

An abstract painting with a textured, layered appearance. The background is a mix of warm tones like yellow, orange, and pink, with cooler tones like blue and green. A prominent blue, cylindrical shape with three small, dark, semi-circular protrusions on its top edge is positioned in the upper left. Below it, there are various brushstrokes and splatters in blue, green, and pink. The overall style is expressive and painterly.

JINGART 2021

ShanghART

Booth A15

6/10-6/13, 2021

ShanghART

香格纳画廊

艺术家 Artists

丁乙 DING Yi

何伟 HE Wei

蒋鹏奕 JIANG Pengyi

林奥劼 LIN Aojie

梁绍基 LIANG Shaoji

苏畅 Su Chang

孙逊 SUN Xun

闫冰 YAN Bing

余友涵 YU Youhan

赵洋 ZHAO Yang

梁绍基

LIANG Shaoji

b.1945

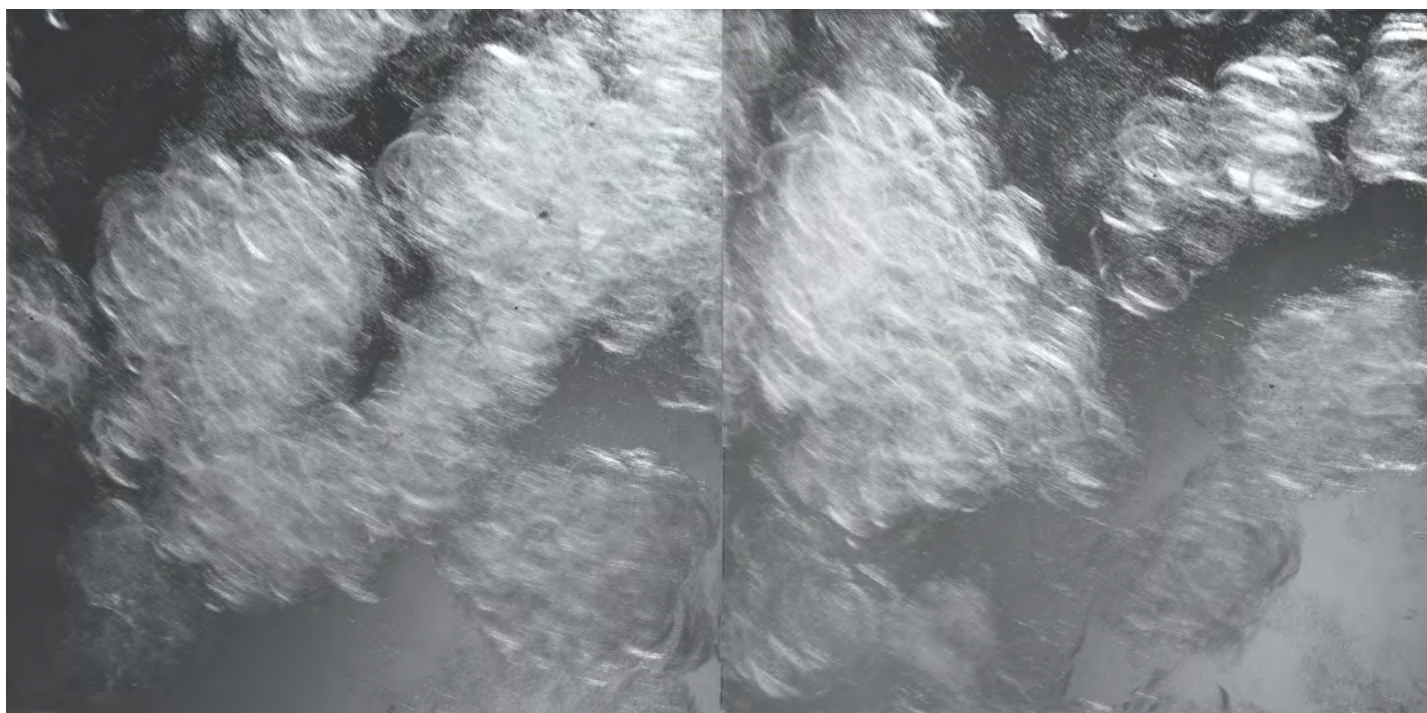
梁绍基, 1945年出生于上海。1986至89年在中国美术学院师从万曼(Maryn Varbanov)研究软雕塑, 1980年代末开始进行养蚕艺术实验。三十余年来, 梁绍基潜心于艺术与生物学、装置与雕塑、新媒体、行为的临界点进行探索, 持续以蚕的生命历程为媒介、以与自然互动为特征、以时间、生命为核心的“自然系列”的创作。他的作品充满冥想、哲思和诗性, 并成为虚透丝迹的内美。

重要展览: 物质的魅力: 来自中国的材料艺术, 洛杉矶郡艺术博物馆(洛杉矶), Smart 艺术博物馆(芝加哥), 美国 (2019-2020); 梁绍基: 恍, 木木美术馆, 北京 (2018); 库里蒂巴当代艺术双年展, 奥斯卡·尼迈耶博物馆, 库里蒂巴, 巴西 (2017); 梁绍基: 云上云, 中国美术学院美术馆, 杭州 (2016); 艺术怎么样? 来自中国的当代艺术, 阿尔里瓦科展览馆, 多哈, 卡塔尔 (2016); 梁绍基: 元, 香格纳画廊, 上海 (2014); 艺术之变, 海沃德美术馆, 伦敦, 英国 (2012); 第二届潘塞夫双年展, 原南斯拉夫, 塞尔维亚 (2002); 第三届上海双年展, 上海美术馆, 上海 (2000); 第五届里昂双年展, 里昂, 法国 (2000); 第六届伊斯坦布尔双年展, 斯坦布尔, 土耳其 (1999); 第四十八届威尼斯双年展, 威尼斯, 意大利 (1999); 中国现代艺术展, 中国美术馆, 北京 (1989) 等。

Liang Shaoji studied soft sculpture from Maryn Varbanov at China Academy of Art who was one of the world's leading tapestries. For more than thirty years, Liang has been indulged in the interdisciplinary creation in terms of art and biology, installation and sculpture, new media and textile. His Nature Series sees the life process of silkworms as creation medium, the interaction in natural world as his artistic language, time and life as the essential idea. His works are fulfilled with a sense of meditation, philosophy and poetry while illustrating the inherent beauty of silk.

Selected exhibitions: The Allure of Matter: Material Art from China, Los Angeles County Museum of Art (Los Angeles), Smart Museum of Art (Chicago), U.S.A. (2019-2020); Liang Shaoji: As If, M Woods Museum, Beijing (2018); The Curitiba International Biennale, Oscar Niemeyer Museum, Curitiba, Brazil (2017); Liang Shaoji: Cloud Above Cloud, Museum of China Academy of Art, Hangzhou (2016); What About the Art? Contemporary Art from China, Al Riwaq, Doha (2016); Liang Shaoji: Back to Origin, ShanghART Gallery, Shanghai (2015); Art of Change, Hayward Gallery, London (2012); The 3rd Shanghai Biennale, Shanghai Art Museum, Shanghai (2000); The 5th Biennale d'Art Contemporain de Lyon, Lyon (2000); The 48th International Art Exhibition Venice Biennale, Venice (1999); The 6th International Istanbul Biennial, Istanbul (1999); China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989) etc.

