

拾 石 家 莊 北 京 萬
HUNSAND CENTER
FOR CONTEMPORARY ART
拾 萬 当 代 艺 术 中 心



刀子的
最后一扭

The Last Twist
of
the Knife

阎洲

Yan Zhou

2022.8.13 10.16

石家莊 HUNSAND CENTER
FOR CONTEMPORARY ART
拾萬当代艺术中心

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拾萬当代艺术中心(石家庄)将在2022年8月13日带来艺术家阎洲的个人项目《刀子的最后一扭》。展览将呈现艺术家最新创作的影像和雕塑作品。

最近几年，阎洲以今天艺术实践者敏感的现实心绪为出发点，通过引入对中古中国历史和文化的考察，尤其是重新征引考古遗迹、史料和历史笔记小说，展开对历史中的事件与变局的想象，并由此期望对今天紧迫的现实作出某种试探的回应，尝试提供新的历史“证据”和“叙述”今天的路径。此次展览是这一实践的最新章节，聚焦于中古中国的河北区域。中华帝国游移的边界穿越此地，这里既是文明交流的现场，也是民族龃龉与纠缠频繁到访的地带，复杂的地缘动态酝酿着彼时的内外之忧以及叛服的选择。

展览围绕一位中古中国最关键的反叛者（安禄山）被诛杀前夜的梦境而展开。几处历史笔记小说中角色博弈的场所，被安插进他的梦中，形成梦中梦的幻象。在梦中他与“雪衣娘”相遇，这只鸚鵡像是历史的幽灵，把远去的事件召回到近前，困扰着这位身处变局漩涡的反叛者。他在这场梦里情绪化的独白，诉说着彼时发生的一切，同时道出了其传奇的身世和对自身“斗战神”形象的猜疑。

展览中艺术家对历史场域及其可能关联的现实体感展开双向考证：他从今时与旧日的神似中，拟构出一座想象的“大厦”，凝视其将倾的时刻。一种虚掩在当下的不安弥漫在作品之中。透过类似“重摹”或“拓印”历史的动作，艺术家将我们意识中扁平的、关于中国这一场域遥远历史的模糊记忆再度激活，召唤那座将倾的“大厦”的替身与其身后的废墟。

Hunsand Center for Contemporary Art (Shijiazhuang) will bring the artist Yan Zhou's solo project "The Last Twist of the Knife" on August 13, 2022. The exhibition will present the latest video and sculpture works created by the artist.

In recent years, Yan Zhou has taken the sensitive reality of today's art practitioners as a starting point, and by introducing an examination of the history and culture of medieval China, especially by re-citing archaeological relics, historical materials and historical notebook novels, he has developed an imagination of events and changes in history, and thus expects to provide a certain tentative response to today's urgent reality, trying to provide new historical "evidence" and "narrative" paths for today. This exhibition is the latest chapter in this practice, focusing on the Hebei region of medieval China. The wandering borders of the Chinese Empire crossed this area, which was both the scene of civilizational exchange and a zone frequently involved ethnic disagreements and entanglements, and where complex geopolitical dynamics brewed internal and external concerns and choices of rebellion.

The exhibition revolves around the dreams of one of the most pivotal rebels of medieval China (An Lushan) on the night before his execution. Several places where characters from historical fiction interacted are inserted into his dream, creating a vision of a dream within a dream. In the dream, he meets the "Snowy Lady," a parrot that, like a ghost of history, recalls distant events to the forefront, haunting the rebel in the vortex of change. His emotional monologue in this dream tells of everything that happened at that time, while revealing his legendary life and doubts about his image as the "Hercules".

In the exhibition, the artist conducts a two-way examination of the historical field and its possible connection to the reality: he draws from the resemblance between the present and the past to construct an imaginary "edifice" and stares at the moment when it is about to fall. A kind of uneasiness hidden in the present pervades the work. Through the action of "re-copying" or "topo-graphing" history, the artist reactivates the flattened, vague memories of China's distant history in this domain in our consciousness, and summons the "edifice" that is about to collapse. The artist revitalizes the flattened memories of China's distant past in this field of our consciousness, and calls up the double of the falling "building" and its ruins behind.

