

Paris Photo 2017

JIANG PENGYI

JIANG ZHI

MO YI

REN HANG

HAO JINGBAN

9-12.11.2017

Booth: B34

Jiang Pengyi (b. 1977, Yuanjiang, Hunan, China)

Jiang Pengyi graduated from the Beijing Institute of Art and Design in 1999 and the China Academy of Art, Hangzhou in 2014. Jiang is an artist who constantly innovates with the infinitely generative potentialities of the photographic medium. His recent artistic evolution has taken him from digital photography to the experimentation with the materiality of photographic film, from the exteriority of excessive urbanization to the interiority of human existence and sexuality. With the use of cameraless analogue technique, traditional darkroom processes, and the application of instant film materials and found images, Jiang creates large-scale abstracts works and unique sculpturesque instant-film objects.

Jiang 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 The Burger Collection; CAFA Art Museum (China); DSL Collection (France); Frac des Pays de la Loire (France); Fondazione Banca Aletti (Italy); Guy & Myriam Ullens Foundation Collection (Switzerland); Kadist Art Foundation (France and USA); Tierney Family Foundation (USA); UniCredit Art Collection (Italy and Germany) and White Rabbit Contemporary Chinese Art Collection (Australia).

Jiang currently lives and works in Beijing, China.

About *Dissolution*

Influenced by Western literature and philosophy, in particular French philosopher Georges Bataille's *L'Erotisme*, Jiang Pengyi pondered in seriousness the interweaving relationship among sex, life and death. In *Dissolution*, Jiang directly intervened in found images through an emulsion lift from the instant film material. By separating the image-bearing emulsion from its original setting, Jiang gives a sculptural body to the once flat images, creating photographic objects that are unique, blurring the line between photography and sculptures.



Dissolution No. 13

2017

Instant film, acid free cardboard

27.5 x 21.5 cm



Dissolution No. 17

2017

Instant film, acid free cardboard, steel pin

27.5 x 21.5 cm



Dissolution No. 19

2017

Instant film, acid free cardboard

27.5 x 21.5 cm



Dissolution No.20

2017

Instant film, acid free cardboard

27.5 x 21.5 cm



Dissolution No.21

2017

Instant film, acid free cardboard, steel pin

27.5 x 21.5 cm





Dissolution No.24

2017

Instant film, acid free cardboard, steel pin

27.5 x 21.5 cm

Jiang Zhi (b.1971, Yuanjiang, Hunan, China)

Jiang Zhi graduated from China Academy of Art in 1995. Jiang Zhi works with a range of mediums, including photography, painting, video, and installation. Concurrent to his photography practice, Jiang has been writing novels and poetry since the early stages of his artistic career, consciously positioning himself at the intersection of poetics and sociology. Weaving familiar and mundane social experiences into his works, Jiang maintains a tension between daily existence and textual experience.

As one of the most versatile artists of his generation, Jiang Zhi's work has been internationally recognized by institutions and art festivals, including OCAT Shenzhen (2016), Guangzhou Times Museum (2012), Venice Biennale (2003), Gwangju Biennale (2002) etc. Meanwhile, Jiang Zhi has numerous publications including *Mu Mu* (1999), *Shine Upon Me* (2008), *Neurosis and Prattle* (2008), *On the White* (2008), *Tremble* (2010), *If This is a Man* (2012), *Love Letters* (2015), *Love-Addict* (2016), and *One is All, All is One, All, Predestiny* (2017). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000.

Jiang currently lives and works in Beijing, China.

About *Love Letters*

Jiang's iconic *Love Letters* is an on-going series stretching from 2010 to 2016, created after the artist's wife's sudden death in 2010. Jiang doused the orchids (his late wife's name was also 蘭 *lán*, orchid) with alcohol, set them ablaze, and captured the split second when petals and flame coexisted in an elegant equanimity. The artist has staged a visceral way to mourn, to imagine suffering, and to create an atemporal moment suspended between destruction and rebirth, agony and sweet melancholy.



Love Letters No. 17

2014

Archival inkjet print

106 x 80 cm

Edition of 6 + 2AP



Love Letters No. 03

2011

Archival inkjet print

60 x 60 cm

Edition of 8 + 2AP

Mo Yi (b.1958, Tibet, China)

Mo Yi is a professional football player turned artist. Widely recognised as one of the most important artists of Chinese Contemporary Photography that emerged from 1980s, Mo captures the alienation and oppression of urban life in China, often with the artist intervening and appearing in the image.

