



"Maggie" by Kasey Myrick

kunst.licht photo art gallery shanghai
上海鯤鲤国际影廊

International artists & affordable art in limited editions
Everyone is a collector!

**Bai Xiaoci
Peer Hanslik
Karl Johaentges
Sven Muentel
Kasey Myrick**

When pressed to describe the essence of photography within one heartbeat, three keywords come immediately to mind: space, light and time. It is these three determining factors that establish photography as a form of art and connect but also differentiate it from its older cousin, fine art painting. Whereas space and light are common denominators, it is the unique notion of time that makes photography so very special and intriguing.

The genesis of each photograph made today (not “taken” as Ansel Adams likes to remind us) takes place in just a tiny fraction of a second. It is therefore this short defining moment, however decisive it might be in the end, which sums up the life of each image. There is no past, there is no future there is just the “Now”, a miniscule piece of frozen time. And it is this tension between the photographs moment in time and our own being

right here, right now that sets photography apart from every other form of art known to man.

We are happy and proud to present with our opening exhibition “I Am Now – Currents in photography” our own perception of contemporary photography, and that of the Chinese and international artists working with us. We hope that we will grow together and that by presenting you



with some fine examples of photo art we can open the door between East

and West just a little further. Right here, right now.

Your kunst.licht team

About kunst.licht

A lot of people like art and would love to own a genuine artwork. However a lot of people are intimidated by the established art and gallery circles. They think that they lack the



experience to buy art; that they will be frowned upon when asking questions and, most importantly that they

don't have the financial background to acquire real art.

This is where we come into play. kunst.licht is a new kind of art gallery. Whereas other galleries regularly only offer very small editions for sometimes thousands of US dol-

lars per piece, kunst.licht presents a unique combination of small and large editions at very affordable prices.

All offered editions are exclusively available only at kunst.licht and once an edition is sold out there won't be any reprints. This means that it is possible to buy a genuine artwork at a great price that you and only nine to ninety nine (depending on the edition) other people in the world own. We think that this is a very exciting thought indeed!

We see it as our mission to liberate genuine photo art from the constraints of museums and closed collections and to bring it into the lives of as many people as possible.

Everyone is a collector!

如果给你一秒钟的时间来概括摄影的本质，可能你的脑海中会蹦出三个关键词：空间，光线和时间。正是这三个决定因素，使得摄影艺术与绘画艺术一脉相承，而又迥然不同。当空间和光线构成了摄影和绘画的共同分母，时间元素的介入使得摄影变得非常特别和耐人寻味。



每一幅摄影作品的创作（就象安塞尔亚当斯提醒我们的那样，是创作而非拍摄）都发生在不到一秒钟的瞬忽之间。

因此，正是在这短短的定义性瞬间，不管最终是否成为所谓的“决定性瞬间”，将生活中的一瞬总结为一幅幅作品。这里没有过去，也没有未来，有的只是“现在”，一个凝固的时刻。艺术家创作的瞬间和我们站在此地回溯那个瞬间之间的张力，正是将摄影艺术和所有其它的艺术区分开来的主要元素。

我们很高兴，能在我们的开幕展“此时此刻”中表达我们对当代摄影艺术的想法；我们也很自豪，中外的一些摄影家和我们在此携手合作。我们希望，我们将共同成长，并为东西方之间的摄影文化交流敞开大门，向你介绍摄影艺术中的一些最好范例。就在此时，就在此地。

鯤鯉团队

关于鯤鯉国际影廊

很多人都喜欢艺术，并希望能拥有真正的艺术作品。不过很多人都被所谓的艺术界和画廊的声势吓倒了。他们认为自己缺乏购买艺术的经验，如果他们提出一些问题，换来的可能是皱起的眉头和不屑的神情。最重要的是，他们觉得自己没有足够的财力背景，来获得真正的艺术。

而我们鯤鯉国际影廊是一家全新概念的艺术画廊。面对动辄几万、甚至几十万几百万的油画等艺术品标价，鯤鯉的影像艺术作品则有大小版数的组合，而价格也在可承受的范围之内。

如非特别提示，鯤鯉展出的所有艺术品的所有版本都是独家提供的。一旦一个版本售罄，将不会有任何重印。这意味着，你同样可以拥有真正的

艺术品，而在全世界只有其他九到九十九位（视具体版数而定）其他藏家，也拥有这样一幅艺术作品。我们认为这是一个令人振奋的想法。我们的使命是，将真正的影像艺术作品，从博物馆和小圈子的封闭收藏中解放出来，并把它带给更多的热爱艺术的人们。



每个人都是收藏家！

Vamos a la playa

“Ipanema” by Peer Hanslik



Peer Hanslik “Ipanema 03”

Edition A - 30 prints - 90 x 60 cm, from **RMB 9000**
Edition B - 70 prints - 60 x 40 cm, from **RMB 2900**

皮埃·汉斯列克 “伊帕内玛 03”

A版- 30幅限量作品- 90 x 60 厘米, **9000元起**
B版- 70幅限量作品- 60 x 40 厘米, **2900元起**

Peer Hanslik shapes with light. The pictures of the Ipanema-series are virtually saturated with the golden glow of the blue hour.

