

**Imagination is Reality:  
Hu Jieming and Hu Weiyi  
Southeast Asia  
Residency Exhibition**

**Press Release: Imagination is Reality – Southeast Asia Residency Programme  
Exhibition by Father-Son Artist Duo Hu Jieming and Hu Weiyi**

Singapore, March 2018 – ShanghART Singapore is pleased to present a collaborative exhibition by father-son artist duo Hu Jieming and Hu Weiyi. This exhibition is the result of ShanghART's Southeast Asia residency programme for this year and showcases about 20 new works created during their travels in Southeast Asian countries such as Singapore, Cambodia, Myanmar, Malaysia, Vietnam, and Thailand since December 2017. The exhibition opens on Friday, 14 April 2018 and runs through 23 May 2018.

Using Singapore as the focal point, the artists took on the perspectives of travelers as they studied the local contemporary cultures and natural landscapes, striving to understand the heritage and history of Southeast Asia. Through their works, the artists present their intuitive responses and apt narratives to the urban and natural landscapes encountered.

Produced over the course of the residency programme, the works exhibited include the remodeling of historical artifacts into video installations, along with conceptual photography and videos inspired by their experiences. The photographs explore the relationship between people and the environment, reinterpreting the movements of people in the urban landscape. The artists also present a reimagination of reality in a scenario where winter befalls the tropical environment, depicting ideas such as the construction of body representations as part of the tropical scenery and the mental activities of people under the strong ultraviolet rays.

The video installation tells a story from the perspectives of the humanities and nature through two characters whose paths converge under natural circumstances. In contrasting the natural and urban scenery of Singapore by drawing parallels between the forests in nature reserves and the concrete jungle that coexist, the short film provokes us to reflect on our sense of existence as we strive to differentiate between what is imagined and what is real. The fact that it is screened through a remodeled antique film camera further highlights the complexities between the portrayed, the perceived, and the reality.

Reflecting on the Southeast Asia environment, the works illustrate a series of stories about the tropical climate. The intense sunlight results in a diffused impression of a country that does not experience winter. Through this state of diffusion, the works seek to uncover the historical context behind the artists' experiences, creating a contemplative image that reconciles the nostalgia of the past with the vivid modern society in search of lost memories.

Lines are blurred as the artists juxtapose the present and the past, the perceived and the conceived, and ultimately, the reality and the imagined.

The Southeast Asia residency programme was made possible by ShanghART with the support of the National Arts Council (NAC) and the Economic Development Board of Singapore (EDB), exploring the potential of Singapore as a site for artistic practice and inspiration, in addition to its status as a hub for art exhibition and business.

## **About the Artists**

Hu Jieming is one of the pioneers of digital media and video installation art in today's China. He shows his partiality to interdisciplinary practices which leads into a blending of remote fields. Hu raises views and questions about time, space, history and memory, while his art covers a range of medium working with photography, video and digital interactive technology. Hu Jieming was born in 1957 in Shanghai, where he resides and work now. He graduated from The Shanghai Institute of Technology, Fine Arts Department in 1984. Exhibiting widely, some of Hu's recent shows include Shanghai Galaxy II, Yuz Museum, Shanghai (2017), Lights of Time: Solo Exhibition of Hu Jieming, Aurora Museum, Shanghai (2016), Hu Jieming: Synchrony, ShanghART Beijing, Beijing (2016), Jeffrey Shaw and Hu Jieming Twofold Solo Exhibition, Tai Chi, Chronus Art Center, Shanghai (2014), Reactivation - 9th Shanghai Biennale, Power Station of Art, Shanghai (2012); N Minutes Video Art Festival, Shanghai (2011); 100 Years in 1 Minute, HU Jieming Solo Exhibition, ShanghART Gallery, Shanghai (2010).

