

乳房上各有一颗痣， 肩头还有一颗

A Mole on Each Breast and Another on the Shoulder

何岸展览

An Exhibition of He An

2011.7.28-8.21

A Mole on Each Breast and Another on the Shoulder

He An

On July 28th, He An's new work "*A Mole on Each Breast and Another on my Shoulder*" will be exhibited in Magician Space.

He An was born in the 70s in WuHan City and is well-known for his series of light installations. He An's need to intervene, to communicate, and create emotional tension is ever-present in his work. Those attempts exist continuously in his work and achieved an unexpected result.

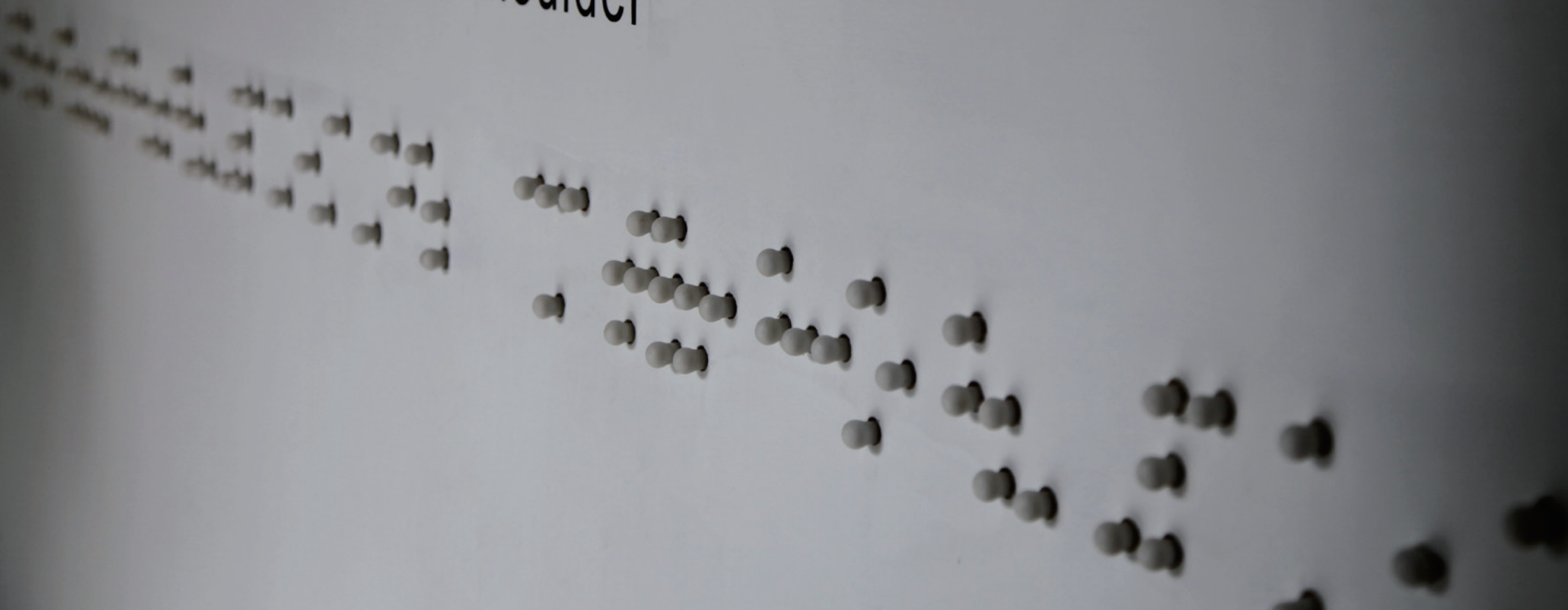
In this exhibition at Magician Space, He An will reconstruct the space and create a narrow path which could bring you some personal experience by going through. At that time, all perceptions would burst out.

