蒋鹏奕 JIANG Pengyi

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蒋鹏奕 Jiang Pengyi

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。

所获的奖项包括: 2020 伦敦 BarTur 摄影奖、2011 年意大利维罗纳博览(ArtVerona2011)的 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。2012 年更获邀参与赫尔辛基摄影双年展,及被提名 Prix Pictet 世界环保摄影奖。其作品被国际私人与公共机构收藏,包括瑞士尤伦斯基金会、法国卢瓦河当代艺术基金会、美国特尼基金会、美国亚洲当代艺术收藏基金、意大利及德国裕信银行艺术收藏、意大利 Aletti 银行基金会和中央美院美术馆。

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.

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. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012. Jiang's work has been collected by a variety of private and public institutions worldwide, including Guy & Myriam Ullens Foundation Collection in Switzerland, the French Regional Contemporary Art Fund of the Loire Region (Frac des Pays de la Loire) in France, the Tierney Family Foundation and ArtNow Contemporary Art Collections in USA, the UniCredit Art Collections in Italy and Germany, the Bank Aletti Foundation (Fondazione Banca Aletti) in Italy, and CAFA Art Museum.

不被注册的城市,2008~2010 Unregistered City

"不被注册",或许可以理解为前所未有或没有出生许可。这样的"不被注册的城市",是结合了日常与幻想的结果,却反而更真实地预示了文明的终极走向。蒋鹏奕为制作这些照片,首先在拆迁的废墟中寻寻觅觅,拍摄到了一些包括了室内景象在内的废墟图像以及它们的局部,然后再在废墟之上、废墟之中,以 PS 手法嵌入、贴上各种城市建筑的形象。这些城市建筑被废墟与废物(如废浴缸等)所包围,同时当然成为废墟之一部分。尽管它们有着可以区别于包围它们的废墟的外形,但它们的明天一定会与它们周边的废墟化为一体则是毫无疑问。除了将城市高楼建筑安置于废墟中之外,蒋鹏奕还以掌握一切的俯视视角引导我们来关注高楼、高架路与其它建筑与废墟的关系。他把这些人类生活的基本设施置于死角,使它们与各种垃圾为伍。它们的周围一片荒芜,它们蜕变为排泄物似的存在,所有这一切呈现的是活力消失与资源枯竭的末日景观,在在显示都市能量的耗散与城市本身的灭亡。人们无法不由此得出某种结论,那就是废墟是都市的宿命。当然,这也是另外一种意义上的乌托邦,只是它们暂时不会唤起乡愁。蒋鹏奕以不曾存在的城市形象,将它与现实产物的废墟相结合一体,提出了有关现代城市与文明的新形象。废墟形象既成为了都市文明的终极形象,也成为了反思城市文明的线索。

摘自顾铮-《把毁灭视觉化-关于蒋鹏奕的摄影》

The word "unregistered" may be interpreted as unprecedented, or it may refer to a birth without registration. The "unregistered city" is a result of the unison of daily life and fantasy, and yet it makes a more truthful prophecy of the ultimate course of civilization. For the creation of this series, Jiang searched around demolition sites and shot images of ruins, some of which were indoor or partial glimpses. He then digitally imposed images of urban architectures onto the top of and amid the ruins. The urban architectures are surrounded by ruins and junk (such as an abandoned bathtub), becoming part of the ruins. While they remain distinguishable in appearance from the surrounding ruins, they will undoubtedly be merged with the ruins in the future. Besides placing urban skyscrapers amid the ruins, Jiang uses the aerial view to guide his audience to examine the relationship between ruins and skyscrapers, highways and other architectures. He places these fundamental infrastructures to human activity at a blind corner, where they become companions to all kinds of garbage. In the midst of wastelands, these infrastructures seem to have morphed into secretion in their new existence. All this depicts the doomsday when all vitality and resources are depleted; it portrays the exhaustion of urban energy and the annihilation of the city. We cannot help but come to a certain conclusion that ruins are the fate of the city. Of course, this is a utopia on another level, though it is one that does not stir our nostalgia for our homeland. Jiang creates an image of the city that has never existed and merges it with ruins that comes from reality. It presents a new image of the modern city and civilization. This image of ruins is the final picture of urban civilization, as it points to the reflection on urban civilization.

Excerpted from The Visualization of Destruction: About Jiang Pengyi's Photography

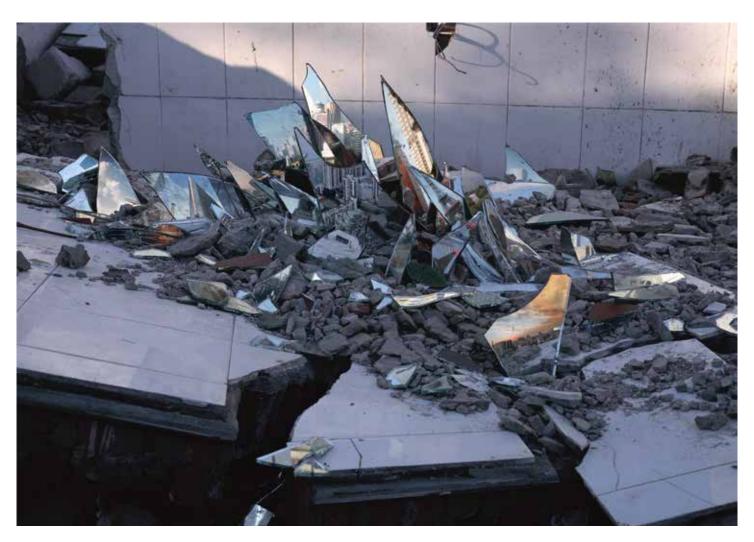
Author: Gu Zhen



不被注册的城市 No.1 Unregistered City No.1 | 150x209cm | 2008



不被注册的城市 No.7 Unregistered City No.7 | 150x209cm | 2010



不被注册的城市 No.8 Unregistered City No.8 | 150x209cm | 2010



展览现场 Installation view | 何香凝美术馆 He Xiangning Art Museum | 2010

自有之物, 2012

Everything is Illuminated

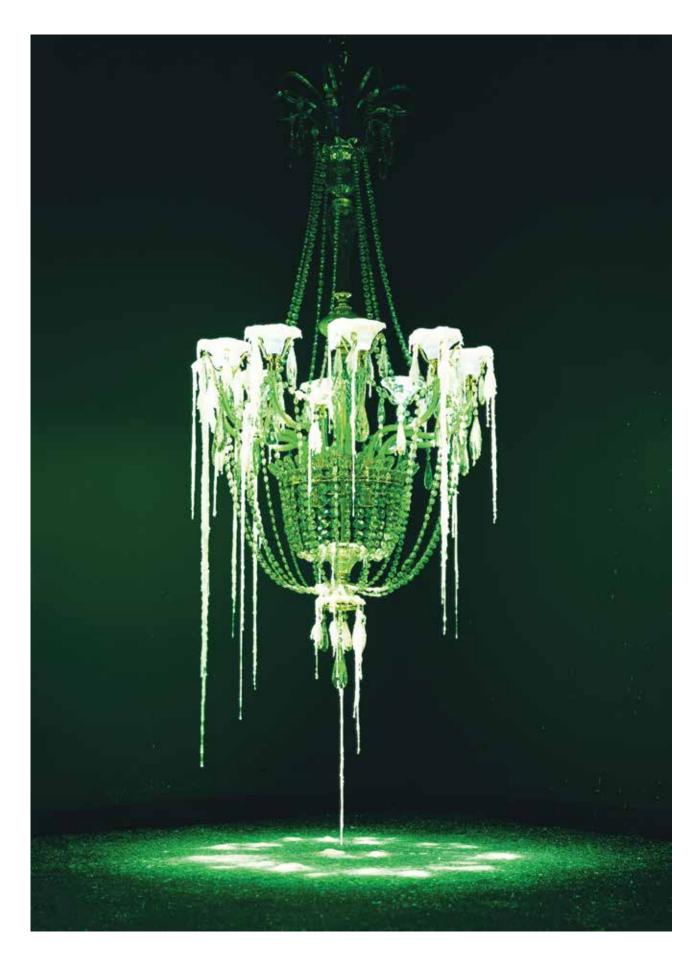
在《自有之物》(2012)系列中,蒋鹏奕承继了在《曾经是某人的物品》所确立的手法,以对于物件的精微描述来展现"自有之物"的神秘性。他将拌入了荧光粉的蜡浇在物件上,任由微弱的荧光长时间地在胶片上缓慢地、静静地刻划物件的形态。在时间的堆积中,这些物件在胶片上慢慢成形。这些荧光粉附体后的物件们,各自以不同于平常的"光态"发出自己的信号,摇身一变为妖艳的存在。特别是在幽暗的情境中,它们的因了荧光而显现的存在感显得异样。它们以其自身的"光"照亮周边,将自身与周围区隔开来,突出自身的自有与自在。

摘自顾铮 - 《把毁灭视觉化 - 关于蒋鹏奕的摄影》

In Everything is Illuminated (2012), Jiang furthers the creative method established in The Private Goods Belonged to Somebody, where the mystique of autonomous objects is revealed in delicate depiction. He poured liquid wax mixed with fluorescent powder onto different objects, and let the faint fluorescence trace the objects' forms on film over time. Through the passage of time, these objects slowly take on their new forms on film. Covered in fluorescent powder, these objects emit individual signals from their uncommon glow, as they emerge in a bewitching existence. Set against a dim backdrop, the existence of these objects seems especially peculiar as it is illumined by their glow. These objects lights up the surroundings with their glow, which segregates their presence from the surroundings. This highlights the autonomous existence of the objects.

