

辅路

香格纳画廊 | 新闻稿

展期：2019年1月18日 - 2019年2月24日（11:00-18:00，周一闭馆）

地点：香格纳上海，上海市徐汇区龙腾大道2555号10号楼

www.shanghartgallery.com

香格纳画廊于2019年1月18日荣幸呈现冬季群展《辅路》。此次展览汇集了三十位艺术家的作品，以“辅路”这一主题展开对话，引导关注艺术家创作中的探索本身。参展艺术家包括陈晓云、耿建翌、韩锋、胡介鸣、胡柳、黄奎、计文于、李然、李山、梁玥、刘唯艰、刘毅、刘月、陆垒、浦捷、申凡、施勇、石青、孙逊、唐茂宏、王友身、魏光庆、薛松、杨振中、余友涵、张鼎、章清、周铁海、周子曦、朱加。展览将持续至2月24日。

如字面含义所示，“辅路”既承担了辅助分流、减缓压力的职责，也具备引导转向、保留转变余地的功能，同时也为潜在的多向行进提供了探索与尝试的空间。此外，“辅路”也暗示着殊方同致的可能性：多组作品从不同原点出发，整合于同一空间中会见彼此，产生共振。以“绘画”这一创作介质为线索贯穿，展览《辅路》将各异的视觉语言并置于同一场域。面对不同的时代命题，创作者各自的答案在这一空间中碰撞冲突或交融呼应。

艺术家们不再局限于单一的传统媒质：申凡将不锈钢板基底以色彩涂抹覆盖并制造孔洞，王友身、胡介鸣的创作则体现了艺术家对于照片、印刷、数字等多种媒介的把握。不仅限于布面或纸上的平面绘画，通过与灰烬、光线等元素的结合以及三维立体结构的运用，使绘画作为动态的组成部分与装置产生互动、充实观念，这类特质在耿建翌、石青、薛松和杨振中的作品中有迹可循。在胡柳、刘月和章清的绘画中，艺术家利用涂抹或叠加单色制造视觉陷阱，诱导观者不自觉改变观看距离和视线角度，从而利用光线折射的变化转换画面的外观和质感。在计文于、浦捷和魏光庆早期的创作中，政治波普艺术中的宣传画视觉符号得以运用，时至当下形成了具有时代感的叙事特质。而孙逊、张鼎、梁玥、刘毅则将传统水墨、油画与新媒体技术如数码印刷、录像和动画的结合，令传统元素和当代观念借由数字时代的衍生品在他们的创作中得以对话。

此次参展的三十位艺术家们，创作历程的时间跨度从20世纪70年代起直至当下。对照时代语境的转变，基于艺术家个体经验的创作虽各有异，但在探索尝试上的从未停滞却并无二致。作为前行道路上的缓冲地带，“辅路”为艺术家的创作演进提供了更为多样的选择与可能。

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ShanghART
香格纳画廊

Side Lanes

ShanghART Gallery | Press Release

Duration: Jan. 18, 2019 - Feb. 24, 2019 (11am to 6pm, Mondays Closed)

Location: ShanghART Shanghai, 2555-10 Longteng Avenue, Xuhui District, Shanghai

www.shanghartgallery.com

ShanghART Shanghai is honoured to present the 2019 winter group exhibition 'Side Lanes' from January 18 to February 24. This exhibition brings together works from thirty artists who explore a variety of mediums, and triggers a conversation focusing on the ways they discover. The participating artists include Chen Xiaoyun, Geng Jianyi, Han Feng, Hu Jieming, Hu Liu, Huang Kui, Ji Wenyu, Li Ran, Li Shan, Liang Yue, Liu Weijian, Liu Yi, Liu Yue, Lu Lei, Pu Jie, Shen Fan, Shi Yong, Shi Qing, Sun Xun, Tang Maohong, Wang Youshen, Wei Guangqing, Xue Song, Yang Zhenzhong, Yu Youhan, Zhang Ding, Zhang Qing, Zhou Tiehai, Zhou Zixi, and Zhu Jia.

Literally, 'side lanes' not only suggests the responsibility of diversing and relieving the pressure, but also functions as direction indicator, as well as a space to discover potential multi-directional advances. Meanwhile, 'side lanes' also indicates the possibility of all roads leading to the same course: from distinctive starting points, their technically rich works made from diverse materials meet each other in one integrated space to create resonances. Following the thread of the common clue – painting as the medium, the exhibition 'Side Lanes' juxtaposes the various visual languages in one space. Facing different topics questioned by different generations, their answers collide and integrate together.

Artists are not limited by a single type of traditional medium. For instance, Shen Fan drills holes and paints on stainless steel boards; while paintings by Wang Youshen, Hu Jieming embody the artists' intergration of multiple mediums: photos, printing, and digital media. Beyond two dimensional paintings on canvas or paper, artists combine ash, light and three-dimensional structures to create an interaction between installation and painting as its dynamic part. Artists such as Geng Jianyi, Shi Qing, Xue Song, and Yang Zhenzhong practice in this manner. In Hu Liu, Liu Yue, and Zhang Qing's paintings, artists make use of visual tricks by smearing or overlaying one single colour that induces the viewers to unintentionally change their distance and viewing angles, so that the appearances of paintings change according to the refraction of light. Ji Wenyu, Pu Jie and Wei Guangqing, using hints of propaganda symbols from political pop art in their early works, reach social issues and form obvious narrative characteristics about the times they lived in. For emerging artists such as Sun Xun, Zhang Ding, Liang Yue, and Liu Yi, their preferences of combining traditional ink, oil paintings and new media technologies such as digital printing, video and animation, prompt conversations between traditional elements and contemporary concepts by utilising the outcome of the Digital Age.

The time span of these thirty participating artists' careers ranges considerably from 1970s to the present. Despite of the apparent distinctions among their works, affected by personal experiences within different social contexts, their attempts hold the same continuity. As the buffer zone on their paths, the 'side lanes' offer more possibilities and alternatives for their creative endeavours.

Press Enquiries

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