



Welcome to
Birdhead World Again
Beijing 2018

09.09 - 10.16, 2018

香格纳北京 | ShanghART Beijing

ShanghART
香格纳画廊

欢迎再来乌头世界，2018 北京

《欢迎再来乌头世界，2018 北京》是乌头在香格纳北京的第二次个展，此次展览将呈现艺术家多个系列、形式各异的摄影装置作品，展示乌头如何重新定义有形、无形材质和影像的关系，并为抒情和浪漫赋形。

乌头从 2011 年起经常创作的矩阵作品将在此次展览中再次现形，例如由上百张来自世界各地人造景观的照片整齐排列而成的《乌头世界 2018-1》。相较于矩阵作品由照片与照片营造节奏，作品《永恒的永恒》则通过材质和照片生成意象。艺术家谨慎地用一层环氧树脂牢牢地封住“废弃”后被损坏的照片，以留存影像里化为永生状态的当下。

《有风》是一件由数座影像风车组成的装置作品。装置受阵阵风力转动，在温暖光线照射下，风车透明叶片上的影像和风车本身的倒影，幻灯片式地轮番投射在墙面上，随着风力转动加快变得模糊或慢下来直至静止清晰，抒情地将影像纪录过往瞬间对比现今的不确定，也通过带着纯真童趣的风车，将风的潇洒和力度具象化。

在同一空间的静物剧场《我梦》中，张牙舞爪的缤纷食材或衣着不羁的人偶，以及每张情节生动的摆设组合，都参合艺术家本身的真实形象或形象隐喻。每张静物影像中色彩变换、舞台效果等戏剧性的光线运用，直接呼应了作品外框隐晦的 LED 灯微光，通过外筐光效如同浮在光内部，照片边缘的反光丝绸更为光线增添柔和的气氛。

无论是集合影像的矩阵作品，还是荒诞的剧场式静物，乌头世界用直率的本能反应于原始素材，回应现实世界规则的荒诞或旁观人类文明的兴衰，驱动他们原始能量的，正是对于人的质朴和浪漫情感的追溯。

Welcome to Birdhead World Again, Beijing 2018

"Welcome to Birdhead World Again, Beijing 2018" is the second solo show of Birdhead at ShanghART Beijing. Featuring multiple series of photographs and installations of all kinds, this exhibition reveals how the two members of Birdhead redefine the relationship between physical, invisible materials and images, and how they give shape to emotions and romanticism. Sound artist Zhao Junyuan is invited to perform at 5 PM on the opening day.

The photographic matrix, which has been frequently seen in Birdhead's art practice since 2011, is also included in this show. For instance, hundreds of photographs of man-made structures from all over the world are neatly laid out in Birdhead World 2018-1. Compared to the photo matrixes that create the rhythm between images, the work *Saecula Saeculorum* generates meanings through materials and pictures. In order to preserve the moments that become eternal via photography, the artists carefully use epoxy resins to seal up the waste photos.

Breeze is an installation work composed of several pinwheels with photographs. Spinning in the wind and the warm light, images on the transparent blades and the pinwheels themselves constantly cast shadows on the wall like a slideshow, which get blurred in high winds, or, conversely, become clear when the wind blows slowly. The artists contrast the past moments documented through images with the present uncertainty in a lyrical way, and body the freedom and power of wind through the playful pinwheels.

In the still-life theatre *Dreamed* on display in the same space with Breeze, the ferocious-looking food of all colours, dolls in wild clothes as well as vivid scene-setting in the photographs all come from the real image of the two artists, or can be viewed as a metaphor for them. The dramatic lighting effects in still-life photographs echo the LEDs within frames which make the photos look like floating in the light. The glossy silks around photographs also add to the soft atmosphere.

From the photo matrixes combining different images to absurd still-life scenes, Birdhead reflects the instinctive reaction on raw materials, in response to the absurdity of real-world rules and looking on the vicissitude of human civilization. To trace human being's plainness and romantic spirit is the primary drive for their creation.



鸟头世界 2018-1

Birdhead World 2018-1

《鸟头世界 2018》由上百张的照片整齐排列成一个矩形，照片来自世界各地人类建造的景观，有的历史久远跨越千年如西西里岛神庙遗迹，也有的倏忽拔地而起建成的城市新大楼，以及接驳空间如公路、天桥、汽车高架等。每张图片都夹带情节，但单张图片的作用在整个照片阵中被削弱，集成的大画面里，整片构图或以光影变化营造节奏，或以单张细节拼出抽象线条与几何图形，仿佛大笔一挥，在整个黑白影像矩阵上留下水墨画痕。

Hundreds of photographs of man-made structures from all over the world, some of which have a long history like the temple ruins in Sicily, some are the new building in the city and some connect different places such as roads, pedestrian bridges and overpasses, are neatly laid out in Birdhead World 2018-1. Although each individual photograph carries its own content, it is of no significance in the whole matrix. The bigger photograph composed by many images creates the rhythm by changing light and shadow, or assembling photos into abstract lines and geometric figures, as if there is a Chinese ink painting on the black-and-white photographic matrix.



