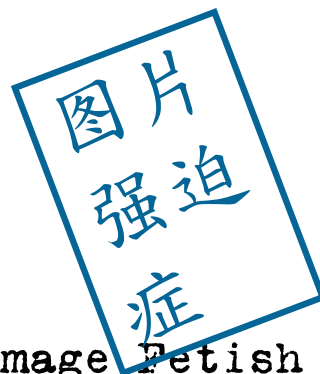


编辑 ●



EDIT: Image Fetish and Phobia

///展览时间: 2012年9月6日至10月5日

Exhibition dates: September 6th to October 5th, 2012, 13:00 -
18:00 ///

Colin Chinnery

GUEST

HE An

LIU Wei

MadeIn Company

TOF

WU Shanzhuan & Inga SvalaThorsdottir

YANG Fudong

YANG Zhenzhong

ZHANG Ding

ZHAO Renhui

ZHOU Xiaohu

ZHU Yu

秦思源

GUEST

何岸

刘韡

没顶公司

TOF (金锋、丁力)

吴山专 & 英格 - 斯瓦拉 • 托斯朵蒂尔

杨福东

杨振中

张鼎

赵仁辉

周啸虎

朱昱

Ever since photography pushed Western painting away from its reliance on realistic representation over a century ago it has taken over society's desire to represent their lives and surroundings as a form of facsimile. Today's non-stop hurricane of photo-images in print and web media is so much part of our physical and psychological landscape that we have almost ceased to recognize them as photographs. Within this field of image saturation, the quest for visual arts photographers has been to create images that stay. This is attested by the millions of spectacular images created in the media everyday that are quickly forgotten compared to images created by artists such as Jeff Wall or Wolfgang Tillmans that are remembered despite their seemingly mundane imagery. For Western artists, their own art history allows access to concepts and techniques going back two thousand years, but the same cannot be said for Chinese contemporary artists. Unlike Western art, Chinese traditional art was not based on realistic depiction, and as such does not offer a vast back-catalogue of visual ideas for artists to access from their

own cultural memory banks. Consequently, the 'weaker' imagery that Western photography based artists can explore is far harder to exploit for Chinese artists. Instead, they need to find formal or subversive conduits between the worlds of photography, conceptual art, and the media.

Dada achieved this by exploding the materiality of photography and media with conceptual bombs and to use the debris in creating hybrids called collage. While collage is now an established art form in the West, Chinese artists have seldom explored this territory even though it appears to be a language that can resonate with the chaos of Chinese contemporary urban existence. In order to explore new possibilities more actively, a group of Chinese artists not exclusively engaged in photography have proposed a new approach in an attempt to open up a broader vision of photography: Instead of inviting photographers to re-imagine contemporary photography in China, the proposal is for artists working in other media but who

explore their visual world using a kind of editorial visual logic can transpose their ideas on to a photo based plane. The result is the exhibition EDIT, for which a curatorial group of four Chinese artists have invited 14 leading artists including art teams working in installation, film and video, painting, and photography to search for new ideas in photo based imagery.

(Text / Colin Chinnery)

自从一个多世纪前，摄影迫使西方绘画脱离原来的写实性再现传统以来，该媒介就作为一种复制形式，成为社会表现其生活以及周遭环境的主要手段。如今，平面和网络媒体上永无休止的图像风暴已经如此深刻地融入我们物质和精神世界，以致于它们几乎不再被当作照片看待。在这种图像饱和的情况下，视觉艺术摄影师的目标就变成创造能站得住、留得下的图像。每天媒体上大量惊心动魄的图像往往过目即忘，而杰夫·沃尔 (Jeff Wall) 或沃尔夫冈·提尔曼斯 (Wolfgang Tillmans) 等艺术家看似平淡的照片却能给人留下深刻印象。对西方艺术家来说，他们面前有两千多年积攒下来的各类观念和技法可供选择，而中国当代艺术家没有这种余裕。和西方艺术不同，中国传统艺术并不以写实性再现为基础，因此今天的中国艺术家在他们

