

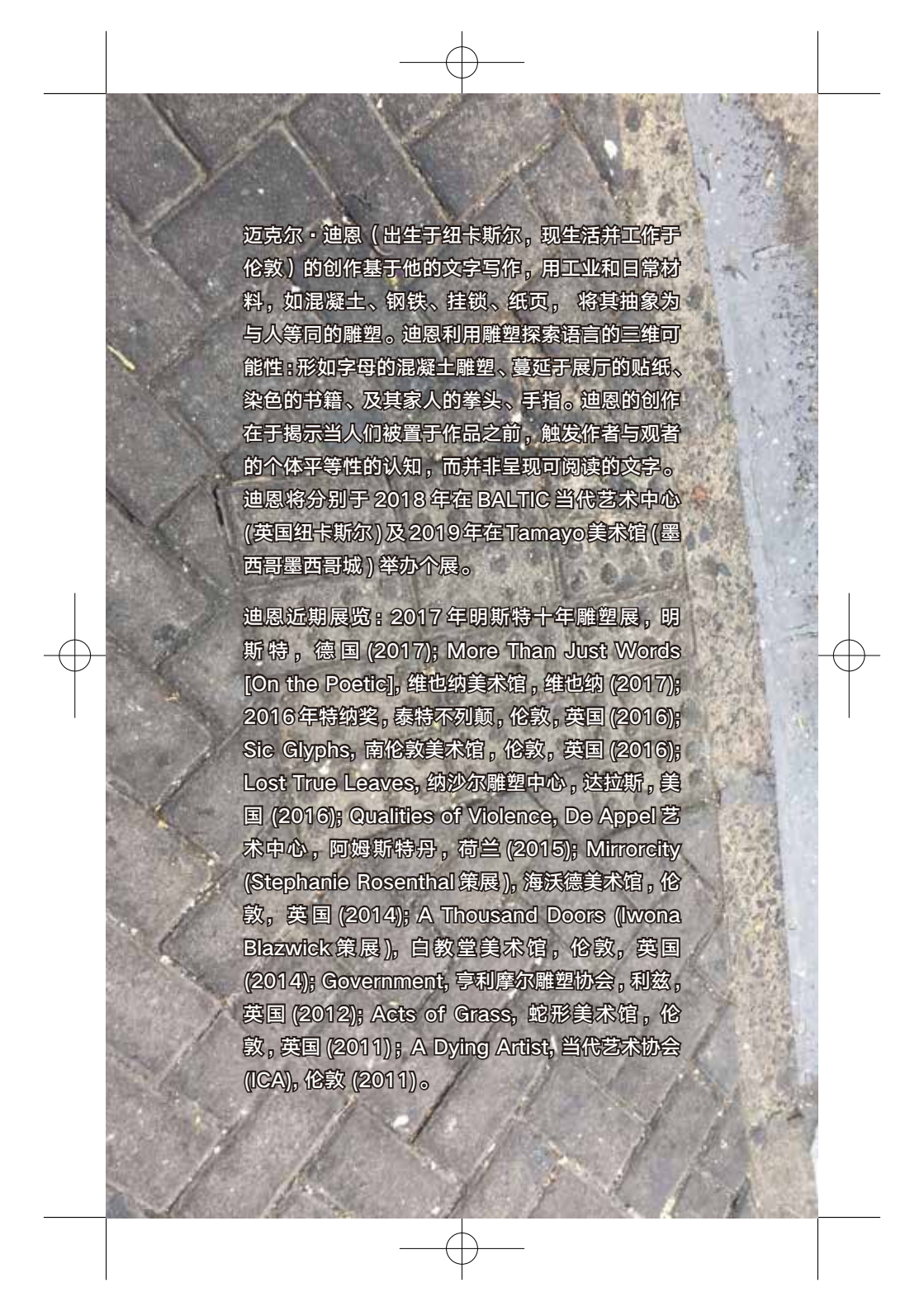


MICHAEL DEAN

ANALOGUE LOL

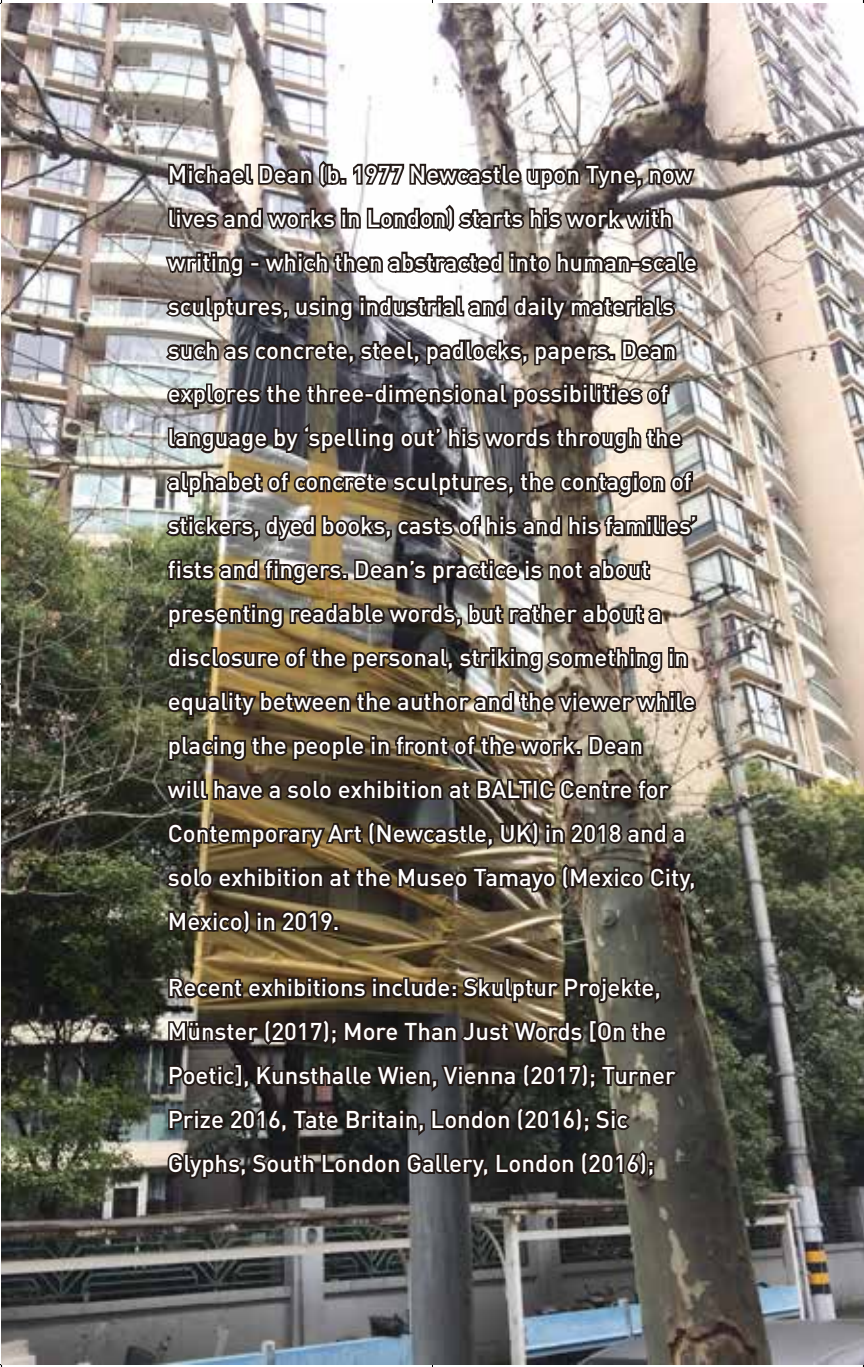
迈克尔·迪恩
笑之类比

ShanghART
香格纳画廊



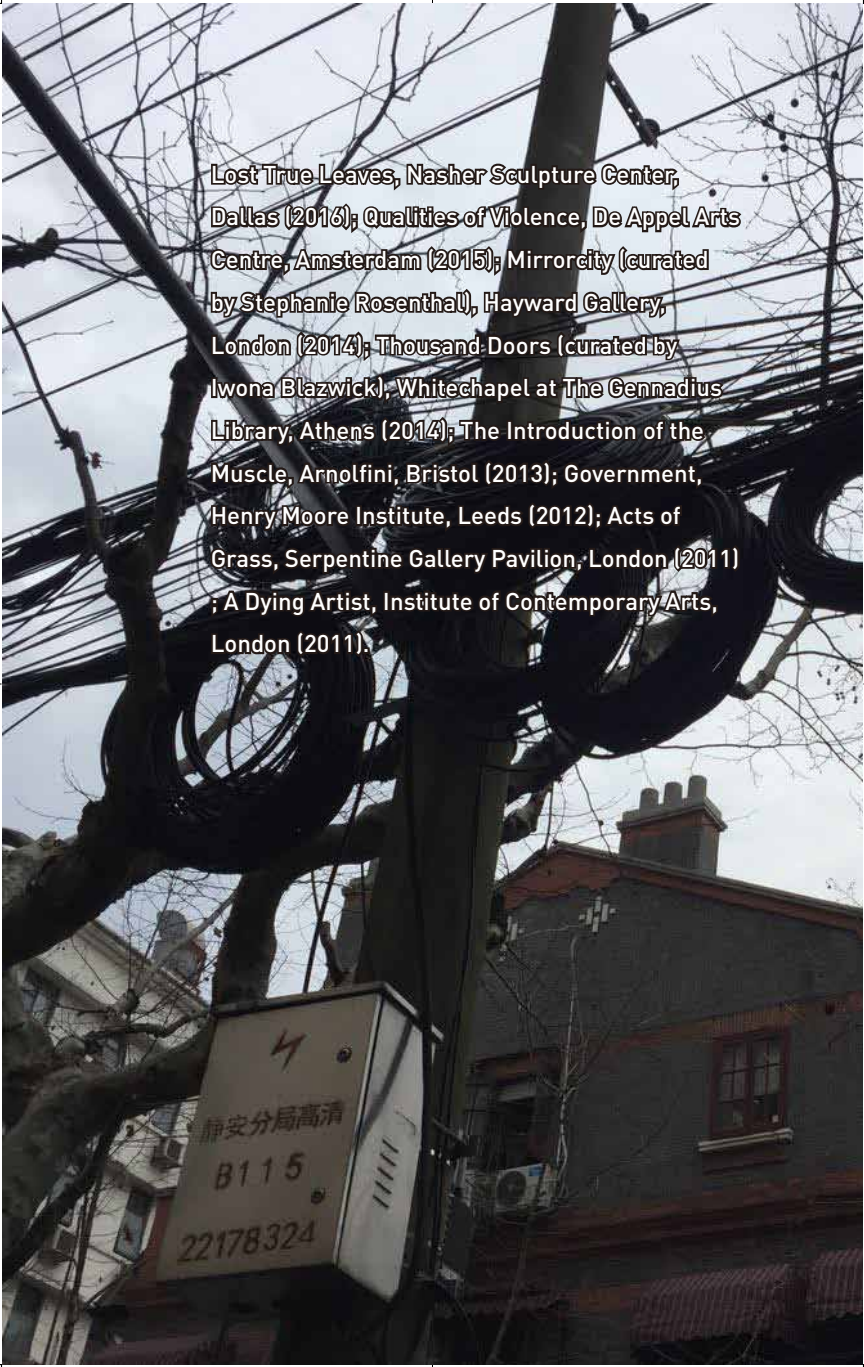
迈克尔·迪恩（出生于纽卡斯尔，现生活并工作于伦敦）的创作基于他的文字写作，用工业和日常材料，如混凝土、钢铁、挂锁、纸页，将其抽象为与人等同的雕塑。迪恩利用雕塑探索语言的三维可能性：形如字母的混凝土雕塑、蔓延于展厅的贴纸、染色的书籍、及其家人的拳头、手指。迪恩的创作在于揭示当人们被置于作品之前，触发作者与观者的个体平等性的认知，而并非呈现可阅读的文字。迪恩将分别于2018年在BALTIC当代艺术中心（英国纽卡斯尔）及2019年在Tamayo美术馆（墨西哥墨西哥城）举办个展。

迪恩近期展览：2017年明斯特十年雕塑展，明斯特，德国（2017）；More Than Just Words [On the Poetic]，维也纳美术馆，维也纳（2017）；2016年特纳奖，泰特不列颠，伦敦，英国（2016）；Sic Glyphs，南伦敦美术馆，伦敦，英国（2016）；Lost True Leaves，纳沙尔雕塑中心，达拉斯，美国（2016）；Qualities of Violence，De Appel艺术中心，阿姆斯特丹，荷兰（2015）；Mirrorcity（Stephanie Rosenthal策展），海沃德美术馆，伦敦，英国（2014）；A Thousand Doors（Iwona Blazwick策展），白教堂美术馆，伦敦，英国（2014）；Government，亨利摩尔雕塑协会，利兹，英国（2012）；Acts of Grass，蛇形美术馆，伦敦，英国（2011）；A Dying Artist，当代艺术协会（ICA），伦敦（2011）。



Michael Dean (b. 1977 Newcastle upon Tyne, now lives and works in London) starts his work with writing - which then abstracted into human-scale sculptures, using industrial and daily materials such as concrete, steel, padlocks, papers. Dean explores the three-dimensional possibilities of language by 'spelling out' his words through the alphabet of concrete sculptures, the contagion of stickers, dyed books, casts of his and his families' fists and fingers. Dean's practice is not about presenting readable words, but rather about a disclosure of the personal, striking something in equality between the author and the viewer while placing the people in front of the work. Dean will have a solo exhibition at BALTIC Centre for Contemporary Art (Newcastle, UK) in 2018 and a solo exhibition at the Museo Tamayo (Mexico City, Mexico) in 2019.

