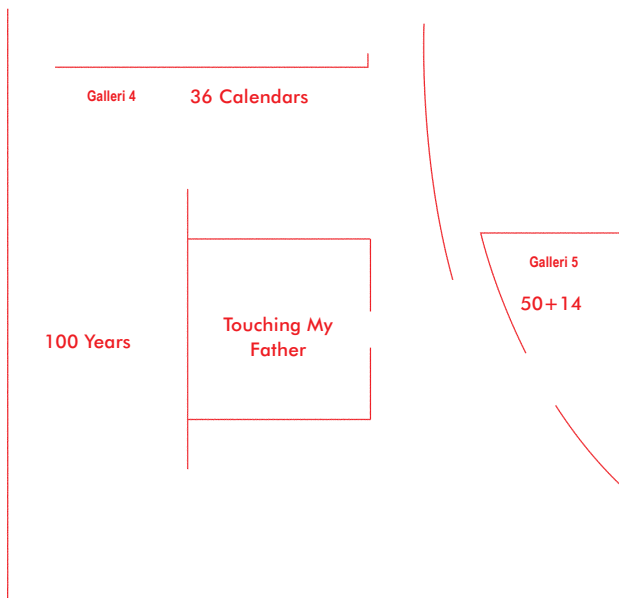
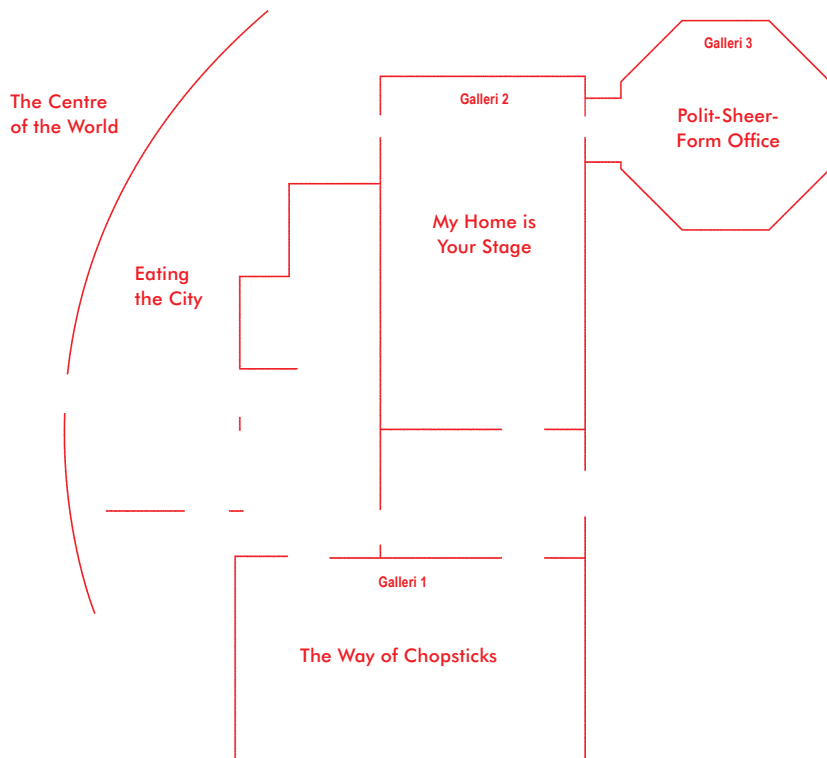




1 September – 29 October 2017
Kunsthall Aarhus

SONG DONG

COLLABORATIONS



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Eating the City er desuden støttet af / is additionally supported by Tylstrup Kager & Frima Vafler

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DA

Kunsthal Aarhus præsenterer den første store soloudstilling på dansk grund af den fremtrædende kinesiske kunstner Song Dong. Udstillingen, der har titlen *Collaborations*, transformerer Kunsthal Aarhus indvendigt og udvendigt og viser både en række af kunstnerens mest kendte værker samt helt nye arbejder.

