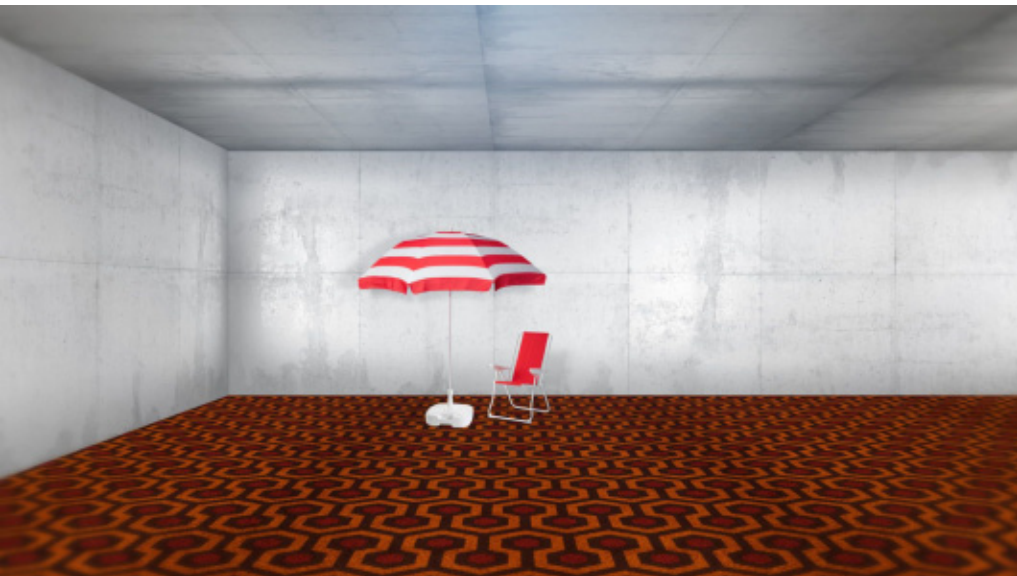


肥鼠 FAT MOUSE
YU HONGLEI 尉洪磊

OPENING: 17:00-19:00, 8/11.2014 DURATION: 8/11.2014-15/1.2015

ANTENNA SPACE



A屏 / Screen A



B屏 / Screen B

散步 / Take a Walk

双屏录像 / Double-channel Video

A屏 / Screen A : 01'42"

B屏 / Screen B : 16'10"

