

PARIS PHOTO 2016
Booth: B13

JIANG Pengyi 蔣鵬奕

LIU Zheng 劉錚

ZHANG Haier 張海兒

10 - 13.11.2016

JIANG Pengyi (b. 1977, Yuanjiang, Hunan Province, China)

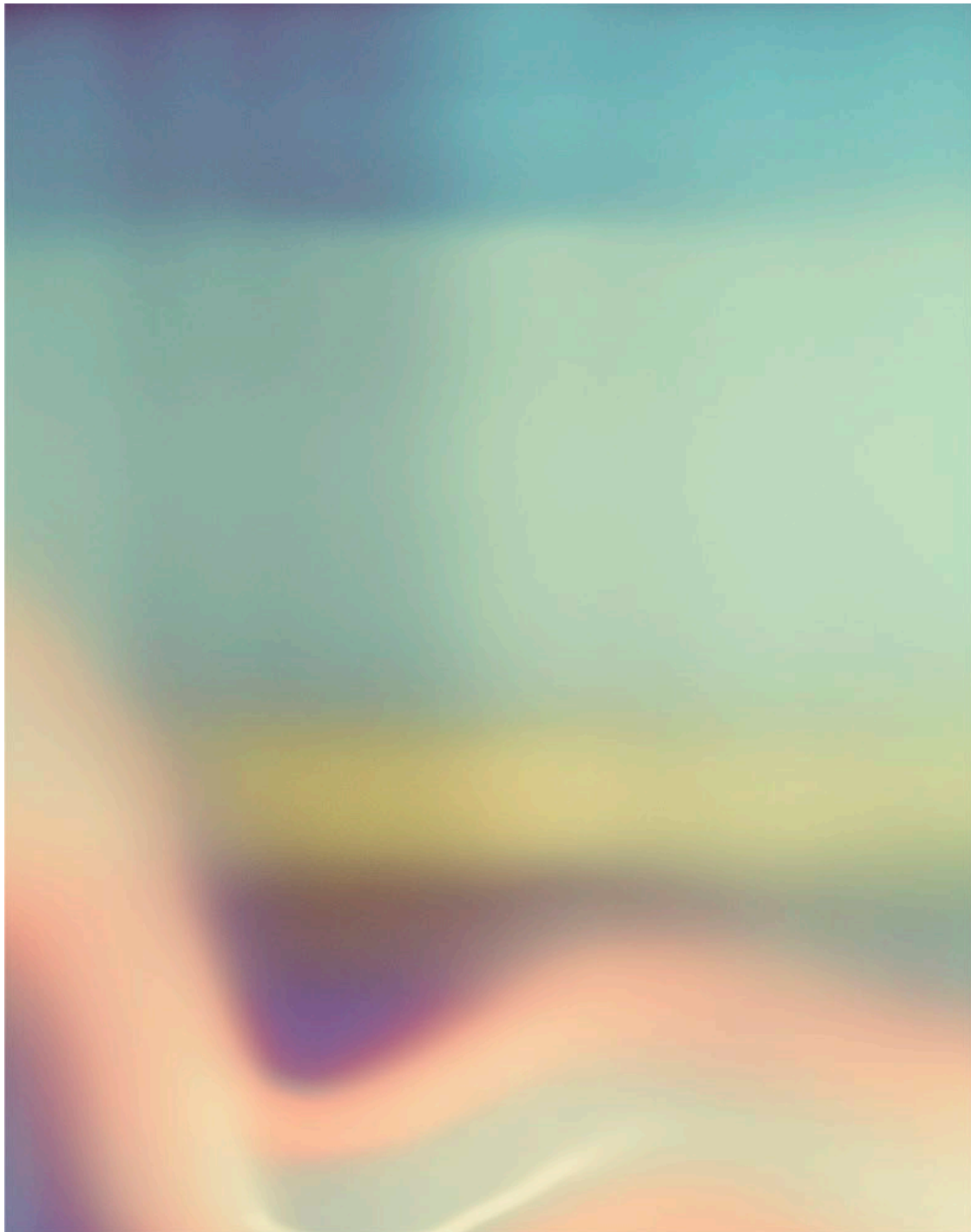
Jiang Pengyi graduated from the Beijing Institute of Art and Design in 1999. He has been awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012. His work is collected by Guy & Myriam Ullens Foundation Collection (Switzerland); French Regional Contemporary Art Fund (Frac des Pays de la Loire) (Loire Region, France); Tierney Family Foundation (USA); ArtNow Contemporary Art Collections (USA); UniCredit Art Collections (Italy and Germany); Bank Aletti Foundation (Fondazione Banca Aletti) (Italy) and CAFA Art Museum (Beijing, China). He currently lives and works in Beijing, China.

About the practice and the series

"I am painting with light, through photography." – Jiang Pengyi

From the ruinous cityscapes in *All Back to Dust* (2006-2007) and *Unregistered City* (2008-2010), to the mystic fluorescence in *Luminant* (2008), Jiang has been actively exploring the range of expression in the techniques and materiality of digital photography. The turn from the figurative to the abstract starting from *Everything Illuminates* (2012) signifies a crucial pivot from exteriority and representation to interiority and time. The evolution of his practice demonstrates the path he has taken to rethink the nature of photography and distill its essence, an essence so universal that it transcends the divide between the digital and the analogue, culminating in the use of film and instant film materials in series such as *Dark Addiction* (2013), *The Suspended Moment* (2013), *Intimacy* (2014) and *In Some Time* (2015-16).

Jiang's newest work *In Some Time* is an extension of *Intimacy* series, in which Jiang utilizes an analogue technique on photographic film that he has perfected over many incarnations and incantations. The artist is effectively using photography to paint with light. In the dark room, Jiang orchestrated the contact of coloured fluorescent papers against a 4x5 large format photographic film. The former absorbs and emits light in a chemical reaction, while the latter registers and fixes the light reflection by a silver-salt reaction. This process is carefully controlled, as every extra second in duration or millimeter in distance produces varying results. Despite the high level of manipulation and choreography, the effect is unperceivable until the film is developed. The process is as much about the mastery of photo-chemistry as the pursuit of accidental beauty. Like the recipient film in his dark room, the artist develops a radically open orientation to the contingencies, accidents and uncertainties of light, time and life.



