

Image: Zhou Tiehai, The Avant-Garde is Not Afraid
of a Long March, 1998

The Avant-Garde is Not Afraid of a Long March

17 February - 18 April 2019

Birdhead	鸟头
Chen Xiaoyun	陈晓云
Li Shan	李山
Ouyang Chun	欧阳春
XU ZHEN®	徐震®
Shi Yong	施勇
Sun Xun	孙逊
Yang Fudong	杨福东
Yang Zhenzhong	杨振中
Zeng Fanzhi	曾梵志
Zhang Enli	张恩利
Zhou Tiehai	周铁海



Opening
16 February
4 - 7pm

ShanghART Singapore 香格纳新加坡
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ShanghART
香格纳画廊

The Avant-Garde is Not Afraid of a Long March

ShanghART Singapore is pleased to present a group exhibition *The Avant-Garde is Not Afraid of a Long March* from 17 February to 18 April 2019. Featuring works from Birdhead, Chen Xiaoyun, Li Shan, Ouyang Chun, XU ZHEN®, Shi Yong, Sun Xun, Yang Fudong, Yang Zhenzhong, Zeng Fanzhi, Zhang Enli, and Zhou Tiehai, the exhibition brings together twelve artists of different generations. While the seemingly disparate mixture of works by pioneer and younger generation artists defies linearity, their individual breakthroughs and progressions chart the evolution of Chinese contemporary art through the years. Taking its name from the title of Zhou Tiehai's piece, the exhibition is a remark on the unwavering spirit of breaking norms and traditions in artmaking, while also highlighting perseverance as an integral part of the process.

One of the significant moments in the history of Chinese contemporary art occurred in 1989, when the *China/Avant-Garde Exhibition* survived for a mere two hours before being shut down. As a participant of that exhibition and a leading figure in the Chinese avant-garde movement, Li Shan demonstrates his perceptiveness as an observer of his times through his political pop paintings and artistic approach to bioethics - a topic hardly discussed in art during its time. The work exhibited comes from his *Rouge* series, wherein he fuses political icons with abstract representations of a lotus flower; a symbolic reference to femininity and frivolousness.

Later artists such as Shi Yong, Zeng Fanzhi and Zhou Tiehai carved out new paths in the Chinese art scene despite the general cultural stagnation after the episode. One of the pioneers in installation and media art in China, Shi Yong took a decade-long hiatus in his artistic practice to engage with the arts scene from the perspectives of various stakeholders, only returning to making art in recent years. Zeng Fanzhi's artistic practice has seen various changes over the years, while Zhou Tiehai has reinvented himself in taking on directorial roles in museum and art fair.

While Zhang Enli and Ouyang Chun depicts their observations of the mundane and everyday life through paintings, Yang Fudong, Chen Xiaoyun, and Yang Zhenzhong rose to prominence in working with new media art and video works since early 1990s. The works shown in the exhibition reveal the different sides of their practice, and their persistent efforts in exploring different themes and mediums.

This exploration can also be seen in Xu Zhen, Birdhead, and Sun Xun's practices, as their works often strive to reconcile various subject matters across a wide spectrum, presented in different mediums ranging from installations, photography, painting, sculptures, woodblock printing, and conceptual art. As if taking on the mantle of their predecessors, they strive to achieve individual success through persistent rejection of the stable and comfortable for a critical, albeit playful, outlook of what is yet to be done.

前卫不怕远征难

香格纳新加坡将于 2019 年 2 月 17 日至 4 月 18 日荣幸呈现中国艺术家群展《前卫不怕远征难》。此次展览汇集了十二位艺术家的作品，参展艺术家包括乌头、陈晓云、李山、欧阳春、施勇、孙逊、徐震[®]、杨福东、杨振中、曾梵志、张恩利以及周铁海。这组不管是题材或媒体都非常多样化的作品出自不同年龄阶层的艺术家，而他们个别的艺术探讨都为中国当代艺术作出了不可磨灭的贡献。展览主题借用了周铁海的作品名，以此表达艺术探讨是一个持之以恒的过程，并重申‘耐力’在前卫精神中的必然性。

