

Knut Åsdam

Norwegian artist Knut Åsdam's *Untitled: Pissing* is a video showing a crotch-shot of a man pissing in his pants. The main theme is in relation to masculinity, and in a simple way the video mentions masculinity and sexuality without being phallogocentric. The wetting itself is not only traumatic in relation to masculinity (something the little boy does and knows he is punished for,) or something that happens solely from fear; it is also a sign of arousal and excitement even in the confrontation with the trauma; to come (on one self), have an orgasm, and furthermore has a feminine metaphor in 'getting wet'. This leads the video also to raise questions in relation to the viewer of what is erotic or simply perverse.

挪威艺术家 Knut Åsdam 的无题系列：《尿》是一个录像作品，展示了一个男性尿在他的裤衩上，主题和男子气概有关，作品以一个简单的方式诠释男子气概和性欲，而没有在男子中心论语境下表达。“湿”的表现不仅是对男子气概的中伤（男孩做的一些事而且知道他自己会因此被惩罚）或是仅仅因为恐惧而产生。这也是个激励和兴奋的信号甚至是在面对中伤的时候。自发地产生一次高潮，并且有一个女性的隐喻。这个录像同样对观者提出问题，这是有关性爱或只是简单的一种乖张。



Knut Asdam was born in 1968, Norway. Now lives in Oslo. He has been showing on the international art scene for more than ten years, represented Norway in the 1999 Venice Biennale, The Melbourne International Biennale the same year and was shown at the Istanbul Biennale in 2003. He works with video and photography.

生于 1968 年，挪威。现居住于奥斯陆。已在当代艺术的国际舞台活跃超过十年。他曾代表挪威参加了 1999 年威尼斯双年展、1999 年墨尔本国际双年展和 2003 年伊斯坦布尔双年展。

作品主要形式为录像和摄影。

ShanghART
香格纳画廊

Miroslaw Balka

Born in Otwock, Poland, in 1958, Balka studied at the Warsaw Academy. He has exhibited widely internationally and represented Poland at the Venice Biennale in 1993. Solo exhibitions include Tate Britain, London, 1995/96; Museum of Contemporary Art, Zagreb, 2002; the Barbara Gladstone Gallery, New York, 2004; the White Columns, London, 2004, and the Galerie Nordenhake, Berlin, 2005. He lives and works in his childhood hometown of Otwock near Warsaw. A major publication accompanies the exhibition with texts by Enrique Juncosa, Director, IMMA, and curator and critic Caoimhín Mac Giolla Léith.



Miroslaw Balka, 1958 年出生于波兰 Otwock，曾在华沙学院就读。他的作品广泛地在国际上展出。1993 年，他代表波兰参加了威尼斯双年展。伦敦泰特美术馆（1995/1996），Zagreb 当代艺术博物馆（2002），纽约 Barbara Gladstone 画廊（2004），伦敦 White Column（2004）以及柏林的 Nordenhake 画廊（2005）都为他举办过个展。他居住和生活在自己华沙附近的家乡 Otwock。

