

**Unseeable
Saw**

**Shen Lieyi
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沈烈毅 · 贰零壹玖

看不见的跷跷板

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“看不见”的跷跷板——读沈烈毅作品

文 / 项苙莘

沈烈毅不装，和他相处不累，这也是他的作品给人的感觉。这种不装和不累，来自于他的包容和通透，也因为他能够把复杂的事情和道理融会贯通到具体的视觉形式和材料上去，能够用简单易懂的艺术话语表达各种“大道理”，但不流于说教，不故弄玄虚，不故作高深。简单地说，他的作品总能以最柔软的姿势贴近公众，以最谦卑的心态面对自然，以最轻松的方式回应人生。将于2019年10月9日在上海腾飞大厦开幕的沈烈毅个展《“看不见”的跷跷板》，就是对其创作的一次集中呈现，该展览也是腾飞大厦改建后重新开业的重要活动之一。

“我所做的很多作品都是屁股下面的东西。”

沈烈毅哈哈大笑着如是说，满不在乎地黑化自己的作品，似乎有点“为艺术家不尊”，不像一般艺术家通常把自己的创作往高大上的方向凑。沈烈毅这“屁股下面的东西”，包括《跷跷板》系列、《美术馆》、《天空卫生纸》等作品，是富有悖论的“东西”，带着诙谐、轻松和调侃的意味，貌似平常却能刺激到人们的神经。而所谓的“屁股下面的东西”，正好表现了沈烈毅的创作对于公众的一种柔软、毫不摆谱的态度，他从不刻意强调低俗和高雅的差别，和寻常、琐碎的生活保持密切联系，同时积极地探索着公共艺术的可能性。

杜尚也曾把艺术做成屁股下面的东西，如著名的小便池《泉》，将代表着高雅的古典审美和女性美的标题《泉》（比如安格尔的名作《泉》），和用于污秽之所的工业制品、男性的小便池并置，给艺术界和公众脆弱的心脏以猛烈的一击。艺术史从此改写，后来者前仆后继、企图以更激烈更极端更抓眼球的方式去演绎艺术的先锋和前卫，语不惊人誓不休。几番潮起潮落，今天的当代艺术早已趋于理性和平静。沈烈毅即以一种相对温和的方式呼应杜尚，并置相互冲

突的元素，制造悖论、对比、荒谬、惊奇等效果，通过悖论的呈现让观众去感受原本抽象的道理或经验，进而去思考背后的问题。

《跷跷板》系列的创作灵感源自跷跷板的英文“see-saw”，沈烈毅做了这样一种充满悖论的跷跷板：玩跷跷板的双方相互几乎看不见自己的玩伴，可见变成不可见。展览标题“看不见’的跷跷板”，正是源于该系列作品，是“看不见”的跷跷板和看得见的“see-saw”之间的悖论。在该系列中，沈烈毅刻意制造了一种“视而不见”的缺憾，用实体的墙、镜子、芦苇以及其他各种方式阻隔游戏双方的目光交流。人们通常会觉得沈烈毅这种看不见的跷跷板有一种显而易见的怪异感，但他们往往对于另外一种更加怪异和普遍的现象视而不见。这种更加怪异和普遍的现象可以套用那首经典诗句作为开场来表示：

“世界上最遥远的距离，
不是生与死，
而是我就站在你面前看着你，
你却只顾低头看手机……”

人们通常有机会共聚一堂但往往各自低头看手机，这是我们每个人都再熟悉不过的场景，越来越少的面对面的眼神交流，和越来越高的眼睛和颈椎病的发病率。虽然沈烈毅制造了目光交流的障碍，而玩跷跷板的双方在看不见对方的情况下，需要通过更好的沟通来达成合作，因此他的跷跷板在实际上又打破了阻隔着人与人之间沟通交流的无形的墙，即以筑墙的方式打破墙，颇有以毒攻毒的意味。

沈烈毅善于以最简单的方式制造观者和作品之间的互动。如另一个屁股下面的东西《美术馆》系列，精心雕琢的坐垫，看上去细腻柔软舒适，而一旦有人忍不住坐上去，却不免被生硬冰冷的石块硌着屁股，这是视觉效果和实际触感之间的反差。被硌着屁股带着失望起身的人们，会是何种心情呢？沈烈毅把抽象而不可见的、普通人对美术馆的感受做成了可看可触可感的实体。美术馆往往希望拉近和观众的距离，但观众的感受如坐此座垫，舒不舒服自己心里清楚。在精美的表象和一种精心修饰的柔软姿态之下，美术馆实际上的生硬和难以亲近被清晰传达。观众和沈烈毅的作品短兵相接后心生感触，才算完成对其作品的完整欣赏。

“你所有的描述都不可能比自然更丰富。”

对于大自然，沈烈毅的态度从来都是认怂和服气的，这种认怂也给了他谦卑之心。因为从小在风景秀丽的杭州成长，因为见识过钱塘潮的波涛汹涌和台风的势不可挡，也因为毛主席追悼会那日，7岁的沈烈毅落水差点淹死的经历让他切身领教了大自然的威力，即便是那条平常熟悉且不起眼的小河，也有着无法抵御的力量。和死神擦肩而过的沈烈毅清楚地认识到：“对于诞生在此的所有生命而言，我们都有一个共同的命运，即对自然保持敬畏之心。”

所以，沈烈毅的作品不只甘于屈居屁股之下，和寻常、琐碎的生活保持密切联系，他也能带人上天，把人们的视线引向最深邃的宇宙。比如《天空》系列，以最日常最寻常的物什向人们呈现了通常被视而不见的虚空。他在彩钢瓦、蛇皮、钢板、卷筒纸、报纸、杂志、纸箱等不同材质或物品上镂空出不同建筑的形象，让我们看到了原本虚空的天空和空间变成了实体，占据了绝大部分的面积，竟是如此庞大和厚重。尤其在《天空 卫生纸》中，企图挑战和征服高空的各类世界著名建筑只是卫生纸上的一个可以忽略不计的小装饰而已。而在以往，我们往往震撼于建筑本身，以及被建筑所勾勒出来的天际线。

通过图底关系的反转，沈烈毅让原本作为背景被忽略的天空（虚空）变得如此清晰，和天地宇宙相比，历史、文化本身已经变得渺小，而自然的力量，才是最为宏伟的，才是真正的实体。那些改变了天际线的建筑物一次次挑战着高度和技术的极限，但天空和自然始终包容和俯瞰着各色人间戏剧，不为之动容分毫。在此语境下，什么是实，什么是虚，一目了然。他填充了一向被中国绘画所留白的虚空，但恰恰又是对中国传统的“空”、“虚”、“无”等观念的强化，让不可见变得可见。

沈烈毅还发现，单个的建筑体往往是有限的、孤立的，但它周边的虚空是无穷无尽蔓延、且相互连通的，直到天涯海角，直到宇宙深处。正如《天空 汇》这组作品，他在纸箱的底边镂空出那些象征着人类不同时期不同文明和文化沉淀的建筑符号，当外部的光线照射进去，它们在同一个箱子的虚空中成为了时空上的一体。在这里，文化、政治的边界消失了，一切都处于同一宇宙空间之下，而这才是人类世界在自然中的最终归宿。他也向我们揭示了一向被过分强调渲染的不同文化、不同时代之间的差异只是表面的、有限的，而连通性、共通性、和而不同的自然和宇宙才是关键的和本质的。

水是沈烈毅喜爱的另一自然题材，如《雨》、《舟》等系列。通过对石材的反复试验，他选用了山西黑色花岗岩，利用从石头上打磨出的镜面反光效果来表

现水的波光潋滟或阵阵涟漪，并创造了类似水墨的效果。精心打磨的水墨般浓郁的顶面，和保留粗砺质感的花岗岩石体相映成趣。如在《雨》系列中，石块的顶面细细打磨至平整光亮如镜面，再点缀上一圈圈的涟漪，是雨滴坠入水面的瞬间。坚硬的石块成为灵动的一汪清泉，能倒映出周围的环境，并随着自然光影的变幻而变。在《舟》系列中，他的处理手法又有细节上的不同，“舟”面上的水是鱼鳞似的更为细密排列的水波，有着漾舟湖上波光粼粼的意境。在中国传统文化中，流水、卷云、石块、树根等意象是可以相互转换的，每一样都是大自然的缩影，每一样都是真气流淌的结果，一块沉重的石头在人的内心可以是一汪清水，一片浮云。在这几个系列的作品里，沈烈毅把石的阳刚和水的阴柔合一，使静止的空间产生流动的气息，让雕塑变得气韵生动。

