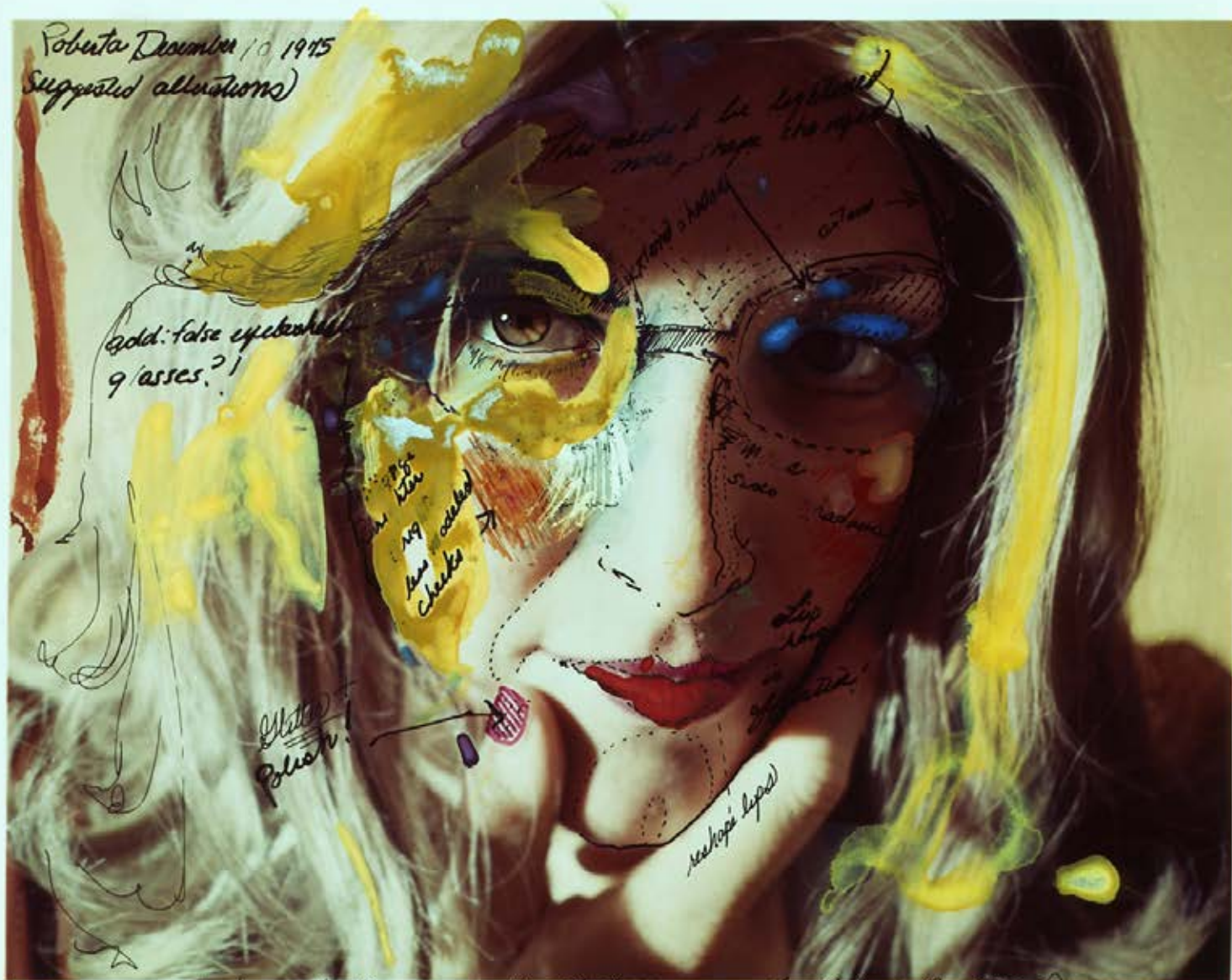


Lynn Hershman 林恩·赫舍曼

Alter Ego: Roberta Breitmore Series

另我：“罗贝塔·布雷特莫”系列作品



continuing constructions & suggested alterations — Lynn Hershman Dec. 1975 ©

Image: Roberta's construction chart 2, 1975, Photograph

OPENING: 6.1, 5pm EXHIBITION PERIOD: 6.2 - 8.16.2018

Lynn Hershman: Alter Ego (Roberta Breitmore series)

In the past 50 years, American artist Lynn Hershman has been continuously creating a pioneering body of works in drawing, videos, collage, performance, installation, site-specific art and recently digital technologies, interactive web-based works, Bio Art, etc. She has largely been ignored and disregarded for decades but her work in all her different media has proven remarkably ahead of its time. It is only in recent times when her works started to gradually attract wide attention in the United States and Europe. ShanghART Singapore is pleased to announce Lynn Hershman's first solo exhibition in Asia – Alter Ego (Roberta Breitmore Series), showcasing her best-known series created from 1973 – 1978, giving the audience here an opportunity to better understand the artist who has not just been advancing with the times, but often even ahead of her time.

In the 1970s, Americans of “The Me Decade” experienced significant changes in attitudes. On one hand, the United States suffered an economic recession, the unemployment rate hit a new high and triggered various social crises. On the other hand, the civil rights and feminist movements from 1960s continued to grow and became more mainstream. Individual liberation and rebellion against authority became key themes in the 1970s, and Americans sought a new individualism through the new perspectives on religious beliefs, pop culture, gender and identity.

This exhibition will showcase Lynn Hershman's representative and critical series of works of Roberta Breitmore in 1973-1978. The works examine the relationship between individuals' “real” and “virtual” identities – a topic that is still very much relevant in this day and age of consumerism; when issues such as Facebook's data breach and mass surveillance in everyday life forces us to reevaluate the balance between privacy, security, and convenience; and an environment where technology is increasingly intertwined with our lives.

The fictional persona, Roberta Breitmore was first played by the artist herself, and during the fourth year of the performance, Roberta Breitmore multiplied into three other people appearing in her guise. The creation of Roberta Breitmore is the existence of “another self”, or Lynn Hershman's alter ego, consisting not only of the appearance transformation through makeup, wigs and dressing which occupied all the role-playing, but a full-fledged, socially constructed identity in the real world and over a period of time, with authentic and reliable evidence: from a driver's license and credit card to letters from her psychiatrist. The accumulation and reproduction of these fictional traces is an awakening process to the artist's self-awareness and identity. As she notes, “Although I denied it at the time and insisted that she was ‘her own woman’ with defined needs, ambitions and instincts, in retrospect we were linked. ROBERTA represented part of me as surely as we all have within us an underside... To me, she was my own flipped effigy; my physical reverse, my psychological fears.”

Lynn Hershman constantly pushed the boundaries of institutionally sanctioned forms, mediums, and subjects, creating a unique context and surrogate personas for herself. The notion of identity is as much a socially constructed one as a psychological one; the individualised form of existence of Roberta Breitmore is determined through her public persona and social interactions, such as her rental advertisements in newspaper, correspondence with doctor, dating with different men, all of which were under constant close surveillance. Though Lynn Hershman began her artistic practice in an era when smart phones, artificial intelligence, and big data seemed like a futuristic fantasy, her work anticipates a visualised world in which interactive networking and privacy monitoring become dominant drivers in everyday life.

In theory, today people can construct and adopt various virtual personas on the Internet, but at the same time, we are policed by biometric security procedures and cyber-surveillance and are constantly required to prove our ‘real’ identities. This can be regarded as a reinterpretation of the artist's alter ego Roberta Breitmore in today's context. Lynn Hershman's works redefined the nature of human identity in the Information Age, as she depicted, each individual is a “simulated person who interacts with real life in real time”.

