拼贴：玩纸牌的人

COLLAGE:
The Cards Players

2017.4.1 – 6.3

陈彧君、高磊、郭鸿蔚、洪浩、杨·罗威斯、林科、刘月、马灵丽、倪有鱼、
权五祥、尚一心、塔尔·R、吴笛、徐冰、徐累、姚朋、尹秀珍、庄辉

Chen Yujun, Gao Lei, Guo Hongwei, Hong Hao, Jan Lauwers, Lin Ke, Liu
Yue, Ma Lingli, Ni Youyu, Osang Gwon, Shang Yixin, Tal R, Wu Di, Xu Bing,
Xu Lei, Yao Peng, Yin Xiuzhen, Zhuang Hui

Shanghai Gallery of Art @ Three on the Bund

1912年的某月，立体派先驱勃拉克（Braque）走进一家卖墙纸的店，买了一卷模仿木纹的墙纸回工作室，剪下来贴在画布上。他惊讶的发现墙纸的质感、仿真木纹与绘画的视错觉之间形成有趣的张力。勃拉克拿这幅《水果盘和酒杯》给毕加索（Picasso）看，毕加索立即惊叹道，"这也是我一直在寻找的！"。这张贴了墙纸的画开启了一种全新的创作方法，被称之为"papier collé"（原意：黏贴纸张）。1910年代到访巴黎，探访过勃拉克和毕加索工作室的艺术家们都旋即开始使用这种方式创作。逐渐出现"mon-tage"（蒙太奇），"assemblage"（集合物），拼贴从纸张黏贴扩展到摄影、影像、装置，以至最终成为所有艺术媒介的创作者的日常。

Sometime in 1912, Braque, the Cubist pioneer, walked into a wallpaper shop. He bought some woodgrain wallpaper, cut it and pasted the fragments on canvas. Greatly amazed by the interesting tension created by the texture of the wallpaper, the woodgrain, and the optic illusion of the paint-ing, he took what was later to be titled "Fruit Dish and Glass" to Picasso. "That's exactly what I was looking for!" exclaimed Picasso.

This large drawing pasted with wallpaper actually inaugurated a brand new way of art creation, "papier collé" (meaning pasting paper). During the 1910s, European art world found its artists adopting this technique in their works immediately after their visits to Braque's and Picasso's stu-dios in Paris. From montage to assemblage, collage extended from paper pasting to photography, film and installation until it became a common denominator in all art media.

抛开西方艺术视角，实质上将现成元素交叉组合、转化为新事物的逻辑，也根植于许多非西方文化中。在这次展览中，我们将呈现18位中国、韩国、欧洲艺术家的拼贴作品。其中包含获得2014年威尼斯金狮奖的剧场艺术家杨•罗威斯（Jan Lauwers），丹麦最出色的艺术家之一塔尔•R(Tal R)，以摄影、雕塑著名的韩国艺术家权五祥；还将首次呈现尹秀珍为蒙彼利埃双年展所做的大型装置作品《TVT–火箭》，徐累的重影拼贴，洪浩的日常消费品拼贴以及徐冰分别利用杂物和现成图像元素实践的装置与平面拼贴。展览还将跨越人们对拼贴的常规认知，从平面延展至空间、光影、虚拟场域甚至概念化。倪有鱼、郭鸿蔚分别使用老照片、现成图片制作了两组摄影拼贴；姚朋则将图像与文字语义交错，改变观看；陈彧君融合拼贴与绘画，描摹心像与未知；尚一心、马灵丽从不同的角度巧妙桥接图像、物体的明暗与光影；吴笛以极其繁复的过程，以多种媒介组成作品；高磊的拼贴同时跨越平面和空间，情绪与功能；刘月利用废弃物之间微弱的作用力，在展厅中构成空间拼贴；林科所做的拼贴仅存在于虚拟世界中；而庄辉则用行为、过程和摄影图像实现一幅存在于时空交错之中的概念性拼贴。

今天的生活充满极其碎片化的体验，充斥着来自不同地区、类型的图像和信息，人们就生活在现实的拼贴之中。艺术家就像玩纸牌的人，随机抽到一手来自视觉与知觉体验的"纸牌"，他们不断重组"纸牌"，使之成为创作的来源。

在20世纪令人眼花缭乱的艺术运动与宣言背后，拼贴以颠覆性的方式改变了创作者的认知和思维方式。展览中的中国艺术家，每一位都从不同的角度有意识或无意识的与这一条现代艺术的脉络相接融，同时也携有根深蒂固的文化基因和当下时代的影子。我们在这个展览中将欧洲拼贴作品和亚洲当代的拼贴作品并置，将不同年龄、使用不同媒介的艺术家作品并置，旨在通过对拼贴的"语言类型学研究"，观察两种艺术和文化根本上的异同，以求触及艺术的本质。

Collage is a fundamental part of Western modern art, but the practice of overlapping and combin‒ing ready elements to form something new is never alien to non‒western cultures.

This exhibition is devoted to a number of collages by altogether 18 artists form China, South Korea and Europe. Among these artists are Jan Lauwers, winner of the Golden Lion Lifetime Achievement Award at the Venice Biennal in 2014,Tal R, an outstanding Danish artist, Osang Gwon, a South Korean artist well known for photography‒sculpture. Also It will be the debut of Yin Xiuzhen's "TVT Rocket", a large installation made for the Montpeliera Biennale. Also Xu Lei's superimposition col‒lage, Hong Hao's collage of articles of daily consumption and Xu Bing's collage of installation and collage based on classic manual of painting are all worth taking a look.

This exhibition also offers new insights into collage by extending from two‒dimension, space, light and shadow, virtual field or even conceptualization. Ni Youyu and Guo Hongwei made collages of old photos or printed image respectively; Yao Peng changes the way of looking by connecting the image with semantics; Chen Yujun mixes together collage and paintings to describe mental im‒ages and the unknown world; Shang Yixin and Ma Lingli are skillful artists who build bridges from different perspectives to capture the changes in the patterns of shadows, the light and darkness; Wu Di however did her collage with varied media achieved through a surprisingly complex process; Gao Lei's collages also go beyond the planar dimension and the spatial dimension, the emotion and function; Liu Yue works on the mild force between rejected materials to form a space collage in the exhibition hall; Lin Ke's collage can only survive in the virtual world, while Zhuang Hui realizes his conceptual collage with action, process of making and photos.

Our life is flooded with fragmentary experience, images, information from different area and cat‒egories. In the mundane world, while doing art, artists are like players of cards who keep shuffling the visual and perceptual "cards" they received randomly and passively, which become their source of inspiration.

Underlying the dazzling movements and declarations in art, collage revolutionizes artists' cognition and way of thinking. Consciously or unconsciously, the Chinese artists in this exhibition all connect themselves with this trend in modern art, while keeping their cultural genes and the traces of this era. This exhibition juxtaposes collage works from Europe and those from contemporary Asia, as well as artists of different age groups using different media. In this way we can compare and con‒trast two arts and cultures through "linguistic typological analysis" of collage to unveil the essence of Art.

郭鸿蔚 | GUO HONGWEI

郭鸿蔚借用百纳布的形式，试图拼出一幅文明透过图式交织演变的浓缩景象。织布纹样在漫长的历史跨度中，随文明、战争和贸易从一处迁徙、交换到另一处，对纹样图式的研究自李格尔（Alois Riegl）始就是艺术史研究的重要子题。郭鸿蔚在收集过程中，饶有兴趣地追溯一小块图样代表的形式与风格、创作意图与时代限制留下的痕迹，但在创作时，他刻意从中抽离，选取所喜之物，追求视觉上的形式美感。

在制作织物拼贴之前，郭鸿蔚已经实验了多年平面拼贴。他挪用西方艺术家的作品图像，不做增减，仅以几何形制篡改、错置原有的结构，似乎在一首格律严谨的叙事诗中，忽然添入几行达达式的音节。在逻辑的错层中，诗性空间豁然开朗。

Guo Hongwei's cloth of patches is a showcase of how civilization evolves in different schemes. Over the human history, fabric patterns traveled with civilizations, wars and trades between regions. Studies on the ornamental patterns, started from Alois Riegl, constitute an indispensable part of art history. While collecting material for this collage, Guo kept track of the form and style the fragments belonged to, as well as the purpose and traces of the restriction by the era. When the work began, however, the historical references were not the decisive matters. He made a point of keeping himself detached from knowledge, simply concentrate on pure visual delight.

