

SHANGHAI
GALLERY
OF ART | 沪申画廊

PARTIAL PHENOMENA

局现

2018.11.3-12.16

郑路 ZHENG LU

开幕 OPENING: 2018.11.3 5-7PM

通州新城 (局部) Tongzhou Values Map (details)
不锈钢 Stainless Steel | 120x230cm | 2018

外滩三号 沪申画廊 Shanghai Gallery of Art @ Three on the Bund
上海中山东一路三号三楼 3F, No.3 Zhong Shan Dong Yi Road, Shanghai
86-21-63215757 SGA@on-the-bund.com www.shanghaigalleryofart.com

沪申画廊荣幸呈现艺术家郑路的个展“局现”。本次展览是艺术家自2013年的个展“以水济水”以来第二次毗邻外滩于沪申画廊展出，而“局现”中将要呈现的是郑路完全不同于此前风格的全新作品。这位才华横溢的艺术家此前的作品令人难忘而极具美感——将不锈钢切割为汉字再焊接而成的镂空雕塑，富有视觉表现力，携带着文人象征，洋溢着诗性。而2016年在龙美术馆的展览“耳且”中，艺术家则开始显露出转变之势，作品开始脱离文学和历史的语境，其中声音装置《耳且》瞄准了单纯的物理现象：阻力，将表达简化到了物和维度的形式探索中，某种程度上，“耳且”预示了展览“局现”。

在“局现”中，郑路的创作彻底回归到了对本质的溯求，即对雕塑乃至一切艺术皆赖以存在的物的世界的思考和质疑中。用艺术家的语言，或者本体论（Ontology）的角度来阐释的话，那就是对“实在”（Reality）的探索。“局现”的作品摒弃哲学和诗歌，旨在用新的观察方式去回答什么是实在，什么是实体（Substance）？究竟什么构成了我们的存在？作为发问者，艺术家并非先驱，千年来世世代代的学者意图借助哲学、科学的思辨和探索，发问并试图予以解答，而历史的结果总是在对前人的推翻和颠覆中反复，这一过程无疑让人意识到了其人自身的渺小，其感知之愚钝、其尺度之粗糙、其生命之短暂，而在科学高度发达的今天，则更有其人在受限的维度中所遭受的种种局限之揭露，展览“局现”即得名与此谐音“局限”，而其初衷其实亦延续着这一历史的传统，予以实在以回答——“洞见实在”。

本次展览的名称“局现”亦指“局部现象”，一方面它昭示着为了回答实存的问题，为了“洞见实在”，艺术家将要窥探局部，打开尺度并展开维度；另一方面“局部现象”亦暗示着我们所感知的周遭“物”的世界之表象性，而针对此现状，我们只有通过改变自己所身处的观察者的位置，维度，方才能够以一种深入表象，打破局限的方式理解世界。这对于艺术家而言从来都不是新的尝试，罗丹曾概括道：“只有体积，没有线条”，那是牛顿式的阐述，而“局现”则包含了各个方面的广延，结合一种全新的，非古典预设和谐架构的，现代性的，量子力学的世界观，构建着一种全新的方法论，如艺术家所说的：

“对维度的探索我相信是和事物本性的深处有关联的，是落实我对实在洞见的语言。”——郑路

在“局现”的方法论中，《无相》是最早被创作出的作品，标示着艺术家对尺度的探索。《无相》有着鲜艳亮丽的视觉特征，作品以凸透镜为媒介，或展示微观层面内脏解剖的图像，或展示宏观层面的宇宙之样貌，他们在透镜的作用下被放大、扭曲为单纯而具有美学特征的纹理和光影，在这一过程中他们的原本属性被解构，随着尺度的放大而如同泡沫般失去了原本的意义。作品体现了尺度（Scale）变化对感官认知的解构，这无疑是震撼的——如同历史中人类从显微镜和天文望远镜的发明过度到爱因斯坦提出广义相对论的变迁一般，郑路的颠覆也从尺度的转换中开始。《无相》是单纯，直接，漂亮而有说服力的尝试。

《下自成蹊》和《管中窥物》则来自于更具现代特征，量子力学式的思考方式，是旨在改变观测者位置，转化维度并对世界予以重估的尝试：两件作品使用玻璃酒杯和管道这两样常见的物品构建为体积，以一定高度悬空的方式呈现，从而让观者不得不以仰视的方式观察这两个物体。在观看中，三维空间的体积感因为凌驾人之上的高度而被取消了，于观者而言变成了一种二维体验——玻璃杯变成了抽象平面中若干圆形的叠加和重复，而管道则因为其中空的属性使得光线仍可从平面的空洞缝隙中穿过，这些光线顺着引力的方向在空间中苟延残喘——杯子不再是杯子，管道不再是管道，常见的物体因为维度的转化，观察者的改变而被解构，变为了与先前毫无联系的他者，这就如同量子力学的观察者效应（Observer Effect）中，观察者所带来的必然性的缺失：电子在被观察时才被观察，艺术家曾道：“物的属性只有在发生关联时才出现。”

《1:2454》在类似的原则下呈现了一个转换了维度的黄浦江，郑路以靠江一侧的窗户为基点，将黄浦江以该基点为中心，取其平面轮廓线进行收缩，再将黄浦江的曲线上下延展为面——平面概念的河流被纵向延伸达到了3.5米，在空间中的物理存在变成了一面曲折的、扑面而来的墙；如同塞尚在《圣维克多山》中通过双透视点的引入而大大压缩了观者与维克多山之间的距离一般，《1:2454》通过简单直接的数学原则和空间规律的颠覆完成了对观者和外部世界间的巧妙隐喻。而展览的另一件作品《通州新城》则是相反，将具有三维属性的城市压缩为了点线面所构成的二维之城。

《一根柱子》和《马飞之家》是本次展览最具雕塑性的作品，他们都共有“切割”这一属性，《一根柱子》呈现了沿纵面被分割的一根柱子，它的内部构成——一个个砖块赫然陈列于观者眼前，而《马飞之家》同样，作品中各种人类用品被切割组成一个扁圆柱形体积，电视机、发动机、风扇等等一切被切分，物的属性被分离，也许他们毫无疑问是可以被切割的，因为他们不是原子，不是构成世界的基础，但不论对作品的理解如何，艺术家在此势必让观者不得不去思考“切割”这一动作存不存在极限，而最终去思考构成世界的基本实质：即，什么是实体（Substance）？后者牢固地关联着“实在”。在这样一种作品和观者思考的互动里，《一根柱子》的垒垒红砖好比一则关于莱布尼茨“单子”的比喻，后者假设：“世界万物由单子构成，作为实体的单子具有不可分割性、封闭性、统有性和道德性。”，而《马飞之家》中紧凑的圆形轮廓所形成的限定则似乎比喻着量子力学中的离散性（Discrete）——“任何物理系统中的相关信息是有限的，由普朗克常数决定。”

“局限”始自尺度，而后展开的一系列对维度、空间，实体的探索，并没有最终给予其最深层范畴“实在”（Existence & Reality）以一个确定的描述和回答，而是就像郑路所说的那样，“落实对实在的洞见”，艺术家巧妙的切换、革新艺术语言中观察、思考方式的“洞见”。这样一种洞见亦可视为一次回归或重置，在“局限”里，艺术家重新审视视觉周遭的世界，把握形成艺术的质料，这一切仿佛将时钟拨回到了艺术诞生之始，人的思维与质料开始结合的那一刻，即亚里士多德所说的“形式”诞生的那一刻；而这场重置之后，结合时代科学的理念的重置是否意味着前所未有的艺术语言将要诞生？是否会为艺术展开全新维度？我们可以在郑路的作品中寻求答案。

“这形体本来就存在于大理石当中，我只是把不需要的部分去掉而已。”——米开朗基罗·波纳罗蒂

The Shanghai Gallery of Art is delighted to present Zheng Lu's solo exhibition, "Partial Phenomenon", marking the artist's second exhibition at the gallery since his debut "Water from Water" in 2013. "Partial Phenomenon" will present entirely new styles of works. In the last few years, works by this talented young artist have left us with memorable and aesthetically pleasing impressions. Like the works he presented at the gallery in 2013, "Water from Water" where the artist welded hollow sculptures from stainless-steel sheets carved with Chinese characters, these works were visually articulate to embody a sophisticated intellectual emblem that was replete of lyricism. In his 2016 solo exhibition at the Long Museum, "Re-sist-ance", Zheng Lu revealed a tendency to shift his practice that was once predominantly driven by literature and historical discourse. The sound installation "Re-sist-ance" addressed the simple physical phenomenon: "Resistance", and reduced its artistic language to the forms of "object" and "scale". To a certain extent, "Re-sist-ance" was prescient of this exhibition, "Partial Phenomenon".

