

香格纳北京 | 新闻稿

## 蒋鹏奕：预见

开幕：2019年5月18日，下午4点

展期：2019年5月18日至7月6日（周二至周日，11:00-18:00）

地址：香格纳北京，朝阳区机场辅路草地 261 号

联系：infobj@shanghartgallery.com | +86 10 6432 3202

香格纳北京荣幸地宣布，将于2019年5月18日推出蒋鹏奕个展《预见》。这是艺术家在香格纳北京的首次个展（在香格纳画廊的第四次个展），也是自2009年在UCCA“由……策划”双个展之后，蒋鹏奕首次回到北京呈现全新力作。

此次展出的新作《预见》是蒋鹏奕自2014年起，反复实验、推敲、破坏和重置后呈现的全新作品。在材料、创作方法和表达方式上，艺术家对摄影进行了反复思考和探索，“去介质化”成为他在这段时期里重要的实验方向。蒋鹏奕尝试去掉相机、镜头、拍摄手法等外部法则，以及作为艺术家或拍摄（制作）主体的主观控制，只保留底片、对象（物体）、时间和极其有限且不确定的人为介入。作品《幽暗之爱》（2013）、《亲密》（2014）、《在某时》（2015-2016）等系列皆开始于此。

在传统胶片摄影的概念中，不可控性一直是如影随形、令人着迷的特性：不到冲印完成的最后一刻，结果无人可知。艺术家尝试提炼并放大这些特质，将瓜果蔬菜等有机物体静置于底片之上，回到幽暗之中，没有一丝光线，静待物体的自由变化。在时间的流逝中，形象缓慢幽暗地兀自生长，色彩和构图全然无法被控制，艺术家只能静待预见的结果。此外，摄影的绘画性也是艺术家近年的另一个思考方向：在这组作品中，“绘画”过程完全无法预见，他试图开展非目的性的沟通，以此寻找进入新世界的入口。

在蒋鹏奕的作品中，如何将生命和情感投射于感光材料之上，并加大材料的表现承受力，如何进行不合常规的无尽实验，并不断怀疑贬损已知的经验，一直是他最重要的创作初衷及探索手段。无论是将光芒微弱、但却绽放出生命与情爱的萤火虫直接刻印在底片上的《幽暗之爱》，还是通过让荧光纸亲密接触底片，试图呈现个体之间相互影响的《亲密》，或是对感光胶片进行暴力处理的《绽放》（2018），再到试图预见但却“无法预见”的此次新作，时间作用的痕迹和对摄影法则的僭越随处可见。蒋鹏奕的作品与其说是摄影，不如说是一场等待，即等待一个意料之外的图像诞生，而非捕捉、复制或创造。在他的创作实践中，图像并非完全退让于个人主观之后，而是不可预见的给予。对于艺术家来说，则是一种谦卑和自如的实践。

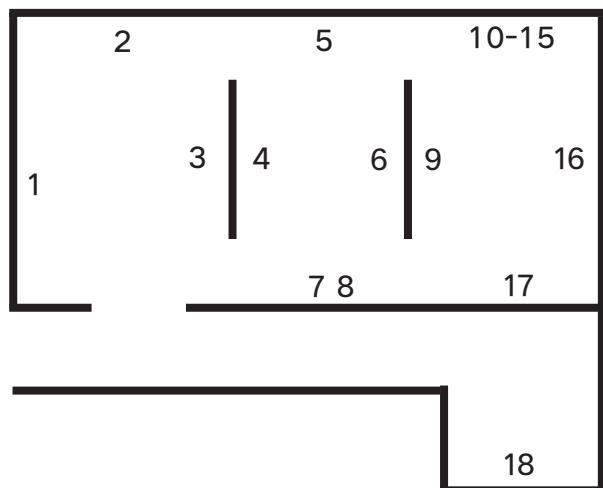
### 关于艺术家

蒋鹏奕1977年生于湖南省沅江市，毕业于中国美术学院，现工作生活于北京。近期展览包括：中国当代摄影四十年（1976 - 2018），OCAT深圳馆（2018）；“不知羞耻” - 蒋鹏奕个展，刺点画廊，香港（2017）；蒋鹏奕：给予，香格纳主 & H 空间，上海（2016）；蒋鹏奕：亲密，香格纳新加坡，新加坡（2015）；蒋鹏奕，香格纳 H 空间，上海（2014）；一瞬，蒋鹏奕个展，凯尚画廊，纽约，美国；三影堂首届实验影像开放展，三影堂摄影艺术中心，北京（2014）；西岸2013建筑与当代艺术双年展，徐汇滨江，上海（2013）；ON|OFF，中国年轻艺术家的观念与实践，尤伦斯当代艺术中心，北京（2013）；没有出口——城市空间，2012赫尔辛基摄影双年展，芬兰（2012）；顺其自然，卢瓦河当代艺术基金会美术馆，法国（2011）；微妙的真相，蒋鹏奕、马良双个展，刺点画廊，香港（2010）；沉浸与远离，程然、蒋鹏奕双个展，尤伦斯当代艺术中心，北京（2009）等。

