

Photofairs 2018

09.21 - 09.23, 2018

ShanghART Gallery

Booth:D3

CHEN WEI

陈维



在浪里 3

In the Waves #3, 2013

收藏级喷墨打印

Archival inkjet print

150×187.5cm, Edition of 6 + 2AP, CW_8947

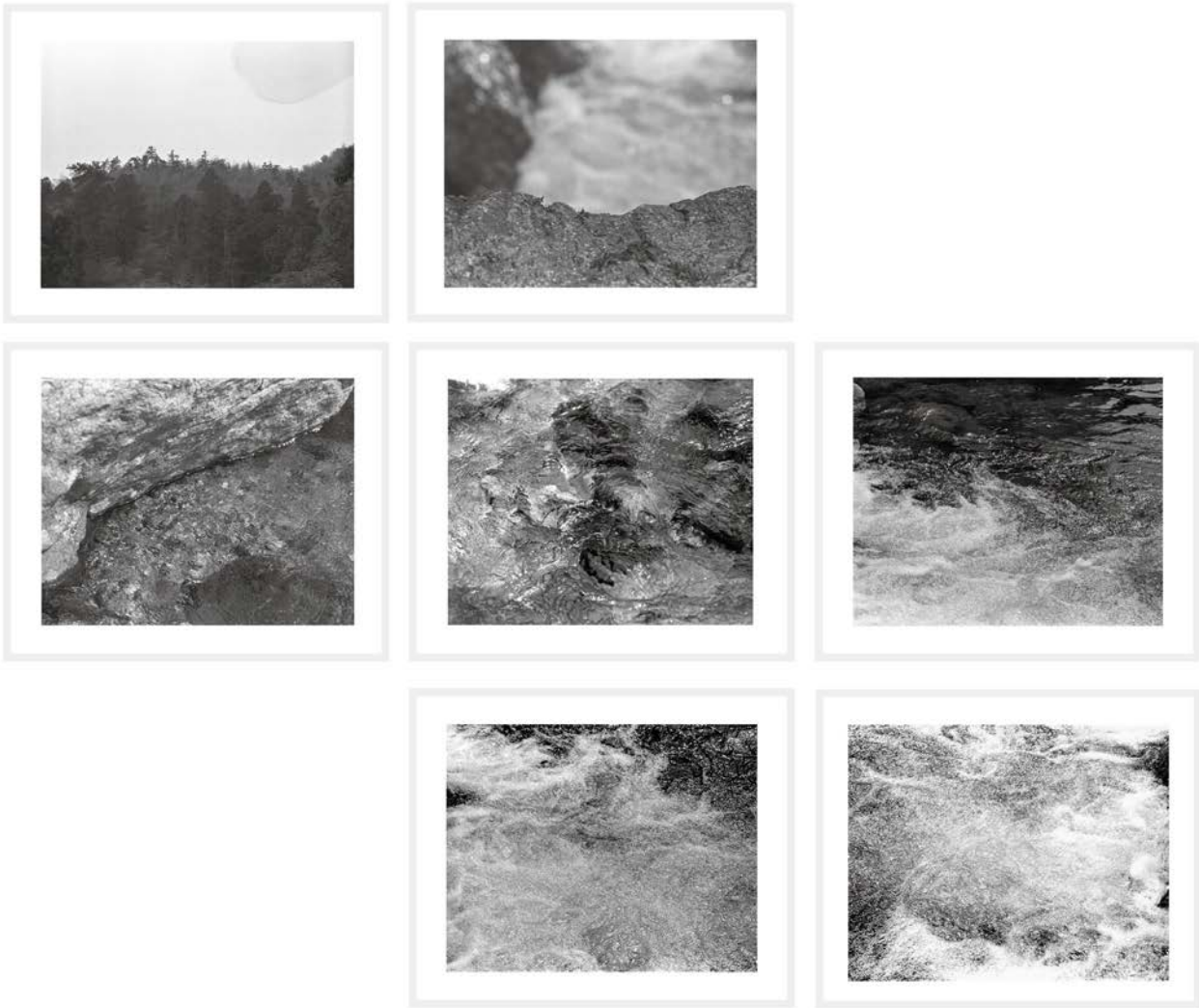
作为一个集体聚会重要空间，以及一个在特殊背景下可以自由展现个人意见与感受的场域，中国的酒吧文化自 90 年代初开始萌发。但是，在紧接着的几十年中，酒吧的这种特殊性质随着中国经济政策的放松而逐渐消失。陈维表示，“酒吧、夜店、俱乐部等虽然曾是知识分子和艺术家聚集并交流的场所，如今也已不再是激进的空间。”

对于艺术家来说，这些被烟雾和激光所包围的魔怔的肢体影射了社会的现状，无论是文化的、经济的或者政治的。没有人知道我们身处何方，也不知道明天会朝着哪个方向继续。

China's club scene emerged in the early 1990s as a critical space for collective gathering and an environment for individuals to freely express themselves within the communist country. However, the alternative nature of nightclubs has diminished in subsequent decades as China has relaxed its economic policies. "While they were once the realm of intellectuals and artists as a place to exchange ideas, nightclubs are no longer radical spaces," says Chen.

