

Photofairs Shanghai 2019

09.19-09.22,2019

**ShanghART Gallery**

Booth:D25

**ShanghART**

香 格 纳 画 廊

鸟头 BIRDHEAD  
(est.2004)



2019-SS-168-F003  
银盐黑白照片，白木，中国墨，卡纸，亚克力  
Gelatin silver print, whitewood, ink, cardboard, acrylic  
50.6\*68.5\*4.6cm, 2019  
BH\_4769

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2019-SS-167-F002

银盐黑白照片，白木，中国墨，卡纸，亚克力

Gelatin silver print, whitewood, ink, cardboard, acrylic

53.7\*70.6\*4.6cm, 2019

BH\_6725



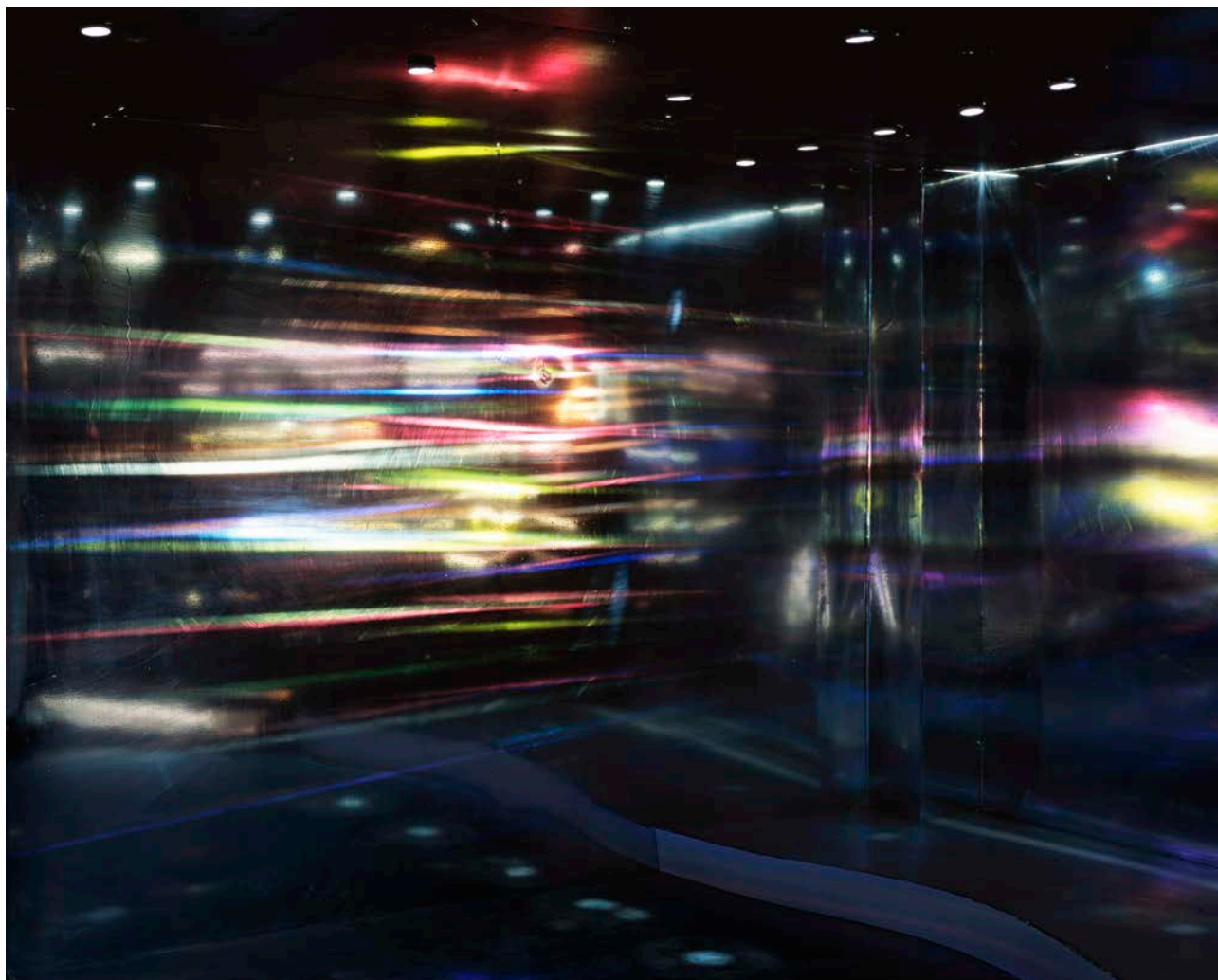
陈维 CHEN Wei  
(b. 1980)