乳房上各有一颗痣，肩头还有一颗

A Mole on Each Breast and Another on The Shoulder



身上各有一颗痣，肩头还有一颗
Mark on Each Breast and Another on The Shoulder



MAGICIAN SPACE

魔金石空间

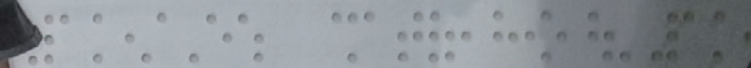






乳房上
A Mole

肩头还有一颗
And Another on The Shoulder





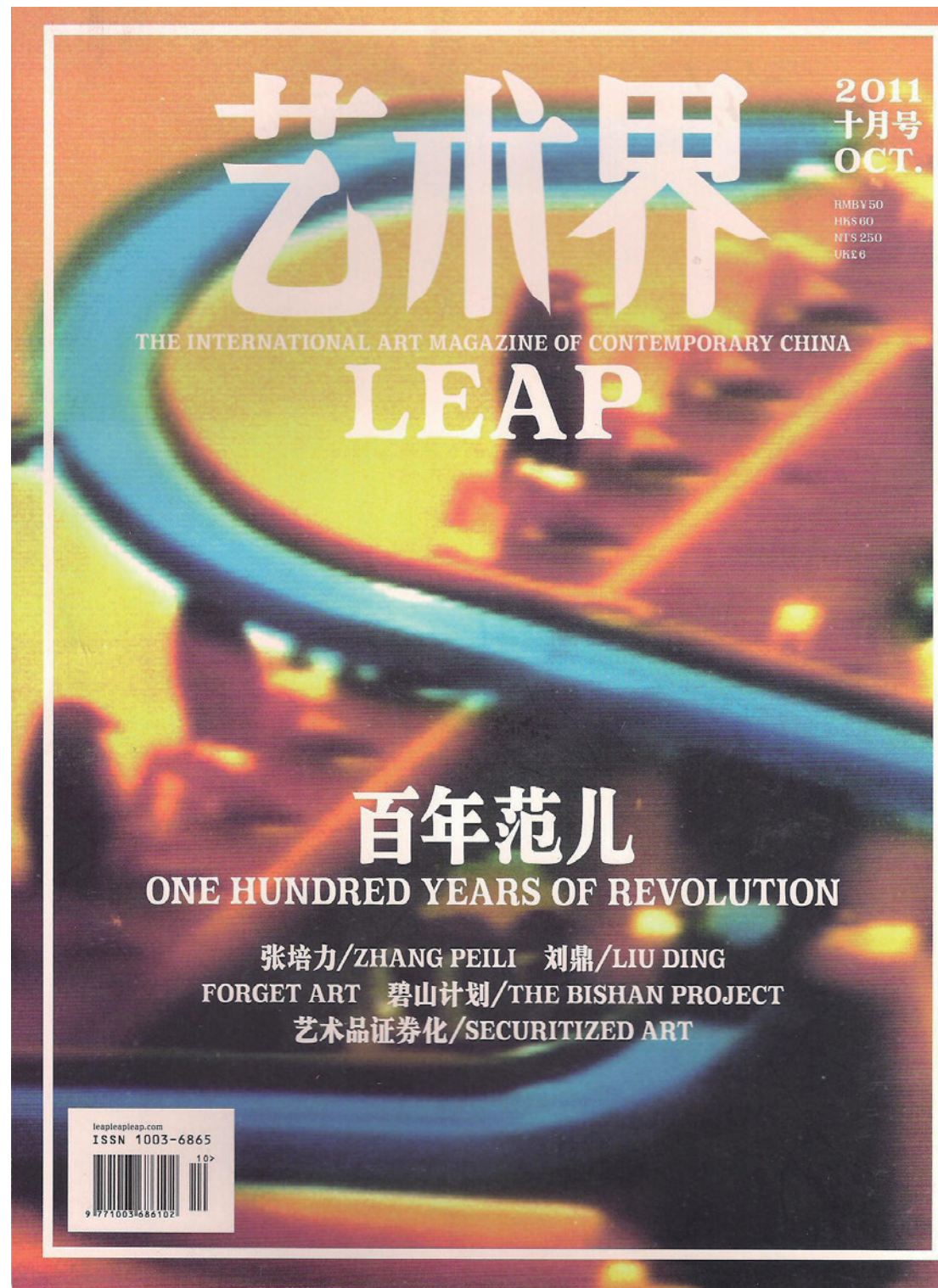
Media Reported

MAGICIAN SPACE

魔金石空间

*A Mole on Each Breast and Another on the
Shoulder*

From / Leap 2011 OCT.



何岸 HE AN: 风轻似小偷 WIND LIGHT AS A THIEF

好奇之黄, 好奇之蓝
I AM CURIOUS YELLOW, I AM CURIOUS BLUE

乳房上各有一颗痣, 肩头还有一颗
A MOLE ON EACH BREAST AND ANOTHER
ON THE SHOULDER



暑期对于画廊系统而言, 是一个颇有些鸡肋味道的档期。在这个档期里出现的展览往往是一些无关紧要的群展, 而有些画廊会干脆选择休假, 期待金秋的到来。不过, 对于有的艺术家而言, 暑期档却可能是他们一年工作计划中的重要时刻——艺术家何岸在七月的北京一连在三个不同的空间做了自己的个展, 原本令人意兴阑珊的暑期档, 这一季却被忙碌的何岸燃起些许的热情。不过, 这种热情到底是接力式做展方式所激发出的好奇, 还又只是一次所谓的“大空间”效应?

随着何岸的三个个展逐一开幕, 即便展览标题“风轻似小偷”、“好奇之黄, 好奇之蓝”与“乳房上各有一颗痣, 肩头还有一颗”都如此浪漫, 也无法掩

展览现场
2011年
北京箭厂空间

View of “Wind Light As
A Thief”
2011
Arrow Factory, Beijing

盖从现实艺术生态暴露出的分别心。只就三个展览开幕现场的人气, 你会很容易发现其中那个规模最大展览——在“唐人”的“好奇之黄, 好奇之蓝”——一种压倒性的强势。何岸其余的两个展览所在地, 箭厂空间与魔金石空间, 虽然有着各自不同的背景与运营策略, 但遇到像“唐人”这个身处798艺术区主要街道的大门面, 它们一下子就被划归为配角。之间的差别只在于是序曲还是尾声。然而, 作为一位有经验的艺术家, 何岸并没有回避这一点, 就像他已学会在喧嚣与正视当代艺术的暑期档一样, 甚至也许正因为如此, “唐人”的个展, 另外两个展览才会相伴前后。当然, 这只是一次揣测。

北京箭厂空间 Arrow Factory, Beijing
2011.07.03~2011.09.20

北京当代唐人艺术中心 Tang Contemporary Art, Beijing
2011.07.16~2011.08.16

北京魔金石空间 Magician Space, Beijing
2011.07.28~2011.08.21

Summertime is downtime for the gallery system. There are bound to be a few inconsequential group shows, while many galleries just take a vacation, biding time before autumn. Sensing opportunity, He An planned for three separate solo shows to open in Beijing in July. And with this, the strung-out summer period was suddenly injected with a burst of enthusiasm. But is this enthusiasm a case of audience curiosity towards relay-style exhibitions, or just a part of the ripple effect caused by heavy-hitting galleries?

In the consecutive openings of three shows, with such romantic titles as “Wind Light as a Thief,” “I am Curious Yellow, I am Curious Blue,” and “A Mole on Each Breast and Another on the Shoulder,” the discriminatory sensibilities of the contemporary art system were impossible to conceal. Unsurprisingly, the Tang opening was the biggest and best-attended. In comparison with this formidable space in the main strip of 798, the other two exhibitions—one at Arrow Factory, the other at Magician Space—although both with their own objectives, seemed to be cast in mere supporting roles: an overture and an epilogue to the main act. But this may be exactly what He An was thinking, having studiously learned how to play the art world summer game.

