

徐渠个展：教义

开幕时间：2016年9月17日，下午5点至7点

展期：2016年9月17日至10月29日



徐渠的艺术实践最具有标识性之处在于，其以冷静的态度面对并展示各种价值体系的流动过程。这些价值体系有时是经济的，有时是关于伦理，又或者地缘政治的。这些被关注的事物经常带有某种残酷性，却在美学上呈现一种疏离的美感。

“教义”是徐渠于天线空间进行的第二次个展，展览将天线空间的场地转变为一个精神和历史的拓扑空间。对于艺术家而言，艺术所提供的知识是透过一种感性的力量来体现，而这种感性的知识映照的是知识生产的条件。在这个展览中，徐渠思考知识是以思考无知和感性的关系为方式。

展览主要由7组作品构成。为整个展览设定了一个时空框架的绘画装置《易经》，其图像来源于十九世纪末欧洲翻译出版的易经封面和封底。从太平天国早期挪用中西方文化的意识形态建构过程，可见历史上中西文化相互应用、互为文本，并不可消解的状态。《阳台》则将废弃佛像和木雕手臂组装成一系列装置，其结构则参照了中国南方每年过年时阳台上晒的腊肉。而两种不同类型的传统文本：世俗化的传统节庆习俗、以及传统宗教造像两者的美学被强行拼贴在同一个空间构造中，“强调我们可能在世俗生活中的循环因果，同样会发生在完全世俗化的艺术系统中”。

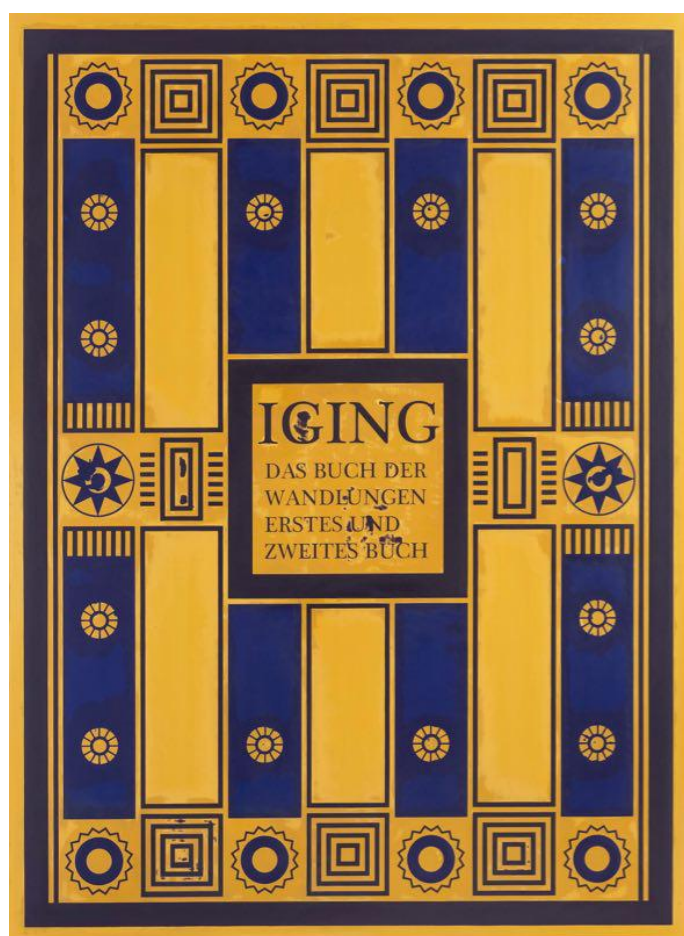
同样将传统信仰作为一种问题意识的，是录像作品《愚昧》。它涉及到我们对知识的理解，

以及对书籍这种知识传播形式在其它非现代性的知识范畴中的潜在冲突。在这件录像中，艺术家以手重复搓磨纸本印刷的书籍。艺术家试图提问道，我们除了用眼睛观看之外，是否还有其他方式来对待海量的信息。同时，它也隐隐对应着传统信仰中对视觉以外的感官的强调，并批评着人们对这个原则的误用。展场另外两件作品《张清安》（1949年之后的十位恢复帝制的人）以及《职业》则聚焦在对当代的权力机制之观察，前者强调社会阶层的世代幻觉，“所谓的经验和实验之间的距离”，后者是由108个二手摄像机制作的类似手串的摄像机装置，来源于艺术家对身边一个在警察系统做摄像公务员的观察。

艺术家简历：

徐渠 1978 年生于江苏。2002 年毕业于南京艺术学院美术学院油画系；2005-2007 年，就读于德国布伦瑞克造型艺术学院自由艺术专业，John M. Armleder 教授和 Birgit Hein 教授的工作室，绘画和电影硕士；2007-2008 年，毕业于德国布伦瑞克造型艺术学院 John M. Armleder 教授的 Meister，现工作生活于北京。