In "Partial Phenomenon", Zheng Lu's art practice returns to the quest for essence. In other words, for a world of sculpture (or any artistic form) reliant on the object for contemplation and inquiry, if one adopts the language of the artist or an ontological one for iteration, then it becomes an exploration about "reality". "Partial Phenomenon" rejects philosophy and poetry, but attempts to answer the question of what reality is with new approaches and insights. It asks, "what is substance"? And what constitutes our existence? As the one who bears and explore this question, artist Zheng Lu is not a pioneer in doing so. There have been generations of scholars whose aim had been to appropriate philosophy, scientific speculation, and exploration in order to address and resolve these questions over the last thousands of years. While historical outcomes have undergone cycles of rejecting and subverting the predecessors, this process has nevertheless made people realize their own insignificance, their sluggish and unsophisticated perceptions, their broad yet unfocused scales, and their short existence. With the advent of highly advanced technologies available today, and those who try to reveal the various types of limitations in a course of development, the exhibition "Partial Phenomenon" draws from the same phonetics as "limitation", its impetus is to extend a historical tradition, to assign answers to an essence – "to offer insight to the essence."

The exhibition, "Partial Phenomenon" on the one hand addresses some existing questions, in other words, hopes to offer "insight to reality", for which the artist inspects the details, opens up the dimensions and expands on parameter; on the other hand, "Partial Phenomenon" underscores the phenomenon world of the "objects" from our perceptive surrounding. Confronted with this current condition, it is only by changing the position of our perception and parameter, would we be able to dive beneath the phenomenon and overcome the limitations in approaching and understanding the world. For artists in general, that's no longer a new experiment, Auguste Rodin had put it, "There are only volume, not lines." That's a Newtonian statement, where as "Partial Phenomenon" encompasses extensions into many facts, while integrating a completely new, non-classical pre-supposition and harmonious structure, that's contemporary and quantum view of the world, so a new methodology could be formulated. In the artist's own words,

"To explore the dimensions in my view is relevant to the nature of things, a way of voicing my insights." —Zheng Lu

For the methodology of "Partial Phenomenon", *Insubstantiality* was the first work that marked the artist's exploration on the scale, characterized by distinctive and appealing visual features. Through scopes, the work shows microcosmic images of dissected organ tissues as well as pictures of the universe which is macroscope. Those sceneries are enlarged and distorted into purely aethetical visual objects, from then on, deconstructed and lost its meaning. The work also shows how the change of scale influences on humankind and eventually deconstruct our perception, which is inarguably impressive and subversive — while similar to the human discovery from microscope to telescopes and Einstein's proposal of relativity, Zheng Lu's subversion also began from the shifting of scale. *Insubstantiality* is direct, purely beautiful and convincing.

The Immanent Path Below and *The Pipe Aleph* embody modern characteristics. Both adopt the mode of thinking from quantum

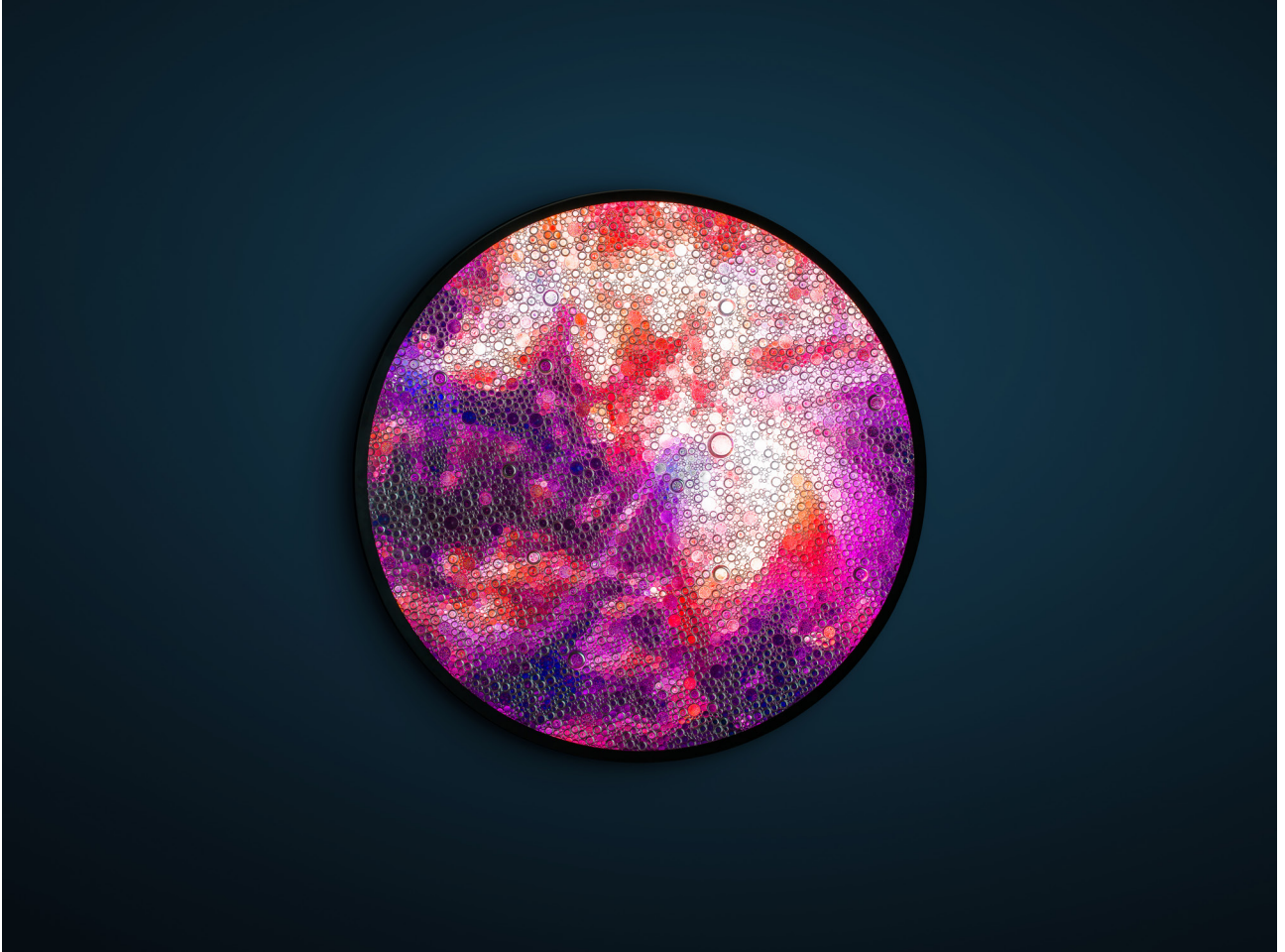
physics, that aim to shift the observer's position, and by expanding the parameters of the world, one attempts to re-estimate it: for both works adopt common objects such as wine glasses and pipes to build up their volumes, presenting a certain height and suspense, forcing the viewer to adopt the oversight to see the objects in these two works. In the course of viewing, their volumes in the three-dimensional physical space overpower people and subsequently assuage their impression. Thus, for the viewer, it becomes a two-dimensional experience – where the wine glass becomes an abstract surface of overlapping circles, while the pipe's hollow center allows light to penetrate through the gaps of the surface, and the light following the gravitational direction lingers on in the space – glasses are no longer glasses, pipes are no longer pipes, everyday objects can be deconstructed, transformed into something else what are different from their original forms as a consequence of expanded scales or the observer's way of viewing. Similar to quantum measurements, the limitations of the observer incur ultimate shortcomings: so were the quantum atoms observed, as the artist has once stated, "The property of the object would only become apparent in relation to something else."

