

ShanghART
BOOTH A01

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蒋鹏奕

赵洋

孙逊

张鼎

陈维

苏畅

赵仁辉

JIANG PENGYI

ZHAO YANG

SUN XUN

ZHANG DING

CHEN WEI

SU CHANG

ROBERT ZHAO RENHUI

图片：蒋鹏奕，荒凉赠予孤独的纪念碑-分子之爱，2023

蒋鹏奕 JIANG PENGYI

b. 1977, 工作生活在北京
Works and lives in Beijing

蒋鹏奕的作品主要以摄影、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。在最新的摄影系列《荒凉赠予孤独的纪念碑》中，艺术家将现成的铜质铸像、或者自己捏制的铜丝形象放置于化学溶液中，经历长时间的消溶与侵蚀，使之重新结晶、再生长置换成了蛮荒幻境中的“纪念碑”。与其2021年拍摄于敦煌无人区黑戈壁的大画幅系列《砾石谅解了大海》所呈现的“时间”侵蚀不同，新系列作品通过一种化学掠夺，将被赋予的形态定义为一种荣誉。化学元素间的分离与重组，不可见且不可抵御的掠夺与侵占，呼应的正是社会文化、时代记忆对“人”本身潜移默化的影响。

Jiang Pengyi's artistic oeuvre primarily employs photography and video as mediums to present the internal and external obstacles and perplexities of individual existence through the creation of surreal landscapes and subtle narrations of scenery. In his latest photographic series, "The Monument Bestowed by Desolation to Solitude," the artist places readymade bronze sculptures or self-molded copper wire figures in chemical solutions, subjecting them to prolonged dissolution and corrosion. This process allows them to recrystallize and regenerate, transforming them into "monuments" in a desolate, fantastical realm. Unlike his 2021 large-format series "Gravel Fathoms the Sea," shot in the uninhabited Black Gobi desert of Dunhuang, which showcased the erosion of "time," this new series presents a form of chemical plunder, depicting the bestowed morphological definition as a kind of honor. The separation and recombination of chemical elements, along with the invisible and irresistible plunder and occupation, resonate with the subtle influence of social culture and epochal memory on the "individual" itself.

蒋鹏奕 JIANG PENGYI



荒凉赠予孤独的纪念碑-时间之锚, 2023

The Monument Bestowed by Desolation to Solitude—The Anchor of Time

收藏级喷墨打印, 裱于纯铝板, 钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic, 181(H)*145cm

Edition of 3 + 2AP, JPY_5914

蒋鹏奕 JIANG PENGYI



荒凉赠予孤独的纪念碑-分子之爱, 2023

The Monument Bestowed by Desolation to Solitude—The Love of Molecules

收藏级喷墨打印, 裱于纯铝板, 钢化亚克力

Archival inkjet print, mounted on aluminium panel, toughened acrylic, 100(H)*80cm

Edition of 3 + 2AP

JPY_2714

蒋鹏奕 JIANG PENGYI



平复贴, 2015
Inconsolable Memories No.16 & 17 & 18 & 19

宝丽来, 8x10英寸, 即显胶片
Polaroid, 8x10 inches, instant film
27.4(H)*21.4cm*4

JPY_9792 & JPY_9775 & JPY_8934 & JPY_1103

蒋鹏奕 JIANG PENGYI



自迹, 2016

Trace No.8 & 9 & 14 & 16

宝丽来, 8x10英寸, 即显胶片

Polaroid, 8x10 inches, instant film

27.4(H)*21.4cm | With frame 28*22*3.8cm*4

JPY_3949 & JPY_0068 & JPY_3545 & JPY_2792



展览现场 | 蒋鹏奕个展, 自迹, 香格纳上海 M50空间, 2016

Installation view | JIANG PENGYI Solo Exhibition, Trace, ShanghART Shanghai M50 Space, 2016

苏畅 SU CHANG

b. 1985, 工作生活在上海
Works and lives in Shanghai

苏畅惯用石膏、麻纤维等最简单的雕塑材料进行塑造，在制作过程中又强调最直接的“手的思考”，希望能通过简洁的语言直面对于雕塑本体的讨论。“呼吸是身体和环境置换的方式，我的雕塑则用触觉和空间置换。”在苏畅的作品中，他将自身的直觉具象化，将雕塑置于典型而日常的环境之间，让他们脱离原有固定的形式重新进入阅读。

Su Chang habitually uses the simplest sculptural materials such as plaster and hemp fiber for modeling, while emphasizing the most direct “hand thinking” in the production process, hoping to directly confront the discussion of the ontology of sculpture through concise language. “Breathing is a way for the body and the environment to exchange, while my sculptures use tactile and spatial exchange.” In Su Chang’s works, he concretizes his own intuition and places sculptures between typical and everyday environments, allowing them to break away from their original fixed forms and re-enter the reading.