1989 年是中国当代艺术史中的一个转折点，《中国现代艺术展》在开幕仅两小时后被迫终止，成为了中国前卫艺术的精神导向。作为当年参展者之一的李山在他的实践中展现了他对时代动向超前与独特的见解，继‘政治波普’之后又将目光转向了生物工程。这次展览展出的作品来自他的代表系列《胭脂》，其特点在于政治题材与荷花、妩媚感的结合。

中国艺坛在天安门事件之后进入了一段停滞期。施勇、曾梵志、周铁海等艺术家仍然坚持于创新，并在后 89 时代的影响下继续推动着中国艺术的发展。中国装置艺术先驱者施勇曾暂时停止创作长达十年，并转行为画廊工作人员，以另一个角度反观中国艺坛，最近才重新开始新的艺术创作。曾梵志的画风历经几十年的磨练与突破，是中国较具代表性与影响力的艺术家之一。周铁海则将艺术事业扩展到艺术管理的领域，并在美术馆与艺术展中担任总监的角色。

与此同时，张恩利与欧阳春将焦点集中在周身质朴平凡的事物上，并以油画的形式对社会作出敏锐的批判。另一方面，杨福东、陈晓云、和杨振中自上世纪九十年代初便开始从事新媒体艺术和影像的创作。此次展览特意选取他们用其他媒体所做的作品，展现艺术家们多层面的创作思路以及对概念的跨媒介探讨。徐震、乌头、孙逊等艺术家亦在各个媒体之间探索结合不同题材的可能性；并通过装置、摄影、雕塑、木刻、概念艺术等方式呈现。正如李山与其他前辈一般，年轻一代的艺术家们对创新的坚持与对保守与常规的抵制，造就了他们超前的艺术眼光并为我们展示了前景的无限可能性。

