

香格纳北京 | 新闻稿

三人展：耿建翌、梁绍基、阿彼察邦·韦拉斯哈古

开幕：2019年7月13日，下午4点

展期：2019年7月13日至8月25日（周二至周日，11:00-18:00）

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香格纳北京将于7月13日展出来自三位重量级艺术家耿建翌、梁绍基与阿彼察邦·韦拉斯哈古的三件（系列）重要作品。此次展览将以一人一件（系列）作品的形式呈现三位艺术家对不同艺术语言的探索与挑战，并试图使其在彼此构成的独特语境中进行重联和对话。

作为早期当代实验艺术的代表人物，耿建翌无疑是中国最具影响力的观念艺术家之一。曾于香格纳北京2008年开幕展中呈现的《藩门》系列，时隔十一年将在同一地点中展出。八件带着明显使用痕迹的冰箱门被当成现成品使用，对日常生活投以反思：冰箱作为舶来品，结束了传统的窖藏时代。而吸附在其上的“冰箱贴”——宝丽来摄影，则可以被看作个人和世界的关系，这也延续了耿建翌一贯的对个人身份问题的探索和研究。

回忆、梦寐、灵魂是阿彼察邦·韦拉斯哈古指向精神性神秘隐喻的重要通路。在艺术家2018年的单频录像作品《Blue》中，一位裹着蓝色被褥的女性在深夜辗转难眠，不远处的剧院幕布上正交替切换着两组热带风景——在意识的临界口，剧场场景在有形和无形之间伪造了一个过度空间。耀眼的火光被倒映在寂静的但又让人忧郁不安的蓝色之上，迫使观者迷失在某种私密梦境中，同时又唤起个人潜在的直觉能量。

创作于2009年的大型装置《鬼谷子》是梁绍基早期的代表作之一。形似现代人敏感而脆弱的神经末梢，作品中缠绕在空中的蚕丝与铁丝牵引出一个迷魂阵般的场域。有着“艺术隐士”之称的梁绍基对蚕和蚕丝三十余年的研究和运用，使他形成了独有的艺术语言和材料美学。蚕是自然的语言，蚕的生长、吐丝的特性也让他的创作方法接近修炼禅思：蚕 - 缠 - 禅。“蚕丝是时间和生命的结点在漫长绵延的旅程中的显像——存在和存在者之迹，它划出了无穷大又无穷小的一，这‘一’便是天地之始，万物之母……”

展览将持续到8月25日。

关于艺术家

耿建翌 1962年出生于河南郑州，2017年去世。1985年毕业于浙江美术学院（即今中国美术学院）油画系。重要展览包括：1989年之后的艺术与中国：世界的舞台，古根海姆博物馆，纽约，美国（2017）；第57届威尼斯双年展——艺术万岁，威尼斯，意大利（2017）；无知：1985-2008耿建翌做作，民生现代美术馆，上海（2012）；过度，耿建翌个展，香格纳北京（2008）；85新潮：第一次中国当代艺术运动，尤伦斯当代艺术中心，北京（2007）；真实的东西：来自中国的当代艺术，泰特利物浦美术馆，英国（2007）；第45届威尼斯双年展，威尼斯，意大利（1993）；中国现代艺术展，中国美术馆，北京（1989）等。

梁绍基 1945年出生于上海，在中国美术学院师从万曼研究软雕塑，现工作和生活在浙江省天台。重要展览包括：物质的魅力：来自中国的材料艺术，洛杉矶郡艺术博物馆，洛杉矶，美国（2019）；梁绍基：恍，木木美术馆，北京（2018）；梁绍基：纱沙沙，香格纳上海（2017）；云上云，中国美术学院美术馆，杭州（2016）；元 - 梁绍基个展，香格纳上海（2014）；变化的艺术，海沃德美术馆，伦敦，英国（2012）；第48届威尼斯双年展——全面开放，威尼斯，意大利（1999）；中国现代艺术展，中国美术馆，北京（1989）等。

阿彼察邦·韦拉斯哈古 1970年出生于泰国曼谷，毕业于孔敬大学建筑专业，后于芝加哥艺术学院获电影制片硕士，现生活工作于清迈，曾获第63届戛纳电影节金棕榈奖（2010）和第8届Artes Mundi国际艺术奖（2019）。重要展览包括：第58届威尼斯双年展——愿你生活在有趣的时代，威尼斯，意大利（2019）；仪礼·兆与易，红砖美术馆，北京（2018）；阿彼察邦·韦拉斯哈古：纪念碑，香格纳上海（2017）；泰特电影先锋——阿彼察邦·韦拉斯哈古：海市蜃楼，泰特现代美术馆，伦敦，英国（2016）；阿彼察邦·韦拉斯哈古：原始，NEW美术馆，纽约，美国（2011）；阿彼察邦·韦拉斯哈古：明日今夜，尤伦斯当代艺术中心，北京（2011）等。

ShanghART Beijing | Press Release

Artist Trio Show: GENG Jianyi, LIANG Shaoji, Apichatpong WEERASETHAKUL

Opening: 4 PM, 13 July, 2019

Duration: 13 July – 25 August, 2019 (11:00-18:00, Monday Closed)

Location: ShanghART Beijing, 261 Cao Chang Di, Airport Side Rd., Chaoyang District, Beijing, China

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Opening on 13 July, ShanghART Beijing is pleased to present three significant (series) works by renowned artists Geng Jianyi, Liang Shaoji and Apichatpong Weerasethakul. Demonstrating the artists' bold experimentation and challenge of different artistic languages, this exhibition recontextualises these three (series) works and allows them to be in conversations with each other.

