

Booth: K21

ShanghART Gallery



EN

Image: MELATI SURYODARMO
I Love You 2 (Part), 2018

Art Basel Basel 2018

Art Basel Basel 2018

ShanghART Booth: K21

06.11 - 06.17, 2018

ShanghART
香 格 纳 画 廊

Artist

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BIRDHEAD (est. 2004)

The artistic practice of Birdhead (Song Tao b.1979, Ji Weiyu b.1980) is based on photographs but also beyond the philosophy of photography. Capturing all the beings around them, Birdhead digest and apply the thinking mode of conceptual art into the context of their image interpretation. By combining the photographic matrix, collage, mounting techniques and so on, Birdhead delivers a “Birdhead world” in various exhibition spaces and humanistic environments.

Birdhead has been international presented at: How to gather? Acting in a city in the heart of the island of Eurasia, The 6th Moscow Biennale, Moscow, Russia (2015); New Photography 2012, MoMA, New York, U.S.A. (2012); Reactivation, The 9th Shanghai Biennale, Power Station of Art, Shanghai (2012); Illuminations, The 54th Venice Biennale, Venice, Italy (2011); The World of Other's: A Contemporary Art Exhibition, Museum of Contemporary Art, Shanghai (2008); China Power Station II, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007); Birdhead: New Village, EX3 Centro per l'arte Contemporanea Firenze, Florence, Italy (2011); Artist File 2011 The NACT Annual Show of Contemporary Art, National Art Center, Tokyo, Japan (2011). Birdhead's works have been internationally collected by: Tate Modern, MoMA New York, Astrup Fearnley Museum, Ullens and so on.

Introduction of works

The main material of the series comes from wasted photos and test strips produced in the darkroom. Most of the works are created with collage and painting materials.



1. *Passions Bloom Ambitions - The Waking of Insects No.3*, 2018

Gelatin silver print, Calligraphy and stamp on photo wet mounted on basswood, teakwood frame
36.7×30.5×2.3cm, BH_0332

2. *Passions Bloom Ambitions - The Waking of Insects No.11*, 2018

Gelatin silver print, Photos pinned with nails on basswood, elmwood frame
19×26×2.3cm, BH_9566

3. *Passions Bloom Ambitions - The Waking of Insects No.13*, 2018

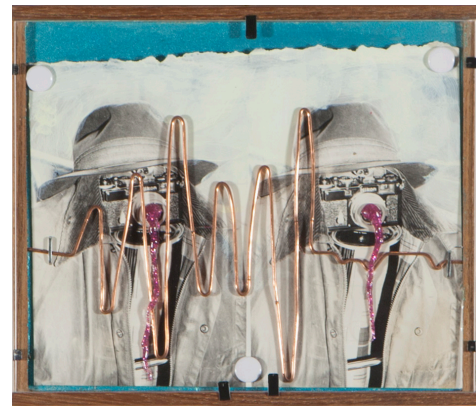
Gelatin silver print, Glass paint on photo pinned with staples on basswood, elmwood frame
16.2×16.2×2.3cm, BH_5870

4. *Passions Bloom Ambitions - The Waking of Insects No.10*, 2018

Gelatin silver print, Acrylic and stamp on photo, photo pinned with copper nails on ink brushed basswood, acrylic on elmwood frame
33×26.5×2.3cm, BH_6771



5



7



6



8



9



10



11

5. *Passions Bloom Ambitions - The Waking of Insects No.22, 2018*

Gelatin silver print, Acrylic on photo pinned with alloy nails on basswood, acrylic on basswood and elmwood
16.5×16.3×2.3cm, BH_5770

6. *Passions Bloom Ambitions - The Waking of Insects No.28, 2018*

Gelatin silver print, Acrylic on photo pinned with alloy nails on basswood, acrylic on basswood, elmwood frame
26.4×33.1×2.3cm, BH_4023

7. *Passions Bloom Ambitions - The Waking of Insects No.33, 2018*

Gelatin silver print, Photo pinned with staples on basswood, copper wires, acrylic on basswood, teakwood frame
18.2×15.6×2.3cm, BH_5396

8. *Passions Bloom Ambitions - The Waking of Insects No.20, 2018*

Gelatin silver print, Photo pinned with copper pin on ink brushed basswood, stamp on basswood, acrylic on elmwood frame
19×12.3×2.3cm, BH_6806

9. *Passions Bloom Ambitions - The Waking of Insects No.15, 2018*

Gelatin silver print, Photo pinned with staples on basswood, acrylic on basswood, elmwood frame
26.4×16.5×2.3cm, BH_4115

10. *Passions Bloom Ambitions - The Waking of Insects No.21, 2018*

Gelatin silver print, Photo pinned with copper pins on basswood, acrylic on basswood and elmwood frame
16.5×16.5×2.3cm, BH_4622

11. *Passions Bloom Ambitions - The Waking of Insects No.16, 2018*

Gelatin silver print, 5Calligraphy and stamp on photos pinned with staples on ink brushed basswood, elmwood frame
30.8×37.4×2.3cm, BH_3100

CHEN Wei (b. 1980)

Chen Wei was born in 1980 in Zhejiang Province, China. He currently lives and works in Beijing. He has been engaged in sound art and performance, and then turned to video and installation. Chen Wei has exhibited extensively and internationally at numerous prestigious institutions and biennales.

Recent solo exhibitions include: Chen Wei: Falling Light, Galerie Rüdiger Schöttle, Munich, Germany (2018); Chen Wei: Fresh Dewdrop, OTA Fine Arts, Singapore (2018); CHEN Wei, ShanghART Beijing, Beijing (2017); The Club, Centre for Contemporary Photography (CCP), Melbourne, Australia (2017); Noon Club, programmed by Francesco Bonami, JNBY Art Space, Hangzhou; In The Waves, chi K11 Art Museum, Shanghai (2015). Recent group exhibitions include: We Chat: A Dialogue in Contemporary Chinese Art, Asia Society Texas Center, Houston, USA; The Work in Progress: Photography from China, Museum Folkwang, Essen, Germany (2015); Performance and Imagination: Chinese Photography 1911 - 2014, Stavanger Art Museum, Stavanger, Norway (2014); My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, FL. and Museum of Fine Arts, St. Petersburg, Florida, U.S.A. (2014); ON | OFF: China's Young Artists in Concept and Practice, Ullens Center for Contemporary Art (UCCA), Beijing, China (2012); 28 CHINESE, Rubell Family Collection/Contemporary Arts Foundation, Miami, USA (2013), Asian Art Museum, San Francisco, San Antonio Museum of Art, San Antonio, USA (2015). Chen Wei is awarded the Asia Pacific Photography Prize in 2011, and nominated by Prudential Eye Awards for Contemporary Asian Art in 2015.



