

**PHOTOFAIRS
SHANGHAI**

影像上海藝術博覽會

21 - 23.9.2018

Booth D25

Chen Wei 陳維

South Ho Siu Nam 何兆南

Jiang Pengyi 蔣鵬奕

Jiang Zhi 蔣志

Chen Wei

b. 1980, Zhejiang Province, China

Chen Wei graduated from Zhejiang University of Media and Communications in 2002. Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio.

His recent solo exhibitions include “Chen Wei: The Club” (Centre for Contemporary Photography, Melbourne, Australia, 2017); “Noon Club” (JNBY Foundation, Hangzhou, 2016); “Chen Wei: In the Waves” (K11 chi art museum, Shanghai, 2015). Group exhibitions in which Chen has participated include “We Chat: A Dialogue in Contemporary Chinese Art” (Asia Society Texas Center, Houston, USA, 2016); “CHINA 8 - Works in Progress” (Museum Folkwang, Essen, Germany, 2015); “Performance and Imagination: Chinese Photography 1911–2014” (Stavanger Art Museum, Stavanger, Norway, 2014); “ON | OFF: China’s Young Artists in Concept and Practice” (Ullens Center for Contemporary Art, Beijing, 2013); “The 4th Seoul International Media Art Biennale” (Seoul Museum of Art, Korea, 2006). Chen is the recipient of the Asia Pacific Photography Prize at SH Contemporary in 2011. Chen’s works are collected by Guy & Myriam Ullens Foundation Collection (Switzerland), Rubell Family Collection (USA), San Fransisco Museum of Modern Art (USA) and White Rabbit Contemporary Chinese Art Collection (Australia).

Chen currently lives and works in Beijing, China.

陳維

1980年，生於中國浙江省

陳維在2002年於浙江傳媒學院畢業。陳氏在工作室內精心營造模擬場景，組合各種現成物、道具和佈局，以建構不同的個人及社會敘事。

他近期的個展包括澳洲墨爾本當代攝影中心的"Chen Wei: The Club" (2017)；杭州JNBY藝術空間的"午間俱樂部" (2016)；上海chi K11美術館的"在浪裡" (2015)。陳氏曾參與的群展包括美國休斯敦德克薩斯亞洲協會的"We Chat：對話中國當代藝術" (2016)；德國埃森柯望博物館的CHINA 8項目"Works in Progress" (2015)；挪威斯塔萬格美術館的"表演與幻想：中國攝影1911-2014" (2014)；北京尤倫斯當代藝術中心的"ON | OFF：中國年輕藝術家的觀念與實踐" (2013)；韓國首爾美術館的"第四屆首爾媒體藝術雙年展" (2006)。在2011年，陳氏獲頒上海當代藝術博覽會 (SH Contemporary) 的『亞太攝影獎』。陳氏的作品被瑞士尤倫斯基金會、美國Rubell Family Collection、美國舊金山現代藝術博物館及澳洲白兔中國當代藝術收藏所收藏。

陳氏現於北京居住和工作。

About *Entrance of the Garden*

Chen Wei's photographic works are centred around his studio practice. Meticulously constructed in miniature and staged inside his studio, these fictional scenes are often ironically vacated and devoid of people. In *Entrance of the Garden* (2009), overgrown vegetation boisterously blocks the door from the outside. An ever-present motif in Chen's work, the sense of abandonment exposes the psychological and socio-political characters of contemporary China: collective yearning for betterment, disillusionment of urbanisation, and the powerlessness of individuals against systemic forces.