Recent exhibitions include: Skulptur Projekte, Münster (2017); More Than Just Words [On the Poetic], Kunsthalle Wien, Vienna (2017); Turner Prize 2016, Tate Britain, London (2016); Sic Glyphs, South London Gallery, London (2016);



Lost True Leaves, Nasher Sculpture Center,
Dallas (2016); Qualities of Violence, De Appel Arts
Centre, Amsterdam (2015); Mirrorcity (curated
by Stephanie Rosenthal), Hayward Gallery,
London (2014); Thousand Doors (curated by
Iwona Blazwick), Whitechapel at The Gennadius
Library, Athens (2014); The Introduction of the
Muscle, Arnolfini, Bristol (2013); Government,
Henry Moore Institute, Leeds (2012); Acts of
Grass, Serpentine Gallery Pavilion, London (2011)
; A Dying Artist, Institute of Contemporary Arts,
London (2011).

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Michael Dean: Analogue LOL

Text by Victor Wang


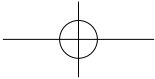

Translator: Serein Liu / Proofreader: White He




迈克尔·迪恩：笑之类比

文 / 王宗孚

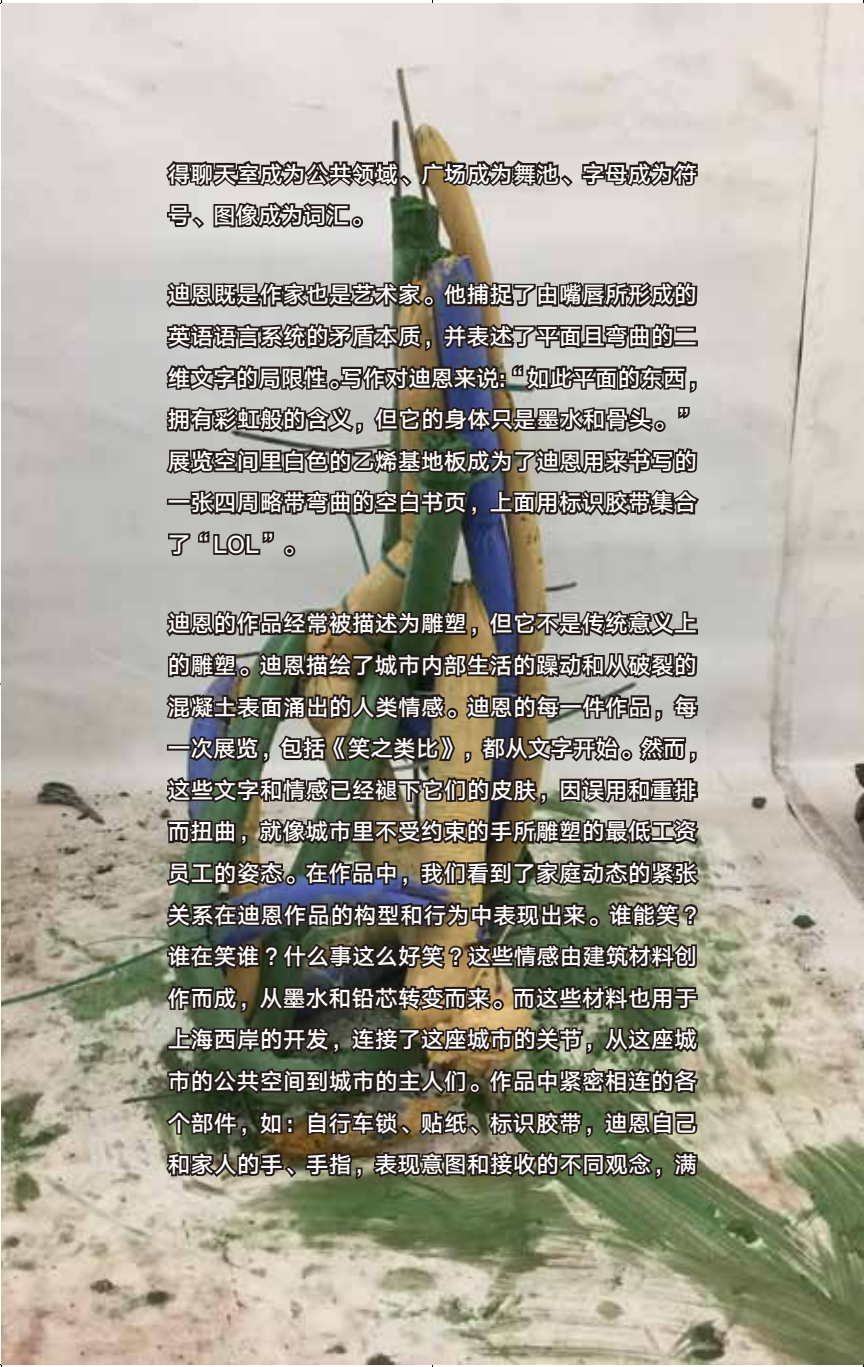
翻译：柳思扬 / 校对：何雨澄





展览《笑之类比》以最近流行的图形语言和数字设备中逐渐消除的文本交流为出发点，探讨了这些所引发的含糊性如何在其用途之外挑战一系列文化和空间特定的含义。基于策展人王宗孚 (Victor Wang) 和艺术家迈克尔·迪恩 (Michael Dean) 的讨论，《笑之类比》主要围绕公共空间的构建和语言的演化进行展开，特别以缩略词“LOL” (laugh out loudly 放声大笑) 以及由“LOL”演变而来的绘文字 🤪 为例。2015年，这个绘文字 🤪 成为了第一个被牛津词典命名为“年度词汇”的象形文字，标志着“后文本”形式下语言应用、使用和接收的转变。整个展览印有公共空间的字符和句法。


就像用竹子脚手架搭建的网络聊天室或者说是新的“言论自由区”一样，图像交流和公共领域中这些平行转换的概念在整个展览过程中被突显出来。例如，迪恩用来雕塑“LOL”的材料是一种用重组文字所建立起的独特的雕塑表达，同时也表现了公共空间建设和发展中钢铁和混凝土的历史重要性：所有的材料都产生于特定的时代，来源于可获得性的现代化思想和共享的对话。迪恩随后将城市和社会景观中这些基础发展移至到技术交流的快速发展。建设的特点和材料被纳入类比和数字的交织中。通过广泛使用的“速记缩略词”（符号或字符代表一个词或短语）、表情符和绘文字，这一种社会生活和大众传播中的重新定位使



得聊天室成为公共领域、广场成为舞池、字母成为符号、图像成为词汇。

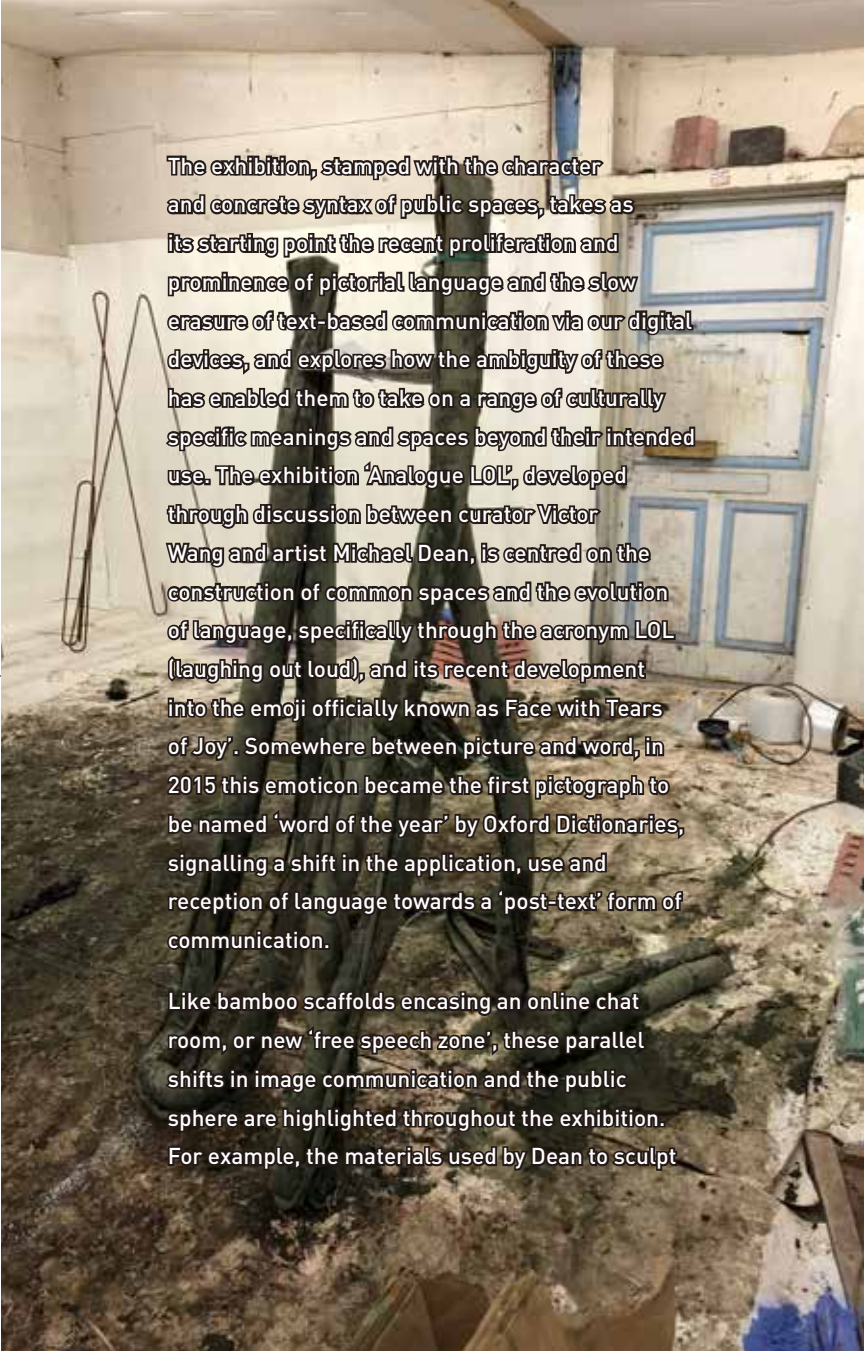
迪恩既是作家也是艺术家。他捕捉了由嘴唇所形成的英语语言系统的矛盾本质，并表述了平面且弯曲的二维文字的局限性。写作对迪恩来说：“如此平面的东西，拥有彩虹般的含义，但它的身体只是墨水和骨头。”展览空间里白色的乙烯基地板成为了迪恩用来书写的一张四周略带弯曲的空白书页，上面用标识胶带集合了“LOL”。

