





# 歡迎再次來到 鳥頭的世界

WELCOME TO  
BIRDHEAD WORLD AGAIN



**4/25-6/07, 2015**

ShanghART  
香格纳画廊

香格纳荣幸地推出鸟头个展“欢迎再次来到鸟头的世界”。本次展览延续了鸟头一贯的风格，展示了他们的最新创作，展览将持续到 6 月 7 日。

鸟头是宋涛和季炜煜组成的艺术家组合，04 年成立至今，早期他们以数量庞大的摄影作品以及独特的编排方式，毫不避讳地呈现了上海这座急速膨胀的经济都市中人们刻意回避掉的，并不光鲜甚至于卑微的真实一面，这种躁动让这密不透风的华丽外壳有了一丝裂缝，而我们也得以呼吸到了新鲜空气。在他们一起工作的十几年里，“上海”这个词的含义微妙地改变着，而鸟头组合也逐渐走向成熟，本次展览是一次回顾也是一次宣言，让我们一起进入“鸟头的世界”，探寻最普通却最易被忽略的真实。

虽然始终钟情于古典文化,但是从 2011 年的“唐诗宋词”系列开始,鸟头才在作品里显露出这一喜好,就像他们说的“一直是用本能在创作”，这种今与古的微妙联系似乎是出于基因，出于一种只有中国人身体里才流淌着的血。本次展览更是把这种情节推向了高潮，香格纳画廊的 H 空间在鸟头的全新个展上化身为一个“三进”的院落，空间的“一进”呈现的是 370 张近几年来在各地所拍摄的照片，正面的墙上书有“女”“少”二字，在汉语里这两个字组合成“妙”，是为第一进的点睛之笔。空间的“二进”展示了最新创作的“为了更大的照片”是使用传统漆器工艺装裱的作品，这个系列是对海量照片的主题性提炼。“进入鸟头的世界”是一个从最公开到最私密的过程，当你认为会看到更加激动人心的内容时，在空间的“三进”，艺术家把一切喧闹的画面和精巧的排布都归于四个字“鸟头世界”，这像一个谜语但却已经表达了所有。

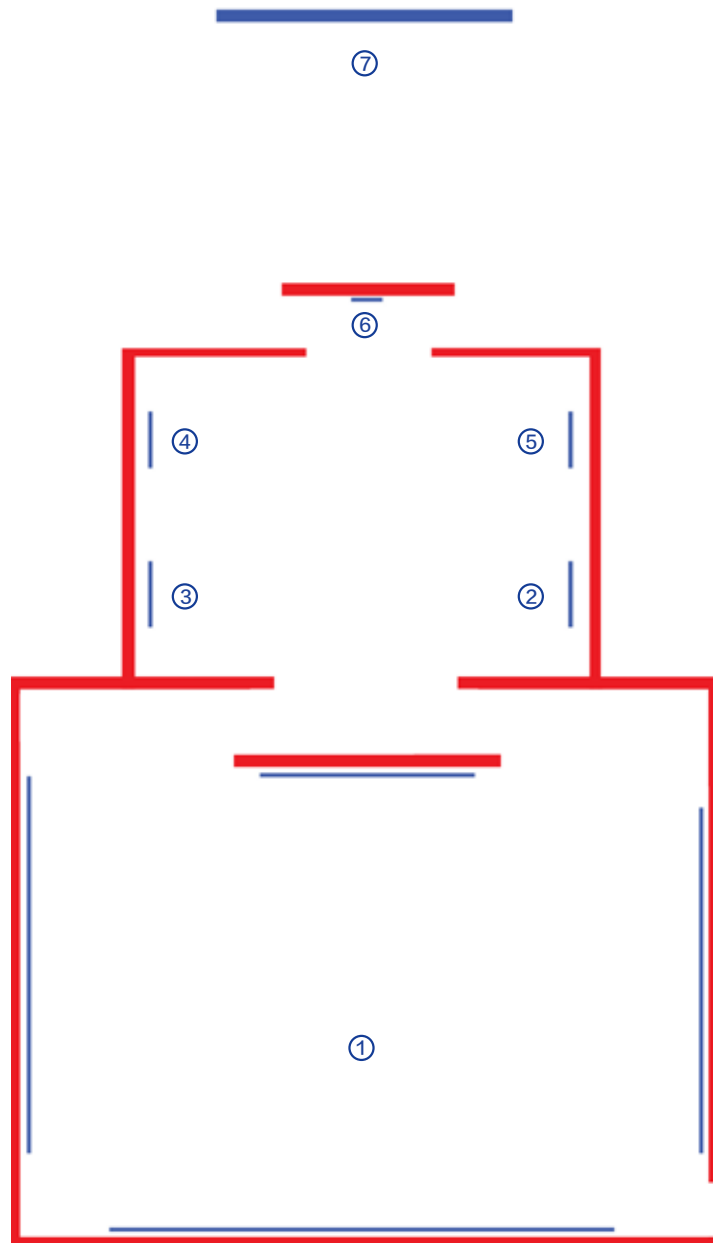
鸟头最早的摄影集是 04 年的《鸟头》，只出版了两套，一套已经遗失，而如今你可以轻易地在各大艺术博览会，甚至泰特美术馆，纽约当代艺术博物馆，尤伦斯基金会等国际知名的艺术机构看到他们的作品。

