

3.10 - 4.30
2017

金亚楠 Jin Yanan
刘毅 Liu Yi
小龙花 Xiao Longhua
郑文昕 Zheng Wenxin

来来来 SOW

Opening: 3.10 2017 4:30 - 7pm

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香格纳M50 ShanghART M50

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Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai

ShanghART
香格纳画廊

“来来来”是此次展览里 4 位艺术家对观众的邀请，也是香格纳画廊 M50 空间重新开幕的邀请：请大家一起来玩！这个展览将作为一个开端，让新的能量在这里涌动。在今后的香格纳画廊 M50 空间，都期待你们的参与和加入！

SOW: Spring Ocean Wave

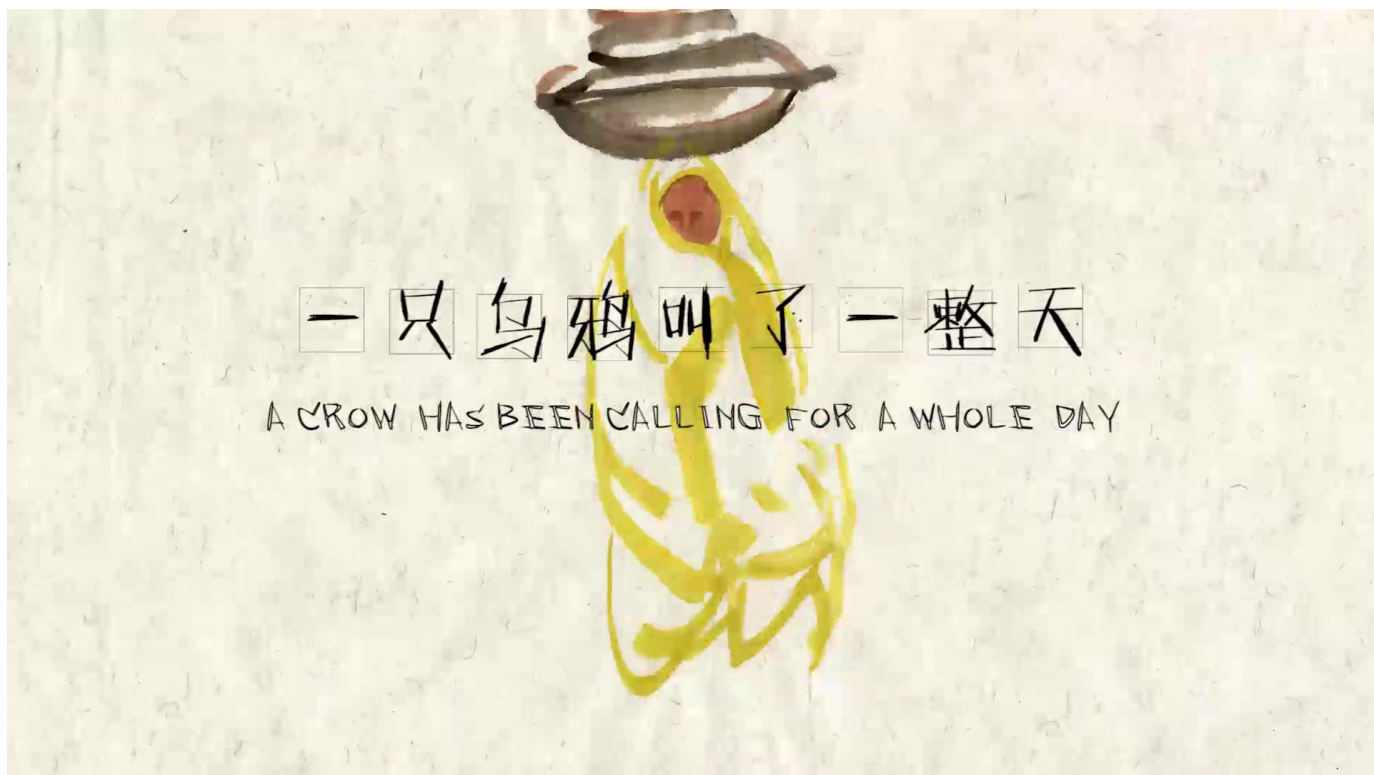
Welcome to the exhibition of Jin Yanan, Liu Yi, Xiao Longhua and Zheng Wenxin!

Welcome to the reopening of ShanghART at M50! Welcome all! Let spring water create ocean waves!

刘毅 | Liu Yi

“ 时间超越了空间隔断，城市的不同地域的生存状况，自然的状态，常态，社会潜在的发展。不管是即兴捕捉的记忆动态还是记忆中的情景剧场，都变成我们的共同的生活剧场。”

“Time outlasts spatial partition. Different living status in different city areas. The condition of nature, the normal condition, and the potential development of society. No matter it is an improvised caught dynamic memory pieces, or a theater scene in the memory: They all turn into a life theater for all of us to live.”



