



蒋鹏奕
Jiang Pengyi

荒凉
赠予
孤独
的
纪念碑
The
Monument
Bestowed
by
Desolation to
Solitude

ShanghART
香格里拉画廊

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蒋鹏奕： 每个人 都是荒凉 的孤岛 Jiang Pengyi: Each Individual Is a Desolate Island

文 / 曾里程

Text by Zeng Licheng

作为中国当代影像领域的重要艺术家之一，蒋鹏奕的艺术实践一直致力于突破摄影的本质与边界，其作品以观念性的创作手法和基于摄影材料本身的不懈实验为人熟知。对个体生命体验的敏锐感知与洞察反思，以及如何正视现实中不可见之物，贯穿了蒋鹏奕过往二十年观念与纪实并行发展的创作之路，并在本次展览的两大最新摄影系列中推向极致。

展览标题来源于同名新作《荒凉赠予孤独的纪念碑》。艺术家巧妙利用化学反应制造了一系列奇异的图像：似人形的雕塑被置于广袤无垠的荒原背景之上，如同一座座矗立在时间长河中的丰碑，既庄严肃穆同时透露着一种难以名状的脆弱，诉说着人类内心深处那份无法言说的孤独与坚韧。

这些仿佛经过炼金术般处理的“物”，是蒋鹏奕将现成或自制的铜质铸像浸泡在硝酸银溶液中，历经长时间的消溶、剥落、沉淀、结晶、再生长的结果。化学元素间的分离与重组，不可见的掠夺与侵占，这一漫长的物质蜕变过程，不仅喻示着个体在时代大

A significant figure in contemporary Chinese photography, Jiang Pengyi has consistently challenged the essence and pushed the boundaries of the medium, gaining recognition for his conceptual approaches and relentless experimentation based on the photographic material itself. His two-decade journey, marked by parallel developments in conceptual and documentary practices, has been driven by an acute sensitivity to individual lived experience and a profound reflection on the invisible in reality. These themes reach their zenith in the two new photographic series featured in this exhibition.

The exhibition title is derived from the eponymous new work, “The Monument Bestowed by Desolation to Solitude”. Through an ingenious chemical process, Jiang has created a series of bizarre images: humanoid sculptures are placed on vast and boundless wastelands, like monuments standing in the river of time, simultaneously majestic and yet ineffably fragile, articulating the inexpressible solitude and resilience that reside in the depths of the human psyche.

These objects, seemingly transmuted through an alchemical process, are the result of Jiang submerging ready-made or self-crafted copper statues in silver nitrate solution, while subjecting them to prolonged periods of dissolution, exfoliation, precipitation, crystallisation, and regrowth. The separation and recombination of chemical elements, along with the invisible processes of plunder and occupation, serve as a metaphor for the inexorable influence of broader societal forces on the individual. Moreover, they symbolise a re-examination of traditional cultural symbols in a contemporary context. The boundless wilderness forming the backdrop was photographed in the uninhabited Black Gobi near Dunhuang. This ancient seabed, with its weathered and mysterious topography, first appeared in “Gravel Fathoms the Sea” (2020), and has been distilled into a more abstract natural landscape in this new work, suggesting the solitude and

环境下宿命般不可抵御的影响变化，更象征着传统文化符号意义在现代语境下的重新审视。其背后无边的荒原拍摄于敦煌附近无人区的黑戈壁，这片曾是远古海洋的土地上沧桑而神秘的地貌，首度出现在《砾石谅解了大海》(2020)，在新作中则被提炼为更抽象的自然景观，作为“纪念碑”的背景暗示着个体面对历史变迁的孤寂和渺小。

值得一提的是，蒋鹏奕在该系列后期创作的过程中呈现出更加感性的表达。他将拍摄对象转向自己控制的人形铜丝骨架，与浸泡在化学溶液中持续向外膨胀扩张的铸像不同，这些精心制作的人形雕塑被抽干水分，表面的银质结晶因此成为紧紧包裹其骨架的“皮肤”，展现年迈经历丰富的形态，仿佛是生命年轮的具象化。同时艺术家采用低角度拍摄，赋予作品一种昂扬向上的姿态：“每个人都是荒凉的孤岛，每个人都是自己的纪念碑。”

与展览同名系列形成互文关系的是另一组新作《消尽与重生》。这一系列可被视为《荒凉赠予孤独的纪念碑》的前传：延续了《预见》(2017～2018)中有机物直接置于感光材料上进行的腐蚀发酵，黑白胶片被艺术家继续征用为“实验田”，自2022年开始展开多种化学原料的反应实验，当中偶然加入的铜因此激发出展览核心系列的诞生；然而这些无机物反应留下的遗迹，在长达两年的时间里持续缓慢生长，最终展现出一种近乎宇宙般的壮丽景象。

正如蒋鹏奕所言，“呈现细微之物，我看作是人类个体内心复杂细腻浩渺的一种象征。”通过精湛的微距摄影技术，他将这些微量反应放大成令人屏息的视觉盛宴，当中的图像呈现出一种超越现实的维度，仿佛是对存在本身的冥想，进一步探讨文明变迁与自然力量之间的关系，反映社会文化、时代记忆对“人”本身潜移默化的影响。

insignificance of the individual in the face of historical change.

Notably, Jiang’s later works in this series reveal a more emotive expression. He shifts the focus to human-like copper wire skeletons of his own making. Unlike the cast figures that continue to expand outward in the chemical solution, these meticulously crafted humanoid sculptures are dehydrated, their silver crystalline surfaces forming a “skin” that clings tightly to the underlying structure. The result is a tangible representation of the rings of life, which evokes forms rich with age and experience. Simultaneously, the artist’s use of low-angle shots imbues the works with an upward, aspirational posture: “Each individual is a desolate island, each person their own monument.”

In dialogue with the eponymous series is another new body of work, “Consumption & Renewal”. This series can be viewed as a prequel to “The Monument Bestowed by Desolation to Solitude”: it continues the organic corrosion and fermentation process directly on light-sensitive materials first explored in “Foresight” (2017-2018). Black and white films keep on serving as Jiang’s “experimental field”, with various chemical reactions initiated from 2022 onwards. The serendipitous introduction of copper in these experiments sparked the creation of the exhibition’s core series. Nevertheless, the residual effects of these inorganic processes have persisted at a gradual pace over the past two years, ultimately revealing a spectacle of near-cosmic grandeur.