“探究艺术如何去呈现以及回应人的处境。”

沈烈毅认为，人的处境始终是一个永恒的问题，它暗含着文化、生命、创作、消费、经济、权力等之间的相互作用。因此，他一心想探究艺术如何去呈现以及回应人的处境。那么，我们现代人在什么样的处境中呢？

早在青年时代的马克思已经提出过现代社会的五种异化：人和自己的行动（即劳动）之间，人和物品之间，人和他人之间，人和自然之间，以及人和自己之间的异化。简单而言，异化是一种对不能分割的联系之间的扭曲与分割（Bertell Ollman: Alienation is the separation of what cannot be separated with distortion.）。著名社会学理论学者哈特穆特·罗萨（Hartmut Rosa）又提出了时间和空间的异化：社会节奏越来越快，似乎每个人都在和时间赛跑，永远有忙不完的事情，人们通过不断努力往前跑以便可以留在原地；各个现代化城市、建筑和家庭的空間越来越相似，人们容易迷失并失去亲切感，甚至有很多人在酒店醒来不知身在何处，需要打电话到前台问自己在哪儿。这七种异化即是我们今日的处境。所以，沈烈毅一直努力通过自己的创作去重新建立人、人、人和自然、人和物品等之间的各种联系，比如他对自己作品满不在乎的态度，比如他对公共艺术积极的研究和开拓，比如他对自然毫无保留的热爱、赞美以及在创作中的不断表达等等。

反商业、去物质化、反美术馆本是当代艺术的一个初衷，艺术家直接用现成品或低廉的材料进行创作，为了使其无法交易、无法收藏，但时至今日，艺术品仍是博物馆里被膜拜的圣物，或是画廊里被细心呵护的奢侈品，这是艺术品和艺术家本人、和普通观众之间的异化。但在腾飞大厦现场开会时听沈烈毅说得

最多的一句话是：“我的作品就是要让人近距离接触的，观众要碰就碰吧，碰不坏的，实在坏了也没关系。”他从不把自己的作品太当回事，在他看来，作品应该是可以为人所用、可以触摸的实用品，他希望让艺术品回到生活，是可以坐在屁股下面的普通物品。他对待自己亦如此，认为艺术家不应把自己看得太高，就当自己是个手艺人，要与材料产生感情，不断与之磨合并去驾驭。沈烈毅身体力行地表现出了一个真正的艺术家和作品、材料、观众之间的寻常关系：一个心怀暖意、给公众制造实用品的手艺人。

在沈烈毅儿时的杭州生活中，随处可见石桌石椅，男女老少总喜欢拉着家常围桌而坐，而在日益都市化的今天，那样美好的场景日渐减少。对于石桌石椅的记忆，在一个石桌边坐下就可以热络聊天的场景，促成了沈烈毅对公共艺术的积极研究和拓展。他希望把自己的作品摆放在公园、商场、机场等场所，供人们围坐、休憩、聊天，给人们提供重建亲善关系的道具和氛围，重新形成人和人之间乐乐呵呵的关系，不管认不认识。他在雕塑的三维实体中发挥、强化了二维平面的作用，如前述《雨》、《舟》等系列作品的水面，在某种程度上是对记忆中的石桌石椅的顶面的转化，也是他对人与人之间、人与自然之间亲善关系的向往。丰塔纳在油画布上帅气的几刀，划破布面，突破了绘画的二维平面。沈烈毅相反，在三维立体的雕塑中突出了二维平面的效果。作品平整的顶面也是对邂逅者的邀约——可以坐在上面稍事休息，使雕塑具有了互动性和公共性。沈烈毅用了极为简单的三维实体和二维平面并置的手法，从而完成了雕塑形式的创新，完成了雕塑向公共艺术的转化，完成了对中国本土文脉和国际当代语境的结合。大道至简，一旦抓住本质，寥寥数语即可表达清楚，的确无需赘言。

沈烈毅说：“我想，对自然敬畏的人也一定会谦和内敛，而且，因为你尊崇自然之道，你一般也不会屈服权威，毕竟之于宇宙，我们渺小如沙尘，又谈何权威。”在《天空》系列、《雨》系列等作品之外，不同形式和规模的“天梯”是沈烈毅向自然致敬、希望进一步和自然建立亲密对话的又一试验。自古以来，人神可以相互对话、往来，天梯即是人神互动的一个通道。犹太人曾凭借巴别塔上天，中国人则借助高山和大树。各国传说中天梯的形式各不相同，但通天的愿望一致。在中国，尤其近代的落后和惨痛遭遇导致了人们对科学对现代化的渴望，以及对打破旧有社会的急切心情，以至于几乎一切传统文化都被作为封建残余抛弃和清扫。在庸俗化和肤浅化的唯物主义和科学主义思想的主导下，不可见的世界被遮蔽，中国人失去了以往天人合一的和谐状态，以及和自然对话的能力。艺术创作因其非理性的想象而生动，它是人类重建精神自由的方式，沈烈毅希望借竹梯 / 天梯的创作重建人和自然的对话。如《空游云行》系列，人们可以享受攀登探秘的乐趣，可以呼吸竹子的清香，可在竹编的“巢”

里仰望天空。他塑造了“鲜活”而可持续生长、高入云霄的竹梯，亦用龙柳“种植”了迷你版的天梯。后者虽弱小，但向上生发的势头良好，满载着艺术家美好的通天愿望。

除了利用创作重建人与周边世界的各种关系，沈烈毅还倾向于用游戏的方式去回应人类在今天的处境，如《跷跷板》系列。游戏、娱乐，早已经是人们生活不可分割的部分，沈烈毅乐于用游戏的方式吸引人们的注意力，而不是板着脸进行老掉牙的说教。相较于更多属于老人和孩子、更为粗放的广场文化，商场文化更多属于年轻人、行色匆匆的白领，更为精致、更关注享乐。腾飞大厦正是商场文化的代表，对于即将在此开幕的个展，沈烈毅说：“来看的人不管懂不懂都没关系，能理解的人，会感受到作品更多的意图；不懂的，玩一玩跷跷板乐一乐，也很好。”在跷跷板一高一低的运动中，在摇摆变换的视线中，也许正如沈烈毅所一贯主张的，让艺术充当一个触发者，而非成为一个决断者，触发人们思考自身的现实处境，并与之展开游戏和互动，从而获得属于自己的答案。

By Xiang Liping

“Unseeable” Seesaw — Thoughts on Shen Lieyi’s works

With no affectation in his nature, Shen Lieyi is easy to get along with and that’s also how people feel about his works. These characteristics of Shen’s and his works come from his tolerant and insightful self, and also from his aptitude to integrate complex things and principles into specific visual forms and materials, and to express all kinds of “great truths” with simple and lucid art language, but with no preaching, nomystifying, either no pretending to be profound. To put it simply, with his works, he always approaches the public in the gentlest manner, faces the nature in the humblest attitude, and respond to life in the easiest way. Shen Lieyi’s solo exhibition “Unseeable” Seesaw, which will open in Ascendas Plaza Shanghai on October 9th, 2019, is a concentrated presentation of his creations, and is also one of the important events to the plaza’s reopening after its reconstruction.

“Many of my works are things under the buttocks.” Mr. Shen said it with a laugh. He has no problem making fun of his works, which seems to be a bit of “degraded as an artist”, unlike most artists who would usually push their creations towards a high-end direction. Shen’s “things under buttocks”, including the “Seesaw” series, “Art Gallery”, “Sky—Toilet Paper” are paradoxical “things” with a sense of humor, easiness and entertaining. They seem common but they will stimulate people’s nerves. So-called “things under buttocks” precisely show a gentle and unpretending attitude towards the public in Shen’s creations. He never deliberately emphasizes the difference between vulgarity and elegance. Shen maintains a close relationship with ordinary and trivial life, and actively explores the possibility of public art at the same time.

Duchamp once also made artworks out of something under buttocks, such as the famous urinal “Fountain”, which juxtaposed the title representing elegant, classic aesthetics and feminine beauty (such as Ingres’s famous “La Source”) with industrial products used by man in filthy places—urinals. He struck the art world and the public fiercely in their fragile hearts. Since then, the history of art has been rewritten. Newcomers have been trying to interpret the pioneering and avant-garde elements of art in a more intense, extreme and eye-catching way. They will not rest until the public is startled. After a few ups and downs, today’s contemporary art has long tended to be rational and calm. Shen echoed Duchamp in a relatively gentle way, juxtaposing conflicting elements to create paradoxes, contrasts, absurdities, surprises and so on. He makes the audience feel the truth or experience which is originally abstract through the presentation of paradoxes and makes them think about the problems behind it.