Grounded on the same principle, *1:2454* transforms the Huangpu River to a different scale. Zheng Lu takes the windows by the river as a point of inception and reduces the Huangpu River's contours based on this point. Then, he expands the upper and lower shores of the river into surfaces – the surface of the river has vertically expanded to 3.5 meters, and its spatial existence becomes a winding and frontal wall; like Paul Cezanne's *Mount Saint-Victoire*, where the distance between the viewer and the mountain was compressed through its double perspectival points, "Huangpu River" adroitly becomes the analogy for the relationship between the viewer and the external world through simple mathematical principles and subversive spatial notions. Another work in this exhibition, *Tongzhou Values Map* presents the contrary, where the 3D urban area is compressed into a two-dimensional city consisted of dots, lines, and surfaces.

Column and *Ma Fei's Belongings* are the most related works in "Partial Phenomenon", which share the qualities of "cutting". *Column* is one that has been cut open vertically, while its internal space is stacked with brick; likewise, for *Ma Fei's Belongings*, everyday items are cut into stout cylindrical shapes, including televisions, engines, electric fans, so the qualities of these objects are isolate. Perhaps, they could be cut undeniably, because they are not the atom, or the basis of this world. However, regardless of one's perception of these works of art, the artist forces the viewer to contemplate the extreme conditions for the action of "cutting", that ultimately pushes one to consider the essential principles that constitute this world. In other words, what is substance? The latter tightly ties to "reality". As the work interacts with the viewer's thinking, where the stack of bricks in *Column* is a metaphor for Leibniz's "monads", while the latter hypothesized, "Things in this world constitute of monads, and as the monads of the substance, it cannot be divided, isolated, unified or ethical." Whereas in *Ma Fei's Belongings* that the limitations in the compact round forms could be construed as a metaphor for discrete in quantum physics that, "There is a limit to any physical system of related information, which is determined by the Planck constant."

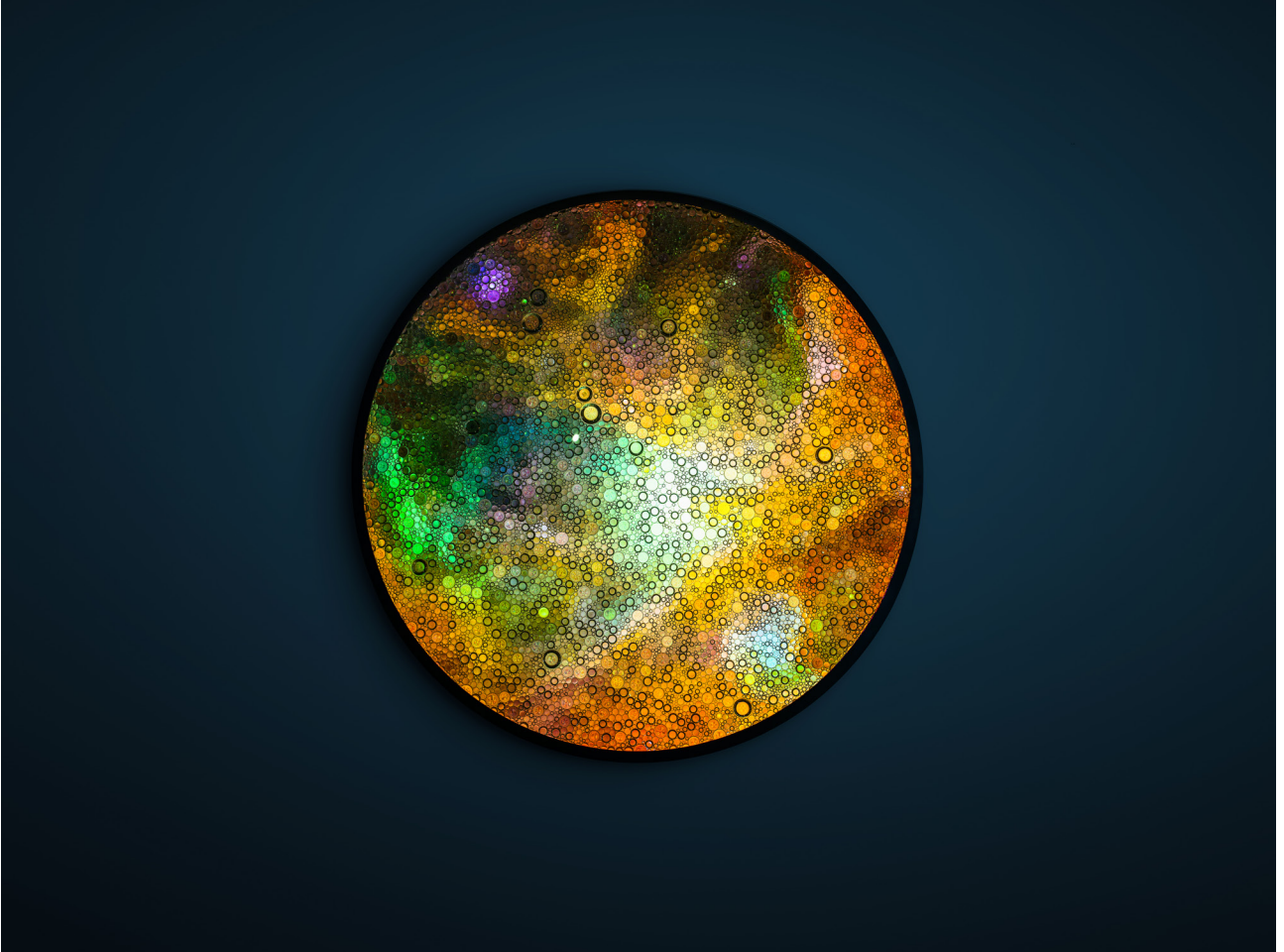
"Partial Phenomenon" began with the notion of dimension, and had soon expanded to a series of explorations on scale, space, and substance, without providing a definitive conclusion and answer for the ultimate quest for "existence & reality". However, like what artist Zheng Lu stated, his wish is to be "grounded on the insight of reality". The artist wittily switched and renewed the "insight" on the observation and thinking in the language of art. This kind of insight can be considered a kind of restoration or reset, in "Partial Phenomenon", where the artist re-examines and surveys the world around him, taking command of the materials for art making. All of which seems to dial back to the birth of art, the moment when the human idea began to integrate with materials, what Aristotle calls the birth of "form"; once this reset is completed, how would art be produced there after? In relation to the reset of scientific notions of our time, does it mean a brand new artistic language will also be born? Would it expand the dimensions of art? Perhaps we could find the answers in Zheng Lu's works.