Wading Boots (Size A), 2010
Photograph, Archival Inkjet Print
75 × 100cm, Edition of 3+1AP, CW_1650

Wearing a pair of wading boots, covered with dark green waterweeds. Time and transmutation, as well as responses to the period of time when I experienced artist's block.

Light A Candle (Size A), 2011
Photograph, Archival Inkjet Print
100x75cm, Edition of 3+1AP, CW_4637



Completed during my residency in Yokohama Japan, it is a sketch of beauty and pain, as well as the temporal fragility of light in the dark.

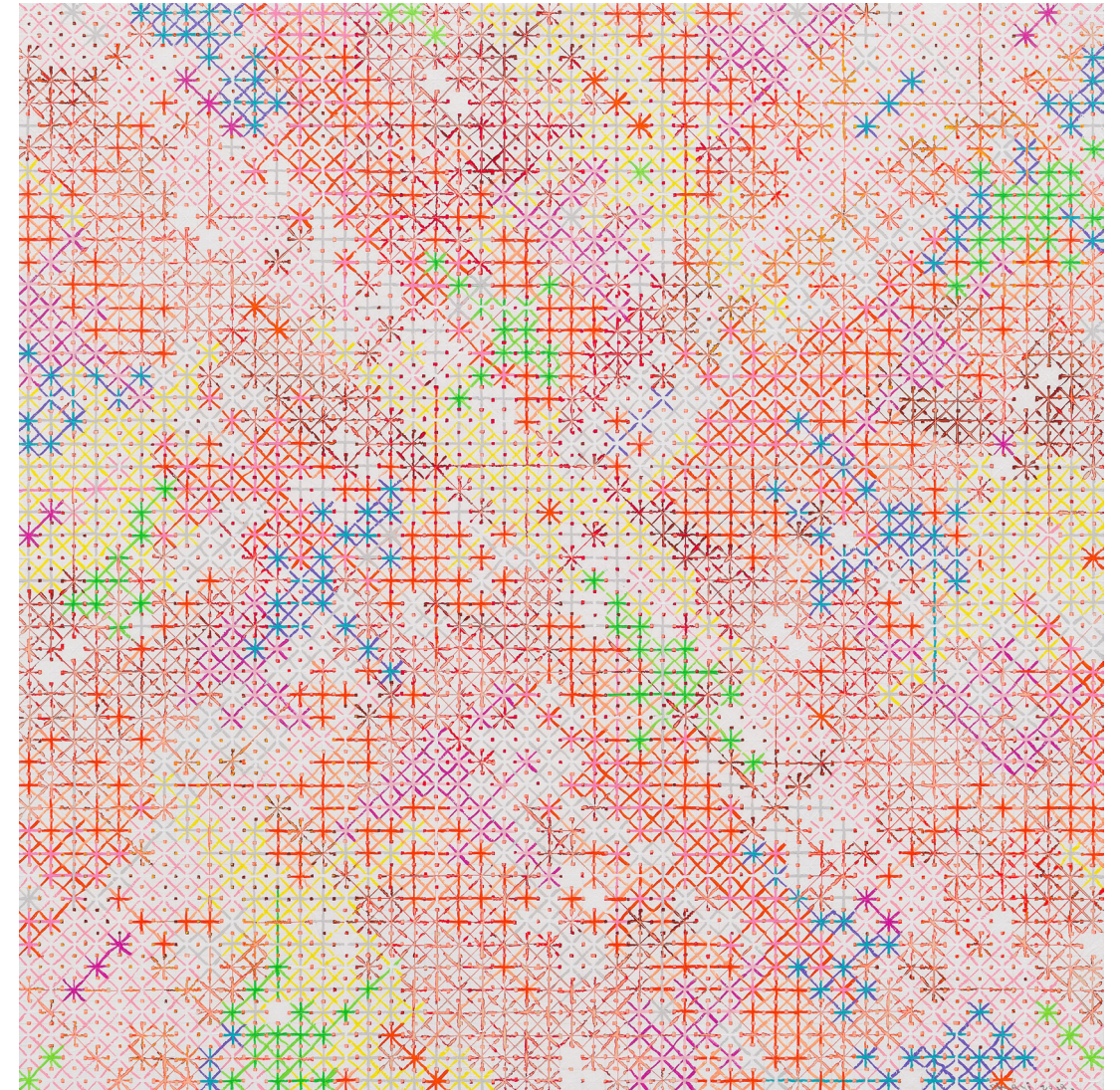
DING Yi (b. 1962)

Ding Yi was born in Shanghai in 1962, and now lives and works in Shanghai. In 1983, he graduated from Shanghai Art and Design Academy, and then graduated from Shanghai University department of Fine Arts in 1990. Since the late 1980s, Ding Yi began to work with crosses and grids in his abstract visual expressions. All of his works are named "Appearance of Crosses" with year number and serial number attached. Other than painting, he also works in the fields of sculpture, space installation and architecture.