另我：“罗贝塔·布雷特莫”系列作品

林恩·赫舍曼个人展览

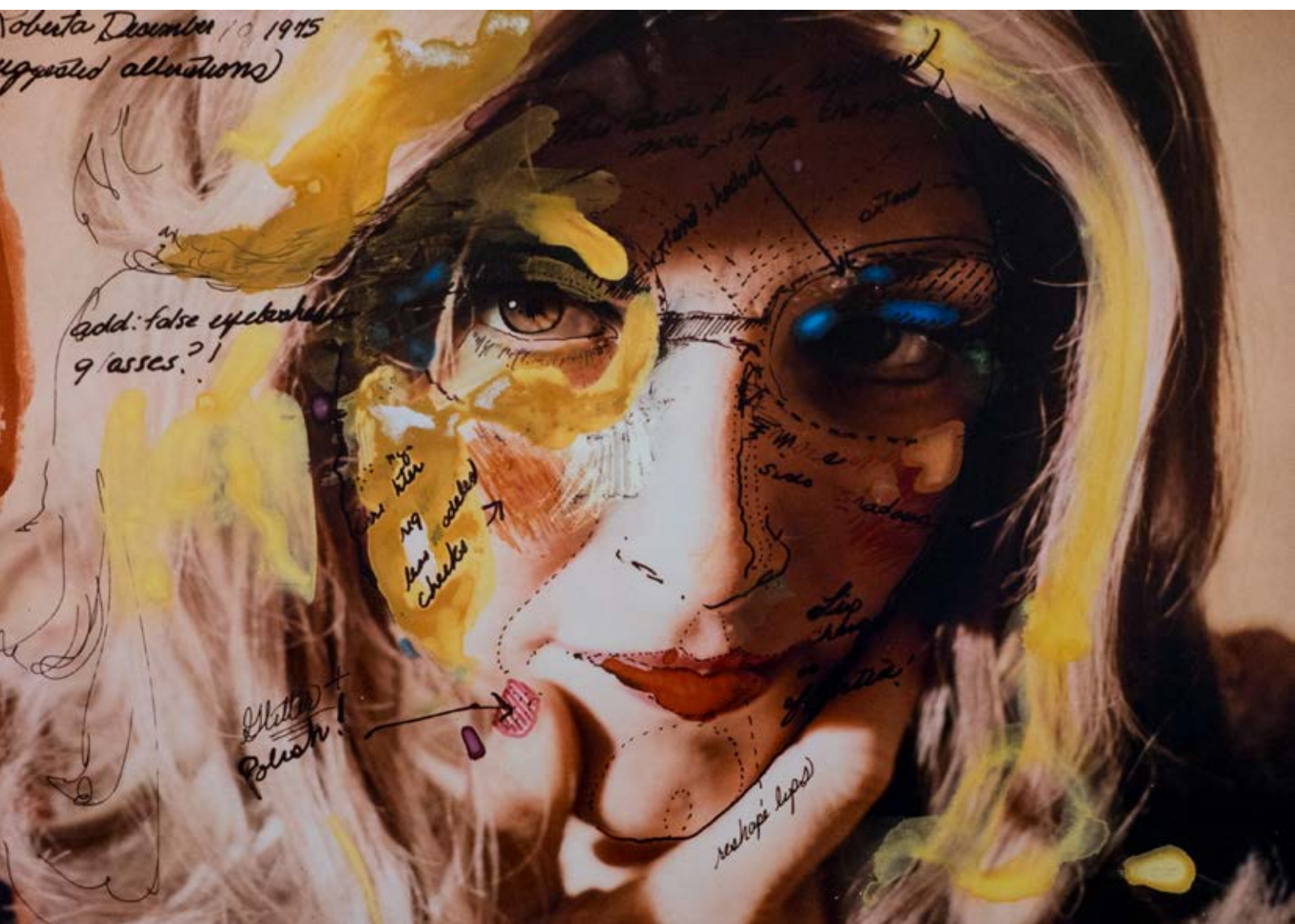
美国艺术家林恩·赫舍曼在过去的50余年里，不断探索不同媒介形式进行创作，她的艺术实践涵盖绘画、影像、拼贴、行为表演、装置、特定场域艺术，以及近年来的新媒体/数码科技、网络交互式作品、生物艺术等。她被认为是一位“缄默的”“被忽视”的艺术家，直到近年来她的作品逐渐在美国和欧洲受到关注。香格纳画廊很荣幸将在新加坡推出林恩·赫舍曼在亚洲的首场个人展览，奉上其最具影响力的作品“罗贝塔·布雷特莫”系列（1973-1978），让更多人了解这位一直与时俱进、甚至超越时代的艺术家。

1970年代的美国是“自我的一代”，以自我为中心的价值观逐渐主导了整个社会。一方面整个美国遭遇了严重的经济衰退，失业率创下新高，引发各种社会危机；另一方面，60年代以来的民权活动和女性争取平等地位的社会运动持续高涨。个性解放和反抗权利的斗争是1970年代的关键主题，美国人通过对宗教信仰、流行文化、性别和身份的重新认知，寻求建立一种全新的个人主义。本次展览将展出林恩·赫舍曼最具有代表性的作于1973-1978年的“罗贝塔·布雷特莫”系列作品。这些作品审视了个体“真实”与“虚拟”身份之间的关系——该主题在当今消费主义盛行，脸书等社交媒体用户信息泄露，个体隐私处于被监控，人机交互技术不断突破的全球语境之下，仍具有十分现实的意义。

虚构主人公“罗贝塔·布雷特莫”，最开始由艺术家亲自扮演，随后几个版本由其他演员轮流出演。“罗贝塔·布雷特莫”，或可称之为艺术家的另一个存在：“另我”，留下了一系列可供追踪的档案和物件，不仅包括化妆、着装、假发等外貌上的移植和乔装，还包括在现实世界的真实存在属性的证明来完成：驾驶执照、信用卡、来自心理医生的信件等等。这些虚构痕迹的积累和再现是艺术家对身份政治和自我认知的觉醒过程，正如艺术家所言，“尽管我当时坚持认为她（罗贝塔·布雷特莫）就是她自己，具有属于她的需求、野心和本能，回想起来，我们其实是联系在一起的。罗贝塔代表了我的一部分，我们所有人在内心深处都有这样一个罗贝塔……对我来说，她是我身份的另一种维度，是我隐匿部分的身体，是我内心的恐惧。”

林恩·赫舍曼在艺术实践中不断探究艺术系统中形式、媒介和主题的多种可能性，她需要为自己创建一个独立的语境，设置一个全新的身份。身份概念既是社会阶层的类别，又是一种心理认知上的区隔，“罗贝塔·布雷特莫”的身份最终通过社会网络中的公共形象，如在报纸上刊登租房广告、通信往来记录、约会等一系列被密切监控的行为来确定她的个体化存在形式。尽管“罗贝塔·布雷特莫”存在的年代远远早于智能手机、人工智能、大数据等交互式科技，但她似乎预判了一个社交互动的、由数据监控构成的虚拟世界的到来。

从理论上来说，今天人们可以在互联网上设置和扮演各种角色，但是在生物识别程序和网络安全的监控，又要求每个角色证明自己的“真实”身份。这可以视为当今语境下对艺术家林恩·赫舍曼的另我身份“罗贝塔·布雷特莫”的重新解读。她的作品重新定义了信息时代人类身份的本质，如艺术家所言，我们每个人都是“与真实生活实时交互的虚拟人”。



Roberta's Construction Chart #2, 1975
Chromogenic Print
67 x 80cm (Framed), 50 x 64cm (Image)
LHE_9859



Roberta's Construction Chart #1, 1975
Chromogenic Print
66 x 48cm (Framed), 49 x 32cm (Image)
LHE_0335



Before



Constructing Roberta Breitmore
① Lighten with Dior eye-stick light ② "Peach Blush" Cheekcolor by Revlon. ③ Brown contour makeup by City ④ Shape lips with tooth, fill in with "Kate Mire" varnish. ⑤ Blond wig ⑥ Ultra Blue eye-shadow by Max Factor ⑦ Maybelline black liner top and bottom ⑧ \$7.98 three piece dress ⑨ Creme Beige liquid makeup by Artistic

AFTER

See Number 72-94

Before and After Roberta's Construction Chart, 1975
Chromogenic print, Unique, Vintage
33.8 × 28.9cm (Frame), 9.8 × 6.5cm (Image) × 2 pieces
LHE_6247



