

燕子世纪
Swallow Century

尉洪磊
Yu Honglei

ANTENNA SPACE



在路上 *En Route* , 2016
双频道录像, 彩色有声
double-screen video, color, sound
16min

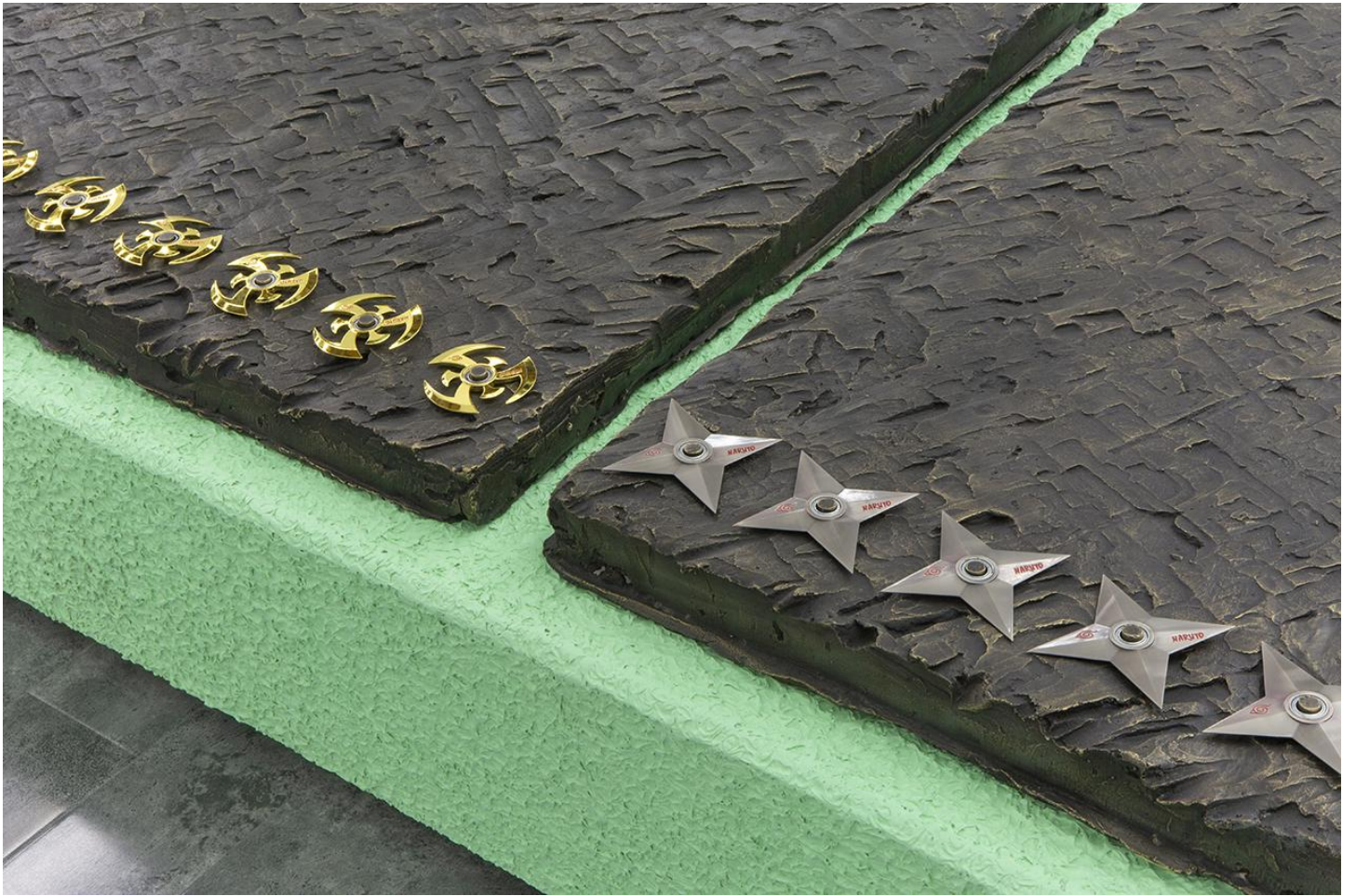


在路上 *En Route* , 2016

展览现场 Exhibition View



猫 *Cat*, 2016
基座 (木板、玻璃纤维、树脂、漆)、铜、不锈钢
pedestal (board, fiberglass, resin, paint), copper, stainless steel
245x125x40 cm