Hu Weiyi was born in 1990, he is a young new media artist currently living and working in Shanghai. After graduating from the China Academy of Art in 2013, he continued his studies as a Master's student in at the School of Intermedia Art under the tutelage of Zhang Peili. Perhaps due to his youth, his work is permeated with explorations of the unknown, grappling with life's sorrows, and curiosity about natural and bodily injury, such as the Low Landscape series or 14mins. He recently transitioned from a stage of grammatical imitation to more of a self-reflective grammatical mould. Hu Weiyi explores the relationship between randomness and nature, reverses it via subjective expression while presupposing the audience's trajectory. Like many seasoned artists, he has a mastery of space, the conceptual, and the external extension of information. His recent exhibitions include: "Flirt", a solo exhibition at M50 Art Space in Shanghai in 2014, Shanghai 21st Century Minsheng Art Museum's inaugural exhibition "COSMOS" also in 2014, The 2nd "CAFAM Future" Exhibition and the "No Express" exhibition at the UCCA Pavilion in 2015.

## 新闻稿：想象就是现实 - 东南亚驻留项目

### 父子档胡介鸣、胡为一双人展

新加坡，2018年3月 - 香格纳新加坡荣幸宣布将举办父子档胡介鸣、胡为一双人展，他们是今年新加坡驻留项目的艺术家。自2017年12月起，他们开始在新加坡、柬埔寨、缅甸、马来西亚、越南、泰国等东南亚国家进行旅行创作。香格纳新加坡空间将于4月14日至5月23日展出胡介鸣和胡为一两位艺术家在本次驻留项目的创作成果，计划呈现大约20件的新作品。

艺术家背起行囊，以行走者的视角对以新加坡为主的东南亚各国当代文化和景观进行实地考察研究，对东南亚地区的人文环境和历史进行了深入的了解。艺术家以影像装置和摄影的方式，从景观层面对东南亚各地的城市和自然风貌做出直观的反应和应景的叙述。

这些作品都是在本次东南亚旅行中完成的，包括用本地历史老物件改造的装置影像作品，以及应景而生的观念摄影作品和观念影像短片作品。摄影作品涉及到人和环境的关系，对城市景观中人的行动轨迹的重新解读，在想象中的寒冷气候降临这片炎热的土地的意识形态景观，色彩缤纷的热带景观构成的身体图像，强烈紫外线下的人的意念活动，等等。

影像装置从人文线索和自然脉络这两条基本的轨迹叙事，通过人文和自然研究的角色叙事，在自然环境中的相遇相知的情节描述，以不同气候条件下的视觉感知来反观我们的生存状态。艺术家对新加坡独特的自然与现代景观印象深刻，他们在作品中着力探究热带丛林和城市的水泥森林互相共存的生态现象，激发观者对“想象”与“现实”的反思。以古董相机改装而成的影像装置，强调影像的呈现、观众的理解、以及现实的真相三者之间的复杂关系。

展览作品讲述了一系列关于热带景观的故事，在一片没有寒冷冬季的土地上，强烈的紫外线照射下的感官印象是呈漫射状态的。作品将透过这种亮丽的漫射形态，旨在发现现实背后的历史文脉，将远处的历史温情与鲜亮的现代化社会景观调和出耐人寻味的想象图景，找回迷失在现实中的记忆。艺术家试图将历史与现代，构想和感知并置呈现，想象和现实的边界最终被消解。

本次展览是香格纳画廊在新加坡国家艺术理事会（The National Arts Council, NAC）和新加坡经济发展局（Singapore Economic Development Board, EDB）的支持下，推出的艺术家驻留项目，探索新加坡作为艺术实践和触发灵感目的地的潜力，以及作为艺术展览和商业中心的地位。

