

尉洪磊 YU HONGLEI

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2019.11.06 – 2020.01.02

1、7和6指示的是数量，逗号、大写字母I和方括号分别指的是人的头部、人的身体以及方形的画作——三个数字与标点、字母、符号两两对应，作为艺术家尉洪磊即将在天线空间举办的个展的名称，以图示的方式就观众能在此次个展上看到的全部作品作出了说明：艺术家将会在白盒子中展出一件人头形状的雕塑、七件人体形状的雕塑，以及六组画作。

以纯指示性的文字或符号来描绘或图示艺术作品，在尉洪磊的创作中并不鲜见——他有关头像及身体的创作可以追溯至2016年——但将此种方式沿用至对展览样貌的讲述，此次个展则是首次。这也符合他一贯的逻辑，即对他而言，与物质层面的现实相对的并非思考层面的观念，而是抽象。

抽象首先是认知层面的，即我们看到的是什么，以及我们要如何描述我们所看到的——不仅仅是观众，也包括艺术家自己。如果创作不是以另外一种样貌的实物去再现现实，如果创作不是基于或抽离现实的意义生产，如果创作不是现实在艺术领域的投射或延伸，创作要如何与现实相关，讲述现实。抽象正是在此处诞生的。

抽象在尉洪磊这里对应的并非具体，而是一种仍然可称之为现实的形象或视觉，一种基于人、基于身体本身的对现实的观看，进而在创作中将所见所感现实化的图像生产。它们因而是对应或平行于物质现实的图像现实，不仅仅要求观者的观看，更要求其在此中的在场。人体正是在此处成为艺术家进入抽象的关键——它是所有现实的交合之处，是现实中的抽象，亦是抽象中的现实。

从头像到人体，从面孔到身体，这是雕塑的发展脉络，也是空间的纵轴；从圆形到空间中的一点，从身体到空间中的线条，这是现实在图像层面的抽象，也是抽象在动态层面的生长；从单个到成列，从兀自伫立到成群聚集，这是抽象的叙事，也是相遇的绵延；从雕塑到绘画，从立体到平面，这是抽象的二维变体，也是对抽象的双重注脚。

抽象因而也是图像层面的，一种关于点、线、面的视觉构造与材料实现，一种在空间中的排列与组织方式。面孔、身体因而在尉洪磊这里不仅仅是视觉信息与感知的载体，也是一种和现实万物一样基于点、线、面的构成，一种在形象上的万物共生，一种人和物在空间中的平等共处，一则从共同在场而生发出的叙事。因此，在展览中找到了哪些物质现实并不稀奇，毕竟，各个层面的现实达成了在一个空间中抽象状态的共处；在展览中体认到了哪些抽象化的现实更显弥足珍贵——这是现实再现自身的时刻，也是抽象区别自身的时刻；是熟悉与陌生的混杂，也是无生命之物与有呼吸之物的交往。

抽象由此也是一种动态，从点到线到面的扩张，从单个到群体的汇聚，从一种现实朝着另一种现实的运动，现实与抽象之间的折返。就创作而言，这场运动是通过成系列的演变与深化，从雕塑到绘画的同一，在数年间达成的；就展览而言，这场运动是通过点、线、面在空间中的构造与积聚达成的。材料与媒介、立体或平面，这些并不是差异的所在；在共生共处中，点与点的动态相遇，彼此结合这一动作发生，群体的体积效应与绵延的时空效应所构造的空间，这些才是差异所在，在场的行动所导致的差异所在。

这次个展同样也是艺术家创作纵轴及地图中的一个点，仍然提供了诸多形象，日常又诗意；但也构造了一则有关其工作方式本身的解剖学叙事，以图像的点、线、面构成，以及人与物在时空中的点、线、面存在方式为切口，讲述其自身作为艺术工作者对人与物与空间、创作与现实、形象与抽象、媒介与行动之间动态关系的理解。

文：栾志超

栾志超，生活工作于北京，长期从事中国当代艺术领域的写作与研究，另翻译了多本艺术类专著并出版，此外还编撰了多本艺术家及机构、空间出版物。曾任《艺术世界》资深编辑，组织策划了多个研究性专题；目前任职于OCAT研究中心，负责图书文献及出版工作。

尉洪磊，1984年出生于内蒙古，现工作与生活在北京。近期个展：“新倾向”，尤伦斯当代艺术中心，北京，2019；“尉洪磊”，Kraupa-Tuskany Zeidler，柏林，2018；“花”，Carl Kostyál，伦敦，2017；“燕子世纪”，天线空间，上海，2016；“肥鼠”，天线空间，上海，2014；“任何事物都是极其重要的没有什么是不会再回来的”，魔金石空间，北京，2013。部分群展：“极限混合：空港双年展”，广州，2019；“贝尔格莱德双年展”，贝尔格莱德，塞尔维亚，2018；“Last Night's Fortune Teller”，Daimler Contemporary，Berlin，柏林，德国，2017；“Amours Courtoises”，Galerie Sultana，巴黎，法国，2017；“深巷陷凹”，天线空间，上海，2017；“I Scream, You Scream, We All Scream For Ice Cream”，Fondazione Baruchello，罗马，意大利，2017；“原地前进”，长征空间，北京，2017；“Hybrid Layers”，ZKM卡尔斯鲁厄艺术与媒体中心，卡尔斯鲁厄，德国，2017；“我们之后”，chiK11美术馆，上海，2017；“DAMA”，DAMA，都灵，意大利，2016；“桃花源·迹”，chi K11美术馆，上海，2016；“华人二十八”，鲁贝尔家族收藏展，圣安东尼奥美术馆，德克萨斯州，2015；“物体系”，上海民生现代美术馆，2015；“新作展”，OCT当代艺术中心，深圳，2014。

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1, 7 and 6 indicate quantity, while the comma, the capital “I” and the square brackets refer to the human head, the human body and the square-shaped paintings respectively — each number then corresponds respectively to the punctuation mark, the letter and the symbol, together forming the title of Yu Honglei’s solo exhibition which is about to open at Antenna Space. Graphic illustrations were employed to provide an explanation for the entire body of works which the audience will be seeing in this exhibition: the artist is going to show a piece of sculpture in the shape of a human’s head, seven sculptures in the shape of the human body and six sets of paintings in the white cube.

