



NI YOUYU

倪有鱼



∞币 ∞ Coin
硬币表面特种丙烯 Acrylic on coin Φ: 2.8 cm 2019

无限与完美圆形一样，是自然界中不存在的概念。最早著书讨论“无限”的是公元前三世纪的希腊数学家阿基米德，据说这份关于“无限”的手稿被后人的绘画掩盖，在X光扫描下才被辨识出来。可见，艺术自古都是掩盖真相的一种手段。代表“无限”的符号经过多次演变，最终由17世纪的英国数学家约翰·沃利斯定名。它既是一条缠绕、咬合自身尾巴的蛇，也是代数几何常用的双扭线。准确的说，这个符号指代的是不断向无限扩展的数字。

“∞”也是我的第一个纹身，在我32岁的那年，我开始重新思考“有限”与“无限”的问题。自然界中我们的肉身是有限的，而精神上却可以如庄子一般无限地逍遥游。就像一枚硬币的正反两面，“∞”从来都不是孤立存在的，这个符号中心那个蛇头和蛇尾咬合的交叉点，其实是一个极致限制的原点——所谓的“自由”，有时候恰恰建立在“限制”的基础之上，这是我后来在艺术上慢慢领悟的道理。

——倪有鱼

Infinity, like a perfect round shape, is a concept that does not exist in Mother Nature. Archimedes, the Greek mathematician of the third century B.C., was the earliest that authored a discourse on "infinity," and his manuscript of "infinity" was reportedly concealed by later painting, which only got rediscovered under X-ray. It is apparent that art has always been a method of disguise for the truth. After quite a few alterations, the symbol that represents "infinity" was finally designated by John Wallis, an English mathematician in the seventeenth century. It resembles an entwined snake that bites its own tail as well as embodies a twisted pair in algebra and geometry. To be more accurate, this symbol refers to a mathematical expansion towards infinity.

"∞" became my first tattoo when I was 32 years old and started to reflect on "the finite" and "the infinite." In nature, our corporeality is finite, but spiritually we can partake in Zhuangzi's infinite "happy excursion." Like the two sides of a coin, "∞" is never in solitary existence; the crossing at the centre of the symbol, where the snake head bites the tail, is actually the origin of an extreme limitation—the so called "liberation" is sometimes established just on the basis of "limitation," which I have gradually come to comprehend through art.

— NI Youyu



“∞”，上海余德耀美术馆展览现场，2019年
“∞,” installation view at Yuz Museum, Shanghai, 2019



走上神坛 *Ascending the Alter*
综合材料 Mixed media 160 × 45 × 45 cm 2019



“∞”，上海余德耀美术馆展览现场，2019年
“∞,” installation view at Yuz Museum, Shanghai, 2019

余德耀美术馆：“∞”是你在国内的首个装置作品展，能否简单概述一下此次的参展作品？

倪有鱼：这次参展作品的时间跨度差不多有近十年。最早的大约在 2010-2011 年完成，展览中有一半的作品是近两年内所作的新作，且从未发表过；还有一部分曾在海外展出，但是第一次回国展览。它们几乎都在上海完成，现在能在家门口集结，我感觉既兴奋又紧张。

关于装置的制作大约可以追溯到什么时间？

我大约是从 2006 年开始尝试制作装置作品。我之前在美院里学习的是传统的中国画，每天只和笔墨纸砚打交道。所有“当代”媒介的创作都是自学的。

在你摸索着前进的自学过程中有无任何参照？是否获得过任何人在技术方面的指导？

记得在 2008 年前后，我刚刚开始创作布面绘画时连选什么样的画布，怎么做底都不知道，我到处给画油画的朋友打电话，四处讨教基础的技术问题。对于绘画，我需要花很长时间去做基础训练的准备，所有帮助过我的人都是我的老师。而做装置则不同，装置创作所涉及的材料范围太大了，每一件作品所面对的工艺问题可能都不一样，好在我受到父亲的遗传，从小喜欢动手，做装置就是直接上手，是各种试错的过程。

你的装置和绘画有着看似截然不同的面貌，两者的关联是什么？

我的绘画从来不是装置的图解，装置也不是绘画的立体衍生品。绘画和装置对我而言是两个独立却互相印证的表达方式，是两根并行且交织的线。我有一系列绘画是描绘“未能实施”的装置方案，但那绝不是一张被简单放大的装置草图，而是假借“装置”的题材探索绘画材料上独立的语言。同样，这次展览中也有一些装置和绘画结合，比如《美术馆》，我之前在绘画中常常涉及虚构空间的主题，这一次我把它以立体的方式呈现出来，同时又在其内部融入了微型空间的绘画，这构成了一个“重屏”式的内在循环。

