



ShanghART Gallery

Booth Nr E15

Art Stage Singapore 2016

21 – 24 January 2016

Singapore, December 2015 - ShanghART Gallery will be exhibiting at Booth E15, Art Stage Singapore 2016 from 21st January to 24th January 2016, presenting artworks of various medium ranging from ceramics, paintings, photography, sculptures and video by 5 master Chinese Contemporary Art artists – Ding Yi, Shi Yong, Xue Song, Yang Fudong, Yu Youhan, and 4 Singaporean artists - Jason Lim, Vincent Leow, Robert Zhao Renhui and Joo Choon Lin.

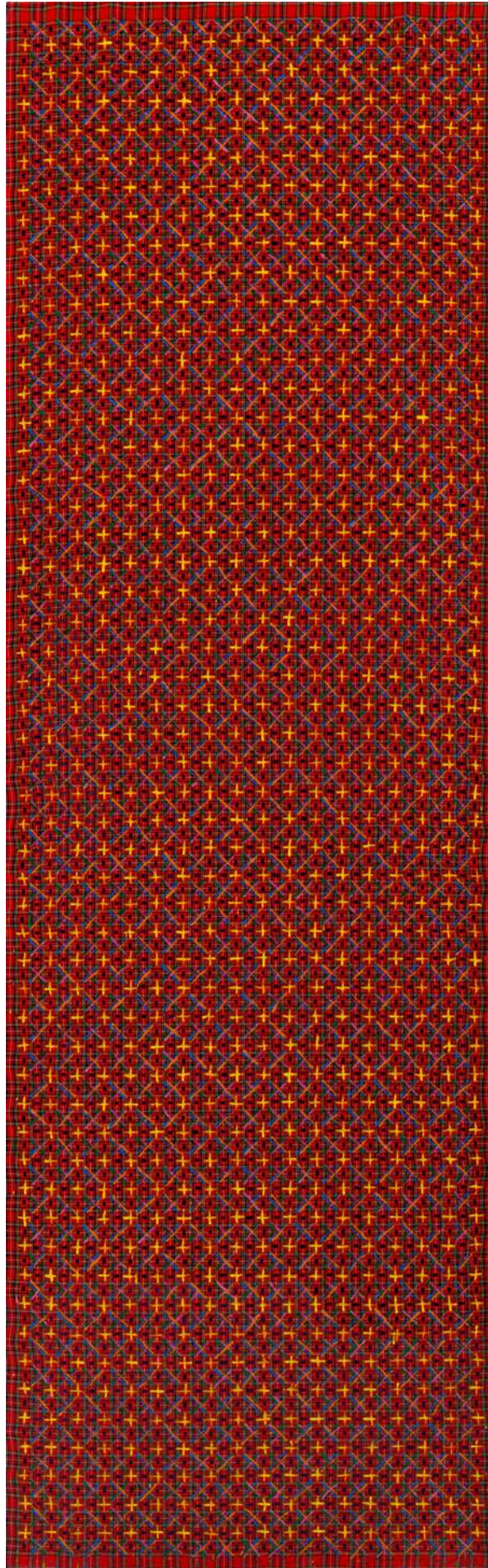
This is the first time ShanghART is showcasing artworks from both established and emerging Singaporean artists at Art Stage Singapore.

新加坡，2015 年 12 月——香格纳画廊将参加 2016 年艺术登陆新加坡艺术博览会，展位为 E15，博览会从 1 月 21 日起持续至 1 月 24 日。届时我们将展出不同类型的艺术作品，从陶瓷、绘画到摄影、雕塑和影像作品。包括五位中国艺术大师——丁乙、施勇、薛松、杨福东、余友涵，以及四位新加坡艺术家——廖芳炎、林荣华、余春琳和赵仁辉。

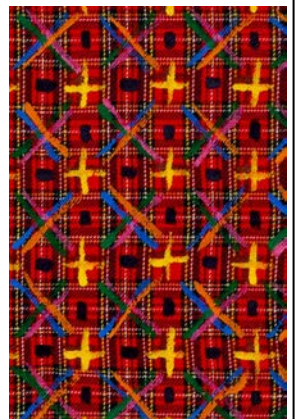
这是香格纳画廊首次将新加坡本土知名艺术家和年轻一代艺术家的作品共同亮相艺术登陆新加坡艺术博览会。

Ding Yi (b.1962) works and lives in Shanghai today. He graduated from Shanghai Arts and Crafts Institute in 1983 and Shanghai University, Fine Arts Department, in 1990. He has been making abstract paintings using crosses and grids since the late 1980s. The cross, whether a + or an X with thematic variation, is a motif that the artist has declared is a formal mark without meaning, in order to emphasize the rational approach to painting, while the context of this work is the industrial-paced development of the urban environment in post-socialist China. His series of paintings, whether predominantly black, based on tartan or else elaborated in intense fluorescent colors, all bear the title Appearance of Crosses with a date. His work can be found in many private and public collections, including Centre Pompidou in Paris, Daimler Art Collection in Berlin, DSL Collection in Paris, Leeum, Samsung Museum of Art in Seoul, Long Museum in Shanghai, M+ in Hong Kong, and Yuz Museum in Shanghai. He has been exhibited widely and group exhibitions include: Hans van Dijk: 5000 Names, Ullens Center for Contemporary Art, Beijing and Witte de With Center for Contemporary Art, Rotterdam, The Netherlands (2014); Great Way Prevailing: Chinese Contemporary Public Art Exhibition, Kassel, Germany (2012); Verso Est, Chinese Architectural Landscape, National Museum of XXI Century Arts, MAXXI Architettura Gallery 1, Rome, Italy (2011); Shanghai, Asian Art Museum, San Francisco, U.S.A. (2010); Writing on the Wall, Chinese New Realism and Avant-Garde in the Eighties and Nineties, The Groninger Museum, Groningen, The Netherlands (2008); 85 New Wave, The Birth of Chinese Contemporary Art, Ullens Center for Contemporary Art, Beijing (2007); Mahjong: Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Hamburg, Germany (2006). His recent exhibitions include: Scintillement, DING Yi Solo Exhibition, Karsten Greve Gallery, Paris, France (2014); Appearance of Crosses, Galerie Karsten Greve AG, St. Moritz, Switzerland (2012); Specific Abstracted, Ding Yi Solo Exhibition, Minsheng Art Museum, Shanghai (2011); Ding Yi, Appearance of Crosses, Galerie Waldburger, Brussels, Belgium (2011); Appearance of Crosses from 1989-2007, Solo Exhibition of Ding Yi, Museo d'Arte Moderna di Bologna, Bologna, Italy (2008); Ding Yi, Appearance of Crosses, Ikon Gallery, Birmingham, U.K. (2005).

丁乙 (b.1962) , 在上海工作与生活。1983年毕业于上海工艺美术学校, 1990年毕业于上海大学美术学院。从80年代后期开始, 丁乙的绘画就以“十”字以及变体的“X”为主要的视觉符号, 他将这无意义的形式符号作为结构和理性的代表, 以及反映事物本质的图像表现的代名词, 其语境则是后社会主义时期中国工业化发展步伐下的城市环境, 所有画作均以“十示”连同年份序列命名。丁乙的作品被众多私人及公共艺术机构收藏, 包括巴黎蓬皮杜艺术中心、柏林戴姆勒艺术收藏、巴黎 DSL 收藏、首尔三星美术馆、上海龙美术馆、香港 M+、上海余德耀美术馆等。他的作品在全球广泛展出, 群展包括: 戴汉志: 5000 个名字, 尤伦斯当代艺术中心, 北京, 及 Witte de With 当代艺术中心, 鹿特丹, 荷兰 (2014); 大道之行: 中国当代公共艺术展, 卡塞尔, 德国 (2012); 向东方, 中国建筑景观, MAXXI 博物馆, 罗马, 意大利 (2011); 上海, 旧金山亚洲艺术博物馆, 旧金山, 美国 (2010); 墙上的字, 中国 80、90 年代新现实主义和前卫艺术, 格罗宁根博物馆, 格罗宁根, 荷兰 (2008); 85 新潮——第一次中国当代艺术运动, 尤伦斯当代艺术中心, 北京 (2007); 麻将: 希克的中国当代艺术收藏展, 汉堡美术馆, 汉堡, 德国 (2006)。近期个展包括: 微光, KARSTEN GREVE 画廊, 巴黎, 法国 (2014); 十示, Karsten Greve 画廊, 圣莫里茨, 瑞士 (2012); 概括的•抽象的——丁乙个展, 民生现代美术馆, 上海 (2011); 十示, Waldburger 画廊, 布鲁塞尔, 比利时 (2011); 十示 1989-2007, 丁乙个展, 博洛尼亚当代美术馆, 博洛尼亚, 意大利 (2008); 丁乙, 十示, IKON 美术馆, 伯明翰, 英国 (2005)。



