

2021

NANJING ART FAIR INTERNATIONAL

南京国际艺术博览会

12 / 23 - 12 / 26

南京国际博览中心13号馆



陈维 CHEN Wei

陈晓云 CHENG Xiaoyun

李然 LI Ran

ShanghART

香格纳画廊

image : 陈维, 迈克 | CHEN WEI, MIKE

# **ShanghART Gallery**

**NAFI 2021 | 南京国际艺术博览会**

**12/23 - 12/26.2021**



在我的音效素材库中，有一段合成器编制模拟的雨声音效，仅凭耳朵倾听几乎无法分辨其真假，通常我会在炎热窒闷的夏季循环播放这段清爽的音效，所以这段雨声音效就正好环绕在我制作这件作品期间，成为了这段录像作品头尾的背景音效，当然，这段声音也偶合了我所感受到的一种现实。在创作期间，我将拍摄移到自家餐桌前，每晚设计摆放一组或几组静物进行拍摄，这些静物让我联想起出现在展厅中被观看的“静物”——那些陈列在展厅中的“静态”作品，那些或精心摆放，也可能仅仅是随机拼合的物质组成，我们听说或者看见，甚至通过文字阅读到，但却无法分辨其内在精神源头的真伪，就像那段没有乌云集聚、气象骤变前兆而来的合成声象，既嗅不到任何雨水磅礴之后的土壤腥味，也没有在此之前漫长的闷热等待。这就是我们工作的现场，随时出现着那些既熟悉又陌生只言片语，它们经常毫无预兆的出现而后游移躲藏，同时也死缠烂打的依附在我们每一寸的逻辑和动机中间。

In the pool of my sound-effect materials, there is one sound track made by synthesizer that imitates the sound of rain. It is so vivid that can be really hard to tell the difference of being man-made or natural sound through listening with ears. Usually I would loop this sound piece in hot and stuffy summer time; so it was around me while I was making this video work, and became the background sound of the video's beginning and ending parts. Indeed, this sound piece is also a coupling of a certain kind of reality that I felt about. During the period of my creation, I set up the shooting in front of my dining table, designing different scenes of groups of still-lives. These still-lives remind me the objects to be seen in exhibitions — those “silent and static” artworks displayed in exhibition spaces were well-placed, or just being a random combination. We hear and see, even read through texts, but still not capable of confirming the authenticity of those works' inner spirit. Just like this synthesized sound track of rain, it exists without crowds of black clouds or signs of weather changes, it has nothing to do with the smell of soil after raining nor the long wait full of stuffiness before raining. This is exactly where we make our creations: familiar or strange fragments of words are around us at any time, they often appear without warning and then wander or hide aside, while at the same time, they strongly attach themselves to every minute space among our logical thinkings and motives.

