

SHANGHAI
GALLERY
OF ART

沪申画廊

梁曼琪 李青 石至莹 汪一 袁可如

Liang Manqi Li Qing Shi Zhiying Wang Yi Yuan Keru

开幕时间 Opening

2018.7.28 5-7pm

Other Voices

2018.7.28-9.30

Other Spaces
彼声彼处

策展人: 游洋 Curator: Youyang

梁曼琪 Liang Manqi | 重叠的空间 II (局部) Overlapping Space II (details) | 布面油画 Oil on Canvas | 150x120cm | 2018

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彼声彼处

“艺术家是场域的创造者，他们令那些遥不可及、难以想象的空间得以成形和显现。”

——乔治·迪迪-于贝尔曼

沪申画廊荣幸地呈现群展“彼声彼处”。此次展览围绕着“异托邦”的概念展开，集结了艺术家梁曼琪、李青、石至莹、汪一和袁可如的作品。我们所身处的空间从来都不是同质或空无意义的，它们隐含着复杂的关系之网。然而，每一种文化中似乎都存在某些想象或真实的场域，它们和其他地点相互关联，但仍然保持了中立，规避了任何预先设定的情境。这也就是法国哲学家米歇尔·福柯所提出和阐释的“异托邦”（heterotopia）¹。对福柯而言，异托邦既作为现实的组成部分，同时又脱离于现实而存在。这种“中间性”为我们提供了进行反省、凝想和顿悟的可能。此次展出的作品，都试图通过创造出看似天然的空间，从而探索及呈现艺术家的内心世界。

石至莹关注于表面、形态、形式和线条流动之间的关系，她借由描绘极简的风景、暗淡衰落的文明遗迹和象征性的物件，来捕捉人类所共有的感知以及宇宙的永恒。她的作品透过对真实或虚幻、有形或无形、当下的和即将来临的风景或物件之细节的描绘，视觉化呈现出宏观世界的样貌。此次展出的作品《石头17-4》（2017）、《石头17-5》（2017）、《石头17-7》（2017）延续了她此前的“海”、“草”、“沙”系列，使无限的开放空间在有限的画布表面蔓延开来，令虚构的风景延伸向浩瀚的宇宙，直至与之交融为一体。在《陨石1》、《陨石2》、《陨石8》（2018）中，艺术家将每一块石头都凝缩为大千世界的缩影；《玻璃球No. 1-3》（2017）则描绘了相同的玻璃球处在不同的时间间隔时的状态，流露出艺术家的内在心境。正像豪尔赫·路易斯·博尔赫斯所想象的巴比图书馆那样，石至莹的作品圆融地连接起个体与宇宙、片刻与永恒，它们立于当下，同时指向未来。

李青的多频影像装置作品《海》（2016）直接投影在朝向外滩的窗户上，将虚幻的海景与真实的黄浦江叠置，在画廊物理空间中创造出一个临时的异托邦。在李青的创作生涯中，他常常聚集各种图像、物件和符号，以此质疑着记忆、历史和真相之中的主观性。《大家来找茬·镜中窗》（2016）出自在他最广为人知的系列之一，在这件作品中艺术家以双联画的形式，将两张看似相同的图像并置，邀请观者找寻和探索其中的细微区别。这件作品描绘了海在镜面中的映像，将观者引向海的缺席，进一步模糊了在绝对的不真实与观者实际立足点之间的边界。在《西藏》（2012-2017）、《窗·海啸》（2017）和《邻窗·乡村教堂》（2017）中，李青将他收集的废弃旧窗户置于描绘了无关联的场景和地点的绘画表面上，隐喻了在一个没有真实地点的场所中，时间永恒与无限的层层积聚。

梁曼琪的创作从艺术家本人的日常生活经验出发，形成了一种独特的视觉语言，在她标志性的空间构建中表达着情感与思考。她通常以结构作为出发点，通过增加和减少线条、形状和色块，在画布上寻觅着恰当的方式，同时刻意保留下绘画的笔触与动作的踪迹。这些完成的作品，记录了艺术家对先前图层上的构图和图像的屡屡思绪与突破。在本次展览中，梁曼琪精心构建了一个压缩的空间，使其独特的抽象构图直接延展进入现实场域。透过这种方式，梁曼琪消解了有形和虚构之间的界限，将观者推向了一个充满了她个人化的几何形态、形式和色彩的空间世界。

