

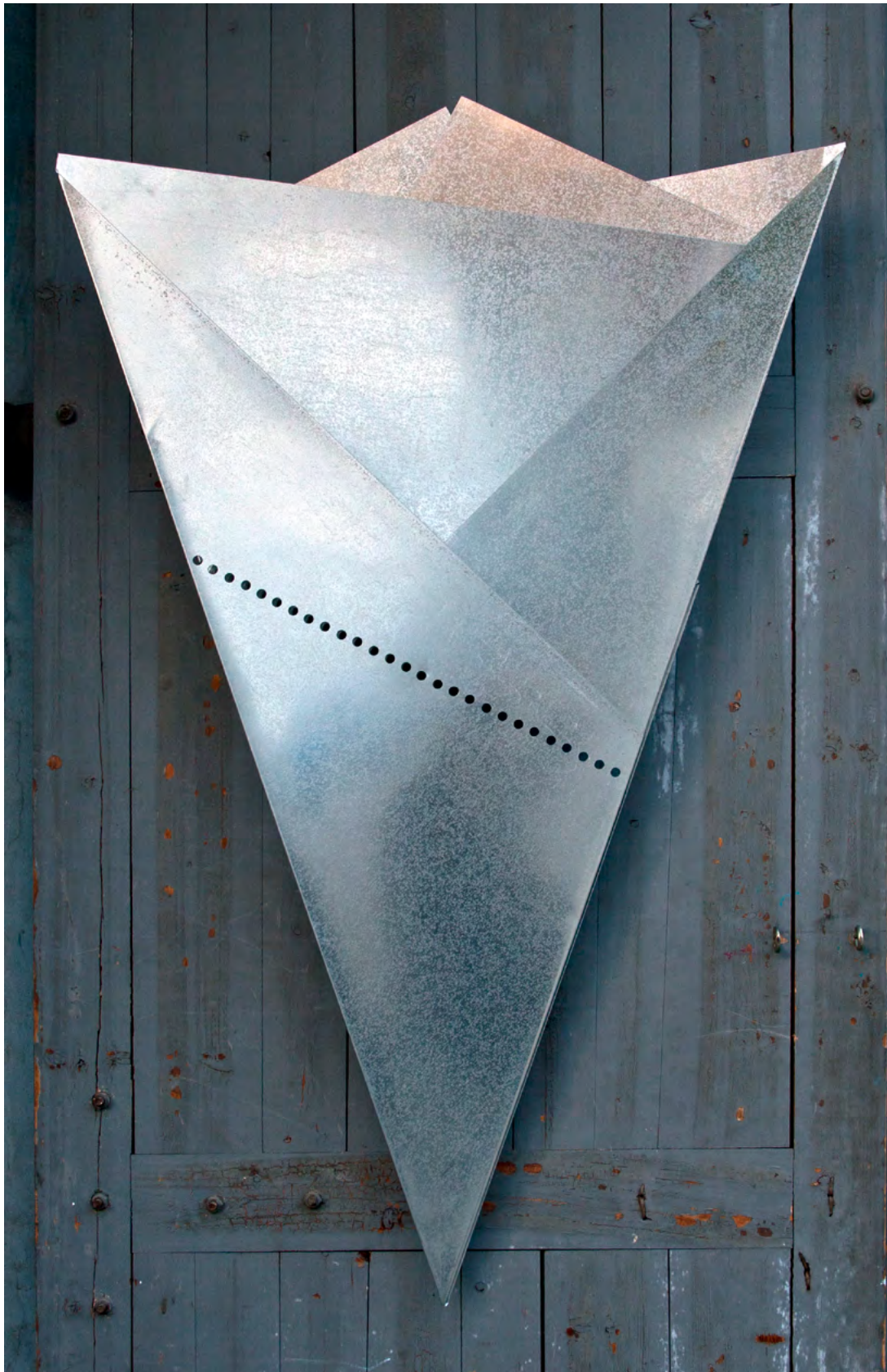


ShanghART | **S11**

Art Basel 2016

DING Yi, Appearance of Crosses 2016-B24, Appearance of Crosses 2016-B24, Acrylic on basswood panel with engravings, 2016, 90\*60\*2.5cm, DY 4198





In the Paper-cut series the artist transforms the procedure of paper-cut's "folding" and "cutting" into a solid structure, through folding and cutting the galvanized steel plate.

SHAO Yi  
Immateriality Status 1  
Galvanized steel plate, 2016, 118\*70cm, SHY\_7157



In the Origami series the artist fixes the folding lines on the steel plate after unfolding the origami.

SHAO Yi  
Air Bag  
Steel plate, 2016, 125\*125cm, SHY\_0031





HAN Feng  
Bicycle Stadium  
Acrylic on canvas, 2015, 200\*300cm, HF\_7485



Madeln Company innovated a creating method based on visual media (photography and video) and presented as an “artwork” , entitled “True Image” .

“True Image” project is continuously developed. This work deals with the power and influence of “media” as diffusion of information. Visual mass media became our main source of information and with the increase use of internet this phenomenon has never been stronger than now. A few pictures or a video are often enough to satisfy or needs. A photograph of a work shown in an exhibition on the other side of the Globe or in an internet art fair provides enough amount of information to understand it and even appreciate it... This concept is being extended and developed, including real media reviews related to this work.

XU Zhen / Madeln

It Is More Particularly by Working upon This Imagination That Crowds Are Led.