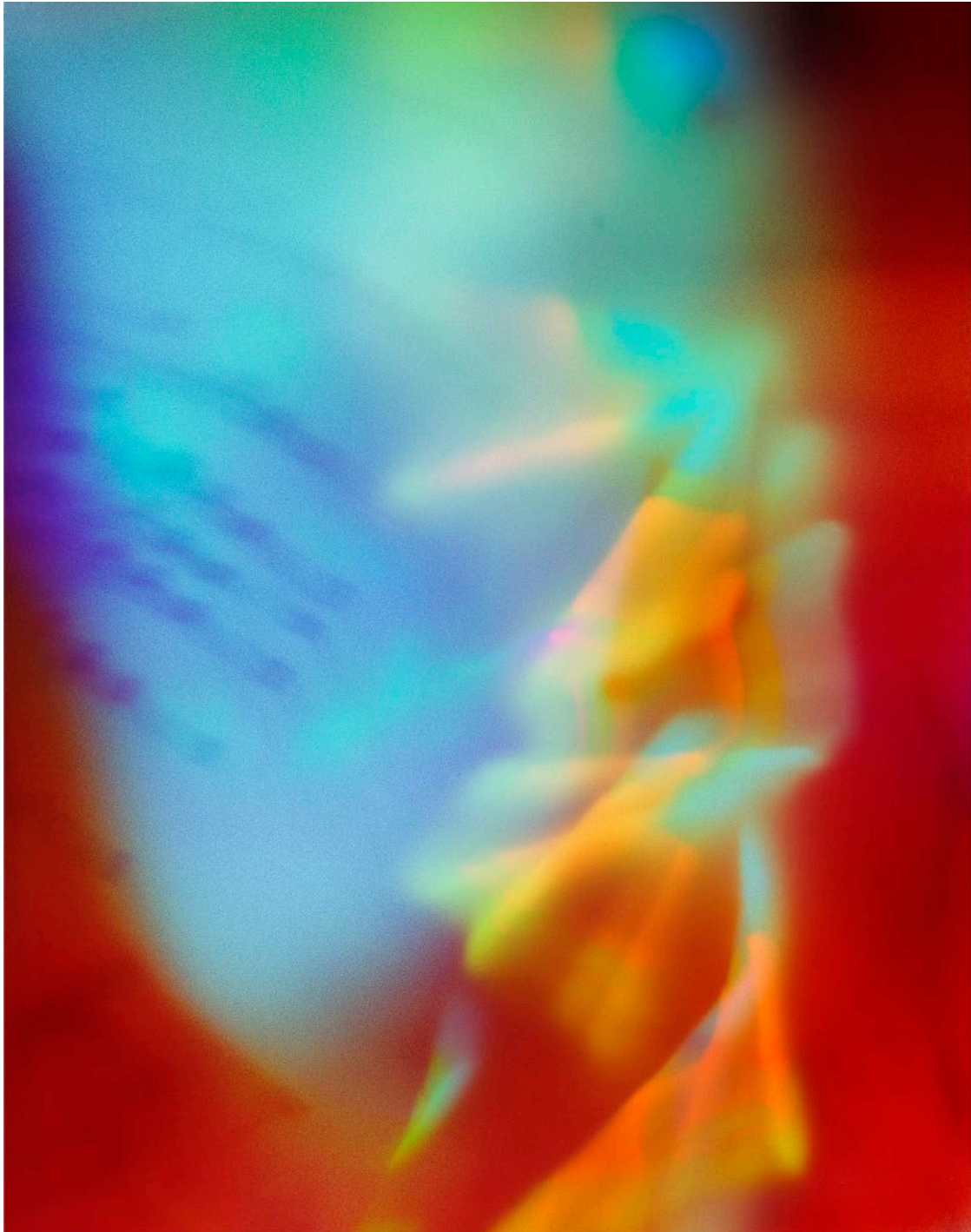
In Some Time No. 1

2015

Archival inkjet print

178.6 x 140 cm

Edition of 3 + 2AP



In Some Time No. 2
2016

Archival inkjet print
178.6 x 140 cm
Edition of 3 + 2AP

LIU Zheng (b. 1969, Wuqiang Hsien, Hebei Province, China)

In 1991, Liu Zheng graduated from the Beijing Technology Institute in China. From 1991 to 1997, Liu worked as a photojournalist at one of China's most prominent newspapers *Worker's Daily*. From 1994 to 2002, he created one of the most iconic body of photographs, *The Chinese*, in the contemporary photography world. He also co-published *New Photo* magazine with fellow artist RongRong in 1996. Liu's work is collected by major international institutions and collections, including Deutsche Bank Collection; Daimler Art Collection (Germany); Sigg Collection (Switzerland); The J. Paul Getty Museum (Los Angeles, USA); International Centre of Photography (New York, USA); The Metropolitan Museum of Art (New York, USA); Museum of Contemporary Art (Los Angeles, USA); San Francisco Museum of Modern Art (San Francisco, USA). Liu currently lives and works in Beijing, China.

About the practice

“I was analyzing myself by photographing, just like an amnesiac trying to find his identity and trace his past.” - Liu Zheng

Transvestites, dying elderly, mentally disabled, Shaolin monks – the subjects of Liu Zheng’s series *The Chinese* form a large, often neglected, swath of Chinese society. *The Chinese* is an ambitious series of 180 portraits taken from 1994 to 2002 throughout the country. Together the photographs form a direct, unabashed vision of China, as seen through the eyes of a young man searching for his own identity. “This was a process of finding myself,” says Liu Zheng, “I was analyzing myself by photographing just like an amnesiac trying to find his identity and trace his past.” The resulting portraits go beyond the documentary style of Liu Zheng’s photojournalist training, penetrating the most vulnerable aspects of the individual and capturing them at their most unguarded.

The sociological and anthropological dimensions are ever present in the series, as the choice of portrait subjects forms a representative sample of a broad cross-section of society, composing a synchronic study of the typological make-up of 1990s modern Chinese people during the rapid economic development in China as the country opened up. Liu Zheng’s *The Chinese* has the same kind of far-reaching ambition as August Sander’s *Face of Our Time* (1929), Robert Frank’s *The Americans* (1959) and the works of Diane Arbus.