阎洲

1986年生于西安, 目前工作生活于北京。

他通过摄影、录像、写作等创作语言与今日文化生态及实践者处境展开观察和对话。他面向当下社会环境的创作更深一层的源自其对历史场所、文物、人物所构成的文化驱动方式、情境的探访与想象。

他曾在OCAT西安馆举办个人项目“阎洲：从何开始？”，西安，2017。个展包括：“阎洲：刀子的最后一扭”，拾萬当代艺术中心，石家庄，2022；“阎洲：连夜，打制一些箭镞出来”，墨方，北京，2019；近期的群展包括：“安全的边缘”，BRC，北京，2022；“想象·主流价值”，中间美术馆，北京，2018；“城市地理：一场关于西安历史的想象”OCAT西安馆，西安，2018；“中国新影像：2010年以来的新态度”安仁华侨城创意园，安仁，2018；“首届北京国际摄影双年展：灵光与后灵光”，中华世纪坛，北京，2013。

Yan Zhou

born in 1986 in Xi'an, currently works and lives in Beijing.

Through the language of photography, video and writing, he observes and dialogues with today's cultural ecology and the situation of practitioners. His works for the current social environment are deeply rooted in his visits to and imagination of the cultural drive and situations constituted by historical places, cultural relics and people.

His solo project includes: Where to Begin, OCAT Xi'an, 2017. Solo exhibitions include: Yan Zhou: The Last Twist of the Knife, Hunsand Center for Contemporary Art, Shijiazhuang, 2022; Yan Zhou: We need to make some arrows overnight, Mocube, Beijing, 2019; Recent exhibitions include: Frontiers of Safety, BRC, Beijing, 2022; The Lonely Spirit, Beijing Inside-Out Art Museum, Beijing, 2018; Mapping the City: A Vision of History and Xi'an, OCAT Xi'an, Xi'an, 2018; New Video in China: New Attitude Since 2010, OCAT Anren, Anren, 2018. 1st Beijing Photo Biennial : Aura and Post Aura, The China Millennium Monument, Beijing, 2013.