苏畅 SU CHANG



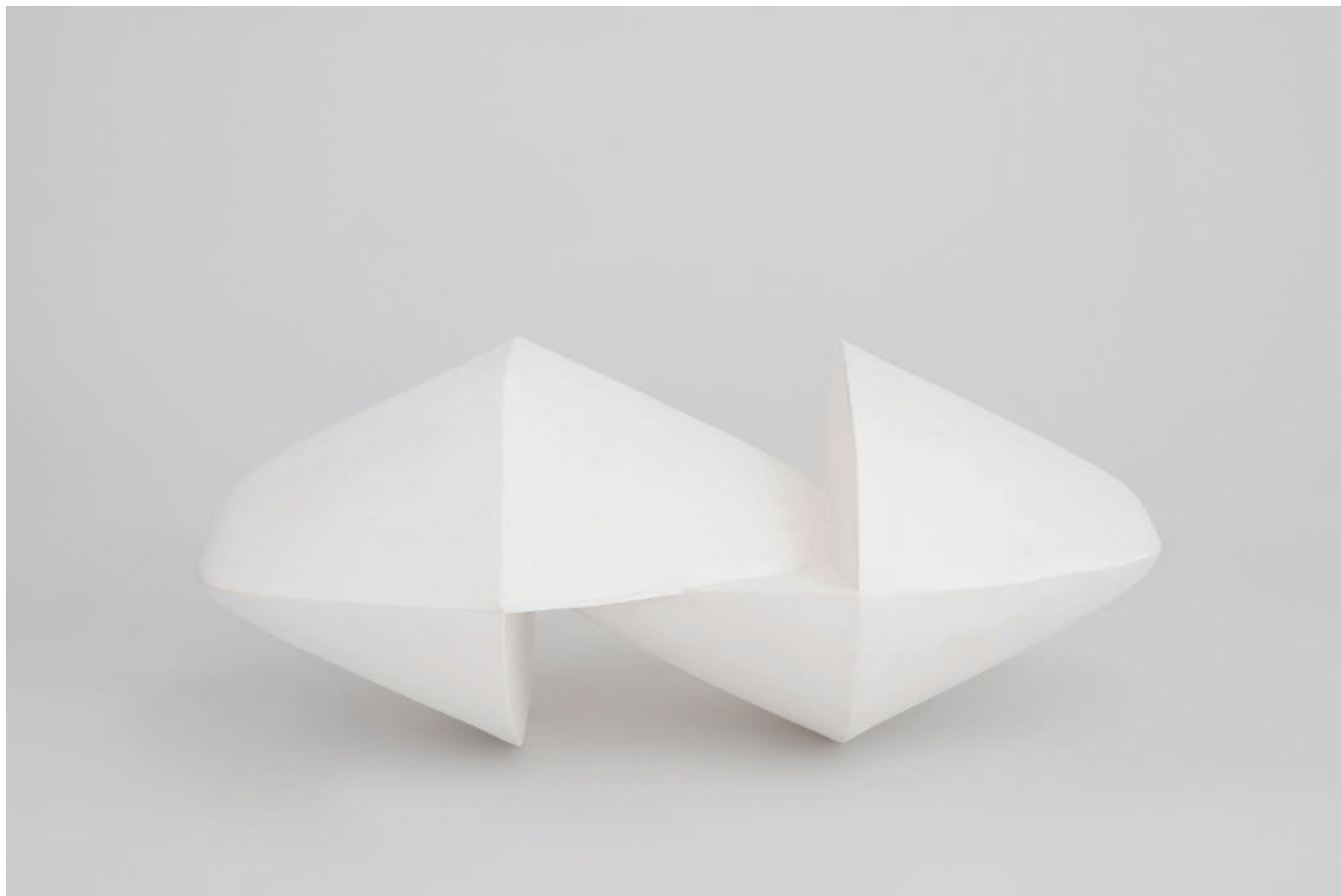
折叠, 2022
Fold

石膏, 麻纤维, 胶
Gypsum, linen, glue
97(H)*80*36cm
SC_5489



细节 Details | 苏畅 SU CHANG, 折叠 Fold, 2022

苏畅 SU CHANG



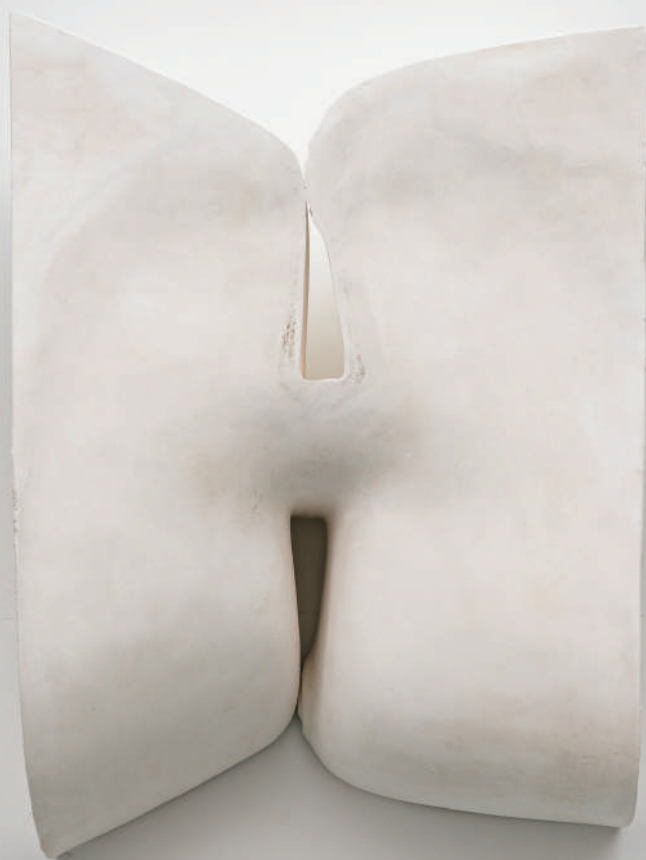
折叠, 2022
Fold

石膏, 麻纤维, 胶
Gypsum, linen, glue
36(H)*87*53cm
SC_8221



细节 Details | 苏畅 SU CHANG, 折叠 Fold, 2022

苏畅 SU CHANG



折叠, 2022
Fold

石膏, 麻纤维, 胶
Gypsum, linen, glue, 85(H)*62*28cm
SC_1901



细节 Details | 苏畅 SU CHANG, 折叠 Fold, 2022

赵洋 ZHAO YANG

b. 1970, 工作生活在杭州
Works and lives in Hangzhou

赵洋画面的图像常常是日常稀松不起眼的小事物，画家并非倾心研究于此，而是赋予物象自己不同的理解与阐释。作为一位绘画工作者，赵洋更像导演，试图用个体的绘画语言，将记忆与叙事有机的串联起来。画面的各类图像就似各类型的演员，各尽其职的摆出种种造型，演一出赵氏风格的内心戏，种种经历、情感、历史、故事以及内心的情愫用质朴的画语娓娓道来。

The images in Zhao Yang's paintings are often trivial and inconspicuous small objects in daily life. The painter is not devoted to studying them but endows the objects with his own different understandings and interpretations. As a painter, Zhao Yang is more like a director, trying to organically link memories and narratives together with his individual painting language. The various images in the paintings are like various types of actors, each playing their part and posing in various ways, performing a Zhao-style inner play. Various experiences, emotions, histories, stories, and inner feelings are told in a simple painting language.

