

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

B

香格纳画廊 H 空间
ShanghART H-Space

ShanghART
香格纳画廊

香格纳画廊主空间和 H 空间
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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.

H 空间
H-SPACE

LIU YUE
刘月



为极限值得唯一 - 缓坡
The Unique Limit - The Gentle Slope, 2007 ~

混凝土, 铁管, 钢管, 纸筒, PV 管, 竹管, 木条, 不锈钢管,
废弃材料等
Cement, iron tube, steel tube, paper roll tube, PV tube, bamboo tube, wood tube, stainless steel
tube, waste materials etc.
尺寸可变
Variable dimension
LY1_7545

2007 年就收集起来的有金属管的水泥盘, 同时常年收集各种管子, 让管状物一直延长至空间的另一处。这是个常年的作品计划, 因为里面有些管子不合适, 所以一直在搜索匹配, 管子中间缝隙用餐巾纸填充。

I started to collect cement plates with a metal tube on it, and all kinds of tubes since 2007. I wanted to extend the tubes to the other side of space. This is an ongoing project, as sometimes the tubes just cannot perfectly match with one another, which requires me to keep searching. The gaps between the tubes are padded with tissue.

DING YI
丁乙



扔泥巴
Throwing Mud, 2016

铜
Copper
(in 49 pieces)
Maximum 26 × 24cm | Minimum 5 × 3cm
DY_0059

2015年在准备龙美术馆个展期间，因为10件大作品的工作强度很高，需要长时间持续严谨地完成，所以在这样一个巨大的项目过程中就萌生了这个想法：做个截然相反，轻松自由的作品。而真正开始动手做这件作品是在展览开幕之后。这件作品在以往创作的体系之外。一方面，它是当时持续紧张的工作之后的发泄性作品，对严谨状态的逆反，另一方面也与小时候捣蛋的经历有关，60年代末70年代初有一段时间响应号召，家家户户要进行备战工作，上交砖块，所以当时大人们做砖，小孩子就在旁边玩泥巴。制作的过程并没有遇到很大问题，断断续续地完成。一直有想法做跟身体、感知有关的作品，用自然的方式完成，作品本身充满偶然性，如果有充裕的时间，可能还会继续。

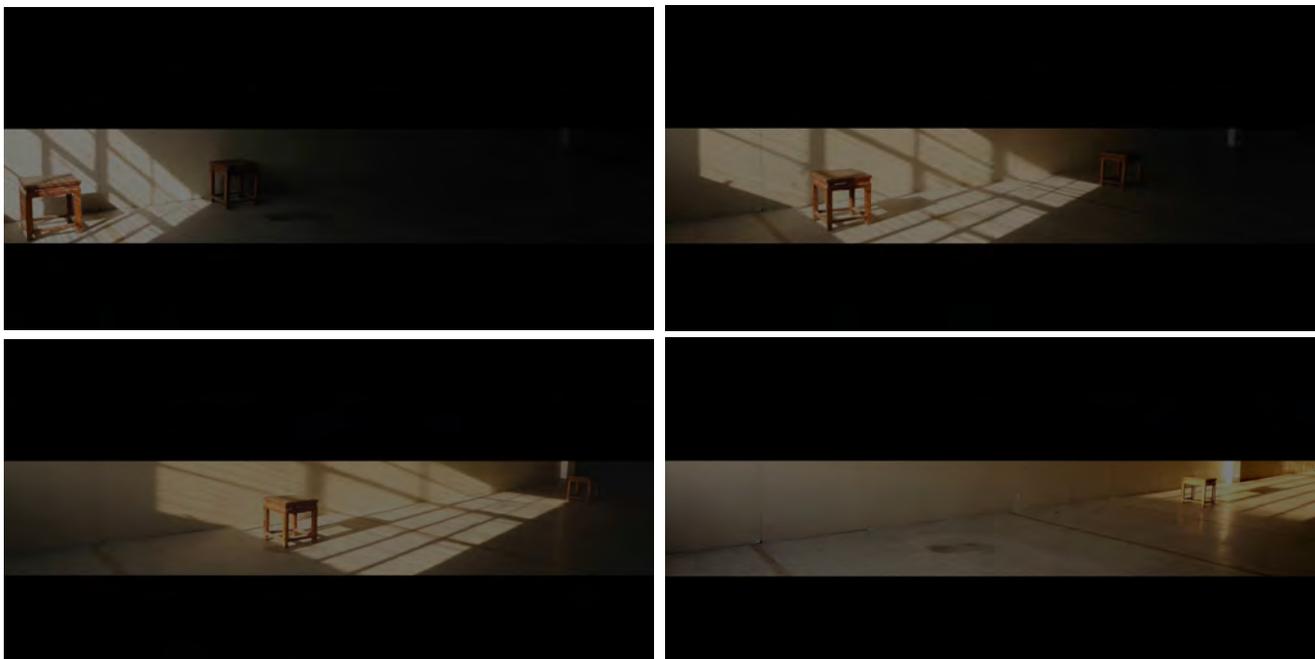
I came up with the idea when I was working on my solo exhibition in Long Museum, 2015. The exhibition involves ten huge paintings, which means enormous workload and requires full concentration. This is what occurred to me: why not make something totally opposite, something relaxing? I started after the opening of the exhibition. This work is alienated from my past creation system. First, it is a kind of relief after high intensity, symbolising a kind of rebel against the rigorous status. Second, it is related to my childhood. During late 1960s to early 1970s, people responded to the nation's call for being prepared for the war. Each family was required to hand in bricks. While the adult citizens were manufacturing the bricks, children were playing with mud aside. I did not encounter much difficulties, when I made this work. It just went intermittently. I have been thinking about doing works related to body and perceptions, and make it complete in a natural way. This work is imbued with coincidence. I would like to proceed with it if I have sufficient time.



细节
Detail

JI WENYU

计文于



来也匆匆去也匆匆
Easy Come Easy Go, 2014

单路视频
Single-channel video
1'38"
JWY_6174

在 2014 年底，当我要搬离工作室仓库时，阳光从窗外射进来，洒落在搬空的工作室内。于是就有了《来也匆匆，去也匆匆》这件作品。不为哪一个展览，只为想入非非——想思考继续做关于“时间”系列。聪明的人总能异想天开的想出各种各样新鲜的点子来，这叫灵感。而我总是在一贯的创作线索中派生出一些别的东西来，并延伸它，还常常想偏了，搞得一团糟，直到它和原先的思路面目全非为止，然而这一切却又是自然而然的。“时间”系列还想做下去，但是目前没有场地，未来可能会再延伸下去。

At the end of 2014, when I was moving my studio, a beam of sunlight came through the window falling into the empty studio. That was the beginning of *Easy Come Easy Go*. The video is not especially made for any exhibition. I just wanted to explore the idea of time. Smart people always come up with brilliant ideas. That is called inspiration. But I always turn into a forked road while I am making art, and try to develop those unexpected ideas. And often, it becomes a mess in the end and is totally different from my attempt. However, it is usually how it works. I want to continue my *Time* series in the future. But at present, I don't have any space to do it.

XIANG LIQING

向利庆



工业考古
Industrial Archaeology, 2007

金属, 麻, 油漆
Metal, flax, paint
尺寸可变

Variable dimension (in 33 pieces)
XLQ_9337



细节
Detail

关于这件东西是一直想做的，但直到 2007 年才动手做了点，就丢在一边，没做完就没拿出来过，我想很多人这样的吧，没把事情做完就弄其他事情去了，结果回头一看这件东西时间跨度得按 10 年计算。

我们过去的历史物证有很多都不知道用途，许多物件也是靠猜测，比如某件东西估计猜测是用在祭祀上，某件东西应该是装食物等等。反观我们现在，我们现在的历史在未来很可能被人遗忘或成为一团迷。

我们陷在知识里，受制于知识，领域分枝越来越细，我们的触角伸不了多远，你想要触碰的那一块地方可能是完全陌生的。要去了解就必须花费大量的时间。在这里我看到的是无能，限于知识和时间的无能。

搁置这件东西，是想有更好的展示，其他的计划暂时挤压了做这个的时间。有时候你想多了动作也就慢了。健忘是我们的特性，尤其是把这个东西放进箱子里之后，忘的就更彻底了。就像我常常忘记放在冰箱里的食物一样。

会继续做东西，不着急。

I had been thinking of this work all the time, but only started to work on it until 2007. Then I put it aside. I assume a lot people have done this: you work on something, but then put it off and turn your attention to others. When looking back, it has been decades.

Very often, we have no idea what certain historical objects mean and what they are used for. And we can only have a guess: this may be used for sacrifice, while that may be used to be containers. In the same way, the present, in the future, might be forgotten or become a puzzle.