關於《花園入口》

陳維的攝影創作都在工作室內進行，以現成物和道具、精心製作微觀物件和模型，構建具私密感而且空無一人的場景。在作品《花園入口》(2009)中，茂密生長的植物從外面徹底地堵塞了出口。這種被人遺棄的狀態經常出現於陳維的作品中，透露了當代中國的社會特質和精神結構：向前的集體精神、對城市化的失望、以及個體在系統外力下的無力。



Entrance of the Garden 《花園入口》

2013, Archival inkjet print 收藏級噴墨打印, 100 x 120 cm (image size 畫面尺寸), 103 x 123 x 4 cm (framed size 裝裱尺寸)

Edition 版本: 5 + AP

South Ho Siu Nam

b. 1984, Hong Kong

South Ho Siu Nam graduated from the Hong Kong Polytechnic University in 2006. Ho's artistic practice began with photography and has since evolved to the inclusion of performance, drawing and mixed media installations. His works encompass the wonders and helplessness of living, the spirituality of existence, as well as the socio-political awareness of Hong Kong. Ho's recent practice involves the brewing of craft beer and using it as a medium to connect with participants through drinking and chatting.

Ho participated in group exhibitions in various international institutions, including LOOK/17 Liverpool International Photography Festival (Victoria Gallery and Museum, Liverpool, UK, 2017); "Breathing Space" (Asia Society, Hong Kong, 2017); "Works in Progress" of the CHINA 8 project (Museum Folkwang, Germany, 2015); and "Basically. Forever" (Kiyosato Museum of Photographic Arts, Japan, 2014). In 2009, he was awarded the Hong Kong Contemporary Art Biennial Awards. His work is collected by the Burger Collection, Hong Kong Heritage Museum (Hong Kong), Legislative Council of Hong Kong (Hong Kong), Kiyosato Museum of Photographic Arts (Japan) and San Francisco Museum of Modern Art (USA). Publications by the artist include *Every Daily* (2013), *good day good night* (2015), and *Space and Energy* (commissioned by Tai Kwun, 2017).

Ho currently lives and works in Hong Kong. In 2013, he co-founded 100 ft. PARK, a non-commercial art space dedicated to providing an open platform for exhibiting and sharing art.

何兆南

1984年，生於香港

何兆南於 2006 年畢業於香港理工大學。他的藝術創作始於攝影，並持續發展至行為、繪畫及混合媒介裝置。他的作品探討日常生活的奇妙與無奈、靈性與存在，以及香港的社會狀態。何兆南的近期創作透過釀制啤酒，及分享啤酒來介入觀眾的參與，從而營造群組的氣氛與經驗。

何兆南曾參加多個機構與博物館的群展，包括英國利物浦國際攝影節（2017）、香港亞洲協會的“喘息空間”（2017）、德國 Museum Folkwang 及西班牙 Palma de Mallorca 的 CHINA 8 項目 “Works in Progress”（2015）、及日本清里攝影藝術博物館的開館20周年紀念展“原点を、永遠に。”。於2009年，他獲頒發「香港當代藝術雙年獎 2009」年度獎。他的作品被 Burger Collection、香港文化博物館、香港立法會、日本清里攝影美術館和美國舊金山現代藝術博物館所收藏。作品集包括《平日常》（2013）、《早安晚安》（2015）及由「大館」委託出版的《空間與能量》（2017）。

何兆南現於香港生活及工作。於 2013 年，他創辦了「百呎公園」，一個策劃展覽及促進藝術交流的非牟利藝術空間。

About *Into Light*

South Ho Siu Nam's *Into Light* (2007-2008) is a series of black and white photographs of pedestrian tunnels, taken at different locations in Hong Kong at night. The artist then hand-makes the print with the traditional darkroom process. In 2009, Ho was awarded the Hong Kong Contemporary Art Biennial Awards with this series. The entire series of *Into Light* is in the collection of San Francisco Museum of Modern Art (SFMOMA).