As Jiang Pengyi states, “Presenting the minutest thing, to me, symbolises the complex, delicate, and vast inner world of human individuals.” Through masterful macro photography, he magnifies these micro-reactions into a breathtaking visual feast. The resulting images present a dimension that transcends reality, as if meditating on existence itself, further exploring the relationship between civilisational change and natural forces, and

最新的两个系列可视蒋鹏奕长期艺术探索的一次重要突破，既延续了艺术家一贯的实验精神，又在创作理念和视觉呈现上达到了新的高度。从早期的《万物归尘》和《不被注册的城市》(2008～2010)，再到《幽暗之爱》和《亲密》(2013～2014)，以及与新作有着直接关联的《预见》(2017～2018)和《砾石谅解了大海》(2020)，蒋鹏奕始终关注光与物质的互动，以及时间在影像形成过程中的角色，以此创造出种种壮阔深邃且富有诗意的图像。这种不依赖相机，强调物质之间直接对话的手法，在新作中得到了更为深入和复杂的发展。艺术家在《荒凉赠予孤独的纪念碑》中创造出极具象征性的“雕塑”形象，而在《消尽与重生》中则呈现出绚丽的微观世界景观，它们既是精心设计的结果，同时又包含大量不可预测的因素，正是这种张力赋予了作品独特的生命质感。这些作品不再仅仅关于摄影，而是关于存在、时间和意识本身的视觉沉思，让每位观者都可以在其中找到自我的影子。

reflecting on the subtle influence of social culture and temporal memory on the essence of “being human”.

The two most recent series represent a significant breakthrough in Jiang’s sustained artistic exploration. They not only perpetuate the artist’s unwavering commitment to experimentation, but also achieve a new level of sophistication in terms of creative concepts and visual presentation. From early works “All Back to Dust” and “Unregistered City” (2008-2010), to “Dark Addiction” and “Intimacy” (2013-2014), as well as the directly related “Foresight” (2017-2018) and “Gravel Fathoms the Sea” (2020), Jiang has consistently explored the interaction between light and matter, as well as the role of time in image formation, in order to create a variety of magnificent, profound and poetic visuals. This approach, which eschews the camera and emphasises direct dialogue between materials, has been developed with greater depth and complexity in the artist’s latest works. In “The Monument Bestowed by Desolation to Solitude”, he creates highly symbolic sculptures, while presenting dazzling microscopic landscapes in “Consumption & Renewal”. These works are both the result of meticulous design and contain numerous unpredictable elements, a tension that imbues them with a unique vitality. These pieces are no longer merely about photography, but visual meditations on existence, time and consciousness itself, allowing each viewer to find their own reflection within.

- I -

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The Monument
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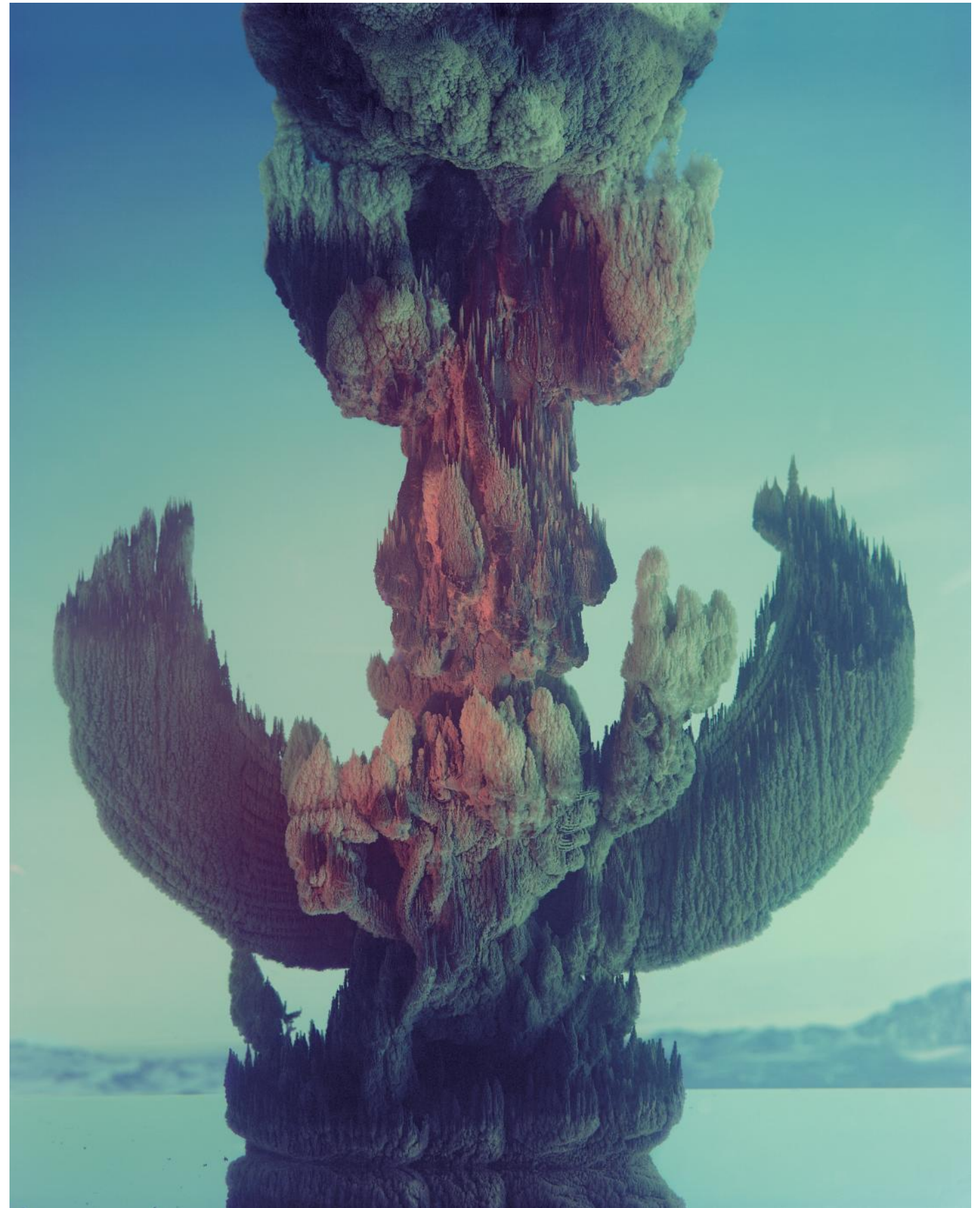
怜悯之觉
The Awakening of Compassion
收藏级喷墨打印，裱于纯铝板，钢化亚克力
Archival inkjet print, mounted on aluminium panel, toughened acrylic
150 × 120 cm
2023 - 2024