For “Wind Light as a Thief,” a towering streetlight was bent and squeezed into the tiny Arrow Factory space, the lamp itself protruding out of the glass door onto the street and fitted with a switch freely operable by passers-by. This switch was wired into a system so that it controlled the lights of an old shop and a streetlamp next to an apartment block nearby. And vice versa: when the switch of any one of these three lights is turned on or off, the other two react accordingly.

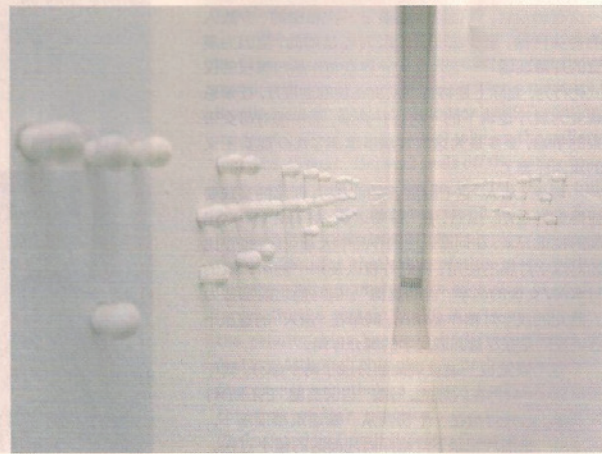
In the sudden illumination and extinguishing of these lights, He An engendered a dialogue between complete strangers. But, just like the fallibility alluded to in the exhibition's title, this dialogue takes the form of disturbance, or, in light

《乳房上各有一颗痣, 肩头还有一颗》
2011年
综合材料、装置
尺寸可变

A Mole on Each Breast
and Another on the
Shoulder
2011
Mixed media, installation
Dimensions variable

of its low intensity, could admittedly be described as interference—no doubt one of the intentions of this humble space nestled in a hutong. Nonetheless the work betrays a certain desire to control. Particularly as the work itself is “hidden” within reality, it becomes not a metaphor of power but instead a conscientious mimicry of the effect of power when wielded. And on opening night, this power reared a somewhat uglier head, arousing the fierce protest of a neighborhood mother and daughter—also the wife and daughter of a well-known artist whose apartment sat right next to the streetlamp—who claimed the lights were a disturbance.

The show at Arrow Factory was in some ways a reversal of the logic of He An's 2000 piece *Miss You, Please Contact Me*, in which he inscribed these titular words along with his cell-phone number in a red lightbox. This earlier piece offered the spectre





