



第二司仪

艺术家 贺勋

展期 May 19-July 1, 2018

开幕 May 19 (Sat.) 4pm

地点 A+ Contemporary 亚洲当代艺术空间

媒体垂询

上海

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关于艺术家

贺勋 1984 年生于江西，2006 年毕业于中国美术学院美术教育系。现工作及生活于北京。个展包括：“第二司仪”（A+ Contemporary 亚洲当代艺术空间，上海，2018）、“念头珍珠”（飞地书局艺术空间，深圳，2017）、“农业迷幻”（A+ Contemporary 亚洲当代艺术空间，上海，2016）、“蜂巢—生成第一回：‘空包袱’”（蜂巢当代艺术中心，北京，2013）。群展包括：“游弋”（杭州宝龙艺术中心，杭州，2018）、“去写生”（南京艺术学院美术馆，南京，2018）、“深港城市\建筑双城双年展（深圳）外围展-城中村里无新事”（西丽计划，深圳，2017）、“我可以看见最细小的东西”（天线空间，上海，2017）、“丛林 III——寻常”（站台中国艺术机构，北京，2017）、“希娜的画卷”（圣之空间，北京，2017）、“括号”（站台中国·dRoom，北京，2017）、“绘画的尴尬”（A+ Contemporary 亚洲当代艺术空间策划，亚洲艺术中心，北京，2017）、“黑桥一代”（Hi 艺术中心，北京，2017）、“去写生”（Tong Gallery+Projects，北京，2016）、“□”（A+ Contemporary 亚洲当代艺术空间策划，亚洲艺术中心台北一馆+二馆，台北，2016）、“Utopia & Beyond”（Castello Di Rivara 当代美术馆，都灵，意大利，2016）、“冬纪”（干高原艺术空间，成都，2016）、“十二张画”（那特画廊，成都，2015）、“秩序或混乱”（都灵 Paratissima 博览会，意大利，2015）、“绘画发生中的观念与语言”（正观美术馆，北京，2015）、“上交会”（激烈空间，上海，2015）、“正在发生—表演艺术在当代社会”（空当代艺术机构，北京，2015）、“图像的重构”（卡塞雷斯博物馆，意大利，2015）、“艺术发现”（艺术财经空间，北京，2015）、“新娘甚至被光棍们剥光了衣裳”（北平画廊，北京，2015）、“惊奇的房间”（黑桥艺术区，北京，2015）、“风向东—博鳌亚洲艺术汇”（博鳌亚洲风情广场，海南，2015）、“牵星过洋—中非海上丝路历史文化展”（坦桑尼亚国家博物馆，达累斯萨拉姆，2014）、“BBCT（一）”（妈妈拉当代艺术中心，北京，2014）、“狂欢—黑桥艺术家群落展”（三潏画廊，北京，2012）、“笨鸟先飞吧·当代艺术展”（中国美术学院展览馆，杭州，2005）等。



第二司儀

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A+ Contemporary 亞洲當代藝術空間榮幸地宣佈，我們於2018年5月19日舉辦賀勳個展「第二司儀」，這是賀勳在亞洲當代藝術空間的第二次個展。此次展覽將展出藝術家最新「並列創作」繪畫系列。並在展場中融入現場裝置、聲音等元素，在視覺、聽覺、多維度的感觀體驗下，將觀者引入一個神秘、充滿儀式感的對話空間。而進入場域的外來者成為了這場儀式的「窺視者」參與其中。展覽將持續至2018年7月1日。