Guo had been engaged in prints collage for years before shifting to fabric collage. Western artworks were appropriated integrally with only geometrical modifications to dislocate, like insert several Dadaist syllables in a rhythmically rigid narrative poem. The dislocation and misplace broke existing logic and suddenly created a poetic deimension on the image.

that manufactured them boasted fully
automated production facilities for
producing some 47 million annually.⁵⁰
Andre's eight sculptures used just under

sculptures, or even to exchange or substitute any
unit for a brand new one, then this would result
— in Andre's eyes — in an end to his work.
Andre's embrace of the logic of mass

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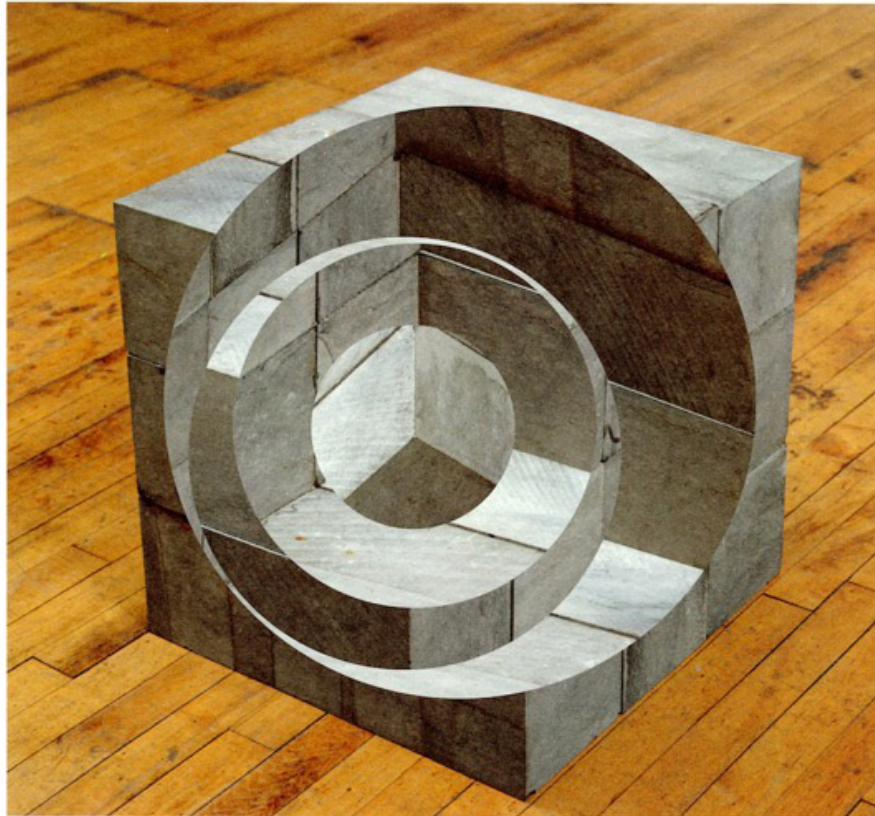
29

Still Blue Cube, 1989 / 静止蓝立方，1989

数码照片上拼贴 collage on digital photogragh
孤版 unique, 40 x 40 cm, 2017

无题（北方），1993 / Untitled (North), 1993

数码照片上拼贴　collage on digital photogragh
孤版 unique, 140 x 110 cm, 2017

Front to back:
"Untitled" (NRA), 1991
Offset print on paper, endless copies
8 in. at ideal height x 58 x 42 in.
and
"Untitled" (Death By Gun), 1990

Souvenirs represent the transformation from the public realm to the private. They concretize memory and embody nostalgia by seeming to incarnate

无题，1994 / Untitled , 1994

数码照片上拼贴 collage on digital photogragh
孤版 unique, 65 x 80 cm, 2017

基层 / The Primary Layer

有几何图案的纺织面料 geographic pattern fabric collage
尺寸可变 size variable according to specific space
312 x 165cm & 312 x 340cm (SGA custom–made edition), 2017

洪浩 | HONG HAO

洪浩自2001年开始，日复一日的扫描每日所使用的消费品，将图像以原大扫描在电脑中存档。待到第二年，个人的记忆和主观经验已经与物品疏离，它们逐渐成为带有时间刻痕的图形，洪浩再用Photoshop将它们拼贴在一起，组成一幅密集排列的影像。

扫描仪记录的过程近似于洪浩早期创作版画的经历，客观、精确、平面化。同时，在记录中留下的是物体平时不被留意的底面，它的价值被抹去，成为带有质感的抽象形状。洪浩也在制作自画像，他的喜好、习惯、人生态度与思考如同碎片一般隐匿在每一件日常物中，他将它们按照"因缘就势"的原则，有序的聚合在一起，展示出一幅看不见表情、身体，但具有灵魂面貌的形象。洪浩彻底摘离了主观性，从某种程度上而言，重新定义了摄影。

Since 2001 Hong Hao started to scan his daily consumption and stored these life–size images in computer. One year later, when the personal memory and living experience were distant from the used objects, these stored images became patterns with the trace of time. They were then pieced together with Photoshop into a densely arranged image.

The process of scanning is in according to Hong's early printmaking work with high degree of objective, precise and one–dimensional. In the meanwhile, when the articles get their oft–overlooked side scanned, their value is largely reduced to be abstract forms with texture. Hong was also making his self–portrait without the image of himself. His preferences, habit, life philosophy and reflections are hidden in every daily article. They adapt well to their surroundings in orderly composition to form an image with soul even though it shows neither expression nor contour. To some extent, Hong redefined photography.
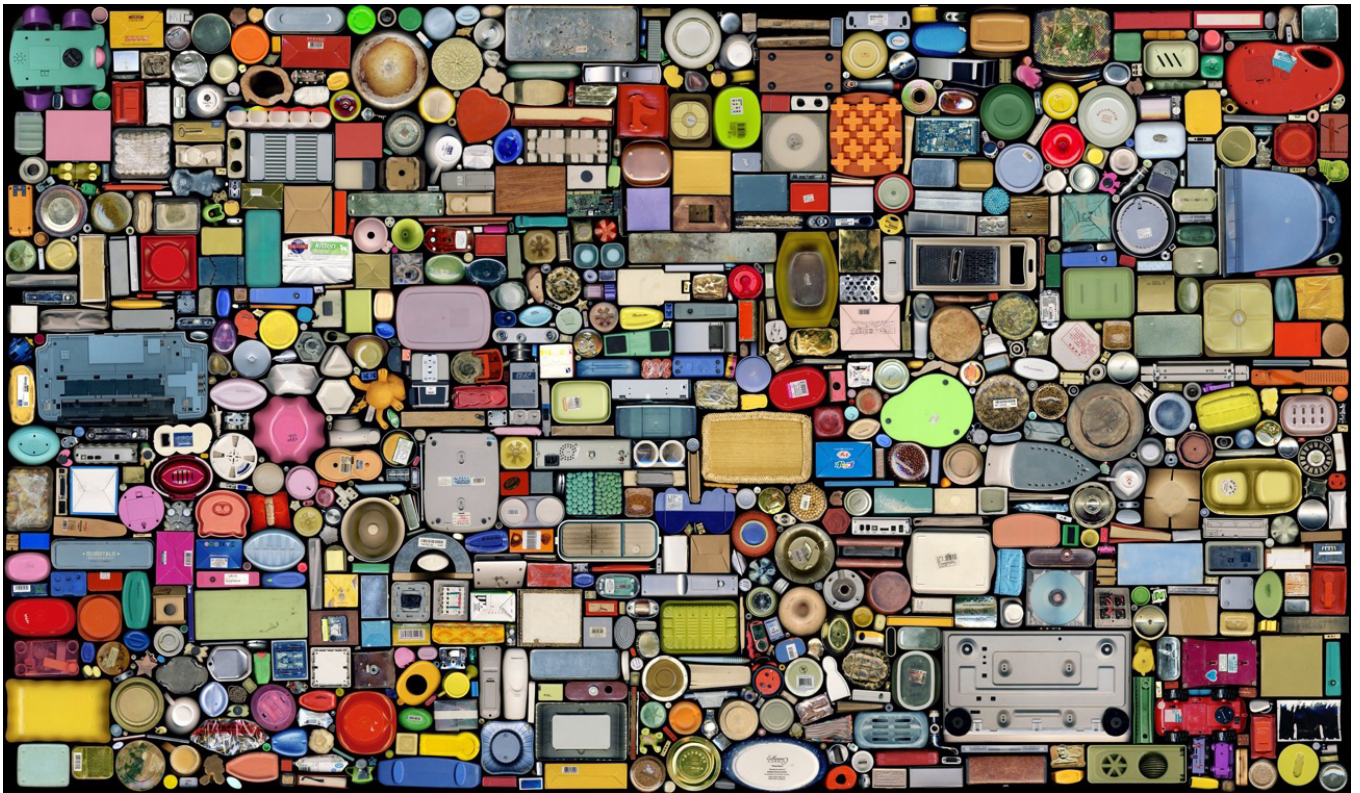
背部 No.1 / Back No.1