ShanghART Gallery is pleased to present Birdhead's solo exhibition: Welcome to Birdhead World Again at ShanghART Gallery H Space from 26th April to 7th June 2015. This exhibition shows the latest artwork with the consistent creation style.

SONG Tao and JI Weiyu set up Birdhead in 2004. They started their art creation through a large quantity of photography works, showing various social contradictions and controversies that have been ignored and evaded by people. Shanghai as their birthplace has been rising rapidly, but still houses its fragility and inferiority which is intended to be unveiled by Birdhead. And their works, like a blast of fresh air, has been brought to gradually break the fancy-looking shell of the city. While the word 'Shanghai' in their works has been transforming bit by bit, Birdhead's works have become more mature as they have devoted themselves to art creation more than ten years. This solo exhibition is meant to review the past work, but to make a claim as well. Let us enter the world of Birdhead and search for the most common but ignored real word.

Birdhead is keen on traditional Chinese culture, but did not show their interests in classics until the Tang Poem Song Jambic Verse in 2011. Just like they said, they have been enlightened and creating by instinct. And the implied connection between the past and the present in their works seems to be inspired and generated by their gene and blood in their body. This feature is going to be illustrated in the exhibition. In terms of curating and displaying, the gallery decides to create a yard-like space with 'three jins' ('jin' in Chinese means 'enter, progress and forward'). 'The first jin' is designed to present 370 photographs that were shot in recent years. The Chinese character '妙' on the wall, which constitutes two Chinese characters – '女' (female) and '少' (little or few; young), is the highlight in that space. 'The second jin' exhibits the latest work For a Bigger Photo that is framed by traditional lacquer. The collection in this space is the extract of the theme. Visiting the world of Birdhead is a process of transformation from being open to being private. When you expect to see something more exciting in 'the third jin', the artists suddenly define all the chaotic images and ingeniously configuration as 'the world of Birdhead' which seems like a puzzle but tells everything.

Their first photography catalogue is Bird Head published in 2004, which has only two copies and one of them is missing. But their works can still be easily found in many art fairs and well-known art organisations like Tate Modern, The Museum of Modern Art (New York) and Ullens Foundation etc.



展览平面图  
PLANAR GRAPH OF THE EXHIBITION

1. 欢迎再次来到鸟头的世界，上海，2015  
Welcome to Birdhead World Again, Shanghai, 2015
2. 宋涛肖像  
SONG Tao's Portrait
3. 季伟煜肖像  
JI Weiyu's Portrait
4. 为了更大的照片 2015-4  
For a Bigger Photo 2015-4
5. 为了更大的照片 2015-5  
For a Bigger Photo 2015-5
6. 蝉蜕龙变  
Chan Tui Long Bian
7. 鸟头世界  
Birdhead's World

