

格言

Maxim

11/19, 2016 - 2/15, 2017

刘月
LIU YUE

ShanghART
香格纳画廊

香格纳北京荣幸地宣布将于2016年11月19日推出艺术家刘月个展——《格言》，本次展览也是艺术家刘月在香格纳画廊的第一次个展。展览将展出一组艺术家自2005年以来一直在创作中的关于人对事物认知研究的系列作品之《为极限值得唯一，07》。

刘月的创作以摄影材料为主要媒介，致力于分析图像中的物质性，以及人对图像，光线，形状的认知习惯，作品中看似简单的画面表象，深究后会发现其表象里存在着让人吃惊和不可思议的力量。他善于把日常生活中的物品变换成另一种形态，并对事物的本质提出深刻的质疑，他将客观事物中人为附加的所有特定概念和意义进行消解，把所有一切外在的东西剥除，掏空，探索事物最“本真”的部分，让思考没有任何引导地进行。在艺术家的这种认知研究中，“悖论”始终贯穿其中，就算是找到了“答案”，也会被下一个“问题”所推倒，这个矛盾重重的过程被艺术家认为是真实的和着迷的。刘月像一个计算机病毒制造者，他将病毒植入到自己体内，再以最强的方式对抗自己。

“格言”在刘月看来是被融和多个维度的总结片段，是人所想象的目的和方向，并非现实面貌。《为极限值得唯一》系列是从自身的感受性出发，自毁性的让它延伸出来，再达到一个新的维度。

ShanghART Beijing is pleased to present artist Liu Yue's Solo Exhibition - **Maxim** on November 19th, 2016, marking the artist's first solo exhibition in ShanghART Gallery. This exhibition is focused on the artist's research of human cognition executed in his art practice since 2005 with the work *Maximized Uniqueness, 07*.

Liu Yue's practice is primarily centered on the materials for photography, and devoted in analyzing the materiality of images, as well as the human cognitive habit of images, light and forms. The seemingly simple representation of the image conceals its often surprising and unimaginable power on our perception once we engage in in-depth inquiry. He is apt at translating everyday objects into other forms, as well as questioning the essence of the object. He dissolves artificially added specific notions and meanings of the objective world, unveils the "truth" from all the external factors, thus allowing thinking to occur without any preconception. The artist's research on cognition, "paradox", transpires throughout this process. Although the "answer" may be uncovered, it would be nonetheless rejected by the following "question". For the artist, this contradictory process is believed to be the most real and fascinating. Liu Yue, like a programmer of computer viruses, is first infected by it before adopting his most resistant means to fight it.

"Maxim" is the summarized fragments that had been integrated from multiple dimensions. It's the goal and direction people's imaginations incline, instead of their reality. *Maximized Uniqueness series* departs from the artist's sensibility, and is allowed to self-destructively expand in order to reach a new parameter.

展览现场图
Installation Views

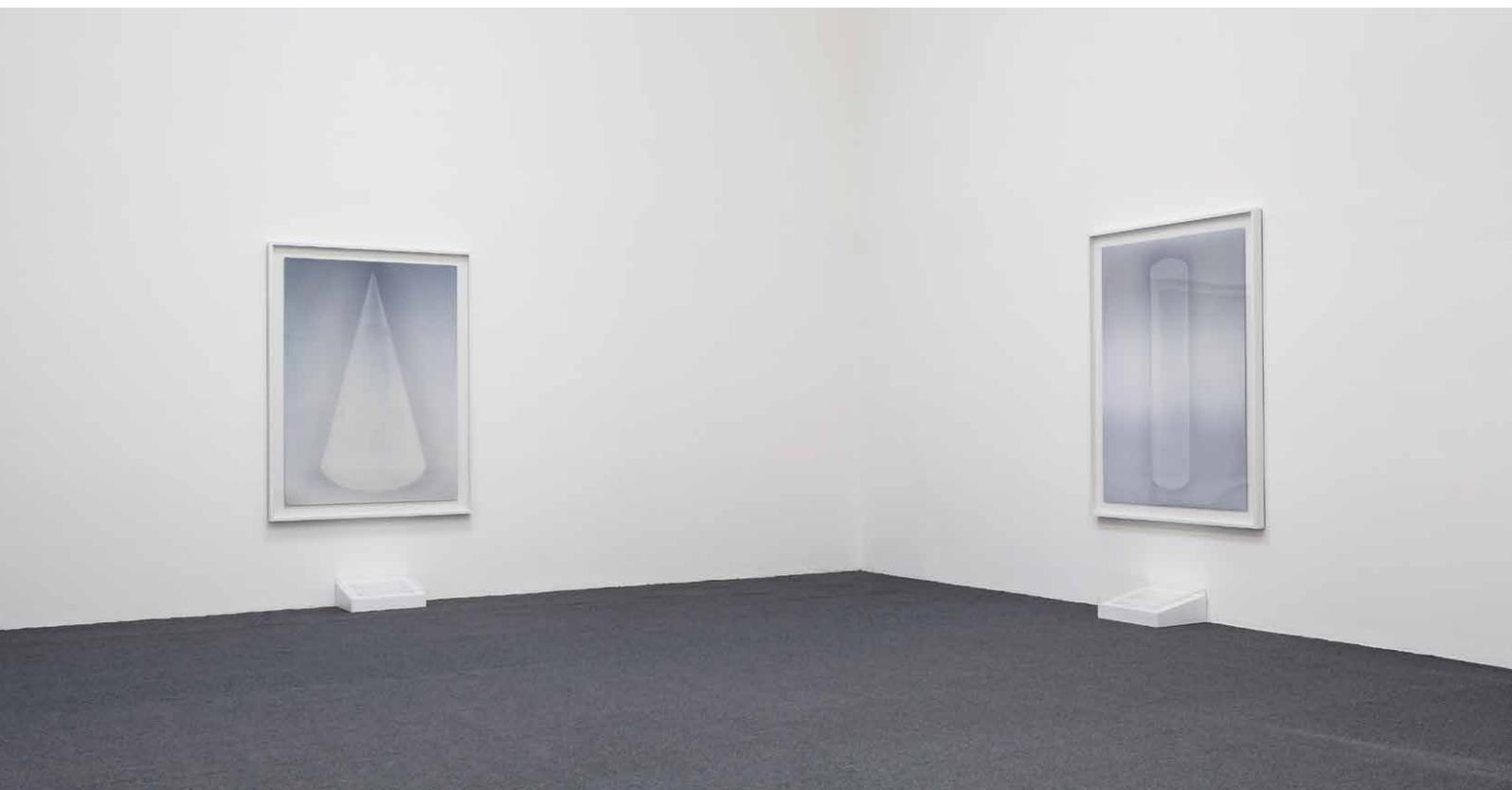


















展览作品图

Works

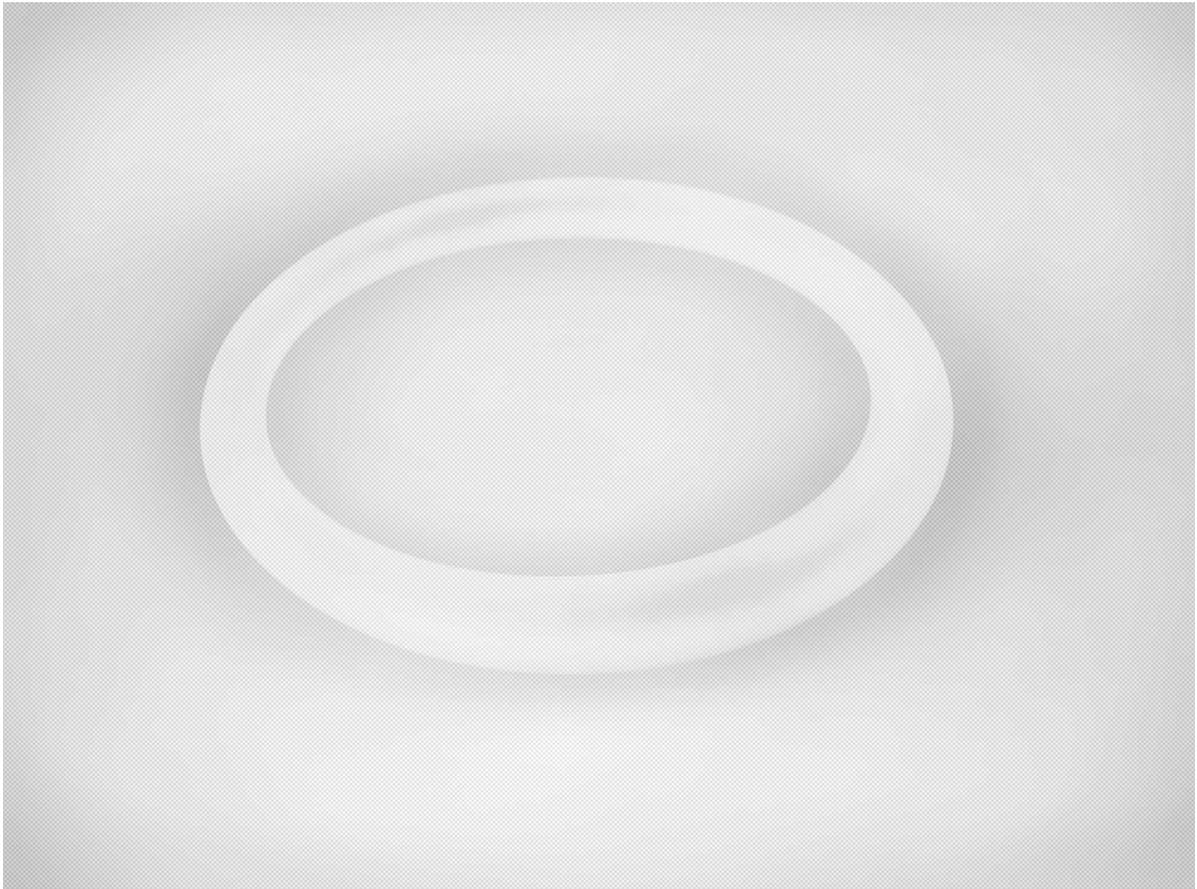


图1: 形体透视图

Picture 1: The basic form perspective

图1：制造出完整的基本形体透视图，并以规律网点方式呈现。将其打印在纸上。（纸张便于改变其空间、平面和透视，有及强而微妙的可塑性）

Picture 1: Make a complete basic form perspective, and present by lattice points. Print it on paper. (The flexibility of paper made it easy to create new space, plane and perspective)