關於《光之道》

何兆南的《光之道》是一組於夜間在香港不同地點拍攝的行人隧道的黑白銀鹽照片，並由藝術家以傳統黑房技術親手沖曬。於2009年，何兆南憑此作品獲得「香港當代藝術雙年獎」。《光之道》完整作品系列為美國舊金山現代藝術博物館所收藏。



Into Light I 《光之道 壹》

2007-2008, Gelatin silver print 銀鹽照片, 60.9 x 50.8 cm (image size 畫面尺寸), 73.7 x 70.2 x 2.2 cm (framed size 裝裱尺寸)

Edition 版本: 10



Into Light II 《光之道 贰》

2007-2008, Gelatin silver print 銀鹽照片, 60.9 x 50.8 cm (image size 畫面尺寸), 73.7 x 70.2 x 2.2 cm (framed size 裝裱尺寸)

Edition 版本: 10



Into Light VII 《光之道 柒》

2007-2008, Gelatin silver print 銀鹽照片, 60.9 x 50.8 cm (image size 畫面尺寸), 73.7 x 70.2 x 2.2 cm (framed size 裝裱尺寸)

Edition 版本: 10



Into Light XIV 《光之道 拾肆》

2007-2008, Gelatin silver print 銀鹽照片, 60.9 x 50.8 cm (image size 畫面尺寸), 73.7 x 70.2 x 2.2 cm (framed size 裝裱尺寸)

Edition 版本: 10



Into Light XV 《光之道 拾伍》

2007-2008, Gelatin silver print 銀鹽照片, 60.9 x 50.8 cm (image size 畫面尺寸), 73.7 x 70.2 x 2.2 cm (framed size 裝裱尺寸)

Edition 版本: 10

Jiang Pengyi

b. 1977, Hunan Province, China

Jiang Pengyi graduated from 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 urbanisation 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.

蔣鵬奕

1977年，生於中國湖南省

蔣鵬奕於2014年畢業於杭州中國美術學院。他的創作脈絡由早期的數碼攝影發展至對攝影感光物質的實驗，主題則從過度城市化的外在現象轉移到人類生存和情慾之間的關係。他通過使用無相機攝影技術、傳統黑房工藝、以及即顯膠片材料和現成圖像的應用，創造出大篇幅的抽象作品和獨一無二的即顯膠片雕塑。

蔣鵬奕所獲的獎項包括2011年意大利維羅納博覽會（ArtVerona2011）的Aletti攝影獎、2010年法興銀行中國藝術獎評委會大獎及2009年首屆三影堂攝影獎所頒的美國特尼基金會獎。蔣更獲邀參與2012年赫爾辛基攝影雙年展及被提名2012年Prix Pictet世界環保攝影獎。他的作品被The Burger Collection、中國中央美術學院美術館、法國DSL藏品、法國盧瓦河當代藝術基金會、意大利Aletti銀行基金會、瑞士尤倫斯基金會、法國及美國的Kadist藝術基金會、美國特尼基金會、意大利及德國的裕信銀行藝術收藏及澳洲白兔中國當代藝術收藏所收藏。

蔣鵬奕現於中國北京居住及工作。

About *In Some Time* series

In Some Time is a series of abstract images of dreamy colours. The artist personally manipulated the encounter and physical contact of the light-absorbing and emitting fluorescent paper against 4x5 large format photographic film in the darkroom. Through a series of choreographed actions involving rubbing, sliding and beating the photographic film with the fluorescent paper, the artist left behind traces of fantastical colour fields and bundled lines. Unbridled lines at times flow with intensity and might, but more often linger tenderly as silken fibres, rendering a visual experience full of haptic sensations. Exploiting the essence and specificity of the medium, the artist made images with a cameraless process; rather than photographing, he is painting with light.

關於《在某時》系列

《在某時》是一組色彩夢幻的抽象作品。藝術家在暗房裡安排了螢光紙及4x5攝影膠片的相遇和接觸——能吸光和發光的螢光紙，在感光的攝影膠片身上來回滑動、摩擦，甚至拍打，留下了一遍混沌的迷幻色彩和線條。無拘束的線條時而筆直有勁，更多時柔若如絲，觀看者不難察覺影像蘊藏著強烈的觸感。藝術家利用攝影膠片本身的特性，進行非機械性的造像過程，與其說是攝影，更是以光繪畫。



***In Some Time No. 3* 《在某時 之三》**

2017, Archival inkjet print 收藏級噴墨打印, 178.6 x 140 cm (Image size 圖片尺寸) / 187.3 x 149.3 x 4.5 cm (Framed size 裝裱尺寸),
Edition 版本 : 3 + 2AP

About *Dissolution series*

Jiang Pengyi directly intervenes 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.