"For artist, these enchanted bodies immersed in the smoke and laser beams reflect the current mood in society today – be it cultural, economic or political. No one knows where we are, and which direction we will be heading in tomorrow." Building on Chen's wider interests in the cultural significance of nightlife and storytelling, this body of work is ultimately concerned with the individual's place in a rapidly modernising country.

LIANG YUE
梁玥



2013/04A, 2013
黑白手工，银盐黑白照片
B&W hand-made, gelatin silver print
186×221cm | Each 62×73.5×5cm (×7 pieces) | Image 50×60cm (×7 pieces)
Edition of 3 + 2AP, LY_1029

山间的清流，安静中喷涌着生动而茂盛的能量；以组图的方式呈现它们的远景、中景、近景，再特写；将那些细小的声音和活动的蒸汽藏匿在无声的相纸里。

A mountain stream is spewing a vivid and sufficient energy in quiet. The photos show their vision in a group form to display long shot, medium shot and special shot. It hides the trivial sounds and active water vapor in the silent photographic papers.

JIANG PENGYI

蒋鹏奕



亲密 No.4

Intimacy No.4, 2014

收藏级喷墨打印，裱于铝单板、亚克力

Archival inkjet print, mounted on aluminium panel and acrylic glass

188.5×148.5×5cm | Image 185×145cm, Edition of 5 + 2AP, JPY_9003

萤光纸与摄影胶片，一个吸光后释放光，另一个接触到光后通过化学反应保留着光的影子。如何将这两种敏感的不同质的感光材料，在相互触碰的过程中，依距离的忽远忽近，在未知的底片上留下潜在的不可改变的影响？以及在制做过程中，人为对它们每一秒的控制。我称之为是用摄影的方式进行的光的绘画。

Fluorescent paper and Photographic film, the former absorbs and emits light, while under chemical reaction, the other will retain its reflection once in contact with light. How does the two different light sensitive material leave an impression on the film through various experiments and variables? As each and every second of the production process and millimetres in distance produces varying results. I am painting with light, through photography.

YANG FUDONG

杨福东



我感受到的光 8

The Light That I Feel 8, 2014

黑白 C-print, 120 毫米黑白胶片

B&W chromogenic print, 120mm b&w film

150×150cm | Framed 180×180×8cm, Edition of 10 + 2AP, YFD_3596

挪威北部 Sandhornøy 岛的沙滩上，山体与海洋相接，艺术家杨福东花了近两个月的时间在岛上生活和拍摄，最终创作了一件与众不同的户外八屏影像装置作品。影片通过当地演员的肢体语言，松软的沙滩，树木，阳光与风构成了电影的叙事线索。正如艺术家阐述道“我在思考风如何讲故事，树如何讲故事，而不是过多地依赖人的大量对话来构造叙事。”艺术家感受到的光，不仅仅是极光，风光，也是停留在他心中美好的印象。

The light that I feel series refers to an eponymous film shot during the summer 2014 on the island of Sandhornøy in Norway where Yang Fudong spent nearly two months there to live, shoot and create. The very unusual outdoor eight channels video installation was unveiled on the occasion of the opening of a new arts and music festival, SALT. The Light That I Feel contains myriad images - naked dancers, flowers in the wind, a stone lying in the sand - that provide a notion of equivalence between the human and the natural world. As in many of his films landscapes play a paramount role equivalent to that of the protagonists. People or plants shaking in the elements becomes the artist's signature imagery, registering his acute feeling for the physical manifestation of sensation coupled with a taste for alienation.

BIRDHEAD
鸟头



2018 - 鸛 -1
2018-CrazyBird-1, 2018
摄影 | 装置, 综合材料
Photograph | Installation, mixed media
BH_1939

鸟头最新《情放志荡》节气系列作品以中国节气而命名 (作品名称中的节气是作品制作的具体时间), 其主体材料来源于 十几年来工作室暗房制作过程中产生的废试条以及废照片。作品结合了摄影、拼贴、绘画、综合材料的使用。

Birdhead's latest Passions Bloom Ambitions series is named after solar terms. The term indicates the time that the works are produced. The material of the series comes from the wasted photos and test strips produced in the darkroom during Birdhead's practice in previous decade. Most of the works are presented as mixed media works using photographs, collage, painting and so on.