In spite of its grandiose mission, the works are executed with deep empathy and fine psychological portrayal of its subjects. Going beyond such prescriptive categories of identity, occupation and social class, Liu attempts to construct a broader cultural narrative by expanding one’s vision to include the poor and the stricken down, the forgotten and the incarcerated, the very marginalised citizens that make up the Chinese nation. With an intense curiosity and a cool visual detachment, the series is acutely humanist, and does not reduce these human beings into mere stereotypes.

The series is currently offered and procured as a whole (180 works altogether). This edition (18/20) is the only exception, an exclusive opportunity to choose and collect the photographic works in *The Chinese* individually.



18 / 20

廖宇 2015

An Actress of Hebei Opera, Huoshentai, Henan Province
2000

Archival inkjet print, printed in 2015
Image: 35 x 35 cm
Paper: 50.8 x 40.6 cm
Edition: 18/20



18 / 20

廖丁 2015

An Old Peking Opera Actor Playing a Female Role, Beijing
1995

Archival inkjet print, printed in 2015
Image: 35 x 35 cm
Paper: 50.8 x 40.6 cm
Edition: 18/20



18 / 20

廖宇 2015

Buddhist Monks Play Martial Arts, Shaolin Monastery, Henan Province
2000

Archival inkjet print, printed in 2015
Image: 35 x 35 cm
Paper: 50.8 x 40.6 cm
Edition: 18/20



Convicts Fetching Water, Baoding, Hebei Province

1995

Archival inkjet print, printed in 2015

Image: 35 x 35 cm

Paper: 50.8 x 40.6 cm

Edition: 18/20



18 / 20

廖宇 2015

Folk Entertainer, Lingqiu, Shanxi Province
1995

Archival inkjet print, printed in 2015
Image: 35 x 35 cm
Paper: 50.8 x 40.6 cm
Edition: 18/20



18 / 20

廖宇 2015

Folk Opera - Zhong Kui, Yixian, Hebei Province
1995

Archival inkjet print, printed in 2015
Image: 35 x 35 cm
Paper: 50.8 x 40.6 cm
Edition: 18/20



18 / 20

廖宇 2015

Three Transsexual Males, Shenzhen, Guangdong Province
2000

Archival inkjet print, printed in 2015
Image: 35 x 35 cm
Paper: 50.8 x 40.6 cm
Edition: 18/20



18 / 20

廖竹峰 2015

Two Gaming Children, Beijing

2000

Archival inkjet print, printed in 2015

Image: 35 x 35 cm

Paper: 50.8 x 40.6 cm

Edition: 18/20



18 / 20

廖宇 2015

Two Homeless Boys, Beijing

1998

Archival inkjet print, printed in 2015

Image: 35 x 35 cm

Paper: 50.8 x 40.6 cm

Edition: 18/20



18 / 20

廖宇 2015

Two Miners, Datong, Shanxi Province
1996

Archival inkjet print, printed in 2015
Image: 35 x 35 cm
Paper: 50.8 x 40.6 cm
Edition: 18/20

ZHANG Hai'er (b. 1957, Guangzhou, China)

Zhang Hai'er graduated from Shanghai Theatre Academy in 1982. One of the pioneers of experimental photography in China, Zhang Hai'er and four other young Chinese photographers were invited to participate in the prestigious Les Rencontres internationales de la photographie d'Arles in 1988 in France, the beginning of international exposure of Chinese photography to the western world. He has held solo exhibitions at Image Fotografisk Galleri (Aarhus, Denmark) in 1995 and Musée d'Élysée (Lausanne, Switzerland) in 1993. His work is collected by Fondation Danielle Mitterrand (France); Musée de l'Élysée (Lausanne, Switzerland); White Rabbit Collection (Sydney, Australia); Power Station of Art (Shanghai, China), Shanghai Center of Photography (Shanghai, China), Sifang Art Museum (Nanjing, China) and Taikang Space (Beijing, China). He currently lives and works in Guangzhou, China and Paris, France.

About the practice

“When others produce with their intellect or erudition, I was simply driven by hormones, substituting creation as the proxy for lust and desire.” - Zhang Hai’er

Zhang Hai’er was among the earliest photographers to develop a distinct, independent approach to documentary photography in the late 1980s and early 1990s in China. In searching for new documentary subjects, he turned his lens toward the city, photographing the changing urban landscape and lifestyles. His portraits of prostitutes, socialites and ordinary women in the *Bad Girls* series go beyond the objective, neutral stance of conventional documentary photography. Half-undressed women, mostly in an indoor studio or domestic setting, stare provocatively at the camera, engaging the viewer and exposing the presence of the photographer.

Both portraitists, Liu Zheng discovered the one in the many, while Zhang focuses on the many in the one. In *Bad Girls*, Zhang enumerates the many iterations of the self-fashioning and self-exposition of identities by telescoping into the one subject of womanhood and femininity.

