

亲
密
山
地

郑焕个人项目

ZHENG HUAN SOLO PROJECT

INTIMATELY MOULDING YOU

开幕：/ 2015年3月21日 下午5点至7点
Opening: 5-7PM, 21 March 2015

展期：2015年3月21日至5月10日
Duration: 21 March to 10 May 2015

天线空间 | ANTENNA SPACE 上海市莫干山路50号17号楼202室
Room 202, Building 17, 50 Moganshan Rd. Shanghai

ANTENNA SPACE

www.antenna-space.com

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展览作品

Works on Display



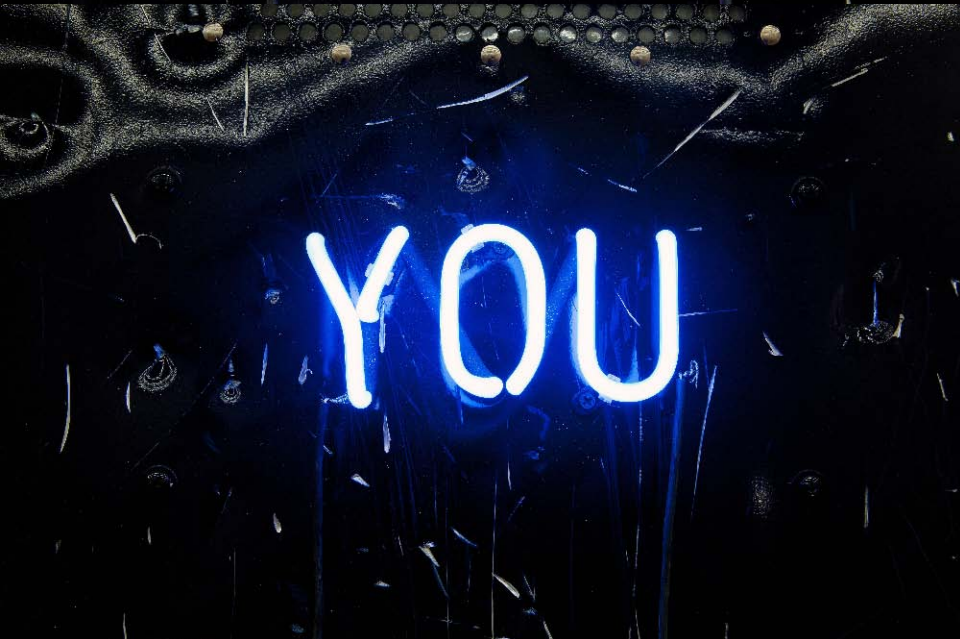


亲密地阅读你 | Intimacy of Reading You

装置 | 防暴盾牌四件、彩色霓虹灯字若干、木框四件
防暴盾牌和彩色霓虹灯：91×51×12cm×4 Pieces

Installation | Riot shields, neon light tubes, wooden frames
Riot shields and neon light tubes: 90×50×10cm×4 Pieces

2015



亲密地阅读你 | Intimacy of Reading You

细节 Details



礼物 | Gift

装置 | 电镀铁栏栅一件、猫头鹰标本一件、
镜子一件
铁栏栅：60×60×80cm
猫头鹰标本：39×35×30cm
镜子：100×100cm

Installation | Electroplated fencing,
owl specimen, mirror
Electroplated fencing: 60×80 cm
Owl specimen: 39×35×30cm
Mirror: 100×100cm