The “Seesaw” series was inspired by the English word “seesaw”. Shen made a seesaw full of paradoxes: The two people playing seesaw can hardly see their playmates and the situation of “see and saw” turns into “unseeable”. The title of

the exhibition, “Unseeable” Seesaw, stems from this series of works that is a paradox between the “unseeable” seesaw and the visible “see-saw” . In this series, Shen deliberately created a defect of “looking without seeing” using solid walls, mirrors, reeds and other ways to block eye contact between two sides of the game. People often feel that there is an obvious sense of weirdness in Shen’s unseeable seesaw. But they tend to turn a blind eye to the other weirder and more common phenomenon which can be presented with a classic poem as a start:

“The longest distance in the world,
is not between life and death,
but while I’m standing right in front of you,
yet you’re just looking down at your phone.”

People get to gather together but often look down at their mobile phones. It’s a scene that we are all familiar with where making eye contact face-to-face becomes less and incidence of eye diseases and cervical spondylosis become more. Although Shen created obstacles to block eye contact, the two sides playing on the seesaw need to cooperate through better communication without seeing each other. Therefore, his seesaw in fact breaks the invisible wall that blocks the communication between people, namely, breaking a wall by building a wall, which resembles fighting fire with fire.

Shen Lieyi is good at creating interaction between the audience and the works in the simplest way. For example, in another “thing under buttocks” , the “Art Museum” series, carefully carved cushions looking delicate, soft and comfortable, but once someone can’t help sitting on them, they are bound to be hurt by tough and cold stones. This is the contrast between the visual effect and the actual touch of an object. What about the people who get up from the cushions with aching buttocks and disappointment? How do they feel? Shen turns the abstract and invisible feelings of people towards museums into an object for us to be able to see, to touch and to feel. Museums often attempt to get closer to the audience. But if the audience feel the same way sitting on those cushions as going to museums, they’ll know whether they are comfortable or not. Under the exquisite appearance and well-decorated softness, the actual unapproachable stiffness of museums is clearly conveyed. Only if the audience observe Shen’s works closely and come up with feelings about them could they complete the whole process of appreciating his works.

“None of your descriptions can be more abundant than the nature.”

Toward the nature, Shen's attitude has always been modest and convinced. His attitudes have also given him a sense of humility. Raised in the picturesque city of Hangzhou, Shen has witnessed the roaring tides of the Qiantang River and the unstoppable typhoons. On the day of Chairman Mao's memorial service, the 7-year-old Shen Lieyi nearly drowned in a river. That experience taught him about the power of the nature. Even the familiar and inconspicuous river has irresistible power. Passing by with death, Shen clearly realized that “All lives born here share a common destiny, that is, to respect and fear the nature.”

Therefore, Shen is not satisfied with letting his works stay under buttocks. Even if he makes his works close to ordinary and trivial life, his works can take people travel up above and draw people's attention to the deepest universe. “The Sky” series, for example, present the emptiness that is often ignored with the most common things. He hollowed out images of different buildings on various materials or objects such as encaustic tiles, snakeskins, steel plates, paper reels, newspapers, magazines, cartons and so on. In this way, we can see the originally empty sky and space become entities occupying most of the area, that is huge and heavy. Especially in “Sky—Toilet Paper”, world-famous buildings attempting to challenge and conquer the high clouds turn out to be just negligible small decorations on some toilet paper. While in the past, we were often shocked by the buildings themselves as well as the skyline outlined by them.

By reversing the figure-ground relation, Shen made the sky (empty), which was originally neglected as the background become so clear. Compared with the universe, history and culture become insignificant, and the power of the nature is the most magnificent, the real entity. The buildings that have altered the skyline are challenging the limits of height and technology over and over again. But the sky and the nature have always been unswervingly looking at and forgiving all those dramas created by human. In this context, reality and emptiness are clear at a glance. Shen fills the emptiness that has always been left empty by Chinese painting. At the same time, he has also strengthened the traditional Chinese concepts of “emptiness”, “void” and “nothingness”, making the invisible become visible.

Shen also found that individual building is often limited and isolated, but the emptiness around it is endless and interconnected, stretching out to the end of the world and to the deep universe. As in the series of “Sky—Convergence”, he hollowed out architectural symbols standing for different civilizations and cultures at different times in the bottom of a carton. When light comes in from the outside, they become one in terms of space and time in the void of the box. The cultural and political boundaries disappeared in this box. Everything is in the same space in the universe, which is the ultimate destiny of the human world in the nature. He has also revealed that the differences between various cultures and times, which have always been overemphasized, are only superficial and limited, while connectivity, commonality, and harmony in diversity of the nature and the universe are the key and the essence.

Water is another natural theme that Shen loves, such as series of “Rain” and “Boat” etc. Conducting multiple experiments on stones, he selected black granite from Shanxi province to show the waves and ripples of water via mirror reflection created by polishing the stone. He also created a similar effect to that of Chinese ink painting. The well-polished, inky top surface of the granite and the unpolished body of granite form an interesting contrast. For example, in the “Rain” series, the top surface of the stone is finely polished to be smooth and bright as a mirror then dotted with circles of ripples, which resembles the exact moment of raindrops falling onto the surface of water. The hard stone becomes a dynamic spring of water, reflecting the surrounding environment and altering alongside the changing natural light and shadow. In the “Boat” series, Shen's ways of handling his works are different in details. The water on the surface of the “boat” is a finer arrangement of water waves looking like fish scales, with an artistic conception of boating on the sparkling lake. In the traditional Chinese culture, images such as running water, cirrus clouds, stones and tree roots can be transformed into each other. Each one of them is a microcosm of the nature. Each one of them comes from the flow of vitality. A heavy stone can be a puddle of clear water or a piece of floating cloud inside people's hearts. In these series of works, Shen combines the masculinity of stone and the femininity of water to create flowing air in a still place to make the sculptures come alive.

Shen Lieyi believes **“To explore how art presents and responds to the human situation.”** situation is an eternal problem, which implies interaction among culture, life, creation, consumption, economy, power and so on. Therefore, he is bent on exploring how art presents and responds to the human situation. Then what kind of situation are we modern people in?

As early as in his youth, Marx had put forward five kinds of alienation in the modern society: between man and their own actions (namely, labor), man and goods, man and others, man and the nature, man and themselves. To put it simply, alienation is the separation of what cannot be separated with distortion (Bertell Ollman). Hartmut Rosa, famous sociological theorist, has then put forward the alienation of time and space: the pace of society is getting faster and faster, as if everyone is racing against time and there are always endless things to do. People are making constant efforts to run forward so that they can stay where they are. The spaces of modern cities, buildings and families are becoming more and more similar to each other. People tend to lose their sense of intimacy. Many even wake up in hotels without knowing where they are. They need to call the front desk to ask for their locations. These seven kinds of alienations are the situation we live in today. As a result, Shen has been trying to rebuild the connections between man and others, man and the nature, man and objects through his creations, including his indifferent attitude towards his works, his proactive efforts on research and development of public art, his unreserved passion and compliments for the nature, and constant endeavor on expressing these connections and so on.

Anti-commerce, dematerialization and anti-museums were originally the intentions of contemporary art. Artists work directly with ready-made products or cheap materials in order to make their works impossible to trade and to collect. But up to now, artworks are still sacred things worshipped in museums or luxuries elaborately cared for in galleries. That is an alienation between the works and artists themselves, as well as the general audience. However, at Ascendas Plaza Shanghai, what Shen said the most often was: “My works are to be observed and touched closely. The audience will not damage my works by touching them and it doesn’t really matter even if they are damaged.” He never takes his works too seriously. From his point of view, artworks should be practical things that can be used and touched. He hopes to bring art back to our lives and back to something that can be placed underbuttocks. He

treats himself the same way as he treats his works, deeming that artists shouldn't think too high of themselves. They should regard themselves as craftsmen, connecting with materials, constantly merging with them and mastering them. Shen shows with his own actions the ordinary relations between a real artist and his works, materials and the audience: a craftsman with a warm heart and makes practical things for the public.

