

林奥劼：有空调的热带能出哲学家

开幕：2019年1月5日，下午3点

展期：2019年1月5日至2月28日（周二至周日，11:00-18:00）

香格纳北京将于2019年1月5日荣幸呈现艺术家林奥劼在画廊的首次个展《有空调的热带能出哲学家》。

在本次展览中，林奥劼试图通过多种媒材讲述艺术行业真心话，探讨并反思艺术家、艺术从业者与艺术机构生存暗涌及发展态势。展览题目源自谬论“热带没有哲学家”，正如林奥劼过往带有强烈即兴性、转瞬即逝且充满黑色幽默的创作实践一样，本次展览将以艺术家本人到香格纳北京空间举办个展这一事件为主线，并围绕“北漂艺术家”的特定身份展开。针对处于该身份下在北京的日常遭遇，林奥劼采用介乎于纪实和观念之间的灵活手法进行捕捉：作为一位新生代广州艺术家，除了要努力适应北京的严冬之外，在当地各大画廊寻找机会时还将获得怎样的回应？

林奥劼的作品扎根于私人从艺经验与当代流行文化语境。取代了传统的视觉语言，他热衷于将影像、鼠标绘画、文本、行为等形式的界限模糊化，更刻意融合它们自身的不确定与开放性，意在提供轻松如玩笑般的观看角度，使观者介入艺术价值、艺术行业乃至整个体系现状的严肃思考当中。同时，看似漫不经心的自嘲态度始终贯穿于叙事结构中，经过林奥劼的微妙把控，成为从内部主动刺穿艺术圈神秘外壳的利器，既引导观众窥见复杂的圈中生态，又给予艺术家自我释放的出口，以便保持局外人般的清醒。

关于艺术家

林奥劼1986年生于广州，2010年毕业于广州美术学院油画系，现工作生活于广州。林奥劼的作品涉及录像、摄影、绘画、文本等形式，以带有强烈即兴性和幽默意味的图像，敏锐而细腻地记录着日常生活中的琐碎细节或刻意安排的行为事件，试图以旁敲侧击的方式对资本主义生产模式、艺术家生存困境以及艺术从业者与艺术家之间的关系进行质疑、嘲弄和批判。

近期主要展览包括：日光亭项目：登录舒适区？，泰康空间，北京（2018）；青策计划2018，上海当代艺术博物馆，上海（2018）；新群众，南京艺术学院美术馆，南京（2018）；共享叙事，香格纳北京S空间，北京（2018）；第七届深港城市\建筑双城双年展，深圳（2017）；林奥劼：我不是教你诈，也不是教你坏，亚洲当代艺术空间，上海（2017）；第11届上海双年展，上海当代艺术博物馆，上海（2016）；画内音，OCAT深圳馆，深圳（2016）；腹地计划，时代美术馆，广州（2015）；第二届CAFAM未来展，中央美术学院美术馆，北京（2015）等。曾入围2016年华宇青年奖。

Lin Aojie: Those Who Like Playing Tricks Usually Don't Live a Good Life

Opening: 3 PM, 5 January, 2019

Duration: 5 January – 28 February, 2019 (11:00-18:00, Monday Closed)

ShanghART Beijing is pleased to present an exhibition by Lin Aojie "Those Who Like Playing Tricks Usually Don't Live a Good Life". Opening on 5 January 2019, this is Lin's first solo show at the gallery.

In this show, Lin Aojie tries to tell the truth about the art industry through various media, exploring and reflecting on the survival predicament and future development of artists, art professionals and art institutions. Similar to his previous practice, which has been characterised by strong improvisation, transience and black humour, the exhibition takes its name from the fallacy that there is no philosopher in the tropics, focusing on the event itself - Lin's solo show will take place at ShanghART Beijing - and the specific identity of "a migrant artist in Beijing". With a flexible approach between documentary and concept, the artist captures his Beijing encounters as a new-generation artist from Guangzhou. In addition to enduring the harsh winter, what response will he receive when looking for opportunities in different galleries?

Lin Aojie's work is rooted in his personal art career and the context of contemporary popular culture. Instead of using traditional visual language, he is keen to push the boundaries of video, mouse painting, text, performance, etc., and deliberately integrates their qualities of uncertainty and openness, so as to offer viewers a relaxed, playful perspective to carefully consider artistic value as well as the present state of the art industry and even the entire system. Meanwhile, a seemingly insouciant manner of self-mockery runs throughout the narrative structure. Under Lin's subtle control, it becomes a weapon to pierce the mysterious shell of the art world from inside, giving the audience a glimpse into the complex ecology and the artist an outlet to keep a clear mind like an outsider.

The words circled in red spell out an acrostic: the real opponent can't be seen at all.

About the Artist

Lin Aojie was born in Guangzhou in 1986 and graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He currently lives and works in Guangzhou. Presented through video, photography, painting, text, etc., Lin Aojie has a delicate record of the trivial details of daily life or deliberately planned events with strongly improvisatory and humorous images. By beating around the bush he tries to question, ridicule and criticise the capitalist mode of production, artist's survival predicament and the relationship between artists and other art professionals.

Recent exhibitions include: Light Pavillion Project: The Comfort Zone at a Distance, Taikang Space, Beijing (2018); Emerging Curators Project 2018, Power Station of Art, Shanghai (2018); Shared Narrative(s), ShanghART S-Space, Beijing (2018); If You Throw Enough Mud at the Wall, None of It Will Stick, A+ Contemporary, Shanghai (2017); 11th Shanghai Biennale, Power Station of Art, Shanghai (2016); Hinterland Project, Times Museum, Guangzhou (2015); The 2nd CAFAM Future Exhibition, CAFA Art Museum, Beijing (2015). He was nominated for the 2016 Art Sanya Huayu Youth Award.