關於《消融》系列

藝術家於利用移膜技術對圖像進行直接干預。藝術家透過分離並重置附圖像的顯影乳膜，賦予平面圖像一個載體，創造出獨一無二的作品，並模糊了攝影和雕塑之間的界線。



Dissolution No. 17 《在某時 之十七》

2017, Instant film, acid free cardboard, steel pin 即顯膠片、無酸卡紙、鋼針, 27.5 x 21.5 cm [Cardboard 卡紙] / 30.9 x 25 x 5.5 cm
[Framed size 裝裱尺寸]



Dissolution No. 19 《在某時 之十九》

2017, Instant film, acid free cardboard 即顯膠片、無酸卡紙, 27.5 x 21.5 cm [Cardboard 卡紙] / 30.9 x 25 x 5.5 cm [Framed size 裝裱尺寸]



Dissolution No. 20 《在某時 之二十》

2017, Instant film, acid free cardboard 即顯膠片、無酸卡紙, 27.5 x 21.5 cm [Cardboard 卡紙] / 30.9 x 25 x 5.5 cm [Framed size 裝裱尺寸]



Dissolution No. 21 《在某時 之二十一》

2017, Instant film, acid free cardboard, steel pin 即顯膠片、無酸卡紙、鋼針, 27.5 x 21.5 cm [Cardboard 卡紙] / 30.9 x 25 x 5.5 cm
[Framed size 裝裱尺寸]

Jiang Zhi

b. 1971, Hunan Province, 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); “Canton Express: Art of the Pearl River Delta” (M+ Museum, Hong Kong, 2017); the 9th Shanghai Biennale (Shanghai Power Station of Art, Shanghai, China, 2012); the 4th 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 50th Biennale di Venezia (Venice, Italy, 2003); and “P_A_U_S_E”, the 4th 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.

蔣志

1971年，生於中國湖南省

蔣志於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）、香港M+的“廣東快車：珠江三角洲的藝術”（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。

About *Fade* series

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80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。



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 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

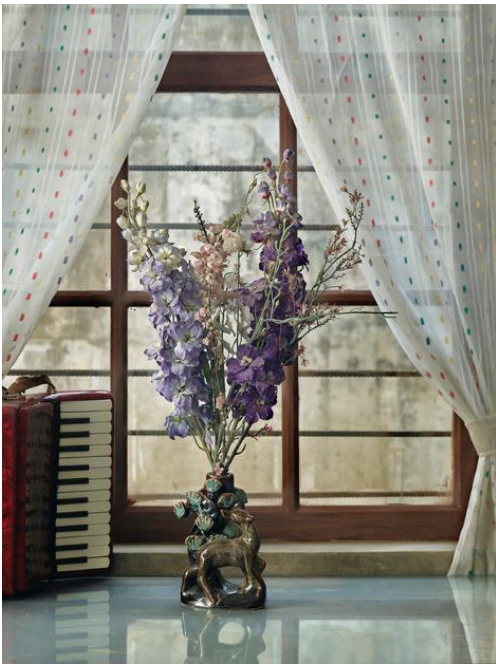
105 x 78 cm [Image size 圖片尺寸] / 126.4 x 99.4 x 6 cm [Framed size 裝裱尺寸], Edition 版本 : 6 + 2AP

FOR IMMEDIATE RELEASE

Blindspot Gallery participates in PHOTOFAIRS | Shanghai 2018 featuring works by Jiang Zhi, Jiang Pengyi, Chen Wei and South Ho Siu Nam

Date: 21 - 23 September 2018

Venue: Booth D25, Shanghai Exhibition Center, Shanghai, China



Blindspot Gallery is delighted to participate in “PHOTOFAIRS | Shanghai 2018”, presenting the works of Jiang Zhi, Jiang Pengyi, Chen Wei, and South Ho Siu Nam.

