

Photofairs 2018

09.21 - 09.23, 2018

洞见版块
Insights 展览作品

ShanghART Gallery

Booth:D3

ShanghART
香 格 纳 画 廊

CHEN XIAOYUN

陈晓云



冷三角

Cold Triangle, 2014

彩色 C-Print

Colour chromogenic print

96×120cm | With frame 150.5×144.5×8cm, Edition of 5 + 2AP, CXY_1461

CHEN XIAOYUN
陈晓云



我们称之为现实的东西其实很业余
What We Call as Real Is Actually Amateurish, 2013
彩色喷墨打印
Colour inkjet print
120×150cm, Edition of 5 + 2AP, CXY_6232

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，更加强化的对叙事性的发酵，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.

CHEN XIAOYUN

陈晓云



你是此物的此时

You Are the Specific Moment for This, 2013

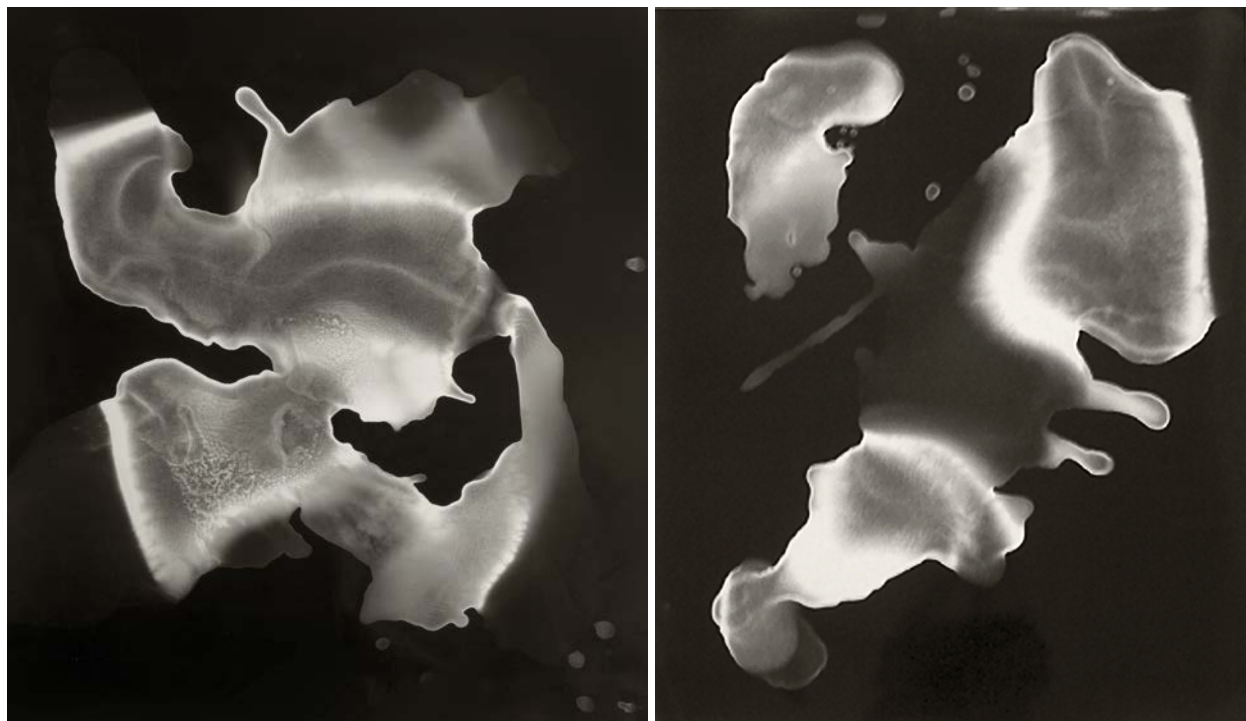
彩色喷墨打印

Colour inkjet print

120×150cm, Edition of 5 + 2AP, CXY_1466

GENG JIANYI

耿建翌



水印

Water Mark, 2000

银盐黑白照片，相纸上绘画

Gelatin silver print, chemigram

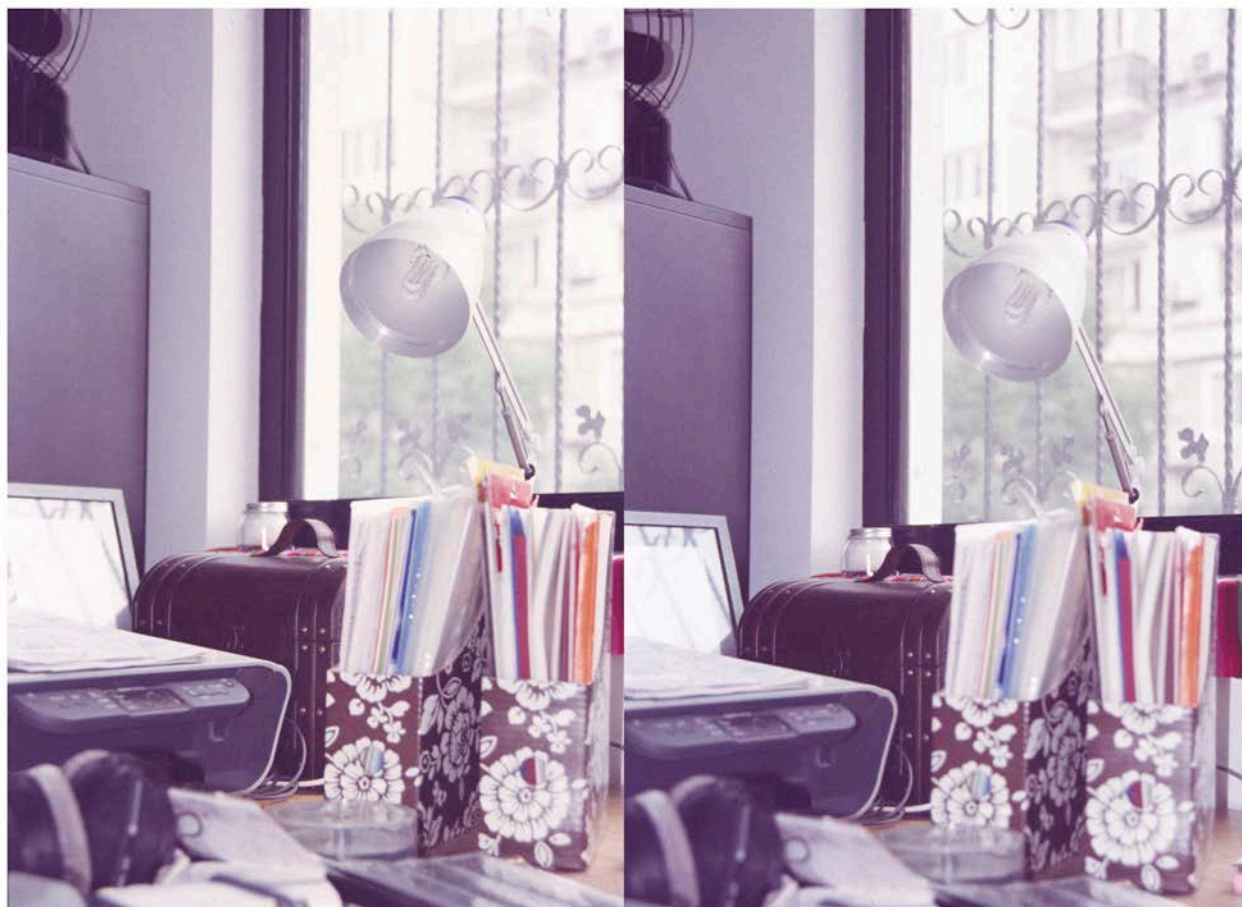
Each 61×51cm, GJYN57, GJYN58

图片没有用底片曝光，而是通过腐蚀。自由流淌的药水决定了最后的结果。

The photo is not exposed through negative, but rather via erosion. The free flowing liquid decides the final result.

LIANG YUE

梁玥