Using purely indicative glyphs or symbols to depict or illustrate art works isn’t a rare coincidence in Yu Honglei’s practice — his head and body works can be dated back to 2016 — but when it comes to applying this method to describing the appearance of an exhibition, this is the first time. It’s in accordance with his usual logic, namely for him, the opposite of the material reality isn’t concept on the level of human thinking, but abstraction.

Firstly, abstraction is on the level of cognition, which is what we see, as well as how we are going to describe what we see — not only for the audience, but also the artists themselves. If creation is not using material objects in a different appearance to represent reality, if creation is not the production of meaning based upon or detached from reality, if creation is not the projection or extension of reality in the realm of art, then how can creation relate to reality and give account of it? Abstraction is born exactly at this point.

Abstraction doesn’t correspond to concreteness in Yu Honglei’s sense, but an image or visual that can still be called reality. It’s an observation of reality based on human and the human body which then produce images by transforming what’s seen and felt into reality during the process of creation. Hence they are an image reality in correspondence or parallel to the material reality. It’s not only asking the viewers to observe, but also more for their own presence in this relationship.

From the human head to the human body, from the face to the flesh, this is the trajectory of sculptural development as well as the vertical axis of space; from a circle to a dot in space, from the body to the lines in space this is the abstraction of reality on an image level as well as the growing of abstraction on a dynamic level; from one to a series, from a singular stand to a crowded gathering, this is the narrative of abstraction as well as an continuation of encounters; from sculpture to painting, from a solid to a surface, this is the two-dimensional variation of abstraction, as well as a double footnote of abstraction.

Abstraction is therefore also on an image level, it’s a kind of visual construction and materialisation of dots, lines and surfaces, a way of permutation and organisation in space. Faces, bodies are therefore not only a carrier of visual information and cognition for Yu Honglei, but also a construction based on dots, lines and surfaces like that of all things in reality, a sort of equal coexistence between human and objects in space, a narrative that is born out of being present together. Hence, there’s nothing strange about discovering any material reality in the exhibition, because different layers of reality achieve a co-existence in a state of abstraction in space after all; rather, it’s a more precious experience to get to know some abstract reality in the exhibition — this is the moment when reality reappears in itself, and also the place where abstraction distinguishes from itself; It’s a mixture of familiarity and unfamiliarity, as well as an interaction between lifeless objects and breathing things.

Abstraction is therefore also a dynamic, an expansion from dot to lines to surfaces, a convergence from singularity to multiplicity, a movement from one kind of reality to another kind of reality, a back-and-forth between reality and abstraction. As for creation, this movement is carried out by a series of evolvement and deepening, the coming-into-one of sculpture and painting, achieved in years of time; As for the exhibition, this movement is achieved through the construction and aggregation of dots, lines and surfaces in space. Materials and mediums, solids or surfaces, these are not where the differences lie; the dynamic encounters between one dot and another in a co-existence, combining each other, the space created by the volume effect and the expanding time-space effect, these

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are where the differences, the differences resulted by actions that happened in the space.

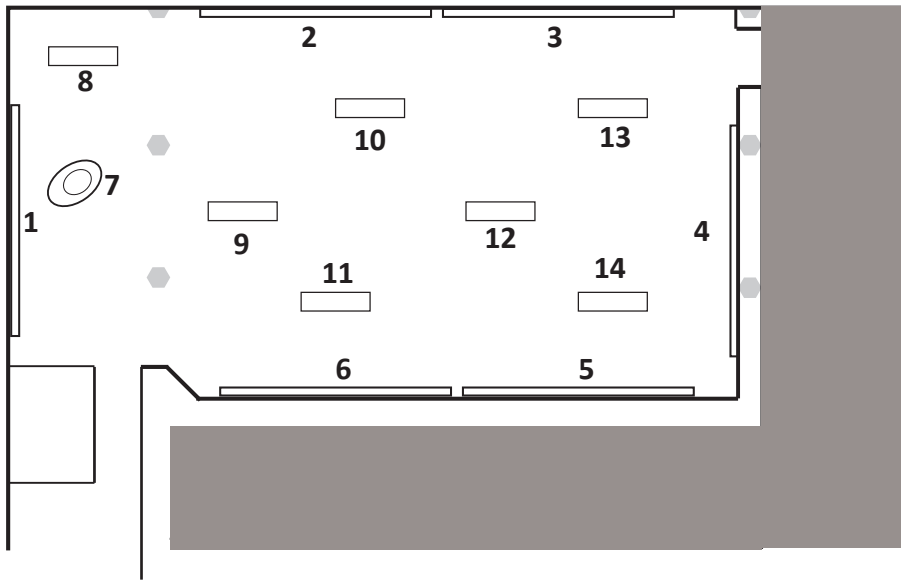
This solo show is also a dot on the vertical axis and the map of the artist's practice, which still provides many quotidian yet poetic images; but it also creates an anatomical account of his work methods that are constructed with the dots, lines and surfaces of images, using people and objects's way of being in space as dots, lines and surfaces as an entry point to give an account of his understanding of the dynamic relations between human, objects and space, between creativity and reality, image and abstraction, medium and action.

Text: Luan Zhichao

Luan Zhichao lives and works in Beijing. She has been engaged in writing and research work in the field of Chinese contemporary art. She has translated and published many art monographs and edited many publications from individual artists, institutions and art spaces. She was a senior editor of Art World, for which she had curated many research programs on special topics; She now works at OCAT research centre and is responsible for its library, archive and publication.

