

JIANCANG PENG-YI

蔣 鵬 突  
太陽！太陽！

SUN! SUN!

18.5-3.7.2021









***Sun! Sun!*** is Jiang Pengyi's fifth solo exhibition at Blindspot Gallery since 2010. This exhibition presents three recent photographic series by Jiang: his newest large-scale series *Sun! Sun!* (2018-2020), *Foresight* (2017-2018), and emulsion lift series *Medium* (2017-2018). Extreme conditions materialize into fixed photographic images – the brightest burn of sunlight, the bacterial craters in the dark side of the moon, and the spiritual ecstasy of contact. Jiang's solo exhibition testifies to the pre-human desire to create images, narrating a history of photography that exists before human intervention and stretches beyond technological innovation.


Following through Jiang's committed experimentation with analogue processes in photographic materials, these three series feature various exothermic, chemical and sculptural manipulation on negative and polaroid films. These myriad approaches in experimentation dates back to his pivot from the exteriority of digital photography to the interiority of cameraless photography, manifesting the creative thread from the darkroom manipulation of *Dark Addiction* (2013), *Intimacy* (2014), *In Some Time* (2015-2016), *The Sun Matched with the Sea* (2017), and *Dissolution* (2017). Jiang's analogue work recalls Jeff Wall's seminal essay *Photography and Liquid Intelligence* (1989), where Wall sketches the uneasy tension between the wet movement of nature and the dry optical mechanics of photography.

《太陽!太陽!》為蔣鵬奕於刺點畫廊自2010年來的第五次個展。展覽呈現蔣氏近期的三組攝影系列，包括全新的大幅創作《太陽!太陽!》(2018-2020)、《預見》(2017-2018)以及寶麗來移膜系列《導體》(2017-2018)。從太陽灼目的光暈，到月亮暗面的細菌斑紋，到神聖的狂喜，這三組創作將觸碰著永恆的素材顯影於攝影圖像之中。是次個展呈現藝術家對圖像創造的原始慾望的印證，亦娓娓道來一個既超越技術創新又先於人類介入的攝影史。

延續蔣鵬奕對膠片攝影的持續實驗，展覽中的三組創作呈現出藝術家對底片及寶麗來膠片從熱力到化學物質、到塑形的多重把玩。這些實驗手法可以追溯至藝術家早期從數碼攝影的外部意象向無相機攝影的內部意象的轉向，在諸如《幽暗之愛》(2013)、《親密》(2014)、《在某時》(2015-2016)、《海洋匹配太陽》(2017)和《消融》(2017)等作品中，蔣氏暗房實驗的創作線索可見一斑。藝術家Jeff Wall在其1989年的文章《攝影以及液態智能》中論及濕潤的自然律動與乾燥的攝影技術間的張力，而蔣氏的創作正正回應著這一質感界線。