迪恩的作品经常被描述为雕塑，但它不是传统意义上的雕塑。迪恩描绘了城市内部生活的躁动和从破裂的混凝土表面涌出的人类情感。迪恩的每一件作品，每一次展览，包括《笑之类比》，都从文字开始。然而，这些文字和情感已经褪下它们的皮肤，因误用和重排而扭曲，就像城市里不受约束的手所雕塑的最低工资员工的姿态。在作品中，我们看到了家庭动态的紧张关系在迪恩作品的构型和行为中表现出来。谁能笑？谁在笑谁？什么事这么好笑？这些情感由建筑材料创作而成，从墨水和铅芯转变而来。而这些材料也用于上海西岸的开发，连接了这座城市的关节，从这座城市的公共空间到城市的主人们。作品中紧密相连的各个部件，如：自行车锁、贴纸、标识胶带，迪恩自己和家人的手、手指，表现意图和接收的不同观念，满



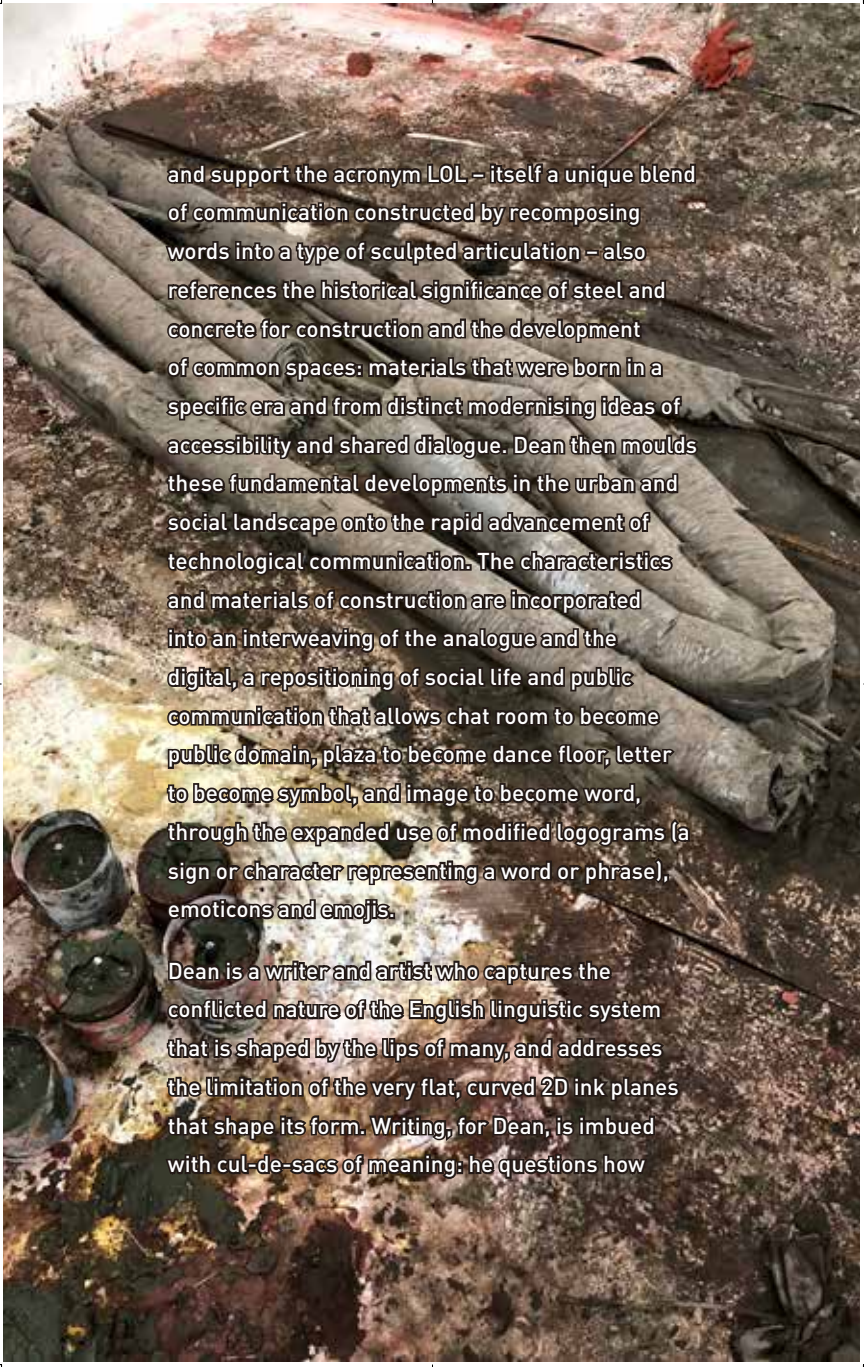
怀着真诚的个人触碰。而正如迪恩利用图像的模糊性一样，这些拳头、手掌和手指可以被解读为和平，也可以被解读为两指敬礼。

撕下来的纸页、彩色混凝土雕塑，《笑之类比》利用“LOL”结构和建设视野积聚了未经调解的言论和笑声。言论和笑声，这两者在侵入的同时，也减缓了语言和空间的急速抽象化。这使得展览在语言、社会空间以及两者的图形变换中打开了一个新空间。在21世纪，基于图片的情感为国际文字和视觉表达方式提供了基础，这不可避免地使文本交流和图像语言之间的划分复杂化。然而，基于艺术家和策展人之间的讨论，《笑之类比》所探索的通信技术的传播通过“后情感”和“后文本”的概念被进一步地描绘出来。“后情绪”是一种情绪技术云。它封装了在虚拟和物理社会技术网络中发生的人类表达的转换：嘴巴、电话、纸张和屏幕。正如迪恩所关注的城市解剖增长及其细胞结构、所需的光学仪器一样，“后情感”和“后文本”在不断增长的时间经济中追踪语言和表达的演变，以及它日益增长的匮乏。从言语到文本到缩略词，从表情符到绘文字，再到网络上的“赞”和“分享”，“后情感”在增加其模糊性的同时，也开启了沟通和语言的结构。



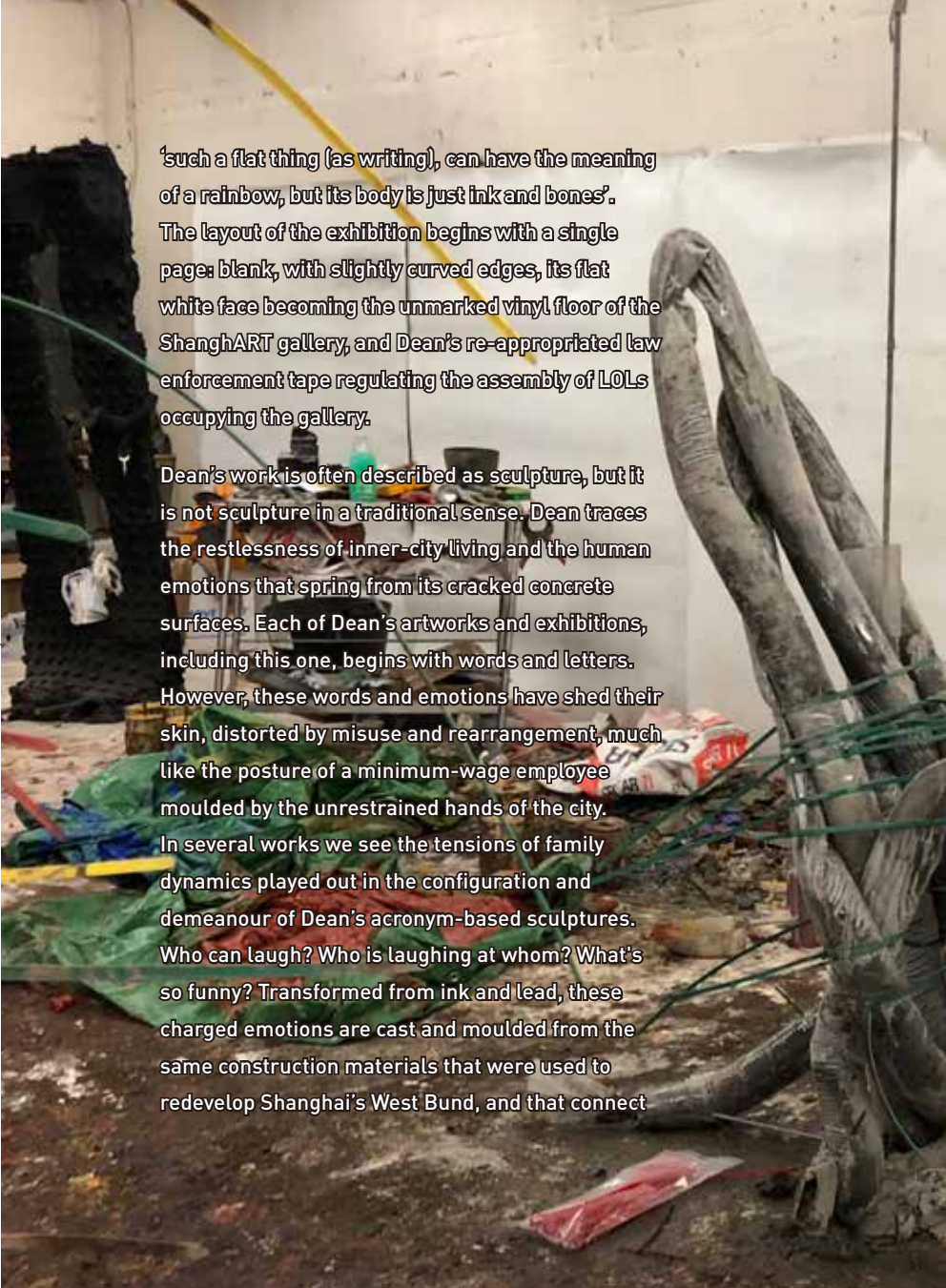
The exhibition, stamped with the character and concrete syntax of public spaces, takes as its starting point the recent proliferation and prominence of pictorial language and the slow erasure of text-based communication via our digital devices, and explores how the ambiguity of these has enabled them to take on a range of culturally specific meanings and spaces beyond their intended use. The exhibition 'Analogue LOL', developed through discussion between curator Victor Wang and artist Michael Dean, is centred on the construction of common spaces and the evolution of language, specifically through the acronym LOL (laughing out loud), and its recent development into the emoji officially known as Face with Tears of Joy'. Somewhere between picture and word, in 2015 this emoticon became the first pictograph to be named 'word of the year' by Oxford Dictionaries, signalling a shift in the application, use and reception of language towards a 'post-text' form of communication.

Like bamboo scaffolds encasing an online chat room, or new 'free speech zone', these parallel shifts in image communication and the public sphere are highlighted throughout the exhibition. For example, the materials used by Dean to sculpt



