

不确定的，或者被搁置的
The **Uncertain**,
or the **Shelved** ...

A

香格纳画廊主空间
ShanghART Main Space

ShanghART
香格纳画廊

香格纳画廊主空间和 H 空间
ShanghART Main Space & H-Space

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艺术创作的过程充满悬念，它经历灵感、实验、思考等多重努力直至精疲力尽或酣畅淋漓地呈现。展览最初的概念着眼于那些具有非凡想象力但因各种原因最终未能呈现的作品和方案，而多年前的一件令人印象深刻但已被搁置的作品方案为展览提供了线索。经过深入地挖掘艺术家工作室，研究从四面八方汇聚于此的作品，就创作思路与艺术家多次交谈，最终形成此次展览的主题“不确定的，或者被搁置的……”。标题中散发的偶然性，不确定性以及未知性，赋予该展览最核心的特质，即呈现出有别于艺术家创作主线的作品：受爱好、习惯、不停涌现的灵感乃至自我探索的驱使而创作，但因条件、线索、自我迟疑而搁置的完成或半完成作品。该展览不仅是发现艺术家创作初衷的万花筒，也是了解艺术创作过程的分镜头，通过发掘艺术家隐藏的创造脉络以此反射出他们不拘一格的创造力。

此次参展作品材质涵盖丰富，从艺术家手稿，小说，摄影集到绘画，装置，多媒体动画等。来自近四十位艺术家的八十多件作品平行展出于香格纳画廊主空间与 H 空间，每件作品伴有艺术家个人自述，以本身固有语境还原于展览现场。

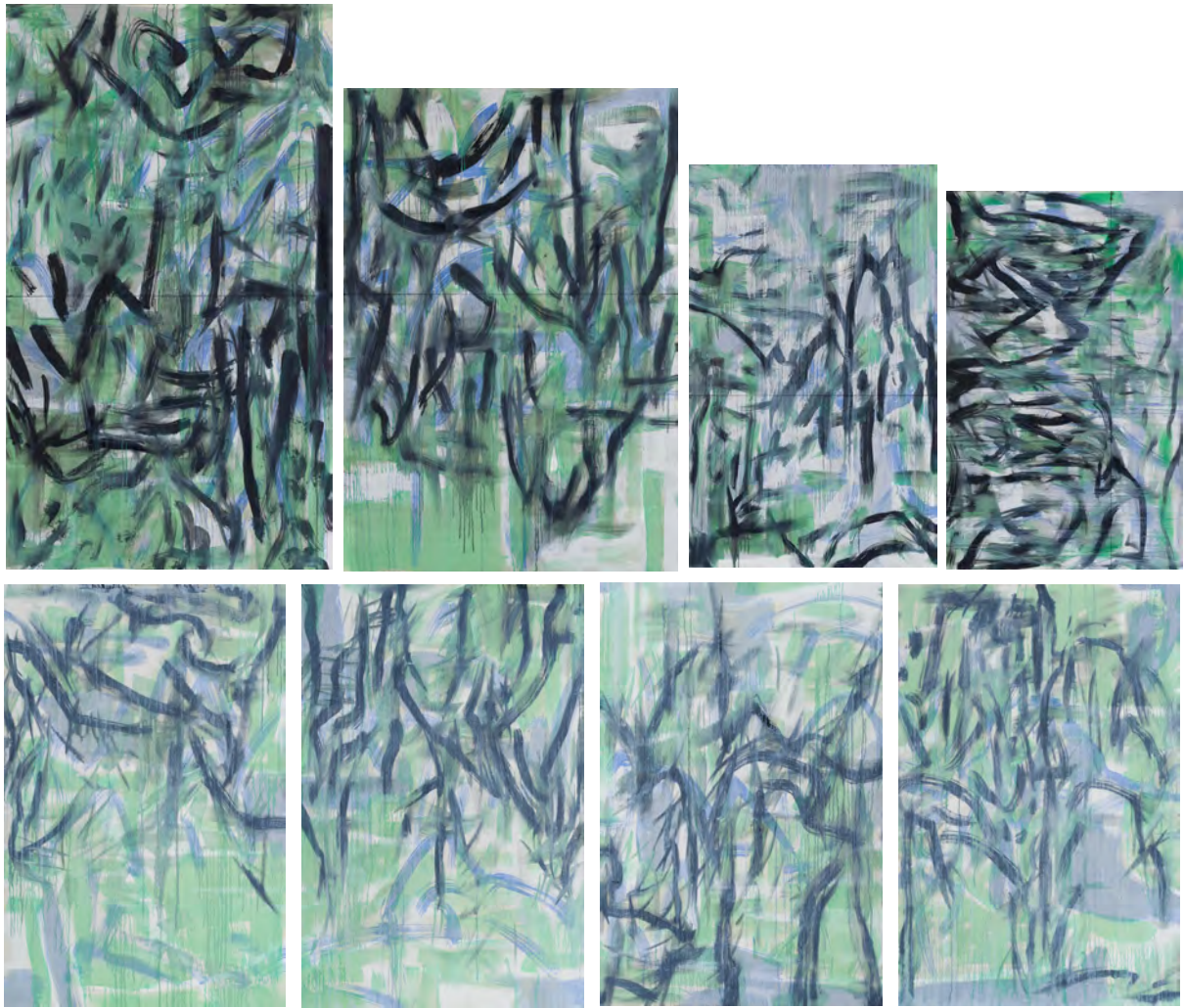
The process of art creation is imbued with suspense. Artists experience several endeavours such as inspiration, experimentation and conceptualisation etc. before presenting the final outcome to the public in a state of complete exhaustion or satisfaction. The initial concept of this exhibition focuses on those works and projects which possess the potentially outstanding imagination but remain unfulfilled. Moreover, an impressive but temporary discontinued art concept accidentally provides a clue for the exhibition. After delving into the artists' studios, studying resourced art works and exchanging thoughts with them, the theme of the exhibition "The Uncertain, or the Shelved....." is finalised. The randomness, uncertainty and unpredictability exuding from the title impart the core idiosyncrasy of the exhibition, thus presenting the works that deviate from artists' usual practices: those finished or unfinished works are created in the circumstances which are driven by hobbies, habits, flash of inspirations or even self-exploration but shelved because of applying conditions, intermittent clues or self-hesitancy. This exhibition is not only a kaleidoscope for unearthing artists' intentions but a storyboard for interpreting the process of creation. The artists' eclectic creativity is revealed through exploring the hidden imaginative context.