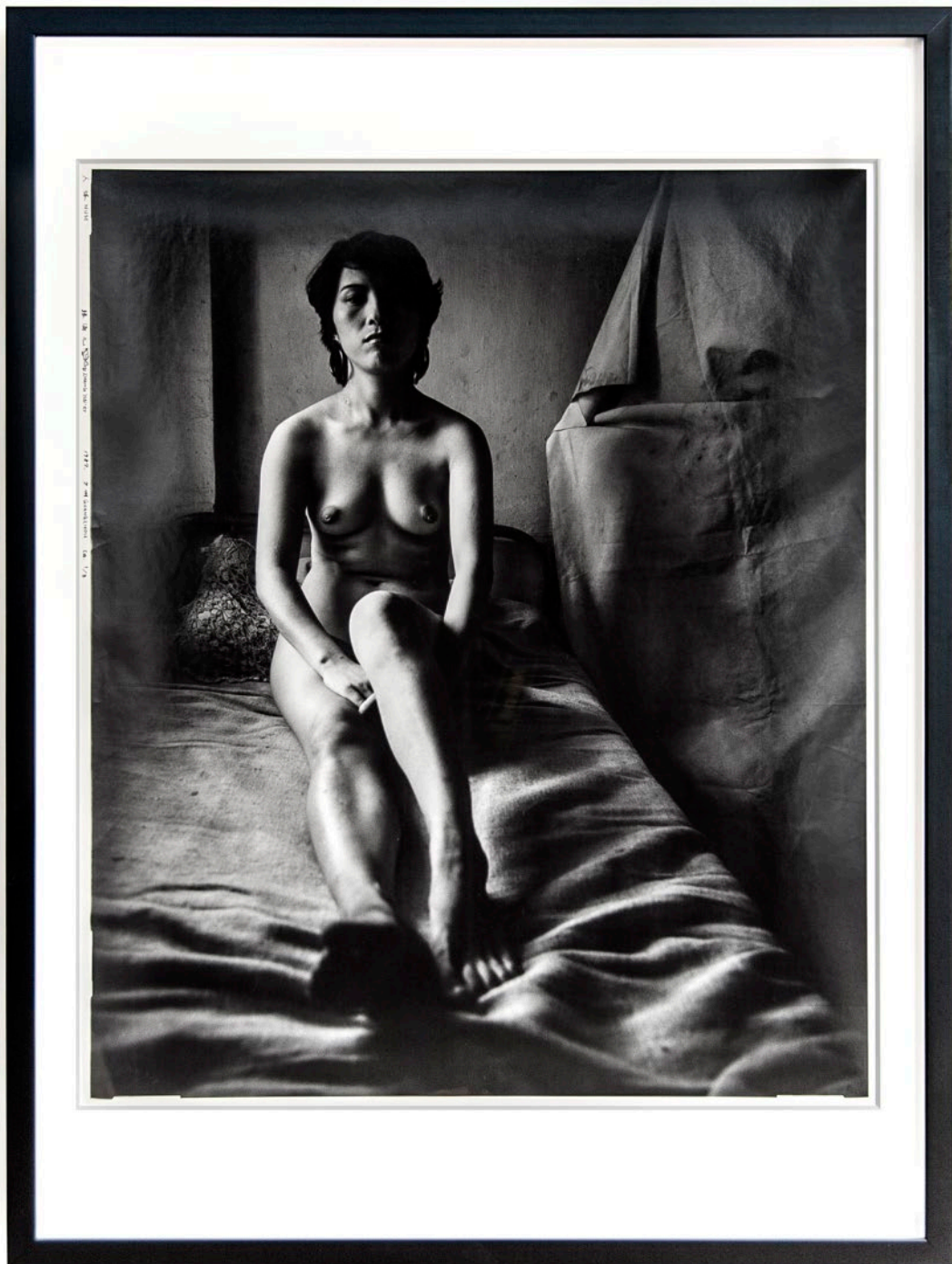
There is always a performative dimension in Zhang’s photographs, be it the theatrical presentation of his subjects or the directorial presence of the photographer. This performativity is evident from the beginning of his practice, when he experimented with “selfies” in which he intruded with his face or hand. Zhang chooses to emphasise the subjective perceptions so that one could detect the involvement of the photographer, sometimes achieving a bizarre effect.

Works from the series (four of them the very original prints) were exhibited in Les Rencontres internationales de la photographie d’Arles in 1988, a much-historicized moment of the first-ever Chinese participation in this international photography festival. Each of these vintage gelatin silver prints was hand-printed by the artist and most of them are unique copies.



Zhang Yibin, Guangzhou 1988
1988

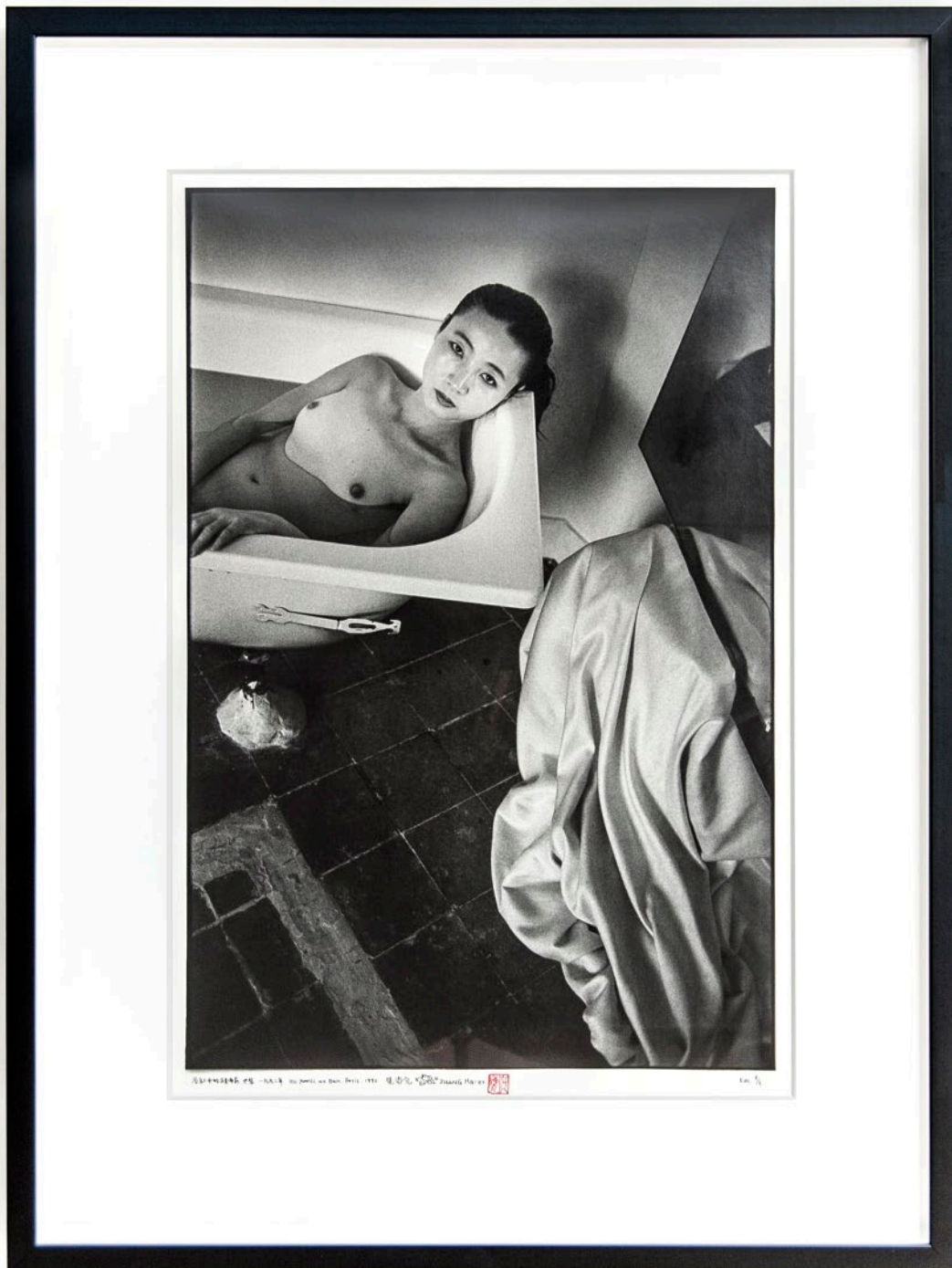
Gelatin silver print
Image: 46.7 x 47.8 cm
Paper: 59 x 50.5 cm
Unique