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 一只乌鸦叫了一天
Animation Film, 手绘动画, 2016, 12 minutes, Edition of 6 + 1AP, OT_5364



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 一只乌鸦叫了一整天
12 pieces of cotton curtains for screening, 8 from them with paintings, 12 面幕布帘, 其中 8 面有绘画, 2016, 300x158cm(x12 pieces),
Edition of 3, OT_6690



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 01 一只乌鸦叫了一整天 01

Hand-made Xuan paper, original painting from animation film, 手工麻宣, 动画原稿, 2016, 23x42cm | with frame 25x44cm, OT_1740



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 02 一只乌鸦叫了一整天 02

Hand-made Xuan paper, original painting from animation film, 手工麻宣, 动画原稿, 2016, 23x42cm | with frame 25x44cm, OT_2171



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 03 一只乌鸦叫了一整天 03

Hand-made Xuan paper, original painting from animation film, 手工麻宣, 动画原稿, 2016, 23x42cm | with frame 25x44cm, OT_5051



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 04 一只乌鸦叫了一整天 04

Hand-made Xuan paper, original painting from animation film, 手工麻宣, 动画原稿, 2016, 23x42cm | with frame 25x44cm, OT_1844



Liu Yi 刘毅

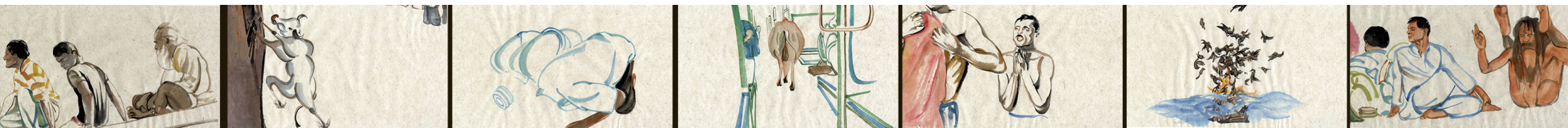
A Crow Has Been Calling for a Whole Day 06 一只乌鸦叫了一整天 06

Hand-made Xuan paper, original painting from animation film, 手工麻宣, 动画原稿, 2016, 23x42cm | with frame 25x44cm, OT_7298



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 10 一只乌鸦叫了一整天 10
Hand-made Xuan paper, original painting from animation film, 手工麻宣, 动画原稿, 2016, 28x390cm, OT_5912



Liu Yi 刘毅

A Crow Has Been Calling for a Whole Day 09 一只乌鸦叫了一整天 09
Hand-made Xuan paper, original painting from animation film, 手工麻宣, 动画原稿, 2016, 28x390cm, OT_1862

小龙花 | Xiao Longhua

“ 这些被特定选取的物件在即兴的创作中自然碰撞、融合、组成新的形体，个体的使用方式和故事都融入在这些构成的关系里形成了新的叙事。随着创作的深入，思考如何能让每个物件在融合的过程中减少个体趣味的流失从而更好的呈现自己本事的质感和内容。如何让创作变的更自由。如何能更多的保留创作时的快感。”

“These selected things will combine with each other naturally and then mix together into a new body in artist's improvisation, where the use and the story of the individual will be integrated into the relationship and then become a new narrative. With the creation going further, the artist is thinking of how to eliminate the lost of individual interest during the integration in order to present a better texture and content of its own nature, how to create in a more free way, and how to keep the pleasure from the creation longer . ”



Xiao Longhua 小龙花

Walking LGL2 行走的 LGL2

Wood, plastic, metal, 木, 塑料, 金属, 2017, 58x20x15cm, OT_2184



Xiao Longhua 小龙花

Walking Bottom 行走的屁股

Wood, metal, 木, 金属, 2013, 38x12x20cm, OT_6975



Xiao Longhua 小龙花

Back to Back 背靠背

Wood, metal, plastic, 木, 金属, 塑料, 2013, 27x18x18cm, OT_8070



Xiao Longhua 小龙花

Snotty Guy 流鼻涕的家伙

Wood, metal, 木, 金属, 2013, 36x12x16cm, OT_3191

郑文昕 | Zheng Wenxin

“我希望通过幻化式的创作方式把扑面而来的碎片化信息序列化，试图刺破冰冷的人工屏障来解读当下人们最柔软的情感世界。同时，我希望以更为开放的态度和他者的角度来审视绘画，解放创作中的自我掌控，享受和还原创作中自由拉伸的空间。”

“I would like to use an illusioned way of seeing to serialize the coming of fragmented information, trying to go through a cold manmade barrier in order to understand the softest emotional world of people. In the meantime, I would like to gaze the painting with a more opened attitude and an angle from the other, and to free the self-control in the creation, enjoy and restore a free space for creation.”