Exhibited works are comprised of multidisciplinary subjects from artists' manuscripts, novels, photography, paintings, installations to animations etc.. Nearly forty artists' more than eighty works are parallel exhibited in ShanghART Main and H Space. Every piece is installed on-site corresponding to its original context and narrated with the artist's personal statement.

主空间
MAIN SPACE

SHEN FAN

申凡



无题
Untitled, 2013 ~ 2014

布上油画
Oil on canvas
EACH 190 × 110cm | EACH 170 × 118cm | EACH 162 × 100cm | EACH 160 × 100cm
EACH 162 × 108cm | EACH 162 × 108cm | EACH 162 × 108cm | EACH 162 × 108cm
SF_3688

该作品方案是在香格纳 H 空间个展《山水 9210》之后休整期间做的。时间大约是 13 年或者是 14 年。方案是由 24 件尺寸不一、内容结构相对独立的画面高低错落连成一气，作为绘画装置来实施的。后来因为做其它方案而搁置下来。再后来，时过境迁，就没后来了。大约也不会有以后了。

This series was planned after my solo *Landscape 9210* at ShanghART H Space, when I was having a break in 2013 or 2014. It involves 24 pieces of paintings with different sizes. Each of them can be independently presented. For me, they exist more like painting installations. But later I put them aside due to my other projects. I don't think I will develop this in the future.

HU JIEMING

胡介鸣

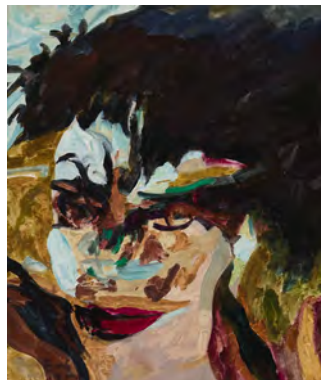
B-2
HJM_5493



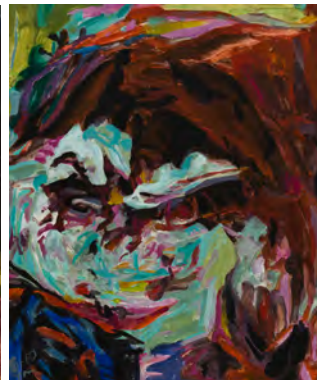
B-3
HJM_4923



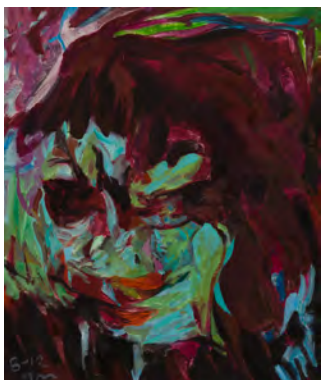
B-6
HJM_8187



B-10
HJM_2500



B-12
HJM_0252



B-13
HJM_0582



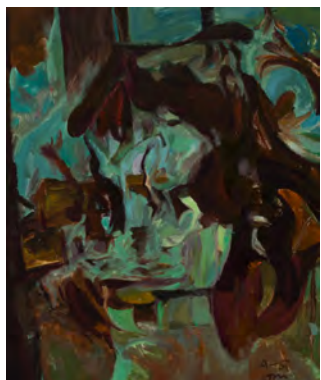
C-11
HJM_2090



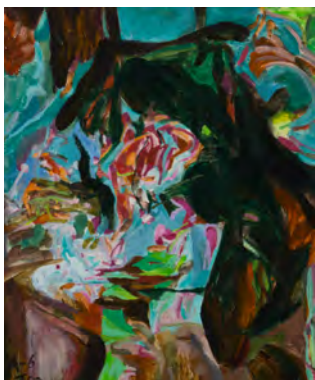
A-3
HJM_8130



A-5
HJM_4097



A-6
HJM_5530



情人
Lover

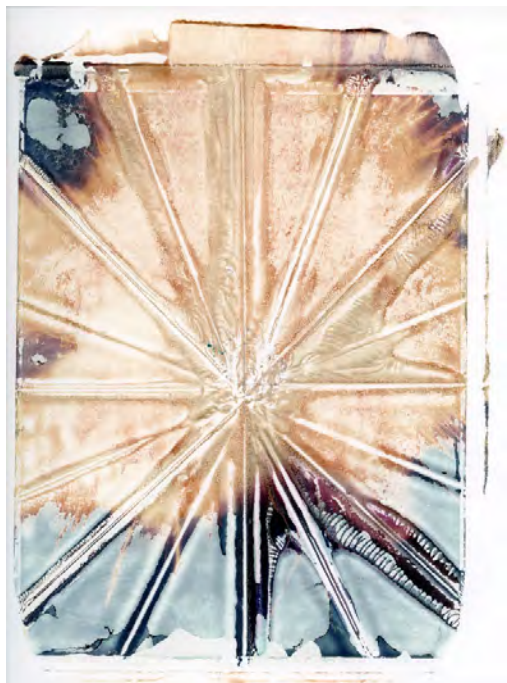
B-2, B-3, B-6, B-10, B-12, B-13, C-11, A-3, A-5, A-6, 2015 ~ 2016
亚麻布上油画
Oil on linen
60 × 50cm (in 10 pieces)