此次展览以对称轴方式呈现

THIS EXHIBITION IS SYMMETRICALLY  
DISPLAYED IN CONSTRUCTION

作品  
Works



欢迎再次来到鸟头的世界，上海，2015

木，蟒皮，24k 金箔，英国伊尔富收藏级相纸

中国传统漆艺，中国传统国画湿裱技术，爱普生艺术微喷

**Welcome to Birdhead World Again, Shanghai, 2015**

Wood, Python Skin, 24k Golden Foil, British ILFORD Archival Photographic Paper  
Chinese Lacquer, Wet Mounting Technique of Traditional Chinese Painting, Epson UltraGiclee  
2015



欢迎再次来到鸟头的世界，上海，2015  
Welcome to Birdhead World Again, Shanghai, 2015

少女  
Shao Nv

木，蟒皮，24k 金箔，英国伊尔富收藏级相纸  
中国传统漆艺，中国传统国画湿裱技术，爱普生艺术微喷  
240 x 97 x 5 cm

Wood, Python Skin, 24k Golden Foil, British ILFORD Archival Photographic Paper  
Chinese Lacquer, Wet Mounting Technique of Traditional Chinese Painting, Epson UltraGiclee  
2015





“少女” 细节图  
"SHAO NV" DETAIL



欢迎再次来到鸟头的世界，上海，2015  
Welcome to Birdhead World Again, Shanghai, 2015

局部  
Part

爱普生艺术微喷  
Epson UltraGiclee  
365x371mm (56 Pieces)  
2015





欢迎再次来到鸟头的世界，上海，2015  
Welcome to Birdhead World Again, Shanghai, 2015

局部  
Part

爱普生艺术微喷  
Epson UltraGiclee  
690x427cm (99 Pieces)  
2015



欢迎再次来到鸟头的世界，上海，2015  
Welcome to Birdhead World Again, Shanghai, 2015

局部  
Part

爱普生艺术微喷  
Epson UltraGiclee  
627x427mm (90 Pieces)  
2015





季伟煜肖像, 宋涛肖像

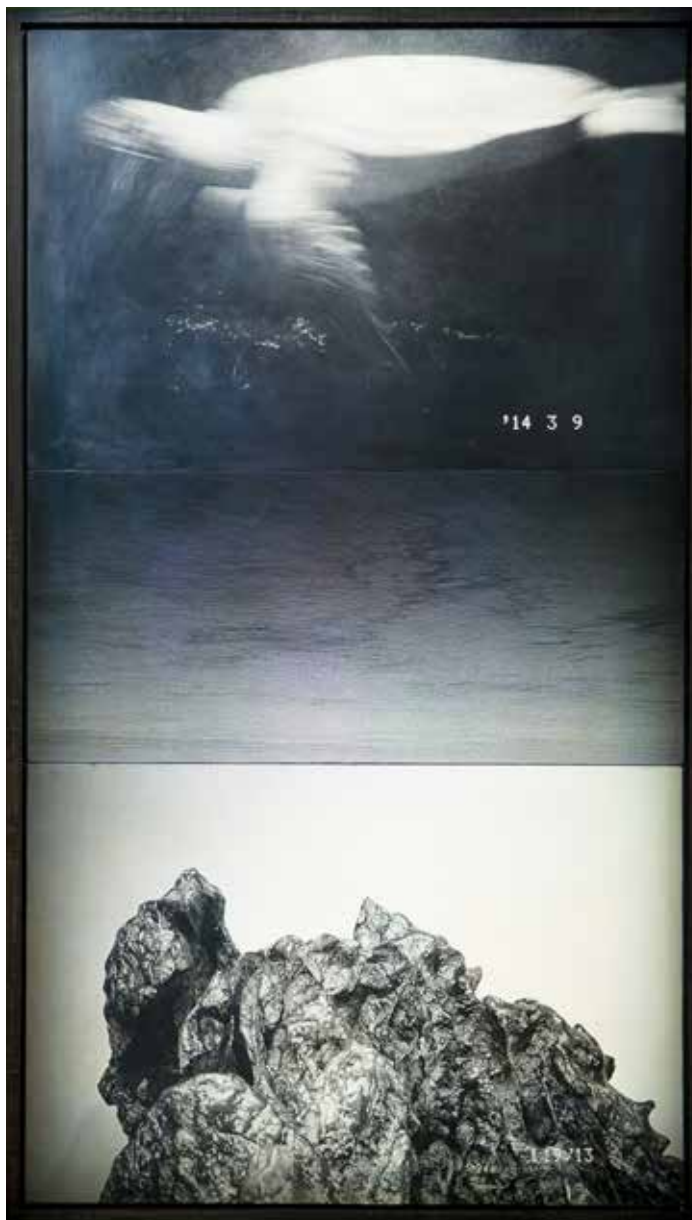
木, 24k 金箔, 英国伊尔富收藏级相纸  
 中国传统漆艺, 中国传统国画湿裱技术, 爱普生艺术微喷  
 126 x 100 x 5 cm (x 2)