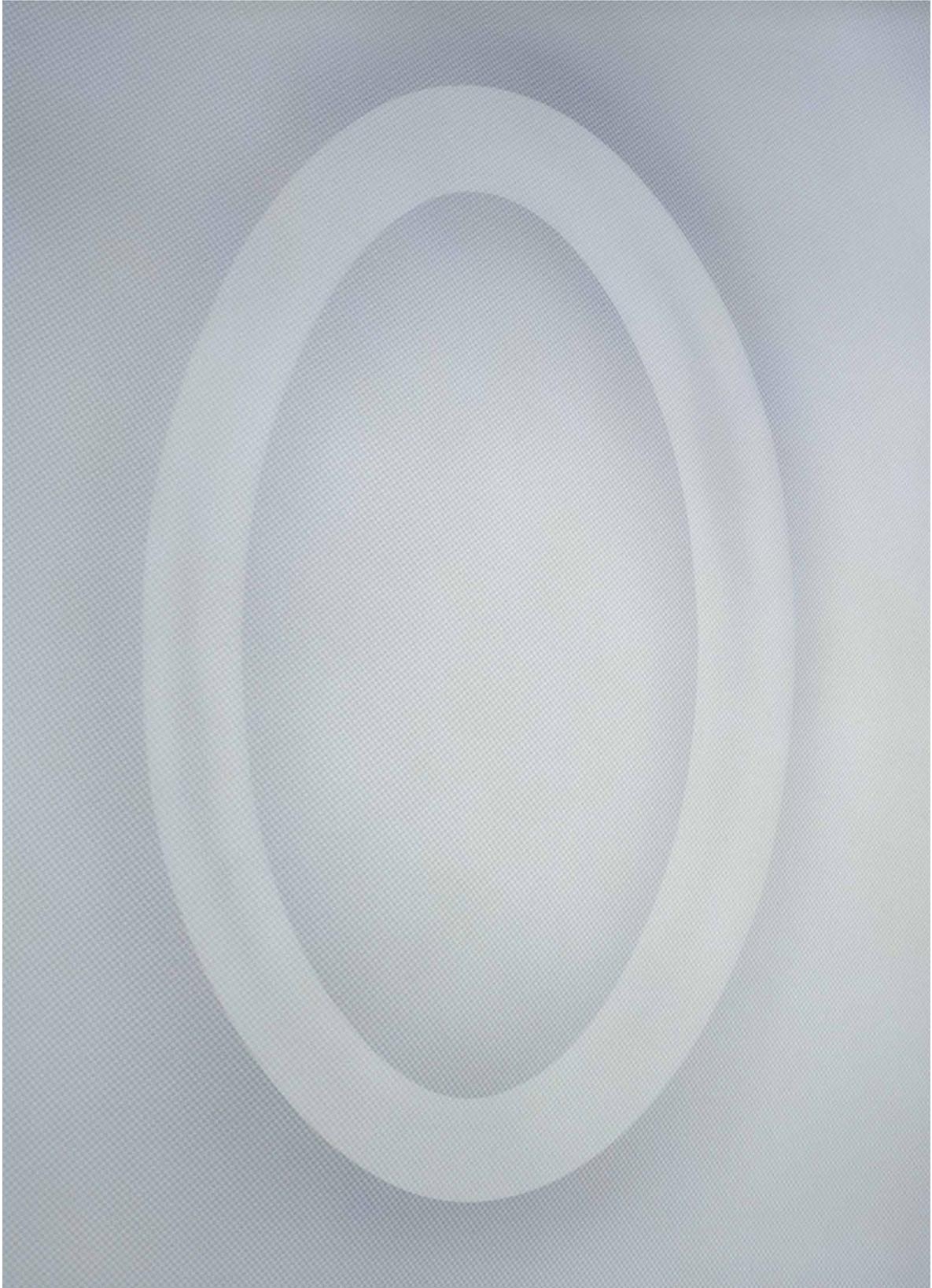


图2 | Picture 2

<为极限值得唯一, 7>01 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>01 | Photograph | Ed.3+1AP | LY1_6060

通过大画幅相机移轴、改变图1透视角度及调整其形体和方向，尽量使原形体被重塑为一个完美且趋于标准的经典规律形体(图2)

在此过程中一种限定着的规范被利用和重塑。

悖论由此产生（原本网点状规律的图象细节会在图2中显现，但其面貌将不再是图1中的那样统一完整，由于原纸张及视角的变化，这些细节忽隐忽现，变得缺乏规律，使图2整体上规律的外观形态被细节组成的非规律性所破坏）此刻为达到标准化而塑造的完美形体协同其相悖的细节一起被不可回避的呈现于众人面前。

By moving the axis of large format camera, change perspective, and adjust the shape together with the direction (Picture 1), to try the best to represent the original to a perfect classic shape (Picture 2).

During this process, a limited standard has been carried out and re-shaped.

Here comes the paradox. (The details of lattice dot pattern should be shown on Picture 2, which has no longer as unit as in the Picture 1. Because of the change of paper and view point, these details were flickering and irregular, which leads the order appearance of picture 2 affected by the disorder of the details.) At this moment, perfect forms pursued by standardization, together with the controversial details, cannot avoid being displayed in front of the world.

