



耿建翌，《花边》，1992，布面油彩，共4幅，每幅52×63cm，私人收藏。
Geng Jianyi, *Deckled Edge* (detail), 1992, oil on canvas, 4 pieces, 52 × 63 cm each. Private Collection.

该展览由上海当代艺术博物馆和 UCCA 尤伦斯当代艺术中心联合举办。
This exhibition is a collaboration between Power Station of Art and UCCA.

他是谁？——耿建翌作品回顾展

艺术语言根目录上的沉思

Who is He? A Geng Jianyi Retrospective

Questions Concerning Art and Expression



耿建翌（1962-2017）是中国当代最具影响力的观念艺术家之一。1985年，刚从杭州中国美术学院油画系毕业的他，便以风格冷峻的毕业作品《灯光下的两个人》崭露头角，这件作品挑战了当时人们对艺术的理解方式。不久后，他参加了影响深远的“’85新空间”展览，并于1986年成为杭州颇具影响力的艺术家团体“池社”的核心成员。在接下来的30余年，耿建翌通过一系列具有实验性质的项目探索艺术表达及其界限，向各类保守的艺术形式发起挑战。在大量作品中，耿建翌将简单的日常行为挪用为创作的形式和内容，鼓励观众转换视角，用不同的方式观看艺术、理解艺术。他经常抛出这些问题：艺术家能做什么？为什么艺术家总是使用几种特定的方法？艺术可以用其他方式完成吗？在探索答案的过程中，他运用不同的媒介和手法进行创作，从绘画到版画制作，从影像和摄影到行为艺术与观念艺术等等，不一而足。

展览标题“他是谁？”来自耿建翌创作于1994年的同名观念作品，通过这个标题引出耿建翌基于提问的艺术实践方法与创作理念。展览抛出“耿建翌是谁”这个问题，以此为主线呈现耿建翌艺术生涯中的重要作品，不仅强调了极为多元的艺术方法，也凸显了他探索与寻找答案的独特方式。

“他是谁？——耿建翌作品回顾展”由上海当代艺术博物馆和 UCCA 尤伦斯当代艺术中心联合举办，凯伦·史密斯与杨振中共同策划，张培力担任特别顾问。本次展览获得多方的大力支持，感谢耿建翌的亲朋好友、同僚与学生，感谢慷慨出借作品的各艺术机构、藏家和画廊。展览由德英基金会提供慷慨支持。展览由多乐士提供独家环保墙面方案支持，真力提供独家音响设备与技术支持。同时亦感谢尤伦斯艺术基金会理事会、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺读伙伴 DIOR 迪奥、联合战略合作伙伴彭博、沃捷集团和垠艺生物，以及特约战略合作伙伴巴可、多乐士、真力和 Stey 长期以来的宝贵支持。

关于艺术家

耿建翌 1962 年出生于河南郑州，1985 年毕业于浙江美术学院（今中国美术学院）油画专业。1980 年代以来，他的作品被广泛展出。作为中国最杰出的先锋艺术家之一，耿建翌荣获了 2012 年度中国当代艺术奖 CCAA “杰出成就奖”，2016 年 AAC 艺术中国年度影响力大奖“年度艺术家”。

曾经举办过的个展包括：“投影顽固”（OCAT 上海馆，2016）；“小桥东面”（OCAT 深圳馆，2015）；“耿建翌个展：2015 夏”（香格纳上海，2015）；“无知，1985-2008 耿建翌做作”（民生现代美术馆，上海，2012）；“过度——耿建翌个展”（香格纳北京，2008）；“脱离文字进行阅读，耿建翌纽约个展”（前波画廊，纽约，2006）；“耿建翌——没用了”（比翼艺术空间，上海，2004）；“水印”（香格纳画廊主空间，上海，2001）。

