

**GOING 去  
AND  
COMING 來**

**JIANG ZHI 蔣志**

27.3 - 12.5.2018

### **About *Going and Coming***

In the *Going and Coming* series, the artist utilises the dried flowers left from *Love Letters* and captures the different moments when they move about on a spinning table, suspended in a temporal series of movement and fragments, ever returning and reincarnating. Engaging with the materiality of oil pigment and the porousness of silk screens, the artist composes the painting in verso and recto, and disrupts the illusion of coherence and linearity. These flowers thus achieve a second life through the reappearance of heterogeneity through the representation of homogeneity, purporting a way to perceive the organic multiplicity of life.

### **關於《去來》**

在《去來》系列中是蔣志使用了《情書》拍攝之後留下的乾花，捕捉了它們在旋轉圓台上不停運動的一個個時刻，使它們置於動態的、碎片的時空序列中，不停地回旋往還、去而復來，以「重現之同」凸顯出「重現之異」。藝術家重新賦予這些乾花以生命，提供了一種感知生命復合狀態的有效路徑。同時蔣志在油畫中巧妙融合了攝影和絲網工藝，進行圖像的跨媒介以及物質機理上的實驗，進一步探索和宣示了繪畫的開放性。

## Artist Statement

*Going and Coming* series comes from the flowers that were used in the artist's *Love Letters* series in 2014

The flowers remained in the artist's studio

Slowly, they wilted and dried

After a year

The artist made a rotating round table

where he placed the bouquets of dried flowers atop

They kept spinning in circles and

he kept taking photographs

These images become the origin of the painting series *Going and Coming*

## 藝術家陳述

《去來》是藝術家2014年拍攝《情書》時燃燒過的花，

在工作室一直留著

慢慢地，鮮花乾枯了

過了一年

藝術家做了一個旋轉的圓台

把一束乾花放在上面

它們在那兒不斷循環旋轉

他在一邊拍照

之後這些照片成了這組繪畫《去來》的素材



Making of *Going and Coming* 《去來》製作過程



*Going and Coming 2016-01* 《去來 之2016-01》

2016, Oil on polyester 油彩聚酯纖維布本, 84 x 79 cm



*Going and Coming 2016-02* 《去來 之2016-02》

2016, Oil on polyester 油彩聚酯纖維布本, 85.5 x 73.5 cm



*Going and Coming 2016-04* 《去來 之2016-04》

2016, Oil on polyester 油彩聚酯纖維布本, 82 x 75.5 cm



*Going and Coming 2016-06* 《去來 之2016-06》  
2016, Oil on polyester 油彩聚酯纖維布本, 83 x 71 cm





*Going and Coming 2016-07* 《去來 之2016-07》  
2016, Oil on polyester 油彩聚酯纖維布本, 90 x 80 cm



**Going and Coming 2016-09 《去來 之2016-09》**  
2016, Oil on polyester 油彩聚酯纖維布本, 90 x 80 cm



*Going and Coming 2016-10* 《去來 之2016-10》  
2016, Oil on polyester 油彩聚酯纖維布本, 77 x 55 cm



*Going and Coming 2016-11* 《去來 之2016-11》

2016, Oil on polyester 油彩聚酯纖維布本, 125 x 100 cm



*Going and Coming 2017-03* 《去來 之2017-03》  
2017, Oil on polyester 油彩聚酯纖維布本, 130 x 120 cm



*Going and Coming 2017-04* 《去來 之2017-04》  
2017, Oil on polyester 油彩聚酯纖維布本, 96 x 78 cm



*Going and Coming 2017-05* 《去來 之2017-05》  
2017, Oil on polyester 油彩聚酯纖維布本, 96 x 78 cm



*Going and Coming 2017-06* 《去來 之2017-06》  
2017, Oil on polyester 油彩聚酯纖維布本, 94 x 80 cm





*Going and Coming 2017-10* 《去來 之2017-10》  
2017, Oil on polyester 油彩聚酯纖維布本, 128 x 90 cm

## About *Fade*

In the *Fade* series, the artist replaces the real and transient subjects in *Love Letters* with acrylic, silk and glass flowers that are artificial, seemingly permanent, and ever-green, though showing traces of dust and time. By reconstructing the décor of a common Chinese household in the 1980s, the artist allegorises the foregone epochal aestheticism and romantic imagination of a good life. This vision stands as a stark contrast to our present age, where one enjoys an ever-accelerating pace of change and volatility, yet foregoing a safe space to deposit one's feelings and desires. This also reveals the artist's meditation on classical Chinese philosophy, that things are "neither new nor old, neither leaving nor coming".

## 關於《舊顏》

有別於《情書》中真實、絢美而短暫的主體，攝影系列《舊顏》以仿真的、似乎鮮艷恆常、永不凋謝、但年代久遠已顯塵跡的塑料花、絹花和料器花所取代，構建了上個世紀八十年代中國社會大眾普遍的家居場景。借用重溫那個時期人們對美好浪漫生活的想象和審美的背影，藝術家勾勒當今新時代境遇快速變遷中，人們無處安放的情感和慾望，也透露出蔣志對中國古典哲學「無新無舊、無去無來」的思考。

## Artist Statement

Why are things old? What is the definition of "old"? Every instant, is unprecedented. It renews by the second, like rolling waves, forever in a state of flux.

Faded faces and old stories do not remain stagnant in the past. As we wipe our eyes and clear our gaze, as we rinse our heart and refresh our memory, everything we touch becomes new again, and what we gain is a love in perpetuity.

## 藝術家陳述

何謂舊物故事？事物何舊之有？每刻之狀，都是前所未有的。剎剎如新，滔滔不駐。

舊顏和往事並沒有停留在某個歲月裡，隨著我們拭目以待，洗心而會，新瞳所及，記憶所涉，一切都宛若新生，我們獲得的是——恆久之戀。



**Fade 2 《舊顏 之二》**

2016-2017, Archival inkjet print 收藏級噴墨打印

183.4 x 137.6 cm (Image size 圖片尺寸)

204.8 x 159 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 3 + 2AP

66 x 49.5 cm (Image size 圖片尺寸)

87.4 x 70.9 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 6 + 2AP



**Fade 5 《舊顏 之五》**

2016-2017, Archival inkjet print 收藏級噴墨打印

183.4 x 137.6 cm (Image size 圖片尺寸)

204.8 x 159 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 3 + 2AP

76 x 57 cm (Image size 圖片尺寸)

97.4 x 78.4 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 6 + 2AP



**Fade 8 《舊顏 之八》**

2016-2017, Archival inkjet print 收藏級噴墨打印

183.4 x 137.6 cm (Image size 圖片尺寸)

204.8 x 159 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 3 + 2AP

96 x 72 cm (Image size 圖片尺寸)

