

Les 4 Coups

06/30-08/11 2018

切

今

汤 国

Tang Guo

彭 涛

王海彪

王玮珏

徐 也

Peng Tao

Wang Haibiao

Wang Weijue

Xu Ye

Carte blanche

艺术家

ARTISTS

ShanghART
香 格 纳 画 廊

Carte Blanche

A French phrase, means "unlimited discretionary power to act; unrestricted authority"

法语短语，“无限自主决定权；无限制的自主权利”

Unconditional authority

无条件的授权

Full discretionary power

全权委托权

Permission to do something in any way you choose to do it

许可做任何你选择做的事情

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Carte Blanche 是香格纳 M50 自 2017 年起由艺术家自主策划的展览单元。继去年 11 月刘唯艰策划的《退相干》展览之后，此次汤国策划的《切今》是 **Carte Blanche** 的第二次展览。

ShanghART M50 is pleased to present Carte Blanche, an exhibition program curated by artists at ShanghART M50 since 2017. Following the exhibition Decoherence curated by artist Liu Weijian in November 2017, the group show Les 4 Coups curated by Tang Guo is the second exhibition of this program.

他们敞開自我的真相，用自己獨有的工作方法去面对艺术。這些方法既古老，也存在于当下。是剖析自己，排疑解惑的手段，也是对自身存在的确立。

Using their own ways to face arts, is the truth to open themselves.
Even these practices are conventional, they continue to present.
These are methods to analyze themselves; to exclude difficulties or anxieties and to confirm self-existences.

汤 国

Tang Guo

王玮珏

Wang Weijue

含有倒刺的针反复穿行于粉色的羊毛和球体中，打造的结构或完整，或残缺，构成了一个既原始私密，又超现实荒诞的器官内的景象。

The barbed needle iteratively punctures through the pink wool and the ball. It creates a primordially private but surrealistically absurd view inside the organ through these unbroken and broken constructions.