# 蒋鹏奕：预见

## Jiang Pengyi: Foresight

香格纳北京 ShanghART Beijing  
05/18 - 07/06, 2019



### 1 预见 No.16, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
185x150cm | framed 188x153x4.5cm  
Edition of 3, JPY\_7836

### 2 预见 No.13, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
188x150cm | framed 192x153x4.5cm  
Edition of 3, JPY\_5597

### 3 预见 No.8, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
150x185cm | framed 153x188x4.5cm  
Edition of 3, JPY\_9454

### 4 预见 No.14, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
100x80cm | framed 103x83x5cm  
Edition of 3, JPY\_2319

### 5 预见 No.7, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
150x185cm | framed 153x188x4.5cm  
Edition of 3, JPY\_6756

### 6 预见 No.5, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
147x120cm | framed 151x124x4.5cm  
Edition of 3, JPY\_6004

### 7 预见 No.19, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
100x80cm | framed 103x83x5cm  
Edition of 3, JPY\_3356

### 8 预见 No.18, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
100x80cm | framed 103x83x5cm  
Edition of 3, JPY\_4718

### 9 预见 No.4, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
147x120cm | framed 151x124x4.5cm  
Edition of 3, JPY\_1497

### 10-15 预见 No.20-25, 2017~2019

宝丽来，8x10 英寸，即显胶片，独版  
Each 32.5x21.4cm | framed 46x35x5cm  
JPY\_5269, JPY\_9124  
JPY\_4138, JPY\_2672  
JPY\_5833, JPY\_5274

### 16 预见 No.1, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
150x185cm | framed 153x188x4.5cm  
Edition of 3, JPY\_3048

### 17 预见 No.17, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
187x150cm | framed 191x153x4.5cm  
Edition of 3, JPY\_3658

### 18 预见 No.10, 2017~2018

收藏级喷墨打印，裱于纯铝板，钢化亚克力  
185x150cm | framed 188x153x4.5cm  
Edition of 3, JPY\_4163

ShanghART Beijing | Press Release

## Jiang Pengyi: Foresight

Opening: 4 PM, 18 May, 2019

Duration: 18 May – 6 July, 2019 (11:00-18:00, Monday Closed)

Location: ShanghART Beijing, 261 Cao Chang Di, Airport Side Rd., Chaoyang District, Beijing, China

Contact: infobj@shanghartgallery.com | + 86 10 6432 3202

ShanghART Beijing is delighted to present "Foresight", a solo exhibition by Jiang Pengyi, marking the artist's inaugural show at the Beijing space and his fourth presentation with the gallery. It will also be the first display of Jiang's recent works in Beijing since the 2009 "Curated by..." exhibition at UCCA.

Foresight is a new series of works that Jiang has produced through repeated experiments, elaboration, destruction and replacement since 2014. During the time the artist has persistently questioned and explored materials, methods and expressions in photography, with the significant concept "demeditation" driving his art. Trying to get rid of external limitations including cameras, lenses and shooting techniques, as well as subjective identity as an artist or photographer (producer), he retains only negatives, objects, time, and extremely limited, uncertain human intervention. That is also how the series such as Dark Addiction (2013), Intimacy (2014) and In Some Time (2015-2016) were created.

In traditional film photography, uncontrollability has always been a noticeable and fascinating feature: the final image remains a mystery till the end of printing. In order to refine and magnify this quality, the artist placed organic matter like fruits and vegetables on negatives, waiting for their changes in complete darkness. As time went by, the pictures were developed slowly, quietly into colours and compositions that Jiang never expected before. Besides, the painting style of photography has been another exploration done by the artist in recent years. In this body of works, the process of "painting" is unpredictable - he sets up natural dialogues so as to find the entrance into a new world.

Jiang Pengyi's work continues to address how to project life and emotions onto films, improve the acceptability of materials, conduct unconventional experiments, and constantly suspect individual experience. From Dark Addiction that uses the technique of direct impression to reflect fireflies' path of life and love, to Intimacy showing the interaction between fluorescent paper and photographic negative, and from Blooming (2018), in which light sensitive films were processed in a violent way, to the new series Foresight - an unsuccessful attempt to foresee, all of them reveal the traces of time and push the boundaries of photography. Jiang is looking forward to the birth of a surprising image, instead of simply capturing, replicating or creating. However, his practice is not all about subjectivity, but a kind of grace that can't be foreseen, which the artist considers as humble and free.

