



7-10 NOV 2019

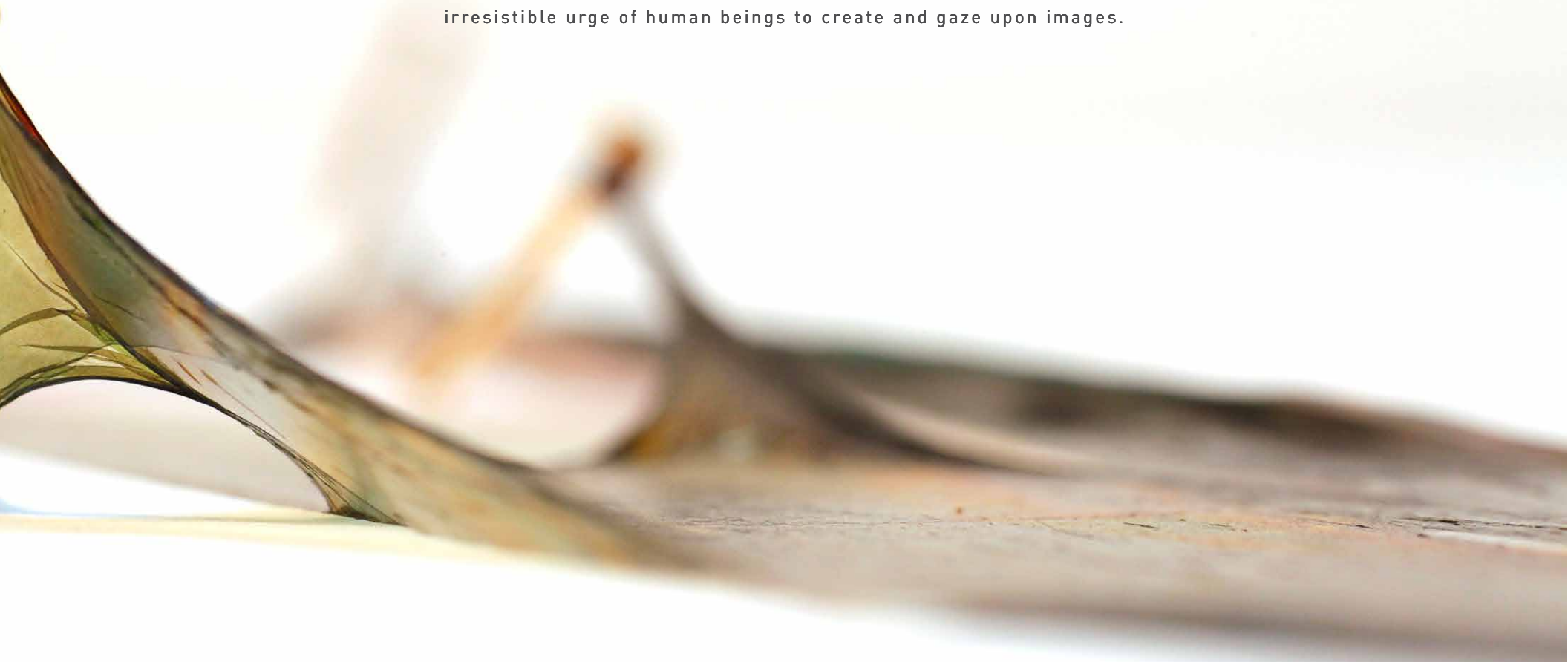
JIANG PENGYI | JIANG ZHI | PIXY LIAO

PARIS
PHOTO

GRAND PALAIS PARIS
Booth B05



Jiang Pengyi is renowned for his cameraless photography that pushes the boundary of the medium and explores the limits of the materiality of light. In this series, *Medium*, the artist uses instant films to capture found images of Christian and Buddhist art, and then manipulates the work with an emulsion lift, draping them to create unique objects that blur the line between photography and sculpture. The artist likens the intimate and private contact between the photographer and the film in the dark room as the eroticism between lovers, or the spiritual experience between human and a higher being. Not only does the artist reference the history of aniconism and iconoclasm in major world religions, he testifies to the irresistible urge of human beings to create and gaze upon images.