BIRDHEAD 鸟头

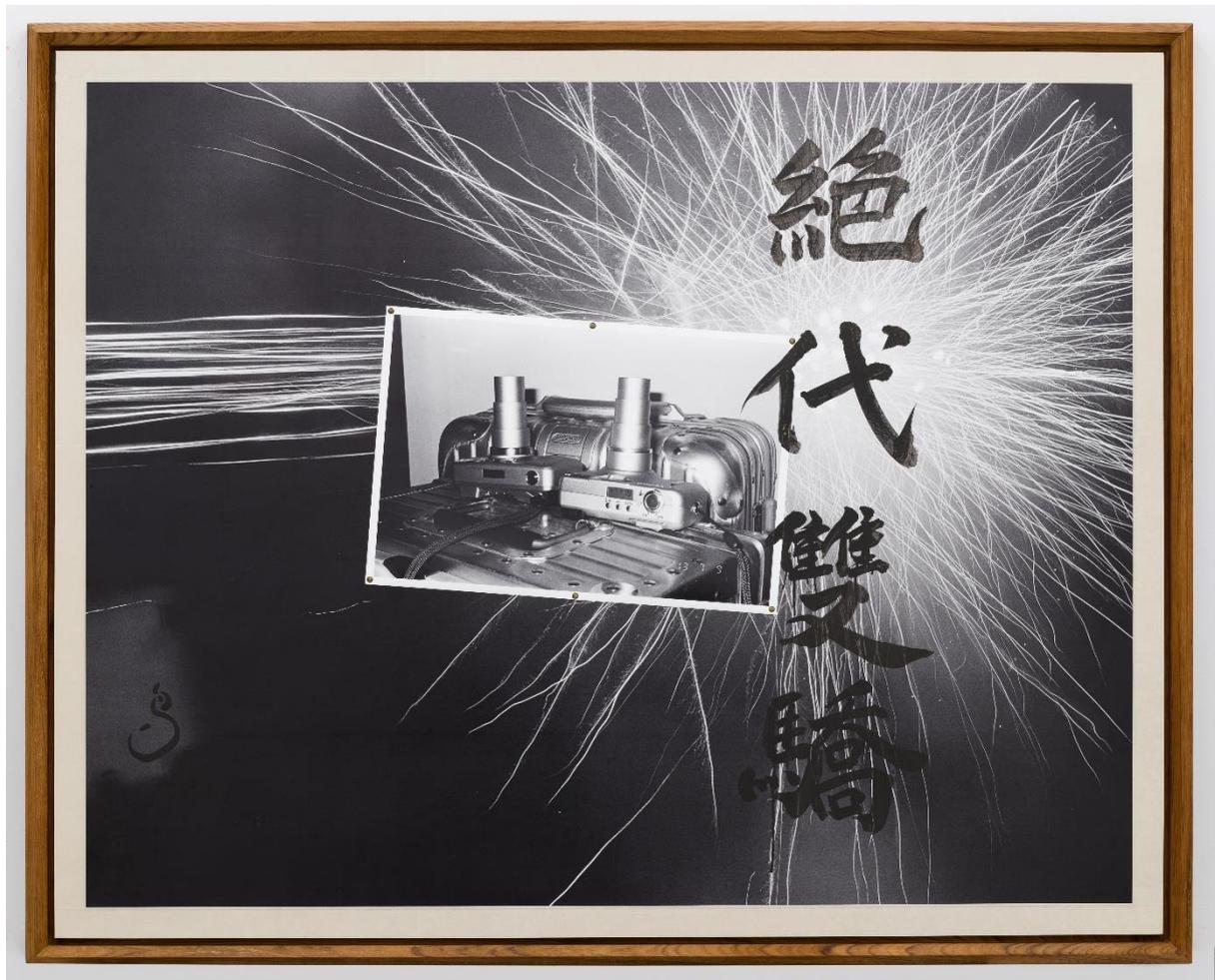
est. 2004, works and lives in Shanghai

BIRDHEAD (Song Tao b.1979, Ji Weiyu b.1980) is an artist duo who based their artistic practice not only on photographs but also beyond the philosophy of photography. Capturing all the beings around them, Birdhead digests and applies the thinking mode of conceptual art into the context of their image interpretation. By combining the photographic matrix, collage, particular mounting technique and so on, Birdhead delivers a "Birdhead world" in various exhibition spaces and humanistic environment. From the photo matrixes combining different images to absurd still-life scenes, Birdhead reflects the instinctive reaction on raw materials, in response to the absurdity of real-world rules and looking on the vicissitude of human civilization. To trace human being's plainness and romantic spirit is the primary drive for their creation.

Birdhead's recent solo and group exhibitions include: Welcome to Birdhead World Again 2018, Vienna, Austria, and ShanghART Beijing, China (2018); Living Cities, Tate Modern, London (2017); The 7th edition Bi-City Biennale of Urbanism | Architecture, Shen Zhen (2017); Welcome to Birdhead World Again 2016, ShanghART Singapore, Singapore, and Fab-Union Space on the West Bund, Shanghai, China (2016); How to gather? Acting in a city in the heart of the island of Eurasia, The 6th Moscow Biennale, Moscow, Russia (2015); Birdhead were also nominated for the inaugural Hugo Boss Asia Art Award in 2013; New Photography 2012, MoMA, New York, U.S.A. (2012).

鸟头（宋涛 b.1979, 季炜煜 b.1980）以摄影为创作基础而不被摄影所框限。他们的镜头捕捉任何能涉及的事物，将关于他们自身的成长思考逐渐内化到他们的图像语境中。他们结合照片矩阵，拼贴，装裱，摄影书等各种对于照片的使用方式，在不同的展览空间和环境呈现多个自我更新进化的“鸟头世界”。