His pictures enchant and transport the observer into another world. Who doesn't know (and misses) the feeling to just let go of the burden of everyday life and, quite literally, to dive into one's own care free childhood dreams of sun and sea, of freedom and innocence.

By blurring the distinct features of the individuals depicted, Peer Hanslik brings out the commonly human in each of them - that special something that unites us all.

And in doing so his pictures never descend into the trashy and superficial clichés of club vacation and forced cheerfulness. Rather they free the protagonists as well as the observers from the burden of having to be relaxed at all costs and allow us to drift away in a dream of water, light and sand.

皮埃·汉斯列克以光线来构图，伊帕内玛系列中，蓝色的海滩浸浴在饱满的金色光辉之中。他的照片有一种时空挪移的魔力，将观者自然而然地吸引到另一个世界当中。

谁不想从日常生活的压力中解脱出来，与阳光和大海拥抱，耽于自由、纯真、无忧无虑的童年梦想中。通过对个体特征加以模糊化后，皮埃·汉斯列克用镜头呈现出所

有被摄体的共性，正是这种特殊的共性把人类聚合在一起。

皮埃的作品从不流俗于表现度假时刻的肤浅格调和矫揉造作的欢愉。

相反，他的作品把照片的主角和观者从非得要尽情享受放松的负担中解脱出来，让我们在大海、日光和沙滩的梦中慢慢漂游。



Peer Hanslik “Ipanema” - Series

Edition A - 30 Prints - 90 x 60 cm, from **RMB 9000**
Edition B - 70 Prints - 60 x 40 cm, from **RMB 2900**



“Ipanema 01”



“Ipanema 02”



“Ipanema 03”



“Ipanema 04”



“Ipanema 05”



“Ipanema 06”

In the heat of the night

“Rio Nights” by Peer Hanslik

When the sun sets behind the big-city skyline and the day slowly give way to the night, Rio is awakening to new life, with new actors and indeterminable rules.

It is in this time of transition, the in-between that Peer Hanslik seeks and finds immediate moments of life. He, the foreigner with the camera, succeeds in becoming one with the world around him and in this way intimate miniatures of the burbling life in the city after sunset arise.

The hand-held shots with their dynamic and motion blur open new points of view. They create new possibilities that only the observer's mind can put together to always new stories of raw sensation.

That is imaginative cinema of the highest degree and such the pictures seem like scenes from a Hollywood movie. Without prior warning one is dragged into a maelstrom of tropical heat, overwhelming emotions and an uncontrollable will to live.



Peer Hanslik “Rio Nights 05”

Edition A - 30 prints - 90 x 60 cm, from **RMB 9000**
Edition B - 70 prints - 60 x 40 cm, from **RMB 2900**



皮埃·汉斯列克 “里约热内卢之夜 01”

A版- 30幅限量作品- 90 x 60 厘米, **9000元起**
B版- 70幅限量作品- 60 x 40 厘米, **2900元起**

Peer Hanslik “Rio Nights” - Series

Edition A - 30 Prints - 90 x 60 cm, from **RMB 9000**
Edition B - 70 Prints - 60 x 40 cm, from **RMB 2900**



“Rio Nights 01”



“Rio Nights 02”



“Rio Nights 03”

当夕阳从城市的轮廓线后渐渐消失, 夜幕悄悄降临, 新的主角、不可捉摸的规则顿时揭开了里约热内卢之夜的新篇章。正是在这日夜交替的一刻, 皮埃·汉斯列克探寻并且抓住了里约夜色中特别的一瞬间。

作为一个举着相机的外国人, 他顺利地与世界融为一体, 并以这种方式贴近这座城市黄昏过后、黑夜来临之际的沸腾生活。皮埃以晃动的镜头拍摄出流动的、动态模糊的画面, 为我们打开了新的视

角。观者可以根据照片的原素材来编织新的故事, 从而来开创新的想象空间。

这好比是一部极富想象力的电影, 而这些照片正是从电影中的各个场景剪辑而来。没有任何的警示, 人们就被卷入了热带漩涡的热浪之中, 被推向一种强烈的情绪和无法控制的生活意愿中。



Peer Hanslik

born 1965, studied Visual Communication at the Academy of Fine Arts in Bremen / Germany.