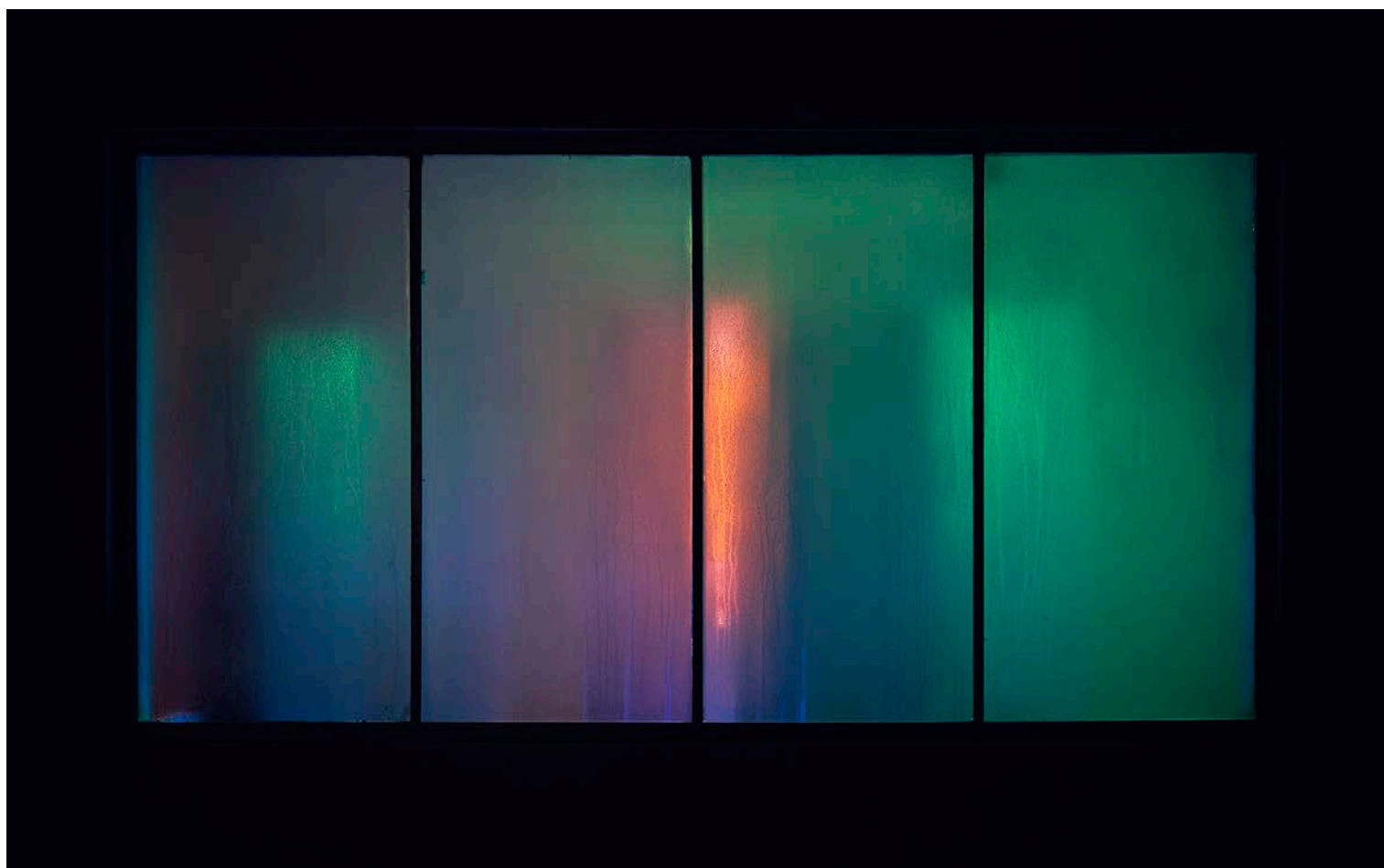
昨日商店 Yesterday Shop  
收藏级喷墨打印 Archival Inkjet Print  
150\*187.5cm, 2014  
Ed.6 + 2AP  
CW\_4520



玻璃湖 Glass Lake  
收藏级喷墨打印 Archival Inkjet Print  
100\*125cm, 2016  
Ed.6 + 2AP  
CW\_3610

