

任何事物都是极其重要的
没有什么是不重要的

EVERYTHING IS EXTREMELY IMPORTANT
THERE IS NOTHING THAT WILL NOT COME BACK AGAIN

ARTIST: YU HONGLEI 艺术家: 尉洪磊 CURATOR: AIMEE LIN 策展人: 林昱

7.12 ~ 9.8.2013

魔金石空间 MAGICIAN SPACE

An Anxiety to Describe, Sculpture Based on Objects, and The Role and Ability to Write Stories

Text: Aimee Lin

Yu Honglei has gradually matured an understanding of how an artist's creativity becomes work and also how one begins to engage in the process of work. However, as his language is not directed only towards artists (or writers), he has discovered that despite investing considerable effort, these ideas have at times not always been voiced so clearly. Maybe to begin with, he at first did not think it was a compulsory issue to offer people a word-for-word explanation of everything for them to hear. Yet in the current situation, there are always people who start questioning him because they lack an understanding. There are then also always some people who think they do understand, who then proceed to espouse their own opinions and insight. Increasingly, these things have provoked a desire in Yu Honglei to provide more clearly his own explanation of the work. As a result, he has filmed the video *Everything is Extremely Important: There is Nothing That Will Not Come Back Again*. I speculate that his heart is not completely untangled as I am able to hear two conflicting voices encircling his heart. One voice asks: *'Why in the present day do I still have to explain everything - for example, "Why is this sculpture?"'* There is also another kind of voice that says: *'Ok then, so from now on, I will provide a clear explanation for everything because this is also part of an artist's work'*.

This is precisely the way that Yu Honglei created the video. Within the video, these voices conflict with one another from the inside and outside to become two narratives. The first part is a subjective narrative where he uses his own voice to explain his work and explore: in what way can he re-encounter with 'objects' once happened upon during his life; and in what way can he try to use his own hand – the artist's hand – to turn these objects into art. Rather than the final purpose becoming merely the application of a 'Midas Touch' to things with little value, his purpose can be better understood by his own statement: to bring new possibilities to these objects. Regarding what precisely is this kind of possibility – it is a question where the audience comes in to decide. With the other video part, it at first sounds like a type of voice, but is in fact interwoven to compose multiple opinions belonging to different people. The narrative is formed by a continuous variation of voices to narrate and illustrate the validity of Yu Honglei's apprehensions. But this in no way influences each of the coinciding two voices as they are composed together in an elaborate structure formed to make a comprehensive image. Interestingly, through explaining his own work and the construction of this video, it has become a motive for this exhibition by Yu Honglei. Its meaning lies not only in a 'narrative (or commentary) of art' as an art form, but rather a more political significance lies in the proactive narration by the artist about his own art. This includes an active borrowing, fabrication, and compilation of different voices to narrate his art – therefore retrieving and affirming the autonomy of his own self-identity. In the context of Yu Honglei's work, the contestation of discourse (its authority) is still a necessity of the moment.

Leaving to one side the narrative validating its exchange, Yu Honglei already possesses a maturity of ideas regarding the production of his own work. In his view, the reason why sculptures are derived from different ordinary objects is that the former has the capacity to

provide the artist and spectator with an imaginary and contemplative space. There are times when he directly chooses a readymade (for example the Walkman) to claim as a sculpture regardless of how strongly other people might oppose to this.

He almost always uses a readymade as a departure point for his work. However it is inaccurate to simply use the term 'readymade' to describe the entire oeuvre of Yu Honglei's work. This is because the context of this discourse has shifted with art history after Duchamp – it is certainly not the primary objective of his work now. Each of his sculpture has a corresponding resemblance to a mode of creation. During his life, the artist encounters all kinds of familiar objects. At times they could be a small ornament and other times they could even be a piece of music. They appear like keys opening doors that lead the artist through different experiences of a past life so that new readings can be produced from his own life (or one of the many fragments of this). There is therefore also a new perspective and as a result, almost a 'reciprocation' where the artist uses his own work to transform an object into an artwork via materials, patterns of transformation, using this to bring them into a new life. Yu Honglei uses 'recurrence' to narrate the situation of his encounters within his life and work. To further embellish this path of 'recurrence', 'creativity', and 'new objects', the work of the artist resembles almost a kind of enlightenment that transcends the life of common objects by imbuing them with unique and universal feelings of humanity, memories of the past, as well as the imaginary future of these ordinary objects. They go from the universality of daily life to an 'other side' that attests to another alternative life of art.

