

Solo Exhibition | Shi Yong “Under the Rule” Opening on 27th September

Curator: Sun Qidong

Opening: 4.00 pm, 09.27, 2017

Duration: 09.27 – 10.30, 2017

Location: ShanghART-F2, Westbund, 2555-10 Longteng Avenue, Xuhui District, Shanghai

www.shanghartgallery.com

ShanghART Gallery is honored to present Shi Yong’s new solo exhibition “Under the Rule” on the second floor of the Westbund space on 27th September. This exhibition continues the concept of the artist’s solo exhibition held in 2015. Shi Yong takes “the combined words of violence and modification” (such as dismantling, cutting, welding, shaping and colouring skin etc.) as movement and posture to dissolve the original physical appearance of objects. His mandatory intervention and absolute control at the scene reconstructs the grammar: a form of aesthetic power that implies realistic dimensions. Here, the fractured objects as a metaphor of a body and the scene as a controlled container are important and necessary to Shi Yong. They are the translation of another kind of reality as well as the unrecoverable evidence that the body is lost and abstracted. The pieces of objects almost in abstract form placed on-site are a metaphor to illustrate the existence of the identity of the “artist Shi Yong”. The artist’s 10 latest pieces of work will be shown in China for the first time with the opportunity. The exhibition will open to the public from 28th September to 30th October, 2017.

About the artist

Shi Yong was born in Shanghai in 1963. He graduated from the Fine Art Department of the Shanghai Light Industrial School in 1984. Now lives and works in Shanghai. Shi Yong is one of representative figures of contemporary artists whose works were

involved with installation and video in the early stage. Since 1993, his works have been widely exhibited both in China and abroad. His artworks associate with a wide range of mediums, including installation, performance, photography and video. Shi Yong's earliest artistic practice focused on revealing the ambiguity of reality and the inherent tension in the "system". At the end of the 1990s, Shi began to concentrate on the idea of Shanghai's contemporary transformation under the myth of China's opening up, which was continually led to a macroscopic level on globalisation and consumption etc. Since the work *Sorry, There will be no Documenta in 2007* which he made in 2006, his skepticism finally lied in the art world where the artist was deeply immersed in. Additionally, thinking how to transmit a more rational attitude was emerged. Shi Yong's 2015 solo exhibition, *Let All Potential Be Internally Resolved Using Beautiful Form*, continued his art practice, expressed his future intention under the surface of "abstract" and unfolded the reflection as well as practice upon "control".

His exhibitions include: *Floating World*, Bahrain (2017); *Trace of Existence*, UCCA, Beijing; *The Crocodile in the Pond*, Luzern (2016); *Let All Potential be Internally Resolved using Beautiful Form* (Solo Exhibition), MadeIn Gallery (2015); *Ural Industrial Biennial of Contemporary Art*, Ekaterinburg; *Essential Matters-Moving Images from China*, Borusan Contemporary Perili Kosk, Istanbul (2015); *Hans van Dijk: 5000 Names*, Ullens Center for Contemporary Art (UCCA), Beijing; Witte de With Center for Contemporary Art, Rotterdam; *Off Site Programme*, Silent Film, Ikon Gallery, Birmingham (2014); *Big Draft*, Kunstmuseum Bern, Bern (2010); *Think carefully, where have you been yesterday?* BizART, Shanghai (2007); *Alllooksame/Tuttuguale?* Fondazione Sandretto Re Rebaudengo, Turin (2006); *Second Guangzhou Triennale*, Guangsong Museum of Art, Guangdong ; *Follow Me!*, Mori Art Museum, Tokyo (2005); *The Heaven, The World* (Solo Exhibition), ShanghART Gallery, Shanghai (2004); *XXV Biennale de Sao Paulo*, Sao Paulo (2002); *Money and Value, The Last Taboo*, Switzerland (2002); *4th Shanghai Biennale*, Shanghai Art Museum, Shanghai (2002); *Unpacking Europe*, Museum Boijmans Van Beuningen, Rotterdam (2001); *The Third Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane (1999); *Cities on the Move (1-6): Exhibition of Asian Art*, Secession, Vienna (1997); CAPC, Musee d' Art Contemporain, Bordeaux; PS1 Contemporary Art Center, New York; Louisiana Museum of Modern Art, Copenhagen; Hayward Gallery, London (1997- 1999); *Two Attitudes Toward Identity*

93, Gallery of Shanghai Huashan Art Vocational School, Shanghai (1993) etc.

About the curator

Sun Qidong now works as a curator for Shanghai Minsheng Art Museum. He received an Aesthetics Master's Degree from l'Université de Strasbourg. Sun is involved in multiple activities in which he questions the relation between art and the economy. His researches mainly focus on the creation of contemporary art and curatorial practice. As a curator, he has recently organised *Sonsara: Céleste Boursier-Mougenot*, *Secret Garden: Nathalie Djurberg& Hans Berg*, *Do you wanna play with me* and *Non-figurative*. In addition, he has participated in initiating the art project Invisible Elephant, as well as in publishing theoretical journal ZAZA.