Edition 5

2014



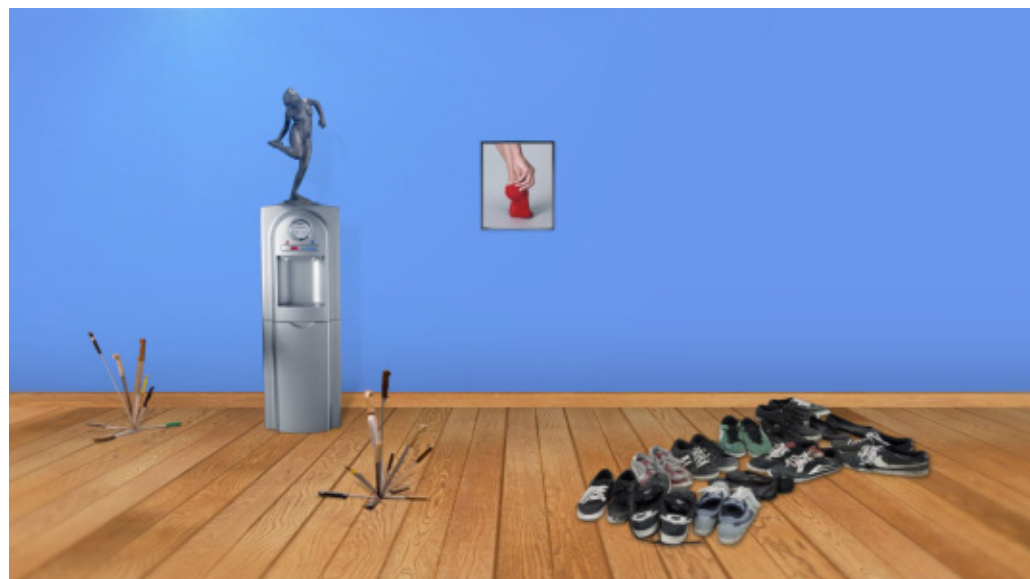
A屏 / Screen A



B屏 / Screen B



A屏 / Screen A



B屏 / Screen B



A屏 / Screen A



B屏 / Screen B



A屏 / Screen A



B屏 / Screen B



A屏 / Screen A



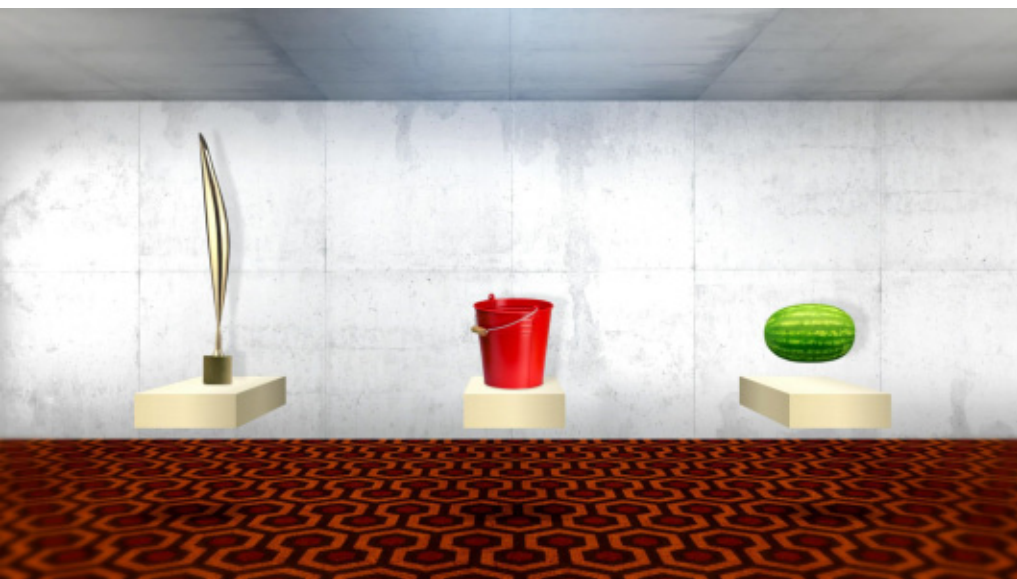
B屏 / Screen B



A屏 / Screen A



B屏 / Screen B



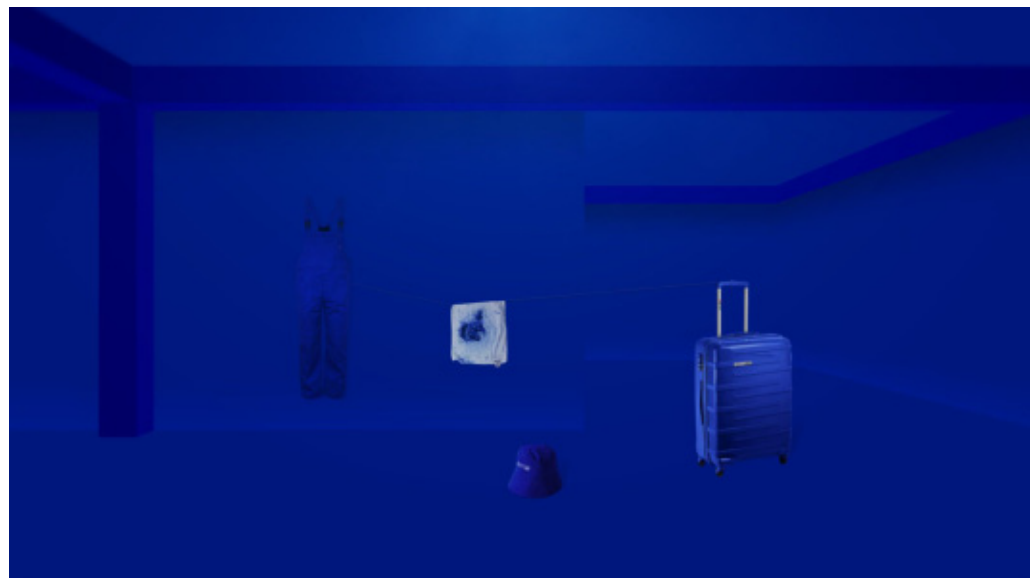
A屏 / Screen A



B屏 / Screen B



A屏 / Screen A



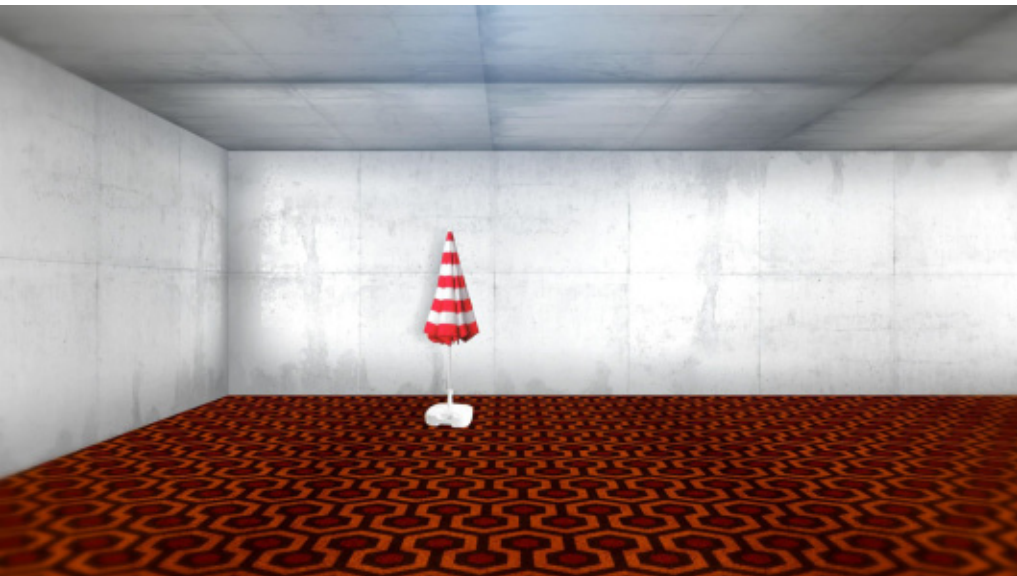
B屏 / Screen B



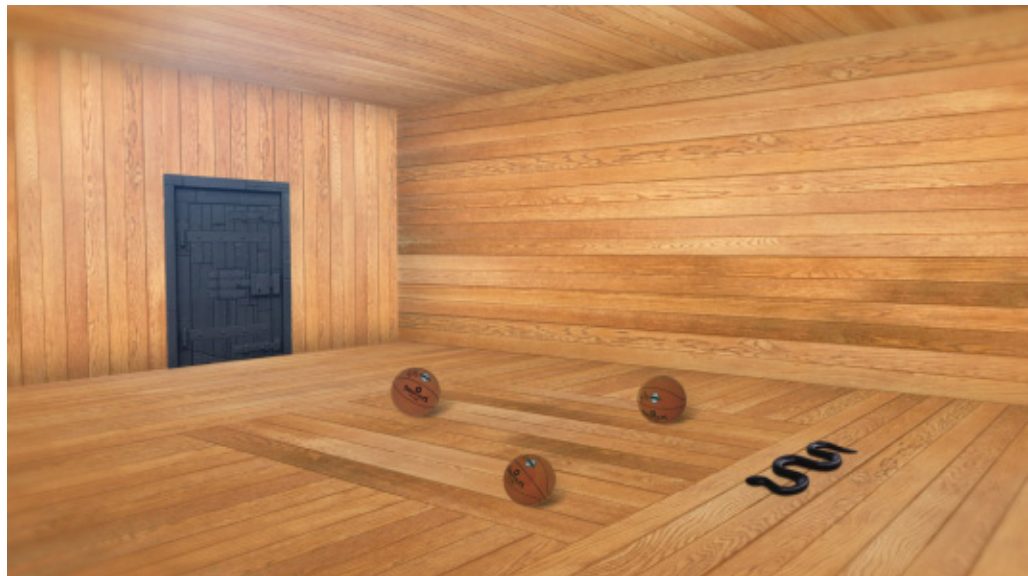
A屏 / Screen A



B屏 / Screen B



A屏 / Screen A



B屏 / Screen B



A屏展览现场 / Exhibition View of Screen A



B屏展览现场 / Exhibition View of Screen B

泥球 - 1 / Mud Ball - 1

雕塑 / Sculpture

不锈钢、原子灰、铸铜、灯泡、漆

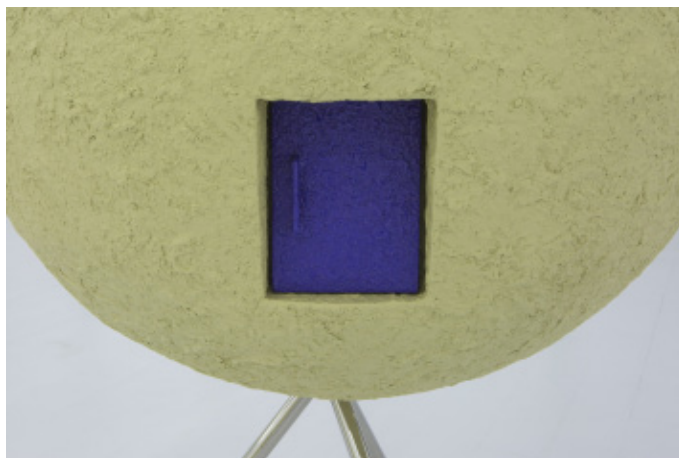
Stainless steel, poly-putty base, cast copper, lamp bulb, paint

150×150×202cm

Edition 3

2014





泥球 - 1 / Mud Ball - 1

雕塑 / Sculpture

不锈钢、原子灰、铸铜、灯泡、漆

Stainless steel, poly-putty base, cast copper, lamp bulb, paint

150×150×202cm

Edition 3

2014

泥球 - 2 / Mud Ball - 2

雕塑 / Sculpture

不锈钢、原子灰、镜面不锈钢、树脂

Stainless steel, poly-putty base, mirror finished stainless steel, resin

150×150×202cm

Edition 3

2014





泥球 - 2 / Mud Ball - 2

雕塑 / Sculpture

不锈钢、原子灰、镜面不锈钢、树脂

Stainless steel, poly-putty base, mirror finished stainless steel, resin

150×150×202cm

Edition 3

2014

泥球 - 3 / Mud Ball - 3

雕塑 / Sculpture

不锈钢、原子灰、青铜、塑料、编织物、树脂、铸铜、泡沫、漆

Stainless steel, poly-putty base, bronze, plastic, basketwork, resin, cast copper, foam, paint