In the *Fade* series (2016-17), Jiang Zhi photographs 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”.

Jiang Pengyi’s *In Some Time* (2015-17) is a series of abstract images of dreamy colours, the result of a cameraless analogue technique in which Jiang personally manipulates the physical contact of coloured fluorescent paper against 4×5 large format photographic film

in the darkroom. The former absorbs and emits light, while the latter registers and fixes the light reflection by a silver-salt reaction. Using photography to paint with light, the process is as much about the mastery of photo-chemistry as the pursuit of accidental beauty in the temporary connection between two sensing and reactive bodies.

In *Dissolution* (2016-17), Jiang Pengyi directly intervenes 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.





Chen Wei's photographic works are centred around his studio practice. Meticulously constructed in miniature and staged inside his studio, these fictional scenes are often ironically vacated and devoid of people. In *Entrance of the Garden* (2009), overgrown vegetation boisterously blocks the door from the outside. An ever-present motif in Chen's work, the sense of abandonment exposes the psychological and socio-political characters of contemporary China: collective yearning for betterment, disillusionment of urbanisation, and the powerlessness of individuals against systemic forces.

South Ho Siu Nam's *Into Light* (2007-2008) is a series of black



and white photographs of pedestrian tunnels, taken at different locations in Hong Kong at night. The artist then hand-makes the print with the traditional darkroom process. In 2009, Ho was awarded the Hong Kong Contemporary Art Biennial Awards with this series. The entire series of *Into Light* is in the collection of San Francisco Museum of Modern Art (SFMOMA).

About the Artists

Jiang Zhi (b. 1971 in Yuanjiang, Hunan, China) graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Writing 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. Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012).

Jiang Pengyi (b.1977, Yuanjiang, Hunan, China) graduated from 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 with the use of cameraless analog technique and traditional darkroom processes. Jiang was 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.

Chen Wei (b. 1980, Zhejiang, China) graduated from Zhejiang University of Media and Communications in 2002. Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio. Chen's recent solo exhibitions include "Chen Wei: The Club" (Centre for Contemporary Photography, Melbourne, Australia, 2017), and "Chen Wei: In the Waves" (K11 chi art museum, Shanghai, 2015).

South Ho Siu Nam (b. 1984, Hong Kong) graduated from the Hong Kong Polytechnic University in 2006. Ho's artistic practice began with photography and has since evolved to the inclusion of performance, drawing and mixed media installations. Ho participated in group exhibitions in various international institutions, including LOOK/17 Liverpool International Photography Festival (2017); Asia Society (Hong Kong, 2017); and CHINA 8 (Germany, 2015). In 2009, he was awarded the Hong Kong Contemporary Art Biennial Awards.

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:

Jiang Zhi, *Fade 14*, 2016-2017, Archival inkjet print, 126 x 95 cm, edition of 6 + 2AP

Jiang Pengyi, *Dissolution No.20*, 2017, Instant film, acid free cardboard, steel pin, acrylic box, 27.5 x 21.5 cm

Chen Wei, *Entrance of the Garden*, 2009, Archival inkjet print, 100 x 120 cm, edition of 6

South Ho Siu Nam, *Into Light I*, 2007-2008, Gelatin silver print, 45 x 45 cm, edition of 10

(Image courtesy of artists and Blindspot Gallery)

即時發佈

刺點畫廊參展上海藝術博覽會 2018

展出藝術家： 蔣志、蔣鵬奕、陳維、何兆南

二零一八年九月二十一日至九月二十三日

地點：中國上海展覽中心展位 D25（上海市中心靜安區延安西路 1000 號）



刺點畫廊宣佈參展“影像上海藝術博覽會2018”，展出四位藝術家蔣志、蔣鵬奕、陳維和何兆南的攝影作品。

蔣志於《舊顏》系列裡，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、絹花和料器花為主體，構建了上個世紀八十年代中國社會大眾普遍的家居場景，重塑那個年代人們對美好生活的想象和審美追求。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。