Ji Weiyu's Portrait, SONG Tao's Portrait

Wood, 24k Golden Foil, British ILFORD Archival Photographic Paper  
 Chinese Lacquer, Wet Mounting Technique of Traditional Chinese Painting, Epson UltraGiclee  
 2015



“季伟煜肖像，宋涛肖像” 细节图  
"JI WEIYU'S PORTRAIT, SONG TAO'S PORTRAIT" DETAIL



**为了更大的照片 2015-4**

木，英国伊尔富收藏级相纸

中国传统漆艺，中国传统国画湿裱技术，爱普生艺术微喷

220 x 120 x 5 cm

**For a Bigger Photo 2015-4**

Wood, British ILFORD Archival Photographic Paper

Chinese Lacquer, Wet Mounting Technique of Traditional Chinese Painting, Epson UltraGiclee

2015



**为了更大的照片 2015-5**

木，英国伊尔富收藏级相纸

中国传统漆艺，中国传统国画湿裱技术，爱普生艺术微喷

250 x 120 x 5 cm

**For a Bigger Photo 2015-5**

Wood, British ILFORD Archival Photographic Paper

Chinese Lacquer, Wet Mounting Technique of Traditional Chinese Painting, Epson UltraGiclee

2015





“为了更大的照片 2015-4, 为了更大的照片 2015-5” 细节图  
"FOR A BIGGER PHOTO 2015-4, FOR A BIGGER PHOTO 2015-5" DETAIL



**蟬蛻龍變**

黑胡桃木，鱗皮

中国传统漆艺，中国传统国画湿裱技术，手工银盐照片

66 x 88 x 5 cm

**Chan Tui Long Bian**

Black Walnut, Python Skin

Chinese Lacquer, Wet Mounting Technique of Traditional Chinese Painting, Silver Salt Photo by Handmade

2015



“蝉蜕龙变”细节图  
"CHAN TUI LONG BIAN" DETAIL



**鸟头世界**

木，英国伊尔富收藏级相纸

中国传统漆艺，中国传统国画湿裱技术，爱普生艺术微喷

500 x 170 x 9cm

**Birdhead's World**

Wood, British ILFORD Archival Photographic Paper

Chinese Lacquer, Wet Mounting Technique of Traditional Chinese Painting, Epson UltraGiclee

2015



所有以上装裱工作，每件作品都集合了三种领域的工艺技术。

第一：照片的印制技术一部分采用了传统暗房手工放制的黑白银盐照片技术，另一部分采用了爱普生艺术微喷技术打印在纯棉无酸的英国伊尔富相纸上。以上两种照片的放大工艺都是目前在物理化学性能上被实践证明的稳定的工艺。

第二：所有照片与承载照片的板材之间的接合采用了中国传统书画湿裱技术，粘接材料完全使用传统浆糊（用面粉手打）确保无酸。

第三：所有的框与承载照片的板材以及照片表面都使用中国传统漆艺封固。达到与外界空气隔绝的目的。较好的解决了框与板材受四季更替温度干湿度变化导致的变形问题。

关于漆：一部分使用了中国传统的天然生漆（数千年来普遍应用于大到家具小到餐具的日常生活中）。一部分使用了日本生产的现代食品级合成生漆（普遍应用于日式漆艺碗筷杯碟等餐具）。