150×150×202cm

Edition 3

2014





泥球 - 3 / Mud Ball - 3

雕塑 / Sculpture

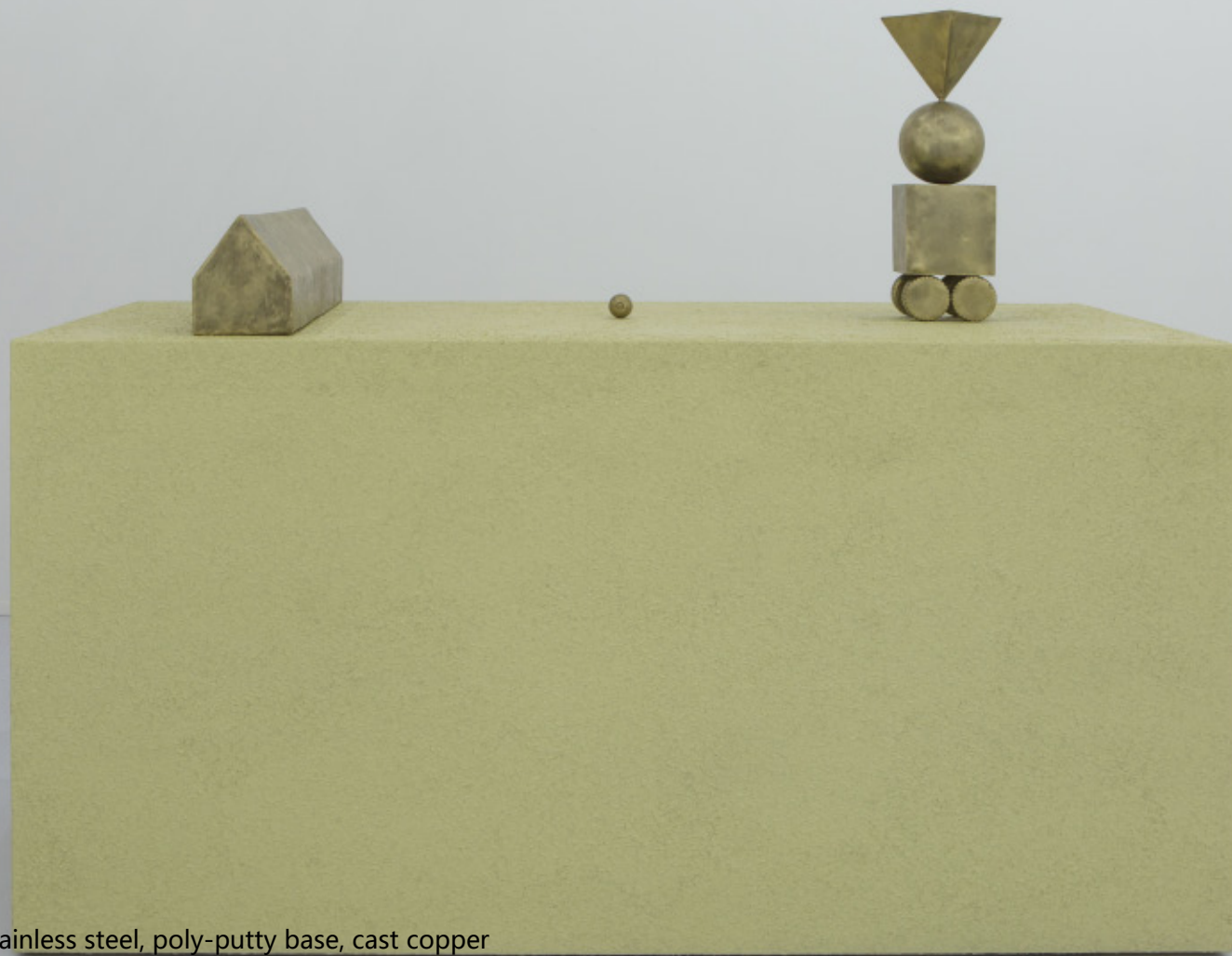
不锈钢、原子灰、青铜、塑料、编织物、树脂、铸铜、泡沫、漆

Stainless steel, poly-putty base, bronze, plastic, basketwork, resin, cast copper, foam, paint

150×150×202cm

Edition 3

2014



米房 / Rice House

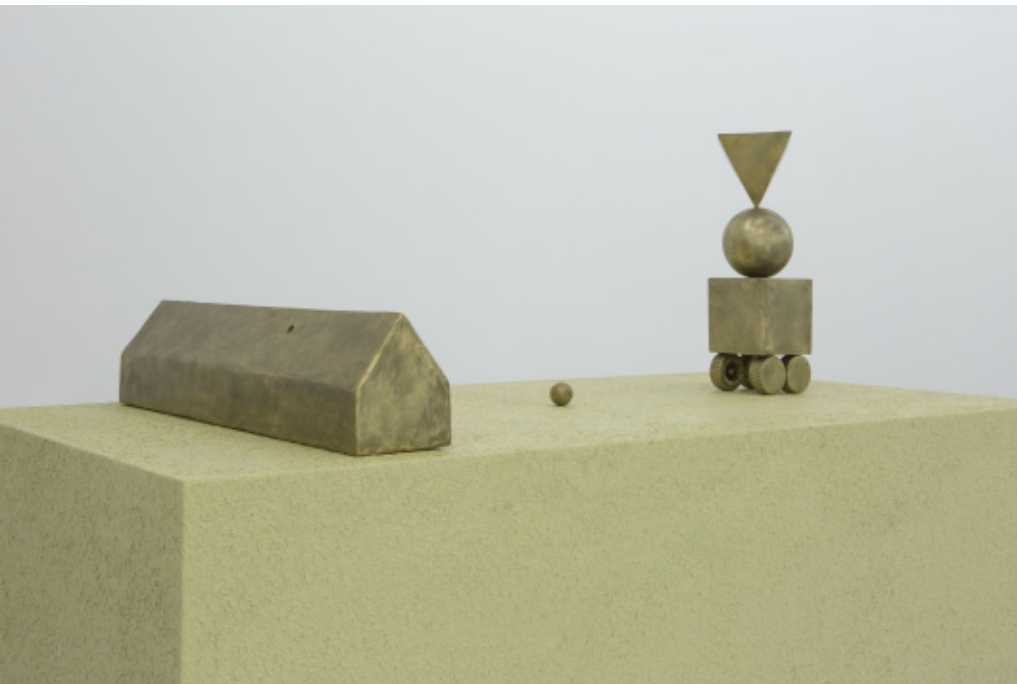
雕塑 / Sculpture

不锈钢、原子灰、铸铜 / Stainless steel, poly-putty base, cast copper

240×120×189cm

Edition 3

2014



米房 / Rice House

雕塑 / Sculpture

不锈钢、原子灰、铸铜 / Stainless steel, poly-putty base, cast copper

240×120×189cm

Edition 3

2014



威尼斯女人 / Woman of Venice

雕塑 / Sculpture

不锈钢、原子灰、铸铜 / Stainless steel, poly-putty base, cast copper

240×120×228cm

Edition 3

2014



威尼斯女人 / Woman of Venice



雕塑 / Sculpture
不锈钢、原子灰、铸铜 / Stainless steel, poly-putty base, cast copper
240×120×228cm
Edition 3
2014