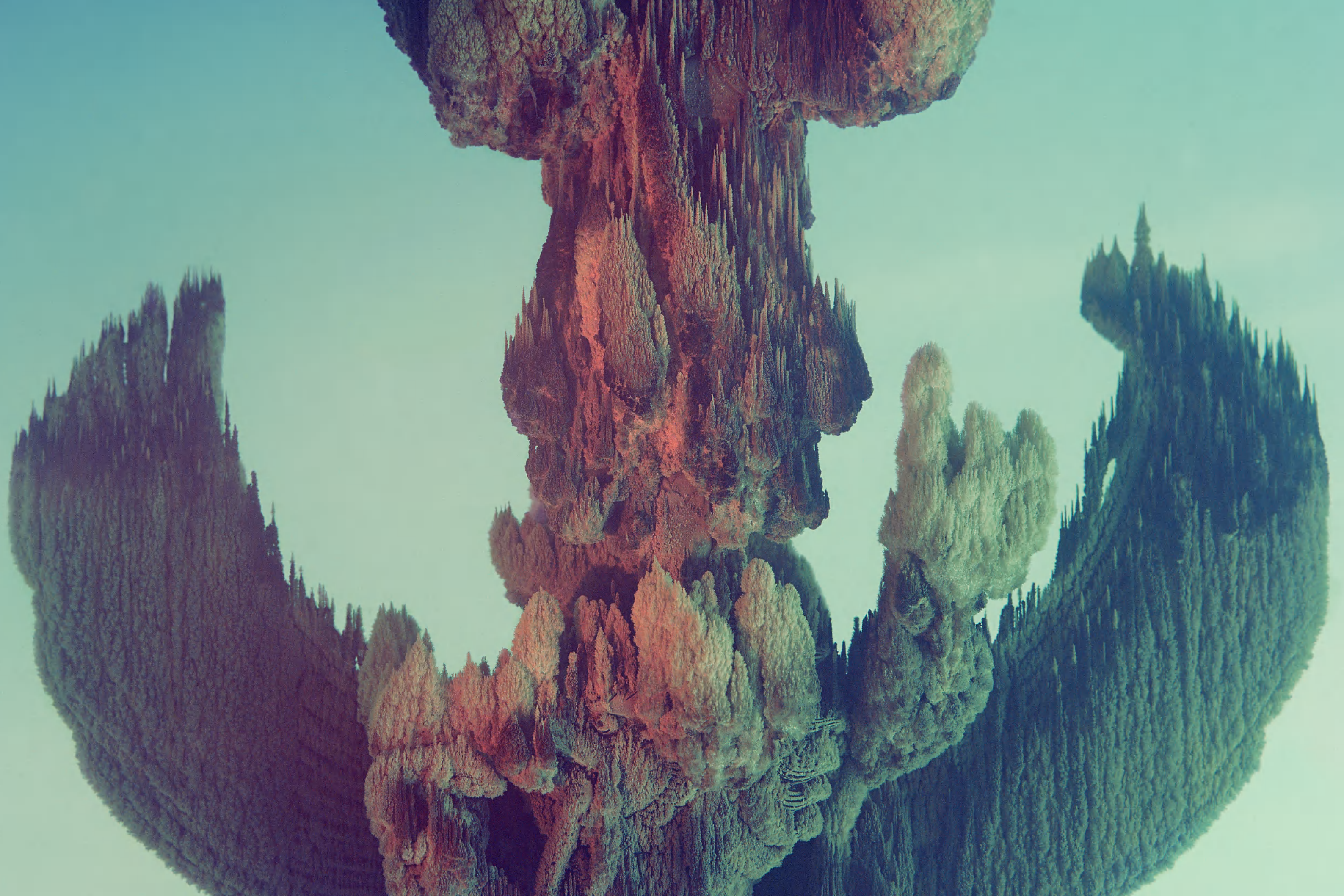




归合之境
The Realm of Oneness
收藏级喷墨打印，裱于纯铝板，钢化亚克力
Archival inkjet print, mounted on aluminium panel, toughened acrylic
185.5 × 150 cm
2023 - 2024

扶摇之壮
The Grandeur of Soaring Ascent
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
180 × 145 cm
2023 - 2024





尊胜之塔
The Tower of Reverence
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
180 × 145 cm
2023 - 2024





密契之蜜
The Honey of Mystical Union
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
100 × 80 cm
2023 - 2024