2015



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装置 | 水泥圈五件、彩色玻璃及螺纹钢若干

红圈 : 170×8×10cm

黄圈 : 120×8×10cm

浅蓝圈 : 100×8×10cm

深蓝圈 : 50×8×10cm

黑圈 : 17×8×10cm

Installation | Concrete rings, coloured

glass and reinforcing steel

Ring of red: 170×8×10cm

Ring of yellow: 120×8×10cm

Ring of light blue: 100×8×10cm

Ring of dark blue: 50×8×10cm

Ring of black: 17×8×10cm

2015





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细节 Details



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细节 Details

工业革命 | Industrial Revolution

装置 | 高强度混合石膏雕塑一件、灯泡一枚

石膏雕塑：38×12×22cm

基座：80×80×50cm

Installation | High-strength plaster
sculpture and light bulb

Plaster sculpture: 38×12×22 cm

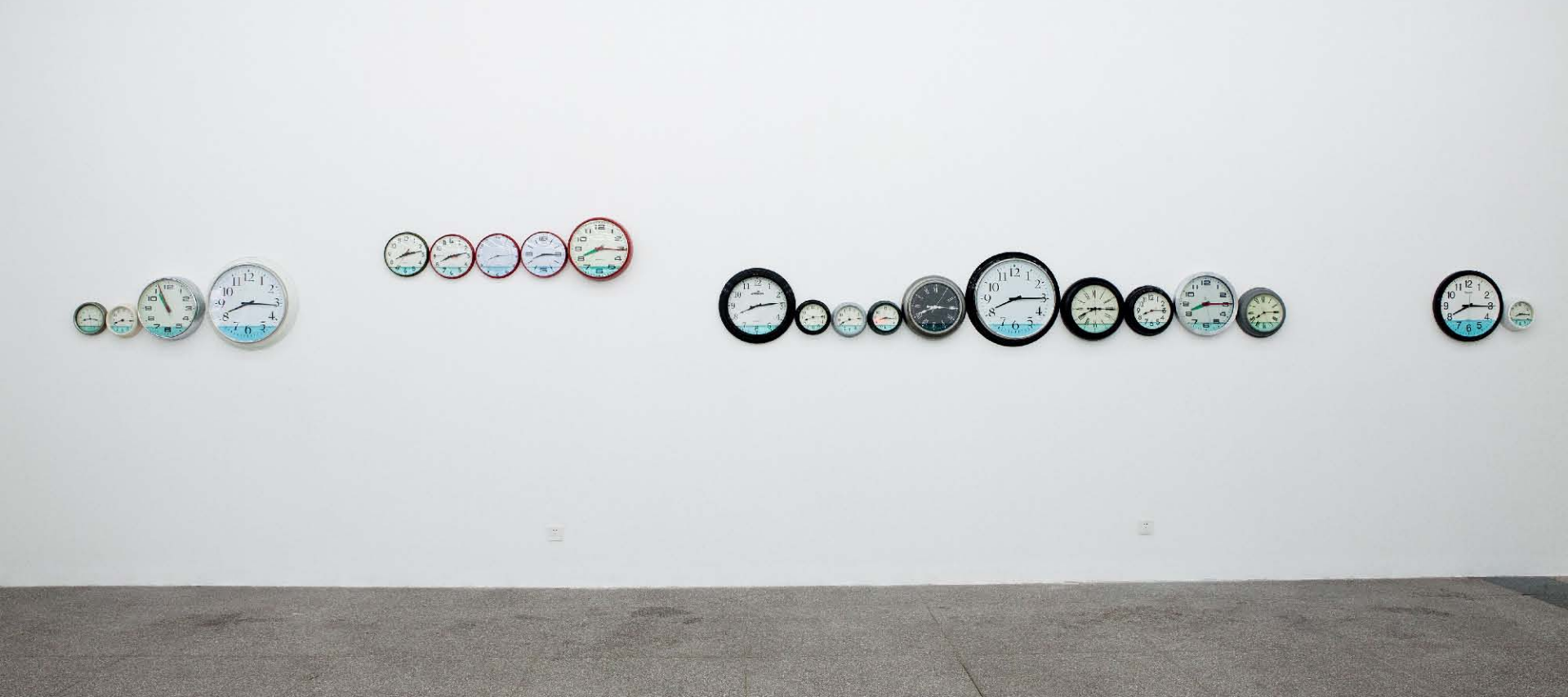
Base: 80×80×50cm

2014





水平 | Horizontal



水平 | Horizontal

装置 | 挂钟若干、医用甘油加水混合液体若干
左1 : 11×62×10cm | 左2 : 151×43×11cm
右2 : 350×58×9cm | 右1 : 65×45×7cm

Installation | Wall clocks and glycerol-water solution
Left 1: 11×62×10cm | Left 2: 151×43×11cm
Right 2: 350×58×9cm | Right 1: 65×45×7cm





水平 | Horizontal



细节 Details





身体的需要激发了解剖 | The Corporal Need Inspired Anatomy

装置 | 台球桌两台、台球杆九十件、白色桌球一枚
台球桌 : 255×127×38cm×2 Pieces

Installation | Billiard tables, cue sticks, white cue ball
Billiard tables: 255×127×35 cm×2 Pieces

