

ShanghART Gallery

Booth Nr.D01

ShanghART
香 格 纳 画 廊

Art Taipei 2017

10.19-10.23. 2017



CHEN Wei 陈维

Fresh Paint 新漆

Archival Inkjet Print 收藏级喷墨打印, 2017, Edition of 6+2AP, 150 × 187.5cm, CW_8401

陈维的创作常以舞台装置和情境再造的方式呈现于摄影之中。近年来，他更是不断地以布景和多媒介装置结合的展出形式，将其工作延伸至现场。一系列关于城市建筑景象的摄影，源自艺术家正在持续的项目“新城”，这是关于对新城的想象，也是关于流变中的城市现状。艺术家通过搜集与整理，并重新规划搭建，将景物从繁复的背景中孤立出来，使事物于现实的语义中更加明晰。

Staged mise-en-scène and scenario re-enacting are often seen in Chen Wei's photography. In recent years, he has been working on the combination of stage setting and multi-media installation as an on-site extension in his work. This exhibition contains the artist's recent works of photography and installation, which will arouse our reconsideration of facts and imaginations upon city, within the blurred boundaries of fiction and reality constructed by him. A series of photographs of the urban architecture scene are derived from the ongoing project "New City", which is about the imagination of the new city, and also about the status of the city in changes. By collecting, synthesizing and rebuilding, landscape is isolated from complex background, in that way, objects acquire clearer semantics.



YU Youhan 余友涵

Fat Baby 胖孩子
Acrylic on canvas 布上丙烯, 2015, 132 × 227cm, YYH_4720



GENG Jianyi 耿建翌

The Window's World (A21) (A50) 窗户世界 (A21) (A50)

Gelatin silver print 银盐黑白照片, 2008, 51 × 61cm, GJYU155, GJYU184

2008 年，耿建翌开始了《过度》系列的创作。这些图像反复出现两样东西：窗户框和没有盖子的瓶口。褪色处理把观众带离眼前的现实。作品仍带有强烈的实验性质，耿建翌通过以感光技术实验制作的黑白单色照片来续写其对于个人身份问题的关注。在耿建翌的艺术实践中，其作品一直延续着他对当今艺术、社会现象和问题提出自身的思考和研究，在改变观众视觉习惯的同时也唤起观众对于人类处境的思考。

*《窗户世界》曾用名：过度

Geng started the research of Excessive Transition series in 2008. He repeatedly uses the window frame and the opened bottle as the content, and distant the viewer from realities by color fading. The work is highly experimental which process involves sensitization techniques. Excessive Transition challenges the conventional way of seeing, at the same time, continues to draw attention on people's critical reflection of the art and status quo.