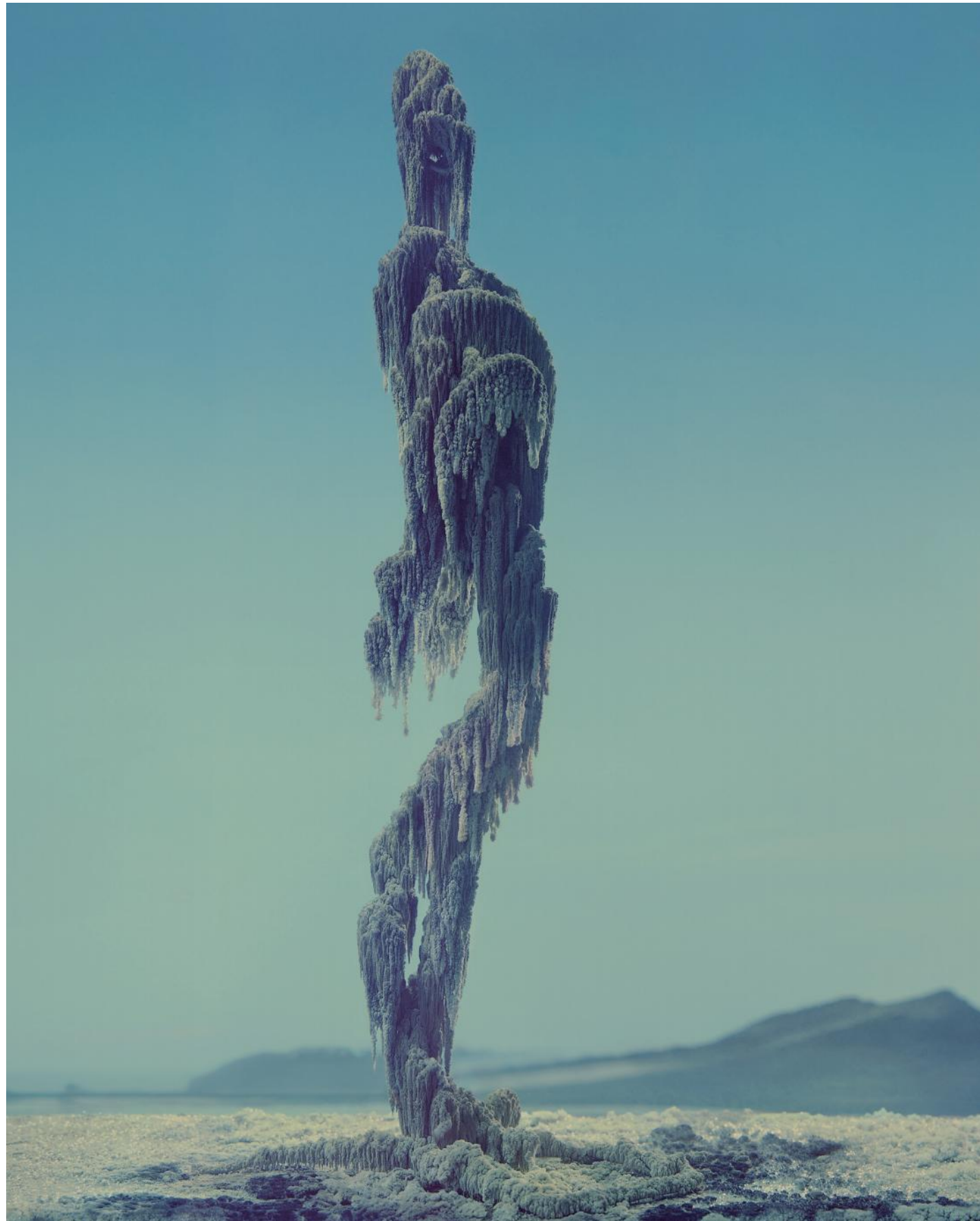


挽回之路
The Path of Redemption
收藏级喷墨打印，裱于纯铝板，钢化亚克力
Archival inkjet print, mounted on aluminium panel, toughened acrylic
180 × 145 cm
2023 - 2024



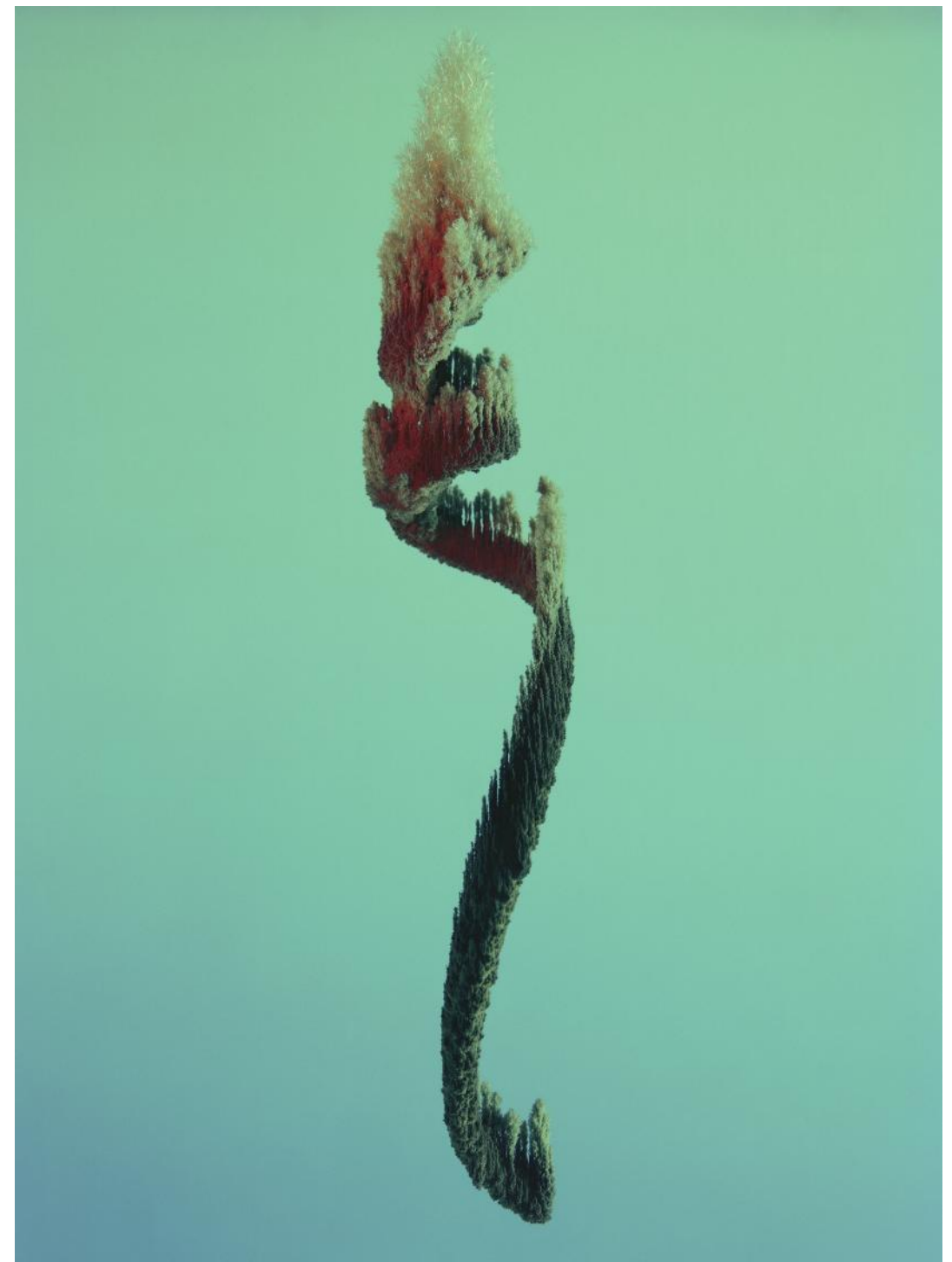
时间之锚
The Anchor of Time
收藏级喷墨打印，裱于纯铝板，钢化亚克力
Archival inkjet print, mounted on aluminium panel, toughened acrylic
180 × 145 cm
2023 - 2024





傲慢之躯
The Body of Pride
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
150 × 120 cm
2023 - 2024

分子之爱
The Love of Molecules
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
100 × 80 cm
2023 - 2024