赵洋 ZHAO YANG



沉默者 AB, 2024
Silencer AB

布上油画、丙烯
oil and acrylic on canvas
200(H)*150cm
ZY_9216



细节 Details | 赵洋 沉默者 AB, ZHAO YANG Silencer AB, 2020

赵洋 ZHAO YANG



J巫师猎人与会抽烟的母鸡 AA, 2023
The Witch Hunter J and the Smoking Hen AA

布上油画
oil on canvas
150(H)*210cm, ZY_1508



细节 Details

赵洋 J巫师猎人与会抽烟的母鸡 AA, 2023

ZHAO YANG The Witch Hunter J and the Smoking Hen AA, 2023

赵洋 ZHAO YANG



宇航员, 2020
Astronaut

装置

installation

铁架, 石膏雕像, 木头

Iron frame, gypsum statue, wood
72(H)*40*37cm, ZY_6922



细节 Details | 赵洋 ZHAO YANG, 宇航员 Astronaut, 2020

赵洋 ZHAO YANG



野兔, 2015
The Hare

皮革上油画
oil on leather
铁架, 木框

Iron Stand, Wood frame
51(H)*31*2.6cm 2 pieces, ZY_2514

赵洋 ZHAO YANG



英雄, 2015
Hero

布上油画、丙烯
oil and acrylic on canvas
160(H)*130cm, ZY_9819

孙逊 SUN XUN

b. 1980, 工作生活在北京
Works and lives in Beijing

孙逊的作品通常为手绘而成的动画影片，以及伴随动画诞生的一系列绘画原稿，当中涉猎的创作媒介繁多，每件原稿都可被看作构成其电影宏大世界观的一块拼图。2019年，孙逊开启了长篇动画电影项目《魔法星图》，一个由不同艺术风格史构成的定格动画。这部史诗级的电影讲述了男孩“小之”为了找寻他的本源意识而跨越六个世界的故事，每个虚构的世界分别由不同的绘画技法呈现。其中在地域“鲸邦”中，艺术家围绕布上油画和树脂材料展开了最新的探索；与此同时，孙逊正在上海油罐艺术中心进行的个展《消失的马戏团》，亦首次呈现了相关的一系列大尺幅油画作品。

Sun Xun's works are usually hand-drawn animated films and a series of original paintings that accompany the birth of the animations, involving a wide range of creative mediums, and each original can be seen as a piece of the puzzle that constitutes the grand worldview of his films. In 2019, Sun Xun launched the feature-length animation project "The Magic of Atlas," a stop-motion animation composed of different art style histories. This epic film tells the story of a boy named "Xiao Zhi" crossing six worlds to find his original consciousness, with each fictional world presented in different painting techniques. In the realm of "Jingbang," the artist has explored the latest developments in oil painting on canvas and resin materials; at the same time, Sun Xun's solo exhibition "Parallel Circus" currently being held at the Tank Shanghai also presents a series of large-scale oil painting works for the first time.

孙逊 SUN XUN

“魔法星图”之鲸邦角色设定 — 赌徒与狂徒, 2023

“Magic of Atlas” Characters Design of Jingbang – The Gambler and the Fanatic



布上油画，树脂
Oil on canvas, resin
60(H)*90cm*2

SX_8709
SX_8197



“魔法星图”之鲸邦场景设定 — 浪漫骑士, 2023

“Magic of Atlas” Scene Design of Jingbang – Romantic Knight



细节 Details | 孙逊 SUN XUN, 《赌徒与狂徒 The Gambler and the Fanatic》, 2023



细节 Details | 孙逊 SUN XUN, 浪漫骑士 Romantic Knight, 2023

孙逊 SUN XUN



飞翔的大河, 2023
The Flying River

木板上油画, 树脂
Oil on wood, resin
60(H)*100cm, SX_0805

孙逊 SUN XUN

数不尽的你
Countless You, 2023



树皮纸上油画、树脂，裱于木板上
Oil, resin on bark paper, framed on
wood panel
30(H)*45cm*2



SX_2556
SX_2839

所现皆幻
Everything that Appears is an Illusion, 2023

孙逊 SUN XUN



寓言, 2021
Allegory

沙发, Sofa
84(H)*65*85cm
SX_2420



细节 Details | 孙逊 SUN XUN, 寓言 Allegory, 2021

孙逊 SUN XUN



寒夜旅人, 2021
Tourist in Cold Night

沙发, Sofa
80(H)*60*70cm
SX_4028



细节 Details | 孙逊 SUN XUN, 寒夜旅人 Tourist in Cold Night, 2021

孙逊 SUN XUN



迷者之屋, 2021
The House Where the Lost Live

沙发, Sofa
100(H)*60*80cm
SX_3820



细节 Details | 孙逊 SUN XUN, 晴岚之巅 On the Top of Sunny Haze, 2021

张鼎 ZHANG DING

b.1980, 工作生活在上海
Works and lives in Shanghai

张鼎是在当代艺术界最为活跃的中国艺术家之一。他常使用雕塑、装置及影像等媒介进行创作，也常举办大规模的、积极邀请其他艺术家及观众参与的视觉-音乐现场项目。此次呈现的《漩涡》系列始于2017年，艺术家使用有着深远艺术史意义的镀24k金铜板，通过蚀刻的方式在其上绘制世界上各个大型露天金矿的地理地貌。在“以金论金”、用金子绘制藏宝图的戏谑姿态之外，同时融入艺术家近年来常用的人体骨骼意象，进一步探索与人类观念、集体意识、意志冲突、权力以及心理和身体操纵有关的概念。

