

SYMPHONY **OF** **GRAVITY & HARSHNESS**

重 度 的 情 調

开幕 / OPENING 2021.APR 24TH / 15:30

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艺术家 / ARTIST

曹雨 / 何翔宇 / 胡庆雁 / 胡为一 / 厉槟源 / 李怒 / 林科

CAO YU / HE XIANGYU / HU QINGYAN / HU WEIYI / LI BINYUAN / LI NU / LIN KE

廖斐 / 刘成瑞 / 徐震 / 杨健 / 杨牧石 / 王思顺 / 张鼎

LIAO FEI / LIU CHENGRUI / XU ZHEN / YANG JIAN / YANG MUSHI / WANG SHISHUN / ZHANG DING

策展人 / CURATOR

李泊岩

LI BOYAN

艺术总监 / DIRECTOR

葛辉

GE HUI

展览简介

时代的痕迹，总在不知不觉中影响着生于那个年代的人。G+ ART SPACE 即将举办的展览《重度的情调》，邀请青年策展人李泊岩担任策划，展出包括曹雨、何翔宇、胡庆雁、胡为一、厉槟源……共 14 位出生于上世纪 70 年代末至 90 年代初的艺术家的创作，共同审视这一时代基因的影响和特质。

1982 年，中国人口突破 10 亿，伴随着婴儿潮，西方和港台流行文化的浪潮也迎面而来。追求情调，成为改革开放以来释放情绪的新诉求。诗人和文艺青年如雨后春笋般涌现出来。正如人们终于将自己从蓝绿灰的单调服饰中解脱出来一样，长久被压抑的音调也找到了属于自己的新唱法，自由地表达个人情感似乎成为“春天的故事”里最让大家感到温暖的事情。在艺术界，1985 年底，正在进行全球巡回展的劳森伯格将他的拼贴作品带到中国，分别在中国美术馆和西藏展览馆展出，一度被视为对中国当代艺术影响最大的展览之一。中国的艺术从固有的形式中被逐渐解放出来，充满活力的视觉实验和奔放的语法带着艺术运动和思想解放，走向更自由的话语空间。

进入上世纪 90 年代，随着电子通讯技术的发展，网络时代的讯息快速流通，以及文化断层的逐渐修复，赋予了今天的艺术家独特、复杂的表达经验；在这个过程中，新旧思想的交替与博弈，深深烙印在这一代艺术家身上。他们在生命不可承受“之重”中不

断试探与选择。他们本能地关注各种各样的社会问题，强调艺术创作要从问题出发，既要面对意图横扫、吞噬一切的资本漩涡，也要不顾一切地进行艺术的革新。在他们的作品里，既有某种类似离愁别绪的浪漫，也有个人英雄主义式的革命姿态。这一代艺术家在“自由”与“重量”所构成的象限中寻求自身的生存坐标。

重度，作为名词，本指单位体积所具有的重量；而在现代医学中，重度还特指病症的严重程度。本次展览《重度的情调》借用这双关的概念将“情调”呈现为共同记忆的特殊形式，以此凸显在今天面对各种各样的问题时，艺术家所表现出的反抗、讽刺、游戏、调侃态度的力量，其目的在于直面人性与社会矛盾的“重度”。

EXHIBITION INTRODUCTION

The traces of the time always affect people born in certain era in subtle ways. In the upcoming exhibition *Symphony of Gravity & Harshness* that hosted by G+ ART SPACE, we invite Li Boyan as the curator. Works of 14 artists , including Cao Yu, He Xiangyu, Hu Qingyan, Hu Weiyi, and Li Binyuan etc. who was born in the late 1970s to early 1990s, will be showed. These works collectively reflect the influence and characteristics of genes in a specific historical stage in contemporary China.

In 1982, population of China exceeded 1 billion. Along with the emergence of the baby boom, the wave of popular culture in the West, Hong Kong and Taiwan has also come. The pursuit of "sentiment" has become a new demand for people to release their emotions since the " Reform and Opening". Poets and young artists have emerged in large numbers. Just as the Chinese people finally freed themselves from the monotonous blue, green and gray costumes, the long-repressed tone in people's hearts has also found their own new way of singing. Expressing personal emotions freely seems to be the most warm thing in the "Spring Story". In the art world at the end of 1985, Robert Rauschenberg, who was on a global tour exhibition, brought his collage works to China and exhibited at the National Art Museum of China and the Tibet Exhibition Center. It was once regarded as one of the most influential exhibitions on Chinese contemporary art. Chinese art has been gradually liberated from its inherent form. Vigorous visual experiments and unrestrained artistic language have driven art movements and ideological emancipation to a more free space for discourse.