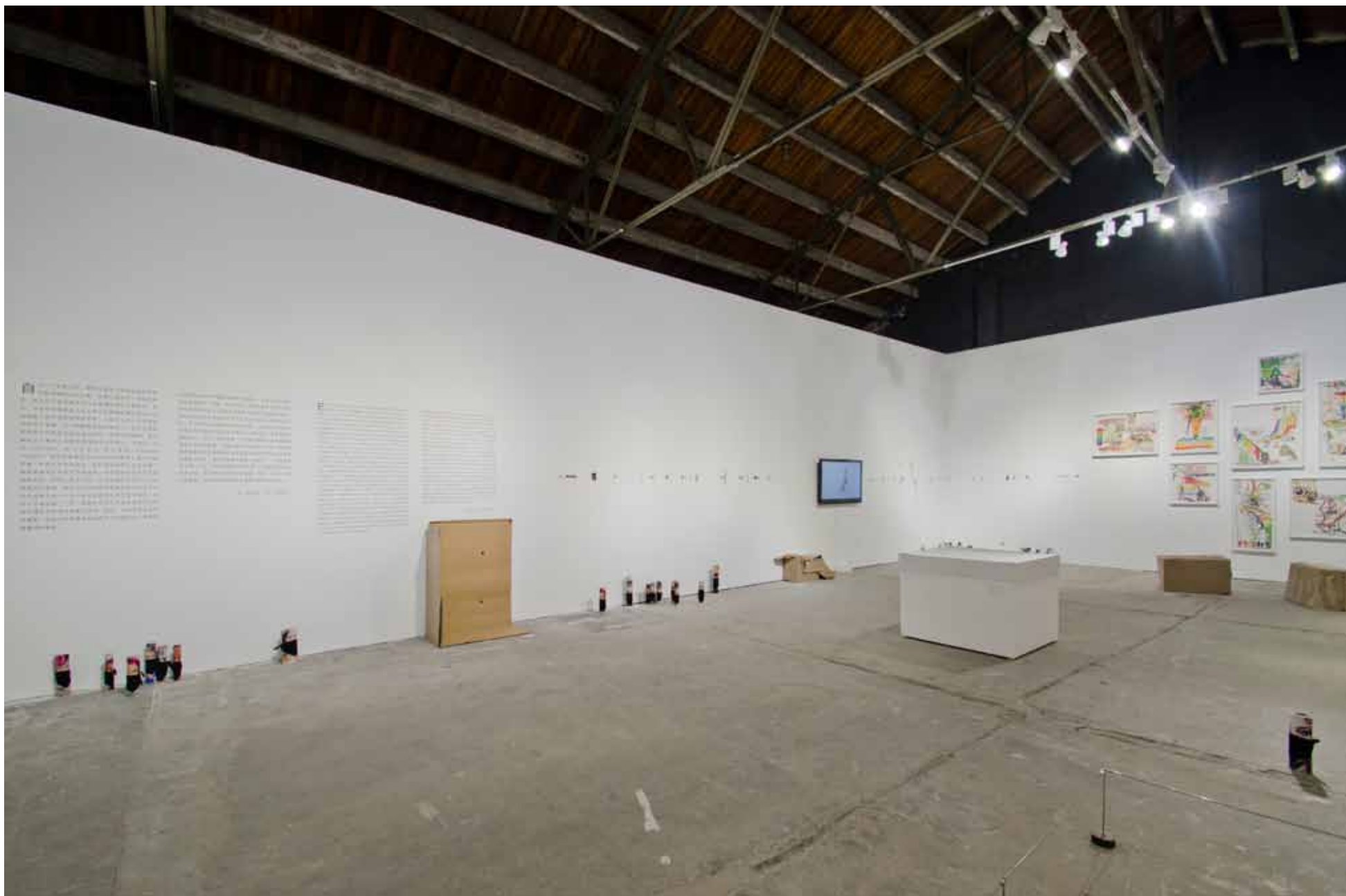
的文化记忆中也找不到一个与之相对应的巨大视觉观念宝库。从这个方面来看，“弱”图像在中国艺术家这里远不如在西方摄影艺术家手里那么好用。相反，中国艺术家必须在摄影、观念艺术和媒体的世界之间找到形式上或富有颠覆性的通路。达达借助观念炸开摄影和媒体的物质性，然后利用其残骸创造出被称为“拼贴”的混合体。拼贴在西方早已是得到承认的艺术形式，但中国艺术家很少在这个领域进行尝试，哪怕该形式似乎很好地对应了中国当代城市生活的混乱状态。为了更积极地探索未知的可能性，一群并非以摄影为主要创作手段的中国艺术家提出一个新方案，希望借此为摄影打开一片更广阔的视野：不是邀请摄影艺术家来重新想象中国当代摄影，而是召集在其他媒介里工作、但借助某种编辑性视觉逻辑进行创作的