彩色照片，铝塑板装裱 photo scanned objects, digital c-print
Ed. 2/9, 120 x 205 cm, 2008
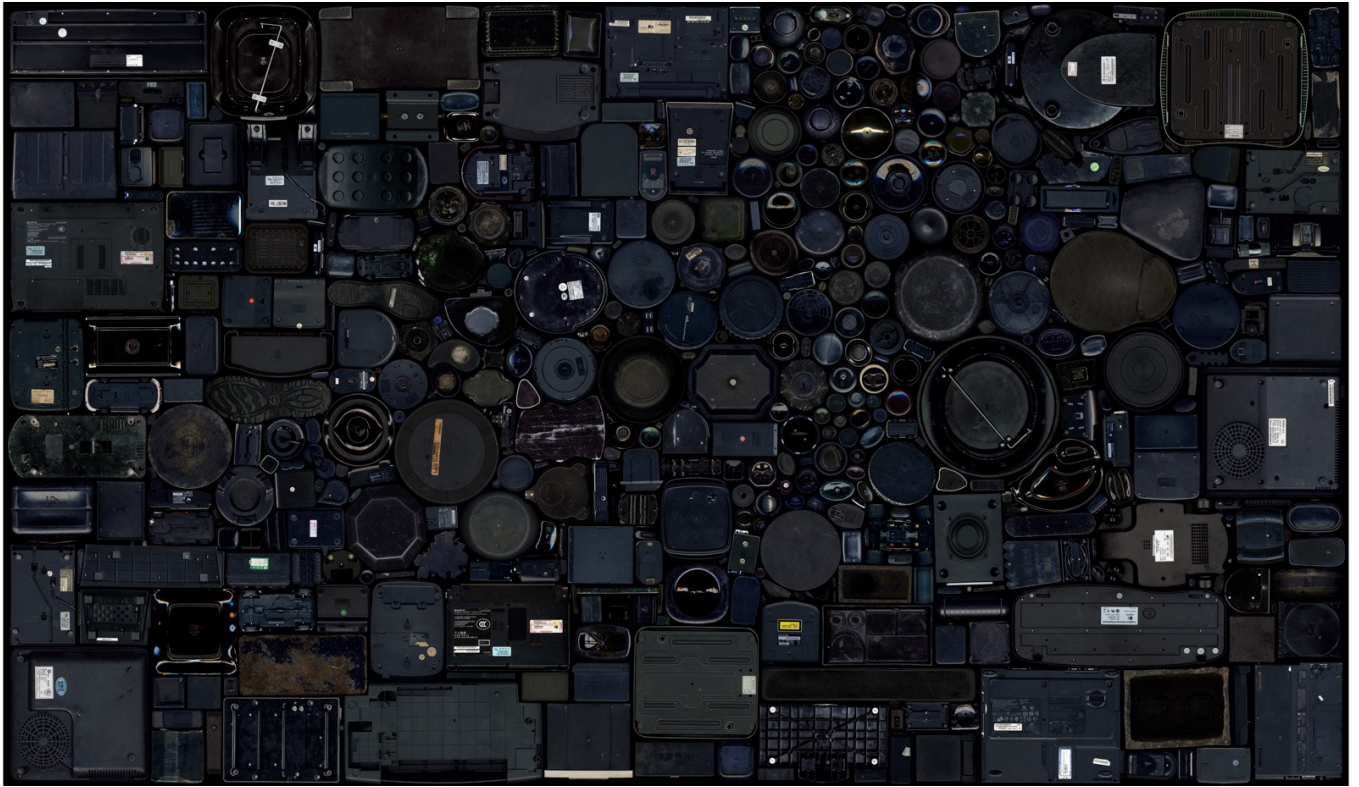
底部 No.5 / Bottom No.5

彩色照片，铝塑板装裱 photo scanned objects, digital c-print
Ed. 4/9, 120 x 205 cm, 2009

高磊 | GAO LEI

在高磊的作品《玛拿西之锯》中，冷峻的机器刀模组成一幅工业钢锯的图形，规整简洁的呈现在四块富有厚重感的木质屏风上，锋利的一面朝向观看者，原应是锯齿的部分被激光精确烧灼而成的发辫代替。直面这件作品时，威胁性的刀韧、紧绷的发辫、有一定体量和高度的屏风裹挟着令人窒息的压抑感，魔术般地激起观看者的联觉反应。"玛拿西之锯"来自旧约中先知以赛亚之死的故事，高磊将其中撩拨神经的那一丝切肤的痛感物化，转而刺痛观者。工业技术和人类境遇（human condition）之间矛盾交织的关系是艺术家始终关注的议题。

In *Screen–The Saw of Manasseh*, cold cutting dies make up a hacksaw for industrial use. Neatly arranged on the four wooden screens with decorous weight, the hacksaw has its keen edge facing the viewer but the teeth were replaced by hair braids, contours of which were burnt out by laser. This work arouses a breathtaking synesthesia in the viewer in a magical way, with its threatening edge, tight braids, and tall, heavy screens. The work was inspired by a story of Isaiah been killed brutely by King Manasseh from the *Old Testament*. It is borrowed here to materialize and deliver the intense pain to the viewer. The conflict between industrial technology and human condition has been a recurs in Gao's works.
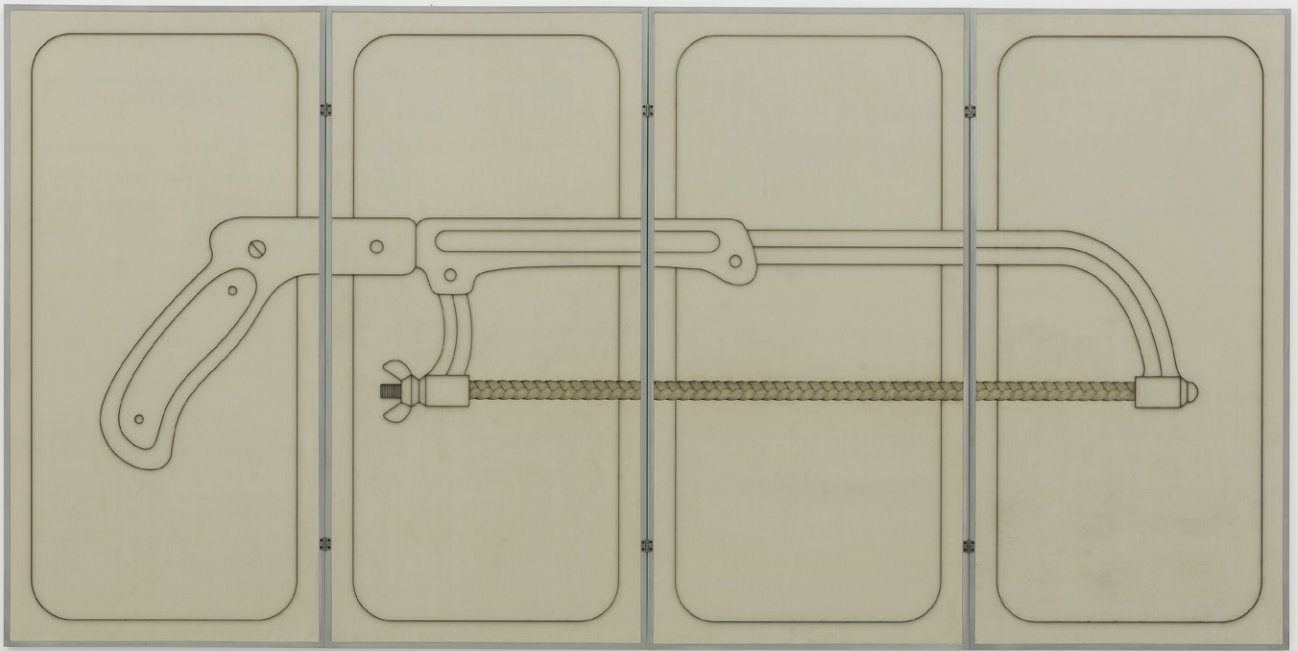
屏风 – 玛拿西之锯 / Screen – The Saw of Manasseh