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.

JIANG PENGYI



Medium No. 1

2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 27.4 x 21.5 x 2.5 cm

Framed size: 36.2 x 30.3 x 7.2 cm



Medium No.7 《导体 No.7》

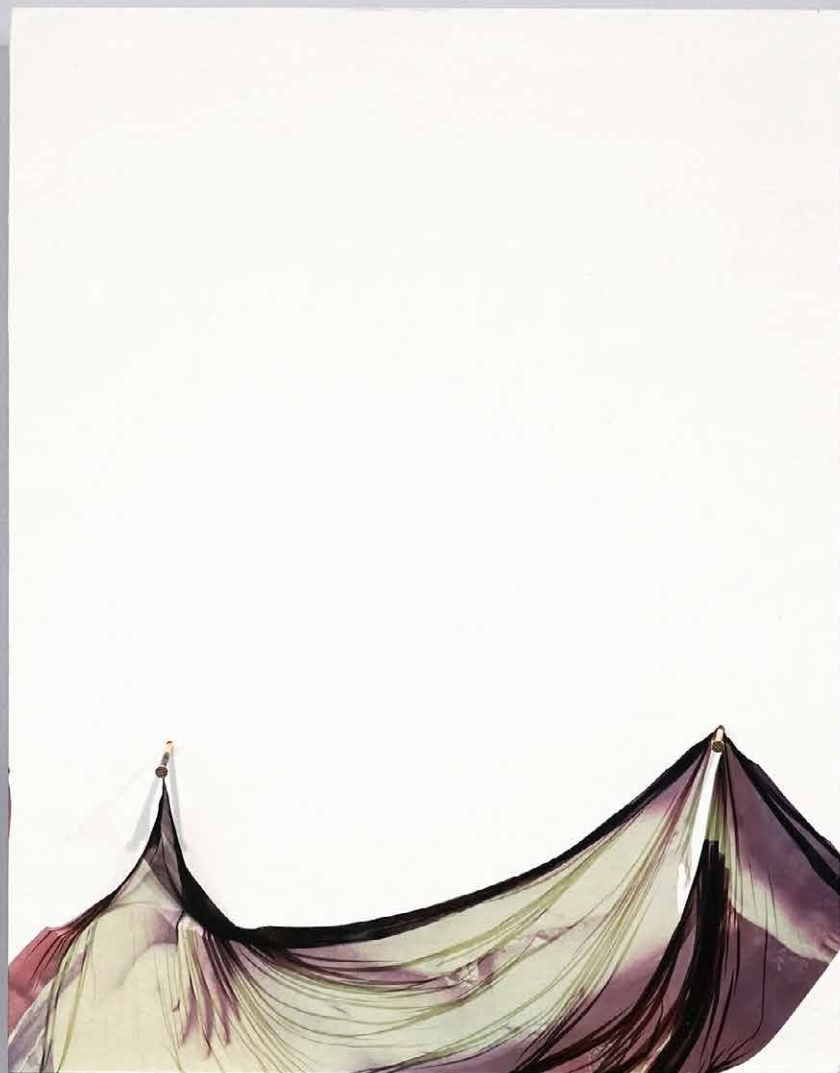
2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 27.4 x 21.5 x 2.5 cm

Framed size: 36.2 x 30.3 x 7.2 cm

JIANG PENGYI



Medium No.9 《导体 No.9》

2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 27.4 x 21.5 x 2.5 cm

Framed size: 36.2 x 30.3 x 7.2 cm

JIANG PENGYI



Medium No.11 《 导体 No.11 》

2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 27.4 x 21.5 x 2.5 cm

Framed size: 36.2 x 30.3 x 7.2 cm



Medium No. 12 《 导体 No. 12 》

2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 27.4 x 21.5 x 2.5 cm

Frame size: 36.2 x 30.3 x 7.2 cm



Medium No. 14 《 导体 No.14 》

2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 27.4 x 21.5 x 2.5 cm

Framed size: 36.2 x 30.3 x 7.2 cm

JIANG PENGYI



Medium No.25 《导体 No.25》

2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 33.4 x 25.8 x 2.9cm

Framed size: 42.3 x 34.9 x 7.2 cm

JIANG PENGYI



Medium No.29 《导体 No.29》

2018

Instant film, acid free cardboard, 18K gold nail

Artwork size: 33.4 x 25.8 x 2.9cm

Framed size: 42.3 x 34.9 x 7.2 cm

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 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.