1993 年参加威尼斯双年展，波兰馆。

个展包括：

泰特英国,伦敦,1995/96 。

博物馆的当代艺术,萨格勒布,2002 年。

该芭芭拉格拉斯顿画廊,纽约,2004 年。

白柱,伦敦,2004 年,和 galerie nordenhake ,柏林,2005 。

ShanghART
香格纳画廊

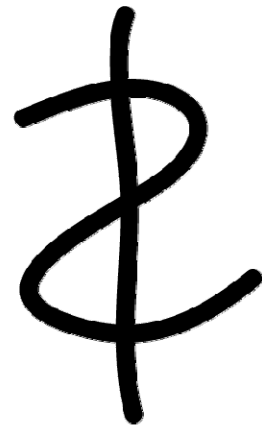
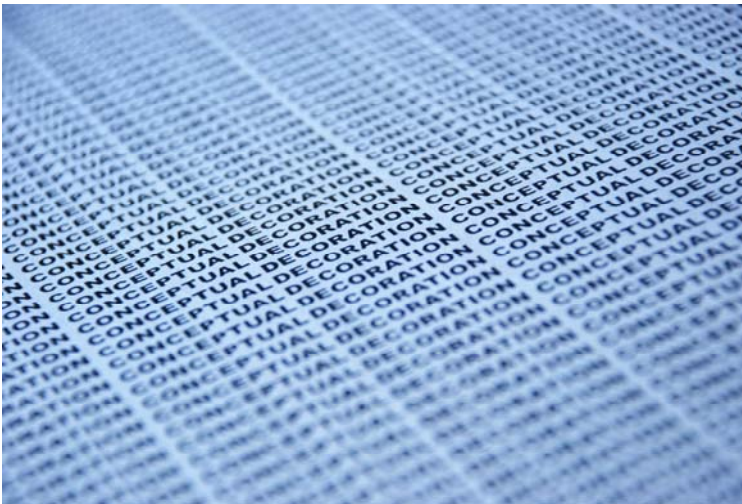
Stefan Brüggemann

Brüggemann uses text in a rather unusual approach, combining a formal, and quite traditional conceptual approach to art with a rough and critical attitude. Brüggemann has been creating works of art that are expressed through tautological premises, not only within themselves but also in relation to the context in which they are conceived and inserted. His language-based works are founded in rebellion, irony and in institutional critique. He continues with the conceptual tradition of using industrial media that have a primordial utilitarian function. However, its contents also come from those same vernacular contexts, as if putting together message and medium he is able to reveal its hidden possibilities to express deeper meanings than the apparently superficial ones perceived at a first glance.

Often, his text pieces make direct reference to the conceptual practices in which the artist inserts himself. However, there is a slight difference regarding orthodox conceptualism, and it lies in mockery and auto-irony: few conceptual artists play about their processes or question the validity of their redundancies, and that's Brüggemann achievement, to tease about his own influences and creations.

斯蒂芬·布鲁曼以一种不寻常的方法，结合一种正式的、相当传统的艺术概念方式，以及一种粗糙的和批评的态度使用文本。Brüggemann 一直以来都在创作被以重复前提所表达的艺术作品，意义不仅仅只在这些前提里，同时也和被插入和经构思过的上下文紧密相关。他的以语言为基础的作品是以反抗、讽刺，对制度的评论为内容。他延续他概念上的传统，使用原始和功利的工业媒介，然而作品的内容也来源于那些同样用地方语写成的上下文。就好像放在一起的信息和媒介他有能力揭示期间的隐藏的可能性来表达更深层的涵义，而不是在人们初视时就感觉明显肤浅的东西。

他的文章经常直接参考艺术家自我审视的概念实践。然而这和正统的概念论有一点细微的差别。这个差别是嘲弄和自讽。很少有概念艺术家摆弄过程或是提问它们的冗余的重要性，而那就是 Brüggemann 的成就，嘲弄他自我的影响和创作。



THE PIECE IS MADE WITH BLACK SPRAY PAINT ONTO WHITE CANVAS

Stefan Brüggemann was Born in 1975, Mexico City. Now he lives and works in Mexico City and London. His recent exhibitions include: Black Box (curated by Philippe Pirotte), Kunsthalle Bern, Switzerland (2008), Obliteration Series, Blow de la Barra Gallery, London, United Kingdom (2007)

斯蒂芬·布鲁曼 1975 年在墨西哥出生。现在他在墨西哥和伦敦居住生活。他近期的展览包括：黑盒子（Philippe Pirotte 策划），Kunsthalle Bern, 瑞士（2008），删除系列，Blow de la Barra Gallery, 伦敦，英国（2007）