Close up image:



DING Yi 丁乙 Appearance of Crosses 97-38 / 十示 97-38

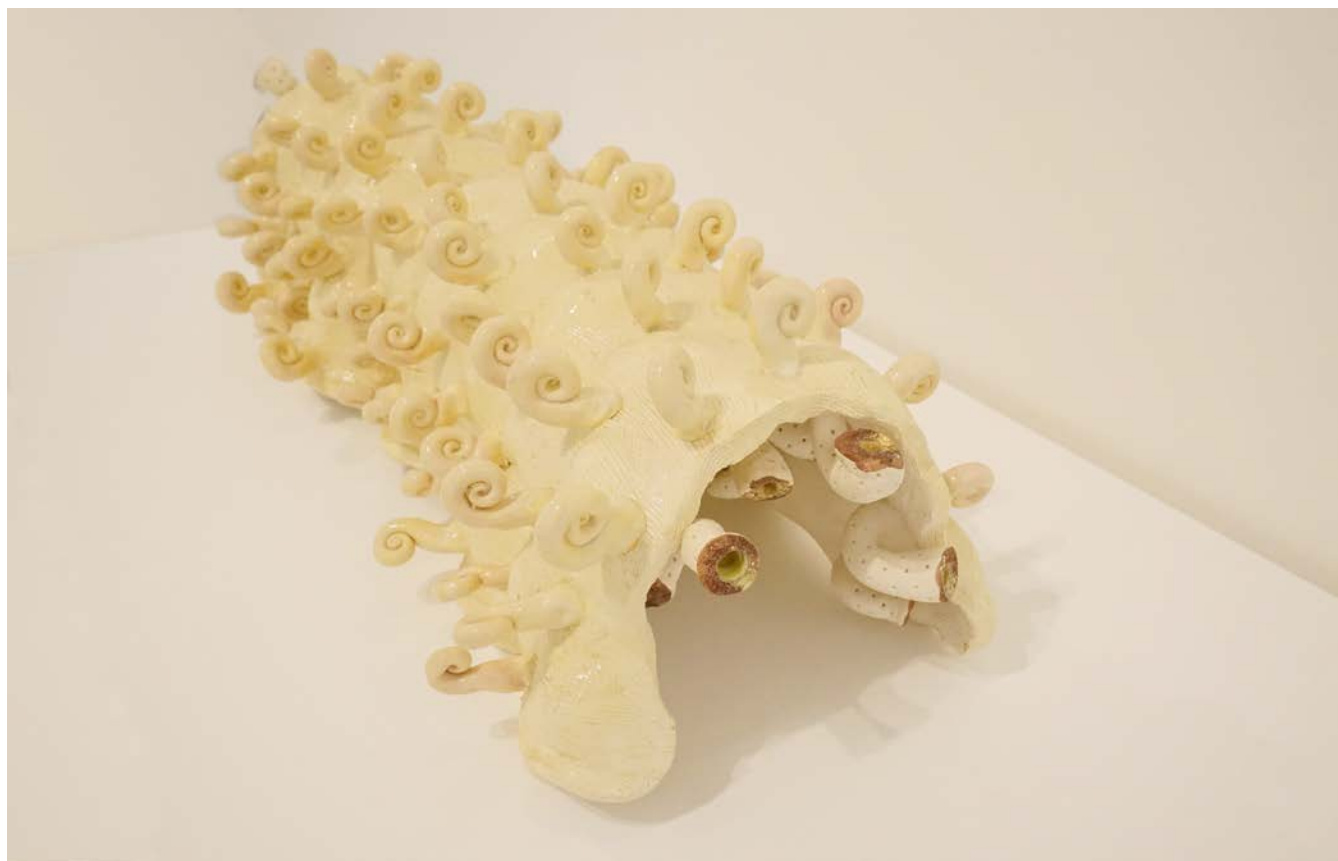
Painting 绘画, Acrylic On Tartan 成品花格织物上丙, 1997, 260*80cm, DYU023_S

Jason Lim (b.1966) is regarded as Singapore' s master ceramist, Jason Lim' s artistic growth over the past decade has been remarkable. Also a performance artist, Jason combines skilled craftsmanship in sculpting with influences from performance art. The result is ceramic pieces that go beyond being merely objects of beauty, to subjects that provoke thought and interaction with the viewer. Jason' s first show was in Canterbury, England in 1992. He has since exhibited across the globe in Australia, Germany, India, Japan, Poland, Singapore, Thailand and the Netherlands. Jason Lim was also part of the Singapore Pavilion at the Venice Biennale in 2007.

“...The first group , were works made during a art residency period in Lincoln city, UK. These series of work were inspired by the ritualized route that I take each day from the accommodation to the studio. The path that I take was one that I encountered with front yard manicures and garnished with beautiful plants and many in full bloom. So, the works tries to emanate the ideas of sprouting and seedlings.”

林荣华 (b.1966) , 新加坡最著名的陶瓷艺术家之一 , 过去十年间 , 艺术成就卓著。他又是一位行为艺术家 , 他将雕塑技艺与表演艺术巧妙的结合在一起。林荣华的陶瓷作品不仅拥有美丽的表征 , 也成为激发观众思考并与之互动的主体。1992 年 , 林荣华在英国坎特伯雷举办了首次展览。随后 , 他的展览遍及澳大利亚、德国、印度、日本、波兰、新加坡、泰国等地。2007 年 , 林荣华的作品亮相威尼斯双年展新加坡馆。

“.....第一组作品是我在英国林肯市做的驻留项目中的一部分作品。这些作品的灵感来源于我每日往返于住所和工作室之间充满仪式感的路线行进中。我每天都会经过一个种满了美丽植被和盛开花朵的院落。而我的这些作品就是关于生机和萌芽的。”



Jason Lim 林荣华, Works from The Garden: Inside / Outside 来自花园的作品：内里 / 表象

Stoneware 石器, 2010, 70*29*22cm, OA_1207_S



Jason Lim 林荣华 Works from The Garden: Untitled 来自花园的作品：无题
Stoneware 石器, 2010, (x 4 pieces), OA_8905_S

Joo Choon Lin (b. 1984) has been experimenting with a range of materials and media as a means to examine the relations between visual and tactile experiences. Underlying Joo's practice is her philosophical interest in the nature of reality, which might be summarized in terms of the philosophers' longstanding investigation into the relations between appearance and essence. Joo's own investigation into these questions is also informed by her interest in technological developments: as the various technologies of representation devise new ways of capturing the likeness of things, so the quality of the surfaces of these things undergoes a transformation. Consequently, reality itself appears as if reconfigured. Joo has exhibited in Singapore and internationally. She has participated in exhibitions such as Paradise Sans Promesse, Frac de Pays de la Loire, Nantes, France (2015), Be Mysterious, Walter Phillips Gallery, The Banff Centre, Canada (2014), Your Eyes Are Stupid at Singapore Biennale (2013), Resolution of Reality at Third Floor Hermes, Singapore (2012), Roving Eye at Sørlandets Kunstmuseum, Norway (2011), 1st Aichi Triennale, Japan (2010), and The 4th Fukuoka Asian Art Triennale, Japan (2009).