In Shen's childhood life in Hangzhou, stone tables and chairs were everywhere. Men and women, the elder and the young always liked to chat by the tables. But today when the society is increasingly urbanized, that beautiful scene becomes less and less common day by day. The memory of stone tables and chairs, hearty chats starting at the moment of sitting down by a stone table contributes to Shen's proactive research and developing on public art. He hopes to place his works in parks, shopping malls, airports and places for people to sit around, have a rest and maybe a chat. He wants to provide them with props and atmosphere for rebuilding friendly relations, and reforming delighted connections between people no matter they know each other or not. He develops and strengthens the role of the two-dimensional plane in three-dimensional sculptures. For example, the water surface of the above-mentioned series of works such as "Rain" and "Boat" are, to some extent, transformations of the surface of stone tables and chairs in Shen's memory. It is also his yearning for friendly relations between man and the nature. Fontana makes a few handsome cuts on the canvas, scratching the canvas and breaking through the two-dimensional plane of the painting. Shen, on the contrary, highlights the effect of two-dimensional plane in three-dimensional sculptures. The smooth surface of the work is also an invitation to those who encounter it—just sit here and rest for a while, which makes the sculpture interactive and public. Shen uses a pretty simple technique of juxtaposition of three-dimensional object and two-dimensional plane to complete the innovation of the form of sculpture, the sculpture's transformation to public art as well as the combination of Chinese local context and international contemporary context. The greatest truths are the simplest. Once the essence is captured, it can be expressed clearly with brief words and no more wordy description is necessary indeed.

Shen Lieyi said: "I think those who respect and fear the nature will certainly be modest and introverted. Furthermore, because they respect the principles of the nature, they generally won't succumb to authority. After all, we are as insignificant as dust compared to the universe, there is really nothing we can say about authority." In addition to the "Sky" series, the "Rain" series and other works, Shen creates "high ladders" in different forms and scales as another experiment to pay tributes to the nature and to hope to further establish intimate dialogues with the nature. Since ancient times, human beings and gods could communicate with each other. High ladder was a channel for them to interact. The Jews wanted to go to heaven via the Tower of Babel while the Chinese relied on mountains and trees. According to the legends of various countries, the forms of high ladders were different but the wishes to reach heaven were the same. In China, the backwardness and sufferings in the early modern times have led the people to their desire for science as well as modernization and eagerness to break through from the old society, which resulted in almost all traditional culture being abandoned

and swept away as a remnant of feudalism. Under the domination of materialism and scientism that were vulgar and superficial, the invisible world was obscured. Chinese people have lost the harmonious state of the unity of man and the nature in the past as well as the ability to communicate with the nature. Artistic creation is vivid because of its irrational imagination. It is a method for human beings to rebuild their spiritual freedom. Shen hopes to rebuild the dialogue between man and the nature through the creation of bamboo ladders or high ladders. For instance, in the "Travel in the Air and Clouds" series, people can enjoy the fun of climbing and exploring, breathe the fragrance of bamboo and look up to the sky in the "nest" made of bamboo. He created "fresh" bamboo ladder that is sustainably growing into the sky and also "planted" a mini version of the ladder with the dragon willow. Although the latter is weak, the momentum of growing higher is promising and filled with the artist's beautiful wishes to heaven.

In addition to using creation to rebuild relationships between man and the surrounding world, Shen also tends to respond to today's human situations in games such as the "Seesaw" series. Games and entertainment have long been an integral part of people's life. Shen is fond of attracting people's attention by games rather than old preaching with a poker face. Compared with square culture which is more extensive and more for the elder and children, plaza culture is more for young people and busy white-collar who are more exquisite and pay more attention to pleasure. Ascendas Plaza Shanghai is a representative of plaza culture. For his solo exhibition about to open here, Shen said: "It doesn't matter whether the audience understand the works or not. People who can understand them will capture more intentions of the works; for those who do not understand the works, it's simply good to have fun on the seesaw." In the movement of ups and downs on the seesaw, in the visual effect of swinging and shifting, perhaps as he has always advocated that art should be a trigger rather than a decider. This trigger should encourage people to think about their own situations, to play games and to interact with them so that they can find answers of their own.



