

ShanghART
香格纳画廊

JIANG PENGYI:
Birds Bring
Forth the Sun

2021.3.13 -
4.25

香格纳上海 徐汇区西岸
龙腾大道 2555-10-1F 上海

ShanghART Shanghai
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2555 Longteng Avenue,
Xuhui District, Shanghai

“太阳是鸟儿衔来的”是加拿大小说家阿利斯泰尔·麦克劳德的短篇小说《当鸟儿带来太阳》里最轻松的一句话。这部出版于1986年的小说集中的主要人物是布雷顿海角那些与自己注定的命运抗争的男男女女。七个如挽歌般哀伤的故事，有的充满不详的宿命论的味道，有的则如哥特小说一般浓厚郁烈。

在展览中，《太阳！太阳！》和《砾石谅解了大海》都和这短篇小说一样充满着不可见且不可抵御的力量，以及有如挽歌般哀伤的故事。

“Birds Bring Forth the Sun” is the most relaxing sentence in the collected short stories *As Birds Bring Forth the Sun and Other Stories* published in 1986 by the Canadian novelist Alistair MacLeod. The main characters are men and women who struggle with their destiny in Cape Breton Island. The seven collected short stories are mournful like elegies. Some are stamped with ominous fatalism, and some are as strong as Gothic novels.

In the exhibition, “Sun! Sun!” and “Gravel Fathoms the Sea” are also full of invisible and irresistible forces and mournful stories as Alistair’s collected short stories.



砾石谅解了大海 No.1

Gravel Fathoms the Sea No.1

2020

黑白喷墨打 | B&W inkjet print

裱于纯铝板 | Mounted on aluminium panel

160(H)*235(W)cm

Edition of 3 + 2AP

JPY_0478

《砾石谅解了大海》拍摄于敦煌附近的黑戈壁。科学家认为，2亿年前，蒋鹏奕具体拍摄的河西走廊区域曾是一片海洋，如今隆升为高峻干燥的亚洲腹部；200万年以前这里曾经时河流纵横、湖泊密布的冲积平原，如今被晒成了滴水全无的黑戈壁地貌。寒冷的夜间，这里的砾石会再度吸收空气中的水分，白天在烈日阳光的照射下，水分又蒸发掉，砾石中的铁锰质逐渐溶解溢出，铁锰质沉淀在砾石表面，在石表层现成一层深色的氧化铁和黑色的氧化锰膜，坚实地包裹着砾石。

本次创作选择以一种纯景观的方式进行呈现，人的形象被隐于照片背后。但是，没有人出现其中，不代表“人”并不存在其中。无论是这片地域的历史背景，持着镜头拍摄的艺术家的，还是凝视着作品的人，不同的视角与选择，意味着如何再如沙漠一般广袤的意义之海中陆上行舟、沧海求珠。

景观包含着自然，但它也不是纯粹的自然，而是有着两个永恒的元素——自然和人。在高度现代化的当今社会，已经难以存在纯粹的自然景观。一切人们常见的自然景观，或许都可以被称为政治景观。而在这片藏有隐秘故事的黑戈壁上，政治性、景观性与文化性也早已三位一体。

“Gravel Fathoms the Sea” was shot in the Heigebi (which means black Gobi in Chinese) near Dunhuang. Scientists believe that the Hexi Corridor area that Jiang photographed was once an ocean 200 million years ago, and now it uplifts into a high and dry Asian belly. 2 million years ago, it used to be a alluvial plain, which was full of rivers and lakes. While it is now a sun-dried black-colored Gobi without a drop of water. In cold nights, the gravel here will absorb the moisture in the air. During the daytime, the moisture evaporates under the burning sun. Under this cyclic process, the iron-bearing manganese in the gravel gradually dissolves, overflows and precipitates on the surface of the gravel. This layer of black iron oxide and black manganese oxide film solidly wrapped with the gravels.

This time his works are presented in landscape photography and the image of “human” is hidden behind his works. It doesn't mean that “human” does not exist because they are invisible in the photos. No matter from the perspective of the historical background of the area, or the artist holding the camera, or the audiences gazing at the photos, they are all sailing on a variety of waterways in the sea of meaning and seeking their own pearls.

Nature is included in landscape but not equal to landscape. Landscape consists of two eternal elements – nature and human. In today's highly modernized society, it is difficult to find a pure natural landscape. All the common landscapes can be called political landscapes. While, in Heigebi with hidden stories, politics, landscape and culture