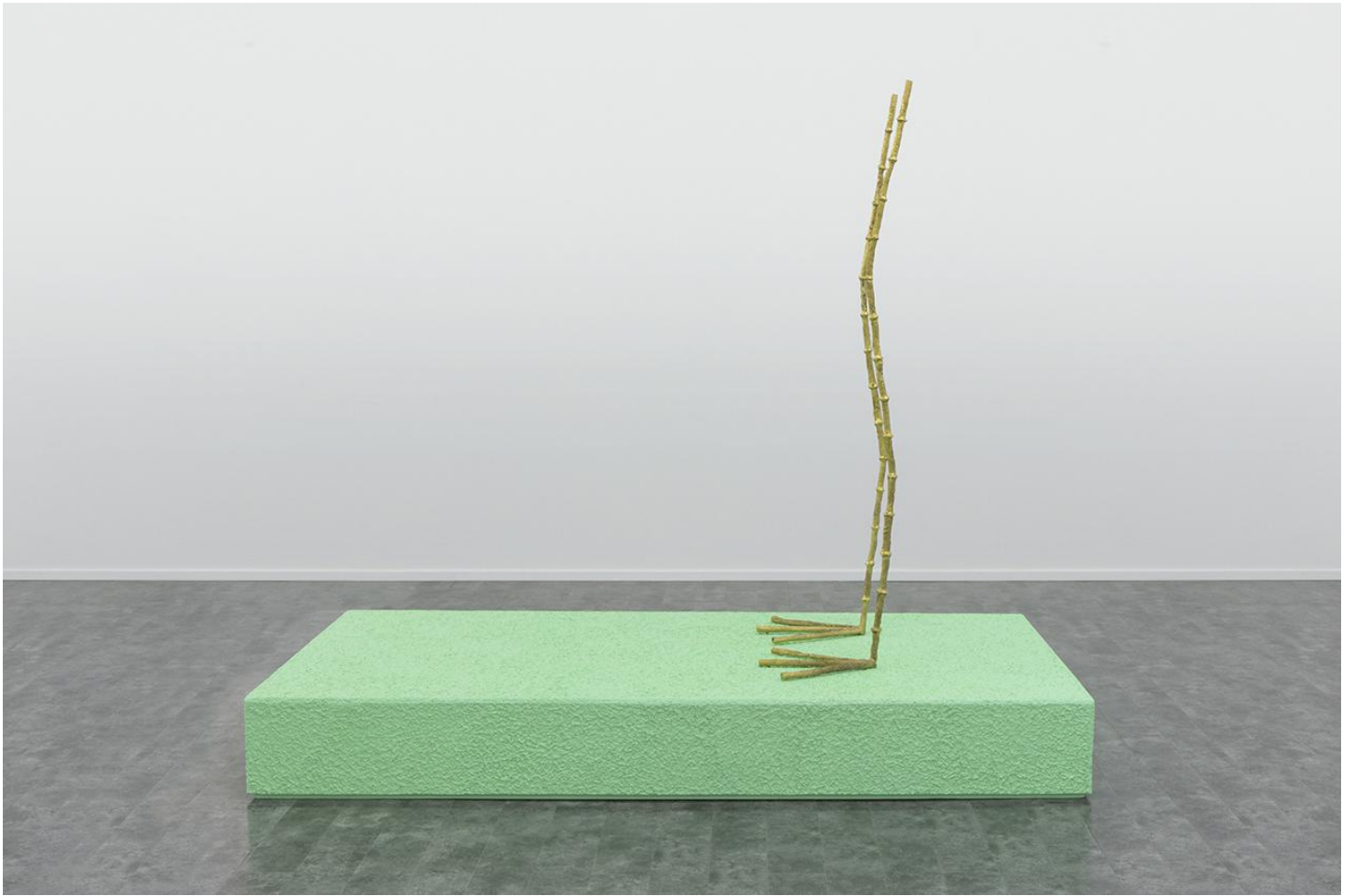


猫 *Cat*, 2016

局部 Detail



顺时针下蹲 *Crouching Down, Clockwise*, 2016
基座 (木板、玻璃纤维、树脂、漆)、木板、布、海绵
pedestal (board, fiberglass, resin, paint), board, cloth, foam
245x125x45 cm



大象 *Elephant* , 2016
基座 (木板、玻璃纤维、树脂、漆)、铜、钛金
pedestal (board, fiberglass, resin, paint); copper, titanium
245x125x210 cm