"This work is created for my solo exhibition "Resolution of Reality" at Third Floor Hermes. In the video, the objects are sculpted in Styrofoam as they are melted away using a solvent. The objects are of electronic and technological devices. The reason why I decided on using Styrofoam as a material instead of using the actual objects itself is because I found the foam very similar to the human flesh. When the foam is melted using the solvent, the process is very organic, and there is a sizzling sound to it, much like an acid-burn to the skin or meat being cooked on a hot-plate. Hence, the experience of watching the video causes a bodily reaction. As if the objects are a part of us dissolving away, so I took the Styrofoam which is a highly artificial material, and used it like it was an organic material, like flesh. I am very interested in the way tools and equipment breakdown. And I think during these occurrences, they often provide a moment of questioning and reflection."

余春琳 (b.1984) 一直尝试运用各种材料和媒体，以研究视觉和触觉体验之间的关系。她的艺术实践源自其对现实本质的浓厚兴趣，即对事物表象与本质之间关系的长期观察与哲学思考。余春琳在艺术实践上关注技术的发展，不同的技术产生了捕捉事物本质的不同视角，从而造成这些事物的表象发生种种变化。最终，现实仿佛被重新构建。余春琳参加的展览包括 Paradise Sans Promesse, 卢瓦河地区当代艺术基金会，南特，法国(2015)；“保持神秘”，沃尔特·菲利普斯画廊，班夫中心，加拿大（2014）；“你的眼睛是愚蠢的”，新加坡双年展（2013）；爱马仕三楼“现实的解决方案”，新加坡（2012）；Sørlandets Kunstmuseum 美术馆“Roving Eye”，挪威（2011年）；第一届爱知三年展，日本（2010年）；第四届福冈亚洲艺术三年展，日本（2009年）。

“这件作品是我为在“Third Floor Hermes”（爱马仕三楼）举办个展“现实的解决方案”所创作的。视频中的电子设备是由泡沫聚苯乙烯塑性而成，并在溶剂的催化下溶解。我之所以采用这种材质而不是真正的电子设备，是因为我觉得泡沫很像人的肉体。泡沫的溶解过程看起来很有机，并发出吡吡的声音，像酸灼烧皮肤，或肉在热板上烹煮。观者也许会产生一些生理反应。视频中的物体就如同我们正在消融的部分，因此我使用了泡沫聚苯乙烯这种人工合成的物质，让它呈现出有机物质如肉体一般的形态。我对工具和设备的失灵状态很感兴趣。我觉得在这个过程中，物体常常会引人深思。”



Joo Choon Lin 余春琳 Vaporised By Sunrise 日出之后，瞬间升华

Video 录像, Single-Channel Video 单路视频 14.07min, 2012, OA_2558_S

Robert Zhao Renhui (b.1983) is a multi-disciplinary Singapore artist. His practice investigates the different modes of the human zoological gaze, i.e., how people view animals. Renhui's work is based on the concept of doubt and uncertainty and in his work, he tests to the limit the principles behind the dissemination of knowledge and acceptance of truths. A large part of his practice tries to resist the false naturalisation of beliefs and circumstances. He has had exhibitions at Singapore Art Museum; The Substation Gallery, Singapore; Fukuoka Asian Art Museum, Japan; Institute of Contemporary Art, Singapore; Chapter Gallery, Wales; Photo- Levallois Festival, Paris; GoEun Museum of Photography, Korea; The Zabłudowicz Collection, London; P.P.O.W Gallery, New York and ShanghART, Shanghai. He is the recipient of the 2011 Deutsche Bank Award in Photography (London) and The United Overseas Bank Painting of the Year Award (2009). In 2010, he was awarded The Young Artist Award by the Singapore National Arts Council.

"I am interested in the transformation of our landscape in Singapore, looking at land reclamation. Often I feel it is already too late for me to document our landscape, therefore I have to imagine. In the works I try to talk about the sand depositories that are all around our island. These sand depositories are huge and stand out from the horizon. Things are seldom big in Singapore, especially landscape features. I wanted to create a work where we can start to imagine a new way to read these features. In my installation, there is a piece of fulgurite. Fulgurites are formed when lightning hits sand. I found it a long time ago in Tanah Merah. For me, it is interesting when something unexpected occurs naturally, especially where everything is under such precise control."

赵仁辉 (b.1983) , 是一位跨界新加坡艺术家。他的艺术实践探究人类看待动物的不同模式。赵仁辉的作品常指涉怀疑和不确定的概念,在他的作品中,他努力探究在知识的传播和真相的接受方面的终极理念。他的作品被广泛展出,如新加坡美术馆、新加坡艺术之家、日本福冈亚洲美术馆、新加坡当代艺术学院、威尔士 chapter 艺术中心、巴黎勒瓦卢摄影节、韩国 GoEun 摄影博物馆、伦敦 Zabłudowicz 收藏、纽约 P.P.O.W 画廊和上海香格纳画廊。曾获得伦敦艺术大学授予的德意志银行摄影奖 (2011) , 大华银行年度绘画奖 (2009) 。2010 年 , 他被新加坡国家艺术理事会授予青年艺术家奖。

"我一直对新加坡的景观改造和土地复垦充满兴趣。我常常觉得为这些景观建档记录为时已晚,所以我不得不在其中加入想象的元素。在这些作品中我试着讲述环绕我们岛屿的这些巨大的沙堆,从地平线上突兀隆起。新加坡很少会出现大体量的景观。我希望能创造一件作品,从中我们可以开启想象,重新解读这些景观特征。我的装置作品中包含了一件闪电熔岩。闪电熔岩是闪电击落在沙子上熔制而成。很久以前,我第一次在丹娜美拉附近发现了它。对我来说,当意想不到的事情自然而然发生时,这一切变的非常有趣,尤其当一切都处于如此精准的掌控之内。"



Robert Zhao Renhui 赵仁辉 Ulu Tiram 乌鲁地南

Photograph 摄影, Diptych 双连作品, LED Lightbox, LED 灯箱, 2014, 74*111cm (each), ZRH_4356_S



Robert Zhao Renhui 赵仁辉 Bukit Panjang, Sand from Ulu Tiram 武吉班让, 来自乌鲁地南的沙土
Photograph 摄影, Diptych 双连作品, LED Lightbox, LED 灯箱, 2014, 74*111cm (each), ZRH_6209_S