艺术家把他们的想法转移到摄影平面上。最终成果就是展览《编辑》——四位中国艺术家（小组）组成的策展团队邀请 14 位著名艺术家及艺术小组（其主要工作媒介包括装置、电影、录像、绘画以及摄影）共同探索并挖掘有关摄影图像的新可能性。

（文 / 秦思源，译 / 杜可柯）

场景 Installation View















秦思源

Colin Chinnery



Intent 意图

甲壳虫、木材、镜子、锡皮、树皮

Bugs, wood, mirror, tin sheet, bark | 2012 | 100.0 * 100.0 * 80.0 cm (39" * 39" * 31")



Intent 意图

甲壳虫、木材、镜子、锡皮、
树皮

Bugs, wood, mirror, tin sheet,
bark | 2012 | 100.0 * 100.0
* 80.0 cm (39" * 39" * 31")

作为《编辑展——图片强迫症》的策展人之一，秦思源为此次展览主题创作的最新作品《意图》无疑吸引了众多参观者的目光。十几只长有巨大钳子，背上背着黑人嘴部特写小照片的锹甲，在一个正方形透明展柜里来回爬动。由于锹甲的好斗特性，每每迎面相遇便会互相对峙或争斗，令整组作品透露着一种图像斗争的指涉。此外，锹甲背部粘着的一张张嘴唇微张露出牙齿的嘴部特写照片，通过它们之间的穿梭与位移，完成了一次又一次图像之间的呐喊与对话。在这种诙谐、生动的情境之下，艺术家别样地诠释了图像之间的互动性，对其展示方式及概念进行了全新的表达。

One of the curators for *EDIT: Image Fetish and Phobia*, Colin Chinnery created his latest work *Intent* specifically for the exhibition. The work has attracted considerable attention from the audience. Dozens of stage beetles with giant pincers carry small photographs of black people's mouth on their backs, and crawl around in a transparent square-shaped show case. Because their naturally combatant character, they fight with each other almost every time when they face on, which implies the meaning of image struggle. Moreover, the photos with slightly opened mouths and teeth set up repeated conversations and shouts between the beetles. In this humorous and vivid circumstance, the artist explains the interaction between images in another way, which creates a new technique of expression of image display and its concept.



Slapped 拍
 马达、铁、照片
 Motor, iron, photo | 2012 | 30.0 * 56.0 * 65.0 cm (12" * 22" * 26")

作品《拍》与《摸》是秦思源为展览《编辑—图片强迫症》创作的两组装置作品，它们都以图像间的斗争与对话为创作出发点。两个钢架结构的机械装置作为图像的载体，由顶端延伸的细长“手臂”固定住照片做出互相拍打或摩擦的动作，为图像的展示方式注入了全新的概念。

Slapped and Stroked are two installation works by Colin Chinnery that are created for the exhibition *EDIT: Image Fetish and Phobia*. The struggle and communication between images is the starting point for creating these works. Two mechanical devices atop of steel-framed structures carry and fix the images to slap and stroke with each other by their long and thin "arms" extending from the top of the devices. The works have injected a whole new concept into image presentation.

GUEST (ZHAO Yao, XU Qu, LU Pingyuan)
(赵要, 徐渠, 陆平原)



《非死不可》是 Guest 小组为 2012 年 9 月《编辑展》创作的一组最新作品。艺术家们收集的大量带有大头肖像封面的国内外杂志是构成这组作品的主要元素。这些杂志被卷起，其中的人像也被三角形黑布蒙住嘴打结，集中和零散的排列于展厅地面或墙角之上，吸引着观众的各种遐想与猜测。

然而艺术家们创造的这组“蒙面人”却是对现代消费社会倾向于无限放大多传媒形象的一种反思。恰如作品名称 Facebook 的直面含义，这种看到头像而产生的肖像感成为现代消费社会了解一个明星、一个英雄、或一个形象的主要方式。艺术家们却通过制造“蒙面人”的方式对原先封面人物的肖像感进行削减，传达出另一种别样的气息——或神秘、或恐怖、或隐藏。

Facebook is the most recent work that Guest created for the exhibition *EDIT: Image Fetish and Phobia* in September, 2012. The primary materials are a great number of Chinese and foreign magazines whose covers are close-up portraits that have been collected by the artist-trio. The magazines are rolled up and the covers are covered by triangle-shaped black fabric. They are grouped and scattered on the floor and at overhead corners of the exhibition space, invoking associations and questions from the viewers.