117.4 x 93.4 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 6 + 2AP



**Fade 11 《舊顏 之十一》**

2016-2017, Archival inkjet print 收藏級噴墨打印

174.5 x 137.6 cm (Image size 圖片尺寸)

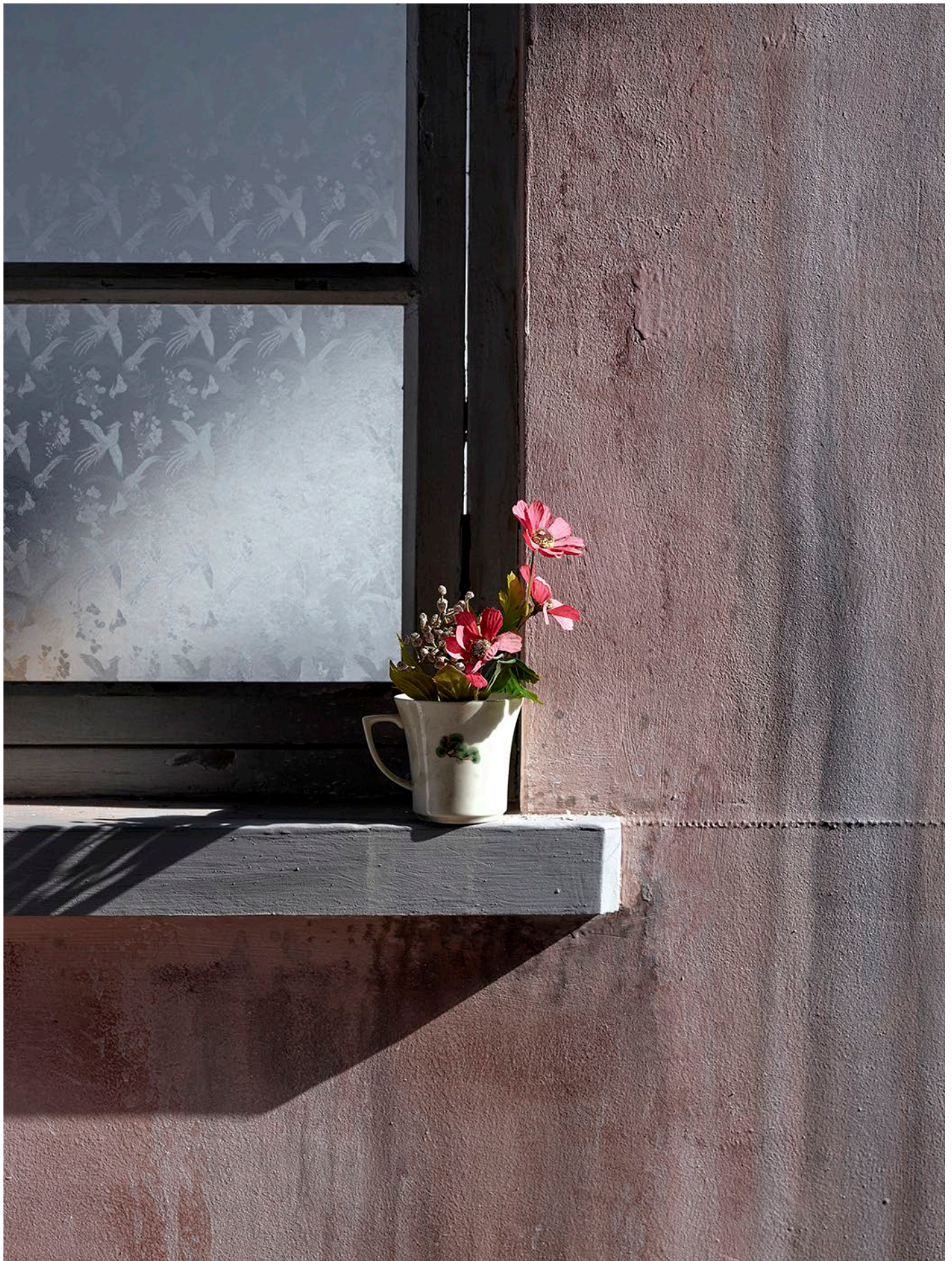
195.9 x 159 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 3 + 2AP

58 x 45.7 cm (Image size 圖片尺寸)

79.4 x 67.1 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 6 + 2AP



**Fade 12 《舊顏 之十二》**

2016-2017, Archival inkjet print 收藏級噴墨打印

183.4 x 137.6 cm (Image size 圖片尺寸)

204.8 x 159 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 3 + 2AP

100 x 75 cm (Image size 圖片尺寸)

121.4 x 96.4 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 6 + 2AP





**Fade 14 《舊顏 之十四》**

2016-2017, Archival inkjet print 收藏級噴墨打印

183.4 x 137.6 cm [Image size 圖片尺寸]

204.8 x 159 x 6 cm [Framed size 裝裱尺寸]

Edition 版本 : 3 + 2AP

126 x 95 cm [Image size 圖片尺寸]

147.4 x 116.4 x 6 cm [Framed size 裝裱尺寸]

Edition 版本 : 6 + 2AP



**Fade 17 《舊顏 之十七》**

2016-2017, Archival inkjet print 收藏級噴墨打印

137.6 x 183.4 cm (Image size 圖片尺寸)

159 x 204.8 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 3 + 2AP

56 x 75 cm (Image size 圖片尺寸)

77.4 x 96.4 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 6 + 2AP



**Fade 20 《舊顏 之二十》**

2016-2017, Archival inkjet print 收藏級噴墨打印

183.4 x 137.6 cm (Image size 圖片尺寸)

204.8 x 159 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 3 + 2AP

105 x 78 cm (Image size 圖片尺寸)

126.4 x 99.4 x 6 cm (Framed size 裝裱尺寸)

Edition 版本 : 6 + 2AP

### **About *In the Wind***

The four-channel video, *In the Wind*, consists of four interweaving scenes, “Sisyphus’s boulder”, “Father’s back”, “Shifting trees”, and “Tempest”. As the endlessly shrill winds subsume all the suffering, misfit, loneliness and fluctuation of being, time passes in its sheer violence and annihilation. The indescribability of the wind characterizes the individual’s ontology and destination, which are uncertain, irretrievable and untraceable.

### **關於《在風中》**

四屏錄像作品《在風中》以「西西弗斯的巨石」、「父輩的背影」、「飄搖的樹」和「暴風雨」四個場景交相呼應。生命的承受與困惑、孤獨與飄搖不定化為風中諸相，在時間的夾縫中，無盡的過去與未來在暴烈而虛無的風中流動。這些無法被描摹的風的形狀，不知來處與去往，就如同個體的經驗，不可復原與尋蹤。



[Screen capture 截圖]

*In the Wind* 《在風中》

2016, Four channel video 四頻道錄像, 3'05" / 2'58" / 2'31" / 7'33"

Edition 版本：6 + 2AP

## About Jiang Zhi

Born in 1971 in Yuanjiang, Hunan, China, Jiang Zhi graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Fiction and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology, while weaving mundane social and personal experiences into his works.