汪一的作品以平面化的形状、精心而明确的线条、轻薄的涂层和鲜艳、极富表现力的色彩运用为特征，描绘了超脱尘俗的风景和室内景观，洋溢着轻盈愉悦的想象力。近年来，汪一逐步找到了独具特色的创作风格，他的作品表现出无拘无束的、优雅而自然飘逸的个性气质。他从自己在西藏、云南和北美的旅行中获得灵感，将那些梦萦神往的现实风景与自我内在的世界相结合，呈现比现实更加生动和迷人的景象。

袁可如的黑白三屏幕影像装置《云龙绮梦》（2014）温柔而暴烈。影片展现了主人公为探寻真实和找寻自我而展开的旅程。在当下这个熟悉化为陌生、日常化作神秘的世界，艺术家相信唯有至真的自我意识才能使个体找到内心的平静，并平衡个体与自我之间的关系。袁可如的影像通常设置在古怪离奇的背景之中，它们散发出深邃的悲凉之感，展现了艺术家在重拾方向和个体身份的过程中所经历自我挣扎。

此次展览所呈现的艺术家作品，既非对现实的再现，也不是纯粹的想象。它们是一种远见，一种象征化的个人表达，更是一个包容着不同的内在声音和空间的异托邦。不同媒介的表面质感牵引出两种不同的视野——一个是现象化的，一个是虚幻的——而作品则恰好处于两者之间的缝隙。艺术家以各自不同的方式，令观者感受到极目远望时的崇高体验，目之所及处是点点闪亮的灵感乍现，照亮着这片现实之尾声、未来之来临前的异托邦地带。

¹异托邦的概念最初由米歇尔·福柯在他的《词与物》的序言中首次提出，随后他在1967年完成的演讲稿《他性空间》中作出了进一步阐释。这篇演讲稿发表《Architecture/Mouvement/Continuité》1984年10月刊；英文版《他性空间》发表于《Diacritics》（1986年）第22-27页。

Other Voices, Other Spaces

The artist is an inventor of places. He shapes and incarnates spaces which had been hitherto impossible, unthinkable.....

-Georges Didi-Huberman

Shanghai Gallery of Art is pleased to announce “Other Voices, Other Spaces”, a group exhibition dedicated to the notion of heterotopia, by Liang Manqi, Li Qing, Shi Zhiying, Wang Yi and Yuan Keru. The space we live in is never homogeneous or empty, but often implies a set of relations. Yet in every culture there exists imagined or real locales that connect to all other sites while remain neutral, devoid of predetermined conditions, which philosopher Michel Foucault notably explored and defined as heterotopia¹. For him, these are escapes that are simultaneously part of and removed from reality. This state of in-betweenness offers opportunities for introspection, meditation and moments of epiphany. Works include in this exhibition reveal a common interest in rendering an ostensibly natural world in light of the artists’ interior realm.

Focusing on surfaces, shapes, forms and movements of lines, Shi Zhiying seeks to grasp human senses and the perpetuity of universe through depictions of minimalistic landscapes, sites of dilapidated civilization and symbolic objects. Her works visualize the macrocosm by rendering every scenery or object real and unreal, concrete and indefinite, and now and yet to come. As a continuation of her previous *Ocean* series, *Grass* series and *Mars* series, *Stone 17-4* (2017), *Stone 17-5* (2017) and *Stone 17-7* (2017) evoke infinitely open spaces on the finite canvas surface, an imaginary landscape extends into the universe until it becomes indistinguishable from it. In *Meteorite 1, 2 and 8* (2018), the artist renders individual stones as representations of microcosm at large, while *Glass Beads No.1-3* (2017) delineate the same beads at different intervals, revealing the artist’s own state of mind. Like the Library of Babel imagined by Jorge Luis Borges, these works consummate singular and universal, instant and infinity, and are in and towards the future.

Projected directly on the windows opening to the Bund, Li Qing’s multi-channel video installation *Sea* (2016) superimposes the fictional sceneries of ocean onto the real view of Huangpu river, creating a temporary heterotopia inside the physical space of the gallery. Throughout Li’s oeuvre, he often assembles distinct images, objects and symbols to question the very subjectivity of memory, history and truth. From one of his most recognizable series, *Finding Differences · The Window in the Mirror* (2016) is a diptych that juxtaposes two seemingly identical images for the viewers to explore and make distinction. Depicting the reflection of sea in a mirror, this work offers the spectators to see the ocean where it is absent, further blurring the boundaries between what is absolutely unreal and the actual standing point they occupy. In *Tibet* (2012-2017), *Window · Tsunami* (2017), and *Neighbor’s Window · Rural Church* (2017), Li places abandoned old windows he collected on top of painted imageries of unrelated moments and sites, suggesting a perpetual and indefinite accumulation of time in a place without a place.