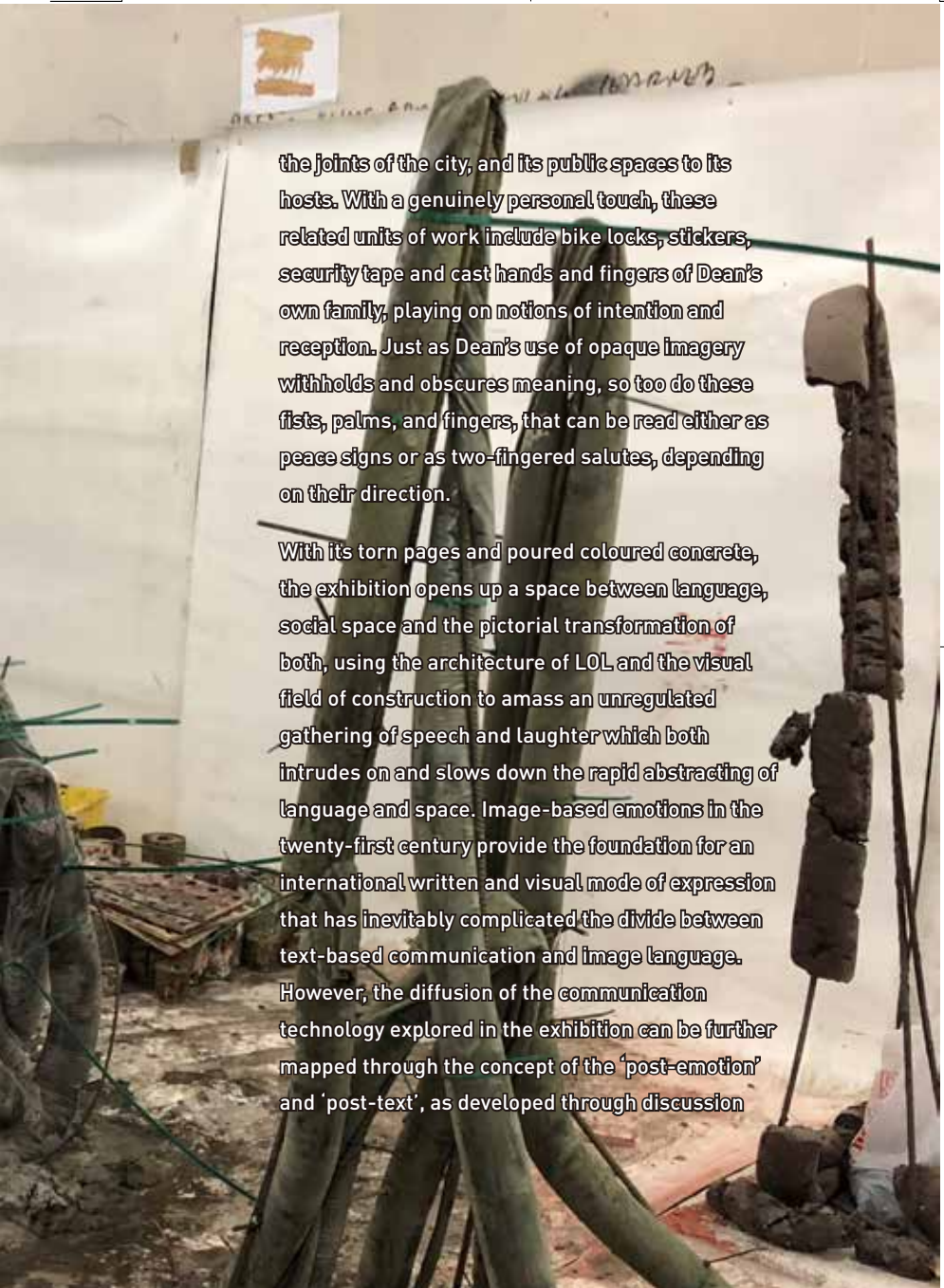
and support the acronym LOL – itself a unique blend of communication constructed by recomposing words into a type of sculpted articulation – also references the historical significance of steel and concrete for construction and the development of common spaces: materials that were born in a specific era and from distinct modernising ideas of accessibility and shared dialogue. Dean then moulds these fundamental developments in the urban and social landscape onto the rapid advancement of technological communication. The characteristics and materials of construction are incorporated into an interweaving of the analogue and the digital, a repositioning of social life and public communication that allows chat room to become public domain, plaza to become dance floor, letter to become symbol, and image to become word, through the expanded use of modified logograms (a sign or character representing a word or phrase), emoticons and emojis.

Dean is a writer and artist who captures the conflicted nature of the English linguistic system that is shaped by the lips of many, and addresses the limitation of the very flat, curved 2D ink planes that shape its form. Writing, for Dean, is imbued with cul-de-sacs of meaning: he questions how



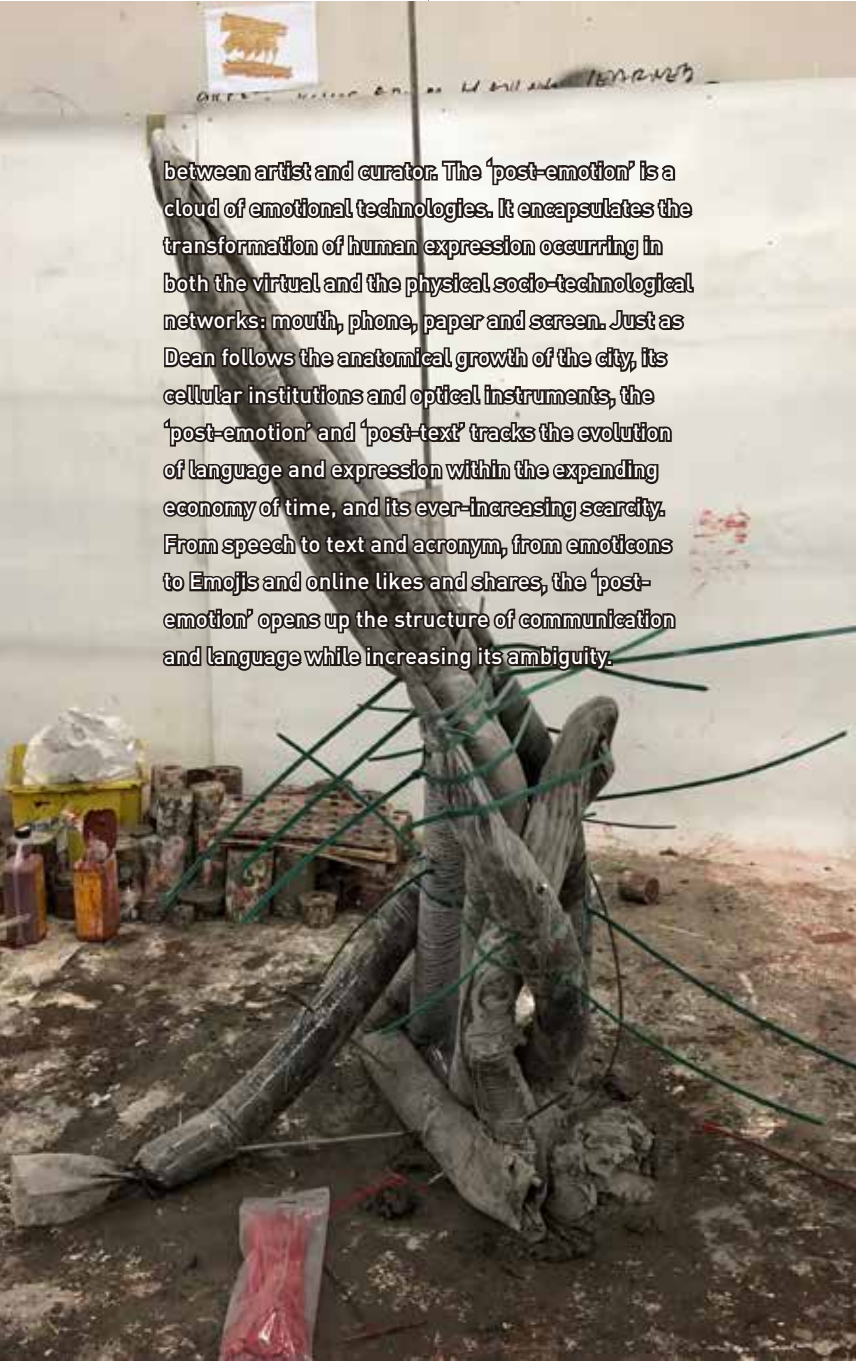
'such a flat thing (as writing), can have the meaning of a rainbow, but its body is just ink and bones'. The layout of the exhibition begins with a single page: blank, with slightly curved edges, its flat white face becoming the unmarked vinyl floor of the ShanghART gallery, and Dean's re-appropriated law enforcement tape regulating the assembly of LOLs occupying the gallery.

Dean's work is often described as sculpture, but it is not sculpture in a traditional sense. Dean traces the restlessness of inner-city living and the human emotions that spring from its cracked concrete surfaces. Each of Dean's artworks and exhibitions, including this one, begins with words and letters. However, these words and emotions have shed their skin, distorted by misuse and rearrangement, much like the posture of a minimum-wage employee moulded by the unrestrained hands of the city. In several works we see the tensions of family dynamics played out in the configuration and demeanour of Dean's acronym-based sculptures. Who can laugh? Who is laughing at whom? What's so funny? Transformed from ink and lead, these charged emotions are cast and moulded from the same construction materials that were used to redevelop Shanghai's West Bund, and that connect




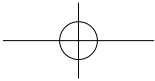

the joints of the city, and its public spaces to its hosts. With a genuinely personal touch, these related units of work include bike locks, stickers, security tape and cast hands and fingers of Dean's own family, playing on notions of intention and reception. Just as Dean's use of opaque imagery withholds and obscures meaning, so too do these fists, palms, and fingers, that can be read either as peace signs or as two-fingered salutes, depending on their direction.

With its torn pages and poured coloured concrete, the exhibition opens up a space between language, social space and the pictorial transformation of both, using the architecture of LOL and the visual field of construction to amass an unregulated gathering of speech and laughter which both intrudes on and slows down the rapid abstracting of language and space. Image-based emotions in the twenty-first century provide the foundation for an international written and visual mode of expression that has inevitably complicated the divide between text-based communication and image language. However, the diffusion of the communication technology explored in the exhibition can be further mapped through the concept of the 'post-emotion' and 'post-text', as developed through discussion



between artist and curator. The 'post-emotion' is a cloud of emotional technologies. It encapsulates the transformation of human expression occurring in both the virtual and the physical socio-technological networks: mouth, phone, paper and screen. Just as Dean follows the anatomical growth of the city, its cellular institutions and optical instruments, the 'post-emotion' and 'post-text' tracks the evolution of language and expression within the expanding economy of time, and its ever-increasing scarcity. From speech to text and acronym, from emoticons to Emojis and online likes and shares, the 'post-emotion' opens up the structure of communication and language while increasing its ambiguity.





The Body of the LOL

Text by Jessica Freeman-Attwood


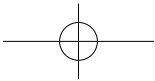

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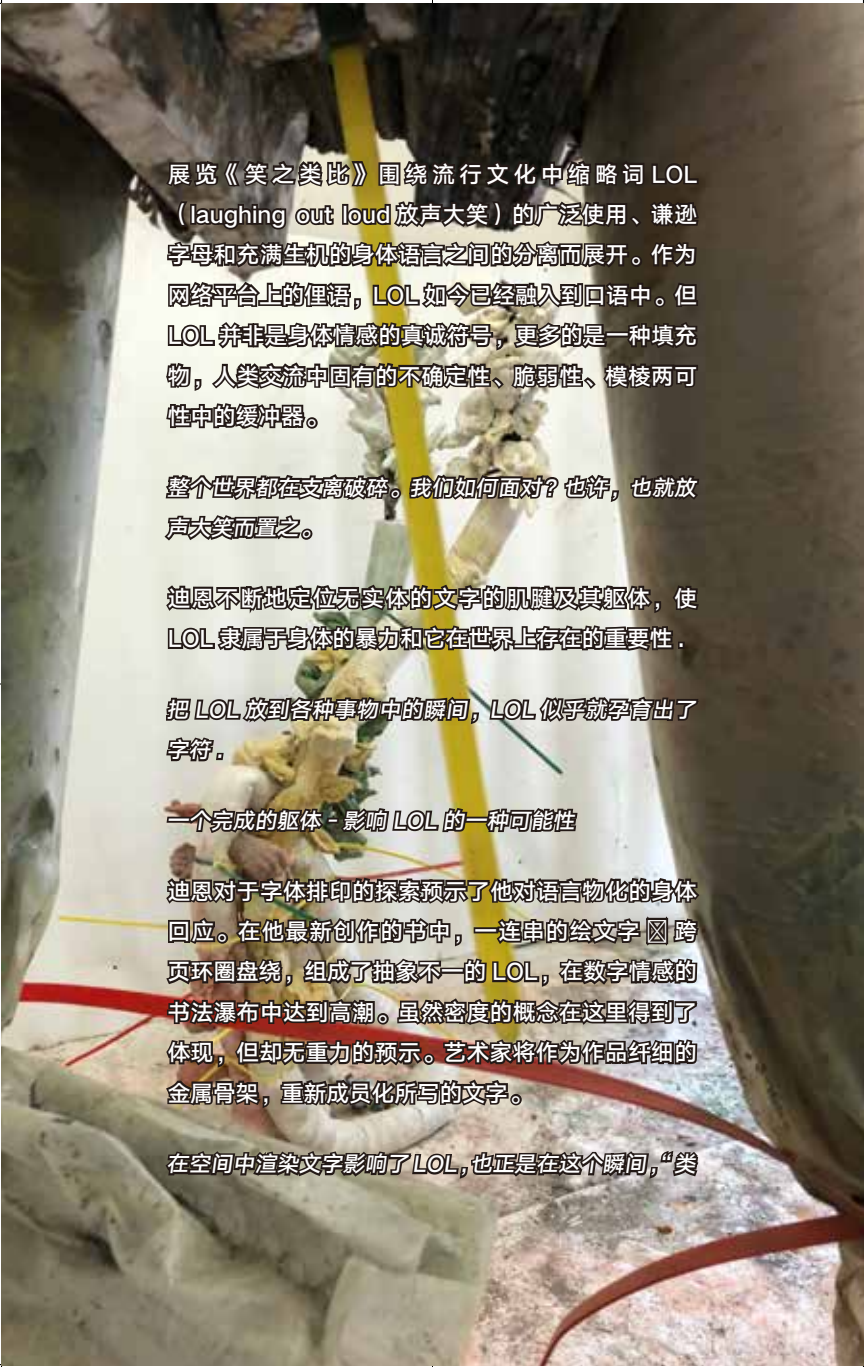