## 关于艺术家

胡介鸣是当今中国数字媒体和录像装置的先驱艺术家之一。胡介鸣有着对其他学科的偏好，往往将那些不相干的领域杂糅其中。胡介鸣的尝试来自对内部生理的关注之表达，转换了生理图表、手势、建筑空间、身份和五线谱到视觉经验杂糅的综合体验中。胡介鸣的艺术创作驻足于时间、时空、历史、记忆的交替更迭，利用众多的媒介，不论摄影、录像或数字互动技术，持续提出他的观点和质疑的主题。胡介鸣 1957 年生于并如今生活在上海。1984 年毕业于上海轻工业高等专科学校美术设计系。胡介鸣的作品被广泛地展出。近期的展览有：上海星空 II，余德耀美术馆，上海（2017）；时间之光—胡介鸣·记忆的拼图，震旦博物馆，上海（2016）；胡介鸣个展：共时，香格里拉北京，北京（2016）；邵志飞 胡介鸣双个展，太极，新时线媒体艺术中心，上海（2014）；重新发电 - 第九届上海双年展，上海当代艺术博物馆，上海（2012）；N 分钟影像艺术节，上海（2011）；一分钟的一百年，胡介鸣个展，香格里拉画廊主空间，上海（2010）。

胡为一生于 1990 年，是一位现工作和生活于上海的年轻新媒体艺术家，在 2013 年毕业于中国美术学院后，他继续在中国美术学院跨媒体艺术学院攻读导师张培力的硕士研究生。可能因为年轻，他的工作充满对未知的探索，对生命中那些忧伤的把握，对自然和身体伤害的好奇，既表现在作品中，如他的《低级景观》系列或《14mins》。他正在从一种语法的模仿阶段，走向自我语法的塑造，从一个新媒体艺术新星，逐渐转型为更加自我内省的工作状态，胡为一很好的把握了这一转变的主体，也就是从内在的思考和内心，更直接的表达出对这个世界的理解。胡为一将随机性和自然生成的关系，扭转为主观表达，并预设了观众的轨迹。如同很多成熟艺术家，很好的把握了空间、概念和对外延伸的信息。他近期的展览包括 2014 年于上海 M50 Art Space 举办个展“Flirt”，同年参加上海二十一世纪民生美术馆开馆展“多重宇宙”，2015 年参加第二届 CAFAM 未来展和同年在尤伦斯当代艺术中心悦廊举办个展“两点之间没有直线”。