王玮珏：我
Wang Weijue: Me
羊毛、泡沫板等综合材料
Wool, foam-core, etc
2018
OT_3949

Carte blanche

ARTISTS

汤 国 Tang Guo

彭 涛 Peng Tao

王海彪 Wang H

王玮珏 Wang W

徐 也 Xu Ye



王玮珏：粉涩

Wang Weiju: Blushing

毛毡

Felt

Diameter: 150.0 cm

2018

OT_1494



王玮珏：扭蛋机

Wang Weijue: The Vending

扭蛋机和毛毡艺品

Gashapon Machine and Works in Felt

Size: Flexible

2018

OT_4579



王玮珏：扭蛋机
Wang Weijue: The Vending

毛毡艺品
Works in Felt
Size: Flexible
2018
OT_4579

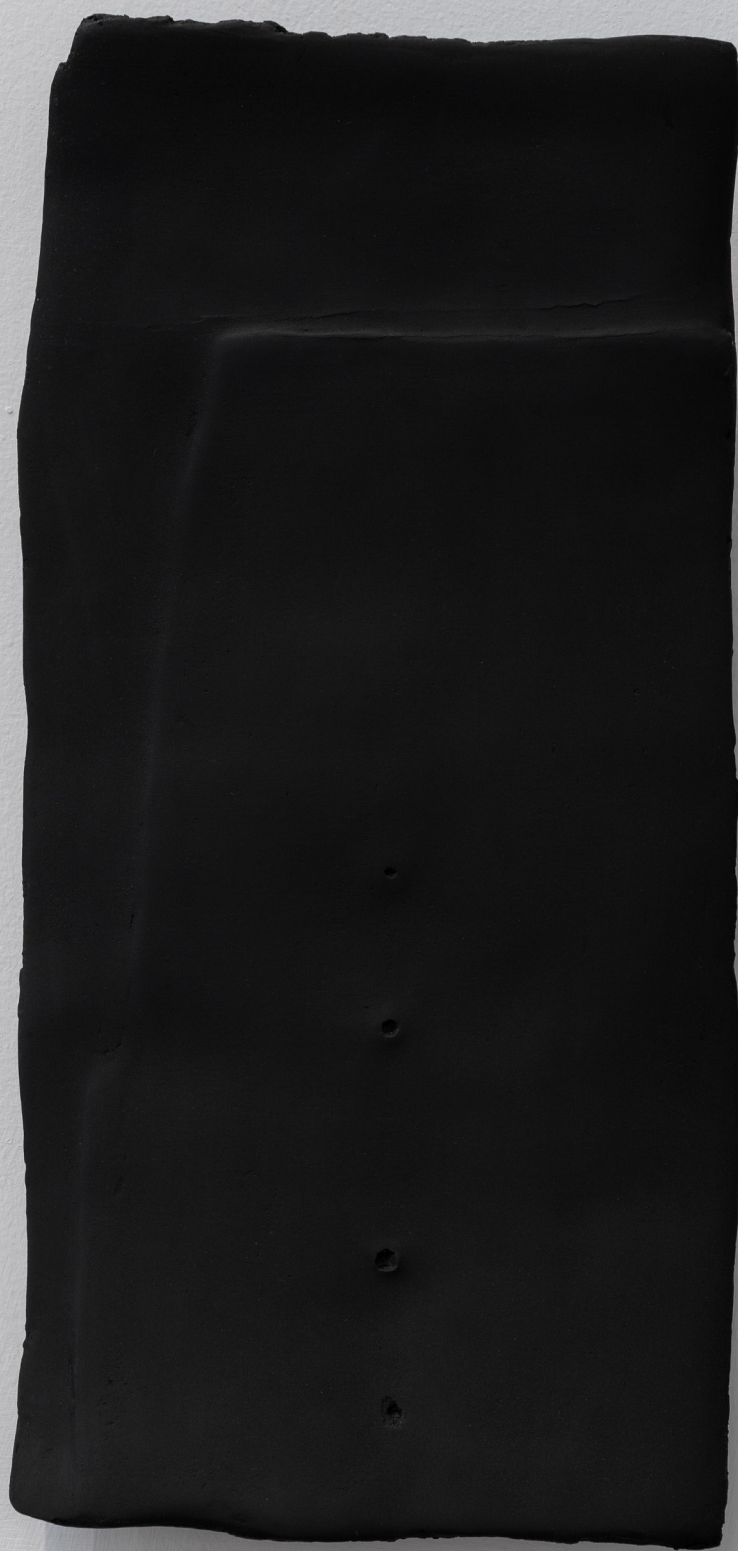
王海彪

Wang Haibiao

6 千乘 2 千平方公里的死海区域是人类丢弃老旧卫星、航空器，最大、最密集的坟场。在这几千年静止的暗影区里，沉睡的物体被“捞起”。这些用数据精心打造的黑灰色块状体，是从自然变化中测量得到的结论。

The Dead Sea, in size of 6 times 2 square kilometers, is the largest and most intensive human graveyard for wasted satellites and aircrafts. In thousands of years of silent shadow, sleeping objects have been pulled up from this area. These data measured from natural changes, delicately creates greyish black blocks.





王海彪：温度 22℃，湿度 70%，漆酚含量 65%，水平面上升 $\pm 1-2\text{cm}$

Wang Haibiao: 22 Degrees Centigrade, 70 Percent in Humanity, 65 Percent in Urushiol, Table Change $\pm 1-2$ Centimeters


漆、麻、灰、活性炭

Lacquer, hempfiber, ash, activated carbon

44.3*20*0.5 cm

2018

OT_0082



王海彪：温度 25℃，湿度 74%，漆酚含量
65%，水平面上升 $\pm 2.3-3.2\text{cm}$
Wang Haibiao: 25 Degrees
Centigrade, 74 Percent in Humanity,
65 Percent in Urushiol, Table Change
 $\pm 2.3-3.2$ Centimeters