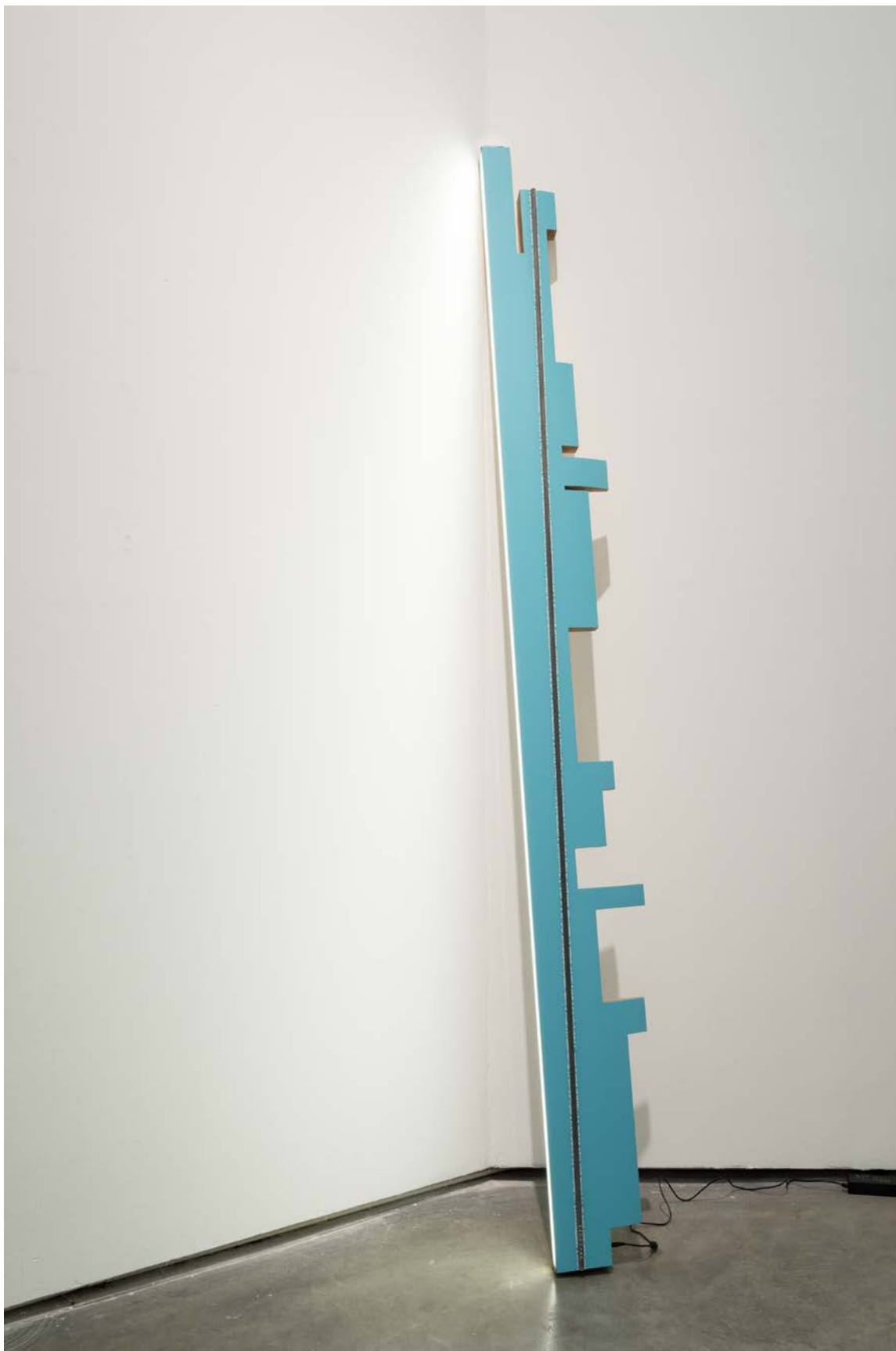


Robert Zhao Renhui 赵仁辉, Towards a new geological age 新地质年代

Sculpture | Excavated Fulgurite in Wooden Vitrine , 雕塑| 闪电熔岩置于木质橱窗 , 1995, 45*45*140cm, OA_8004_S

Shi Yong (b.1963) was born in Shanghai. He graduated from the Light Industrial School, Fine Arts Department. He is living and working in Shanghai. Shi Yong's work embraces modernization and the ideology of consumerism as the basis for self-imagination and creation. He has produced a series of photo-based works around the concept of the ideal Shanghai citizen. It is an ongoing multifaceted project that explores images of consumption, commodity and the development of the culture industry. Recent shows include: Let All Potential be Internally Resolved using Beautiful Form, MadeIn Gallery, Shanghai; Ural Industrial Biennial of Contemporary Art, Spaces for Maneuver-Between Abstraction and Accumulation, Ekaterinburg, Russia; Copylet, China Appropriation ART, Power Station of Art, Shanghai; Essential Matters-Moving Images from China, Borusan Contemporary Perili Kosk, Istanbul, Turkey (2015); Off Site Programme, Silent Film, Ikon Gallery, Fletchers Walk, Birmingham, U.K; Hans van Dijk: 5000 Names, Ullens Center for Contemporary Art (UCCA), Beijing; Witte de With Center for Contemporary Art, Rotterdam, The Netherlands(2014); Face, Minsheng Art Museum, Shanghai (2012)

施勇 (b.1963)，出生于上海。1984 年毕业于上海轻工业专科学校美术系。施勇的作品把现代化和消费主义的意识形态作为个人想像和创造的基础。以理想化的上海市民为概念，他制作了一系列以照片为基础材料的作品。这是一个包含了多方面的延续性计划，探索着关于消费，日常和文化产业发展的视觉语言。近期的展览有：让所有的可能都在内部以美好的形式解决，没顶画廊，上海(2015); 乌拉尔当代艺术工业双年展，演习空间-抽象和积累之间，俄罗斯(2015); COPYLET, 中国挪用艺术展，上海当代艺术博物馆，上海(2015); 必要元素-中国移动影像，BORUSAN 当代艺术中心，伊斯坦布尔，土耳其 (2015); 不在现场项目，默片，IKON 画廊，伯明翰，英国 (2014) ; 戴汉志: 5000 个名字，尤伦斯当代艺术中心，北京 (2014) ; WITTE DE WITH 当代艺术中心，鹿特丹，荷兰 (2014) ; 开放的肖像，民生现代美术馆，上海 (2012) 。



Shi Yong 施勇 Resolve Everything Using Beautiful Form--00B 以美好的形式解决所有--00B

Installation | Aged Wood, Nitrocellulose Lacquer, Brushed Stainless Steel, Aluminium Alloy, Screen Print

装置 | 老木料、硝基漆、拉丝不锈钢、铝合金、LED 灯带、丙烯酸塑料、钢板、氟碳金属漆、铝条、丝网印, 2015, 25*240*7cm

Edition of 3, SY_3416_S

Vincent Leow (b. 1961) is Singapore's leading contemporary artist. Celebrated as an enfant terrible of the Singapore art community, Vincent Leow is a pivotal figure in the alternative art scene in Singapore. His practice parallels the development of contemporary art in Singapore; and as a painter, he is regarded as a remarkable imagist who has dipped into an astonishing range of images from popular culture, literature, cinema, politics and the mass media. Leow stands as a central figure in the history of the 'art collective' in Singapore. One of the early members of The Artists Village (TAV), founded in 1988 by the iconic Tang Dawu (b 1943), Leow subsequently helmed other artist-run spaces. Co-founding Utopia (now defunct), Leow is also the founder of Plastique Kinetic Worms (PKW), a leading alternative artist-run space in Singapore.

Engaging a range of media that has manifested in performances, installations, sculptures, digital and mixed-media works, Leow's practice has maintained the element of anarchy and rebellion so critical to alternative practices. He acquired public notoriety with his 1992 performance in which he drank his own urine. The art gesture was later elaborated upon through the packing and sale of bottles of urine - epitomizing Leow's artful handling of 'underground, subversive' practices with a savvy understanding of the mechanics of market consumption and its desire for and absorption of infamy, scandal and controversy. His earlier paintings formed the emergence of unabashed aggression, blatant sexuality and emotional temperament in the field of painting in Singapore. Leow's later paintings assumed several shifts, particularly during and after his art studies in the USA (1991) on several art scholarships. Some of Leow's works in the 1990s were marked by an 'urban street style' and arguably of Neo-Surrealism; others carry a Pop-art sensibility, a taste for kitsch and always a highly individual visual vocabulary - prompting art writers to describe his practice as epitomizing 'post-modern' visual strategies.

He has exhibited internationally and regionally, his works have been collected and commissioned by various public institutions such as museums, corporate companies and private collections both locally and internationally. Vincent Leow was awarded the Culture Award (2002) by the Japanese Chamber of Commerce and Industry for his contribution to the arts in 2002. Leow represented Singapore in the 52nd Venice Biennale of contemporary art (2007), "9th Indian Triennial of contemporary art", New Delhi, India (1997), "1st Asia Pacific Triennial of contemporary art", Brisbane, Australia (1993).