As one of the most versatile Chinese artists of his generation, Jiang Zhi has had major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012). His work has also been exhibited by international institutions and biennials, including “Art and China after 1989: Theater of the World” (Guggenheim Museum, New York, USA, 2017), the 9<sup>th</sup> Shanghai Biennale (Shanghai Power Station of Art, Shanghai, China, 2012), the 4<sup>th</sup> Guangzhou Triennial (Guangdong Art Museum, Guangzhou, China, 2012), “Between Past and Future: New Photography and Video from China” (ICP and Asia Society, New York, USA, 2004), “Zone of Urgency”, the 50<sup>th</sup> Biennale di Venezia (Venice, Italy, 2003) and “P\_A\_U\_S\_E”, the 4<sup>th</sup> Gwangju Biennale (Gwangju, South Korea, 2002). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000, the Academic Award of Reshaping History (Chinart from 2000 to 2009) in 2010, and the Credit Suisse Today Art Award in 2012.

Jiang currently lives and works in Beijing, China.

## 關於蔣志

蔣志1971年生於湖南沅江，1995年畢業於中國美術學院。蔣志的創作包括攝影、繪畫、錄像及裝置；小說和詩作亦是他開始藝術創作以來的重要媒介。他長期深入地關注各類當代社會與文化的議題，自覺地處在詩學與社會學這兩個維度的交匯處上，並著力於如何使那些我們熟悉的日常社會和個人經驗轉換進作品文本中。

蔣志為中國當今最多樣性的藝術家之一，曾於深圳OCAT美術館（2016）和廣東時代美術館（2012）舉辦個人回顧展。他曾參與多個國際機構展覽和年展，包括美國古根漢美術館的“1989後的藝術與中國—世界劇場”（2017）、第九屆上海雙年展（2012）、第四屆廣州三年展（2012）、美國國際攝影中心和亞洲協會的“在過去與未來之間”（2004）、第50屆威尼斯雙年展的“緊急地帶”（2003）和第四屆光州雙年展的“暫停”（2002）。蔣志曾獲頒的獎項包括2000年的中國當代藝術提名獎（CCAA）、2010年的改造歷史（2000-2009年中國新藝術）學術大獎以及2012年的瑞信·今日藝術獎。

蔣志現於北京居住和工作。

## Artist CV

### Solo Exhibitions

- 2018 "Going and Coming", Blindspot Gallery, Hong Kong
- 2017 "To Make with Changes", HDM Gallery, Beijing, China  
"One is All, All is One", TKG+, Taiwan
- 2016 "Jiang Zhi Solo Exhibition: ALL", OCAT Shenzhen Exhibition Hall A, Shenzhen, China  
"Predestiny", Magician Space, Beijing
- 2015 "The Sight", White Cube, Hong Kong
- 2012 "Strait is the Gate", Magician Space, Beijing, China  
"Love Letters", M97 Gallery, Shanghai, China  
"Impure Light", Saamlung Gallery, Hong Kong  
"If This is a Man", Times Museum, Guangzhou, China
- 2011 "A Thought Arises", Shanghai Gallery of Art, Shanghai, China
- 2010 "Attitude", Platform China Contemporary Art Institute, Beijing, China  
"Temperature of the Nerve Endings", Tang Contemporary Art, Bangkok, Thailand  
"Temblar", Magee Art Gallery, Madrid, Spain
- 2009 "Attitude", Osage Gallery, Shanghai, China; Osage Gallery, Hong Kong  
"On The White", Osage Gallery, Singapore
- 2008 "On The White", Osage Gallery, Hong Kong  
"Neurosis and Prattle", Marella Gallery, Beijing, China  
"Shine Upon Me", DF2 Gallery, Los Angeles, USA
- 2007 "Things Would Turn Simple Once They Happened: Jiang Zhi Solo Photography Show", M97 Gallery, Shanghai, China
- 2006 "Double Rooms – No. 03: Jiang Zhi Solo Exhibition", Zhu Qizhan Art Museum, Shanghai, China
- 1999 "Mu Mu: Exhibition of Jiang Zhi's Photography", Borges Libreria, Guangzhou, China



### **Selected Group Exhibitions**

- 2017 “Troposphere – Chinese and Brazilian Contemporary Art”, Beijing Minsheng Art Museum, Beijing, China  
“The 7<sup>th</sup> Bi-City Biennale of Urbanism\Architecture – Cities Grow in Difference”, Shenzhen, China  
“Guangzhou Image Triennial – Simultaneous Eidos”, Guangdong Museum of Art, Guangzhou, China  
“Art and China after 1989: Theatre of the World”, Guggenheim Museum, New York, USA  
“M+ screenings: City Limits”, M+ ,Hong Kong  
“The Exhibition of Annual of Contemporary Art of China 2016”, Beijing Minsheng Art Museum, Beijing, China  
“Canton Express: Art of the Pearl River Delta”, M+ Museum, Hong Kong  
“Moments and More: Documents of Culture Pavilion [wén huà guān] Online Art Project OCAT Shanghai, Shanghai, China  
“Post-sense Sensibility: Trepidation and Will”, Shanghai Ming Contemporary Art Museum, Shanghai, China
- 2016 “Post-sense Sensibility: Trepidation and Will”, Beijing Minsheng Art Museum, Beijing, China  
“Love Addict: Jiang Zhi and Chen Xiaoyun”, Taikang Space, Beijing, China  
“Turning Point—Contemporary Art in China Since 2000”, Minsheng Art Museum, Shanghai, China  
“The World is Yours, as Well as Ours”, White Cube, London, UK  
“Exotic Stranger”, Galerie Paris-Beijing, Paris, France
- 2015 “Nonfigurative”, Shanghai 21<sup>st</sup> Century Minsheng Art Museum, Shanghai, China  
“Beyond Image: Laboratory of Light”, Hubei Museum of Art, Hubei, China  
“Grain to Pixel—A History of Photography in China”, Shanghai Center of Photography, Shanghai, China  
“Concert of Form: Art Without Text”, Today Art Museum, Beijing, China  
“The 2<sup>nd</sup> Three Shadows Experimental Image Open Exhibition”, Three Shadows Photography Art Centre, Beijing, China
- 2014 “Unseen Existence: Dialogues with the Environment in Contemporary Art”, Hong Kong Arts Centre, Hong Kong  
“The 3<sup>rd</sup> Criticism – Art Language”, Times Art Museum, Beijing, China  
“The 12<sup>th</sup> National Art Exhibition - The Section of Experimental Art”, Today Art Museum, Beijing, China  
“The World III in the Third World”, Chulalongkorn Art Centre, Bangkok, Thailand  
“Advance through Retreat”, Rockbund Art Museum, Shanghai, China  
“Three Shadows First Experimental Image Open Exhibition”, Three Shadows Photography Art Centre, Beijing, China