"LOL" (放声大笑) 的躯体

文 / 杰西卡·弗里曼-艾特伍德

翻译：刘乔安，柳思扬





展览《笑之类比》围绕流行文化中缩略词 LOL (laughing out loud 放声大笑) 的广泛使用、谦逊字母和充满生机的身体语言之间的分离而展开。作为网络平台上的俚语, LOL 如今已经融入到口语中。但 LOL 并非身体情感的真诚符号, 更多的是一种填充物, 人类交流中固有的不确定性、脆弱性、模棱两可性中的缓冲器。

整个世界都在支离破碎。我们如何面对? 也许, 也就放声大笑而置之。

迪恩不断地定位无实体的文字的肌腱及其躯体, 使 LOL 隶属于身体的暴力和它在世界上存在的重要性。

把 LOL 放到各种事物中的瞬间, LOL 似乎就孕育出了字符。

一个完成的躯体 - 影响 LOL 的一种可能性

迪恩对于字体排印的探索预示了他对语言物化的身体回应。在他最新创作的书中, 一连串的绘文字 跨页环圈盘绕, 组成了抽象不一的 LOL, 在数字情感的书法瀑布中达到高潮。虽然密度的概念在这里得到了体现, 但却无重力的预示。艺术家将作为作品纤细的金属骨架, 重新成员化所写的文字。

在空间中渲染文字影响了 LOL, 也正是在这个瞬间, “类



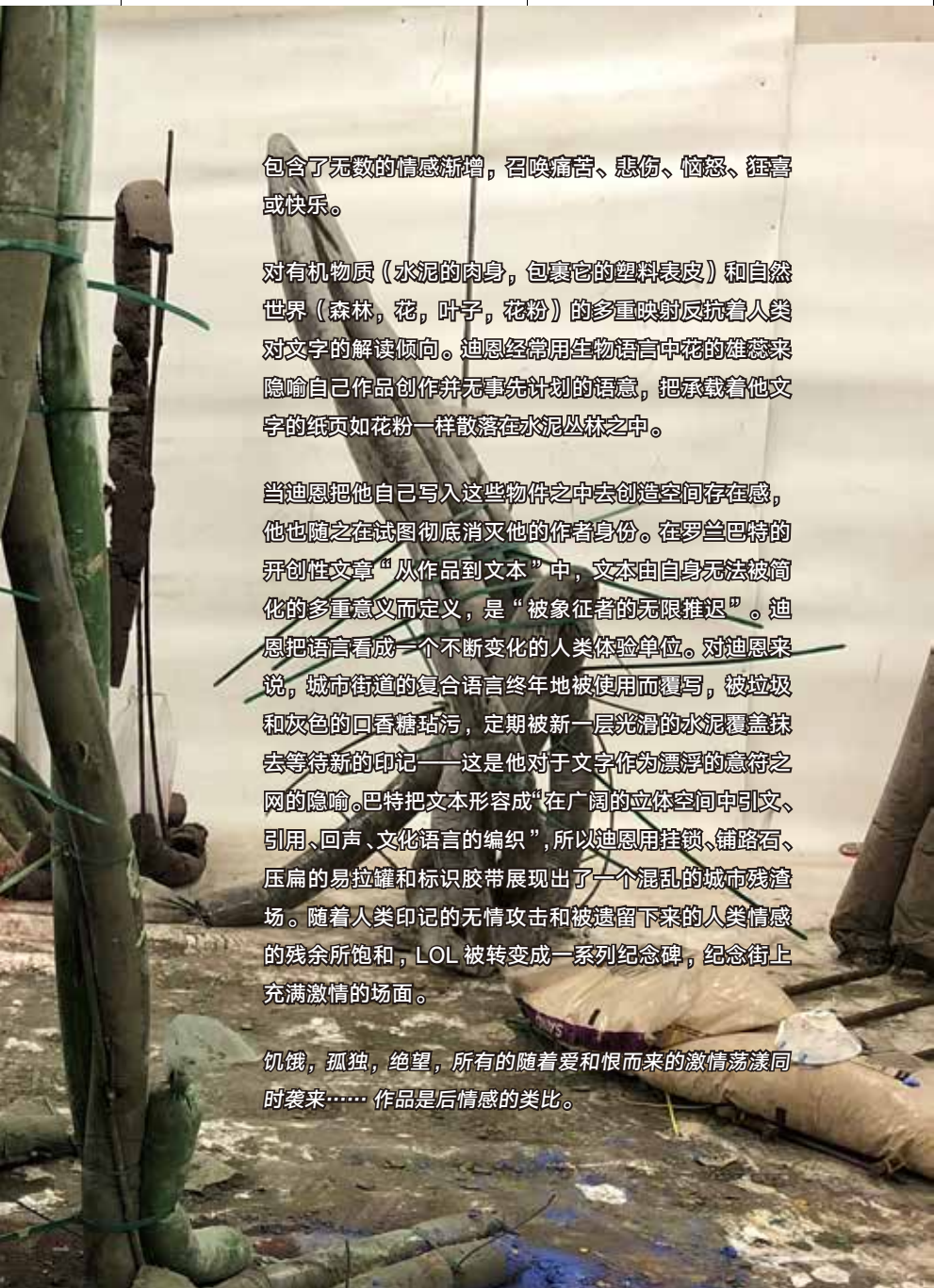
比”悄然而至…然后就是时候开始干扰它了。

物理挣扎是这些字符的物质化核心。水泥、沙、水被搅揉在一起，注入色彩，形成了 LOL 原始化的血肉之躯，透明的细薄皮肤覆盖其上。迪恩用尽全力与几百公斤的炙热泥浆较劲，把这些庞大而形似肠道血管环绕于金属电枢，呈现不一的英文手写体 LOL。这些原本型无组织的物质被尼龙扎带捆绑，进行一场抵御倒塌的战役。

人形大小的亲密感唤醒我们对那些尴尬的、驼着背的、被文字袭击而变形的物体的同情。这些作品的存在是由艺术家以及他家人的身体局限而界定的。作品《放肆大笑》中，每一个字母的金属架构是由艺术家、艺术家的两个儿子，和他们的母亲的外形尺寸所决定，并由扎带捆绑在一起。深红色交叉的手指和弯曲的拳头，以生活为铸型，血块和血从钢筋骨架中绽放并感染。绘文字一般的拳头、双指手势，手指交叉和亲吻从水泥字符的肉身中绽放而出，强调了我们在口头表达感情之前就已经发生的本能身体交流。

我们双指交叉来许愿，我们紧握拳头表达愤怒，我们在说“我爱你”之前亲吻。

墨水浸透的书本在迪恩的雕塑中盛开，好似干花瓣、紧绷的肌肉亦或是巨大的舌头。这些物理有形的符号

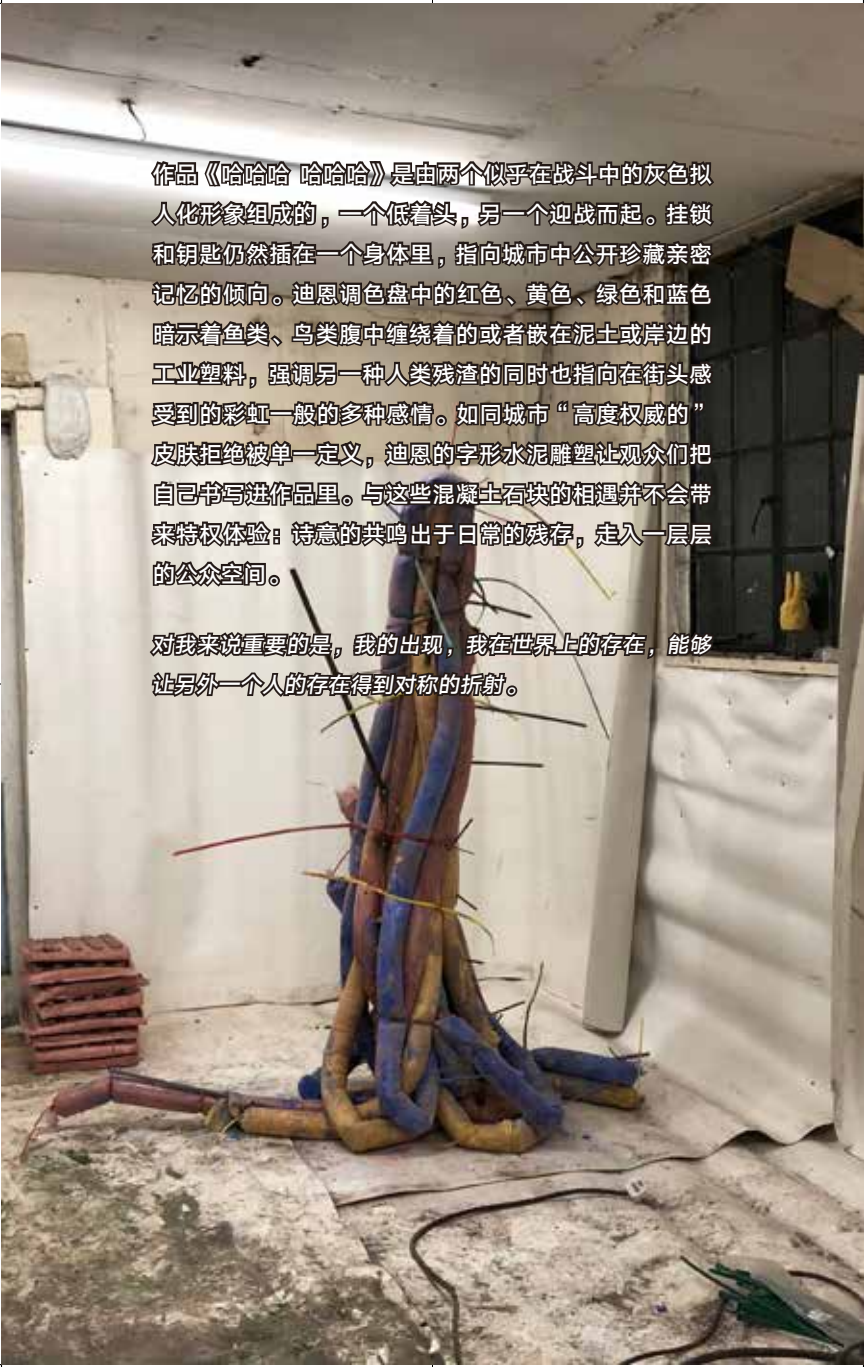


包含了无数的情感渐增，召唤痛苦、悲伤、恼怒、狂喜或快乐。

对有机物质（水泥的肉身，包裹它的塑料表皮）和自然世界（森林，花，叶子，花粉）的多重映射反抗着人类对文字的解读倾向。迪恩经常用生物语言中花的雄蕊来隐喻自己作品创作并无事先计划的语意，把承载着他文字的纸页如花粉一样散落在水泥丛林之中。

