

规则之下 UNDER THE RULE | 09.27 - 10.30, 2017



ShanghART
香格纳画廊

施勇
SHI YONG

曾经，前卫艺术担保着这样一种乌托邦的幻想，幻想其可以通过一种批判的功能来把艺术与关于政治、文化或精神的革命的种种抱负有机地结合在一起。回想起早期前卫艺术的经历，施勇说道：“我们那个年代做所谓的前卫艺术，如果不与直接的社会性的主题挂钩，那么几乎没人会关注，所以我羡慕现在的艺术家，可以随便做他喜欢做的”。可是如果艺术活动已经与解放计划割断，相反还与控制联系在一起，它是否仍具有一种批判功能？前卫主义的修正主义者说不能，施勇认为“能”，前者为了艺术放弃所有的激进立场，后者则带有一丝宿命的绝望感。

施勇以“暴力 + 修饰的组合性词汇”（拆解，切割，焊接，整形，外形化妆等）为动作和姿态消解实物本来的面目，通过现场的强制性干预和绝对性的控制来重构一种语法：一种暗含着现实维度的权力美学的形式！所有的作品被强制性的安排的非成人高度的位置呈现，从而凸显出个体在现实背景下只是一种被动存在的事实。艺术家与被消解之物存在一种同构性：展览现场放置的近乎抽象的碎片式的物件，正是一个关于“艺术家施勇”这个身份的存在的隐喻。

艺术家在享有表达自由的同时，应该表明这种自由是多么虚幻：它是一种以他人的自由为代价所攫取的特权。博伊斯、抑或大多数信奉前卫主义的艺术家也许从不曾意识到：大众并没有义务去相信他们在其自身及作品周围建立的神话。毫不客气的说，施勇从一开始就是对此（神话性）持否定态度，并且在精神分析上做出了最残酷的解构。最好的艺术家处在一种有意识的精神分裂状态之中：他们并不为自己身处风暴而疯狂，也不会因为自反性的批判而裹足不前。欢迎来到当代艺术家施勇的世界，虽然他骨子里仍然是一个前卫主义者，但是真正的坚持总是以改变来换取的，不会改变的人，没有资格说自己可以坚持。

策展人：孙啟栋

Avant-garde art once ensured such a utopian fantasy that through a kind of critical function it is able to consciously combine art with various aspirations about the revolution of politics, culture, or spirit. Recalling his early experience of avant-garde art, Shi Yong said, "Back in our time, if you don't combine your work with the big themes and don't criticize, you would receive no attention. I admire the artists nowadays because they can do whatever they like." But if art activities have been severed from the liberation plan and got associated with control, does it still have a critical function? Avant-garde revisionists say no, but Shi Yong thinks "yes". The former abandons all the radical positions for the sake of art, while the latter carries a sense of fatalism.

Shi Yong takes "combined words of violence and modification" (Dismantling, cutting, welding, shaping, coloring skin etc.) as movement and posture to dissolve objects as they are and uses the mandatory intervention and absolute control at the scene to reconstruct a way of expressing itself: a form of power aesthetics that implies dimensions of reality! All works are forcefully arranged to present at the height of non-adult viewpoint, thus highlighting the fact that the individual is just a passive existence in the context of reality. There is a kind of isomorphism between the artist and the dissolved objects: the almost abstract pieces of objects placed at the exhibition site are a metaphor for the existence of the identity of "artist Shi Yong".

While the artists enjoy the freedom of expression, they should demonstrate how unreal this freedom is: it is a privilege seized at the cost of others' freedom. Beuys or most of the avant-garde artists might never have realized that the public has no obligation to believe in the myths they built around themselves and their works. Shi Yong has been unapologetically negative about this (mythological nature) from the beginning, and has psychoanalytically made the most brutal deconstruction to it. The best artists are in a state of conscious mental dissociation: they are not mad about being in a storm, and they are not bogged down by reflexive criticism. Welcome to the world of contemporary artist Shi Yong. Although in his heart he is still an avant-garde, true persistence is always brought on by changes. Those who have never changed do not have the right to say they can persist.