- 2013 "The 5<sup>th</sup> Bi-city Biennale of Urbanism\Architecture: Urban Border", Shenzhen, China  
 "The 8<sup>th</sup> International Ink Art Biennale of Shenzhen", Guan Shan Yue Art Museum, Shenzhen, China  
 "Art Sanya: Encounters", Sanya, Hainan, China  
 "Being is Not Being", UCCA, Beijing, China  
 "Pessimism or Resistance?", Taikang Space, Beijing, China  
 "New Framework: Chinese Avant-garde Photography from 1980s-90s", Blindspot Gallery, Hong Kong
- 2012 "The Finalists Exhibition of Credit Suisse Today Art Award 2012", Today Art Museum, Beijing, China  
 "The 9<sup>th</sup> Shanghai Biennale: Reactivation", Shanghai Power Station of Art, Shanghai, China  
 "The 4<sup>th</sup> Guangzhou Triennial: The Unseen", Guangdong Art Museum, Guangzhou, China
- 2011 "The Power of Doubt", Times Museum, Guangzhou, China  
 "Guanxi: Contemporary Chinese Art", Today Art Museum, Beijing, China  
 "The 1<sup>st</sup> CAFAM Biennale: Super-Organism", CAFA Art Museum, Beijing, China  
 "The Shape of Time: The Multi-narrative History in Contemporary Chinese Art", Iberia Center for Contemporary Art, Beijing, China  
 "Moving Image in China: 1988-2011", Minsheng Art Museum, Shanghai, China  
 "Guanxi: Contemporary Chinese Art", Guangdong Museum of Art, Guangzhou, China  
 "Breaking Away – an Abstract Art exhibition", Boers-Li Gallery, Beijing, China  
 "The 14<sup>th</sup> PHotoESPAÑA Festival", Madrid, Spain  
 "Community of Tastes: Chinese Contemporary Art Since 2000", Museum of Contemporary Art, San Paulo, Brazil
- 2010 "A Decade Long Exposure: The Central Academy of Fine Arts and Chinese Contemporary Photography", CAFA Art Museum, Beijing, China  
 "From Modernity to Modernization: Chinese Media Art since 1988", MK gallery, Rotterdam, The Netherlands  
 "Community of Tastes: Chinese Contemporary Art Since 2000", Museum of Contemporary Art, Santiago, Chile  
 "Back to the Future", Osage Gallery, Hong Kong
- "Reshaping History: Chinart from 2000 to 2009", China National Conference Center, Beijing, China  
 "Post New Photo", Chamber Fine Art Gallery, Beijing, China  
 "Vision 2: The Future that Encompasses the Past – An Art Exchange Program between China and Taiwan", TKG+, Taiwan

- “Looking through Film: Traces of Cinema and Self-Constructs in Contemporary Art”, OCT Contemporary Art Terminal, Shenzhen, China
- “At the Crossroad – Contemporary Artworks from Collection of GDMoA” National Taiwan Museum of Fine Arts, Taiwan
- 2009 “TRAFFIC – Art Highway”, Musée des Beaux-Arts et d’archéologie de Besançon, Besançon, France
- “Time Versus Fashion”, Kunstverein Nürtingen eV, Nürtingen, Germany
- “The 3<sup>rd</sup> Guangzhou Photo Biennial”, Guangdong Museum of Art, Guangzhou, China
- “Spectacle – To Each His Own”, Museum of Contemporary Art, Taipei
- 2008 “Drawn in the Clouds – Asian Contemporary Art”, Museum of Contemporary Art Kiasma, Helsinki, Finland
- “The 1<sup>st</sup> Mediations Biennale”, Poznań, Poland
- “EXQUISITE CORPSE: China Surreal”, Gallery M97, Shanghai, China
- “The 3<sup>rd</sup> Nanjing Triennial Exhibition – Reflective Asia”, Nanjing Museum, Nanjing, China
- “China Gold”, Contemporary Chinese Art, Museum of Maillol, Paris, France
- “55 Days in Valencia: Chinese Art Meeting”, Instituto Valenciano de Arte Moderno, Valencia, Spain
- “La Cina è Vicina – China Next Door”, Palazzo delle Arti, Napoli, Italy
- 2007 “New Photo – Ten Years”, Three Shadows Photography Art Centre, Beijing, China
- “The First Today’s Documents 2007 – Energy: Spirit, Body, Material”, Beijing Today Art Museum, Beijing, China
- “The 3<sup>rd</sup> Lianzhou International Photography Exhibition”, Lianzhou, Guangzhou, China
- “We Are Your Future: Special Project of the 2nd Moscow Biennale of Contemporary Art”, Art Center Winzavod, Moscow, Russia
- “The 2<sup>nd</sup> Beijing International Film Festival (BiFF)”, Songzhuang Art Gallery, Beijing, China
- 2006 “All Look The Same? / Tuttiuguale? Art from China, Japan & Korea”, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- “La rivoluzione siamo noi”, Isola Art Centre, Milan, Italy
- “The 1<sup>st</sup> Festival Shadows: Cinéma Indépendent Chinois”, Paris, France
- “The 20<sup>th</sup> Fribourg International Film Festival”, Fribourg, Switzerland
- “Mycology: The Politics of Realism – A Case of Chinese Contemporary Art”, Centro Cultural de Macau, Macau
- 2005 “The 2<sup>nd</sup> Guangzhou Triennial of Art”, Guangdong Art Museum, Guangzhou, China
- “Copenhagen International Documentary Film Festival”, Copenhagen, Denmark
- “Berlin Asian-Pacific Film Festival”, Berlin, Germany