In the 1990s, with the development of electronic communication technology, the rapid flow of information in the Internet age and the gradual restoration of cultural gaps have given contemporary artists a unique and complex expression experience. In this process, the "alternation and gaming" of old and new ideas is deeply imprinted in the works of this generation of artists. They are constantly testing and choosing in the "unbearable harshness of being". They instinctively pay attention to various social issues and emphasize that artistic creation should proceed from the problem. Artists not only have to face the capital vortex that intends to sweep and swallow everything, but also desperately carry out artistic innovation. In their works, there is not only a sentimental romance, but also a revolutionary gesture of personal heroism. Artists of this generation seek their own survival coordinates in the quadrant formed by "freedom" and "gravity".

In Chinese, gravity and harshness can be expressed in the same word. "Gravity", as a noun, specifically refers to the weight per unit volume. And in psychology, the word "harshness" specifically refers to the severity of emotions. In the exhibition *Symphony of Gravity& Harshness*, we use the dual concept to present "sentiment" as a special form of common memory to highlight the power of resistance, irony, jokes, and ridicule shown by artists when they encounter various problems today, so as to face the "severity" of the contradiction between human nature and society.



曹雨
彩云 No.2

黑色文胸, 300 x 345 x 10 cm
2017

Cao Yu
The Colorful Clouds No.2

black bras , 300 x 345 x 10 cm
2017



众多黑色文胸缝合在一起，如波浪般此起彼伏，像乳房般娇艳欲滴。艺术家将这件作品堵在展厅门口，观众必须踩踏过去才能进入展厅观者与艺术品之间的礼貌距离，作为约定俗成的常识，在还未进入展厅前就已荡然无存了，用来呵护女性重要器官的文胸被踩在脚下，观众置身其上会有一种不稳定感和柔软不适的快感。犹如置身于云朵之间，奇妙的同时蕴藏着危险。

Numerous black bras are stitched together, rising and falling like waves, like lovely breasts dripping with desire. The artist blocks this work on the floor at the entrance to the lobby of the exhibition hall. However, people found it was only possible to enter the entire exhibition hall by trampling on it. A common sense on a polite distance between artworks and viewers, thus, is completely deconstructed even before the viewers continue to enjoy the rest part of the exhibition. The bra, an object for protecting a very important female organ, is crushed underfoot, giving the audience a sense of instability and the sensation of out-of-place softness. It is like wandering among the clouds, magical yet laden with danger.



曹雨
劳动者

单频高清录像、彩色 / 无声, 8'33"
2017



Cao Yu
The Labourer

single channel HD video (color, silence), 8'33"
2017

《劳动者》是一件影像作品。视频中细削光滑的小腿自上而下，双脚则处在画面的中心位置，踩踏在一堆雪白的面粉之上。面粉让画面看起来像是家庭主妇的女性劳作，脚在不断地揉搓翻弄这堆粉末，不经意间一些浅黄的透明液体自腿向下流淌，伴随着脚的翻弄，这堆面粉被和成一堆大大小小的面疙瘩，画面具有洁白细腻的视觉之美。当得知艺术家正在用自己撒的尿和面时，画面变成了荒谬行为和无效劳作，站立撒尿的方式模糊了性别区划，此时的视觉美感立刻让位于观者的不适感，其中夹杂着疑问与好奇。

The Labourer is a video artwork. A pair of smooth, shiny legs come down from the top of the screen to reach two feet stand on a pile of snow-white flour at the center. The flour makes the view looks like a housewife working. When the feet were constantly rubbing and tossing the flour, the little bit of light yellow liquid flows down from the legs almost unnoticed. As the feet continue to pat the flour, it is mashed together into small balls of dough, the image shows a clean and delicate beauty. But when the audience learned that the artist was using her urine to knead the dough, it becomes an absurd behavior and ineffective labor. The way to stand and urinate blurs the gender division and the visual beauty immediately gives way to a sense of unease, mixed with doubt and curiosity.