梁绍基
LIANG Shaoji
b.1945



丝镜——宇声 Silk Mirror - The Sound of Universe

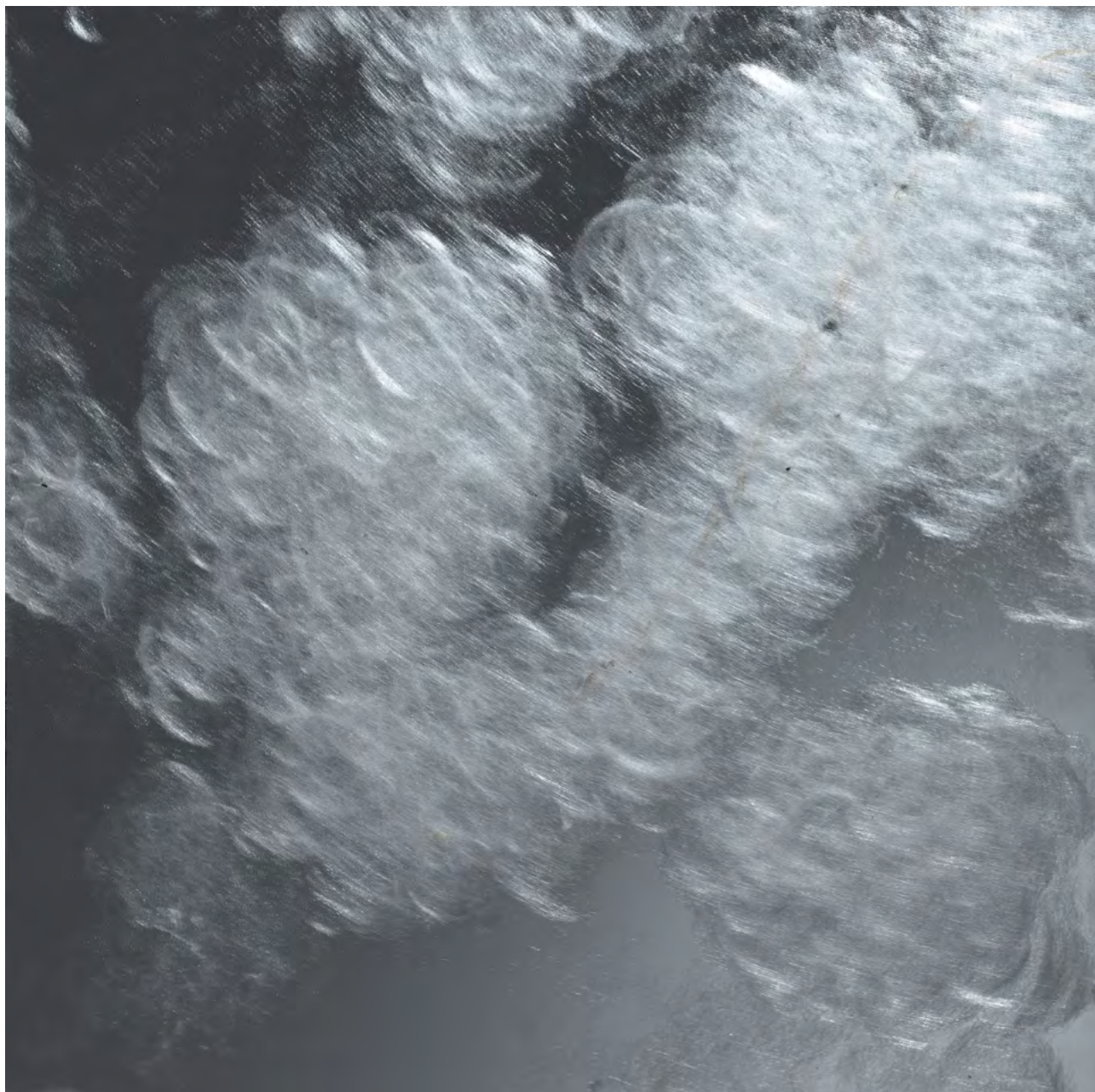
2020

镜子，丝 Mirror, silk

60(H)*60(W)cm (x 2 pieces)

LSJ_8516

梁绍基
LIANG Shaoji



丝镜——宇声 Silk Mirror - The Sound of Universe (details)

“在他的世界里，梁绍基将和谐视为进入永恒领域的关键，并将之渲染得生生不息、与时俱进。换言之，他的作品使人启悟，对我们的生活、我们与自然之间的关系，以及被主流和狭隘现代性所忽略、排斥的东西都具有重大意义。” “不同于常见的科学实验，想象力和诗性推动了梁绍基作品的多样化的艺术形式，使其体现出生或本体论的意义。这是关于生存的真正含义：在生与死之间、忍耐与命运之间、快乐与痛苦之间……持续不断的交涉与争斗。”（侯瀚如）

“Truly believing in the spiritual and material power of an intimate merging and exchange between the work of nature and the human imagination-in Liang’s case, an imagination profoundly rooted in Chinese culture and view of the cosmos-and turning this into contemporary forms of creation, he has endowed such a world with harmony, often considered as registered in the realm of the eternal, and rendered it freshly alive and firmly contemporary. His work is an enlightening remind of something crucially significant in our lives, our relation with nature, something that has been too often overlooked and excluded in the dominant system’s cult of a one-dimensional modernity.” “Unlike conventional scientific experiments, Liang’s work, through various artistic processes driven by imagination and poetry, has been turned into the embodiment of the ontological significance of life. It is about true meaning of living in the world: constant negotiations and struggles between life and death, endurance and fate, pleasure and pain...” (Hou Hanru)



赵洋

ZHAO Yang

b.1970

从早期“狩猎”时期以原始的人与自然的关系类比绘画创作，到最新阶段希望走入更大的“破坏性”中，赵洋在画布上寻找着更焦灼的、更失控的东西。武士对决时所具有的勇气，是在那一刻无法分辨力量、敏捷与原在的能量的无畏。当面对强大的敌手时，甚至需要一种失控的愤怒去忘却自身的存在，以换得身体所限定的边界之外的能量。

赵洋，1970 年出生于吉林四平，1995 年毕业于中国美术学院，现生活和工作于杭州。主要展览包括：赵洋：愤怒近神，香格纳上海 (2021); 赵洋与靳山双个展：出神，昊美术馆，上海 (2020); 赵洋：罗马是个湖，香格纳北京 (2019); 新艺术史：中国的当代艺术 2000-2018，银川当代美术馆，银川 (2019); 赵洋：阿赖耶，chi K11 美术馆，上海 (2018); 赵洋：万物之间，台北艺术大学关渡美术馆，台北 (2016); 赵洋个展，香格纳上海 (2016); CHINA 8，莱茵鲁尔区中国当代艺术展，勒姆布鲁克博物馆，杜伊斯堡，德国 (2015); 一种历史：1980 年代至今的艺术、建筑、设计，蓬皮杜艺术中心，巴黎，法国 (2015) 等。其作品曾被巴黎蓬皮杜艺术中心、chi K11 美术馆、上海油罐艺术中心等国内外著名机构收藏。

In the early “Hunting” period, Zhao Yang compared painting with the primitive relationship between man and nature. Lately, he yearns for more “destructiveness”, something more anxious and chaotic on the canvas. The courage of a warrior in battle is demonstrated through his inherent fearlessness with indistinguishable strength, agility and energy. When faced with a powerful adversary, he even needs an uncontrolled rage to forget his own existence in exchange for energy beyond the boundaries of his body.

Zhao Yang was born in 1970 in Siping, Jilin Province, China. He graduated from the China Academy of Art in 1995 and currently lives and works in Hangzhou. Major exhibitions include: Zhao Yang: Godlike Rage, ShanghART Shanghai (2021); Zhao Yang & Jin Shan: Fall into a Trance, How Art Museum, Shanghai (2020); Zhao Yang: Roma Is a Lake, ShanghART Beijing (2019); New Art History: 2000-2018 Chinese Contemporary Art, MOCA Yinchuan, Yinchuan (2019); Zhao Yang: ALAYA, chi K11 Art Museum, Shanghai (2018); Zhao Yang: In Between, Kuandu Museum of Fine Arts, TNUA, Taipei (2016); ‘Zao’ by ZHAO Yang, ShanghART Shanghai (2016); China 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbruck Museum, Duisburg, Germany (2015); Une histoire: art, architecture, design des années 1980 à nos jours, Collections contemporaines, Centre Pompidou, Paris, France (2015) etc. Work by the artist is held in major international museum collections, including Centre Pompidou, chi K11 Art Museum and TANK Shanghai.