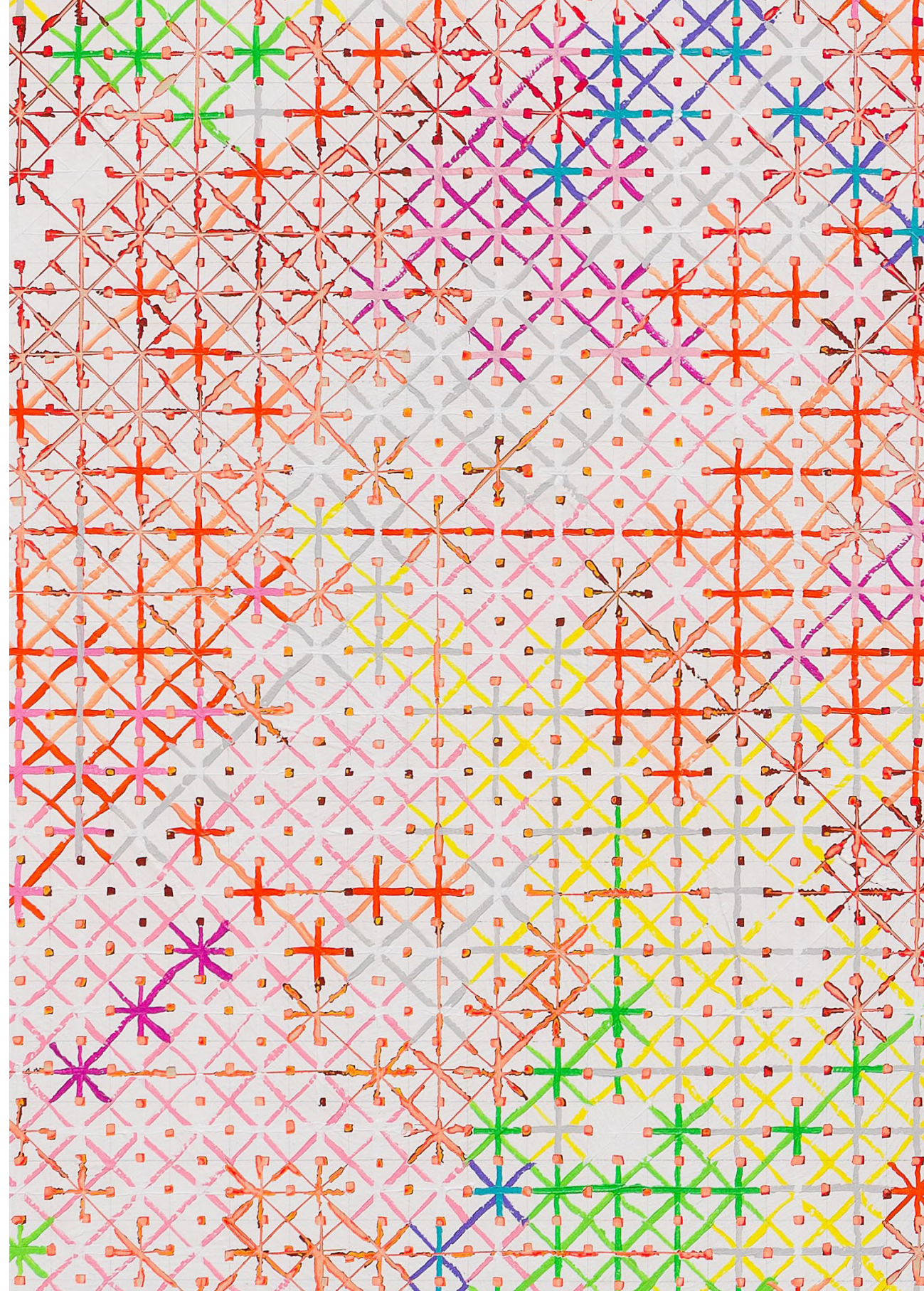
As the most resolute practitioner of Chinese abstract art, Ding Yi establishes a highly personalized artistic language with the "crosses", which begins with the pursue of formalism and rationalistic painting, reflects the ambiguous connection between the visual expression and essence of objects under the context of rapid social development, then, through the continued transformation of creative mediums, advances the physical painting of intuitive perception and the metaphysical explorations of artistic concepts at the same time.

Introduction of work

Ding Yi's works, mixed media on wooden plate, display considerable virtuosity in his command and deployment of a growing range of techniques associated with his grid idiom. The carved lines, components of the grid, are beautifully modulated with thickening and thinning shapes and supple or taut qualities as in calligraphy. The carved line is a multiple technique, destroying and removing paint and wood only to simultaneously create by revealing layers of colour or even the wood base below. The result is that Ding Yi's grid, in the new paintings, becomes even more rich and complex as an artistic framework, enabling further exploration and revealing new qualities and characteristics.



Appearance of Crosses 2018-4, 2018
Mixed media on basswood
120×120cm, DY_1842



Lynn Hershman Leeson

(b. 1941)

American artist Lynn Hershman Leeson (b.1941) has been practicing art for more than 50 years and is internationally acclaimed for her art and films. As one of the earliest new media vanguards, Lynn Hershman Leeson is widely recognized for her innovative work investigating key issues 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, Karakov, Poland (2012); "Investigations", Katherine E. Nash Gallery, University of Minnesota, U.S.A. (2011); "The Complete Roberta Breitmeyer", 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 Leeson 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 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 works have 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, Tate Modern London, Lehmbruck Museum Duisburg, Los Angeles County Museum of Contemporary Art, National Gallery of Canada Ottawa, Walker Art Centre Minneapolis, Whitworth Art Gallery Manchester, ZKM|Centre for Art and Media Karlsruhe, Berkeley Art Museum, etc.

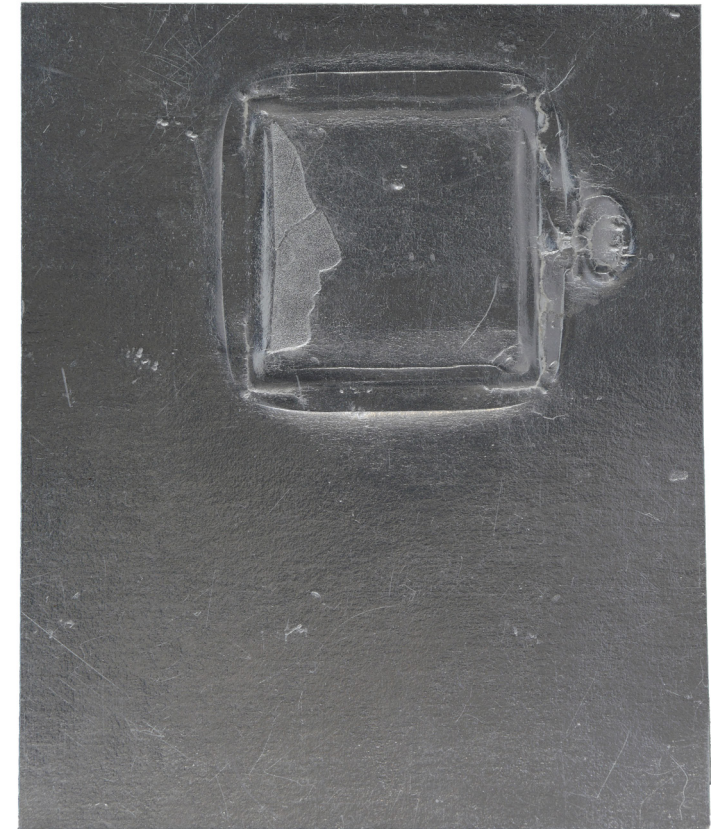
Introduction of works

"There is a reliance on looking beyond the surface, into the mechanics of process even in these early projects that involve drawing, painting and sculpture that form the organizing core and armature of an aesthetic of perception that would evolve, particularly in the evolution of cyborgs." — Civic Radar

This series of small early works on paper, completed during mid 1960s, reveals the classical beginnings of Lynn Hershman Leeson's career, as well as hints of themes such as identity, gender, self-representation, artificial body, and doubling that run through her diverse body of works over the years. Based in the Bay Area at the time, Hershman was immersed in the context of technology and transitional times, where her many experiments with sculpture and new media extended out of her practice of drawing.

