

**Art Shenzhen 2018**

09.14 - 09.17, 2018

**ShanghART Gallery**

**Booth: B17**

**ShanghART**  
香 格 纳 画 廊



十示 2016-12

*Appearance of Crosses 2016-12*

椴木板上丙烯雕刻

Acrylic on basswood panel with engravings

240\*240\*6cm, 2016, DY\_2676

耿建翌 | GENG JIANYI



窗户世界 (A17)

*The Window's World (A17)*

银盐黑白照片

Gelatin silver print

51\*61cm, 2008, GJYU151



窗户世界 (A50)

*The Window's World (A50)*

银盐黑白照片

Gelatin silver print

51\*61cm, 2008, GJYU184





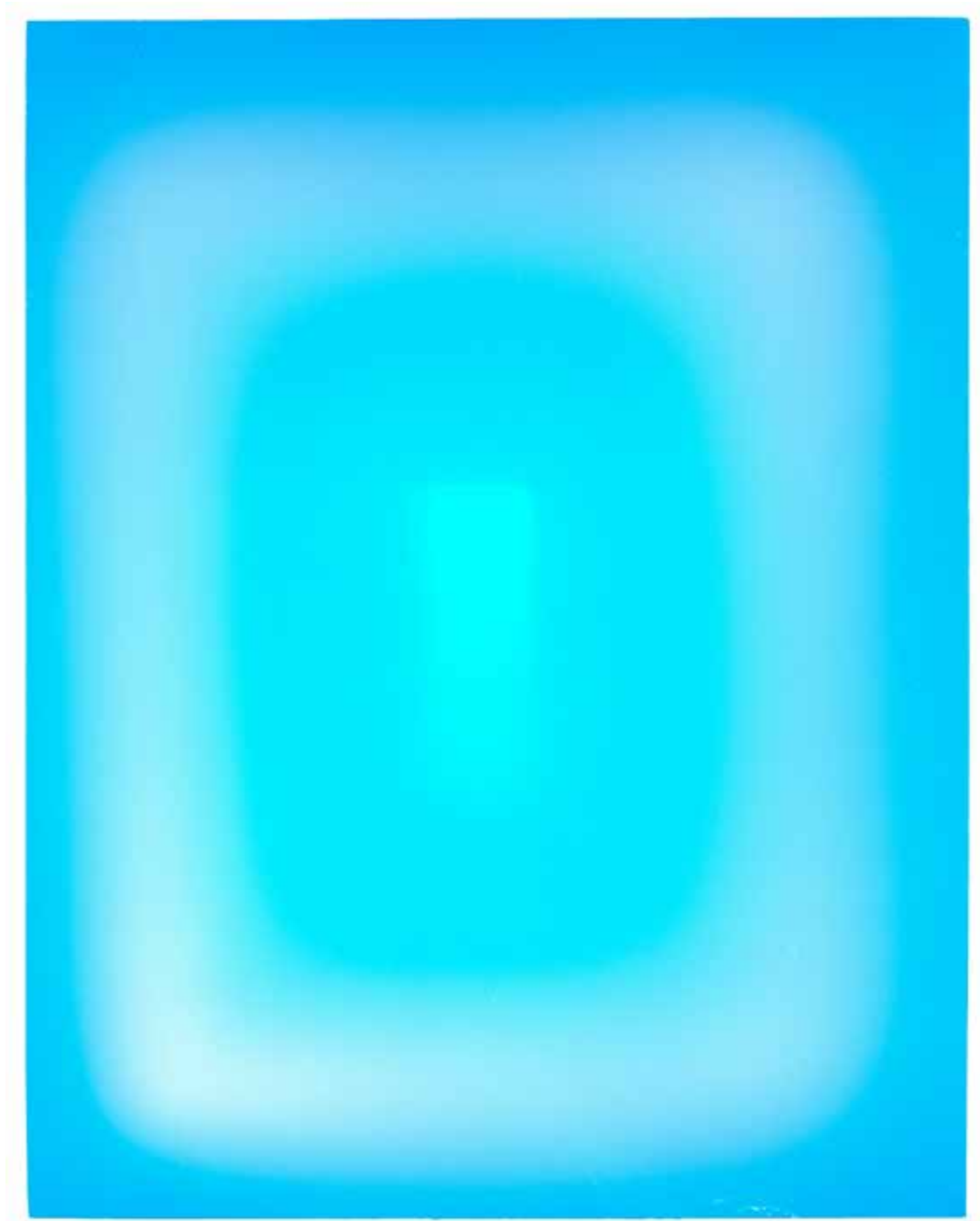
**窗户世界 (A52)**

***The Window's World (A52)***

银盐黑白照片  
Gelatin silver print  
51\*61cm, 2008, GJYU186

耿建翌 1998 年的个展《过度》中的支柱。这些图片反复出现两样东西：窗户框定的风景和没有盖子的瓶口。退色处理能把人带离眼前的现实。作者到底想告诉我们什么呢？答案在图片的意境里。

These pictures could be called "the pillar work" in his solo-exhibition title "Excessive" in 1998. There are two items are repeatedly appearing among these pictures: the framed landscape and bottle without a lid. The bleaching process takes away the reality from the viewers. But what does the artist try to convey? The answer lies in the ambience wafted over the photos.