关于策展人

凯伦·史密斯是生活在中国的策展人、作家。

杨振中是艺术家、策展人。他曾在杭州跟随耿建翌学习，是耿建翌关系密切的伙伴，也是其诸多项目的参与者 / 合作者。

Geng Jianyi (1962-2017) was one of the most influential conceptual artists in contemporary China. He first gained wide attention in 1985 when he graduated from the Oil Painting Department of the Zhejiang Academy of Fine Arts (today the China Academy of Art) in Hangzhou: the cool, unemotional style of his graduation painting *Two People Under a Light* helped change the way art was understood at that time. Soon after, he participated in the influential "'85 New Space" exhibition and, in 1986, became a core member of the influential Hangzhou-based artist group known as Pond Society. Over the next 30 years, Geng explored artistic expression and its boundaries through a succession of experimental projects, which challenged conventional forms of art. Many of these artworks and activities took simple acts of daily life as their content and form, which Geng hoped would encourage his audience to think differently about the ways in which art can be seen and understood. He often asked fundamental questions about the nature and practice of art: What can artists do? Why do they do it in certain ways? Can art be done in another way? In search of answers, he worked with multiple media and techniques, from painting to printmaking, video, and photography, to performative and

conceptual practices.

The exhibition's title, "Who is He?", is borrowed from Geng Jianyi's conceptual work of the same name, created in 1994. Used here, it references his use of simple questions as a methodology for artistic practice. Adapting this question to ask "Who is Geng Jianyi?", the exhibition presents key artworks from throughout his career that highlight both his diverse approach to art and the distinctive means by which he sought, and found, answers.

Co-organized by the Power Station of Art and UCCA, "Who is He? A Geng Jianyi Retrospective" is curated by Karen Smith and Yang Zhenzhong, with Zhang Peili as special consultant. The exhibition has received invaluable support from many sources, including Geng's family, friends, colleagues, and students, as well as various art institutions, collectors, and galleries who have generously lent their works. The exhibition is supported by De Ying Foundation. Exclusive wall solutions support is provided by Dulux and Genelec contributed exclusive audio equipment and technical support. UCCA also thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partners Bloomberg, Voyage Group, and Yinyi Biotech, and Supporting Partners Barco, Dulux, Genelec, and Stey.

About the Artist

Geng Jianyi (1962-2017) was born in Zhengzhou, Henan province. He graduated from Zhejiang Academy of Fine Arts, Oil Painting Department, in 1985 and settled in Hangzhou, where he lived and worked for the rest of his life. Geng was awarded the CCAA Lifetime Contribution Award at the 2012 China Contemporary Art Awards. In 2016, he was recognized by the AAC Art China Annual Influence Awards as "Artist of the Year."

His solo exhibitions include "Stubborn Image" (OCAT Shanghai, 2016); "East to the Bridge" (OCAT Shenzhen, 2015); "Geng Jianyi: Summer" (ShanghART, Shanghai, 2015); "Wu Zhi, Geng Jianyi Works 1985-2008" (Minsheng Art Museum, Shanghai, 2012); "Geng Jianyi, Excessive Transition" (ShanghART, Beijing, 2008); "Book Without Words" (Chambers Fine Art, New York, 2006); "Geng Jianyi - Useless" (BizART, Shanghai, 2004); and "Watermarks" (ShanghART, Shanghai, 2001).

About the Curators

Karen Smith is researcher and curator based in China. Yang Zhenzhong is an artist and curator. He studied under Geng Jianyi in Hangzhou, becoming a close associate of the artist and a participant/collaborator in many of his projects.