Hu Jieming

Photography Series: Orchard Road



Orchard Road

2018, Photograph, 65 x 100cm each, 3 pieces

5 + 2AP

HJM\_3653

ShanghART  
香格纳画廊



Orchard Road  
2018, Photograph, 65 x 100cm each, 3 pieces  
5 + 2AP  
HJM\_4552

ShanghART  
香格纳画廊



Orchard Road  
2018, Photograph, 65 x 100cm  
5 + 2AP  
HJM\_7182





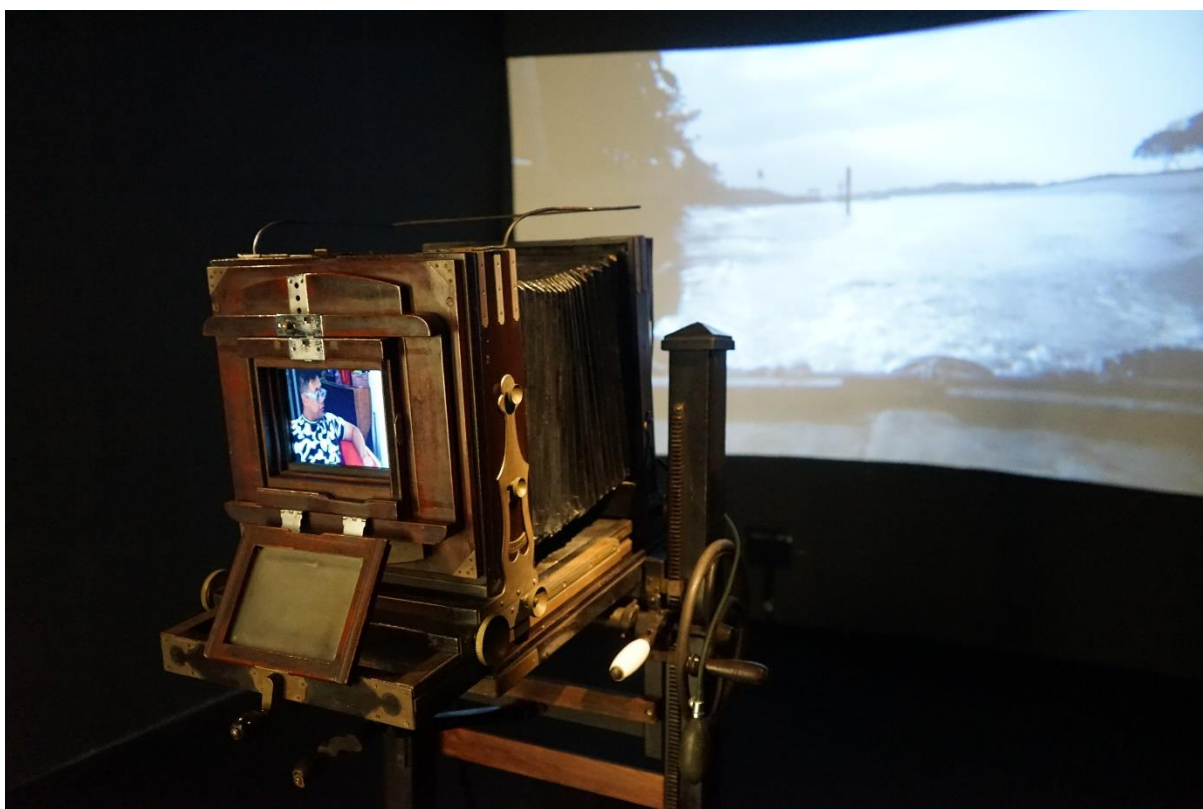
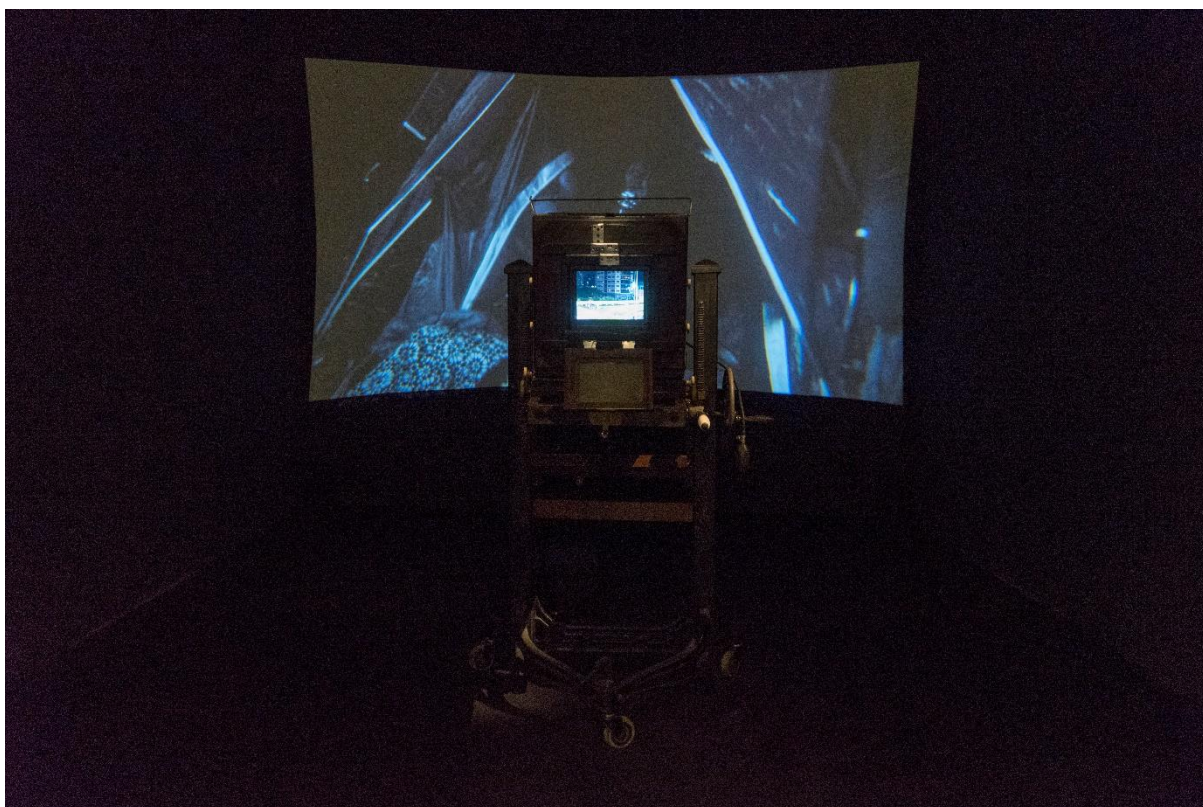
Orchard Road  
2018, Photograph, 65 x 100cm  
5 + 2AP  
HJM\_4324