Excerpted from The Visualization of Destruction: About Jiang Pengyi's Photography

Author: Gu Zhen



自有之物 No.9 Everything is Illuminated No.9 | 240x171cm | 2012



自有之物 No.10 Everything is Illuminated No.10 | 240x171cm | 2012



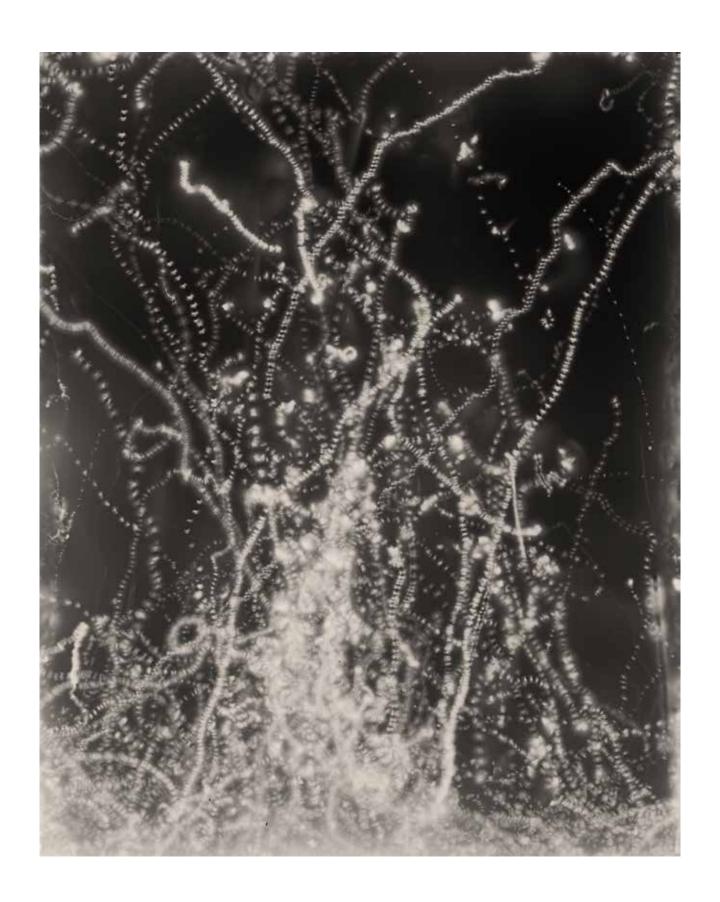
展览现场 Installation view | 尤伦斯当代艺术中心 UCCA | 2013

幽暗之爱, 2013

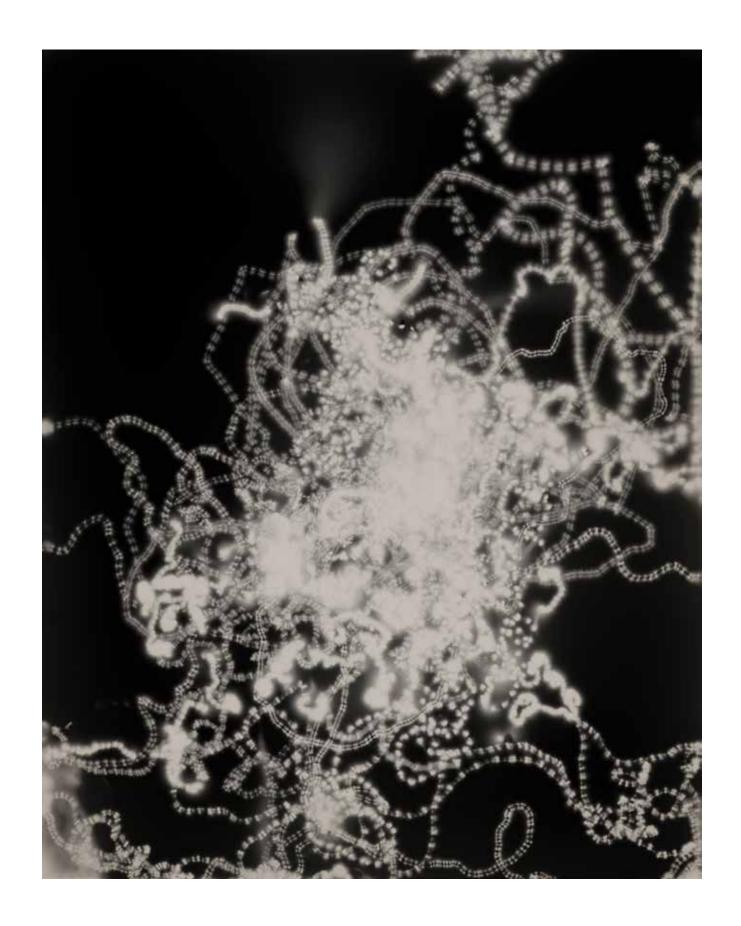
Dark Addiction

这个系列照片是采用物影印像法長时间曝光制作而成。一只、几只或者数十只萤火虫,装入有黑白胶片的暗箱中,任它们自由爬行或者飞行,持续的发出求偶的闪光信号。在其短暂的生命期里,萤火虫在底片上留下某一段、或者一生的,可见的生命轨迹。

The series of Dark Addiction was taken by the technique of direct impression method under long-time exposure. One or few or a dozen of fireflies were incased in the camera obscura with black and white film. Let them crawl and fly freely, and they continued to give a flashing mating beacon to each other. In their short life, the fireflies left the visible path of a period or the whole life on the film.

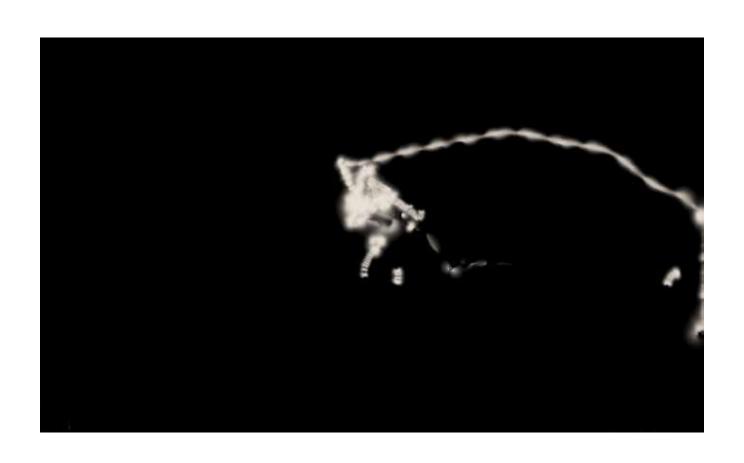


幽暗之爱 Dark Addiction 45'16" | 2013 摄影 | 收藏级喷墨打印 | 裱于铝单板、黑色亚克力 Photograph | Mounted on Aluminum Panel and Black Acrylic Glass 188x150cm | Frame size 192x153x5cm Ed. 5 | JPY_8104



幽暗之爱 Dark Addiction 17'33" | 2013 摄影 | 收藏级喷墨打印 | 裱于铝单板、黑色亚克力 Photograph | Mounted on Aluminum Panel and Black Acrylic Glass 188x150cm | Frame size 192x153x5cm

Ed. 5 | JPY_9938



幽暗之爱 Dark Addiction 55'36" | 2013 摄影 | 收藏级喷墨打印 | 裱于铝单板、黑色亚克力 Photograph | Mounted on Aluminum Panel and Black Acrylic Glass 120x150cm | Ed. 5 | JPY_7417 在《幽暗之爱》系列里,无数条生命的光轨叠加的结果,无法不把我们带回到夏日夜晚的密林中,令人想起萤火虫轻盈飞舞的动人情景。这种美好记忆首先是以一种美学的方式呈现了出来。但是,这些由弱小的生命所纺织出来的错综的光轨,也不正是无数世人存留在世上的自身生命历程的写照吗?在某些特定的时间空间里,无数人的生命轨迹不就是以这样的无序却又是宿命的方式纠缠在一起吗?这种明暗交错,其实不就是我们生命状态的一种投射?

摘自顾铮-《原光者蒋鹏奕的礼物》

The numerous overlaid light traces in *Dark Addiction* surely remind us of the mystery forest in summer night, and also the touching scene of the fireflies flying and dancing in the air. Such beautiful memory is presented in an aesthetic way in the first place. Isn't the crossing traces knitted by the weak little insects a portrayal of the life courses of most people? In some certain time and space, doesn't uncountable people's life entangled with each other disorderly but fatefully like this? Isn't the interlacing of light and shadow a reflection of our states?

Excerpted from The Gift from Jiang Pengyi, The Explorer of Light, Author: Gu Zhen



展览现场 Installation view | 香格纳 H 空间 ShanghART H-Space | 2014



展览现场 Installation view | 香格纳 H 空间 ShanghART H-Space | 2014



展览现场 Installation view | 广东美术馆 Guangdong Museum of Art | 2017

止相之时,2013

The Suspended Moment

这组作品拍摄于隆冬时期的北方水库。水作为一种随气温而变化的物质,由于结冰过程中的相互挤压与上下温度的差异,会形成了看来颇为壮观的图像。但实际上,我们看到的只是其在某个时间呈现的偶然形态。

The Suspended Moment was shot in northern reservoir in mid-winter. As a material changes with the temperature, water forms into a spectacular image because of squeezing and the difference of temperature of different layers. But in fact, what we see is only the incidental pattern in a certain moment.



止相之时 The Suspended Moment No.1 | 2013 摄影 | 收藏级喷墨打印 | 裱于铝单板、黑色亚克力 Photograph | Mounted on Aluminum Panel and Black Acrylic Glass 150x119cm | Frame 184x153x7cm Ed. 5 | JPY_2471



止相之时 The Suspended Moment No.3 | 2013 摄影 | 收藏级喷墨打印 | 裱于铝单板、黑色亚克力 Photograph | Mounted on Aluminum Panel and Black Acrylic Glass 119x150cm | Frame 153x184x7cm Ed. 5 | JPY_6769



展览现场 Installation view | 香格纳 H 空间 ShanghART H-Space | 2014



止相之时 The Suspended Moment No.6 | 2013 摄影 | 收藏级喷墨打印 | 裱于铝单板、黑色亚克力 Photograph | Mounted on Aluminum Panel and Black Acrylic Glass 120x100cm | Ed. 5 | JPY_9964



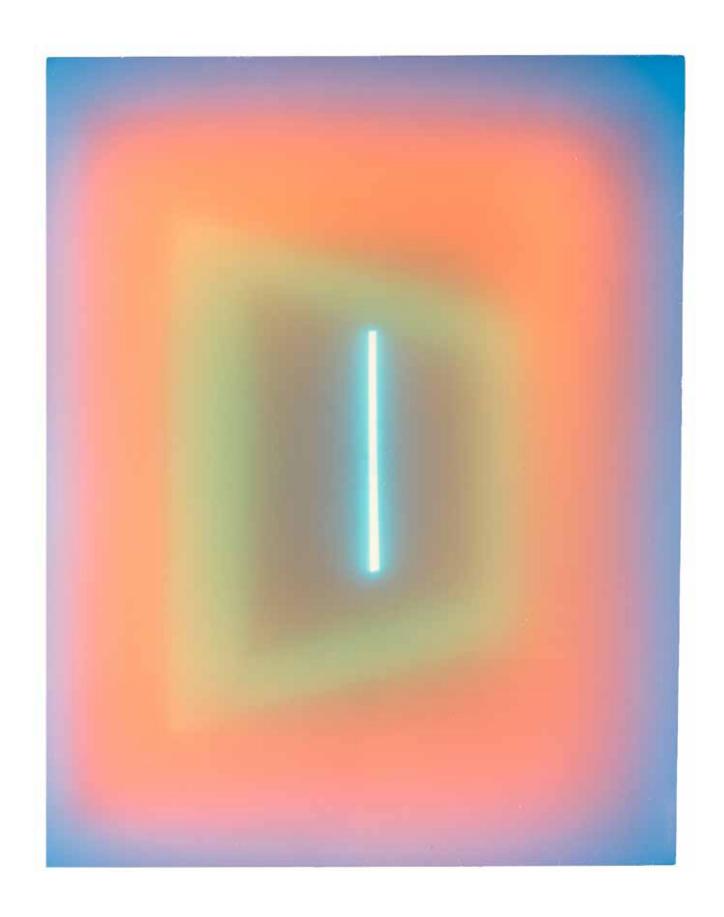
展览现场 Installation view | 香格纳 H 空间 ShanghART H-Space | 2014

