



陈晓云

Chen Xiaoyun

摄影作品
Photo Works

ShanghART
香 格 纳 画 廊

陈晓云，1971 年生于湖北。自 1999 年参加上海“超市”展开始了当代艺术实践与创作，将录像和摄影作为主要的创作媒介，是近十年来试验性艺术的重要艺术家之一。

陈晓云的作品中始终呈现着艺术家诗性叙述的创作风格，感性思维贯穿于影像叙事结构中，并以个人化的意识片段做为向现实世界摆渡的影像形式。作品经常通过由一个标题，一句对白，一个动作生发开始加以重叠，提炼，抽象化，将我们已知的世界搅拌得更加疯狂和荒诞，或更加迟疑和虚无。

近期个展包括：陈晓云个展：我收藏的 106 道闪电，香格纳主空间，上海（2016）；陈晓云个展：列宁的二十一首诗，香格纳画廊主空间（2014）；歇斯底里，隐喻与转喻的生活，A4 当代艺术中心，成都（2013）；陈晓云个展：黑更黑，死更死，火更火，拾阶而下，香格纳北京，（2013）；《坠枯录》注 - 陈晓云个展，香格纳北京（2012）；为什么是生活，香格纳，北京（2010）；翠玉录，香格纳 H 空间，上海（2009）；爱你大老板，THE PROJECT 画廊，纽约，美国（2008）；FAINT，MC，洛杉矶，美国（2007）。

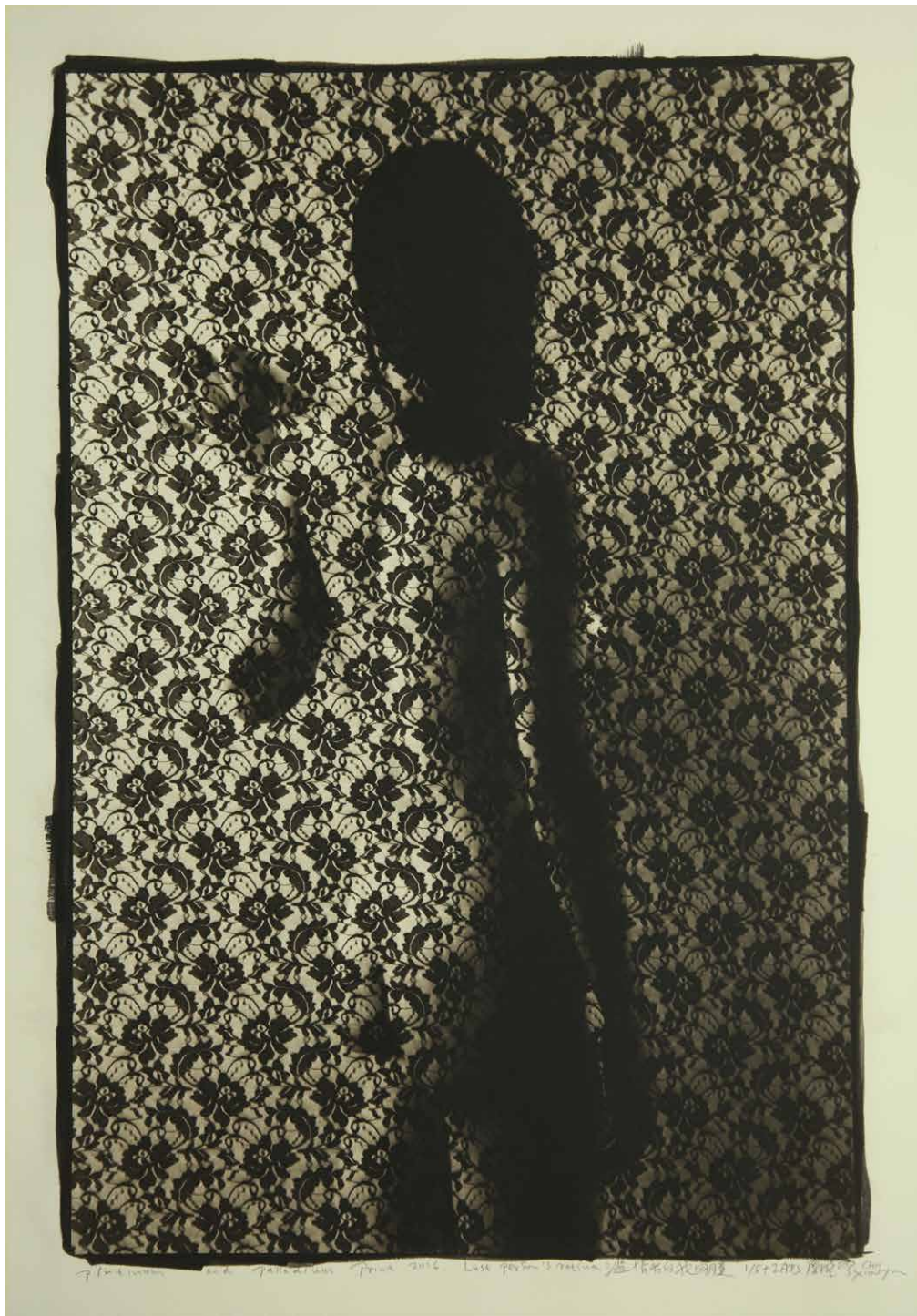
近期参加的重要展览有：后感性，恐惧与意志，北京民生现代美术馆，北京（2016）；CHINA 8, 莱茵鲁尔区中国当代艺术展，勒姆布鲁克博物馆，杜伊斯堡（2015）；蒙得维的亚双年展，蒙得维的亚，乌拉圭（2014）；行进中的亚洲，走向新艺术网络 2004-2013，惠林顿城市美术馆，新西兰（2013）；透视 180- 未完成的国家：中国新影像，休斯顿当代艺术博物馆，美国（2012）；中国当代艺术二十年之——中国影像艺术，民生现代美术馆，上海（2011）；SHANGHAI KINO，SHANGHAI KINO，伯尔尼美术馆，瑞士（2009）；第十六届悉尼双年展，澳大利亚（2008）；哈瓦那双年展（2008）；DRAPEAUX GRIL，CAPC- 现代艺术美术馆，法国（2007）；2006 釜山双年展，韩国，（2006）；横滨三年展，日本（2005）；都灵三年展，CASTELLO DI RIVOLI 当代美术馆，都灵，意大利（2005）；第五届上海双年展，上海（2004）。

Chen Xiaoyun (1971) was born in Hubei province. Since his participation in the group exhibition 'Art for Sale' held in Shanghai in 1999, he started his contemporary art creation and practice in video art, and has become one of the most important experimental artists in the most recent decade.

Chen Xiaoyun's works are always in an artistic and poetic style, with perceptual thinking running through narrative structure, and use individual fragments of consciousness as a ferry to the real world in a video format. His works usually start with a caption, a dialogue, or a motion, being overlapped, refined, and abstracted, to stir up our known world to be crazier and more ridiculous, or more hesitate and more vain.