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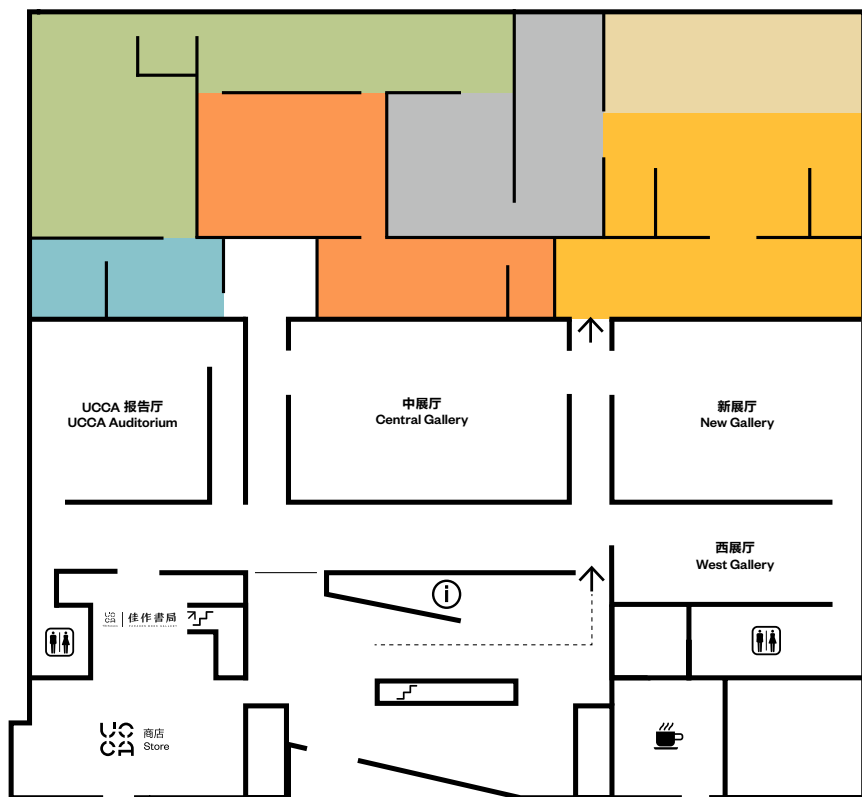
多乐士
多彩开始
let's colour




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平面图

Floor Plan



-  百分之五十
50 Percent
-  他是谁?
Who is He?
-  早期创作
Early Works
-  暗房工作
In the Dark
-  书、新媒体
Books / New Media
-  健康态度
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百分之五十

50 Percent

“我想自己工作一半，由观众来完成另一半。”

——耿建翌

“I want to do half the work, while the audience does the other half.”

—Geng Jianyi

“百分之五十”与耿建翌对于消除艺术品与观众之间距离的尝试有关。他的解决途径在于邀请观众、其他艺术家以及来自社会各界的普通群众一起来完成作品。本展厅中的每件作品都与耿建翌提出的“百分之五十”概念有关，即艺术家只做一半的工作，剩余部分留给观众或参与者完成。最著名的例子是1988年的《表格与证书》与2004年的《没用了》。

Geng Jianyi's concept of "50 percent" arose from his attempts to eliminate the distance between the audience and the artwork. His solution was to invite viewers, other artists, and people across society to play a part in the completion of his projects. The works in this section all relate to this concept of "50 percent," in which the artist does half the work and the viewer or some other third party undertakes the rest. Two of the most renowned among these are *Forms and Certificates* (1988), and *Useless* (2004).



耿建翌，《没用了》，2004，弃用日常物品，尺寸可变，M+，香港。

Geng Jianyi, *Useless*, 2004, unwanted daily objects, dimensions variable. M+, Hong Kong.

《他是谁？》，1994

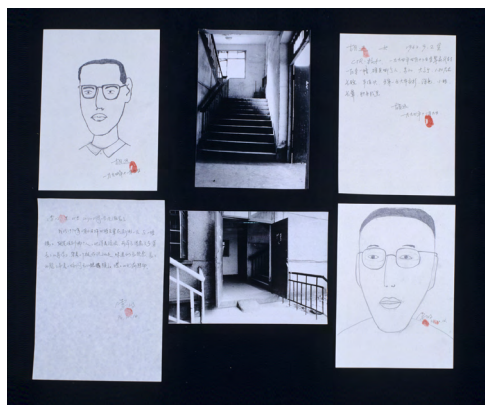
Who is He?, 1994

《他是谁？》是耿建翌在1994年创作的一件重要的观念作品。当听说自己外出时曾有一位陌生人到家拜访时，耿建翌条件反射地问道：“他是谁？”为了弄清“他”的身份，耿建翌向邻居询问了此人的体貌特征，并以邻居们提供的书面描述和画像为素材创作了这件作品。

这件作品探索了人的认知，以及在一定社会语境下普通人对周遭事物的观察和意识。据耿建翌说：“**我所感兴趣的是发生了什么，正在发生什么，会如何发展以及我在这个进程中的作用如何。**”

Who is He? is a conceptual work produced by Geng Jianyi in 1994. It takes its name from an incident in which a stranger called at the artist's home while he was absent. Upon learning of this visitor, Geng reflexively asked the titular question. To uncover the stranger's identity, he decided to ask his neighbors for their account of the man's physical appearance. Geng then used their drawings and written descriptions to make this work.