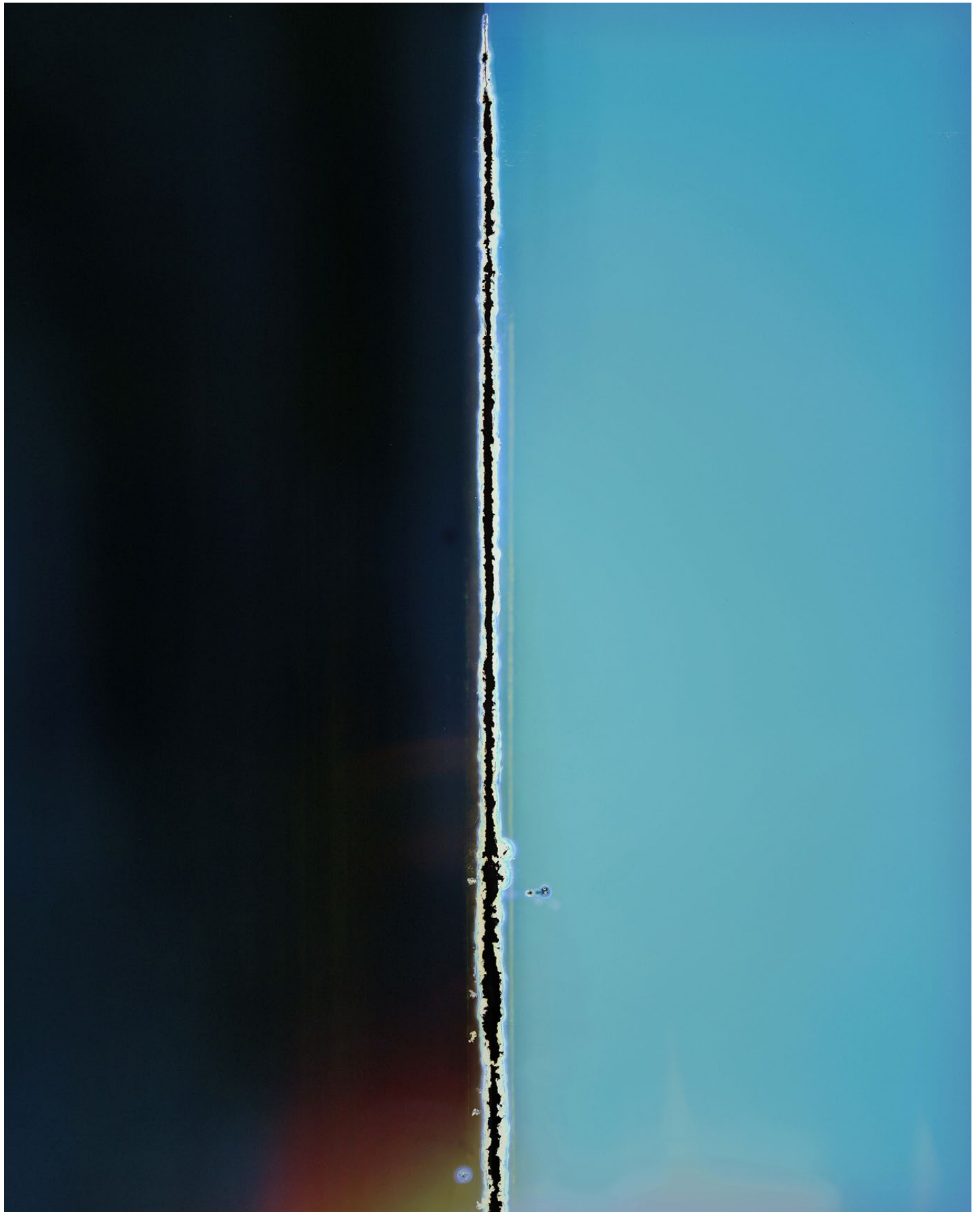
In *Sun! Sun!*, Jiang Pengyi harnesses nuclear forces in a balance of uncontrollable combustion and meticulous experimentation. The artist uses a magnifier to focus diffuse sunlight, creating flames that burn through a proprietary cardboard-contraption covering the opening of the light-sensitive film, creating fissures for incandescent exposure. The resulting images are multisensorial spectral arrays of burns, like scars on retina tissues, like afterimages when we stare at the sun for too long, the ghostly spectra that have long fascinated aesthetes, theoreticians and artists. Following the spectral theories of Goethe and Schopenhauer, Jiang belongs to a tribe of sun gazers, with an obsession for violent gesture and childish glee in conjuring fire magic.

在《太陽！太陽！》中，蔣鵬奕操控著太陽光子的能量，在不可控的爆發與一絲不苟的實驗間製造平衡。他利用放大鏡聚焦散射的日光，灼燒內置有感光相紙的特製容器，以捕捉太陽射線破「窗」而入時的灼熱光量。作品呈現的圖像如同日光的幽魂留下的、帶著痛感的灼燒，既像是視網膜上的傷疤，又像是直視日光後留下的殘影。這鬼魅的光，是美學家、理論家和藝術家們自古癡迷的對象。接續哥德及叔本華的光譜理論，蔣正如一個日光的直視者，在召喚火的魔法中滿溢著對殘酷的癡迷。