His recent solo exhibitions include: CHEN Xiaoyun: 106 Flashes of Lightning That I Collect, ShanghART Main Space, Shanghai (2016); Chen Xiaoyun: Twenty-one Poems of Lenin, ShanghART Gallery, Shanghai, (2014); Hysteria, Metaphorical and Metonymical Life-World, A4 Contemporary Arts Center, Chengdu (2013); Darker than Darkness, Death beyond Death, Fire Burning Fire, Walking Down along the Stairway. , ShanghART Beijing (2013); "Zhuiku Tablet" Annotation-CHEN Xiaoyun Solo Exhibition, ShanghART Beijing (2012); Why Life, ShanghART Beijing (2011); Emerald Tablet held at ShanghART H-Space, Shanghai (2009); Love You Big Boss, the Project Gallery, New York (2008); Faint, MC, Los Angeles (2007).

Chen Xiaoyun has participated in various international art exhibition and festivals, including Post-sense Sensibility, Trepidation and Will, Beijing Minsheng Art Museum, Beijing(2016); China 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbruck Museum, Duisburg (2015); Montevideo Biennale, Montevideo, Uruguay (2014); Moving On Asia, Towards a New Art Network 2004-2013, City Gallery Wellington, New Zealand (2013); Perspectives 180 - Unfinished Country, New Video from China, The Contemporary Art Museum in Houston, U.S.A. (2012); Moving Image In China: 1988-2011, Minsheng Art Museum,Shanghai (2011); Shanghai Kino, Shanghai Kino, Kunsthalle Bern, Switzerland (2009); 16th Biennale of Sydney, Sydney, Australia (2008); Havana Biennial 2008; Drapeaux Gril, CAPC- Musée d'art Contemporain, Bordeaux, France (2007); The Busan Biennale 2006, Busan, Korea (2006); Yokohama International Triennale of Contemporary Art 2005, Yokohama, Japan (2005); T1-Torino Triennial, Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy (2005); 5th Shanghai Biennale – Techniques of the Visible, Shanghai Art Museum, Shanghai (2004).



滥情者的视网膜
Lust Person's Retina

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
60 × 40 cm | Ed. 3
2016 | CXY_2866



七月
July

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
40 × 40 cm | Ed. 3
2016 | CXY_5223



现实的荒诞是你无法回避成为你抛弃的那个世界的一部分，并且你无法做到毫
无禁忌地谈到美。(C)

/ 翻转的句号
我累了，并不想写下去。有太多不能写，就像那朵花，不能开放，不能盛开，
一旦如此，它便死去。回忆一个人，就是去塑造一个和她在一起的时间。你的
床，有一本你最后看的一本书。我一次次试图跟随你的目光，按照你的阅读
习惯，反复看这本书。以我对你的了解，你肯定看了第一句，但我永远也不知
道，哪一页是你看的最后一次，哪一句是你看的最后一句？哪一个字是你看的
最后那个字？(J)



/ 圆形的爱
江苏牌照的大货车司机在半路抛锚了，然后走过来一个女警察，拿着大面镜把
他定在轮胎上，转过头来问我，你说你帅不帅？我说：我不帅。女警察很毒地
把大面镜最尖锐的那一头扎进大货车司机的身体里。我最恨，我最恨说话的男
人。(C)





没有毒，没有伤害，有点美
No Poison, No Harm, A Little Bit Beauty

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
23 × 40 cm | Ed. 3
2016 | CXY_6227



物理性的远方
Physical Distance

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
40 × 30 cm | Ed. 3
2016 | CXY_4444



小地主
Little Landowner

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
30 × 40 cm | Ed. 3
2016 | CXY_5165



一段曲线
A Curve

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
40 × 40 cm | Ed. 3
2016 | CXY_1755



真实感
Sense of Reality

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
40 × 60 cm | Ed. 3
2016 | CXY_9616



参考线
Reference Line

摄影 | 铂钯成像 | Photograph | Platinum & Palladium Print
26 × 40 cm | Ed. 3
2016 | CXY_8708



适用于一切以革命为出发点的散漫的不负责任的象征
Applicable to All Desultory Irresponsible Symbols with
Revolution as the Starting Point

摄影 | Photography
150 × 220 cm | Ed. 5
2014 | CXY_0595



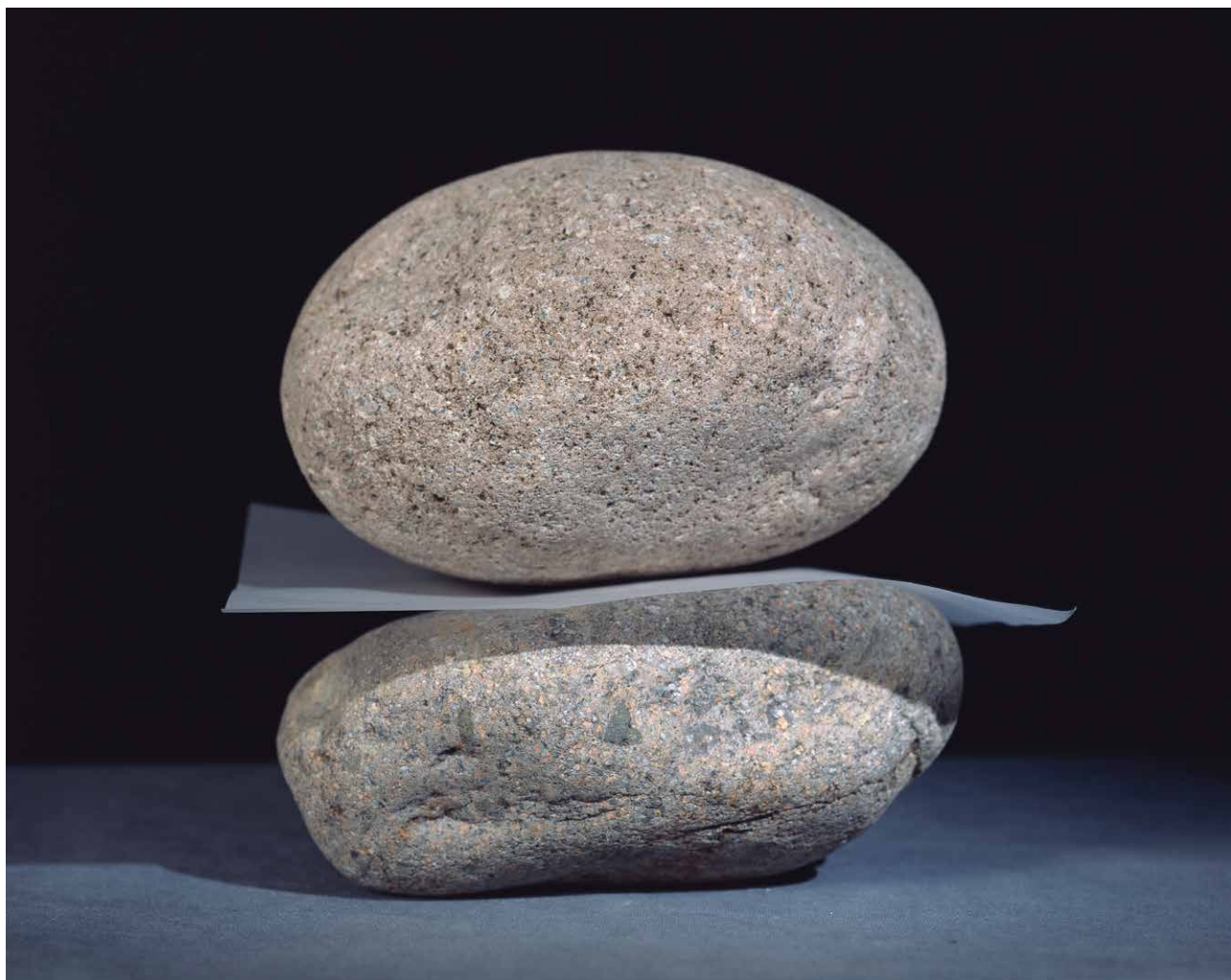
特殊知识保护协会一个基于“语言”的假设：燃烧是光的消极形式
Special knowledge protection association made an assumption on
“language” : Burning is the negative form of light