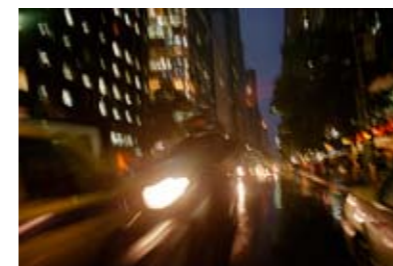
His work has been exhibited and awarded internationally and has been shown in numerous publications.

In the last couple of years his photo journeys lead him all around the globe to Brazil, Cuba, India, China and Eastern Europe. He lives and works in Berlin and Hamburg.

皮埃·汉斯列克

出生于1965年, 毕业于德国不来梅艺术学院, 主修视觉设计。其作品在全球展出并获得多项国际殊荣(如2002年ADC金奖, 2004年Mandarina Duck品牌“艺术探索”大奖等)。此外, 众多知名刊物刊登发表了皮埃的摄影作品(如: 德国明星周刊, 英国Tank杂志, J’N’C时尚, 南德意志报等)。

近几年来, 皮埃的摄影之旅把他带往巴西、古巴、印度、中国和东欧。目前他在柏林、汉堡两地工作、生活。



“Rio Nights 04”



“Rio Nights 05”



“Rio Nights 06”

City-Watch

“I Live In Here” by Bai Xiaoci

Bai Xiaoci is an observer, an explorer. And to find the subjects of his observations he doesn't have to travel around the world. Bai Xiaoci lives in Shenzhen, one of the fastest expanding and changing urban areas in China. Shenzhen as it exists today is an artificial construct, a migrant city without history, still defining itself, trying to find its own patterns of existence.

Bai Xiaoci is not an outsider, but part of this process of gestation. Having lived in Shenzhen for the last ten years he has experienced the growing and changing city around him. In 2005 he decided to docu-

ment the progression of high-speed urbanization with his camera. He does so in a subtle way by focusing on the people in Shenzhen and the stories they have to tell about themselves. This puts him in a long line of photographic observers that goes way back, almost to the invention of photography itself.

His portraits show the many faces of a city without a face, and cover the hopes and fears, the multitude of destinies, good and bad, that will be the foundation of this urban experiment in progress. Time will tell.



Bai Xiaoci “I Live In Here 04”
Edition A - 10 prints - 90 x 60 cm, from **RMB 8000**
Edition B - 50 prints - 60 x 40 cm, from **RMB 2000**

白小刺 “我住在这里 04”
A版- 10幅限量作品- 90 x 60 厘米, **8000元起**
B版- 50幅限量作品- 60 x 40 厘米, **2000元起**



Bai Xiaoci “I Live In Here 01”
Edition A - 10 prints - 90 x 60 cm, from **RMB 8000**
Edition B - 50 prints - 60 x 40 cm, from **RMB 2000**



白小刺 “我住在这里 09”
A版- 10幅限量作品- 90 x 60 厘米, **8000元起**
B版- 50幅限量作品- 60 x 40 厘米, **2000元起**

白小刺是一位观察者、探索者。即便不用周游世界，他依然能够寻觅到属于他的观察主体。白小刺定居于深圳，而深圳是中国发展最快、变化最多的都市之一。当今的深圳是一座由人工打造、移民众多而历史短暂的城市，仍处于自我定位的发展阶段，它正试图探寻属于其自己的城市形态模式。白小刺并不是一个局外人，而是城市孕育、发展过程中的一分子。在最近的十年中，白小刺常年居住在深圳，因而亲身经历了深圳的成长与变迁。2005年，他决定用他的相机来纪

录和审视这座城市高速都市化的发展历程。他以极其巧妙的方式聚焦深圳的市民、聚焦他们想要讲的故事。这是时间与空间汇聚的瞬间。这种叙事方式让他与摄影史上的众多艺术家比肩，在纪实摄影领域中留下了他的坚实脚印。

他的城市肖像似乎模糊在居家的背景前，却又同时明晰地勾勒出深圳的众生像，在构筑希望的同时也揭示出人们内心的恐惧和命运的多变，而这些都是这项正在进行的城市试验的基础。时间终会告诉我们一切。

Bai Xiaoci “I Live In Here” - Series
Edition A - 10 Prints - 90 x 60 cm, from **RMB 8000**
Edition B - 50 Prints - 60 x 40 cm, from **RMB 2000**



“I Live In Here 01”



“I Live In Here 02”



“I Live In Here 03”

City-Watch

"I Live In Here" by Bai Xiaoci

Bai Xiaoci (Shen Xiaoming), born 1974 in Shaoxing, Zhejiang Province. In his photographic work the fast paced urbanization of



lected by "Get It Louder, 2007", the 2007 Shenzhen & Hong Kong Biennale of Urbanism and Architecture and the 2007 China Ping Yao International Photography Festival. His blog about photography (50mm.cn) has been selected as the only Chinese blog for the "Best of International Weblogs in 2005" by Deutsche Welle (German TV). Bai Xiaoci lives and works in Shenzhen.