*Sun! Sun! No. 2*  
太陽!太陽!第2號  
2018  
181 x 145 cm



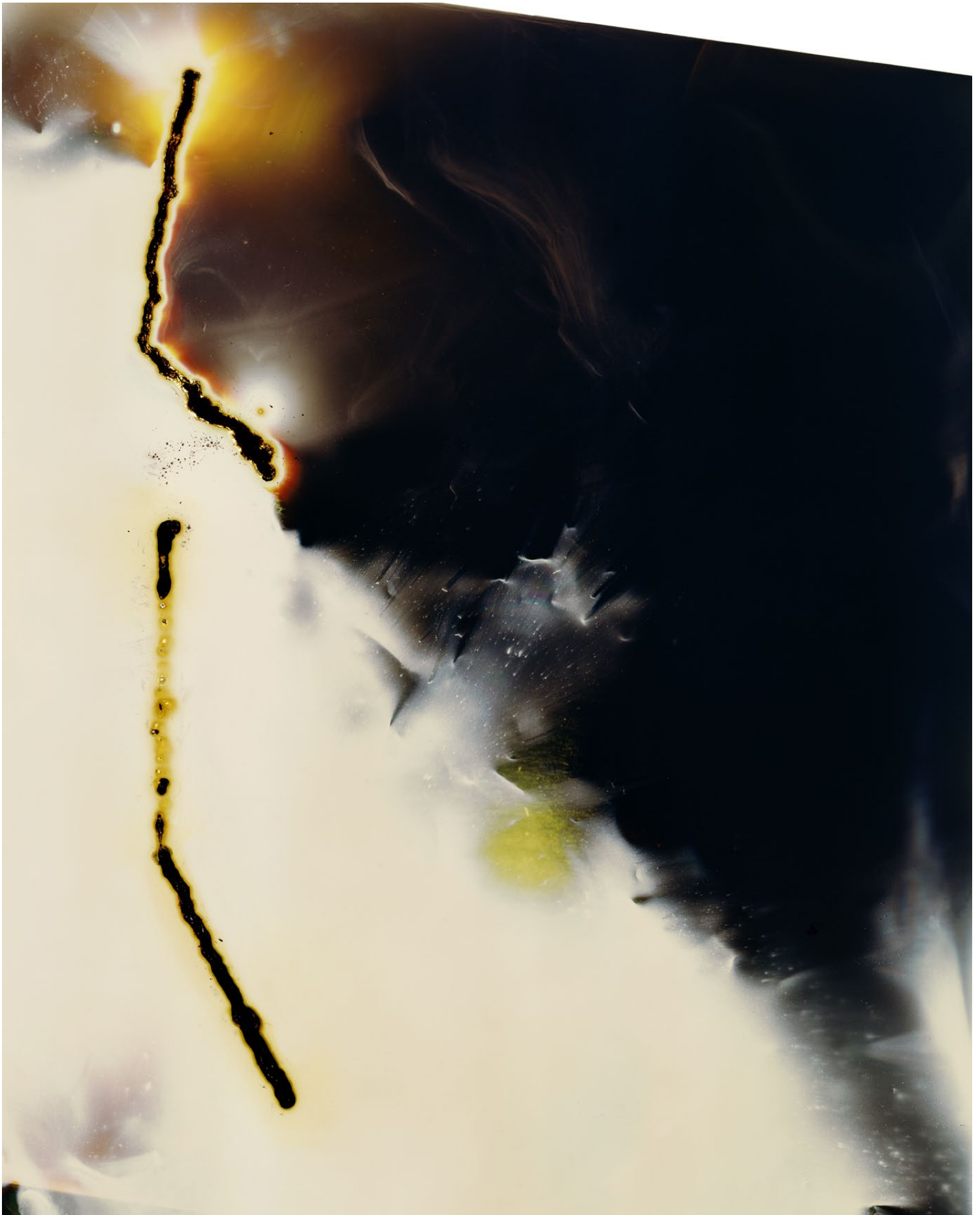


*Sun! Sun! No. 3*

太陽!太陽!第3號

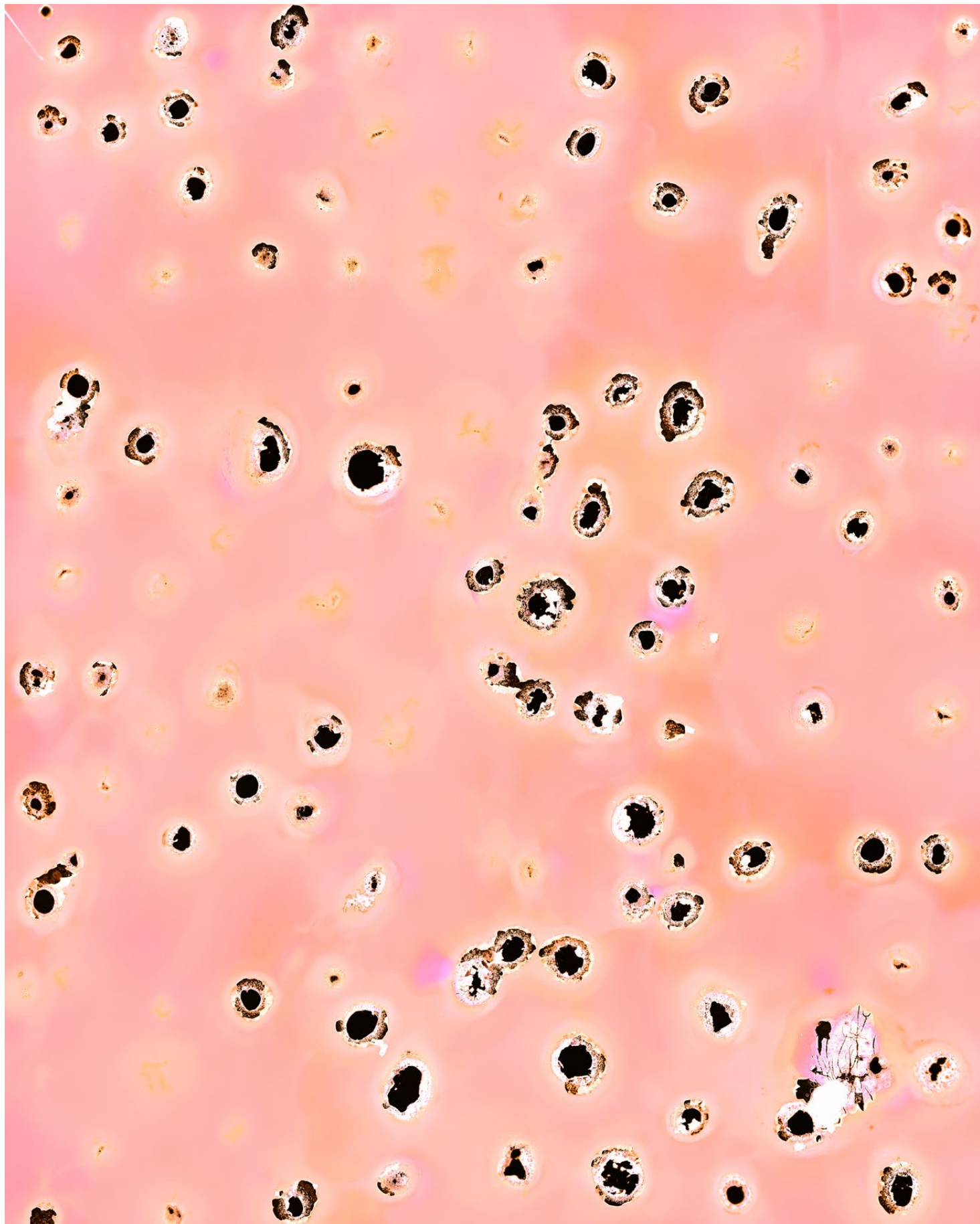
2018

150 x 120 cm



*Sun! Sun! No. 7*  
太陽!太陽!第7號  
2018  
181 x 145 cm



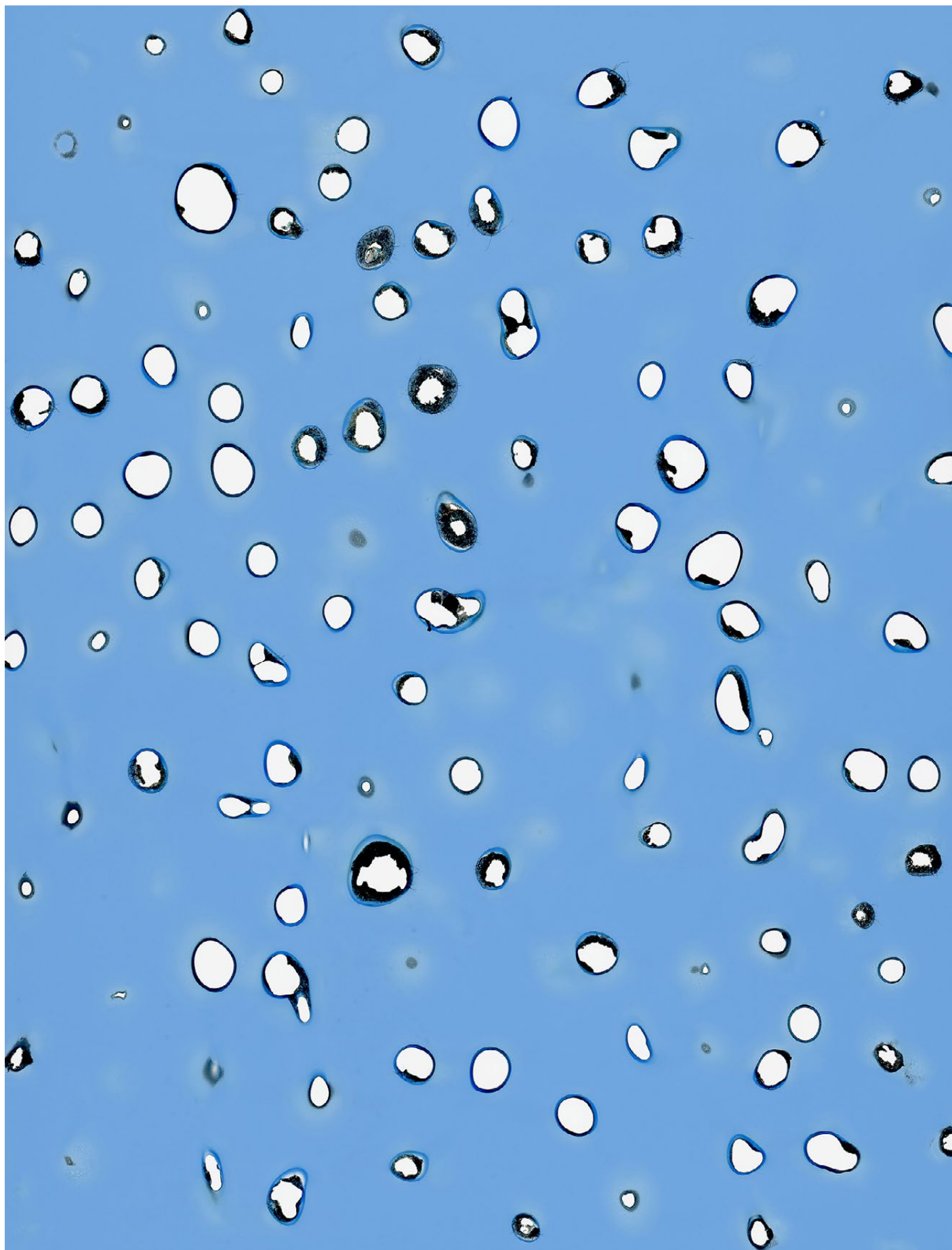


*Sun! Sun! No. 4*

太陽!太陽!第4號

2019

181 x 145 cm



*Sun! Sun! No. 9*

太陽!太陽!第9號

2020

150 x 114 cm






**Sun! Sun! No. 34**

**太陽!太陽!第34號**

2019

100 x 78 cm