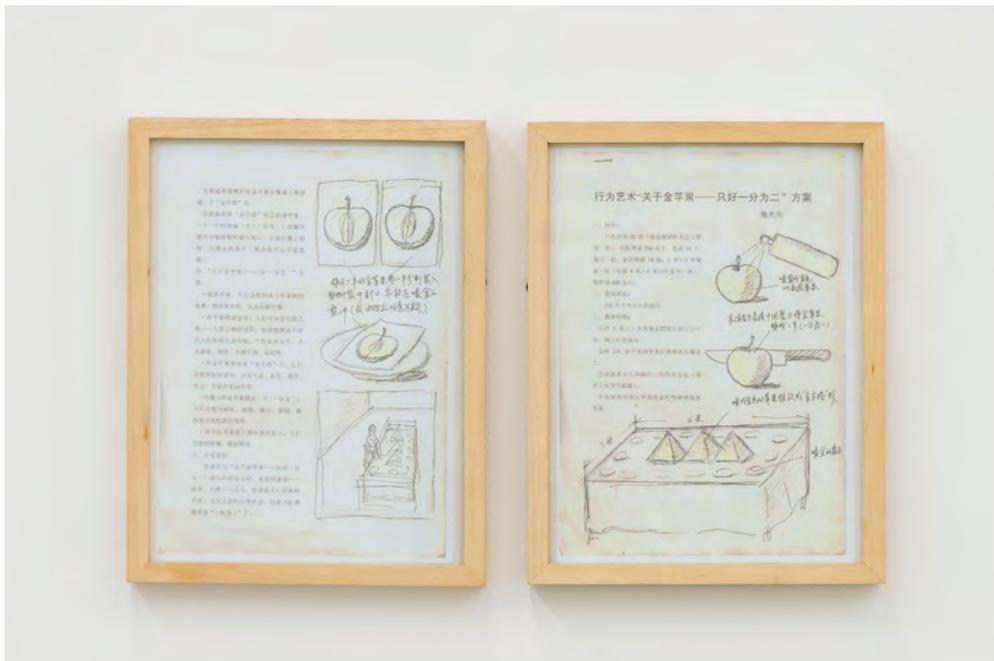
We are drown in the sea of knowledge and restricted by what we know. Nowadays, we have a more scientific way to divide the fields of studies, but somehow it seems hard for us to reach further. You might know nothing about what you want to reach. Plenty of time may be consumed in this way. Here, what I see is a kind of incapability which is restricted by knowledge and time.

The reason why I put this work aside is I wanted a better presentation. My other works and projects consequence in much less devotion for this work. Very often, you will just forward slowly, when you think a lot. People, in a common and widespread way, have a poor memory. Especially once you put something in a box or crate, it is very likely that you may forget them completely. Like the food I put in my fridge!

I will keep making art, but no rush.

WEI GUANGQING

魏光庆



《关于金苹果——只好一分为二》手稿
Sketch of 'About the Golden Apple - Split into Two', 1999

手稿，彩色打印
Sketch, colour print
29.7 × 21cm (in 2 pieces)
WGQ_8811

艺术方案《关于金苹果“一分为二”》的说明：1999年我的行为艺术作品《关于“一”的自杀计划模拟体验》应邀参加在美国纽约昆士（QUEENS）艺术博物馆举办的“五十年代——八十年代全球观念主义艺术展”。开展前，策展团队从参展艺术家中征集开幕式的行为艺术表演方案，我提供的艺术方案《关于金苹果“一分为二”》有幸入选。然而，因赴美签证被拒未能参加开幕式，导致此作品没能实施。（他们拒签的理由认为艺术表演可能有商业行为，需要提供美国移民局的批文。在我看来，主要与当时中国驻南斯拉夫大使馆的爆炸而引起中美关系紧张有关）。《关于金苹果“一分为二”》的灵感来源：“纽约是个大苹果”。

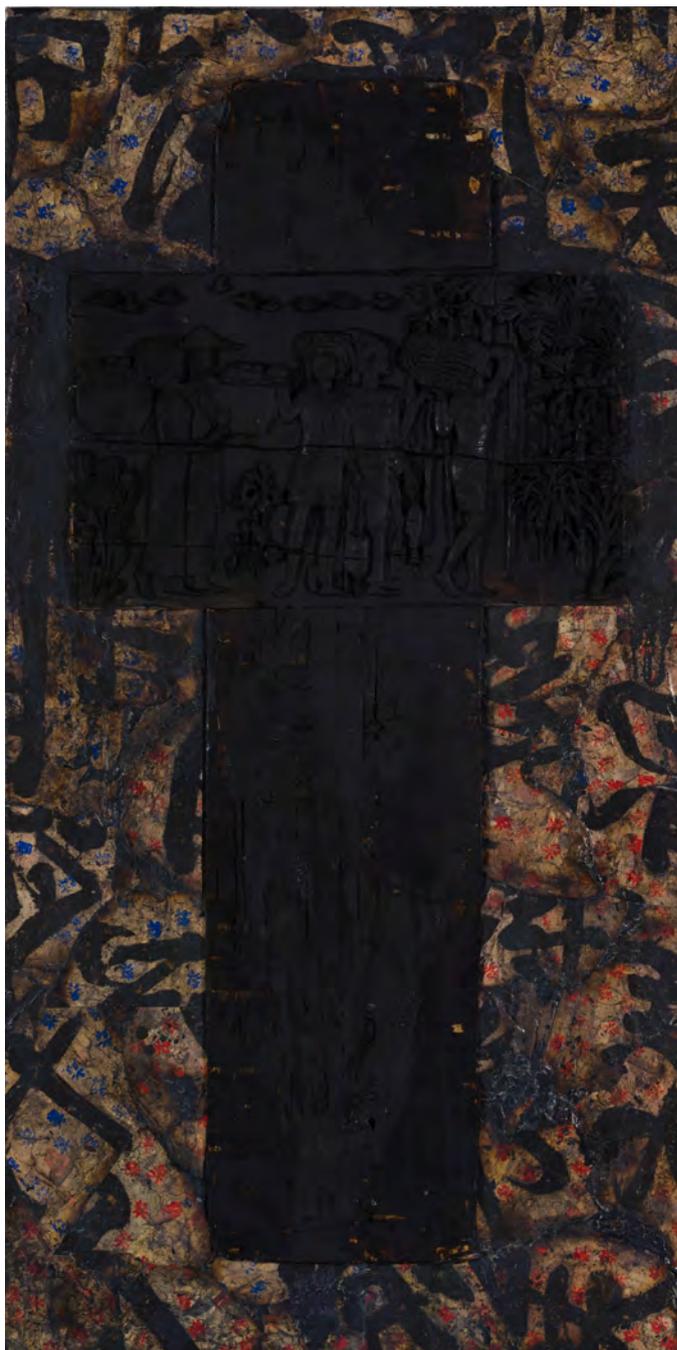
In 1999 my performance *A Simulated Experience of the Suicide Scheme about '1'* was invited to be showed at *Global Conceptualism: Points of Origin, 1950s-1980s*, an exhibition held in Queens Museum of Art, New York. Before the exhibition started, the curatorial team made an open call for the performance to be presented on the opening day. Fortunately, my project *About the Golden Apple - Split into Two* was selected. However, I failed to attend the opening because of the decline of my visa application. And the performance was thus not put into action. (Their explanation was that art performance might involve commercial purposes, so they required approval from the U.S. Citizenship and Immigration Services. But I believed this might be relevant to the tensions between the U.S. and China, after the bombing of the Chinese Embassy in Yugoslavia.) This work draws much of its inspiration from New York City's nickname - Big Apple.

XUE SONG

薛松



无题
Untitled, 1990 (2008 再加工 reprocessed in 2008)
布上综合材料, 丙烯, 碑拓片, 拼贴
Mixed media on canvas, acrylic, tablet rubbings, collage
72 × 55cm
XS_1400



十字架
The Cross, 1998 (2008 再加工 reprocessed in 2008)
布上综合材料, 灰, 木
Mixed media on canvas, ash, wood
200 × 100cm
XS_3011

《无题》是在 1990 年开始创作的。当时我收藏了一些碑刻的拓片，其中一块由于版面损坏比较大，就贴在布面上，感觉效果好一些。之后，我就在上面涂涂画画，做了一些加工。期间也搁置了好多年。直到 2008 年，我又在上面加了树脂。这件《十字架》里的木雕其实也是我当时收藏的一件少数民族木雕，本身就有一些裂口。而后来，正巧我也有一张做坏的绘画，就把它作为木雕的背景了。

这两件作品其实只是单纯地觉得好玩才做的。被搁置的原因主要是因为材料。与我一贯的作品相比，这两件相对而言都是比较孤立的，没能与别的作品组成一个系列，可能也没有延续性。所以就一直没有展出过。

Untitled was first created in 1990. I collected some tablet rubbings, but one of them was damaged badly. Later I attached the rubbing to a piece of canvas and started to paint on it. It was put aside until 2008, I added a layer of resin above. The carved wooden piece is what I collected as well, with some cracks on it. And coincidentally, I had a painting ruined by myself. So eventually, it became the background of this wooden piece.

It is actually just for fun. I did not presented them because the material of these two are kind of unique, compared with my other works. It is hard for me to include them into my other art series. And the necessity to continue or develop the two works has not occurred to me.

ZHOU ZIXI

周子曦



遗迹（暂定名）
Historical Remains (temporary name), 2015

纸上铅笔
Pencil on paper
Sketch (in 19 pieces)
Sketch book (opened) 27.2 × 78.2cm
ZZX_9637

这个是去年在推进小岗石窟系列的过程中产生的想法。从未知的石窟群联想到一个类似宗教的遗失建筑群，挺正常的吧？只是可能更复杂一些。并没有搁置，只是暂时停一下，做一些技术上的准备。当然，我觉得它会是一个很有趣的想法，没什么理由不继续。这件作品和之前在没顶展览的作品之间有联系，但是现在的整个系统更大，变成一种类似于文化景观的东西，难度也更大。目前还在不断地去挖掘，不断地去改变或者推进。而在过程中，也开始考虑是否需要建立一种新的工作方式，怎么来推进。原来只是单纯的画画，而现在可能是一种新的思想叙事。

The idea was generated when I was creating *Xiaogang Grotto* series last year. I associated an unknown grotto with a lost religious building complex. It makes sense, doesn't it? But maybe more complicated. The plan is not suspended. I am just having a break for some technical preparation. I feel it is rather interesting. There is no reason that will stop me to continue. This work is related to the works of my previous exhibition at Madeln Gallery. But it is more like a cultural landscape illustrating a bigger system with more difficulties. I keep exploring, changing and proceeding. At the same time, I am also thinking whether I should build a new way of working. In the past, I only did paintings. But now, it may involve a new narration of thoughts.