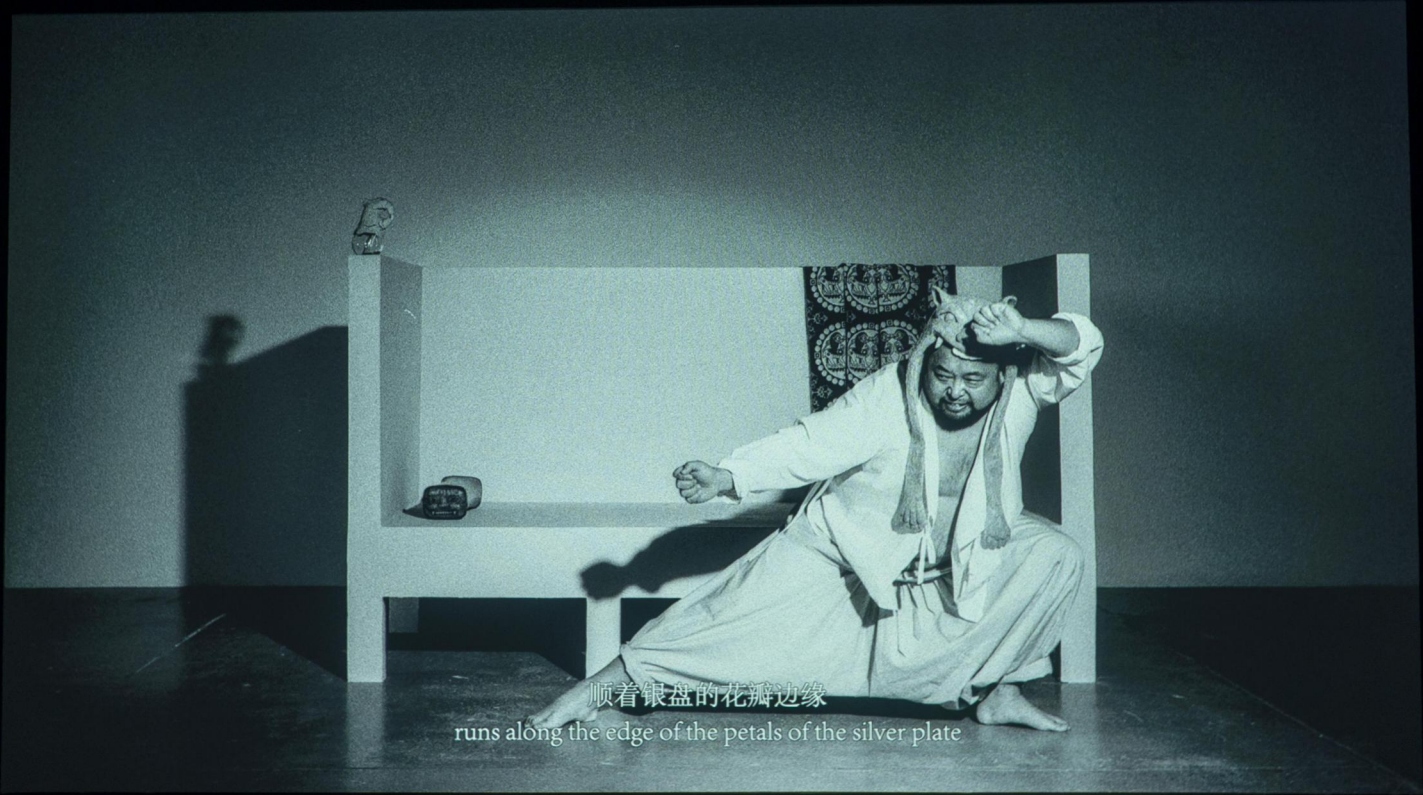
轧萃山之梦 | Dream of An Lu-shan

单通道有声高清录像，黑白 | HD single-channel video with sound, black&white

24分30秒 | 24min30s

2022

6+1AP



展览现场 Exhibition View

阎洲 YAN ZHOU

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虎头帽 | Tiger- shaped Hat

装置 | Installation

毛毡 | Woollen Felt

83×20×24 cm

2022

8+2AP







雪衣娘 | Snowy Lady

装置 | Installation

玻璃，陶土，麻绳，毛毡 | Glass, Kaolin, Ropes, Woollen felt

尺寸可变 | Variable Size

2022

8+1AP



阎洲 YAN ZHOU

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龟鉴 | The Invisible Mirror

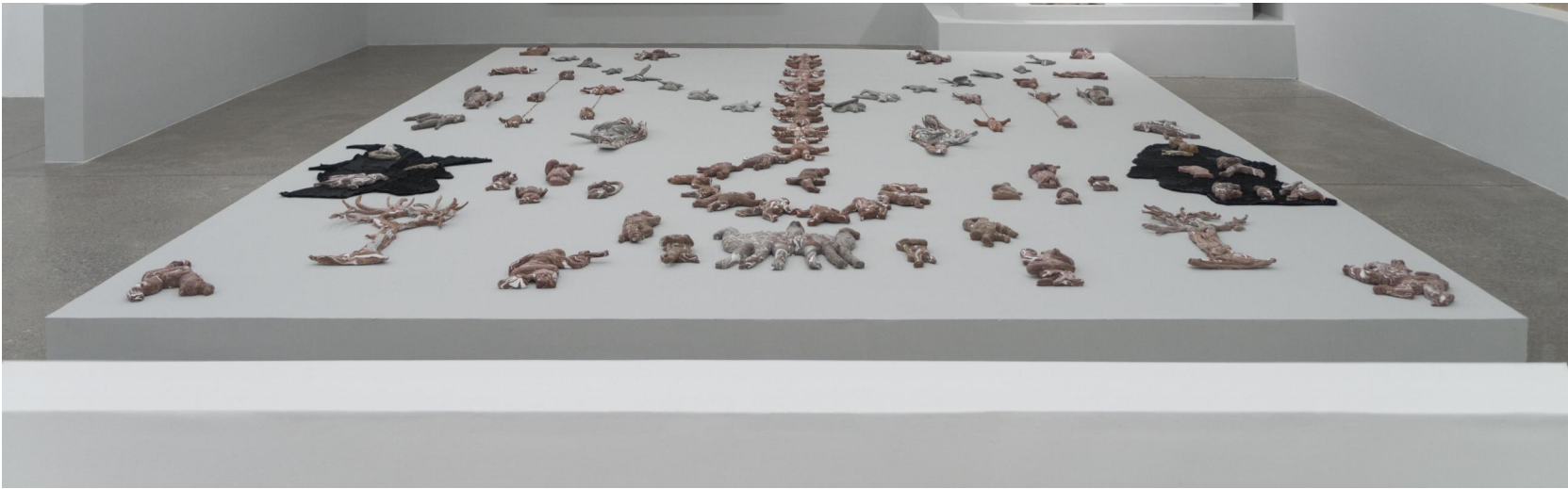
摄影 | Photography

200×150 cm, 4+1AP

40×30 cm, 10+2AP

2013





鸚鵡冢 | Tomb of the Parrot

裝置 | Installation

黏土，动物皮毛 | Clay, Animal' s fur

尺寸可变 | Variable Size

2022









展览现场 Exhibition View

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鹦鹉冢- 双狮 | Tomb of the Parrot- Two Lions

装置 | Installation

黏土，动物皮毛 | Clay, Animal' s fur

158×106 cm

2022



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鸚鵡冢- 乐伎 | Tomb of the Parrot- Musician

装置 | Installation

黏土，动物皮毛 | Clay, Animal' s fur

105.5×92.5 cm

2022



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Hunsand Space | Beijing

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