

在 成长

香格纳画廊

上海环球金融中心 3rd Anniversary
Exhibition celebrating SWFC 周年庆典
ShanghART Gallery 15th Anniversary
周年特展

GROWING UP

10/24
11/02

在成长

——上海环球金融中心三周年庆典之香格纳十五周年特展

前言

香格纳画廊与中国当代艺术结下不解之缘始于1996年，至今已有十五年之久。犹记得，来自瑞士的劳伦斯骑着自行车穿行在蜿蜒的石库门弄堂里，曾一一拜访余友涵、李山、丁乙等上海前卫艺术家们。那时候的中国，大家还生活在一个没有市场，满怀纯粹创作梦想的艺术环境里。随后，香格纳在波特曼酒店的一条过道上举办了它的第一个展览。正是这条过道，从而打开了中国当代艺术通往国际艺术市场的大门，香格纳画廊也由此在中国的艺术土壤里生根发芽。

在复兴公园后门小楼的那段时光，不仅充满风花雪月的传奇色彩，香格纳更是以亲历者的身份见证了中国当代艺术从封闭走向开放，中国艺术市场从空白走向红火。回想中国当代艺术的发展历程，哪一个重要阶段没有香格纳艺术家们的参与？香格纳亦一直以来默默支持着中国当代艺术并与其共同成长，尤其是上海年轻艺术家的独立艺术创造运动。

如今，香格纳已拥有了在上海莫干山路50号艺术园区内的两个空间——主空间和H空间，上海桃浦艺术园区的香格纳展库，以及香格纳北京的空间。然而，这些物质条件并非是画廊值得炫耀的财富。真正重要的是，这里聚集着整个艺术圈的人：策划人、批评家、博物馆人、画廊人、教授和商人。而我们的重心不仅仅是展示、消费和销售作品，而是创造艺术，以及人际间的相互影响与讨论。因而无论是日渐成为国际明星的艺术家，还是仍然相对理想化的艺术家，香格纳都希望能守护着他们各自的精神世界，这也是我们所珍视的最个人化、最富创造性的沃土。

2011年10月金秋，恰逢上海环球金融中心运营三周年，香格纳画廊籍以三十余位中国当代艺术家的重要作品，试图呈现出中国当代艺术多元的创作观念、题材样式和表达方法，以期与世人共享香格纳画廊以及几代艺术家十五年来“在成长”之中的精彩片段。

陆蕾平

GROWING UP

— Exhibition Celebrating SWFC 3rd & ShanghART Gallery 15th Anniversary

Preface

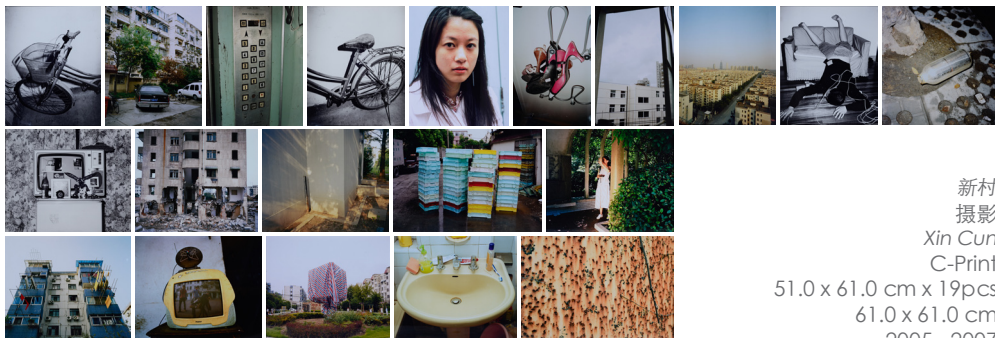
Initiated in 1996, ShanghART Gallery has been dedicated into Chinese contemporary art over the course of past fifteen years. The recollection is as vivid as always that Lorenz Helbling from Switzerland rode his bicycle along the sinuous alleys into stone gate for visit to avant-garde artists in Shanghai like YU Youhan, LI Shan and DING Yi and so forth. At that time, art market was nowhere to find in China, an environment that allowed merely dreams owned by artists. Then, ShanghART Gallery staged its very first exhibition on the corridor in Portman Hotel. And it is precisely this corridor that opened the door for Chinese contemporary art into international market as ShanghART also put down its root in art field of this country.

The time spent in the old workshop in Fuxing Park witnessed not just a beautiful legend. Meanwhile, ShanghART experienced firsthand the steps taken by Chinese contemporary art developing from being closed to open and by art market from being blank to prosperous. It may well be asked, is there any stage in the evolution of Chinese contemporary art without participation of artists from ShanghART Gallery?

ShanghART now has two spaces in 50 Moganshan Road (Main Space and H-Space), a public warehouse space in West of Shanghai (ShanghART Taopu), and a gallery space in Beijing. These material supports, however, are not the treasure ShanghART is really proud of. Instead, it is people from the entire industry that do matter for the gallery: curators, critics, gallerists, professors and businesspeople. We prefer creation over exhibition; creation of artworks, mutual influence and debate over display, consumption and sale. For both artists performing a better role on global context and those remaining comparatively idealized, therefore, ShanghART anticipates to maintain their spiritual realm, which is also most cherished by us for its most personalized and creative part.

The autumn in October 2011 coincides with the 3rd anniversary of SWFC. With artworks produced by more than 30 artists, ShanghART is delighted to present diverse principles, themes and expressions employed by Chinese contemporary art, expecting to share the moments experienced by both gallery and artists “growing up” over fifteen years.

Lu Leiping



新村
摄影

Xin Cun
C-Print

51.0 x 61.0 cm x 19pcs

61.0 x 61.0 cm

2005 - 2007

鸟头 | BIRD HEAD

季炜煜 | Ji Weiyu (b.1980)
宋涛 | SONG Tao (b.1979)

从2005年至2007年鸟头拍摄了大量关于“新村”的照片。在上海土生土长的鸟头组合见证了“新村”从“真正是新的”到只有名词被叫做“新村”的老式城市居民住宅群落的过程。他们留恋熟悉的、承载着成长记忆的新村，但“新村”作为一个城市发展的“过渡性”建筑，它们终将被替代。2006年，鸟头将他们按照“冬—春—夏—秋—冬”的时间顺序编排成册，集结出版了一本名为《新村》的书，记录了建设世博园期间的“雪野新村”。此次展览中的摄影均来自《新村》。

艺术家曾参展“2011 艺术家档案，东京国家艺术中心当代艺术年展”（日本东京国家艺术中心）及第54届威尼斯双年展（2011，意大利威尼斯）等。

From 2005 to 2007, Bird Head photographed a lot about xincun (also known as new village). Born and bred in Shanghai, the artists witnessed the process from the time when xincun was authentically new (as the name indicated) to the time when old communities remained only habitually called Xincun by local residents. Carrying childhood memory, however, xincun that was nostalgically familiar to Bird Head was not capable of escaping from replacement as transition construction in development of this city. In 2006, the artists published their album entitled Xincun, with all the photos presented in temporal order, “winter – spring – summer – autumn – winter”, to trace the steps with which Xueye Xincun was demolished for World Expo Park Construction. The pictures in the exhibition today all come from Xincun.

The artists have displayed their works in Artist File 2011 the NACT Annual Show of Contemporary Art (2011, National Art Center, Tokyo, Japan) and the 54th Venice Biennale (2011, Venice, Italy) and so on.

陈晓云 | CHEN Xiaoyun (b.1971)



陈先生的黄昏
摄影

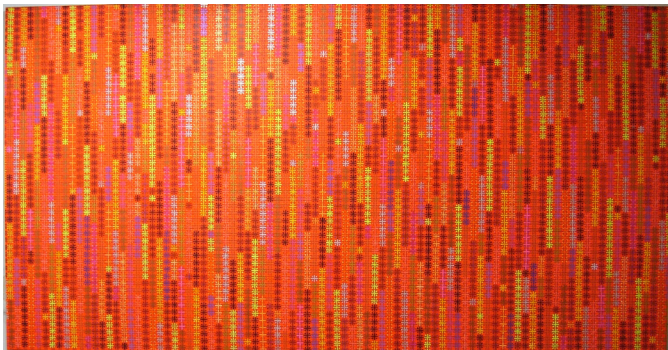
Dusk of Mr. Chen
C-Print
185.6 x 150.0cm
edition of 9
2007

陈晓云的作品中始终呈现着艺术家诗性叙述的创作风格，感性思维贯穿于影像叙事结构中，并以个人化的意识片段作为向现实世界摆渡的影像形式。作品经常通过由一个标题、一句对白或一个动作生发开始加以重叠、提炼、抽象化，将我们已知的世界搅拌得更加疯狂和荒诞，或更加迟疑和虚无。《陈先生的黄昏》是艺术家直觉与幻想的混合，莫名的空间造成的情景错觉，爬行的男人体一头扎进泥土如同隐射一种节制的情欲，进入超现实与梦境的临界。

艺术家曾参展 2008 年第 16 届悉尼双年展（澳大利亚悉尼）、2005 年都灵三年展（利沃里堡当代美术馆，意大利都灵）及同年横滨国际当代艺术三年展（日本横滨）等。

Poetic narration can be identified all the time in CHEN Xiaoyun's art, where the structure of his images is woven by sentimental thinking and the form that bridges the world of reality is achieved by fragments obtained from personalized perception. Usually initiating from the overlapping, refinement and abstraction of a title, a line or a simple behaviour, his work drags the world we know to be even crazier and more ridiculous or sometimes emptier and more hesitating. *Dusk of Mr. Chen* is a hybrid of the artist's intuition and illusion. Here, the inexplicable space builds up a misconception of the scenario. The scene of a man crawling and hiding his head into mud seems alluding to a restrained lust over the boundary between surrealistic world and dream.

The artist has exhibited his works in the 16th Biennale of Sydney (Sydney, Australia, 2008), Yokohama International Triennale of Contemporary Art 2005 (Yokohama, Japan) and T1-TORINO TRIENNIAL in the same year (Castello di Rivoli - Museo d'Arte Contemporanea) and so on.



十示系列 07-1

绘画

Appearance of Crosses 07-1

Acrylic on tartan

200.0 x 400.0 cm

2007

丁乙 | DING Yi (b.1962)

图形“十”是丁乙绘画中最基本、最简单的元素。艺术家以反复叠加“x”和“十”构成其独特的视觉系统，制造出一个个简明缜密同时微妙丰富的画面。自上世纪八十年代中期，丁乙开始其“十示系列”的创作，至今已持续了二十多年。在中国当代艺术发展历程中，丁乙抽象作品中的审美趣味无疑是一个重要组成部分。艺术家在不同的载体上（从画布到硬纸板、从现成布料到家具），使用各式各样的媒材，从油画到压克力、从碳条到圆珠笔，经营出平面与深度兼而有之的空间，是对理性的终极形式的探索。另外，艺术家也根据特定的建筑环境和公共都市空间专门制作装置作品以及实验性的建筑，使“十示系列”具有多元多样地创作与展示。

艺术家作品在各个展览和机构中广泛展出，如：第45届威尼斯国际艺术双年展（1993年，意大利威尼斯）、丁乙作品展（1997年，上海美术馆，中国上海）及“中国当代艺术三十年”（2010年，民生现代美术馆，中国上海）等。

Cross is the simplest and the most fundamental element in DING Yi's art. Successfully developing a unique visual system of his own by repeated "x" and crosses, the artist managed to produce his pictures with appearance of concision, meticulousness, delicacy and abundance. Ever since mid-1980s when DING commenced Appearance of Cross, he has been proceeding along this series for more than two decades. And undoubtedly the aesthetics embodied in his abstract works constitutes as a substantial part the history of Chinese contemporary art. Working on various supports from canvas and cardboard to ready-mades like fabric and furniture, the artist applied sorts of mediums including oil paint, acrylic, charcoal and ball-point, and achieved spaces with both width and depth that functioned as exploration into rationality in its most ultimate form. Apart from that, he also built up installation works and experimental constructions specifically in accordance with certain architectural surroundings and public urban spaces, which altogether enhanced the diversification of the series Appearance of Cross in both creation and exhibition.