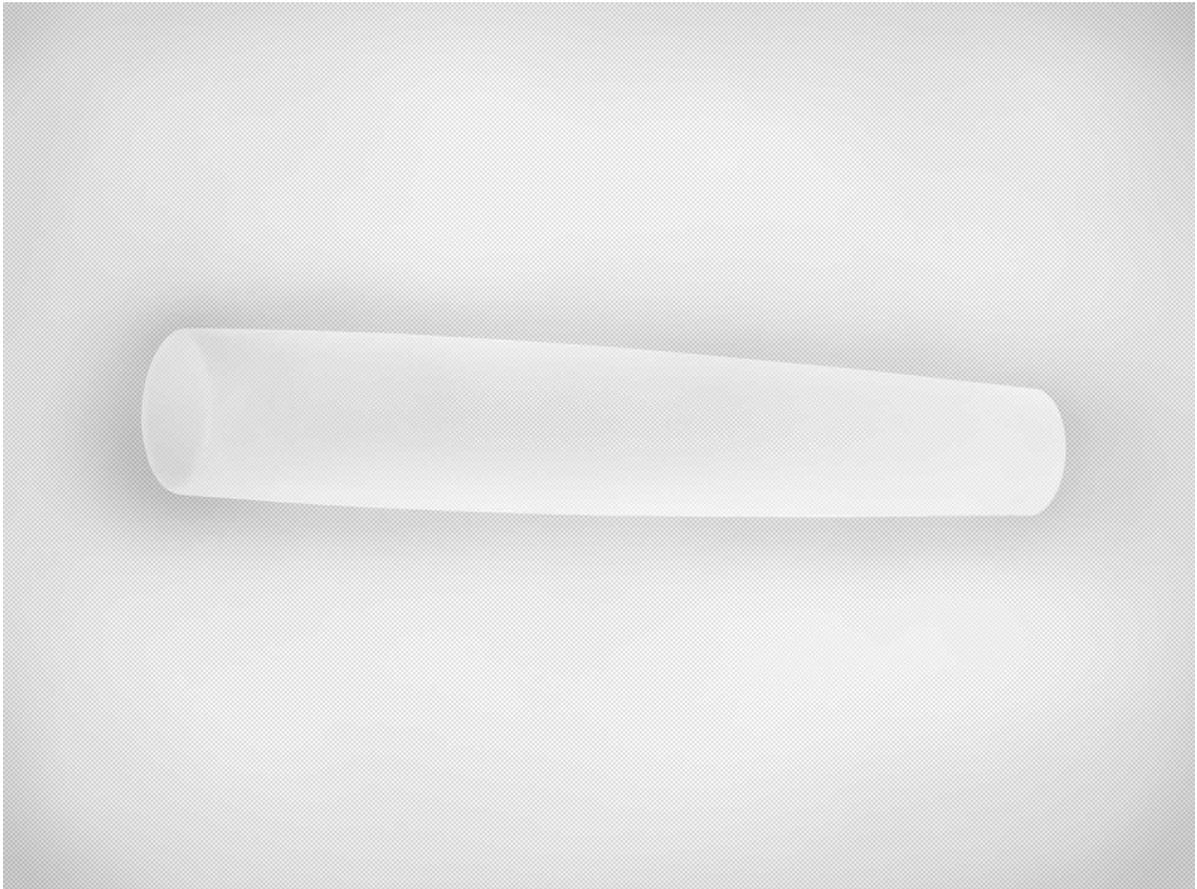


图1: 形体透视图

Picture 1: The basic form perspective

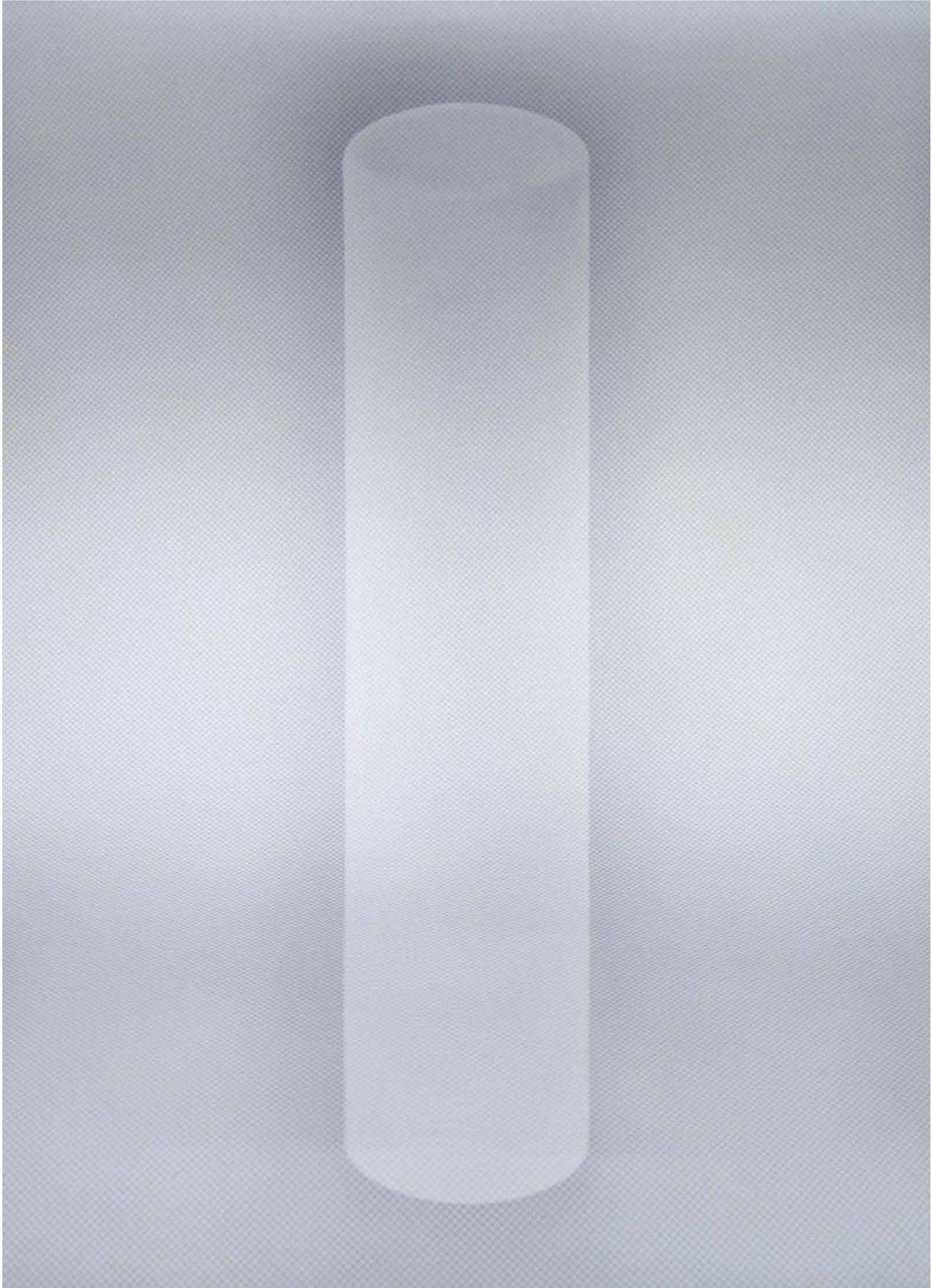


图2 | Picture 2

<为极限值得唯一, 7>02 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>02 | Photograph | Ed.3+1AP | LY1_8716

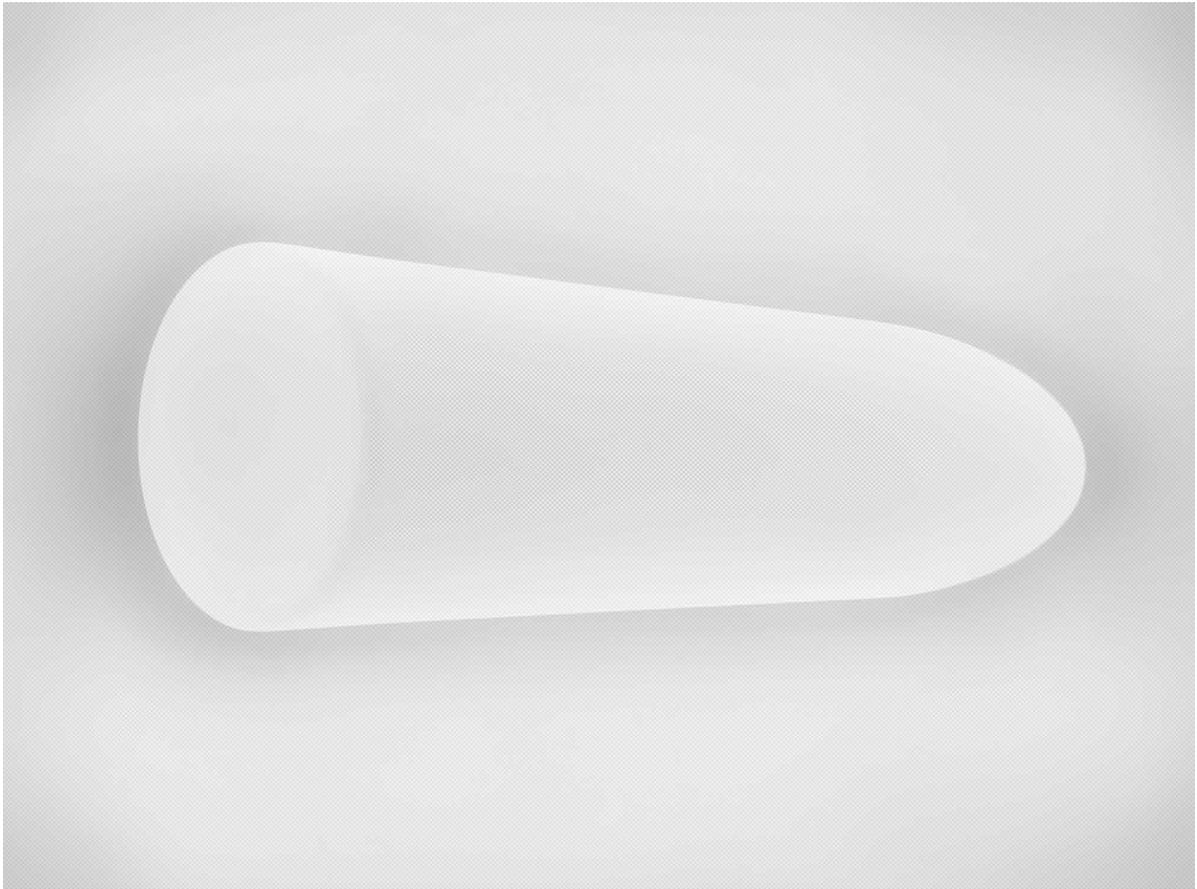


图1: 形体透视图

Picture 1: The basic form perspective



图2 | Picture 2

<为极限值得唯一, 7>03 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>03 | Photograph | Ed.3+1AP | LY1_2252



