

展览主题

筒仓，算力，垂直之梦

Silo Dreams

艺术家 Artists:

陈拍岸 Chen Pai'an

龚斌 Gong Bin

经傲 Jing Ao

李关帅 Li Guanshua

李喷泉 Li Penquan

李涛 Li Tao

李昕颀 Li Xindi

任莉莉 Li Li Ren

松郎 Song Long

宛超前 Wan Chaoqian

谢林佑 Xie Linyou

邢万里 Xing Wanli

策展人 Curator:

陈盛尧 Chen Junyao

展期 | Exhibition Period

2024.10.01–2024.11.17

开幕 | Opening 2024.10.01 15:30–18:00

可以画廊，合肥市蜀山区新粮仓 15 号，周一至周日

15# Building, New Grain Warehouse, Shushan District, Hefei. Open Monday to Sunday.

高耸起伏的筒仓，以极强的空间意识和突破日常的建筑形式创造了全新的空间，在装载着粮食与货物的熙攘车流中，在铁路、桥梁和吊车构建起的城市里，在蓬勃生长的城市天际线下，一个巨大、垂直的直面混凝土建筑陡然矗立，与周遭的一切相映成趣。

作为画廊新粮仓空间的开幕首展，“筒仓，算力，垂直之梦”始于这一特殊展览空间的建立：兴建于世纪末的筒仓由存放储备粮转向关注当代文化的内容生产。

空间的建筑改造与情景轮替是社会空间在应用功能上的转变，展览将其视作社会活动与经济发展转型的投射，具体展现新兴技术产业、算法逻辑和平台经济主导下后现代劳动力与生产关系的流转更迭，以社会关系与空间结构间的非线性联系勾勒并探讨当代城市面临的发展现状与挑战。

展览集合了 12 位艺术家的绘画、影像、雕塑与特定场域装置作品，剖析并回应以社会生产结构剧烈变化和由此引发的时空流动性为基调的当代社会生产关系与组织形态，希望为显现于当下，并将在未来更为普遍的社会空间实践体验提供解读、思考与处理的视角。

新粮仓的前身——安徽省机械化粮库——于 1992 年立项修建，作为粮食收购、储存、加工、商贸的集合体促进粮食储备与流通，回应了当时的社会情境与诉求。

如今，曾经的六个粮食筒仓作为工业遗产被再利用为艺术空间，新粮仓亦在城市更新中重筑为文化商业的新场域。粮仓空间功能的轮替所象征的微观社会生活场境的转译成为社会实践变化的表征，仍然残存着稻谷壳的混凝土墙壁筑就了记录时代变迁的纪念碑，空间本身的质性与意义也随之成为揭示空间的社会与生产变革的索引。

The towering and undulating silos create a new space with a strong sense of spatial awareness, breaking free from everyday architectural forms. Amid the bustling traffic carrying grain and goods, within a city constructed of railways, bridges, and cranes, a massive, vertical concrete structure suddenly rises, contrasting and complementing everything around it under the flourishing city skyline.

As the inaugural exhibition of the gallery's new grain warehouse space, "Silo, Computing Power, Vertical Dream" begins with the establishment of this unique exhibition space: the silos, built at the turn of the century, have transitioned from storing reserve grain to focusing on the production of contemporary cultural content.

The architectural transformation of the space and the shifting contexts represent a change in the functional application of social space. The exhibition views this as a projection of the transformation of social activities and economic development, specifically showcasing the dynamics of postmodern labor and production relations under the dominance of emerging technology industries, algorithmic logic, and platform economies. It aims to outline and explore the nonlinear connections between social relations and spatial structures, addressing the current development status and challenges faced by contemporary cities.

The exhibition brings together paintings, videos, sculptures, and site-specific installations by 12 artists, analyzing and responding to the dramatic changes in social production structures and the resulting temporal and spatial fluidity that characterize contemporary

social production relations and organizational forms. It aims to offer interpretations, reflections, and approaches for understanding the emerging social spatial practices that are present today and will become more prevalent in the future.

The predecessor of the new grain warehouse, the Anhui Mechanical Grain Storage Facility, was initiated in 1992. It served as a hub for grain procurement, storage, processing, and trade, facilitating grain reserves and circulation in response to the social context and demands of that time.

Today, the former six grain silos are repurposed as artistic spaces, while new silos are being rebuilt into cultural and commercial hubs as part of urban renewal. The transformation of the silos' functions symbolizes the translation of micro-social living environments, representing changes in social practices. The concrete walls, still bearing the remnants of rice husks, stand as a monument recording the shifts of an era. The qualities and meanings of the space itself become indices revealing the social and production transformations of the area.