Who is He? explores the nature of perception and our everyday awareness, as well as how we observe the ordinary things around us within a specific social context. In the artist's words: **"I am interested in our awareness of what has happened, of what is taking place, what will unfold, and our part in the process."**



耿建翌，《他是谁？》，1994，共26件手写作文、速写、照片，文稿每张29.7 × 21 cm、照片每张20.3 × 15.2 cm。Kröller-Müller美术馆收藏，荷兰奥特洛，展览版，经授权复制。
Geng Jianyi, *Who is He?*, 1994, 26 pieces: written statements, drawings, and photographs, written documents: 29.71 × 21 cm each; photographs 20.3 × 15.2 cm each. Kröller-Müller Museum, Otterlo, the Netherlands. Exhibition copy, reproduced with permission.

早期创作 Early Works



耿建翌，《理发3号——1985年夏季的又一个光头》，1985，布面油彩，178 × 149 cm。私人收藏。
Geng Jianyi, *Haircut No. 3: '85 Another Shaved Head of Summer*, 1985, oil on canvas, 178 × 149 cm. Private Collection.

耿建翌的艺术天分从他的早期创作中便可见一斑。1981年，他进入浙江美术学院的油画系（即今天的中国美院），在这里，他对于线条、形状和颜色的把握得到了训练，同时愈发关注主导创作内容的艺术范式，以及静物、风景画等艺术类别公式化的构图与主题选择。耿建翌对这些惯例的质疑在1985年的《灯光下的两个人》与《理发3号——1985年夏季的又一个光头》这两件最初为他赢得关注的作品中有所体现。

Geng Jianyi had a natural gift for art, which was discernable even in his earliest drawings and paintings. In 1981, he entered the Oil Painting Department of the Zhejiang Academy of Fine Arts, where he further honed his use of line, form, and color. These, however, were not his primary concerns. During his studies, he became increasingly interested in the conventions governing content, or artistic genres such as still lifes or landscape painting, which encourage formulaic tropes in composition and choice of subject. Geng's questioning of these tropes is embodied in paintings like *Two People Under a Light* and *Haircut No. 3: '85 Another Shaved Head of Summer* (both 1985), which first earned him acclaim.

书, 1995 - 2006

Books, 1995 - 2006

耿建翌艺术创作中一个重要的部分是他那些丰富而独特的“艺术家手工书”。从《读物》(1990)里错印的脸,到深色布面装帧的《经典》(1992)中叠印的文字,再到会自己移动的电动书(《会动的书1-6》,2006),耿建翌通过一系列实验探索了油印和手工制书的方式。他的早期创作在形式上仿照了规范手册(示意如何走路、如何微笑);此后还针对文本中的某个字做文章;另外一些作品则纯粹抽象,通过墨水和颜料的浸泡改变书的外观。

A key component of Geng Jianyi's work was the diverse and distinctive collection of artists' books he created. He adopted a range of materials and methods to explore the possibilities of mimeographed and hand-made books, from misprinted faces (*Reading Material*, 1990); to overprinted text elegantly bound in a dark cloth cover (*Classic*, 1992); and a series of motorized books that move on their own (*Moving Book 1-6*, 2006). Early volumes mimic instructional booklets (for example how to walk or how to smile). Later experiments focused on a single character, while others are purely abstract, the artist changing the appearance of books by immersing them in ink or pigment.



耿建翌,《读物》,1990,书(每本86页,附图片),共15本,每本18×13.2×2cm;整体尺寸可变。私人收藏。
Geng Jianyi, *Reading Material*, 1990, Books, 86 double-sided pages each, glued-in illustrations, 15 books: 18 × 13.2 × 2 cm each, overall dimensions variable. Private Collection.

