



M97 at PARIS PHOTO

November 7-10, 2019

Grand Palais, Paris

M97 Shanghai

PARIS PHOTO 2019

For the 2019 edition of Paris Photo, M97 is pleased to present a selection of new works by Chinese artists **Wang Ningde** (b. 1972), **Cai Dongdong** (b. 1978) and **Sun Yanchu** (b. 1978), as well as unique and important works by **Adou** (b. 1973), **Gao Bo** (b. 1964), and **Pierre Bessard** (b. 1960). Wang Ningde's two new series "Infinite Fill" and "Reversal" are further conceptual explorations in the photographic realm after his highly praised series "Form of Light", making their debut show outside of China. Also never-before exhibited in Europe, unique works from Sun Yanchu's two most recent bodies of work "Ficciones" and "Developer Paintings" are also on view. Iconic works by Beijing-based artist Cai Dongdong are based on found anonymous photographs from 20th century China, where the artist reappropriates the original imagery into a more complex assemblage of history, memory, as well as social and political interpretation. Additional highlights include never before exhibited unique collage works from North Korea from the 1990's by acclaimed Parisian photographer and book publisher Pierre Bessard. Also on view is a selection of unique photographs by Paris-based Chinese artist Gao Bo from his "Tibet" series, which was exhibited at the MEP Museum in Paris in 2017.

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Adou (b. 1973, China) A contemporary photographer Adou was born in Mianyang, Sichuan, graduated from the Fine Arts Department of Sichuan Normal College in 1995. Through his lenses, Adou contemplates on the people and places surrounding him. Such as the "Samalada" series, Adou impartially presents the vision of Yi minority of Da Liang Mountain indigenous' portrait and landscapes. As a depiction of the native Sichuan province culture, "Samalada" also been considered as his self-identity exploration.

Adou has received multiple renowned photography awards, including the Three Shadows Photography Award (2009), the Japan MIO International Young Photographers Competition for his series "Public Buses & Chinese People" (2005). He also received an Honorable Mention from the World's 100 Young Photographers KLM Paul Huf Award in the Netherlands (2007). Adou's art works have been exhibited throughout Asia, Europe and the United States, include several solo exhibitions in New York, San Francisco (2009) and the MIO Retrospective Exhibition in Kyoto (2007). Quickly recognized in the 1960s as an essential representative of the thriving Pop Art movement and a successor of the Beat Generation for his collages and text-based pieces, Ruscha's work was exhibited at the Ferus, Leo Castelli, and Gagosian Galleries.

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With a background in photography and image production theory, the artistic practice of **Cai Dongdong (b. 1978, China)** reaches beyond photography to become a topology of the image. In Cai's installations, the photograph may serve strictly as a reference point or a gateway towards the story Cai is constructing or reconstructing.

In a dilemma where photography is controlled and abducted by the object's original structure, is it possible to create an image typology? In Cai Dongdong's works we can peek at another space hidden in the image. Through the connection between image experiment and topology, Cai processes and alters his pictures, and this disturbance is a method by which he opens and links another space and element for contemplation and reflection.

In a small group of works titled "Obstacle", Cai Dongdong creates a rigidity with sculptural elements in the photographic surface blocking the desired flow of human interaction presumed to exist in the subject and narrative depicted in the 'real' photograph. This intrusion and manipulation by the artist of both the physical photograph and conceptual image underscores a malleability of meaning and construction in not just the photographic image but in the reality we construct for ourselves based on desire and real life circumstance.

"These works were sourced from my artworks over the previous years ... piled up like chicken ribs, so I operated on them, like a surgeon. I applied various methods according to different pictures: engravings, rubbing, curling, or making an installation of photographs with other objects. I tried all I can do to save these pictures by giving them new meanings. Each picture was printed by hand. I looked them over and over to explore their inner dramatic structures, or even another space/dimension. These creations blur the boundary between a photograph's physical experience and cognitive experience. The photograph's dimension is extended and when regarded as a pure object, the print becomes a tangible place for creation and contemplation."



Gao Bo (b. 1964, China) lives and works between Beijing and Paris. His work involves a comprehensive practice between photography, photography installations, mixed media, and performance.