何翔宇
橄榄油 - 过去的只是序曲

特定场域，橄榄油、铅笔
2015

He Xiangyu
Olive Oil—Past is Prologue

Specific field , Olive oil, pencil
2015

在创作此件带有场域特定属性的作品时，何翔宇选取展览空间的大块墙面，以铅笔在其上画出矩形边界，再于其中涂抹极大量的日常烹饪用橄榄油。远远望去，观众只能模糊看到一片颜色有微妙差别的巨大矩形色块；靠近观察，也难以嗅出未经加热橄榄油的清淡气味。

在创作及展览的过程中，矩形框架内的橄榄油以细微、弥漫的动势层面不断冲击、扭曲、湮没艺术家给出的铅笔框架，不间断地、缓慢地侵蚀其所在墙面，而材料的挥发或腐坏变质过程则让整个作品处于自然失控的状态中。通过进行非实体艺术实践，通过大规模使用日常消费品，通过混淆艺术作品及展览空间结构的关系，以及通过呈现肉眼难以察觉的衰败过程，《橄榄油 - 过去的只是序曲》重新考虑了观念艺术的反体制、反消费传统在当代虚拟化日常中的意义。

When creating this work with specific site attributes, He Xiangyu selected a large wall in the exhibition space and used a pencil to draw a rectangular boundary on it. And then he smeared a large amount of olive oil for daily cooking on it. From a distance, the audience can only vaguely see a huge rectangular color block with subtle differences in color. Even when observing closely, it is difficult for the audience to smell the light smell of unheated olive oil.

In the process of creation and exhibition, the olive oil in the rectangular frame continuously impacts, distorts, and obliterates the pencil frame given by the artist with a subtle and diffuse dynamic level, thereby continuously and slowly eroding the wall where it is located. The volatilization or decay of the materials put the whole work in a state of natural out-of-control. Through the practice of non-physical art, the large-scale use of daily consumer goods, the confusion between the art works and the exhibition space structure, the presentation of the decay process that is imperceptible to the naked eye, *Olive Oil-Past is Prologue* reconsidered the significance of the anti-system and anti-consumption traditions in conceptual art in contemporary virtual daily life.

《左耳进右耳出》的组成部件和我们的城市及高楼大厦密切相关，它们是用于管道转向、分叉或变换口径的中间连接件。依靠它们实现自来水管、燃气管、下水管的分叉、转向，以使管道能够与每栋房子及每家每户相连通。这些埋藏在地下或建筑墙后，日常不可见的管道系统为城市承担着传输运送的功能，和每个人的生活息息相关。艺术家把那些口径一致的接口相互焊接在一起，彼此联通。这种充满偶然性的排列和组合形成的复杂造型如同截取的一段地下管道，一段必要而不可见的现实。我把它从地面以下拿到地上的可见世界里，向观众呈现一段与生活密不可分的“现实”，即便只是一个局部、一些碎片。

The components of *Go in One Ear and Out The Other* are closely related to our cities and high-rise buildings. They are intermediate connectors used for turning, bifurcating or changing diameters between pipes. The branching and turning of water pipes, gas pipes, and sewer pipes that rely on these components enables the pipes to be connected to every house and every household. The pipeline systems, which are buried underground or behind building walls, are invisible to the city and are closely related to everyone's life. The artist welded those interfaces of the same caliber to each other to make them communicate with each other. The complex installation works formed with such accidental arrangement and combination are like an intercepted section of underground pipeline, a section of reality that is necessary and invisible. I took it from below the ground into the visible world on the ground, so as to present the audience with a piece of "reality" that is inseparable from life, even if it is only a part or a few fragments.



胡庆雁
左耳进右耳出 No.2

碳钢、空气, 166 x 485 x 188 cm
2016

Hu Qingyan
Go in One Ear and Out The Other No. 2

carbon steel, air, 166 x 485 x 188 cm
2016



胡为一
现在吸进去的灰尘曾经是座房子 No.29

臻墨黑白数码微喷、哈内姆勒摄影纯棉金属面、
纯铝板、实木框，100 x 133 cm，
2021

Hu Weiyi
The dust now inhaled was once a house No.29

Piezography Print, Hahnemühle Photo Rag
Metallic, Aluminum panels, Wooden frame,
100 x 133 cm, 2021



胡为一

现在吸进去的灰尘曾经是座房子 No.33

臻墨黑白数码微喷、哈内姆勒摄影纯棉金属面、
纯铝板、实木框, 138 x 92 cm
2021

Hu Weiyi

The dust now inhaled was once a house No.33

Piezography Print, Hahnemühle Photo Rag
Metallic, Aluminum panels, Wooden frame,
138 x 92 cm, 2021

此系列作品是艺术家长期围绕城市废墟进行的系列摄影创作计划。计划中艺术家拍摄生活城市中的废弃建筑物、烂尾楼、工业废墟等等临时景观，并根据被拍摄建筑物的造型复制等比例模型。随后艺术家在将废墟中收集的遗弃物与模型结合并再次拍摄，最终通过后期技术将两张图像合成并转化为更富有戏剧化的魔幻景观。这些被大城市丢掉的碎片、失去的记忆、漠视的情绪、踩碎在脚下的尘埃，通过艺术家的收集、整理、编排后再次于残砖碎瓦的缝隙间显露出迷人而又脆弱的物件形态。