暗房工作 In the Dark



耿建翌，《过度——瓶子5》，2008，银盐黑白照片，106 × 150 cm。私人收藏。
Geng Jianyi, *Excessive Transition (Bottleneck 5)*, 2008, silver gelatin print, 106 × 150 cm, Private Collection.

从1995年开始，耿建翌尝试了一系列直接处理光、显影水、定影水、相纸等暗房中材质的作品。他几乎拒绝了标准的曝光和冲洗方式，沉迷于各种暗房的偶发游戏。这些大胆破坏性行为产生了完全不同的视觉效果。

Beginning in 1995, Geng Jianyi began a series of artworks in which he dealt directly with the materials used in a darkrooms: light, developer, fixer, and photographic paper. Eschewing standard procedures of exposure and developing, he became interested in experiments using darkroom processes that were open to accidents of chance. His experiments resulted in bold and destructive acts, which produced striking visual effects.

新媒体 New Media

90年代中期，从作品《完整的世界》《视觉的方向》（均创作于1996年）开始，耿建翌尝试了广义上的“新媒体”创作，其中较有代表性的是一组名为“无题”（2011）的互动装置作品，其中呈现了一些新奇的影像片段。而手法最为轻盈有力的要数《投影顽固》（2016）。在这件作品中，艺术家将一些手电筒和信号灯改装成了投影机。

Beginning with *A Complete World* and *Dimension of Vision* (both 1996), Geng Jianyi produced a number of works in formats that can be broadly defined as “new media.” This mode of practice is encapsulated here in the series of untitled interactive installations from 2011 that incorporate intriguing video fragments. Perhaps the most subtly powerful of Geng’s new media works is *Stubborn Image* (2016), in which the artist turned flashlights and lamps into projectors of ethereal images.

纸浆

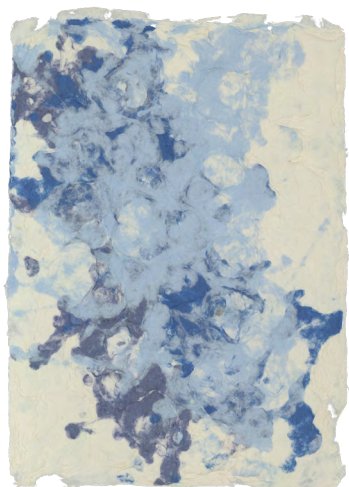
Paper Pulp

2016年，耿建翌受邀前往日本一家造纸厂进行艺术创作。尽管经受病痛的折磨，但充满好奇心的他还是对于新材料的学习很感兴趣。在造纸厂的这段时间，他很快便为纸浆的物质特性所吸引，并将其用作雕塑材料。同时，这一兴趣也促使他对形状本身的含义进行思考，例如方形画框对于观看和阅读方式的规限。这与他早期的艺术观念也有所呼应。

耿建翌发现在日本文化中，“四边形”有圈定社会互动的功能性作用。比例精准的榻榻米成为单元式的建筑空间。空间的特质令比例与内在省思产生的关联引发了耿建翌的关注。

In 2016, Geng Jianyi was invited to undertake a project in a paper mill in Japan. Despite being rather ill, his curiosity and willingness to learn remained strong. During his stay at the mill, he quickly moved from experimenting with flat surfaces to exploring the physical nature of paper pulp and how it could be used to make sculptural forms. This developed into a parallel interest in the meaning of shapes, for example the rectangle, and how it serves as a frame for (and limitation on) the viewing of texts and artworks. This way of working echoes some of the methods the artist used at the outset of his career.

Geng Jianyi discovered that in Japanese culture the rectangle has a functional role in framing social interaction. The precisely measured form of a tatami mat is used as a unit of architectural space. The special nature of some of these spaces makes a connection between proportion and spiritual contemplation, which interested Geng.



耿建翌，作品出自“做作 2016-2017”系列，2016，纸浆、植皮，每张 40 × 30 cm。私人收藏。

Geng Jianyi, artworks from the "Studies 2016-2017" series, 2016, Paper pulp, Kozo fiber, 40 × 30 cm each. Private Collection.