Zhang Ding is one of the most active Chinese artists in the contemporary art world. He often uses mediums such as sculpture, installation, and video to create works, and often hosts large-scale visual-music live projects that actively invite other artists and audiences to participate. The “Vortex” series presented this time began in 2017. The artist uses 24k gold-plated copper plates, which have a long art historical significance, to depict the geographical topography of the world’s major open-pit gold mines through the etching technique. In addition to the playful gesture of “discussing gold with gold” and using gold to draw treasure maps, the artist’s human skeletal imagery, which has been frequently used in recent years, is also incorporated to further explore concepts related to human notions, collective consciousness, conflicts of will, power, and psychological and physical manipulation.

张鼎 ZHANG DING



漩涡#3, 2018 - 2020
Vortex#3

不锈钢镀24k金, 铜板镀24k金, UV印刷, PC树脂, 油漆, 玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass, UV printing, polycarbonate, paint, glass
65(H)*54*8.2cm
ZD_9616

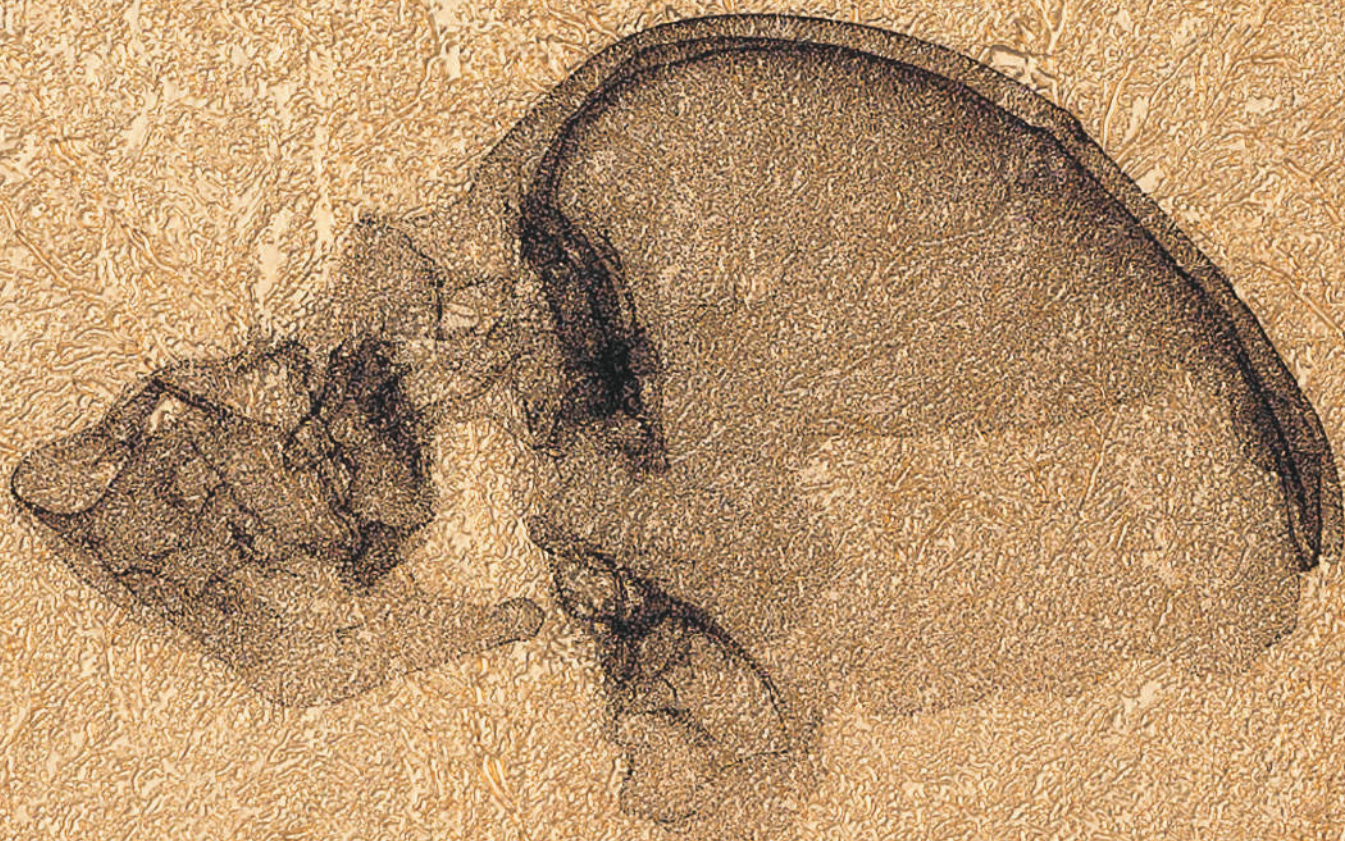


张鼎 ZHANG DING



漩涡#6, 2018 - 2020
Vortex#6

不锈钢镀24k金, 铜板镀24k金, UV印刷, PC树脂, 油漆, 玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass, UV printing, , polycarbonate, paint, glass
54(H)*65*8.2cm
ZD_0537



张鼎 ZHANG DING



漩涡#9, 2018 - 2020
Vortex#9

不锈钢镀24k金, 铜板镀24k金, UV印刷, PC树脂, 油漆, 玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass, UV printing, polycarbonate, paint, glass
65(H)*54*8.2cm
ZD_6451



细节 Details | 张鼎 ZHANG DING, 漩涡#9 Vortex#9, 2018 - 2020

张鼎 ZHANG DING



漩涡#13, 2018 - 2020
Vortex#13

不锈钢镀24k金, 铜板镀24k金, UV印刷, PC树脂, 油漆, 玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass, UV printing, polycarbonate, paint, glass