油椅 / Fat Chair

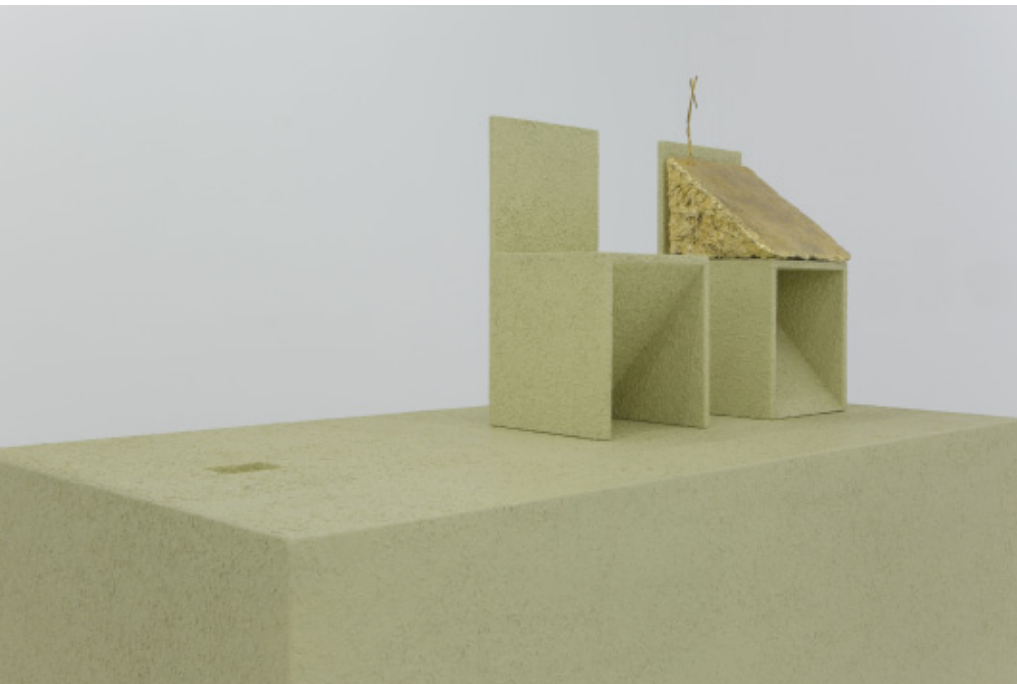
雕塑 / Sculpture

不锈钢、原子灰、铸铜、漆、树脂 / Stainless steel, poly-putty base, cast copper, paint, resin

240×120×196cm

Edition 3

2014



油椅 / Fat Chair

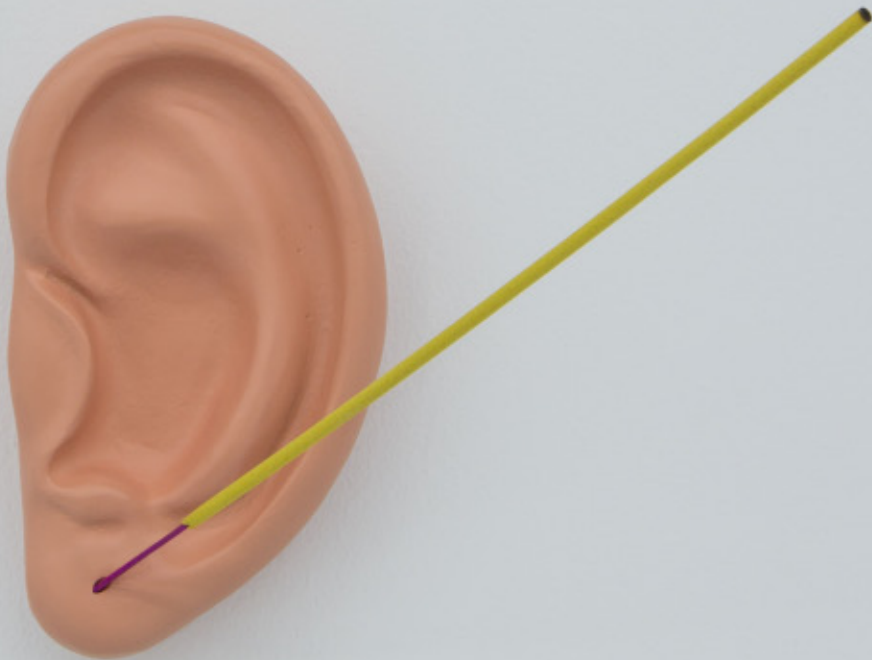
雕塑 / Sculpture

不锈钢、原子灰、铸铜、漆、树脂 / Stainless steel, poly-putty base, cast copper, paint, resin

240×120×196cm

Edition 3

2014



香耳 / An Ear with Incense

雕塑 / Sculpture

铸铜、漆 / Cast copper, paint

14×8.5×4cm

Edition 5

2014



她的一周 / A Week of Hers

装置 / Installation

铁、原子灰、假发、漆 / Iron, poly-putty base, wig, paint

30×30×211cm (7 pieces)

独版 / Unique

2014



她的一周 / A Week of Hers

装置 / Installation

铁、原子灰、假发、漆 / Iron, poly-putty base, wig, paint
30×30×211cm (7 pieces)

Edition 3

2014



无题 / Untitled

图片装置 / Image Installation

打印 / Prints

1125×21cm (21x14.8cm x 38 pages)

Edition 3

2014

shuǐ qiāng
水枪
WATER GUN



dòu fǔ
豆腐
TOFU



bái cài
白菜
CHINESE CABBAGE



máo jīn
毛巾
TOWEL



无题 / Untitled

图片装置 / Image Installation

打印 / Prints

1125×21cm (21x14.8cm x 38 pages)

Edition 3

2014

茶壶 / Teapot

装置 / Installation

不锈钢及漆 / Stainless steel and paint

55x50x70cm

Edition 5

2014





展览现场 / Exhibition View



展览现场 / Exhibition View



展览现场 / Exhibition View



展览现场 / Exhibition View



展览现场 / Exhibition View

尉洪磊个展：肥鼠 YU Honglei Solo Exhibition: Fat Mouse

开幕时间：2014.11.8

展期：2014.11.8-2015.1.15

Opening: 2014.11.8

Duration: 2014.11.8-2015.1.15

2014年11月8日，天线空间将非常荣幸推出尉洪磊个展“肥鼠”。尉洪磊对来自于生活和艺术史中的现成品，精准地开展了一系列组合、拆解、编排、陈列的造型工作；从艺术家日常物件出发（值得注意的是，艺术史中的艺术品和观念等也是艺术家的日常），尉洪磊选取了新闻、音乐、电影，词汇、语言、定义，产品与形象，以及艺术家与艺术品等，将它们再次放置进入“生活”。

Antenna Space is pleased to announce YU Honglei' s solo exhibition "Fat Mouse" on the 8th of November, 2014. YU Honglei works on ready-mades found from daily life and art history. He sculpts by assembling, disassembling, arranging, and displaying these ready-mades. The artist takes everyday objects as starting points (it is worth noting that objects and concepts in art history are also mundane to the artist' s daily life), adopts news, music, cinema, language, vocabularies, definitions, products, images, artists and artworks, and re-incorporates these elements back into "life" .