Mo has exhibited in many institutions and art festivals, including Museum für Fotografie (Berlin, Germany, 2017), Three Shadows Photography Art Centre (Beijing, China, 2010), and the seminal travelling exhibition "Between Past and Future: New Photography and Video from China" (International Centre of Photography, New York, USA, 2004-2006). Mo's work is included in the collections of the Chinese Image and Video Archive (Canada), Guangdong Museum of Art (China), The Museum of Fine Arts, Houston (USA), and the Walther Collection (USA).

Mo currently lives and works in Beijing.

About *5.16 Notice*

The sprawling photo installation, titled *5.16 Notice* (2017), consists of 52 found images of the Cultural Revolution. Each photo represents one year's passing, starting from 1966, when the Communist Party of China issued the 5.16 Notice and marked the official beginning of the Cultural Revolution. Centred in each image is the year number, painted in red acrylic, while around the periphery, the artist scribbles "5.16" as a painstaking reminder of the subject. As a performative gesture on a living and open work, the artist will create and paint a new image every year until the Party apologises for her role in initiating and inciting the turmoil that gripped the country for a decade.



5.16 Notice

2017

Acrylic and marker on digital C-print, nails, set of 52 prints

Installation size variable, 36 x 36 cm each print

Edition of 1 + AP



About *RED*

RED is an installation consists of 193 C-prints and digital C-prints on archival paper, contained in an acrylic box designed by the artist. The C-prints are selected from 5 major series on the theme of “red” (1997-2007), including *The Scenery in Red* (1997), *Red Telegraph Pole* (1997), *Red Flash - I am a Dog* (2003), *Takako's Red Dress - Walking Across Beijing* (2004) and *Lorient with Red Flashlight - About the German Base and Spanish Fortress There* (2007). On the other hand, the digital C-prints are selected from the artist's extensive image archive of historical incidents and daily sceneries related to “red” starting from the 1980s, through which the artist reflects on the Chinese's cultural conditioning, symbolic meaning and historical usage of the colour “red”. With a background of ardent socio-political conviction, the artist uses this ubiquitous colour to perform his relationship to Chinese society and history.



RED

2017

C-print, digital C-print, set of 193 prints, clear acrylic box
 25.3 x 32 cm (87 prints), 25 x 32 cm (94 prints), 25.3 x 58.6 cm (12 prints)
 Acrylic case: 27.3 x 66.5 x 7.2 cm
 Edition of 3 + AP



Ren Hang (1987-2017, Changchun, Jilin, China)

The late Ren Hang used the photographic medium to depict scenes of spontaneity and surrealness, where the naked subjects, mostly the artist's friends, in sexually explicit and sculptural poses. Ren's carefully constructed staged photography possesses a unique snapshot aesthetics, despite the colourful scenes filled with youthful bodies, his images project a sense of loneliness and suppression, probably due to his long-time battle with depression.

Ren was awarded the Outset | Unseen Exhibition Fund at Unseen, Amsterdam in 2016 and Third Terna Contemporary Art Award, Italy in 2010. His solo exhibitions included "Ren Hang" (Museum of Fine Art, Leipzig, Germany, 2017), "Naked/Nude" (Foam Fotografiemuseum, Netherlands, 2017) and "Human Love" (Fotografiska, Sweden, 2017) ; His selected group exhibitions included "Medium of Desire: An International Anthology of Photography and Video" (Leslie-Lohman Museum of Gay and Lesbian Art, USA, 2015), "Chinese Photography: Twentieth Century and Before" (Three Shadows Photography Art Centre, China, 2015), "Contemporary Photography in China 2009-2014" (Minsheng Art Museum, China, 2014), "Curated by RongRong: Inner Ear" (Ullens Center for Contemporary Art, China, 2011), and Rencontres d'Arles Festival (France, 2011).

Ren's works is collected by CAFA Art Museum and Three Shadows Photography Art Centre (China), Kansas State University Art Museum (USA), Multimedia Art Museum (Russia), and White Rabbit Contemporary Chinese Art Collection (Australia).

Ren died in Beijing, China in 2017.