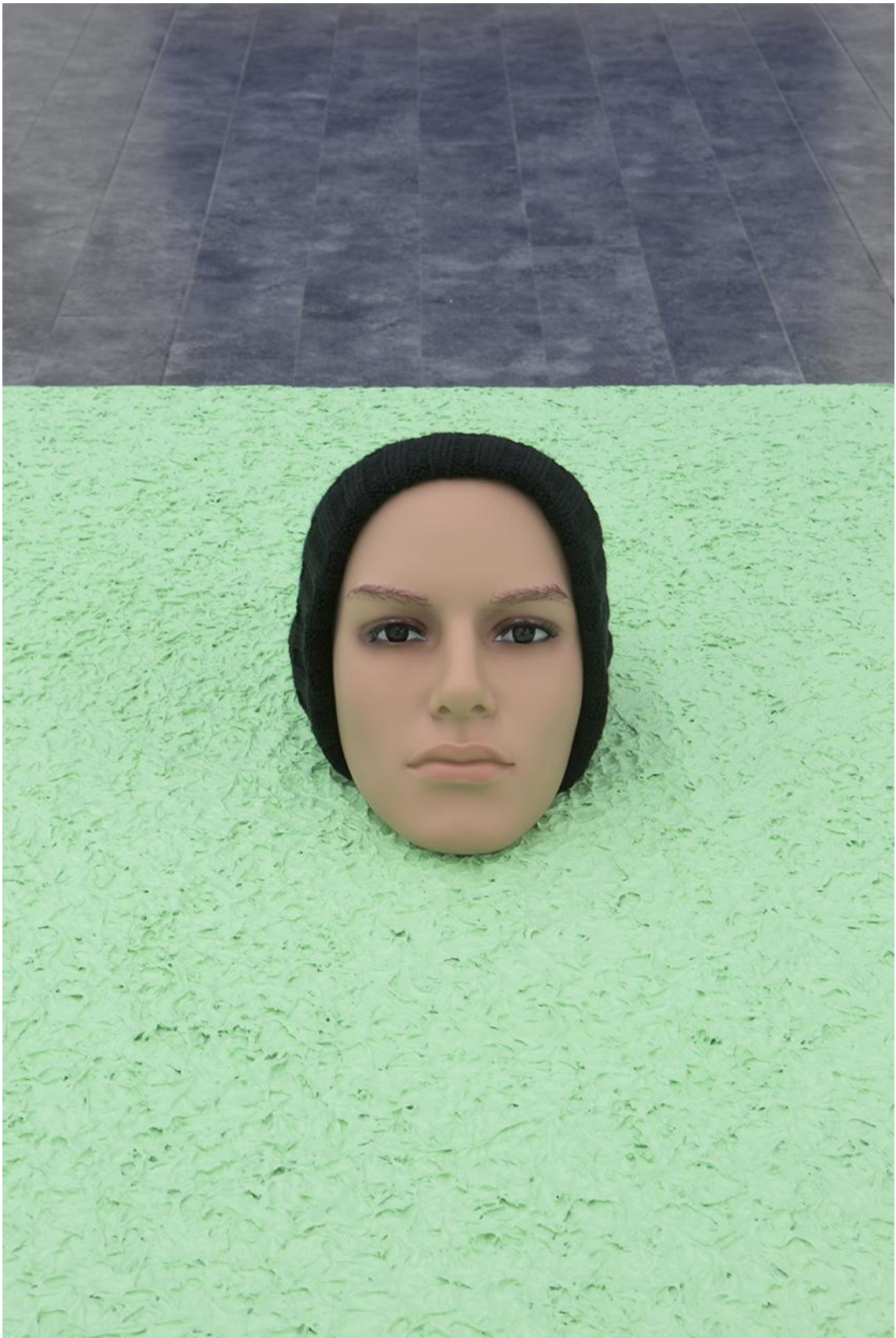
大象 *Elephant* , 2016

局部 Detail



基座测量 *Infrastructural Measurement* , 2016

基座 (木板、玻璃纤维、树脂、漆)、玻璃纤维、树脂、铁、塑料、纺织品
pedestal (board, fiberglass, resin, paint), fiberglass, resin, iron, plastic, textile
245x125x270 cm