Drawing inspiration from her everyday experiences, Liang Manqi developed a unique visual language that communicates emotions and thoughts through her signature construction of space. Often starts with structure, Liang gradually works her way throughout the canvas, adding or eliminating lines, shapes and color blocks and deliberately leaving traces of her brushstrokes and movements. The completed works archive each her thought and every breakthrough of the previous layers of compositions and imageries. For this exhibition, the artist carefully designed a compressed space, inside which she extends her unique abstract composition into the space. By doing this, Liang dissolves the divisions between the tangible and the imagined, and overwhelms the viewers with a space of geometry, form and color of her own.

Characterized by flat shapes, controlled lines, thin layers of pigment and a bright and expressive palette, Wang Yi renders landscapes and the interiors otherworldly and full of lighthearted imagination. In recent years, he developed a personal style that is relaxed, refined and effortlessly graceful. Inspired by his journeys to Tibet, Yunnan and north America, Wang paints magical realistic themes in correspondence to his feelings inward, capturing sceneries more vivid and enticing than the real.

Tender and fierce, Yuan Keru' s narrative black and white three-channel video installation *A Salted Encounter* (2014) traces through the protagonist' s journey in search of the truth and the self. In a world where the familiar becomes estranged and the mundane becomes mystical, only through genuine self-awareness could individuals find peace and reconcile with oneself. Often situated in outlandish background, Yuan' s video works are profoundly poignant, evoking the artist' s own struggle for reorientation and the rediscovery of individual identity.

Works by these artists are neither realistic representation nor pure imagination, but a vision, a symbolic self-expression and above all, a heterotopia that encapsulates different voices and spaces from within. The surface of the medium establishes two distinct orders of visibility—one phenomenal and the other imaginary—and locate the works in the interstice between the two. In their own way, they evoke the sublime experience of looking into the distance and seeing a million sparkles on the horizon that it is no longer clear where the reality ends and the future begins.

¹The notion of heterotopia is initially mentioned by Michel Foucault in the preface in “The Order of Things” and furthered explored in his speech “Of Other Spaces” in 1967. Published in French as: Michel Foucault, “Des Espace Autres.” *Architecture/Mouvement/Continuité*, October 1984. Published in English as: Michel Foucault, “Of Other Spaces” , *Diacritics*, 1986, pp.22-27.