Curator: Sun Qidong



规则之下 -A-NR.01-NR.18
Under the Rule- A- Nr.01-Nr.18, 2017
现场图 Installation View



规则之下 -A-NR.01-06 *Under the Rule- A- Nr.01-06*, 2017

铁, 不锈钢, 原子灰, 环氧底漆, 面漆 PPG

Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG

Variable Size/ 尺寸可变, SY_7579



规则之下 -A-NR.07-12 *Under the Rule- A- Nr.07-12, 2017*

铁，不锈钢，原子灰，环氧底漆，面漆 PPG

Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG

Variable Size/ 尺寸可变, SY_9133



规则之下 -A-NR.13-18 *Under the Rule- A- Nr.13-18*, 2017

铁，不锈钢，原子灰，环氧底漆，面漆 PPG

Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG

Variable Size/ 尺寸可变, SY_4007



现场图 Installation View



规则之下 -B Under the Rule-B, 2017

ABS 塑料, 铝, 铜, 不锈钢, 原子灰, 环氧底漆, 面漆 PPG
ABS Plastic, Aluminum, Copper, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG
62.5*204*17.5cm, SY_3964



规则之下 -C *Under the Rule- C*, 2017

铁, 不锈钢, 原子灰, 环氧底漆, 面漆 PPG

Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG

136.5*107cm, SY_9702



规则之下 -D *Under the Rule- D*, 2017

铁, 无缝钢管, 机油, 油压装置, 漆

Iron, Seamless Tube, Engine Oil, Oil Pressure Device, Varnish

Variable Size/ 尺寸可变, SY_1710



规则之下 -E Under the Rule-E, 2017

铁, 环氧底漆, 面漆 PPG, 机电装置, 牌照
Iron, Epoxy Primer, Finishing Coat PPG, Electromechanical Device, License Plate
46*100*120.5cm, SY_3776

对展览中的铁盒中有撞击声的那件作品及机油在透明管中循环的那件作品, 我大约用文字描述了一下:
两个被悬置, 被隔离的词。它们潜在的成为了瓦解现场语法的可能.....因此在这个意义上, 它们是将来式的, 负载着未知的能量

As for the works which have the sound of clashes inside the iron box, and the one which engine oil circulate in a transparent tube, I use some text to describe: two words being hung and isolated. They potentially became the possibility to overthrow the grammar at the exhibition ... Therefore, for this instance, they are in future tense, carrying the uncertain energy.



规则之下 -F *Under the Rule-F*, 2017

铁, 不锈钢, 原子灰, 环氧底漆, 面漆 PPG, 丝网印

Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG, Silk Screen
135*114.5*17cm, SY_1797



规则之下 -H *Under the Rule-H*, 2017

铁, 不锈钢, 原子灰, 环氧底漆, 面漆 PPG

Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG

136*23.5*161.5cm, SY_8426



规则之下 -I *Under the Rule-I*, 2017

铁, 不锈钢, 原子灰, 环氧底漆, 面漆 PPG

Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG

22*247*113cm, SY_8131



规则之下 -K *Under the Rule-K*, 2017

SBS 塑料, 原子灰, 环氧底漆, 面漆 PPG
SBS Plastic, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG
51*125*45cm, SY_4011



规则之下 -L *Under the Rule-L*, 2017

铁, 不锈钢, 原子灰, 环氧底漆, 面漆 PPG, 丝网印
Iron, Stainless Steel, Poly-Putty Base, Epoxy Primer, Finishing Coat PPG, Silk Screen
133*122.5*17cm, SY_1765



1	2	3
4	5	6

1. 规则之下 -M *Under the Rule-M* (SY_2679)
2. 规则之下 -C *Under the Rule-C* (SY_7074)
3. 规则之下 -B *Under the Rule-B* (SY_7049)
4. 规则之下 -K *Under the Rule-K* (SY_6415)
5. 规则之下 -I *Under the Rule-I* (SY_9406)
6. 规则之下 -H *Under the Rule-H* (SY_9722)

纸, 美纹纸, 彩色铅笔, 水粉颜料
 Paper, Masking Tape, Colored Pencils, Gouache
 64.7*49.6*5cm, 2017

施勇 SHI YONG

b. 1963, 工作和生活在上海
Works and lives in Shanghai

施勇作为中国较早从事装置与影像媒介的代表人物之一，自 1993 年起，他的作品就在国内外被广泛展出。他创作媒介包括装置，行为，摄影及录像。施勇的早期创作致力于揭示现实的暧昧性以及系统内部的张力，九十年代末开始集中讨论中国改革开放神话下的当代上海的转型概念，继而引向更宏观的全球化，消费文化等层面，2006 年，从作品“2007 没有卡塞尔文献展”开始，施勇将质疑的目光最终落在了其所处的艺术界本身，思考如何在创作中传递出一种更为理性的态度。2015 年个展“让所有的可能都在内部以美好的形式解决”，既是之前创作的延续，又传达了其未来意图在表面“抽象”之下展开对于“控制”的反思与实践。