延續了賀勳在前次個展「農業迷幻」中對於「並列創作」的探索，藝術家將其一貫關注的詞彙押韻表達形式沿用了繪畫創作上，擅長平行並列兩幅相互關聯卻各自獨立的繪畫作品。在孿生並存中，它們展開對話，成為主角，而繪畫者則僅僅在角色轉變中成為兩張繪畫間的橋樑。在這場對話儀式，有竊竊私語者，有含情脈脈者，藝術家本人則游離於不同角色之間，時為「畫家」、「詩人」、「策展人」，時為「偵探」、「北漂」、「神棍」，在行為變化中使作品人格化，微妙的勾勒出作品間的角色關係與情感變化，重新探討定義繪畫的工作方式，及理解形式。如「莫蘭迪-初冬」與「莫蘭迪-深秋」兩件作品是一對相識多年愛戀如初的愛人，「初冬」作為男性，是畫家，是詩人，浪漫細膩卻憂鬱脆弱，愛美好事物、愛生活、愛思維的美感和語言的遊戲，像月亮；而「深秋」顯然是美的化身，活潑熱情而開朗，是一位地外文明的狂熱粉絲，像太陽。藏匿於這些作品中的竊竊私語為他人設下的謎團，卻也可能是「司儀」所認為的最恰當表達自己的一種方式。不論如何，這為我們這些窺視者解讀這場儀式提供了無盡的可能性...在原始曠野中徒然而立的石門洞，如神靈雕塑般分立兩側的石獅；在無際暗夜星空中悄然進行的月全食，如在一位智慧老人隱居住所內安然擺設的平衡儀；在原始樸素，莊嚴肅穆，靜謐神秘的情景中，賀勳巧妙地運用臺階及聲音，將展場空間轉化為一個原始神聖境地。展場中「作為臺階的柱子」在隱隱透露的莊嚴感中恍如山脈陡坡中的石道，恰然的走在其上，在高低轉變之間，不經意間將繪畫的全景映入眼簾，是另一片風景，棲息其中，我們似乎也變成了司儀，在暗處靜靜地俯看這一片世外桃源。而從耳機中傳來的呢喃朗誦聲，如同肅靜的經文聲，在瞬息變換的此起彼伏中將司儀的書信，繪畫間的對話傳送給我們。在聲音，景象的交錯之中，我們親臨目睹感受了這場神聖儀式發生的一切，在肅穆靜寂中，丟失已久的淳樸崇敬感悄然地回歸。

關於藝術家

賀勳 1984 年生於江西，2006 年畢業於中國美術學院美術教育系。現工作及生活於北京。個展包括：「第二司儀」(A+ Contemporary 亞洲當代藝術空間，上海，2018)、「念頭珍珠」(飛地書局藝術空間，深圳，2017)、「農業迷幻」(A+ Contemporary 亞洲當代藝術空間，上海，2016)、「蜂巢-生成第一回：『空包袱』」(蜂巢當代藝術中心，北京，2013)。群展包括：「遊弋」(杭州寶龍藝術中心，杭州，2018)、「去寫生」(南京藝術學院美術館，南京，2018)、「深港城市\建築雙城雙年展(深圳)外圍展-城中村裡無新事」(西麗計畫，深圳，2017)、「我可以看見最細小的東西」(天線空間，上海，2017)、「叢林 III——尋常」(站臺中國藝術機構，北京，2017)、「希娜的圖卷」(聖之空間，北京，2017)、「括號」(站台中國•dRoom，北京，2017)、「繪畫的尷尬」(A+ Contemporary 亞洲當代藝術空間策劃，亞洲藝術中心，北京，2017)、「黑橋一代」(Hi 藝術中心，北京，2017)、「去寫生」(Tong Gallery+Projects，北京，2016)、「口」(A+ Contemporary 亞洲當代藝術空間策劃，亞洲藝術中心台北一館+二館，台北，2016)、「Utopia & Beyond」(Castello Di Rivara 當代美術館，都靈，義大利)、「冬紀」(千高原藝術空間，成都，2016)、「十二張畫」(那特畫廊，成都，2015)、「秩序或混亂」(都靈 Paratissima 博覽會，義大利，2015)、「繪畫發生中的觀念與語言」(正觀美術館，北京，2015)、「上交會」(激烈空間，上海，2015)、「正在發生-表演藝術在當代社會」(空當代藝術機構，北京，2015)、「圖像的重構」(卡塞雷斯博物館，義大利，2015)、「藝術發現」(藝術財經空間，北京，2015)、「新娘甚至被光棍們剝光了衣裳」(北平畫廊，北京，2015)、「驚奇的房間」(黑橋藝術區，北京，2015)、「風向東-博覽亞洲藝術匯」(博覽亞洲風情廣場，海南，2015)、「牽星過洋-中非海上絲路歷史文化展」(坦桑尼亞國家博物館，沙蘭港，2014)、「BBCT(一)」(媽媽拉當代藝術中心，北京，2014)、「狂歡-黑橋藝術家群落展」(三瀆畫廊，北京，2012)、「笨鳥先飛吧•當代藝術展」(中國美術學院展覽館，杭州，2005)等。