图1: 形体透视图

Picture 1: The basic form perspective

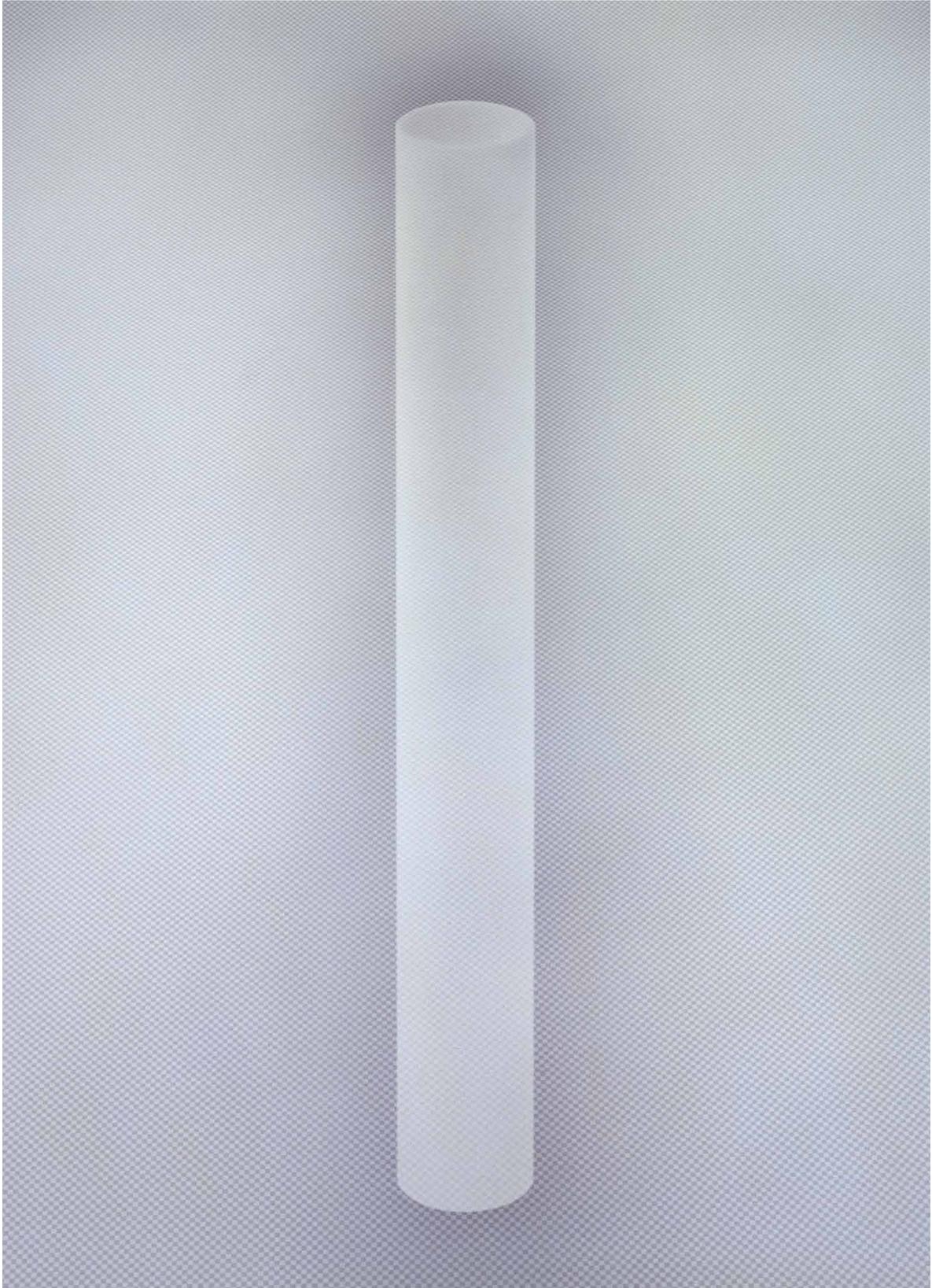


图2 | Picture 2

<为极限值得唯一, 7>04 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>04 | Photograph | Ed.3+1AP | LY1_2781