The artist has exhibited widely, including the 45th International Art Exhibition Venice Biennale (1993, Venice, Italy), Ding Yi: Crosses '97 in Shanghai Art Museum (1997, Shanghai, China) and Thirty Years of Chinese Contemporary Art in Minsheng Art Museum (2010, Shanghai, China).



阅读方式

The way of reading

20.0 x 26.5 x 5.0 cm 1999

5 秒钟浸泡

5 seconds immersion

25.3 x 16.0 x 0.7 cm 1998

怎一个“的”字了得？

How could a 'de' character be enough?

25.7 x 19.2 x 2.7 cm 1998

虫食

Herbivory

28.0 x 18.5 x 1.3 cm 2000

之所以为经典

Forasmuch...Being the classical

26.5 x 20.0 x 2.0 cm 1997

书 3/8

Book 3/8

24.0 x 17.9 x 0.5 cm 1997

之所以为经典

Forasmuch...Being the Classical

26.9 x 19.4 x 1.8 cm 1997

从1991年至2000年左右，耿建翌进行了一系列与“书”有关的创作。《阅读方式》中，艺术家邀请来访者双手蘸满某一种颜色的印泥，然后按照自己的习惯翻阅完一本空白的书，每一本书至少被四个以上的人翻过。《书3/8》是通过腐蚀、刮擦蜡纸，用油印机印刷而成的书。《之所以为经典》是艺术家在一叠纸的边缘刷上颜料，是颜色渗透在纸张上，装订成册制成的书。耿建翌还将装订好的空白书册浸泡在色液中，让各种颜色渗入到书页上，每本书浸泡的时间不同所制成的书也各不相同，《5秒钟浸泡》即是浸泡了5秒钟的书。《虫食》是艺术家对书页形状的考察。《怎一个“的”字了得》中艺术家把一本书中所有文字除“的”字外，全部用墨水涂掉，在另一本与原书同尺寸的空白新“书”上，将留下的“的”字换成等面积的正方形，准确地将这些正方形画到空白新“书”上。

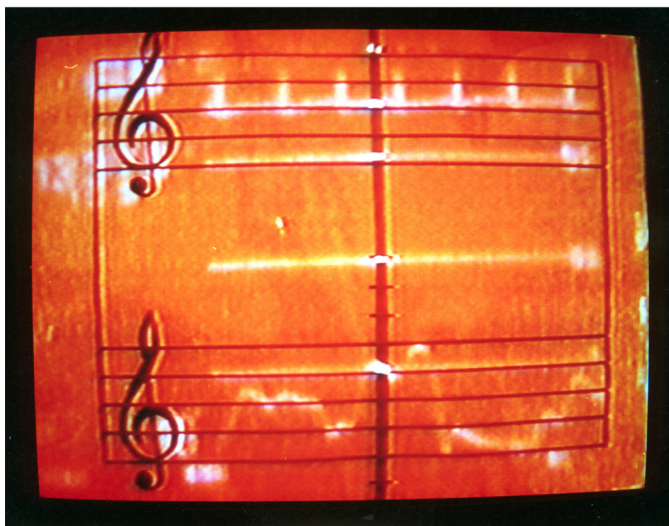
艺术家曾参展：2010年“中国当代艺术三十年”（上海民生现代美术馆）、2008年个展“过度”（香格里拉北京）及第45届威尼斯双年展（1993）等。

耿建翌 | GENG Jianyi (b.1962)

Around the time between 1991 and 2000, GENG Jianyi created a series of works all associated with “Book”. In *The Way of Reading*, the artist invited his visitors to have a scan of a blank book with their hands all covered with paint. Eventually every single book was touched by at least four persons. *Book 3/8* was a book printed by mimeograph machine with eroded and scratched stencils. For *Forasmuch... Being the Classical*, the artist covered the edges of a pile of paper with paint and waited the colour to penetrate into the fibre before it was finally bound. Also he immersed bound book into paint so that colours permeated pages and the outcomes therefore varied from book to book due to the duration of immersion. *5 Seconds Immersion*, as the title indicated, was precisely a book after such process for 5 seconds. The work *Herbivory* unveiled the study by GENG into the shape of pages. And in *How Could a “De” Character be Enough?*, he obliterated with ink all the characters in a book except for “De” (usually means “of” in Chinese) and then painted accurately the squares occupied by “De” on another blank “book” of the same size of the used one.

GENG Jianyi has exhibited his works in: *Thirty Years of Chinese Contemporary Art* in Minsheng Art Museum (2010), solo exhibition *Excessive Transition* in ShangHART Beijing (2008) and the 45th Venice Biennale (1993) and so forth.

胡介鸣 | HU Jieming (b.1957)



与生理状态有关

视频 | 单路

Related to the physiological state

Video | Single channel

1996

《与生理状态有关》取材自某医院对一位生命垂危的病人心跳和呼吸的监控数据曲线。录像的画面上方移动的曲线是该病人的心率；下方起伏波动的线显示了病人的呼吸状况。在这两段曲线上覆盖一张透明的五线谱，当波动着的曲线经过屏幕中央时，曲线在五线谱上的位置就是读谱的依据。由钢琴师根据“谱上内容”演奏成曲。作品最初的动机涉及到意识与无意识、文化和生理的关系。

此作品曾参展：1997年北京中央美术学院画廊“中国影像艺术观摩展”、2001年德国柏林汉堡火车站美术馆“生活在此时，29位中国当代艺术家作品展”及2010年瑞士比尔帕斯卡艺术中心“延时”。

Related to the Physiological State borrowed oscillogram of heart and breath from a patient in a hospital. The curve moving on top demonstrated the heartbeat and that on bottom revealed the breath. Covered with stave printed on a transparent sheet, the vibrating lines passed through the centre of the screen and their positions on stave became consequently recognizable to pianist who then played these notes as a piece of music. The video was made initially alluding to the relationship between consciousness and unconsciousness, as well as culture and physiological state.

Related to the Physiological State has been exhibited in Chinese Video Art Communication Exhibition (1997, Gallery of Central Academy of Fine Art, Beijing), Living in Time, 29 Contemporary Artists from China (2001, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany) and Time Lapse (2010, Center PasquART, Biel, Switzerland).

概率 - 向右
布上油画
Probability-Turn right
Oil on canvas
240.0 x 180.0 cm
2010



《概率一向右》是黄奎《概率》系列的作品之一。黄奎认为“任何一个事件的发生，都将造成一次宇宙的分裂，而我们只能生活在我们能意识得到的这个宇宙”。2009年，黄奎经历了一次严重的受伤，这个事件使他加深了对“在我们所能意识得到的世界里，我们以百分之百的概率存在”的自觉。住院期间他拍摄了一组照片——关于他所见到的事物，包括一些身体的局部；其后又拍摄了一些他身处事发现场的相关照片。通过这些图像的记录，艺术家对“这一秒的自我”和“上一秒的自我”进行观测，查找“能被意识世界”之外的自我形象。《概率》系列里，黄奎以绘画的形式描述他所体会的“不确定的自我”形象。这些图像的集合最后全面否定了黄奎的“自我”在此刻之前的存在。

《概率》系列作品在香格纳画廊H空间黄奎个展“我的投影在集合”上首次展出。

艺术家曾参展：2007年第52届威尼斯双年展独立项目“迁移嗜好者”、2006年第6届上海双年展。

Probability – Turn Right comes from the series Probability by HUANG Kui, who believed that "the occurrence of any event leads to a split of the universe, but we can only live in the universe perceptible to us." In 2009, HUANG injured himself severely, an incident which reinforced his awareness that "in the world we can perceive, we exist at a 100% probability." In hospital he took a series of photographs - about what he saw, including parts of human body, followed by some other pictures of him in the accident scene. Through the image recording, the artist observed both the "self in this second" and the "self in the previous second", seeking for self-image beyond "the perceptible world". In this series, HUANG portrayed faithfully the image of "uncertain self" in the language of painting. And finally the aggregation of these images completely denied the existence of "himself" ever before this moment.

Probability – Turn Right was first displayed in the artist's solo exhibition My Projection is Focusing in ShangHART Gallery H-Space.

HUANG Kui participated in the Migration Addicts in the 52nd International Art Exhibition la Biennale di Venezia and the 6th Shanghai Biennale. and the 6th Shanghai Biennale.

计文于 - 朱卫兵 | JI Wenyu (b.1959) & ZHU Weibing (b.1971)



上山·下山

软装置

*Climbing Up The Mountain,
Climbing Down The Mountain*

Soft installation

1813.0 x 94.0 x 20.0 cm (x 2 pcs)

2009

用布和丝、棉等纺织材料塑造形象、制造软装置是计文于与朱卫兵的艺术语言。纺织物柔软随和的质感为艺术家实施和完成作品提供了无穷的变化。同时，利用这种温和而毫无攻击性的材料，计文于和朱卫兵的创作却独具力量，他们的作品涉及社会制度和人性状态等各种话题。《上山·下山》是艺术家耗时3年多完成的作品。此作品由888个“上山”和888个“下山”的人偶组成，在近期香格纳画廊计文于与朱卫兵个展“跟着！跟着！跟着！”上首次展出。艺术家试图以个人的艺术劳动来审视历史上和现实中的群体模式，鸿篇巨制中每一个个体的无意识被一种浪漫而近乎时空凝滞的手法呈现出来。

艺术家曾参展2008年“原料结合，中国与希腊艺术家的对话”（上海当代艺术馆）、2010年“双簧”（东大名创库）和“草稿”（伯尔尼美术馆）及2009年第六届亚太当代艺术三年展（昆士兰美术馆）。此外，艺术家还分别于2007年及2011年在上海香格纳画廊举办个展“举花的人”与“计文于 & 朱卫兵：跟着！跟着！跟着！”。

Soft installation is artistic language adopted by JI Wenyu and ZHU Weibing who employ fabric like cloth, silk and cotton for countless changes and possibilities. Seemingly gentle and nonaggressive, however, material of these types equips the artists with unique power. Their works cover themes like social structure and humanity and all sorts of statuses. It took them three years to complete *Climbing up the Mountain, Climbing down the Mountain*. Composed of 888 figures climbing up and down the mountains respectively, the work recently made its début in solo exhibition *JI Wenyu & ZHU Weibing: Follow! Follow! Follow!* in ShanghART Gallery. JI and ZHU attempt to inspect the group pattern both in history and at present by personal labour. And the unconsciousness shared by every single figure in their masterpiece is rendered in a way which is so romantic that it appears frozen in time and space.