Material: Plywood, Stainless Steel Revolving Doors

Colour inkjet Epson stylus pro on gloss paper, mounted on Aluminium Panel and Acrylic Glass

2012, 150\*285cm, MI\_1010



YANG Zhenzhong  
Passage No.12

Painting on metal plate, Paint on 2mm stainless steel plate, 2014, 71.1\*100\*17cm, YZZ\_6690

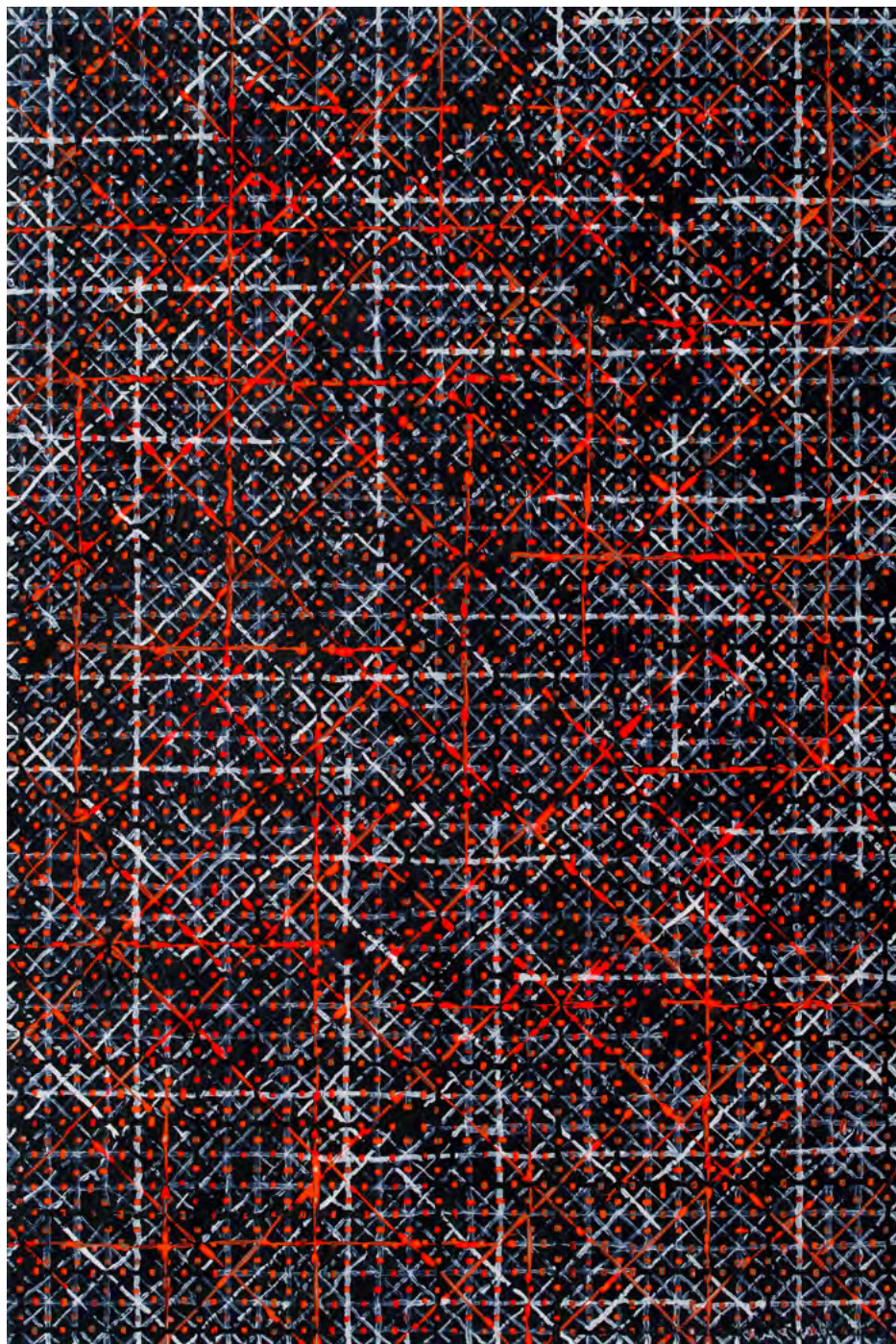


Camera is the medium that captures events. It represents eyes as well as the record of reality. Meanwhile, it can also voice from other viewing angles the opinion which differs completely from others. And lance is a common tool and weapon displaying both resistance and murder. When camera is inserted by lance, therefore, it generates conflict and strain. And the interpretation of punning metaphors inside, either the murder of reality or the resistance of lie, depends on the standpoint one decides to take.

XU Zhen / Madeln  
Focus

Camera(NIKON F5), aboriginal spear, variable dimension, 2011, 16\*18\*233cm, MIU152