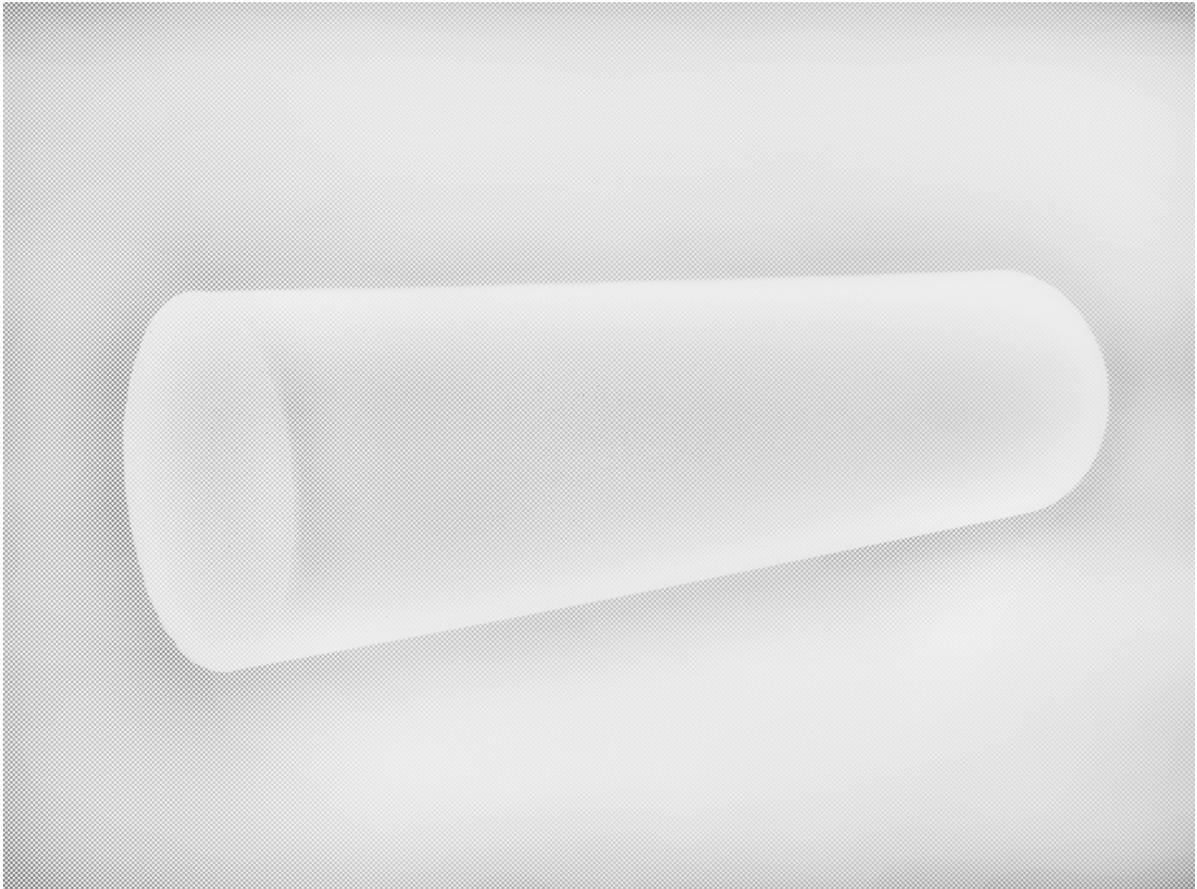


图1: 形体透视图

Picture 1: The basic form perspective

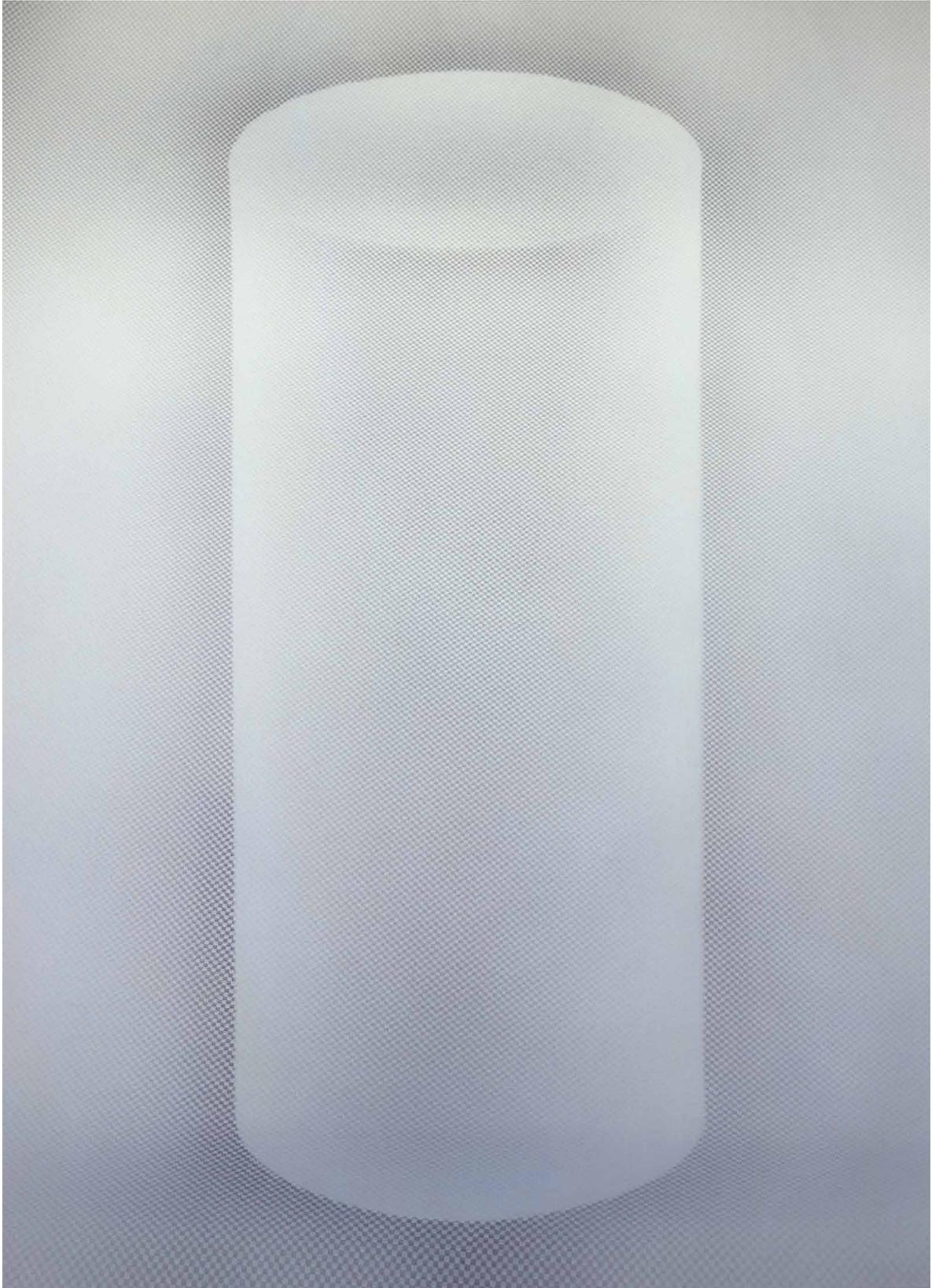


图2 | Picture 2

<为极限值得唯一, 7>05 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>05 | Photograph | Ed.3+1AP | LY1_1192

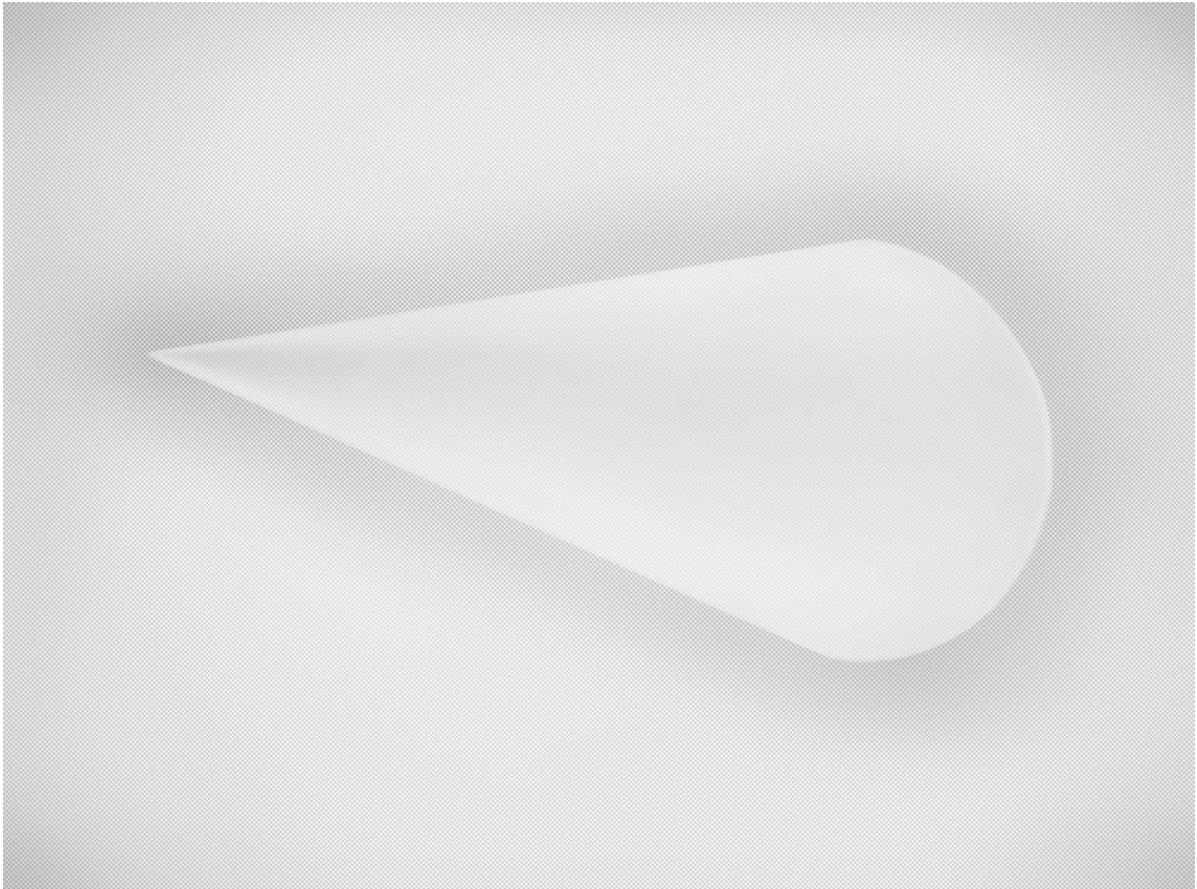


图1: 形体透视图

Picture 1: The basic form perspective

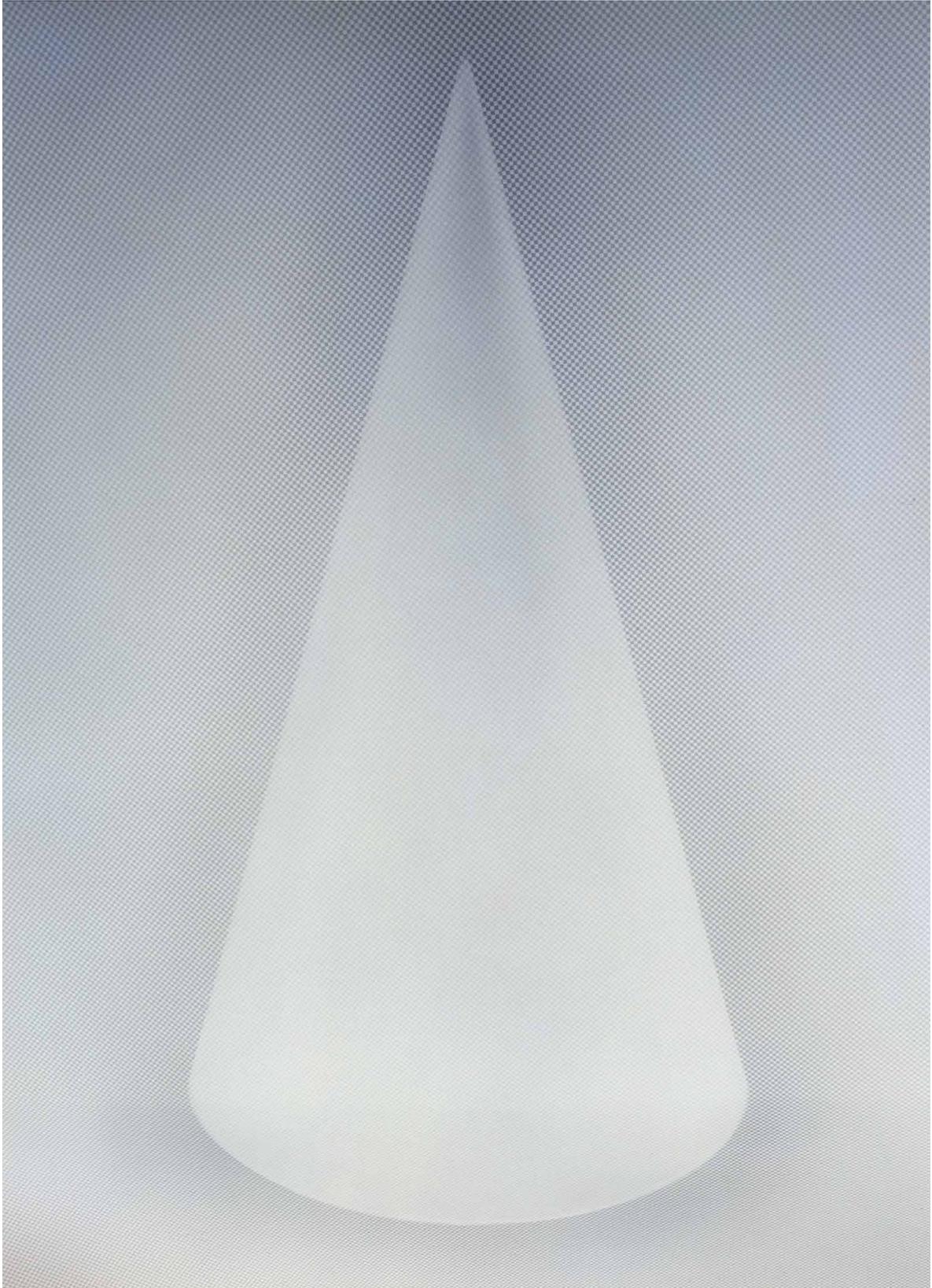


图2 | Picture 2

<为极限值得唯一, 7>06 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>06 | Photograph | Ed.3+1AP | LY1_9519