砾石谅解了大海 No.2
Gravel Fathoms the Sea No.2

2020

黑白喷墨打 | B&W inkjet print

裱于纯铝板 | Mounted on aluminium panel

150(H)*198.5(W)cm

Edition of 3 + 2AP

JPY_8633



砾石谅解了大海 No.4

Gravel Fathoms the Sea No.4

2020

黑白喷墨打 | B&W inkjet print

裱于纯铝板 | Mounted on aluminium panel

150(H)*187.5(W)cm

Edition of 3 + 2AP

JPY_9112





砾石谅解了大海 No.10

Gravel Fathoms the Sea No.10

2020

黑白喷墨打 | B&W inkjet print

裱于纯铝板 | Mounted on aluminium panel

120(H)*150(W)cm

Edition of 3 + 2AP

JPY_3789



砾石谅解了大海 No.12
Gravel Fathoms the Sea No.12

2020

黑白喷墨打 | B&W inkjet print

裱于纯铝板 | Mounted on aluminium panel

100(H)*141.9(W)cm

Edition of 3 + 2AP

JPY_5697





砾石谅解了大海 No.7

Gravel Fathoms the Sea No.7

2020

黑白喷墨打 | B&W inkjet print

裱于纯铝板 | Mounted on aluminium panel

120(H)*150(W)cm

Edition of 3 + 2AP

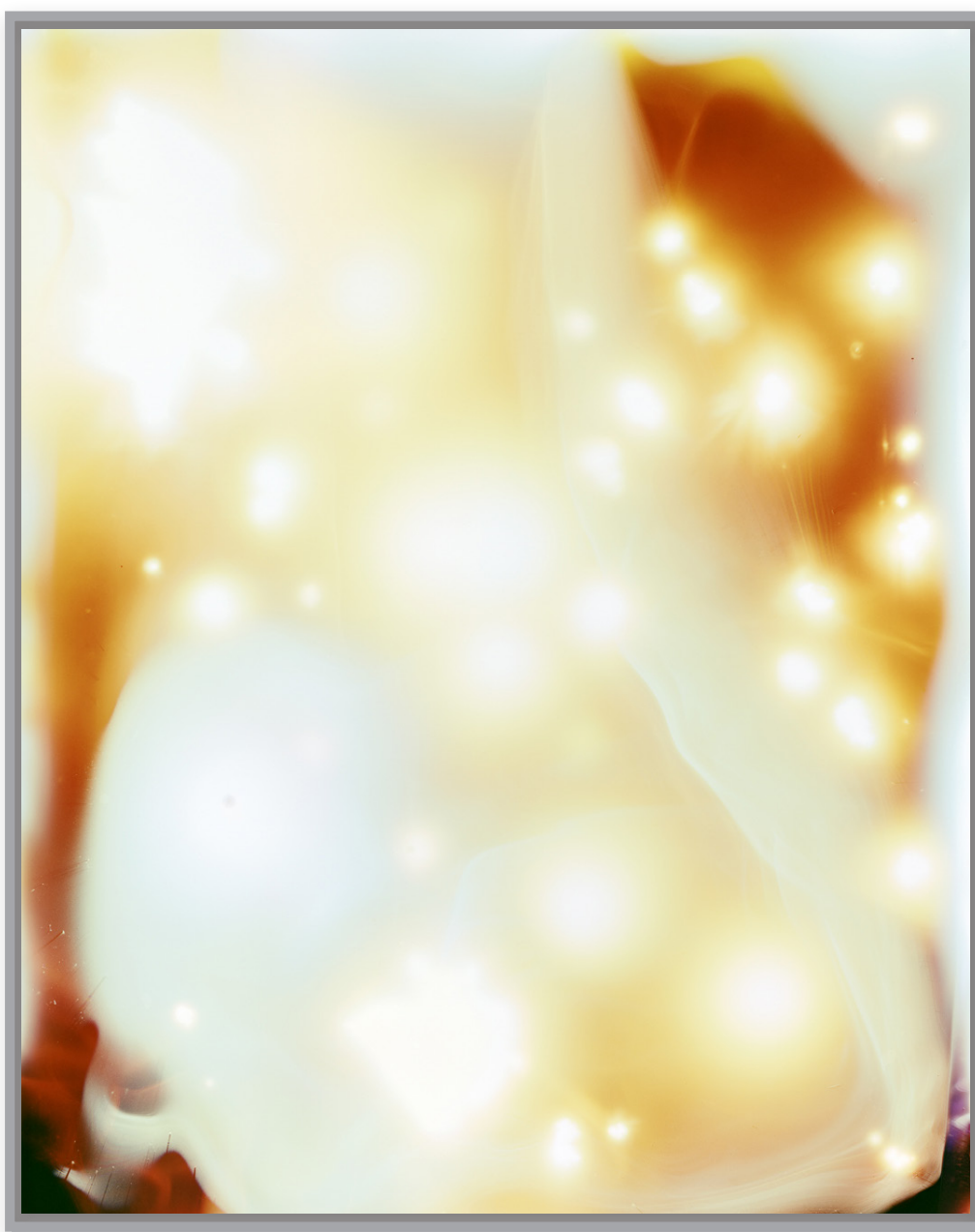
JPY_7833

“正因为大家都认为太阳是一个不容置疑的高度认可的象征型物体，我才有兴趣信心通过媒介表述出自己理解到的确信。”

《太阳！太阳！》依然没有使用相机和镜头，一切都来自内部的涌现。艺术家在暗房把胶片放入片夹里，上面加一张不透光的黑纸遮住，然后放在阳光下，用放大镜把太阳光线聚集黑纸上看到冒烟再移动——就像是小时候玩的游戏，用凹凸镜烧纸、烧火柴头一样，没有特别的方法。太阳好的时候，在家的窗户边上或者户外就可以很轻松地做了，一切都充满了偶然性。

“Birds Bring Forth the Sun” is the most relaxing sentence in the collected short stories *As Birds Bring Forth the Sun and Other Stories* published in 1986 by the Canadian novelist Alistair MacLeod. The main characters are men and women who struggle with their destiny in Cape Breton Island. The seven collected short stories are mournful like elegies. Some are stamped with ominous fatalism, and some are as strong as Gothic novels.