Never Disappear  
2018, Photograph, 70 x 100cm, 3 pieces  
5 + 2AP  
HJM\_0997



Man Tree  
2018, Photograph, 65 x 40cm  
5 + 2AP  
HJM\_4950



A Story in Camera  
2018, Double channel video installation, 79 x 89 x 102cm  
HJM\_8748

ShanghART  
香格纳画廊



Mirror  
2018, Video installation, 62 x 35 x 6cm  
HJM\_2289

ShanghART  
香格纳画廊

Hu Weiyi

Photography Series: Apart from Snow, there is Everything



Apart from Snow, there is Everything 1

2018, Photograph, 130 x 85cm

5 + 2AP

OT\_0235

ShanghART  
香格纳画廊



Apart from Snow, there is Everything 2

2018, Photograph, 130 x 85cm

5 + 2AP

OT\_9912

ShanghART  
香格纳画廊



Apart from Snow, there is Everything 3

2018, Photograph, 130 x 85cm

5 + 2AP

OT\_9014

ShanghART  
香格纳画廊





Apart from Snow, there is Everything 4  
2018, Photograph, 130 x 85cm  
5 + 2AP  
OT\_0624



Apart from Snow, there is Everything 5

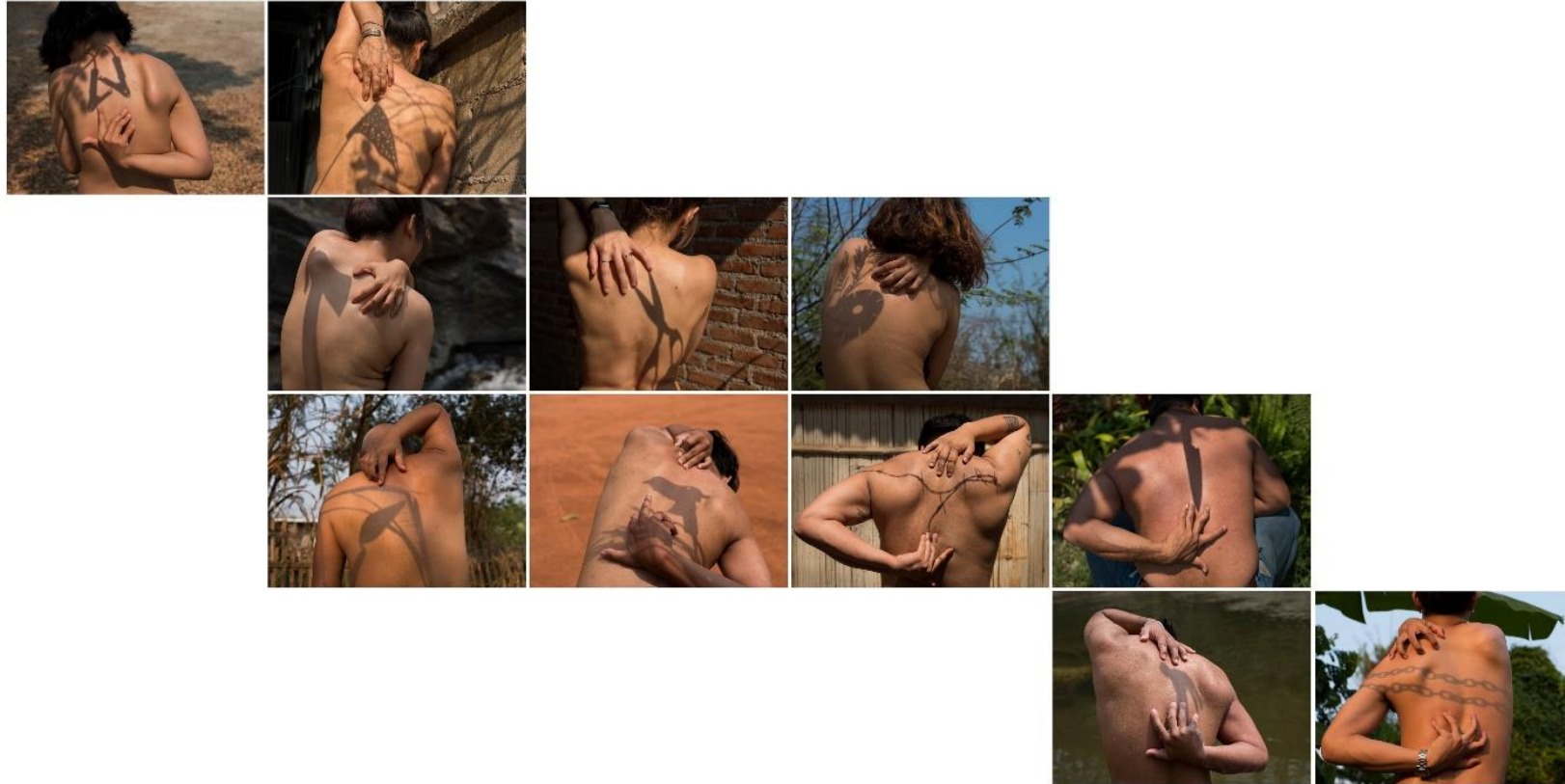
2018, Photograph, 130 x 85cm

5 + 2AP

OT\_9774

ShanghART  
香格纳画廊

## Photography Series: Shadow of a Doubt



Shadow of a Doubt  
2018, Photograph, 40 x 60cm each, 11 pieces  
5 + 2AP  
OT\_5319

ShanghART  
香格纳画廊

## Photography Series: Motion Analysis

1



2



3

Motion Analysis 1  
2018, Photograph, 3 pieces  
1: 67 x 100cm  
2: 100 x 67cm  
3: 165 x 110cm  
5 + 2AP  
OT\_2981

1



2

Motion Analysis 2  
2018, Photograph, 2pieces  
1: 120 x 80cm  
2: 150 x 100cm  
5 + 2AP  
OT\_0331

ShanghART  
香格纳画廊



1



2



5



3



4

### Motion Analysis 3

2018, Photograph, 5 pieces

1: 34 x 51cm

2: 34 x 51cm

3: 67.1 x 100cm

4: 67.1 x 93.7cm

5: 87 x 58cm

5 + 2AP

OT\_1758



Motion Analysis 4  
2018, Photograph, 100 x 80cm  
5 + 2AP  
OT\_1823

1



5



2



6



3



7



4



8



Fondling

2018, Video

1: 3 minutes 58 seconds

2: 5 minutes 50 seconds

3: 4 minutes 30 seconds

4: 4 minutes 7 seconds

5: 5 minutes 32 seconds

6: 5 minutes

7: 4 minutes 30 seconds

8: 3 minutes 58 seconds

5 + 2AP

OT\_2160