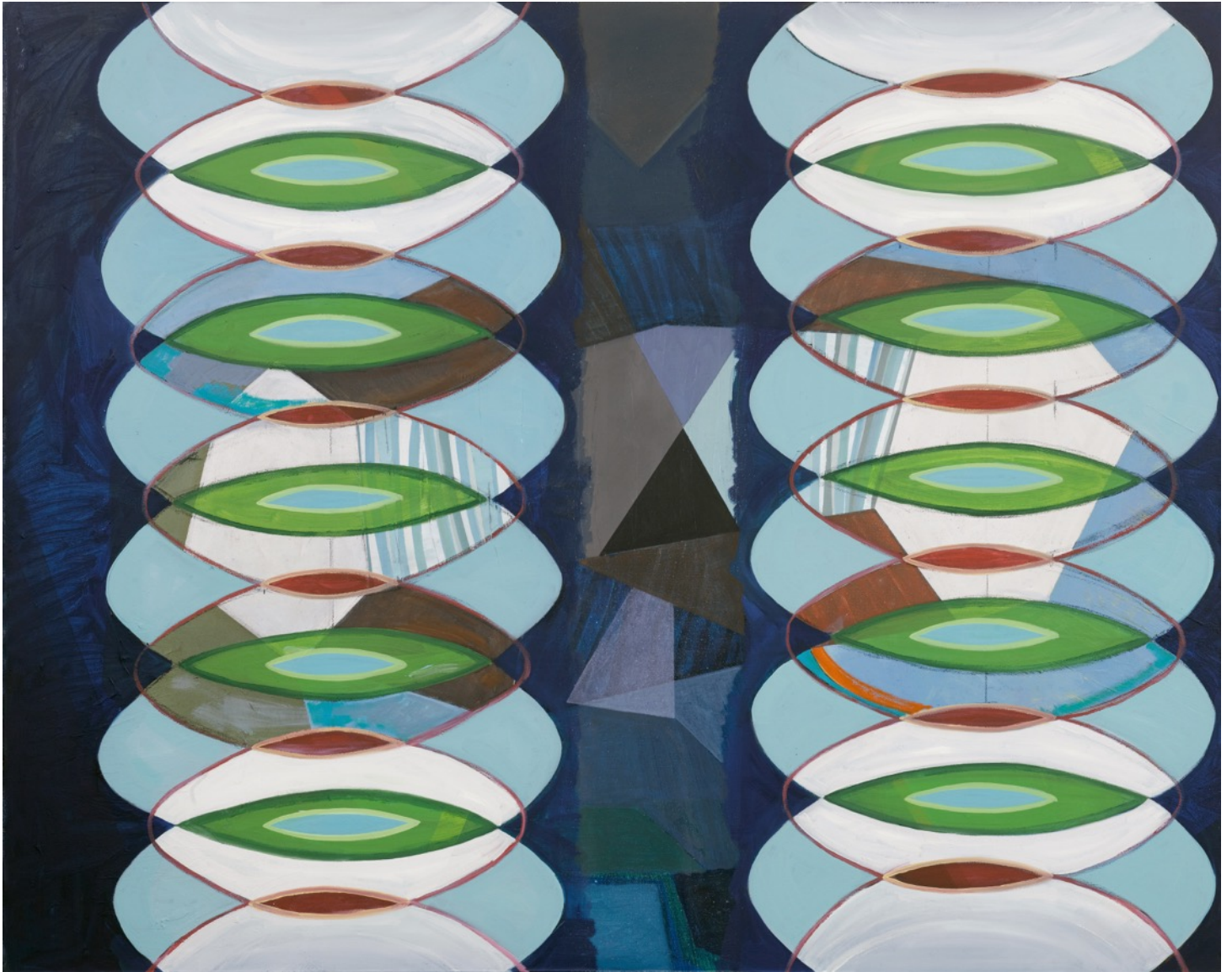
梁曼琪 Liang Manqi



梁曼琪 Liang Manqi | 无题 Untitled
布面油画 Oil on Canvas | 200 x 160 cm | 2018



梁曼琪 Liang Manqi | 分析的空间 Analytical Space
布面油画 Oil on Canvas | 60 x 60 cm x 2 | 2018



梁曼琪 Liang Manqi | 光圈 Aperture
布面油画 Oil on Canvas | 160 x 200 cm | 2017



梁曼琪 Liang Manqi | 重叠的空间 Overlapping Space

布面油画 Oil on Canvas | 120 x 120 cm | 2017



梁曼琪 Liang Manqi | 重疊的空间 II Overlapping Space II

布面油画 Oil on Canvas | 150 x 120 cm | 2018



梁曼琪 Liang Manqi | 折射 Reflection
布面油画 Oil on Canvas | 120 x 150 cm | 2016

李青 Li Qing



李青 Li Qing | 窗·海啸 Window · Tsunami

木、油彩、有机玻璃、丙烯、漆、铝塑板 Wood, Oil on Plexiglass, Acrylic, Paint, Aluminium-plastic Panel | 72 x 49 x 3 cm | 2017



李青 Li Qing | 邻窗·乡村教堂 Neighbour's Window·Rural Church
油彩、有机玻璃、木、金属、漆 Oil Color on Plexiglass, Wood, Metal
153 x 85 x 6 cm | 2017