Nude, Guangzhou 1987
1987

Gelatin silver print
Image: 59.5 x 49.2 cm
Paper: 60.5 x 50.5 cm
Edition: 1/8

*The original print that was exhibited in Les Rencontres
internationales de la photographie d'Arles, France (1988)



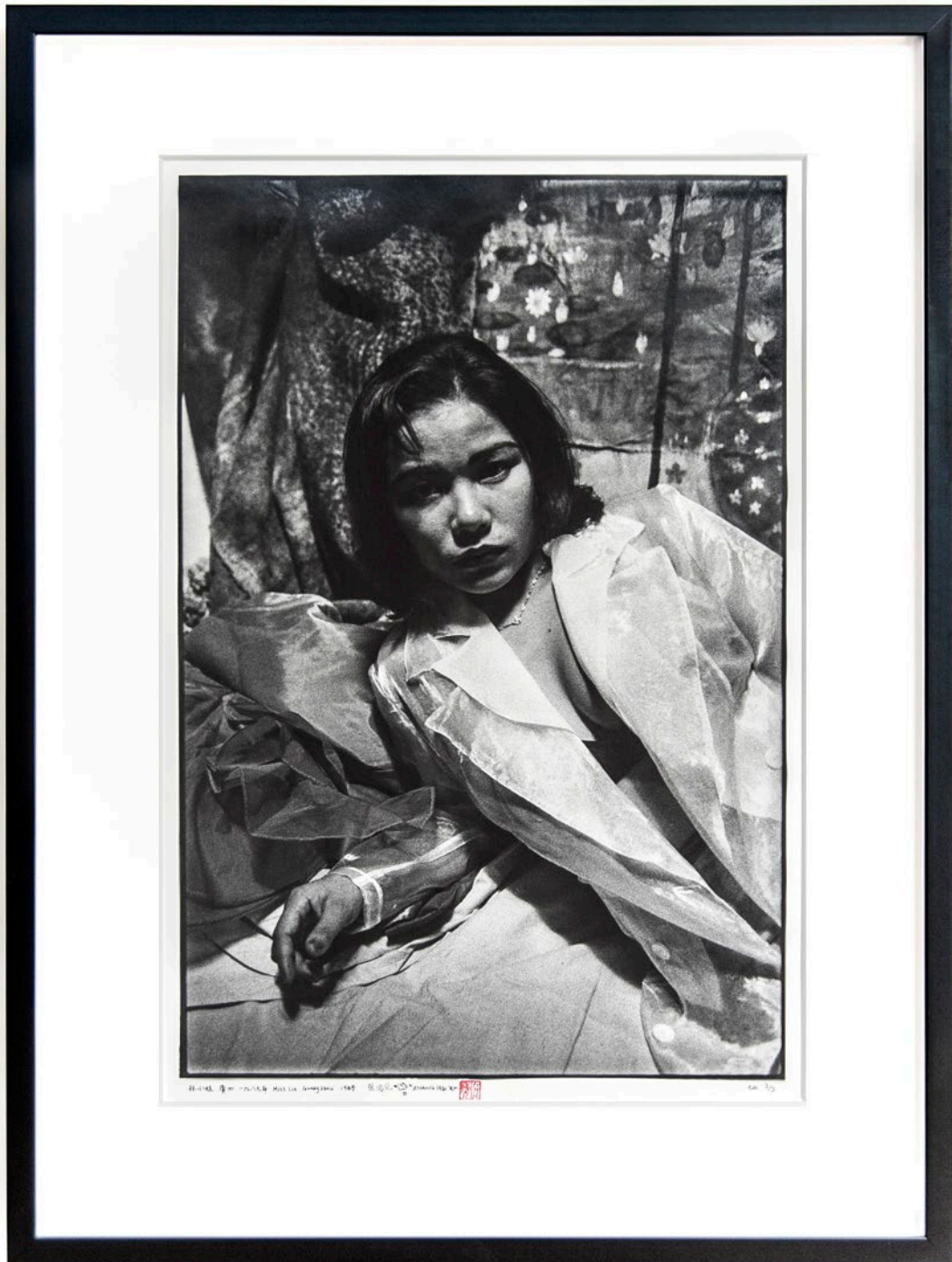
Hu Yuanli au Bain, Paris 1992
1992

Gelatin silver print
Image: 57.2 x 38.7 cm
Paper: 61 x 50.5 cm
Unique



Miss Lin, Guangzhou 1989
1989

Gelatin silver print
Image: 57 x 39.2 cm
Paper: 58.9 x 50.6 cm
Unique



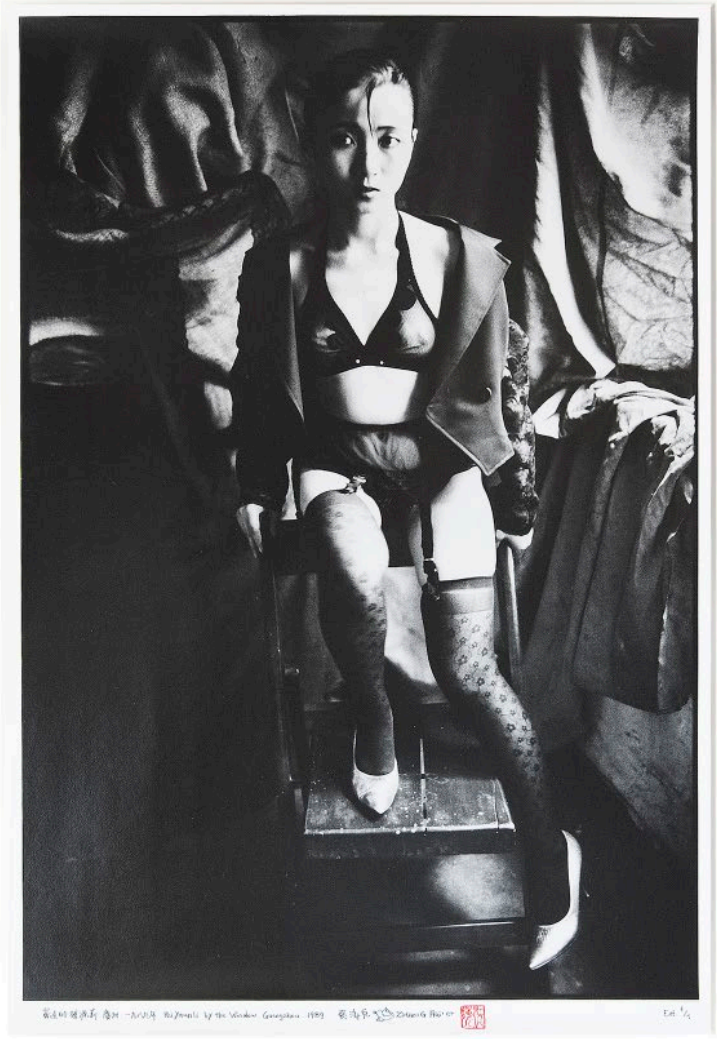
Miss Lin, Guangzhou 1989
1989

Gelatin silver print
Image: 57.7 x 39.2 cm
Paper: 61 x 50.5 cm
Edition: 3/3