Turning the observation now towards Yu Honglei's production methods of the sculptures, the entire work appears to have an even greater significance. He claims to produce his own sculptures, but he has neither chiseled the stone nor has he kneaded the mud. He

frequently uses a putty material (a material used to repair the exterior lacquer of cars) and paint to transform the mold and color of the objects selected from ordinary life. Added to this are components from similar materials found from his life (for example, a necklace with its touch of femininity that he liked) to make them into new objects that are both familiar, but also a little peculiar – something I also term as ‘object-based sculpture’. There are times when he also searches for different craftsmen to help him produce components needed, but without exception, they seemingly as if they are formed with the appearance of objects collected from real life. The connection to life represents Yu Honglei’s fundamental point of view regarding art. In the present contemporary art environment in China; it is with this point where he is also at his most radical and rebellious. Regardless of whether the work or the artist himself appears more and more gentle, there is nevertheless an attitude to persevere against a compromise with popular trends in art that still remains deep in his bones – this also makes me recall how Yu Honglei once identified himself as a punk performer.

The exhibition ‘Everything is Extremely Important: There is Nothing That Will Not Come Back Again’ was once planned to have a completely different appearance. The same objects were arranged in the white space of Magician Space like the one exquisite sculptural work displaying the minimalist aesthetic taste of the gallery; a photograph taken from this would especially suit the picture-based scroll down versions of social media platform posts. However, Yu Honglei eventually decided to give up on this excessively cautious exhibition aesthetic. Because for him, taking these ‘object-based sculptures’ into a new direction also, entailed inviting feelings and memories brought to the work by the artist and spectator to play an independent role in the sculpture. Therefore it is once again through the form of the exhibition, where these different sculptural roles can initiate a new dialogue to

produce new plots that tell new stories. Ultimately this is why the exhibition considerably feels like a stage. The different sculptures are meticulously (they can also be seen almost nonchalantly) placed together to guide people around these associative connections. The entire exhibition hall is like a two-part drama in two acts. One aspect particularly reverberates around the whole space - the theme of ‘recurrence’. An aspect also helps these two sides of the ‘plot’ to form a reciprocal structure positioned to face one another. A particularly point worth mentioning is that there are some works of Yu Honglei that have featured in earlier exhibitions. So with the final design of this exhibition, it also embodies the desires of the solo exhibition regarding attempts to feature comprehensively the artist’s entire art practice. In other words, regardless where the ‘old works’ are specifically placed, they not only are embedded with feelings, memories, and the imagination of the artist and spectator, but they also can produce new individual experiences and recollections.

So in the end, what kind of dialogue can these different roles form together and what kind of stories are they capable of writing? This is also what I am very interested in. My eyes follow the actors present and the light of the stage. Even though it is a tranquil and calm in the exhibition hall, I am however able to see things face-to-face, conflicts, as an entire entity or also as a miscellaneous collection of solitary stances set up with the tension of a plot also unfolding. The most remarkable thing for me is that Yu Honglei is a visual artist whose third solo exhibition encompasses the use of objects, video, and the space to enter a multi-layered narrative. It is a narrative of multiple voices as well as an intricate ability to use narrative to cross over different times and spaces. I believe this has the possibility to become a direction for his next stage of work. The experiences from each work in this exhibition are also able to possess new stories and meaning. This is because Yu Honglei is an artist concerned

with questions of how to initiate work when creativity becomes a form of work. This idea reaches its maturity further when you see each work individually as they together offer the most conclusive testimony to this process.

13th July 2013, Beijing

MAGICIAN SPACE 魔金石空间

Installation View

任何事物都是极其重要的 没有什么是不再回来的

策展人：林昱

“任何事物都是极其重要的 没有什么是不再回来的”是尉洪磊的第三个展，艺术家在展览中提出了三个主题：通过内间的录像作品，描述与判断自己对雕塑艺术之“不可言说性”的焦虑；通过布设于外间展厅里的雕塑物件，探索以雕塑为主体的展览建立一种剧场空间的可能性；以及（或者说是归结起来），通过整个展览，展示自己作为艺术家的工作面貌。

展览标题显示了艺术家最近创作态度，也揭示了“重复”作为一种日常现象与精神领悟，在其生活与创作中所占据的启示性意义。“重复”作为破解这个展览的密码，在展览的不同地方留下了火光般证明成谜的线索。