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太阳! 太阳! No.8

Sun! Sun! No.8

2019

收藏级喷墨打印, 裱于纯铝板, 钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

181(H)*145(W)cm

Edition of 3 + 2AP

JPY_9236



太阳! 太阳! No.10

Sun! Sun! No.10

2018

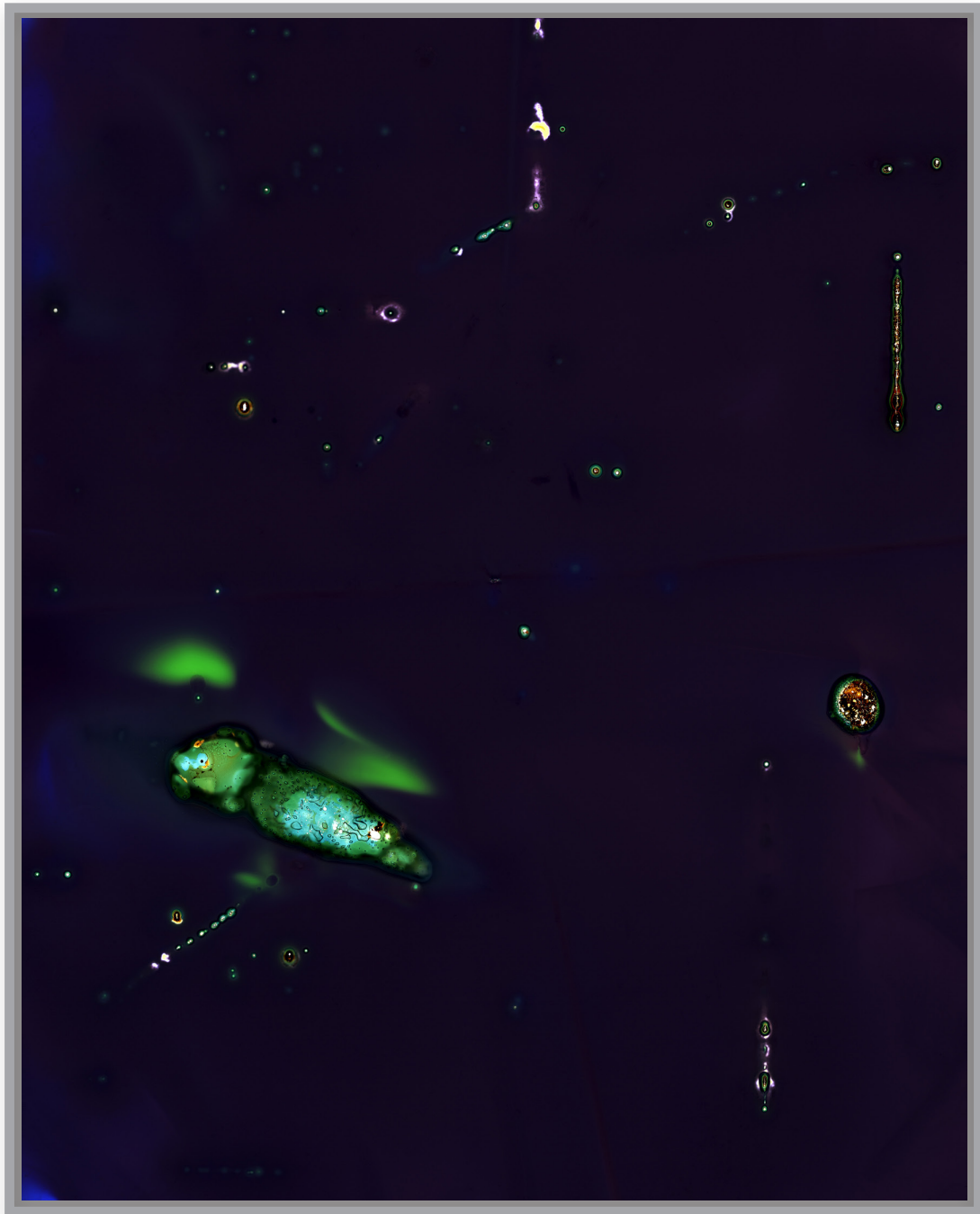
收藏级喷墨打印, 裱于纯铝板, 钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