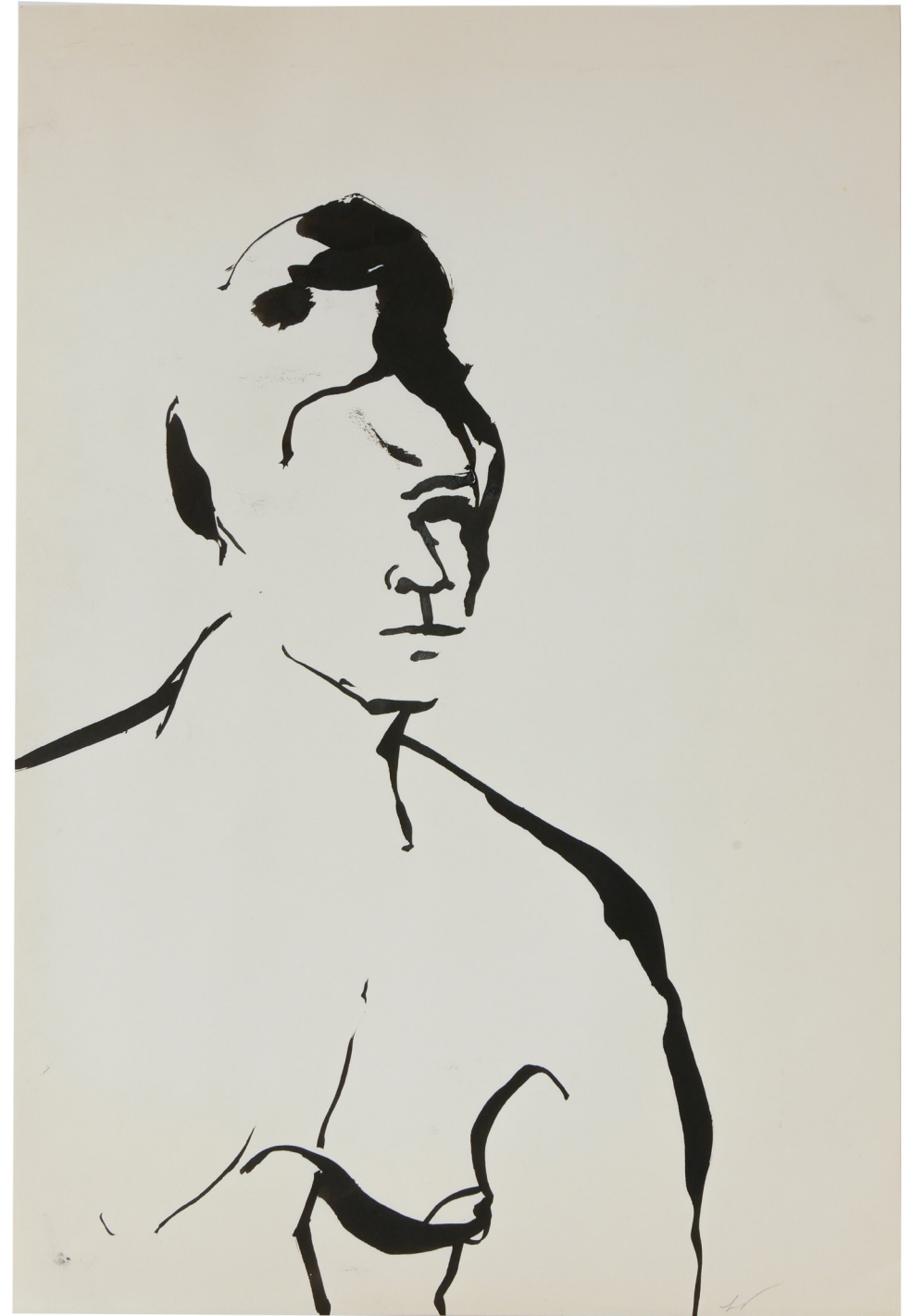


Red Future
1965 (work completed mid 1960s)
Mixed Media, collage
40×37.5cm, With Frame 62.4×60cm, LHE_8550



Camouflage
1965 (work completed mid 1960s)
Embossed Silver Board
17.1×14.6cm, With Frame 43.5×41cm, LHE_7660

Seated Woman
1965 (work completed mid 1960s)
Drawing, Ink
54.6×36.8cm, With Frame 67.3×49.5cm, LHE_2636





Partners
1965 (work completed mid 1960s)
Drawing, ink
19×22.9cm, With Frame 49.2×38.7cm, LHE_8741



Freedom
1965 (work completed mid 1960s)
Ink and paint
15.9×15.2cm, With Frame 41.2×37.2cm, LHE_2702



Hiding Woman
1965 (work completed mid 1960s)
Relief Print
19×11.4cm, With Frame 52.2×49.2cm, LHE_1107



Half Hidden Woman
1965 (work completed mid 1960s)
Drawing, Ink
30.5×22.9cm, With Frame 55.7×48.1cm, LHE_7135

LIU Xiaohui (b. 1975)

LIU Xiaohui was born in Shandong Province, China, in 1975, and moved to Beijing in 1991. He graduated from Central Academy of Fine Arts (CAFA) High School, and subsequently got his bachelor and master degrees from CAFA. In 2007, he was invited to London for an exchange program. He currently teaches at the Mural Painting Department of CAFA.

Introduction of works

Practicing primarily as a painter, Liu centers the structure of his practice closely around life, taking it as the source of clue (or path). By employing a painterly language and tireless repeating analysis of color, the artist both affirms and denies perennially the immediate experience. He constantly deliberates and refines non-referring subject matters and ordinary scenes. Finally, Liu aims at accurate expression of truth from an oriental view via permeating effect of quality and quantity.



Untitled - Refraction Mirror, 2015-2018
Oil on canvas
150×130cm, LXH_3840



Michael DEAN (b. 1977)

Michael Dean (b. 1977 Newcastle upon Tyne, now lives and works in London) starts his work with writing - which is then abstracted into human-scale sculptures, using industrial and daily materials such as concrete, steel, padlocks, papers. Dean explores the three-dimensional possibilities of language by 'spelling out' his words through the alphabet of concrete sculptures, the contagion of stickers, dyed books, casts of his and his families' fists and fingers. Dean's experiments with the sculptural possibilities of typography prefigure his physical gestures towards the reification of language. Dean's practice is not about presenting readable words, but rather about a disclosure of the personal, striking some equality between the author and the viewer while placing the people in front of the work.

Dean's works have been internationally showed at well-known art museums and institutions. In 2016, Dean was nominated for the Turner Prize and in 2017, he exhibited as part of the fifth edition of Skulptur Projekte Münster. Recently, Dean is nominated for the Hepworth Prize for Sculpture. Dean will have a solo show at BALTIC Centre for Contemporary Art (Newcastle, UK) opening in June, 2018 and a solo exhibition at the Museo Tamayo (Mexico City, Mexico) in 2019. Dean's works have been widely collected by organizations such as Tate, Kadist Art Foundation, Henry Moore Foundation, Walker Art Center, The Nasher Collection and so forth.