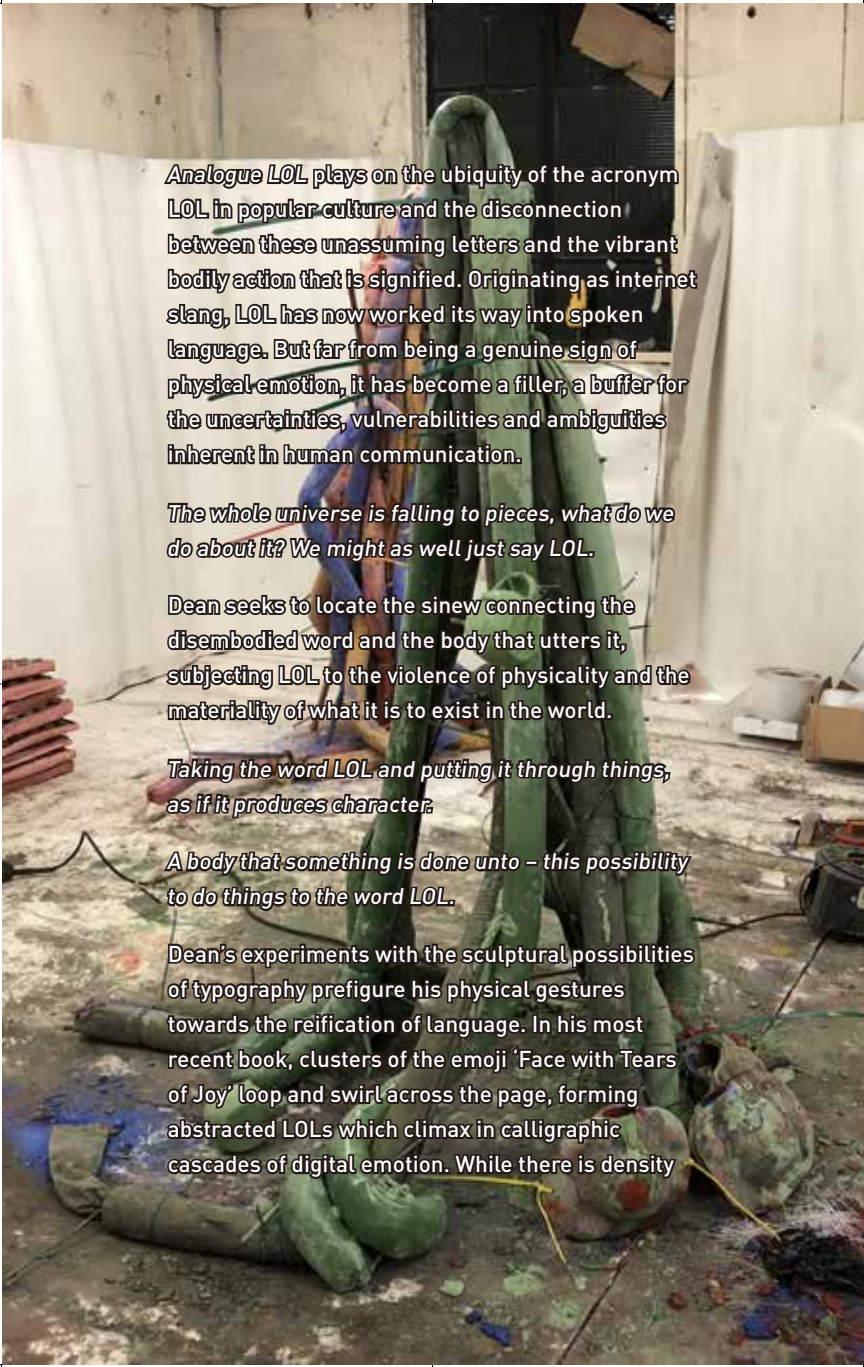
当迪恩把他自己写入这些物件之中去创造空间存在感，他也随之在试图彻底消灭他的作者身份。在罗兰巴特的开创性文章“从作品到文本”中，文本由自身无法被简化的多重意义而定义，是“被象征者的无限推迟”。迪恩把语言看成一个不断变化的人类体验单位。对迪恩来说，城市街道的复合语言终年地被使用而覆写，被垃圾和灰色的回香糖玷污，定期被新一层光滑的水泥覆盖抹去等待新的印记——这是他对于文字作为漂浮的意符之网的隐喻。巴特把文本形容成“在广阔的立体空间中引文、引用、回声、文化语言的编织”，所以迪恩用挂锁、铺路石、压扁的易拉罐和标识胶带展现出了一个混乱的城市残渣场。随着人类印记的无情攻击和被遗留下来的人类情感的残余所饱和，LOL 被转变成一系列纪念碑，纪念街上充满激情的场面。

饥饿，孤独，绝望，所有的随着爱和恨而来的激情荡漾同时袭来…… 作品是后情感的类比。



作品《哈哈哈哈哈》是由两个似乎在战斗中的灰色拟人化形象组成的，一个低着头，另一个迎战而起。挂锁和钥匙仍然插在一个身体里，指向城市中公开珍藏亲密记忆的倾向。迪恩调色盘中的红色、黄色、绿色和蓝色暗示着鱼类、鸟类腹中缠绕着的或者嵌在泥土或岸边的工业塑料，强调另一种人类残渣的同时也指向在街头感受到的彩虹一般的多种感情。如同城市“高度权威的”皮肤拒绝被单一定义，迪恩的字形水泥雕塑让观众们把自己书写进作品里。与这些混凝土石块相遇并不会带来特权体验：诗意的共鸣出于日常的残存，走入一层层的公众空间。

对我来说重要的是，我的出现，我在世界上的存在，能够让另外一个人的存在得到对称的折射。



Analogue LOL plays on the ubiquity of the acronym LOL in popular culture and the disconnection between these unassuming letters and the vibrant bodily action that is signified. Originating as internet slang, LOL has now worked its way into spoken language. But far from being a genuine sign of physical emotion, it has become a filler, a buffer for the uncertainties, vulnerabilities and ambiguities inherent in human communication.

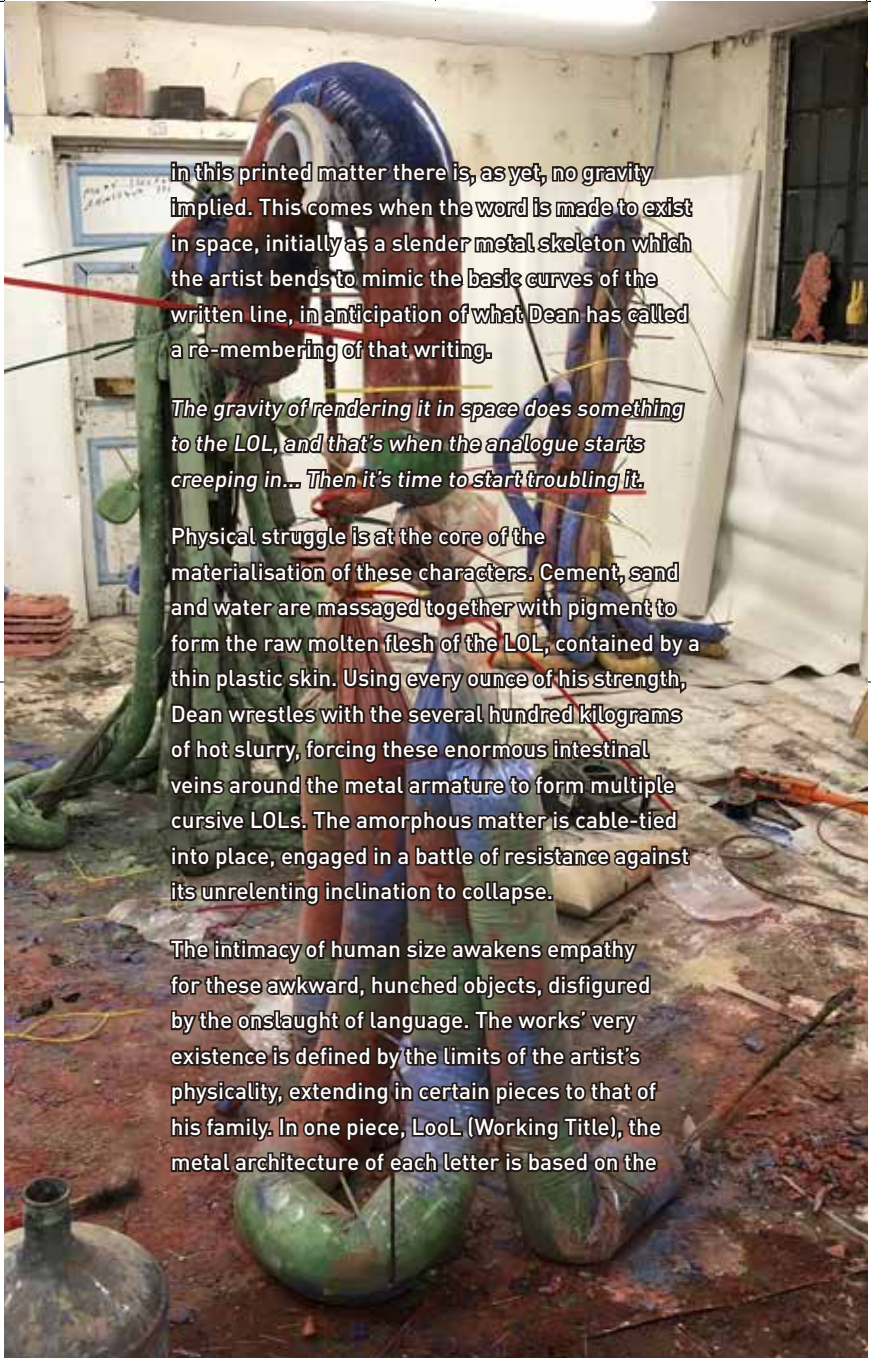
The whole universe is falling to pieces, what do we do about it? We might as well just say LOL.

Dean seeks to locate the sinew connecting the disembodied word and the body that utters it, subjecting LOL to the violence of physicality and the materiality of what it is to exist in the world.

Taking the word LOL and putting it through things, as if it produces character.

A body that something is done unto – this possibility to do things to the word LOL.

Dean's experiments with the sculptural possibilities of typography prefigure his physical gestures towards the reification of language. In his most recent book, clusters of the emoji 'Face with Tears of Joy' loop and swirl across the page, forming abstracted LOLs which climax in calligraphic cascades of digital emotion. While there is density




in this printed matter there is, as yet, no gravity implied. This comes when the word is made to exist in space, initially as a slender metal skeleton which the artist bends to mimic the basic curves of the written line, in anticipation of what Dean has called a re-remembering of that writing.

The gravity of rendering it in space does something to the LOL, and that's when the analogue starts creeping in... Then it's time to start troubling it.

Physical struggle is at the core of the materialisation of these characters. Cement, sand and water are massaged together with pigment to form the raw molten flesh of the LOL, contained by a thin plastic skin. Using every ounce of his strength, Dean wrestles with the several hundred kilograms of hot slurry, forcing these enormous intestinal veins around the metal armature to form multiple cursive LOLs. The amorphous matter is cable-tied into place, engaged in a battle of resistance against its unrelenting inclination to collapse.

The intimacy of human size awakens empathy for these awkward, hunched objects, disfigured by the onslaught of language. The works' very existence is defined by the limits of the artist's physicality, extending in certain pieces to that of his family. In one piece, LooL (Working Title), the metal architecture of each letter is based on the



dimensions of the artist, his two sons and their mother, bound together at the neck by a cable tie. Crimson crossed fingers and contorted fists, cast from life, clot and bleed out of the bare steel skeletons simultaneously flowering and infesting. Emoji-like fists, two-finger gestures, crossed fingers and kisses erupt from the flesh of the concrete characters and emphasise the instinctive bodily communication which precedes our attempts to verbalise feelings:

We cross our fingers before we make a wish, we clench our fists before an outburst of anger, we kiss before we say "I love you".

Dean's ink-saturated books, flowering from his sculptures, resemble dried petals, tensed muscles or enormous fossilised tongues. These corporeal signs contain a myriad of possible emotional crescendos, simultaneously evoking feelings of pain, sadness, exasperation, ecstasy or joy.