漆、麻、灰、活性炭
Lacquer, hempfiber, ash, activated carbon
113.2*45.6*0.6 cm

2018

OT_0501



王海彪：温度 23℃，湿度 72%，
漆酚含量 65%，水平面上升 ± 0.6 -
0.8 cm

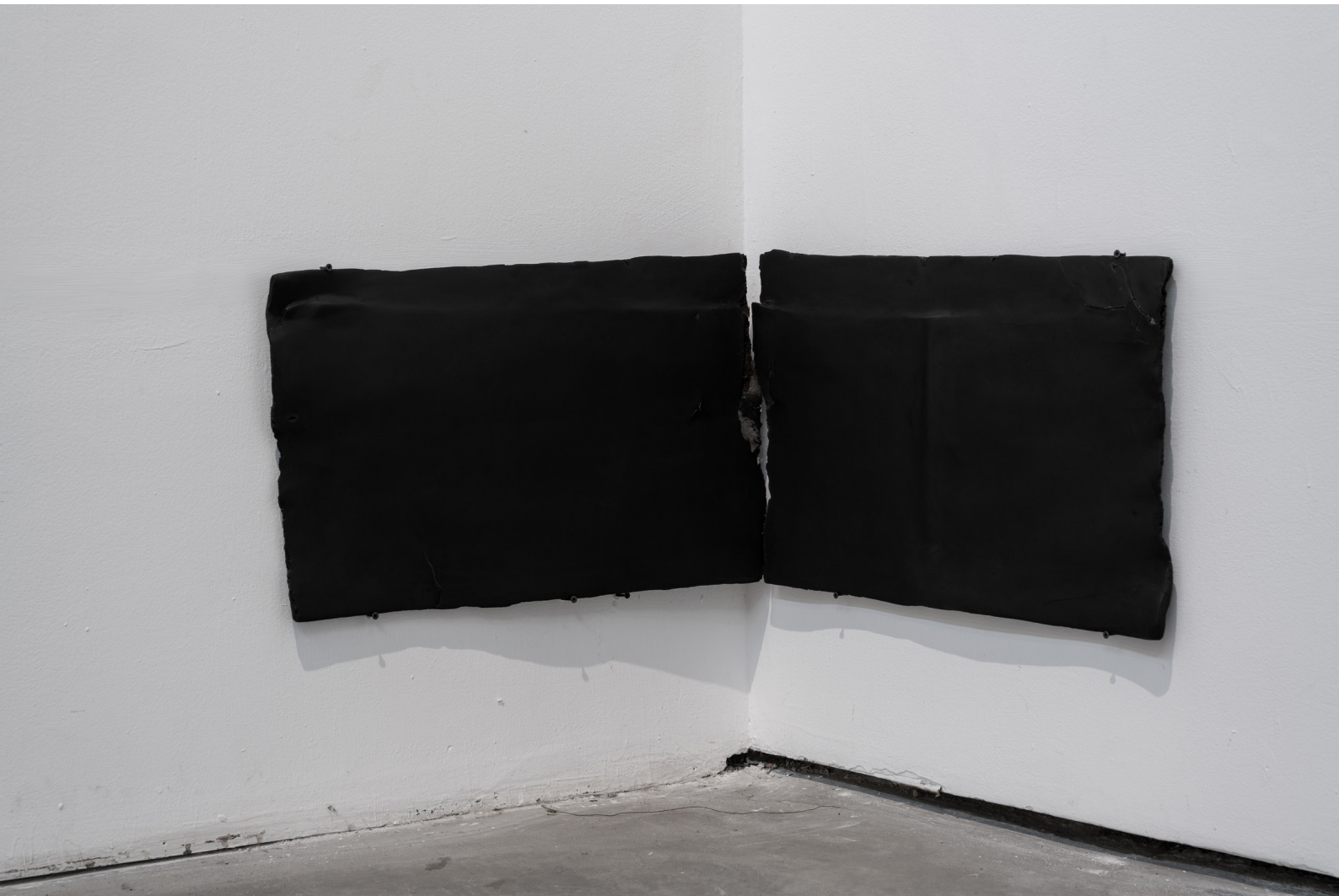
Wang Haibiao: 23 Degrees
Centigrade, 72 Percent in
Humanity, 65 Percent in
Urushiol, Table Change ± 0.6 -
0.8 Centimeters