"These forms are already inherent of the marbles, I've only taken out the unnecessary parts." – Michelangelo Buonarroti



无相三号 Insubstantiality No.3

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=150 cm | Edition 1+AP1 | 2018



无相 - 猎户座星云 Insubstantiality-Orion Nebula

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=170 cm | Edition 1+AP1 | 2018



无相 - 牡丹星云 Insubstantiality-Peony Nebula

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=150 cm | Edition 1+AP1 | 2018



无相 - 内脏 Insubstantiality-Internal Organs

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=150 cm | Edition 1+AP1 | 2018



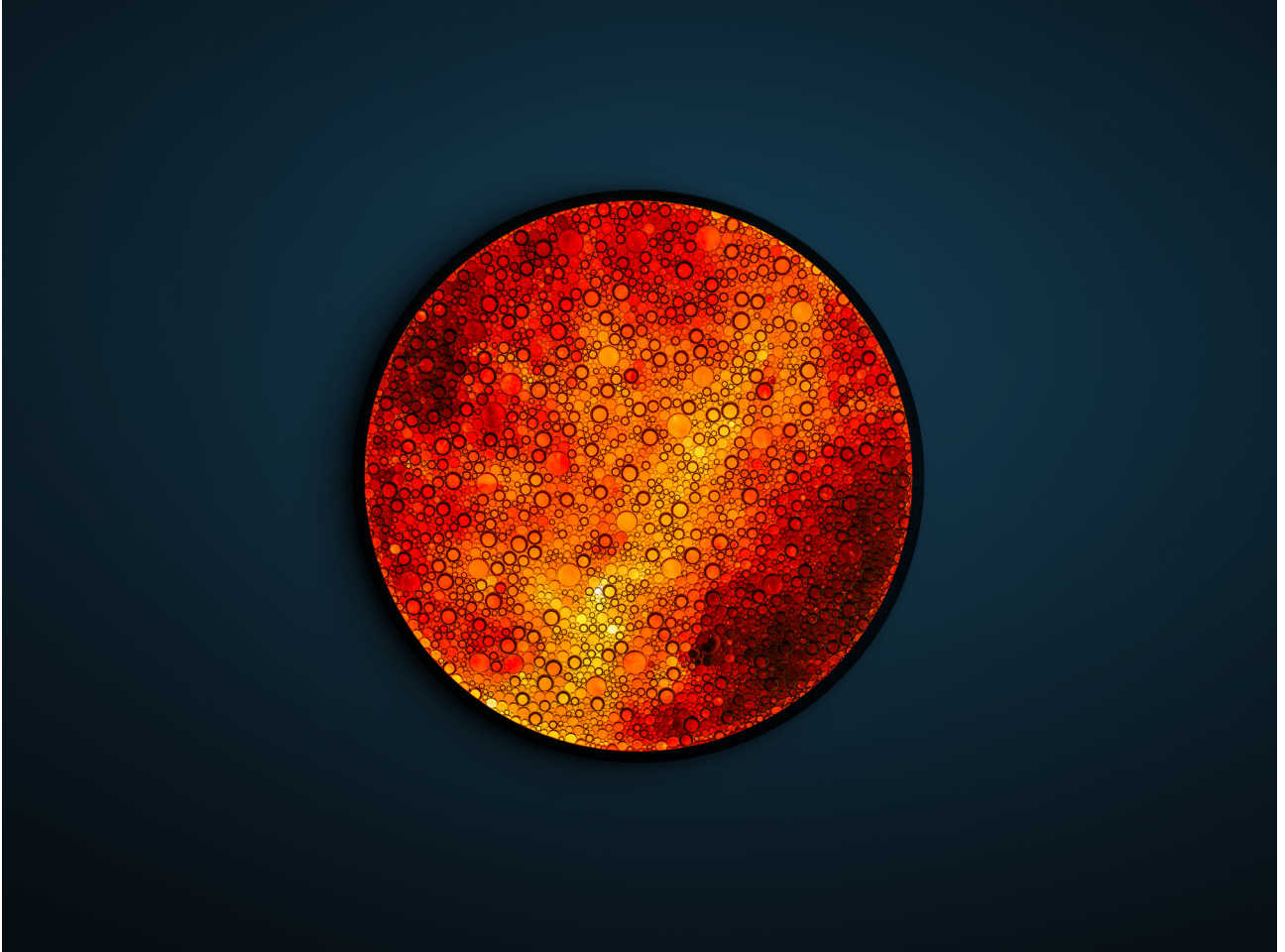
无相 - 银心 Insubstantiality-Galactic Center

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=120 cm | Edition 1+AP1 | 2018



无相 - 雪茄星系 Insubstantiality-Cigar Constellation

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=100 cm | Edition 1+AP1 | 2018



无相 - 尘埃 Insubstantiality-Dust in the Milky way

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=90 cm | Edition1+AP1 | 2018



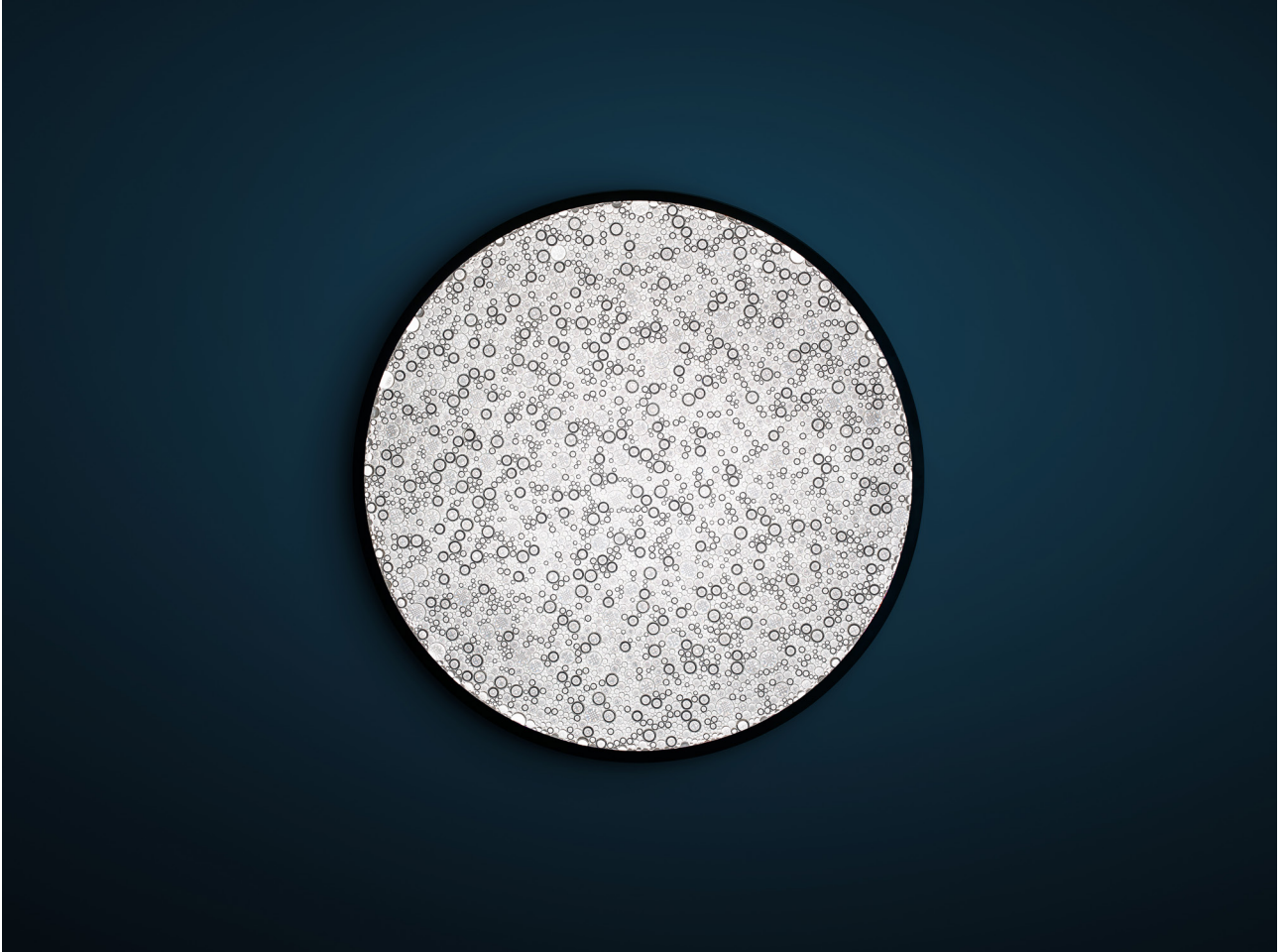
无相 - 水星 Insubstantiality-Mercury

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=60 cm | Edition 1+AP1 | 2018



无相 - 雪茄星系 Insubstantiality-Cigar Constellation

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=60 cm | Edition 1+AP1 | 2018



无相二号 Insubstantiality No.2

凸透镜、灯箱、玻璃 Convex Lens, Light Box, Glass | 直径 Diameter=120cm, 100cm, 60cm | Edition1+AP1 | 2018