JI Wenyu and ZHU Weibing have shown their works in *Material Link, a Dialogue between Greek and Chinese artists* in 2008 (Shanghai MoCA), *Double Act* (Ddm Warehouse) and *Big Draft Shanghai* (Kunstmuseum Bern) in 2010 as well as the 6th Asia Pacific Triennial of Contemporary Art in 2009 (Queensland Art Gallery and Gallery of Modern Art). Also the artists have held solo exhibitions *People Holding Flowers* and *JI Wenyu & ZHU Weibing: Follow! Follow! Follow!* in 2007 and in 2011 respectively in ShanghART Gallery.



阅读
布上丙烯
Reading
Acrylic on canvas
176.0 x 72.5 cm
1999



97-No.3
布上油画
97-No.3
Oil on canvas
150.0 x 85.0 cm
1997

李山 | LI Shan (b.1942)

自 1989 年至 90 年代中期，李山创作了《胭脂》系列作品。《胭脂》系列探讨了“追求意义的放弃”和对“媚俗现象”的思考，是李山里程碑式的作品。1996 年，李山开始对基因变异与生物合成现象着迷，他以艺术家的视角来表述“基因的再造”。这一时期内他花了大量时间阅读这方面文献、教科书，从理论上对生物演变进行了假设；与此同时，艺术家正逐步完成一个观念到思维生物艺术的转移。这一批作品反映在形式上的是人的身体与低等生物体的随意拼贴；而在意义上则是对自我意识及认同的本源追求的表现。“基因”在定义上代表着特征、也代表了本源，艺术家描述自己的基因理想，也以此表达自身的状态和生活方式。

1993 年，艺术家参展第 45 届威尼斯双年展；同年，其作品展出于“中国前卫艺术展”（柏林世界文化宫，海德舍尔姆美术馆，德国；鹿特丹美术馆，荷兰；牛津现代美术馆，英国；克雷得工厂艺术馆，欧登塞，丹麦）；此外，李山还参展 1992 年“相遇——第九届卡塞尔文献展外围艺术展”（卡塞尔，德国）。

Since 1989 to mid-1990s, LI Shan produced the series entitled Rouge. Standing as landmark by the artist, this series probed into “quitting of the significance of pursuit” as well as the thought on the phenomenon of “tawdriness”. Back in 1996, fascinated by genetic mutation and biological synthesis, he commenced the expression of “genetic remodeling” from the standpoint of an artist. During that period of time, LI spent considerable time reading articles and books in this aspect and suggested on theoretical level hypothesis on biological evolution. Meanwhile, he also achieved gradually the transfer from simply an idea to his own biological art creation. Random collage that combined human body with simple organism was the form adopted in that series whose metaphorical meaning displayed the pursuit of very origin shared by self-awareness and self-identity. The definition of “genetics” was synonymous with characteristics and origin. By describing genetic ideal, LI rendered his status quo and life style.

In 1993, LI displayed artworks in the 45th Venice Biennale. In the same year, his works were exhibited in China Avant-garde (Haus der Kulturen der Welt, Berlin; Kunsthall, Rotterdam, the Netherlands; Brandts Klaederfabrik, Odense, Denmark; Hildesheim Art Gallery, Germany; Museum of Modern Art, Oxford, U.K.). Besides, the exhibitions that showed works by LI Shan included Encountering the Others - Projektgruppe Stoffwechsel (Dokumenta Kassel, Kassel, Germany, 1992) and so forth.



梁绍基 | LIANG Shaoji (b.1945)

Chains: The Unbearable Lightness of Being / Nature Series No.79 was shown in LIANG Shaoji's solo exhibition *Cloud* in 2007. In this piece, silkworms produced threads to wrap the huge and heavy chains hanging from ceilings, which rendered a picture where cocoons were suspended in the air. Somehow inspired by Milan Kundera, LIANG delivered with a feathery and warm appearance the subject of a grave and serious nature.

The artist began his art experiments since 1988 by breeding silkworm, observing its reproduction and movement as well as presuming the expression of life in existence. Either silkworms themselves or the fibre they produced around various objects were thus arranged in exhibition where these uncontrollable activities might generate unexpected visual outcomes. Another clue in art creation by LIANG was established from silkworm to Zen with the two Chinese words sharing similar pronunciation with each other.

This work was displayed in LIANG Shaoji Solo Exhibition in Amsterdam and *Cloud* in ShanghART Gallery.

The artist has participated in 48th Venice Biennale and 6th Istanbul Biennale in 1999 as well as 3rd Shanghai Biennale and 5th Biennale d'Art Contemporain de Lyon in 2000. Besides, he held solo exhibitions LIANG Shaoji Solo Exhibition in 2009 (Amsterdam) and *Cloud* in 2007 (ShanghART Gallery).

《链：生命中不能承受之轻 / 自然系列 No.79》是 2007 年梁绍基个展“云”中的作品之一。艺术家让蚕吐丝包裹着粗大沉重的链环，并将长链从天花板垂落，以形成蚕茧在空中悬丝垂挂的意象。受到米兰·昆德拉的某些启发，艺术家将一个沉重深邃的内质的东西以轻盈温和的外表和形式呈现出来。

梁绍基自 1988 年开始实验其独特的艺术，他养蚕、观察蚕的生存繁殖、运动规律等等，推想生命存在的表现形态。艺术家将蚕作为作品现场的部分，或令蚕吐丝缠绕各种物品，这些生发中的不可控的活动产生了意外的视觉效果。从蚕到禅，是梁绍基艺术创作的一条线索。

此件作品曾展出于“梁绍基个展”（荷兰阿姆斯特丹）和“云”（上海香格纳画廊）。

艺术家曾参展 1999 年第 48 届威尼斯双年展及同年第 6 届伊斯坦布尔双年展、2000 年第 3 届上海双年展及同年第 5 届里昂双年展。此外，艺术家还曾于 2009 年及 2007 年分别举办个展“梁绍基个展”（荷兰阿姆斯特丹）和“云”（上海香格纳画廊）。

链：生命中不能承受之轻 / 自然系列 No.79

聚氨酯树脂、金属链，蚕

可变尺寸

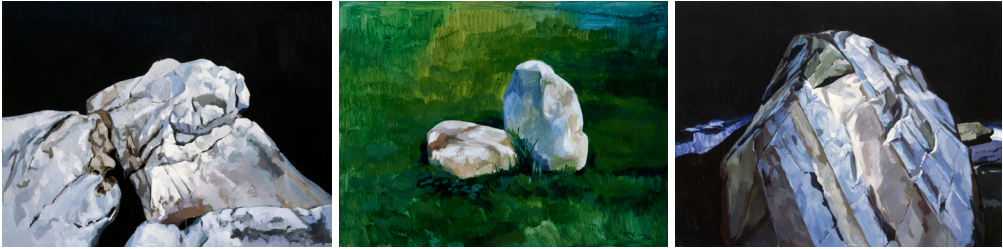
Chains: The Unbearable Lightness of Being /

Nature Series No.79

polyurethane colophony, iron powder, silk,
dimensions variable

x 13 pcs

2003



石头 1-3
布上丙烯
Stone 1-3
Acrylic on canvas
120.0 x 160.0 cm
2010

刘唯艰的绘画传达出一种沉郁的情感体验。他以自己独特的方式工作：通过“一段时间的行走”，在过程中接近其对“真实的世界”的体悟，然后结束“行走”，开始漫长的创作。从刘唯艰第一次个展“乌鸦的召唤”到“乡愁”系列，再到2010年个展“触角”，他坚持用一种异常朴实的写实语言描绘着一些非常平凡的景物。《石头1—3》是刘唯艰“触角”系列作品之一，这些本没有知觉的无机物获得了一种令人伤感的形态，似乎一切都充满预示。

艺术家作品曾参展个展“触角”（2010，上海香格纳画廊）、中国发电站第四站（2010，PINACOTECA AGNELLI，意大利都灵）、中国发电站第二部分（2007，ASTRUP FEARNLEY 现代美术馆，挪威奥斯陆）及38个个展（2006，2577 创意大院）等。

The painting by LIU Weijian conveys a gloomy emotional experience. The artists works in his very unique way: starting from the process of “walking for a while” , he tries to approach to the essence of “real world” . Later he breaks his step and then commences the long creation. From the first solo exhibition The Call of the Crows to the series entitled Nostalgia as well as solo exhibition Antenna in 2010, LIU insists on a realistic language for the portrait of landscape extremely common in everyday life. Stone 1-3 comes from Antenna, where the pathetic appearance acquired by insentient inorganic substance all seems predictive.

The artist has displayed his works in solo exhibition Antenna (2010, ShanghART Gallery), China Power Station - Part 4 (2010, Pinacoteca Agnelli, Torino, Italy), China Power Station: Part II (2007, Astrup Fearnley Museum of Modern Art, Oslo, Norway) and Thirty-Eight Solo Exhibitions (2006, 2577 Creative Garden, Shanghai) and so forth.



像真的一样
综合材料，
树枝，假肢
Like Real
Mixed media,
wood, cables,
prosthetics
800 x 800 x 400 cm
2009

没顶公司自 2009 年成立以来，以艺术生产的创作方式进行了大量的艺术创造，形式包括绘画 / 摄影 / 雕塑 / 装置 / 行为 / 影像等，他们以此实践艺术在当代发展的可能性。在 2009 年，没顶公司首次个展“看见自己的眼睛——中东当代艺术展”中，他们巧妙揭示了“中东文化”现象。《化妆》系列和《像真的一样》即是中东系列中的作品。“中东”系列机智地揭示了“国际当代艺术语言方式”还原“文化本质”的经典当代艺术的创作线索。同时，没顶公司开始强调“行动”对艺术创作和艺术欣赏的作用，《情人》是没顶公司 2011 年推出的新系列“意识行动”的作品之一。通过不断补充，变形和重新定义艺术，作为“物”的艺术品和作为“行动”的意识将在“意识行动”系列中一起成为新的观看内容而挑战现实。

没顶公司曾参展“意识形状”（伯尔尼美术馆，瑞士）、上海双年展（2010 年，上海美术馆）、“当代艺术三十年”（2010 年，民生现代美术馆）及“中坚，新世纪中国艺术的八个关键形象”（2009 年，尤伦斯艺术中心）等。

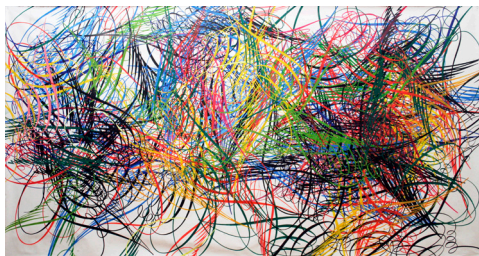


情人
雕塑、猴子标本
Lover
Sculpture,
Stuffed Monkey
65 x 40 x 45 cm
2011

Since 2009 when MadelN Company was founded, it commenced creation in enormous number by the approach of art production. By painting, photography, sculpture, installation, performance and video and so forth, the artist attempted to discover the possibility for art developing on contemporary stage. In 2009, MadelN Company staged its first solo exhibition entitled Middle East – Seeing One's Own Eyes, which unveiled sophisticatedly the phenomenon of "culture in Middle East". Both Make-up and Like Real were displayed at that time. Middle East Exhibition revealed delicately the way in which classical contemporary art creation rebuilt "the nature of culture" in "the language of international contemporary art". Meanwhile, the influence exercised by performance on art creation and appreciation became emphasized by the artist. Lover came from new series Physique of Consciousness produced in 2011. Through repeated supplement, reshaping and redefinition of art, both artwork as "object" and "physique" as consciousness challenged the very reality altogether.