- "Irreality", Para Site, Hong Kong
- "The 5<sup>th</sup> Asian Film Symposium & Inaugural Forum on Asian Cinema, The Substation Moving Images, Singapore
- "City\_net Asia 2005", Seoul Museum of Art, South Korea
- "Plato and His Seven Spirits", OCT Contemporary Art Terminal, He Xiangning Art Museum, Shenzhen, China
- "The 7<sup>th</sup> Asian Film Festival in Tours", Tours, France
- "Pingyao International Photography Festival", Pingyao, China
- "Mahjong: Contemporary Chinese Art from The Sigg Collection", Kunstmuseum Bern, Bern, Switzerland
- 2004 "Between Past and Future: New Photography and Video from China", ICP and Asia Society, New York, USA
- "The 5<sup>th</sup> Shanghai Biennale: Techniques of the Visible", Shanghai Art Museum, Shanghai, China
- "Impakt Festival", Utrecht, The Netherlands
- "The 22<sup>nd</sup> Turin Film festival", Turin, Italy
- 2003 "La Biennale di Venezia – 50<sup>th</sup> International Art Exhibition: Zone of Urgency", Venice, Italy
- "The 8<sup>th</sup> IFVA Awards: Asian New Force", Hong Kong short film and video Festival, Hong Kong
- "Distance: A Collection of the Guangdong Museum of Art Contemporary Art Invitational Exhibition", Guangdong Museum of Art, Guangzhou, China
- "The Fifth System: Public Art in the Age of Post-Planning – International Public Art Exhibition", Shenzhen, China
- "The 10<sup>th</sup> Biennial of Moving Pictures", Geneva, Switzerland
- "The Different Same" Shanghai Duolun Museum of Modern Art, Shanghai, China
- 2002 "The 4<sup>th</sup> Gwangju Biennale Exhibition – P\_A\_U\_S\_E", Gwangju, South Korea
- "The 1<sup>st</sup> Guangzhou Triennial of Art", Guangdong Art Museum, Guangzhou, China
- "Pingyao International Photography Festival", Pingyao, China
- "Under Construction: New Dimensions of Asian Art", The Japan Foundation Forum / Tokyo Opera City Art Gallery, Tokyo, Japan
- 2001 "Contemporary Multimedia Art Festival", Hangzhou, China
- "Asia Art Festival", Berlin, Germany
- "The 1<sup>st</sup> Independent Film and Video Exhibition", Beijing, China
- 2000 "Sovereignty & Beyond – Videos from Chinese Artists International Festival", Hong Kong
- 1999 "Multimedia Art Asia Pacific Festival", Singapore
- "Post-Sense Sensibility: Alien Bodies and Delusion", Beijing, China

“The 1<sup>st</sup> China-Hong Kong International Video Art Festival”, Hong Kong

“Beijing – London: Revolutionary Capitals”, London, UK

1997 “Demonstration of Video Art ‘97 China”, Central Academy of Fine Arts Gallery, Beijing, China

### **Awards**

2012 Credit Suisse Today Art Award

2010 Academic Achievement Award of Reshaping History: Chinart from 2000 to 2009

2000 Chinese Contemporary Art Award

### **Collection**

BSI Art Collection, Switzerland

DSL Collection, France

Guangdong Museum of Art, China

Hood Museum of Art, USA

Institut Valencià d’Art Modern, Spain

Kadist Art Foundation, France and USA

M+ Museum, Hong Kong

Sigg Collection, Switzerland

Times Museum, China

White Rabbit Contemporary Chinese Art Collection, Australia

## 藝術家履歷

### 個展

- 2018 “去來”，刺點畫廊，香港
- 2017 “範滄桑”，HDM畫廊，北京，中國  
“我們”，TKG+，台灣
- 2016 “一切”，深圳OCAT，深圳，中國  
“注定”，魔金石空間，北京，中國
- 2015 “一現”，白立方，香港
- 2012 “窄門”，魔金石空間，北京，中國  
“情書”，M97畫廊，上海，中國  
“不純之光”，Saamlung畫廊，香港  
“如果這是一個人”，時代美術館，廣州，中國
- 2011 “一念”，滬申畫廊，上海，中國
- 2010 “表態 — 蔣志的一個展覽”，站中國，北京，中國  
“蔣志個展：神經末梢的溫度”，當代唐人藝術中心，曼谷，泰國  
“蔣志個展：顫抖”，瑪吉畫廊，馬德里，西班牙
- 2009 “表態—蔣志的一個展覽”，奧沙藝術空間，上海，中國；奧沙藝術空間，香港  
“蔣志個展：白色之上”，奧沙藝術空間，新加坡
- 2008 “蔣志個展：白色之上”，奧沙藝術空間，香港  
“蔣志個展：神經質及其嚙語”，瑪蕊樂畫廊，北京，中國  
“蔣志個展：照耀我”，DF2畫廊，洛杉磯，美國
- 2007 “事情一旦發生就會變得簡單：蔣志攝影新作展”，M97畫廊，上海，中國
- 2006 “蔣志個展：雙人房 - 03房”，朱屺瞻藝術館，上海，中國
- 1999 “木木：蔣志攝影展”，博爾赫斯書店，廣州，中國

## 部分聯展

- 2017 “中巴當代藝術展：對流”，北京民生現代美術館，北京，中國  
“城市共生”，第七屆深港城市\建築雙城雙年展，深圳，中國  
“復相·疊影”，廣州影像三年展，廣東美術館，廣州，中國  
“1989後的藝術與中國—世界劇場”，古根漢美術館，紐約，美國  
“M+放映：城市界限”，M+視覺文化博物館，香港  
“中國當代藝術年鑒展2016”，民生現代美術館，北京，中國  
“廣東快車：珠江三角洲的藝術”，M+視覺文化博物館，香港  
“朋友圈+：文化館線上藝術計劃展”，OCAT上海館，上海，中國  
“後感性—恐懼與意志”，明當代美術館，上海，中國
- 2016 “後感性—恐懼與意志”，民生現代美術館，北京，中國  
“濫情—蔣志、陳曉雲雙人展”，泰康空間，北京，中國  
“轉向—2000後中國當代藝術趨勢”，民生現代美術館，上海，中國  
“世界是你們的，也是我們的”，白立方，倫敦，英國  
“陌生之外”，Galerie Paris-Beijing，巴黎，法國
- 2015 “非形象—敘事的運動”，上海二十一世紀民生美術館，上海，中國  
“再影像：光的實驗場”，湖北美術館，武漢，中國  
“顆粒到像素—攝影在中國”，上海攝影藝術中心，上海，中國  
“相望：藝術不需要文本”，今日美術館，北京，中國  
“第二屆三影堂實驗影像開放展”，三影堂攝影藝術中心，北京，中國
- 2014 “未見的存在：當代藝術的環境對話”，香港藝術中心，香港  
“第三種批判—藝術語言的批判”，時代美術館，北京，中國  
“第12屆全國美展—實驗藝術展”，今日美術館，北京，中國  
“第三世界的世界III”，朱拉隆功大學藝術中心，曼谷，泰國  
“以退為進”，外灘美術館，上海，中國  
“三影堂首屆實驗影像開放展”，三影堂攝影藝術中心，北京，中國
- 2013 “城市邊緣”，第五屆深港城市\建築雙年展，深圳，中國  
“第八屆深圳國際水墨雙年展”，關山月美術館，深圳，中國  
“三亞國際當代藝術展：不期而遇”，三亞，海南，中國  
“存在和不存在是一樣的”，尤倫斯當代藝術中心，北京，中國  
“消極或抵抗？”，泰康空間，北京，中國  
“新建構：中國80至90年代先鋒攝影”，刺點畫廊，香港
- 2012 “瑞信·2012今日藝術獎入圍展”，今日美術館，北京，中國  
“第九屆上海雙年展：重新發電”，上海當代藝術博物館，上海，中國  
“第四屆廣州三年展：見所未見”，廣東美術館，廣州，中國