Yu Honglei (1984) born in Inner Mongolia, China, currently lives and works in Beijing. His recent solo exhibitions include: "New Directions", UCCA, Beijing, China, 2019; "YU HONGLEI", Kraupa-Tuskany Zeidler, Berlin, Germany, 2018; "Flower", Carl Kostyál, London, UK, 2017; "Swallow Century", Antenna Space, Shanghai, China, 2016; "Fat Mouse", Antenna Space, Shanghai, China, 2014; "Everything is Extremely Important: There is Nothing That Will Not Come Back Again", Magician Space, Beijing, China, 2013. His recent group exhibitions include: "Extreme Mix: 2019 Airport Biennale", Guangzhou, 2019; "The Marvellous Cacophony-Belgrade Biennale", Belgrade, Serbia, 2018; "Last Night's Fortune Teller", Daimler Contemporary Berlin, Berlin, 2017; "Amours Courtoises", Galerie Sultana, Paris, France, 2017; "Cul-De-Sac", Antenna Space, Shanghai, China, 2017; "I Scream, You Scream, We All Scream For Ice Cream", Fondazione Baruchello, Rome, Italy, 2017; "Marching in Circles", Long March Space, Beijing, China, 2017; "Hybrid Layers", ZKM Center for art and media, Karlsruhe, Germany, 2017; "After Us", chi K11 Art Museum, Shanghai, China, 2017; "DAMA", DAMA, Turin, Italy, 2016; "Chinese Contemporary Art · Eco-Art: Monument of the Peach Blossom Valley", chi K11 Art Museum, Shanghai, China, 2016; "28 Chinese: Rubell Family Collection", San Antonio Museum of Art, Texas, USA, 2015; "The System of Objects", Minsheng Art Museum, Shanghai, China, 2015; "New Works", OCT Contemporary Art Terminal, Shenzhen, China, 2014.

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YU Honglei 尉洪磊

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2019.11.6 - 2020.1.2

1. [] [] [] [] #6, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)

2. [] [] [] [] #4, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)

3. [] [] [] [] #2, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)

4. [] [] [] [] #5, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)

5. [] [] [] [] #1, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)

6. [] [] [] [] #3, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)