Works by MadelN Company have been widely displayed including in Physique of Consciousness (2011, Kunsthalle Bern, Switzerland), Rehearsal: 8th Shanghai Biennale 2010 (Shanghai Art Museum), Thirty Years of Chinese Contemporary Art (2010, Minsheng Art Museum) and Breaking Forecast, 8 Key Figures of China's New Generation Artists (2009, UCCA) and so forth.

化妆 -10 布上丙烯
Make Up-10 Acrylic on canvas
190.0 x 360.0 cm 2009





安迪·辛格
布上油画
Andy Singer
Oil on canvas
110.0 x 75.0 cm
2010

2010年11月20日，毛焰在香格纳画廊H空间举办个展“毛焰在Dufftown”，《Andy Singer》即是此次个展中的作品。展览上展出数幅油画和水彩作品，均为毛焰2010年在格兰菲迪苏格兰酒厂参与艺术家驻村计划期间完成的全新创作。为完成这批作品，艺术家先后两次前往苏格兰进行准备和创作。新作仍以人物肖像画为主，而作品中的人物原型则全都来源于当地酒厂的员工。

毛焰的绘画一贯以高超的技艺和古典的韵味颇为人们所称道。在新作品的创作中，艺术家营造出一番不同于其早期作品的新气象。复杂、精准的人物形象的刻画潜藏在艺术家朦胧、消融的表现技法中，似乎也是艺术家本人酒醉的迷狂状态的写照，处处显现灵光。

2010年，《Andy Singer》在香格纳画廊H空间毛焰个展“毛焰在Dufftown”中首展；2011年，作品参加新加坡艺术博览会。此外，艺术家还曾参展“中国当代艺术三十年”（2010，民生现代美术馆）及同年“改造历史：2000-2009年的中国新艺术”（北京国家会议中心）等。

Solo exhibition MAO Yan in Dufftown was staged by the artist in ShanghART H-Space on November 20th, 2010 and Andy Singer was precisely one of the works on display. The new pieces in that show included oil painting and watercolour and were all produced during “2010 Glenfiddich Artists in Residence Program” in Dufftown. MAO was in that Scottish town twice for the completion of new works which were mainly themed with human portraits loosely based on employees in local whisky factory.

Highly praised for his marvelous technique with classical charm, the artist rendered an aura in the new creation dissimilar with that in his early works. Complicated and elaborate, the manner that presented these figures was somehow concealed under the hazy and thawy technique, which appeared to mirror the drunken artist embraced by countless inspirations in a daze.

In 2010, Andy Singer was displayed for the first time in solo exhibition MAO Yan in Dufftown in ShanghART Gallery H-Space; later in 2011, the work was exhibited in Art Stage Singapore in Singapore. Besides, the artist has also shown his works in Thirty Years of Chinese Contemporary Art (2010, Minsheng Art Museum) and Reshaping History: China from 2000-2009 (China National Center, Beijing) in the same year.

荒木经惟 | Nobuyoshi ARAKI (b.1940)



无题
摄影
Untitled
Photo
100.0 x 128.0 cm
edition of 2

荒木经惟被认为是日本乃至全世界最多产的摄影师，至今他出版了超过 350 本出版物。荒木像一位尊重生命内在价值和自然属性的观念的社会学家。他的作品常透露出生与死的交织，情欲与暴力的暧昧，背后总有某种隐喻的秘密，诱惑观者不自觉的试图寻找与其内心契合的某种欲望。这种感觉是如此的迷幻，又是如此的真实。

艺术家曾举办个展“6 x 7 反击”（2007, Taka Ishii 画廊，日本东京）、“荒木经惟”（2006, La Fabrica Galeria, 西班牙马德里）、“自我、生命、死亡”（2006, 摄影艺术博物馆，比利时沙勒罗瓦）及“荒木经惟写真展”（2001, Il Tempo, 日本东京）等。

Nobuyoshi Araki is believed to be the most productive photographer in Japan and even in the world, who has published more than 350 books up to the present. Araki works like a sociologist with great respect to inner value of life as well as concept of the nature. His artpieces are usually woven with life and death, lust and violence, backed with metaphorical secrets seducing viewers into the search of desires that perfectly match those in their heart. It feels so illusionary and so real.

The artist has presented solo exhibitions including 6 x 7 Shooting Back (2007, Taka Ishii Gallery, Tokyo, Japan), Nobuyoshi Araki (2006, La Fabrica Galeria, Madrid, Spain), Self, Life, Death (2006, Musee de la Photographie, Charleroi, Belgium) and Nobuyoshi Araki Photograph Exhibition (2001, Il Tempo, Tokyo, Japan) and so forth.



浦捷 | PU Jie (b.1959)

头是她 (09) No.15

布上油画

Head is her(09) no.15

Oil on canvas

300.0 x 600.0 cm

2009

浦捷的绘画，同时含有两个对抗性时代的缩影。在柠檬黄的都市女郎和日用品所代表的消费文化后面，是一些文化革命时期的肖像，质朴而平静；画面中没有受古典绘画透视法则的影响，而是将人物与主题平面化地组合到画布上；短促的硬边黑色线条强调了跃跃欲试的活力，却也显得急促、虚无和不安。这一前后排列一开始很容易被误解成某种对比性的联系，但浦捷以片段性的排列决定了画面中的表述模式，那些绵延不断的图像构成了他表达观念的词汇、字母和符号，并连接起艺术家十多年来的经验和观念。这种诗意般的强调语气，消解了图像自身所暗示的对比与抗争，它让人茫然，仿佛使我们站在了时代的街头。

艺术家曾于1997年参展第4届法国里昂国际现代艺术双年展、2005年“麻将，希克的当代艺术收藏展”（瑞士伯尔尼美术馆）及2009年个展“记忆与见证”（日本东京现代美术馆）等。

The painting by PU Jie embodied epitome of two eras opposed to each other. Behind the consumption culture exemplified by city ladies in lemon yellow and daily necessities, there laid portraits from Culture Revolution, unruffled and undecorated. Not affected by classical perspective, the artist juxtaposed figures and themes altogether on canvas, with sharp black outlines accentuating exceptional vitality which nevertheless conveyed the message of hurriedness, nothingness and uneasiness. Such arrangement was perhaps subject to misunderstanding as a certain relationship in comparison but its segmented appearance in fact determined the way this painting uttered. These images constituted the vocabulary, letters and symbols adopted by the artist in art expression and functioned to build the links between his experience and conception over the past decades. Speaking with poetic nuance, such emphasis achieved to erase the contrast and fight implied by images, which confused its viewers as if the memory was refreshed in the street of the time.

The artist has displayed his works in the 4eme Biennial d'Art Contemporain in Lyon in 1997, Mahjong, Contemporary Chinese Art from the Sigg Collection in 2005 (Kunstmuseum Bern, Switzerland) and solo exhibition Memory and Witness in 2009 (Museum at Tamada Projects, Tokyo, Japan) and so on.

申凡 | SHEN Fan (b.1952)

山水 -C-07
布上油画
Shanshui-C-07
Oil on canvas
139.0 x 118.0 cm
2006



“山水”是中国传统绘画最重要的主题之一。申凡大量的创作包括绘画和装置都与其相关，他以纯粹的视觉语言和和谐的整体切合着山水精神。其作品作为天赋感知的集成物由艺术家和他的调色刀共同完成，形成了一个有节制的结构。这里，一个模糊不明的空间有着扭曲也有着展露。这些富有装饰性的笔触组合而成的图像秉承着“山水”造境的规律，我们从这些抽象的形状间读出山峦丘壑，正是艺术家纯粹和简洁的表达。

艺术家曾参展 2009 年个展“申凡·风景”（淮海路香格纳）、2006 年第 6 届上海双年展（上海美术馆）及 1996 年“中国！现代艺术展”（德国波恩当代艺术博物馆）等。

Shanshui (literally referring to mountains and water) stands as one of the most important themes examined in traditional Chinese painting. The works by SHEN Fan, including both painting and installation, are all associated with it, whose spirit is perfectly outlined by the artist in visual language and with absolute harmony. This piece, as the integration between genius and perception, was achieved by both the artist and his paint knives to render a moderate structure. Here, an ambiguous space is either distorted or exhibited, where the pattern constructed by decorative brushworks carries the rules with which landscape is woven by Shanshui. And the hills, mountains and streams, as we read between their abstract utterances, are precisely SHEN Fan's expression in sheer simplicity.

The artist has displayed his works in solo exhibition Landscape/SHEN Fan (2009, ShanghART Gallery at Huaihai Road), the 6th Shanghai Biennale (2006, Shanghai Art Museum) and China! (1996, Kunstmuseum Bonn, Germany) and so on.



植物共和国 聚氨酯泡沫、石膏、纸箱、木方、滤网、水泥板、木工夹子 2011
Plant Republic Polyurethane foam, Plaster, Carton, Wood, Iron filters, Cement board, Clamps

石青 | SHI Qing (b.1969)

艺术家把今天的全球化世界看成是一个越来越条理化的植物园，植物的生长被种种设计的秩序所掌控。在《植物共和国》中，石青提供一种类似热带雨林式的野生方式。在这样的世界里，复杂代替概括，混沌代替条理，观众不需要作品给出一个明确的线索，而是在观察和进入中共同完成这件作品的意义。

《植物共和国》于2011年4月15日至6月19日在广州广东美术馆“关系”展上展出；2011年10月10日至23日参展北京今日美术馆“关系——中国当代艺术”。

石青曾经参加美国圣达菲双年展（2008），广州双年展（2005），布拉格双年展（2005）及釜山双年展（2004）等展览。

For SHI Qing, the globalized world today is a huge botanical garden in better order where the growth of plants is dominated by designed regulations. In *Plant Republic*, the artist suggested a wild life like that in tropical jungle. In such world, generalization was replaced by complication and order was by chaos. Here, viewers do not expect an obvious clue; instead, they cooperate with the artist by observation and entrance for the completion of significance carried by this very piece.

Plant Republic was displayed in *Relation* from April 15th to June 19th in 2011 in Guangdong Museum of Art and is now in GUANXI: Contemporary Chinese Art in Today Art Museum in Beijing from October 10th to 23rd.

SHI Qing has participated in Santa Fe Biennale (2008, U.S.A.), the Second Guangzhou Triennial (2005, Guangzhou Museum of Art), Prague International Biennale of Contemporary Art (2005, National Gallery Prague, Czech) and 4th Busan Biennale (2004, Busan Metropolitan Art Museum, Busan, Korea) and so forth.