- 2011 “懷疑的力量”，時代美術館，廣州，中國  
“關係：中國當代藝術”，今日美術館，北京，中國  
“CAFAM泛主題展：超有機”，中央美術學院美術館，北京，中國  
“時間的形狀：當代中國藝術中的多重歷史”，伊比利亞當代藝術中心，北京，中國  
“中國影像藝術：1988-2011”，民生現代美術館，上海，中國  
“關係：中國當代藝術”，廣東美術館，廣州，中國  
“決絕：一個抽象藝術群展”，博而勵畫廊，北京，中國  
“第14屆西班牙國際攝影節”，馬德里，西班牙  
“趣味的共同體：2000年以來的中國當代藝術”，聖保羅當代美術館，聖保羅，巴西
- 2010 “十年曝光：中央美術學院與中國當代影像”，中央美術學院美術館，北京，中國  
“從現代性到現代化：自1988年的中國媒體藝術”，MK畫廊，鹿特丹，荷蘭  
“趣味的共同體：2000年以來的中國當代藝術”，智利當代美術館，智利  
“回到未來”，奧沙藝術空間，香港  
“改造歷史：2000-2009年的中國新藝術”，國家會議中心，北京，中國  
“後新攝影”，前波畫廊，北京，中國  
“重瞳：擁有過去的未來—兩岸藝術交流計劃”，TKG+耿畫廊，台灣  
“從電影看：當代藝術的電影痕跡與自我建構”，OCT當代藝術中心，深圳，中國  
“時空中的一個點” — 廣東美術館藏當代藝術作品展，國立臺灣美術館，臺中市，台灣
- 2009 “交通：藝術高速公路”，Musée des Beaux-Arts et d'archéologie de Besançon，貝桑松，法國  
“Time Versus Fashion”，Kunstverein Nürtingen藝術中心，尼爾廷根，德國  
“第三屆廣州國際攝影雙年展2009”，廣東美術館，廣州，中國  
“各搞各的：歧觀當代”，台北當代藝術館，台北，台灣
- 2008 “雲中繪畫 — 亞洲當代藝術”，Kiasma當代藝術博物館，赫爾辛基，芬蘭  
“首屆調解雙年展”，波茲南，波蘭  
“精緻的屍體：超現實中國”，M97畫廊，上海，中國  
“第三屆南京三年展：亞洲方位”，南京博物院，南京，中國  
“中國金”，馬約爾博物館，巴黎，法國  
“在瓦倫西亞55天—中國當代藝術展”，瓦倫西亞現代藝術博物館，瓦倫西亞，西班牙  
“La Cina è vicina – China Next Door” 中國藝術家展覽，那波利美術館，那不勒斯，意大利
- 2007 “新攝影十年”，三影堂攝影藝術中心，北京，中國  
“能量：精神·身體·物質 — 2007年首屆今日文獻展”，今日美術館，北京，中國  
“第三屆連州國際攝影年展”，連州，中國  
“第二屆莫斯科雙年展特別計劃：我們就是你們的未來”，WINZAVOD當代藝術中心，莫斯科，俄羅斯  
“第二屆北京獨立電影論壇”，宋莊美術館，北京，中國
- 2006 “看起來都一樣？中韓日藝術展”，Fondazione Sandretto Re Rebaudengo，都靈，意大利  
“我們是改變”，Isola Art Centre，米蘭，意大利



- “首屆 Shadows 中國獨立電影節”，巴黎，法國  
“第20屆瑞士弗里堡國際電影節”，弗里堡，瑞士  
“顯微境觀—中國當代藝術展”，澳門藝術博物館，澳門
- 2005 “第二屆廣州三年展”，廣東美術館，廣州，中國  
“哥本哈根國際紀錄片節”，哥本哈根，丹麥  
“柏林亞太電影節”，柏林，德國  
“玄·現實”，Para Site 藝術空間，香港  
“第五屆亞洲電影論壇”，新加坡  
“City\_net Asia 2005”，首爾市立美術館，首爾，韓國  
“‘柏拉圖’和它的七種精靈”，何香凝美術館，深圳，中國  
“第七屆法國圖爾亞洲電影節”，圖爾，法國  
“平遙國際攝影節”，平遙，中國  
“麻將—希克收藏中國當代藝術展”，伯爾尼美術館，伯爾尼，瑞士
- 2004 “在過去與未來之間：來自中國的新攝影及錄像”，美國國際攝影中心（ICP）/ 亞洲協會，紐約，美國  
“第5屆上海雙年展：影像生存”，上海美術館，上海，中國  
“Impakt Festival 國際藝術節”，烏德勒支，荷蘭  
“第22屆都靈電影節”，都靈，意大利
- 2003 “第50屆威尼斯雙年展：緊急地帶”，威尼斯，意大利  
“IFVA香港短片及錄像節：Asian New Force”，香港  
“距離：當代藝術展”，廣東美術館，廣州，中國  
“第五系統深圳國際當代雕塑展：後規劃時代的公共藝術”，何香凝美術館，深圳，中國  
“第十屆活動影像雙年展”，日內瓦，瑞士  
“不一樣的一樣：國際當代藝術交流展”，多倫當代美術館，上海，中國
- 2002 “第四屆光州雙年展：暫停”，光州，韓國  
“首屆廣州三年展”，廣東美術館，廣州，中國  
“平遙國際攝影節”，平遙，中國  
“建設中：亞洲藝術新世代”，東京歌劇城美術館，東京，日本
- 2001 “非線性敘事·當代多媒體藝術節”，中國美術學院美術館，杭州，中國  
“影像狂歡·亞洲藝術節”，柏林，德國  
“首屆中國獨立映像展”，北京電影學院，北京
- 2000 “中國錄像藝術節”，香港
- 1999 “亞太多媒體藝術節”，新加坡  
“後感性—異形與妄想”，北京，中國  
“首屆中港錄像國際藝術節：體位之外”，香港  
“北京—倫敦：革命之都”，倫敦，英國