木板，刀模，激光雕刻 wood, blade, laser carving
200 x 100 x 3.5 x 4 cm, 2016

马灵丽 | MA LINGLI

马灵丽的作品在影子中，也在画面中。她擅长工笔，画风细腻精巧，作品中很少描绘山河风景，常常只是一个独立的符号，或单纯的图式。她将绘好的绢画剪碎，封入不同的亚克力薄板，再将薄板固定在画框内，制造微妙的空间距离，在丰富的层次中，她偶尔会融入各类现成的材料，如成品布，彩色糖纸，甚至羽毛或鱼线。她纳入考虑的不仅是可见的部分，还有不可见的部分，即物质在光线下形成的阴影。对于马灵丽而言，画面的存在是为了构成影子的图像，她的创作时常从影子出发，反过来决定表面的拼贴与混搭。以不可见引领可见，营造隐趣（miegakure）。

Ma Lingli embeds her works both in the shadow and in the paintings. Remarkable skill in Gong–bi helps her to form a refined and elaborate style. Seldom are mountains or rivers the motif of her works, as they appear only in the form of an independent symbol or a mere scheme. Finished silk paintings are cut into fragments and sealed into different acrylic sheets, which are then fixed separately in the same frame to create subtle layers. There are sometimes ready–mades in the rich layers like readymade cloth, colorful candy wrappers, and even feather or fishing lines. She is concerned not only with what meets the eye but also the invisible, that is, shadow in the light. To the artist, a painting has to form an image of the shadow, therefore her works often starts with shadows and then make choices about the collage and the mix. It is about guiding visible with the invisible, to pursue the effect of "miegakure"(reveal and hide).

✝

绢本绘画，绘画装置 ink and color on silk, painting installation
197 x 62 cm, 2017

权五祥 | Osang Gwon

权五祥的《新加坡》平面系列："平面"（The Flat）系列是在二维与三维之间游走的一次跃进式实验。艺术家将 Wallpaper 杂志上裁下的物件图像以铁丝支撑，如此三维化之后，又以摄影的形式再次将它们二维化，平面与立体、真实与虚幻、记录与再现，边界被反复削弱又再次确立。

As for *Singapore <New>*, the artist created the work when he was in Temmengong Artist in residency in Singapore. He collected the books, brochures, leaflets, magazines, and posters which presents Asian contemporary art world from museums and galleries in Singapore.

新加坡（新）/ Singapore (New)

木框、喷绘印刷 light jet print, wood frame
150 x 101 cm, 2013

尚一心 | SHANG YIXIN

尚一心选择了一根偶然拾得的普通树杈，想象它曾经的和可能的生命面貌。他在2台3M幻灯机玻璃板上，根据实物一枝杈在墙面上的投影延展绘制出繁复的枝桠。树杈孤零零的立在暗淡的空间中央，灯光开启的时刻，实物的影子与幻灯机上所绘制的树枝的影子拼合为"完整的树"，他利用光源、真实的树杈和手绘的树影拼贴成一株既在空间中，也在平面上的树。在这个过程中，尚一心用实物装置和绘画结合，最终完成的是一种光影的拼贴景象。

"一棵树杈留下了线索，使我可以顺着这条线索猜想。这些猜想因为其符合现实中真实存在的线索而成立为新的线索，如此延伸，繁衍……填充起原先的'空白'。'线索' 既为我的猜想提供了线索，又是我的猜想成立的'证据'。这就是我们知道的'过去'。"

Shang Yixin chose a tree trunk that he happened to find and began to imagine its past and future. On the glass panes of the two 3M projectors the artists painted complicatedly intertwined branch–es according to the shadow of the trunk projected on the wall. When light is on, the shadow of the isolated trunk in the dark space and the shadow painted on the projectors overlaid and formed into a "complete tree". The light, the object and the shadows the artist painted make up a tree, one standing both in the space and on the planar surface. A readymade installation and a painting are successfully combined here to produce a collage of light and shadow.

"A tree branch left a clue for me in my guessing that would become new clues as they go well with the clues in reality. On and on the clues extend, reproduce... fill the 'blanks' there used to be. To my guessing, the 'clue' is both a clue and a proof. It is the 'past' that we know."

线索 / Clue

3M胶片投影机，干树杈，墨水手绘于玻璃
3M overhead projector, a branch of a tree, black ink on the glass
尺寸可变 size variable, 2017

TAL R

丹麦艺术家塔尔·R（Tal R）同样使用旧作创作拼贴。他曾在中国度过了几年时间，学习书法、武术。他在创作正式的作品前，总会积累大量手稿涂鸦，然后再回过头浏览，从中选择有趣的图像。他说自己跟随"意"，在如秋叶般层层叠叠的视觉经验中，寻找灵感迸发的形象。在20多年的创作之后，他认为自己需要重新梳理过去，并与之告别。他把所有手稿分类整理，制作成拼贴。经年累月的手稿在画布上重重叠置，有的形象令人联想起Tal R其他画作，有的被部分遮蔽，勾起窥探的欲望。这显然是一幅个人历史和记忆的集合，许多经历，体悟，最微妙而无法述说的人生细节，交叉重叠，混合成有厚重体量的，混沌的，感人的实在之物。

The Danish artist Tal R also creates in the vein of collage: he made collage out of his old works. He spent a few years in China in early 90s learning calligraphy and kung fu. Before he started to create a new piece, he would first make lots of drawings, then scan them and choose what can be interesting to work on. Driven by "Yi" (idea), he looks for figures in the multitude of visual experience that can inspire him. Making art for over twenty years, he decided to deconstruct himself and bid farewell to his past, hence he divided the sketches in different groups and pasted them together on canvas. The overlapped manuscripts on the canvas associate us with some of his paintings, while some pages were partly hidden, arouse our desire to peep. This is a whole collection of personal history and memory, with a strong sense of dense, chaotic and concrete. The artist's experiences, reflections are revealed in the overlapping, delicate and subtle details.

拉姆迪，拉姆迪，拉姆迪 / Rumdi, Rumdi, Rumdi

纤维板及布面纸制拼贴 collage on canvas and MDF
202 x 601 cm, 1989–2013

徐冰 | XU BING

徐冰借用一扇毛玻璃，创造出"光的绘画"。《背后的故事：庐山图》从正面看是一幅描绘在玻璃上的《庐山图》，这幅张大千生涯末期的巨作以其虚实结合的大泼彩成为经典。玻璃背后却揭开谜底：批麻皴法勾勒的细部源于杂草、麻杆的轮廓，大片彩墨是各色塑料袋被光线穿透、因距离远近投下的或浅或深的彩影。徐冰在这件作品中身体力行地探讨中国绘画与自然的特殊关系，事实上，徐冰不仅将自然物、人造垃圾的阴影拼合成一幅山水画，每次展出时还会就地搜集材料，重新组合，也即是说，虽然每一次图像相同，但背后的故事并不一样。看似用笔墨描绘的山水画，其实是杂草废料的影子，看似没有变化的图式，本质上随机且开放，《背后的故事》从过程到结果均是对东方哲思的演绎。

Xu Bing used ground glass to obtain a "painting by light". *Background Story: Mount Lu Panorama*, viewed from the front, is a copy of Mount Lu Panorama on glass, a splash–color classic by Zhang Daqian toward the end of his life. Behind the glass however is another world featured by wrinkling based on the outline of weeds and waste of flax, blocks of color ink of light or dark color shade when light runs through colored plastic bags at different distances. Xu Bing explores earnestly the special link between Chinese painting and nature. As a matter of fact, it is more than a land–scape painting of shadows of natural stuff and man–made trash, as he always collects and incor–porates local materials in his works. In other words, identical as these images may be, the stories behind them are different. The landscape painting seems to be produced with brush and ink but are actually shadows of waste and weeds, while the scheme seems invariable, the content is in fact open and random. The *Background Story* is an in–depth interpretation of the Eastern philosophy both in terms of process and result.