参加这次展览的作品名为“情人”，共展出了 10 件作品，这组作品是我 2015 年初开始着手的创作计划中的一部分。这个创作计划名为“输入输出”，计划的出发点是基于我多年与数字技术打交道，对数字技术有了较为清醒的认识之后的思考。“输入输出”计划的内容是这样的，我将计算机程序和我自身作为两个创作的对立面来设定，即每一件作品的产生是经过了这两个对立面的创造的。具体的做法是将一个我想表述的图像输入计算机程序（这个程序是我编写的），经过程序输出后的图像成为我手工创作的素材，简单地说是用我手工的方法将程序输出的图像描绘出来（绘画的过程是“照着样子但并不刻板描摹的自主绘画”），将完成的绘画再输入到程序，经过程序处理再输出作为下一幅绘画的素材，经过不断地“输入输出”产生出不同的绘画作品。这样的做法最初的意图是实现如何将出自身体内部本能部分的逆熵性和数字化智能的熵增性相融合，产生一种平衡健康的视觉图景发展轨迹。经过一年半的实践，我越来越对这一方式产生信心，每一次的输入输出，作为两个对立面的程序和身体都在无情地改造对方的图像信息，这使我看到了“真正的创造可能性”的存在，也是我在计划开始时没有预料到的。

After working with digital technology, in 2015 I started my *Input and Output* series, which proceeds from my insight of digitalisation. The ten paintings, named *Lover*, are just part of this series. This is how *Input and Output* works: I set the computer programmes and myself as the two opposites, which means all the works are created by both the programmes as well as myself. I input the image that I want to present into the computer programmes first (which I designed and wrote). And what is output later will become the source of my painting. In other words, I present the output of computer programmes by painting it. (And the practice, painting, does not simply mean to paint what I see. The process is a kind of re-creation, the initiative is kept in my own hands.) Afterwards, I input what I have painted into the computer programmes again, and it is the source of my next painting. It was to generate a forward way of visual prospect by integrating the anti-entropy from the inside body and the digitalised intellectual increase of entropy. After practising for one year and a half, I get more confident. Every time when I input and output, the two opposites - programmes and bodies transform the image from each other. That is where I find the "true innovation possibility", which I actually did not expect at first.

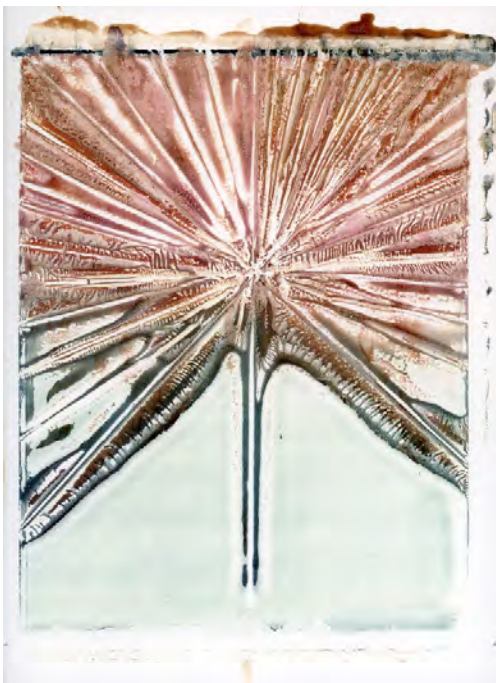
JIANG PENGYI

蒋鹏奕



平复以其余焰 No.1
Inconsolable Memories' Afterflame, 2015

无酸卡纸
Acid free cardboard
29.8 × 24.2cm
JPY_3093



平复以其余焰 No.2
Inconsolable Memories' Afterflame, 2015

无酸卡纸
Acid free cardboard
29.8 × 24.2cm
JPY_3296



平复以其余焰 No.3
Inconsolable Memories' Afterflame, 2015

无酸卡纸
Acid free cardboard
29.8 × 24.2cm
JPY_8368

宝丽来负片在常规使用完之后，只有一次可以转印的机会，就是从原来的图像身体上剥离出另外一个单版图像。好像是从一个人的身体上粘黏出他岁月的烙印，其效果完全在意料之外。可是这个材料已非常稀少，不允许让我做更多的实验。

After being used, Polaroid negatives can be reprinted only once: peeled off from the original image, then a single version is born. It is just like to extract someone's time and tide from his body. The result is totally beyond my expectation. But the rarity of the materials does not allow me to do more experiments.

OUYANG CHUN

欧阳春



放逐
Exile, 2013

青铜
Bronze
52 × 47.5 × 42cm
Edition of 2 +1AP
OYC_3235

2013 年做的，我在上海 BANK 画廊做雕塑个展《渣滓》时没展出的作品。那时我刚开始萌生做青铜雕塑的念头，但是我从来未曾捏过泥稿，这是我做那个青铜雕塑展览开始尝试做的练习。我觉得绘画艺术家去尝试做雕塑是一种很有价值的心理精神体验和技术体验。艺术家的直觉是可贵的源泉，很多历程和探求不能是一个预先谋划的方案，过程远远比结果有意义和更具深度。

This work was made for my sculpture exhibition *Detritus* held at BANK Shanghai in 2013. But it didn't get presented in the end. At that time, I just began to think about making bronze sculpture, and I had never made mud-draft before. So it is an exercise for the start. I believe for a painter, making sculpture is a very valuable experience in terms of spirit and technique. Artist's instinct is a precious fountain of ideas. Numerous journeys and explorations cannot be planned or predicted. Process is far more meaningful and worth thinking than result.