这些装置在制作前是否有草图？

我的每一张绘画几乎都有草图，有的甚至不止一张，而我所有装置的草图几乎都是无效的。

你的创作过程蕴含着一种古代造园的逻辑：相地、立基、掇山、选石……能否谈谈作品的制作过程、周期以及对材料的遴选？

多年来我一直在世界各地收集材料，利用各种渠道去寻找我感兴趣的东西，包括古董和废弃旧物，我喜欢时间在它们表面留下的痕迹。这种寻找和收集的过程很漫长，我认为这个过程已经是创作的一部分了。也正是因此，我很多作品的创作周期被拉

得很长且难以计划，有时候好几件作品同时展开，但什么时候结束要碰运气。

这个过程的确有点像你说的“造园”，无论是装置还是老照片拼贴，换一个词就是：“因地制宜”。“因地”在先，是一种限制，“制宜”在后，是在限制中寻找自由之计。

所以在你的作品中很少看到工业代工的痕迹，你的展览也很少涉及景观搭建。

是的，这算是一种环保吗。（笑）

除却艺术家以外，你也是一名独立策展人，双重身份在你对展览的创作和构建中起了什么作用？

我觉得我是一个矛盾体，作为策展人，我总是希望艺术家能围绕展览主题做出好的作品，如果能独家定制就更好了；而作为艺术家，很多年来我几乎不为展览而创作，这些作品更多是在一种“低语”的情境下完成的，是一个个独立的个体，我现在所做的只是把它们编辑出来，以一种朴素的方式摆进展厅里。



无题（与父亲合作完成） *Untitled* (Made in collaboration with artist's father)
综合材料 Mixed media 35.5 × 47.5 × 31.5 cm 1990 - 2019

回到这次展览，很多作品是由你和你父亲合作完成的（《滚下楼梯的裸女》，《旋转的众神》，“白房子”等等），还有一件是你在儿童时期与父亲的第一次“合作”，可以简单谈一谈吗？父亲以及家庭为你的艺术创作带来了怎样的影响？

我并非生于艺术世家，父母都是理工科出身并在大学工作。我父亲是在大学教授基础制图学的普通老师，他的动手能力很强，过去家里的许多家具都是他自己独立设计并亲手制作的，我小时候常常搬一个板凳坐在旁边看他做木工活，后来他偶尔会让我参与钉一颗洋钉。

这个木头人应该是他在1990年为我做的生日礼物。我现在还能清楚记得那是一个阳光特别好的午后，他在阳台上用做家具多余的木料完成了这个玩具，为了不扎手，他最后用沙皮和锉刀把木头边缘的毛刺打磨干净，这些细节甚至影响到我至今的工作。那天我兴高采烈地用蜡笔在上面画了一个“变形金刚”的脸，近三十年过去了，现在上面还残留着蜡笔的痕迹。

我上小学以后，经常在完成作业之余看他批改学生作业，那全是各种各样的手绘图纸，包括各种工业零件和建筑结构，我不知道为什么会被这些所吸引。而我父亲亦开始有意无意地引导我观察几何三视图，他发现我对空间的理解和想象力有时甚至比他的学生更



木头人（与父亲合作完成）

Wooden Puppet (Made in collaboration with artist's father)

25 × 6.5 × 3 cm 1990

好……二十多年后，我突然开始意识到这部分记忆的价值，但他早已退休，于是我开始试图说服并邀请他参与到我的一部分工作中来。我们在五年里陆续合作完成了几件作品，有的是利用他当年废弃的模型教具所改造加工而成，有的是请他直接参与绘制图纸。他不理解“当代艺术”，也不知道这些作品的“意义”，而仅仅是以一种“发挥余热”的心态给他儿子帮忙。