However, the “masked men” could be regarded as a rethinking of a multiplex of infinitely zoomed-in media images that are symptomatic of the contemporary consumerist society. As the title directly references to the social network Facebook, the “portrait sensation” becomes the primary means to get to know a star, a hero or a public personality in the contemporary society. But the artists whittle down the “portrait sensation” by creating “masked men”, which conveys a different feeling - mysterious, frightening and cryptic.

Facebook 非死不可
杂志，布料
2012 | Variable size | Magazine, fabric



Facebook 非死不可
杂志, 布料
2012 | Variable size | Magazine, fabric



Facebook 非死不可
杂志, 布料
2012 | Variable size | Magazine, fabric

何岸

HE An



Never Forever 永远不是
装置 Installation | 2012



Never Forever 永远不是
装置 Installation | 2012

各种尺寸外貌各不相同的包装纸箱是何岸新作品《永远不是》的主要构成材料。在这组作品中，纸箱的外皮被透明胶带黏住并整体撕下，大面积展示在展厅后部的墙面上。纸箱的剩余部分被艺术家重新组合堆叠，以一种被遗弃的孤独感集中或零散地安置于展厅空间内；它们配合着作品的题目体现了一种无声的呐喊：或是对功能的剥夺，或是对原本价值的毁灭。

A variety of cardboard boxes of different shapes and sizes make up HE An's latest work *Never Forever*. The outer skins were wrapped and torn entirely off by scotch tapes, and then displayed on the furthest wall of the exhibition space. The rest of the paper boxes are re-arranged and stacked by the artist and installed closely and dispersedly in the exhibition space with a sense of loneliness; combined with the title, the boxes convey a silent shouting: either the deprivation of function, or the destruction of original value.



Never Forever 永远不是
装置 Installation | 2012

刘韡

LIU Wei



Pick out Bones 剔骨
拼贴
Collage | 2012



Pick out Bones 剔骨
拼贴
Collage | 2012

刘韡的作品《剔骨》由大量从网站上搜集的图片构成：它们被打印成大小不一的尺寸，一张张被艺术家裁剪下来，并按照自己的结构概念进行重组，以统一的高度黏贴在展厅墙壁上，几乎蔓延至整个《编辑—图片强迫症》的展厅。

Liu Wei's work *Pick out Bones* is made up of a number of images which the artist collected and downloaded from the Internet. They were printed and cut out into different sizes, and then recombined and pasted on the walls with the artist's own concept of composition, which almost spread across the entire exhibition space of *EDIT: Image Fetish and Phobia*.

没顶公司 MadeIn Company



没顶公司的单频录像作品《不断继续》记录了没顶公司如何处理图片的方式。这件录像作品由多组片段集合而成，短小精炼却逸趣横生。每一组片段都充分展现了没顶公司惯有的玩笑与调侃情节。

Madeln Company's single-channel video work *Continuously* records Madeln Company's approach towards editing images. The video is composed of several parts that are short, pithy but full of interest and charm. Each part fully demonstrates the usual funny and joking character of Madeln's works.

Continuously 不断继续
视频 | 单路视频
Single-channel video | 2012 | 11 minutes 54 seconds



Continuously 不断继续
视频 | 单路视频
Single-channel video | 2012 | 11 minutes 54 seconds

TOF

(JIN Feng, DING Li)
(金锋、丁力)



Either One Party Pulls Over the Other One, Or the Other Way Round
不是一方把一方拉过去，就是一方把一方拉过去
A4 纸
A4 paper | 2012 | 150.0 * 200.0 * 5.0 cm (59" * 79" * 2")



Either One Party Pulls Over the Other One, Or the Other Way Round
不是一方把一方拉过去，就是一方把一方拉过去
照片 Photo | 2012 | 120.0 * 120.0 cm (47" * 47")

TOF 小组（金锋，丁力）为《编辑—图像强迫症》创作的最新作品《不是一方把一方拉过去，就是一方把一方拉过去》由三组关于图像的作品组成。其中两组由大量打印在 A4 纸上的照片裁剪、切割、堆叠而成，另外一件是类似海报的对黑白图像的处理。

TOF 认为：利用已经在传播系统里流通的图像而言，就像是适者生存的荒野上的拾荒人，试图还图像本来面目，这种本来面目是图像脱离对象之后独立的面貌，肖像尤其如此。作为肖像的图像终究会在其时间轴上断裂为孤魂野鬼。他之后的聚合离散就变的疑窦丛生，为什么他要被唤醒呢？他不是被一方拉向一方就是一方把一方拉过去。海报的所有活着的证明就是那些正在发生的发生，它意味着某种被唤醒的时刻。

Either One Party Pulls Over the Other One, Or the Other Way Round is TOF's (JIN Feng and DING Li) latest work for *EDIT: Image Fetish and Phobia*, consisting of three works related to image and photography. Two of them are created by images printed on numerous A4-size papers which were cut and layered together. The other relates to a poster-esque manipulation of black and white images.