施勇 | SHI Yong (b.1963)



上海今日新形象

雕塑

The New Image of Shanghai today

Sculpture

6.0 x 6.0 x 29.0 cm

edition of 100

1999

1999年，施勇曾完成了一件网络作品《请你选择最好的》：他在网络上提供自己十二种不同发型和若干衣着形象，邀请参与者投票选择他们认为最理想的样子，最终得到一个染成金发，戴着墨镜，穿着中山装，拎着公文包正在挥手的形象。艺术家以此作为上海市民的理想形象，制作了《上海今日新形象》雕塑。

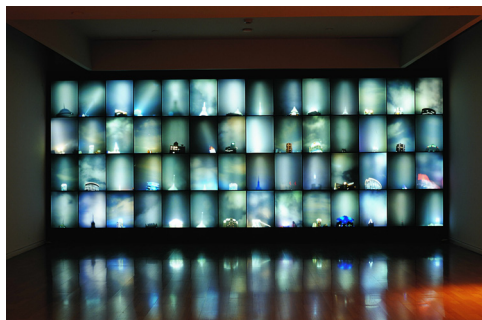
施勇的创作也常在于关注“幻想与现实”。《引力——上海夜空》作为艺术家对这个命名为“对外开放，吸引外资的‘窗口’城市”的反思，深入到城市的发展过程中的理想与寄托，那些被无限强化的超高层建筑的意义显得虚无和浪漫。

艺术家曾于2002年参展第25届巴西圣保罗双年展、2005年日本东京森美术馆“跟我来！新千年之际的中国艺术”及2005年墨西哥墨西哥城塔马约现代艺术博物馆“难以言喻的快乐，中国当代艺术展”等。

Back in 1999, SHI Yong completed by internet a work entitled Please Choose the Best. He provided online a dozen of images of himself in various hairstyles and costumes. Participants voted to the one they supposed as the best. And after this interactive programme, the image of the artist waving a hand with blond hair, sun glasses, Sun Yat-sen suit and briefcase was finally determined, which was then transformed into sculpture as ideal image of citizens in Shanghai.

The works by SHI Yong often concentrated on “illusion and reality”. Representing the reflection by artist “on the city designated ‘as model’ attracting overseas investment in reform”, Gravity-Shanghai Night Sky went as far as into the hopes and anticipations during urban development when these unlimitedly intensified mega skyscrapers appeared empty and romantic.

SHI Yong's works were internationally exhibited, including XXV Bienal de Sao Paulo in 2002, Follow Me! Contemporary Chinese Art at the Threshold of the Millennium in Mori Art Museum in Tokyo, Japan in 2005 and Felicidad Indecible (Unspeakable Happiness), Arte Contemporáneo de China in Museo Tamayo Arte Contemporáneo in Mexico City, Mexico in 2005 and so forth.



引力——上海夜空

56个灯箱

Gravitation - Shanghai Night Sky

56 light boxes

239.0 x 556.0 x 50.0 cm

edition of 5

2004

孙逊 | SUN Xun (b.1980)



21 克 动画
21 KE Animation
27 min edition of 8 2010

《21 克》由孙逊及其团队π格动画工作室历时 4 年完成，无论是对技术上的追求还是在艺术语言上的探索，都倾注了艺术家对动画创作的理想。该片以“人类灵魂的重量”为话题，带领观众探索自我存在的价值根源。这部实验“动画电影”主要以色粉画的手法制作完成。色粉细腻、饱满的质感构成一帧帧阴霾的黑白图像，在穿插着人声、机械声、暴乱声等不安因素的背景音乐渲染下，《21 克》为我们带来一段震撼的视听体验。艺术家自述：“21 克，历史抛弃了时间，我们丧失了灵魂……”孙逊试图通过制造一系列荒诞而似曾相识的场景和事件，建立个人经验与宏大叙事之间的联系，反思自我与历史的存在。

作品曾参展第 67 届威尼斯国际电影节、美国迈阿密巴塞尔艺术博览会、美国纽约“故事来自于中国新电影”、西班牙马德里“PhotoEspaña 2011”、澳大利亚布里斯班“不可能的宇宙”及瑞典斯德哥尔摩“炼狱”等。

艺术家曾参展第 67 届威尼斯国际电影节地平线单元、个展“21 克”（2010，民生美术馆）、主义之外（2011，香格纳北京；2010，横滨创意城市中心）及“休克时光 - 孙逊”（2009，纽约绘画中心）等。



21 克 - 6; 21 克 - 32 布面色粉
21 KE - 6; 21 KE - 32 pastel on canvas
100.0 x 140.0 cm 2007

21 KE was produced by SUN Xun and π Animation Studio four years after its commencement, in which the artist and his team invested the dream of animate creation by pursuit in technique and exploration in artistic language. Themed with "the weight of soul", the video guided its viewers into a journey that probed for the very origin of the value of self-existence. The experimental "animation film" was mainly completed by pastel on canvas. Presented with exquisite and rich texture that constituted black and white images, and rendered by background music composed with human voice, sound of machines, noise of riots and other restless factors, 21 KE introduced to its spectators an overwhelming audiovisual experience. SUN Xun commented on this piece that "in 21 KE, time is abandoned by history and soul is lost by us..." The artist attempted to reflect on the existence of self and history by the production of a series of scenarios and events appearing ridiculous and yet familiar, as well as the establishment of the relationship between personal experience and grande narration.

21 KE was shown in 67th Venice International Film Festival in Italy, Art Basel Miami Beach in U.S.A., Tales from the New Chinese Cinema in New York, PhotoEspaña 2011 in Madrid, Impossible Universe in Brisbane and Hell (Helvete) in Stockholm and so forth.

Artist has exhibited his works in "Orizzonti" section at the 67th Venice International Film Festival, solo exhibition 21 KE (2010, Minsheng Art Museum), Beyond-ism (2011, ShanghaiART Beijing), After Doctrine (2010, Yokohama Creative City Centre) and SUN Xun – Shock of Time (2009, Drawing Center, New York) and so on.

唐茂宏 | TANG Maohong (b.1975)



兰花指

动画 | 单路

Orchid Finger

Animation | Single channel

8'12"

edition of 8

2004

动画装置《兰花指》及其相关的丝网版画系列充斥着唐茂宏独特和虚构的艺术气质，整部作品机智而又诙谐，怪异而又滑稽。所有的内容都表现在了数个圆形的传统中国花鸟画的框架中。艺术家对花，宝塔及蘑菇等多种场景的艺术描述，早已远离了传统构成的静止图像。这是一个有着自我幽默的超现实的世界，相互作用的人，动物和植物全都汇集在这狂欢和直白的场景里。唐茂宏展示出一种结合了生活中大量丰富想像力和敏感性的专业技术，并把它转变成了他自己独特的和易于辨认的夸张格调。他的图像世界所反映出的并非只是一个新主题的诞生——一个灵魂附着在变换如流的图像环境中的想象，同时也是对因为负累而行动迟缓的传统的一种反向。

艺术家曾参展：2008 年第 7 届上海双年展、2007 年“中国：直面现实”（维也纳市路德维希基金会现代艺术博物馆，奥地利）、2007 年“艺术跃温层，亚洲新潮”（ZKM 媒体艺术中心，卡尔斯鲁厄，德国）、2007 年“食饱了？2007 亚洲艺术双年展”（国立台湾美术馆，中国）及 2006 年新加坡双年展等。

The distinctive aroma of art invented by TANG Maohong permeates his animation installation *Orchid Finger* as well as the silkscreen prints related to this piece. It is smart, humorous, peculiar and amusing. All the figures are displayed within round frames traditionally adopted in Chinese painting for themes like flowers and birds. The description of scenarios including flowers, pagodas and mushrooms has significantly deviated from still pictures in traditional sense. Talking in a straightforward language, it is a surreal world with self-humour, where human, animals and plants interacting with each other all gather together in the big carnival. The artist successfully presents a professional technique that combines tons of imagination and sensitivity obtained from everyday experience and then translates them into recognizable style characterized by exaggeration and uniqueness. What is reflected in his image world is not just the naissance of a new theme. Instead, it is imagination of a soul attached to flowing iconographic environment as well as reversal from tradition that bears too much to move.

The artist has displayed his works in the 7th Shanghai Biennale (2008), China - Facing Reality (Museum of Modern Art, Ludwig Foundation Vienna, Austria, 2007), Thermocline of Art, New Asian Waves (ZKM Center for Art and Media, Karlsruhe, Germany, 2007), Have You Eaten Yet? 2007 Asian Art Biennial (National Taiwan Museum of Fine Arts, China) and Singapore Biennale 2006.

王友身 | WANG Yousheng (b.1964)



清洗·局部 1-05
摄影
Washing · Part 1-05
C-Print
153.0 x 195.0 cm
2006

王友身的艺术其特色来源于对公共媒体施加给我们的思想、情感和行为的影响的关注。他选择现成图片或私人照片，从图像的真实性和使用方式等角度来研究图像的价值和多样功能。“清洗”作品系列，来自两张真实纪录了二战时期日本军队活埋几万中国人的照片。其中一张照片记录了战场残骸被冲走的场景。“清洗”可以被理解作为一种宣泄的形式，一种遗忘的形式，或是一次对记忆的清洁。

艺术家曾参加的展览包括：个展“暗房”（1998，澳大利亚悉尼新南威尔士州立美术馆）、群展“改造历史：2000-2009 的中国新艺术”（2010，北京国家会议中心）、第 27 届圣保罗双年展（2006，巴西圣保罗）及第 45 届威尼斯双年展（1993，意大利威尼斯）等。

Artworks by WANG Youshen are characterized by his attention on the influence exerted by mass media on our thought, feeling and behaviour. He selected ready-made images or personal photos and took up a study on their value and functions from validity and usage. The series entitled Washing stemmed from two pictures that captured the moment when thousands of Chinese commons were buried alive by Japanese army during the WWII. And one of them displayed how bodies on battlefield were washed away. Washing, in this case, gives vent to emotion, offers a form of forgetting or provides memory with cleanup.

The exhibitions that showed WANG Youshen's works include solo exhibition Darkroom (1998, Art Gallery of New South Wales, Sydney, Australia), group exhibition Reshaping History: Chinart from 200-2009 (2010, China National Convention Center, Beijing), the 27th Bienal de Sao Paulo (2006, Sao Paulo, Brasil) and the 45th Venice Biennale (1993, Venice, Italy) and so forth.



魏光庆 | WEI Guangqing (b.1963)

中国制造 No.1
布上丙烯
Made in China NO.1
Acrylic on canvas
158.0 x 288.0 cm
2004

魏光庆是中国当代波普艺术的重要代表之一。“把过去的东西和现在联系起来”作为艺术家的创作理念，体现在他大量联结着历史文化与现实情状的艺术创作当中。《中国制造》系列集合了大量中国符号和图示以及现代的视觉文化要素。魏光庆立足于中国当下文化情境，巧妙利用传统文化资源，消解东西方文化的对立，他改变波普语言的原初性质，为我们制造出了属于中国的“当代性”。

艺术家曾参展 2007 年个展“左图右史，魏光庆艺术展”（何香凝美术馆，深圳）、2005 年“麻将，希克的当代艺术收藏展”（伯尔尼美术馆，瑞士伯尔尼）、1999 年“五十年代 - 八十年代全球观念主义艺术展”（QUEENS 艺术美术馆，美国纽约）及 1989 年“中国现代艺术展”（中国美术馆，北京）等。

Wei Guangqing is one of the most important representatives in Chinese contemporary pop art. For him, "connecting the past and the present" functions as the principle which is generally displayed in his artworks that combine both history and culture and the status quo. In the series entitled *Made in China*, there lay lots of Chinese symbols and images, as well as elements from modern visual culture. Speaking from cultural status quo in this country, the artist sophisticatedly borrows traditional resource and eliminates the opposite between East and West. Also he achieves to change the nature of language previously adopted by pop art and to present us with "contemporary" that belongs merely to China.