摄影 | Photography
186 × 148.8 cm | Ed. 5
2014 | CXY_6567



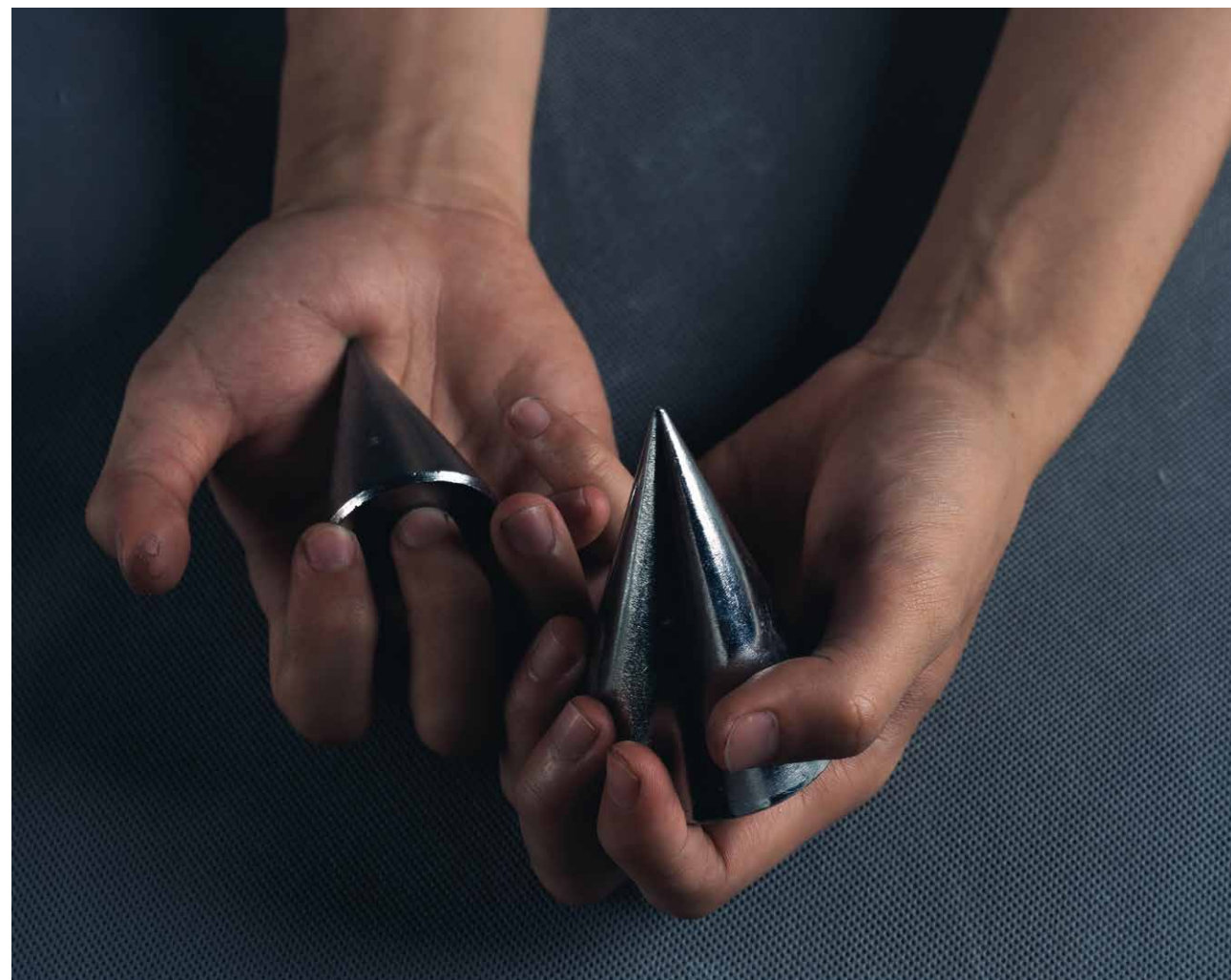
冷三角
Cold Triangle

摄影 | Photography
90 × 120 cm | Ed. 5
2014 | CXY_1461



简洁的令人不加解释的静寂
Simple Peace without Explanation

摄影 | Photography
120 × 150 cm | Ed. 5
2013 | CXY_8752



你是此物的终极启示
You Are the Final Enlightenment for This

摄影 | Photography
120 × 150 cm | Ed. 5
2013 | CXY_3396



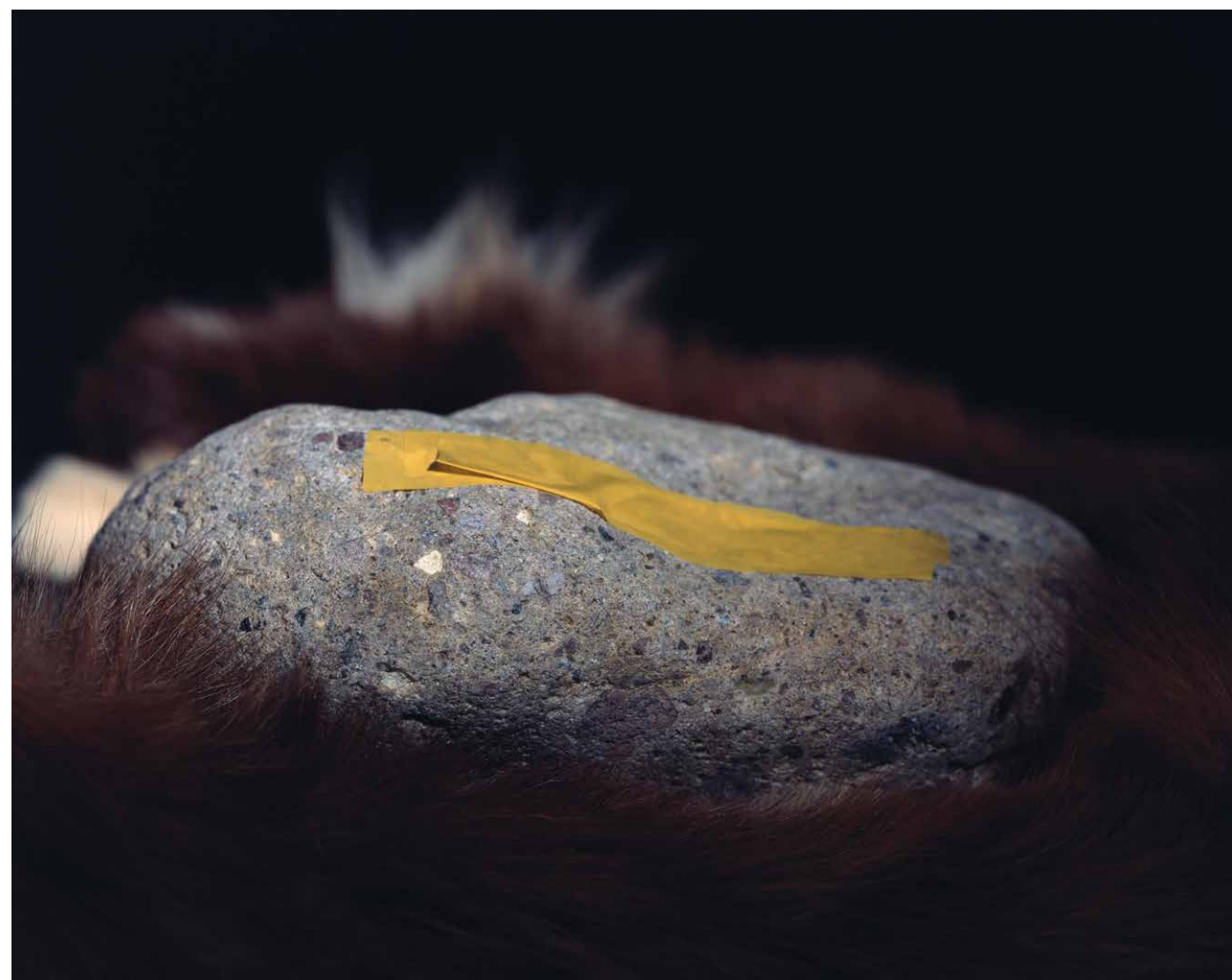