细节
Detail

WU YIMING

邬一名



合格照
The Qualified Photo, 2013
宣纸上水墨
Ink and colour on xuan paper
46 × 34cm (in 10 pieces)
WYM_2116

WU YIMING

邬一名



朋友 2
A Friend 2, 2010

铁
Iron
23 × 14 × 20cm
WYM_9783

朋友 1
A Friend 1, 2010

铁
Iron
23 × 14 × 20cm
WYM_1565

奥德曼 2
Oldma 2, 2010

铁
Iron
20 × 14 × 17cm
WYM_2913

奥德曼 1
Oldma 1, 2010

铁
Iron
20 × 14 × 17cm
WYM_6684

WU YIMING

邬一名



花
The Flower, 2012

泥
Clay
45 × 45 × 50cm
WYM_9851

这几件大概是 2010 ~ 12 年之间做的雕塑。和之前《新宗教》系列有点关系，想进一步去延续。会有这个想法是因为当时在考虑：什么思想影响了这个时代和这个时代的艺术，以及我周围的人和物对我的互相影响。这几件作品和我之前的作品当然有上下文的关系，只是不是逻辑严密的推理孤证。这件作品之所以被搁置是因为觉得在我完全是自己的概念里太明确了，少了似是而非的空间。不确定未来还会继续和之前完全一致的思考方向，走了就会出现岔路。

These sculptures were made within 2010-2012, related to *New Religion* series as a kind of continuity. The concept was conceived when I was considering: what ideas had influenced this era and the art of this era, as well as the mutual influence between me and my surroundings. These sculptures are associated with my previous works, but without logic reasoning. They were shelved, as I think they were too straightforward. Something ambiguous was missing. Not sure if I will continue this series exactly as I planned. Once started, there will be forked roads.

SHAO YI
邵一



2008 年比翼个展方案
The Plan of 2008 Solo Exhibition in BizART Centre, 2008

手稿, 玻璃钢, 硅胶
Sketch, fiberglass, silicone
Sculpture 65 × 55 × 42cm | Sketch 27 × 39cm
SHY_5339

这件作品是零几年的时候想在比翼中心做的展览。原计划是在没有任何防护措施(没有笼子,没有链条,没有捆绑等等)的情况下,将一头雄狮麻醉后躺在展厅中间,仿佛睡着的样子一样。草图详细地计划了开幕当天的完整实施过程。开幕式将结束前替换上仿真度极高(包括呼吸声音、体温、气味、间隙的动作等)的雄狮,直到展期结束。后因为制作费原因,没有实施。但已经制作了一个雄狮的头部的内部部分,一直搁置在工作室。

This work was planned for the exhibition in BizART around a decade ago. Originally, I intended to place an anesthetised lion (without cage, or chains which would bind it) in the middle of the exhibition hall, as if it was asleep. The sketch depicts the whole process on the opening day in detail. A fake lion, closely simulated (in terms of breathing, body temperature, smell and movements etc.), would replace the living one, before the opening ended. The fake lion would be kept in the space until the exhibition finished. Due to budget shortage, this project was suspended. But a lion head was made and kept in the studio.

TANG MAOHONG

唐茂宏



荷尔蒙征服了引力
Hormone Conquers the Gravity, 2002

玻璃钢
Fiberglass
77 × 58 × 65cm
TMH_0765

2002年夏天做的。从2000年开始我做了一些与身体相关的作品，大多是行为和表演类的。没有太多分析，想到就马上着手开始做了。当时没有什么展览机会，大多都是艺术家朋友们一起自己组织的展览，也没有正式的展览空间，都是临时租的空间。随着别的新作品想法开始出来（摄影图片，动画等等），然后实施，这两件作品就一直搁置在朋友工作室十几年了。现在是一个很巧的时间，因为我正在做的一批作品有很大部分是从身体开始发散出来的想法，这一条潜在的线索似乎一直都在。

Hormone Conquers the Gravity was made in 2002. I have started to do some works related to body since 2000, most of which are performance. Without much consideration, I just did it. There weren't many chances to exhibit at that time. Most of the shows were organised by artists in a temporary rent place instead of a formal exhibition space. I was occupied with other new works (photographs, animations etc.). Thus, these two sculptures were shelved for more than a decade. It is rather coincidental as the works I am making now are inspired by the idea of body. I guess it has always been the potential clue in my works.

ZHAO YANG

赵洋



受难者
Sufferer, 2010

圆雕，木头，铁架
Free-Standing sculpture, wood, iron stand
Overall 143 × 50 × 50cm
Woodcarving 50 × 25 × 25cm
ZY_7107

这是我一零年做的一件作品，一直喜欢木雕，但一直也没有实施。按我画里面的情境雕的，陆陆续续弄了小半年，工具也不行，非常吃力，费力程度超出我的想象，大型出来后，往细部走的时候，也觉得技术能力上还弄不了，后来也就放那了，后来12年左右，没事也会拿来锉几下。重新审视一下，站在另外一个角度，确实也有种臃肿的不堪的好玩的意思在，后来也就不敢也不用再动了，随着时间的推移，它也越加完美了，刚刚焊了个架子，俨然它已成了我的爱物。

This is a sculpture I made in 2010. I had been keen on woodcarving for a long time, but never put it into practice. It was based on the tableau of my paintings. I had been carving it from time to time for half a year. The tools didn't work out very much and made the process quite laboursome which was beyond my expectation. When the rough draft was done, I started carving the details, but my technique wasn't good enough. So it was suspended. Until 2012, I started to carve it again, but occasionally. When I looked at it again with a new perspective, it did look a bit of puffy and uneasy, but somehow it was kind of funny and amusing. I haven't altered it from then on. Later, it looks more and more agreeable. I welded an iron supporter for it, now the work has become one of my favorites.

LU LEI
陆垒



无名飞行
Unknown Flying, 2013

水泥
Cement
EACH Diameter:90.0
EACH Diameter:120.0
EACH Diameter:115.0
EACH Diameter:70.0
LL_9618



无名飞行 - 手稿
Unknown Flying - Sketch, 2014

宣纸上水墨
Ink and colour on xuan paper
45 × 66cm
LL_9623

我有随时记录一些念头的习惯，我并不把它当成必须做的方案，因为工作习惯就是能做的先做，一定会走到那些念头里去的。我一直想做飞碟，这些并不一定存在，谁也没见过，但好像都知道些什么的奇怪物件。然后就开始做模具，搅拌水泥。干了几天，更来了兴趣，后来越做越大，甚至我和助手两个人都没有办法让它翻个身。直到工作室水泥用完，做了6个，才发现不能再做了，因为没有展览，我也没有地方再放，加上当时要搬工作室，再多我实在也搬不动了。所以现在它一直放在我工作室门口，有的都残破了。找合适时机，我还要做一堆。

I have a habit of recording my ideas all the time, but I don't see them as something that I must put into practice. As for me, it is more about doing what I can do first. Eventually, I will reach what I attempt anyway. I had been thinking of making UFO, even they might not actually exist. No one has ever seen it, but we all seemingly have some general understanding of it. Then I started to make moulds and to stir the cement. After a few days, I became more interested and bigger UFOs were born. They were too heavy that my assistant and I could not even turn them over. We made six in total until we ran out of cement. Later we found out that we couldn't make more as there was neither exhibition nor place for them. Besides, I was about to move to new studio and I couldn't carry more. They were lying outside of my studio, some of them are even broken. I want to make piles of UFOs in the future, if there is an appropriate occasion.

ZHANG ENLI

张恩利



无题
Untitled, 2003

布上油画
Oil on canvas
100 × 80cm
ZEL_8991

这个作品是 03 年画的，我想用文字来画一张画，就找了当时一张报纸上的新闻，载录了一段话，写的时候每个字有一些变化，完成后觉得还不错，不过只画了这一张，因为当时迷恋画那些物体，所以这个系列就放在一边了……不过文字的写法在我后来的大部分画面中的签名部分有所借鉴。

It was created in 2003, when I was thinking about applying characters to my paintings. I took an extract from a piece of newspaper. When I painted those characters, I made slight variation of colour on each of them. I believed it was quite good when I finished. However, I was obsessed with painting objects during that time, so it is the only one that I paint with characters and I left it behind... But the style of writing has been the reference for signature in most of my later works.

LIU WEIJIAN

刘唯艰



世界与地图
The World and the Map, 2006 ~ 2016

综合材料
Mixed media
Map1 76 × 107cm
Map2 43 × 73cm
LWJ_2935

当时去收集旧书，就收集了一张旧地图回来。06年开始涂的，想起来就涂一些。里面涂色的，有我去过的地方，有我想去的地方。不同的颜色其实也表达了一种地理政治的概念，和中国关系比较好的我可能就用了相对明快色彩。下面这张是去年我姐送我的。她当时看我的这张地图就问为什么把澳大利亚涂了。“因为我想去啊。”后来她就把她自己收藏的一张澳大利亚手绘地图送给了我，她生活在澳洲。这也是非常偶然的。也是非偶然的，因为她生活在澳洲，所以以前常常和我讲澳洲的种种。

When I went to collect some old books, I accidentally found this map and it came home with me. I have started to paint on the map since 2006, little by little. Some of the painted places are where I have been and where I want to visit. And different colours may present my personal political view of geography, like the countries who have built a friendly relationship with China have been painted in comparatively bright and pleasant colours. The smaller map below is a gift from my sister who lives in Australia. When she saw my map, she asked why I painted Australia. "Because I want to visit there!" Then she gave me this handmade map of Australia. It is rather accidental. Or it is not at all. She often talked about Australia before, maybe that's why I painted this country.