一段雨声音效之间

**Under the Rain-Sounded Effect**

2015

单通道有声彩色录像

Single-channel video, color, with sound

9 minutes

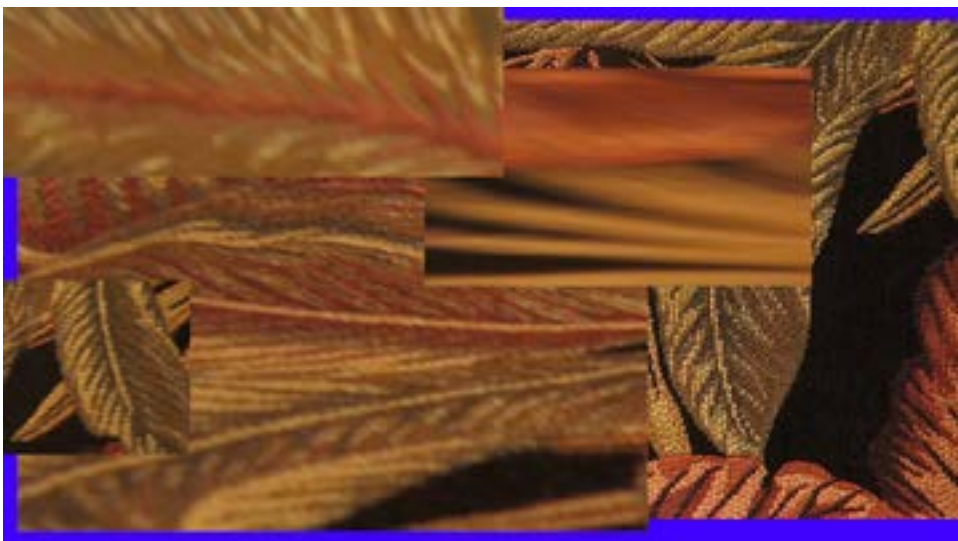
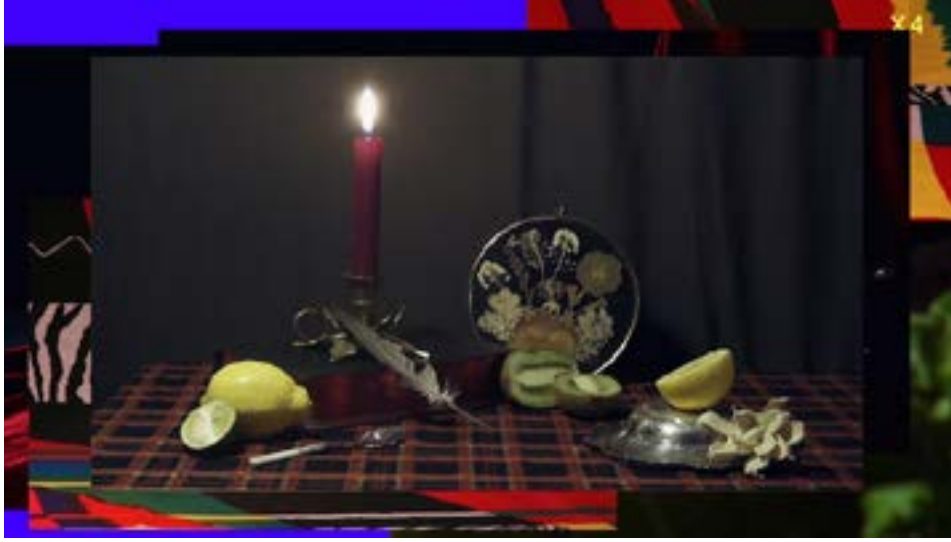
Edition of 5 + 1AP

LR\_7451



MOVIE SCREENSHOTS

ShanghART







陈晓云 (b.1971) 主要以录像和摄影进行创作，但也涉及绘画，雕塑，和装置等媒介。他在中国录像艺术的第二阶段开始他的艺术实践，并成为了 2000 年左右开始，从原本以‘概念与装置’为主的录像艺术发展至更多元化的艺术类型的一部分。与此同时，‘新媒体艺术’和‘实验短片’逐渐兴起以及更被接受为中国录像艺术的基本身份。他的早期录像作品以诗性著称，然而在 2000 年代中期，他转向了一种更有力、更简洁的视觉语言。他继续在录像艺术中丰富他的叙事方式，将文字与图像重叠，运用隐喻和象征编造了不同的层次，构成超越感官的视觉效果。运用这个手法在 2013 年创作的《烧掉伞还是晴天》将他的作品形象推向了一个更加荒谬和看似胡说八道的层面。在他的录像作品中，碎片化的叙述描绘了我们现实的一部分，促使观众以自己的意识为这些片段产生背景。在被迫于被动观看和主动诠释之间来回切换的同时，陈晓云的作品以超乎观众理解能力的多重方法刺激他们的认知。

Chen Xiaoyun (b.1971) works primarily with video and photography, as well as other mediums such as painting, sculpture, and installation. Entering the field of contemporary Chinese video art in its second phase, Chen is part of the shift from the initial ‘concept and installation’ approach of video art into a more diversified practice, when ‘new media art’ and ‘experimental clips’ began to rise in popularity and acceptance in the early 2000s. Known for the poeticism in his early video works, Chen turned towards a more powerful and succinct visual language in the mid-2000s. He continued to diversify his mode of narration in video art by overlapping text on images, weaving in layers of metaphors and symbolisms to construct visuals that overwhelm the senses. With this approach, the work “It Is Sunny In Spite of Burning Umbrella [2013]” push his images to an even more absurd and seemingly nonsensical level. Across his video works, fragmented narratives portray parts of our reality while the audience are invited to fill in the context with their own knowledge. Forced to switch back and forth between a passive mode of watching and an active mode of reading, Chen’s video works stimulate a viewer in more ways than one is able to comprehend.