鸟头世界 2018-1, 2018
Birdhead World 2018-1
摄影 | 银盐黑白照片 | 装置

Photograph | Gelatin silver print | Installation | 148.1*395cm | Each 20.3*25.4cm (x 105 pieces), BH_0094



鸟头世界 2018-1, 2018
 Birdhead World 2018-1
 局部 | Part



鸟头世界 2018-1, 2018
 Birdhead World 2018-1
 局部 | Part



鸟头世界 2018-1, 2018
 Birdhead World 2018-1
 局部 | Part

永恒的永恒

Saecula Saeculorum

作品《永恒的永恒》通过材质和照片生成意象。鸟头谨慎地用一层琥珀般的环氧树脂牢牢地封住“废弃”的照片，影像上分别为西方历史遗迹和中国园林石头，因为显影药水在时间和空气的作用下，对相纸和图像造成的毁损而布上斑点和侵蚀的痕迹效果。树脂内的照片好比凝结在琥珀中的化石，生物在被封住时是活生生的，琥珀做为动词，宣判了生与死，划分动与静。摄影同样在按下快门的瞬间就已经将生命存在状态冻结，影像昭示的往往是过去存在的事物，等待时光荏苒，冻结的过去释放出更强烈的生命力。通过琥珀般的留存，影像里被捕捉的当下像感叹号一般在某一瞬间戛然而止，化为难以再变化的永生状态。

The work Saecula Saeculorum generates meanings through materials and pictures. The artists carefully use epoxy resins to seal up the waste photos featuring western historical monuments and stones in Chinese garden. As time goes by, the developer exposed to air leads to the speckles and eroded traces on the photographic paper. The image in the resin looks like a fossil in the amber, which congeals the alive creature, and divides life and death, dynamic and static. Similarly, the state of life has been frozen up since it was captured by the camera. The objects from the past is now shown in photographs, waiting to release the stronger vitality over time. By doing this the artists are able to preserve the present moments that suddenly stop, like an exclamation mark, and become eternal via photography.



永恒的永恒, 2018

Saecula Saeculorum

摄影 | 装置 | 照片封存于树脂中

Photograph | Installation | Photo sealed in resin

140*180*2.5cm, BH_4938



永恒永恒, 2018
Saecula Saeculorum
局部 | Part



欢迎再来鸟头世界, 2018 北京
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鸛 CrazyBird

鸟头在《鸛》系列作品上题上“执光者”，就是以操纵光的人自居，咏叹光造就了摄影。鸟头将字意做为无形的元素，书写在作品上言志，比如出自曹植诗的“情放志荡”是一种不受拘束的创作状态，他们也将季节和节气名录上作品，表面看似记录时间，其实也歌颂了大自然的运转规则及蕴含的生命力。

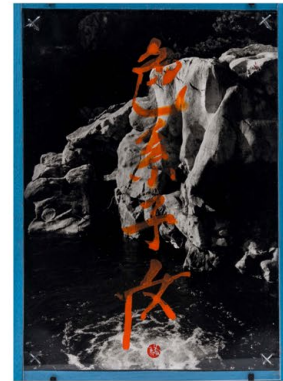
除了书写，部分文字转已同属中国传统书画的印章形式，盖上《鸛》系列作品。一系列小巧作品，每张长度都不超过 30 厘米，是鸟头 2017 年才开始进行的新形式创作，和许多为大而大的当代艺术流行背道而驰，突破空间对观看和感受的限制。看似即兴的速写、涂鸦，更纯粹冲动，直白地反映出艺术家灵光乍现的瞬间，影像、文字和材质运用上也更加纯真，像是用纸粘土缔造了甜品上的奶油一般美好的感觉、或以订书针将两块照片的部分“缝”在一起拼凑互补的影像经验，刻意生硬的材质，反而展现出放松后更泰然自若的创作张力。

Writing the Chinese characters “The Ruler of Light (zhí guāng zhě)” on the series of works titled Crazy Bird, the members of Birdhead claim to be capable of manipulating light, and chant the light’s contribution to photography. They use the word meanings as invisible elements to express emotions in their works. For example, the name “Passions Bloom Ambitions (qíng fàng zhì dòng)”, which comes from Chinese poet Cao Zhi’s poem, illustrates a free state of creation. Putting the Chinese characters of seasons and solar terms on the images seems to be records of time, but in fact it is praise for the natural rules and vitality.