1997 “97’中國錄像藝術觀摩展”，中央美術學院美術館，北京，中國

#### 重要獎項

2012 瑞信·今日藝術獎

2010 改造歷史（2000-2009年中國新藝術）學術大獎

2000 中國當代藝術獎（CCAA）

#### 收藏

BSI藝術藏品（瑞士）

DSL藏品（法國）

廣東美術館（中國）

時代美術館（中國）

瓦倫西亞現代藝術博物館（西班牙）

胡德藝術博物館（美國）

Kadist藝術基金會（法國及美國）

白兔中國當代藝術收藏（澳洲）

M+（香港）

希克藏品（瑞士）

**FOR IMMEDIATE RELEASE**

**“Going and Coming” by Jiang Zhi**

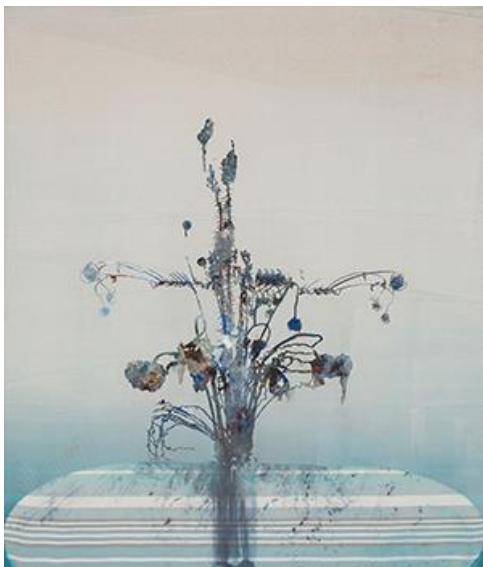
**Curated by Leo Li Chen**

**27 Mar – 12 May 2018**

**Opening Reception: 24 Mar 2018, Saturday, 4 – 6:30pm**  
**Artist will be present.**

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening Hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only);  
closed on public holidays



Jiang Zhi’s most recent solo exhibition, “Going and Coming”, is the artist’s reflection on his personal situation and the cyclicity of life. Creating two newly made series that consist of the paintings of *Going and Coming* and the photography of *Fade*, Jiang Zhi uses the myriad formal and material iteration of flowers as the primary subject for a wide range of experimentation. Shown alongside these two series is an immersive four channel video, *In the Wind*, which visualises the vehement struggles of individuals against mighty odds. The ensemble of works explores the themes of temporality and impermanence of life, articulating the paradox of materiality and perception, suffering and experience.

*Going and Coming* and *Fade* aim to recombine and restructure the flowers used in *Love Letters*, Jiang’s iconic photographic series from 2010-2014. Poignantly highlighting the inevitable transience of blooming flowers, Jiang created the *Love Letters* series by setting different kinds of living flowers ablaze, and capturing the split second when petals and flame coexisted in equanimity.

In the *Going and Coming* series, the artist utilises the dried flowers left from *Love Letters* and captures the different moments when they move about on a spinning table, suspended in a temporal series of movement and fragments, ever returning and reincarnating. Engaging with the materiality of oil pigment and the porousness of silk screens, the artist composes the painting in verso and recto, and disrupts the illusion of coherence and linearity. These flowers thus achieve a second life through the reappearance of heterogeneity through the representation of homogeneity, purporting a way to perceive the organic multiplicity of life.

In the *Fade* series, the artist replaces the real and transient subjects in *Love Letters* with acrylic, silk and glass flowers that are artificial, seemingly permanent, and ever-green, though showing traces of dust and time. By reconstructing the décor of a common Chinese household in the 1980s, the artist allegorises the foregone epochal aestheticism and romantic imagination of a good life. This vision stands as a stark contrast to our present age, where one enjoys an ever-accelerating pace of change and volatility, yet foregoing a safe space to deposit one's feelings and desires. This also reveals the artist's meditation on classical Chinese philosophy, that things are "neither new nor old, neither leaving nor coming".



The four channel video, *In the Wind*, consists of four interweaving scenes, "Sisyphus's boulder", "Father's back", "Shifting trees", and "Tempest". As the endlessly shrill winds subsume all the suffering, misfit, loneliness and fluctuation of being, time passes in its sheer violence and annihilation. The indescribability of the wind characterizes the individual's ontology and destination, which are uncertain, irretrievable and untraceable.

The artist will be present at the opening reception. Interviews are welcome and can be arranged.

#### About Jiang Zhi

Born in 1971 in Yuanjiang, Hunan, China, Jiang Zhi graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Fiction and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology, while weaving mundane social and personal experiences into his works.

As one of the most versatile Chinese artists of his generation, Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012). His work has also been exhibited by international institutions and biennials, including "Art and China after 1989: Theater of the World" (Guggenheim Museum, New York, USA, 2017), the 9<sup>th</sup> Shanghai Biennale (Shanghai Power Station of Art, Shanghai, China, 2012), the 4<sup>th</sup> Guangzhou Triennial (Guangdong Art Museum, Guangzhou, China, 2012), "Between Past and Future: New Photography and Video from China" (ICP and Asia Society, New York, USA, 2004), "Zone of Urgency", the 50<sup>th</sup> Biennale di Venezia (Venice, Italy, 2003), and "P\_A\_U\_S\_E", the 4<sup>th</sup> Gwangju Biennale (Gwangju, South Korea, 2002). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000, the Academic Award of Reshaping History (Chinart from 2000 to 2009) in 2010, and the Credit Suisse Today Art Award in 2012.

Jiang currently lives and works in Beijing, China.

#### About the curator Leo Li Chen

Leo Li Chen is an independent curator and researcher based in Hong Kong with a research focus on Chinese contemporary art. Chen is also a research fellow in City University of Hong Kong. His main research interests focus on spatial and aesthetic politics, the moving image and artistic interventions in Chinese cities. His recent curatorial exhibitions include "Adrift" (OCAT, Shenzhen, 2016), "That Has Been, and Maybe Again" (Para Site, Hong Kong, 2016) and "After Party: Collective Dance and Individual Gymnastics" (Blindspot Gallery, 2017). Chen is a long-term contributing writer for *Artforum*, *Leap*, *The Art Newspaper China* and *Art World*.