PU JIE

浦捷



我的书
My Books, 2014

木头, 丙烯
Wood, acrylic
18 × 110 × 65cm
PJ_5897

这个作品是 2014 年底断断续续做的，迄今已近 2 年时间，但仍然未完成。那段时间由于腰椎感觉不好，总躺在床上。而我床的一边有一个超大的书柜，所以两眼整天盯着书柜发呆。但人躺在床上，看到的只是书的一个侧面，而一个超大的书柜无疑会拥有不同色彩和不同形状的书籍，连成一片其景观同样是壮观的。这件作品的内容只是我书柜的一个小小部分，它们都是 70 年代的经典著作，而经历过那个时代的人几乎都有这些书。现在收藏这些书，无疑是对那个时代的一种特殊记忆，一种时间上的定格。尽管这件装置与我的绘画作品在形态上完全不一致，但它们背后的文化是完全一致的。那就是，70 年代的社会文化以及当下的种种反差。事实上每个人都有深刻的时代烙印，这是人的文化属性和时代的痕迹，不存在超文化和超时代的人。等身体恢复后得完成，对我来说这是一件值得记忆的作品。

This work was made intermittently from the end of 2014. It has been two years up to now, but the work remains unfinished. I had to lie in my bed most of the time due to lumber pain. There was a huge bookshelf beside my bed, so I stared blankly at the shelf all day long. When I lied in my bed, I could only see one side of the books. They, with various colours and shapes, were arrayed on the shelf, which was kind of spectacular. The installation resembles a tiny part of my bookcase. And all the books here are classics in 1970s. Almost everyone who has experienced 70s has read those books. Collecting these books actually symbolises a special reminiscence of the past, which stops the time to some extent. Though this installation is totally different from my paintings considering shape and form, the cultures (the contrasts between the present and the social culture in 1970s) behind them are the same. Everyone is deeply influenced by his age. This is the trace of time and cultural attributes. No one exists ahead of his age and culture. I will finish this work after I recover. It is a truly memorable work to me.

ZHANG QING

章清



"OK", 2012

单路视频

Single-channel video

1'39"

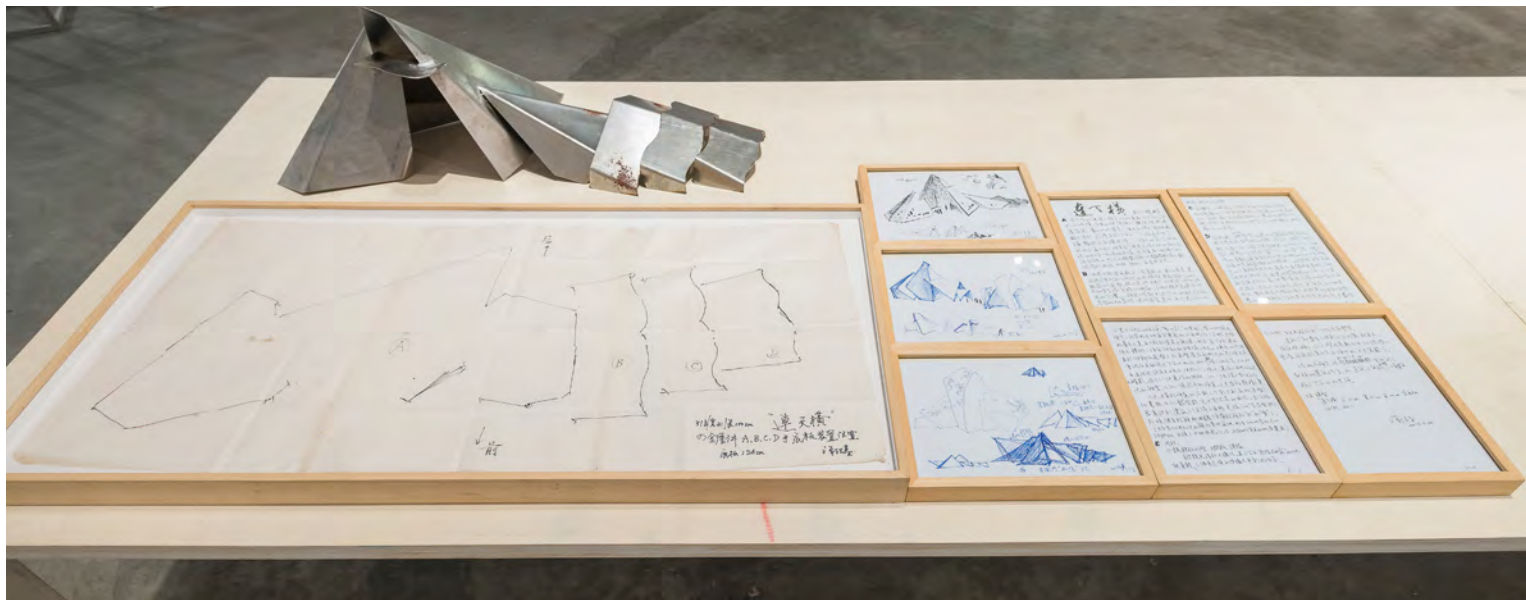
ZQ_7709

录像是 2012 年的。2005 年我做过视频倒放做成录像的作品案例，一直喜欢这样的形式制作。自然而然的出现，跟《百姓书记》（重要代表作品之一）有些共同的趣味。这个就是好玩做了一下。可能会继续创作，还是要看多方面的因素。

This video was created in 2012. In 2005, I made a reverse video. I've been fond of such form for long. So it happened very naturally. And the idea behind this is kind of similar to *The People's Secretary* (one of my important representative works). Generally, I did it for fun. Maybe I will continue, but it really depends.