ZHANG QING

章清



零下
Subzero, 2013

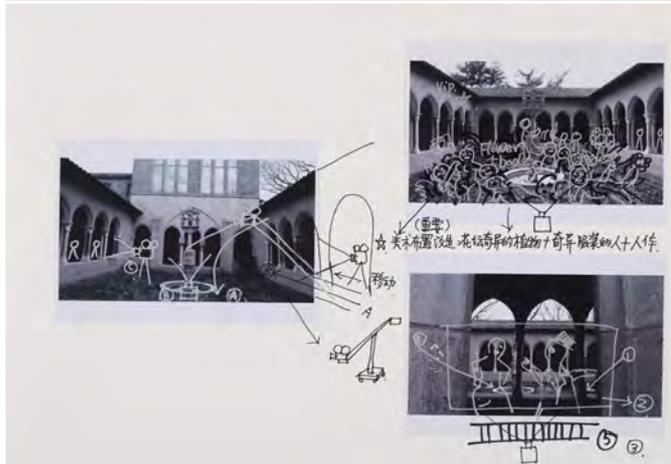
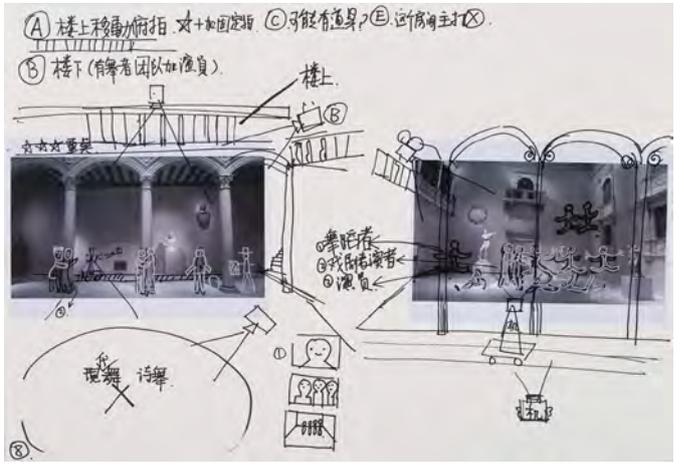
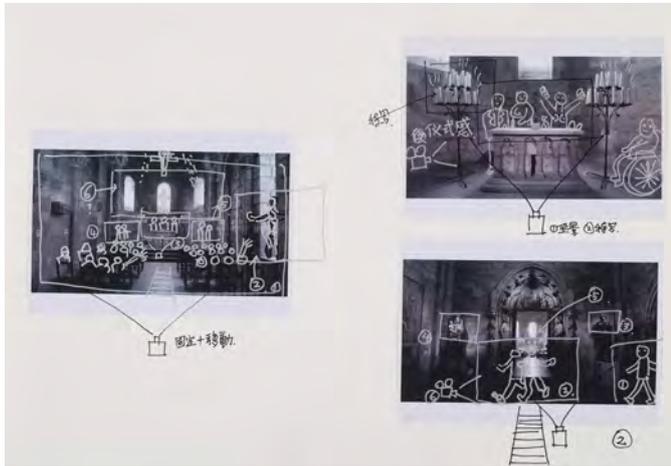
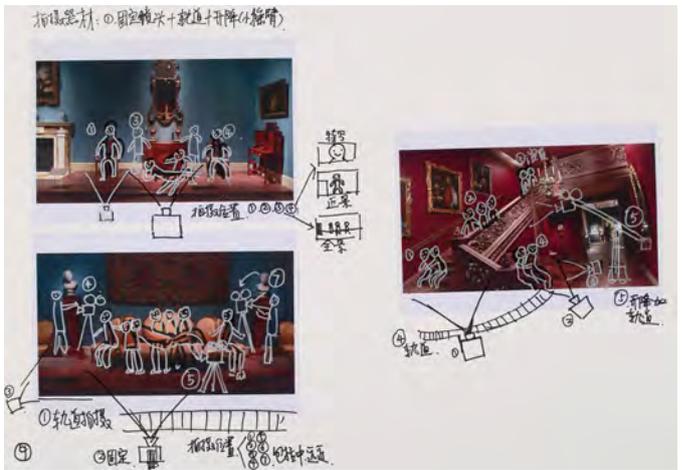
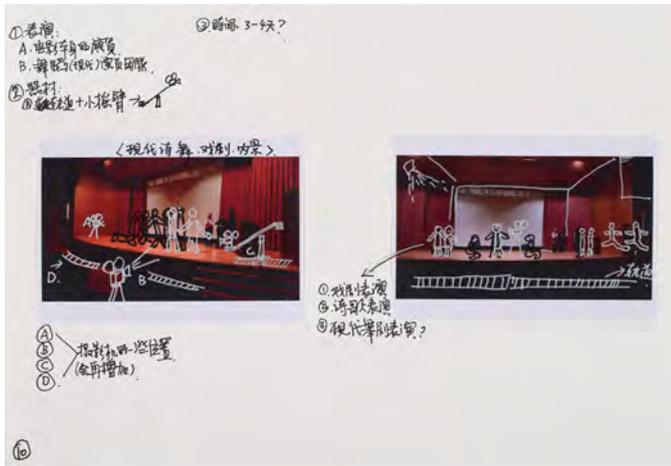
布上油画
Oil on canvas
60 × 80cm
ZQ_9746

画是 2013 年创作的。原本设想从绘画上去呈现监控视频的空间感。这个想法自然而然的出现，跟我一直从事监视的视觉创作有关。但是还不满意。未来可能会继续，因为跟我的现行创作有关。

It was painted in 2013. I assumed to present a space of surveillance art with my paintings. This idea emerged spontaneously because it is related to my long-term practice about surveillance. Though I'm not satisfied with it, I will possibly continue to do it in the future, since it is closely concerned with my ongoing practice.

YANG FUDONG

杨福东



《美术馆电影计划系列之一》(纽约计划/大都会电影计划)
Museum Film Project I (New York Plan/ MET Film Plan), 2009

纸上马克笔
Marker on paper
53 × 76.5cm (in 5 pieces)
YFD_0905

当初考虑这个作品的时间是 2009 年 1 月至 9 月。作品名为《美术馆电影计划系列之一》（纽约计划 / 大都会电影计划），同时也是 2009 年与纽约 PERFORMA 行为艺术双年展计划合作的项目。但由于当时资金、多方跨国合作牵涉的机构较多等等方面原因，导致项目在当年搁置。未来若有机会，可能还会进行这个项目。

The idea of this work was initiated during January to September, 2009. The title is *Museum Film Project I (New York Plan/ MET Film Plan)*. It was actually the project I planned to work with PERFORMA. But due to the budget shortage and the involvement of diverse international organisations etc., the plan was put off by then. If there is a possibility for me to move it forward in the future, I will perhaps develop it again.

SHI QING
石青



停车场
Parking Lot, 2016

玩具小车，钢筋，泡沫，木头，零件等
Toy cars, concrete iron, foam, wood and components
尺寸可变
Variable dimension
SQ_2536



细节
Detail

SHI QING
石青



焦距
Focal Length, 2016

布上油画
Oil on canvas
85 × 65cm
SQ_8405

也谈不上什么时候，很多时候作品是无意识和随意的。总是从一个模糊的轮廓，逐步成为作品的，而不是从一个所谓清晰概念或点子出发的。买来一些材料，它们平时在工作室里放着，也许被遗忘，也许哪天就会获得某些联系，通常还是多重的关系。这里没必要将创作神秘化，但有的时候你必须相信时间有种暧昧的组织能力，工作室实际就是提供这样的场地环境，这种临时的“相遇”也未必只产生一种结果。要分情况来看。我还不能把这个当成“作品”，只能说这堆“材料”，之前没有预设一个明确或一贯的线索，有时反而要警惕这种惯性；当然，也不能走向另一个极端，虚无到去迷信灵感，艺术还是建立在一定认识上的，需要一些理性，要有问题和语境意识，但艺术家不能把它当作全部，这些只是起点。