Gao Bo travelled for ten years in Tibet, from 1985 to 1995, where he took more than hundred rolls of 35mm black and white film covering all of the Tibetan areas. The original films went untouched for almost fifteen years. In the summer of 2009, Gao Bo carried the 148 newly assembled prints (almost 400 photographs) back to Tibet, aiming to achieve a second dimension of creation on the photographs. There Gao Bo worked together with local Tibetans to invent a new script - called "language from the soul" - he wrote on each print as a calligrapher, using his own blood.

The 148 original works from the "TIBET" series are divided in three sections. One is part of the collection of the Maison Européenne de la Photographie (Paris, France), another belongs to the Chengdu International Photography Center (Chengdu, China), while a section of 45 prints is still part of the artist's collection.



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Sun Yanchu (b. 1978, China) experiments with darkroom chemicals and photographic papers in the tradition of Chinese ink painting in his ongoing body of work "Developer Paintings" 2013-19. An accomplished darkroom printer as well as painter, Sun Yanchu works with brush and intuition to control the chemicals, temperature, light exposure and developing process to bring out the unique effects found in his developer paintings. The artist says the process of this creation and the results after development - the layers of black ink and color gradation effect - very much resemble traditional Chinese painting and calligraphy, which the artist has been exposed to since childhood. Sun Yanchu's "Developer Painting" works are a mixture of his passion for both traditional Chinese painting and the modern western invention of photography.

Sun Yanchu takes on the photographic medium as the raw material for experimenting on the image and endlessly drawing out the web of his obsessions as an artist. In the beginning he alters his own prints, from the Obsessed series (2011), later working with photos gathered in flea markets. With his recent series and book "Ficciones", he subjects photos to plastic experiments of all kinds, mixing gold leaf, water color, acrylic, even soy sauce, aging and altering the original content of these unknown photographs. Often small in size, they become a pretext for starting a story or a tale that develops beyond the restricted frame of the drawing, creating with paintbrush or pen doubly fictitious landscapes and narratives collected from discarded histories and anonymous family albums.

Photographer Award in 2012. Sun Yanchu was born in China's central Henan Province and now lives and works in Zhengzhou, the provincial capital. He has been awarded several international art prices, including the MIO Photo (Morumura Yasumasa) Special Award in 2010, the Lianzhou International Photo Festival New



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Pierre Bessard (b. 1960, France) is a photographer and publisher, who has lived across France, China, and Korea. During his extensive career, Bessard has worked as a photojournalist, a magazine photo editor, documentary filmmaker, and most recently, as an independent publisher of art books. He has received numerous grants and awards, including the prestigious Villa Médicis Hors les Murs artist residency.

Bessard is certainly passionate about photo images, but he is equally passionate about photography books; always searching for the highest level of sophistication, he works relentlessly on his cutting-edge publications.

At Editions Bessard, Pierre seeks to share his vision of a photography book as a work of art in its own right. Symbolically, his catalogue was inaugurated by Max Pam. Each book is a unique experience for Pierre. As such, his goal at Edition Bessard is to produce future classics.

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Wang Ningde (b. 1972) is one of the most inventive artists working with the photographic medium in China today. Since graduating from the Luxun Fine Arts Academy, Wang Ningde's artistic practice has consistently set out to explore the core fundamental elements of photography: light, paper, materials, image and the nature of "writing with light". In *FORM OF LIGHT* Wang Ningde goes a step further to deconstruct the original image form and representation to later reconstruct it for the viewer as an abstract and inverted photographic mirage. Wang Ningde began working on the *Form of Light* series following his own intellectual curiosity about language and photography as a means of expression. With the purpose of distilling the essence of the image, Wang Ningde employs photographs of simple images (trees, clouds, a dog) to then subject their paper representation to a meticulous process of measuring, cutting and installing in order to filter and project said image through light and shadow. These works are works about photography, not photographic works with the purpose to express a narrative, but to provoke questions of how we perceive an image, a picture. The following words provide clues to interpreting Wang's *Form of Light* works: reality and illusion; light and shadow; horizontal and vertical; fragmented and whole; solid and empty; with and without...



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