65(H)*54*8.2cm
ZD_1159



细节 Details | 张鼎 ZHANG DING, 漩涡#13 Vortex#13, 2018 - 2020

陈维 CHEN WEI

工作生活在北京

b.1980, works and lives in Beijing

陈维的艺术创作始于杭州，最初从事声音艺术创作与表演，而后转向于影像及装置，常以舞台装置和情境再造的方式呈现于摄影之中。“新城”和“俱乐部”是陈维自2013年着手创作的两个重要项目，其中持续十年的“新城”系列源自城市流变中的现实与想象，关于硬币系列的雕塑装置与摄影，最初发展于2012年为尤伦斯当代艺术中心的群展《ON|OFF》而作的“金属圆片”系列，后将焦点落在许愿硬币和喷水池中的无名雕塑之上；“俱乐部”则聚焦城市夜生活的起源及发展变化，“夜晚的俱乐部像是一个堡垒和出口，也像是整个社会生活中一个松弛的虚构的部分……”

Chen Wei's artistic creation began in Hangzhou. He initially engaged in sound art creation and performance, and later turned to video and installation, often presenting stage installations and re-created situations in photography. "New City" and "Club" are two important projects that Chen Wei has been working on since 2013. The decade-long "New City" series originates from the reality and imagination of urban changes. The coin-related sculptural installations and photographs originally developed in 2012 for the "Metal Discs" series for the group exhibition "ON|OFF" at the Ullens Center for Contemporary Art, later focusing on wishing coins and anonymous sculptures in fountains. "Club" focuses on the origin and development of urban nightlife. "The nightclub is like a fortress and an outlet, and also like a relaxed and fictitious part of the entire social life..."

陈维 CHEN WEI



硬币与手, 2016
Coins and Hands

青铜, 硬币, 水泥底座, 铁支架
Bronze, coins, cement pedestal, iron holder
122(H)*50*27cm
Edition of 1 + 1AP, CW_3027



细节 Details | 陈维 CHEN WEI, 硬币与手 Coins and Hands, 2016



细节 Details | 陈维 CHEN WEI, 硬币与手 Coins and Hands, 2016

陈维 CHEN WEI



树, 2016
Tree

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
187.5(H)*150cm, Edition of 6 + 2AP
CW_5604

陈维 CHEN WEI



舞池（珠），2013
Dance Hall (Pearls)