This series of works show the artist's long-term photography project around the ruins of the city. In this project, the artist shot temporary landscapes such as abandoned buildings, unfinished buildings and industrial ruins in the city he lived and copied isometric models according to the shape of the photographed buildings. Subsequently, the artist combined the abandoned objects collected in the ruins with the model and photographed again. Finally, the two images were synthesized and transformed into a more dramatic magical landscape through post-production technology. The fragments, lost memories, indifferent emotions, dust underfoot and other things discarded by the big city were collected, sorted, and arranged by the artist and once again revealed a charming and fragile form in the cracks of the broken bricks feature.

如果将砸碎 250 个锤子这一表演项目看作是简单的概念表达显然不够，厉槟源的作品《死了都要爱》超越了形式本身，在场的观众激动地为他的每一击而雀跃，尤其当他倒在混凝土基座上时，将现场气氛推向高潮。在一个半小时饱含汗水和泪水的表演中（尤其是在行为表演中，他吻锤子的动作令人动容），艺术家将深度的思考和高深莫测的殉道精神融入适当的绝望中，引发观众的深思。一个旁观者说：“这是一个职业艺术家关于生活的声明。”另一个躲在大人衣角后的孩子怯怯说道：“这是我见过的最美好的事。”这声音萦绕不散……（卫报报道）

In performance art terms, "man breaks 250 hammers" seemed a straightforward enough concept. But Li Binyuan's *Deathless Love* transcended the form. Performance art became spectator sport as the crowd cheered each successive smash, lifting Li's flagging spirits whenever he collapsed onto the concrete plinth. In an hour and a half's worth of sweat and tears (and, at one stage, a kiss for the hammer in his hand), the artist's inscrutable dedication occasionally dissolved into desperation, leading viewers to question the point of it all. "It's about destruction," one bystander said; "It's a statement about the life of the professional artist," offered another. Children gripped their parents' sleeves with concern. "This is the best thing I've ever seen," echoed around the shed. (The Guardian)



厉槟源
死了都要爱

行为纪录 单频录像, 87'20"
(新旧艺术博物馆, 澳大利亚), 2015

Li Binyuan
Deathless Love

Single-channel Video of a Performance, 87'20"
(Museum of Old and New ART, Australia), 2015