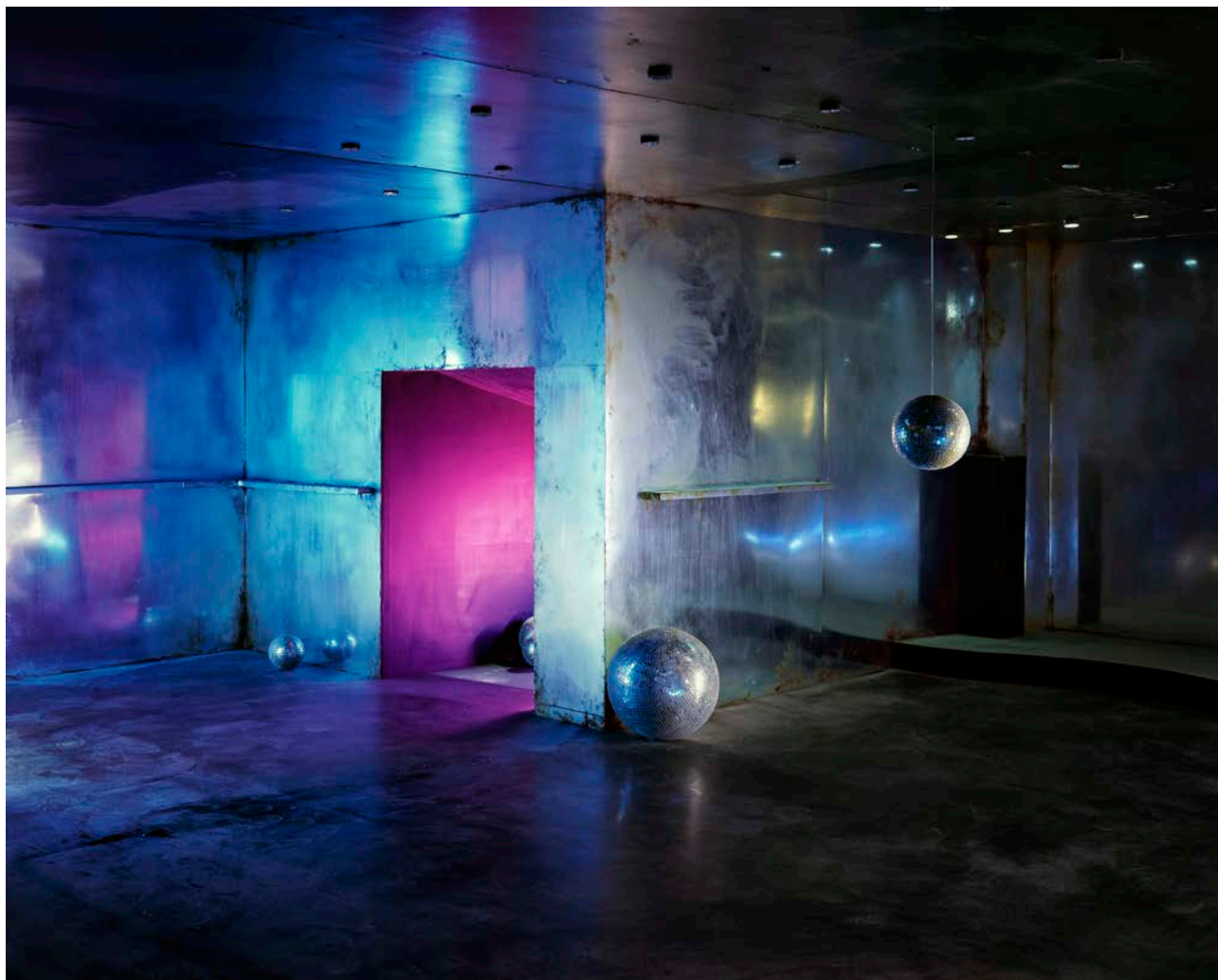


线 Lines  
收藏级喷墨打印 Archival Inkjet Print  
150\*187.5cm, 2013  
Ed.6 + 2AP  
CW\_1776



新楼 New Buildings  
收藏级喷墨打印 Archival Inkjet Print  
150\*240cm, 2016  
Ed.6 + 2AP  
CW\_4064





Dance Hall (Metal) 舞池 (金)  
收藏级喷墨打印 Archival Inkjet Print  
150\*187.5cm, 2013  
Ed.6 + 2AP  
CW\_8130



沉默的球 Silent Balls  
收藏级喷墨打印 Archival Inkjet Print  
150\*187.5cm, 2014  
Ed.6 + 2AP  
CW\_6342

陈维的创作常以舞台装置和情境再造的方式呈现于摄影之中。近年来，他更是不断地以布景和多媒介装置结合的展出形式，将其工作延伸至现场。一系列关于城市建筑景象的摄影，源自艺术家正在持续的项目“新城”，这是关于对新城的想象，也是关于流变中的城市现状。艺术家通过搜集与整理，并重新规划搭建，将景物从繁复的背景中孤立出来，使事物于现实的语义中更加明晰。