*The Window's World was once named Excessive Transition



ZHAO Yang 赵洋

The Disappointed Squid 失望的鱿鱼

Oil & Acrylic on Canvas 布面油彩 & 丙烯, 2017, 200 × 108cm, ZY_1873



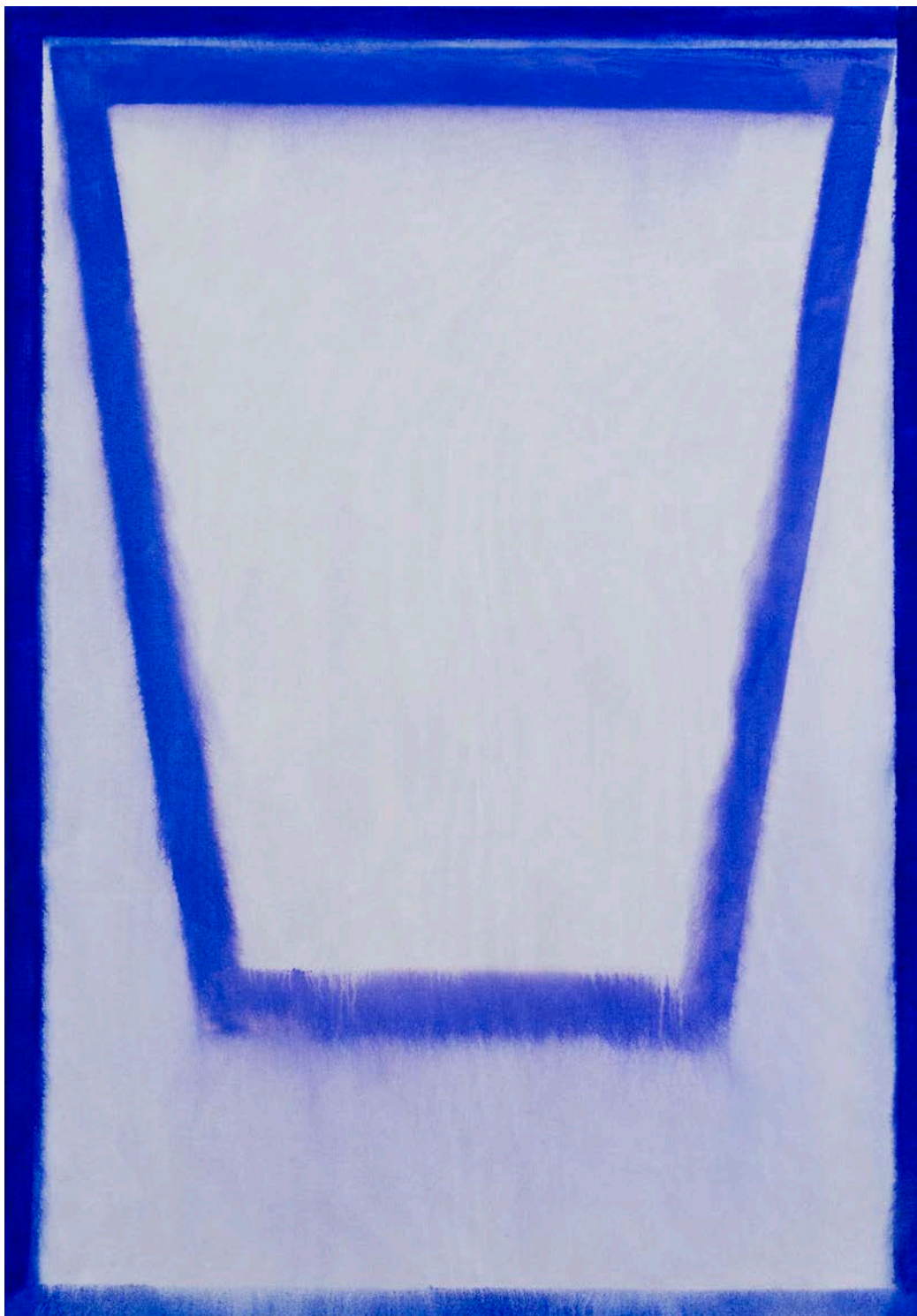
JIANG Pengyi 蒋鹏奕

Intimacy No.8 亲密 No.8

Archival Inkjet Print, Mounted on Aluminium Panel and Acrylic Glass 收藏级喷墨打印，裱于铝单板、亚克力，
2014, Image 185 × 145cm | With frame 188.5 × 148.5 × 5cm, JPY_0423

光纸与摄影胶片，一个吸光后释放光，另一个接触到光后通过化学反应保留着光的影子。如何将这两种敏感的不同质的感光材料，在相互触碰的过程中，依距离的忽远忽近，在未知的底片上留下潜在的不可改变的影响？以及在制做过程中，人为对它们每一秒的控制。我称之为是用摄影的方式进行的光的绘画。

Fluorescent paper and Photographic film, the former absorbs and emits light, while under chemical reaction, the other will retain its reflection once in contact with light. How does the two different light sensitive material leave an impression on the film through various experiments and variables? As each and every second of the production process and millimetres in distance produces varying results. I am painting with light, through photography.