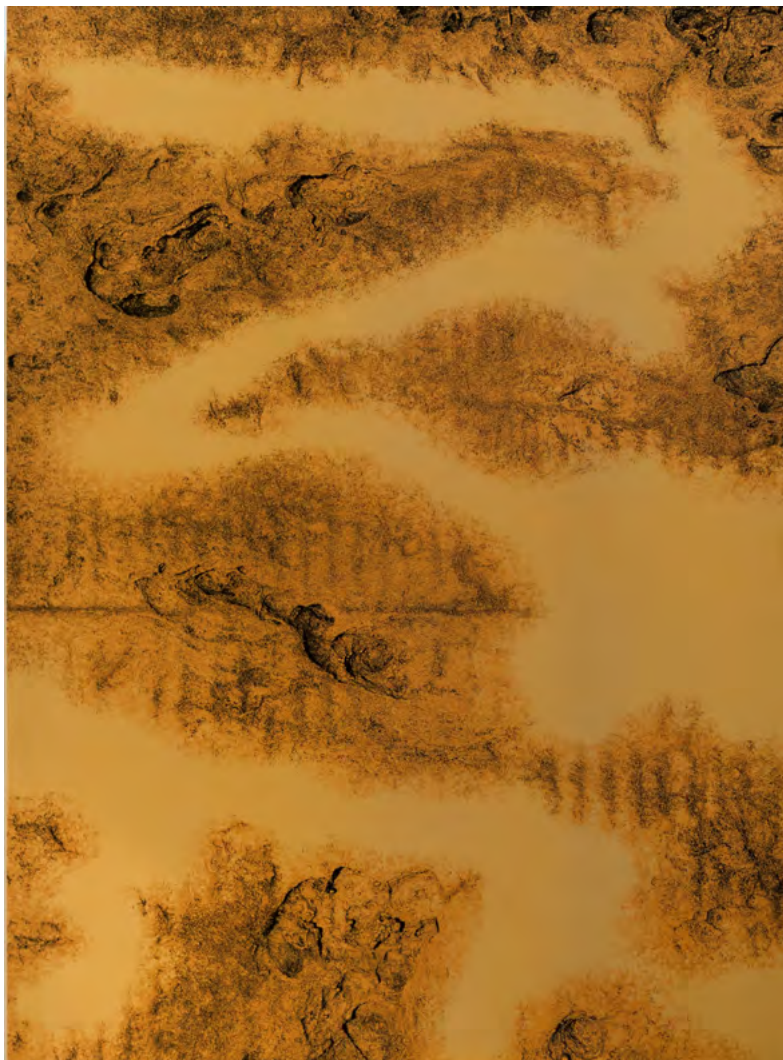


detail

DING YI

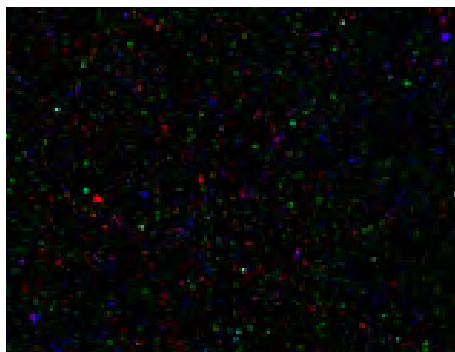
Appearance of Crosses 2016-B24 Appearance of Crosses 2016-B24  
Acrylic on basswood panel with engravings, 2016, 90\*60\*2.5cm, DY\_4198





During the Orbit of Rock, artificial texture was absorbing aggressive sound;  
In the kind of need, flame was burning out with the gold; What the cooling-  
down is, no longer brilliant but still fascinating.

ZHANG Ding  
The Kind of Need - 8  
Silkscreen printing, stainless steel plated 24k gold, 2015, 60\*45\*3cm, ZD\_5678

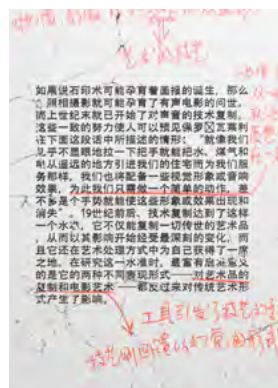
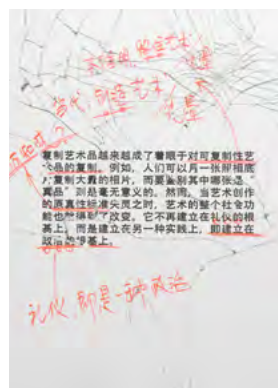
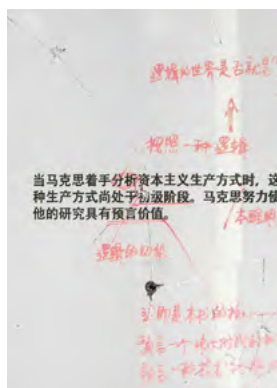
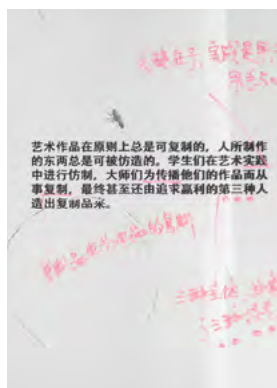
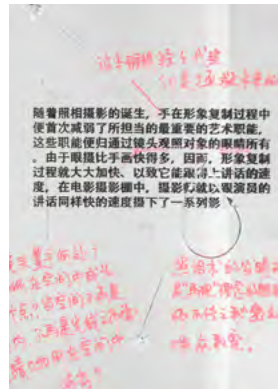
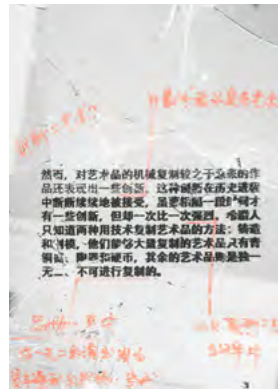
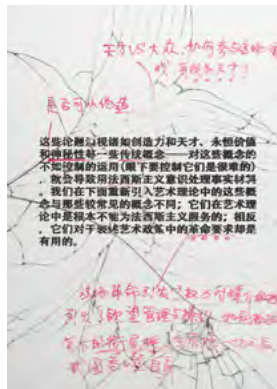
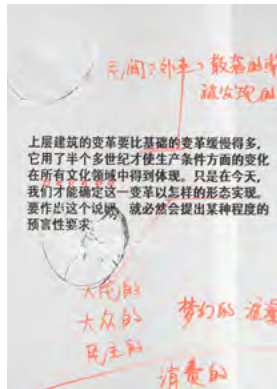
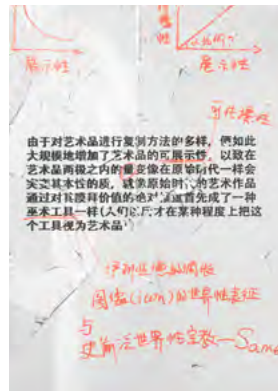
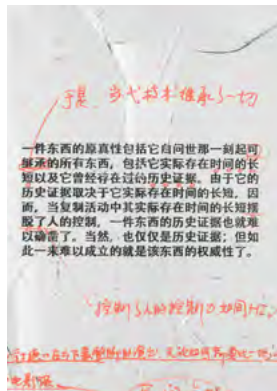
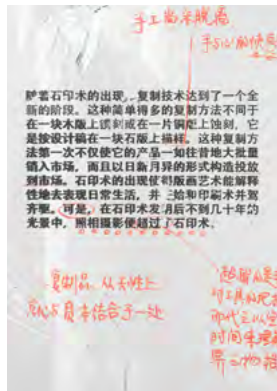


detail

The picture doesn't show us the expected object but there is a lot of image noise.  
Where do those intense unknown things come from?  
They may not belong to the darkness, but they are really climbing out of the darkness.