Introduction of works

Dean's human-scale sculptures start with his writing, and every show comes with a self-publication. *Analogue Series (Not Yet Titled)* and *Analogue Series (Leaves)* are two book sculptures created by Michael Dean during his installation for Analogue LOL, his first solo exhibition at ShanghART Gallery as well as in China. The books are ink stained and contain the artist's writing and drawing especially created for the show.



Analogue Series (Not Yet Titled), 2018
Sculpture, Ink stained publication, cable tie
20x56x30cm, MDN_3735

Analogue Series (Leaves), 2018
Sculpture, Ink stained publication, cable tie
21x28x26cm, MDN_6691

Melati SURYODARMO (b. 1969)

Melati Suryodarmo (b. 1969) is a visual artist currently based in her hometown, Surakarta, Indonesia, having lived and worked in Germany for 20 years. She graduated with a degree in International Relations from Universitas Padjadjaran Bandung, Indonesia, and went on to pursue a degree in Fine Arts at Hochschule fuer Bildende Kuenste, Germany. Studying under the tutelage of renowned Japanese Butoh dancer and choreographer, Anzu Furukawa, and acclaimed pioneering performance artist and professor, Marina Abramovic, Melati eventually finished her post-graduate program in Performance Art while gaining the opportunity to perform alongside Abramovic with a group of students at the 2003 Venice Biennale. Known for her long durational performances, often involving highly physical acts and use of the body to convey her ideas regarding cultural, social, and political issues, Melati has performed across the world for 20 years, in festivals, biennials, galleries, and museums. Notable shows include the 52nd Venice Biennale Dance Festival (2007), Luminato Festival of the Arts (2012), Asia Pacific Triennial 8 (2015), Singapore Biennale (2016), as well as helming the Jakarta Biennale 2017 as the artistic director.



I Love You, 2007
Mini DV, Performance photograph, Colour inkjet print
6', Edition of 5+2AP, MS_3306

"I LOVE YOU" is a 5-hour durational performance that interrogates the melting of linguistic form. Communication is limited to a single utterance, "I love you", while the performing body is literally stressed with a rectangular piece of glass. The oversized glass overwhelms Suryodarmo, who struggles under its weight, bulk and fragility. Like the phrase "I love you", glass is simultaneously powerful and vulnerable. The material is strong and resilient but a simple hit at the wrong angle might cause it to shatter. As she carries its weight on her back, Suryodarmo is also balancing the glass upon her back.

As a polyglot, fluent in Indonesian, German, English and Javanese, Suryodarmo has observed different linguistic expressions of love. While 'love' is generally understood as an emotion, the word 'love' is also a label, an utterance that is removed from the real emotion. English speakers can and do constantly redefine this word through personal experiences and while in conversation with other speakers. The word is not indexical but collectively constructed. While the burden of each language does stress and restrain the speaker, there is a kind of way, through repetition and durationality, that the individual can touch on the tensions of linguistic meaning and blur the substance of the language.



I Love You 2, 2018
 Performance photograph, Colour inkjet print
 120×180cm, With Frame 147×207×8cm
 Edition of 5+2AP, MS_8964



I Love You 3, 2018
 Performance photograph, Colour inkjet print
 120×180cm, With Frame 147×207×8cm
 Edition of 5+2AP, MS_8707

Transaction of Hollows, 2016
 Single-channel video
 14'45" , Edition of 5+2AP, MS_7926



"Transaction of Hollows" is a durational performance where the visceral and aural takes centre stage. Wielding a Javanese bow, Suryodarmo shoots hundreds of arrows in a custom-built room that the audience also inhabits. The arrows whizzes through the air and pierces the walls, producing a loud hollow sound on impact. Through this performance, she meditates on the direction of our lost society.

To aim at something can be both literal and metaphorical. An archer aims at the bull's eye and people aim to attain certain goals or achievements. The path of the arrow also matters. The world is full of distractions and impurities that sway the direction of the arrow. Javanese archery teaches that the process is as, or more, important than the target. In society's search for bigger, better and more, as it aims for a certain utopia that cannot realistically be achieved. Suryodarmo proposes a more direct relationship with the world around us. Dealing with the process, perhaps of life itself, is more important as the utopia can only be hollow.

OUYANG Chun (b. 1974)

OUYANG Chun is a Chinese artist of the 1970s. His works feature independent contemporaneity, various techniques and abundant gradations that refresh the audience's eyes. The distinctive quality benefits from his manner of practice and the oppositional attitude to the academic education. Escaping from preciousity, Ouyang Chun's paintings seek to draw childish and unadorned stories which mirror his own life experiences and creating style.

Introduction of work

A quote from the author Don DeLillo says that "garbage is not what we cast out, but the prime locus of meaning in our lives: we arrange our existences so as to make room for garbage." Detritus and wastes are recurring themes in Ouyang Chun's works. When detritus of different properties mix together, like items that were once dazzling becoming used, consumed, and released, they would eventually fade away. This beautiful process resembles the fate of human beings.



A Fly Sweeps over The Slums, 2017
Oil on canvas
130×190cm, OYC_6328



SUN Xun (b.1980)

The Dreamer, 2016
Acrylic on canvas, mineral powder
215×498cm, SX_9236



SUN Xun was born in 1980 in Fuxin in Liaoning province, China. He currently lives and works in Beijing. He graduated in 2005 from the Print-making Department of the China Academy of Art. In 2006, he established n Animation Studio.

The works of SUN Xun are mainly drawing and/or short animation. Sun Xun also exhibits his individual cell drawings and other mixed media works, often times alongside his films. Reality and fantasy, time and history, are seen throughout Sun Xun's work. Works such as "21 KE", "Magician's Lie" and "Requiem" feature a key protagonist: a magician dressed in a black suit and a high top hat. The magician has been in search of another world, probably a utopia. Over the course of this character's expedition, the sequences are dreamlike and apocalyptic. Sun's works explore themes of societal development and revolution, referencing such theorists as Marx, Adorno, and Horkheimer.

Sun Xun has received several notable awards including the "Chinese Contemporary Art Awards (CCAA Best Young Artist)" and "Taiwan Contemporary Art Link Young Art Award" in 2010, and the Civitella Ranieri Visual Arts Fellowship 2011/ 2012.

Introduction of work

The work was exhibited at a parallel exhibition of the Oberhausen Film Festival in Germany. The painting depicts a statue of six famous heroes, all renowned in the history of the world but have no heads and no context. They wander aimlessly in time and in the space of consciousness... In the form of movie screens, they are unlikely heroes that do not belong in any space, time and meaning coordinates.

Xu Zhen was born in 1977, and now lives and works in Shanghai.