赵洋
ZHAO Yang



静物 No.4 Still Life No.4

2021

布面油彩 & 丙烯 Oil & Acrylic on Canvas

155(H)*130(W)cm

ZY_6746

余友涵
YU Youhan
b.1943

余友涵是九十年代前卫艺术运动里政治波普艺术最具代表性的艺术家之一，他融合了中国的视觉符号和西方艺术的表达方式。其作品曾经对当时的文化情形带来了较大冲击，并影响和感染了一代年轻艺术家。余友涵早期的作品受到他在文化大革命中亲身经历的直接影响，明确地描绘了当时的政治宣传和社会主义现实。在构建这个视觉世界前，他实践着一种不拘小节和唯物的抽象概念。他的作品拆解并重建了这个善变环境的曲折历史。如同图像所呈现的，他使用一种混合和超越了看似对抗的视觉传统的美学方法论。以他著名的毛泽东肖像系列，余友涵获得了极高的声誉。他把具有典型的图像用花装饰过，融入前景和背景里。这并非只是摆出一个粉饰的姿态，而是尝试着让近乎上帝的伟人更人性化。

余友涵，1943 年在上海出生。1973 年毕业于北京中央工艺美术学院。如今生活和工作在上海。他曾代表中国首次参加第 22 届圣保罗双年展，巴西（1994）和第 45 届威尼斯双年展，意大利（1993），以及首届亚太地区当代艺术三年展，布里斯班，澳大利亚（1993）。他的作品在国内外都被广泛展出。近期的展览包括：循 · 游：余友涵一〇年代抽象作品，香格纳北京，北京（2020）；具象 · 抽象，龙美术馆，重庆（2018）；魔都之脉动 - 上海当代艺术的腾飞，熊本市现代美术馆，熊本，日本（2018）；1989 年之后的艺术与中国：世界的舞台，古根海姆博物馆，纽约，美国（2017）；余友涵：具象 · 抽象，香格纳上海（2017）；余友涵回顾展，PSA 中国当代艺术收藏展系列，上海当代艺术博物馆，上海（2016）；余友涵 1973-1988 作品展，龙美术馆，上海（2016）；余友涵：一斑，元空间，北京（2013）；余友涵的绘画，香格纳 H 空间，上海（2011）；走出上海，非具象艺术博物馆，奥滕多夫，德国（2009）；墙上的字：中国 80、90 年代新现实主义和前卫艺术，格罗宁根博物馆，荷兰（2008）；沂蒙山风景 - 余友涵的绘画，香格纳 H 空间，上海（2004）；身体 · 中国，马赛现代艺术博物馆，马赛，法国（2004）；余友涵，啊！我们，香格纳复兴公园，上海（1999）；中国现代艺术展，中国美术馆，北京（1989）等。

YU Youhan is one of the main artists associated with “Political Pop” aesthetics which emerged in the avant-garde movement in the 1990s, this unique style fused Chinese iconography with Western artistic expression. His work has had a major impact on the cultural scene as well as influenced and inspired a generation of younger artists. YU Youhan's earlier work is directly influenced by his experiences during the Cultural Revolution, with prominent imagery of political propaganda and socialist realism. Before constructing this pictorial universe, he practiced an informal and materialist abstraction. His work unravels and reconstructs the meandering histories of diverse environments. As reflected in his pictures, YU Youhan employs an aesthetic methodology that blends and exceeds seemingly contradictory visual traditions. He earned fame with his highly acclaimed Mao portrait series. He has decorated the iconic images with flowers that blend into the foreground and background. It is not only a decorative gesture, but also an attempt to humanize the late leader.

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 represented China at the 22nd São Paulo Biennale, Brazil (1994), the 45th Venice Biennale, Italy (1993) and the 1st Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (1991). His works have been presented in numerous prestigious venues worldwide, including Cycle · Freedom: Yu Youhan's Abstract Works in the 2010s, ShanghART Beijing, Beijing (2020); The Representational and The Abstract, The Long Museum, Chongqing (2018); Shanghai Beat - The Dynamism of Contemporary Art Scene in Shanghai, Contemporary Art Museum, Kumamoto, Japan (2018); Art and China after 1989: Theater of the World, Solomon R. Guggenheim Museum, New York, U.S.A. (2017); Yu Youhan: The Representational and The Abstract, ShanghART Shanghai (2017); Yu Youhan Retrospective, PSA China Contemporary Art Collection Series, Power Station of Art, Shanghai (2016); YU YOUHAN 1973-1988, Long Museum (West Bund), Shanghai (2016); YU Youhan: Y ī b ā n, Yuan Space, Beijing (2013); 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, Groninger Museum, The Netherlands (2008); Yu Youhan: Landscape of Yi Meng Shan, ShanghART H-Space, Shanghai (2004); Chine, le corps partout? (China, the body everywhere?), Museum of Contemporary Art, Marseilles, France (2004); Ah! Us, ShanghART Fuxing Park, Shanghai (1999); China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989) etc.

余友涵
YU Youhan



抽象 2018-04-02 Abstract 2018-04-02

2018

布上丙烯 Acrylic on canvas

161(H)*142(W)cm

YYH_2915



丁乙
DING Yi
b.1962

丁乙 1962 年生于上海，现工作、生活于上海。1983 年毕业于上海工艺美术学校，1990 年毕业于上海大学美术学院。丁乙的创作领域包括绘画、雕塑、空间装置和建筑。从 80 年代后期开始，他将视觉符号“十”字以及变体的“X”作为结构和理性的代表，以及反映事物本质的图像表现的代名词。

丁乙的作品在全球不同机构和画廊广泛展出，包括上海当代艺术博物馆（2020）、美国旧金山现代艺术博物馆（2018-2019）；古根海姆博物馆（西班牙毕尔巴鄂 / 美国纽约，2017-2018）；德国柏林戴姆勒当代艺术（2017）；法国巴黎蓬皮杜艺术中心（2015）；德国杜伊斯堡、杜塞尔多夫等地美术馆联合群展（2015）；意大利罗马 MAXXI 博物馆（2011）；美国旧金山亚洲艺术博物馆（2010）；北京尤伦斯当代艺术中心（2007）；瑞士伯尔尼、德国汉堡、西班牙巴塞罗那等地美术馆巡展（2005-2009）；德国柏林汉堡火车站当代美术馆（2001）等。大型国际双年展包括第 45 届威尼斯双年展（1993）、第 1 届亚太三年展（1993）、第 11 届悉尼双年展（1998）、第 1 届横滨三年展（2001）、第 6 届上海双年展（2006）、第 7 届深圳雕塑双年展（2012）、第 7 届釜山双年展（2016）。

近期在国内外多家机构举办个展，包括龙美术馆（重庆，2020；上海西岸馆，2015），Nova Contemporary（曼谷，2020），Rüdiger Schöttle 画廊（慕尼黑，2019），广东美术馆（广州，2018），香格纳画廊（上海，2018；新加坡 2015），西安美术馆（西安，2017），泰勒画廊（伦敦 / 纽约，2017），湖北美术馆（武汉，2016），Karsten Greve 画廊（巴黎，2007、2014、2019、2021；圣莫里茨，2012；科隆，2008、2020），民生现代美术馆（上海，2011），博洛尼亚当代美术馆（博洛尼亚，2008），Ikon 美术馆（伯明翰，2005）等。