亲密 No.5  
*Intimacy No.5*

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  
185\*145cm, 2014, Edition of 5 + 2AP, JPY\_1310

荧光纸与摄影胶片，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.

刘晓辉 | LIU XIAOHUI



无题 - 反射的镜像 No.2  
*Untitled - Refraction Mirror No.2*  
布上油画  
Oil on canvas  
110\*130cm, 2016-2017, LXH\_3087



余友涵 | YU YOUHAN



2010.2.24

布上丙烯

Acrylic on canvas

150\*150cm, 2010, YYHU097



# 鸟头 | BIRDHEAD



2018- 鸛 -3

2018-CrazyBird-3

摄影 | 装置, 综合材料

Photograph | Installation, mixed media

2018, BH\_5247



张恩利  
ZHANG ENLI

逆光的树 (四)  
*Tree Back to the Light (4)*

布上油画

Oil on canvas  
300\*150cm, 2015, ZEL\_9416



万德福

*Wonderful*

收藏级喷墨打印

Archival Inkjet Print

100\*100cm, 2017, Edition of 6 + 2AP, CW\_4505





新楼

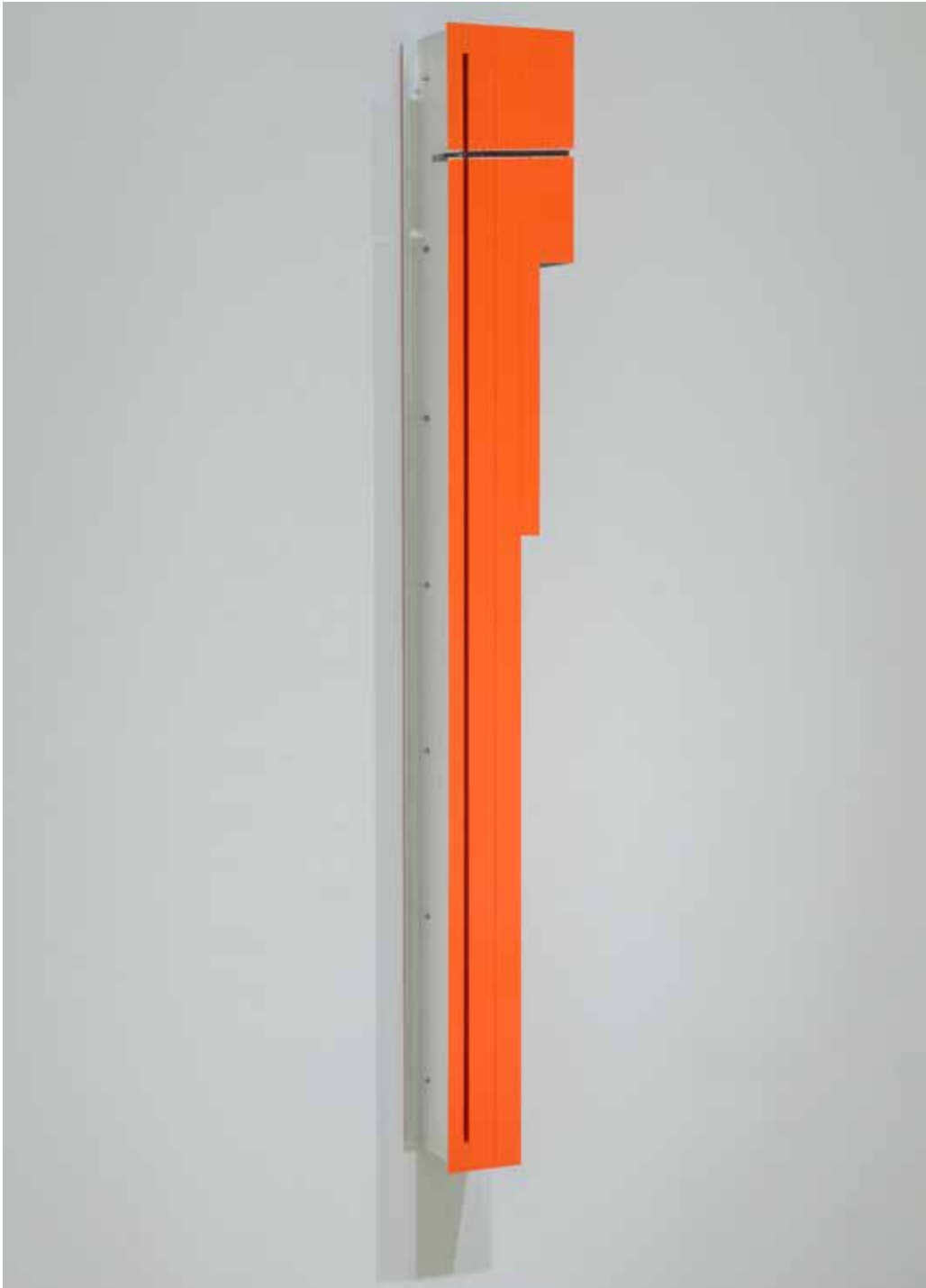
***New Buildings***

收藏级喷墨打印

Archival Inkjet Print

150\*240cm, 2016, Edition of 6 + 2AP, CW\_4064

施勇 | SHI YONG



**让所有的可能都在内部以美好的形式解决 No.24**

***Let All Potential be Internally Resolved using Beautiful Form No.24***

装置 铝方管，不锈钢螺栓，金属漆，铝，丝网印

Installation Aluminium square tube, Stainless steel bolt, Metallic paint,  
Aluminium, Serigraph

24\*200\*20cm, 2015, Edition of 3 + 1AP, SY\_6564

作品《让所有的可能都在内部以美好的形式解决》是一场关于空间、物料和语言的控制与被控制的游戏。通过“抹去”、“切割”、“隐藏”等动作艺术家将个人的真实事件以叙事性的方式镶嵌进被处理成边角料的外表漂亮的形式之中。艺术家意在通过这种抽象形式的处理来暗示某种敏感的现实处境。正如艺术家所说，“我喜欢在作为背景的叙述语境中，通过嵌入某个词汇去瓦解原叙述，使之转换为另一种歧变的语境。利用‘抹去’这个概念并同样以‘抹去’的方法来突显被掩盖的，也或许是被蓄意制造的现实。

The work Let All Potential be Internally Resolved using Beautiful Form is a controlling and being controlled game about space, material and language. Through the actions of "erasing", "cutting" and "hiding", etc., the artist embeds the personal real events in a narrative manner into the seemingly beautiful form that is processed into scraps. He intends to indicate some sensitive situations through dealing with this abstract form. As the artist has said, "in the narrative context as background, I like to embed some words to crumble the original narrative, and convert it into another distorted context. By making use of the concept of 'erasing' and highlighting the masked with the approach of 'erasing', perhaps it is also deliberately created reality."