重要展览：欢迎再次来到鸟头世界 2018，维也纳，奥地利和香格纳北京，北京（2018）；生活城市，泰特现代美术馆，伦敦（2017）；第七届深港城市\建筑双城双年展，深圳（2017）；欢迎再次来到鸟头世界 2016，香格纳新加坡，新加坡和西岸 Fab-Union Space，上海（2016）；第六届莫斯科双年展，莫斯科，俄罗斯（2015）；2013 年被首届 HUGO BOSS 亚洲艺术大奖提名入围；2012 新摄影，MoMA，纽约，美国（2012）；重新发电 - 第九届上海双年展，上海当代艺术博物馆，上海（2012）。



BIRDHEAD

The Century's Last Two Heroes, 2015

Photography | Innova photo paper, teakwood frame lined with spun silk

168 x 207 x 6cm

BH_7598



BIRDHEAD

2018-CrazyBird-2, 2018

Photograph | Installation | Gelatin silver print, acrylic, pigment for Chinese painting, stamp, spray paint, acrylics, hot melt adhesive, resin, pinned with alloy nails and staples, elmwood frame, teakwood frame
208 x 36 x 8cm (overall; 7 pieces) | 16.4 x 16.4 x 2.3cm; 26.5 x 33 x 2.5cm;
19.2 x 26.2 x 2.3cm; 34.6 x 26.7 x 2.3cm; 26.8 x 28.7 x 2.3cm;
42.6 x 36 x 8cm; 26.6 x 19.5 x 2.3cm (each, from top to bottom)