ShanghART
香格纳画廊

Pavel Büchler

Pavel Büchler is a Czech born artist, lecturer and writer. Büchler's work evolves around two fundamental concerns: time and the manipulation of found materials. Pavel Büchler will show a group of works he conceived over the years with Marconi Sound projectors from the 1920's and text-to speech software to read a text. In this particular piece Büchler uses a quotation from Franz Kafka's *The Castle*, a quintessential text about labyrinthine bureaucracy and its control systems. The short section chosen by Büchler recounts the resentment with which the locals suffer Josef K's presence in the village. It includes the words of a village landlady: "You are not from the Castle, you are not from the village, you aren't anything. Or rather, unfortunately, you are something, a stranger, a man who isn't wanted and is in everybody's way..." The key passage from Kafka's novel articulates the unclassifiable identity of a stranger in the closed social matrix of the village-castle. The Castle is about the struggle to fit in and its failure. Booming out through the antique speakers, the text recalls old factory or street propaganda announcements, this one declaring that assimilation is impossible and the stranger will always remain on the outside. Büchler is particularly interested in the different resonances it can have in the different cities where the work is presented: in a city of migrants and Byzantine codes of behaviour like Istanbul, or in a more provincial old European capital like Bern. The text is narrated in German and English using text-to-speech voice synthesis and loudspeakers designed by Marconi in 1926, the year of the publication of the book. The soundtrack is interrupted by bursts of music remixed from 1950s Eastern European propaganda repertoire.



Pavel Büchler 出生于捷克，是一名艺术家，同时也是一名大学教师和作家。Büchler 关注的研究课题围绕两个基础展开：时间与物质世界的协调。Pavel Büchler 将展示的是一组他构思多年的用马可尼扬声器播放一段著于 1920 年的文本对话，这段对话摘自卡夫卡的小说《城堡》——一部典型的讲述让人头晕眼花的官僚政治与其控制体系的小说。Büchler 节选的篇章重现了小说主人公 K 在村中的遭遇。对话包括老板娘的话：“您不是城堡里的人，又不是本村的人，您什么都不是。然而不幸的是，您却又点名堂，一个外乡人，一个多余而又到处碍手碍脚的人……”卡夫卡小说中这段至关重要的对话明确地展现了一个丧失阶级归属的陌生人在以“村庄和城堡”为比喻的社会大环境中的处境。城堡是一个关于努力适应以及最终失败的故事。通过旧式扬声器的轰鸣，这些文字让人想起旧时工厂或街道的宣传演说。这个作品宣布了“同化”可能性的消失，陌生人将永远被拒于门外。Büchler 对于这个作品在不同城市所表现出的不同共鸣异常感兴趣。在移民与拜占庭符号聚集的伊斯坦布尔，或在古老的欧洲首都城市伯尔尼。这些文字以德语和英语朗读对话，并以马可尼在 1926 年设计的扬声器声音原理播放。1950 年东欧的宣传音乐也会出现在对话的音频中。

Pavel Büchle (b. 1981), now lives and works in Britain. He is an artist, lecturer and writer. Works with many different medias like audio recordings, light and texts

Pavel Büchler (b. 1981) 出生于布拉格，现工作和生活于英国，身兼艺术家、学者、作家数职。作品涉及多种形式，声音、光和文字等。

ShanghART
香格纳画廊

Armen Eloyan

Armenian painter Armen Eloyan has swathed 'figuration-as-we-know-it' in a loud and greasy perverse painterly realm, carrying the viewer towards that last grain of bare and violent vulgarity, which one sometimes - in a horrifying unguarded moment - recognizes in oneself. The act of painting with the whole body - rather than with the wrist alone - is not only a manner of expression but it becomes a risky enterprise of dangerous yet funny acrobatics, as if one were running in too big shoes. The artist devotes himself to pictorial research with what is for many a touching and authentic dedication but, balancing between an apparent unpredictability and purposefulness, his large-scale pictures are often based on the conscious study of the colour scheme and composition of constructivist examples. For his motifs Armen Eloyan often turns to folk-art and folklore, basing his paintings at times on 19th century Eastern European woodcuts and embroidery with representations of fairy-tales and stories, or on animation movies, comic strips and other popular art forms. As in an oral tradition, the digested and assimilated references suggest a domain of received stories and ideas.



亚美尼亚艺术家 Armen Eloyan 将我们熟视无睹的形象引入了一个噪聒而肮脏的国度里。观众进入赤裸而暴烈的世界，带来毫无防备的恐惧的同时，开始认识了自我。他用全身而不仅仅用手腕作画，由此，他让绘画成为了冒险而有趣的杂技戏法，好比穿着松大的鞋子奔跑一样。作画的渴望以及情节叙述的本能，相互构成了作品中并不稳定的平衡状态，这需要画家恒久的奉献精神。艺术家以敏感和热情将自己投身于图像的研究中，并且时时平衡着不确定性与目的性，他的大尺寸作品经常立于一个例如构成主义者的立场上，对色彩的构建进行研究。Armen Eloyan 的主题总是与民族艺术或民间故事相关，这些故事来自于 19 世纪东欧的木刻与刺绣，也来自于一些童话故事、动画片、漫画或另一些流行艺术。