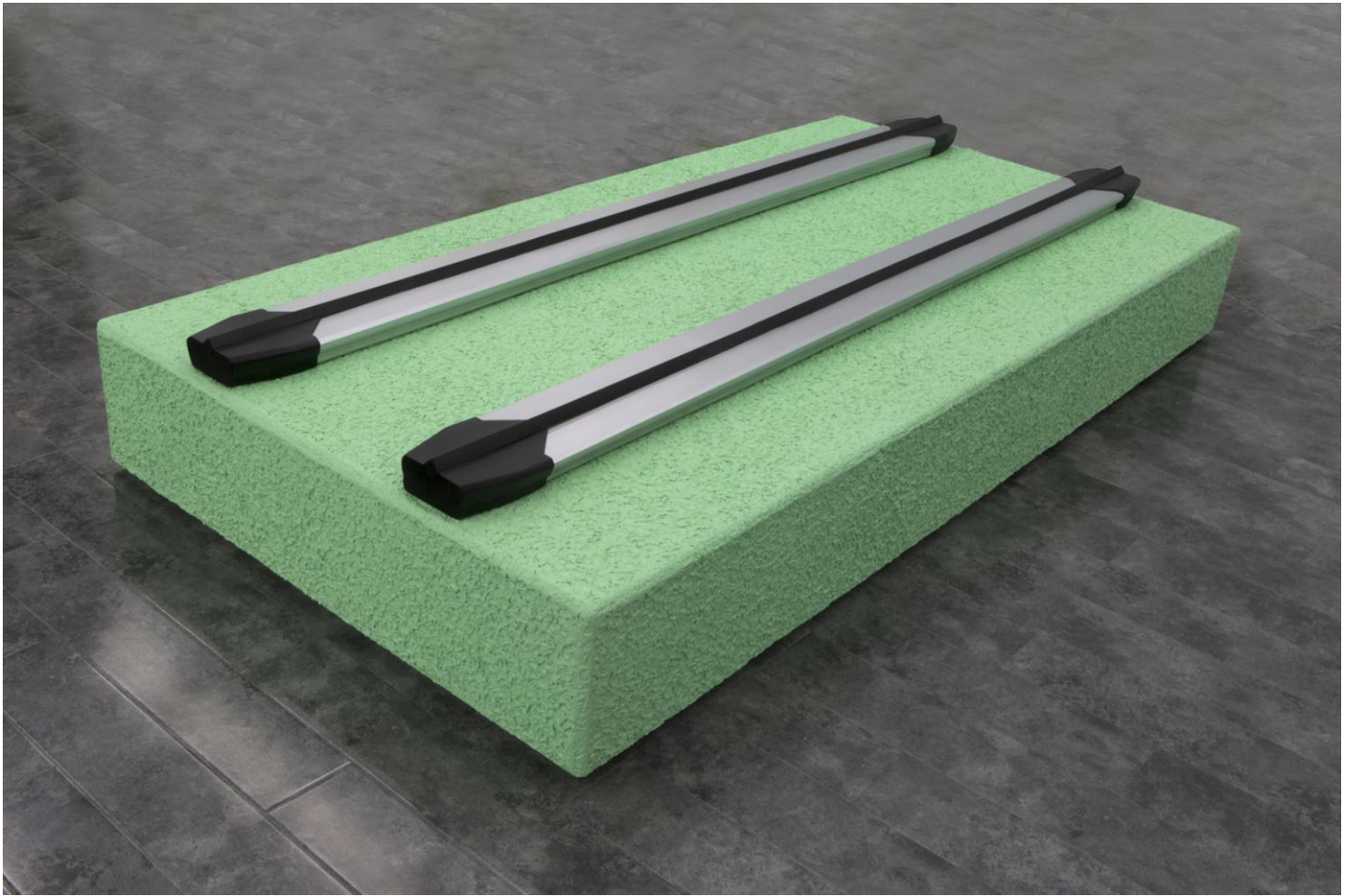


基座测量 *Infrastructural Measurement* , 2016

局部 Detail



人塔 *Human Tower*, 2016
基座 (木板、玻璃纤维、树脂、漆)、木板、玻璃纤维、树脂、漆
pedestal (board, fiberglass, resin, paint), board, fiberglass, resin, paint
245x125x195 cm



陆上行舟 *Land Sailing* (Fitzcarraldo) , 2016
基座 (木板、玻璃纤维、树脂、漆)、不锈钢、漆
pedestal (board, fiberglass, resin, paint), stainless steel, paint
245x125x40 cm