BH_6167

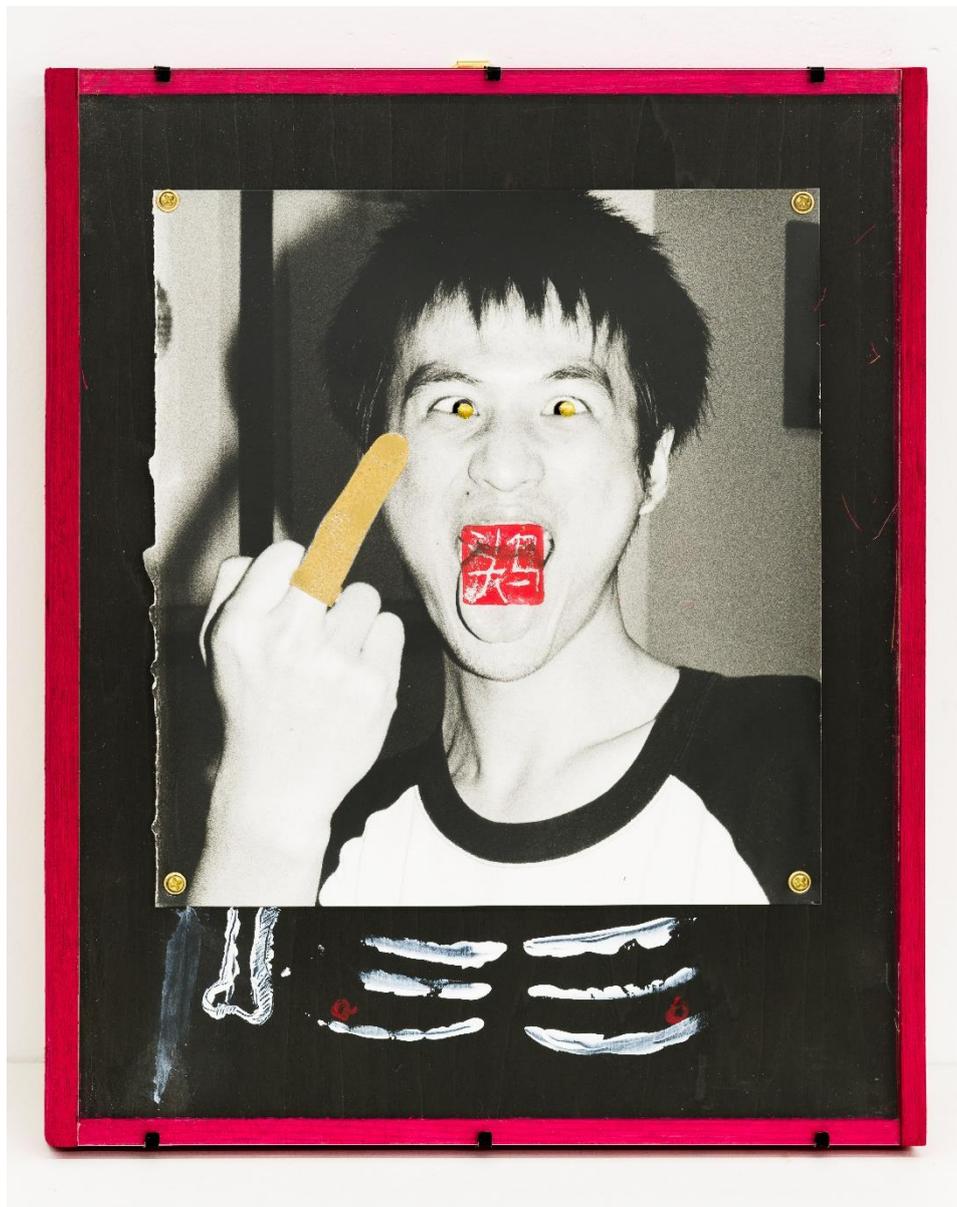


BIRDHEAD

Passions Bloom Ambitions - The Waking of Insects No.3, 2018
Gelatin silver print | Calligraphy and stamp on photo wet mounted
on basswood, teakwood frame

36.7 x 30.5 x 2.3cm

BH_0332



BIRDHEAD

Passions Bloom Ambitions - The Waking of Insects No.10, 2018

Gelatin silver print | Acrylic and stamp on photo, photo pinned with copper nails
on ink brushed basswood, acrylic on elmwood frame