展览“肥鼠”乍看之下意思很简明，就是非常胖的老鼠，但整个展览并没有“老鼠”。尉洪磊的基础工作是对某种“普遍”事物进行分析或研究，尉此前的创作中关于“物”的推论和叙事性，试图揭示事物中包含的偶然或复杂逻辑；而在最新个展“肥鼠”中，艺术家对于“普遍”事物的检验显得更为严格，而对于如何推断事物的关系、如何生成新的生产方式则表现得更为果断。正如在“肥鼠”中不见老鼠，作为展览名称的词语被取消了惯有的“提示”或“预设”功能，贯穿整个展览的将是一个不断地辨识日常名词语言、辨认日常事物形象的阅读体验，它们的名字是什么？它们的意思是什么？我们如何获取它们的意义、又是如何就“意义”达成“共识”？名称对于尉洪磊而言是意义的某种死亡，手表只能叫做手表，如果我们叫风扇，很显然，那就是另外一个事物，但世界的意义并非仅仅如此，意义本应具有某种生长的流动；由此“肥鼠”是尉洪磊至今世界观的一种表达，在网络、文献和现实中，各异事物和所有时代的一切艺术品共生一起，事物之间如何连结？如何发生关联？世界的形态将如何被观照？

The exhibition is titled "Fat Mouse." As blatantly as it is named, there is not a single "mouse" in the show. YU Honglei' s fundamental task is to study and analyze a certain "universality." In his previous work about the inference and narrative of "the object" , YU attempts to reveal the contingency and complex logics that are inherent to things. In his new solo show "Fat Mouse," the artist' s examination of "universality" is even stricter, and he seems to be more than ever determinate about how to infer the relationships between things and how to create new modes of production. As suggested by the fact that we do not see any mouse in "Fat Mouse," the exhibition title is bereft of its function as a "suggestive" or

“presupposed” phrase. What is evident throughout the exhibition is a reading experience of constantly recognizing languages and images. What are their names? What are the meanings? How do we acquire meanings and are we able to reach a “consensus” about “meanings”? For YU Honglei, naming is in a way the death of meaning. The watch is called “watch,” while if we call something “fan,” it is apparently another object. However, the artist thinks that meanings in this world should not work like this; rather, meanings should grow naturally like flows. Therefore, “Fat Mouse” expresses the artist’s world value: how do assortments of mundane objects and art works from different periods connect and relate in reality, according to references and on the Internet? How do we perceive different forms in the world?

对事物形成不同一的认知，以发生意义的松动，最明显的案例或许恰恰是一件艺术品，譬如：沃尔夫冈·莱普的《米房》，尉洪磊从中看到的是三角锥体和立方体组成的形体被一个圆形穿过。为此，他毕恭毕敬地亲手制作了一个《米房》，而接着，他把穿过莱普《米房》的美妙的圆形，发展成为一粒黑8台球。随后，锥体、方体和球体，以及黑8被放倒后幽默地变成了两个轮胎的形象组合成为一件全新的雕塑作品。严谨地推敲在一种即兴式的创作中流转。“雕塑”是尉洪磊一直以来创作理念的重要载体，他愿意我们称呼他为“造型艺术家”，亲手设置每一个细节，用形体占有空间，观众需要通过行走和围绕等历时性的动作来转换观看角度地观看作品，不断地收集作品的信息、不断地刷新和丰满从观看中获取的体验。《散步》是尉洪磊此次个展中一件双屏数字影像作品，尉洪磊为我们设置一个观看路径，他将一百多件艺术品、电影和音乐等混杂了少量的日常事物（大部分的艺术品和艺术品中的人物完全可以组合成为完整的生活，因为它们本就来自于生活）分别安放在5个情境中，或可说这是一次纯粹的策展，通过在空间里做到作品与作品之间的关联，潜埋下无数的线索，仿佛就是真实的事情。

The best example of formulating different perceptions towards something and shaking up a unified meaning is perhaps a work of art, such as Wolfgang Laib’s Rice House. YU Honglei sees in Laib’s work an object made of a triangular cone, a cube, and a traversed sphere. For that, he makes a replica of Rice House with respect and turns that traversed sphere into an 8 ball. And then, the cone, the cube, the sphere and that 8 ball humorously become a new sculpture that resembles a combined form of two wheels. Rigorous reasoning is washed away by this improvised creation. “Sculpture” has been an important carrier in YU Honglei’s practice and he would like to be called a plastic artist, which requires the creator to settle every single detail by hand and to fill space with volume. In addition, the viewers need to make temporal movements such as walking past and circulating in order to switch angles of view; they collect information from the work and constantly refresh and enrich the experience they gained from viewing. Take a Walk is a two-channel digital video piece where YU has designed for us a path of viewing. He mixes more than one hundred works of art, movies, and music with a smaller amount of daily objects (the majority of artworks and figures in these artworks can be reassembled into a complete life too for they initially come from life) and places them into five situations. Or one can say that this is purely curatorial, through making connections between different works in the space and planting countless clues, as if it were real.