Apart from calligraphy, some of the words take the form of Chinese traditional seal in the series Crazy Bird. The exquisite pieces, which are less than 30 centimeters in length, were not made by Birdhead until 2017. Bucking the trend of large contemporary artworks, they challenge the limitation of spatial experience. Seemingly free sketches and hand scrawls directly reflect the artists’ flash of insight. The images, characters and materials convey a sense of innocence and purity as if they are the cream on the desserts made of paper clay, while the combination between the stiff materials, like sewing parts of two photographs with paper clips, shows the artists’ deliberate creation.



欢迎再来鸟头世界, 2018 北京
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2018- 篇 -2, 2018

2018-CrazyBird-2

摄影 | 装置, 银盐黑白照片, 丙烯, 国画颜料, 印章, 喷漆, 热熔胶, 树脂, 亚克力,
椴木上合金钉和 U 型钉固定, 榆木框, 柚木框

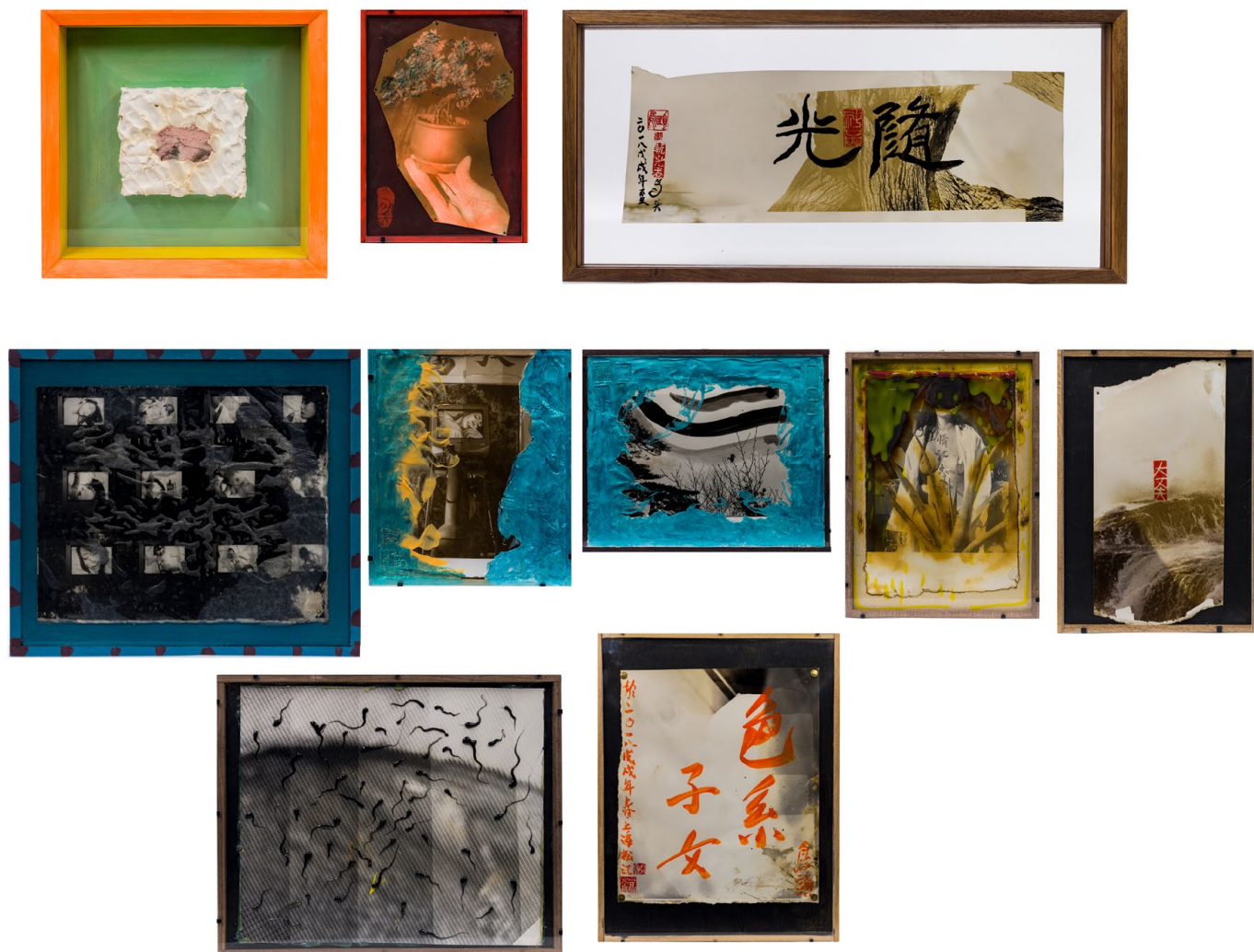
Photograph, Installation | Gelatin silver print, acrylic, pigment for Chinese
painting, stamp, spray paint, acrylics, hot melt adhesive, resin, pinned with alloy
nails and staples, elmwood frame, teakwood frame, BH_6167