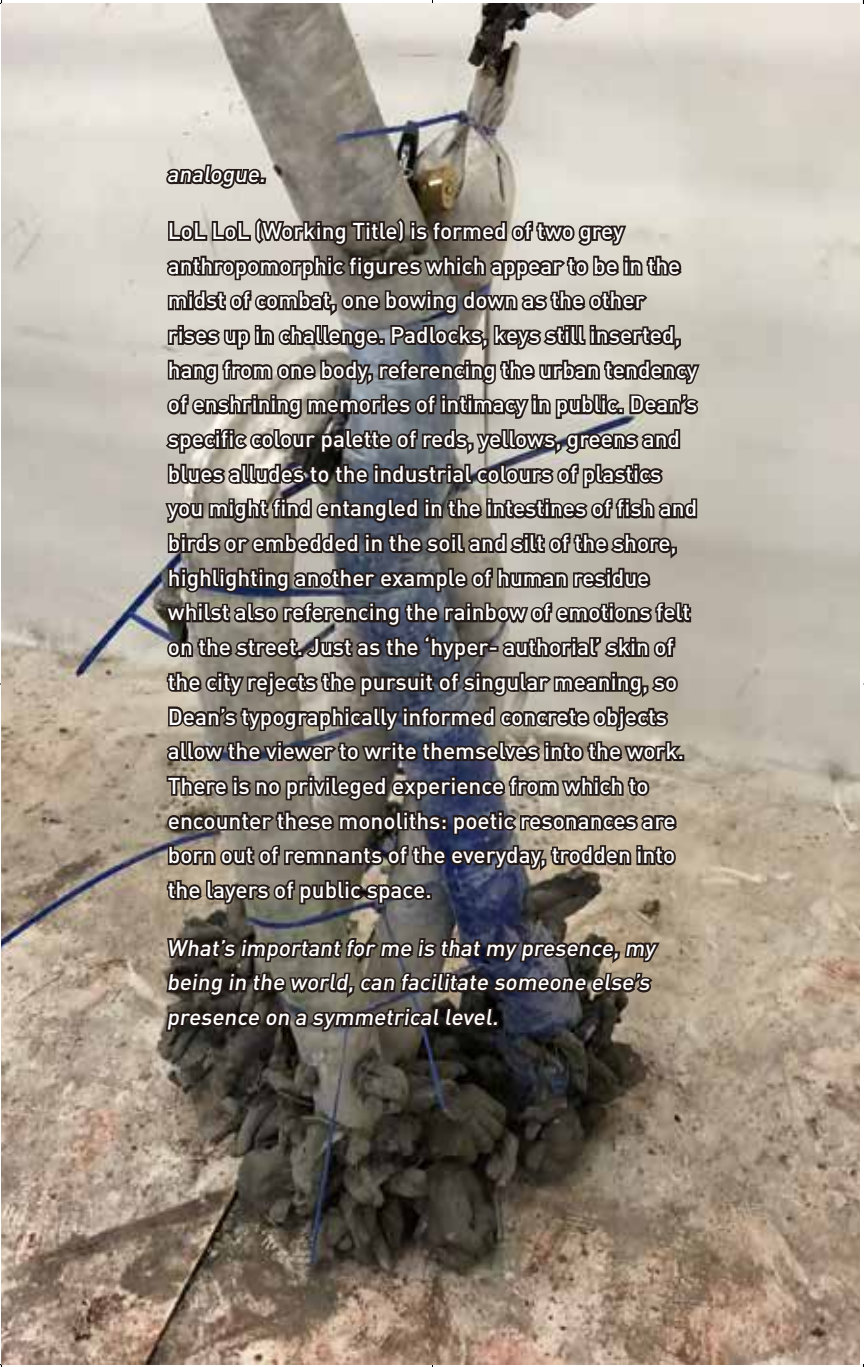
Multiple allusions to the organic (the flesh of the concrete, the plastic epidermis containing it) and to the natural world (forests, flowers, leaves, pollen) oppose the human inclination to interpret an author's text. Dean often uses the biological vocabulary of a flower's stamen as a metaphor for the uncontrived production of meaning in his work, pages of his writings strewn on the floor as pollen



grains shed from the concrete jungle.

While Dean writes himself into these objects in order to create their spatial existence, he subsequently seeks to erase his authorial presence entirely. Expanding on Roland Barthes' seminal essay, 'From Work to Text', in which text is defined by its irreducible plurality of meaning, 'the infinite postponement of the signified', Dean sees language as an ever- changing index of human experience. For Dean, the composite language of the city street – perennially overwritten by use, defiled by litter and the grey pebble-dash of gum, routinely effaced by smooth layers of cement awaiting fresh inscription – is a metaphor for his understanding of text as a weave of floating signifiers. As Barthes describes text as 'a weave of quotations, references, echoes, cultural languages [...] in a vast stéréography', so Dean presents a chaotic field of urban residue with padlocks, tactile paving stones, squashed cans and police tape. Bearing the unrelenting assault of the human imprint and saturated by the residue of human emotions left behind, the word LOL is transformed into a series of monuments, which commemorate scenes of passionate intensity on the street.

Hunger, isolation, desperation, all the crescendos that come with love and hate and feeling everything at the same time... the work as post emotional



analogue.

LoL LoL (Working Title) is formed of two grey anthropomorphic figures which appear to be in the midst of combat, one bowing down as the other rises up in challenge. Padlocks, keys still inserted, hang from one body, referencing the urban tendency of enshrining memories of intimacy in public. Dean's specific colour palette of reds, yellows, greens and blues alludes to the industrial colours of plastics you might find entangled in the intestines of fish and birds or embedded in the soil and silt of the shore, highlighting another example of human residue whilst also referencing the rainbow of emotions felt on the street. Just as the 'hyper- authorial' skin of the city rejects the pursuit of singular meaning, so Dean's typographically informed concrete objects allow the viewer to write themselves into the work. There is no privileged experience from which to encounter these monoliths: poetic resonances are born out of remnants of the everyday, trodden into the layers of public space.

What's important for me is that my presence, my being in the world, can facilitate someone else's presence on a symmetrical level.



MICHAEL DEAN

ANALOGUE LOL

迈克尔·迪恩

笑之类比



03.24 - 05.13, 2018

ShanghART Shanghai







LoLLoL (Working Title), 2018

混凝土，钢筋，塑料，尼龙扎带，墨水浸染的书，
墨水浸染的纸页，自行车锁，标识胶带，纸页于压扁的易拉罐上
Concrete, steel reinforcement, plastic, cable ties, ink stained publications,
ink stained papers, bike locks, scene tape, papers on crashed can
203 × 98 × 70cm, MDN_4015





LooL (Working Title), 2018

混凝土，钢筋，尼龙扎带，自行车锁，墨水浸染的书
Concrete, steel reinforcement, cable ties, bike locks, ink stained publications
173 × 107 × 107cm, MDN_2473



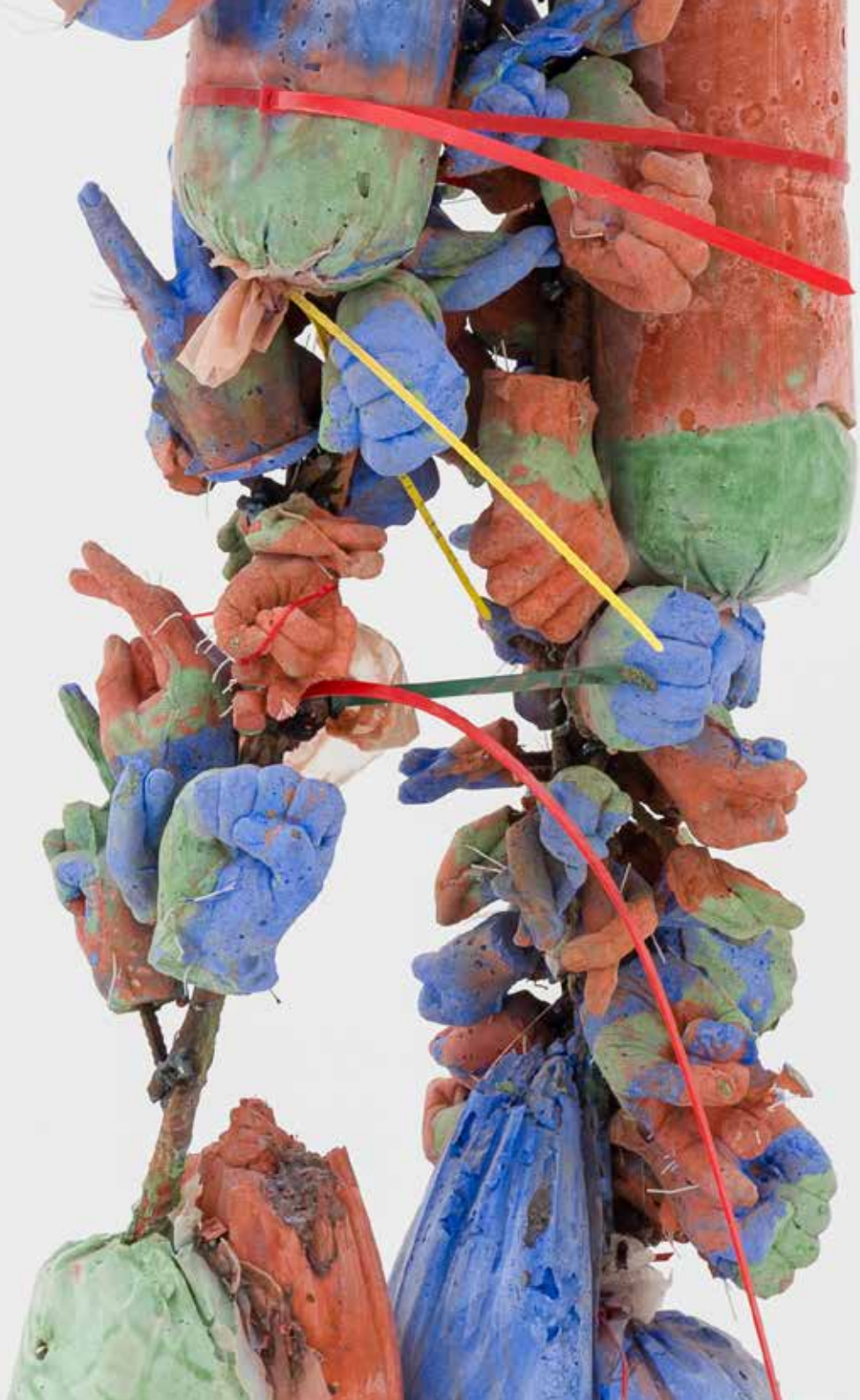


lol (Working Title), 2018

混凝土，钢筋，塑料，墨水浸染的书，挂锁，尼龙扎带

Concrete, steel reinforcement, plastic, ink stained publication, padlocks, cable ties

190 × 66 × 52cm, MDN_1441





LOL (Working Title), 2018

混凝土，钢筋，塑料，尼龙扎带，书，贴纸

Concrete, steel reinforcement, plastic, cable ties, publications, stickers

181 × 127 × 80cm, MDN_0554





lolol (Working Title), 2018

混凝土，钢筋，塑料，书，墨水浸染的书，尼龙扎带，
自行车锁，纸页于压扁的易拉罐上，硬币

Concrete, steel reinforcement, plastic, publications, ink stained
publication, cable ties, bike locks, papers on crashed cans, coins