145x174x145.9x189.4cm

Edition of 3 + 2AP

JPY_7119



太阳！太阳！ No.20

Sun! Sun! No.20

2018

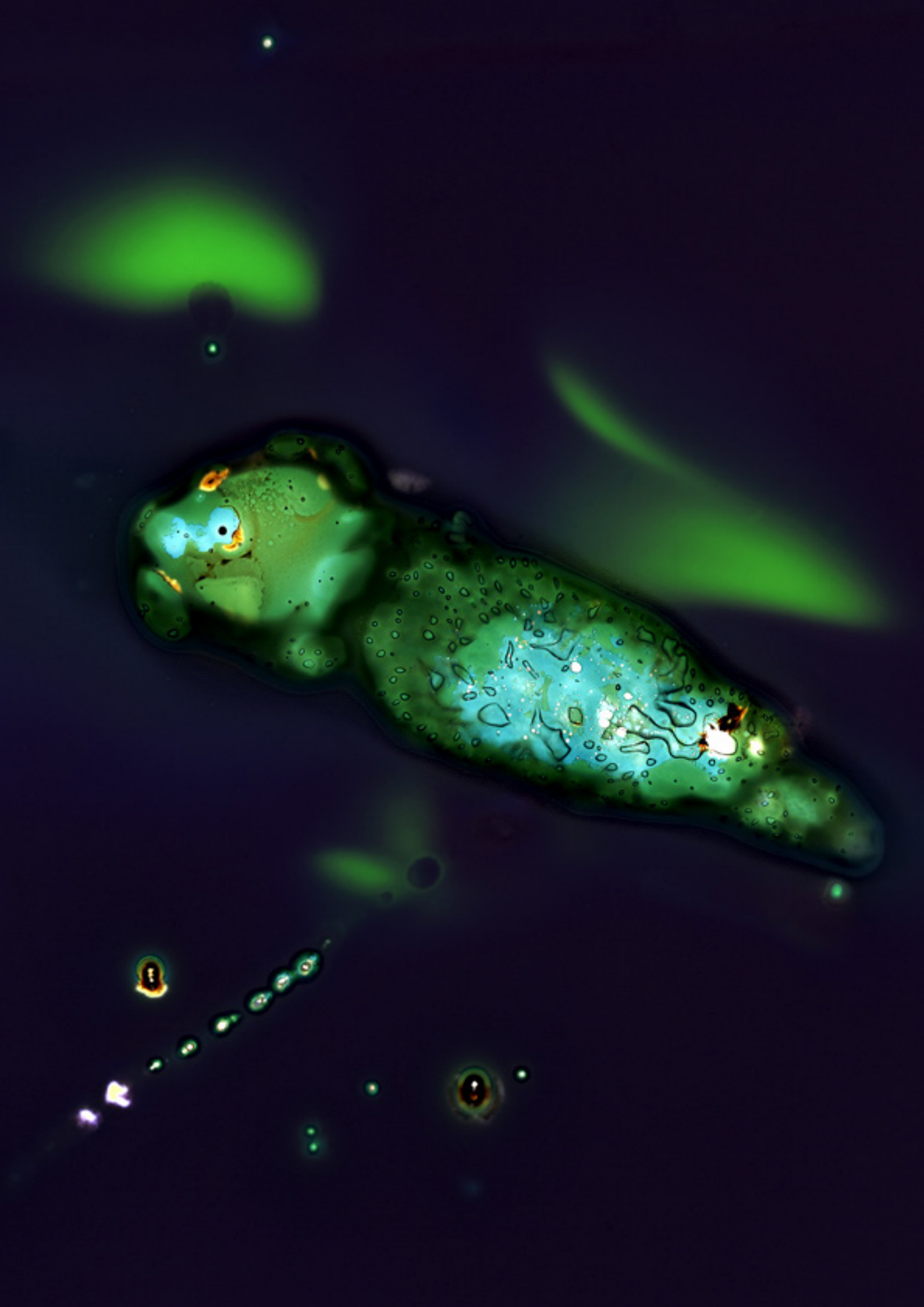
收藏级喷墨打印，裱于纯铝板，钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

