

一年之际

第一章节：

艺术家：梁绍基，杨福东

时间：2021年3月12日 - 4月18日

第二章节：

艺术家：孙逊

时间：2021年4月 - 5月

第三章节：

艺术家：麦拉蒂·苏若道默，李然

时间：2021年5月 - 6月

第四章节：

艺术家：阿彼察邦·韦拉斯哈古，陆垒

时间：2021年6月 - 7月

香格纳北京 2021 年的开年特别项目《一年之际》是一个被“打散”的展览，也是对一段被“搁置”的时间的纪念。

此次项目源于去年一个与美术馆合作的大型展览，然而众所周知的，准备许久的方案和筹备工作就这样迎头撞上了 2020。展览方案的完善程度已经让人不忍舍弃，因此我们调整了原有计划，将这个大型展览拆分成三个部分，通过四个章节的形式，用持续近半年的时间，在画廊北京空间加以呈现。

题目《一年之际》来自艺术家杨福东的同名作品。“一年之计在于春”，这句中国古老的谚语，讲的是“春天是一年的开始，重要的事情都要提前做好准备”。艺术家特意选择“际”以取代“计”，意在强调时间的交界，用在此时此刻似乎更加的恰如其分。

2020 年也许给不少人留下了各种遗憾，就像这个被搁置了一年，并被“打散”、“拆解”的展览。然而，在后“2020”开始之年，也许我们仍然无法完全去“计”，但“春”会一如既往如约来临。

First Spring

Chapter One

Artist: Liang Shaoji, Yang Fudong

Duration: 12 March - 18 April, 2021

Chapter Two

Artist: Sun Xun

Duration: April - May, 2021

Chapter Three

Artist: Melati Suryodarmo, Li Ran

Duration: May - June, 2021

Chapter Four

Artist: Apichatpong Weerasethakul, Lu Lei

Duration: June - July, 2021

ShanghART Beijing's 2021 special project, 'First Spring', is about an exhibition that has been 'scattered', and a commemoration of a period of time that has been 'shelved'.

This project originates from a large-scale exhibition in cooperation with art museum last year. However, the long-prepared proposal and arrangements that were close to completion have been disrupted due to the global health crisis in 2020. We didn't have the heart to abandon all the hard work and thus decided to adjust the original plan, dividing it into three sections as well as four chapters, which will be on view at the gallery's Beijing location for nearly half a year.

The project title 'First Spring' comes from a work of the same name by Yang Fudong that was inspired by an ancient Chinese proverb "一年之计在于春" (yī nián zhī jì zài yú chūn). It means that "spring signifies the beginning of the year, and important things should be prepared in advance." In order to emphasise the boundary of time, the artist deliberately chose the character '际' (jì, boundary) instead of '计' (jì, plan), which also seems to be more appropriate at this point.

Many of us might have regrets in 2020, just like the exhibition that has been put on hold for a year, 'scattered' and 'dismantled'. Going into post-2020, maybe we still can't make an articulated 'plan', but 'spring' will always come as promised.

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第一章节：

艺术家：梁绍基，杨福东

时间：2021年3月12日 - 4月18日

作为这个“章节体”展览的第一部分，我们将在2021年3月12日开幕的展览中呈现艺术家杨福东的展览同名作品《一年之际》与梁绍基《心罄》这两件作品。

延续了杨福东作品中一贯的非线性叙事风格，这部2010年采用35mm黑白胶片拍摄完成的作品，将来自不同国度和时代的人物汇聚在纷繁的旧上海，演绎着一系列不可思议的日常偶遇。影片打造了一个多重交错的世界，微妙的灰色调提示着与都市现实相关的惶惑与疏离，然而这一切亦真亦假的梦境之感，其实只是在电影片场里正在拍摄时发生的错觉。正如杨福东所说，“早春像天将亮未亮时不清晰的状态，泥土里的植物发芽了，不是破土之后，是内心涌动。”

而在梁绍基2014年完成的大型空间装置作品《心罄》中，艺术家将这种“内心的涌动”描述为“不可言喻的元神之音”。我们在《心罄》上似乎倾听到天籁的来临：天籁之音是“无”在发出声音，让自然以无为或者非人的方式发出不可听的声音。如同陶渊明的无弦琴，也许并非有着琴弦，甚至也非古琴，可能只是一块木头而已。但这块奇木有着古琴的形状，一旦悬挂起来，或与古琴并列，便会响起全然不同于一般古琴所发出的声音。因为那里没有声音，并没有弹奏，却回响着一种言外之意——这不可言喻的声音乃是元神之音。

那一截截（一节节）折断的竹杆，似乎就是排箫或竹箫（准备发出箫音），按照一定的阶梯（也是音节）升起。竹节的色泽或绿或黄或黑，如同声音的不同音色。整个展览空间回荡着一种无声之音。

无论从材料，色彩等的运用到内容本身的呈现，这两件作品都带着浓郁的中国传统审美观念和哲学理念。与此同时，在创作方式上又对现代性和延展性展开了多维的讨论。在展览中并置，使两件不同形态的作品在空间中，自然而然的形成某种视觉呼应和精神统一。

First Spring

Chapter One

Artist: Liang Shaoji, Yang Fudong

Duration: 12 March - 18 April, 2021

Opening on 12 March, 2021, the first chapter of our special project 'First Spring' will present a work of the same name by Yang Fudong, and 'Sound of Heart', a work by Liang Shaoji.

Continuing the consistent non-linear narratives in Yang Fudong's work, 'First Spring' was completed in 2010 using 35mm black and white film. It reveals a series of incredible daily encounters between figures from different countries and times in the prosperous Old Shanghai. This film creates a psychedelic, interlaced world, while its subtle greyish tone suggests the confusion and alienation related to urban reality. However, the paradoxical sense of dreams is actually the illusion that occurs during filming in the studio. As Yang Fudong said, "The early spring is like an uncertain state when the sun is about to rise. The plants in the soil have sprouted; it's not about breaking up the soil, but about the inner surge."

Likewise, Liang Shaoji describes the inner surge as 'the ineffable sound of soul' in his 2014 large-scale space installation 'Sound of Heart'. This work allows us to experience a heavenly sound, which is created by 'nothingness', and more specifically refers to the sound that nature emits without any human activity. For instance, Tao Yuanming's stringless Guqin might be simply a piece of wood, resembling the shape of Guqin without any strings. It cannot produce any actual music, but when hung up or placed beside a common Guqin, it can still transmit profound implications, namely 'the ineffable sound of soul'.

The rows of cut bamboos appear to be pan flutes that might start to sound at any moment. They rise up in a particular order like various syllables, while their colours—green, yellow or black—imply different tones. A 'silent' sound echoes throughout the exhibition space.

Whether the treatment of material and colour or the presentation of content, both works demonstrate a strong sense of traditional Chinese aesthetics and philosophies. In terms of working methods, they also open up a multi-dimensional discussion on modernity and extensibility. Juxtaposed together in the exhibition, two different types of works naturally form some sort of visual and spiritual unity.