通州新城 Tongzhou Value Map

不锈钢 Stainless Steel | 360x480cm | Unique | 2018



马飞之家 Ma Fei's Belongings

综合材料 Mixed Media | 375x375x190cm | Unique | 2018



下自成蹊 The Immanent Path Below

玻璃、不锈钢、LED Glass, Stainless steel, LED | 310x180x60cm | Unique | 2018



一根柱子 Column

综合材料 Mixed Media | 110x85x480cm | Unique | 2018



1:2454

综合材料 Mixed Media | 1880x700x350cm | Unique | 2018



管中窥物 The Pipe Aleph

铝管、LED Aluminium Tube, LED | 455x200x405cm | Unique | 2018

郑路

1978年 出生于内蒙古赤峰市
1998 - 2003年 · 鲁迅美术学院雕塑系 · 学士学位
2004 - 2007年 · 中央美术学院雕塑系 · 硕士学位
2006年 L.V.M.H. 奖学金 · 巴黎国立高等美术学院
目前工作生活于北京

个展

2017

激动乐章 · Anima 画廊 · 多哈
暗流 · 孙达拉姆 - 泰戈尔画廊 · 纽约

2016

耳且 · 龙美术馆西岸馆 · 上海
玩止水 · 孙达拉姆 - 泰戈尔画廊 · 新加坡
唯止 · 侨福当代美术馆 · 北京

2015

潮骚 · 台北当代艺术馆 · 台北
H-O-H · 之间艺术实验室 · 北京

2014

重现 · Gajah 画廊 · 新加坡

2013

以水济水 · 沪申画廊 · 上海

2011

张弓无箭 · MOT/ART · 台北
光阴 · 少励画廊 · 香港

2010

参商 · J 画廊 · 上海
物距 · F2 画廊 · 北京

2009

读空 · 新时代画廊 · 北京

群展

2018

延伸的空间 · 东莞雕塑装置艺术界 · 东莞
第五届蒙古大地艺术双年展 · 蒙古国立现代美术馆 · 乌兰巴托

2017

观世界 - 世界观 · 漳州国际当代艺术展 · 漳州
鲨鱼与人类 · 香港海事博物馆 · 香港
慈悲与智慧 · 沪申画廊 · 上海
不可思议 · 艺术门画廊 · 上海
秘密之约 · AAW 画廊 · 北京
鲨鱼与人类 · 侨福当代美术馆 · 新加坡
洛克之路 · 吉门营房 · 新加坡

2016

野马 · 之间艺术实验室 · 北京
新陈代谢 · 国际新媒体艺术家邀请展 · 隆里
上海静安国际雕塑展 · 上海
呼吸 · 南京博物院 · 南京
枪与玫瑰 · 波茨坦艺术空间 · 德国
入境 · 东湖公共雕塑邀请展 · 成都

2015

国风 · 沪申画廊 · 上海
明亮的宇宙之眼 · 孙达拉姆 - 泰戈尔画廊 · 纽约
新雕塑 · Hi 艺术中心 · 北京
图像的重构 · 卡萨雷斯博物馆 · 意大利
炼金术 · 之间艺术实验室 · 上海
鲨鱼与人类 - 中国国家博物馆 · 北京
鲨鱼与人类 - 叶卡捷琳娜文化基金会 · 莫斯科

2014

肖像进行时 - 中国当代城市生活 · 北京时代美术馆 · 北京
芳草当代艺术 · 芳草地画廊 · 香港
侨福当代艺术收藏 · 侨福当代美术馆 · 北京
新雕塑 · Hi 艺术中心 · 北京
鲨鱼与人类 · 摩纳哥海洋博物馆 · 摩纳哥
纵横阡陌 - 中国当代青年艺术家作品馆藏展 · 龙美术馆 · 上海

2013

纬度 / 态度 - 少励画廊二十周年展 · 少励画廊 · 香港

2013 大同国际雕塑双年展 · 大同

空间的肖像 · 侨福芳草地画廊 · 北京

2013 中国雕塑年鉴展 · 国家大剧院 · 北京

2012

B-Side 多媒体艺术节 · 波特兰 · 英格兰

新风景 - 关于风景的研究 · 季节画廊 · 新加坡

雕塑中国 · 中央美院雕塑研究所 · 北京

2011

溪山清远 · 2011 成都双年展 · 成都

风泉满清听 · 华山艺文特区 · 台北

城市趣味 · 今日美术馆 · 北京

2010

后传统: 放大的切片 - 第四届多伦青年美术大展 · 上海多
伦现代美术馆 · 上海

反对的权利 · 边线美术馆 · 耶路撒冷

亚洲路标 - 丰田艺术项目 · 伊比利亚当代艺术中心 · 北京

2009

新锐视觉 - 当代青年艺术家邀请展 · 苏州美术馆

春晓 - 青年艺术家群展 · 新时代画廊 · 北京

2008

多重现实 · F2 画廊 · 北京

独生宣言 · 新时代画廊 · 北京

中国金 · 马约尔美术馆 · 巴黎

新时代 - 新交融 · 埃德温画廊 · 雅加达

新的转换 · 49 画廊 · 北京

2006

十三不靠 · F2 画廊 · 北京

DF2 画廊 · 洛杉矶

2001

大房子公共艺术展 · 沈阳

Zheng Lu

1978, Born in Chi Feng, Inner Mongolia, China

1998 – 2003, Lu Xun Fine Art Academy, Sculpture
Department

2004 – 2007, Central Academy of Fine Art, Sculpture
Department

2006 Grant from LVMH Prize, three months training
at The École Nationale Supérieure des Beaux-arts,
ENSBA, Paris

Solo Exhibitions:

2017

Fluid Symphonies, Anima Gallery, Doha, Qatar
Undercurrent, Sundaram Tagore Gallery, New York, USA

2016

Re-sist-ance, Long Museum, Shanghai, China
Reflection on Still Water, Zheng Lu Solo Exhibition,
Sundaram Tagore Gallery, Singapore
Transition, Zheng Lu Solo Exhibition, Parkview Green
Exhibition Hall, Beijing, China

2015

SHIOSAI, Museum of Contemporary Art, Taipei, Taiwan
H-O-H, Between Art Lab, Beijing, China

2014

Resurface, Gajah Gallery, Singapore

2013

Water from Water, Shanghai Gallery of Art, Shanghai,
China

2011

Bow Without an Arrow, MOT/ARTS, Taipei, Taiwan
Passage of Time, Schoeni Art Gallery, Hongkong

2010

Constellations Shen and Shang, J Art, Shanghai

Zheng Lu: Object Distance, F2 Gallery, Beijing

2009

Interpreting Nonexistence – Zheng Lu Solo Exhibition,
New Age Gallery, Beijing

Group Exhibitions:

2018

Extending Space ,2018 Dongguan Sculpture and
Installation Art Festival, Dongguan, China
Land Art Mongolia 5th Biennial 2018, Mongolian National
Modern Art Gallery, Ulaanbaatar

2017

Maitreya Karuna&Prajna, Shanghai Gallery of Art,
Shanghai, China
Inexplicable, Pearl Lam Galleries, Shanghai
On Sharks & Humanity, Hong Kong Maritime Museum,
Hongkong
Dialogue, Asian Art Works, Beijing
On Sharks & Humanity- The Parkview Museum,
Singapore
Lock Route, Gillman Barracks, Singapore

2016

The Digested Selves and The Virtual Other-The First
China International New Media Arts Festival, Longli,
Guizhou
Shanghai Jing'an Internatioanal Sculpture Project,
Shanghai
Breath, Nanjing Museum, Nanjing
Guns N Roses, Kunstraum Potsdam, Germany
Entry, Dong Hu Public Sculpture Exhibition, Sichuan

2015

The Bright Eye of the Universe, Sundaram Tagore
Gallery, New York, USA
New Sculptures, Hi Art Center, Beijing
A Beautiful Mind - Chinese Sculpture Group Shows,
Amelie Gallery, Beijing