并非同一时刻

Not the Same Time, 2008

彩色喷墨打印 Color inkjet print
125.5×25.5×4cm | Each 126×85cm (in 2 pieces)
Edition of 7, LY_0948

LIANG YUE
梁玥



一切都将蒸发不见 4
Everything Is Gone Evaporating 4, 2015
铝板上的微喷打印和夜光颜料绘画
Printing and drawing on aluminum board
61×190cm | Each 61×85cm (×2 pieces) | Image 40×50cm
LY_2589

做这个系列作品的时候，艺术家只是很直觉地在拍照，和往常一样。然而总觉得有好多像分子一样的东西飘散在空气中，不仅仅是空气里的灰尘，还有能量，生命，磁场，情绪，等等各种各样原本来自于物质的东西，眼睛看不见，但却能很清晰的知道他们的存在。于是找了一种可以吸收光线的颜料，把这种感觉画了下来。那些在画面上的吸光颜料，会不断得以呼吸的方式存活在她的照片上，这感觉挺神奇。

The artist just took photos by instinct when she started to create this series. However, she always felt that there were plenty of things, like molecules, floating in the air. Not only dust but power, life, magnetic field and mood might be involved as well. Various kind of things from substance are invisible, but they do actually exist. She found out a kind of pigment that can absorb light, then she started to record and present her feelings through the painting. The light-absorbing paints there would appear in her photography works as well which feels amazing.