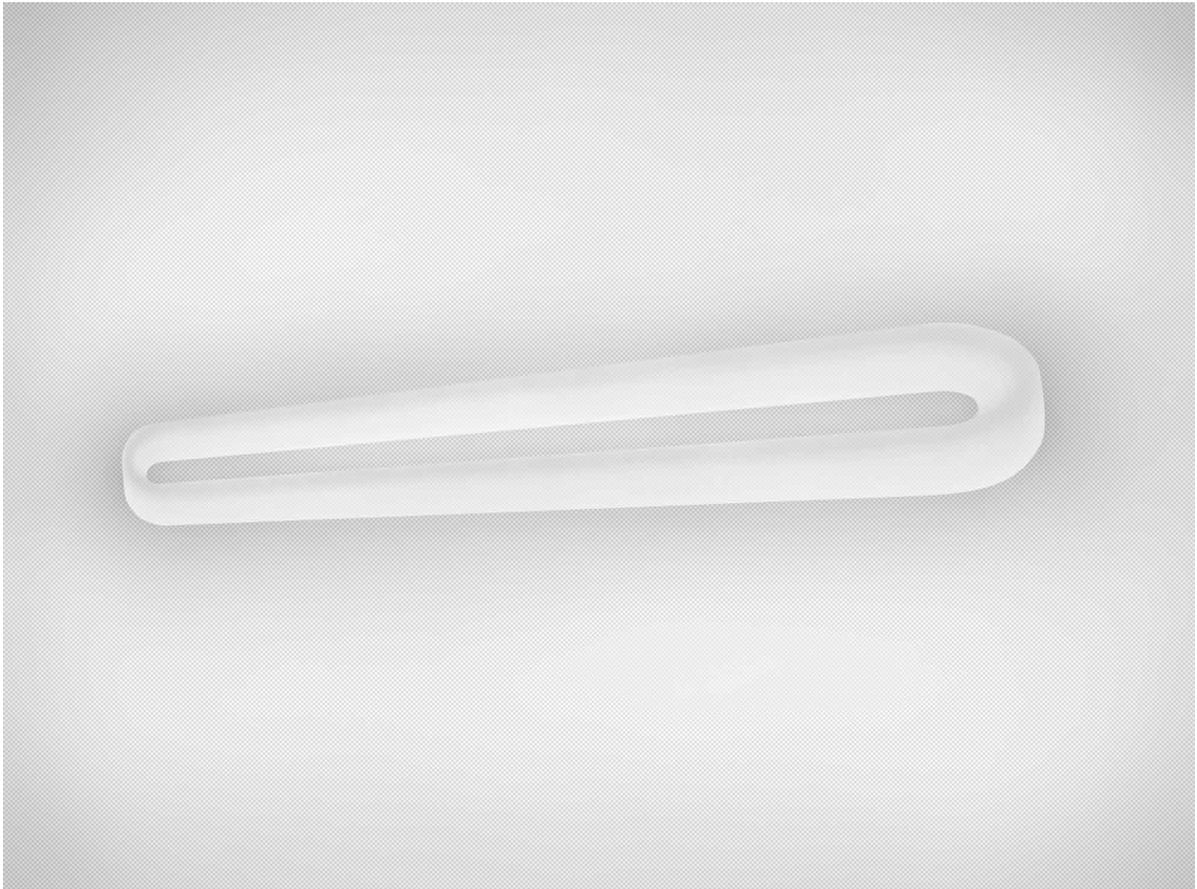


图1: 形体透视图

Picture 1: The basic form perspective

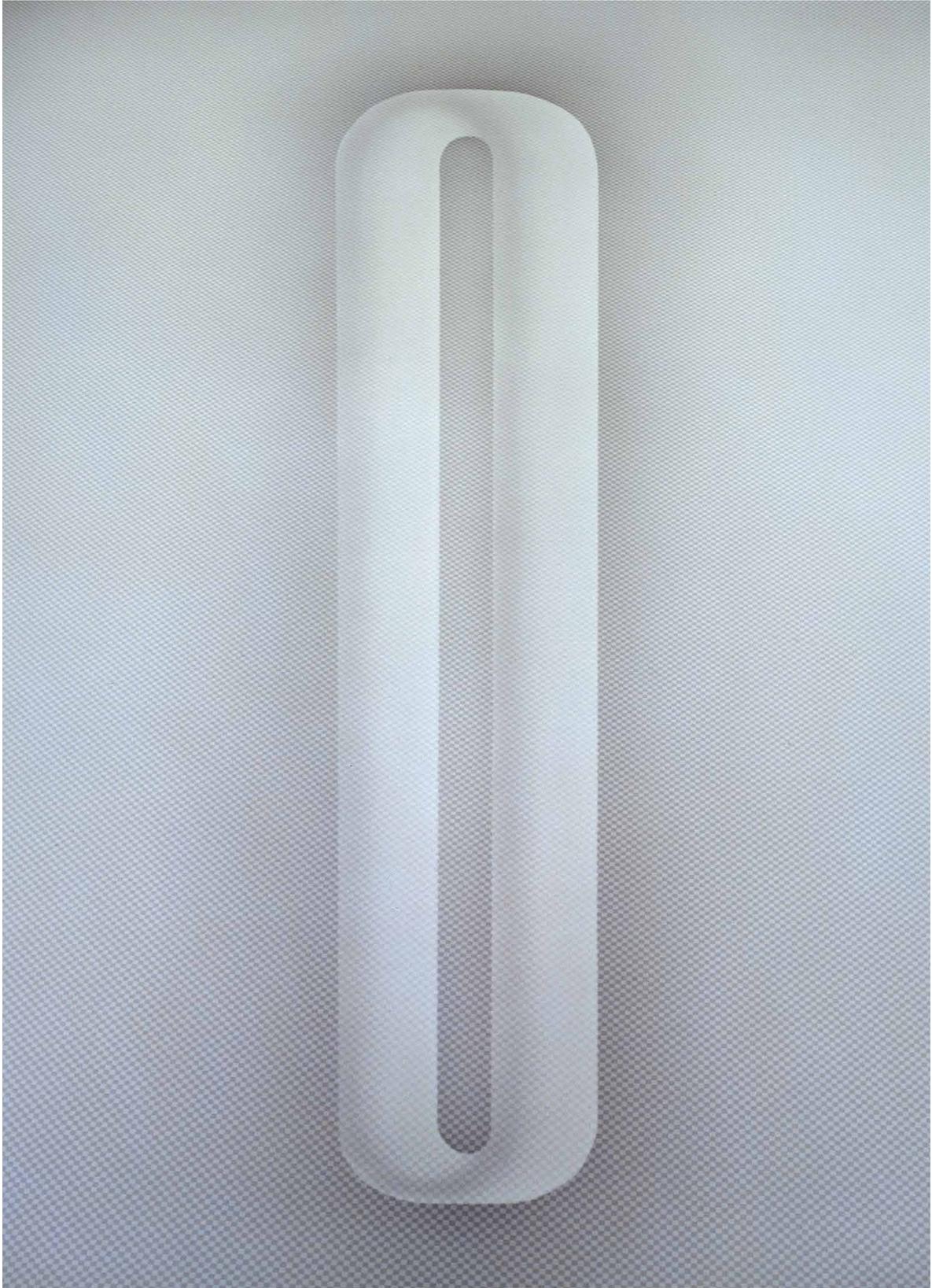


图2 | Picture 2

<为极限值得唯一, 7>07 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>07 | Photograph | Ed.3+1AP | LY1_3429