A photograph of a yellow flower in a pot with flames rising from the base, part of Jiang Zhi's 'Love Letters' series. The flower is a bright yellow, trumpet-shaped bloom on a long, thin green stem. The stem curves from the bottom left towards the right. At the base of the stem, where it meets a dark, textured pot, there are flames rising. The flames are orange and yellow, with some smoke. There are two dark green leaves on the stem, one near the base and one further up. The background is a plain, light-colored wall.

JIANG ZHI

In the iconic *Love Letters* series (2011-2014) dedicated to the memory of his deceased wife, JIANG Zhi sets living flowers on fire, and photographs the moment when petals and flames coexist in the equanimity of beauty and suffering. The artist staged a visceral way to mourn, to imagine suffering, and to create a fleeting yet perpetual moment suspended between destruction and rebirth, agony and sweet melancholy.

Flower and Flame

A Paradoxical Perspective of the “Love Letters”

Jiang Zhi

The day after I finished shooting the “Love Letters”, I sat in the chair, exhausted. The studio was full of flowers, dozens of different kinds of flowers. Half of them were burnt. The blended odor of plants lingered in the air, mixing with the intoxicating smell of alcohol.

I stared blankly at a flower.

When I first began this project, I did not know the name of this flower. It was called Phalaenopsis (Orchid of Butterfly). Almost twenty years ago, I wrote a fairy tale about love. The story was about a butterfly of a rare species falling in love with a flower. One day of the carefree butterfly flew away and came back to find the flower withered.

Devastated, the butterfly appealed to an entomologist “Make me into a specimen,” he pleaded. He wanted to be together with his beloved flower forever. I suddenly realized that I had come across a flower whose name was “butterfly” and I had named this series of works “Love Letters”. I was startled by my unconscious association of the butterfly and the flower. I wondered if there was really something called “destiny”?

I do not, of course, totally believe in destiny. I believe that destiny is to possess an intentional understanding of certain symbols. It is this intention understanding of certain symbols. It is this intention that I believe in. Intentions derive from desires. What kind of desire did I possess when I named these burning flowers “Love Letters”? Flowers, fire. What do these mean to me? What state was I in at the

moment, what state was I in that moment? How did I come to think of flowers and fire together? What desire led me in that moment to associate the symbols of fire and flowers?

What if this person is not the same person? Has he changed into another person? Are you still the same person as you were a few years ago? How did you look at a flower a few years ago? It was a flower that might have meant nothing to you. But it is the way one sees things that is deeply personal. When a flower is not just a flower, that is when it takes on a deeper meaning. How one sees things is what differentiates “I” from the others.

On the night of my birthday in March 2010, my wife arranged a party for me at a bar. She invited many friends. Champagne glasses were stacked on top of each other, like a pyramid. A friend lit a flame at the peak of the pyramid; blue flames cascaded down. It was beautiful. At home the next day, I took the first photo of burning flowers. My wife died later that year. I will never forget the birthday party she organized for me. She loved flowers. Her Chinese name was 兰 (lan), meaning “orchid”. I spent the next few years setting fire to orchids.

In an interview two years ago, I said that “Love Letters” is about love. It is dedicated to the person who is in love and is loved, the one who has loved or has been loved. It is for you, for him, for her, and for me. It is for the people from the past and from the future. It is the police and thieves, doctors and patients, enemies and friends...

However different these people might be, they are all equal from the perspective of love. “Love Letters” is dedicated to everyone.