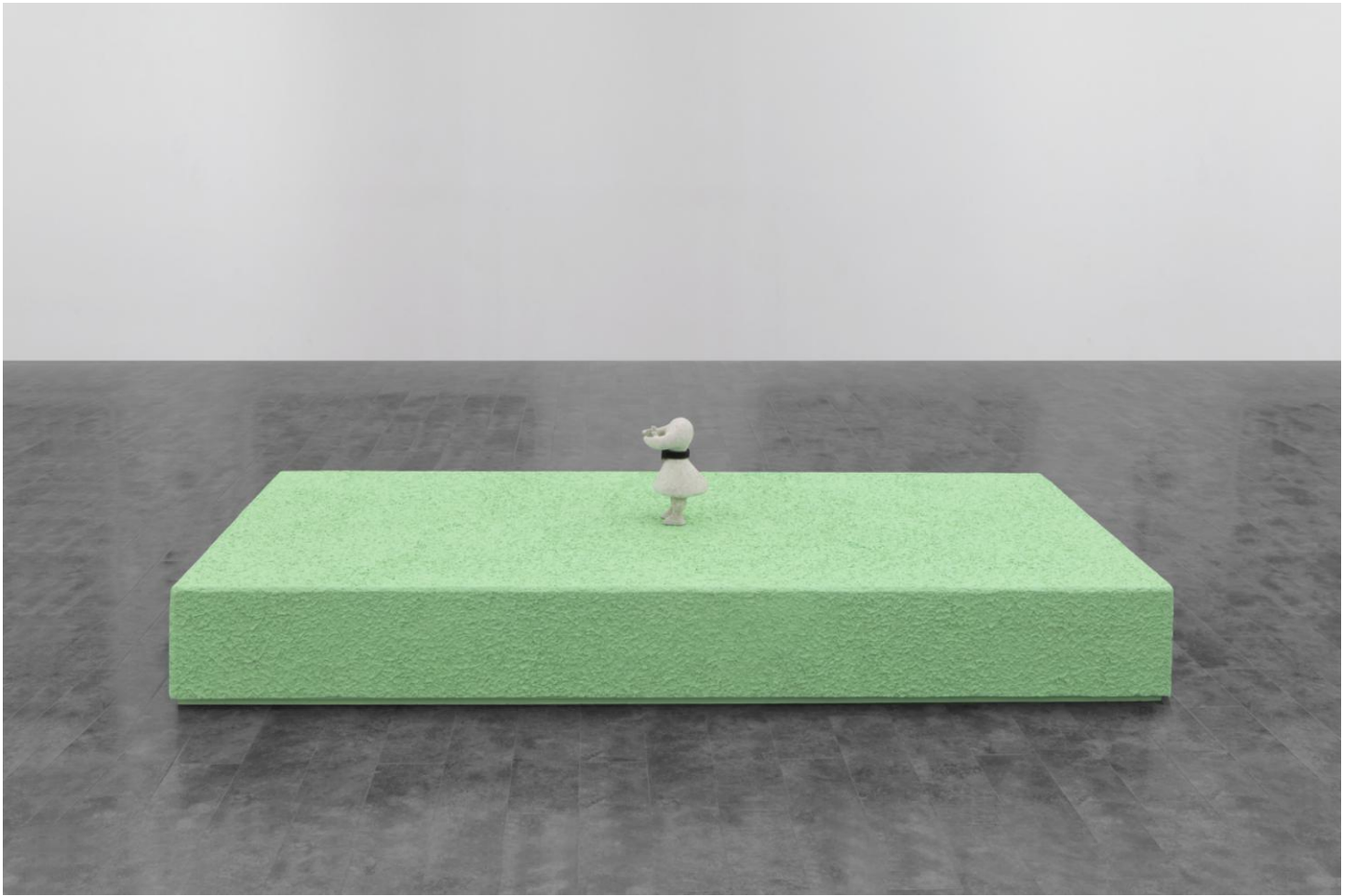


面条 *Noodle* , 2016
基座 (木板、玻璃纤维、树脂、漆)、铜、丙烯着色、塑料、泡沫
pedestal (board, fiberglass, resin, paint), copper, acrylic paint, plastic, foam
245x125x115 cm



面条 *Noodle* , 2016

局部 Detail



站 *Stand*, 2016
基座 (木板、玻璃纤维、树脂、漆)、铜、电子手表
pedestal (board, fiberglass, resin, paint), copper, electronic watch
245x125x60 cm



站 *Stand* , 2016

局部 Detail



草原漫步 *Strolling Down to the Grassland* , 2016
基座 (木板、玻璃纤维、树脂、漆)、碳素钢、玻璃纤维、树脂、玻璃颜料着色
pedestal (board, fiberglass, resin, paint), carbon steel, fiberglass, resin, glass
pigment paint
245x125x195 cm



草原漫步 *Strolling Down to the Grassland* , 2016

局部 Detail



菲利普·葛拉斯 *Philip Glass*, 2016

基座 (木板、玻璃纤维、树脂、漆)、玻璃纤维、树脂、透明水色涂层

pedestal (board, fiberglass, resin, paint), fiberglass, resin, transparent color coating
245x125x260 cm