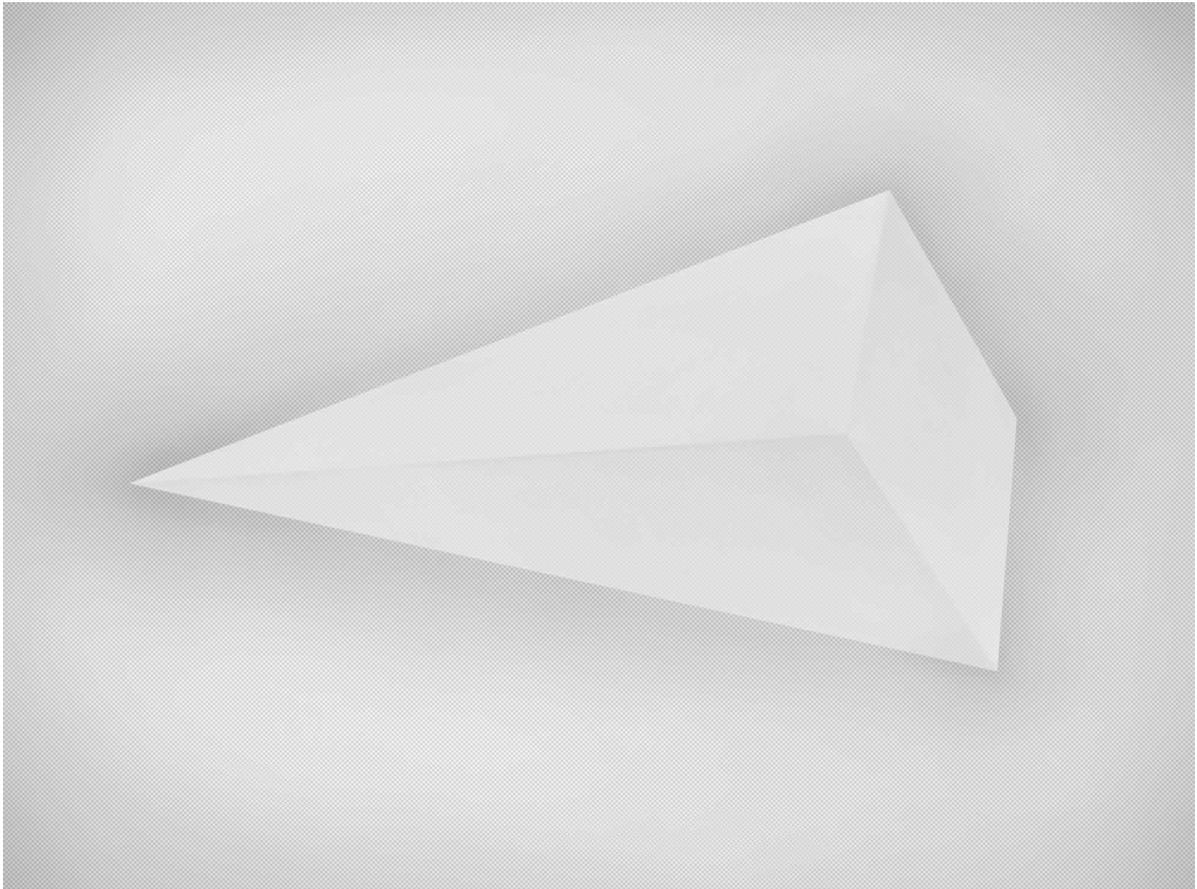


图1: 形体透视图

Picture 1: The basic form perspective

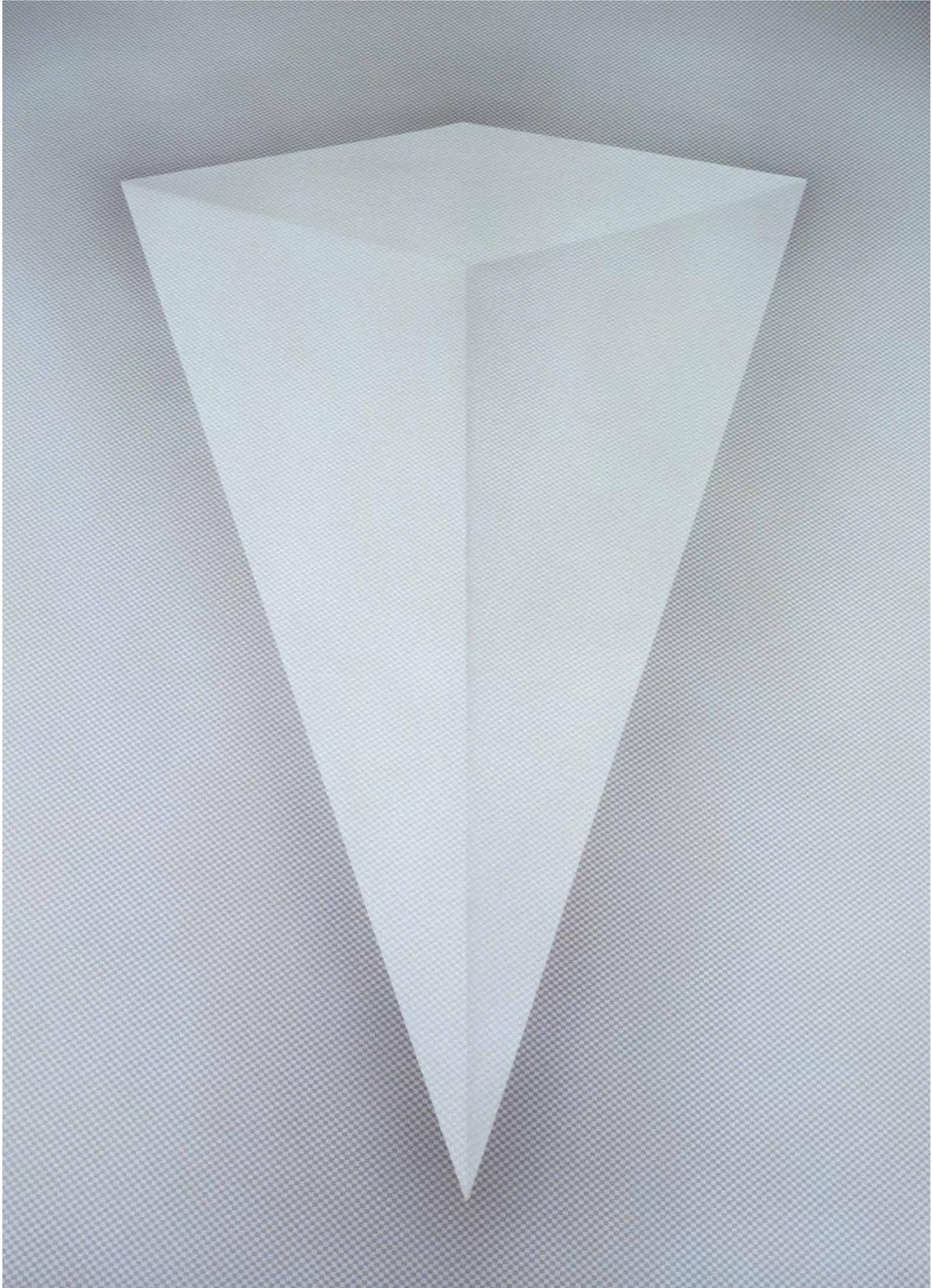


图2 | Picture 2

<为极限值得唯一, 7>08 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>08 | Photograph | Ed.3+1AP | LY1_6768