背后的故事：庐山图 / Background Story: Mount Lu Panorama

画芯尺寸 core size：120 x 600 cm, 装置尺寸 installation size：226 x 700 cm
通过调节光线所完成的综合媒体装置
multi-media installation/ various materials behind the frosted glass
2015

尹秀珍 | YIN XIUZHEN

"火箭，是试图离开地球探索未知世界的交通工具，又是欲望和危机的载体。电视塔是话语权的载体和媒体的工具，虽然这些主导的话语权随着自媒体时代的到来被稀释，但媒体成为一种'新信仰'的倾向却明显加强。被不同人的经历缝合成外皮的'火箭'们，带着集体潜意识，她的庞大和中空成为了时代的某种象征，她既与真实的世界产生共融的关系，又充当'新信仰'的图腾。这件作品2005年最初创作于一个教堂，在联系人间与上苍的场所，植入试图通往上苍的载体，重新审视关于今天的'新信仰'。而将这些火箭移至到外滩3号这栋商业大楼中，既和消费时代的氛围融合形成为'新信仰'的场所，也与窗外的真实的'东方明珠'形成对话。"

"The rocket is a vehicle that carries people away from Earth to explore a new world, but it also carries desire and crisis. The TV tower is a vehicle of the right of speech and the media's instrument. Admittedly the mainstream right of speech has been weakened after the arrival of the We-media era, but the trend that the media will develop into a 'new faith' is becoming more and more obvious. These 'rockets' whose covers are made of different experiences stitched together, carry with them collective consciousness. Their size and hollowness become a symbol of our age. Therefore, these big stuffs not only fuse with the real world but also become a totem for the 'new faith'. This work, finished in a church in 2005, had been intended to review our 'new belief' by implanting a carrier that could take humanity to Heaven in a place where man and God are connected. When moved into this large business complex at Bund 3, it not only merges well with the consumption age to build a new venue for 'a new belief' but also holds a dialogue with the Oriental Pearl TV Tower right outside the window. "

电视塔–火箭 / TVT–Rocket

高 Hight: 1300cm，直径 Diameter: 250cm/100cm/100cm
装置，穿过的衣物，不锈钢，布 installation, second–hand clothes, stainless steel, fabric
2005

庄辉 | ZHUANG HUI

《庄辉个展》也许是整个展览中最不可思议的"拼贴"作品。《庄辉个展》由三个部分组成，首先他将几年前的数件作品用卡车载至戈壁无人区，留下然后离开。第二个部分发生在距戈壁一千公里之外的村落废墟，1990年还是工人的庄辉与朋友骑行前往西藏时路过这里，留下美好的记忆。时过境迁，当年的自治县竟然已经荒废，为了纪念这一段往事，他将当年在这里拍摄的照片画在残垣断壁上。第三个部分发生在展场内，只有几张客观记录沙漠中的雕塑、残垣断壁上的壁画的照片。

当我们看到照片时，一切已经被改变，而且仍在不断改变。多重现实在客观时间、地理距离、观看者所处的时空定位等多层次的经纬中毗连，并置，"引发诗意的火花"。展厅中的摄影仅仅是整件作品的一块拼图，还需要观看者通过想象力感知其恢弘的时空跨度和层次丰富的情感内容。

Zhuang Hui Solo Show is probably the most unpredictable of all the collages. There are three parts. At first he had to send some of his works made a few years ago to a deserted Gobi by truck. The second part took place in a town ruin more than 1,000 km away from the Gobi. When passing this town on his ride to Tibet in 1990, Zhuang Hui, who was a worker then, and his friends were very impressed by the view that lies waste now. To commemorate this experience, he painted the photos he took at that time on the broken walls. The third scene took place in the gallery on the Bund in Shanghai with several photos recording the sculptures standing in the middle of nowhere and murals being painted and left on the broken walls.

The moment we encounter these photos, everything has changed and is in constant change as well (some of the sculptures were blown away immediately after the photo has taken, all of the works are now disappeared somewhere deep in the desert) Multiple realities borders overlap on each other in the multi–layered context of objective time, physical distance and the location of the viewer, and are juxtaposed to trigure "the spark of poetry". If we take the whole artwork as a jigsaw, the photos displayed in the space are only one piece of it. It takes imagination on the part of the viewer to appreciate the grandeur of time and space, as well as the rich emotional content it contains.

庄辉个展 Zhuang Hui Solo Exhibition

第一部分：文献资料（1.方案 2.行程攻略）
第二部分：版画 第三部分：现场图片（111.3 x 81 cm x 7幅）
第四部分：与牟莉莉的合影（6寸照片两张，拍摄于1990年）第五部分：七部文献影像
Ed 2/3, 2014

吴笛｜WU DI

吴笛是一个不设边界，自由实验的艺术家。她迷恋宗教绘画中浓重的仪式感，发现画面主体被覆盖、抹去之后，仍然保持神秘感和精神性。关于宗教艺术精神性的议题，曾引导绘画走向抽象表现主义，但巴内特（Barnett Newman）、罗斯科（Mark Rothko）营造崇高感（sense of sublime）的方法并不能令她满意，她要寻找更有力量的传递形式。她先用金色颜料涂改经典图像，拍摄后投影在墙面，一块置于墙面前的大理石残块也被染上色彩，耀眼的LED光带穿插其间，既与图像上的金色呼应，也令画面、光影和物体退入同一个平面。在此基础上，吴笛再次进行拍摄，最后将这幅错落奇异的图景印制在纱帘上，与之一同展出的，还有不断流淌的金色影像，和磁带高速行进的空白杂音。吴笛始终不满意图像单一地存在，她不停的自我干扰，阻断，再造。

As an experimental, interdisciplinary artist, Wu, obsessed with the sense of ritual in religious paintings, finds that a painting can retain its mysterious and spiritual quality even after the subject is covered or removed. The discussion about the spirituality of art leads to abstract expressionism in painting, but what Barnett and Rothko did to create the sense of sublime does not satisfy her, she wants to find more effective and powerful ways. With golden paint she altered clas–sical paintings and projected them on the wall. A marble fragment in front of the wall is also tinted golden. The dazzling LED light penetrates it to form a contrast with the golden color in the image, forces the painting, light and shadow, together with the objects to retreat to the same plane. Then she printed onto the gauze shade photos of these images she took. There are also flowing golden images showing on video screen and sounds created a running empty cassette. Reluctant to let the images alone, she is in a constant circulation of interrupting, blocking and rebuilding.

9–8

喷墨打印，金箔，丝绸 Inkjet printing, gold foil, silk
60x90cm, 2017

9

综合媒体装置 multi–media installation
孤版 unique, 尺寸可变 size variable, 2017

姚朋 | YAO PENG

姚朋从网上搜寻尽可能平庸的老照片，要求不带任何情感，图中每个人都像道具般精确凝固在自己的位置上。与此同时，他从过去中国大陆的翻译文学中随机选择那些具有明显译文体的对白，将它们与每个人物相连。

姚朋有意识的加入了这一场对"观看之道"的讨论，他选用的文字与图像毫无关联，仅凭着一条细线，这张"平庸"的照片就被无可逆转的改变了。镜头所捕捉的20世纪中期的欧美、苏联社会场景，与当时中国大陆的现实几乎全不相通，这种隔空而望的好奇与接近世界的渴望，也显现在译文体的字里行间。

Yao Peng searched for old photos on Internet to make his collage. These photos that could not be more common showed no personal expression, no stories. People in the photo were all "frozen" in a certain place like a prop. In addition, from Chinese translations of literary works, he chose ran–domly some dialogues that were rendered with too much influence from the source language, and linked the lines with the figures in the photo.