Known as a seminal figure of the 'avant-garde' art movement and one of the most influential conceptual artists in China, Geng Jianyi's Door series will be on view in this show, which was also included in the opening exhibition of our Beijing gallery eleven years ago. Through the readymades—eight old refrigerator doors, the artist is able to convey his critical thinking of everyday life: this kind of imported goods marks the end of an era of cellaring. Attached to these items, the Polaroid photographs nevertheless examine the relationship between individuals and the world, and reveal Geng's sustained exploration of identity throughout his career.

Spiritual subjects, such as memory, dream and soul, weave their way into Apichatpong Weerasethakul's artistic output. In his 2018 single-channel video *Blue*, a woman that lies under a blue sheet suffers from insomnia at night, while a set of theatre backdrops unveils two alternate landscapes nearby—at the threshold of consciousness, the theatrical scenery forges a transitional space between corporeality and incorporeality. The flicker of firelight upon the blue colour—hushed and yet unsettling—draws viewers into an intimate, mysterious vision, so as to provoke their potential intuitive awareness.

Also presented will be a large-scale installation titled *Guiguzi* (2009) by Liang Shaoji, which is considered as one of his major early works. Similar to the sensitive and vulnerable nerve endings of human being, this work creates a maze-like configuration in the air with silk and iron wires. Honoured as 'the hermit of art', Liang has indulged in the entire life cycle of silkworm for over three decades which accounts for his unique subject matter and materials. Silkworm is a language of nature; characterised by this creature's growth and spinning, Liang's working method is filled with a sense of meditation. As the artist notes, "silk resembles a visible reflection of the knotting point of time and life—the imprint of being and beings. It generates 'unity', which refers to the origin of heaven and earth, the lord of creation..."

The exhibition is on view through 25 August 2019.

About the Artist

GENG Jianyi (1962 - 2017) was born in Zhengzhou, Henan Province. He graduated from the Zhejiang Academy of Fine Arts (now China Academy of Art, Hangzhou), Oil Painting Department in 1985. Major exhibitions include: *Art and China after 1989: Theater of the World*, Solomon R. Guggenheim Museum, New York, U.S.A. (2017); *The 57th Venice Biennale - Viva Arte Viva*, Venice, Italy (2017); *Wu Zhi, Geng Jianyi's Works 1985-2008*, Minsheng Art Museum, Shanghai (2012); *Geng Jianyi: Excessive Transition*, ShanghART Beijing (2008); *85 New Wave: The Birth of Chinese Contemporary Art*, UCCA, Beijing (2007); *The Real Thing: Contemporary Art from China*, Tate Liverpool, U.K. (2007); *The 45th Venice Biennale - Cardinal Points of the Arts*, Venice, Italy (1993); *China/Avant-Garde Art Exhibition*, National Art Museum of China, Beijing (1989), etc.

LIANG Shaoji was born in 1945 in Shanghai, now works and lives in Tiantai, Zhejiang Province. At the China Academy of Art, he studied soft sculpture from Marin Varbanov, one of the world's leading tapestriers. Major exhibitions include: *The*

Allure of Matter: Material Art from China, Los Angeles County Museum of Art (LACMA), Los Angeles, U.S.A. (2019); Liang Shaoji: As If, M Woods, Beijing (2018); Liang Shaoji: Sha Sha Sha, ShanghART Shanghai (2017); Cloud above Cloud, China Academy of Art Gallery, Hangzhou (2016); Liang Shaoji: Back to Origin, ShanghART Main & H-Space, Shanghai (2014); Art of Change, Hayward Gallery, London, U.K. (2012); The 48th Venice Biennale - APERTO over ALL, Venice, Italy (1999); China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989), etc.

Apichatpong WEERASETHAKUL, born in Bangkok in 1970, now works and lives in Chiang Mai, Thailand. After studying Architecture at Khon Kaen University, he received his M.F.A in Filmmaking at the School of the Art Institute of Chicago in 1997. He is the winner of the 2010 Cannes Film Festival Palme d'Or prize, and the 2019 Artes Mundi 8, the UK's leading award for international contemporary art. Major exhibitions include: The 58th Venice Biennale - May You Live in Interesting Times, Venice, Italy (2019); Rituals of Signs and Metamorphosis, Red Brick Art Museum, Beijing (2018); Apichatpong Weerasethakul: Monuments, ShanghART Shanghai (2017); Tate Film Pioneers - Apichatpong Weerasethakul: Mirages (Retrospective of Films and Videos), Tate Modern, London, U.K. (2016); Apichatpong Weerasethakul: Primitive, The New Museum, New York, U.S.A. (2011); Apichatpong Weerasethakul: For Tomorrow For Tonight, UCCA, Beijing (2011), etc.