YANG FUDONG

杨福东



竹林七贤 之四

Seven Intellectuals in Bamboo Forest, Part IV, 2006

黑白喷墨打印

B&W inkjet print

120×180cm, Edition of 10 + 2AP, YFD_2998

YANG FUDONG

杨福东



断桥无雪 -7

No Snow on the Broken Bridge-7, 2006

黑白 C-print B&W chromogenic print
120×180cm, Edition of 10, YFDU054

断桥无雪 11

No Snow on the Broken Bridge 11, 2006

黑白喷墨打印 B&W inkjet print
120×180cm, Edition of 10, YFDU046

XIANG LIQING
向利庆



压 -1
Press - 1, 2007
彩色喷墨打印
Color inkjet print
100×78.8cm, Edition of 10, XLQU033

XIANG LIQING

向利庆



拖动这些东西 -4

Haul These Stuff - 4, 2007

彩色喷墨打印

Color inkjet print

Image 70×110cm | Framed 92×127×6cm

Edition of 10, XLQU044

在《拖动这些东西》系列中，向利庆利用摆拍的方式表现人物试图拖拉各类废墟或是物品。猛然一看这样的组合似乎没有任何意义，但正是看似荒诞的效果下这些作品反映出艺术家对于当下社会的关注，传达的不协调及怪异正是工业进程中的一个表象。

In Haul These Stuff series, actors pose cardboard box against the corner or drag the boxes and waste. Xiang Liqing uses the resulted incongruity and absurdness from the images to reflect his concerns and profound consideration about the relationship and tension between individuals and the city's mass development due to industrialisation.

HU JIEMING
胡介鸣



明信片 (3) — 北寺塔
Postcards (3): North Temple Pagoda, 2002
彩色喷墨打印
Colour inkjet print
70×50cm, Edition of 10, HJM07

明信片 (4) — 圆明园
Postcards (4): Old Summer Palace, 2002
彩色喷墨打印
Colour inkjet print
50×70cm, Edition of 10, HJM08

明信片 (5) — 天坛
Postcards (5): Temple of Heaven, 2002
彩色喷墨打印
Colour inkjet print
70×50cm, Edition of 10, HJM09

这是一套用明信片素材制成的图片，图片上的著名风光在现实中是不存在的，但它们很漂亮也很真实，它们仍然具有明信片的一切功能，可以被欣赏、被收藏、被留念。

This series of photos is a postcard theme, all those famous landscapes on the pictures do not exist in reality, but they look beautiful yet real. The pictures still have all functions of postcards, as they can be appreciated, collected, and kept as souvenirs.

YANG ZHENZHONG

杨振中



自行车保健操 II -(1-3)
Cycle Aerobics (level 2)-(1-3), 2005

彩色喷墨打印 Color inkjet print
Each 100×100cm, Edition of 8, YZZU009, YZZU010, YZZU011

首次展览于“逼真”（北京泰康顶层空间，2005）

First displayed in True to Life, Top Space Gallery, Beijing, China (2005)

YANG ZHENZHONG

杨振中



反了

Wrong Way Round, 2005

彩色喷墨打印于艺术纸，装裱于铝板

Color inkjet print on fine art paper, mount on aluminium plate
276×390cm (in 24 pieces) | Image 60×57cm | Framed 69×65×6cm
Edition of 6 + 1AP, YZZU067

《反了》是一组 24 对的摄影作品，该作品延续了艺术家杨振中摄影手法的一贯风格。每对作品将演员反穿不同职业制服的正面与背面并置同框。荒谬诙谐的作品以铺叠式的方式一字排开接受群众的检阅。

The Wrong Way Round is an array of 24 pairs of photographs, which continues Yang Zhenzhong's consistent style in photography. Each pair of photographs depicts an actor's front and back when he/she dressed in a uniform represented for different occupations. The seemingly ironic and humorous photos are lined up to receive the introspection from the audience.

ShanghART

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