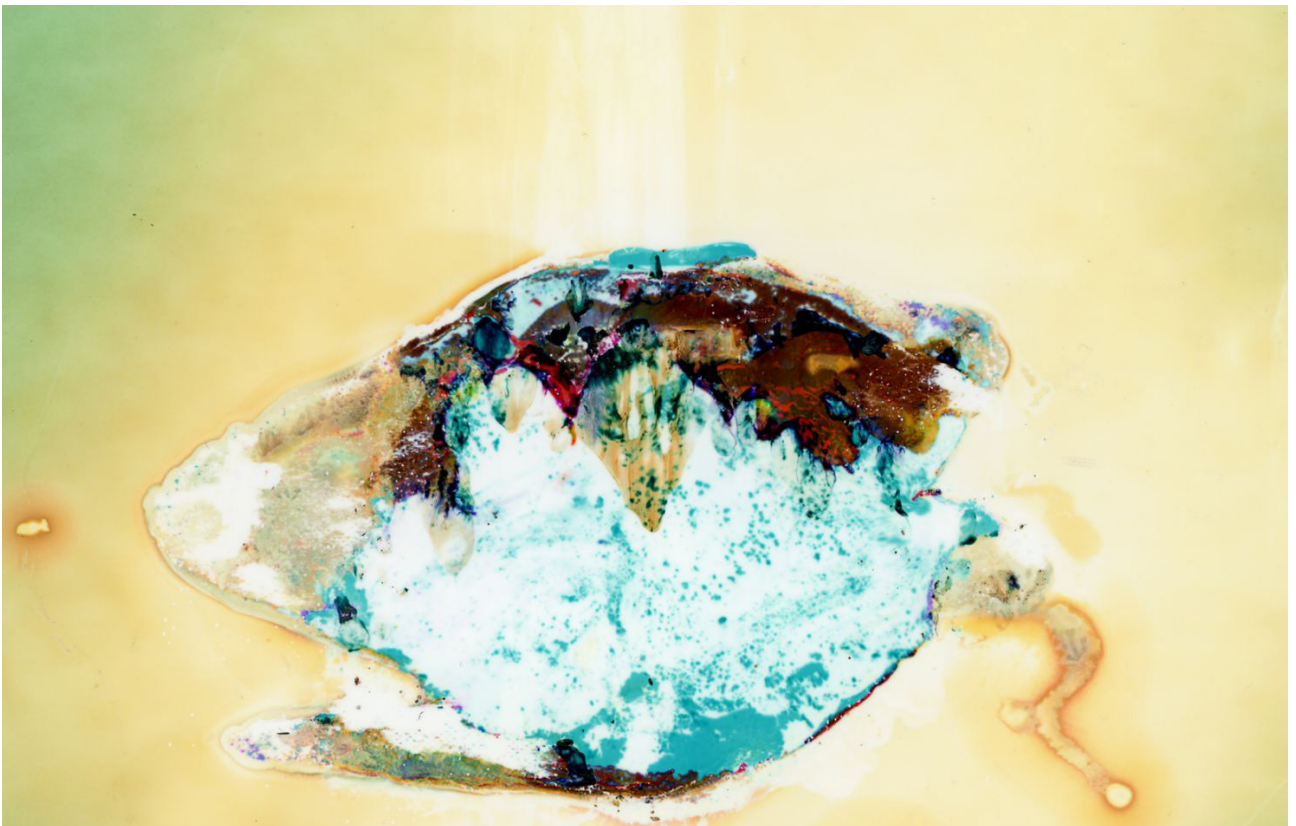
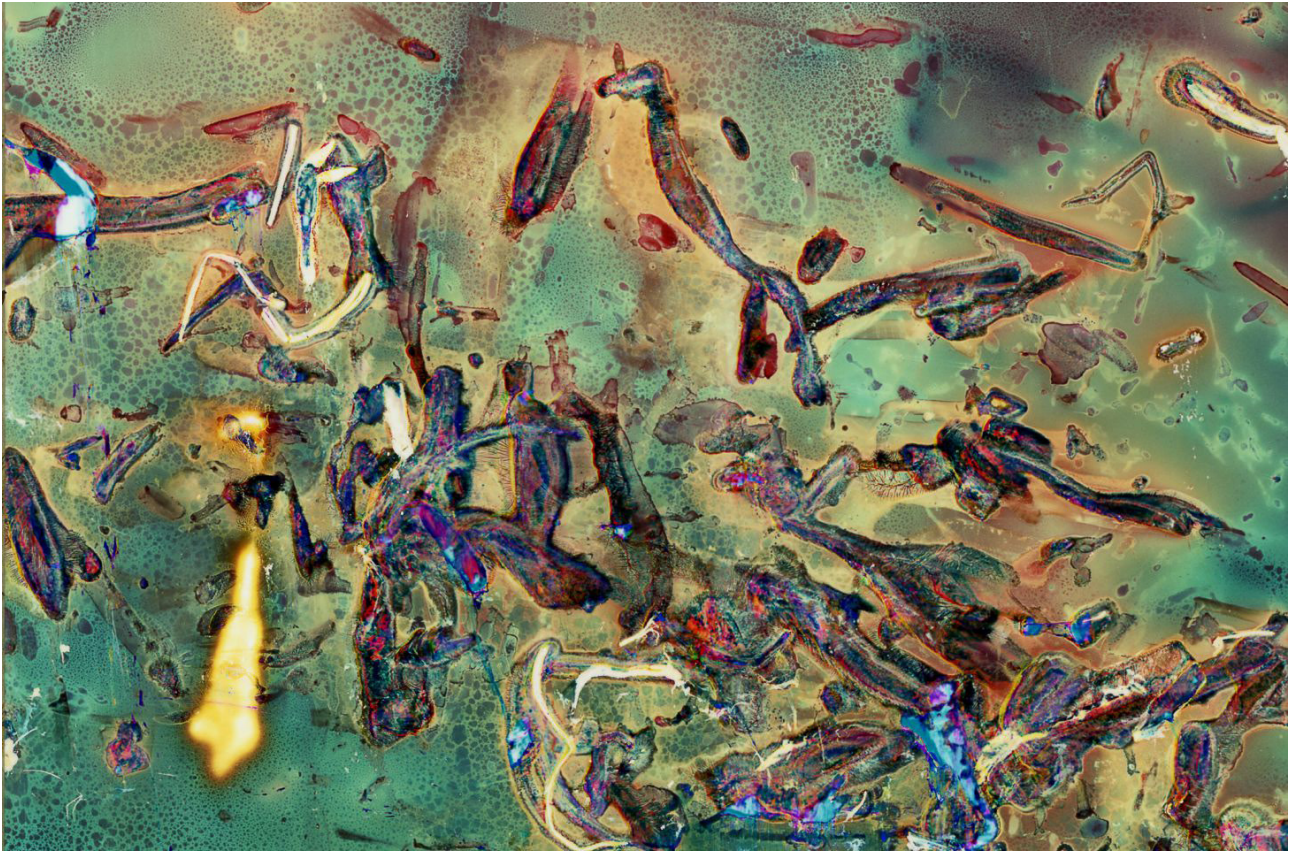
Staged mise-en-scène and scenario re-enacting are often seen in Chen Wei's photography. In recent years, he has been working on the combination of stage setting and multi-media installation as an on-site extension in his work. A series of photographs of the urban architecture scene are derived from the ongoing project "New City", which is about the imagination of the new city, and also about the status of the city in changes. By collecting, synthesizing and rebuilding, landscape is isolated from complex background, in that way, objects acquire clearer semantics.