雕塑是关于物 (object) 的艺术，对尉洪磊来说，艺术来自生活，而他作为艺术家的工作，则是把生活中所获得的日常物件，带至具有交流性的新的可能性。与展览标题同名的录像作品，作为引发展览的契机，是艺术家针对雕塑作为一种“缺乏言说”的艺术形态的一次关于“言说的构成”的探索。再段式的叙事在影像中构成了一对巧妙的镜像空间，一段显示的是艺术家作为“物”的发现者和创造者的主观叙事，另一段则是来自不同的第三方叙事角度对于同样的物件不同评论所交托而成的“公众”的叙事。大展厅的雕塑，有些是新作，有些被收录在录像中，也有是来自主人从前的展览。这间展厅所陈设的一切可视为录像所探讨的议题的线索、证据以及进一步的展开，但作为独立于录像的整体，展厅里的每一件物带着各自过去的故事与声调，又与彼此构成了新的对话与情节，犹如来自不同故事的角色，在新的剧场里构成了新的对话与情节，并引观众基于此创造出新的叙事/故事。

“任何事物都是极其重要的 没有什么是不再回来的”为我们提供一个作业现场，让我们提出这些问题：我们能够如何看待雕塑？尉洪磊的雕塑作为一种基于物的物，何以成为新的物？又可以通过对话的方式构成新的叙事？同时，这个展览也为我们提供了一个关于艺术家身份的追问，即，艺术家能够如何看待与展示自己的工作。

Everything is
There is Nothing

Curator: Aimee Lin

Everything is Extremely Important: The solo exhibition. For the exhibition the describe and scrutinize the artist's a room, a display of sculptural objects as a whole entity, the exhibition reve

The exhibition title alludes to the artist's 'recurrence'; a daily phenomenon as art. 'Recurrence' also functions as a glimmer of clues left around different

Sculpture is an art about the 'object' derived from the everyday objects c new possibilities. Sharing the exhib address sculpture's lack of speech' The video consists of two narrative subjective narrative of the artist as b narrative guided by different perspe different viewpoints and are interwove in the main exhibition room are a pre and there is an inclusion of works pre room can be regarded as clues, but a However, also functioning independ stories of the past and a voice to ag different stories and in this new the audiences to produce their own narra

Everything is Extremely Important: The to work and propose these questions t Yu Honglei's sculptures, as object-ba dialogue among these objects develop questions concerning the identity of th his own work?