肉身消化世界 1-4
The Flesh Assimilates the World 1-4

摄影 | Photography
150 × 120 cm | Ed. 5 | 2013
CXY_4575 | CXY_6925 | CXY_3025 | CXY_8180



几何疗法
Geometrical Therapy

摄影 | Photography
120 × 150 cm | Ed. 5
2013 | CXY_7798



充满羞耻感的物体
The Object Filled with the Shame

摄影 | Photography
144 × 180 cm | Ed. 5
2013 | CXY_8314



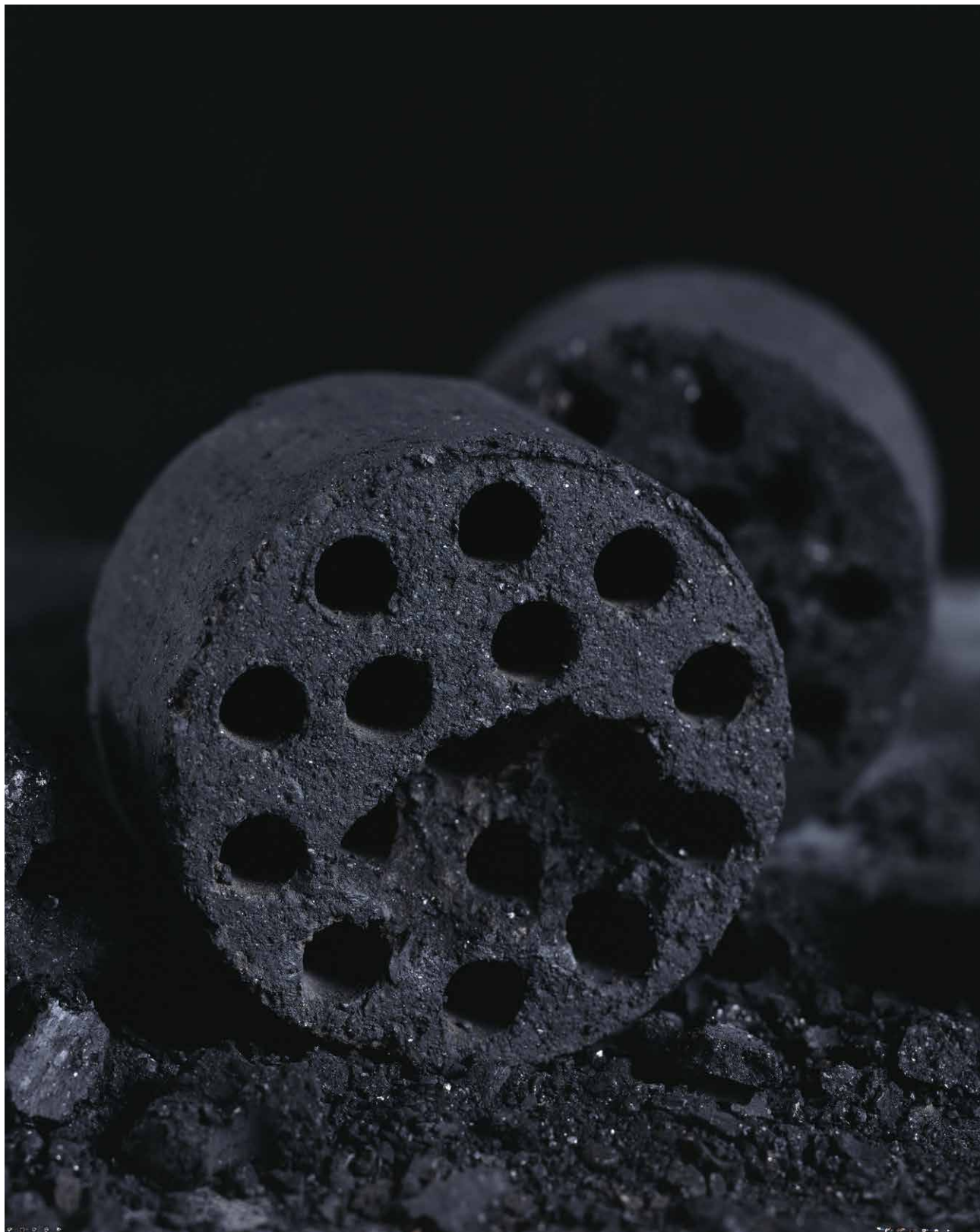
我们称之为现实的东西其实很业余
What We Call as Real Is Actually Amateurish