Yao joined in the discussion of "Way of Seeing". The words and images, not related in any way, changed this "most common" image irreversibly with a mere clue. The scenery in Europe, America and the Soviet Union in the middle of the 20th century showed on the photo, had little bearing on Mainland China then, but curiosity and the longing to contact with the world outside was discerni–ble in the lines of the translated publications.
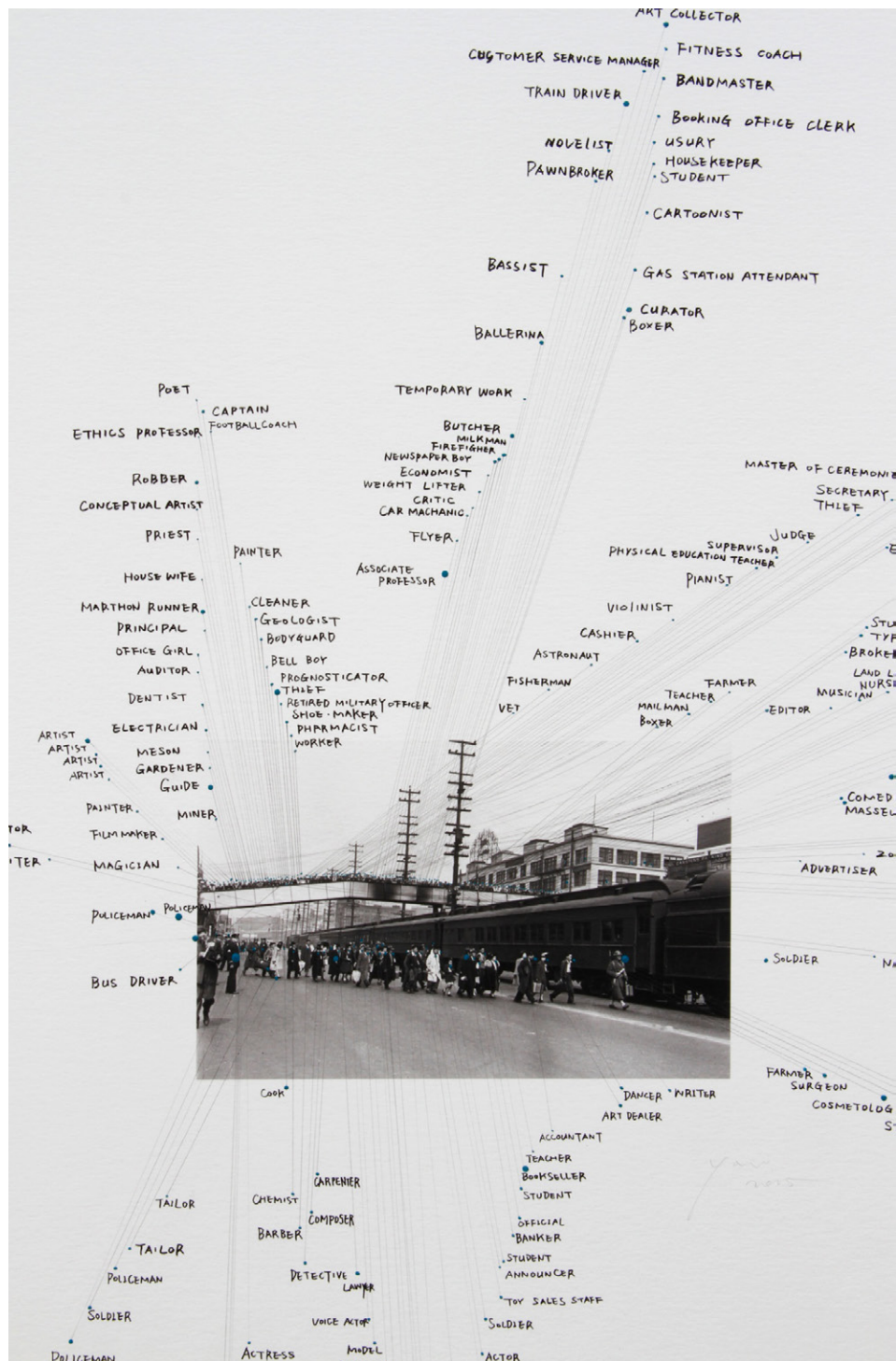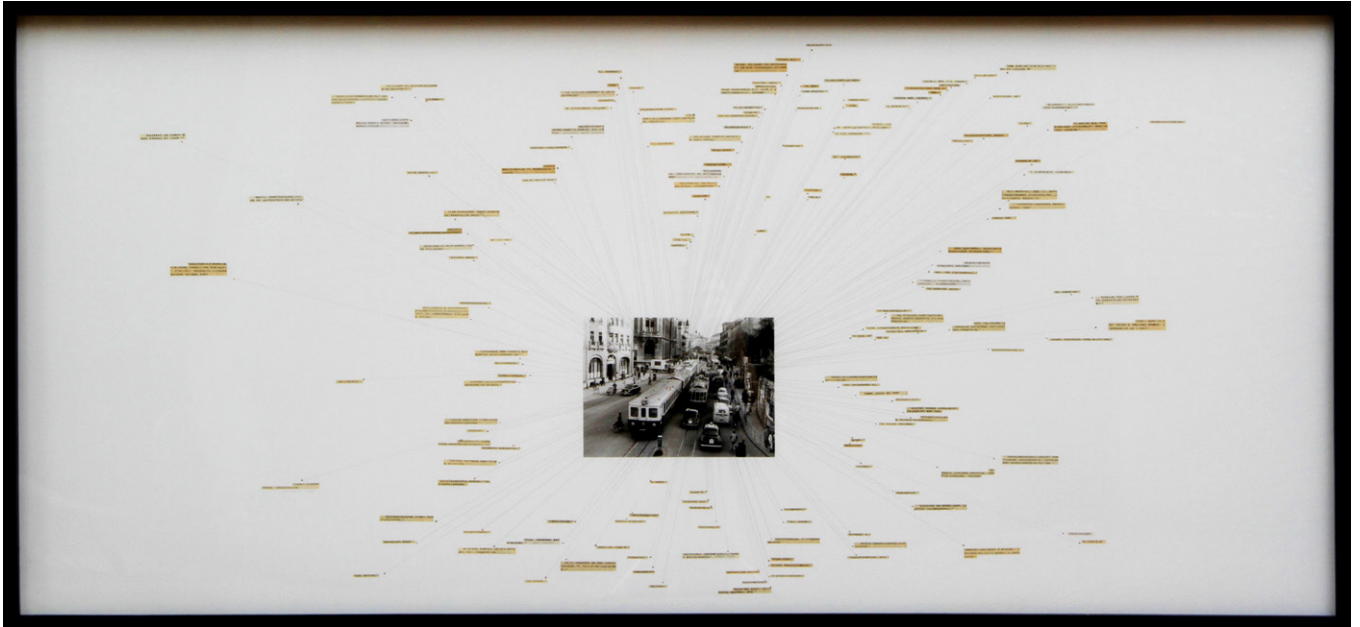
我们依次穿越时间-5 / We Pass Through Time One by One – 5