33 x 26.5 x 2.3cm

BH_6771



BIRDHEAD

Passions Bloom Ambitions - The Waking of Insects No.11, 2018

Gelatin silver print | Photos pinned with nails

on basswood, elmwood frame

33 x 26.5 x 2.3cm

BH_9566



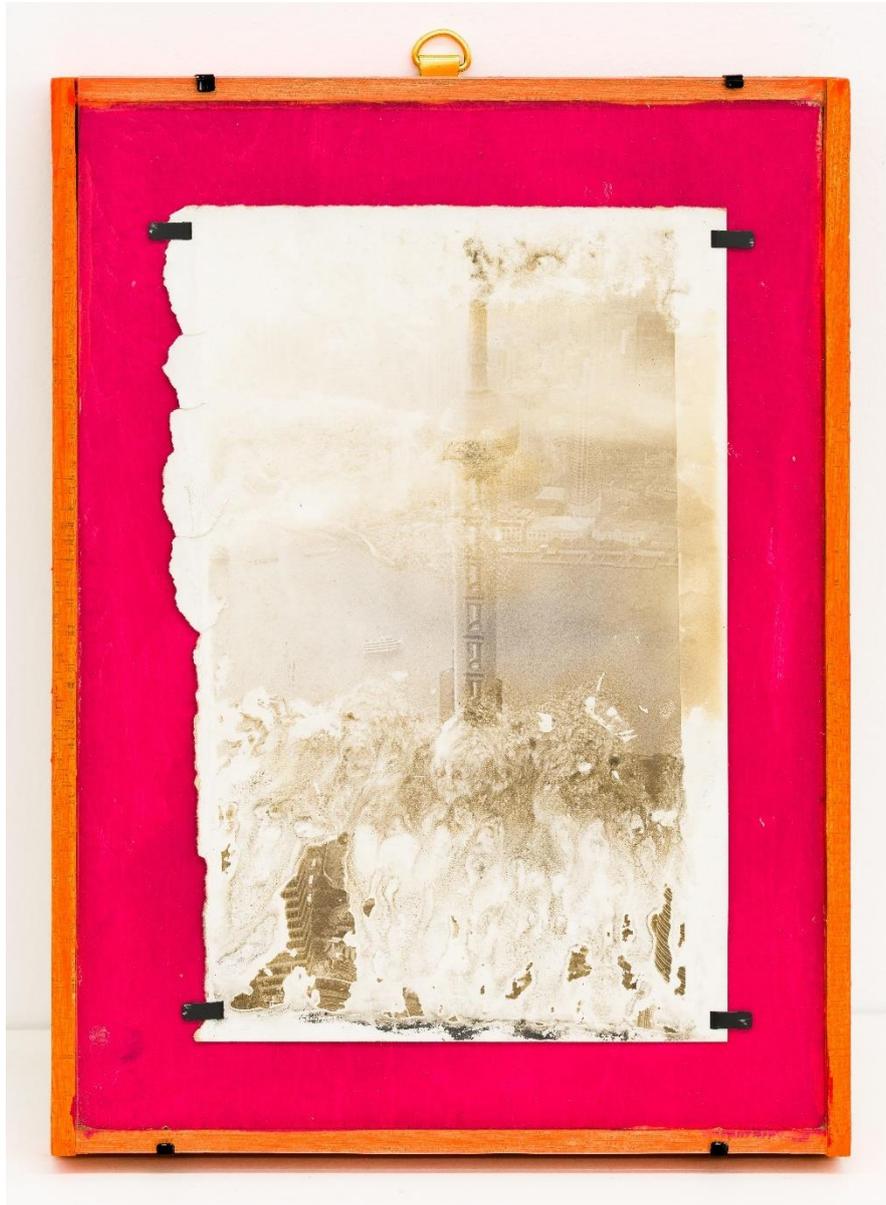
BIRDHEAD

Passions Bloom Ambitions - The Waking of Insects No.13, 2018

Gelatin silver print | Glass paint on photo pinned with staples
on basswood, elmwood frame

16.2 x 16.2 x 2.3cm

BH_5870



BIRDHEAD

Passions Bloom Ambitions - The Waking of Insects No.15, 2018
Gelatin silver print | Photo pinned with staples on basswood, acrylic
on basswood, elmwood frame

26.4 x 16.5 x 2.3cm

BH_4115



BIRDHEAD

Passions Bloom Ambitions - The Waking of Insects No.21, 2018
Gelatin silver print | Photo pinned with copper pins on basswood,
acrylic on basswood and elmwood frame

16.5 x 16.5 x 2.3cm

BH_4023



BIRDHEAD

Passions Bloom Ambitions - The Waking of Insects No.28, 2018

Gelatin silver print | Acrylic on photo pinned with alloy nails
on basswood, acrylic on basswood and elmwood frame

26.4 x 33.1 x 2.3cm

BH_4023



BIRDHEAD

Passions Bloom Ambitions – Summer Solstice-No.3, 2018
Gelatin silver print | Ink, pinned with staples on basswood,
framed with elmwood

37.5 x 31 x 2.3cm

BH_3769



BIRDHEAD

Passions Bloom Ambitions – Winter Solstice-No.7, 2018

Gelatin silver print | Photos pinned with staples
on basswood, glass paint, ink, elmwood frame

18.1 x 15.6 x 2.3cm

BH_6004



BIRDHEAD

Passions Bloom Ambitions – Winter Solstice-No.9, 2018

Gelatin silver print | Photo pinned with copper nails
on basswood, glass paint, elmwood frame

18.4 x 15.9 x 2.3cm

BH_9777



BIRDHEAD

Passions Bloom Ambitions – Winter Solstice-No.10, 2018

Gelatin silver print | Photo pinned with staples
on basswood, glass paint, elmwood frame

18.8 x 12.4 x 2.3cm

BH_0592



BIRDHEAD

Passions Bloom Ambitions – Winter Solstice-No.11, 2018

Gelatin silver print | Photo pinned with alloy nails
on basswood, elmwood frame (L: ink on basswood)
21.6 x 31.2 x 2cm (2 pieces) | 21.6 x 15.6 x 2cm (each)

BH_5657

CHEN XIAOYUN 陈晓云

b. 1971, works and lives in Beijing

CHEN Xiaoyun was born in Hubei Province in 1971. He currently works and lives in Beijing. Chen Xiaoyun's works are always both artistic and poetic in style, with introspective thinking present in the narrative structure as well as the use of individual fragments of consciousness to channel the real world in pictorial form. His works usually start with a caption, a dialogue, or a motion that is then overlapped, refined, and abstracted, to make our known world more ridiculous, hesitant, and emptier.