Hu Yuanli, Guangzhou, 1987
1987

Gelatin silver print
Image: 57.5 x 39 cm
Paper: 61 x 50.5 cm
Unique



Hu Yuanli by the Window, Guangzhou 1989
1989

Gelatin silver print
Image: 57.3 x 38.6 cm
Paper: 61 x 50.5 cm
Unique



Ma Tao, Beijing 1990

1990

Gelatin silver print, set of 3

Image: 28.3 x 18.9 cm / 27 x 18.5 cm / 27.1 x 18.2 cm

Paper: 30.3 x 25 cm / 30.3 x 25 cm / 30.2 x 25.2 cm

Unique



Miss Lin, Guangzhou 1989
1989

Gelatin silver print
Image: 28 x 18.8 cm
Paper: 30.2 x 25 cm
Edition: 1/2



Miss Lin with Long Hu, Guangzhou 1989
1989

Gelatin silver print
Image: 28.5 x 19 cm
Paper: 30.3 x 25.3 cm
Unique



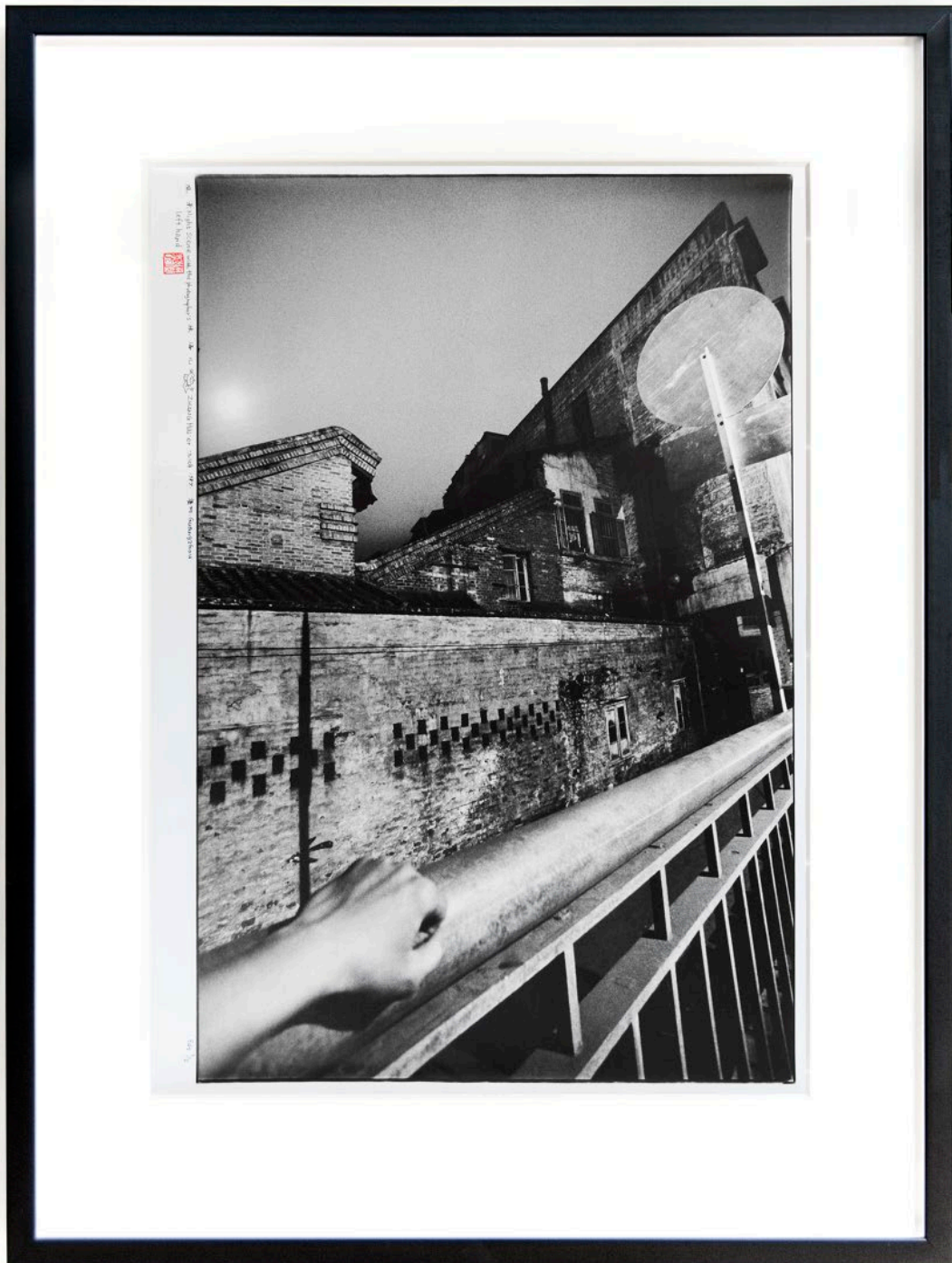
Tang Cuiying, Guangzhou 1994
1994

Gelatin silver print
Image: 24 x 23.2 cm
Paper: 30.3 x 25 cm
Edition: 1/10



Tang Qing, Guangzhou 1994
1994

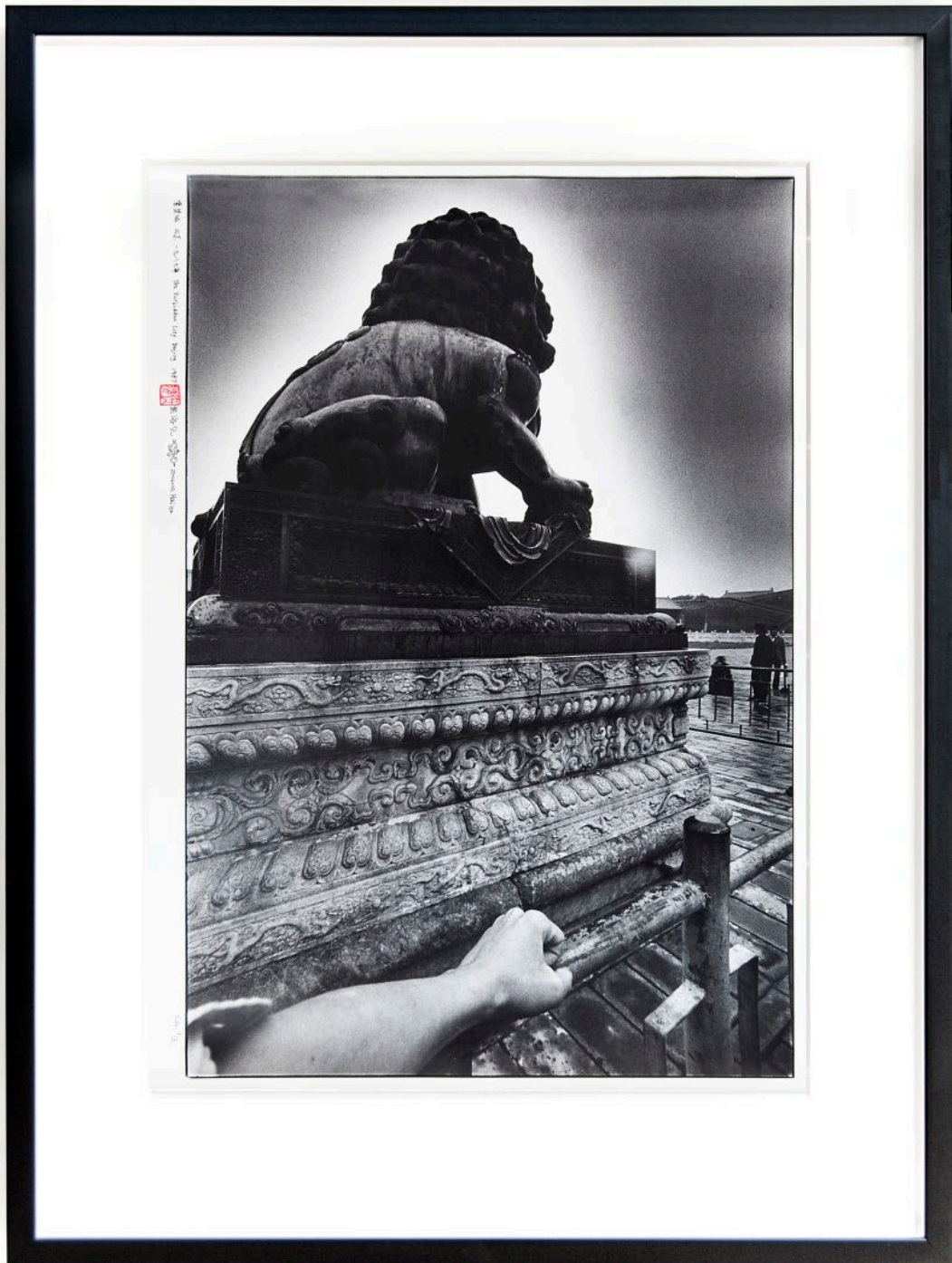
Gelatin silver print
Image: 23.3 x 23.9 cm
Paper: 30.2 x 25.3 cm
Edition: 1/10



Night Scene with the Photographer's Left Hand, Guangzhou 1987
1987

Gelatin silver print
Image: 59.4 x 39.8 cm
Paper: 60.5 x 50.5 cm
Edition: 1/2

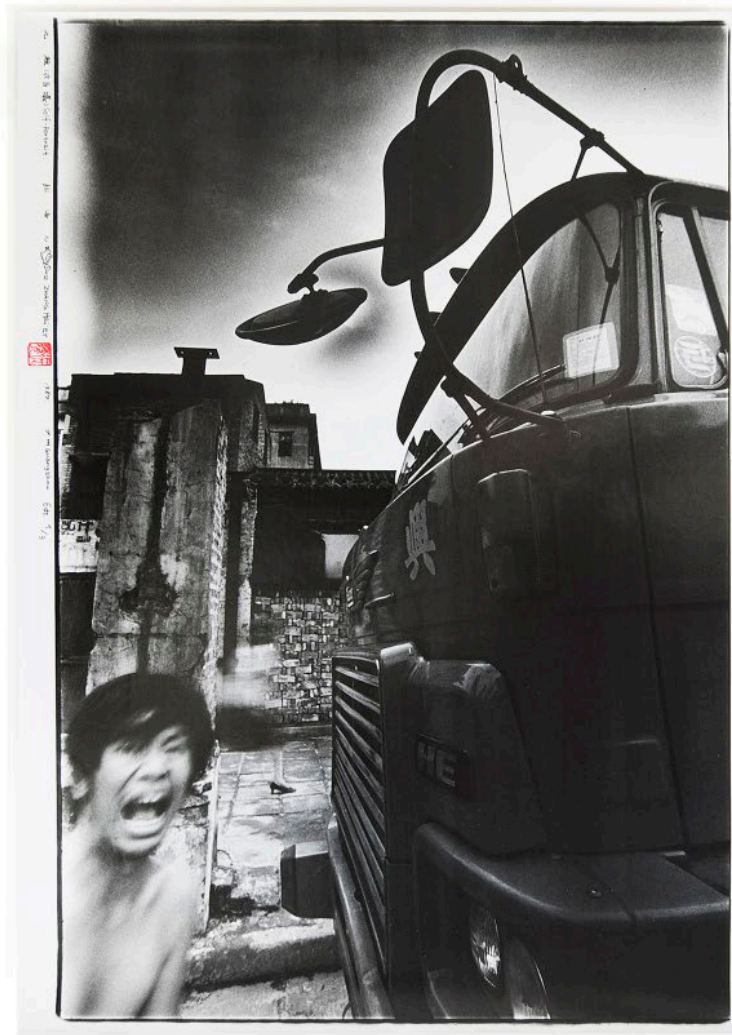
*The original print that was exhibited in Les Rencontres
internationales de la photographie d'Arles, France (1988)