The artist has displayed his works in solo exhibition *Zuo Tu You Shi, Wei Guangqing's Art Exhibition* (2007, He Xiangning Art Museum, Shenzhen), *Mahjong, Contemporary Chinese Art from the Sigg Collection* (2005, Kunstmuseum Bern, Switzerland), *Global Conceptualism: Points of Origin, 1950s-1980s* (1999, Queens Museum of Art, New York) and *China / Avant-Garde Art Exhibition* (1999, National Art Museum of China, Beijing) and so forth.



邬一名 | WU Yiming (b.1966)

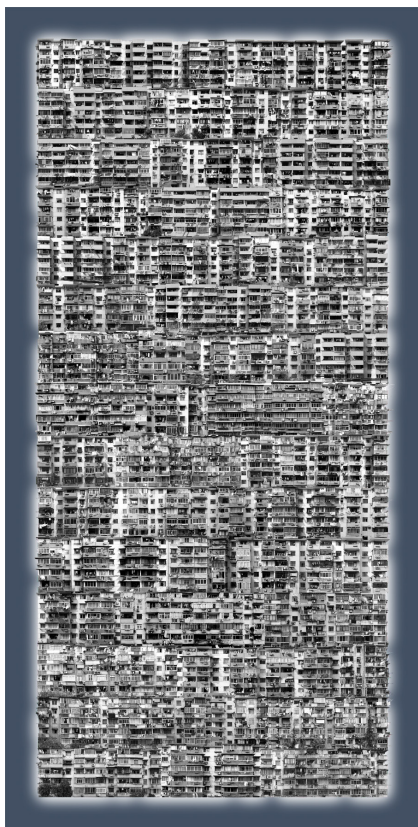
无题
水墨画
Untitled
Ink & color on paper
triptych (240x120cm x 3 pcs)
2006
240.0 x 360.0 cm

邬一名是如此伶俐地把他对个体身份的关注倾注在了作品中。在人物绘画的限制里，他找到了最为满意和恰当的艺术风格。个体特性和似是而非的结合组成了他作品的巧思妙趣和尖刻。人物的描述同时呈现出了亲密无间和捉摸不定两种状态。在他的笔下最有标志性的形象是关于空白的荒谬概念：其肖像都缺乏面部特征和作为独特个体的种种迹象，暗示一种逃逸，或者闯入了一个不情愿的现实。

艺术家曾举办个展“邬一名：新作品”（1997，上海香格纳画廊）、并参展“24:30 当代艺术家交流展”（2002，上海比翼艺术中心）及“中国极多主义”（2003，北京世纪坛艺术馆；美国纽约州立大学布法罗分校安德森美术馆）等。

WU Yiming delicately implants his concerns with personal identity into artworks. Confined within human figures, however, he manages to identify the style most satisfactory and appropriate for him. Personal characters and their paradoxical juxtaposition constitute marvellous ideas and bitter language in his art, where the description of people displays both intimacy and uncertainty. The absurd concept about blankness is his trademark: destitute of facial characteristics and implications as unique individuals, these figures drop a hint on escape or breaking into a reluctant reality.

The artist staged his solo exhibition WU Yiming: New Works in 1997 (ShanghART Gallery, Shanghai) and displayed his works in 24:30 Contemporary Art Exhibition in 2002 (Bizart, Shanghai) and Chinese Maximalism in 2003 (Millennium Art Museum, Beijing; University at Buffalo Art Galleries and Museum Studies, State University of New York at Buffalo, U.S.A.) and so forth.



永不摇晃 5
摄影
Rock Never 5
b & w
200.0 x 100.0 cm
edition of 10
2002

在“永不摇晃”系列中，向利庆呈现了对于由空间转变和其对都市的潜在作用带来的变化的回应。他密集地排布了千篇一律的住宿楼房，近距离阅读这幅图像，将发现每一个住宅不尽相似，而作为人的栖息地的公寓楼房的图像也展现出公共大众和私人空间之间的分裂。建筑以社会愿望承载者的身份出现，在这种情况下忽略了个体及其需要，但这些集体住宿大楼是对幸福的幻想。

艺术家曾参展个展“夜谭”（2011，上海香格纳画廊）、第4届上海双年展（2002，上海美术馆）及“聚焦，来自美国 HAUDENSCHILD 夫妇收藏的中国当代摄影和录像艺术展”（2005，中国美术馆；2004，上海美术馆；2004，新加坡拉赛尔艺术学院；2004，墨西哥提华纳文化中心；2003，美国圣地亚哥州立大学美术馆）等。

In the series entitled Rock Never, XIANG Liqing presented his response to the changes caused by spatial alteration and its potential influence on the urban surrounding. Here, he arranged flats in a rather monotonous way. A closer study, however, unveiled a different picture where none of these constructions were identical with each other. The images of flats that housed people in cities also rendered a split between public and personal space. Buildings are put up as carriers of hopes owned by the society at the sacrifice of personal identity and requirement. Nevertheless, these collective constructions do stand as people's fantasy to happiness.

The artist has shown his works in solo exhibition Night Tales (2011, ShanghART Gallery), the 4th Shanghai Biennale (2002, Shanghai Art Museum) and Zooming into Focus, Contemporary Chinese Photography and Video from the Haudenschild Collection (2005, National Art Museum Of China; 2004, Shanghai Art Museum; 2004, LASALLE-SIA College of the Arts, Singapore; 2004, Cultural Tijuana, Tijuana, Mexico; 2003, University Gallery of San Diego State University, San Diego, U.S.A.) and so forth.



奔
绘画综合材料
Running
Mixed media (collage) on canvas
150.0 x 200.0 cm
2005

薛松 | XUE Song (b.1965)

薛松的画面上的每一个形象都由大量的碎片构成，每一张碎片上的形象都是独立存在的，而在信息上却又是残缺不全的。局部在整合着总体的同时却又颠覆了总体，信息在建构着形象的同时却又解构了形象。作为六十年代出生的一代，薛松具有这一代的基本文化特征，即适度的幽默、建设性、深刻的政治记忆、对历史政治评价的理想化、以及自省等。薛松创作中常见的题材从经典的山水画图式到政治波普均有涉及。自2005年他开始了一系列描绘都市人和城市发展的创作，《奔》即是这一时期的作品之一。

艺术家作品曾展出于2011年个展“薛松：穿越历史与时尚 1988-2011 回顾展”（上海美术馆）、2010年个展“是时尚，还是历史？”（上野之森美术馆，日本东京）及2005年“麻将，希克的当代艺术收藏展”（瑞士伯尔尼美术馆）等。

All the figures on XUE Song's paintings are presented by tons of fragments. Every single piece carries an individual image whose information nevertheless remains incomplete. Details, as they constitute the overall picture, overthrow its integrity and similarly, information as it builds up also deconstructs the image. Born in the generation of 1960s, XUE basically inherits the culture features of that time, say, appropriate humour, constructiveness, vivid memory and idealization of comments on history and politics, as well as introspection and so forth. The themes selected by the artist usually cover both classical images from landscape and political pop. Since 2005, he commenced a new series that portrayed the development of city and people living in it. *Running* is precisely a piece produced around that period.

XUE Song's works have been displayed in solo exhibition *Xue Song: Piercing Through History and the Fashion, A Retrospective from 1988-2011* (2011, Shanghai Art Museum), *A Fashion, Or the History?* (2010, the Ueno Royal Museum, Tokyo) as well as *Mahjong, Contemporary Chinese Art from the Sigg Collection* in 2005 (Kunstmuseum Bern) and so forth.

杨福东 | YANG Fudong (b.1971)



陌生天堂

视频 | 单路

An Estranged Paradise

Video | Single channel

35 mm b&w film transferred to DVD

76 min

edition of 10

2002

杨福东的每一部作品都是充满戏剧性的生存经验和必须承受的考验。《黄小姐在 M 的晚上》系列具有杨福东摄影一贯的气质，整个系列由 10 件摄影构成，不完整的叙事和特写的镜头为作品开放出独特的诠释。杨福东摄影和影像作品中对青年人物形象的塑造显示出其赋予作品古典的美和永恒的娴熟技巧，他作品中诗意的、多重的文学性隐藏了现代人的焦虑与徘徊。在艺术家用时 5 年编制完成的《陌生天堂》中，他用摄像机、灯光和场景描绘出中国城市的现代化轮廓。

艺术家曾于 2005 年举办个展“杨福东”（利沃里堡当代美术馆，意大利都灵），并参展 2007 年第 52 届威尼斯双年展、2004 年“时区：近期录影及录像”（泰特当代艺术博物馆，英国伦敦）、2004 年“今日中国”（纽约现代艺术博物馆，美国纽约）及 2002 年第 11 届卡塞尔文献展等。此外，艺术家还于 2004 年入围 HUGO BOSS 当代艺术奖。

Every piece of art by YANG Fudong is a drama of living experience as well the challenge one has to endure. Ms. Huang at M Last Night continues to emit the aroma of artist's photography work. The entire series is composed of ten photos whose incomplete narration and close-up view provide a unique interpretation. Young people in his art render the classical beauty and eternal sophisticated technique implanted by the artist, who borrows poetic and diverse literature that conceals the anxiety and hesitation share by modern people. An Estranged Paradise costs YANG five years outlining the urbanization of the country by camera, light and stage set.

YANG Fudong staged his solo exhibition YANG Fudong in 2005 (Castello di Rivoli - Museo d'Arte Contemporanea, Torino, Italy) and displayed his works in the 52nd Venice Biennale in 2007, Time Zones: Recent Film and Video in 2004 (Tate Modern, London, UK), China Now in 2004 (Museum of Modern Art, New York, U.S.A.) and Documenta 11 in 2002 (Kassel, Germany) and so on. Besides, the artist was nominated with HUGO BOSS Contemporary Art Reward in 2004.