亲密,2014

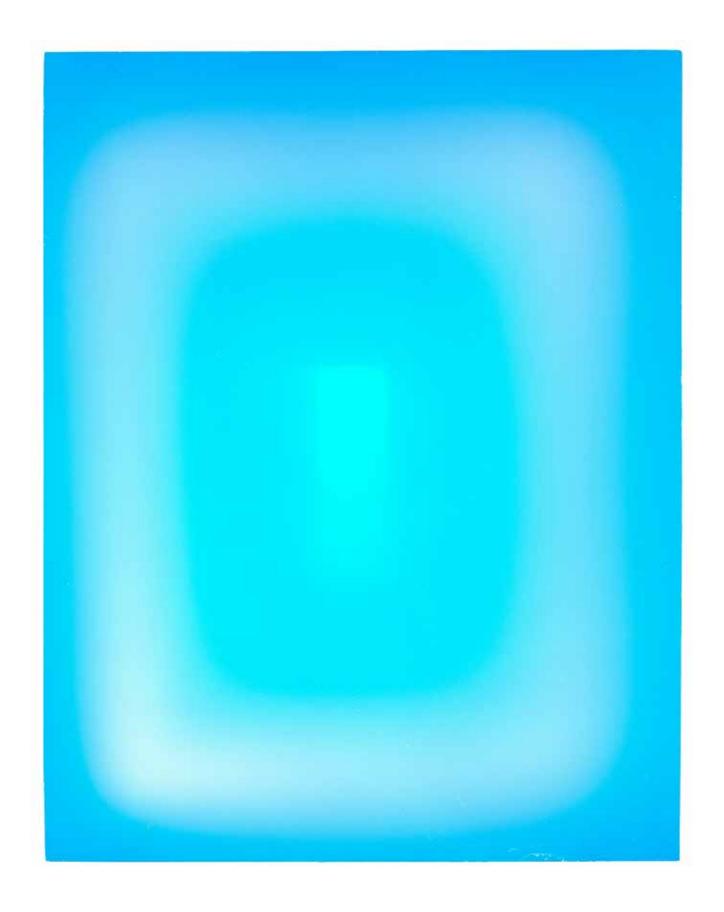
Intimacy

萤光纸与摄影胶片,一个吸光后释放光,另一个接触到光后通过化学反应保留着光的影子。如何将这两种敏感的不同质的感光材料,在相互触碰的过程中,依距离的忽远忽近,在未知的底片上留下潜在的不可改变的影响?以及在制做过程中,人为对它们每一秒的控制。我称之为是用摄影的方式进行的光的绘画。

Fluorescent paper and Photographic film, the former absorbs and emits light, while under chemical reaction, the other will retain its reflection once in contact with light. How does the two different light sensitive material leave an impression on the film through various experiments and variables? As each and every second of the production process and millimetres in distance produces varying results. I am painting with light, through photography.



亲密 Intimacy No.1 | 2014 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Photograph | Mounted on Aluminum Panel and Acrylic Glass 188.5x148.5x5cm | image 185x145cm Ed. 5 | JPY_7268



亲密 Intimacy No.5 | 2014 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Photograph | Mounted on Aluminum Panel and Acrylic Glass 188.5x148.5x5cm | image 185x145cm Ed. 5 | JPY_1310



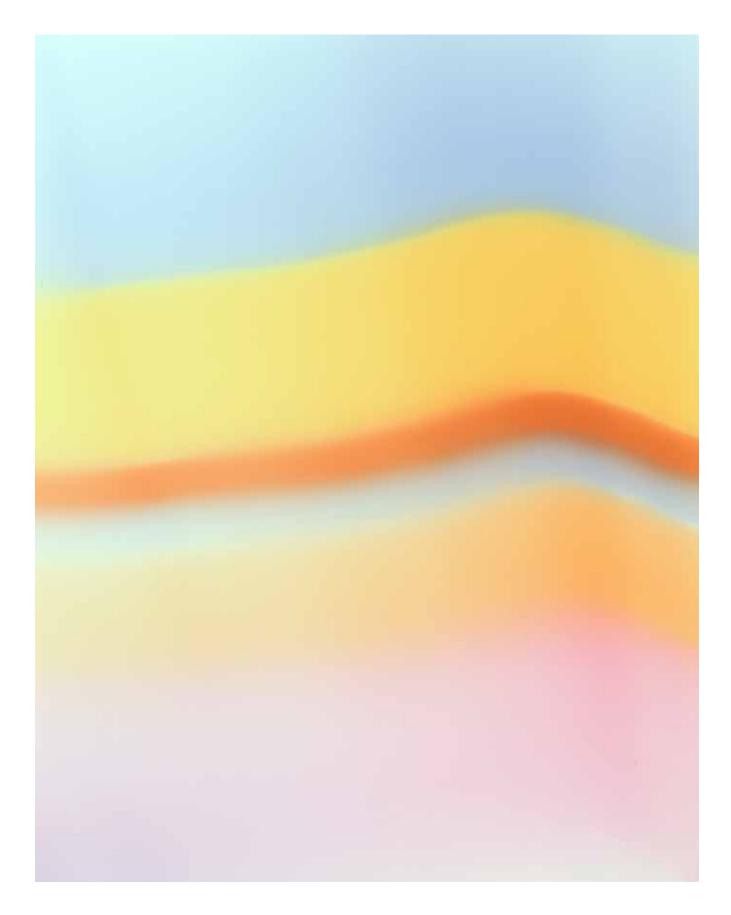
展览现场 Installation view | 香格纳 H 空间 ShanghART H-Space | 2014

《亲密》系列是一个有关光的故事与寓言。蒋鹏奕将吸收光并释放光的萤光纸与感光并将感受到的光以银盐形骸的方式加以保留的摄影胶片两相照面、照映的类触碰的方式,来使得摄影胶片获得来自另外一个物体萤光纸的光能并且感光。然后,他再以感光(荧光)了的胶片印放出色彩诡异而又纯净的美丽抽象照片。这是通过物与物相互照映而相辅相成的光画实践。它的成像原理是在于设定胶片能够充分感受到对方所发出的光,胶片在这个基础上再缓慢吸收对方的光能量并且把它最终转化为自身的一部分并显影出来。这个显影的结果,其实是通过感光方式所形成的将双方作了某种"光合"作用后的光的新的存在方式(形态)。从本质上说,这是一个有关相遇、吸收、接纳与包容的光学过程,同时也是一个艺术家据此充分理解光、呈现光、与光展开幽明对话的情感过程。

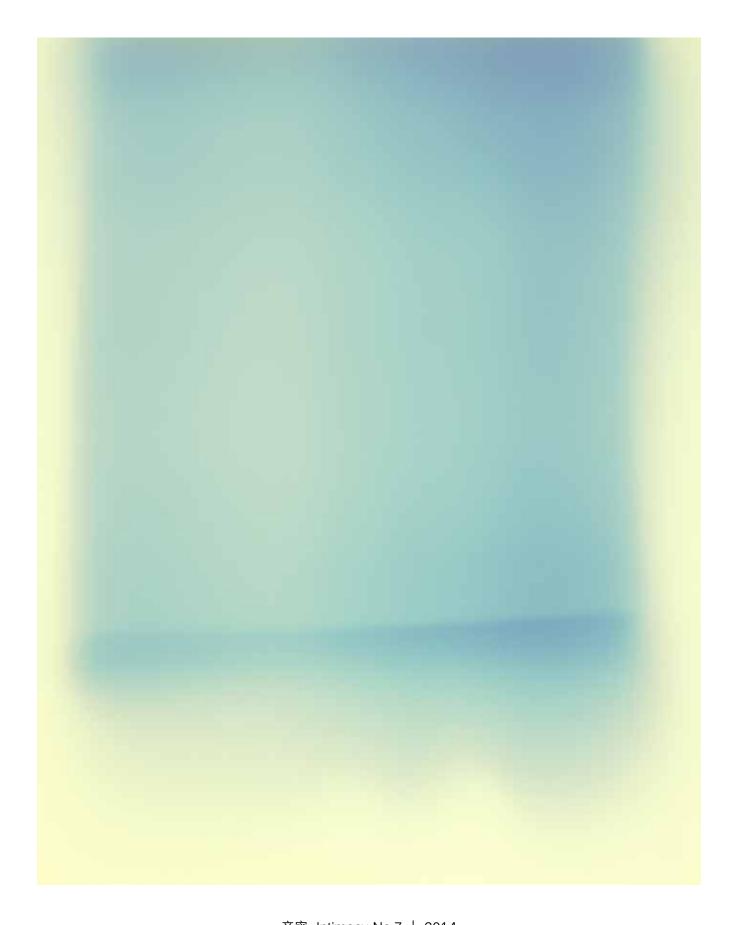
摘自顾铮 -《原光者蒋鹏奕的礼物》

Intimacy is a story, or an allegory, about light as well. Jiang Pengyi makes the fluorescent paper, absorbing and giving out light, and the light-sensitive photographic film that saves the light by silver salt encounter and reflect with each other, and in such a touch-like way, the film obtains the light from another object and sense it. After doing so, the abstract wire-colored photos are released by the sensitized film. It's a practice of painting light by the reflection of objects, which is based on the hypnosis that the film could be thoroughly sensed the light, and on this basis, the film slowly absorbs the luminous energy, transfers it into a part of itself, and develops. The result of developing, in fact, is a new state, or shape, of light by a kind of photosynthesis carried out by the photosensitive character of both. Fundamentally, it's an optical process about encounter, absorption, acceptance, and inclusion, and also an affective process how an artist comprehends, reveals, and communicates with light.

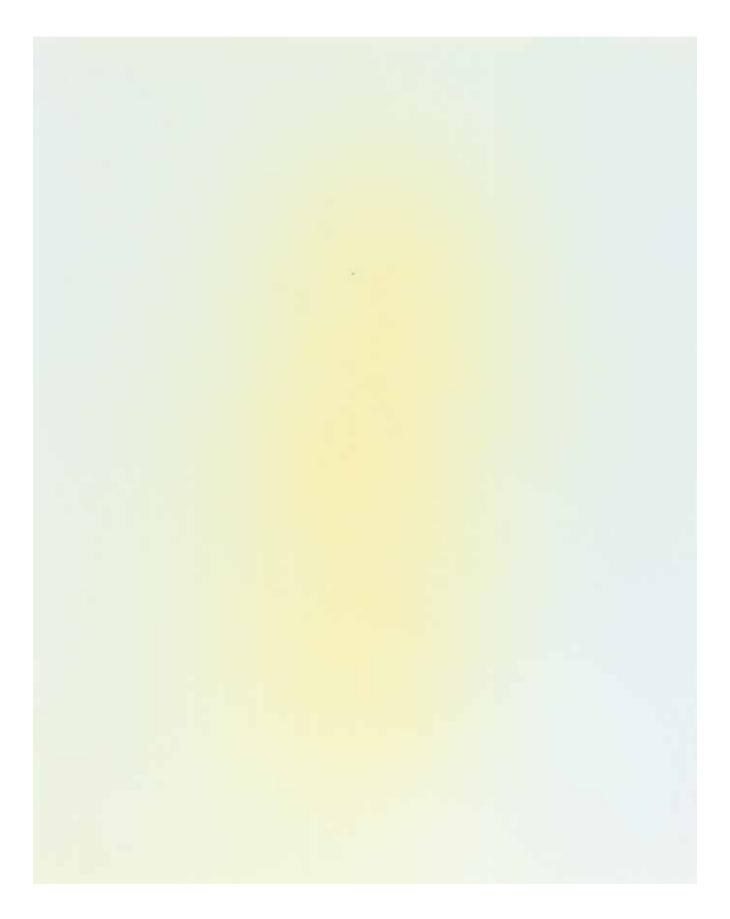
Excerpted from *The Gift from Jiang Pengyi, The Explorer of Light,* Author: Gu Zhen