Xu Zhen has been considered an iconic figure of Chinese contemporary art. In 2004, Xu won the prize for 'Best Artist' at the China Contemporary Art Award. His practice covers various medias such as installations, video, painting and performance, etc.. Xu Zhen has exhibited internationally at museums and biennales such as Venice Biennale (2001, 2005), The Museum of Modern Art (New York, 2004), Mori Art Museum (Tokyo, 2005), MoMA PS1 (New York, 2006), Tate Liverpool (2007), Hayward Gallery (London, 2012), Lyon Biennial (2013), Armory Show (New York, 2014), Long Museum (Shanghai 2015), Al Riwaq Art Center (Qatar, 2016), Sydney Biennial (2016), Guggenheim Museum (New York, 2017), among others.

XU ZHEN[®], founded by artist Xu Zhen in 2013, is the flagship art brand of MadeIn Company. Born in 1977, Xu Zhen is a leading Chinese artist and curator, and the founder of MadeIn Company. XU ZHEN[®] is committed to art creation and cutting-edge culture development. Through collecting and appreciating artworks and events produced by XU ZHEN[®], users can enjoy spiritual aspirations and life experiences of the finest quality.



Fortune - Statuette of the Overseer of Priests Ameny, 2018
Oil on canvas
120×95cm, MI_2568

The statue that appears in *Fortune - Statuette of the Overseer of Priests Ameny* belongs to the collection of Metropolitan Museum of Art in New York, and is presumed to be produced at around 1982-1802 B.C. The statue depicts the figure of the Priest Ameny, and the inscription mentions the the crocodile god Sobek of Shedet, suggesting that the statuette is from the Fayuum area in Egypt where this crocodile god was worshiped. There, people tamed and worshiped crocodiles in the pond. A jade bracelet covers the eyes of the priest in this picture. This eastern stoneware is transformed by the artist into a kind of seeing glass. The priest's eyes are still visible under the smooth transparency of the jade.

Fortune-Head of a Princess, 2017

Oil on canvas
100×70cm, MI_2466



The female head in *Fortune - Head of a Princess* comes from a set of sculptures made around 1352-1336 B.C., belonging to the Amarna Period of the Eighteenth dynasty in Egyptian history. The princess is the daughter of Akhenaten and Nefertiti, and her figure symbolizes new religious belief. The exaggerated large skull is thought of as a feature of the Amarna family. This brightly coloured jade bracelet is an eastern jewel that dates back to the stone ages, and was seen as the symbol of status, culture and virtue. This culturally rich artifact is now used as a daily accessory. Xu Zhen uses painting to turn it into a royal crown.

Alien 2 - Sleeping Hermaphroditos, Western Han dynasty Female Musician Playing a Zither, 2017 ~ 2018

Mineral-based composite, stainless steel, acrylic paint
 Overall 130×200×165cm | Hermaphroditos 120×180×145cm
 Female musician play 85×120×80cm
 Edition of 3, MI_2568



Alien 2, in the same vein of Eternity-(Buddha in Nirvana), juxtaposes two sculptures: an "hermaphrodite" from Greek mythology and a female figure from the Western Han Dynasty. The Chinese figurine and the Western sculpture are combined in a certain attitude to create an intimate and caring atmosphere, reflecting the attraction of Eastern and Western civilizations for one another, as well as their reciprocal intricacies, curiosity and desire.

YANG Fudong (b. 1971)

Yang Fudong was born in 1971 in Beijing. He graduated from the China Academy of Fine Arts, oil painting department in Hangzhou. He is among the most successful and influential Chinese artists working today. Yang started creating video works from late 1990s. Whether photography, film or installation, his works all form a multicultural perspective; the commingled space and time illusion form a unique visual interpretation of Shanghainese culture. His artworks articulate multiple dimensions and investigate the structure and formation of identity through myth, personal memory and lived experiences. Each of Yang's works is a dramatic existential experience and a challenge to take on. Yang Fudong has participated in prestigious international art events include Documenta in Kassel, Venice Biennale, Lyon Biennale and AsiaPacific Triennial etc. He was a finalist for Hugo Boss Award in 2004 and won this honor as the third Chinese artist after Cai Guoqiang and Huang Yongping. Now he works and lives in Shanghai.

Introduction of work

The light that I feel series refers to an eponymous film shot during the summer 2014 on the island of Sandhornøy in Norway where Yang Fudong directed local actors and dancers for nearly two months. The very unusual outdoor eight channel video installation was unveiled on the occasion of the opening of a new arts and music festival, SALT. The Light That I Feel contains myriad images - naked dancers, flowers in the wind, a stone lying in the sand - that provide a notion of equivalence between the human and the natural world. As in many of his films, landscapes play a paramount role equivalent to that of the protagonists. People or plants shaking in the elements becomes the artist's signature imagery, registering his acute feeling for the physical manifestation of sensation coupled with a taste for alienation.



The Light That I Feel, 2014

B&W chromogenic print, 120mm B&W film
150×150cm With Frame: 180×180×8cm, Edition of 10+2AP, YFD_3126