LIANG SHAOJI

梁绍基



连天横

Covering the Sky, 2016

铁板, 手稿

Iron plates, sketch

Installation 31 × 100 × 41cm

Sketch1 55 × 116cm

Sketch2-8 29.7 × 21cm (in 7 pieces)

LSJ_3779

我一直认为，其实建筑便是空间雕塑，是凝固的诗。当今年（2016年），天台县征集始丰湖诗词公园一期工程雕塑方案时，“一不小心”即二股流汇聚起来铸成了《连天横》的创作方案，欲以景观性的建筑去作为公园主体雕塑，实现天台的气势，神性和诗性，打破往常诗词公园简单的文学图解的语言和人物为主体的惯例。

天台神秀峻险，为佛宗道源之地。许多诗人都曾用诗词赞美天台的大气象，比如孙绰和李白。而天台山的野僧诗僧寒山长期隐居明岩石洞中的故事，丰富了我对天台山“幽隐”文化的认知，切入点渐明。

于是我取一个洞窟般的三角形作为造型基本要素，在错动变化的结构中连成直冲云霄的曲线，隐含着对龙脊、山、水、云的浪漫想象。中空的三角形成了亘古流变、稳定厚重又飘逸幽隐的诗化语言。在中部最高三角顶部的曲板似山巅飘浮的云朵，又似一张飞舞的诗页。当夜间窟内灯光亮起，透过雕塑之壁空洞散射至外。在雕塑型的建筑内空间，设计有小的礼堂室，诗会，茶室和禅室……壁上刻有“天台山赋”和唐诗之路的圣迹。“自然系列”的创作核心是对“生命、时间”“存在”“自然”的终极追问。它必然导致去“度测”天、地、神、人的关系。“连天横”是“自然系列”行迹道路上的衍生物，以建筑景观的语言，以现代的、简约的、浪漫的词汇别样地写出“诗意的栖居”。

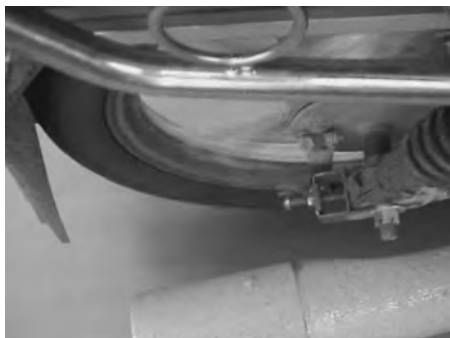
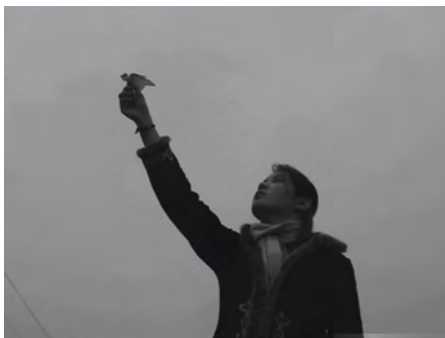
I always see architecture as the sculpture of space, and a physical poem. In 2016, Tiantai was calling for the proposals of sculptures for Shifenghu Poetry Park. And that is how I started this work. It happened naturally and accidentally. I wanted to present the beauty and poetic spirit of Tiantai by breaking the conventions (simple interpretation and figurative sculpture) of a poetry park.

Tiantai, richly endowed by nature, is one of the original places of Chinese Buddhism. Numerous poets have praised the extraordinary beauty of Tiantai, like SUN Chuo (314-371) and LI Bai (701-762). And the story about Monk Hanshan residing in the Mingyan Cave has also enriched my knowledge of "seclusion" culture.

That's why I chose a triangle cave as the basic structure. And the curve created by the dislocated structures features my romantic imagination of ridge, mountains, water, and cloud, which has enabled the architecture to become a poeticised language. It also resembles the floating clouds among the mountains like a dancing poem. When it is lighted inside, beams of light filtered out through the gaps on the wall. Inside, there are small assembly hall, poets society, teahouse, Zen room... The walls are engraved with *A Poem of Tiantai* and *the Road of Tang Poetry*. The core of my *Nature Series* is to question "life and time", "existence" and "nature". It will eventually lead us to think about the relation among heaven, earth, gods and human. *Covering the Sky* was developed based on my *Nature Series*. It depicts the poetic life in the language of architecture with modern, concise and romantic vocabulary.