亲密 Intimacy No.8 | 2014 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Photograph | Mounted on Aluminum Panel and Acrylic Glass 188.5x148.5x5cm | image 185x145cm Ed. 5 | JPY_0423



亲密 Intimacy No.7 | 2014 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Photograph | Mounted on Aluminum Panel and Acrylic Glass 188.5x148.5x5cm | image 185x145cm Ed. 5 | JPY_0323



亲密 Intimacy No.10 | 2014 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Photograph | Mounted on Aluminum Panel and Acrylic Glass 188.5x148.5x5cm | image 185x145cm Ed. 5 | JPY_2894



展览现场 Installation view | 香格纳新加坡 ShanghART Singapore | 2015

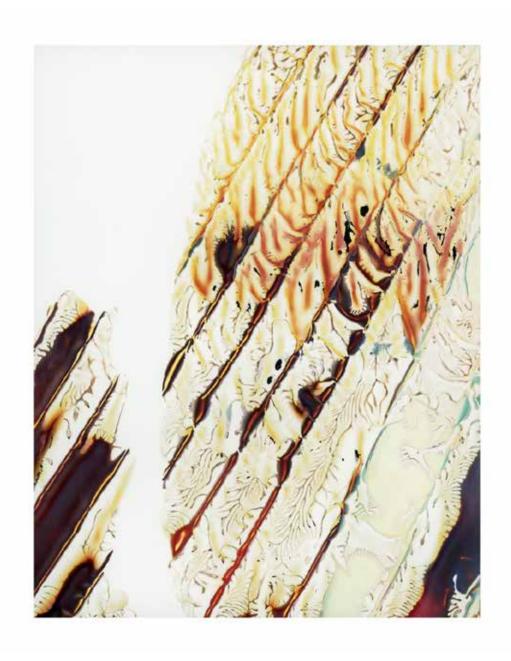
平复帖, 2015 Inconsolable Memories

历经多年的宝丽莱以年迈的身体努力感受,历经按擫曲折。时间或会让一切平复,而平复之下,过去的不平之印,安然坦露。

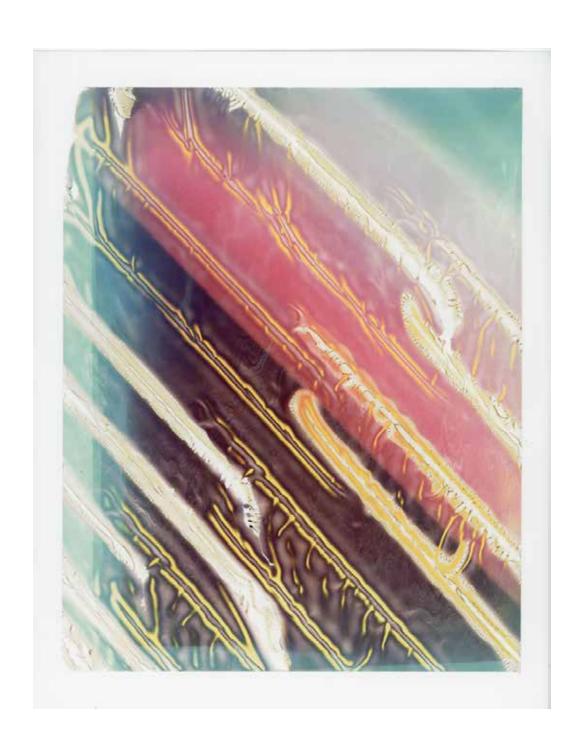
Like an aged, gerontic man, the polaroid films (produced in 1996) seem to experience life challenges overtime. Though time can make things better but traces of the past will eventually surface.



平复贴 Inconsolable Memories No.16 | 2015 摄影 | 宝丽来, 8x10 英寸, 即显胶片 Photograph | Polaroid, 8x10 inches, instant film 27.4x21.4cm | JPY_9792



平复贴 Inconsolable Memories No.13 | 2015 摄影 | 宝丽来, 8x10 英寸, 即显胶片 Photograph | Polaroid, 8x10 inches, instant film 27.4x21.4cm | JPY_8302



平复贴 Inconsolable Memories No.19 | 2015 摄影 | 宝丽来, 8x10 英寸, 即显胶片 Photograph | Polaroid, 8x10 inches, instant film 27.4x21.4cm | JPY_1103



展览现场 Installation view | 香格纳新加坡 ShanghART Singapore | 2015

给予,2014~2016

Grace

影调复杂细腻的《给予》系列历时三年,远赴北极圈、南半球等国家和地区拍摄的大尺幅银盐作品,精细记载我们所在星球亘古以来长期演变的不可言喻的奇妙景观。

Grace, an array of large-scale gelatin works delicately records the ineffable magnificent landscapes that have invariably evolved since the origin of the earth. This series is captured from the Arctic Circle and various countries in the Southern Hemisphere over a span of three years.





给予 Grace No.2 | 2014 摄影 | 明胶卤化银 | Photograph | Silver Gelatin Print 150x118cm | With frame 174x142.5x7cm Ed. 5 | JPY_0263



给予 Grace No.10 | 2016 摄影 | 明胶卤化银 | Photograph | Silver Gelatin Print 150x118cm | With frame 174x142.5x7cm Ed. 5 | JPY_8312



给予 Grace No.17 | 2016 摄影 | 明胶卤化银 | Photograph | Silver Gelatin Print 98x78cm | With frame 122x102x7cm Ed. 5 | JPY_7808



展览现场 Installation view | 香格纳 H 空间 ShanghART H-Space | 2016



展览现场 Installation view | 香格纳 H 空间 ShanghART H-Space | 2016

自迹, 2015~2016

Trace

在暗室实验形成的《自迹》系列是 8x10 英寸宝丽来作品,于一纸感光载体上双手留下的刹那痕迹, 突破摄影中拍摄模式的框限,延续其以往对于光和成像的观念性理解。

The artist's darkroom experimental series Trace sized in 8"×10" polariod, which captures the instant marks which are imprinted by hands on the photosensitive medium. Trace breaks the limitation of the shooting mode of photography, which is a continuous practice formed under the artist's conception of light and imagery.



自迹 Trace No. 3 | 2016 摄影 | 宝丽来, 8x10 英寸, 即显胶片 | Photograph | Polaroid, 8x10 inches, instant film 27.4x21.4cm | With frame 28x22x3.8cm JPY_8416



自迹 Trace No. 8 | 2016 摄影 | 宝丽来, 8x10 英寸, 即显胶片 | Photograph | Polaroid, 8x10 inches, instant film 27.4x21.4cm | With frame 28x22x3.8cm JPY_3949



自迹 Trace No. 12 | 2016 摄影 | 宝丽来, 8x10 英寸, 即显胶片 | Photograph | Polaroid, 8x10 inches, instant film 27.4x21.4cm | With frame 28x22x3.8cm JPY_4572



自迹 Trace No.35 | 2016 摄影 | 移膜、无酸卡纸 | Photograph | Emulsion Lift 27.4x21.4cm | With frame 48x42x8cm JPY_1954



自迹 Trace No.25 | 2016 摄影 | 移膜、无酸卡纸 | Photograph | Emulsion Lift 27.4x21.4cm | With frame 48x42x8cm JPY_9173



自迹 Trace No.28 | 2016 摄影 | 移膜、无酸卡纸 | Photograph | Emulsion Lift 27.4x21.4cm | With frame 48x42x8cm JPY_0973



展览现场 Installation view | 香格纳主空间 ShanghART Main Space | 2016



展览现场 Installation view | 香格纳主空间 ShanghART Main Space | 2016

预见,2017~2018

Foresight

《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。作品《幽暗之爱》(2013)、《亲密》(2014)、《在某时》(2015-2016)等系列皆开始于此。

在传统胶片摄影的概念中,不可控性一直是如影随形、令人着迷的特性:不到冲印完成的最后一刻,结果无人可知。艺术家尝试提炼并放大这些特质,将瓜果蔬菜等有机物体静置于底片之上,回到幽暗之中,没有一丝光线,静待物体的自由变化。在时间的流逝中,形象缓慢幽暗地兀自生长,色彩和构图全然无法被控制,艺术家只能静待预见的结果。此外,摄影的绘画性也是艺术家近年的另一个思考方向:在这组作品中,"绘画"过程完全无法预见,他试图开展非目的性的沟通,以此寻找进入新世界的入口。

Foresight is a series of works that Jiang Pengyi 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 "demeditation" 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. That is also how the series such as Dark Addiction (2013), Intimacy (2014) and In Some Time (2015-2016) were created.

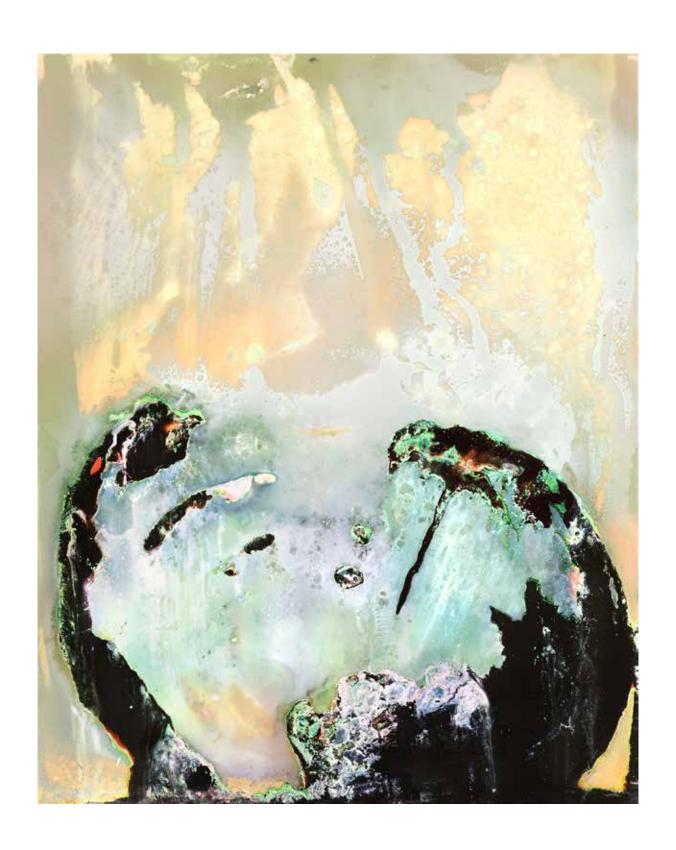
In traditional film photography, uncontrollability has always been a noticeable and fascinating feature: the final image remains a mystery till the end of printing. In order to refine and magnify this quality, the artist placed organic matter like fruits and vegetables on negatives, waiting for their changes in complete darkness. As time went by, the pictures were developed slowly, quietly into colours and compositions that Jiang never expected before. Besides, the painting style of photography has been another exploration done by the artist in recent years. In this body of works, the process of "painting" is unpredictable - he sets up natural dialogues so as to find the entrance into a new world.