摄影 | Photography
150 × 120 cm | Ed. 5
2013 | CXY_6232



在他看来自我是种不存在的神圣主体
In His Opinion, Self Is a Sacred Body Which Doesn' t Exist

摄影 | Photography
150 × 120 cm | Ed. 5
2013 | CXY_8065



我们称之为心灵的东西是特别的多余
What We Call as Soul Is Extremely Needless

摄影 | Photography
180 × 144 cm | Ed. 5
2013 | CXY_9233



与自身的复杂交往 1&2
Contacting with Self- Chaos 2

摄影 | Photography
150 × 120 cm | Ed. 5
2013 | CXY_6803



国家恐怖主义最拉斐尔前派的形式
State Terrorism in Ultimate Form of Pre-Raphaelite Brotherhood

摄影 | Photography
120 × 80 cm | Ed. 8
2012 | CXY_8692



我把未来交给一条蛇
Give My Future to a Snake

摄影 | Photography
80 × 120 cm | Ed. 8
2012 | CXY_7185



在一根真正的对角线面前我们都是一群懦夫
We Are All Cowards Confronting a Real Diagonal

摄影 | Photography
144 × 180 cm | Ed. 8
2012 | CXY_7795



他们说：“它如此枯萎”以代替遗忘作为观念的礼物
They Said: "So Wilting" to Replace Forgetting as the Gift of Concept

摄影 | Photography
144 × 180 cm | Ed. 8
2012 | CXY_3792



妈的，连悲伤也被概括成一种道德的形式
Dammit, Even Sadness Is Labeled as a Morality Form

摄影 | Photography
144 × 180 cm | Ed. 8
2012 | CXY_7795



哈尼，你不喜欢真理不代表我就喜欢，根据来自上帝的最新暗示，对于符号本身我们最好显示出无知和礼貌
Honey, That You Dislike Truth Doesn' t Mean I Do, According to the Latest Hint from God, We' d Better Show Ignorance and Politeness to Symbol Itself

摄影 | Photography
144 × 180 cm | Ed. 8
2012 | CXY_5131



把每一次的进食当成正式的性交，我的胃因为不幸，而充满堕落感
 Regard Eating Every Single Time as a Formal Intercourse, My Stomach Is Full of
 Depravity Because of Misfortune

摄影 | Photography
 80 × 100 cm | Ed. 8
 2012 | CXY_6325



把每一次的进食当成正式的宣言，我的胃因为愤怒，而显得性感
 Regard Eating Every Single Time as a Formal Declaration, My Stomach Is Sexy out of
 Anger

摄影 | Photography
 80 × 100 cm | Ed. 8
 2012 | CXY_6874



手指
Finger

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU073

这是沙发上我发现的手指，它孤单安静的伸在那里，指着一个莫名其妙的方向。

This is the finger print I found on a sofa. It spreads there quietly and lonely, pointing to an inexplicable direction.



直角转弯
Right-angle Turn

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU073

在河流的转弯处用直角尺测量离开方向。

Measure the direction of the way it leaves with a square at the turning point.



玛勒隔壁
Mahler's Next Door

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU073

标题采用了中英文谐音，英文是充满叙事感的意味，中文谐音是愤怒和混乱的情绪。这是种错乱和癫狂的即时感受。

The title uses harmonic tone between Chinese and English. The English part is full of narrate sense but the Chinese part is a mixture of anger and mess. This is an unbalanced and maniac instant feeling.