Song Dong producerer stærke udsagn om den indvirkning, som radikale forandringer og samfundsmæssige forskydninger har haft på medlemmer af hans egen familie; han kombinerer fortid og nutid, det personlige og det universelle, det poetiske og det politiske. Udstillingen *Collaborations* er ikke en soloudstilling i ordets egentlige betydning, og titlen fremhæver Song Dongs stærke interesse for kunstnerisk samarbejde. Ved også at invitere publikum til at blive en del af de fælles praksisser, åbner Song Dong et vindue til den kreative proces, og udstillingen kan også ses som et nyt samarbejde mellem Song Dong og hans danske publikum. I Kunsthal Aarhus er hvert enkelt udstillingsrum særligt tilegnet et bestemt kapitel i Song Dongs kunstneriske virke og samarbejder, og som publikum får man et overblik over en mangearartet praksis, der omfatter både performance, installation, videokunst og fotografi.

The Centre of the World (2017) er en ny arkitektonisk struktur kommissioneret af Kunsthal Aarhus og opført i gårdhaven. Værket er baseret på grundtankerne bag kinesisk tempelbyggeri og indeholder sand fra alle tidszoner i verden. Værket er muligjort gennem samarbejde med en række ambassader og enkeltindivider, der har leveret sand fra deres hjemland. Ifølge kunstneren placerer værket samtidig Aarhus som verdens midtpunkt. Song Dong anskuer projektet som et udtryk for en udvidet gæstfrihed, hvor alle inviteres til at dele dette rum og udveksle tanker; et rum, der fungerer som platform for absolut ytringsfrihed.

The Way of Chopsticks (2006), som vises i Galleri 1, er skabt i samarbejde med Yin Xiuzhen. Her afsøger kunstnerparret via fotografi og skulptur tematisk tidens gang og familien. Kunstnerne har siden 2001 samarbejdet om at skabe parvise skulpturer med udgangspunkt i et sæt spisepinde. Arbejdet udføres ud fra aftalte parametre, hvor ingen af de to kunstnere ved, hvad den anden har lavet, før de færdige skulpturer afsløres.

I *My Home is Your Stage* (2013–2017), som ses i Galleri 2, har Song bygget et hus af materialer fra sit eget hus i Kina. Værket udfordrer grænserne mellem det private og det offentlige ved at invitere alle besøgende til at træde ind i rummet og bruge det som scene. Bygningen er 5 meter høj og 11 meter lang og er udstyret med genbrugte dør- og vinduesrammer, som giver beskueren adgang til det indvendige rum. I løbet af udstillingsperioden fungerer installationen som en åben ramme for møder med lokale aktører, som på forespørgsel kan bruge den som scene for forskellige aktiviteter. Aktiviteterne kan anskues som nye *in-situ* samarbejder mellem Song og udøverne i Kunsthal Aarhus.

Det ottekantede Galleri 3 er tilegnet kunstnerkollektivet Polit-Sheer-Form Office (PSFO), der blev grundlagt i 2005 af kunstnerne Hong Hao, Xiao Yu, Song Dong og Liu Jianhua samt kurator og kritiker Leng Lin. Gruppens medlemmer trækker på deres personlige fortællinger i arbejdet med kollektivet, der blev skabt med henblik på at identificere "kollektive former" i samtidens forbrugsorienterede Kina; et samfund, der har bevæget sig bort fra kollektivt tankens idealer.

Værket *Eating the City* (2003–) består af en spiselig model baseret på Aarhus. I samarbejde med lokale frivillige har kunstneren bygget byen ud af 70.000 kiks, småkager og kager. For Song handler værket om den dramatiske vækst, som man ser i byer verden over og især i Asien, samt den ensartethed en sådan vækst producerer. Når værket er "konsumeret" på åbningsdagen, vil den spiselige blive erstattet af bygningsværker skabt af LEGO-klodser.

I og omkring Galleri 4 i underetagen vises en række værker, der knytter an til Song Dongs familie og deres personlige historie. *My Daughter is My Four Seasons* (2010), *Touching My Father* (1997–2011) og *Waste Not* (2005) reflekterer over de generationskløfter, som de ændrede samfundspolitiske forhold i Kina har skabt. *Waste Not*, et af kunstnerens bedst kendte værker, har været vist på mange væsentlige kunstinstitutioner verden over og var udstillet i Kunsthal Aarhus i 2014. Her vises en fotodokumentation i stor skala af værket, som består af kunstnerens mors hus og alle hendes ejendele.

Resultatet af Songs seneste samarbejde kan opleves i Galleri 5. Filmen *50+14* (2017), som vises for første gang i Kunsthal Aarhus, har kunstnerens datter Song Errui som medforfatter og er delvist optaget i værket *My Home is Your Stage* (Galleri 2).