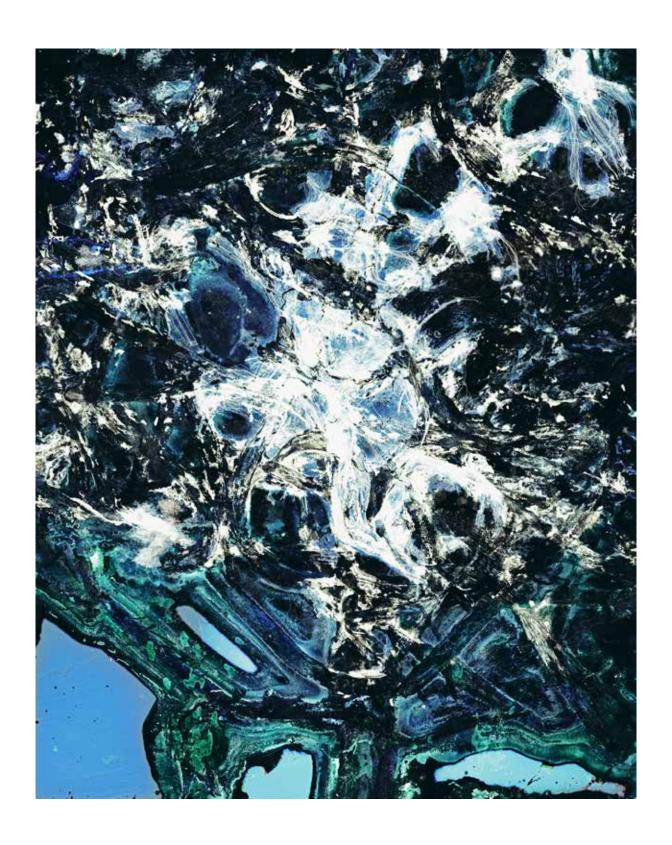
预见 Foresight No.1 | 2017 ~ 2018 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Archival inkjet print, mounted on aluminium panel, toughened acrylic 150x185cm | Framed 153x188x4.5cm Ed. 3 | JPY_2894



预见 Foresight No.13 | 2017 ~ 2018 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Archival inkjet print, mounted on aluminium panel, toughened acrylic 188x150cm | Framed 192x153x4.5cm Ed. 3 | JPY_5597



预见 Foresight No.16 | 2017 ~ 2018 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Archival inkjet print, mounted on aluminium panel, toughened acrylic 188x150cm | Framed 192x153x4.5cm Ed. 3 | JPY_7836



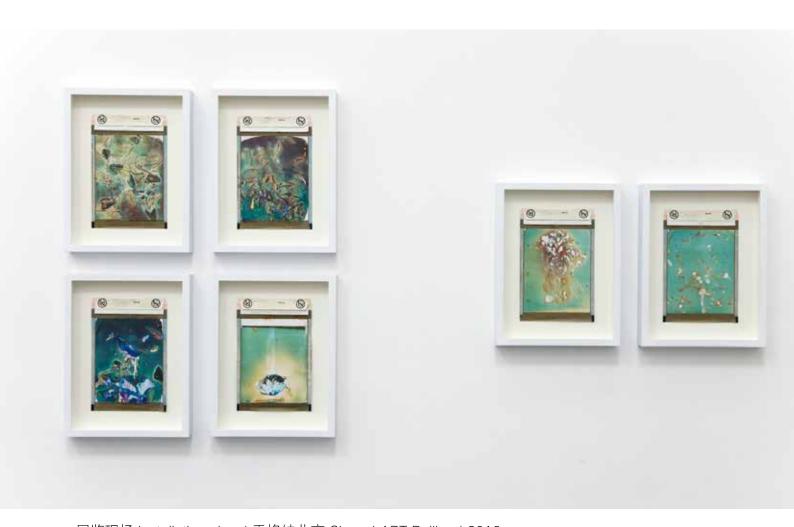
预见 Foresight No.10 | 2017 ~ 2018 摄影 | 收藏级喷墨打印 | 裱于铝单板、亚克力 Archival inkjet print, mounted on aluminium panel, toughened acrylic 188x150cm | Framed 192x153x4.5cm Ed. 3 | JPY_4163



展览现场 Installation view | 香格纳北京 ShanghART Beijing | 2019



展览现场 Installation view | 香格纳北京 ShanghART Beijing | 2019



展览现场 Installation view | 香格纳北京 ShanghART Beijing | 2019

导体, 2018

Medium

图像可以被储存吗?可以被删除吗?任何图像都会在变化的条件中面目全非,没有一个形象从古至今保持一致,一直在修改、变形,但不会真的消失。它以消失作为掩护暗暗化身,成为新的存在。

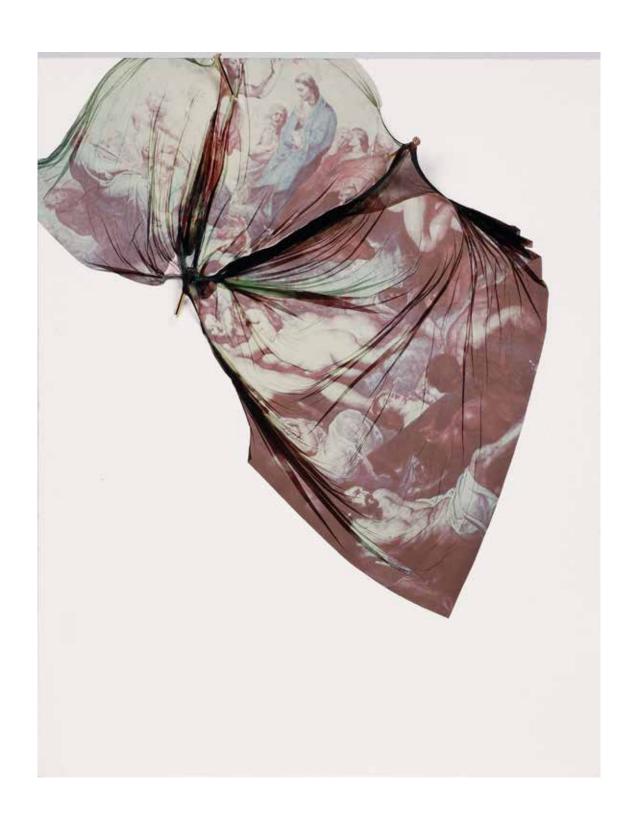
艺术家将形象这层表皮剥离,转移到另外一个维度中。在这充满不确定性的转移过程中,独一无二的作品以新的形态成型。蒋鹏奕一方面用摄影的方式探索光的某种绘画实践,另一方面突破摄影的固有概念和形式,让其更加自由多变地"成为"。

宗教图像一直在语言和时间中成为人们与神对话的"导体",长久地共感着人们的困苦、忏悔和祷告。 艺术家用宝丽来翻拍这些图像之后转移的过程中,使原本的图像再次"显灵",再次"受难"。《导体》系列是对图像的一次新探索,是一次对象征的去本质化的雕塑。

Can images be stored? Can they be deleted? All images shape shift in changing conditions. They could not stay the same through time; they continue to be corrected and twisted but could never be diminished. Their disappearances are disguises for their new existence.

The artist peel away the skin of an image, and transfer it into another dimension. In this unstable transference, a new and unique work takes shape. Jiang Pengyi, on one hand, uses photographic techniques to explore the practice of painting with light, and on the other hand, breaks free from the stereotypical concept and methods of photography to make it more free and versatile.

Religious images has always been a "medium" through which people converse with their gods within language and time; they enduringly resonate with people's pain, confessions and prayers. As the artist captures these images and transfers them, the images go through another "materialisation", another "crucifixion". The "Medium" series is a new exploration of images that sculptures the de-essentialisation of symbols.



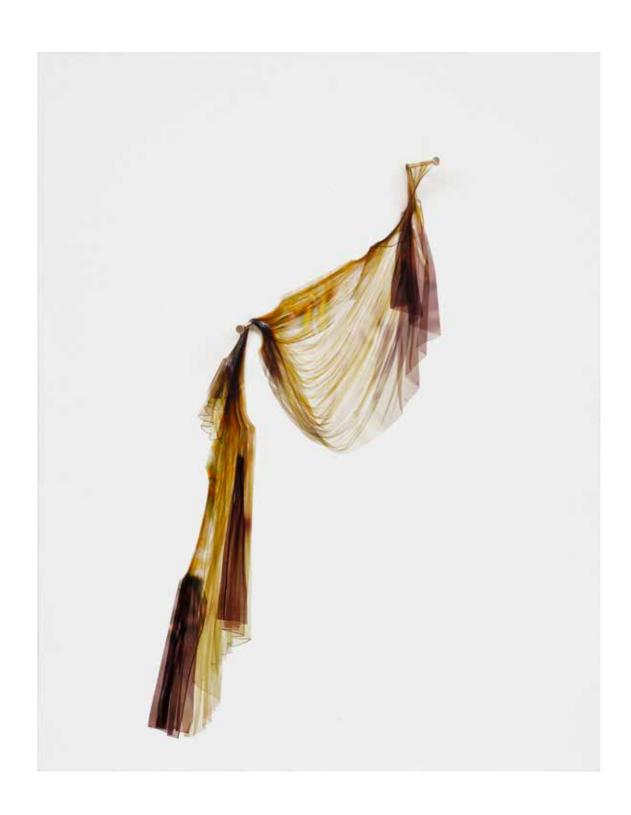
导体 Medium No.24 | 2018

摄影 | 8×10 宝丽来移膜, 无酸卡纸, 黄色 18k 纯金钉 |
Photograph | 8×10 Polaroid Emulsion Lift, Acid-free Paper, G18k Nail 36x30x7cm | Image 27.4x21.4cm

JPY_1343



导体 Medium No.24 | 作品局部 Details



导体 Medium No.12 | 2018

摄影 | 8×10 宝丽来移膜,无酸卡纸, 黄色 18k 纯金钉 | Photograph | 8×10 Polaroid Emulsion Lift, Acid-free Paper, G18k Nail 36x30x7cm | Image 27.4x21.4cm JPY_0995



导体 Medium No.19 | 2018

摄影 | 8×10 宝丽来移膜,无酸卡纸, 黄色 18k 纯金钉 | Photograph | 8×10 Polaroid Emulsion Lift, Acid-free Paper, G18k Nail 36x30x7cm | Image 25.8x21.4cm JPY_5062

砾石谅解了大海, 2020 Gravel Fathoms the Sea

《砾石谅解了大海》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,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要素——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。

"Gravel Fathoms the Sea" was shot in the Heigebi (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 sundried 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 Heigebi with hidden stories, politics, landscape and culture come in one.