7. #10, 2019
铸铜, 鲜花 brass, flower
71x47x29 cm

8. I#7, 2019
铸铜, 鲜花 brass, flower
95x60x214cm

9. I#13, 2019
铸铜, 鲜花 brass, flower
85x34x200cm

10. I#9, 2019
铸铜, 纺织品, 鲜花,
绳子, 不锈钢螺丝
brass, fabric, flower,
rope, stainless steel
screw
71x32x210cm

11. I#11, 2019
铸铜, 鲜花, 纺织品
brass, flower, fabric
81x40x213cm

12. I#10, 2019
铸铜, 鲜花 brass, flower
160x60x203cm

13. I#12, 2019
铸铜, 鲜花 brass, flower
116x29x196cm

14. I#8, 2019
铸铜, 鲜花 brass, flower
110x31x211cm

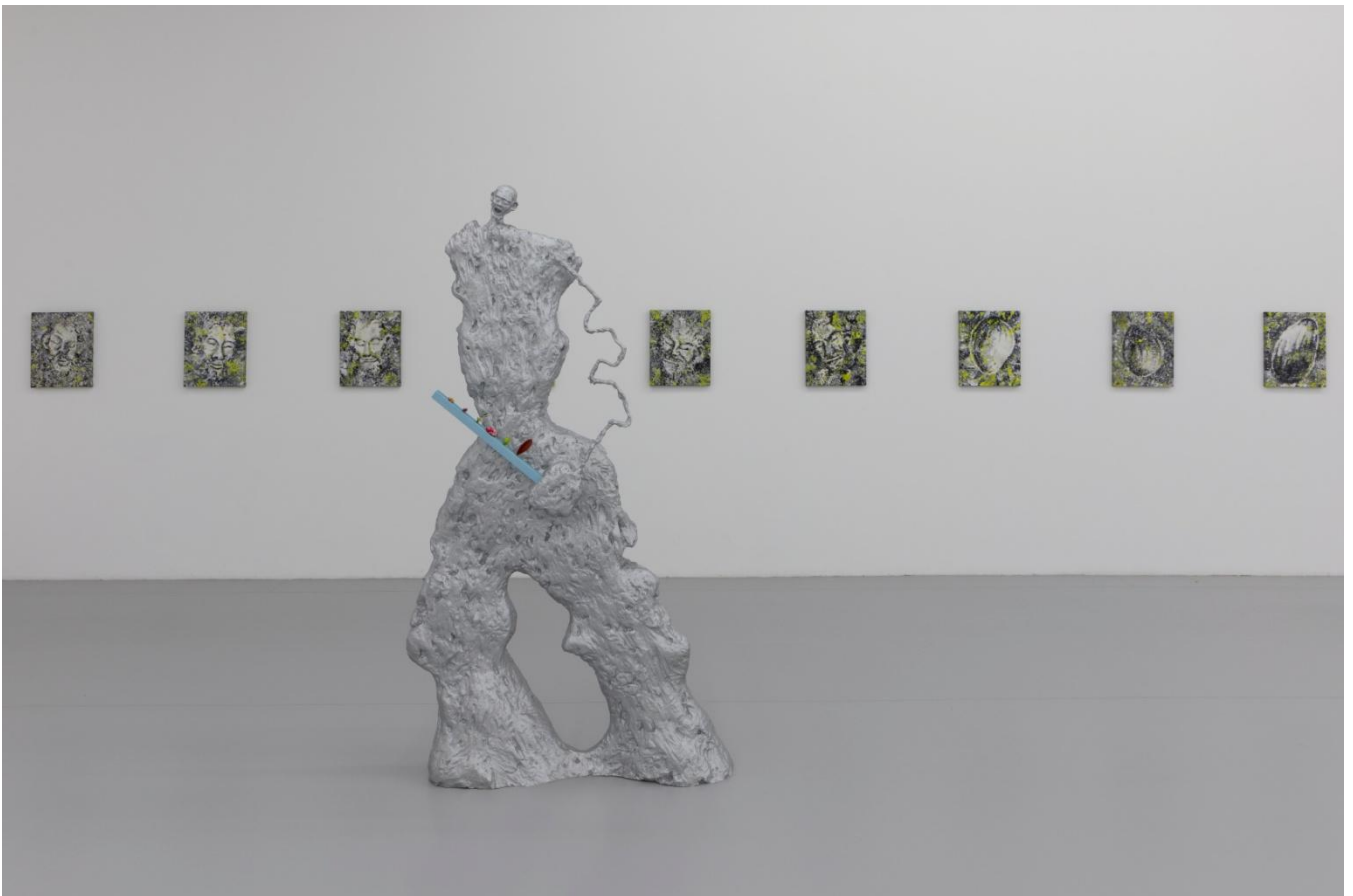








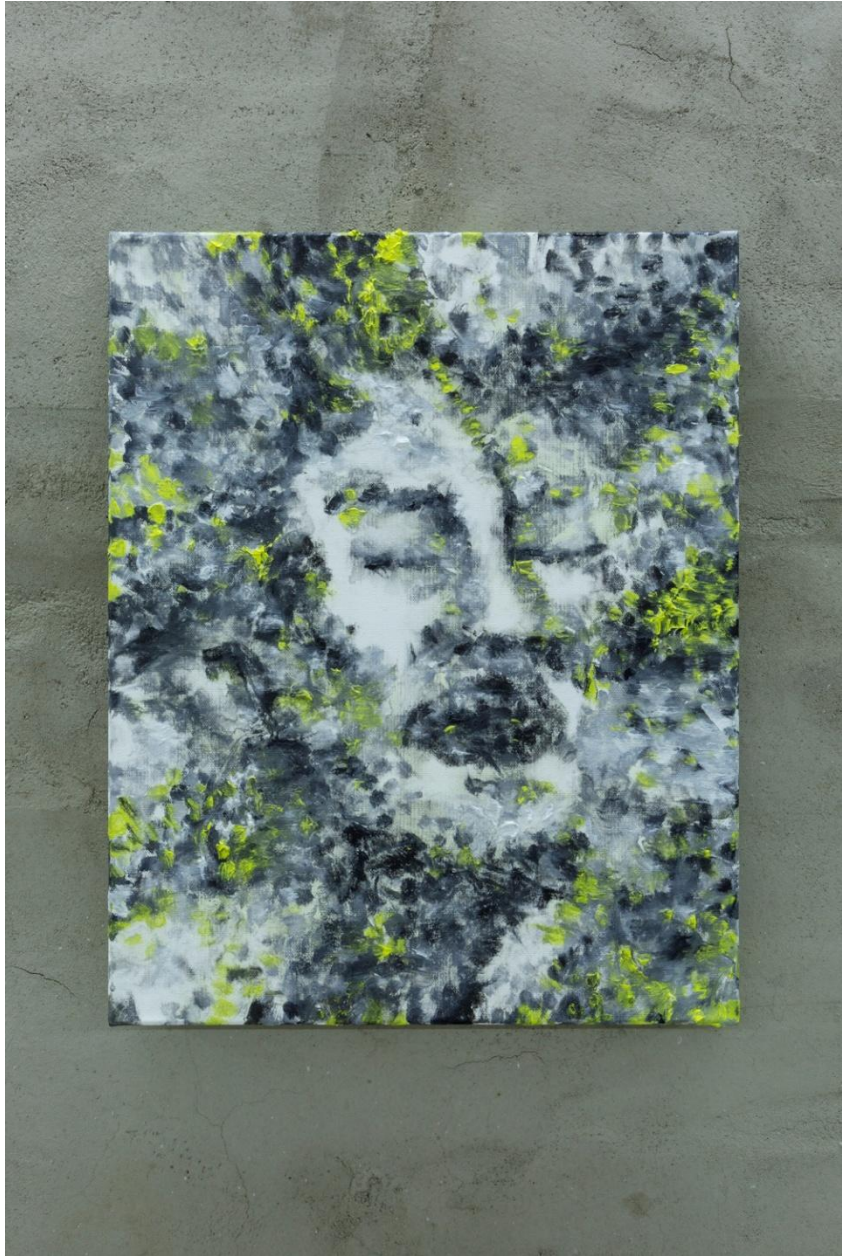








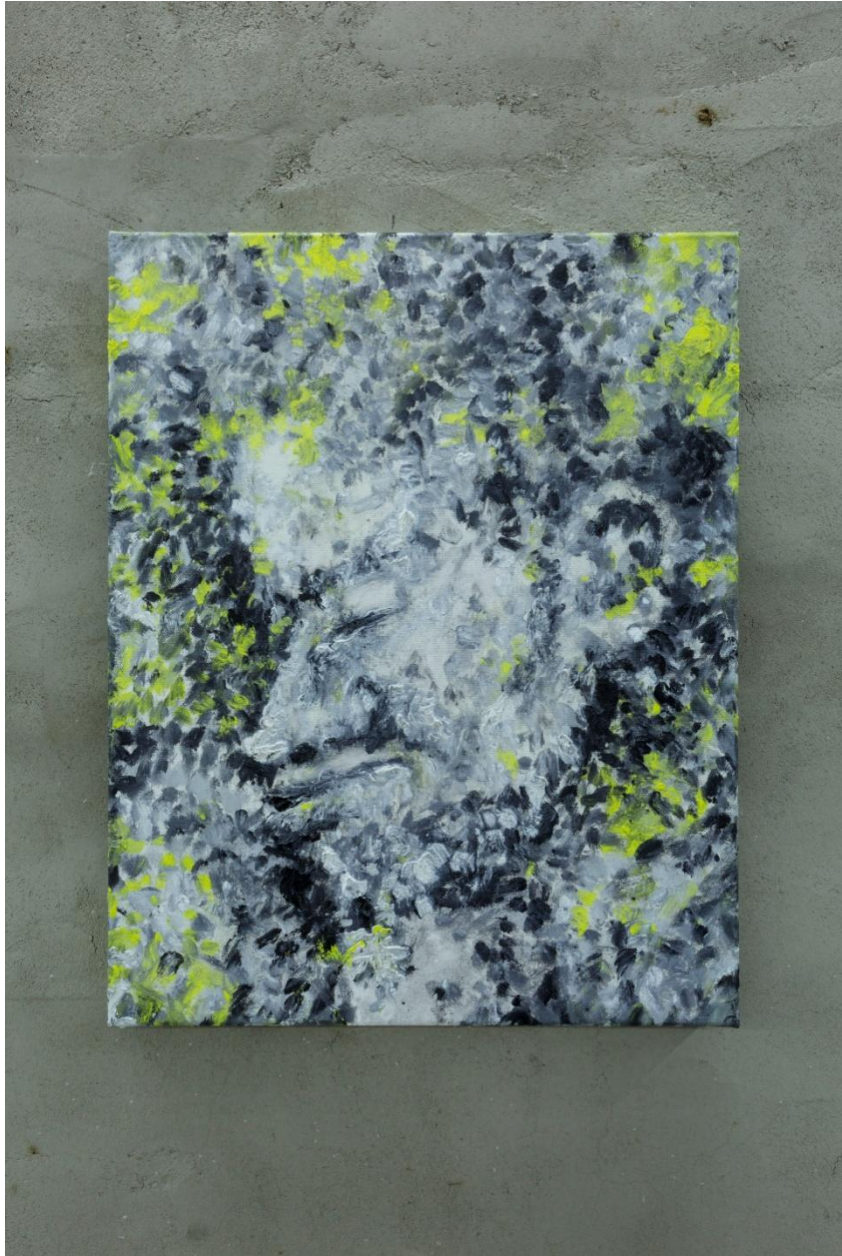
□□□□□□#1, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)