施勇，1963 年出生于上海。1984 年毕业于上海轻工业专科学校美术系。从 1993 年开始他的作品就被广泛展出。近期的展览有：浮世，巴林 (2017)；池中有鳄，MUSEUM ART ST. URBAN AND ABBEY ST. URBAN, 卢塞恩，瑞士 (2016)，让所有的可能都在内部以美好的形式解决，没顶画廊，上海；乌拉尔当代艺术工业双年展，演习空间 - 抽象和积累之间，俄罗斯；COPYLET, 中国挪用艺术展，上海当代艺术博物馆，上海；必要元素 - 中国移动影像，BORUSAN 当代艺术中心，伊斯坦布尔，土耳其 (2015)；不在现场项目，默片，IKON 画廊，伯明翰，英国；戴汉志：5000 个名字，尤伦斯当代艺术中心，北京；WITTE DE WITH 当代艺术中心，鹿特丹，荷兰；开放的肖像，民生现代美术馆，上海 (2012)；GRASSTRESS 2011，威尼斯，意大利 (2011) 调节器，第二届今日文献展，今日美术馆，北京 (2010) SHANGHAI KINO, SHANGHAI KINO, 伯尔尼美术馆，瑞士 (2009)；第三届南京三年展，亚洲方位，南视觉美术馆，南京 (2008)；仔细想想，昨天你究竟干嘛去了？，比翼艺术中心，上海 (2007)；首届今日文献展，能量：精神·身体·物质，今日美术馆，北京 (2007)；跟我来！新千年之际的中国艺术，森美术馆，东京，日本 (2005)；第二届广州三年展，广东美术馆，广州 (2005)；聚焦，中国美术馆，北京 (2005)；天堂 - 人间 - 施勇个展，香格纳画廊 H 空间，上海 (2004)；第四届上海双年展 (2002)；圣保罗双年展 (2002) 以及玛雅双年展 (1999) 等。

Shi Yong is a representative figure of contemporary artists who started early in installation and video media. Since 1993, his works have been widely shown both in China and abroad. His artwork covers a wide range of mediums - including performance, video and installation. Shi Yong's earliest artistic practice focused on revealing the subtlety of our reality and the inherent tension in the "system". At the end of the 1990s, Shi began focusing on the idea of Shanghai's modernization transition under Chinese economic reform, which contributed to a discussion on globalization and consumption. Since 2006, with the piece: *Sorry, There Will Be No Documenta in 2007*, he turned his attention to the art scene he had been involved, wondering how to provide a more rational perspective through his works. Shi Yong's 2015 solo exhibition, *Let All Potential Be Internally Resolved Using Beautiful Form*, continues his art practice, disclosing his intention to expand the reflection and practice of "control" under the seeming "abstract" in the future.

Shi Yong was born in Shanghai in 1963. He graduated from Light Industrial School, Fine Arts Department. He resides and works in Shanghai. Shi Yong has exhibited widely since the early 1993's. Recent shows include: *Floating World*, Bahrain (2017); *The Crocodile in the Pond*, Museum Art St. Urban and Abbey St. Urban, Luzern, Switzerland (2016); *Let All Potential be Internally Resolved using Beautiful Form*, Madeln Gallery, Shanghai; *Ural Industrial Biennial of Contemporary Art*, Spaces for Maneuver- Between Abstraction and Accumulation, Ekaterinburg, Russia; *Copylet*, China Appropriation ART, Power Station of Art, Shanghai; *Essential Matters-Moving Images from China*, Borusan Contemporary Perili Kosk, Istanbul, Turkey (2015); *Off Site Programme*, Silent Film, Ikon Gallery, Fletchers Walk, Birmingham, U.K; *Hans van Dijk: 5000 Names*, Ullens Center for Contemporary Art (UCCA), Beijing; *Witte de With Center for Contemporary Art*, Rotterdam, The Netherlands (2014); *Face*, Minsheng Art Museum, Shanghai (2012); *Grasstress 2011*, Venice, Italy (2011); *Negotiation*, The Second Today's Documents, Today Art Museum, Beijing (2010); *Shanghai Kino*, Shanghai Kino, KUNSTHALLE BERN, Switzerland (2009); *The 3rd Nanjing Triennial-Reflective Asia*, RCM ART MUSEUM, Nanjing (2008); *Think carefully, where have you been yesterday?*, BizART, Shanghai (2007); *The First Today's Documents*, Energy: Spirit · Body · Material, Today Art Museum, Beijing (2007); *Follow Me!*, Mori Art Museum, Tokyo, Japan (2005); *Second Guangzhou Triennale*, Guangsong Museum of Art, Guangdong (2005); *Zooming into Focus*, China National Art Museum, Beijing (2005); *The Heaven, The World*, ShanghART Gallery & H-Space, Shanghai (2004); *4th Shanghai Biennale*, Shanghai (2002); *Bienal de Sao Paulo*, Sao Paulo, Brazil (2002) and *BM99*, Bienal da Maya, Maya Art Center, Portugal (1999) etc.

ShanghART

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