砾石谅解了大海 Gravel Fathoms the Sea No.1 | 2020

摄影 | 黑白喷墨打印 裱于纯铝板
Photograph | B&W inkjet print, Mounted on aluminium panel
160(H)*235(W)cm | Framed 193.5*269*7cm | Edition of 3 + 2AP

JPY_0478



砾石谅解了大海 Gravel Fathoms the Sea No.4 | 2020

摄影 |黑白喷墨打印 裱于纯铝板

Photograph | B&W inkjet print, Mounted on aluminium panel 150(H)*187.5(W)cm | Framed 185*222*7cm | Edition of 3 + 2AP JPY_9112



砾石谅解了大海 Gravel Fathoms the Sea No.8 | 2020

摄影 | 黑白喷墨打印 裱于纯铝板
Photograph | B&W inkjet print, Mounted on aluminium panel
120(H)*150(W)cm | Framed 153*183*7cm | Edition of 3 + 2AP
JPY_6975



展览现场 Installation view | 香格纳上海 ShanghART Shanghai | 2020



展览现场 Installation view | 香格纳上海 ShanghART Shanghai | 2020

太阳!太阳!,2020

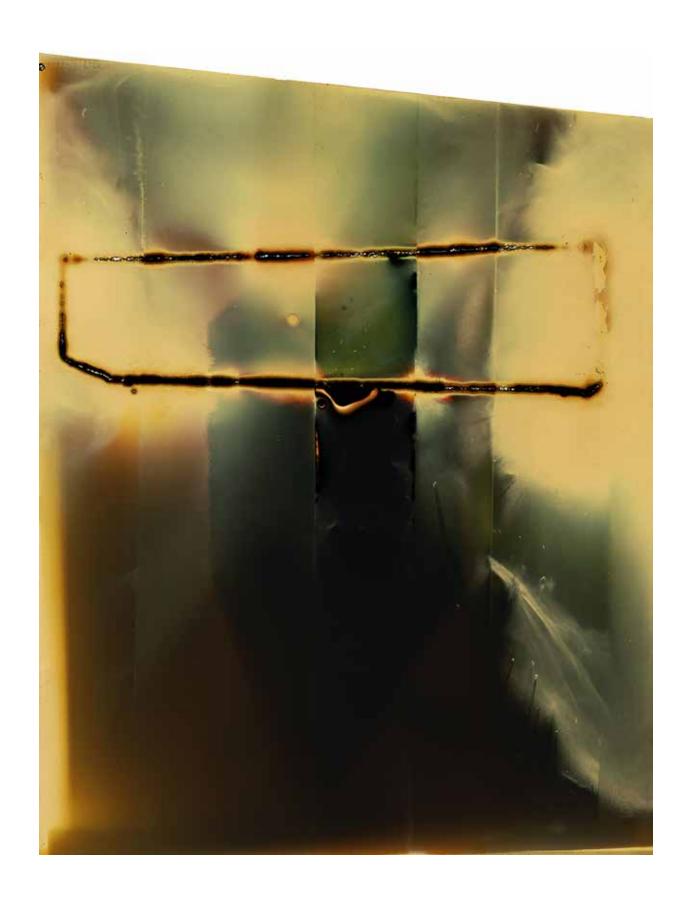
Sun! Sun!

《太阳!太阳!》依然没有使用相机和镜头,一切都来自内部的涌现。艺术家在暗房把胶片放入片夹里,上面加一张不透光的黑纸遮住,然后放在阳光下,用放大镜把太阳光线聚集黑纸上看到冒烟再移动——就像是小时候玩的游戏,用凹凸镜烧纸、烧火柴头一样,没有特别的方法。太阳好的时候,在家的窗户边上或者户外就可以很轻松地做了,一切都充满了偶然性。

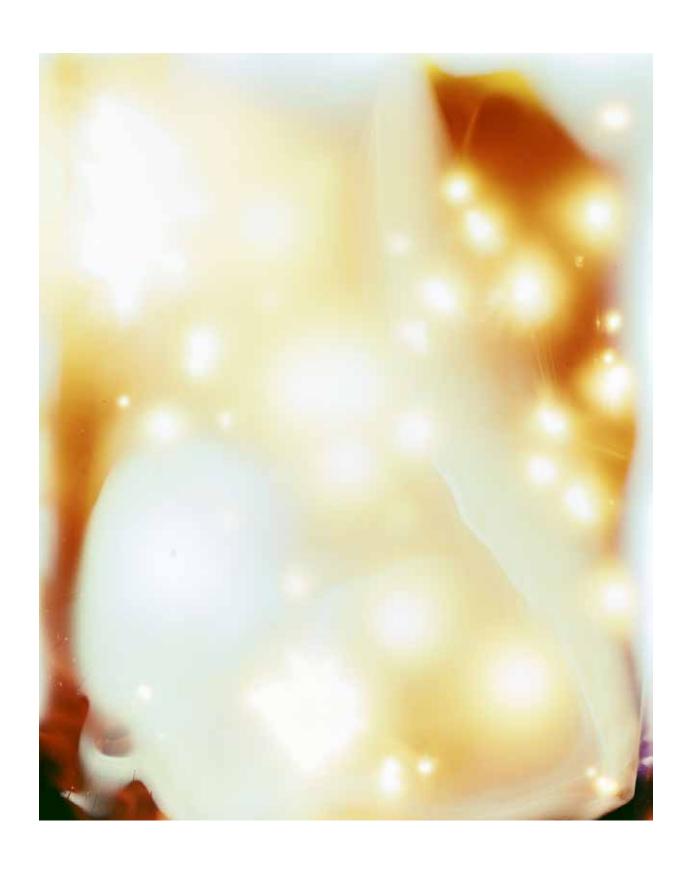
"Sun! Sun!" is also created without cameras and lens, and everything emerges from the inside. The artist put films in film holders in the darkroom, covers them with pieces of opaque black paper, then placed them in the sun, used a magnifying glass to gather the sun's rays on the black paper, removed until smoking – like the children's game, burning paper and match heads with a magnifying glass. There was no special method. When the sun is nice, it is easy to do it near the window at home or outdoors, which full of contingency.



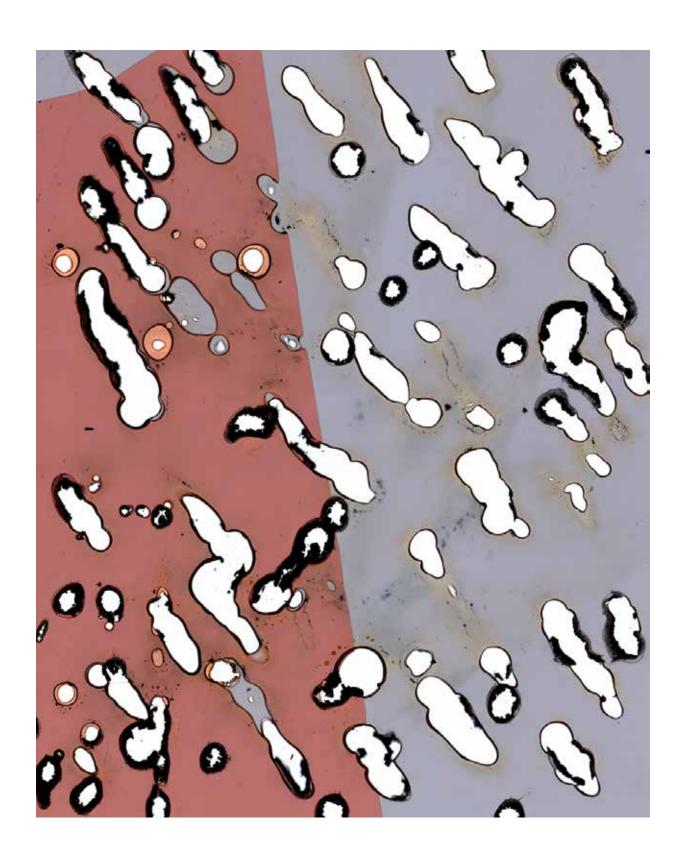
太阳!太阳! Sun! Sun! No.6 | 2020 摄影 | 收藏级喷墨打印,裱于纯铝板,钢化亚克力 Photograph | Archival inkjet print, mounted on aluminium panel, toughened acrylic 181(H)*145(W)cm | Framed 184*148*5cm | Edition of 3 + 2AP JPY_9766



太阳!太阳! Sun! Sun! No.10 | 2018 摄影 | 收藏级喷墨打印,裱于纯铝板,钢化亚克力 Photograph | Archival inkjet print, mounted on aluminium panel, toughened acrylic 145x174x145.9x189.4cm | Framed 192x148x176x148cm | Edition of 3 + 2AP JPY_7119



太阳!太阳! Sun! Sun! No.8 | 2019 摄影 | 收藏级喷墨打印,裱于纯铝板,钢化亚克力 Photograph | Archival inkjet print, mounted on aluminium panel, toughened acrylic 181(H)*145(W)cm | Framed 184*148*5cm | Edition of 3 + 2AP JPY_9236



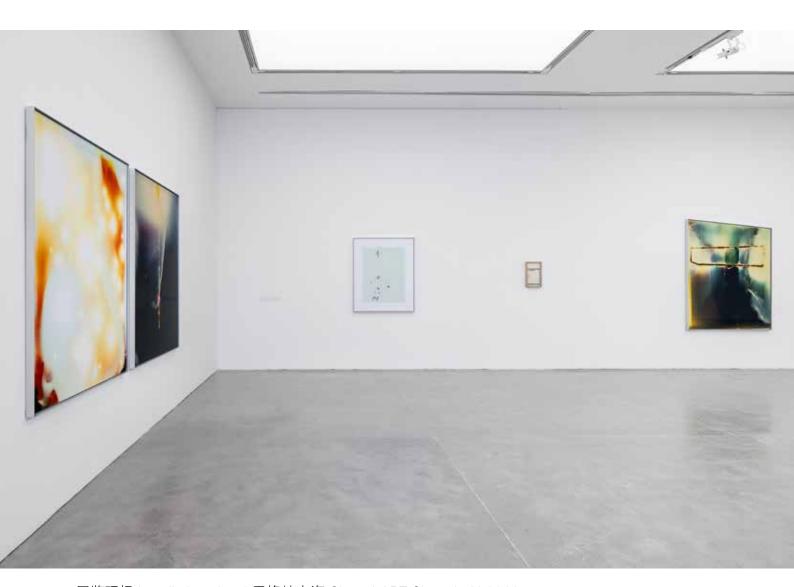
太阳!太阳! Sun! Sun! No.17 | 2019

摄影 | 收藏级喷墨打印, 裱于纯铝板, 钢化亚克力

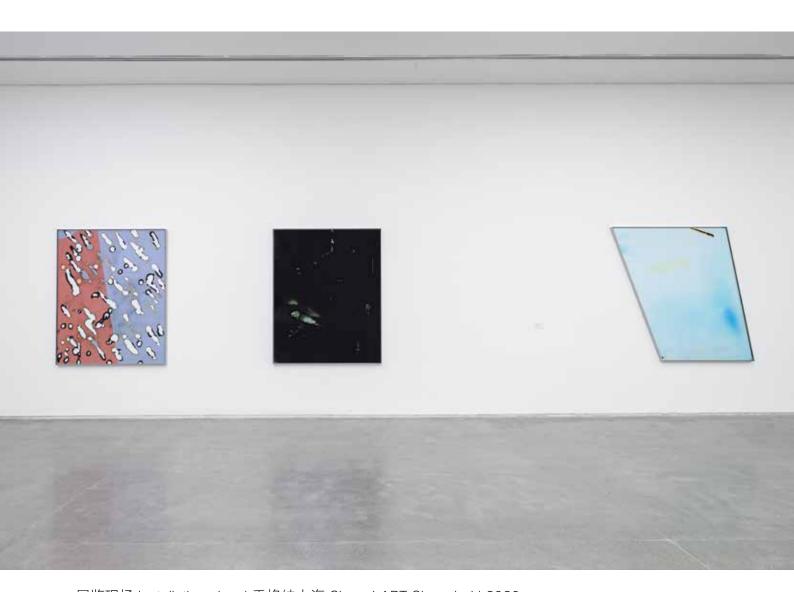
Photograph | Archival inkjet print, mounted on aluminium panel, toughened acrylic 181(H)*145(W)cm | Framed 184*148*5cm | Edition of 3 + 2AP JPY_8764