艺术品作为可笑的人类文明中一种物化的证明至今已逾万年。作为“艺术”载体的影像被保存在纸上不过百年，如何保存这些保存了影像的照片！？导致了对于照片装裱工艺的探究。无论何种方法其实质就是如何保存这些影像蕴含的“艺术”。随着实践的不断深入，对于产生此类需要的人而言，原本作为物理性保护的零件诸如“框条”，“玻璃”，“挂钩”等等不可避免的与原本它们所护卫的照片发生从感官到心理上的关系。这些零件也“艺术了”。或者说它们是支撑着这些“艺术”的技术。事实上无论东西方的历史与现当代艺术工作中都充斥着与“艺术”表达密不可分的技术。例如西方古典油画以及中国传统书画。又如 Bill Viola 的录像作品，或者杉本博司的摄影作品。鸟头目前的对于照片装裱的探究正是基于此种认识开始的尝试，带有精工装裱的鸟头作品体现了我们对于如何借鉴东方装裱传统，并且使用现代材料技术解决纸质照片易于损坏的问题所做出的努力，并以此为基础更有力的探究影像使用方式的问题。继而通过并置影像叠加影像或者单张影像种种方式更完整的陈述鸟头式的情感，呈现鸟头的世界。

Above all, mounting production of each piece combines technology in three areas:

Firstly: some of the photos are traditional silver-salt photos hand-made in darkroom; the other photos are printed by Epson UltraGiclee on British ILFORD archival paper which is made of cotton and acid-free. Both photo printing technologies are proofed stable physically and chemically in current stage.

Secondly: All mounting of photos and wooden plates between is adapted wet mounting technique of traditional Chinese painting. The bonding material is traditional paste without acid, which is made of flour by hand.

Thirdly: all frames, wooden plates carrying pictures, as well as the surface of photograph are sealed in traditional Chinese lacquer to prevent them from outside air. And it solves the problem of deformation of wooden frames and plates caused by temperature and humidity changing in different seasons.

About paint:

Some are traditional Chinese natural lacquer (For thousands of years, widely used from furniture to dishes in daily life). Some are Japanese synthetic lacquer of food grade in modern society (commonly used in Japanese lacquer chopsticks cups and plates and other tableware).

Artwork has been a materialized proof of human civilization since ancient times. Image, a medium of art, has only been preserved on paper no more than a century. How to conserve these images exactly? This question contributes to the study and discovery of framing technique. The essence involved here actually refers to the inherent art in those images. The materials (like frames, glass and hangers) that were simply meant to protect have already started to interact with the photographs in terms of senses and mentality. Therefore, the framing becomes artistic in a way as well. Or it could be said that they act as supporters for art. In fact, the technology and technique, which are closely related to art, have been scattered and applied in the eastern and western art history, as well as the modern and contemporary art. For instance, western oil painting, Chinese ink painting. Plus, Bill Viola's videos, and Hiroshi Sugimoto's photographs could be the argumentation as well. What Birdhead is currently working on regarding framing is exactly based on the above. The delicately framed photographs could be seen as the way that how we appreciate eastern framing technique. Apart from that, they illustrated the efforts that we have devoted in terms of preserving photographs by modern technique. That leads to a further study of visual art. The world of Birdhead, eventually, could be interpreted by various imaging ways, while immersing audience in the sensational emotions.

**展览现场**  
**Installation View**



香格纳 H 空间现场 ShnghART H-Space Installation View





空间 1  
SPACE 1

香格纳 H 空间现场 ShanghaiART H-Space Installation View



空间 1  
SPACE 1

香格纳 H 空间现场 ShanghART H-Space Installation View



空间 1  
SPACE 1

香格纳 H 空间现场 ShanghART H-Space Installation View





空间 2  
SPACE 2

香格纳 H 空间现场 ShnghART H-Space Installation View





空间 2  
SPACE 2

香格纳 H 空间现场 ShnghART H-Space Installation View



空间 2  
SPACE 2

香格纳 H 空间现场 ShanghART H-Space Installation View



空间 3  
SPACE 3

香格纳 H 空间现场 ShanghART H-Space Installation View



空间 3  
SPACE 3

香格纳 H 空间现场 ShanghART H-Space Installation View





空间 3  
SPACE 3

香格纳 H 空间现场 ShanghaiART H-Space Installation View

鸟头 (宋涛 + 季炜煜)