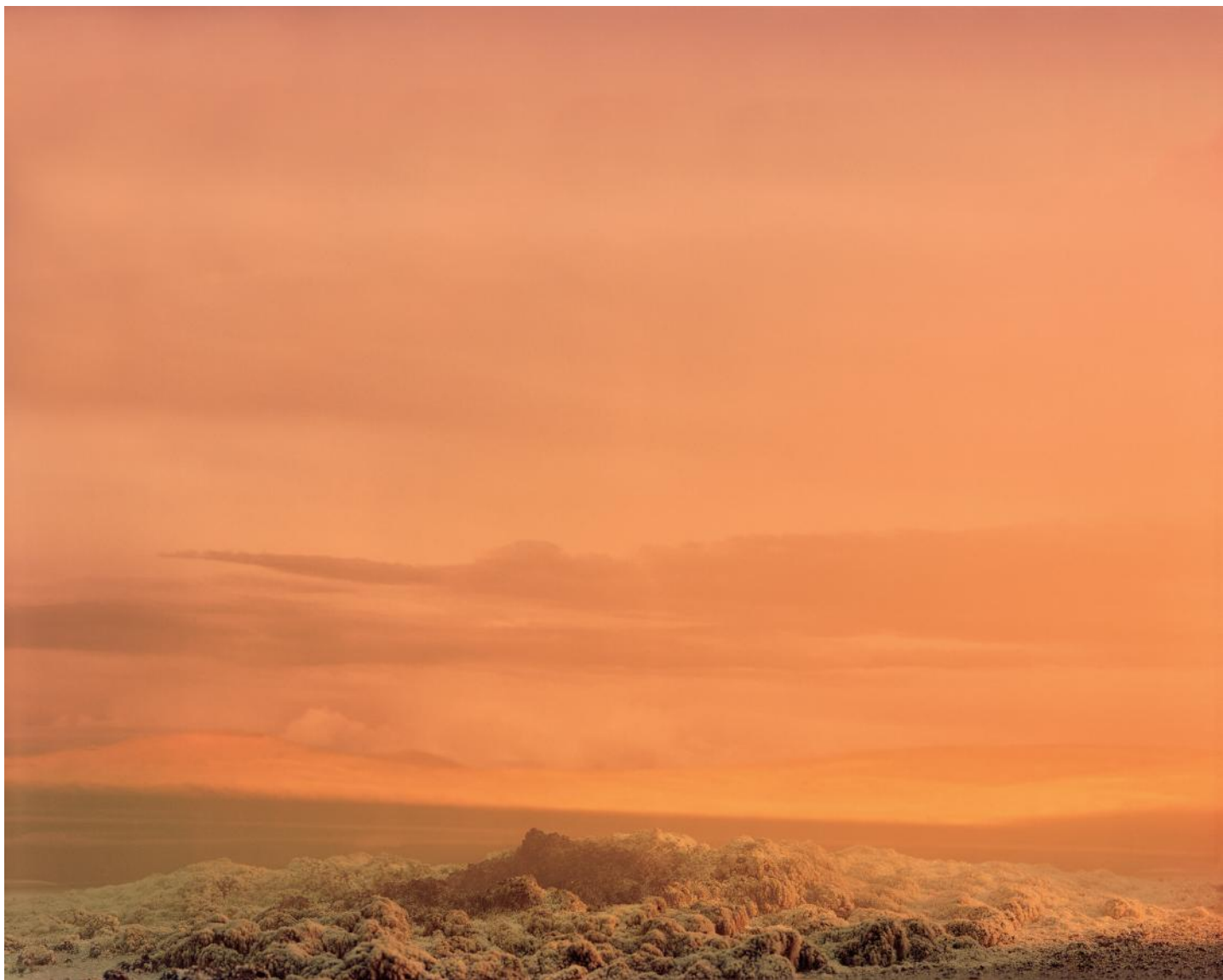




清静而染
Purity Stained
收藏级喷墨打印，裱于纯铝板，钢化亚克力
Archival inkjet print, mounted on aluminium panel, toughened acrylic
100 × 80 cm
2023 - 2024

相生欢喜
The Conviviality of Coexistence
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
150 × 120 cm
2023 - 2024





侵蚀之静
The Stillness of Erosion
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
80 × 100 cm
2023 - 2024

无尽之尘
Boundless Dust
单路视频彩色有声，420 分钟
Single-channel video, color, sound 420 minutes
2023 - 2024



- II -

消尽
与
重生

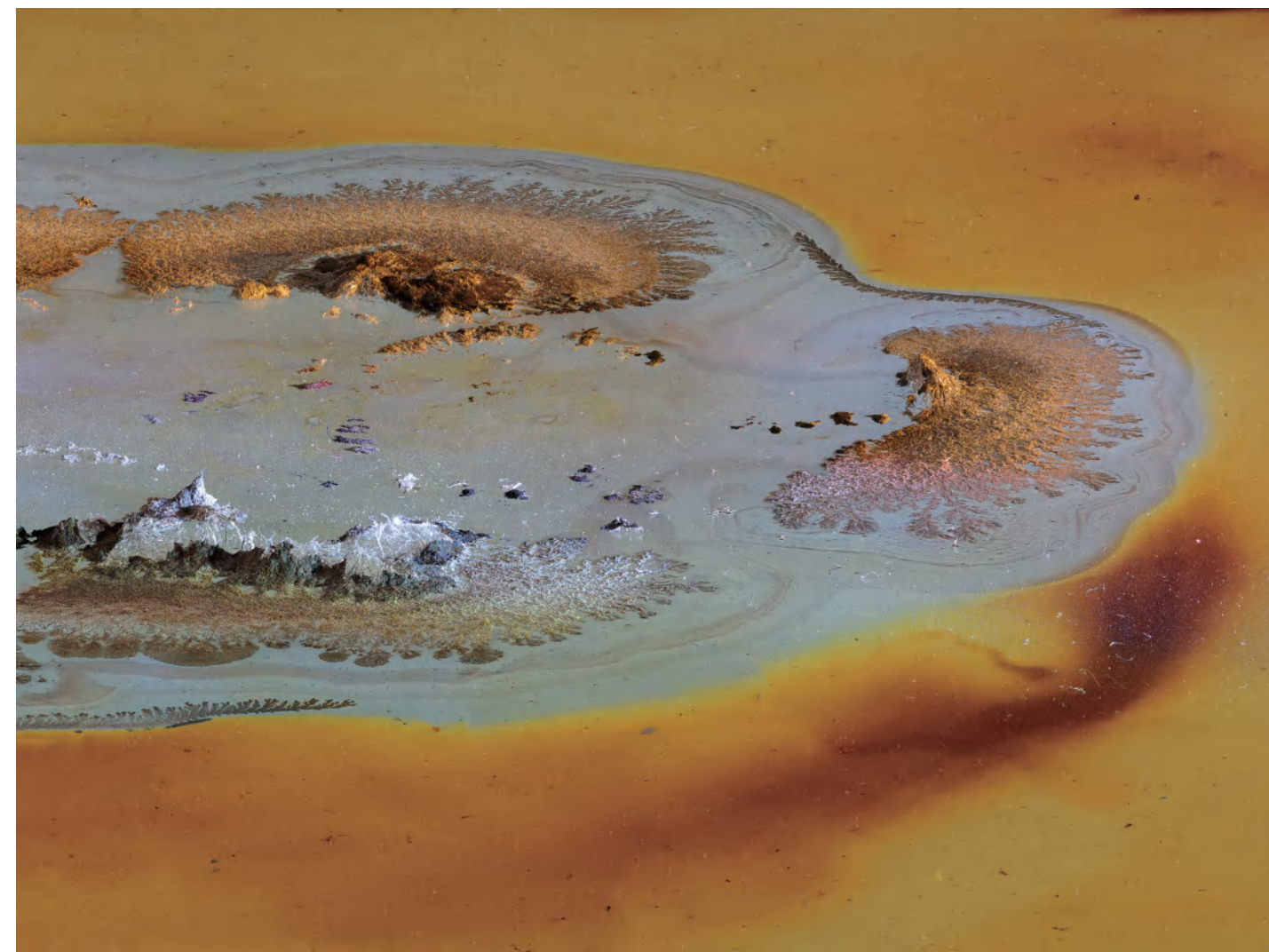
Consumption
& Renewal

消尽与重生 - No. 1
Consumption & Renewal - No. 1
收藏级喷墨打印，裱于无酸卡纸
Archival inkjet print, mounted on acid-free paper
75 × 100 cm
2023 - 2024