26.5x33x2.5cm



26.5x33x2.5cm



2018- 鷺 -4, 2018
 2018-CrazyBird-4
 摄影 | 装置

Photograph, Installation | 40.8*39*2.3cm, 21.5*15.7*2.3cm, 26.7*32.8*2.3cm, 38.7*30.5*2.3cm, 26.6*32.6*2.3cm, 26.6*19.7*2.3cm, 21.5*17.5*2.3cm, 18.2*15.8*2.3cm, 15.7*18.3*2.3cm, BH_7235



18.2x15.8x2.3cm



26.6x32.6x2.3cm



2018- 篇 -5, 2018

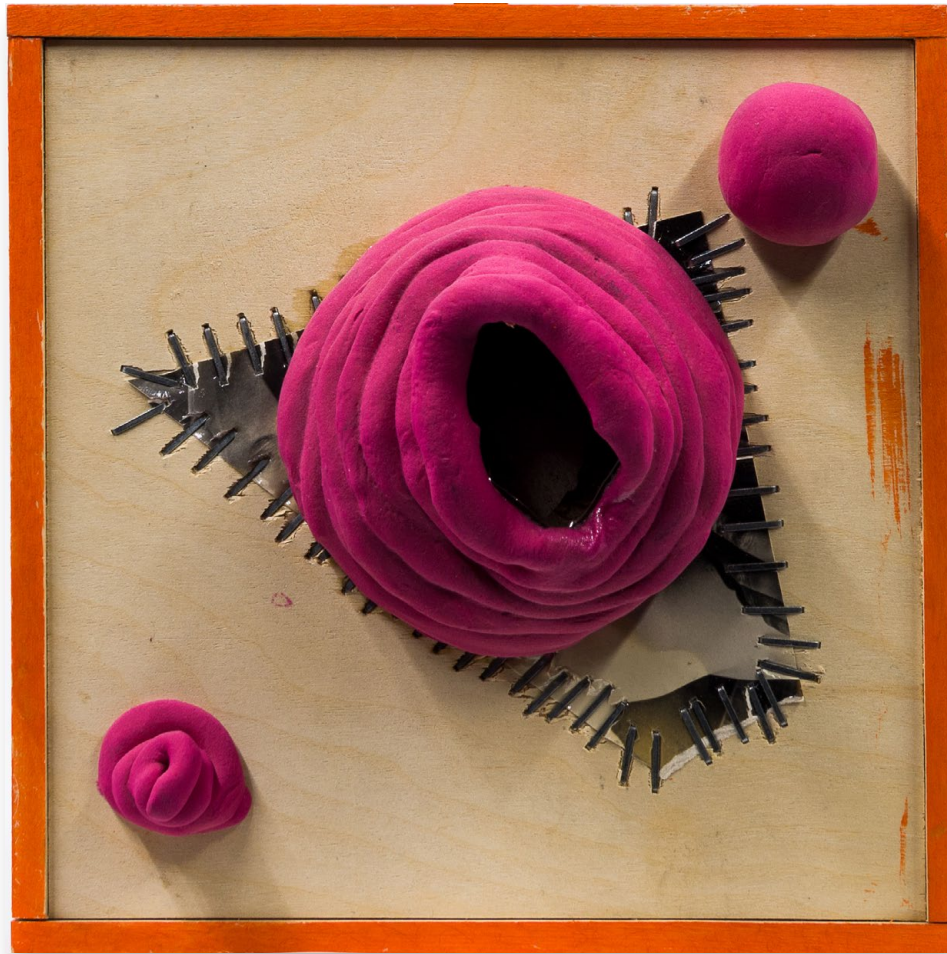
2018-CrazyBird-5

摄影 | 装置, 银盐黑白照片, 丙烯, 国画颜料, 印章, 热熔胶, 纸黏土, 树脂, 亚克力, 榉木上合金钉和 U 型钉固定, 榆木框, 柚木框

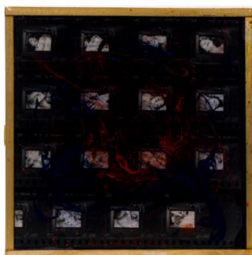
Photograph, Installation | Gelatin silver print, acrylic, pigment for Chinese painting, stamp, hot melt adhesive, resin, acrylics, pinned with alloy nails and staples, paper clay, elmwood frame, teakwood frame, BH_8962