漆、麻、灰、活性炭

Lacquer, hempfiber, ash, activated carbon
82.5*16.6*0.8 cm

2018

OT_0532



王海彪：温度 24℃，湿度 72%，漆酚含量 65%，水平面上升 $\pm 0.8-1.2\text{cm}$
Wang Haibiao: 24 Degrees Centigrade, 72 Percent in Humanity, 65 Percent
in Urushiol, Table Change $\pm 0.8-1.2$ Centimeters

漆、麻、灰、活性炭
Lacquer, hempfiber, ash, activated carbon

129*38.5*1.2 cm

2018

OT_0618



王海彪：温度 24℃，湿度 72%，漆酚含量 65%，水平面上升 $\pm 0.2-0.5$ cm

Wang Haibiao: 24 Degrees Centigrade, 72 Percent in Humanity, 65 Percent
in Urushiol, Table Change $\pm 0.2-0.5$ Centimeters

漆、麻、灰、活性炭

Lacquer, hempfiber, ash, activated carbon

63.6*21.4*1 cm

2018

OT_1968



王海彪：温度 23℃，湿度 76%，漆酚含量 65%，水平面上升 $\pm 2-3\text{cm}$

Wang Haibiao: 23 Degrees Centigrade, 76 Percent in Humanity, 65 Percent
in Urushiol, Table Change $\pm 2-3$ Centimeters

漆、麻、灰、活性炭

Lacquer, hempfiber, ash, activated carbon

46*19.2*3 cm

2018

OT_4064



王海彪：温度 20℃，湿度 76%，漆酚含量 65%，水平面上升 $\pm 1-2.3\text{cm}$
Wang Haibiao: 20 Degrees Centigrade, 76 Percent in Humanity, 65 Percent
in Urushiol, Table Change $\pm 1-2.3$ Centimeters

漆、麻、灰、活性炭
Lacquer, hempfiber, ash, activated carbon

48.5*28*1.5 cm

2018

OT_4246



王海彪：温度 23-25℃，湿度 80%，漆酚含量 65%，受力弯曲，自然上升 $\pm 1-1.8\text{cm}$
Wang Haibiao: 23-25 Degrees Centigrade, 80 Percent in Humanity, 65 Percent
in Urushiol, Bending Stress, Surface Curve $\pm 1-1.8$ Centimeters