蔣鵬奕的《在某時》是一系列夢幻色彩的抽象畫面。以無相機技術、手工製作的影像，是螢光紙和大篇幅攝影膠片在暗房裡進行接觸後的效果。螢光紙具吸光和

釋放光的特性，而感光的攝影膠片則通過銀鹽化學反應記錄了螢光紙釋放的光芒。予攝影以光繪畫，這個造像過程是對光學作用的掌握，更是一種對兩個異體的連結而產生的偶然美的追求。

蔣鵬奕於另一系列《消融》中，利用移膜技術對圖像進行直接干預。藝術家透過分離並重置附圖像的顯影乳膜，賦予平面圖像一個載體，創造出獨一無二的作品，並模糊了攝影和雕塑之間的界線。





陳維的攝影創作都在工作室內進行，以現成物和道具、精心製作微觀物件和模型，構建具私密感而且空無一人的場景。在作品《花園入口》(2009)中，茂密生長的植物從外面徹底地堵塞了出口。這種被人遺棄的狀態經常出現於陳維的作品中，透露了當代中國的社會特質和精神結構：向前的集體精神、對城市化的失望、以及個體在系統外力下的無力。



何兆南的《光之道》是一組於夜間在香港不同地點拍攝的行人隧道的黑白銀鹽照片，並由藝術家以傳統黑房技術親手沖曬。於2009年，何兆南憑此作品獲得「香港當代藝術雙年獎」。《光之道》完整作品系列為美國舊金山現代藝術博物館所收藏。

關於藝術家

蔣志（1971年生於中國湖南省沅江）1995年畢業於中國美術學院。蔣志的創作媒介包括攝影、繪畫、錄像及裝置；寫作亦是他重要的創作媒介。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。蔣氏曾於深圳OCAT美術館（2016）和廣東時代美術館（2012）舉辦個人回顧展。

蔣鵬奕（1977年生於中國湖南省沅江）於2014年畢業於杭州中國美術學院。蔣通過對運用攝影材質的不同實驗，持續探索攝影媒介無止的潛能。他近期的創作由數碼攝影轉向傳統黑房技術和無相機攝影。蔣所獲的獎項包括2011年意大利維羅納博覽會（ArtVerona2011）的Aletti攝影獎、2010年法興銀行中國藝術獎評委會大獎及2009年首屆三影堂攝影獎所頒的美國特尼基金會獎。

陳維（1980年生於中國浙江省）在2002年於浙江傳媒學院畢業。陳氏在工作室內精心營造模擬場景，組合各種現成物、道具和佈局，以建構不同的個人及社會敘事。他近期的個展包括澳洲墨爾本當代攝影中心的“Chen Wei: The Club” (2017) 及上海chi K11美術館的“在浪裡” (2015)。

何兆南（1984年生於香港）於2006年畢業於香港理工大學。何兆南的藝術創作始於攝影，並持續發展至行為、繪畫及混合媒介裝置。何兆南曾參加多個機構與博物館的群展，包括英國利物浦國際攝影節 (2017)、香港亞洲協會 (2017) 及德國的CHINA 8 (2015)。於2009年，他獲頒「香港當代藝術雙年獎2009」年度獎。

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，畫廊以當代攝影及影像主導的創作為重點，同時亦展出其他當代藝術媒介。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 與郭麗兒小姐聯絡。

圖片說明：

蔣志，《舊顏 14》，2016-2017，收藏級噴墨打印，126 x 95 厘米，版本：6+2AP

蔣鵬奕，《消融之二十》，2017，即顯膠片、無酸卡紙、鋼針、亞加力膠盒，27.5 x 21.5 厘米

陳維，《花園入口》，2009，收藏級噴墨打印，100 x 120 厘米，版本：6

何兆南，《光之道 壹》，2007-2008，銀鹽紙基，45 x 45 厘米，版本：10

（圖片由藝術家及刺點畫廊提供）



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