黄小姐在 M 的晚上 8 号

摄影

Ms. Huang at M last night Nr. 8

b & w

120.0 x 180.0 cm

edition of 10

2006



轻而易举 2

视频 | 单路

Light and Easy 2

Video | Single channel

5 minutes 12 seconds

edition of 10

2003

杨振中的艺术创作体现了对标准的社会行为概念的挑战愿望。他的作品通常充满隐喻，睿智而诙谐。

《轻而易举 2》中，艺术家颠倒了一段在外滩拍摄的城市景观录像，出人意料地为我们呈现了一段杂耍般的表演。艺术家意识到当城市化成为一种表象后，城市在重量上有了变化，由此利用城市的无重量作为描述的因素，他把城市的重要建筑头朝下，底朝天的举了起来。“轻而易举”这个系列中，“轻”和“易”成为一种颇有意味的知觉，打破被隔离的外部 and 内部，引人发笑也发人深省。

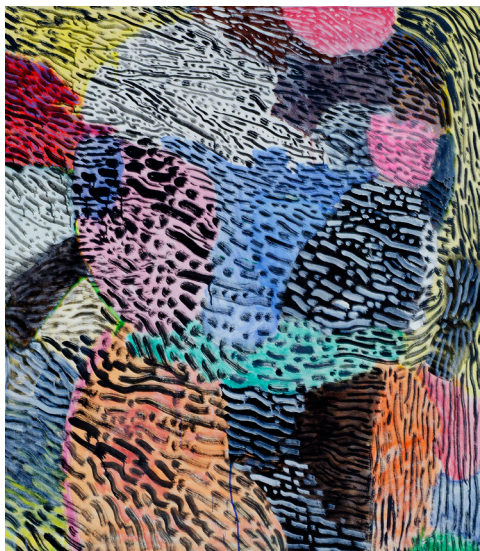
《轻而易举 2》曾参展 2006 年英国伦敦巴特西发电站“中国发电站：第一部分”、2009 年俄罗斯莫斯科车库当代文化中心第 3 届莫斯科双年展、同年德国法兰克福 DAM 德国建筑美术馆“电视塔，政治和建筑的 8559 米”及 2010 年澳大利亚墨尔本联邦广场“Experimenta Utopia Now”等。

该作品曾参展 2006 年“中国发电站：第一部分”（英国伦敦巴特西发电站）、2009 年第 3 届莫斯科双年展（俄罗斯莫斯科车库当代文化中心）、同年“电视塔，政治和建筑的 8559 米”（德国法兰克福 DAM 德国建筑美术馆）及 2010 年“Experimenta Utopia Now”（澳大利亚墨尔本联邦广场）等。

The works by YANG Zhenzhong display his hope to challenge the conventional definition of social behaviour. His creation is never destitute of metaphor, intelligence and humour. In *Light and Easy 2*, the artist arranged the video of cityscape along the bund upside down and presented unexpectedly an acrobatics performance. Beneath the appearance of urbanization, YANG realized the changes in weight of the city and therefore decided its weightlessness as descriptive element in this piece by holding the crucial construction upside down. In this very series, "light" and "easy" encourage the awareness accompanied by significance. They smash inside and outside previously separated from each other and produce a drama which is both amusing and thought-provoking.

Light and Easy 2 was exhibited in China Power Station: Part I (Battersea Power Station, London, UK, 2006), the Third Moscow Biennale of Contemporary Art (The Garage Center for Contemporary Culture, Moscow, Russia, 2009), TV TOWERS, 8,559 Meters of Politics and Architecture (DAM Deutsches Architektur Museum, Frankfurt, Germany, 2009) and Experimenta Utopia Now (Federation Square, Melbourne, Australia, 2010) and so forth.

余友涵 | YU Youhan (b.1943)



2010.09.13
布上丙烯
Acrylic on canvas
107.0 x 95.0 cm
2010

余友涵自上世纪 80 年代开始了抽象绘画的探索，“圆”系列使其成为当时美术界的先锋之一，但不久艺术家的兴趣转移到了政治波普，抽象系列的创作一度被终止。时隔 20 多年，余友涵重新开始抽象创作，此次展出的即是其近期新作，他“虚线”式的表现融入了个人生活经验、社会观察和甚至宏观宇宙的哲学思考，似以举重若轻的姿态延续了一个繁复而沉重的话题，似曾相识又别具新意。《沂蒙山》系列是艺术家在近“知天命”之年创作的一批风景画作品，这一系列绘画流露出艺术家在历经社会变革后一种精神返乡式的成熟追忆，是其退居市井安享天伦之时顿悟的新境界。

艺术家曾参展 1989 年中国现代艺术展（北京中国美术馆）、1993 年第 45 届威尼斯双年展、同年“中国前卫艺术展”（柏林世界文化宫、德国海德舍尔姆美术馆、荷兰鹿特丹美术馆、英国牛津现代美术馆、丹麦克欧登塞雷得工厂艺术馆）及 1994 年第 22 届圣保罗双年展等。

Since 1980s, YU Youhan started his quest for abstract painting. The series Circle made him into avant-garde at that time. Later, however, the artist transferred his interest into political pop and the abstract creation was consequently suspended. 20 years after that period, YU recommenced abstract series including new works displayed in exhibition today. The expression by broken lines unveiled a mixture of the artist's personal experience, social observation and even philosophical thought on the entire universe. Light as feather, nevertheless, it continued with a weighty and complex issue in a familiar and yet brand-new way. The landscape series Yimeng Shan was produced by YU at the age when he became to realize the destiny decreed by the heaven. It revealed both his spiritual recollection in a sophisticated approach after profound social changes and the new status of enlightenment for peaceful life with families.

The artist has exhibited his works in China/ Avant-Garde Art Exhibition (1989, National Art Museum of China, Beijing), the 45th Venice Biennale (1993), China Avant-garde (1993, Haus der Kulturen der Welt, Berlin; Kunsthall, Rotterdam, the Netherlands; Brandts Klaederfabrik, Odense, Denmark; Hildesheim Art Gallery, Germany; Museum of Modern Art, Oxford, U.K.) and the 22nd International Biennial of Sao Paul (1994) and so on.

沂蒙山
布上油画
Yimeng Shan
118.0 x 198.0 cm
2005





2010.03.31
布上丙烯
Acrylic on canvas
150.0 x 150.0 cm
2010



江山如此多娇之四

布上油画

This Land So Rich In Beauty No.4

Oil on canvas

150.0 x 200.0 cm

2006

曾梵志 | ZENG Fanzhi (b.1964)

曾梵志结束了代表其一种经典的“面具”系列的创作后，转而进入了借用书写性线条入画的、富有抽象精神的绘画创作。他不再依赖单一的文化图像，而是从媒体、信息、日常生活和自然中寻找素材和灵感，如《江山如此多娇之四》正是艺术家对毛泽东诗意的表现，线条、色彩和光线交织成单纯的景象构成了一个非现实的世界。曾梵志在绘画过程中强调主观意识和自然性，同时也暗示了作品产生过程中身体行动的意义。他放弃了硬朗的刀刮而转向了对运动的笔触的追求，既保持了缜密结构，又使笔触能纵横驰骋，更是自由而率真。

艺术家曾于 2009 年参展第 53 届威尼斯双年展；同年在 ACQUAVELLA 画廊举办首个美国个展。他的作品广泛展出于世界知名美术馆，包括上海美术馆、中国美术馆（北京）、德国波恩当代艺术美术馆、瑞士伯尔尼美术馆、西班牙巴塞罗那现代艺术博物馆和香港艺术中心等。

After the series Mask that exemplified the classic he achieved, ZENG Fanzhi commenced art creation with abstract language borrowed from writing system. One single image was not the choice anymore. Instead, the artist attempted to discover material and inspiration from mass media, information, everyday life and nature, like the case in this piece, where the landscape woven simply by lines, colours and lights constituted an unreal world, rendering the poetic expression by MAO Zedong. Subjectiveness and naturality were accentuated in ZENG's art, which also implied the significance carried by body movement in the production of artworks. He quit the harsh marks caused by paint knives and started with pursuit of flowing brushwork, which maintained both elaborate structure and artistic freedom.

The artist displayed his works in the 53rd Venice Biennale in 2009. In the same year, he staged his first solo exhibition in U.S.A. in ACQUAVELLA Gallery. The works by ZENG Fanzhi were shown at acclaimed institutions, such as Shanghai Art Museum, National Art Museum (Beijing), Kunst Museum Bonn, Kunstmuseum Bern, Santa Monica Art Centre (Barcelona) and Art Centre (Hong Kong) and so forth.



大时代
视频 14 min
Great Era
Video edition of 10
2007

张鼎 | ZHANG Ding (b.1980)

艺术家自述：“有人在大城市丢了，有人在大城市里寻找他们，有一个人在大城市里拍了他们寻找的一种方式。”《大时代》以上海为背景开展情节，短片具有一种充满中国基调的超现实主义叙事。天鹅绒幕布拉开短片的序幕，主角犹如一个寂寞的英雄骑士，推车走进一片城市荒地，消失在夜幕中。既热闹又冷漠的交谊舞、绿水的澡堂以及空荡街道旁的小摊，寂寞的英雄骑士骑着一辆马头自行车在这座城市诗意游走，迷失者、寻找者和观看者的身份在此混为一体。

作品曾参加的展览有：张鼎上海个展“大城市”、意大利“ARTISSIMA 电影节：假上海！从黎明至黄昏的都市肖像”影展及北京“违章建筑II”等。

艺术家曾于2007年、2009及2011年在上海香格里拉画廊H空间分别举办个展“工具”、“定律”及“开幕”；此外，艺术家还参加了2007年的挪威奥斯陆“中国发电站（第二站）”和2010-2011年的意大利都灵“中国发电站（第四站）”。

ZHANG Ding once commented: "Someone is lost in big cities, someone is looking for them in big cities and a person is recording the way of this search in big cities." Starting from Shanghai as its background, *Great Era* unfolded the narration in a surrealistic fashion overflowing with Chinese taste. Velvet curtain went up and the video began. Leading actor showed up, like a lonely hero, wheeling a bicycle into an urban wasteland and then disappeared in dark night. Ballroom dancing being both merry and cold, bath tub holding greeny water and booths standing along the empty street, the solitary hero rode a horse-headed bicycle, wandering around the city in a poetic pace. At this very moment, the identities of those missing, those searching and those viewing all flowed in one.

The exhibitions that displayed *Great Era* included *Big City* in Shanghai, *Artissima Cinema: Shanghype! Portrait of the City from Dawn to Dusk* in Italy and *Building Code Violations II* in Beijing.

ZHANG Ding has held solo exhibitions *Tools*, *Law and Opening* respectively in 2007, 2009 and 2011 in Shanghai ART Gallery H-Space. Besides, artist also participated in *China Power Station - Part II* in Oslo, Norway, 2007 and *China Power Station - Part 4* in Turin, Italy, 2010 - 2011.

张恩利 | ZHANG Enli (b.1965)



天空 布上油画
Sky Oil on canvas
250.0 x 300.0 cm 2010

2010年12月，张恩利在上海民生美术馆举办个展，《天空》是艺术家在个展上展出的新作品。张恩利称“隐藏在普通物中的非常态因素使我着迷”，他在不同的画幅中对同一事物进行反复描写，展览现场并置呈现了他11幅《天空》，画面相近相似但又无一雷同。艺术家有意消解绘画内容的多样性，抵制了盲目的图像创造，显示出绘画语言本身的各种可能性。

张恩利的绘画创造了当代“日常”的经典。稀薄的敷色、率意的笔触使他的绘画独具气质，他所描绘的日常淡泊却具有灵魂，指涉了这个世界真实平凡的存在。张恩利对日常器物，尤其是容器器皿有着近乎偏执的喜爱。他持续地描绘了大量的容器，或许容器的空洞和包容在形而上的辩证正应合着艺术家追求。

张恩利不断选择我们早已熟知的事物作为创作主题，使我们对这些司空见惯的事物重新予以注视。《被拆除的空间2》表现了人们搬离长期居住的公寓后遗留在室内的痕迹，所隐藏的怀旧情感与时代变迁的蛛丝马迹暗示了“失去与离开”的关注。

艺术家曾参展2009年第40届巴塞尔国际艺术博览会、2008年第7届上海双年展及个展“张恩利”（2011，上海美术馆；2010，民生现代美术馆；2009，瑞士伯尔尼美术馆及同年英国伯明翰 IKON 美术馆）等。

December 2010, ZHANG Enli staged his solo exhibition in Shanghai Minsheng Art Museum. And Sky was a new work displayed at that time. The artist once said: “the unusual factors hidden in everyday experience fascinate me”, who rendered the same object repeatedly in different paintings. 11 pieces of Sky were all presented in that exhibition. Themed similarly, however, none of them were identical to each other. The artist attempted deliberately to eliminate thematic diversity in his paintings as resistance to blind production of images, and to unveil many possibilities of artistic language itself. The painting by ZHANG Enli achieved classics of contemporary “everydayness”. Equipped with unique nature by thin paint and flowing brushwork, his art as well as the commonness it captured were somehow endowed with immortal soul, alluding to daily existence of this very world. The artist has a strong preference to everyday objects, particularly containers. He pictured lots of them, again and again, possibly because the dialectics between emptiness and the embrace they held in metaphysics directly corresponded to his pursuit in artistic career.