收藏级艺术微喷，铅笔，丙烯，马克笔 archival inkjet print, pencil, acrylic, marker pen
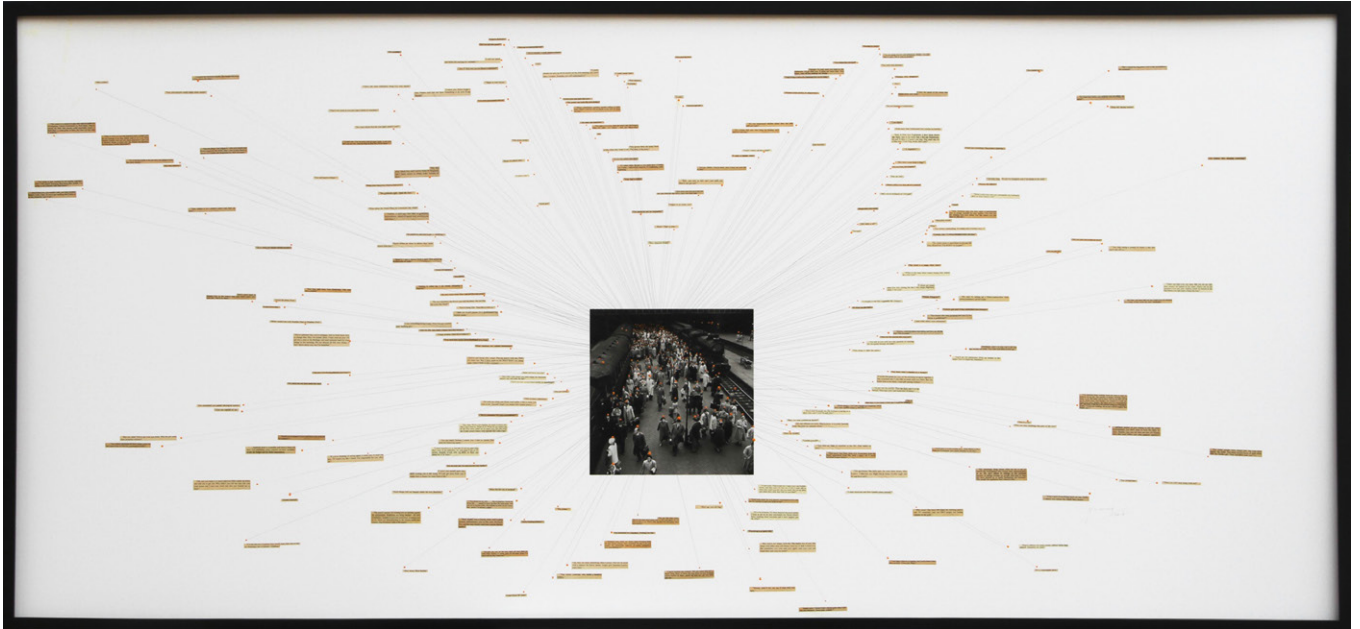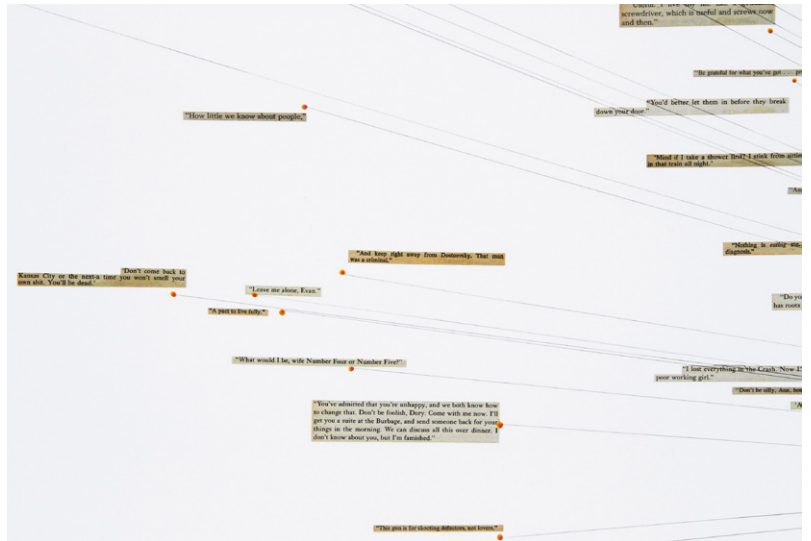孤版 unique, 90 x 70 cm, 2016
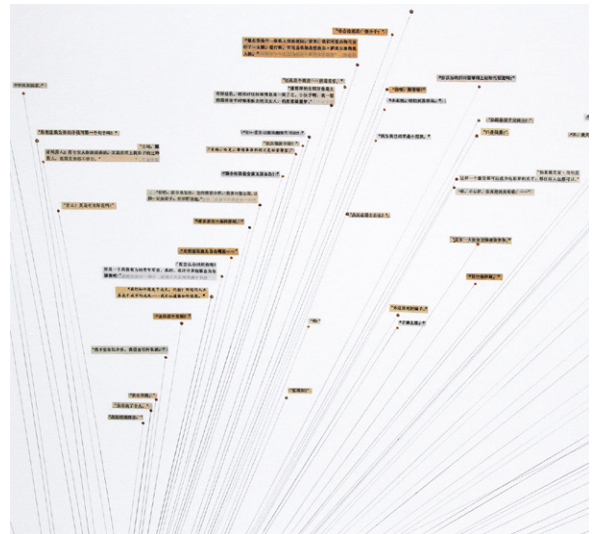
detail

我们依次穿越时间-9 / We Pass Through Time One by One – 9

收藏级艺术微喷，铅笔，丙烯，书 archival inkjet print, pencil, acrylic, book
孤版 unique, 110 x 240 cm, 2016

detail

我们依次穿越时间–10 / We Pass Through Time One by One – 10

收藏级艺术微喷，铅笔，丙烯，书 archival inkjet print, pencil, acrylic, book
孤版 unique, 110 x 240 cm, 2016

林科 | LIN KE

林科的拼贴没有实体，也没有使用蒙太奇，甚至不需要高超的技术来完成。他复制许多电脑文件夹，将它们相互嵌套、关联、摆放成新的形状，并用录屏功能记录下来。在《有松鼠的松树》中，他将图标拼凑成一株松树的形状，命名为"松树干"、"松针"，堆叠在地面的文件夹被命名为"石头"，然后一枚叫"松鼠"的文件夹在树干和松针之间跳上跳下，还"吃掉了"一枚叫"松果"的文件夹。他将桌面上的表演类比越南水上木偶戏—搭建布景（屏幕背景图）、安排演员（图标）、用长杆调动角色（鼠标拖动图标），浑浊池水遮掩的机关也恰似操作界面背后的复杂程序。鼠标的移动轨迹揭示了林科即兴的肢体参与，我们目睹着他游移搜寻要点击的按钮，在设置中调整大小，这是一出不遮幕不化妆的拼贴演出。他通常仅录制一次，作品也因而保有新鲜随性的气质。