As TOF proclaims, using images which have been circulating in mass media is like trying to return the true feature of images by a man who lives in total wildernesses. This true feature is the independent appearance when the image is severed and separated from the object, particularly for portraits. The severed images would eventually become ghosts on its own time axis. Their aggregation and dispersion afterwards engender numerous doubts. Why wake it up? It would either pull or be pulled by another. The evidence of the posters' being alive is the happening which is being happened right now. It implicates a moment in the future when the ghosts are woken up.



Either One Party Pulls Over the Other One, Or the Other Way Round
不是一方把一方拉过去，就是一方把一方拉过去
A4 纸
A4 paper | 2012 | 120.0 * 110.0 * 14.0 cm (47" * 43" * 6")

吴山专 &
英格 - 斯瓦拉 • 托斯朵蒂尔

WU Shanzhuan &
Inga SvalaThorsdottir



Soldier Rainbow 彩虹战士
马克笔, 彩笔, 钢笔, 纸
Marker, colour pen, ink pen, paper | 2002 ~ 2003 | 500.0 * 600.0 cm (197" * 236") (x 16 Pieces)



Soldier Rainbow 彩虹战士
马克笔, 彩笔, 钢笔, 纸

Marker, colour pen, ink pen, paper | 2002 ~ 2003 | 500.0 * 600.0 cm (197" * 236") (x 16 Pieces)



Soldier Rainbow 彩虹战士

马克笔, 彩笔, 钢笔, 纸

Marker, colour pen, ink pen, paper | 2002 ~ 2003 | 500.0 * 600.0 cm (197" * 236") (x 16 Pieces)

《彩虹战士》是吴山专与妻子英格（冰岛）2002至2003年的作品。整件作品是由16幅尺寸形状各不相同的纸上绘画作品构成的大拼贴。充满意象与装饰性的图案与文字仿佛叙述着一段精彩的故事，耐人寻味。作品的色彩如其名称一样，由7种彩虹色构成。在吴山专的理解中，彩虹可以是同性恋的标志，也可以是佛教的佛旗，还可以是从毛主席诗词中的节选；表达的是一种观念，也是一种意识状态的装备。

Soldier Rainbow is created by WU Shanzhuan and his wife Inga Svala Thorsdottir (Iceland) in the period of 2002-2003. The piece is a collage of 16 individual drawings in different sizes and shapes. The patterns and words that are full of imagery and ornament seem to narrate an amazing tale, invoking questions from the viewer. The colors, just as its title implies, are from rainbows. According to WU Shanzhuan, rainbows could be the symbol of homosexuality, the flag of Buddhism, or an excerpt from Chairman Mao's poetry. Rainbow is an opinion, and also an equipment of ideology.



Installation view
场景

杨福东

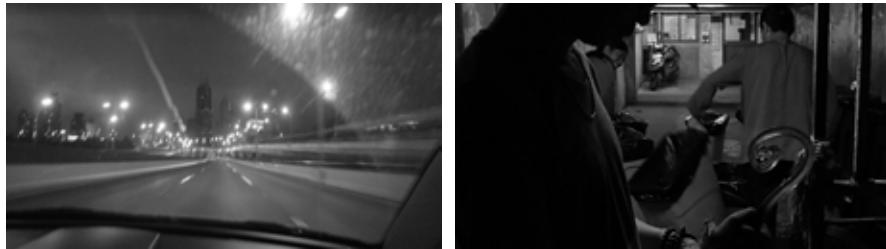
YANG Fudong



傲慢的世界 The Pride World

视频 | 多路视频

Multi-Channel Video | 2012 | 11 minutes 29 seconds



傲慢的世界 The Pride World

视频 | 多路视频

Multi-Channel Video | 2012 | 11 minutes 29 seconds

杨福东为 2012 年 9 月的展览《编辑——图片强迫症》创作了他最新的作品《傲慢的世界》。这是一组双屏同步播放的录像作品。与以往不同，此件作品被投影在中国传统纸张——夹宣纸上。录像中的黑白影像与夹宣纸中的自然肌理相结合，为他的作品注入了一缕别样的基调，令影像中的人物与环境呈现出一种特殊的怀旧韵味。

The Pride World is YANG Fudong's latest work specifically created for the exhibition *EDIT-Image Fetish and Phobia* in September 2012. Different from his previous works, this two-channel video is projected onto the Chinese traditional Xuan paper - Jia Xuan. The black and white image and the natural texture of Jia Xuan paper create a unique visceral sensation. It triggers and foregrounds a special nostalgic sentiment from the video's characters and environment.