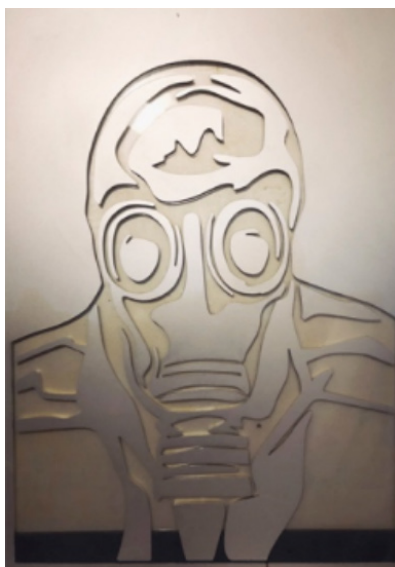


李怒
双黄连 No.1

黄铜, 双黄连口服液瓶, LED 灯,
120 x 85 x 2.5 cm, 2020

Li Nu
Dual Yellow Binding No.1

Brass, Shuanghuanglian Oral Liquid Bottles,
LED Lamp , 120 x 85 x 2.5 cm, 2020



李怒
双黄连 No.2

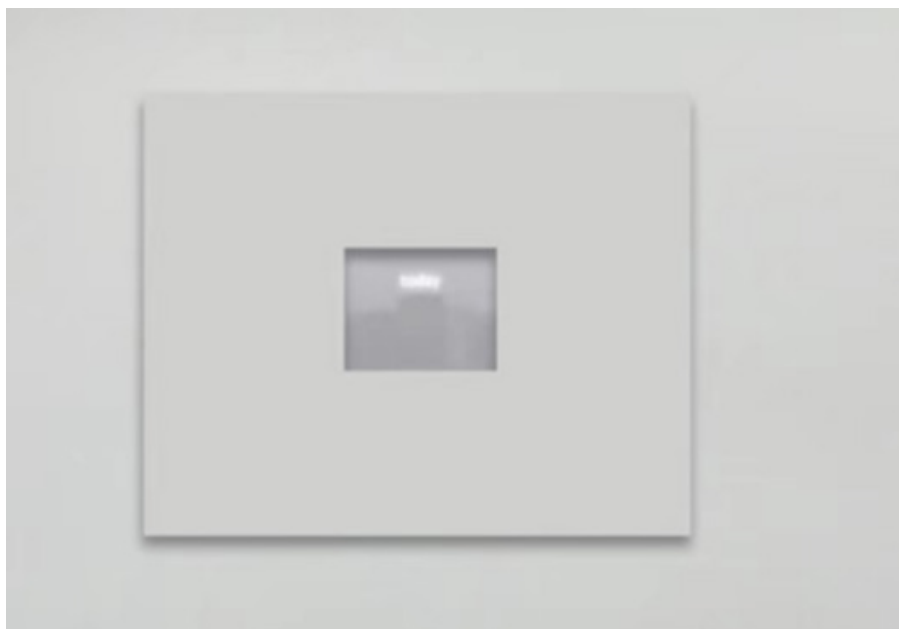
铝, 树脂, 双黄连口服液,
120 x 85 x 2.5 cm, 2020

Li Nu
Dual Yellow Binding No.2

aluminum, resin, Shuanghuanglian oral liquid ,
120 x 85 x 2.5 cm, 2020

两个双黄连。No.1: 双黄连口服液瓶、铜板和内部灯光。骷髅、面具和圣像。恐惧、盲目和庇护。金色，黑色，有风。No.2: 双黄连口服液液体。流淌和遗留的双黄连口服液液体。一直流淌和可能并不会遗留的双黄连口服液液体。空的双黄连口服液液体。还有味道。

Two Shuanghuanglian. No.1: Shuanghuanglian oral liquid bottles, copper plate and internal lighting. Skeletons, mask and icon. Fear, blindness and shelter. Gold, black, windy. No. 2: Shuanghuanglian oral liquid. Flowing and leftover oral liquid. Oral liquid that is dripping and may not be leftover. Empty oral liquid. There is still some flavor in it.



林科
今天 - 装置

电机、图片、铝板、电线、木箱、UV 打印
85 x 107 x 13 cm, 2013-2019

Lin Ke
Today installation

Motor, picture, aluminum board, cable, wooden
case, UV print, 85 x 107 x 13 cm
2013-2019



林科的作品《Today Installation》是一件包含图像的机械装置作品。在图像中摩天大楼顶部的发光字“Today”，是林科对于看不清的都市边缘的假想，在机械装置的作用下，发光字持续颤动。它反映了都市生活的紧迫感以及对于空间与时间的想象，在作品制作完成之后，林科从杭州到北京再到上海，始终带着这件作品，他将其看作是一件永远“未完成”的时刻。

Lin Ke's *Today installation* is a mechanical installation with an image. In this image, the luminous word Today on the top of the skyscraper in the image represents Lin Ke's imaginary of the invisible edge of the city. Under the influence of the mechanical device, the luminous characters vibrate continuously. It reflects the urgency of urban life and the artist's imagination of space and time. After he completed the work, Lin Ke carried this work from Hangzhou to Beijing and then to Shanghai. He regarded it as an eternally "unfinished" moment.



廖斐
十字路口

单通道录像，彩色，有声，12'11"
2015

在一个有交通信号灯的十字路口，廖斐以俯瞰的视角拍摄了一段行人过马路的录像，这些路人中混杂着一些“临时演员”。他们按照艺术家设定的路线过马路，这些多余的、却严格遵照交规的行进路线，对于过马路中“去那边”的目的逻辑却也是合理的；录像中也同样呈现了其他的人的行为，人们用最简短的路径过马路，甚至在判断安全后适度地违反交规，这很自然，“简短的路径”有一种人的“直觉”在里面，而“直觉”正触及着认知系统的边界。

Liao Fei
Crossroads

Single channel video, color, sound , 12'11" ,
2015

At an intersection with traffic lights, Liao Fei filmed a video of pedestrians crossing the road from a top-down perspective. Some "extras" are mixed among these passers-by. They cross the road following the route set by the artist. These travel routes seem redundant but seem to be strictly in compliance with the traffic rules, which is also logical for the purpose of "going over there" when crossing the road. The video also shows the behavior of other people. It is natural that people use the shortest route to cross the road and even moderately violate the rules after judging their own safety. The "short path" reflects people's "intuition", and "intuition" is touching the boundary of the cognitive system.