蒋鹏奕 JIANG Pengyi  
(b. 1977)



预见 No.20, No.21, No.22, No.24  
Foresight No.20, No.21, No.22, No.24  
宝丽来, 8x10 寸, 即显胶片  
Polaroid, 8x10 inches, Instant Film, Unique  
46\*35\*5cm\*4 pieces, 2017-2019  
JPY\_2672 JPY\_5833  
JPY\_9124 JPY\_5274

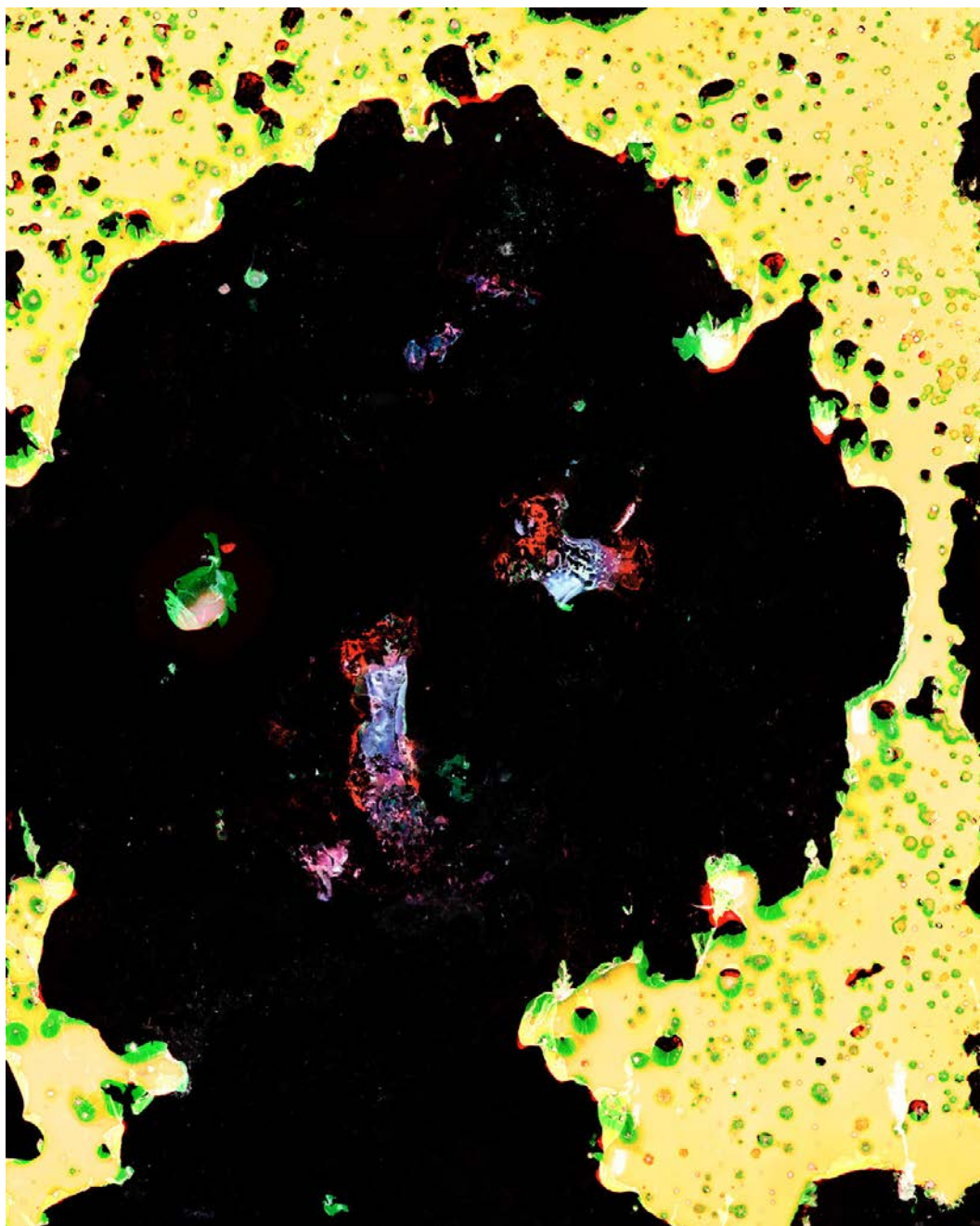




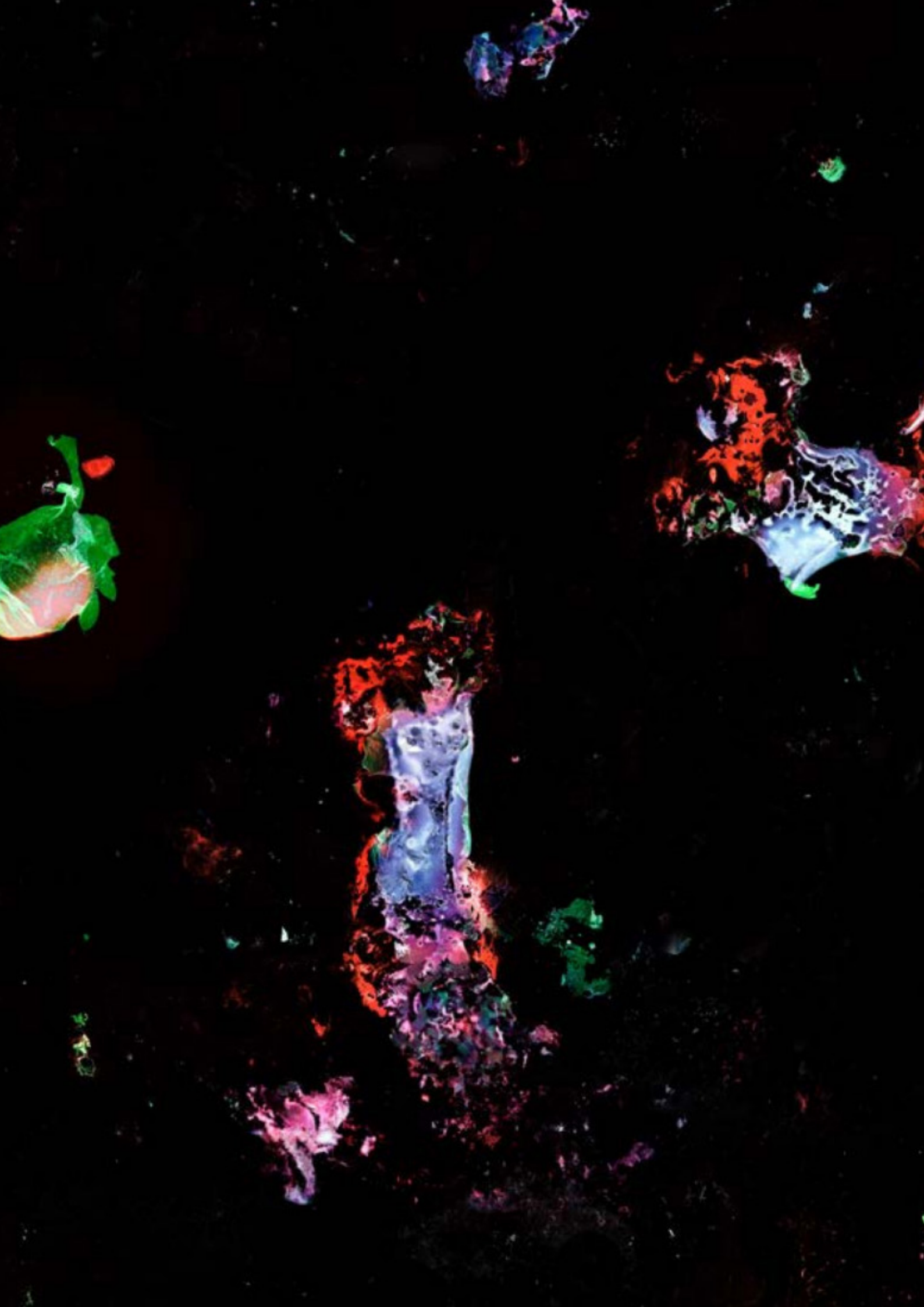


部分作品展览现场  
Installation view of two works





预见 No.5 Foresight No.5  
收藏级喷墨打印，裱于纯铝板，钢化亚克力  
Archival Inkjet Print, Mounted on Aluminium Panel  
Toughened Acrylic  