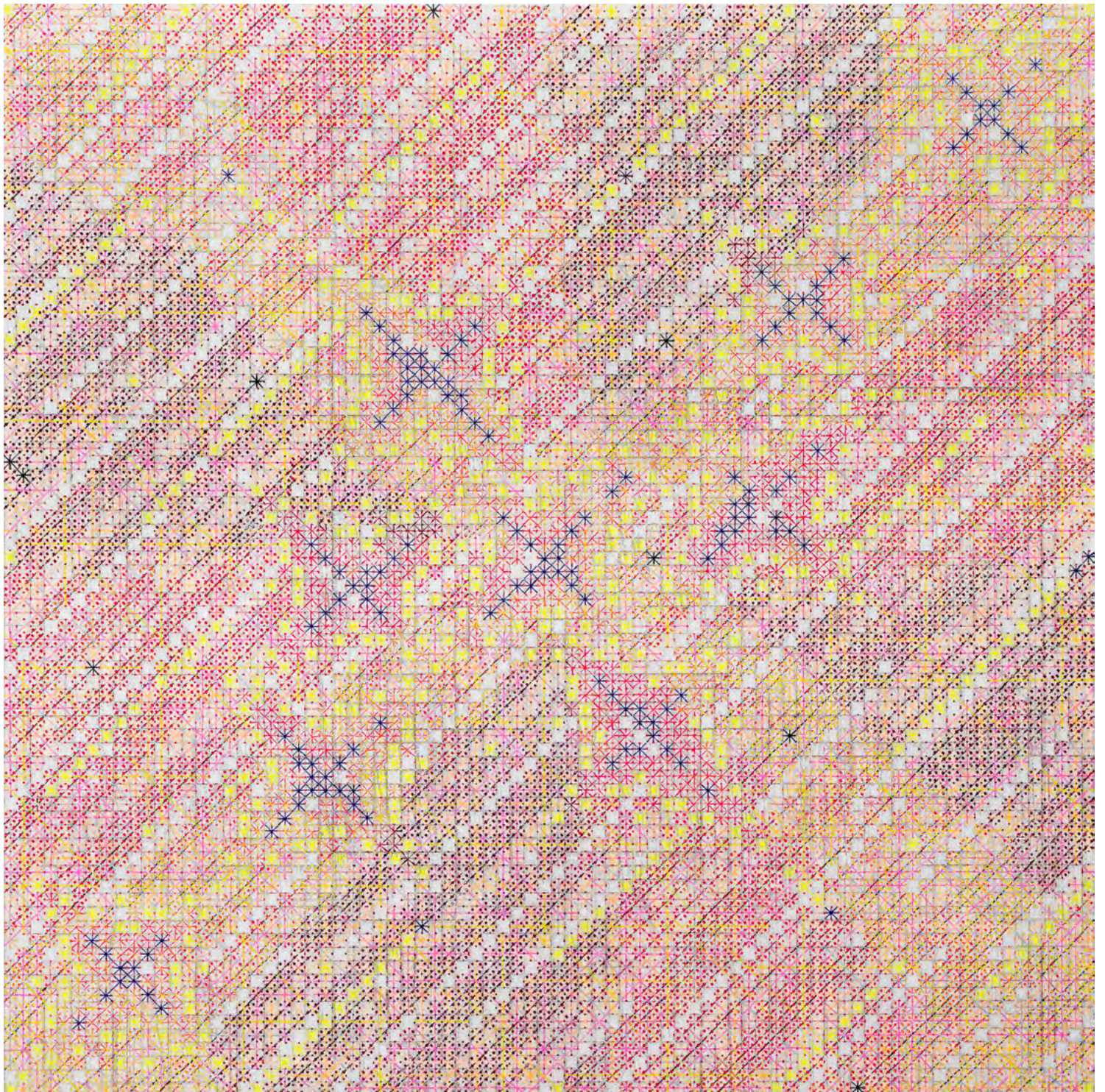
Ding Yi (b. 1962) was born and currently resides in Shanghai. He graduated from Shanghai Arts & Crafts Institute in 1983 and graduated from Shanghai University with B.F.A. in 1990. The practice of Ding Yi encompasses painting, sculpture, spatial installation and architecture. He works primarily with “+” and its variant “x” as formal visual signals, above and against the political and social allegories typical of painting in China. He chose this sign in the second half of the 80s as a synonym of structure, rationality and of a pictorial expressiveness that reflects the essence of things.

The simplicity of compositional structure contrasts with the use of a wide variety of materials and of colors that range from almost monochrome tones to the very bright and fluorescent. For the artist these are a record on canvas of the excesses, noise, chaos and confusion but also the stimuli and styles of the city of Shanghai, with which his work is inextricably bound up.

Ding Yi has exhibited extensively at various institutions and galleries, among many others, Power Station of Art (Shanghai, 2019); San Francisco MoMA (2018-2019); Solomon R. Guggenheim Museum (New York/Bilbao, 2017-2018); Daimler Contemporary (Berlin, 2017); Centre Pompidou (Paris, 2015); Lehmbruck Museum (Duisburg, 2015); Museo Nazionale Delle Arti Del XXI Secolo MAXXI (Rome, 2011); Asian Art Museum (San Francisco, 2010); Ullens Center for Contemporary Art (Beijing, 2007); Exhibition tour in museums in Bern, Hamburger, Barcelona, etc. (2005-2009); Hamburger Bahnhof Museum Für Gegenwart (Berlin, 2001). His works has also been included in 45th Venice Biennale (1993), The First Asia-Pacific Triennial of Contemporary Art (1993), 11th Biennale of Sydney (1998), Yokohama 2001 International Triennale of Contemporary Art (2001), 6th Shanghai Biennale (2006), 7th Shenzhen Sculpture Biennale (2012), 6th Busan Biennale (2016).

He has recent solo exhibitions at Long Museum (Chongqing, 2020/ West Bund, Shanghai, 2015), Nova Contemporary (Bangkok, 2020), Galerie Rüdiger Schöttle (Munich, 2019), Guangdong Museum of Art (Guangzhou, 2018), ShanghART Gallery (Shanghai, 2018/ Singapore 2015), Xi'an Art Museum (Xi'an, 2017), Timothy Taylor Gallery (London/New York, 2017), Hubei Museum of Art (Wuhan, 2016), Galerie Karsten Greve (Paris, 2007&2014&2019&2021/ St.Moritz, 2012/ Cologne, 2008&2020), Minsheng Art Museum (Shanghai, 2011), Museo d'Arte Modena di Bologna (Bologna, 2008), Ikon Gallery (Birmingham, 2005).