181(H)*145(W)cm

Edition of 3 + 2AP

JPY_7219





太阳! 太阳! No.12

Sun! Sun! No.12

2018

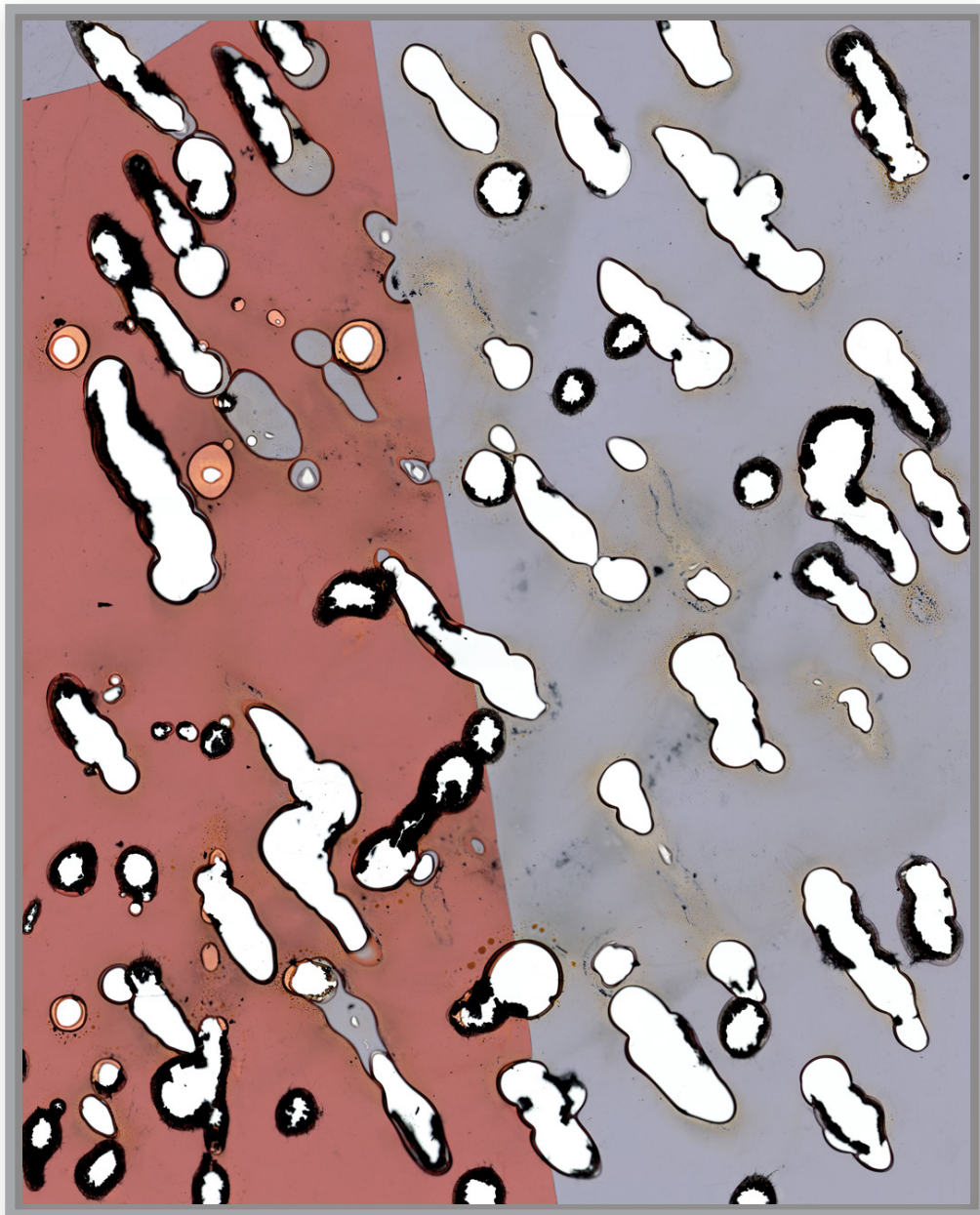
收藏级喷墨打印, 裱于纯铝板, 钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