151\*124\*4.5cm, 2017-2018  
Ed.3 + 2AP  
JPY\_6004







预见 No.8 Foresight No.8  
收藏级喷墨打印，裱于纯铝板，钢化亚克力  
Archival Inkjet Print, Mounted on Aluminium Panel  
Toughened Acrylic  
153\*188\*4.5cm, 2017-2018  
Ed.3 + 2AP  
JPY\_9454







《预见》是蒋鹏奕自 2014 年起，反复实验、推敲、破坏和重置后呈现的全新作品。在材料、创作方法和表达方式上，艺术家对摄影进行了反复思考和探索，“去介质化”成为他在这段时期里重要的实验方向。蒋鹏奕尝试去掉相机、镜头、拍摄手法等外部法则，以及作为艺术家或拍摄（制作）主体的主观控制，只保留底片、对象（物体）、时间和极其有限且不确定的人为介入。

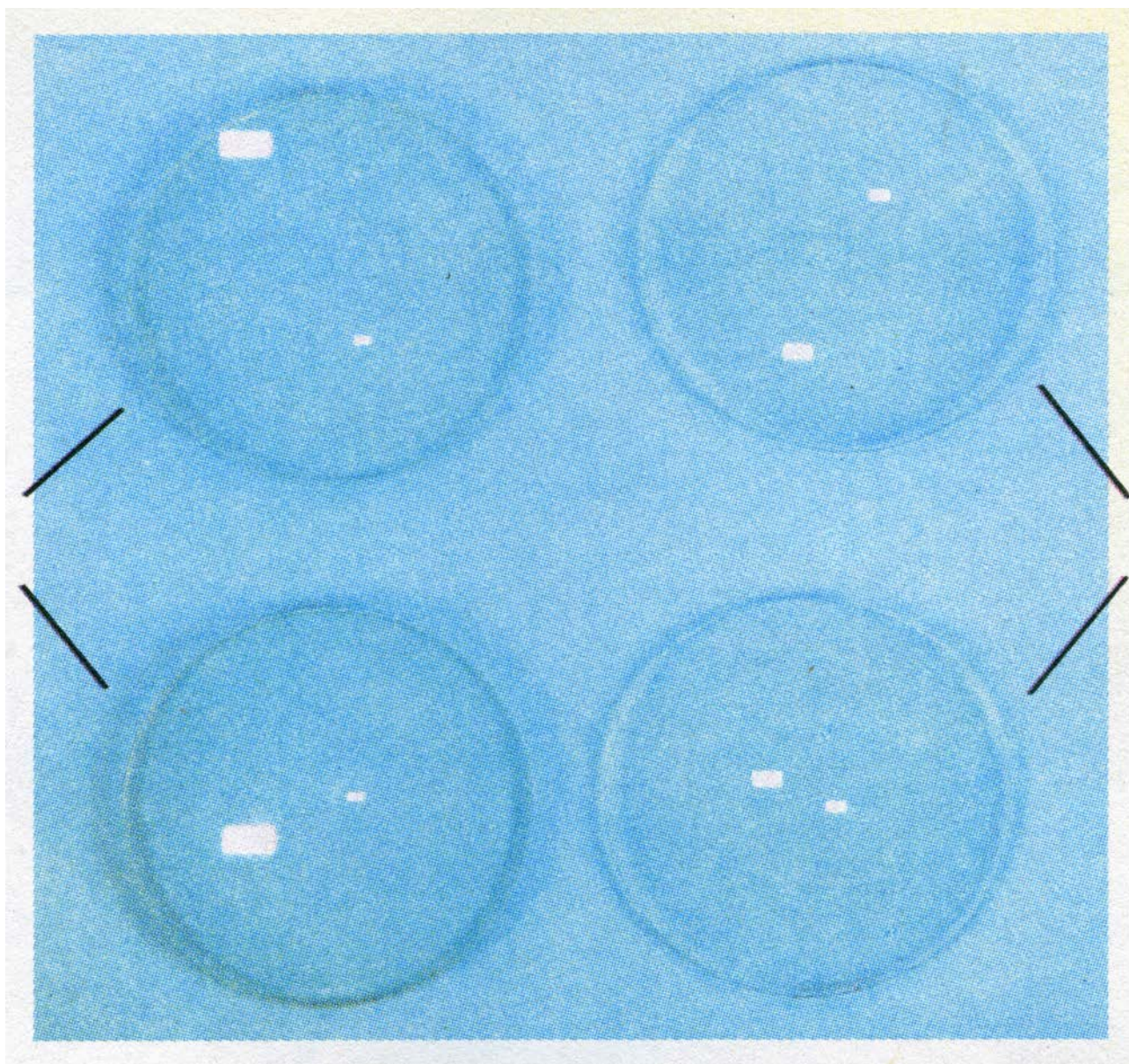
Foresight is a new series of works that Jiang has produced through repeated experiments, elaboration, destruction and replacement since 2014. During the time the artist has persistently questioned and explored materials, methods and expressions in photography, with the significant concept "demediation" driving his art. Trying to get rid of external limitations including cameras, lenses and shooting techniques, as well as subjective identity as an artist or photographer (producer), he retains only negatives, objects, time, and extremely limited, uncertain human intervention.