廖芳炎 (b.1961) 在新加坡当代艺术界中，廖芳炎这个“可怕的小孩”成为新加坡另类艺术景象中的重要人物。他的艺术实践与新加坡当代艺术发展相辅相成；而作为一个画家，他在令人惊异的广阔领域——从流行文化、文学、电影、政治、到大众媒体，获得知名度。廖芳炎是新加坡“艺术集体”历史中的中心人物。他是偶像级人物唐大雾（生于 1943 年）创建于 1988 年的艺术家村 TAV 的早期成员之一，随后自己也不断创建其它艺术家空间。他不仅与他人合作创建了乌托邦（现已不存在），还创建了“变形虫”（PKW）——一个先锋性的新加坡另类艺术家空间。他涉猎到各种不同的媒材范围——行为、装置、雕塑、数码和综合媒介作品，使他保持了对于独特创作至关重要的无秩序性和叛逆性。他以 1992 年的喝尿行为而恶名远扬。这个艺术行为随着尿的装瓶包装和销售而更加知名——简而言之，就是廖芳炎“地下的、颠覆性的”艺术处理伴随以对市场消费机制的认识以及对于恶名、丑闻、争议的渴望和吸收。

廖芳炎的早期绘画是一些生涩深奥的作品，受到德国画家乔治·巴塞利茨（Georg Baselitz）和 A.R.彭克（A.R. Penck）的影响。这些态势绘画（Gestural Painting）以无畏的攻击性、喧嚣的性欲、和感情化的气质给新加坡绘画带来了新面貌。在获得多项艺术奖学金在美国学习（1991 年）艺术期间及以后，廖芳炎的后期绘画发生了若干转变。他在 90 年代的部分作品具有显著的“城市街道风格”和新超现实主义；其它一些作品则呈现出一些波普艺术的感觉，一种庸俗趣味，并且常常以高度个性化的视觉语言——提示艺术作家将他的实践来描述为“后现代”视觉策略的范例。廖芳炎在“安迪的恶作剧和游泳课”中代表性地结合了一系列流行文化中的图象，从 MTV、电影，到中国的经典作品和政治宣传品，不一而足。

其作品在国际广泛展出，并被国内外许多博物馆、公司企业等各种公共机构收藏。2002 年，廖芳炎被授予由日本工商会颁布的文化奖。他还代表新加坡参加第 52 届威尼斯双年展（2007）；“第 9 届印度当代艺术三年展”，新德里，印度（1997）；“第一届亚太当代艺术三年展”，布里斯班，澳大利亚（1993）。

"This series of paintings was created during my stay in Sharjah, United Arab Emirates from 2007-2013. During my stay the turns of events such as war and uprising in various parts of the Middle East and scene of the violence, torture, assault to civilians, innocents are deplorable lead me to make these works. The scenes that I had witnessed through the media depicts dictators and wars in the region and civil uprisings erupted revealed the blatant and ugliness of war. The scenes portrayed on the media are reminiscent of the works by Goya's "Disasters of War". These paintings that I have made were partly influences of Goya's work. The works that I have made hope to reflect and captures some of my sentiments of these incidents and the blatant and ugliness of war that has happened there."

...Gaza's list is another similar work in memory of nearly 300 Palestinian children killed in August 2014. The act of transcribing the names of the victims becomes a celebration of these children's lives, honoring their existence and the work becomes a memorial symbol for this tragic event. Although the Israel-Gaza conflict is an event that is distant and far-removed from the shores of Singapore, as Leow commemorates these victims, giving each victim a name, we are able to relate at a basic human level, and a culture of mutual empathy is sparked...(Quoted from an essay by Christina Arum Sok)

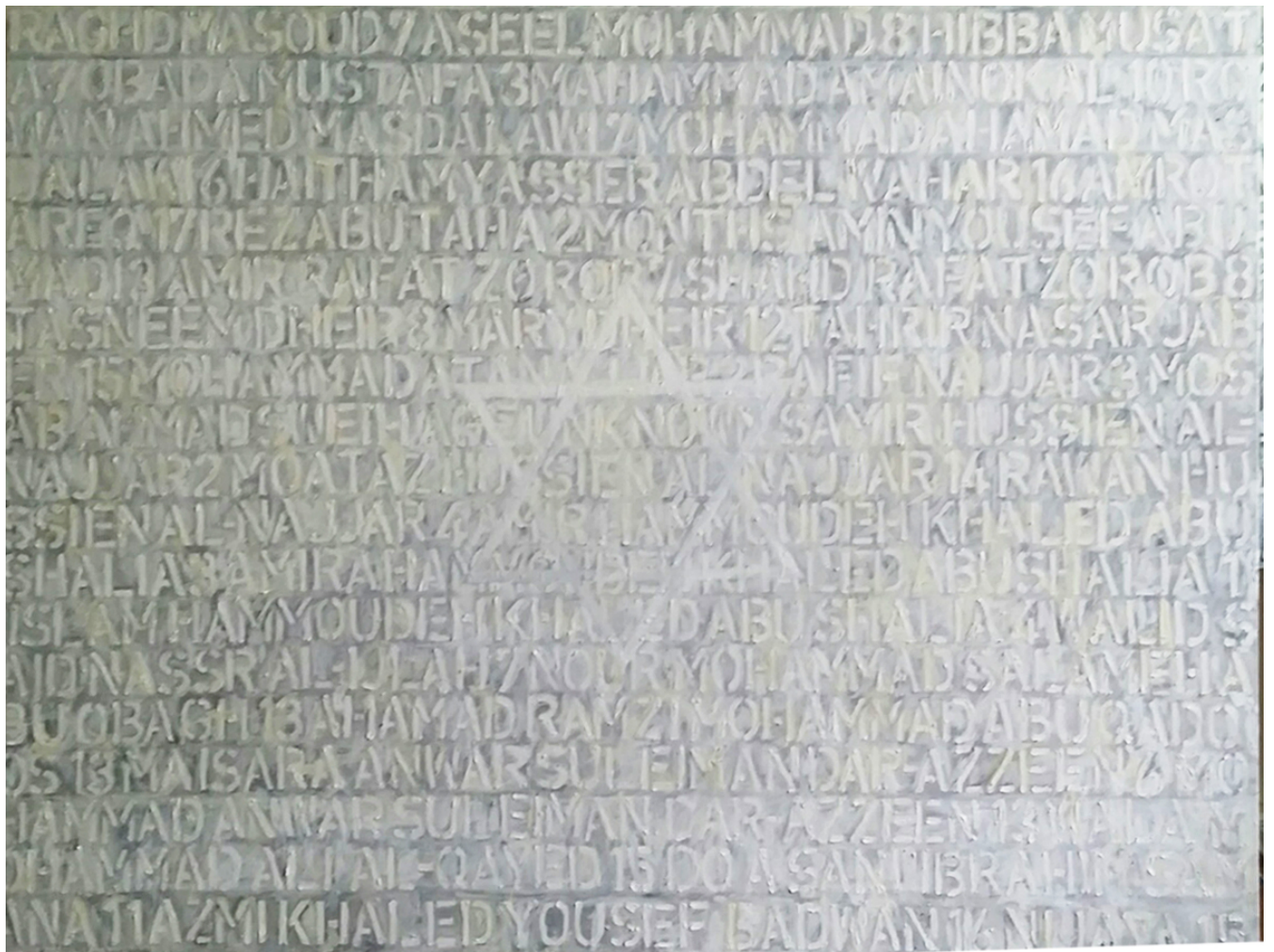
"这一系列作品是我在 2007 - 2013 年在阿联酋沙迦地区逗留期间创造而成。那些年,中东地区发生一连串战争和暴动事件,而向无辜平民施加的暴力和酷刑场景,成为他创作的主要灵感来源。我曾亲历过媒体描绘的独裁者和该地区发生的战争,也曾见识过民间暴动所暴露出的战争的丑陋。媒体中描述的场景让人想起戈雅的作品“战争灾害”。我的这些作品受到了戈雅作品的影响。我希望自己的作品能反映和捕捉到自己的些许情思,对于曾经发生在那片土地上的战争的暴虐和丑恶。”

.....加沙的名单”是为纪念 2014 年 8 月近 300 名巴勒斯坦儿童遇难事件。抄写遇难者名字这种行为,似乎又成为一场纪念这些孩子生命的庆典,珍视这些存在过的生命,因此,这件作品也成为这一惨剧的纪念标志。尽管新加坡远离巴以冲突的战火硝烟,艺术家所纪念这些遇难者并为他们立名,我们也可与之产生共鸣,引发人类最基本也最宝贵的同情心.....(引自 Christina Arum Sok 文章)



