

BEIJING COMMUNE
北京公社

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赵要
有神的信号，有神的信号。

Zhao Yao
Signals from Heaven,
Signals from Heaven.

11. 3 - 12. 25. 2018

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新闻稿

Beijing Commune is delighted to announce the opening, on November 3rd, 2018, of Zhao Yao's newest exhibition: "Signals from Heaven, Signals from Heaven." This is Zhao Yao's fourth personal exhibition at Beijing Commune Gallery, where it will be on display until December 25th.

The works presented in this exhibition constitute a whole new development for the artist, following his project "The Spirit Above All" (2016-2018). Taking personal and social experience as his starting point, Zhao Yao pursues his questioning on the topic of universal questions and spiritual matters.

Zhao Yao's work has always focused on the psychological complexes and rational consciousness within various social backgrounds and in different cultures. His installations, paintings, and video works rely notably on such fundamental elements as the perception of forms, or the tactile sense, in order to represent people's understanding of art, and experiential cognition.

In the present exhibition, the artist displays nine "spiritual," box-like little cabins that he brought back from Nangqian and Ganzi, Qinghai province. Having remained for extended periods of time in the middle of the natural environment, these "boxed spaces" created for functional purposes have acquired rich traces of their exposure to the elements. Every year, for a hundred days after the end of October, many monks and villagers of Nangqian and Ganzi individually build such small wooden huts that can only accommodate one person, and use them as implements for their individual search of spiritual enlightenment. Zhao Yao brought these very simple cabins into the exhibition room, and while trying to preserve their original state as much as possible, he embedded in each of them a personal account of the collective concerns of mankind. Thereby, the exhibition room is turned into a meditative space, inviting visitors to reflect together, and to enjoy their reflection. Various kinds of understanding and visualizations of art, society, and collective self-understanding, are thus blended together, and every person is allowed to

simultaneously conduct their own investigations on issues of "spirituality" and "worship."

The stories presented in each cabin are extracted from online TED talks dating from 2006 to nowadays, which have been stripped of their images and soundtrack. The original videos were translated into many languages, and viewed hundreds of millions of times. In a calm and detached way, the artist has turned these talks into very personal monologues. Their contents revolve around themes of war, the self, education, identity, race, the sense of ceremony, and other issues that confront mankind in its entirety. As these self-presentations, rooted in individual experience, undergo a process of artistic editing, they come to form a new text and to constitute a new collectiveness in the exhibition hall. Meanwhile, the trademark colors of the Google logo that appear in the background of each video, referring to our most familiar ways of obtaining information nowadays, render the entire installation more open-ended as regards the very notions of information and intrinsic meaning it presents.

Zhao Yao was born in Sichuan province in 1981. He graduated from Sichuan Fine Arts Institute in 2004, and currently lives and works in Beijing. Since 2005, Zhao Yao has been drawing increasing attention in China's contemporary art scene. His solo shows include "The Last Egg" at Beijing Commune (Beijing, 2016), "Painting of Thought" at Pace Gallery (Hong Kong, 2015); "Spirit Above All" at Pace Gallery (London, 2013); "You Can't See Me, You Can't See Me" at Beijing Commune (Beijing, 2012); "Zhao Yao: I Am Your Night" at Beijing Commune (Beijing, 2011) and "51m : 3# Zhao Yao" at Taikang Space (Beijing, 2010). His works have also been exhibited at various museums and institutes including UCCA, OCAT Xi'an, OCAT Shanghai, Mingsheng Art Museum, Sifang Art Museum, Cass Sculpture Foundation, San Francisco Asian Art Museum, the Whitechapel Gallery, Palais de Tokyo, Museum Boijmans Van Beuningen, CAFA Art Museum, Ullens Center for Contemporary Art, ZKM, Pinchuk Art Centre, Eli and Edythe Broad Art Museum, Rubell Family Collection, Fremantle Arts Centre, and Tate Modern (London, 2010) etc.

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北京公社荣幸地宣布2018年11月3日开启艺术家赵要的最新展览：有神的信号，有神的信号。这是赵要在北京公社的第四次个展，展览将持续到2018年12月25日。本次展览的作品是艺术家2016-2018年《精神高于一切》项目之后的全新发展，呈现出艺术家由个体及社会经验出发，对人类普世问题与“精神性”追求的进一步思考。

赵要的创作一直关注不同阶层和文化的自然情结与理性意识，在他的装置、绘画及影像作品中，均通过肌理感、形式感等基本元素展现人们的艺术理解和经验认知。

在本次展览中，艺术家将呈现从囊谦和甘孜搬运回来的9个具有“精神性”的方盒般的小房子，这些以功能性为目的而创造的“方盒空间”，在长时间的的自然环境下留下丰富的痕迹。每年10月底之后的100天内，囊谦和甘孜很多的僧侣和村民们都会各自建造仅容一人的木质小屋，用以独自精进修为和参悟认识。赵要通过将这些最简易的“空间”移至展厅，尽可能保留其原本的状态，并在其中注入了9个讲述有关人类集体困惑的亲历故事。将展厅变成一个思考空间，邀请观众一起思考和欣赏思考。将艺术、社会和集体性自我认知里的种种理解和视觉融合在一起。在同一时间下，进行着各自对“精神性”与“崇高性”的探索。

这些源于网络的TED演讲，视频的画面和环境音都被消除，从2006年被上传到网络至今，被翻译成各种语言，被数以亿计的网民观看。艺术家以冷静和抽离的方式将演讲转化为自白和倾诉，遴选出的内容探讨着战争、自我、教育、身份、种族以及仪式感等人类共同面对的问题，这些从个体经验出发的自我阐述通过艺术家的编辑处理，形成新的文本，也在展厅中共同构成新的集体性。而由谷歌logo标志性颜色的视频背景，暗示着当前语境下人们最为熟悉的获取信息的方式，也蕴含了更为开放的信息和意义。

赵要1981年出生于中国四川，2004年毕业于四川美术学院，现生活及工作于北京。自2005年起，赵要在中国当代艺术中逐渐受到越来越广泛的关注。他的个展包2010年泰康空间的“51平方：3#赵要”、2011年、2012年以及2016年于北京公社的三次个展“赵要：我是你的黑夜”、“赵要：你看不见我你看不见我”、与“最后一个鸡蛋”，2013年佩斯伦敦画廊的“赵要-精神高于一切”及2015年在佩斯香港举办的个展“很有想法的绘画”。他的作品曾在伦敦泰特现代美术馆、伦敦白教堂美术馆、英国卡斯雕塑基金会、荷兰波伊曼斯·范伯宁恩美术馆、巴黎东京宫、澳大利亚弗里曼特尔艺术中心、美国卢贝尔家族私人收藏博物馆、美国伊莱和伊迪特布罗德艺术博物馆、乌克兰平丘克艺术中心、德国卡尔斯鲁尔艺术与媒体中心、英国卡斯雕塑基金会、北京尤伦斯当代艺术中心、北京中央美术学院美术馆、上海民生美术馆、私房美术馆、上海OCAT、西安OCAT等多地展出。