Zheng Wenxin 郑文昕

231022116102LN

Acrylic on canvas, 布上丙烯, 2016, 200x150cm, OT_8792



Zheng Wenxin 郑文昕

259012016102ZH

Acrylic on canvas, 布上丙烯, 2016, 180x180cm, OT_1444



Zheng Wenxin 郑文昕

228050016102YN

Acrylic on canvas, 布上丙烯, 2016, 180x180cm, OT_2734



Zheng Wenxin 郑文昕

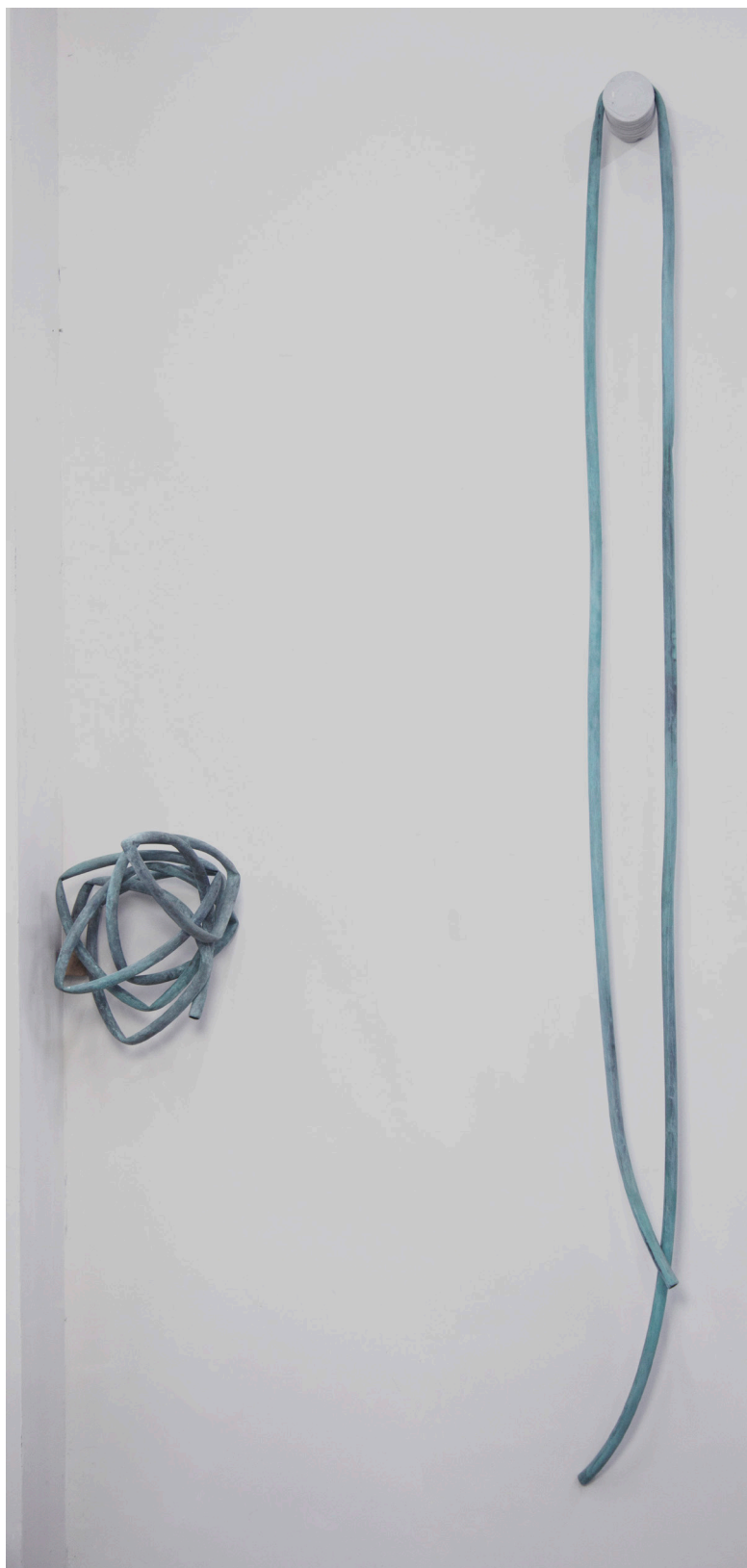
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Acrylic on canvas, 布上丙烯, 2016, 200x150cm, OT_3400

金亚楠 | Jin Yanan

“面对如此粘稠的世界，我无法抛开具体问题而宏观有效地活着。因此，我试图找到一种方式，能够持续测量日常空气的局部密度，将它稀释或者直接分割成一块块的意识形状，然后把它拼成一个认知的平面。从而帮助自己去理解这些具体问题。”

“Facing such a sticky world, I can't ignore the specific question but living with a macro structure effectively. So I am trying to find a way, which can consistently measure the density of a specific part of the daily air. By dilute or cut the air into several conscious shapes pieces, I can piece them together to a recognizable plate. In doing so, I can help myself to understand these specific problems.”