于是这就构成了这个展览中超越物质材料转化的另一种循环，一种基因的循环。

没错，之所以将展览命名为“∞”，就是从各种不同的维度来阐述这种周而复始的关系。

“滚下楼梯的裸女”系列以及《旋转的众神》等都包含了“旋转楼梯”的元素，为什么会选择这样一个主题？旋转楼梯这个物象具有什么特殊意义？

旋转楼梯是建筑中最常见的一种“螺旋”结构，我父亲在教学中常常用到这类模型和图纸，这种经典而纯粹的结构让我印象深刻。而在我的作品中，“旋转楼梯”只是一种抽象的隐喻，它的意象是开放的，你也可以把它想象成一条基因链，一个龙卷风或是一根螺丝钉。这种静止的螺旋结构本身具有一种动势，我在创作的时候常常会被这样一些看似无关紧要的东西所吸引，比如如何让一个静止的物体看起来像是在运动的，或是相反。我觉得这里面还有一些哲学的东西，但哲学家却不一定能表达清楚。我印象中杜尚有时候好像也关心这种无聊的问题。

在《下楼的裸女》中，杜尚将立体主义与运动相结合，意图完成一件“不同于古典的斜躺着或站着的裸体……创造出一个固定在运动中的形象。”他认为“运动是抽象，是对绘画的削弱。”并强调了“观众”对于作品动势的重要意义：“从根本上说，运动是对于观众的眼睛而存在的，是观众把运动和绘画结合在一起。”不论是《滚下楼梯的裸女》、还是包含了生命体本身的《卧游池》都充满了表征不同的运动。你对作品的命名也很有趣，新增的“滚”字，似乎既在强调一种动势，又带着一种诙谐的嘲讽？

差不多十年前，我开始做“尘埃”系列时就在讨论“稳定”与“变化”、“静止”与“运动”之间的关系。但很多人并没有注意到这些，以为这仅仅是利用渺小的粉笔灰来描摹恒宇宙的绘画。两千年前，中国的老庄哲学以及后来的西方现代基础物理学都共同指向的一个常识——“所有事物都是无时无刻不在运动和变化的”。而当艺术家和收藏家各自从技术层面或是价值层面力求艺术品的“稳定”的时候，我就突然想做一个“不稳定”的作品——肉眼所见的“稳定”，以及空气中无时无刻都在游离变化的尘埃，构成了我们所见的宇宙，而这一切并不像“秋风扫落叶”那么明显。

同样，我做《滚下楼梯的裸女》的初衷其实并不是针对杜尚，却可能和杜尚所做《下楼的

裸女》有某种内在指向性的一致，比如对于“运动”的讨论，以及在此基础上的某种对抗。但杜尚是非常反对“趣味”的，而我并不反对“趣味”。当杜尚逐渐被作为一种新的“趣味”时，我只是适时地站出来和他开一个玩笑。我曾在“拱形”系列的访谈中也谈到过这个话题，挑衅杜尚本身比致敬杜尚更契合杜尚的精神。我相信杜尚肯定不会“生气”。

展览中还有很多被命名为“遗迹”的作品，似乎与古希腊、古罗马的废墟和遗址相关。基弗在某次谈话中提过一个观点：“废墟本身就是未来。”废墟对你而言意味着什么？

我对于“废墟”的迷恋或许是出于我对于“完美”的不迷恋。或者说，对我而言从来都没有“废墟”的概念。历史总是不断滚动，不同时代每一个瞬间的切片都是不一样的，如果你重新理解所谓“新”和“旧”的概念，你就能重新认知“兴”和“废”，这也许就是基弗所说的“废墟本身就是未来”的意味。

但是我在创作的过程中尽量不去考虑这些大问题，我觉得我做装置时会将注意力更多地投放在一些“抽象”的地方，我很少去预设“主题”，往往凭借的是现有材料所带给我的某种模糊的意象。虽然你看到我在做一件装置，但对我来说这个过程与画画很相似，甚至是一种老派的绘画，强调手的敏感与节制。我去裁切和打磨一块老木料的时候和在调色盘中调色的过程非常接近，这里面有难以言说的东西。

星系与神像、天文学与神学常常被你糅合在同一个“容器”中，碎片与尘埃成为构成作品的元素之一。天文学是如何走入你的作品中的？宗教占据了什么样的地位？你似乎对宇宙这一宏观世界有着一套独立的理解？

虽然我不是宗教徒，但是我一直对各种宗教都很感兴趣。宗教构成了人类文明历史很核心的部分。至于科学，我不得不说我的科学知识很有限，作为一个粗鄙的视觉艺术工作者，在我的作品里，宇宙只是我的个人意象，所有你以为理性的部分其实是感性的。我骨子里甚至讨厌那些伪装成科学家的同行，不好意思，我很想递给他一张高中物理试卷。