undisguised
He an:
appreciating
the world
from far
away

不装
的何岸：
隔岸观世界

1971年出生于湖北武汉的何岸是近几年极为活跃的艺术家的，他凭借一系列以灯箱和霓虹灯为媒介的作品而广为人关注。2000年，在深圳的何香凝雕塑展上，他第一次使用灯箱创作了“想你请跟我联系”，然后把自己的手机号写在一个共12米长的大灯箱上，并将其放置在深南大道上，导致了每天有近二百人的来电。在作品持续的一个多月内，何岸说自己的电话被彻底打爆。2009年2月，在尤伦斯当代艺术中心举办的何岸个展上，我们看到他依然在继续进行着霓虹灯的创作。在这个名为《是什么让我理解我的知道？》的展览中，何岸将各式各样的霓虹灯箱字拼在一起，稍加辨识，我们能看到其中出现的两个频率很高的词是“何桃源”和“吉冈美穗”。前者是他父亲的名字，而后者是其喜欢的日本女星的名字。这个作品源于何岸父亲的离世，这个事情对他形成不小的打击，他说“我走在城市，举目看到各种字符都会下意识地拆解成父亲的名字。我觉得他在。”吉冈美穗作为何岸喜欢的日本艺人，当父亲远离后，他觉得这个原本很远的符号反倒离他更近。今年，何岸的受关注度又有了质的飞跃，在7月份就有他的三个个展依次呈现。7月3日，何岸的互动装置作品《风轻轻小偷》在箭厂空间展出，展览空间中放置着一盏路灯，观众通过一个开关可以对它进行控制，但除此之外这个开关还控制着五百米外一家店铺里以及附近某处公共场所的另两盏灯。这三盏灯都装置了独立的开关，何岸通过一种特殊的方式将它们连接在一起，这件作品包含了他对于公共空间和私密空间以及他们之间界线的探讨；7月16日，“何岸：好奇之黄 好奇之蓝”在唐人当代艺术中心上演。何岸依然选择了自己熟悉的媒材——霓虹灯箱。何岸说：“我喜欢这些灯箱文字在晚上发出来的各样的光，至于他们本来的意义我觉得不重要”。何岸从一个建筑物的楼顶投掷下一个写着吉冈美穗的名字的LED灯箱，将其摔成支离破碎的片断。之后，他收集这些碎片，在唐人空间中极其精确地重现案发现场，并重新接亮灯箱内的灯，使他摔碎的AV偶像的名字依旧美丽地在空间的地面上熠熠发光；7月28日，何岸个展“乳房上各有一颗痣，肩头还有一颗”在魔金石空间开幕，何岸改造了画廊的空间，留下一条狭窄的过道，同时在与画廊的两位助理交流后，将她们二人叠加在一起的身体厚度融入这件作品，作品中两面墙的宽度正好是两个人身体的厚度，同时墙上会有盲文，观者在走进作品后会触摸到这些盲文，而产生直观的感受。艺术家对于空间的探索和观者对于展览呈现方式的解读在这个展览中都有所体现。何岸是个“不装”的人，他坦诚艺术是自己生活中很重要的一部分，但不是全部，创作之余，他对很多东西感到痴迷，如登山、收集日本刀剑等等。这些多样化的生活阅历和文化经历给了他多元丰富的创作源泉。何岸的作品或平淡或激烈，但都来自于他触摸可及的情感和思维，终归真实。自2000年开始，何岸的多件装置和影像作品都是关于他对于社会现状的揭示与思考。作为一名知名度越来越高的艺术家，何岸却拒绝光环这样的

years. He attracted public concern by his series works presented on light and neon lamps. In 2000, on a sculpture exhibition He Xiangning, he produced a light box with the sentence on "I am missing you, please contact me.", then he wrote his cell phone number on a light box as long as 12 meters and fixed it on the Shennan Avenue, which led to nearly 200 phone calls to him everyday. In the month after he has done that, he said his phone was about to be blown off.

On the personal exhibition of He An at Ullens Center for Contemporary Art, we can see that he was still continuing his job of producing neon lamps. In the exhibition named What Makes understand my knows?, He An joined various words together on the neon lamps from which we can distinguish easily two words frequently used by He Taoyuan and Yoshiaka Graces. The former name is his father's and the latter a Japanese movie star whom he likes. The work came from his father's death, which was a great blow to him. He said that when he was walking in the city, he intended to disassemble every words he saw and piece them into his father's name. Yoshiaka Graces, his beloved feature who was very far from him, came closer to him after his father's death.

