

4A CENTRE FOR CONTEMPORARY ASIAN ART

PRESENTS

SHEN SHAOMIN 沈少民

THE DAY AFTER TOMORROW 后天

4A



15 November - 10 December 2011

Opening Event: 6-8 pm, Thursday 17 November

开幕时间: 11月3日 (周四) 晚6:00至8:00

Venue: 4A Centre for Contemporary Asian Art

181-187 Hay St Sydney (Opposite the Capitol Theatre)

地点: 4A亚洲当代艺术中心 (181-187 Hay St, Sydney)

*** 由于国际运输问题, 沈少民个展的展品运抵时间延迟, 原定于11月3日开幕的沈少民个展将于11月17日开幕, 展览从11月15日开始。

4A Centre for Contemporary Asian Art is proud to present *The Day After Tomorrow* the first solo exhibition in Sydney in over a decade by renowned Chinese-Australian artist, Shen Shaomin.

4A亚洲当代艺术中心很荣幸为大家带来中国澳大利亚艺术家沈少民个展“后天”, 这是相隔十多年后沈首次在悉尼举办个展。

The Day After Tomorrow takes a critical approach to human society and articulates a world in flux, dramatising the impact of evolution, human culture, and the damage inflicted upon the natural world in the pursuit of human freedom and progress. The exhibition features new works created specifically for this exhibition. Included are hyper-realistic sculptures of animals presented in mounds of salt, a life-like figure of an elderly lady and sculptures of ladders which collapse and are controlled by the movement of visitors in the gallery.

“后天”以批判的视角看待当今物欲横流的人类社会, 以戏剧性的手法再现人类在追求自身解放与进步的过程中对生物进化、人类文化以及自然界的破坏, 展品都是艺术家为展览专门制作, 包括躺在盐堆上的高仿真动物模型和一件可以以假乱真的老妇雕塑”。

The major work – *I sleep on top of myself*, suggests an otherworldly environment – within mounds of salt lie the nests of hyper-realistic silicon animals – a rabbit, a cat, dog, goose, sheep, piglets and chicken. Through the process of evolution and the necessity to adapt to this stark almost alien landscape, these animals have created nests for themselves, lined in their own fur. These apocalyptic sculptures appear to breathe, through a robotic process, as if waiting in a state of hibernation in an attempt at self-preservation.

主要展品《我睡在自己上面》(I sleep on top of myself)把观众带入一个另类空间:在盐堆上躺着各种高仿真动物,有兔子、猫、狗、鹅、羊、小猪和鸡,全部用硅制成。假想这些动物为适应异域苦境而产生物种进化,它们只能睡在用自己毛皮铺垫的窝上。这些带有隐喻世界末日性质的雕塑装有人工装置,具有呼吸感,就好像动物们为了自保都在冬眠中等待一样。

The other key work in the exhibition, *I want to know what is infinity* is a lifesize figure of a vulnerable and frail elderly lady sitting in a beach chair on a bed of sand. Made from silicone with robotic movement, the figure appears asleep and barely breathing. Her true to life physicality not only confronts us with issues of ageing and loneliness in society but explores more deeply the cycle of life and death. Beyond land, as Shen explains, “the ocean, as written in Chinese can also mean ‘infinity’ and ‘forever’ – human life is fragile in comparison.”

另一件重要作品是《我想知道什么是无限》(I want to know what is infinity)是一件真人大小形容枯槁的老妇雕塑,她躺着沙滩的长椅上,同样用硅制作并装有模拟呼吸的人工装置,以假乱真,就像真的睡着了的老妇一样。超级仿真的外形不仅会引发人们思考关于衰老和孤独的问题,更深层次上隐喻生命的终结和轮回。沈解释说,“大海,在中文里有‘无限’和‘永远’的意思,人类生命与之相比是非常脆弱的。”

Shen Shaomin is one of a handful of Australian-Chinese artists which includes Guan Wei and Ah Xian who moved to Sydney post-1989. During the 1990s, this group of artists had a significant impact on Australian culture and its representation of diversity within the Australian community. Shen Shaomin now travels back and forth between Sydney and Beijing where he has set up his own artist studio.

沈少民属于后89移民澳大利亚的中国艺术家之一,这批艺术家中包括关伟和阿仙,他们对上世纪90年代的澳大利亚多元文化产生重要影响。近年来沈少民来往于北京和悉尼两地,并在北京设立了工作室。

Originally trained as a woodblock printer during the Cultural Revolution, over the last 20 years Shen Shaomin has forged an important international career with an emphasis on conceptual and philosophical experimentation. Earlier work presented at 4A in 2004 included fantastical animal hybrids, made from the ground-up bones of animals.