34.6x26.7x2.3cm



16.9x16.3x2.3cm

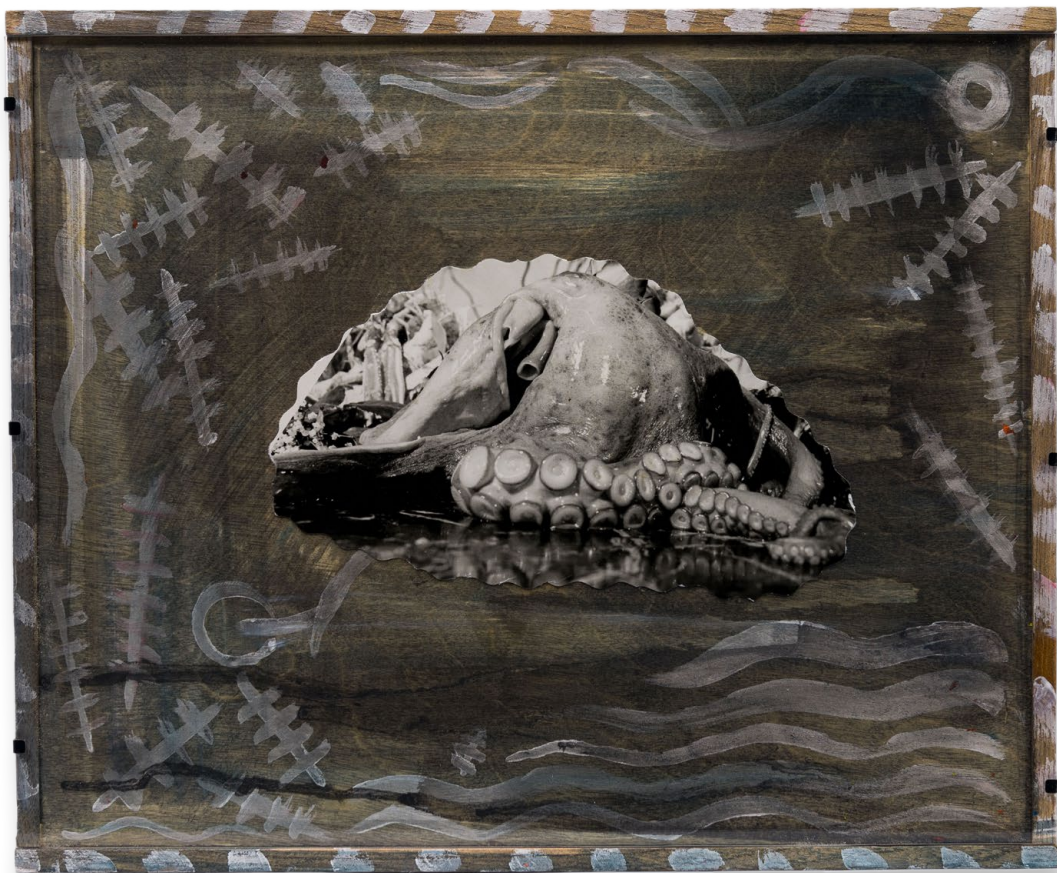


2018- 篇 -6, 2018

2018-CrazyBird-6

摄影 | 装置, 银盐黑白照片, 丙烯, 国画颜料, 印章, 热熔胶, 纸黏土, 树脂, 亚克力,
椴木上合金钉和 U 型钉固定, 榆木框, 柚木框

Photograph, Installation | Gelatin silver print, acrylic, pigment for Chinese
painting, stamp, hot melt adhesive, resin, acrylics, pinned with alloy nails and
staples, paper clay, elmwood frame, teakwood frame, , BH_7415



26.6x32.8x2.3cm



42.6x36.2x2.3cm



欢迎再来鸟头世界, 2018 北京
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为了更大的一张照片 For A Bigger Photo 2018

在《为了更大的一张照片 2018》中，漆版内封印的作品都来自于鸟头在暗房工作过程作用的旧相纸拼贴而成，原本该被废弃的每张测试相纸上，经过暗房内长短不同的曝光时间，呈现出数个明暗不一的光线层次，也是在时间的作用下，药水侵蚀的痕迹和照片的色泽变得更加写意。拼贴的影像局部在此并置相逢，并由漆保留了湿润的质感而生气蓬勃。

In For A Bigger Photo 2018, the photocollages coated with traditional Chinese lacquer are made of the old photographic paper developed in the darkroom. Every test paper that should be abandoned presents multiple levels of light with different exposure times. As time goes by, the eroded traces of the developer and the colours become even more natural on the photographs. Parts of images stucked together in this work are added a moisturizing feeling as well as a sense of vitality by the traditional Chinese lacquer finish.