LIU Yue  
Noise 02  
Epson ultra giclee print, hahnemuhle photo rag baryta, 2005, 150\*254cm, Edition of 1 + 1AP, LY1\_6541





SHAO Yi

2014.6.21(part 1,3,4,5,6,8,9,10,11,12,13,14)

Specular glass, screen printing, 2014, 80\*60cm

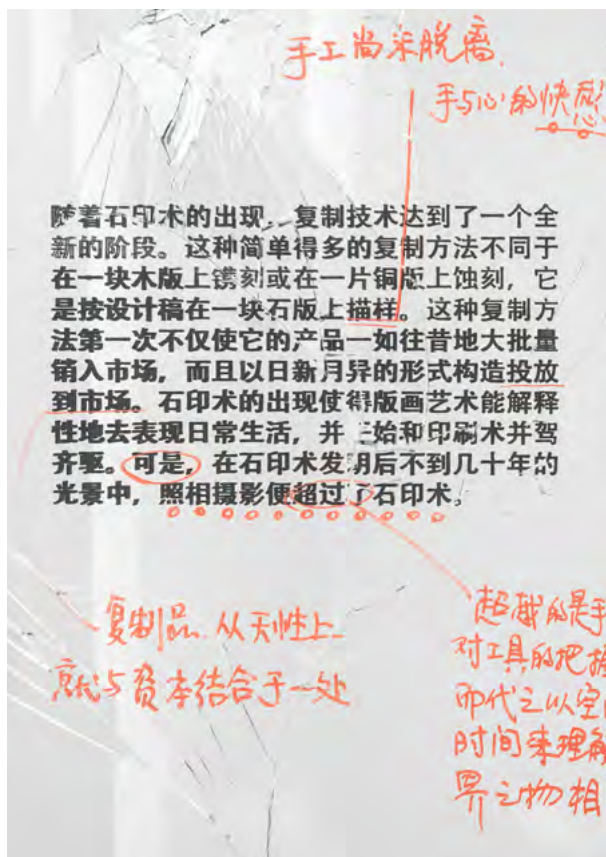
SHY\_0240, SHY\_0695, SHY\_1965, SHY\_4644, SHY\_7913, SHY\_7306, SHY\_8570, SHY\_9013, SHY\_0379, SHY\_1844, SHY\_4068, SHY\_9717

The artist annotates excerpts of Benjamin's *The Work of Art in the Mechanical Age of Reproduction*. Then he makes silk printing on the mirror glasses and smashes them in the exhibition space.

SHAO Yi is always looking for a surprise from waste. He keeps exploring the subtle relationship between man and material in his artistic way. SHAO Yi chooses glass as main media to make up a sharp and broken space. Peacefully and violently, the relationship between flesh and object in daily life is shown to force the viewers continually reflect on their feelings in the presence of well-developed media.

Production and destruction happens simultaneously, this is what people's perception being confronted in modern life. The combination process of sensation is followed by suffering and itching, anxiety and release, as well as the repeated recognition from redundant part of feelings. Human gradually emerge as a moist organ. This recombined organ seems vulnerable, vivid and pink, exuding seductive atmosphere.





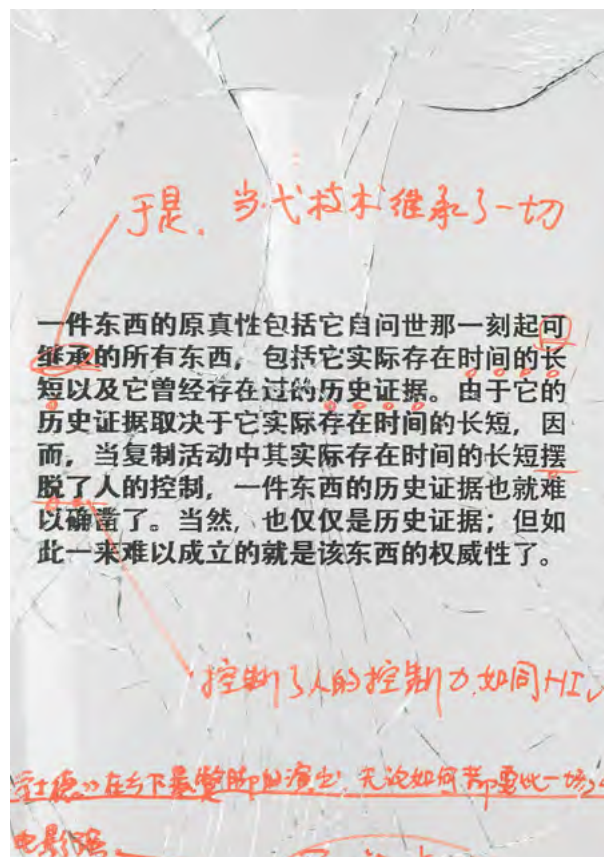
SHY\_0240

With lithography the technique of reproduction reached an essentially new stage. This much more direct process was distinguished by the tracing of the design on a stone rather than its incision on a block of wood or its etching on a copperplate and permitted graphic art for the first time to put its products on the market, not only in large numbers as hitherto, but also in daily changing forms. Lithography enabled graphic art to illustrate everyday life, and it began to keep pace with printing. But only a few decades after its invention, lithography was surpassed by photography.

Note 描样: It's not out of the handwork. The pleasure of hand and heart.

Note 投放到市场: Reproduction is from nature combined with capital in one place.

Note 超过: What relates to exceeding is the grasp of the object and tool by hand, and it will be replaced by understanding the world with space and time.