Vincent Leow 廖芳炎 Raji's Letter Raji 的信

Installation | Chalk, Wood, Polyester Resin, Canvas, Aluminium 装置| 粉笔, 木头, 聚酯树脂, 布, 铝,
2015, 230*56*16cm, OA_6131_S



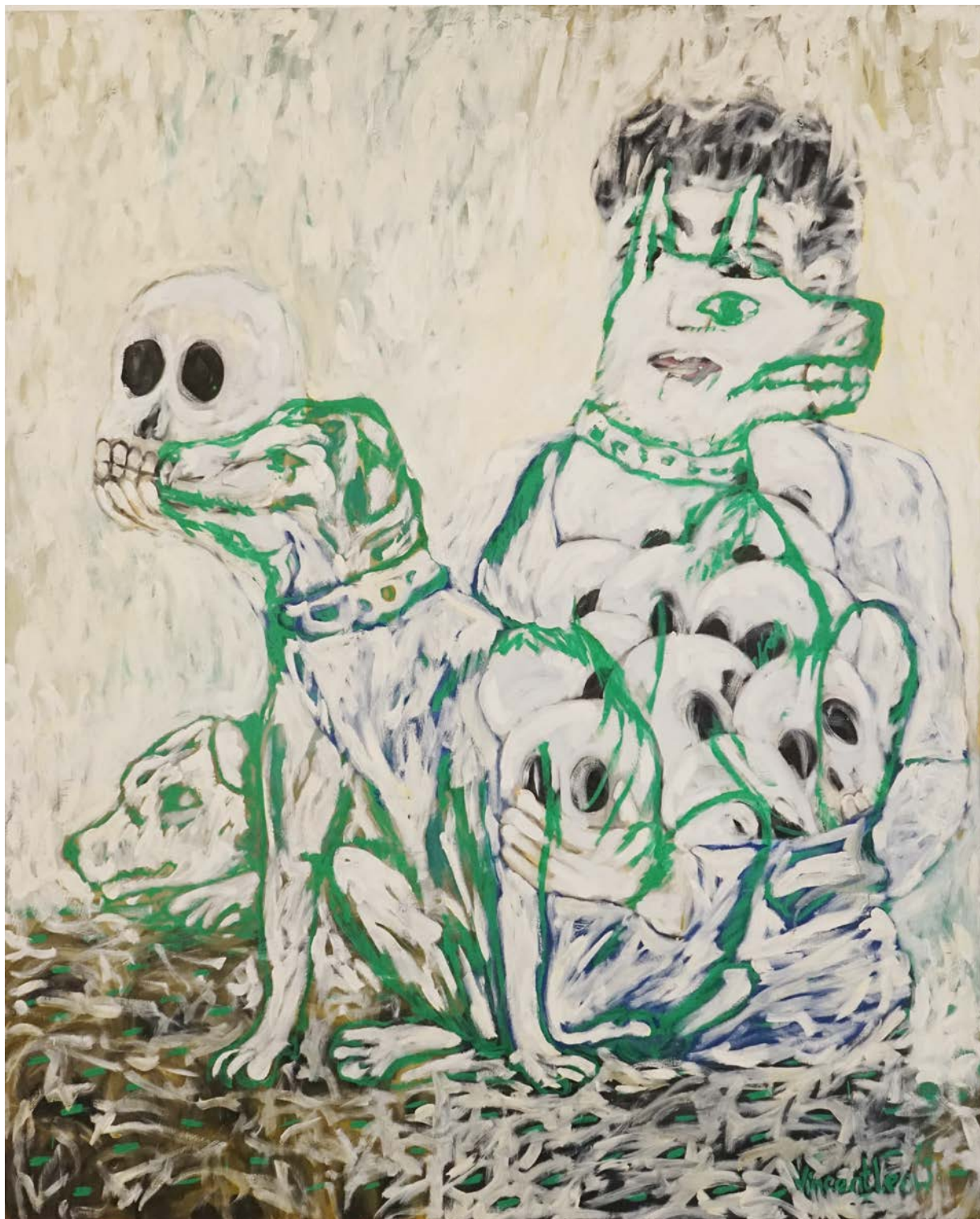
Vincent Leow 廖芳炎, Gaza' s List 加沙名单

Painting|Oil On Canvas 绘画| 布上油画, 2015, 150*120cm OA_2917_S



Vincent Leow, Big Bad Wolf 廖芳炎 大坏狼

Painting | Oil On Canvas 绘画 | 布上油画, 2012, 150*120cm, OA_9882_S



Vincent Leow, White Dogs 廖芳炎 白狗

Painting| Oil On Canvas, 绘画| 布上油画, 2012, 150*120cm, OA_9305_S

Xue Song (b.1965) was born in Anhui Province. He graduated from the Shanghai Drama Institute, Department of Stage Design in 1988. He is living and working in Shanghai. Due to his unique artistic language and style, which he uses not only printed images and texts but also soot and ashes to create his work in the early 1990s, he became one of the most influential and representative artists of Chinese Contemporary Art. In his artwork, each fragment expresses the complex aspects of the Chinese history and culture. Xue Song has widely exhibited since his first solo-exhibition in 1999. Recent exhibition including New World, XUE Song's Works, K.Gallery, Chengdu(2015); The Fragment Time, Xi'an Art Museum, Xi'an (2013); XUE Song, New Shanghai Style Paintings, MoCA, Singapore (2013); Xue Song: Piercing Through History and the Fashion, A Retrospective from 1988-2011, Shanghai Art Museum, Shanghai (2011); A Fashion, Or the History?, The Ueno Royal Museum, Tokyo, Japan (2010); Looking Back: Deconstruction Classics, Xue Song Portfolio, Shanghai Art Museum, Shanghai (2009); Xue Song Solo Exhibition, ArtChina, Hamburg, Germany (2007) etc.