Installation view
场景

杨振中 YANG Zhenzhong



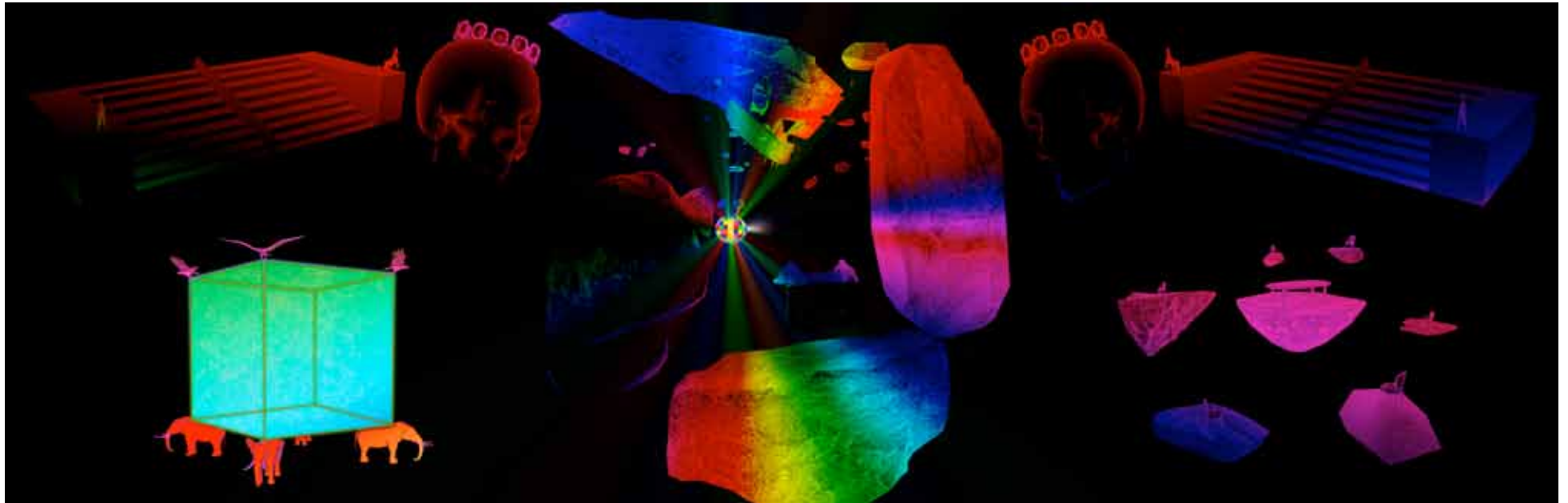
The East is Red 东方红
 全彩 LED 灯系统，音响
 Full colour LED light system, acoustics | 2012 | 60.0 * 60.0 * 120.0 cm (24" * 24" * 47")

杨振中的作品《东方红》主要运用了全彩 LED 灯系统进行创作。由大约 300 盏小型 LED 灯泡组成，并随着同步播放的 60 年代电影歌曲《东方红》的音律不断变换闪烁。这些跳动着的光影就好似一组组生动的画面，在展厅中不断变换组合，演绎着图像编辑的含义。

The East is Red by YANG Zhenzhong is created primarily with a full-color LED light system. The work consists of approximately 300 small LED lights that twinkle and change colors synchronously according to the melody of songs from the 1960s film, *The East is Red*. The dynamic lights and shadow create various vivid scenes and imagery that continuously shift and combine with one another. The moving effects illustrate the notion of image editing.

张鼎

ZHANG Ding



Golden Boss
爱普生艺术微喷
Epson UltraGiclee Prin | 2012 | 78.0 * 244.0 cm (31" * 96")



Golden Boss
爱普生艺术微喷
Epson UltraGiclee Prin | 2012 | 78.0 * 244.0 cm (31" * 96")

张鼎的作品《Golden Boss》中的图像素材均来源于图像编辑系统——Sketchup 与 Photoshop 的素材库。他将这些基于共享的大众图像资源加以整合与编辑，形成了最终色彩明艳却不乏隐忍的，具有神秘色彩和后现代主义形式感的图像编辑作品。

The visual materials in ZHANG Ding's *Golden Boss* are from image processing systems such as Sketchup and Photoshop. He assembled and edited source materials found in general-use image databases. In bright but not gaudy colors, the outcome is a work of image processing and editing which has kept a sense of mystery and postmodern formalism.