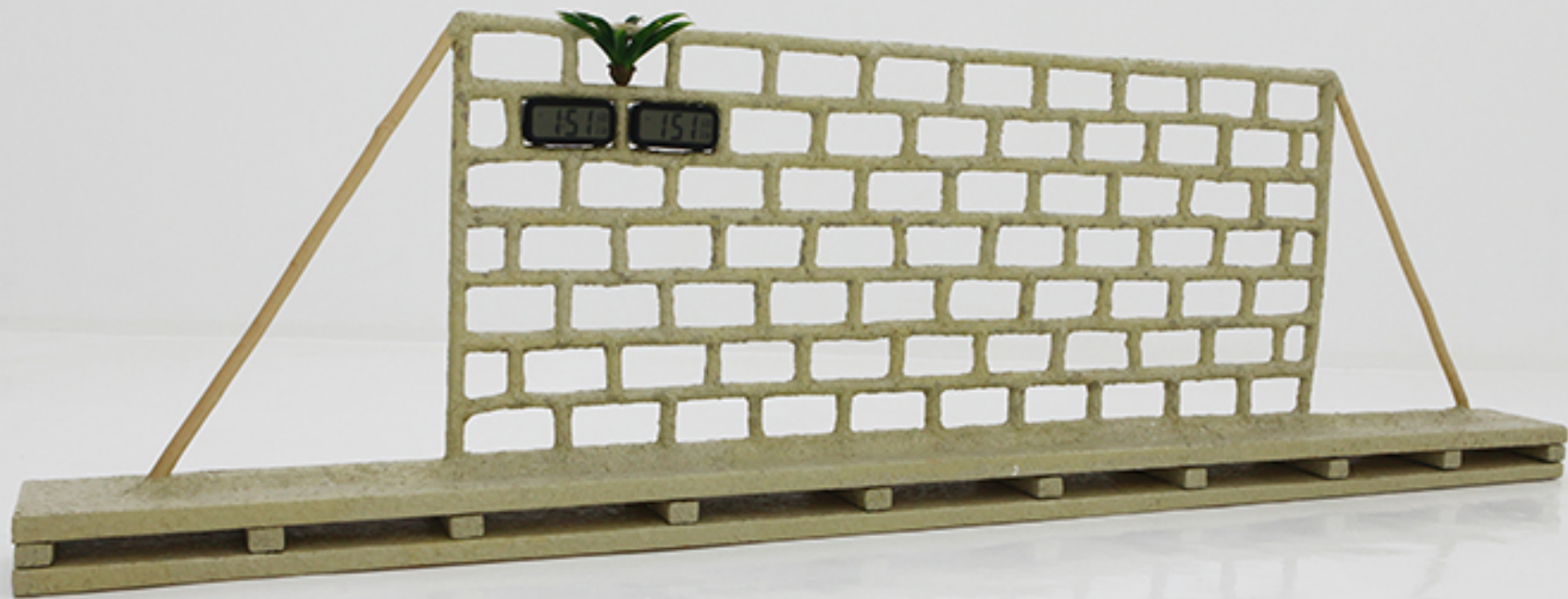
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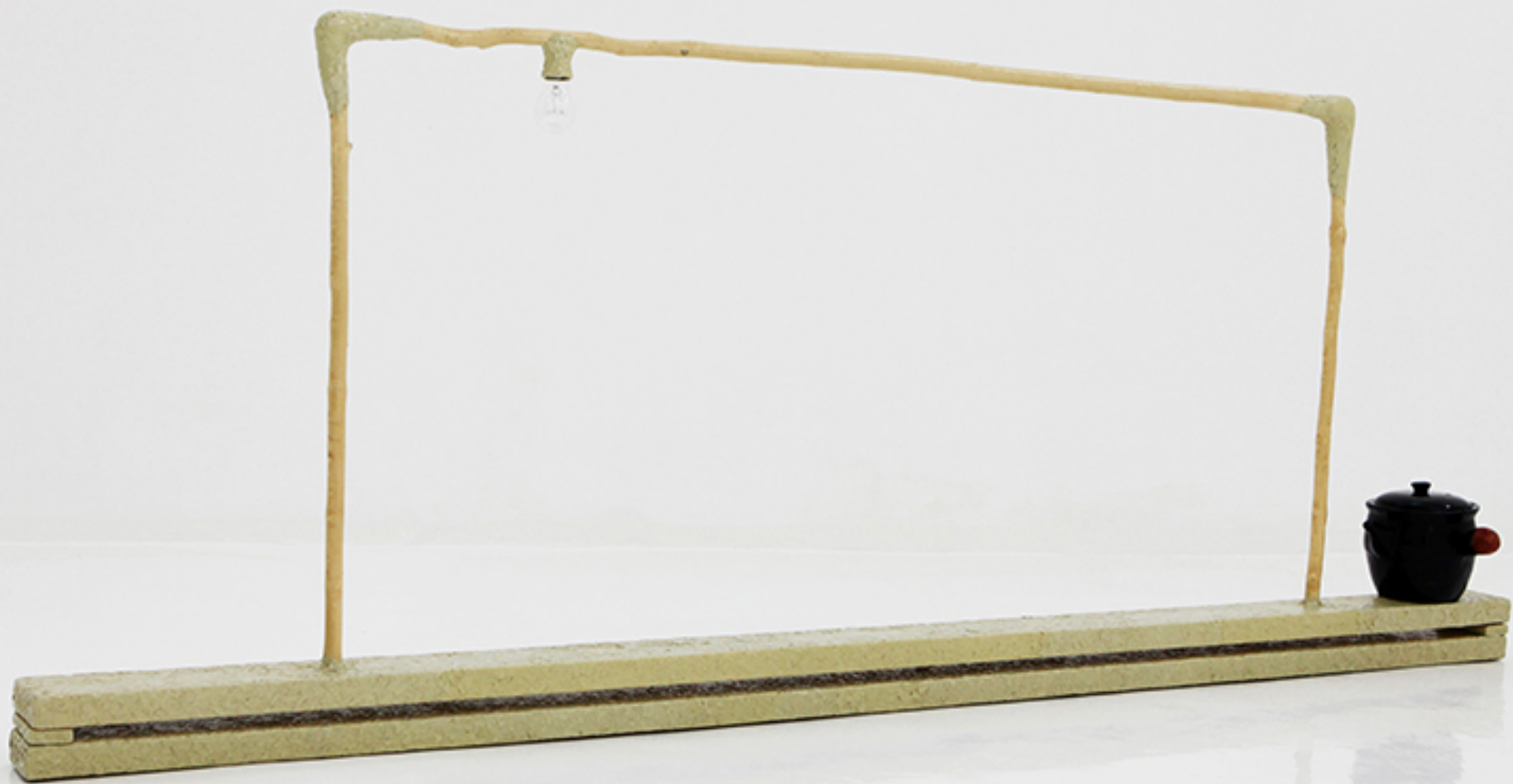




















如同一个镜子游戏

It is like a game of mirrors

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