#### 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](mailto:info@blindspotgallery.com)

Image captions:

Jiang Zhi, *Going and Coming 2016-06*, 2016, Oil on polyester, 83 x 71 cm

Jiang Zhi, *Fade 12*, 2016-2017, Archival inkjet print, 183.4 x 137.6 cm (Edition of 3 + 2AP), 100 x 75 cm (Edition of 6 + 2AP)

Jiang Zhi, *In the Wind* (still), 2016, Four channel video, 3'05" / 2'58" / 2'31" / 7'33" (Edition of 6 + 2AP)

(Image courtesy of artist and Blindspot Gallery)

## 即時發佈

“去來” 蔣志個展  
策展人：陳立

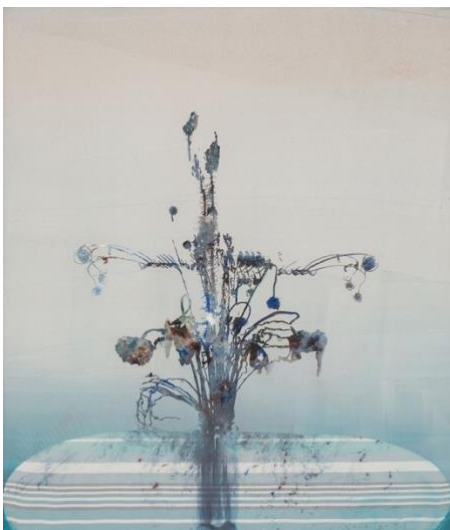
二零一八年三月二十七日至五月十二日

開幕酒會：二零一八年三月二十四日，星期六，下午4時至6時30分  
藝術家將出席開幕酒會

地點：刺點畫廊（香港黃竹坑道 28 號保濟工業大廈 15 樓）

開放時間：星期二至星期六，上午10時至下午6時（星期日及星期一只供預約）；公眾假期休息

蔣志的最新個展“去來”呈現了蔣志近年關於人生境遇和生命循環往復的思考軌跡。是次的個展囊括了他的最新作品，繪畫《去來》和攝影《舊顏》。在這兩組系列作品中，蔣志以花作為主體，從物質形式和時間性上對其進行了全新的嘗試。同時，展覽將展出四屏錄像作品《在風中》，以沈浸式的影像呈現了個體面對猛烈外力時的竭力掙扎。這些作品以生活中的暫時性和無常為線索，試圖傳遞物質與感知、承受與經驗之間的悖論。



蔣志 2010-2014 年期間創作的代表作品《情書》中的花，在他的全新創作中被重新異構。在《情書》中蔣志通過將各種鮮花點燃，捕捉了綻放的鮮花與燃燒的火焰二者看似平靜和諧，實則短暫共存的時刻，暗指了世事的無常和不可抗。

在《去來》系列中是蔣志使用了《情書》拍攝之後留下的乾花，捕捉了它們在旋轉圓台上不停運動的一個個時刻，使它們置於動態的、碎片的時空序列中，不停地回旋往還、去而復來，以「重現之同」凸顯出「重現之異」。藝術家重新賦予這些乾花以生命，提供了一種感知生命復合狀態的有效路徑。同時蔣志在油畫中巧妙融合了攝影和絲網工藝，進行圖像的跨媒介以及物質機理上的實驗，進一步探索和宣示了繪畫的開放性。



同時展出的攝影系列《舊顏》裡，《情書》中真實、絢美而短暫的主體，被仿真的、似乎鮮艷恆常、永不凋謝、但年代久遠已顯塵跡的塑料花、絹花和料器花所替換，構建了上個世紀八十年代中國社會大眾普遍的家居場景。借用重溫那個時期人們對美好浪漫生活的想象和審美的背影，藝術家勾勒當今新時代境遇快速變遷中，人們無處安放的情感和慾望，也透露出蔣志對中國古典哲學「無新無舊、無去無來」的思考。

四屏錄像作品《在風中》以「西西弗斯的巨石」、「父輩的背影」、「飄搖的樹」和「暴風雨」四個場景交相呼應。生命的承受與困惑、孤獨與飄搖不定化為風中諸相，在

時間的夾縫中，無盡的過去與未來在暴烈而虛無的風中流動。這些無法被描摹的風的形狀，不知來處與去往，就如同個體的經驗，不可復原與尋蹤。



藝術家將出席開幕酒會，歡迎媒體預約採訪。

### 關於蔣志

蔣志 1971 年生於湖南沅江，1995 年畢業於中國美術學院。蔣志的創作包括攝影、繪畫、錄像及裝置；小說和詩作亦是他開始藝術創作以來的重要媒介。他長期深入地關注各類當代社會與文化的議題，自覺地處在詩學與社會學這兩個維度的交匯處上，並著力於如何使那些我們熟悉的日常社會和個人經驗轉換進作品文本中。

蔣志為中國當代最多樣性的藝術家之一，曾於深圳 OCAT 美術館（2016）和廣東時代美術館（2012）舉辦個人回顧展。他曾參與多個國際機構展覽和年展，包括美國古根漢美術館的“1989 後的藝術與中國-世界劇場”（2017）、第九屆上海雙年展（2012）、第四屆廣州三年展（2012）、美國國際攝影中心和亞洲協會的“在過去與未來之間：來自中國的新攝影及錄像”（2004）、第 50 屆威尼斯雙年展的“緊急地帶”（2003）和第四屆光州雙年展的“暫停”（2002）。蔣志曾獲頒的獎項包括 2000 年的中國當代藝術提名獎（CCAA）、2010 年的改造歷史（2000—2009 年中國新藝術）學術大獎以及 2012 年的瑞信·今日藝術獎。

蔣志現於北京居住和工作。

### 關於策展人陳立

陳立為獨立策展人和研究者，工作並生活於香港與中國內地，他的研究集中於中國當代藝術。他同時也是香港城市大學的研究員，他的研究集中在空間與美學政治、地緣政治、流動視覺影像和中國城市的藝術干預。他近期策劃的展覽包括：“他／她從海上來”（OCAT，深圳，2016）、“世變”（Para Site，香港，2016）和“餘興派對：集體舞與個人操”（刺點畫廊，2017）等。他的藝術評論文章常刊登在《藝術論壇》、《藝術界》、《藝術新聞／中文版》和《藝術世界》。

### 關於刺點畫廊

創辦於 2010 年，刺點畫廊是一間建基於香港的當代藝術畫廊。畫廊初期以當代攝影及影像主導的創作為重點，及後持續發展至融合各種當代藝術媒介。畫廊展出新晉和著名藝術家，他們主要是來自香港及亞洲地區的藝術家，但亦有海外的藝術家。

如有任何查詢，請致電 25176238 或電郵至 [info@blindspotgallery.com](mailto:info@blindspotgallery.com) 與郭麗兒小姐聯絡。

### 圖片說明：

蔣志，《去來之 2016-06》，2016，油彩聚酯纖維布本，83 x 71 厘米

蔣志，《舊顏之 12》，2016-17，收藏級噴墨打印，183.4 x 137.6 厘米（版本：3 + 2AP），100 x 75 厘米（版本：6 + 2AP）

蔣志，《在風中》，2016，四頻道錄像，3'05" / 2'58" / 2'31" / 7'33"（版本：6 + 2AP）

（圖片由藝術家及刺點畫廊提供。）



15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong  
T +852 2517 6238 | [info@blindspotgallery.com](mailto:info@blindspotgallery.com) | [www.blindspotgallery.com](http://www.blindspotgallery.com)  
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