姐妹下山 *Sisters Down the Hill* , 2016
不锈钢、玻璃钢、丙烯着色
Acrylic color on stainless steel, fiberglass
110x100x230 cm; 110x120x280 cm



漫长的夏天 *A Long Hot Summer*, 2016
基座 (木板、玻璃纤维、树脂、漆)、不锈钢、塑料、铜、镍
pedestal (board, fiberglass, resin, paint), stainless steel, plastic, copper, nickel
245x125x215 cm



漫长的夏天 *A Long Hot Summer* , 2016

局部 Detail



黑龙江 *Black Dragon River*, 2016
左：不锈钢、金属件、亚克力 右：玻璃纤维、丙烯着色
Left: stainless steel, metal piece, acrylic Right: fiberglass, acrylic paint
235x230x45 cm



黑龙江 *Black Dragon River*, 2016

局部 Detail



鸭绿江 *Duck Green River*, 2016
左：不锈钢、金属件、亚克力 右：玻璃纤维、丙烯着色
Left: stainless steel, metal piece, acrylic Right: fiberglass, acrylic paint
235x230x45 cm



鸭绿江 *Duck Green River* , 2016

局部 Detail



松花江 *Pine Flower River*, 2016

左：不锈钢、金属件、亚克力 右：玻璃纤维、丙烯着色

Left: stainless steel, metal piece, acrylic Right: fiberglass, acrylic paint
235x230x45 cm



金沙江 *Gold Sand River*, 2016
左：不锈钢、金属件、亚克力 右：玻璃纤维、丙烯着色
Left: stainless steel, metal piece, acrylic Right: fiberglass, acrylic paint
235x230x45 cm



钱塘江 *Money Pond River*, 2016
左：不锈钢、金属件、亚克力 右：玻璃纤维、丙烯着色
Left: stainless steel, metal piece, acrylic Right: fiberglass, acrylic paint
235x230x45 cm



钱塘江 *Money Pond River* , 2016

局部 Detail



牡丹江 *Peony River*, 2016

左：不锈钢、金属件、亚克力 右：玻璃纤维、丙烯着色

Left: stainless steel, metal piece, acrylic Right: fiberglass, acrylic paint
235x230x45 cm