赵仁辉

ZHAO Renhui



Heavy Oncela 沉重的欧希拉
摄影 | 彩色喷墨打印
Photograph | Color Inkjet | 2010 | 74.0 * 111.0 cm (29" * 44")



Recent Species of The New World - Variet #12 新世界的最新物种—变体 #12

摄影 | 彩色喷墨打印

Photograph | Color Inkjet | 2011 | 44.0 * 66.0 cm (17" * 26")



Siberian Tiger Forest Park 黑龙江东北虎林园

摄影 | 彩色喷墨打印

Photograph | Color Inkjet | 2007 | 44.0 * 44.0 cm (17" * 17")



Flock of Ocean Munias 海洋文鸟群
摄影 | 彩色喷墨打印
Photograph | Color Inkjet | 2010 | 74.0 * 111.0 cm (29" * 44")



The Glacier Study Group - Expedition#11 冰川研究小组 - 考察 #11
摄影 | 彩色喷墨打印
Photograph | Color Inkjet | 2012 | 74.0 * 111.0 cm (29" * 44")



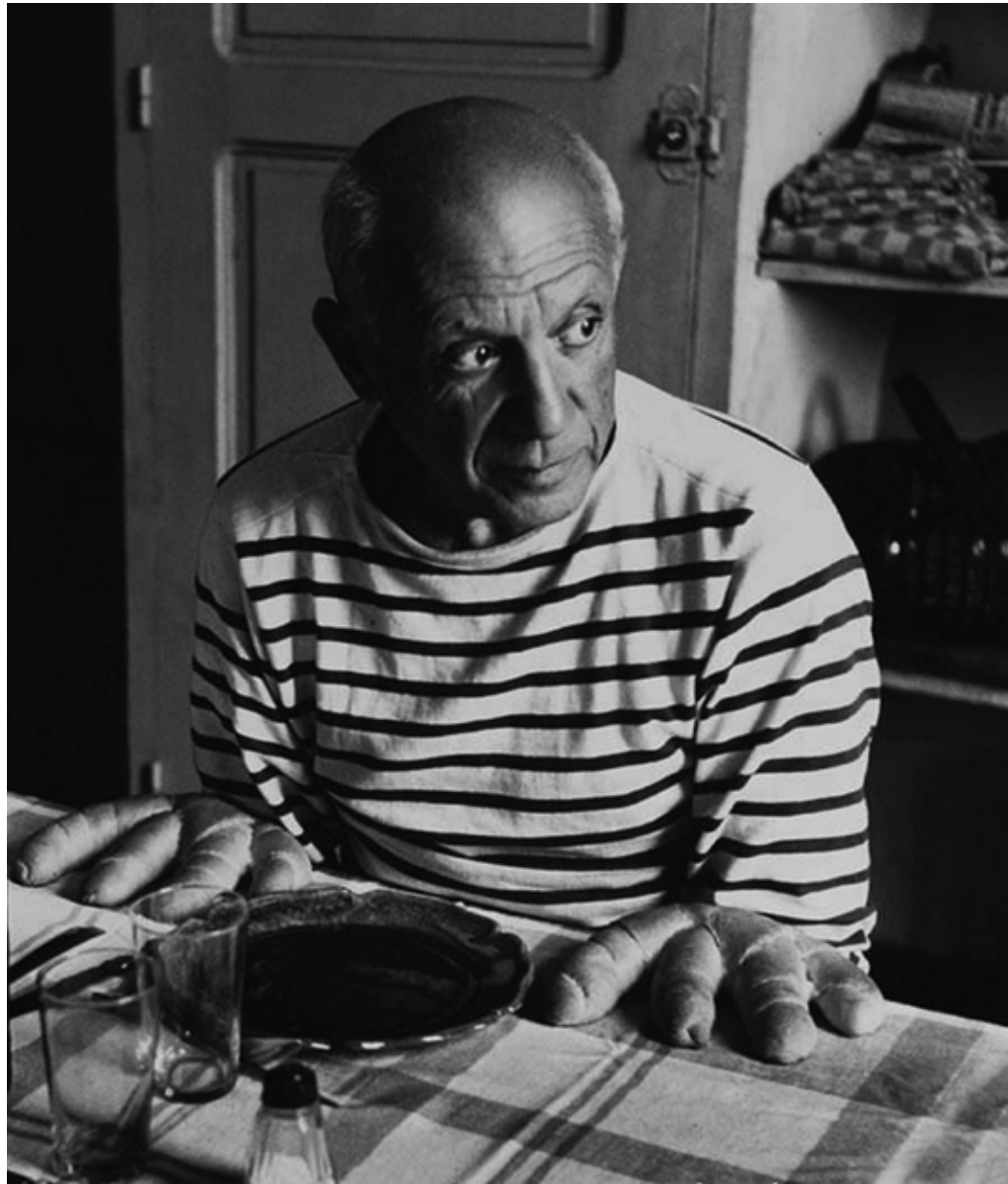
Installation view
场景

新加坡艺术家赵仁辉为 2012 年 9 月的展览《编辑——图像强迫症》带来了五幅图像作品：《海洋文鸟群》，《冰川研究小组——考察 11》，《新世界的最新物种——变体 12》，《沉重的欧希拉》和《黑龙江东北虎林园》。自然景观与动植物是赵仁辉作品中主要的表现对象；不可思议的场景画面与难以置信的秘静氛围为观众们带来无尽猜想。事实上，他的作品建立在怀疑和不确定的概念基础之上，通过检验隐藏在知识传播和真理接受背后的原则与极限，展现他对图像编辑深层次的思考。

Singapore artist ZHAO Renhui brings his five photography works for *EDIT: Image Fetish and Phobia* in September 2012: *Flock of Ocean Munias*, *The Glacier Study Group - Expedition #11*, *Recent Species of The New World - Variant #12*, *Heavy Oncela* and *Siberian Tiger Forest Park*. Natural scenery and zoology are the primary subjects ZHAO Renhui represents in his works. Preternatural scenes and fabulous serene atmosphere provoke audiences' endless conjectures. His work is based on the concept of doubt and uncertainty. By testing the limit and the principles behind the dissemination of knowledge and the acceptance of truths, all the works convey his deep-rooted thinking on image editing.

周啸虎

ZHOU Xiaohu



Don't Panic 别慌
莱卡布, 按摩仪