2015



细节 Details

无羽毛的双脚动物 | Featherless Biped

装置 | 高强度混合石膏雕塑两件、电镀风机两件、金属支架两件、真皮若干等

石膏男下肢：
70×70×145cm×2 Pieces
电镀风机及金属支架：
55×40×85cm×2 Pieces
电镀风机、金属支架、真皮圆锥：
55×100×85cm
电镀风机、金属支架、真皮半球体：
55×100×85cm
基座：
280×280×20cm
展示尺寸：
230×70×260cm

Installation | High-strength plaster sculpture, metal blowing machines, metal supports and genuine leather, etc.

Plaster sculpture of male lower limbs:
50×80×80 cm×2 Pieces
Metal blowing machines and supports:
50×50×40cm×2 Pieces
Metal blowing machines, supports and circular cone in genuine leather:
55×100×85cm
Metal blowing machines, supports and sphere in genuine leather:
55×100×85cm
Base:
280×280×20cm
Dimension in Exhibition:
230×70×260cm

2015





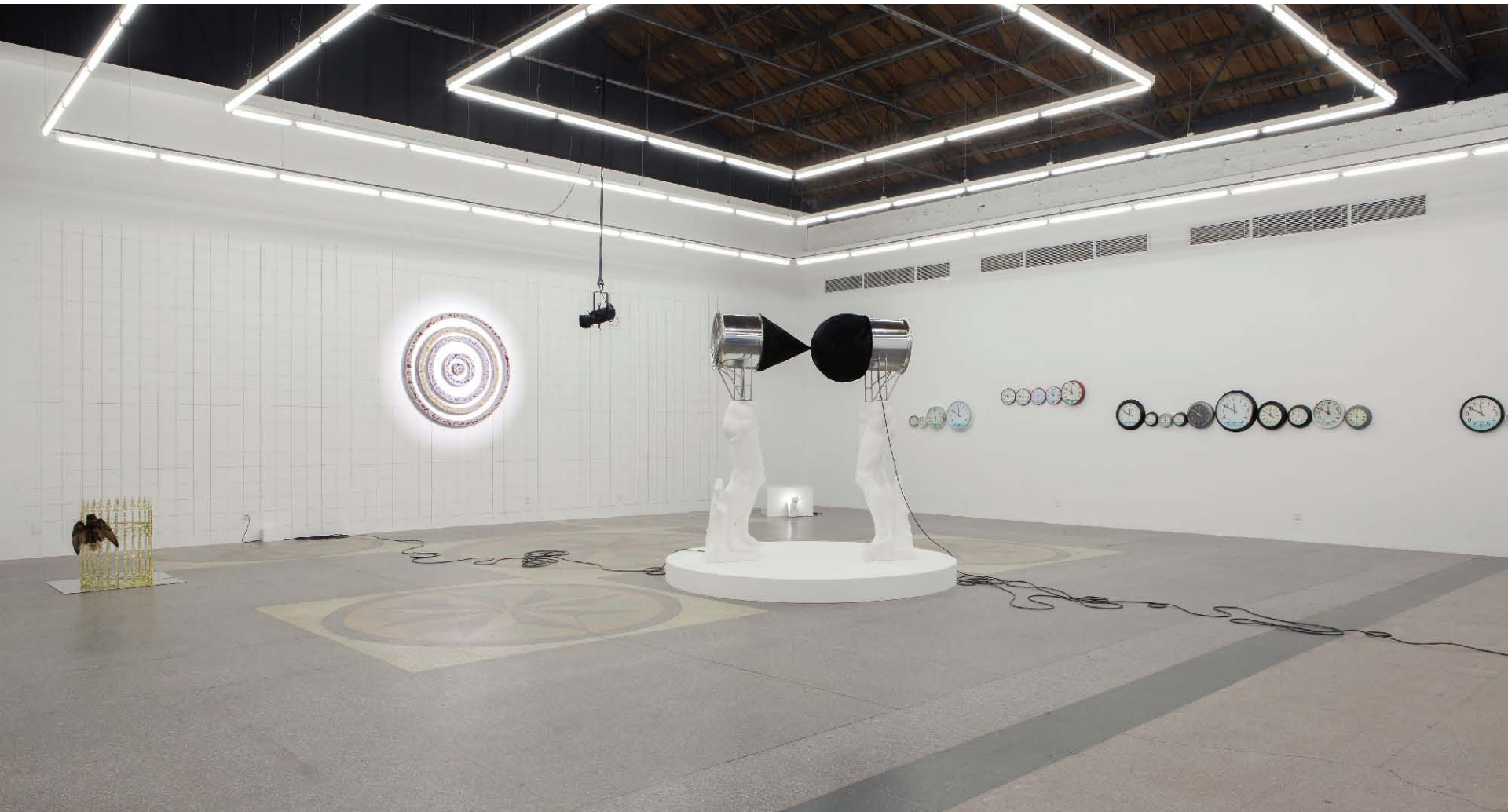




细节 Details

展览现场

Exhibition View







INTIMACY

OF

READING

YOU



文字
Texts

郑焕个人项目：亲密地塑造你

天线空间 上海市莫干山路50号17号楼202室

开幕：2015.03.21 5-7PM

展期：2015.03.21 - 05.10