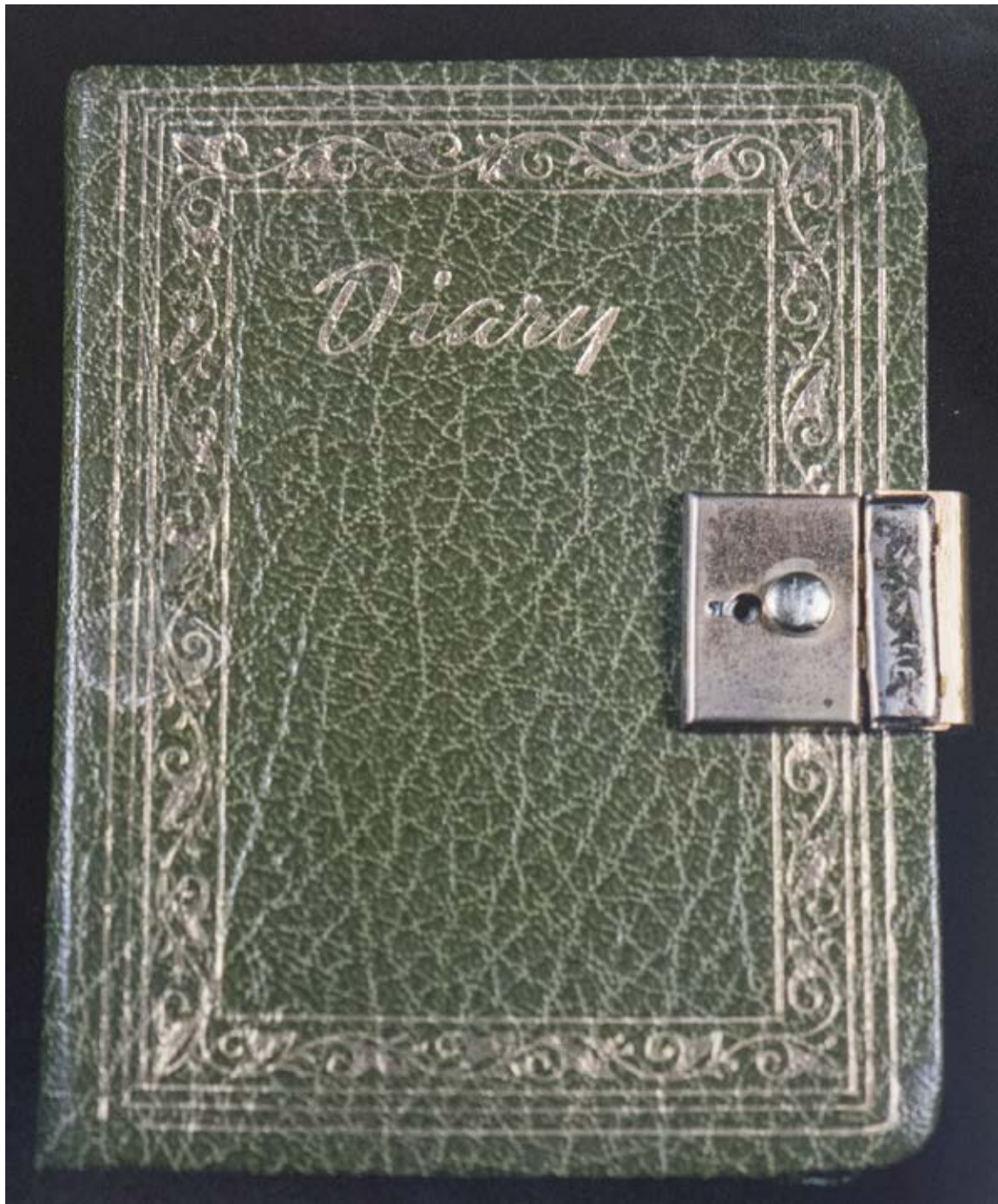
Constructing Roberta A Film by Eleanor Coppola (print is light in tone), 1975
Chromogenic Print
33.8 × 28.9cm (Framed), 24.7 × 20.1cm (Image)
LHE_1657



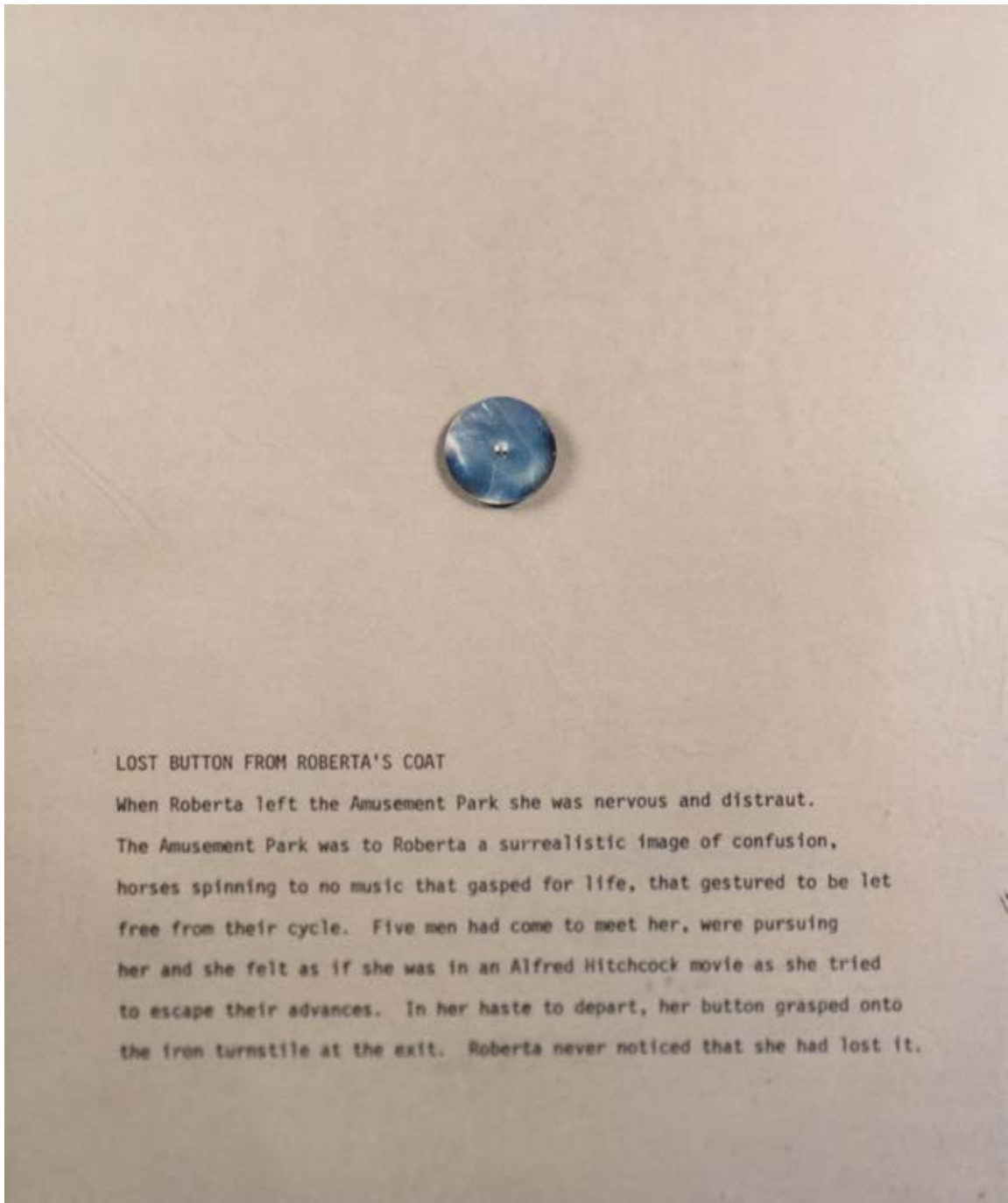
Transformation Process #2, 1974
Cibachrome print
29.5 × 117cm (Framed), 12.5 × 101.2cm (Image)
LHE_0643



Roberta at Mirror, 1973 ~ 1978
Chromogenic print, Vintage
33.8 × 28.9cm (Framed), 25.1 × 20.2cm (Image)
LHE_9423