宏观世界被你纳入微缩的装置和展览中。非常好奇，在这之中你扮演着怎样的角色？

我常常怀疑自己，终其一生好像都将做一些无用之物，一些所谓的“长物”，如此而已。我从来就不相信艺术家是一个创造者，最多也只是一个观看的引领者。所有物质原本都在那里循环往复，我所做的只是把它们固有基因链中的某一个环节拨乱一点。



滚下楼梯的裸女（与父亲合作完成）

Nude Rolling Down from the Staircase (Made in collaboration with artist's father)
综合材料 Mixed media 59 × 25.5 × 25.5 cm 1990 - 2015



滚下楼梯的裸女（与父亲合作完成）

Nude Rolling Down from the Staircase (Made in collaboration with artist's father)
综合材料 Mixed media 91.5 × 46.5 × 12 cm 2018



滚下楼梯的裸女 *Nude Rolling Down from the Staircase*
综合材料 Mixed media 160×40×40 cm 2017 - 2019



酒神 *Dionysus*

古罗马雕塑、玻璃酒杯、木、水泥、钢 Roman sculpture, wine glass, wood, cement and steel
269 × 63 × 63 cm 2018-2019





艺术占领月球 Art-occupied Moon
 综合材料 Mixed media 161 × 32 × 32 cm 2019

Yuz Museum: "∞" is your first solo exhibition of installation works in China, could you talk about the works in this exhibition?

Ni Youyu: The creation of works for the exhibition stretched for almost a decade. Part of the works were completed back in 2010 and 2011. Most of the works, which will take up half the exhibition content, were newer works from 2017-2019. This exhibition will exhibit new works that have never been shown before and artworks that have been shown overseas but never in China. I am excited and nervous at the same time that the works are coming back to the place where it was made, Shanghai.

To retrace your footsteps, when did you start making installations?

I started experimenting with installations around 2006. I studied traditional Chinese painting in Shanghai Academy of Fine Arts where I only dealt with brushes and ink every day. Creating works in "Contemporary" media or materials were self taught.

Were there any references when you fumbled your way along the course of self-study? Have you had any guidance on the techniques?

I remember back in 2008 when I started to try canvas painting, I didn't have a clue about what type of canvas I should choose and how I should prepare painting surfaces. I called my friends who did oil painting, picking their brains about the basic techniques. When it comes to painting, it took me a long time to be prepared by getting the basics right. Everyone who lent me a hand were my mentors. But installation is a different story. There is a wide range of materials involved in creating an installation. Every piece of work requires different techniques and process. Fortunately, the apple doesn't fall far from the tree. Like my father, I enjoy handcrafting growing up. And creating an installation is about getting your hands dirty. It is a process of trial and error.

Your installations seem to be in contrast to your paintings. What is the connection between the two?

My paintings are never diagrams of my installations, and my installations are never three-dimensional derivatives of my paintings. Paintings and installations are independent but acknowledge each other, they are like two parallel yet interwoven lines. I have a series of paintings that depict "botched attempts" in installation, but that is by no means a sketch of an installation that is simply magnified; instead, it is an exploration in the independent language of painting materials through the subject of "installation." Similarly, there are also several combinations of installations and paintings in this exhibition, such as *Museum*. I used to touch upon the theme of fictional space in painting. This time I presented it in a three-

dimensional way, and at the same time, incorporated painting in miniature space, which constitutes a "double layer" of internal loop.

Do you draw sketches of the installations before they are made?

I almost have sketches for all my paintings, some have even more than one sketch. However, the sketches for installations are mostly to no avail.

Your production contains a logic of ancient garden: site survey, foundation, mountain, stone selection... Can you talk about your process, cycle, and selection of materials?

Over the years I have been collecting materials all over the world, using various channels to find things that I am interested in, including antiques and discarded jumble. I like the traces of time left on their surfaces. This course of searching and collecting can be drawn-out, and I think this process is already a part of the creation. It is for this reason that the cycle of many of my works has been dragged-out for a long time and difficult to plan for. Sometimes several works may be unfold



伐木人 (局部) *Woodcutter (detail)*
综合材料 Mixed media 137 × 38.5 × 34.5 cm 2019



遗迹 *Relic*
综合材料 Mixed media 153.5×60×36 cm 2019

at the same time, but when can I complete the work is pure luck.