丁乙
DING YI



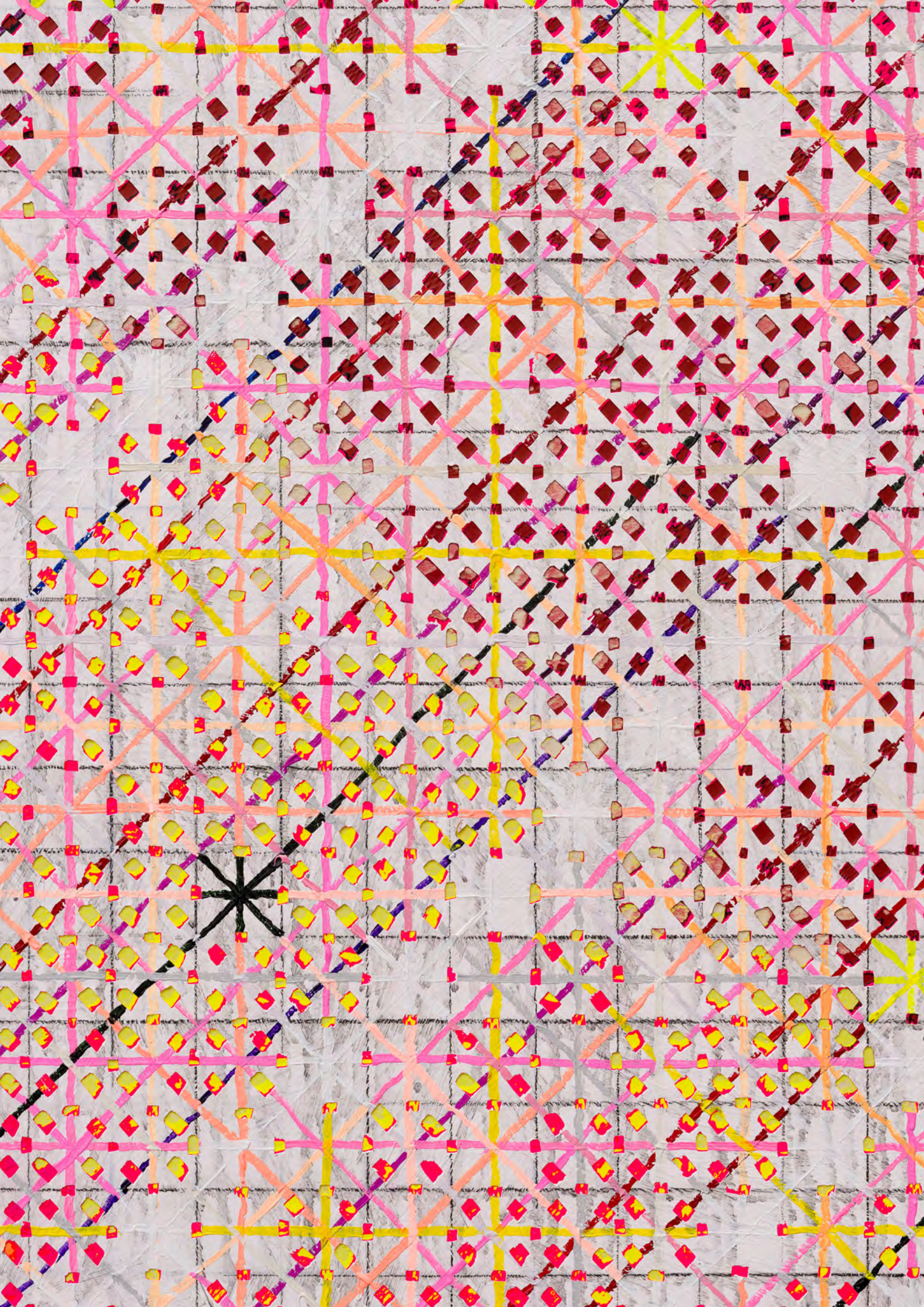
十示 2021-9 Appearance of Crosses 2021-9

2021

椴木板上综合材料 Mixed media on basswood

240(H)*240(W)cm

DY_2573



何伟

HE Wei

b.1980

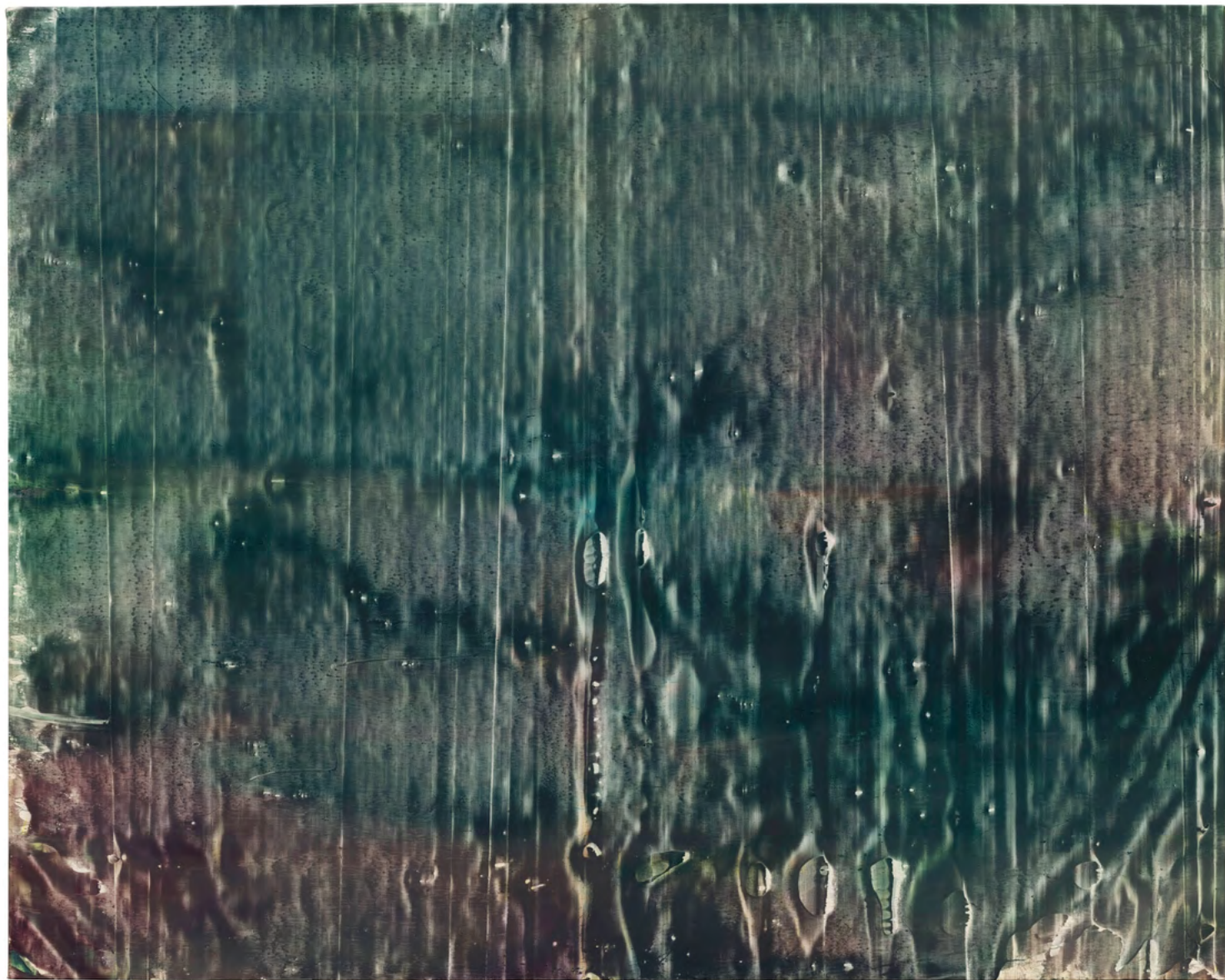
何伟用神秘的抽象概念考察头脑与心灵内部的风景。在向平躺于地板的画布上涂抹很多层半透明油画颜料的过程中，随意而表现主义的色彩田被创造出来，时而以不连续的几何结构浮于表面。画布上的纹理和皱纹，以及地板的缺陷，在画面表面形成了凹陷与裂缝。何伟使用了不同的技法与工具，借助画笔、滚筒、刮刀甚至喷壶，层层叠加地涂抹颜料。被稀释的油画颜料流淌到画布上，在亚麻纹理与裂缝中安顿下来，这些纹理与裂缝制造了柔和起伏的色彩与出人意料的形状。

何伟，1980年出生于新疆，2005年毕业于四川美术学院油画专业，现生活和工作于北京。近年个展：何伟 & 唐茂宏 - 双个展，香格纳北京（2019）；“原色”，C-空间，北京（2016）；“矛盾”，望远镜艺术家工作室，北京（2015）；“无法触及的地方”，季节北京（2010）等。

He Wei's mysterious abstractions investigate interior landscapes of the mind and heart. Through a process of applying many translucent layers of oil paint onto canvases lying on the floor random expressionistic color fields are created sometimes with broken geometric structures floating on the surface. The texture and wrinkles in the canvas, and the imperfections of the floor form depressions and crevices on the painting's surface. Using different techniques and tools He Wei applies the paint with brushes, rollers, scrapers, even watering cans, layer upon layer. The thinned oils flow onto the canvas and settle into the linen's texture and crevices creating soft undulating colors and unexpected shapes.

He Wei was born in Xinjiang in 1980 and graduated from Sichuan academy of Fine Arts, Oil Painting Department in 2005. He currently lives and works in Beijing. Recent solo exhibitions include: Dual Solo Exhibition of HE Wei & TANG Maohong, ShanghART Beijing (2019); "Primary Colour", C-Space, Beijing (2016); "Contradiction", Telescope, Beijing (2015); "Place Beyond Touch", ART SEASONS, Beijing (2010).