Roberta's Diary, 1976
Digital Print
33.8 × 28.9cm (Framed), 25.4 × 20.1cm (Image)
LHE_4466



Lost Button from Roberta's Jacket, 1976
Digital Print
33.8 × 28.9cm (Framed), 25.2 × 20.1cm (Image)
LHE_9455



Purse, 1974
Chromogenic print
33.8 × 28.9cm (Framed), 9.1 × 11.1cm (Image)
LHE_9393

BREITMORE ACCOUNT
3007 JACKSON STREET
SAN FRANCISCO, CALIF. 94115

137

90-48
1211

19

PAY TO THE
ORDER OF _____

\$ _____

_____ DOLLARS

BANK OF AMERICA NT&SA

BERKELEY MAIN OFFICE
2129 SHATTUCK AVENUE
BERKELEY, CALIF. 94704

Roberta Breitmore

MEMO _____

Ⓢ 1 2 1 1 0048 1 137 0 1754 06430

DELUXE CHECK PRINTERS - LH (1)

Check Book, 1974
Bound paper, Vintage
33.8 × 28.9cm (Framed), 6.7 × 14.9cm
LHE_1548

RIGHT THUMB PRINT

• Roberta Breitmore
• 3007 Jackson
• San Francisco, CA 94115
SEX HAIR EYES HEIGHT WEIGHT PRE LIC EXP
F Brn Brn 5-9 155 None
DATE OF BIRTH SOC. SEC. NO.

8-19-45

OTHER ADDRESS CLASS 3. 3 AXLE HOUSE CAR AND ALL 2 AXLE VEHS. EXCEPT BUS OR 2 WHEEL MOTORCYCLE, MAY TOW VEH. UNDER 6000 LBS. GROSS.

Int. _____
I.P. _____
T.L. # _____
(DATE) _____

SEE OVER FOR ANY OTHER CONDITIONS MUST WEAR CORRECTIVE LENSES

X *Roberta Breitmore*

1-20-76 SnF 1r

other name FEE \$3.25

	NO LENSES	LENSES	VISION	W/P	SIGN	CL-1	CL-2	CL-3	CL-4	MC SKILL	DRIVE
B											
R											
L											

DF 219767

ATTACH GUAR. HOLD RES

Roberta's Driver's License (DF219767, SnF1r. January 20, 1976), 1976
Chromogenic print
28.9 x 33.8cm (Framed), 20.1 x 25.4cm (Image)
LHE_4429

THE SAN DIEGO UNION & EVENING TRIBUNE

San Diego's Big Classified Ad Newspapers



Thank you for your order for classified advertising.
Attached is a clipping of your ad as it appeared,
according to your instructions,

Beginning Tuesday 12/29

FOR 3 times

Classified Advertising Dept.
THE SAN DIEGO UNION and EVENING TRIBUNE

Union & Evening Tribune, Dec.25, 1975, 1975
Gelatin silver print
28.9 × 33.8cm (Framed), 20.1 × 25.4cm (Image)
LHE_6480



Roberta at bus station, 1978
Chromogenic print
28.9 × 33.8cm (Framed), 20.1 × 25.4cm (Image)
LHE_0089



Roberta and Irwin Meet for the First Time in Union Square, 1975
Colour chromogenic print
28.9 × 33.8cm (Framed), 20.1 × 25.3cm (Image)
LHE_8732



Roberta Meets Sydney at Del Coronado Hotel (San Diego), 1976
Digital Pigment Print
28.9 × 33.8cm (Framed), 20.1 × 25.3cm (Image)
LHE_6492



Roberta Sits, *Waiting Patiently at Del Coronado Hotel (San Diego)*, 1976

Chromogenic print

21.5 × 27.7cm (Unframed)

LHE_7706



Roberta Climbs Steps of Del Coronado Hotel to Meet a Date, 1976
Chromogenic print, Vintage
33.8 × 28.9cm (Framed), 25.4 × 20.3cm (Image)
LHE_6940



Roberta in an Adventure Riding Elevator, 1978
Gelatin silver print, Vintage
34 x 29cm (Framed), 25.4 x 20.3cm (Image)
LHE_7258

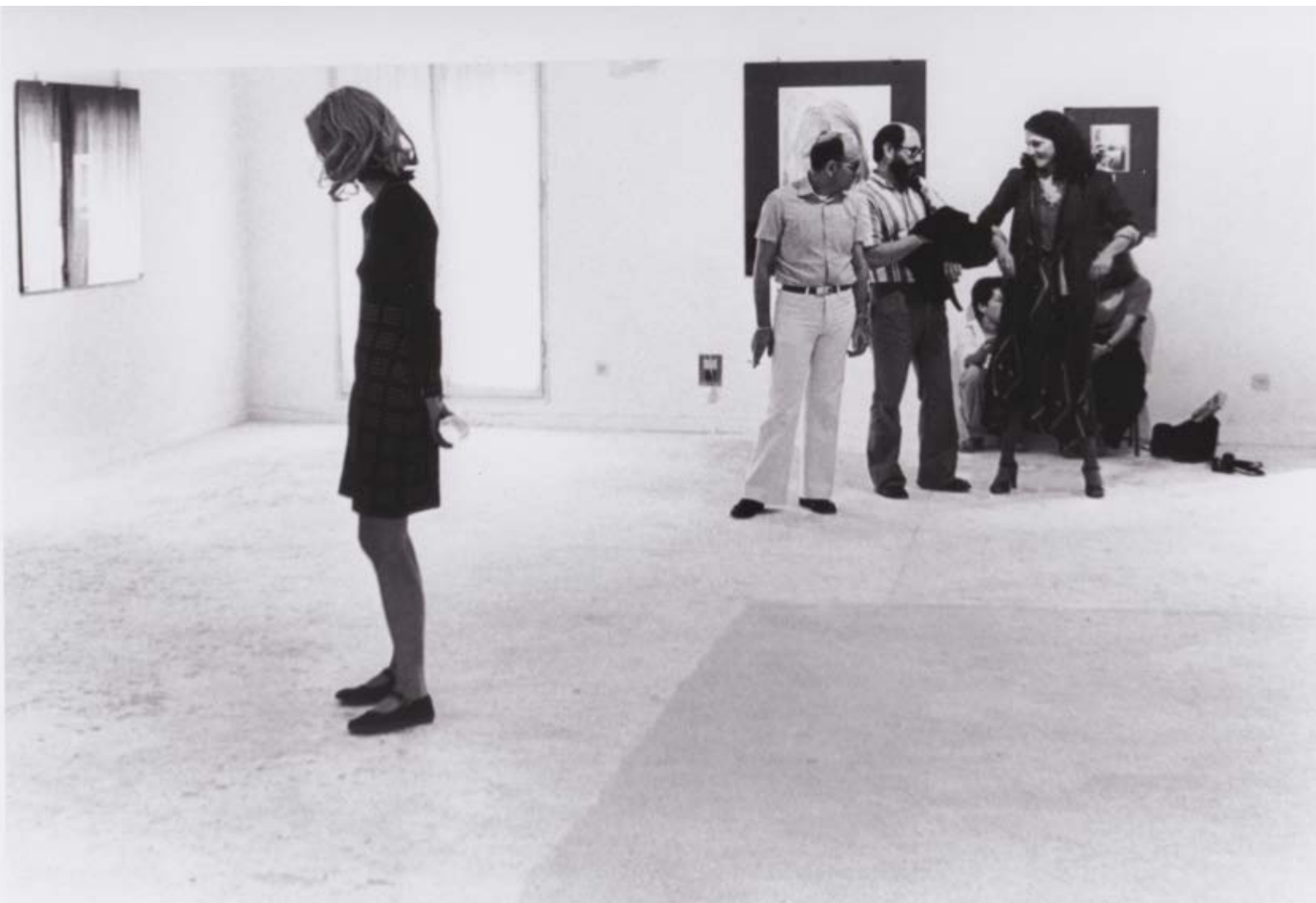


Multiple Becoming Multiple, No. 3: a, b, c, 1977
Cibachrome print, Vintage
28.9 × 33.8cm (Framed), 16.5 × 11.4cm (Image-Left), 9.5 × 11.4cm (Image-Right)
LHE_2055