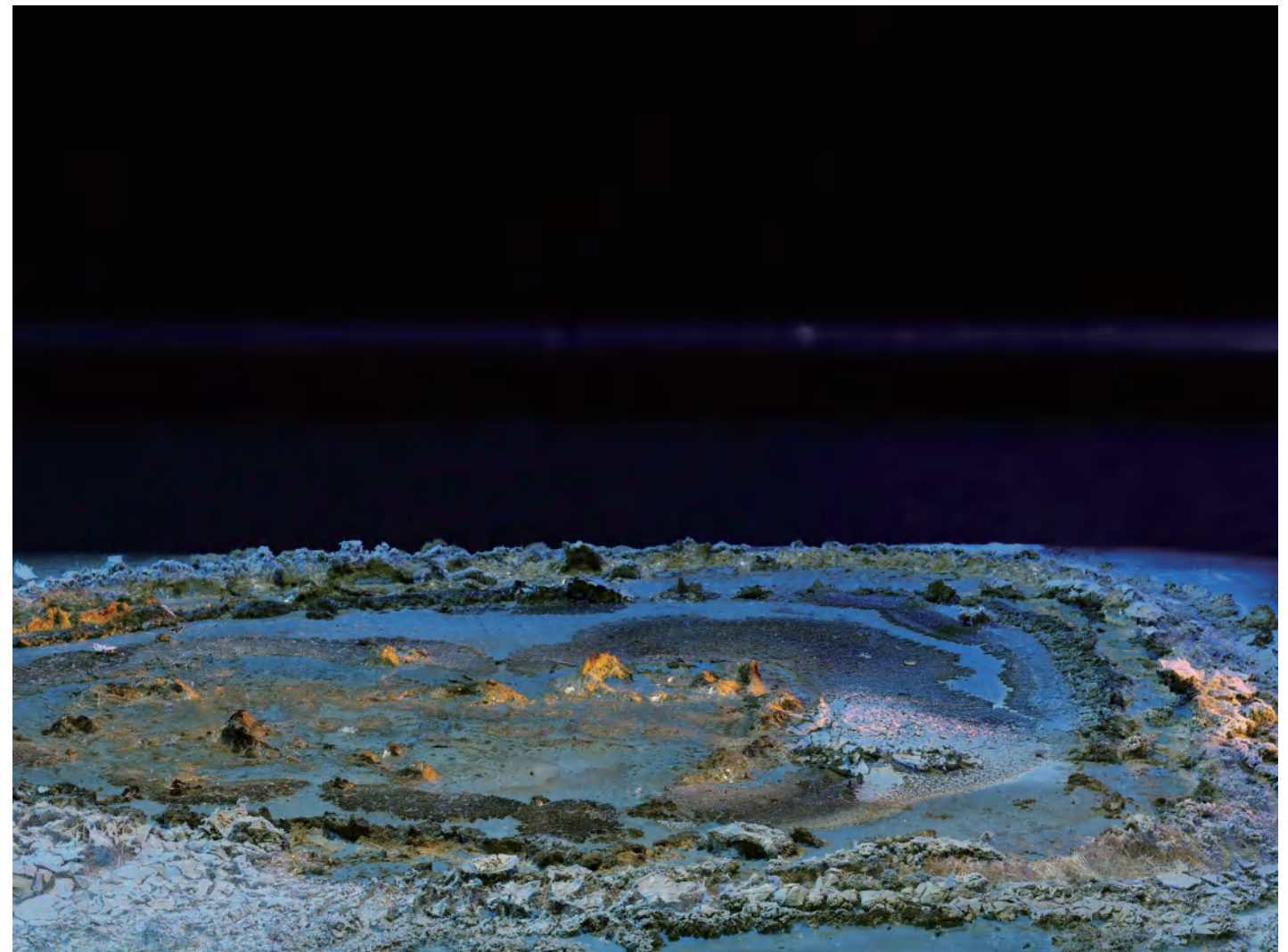


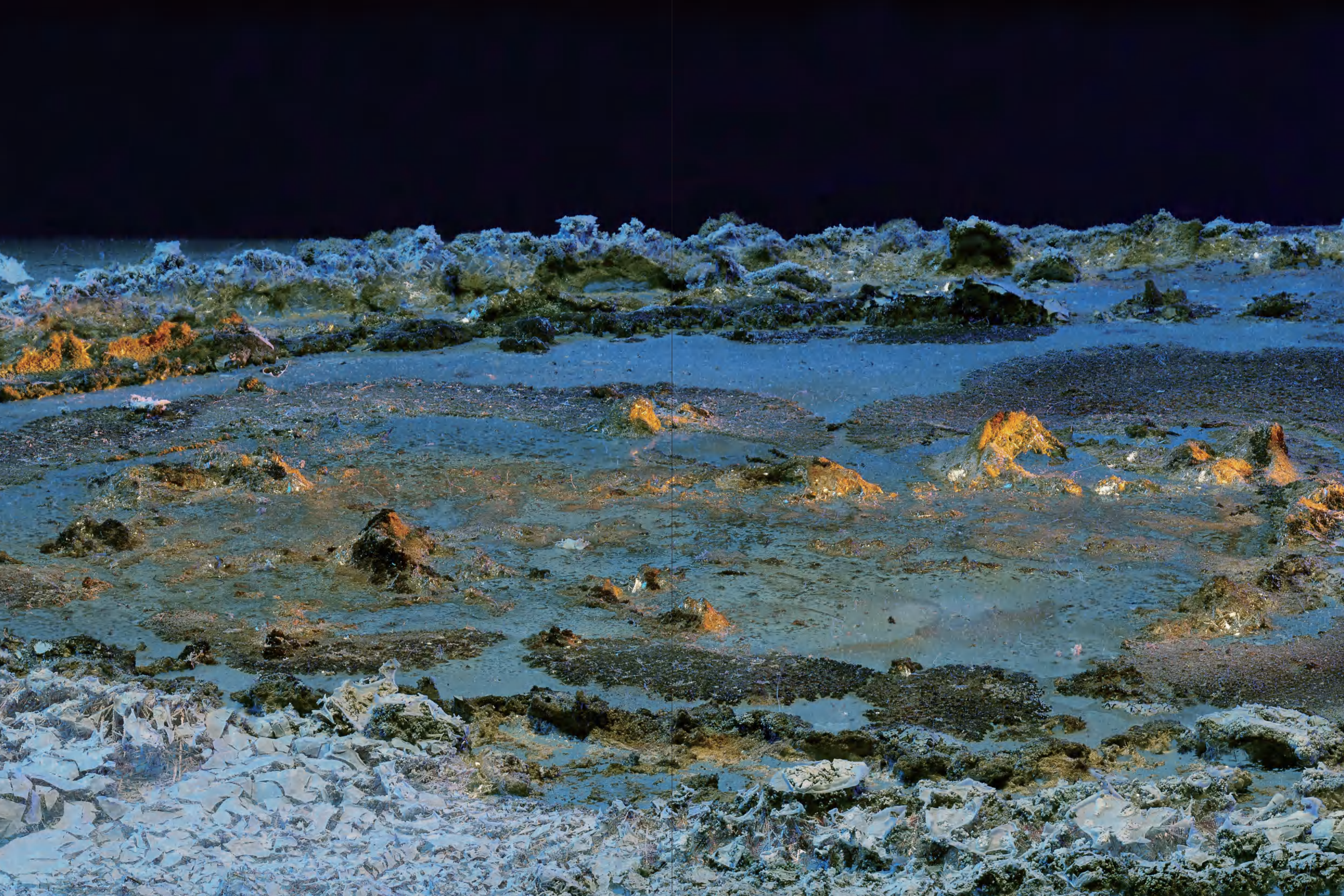


消尽与重生 - No. 2
Consumption & Renewal - No. 2
收藏级喷墨打印，裱于纯铝板，钢化亚克力
Archival inkjet print, mounted on aluminium panel, toughened acrylic
75 × 100 cm
2023 - 2024