何伟
HE Wei



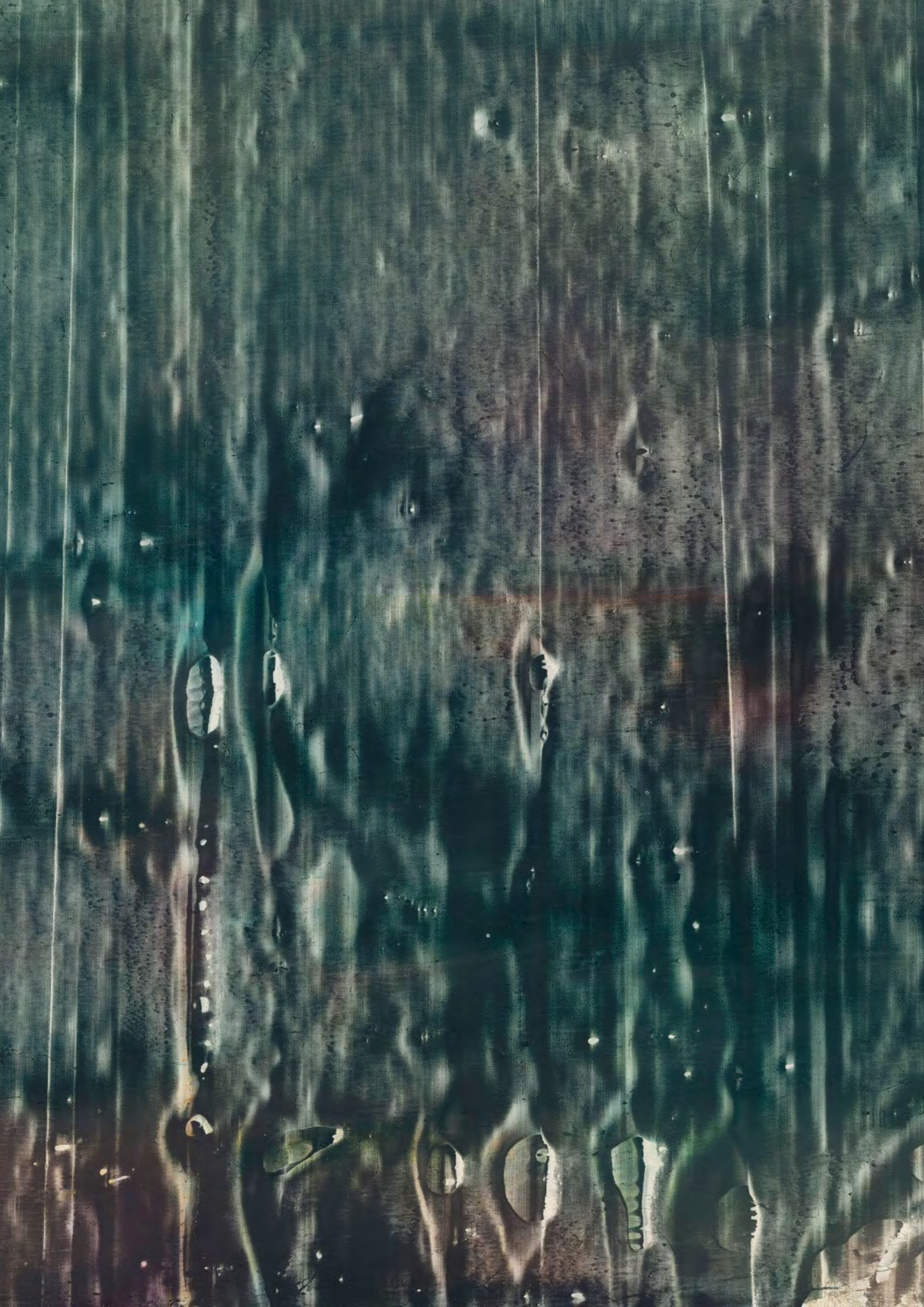
No.173

2020

布上油画 | Oil on canvas

160(H)*200(W)cm

HW_4425



闫冰

YAN Bing

b.1980

闫冰，1980 年生于甘肃天水，2007 年毕业于中央美术学院油画系第三工作室，现工作生活于北京。在闫冰不同媒介的创作中，他通常直接使用平凡甚至是原始的日常物品为素材，并以绘画的方式刺探这些平凡之物的精神维度。在他所描绘的这些日常之物的表象下，隐藏的是艺术家对于生命认知的温度。闫冰的作品中透露出来的情感是复杂的，在简单朴素里渗透着感悟与思辨，疼痛和欣喜。在这些散发着“古意”的作品里，隐藏着闫冰对其个体经验与当下生存世界关系的深刻思考。

近年个展包括：闫冰：起初天气很好，香格纳北京，北京（2019）；闫冰同名个展，上海民生现代美术馆，上海（2016）；爱，杨画廊，北京（2015）；我的劳动 II，杨画廊，北京（2013）；长物志 No.5，蜂巢当代艺术中心，北京（2013）；农事诗，白盒子艺术馆，北京（2012）；我的劳动，杨画廊，北京（2011）；51 平米：14# 闫冰，泰康空间，北京（2010）；由刘小东策划：闫冰 / 温度，尤伦斯当代艺术中心，北京（2009）。他同时还参加了中央美术学院美术馆、民生现代美术馆、美国俄亥俄州立大学城市艺术中心、美国纽约 RH 当代艺术中心、西安美术馆、泰康空间、关山月美术馆、金鹰当代艺术中心等机构举办的群展。

Yan Bing was born in 1980 in Tianshui, Gansu Province, China and graduated from Central Academy of Fine Arts in 2007, 3rd Studio of the Oil Painting Department. He lives and works in Beijing. Yan Bing directly uses ordinary or even primitive everyday objects as materials in his creation of different mediums, and probes their spiritual dimension through painting. Hidden behind the prosaic items of daily life he despicts is his own perception of life. The emotions revealed in Yan Bing's works are complex, while the simplicity is permeated with his sentiment and speculation, pain and joy. These works exuding an ancient quality reflects the artist's profound thinking about the relationship between his personal experience and the current living world.

Recent solo exhibitions include: Yan Bing: At First the Weather Was Fine, ShanghART Beijing, Beijing (2019); YAN Bing, Shanghai Minsheng Art Museum, Shanghai (2016); Love, Gallery Yang, Beijing (2015); My Labour II, Gallery Yang, Beijing (2013); Superfluous Things, No.5, Hive Center for Contemporary Art, Beijing (2013); Farming Poems, White Box Museum of Art, Beijing (2012); My Labour, Gallery Yang, Beijing (2011); 51 m² 14#, Taikang Space, Beijing (2010); Temperature - curated by Liu Xiaodong, UCCA, Beijing (2009). He also participated in numerous group exhibitions held by institutions including CAFA Museum, Beijing; Minsheng Art Museum, Beijing; Urban Arts Space, Ohio State University, U.S.A.; RH Contemporary Art, New York, U.S.A.; Xi'an Art Museum, Xi'an; Taikang Space, Beijing; Guanshanyue Art Museum, Shenzhen; and G • ART, Nanjing.

闫冰
YAN Bing



蘑菇 Mushroom
2020
布上油画 Oil on Canvas
200(H)*320(W)cm
YB_5629



孙逊

SUN Xun

b.1980

《通向大地的又一道闪电》是艺术家 2016 年受纽约古根海姆美术馆展览《故事新编》委托创作的一部动画电影。由一系列绘制于传统树皮纸上的中国古典风格绘画构成，该作品围绕孙逊的家乡——中国东北部的阜新展开，探讨了这座依靠煤矿业而建设的、曾经无比重要的能源城市如何演变为现今衰败不堪的 " 遗忘角落 "。这中间有民俗的传奇，有政治信仰的更迭，更有历史时空的变迁。我们通过影片窥视了瞬间中的历史，但这瞬间的历史却是黑暗与厚重的。

孙逊，1980 年出生于中国辽宁省阜新。2005 年毕业于中国美术学院版画系。次年，成立 π 格动画工作室。现生活并工作于北京。

作为中国新媒体艺术领域具有代表性的艺术家，毕业于中国美术学院的孙逊早在 2006 年即创立了 π 格动画工作室，并较早在国内外的相关展览及评选活动中得以崭露头角，其动画作品曾入选柏林电影节与威尼斯电影节。饱含隐喻的画面细节、暗黑张力的手绘风格、梦幻跳跃的情节设计是孙逊颇具个人特色的视觉语言。近年来，孙逊以新媒体艺术为原点，在更为广阔的视觉艺术领域做出了诸多尝试：探索在报纸、书籍、木刻版画、水墨、色粉等不同创作媒介中的叙事效果，探讨如何展现非线性的时间与空间观念，并结合自身对于社会与社会学理论的理解，探究现实与幻想的表现形式。

近年个展包括：孙逊：通向大地的又一道闪电，温哥华美术馆，加拿大（2021）；孙逊：偷时间的人，约翰和梅布尔·林林艺术博物馆，佛罗里达，美国（2019）；塞上，玻璃博物馆，上海（2018~2019）；孙逊，澳大利亚当代艺术博物馆，悉尼，澳大利亚（2018）；谶语实验室，余德耀美术馆，上海（2016）等。

'Mythological Time' was a commissioned work by the Guggenheim Museum in New York for the 2016 exhibition 'Tales of Our Time'. Comprising a series of classical Chinese paintings on traditional bark paper, this animation explores Sun Xun's hometown Fuxin, a city in northeastern China home to a famous coal mine. It narrates how the industrial city that used to be incomparably significant has now fallen into oblivion, while interweaving with legendary folks tales, alternative political beliefs and recurring historical evolutions. Throughout this journey we can capture a moment of history, which nevertheless is dark and heavy.