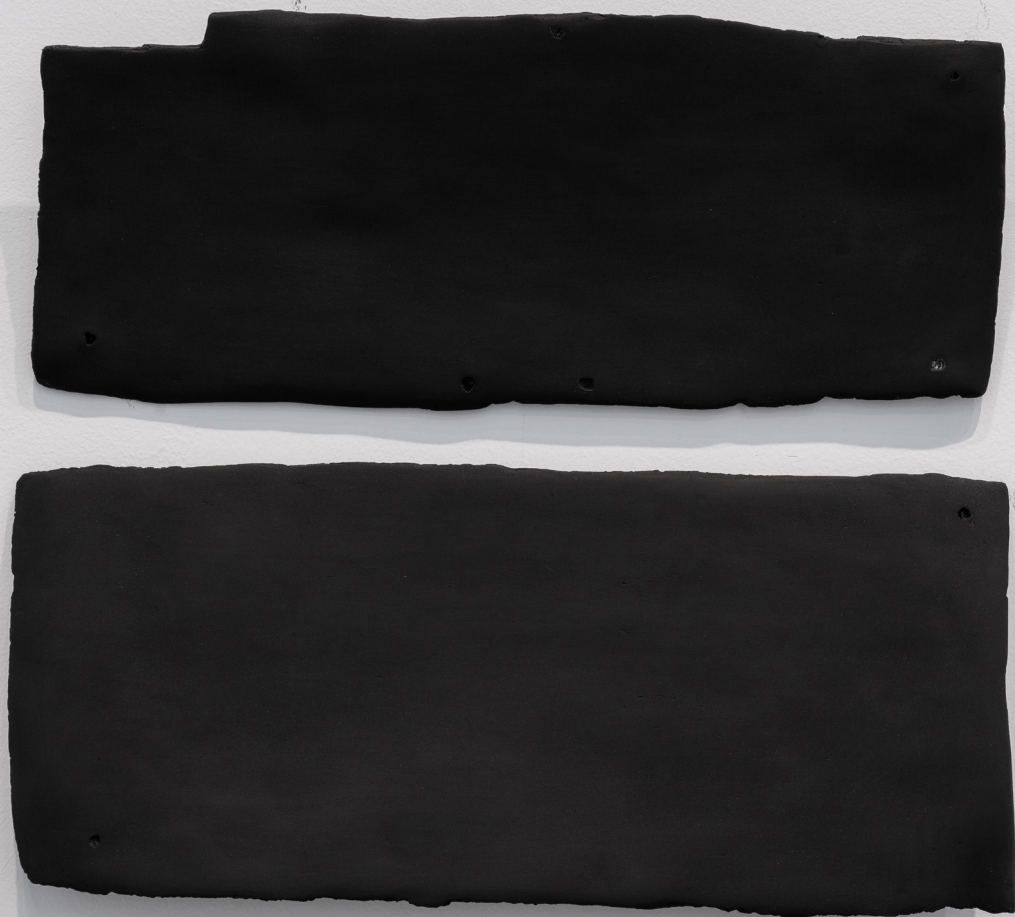
漆、麻、灰、活性炭

Lacquer, hempfiber, ash, activated carbon

1/2 55*10.4*4cm, 2/2 55*11*2.5cm

2018

OT_8197



王海彪：温度 22℃，湿度 67%，漆酚含量 65%，水平面上升 $\pm 0.2-0.5\text{cm}$
Wang Haibiao: 23 Degrees Centigrade, 67 Percent in Humanity, 65 Percent in
Urushiol, Table Change $\pm 0.2-0.5$ Centimeters

漆、麻、灰、活性炭

Lacquer, hempfiber, ash, activated carbon

1/2 47.2*19*0.5 cm, 2/2 48.6*21.5*0.9 cm

2018

OT_8950



王海彪：温度 26℃，湿度 80%，漆酚含量 65%，水平面上升 $\pm 0.3-2.2\text{cm}$ Wang
Wang Haibiao: 26 Degrees Centigrade, 80 Percent in Humanity, 65 Percent in
Urushiol, Table Change $\pm 0.3-2.2$ Centimeters

漆、麻、灰、活性炭
Lacquer, hempfiber, ash, activated carbon
203*126.8*1 cm

2018

OT_9588

徐 也
Xu Ye

在不同体态的人体躯壳里，代表每天着自己的伪装和受到外界的禁锢，以及依存在这些躯壳下的软弱。

Inside different shapes of human shells, there are representatives of everyday disguise, outsiders' imprisonment and the weakness hiding beneath these shells.