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
150(H)*187.5cm, Edition of 6 + 2AP
CW_9753

赵仁辉 ROBERT ZHAO RENHUI

b. 1983, 工作生活在新加坡
Works and lives in Singapore

《源于热量》是新加坡艺术家赵仁辉最新的影像系列，他通过热像仪捕捉城市夜间难以察觉的生命动态，“直到最近，人们还认为野生水鹿在新加坡已经绝迹了。没有人知道现在的鹿群来自哪里。”这一系列亦以双屏录像的形式正在2024年第60届威尼斯双年展中展出。在4月刚刚揭幕的威尼斯双年展新加坡国家馆中，赵仁辉呈现了个人项目《见·森林》，以双年展主题“处处都是外人”为核心，探讨了人类社会与次生林中荒废而茂密的景观之间的微妙平衡。

"Things from the Heat" is the latest video series by Singaporean artist Robert Zhao Renhui. He uses thermal imaging to capture the imperceptible vitality of the city at night. "Until recently, Sambar deers were thought to be extinct in Singapore. No one knows where the current population comes from." This series is also being exhibited in the form of a dual-screen video at the 60th Venice Biennale in 2024. In the Singapore Pavilion at the Venice Biennale, which just opened in April, Robert Zhao Renhui presented his personal project "Seeing Forest," taking the Biennale's theme "Foreigners Everywhere" as the core to explore the subtle balance between human society and the abandoned yet lush landscapes in the secondary forest.