Jin Yanan 金亚楠

The Status of Tube 管子的状态

Copper tube, brass block, chemical thermal coloring, reinforced gypsum, 紫铜管, 黄铜块, 化学热着色, 强化石膏, 2016,
[x2 pieces] 40x40x40cm, 280x20x20cm, OT_0761



"The Status of Tube" detail



Jin Yanan 金亚楠

*The Air on the Mountaintop is Thin and Tenuous,
the World at the Foot of the Mountain is as Heavy as Aluminium,
Nothing Can Pierce Through*

山顶的空气稀薄，山下的世界如铝厚实，无法穿透

Sheepskin, aluminum plate, branch, cold rolled steel bar, ink, dimensions variable,
羊皮, 铝板, 树枝, 冷轧钢筋, 墨水, 尺寸可变, 2017, OT_3285



*"The Air on the Mountaintop is Thin and Tenuous,
the World at the Foot of the Mountain is as Heavy as Aluminium,
Nothing Can Pierce Through" detail*

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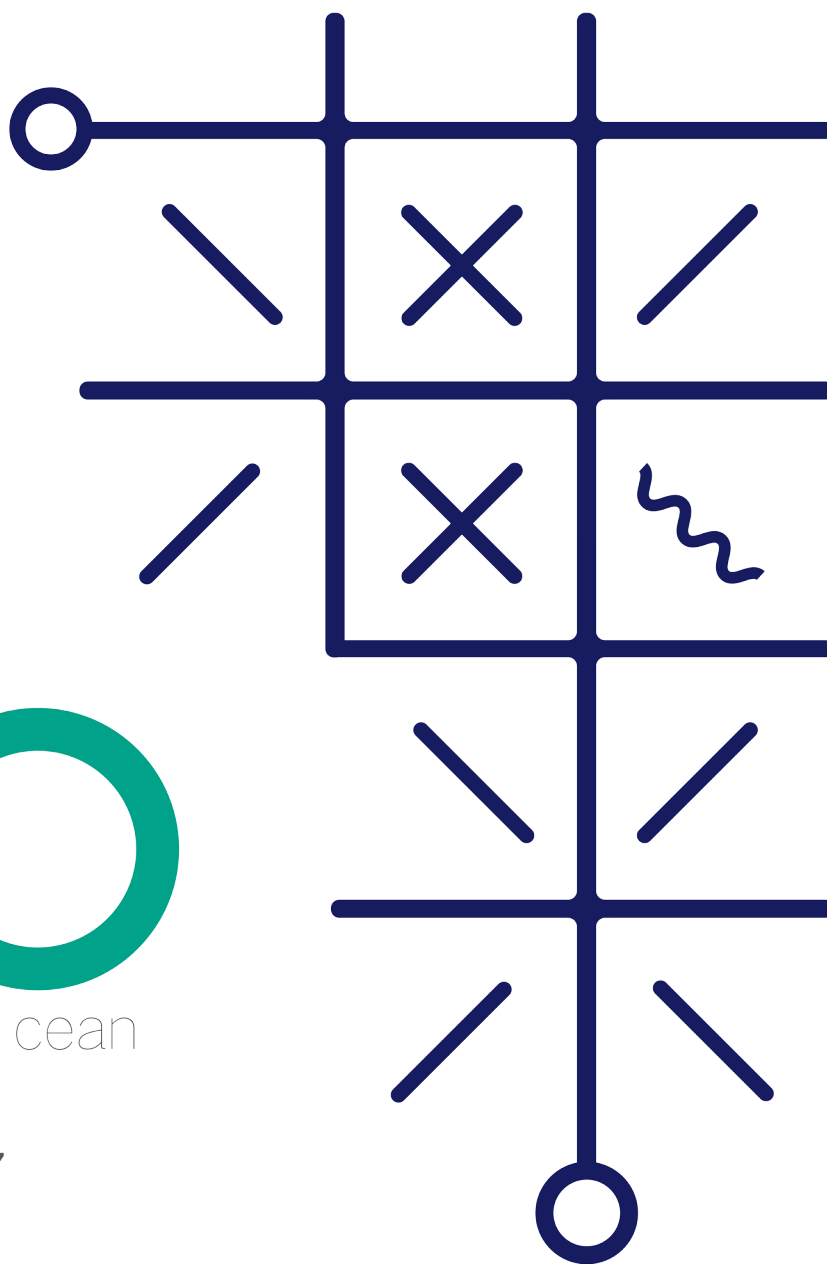
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ShanghART

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