为了更大的一张照片，2018

For A Bigger Photo

摄影 | 装置，黑胡桃木，银盐黑白照片，蛋壳，大漆，豆包布，夏布
Photograph, Installation, Black walnut frame, gelatin silver print, eggshell, traditional
lacquer, grass cloth, ramie cloth | 80x305x5cm, BH_5130



23x40x2cm





80x27x2cm



为了一张更大的照片 -16, 2016

For a Bigger Photo-16

摄影 | 银盐黑白照片, 柚木框, 大漆, 豆包布, 夏布, 中国传统湿裱

Photograph | Gelatin silver print, Teak frame, traditional lacquer, grass cloth, ramie cloth, Wet mounting
technique of traditional Chinese painting | 98*185*5.5cm, BH_8044

我梦有风，2018 Dreamed Breeze

《我梦有风》是一组由数座影像风车和静物摄影组成的装置作品。“有风”装置受阵阵风力转动，在温暖光线照射下，风车透明叶片上的影像和风车本身的倒影，幻灯片式地轮番投射在墙面上，随着风力转动加快变得模糊或慢下来直至静止清晰，抒情地将影像纪录过往瞬间对比现今的不确定，也通过带着纯真童趣的风车，将风的潇洒和力度具象化。

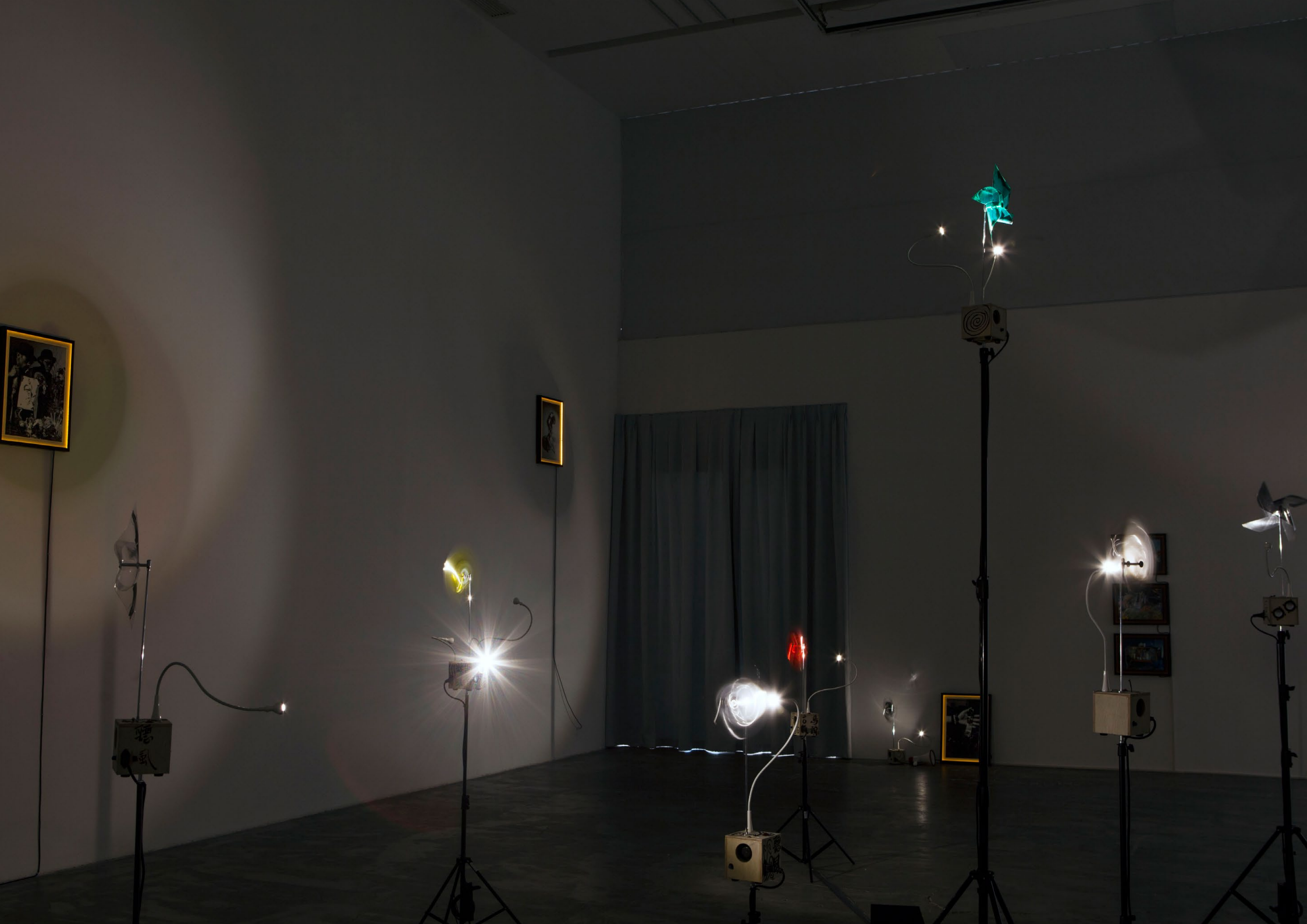
在同一空间的静物剧场“我梦”中，张牙舞爪的缤纷食材或衣着不羁的人偶，以及每张情节生动的摆设组合，都参合艺术家本身的真实形象或形象隐喻。每张静物影像中色彩变换、舞台效果等戏剧性的光线运用，直接呼应了作品外框隐晦的 LED 灯微光，通过外筐光效如同浮在光内部，照片边缘的反光丝绸更为光线增添柔和的气氛。