This year, the rate of concerns on him was soaring, with three personal exhibitions presented successively in June. On June 3rd, his interactive light work The Breeze Blows lightly like a theft was exhibited in Jian Chang Space. Decorated a light in the middle, the audiences could control the facility via a switch, which, in addition to this, also controlled a store 500 meters away and two other lamps in a nearby public place. With unattached switches fixed in the lamps, He An joined them together via a particular way. This work embraced his thinking about public place and private place and the boundary between them. On June 16th, the exhibition He An: Curious Yellow and Curious Blue was performed in the Tang Contemporary Art Center. He chose a kind of material familiar to him—neon light box. He said that he liked

the variety of lights reflected by the words on the boxes so much that he did not regard important the meaning of the words. He An threw a LED light box with the name of Yoshiaka Graces to the ground from the top of a building, and the box crashed into pieces. After that he collected all the pieces and reassembled the lights together at the Tang Contemporary Art Center, thus the name of AV idol reappeared flashily on the ground of the Space. On June 28th, his personal exhibit There is one mole on each breast and another one on the shoulder was performed at the Mojin Stone Space. This time he used the space of the gallery, leaving narrow corridor and blending two assistants' body images into this work after getting permission from them. In the work, the breadth of two walls equals the two people's body breadth. With Braille on it, the audience could touch these Braille and feel it directly.

He An is a person who is undisguised, as he said frankly that art is a very important part of his life but not the whole. In his spare time, he was additionally a lot of things such as mountain climbing, Japanese cutlery collecting. This kind of plural living experience and culture provided him abundant source for creation.

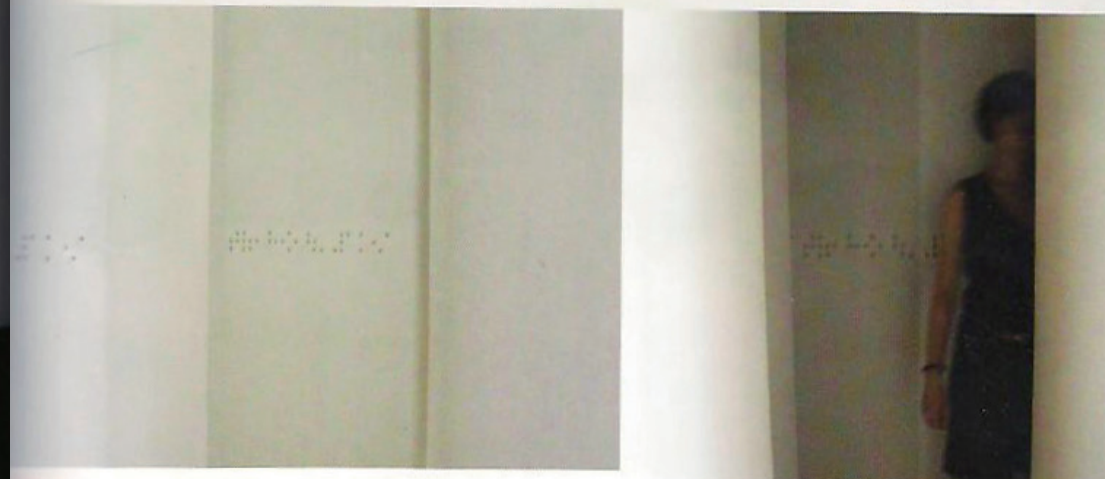
He An's works, plain or intense, comes from his tangible emotion and thoughts. From the year 2000, quite a few facility and image works of him are about his exposing and thinking of the situation of the society.

As an artist whose fame is on increase, He An refused to describe him with the kind of words like halo. He said he was living at the lowest class. Perhaps this kind of attitude makes him research and complete his own style and progress continuously.

能够所有的痛苦和悲伤还能够死亡 / 600cm / 灯箱 / 2009

乳房上各有一颗痣，肩头还有一颗
Mole on Each Breast and Another on The Shoulder

079



何岸谈展览的重叠与空间的利用

文 / 梁舒涵 / ArtForum

何岸谈展览的重叠与空间的利用

2011.08.09



左：魔金石空间，《乳房上各有一颗痣，肩头还有一颗》展览现场，2011；中：箭厂空间，《风轻似小偷》展览现场，2011；右：北京当代唐人艺术中心，《好奇之黄，好奇之蓝》展览现场，2011。