徐也：失眠的壳 E

Xu Ye: Insomniac Shell E

亚麻布、活性炭、漆

Linen, Activated Carbon, Wax

240*65*8.2 cm

2018

OT_4525

徐也：失眠的壳 B

Xu Ye: Insomniac Shell B

亚麻布、活性炭、漆

Linen, Activated Carbon, Wax

188*62*3.5 cm

2018

OT_6779

徐也：失眠的壳 A

Xu Ye: Insomniac Shell A

亚麻布、活性炭、漆

Linen, Activated Carbon, Wax

205*35*4 cm

2018

OT_2213

徐也：失眠的壳 D

Xu Ye: Insomniac Shell D

亚麻布、活性炭、漆

Linen, Activated Carbon, Wax

245*70*9.8 cm

2018

OT_1876

徐也：失眠的壳 G

Xu Ye: Insomniac Shell G

亚麻布、活性炭、漆

Linen, Activated Carbon, Wax

210*59*7 cm

2018

OT_3533

徐也：失眠的壳 C

Xu Ye: Insomniac Shell C

亚麻布、活性炭、漆

Linen, Activated Carbon, Wax

205*63*9 cm

2018

OT_9447

徐也：失眠的壳 F

Xu Ye: Insomniac Shell F

亚麻布、活性炭、漆

Linen, Activated Carbon, Wax

195*63*5.5 cm

2018

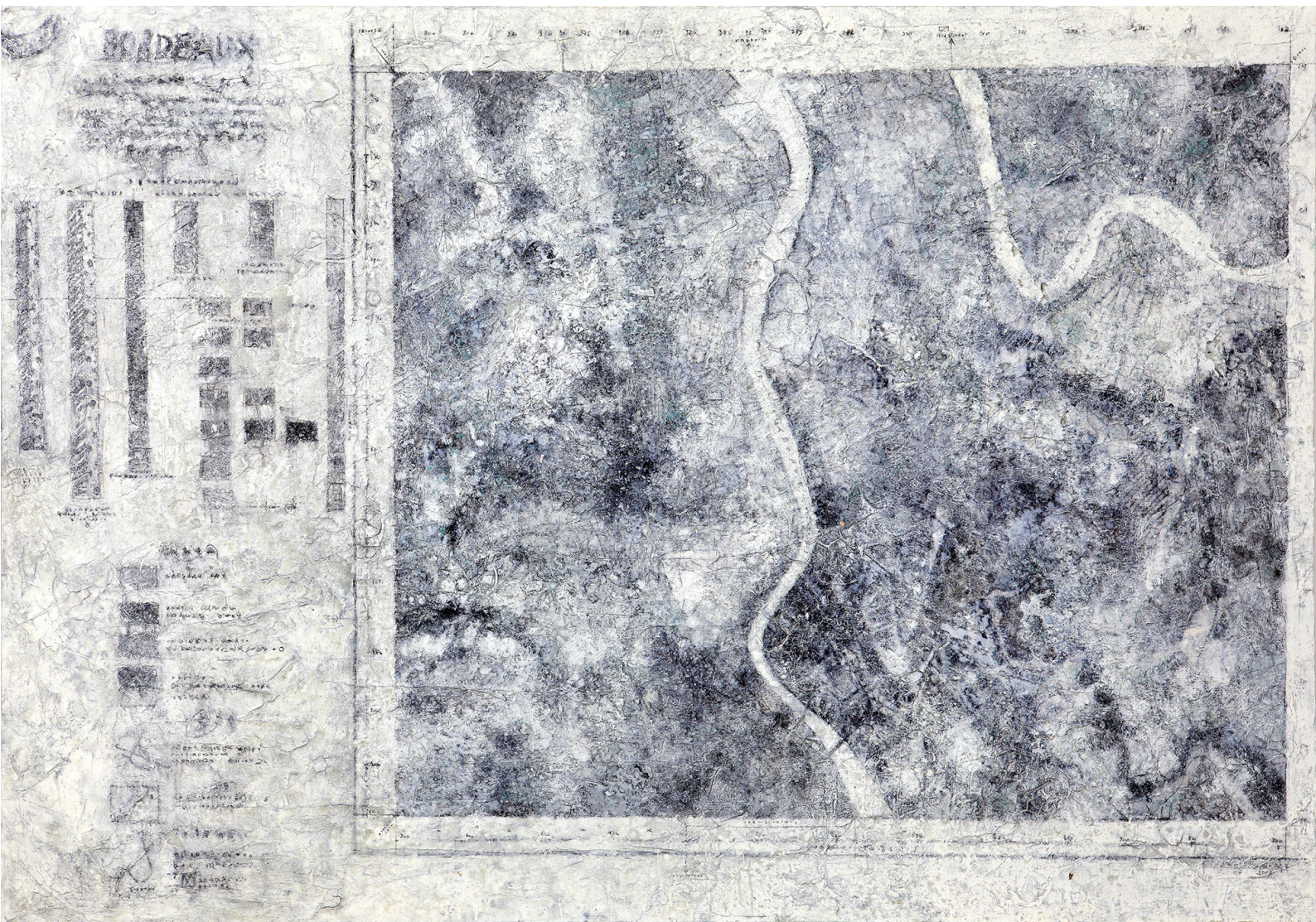
OT_2558

彭 涛

Peng Tao

2013 年，从法国巴黎建筑学院得到一份 1976 年出版的波尔多 Bordeaux 地区的地质环境分析图，图中呈现了不同时期波尔多的土壤、风力、水源的演变与构造。在波尔多曾生活了 5 年，一直被这张图表吸引着。因此，试图在画布上还原、释放储存在这些抽象符号中的自然之力。

In 2013, a 1976 geological environment analysis map of Bordeaux got from École Spéciale d'Architecture de Paris shows different periods of evolution and structure of soil, wind, and water. This map attracts me during the five years in Bordeaux. Hence, trying to restore and release the natural power stored inside abstract symbols on canvas.