Untitled 48

2012

C-print

67 x 100 cm

Posthumous edition: 1/10



Untitled 45

2012

C-print

67 x 100 cm

Posthumous edition: 1/10



Untitled 07

2011

C-print

26 x 40 cm

Posthumous edition: 1/10



Untitled 23

2012

C-print

26 x 40 cm

Posthumous edition: 1/10



Untitled 27

2012

C-print

26 x 40 cm

Posthumous edition: 1/10



Untitled 38

2012

C-print

26 x 40 cm

Posthumous edition: 1/10



Untitled 43

2012

C-print

26 x 40 cm

Posthumous edition: 1/10



Untitled 19

2011

C-print

40 x 26 cm

Posthumous edition: 1/10



Untitled 40

2012

C-print

40 x 26 cm

Posthumous edition: 1/10



HAO Jingban (b. 1985, Shanxi Province, China)

Hao Jingban completed a BA in Media and Communication from Goldsmiths College in 2007, and a MA in Film Studies from University of London in 2010. Hao has recently gained recognition for her *Beijing Ballroom* Project (2012-2016), in which she traces the present ballrooms in Beijing to the two waves of ballroom dancing in the early 1950s and post-Cultural Revolution late 1970s. By exploring a wide range of found recordings, archival materials and forgotten footages, interviews and voiceovers, as well as documentary and rehearsed scenes, Hao engages these interweaving historical narratives through her fluid and unique video languages.

Hao's solo exhibitions include "New Directions: Hao Jingban" (Ullens Center of Contemporary Art for Contemporary Art, Beijing, 2016) and "Over-Romanticism (Taikang Space, Beijing, 2016). Group exhibitions in which Hao has participated include "Prospectif Cinéma: Performing Dramas I" (Centre Pompidou, Paris, France, 2017); "Why Not Ask Again? 11th Shanghai Biennale" (Power Station of Art, Shanghai, 2016); "Discordant Harmony" (Kuandu Museum of Fine Art, Taipei, 2016 and Hiroshima MOCA, Hiroshima, Japan, 2015); "The Civil Power" (Minsheng Art Museum, Beijing, 2015); "Sight and Sound" (Jewish Museum, New York, USA, 2014). In 2016, Hao's work *Off Takes* had a premiere debut at the Shanghai Biennale. In the same year, she won the Huayu Youth Award Grand Jury Prize in Art Sanya 2016 with the films *An Afternoon Ball* and *Off Takes* from her *Beijing Ballroom* project. In 2017, Hao won the Young Artist of the Year award at the 11th Award of Art China and the International Critics' Prize at the 64th Internationale Kurzfilmtage Oberhausen.

Hao currently lives and works in Beijing, China.

About *Beijing Ballroom*

Since 2012, Hao Jingban has been conducting research and filming for her *Beijing Ballroom* project. She traces the present ballrooms in Beijing to the two waves of ballroom dancing in the early 1950s and the post-Cultural Revolution era in late 1970s. During the three years of filming, Hao attempts different video languages to explore these interweaving historical narratives. Five works are produced from the *Beijing Ballroom* project: *Little Dance* (2012), *An Afternoon Ball* (2013), *I Can't Dance* (2015), *Off Takes* (2016) and *Over-Romanticism* (2016). In 2016, Hao won the Huayu Youth Award Grand Jury Prize in Art Sanya 2016 with *An Afternoon Ball* and *Off Takes* from *Beijing Ballroom* project.

About *Off Takes*

Hao's most recent video work *Off Takes* originates from the discarded footages from *Beijing Ballroom* Project. These personal life stories, bound up in the shifting courses of political climates, had once failed to be interpreted because of their historical distance and the absurdity of reality. Through the reorganisation and reactivation of these once deselected fragments, Hao meditates on the semiotic and affective relations between image and message. In 2016, the work *Off Takes* had a premiere debut at the Shanghai Biennale.



它总让我感觉到一种巨大的隔阂
It makes me feel an enormous disconnection

Off Takes

2016

HD single channel video

21' 18"

Edition: 5 + 2AP



Blindspot Gallery •
15/F, Po Chai Industrial Building
28 Wong Chuk Hang Road,
Wong Chuk Hang, Hong Kong

Tel • +852 2517 6238
Fax • +852 2517 6100
Email • info@blindspotgallery.com
Web • www.blindspotgallery.com

FOR IMMEDIATE RELEASE

Blindspot Gallery participates in PARIS PHOTO 2017 featuring works by Jiang Pengyi, Jiang Zhi, Mo Yi and Ren Hang in Galleries sector, and Hao Jingban in Films-Vidéos d'Artistes sector

Date: 9-12 November 2017

Venue: Booth B34, Grand Palais, Paris, France



Blindspot Gallery is delighted to participate in "Paris Photo 2017", presenting the works of four Chinese artists: Jiang Zhi, Jiang Pengyi, Mo Yi and Ren Hang, as well as the artist film of Hao Jingban.