□□□□□#1, 2019
细节 Detail



□□□□□□#2, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)



□□□□□#2, 2019
细节 Detail



□□□□□□#3 ,2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)



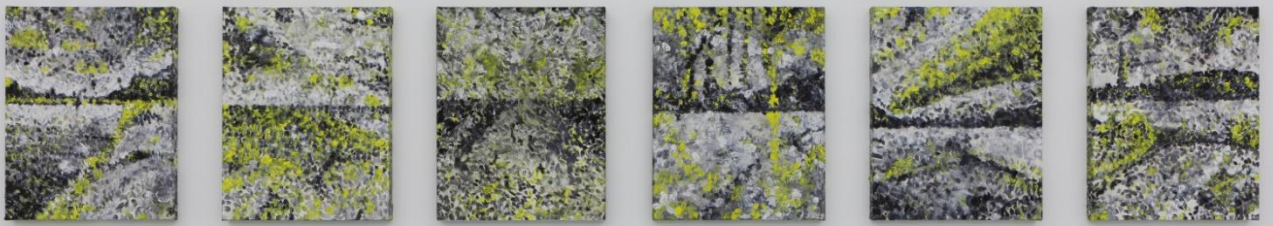
□□□□□□#3, 2019
细节 Detail



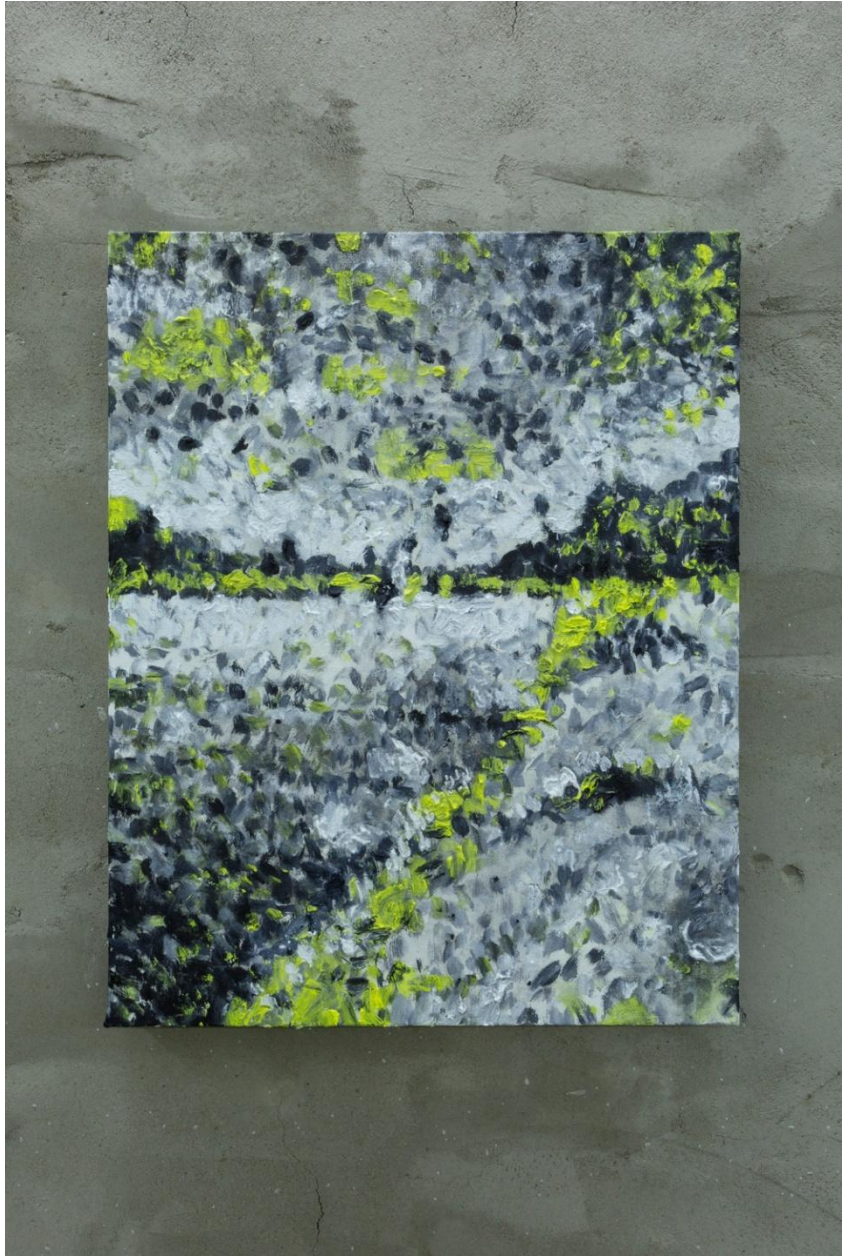
□□□□□□#4, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)