SOVRAPPOSIZIONI DI IMMAGINI Group Show, Casa dei Carraresi, Italy

Alchemy Group show, Between Art Lab, Shanghai

On Sharks & Humanity--National Museum of China, Beijing

On Sharks & Humanity--Ekaterina cultural foundation, Moscow

2014

Parkview Art Hong Kong, Parkview Gallery, Hong Kong
New Sculpture, Hi Art, Beijing

On Sharks&Humanity, Musée Océanographique de Monaco, Monaco

ART&DESIGN FOR ALL, Shanghai

Criss-Cross - Artworks of Young Chinese Contemporary Artists from Long Collection, Long Museum, Shanghai

2013

2013 Datong International Sculpture Biennale, Datong

The portrait of space, Parkview Green Art, Beijing

TMAX Art Festival, Galaxy SOHO, Beijing

3rd China Sculpture Almanac Exhibition, National Center for the Performing Arts, Beijing

2012

B-Side Multi Media Festival, Portland, England

NewScape I-A Study on Landscape, Art Seasons Singapore, Singapore

Sculpt China-CAFA Sculpture Retrospective Exhibition, CAFA Sculpture Institute, Beijing

2011

Pure Views, The 2011 Chengdu Biennale, East Chengdu Music Park, Sichuan

Polyphony, Huashan Art District, Taipei

The Future is Already Here - 《hotspot》 The Fourth Year Anniversary, Today Art Museum, Beijing

2010

Post Traditions: Enlarge the Carve - The Fourth

Shanghai Duolun Youth Art Exhibition, Shang Hai Duolun

Museum of Modern Art, Shanghai

The Right to Protest, On the Seam – Social Political Contemporary Art Museum, Jerusalem

Asian Landmark-Toyota Art Project, Iberia Center for Contemporary Art, Beijing

2009

Fresh Vision – The Contemporary Young Artists Invites the Exhibition, Su Zhou Art Museum, Su Zhou

The Morn of Spring-Young Artists Group Exhibition, New Age Gallery, Beijing

2008

ACAF 2008, New York, USA

Declaration of the Only Child - Group Exhibition Of New Generation Artists Born After The Year 1970, New Age Gallery, Beijing

Multiple Realities, F2 Gallery, Beijing, China

CHINA GOLD - Musée Maillol, Paris, France

New Age • New Blending - New Generation Chinese and Indonesian Artist Exchange Exhibition, Edwin Gallery, Jakarta, Indonesia/ New Age Gallery, Beijing, China

Make it New – The Inaugural Group Exhibition of Gallery 49, Gallery 49, Beijing

2006

Out of Order, F2 Gallery, Beijing, China

DF2 Gallery, Los Angeles, USA

2001

Huge Apartment Group Exhibition, Shenyang, China

Lacerated Elucidation

“都看好了了啊，今儿我肚子里要有两碗粉，我白死！”——电影《让子弹飞》中六爷临终语

郑路在他勤奋的艺术生涯里，走过了扎扎实实、硕果累累的十年。这段时间里，他不停地变换灵感的来源，变换创作思路，变换材料，变换作品的尺寸，变换呈现方式。他穷尽了一切自己力所能及的可能性，去界定自己、以及自己和外界的关系。郑路试图找到的，就是对过去生命中和艺术创造中所有丰富积累的消弭，让观察方法变得简单而直接。他放弃了作品的诗意，也扬弃了沉重的深刻，对复杂媒介的使用所带来的惬意现在让他感到懊恼；取而代之的是思考及制作上的“降维”。即，尝试走入一个新的领域——单一物质内部的微观世界，去理解事物的构成。‘物，和物的本身’，作为在这个展览“局现”瞄准镜中的猎物，是郑路的发力点。在这个新的寻找过程中，郑路也开始了一个极其艰难的征程——尝试着在自己的思考和创作里一点点减少作为创作者的主体性。《现实不似你所见》是他近来的一本可心的读物。通过这个文本，艺术家展现了自己起于累土的认知射线。

艺术史的发展一直围绕着几个主要课题，其中‘形式’这个问题是最直观的，也是最令人魂牵梦绕的一个。几乎所有的艺术家曾经有着对形式的过度迷恋，郑路也没能免这个‘俗’。文学、哲学、历史和美学对郑路自幼的滋养让他在现阶段感到了厌倦，他曾经把这些养分用来努力修饰自己和自己的作品。在郑路慢慢感到这种修饰的苍白以后，意识到应该把养分转化为对自己内在的整体进行穿透的动力。从而，他开始作品里，先对它物理意义的形式发起了挑战。在读后感中，郑路写到：“对于维度的探索我相信是和事物本性的深处有关的，是落实我对实在洞见的语言”。如何辩证地看待宏观和微观，再融入艺术家自身在特定的创作时刻中的特定情感方式，决定着作者和观者之间的关系。在这样的前提条件下，艺术家自己的尺度成为一切的基础。“我们的尺度大，空间上平滑的；我们进入尺度，空间就会破碎，成为泡沫”，郑路继续写到，“我想将维度压缩再展开、再压缩，不断循环”。此时，他现在并不太关心能呈现出来的是什么，而是对要努力打开自己的头脑，同时对一个具体且单纯的对象进行剖析。他想尽量平等地看待自己和作品的存在，从它的材料到形式。

在沪申画廊的这次展览的七件作品是郑路在过去两年里完成的。他对日常生活中的物件进行了切割，然后在形态上重新组合。使用的媒介有肉、金属、日用品、建筑材料。手机屏幕上的水滴显现的效果，让郑路产生了用透镜去观察生肉灵感，作品《无相》应运而生。他把通过透镜看到的血淋淋的鲜肉的局部放大出来的图像进行了加工，让人想不到这是微观后的鲜肉。肉在图像中显得无比的艳丽，看起来非常美。对于艺术家来说，他在思考方面瞬间的超越所酿制出的结果不仅仅是关乎美学的，更是自己和自己周遭环境在迅速转变过程里的层层体现——即，社会现象和社会心理的可以被物化的表征。这是极其残酷和绝伦美艳的对峙，得到这种认知的前提是找到透镜，无论凹凸。郑路在近年的作品里对社会、历史问题的清晰指向，无论是‘能指’还是‘所指’，都标志着他在认识论和方法论上进入了崭新的阶段。与《无相》异曲同工的作品是他的《马飞之家》。马飞曾经是郑路工作室的雇员，作为“低端人口”被清理。可以想像，他离开北京后的曾经的家的狼藉。郑路选择了马家的各种各样、大大小小的遗留物品，进行切割后取其平整的一面，构成了类似一张圆桌的表面。这种在历史学、考古学研究关于古迹呈现中时常见到的处理方式，被艺术家摆在了最日常的桌子上。和考古学呈现遗址/器物的做法相比，只不过是颠倒了物品模样留在了桌子的底面，而切面面对着观众。这些所有被艺术家收集的物件在作品里全部被放到，不再如它们被人使用时的样子那样矗立在原来的地方。这件作品里，没有血腥到艳丽的色彩，有的只是时空和情感的置换，以及让人耳熟能详又绝然麻木的各种被社会处理以后在深渊中的自由落体感。

《一根柱子》和《1:2454》两件作品则分别指向了上海的本地性——画廊内醒目的支撑柱体和窗外不远处滔滔不绝的黄浦江。它们都和画廊的空间密切相关。在这里，除了看作品，这两个东西的存在也许是最令观众躲不开的。空间里的柱子是不得不去接受的，而窗外的黄浦江却是人们常常要在窗户里面驻足神往的一道景观。固态、液态和气态是我们常见的三种物理