《陪路板·镜》

200 × 600 × 120cm 材质 * 不锈钢 \ 木

《跷跷板 II》

500 x 500 x 80cm 材质 * 不锈钢 \ 树





《踏踏板·案》

500 × 150 × 80cm 材质 * 木 \ 铜

《**膀胱板·观**》

130 x 600 x 80cm 材质 * 不锈钢 \ 显示屏 \ 摄像头





《踏踏板·逝》

400 x 600 x 120cm 材质 * 不锈钢 \ 铁 \ 木马 \ 芦苇

1000 x 200 x 40cm 材质 * 钢管 \ 木

《跷跷板·墙 II》



《天梯》

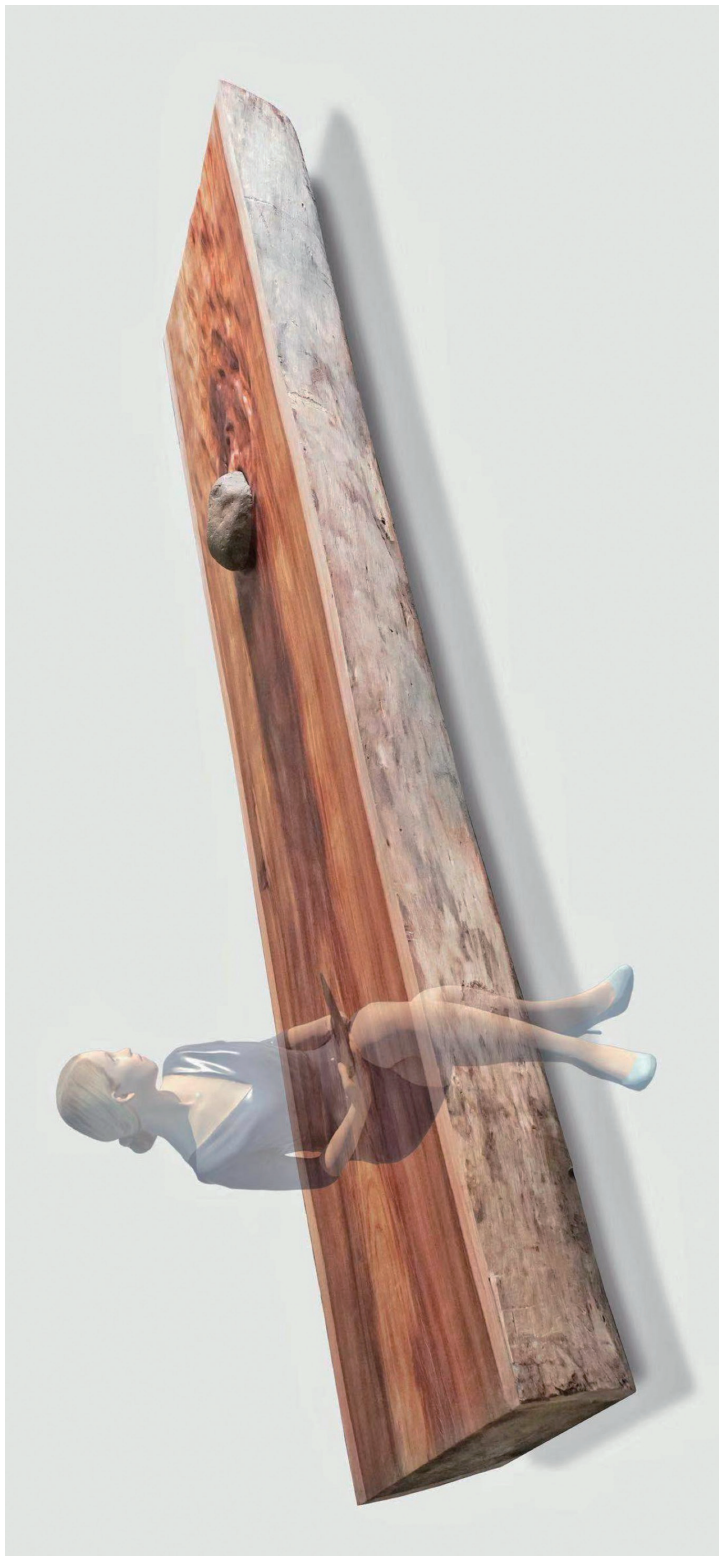
高 * 12m 材质 * 木





高*1m 材质*龙柳

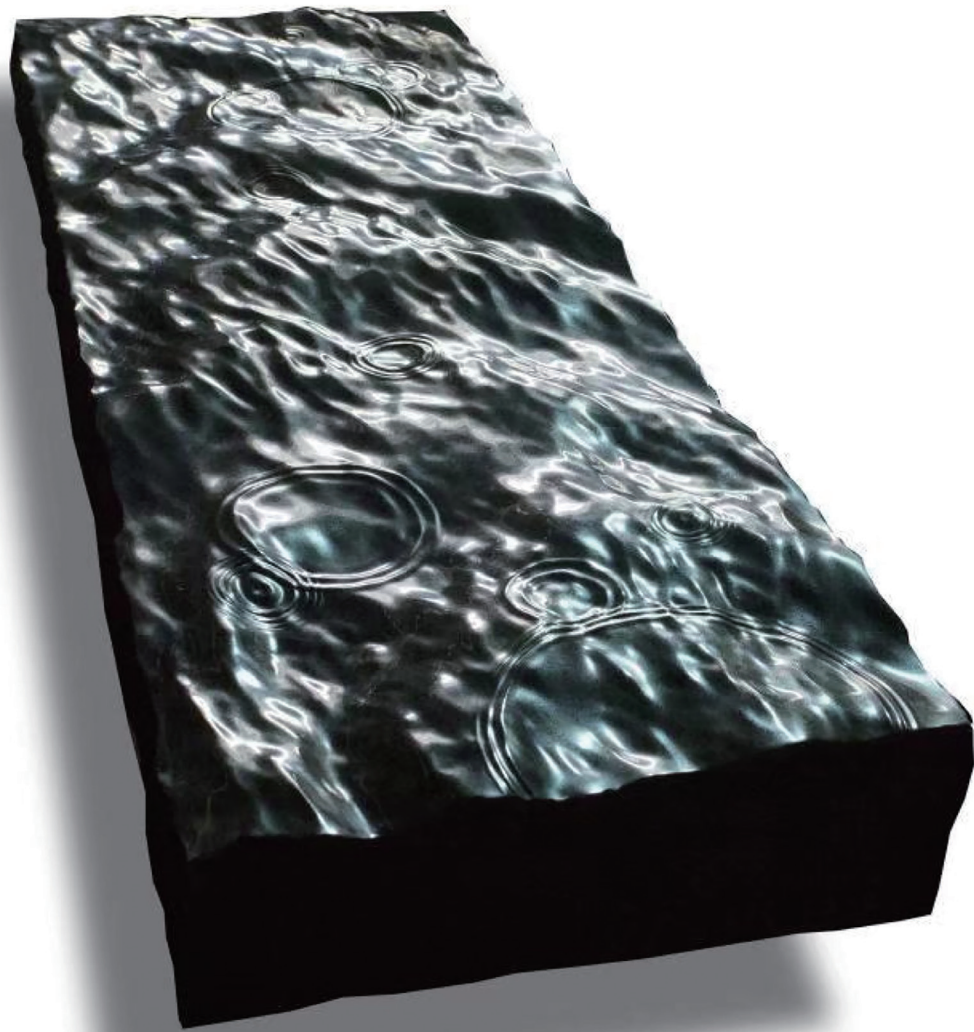
《天梯 II》



《静水流石》

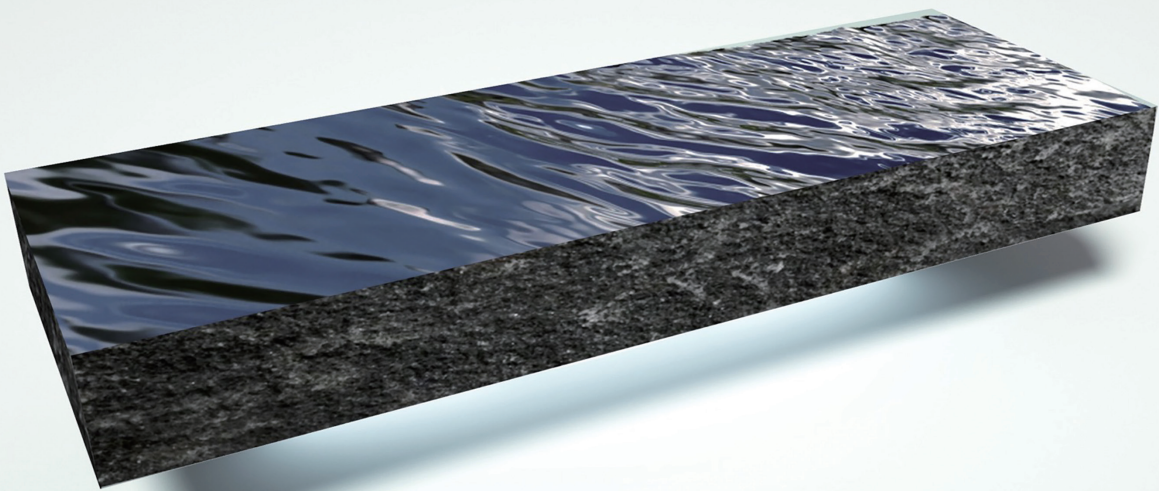
380 x 100 x 42cm 材质 * 钢管 \ 木 \ 石





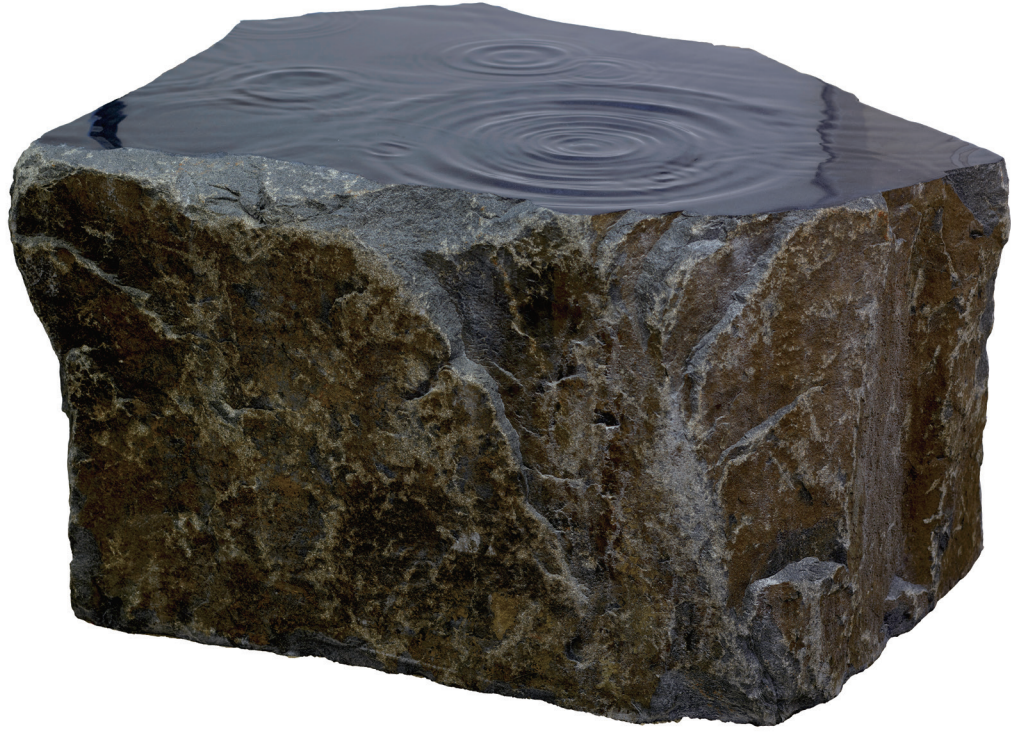
180 x 70 x 45cm 材质 * 花岗石

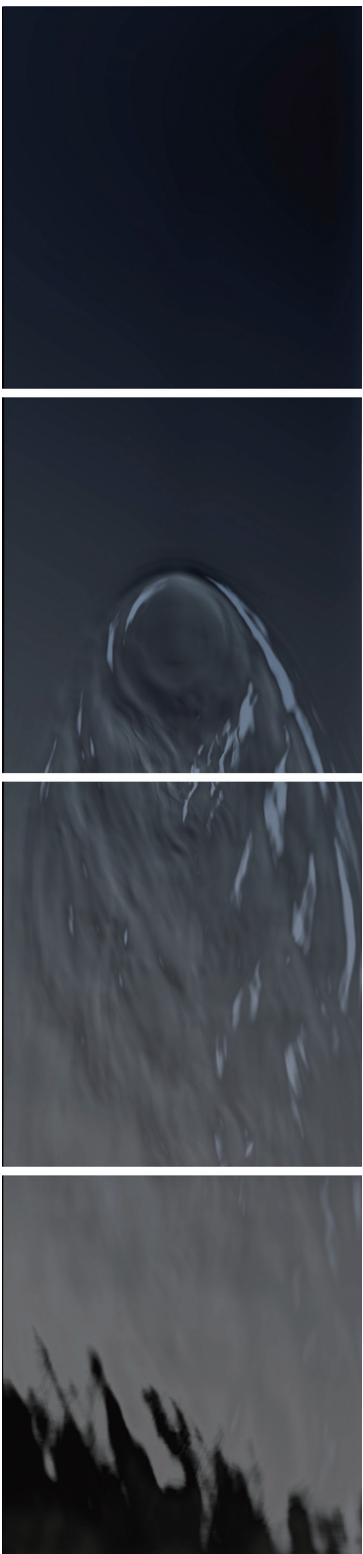
《跨虹》



180 x 70 x 45cm 材质 * 花岗岩

《凭澜》





《行月》

260 × 60cm 材质 * 亚克力

《天空 - 铁锹》

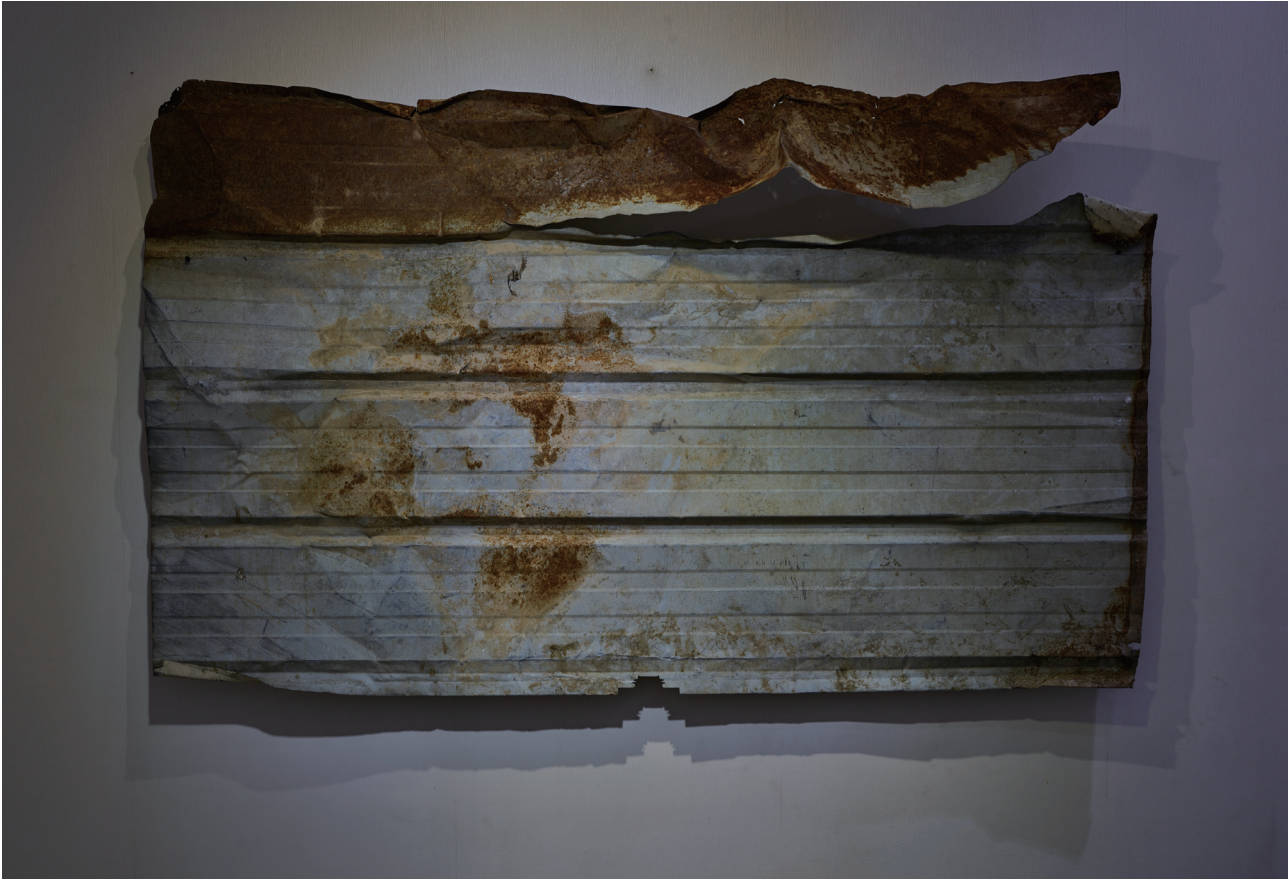


120 x 30cm 材质 * 木 \ 铁

《天空·卫生纸》



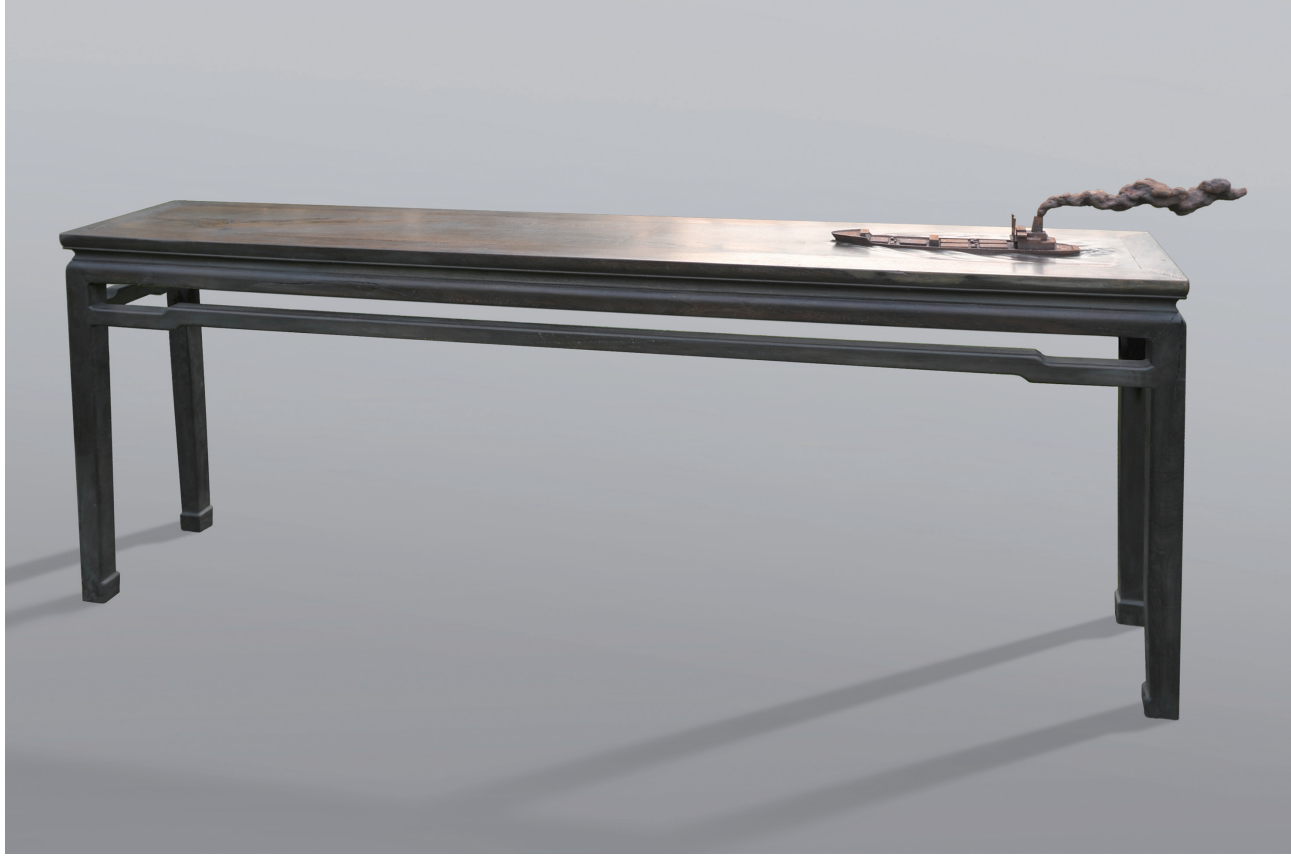
尺寸可变 材质 * 卫生纸 \ 铁支架



《天空·彩钢瓦》

110 × 200cm 材质 * 彩钢瓦

《铁壳船》



30 x 110 x 220cm 材质 * 木 \ 铁



240 × 70 × 45cm 材质 * 花岗石 \ 木 \ 铁

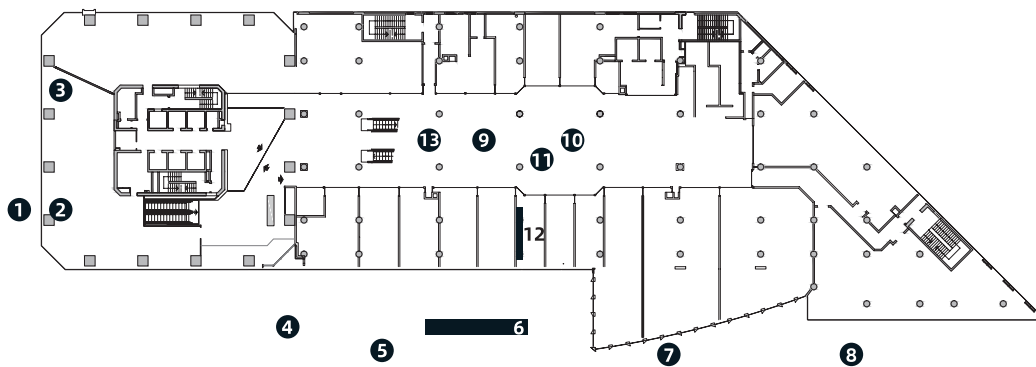
《美术馆》

《潮》

90 x 30 x 30cm 材质 * 亚克力 \ 不锈钢

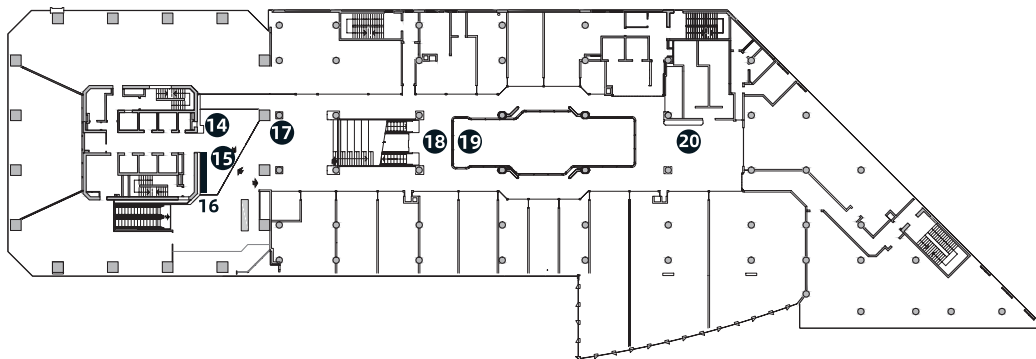


1F



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| 1. 《雨》 | 7. 《跷跷板·Ⅳ》 |
| 2. 《凭阑》 | 8. 《跷跷板·逝》 |
| 3. 《跨虹》 | 9. 《静水流石》 |
| 4. 《跷跷板·镜》 | 10. 《跷跷板Ⅱ》 |
| 5. 《跷跷板·蔡》 | 11. 《天梯Ⅱ》 |
| 6. 《跷跷板·墙Ⅱ》 | 12. 《天空·彩钢瓦》 |