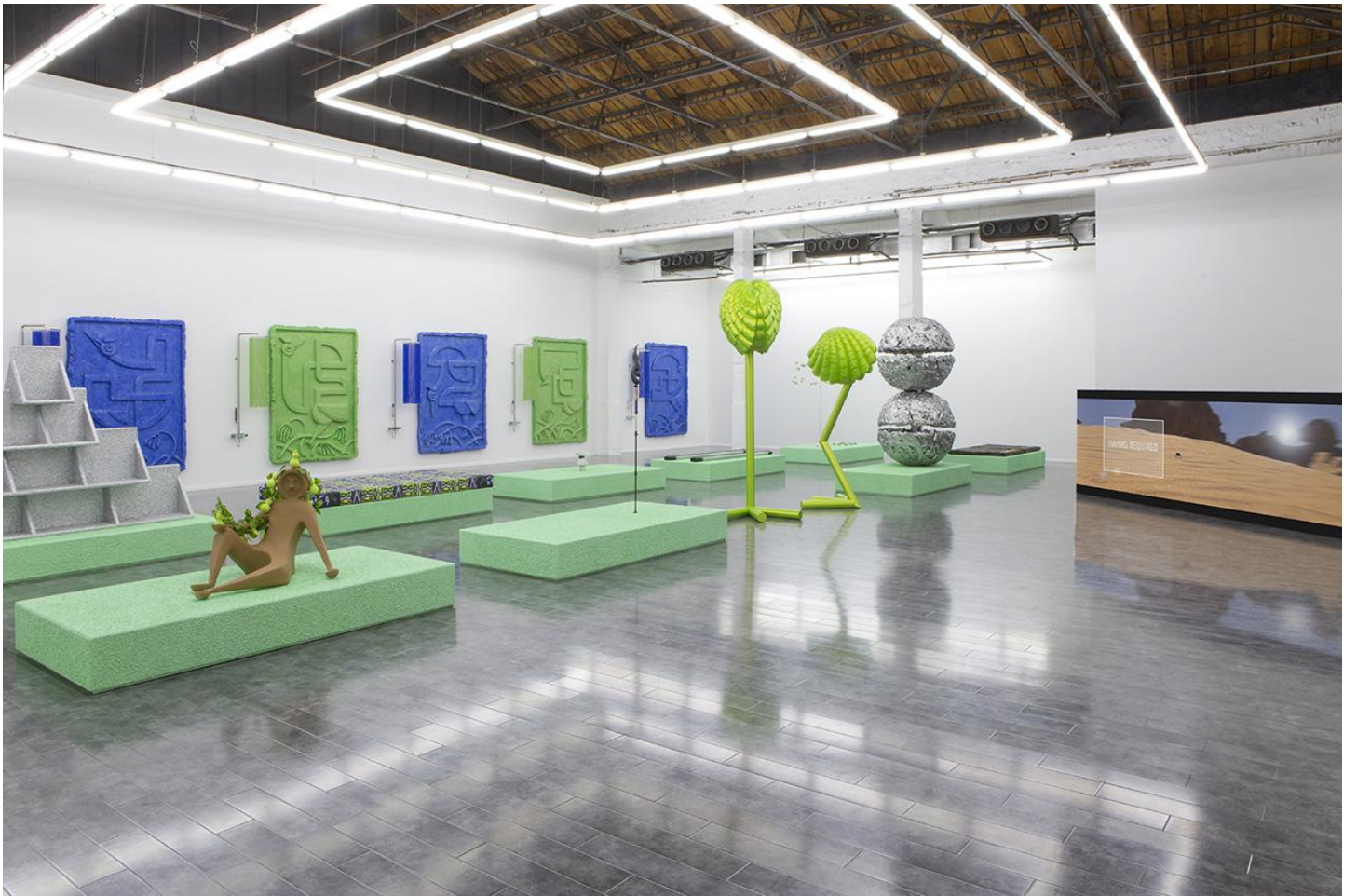
牡丹江 *Peony River* , 2016

局部 Detail



黄浦江 *Yellow Bank River*, 2016
左：不锈钢、金属件、亚克力 右：玻璃纤维、丙烯着色
Left: stainless steel, metal piece, acrylic Right: fiberglass, acrylic paint
235x230x45 cm

展览现场 Exhibition view



展览现场 Exhibition view



“燕子世纪”若不是一个展览的标题，那可能是一个商场楼盘的名字；
这个展览若不是一个科幻主义的商场模型，那可能是一个符号交换的超市；
超市货架上的人物若不是有感知的生命体，那就是一系列对于此曾在之提醒；
生命的感性能力若不是透过它们所留下的痕迹来表达，那就是透过看和想象；
想象的可塑性若不是可见于这个展览中，那可能是仍在路上，去往下个阶段。

在他即将于天线空间举行的第二次个展：“燕子世纪”中，尉洪磊以一系列带有中国图腾的浮雕板，打算将画廊在象征的意义上改造成为一个公共浴室。这些荧蓝色荧绿色的澡堂装饰板上雕刻着鹤。它们的脖子风格化地各自延展、曲折，有点像是在中国城市中随处可见的那种平庸的雕塑。被公共浴室环抱在展场中央的则是一些雕塑人物，它们立在“未来主义样式的超市货板”上。对于尉洪磊来说，他的雕塑作品都是有情之物，其中包括拟人的《站》、《面条》、蛤头鹤脚的《姐妹下山》、三个盛夏熟透的如人头般的果子（《漫长的夏天》）、甚至是图腾柱（《草原漫步》）。

艺术家并没有给我们一个直接的关于这些作品名称和展览名称的解释。对于他来说，宣告艺术品的意义与价值的是它的可塑性，它的视觉形状。其涉及到的是视觉文化开放的系统而不是语言释义。这个解释可以在半自传式的作品（《猫》）中可见：这个雕塑的主角虽然不在在展台上，却通过富于节奏感的划痕留下了自己的踪迹，而一旁还有排忍者飞镖。在艺术家的概念当中，猫爪或者忍者飞镖其实是种雕塑家的写照。在这里，尉洪磊将题目的解释性空间留给了雕塑的感知力。

正如他的雕塑实践经常伴随着他的动态图像输出一样，展览还会展出新的双屏录像《在路上》。作品将劳伦斯·韦尔（Lawrence Weiner）著名的格言带入尉洪磊的视觉研究主题中。艺术家提供丰富的科幻风格的背景，来体现韦尔格言式的智力旅行。在录像的开篇，你会发现自己身处于沙漠中心的一辆车上。后视镜上出现了韦尔德的话，比如：“在路上，去往下个阶段。”尉洪磊大胆地去推测这些句子，将韦尔的文字雕塑放置于这个创造力系统性生产过剩的时代中。两个艺术体系（观念主义代表的冷媒体和今天的热媒体）的巧妙混合，提供了一个迷人的思考空间来阅读韦尔的观念作品。

