

“黄锐 + 高氏兄弟 + 张大力联展 / 持久的魅力” 将于9月17号 在1x3 Gallery开幕

2016-09-07 策展人：杜曦云 1x3艺术

持久的魅力

>>> Enduring Magnetism <<<

PUNCH PUNCH PUNCH



200 / ARTIST
高氏兄弟
GAO BROTHERS

200 / ARTIST
张大力
ZHANG DALI

200 / ARTIST
黄锐
HUANG RUI

1X3GALLERY

主办：1x3画廊 / 策展人：杜培云

展览时间：2016.09.17—11.17 / 开幕时间：2016.09.17 15:00

展览地点：北京市朝阳区酒仙桥路2号798艺术区797中街音响北路 A02

SPONSOR: 1x3 Gallery / CURATOR: Du Peiyun

DURATION: SEP 17—NOV 17 2016 / OPENING: SEP 17 2016 15: 00

VENUE: A02, Yinxiang North Road, No.797 Middle Street, 798 Art District, No.2 Jiuxianqiao Road, Chaoyang District, Beijing

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艺术家：黄锐+高氏兄弟+张大力

策展人：**杜曦云**

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Punch Punch Punch: Enduring Magnetism

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持久的魅力

文/杜曦云

艺术是表达。

当代艺术是“当代文明”的艺术表达。

当代文明是以追求和保障个体权利为中心展开的，经济、文化、政治相辅相成的整体。文化上强调个人主义、经济上强调自由市场等，是当代文明的基本范畴。

远离当代文明、日常生活中不是当代人的“艺术家”，即使表达方式富有感性魅力、大量使用国际最流行的媒材和方式、也只是虚有其表。

而且，生活最重要！可以没有艺术，不能没有生活。艺术家首先是人，他的生活状态比他的“艺术作品”重要的多，因为“艺术作品”只是艺术家生活的副产品。生活中是不是个当代人，才是最重要的。

在中国，“当代艺术家”很多，大量使用国际流行的媒材、方式的人很多，但他们是否了解和认同当代

文明，在日常生活和艺术表达中，是否能守住当代文明的基本立场，是令人相当怀疑的。相反，巧言令色的指鹿为马、含混暧昧立场中的卑贱奴性、用简陋的文化民族主义做幌子的虚妄玄学……都在时尚的画皮下缺乏当代性的内核。貌似完全不重要的基本立场，其实是最需要坚守的底线和路标。立场一旦丧失或偏离，所有的聪明都沦为花言巧语和奇技淫巧。

“中国当代艺术”，可以这样表述：当代文明+中国现状+艺术表达。当代文明的基本立场是前提，中国现状是生存处境。立场的丧失或偏离，对生存处境的逃避或粉饰，都会让炫目时尚的表达经不住起码的质疑。

只有当下是最真切的，对试图了解真相的人来说，充分感受当下是如此的重要，它意味着面对真实处境、尊重基本情感。但对历史真相的了解、对历史发展趋势的把握，作为知识结构的重要部分，拓展着一个人洞察当下的程度。作为一个生长在中国的个体，中国近现代发展历史是挥之不去的背景，这方面无知的人，很难自觉到自己在历史经纬中的位置并做出长远选择。

因为文化环境和自身的问题，中国当代艺术界中，大多数艺术家知识结构相当局限，在一个狭隘的格局中，对表达方式纠缠不休。尤其是青年艺术家，对二三十年前的历史都缺乏起码的了解，他们在文化工业的流水线上生产出大量产品，看似耀眼喧闹，但短视和贫血让这些轻浮泡沫和浅薄碎片总是短期内就被换季下架。中年艺术家，无论是曾经在海外叱咤风云，还是曾经在国内频传拍卖天价，在权力和资本的利诱下，大多数人都放弃了当代文明的基本立场（当然，可能他们从来就是避实就虚的）。这种放弃带来的是釜底抽薪式的后果，即使表达方式可能依然精彩，但再也遮盖不住内在的坍塌。

如同此伏彼起的漩涡，现场总是众声喧哗、泥沙俱下的。十五分钟的明星不断划过眼帘，中年艺术家的放弃立场和青年艺术家的狭隘格局，让那些坚持住立场、在历史的经纬中自觉选择、并且有精彩艺术表达的艺术家的，在现场的不断冲刷中水落石出。

黄锐、高氏兄弟、张大力，在三十年来的中国当代艺术历程中，一直是强有力的开拓者。在错综复杂的多变现场中，从艺术作品、言说、生活状态等方面看，他们坚守住了当代文明的基本立场，不断刷新着自己的感受和表达。他们都有一种对直觉、技巧、知识结构间关系的自觉，把眼前遭遇的问题放到更长远、更广阔的历史视野中审视，聚焦当下和环顾四周、回溯过去有机的结合着，为了洞察当下核心问题的幽深之处。