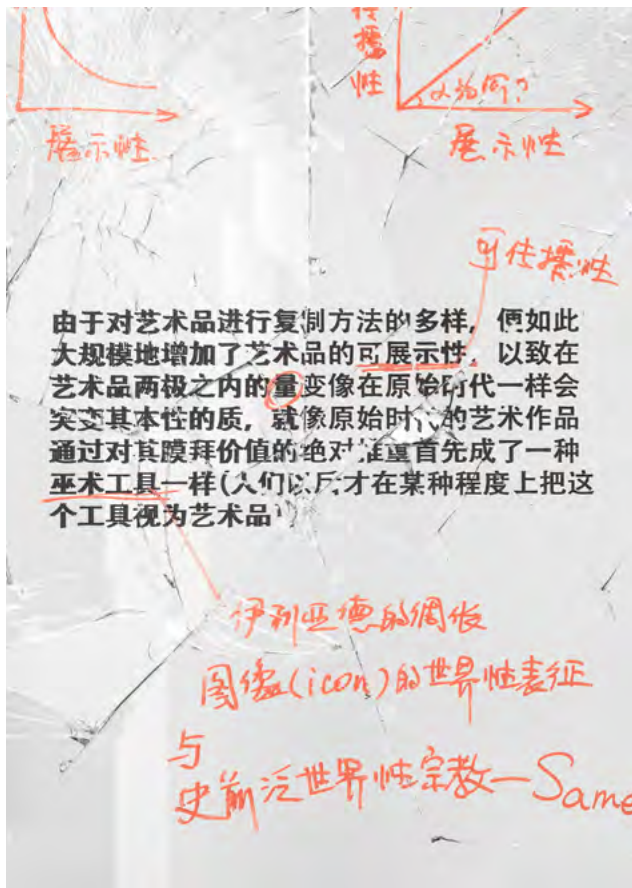
SHY\_0695

The authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced. Since the historical testimony rests on the substantive duration, the former, too, is jeopardized by reproduction when substantive duration ceases to matter. And what is really jeopardized when the historical testimony is affected is the authority of the object.

Note 可继承: So, contemporary technology inherits everything.

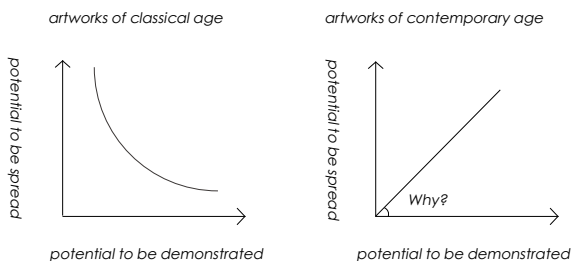
Note 摆脱: It controls the human control forces, like HIV.

Note: The worst performance of Faust in the countryside is better than a movie of Faust in any case --- Folk worship



SHY\_1965

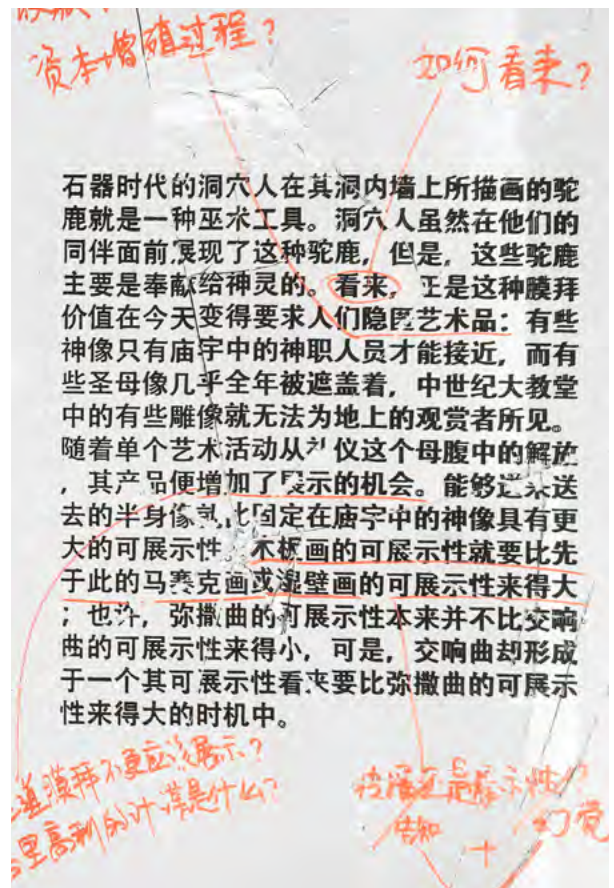
With the different methods of technical reproduction of a work of art, its fitness for exhibition increased to such an extent that the quantitative shift between its two poles turned into a qualitative transformation of its nature. This is comparable to the situation of the work of art in prehistoric times when, by the absolute emphasis on its cult value, it was, first and foremost, an instrument of magic. (Only later did it come to be recognized as a work of art.)



Note 可展示性: The potential to be spread

Note 巫术工具: Disconsolateness of Eliade

The worldwide representation of icon and prehistoric universal religion—Same



SHY\_4644

The elk portrayed by the man of the Stone Age on the walls of his cave was an instrument of magic. He did expose it to his fellow men, but in the main it was meant for the spirits. Today the cult value would seem to demand that the work of art remain hidden: Certain statues of gods are accessible only to the priest in the cella, certain Madonnas remain covered nearly all year round, certain sculptures on medieval cathedrals are invisible to the spectator on ground level. With the emancipation of the various art practices from ritual go increasing opportunities for the exhibition of their products. It is easier to exhibit a portrait bust that can be sent here and there than to exhibit the statue of a divinity that has its fixed place in the interior of a temple. The same holds for the painting as against the mosaic or fresco that preceded it. And even though the public presentability of a mass originally may have been just as great as that of a symphony, the latter originated at the moment when its public presentability promised to surpass that of the mass.

Note 看来: How?

Note 隐匿艺术品: Does collection come from the worship, or the process of capital appreciation?

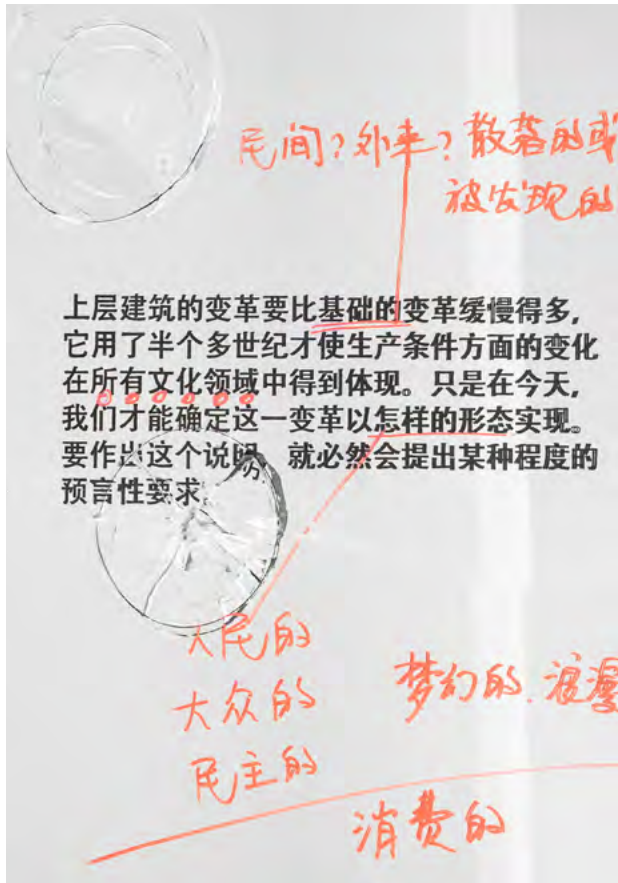
Note 增加了展示的机会: Don't you think worship should be demonstrated?