The Second Oracle

Artist	He Xun
Duration	May 19-July 1, 2018
Reception	May 19 (Sat.) 4pm
Venue	A+ Contemporary

Press Contacts

Shanghai

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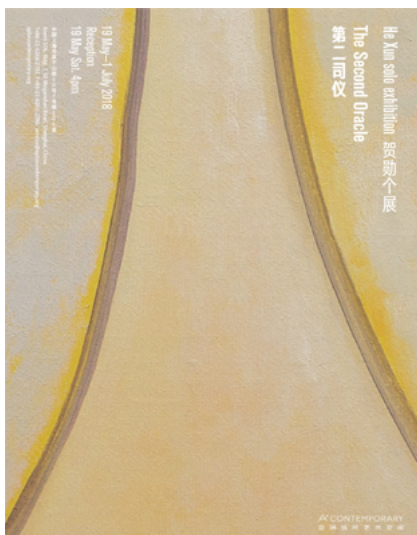
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A+ Contemporary is pleased to announce the opening of He Xun's solo exhibition "*The Second Oracle*" on May 19th. This is the second solo exhibition of artist He Xun at A+ Contemporary. Featuring He Xun's latest "*Juxtaposed Practices*" painting series, as well as the interlacing installation and sound elements, the exhibition invites viewers to step inside a mythic, ritual wonderlust where visual, audio, and three-dimensional space unfold a sacred conversation. Yet simultaneously, the outsiders who enter into this scene become the voyeurs that take active participations within. The exhibition will be on view until July 1st.

Continuing with He Xun's exploration of "*Juxtaposed Practices*" from the previous exhibition "*Rural Rhapsody*", He Xun borrows the linguistic principle of rhyme, reusing and applying it into his painterly practices, through which the juxtaposition between the two relatively associated, yet separately independent paintings become the main characters of this ritual, forming into a narrative. In this shift of trajectory, the painter thus steps behind and turns into merely a mediator that connects the two paintings. Whispering in soft tones, staring with the affectionate eyes, the artist moves in between and takes positions of different characters. Sometimes a "painter," a "poet" or a "curator"; sometimes a "detective," a "wanderer", or a "performer", through these character incarnations and action transmutations, He Xun personifies these works, granting them with moods, emotions and thoughts, and carefully silhouetting the subtle variations and interrelations that reside inside. Through which he reinvestigates and probes the conditions of paintings and their modes of comprehension.

For example, the "*Juxtaposition Practices*" pair "*Morandi-Early Winter*" and "*Morandi-Deep Autumn*" takes positions of two lovers who've known each other for a long time. "*Early Winter*" is a man, a painter, a poet; romantic, exquisite, gloomy yet fragile, he loves good deeds, life, the beauty of thinking, and the game of languages, who inherits the temperament of a lunar moon. "*Deep Autumn*" is a woman, as if the Venues, who defines beauty; lively, warm and cheerful, she is the zealous fan for outer planet foreign civilizations, who is given the temperament of a solar sun. The intimate whispering conversations that hide within these works thus place an enigmatic puzzle to the viewers, yet they could also be read as a form of self-expression that the "oracle" thinks most suitable for himself, nevertheless, they provide an infinite endless possibilities for us, the "intruders", to unravel this ritual conversation.