181(H)*145(W)cm

Edition of 3 + 2AP

JPY_2587



太阳！太阳！ No.17

Sun! Sun! No.17

2019

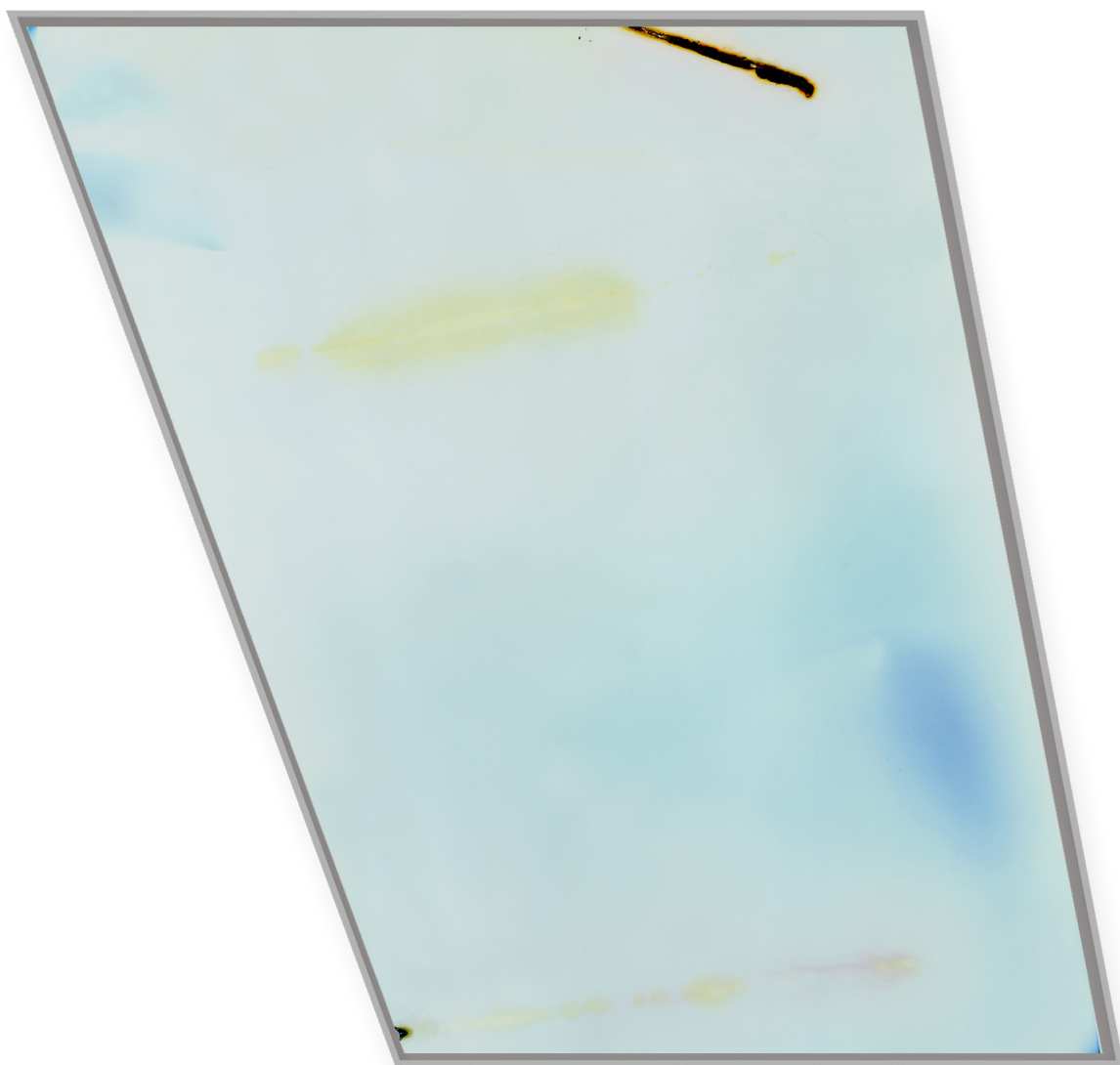
收藏级喷墨打印，裱于纯铝板，钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

181(H)*145(W)cm

Edition of 3 + 2AP

JPY_8764



太阳！太阳！ No.11

Sun! Sun! No.11

2018

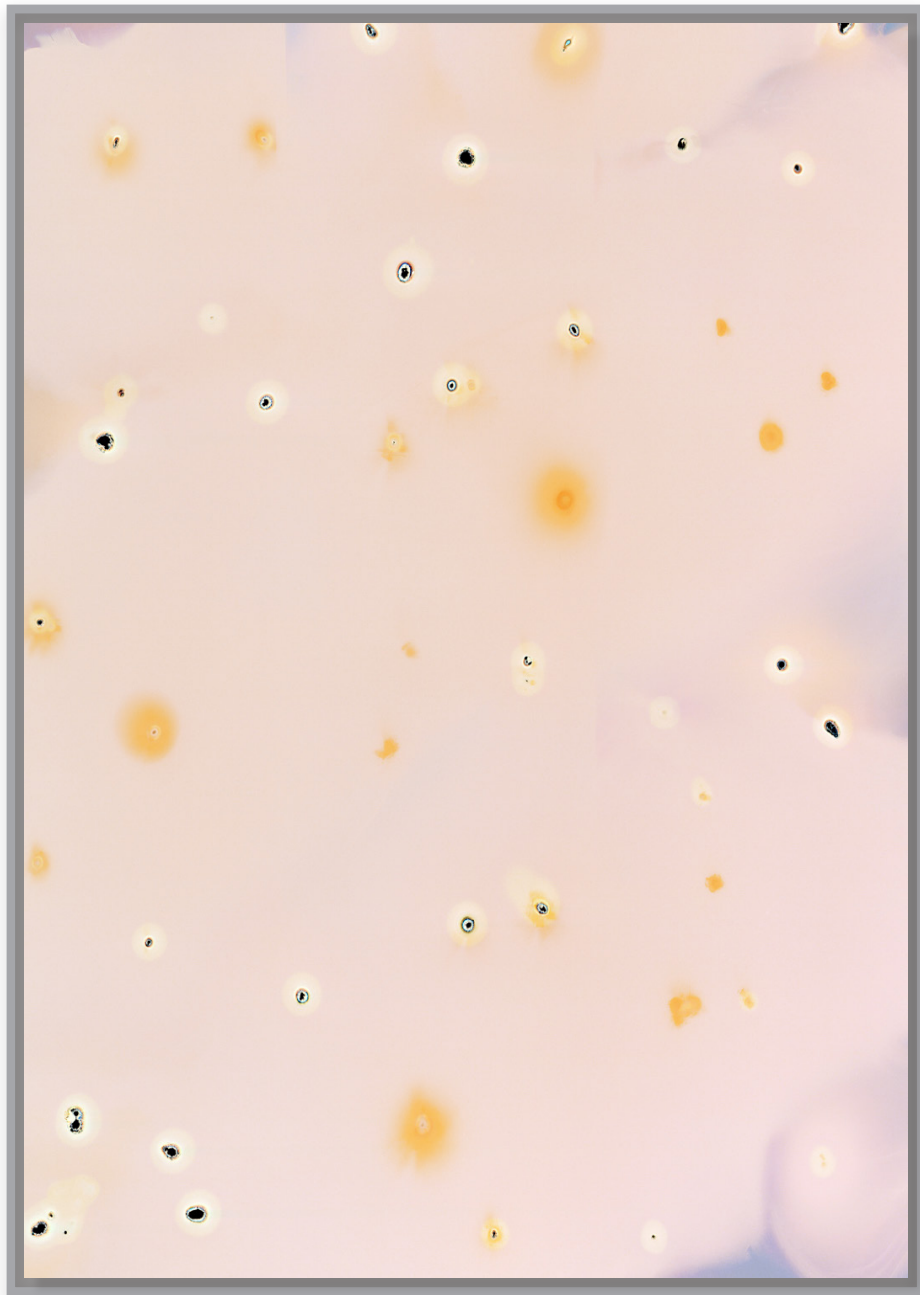
收藏级喷墨打印，裱于纯铝板，钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