Perhaps instead of saying that “Love Letters” is about love, it would be better to say that it is more about people. In this sense, “Love Letters” is directed against the simplification of a diverse, ever-changing person into just “some person”. I refuse to link the word “love” just to intimate feeling. And what about fire. When a flower is ablaze, it is neither just a flower nor a fire. It is not just burning or fading, it is not just sweetness or agony, destruction or rebirth.

I stopped for a moment and looked at the flower again. I sat there facing the flower. My pupils absorbed the light that the flower diffused. My retina took in the light and transcribed it into signals. My brain’s visual processor processed the signals and translated them into an image. Then my brain’s decoding system refined the image and configured it, telling me, “I saw this flower, it was like that...” What we see is not reality, but a cognitional interpretation of reality. In this sense, I believe perception is about the brain’s intrinsic structure, rather than things we see from the external being.

So, in “Love Letters”, I believe we perceive the flowers and fire not from the external world but from within our minds.

JIANG ZHI



Love Letters No.6 《情書之六》

2014

Archival inkjet print

106 x 80 cm

Image size: 106 x 80 cm

Framed size: 111.5 x 88.5 x 3.5 cm



Love Letters No.12 《情書之十二》

2014

Archival inkjet print

Image size: 106 x 80 cm

Framed size: 111.5 x 88.5 x 3.5 cm

JIANG ZHI



Love Letters No. 15 《情書之十五》

2014

Archival inkjet print

Image size: 106 x 80 cm

Framed size: 111.5 x 88.5 x 3.5 cm



Love Letters No. 16 《情書之十六》

2014

Archival inkjet print

Image size: 106 x 80 cm

Framed size: 111.5 x 88.5 x 3.5 cm

P I X Y L I A O

(b. 1979, Shanghai, China)

Liao is a multidisciplinary artist whose practice covers photography, installation and performance. Liao is known for her staged photography, where she poses with her boyfriend-turned-muse, Moro. Her works challenge the traditional gender roles in heterosexual couples, humorously revealing the multitude of ways to be together.

In 2019, Liao had a major solo exhibition at the Rencontres d'Arles in Arles, France.

Liao has also participated in exhibitions and performances in institutions internationally, including the UCCA Center for Contemporary Art (Beijing, China); He Xiangning Art Museum (Shenzhen, China); the Museum of Sex (New York, USA); Asia Society (Houston, USA); Open Eye Gallery (Liverpool, UK); and Firstdraft Gallery (Sydney, Australia). Liao currently lives and works in New York.



Pixy LIAO's ***Experimental Relationship*** is a celebration of the naturally unconventional relationship between the artist and her partner Moro, who is Japanese and five years her junior. ***Experimental Relationship*** playfully subverts the conventions of traditional power dynamics through a hyperawareness in the performativity of gender, often presenting the female artist in the dominant role and her partner in a submissive position. Liao stages images that range from the intimate to the risqué, as the artist questions concepts such as heteronormativity, gender hierarchy, and the public-private domains of a relationship.