刘月 LIU Yue  
(b. 1981)



《RegexPIC-3》 12  
爱普生艺术微喷，哈内姆勒摄影纯棉硫化钡纸基纸  
Epson ultra giclee print, hahnemuhle photo rag baryta  
150\*150cm, 2010  
Ed.3 + 1AP  
LY1\_1949





«RegexPIC-X» 03

爱普生艺术微喷, 哈内姆勒摄影纯棉硫化钡纸基纸  
Epson ultra giclee print, hahnemuhle photo rag baryta

150\*160cm, 2009

Ed.3 + 1AP

LY1\_5507

在生活中寻找图像目的单一、图式明确、缺乏叙事性，指向性的素材（我称之为基础图像——ReaexPIC），而超市宣传单由于它的时效性、符号性以及单一二元逻辑被强调，其往往将这些内容的基础图像特征更加强化和显现，它是最基本物件的图像形体指导最终目的直接逻辑来设置的图像，中间并不需要更多“修饰”环节（其它环节已经在别的专门广告中有所宣传），从图形本身看其并不具有过多渲染和装饰。因需要明确表述大量的产品在单一纸张上来推广，其图像往往不具有更多细节，但外轮廓会更加清晰，颜色也为此往往会失真。

以此，提取其中被扁平化、抽象化并且图形明确的图像，将其客观采样放大并改变倒置（改变认知物件的最基本推导线索）。此刻得到一个完全只属于图像的图像。模式化，陌生感以及无效性给孤立放大，但却被采样中同时释放的次要元素——组成这些图像的彩色 CMYK 像素点给干扰，此刻我们看到的又是什么？

这些原本用来协助销售真正产品的“副产品”最终转化成其自身图像的意义，以不可避免的可修饰的面貌最大限度的自我阐述，形成一个无效的基础图像。

此系列是以图像形态去功能化后所呈现的再解读作为基础。针对其图案自身的相似性进行拓展观察研究。

Those materials (which I named as the elementary images - ReaexPIC) searched from daily life in the extent of singleness oriented picture, unequivocal pattern, deficient narrative and directivity, but the leaflets from supermarket as emphasized its timeliness, symbolization and singular binary logic, the content of the character of its elementary images frequently have been strengthened and manifested, which the imagery form of the most basic object directs the picture to be set by the logic of the ultimate direct purpose. The mediated addressing “embellishing” link is unnecessary (other link has been disseminated with varied dedicated advertisements), excessive rendering and adornment are hardly notified if seen from the image itself. Due to the promotion to categorically state numerous products on a single sheet, more details often can not be identified from its image, but the outer contour presents more distinctly whereas color frequently goes distortion.

Therefore, to extract the flattened and abstracted as well as form explicit image, then enable to amplify and change to invert subjective samples (transform the most fundamental deducing clue of cognitive objects). An image only belongs to the image is achievable at the moment. Patterning, unfamiliarity and invalidity are solitary enlarged, yet disturbed by consisted those imagery color CMYK pixel which is the secondary element simultaneously released when sampled, what else do we see now?

Those “by-products” used to assist to sell authentic products eventually transformed into the meaning of its own image, its unavoidable plain feature to maximally self-elucidate forms an invalid elementary image.

The series is based on the re-illustrating presentation after disable the functionality in the state of its imagery form. According to the similarity of pattern itself, continue to probe, observe and study.

# ShanghART

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