What's the trick of Gregory?

Note 可展示性: Spreading / inform or demonstration / illusion?

Film= Spreading Illusion





SHY\_7913

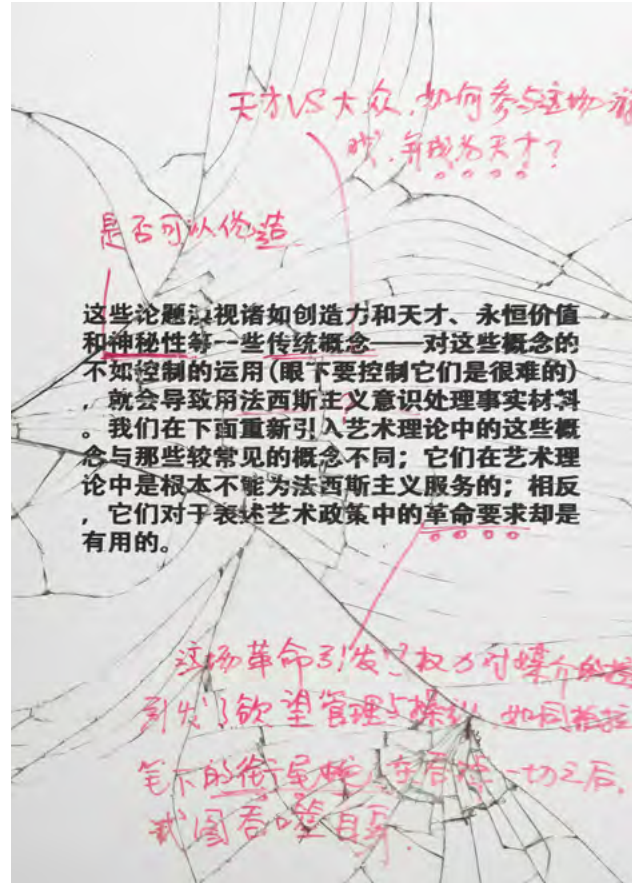
The transformation of the superstructure, which takes place far more slowly than that of the substructure, has taken more than half a century to manifest in all areas of culture the change in the conditions of production. Only today can it be indicated what form this has taken. Certain prognostic requirements should be met by these statements.

Note 基础的: Folk? Foreign? Scattered or something waiting for discovered?

Note 怎样的形态: Of the people, of the public, of the democracy

Dreamlike, romantic,

Consumptive



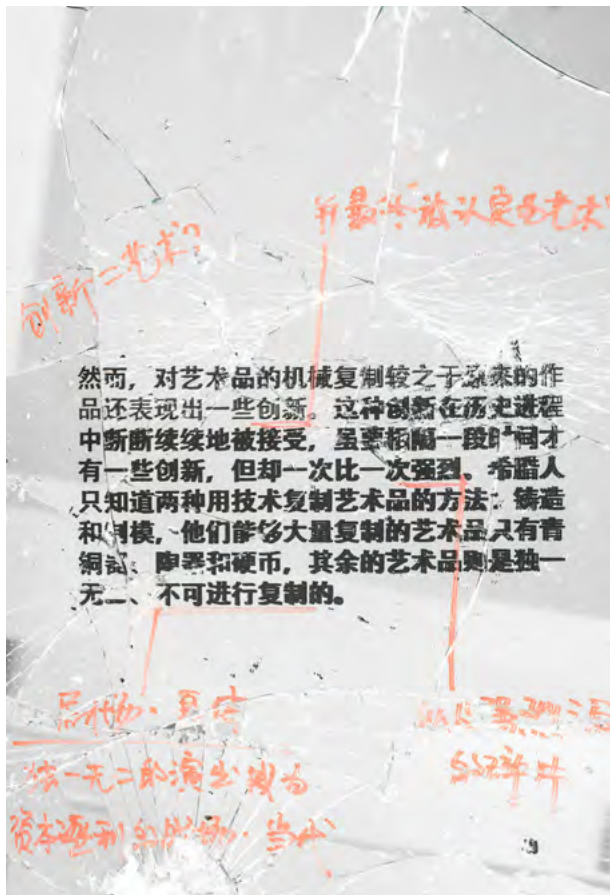
SHY\_7306

These theses brush aside a number of outmoded concepts, such as creativity and genius, eternal value and mystery – concepts whose uncontrolled (and at present almost uncontrollable) application would lead to a processing of data in the Fascist sense. The concepts which are introduced into the theory of art in what follows differ from the more familiar terms in that they are completely useless for the purposes of Fascism; they are, on the other hand, useful for the formulation of revolutionary demands in the policies of art.

Note 神秘性: If it could be forged?

Note 传统概念: Genius vs. Public, how to participate in this game and become the genius?

Note 革命要求: This revolution leads to the control of medium by power, leads to the management and manipulation of desire, like the Ouroboros described by Plato. It tries to devour itself after devours everything.



SHY\_8570

Mechanical reproduction of a work of art, however, represents something new. Historically, it advanced intermittently and in leaps at long intervals, but with accelerated intensity. The Greeks knew only two procedures of technically reproducing works of art: founding and stamping. Bronzes, terra cottas, and coins were the only art works which they could produce in quantity. All others were unique and could not be mechanically reproduced.

Note: Innovation=Art?