HAN Feng 韩锋

Window 窗

Acrylic on canvas 布上丙烯, 2016, 200 × 140cm, HF_8529

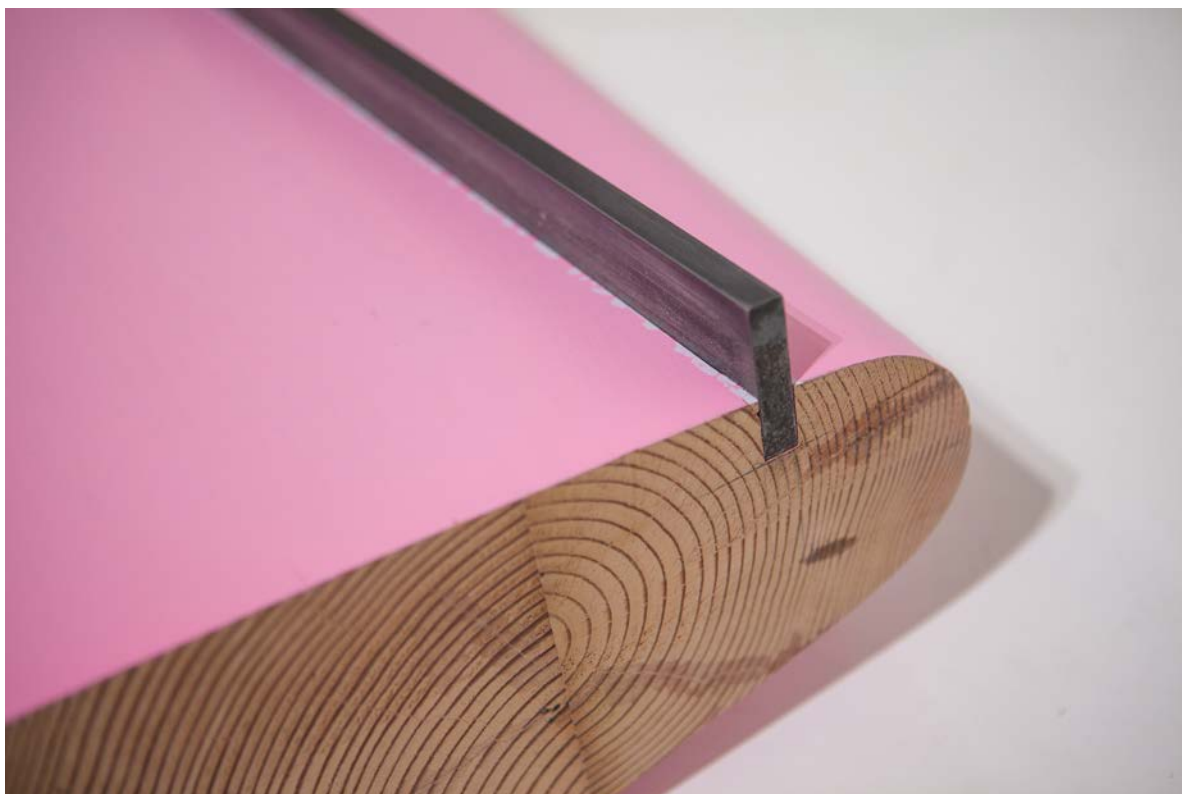


SHI Yong 施勇

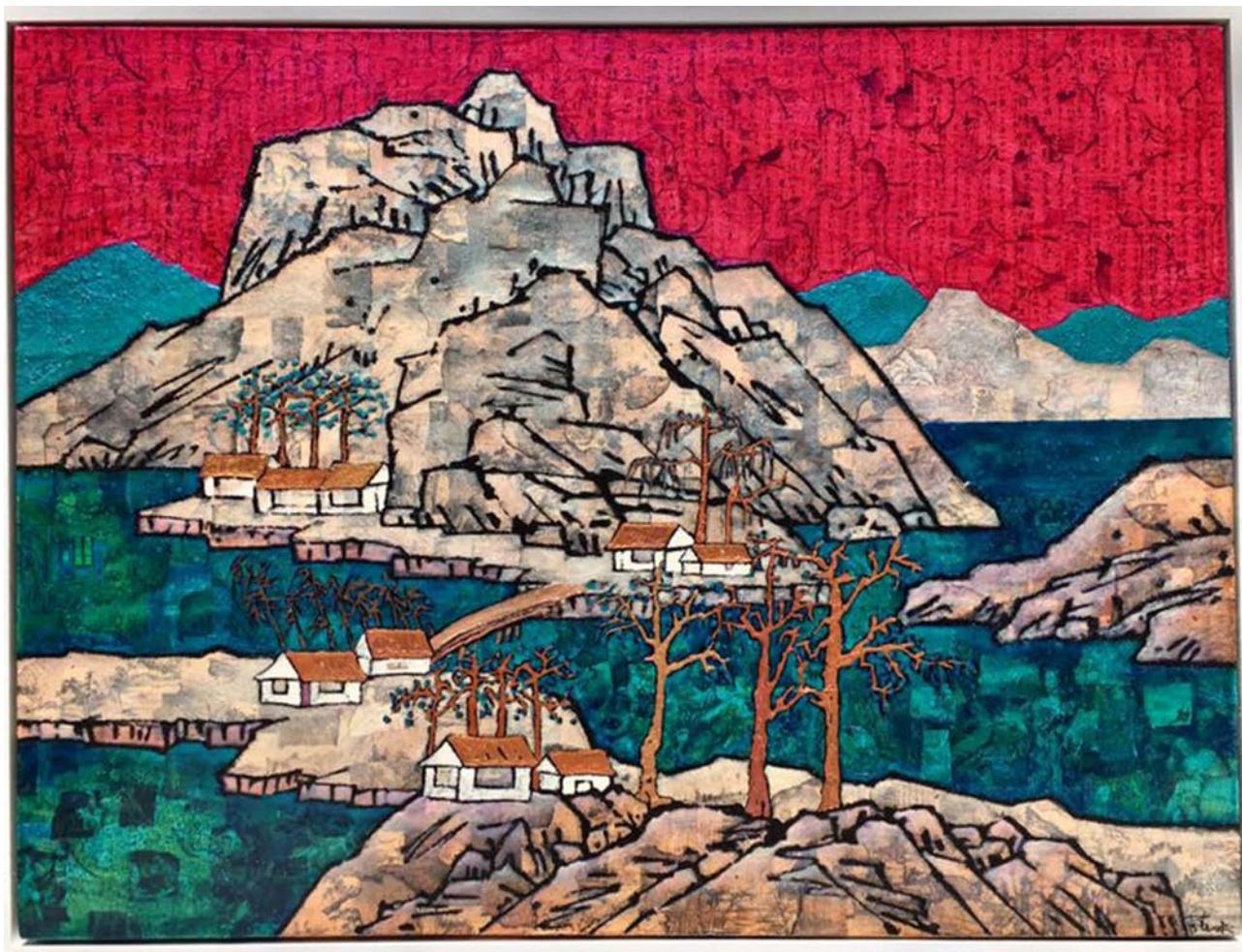
Let All Potential be Internally Resolved using Beautiful Form No.17 让所有的可能都在内部以美好的形式解决 No.17
Wood, Paint, Aluminium, Serigraph 实木, 油漆, 铝, 丝网印, 2015, Edition of 3 + 1AP, 105 × 78 × 18cm, SY_5285

作品《让所有的可能都在内部以美好的形式解决》是一场关于空间、物料和语言的控制与被控制的游戏。通过“抹去”、“切割”、“隐藏”等动作艺术家将个人的真实事件以叙事性的方式镶嵌进被处理成边角料的外表漂亮的形式之中。艺术家意在通过这种抽象形式的处理来暗示某种敏感的现实处境。正如艺术家所说，“我喜欢在作为背景的叙述语境中，通过嵌入某个词汇去瓦解原叙述，使之转换为另一种歧变的语境。利用‘抹去’这个概念并同样以‘抹去’的方法来突显被掩盖的，也许是被蓄意制造的现实。”

The work Let All Potential be Internally Resolved using Beautiful Form (以系统里的作品名称为准) is a controlling and being controlled game about space, material and language. Through the actions of “erasing”, “cutting” and “hiding”, etc., the artist embeds the personal real events in a narrative manner into the seemingly beautiful form that is processed into scraps. He intends to indicate some sensitive situations through dealing with this abstract form. As the artist has said, “in the narrative context as background, I like to embed some words to crumble the original narrative, and convert it into another distorted context. By making use of the concept of ‘erasing’ and highlighting the masked with the approach of ‘erasing’, perhaps it is also deliberately created reality.”