□□□□□#4, 2019
细节 Detail



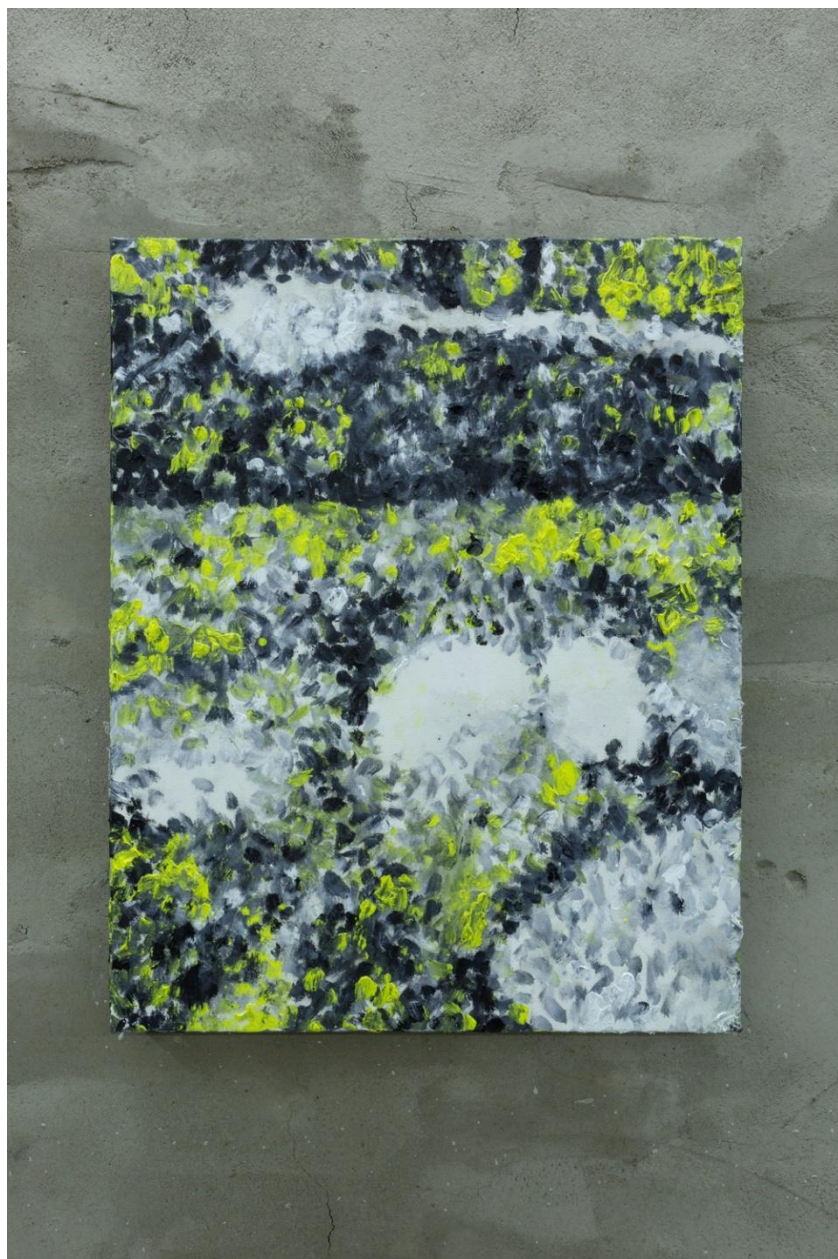
□□□□□□#5, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)



□□□□□#5, 2019
细节 Detail



□□□□□□#6, 2019
布面油画 Oil on canvas
51x40.5cm (6 pieces)