白小刺 (沈晓鸣)

于1974年出生于中国浙江省。其影像作品中，中国的高速城市化及城市化发展过程中的社会变迁是他的一大重要主题。

白小刺的摄影作品应邀参展“2007年大声展”，2007深圳及香港城市规划和建筑双年展以及2007中国平遥国际摄影节。

白小刺的摄影博客(50mm.cn)是唯一入选德国之声(德国电视台)“2005年全球最佳网络日志”的中文博客。目前白小刺在深圳工作、定居。

China and the accompanying changes in its society are one of his main topics. His photographs were se-



"I Live In Here 04"

Bai Xiaoci "I Live In Here" - Series

Edition A - 10 Prints - 90 x 60 cm, from **RMB 8000**

Edition B - 50 Prints - 60 x 40 cm, from **RMB 2000**



"I Live In Here 05"



"I Live In Here 06"



"I Live In Here 07"



"I Live In Here 08"



"I Live In Here 09"



"I Live In Here 10"

Archival Quality, why is it so important?

Collectable photo art in limited editions is a gift that can stay with you and your family for generations. Therefore the longevity of your artwork is our foremost concern.

Every print you buy from kunst.licht is made using the latest in print technology and in accordance with the highest standards in museum conservation. All materials (we only use imported material from the US, Switzerland, Germany and Japan) used in the process of producing your personal print are acid and lignin free, P.A.T certified (where applicable) and do not contain any optical brighteners.

The paper/ink combination of our choice, **Epson UltraSmooth Fine Art Paper** and **Ultrachrome Vivid Magenta K3 inks**, results in an outstanding image quality and will last for more than a lifetime. According to Print Permanence tests conducted by Wilhelm Imaging Research, Inc. the following outcomes in permanence can be expected with our materials:

Displayed Prints Not Framed: **140 years**

Displayed Prints Framed Under Glass: **205 years**

Album/Dark Storage: more than **300 years**

(Source: www.wilhelm-research.com)

These results are vastly superior to chemically developed color prints (so called Lambda- or C-Prints) and in the same permanence range as traditionally developed silver halide prints (Black and White prints). We are working hard to ensure that the print you buy will be as pleasing and enjoyable for your children and grandchildren as it is for you today.

For further information on this important topic please visit our website under www.kunstlicht.sh or contact our staff directly in our gallery in Shanghai.

We are here to help!

中文相关内容请见15页。

P.A.T: *The Photographic Activity Test is the globally recognized, standardized test for determining the archival quality of photo-storage products.*

Lignin: *Lignin is a chemical substance found in wood that bonds (glues) cellulose, making wood stronger. Lignin breaks down over time, turning the paper brown and releasing acids.*

Acids: *Acids actually can make paper better for writing or printing, but they gradually deteriorate or disintegrate paper - whether used in the paper-making process, leached from other materials, or released during the breakdown of lignin. Over time, acidic paper becomes brittle.*

UltraSmooth Fine Art Paper: *UltraSmooth Fine Art Paper is a 100 percent cotton rag that is acid-free, lignin-free and optical brightener-free. The UltraSmooth base is slightly alkaline, with a 2 percent calcium carbonate buffer to preserve the alkalinity to a conservator's pH of about 8.0.*

Epson UltraChrome K3: *UltraChrome K3 ink technology represents the newest generation of Epson pigment ink. The inks incorporate a new three-level black and eight new color pigments for professional quality color and black-and-white prints.*



Under the skin

“Disturbances” by Kasey Myrick

Welcome to the world of Kasey Myrick!

Shot with a middle format camera exclusively in black and white Kasey Myrick unveils a world between reality and fiction. In her carefully prepared setups she takes a close look behind the facades of normality and explores a world just millimeters underneath the polished texture of everyday life.

In doing so she often reveals a disturbing world of strangeness and suppressed emotions, pictures with the unsettling qualities of a Hitchcock movie. But beyond this there is always a message, morale and maybe even hope behind the imagery. She is a strong critic of our media choked society that methodically destroys subjectivity and a determined advocate for those who do not fit in into the demographic average of standardized normality.



Kasey Myrick “Child’s Play”

Edition A - 10 prints - 80 x 80 cm, from **RMB 8000**
Edition B - 50 prints - 50 x 50 cm, from **RMB 2000**

It is very rare for a young photographer to already possess such clarity of vision and a distinctive voice that can be heard in the world of photography.

