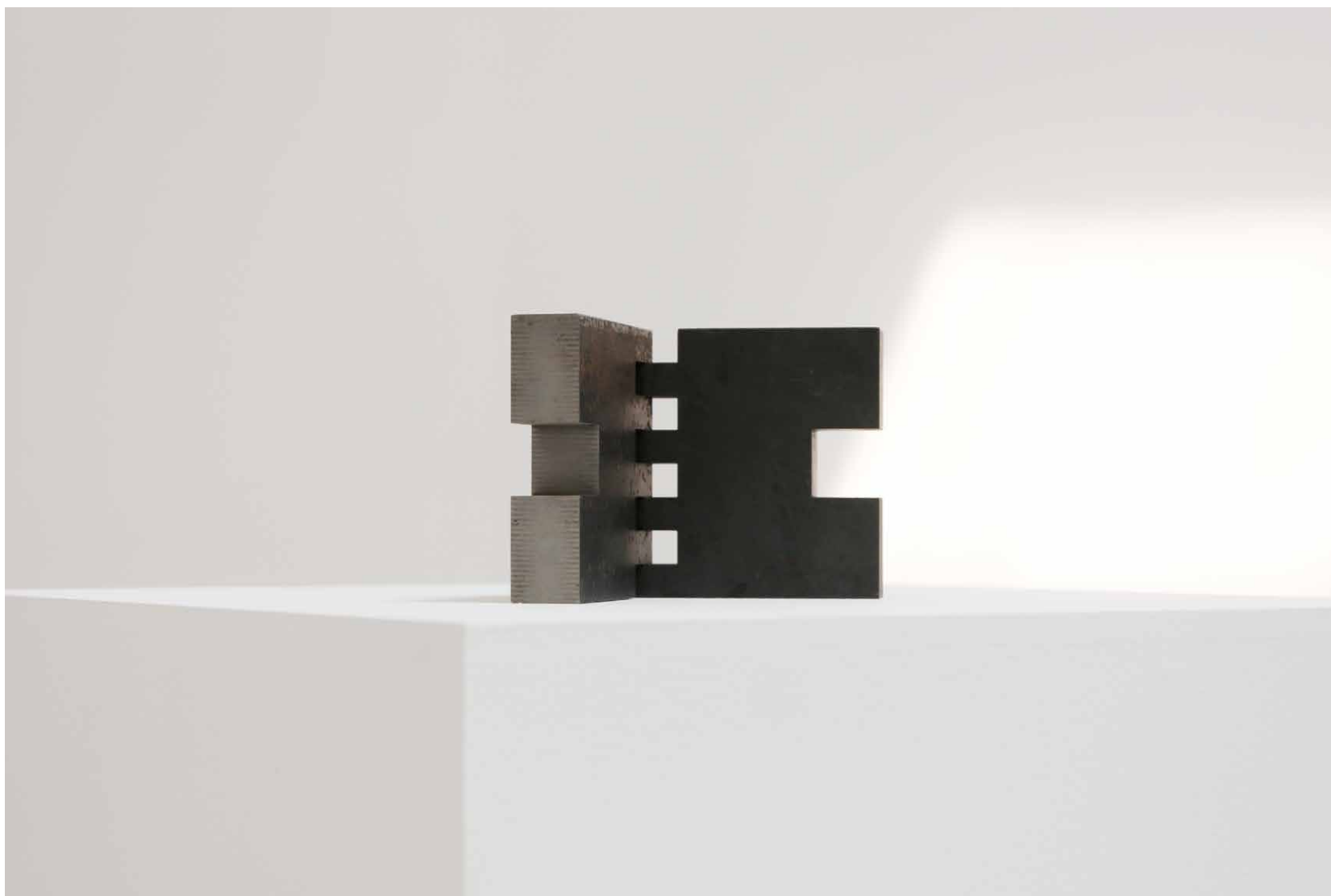
涟漪 2 | Ripple 2 | 120X224X25cm
装置 | 钢板 | Installation | Steel Plate | 2016



亲密 1 | Intimacy 1 | 14x14x17cm
装置 | 铁块 | Installation | Iron | 2016



亲密 2 | Intimacy 2 | 15x13.5x5.5cm
装置 | 铁块 | Installation | Iron | 2016



亲密 3 | Intimacy 3 | 12x12x12cm
装置 | 铁块 | Installation | Iron | 2016



亲密 4 | Intimacy 4 | 17x13x3.5cm
装置 | 铁块 | Installation | Iron | 2016



亲密 5 | Intimacy 5 | 15x15x12.5cm
装置 | 铁块 | Installation | Iron | 2016

邵一1967年生于杭州，丰富的生活经历让他有着广泛的创作领域，包括雕塑、装置、摄影等。此外，他还独立运营非盈利艺术机构“一个空间”。他对日常生活的批判和对社会变革在中国的观察，是准确而有力的，进而提出了一些具有挑战性的问题。作为一个艺术家，他成功地通过多种媒介的创作来阐释他的观察和想象。近年来，他根植于传统，潜心探索对“物”的创新运用，通过打碎重组、转换、创造等方式，建立了一个被精神化了的物的世界。2010年，他取材于传统的吉祥图案、现代工业模具、民间的辟邪物，从平面到立体，从架上到装置，综合性地构建出一套独特的信仰符号体系。而2015年的“崇拜物”系列则可以说是对邵一的信仰体系的补充和升华。

Shao Yi was born in Hangzhou in 1967. He has various creation fields on account of his rich life experience, including sculpture, installation, photography and etc. Besides, he also runs a nonprofit organization “One Space”. His critique of everyday life and observation about the changes in China’s social revolution are precise and powerful. And he raises some challenging questions. As an artist, he successfully expresses his observation and imagination through different media. In recent years, rooting in tradition, he explores the using of “object” through breaking and rebuilding, transferring, creation, and he creates a world of object which is spiritualized. Shao Yi’s idiosyncratic 2010 works are composed of traditional auspicious patterns, modern industrial molds, folk talismans. From two dimensional works to three-dimensional works, from easel works to installations, Shao Yi has built a unique system of faith-related symbols. Moreover, the “fetish” series is compliment and sublimation of Shao Yi’s belief systems.

ShanghART

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