The Forbidden City, Beijing 1987
1987

Gelatin silver print
Image: 59.4 x 40 cm
Paper: 60.6 x 50.6 cm
Edition: 1/3

*The original print that was exhibited in Les Rencontres
internationales de la photographie d'Arles, France (1988)



Self Portrait, Guangzhou 1987
1987

Gelatin silver print
Image: 59 x 39.7 cm
Paper: 60.7 x 50.5 cm
Edition: 1/3

*The original print that was exhibited in Les Rencontres
internationales de la photographie d'Arles, France (1988)

FOR IMMEDIATE RELEASE

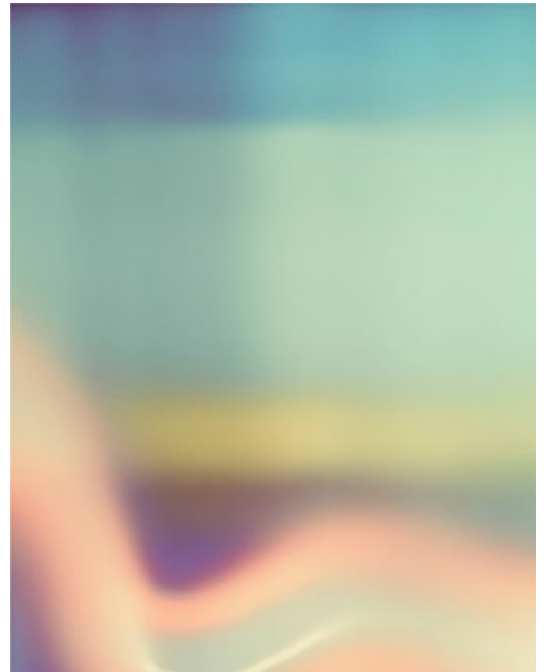
Blindspot Gallery participates in PARIS PHOTO 2016 featuring works by Jiang Pengyi, Liu Zheng and Zhang Hai'er

Date: 10-13 November, 2016

Venue: Booth B13, Grand Palais, Paris, France

Blindspot Gallery is proud to participate in "PARIS PHOTO 2016" that takes place in Grand Palais, Paris, on the 10-13 November 2016. We will present the works of three Chinese artists: Jiang Pengyi, Liu Zheng and Zhang Hai'er. The featured works, iconic and monumental each in its own way, represents major moments of advancement and innovation in the history of experimental photography in China.

One of the most inventive and progressive contemporary Chinese artists, Jiang Pengyi's artistic evolution has taken him from digital photography to experimentation with the photographic material itself. Premiering at PARIS PHOTO 2016, his newest series *Void* is an extension of the *Intimacy* series, in which the artist utilizes a cameraless analogue technique on film photography. In the intimate void of the darkroom, the artist choreographed the interaction between a light-absorbing and light-emitting fluorescent paper, and a light-sensitive photographic film. Creating unpredictable and abstract images in strokes of accidental beauty, Jiang described, "*I am painting with light, through photography.*"



Liu Zheng's monumental series *The Chinese* is an ambitious project in a set of 180 photographs, which spanned over eight years from 1994 to 2002, covering many miles of Chinese countryside amidst an era of rapid urbanization, when traditional identities often disappeared without a trace. Part of the New Documentary movement in the 1990s, Liu attempted to construct a broader cultural narrative by capturing the universal states of many marginalized subjects, including transvestites, dying elderly, homeless and the mentally disabled. *The Chinese* has only been offered and procured as a whole (180 works altogether); this edition (18/20) is the only exception, an exclusive opportunity to select and collect the works in the series individually.

Although both Liu Zheng and Zhang Hai'er are portraitist, Liu discovers the one in the many, while Zhang focuses on the many in the one. In *Bad Girls*, Zhang enumerates the many iterations of the self-fashioning and self-exposition of identities by telescoping into the one subject of femininity and womanhood. In his portraits of Guangzhou prostitutes, socialites and ordinary women, half-undressed subjects in an interior setting stare provocatively at the camera, engaging the viewer and exposing the at times performative presence of the photographer. Selected works from this series (four of them the very original prints) were exhibited in Les Rencontres internationales de la photographie d'Arles in 1988, a much-historicized moment of the first-ever Chinese participation in this international photography festival.



About the artists

Jiang Pengyi Born in Yuanjiang, Hunan Province in 1977, Jiang Pengyi graduated from the Beijing Institute of Art and Design in 1999. He has been awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012. His work is collected by Guy & Myriam Ullens Foundation Collection (Switzerland); French Regional Contemporary Art Fund (Frac des Pays de la Loire) (Loire Region, France); Tierney Family Foundation (USA); ArtNow Contemporary Art Collections (USA); UniCredit Art Collections (Italy and Germany); Bank Aletti Foundation (Fondazione Banca Aletti) (Italy) and CAFA Art Museum (Beijing, China). He currently lives and works in Beijing, China.

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About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery that has a primary focus on contemporary photography and image-based works amongst other media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

Image captions:

Jiang Pengyi, *Void No. 1*, 2016, Archival inkjet print, 178.6 x 140 cm, Edition of 3 + AP

Liu Zheng, *An Old Peking Opera Actor Playing a Female Role*, Beijing, 1995, Archival inkjet print, printed in 2015, 35 x 35 cm, Edition: 18/20

Zhang Haier, *Hu Yuanli, Guangzhou*, 1987, 1987, 61 x 50.5 cm

(Image courtesy of artist and Blindspot Gallery)



15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong
T +852 2517 6238 | info@blindspotgallery.com | www.blindspotgallery.com
Opening hours: Tue - Sat, 10:30am - 6:30pm; closed on public holidays