细节图 Details



XUE Song 薛松

Mountain Dwelling in the Spring 春日山居图

Mixed Media on canvas, ash, poster, acrylic, collage 布上综合材料, 灰、海报、丙烯, 拼贴
2013, 89 × 119cm, XS_8597



1



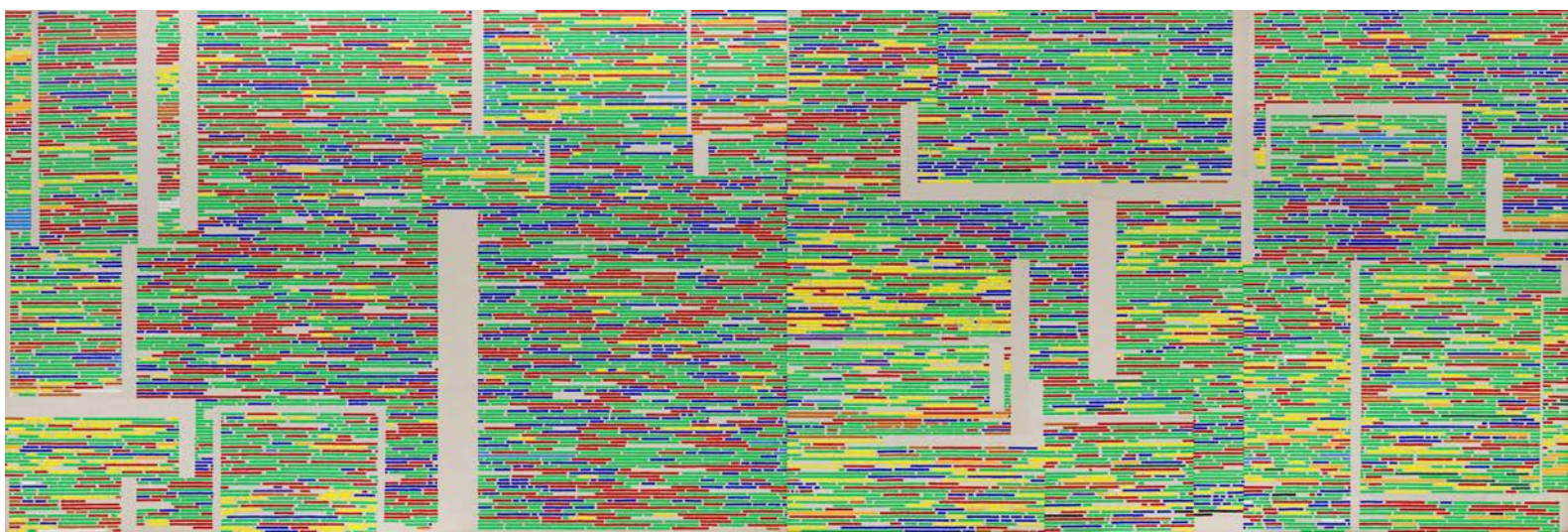
2

TANG Maohong 唐茂宏

1.A Painting Drawn After Running Ten Kilometers 跑十公里后画的一张画 ,TMH_9026

2.A Painting Drawn After Cross-country Running 越野跑后画的一张画 ,TMH_3435