欢迎一同走入凯西·麦瑞克的影像世界！

凯西·麦瑞克用她的中画幅相机来创作黑白影像作品，她的作品揭开了现实与虚构之间的那层神秘面纱。在凯



凯西·麦瑞克 “卡尔森”

A版- 10幅限量作品- 80 x 80 厘米, **8000元起**
B版- 50幅限量作品- 50 x 50 厘米, **2000元起**

西精心设计的场景中，她用镜头展示寻常表面背后的深刻故事，探寻看似无瑕的日常生活外表仅仅毫米之下的另一番世界。

凯西常常以这种形式来表现一个受干扰的世界中微妙而又压抑的情绪，画面中带有希区柯克电影中那种令人不安的特质。然而在这些影像背后，凯西想要传达的不仅是道德观照，更是一丝希望。她强烈地批判受人云亦云的媒体所误导的社会，因为它系统地摧毁了那些不受社会标准化观念所束缚的人们的主观思考和他们所带来的独特视角。

一位年轻的摄影艺术家能有如此敏锐的洞察力并能向摄影界传达一种独特的声音，这是非常罕见的。

Kasey Myrick “Disturbances” - Series

Edition A - 10 Prints - 80 x 80 cm, from **RMB 8000**

Edition B - 50 Prints - 50 x 50 cm, from **RMB 2000**



“Maggie”
“麦琪”



“Carson”
“卡尔森”



“Immunity”
“免疫”



“Can’t Wash It Away”
“洗不尽”



“Bad Love”
“错爱”



“The Easy Way Out”
“解脱”

Under the skin

“Disturbances” by Kasey Myrick



Her work was also selected for a collaborative mosaic for the “What Haunts You” In Focus exhibit at the Photographers’ Gallery in London.

In 2007, she founded Picture My World, a nonprofit organization that brings photography to children with special needs.

凯西·麦瑞克于1983年出生于美国北卡罗来纳州格林波诺，毕业于兰道夫大学，主修商业摄影。

2007年5月凯西·麦瑞克被评为北卡罗来纳州格林波诺“空间社”当月最佳艺术家。她的作品曾入选伦敦摄影家画廊举办的“什么困扰你”聚焦群展。

2007年，凯西成立了一个名为“拍摄我们的世界”的非营利性组织，旨在把摄影带给特殊需要儿童。

Kasey Myrick, born in 1983 in Greensboro, North Carolina, studied Commercial Photography at Randolph College.

Kasey Myrick was the May 2007 featured artist of the month at The Space in Greensboro, NC.

Kasey Myrick “Disturbances” - Series

Edition A - 10 Prints - 80 x 80 cm, from **RMB 8000**

Edition B - 50 Prints - 50 x 50 cm, from **RMB 2000**



“Door To Nowhere”
“来去无从”



“Child’s Play”
“儿童游乐园”

为什么收藏级品质这么重要？

限量版本的影像艺术收藏品是一份能伴随您和家人及传承给后代的珍贵礼物。因此，鳧鲤国际影廊首要关注的是您所收藏的艺术品的寿命。

您在鳧鲤国际影廊选购的每一件艺术品都是采用最先进的输出技术加以制作，并且完全符合博物馆艺术品的最高馆藏标准。在制作您的艺术品的过程中，我们选用的材质全部都是无酸而且不含木质素的，同时通过P.A.T.影像保存测试认证（如适用），并且不含任何光学增白剂。

鳧鲤国际影廊选用的输出介质/墨水组合为爱普生超光滑艺术纸及世纪虹彩K3 VM墨水，以确保艺术收藏品出众而经久的影像品质。根据权威影像研究机构Wilhelm Imaging Research, Inc（该机构为第三方独立机构）所作的图像持久性测试，我们使用的输出介质耐久品质如下：

未装框的输出影像：持久性为140年
玻璃装框的输出影像：持久性为205年
黑暗中保存：持久性为300年以上
(数据来源：www.wilhelm-research.com)

这样的保存寿命比化学彩色冲印方式（彩色照片）优越得多，与传统的银盐冲印照片（黑白照片）的持久性不分伯仲。

我们将竭力确保您今天所能观赏到的赏心悦目的画质，也同样能被您的子孙后代欣赏到。

如果您想获得更多关于收藏级品质的重要信息，请登陆我们的网站：www.kunstlicht.sh，或者直接垂询我们的影廊员工。

让我们来回答您的所有疑问！

P.A.T: PAT是一项全球公认的、标准化的测试，用以测定影像保存品的耐久品质。

木质素: 木质素是常见于木材中的一种化学物质，它能黏附木材里的纤维素，使木材更为坚固。时间一长，木质素会发生分解，从而使纸张泛黄并且释放酸性物质。

酸性物质: 酸性物质可以让纸张更易于书写以及上色，但它也会使纸张腐化或分解，造纸过程可能会用到酸，其他物质经过过滤后也可能会生成酸，或木质素分解后亦能生成酸。时间一长，含酸纸张容易变脆。