成立于 2004 年，工作和生活在上海

基本资料

1980 季炜煜生于上海  
1979 宋涛生于上海

教育

2000 季炜煜毕业于上海市工艺美校  
宋涛毕业于上海市工艺美校

提名

2013 首届 HUGO BOSS 亚洲艺术大奖

个展

2015 欢迎再次来到鸟头的世界，香格纳 H 空间，上海  
2014 鸟头个展，益丰外滩源 (BOTTEGA VENETA)，上海  
2012 欢迎再次来到鸟头的世界 - 伦敦，PARADISE ROW 画廊，伦敦，英国  
2011 鸟头：新村，EX3 佛逻辑萨当代艺术中心，佛逻辑萨，意大利  
2011 艺术家档案 东京国家艺术中心当代艺术年展，国家艺术中心，东京，日本  
2010 欢迎再次来到鸟头的世界 - 2010，广州；连州  
2009 鸟头：季炜煜和宋涛，华人艺术中心，曼彻斯特，英国  
2008 风景，香格纳 F 空间，上海  
2007 鸟头 2006+2007，比翼艺术中心，上海  
2005 鸟头 2004-2005，香格纳 H 空间，上海

群展

2014 表演与想象：来自中国的摄影 1911-2014，斯塔万格美术馆，斯塔万格，挪威  
我一代：中国年轻艺术家，TAMPA 美术馆及圣彼得堡美术馆，佛罗里达，美国  
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  
HUGO BOSS 亚洲艺术大奖 首届中国新锐入围艺术家作品展览，外滩美术馆，上海  
时代肖像，当代艺术 30 年，上海当代艺术博物馆，上海  
上海惊奇，一场关于上海当代艺术的群展，K11 购物艺术中心，上海  
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 2012 新摄影，现代艺术博物馆 (MoMA)，纽约，美国  
第九届上海双年展，重新发电，上海当代艺术博物馆，上海  
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  
2011 第 54 届威尼斯双年展 (主题展)——光国，威尼斯，意大利

2010 上海焦点，六春生 & 鸟头，THOMAS ERBEN 画廊，纽约，美国  
中国发电站：第四站，PINACOTECA AGNELLI，都灵，意大利  
2009 商业中心，空间的新常识，莱昂纳多·达芬奇国家科技博物馆，米兰，意大利  
颠倒的影像，关于上海及其现代物质文化的表现，哥伦比亚大学当代摄影美术馆，芝加哥，美国  
上海滩 1979-2009，上海  
UP CLOSE, FAR AWAY, 艺术协会，海德堡，德国  
2008 他人的世界，当代艺术展，上海当代艺术馆，上海  
中国新摄影，中国新摄影的调查，香港艺穗会；香港艺术中心，香港  
2007 中国发电站：第二站，ASTRUP FEARNLEY 现代美术馆，奥斯六，挪威  
2005 第一届连州国际摄影节，双重视野：从连州出发，连州文化广场，连州，广东