Roberta Multiples Gather at DeYoung Exhibition in Front of Construction Chart Seen From Behind,
1977

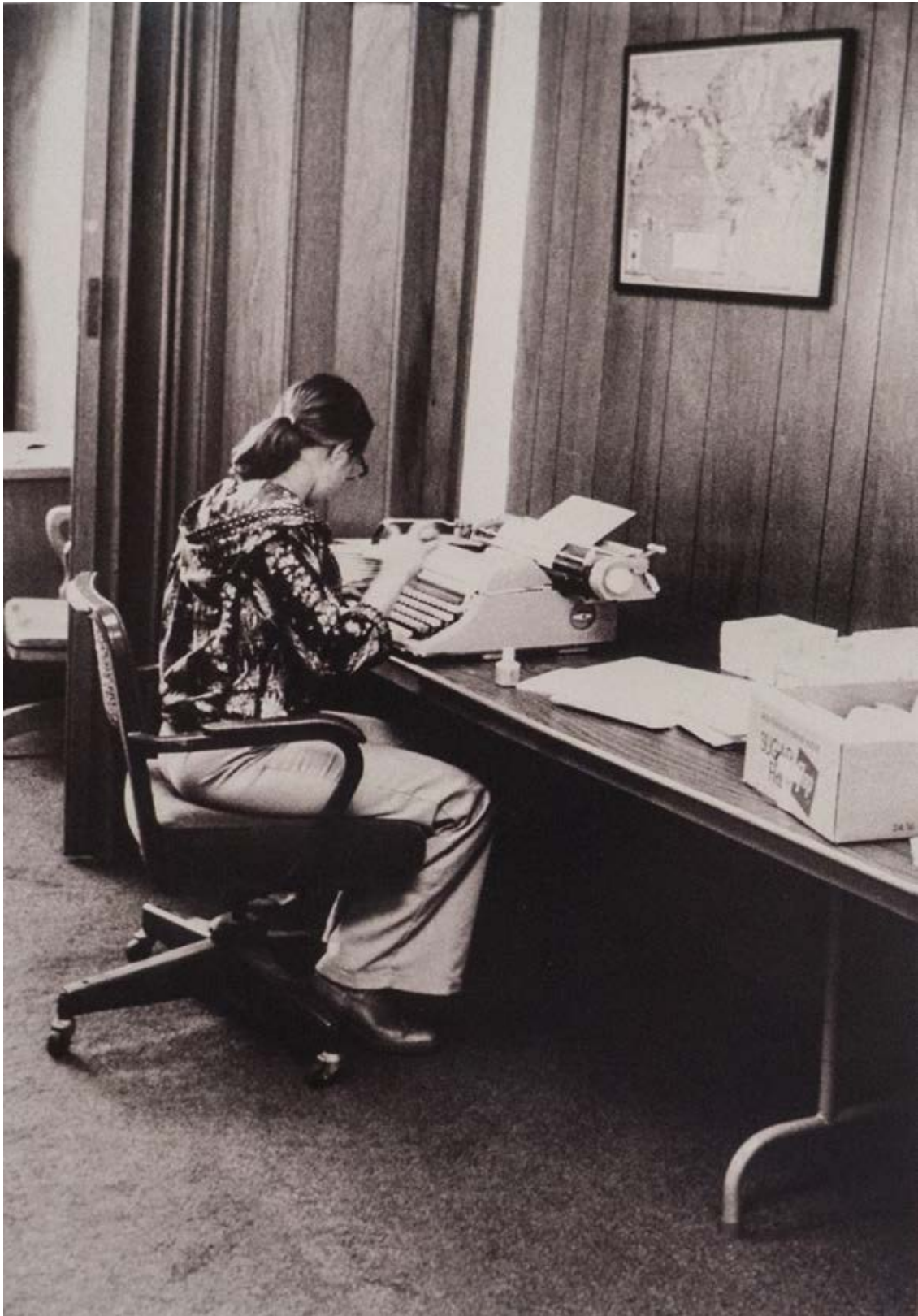
Chromogenic Print
20.3 × 25.4cm (Unframed)
LHE_7422



Roberta Multiple in Dance (Michelle Larson, with Lynn Hershman in BG), 1978
RC Print, Vintage
20.1 × 25cm (Unframed)
LHE_8913



Roberta on Her Way to Work, 1978
Digital Print, Vintage
33.8 × 28.9cm (Framed), 25.2 × 20.3cm (Image)
LHE_2813



Roberta's Replacement At Her Temp Job After She Was Fired, 1978
Digital Print, Vintage
33.8 × 28.9cm (Framed), 25.4 × 20.3cm (Image)
LHE_9257



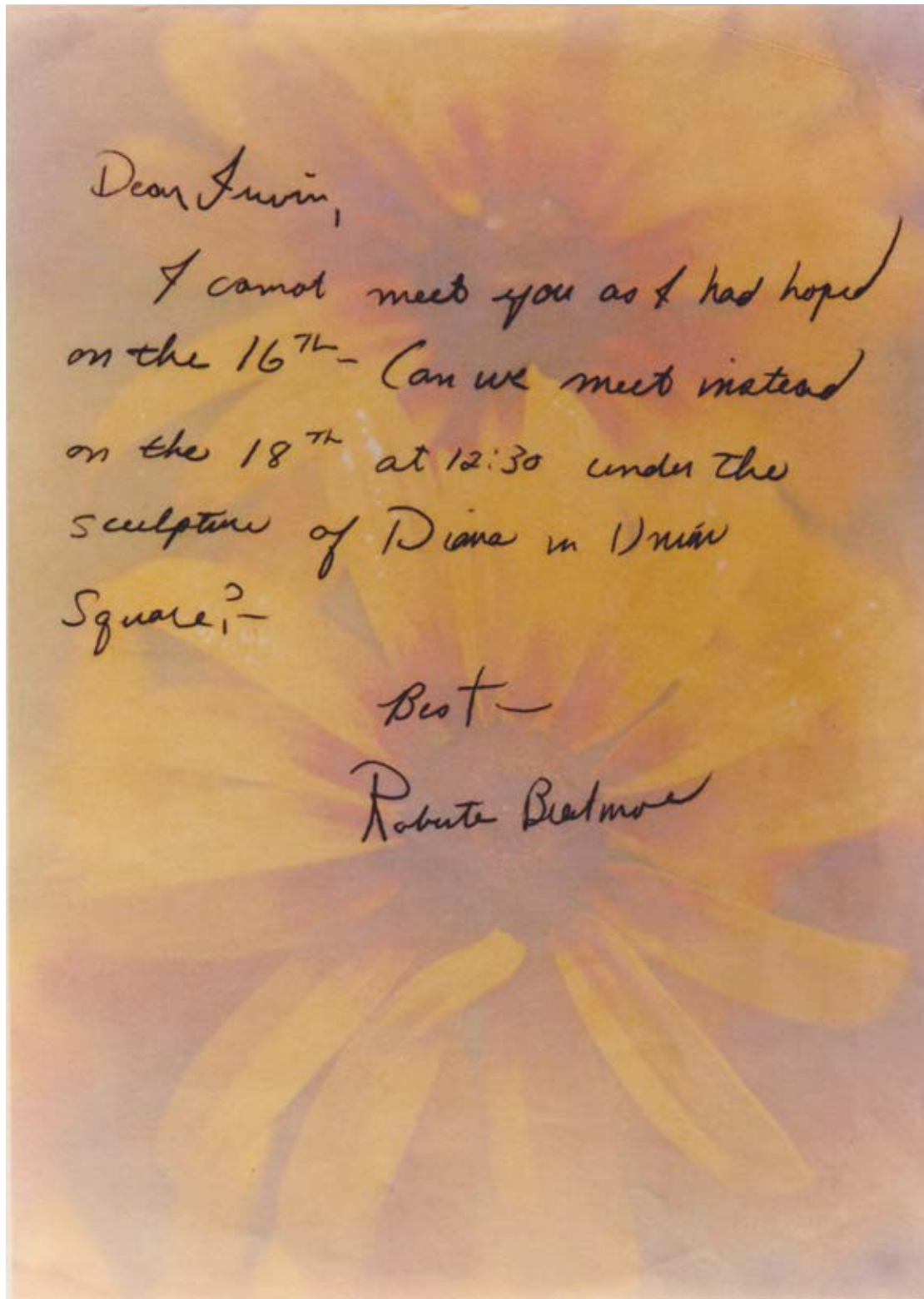
Roberta Contemplating Suicide on the Golden Gate Bridge, 1978
Gelatin silver print
36.5 × 30cm (Framed), 24.7 × 20.1cm (Image)
LHE_8069