### About the Artist

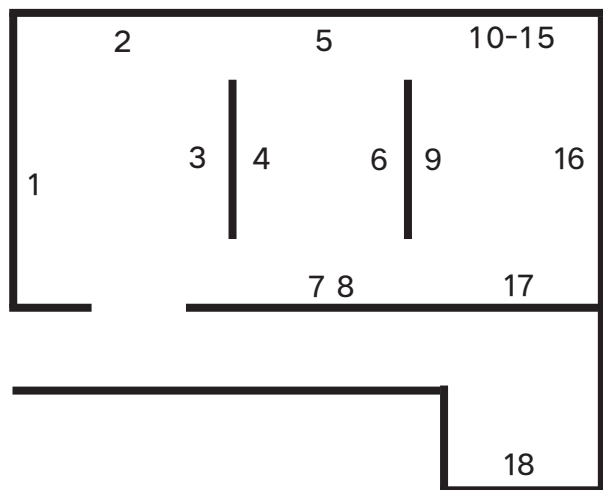
Jiang Pengyi was born in Yuanjiang, Hunan Province in 1977 and graduated from the China Academy of Art. He currently lives and works in Beijing. Recent exhibitions include: 40 Years of Chinese Contemporary Photography, OCAT Shenzhen (2018); "Away from Disgrace" by Jiang Pengyi, Blindspot Gallery, Hong Kong (2017); Jiang Pengyi: Grace, ShanghART Main & H-Space, Shanghai (2016); JIANG Pengyi: Intimacy, ShanghART Singapore, Singapore (2015); Jiang Pengyi, ShanghART H-Space, Shanghai (2014); Glimpses. Jiang Pengyi Solo Exhibition, Klein Sun Gallery, New York, U.S.A. (2014); Three Shadows First Experimental Image Open Exhibition, Three Shadows, Beijing (2014); West Bund 2013: A Biennial of Architecture and Contemporary Art, Waterfront of Xuhui District, Shanghai (2013); ON|OFF: China's Young Artists in Concept & Practice, UCCA, Beijing (2013); No Exit - Urban Space, Helsinki Photography Biennial 2012, Helsinki City Museum, Helsinki, Finland (2012); Be Natural Be Yourself, Frac des Pays la Loire Fonds Regional d'Art Contemporain, Nante, France (2011); Gallery Artists Group Exhibition: Jiang Pengyi, Cui Xiuwen, Maleonn & Miao Xiaochun, Blindspot Gallery, Hong Kong (2010); Immersion and Distance: Cheng Ran & Jiang Pengyi, UCCA, Beijing (2009), etc.

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Jiang Pengyi: Foresight

香格纳北京 ShanghART Beijing

05/18 - 07/06, 2019



## 1 Foresight No.16, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
185x150cm | framed 188x153x4.5cm  
Edition of 3, JPY\_7836

## 2 Foresight No.13, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
188x150cm | framed 192x153x4.5cm  
Edition of 3, JPY\_5597

## 3 Foresight No.8, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
150x185cm | framed 153x188x4.5cm  
Edition of 3, JPY\_9454

## 4 Foresight No.14, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
100x80cm | framed 103x83x5cm  
Edition of 3, JPY\_2319

## 5 Foresight No.7, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
150x185cm | framed 153x188x4.5cm  
Edition of 3, JPY\_6756

## 6 Foresight No.5, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
147x120cm | framed 151x124x4.5cm  
Edition of 3, JPY\_6004

## 7 Foresight No.19, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
100x80cm | framed 103x83x5cm  
Edition of 3, JPY\_3356

## 8 Foresight No.18, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
100x80cm | framed 103x83x5cm  
Edition of 3, JPY\_4718

## 9 Foresight No.4, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
147x120cm | framed 151x124x4.5cm  
Edition of 3, JPY\_1497

## 10-15 Foresight No.20-25, 2017~2019

Polaroid, 8x10 inches, Instant Film, Unique  
Each 32.5x21.4cm | framed 46x35x5cm  
JPY\_5269, JPY\_9124  
JPY\_4138, JPY\_2672  
JPY\_5833, JPY\_5274

## 16 Foresight No.1, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
150x185cm | framed 153x188x4.5cm  
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## 17 Foresight No.17, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
187x150cm | framed 191x153x4.5cm  
Edition of 3, JPY\_3658

## 18 Foresight No.10, 2017~2018

Archival Inkjet Print, Mounted on Aluminium Panel, Toughened Acrylic  
185x150cm | framed 188x153x4.5cm  
Edition of 3, JPY\_4163

ShanghART  
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