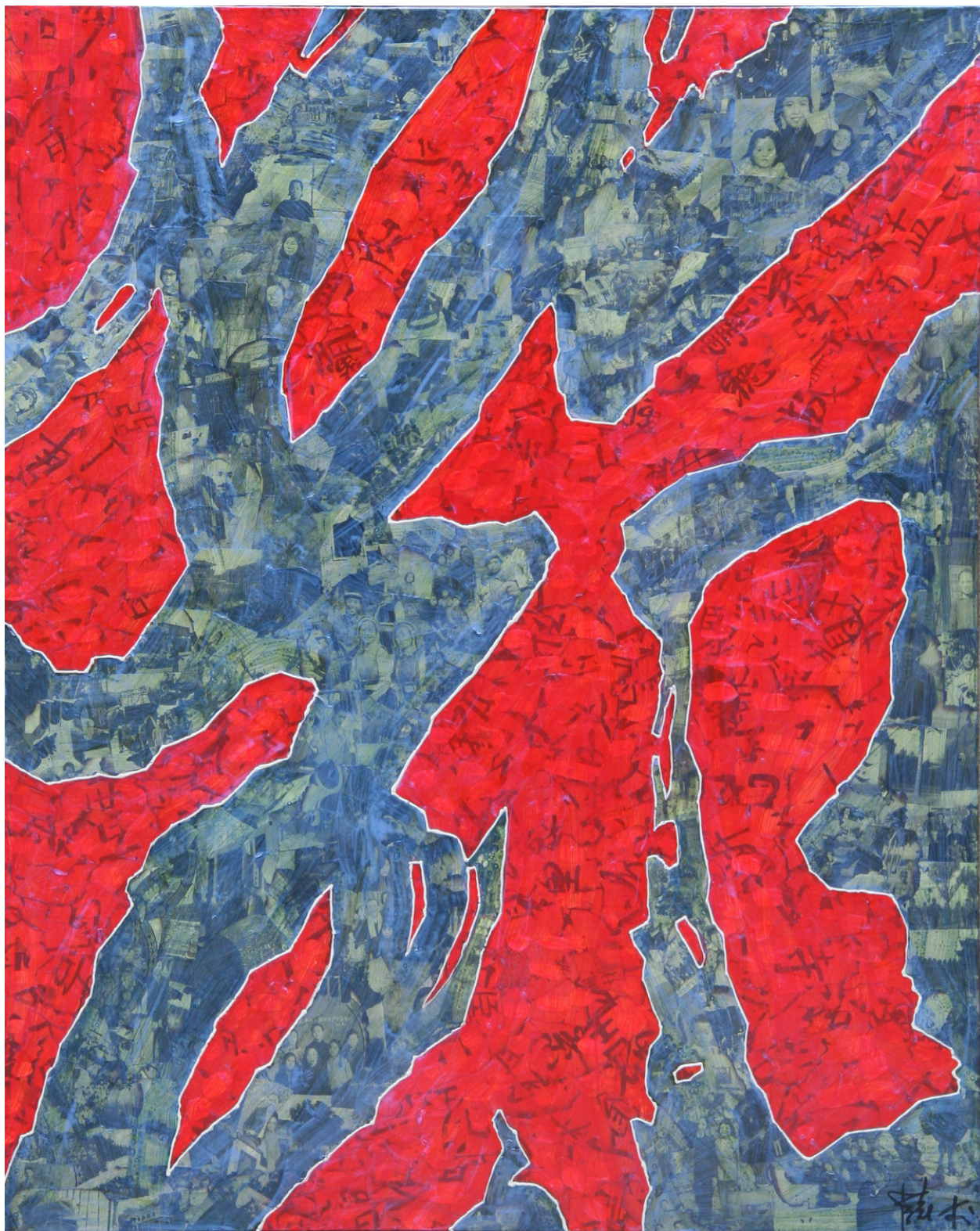
Proceeding from a cultural mode of thought that transforms antagonisms into collaborations, Xue Song's art finds expression in the negative space usually left behind: soot and ash are crucial elements in his art, and the outlines of many of the figures in his images look as if they have been burned out. For Xue, ash is a reminder of fate and a symbol of rebirth. Fire plays a central role in Xue Song's work. It is a form of mourning. Time and again the artist elaborates on the fire that burned down his studio in the early 1990's, destroying all of his work to date, mainly oil paintings and calligraphy. The charred leftovers of pictures rescued from the ashes are used as fragments in the new works, as a kind of memorabilia of past events. The collages become a tactile site of remembrance and reflection with traces of the fire unavoidably present. Xue produces scenes that pick up on themes of traditional painting and calligraphy, as well as combines them, for example, with silhouettes of contemporary politicians. Xue Song is known for his innovative integration of contemporary elements with elements manifested in the collective cultural memory. He continues to invent new forms and reinvent those left by tradition. The approaches and explorations are not only inspired by traditional calligraphy, but are also transformed. By collecting random samples of mass media language, including the revolutionary language of Mao and contemporary consumer culture language, Xue Song creates a kind of multi-sensory imagery. Scattered across the canvas, the visual juxtapositions are whimsical and inspired, proving that the artist possesses a keen eye for color and form.

Xue Song's distinctive collages represent the many different aspects of Chinese culture; he incorporates traditional Chinese paintings, ancient calligraphy, folk art, religious icons, legendary figures and historical photographs, effectively erasing any categorical imperatives. His methodology is one of appropriation, manipulation and subversion in order to create a subjective universe that manifests his personal memories and losses.

薛松 (b.1965)，生于安徽。1988年毕业于上海戏剧学院舞台美术系。如今生活工作在上海。薛松的作品在1999年其个展以后被广泛展出。近期个展有：“新世界，薛松作品展”，K空间，成都(2015)；“碎片时代”，西安美术馆，西安(2013)；“薛松·新海派绘画”，新加坡 MOCA 当代艺术馆，新加坡(2013)；“薛松——穿越历史与时尚，1988-2011 回顾展”，上海美术馆，上海(2011)；“是时尚，还是历史？”，上野之森美术馆，东京，日本(2010)；“回首：解构经典，薛松作品展”，上海美术馆，上海(2009)；“薛松个展”，ArtChina，汉堡，德国(2007)等。

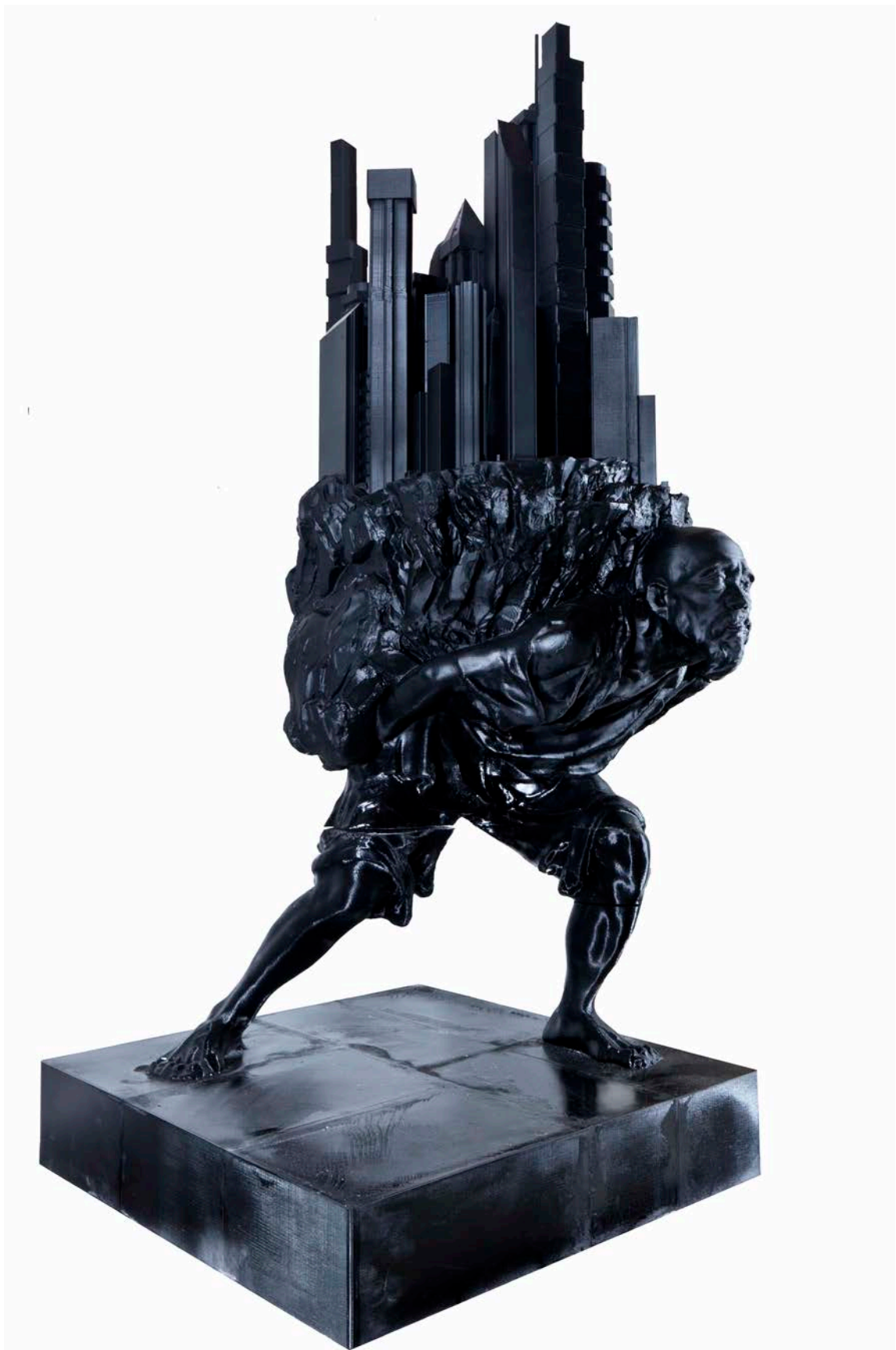
源于一种文化逻辑，把矛盾转化成为协作沟通，在隐蔽的负空间里薛松的艺术找到了其读解性：烧尽的灰和残片是决定性的元素，在他的作品里，从有些形象的轮廓线看来就好像被烧过一样。对他来说，灰烬代表着命运的暗示，也是轮回的符号，因此火在他作品里扮演最重要的角色。这是一种祭奠的形式——自从90年过后没多久的某一天，一场大火燃掉了他的工作室，所有的作品、油画及书法，作为艺术家的薛松便不断地从火中抽取元素得到灵感。从灰烬中找出来的一些图片烧焦后的残留物被用作新作品的创造元素，并由此成为对过去的一种记录。这些拼贴画成了对记忆和回想的实际感知，以及对不可避免的火的赠礼的回应。他的创作材料来自传统绘画和书法，将之结合，比如，对当下政治的轮廓线的表现。薛松的闻名是以他那独特而又富有创造性的方式——明显的当代元素混合着见证了一段集体文化记忆的历史元素。他坚持创造着新的形式和结构，以及对传统遗留进行再创造。其方法和探索得益于传统书法，但不同的是并非要给观者制造出具有含义的语句和可读性的字体。根据大众媒体里的随意性搜集，包括毛泽东时期的革命语言以及当代消费文化，薛松创造了一种具有多重感受性的图像。覆盖着画布的是一种疏离的感觉，并置的视觉怪异而又充满灵性，证明了艺术家本人对色彩和结构有着非比寻常的眼力。

