

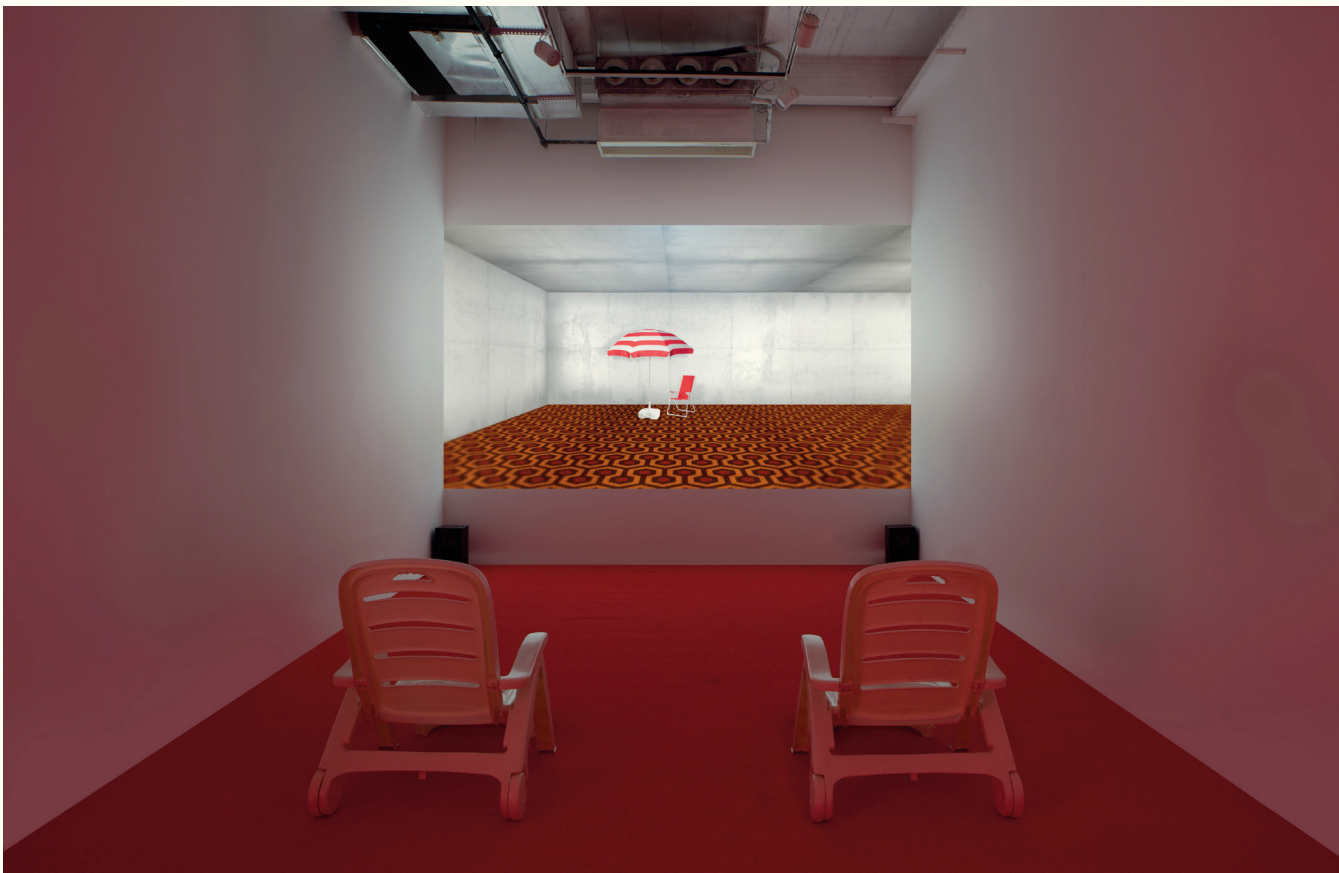


评论 EXHIBITION REVIEWS

下
200

尉洪磊: 肥鼠 YU HONGLEI: FAT MOUSE

上海天线空间
ANTENNA SPACE, SHANGHAI
2014.11.08~2015.01.15

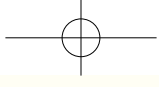


展览现场,《散步》, 高清影像, 16分10秒, 2014年
Take a Walk: Screen B, 2014, HD video, 16 min 10 sec

尉洪磊他们这一群年轻艺术家因为对艺术之外文化空间的兴趣而受到关注。他们并不总在风格上与更为激进地讨论艺术界自身机制的新兴艺术家群体背道而驰。但这两者之间的区别是引人注目的, 无论是创作实践、生活方式还是背景与抱负都可见一斑。尉洪磊即便在其群体中也是独特的一员。他对于艺术意象的解译、转换和循环的观察极其敏锐。正如他的展览所体现的那样, 他借鉴布朗库西与引用《闪灵》同样自如——两种指涉都在他的影像作