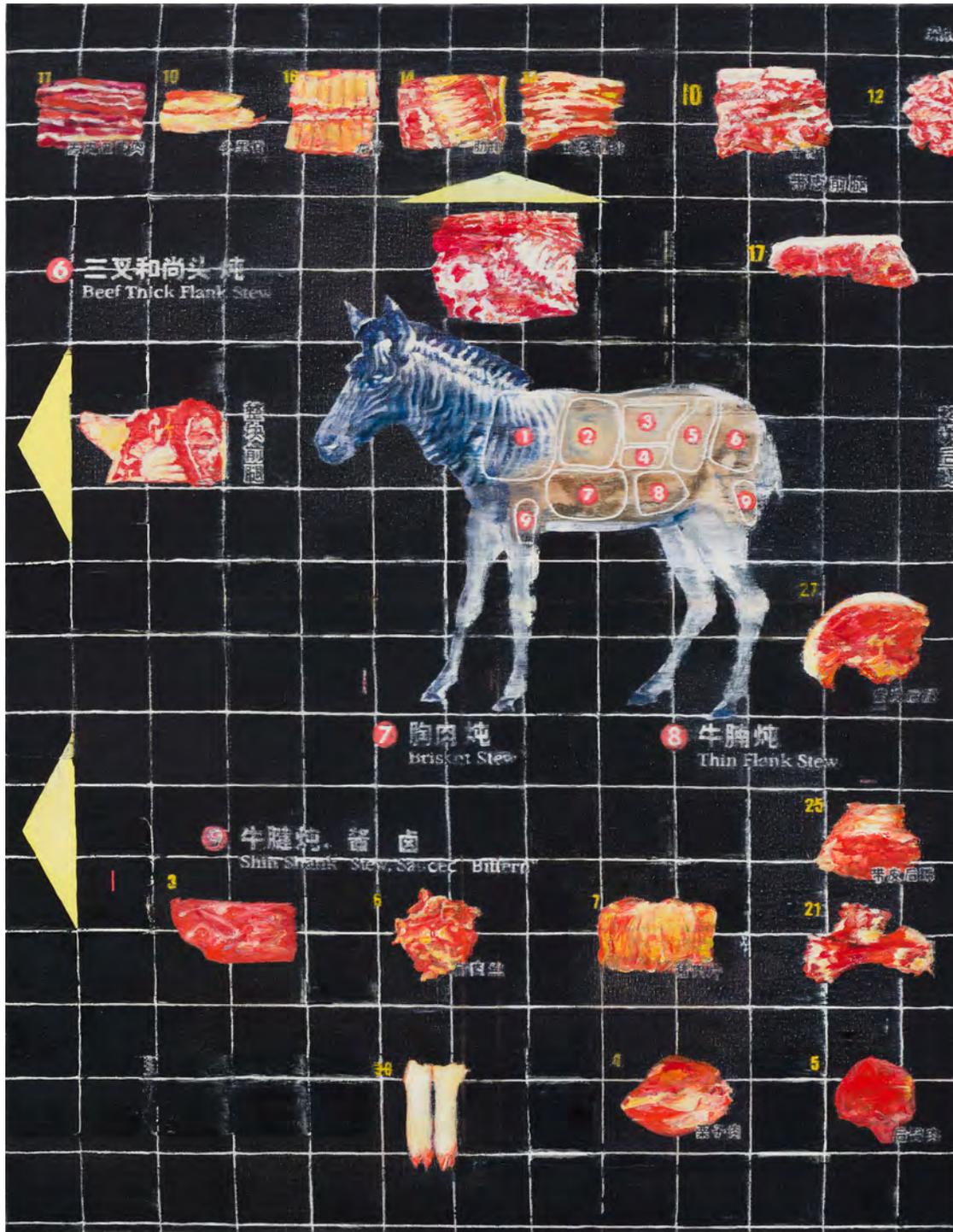
做一个作品，还是会对一些未知的东西有所期待。搁置，停顿，这最正常不过的了，就像酿酒，只不过这个过程比较潜在一些，点子艺术往往没有这些过程性的东西，一个成熟的艺术家不会怕不确定，胆子也没那么小，需要一些灵感和运气，有些作品放在展厅就终结了；有些还会延续。作品本身的，或者在另一个作品中，这些也可以看成是一种展示中的搁置。很多时候，艺术家反来复去做的就是一件，只是面目不一样。当然艺术家的多样性还是存在的，而且很重要，这要看艺术家是不是够分裂。

It is hard to tell when exactly I made this work, as sometimes it just happened unconsciously and randomly. Works do not start directly from a clear concept or idea. Instead, they often emerge as a vague outline, then gradually develop and become complete. I often buy some materials and leave them in the studio, they may be forgotten, or they may obtain multiple connections later. Creation does not need to be mystified, but you have to believe that time has ambiguous ability of associating everything. The studio is actually a place allowing this to happen. Such occasional encounter does not lead to only one result. It depends. I cannot define this as 'work' at present, I'd rather say they are 'materials'. The clues here were not determined distinctly or consistently before. Sometimes, we have to be very cautious about this kind of consistency. Certainly, I do not believe inspirations. Art should be established upon a certain kind of cognition. It needs rationality, raising questions and contexts. But an artist should not see it as everything. It is just a start.

When we make works, we will certainly have some expectation for the unknown. Suspending or pause is a normal situation, just like wine brewing, but the process is more potential. Usually, the art that only involves ideas does not have process. A mature artist will not be afraid of uncertainty. He just needs some inspirations and luck. Some works come to an end, when they are displayed in the exhibition space, while some will continue. Whether the work exists by itself or with other works, it can be regarded as shelved in display to some extent. In most cases, what an artist has been doing is usually the same thing. The difference just refers to the presentation way. Of course, an artist's quality of being diverse does exist, which is rather important. But it depends on whether the artist is paradoxical enough inside.

YUAN YUAN

袁远

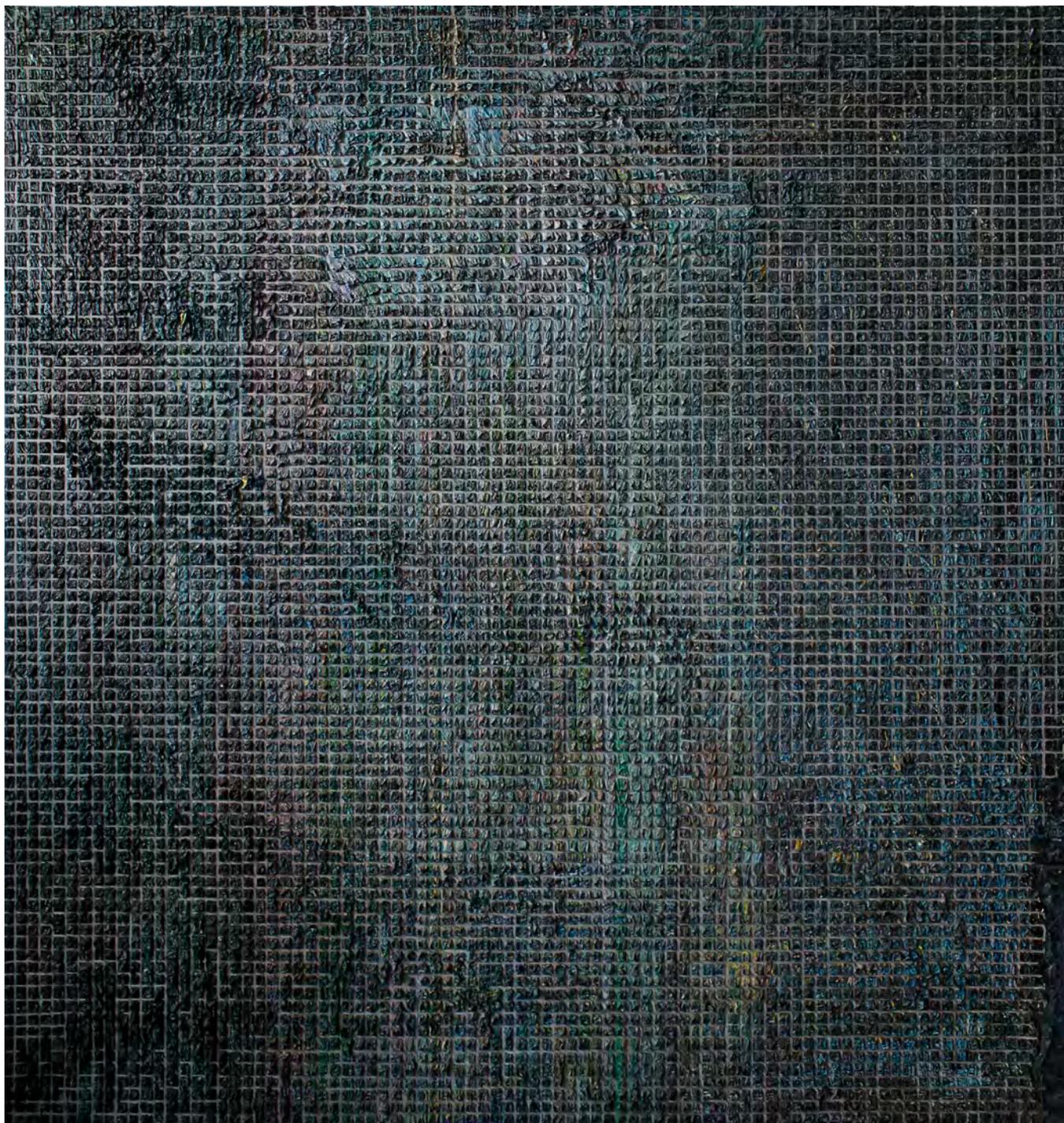


每天我们为顾客提供 31 种分割方法
We Provide 31 Ways of Segmenting for Customers Everyday, 2008

布上油画
Oil on canvas
170 × 130cm
YY_7260

YUAN YUAN

袁远



无题
Untitled, 2013

布上油画
Oil on canvas
180 × 170cm
YY_1616

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.

XU ZHEN / MADEIN

徐震 - 没顶公司出品



无题 2014_1
Untitled 2014_1, 2014

颜料、自行车
Oil on bicycle
100 × 160 × 60cm
MI_3079

无题 2014_3
Untitled 2014_3, 2014

颜料、手提箱
Oil on suitcase
65 × 75 × 22cm
MI_6992

无题 2014_2
Untitled 2014_2, 2014

颜料、健身器
Oil on fitness
165 × 100 × 90cm
MI_0173

无题 2014_4
Untitled 2014_4, 2014

颜料、椅子
Oil on chair
73 × 60 × 55cm
MI_8316

该系列作品开始于 2014 年，是将油画颜料涂于物体表面。开始尝试这一系列是为了探索如何把画面结构根据产品的结构来处理，把物体表面当成平面的抽象性绘画来处理，做一个抽象绘画。在我们的创作中，类似这样的创作、搁置的案例很多。目前还不是非常肯定，还在试验的过程中，考虑形态到底是什么样的。

Started in 2014, *Paints on Object* series refers to painting on daily objects. It was to discover how to make an abstract painting on a three-dimensional object by figuring out the image structure of each object. We have numerous works like this - being put aside. At present, we are not sure about this series. I guess we still need to do more experiments and to think about the presentation.