智慧和真相的关系，意味着必须尊重事实。尊重事实，既是对生存实况的尊重，也是对基本情感的尊重。这些艺术家的作品，用倡导改变的意志，表达着生存处境的实况，在现状和新的可能性之间酝酿张力，导向未知的自由。他们的很多作品流露着简洁有力的美学趣味，但仔细推敲时，又会发现他们的观念和表达相当严谨精致。这种一目了然、意犹未尽的趣味和能力，来源于对处境和诉求的清晰把握，对

更有智慧和美感的生命状态的推崇。在回溯历史的基础上触摸当下的结构性问题，让他们的作品有厚积薄发的气场。如同一片树叶的两面，在有感而发的表达过程中，有效的艺术表达让艺术语言自然生长。

在习惯于躲闪逃避、不知所云、掩盖真相、混淆是非、鄙视基本情感的艺术现场中，很多人选择了妥协、放弃，并心安理得的归因于环境。相反，黄锐、高氏兄弟、张大力等艺术家，多年来屹立不倒并不断刷新，在大浪淘沙中散发着持久的魅力。生活永远比艺术重要的多；或者，生活的更有智慧和美感，就自然迈进了艺术。在猥琐懦弱的众人中，如何维护个体生命的尊严？或许，这些艺术家从“艺术”的角度能给人启发。

2016年8月8日



黄锐 作品

《三、六、九、百年中国》

装置（钢架 + 木门 + 亚克力）

Huang Rui's Works

Three, Six, Nine, Acentury China installation

(steel frames + wooden doors + acrylic steps)

1530 x 537 x 210 cm / 2016



高氏兄弟 作品
盲人的寓言-过河
雕塑装置 铸铁

Gao Brothers's Works
The Parable of the Blind-stumbling into river
Sculptureinstallation Iron
680 x 200 x 302 cm / 2016



张大力 作品
松树-27
亚麻布蓝晒

Zhang Dali's Works
Pine-27
Cyanotype on canvas
122 x 152 cm / 2016.5.10

Enduring Magnetism

Du Xiyun

Art is Expression.

Contemporary art is the artistic expression of “contemporary civilization.”

Contemporary civilization has developed around the pursuits and guarantees of individual authority, with economics, culture and politics constituting a mutually complementary whole. Culture emphasizes individualism; economics emphasizes the free market; politics emphasizes constitutional democracy, and so forth. These are the fundamental categories of contemporary civilization.

Not understanding or identifying with contemporary civilization, in everyday life there are no contemporary man’ s “artists.” Even if the modes of expression are rich with perceptive magnetism, the majority merely employs internationally trendy methods and mediums, that make them appear to be better than they really are.

Furthermore, life is what is most important! We can do without art, but we cannot do without living. Artists, first and foremost, are people. The conditions of their lives are much more important than their “artworks,” because “artworks” are just byproducts of the artists’ lives. Whether or not one is a contemporary being in life is the most important question.

In China, there are many “contemporary artists,” and there are a great many who make broad use of internationally circulating mediums, materials, and methods, but whether they understand and identify with contemporary civilization in their quotidian lives and modes of artistic expression, whether they occupy the fundamental position of contemporary civilization, is a dubious matter indeed. On the contrary, the base servility hidden within their sweet talk and deliberate misrepresentations, their ambiguous and equivocal positions taken, their crude and simplistic use of the pretense of cultural democracy and its vacuous, fabricated, fake metaphysics – beneath the trendy masks, all of these things lack a genuine contemporaneity at their core. The seemingly irrelevant fundamental positioning is actually the bottom line and signpost, adherence to which is needed most. When one evacuates or deviates from one’ s positionality, all that is intelligent is reduced to niceties, blandishments, and rare feats of suave lewdness.

“Chinese contemporary art” can be formulated in the following way: contemporary civilization + China’ s status quo condition + artistic expression. The fundamental positionality of contemporary civilization is the prerequisite; China’ s status quo condition is the situation of actual life, both subsistence and existence. The evacuation of, or deviation from, one’ s position is either an evasion of existence, or a whitewashing, or glossing over of actual conditions, and these dazzling expressions of blinding fashion cannot stand up to even the most rudimentary challenges.

Only that which is immediately present is most vividly distinct. To those who attempt to understand the truth, to fully feel that the present is so important, it means facing the real situation and respecting basic emotions. But to understand the truth of history, and to have a grasp on the driving forces of historical development, as important parts of the knowledge structure, is to expand the extent to which a person has insights into the present. As an individual growing up in China, the history of China's development in recent modern times is a background that cannot be cast off. In this respect, it is very difficult for ignorant people to become aware of their own locations in the warp and weft of history, or to make long-term choices.

Because of the cultural environment and problems of its own, in China's contemporary art world the knowledge structures of the majority of artists are strikingly limited to a narrow set of patterns, and they squabble endlessly about the trivialities of expressive modes. This is especially the case with young artists who lack even the most rudimentary knowledge of recent history. They mass-produce artworks on the assembly lines of the culture industry. Their works seem to clamor and dazzle, but their myopia and anemia always makes these frivolous, frothy works and superficial, flimsy fragments quickly irrelevant as the styles change with the seasons and new fashions hit the racks.