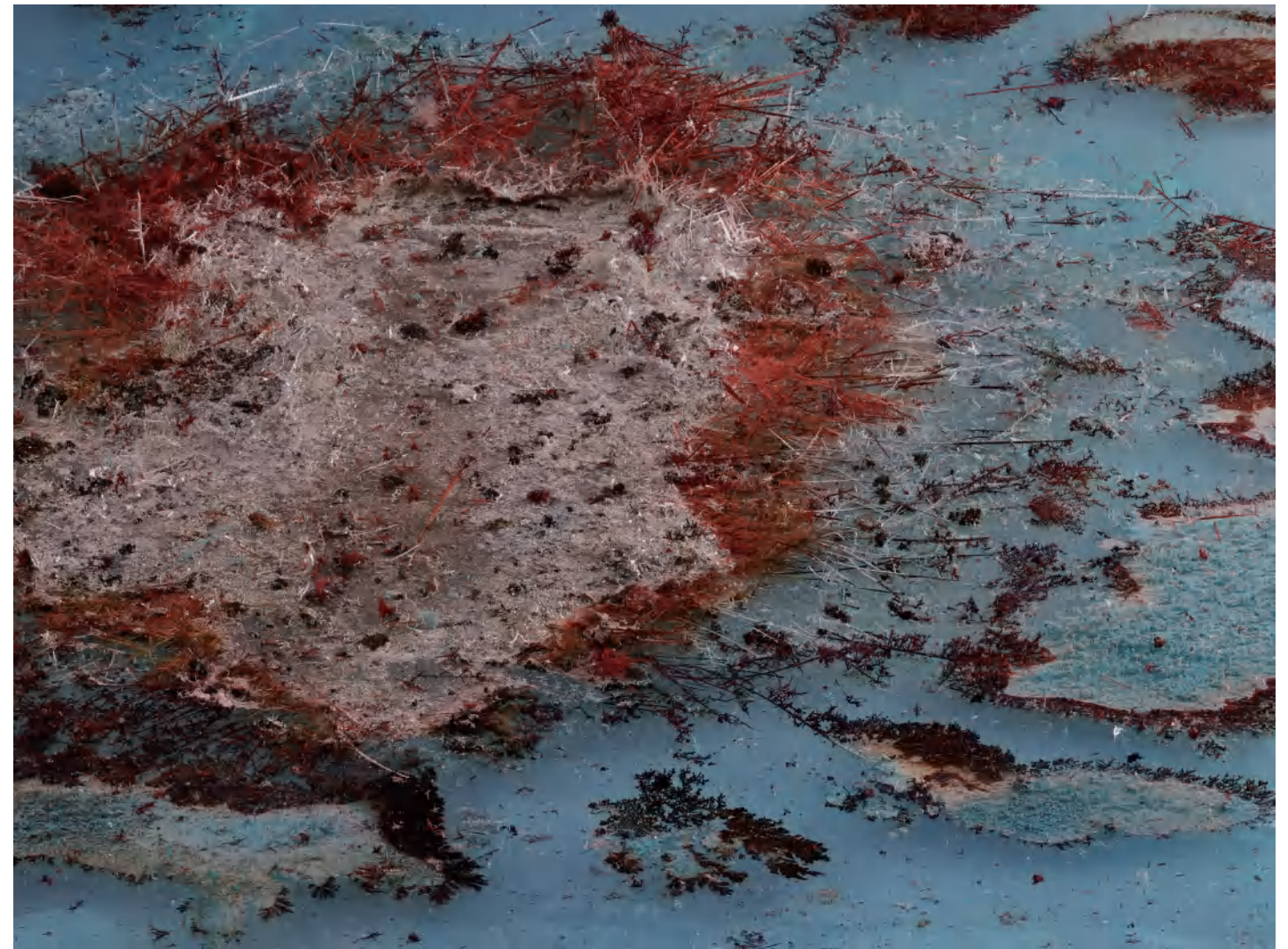


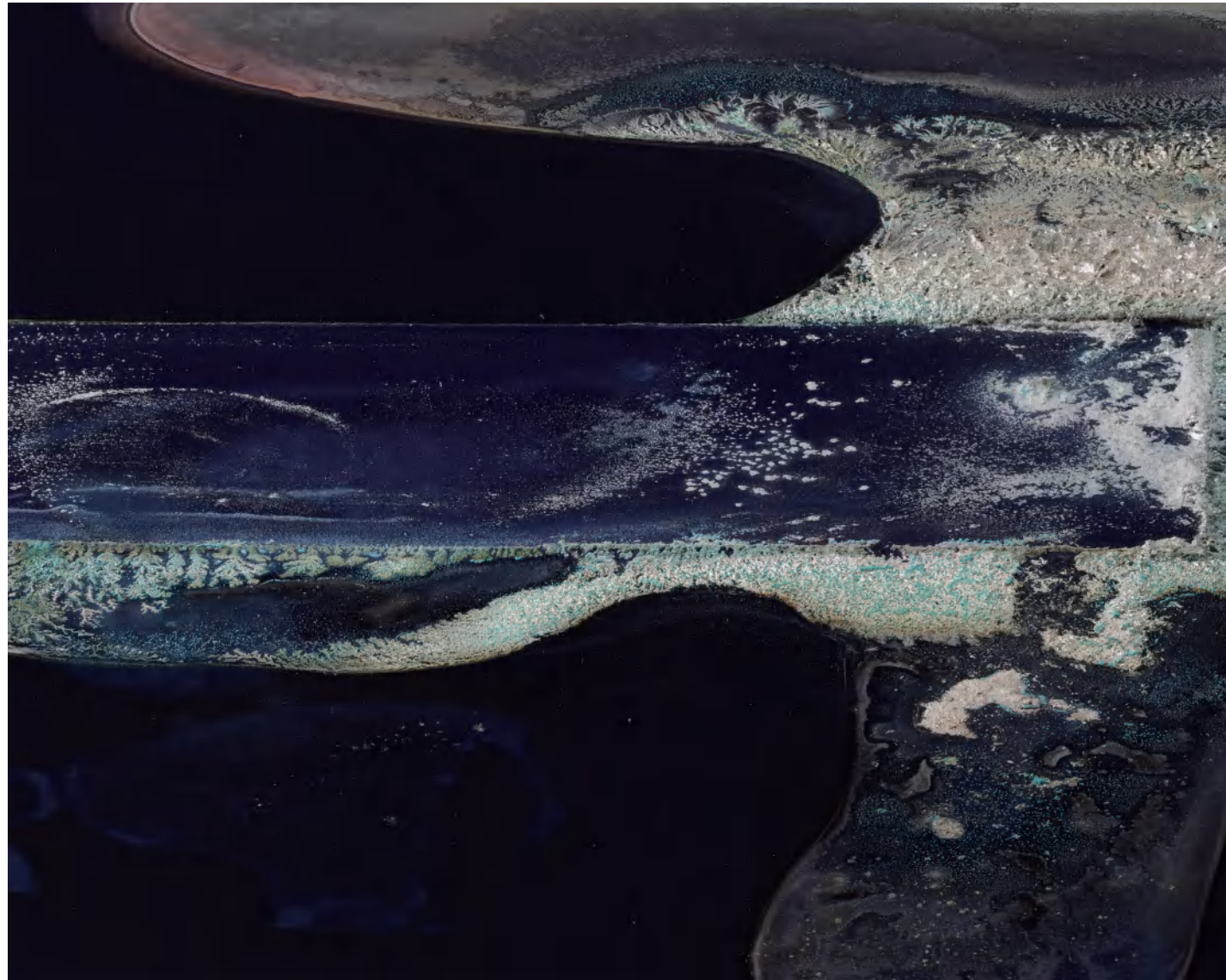
消尽与重生 - No. 3
Consumption & Renewal - No. 3
收藏级喷墨打印，裱于纯铝板，钢化亚克力
Archival inkjet print, mounted on aluminium panel, toughened acrylic
75 × 100 cm
2023 - 2024





消尽与重生 - No. 10
Consumption & Renewal - No. 10
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
75 × 100 cm
2023 - 2024





消尽与重生 - No. 11
Consumption & Renewal - No. 11
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
80 × 100 cm
2023 - 2024





消尽与重生 - No. 14
Consumption & Renewal - No. 14
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
100 × 264.6 cm
2023 - 2024





消尽与重生 - No. 15
Consumption & Renewal - No. 15
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
93.3 × 280 cm
2023 - 2024

消尽与重生 - No. 16
Consumption & Renewal - No. 16
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
160 × 128 cm
2022 - 2024





消尽与重生 - No. 18
Consumption & Renewal - No. 18
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
160 × 128 cm
2022 - 2024

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：老君的炼丹炉，白兔美术馆，悉尼，澳大利亚（2024）；险境集，美凯龙艺术中心，北京（2024）；故障，现代艺术陈列馆，慕尼黑，德国（2023）；蒋鹏奕：细水涓密石，红印艺术中心，成都（2022）；蒋鹏奕：我的生命贯穿好几个忧郁的月份而活跃地发出火花，谢画廊，长沙（2022）；蒋鹏奕：太阳是鸟儿衔来的，香格纳画廊，上海（2021）；蒋鹏奕：预见，香格纳画廊，北京（2019）；中国当代摄影四十年（1976-2018），OCAT，深圳（2018）；蒋鹏奕：不知羞耻，刺点画廊，香港（2017）；蒋鹏奕：给予，香格纳画廊，上海（2016）；蒋鹏奕：亲密，香格纳画廊，新加坡（2015）；蒋鹏奕同名个展，香格纳 H 空间，上海（2014）；蒋鹏奕：一瞬，凯尚画廊，纽约，美国（2014）；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，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）；蒋鹏奕、程然双个展：沉浸与远离，尤伦斯当代艺术中心，北京（2009）等。