XU ZHEN / MADEIN

徐震 - 没顶公司出品



俯卧撑
Push-up, 2007

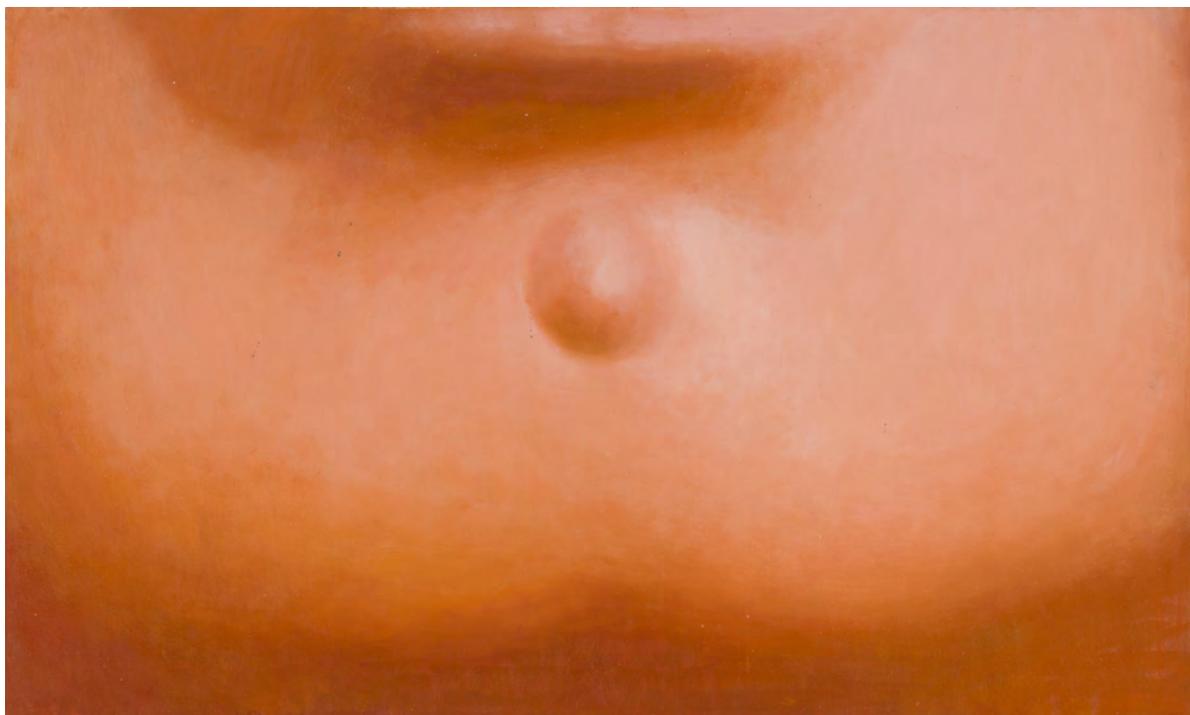
装置, 行为 (已遗失)
Installation, performance (lost)
ML_9415

这件作品的方案计划、构思于2007年。作品实际上是隐藏在人体服装下的动感装置。当人趴在这个装置上并穿上日常的服装，装置运作起来时，表面看来就是人在地上不停地做俯卧撑。但是，人体无法承受机器长时间运作产生的热量，而当时的技术水平有限，这个问题没有得到解决，也就被搁置了。后来搬工作室的时候，作品、方案图都遗失了，只留下了这样一张方案概念的图片。未来如果没有合适的展览语境，应该不会继续发展这个方案了。

The idea of *Push-up* was initiated in 2007. The work was actually a mechanical installation which could be hidden under the outfit. And people could keep doing push-up without any efforts when it worked. But the installation generated excess heat that the human bodies could not bear at all. So it was eventually put aside due to the limits of technology. We lost the work when we moved our studio, as well as all the sketches, proposal schemes etc. This conceptual picture is only what we have now. If there is no proper exhibition for this work in the future, it perhaps will not be developed.

YANG ZHENZHONG

杨振中



一比一
One to One, 2012

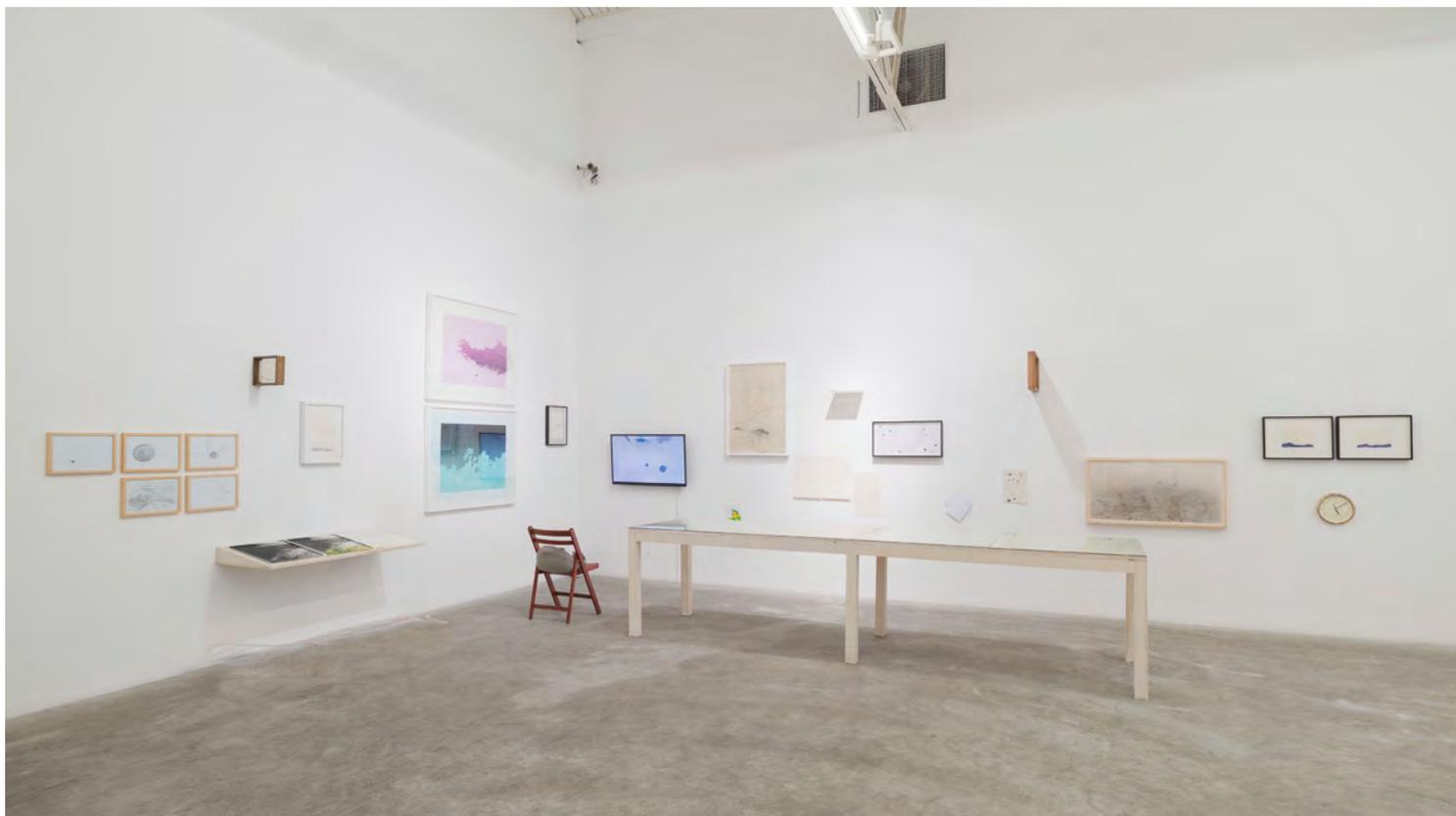
布上油画
Oil on canvas
60 × 100cm
YZZ_8651

《一比一》是在 2012 年创作的，当时正在做过道系列。也是没多想，就想开个玩笑。希望走点"岔路"，呈现一个不太一样的线索。但是这个玩笑似乎没有很好笑，也就没有继续下去了。

One to One was created in 2012, when I was creating the *Passage* series. There wasn't a particular reason or purpose. I just wanted to make a joke to get strayed and present a different concept. However, it seemed not fun enough, so I did not continue.

LIANG YUE

梁玥



忘了的备忘录
Memo, 2014

单路视频, 手书
Single-channel video,
sketch (in 29 pieces)
LY_1847

它们分别发生在不同的时间, 有时候是忽然冒出来的一件, 有时候是好几件一起出来。没有刻意计划, 只是那么自然的偶然的就出现了。反正线索的来源肯定是我。有时候是觉得还没完成, 是一个有意思的开始, 或者像一个某线索出现的备忘录, 然后过了几天兴许把这个备忘录也忘了。但无论如何, 它们总会在某天再一次显现的

They all happened in different time: sometimes there was only one suddenly popped out, sometimes several of them appeared at the same time. But it was all spontaneous. They just happened like that, naturally and accidentally. What can be confirmed is that myself is the source of all the clues. I feel like, sometimes, it is not finished. Instead, it is just a start, or a memo to record certain clues' appearance. Maybe afterwards, the memo will be forgotten. But anyway, they will appear together some time again...