沈少民最初在文革时期从事木板印刷,近20年来他主要从事观念和实验艺术创作,成为一名享誉世界的当代艺术家。2004年,他以早期作品在4A举办个展,其中包括用地下挖出的动物骨骼嫁接而成的假想动物品种。

Aaron Seeto, Director of 4A and curator of this exhibition, says “Shen’s work is not well known to Australian audiences. Like many migrant artists arriving in Australia, his early entry into the Australian contemporary art world was difficult. As a newly arrived migrant, he didn’t have the means to support his practice or the language to access support, so his work was not necessarily understood. *The Day After Tomorrow*, is a timely exhibition which reappraises the work of one of the few Australian artists who is working in a truly global context.”

4A亚洲当代艺术中心总监Aaron Seeto说,“沈的作品在澳大利亚不被人熟知。就像许多新移民的艺术家一样,他刚来澳大利亚时遇到很多困难,找不到艺术创作的支持,甚至连寻找支持的语言都没有,所以他的作品没有被很好地理解。‘后天’是一个及时的展览,重新评估了一位以世界文化为语境的澳大利亚艺术家的作品,实属难得。”

Aaron Seeto, Director of 4A and curator of this exhibition, says "Shen's work is not well known to Australian audiences. Like many migrant artists arriving in Australia, his early entry into the Australian contemporary art world was difficult. As a newly arrived migrant, he didn't have the means to support his practice or the language to access support, so his work was not necessarily understood. *The Day After Tomorrow*, is a timely exhibition which reappraises the work of one of the few Australian artists who is working in a truly global context."

4A亚洲当代艺术中心总监Aaron Seeto说,“沈的作品在澳大利亚不被人熟知。就像许多新移民的艺术家一样,他刚来澳大利亚时遇到很多困难,找不到艺术创作的支持,甚至连寻找支持的语言都没有,所以他的作品没有被很好地理解。‘后天’是一个及时的展览,重新评估了一位以世界文化为语境的澳大利亚艺术家的作品,实属难得。”

Since returning to Beijing, Shaomin's experience abroad has been the impetus in his shifts in thinking towards experimental and audacious art installations which he has presented across the US, Europe, China and Australia. He has presented major solo projects in China including at the Today Art Museum, Beijing; Tang Contemporary, Beijing; Platform China, Beijing; Urs Meile Gallery, Switzerland; Osage Kwun Tung, Hong Kong, as well as group exhibitions including Shanghai Zendai Moma, Liverpool Biennial, Groniger Museum, Holland; ZKM Museum Karlsruhe, Millennium Park, Chicago. In Australia he has exhibited at the 17th Biennale of Sydney (2010).

自从回到北京,沈少民在海外的经历促使他开始创作更加富有实验精神的作品,在美国、欧洲、中国和澳洲先后举办展览。他曾多次举办个展,包括北京今日画廊、北京当代唐人艺术中心、站台中国当代艺术机构、瑞士麦勒画廊(Urs Meile Gallery)、香港奥沙·观塘画廊(Osage Kwun Tung, HK),并在上海正大美术馆、利物浦双年展、荷兰Groniger美术馆、德国卡尔斯鲁厄ZKM美术馆和芝加哥千禧公园(Millennium Park, Chicago)参加群展。在澳大利亚,沈少民参加了2010年的第17届悉尼双年展。

The artist will be in Sydney prior to the exhibition to install this exhibition. For Chinese media enquiries contact Yu Ye Wu at media@4a.com.au



Australian Government



The Day After Tomorrow forms part of 4A's Project Experimental Field, and has been supported by the Australian Government through the Australia Council, its arts funding and advisory body.



GORDON DARLING FOUNDATION

The Day After Tomorrow has been supported by The Gordon Darling Foundation



The Asian Australian Artists Association is supported by



Communities
arts nsw



4A is an initiative of the Asian Australian Artists Association Inc. We gratefully acknowledge the assistance of the Commonwealth Government through the Australia Council, its funding and advisory body; the NSW Government through Arts NSW and the City of Sydney. Principal Patrons: Geoff and Vicki Ainsworth, Daniel and Lyndell Droga; Kerr and Judith Neilson; Patrons: Richard Funston, John Lam-Po-Tang, VisAsia; Benefactors: Matthias Arndt, AMP Foundation, Richard Funston and Kiong Lee, Lisa Paulsen, Jan Manton Gallery, Adrian Williams, ARTCELL; Friends: Brooke and Steve Aitken, Toney Holley Knowles and James Knowles and Dr Gene and Brian Sherman AM.



IMAGE:
Shen Shaomin, *I sleep on top of myself*, 2011, (detail of production image), silica gel simulation, dimensions variable. Courtesy the artist and Osage Gallery.