太阳!太阳! Sun! No.28 | 2019 摄影 | 收藏级喷墨打印,裱于纯铝板,钢化亚克力 Photograph | Archival inkjet print, mounted on aluminium panel, toughened acrylic 126.2(H)*105.5(W)cm | Framed 128*107*5cm | Edition of 3 + 2AP JPY_4203



展览现场 Installation view | 香格纳上海 ShanghART Shanghai | 2020



展览现场 Installation view | 香格纳上海 ShanghART Shanghai | 2020



蒋鹏奕

b. 1977, 工作和生活在 北京

基本资料

1977 生于湖南省沅江市

教育

- 2014 毕业于中国美术学院,杭州
- 1999 毕业于北京艺术设计学院

获奖

- 2020 BarTur 摄影奖 2020
- 2011 意大利维罗纳博览会 ALETTI 摄影奖
- 2010 法兴银行中国艺术奖 2010 评委会大奖
- 2009 首届三影堂摄影奖-美国特尼基金会奖

个展

- 2021 蒋鹏奕:太阳,太阳,刺点画廊,香港
 - 蒋鹏奕:太阳是鸟儿衔来的,香格纳,上海
- 2019 蒋鹏奕: 预见, 香格纳北京, 北京
- 2017 不知羞耻,刺點畫廊,香港
- 2016 蒋鹏奕:给予,香格纳主空间,上海
 - 蒋鹏奕:给予,香格纳 H 空间,上海
- 2015 蒋鹏奕:亲密,香格纳新加坡,新加坡
- 2014 蒋鹏奕,香格纳 H 空间,上海
 - 一瞬, 蒋鹏奕个展, 凯尚画廊, 纽约, 美国
- 2013 自有之物,蒋鹏奕,刺点画廊,香港
- 2012 蒋鹏奕个展 上海艺术博览会国际当代艺术展 2012, 上海展览中心, 上海 蒋鹏奕个展, 香港艺术博览会国际当代艺术展, 香港会议展览中心, 香港 发光体, 蒋鹏奕, 刺点画廊, 香港
- 2010 微妙的真相, 蒋鹏奕、马良双个展, 刺点画廊, 香港
- 2009 沉浸与远离,程然、蒋鹏奕双个展,尤伦斯当代艺术中心,北京
- 2008 蒋鹏奕个展, 巴黎·北京画廊, 北京

群展

- 2021 散步——从社区延伸到自然,云美术馆,深圳
- 2020 2020 (第六届)集美・阿尔勒国际摄影季,三影堂厦门摄影艺术中心、集美新城市民广场展览馆,厦门

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

遇见香格纳, 艺岛, 上海

凡百一新,百子亭艺术中心,南京

对流,金鹰美术馆,南京

缓存:从字母B到字母Z,香格纳,上海

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

2019 冬季展览,香格纳北京,北京

后浪,上海摄影艺术中心,上海

LOOK 摄影双年展 2019: Peer to Peer, Open Eye Gallery, 利物浦, 英国

Pal ate/ette/, 沪申画廊, 外滩三号, 上海

红色童话,白兔美术馆收藏展,维多利亚国立美术馆(NGV),墨尔本,澳大利亚

2018 中国当代摄影四十年(1976 - 2018), OCAT 深圳馆 - A\B 展厅

闪白,香格纳北京,北京

十方:三影堂摄影奖十周年特展,三影堂摄影艺术中心

一沙一世界,探索社会几何形态,亚特兰蒂斯,海南三亚

刷屏 / 劳作: 2018AMNUA 国际摄影展,南京艺术学院美术馆,南京

2017 复相·叠影,广州影像三年展 2017,广东美术馆,广州

亚历山大·考尔德:与当代中国艺术的对话,凯尚画廊,纽约,美国

中国当代摄影 40年(1976-2017), 三影堂十周年特展, 三影堂摄影艺术中心, 北京

光影的解析, SLT 展示厅, 北京

再造之外,库布斯市立美术馆,汉诺威,德国

2016 20,复星艺术中心,上海

废墟来的信息,亚洲艺术中心,台北,台湾

动态场, 香格纳新加坡, 新加坡

另一种风景,央·美术馆,北京

不确定的,或者被搁置的, 香格纳主空间 &H 空间,上海

艺术家群展: 我该如何向你解释, 香格纳北京, 北京

高飞,中国年轻艺术家摄影展,莱比锡孔子学院,莱比锡,德国

闪灵:摄影之后,泰康空间,北京

池中有鳄, 11 位来自香格纳画廊的艺术家 - 策展人:亚历山大 · 格林姆, MUSEUM ART ST. URBAN AND -ABBEY ST. URBAN, 卢塞恩, 瑞士

真实的假象,二十一世纪民生美术馆,上海

变化, 10 CORSO COMO 上海概念空间, 顶层画廊, 上海

2015 第十四届丽水国际摄影节,丽水摄影博物馆,丽水

China 8, 进程中的作品,弗柯望博物馆,埃森,德国

美丽新世界,第二届南京国际美术展,南京国际展览中心,南京

小世界-大世界,香格纳 H 空间,上海

舒服,香格纳北京群展,香格纳北京,北京

第二届三影堂实验影像开放展,三影堂摄影艺术中心,北京

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

待定, JEWELVARY 珠宝艺术会所, 上海

二次光,保利艺术空间,香港

颗粒到像素,摄影在中国,上海摄影艺术中心(SCOP),上海

2014 幻,尚嘉中心,尚嘉至尊会,上海

2014 连州国际摄影年展,连州,广东

中国当代摄影展: 2009-2014, 民生现代美术馆, 上海

无界-生活艺术展,静安嘉里中心,上海

艺想天开, 芮欧百货, 上海

空间感, 贾斯汀收藏展, 格林埃拉市议会美术馆, 考尔菲尔德, 澳大利亚

三影堂首届实验影像开放展,三影堂摄影艺术中心,北京

2013 首届北京国际摄影双年展,灵光与后灵光,中华世纪坛,北京

西岸 2013 建筑与当代艺术双年展, 徐汇滨江, 上海

消夏,沪申画廊,上海

陶醉,上海当代艺术馆八周年特别展,上海当代艺术馆,上海

罗曼蒂克幻象之迷,复地香栀花园,上海

第7届亚洲电影节,审查,LOOP画廊,首尔,韩国

ON|OFF, 中国年轻艺术家的观念与实践,尤伦斯当代艺术中心,北京

2012 旋转的舞台,中国当代影像艺术群展,阿拉里奥画廊,天安,韩国

中产阶级拘谨的魅力,当代华人观点,台北,台湾

建筑摄影 - 中国制造, 科隆应用艺术美术馆国际摄影邀请展, MAKK, 科隆, 德国

首届 CAFAM 未来展一亚现象·中国青年艺术生态报告,中央美术学院美术馆,北京

每一天,沪申画廊,上海

向死而生,阿拉里奥画廊,北京

没有出口——城市空间,赫尔辛基摄影双年展 2012,赫尔辛基市博物馆,赫尔辛基,芬兰

中国当代摄影的历史、巴黎・北京画廊、布鲁塞尔、比利时

2011 另一浪潮,现代中国摄影, BEN BROWN FINE ARTS, 伦敦, 英国

顺其自然, 卢瓦河当代艺术基金会美术馆, 南特, 法国

破晓, 阿拉里奥画廊, 北京

中国影像艺术: 1988-2011, 民生现代美术馆, 上海

一重影事,延展于2008-2011年三影堂摄影奖,何香凝美术馆,深圳

画廊艺术家联展, 蒋鹏奕, 崔岫闻, 马良及缪晓春, 刺点画廊, 香港

看见光,路易威登 ESPACE 艺术廊,香港

空间的零度, 艾可画廊, 上海

人与城市, WINZAVOD 当代艺术中心, 莫斯科, 俄罗斯

2010 大声展,三里屯 SOHO,北京

与现实的背离三联展之(三),微妙的真相,刺点画廊,香港

青年艺术集市: 我是, 天安时间当代艺术中心, 北京

上海之上,当代艺术展,爱普生影艺坊,上海

2010 纽约摄影节,纽约,美国

蝴蝶效应,两岸四地艺术文化交流计划,何香凝美术馆,深圳

数码一代,巴黎.北京画廊,北京

2009 第五届连州国际摄影年展,连州,广东

首届三影堂摄影奖 2008-2009 作品展,三影堂摄影艺术中心,北京

2008 2008 影像北京当代影像艺术博览会,农业展览馆,北京

首届莫斯科国际青年艺术双年展,谁人存活?,莫斯科当代美术馆,莫斯科,俄罗斯

动物学, 奥沙苏豪, 香港

城市插曲, 奥沙苏豪, 香港

看/中国,皇城艺术馆,北京

2007 影子的炼金术,第三届连州国际摄影年展,连州,广东

2006 新民间运动,公共生活的重建当代艺术展,优库现代艺术空间,北京

项目

2019 沙漠驻留 - 2019,库布齐沙漠(近独贵塔拉镇),内蒙古自治区

收藏

法国兴业银行艺术收藏, 法国

Kadist 艺术基金会, 巴黎, 法国; 旧金山, 美国

UBS 瑞银集团,美国

The Burger Collection, 香港

ALEXANDER TUTSEK-STIFTUNG 艺术基金会,慕尼黑,德国

中央美术学院美术馆, 北京

裕信银行艺术收藏, 德国

裕信银行艺术收藏, 意大利

法国卢瓦河当代艺术基金会, 法国

ALETTI 银行基金会, 意大利

亚洲当代艺术收藏基金,美国

白兔中国当代艺术收藏,新南威尔士,澳大利亚

特尼基金会,美国

DSL 收藏, 巴黎, 法国

尤伦斯基金会,瑞士

JIANG PENGYI

b. 1977, works and lives in Beijing

Basic

1977 Born in Yuanjiang, Hunan Province

Education

2014	Graduates from China Academy of Art, Hangzhou
1999	Graduates from Central Institute of Art & Design, Beijing

Prize

2020	The BarTur Photo Award 2020
2011	The Aletti ArtVerona Prize for Photography
2010	Société Générale Chinese Art Awards 2010 – Jury Grand Prize Winner
2009	The First Annual Three Shadows Photography Award – Tierney Fellowship Awards