2011年7月，艺术家何岸的三个展览“好奇之黄，好奇之蓝”、“风轻似小偷”以及“乳房上各有一颗痣，肩头还有一颗”分别在北京当代唐人艺术中心、箭厂空间和魔金石空间同时展出。虽然这是一个巧合，但艺术家通过这三个同时进行的展览更多地向观众展现了他对于空间、互动等主题的思考，也在以下的访谈中分享了自己创作中的波折和体验。

我认为空间无大小，展览无大小，例如，我明年也许会做一个没有画廊的展览。三个展览在一起是个巧合，我与箭厂空间在一年前就已经开始谈了。恰巧，我的代理画廊也把时间确定在了这个时期。实际上，我宁愿把魔金石的展览再往后推，因为一个艺术家同时做三个展览是不合适的。这三个展览对我的考验也很大，三个展览三个画廊会让人觉得我的代理背景很复杂。另外，去年一年来我的很多想法也积压到了一块。

关于空间我谈过很多，我并不区分展览空间和空间。我有很多建筑师朋友，我跟他们学到了很多关于建筑空间本身的知识。在当代，所谓空间就是指人的空间，在任何一件作品里，艺术家都是考虑到空间和人的肉体之间的关系。很多人觉得魔金石的展览小，但是我觉得我在里面做展览很合适，这样才能构成一个好的展览，这是毋庸置疑的。但是不是一个很优秀的展览我不清楚，我对于空间的把握就是把它做出来，也许我会把我的情感放进去，也许不会，对于这一点我谈再多也没用。比如，我说我放进去了多少情感，这是没有意义的。

所以，针对空间，例如我和你之间通过这个空间有一个交接点，也许你看到了。但至于它是不是真诚的，这个不重要，它只是存在，为了这个空间有一个比较合适的表达方式，这就很好了。在魔金石、当代唐人艺术中心和箭厂空间，在这三个空间里有一个好处就是它们构成了三个不同空间，它们都提供了我对空间的思考，也符合每个空间所在地的气质，这样就可以构成一个好的作品。

我自己把作品做完了，却反而被排斥在了作品之外，我认为这样是对的。也就是说这件作品是关于一个私密空间变成一个公共空间，然后再回到私密空间的问题。

艺术不是刻意的，需要一点反动，否则我们做艺术干什么？

在魔金石展览的这件作品中当然有性别的意识在里面。首先我们这一代人有我们固定的审美倾向。我没有权力代表我这一代人，但我们要活在当下。我们这一代人是在学习中长大的，所以在这些展览中，性别是一个不可回避的问题。

当代艺术有意义，没有价值。我个人觉得在唐人的展览体现的是一种破碎的、脆弱的东西，而不是破坏。我在唐人做的这些作品也包含了自己的情感等各方面的原因。

我对未来的创作只有展望，没有规划——卖掉作品，再买个大房子，这是人性的东西。我最大的希望是参加一些比较重要的展览，有一个好的艺术平台。我相信这是每个艺术家的向往，不光是我一个人的想法。

在唐人，开展四天前我把方案改了，现在看到的都是我重新做的，因为从内容到形式不得不改。当一个比较认真的艺术家很痛苦，至少我是这样的。我觉得搞艺术跟参禅一样，你每天都要面对一个自己的镜像，然后去想到底应该做什么。这很孤独，也很痛苦，你需要面对它。这是一个职业习惯，我认为必须树立这种习惯。有的时候真的可以产生这种幻觉。在唐人的那个展览的布展真的非常痛苦，之前的努力都白费了，之前取消的作品在抬走的时候大概有三百多个灯箱，运了五卡车。当时我每天晚上都睡不着，自己坐在楼梯上喃喃自语。做作品的时候感觉自己分泌某种东西，感觉很疼，在最后一刻下了决心，但还是不确定，所以从局部做起。做完以后才知道原来是这么回事。这种状态让我学到了很多，但我得到的是24小时的高兴，可问题是下一步该怎么办，也许困难会更大。这次可以算有惊无险吧。