□□□□□□#6, 2019
细节 Detail



,#10, 2019
铸铜, 鲜花 brass, flower
71x47x29 cm

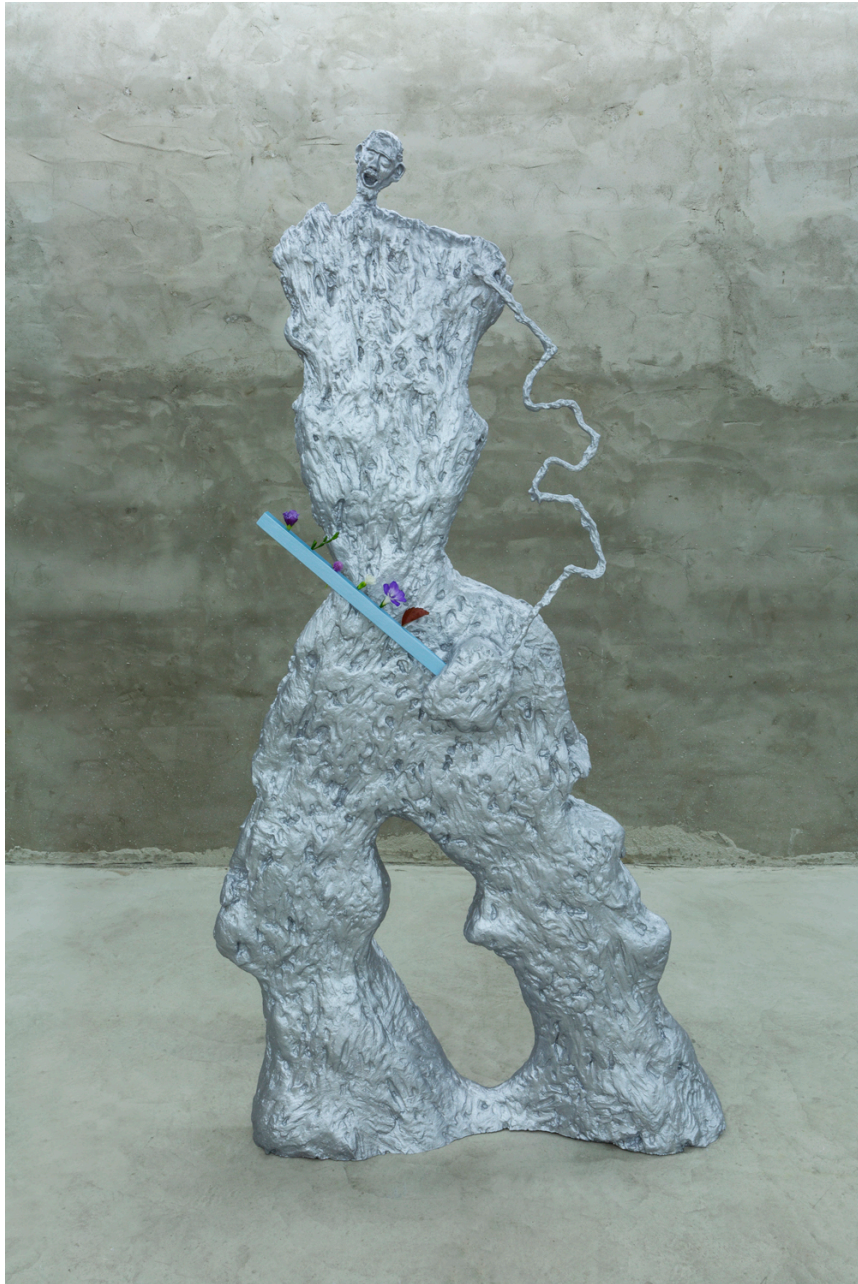


,#10, 2019
细节Detail

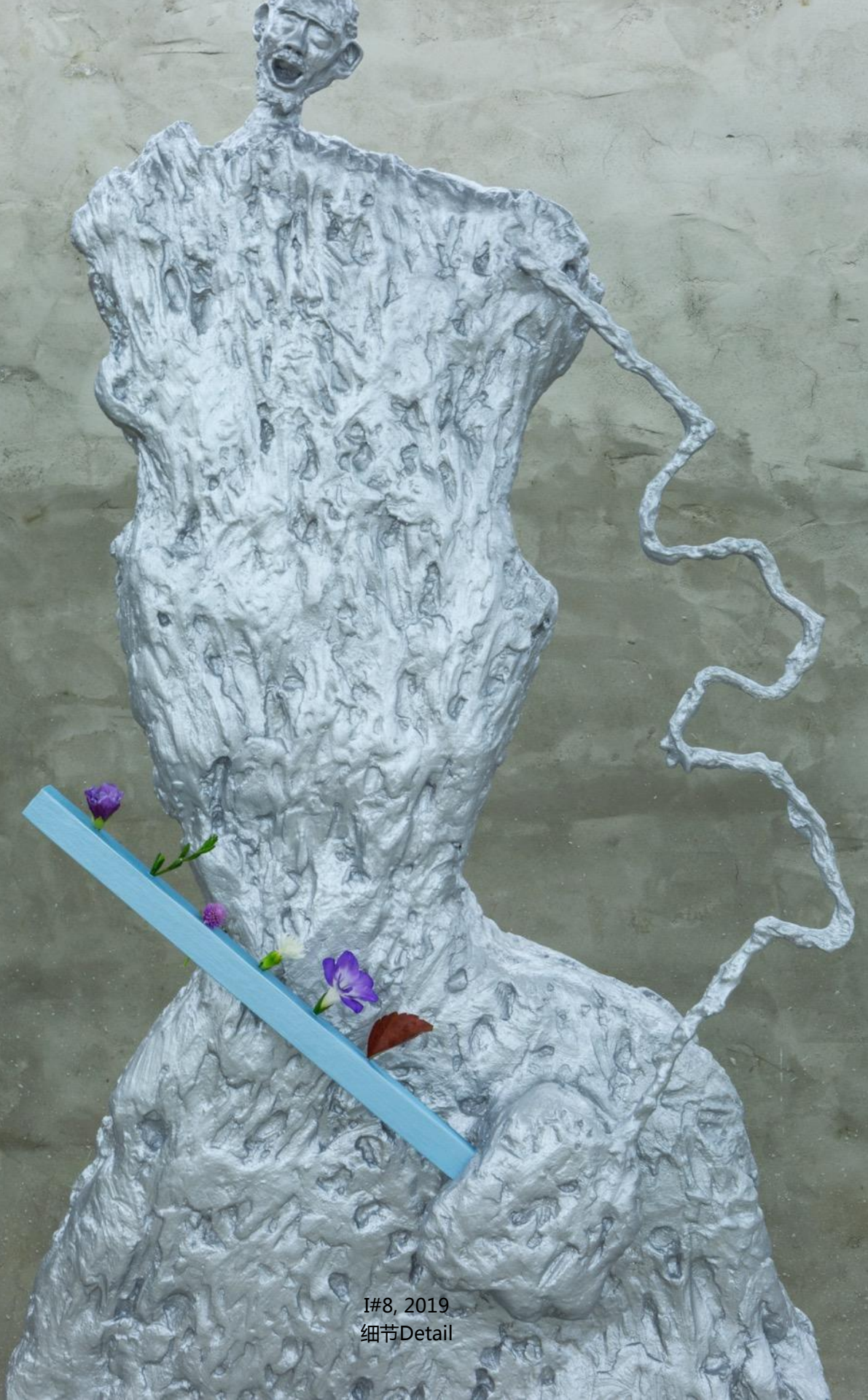


I#7, 2019
铸铜, 鲜花 brass, flower
95x60x214cm

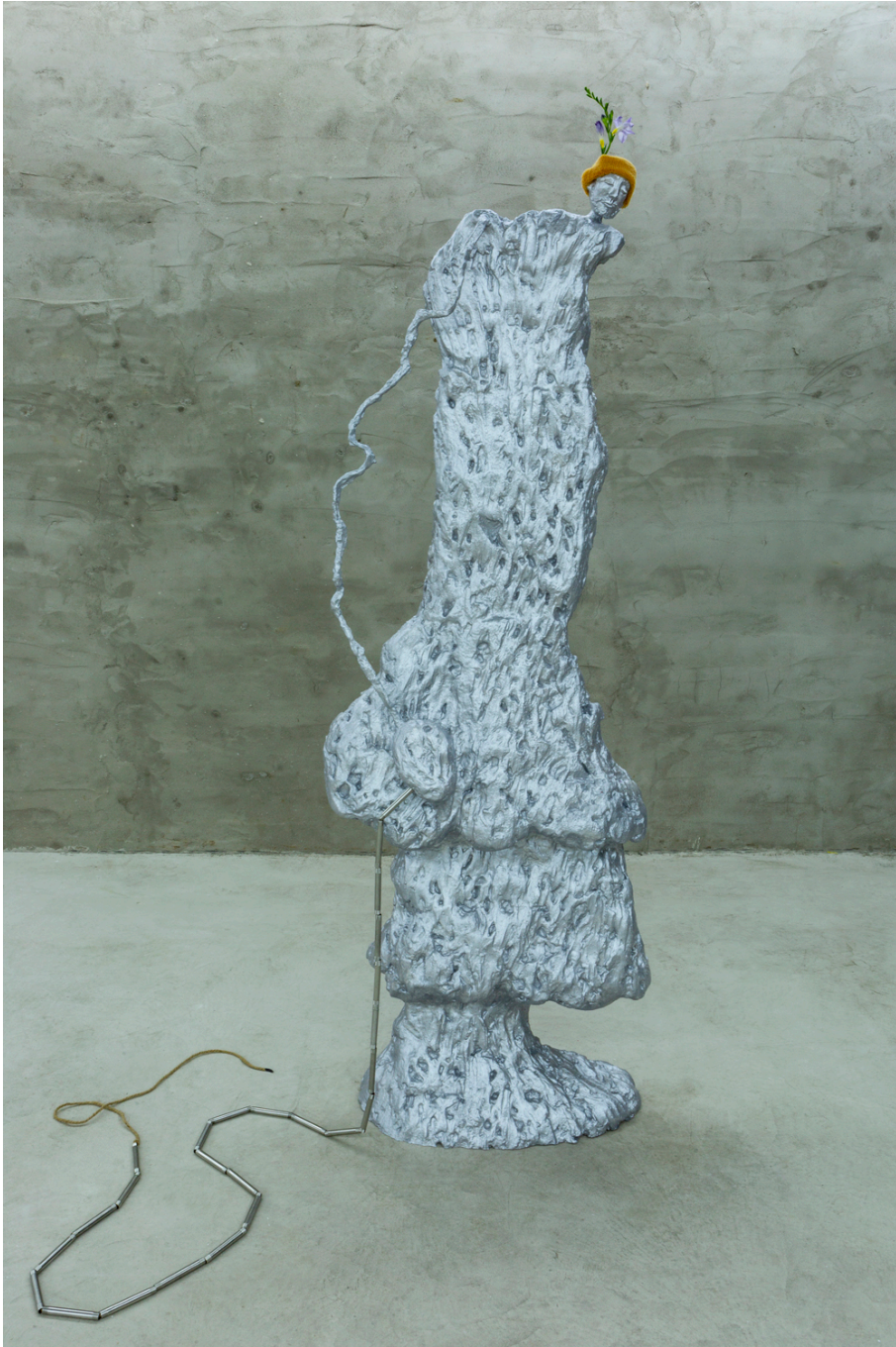




I#8, 2019
铸铜, 鲜花 brass, flower
110x31x211cm



I#8, 2019
细节Detail



I#9, 2019

铸铜，纺织品，鲜花，绳子，不锈钢螺丝 brass, fabric, flower, rope, stainless steel