烧掉的伞还是晴天

**It Is Sunny In Spite of Burning Umbrella**

2013

单通道录像

Single-channel video

1:06 minutes

Edition of 6 + 1AP

CXY\_3589





袜球

**Sock Balls**

2020

收藏级喷墨打印，裱于铝塑板，硬化亚克力

Archival inkjet print, mounted on aluminium composite  
panel, toughened acrylic

120(H)\*150(W)cm

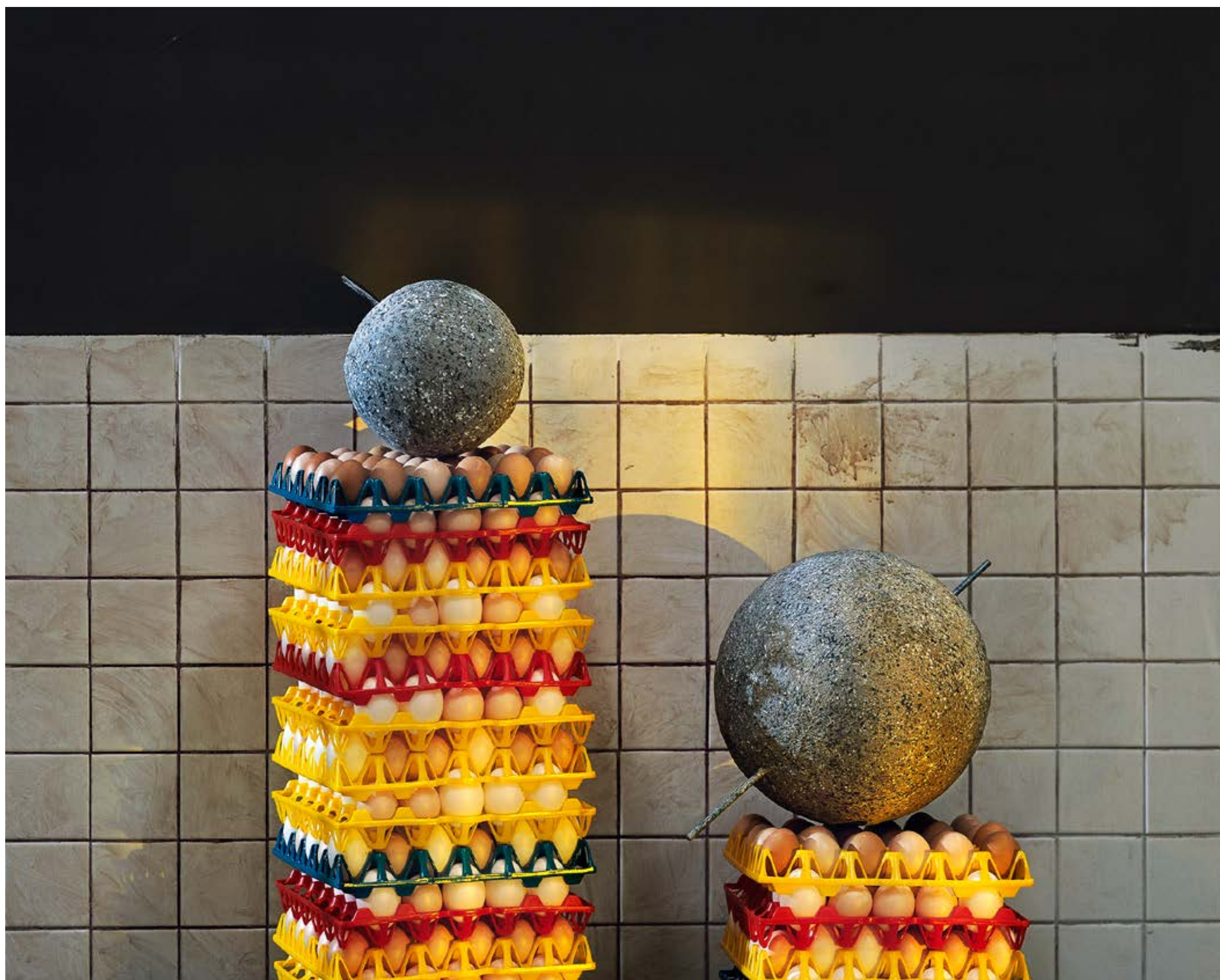
Edition of 6 + 2AP

CW\_3381



DETAIL





石与蛋

**Stones and Eggs**

2019

收藏级喷墨打印，裱于铝塑板，硬化亚克力