超光滑艺术纸: 超光滑艺术纸是一种无酸、不含木质素且不含增白剂的100%全棉介质。超光滑艺术纸含有轻微的碱质，浓度为2%的碳酸钙缓冲剂将碱度维持在PH值8.0，从而达到纸张的最佳保存效果。

爱普生世纪虹彩K3 墨水: 世纪虹彩K3 VM墨水是爱普生最新一代技术的喷墨墨水。为达到最优的专业彩色和黑白成像效果，世纪虹彩K3 VM墨水含有三种不同浓度的黑色墨水平衡灰阶以及八色彩色色阶。



At dizzy heights

“Holy Mountains of China” by Karl Johaentges

Steep stairs that seem to lead directly into the sky; dangerously narrow ascents across the abyss; monasteries at dizzy heights – China’s holy mountains are full of spectacular views, of striking ensembles closely intertwined with the fate of the people who have settled here for centuries.

The spiritual development of both Taoism and Buddhism in China is inseparably bound up with the mountains. Monks and

hermits retreat here to meditate and to live in seclusion, but again and again far-reaching religious impulses emanated from this region.

Karl Johaentges presents with these photographs a largely unknown aspect of the traditional China. These are truly impressive images which place the subjects depicted into a broader spiritual and historical context.



Karl Johaentges “Honoring Wen Shu, Wu Tai Shan”

Edition A - 30 prints - 90 x 60 cm, from **RMB 9000**

Edition B - 70 prints - 60 x 40 cm, from **RMB 2900**



卡尔·乔汉 “五台山，寺庙看护”

A版- 30幅限量作品- 90 x 60 厘米, **9000元起**

B版- 70幅限量作品- 60 x 40 厘米, **2900元起**

Karl Johaentges “Holy Mountains of China” - Series

Edition A - 30 Prints - 90 x 60 cm, from **RMB 9000**

Edition B - 70 Prints - 60 x 40 cm, from **RMB 2900**



“Nuns’ Kitchen, Minyuan, Jiu Hua Shan”
“九华山闵园，尼姑们的厨房”



“Barber & His Shop In The Mountains”
“山中理发店”



“Monk & Abbot, Cui Yun Gong, Hua Shan”
“华山翠云宫，道士和住持”

Coming in Summer 2008!

将于2008年夏季展出!



Karl Johaentges “Tai Chi & Emperor’s Essay, Tai Shan”

Edition A - 30 prints - 90 x 60 cm, from **RMB 9000**

Edition B - 70 prints - 60 x 40 cm, from **RMB 2900**



卡尔·乔汉 “嵩山少林寺，祈祷的僧侣”

A版- 30幅限量作品- 90 x 60 厘米, **9000元起**

B版- 70幅限量作品- 60 x 40 厘米, **2900元起**

陡峭的阶梯好似与天空直接相连；狭窄而又危险的坡路底下是无尽的深渊；而寺院就坐落在这令人眩晕的高空。寺院、僧侣、信徒与山峦巍峨壮丽的自然风景交融为一体，紧紧地维系着居住在这里世代人们的命运。

中国道教和佛教的发展都与这些山峦有着密不可分的关系。僧侣和隐士在

山中修行、冥想并过着隐居生活，而史上一次次影响深远的宗教推进都发源于这些地区。

卡尔·乔汉通过这些摄影作品展现出传统中国许多不为人知的方面。卡尔将拍摄的主体放在一个更广博的宗教和历史背景下来进行刻画，从而使他的作品令人过目难忘。



“Hanging Monastery, Heng Shan”
“衡山高台寺”



“Flute Playing Monk, Wu Dang Shan”
“武当山，吹笛的道士”



“Old Dragon’s Ridge, Hua Shan”
“华山苍龙岭”

At dizzy heights

“Holy Mountains of China” by Karl Johaentges



Karl Johaentges, born in Daun/Eifel, Germany in 1948. He studied Architecture at the University of Hanover. After five years working as an architect he set off on a 3-year travel and working adventure around the globe to India, Hong Kong, Japan, Australia and New Zealand.

Until now his work was published in more than 25 photographic books. In 2005 two photography books on China have been released: “The Holy Mountains of China” and “Shanghai, the Myth”. He lives and works in Hanover.

卡尔·乔汉于1948年出生于德国道恩/爱费尔地区，毕业于汉诺威大学，主修建筑。在从事建筑设计工作5年后，卡尔踏上了远赴印度、香港、日本、澳大利亚和新西兰的摄影征途。

旅行结束后不久，卡尔便出版了他的第一本摄影集“世界摄影之旅”。此后，他和他的澳洲妻子杰奎·布莱克伍德一起摄影并共同出版了一系列的摄影专集，广受欢迎。其中有三本摄影集荣获柯达摄影专集大奖。

卡尔的文章和摄影作品在几大德国及国际主流刊物上发表(如德国明星周刊，德国明镜周刊，德国时代杂志，国家地理杂志的德国版、西班牙版GEO及国家地理杂志等)并且应邀参加了无数展览。迄今为止，卡尔共出版了多达25本摄影专集。2005年，卡尔出版了两本关于中国的摄影专集，分别为《中国的灵山》及《上海，神话》。

Shortly thereafter he published his first book, “Pictures of a World Trip”. Since, he has photographed and published, together with his Australian wife Jackie Blackwood, a popular photo book series. Three titles received the KODAK Photo Book Award.