This course is indeed a bit like what you call "creating garden," regardless of whether it is an installation or an old photo collage, another way to put it would be "adjusting measures to local conditions." The "local conditions" is a prerequisite, a restriction. The "adjustment of measures" comes later, to seek freedom within the limits.

So there is almost no industrial process in your work, and your exhibition rarely involves landscape construction.

Yes, does this count as environmental friendly? (laugh)

In addition to being an artist, you are also an independent curator. What role does the dual identity play in your creation and your exhibition?

I feel that I am a contradiction. As a curator, I always hope that artists can make good works around the theme of the exhibition. It is even better if these are commissioned works. But as an artist, I have hardly created for exhibition for many years. These works are mostly finished in a "whispering" situation. They are independent individuals. All I do now is to edit them and display them in a plain manner.

Back to this exhibition, many works are done by you and your father (like *Nude Rolling Down from the Staircase*, *The Revolving Gods*, the "white house," and etc.), and one of them is your first "collaboration" you had with your father when you were a child. Can you talk briefly about this piece? What impact did your father and your family have on your artistic creation?

I do not come from a line of artists. My parents have science and engineering background and worked in college. My father was just a lecturer who taught basic cartography at a university. He is very good at hands-on work. Many pieces of the furniture in our home were independently designed and made by himself. When I was a child, I often put a small stool next to him and watched him do woodwork. Later on, he would occasionally ask me to hammer in a nail. This wood robot was the birthday present he made for me in 1990. I can still remember clearly that it was a sunny afternoon when he finished the toy on the balcony with extra wood left from the furniture. He completed it by using the sand paper and a file to smooth out the burrs on the edge of the wood so the toy wouldn't prick my fingers. The details affect my work till today. On that day, I merrily painted a "transformer's" face on top of the toy with crayons. Now it has been nearly thirty years but the traces of crayons are still on it.

After I went to elementary school, I often watched him grade his students'

homework assignments after finishing my own homework. There were all kinds of drawings, including various industrial parts and building structures. I don't know why I was drawn to all of those things. My father also began to consciously or unintentionally guide me to observe the three views of geometry. He found that my spatial understanding and imagination was sometimes even better than his students. More than twenty years later, I suddenly realized the value of this particular memory of mine. By then, he has retired, so I tried to convince him to participate in parts of my work. In the past five years, we have successively completed several works together and some of which were transformed from the model he used as teaching aids that he abandoned before. In some other works he was directly involved in making the drawings. He does not understand "contemporary art," nor does he know the "meaning" of these works. He just wants to help his son with "doing his bit even though he's retired."

This then constitutes another cycle in the exhibition that transcends the transformation of physical materials, a cycle of genes.

That's right, the reason why the exhibition is named "∞" is to explain this kind of cyclical relationship from different dimensions.

The "Nude Rolling Down from the Staircase" series and *The Revolving Gods* all contain the "spiral staircases." Why did you choose such a theme? Is there anything special behind this element?

A spiral staircase is the most common "spiral" structure in a building. My father used these models and drawings frequently in teaching. This classic and solid structure impressed me. In my work, a "spiral staircase" is just an abstract metaphor. Its image is open. You can also think of it as a gene strand, a tornado or a screw. I am often attracted to things that seems insignificant to others, such as how to make a stationary object looks like it's moving, or vice versa. I am fascinated with the force within the stillness of the spiral structure. I think there is something philosophical about it, but philosophers may not be able to express it clearly. In my opinion, Duchamp also seemed to have concerned himself with this boring problem.

In *Nude Descending a Staircase*, Duchamp combined Cubism with movement, with the intention of completing something "different from the classical reclining or standing nude... creating an image that is fixed in motion." He thought that "sports is abstraction and is a weakening of painting," and also emphasized the importance of "audience" to the movement of the work: "fundamentally, the movement exists for the eyes of the audience, and it is the audience that combines the movement and painting together." Whether it's *Nude Rolling Down from the Staircase* or



众神 *The Gods*
综合材料 Mixed media 117.5 × 69.5 × 42 cm 2019

Garden Pool that contains the life itself, they are both full of different movements. Your naming of the work is also very interesting. The added word "rolling" seems to emphasize both a momentum and a witty taunt?