screw

71x32x210cm

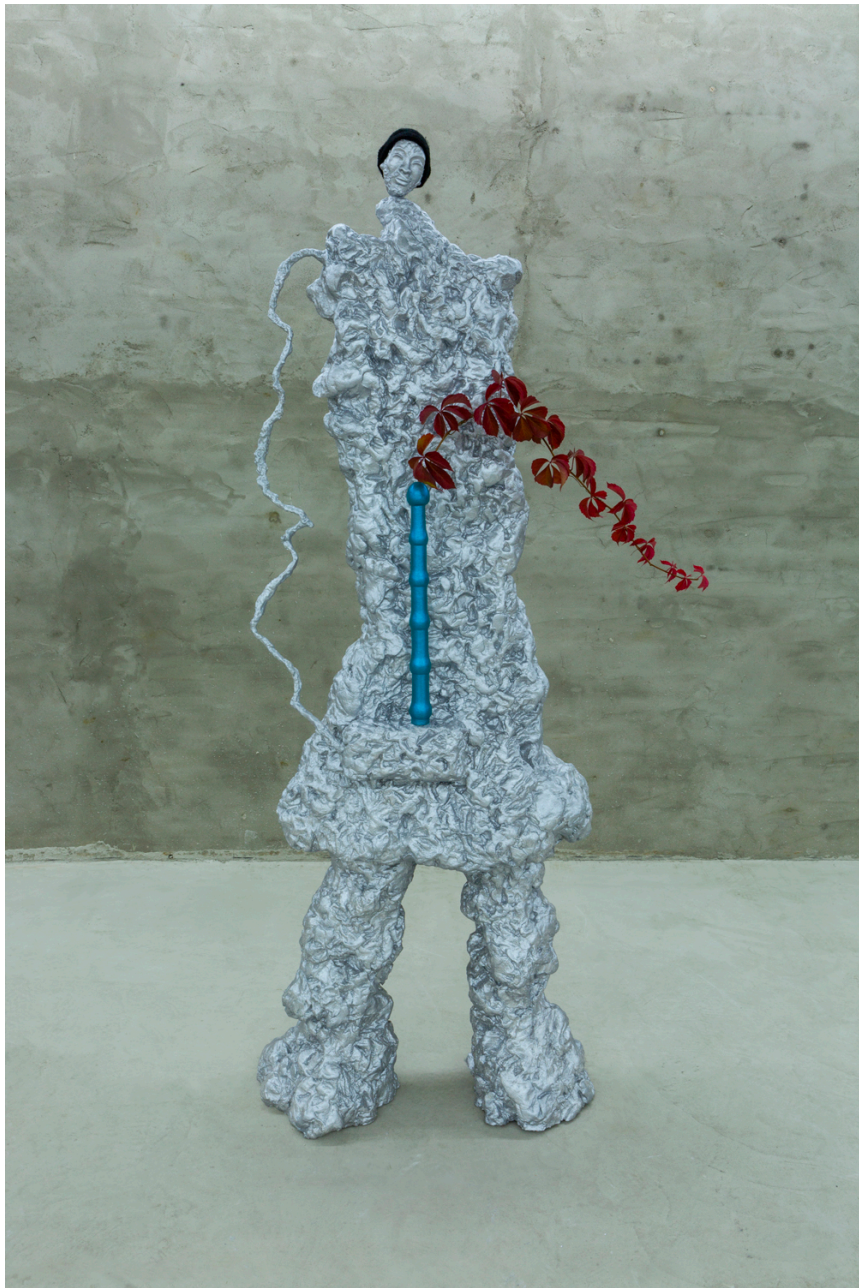




I#10, 2019
铸铜, 鲜花 brass, flower
160x60x203cm



#10, 2019
细节Detail



I#11, 2019
铸铜, 鲜花, 纺织品 brass, flower, fabric
81x40x213cm





I#12, 2019
铸铜, 鲜花 brass, flower
116x29x196cm



#12, 2019
细节Detail



I#13, 2019
铸铜, 鲜花 brass, flower
85x34x200cm



#13, 2019
细节Detail

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