所获的奖项包括：2020 年伦敦 BarTur 摄影奖、2011 年意大利维罗纳博览（ArtVerona）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 年获邀参与赫尔辛基摄影双年展，并被提名 Prix Pictet 世界环保摄影奖。

Jiang Pengyi was 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: Laozi’s Furnace, White Rabbit Gallery, Sydney, Australia (2024); An Atlas of the Difficult World, Macalline Center of Art, Beijing (2024); Glitch, Pinakothek der Moderne, Munich, Germany (2024); Jiang Pengyi: Streams over the Serried Stones, Honin Art Center, Chengdu (2022); Jiang Pengyi: Firescribbling, Xie Gallery, ChangshaJiang; Pengyi: Birds Bring Forth the Sun, ShanghART, Shanghai (2021); Jiang Pengyi: Foresight, ShanghART, Beijing (2019); 40 Years of Chinese Contemporary Photography, OCAT, Shenzhen (2018); Jiang Pengyi: Away from Disgrace, Blindspot Gallery, Hong Kong (2017); Jiang Pengyi: Grace, ShanghART, Shanghai (2016); Jiang Pengyi: Intimacy, ShanghART, 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, 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); The Tender Truth: Jiang Pengyi & Maleonn, Blindspot Gallery, Hong Kong (2010); Jiang Pengyi & Cheng Ran: Immersion and Distance, UCCA, Beijing (2009), etc.

Jiang Pengyi was awarded the BarTur Photo Award in 2020, Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale 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.

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