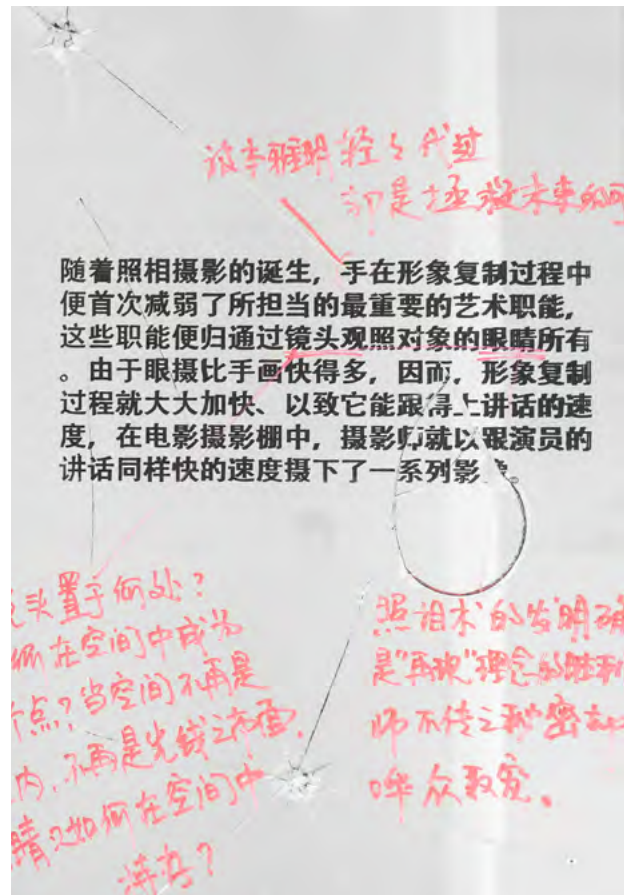
Note 创新: Innovation is ultimately identified as art.

Note 强烈: Fragments after the intense

Note 不可进行复制的: Theatre, body

The unique performance becomes the battlefield for capital to chase after the profit.

The contemporary era



SHY\_9013

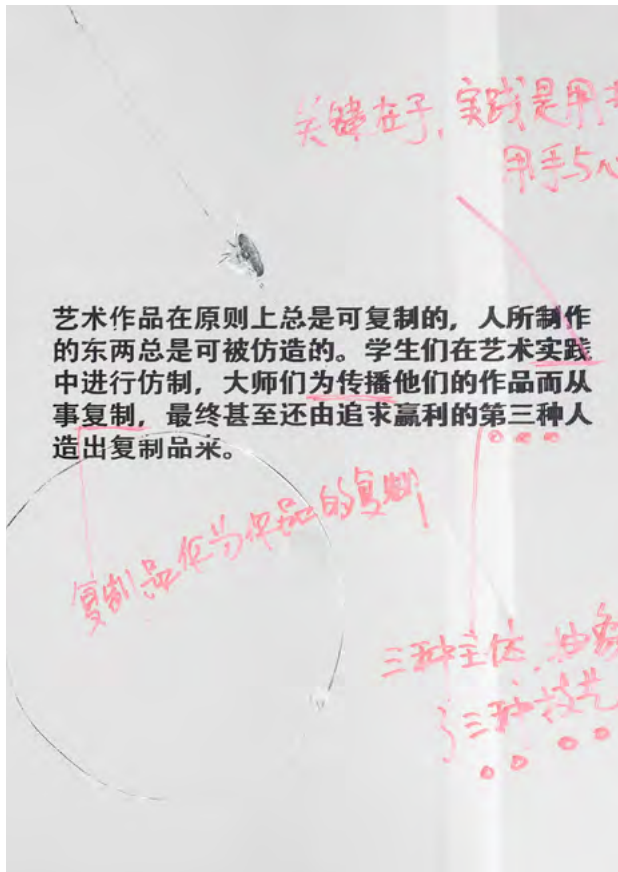
For the first time in the process of pictorial reproduction, photography freed the hand of the most important artistic functions which henceforth devolved only upon the eye looking into a lens. Since the eye perceives more swiftly than the hand can draw, the process of pictorial reproduction was accelerated so enormously that it could keep pace with speech. A film operator shooting a scene in the studio captures the images at the speed of an actor's speech.

Note 手: Which is lightly described by Benjamin, but it is the possibility to save the future.

Note 镜头: Where should we put the camera? How to become a point in the space? When the space is not indoor anymore, not the cloth surface of light anymore, how can the eyes persist in the space?

Note 眼睛: The invention of photography is indeed the victory of "reproducing" concept. The secrets with masters are just trying to please the public with claptrap.





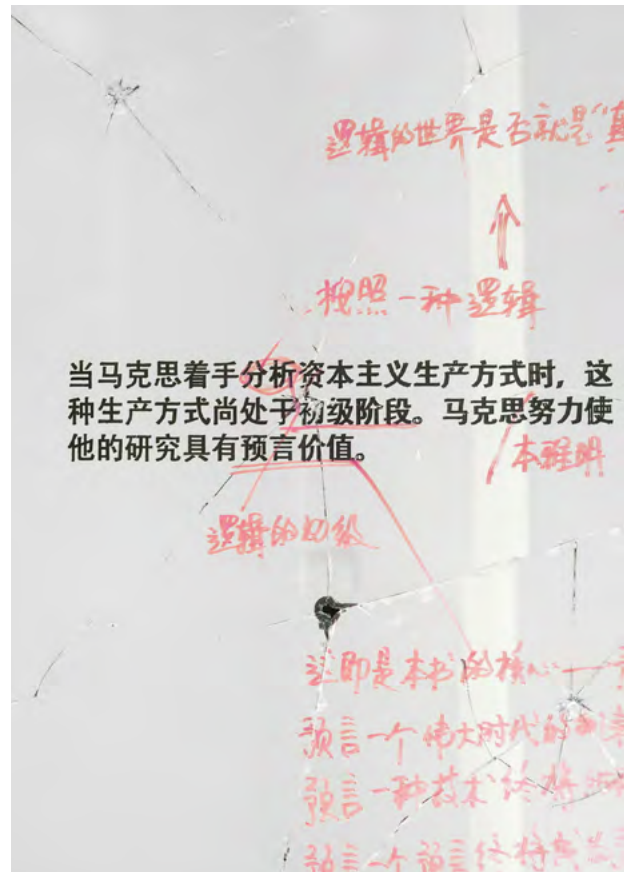
SHY\_0379

In principle a work of art has always been reproducible. Man-made artifacts could always be imitated by men. Replicas were made by pupils in practice of their craft, by masters for diffusing their works, and, finally, by third parties in the pursuit of gain.