Lycra elastic fabric, massager | 2012 | 140.0 * 120.0 * 12.0 cm (55" * 47" * 5")



Installation view
场景



《别慌》是周啸虎为2012年9月《编辑——图片强迫症》创作的一件最新作品。这件装置作品中，毕加索先生的一张经典黑白照片被直接打印在莱卡弹力布上，隐藏在照片背后的是若干被安置在照片人物胸部和面部位置的按摩仪。当按摩仪运作时，照片中的毕加索不再是一个静止的图像，而转变为会随着呼吸微微起伏胸脯和脸颊的鲜活人物。

Don't Panic is ZHOU Xiaohu's recent work specially made for *EDIT: Image Fetish and Phobia* in September, 2012. A classic black and white photo of Pablo Picasso is printed on lycra elastic fabric. Several massagers are installed behind the fabric, at the same positions that correspond to the figure's chest and cheek. When the massagers are running, Picasso is no longer an inanimate photographed object, but turns into a lifelike personage whose chest and face are undulating along with the breathing.

Don't Panic 别慌
莱卡布，按摩仪
lycra elastic fabric, massager | 2012 | 140.0 * 120.0 * 12.0 cm (55" * 47" * 5")

朱昱

ZHU Yu



STAIN No. 15 茶渍 No. 15
绘画 | 布上油画
Painting | Oil On Canvas | 2012
150.0 * 200.0 cm (59" * 79")



STAIN No. 15 茶渍 No. 15
 绘画 | 布上油画

Painting | Oil On Canvas | 2012 | 150.0 * 200.0 cm (59" * 79")

朱昱的布上油画作品《茶渍 No. 15》展现了他对《茶渍》系列进一步概念化的探讨。与以往无微不至、具象化地描绘茶杯中似有似无、轻薄婀娜的茶水痕迹不同，在这幅画作品中，所有具体的形象无一例外地被艺术家简化为对轮廓与结构的把握，展现了图像由繁至简，由具象到抽象形式与概念上的演化。

ZHU Yu's oil painting *Stain No. 15* presents a further conceptual exploration on his series of works, *Stain*. Different from his previous depiction of the indistinct, intangible and graceful tea stains, all the concrete images are simplified by the artist into their contours and structures, which expresses the evolutionary process from complexity to simplicity, from the figurational to the abstract and the conceptual.

ShanghART

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