品所构建的数字空间中找到了自己的位置。那些来自艺术史一些特定时间的形式——及诸多其他形式, 再次出现在他的雕塑创作中。他驾轻就熟地使用材料, 塑造出有些别扭的形状, 承载特定文化的记忆和印象——好像本来就是这样, 本来就应该如此。

展览的一边, 苏斯博士一般的绿色假发变成了一排图腾柱; 另一边, 在一个茶壶上艺术家的角色被分解成其构成元素: “艺术是茶(art is t)”。一块华夫饼被悄悄地塞进



一个巨大的立方体。种种复杂叙事隐匿在物件与神龛、场域与更广大空间之间若隐若现。尉洪磊是一位深谙传统雕塑语言的雕塑家，但他采用绘画的构图逻辑和数码文化的“剪切-粘贴”系统来创作物件以及这些物件所构建的空间。他还未臻完美如何最好地呈现他的创作：展览似乎有一丝过于依赖概念性话语，解释影像作品中众多引用的表格可以被拿掉（尤其因为许多数码形象是不言自明的，而展览中的实体物件反而更难以解读）。

尉洪磊的拥趸来自两个不同的阵营，即欣赏他影像作品的人，和欣赏他的物件的人。令人出乎意料的是这两者并非严格按照市场划分。实际上他的影像比物件更受藏家欢迎，或许是因为他在影像作品中理念传达得更为清晰。但无论是他的数字作品还是实体物件都属于同一个图像类别——这一非常重要的类别构成了今天当代艺术和文化生产中被媒体完全渗透的行动场域。其中的论点既古老又清晰：艺术来自于生活。因为生活在图像中进行，一切都是公平的。尉洪磊为观众提供了一个日常语汇的补习课程，视觉和概念的语汇最终变成了他创作的积木。他的作品让人不能不信服，即使只为了这样的一个事实：它们微妙且毫不张扬地破坏着现在主宰中国当代艺术的权力和等级结构的游戏规则。岳鸿飞（由盛夏翻译）



展览现场，2014年
Exhibition view, 2014

Yu Honglei belongs to a group of young artists making an impression based on their interest in cultural spaces beyond the art world. Although their work does not always stylistically diverge from the admittedly louder and brasher emerging artists focusing on the mechanics of the art world itself, their break is actually a radical one, based as much in practice and lifestyle as background and ambition. Unique among even this peer group, however, Yu is a keen observer of the translations, transitions, and circulations of imagery throughout art over time. As he demonstrates with this exhibition, he is as comfortable quoting Brancusi as he is *The Shining*; media artifacts from both end up in the digital spaces of his video. Forms from these moments in art history—and many, many others—appear again in his sculptural practice, for which a deft hand with material molds intensely awkward forms that harbor memories and impressions of culture as it is and as it might have been.

Here, Seussian green wigs form a row of totem poles; there, the role of the artist is deconstructed into its proper constituent elements on a kettle: “art is t.” A waffle is slipped furtively inside of a massive cube. Complex narratives that disappear as soon as they materialize hide within the connections across relic and niche, field and ground. Yu is a sculptor in the deepest sense, but he draws on the compositional logic of painting and the cut-

and-paste systems of digital culture to deal with his objects and the spaces they create. He has not yet entirely perfected how to best frame his work around the edges: at places, the exhibition seems to rely on conceptual turns a touch too tight for many viewers, and a table explaining many of the references in the video work could have been left out (particularly as many of these digital objects are self-evident, whereas the physical pieces included are significantly more obscure).

Yu encourages two distinct camps of partisans: those who appreciate his video, and those who appreciate his objects. Contrary to expectation, this distinction does not break down cleanly along market lines. Instead, his videos seem more popular with the collecting set; their ideas, perhaps, are more cleanly conveyed. The fact is that both the digital objects and the physical ones belong to the same category of images—an incredibly important category that constitutes the very field of action in the media-inundated sphere of contemporary art and cultural production today. The thesis is an old one and a clear one: art is life, and art is in life, because life takes place within images, and everything is fair game. Yu offers his audience a refresher course in the vocabulary of the everyday, terms visual and conceptual that ultimately become building blocks for his tinkering. His is the kind of work that one can't help but believe in, if only for the fact that it subtly and unpretentiously subverts the games of power and hierarchy that have come to dominate so much of contemporary art in China. **Robin Peckham**