

# GLASGOW PRINT STUDIO

&NBSP;  
&NBSP;FEATURED ARTIST:

8th - 30th November  
Ground Floor Gallery

## ***Better Than a Punch***

Glasgow-based artist Shipei Wang (she/her) works across painting, printmaking, design and digital image-making mediums. Shipei's work uses repetition of motifs and dreamlike renderings of human and natural forms to confront the multifacety and ambiguity of one's identity. Whilst orbiting one's immediate settings from the domestic to the public, the self is often times by necessity contorted, tangled, and unrevealed. Shipei Wang's works feature in permanent collections of the Royal Scottish Academy and the Glasgow Kelvingrove Museum.

For full details and larger images, please see the end of this document.



### **Shipei Wang**

#### *Black Tiger*

screenprint on paper with acrylic mirror, black acrylic and mdf

90 x 60 cm

35 3/8 x 23 5/8 in

unique

(18053)

£ 1,500.00

[View detail](#)



### **Shipei Wang**

#### *Pink Tiger*

screenprint on paper with acrylic mirror, assorted coloured acrylic and mdf

90 x 60 cm

35 3/8 x 23 5/8 in

unique

(18054)

£ 1,500.00

[View detail](#)



**Shipei Wang**

*Small Silver Tiger with Horse X-Ray*

screenprint on paper with acrylic mirror, assorted coloured acrylic and mdf  
40 x 30 cm  
15 3/4 x 11 3/4 in  
unique  
(18055)

[View detail](#)

£ 950.00



**Shipei Wang**

*Small Black Tiger with Dog X-Ray*

screenprint on paper with acrylic mirror, assorted coloured acrylic and mdf  
40 x 30 cm  
15 3/4 x 11 3/4 in  
unique  
(18056)

[View detail](#)

£ 950.00



**Shipei Wang**

*Silver Fish II*

screenprint on paper with acrylic mirror, assorted coloured acrylic and mdf  
60 x 90 cm  
23 5/8 x 35 3/8 in  
unique  
(18052)

[View detail](#)

£ 1,200.00



**Shipei Wang**

*Silver Fish I*

screenprint on paper with acrylic mirror and mdf  
60 x 90 cm  
23 5/8 x 35 3/8 in  
unique  
(18051)

[View detail](#)

£ 900.00

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*Black Tiger*



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35 3/8 x 23 5/8 in  
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This exhibition features six new works that explore **the cangue**, a historical torture device that was used for public humiliation and corporal punishment, particularly in east Asia. The device restricts a person's movement, and would typically consist of a large, heavy flat board with a hole in the centre large enough for a person's neck and two smaller holes for two hands. It is fastened shut along the edges by locks and hinges. The prisoner would be confined by the cangue for a sustained period of time. In a law dating back to 1397, it was specified that a cangue should weight roughly 9 – 15kg.

Whilst the cangue's practical use retain a certain dark cache, it's metaphorical symbolism became ever so popular within literature and theatre, particularly finding its way into the elaborate repertoire of theatrical props used in the Chinese opera. The cangue evolves from being an object of punishment to becoming a symbol of resistance that reflect the suffering of the people against those in power. It also takes on the form of the fish to further convey the idea of being helpless, like the fish on someone's dinner plate. In contrast, the motif of the tiger is often used to convey the absolutism of law and order. In a broader context, it illustrates the partition of ideals between the state and the individual, both necessarily existing in precarious bondage to one another. Is it better to be the fish on someone's dinner plate, or is it better to receive that punch in the face. Or, is it simply better to look elsewhere and find comfort in the glossy and distracting lures of the world?

Glasgow Print Studio is a participant in OwnArt, which offers buyers the opportunity to apply for a 10-month, interest free art loan. Please contact the gallery for more information on how to apply.

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