Robert ZHAO Renhui
赵仁辉



代理 II (甲虫)
Proxy II (Beatles), 2016
黑框哑光三明治
Matt diasec in black frame
80×120cm | Image 74×111cm, Edition of 5 + 1AP, ZRH_5986

地鸫在任何地方都很常见，但在海岸附近数量最多。和岛上的其他鸟类一样，它很温顺。当我在劈柴寻找甲虫的时候，有几只会站得很近，随时准备捡起任何被发现的幼虫。它的食物包括昆虫、种子和它能找到的任何腐肉，我还见过一只杀死了一只棕色的小蜥蜴，尽管这样做似乎有些困难。“在枯叶中寻找昆虫时，羽毛的颜色与周围的环境非常协调，如果不是明亮的黄色喙和眼睑，几乎不会被发现。”这种叫声很像欧洲黑鸟的叫声，在交配季节 (12 月至 1 月)，雄性黑鸟的歌声类似英国画眉的歌声，但更刺耳，也更少变化。巢是由野生棕褐色骨架树叶和其他植物纤维组成的，而非用泥土制成。其中一个鸟巢是从一棵露兜树 (Pandanus) 的树冠上取下来的，另一个是从一棵离地面约 15 英尺的树干上取下来的。人们在 12 月发现了鸟蛋，在接下来一个月里，能飞的小鸟越来越多，一直持续到 4 月。

The Ground-Thrush is common everywhere, but is most numerous near the coast. Like the other birds of the island, it is very tame, and when I was breaking up rotten wood searching for beetles, several of them would stand quite close by in readiness to pick up any grubs that were uncovered. Its food consists of insects, seeds, and any carrion it can find, and I have seen one kill a small brown lizard, though it seemed to have some difficulty in doing so. "When hunting for insects among the dead leaves, the colours of the plumage harmonize so exactly with the surroundings that, were it not for the bright yellow beak and eye-lids the bird would be almost invisible. The alarm cry is much like that of the European Blackbird, and in the pairing season (December-January) the male has a song something like that of the English Thrush, but harsher and less varied. The nest is made of fibres of the wild sago-palm skeleton leaves, and other vegetable fibre; it is not mud-lined. One nest was taken from the crown of a screw-pine (Pandanus), another from the hollow top of a broken tree trunk some fifteen feet from the ground. Eggs were found in December, and in the following month young birds just able to fly were numerous, and continued to be so till April.

YANG ZHENZHONG
杨振中



| | | |
|----|----|----|
| 3 | 4 | 9 |
| 16 | 17 | 25 |

临时演员 No. 3, 4, 9
Extras No. 3, 4, 9, 2010
摄影 Photograph
100×100cm, Edition of 3
YZZU058_3, YZZU058_4, YZZU058_9

临时演员 No.16, 17, 25
Extras No. 16, 17, 25, 2010
摄影 Photograph
100×100cm, Edition of 3
YZZU059_16, YZZU059_17, YZZU059_25

杨振中或许又意在营造一个真实和虚假并存的景象。经由精良的摄影技术，我们甚至能看清被拍者皮肤的肌理、细纹，发亮的目光，唇齿的光泽。这些官能感受告诉我们这些笑容多么真实，我们似乎能看到渗透到他们肌体毛孔里的快乐。然而这都是在艺术家的要求下所作的表演。这些临时演员受雇后，在摄影棚里对着灯光和机器，以及不认识的工作人员们，谈论着自己生活中快乐的事情，被抓拍下来瞬间笑颜，虽不是坐在炕上树与亲朋好友们聊天的自然笑容，谁又能说它们不具有真实笑容的感染力呢？

现代文明发明了照相机和摄像机等等留影设备，它们为人类留下了存在的证据，但杨振中常常从这些证据中发现悖论。正如上次《有效期》中，杨振中的作品《我会死的》，这个“活着的证据”即是关于“死亡”。而这一次作品中临时演员笑容的证据也不一定关于幸福。

Yang Zhenzhong consciously or not built a scene between reality and fiction. The high quality photographs reveal every single detail including the skin texture, lines, sparkling eyes, shining smiles. These observations tell us how much these smiling faces are sincere, that we can almost feel the happiness coming out from their skin pores. Nonetheless, this is acting directed by the artist. These extras were employed to relate some cheerful moments of their lives to a group of people they have never seen before, under the spotlights of a shooting studio, where their grins were instantly caught by the camera. Although those weren't smiling faces of friends or family sitting at home or under a tree, who could tell that they didn't possess any sincere smiling appeal?

Modern civilization invented camera, video camera, and other equipments, to record evidences for human kind, but Yang Zhenzhong often notices paradoxes in them. Just as in the previous "Useful Life", in Yang Zhenzhong's work "I will die", this "existing evidence" is about "death". Likewise, the evidences of these smiling extras aren't necessarily about happiness.