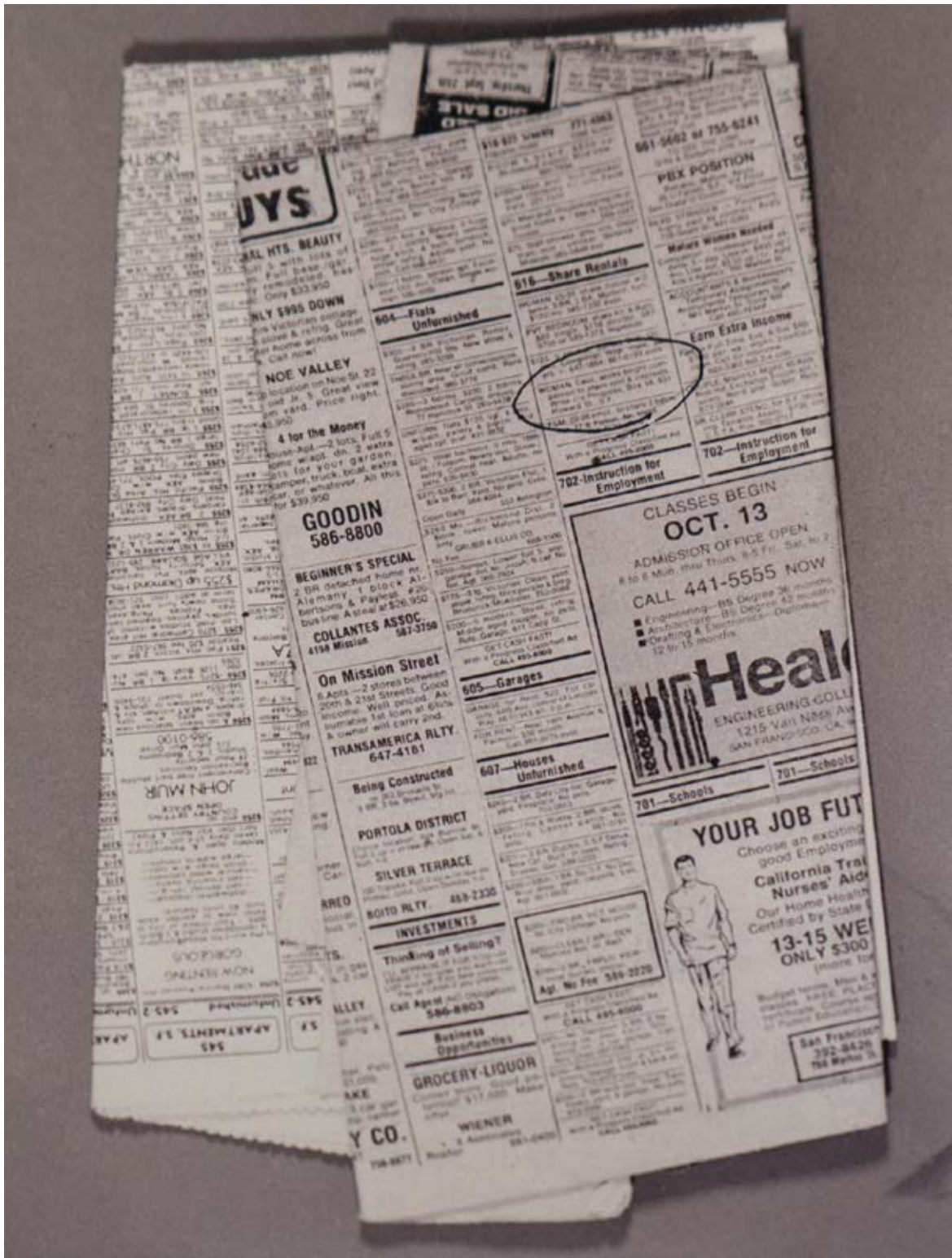
Roberta Multiple is Exorcised With Flaming Vase (Michelle Larson), 1978
Gelatin silver print, Vintage
28.9 × 33.8cm (Framed), 20.2 × 25cm (Image)
LHE_1773



Flowers from Roberta's Exorcism in Plastic, 1978
Chromogenic Print
33.8 × 28.9cm (Framed), 25.2 × 20.1cm (Image)
LHE_6296



Letter from Roberta to Irwin, 1975
Chromogenic Print
33.8 × 28.9cm (Framed), 25.4 × 20.3cm (Image)
LHE_7934



Want Ad, S.F. Progress (Folded), 1974
 Photograph Digital Pigment Print
 33.8 x 28.9cm (Framed), 25.4 x 20.1cm (Image)
 LHE_1063

8

without a woman to trust, respect, and share with, is only half a man. I know many woman in the Tenderloin, some of them are beautiful, and some have had fine educations, but I would get no closer than a "hello" to them, because their eyes are without feeling, and no matter what they say, there is only two things on their mind, and that is dope, and survival, all else is just a means to that end, and when I see it, my loneliness becomes even more frustrating.

After probably boring you for eight pages I will close this, even though I would like to go on and on. For instance, I would like to tell you about my beautiful, altogether children, but it is getting light and my brain is going numb. The best, and only way I know how to describe myself, is by telling you that I am intensely,

Excerpt from 11 page letter written to Roberta in response, 1973 ~ 1978

Chromogenic print

21.5 x 27.8cm (Unframed)