The Armenian, Armen Eloyan (born 1966), has lived and worked in Amsterdam and Zurich. Expressive paintings with reference to cartoons and fairy tales, dark but also humorous. Solo-exhibitions at Timothy Taylor Gallery (London 2008), Parasol Unit (London 2007), Galerie Bob van Orsouw (Zurich 2006).

Armen Eloyan，亚美尼亚艺术家，出生于 1966 年。现在阿姆斯特丹和苏黎世工作和生活。题材多为卡通和童话的表现主义绘画，黑暗但不失诙谐。近期个展：Timothy Taylor Gallery（伦敦，2008）Parasol Unit（伦敦，2007）Galerie Bob van Orsouw（苏黎世，2006）

ShanghART
香格纳画廊

Corey McCorkle



Corey McCorkle is best described not as an object-maker but as a spatial interventionist.

Film is a growing component of McCorkle's production, not least because of its presumed transparency. Recent films include: *Preah* (2005), *Tower of Shadows* (2006), and *Bestiaire* (2007), slide-show-like view of a defunct zoo outside Istanbul. In each case McCorkle adopts a neutral approach, employing static close-up shots that divest the camera of subjective personality while simultaneously highlighting its function as framing device. It would seem that for McCorkle meaning exists outside our efforts to harness it, just as this application to meaning is all we can ever claim to have. At Shanghart the artist will show *March*, 2008 his video about The Knickerbocker Greys, a historic after-school leadership program for children and teenagers, has been shown at the Park Avenue Armory. Featuring the Knickerbocker Greys, a paramilitary drill club for children that has practiced at the Park Avenue Armory since 1881, McCorkle explores the club's weekly pageant, highlighting the neo-gothic interiors of this historic building. Most

of McCorkle's work - a mix of architecture, sculpture, installation, and traditional documentary technique - explores utopian communities and zones of public space.

Corey McCorkle, 对他最好描述的不应该是作为一位实物创作艺术家，而应作为一位对空间内进行介入创作的艺术家。

电影是作为 McCorkle 创作正在发展的一部分，不仅是因为电影中那看似明了又无法了解其终的情节。他最近的电影作品包括：普利（2005）、塔之影（2006）、和斗兽者（2007），而斗兽者（2007），以幻灯片的方式展示了在伊斯坦布尔之外的一个被废弃的动物园。在每一个作品中 McCorkle 采用了一个中立的方法，使用静态特写镜头拍摄，剥除了摄像机主观个性的同时，突出了它作为框架画面的设备功能。它似乎说明对 McCorkle 而言，我们努力去驾驭的存在的外界，是我们永远无法做到的。在香格纳画廊，艺术家将展出他的影像作品《行军》，是在 2008 年创作的关于 Knickerbocker Greys 的作品：是一个有历史悠久的，在课后为训练孩子和青少年领导能力的课程，作品已经在纽约的公园大道军械库中展出。Knickerbocker Greys 是一个从 1881 年就已经在公园大道军械库给孩子们练习的、军事化的训练俱乐部，McCorkle 探索了俱乐部每周一次的游行，强调了这座有历史意义大楼的新哥特式的室内建筑风格。大部分 McCorkle 的作品是建筑、雕塑、装置以及传统的文献技术——探索乌托邦公社和公共空间的地域。

Corey McCorkle (b.1969), Solo exhibitions include Kunsthalle Bern, Switzerland; MC, Los Angeles; Objectif, Antwerp. Participated at the Witney Biennale (2008) and Berlin Biennale (2006). Group-exhibitions include PS1 (NY 2005), Renaissance Society (Chicago 2001), Apex Art (1998), South London Gallery (1998).