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

As a representative artist in the Chinese new media art, Sun Xun established ㄗ Animation Studio in 2006 after graduating from China Academy of Art, and soon received recognition from exhibitions and awards both domestic and abroad. His animation works have been nominated by both Berlin International Film Festival and Venice Film festival. Sun Xun's personal visual language consist of metaphoric imagery, dark and intense hand drawing, and dreamy narrative. In recent years, Sun Xun uses New Media Art as a point of origin to explore more possibilities within the expansive realm of visual art: he explores narrative methods using diverse mediums such as newspaper, book, woodcut print, Chinese ink, pigment powder, probe into non-linear expressions of time and space, and inquire into both realistic and fantastical representations based on his own understanding of society and sociological theories.

Recent solo exhibitions include: Sun Xun: Mythological Time, Vancouver Art Gallery, Canada (2021); Sun Xun: Time Spy, The John and Mable Ringling Museum of Art, Florida, U.S.A (2019); Frontier, SUN Xun Solo Exhibition, Shanghai Museum of Glass (2018~2019); SUN XUN, Museum of Contemporary Art, Sydney, Australia (2018); Prediction Laboratory, Yuz Museum, Shanghai (2016) etc.

孙逊
SUN Xun



通向大地的又一道闪电 07 Mythological Time 07

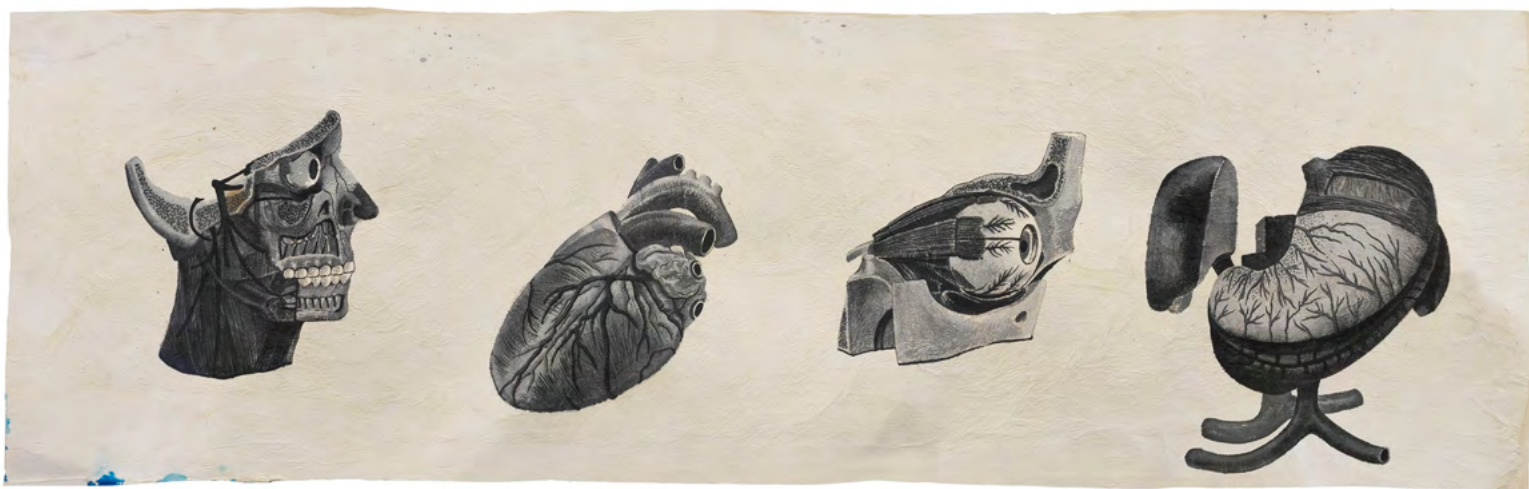
2016

树皮纸上水墨和丙烯 Ink and acrylic on bark paper

50(H)*162(W)cm

SX_7084

孙逊
SUN Xun



通向大地的又一道闪电 11 Mythological Time 11

2016

树皮纸上水墨和丙烯 Ink and acrylic on bark paper

50(H)*162(W)cm

SX_4714

蒋鹏奕
JIANG Pengyi
b.1977

《砾石谅解了大海》是艺术家拍摄于敦煌附近的黑戈壁。科学家认为，2 亿年前，蒋鹏奕具体拍摄的河西走廊区域曾是一片海洋，如今隆升为高峻干燥的亚洲腹部；200 万年以前这里曾经时河流纵横、湖泊密布的冲积平原，如今被晒成了滴水全无的黑戈壁地貌。寒冷的夜间，这里的砾石会再度吸收空气中的水分，白天在烈日阳光的照射下，水分又蒸发掉，砾石中的铁锰质逐渐溶解溢出，铁锰质沉淀在砾石表面，在石体表层现成一层深色的氧化铁和黑色的氧化锰膜，坚实地包裹着砾石。

本次创作选择以一种纯景观的方式进行呈现，人的形象被隐于照片背后。但是，没有人出现其中，不代表“人”并不存在其中。无论是这片地域的历史背景，持着镜头拍摄的艺术家的，还是凝视着作品的人，不同的视角与选择，意味着如何再如沙漠一般广袤的意义之海中陆上行舟、沧海求珠。

景观包含着自然，但它也不是纯粹的自然，而是有着两个永恒的元素——自然和人。在高度现代化的当今社会，已经难以存在纯粹的自然景观。一切人们常见的自然景观，或许都可以被称为政治景观。而在这片藏有隐秘故事的黑戈壁上，政治性、景观性与文化性也早已三位一体。

蒋鹏奕 1977 年生于湖南省沅江市，毕业于中国美术学院，现工作生活于北京。目前作品主要以摄影、录像为媒介，通过制造超现实的景观以及对景物的微妙叙述，呈现出个体生命的内外障碍与疑惑。

近年展览包括：真实的假象，自七十年代至今的摆拍摄影，Palazzo Magnani, 瑞吉欧·艾米里亚，意大利（2020）；对流，金鹰美术馆，南京（2020）；关于我们，来自中国的青年艺术家摄影展，ALEXANDER TUTSEK-STIFTUNG 艺术基金会，慕尼黑，德国（2020）；蒋鹏奕：预见，香格纳北京（2019）；红色童话，白兔美术馆收藏展，维多利亚国立美术馆，墨尔本，澳大利亚（2019）；中国当代摄影四十年 1976-2018，OCAT 深圳馆（2018）等。所获奖项包括 2020 年伦敦 BarTur 摄影奖、2011 年意大利维罗纳博览会 ALETTI 摄影奖、2010 年法兴银行中国艺术奖评委会大奖及 2009 年首届三影堂摄影奖所颁的美国特尼基金会奖。

"Gravel Fathoms the Sea" was shot in the Heigebei (which means black Gobi in Chinese) near Dunhuang. Scientists believe that the Hexi Corridor area that Jiang photographed was once an ocean 200 million years ago, and now it uplifts into a high and dry Asian belly. 2 million years ago, it used to be a alluvial plain, which was full of rivers and lakes. While it is now a sun-dried black-colored Gobi without a drop of water. In cold nights, the gravel here will absorb the moisture in the air. During the daytime, the moisture evaporates under the burning sun. Under this cyclic process, the iron-bearing manganese in the gravel gradually dissolves, overflows and precipitates on the surface of the gravel. This layer of black iron oxide and black manganese oxide film solidly wrapped with the gravels.