| | 13. 《铁壳船》 |

2F



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| 14. 《溯》 | 18. 《美术馆》 |
| 15. 《徊》 | 19. 《天梯》 |
| 16. 《行月》 | 20. 《天空 - 卫生纸》 |
| 17. 《天空 - 铁锹》 | |



沈烈毅

1969 年生于杭州

1995 年毕业于中国美术学院雕塑系

现任教于中国美术学院雕塑与公共艺术学院

个展

2018 * 《跷跷板：沈烈毅装置艺术展》，浙江美术馆，杭州

2017 * 《沈烈毅 2017 作品展》，南京艺术学院美术馆，南京

2016 * 《以水为徒》沈烈毅个展，Art Front Gallery，
日本东京

Shen Lieyi

1969 Born in Hangzhou, China

1995 Graduated from the Department of Sculpture, China

Academy of Art Now teach in College of Sculpture and
Public Art, China Academy of Art

Solo Exhibitions

2018 * See-Saw: Shen Lieyi's Installation Art, Zhejiang Art
Museum, Hangzhou China

2017 * Shen Lieyi's 2017 Art Work Exhibition, Art Museum of
Nanjing University of the Arts, Nanjing China

2016 * In Company with Water - Shen Lieyi Solo Exhibition,
Art Front Gallery, Japan

展览

2019

《徊》2019 上海城市空间艺术季，永久性落地于杨树浦电厂遗址公园，上海
《天空》之卫生纸“纸上谈纸”——中华纸文化当代艺术展，浙江美术馆，杭州
《天梯》、《行月》、《徊》、《水木清华》、《雨》等 沈勤 / 沈烈毅双个展，瀚阳艺术中心，杭州
《雨》金沙湾国际海滩雕塑艺术节，深圳
《天空》回归与再造——雕塑家瓷绘作品展，中央美术学院陶溪川美术馆，景德镇
《天空》之卫生纸“嬗变——当代艺术邀请展”，云艺术中心，上海
《雨》“云泉”中国传统美学的当代构型，苏州博物馆，苏州

2018

《舟》诚如所思，加速的未来——第六届广州三年展，广州
《天空》系列“本来·中国当代视觉艺术提名展”，深圳画院，深圳
《跷跷板II》《地-造》，青当代艺术中心，上海
《跷跷板》“海上共明月”公共艺术节暨首届厦门海丝艺术品中心公共艺术展，厦门
《雨》“延伸的空间”2018 东莞雕塑装置艺术节，东莞
《静水流石》、《雨》自·沧浪亭当代艺术展，苏州金鸡湖美术馆，苏州