Migrating to the dark side of the moon, Jiang creates the *Foresight* series in abject chthonic darkness, Icarus descending upon the underworld. The artist places refuse like fruits and vegetables on negatives and abandons the heap for organic processes to take its course. As times passes, fecund bacteria and fungi colonize, decompose, and release bioluminescent pigment, a microorganic ink painting by other means. These underground activities create psychedelic images and unknowable patterns freed from human agency. Harking back to the uncontrollability of traditional film photography, the resulting image remains a mystery till the final moment of reveal and fixing. The title *Foresight* is thus a misnomer, for the series is founded on the utter failure to foresee a certain future, an ecological indictment for consumerist excesses, blind leading the blind.

由太陽走向月球的暗面，蔣鵬奕在《預見》中創作出幽深的黑暗，一如伊卡洛斯折翼後墜入的冥域。藝術家將被棄置的水果和蔬菜放在負片上，在漫長的時間裡，細菌將它們佔領並分解，釋放出帶有生物光暈的色澤，形成一幅微生有機的水墨繪畫。隱秘的腐蝕創造出迷幻的圖像和躍出人類意志的神秘紋理。正如傳統膠片攝影的不可控制，作品的圖像在最終顯影之前都始終不可預見。因此，作品名《預見》言不由衷，揭示出未來的不可預見性，一如我們在當下消費過剩的脆弱生態裡，只能盲然前行。