Works with video, and with photographic and sculptural installations

Corey McCorkle, 1969 年出生。个展包括 Kunsthalle Bern, 瑞士。MC, 洛杉矶。Objectif, 安特卫普。曾参加 2008 Witney 双年展和柏林双年展。群展包括 PS1, (纽约, 2005), 文艺复兴社会 (芝加哥 2001), Apex Art (1998), 南伦敦画廊 (1998)。作品形式为录像, 照片和雕塑装置。

ShanghART
香格纳画廊

Shi Yong



Shi Yong's extensive video project "Think Carefully, Where Were You Yesterday" (2007 – ongoing) deals with the 'politics of representation': The videos have deep personal perspectives and consist of interviews conducted with minorities that seldom have a voice of their own in China's public realm. Neglected and ignored identities such as AIDS victims, prostitutes, political activists, homosexuals and drug addicts are being thoroughly questioned about their existence, their desires and defeats. Contrasting the disturbing narratives of exclusion, the aesthetic and the visual language of the videos consist of calm b/w close-ups focusing on every little expression of the inter-viewers. The outcome is a touching non-judgmental documentation of marginalized realities in today's China.

施勇

这是施勇 2007 年开始的大型影像项目（待续），深度挖掘了陈述的手段。在这些影像作品中，涉及到一些在中国的公众面前很少露面的阶层，并揭示他们内心的私密。艺术家访问了爱滋病患者，妓女，政治活动家，同性恋以及吸毒者这些被人们忽略的个体，详细了解他们的生存状态，他们的愿望以及他们的无奈。与那些将他们作为反面教材的叙述不同，施勇用一种艺术的，真实的语言放大每一位被采访者措辞的每一个小细节，对他们追根究底。而该作品最终将成为对今日中国边缘人群的客观记录。

Shi Yong, born in 1963, Shanghai. Recent

exhibition include: ShContemporary 08-Shi Yong at Best of Discovery, Art Fairs Shanghai Exhibition Center, Shanghai; Our Future-The Guy & Myriam Ullens Foundation Collection, Ullens Foundation, Beijing ; 2007, Keep an Eye on China, N.O.Gallery, Milan, Italy;

施勇，1963 年出生于上海。近期展览包括：2008 上海艺术博览会国际当代艺术展-惊喜的发现 & 户外项目，艺术博览会上海展览中心，上海。2008 我们的未来-尤伦斯基金会收藏展，尤伦斯基金会，北京。2007 聚焦中国，N.O. 画廊，米兰，意大利。

ShanghART
香格纳画廊

Yutaka Sone



Born in Shizuoka, Japan in 1965, Sone is among a generation of Tokyo artists who emerged in the early 1990s to significant international attention. Currently a resident of South Pasadena, he received his B.F.A. in 1988 and his M.A. in architecture in 1992, both from Tokyo Geijutsu University.

Sone works in a variety of media including performance, video, and sculpture. His intricately designed pieces are informed by his experience with the built environment and historical sculpture. They are also influenced by his investigations into the social realm. His work first appeared at MOCA in Public Offerings, to which he contributed Her 19th Foot, a 1993 performative piece

composed of 19 modified bicycles hitched together. In 2000, Sone was the recipient of the prestigious Philip Morris Art Award and was an artist in residence at ArtPace, San Antonio. He has exhibited extensively internationally including at the International Triennale of Contemporary Art in Yokohama, Japan, in 2001, the 25th Biennial de Sao Paulo in 2002, and the Sydney Biennale in 2002. He will represent Japan in the 2003 Venice Biennale.

Yutaka Sone, 1965 年出生于日本，专业是艺术和建筑。他是一个旅者，在他的第一个旅途里，1987 年到 1988 年的一年半里，他探索了欧亚大陆。他的作品和这有很大的关系：他在试图放弃旅者漂流经历，试图转换成一件切实的东西；很正确的，感知的精神状态一直都在不停的流动着。

这位艺术家一直徘徊在各类媒介中：他使用雕塑，油画，素描，录像和建筑，他不断的改变他捕获世界的方式，他而且也对新型冒出的风景地形很感兴趣，包括在实验阶段的工业风景。这些艺术活动在 10 年前开始实践，包括大量的主题，对观念的探讨和旅程。Sone 到过森林，在洛杉矶，他经常和学生们在同一天去滑雪和冲浪（美丽的一天，2001），他在日本的时候做了一个关于到一个虚幻的小岛去旅游的计划。