彭涛：溪山行旅 - 波尔多

Peng Tao: X-travel Bordeaux

丙烯、油画、白水泥、丙烯酸树脂、高岭土、虫胶、色粉

Acrylic, Oil, White Cement, Acrylicemulsion, Kaolin, Shellac, Pigments

160*230 cm

2016

OT_9054

溪山行旅 - 波尔多

X-travel Bordeaux

2013 年，我从法国巴黎建筑学院得到一份 1976 年出版的法国波尔多 Bordeaux 地区地质环境分析图，图中呈现了不同时期波尔多的土壤、风力、水源的演变与构造，依据数据产生的线条与体块却呈现出自然之力的崩塌与叠加。这张图表一直吸引着我。2015 年我在原图上用铅笔勾勒了一个简单的航空瞄准具图形，并签上法语 A é ropolitique “空中内阁”。2016 年我将其转移至画布用材料重新阐释。

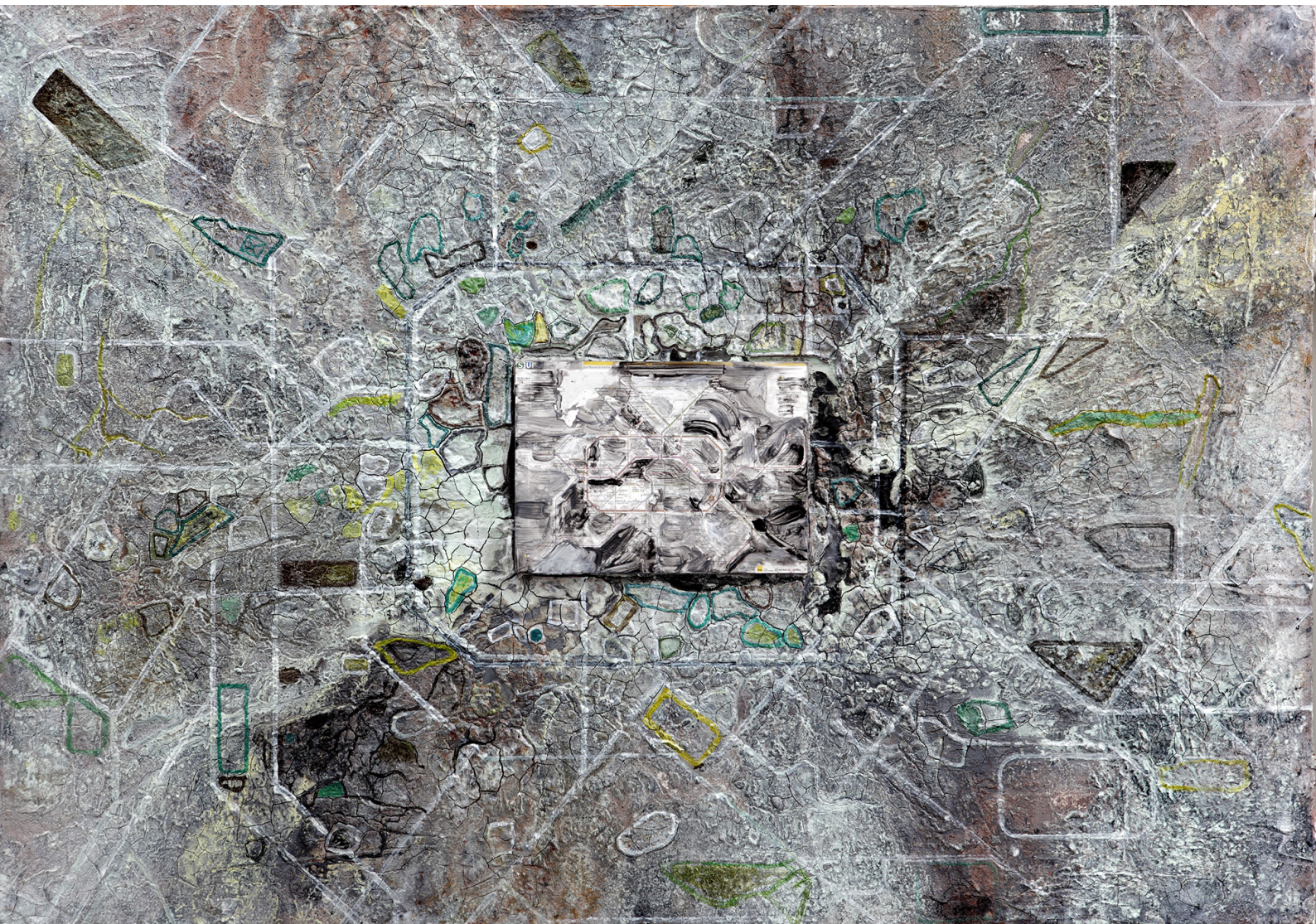
在波尔多曾生活了 5 年，一座历史悠久的城市既触手可及又难以捉摸，期间我开始收集不同历史时期的波尔多地图与相关图表，我首先从这些图表开始了解这座城市。也许这个时代的行旅，并非通过自己的双脚，而是自己的双眼。