2015年3月21日，天线空间非常荣幸地推出郑焕个人项目：亲密地塑造你。作为郑焕的首次个展，他首先试图推陈出他这一系列工作的背景——“没有单独成立的科学、经济、社会现象、成长经历和感知经验”，“所有的文化、所有的自然，每天都在不断地重新组合并纠缠在一起”。展览名为“亲密地塑造你”，郑焕的“塑造”并不在于呈现某种准确的、结论式的形象，而只是通过某些回忆、追踪、模拟等方式，演绎出不可见的时间、心理活动、制度、规则等对个人及外在世界造成的影响现象。而为了度量现实的荒蛮与抽象的规范，郑焕借用了“口径”的概念，口径比“尺度”更富有意识形态的倾向，用于比喻对问题的看法或处理问题的原则显得更为错综复杂和依赖经验。“亲密地”即是一种融入生活的，模糊暧昧的、无从摆脱的塑造的口径。展览“亲密地塑造你”既是缓慢地改造，也有不可见的暴力残酷，并混合在“亲密地”气氛里。

“亲密地”并非关系上的亲昵、紧密，而“塑造”也不首先着重于造型，跟随这样的思路，进入艺术家的作品，郑焕日常工作的一部分常在于反复地摩挲某些既有的概念定义，在他的知识脉络系统与趣味中重新释义。如果生产或再造视觉是艺术家工作的必要内容之一的話，如何与已知的事物建立联结关系？又如何言说意义？《无羽毛的双脚动物》来自于柏拉图所作出的有关“人”的定义：人是没有羽毛的两脚直立的动物。郑焕就此做出了柏拉图定义的人的形象：两座双脚站立的男性雕塑，而两座雕塑的上半身分别是两组机械装置，鼓风机将两个缝制成锥体和球体的皮囊吹得鼓鼓囊囊充满空气。历史上对柏拉图关于人的这句定义的话病在于认为他没有论及人的本质和重点，犬儒主义的鼻祖第欧根尼更是把一只公鸡拔光毛送到柏拉图学校里说，“这就是柏拉图的人”。“人”当然不仅于此，譬如语言和思维，这组“对着‘吹’的无羽毛的双脚动物”，或许是郑焕模仿“第欧根尼式”的嘲讽，或是通过某种谐音产生的意义对语言逻辑系统本身的嘲弄。从广义的抽象的人到具体的个人，在《基因已被版权所有》中艺术家将其四个年龄阶段的身高作为直径制作了五个、五个同心的水泥圆环；圆心是其成年之后头部宽度作为直径生成的一个圆形。艺术家观照自身，与他最相关的身体的尺度和信息，也是与国家有所相关的，当个人的信息构成为国家的人口数据，这个内容复杂、综合多种社会关系的实体，不仅包含有性别、年龄、健康与否等自然要素，也包含社会关系、与经济关系。由此，这件作品是关于一个具体的自然人的抽象图像，他的成长经历中的物质条件、水土、传统等复合地体现在他的身高上；同时当“人”被吸纳进入“人口”的概念，再个体化的人也即为国家所有。《工业革命》中一只带有古典雕塑语言的脚悬在一只灯泡上，意味着从电力革命中迈出的历史，抑或是破灭的意欲。