LIU WEIJIAN

刘唯艰



零下 273 华摄氏度
-273 Fahrenheit, 2003

单路视频
Single-channel video
14'20"
Edition of 2
LWJ_5393

LIU WEIJIAN

刘唯艰



离开地面的欲望

The Desire of Departuring the Earth, 2004

单路视频

Single-channel video

3'36"

Edition of 2

LWJ_9916

LIU WEIJIAN

刘唯艰



哈气
Breathe Out, 2003

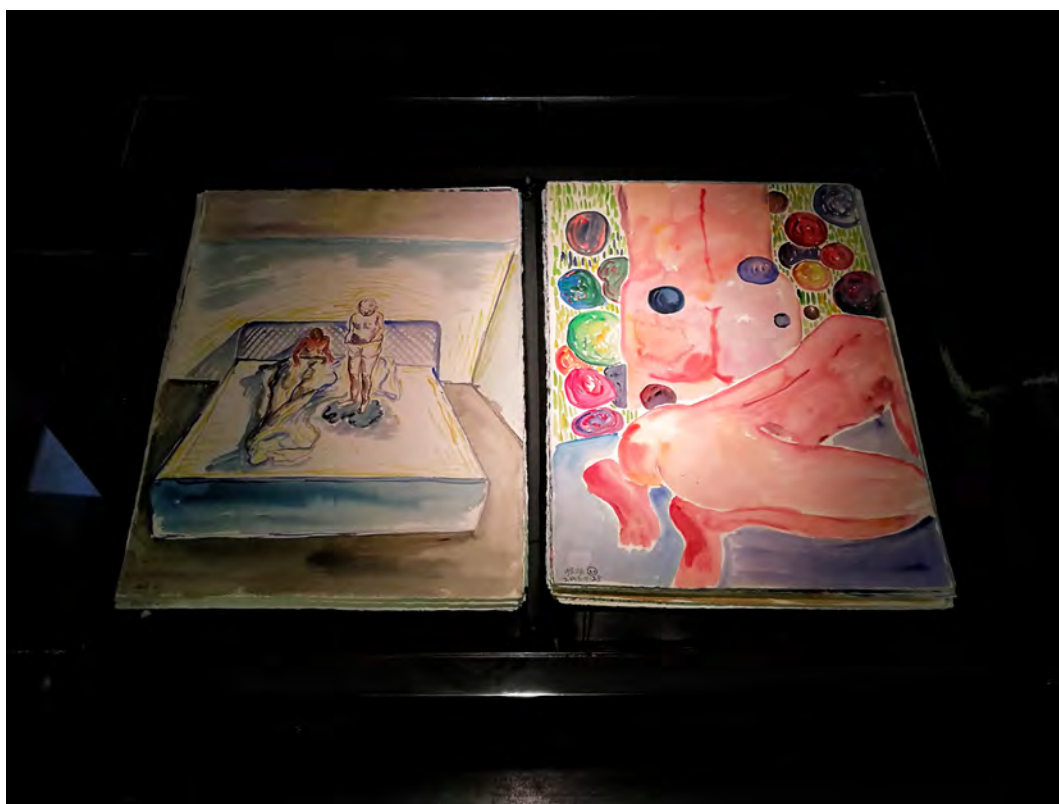
单路视频
Single-channel video
3'36"
Edition of 2
LWJ_2991

这些作品是学生时代创作的。因为影像制作牵涉到很多东西，后来忙不过来，也就不做了，还是一门心思在绘画上了。但是以前做影像的那种思维模式，在绘画中还是有的。

These videos were made when I was a student. Video-making involves a lot of stuff which are often very complicated. I stopped because I was rather occupied and I decided to focus on my paintings. But the mode of thinking that I had when I made video can still be found in my paintings.

LIU WEIJIAN

刘唯艰



与那个女孩的心灵之旅
A Spiritual Journey with the Girl, 2015

纸上水彩
Watercolour on paper
76 × 57cm (in 60 pieces)
LWJ_7356
视频
Video, 7'08"

《与那个女孩的心灵之旅》是去年夏天创作的。和我过去的恋爱经验没什么关系。但和我本人或者说一种生活状态有关系，当时也结婚六七年了。生活一直很平淡，突然就有了一种意淫的想法，在真实与想象之间。说白了这件作品其实就是一种中年男子的意淫，带有一种荷尔蒙的东西，在纸本上想象。

A Spiritual Journey with the Girl was made last summer. It has nothing to do with my love experience. Instead, I see it as a reflection of my life or myself. I was married for six or seven years, and my marriage life was just like everyone else's - common, nothing exciting. Somehow, I started to imagine and picture a different life, among reality and imagination. In other words, this work depicts a middle-aged man's fantasy on paper, full of hormone.

LIU WEIJIAN

刘唯艰



咪咪日记之六
A Cat's Diary No.6, 2003

布上油画
Oil on canvas
170 × 190cm
LWJ_0350

以前大学时期，我曾经养了一只猫，小小的，丑丑的。但是却反而吸引了我，就开始有一个想法，天天给它画画写日记。画着画着，人和猫也就合体了一般。这也是当时的一种生活状态。这只猫陪伴了我两年多吧，白天出去瞎晃悠，晚上就回来陪我睡觉。后来有一年我搬工作室，但可能因为是新的地方吧，它有些不熟悉，有一天没回来。后来就再也没看见过了。从那时候开始，我就再也不养猫了。

因为小时候爱看小人书，就想说也许可以用画连环画的方式，但肯定也是不一样的。《咪咪日记》之六并不是连贯的故事情节，更多的是一种情绪，更像是日记。画中一格格的，好像是连贯起来，其实是靠想象去完成的。其实到后来的很多作品，包括《与那个女孩的心灵之旅》其实也是包含这种类似的“连环画”创作线索。还有之前在北京香格纳的《我爱你》这个展览，每一幅画连贯起来可能就是一本连环画。猫咪系列的作品已经很多年了，也没有什么特殊原因，作品也太多了，就一直放在那里了。

When I was in university, I had a cat. Very small, not that cute. But somehow she caught much of my attention. I started to think about it: maybe I should write diary for her every day! And as you can see in this painting, gradually, the figure of cat tends to look like human. They become one. It is how it worked by then. We, together, had a great time for more than two years. During the daytime, she was usually out for food or wandering around, while in the evening she came home and fell asleep by my side. Later I moved my studio to a new place. One day, she went out as usual, but I never saw her back. Perhaps, she lost way back home. Since then, I don't have cat anymore.