In 2013, I got a geological environment analysis diagram of Bordeaux region, France, published in 1976, from École spéciale d'architecture de Paris. It shows the evolution and structure of soil, wind and water source in Bordeaux at different times. The lines and blocks which were generated based on data show the collapse and superposition of natural forces. This chart has always been attracting me. In 2015, I penciled a simple aerial sight image on the original map and signed the French “Aéropolitique”. In 2016 I transferred it to canvas to reinterpret it by mulit- materials.

I lived in Bordeaux for five years, the city with long history is both accessible and elusive. During the period, I began to collect maps and related charts of Bordeaux from different historical times, I started to understand the city from these charts firstly. Perhaps nomadism of this era is not realized by the means of “feet”, but the “eyes”.

彭涛

Peng Tao



彭涛：S- 景观生态 柏林

Peng Tao: S-landscape Ecology Berlin

丙烯、油画、印刷品、丙烯酸树脂、高岭土、虫胶、色粉
Acrylic, Oil, Printed Matter, Acrylicemulsion, Kaolin, Shellac, Pigments

70*100cm

2016

OT_0736



彭涛：溪山行旅 - 东京

Peng Tao: X-travel Tokyo

丙烯、油画、印刷品、水泥、丙烯酸树脂、水晶树脂、高岭土、虫胶
Acrylic, Oil, Printed Matter, Cement, Acrylicemulsion, Crystal Resin, Kaolin, Shellac

160*230cm

2017

OT_0877



彭涛：S- 景观生态 纽约

Peng Tao: S-landscape Ecology New York

丙烯、油画、印刷品、丙烯酸树脂、高岭土、虫胶、色粉
Acrylic, Oil, Printed Matter, Acrylicemulsion, Kaolin, Shellac, Pigments

70*100cm

2017

OT_1507



彭涛：S- 景观生态 巴黎

Peng Tao: S-landscape Ecology Paris

丙烯、油画、印刷品、丙烯酸树脂、高岭土、虫胶、色粉

Acrylic, Oil, Printed Matter, Acrylicemulsion, Kaolin, Shellac, Pigments

70*100cm

2016

OT_1597



彭涛：S- 景观生态 东京
Peng Tao: S-landscape Ecology Tokyo

丙烯、油画、印刷品、丙烯酸树脂、高岭土、虫胶、色粉
Acrylic, Oil, Printed Matter, Acrylicemulsion, Kaolin, Shellac, Pigments

70*100cm

2016

OT_5164



彭涛：S 景观生态计划
Peng Tao: S landscape Ecology Project

胶版印刷

Prints

60*87.5 cm

2017

OT_3287

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