Fortid og fremtid væves på lignende vis sammen i de to projekter, der vises på væggene i underetagen. Værket *100 Years* (2010) består af hundrede malerier sammenstillet med hundrede historiske begivenheder, mens *36 Calendars* (2012–2013) er en kortlægning af 36 års historie ud fra kunstnerens personlige synsvinkel.

EN

Kunsthal Aarhus presents the first solo exhibition in Denmark by leading Chinese artist Song Dong. The exhibition entitled *Collaborations*, will transform Kunsthal Aarhus both inside and outside and show the artist's best-known works, as well as present new creations.

Song Dong's works have a powerful way of expressing the effects of radical change and social transformation on members of his own family; he combines the past and the present, the personal and the universal, the poetic and the political. The exhibition *Collaborations* is not a monographic show, and the title of the exhibition accentuates Song Dong's strong interest in artistic collaboration. By also inviting the audience to be part of the collaborative processes, Song Dong opens the window to the creative process, and the exhibition can thus also be seen as a new collaboration between Song Dong and his Danish audience. In Kunsthal Aarhus each gallery is dedicated to one chapter of Song Dong's artistic practise and collaborations, offering an overview of his diverse practice that embraces performance, installation, video and photography.

The Centre of the World (2017) is a new architectural structure commissioned by Kunsthal Aarhus, located in the garden. The work is based on the essential concept of a Chinese temple, including sand from all of the world's time zones. The work is made possible due to collaboration with a number of embassies and individuals, who have brought sand from their home countries. According to the artist, the work positions Aarhus at the centre of the world. Song Dong sees the project as an extended hospitality by inviting people to a shared space to exchange ideas and to offer a platform for free speech.

In *The Way of Chopsticks* (2006), his long-term collaboration with Yin Xiuzhen, shown in Gallery 1, the artist couple explores themes of family, fabrication, and the passage of time. Since 2001, the artists have collaborated on pairs of chopstick sculptures created according to certain agreed-upon parameters, but without knowing what the other will do until the final sculptures are revealed.

In *My Home is Your Stage* (2013–2017) in Gallery 2 Song Dong has constructed a house built from material from his own house in China. The work is challenging the notion of borders between the private and the public by inviting visitors into this space. Reaching 5 meters high and 11 meters long, the house structure has openings of recycled door and window frames, revealing an interior space within, that allows viewers to enter and pass through it. Over the course of the exhibition the installation will function as a space for encounters by offering local actors a stage for various activities, that can be interpreted as new, *in-situ* collaborations between Song Dong and the performers at Kunsthal Aarhus.

The octagonal Gallery 3 is dedicated to the art collective Polit-Sheer-Form Office (PSFO) founded in 2005 by artists Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, and curator/critic Leng Lin. Drawing on their personal histories, the group formed with the abstract purpose of seeking "collective form" in a consumer-oriented China, a society that has moved away from collective ideals.

The work *Eating the City* (2003–ongoing) is an edible city modelled on the city of Aarhus. In collaboration with a group of local volunteers, the artist has built the city out of 70.000 biscuits and cakes. For Song Dong the work is an exploration of the dramatic growth of cities, particular in Asia, and the resulting sameness. After the "consumption" of the work on the opening night, the city will be replaced by architectural structures built from LEGO bricks.

In and around Gallery 4 there is shown a series of works relating to personal stories of Song Dong's family members. *My Daughter is My Four Seasons* (2010), *Touching My Father* (1997–2011) and *Waste Not* (2005) reflect on generational disparity shaped by changing socio-political conditions in China. The latter, *Waste Not*, one of his best-known works that was exhibited besides several major art institutions at the Kunsthal in 2014, is present again in the form of a large scale photo documentation. It shows the artist's mother's house with all her belongings.

The result of Song Dong's most recent collaboration can be experienced in Gallery 5. The film *50+14* (2017), co-authored by daughter Song Errui and filmed partly in the *My Home is Your Stage* work (Gallery 2) is shown for the very first time at Kunsthal Aarhus.

Past and present are in a similar way entangled in the two projects in the downstairs galleries. While the work *100 Years* (2010) displays 100 paintings paired with 100 historical events, *36 calendars* (2012–2013) lets visitors experience the re-writing of 36 years of history from the artist's personal perspective.



Song Dong, *50+14*, 2017, film still. Courtesy the artist.