180 × 80 × 75cm, MDN_0327





LoL LoL, 2018

混凝土，钢筋，塑料，书，墨水浸染的书，挂锁，尼龙扎带，标识胶带，贴纸

Concrete, steel reinforcement, plastic, publication,

ink stained publications, padlocks, cable ties, scene tape, stickers

Sculpture one 192 x 79 x 83cm | Sculpture two 203 x 98 x 70cm, MDN_6728





Lols (Working Title), 2018

混凝土，钢筋，塑料，挂锁，墨水浸染的书

Concrete, steel reinforcement, plastic, padlocks, ink stained publications

215 × 118 × 100cm, MDN_6130







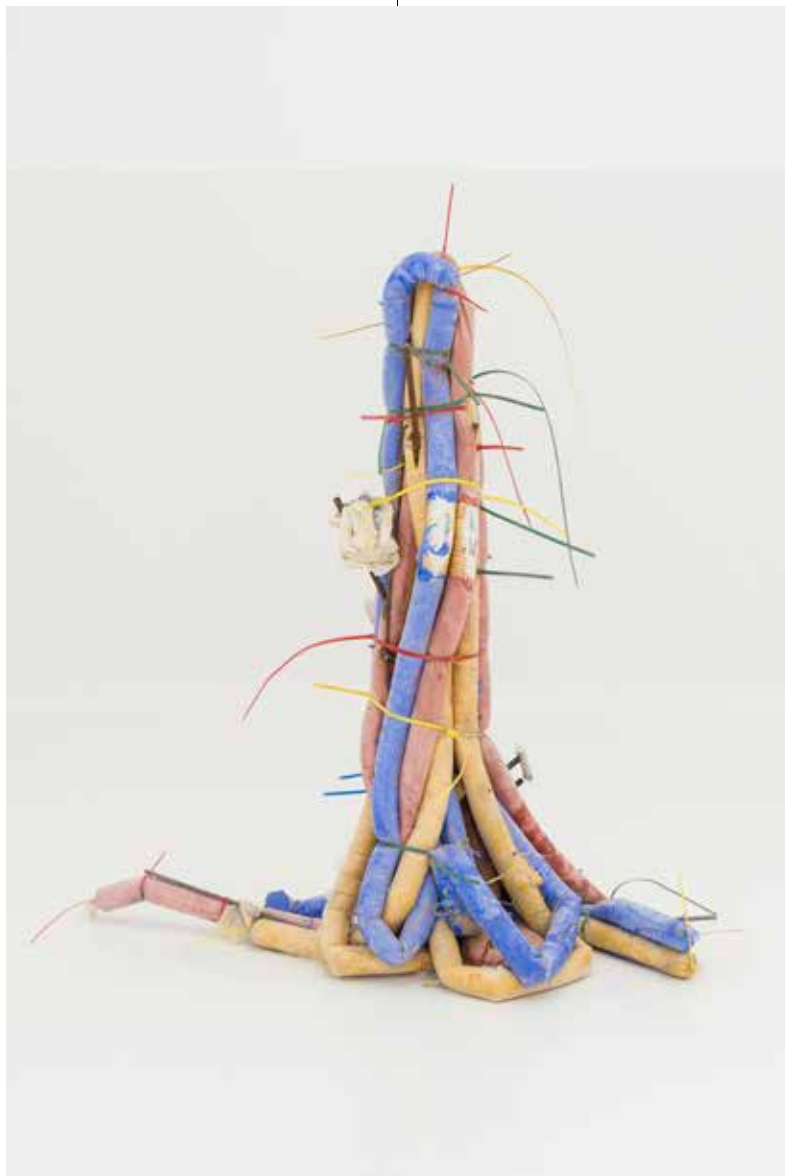


类比系列 (蘑菇) **Analogue Series (Mushroom)**, 2018

墨水浸染的书 Ink stained publications

Book one 25 × 23 × 30cm | Book one 25 × 19 × 22cm, MDN_2808





LOLLLLLOL (Working Title), 2018

混凝土，钢筋，塑料，挂锁，自行车锁，尼龙扎带，书，贴纸，草
Concrete, steel reinforcement, plastic, padlocks, bike locks,
cable ties, publications, stickers, grass
178 × 165 × 90cm, MDN_6978

哈哈哈哈哈





lol (Working Title), 2018

混凝土，钢筋，塑料，挂锁，尼龙扎带，标识胶带

Concrete, steel reinforcement, plastic, padlocks, cable ties, scene tape

185 × 90 × 48cm, MDN_3915



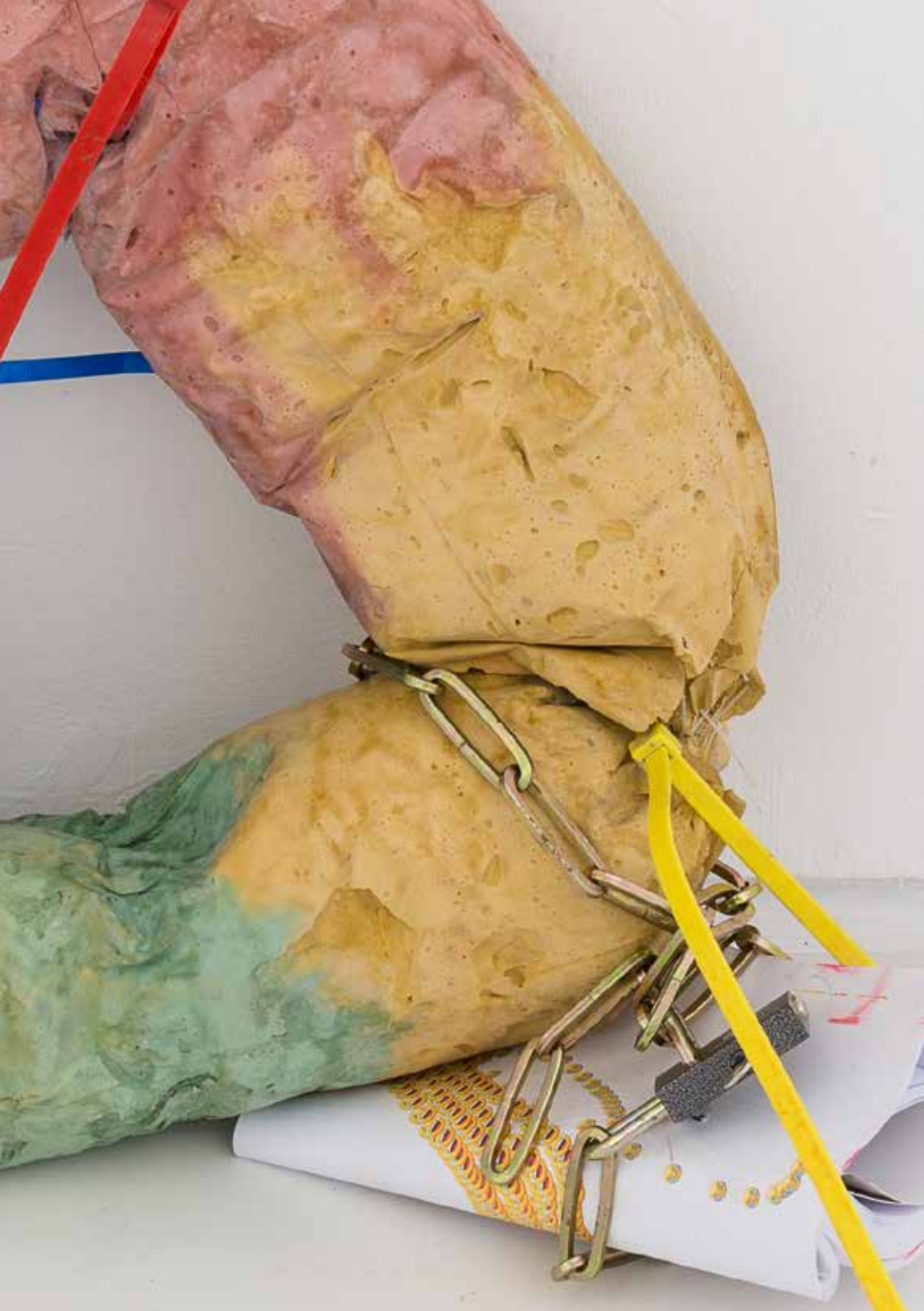


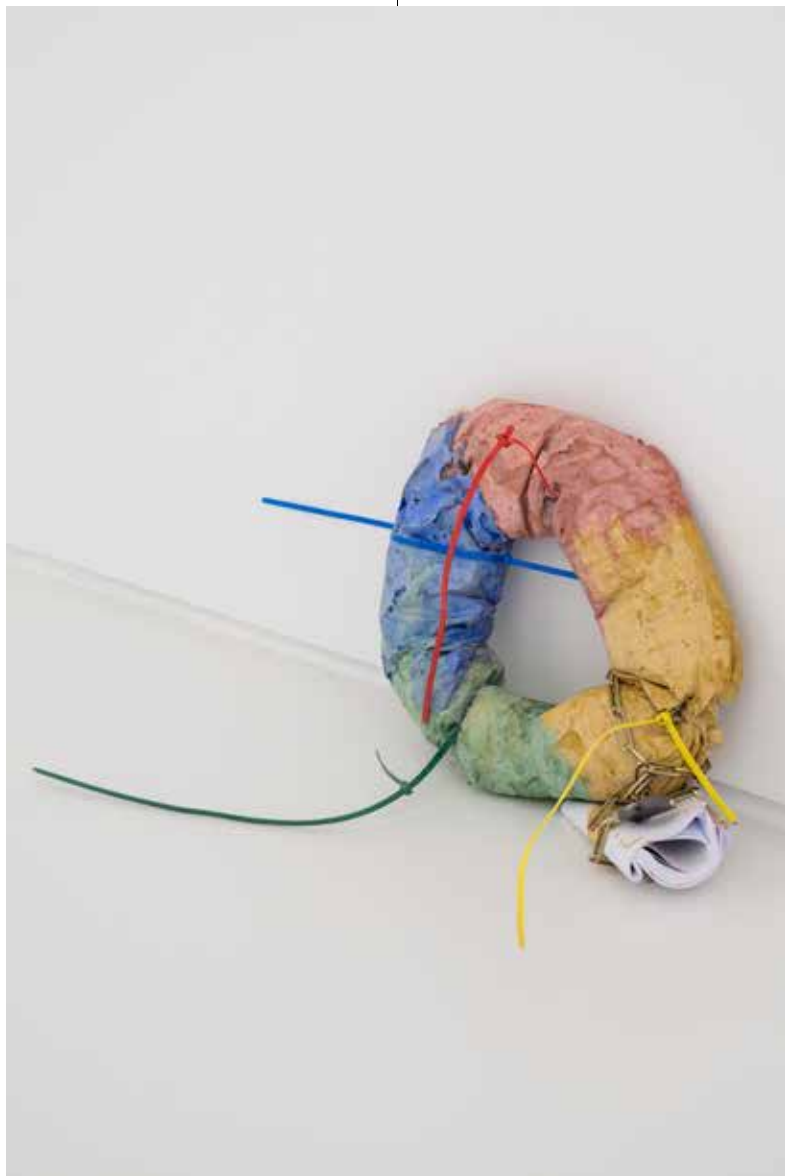
LOL (Working Title), 2018

混凝土，钢筋，塑料，挂锁，尼龙扎带，书，贴纸

Concrete, steel reinforcement, plastic, padlocks, cable ties, publications, stickers

180 × 107 × 74cm, MDN_1661



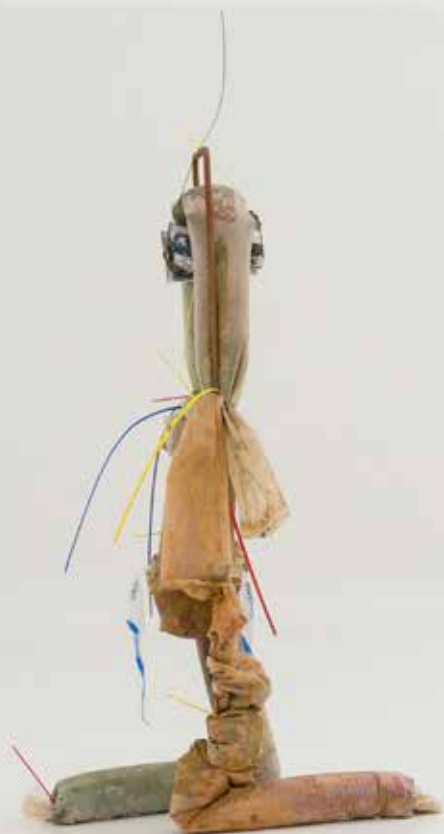


O (Working Title), 2018

混凝土，塑料，尼龙扎带，自行车锁，书

Concrete, plastic, cable ties, bike chain lock, publication

49 × 49 × 10cm, MDN_3661













lolllllllol (Working Title), 2018

混凝土, 钢筋, 塑料, 尼龙扎带, 电线, 书, 墨水浸染的书
Concrete, steel reinforcement, plastic, cable ties, cables
publications, ink stained publications

182 × 80 × 70cm, MDN_2820

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概念 Concept

迈克尔·迪恩 Michael Dean

摄影 Photography

迈克尔·迪恩 Michael Dean 王闻龙 Alessandro Wang

设计 Design

赖虹宇 Lynn Lai

ShanghART

香格纳画廊

ShanghART Shanghai 香格纳上海

西岸，徐汇区龙腾大道 2555 号 10 号楼，上海，中国 200232

West Bund, Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232, China

t. +86 21-6359 3923 | f. +86 21-6359 4570 | info@shanghARTgallery.com

ShanghART M50 香格纳 M50

普陀区莫干山路 50 号 16 号楼，上海，中国 200060

Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai 200060, China

t. +86 21-3632 2097 | f. +86 21-6359 4570 | info@shanghARTgallery.com

ShanghART Beijing 香格纳北京

朝阳区机场辅路草地 261 号，北京，中国 100015

261 Cao Chang Di, Old Airport Road, Chaoyang District, Beijing 100015, China

t. +86-10 6432 3202 | f. +86-10 6432 4395 | infobj@shanghARTgallery.com

ShanghART Singapore 香格纳新加坡

吉门营房，LOCK 路 9 号 02-22，新加坡 108937

Gillman Barracks, 02-22, 9 Lock Road, Singapore 108937

t. + 65 6734 9537 | f. + 65 6734 9037 | info@shanghARTsingapore.com

www.shanghARTgallery.com