His articles and photos have been released in major German and international publications (Stern, Der Spiegel, Merian, Geo-Saison, Zeit-Magazin, Geo Spain, National Geographic Traveller) and displayed in numerous exhibitions.



“Praying Monks, Shao Lin, Song Shan”
“嵩山少林寺，祈祷的僧侣”



“Tai Chi & Emperor’s Essay, Tai Shan”
“泰山，习练太极/皇帝的碑文”



“Buddhist Monastery, Jiu Hua Shan”
“九华山，甘露寺”



“Temple Guard, Wu Tai Shan”
“五台山，寺庙看护”



“Honoring Wen Shu, Wu Tai Shan”
“五台山，膜拜文殊”



“Meditating Hermit, Wu Tai Shan”
“五台山，静修的隐士”

Artwork Mounting

艺术品装裱

The best finishing is no finishing, as every museum conservator will tell you. Or, to put it another way, if the longevity of the print is of absolute critical importance, seal it into a P.A.T certified PE-bag and store it in a cold, dry und dark environment.

正如博物馆藏品保存专员会告诉你的那样，最好的装裱就是不要装裱。或者，换句话说，如果影像的寿命对你至关重要，那么你可以将影像收藏品封存在一只通过影像保存测试认证的储藏袋里，存放在低温、干燥且黑暗的环境中。

But we understand that you will want to hang your artwork on the wall so that you can enjoy it every day and share it with your friends and family. Therefore we have developed a selection of finishes that are in compliance with our high standards and that will present your personal print in a fresh and impressive way.

当然我们也理解你可能希望将艺术品挂到墙上，这样你就可以每天欣赏它并与你的朋友和家人共同分享。因此我们为你准备了一系列装裱选择方式。它们既符合我们最高的收藏级装裱标准，又能以最完美、最独特的方式来展现你的艺术收藏品。



Shadow Gap Frame

Shadow Gap Frames present the work without glass and emphasize the photographs exhibition quality especially well. The artwork is mounted on backing material. The photograph is then set precisely to “float” within a solid wood frame.

漂浮框装裱

以漂浮框装裱的艺术品，没有玻璃阻碍视线，所以能达到突出的展示效果。艺术品可以直接裱在底板上，视觉上仿佛影像艺术品“浮”在厚木框内。



k.l.bond™

Photographs are mounted on an aluminum composite sheet (Dibond) the same size as the photograph so that the edges are flush. A special cold laminate is applied to the area inbetween image and Dibond resulting in a durable, even surface. An aluminum H-profile that serves as spacer and hanging system is set on the backside of the aluminum plate.

铝塑板™

影像艺术品装裱在铝塑板表面，铝塑板的大小与照片大小完全相同，因此边缘非常平整。影像作品和铝塑板之间敷有一层特殊的无酸冷裱膜，从而使影像作品寿命更长，整体更为平整。铝塑板背面配有一只H型的铝合金悬挂支架，这起到固定艺术品的作用。



k.l.sec™

Images are sandwiched between an acrylic glass front (using a permanent elastic silicone as adhesive) and an aluminum composite sheet backing. This option is very sturdy and damage-resistant. It adds a wonderful depth to the image and results in clear and bright colors.

铝塑赛克™

艺术品装裱在一块有机玻璃与一块铝塑底板之间(黏剂剂为一种永久性弹性硅胶)。这种装裱方法极其牢固，而且能够防止艺术品受到损坏，并使作品更具视觉表现力。

Big city blues

“Hong Kong I” by Sven Muentel



Sven Muentel “Ohne Titel II”

Edition A - 15 prints - 120 x 80 cm, from **RMB 9500**
Edition B - 45 prints - 90 x 60 cm, from **RMB 2900**

麦斯文 “无题 02”

A版- 15幅限量作品- 120 x 80 厘米, **9500元起**
B版- 45幅限量作品- 90 x 60 厘米, **2900元起**

The lively metropolis of Hong Kong, temporary or permanent home to more than seven million people from all over the world. In his Hong Kong I-series, Sven Muentel explores the small and fragile moments of random human contact.

The dream-like portraits of passer-bys unlock a universe of possibilities. Possibilities of contact, of transformation that might unfold in the very moment when two strangers meet in the streets of the city. Yet there is an underlying melancholy in his images



“Ohne Titel I”



“Ohne Titel II”



“Ohne Titel III”

that indicate that these moments seldom happen, that we are too often prisoners of our own conditions and the circumstances that made us who we are today.