尉洪磊：肥鼠

天线空间 | ANTENNA SPACE

上海市莫干山路50号17号楼202

2014.11.08–2015.01.15

呈现此次尉洪磊个展“肥鼠”的展厅正四方、纯白，空间和作品的搭配使得观者踏进房间时便如步入了另一维度：原始部落仪仗般伫立着的荧光绿假发，近乎岩浆中出世的硕大台座与奇异雕塑，仿佛横空着陆的不明物体般的巨大圆球，以及那只从屋顶用铁链吊下来的金光闪闪的浑圆茶壶，上面刻了字母：Artist被拆分为Art is t（“艺术是茶”）。

将我们的日常经验打破再重新组装，正是艺术家之意，而他的方式亦是将物体的形式打破再重新组装。在名为《米房》（2014）的雕塑组中，艺术家将沃尔夫冈·莱普（Wolfgang Laib）的《米房》（Rice House）“毕恭毕敬”——出自展览媒体新闻稿——的复制下来。复制品的旁边，我们看到同样材质的一粒黑8台球，再旁边是一座几何体组合雕塑，从上到下依次为：倒金字塔，球体，立方体，而立方体下无端长了车轮。其它两个高台座上分别是贾科梅蒂（Giacometti）和唐纳·贾德（Donald Judd）作品的复制品和艺术家“自由发挥”式的演绎。对尉洪磊来说，米房看起来就是锥形、球形与方块的组合，至于轮子和黑8台球从何而来，只有天知道了。

日常的随机性和历史的命运感在展览中冲撞并交合。播放视频作品《散步》（2014）B屏的房间内装了红地毯和沙滩躺椅。占了一整面墙的投影上仿佛是制作粗糙的情景网游，只不过游戏里没有任务也没有敌人，唯一的设置是我们在一座以蒙德里安画作为平面图的奢侈公寓之中漫无目的地游走，而在其中邂逅的人物与物件大部分也是艺术史与当代艺术中让人熟悉的在场者：印着达达口号的帆布袋，灶头上煮着的龙虾电话，何岸的灯管，刷成了克莱因蓝的房间。对于熟识艺术史的观众说，这是个“辨认”的过程；而更广泛的观众则由此参观了一座荒诞不经但不乏趣味的房子。这些“经典”混杂在日常物件之中，让人搞不清楚究竟是“艺术从生活中来”还是“生活是异化了的艺术”？

艺术家一直以来的创作兴趣点是事物的名称、形态，以及这两者之间似是而非的联系：意义。尉洪磊选择以再实在不过的“物件”来处理架空的语言学问题——如此看来，展厅墙上的词组卡片则略显得缺乏个性，在这个多维度的展览中仅如插图般起到解释作用。虽然这些问题在一百年前已成为议题，但尉洪磊以雕塑之雕塑性来探索并呈现出一个独到的解答。他的雕塑可能令人联想起迈克尔·弗雷德（Michael Fried）在六十年代针对极简主义艺术的“剧场性”（theatricality）提出的批判，而这种批判日后被后现代主义思潮驳回。自极简主义起，雕塑趋向于成为事件：作品与所处的空间一同建起了一座“剧院”，而对于观者来说，作品具有时间和空间上的延展性。行走在“肥鼠”展览的空间和虚拟空间中，我们的认知和物理经验每一秒都接受了重新洗牌。

而展览里当然没有肥鼠——如果你仍旧想问的话。



尉洪磊，“肥鼠”展览现场，2014。

TIMEOUT Shanghai 推荐 Recommendation by TIMEOUT Shanghai

Text by Nathan Jubb

Reviews



Mad house Get lost in the insanity of Yu Honglei's works at Antenna Space.

COURTESY YU HONGLEI AND ANTENNA SPACE

floor lamp-like poles which are seemingly made of neon green hair, a ear hanging on the wall with an incense stick poking out the lobe, a set of three, large, beige spherical sculptures perched on legs like perfect specimens of a 1960s design expo and, hanging by a chain from the ceiling, an over-sized gold teapot that's unfathomably shiny, making it perfect for taking the world's best selfies.

But, the pièce de résistance is found in its own space to the side of the exhibition. Here you'll find a long room with a bright red carpet and a projector playing an animated video on a big screen. The video shows a series of works of art, movies and daily objects set to a soundtrack of music and sometimes comedy sound effects, with ever more surreal events occurring. It's an absorbing and lengthy watch; we were in there for 10 minutes and still didn't manage to finish it. And what do you think is provided for viewers to sit and enjoy the animation on? Why, four sun loungers of course.

The art historians among you may delight in trying to spot references to other art works throughout this exhibition, and there are many. But be careful it doesn't create too much of a distraction, because then you're in danger of missing all the madness. **Nathan Jubb**

Fat Mouse

★★★★

Yu Honglei's absurdist, humorous exhibition brings the bizarre to M50

As you enter M50's Antenna Space you might be surprised to hear a familiar sound as you walk past the door. On repeat is Michael Jackson's 'Bad', which as it happens is providing the soundtrack to an animation that is playing on a TV hanging from the wall. Within the animation, famous works of art fly

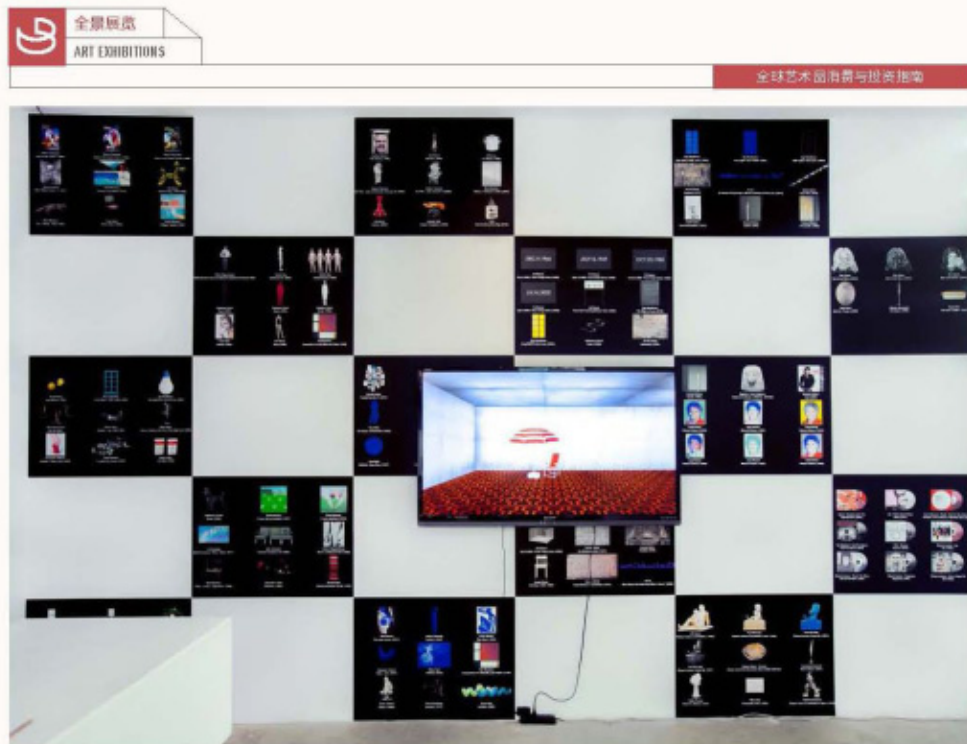
across the screen in various set locations to the sound of the music. Humorous and bizarre, the piece draws visual parallels between Andy Warhol's pieces featuring Michael Jackson and a bust of a woman from ancient Egypt, and speaks of young artist Yu Honglei's sense of humour, as well as his deep knowledge of art.