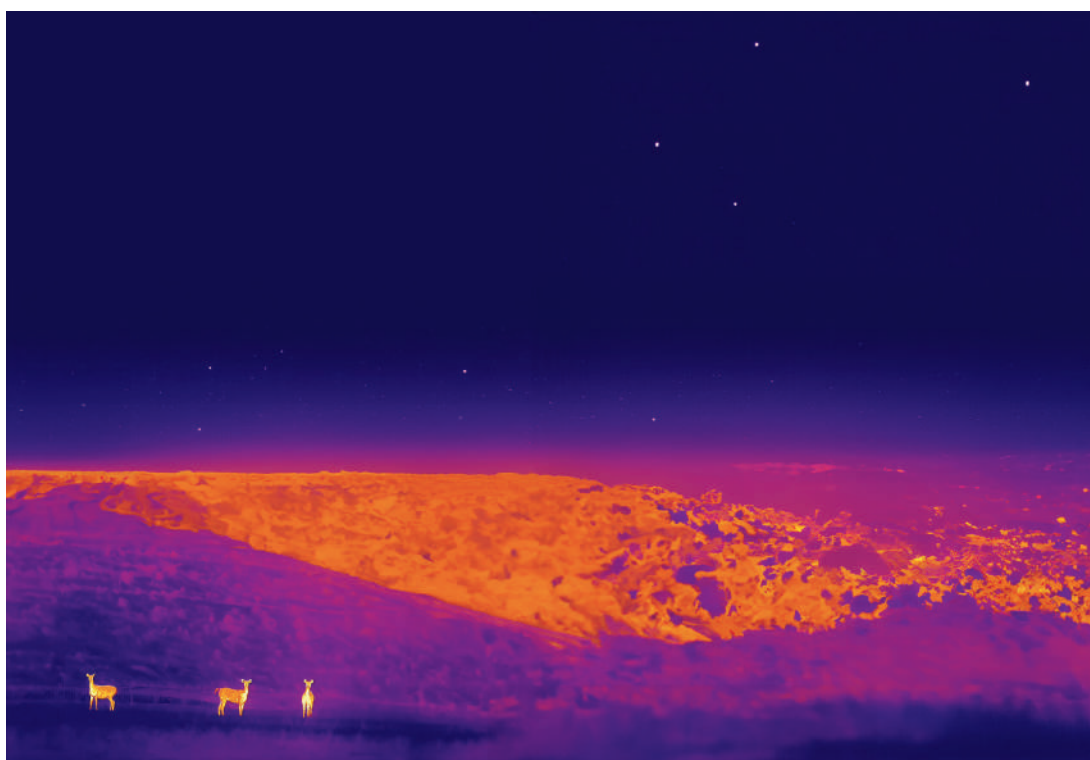
赵仁辉 ROBERT ZHAO RENHUI



源于热量 15, 2023
Things from the Heat 15

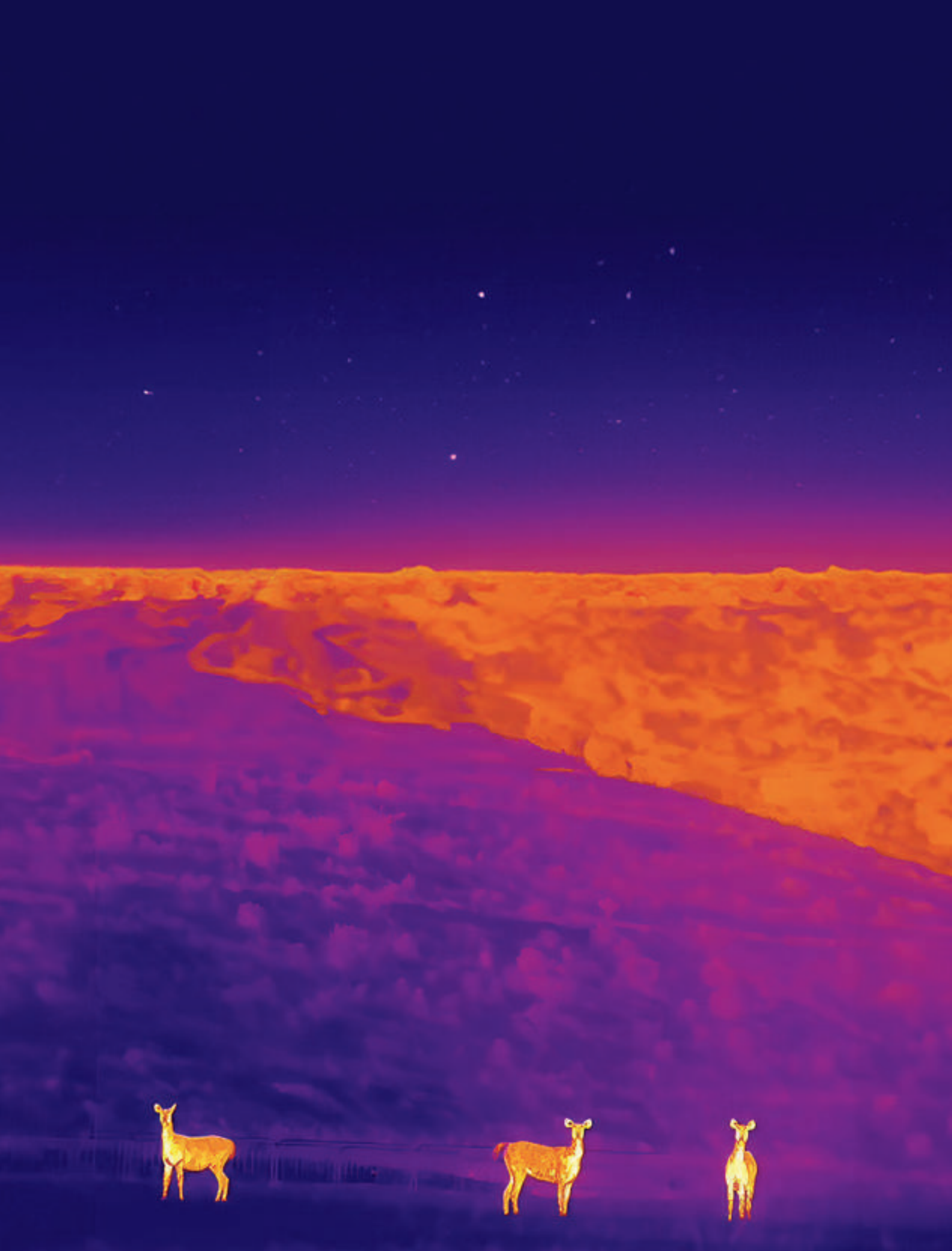
收藏级喷墨打印、三明治装裱
Archival inkjet print, Diasac with frame, 88(H)*90cm
Edition of 3 + 1AP
ZRH_6711

赵仁辉 ROBERT ZHAO RENHUI



源于热量 11, 2023
Things from the Heat 11

83(H)*120cm, Edition of 3 + 1AP
ZRH_4325



细节 Details | 赵仁辉 ROBERT ZHAO RENHUI, 源于热量 11 Things from the Heat 11, 2023

ShanghART

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