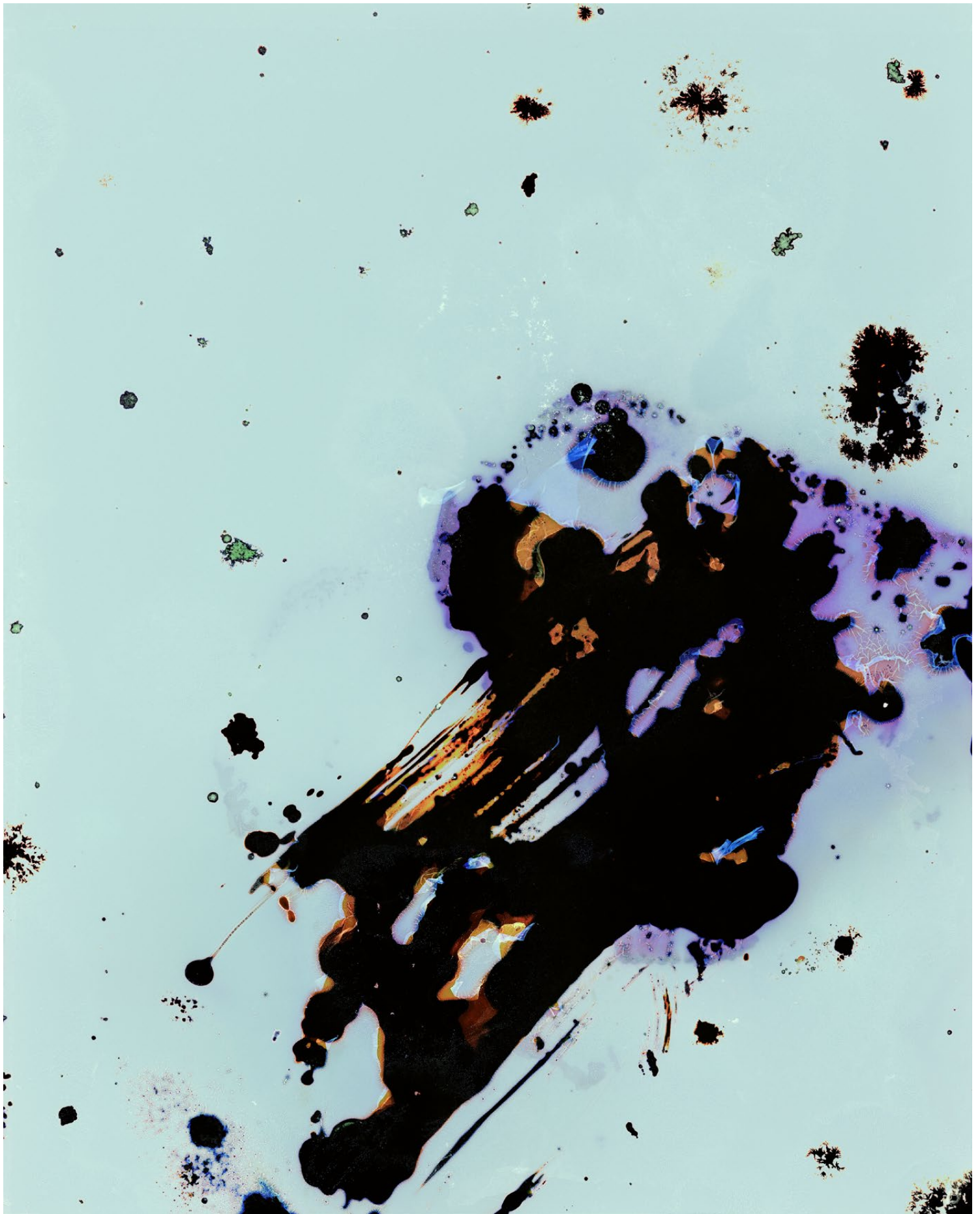
*Foresight No.2*

預見 第2號

2017-2018

189 x 150 cm





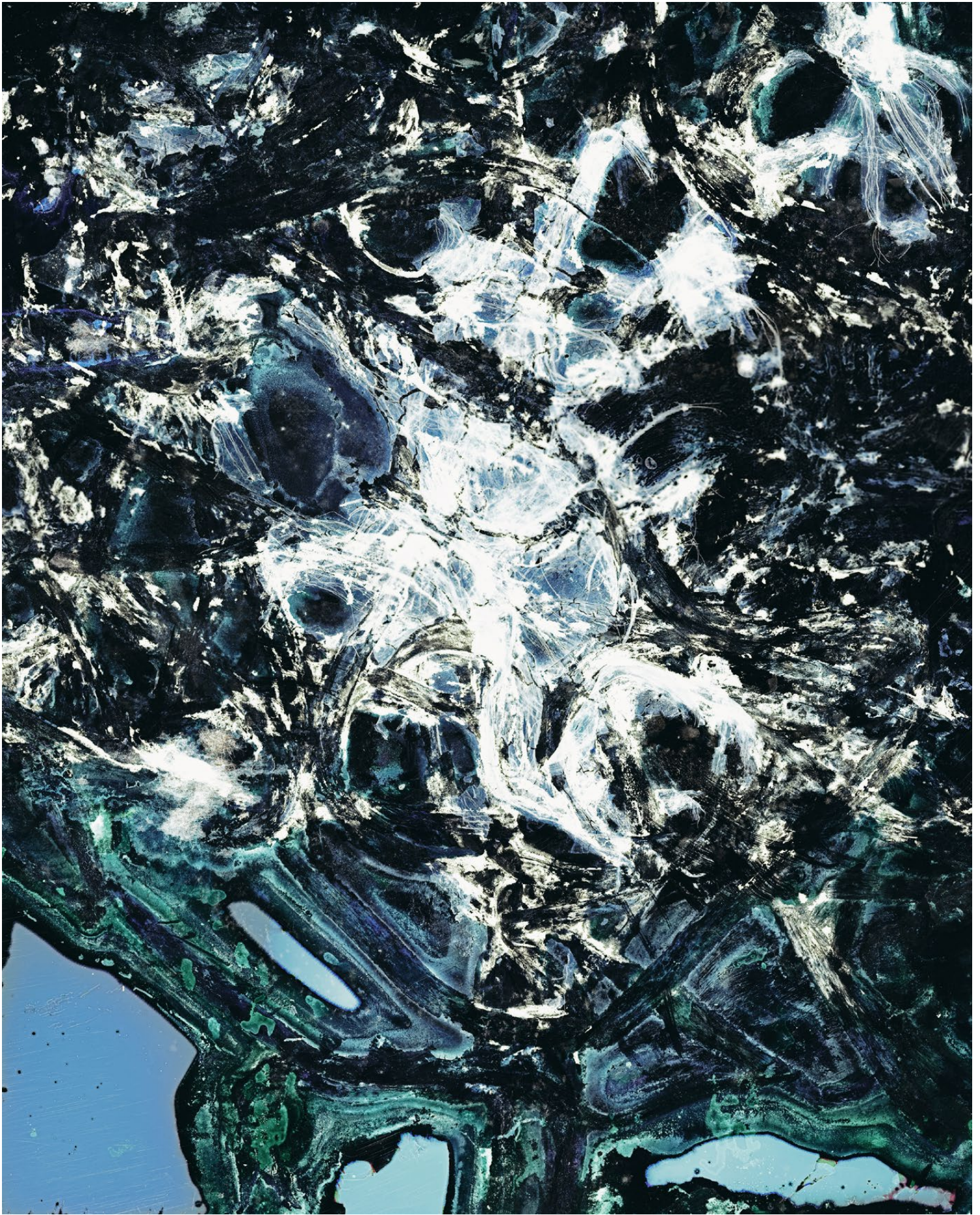
*Foresight No.4*

預見 第4號

2017-2018

150 x 120 cm





*Foresight No.10*

預見 第10號

2017-2018

187 x 150 cm





*Foresight No.14*

預見 第14號

2017-2018

100 x 80 cm





*Foresight No.16*

預見 第16號

2017-2018

189 x 150 cm









*Foresight No.18*

預見 第18號

2017-2018

100 x 80 cm



**Foresight No.26**

預見 第26號

2019

46 x 35 x 5 cm



**Foresight No.27**

預見 第27號

2019

46 x 35 x 5 cm



For a medium commutes us between the earthly existence and celestial transcendence. Not all is cameraless, and in *Medium*, Jiang 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. Recall the Holy of Holies in the temple of Jerusalem, the ecstasy of Saint Teresa's, and the martyrdom of Saint Sebastian. The artist likens the intimate and private contact between the deity-photographer and the receptive-film in the dark room as the eroticism between lovers, or the spiritual experience between human and a higher being. In Jiang's deconstructive gestures, not only does the artist reference the history of aniconism and iconoclasm in major world religions and political regimes, he testifies to the irresistible urge of human beings to create and gaze upon images.