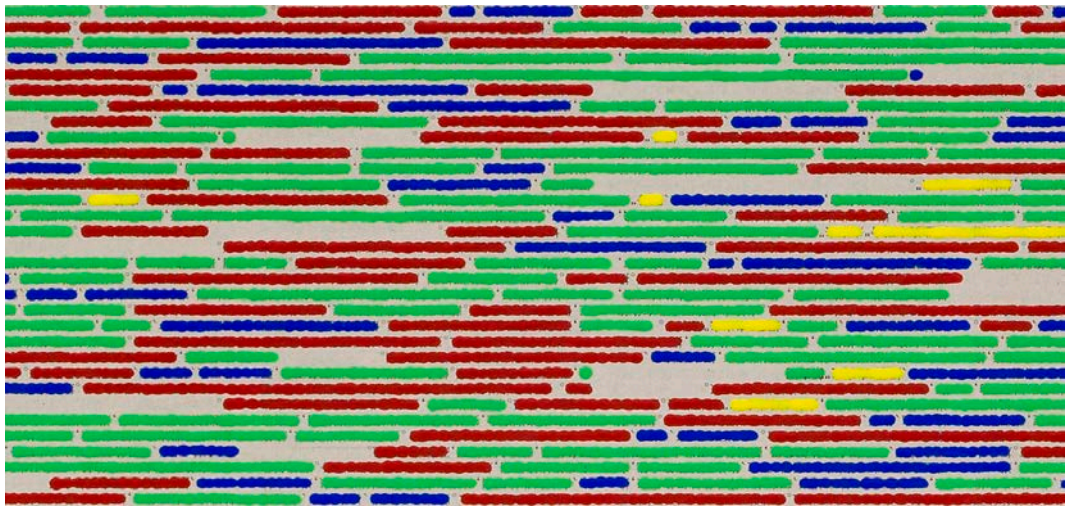
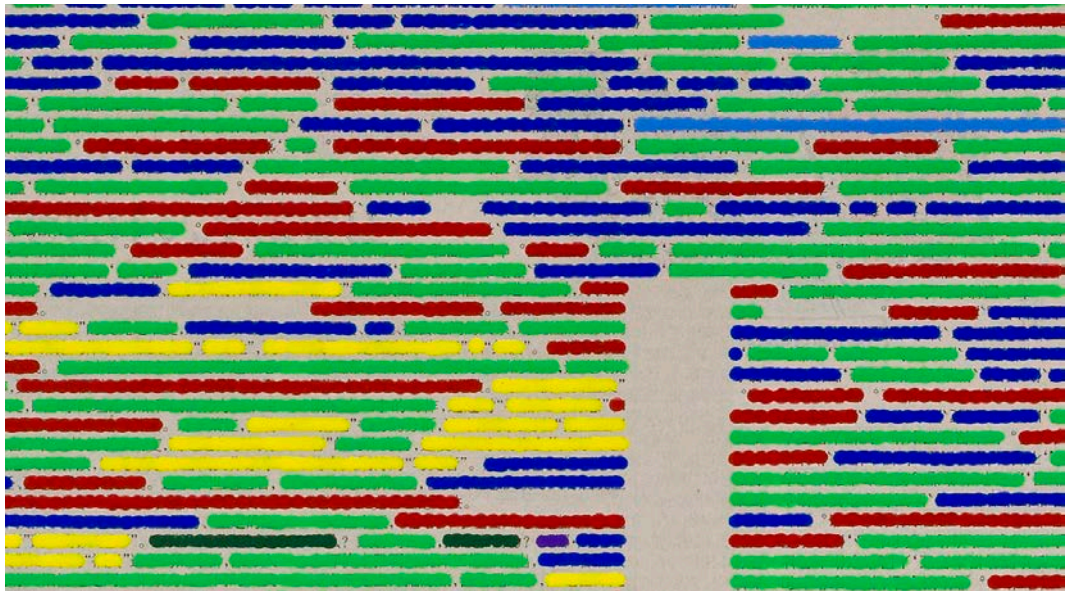
Acrylic on paper 纸上丙烯 , 2017, 47 × 65cm



SHEN Fan 申凡

Punctuation-17-002 标点 -17-002

Acrylic on newspaper 报纸上丙烯, 2017, 60 × 180cm (in 2 pieces)|EACH 60 × 90cm, SF_5173



细节图 Details

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