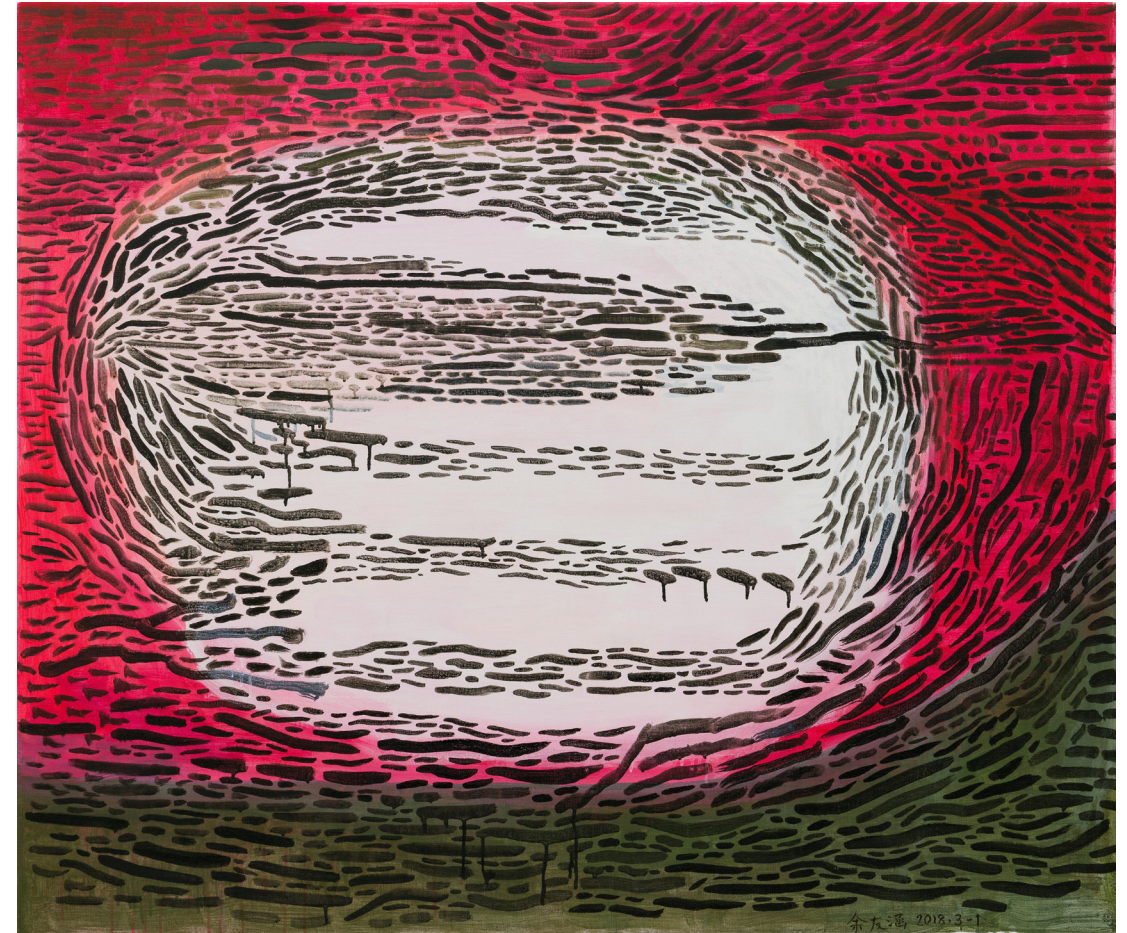
YU Youhan (b. 1943)

YU Youhan was born in Shanghai in 1943. He graduated from the Central Academy of Art and Design, Beijing in 1973. Now he resides and works in Shanghai. YU Youhan's works have been widely shown both nationally and internationally. Recent exhibitions include: The Representational and The Abstract, ShanghART Gallery, Shanghai (2017); YU Youhan Retrospective, PSA China Contemporary Art Collection Series, Power Station of Art, Shanghai (2016); YU Youhan: Y ī b ā n, Yuan Space, Beijing (2013); 2xHelbling in Shanghai, IG Halle, Kunst(zeug)haus, Rapperswil, Switzerland (2012); YU Youhan's Paintings, ShanghART H-Space, Shanghai (2011); Out of Shanghai, Museum gegenstandsfreier Kunst, Otterndorf, Germany (2009); Writing on the Wall, Chinese New Realism and Avant-Garde in the Eighties and Nineties, The Groninger Museum, Groningen, The Netherlands (2008).

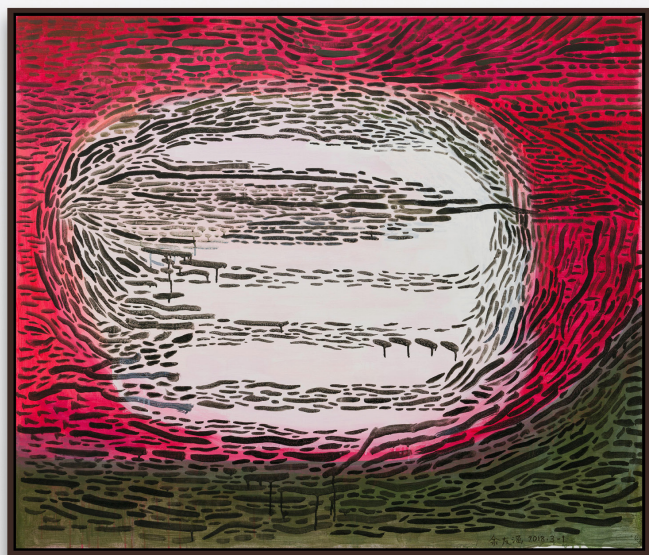
Introduction of work

From the first "Black Circle" of the "Circle" series in 1985, Yu Youhan's "Circle" was continuously drawn out, presenting paintings formed with all kinds of "dots". Although these paintings are ever-changing, they still firmly hold on to the most basic figure - the circle.

There is no doubt that simplicity and abundance are integrated here. It is possible that Yu Youhan wanted to achieve "many" with "less"; at the same time, he tries to reflect his single proposition through diversity - circles are all-inclusive and perfect. Spiritually, he pursues a conciseness that has great power of generalization. Instead of conceptualizing his ideas, he found a form that is best suited to express his concepts. At the same time, the form itself has its own meaning, and these meanings do not always point to the concept - that is, the "Tao" of Oriental philosophy that Yu Youhan is deeply interested in. He is keen on form, circles with changing shapes, contrast of light and dark, surface texture made up of brushstrokes, thickness, and the flow of pigments, all of which are the focal points of the "circle" series that draw our attention. His circles are rigorous and thoughtful, and later appeared to be free and hearty. In short, the Apollonian spirit and Dionysian spirit alternate in his works.



Red Sun, 2018
Acrylic on canvas
101×117cm, YYH_4071



ZHANG Ding (b. 1980)

Zhang Ding's practice is mainly presented through his solo projects, including videos, installations, paintings and live performances, etc. Starting from Tools (2007), constructing absurd scenes full of contrasts and conflicts that focus on sensory perception and will power became his way of demonstrating and interpreting metaphors of societal references, which may also be seen as a series of deconstructed mise-en-scenes. The scenic displacement created a psychic displacement whereby we were confronted with our imperfect senses, our 'fallible omniscience'. In Opening (2011), live performance was brought into his project for the first time, and remained present all the way to Orbit of Rock (2014). In these projects, chemical interaction generated by all the in-between stimulation transformed the sites into environmental sculpture of twisting emotion and atmosphere. In his latest project Enter the Dragon (2015) at ICA London, Zhang Ding experimented further and explored more possibilities in his work by opening up the sole artistic authorship to the public – twenty six musicians of various genres and styles were invited to collaborate at the specific site by making improvisation with each other.

Introduction of work

The simplification of the work's form doesn't lead to its visual beautification. Rather, it brings us into another situation - the control and reason of the industrial age. This is an effective but transitory internal order in the process of social evolution, which is different from the passionate, emotional and simple life of people in the agricultural society. Although the evolution seems orderly, it is in fact a genetic control of human nature, just like the vortex in the video which is a real and abstract portrayal of a complete social form. In every social form which has been transformed, "he" (that is, we) has no choice but to obey, because all choices are passive.