I was very keen on picture-story books when I was little. That's why I thought about making paintings like those books. But for sure, my works are different from the books. Those picture-story books normally contain coherent and consistent plots, while *The Cat's Diary No.6* conveys more about my feelings and mood. It is more like a diary. It seems that all the scenes on the painting are telling a story, but actually it is our imagination that links them together and makes them a story. The concept of picture-story books can be found in my current works as well, like *A Spiritual Journey with the Girl*, as well as my solo *I Love You* at ShanghART Beijing. Over there, all the paintings together tell a story. I have a lot of paintings about cat. This series was created years ago. I just put them aside, without any particular reason. Maybe that is because I have too many works.

YUAN YUAN

袁远



回声 I
Echo I, 2013

布上油画
Oil on canvas
200 × 200cm
YY_1664

这件都是在工作室搁置着的作品，自己也不了解作品处在什么状态。它们创作在不同的时期，每隔一段时间我会清理素材库，动手做一些实验来产生新的想法。当时在跑装修，看到建材店里出售各种样式的网格状物体，各种材料和用途。品种之多就像走进伊斯兰教堂，各种变化无限延伸的几何图案。宗教里的图案设计没有功利，更像一种视觉音乐把观者带入平静的沉思中，而材料店里的各种金属网塑料网各有实际的用途。两者关联在一起不知道会产生什么新的事物，就像教堂寺庙里传统的手工艺工匠面临的问题，怎样利用有形的物质创造无形的精神。当时也想做些有触感的绘画，我一直敏感绘画的表面质感。所以就买了一些的材料来进行试验，这是一个在搁置但不乏味的线索。不想示人是因为还是一个生涩粗暴的概念。另一个搁置原因是，我想表现具象的画面，现在还停留在抽象的，不太适合我。还有这样情况的作品一些，大部分都毁了，放不下，常搬家，要轻装就拆了割了。留下这几件是因为几乎见到它们的人都想买，不管是不是我的创作主线。我想再看看是什么原因商业上成功。

没有手稿，我大部分画是对着原大的画布想的，小的稿子和大的画布是两回事。

This work have been put aside in the studio, and I'm not sure what kind of state they are in. They were created in different periods. Regularly, I clean up my material storage and do some experiments to generate new ideas. I saw a variety of lattice-shaped objects with various functions in building materials shops, when I was busy with refurbishing one time. I felt like I was entering into a mosque, dazzled by infinite variations of geometric patterns. When it comes to religion, the design of patterns is free of any purposes. It is more like a visualised music bringing the audience in peaceful contemplation. By contrast, the metal and plastic nets in the shops are designed to be practical. Will there be something innovative if we integrate them? It is just like the problem that the craftsmen in the churches or temples may confront with: how to create something spiritual there with physical materials. I wanted to make some tactile paintings, as I was quite sensitive about the texture of paintings. Therefore, I bought some materials to proceed with my experiments, which was not boring at all although it was put aside later. They did not get presented to the public because the concept was not fully developed. Another reason is that I wanted to present something figurative. But these paintings are abstract, which did not work out for me. Other similar works were mostly damaged or destroyed, when I move to one place to another. I keep these few pieces, as almost everyone intends to buy when they see them, no matter these paintings have showed my consistent ideas or not. I wonder what have made them commercially successful.

I don't have any sketches. I make up ideas in front of canvas. For me, sketch and painting on canvas are different.

TANG GUO
汤国



寻纸记
A Story of Searching for Paper, 1985 ~ 1995
自制手工纸
Hand-made paper
45 × 45cm
TG_0921

1985 年到 1995 年间，在深山溪边收寻了一些枯萎的藤蔓植物皮。经过水长时间的冲刷、阳光雨露日复一日地晾晒洗涤，植物蛋白因此而消失只留下纤维。这是没有添加任何化学成分的自然、原始物质。

During 1985 to 1995, I collected certain withered vine plants near the streams in the mountains. The vegetable protein in the plants was removed after they had been scoured by water flow for a long time, as well as years of sunlight and rain. Those vines are left only with fiber. These are the natural and original materials without any chemicals.

HUANG KUI

黄奎



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Cao, 2012
单路视频
Single-channel video
22'39"
HK_0859

一直对电影的表现形式都非常感兴趣，有了硬件的初步准备，于是有开始做一小部电影的打算。这是第一次也是距今唯一一次试图用电影手法做作品，没展出过，只是网络上曾经放过一个网络版。这件作品从形式还有语言来说，和我的平时作品有一定的区别。媒介的变化肯定会改变形式以及语言，甚至会改变一些艺术家的思维，这都不是我刻意考虑的事情。我一直喜欢自然而然的发生，然后再调整、再发生这样的循环创作方式，这件作品以及我多数作品都会这样。

I am keen on film's presenting form. I started to think about making film, when I got certain basic equipment. This is my first and only film, and it has never been properly exhibited. It has only been shown on the internet before. In terms form and language, it differs from my other works. The change of medium will affect the form and languages of works for sure, and sometimes even artists' ideas. But this is not something that I will do deliberately. I prefer a circulating mode for my artistic practice: happen, adjust, happen, adjust... Everything works naturally. Most of my works are created in this way.