— 文 / 采访 / 梁舒涵

links

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何岸新作折腾的有点大

文 / 刘洋 / 北京商报

北京商报

2011.7.29
中国当代艺术周刊

编辑

对话

何岸的最新个展本应于上周在魔金石空间开幕,但画廊方面临时通知开幕需推后一周。从布展现场看,实际上何岸本次展出的装置作品体积很小,只是由两面两米长的墙组成。画廊负责人潘宝会表示,这件作品看似简单,但实施起来困难很大,需对整个展览空间进行改造,并且墙上还将遍布凸起的盲文。

“何岸新作折腾的有点大”

商报:何岸个展“乳房上各有一颗痣,肩头还有一颗”本应在上周开幕,但未能如期举行,延期的原因是什么?

潘宝会:展览作品在技术上出现了一些问题。何岸是一位很浪漫的艺术家的,在他说出作品构想后,我们最初为展览推算了展览开幕时间,应该在上周,但是在作品的实施过程中存在一些技术难度。本次何岸展现的作品看似简单,只是由两面墙组成,但墙上所需要的由硅胶制作的盲文出现问题,在经过与艺术家沟通和材料的反复试验后,才确定展览在本周举行。

商报:本次何岸带来的是怎样的一件作品?

潘宝会:此前,何岸在与画廊的两位助理交流后,用她们二人叠加在一起的身体厚度构思了这件作品,作品中两面墙的宽度正好是两个人身体的厚度,同时墙上会有盲文,观者在走进作品后会触摸到这些盲文,而产生直观的感受。

商报:盲文的难度在哪里?

潘宝会:首先,我们不知道将文字转换成盲文是



何岸作品中的硅胶盲文

怎样的形式。其次,何岸对于盲文的材质要求很高,盲文的大小、软硬度都是在不断地沟通后确定下来的。

商报:何岸的作品宽度有限,只有与两位助理厚度相同的观众才能感受,这样是否牺牲了部分观众群体?

潘宝会:是的,在何岸提出构想时,我也提出了这样的疑问,但艺术家表示只有这样的形式才能表现出艺术效果。在展厅门口,会放置与作品中一样的盲文让观众进行触摸,观众将得到另一种感受。

商报:据了解,本次展

览也是由艺术家进行策展,为何没有邀请策展人?

潘宝会:我认为,艺术家和策展人不完全一样,艺术家的艺术理论体系不健全,有时从理论上不能很好地解读一件作品,但很多策展人完全可以将艺术家的理念写出来;但目前很多策展人都曲解了艺术家的意思,因此我们想让艺术家直接与观众进行交流。

商报:魔金石空间一直在举办实验性的展览,您如何看待“70后”艺术家的实验艺术创作?

潘宝会:我认为,“70后”艺术家在上学时受到

学院艺术的教育,他们没有赶上“85艺术思潮”,那时他们年龄还偏小,在“85艺术思潮”时期活跃的艺术家的实验艺术作品非常好,因此在“70后”艺术家成熟后再进行实验创作就显得有些力不从心。

同时,目前很多画廊都在力推“80后”艺术家,实际上“70后”艺术家在艺术市场中出现的时间并不长,而“60后”艺术家现在正当年,艺术话语权也掌握在他们手中,因此“70后”艺术家目前处于比较尴尬的位置。此外,随着时代的变化,“80后”艺术家在创作中有很强的适应性,他们能够洞悉社会的变化,从而将这些变化直接融入到自己的创作中。而“70后”艺术家则需要思考的时间,需要对所发生的变化重新思考后再进行创作。

但是,“70后”艺术家作品中逐渐体现出来的深度是我们不能忽视的。他们被关注的不多,因此更能静下心来创作作品,作品中反映出的信息也更多;而“80后”的确为当代艺术注入了新的活力,但他们能否持续发展还处于观望期。 **商报记者 刘洋**

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