廖斐
信号

单通道录像、彩色、有声 60 分钟；
图片喷绘 13×21 cm + 30
2015

在《信号》中，廖斐设置了一种在现有的交通规则前提下，永不停歇地骑行的运动规则（根据交通信号灯指示，绿灯前行，红灯右转，每次从同一个路口出发骑行一小时，持续 30 天，用软件记录 30 次的骑行路径），如果将认知活动比拟为在陌生区域的骑行，每次骑行积累的重复路径就像我们建立的熟悉的认知，然而有些地方我们将很少触及或终无法抵达；因为某些偶然的原因，有些路线可以延伸得特别远，但很多时候就是在原地附近打转，而这种状态正像是对我们认知的隐喻。

Liao Fei
Signal

Single channel video, color, sound 60'00,
Picture, C-print, 13×21 cm + 30
2015

In *Signal*, Liao Fei set up a kind of sports rules that can never stop riding under the premise of the existing traffic rules (the cyclist going straight on when encountering a green light and turning right when the light is red. Every day for 30 days the artist began from the same intersection, riding for one hour and recording his movement using a smart-phone app.). If the cognitive activity is compared to riding in an unfamiliar area, then the repeated path accumulated during each ride is like the familiar cognition we have established. But there are some places that we will rarely touch or eventually cannot reach. For some accidental reasons, some routes can extend far. But in many cases we just turn around where we are and this state is like a metaphor for our cognition of the world.

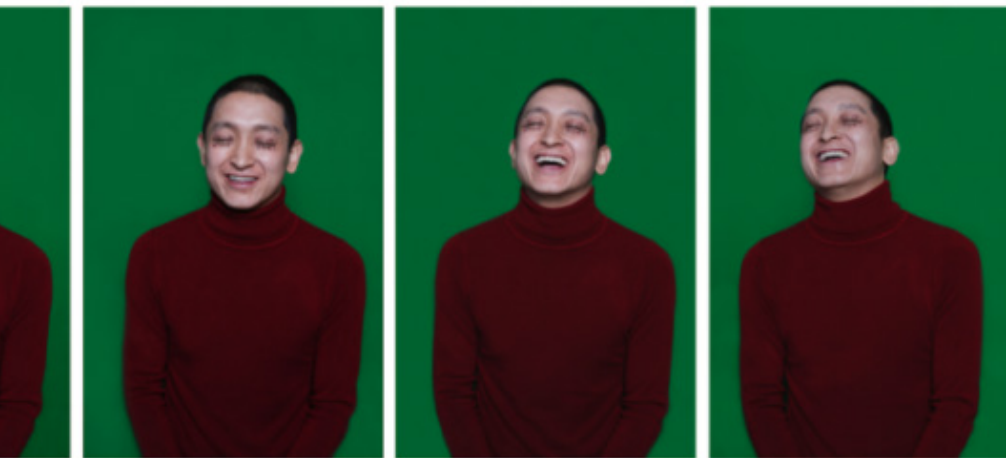


刘成瑞
悲伤

爱普生艺术微喷、哈内姆勒艺术纸
120x80 cm +5,
2016

Liu Chengrui
Sadness

Seiko Epson Art Micro Spray, Hanemule art
paper, 120x80 cm +5,
2016



眼睛缝起来后展现一次笑容，作品由艺术家本人完成，实施过程中没有使用麻药，痛感也是作品的一部分。这件作品的观念非常直白，即使在眼睛被缝起来，即使承受巨大的痛感时，人依然有笑的权利和意志。正如人类的发展史是苦难史，但即使在最严酷的现实和斗争中，艺术和笑容从未缺席。悲伤源自灵性，源自人类对宇宙中自身处境的认识和忧虑。“悲伤”作为作品名称是将图像所指涉的现实冲突引到人类较中立的精神处境。

"Sew up the eyes and show a smile", this work was executed by the artist himself. During the implementation, he did not use anesthetics, because the feeling of pain is also part of the work. The concept of this work is very straightforward - even when the eyes are sewn, even when suffering a great pain, people still have the right and will to laugh. The history of human development is a history of suffering. Even in the harshest reality and struggle, art and smiles are never absent. Sorrow comes from spirituality and also from human beings' awareness and worries about their own situation in the universe. The artist named the work sadness and introduces the actual conflicts referred to in the images into the non-differentiated value judgments of the human spirit.