YANG ZHENZHONG

杨振中



无题
Untitled, 2011

布上油画
Oil on canvas
200 × 120cm
YZZ_6418

《无题》这件作品是在 2011 年的时候想到要做的。当时正在筹备桃浦大楼系列展览和未来的节日活动以及拍摄活动纪录片。创作的时候也没多想，只是单纯地想要试试看，摆脱掉明确的线索。因为只是在试验，没完全想好要不要这样做，就搁置了。也不确定未来是否还会继续。

Untitled was made in 2011. I was preparing for *Contemporary Art Top Events and Future Festival* as well as other related documentary shooting at that time. It didn't take much hesitation to start, because I just wanted to have a try and to get rid of certain clear clues. Since it was an experiment, I was not determined to do it in a certain way. So it was put aside. I am not sure if I will continue in the future.

JI WENYU
计文于



叁佰零玖又叁分之壹
Three Hundred and Nine and One-third, 2011

彩色 C-Print
Colour chromogenic print
13 × 44 × 2cm
JWY_6408

原本想尝试一下影像，又源于之前对电影《马路天使》的改编，想把赵丹和周旋一生功名荣辱的呈现来纪念赵丹和周旋（至今也没完成），然而却意外派生出了对“时间”的思考。我当时买了一个相机，跑到人民广场对着上海博物馆，三分钟按一下快门，拍了六七个小时，9点到下午4点。就这样开始。延时摄影，但是觉得太一般了。然后让别人用 Photoshop 连接起来叠加，100 多张连起来了，很辛苦！而且看似客观地、严谨地在记录，其实是不准确的，三分钟以内的都没有拍，而且不断叠加又把原先远景中的人给覆盖了，更像是一个悖论，有一种幽默感。一种严谨却又是一种不完整的统计！

Originally, I attempted to make some videos. I had previously adapted the film *Street Angel*, wondering how it could be in memorial of actor Zhao Dan and actress Zhou Xuan by presenting the lifetime of them (remain unfinished so far). Accidentally, my idea of time was thus drawn from this process. I bought a camera and stood in front of Shanghai Museum one day. I pressed the shutter every three minutes, from 9 a.m. to 4 p.m. It started as time-lapse photography, but somehow I thought it was too conventional. Later, these over a hundred photos were jointed together by Photoshop, which took much work. Apparently, such recording is seemingly objective and strict, but anything happened within the three minutes is actually missed. People in distant view are covered because of overlapping. It is just like a paradox, with a sense of humour. They are strict but incomplete statistics.

SUN XUN

孙逊



时间公园故事书 1
Story book of The Time Vivarium 1, 2016

故事书，纸上水墨
Story book, ink on paper
28.5 × 21 × 4cm
SX_5779



时间公园故事书 2
Story book of The Time Vivarium 2, 2016

故事书，纸上水墨
Story book, ink on paper
28.5 × 21 × 4cm
SX_0983

这件作品是当时纽约个展《时间公园》想到要做的。主要讨论一些关于文明的偏见，说谎的记忆，历史逻辑的错位，几者之间的关联，以图文并茂的形式可能更恰当，也是对自己工作方式的一个小小的调整。这件作品背后还是一贯的线索，只是形式大不一样了，文字创作与影像创作相比，相等工作时间会包含更多的内容，比动画创作要直接。这个作品应该是已经完成的作品，叙述已经完成了。但如果从影像作品角度而言，也不得不搁置，否则未来很多年只能做这个了，文字叙述和图像叙述的转折部分大不相同。未来不好说，但对于图像文字并置类型的兴趣可能会保持一阵子。

I started to think about this work when I presented my solo *Time Vivarium* in New York City. The work is mainly about the prejudice against civilisation, misleading memory, the dislocation of historical logic, and the relations among them. The idea behind this work is consistent with my other works, but the form is a bit of different: presenting words and paintings together. I feel it is better. Given the same time, writing involves more and is actually more direct, compared with animation. The work is finished, but it seems that I have to put it aside. After all, narrative by words differs from that by images. I am not sure if in the future I will continue this kind of work. But I guess my interest in this will last for a while.

LIU WEIJIAN

刘唯艰



纸箱子

The Carton Boxes, 2015

纸箱上丙烯画

Acrylic on carton boxes

尺寸可变

Variable dimension (in 26 pieces)

LWJ_0536

LIU WEIJIAN

刘唯艰



纸箱 1
Carton-1, 2014

纸箱上丙烯画
Acrylic on carton boxes
96 × 53 × 40cm | carton1 36 × 53 × 30cm
| carton2 60 × 50 × 40cm
LWJ_5601



纸箱 - 2
Carton-2, 2014

纸箱上丙烯画
Acrylic on carton boxes
115 × 53 × 60cm | carton1 29 × 53 × 23cm
carton2 36 × 53 × 30cm | carton3
60 × 50 × 60cm
LWJ_5004

办公室里有很多纸箱子，感觉扔掉也可惜。临时有个小箱子，不受绘画所限制，爱怎么表达就怎么表达，特别放松。因为当面对水彩、颜料啊，还是会感觉到一种材料的特性。但是在纸箱子上，什么都不用在意了。每个人也可以拿一个纸箱子，在上面绘画，把自己想表达的故事描绘出来，为了好玩吧。把人性中一些特别的温暖的东西表现出来。

There are always numerous carton boxes at my studio. It is kind of a shame if I just throw them away. I feel good when I paint on carton and express my idea as much as I want, without any restrictions by the traditional way of painting. You know when you are faced with water colour and paints etc., you can feel the specific features of those materials. But when you paint on carton boxes, you have nothing to worry about. Everyone can paint on those boxes and paint his or her stories. It is for fun, or to present those positive sides of human nature.

主空间 展览现场
Main Space Installation View