透過導體，我們方可穿梭於現實與聖神之間——作為圖像的導體，相機亦時而出現在蔣鵬奕的創作中。在作品《導體》中，蔣氏用即時成像膠片拍攝現成的基督教及佛教藝術圖像，並將相片移膜、製造出褶皺，最終成為介於攝影與雕塑之間的獨特形態——令人想起耶路撒冷聖殿的至聖所、聖女大蘭德的狂喜、聖巴斯弟盎的殉道。他將攝影師與感光膠片在暗房中的親密接觸視為愛人間的情慾，或是人類感受聖諭時的靈性體驗。藝術家對宗教圖像的解構不僅指向反偶像主義的傳統，亦驗證著人類創造並凝視圖像的原始衝動。









**Medium No.1**

導體 第1號

2018

36.2 x 30.3 x 7.2 cm



**Medium No.7**

導體 第7號

2018

36.2 x 30.3 x 7.2 cm





**Medium No.9**

導體 第9號

2018

36.2 x 30.3 x 7.2 cm







**Medium No.11**

導體 第11號

2018

36.2 x 30.3 x 7.2 cm



**Medium No.12**

導體 第12號

2018

36.2 x 30.3 x 7.2 cm





**Medium No.14**

導體 第14號

2018

36.2 x 30.3 x 7.2 cm



**Medium No.25**

導體 第25號

2018

42.3 x 34.9 x 7.2 cm





**Medium No.29**

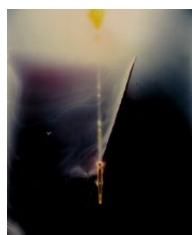
導體 第29號

2018

42.3 x 34.9 x 7.2 cm

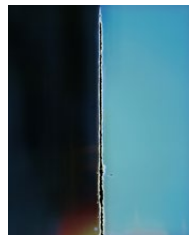






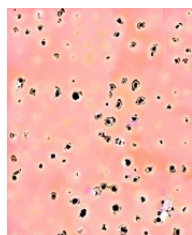
**Sun! Sun! No. 2**  
太陽!太陽!第2號

2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
181 x 145 cm  
Edition 版本: 3 + 2AP



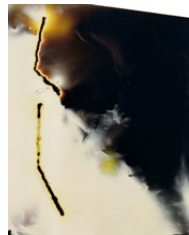
**Sun! Sun! No. 3**  
太陽!太陽!第3號

2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
150 x 120 cm  
Edition 版本: 3 + 2AP



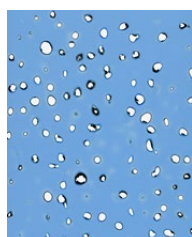
**Sun! Sun! No. 4**  
太陽!太陽!第4號

2019  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
181 x 145 cm  
Edition 版本: 3 + 2AP