从此前一系列作品如《你所知道的一切来自于你的确信》（2013），甚至更早的《一秒以后的细节》（2012）中，已经透露了郑焕创作的某些特质。他与生俱来地带有一股冲动，在处理现实和实施创作的过程中艺术家首先从图解化、景观化的方式入手，很多时候他不自觉地透露出浪漫主义气质，并善于调集现场的官能体验。

郑焕，1983年出生，毕业于中国上海师范大学美术学院。个展：郑焕个人项目：亲密地塑造你，天线空间，上海，2015。部分群展：书房，Jewelry Art&Boutique，上海，2014；展景：当代中国博物馆建筑的十二种呈现(未知博物馆项目)，上海当代艺术博物馆，上海，2013；雾水归途如果没有预言三米之内未来是否会影响现在上帝的沉思一秒钟以后的细节每一天Nothing new under the sun，外滩18号，上海，2012；超有机·漩涡，中央美术学院美术馆，北京，2011。

ZHENG HUAN SOLO PROJECT: INTIMATELY MOULDING YOU

Address: Room 202, 50 Moganshan Rd, Building 17, Shanghai, China

Opening: 2015.03.21 05:00 PM - 07:00 PM

Duration: 2015.03.21 - 2015.05.10

On 21st March, 2015, ANTENNA SPACE will be very pleased to present ZHENG Huan's Project: Intimately Moulding You. In this first solo exhibition of ZHENG, firstly he attempts to present the background of this series of work – “there is no such science, economy, social phenomenon, upbringing or perception that exists independently” , “every aspect of culture and nature groups and regroups day by day” . The exhibition is named as Intimately Moulding You. ZHENG Huan does not “mould” things to show images that are precise or conclusive, but to act out the invisible influence of time, psychology, social system, and rule on both individuals and the world. And in order to measure the absurdity of reality and work out the standard of abstraction, ZHENG borrows the idea of “calibre” , which displays more ideological tendency than the word “limit” , to refer to a way of looking at issues or the principle of dealing with problems that appears to be more complicated and experience-dependent. “Intimately” means a moulded approach that is daily, ambiguous and inescapable. The exhibition Intimately Moulding You shows a slow transformation, together with the cruelty of invisible violence that is mixed in the air of “intimacy” .

Moreover, the word “intimately” here does not mean in terms of an intimate or close relationship, while "mould" does not primarily focus on the shapes of objects. If you follow this route into the artist's work, you will find out that a part of ZHENG Huan's art is about rethinking the given definitions in daily life, and redefining them in his knowledge system with his taste. If we regard producing and reproducing the visual experience as an integral part to an artist's work, then how should s/he connect to things that are already known? How should meanings be interpreted? Featherless Bipedes contains two men sculptures, which are inspired by Plato's definition on man as animal that has no feather. With their two feet standing on the ground while the upper parts are actually two machines, the sculptures are fully air charged by the ventilator into corn and globular shapes. In history, one major criticism of Plato's definition of man has been focused on his neglect of the nature and essence of human being. Even Diogenes, the founders of Cynicism, mocked him by bringing a plucked chicken to his academy and saying “This is Plato's man” . Of course, this merely definition is not enough to represent “man” . What about the ability to apply language and to think? This group of featherless bipeds sculptures, blowing to each other, could be a ZHENG Huan version of the Diogenes' mockery, or a phonetic pun playing with the logic of the language system per se. In the work Gene Copyrighted, ZHENG shifts his sight from the general understanding of human to particular individuals by making five cement concentric rings with five diameters according to his body heights in four ages respectively, while the center is a circle with the diameter as long as the width of his head as an adult. The artist watches himself; the measure and information relevant to his body are those to this country. As personal details form the data base of the national population, which is a sophisticated and multiple-layered collection that not only contains physical facts of gender, age and health condition, but also involves social and

financial relationships. Therefore, this piece of work is an abstract image of a particular natural person, in which the financial condition, living environment and tradition of personal bringing up experience have been concentrated into the figure of his body height; meanwhile, when “personal” experience is incorporated into “population” facts, no individual could get rid of being viewed as part of the nation. In the work Industrial Revolution, a foot in classic sculpture language is posed on a light bulb, representing the history beginning from the electrification, or could be seen as a metaphor of destroy.