PIXY LIAO



Debut

2012

C-print

37.5 x 50 cm

Edition 2 of 5

75 x 100 cm

Edition 1 of 3

PIXY LIAO



*How to build a
relationship with
layered meanings*

2008

C-print

75 x 100 cm

Edition 2 of 3

75 x 100 cm

Edition 3 of 3

PIXY LIAO



Kiss Exam

2015

C-print

75 x 100 cm

Edition 1 of 3

75 x 100 cm

Edition 2 of 3

PIXY LIAO



Holding

2014

C-print

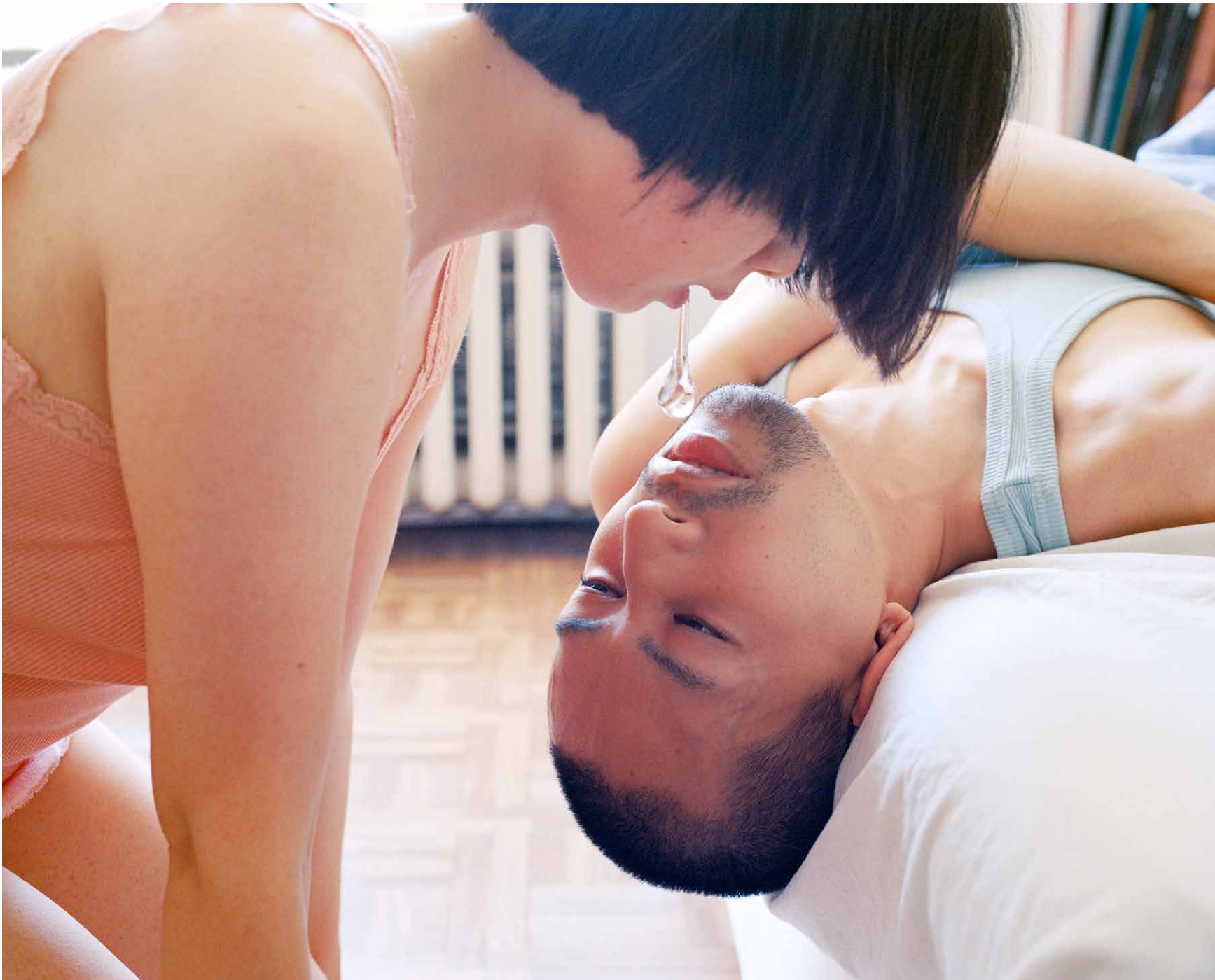
75 x 100 cm

Edition 2 of 3

75 x 100 cm

Edition 3 of 3

PIXY LIAO



Spit

2014

C-print

37.5 x 50 cm

Edition 3 of 5

75 x 100 cm

Edition 2 of 3



Ping Pong Balls

2013

C-print

37.5 x 50 cm

Edition 4 of 5

75 x 100 cm

Edition 3 of 3

PIXY LIAO



Nipple Kiss

2014

C-print

37.5 x 50 cm

Edition 1 of 5

75 x 100 cm

Edition 1 of 3

PIXY LIAO



Red Nails

2014

C-print

50 x 37.5 cm

Edition 4 of 5

100 x 75 cm

Edition 3 of 3



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Opening hours: Tue - Sat, 10:30am - 6:00pm; closed on public holidays