Archival inkjet print, mounted on aluminium composite panel, toughened acrylic

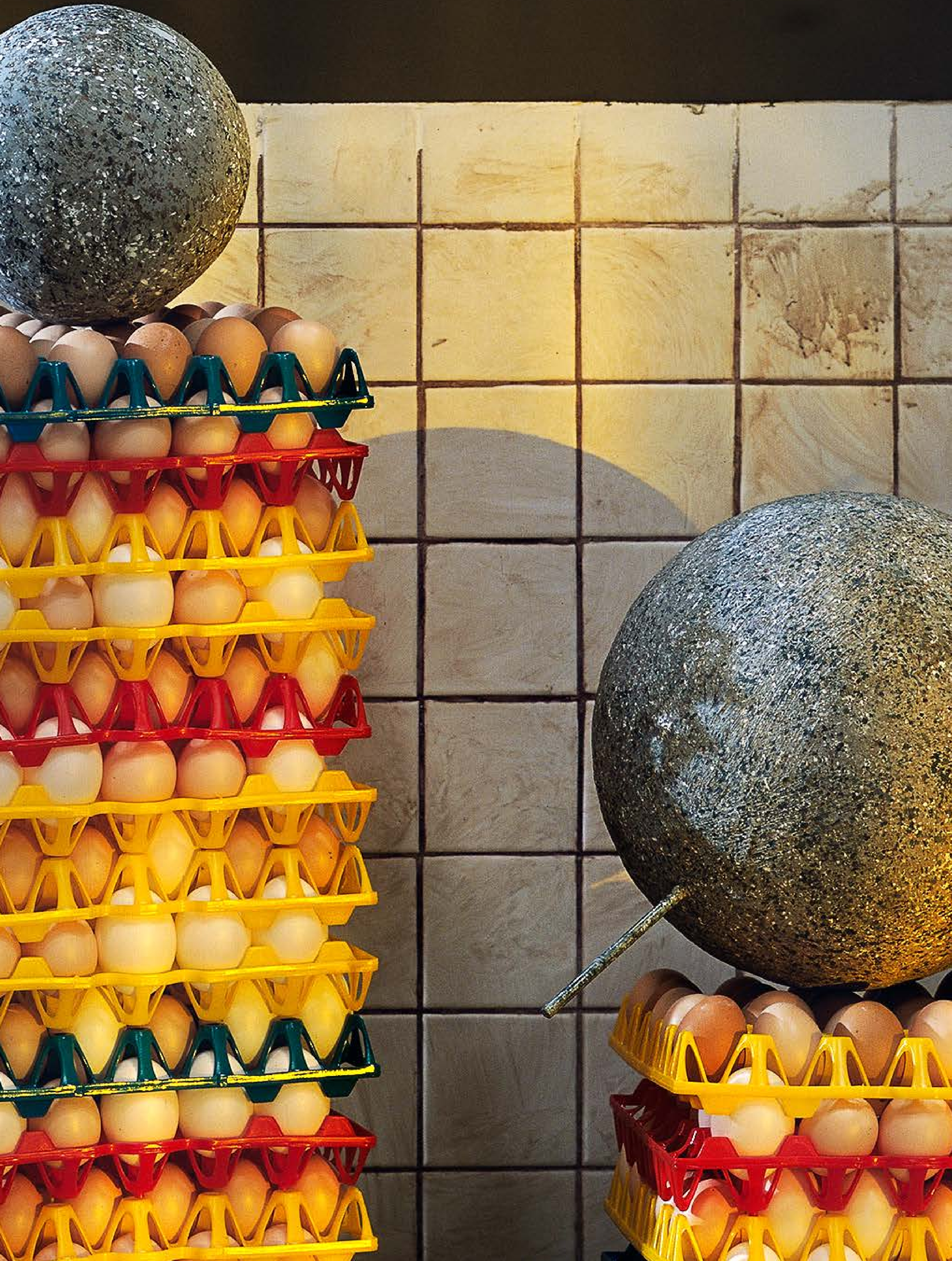
80(H)\*100(W)cm | with frame 84.4\*104.4cm

Edition of 6 + 2AP

CW\_7663



DETAIL







迈克

**Mike**

2016

收藏级喷墨打印，裱于铝塑板，硬化亚克力

Archival inkjet print, mounted on aluminium composite panel, toughened acrylic

103(H)\*80(W)cm | with frame 103.6\*83.6cm

Edition of 6 + 2AP

CW\_5096



MIKE

DETAIL



# ShanghART

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