Some of ZHENG’ s previous works, such as What You Know Comes from What You Believe in (2013), even the earlier Details After a Second (2012) have already revealed a certain characteristic. He is born with a passion to diagram and visualise when dealing with both the realities and his creations. He is gifted in collecting sensations on site and many times, unconsciously discloses a sense of romanticism.

ZHENG Huan, born in 1983, graduated from the college of fine arts of Shanghai Normal University. Solo Exhibition: ZHENG Huan Solo Project: Intimately Moulding You, Antenna Space, Shanghai, 2015. Selected Group Exhibitions: Studio, Jewellery Art&Boutique, Shanghai, 2014; Spectacle-12 presentations of contemporary museum architecture in China (Museum of Unknown Project), Power Station of Art, Shanghai, 2013; Mist Return Journey If There Is No Prophecy Within 3 Meters Whether Future Effects on Present? God’ s Thoughts Details After One Second Everyday 太陽底下沒有新鮮事, Bund 18, Shanghai, 2012 ; Super Organism, CAFA Art Museum, Beijing, 2011.

艺术家简历

Artist's Resume

郑焕 ZHENG Huan

1983年出生于中国 舟山 现生活和工作于上海
毕业于中国上海师范大学美术学院 雕塑系

Born in zhoushan,China,1983
China Shanghai Normal University Academy of Fine Arts ,Sculpture Department

2015
郑焕个人项目：亲密地塑造你，天线空间，上海

2015
ZHENG Huan Solo Project: Intimately Moulding You, Antenna Space, Shanghai

2014
书房, Jewelvary Art&Boutique, 上海
习惯, 郑焕+苏畅双人展, 东画廊, 上海
有话少说, Loftooo艺术空间, 上海

2014
STUDY, Jewelvary Art&Boutique,Shanghai
HABITS, Zheng Huan+Su Chang,Dong Gallery,Shanghai
Mind over mouth,Loftooo Gallery,Shanghai

2013
展景：当代中国博物馆建筑的十二种呈现(未知博物馆项目),
上海当代艺术博物馆, 上海
潮,外滩18号, 上海
太阳, 视界艺术中心, 上海

2013
Spectacle-12 presentations of contemporary museum architecture in China,
Power Station of Art, Shanghai, China
Current,The Bund No. 18,Shanghai, China
Sun, V Art Center Shanghai

2012
大声展, 北京
时光中的时光——朱家角艺术展(未知博物馆项目), 上海
2012:
雾水归途如果没有预言三米之内未来是否会影响现在上帝的
沉思一秒钟以后的细节每一天Nothing new under the sun,
外滩18号, 上海

2012
Get It Louder, Beijing, China
Zhujiyajiao Contemporary Art Exhibition, Shanghai, China
Mist Return Journey If there is no prophecy Within 3 meters Whether future effects on
present? God' s thoughts Details after one second Everyday 太陽底下沒有新鮮事, Bund18,
Shanghai
Shell Economic,Shanghai World Financial Center,Shanghai

2011
超有機-旋渦, 中央美術學院美術館, 北京
一个(非)美术馆(未知博物馆《遭遇》项目), 时代美术馆, 广东
图案(未知博物馆项目), 798空间站,北京 如果福岛事件发生在
中国, 东画廊, 上海
装饰, 箭厂空间, 北京
个人的即公共的,艾可画廊,上海 +关注(未知博物馆项目“珊瑚”),上海当代美术馆,上海

2011
Super-Organism CAFAM Biennale 2011 –Encounter, CAFA Art Museum, Beijing
A Museum That is not-Vortex Times Museum,Guangzhou
Pattern,Space Station,Beijing
What if Fukushima catastrophe happened in China..., Dong Gallery,shanghai Décor,
Arrowfactory,Beijing
The Personal is Public, AIKE-DELLARCO, Shanghai
+Follow, (Museum of Unknown Project “Coral”),MOCA, Shanghai Yunlang Project,AIKE-
DELLARCO, Shanghai

2010
大声展,三里屯soho,北京
当我们谈论艺术的时候,我们在谈论什么,比翼艺术中心, 上海
冥想台,art-house,上海

2010
Get It Louder, Sanlitun Soho, Beijing
About As We Talk About Art, What Are We Talking About?, BizArt Art Center, Shanghai
Meditation, Art-house, Shanghai



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