薛松与众不同的拼贴画展现了中国文化很多个不同的面：把传统的中国绘画，古老的书法，民间艺术，宗教符号，传说中的人物以及历史照片拼合到一起，因此抹消了特定的类别。他的方法论即在挪用、操控和掏蚀中创造出只属于展现他个人的记忆和遗失的世界。



XUE Song 薛松 Impression of Calligraphy 2 意象书法 2

Painting | Acrylic On Canvas, Collage with paper 绘画|布上丙烯, 纸质拼贴, 2007, 100*80cm, XSU063_S



XUE Song 薛松 The Price 交租

Sculpture| 3D Printing 雕塑| 3D 打印, 2015, 105*40*41cm, Edition of 8, XS_5866_S

Yang Fudong (b.1971) is an artist who lives and works in Shanghai. He was born in Beijing, and graduated from the China Academy of Art, Hangzhou, 1995. Yang is one of China's best known contemporary artists, having gained a major international reputation for his films and video installations, which have been shown regularly as part of major international survey exhibitions and one-person gallery shows across the globe. Yang Fudong has had more than 60 solo shows at most acclaimed institutions and galleries during the past years besides other 300 group exhibitions in the world. Yang Fudong's artworks articulate multiple perspectives; his works investigate the structure and formation of identity through myth, personal memory and lived experience. Each of his works is a dramatic existential experience and a challenge to take on. Yang Fudong's artworks articulate multiple perspectives; his works investigate the structure and formation of identity through myth, personal memory and lived experience. Each of his works is a dramatic existential experience and a challenge to take on. Yang Fudong has participated in prestigious international art events including: La Biennale de Lyon 2013, France (2013) ; Sharjah Biennial 11 of Sharjah Art Foundation, Sharjah, UAE (2013); The First Kyiv International Biennial of Contemporary, Ukraine (2012); Moving Image In China : 1988-2011, Minsheng Art Museum, Shanghai (2011). Meanwhile, he has had solo-shows at most acclaimed institutions and galleries such as Yang Fudong: Estranged Paradise, Works 1993-2013 of the Kunsthalle Zurich, Switzerland and Berkeley Art Museum, San Francisco, USA (2013); Quote Out of Context, OCAT, Shanghai (2012); The Fifth Night, Vancouver Art Gallery, Canada (2012); Yang Fudong, Utopia and Reality, Espoo Museum of Modern Art, Tapiola, Finland ; One half of August, Parasol Unit Foundation for Contemporary Art, London, U.K.(2011)

杨福东 (b.1971)生于北京，1995 年毕业于中国美术学院油画系，目前工作生活于上海。从九十年代末起，就开始从事影像作品的创作。如今已经是中国最具影响力的当代艺术家之一。杨福东凭借其极具个人风格的电影及录像装置作品在全球多家美术馆，国际性画廊以及重要艺术机构举行了超过 60 场个人展览，受世界各地邀约其作品亦参与了 300 余次群展。杨福东的作品具有明显的多重透视特征，他的作品探讨着神话、个人记忆和生活体验中身份的结构和形式，每件作品都是一次戏剧化的生存经历，一次挑战。杨福东参加的重要国际展览有：里昂双年展，法国（2013）；沙迦双年展 11，沙迦，阿拉伯联合酋长国（2013）；首届基辅国际当代艺术双年展，乌克兰（2012）；中国影像艺术：1988 - 2011，民生现代美术馆，上海（2011）等。同时，在国际著名的艺术机构和画廊举办个展有：《杨福东：陌生天堂，作品 1993-2013》，苏黎世美术馆，瑞士和伯克利艺术博物馆，美国（2013）；断章取义——杨福东作品展，OCT 当代艺术中心，上海（2012）；《第五夜》，温哥华美术馆，加拿大（2012）；《杨福东，理想与现实》，EMMA，赫尔辛基，芬兰；《八月的二分之一》，PARASOL UNIT 当代艺术中心，伦敦，英国（2011）等。



YU Youhan (b. 1943) graduated from the Central Academy of Art and Design, Beijing in 1973. Now he resides and works in Shanghai. Along with LI Shan and WANG Guangyi, YU Youhan is one of the main artists associated with "Political Pop" aesthetics which emerged in the avant-garde movement in the 1990's, this unique style fused Chinese iconography with Western artistic expression. His work has had a major impact on the cultural scene as well as influenced and inspired a generation of younger artists. YU Youhan's work has shown widely nationally as well as internationally. Recent exhibitions include YU Youhan: Yibān, Yuan Space, Beijing (2013); 2×Helbling in Shanghai, IG Halle, Kunst(zeug)haus, Rapperswil, Switzerland (2012); Yu Youhan's Paintings, ShanghART H-Space, Shanghai (2011); Out of Shanghai, Museum gegenstandsfreier Kunst, Otterndorf, Germany (2009). He has also exhibited in the 22nd Sao Paulo Biennale, Brazil (1994); the 45th Venice Biennale, Italy (1993) and the 1st Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (1991).

余友涵 (b.1943)，出生于上海。1973 年毕业于北京中央工艺美术学院。和李山，王广义一样，余友涵是九十年代前卫艺术运动里政治波普艺术最具代表性的艺术家之一，他融合了中国的视觉符号和西方艺术的表达方式。其作品曾经对当时的文化情形带来了较大冲击，并影响和感染了一代年轻艺术家。他的作品在国内外都被广泛展出，近期的展览包括：余友涵：一斑，元空间，北京（2013）；2×何浦林在上海，IG HALLE, Kunst(zeug)haus，拉珀斯维尔，瑞士（2012）；余友涵的绘画，香格纳 H 空间，上海（2011）；走出上海，非具象艺术博物馆，奥滕多夫，德国（2009）；墙上的字，中国 80、90 年代新现实主义和前卫艺术，格罗宁根博物馆，荷兰（2008）；沂蒙山风景-余友涵的绘画，香格纳 H 空间，上海（2004）；Chine, le Corps Partout?, Musee d' Art Contemporain，法国巴黎（2004）；身体，中国，马赛现代艺术博物馆，法国马赛（2004）；沂蒙山风景 - 余友涵的绘画，香格纳画廊，H 空间，上海（2004）。他还参加了第 22 届圣保罗双年展，巴西（1994）；第 45 届威尼斯双年展，意大利（1993）；亚太地区当代艺术三年展，布里斯班，澳大利亚（1991）。



YU Youhan 余友涵 2010.05.10

Painting | Acrylic on canvas 绘画 | 布上丙烯, 2010, 153*153cm, YYHU105_S

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