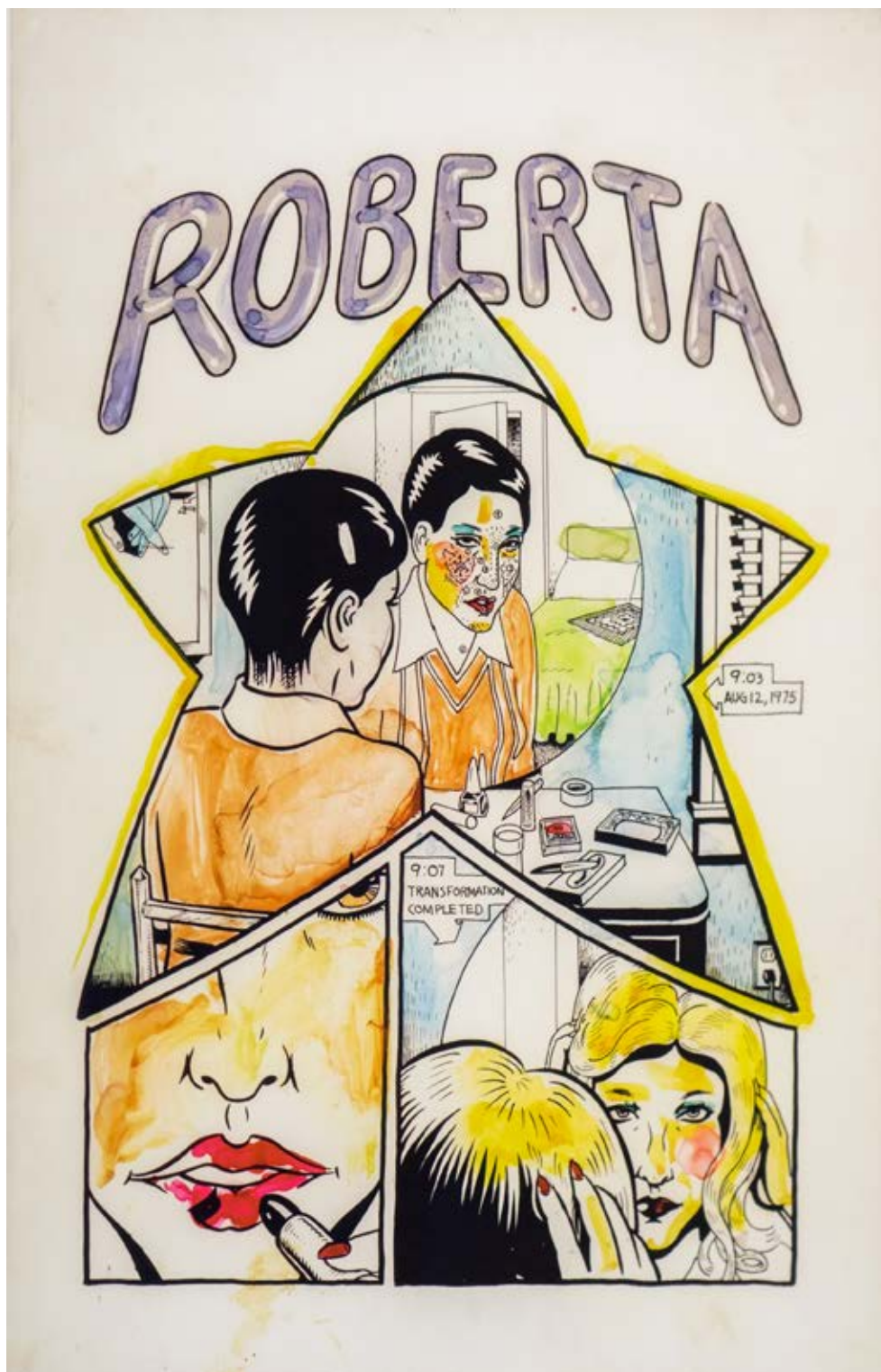
LHE_4476



Graph to Early Signs of Stress, 1975
Hand painted C-Print photo, acrylic and artist's hand writing, Vintage
75.9 × 101.2cm (Unframed)
LHE_0141



Roberta's Body Language Chart #2, 1973 ~ 1978
Digital Print
28.9 × 33.8cm (Framed), 10.1 × 15.2cm (Image)
LHE_0166



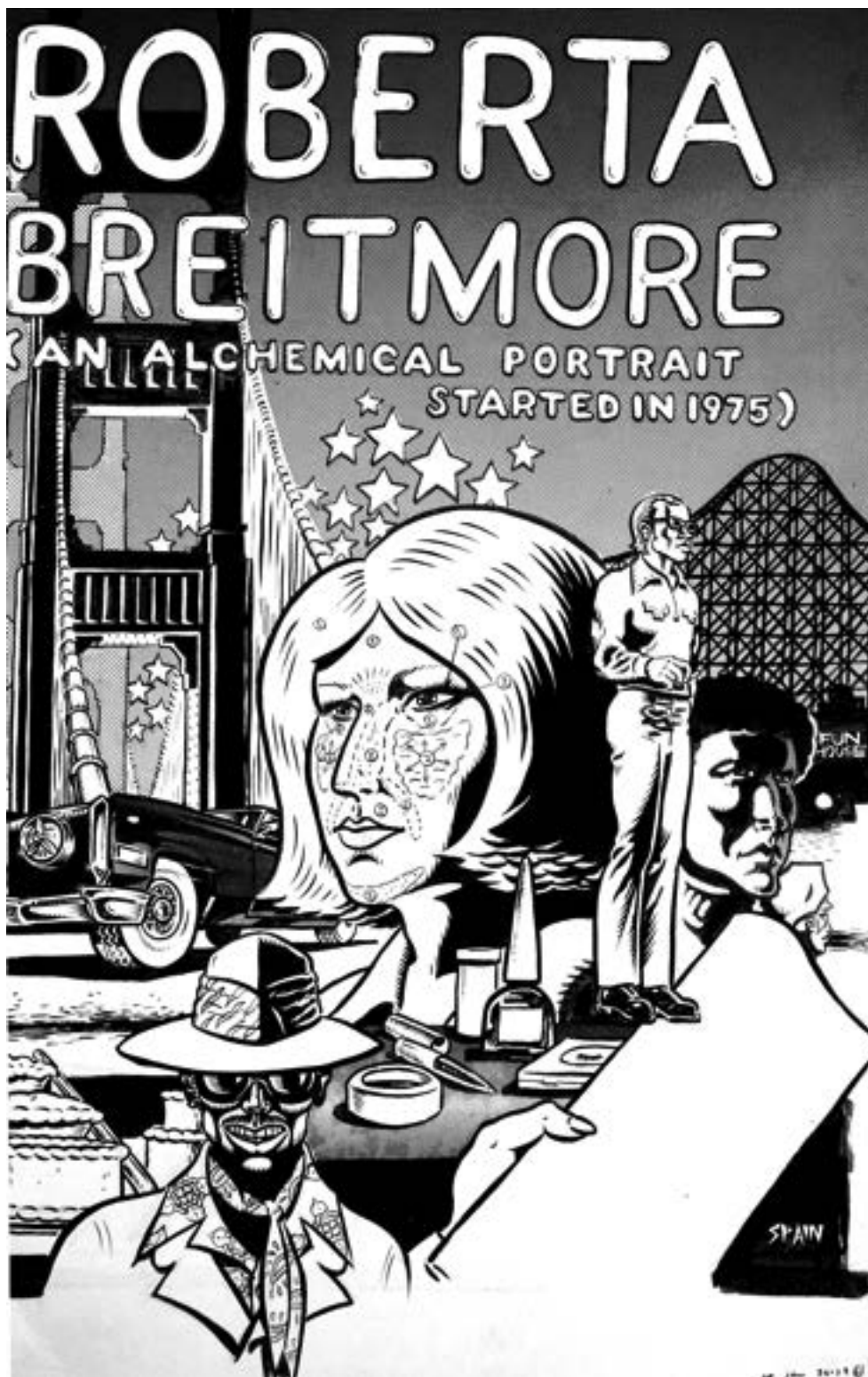
Comics: Page 1, Roberta Transformation, 1975
Print, Hand painted
57.7 x 43.5cm (Framed), 48.5 x 34.5cm (Image)
LHE_9296



Comics: Page 4. "Bathroom Escape", 1975
Photograph, print, hand painted
33.8 × 28.9cm (Framed), 25.2 × 20.3cm (Image)
LHE_7789



Comics: Page.3 "Amusement Park", 1975
Print, Hand painted
33.8 × 28.9cm (Framed), 27.7 × 21.6cm (Image)
LHE_5045



Comics: Cover, Roberta Breitmore (An Alchemical Portrait), 1975

Print, Hand painted

34 × 29cm (Framed), 25 × 20cm (Image)

LHE_2848

About Artist

American artist Lynn Hershman (b.1941) has been doing artistic practice for more than 50 years and internationally acclaimed for her art and films. As one of the earliest new media vanguard artists, Lynn Hershman is widely recognised for her innovative work investigating issues that are now recognised as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. Over the decades, she has made pioneering contributions to the fields of photography, video, film, performance, installation and interactive as well as net-based media art.

Her recent solo exhibitions include: "Civic Radar", Yerba Buena Center for the Arts, U.S.A. (2017); "Cyborgs and Self-Promotion", Cleveland Museum of Art, U.S.A.(2016); "The Liquid Identities", Lehmbruck Museum, Germany (2016); Origin of the Species (Part 2), Modern Art Oxford, U.K. (2015); "Civic Radar", ZKM | Museum of Contemporary Art, Germany (2014); "The Agent Ruby Files", San Francisco Museum of Modern Art, U.S.A.(2013); "Me as Roberta", Museum of Contemporary Art, Krakow, Poland (2012); "Investigations", Katherine E. Nash Gallery, University of Minnesota, U.S.A. (2011); "The Complete Roberta Breitmore", Whitworth Art Gallery, University of Manchester, U.K. (2009). Recent group exhibitions include: "Post-war- Art between the Pacific and Atlantic", Haus Der Kunst, Germany (2016); "Dreamlands: Immersive Cinema and Art 1905-2016", Whitney Museum, U.S.A(2016); "The Campaign for Art", San Francisco Museum of Modern Art, U.S.A.(2016); "Technologism", Monash University Museum of Art, Australia (2015); "Pop Departures", Seattle Art Museum, U.S.A. (2014); "Vertigo of Reality", Academy of Art, Germany (2014); "A Bigger Splash: Painting After Performance", Tate Modern, U.K. (2012); "Double Life", Tate Modern, U.K. (2011); "Verbund: Held Together With Water", Istanbul Museum of Modern Art, Turkey (2008).