Lin Ke's collage is not embodied in physical material or montage, does not require any high–tech. He just copied dozens of digital files that will then be nested, related and assembled to form new shapes. All are recorded with screenshots. In *A Squirrel Pine*, icons are placed into the shape of a pine tree, titled "pine tree trunk", "pine needle", and the files on the ground are called "stones" with a file named "squirrel" scampering between the trunk and the needles – it even "swallowed" a file called "pine cone". He compares the show on the desktop to the puppet show on water in Vietnam, as it involves preparing settings (screen background), selecting actors (icons), put the characters into performance with poles (moving the icons with a mouse). The gadgets hidden by the turbid water are like the process behind the operation interface. The moving track the mouse left records his improvisational participation. In this act with neither curtain nor makeup, we see him move around to search for the icon to click, or adjust the size in setting. The video was recorded only once for most of the time, in order to remain fresh and casual.
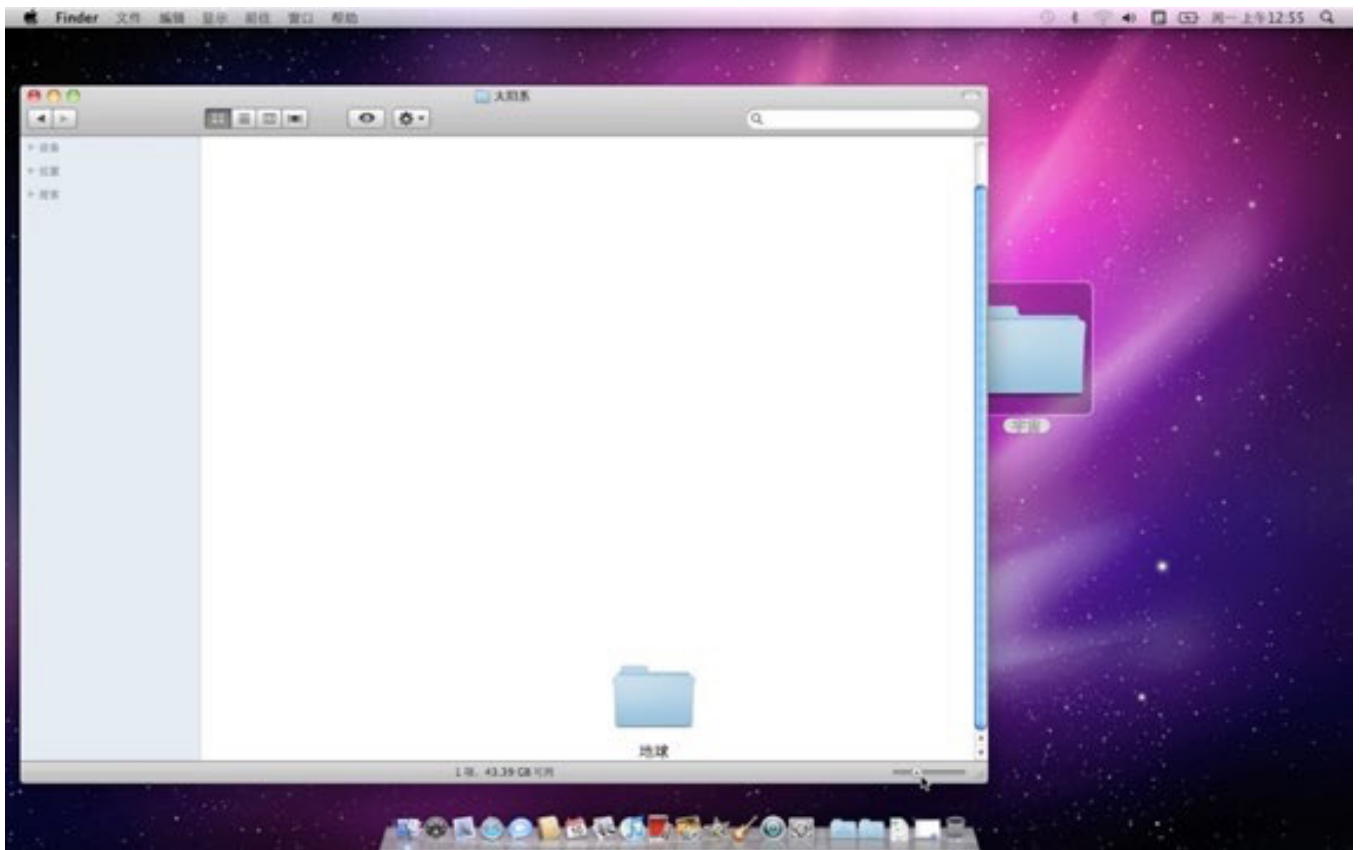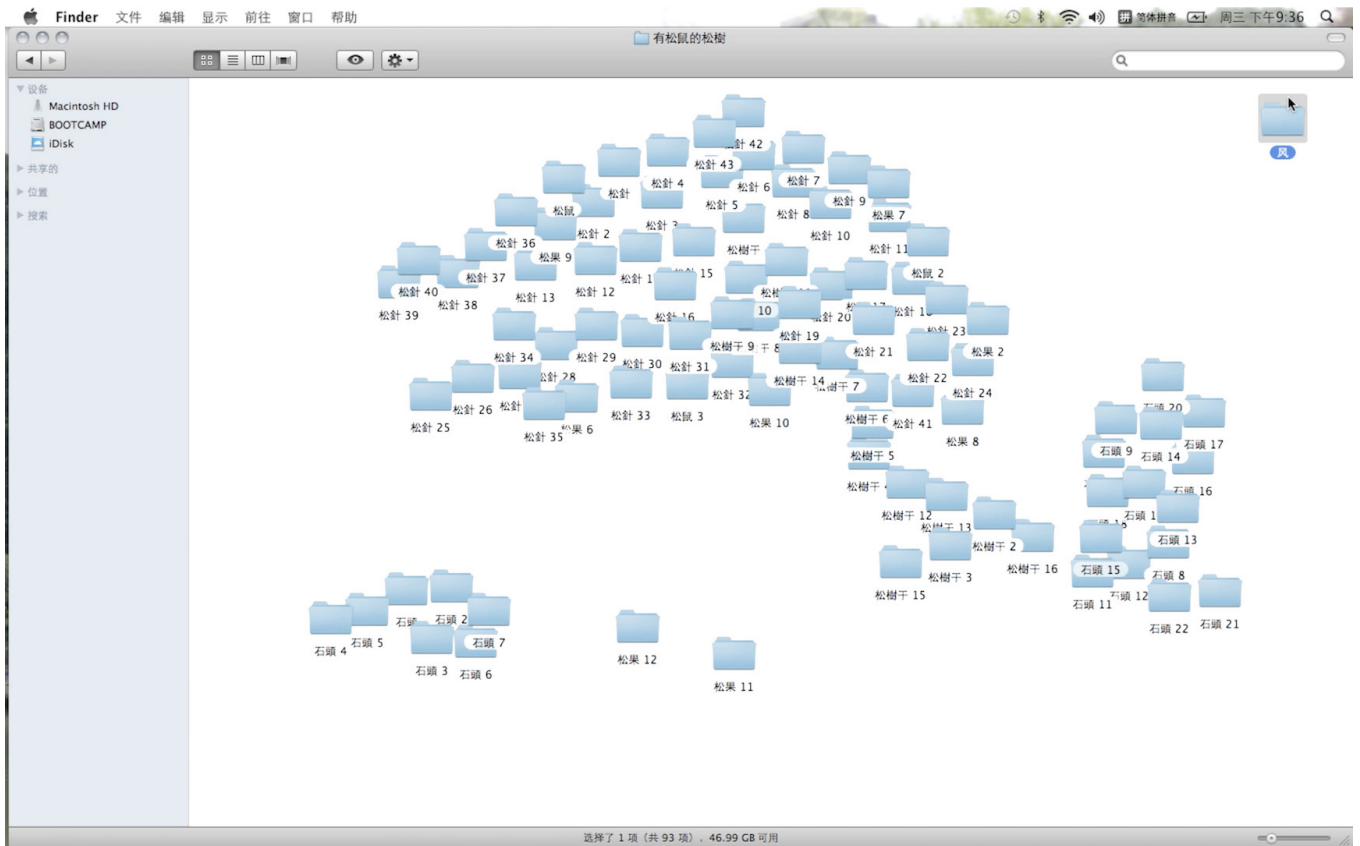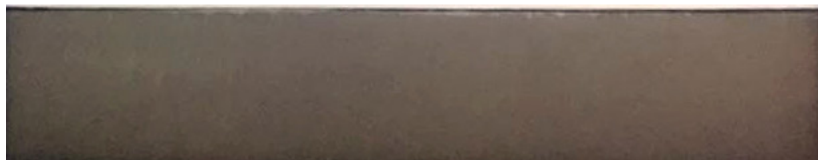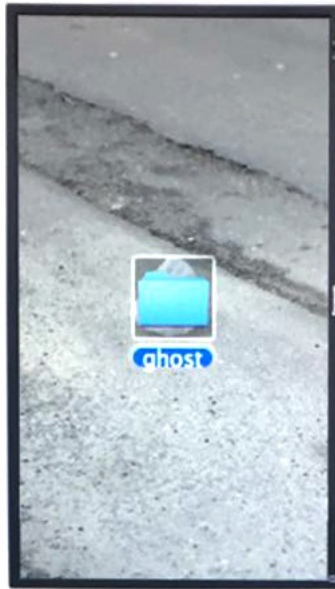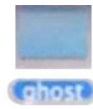
宇宙文件夹 / Universe Folder

时长：4'6"、无限循环，表演视频　duration: 4min 6sec, loop, performance video
长宽比 16：10 length-width ratio: 16：10, 2010

有松鼠的松树 / A Squirrel Pine

时长：3'15"、无限循环，表演视频 duration: 3min 15sec, loop, performance video
长宽比 16：10 length-width ratio: 16：10, 2010

Ghost

时长：54"、无限循环，表演视频 duration: 54sec, loop, performance video
长宽比 9 : 16 length–width ratio: 9 : 16, 2013

SHANGHAI GALLERY OF ART

沪申画廊

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