Almost a decade ago, when I started the "Dust" series, I was exploring the relationship between "stability" and "change," and between "still" and "movement." But many people have not noticed this, thinking that this series of works are just paintings that use insignificant chalk ash to describe the grand universe. Two thousand years ago, the philosophy of Lao-Zhuang Daoism of China and later Western modern basic physics all pointed to a common sense that "all things are moving and changing all the time." When artists and collectors strive for the "stability" of art on technical or value, I suddenly want to make something "unstable": the "stability" seen by the naked eye and the dust that is freely changing in the air that constitute the universe we see, none of this is as obvious as the "autumn wind sweeping leaves."

Similarly, the original intention of my *Nude Rolling Down a Staircase* is actually not directed at Duchamp, but it may be consistent with the intrinsic directivity of Duchamp's *Nude Descending a Staircase*, such as the discussion of "movements" and some kind of confrontation on this basis. But Duchamp is very opposed to "fun," and I am not against "fun." When Duchamp was gradually being used as a new "fun," I just stood up and made a joke with him. I once talked about this topic in the interview about the "Arch" series. It is more in line with the spirit of Duchamp to challenge Duchamp than to pay tribute to him. I definitely don't believe that Duchamp would be "angry."

There are also many works in the exhibition that are named "Relics," which seem to be related to the ruins and sites of ancient Greece and ancient Rome. In a conversation, Kiefer once made a point: "the ruins themselves are the future." What do the ruins mean for you?

My fascination with the "ruins" may be due to my lack of obsession with "perfection." Or, for me, there has never been a concept of "ruins." History is always progressing, and the slices of each moment in different eras are different. If you re-understand the concepts of "new" and "old," you can re-cognize "emergent" and "ruined," which may be what Kiefer meant by "the ruins themselves are the future." However, I try not to consider these grand topics in my process of creation. I think that when I make an installation, I will pay more attention to some "abstract" places. I rarely presume the "themes," and I often rely on some kind of vague image I perceive from the existing materials. The process of working on installations and paintings are very similar to me. It is even like creating an old-fashioned painting that emphasizes the sensitivity and moderation of the hand. When I cut and polish

an old piece of wood, it was very similar to mixing colors in the palette. There is something ineffable about it.

Galaxies and gods, astronomy and theology often exist in the same "container." Debris and dust become one of the elements that make up the work. How does astronomy go into your work? What is the role of religion? It seems like you have your own perspective of the universe?

Although I am not a religious person, I have always been fascinated with various religions. Religion constitutes a very central part of the history of human civilization. As for science, I have to say that my scientific knowledge is very limited. As a humble visual art worker, the universe in my work is just my personal image. All the parts that you find rational are actually emotional. In my heart I even despise the artists who pretend to be scientists. I am sorry but I would really like to hand them a high school physics exam paper.

You have put the macro world within your installations and exhibitions.

I often doubt myself. It seems like I will be doing something useless, something so-called "superfluous" for the rest of my life. That's all. I believe that an artist is never a creator, but a leader of perceiving and viewing. All materials are originally in endless circulation, and what I do is simply interfering a certain section of their DNA.



“∞”，上海余德耀美术馆展览现场，2019年
“∞,” installation view at Yuz Museum, Shanghai, 2019



“∞”，上海余德耀美术馆展览现场，2019年
“∞,” installation view at Yuz Museum, Shanghai, 2019

关于艺术家 ABOUT THE ARTIST



艺术家倪有鱼
Ni Youyu, the artist

倪有鱼，生于1984年，2007年毕业于上海美术学院中国画专业，现工作并生活于上海。2014年，被授予当代中国艺术奖（CCAA）“最佳年轻艺术家”。曾在世界范围内多个美术馆与艺术机构展出作品，他的个展包括：“遗迹”，CFA画廊，德国柏林，2018年；“倪有鱼：尘埃绘画”，橘郡美术馆，美国加州，2018年；“咫尺千里”，贝浩登画廊，中国香港，2018年；“凝固的瀑布”，康斯坦茨美术馆，德国康斯坦茨，2017年；“漫长的一瞬间”，娜塔丽·奥巴马画廊，法国巴黎，2017年；“北斗：倪有鱼”，CFA画廊，德国柏林，2016年；“水滴石穿”，台北当代美术馆，中国台北，2015年；“隐力：倪有鱼个展”，阿拉里奥画廊，中国上海，2015年；“寸光阴”，南京艺术学院美术馆，中国南京，2014年；“形影不离”，蜂巢当代艺术中心，中国北京，2013年；“简史：倪有鱼”，上海美术馆，中国上海，2012年等。他参与的群展包括：“中国私语——乌利·希克收藏展”，MAK美术馆，奥地利维也纳，2019年；“似重若轻”，M+美术馆，中国香港，2017年；“仪式精神”，白兔美术馆，澳大利亚悉尼，2017年；“油墨混音：来自中国大陆、台湾和香港的当代艺术”，堪培拉美术馆，澳大利亚堪培拉，2015年；“Ctrl+N：非线性实践——第九届光州双年展特展”，光州市立美术馆，韩国光州，2012年等。作品被布鲁克林美术馆，M+美术馆，新加坡美术馆，白兔美术馆，外滩美术馆，me美术馆，阿拉里奥美术馆，希克收藏，DSL收藏及齐斯拉艺术基金会等机构收藏。