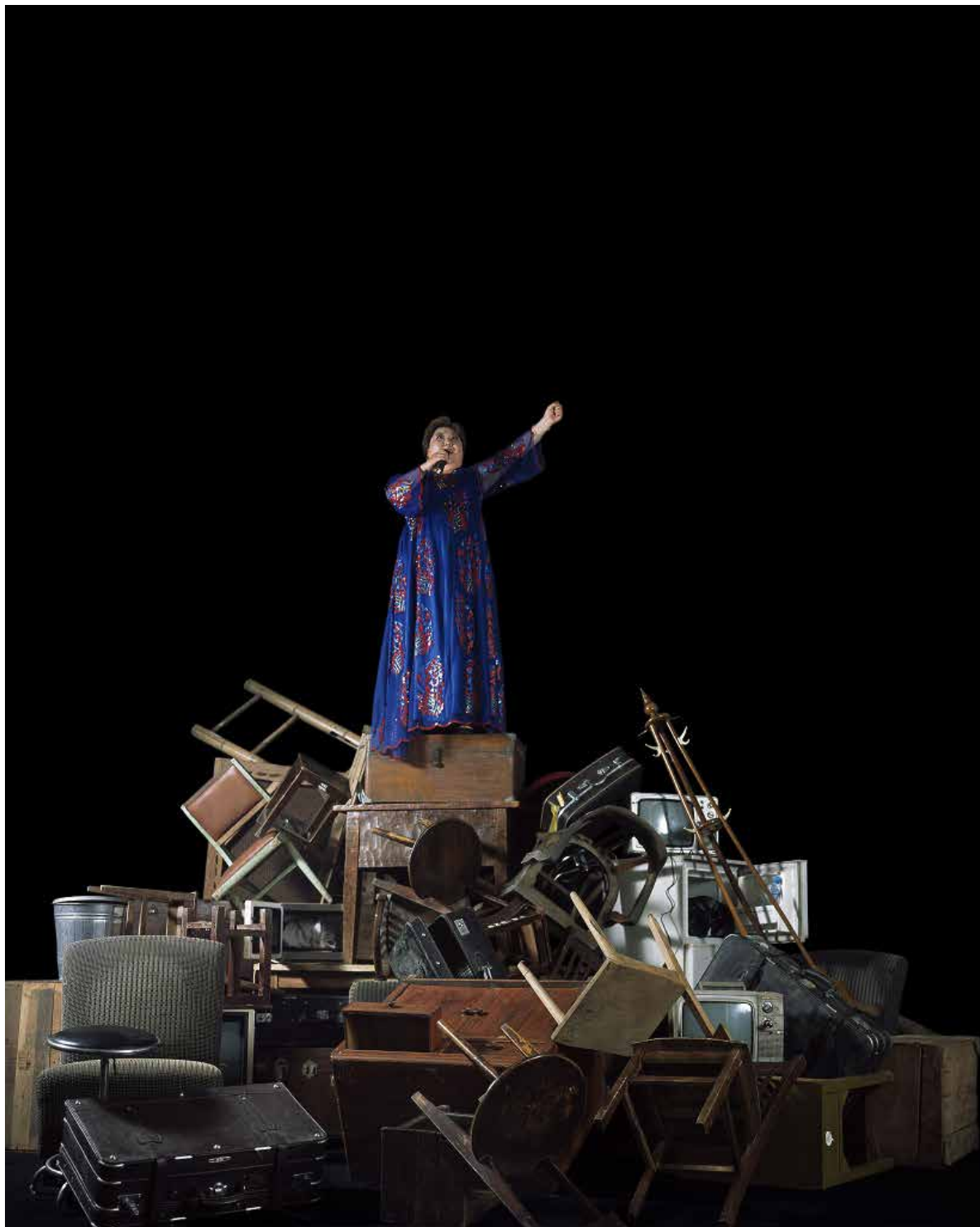


路半路
Road Half Road

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU056

一群不知所措的年轻人，一辆野外抛锚的公交车，一段莫名其妙的旅行，和即将到来的阵雨和黄昏。

A group of perplexed young persons, a bus which breaks down in the fields, an indescribable journey and the coming shower and dusk.



歌颂个屁
Fuck the Eulogy

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU057

歌唱者的形象来源于电视上那些养尊处优的歌唱家对现实和历史热情歌颂的画面，重新安排一个凌乱的现场。

The image of the singer comes from the singers on TV who lead a life of luxury and privilege eulogize the reality and history. Rearrange a messy scene.



粗暴地抚摸别人的梦在象征次序中充满好奇地体会一个无政府主义者最真诚道歉的形式
Rudely Touch Others' Dreams and Curiously Experience the Most Sincere Apology from
an Anarchist in Symbolic Order

摄影 | Photography
120 × 80 cm | Ed. 8
2008 | CXY_3646

这是一种彻底的态度，向所有的一切投降比向一切反抗更加真诚。他连态度本身都反对，不意味，不思索，唯一的，彻底的，允许被穿过。

It is a complete attitude. And it is much sincerer to surrender to everything than to fight against everything. He is even opposed to the attitude. He doesn't think or ponder and let it be get through completely.

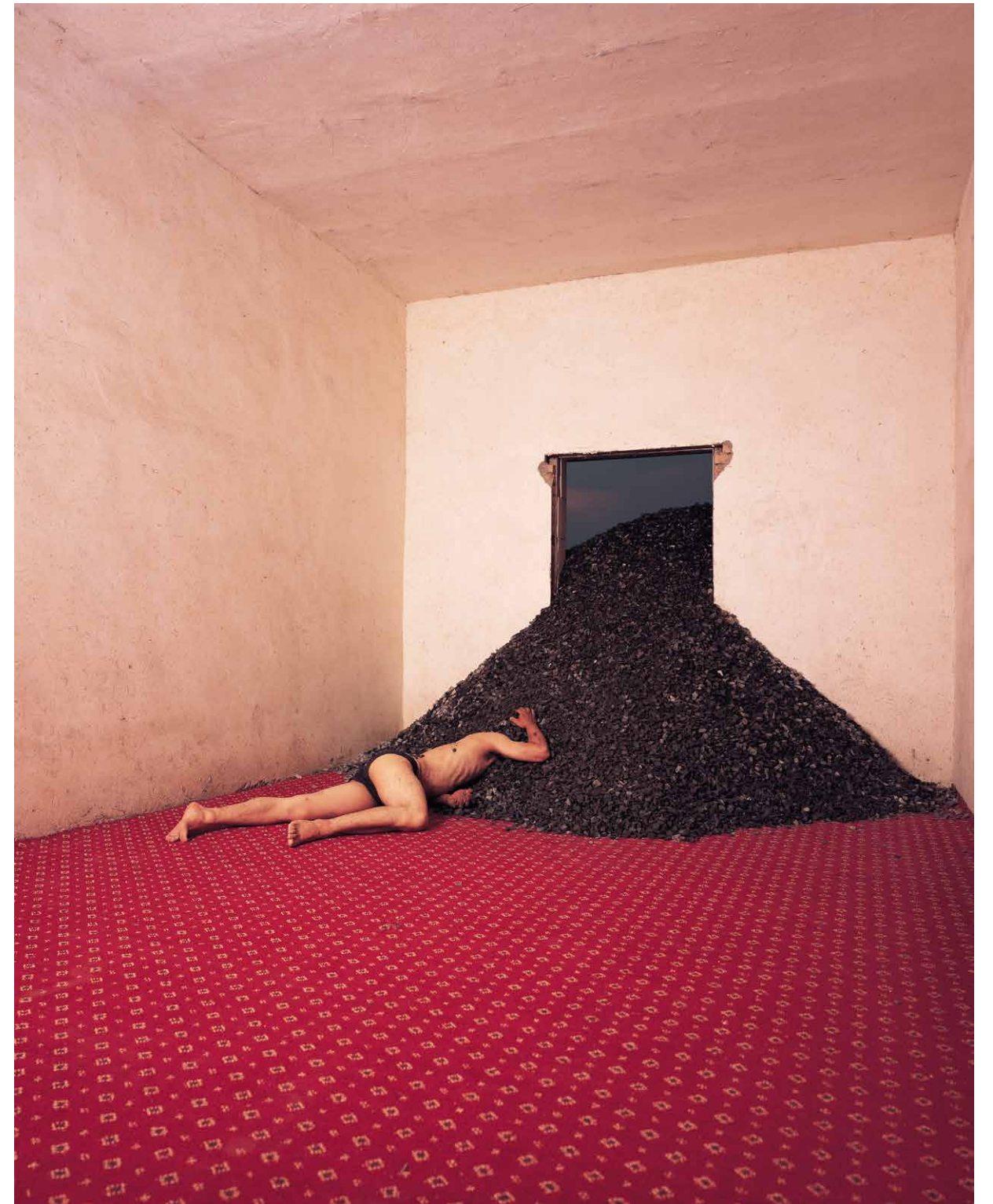


革命浪漫主义
Revolution's Romanticism

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU083

革命浪漫主义是个语感与事实完全不符合的词汇，唯一的价值是在图像形式上可以被严格显示为我拍摄的这样。

Revolution's romanticism is a word whose sense of language totally don't accord with the truth. Its only value is being strictly shown as a picture the way I took.



陈先生的黄昏
Dusk of Mr. Chen

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU081

陈先生是个忧郁的诗人，这是他的梦，被一万个形容黄昏的词汇淹没。

Mr. Chen is a melancholic poet. This is his dream, which is submerged by 100,000 words of describing the dusk.



老王和他的女人
Wang and His Women

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU085

老王虽然不富有，但是道德经历上很崎岖，他号称自己有几个老婆，但是其实他一直单身，他总是买一些便宜得女性靴子放在自己家门口。想像自己是个多情的国王，有时候他也偷别人的靴子。

Wang is not rich but he has experienced much in moral life. He claims that he has several wives but actually he has kept single for a long time. He always buys cheap women's boots and put them in front of home. He thinks that he is a amorous king. And sometimes he also steals others' boots.