Note 实践 : The key point is, practice needs to use skill, hand and heart.

Note 复制 : The reproduction as the copy of the works

Note 第三种 : Three main bodies, abstracting three kinds of skills



SHY\_1844

When Marx undertook his critique of the capitalistic mode of production, this mode was in its infancy. Marx directed his efforts in such a way as to give them prognostic value.

Note: The Work of Art in the Mechanical Age of Reproduction

Note 分析 : According to a kind of logic.

→ If the logic world is the "reality" or the truth?

Note 初级阶段 : Initial stage of logic

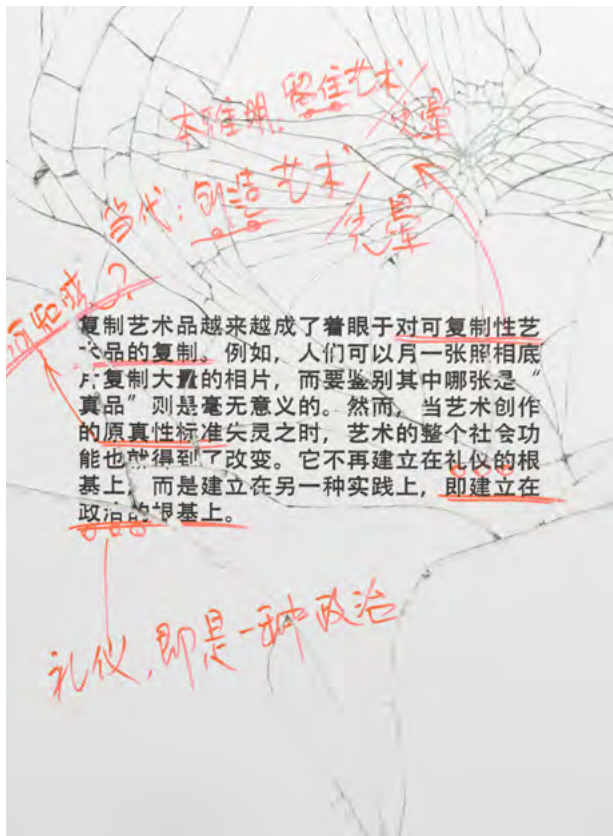
Note 马克思 : Marx or Benjamin

Note 预言价值 : This is the core of the book --- the prediction

to predict the arrival of a great era

to predict that the technique will win

to predict that the prediction will become prediction/allegory



SHY\_4068

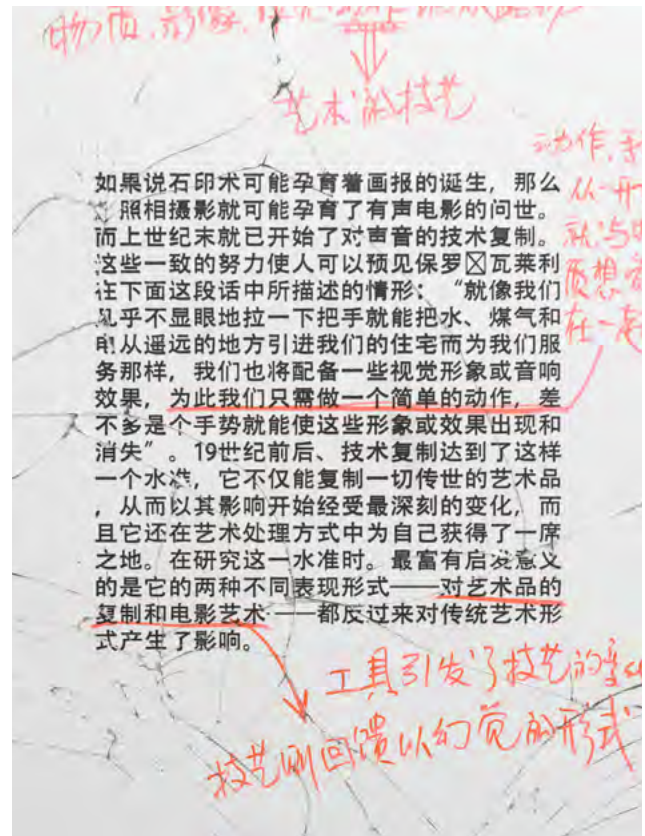
To an ever greater degree the work of art reproduced becomes the work of art designed for reproducibility. From a photographic negative, for example, one can make any number of prints, to ask for the "authentic" print makes no sense. But the instant the criterion of authenticity ceases to be applicable to artistic production; the total function of art is reversed. Instead of being based on ritual, it begins to be based on another practice – politics.

Note 对可复制性艺术品的复制 : Benjamin: Retain the art/Aura

Contemporary: Create art/Aura

Note 原真性标准 : How to know it?

Note 政治的 : Ritual is one kind of politics.



SHY\_9717

Just as lithography virtually implied the illustrated newspaper, so did photography foreshadow the sound film. The technical reproduction of sound was tackled at the end of the last century. These convergent endeavors made predictable a situation which Paul Valery pointed up in this sentence: "Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign." Around 1900 technical reproduction had reached a standard that not only permitted it to reproduce all transmitted works of art and thus to cause the most profound change in their impact upon the public; it also had captured a place of its own among the artistic processes. For the study of this standard nothing is more revealing than the nature of the repercussions that these two different manifestations – the reproduction of works of art and the art of the film – have had on art in its traditional form.

Note: Material and image as the dependency of action ( → artistic skills)

Note 为此我们只需做一个简单的动作 : Action and gesture interconnect with material imagination from the very beginning.

Note 对艺术品的复制和电影艺术 : Tools lead to the change of technology, and then technology gives back in the form of illusion.



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