Ni Youyu was born in 1984, and currently lives and works in Shanghai. He graduated in 2007 from the Shanghai Academy of Fine Arts, majored in Chinese traditional painting. He was awarded the Contemporary Chinese Art Award (CCAA) as "Best Young Artist" in 2014. Ni has exhibited widely in museums and art institutions internationally. His solo exhibitions include: "Relic," Contemporary Fine Arts, Berlin, 2018; "Ni Youyu: Dust Paintings," Orange County Museum of Art, California, 2018; "So Near Yet So Far," Galerie Perrotin, Hong Kong, China, 2018; "Concrete Waterfall," Kunstverein Konstanz, Konstanz, 2017; "The Endless Second," Galerie Nathalie Obadia, Paris, 2017; "Big Dipper," Contemporary Fine Arts, Berlin, 2016; "Constant Dripping Wears Away a Stone," MOCA Taipei, Taipei, China, 2015; "Invisible Force", Arario Gallery, Shanghai, China, 2015; "Inches of Time," Art Museum of Nanjing University of the Arts, Nanjing, China, 2014; "Form and Matter," Hive Center for Contemporary Art, Beijing, China, 2013; "A Brief History," Shanghai Art Museum, Shanghai, China, 2012, etc. Group shows include: "Chinese Whispers: Recent Art from the Sigg Collection," Austrian Museum of Applied Arts / Contemporary Art, Vienna, 2019; "The Weight of Lightness," M+ Museum, Hong Kong, China, 2017; "Ritual Spirit," White Rabbit Gallery, Sydney, 2017; "Ink Remix: Contemporary art from Chinese mainland, China's Taiwan and China's Hong Kong," Canberra Museum, Canberra, 2015; "Ctrl+N - The 9th Gwangju Biennale Special Exhibition," Gwangju Museum of Art, Gwangju, 2012, etc. His works have been collected by Brooklyn Museum, M+ Museum, Singapore Art Museum, White Rabbit Gallery, Rockbund Art Museum, me Collectors Room, Arario Museum, Sigg Collection, DSL Collection, Fondazione Ghisla Art Collection, etc.

关于余德耀美术馆项目空间 ABOUT YUZ PROJECT SPACE OF ART

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的展示空间，于 2015 年 9 月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目。以“一个项目 + 一个展览”相结合的方式，呈现艺术家与时间、空间的碰撞。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的新平台，借由不同语境、风格的创作展开对话，以激发新的潜能；意图使艺术家打破既定的创作形式，探索当代艺术创作的各种可能。

Yuz Project Space of Art, opened to public in September 2015, is an independent program from Yuz Museum's exhibitions. Yuz Project Space of Art invites artists to create site-specific works or projects where it engages boldly with the museum, the surroundings and the audiences. Combining "a project + an exhibition," the program aims to present the interaction between the artists, time, and space.

Yuz Project Space of Art is where innovation and creation cross path. It provided an interesting platform for artists, both Chinese and international, to use this space to generate conversations toward each other with their own unique and groundbreaking artworks. Yuz Project Space of Art invites artists to breakthrough their usual practice and explore all kinds of possibilities of contemporary art.

本手册为余德耀美术馆于 2019 年 8 月 17 日至 10 月 20 日举办的项目空间展览“倪有鱼：∞”特别制作。

This brochure is produced in conjunction with Yuz Project Space of Art "Ni Youyu: ∞" at Yuz Museum from August 17th to October 20th, 2019.

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封面 Cover

卧游池 *Garden Pool*

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余德耀美术馆项目空间
yuz project space of art

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yuz museum 余德耀美术馆