Solo Exhibitions

2021 JIANG Pengyi: Sun, Sun, Blindspot Gallery, Hong Kong	
Jiang Pengyi: Birds Bring Forth the Sun, ShanghART, Shanghai	
2019 Jiang Pengyi: Foresight, ShanghART Beijing, Beijing	
2017 Away from Disgrace, Blindspot Gallery, Hong Kong	
2016 Jiang Pengyi: Grace, ShanghART Main Space, Shanghai	
Jiang Pengyi: Grace, ShanghART H-Space, Shanghai	
2015 Jiang Pengyi: Intimacy, ShanghART Singapore, Singapore	
2014 Jiang Pengyi, ShanghART H-Space, Shanghai	
Glimpses, Jiang Pengyi Solo Exhibition, Klein Sun Gallery, New York, U.S.A.	
2013 Everything Illuminates, Jiang Pengyi, Blindspot Gallery, Hong Kong	
2012 Jiang Pengyi Solo Exhibition-Shcontemporary 2012, Shanghai Exhibition Center, Shanghai	i
Jiang Pengyi Solo Exhibition, Hong Kong International Art Fair, Hong Kong Convention & E	Exhibition Centre,
-Hong Kong	
Luminan, Jiang Pengyi, Blindspot Gallery, Hong Kong	
2010 The Tender Truth, Jiang Pengyi and Maleonn, Blindspot Gallery, Hong Kong	
2009 Immersion and Distance, Cheng Ran & Jiang Pengyi, UCCA, Beijing	
2008 Jiang Pengyi Solo Exhibition, Galerie Paris-Beijing, Beijing	

Group Exhibitions

2021	Stroll - from community to nature, Cloud Art Museum, Shenzhen
2020	Jimei Arles 2020, Three Shadows Xiamen Photography Art Center, Jimei New Town Civic Square Exhibition
	-Hall, Xiamen
	True Fictions, Staged photography from the Seventies until today, Palazzo Magnani, Reggio Emilia, Italy
	Come across ShanghART, Art Tower, Shanghai

New Look, Baiziting Art Center, Nanjing

with/against the flow, Jinying Art Museum, Nanjing

Cache: From B to Z, ShanghART, Shanghai

About us, Young Photography from China, Alexander Tutsek-Stiftung, Munich, Germany

2019 Winter Exhibition, ShanghART Beijing, Beijing

Peer to Peer, Shanghai Center of Photography, Shanghai

LOOK Photo Biennial 2019: Peer to Peer, Open Eye Gallery & various venues, Liverpool, U.K.

Pal ate/ette/, SGA, Three on the Bund, Shanghai

A Fairy Tale in Red Times, Works from the White Rabbit Collection, National Gallery of Victoria, Melbourne, -Australia

2018 40 Years of Chinese Contemporary Photography, Exhibition Halls A\B OCAT Shenzhen

White Flash, ShanghART Beijing, Beijing

Ten Directions: The 10th Anniversary Exhibition of the Three Shadows Photography Award, Three Shadows -Photography Art Centre

A World in a Grain of Sand, Mapping Shapes and Sites for Social Geometries, Atlantis, Hainan Sanya Screen Refreshing/Labor: AMNUA Photography Exhibition 2018, AMNUA, Nanjing

2017 Simultaneous Eidos, Guangzhou Image Triennial 2017, Guangdong Museum of Art, Guangzhou Referencing Alexander Calder: A Dialogue in Modern and Contemporary Art, Klein Sun Gallery, New York, -U.S.A.

40 Years of Chinese Contemporary Photography (1976-2017), The 10th Anniversary Special Exhibition of

-Three Shadows, Three Shadows Photography Art Centre, Beijing

Light Analysis, SLT Gallery, Beijing

Beyond the Sphere of Reproduction, Städtische Galerie Kubus, Hanover, Germany

2016 20, Fosun Foundation, Shanghai

Messages from the Ruin, A+ Contemporary, Taipei, Taiwan

The Dynamics, ShanghART Singapore, Singapore

Another Landscape, Yang Art Museum, Beijing

The Uncertain, or the Shelved..., ShanghART H-Space, Shanghai

The Uncertain, or the Shelved..., ShanghART Main Space, Shanghai

Group Exhibition: How Should I Explain to You, ShanghART Beijing, Beijing

Flying High, Young Chinese Photography, Kunstkraftwerk Leipzig, Germany

Ghost In Flash: After Photography, Taikang Space, Beijing

The Crocodile in the Pond, 11 artists from ShanghART Gallery - Curated by Alexandra Grimmer, Museum

-Art St. Urban and Abbey St. Urban, Luzern, Switzerland

The Shadow Never Lies, 21st Century Minsheng Art Museum, Shanghai

Variationes, 10 Corso Como Gallery - Top Floor, Shanghai

2015 14th Lishui International Photography Festival, Lishui Photography Museum, Lishui

China 8, The Work in Progress: Photography from China, Museum Folkwang, Essen, Germany

A Beautiful New World, The 2nd Nanjing International Art Festival, Nanjing International Exhibition Center, -Nanjing

Minuscule in Scope-Gargantuan in Perspective, ShanghART H-Space, Shanghai

Comfort, ShanghART Beijing Group Exhibition, ShanghART Beijing, Beijing

2nd Three Shadows Experimental Image Open Exhibition, Three Shadows Photography Art Centre, Beijing

China 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbruck Museum, Duisburg, Germany

To Be Continue, Jewelvary & Art Boutique, Shanghai

Re-exposure, Poly Gallery, Hong Kong

Grain to Pixel, A Story of Photography in China, Shangai Crnter of Photography, Shanghai

2014 PO[r]TION, L Club, L'Avenue, Shanghai

Lianzhou Photo 2014, Lianzhou, Guangdong

Chinese Contemporary Photography: 2009-2014, Minsheng Art Museum, Shanghai

Art of Living - Breaking Down the Wall, Jing An Kerry Center, Shanghai

In & Out Réel ShanghART, Réel Department Store, Shanghai

Perceptions of Space, Justin Collection, Glen Eira City Council Gallery, Caulfield, Austrailia

Three Shadows First Experimental Image Open Exhibition, Three Shadows, Beijing

2013 The 1st Beijing Photo Biennale, Aura and Post-Aura, The China Millennium Monument, Beijing

West Bund 2013: A Biennial of Architecture and Contemporary Art, Waterfront of Xuhui District, Shanghai

Seven sunsets, waiting dawns, all in one. How to kill a wondrous time ... not wanting a thousand hours.,

-Shanghai Gallery of Art, Shanghai

Revel, Celebrating MoCA's 8 Years in Shanghai, MoCA, Shanghai

The Rapture of Romantic Illusions, Fudi Aromatic Villa, Shanghai

The 7th Edition of Move on Asia, The Censorship, Gallery LOOP, Seoul, Korea

ON/OFF, Ullens Center for Contemporary Art (UCCA), Beijing

2012 Revolving Stage, Contemporary Video Art in China, Arario Gallery, Cheonan, Korea

The Discreet Charm of the Bourgeoisie, Contemporary Visions on China, Taipei, Taiwan

Architectural Photography - Made in China, Guest Exhibition of the International Photography Scene in

-Koeln Museum of Applied Arts, MAKK, Cologne, Germany

The First "CAFAM · Future" Exhibition—Sub-Phenomena:Report on the State of Chinese Young Art, CAFA

-Art Museum, Beijing

Everyday, Shanghai Gallery of Art, Shanghai

Memento Mori, Arario Gallery, Beijing

No Exit - Urban Space, Helsinki Photography Biennial 2012, Helsinki City Museum, Helsinki, Finland

A History of Chinese Contemporary Photography, Galerie Paris-Beijing, Brussels, Belgium

2011 The Other Wave, Contemporary Chinese Photography, Ben Brown Fine Arts, London, UK

Be Natural Be Yourself, Frac des Pays la Loire Fonds Regional d'Art Contemporain, Nante, France

Daybreak, Arario Gallery, Beijing

Moving Image in China: 1988-2011, Minsheng Art Museum, Shanghai

Recurrent Shadows, Selected Works from the Three Shadows Photography Award 2008-2011, He Xiangning

-Art Museum, Shenzhen

Gallery Artists Group Exhibition, Jiang Pengyi, Cui Xiuwen, Maleonn & Miao Xiaochun, Blindspot Gallery,

-Hong Kong

See The Light, Espace Louis Vuitton, Hong Kong

0°Space, AIKE-DELLARCO, Shanghai

People & the City, Winzavod Center for Contemporary Art, Moscow, Russia

2010 Get It Louder, Sanlitun SOHO, Beijing

A Departure from Reality III, The Tender Truth, Blindspot Gallery, Hong Kong

The mARkeT: I'm, Beijing Center for the Arts, Beijing

Will to Height, Contemporary Art Exhibition, epSITE, Shanghai

New York Photo Festival 2010, New York, USA

The Butterfly Effect, An Artistic Communication Project of Cross Strait Four Regions, He Xiangning Art

-Museum, Shenzhen

Digital Generation, Galerie Paris-Beijing, Beijing

2009 Lianzhou International Photo Festival 2009, Lianzhou, Guangdong

2008-2009 First Annual Three Shadows Photography Award Exhibition, Three Shadows Photography Art

-Center, Beijing

2008 Photo Beijing 2008 Contemporary Photography Art Fair, National Agricultural Exhibition Center, Beijing

I Moscow International Biennale for Young Art, Qui Vive?, Moscow Museum of Modern Art, Moscow, Russia

Zoology, Osage Soho, Hong Kong
Urban Episodes, Osage Soho, Hong Kong
Seeing China, Imperial City Art Museum, Beijing

The Alchemy of Shadows, Lianzhou International Photo Festival (LIPF) 2007, Lianzhou, Guangdong

New Folk Arts Movement, The Reconstruction of Communal Living, Contemporary Art Exhibition, Ucool
-Modern Art Space, Beijing

Projects

2019 Desert Settlement - 2019, Kubuqi Desert (Near the Town of Duguitala), Inner Mongolia

Collections

Collection d'Art Contemporain Société Générale, France
Kadist, Paris, France; San Francisco, United States
UBS Art Collection, United States
The Burger Collection, Hong Kong
Alexander Tutsek-Stiftung, Munich, Germany
CAFA Art Museum, Beijing
UniCredit Art Collection, Germany
UniCredit Art Collection, Italy
Frac des Pays de la Loire, France
Fondazione Banca Aletti, Italy
ArtNow Contemporary Art Collections, USA
White Rabbit Contemporary Chinese Art Collection, New South Wales, Australia
The Tierney Family Foundation, USA
DSL Collection, Paris, France

Guy & Myriam Ullens Foundation, Switzerland

ShanghART香格纳画廊

香格纳上海 ShanghART Shanghai

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