项目

2012 新村，斯沃琪和平饭店艺术中心，上海  
2009 玩得起艺术，香格纳画廊主空间，上海

收藏

泰特美术馆，伦敦，英国  
ASTRUP FEARNLEY 美术馆，奥斯六，挪威  
纽约当代艺术博物馆，纽约，美国  
尤伦斯基金会，瑞士

**BIRDHEAD (Song Tao & Ji Weiyu)**

b. 2004 , work and live in Shanghai

|                          |  |  |
|--------------------------|--|--|
| <b>Basic</b>             |  |  |
| 1980                     | Ji Weiyu born in Shanghai  |  |
| 1979                     | Song Tao born in Shanghai  |  |
| <b>Education</b>         |  |  |
| 2000                     | Ji Weiyu graduates from the Shanghai Arts and Crafts School  |  |
|                          | Song Tao graduates from the Shanghai Arts and Crafts School  |  |
| <b>Nomination</b>        |  |  |
| 2013                     | The First Hugo Boss Asia Art Award   |  |
| <b>Solo Exhibitions</b>  |  |  |
| 2015                     | Welcome to the World of Bird Head Again, ShanghART H-Space, Shanghai   |  |
| 2014                     | Birdhead Solo Exhibition, Yifeng Galleria (Bottega Veneta), Shanghai   |  |
| 2012                     | Welcome to the World of Birdhead Again-London, Paradise Row Gallery, London, U.K.  |  |
| 2011                     | Birdhead: New Village , EX3 Centro per l'arte Contemporanea Firenze, Florence, Italy   |  |
|                          | Artist File 2011 The NACT Annual Show of Contemporary Art , National Art Center, Tokyo, Japan  |  |
| 2010                     | Welcome to the World of Birdhead Again-2010, Guangzhou; Lianzhou   |  |
| 2009                     | Birdhead: Ji Weiyu & Song Tao, Chinese Arts Centre, Manchester, U.K.   |  |
| 2008                     | Landscape,ShanghART F-Space, Shanghai  |  |
| 2007                     | Birdhead 2006+2007, BizArt, Shanghai   |  |
| 2005                     | Welcome to Bird Head World, ShanghART H-Space, Shanghai  |  |
| <b>Group Exhibitions</b> |  |  |
| 2014                     | Performance and Imaginations: Photography from China 1911-2014,Museum Stavanger, Stavanger, Norway   |  |
|                          | My Generation: Young Chinese Artists,Tampa Museum of Art, Tampa, FL. and Museum of Fine Arts, St. Petersburg, Florida, U.S.A.                                      |  |
| 2013                     | The 1st Beijing Photo Biennale, Aura and Post-Aura, The China Millennium Monument, Beijing   |  |
|                          | Hugo Boss Asia Art Award, Exhibition of Finalist Artists, Rockbund Art Museum, Shanghai  |  |
|                          | Portrait of the Times, 30 Years of Chinese Contemporary Art, Power Station of Art, Shanghai  |  |
|                          | Shanghai Surprise, A Group Show on Contemporary Art in Shanghai, K11 Art Mall, Shanghai  |  |
|                          | ON OFF, Ullens Center for Contemporary Art (UCCA), Beijing   |  |
| 2012                     | New Photography 2012,The Museum of Modern Art, New York, U.S.A.  |  |
|                          | 9th Shanghai Biennale, Reactivation,Power Station of Art, Shanghai   |  |
|                          | Architectural Photography - Made in China, Guest Exhibition of the International Photography Scene in Koeln Museum of Applied Arts, MAKK, Cologne, Germany         |  |
| 2011                     | The 54th Venice Biennale——ILLUMInations,Venice, Italy  |  |
| 2010                     | Focus Shanghai, Lu Chunsheng and Birdhead,Thomas Erben Gallery, New York, U.S.A.   |  |
|                          | China Power Station: Part IV, Pinacoteca Agnelli, Torino, Italy  |  |
| 2009                     | Emporium, A New Common Sense of Space, The National Museum of Science and Technology "Leonardo da Vinci", Milano, Italy  |  |
|                          | Reversed Image, Representations of Shanghai and its Contemporary Material Culture, Museum of Contemporary Photography at Columbia College Chicago, Chicago, U.S.A. |  |
|                          | Shanghai History in Making from 1979 Till 2009,Shanghai  |  |
|                          | Up Close, Far Away, Kunstverein, Heidelberg, Germany   |  |
| 2008                     | The World of Other's, A Contemporary Art Exhibition, Museum of Contemporary Art, Shanghai  |  |
|                          | New Photography in China, One of the Largest Surveys of Emerging Photography Talent from China, Hong Kong Fringe Club; Hong Kong Art Center, Hong Kong             |  |
| 2007                     | China Power Station: Part II,Astrup Fearnley Museum of Modern Art, Oslo, Norway  |  |
| 2005                     | The 1st Lianzhou International Photo Festival, Double Vision, Culture Square Lianzhou, Lianzhou, Guangdong   |  |
| <b>Projects</b>          |  |  |
| 2012                     | Xin Cun,The Swatch Art Peace Hotel, Shanghai   |  |
| 2009                     | B.A.G Art Project,ShanghART Gallery, Shanghai  |  |
| <b>Collections</b>       |  |  |
|                          | Tate, London, U.K.   |  |
|                          | Astrup Fearnley Museum, Oslo, Norway   |  |
|                          | MOMA New York, U.S.A   |  |
|                          | Guy & Myriam Ullens Foundation, Switzerland  |  |

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