154.5x191.6x122.6x182.9cm

Edition of 3 + 2AP

JPY_0320



太阳！太阳！ No.6
Sun! Sun! No.6

2020

收藏级喷墨打印，裱于纯铝板，钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

181(H)*145(W)cm

Edition of 3 + 2AP

JPY_9766



太阳！太阳！ No.29

Sun! Sun! No.29

2019

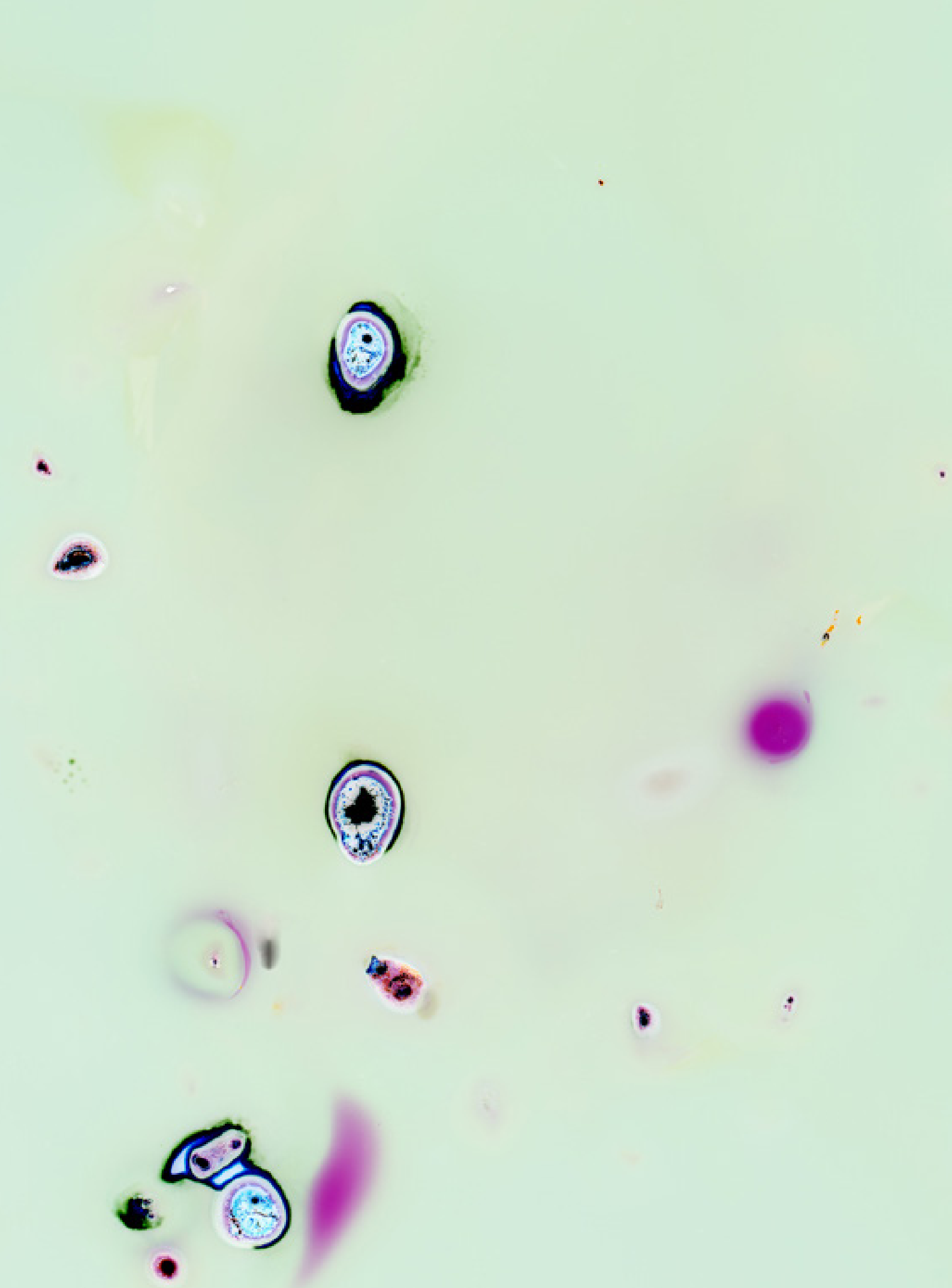
收藏级喷墨打印，裱于纯铝板，钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic

126.2(H)*105.5(W)cm

Edition of 3 + 2AP

JPY_7035



蒋鹏奕

1977 年生于湖南省沅江市，毕业于中国美术学院，现工作生活于北京。目前作品主要以摄影、录像为媒介，通过制造超现实的景观以及对景物的微妙叙述，呈现出个体生命的内外障碍与疑惑。

近期展览包括：蒋鹏奕：预见，香格纳北京，北京（2019）；中国当代摄影四十年（1976 - 2018），OCAT 深圳馆（2018）；“不知羞耻” - 蒋鹏奕个展，刺点画廊，香港（2017）；蒋鹏奕：给予，香格纳主&H空间，上海（2016）；蒋鹏奕：亲密，香格纳新加坡，新加坡（2015）；蒋鹏奕，香格纳 H 空间，上海（2014）；一瞬，蒋鹏奕个展，凯尚画廊，纽约，美国；三影堂首届实验影像开放展，三影堂摄影艺术中心，北京（2014）；西岸 2013 建筑与当代艺术双年展，徐汇滨江，上海（2013）；ON|OFF，中国年轻艺术家的观念与实践，尤伦斯当代艺术中心，北京（2013）；没有出口——城市空间，2012 赫尔辛基摄影双年展，芬兰（2012）；顺其自然，卢瓦河当代艺术基金会美术馆，法国（2011）；微妙的真相，蒋鹏奕、马良双个展，刺点画廊，香港（2010）；沉浸与远离，程然、蒋鹏奕双个展，尤伦斯当代艺术中心，北京（2009）等。

所获的奖项包括：2020 伦敦 BarTur 摄影奖、2011 年意大利维罗纳博览（ArtVerona2011）的 Aletti 摄影奖、2010 年法兴银行中国艺术奖评委会大奖及 2009 年首届三影堂摄影奖所颁的美国特尼基金会奖。2012 年更获邀参与赫尔辛基摄影双年展，及被提名 Prix Pictet 世界环保摄影奖。其作品被国际私人与公共机构收藏，包括瑞士尤伦斯基金会、法国卢瓦河当代艺术基金会、美国特尼基金会、美国亚洲当代艺术收藏基金、意大利及德国裕信银行艺术收藏、意大利 Aletti 银行基金会和中央美院美术馆。

JIANG Pengyi

Born in Yuanjiang, Hunan Province in 1977, graduated from the China Academy of Art, and currently lives and works in Beijing. He creates a kind of surreal spectacle and delicate narration of the scene, mostly, by photo and video, to reveal the barriers and confusions of the individuals.

Recent exhibitions include: Jiang Pengyi: Foresight, ShanghART Beijing, Beijing (2019); 40 Years of Chinese Contemporary Photography, OCAT Shenzhen (2018); "Away from Disgrace" by Jiang Pengyi, Blindspot Gallery, Hong Kong (2017); Jiang Pengyi: Grace, ShanghART Main & H-Space, Shanghai (2016); JIANG Pengyi: Intimacy, ShanghART Singapore, Singapore (2015); Jiang Pengyi, ShanghART H-Space, Shanghai (2014); Glimpses. Jiang Pengyi Solo Exhibition, Klein Sun Gallery, New York, U.S.A. (2014); Three Shadows First Experimental Image Open Exhibition, Three Shadows, Beijing (2014); West Bund 2013: A Biennial of Architecture and Contemporary Art, Waterfront of Xuhui District, Shanghai (2013); ON|OFF: China's Young Artists in Concept & Practice, UCCA, Beijing (2013); No Exit - Urban Space, Helsinki Photography Biennial 2012, Helsinki City Museum, Helsinki, Finland (2012); Be Natural Be Yourself, Frac des Pays la Loire Fonds Regional d'Art Contemporain, Nante, France (2011); Gallery Artists Group Exhibition: Jiang Pengyi, Cui Xiuwen, Maleonn & Miao Xiaochun, Blindspot Gallery, Hong Kong (2010); Immersion and Distance: Cheng Ran & Jiang Pengyi, UCCA, Beijing (2009), etc.

He was awarded the BarTur Photo Award in 2020, Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Soci  t   G  n  rale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012. Jiang's work has been collected by a variety of private and public institutions worldwide, including Guy & Myriam Ullens Foundation Collection in Switzerland, the French Regional Contemporary Art Fund of the Loire Region (Frac des Pays de la Loire) in France, the Tierney Family Foundation and ArtNow Contemporary Art Collections in USA, the UniCredit Art Collections in Italy and Germany, the Bank Aletti Foundation (Fondazione Banca Aletti) in Italy, and CAFA Art Museum.

ShanghART

香格纳画廊

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