尉洪磊

1984年生于内蒙古，目前生活在北京

他的录像和雕塑实践中带有特别个人的视觉语汇，混合了网络流通的图像以及来自中国城市纹理中无序生长着的视觉文化。这些素材被艺术家以一种带有雕塑手感的方式被联系在一起。艺术家感兴趣的是所有可感事物以及文字作为一种思考形式的可塑性。这种可塑性呈现在艺术家于作品的视觉形式和名称两者之间进行创造式的跳跃，而结果是这些作品以一种带有一种隐士风格地——其多义性难以被简易归纳的方式——呈现在观众面前。

***Swallow Century* is either the title of an exhibition,
or the name for a commercial real estate;
the exhibition is either a sci-fi model of a shopping mall to come,
or a supermarket for symbolic exchanges;
the figures on the superstore pallets are either sentient beings,
or reminders of what-has-been;
their sensibilities either bespeak traces they have left,
or mirror worlds of imagination;
the plasticity of imagination is either tangible in the exhibition,
or “en route; to another stage”**

In ***Swallow Century***, the exhibition that marks the second solo presentation of **Yu Honglei** in Antenna Space, Yu transforms the gallery into a public bath with his serial relief panels in Chinese totem. The panels in fluorescent hue of blue and green are carved with cranes. Their necks gesticulated in the peculiar twist, and the style reminiscent some of the old-fashioned ornament on the Chinese city landscape. Each of the panels is coupled with a bath sprinkler and its water spray petrified into the bead curtains. Surrounded by the public bath ornaments are the sculptural characters standing on the “futuristic superstore pallets”. Those roughly a dozen characters for Yu are sentient beings – some humanitarian figures (*Stand, Noodle*), a hybrid of clamshells and crane feet (*Sisters Down the Hill*), a tree fruits in late summer (*A Long Hot Summer*), the upright totem pole (*Strolling Down to the Grassland*), and so on.

The artist did not fulfill us a direct explanation to the titles of the works as well as that of the exhibition. For him, what pronounces the meaning of the art objects is its plasticity, its visual form, in reference to the open system of visual cultures instead of their linguistic accounts. This account can be seen in a semi-autobiographical figure that is included in the exhibition (*Cat*): a cat that is absent from the putty base pallet but has nevertheless left its traces by the rhythmic scratches on the ground besides a row of ninja darts. In the artist’s conception, the agency of the cats’ paws or that of the darts that shapes the fabric of a substance is not so dissimilar to what sculptor is capable of doing. Here, Yu lends the interpretive space of the écriture of the title to the sculpture of sensibilities.

Just as his sculptural practices often accompany with his moving image outputs, the exhibition host a brand new double-screen video *En Route*. The work takes Lawrence Weiner’s famous aphorisms into a subject of Yu’s visual inquiry. The artist provides with rich science fiction scenarios, through which embodying the intellectual travelogue Weiner’s pithy epigrams and graphics have signified. Yu takes the chance speculating on these sentences, situating Weiner’s text-sculpture in an age of systemic overproduction of creativity. This skillful blending of the two different artistic regimes (say, the cold media of the conceptualism vis-à-vis the hot media of Yu’s visualization) provides an enchanting echoing womb that generates a new approach of reading Weiner’s conceptual oeuvre.

About Yu Honglei

Born in 1984 Inner Mongolia, Yu currently lives and works in Beijing.

His moving image and sculptural practice takes inspiration from a unique visual vernacular of online image database and visual cultures of Chinese cities. These sources are used by the artist and applied with the artist’s sculptural touch. What he is interested in is the plasticity of thought forms and the sensible entities it corresponds to. Such plasticity allows Yu to execute the cognitive leap between the visual currencies as employed by his works and their titles, allowing for a hermeneutic and polysemic output, which informs his highly personal artistic discourse. His recent and forthcoming solo exhibitions include: Carl Kostyal, London, September 2016; ***Swallow Century***, Antenna Space, Shanghai, 2016; ***Sketch***, Telescope, Beijing, 2015; ***Fat Mouse***, Antenna Space, Shanghai, 2014; ***Everything Is Extremely Important: There Is Nothing That Will Not Come Back Again***, Magician Space, Beijing, 2013. His recent and forthcoming group exhibitions include: ***Shifting Optics III***, Upstream Gallery, Amsterdam, 2016; ***Des Hôtes: a Foreigner, a Human, an Unexpected Visitor***, Spring Workshop, Hong Kong, 2015; ***28 Chinese: Rubell Family Collection***, San Antonio Museum of Art, Texas, 2015; ***The System of Objects***, Minsheng Art Museum, Shanghai, 2015.