平面隧道  
*Planar Tunnel*

丝  
Silk

145\*145cm, 2016, LSJ\_9868



伴行

**Accompany**

丝，镜子，卡纸上油笔

Silk, mirror, oil pen on cardstock paper

72\*72\*6.5cm | In acrylic box 72\*72\*6.5cm, 2017, LSJ\_7919

梁绍基在长期养蚕实验中发现了蚕吐丝轨迹的秘密：如果观察蚕虫吐丝事的慢动作会发现其轨迹呈“8”字形交错结构。梁绍基追踪蚕在镜面上吐丝之迹，用银笔绘画再现。

这“8字”是宇宙生命生生不息的密码，是艺术抽象绘画笔触的生成和消解，有象而无象运动过程。

Liang found out the secret of silkworm spinning through his long-term experiment and practice: the trace left by silkworms actually consists of millions of "8", if take a look at silkworm's spinning process at the slow motion. Liang follows the traces left on the mirrors and afterwards re-presented with silver oil pen on paper.

Seen as a code of life circle in the universe, the "8" emerges but also dispels the brushwork of abstract painting. It is movement with but also without image.

申凡 | SHEN FAN



标点 -2018-0718 记二  
*Punctuation-2018-0718 No.2*

报纸上丙烯

Acrylic on newspaper

60\*270cm | Each 60\*90cm (x 3 pieces), 2018, SF\_1490



杨福东 | YANG FUDONG



竹林七贤 之二

*Seven Intellectuals in Bamboo Forest, Part II*

黑白 C-print

B&W chromogenic print

112\*84cm, 2004, Edition of 10, YFDU029

陈晓云 | CHEN XIAOYUN

時間柔軟而有彈性，大家都不急

糖浆宇宙进化史

*Evolutionary History of Syrup Cosmos*

单路视频

Single-channel video

14 minutes 56 seconds, 2013, Edition of 6 + 1AP, CXY\_8022

微距拍摄方糖在加热，琥珀色的光和粘稠的流动，远处有狗叫，大量自言自语的字幕没完没了关于情欲的叙述，微观于一刻，无所谓空间无所谓大小内外，杜撰一种诚实的胡说八道。

Close-up shot of a heated sugar cube, the amber color and the flowing viscous matter. Dogs barking at a distance, subtitles of one's monologue continue to narrate one's emotions, zooming in at one moment. Space, size and location are irrelevant. The work fictionalizes an earnest nonsense.

# ShanghART

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