《圈-7》平行·上海——国际当代艺术邀请展，上海可·美术馆，上海
《天空》系列、《雨》“日常之上”——谭劭、沈烈毅作品展，杭州
《雨》丝路新语·2018 博鳌国际雕塑展，海南
《空游云行II》、《空游云行III》东方竹——亚洲竹生活艺术展，中国美术学院民艺博物馆，杭州
《天空》系列作品 后笔墨时代：中国式风景，广东美术馆，广州

2017

《舟》27 度角——东湖国际生态雕塑双年展，武汉
《铁壳船》首届全国雕塑大展，中国美术馆，北京
《跷跷板》釜山海洋艺术节，韩国
武汉新轴线——2017 泛海国际雕塑艺术季，武汉

2016

《雨》宁波·杭州湾首届国际雕塑艺术展，宁波
湖·上肆人展，杭州
《雨》新加坡艺术周：“ENVISION”纪念性雕塑群展，新加坡
《空游云行》第二届杭州纤维艺术三年展，浙江美术馆，杭州
《铁壳船》“通”空间艺术邀请展，南通市中心美术馆，南通
《雨》同行——中国当代雕塑二十一名家邀请展

2015

《湖心亭一点》中日韩当代艺术展，日本
《穿越》“朝圣敦煌”首届国际城市雕塑作品大展特别奖
《池满无声》“生态——人文”2015 中国长白山国际公共艺术创作营优秀作品奖并收藏
《云谣木演》浙江省第三届城市雕塑评选金奖，中国杭州

2014

《夏夜》第十二届大分亚洲雕塑展, 日本
《铁壳船》第十二届全国美术作品展览优秀奖, 北京
《乾坤》2014 首届平潭国际城市雕塑展, 平潭
《清逸杭州·韵致空港》浙江省第十三届美术作品展览优秀奖, 杭州
《游弋》、《上善若水》中国姿态·第三届中国雕塑大展, 济南
《池满无声》第二届苏州·金鸡湖双年展, 苏州
《润》、《跷跷板》、《池满无声》迹·TRACES2014 新天地当代公共艺术展, 上海

2013

《“萧山机场 T3 航站楼公共艺术作品设计”项目》2012 年度全国优秀城市雕塑建设项目之“公共设施艺术化项目”范例奖
《记忆》2013 中国·芜湖第三届刘开渠奖国际雕塑大展优秀奖
《舟》德国北方艺术第 13 届国际艺术展
《天空一》、《天空二》延伸·2013 大同国际雕塑双年展
《围》“无形之形”中国当代艺术展
《一道入溟渤》海纳百川—中国·东营雕塑艺术展
《木罇生华》解构与建构——中国抽象雕塑艺术展
《铁壳船 3 号》中国雕塑学会 20 年优秀作品回顾展
《湖心亭一点》邂逅·艺术直面公众作品展
《流光》问石——中国当代国际石雕艺术邀请展暨鼎立艺术馆开馆展

2012

《舟》作为上海市政府赠送瑞士巴塞尔州的友好雕塑于 2012 年 9 月建造于巴塞尔圣约翰公园
《云谣木演》第四届西湖国际雕塑邀请展
《跷跷板》雕塑当代：中国当代雕塑家作品展，全国城市雕塑建设指导委员会艺术委员会，青岛
《太极》系列 2012 德国 - 中国文化年“无形之形”中国当代艺术展，德国
《舟》共振计划：第一站“共振汉堡”中国当代雕塑展，德国
《铁壳船》系列 3 中国国家博物馆“中国百年雕塑作品展”
《围 5》2012 苏州金鸡湖双年展 中国当代青年雕塑展