形态。他渴望对这三种物理形态进行相互间的转换。作为观念装置艺术家，郑路从前自以为理解得非常好的物理世界，在他对量子物理学浅尝后即瞬间坍塌。虽然对量子力学的理解还是个入门的初学者，面对自己已经获得的坍塌，他已经感觉到似乎没有什么是不可以理解的了。然而，从理论的理解，到具体到艺术创造，这还是一个无比艰辛的过程。郑路在自己选择的新的方向上，能做的就是坦然面对，让自己不再掩饰和矫饰。简单、暴躁地对有兴致的事物进行放大和缩小，进行切割、重组，希望在物理形式本身的意义上找到出路。放弃、忘记美术学校里学到的技艺，或者叫这种技艺为对新的认知意义的毒害，这可能是个不错的选择。郑路径直将画廊里面这个所谓‘后现代主义’风格的柱子按自己的想法切割，从而让里面红砖可以得到喘息。位于画廊东侧沿窗的一边，郑路制作了一堵弯曲的墙。这是俯瞰黄浦江全线流域的曲线图，被艺术家等比例缩小后把原本在一个平面里的江面和土地变成了垂直水平的关系。

展览中悬挂在空中的两件作品在本次观念的意义上堪称点睛。“降维”，作为这次展览的概念核心，在每一件作品里都有不同程度的体现。《下自成蹊》给艺术家和观众提供了比较直观的一个机会。这个词的出处来自《史记》，原文是：“桃李不言，下自成蹊”。桃树和李树不招人，但因它有花和果实，人们在它下面走来走去，而成了小路。这两件作品类似这样的经验，提供了两个观察的空间。以二维的感受方法对三维的物体进行观察。大量的玻璃杯被放置在灯箱里，圆形的底部栉次鳞比、光怪陆离。玻璃自身的透明特性让这件悬置于观众头顶的装置给人一种窒息、晕眩的压迫感，当然快感的产生对于一些观众来说可能也是难免的。位于画廊中庭，另一件悬于空中的作品是《管中窥物》。七百零三根铝管从中庭的半空中整齐地垂下来，观众可以由直径约三公分的内孔看到管子的束于更高空中的另一端。贯穿式的孔道在观众视野范围内，高处呈现的是令人眼花缭乱的光点，与两面进光的中庭尖锐穹顶形成了比《下自成蹊》更加强烈的、来自光与物共同构筑的视觉刺激。同样，郑路期待着两件具有压迫感的作品给观众一个与通常经验相违的视角，一个可能不习惯的观察方法以及一个新的去感受作品的途径。他要呈现的不再是观众和艺术品之间的那种观赏的关系，艺术家想强调的是简单的人与物，甚至是物与物之间的关系。郑路想试图打破现有的客观真实现实，因为他知道，形体、空间、材料在量子力学范畴里是失效的。为了寻找这个更加深入的呈现可能性，他以改变人与物的关系，甚至物与物的关系，来对自己未来能得到更有效的视觉语言的可能性进行逐步排查。

人，对物理空间和物体的感知能力是有限和粗糙的。“对于这种局限，我试图做一次思考，即不以做某一状态的‘物’的角度来思考，而是从‘过程’的角度思考。就是从一次相互作用到另一次相互作用到过程，物的属性只有在相互作用的瞬间才以分立的方式呈现，只在与其它物体发生关联时才出现”，郑路写到。《通州新城》这件作品里，通过这块金属板上面的雕刻和复原，展示了通州新城的基本面貌。特别是自古固有的河流，已有和新建的公路，都以线条在剖光后的夺目效果显现在我们面前。在地图上，这些纵横交错的线条随着城市化进程的飞速发展而变化，导致这个‘网络’的形状在不停地变化着，从而对板面上一块块地凹处——也就是人居住生活地地方进行不停地切割、重组和塑造。这里涉及到了一个问题，即消失和记忆。当我们面对粗暴外力对人自身及我们对生活进行消失的时候，所产生的晕眩和在观看悬浮在空中的那两件作品的感受是不是一样呢？人与物的消失，记忆被粗暴地铲断、切割，人被强行给予新的现实并且每天都在被迫去积累这种新的记忆，这和郑路现在对艺术作品的观察方式、思考方式、创造方式和呈现方式是否有着惊人的相似呢？

在这件作品里，艺术家如治印的手法一样，以阳刻的方式呈现了比人的生活 and 记忆更为重要的河流道路。为了质疑和挑战这样的现状，在那些阴处，郑路把他铲掉的那些没用的金属废物又放了回去。对艺术家来说，这些废物是人的象征，他们需要有一个地方栖身。人废人，人废物，物废人，物废物？这个也许是郑路提出的问题，但是他现在只是想用更多的提出问题的精力去对他面对的一切进行切割。他想知道这个里面到底是什么样子，事物的肚子里面到底是有“几碗粉”。他让这个‘物’更象它自己，给它一个新的认知和剖析自己的办法。他和它，都是我们自己。

Lacerated Elucidation

“Everyone pay attention, if there are two bowls of noodles in my stomach today, then I die for nothing”

— — Last words from Liu Ye, *Let the Bullets Fly*

Zheng Lu is in the prime of his diligent artistic career, unwaveringly strolling through a fruitful decade. During this time he has never ceased to find new sources of inspiration, transform his creative process, expand his use of mediums, alter the size and scale of his work, and present these works in different ways. He is close to the point of exhausting all his creative possibilities, and in the same sense, his expression of self and the relationship he holds with the outside world. What Zheng Lu has been looking to do, is to eliminate of all the accumulated progress of his past works and different means of artistic creation, leaving only a simple and straightforward way of observation. He has abandoned the poetic nature of his work along with the meaningful depth of it. The perceptions and methods brought about by using complex media now annoy him; instead he sees it as “a reduction of dimension” in the process of thinking and creating. This is like trying to walk into a new field of study; by isolating a single substance it becomes the entire microcosm, and this allows further understanding of the composition of that thing. ‘The object, and the object itself’, as in this exhibition “Partial Phenomena”, is prey on which Zheng Lu has set his sight; the point of his focus. During this period of new exploration, Zheng Lu also embarked on an incredibly difficult journey— trying to think and create from within his own self, while at the same time reducing his subjectivity in this creation. One of the favorite books for Zheng Lu to read recently is *Reality is not what it seems: The Journey to Quantum Gravity*, by Carlo Rovelli. Just as this book leads him by offering a perspective that induces a paradigm shift in scale, through this text shines the root from which we may examine the artist’s cognitive vibration.

The development of art history has always surrounded several major topics among which is the topic of ‘form’; arguably the most intuitive and fascinating form of them all. Virtually all artists experience this obsessive infatuation with form, and Zheng Lu is no exception to this artistic ‘custom’. As a child, Zheng Lu’s intellectual nourishment came from; literature, philosophy, history, and aesthetics, which at this stage in his career became exhausting to him. However, it was from this foundation that Zheng Lu was able to modify himself and his work. Through realization of such Zheng Lu was slowly able to transform this feeling of opaqueness into power. By harnessing those same fundamentals from his childhood he was able to turn them in on his core where they had originated and began transformation. Thus, carrying it over into his work where he started challenging physical meaning of form as well. In his post-study reflections Zheng Lu wrote: “I believe that the exploration of dimensions is deeply related to that of the nature of things, it is the language through which I implement my insight into reality”. How do we perceive what is macroscopic and microscopic by dialectically integrating the artist’s own specific approach and emotional methods into a particular creative moment, while still differentiating the relationship between who is the creator and observer. Under said preconditions, the artists own scale becomes the foundation for all that follows. “Our scale begins large and the contemplative space is flat and smooth; as we enter that space the scale becomes broken up and compartmentalized into bubbles”. Zheng Lu continues to write, “I want to compress the dimensions then expand them, the recompress them, creating a continuous loop”. At this point in time, he is not so concerned about what he is able to present, rather he must work hard to further open his mind, while at the same time focus his analysis of objects to be specific and direct. He wants to treat himself and the existence of his work as equal as possible, from the material to the form.