展览同期公共项目 Public Programs

在展期内，UCCA 公共实践部将推出丰富多彩的公共活动，为观众了解耿建翌及其时代提供不同角度的思考。在 4 期系列对话中，我们将溯源耿建翌的一生与其持续的艺术实践，以此解读并剖析他的艺术创作理念。在影像艺术交流中我们将联合想象力学实验室开设“投影院”，进行一米距离的影像实验、影像速写、影像录梦机和影像暗房工坊等活动，试图梳理耿建翌的艺术创作脉络，进而从全球艺术史的维度探究中国当代艺术的发展及现状。而在以耿建翌常用媒材为主展开的 3 期工作坊中，参与者将通过实操动手，感受不同媒材的特性与魅力。我们希望通过多元的项目，令观众在理解耿建翌的同时，体悟其孜孜不倦的艺术追求与实验精神。

Throughout the exhibition, UCCA's Public Practice Department will host a variety of activities, providing audiences with different perspectives from which to understand Geng Jianyi and the times and artistic milieu from which he emerged. In four installments of the "Conversations" series, we will trace out the course of Geng's life and artistic practice, interpreting and analyzing the artistic concepts he created. For the exhibition's "Cinema Arts" programming, we are collaborating with Imagokinetics Lab to set up a "projection room," conducting video experiments, sketches, dream recording, and darkroom workshops at a distance of one meter. Reexamining the artistic framework that Geng formulated, these activities aim to further explore the development and current state of Chinese contemporary art from the perspective of global art history. Furthermore, a three-part workshop focused on the artist's commonly used media will give participants a chance to experience the unique characteristics of his favorite materials. Through this diverse range of events we hope to grant audiences a more complete picture of Geng and his indefatigable artistic, experimental spirit.

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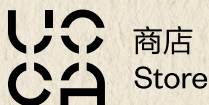
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基于本次展览，UCCA Kids 设计了一系列儿童艺术工作坊，带领儿童在展览中观看艺术家耿建翌职业生涯各阶段的作品，并尝试了解艺术家的创作语言。通过多个主题工作坊，儿童将学习如何把艺术作为媒介，以更多元的角度观看和认知周遭世界，进而提出自己的问题并展开“调查”，比如观察一个日常动作的分解、描绘不同光影下面孔形象与轮廓的变化、进行特殊的照片冲洗实验，设计一份在美术馆内发放的表格等等，最终在与他人的互动中完成自己作品的呈现。

UCCA Kids has designed a series of children's art workshops inspired by the exhibition "Who is He? A Geng Jianyi Retrospective," which introduce artworks from across the artist's career and help a younger audience understand his creative language. Through these workshops, children will learn how to use art as medium that allows them to observe and understand the world from a wider perspective. Through this approach, they may ask questions and find answers using the methodology of "investigation," for example examining daily life, portraying how different lighting conditions may change the appearance and contours of faces, conducting special experiments in photo developing, and designing a questionnaire to be handed out at UCCA. Last but not least, they will complete their works by interacting with others.



UCCA 商店独家设计的展览系列衍生品现已上架！以耿建翌极具启发性的作品为设计灵感，此系列产品包括帆布包、冰箱贴、海报等产品，以丰富的表现形式再现这位“85 新潮”重要艺术家的部分艺术创作。其中，帆布包系列产品为公益爱心产品，消费者每购买该系列的 1 个帆布包，UCCA 商店将捐赠 1 元给 UCCA 基金会“为孩子开启艺术之门”公益项目，号召公众关注公益事业，共同守护孩子们的艺术梦想。前往 UCCA 天猫旗舰店或于展期内前来 UCCA 商店，即可选购 UCCA 推出的丰富周边产品。

Exclusive exhibition merchandise designed by UCCA Store is available now! Inspired by Geng Jianyi's artworks, this series of products includes canvas tote bags, refrigerator stickers, posters, and more, bringing to life the work of this leading figure from the '85 New Wave movement. For every canvas tote bag purchased, UCCA Store will donate RMB 1 to UCCA Foundation's charity project "Opening the Door to Art," raising public awareness of art-based philanthropic initiatives and supporting children's artistic dreams. Visit the UCCA Tmall official store or UCCA Store during the exhibition period to purchase exhibition merchandise.



小红书官方账号



天猫旗舰店