The stone gates that erect solely in the primeval open landscape, the deity-statues-like lion stone monuments that flank silently aside; the lunar eclipse that takes place secretly in the vast night sky; the ancient scale balance that lies tranquilly inside the seclusion of a wise elderly man, In the mist of this primordial, solemn, serene and mythic realm, He Xun further uses the elements of stairs and sounds with a clever twist, transforming the exhibition space into a primitive sacred land. As if the steep stone pathway on a mountainous slope, the "*Pillars that are Used as Stairs*" subtly delivers a revered feeling, when we happen to step on it, in between the moments of ascend and descend, the whole view of the paintings unfolds in front of our eyes. This is another hidden



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landscape, inhabiting within, we seem to become the oracle, that overviews this secret paradise in stillness. Simultaneously, as if the chanting mantra, the humming sounds of reciting transmitted from the headsets, are thus delivered to us as the ancient prophecy, unraveling the conversations formed between the paintings-the scriptures of these oracle letters-to us. In the interplay between sound and perspectives, we witness and experience the rites that take place in this sacred ritual performance, as if a calling from afar, a long-lost quest for veneration slowly returns in this solemn ritual.

About Artist

He Xun was born in 1984 in Jiangxi. Graduated from the Department of Education, China Academy of Art with a BA in Fine Arts in 2006, He Xun currently works and lives in Beijing. His selected solo exhibitions include: *The Second Oracle* (A+ Contemporary, Shanghai, 2018), *Pearls of Citta* (Enclave Independent Publishing House, Shenzhen, 2017), *Rural Rhapsody* (A+ Contemporary, Shanghai, 2016), *Hive • Becoming I: Empty Baggage* (Hive Center for Contemporary Art, Beijing, 2013). His selected group exhibitions include: *Wandering* (Power Long Art Center, Hangzhou, 2018), *Go Live* (Art Museum of Nanjing University of the Art, Nanjing, 2018), *Bi-city Biennale of Urbanism/ Architecture Collaboral Exhibition- Ideals on the Move* (Sally Project, Shenzhen, 2017), *I Could See The Smallest Things* (Antenna Space, Shanghai, 2017), *Jungle III-Common* (Platform China Contemporary Art Institute, Beijing, 2017), *Hina's scroll* (SZ Art Center, Beijing, 2017), *parentheses* (Platform China•dRoom, Beijing, 2017), *The Dilemmas of Painting* (organized by A+ Contemporary, Asia Art Center, Beijing, 2017), *Heiqiao Generation*, (Hi Art Center, Beijing, 2017), *Go Live* (Tong Gallery+Projects, Beijing, 2016), *□* (organized by A+ Contemporary, Asia Art Center Taipei I + II, Taipei, 2016), *Utopia & Beyond* (Castello di Rivara Centro d'Arte Contemporanea, Turin, Italy, 2016), *Winter Discovery* (A Thousand Plateaus Art Space, Chengdu, 2016), *The Twelve Paintings* (L-Art Gallery, Chengdu, 2015), *Paratissima 11* (Paratissima, Italy, 2015), *Concept and Language in Painting Process* (Right View Art Museum, Beijing, 2015), *Shanghai Deal* (Radical Space, Shanghai, 2015), *Happening at the Very Moment – Performance Art in the Contemporary Society* (Kong Contemporary Art Agency, Beijing, 2015), *Sovrapposizioni Di Immagini* (Casa Dei Carraresi Museum, Italy, 2015), *Art Discovery* (L'OFFICIEL Art Space, Beijing, 2015), *The Bride Stripped Bare by Her Bachelors, Even* (Pekin Gallery, Beijing, 2015), *The Cabinet of Wonder* (HeiQiao Art District, Beijing, 2015), *Wind Veers to the East – BOAO Asian Art Exposition* (BOAO Asian Style Plaza, Hainan, 2015), *Drawing Stars Overseas – History and Culture Exhibition of Sino-African Maritime Silk Road* (Tanzania National Museum, Dar es Salaam, 2014), *BBCT* (MAMALA Contemporary Art Center, Beijing, 2014), *Carnival-Hei Qiao Artist Community* (Mizuma and One Gallery, Beijing, 2012), *Clumsy Birds Have to Do an Early Start-Contemporary Art Exhibition* (China Academy of Art Exhibition Hall, Hangzhou, 2005).