ShanghART
香格纳画廊

Luc Tuymans

Luc Tuymans is an artist more concerned to problematise than to delight. The 50-year-old Belgian is probably the most influential painter of his generation. His hauntingly vacant images are compelling yet elusive to the point of seeming wilfully obtuse. They put you in a mood (a blue one, generally), but you come away from them with a generalized sensation rather than specific visual memories. Although they often focus on singular objects or events, they are somehow too tricky and shadowy to submit to memorability. He tackles loaded political themes — past shows have taken on the Holocaust, Belgian meddling in post-colonial Congo, and the press response to the September 11 attacks — in ways that are teasingly tangential. It is history as experienced by the numbed, the apathetic, the befuddled. One of the strangest aspects of Tuymans's project is his strict rule of finishing each painting in a single sitting, whereas Tuymans has more than lived up to his anti-heroic ideal of the “authentic forgery.” The pervasive unease in Tuymans's work amounts to a sublimated violence. His imagery deals with conflicts and problems obliquely: Seemingly intent on capturing the banality of evil rather than its drama.

作为同辈中最具影响力的艺术家，50岁的比利时艺术家吕克·图伊曼斯似乎更关注事物本身的不安，而非愉悦的一面。他飘忽而空洞的图像虽引人注目，却有随意而晦涩。它们会传染一种情绪（通常是忧郁的），但你会因一种似曾相识的感觉而并非记忆来摆脱它们。他经常关注单一的事物，它们过于戏剧和阴暗以至于经常被记忆所忽略。他将非常严肃的历史政治主题非常间接地表现出来，比如说过去的大屠杀——比利时与其前殖民地刚果发生的冲突以及911事件之后的迅速反应。这就是无动于衷而麻木的人对历史的感知经验。图伊曼斯创作中最具表现力的因素之一是他的油画都是一次完成。但相比于那些快乐的生活状态的表现，图伊曼斯则拥有更多反英雄主义理想式的“纯正伪作”。渗透在图伊曼斯作品中的不安感使暴力得到升华。他用图像化的方法来处理冲突与问题：比起戏剧性的情节，他似乎对捕捉平凡中的罪恶更在行。



Luc Tuymans (1958) was born in Mortsel (Belgium). Now he lives and works in Antwerp (Belgium). Recent exhibitions include “Come and See”, Zacheta National Gallery of Art, Warsaw (2008), Tate Modern, London, ‘What is painting?’, MoMA, New York, (2004), ‘A Story of the Image: Visual Art as Visual Culture’, Institute of Contemporary Arts, Singapore (2007)

吕克·图伊曼斯（1958）出生于比利时。现在生活在比利时的安特卫普。近期展览包括“come and see”泰特，伦敦（2008），“绘画是什么？”纽约现代艺术馆（2004），“图像的故事：视觉艺术和视觉文化”，新加坡当代艺术（2007）

ShanghART
香格纳画廊

Xu Zhen

The artist takes intrinsically slight material and plays with it without condescension: His work entails theatrical humor as well as social critique, neither entirely serious nor obviously ironic. Xu Zhen's extensive body of work includes photography, installation art and video evoking moments of complexity.

Featured in the INVOLVED exhibition will be a spare new sculpture entitled *It*, consisting of a tiny speck of mud viewable through a microscope. One viewer at a time discovers that the minute sculpture depicts the famous image of Neil Armstrong's first footprint on the moon. With this installation, Xu Zhen continues his ongoing investigation of fact and fiction by referencing the controversial debate over the 1969 Apollo 11 lunar landing. Various conspiracy theorists claim that during the Cold War era, the United States government faked the American lunar landing in its haste to beat the Soviet Union to the moon. Thus, by creating a faux artifact from a possible non-event, Xu highlights the media's role in directing modern-day history and poses the question: where do we stand?