But there is always the hope that the very next second will bring a change, that the frozen moment will dissolve in people encountering and recognizing each other in all the humanity that makes us who we can be.

Strangers passing in the street
By chance two separate glances meet
And I am you and what I see is me
And do I take you by the hand
And lead you through the land
And help me understand the best I can

(Echoes, Roger Waters)



香港这座动感之都，容纳了来自全球总共700多万的永久及临时居民。在香港系列一的作品中，麦斯文探索了人际交流中偶然而又短暂的一瞬间。

街头路人梦境般的肖像特写开启了无限的可能与想象。当两个陌生人在这座城市的街头偶然相遇，这一刻，充满了无限可能，接触、交流、角色转换。然而这些摄影作品中却隐藏着一种忧郁，这些可能性几乎很难发生，因为我们往往被囚禁在自身所经历的情境和小环境中。

然而下一秒也许就会发生变化，凝固的瞬间将要开始流动，街头路人偶然相遇，在人性中辨认出彼此，而正是人性将使我们回归到真我的状态。

陌生人在街上匆匆忙忙赶路
偶然间两个陌生的视线相遇
我就是你，我看到的就是我
我是否该携住你的手，
带领你穿越那片土地，
帮我理解我的最好一面

(“回声”歌词，罗杰·沃特斯)

Sven Muentel “Hong Kong I” - Series

Edition A - 15 Prints - 120 x 80 cm, from **RMB 9500**
Edition B - 45 Prints - 90 x 60 cm, from **RMB 2900**



“Ohne Titel IV”



“Ohne Titel V”



“Ohne Titel IV”

Back to the beginning

“Am Meer” by Sven Muentel

Sven Muentel takes us on a journey to the roots of existence itself, to the sea. The stage for this voyage is a melancholy seaport village, full of life in summer time, forlorn and almost abandoned during the winter.

In his photographs he seeks the connecting and at the same time separating elements that bind us to the sea and fill us with the deep desire to return to the beginning.

These images with their chromatic shades of blue and aquamarine depict the longing after something that is just barely out of our grasp, something gone, a fleeting memory lost in the ocean of time.

And yet there is a subtle optimism to the pictures and the underlying certainty that every winter will eventually turn into spring and summer, and that we will find our way home.



Sven Muentel “Am Meer 03”

Edition A - 15 prints - 90 x 60 cm, from **RMB 8000**
Edition B - 45 prints - 60 x 40 cm, from **RMB 2000**



麦斯文 “在海边 08”

A版- 15幅限量作品- 90 x 60 厘米, **8000元起**
B版- 45幅限量作品- 60 x 40 厘米, **2000元起**

Sven Muentel “Am Meer” - Series

Edition A - 15 Prints - 120 x 80 cm, from **RMB 8000**
Edition B - 45 Prints - 90 x 60 cm, from **RMB 2000**



“Am Meer 01”



“Am Meer 02”



“Am Meer 03”

麦斯文将我们带往回归生命本源的旅程，大海。这一航程的驿站是一座略带忧郁的港口村庄，那里夏季生气勃勃，冬季荒芜凄凉。

在这些摄影作品中，他在寻找一些把人与大海关联起来却又加以隔绝的元素，并试图激发起人们对回归本源的深切渴望。这些海蓝色的阴影勾勒

出人们在大海前对那些无法掌控的、遗失的事物的渴望，对飞逝记忆的追思。

然而这些影像作品还是带着一种微妙的乐观色彩，正如冬天过去，我们终将迎来春天和夏天，而我们终究能找到回家的路。



Sven Muentel,

born 1967, studied Architecture and Design at the University of Hanover / Germany.

He worked as art director for the film studios in Babelsberg and as project manager for the World Exposition 2000 in

Hanover and is an associated professor for Spatial Design at the Fudan University in Shanghai.

It is the subjective and vulnerable, the fleeting moment of mutual comprehension that dominates his photographic work. Sven Muentel lives and works

as designer, photographer and curator in Shanghai and Berlin.

麦斯文出生于1967年，毕业于德国汉诺威大学，主修建筑设计。麦斯文于2000年德国汉诺威世博会期间担任主题展馆项目经理，并曾任德国巴伯尔斯堡电影制片厂艺术指导，目前被上海复旦大学视觉艺术学院聘任为客座副教授。

麦斯文的摄影作品主要体现的是一种相互理解过程中主观、敏感及流动的一刹那。麦斯文目前居住在柏林、上海两地，专注于设计、摄影及策展工作。



“Am Meer 04”



“Am Meer 05”



“Am Meer 06”



“Am Meer 07”



“Am Meer 08”



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