2011

《铁壳船》系列 3 中国姿态 - 第二届中国雕塑大展中国雕塑佳作奖
《西湖之水》2010 年度全国优秀城市雕塑建设项目优秀奖
《雨》水木清华 - 国际校园雕塑大展
《铁壳船》首尔国际雕塑节
《铁壳船》系列 2 第四届全国青年美术作品展

2010

《铁壳船》系列 1 第十届大分亚洲雕塑展
《入境如梦》中国台州国际城市雕塑展
《畅》浙江省第二届城市雕塑评选活动特别奖

- 2009
《拨云见日》全国十一届美展获奖提名
《太极》第七届中国体育美术作品展览
《太极》第六届浙江省体育美展铜奖、《畅》优秀奖
《拨云见日 -5月13日“挺进汶川纪事”》浙江省十二届美展
《遗传》全国雕塑百家联展
《润》2009 新疆乌鲁木齐国际城市雕塑展
- 2008
《俑》第三届全国青年美展
《泳B》2008 奥运景观雕塑方案征集大赛优秀奖
《畅》西湖国际雕塑邀请展
《泳B》澳门与奥运同行体育雕塑展
《3/5》《乾坤》浙江省雕塑名家展
- 2007
《乾坤》/《俑》“独乐·众乐”公共艺术创作与研究展（日本）
《太极》深圳南山艺术雕塑工程方案作品
《俑》首届中国美术教师艺术作品年度奖获铜奖
- 2006
《俑》“远大杯”北京双年展被选资格展获优秀作品
《甘霖》沈阳国际雕塑作品展
《奔流》、《激浪》广州城市公共艺术—城市雕塑论坛优秀奖
- 2005
《舟》雕塑百年展
《训》第五届浙江省体育美展优秀奖
- 2004
《巢》中国当代雕塑展（法国）
- 2003
《桥》中国福州·国际城市雕塑艺术展
《雨》首届中国北京国际美术双年展·中国雕塑精品展
《海之舟》厦门大海·音乐雕塑展
- 2002
《甘霖》《纪念“毛泽东在延安文艺座谈会上的讲话”60周年》展获全国美术作品展优秀作品
《蕴》中国北京国际雕塑邀请展
- 2001
《雨》西湖国际雕塑邀请展

Exhibitions

2019

Irresolute, Encounter-2019 Shanghai Urban Space Art Season, Permanently landed at Yangshupu Power Plant Heritage Park, Shanghai China

Sky, The Splendid Languages of Paper, Zhejiang Art Museum, Hangzhou China

Irresolute, Rain, etc ShenQin & ShenLiyi Dou Exhibition, Hangzhou Hangyang Art Center, Hangzhou China

Rain, Shenzhen Kaisa Golden Bay International Sculpture Arts Festival, Shenzhen China

Sky, Return and Reconstruction Sculptor's Porcelain Painting Exhibition, Jingdezhen China

Transmutation -- Invitation Exhibition of Contemporary Art, Shanghai China

Rain, Clouds Rise Springs Flow Contemporary Configuration of Chinese Traditional Aesthetics, Suzhou China

2018

Seesaw, Together We Shine And The First Hisilk Artwork Center Public Art Festival, Xiamen China

Sky, Benlai Nomination Exhibition of Contemporary Design Arts, Shenzhen China

Seesaw, Land-schaft, Shanghai China

Rain, Extending Space—2018 Dongguan Sculpture and Installation Art Festival, Dongguan China

Silent water and Flowing Rock / Rain, From The Canglang Pavilion Contemporary Art Exhibition, Suzhou Jinji Lake Art Museum, Suzhou China

Ties-7, Parallelism·Shanghai International Contemporary Art Invitational Exhibition, Ke Art Museum, Shanghai China

Sky / Rain, Above daily —ShenLiyi & TanXun Double Solo Exhibition, Hangzhou China

Rain, 2018 Boao Sculpture Festival, Hainan China

Walking Clouds II / Walking Clouds III, The Oriental Bamboo—Art of Living Exhibition on Asian Bamboo, Hangzhou China

Sky Color steel tile / Sky - Toilet Paper / Sky - Assemble, Post-Brushwork Era: Chinese Landscapes, Guangzhou China

2017

Boat, 27-Degree Angle East Lake International Ecological Sculpture Biennale, Wuhan China

Steel Vessel, The First National Exhibition of Sculpture, National Art Museum of China, Beijing China

Seesaw, Busan Sea Art Festival, Korea

Wuhan New Axis 2017 China Oceanwide International Sculpture Art Festival, Wuhan China

2016

Rain, First International Sculpture Art Exhibition in Ningbo-Hangzhou Bay, Ningbo China

On The Lake Four Artists Joint Exhibition, Hangzhou China

Rain, ENVISION-SCULPTURES@THE GARDEN CITY, Singapore

Walking Clouds, Second Hangzhou Triennial of Fiber Art, Hangzhou China

2015

Lake's Heart Pavilion, Exhibition of Chinese, Korean and Japanese Contemporary Art, Japan

Travel, Pilgrimage to Dunhuang-The First International City Sculpture Exhibition, The Special Prize

Pool filled with silence, "Ecology - Humanities" 2015 China Changbai Mountain International Public Art Creation Camp

Cloud, The Third Zhejiang's Urban Sculpture Achievement Exhibition, Gold Award, Hangzhou China

2014

The 12th. National Fine Arts Exhibition, Japan

The First Session of Pingtan International Public Sculpture Exhibition, Pingtan

The 13th. Art Exhibition in Zhejiang Province, Hangzhou

The Third Session of Chinese Pose-China Sculpture Exhibition, Jinan

2014 Suzhou Jinji Lake Biennale, Suzhou

"Trace" - 2014 Xin Tian Di contemporary public art exhibition, Shanghai

2013

National Excellent Urban Sculpture Construction Projects in the year of 2012.

The 3rd Liu Kaiqu award International Sculpture Exhibition.

Nord Art 2013, Büdelsdorf, Germany.

Extension, 2013 Datong International Sculpture Biennale.

Form of the Formless, Exhibition of Chinese Contemporary Art.

All rivers run into sea- Dongying sculpture exhibition.

Destruction & Reconstruction: Abstract Sculpture in China.

China Sculpture Institute 20 anniversary retrospective exhibition.

Encounter: Encounter Art Faces Public

Asking Stone: Chinese invitational contemporary international stone carving art exhibition.

2012

Shanghai- Basel sister cities sculpture

The 4th West Lake International Sculpture Invitational Exhibition, Hangzhou.

Contemporary sculpture: Chinese contemporary sculptor exhibition.

Form of the Formless, Exhibition of Chinese Contemporary Art, Germany.

Vibration Hamburg Exhibition of Contemporary Sculpture from China.

Exhibition of Chinese sculpture in one hundred.

Suzhou Jinji Lake Biennale Exhibition.

2011

China's Stance - the 2nd China sculpture exhibition.

National Excellent Urban Sculpture Construction Projects in the year of 2010.

Shuimu Tsinghua - An International Sculpture Exhibition on campus.

International Sculpture Festa, Seoul.

The fourth National Fine Arts Exhibition For Young Artists.

2010

The 10th Oita Asian Sculpture Exhibition

International Urban Sculpture Creation Camp Of Taizhou, China

- 2009
Joint Exhibition Of Representative Sculptors
The 7th China Sports Art Exhibition
The Eleventh National Exhibition Of Fine Arts, China 2009
- 2008
Works of 2008 Macao Sports Sculpture Exhibition
The Third National Fine Arts Exhibition For Young Artists
- 2007
Self Entertainment Or Shared Enjoyment - A Research & Creation Exhibition Of Public Art, Tokyo, Japan
- 2006
The International Sculpture Exhibition Of International Horticultural Exposition 2006, Shenyang, China
- 2005
Sculpture A Century -- The Opening Of Shanghai Sculpture Space & Exhibition
- 2004
China-Imagination-- Les Sculptures Contemporaines de Chine (Paris des Tuileries)
- 2003
Sea & Music -- Sculpture Exhibition, Xiamen China
The First Beijing International art Biennale, China
- 2002
China International Urban Sculpture Exhibition & Symposium
- 2001
The West Lake International Sculpture Invitational Exhibition

Ascendas PLAZA, Tianyaoqiao Road,
Xuhui District, Shanghai

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