The late Ren Hang (1987-2017) used staged photography to depict scenes of spontaneity and surrealism, where the naked subjects, mostly the artist's friends, model in sexually explicit and sculptural poses. In collaboration with the Estate, we will be offering prints made under the direct supervision of the artist during his lifetime, which were also exhibited in the gallery.

Among the most important conceptual Chinese photography artists since the late 1980s, Mo Yi (b.1958) is a Tibetan-born artist who acutely observes and rebels against the patterns of urban life, history and cultural change in his homeland. The sprawling photo installation, titled *5.16 Notice*, consists of 52 found images of the Cultural Revolution. Each photo represents one year's passing, starting from 1966, the year when the Communist Party of China issued the 5.16 Notice and marked the official beginning of the Cultural Revolution. Centred in each image is the year number, painted in red acrylic, while scattered around the periphery the artist scribbles "5.16" as a painstaking reminder of the subject. As a performative gesture on a living and open work, the artist will create and paint a new image every year until the Party apologises for her role in initiating and inciting the turmoil that gripped the country for a decade. Another work by Mo, *RED*, is a collection of 193 C-prints and digital C-prints on archival paper, contained in an acrylic box designed by the artist. The C-prints are selected from 5 major series on the theme of "red" (1997-2007), including *The Scenery in Red* (1997), *Red Telegraph Pole* (1997), *Red Flash - I am a Dog* (2003), *Takako's Red Dress - Walking Across Beijing* (2004) and *Lorient with Red Flashlight - About the German Base and Spanish Fortress There* (2007). On the other hand, the digital C-prints are selected from the artist's extensive image archive of historical incidents and daily sceneries related to "red" starting from the 1980s, through which the artist reflects on the Chinese's cultural conditioning, symbolic meaning and historical usage of the colour "red". With a background of ardent socio-political conviction, the artist uses this ubiquitous colour to perform his relationality to Chinese society and history.



One of China's most diverse artists of his generation, Jiang Zhi's (b. 1971) far-ranging artistic practice covers photography, painting, video, installation and sculpture. His iconic *Love Letters* series was created after the artist's wife's sudden death in



2010. Jiang doused the orchids (his late wife's name was also 蘭 *lán*, orchid) with alcohol, set them ablaze, and captured the split second when petals and flame coexisted in an elegant equanimity. The artist has staged a visceral way to mourn, to imagine suffering, and to create an atemporal moment suspended between destruction and rebirth, agony and sweet melancholy.

Jiang Pengyi's (b. 1978) *Dissolution* series is part of the artist's most recent body of works, inspired by Georges Bataille's *L'Érotisme*, to explore the relationship between human sexuality and existentialism. Jiang Pengyi directly intervened in found images through an emulsion lift of the instant film material. By separating the image-bearing emulsion from its original setting, Jiang gives a sculptural body to the once flat images, creating photographic objects that are unique, blurring the line between photography and sculptures.

Featured in the Films-Vidéos d'Artistes sector will be Hao Jingban's (b.1985) *Off Takes* (2016), from her critically acclaimed Beijing Ballroom Project. Hao traces the present dance halls in Beijing to the two waves of ballroom dancing in the early 1950s and post-Cultural Revolution late 1970s. The final work in this series, *Off Takes*, originates from the discarded footages from the other works. Through the reorganisation and reactivation of these once deselected fragments, Hao meditates on the semiotic and affective relations between image and message. The screening, titled "Performances", will take place at 4 pm on 10 November, Friday, in the MK2 Grand Palais cinema.



About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery. The gallery began with a primary focus on contemporary photography and image-based art, and has evolved to include diverse 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:

Ren Hang, *Untitled 48*, 2012, C-print, 67 x 100 cm, Posthumous edition of 10

Mo Yi, *5.16 Notice*, 2017, Acrylic on digital C-print, nails, set of 52 prints, Installation size: 216 x 324 cm, 36 x 36 cm each print, Edition of 1 + AP

Jiang Zhi, *Love Letters No.17*, 2014, Archival inkjet print, 106 x 80 cm, Edition of 6 + 2AP

Jiang Pengyi, *Dissolution No.17*, 2017, Instant film, acid free cardboard, steel pin, 27.5 x 21.5 cm

(Image courtesy of artists 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 - 6:00pm; closed on public holidays