徐震
天下 - 2029TV1802

布上油画、铝板，180 x 250 cm
2018

Xu Zhen
Under Heaven-2029TV1802

Oil painting, aluminum plate, 180 x 250 cm
2018

自 2011 年推出“天下”系列油画作品，已经成为徐震最具识别度、最有影响力的代表作品系列之一。将油画颜料置于奶油裱花袋中，依循奶油蛋糕裱装程序制作——“天下”系列油画作品既保有了真实奶油的滑腻甜美，又因为视觉的密集、尺寸的夸张而呈现出虚假迷幻的景观。在充满权威感的作品名称下，“天下”折射出的是全球化享乐主义潮流下的狂欢。在让人五色目迷、口舌生津的密集奶油花之间，“天下”透露出一种材料与载体之间的微妙构成关系，层次和空间在此被巧妙的融入到绘画和行动的思考当中。奶油式的天下，或曰天下式的奶油，以乐观主义的态度忠实名状了一种愉悦、疯狂且感官主义的现实。

The *Under Heaven* series (2011) is considered as one of XU ZHEN®'s most recognizable and signature series. With oil paint filled in the cream piping bag and following the cream cake mounting procedure, *Under Heaven* series has not only retained the creamy and sweetness of real cream, but its dense visual appeal and exaggerated dimension also present a false illusion. Under the all-encompassing title, *Under Heaven* reflects a carnival influenced by the global trend of hedonism. Between the dazzling, mouth-watering and densely piled together cream flowers, *Under Heaven* reveals a subtle compositional relationship between materials and form, where layers and spaces are skillfully integrated into thoughts on painting and action. The cream under heaven, or a creamy world, faithfully names an exciting, maddening and sensual reality with optimism.

知识产权在保护创作者的利益并鼓励创新的同时，在今天却越来越沦为垄断和压制的手段。而艺术领域内的挪用合法化和艺术家间的友善慷慨，使得分享合作的精神一直延续下去，并创造一种向外扩散的微气候。杨健获得了刘野授权的高分辨率作品文件，在输出的纸本上利用丝网印刷技术覆盖上一层广泛用于日常生活物品和价值流通渠道的防伪纹案。

While protecting the interests of creators and encouraging innovation, Intellectual Property Rights are increasingly becoming a means of monopoly and suppression today. The legalization of appropriation in the art field and the spirit of friendliness and generosity among artists have allowed the spirit of sharing and cooperation to continue and create a "microclimate" that spreads outward. After Yang Jian obtained the high-resolution work file authorized by Liu Ye, he used screen printing technology to cover a layer of anti-counterfeiting patterns widely used in daily life items and value circulation channels on the output paper.

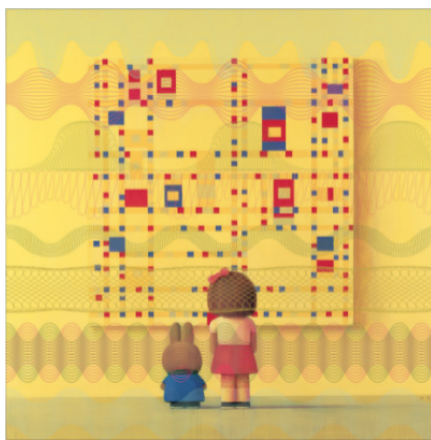


杨健
有防伪图层的《小女孩在纽约》

Hahnemühle 博物馆蚀刻纸 350g、爱普生 Stylus Pro 11880c 艺术微喷、丝网印刷
55 × 55 cm, 2015

Yang Jian
"Little girl in New York"
with anti-counterfeiting layer

Hahnemühle Museum etching paper 350g, Epson Stylus Pro 11880c art micro-jet, screen printing
55 × 55 cm, 2015



杨健
有防伪图层的《百老汇往事》

Hahnemühle 博物馆蚀刻纸 350g、爱普生 Stylus Pro 11880c 艺术微喷、丝网印刷
55 × 55 cm, 2015

Yang Jian
"Once Upon a Time in Broadway" with anti-counterfeiting layer

Hahnemühle Museum etching paper 350g, Epson Stylus Pro 11880c art micro-jet, screen printing
55 × 55 cm, 2015



杨牧石
锐化 - 条 No.3

防护栏、多层板、油漆, 191 × 110 × 60 cm
2017

Yang Mushi
Sharpening - Stick No.3

protective barrier, plywood, lacquer,
191 × 110 × 60 cm, 2017

一个由黑色切角木条组成的变体竖立于地面，尖头统一笔直向上。作品由防护栏组成。艺术家首先用多层板做出一个菱体，再将收集的材料统一缩小，切角，打磨，喷漆后钉在结构外。在围合的过程中将物体的顶面塑造成一个等距离递增的坡度，同时修补条与条之间的缝隙。“锐化 - 条”通过切除护栏的形态与功能，并重新封闭一个基本物体透析了防御与对抗的背后所存在的，尖锐而残酷的现实。