If that sounds too absurd for you then you'd better turn around right now, because things are about to get even weirder. Contained further within the gallery are a set of nine

Fat Mouse is at Antenna Space until **January 15**.

《艺术商业》推荐 Recommendation by Art Trade Journal

文 陈澈



刷洪磊《散步》，双屏录像，屏幕A：0142”，屏幕B：16’10”，2014

上 海
肥鼠：刷洪磊个展
天线空间
2014.11.08-2015.01.15

几乎每一个踏进空间观展的人都会首先询问关于“肥鼠”这个名字的由来和意义，但刷洪磊却没有用任何实质性的作品来诠释标题。他将日常生活中的各种常见物品以及艺术史中最普遍的元素（例如各类几何体、艺术符号、人物形象等）精确地进行了筛选、拆解、编排和组合，出现在观众眼前的既是符号又是实物，完成了艺术家对艺术史乃至现实生活的某种探讨。

整个展览现场充满着极简主义风格的布置。11组2014年最新创作的作品，涵盖了雕塑、装置、录像、图片装置等形式，每件作品按照一定的逻辑顺序摆放。《散步》是一件双屏数字影像作品，刷洪磊将100多件艺术品、电影和音乐等进行剪辑分解，再融入日常物品重新剪辑并分别设置在5个情境之中，幽默而生动地表达了自己对日常状态的观察。

所有的三维立体雕塑和装置作品令人舒适却又敬畏，体量不大却激发出内心世界对宏大场面和叙事方式的沉论与膜拜，仿佛让人进入了《星际穿越》中的第五维度空间。

尉洪磊

1984年出生于内蒙古，现工作与生活在北京。

个展

2014

肥鼠，天线空间，上海

2013

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

2012

相约下次生命，C空间，北京

2011

在我靠近你之前，C空间，北京

部分群展

2013

天线空间开幕展，天线空间，上海
被解放的影像，艾可画廊，上海

2012

第7届深圳雕塑双年展-偶然的信息：艺术不是一个体系，也不是一个世界，OCT当代艺术中心(OCAT)，深圳

2011

瑞居艺术计划，瑞居酒店&北京当代唐人艺术中心，北京
关注，上海当代艺术馆，上海

2010

烧我时你会想我吗？，C空间，北京
大声展，三里屯SHOU，北京
哑剧，艺术通道，北京
TORA TORA TORA - 中国新锐影像展，草场地红1号艺术区及53号艺术区，北京

2008

自我经验，站台中国，北京
创意中国，V&A博物馆，伦敦

2007

果冻时代，台北当代艺术馆，台北
智利-中国SEWN，一号地.段落空间，北京
浮游-中国艺术新一代，韩国国立当代美术馆，首尔
果冻时代，上海美术馆，上海

2006

绿校和朋友们，现在画廊，北京
歌颂我们美好的生活，宋庄，北京

2005

StreetTease，Bugis Street，新加坡
赤足新生，建外SOHO，北京
大声展，北京、广州、上海

YU Honglei

Born in 1984 in Inner Mongolia and now lives and works in Beijing.

Solo Exhibitions

2014

FAT MOUSE, ANTENNA SPACE, Shanghai

2013

Everything Is Extremely Important: There Is Nothing That Will Not Come Back Again, Magician-space, Beijing

2012

Meet Next Life, C-space, Beijing

2011

Before I Come Close to You, C-space, Beijing

Selected Group Exhibitions

2013

Antenna Space Opening, Antenna Space, Shanghai
Video Unchaned, Aike-dellarco, Shanghai

2012

The 7th Shenzhen Sculpture Biennale - Accidental Message: Art Is Not a System. Not a world, OCT Contemporary Art Terminal (OCAT), Shenzhen

2011

Gallery Hotel Art Project, Gallery hotel & Tang Contemporary Art, Beijing
Follow, MOCA Shanghai Museum, Shanghai

2010

Will You Miss Me When I Burn? C-Space, Beijing
Get It Louder, Sanlitun SHOU, Beijing
Mummery, Art Channel, Beijing

2010

TORA TORA TORA - Chinese Cutting-Edge Photography Exhibition, Cao Chang Di Red No. 1& Cao Chang Di No. 53, Beijing

2008

Self Experience, Platform China, Beijing
China Design Now, V&A Museum, London
Infantization, Museum of Contemporary Art Taipei, Taipei

2007

SWEN China - Chile, Sergment Space, Beijing
FLOATING - New Generation of Art in China, National Museum of Contemporary Art Korea, Seoul
Infantization, Shanghai Art Museum, Shanghai

2006

Lv Xiao and Its Friends, Art Now Gallery, Beijing
Chanting Our Happy Life, Song Zhuang, Beijing

2005

Street Tease, Bugis Street, Singapore
FREE New Media, Jian Wai SOHO, Beijing
Get It Louder, Beijing, Guangzhou, Shanghai

ANTENNA SPACE