CHEN XIAOYUN

陈晓云



在他看来我是种不存在的神圣主体
In His Opinion, Self Is a Sacred Body Which Doesn't Exist, 2013

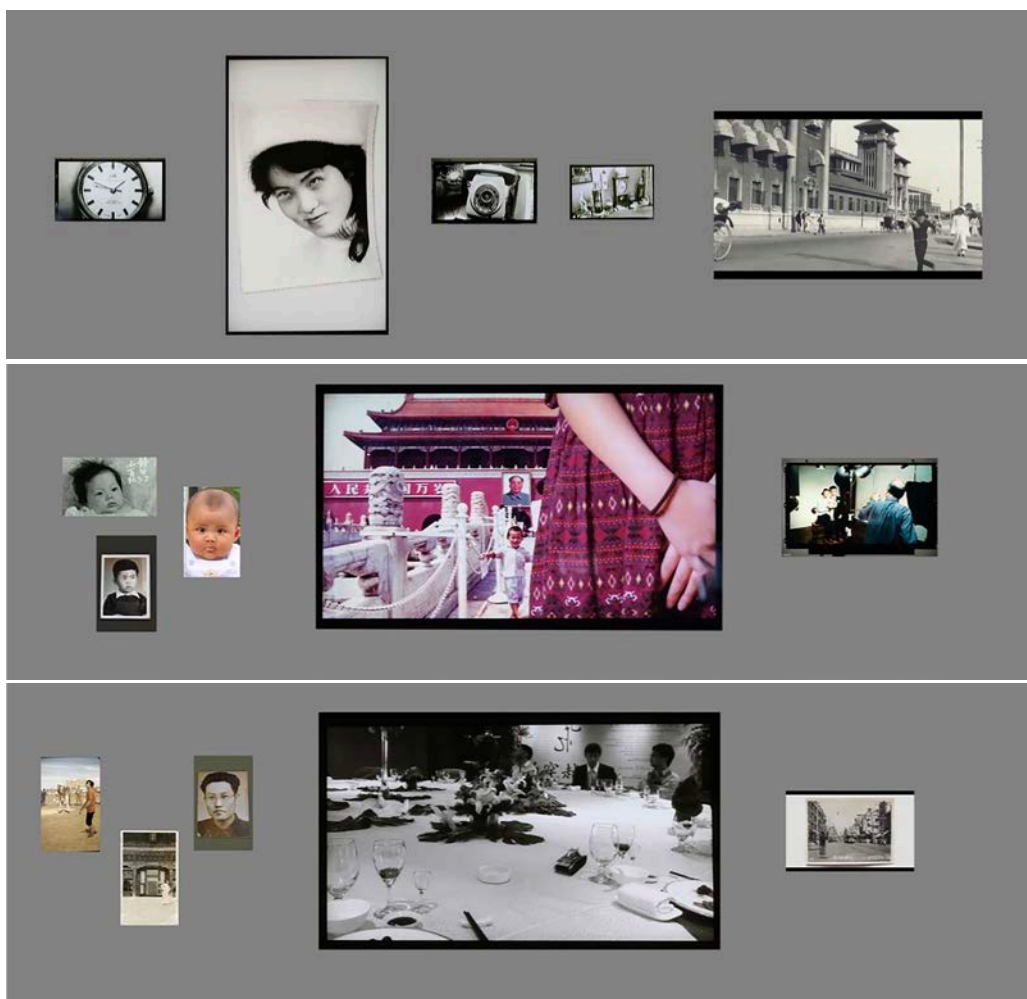
彩色喷墨打印
Colour inkjet print
120×150cm, Edition of 5 + 2AP, CXY_8065

在这个作品系列中，艺术家延续以往诗性的影像节奏，图像的错愕和荒诞感，更加强化了对叙事性的发酵，对陈晓云来说文字和语言也是图像体验。在贯穿陈晓云的荒诞，暗喻，内心独白式的视觉经验中，情绪性的表达不仅仅是艺术家对个人内在世界的宣泄也关乎对外在世界强烈的焦虑。

Aside from continuous poetic rhythm, Chen Xiaoyun's works similarly reveal puzzled and absurd images strengthening the ferment narration. The artist considers characters and languages likewise as image experiences. Chen Xiaoyun's visual experiences are full of absurdity, metaphors and interior monologues. The emotional expressions show not only a vent of the artist's inner world, but also a strong anxiety towards the outside world.

HU JIEMING

胡介鸣



残影 - 昼 & 夜

The Remnant of Images - Day & Night, 2018

视频 | 多路视频 | 装置 | IPS 显示屏, PC 主机

Video | Multi-channel video | Installation | IPS screen, PC host

5 pieces, HJM_1709, HJM_7800, HJM_6615

作品中的旧照片都是艺术家从淘宝上收集而来的，用合成技术等将现代角色植入影像中。

The old photos are collected from Taobao (like ebay). The artist inputs characters from modern space and time with synthetic technique.

ShanghART

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