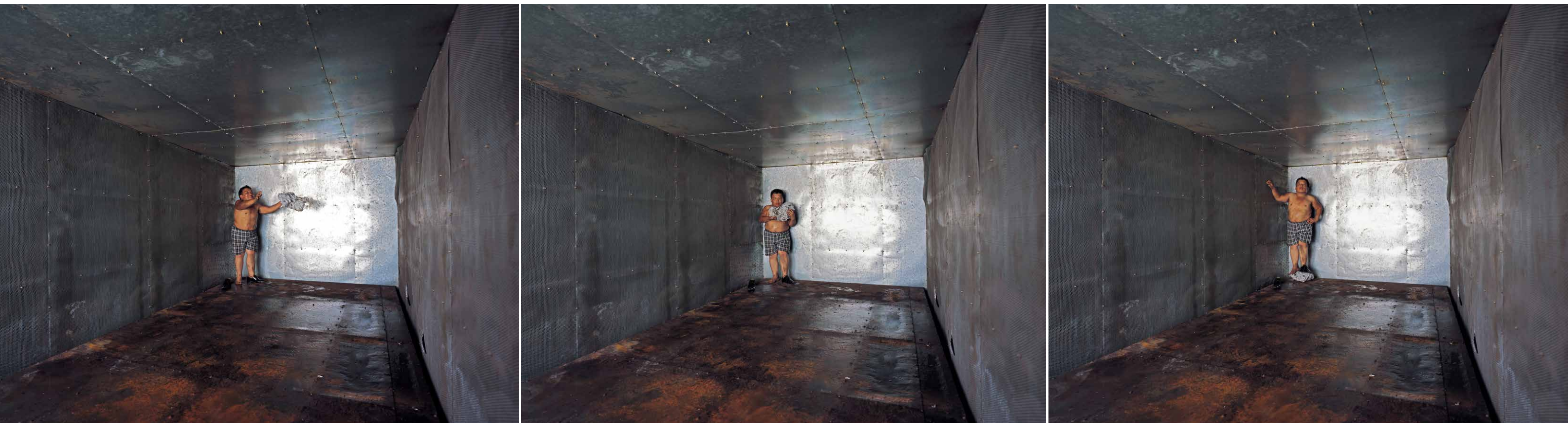


帝国财富
Fortune of the Kingdom

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU082

关于欲望，贪婪，掠夺，和肮脏的剥削的无能想象。

It is an incompetent imagination about desire, greed, plunder and dirty exploitation.



中央银行 1-3
Central Bank 1-3

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU078/79/80

这是辉煌的金库，这是充满智慧和道德的银行家，这是中央银行，一个赤贫侏儒对自己政权的财富想像。拍摄前我问他最想成为谁？他说他想做中央银行行长。

This is a splendid vault. This is a wise and moral banker. This is the Central Bank. These all come from the poor dwarf's imagination for his power and money. I asked him what he wanted to be, and he answered that he wanted to be the president of the Central Bank.



向所有一切投降
Surrender to everything's everything's

摄影 | Photography
84 × 120 cm | Ed. 8
2007 | CXYU086

这是一种彻底的态度，向所有的一切投降比向一切反抗更加真诚。他连态度本身都反对，不意味，不思索，唯一的，彻底的，允许被穿过。

It is a complete attitude. And it is much sincerer to surrender to everything than to fight against everything. He is even opposed to the attitude. He doesn't think or ponder and let it be get through completely.

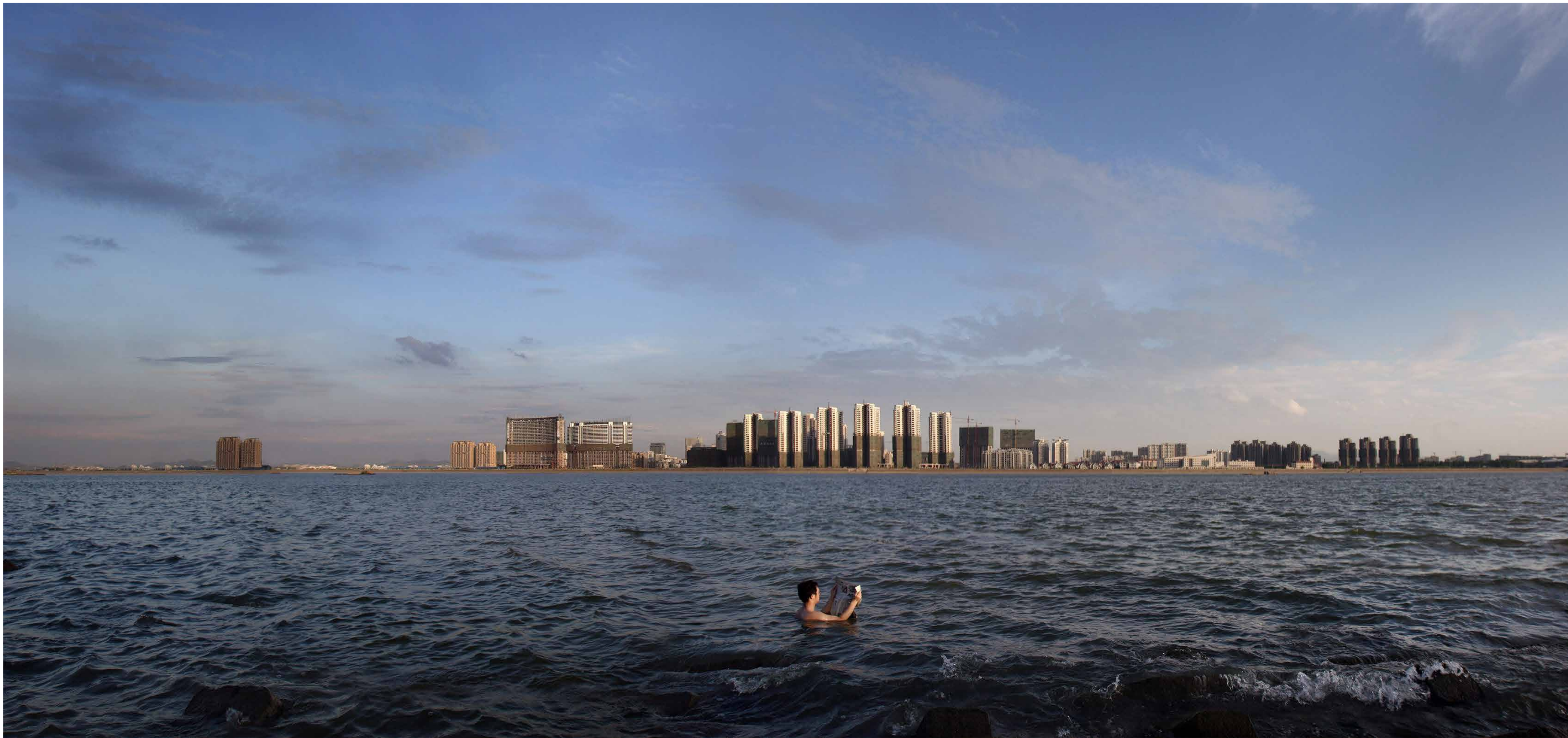


任何人
Anyone

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU005

我们的身体不属于我们自己，我们的语言不属于我们自己，我们的行为不代表我们自己，我们的意识不代表我们自己，“个人”其实是任何人，我们要求自己成为一个“个体”，但其实成为自己是一种技巧。

We don't own our body or language. We are not represented by our actions or consciousness. "Individual" is actually anyone. We require ourselves to be an individual, however, it is a skill to become self.