This time his works are presented in landscape photography and the image of "human" is hidden behind his works. It doesn't mean that "human" does not exist because they are invisible in the photos. No matter from the perspective of the historical background of the area, or the artist holding the camera, or the audiences gazing at the photos, they are all sailing on a variety of waterways in the sea of meaning and seeking their own pearls.

Nature is included in landscape but not equal to landscape. Landscape consists of two eternal elements – nature and human. In today's highly modernized society, it is difficult to find a pure natural landscape. All the common landscapes can be called political landscapes. While, in Heigebei with hidden stories, politics, landscape and culture come in one.

JIANG Pengyi was born in Yuanjiang, Hunan Province in 1977, graduated from the China Academy of Art, and currently lives and works in Beijing. He creates a kind of surreal spectacle and delicate narration of the scene, mostly, by photo and video, to reveal the barriers and confusions of the individuals.

Recent exhibitions: True Fictions, Staged photography from the Seventies until today, Palazzo Magnani, Reggio Emilia, Italy (2020); With/Against the Flow, The G Museum, Nanjing (2020); About us, Young Photography from China, Alexander Tutsek-Stiftung, Munich, Germany (2020); Jiang Pengyi: Foresight, ShanghART Beijing, Beijing (2019); A Fairy Tale in Red Times, Works from the White Rabbit Collection, National Gallery of Victoria, Melbourne, Australia (2019); 40 Years of Chinese Contemporary Photography, OCAT Shenzhen (2018), etc. He was awarded the BarTur Photo Award in 2020, Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009.

蒋鹏奕
JIANG Pengyi



砾石谅解了大海 No.7 Gravel Fathoms the Sea No.7

2020

摄影 | 黑白喷墨打印裱于纯铝板

Photography | B&W inkjet print, Mounted on aluminium panel

120(H)*150(W)cm | Framed 153*183*7cm

Edition of 3 + 2AP

JPY_7833

苏畅

SU Chang

b.1985

苏畅，1985 年出生并成长于上海。他坚定地使用雕塑语言并以此作为自己艺术实验的载体。对雕塑内在性的重新理解和独立实践贯穿了持续不断的工作。他希望以简单的日常视觉元素为基础，消化并产生新的语言。并用这些作品审视着在面对公共性和个人焦虑的交错中人在其中的徘徊，及这种模糊的行为在心理上书写下的痕迹。

近期个展包括：连续呼吸，天台艺术季 vol.1，复兴艺术中心，上海（2021）；苏畅：洞，香格纳 M50，上海（2021）；“雕塑实验”西岸博览会特展单元，上海（2020）；“一个临时空间”，四方当代美术馆项目空间，上海（2018）；“出口”，广东美术馆，广州（2018）；“呼吸”，AIKE，上海（2017）；“小径”，东画廊，上海（2015）。近期主要群展包括：“EXIT PLAN”，SNAP 艺术中心，上海（2019）；“秘径通幽”，Peres Projects，柏林，德国（2019）；“Why White”，小美术馆，上海（2018）；“原素”，复星基金会 ANNEX 艺术空间，上海（2018）；“上海星空 II”，余德耀美术馆，上海（2017）；“我们：一个关于中国当代艺术家的力量”，chi K11 美术馆，上海（2016）。

Su Chang (b.1985) was born and grew up in Shanghai. He firmly uses the language of sculpture as a vehicle for his artistic experimentation. The re-understanding and independent practice of the intrinsic nature of sculpture runs through his ongoing work. Su Chang hopes to digest and produce a new language based on ordinary visual elements. Using his works to examine the wavering of people in the intersection of public and personal anxieties, as well as the traces left in psychology by such vague behavior.

Recent solo exhibitions include: Breathe Continuously, Fosun Foundation, Shanghai (2021) ; Su Chang: Hole, ShanghART M50, Shanghai (2021) ; Sculptural Practice, West Bund Art & Design Special Exhibition, Shanghai [2020]; Temporary Space, Sifang Art Museum Project Space, Shanghai [2018]; Way Out, Guangdong Museum of Art, Guangzhou [2018]; Breath, AIKE, Shanghai [2017]; Trails, Don Gallery, Shanghai [2015]. Recent major group exhibitions include: EXIT PLAN, SNAP, Shanghai [2019]; Road to the Unconscious, Peres Projects, Berlin, Germany [2019]; WHY WHITE, Small Art Museum, Shanghai [2018]; Primitive Elements, ANNEX Space, Fosun Foundation, Shanghai [2018]; Shanghai Galaxy II, YUZ Museum, Shanghai [2017]; We: A Community of Chinese Contemporary Artists', chi K11 Art Space, Shanghai [2016].

苏畅
SU Chang



身体失认 Asomatognosia

2019

高强石膏，铝，麻，胶 High-strength gypsum, aluminum, linen, glue

213(H)*38(W)*38cm

SC_7040



林奥劼

LIN Aojie

b.1986

林奥劼 1986 年出生于中国广州，2010 年毕业于广州美术学院油画系，现工作生活于广州。林奥劼的作品涉及录像、摄影、绘画、文本等形式。其艺术实践取材于自身经验，艺术家以带有强烈即兴性和幽默意味的图像，敏锐而细腻地记录着日常生活中的琐碎细节或刻意安排的行为事件，同时看似不带任何感情色彩的语调始终贯穿于叙事结构中，试图以旁敲侧击的方式对资本主义生产模式、艺术家生存困境以及艺术从业者与艺术家之间的关系进行质疑、嘲弄和批判。

近期展览包括：南方不是一座孤岛，OCAT 深圳馆，深圳 (2020)；林奥劼：越秀，香格纳上海 8 号楼 (2019)；藏木於林，大馆当代美术馆，香港，中国 (2019)；策展课：策展与设计，华美术馆，深圳 (2019)；第一届空港双年展，空港小镇，广州 (2019)；林奥劼：有空调的热带能出哲学家，香格纳北京 (2019)；日光亭项目：登录舒适区？，泰康空间，北京 (2018)；共享叙事，香格纳北京 S 空间，北京 (2018) 等。曾入围 2016 年华宇青年奖。

Lin Aojie was born in Guangzhou in 1986 and graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He currently lives and works in Guangzhou. Presented through video, photography, painting, text, etc., Lin Aojie's artistic practice departs from his personal experiences. The artist has a keen and delicate record of the trivial details of daily life or deliberately planned events with strongly improvisatory and humorous images, while a seemingly dispassionate tone threads the whole narrative structure. By beating around the bush he tries to question, ridicule and criticize the capitalist mode of production, artist's survival predicament and the relationship between artists and other art professionals.

Recent exhibitions include: The South Is Not an Island, OCAT Shenzhen, Shenzhen (2020); Lin Aojie: Designers Have A Future only When They Treat Artworks as Initial Inspiration, ShanghART Shanghai West Bund, Bldg.8 (2019); Very Natural Actions, Tai Kwun Contemporary, Hong Kong, China (2019); The Curation Workshop - Exhibition Curation and Design, OCT Art & Design Gallery, Shenzhen (2019); The 1st Airport Biennale, Airport Town, Guangzhou (2019); Light Pavillion Project: The Comfort Zone at a Distance, Taikang Space, Beijing (2018); Shared Narrative(s), ShanghART S-Space, Beijing (2018) etc. He was nominated for the 2016 Art Sanya Huayu Youth Award.

林奥劼
LIN Aojie



我觉得我可以 I Believe I Can

2019

单路视频 Single-channel video

23 ' 20 " | Edition of 5 + 1AP

LAJ_6771

林奥劼 LIN Aojie



我觉得我可以 I Believe I Can (stills)

大冬天来北京一个月，我觉得自己像是一个北漂艺术家。整理好了 2010-2018 年的作品资料后，我去了各个画廊投放作品集，希望得到更多回应。拍摄完影片后我明白到，如果想获得更多的机会，艺术家本身需要有一定的实践积累。

Staying in Beijing in winter for a month, I felt like a migrant artist here. After organising my works between 2010 and 2018, I went to different galleries with my portfolio, hoping to receive more responses. After the shooting, I realised that artists with enough practice are more likely to get opportunities.

ShanghART

香 格 纳 画 廊

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