Vortex #1, 2018

Stainless steel plated 24-karat gold, brass plated 24-karat gold, UV printing
45×34×2.5cm, ZD_4398

ZHANG Enli (b. 1965)

ZHANG Enli was born in Jilin province in 1965. He graduated from the Arts and Design Institute of Wuxi Technical University in 1989, and currently lives and works in Shanghai. As a painter who depicts the world from the perspective of daily life, ZHANG devotes the same attention and passion to every single bucket, wardrobe and behaviour of an individual he depicts. All presentation is not only a re-presentation for him but an expression as well. Regarding painting skills, a specific texture and volume of a single object or group could be sensed through the transformation and conversion of lines and dimensions. Immersed in the inherent space of the canvas, some of the objects in the paintings give a feeling that they have dissolved in thin paint.

Recently solo exhibitions include: The Garden, HAUSER & WIRTH, New York, USA(2018); Gesture and Form, Firstsite, Colchester, England(2017); HAUSER & WIRTH, Zurich, Switzerland(2016); Self-Sustained, MOCA, Taipei(2015); ZHANG Enli, ShanghART Gallery Main & H-Space, Shanghai; Four Seasons, Hauser & Wirth, Somerset, U.K.(2015); Space Painting by ZHANG Enli, K11 Art Foundation, HK (2014); Landscape, Museo d'Arte contemporanea di Villa Croce, Genova, Italy(2013); Space Painting, ICA, London, England (2013); ZHANG Enli, Shanghai Art Museum, Shanghai (2011); ZHANG Enli, HAUSER & WIRTH, New York, U.S.A.(2011); ZHANG Enli, Minsheng Art Museum, Shanghai (2010); ZHANG Enli, HAUSER & WIRTH, London, U.K.(2010); ZHANG Enli, Kunsthalle Bern, Germany (2009); ZHANG Enli, Ikon Gallery, Birmingham, U.K.(2009) etc.

Introduction of work

"Rotten Parcel" was created in 2016 by artist Zhang Enli. The parcel vanished after decaying. A twisted iron wire used to tie the parcel is the only material remaining. As a mundane subject – the iron wire, which resonates the style of Chinese calligraphy, intertwines, suspends and integrates in a space constructed by colours.



Rotten Parcel, 2016
Oil on canvas
170×150cm, ZEL_2512

Robert ZHAO Renhui (b. 1983)

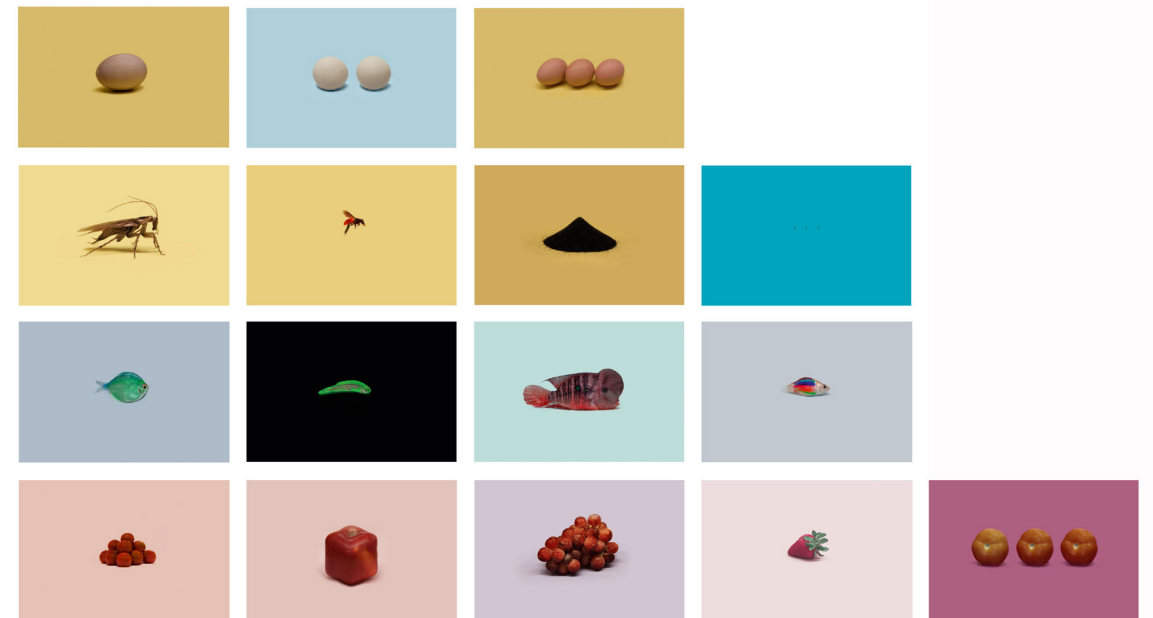
Singaporean visual artist Robert Zhao Renhui (b. 1983) works chiefly with photography but often adopts a multi-disciplinary approach, presenting images together with documents and objects. Renhui's work include textual and media analysis, video and photography projects.

In 2010, he was awarded the Young Artist Award by the Singapore National Arts Council. His work has also been featured prominently in Artforum International, ArtAsiaPacific, European Photography, Pipeline, Archivo, Fotografia and Punctum.

Recent exhibitions include the Sydney Biennale (2016), Arles Discovery Award (2015), 'A Guide to the Flora and Fauna of the World', Centre of Contemporary Photography, Melbourne (2015); Christmas Island, Naturally, ShanghART, Shanghai (2017); Singapore, Very Old Tree, National Museum of Singapore, Singapore (2017); 'The Nature Collector', ShanghART, Shanghai (2015); 'Flies Prefer Yellow', Kadist Art Foundation, San Francisco (2014); and 'A Guide to the Flora and Fauna of the World', Primo Marella Gallery, Milan (2014), Singapore Biennale 2013, Centre of Contemporary Photography (Melbourne) and Photoquai 2013. His work has also been awarded The Deutsche Bank Award in Photography (2011) by the University of the Arts London, The United Overseas Bank Painting of the Year Award (2009) Singapore. In 2010, he was awarded The Young Artist Award by the Singapore National Arts Council. His work has also been featured prominently in Artforum International, ArtAsiaPacific, European Photography, Pipeline, Archivo, Fotografia and Punctum.

Introduction of work

A Guide to the Flora and Fauna of the World seeks to document and reflect on the myriad ways in which human action and intervention are slowly altering the natural world. The guide presents a catalogue of curious creatures and life-forms that have evolved in often unexpected ways to cope with the stresses and pressures of a changed world. Other organisms documented in the series are the results of human intervention, mutations engineered to serve various interests and purposes ranging from scientific research to the desire for ornamentation.



A Guide to the Flora and Fauna of the World, 2013

Matt diasec in white frame
144×270cm (in 16 pieces), Each 36×54cm
Edition of 5+1AP, ZRH_1963

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