什么
What

摄影 | Photography
192 × 90 cm | Ed. 8
2006 | CXYU022

一个人站在江水里露出上半身，展开一张新闻报纸，关于新闻，关于我们接受的信息，关于我们如何去接受。

A man, standing in the river with upper body out, opens a piece of newspaper, which is about news, the information we receive and how we receive.



革命
Revolution

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU016

革命是一切不知所措的深渊。
Revolutionary is a deep abyss of perplexing.



谁是谁
Who is Who

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU023

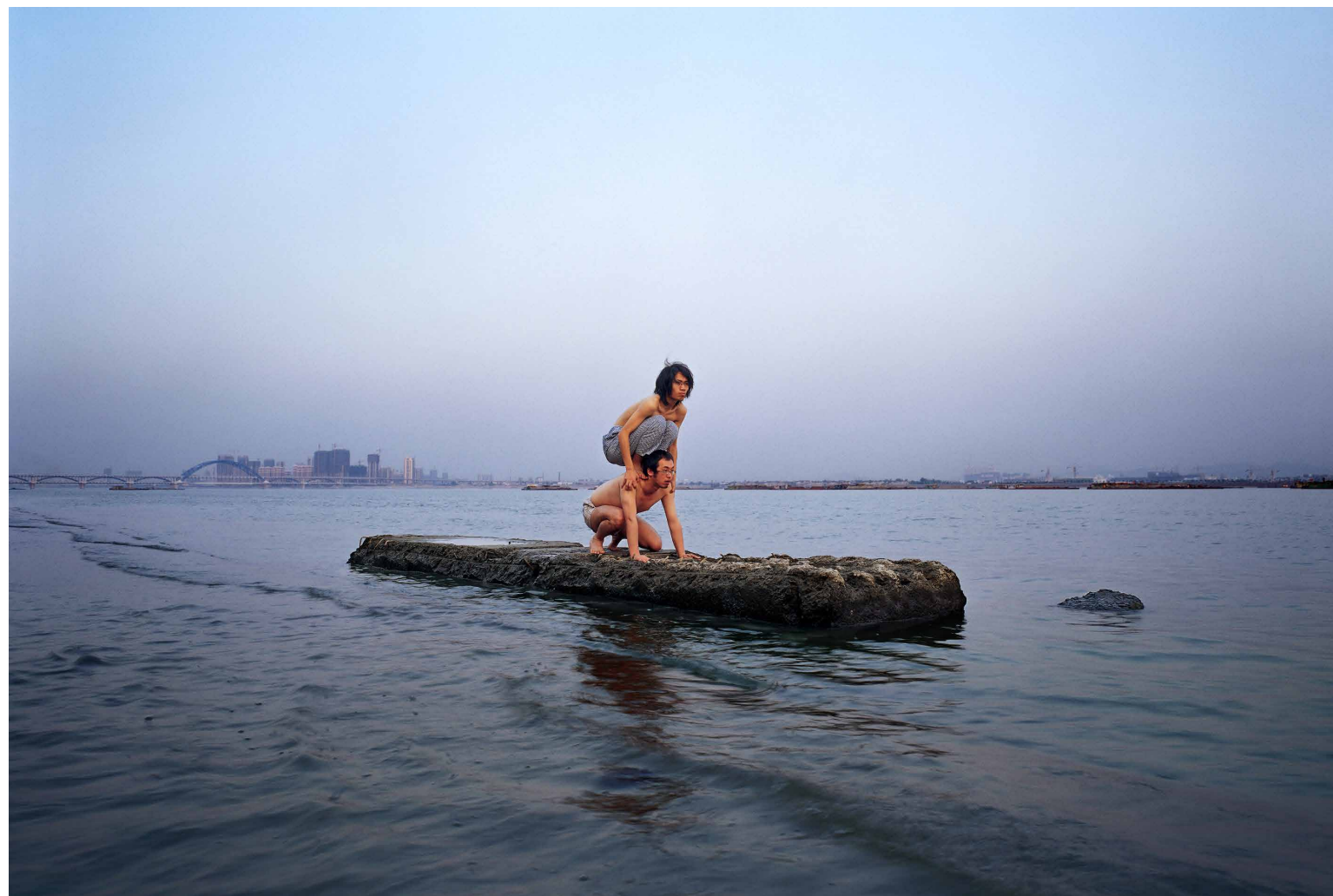
谁是谁？不是自己是谁，自己是谁也许已经不重要，重要的是谁才是那个谁？他者的身份才具有意义。
Who is who? It is not who am I. It may be not important about who am I but who is that one. What is significant is the identities of others.



你说的那些事
Those things you said

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU021

英雄主义式的，徒劳的，与不可知的搏斗。
A heroical and unavailing fight with the unknown.



之间
Between

摄影 | Photography
120 × 180 cm | Ed. 8
2007 | CXYU008

关于自己和他人，关于虚拟的航行，关于我们保持一种集体的姿态。
It is about self and others, virtual navigate and the gesture we keep as a community.

ShanghART

香 格 纳 画 廊

香格纳上海 ShanghART Shanghai

徐汇区龙腾大道 2555 号 - 10 号楼, 上海, 中国 200232
Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232, China
T: +86 21 6359 3923 +86 21 5424 9033 | F: +86 21 6359 4570
www.shanghartgallery.com | info@shanghartgallery.com

香格纳北京 ShanghART Beijing

朝阳区机场辅路草场地 261 号, 北京, 中国 100015
No.261 Caochangdi, Old Airport Road, Chaoyang District, Beijing 100015
T: +86 10 6432 3202 | F: +86 10 6432 4395
www.shanghartgallery.com | infobj@shanghartgallery.com

香格纳新加坡 ShanghART Singapore

吉门营房, LOCK 路 9 号 02-22, 新加坡 108937
9 Lock Road, #02-22, Gillman Barracks, Singapore
T: +65 6734 9537 | F: +65 6734 9037
www.shanghartsingapore.com | info@shanghartsingapore.com