徐震

徐震的作品非常广泛，包括摄影，装置及影像，并把他个人的独特体验和中国社会政治的姿态反映其中。他的作品并非只是以述行的倾向来表达，同样有着很强的概念意义。在对定义的扩展性上，徐震的表演是成功的，尝试也是大胆的。

在包含（INVOLVED）展中将会有一个新的雕塑——透过显微镜观察一块微尘，据观察，它与当年阿姆斯特朗登月时候留下脚印有关。在这个装置作品中，徐震争议性地运用阿波罗 11 号登月事件继续他一贯对于现实与虚构的研究与关注，一些阴谋论家在冷战时期宣称，美国政府假造了美国登月事件，以此来刺激前苏联的航天进程。于是，为一次未曾发生的事件创造一件虚假的人工制品，徐震指明了媒体在现代历史中扮演的角色，并同时设问：我们正站在何处？



Xu Zhen, born in 1977, Shanghai. Recent exhibition include: 2007 , Art Basel Miami Beach 07-Xu Zhen: ShanghART Supermarket, Art Fairs Booth N14, Miami Beach Convention Center, Miami, U.S.A.; Art 38 Basel, Art Unlimited-Xu Zhen 18 Days (at B3), Art Fairs Switzerland; 2008 FIAC 2008-Booth B12, Art Fairs Grand Palais, Paris; Life? Biomorphc Forms in Sculpture, Kunsthaus Graz, Graz, Austria

徐震，1977 年在上海出生。近期展览包括：2007 ，迈阿密巴塞尔艺术博览，07-徐震：香格纳超市，艺术博览 N14 展区，迈阿密海岸会议中心，迈阿密，美国。第 38 届瑞士巴塞尔艺术博览会，艺术无限-徐震 18 天，艺术博览会，瑞士。2008，法国国际当代艺术博览会 2008-展位 B12，艺术博览会 巴黎大皇宫，巴黎。Life? Biomorphc Forms in Sculpture, KUNSTAUS GRAZ, 格拉茨，奥地利。

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Zhang Enli

Zhang Enli's mode of engagement entails photographically documenting his close environment. He then employs the photographs' claim on the real to develop his observation of his surroundings, though in a more intuitive and fragmented manner on the canvas. The circuitous route by which Zhang Enli comes to the image is typical of a methodology based on the experience of memory. It is not the repeated image that is central to each painting, but rather the process of reflecting on the events and objects that led him to it.

Accordingly, in his current paintings of trees, only fragments are revealed to the spectator. As in his other work, these paintings come across as 'un-finished' because they are semi-transparent and leave some of the white canvas exposed. This can be understood as the emergence of reality in the sphere of art, or, perhaps, vice versa. INVOLVED will feature two of Zhang Enli's recent, more abstract, paintings evolving around 'light'.



张恩利

张恩利在日常生活中用照片详细地纪录他的周遭环境。他把照片那种详尽的方式用在实际中以深化他对周围的观察，尽管表达在画布上更为直观和片段。张恩利这种间接的方式是典型的基于回忆经验的方法论。但复制并非他绘画的主旨，更重要的是对引领他表达的事件或物体作出反应。因此，在他近期关于树的绘画里，只有不完整的局部被展示给观众。就如他其它的作品，这些画的“未完成”感令人印象深刻——在画布上的白色营造出了画的半透明感。然而作为真实的表露进入了艺术的范围，这是可以被理解的，或，也许反之亦然。包含 (INVOLVED) 展中将展出张恩利最近的有关于“光”的一系列更为抽象的作品。

Zhang Enli, born in 1965. Now lives and works in Shanghai. 2008 Zhang Enli solo exhibition, ShanghART H-Space, Shanghai; 2007 Zhang Enli, Hauser & Wirth, Zürich, Switzerland; 2006 Zhang Enli-Solo Presentation on Armory Show 2006, Hauser & Wirth Gallery, New York, U.S.A. Shanghai Art Fair—ShanghART Gallery Booth Nr. F30, Art Fairs ShanghaiMART; Trans Local Motion—7th Shanghai Biennale 2008, Shanghai Art Museum, Shanghai;

张恩利，出生于 1965，现工作和生活在上海。近期展览包括：2008 张恩利个展，香格纳 H 空间，上海。2007 张恩利，HAUSER & WIRTH 画廊，苏黎世，瑞士。张恩利-2006 纽约军械库展，HAUSER & WIRTH 画廊，纽约，美国。2008 上海艺博会—香格纳画廊展位 F30，艺术博览会上海世贸商城。快城快客—第七届上海双年展，上海美术馆，上海。

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