细节
Detail

BIRDHEAD 鸟头
HAN FENG 韩锋



无题
Untitled, 2013 ~ 2014

银盐黑白照片，黑胡桃木框
Gelatin silver print, black walnut frame
50 × 61.5 × 4.5cm
BH_3566

鸟头：作品是2013年底至2014年初，我们与韩锋一起喝茶时闲聊时聊起的。这个作品是和“今天”的线索有直接联系的，“今天”系列我们会用暗房在照片上做出化学反应的痕迹，它会在照片上留下可控和不可控的，类似绘画感的痕迹。韩锋看到以后也很感兴趣。当时类似的做了好几张，相纸晾干后并没装裱起来仅仅是放在工作室的抽屉里。我们之间约定在此基础上会进一步做些实验。后来因为都忙于各自的工作所以这类尝试就暂时搁置了，应该会一起再试试。

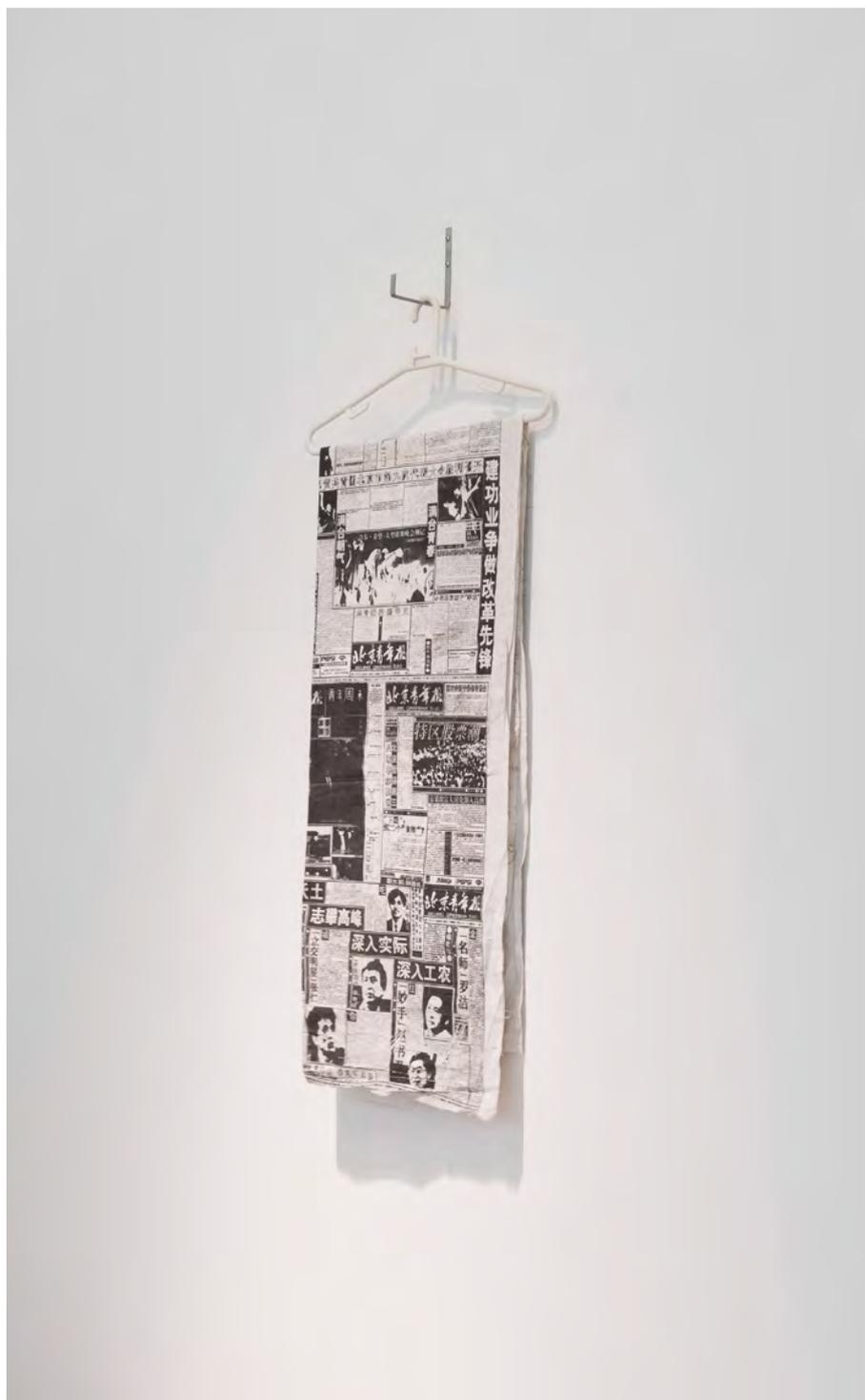
韩锋：我是希望照片通过手绘，增加或者减少点什么，可能显现一些其中隐含的东西。还要再做。

BIRDHEAD: This work was made from the end of 2013 to the beginning of 2014, inspired by an occasional chat with Han Feng during our tea break. It shares the same clue with Today series. In Today series, we leave the traces of chemical reaction on the photographs in the darkroom. Under control or out of control, they resemble the traces left by brushes. Han Feng became rather interested he witnessed the process. We did a couple of similar works, but they were not framed. They were kept in the drawers in our studio after they were dried. Han Feng and we agreed to do more experiments based on it. Later, we were busy doing our own works, so it was shelved. Maybe we'll together try it again.

Han Feng: I hoped to add or remove something by hand-drawing to reveal something that was hidden inside the photographs. I want to try it again.

WANG YOUSHEN

王友身



报纸·浴巾

Newspaper · Bath Towel, 1991

丝网印刷、棉布、衣架

Silkscreen, cotton cloth, clothes hanger

120 × 51 × 1cm

WYS_7641

WANG YOUSHEN

王友身



清洗·新闻水

Washing · News Water, 2012

新闻照片、水、显影盘、夹子

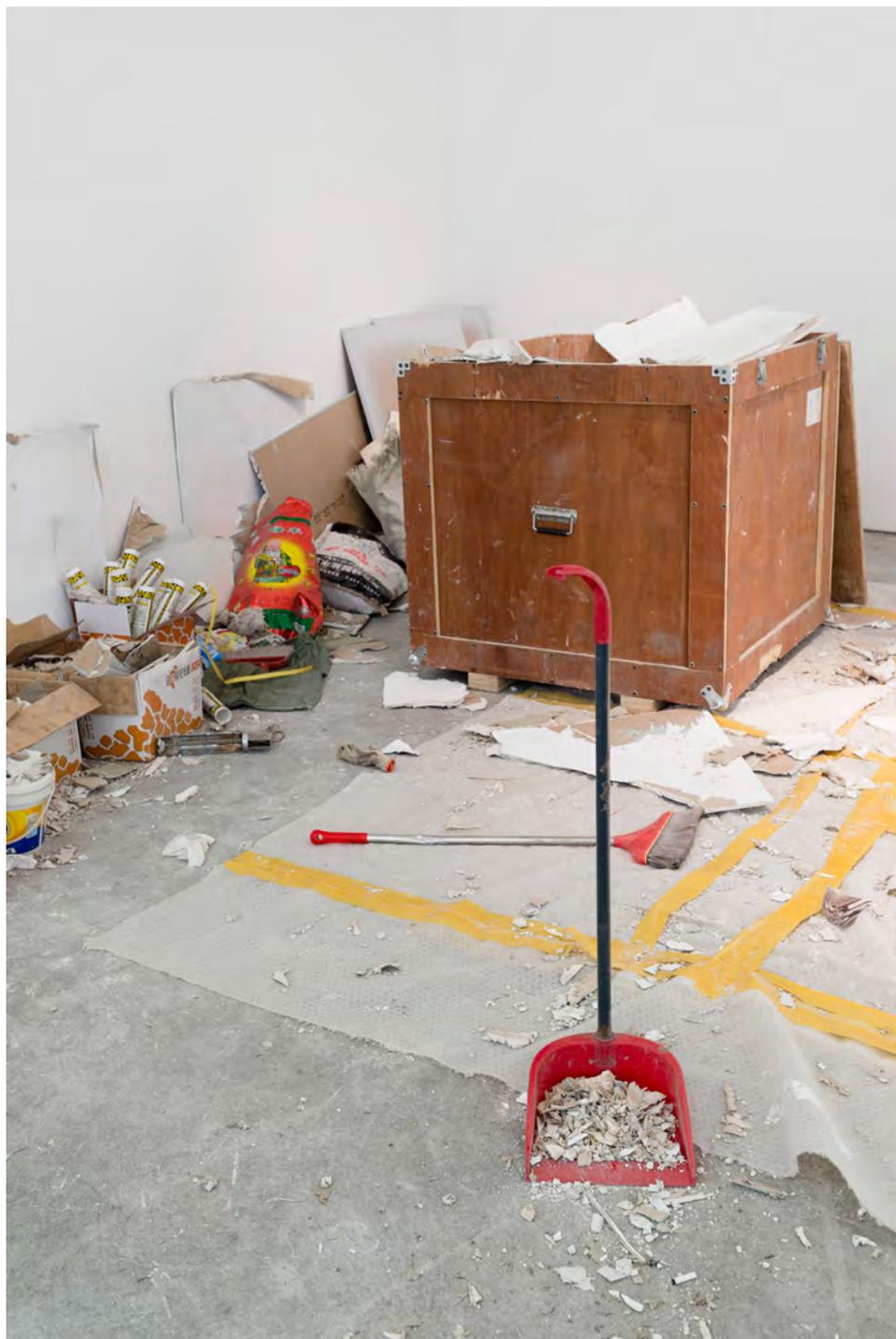
News photo, water, developer dish, clip

尺寸可变 Variable Size | Developer Size 6 × 40 × 34cm (× 3 pieces)

WYS_7596

WANG YOUSHEN

王友身



每平米·我的空间

Per Square Meter · My Space, 2010 ~ 2015

石膏板、木板、胶、木箱、纸箱

Dry wall, plywood, glue, wooden box, carton

尺寸可变 Variable Size | Crate Size 100 × 100 × 100cm

WYS_4799

WANG YOUSHEN

王友身



每平方米

Per Square Meter, 2013

单路视频, 无声视频

Single-channel video, silent video

151'