Middle aged artists, regardless of however powerful they were abroad, or whether they enjoyed a flood of high auction prices domestically, under the enticements of power and capital the majority of these artists also abandoned the positionality of contemporary civilization (of course, it is possible that they were always just feigning and avoiding the real thing in the first place). This kind of abandonment had the effect of pulling the carpet out from under themselves. Even though their expressive methods might still seem splendid, it becomes impossible to cover up the internal collapse that took place.

Like the vortex that emerged from this fall, the scene always clamors in the voice of the crowd, and the good is tossed out with the bad. There are 15-minute superstars constantly flashing past our eyes, middle aged artists who have abandoned their positions, and young artists with their narrow formulaic structural patterns. Those who persist in maintaining their positional stances, and make conscious choices in the face of history, as well as those artists with brilliant artistic expression, are constantly flushed out of this scene, and in this way everything eventually comes to light.

Huang Rui, the Gao Brothers, and Zhang Dali, each have a thirty-year history in Chinese contemporary art. They have continuously been forceful pioneers. From the perspective of their artworks to their words, their state of living and other aspects, through all these years, in this ever-changing scene, they have staunchly maintained positions of contemporary civilization. They have constantly refreshed their perceptions and expressions. They each have a self-

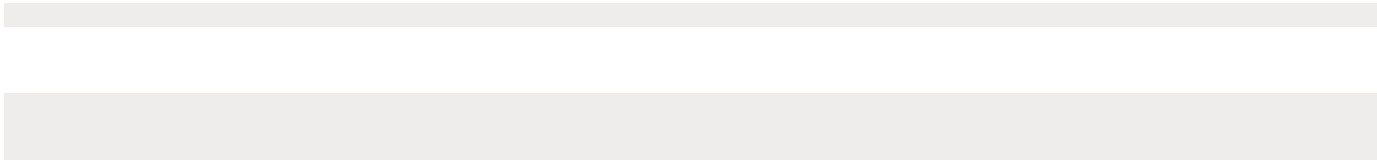
awareness of their intuitions, their technical skills, the structure of their knowledge systems. This enables them to scrutinize the problems they encounter from a long-range perspective and from within an historical field of vision, organically integrating their abilities to focus on the present from all angles and gaze back in retrospect, and allowing their insights to penetrate into the deepest nether reaches of the core problems of the present.

The relationship between knowledge and reality implies a necessary respect for facts. Respecting facts is both a form of respect for the actuality of existence and subsistence, and also a form of respect for basic emotions. The works of these artists employ a will transformed by initiative, expressing the conditions of life and its subsistence. In the ferment and tension that lies between the status quo and the realm of possibility is the path towards an unknown freedom. Many of their artworks unwittingly reveal a spare aesthetic sensibility, but when you attentively deliberate upon them, you will discover that their concepts and expressions are quite rigorously exquisite. This clarity at a glance, and the sensibility and power that are given this restrained expression originate in a clear grasp of the underlying conditions and appeals, and high esteem for states of living that entail both wisdom and an aesthetic sensibility. Looking back in retrospect at the fundamentals of history and touching upon how the structural problems of the present constitute for their works a field in which they can rise forcefully on the merits of their accumulated strengths. Just as a leaf has two sides, in the course of making commentaries out of personal feelings, effective artistic expression allows artistic language to grow naturally.

In an art scene where people are accustomed to hiding and running away, without even know what they are doing, covering up the truth, and confusing right and wrong, as well as denigrating basic emotions, many people are content to compromise, give up, and blame the environment with an easy conscience. On the contrary, Huang Rui, the Gao Brothers and Zhang Dali, as well as some other artists, have managed to keep standing tall, unflappable. They have managed to ceaselessly refresh their practices [and make themselves anew without losing themselves in the process]. While the big waves of change stir up clouds of sand [making it hard to distinguish in the moment between glinting grains and sand and real gold, when the waters settle all becomes clear]. In this sense one can say that these artists have maintained the magnetism and genuine appeal of solid gold [amidst an ocean of sand]. Life is always vastly more important than art; or, to put it another way, life has more wisdom and beauty, so it naturally enters into the realm of art. In the crowds of wretched, shriveled, and weak masses, how are we to defend and protect the dignity of individual life? Perhaps, from the perspectives of their “art” these artists can offer us some inspiration.

August 8th, 2016

Translation by Maya Kóvskaya



1×3画廊成立于2016年，
 是一个立足于中国本土、面向国际开放的艺术平台。
 1×3，即艺术对于历史、社会和文化的主动干预。
 画廊通过艺术的方式，和艺术家、策展人、艺术机构等合作，
 发现和推动新的艺术家、艺术方向，
 构建国际视野中新的中国当代艺术。



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