A variant made up of black chamfered wooden strips stands on the ground, with the pointed ends straight up. The work is composed of protective fences. The artist first uses a multi-layer board to make a rhombus, then reduces the collected materials in batches, cuts the corners, polishes, spray paints and nails it to the outside of the structure. During the enclosing process, the artist shapes the top surface of the object into an equal-distance increasing slope and at the same time repairs the gap between the strips. In the work Sharpening-Stick, the artist dialysis the sharp and cruel reality behind defense and confrontation by cutting off the form and function of the guardrail and re-enclosing a basic object.



王思顺
启示 19 10 1

铝, 50 x 30 x 60 cm, 2019

Wang Sishun
Apocalypse 19 10 1

Aluminium, 50 x 30 x 60 cm, 2019



王思顺
启示 18 8 26
铝、丙烯, 40 x 36 x 60 cm, 2018

Wang Sishun
Apocalypse 18 8 26

Aluminium, Propylene, 40 x 36 x 60 cm, 2018



王思顺
启示 19 3 6

铝、丙烯, 42 x 26 x 60 cm, 2019

Wang Sishun
Apocalypse 19 3 6

Aluminium, Propylene, 42 x 26 x 60 cm, 2019



王思顺
启示 18 2 5

铝, 10 x 6 x 120 cm, 2018

Wang Sishun
Apocalypse 18 2 5

Aluminium, 10 x 6 x 120 cm, 2018



王思顺
启示 16 1 17

铜, 51 x 23 x 60 cm, 2016

Wang Sishun
Apocalypse 16 1 17

Copper, 51 x 23 x 60 cm, 2016

王思顺在全世界收集像人物肖像的石头。肖像不是形象，而是一种人格特征和内在价值。它们先后从俄罗斯、法国、意大利、阿富汗、乌拉圭、埃及、非洲及中国各地所收集。不同大小、形态、颜色、纹理的肖像石头仿佛是来自各种世界和地域、族类和身份、历史和未来的生命，以及其内在价值诸如神圣、高尚、丑陋、邪恶……汇集而成互相冲突和交汇的世界。王思顺认为它们被时间和自身塑造而成，具有强烈的根本性的生命力和力量。它包括了多样的文化经验、某种世界观和艺术史，以及我们自身文化里固有的审美方式。他希望这种我们自己的文化角度和审美因素，能具有一定的文化建设性。

Wang Sishun collects portrait-shaped stones all over the world. A portrait is not an image, but a kind of personality and intrinsic value. They were collected from Russia, France, Italy, Afghanistan, Uruguay, Egypt, Africa and China. These portrait-shaped stones of different sizes, shapes, colors, and textures seem to come from various worlds and regions, races and identities, history and future life. They come from a world where inner values such as sacred, high-quality, ugly, evil etc. combined conflict and converge. Wang Sishun believes that they were shaped by time and themselves and have a strong primitive power. They include diverse cultural experiences, certain worldviews and art history, as well as our own inherent aesthetic styles. He hope this kind of cultural and aesthetic factors that belong to us can have a certain cultural constructiveness.



张鼎
黑色物质 -1

装置，黑玻璃、氧化钢板，
126 x 126 x 126 cm, 2015

Zhang Ding
Black Substance - 1

Installation Art , Black glass, oxidized steel
plate, 126 x 126 x 126 cm, 2015

这件作品以黑色的看不清内部的玻璃球体和黑色钢板构建而成，达成一个平衡空间。玻璃脆弱通透而致密；钢板则具有冰冷坚硬的物理特性。两种矛盾的材质，在相互挤压中形成一个平衡而危险的空间。

This work is constructed with black glass spheres and black steel plates that cannot be seen clearly inside, forming a balanced space. The glass is fragile, transparent and dense. And the steel plate is cold and hard. Two materials with contradictory physical characteristics form a balanced and dangerous space in the mutual squeeze.

G+ 空间

G+ 空间, 位于中国福建省武夷山市, 成立于2020年, 空间总面积约 680 平方米, 主要针对中国当代艺术的展览、研究和收藏, 并免费面向公众开放参观。

About G+ ART SPACE

G+ ART SPACE is located in Wuyishan City, Fujian Province, China. It was established in 2020 and has a space of approximately 680 square meters. This space is mainly for exhibitions, research and collection of Chinese contemporary art and is open to the public for free.

G+ ART SPACE