**Sun! Sun! No. 7**  
太陽!太陽!第7號

2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
181 x 145 cm  
Edition 版本: 3 + 2AP



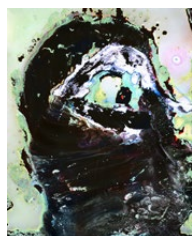
**Sun! Sun! No. 9**  
太陽!太陽!第9號

2020  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
150 x 114 cm  
Edition 版本: 3 + 2AP



**Sun! Sun! No. 34**  
太陽!太陽!第34號

2019  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
100 x 78 cm  
Edition 版本: 3 + 2AP



**Foresight No. 2**  
預見 第2號

2017-2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
189 x 150 cm  
Edition 版本: 3 + 2AP



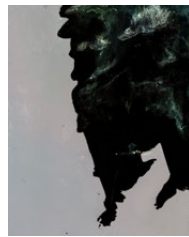
**Foresight No. 4**  
預見 第4號

2017-2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
150 x 120 cm  
Edition 版本: 3 + 2AP



**Foresight No. 10**  
預見 第10號

2017-2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
187 x 150 cm  
Edition 版本: 3 + 2AP



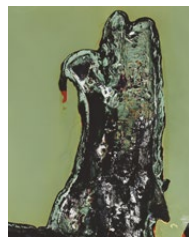
**Foresight No. 14**  
預見 第14號

2017-2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
100 x 80 cm  
Edition 版本: 3 + 2AP



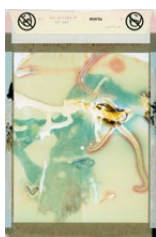
**Foresight No. 16**  
預見 第16號

2017-2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
189 x 150 cm  
Edition 版本: 3 + 2AP



**Foresight No. 18**  
預見 第18號

2017-2018  
Archival inkjet print mounted on aluminium,  
toughened acrylic  
收藏級噴墨打印,鋼化亞克力面鋁板裱褙  
100 x 80 cm  
Edition 版本: 3 + 2AP



**Foresight No. 26**  
**預見 第26號**

2019  
8' x 10' Polaroid  
8 x 10 寶麗萊即顯膠片  
32.5 x 21.5 cm (work size 作品尺寸)  
46 x 35 x 5 cm (framed size 裝裱尺寸)



**Foresight No. 27**  
**預見 第27號**

2019  
8' x 10' Polaroid  
8 x 10 寶麗萊即顯膠片  
32.5 x 21.5 cm (work size 作品尺寸)  
46 x 35 x 5 cm (framed size 裝裱尺寸)



**Medium No. 1**  
**導體 第1號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
27.4 x 21.5 x 2.5 cm (work size 作品尺寸)  
36.2 x 30.3 x 7.2 cm (framed size 裝裱尺寸)



**Medium No. 7**  
**導體 第7號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
27.4 x 21.5 x 2.5 cm (work size 作品尺寸)  
36.2 x 30.3 x 7.2 cm (framed size 裝裱尺寸)



**Medium No. 9**  
**導體 第9號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
27.4 x 21.5 x 2.5 cm (work size 作品尺寸)  
36.2 x 30.3 x 7.2 cm (framed size 裝裱尺寸)



**Medium No. 11**  
**導體 第11號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
27.4 x 21.5 x 2.5 cm (work size 作品尺寸)  
36.2 x 30.3 x 7.2 cm (framed size 裝裱尺寸)



**Medium No. 12**  
**導體 第12號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
27.4 x 21.5 x 2.5 cm (work size 作品尺寸)  
36.2 x 30.3 x 7.2 cm (framed size 裝裱尺寸)



**Medium No. 14**  
**導體 第14號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
27.4 x 21.5 x 2.5 cm (work size 作品尺寸)  
36.2 x 30.3 x 7.2 cm (framed size 裝裱尺寸)



**Medium No. 25**  
**導體 第25號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
33.4 x 25.8 x 2.9 cm (work size 作品尺寸)  
42.3 x 34.9 x 7.2 cm (framed size 裝裱尺寸)



**Medium No. 29**  
**導體 第29號**

2018  
Instant film, acid free cardboard, 18K gold nail, acylic box  
即顯膠片、無酸卡紙、18K 金釘  
33.4 x 25.8 x 2.9 cm (work size 作品尺寸)  
42.3 x 34.9 x 7.2 cm (framed size 裝裱尺寸)



## Jiang Pengyi 蔣鵬奕

b. 1977 in Hunan, China 中國湖南

Jiang Pengyi 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 BarTur Photo Award in 2020, 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2020年倫敦BarTur攝影獎、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。



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Wong Chuk Hang, Hong Kong

Opening hours: Tue - Sat, 10:30am - 6:30pm

Closed on public holidays