Dreamed-Breeze is a series of installations composed of pinwheels and still-life photographs. Spinning in the wind and warm light, images on the transparent blades and the pinwheels themselves constantly cast shadows on the wall like a slideshow, which get blurred in high winds, or, conversely, become clear when the wind blows slowly. The artists contrast the past moments documented through images with the present uncertainty in a lyrical way, and body the freedom and power of wind through the playful pinwheels.

In the still-life theatre “Dreamed” displayed in the same exhibition space, the ferocious-looking food of all colours, dolls in wild clothes as well as vivid scene-setting in the photographs all come from the real image of two artists, or can be viewed as a metaphor for them. The dramatic lighting effects in still-life photographs echo the LEDs in frames, making the photos appear to be floating in the light. The glossy silks around photographs also add to the soft atmosphere.














The image shows a large-scale art installation. The primary feature is a massive, green, angular sculpture that resembles a giant, crystalline flower or a complex geometric structure. It is composed of several large, flat, triangular and quadrilateral facets that meet at sharp points. The green has a slightly textured, matte appearance. In the lower right foreground, there is a dark, black, skeletal figure that looks like a stylized human or creature in a dynamic, almost dancing pose. This figure is positioned in front of the base of the green structure. The background is a plain, light-colored wall, which makes the sculpture stand out. The lighting is soft and even, highlighting the geometric forms of the sculpture.

作品细节图 | Work Details



我梦有风 1, 2018

Dreamed Breeze 1

装置 | 风车, 彩色 LED 照片

Installation | Windmill, color LED photograph | BH_6372

5 pieces | LED 39.5*50.5*4.8cm (x 3 pieces) | Windmill 70*33*33cm (x 2 pieces)





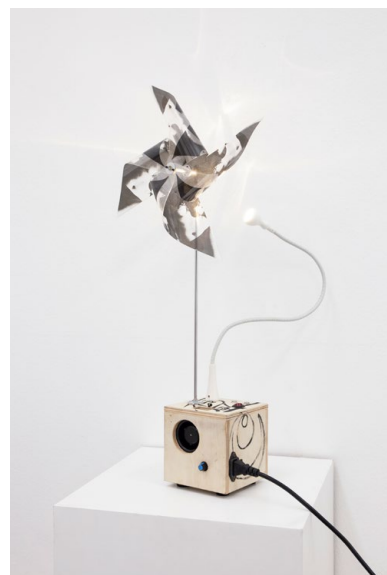
我梦有风 2, 2018

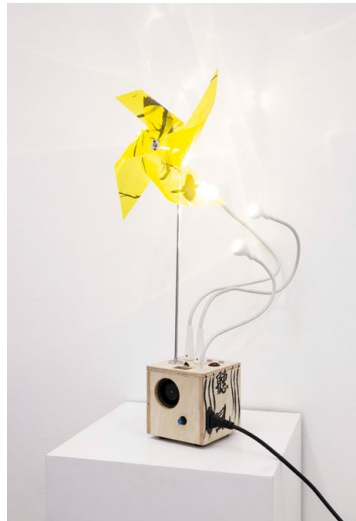
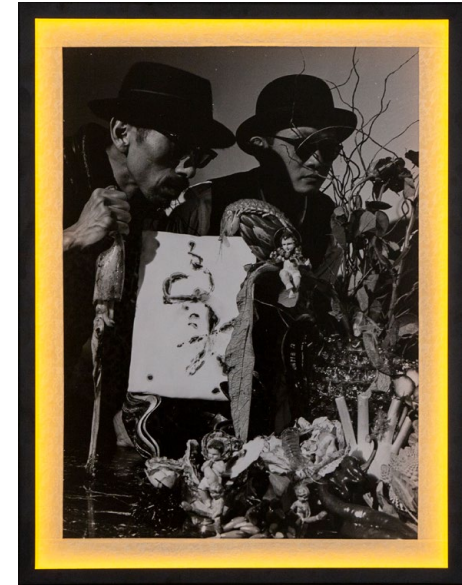
Dreamed Breeze 2