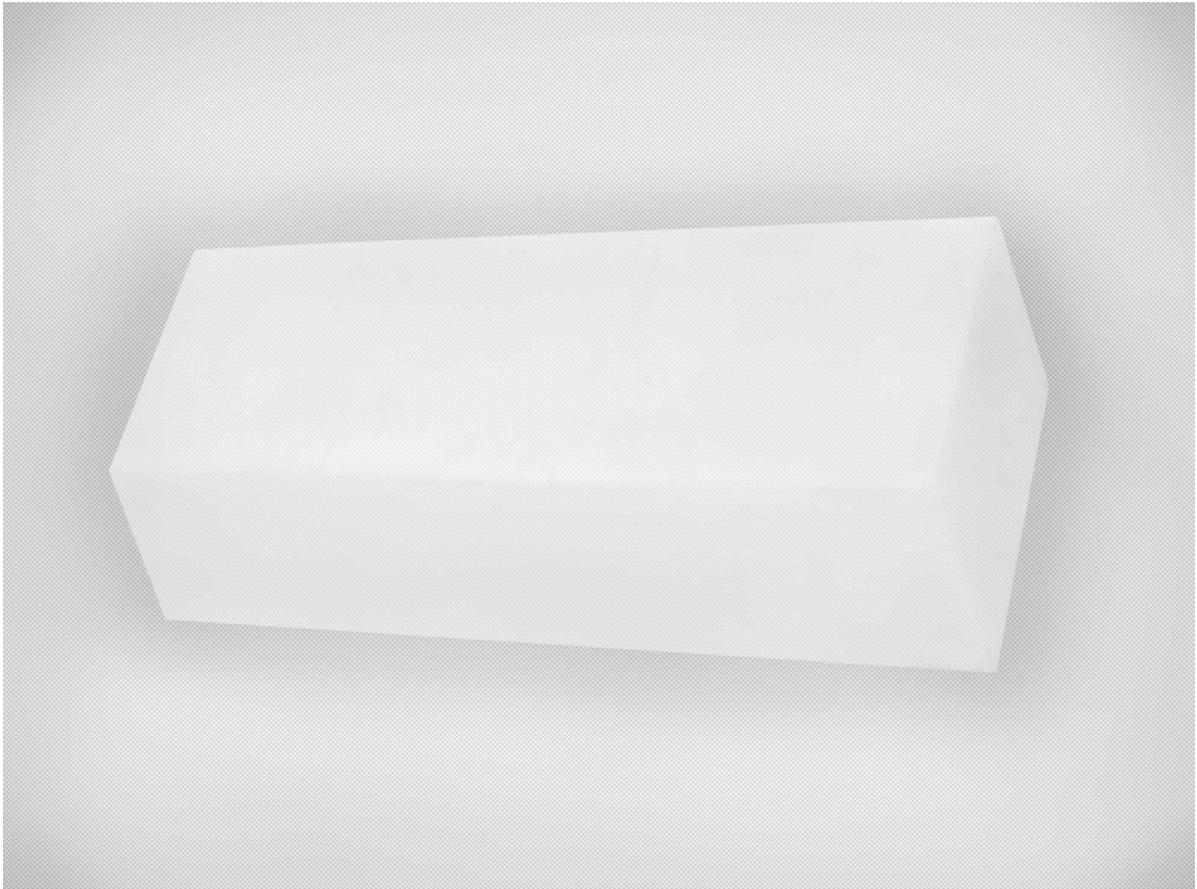


图1: 形体透视图

Picture 1: The basic form perspective

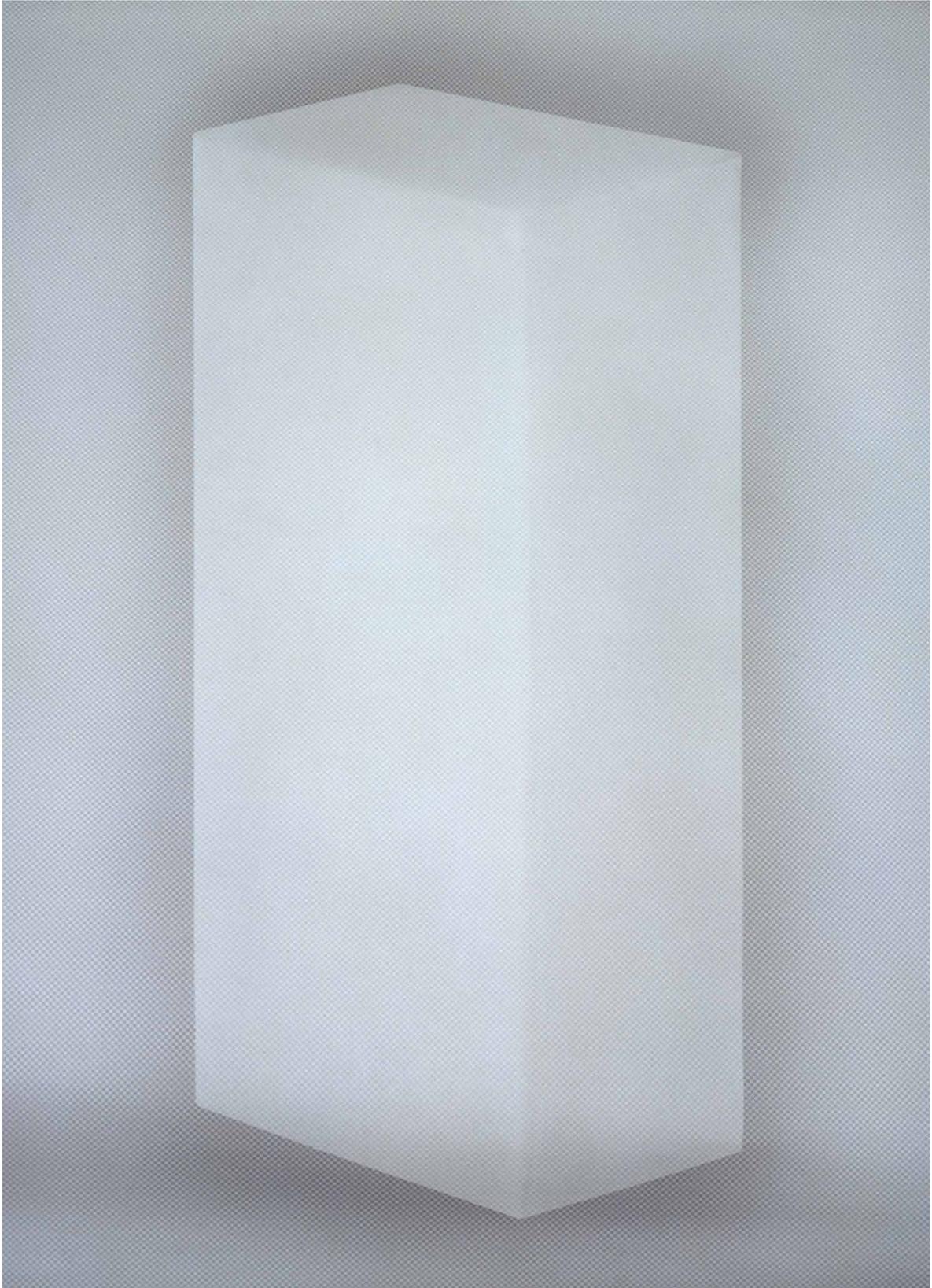


图2 | Picture 2

<为极限值得唯一, 7>09 | 摄影 | 2009 | 210x150cm
<Maximized Uniqueness-7>09 | Photograph | Ed.3+1AP | LY1_2949

刘月

b. 1981, 工作和生活在 上海

基本资料

1981 出生于上海

教育

2001 毕业于上海大学美术学院油画系

个展

- 2016 刘月个展: 格言, 香格纳北京, 北京
堆, 刘月个人项目, 龙口空间, 北京
- 2015 缓坡, 刘月个人项目, 上午艺术空间, 上海
- 2013 天鹅, 小明和小红, 上午艺术空间, 上海
- 2012 赞美诗, 小明和小红, 上午艺术空间, 上海
回声, 刘月个展, 全摄影画廊, 上海
- 2010 后海, 刘月个展, 我格广场, 上海
升沉之间, 刘月个展, 广州扉艺廊, 广州
- 2008 绝对零度, 刘月摄影展, 全摄影画廊, 上海

群展

- 2016 HOLZWEGE, 香格纳西岸新空间开幕展, 香格纳, 上海
多重时间——苏州与另一种世界史, 首届苏州文献展, 苏州美术馆, 苏州
不确定的, 或者被搁置的....., 香格纳H空间, 上海
绿光终将消失, BETWEEN艺术实验室, 上海
- 2015 非形象--叙事的运动, 上海二十一世纪民生美术馆, 上海
离岸, M艺术空间, 上海
亚洲当代艺术空间开幕展, 上海亚洲当代艺术空间, 上海
- 2014 A+A第七回——聪明坏了, 偏锋新艺术空间, 北京
电光火石——桀骜不驯的对象, 泰康空间, 北京
- 2013 2013新青年艺术人物, K11, 上海
无事间隙 — 手感5, 上海大学美术学院展厅, 上海
濡湿, 全摄影画廊, 上海
太阳, 视界艺术中心, 上海
- 2012 时差, 中德当代多媒体艺术展, 汉诺威, 德国
- 2011 意大利亚力山德里亚双年展, 亚力山德里亚, 意大利
中国当代摄影, TASVEER, (班加罗尔/德里/孟买/加尔各答/艾哈迈达巴德), 印度
- 2010 2010连州国际摄影节《这个世界存在吗? 》, 连州
强迫症 — 手感3, 东大名创库, 上海
异镜·意境, 也趣画廊, 台北
- 2009 类质同象, 刘月、王雁玲摄影试验展, 上午艺术空间, 上海
平行 — 手感2, M50 艺术区, 上海
- 2006 以我们的游戏方式 — 手感1, 滨江艺术产业园有相 & 无相展厅, 上海

LIU YUE

b. 1981 , works and lives in Shanghai

Basic

1981 Born in Shanghai

Education

2001 Graduated from Oil Painting Department, Fine Arts College of Shanghai University

Solo Exhibitions

- 2016 LIU Yue: Maxim, ShanghART Beijing, Beijing
MASS, SPACE LOCAL, Beijing
- 2015 'The Gentle Slope' Liu Yue, AM Art Space, Shanghai
- 2013 CYGNUS, Xiao Ming & Xiao Hong, Am Art Space, Shanghai
- 2012 Anthem, Xiao Ming & Xiao Hong, Am Art Space, Shanghai
ECHO Liu Yue Photography Exhibition, OFOTO GALLERY, Shanghai
- 2010 The Sea Behind, LiuYue Photography Exhibition, IMAGO, Shanghai
Between The Rise And Fall: Photography Exhibition by Liu Yue, Feigallery, Guangzhou
- 2008 Absolute Zero, Liu Yue's Photography Exhibition, OFOTO Gallery, Shanghai

Group Exhibitions

- 2016 Holzwege, ShanghART West Bund Opening Exhibition, ShanghART, Shanghai
Histories of a Global Hub, Suzhou Documents, Suzhou Museum, Suzhou
The Uncertain, or the Shelved..., ShanghART H-Space, Shanghai
DO YOU WANNA PLAY WITH ME, BETWEEN ART LAB, Shanghai
- 2015 Nonfigurative, Shanghai 21st Century Minsheng Art Museum, Shanghai
Off The Shore, M ART Center, Shanghai
A+Contemporary Opening Exhibition, A+Contemporary, Shanghai
- 2014 The 7th A+A – TOO SMART TO BE GOOD!, PIFO NEW ART Gallery, Beijing
TRANSCIENCE/ INTRACTABLE OBJECTS, TAIKANG SPACE, Beijing
- 2013 2013 ARTIST OF THE YEAR YOUTH PIONEER, K11 Art Foundation, Shanghai
Break and Breathe: Hand On No.5, College of Fine Art Shanghai University, Shanghai
WETTING GROUP PHOTOGRAPHY EXHIBITION, OFOTO GALLERY, Shanghai
SUN, V ART CENTER, Shanghai
- 2012 JET LAG, Hannover, Germany
- 2011 ITALY Alexandria BIENNALE, Alexandria, Italy
Contemporary Photography in China, Tasveer, (Bangalore/Delhi/Mumbai/Kolkata/Ahmedabad), India
- 2010 <IS THE WORLD REAL?>2010 LIANZHOU INTERNATIONAL PHOTO FESTIVAL, Lianzhou
Obsessive Compulsive Disorder (OCD): Hands On No.3, DDM, Shanghai
YIJING, AKI Gallery, Taipei
- 2009 ISOMORPHISM PHOTO EXPERIMENT LIUYUE WANG YANLING, AM ART SPACE, Shanghai
Parallel: Hands On No.2, M50, Shanghai
- 2006 With the Way We Game: Hands On No.1, Binjiang Creative Enterprises Center, Shanghai

ShanghART

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