ZHANG Enli prefers and continues with everyday objects all too familiar to us in his art creation and successfully brings them to our attention. Destroyed Room 2 renders the space and marks in a flat after residents staying over a long period of time move out. Both concealed reminiscence and clues to vicissitudes imply the emphasis on “loss and departure”.

The artist has exhibited his works in the 40th International Art Exposition of Basel (2009), the 7th Shanghai Biennale (2008) and solo exhibitions ZHANG Enli (2011, Shanghai Art Museum; 2010, Minsheng Art Museum; 2009, Kunstmuseum Bern, Switzerland and in the same year IKON Museum of Art, Birmingham) and so on.



容器
布上油画
Container
Oil on canvas
40.0 x 30.0 cm
2002



拆除的空间 2
布上油画
Destroyed room 2
Oil on canvas
250.0 x 249.0 cm
2011



的士桑巴
行为 | 录像 (德国 2005)
Taxi Samba
Performance
Video (2005 in Germany)
6 min
edition of 7
2003

章清 | ZHANG Qing (b.1977)

章清于2003年在南京“欢乐颂”展览现场第一次实施《的士桑巴》：10辆的士排成两列模仿交谊舞的队形，在速启和急停中踩着步点扭动身躯表演一场“的士桑巴”。观众可以在队列“的士”中穿行，在安全范围内体验危险。现场处处擦出尖锐的刹车声，紧张刺激。2004年在德国慕尼黑“上海惊喜”展览中作品再次实施。本展览中放映的录像正是《的士桑巴》2004年慕尼黑“上海惊喜”现场。《的士桑巴》是章清对常规概念的挑战。我们对“的士”的日常定义无非是载人载物的交通工具，但《的士桑巴》中的“的士”是一个疯狂玩具，“随时都将失去控制”的危险感成为一种难得的观展体验。2010年，《的士桑巴》慕尼黑现场录像在伯尔尼艺术美术馆“草稿”展中展出。

此作品曾参加过的展览有：南京圣划艺术中心“欢乐颂”、慕尼黑“上海惊喜”及伯尔尼艺术美术馆“草稿”等。

艺术家曾参展：2011 Abandon Normal Devices 艺术节，FACT (2011, 利物浦)、“颠倒的影像，关于上海及其现代物质文化的表现” (2009, 芝加哥) 及第7届上海双年展 (2008, 上海美术馆) 等。

Back in 2003, ZHANG Qing performed Taxi Samba for the very first time in Return Nature II : Pastoral in Nanjing, where ten taxis were designed to wait on two lines like ballroom dancing. Accompanied by sharp noise, they started and braked violently to dance a "taxi samba" when viewers were allowed to experience hazard within safety distance as they walked among the thrilling and overwhelming performance. Later in 2004, it was repeated in Shanghai Surprise in Munich and the video displayed in exhibition today was made exactly during that show in Germany. Taxi Samba stands as a challenge by artist to common sense. In general, taxi is nothing but a mode of transport. In this piece, however, it is redefined as a crazy tool whose danger of uncontrollability at any time becomes a source of experience rarely acquired by the viewers.

The exhibitions that displayed Taxi Samba included Return Nature II , Pastoral in Shenghua Arts Centre in Nanjing, Shanghai Surprise in Munich and Big Draft-Shanghai in Kunstmuseum Bern and so forth.

Artist has shown his works in: Abandon Normal Devices Festival 2011 in FACT(2011, Liverpool), REVERSED IMAGES, Representations of Shanghai and Its Contemporary Material Culture (2009, Chicago) and the 7th Shanghai Biennale (2008, Shanghai Art Museum) and so on.

周铁海 | ZHOU Tiehai (b.1966)

展览中两件作品均为周铁海“安慰药”系列作品。安慰药作为一种替代性药品，仅用于刺激病人进行关于医疗效果的自我信念管理。虽然持续的展示其不真实性，保持其不合逻辑的想象力及压力，但安慰药作为周铁海的实践可以是被创造的意象。在这一系列作品中，他纳用了新偶像骆驼象征上世纪某种成功优越的中产阶级心态。一个戴着墨镜的骆驼头替换了一些经典绘画中主体人物的脸，充用的古典肖像，生成的讽刺影射了社会变异过程中的某些变化。

艺术家作品在国际知名的多个艺术机构展出，如美国纽约惠特尼美术馆、德国汉堡堤坝之门美术馆、荷兰鹿特丹美术馆、中国上海美术馆、柏林的汉堡车站当代美术馆和日本森美术馆等。此外，艺术家还参展第48届威尼斯双年展、第5届上海双年展及第4届韩国光州双年展等。

玛丽·安托瓦内特与玫瑰

布上丙烯 喷枪

Marie Antoinette with a Rose

Acrylic (airbrush) on canvas

180.0 x 150.0 cm

2008



浴后的狄安娜

布上丙烯 喷枪

Diana Resting after her Bath

Acrylic (airbrush) on canvas

176.0 x 250.0 cm

2008

Both works in exhibition today come from the series entitled Placebo by ZHOU Tiehai. Placebo is a substitute in medicine, which merely functions to stimulate and help patients with establishment of confidence in treatment effect. Despite continuous display of unreality to keep its illogical imagination and pressure, Placebo as artistic practice by ZHOU includes newly created images. In this very series, a camel is adopted as his new idol to represent the sense of superiority held by some middle class last century. Wearing sun glasses, it replaces figures in classical paintings and the satire it thus produces alludes to changes that accompany the development of the society.

ZHOU Tiehai has exhibited extensively at acclaimed institutions across the world, such as Whitney Museum of American Art (New York), Deichtorhallen (Hamburg), Kunsthal (Rotterdam), Shanghai Art Museum, Hamburger Bahnhof (Berlin) and Mori Art Museum (Tokyo). Additionally, he participated in the 48th Venice Biennale, 5th Shanghai Biennale and 4th Gwangju Biennale.

周子曦 | ZHOU Zixi (b.1970)



我的似水流年
布上油画
My Flowing Time
Oil on canvas
30.0 x 30.0 cm x 4pcs
50.0 x 61.0 cm
2001- 2002

2000年至2002年，周子曦创作了“我的似水流年”系列作品。而此次展览中5件肖像作品，均为该系列中艺术家的自画像。“我的似水流年”是艺术家描绘的一组从其16、7岁到30岁左右，与之生活相关的一些场景片段：从工作台一角的画笔到餐桌上的什物，从展览请柬到小区的公示栏，从朋友到自己等等。这些碎片似的叙事与其说是记录或者再现，则更像是艺术家在以绘画的方式关照自身十几年成长的过往。周子曦是一位作品面貌丰富的艺术家，他更多的作品在于制造饶富意味的场景，作品内涵远涉历史、时政等，充满隐喻力量。“我的似水流年”却是艺术家早期反观自我的作品，由此显得难能可贵。

周子曦作品曾参加过的展览有2007年挪威奥斯陆“中国发电站（第二站）”、2010-2011年意大利都灵“中国发电站（第四站）”及2007年北京今日美术馆“2007首届今日文献展，能量：精神·身体·物质”等。



Between 2000 and 2002, ZHOU Zixi created a series entitled My Flowing Time. And these 5 self-portrait paintings in exhibition today stemmed precisely from that series. In My Flowing Time, the artist portrayed a group of scenarios in life from his age of 16 and 17 to around 30: brushes put on a corner of desk, sundries piled on dinner table, exhibition invitation, notice board in local community, friends and the artist himself and so forth. The fragmented narration reflects more a concern with the process when the artist matured in the past years than the record or reconstruction in the language of painting. ZHOU boasts artworks in a wide range and most of his creation concentrates on the production of scenes that carry a profound implication, alluding to both history and current affairs with a metaphorical power. Outlining his introspection at early years, therefore, My Flowing Time sparkles with rarity and value among all the works created by ZHOU Zixi.

The works by ZHOU Zixi were exhibited in China Power Station - Part II in Oslo, Norway, 2007; China Power Station - Part 4 in Turin, Italy, 2010-2011, as well as The First Today's Documents 2007, Energy: Spirit · Body · Material in Today Art Museum in Beijing, 2007.

朱加 | ZHU Jia (b.1963)

《永远》是朱加录像作品的代表作。他改装了一台老式平板三轮车，把一台小型摄像机固定在三轮车左边的车轮上。随着轮子向前滚动，摄像机拍摄下北京城市街头的影像。道路的状况控制了画面转动、翻滚的节奏，观众随即被卷入晕眩之中。而这段晕眩图像的画外音是一段粗重鼾声。

作品完成于1994年，处于中国实验录像艺术早期，“图像和心理与视觉体验之间的关系”是艺术家们关注的话题之一。在《永远》中，朱加将摄像机绑在车轮上，也就使得它摆脱了人眼和手人的控制，令观众重新感受摄像机的存在和观看行为本身。天旋地转、光怪陆离的影像是一场特殊的体验城市存在的视觉经历，同时，声音又传递出另一个矛盾而意外的信息：永远的旋转往复和永远的单调安详交织在一起，视听的官能感觉被扰乱后重构了异样的知觉体验。

1997年，《永远》在加拿大温哥华精艺轩画廊“不确切的快感——当代主题艺术展”中首次展出；2002年，在美国纽约现代艺术美术馆“节奏，20世纪当代艺术家邀请展”上展出。

Forever is masterwork by ZHU Jia. In this very piece, a disused tricycle was adapted into an installation with a small video camera fixed on its left wheel. As the vehicle moved forwards, the camera captured urban landscape in Beijing. Accompanied by a loud snore, the rhythm of rotation in the pictures was mainly dominated by traffic on road, which dragged its viewers into a huge whirlpool of dizziness.

Forever was completed back in 1994 which witnessed the early stage of experimental video art in China when the relationship between images and psychological and visual experience received attention from artists. ZHU Jia attached the camera on the wheel, an action which simultaneously freed itself from the control of human eyes and hands. That reminded spectators of the existence of camera as well as the behaviour of viewing itself. Revolving and peculiar, the images outlined a unique visual experience that perceived the existence of cities. Meanwhile, the background sound conveyed a message that appeared both paradoxical and unexpected: forever revolving and forever monotony were peacefully woven together and disturbed audiovisual perception reconstructed an unusual experience.

In 1997, Forever was first exhibited in Uncertain Pleasure - Special Topic Exhibition in Art Beatus Gallery in Vancouver. And in 2002, the piece was shown in Tempo, the Works Show of Contemporary Art in 20th in the Museum of Modern Art (MOMA) in New York.



永远
视频 | 单路
Forever
Video | Single channel
30 min
edition of 3
1994

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