The exhibition to be held at Shanghai Gallery of Art will contain seven pieces of work that have been completed by Zheng Lu in the past two years. He uses different methods of cutting objects from his daily life, before he recombines them in new form. The mediums consist of: meat, metal, daily necessities, and construction materials. It was the effect that water droplets had on

the screen of a cell phone, warping the pixels at the edge of each drop, which gave Zheng Lu inspiration for observing raw meat through a lens; the work *Insubstantiality* came into being. Through a zoom lens he obtained a magnified image of raw bloody meat, which was then processed. The result was an unconventional microscopic view of raw meat. The close up images of raw flesh turned out to be quite gorgeous. For the artist, the result of his momentary transcendence of thought is not only about aesthetics, but also the multi-layered embodiment of himself and his environmental surroundings in the process of rapid transformation. That is to say, social phenomena and collective consciousness may be characterized by materialization. This is an extremely cruel and fascinating confrontation. The premise of coming to this realization is to find the proper field of view, regardless of the turbulence.

Zheng Lu's recent works have shown a clear trajectory towards addressing both social and historical issues. Contextually, whether it is in regards to 'the signifier' or 'the signified', both indicate that his epistemology and methodology have entered a new phase. In contrast with *Insubstantiality* another work of his is *Ma Fei's Belongings*. Ma Fei used to be an employee of Zheng Lu at his studio, he was considered to be a part of the "low-end population". Could you imagine, he had to leave his home in Beijing after it was demolished. From the ruins of his family home Zheng Lu selected a variety of large and small artifacts, which he proceeded to cut so that they all had a flat side and reconfigured them into a single shared surface forming what could be considered a table. Throughout history, the archeological field shares a common method of presenting artifacts on platforms, and here the artist presents a platform made of the most common artifacts. Compared with the standard way of presenting ruins and artifacts, this piece exists as a reversal, where the artifacts are on the bottom side and it is the "empty" face of the table presented to the viewer. All of the items collected by the artist have been placed within the work, no longer existing or functioning as what they were originally intended for. In this piece, there is no blood or brilliant colors; there is only the replication of time and space. Intermingled with the people's familiarity and numbness to the abysmal free fall they experience after being dealt with by society.

Column and *1:2454* are two works directly related to the local environment of Shanghai-- --One representing an infrastructure pillar in the gallery, and the other depicting the Huangpu River just right outside the window. They are both closely related to the space of the gallery. It is here, apart from seeing the works, that the observation of their actual existence may also be observed. The pillars filling the space are accepted as part of its inner whole, and quite often from the inside looking out the observer stops in its windows to gaze at the Huangpu River scape. The physical, liquid, and gaseous states are our three common material forms. The artist is eager to convert the interaction of these material forms into one another. Being a conceptual installation artist, Zheng Lu had once thought himself to have a proper comprehension of the physical world; and once he discovered quantum physics that premonition instantly eviscerated. Even though his understanding of quantum mechanics is in stages of its infancy, he immediately accepts this collapse in his conceptual knowledge, and he is consumed by a feeling that nothing can be misunderstood. However, going from a theoretical understanding of something to a concrete artistic creation of it is an incomparably difficult process. Zheng Lu has made his own choice to set out on a completely new path, which is something that he will calmly face and expose himself to in a vulnerable and authentic way. In a simple and raw manner he zooms in and out on intriguing topics and through this dissection and rearrangement there is hope that from within the physical form he may find an exit. Through abandonment he forgets the skills that he had learned in art school, something that could be called a new trick of the cognitive toxicity, which may be exactly what he is searching for. This path Zheng Lu is on leads him straight in the structure of this gallery where the pillars of 'postmodernism' torn according to their own ideas, thus bringing respite to the red brick within. Along the row of windows facing east out of the gallery, Zheng Lu has erected a new curved wall. This is a view overlooking the entire Huangpu River basin; the natural feature serving as a backdrop to its own land and waterways scaled down and turned vertically on its side creating a geographic contrast.

The exhibition shows two more pieces suspended in the air that are the finishing touches to the essence of this concept. “Dimensional reduction”, as the core concept of the exhibition, offers different levels of perceptive reflection in each piece. *The Immanent Path Below* provides an intuitive opportunity for both artists and the audience. The source of the title comes from *The Records of the Historian*, the original being: “Plums never speak, the path underneath is paved”. Peach trees and plum trees do not attract people, it is because of the flowers fruits that people have continued to walk past and the path develops beneath them. These two works provide a similar context for the audience to experience them, providing two observational spaces. Observing three-dimensional objects in a two-dimensional way. In this piece a large number of glasses have been placed in a light box, many round bottoms accumulate becoming a grotesque larger round bottom. The transparent nature of the glass gives the device suspended over the audience a sense of asphyxiation, a crippling oppression; which of course, may generate an inevitable pleasure for some of the viewers.

Located in the gallery atrium, another piece of work suspended in the air is *The Pipe Aleph*. Seven hundred and three aluminum tubes hang down neatly in midair from the atrium where the viewer can look up through the three-centimeter diameter pipes and observe the bundle as a whole, the reflective interior, and the sky at the other end. The tubular through-holes are the main field of view; the high side opening becomes the beacon contrasted by the sharp squeeze of the atrium filled with light that enters from both sides, more intense than that of *The Immanent Path Below*, it is visual stimuli constructed jointly of light and matter. Similarly, Zheng Lu expects the two pieces of oppressive work to give the audience a perspective that is contrary to the usual experience, an observational method that they may not be used to, and a new way to feel the works. What he wants to present is no longer a viewing relationship between the audience and the artwork, what the artist intends to emphasize is the simple relationship between people and things, even things and other things. Zheng Lu wants to try and break the existing objective reality, because he knows that concepts of form, space, and material are insufficient in the field of quantum mechanics. In order to find this more in-depth possibility of presentation, he seeks to gradually change the relationship between people and things, furthermore the relationship between things and things, deepening his investigation into the possibility of getting a more effective visual language in the future.

For people, the ability to perceive physical space and objects is limited and rough. “In regards to this limitation, I have come to a conclusion; that is instead of thinking about the ‘object’ in a certain state, to think from a perspective of the ‘process’. Per se from one interaction to the other, while the representation of objects are presented in discrete ways only during the moment of interaction with them which only occurs in association with other objects”, wrote Zheng Lu. *Tongzhou Values Map* is a work with the basic appearance of Tongzhou New Town that is demonstrated through an engraving and refinement of metal plates. With the importance of rivers in ancient times, we have seen the creation of newly built roads, all appearing before us with eye aweing presence and dazzling support of lines on the map. On said map, these crisscrossing lines change with the rapid development of the urbanization process, causing the structure of this ‘network’ to simultaneously alter; land becomes a surface of blocks. That is to say the places where we are living life, are constantly cut, reorganized, and reshaped. The underlying problem involved here is that of a disappearance and loss of memory. When we experience this type of violence from external forces it congruently effects who we are as a person and the life that we are living both past and in the future, is this not like the other two pieces suspended from the ceiling, evoking a fleeting end or a new set of circumstances? Humans and objects share most deeply the reality of being finite, their existence often dismantled by way of chopping, severing roots, forcibly given a new reality by which to navigate and begin again an accumulation of memories. This is the affliction that Zheng Lu injects and exudes as an artist in his methods of observing, thinking, creating, and exhibiting. Could this be coincidental?

In this piece, the creative method shares that of ancient stamp making where what the artist chiseled away leaves the raised image, in this case a network of roads and rivers. However, unlike the ancient way Zheng Lu reintegrates this waste to fill the

same relief from which it came, purposefully questioning and challenging the ever-present urbanization campaign. To the artist this waste represents humans, who are the life force of any urban dwelling, but they simply need a place to live. Is it that people ruin people, people ruin objects, objects ruin people, and objects ruin objects? Are these the questions being raised by artists like Zheng Lu as well? He spends his energies confronting these issues presented to him in reality; he lacerates them to the core. He wants to know what exactly they look like on the inside, to find out how many bowls of noodles are inside the stomach of “things”. He is attempting to let the ‘thing’ be him, out of knowing things he knows himself. He and it, both are we.

Cao Weijun

Translated by Bai Zhu (白竺)

For more information please contact:

电话: 8621 - 63215757

电子邮件: sga@on-the-bund.com

网址: www.shanghaigalleryofart.com

微博: @ 外滩三号沪申画廊

微信公众号: 外滩三号沪申画廊