Lynn Hershman is a recipient of a Siggraph Lifetime Achievement Award, Prix Ars Electronica Golden Nica, and a John Simon Guggenheim Memorial Foundation Fellowship. In 2017 she received a USA Artist Fellowship, the San Francisco Film Society's "Persistence of Vision" Award and will receive the College Art Association's Lifetime Achievement Award.

Her five feature films – Strange Culture, Teknolust, Conceiving Ada, !Women Art Revolution: A Secret History, and Tania Libre are all in worldwide distribution and have screened at the Sundance Film Festival, Toronto Film Festival and The Berlin International Film Festival, among others. She was awarded the Alfred P. Sloan Foundation Prize for writing and directing Teknolust. !Women Art Revolution received the Grand Prize Festival of Films on Art.

Her work has been shown in over 200 large-scale exhibitions throughout the world and is featured in the public collections of the Museum of Modern Art (New York, U.S.A), Tate Modern (London, U.K.), Lehmbruck Museum (Duisberg, Germany), Los Angeles County Museum of Contemporary Art (California, U.S.A), National Gallery of Canada (Ottawa, Canada), Walker Art Centre (Minneapolis, U.S.A), Whitworth Art Gallery (Manchester, U.K.), ZKM | Centre for Art and Media (Karlsruhe, Germany), Berkeley Art Museum (California, U.S.A).

Current and Upcoming Exhibitions:

- Art in Motion. 100 Masterpieces with and through Media, ZKM | Centre for Art and Media, Karlsruhe, Germany, July 14, 2018 – February 24, 2019
- Screening of Conceiving Ada & Vertighost at Art Basel, Art Basel Film Programme, Basel, Switzerland, June 14, 2018
- Riga International Biennial of Contemporary Art, Riga, Latvia, June 2 – October 28, 2018
- Lynn Hershman Leeson: Anti-Bodies, House of Electronic Arts Basel (HeK Basel), Basel, Switzerland, May 3 – August 5, 2018
- Objects Like Us, The Aldrich Contemporary Art Museum, Berlin, Germany, May 20, 2017 – January 13, 2019
- Flashes of the Future, Ludwig Forum, Aachen, Germany, April 20 – August 19, 2018
- Screening of Tania Libre at EPOS Art Film Festival, Tel-Aviv Museum of Art, Tel-Aviv, Israel, March 14 – 17, 2018

关于艺术家

美国艺术家林恩·赫舍曼 (b.1941) 艺术实践超过50年，因其艺术作品和电影而享誉国际。作为最早一代新媒体先锋艺术家的一份子，她的创新性被广泛认可，她的作品一直探究社会问题：人与技术之间的关系，个人身份，监控机制，使用媒体作为工具反抗审查制度和政治镇压。在过去的五十年里，她在摄影，电影，表演，装置，互动以及网络媒体艺术领域做出了开创性的贡献。

近年来个人展览包括：“公民雷达”，旧金山芳草地艺术中心，美国（2017）；“赛博人及自我推销”，克利夫兰艺术博物馆，美国（2016）；“流变的身份”，威廉·莱姆布鲁克博物馆，德国（2016）；“物种起源（2）”，牛津现代美术馆，英国（2015）；“公民雷达”，ZKM|当代美术馆，德国（2014）；“露比的文件”，旧金山现代艺术博物馆，美国（2013）；“作为罗贝塔的我”，卡拉科夫当代艺术馆，波兰（2012）；“调查”，明尼苏达大学Katherine E. Nash美术馆，美国（2011）；“完整的罗贝塔·布雷特莫”，曼彻斯特大学惠特沃斯美术馆，英国（2009）。群展包括：“战后：太平洋与大西洋之间艺术”，德国艺术之家（2016）；“梦乡：沉浸式影院与艺术1905-2016”，纽约惠特尼美术馆，美国（2016）；“艺术运动”，旧金山现代艺术博物馆，美国（2016）；“技术主义”，莫纳什大学美术馆，澳大利亚（2015）；“流行出发”，西雅图美术馆，美国（2014）；“现实的晕眩”，柏林艺术学院，德国（2014）；“水花飞溅：表演之后的绘画”，泰特现代美术馆，英国（2012）；“双重生活”，泰特现代美术馆，英国（2011）；“联合体：与水相拥”，伊斯坦布尔现代美术馆，土耳其（2008）等。

近年来林恩·赫舍曼获得的奖项包括Siggraph终身成就奖，Prix Ars Electronica Golden Nica和John Simon Guggenheim纪念基金。2017年，她获得了旧金山电影协会的“持久视觉”奖美国艺术家奖学金，并将获得大学艺术协会的终身成就奖。

她的五部电影 - 《奇异文化》《人造人》《孕育阿达》《女性艺术革命：秘密历史》和《Tania Libre》都在全球发行，并参展圣丹斯电影节、多伦多电影节和柏林国际电影节等。她作为《人造人》的编剧和导演获得Alfred P. Sloan基金奖。《女性艺术革命：秘密历史》也载誉艺术电影节。

她的作品已在全球200多个大型展览中展出并被很多机构收藏，包括纽约现代艺术博物馆，伦敦泰特现代艺术博物馆，杜伊斯堡莱姆布鲁克博物馆，洛杉矶当代艺术博物馆，加拿大渥太华国家美术馆，明尼阿波利斯沃克艺术中心，曼彻斯特的惠特沃思美术馆，卡尔斯鲁厄ZKM |艺术与媒体中心，伯克利艺术博物馆，等等。

当前和未来展览:

- 运动中的艺术. 100件新媒体艺术品，ZKM |艺术与媒体中心，卡尔斯鲁厄，德国，07.14, 2018 - 02.24, 2019
- 巴塞尔艺术博览会《孕育阿达》和《Vertighost》展映，巴塞尔电影项目，巴塞尔，瑞士，06.14, 2018
- 拉脱维亚国际当代艺术双年展，拉脱维亚，06.02 - 10.28, 2018
- 林恩·赫舍曼：抗体，巴塞尔电子艺术之家，巴塞尔，瑞士，05.03 - 08.05, 2018
- 如我物，奥德里奇当代艺术博物馆，柏林，德国，05, 20, 2017 - 01.13, 2019
- 未来的闪光点，路德维希论坛，亚琛，德国，04. 20, 2018 - 08. 19, 2018
- EPOS艺术电影节，特拉维夫艺术馆，以色列，03. 14, 2018 - 03. 17, 2018

ShanghART

香格纳画廊

ShanghART Shanghai 香格纳西岸

West Bund, Bldg.10, No.2555 Longteng Avenue, Xuhui District, Shanghai, China 200232

徐汇区西岸龙腾大道2555号10号楼, 上海, 中国 200232

T: +86 21-6359 3923, +86 21-5424 9033 | info@shanghartgallery.com

ShanghART M50 香格纳M50

Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai, China 200060

普陀区莫干山路50号16号楼, 上海, 中国 200060

T: +86 21-6359 3923 | info@shanghartgallery.com

ShanghART Beijing 香格纳北京

261 Cao Chang Di, Old Airport Rd, Chaoyang District, Beijing, China 100015

朝阳区机场辅路草场地261号, 北京, 中国 100015

T: +86-10 6432 3202 | infobj@shanghartgallery.com

ShanghART Singapore 香格纳新加坡

9 Lock Road, #02-22, Gillman Barracks, Singapore 108937

吉门营房, LOCK路9号02-22, 新加坡108937

T: +65 6734 9537 | info@shanghartsingapore.com