装置 | 风车, 彩色 LED 照片

Installation | Windmill, color LED photograph | BH_6603

3 pieces | LED 68.5*52.5*4.8cm (x 2 pieces) | Windmill 70*33*33cm





我梦有风 3, 2018

Dreamed Breeze 3

装置 | 风车, 黑白 LED 照片

Installation | Windmill, b&w LED photograph | BH_5730
3 pieces | LED 68.5*52.5*4.8cm | Windmill 70*33*33cm (x 2 pieces)



我梦有风 4, 2018

Dreamed Breeze 4

装置 | 风车, 彩色 LED 照片

Installation | Windmill, color LED photograph | BH_6526

3 pieces | LED 39.5*50.5*4.8cm | Windmill 70*33*33cm (x 2 pieces)



我梦有风 5, 2018

Dreamed Breeze 5

装置 | 风车, 黑白 LED 照片

Installation | Windmill, b&w LED photograph | BH_6178

2 pieces | LED 58.5*58.5*4.5cm | Windmill 70*33*33cm

我梦有风 6, 2018

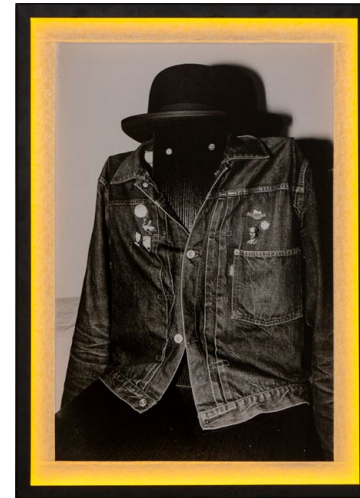
Dreamed Breeze 6

装置 | 风车, LED 照片

Installation | Windmill, LED photograph | BH_5730

5 pieces | LED 68.5*52.5*4.8cm & 50.5*39.5*4.8cm

Windmill 70*33*33cm (x 3 pieces)



鸟头 Birdhead

成立于 2004, 工作和生活在 上海

鸟头（宋涛 b.1979, 季炜煜 b.1980）以摄影为创作基础而不被摄影所框限。他们的镜头捕捉任何能涉及的事物，将关于他们自身的成长思考逐渐内化到他们的图像语境中。他们结合照片矩阵，拼贴，装裱，摄影书等各种对于照片的使用方式，在不同的展览空间和环境 中呈现多个自我更新进化的“鸟头世界”。

重要展览：生活城市，泰特现代美术馆，伦敦（2017）；第七届深港城市\建筑双城双年展，深圳（2017）；第六届莫斯科双年展，莫斯科，俄罗斯（2015）；2013 年被首届 HUGO BOSS 亚洲艺术大奖提名入围；2012 新摄影，MoMA，纽约，美国（2012）；重新发电 - 第九届上海双年展，上海当代艺术博物馆，上海（2012）；光国，第 54 届威尼斯双年展 主题展，威尼斯，意大利（2011）；2011 艺术家档案 东京国家艺术中心当代艺术年展，国家艺术中心，东京，日本（2011）；鸟头：新村，EX3 CENTRO PER L'ARTE CONTEMPORANEA FIRENZE，佛罗伦萨，意大利（2011）；他人的世界 - 当代艺术展，上海当代艺术馆，上海（2008）；中国发电站 - 第二站，ASTRUPFEARNLEY 现代美术馆，奥斯陆，挪威（2007）。鸟头的作品被英国泰特、纽约现代艺术博物馆、瑞士尤伦斯基金会、德国 Wemhoner 收藏、美国 The Margulies 收藏、挪威 ASTRUP FEARNLEY 现代美术馆等收藏。

鸟头 Birdhead

est. 2004, works and lives in Shanghai

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 digests and applies the thinking mode of conceptual art into the context of their image interpretation. By combining the photographic matrix, collage, particular mounting technique and so on, Birdhead delivers a “Birdhead world” in various exhibition spaces and humanistic environment.

Birdhead has been internationally presented at: Living Cities, Tate Modern, London (2017); The 7th edition Bi-City Biennale of Urbanism | Architecture, Shen Zhen (2017); How to gather? Acting in a city in the heart of the island of Eurasia, The 6th Moscow Biennale, Moscow, Russia (2015); Birdhead were also nominated for the inaugural Hugo Boss Asia Art Award in 2013; 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, MoMA New York, Guy & Myriam Ullens Foundation, Wemhoner Collection, The Margulies Collection, Astrup Fearnley Museum and so on.

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