李青 Li Qing | 海 Sea

影像装置 Video installation | 时长 Duration: 33'51" | 5+2AP | 2016

石至莹 Shi Zhiying



石至莹 Shi Zhiying | 石头 17- 7 Stone 17-7
布面油画 Oil on Canvas | 200 x 130 cm | 2017



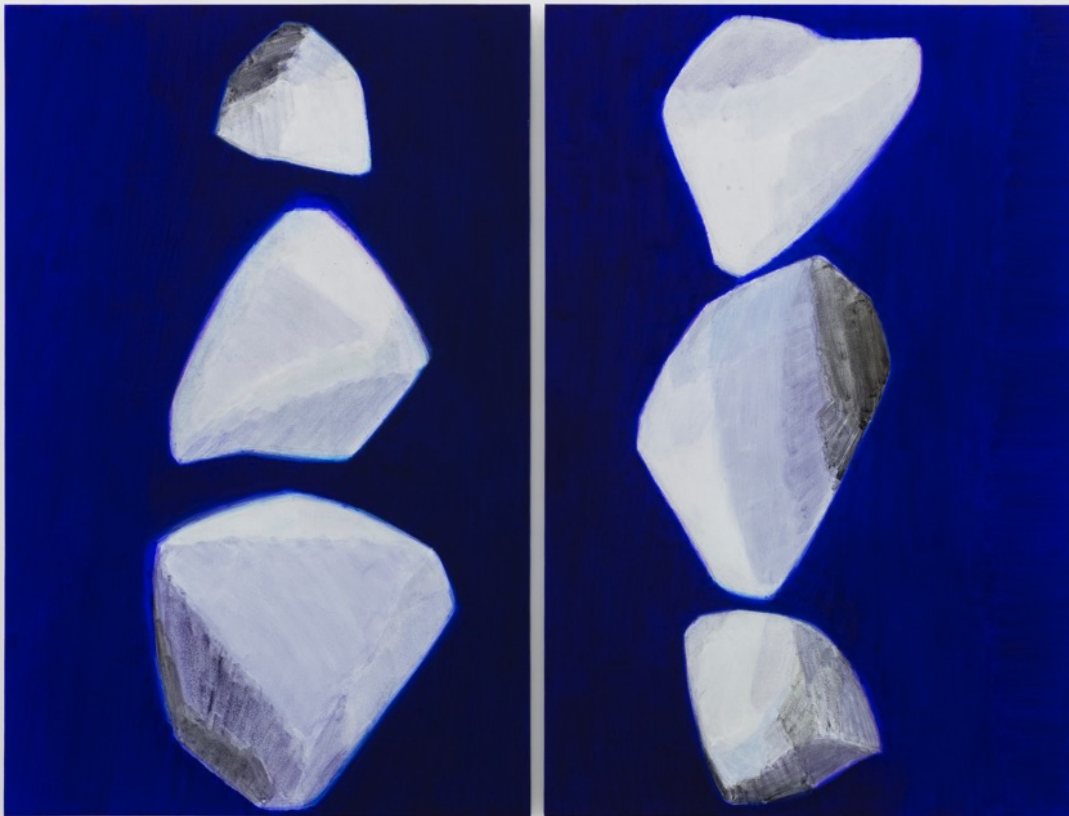
石至莹 Shi Zhiying | 银碗 Silver Bowl
布面油画 Oil on Canvas | 200 x 300 cm | 2017



石至莹 Shi Zhiying | 石头 17-4 Stones 17-4
布面油画 Oil on Canvas | 240 x 180 cm | 2017



石至莹 Shi Zhiying | 石头 17-5 Stones 17-5
布面油画 Oil on Canvas | 240 x 180 cm | 2017



石至莹 Shi Zhiying | 白石 No.3 & No.2 White Stones No.3 & No.2
布面油画 Oil on Canvas | 200 x 130 cm x 2 | 2017



石至莹 Shi Zhiying | 陨石1 Meteorite 1
布面油画 Oil on Canvas | 40 x 30 cm | 2018



石至莹 Shi Zhiying | 陨石 2 Meteorite 2
布面油画 Oil on Canvas | 40 x 30 cm | 2018



石至莹 Shi Zhiying | 陨石 8 Meteorite 8
布面油画 Oil on Canvas | 40 x 30 cm | 2018



石至莹 Shi Zhiying | 玻璃球 1-3 Glass Beads 1-3
布面油画 Oil on Canvas | 30 x 40 cm x 3 | 2017

汪一 Wang Yi



汪一 Wang Yi | 冰川 Glaciers

布面油画 Oil on canvas | 115 x 150 cm | 2018



汪一 Wang Yi | 营地 Camp Site
布面油画 Oil on canvas | 120 x 80 cm | 2018



汪一 Wang Yi | 骑手 Bike Rider

布面油画 Oil on canvas | 200 x 150 cm | 2018



汪一 Wang Yi | 出殡者 A Person in the funeral
布面油画 Oil on canvas | 60 x 70 cm | 2018



汪一 Wang Yi | 朝圣者 A Pilgrim
布面油画 Oil on canvas | 60 x 70 cm | 2018



汪一 Wang Yi | 朝圣 Pilgrimage
布面油画 Oil on canvas | 40 x 30 cm | 2016



汪一 Wang Yi | 劈山 Hewing the mountain
布面油画 Oil on canvas | 40 x 30 cm | 2016



汪一 Wang Yi | 奶油山 Creamy Mountain
布面油画 Oil on canvas | 30 x 40 cm | 2016



汪一 Wang Yi | 面包树 Breadfruit Tree
布面油画 Oil on canvas | 40 x 30 cm | 2016

袁可如 Yuan Keru



袁可如 Yuan Keru | 云龙绮梦 A Salted Entouner

三屏幕影像装置 Three-screen video installation | 时长 Duration: 15'14''

5+2AP | 2014