Edition of 5

WYS_4921

WANG YOUSHEN

王友身



每平米 10

Per Square Meter 10, 2010 ~ 2015

石膏板, 照片, 木板, 胶

Dry wall, photograph, plywood, glue

100 × 100 × 4cm

WYS_6934

这些作品是自 1990 年代以来，我在不同时期不同作品不同展览等日常工作的剩余物。它们是我 30 余年艺术工作的基本线索和原始档案，它们是不间断地打开、存储、覆盖、呈现和展示。一直以来，我的日常工作就是存档工作。存储相关实物、文件、图片、视频等已经成为我多年来的一种生活习惯和工作方式。很多时候，我一直保持对生活的“紧张感”，它可以加强我工作的敏感度。这会产生很多问题，带着问题又发现问题，是一个不断循环的过程。对我来说，没有所谓的有用或没用的档案和材料，它们都是我日常生活和工作的组成部分，包括所谓工作的剩余物，以及剩余物的剩余物。

作品《报纸·浴巾》是我自藏的 1991 年作品《报纸·衣服》剩余物，是 90 年代的“私媒介”之今天私生活的体感和影响。作品《清洗·新闻水》是我回收 2012 年展览作品的剩余物，是被时间遗忘的物质和媒介的异化物。作品《每平米·我的空间》是我近年《每平米》系列作品的剩余物，是未开始的可能线索和进行时的工作展示。艺术是我可触可感的日常工作剩余物，剩余物就是身外之物？

These pieces were made with the remnants of my works for different exhibitions during different periods since 1990s. As the archive of my art career which is more than thirty years, they present the basic clues of my works. They keep being opened up, recording, covering and displaying. All the time, filing has been my daily work. It has already become my lifestyle and working style to record and store relevant objects, documents, pictures, videos and so on. I have been keeping the intensity of life to strengthen my sensitivity. It will bring about lots of questions, and new questions may be raised later when we are trying to find answers. It is a circulation. To me, there is no such thing as useful or useless materials. All of them together make up my job and daily life, including those remnants of works and the remnants of remnants.

ZHAO RENHUI

赵仁辉



植树指南
A Guide to Tree Planting, 2014
单路视频
Single-channel video
12'35"
ZRH_4926

我从 2014 年开始拍摄制作这部短片《植树指南》。在新加坡，我们四处都能见到树木突然消失（接着被砍断）之后又出现在别的地方。施工中的大树从一个地方被运往另一个地方。因此我想象我们能奇迹般地造出一棵树来。我将砍伐树木的录像倒带，看起来我们正用魔法建造了一棵大树。在新加坡，我们希望所有事情快速高效，对自然亦是如此。这部短片之所以被搁置是因为我想重新拍摄这些树，但这已经不可能了。我希望有一天我能完成它，所以我正在等待一棵 "对" 的树。

It was in 2014 when I started making this video. In Singapore I often see trees disappearing suddenly (then cut down) and then appearing somewhere again. They transport and move big trees from one place to another when the tree is in the way of construction. So I imagine that we can build trees like magic. I reverse the video of a tree being cut down so it looks like we are building a tree. In Singapore we want things to be very fast and efficient, even for nature. I wished I shoot the video differently. I want to shoot the tree again but it's not possible. I hope I could finish it someday, now I am waiting for a right tree.

GENG JIANYI

耿建翌



光明的一面 1
The Bright Side 1, 2000

Lambda Print
189.5 × 120cm
GJY_7582

光明的一面 2
The Bright Side 2, 2000

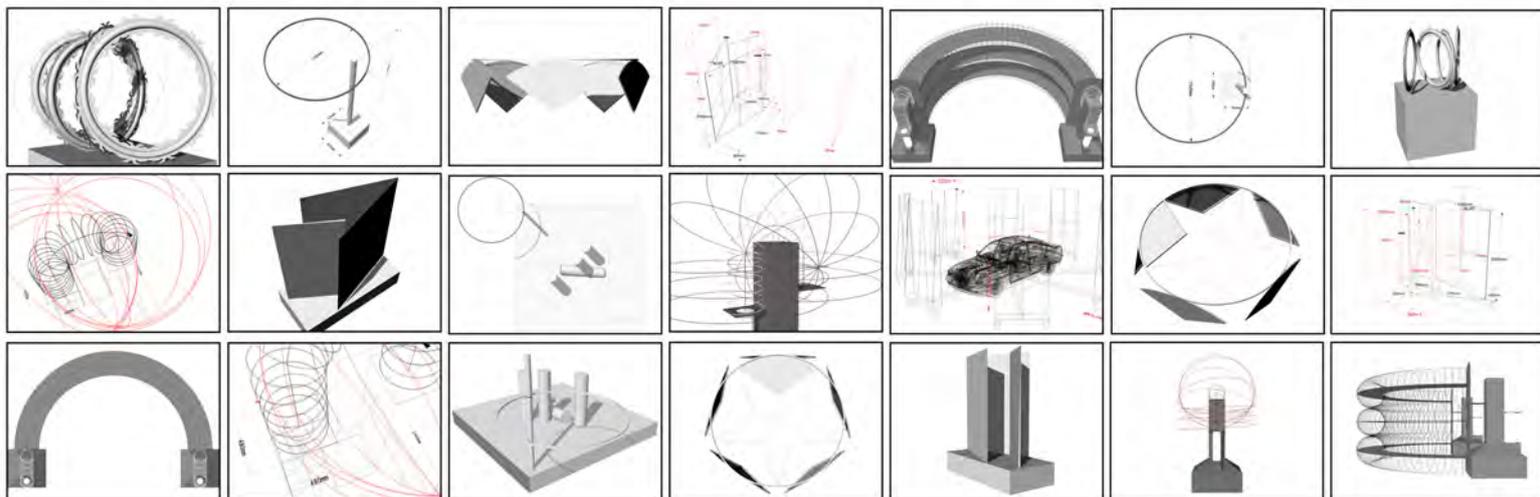
Lambda Print
189.5 × 120cm
GJY_8271

这件作品到底是什么时候做的，已经记不得了。也不知道怎么会想到去做，就这么自然而然。当时并不是为了什么展览做的，那个时候也没什么展览。至于这件作品和研究脸的那些作品是否有关系呢，就让福尔摩斯告诉大家吧。这件作品没什么观众，后来也就搁置了。未来应该也不会再发展了，已经成为过去了。

I don't really remember when I made these works, and why I did. It just happened, not for a particular exhibition. There wasn't any exhibition at that time anyway. Whether they are related to my other "face study" works, maybe Sherlock Holmes will tell us. They were put aside because they did not attract many audiences. I don't think I will develop this series in the future. They have become the past.

ZHANG DING

张鼎



草图

Sketches, 2016

草图，照相纸上艺术微喷

Sketch, Giclee Print on photographic paper

45 × 60cm (in 21 pieces)

Edition of 3 + 1AP

ZD_6203

这件作品是五六年前想到要做的。背后的线索也没怎么想过，就这么自然而然的。被搁置有技术原因也有想法的原因，原因是很复杂的！不知道未来是否还会进行，让时间去决定！

Five or six years ago, I thought of making this work. It just happened naturally. The reason why I put it aside is rather complicated which is related technology restriction and conceptual practice. I am not sure whether I will develop it in the future. Let time decide!

YANG FUDONG

杨福东



南浦大桥上的猎人
A Hunter on the Nanpu Bridge, 2003

150 × 101cm
Edition of 10 + 2AP
YFD_9473

该摄影作品拍摄于 2003，原计划参加 2003 年由 Hans Ulrich Obrist , Rirkrit Tiravanija 和 Molly Nesbit 策划的第 50 届威尼斯双年展，Utopia Station 单元中的艺术家海报展。后选用另外作品。

This photo series was shot in 2003. It was going to participate *Utopia Station*, a section for artists' posters of 50th Venice Biennial, which was curated by Hans Ulrich Obrist, Rirkrit Tiravanija and Molly Nesbit. But eventually, another work was selected to present.

ZHU JIA
朱加



2014年3月8日
March 8, 2014, 2014
Red piece 53 × 95cm
Blue piece 55 × 96.5cm
ZJ_9953
ZJ_3725

这是2014年做的，作品的标题《2014年3月8日》。是关于马航失事。已经有几年了，我一直在利用这种纸质的购物袋上面的图案文字结合一些我的想法。我几乎每天上网浏览新闻，各种各样的，甚至还有一些评论，什么都有。我会特别关注一些触动我的事情，由于文字阅读还是很麻烦，我更加喜欢挑选图片来看。有的时候我会把这些图片重新组合或者拓印在其它的地方。我觉得我从来没有离开过我的线索。这些都是具有很政治的属性，但我喜欢比较中性的阐释我的立场。当时那么多新闻每天就像是连续剧一样的展示给观众，但你会感觉到这些信息当中能够找出答案吗？我觉得不可能！

This work, *March 8, 2014*, was created in 2014. It is about the missing flight of Malaysia Airlines. For years, I have been collecting paper bags and searching for the patterns and texts which may match with my ideas. I read wide range of news and reviews almost everyday. And I will pay extra attention to something that really touches me. I incline to images. After all, it's quite bothering to read text all the time. Sometimes I will re-compose the pictures or print their patterns elsewhere. I have never drifted away from my usual clues. These works are still related to political attributes, but I prefer to state my position neutrally. News is reported to audience everyday. Somehow, they are like TV series. Can you actually find any answers from these information? I guess no!

H 空间 展览现场
H-Space Installation View