部分个展：教义，天线空间，上海，2016；CURRENCY WARS, Almine Rech Gallery, Brussels, 比利时，2015；友谊万岁万万岁，天线空间，上海，2015；徐渠个人项目：网球场，泰康空间，北京，2014；瞬间，当代唐人艺术中心，北京，2014；可变的形式和不可变的意识，曼谷当代唐人艺术中心，泰国，曼谷，2013 等。部分群展：Hack Space, K11 Art Foundation, 香港，2016；事件的地貌，OCAT 当代艺术中心，深圳，2016；本土-激流和嬗变下的中国艺术，路易威登基金会，巴黎，2016；上海二十一世纪民生美术馆开馆展：平行世界，上海二十一世纪美术馆，上海，2014；消极或抵抗？，泰康空间，北京，2013；ON|OFF——中国年轻艺术家的观念与实践，尤伦斯当代艺术中心，北京，2013，等。



徐渠 | XU Qu

易经 | I Ching

布面丙烯 | acrylic on canvas

140x190cm

2016

XU Qu: DOCTRINE

Opening: 5pm - 7pm, September 17, 2016

Duration: September 17 - October 29, 2016

The most remarkable thing in Xu Qu's art practice was how he confronts and shows the circulations of different value systems with calm attitude. These value systems are sometimes of economics, sometimes ethics, or geological politics. These things often carry with them a sense of cruelty, while appearing with an aesthetic of detachment.

Doctrine is the second solo-exhibition of Xu at the Antenna Space. The exhibition transformed the venue into a topological space of the history of spirit and history. For the artist, the knowledge that art provides show through via a perceptive force, yet this perceptive knowledge reflects the conditions of the production of knowledge. In this exhibition, Xu Qu investigates the means by which knowledge ponders the relationship between ignorance and perception.

The exhibition is comprised of 7 series of works. The painting installation *I Ching* sets up a framework of space and time for the exhibition, whose imagery came from the front and back covers of a translated version of I Ching published in late 19th century Europe. Evident in the processes of appropriating and constructing ideologies from Chinese and Western cultures in the early Taiping Heavenly Kingdom movement, it is then possible to observe that the Chinese and Western cultures have been learning from each other, as well as their intertextuality and non-dissolvable state. *Balcony* assembled abandoned statues of Buddha and wooden arms into a series of installations, whose structure resembles the cured meat dried at the balconies in southern China during Spring Festival. Two different kinds of traditional texts: the aesthetics of secularized customs of traditional festivals and traditional religious statues merged forcefully into the same collage of space. "The emphasis of the potential circulations of cause and effect in our secular life could also happen in the entirely secularized art system."

The video work *Ignorance* also considers traditional religion as a conscious question. It involves our understanding of knowledge as well as the potential conflicts of book as a medium of knowledge transmission in other non-modern categories of knowledge. In this video work, the artist uses his hands to repetitively rub the paper printed books. The artist attempted to pose the question: Instead of seeing through our eyes, are there any other means to receive countless information? Meanwhile, it relates to the emphasis on the senses except from sight in traditional religions and criticizes the misuse of this principal. The two other works on show *Zhang Qing'an* (one of the 10 fanatics to revive monarchy after 1949) and *Occupation* focus on the observation of contemporary power mechanisms, the former emphasized the generational illusions of social classes, the so-called "distance between experience and experiment", while the latter is a camera installation which comprises of 108 second hand cameras and resembles a bracelet. This was inspired by the artist's observation of a camera functionary at the police system.

Artist bio:

Born in 1978 in Jiangsu, China. Graduated from Nanjing Art Institute, Bachelor Degree in 2002. Between 2005 to 2007, he studied of Fine Arts at the Braunschweig University of Art in Germany and he studies under professors John M. Armleder and Birgit Hein, Diplom. Between 2007 to 2008, "Meisterschueler" (postgraduate study program) under Prof. John M. Armleder, now working and living in Beijing.

Selected solo exhibitions: *DOCTRINE*, Antenna Space, Shanghai, 2016; *Currency Wars*, Almine Rech Gallery, Brussels 2015; *Intercourse*, ANTENNA SPACE, Shanghai, 2015. *Tennis Court*, Taikang Space, Beijing, 2014. *A Hit*, Tang Contemporary Art Center, Beijing, 2014. *Mutable forms and Immutable Consciousness*, Tang Contemporary Art-Bangkok, Thailand, 2013.

Selected group exhibitions: *Hack Space*, K11 Art Foundation Pop-up Space, Hong Kong, 2015; *Digging a hole in china*, OCAT Contemporary Art Terminal, Shenzhen, 2015; *Bentu*, Chinese Artists at a Time of Turbulence and Transformation, Fondation Louis Vuitton, Paris, 2015; *Cosmos - Limited and Limitless, Existence and Co-existence*, Shanghai 21st Century Minsheng Art Museum, Shanghai, 2014. *Negative or Resistance?*, Taikang Space, Beijing, 2013. *On/Off, It's Not a Matter of Time*, UCCA, Beijing, 2013.