Recent major exhibitions include: Arrival, ShanghART Beijing (2018); Simultaneous Eidos, Guangzhou Image Triennial 2017, Guangdong Museum of Art, Guangzhou (2017); Chen Xiaoyun: 106 Flashes of Lightning That I Collect, ShanghART Main Space, Shanghai (2016); Post-sense Sensibility, Trepidation and Will, Beijing Minsheng Art Museum, Beijing (2016); CHINA 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbruck Museum, Duisburg, Germany (2015); Chen Xiaoyun: Twenty-one Poems of Lenin, ShanghART Main Space, Shanghai (2014); Hysteria, Metaphorical and Metonymical Life-World, A4 Contemporary Arts Center, Chengdu (2013); Darker than Darkness, Death beyond Death, Fire Burning Fire, Walking Down along the Stairway, ShanghART Beijing, Beijing (2013).

陈晓云，1971年生于湖北，现工作并生活于北京。陈晓云的作品中始终呈现着艺术家诗性叙述的创作风格，感性思维贯穿于影像叙事结构中，并以个人化的意识片段做为向现实世界摆渡的影像形式。作品经常通过由一个标题，一句对白，一个动作生发开始加以重叠，提炼，抽象化，将我们已知的世界搅拌得更加疯狂和荒诞，或更加迟疑和虚无。

近期重要展览包括：陈晓云：降临，香格纳北京，北京（2018）；复相·叠影，广州影像三年展2017，广东美术馆，广州（2017）；陈晓云个展：我收藏的106道闪电，香格纳主空间，上海（2016）；后感性，恐惧与意志，北京民生现代美术馆，北京（2016）；CHINA 8，莱茵鲁尔区中国当代艺术展，勒姆布鲁克博物馆，杜伊斯堡，德国（2015）；陈晓云个展：列宁的二十一首诗，香格纳画廊主空间（2014）；歇斯底里，隐喻与转喻的生活，A4当代艺术中心，成都（2013）；陈晓云个展：黑更黑，死更死，火更火，拾阶而下，香格纳北京，（2013）。



CHEN Xiaoyun

Lightning on the Hillside, 2016

Installation | Clothes, leather, polyester, zips

320 x 290cm

CXY_8731

LI SHAN 李山

b. 1942, works and lives in Shanghai

Li Shan (b.1942, Heilongjiang) graduated from the Shanghai Academy of Drama. Li Shan has undergone many stylistic changes throughout his unique artistic career but has never lost his ability to express internal sensibilities as well as external reluctances. "Rouge" is based on the principle of ambiguity. Li Shan attempts to find an evolving form that can address the problem of trying to extract the recognizable out of the unrecognizable. In terms of artistic style, he has adopted decorative methods similar to those of folk art, thus creating intimate, eccentric and oddly organic objects. Indeed, they seem to be mutant creatures from some hypothetical textbook on horticulture. Li Shan's seemingly infinite variety of work reveals a sort of consistency upon closer inspection. All the works evoke a tension within the idea of the yet unknown. He manages to reconcile opposites in a way that leaves them un-reconciled, allowing viewers to reach their own conclusions.

Li Shan's work has been exhibited in many important exhibitions such as Reading Li Shan, Museum of Contemporary Art, Taipei, Taiwan (2012); Painting the Chinese Dream: Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai (2010); The First Guangzhou Triennale - Reinterpretation: A Decade of Experimental Chinese Art (1990 - 2000), Guangdong Museum of Art, Guangzhou(2002); Chinese Art 30 Years after the Revolution, that traveled through America, ending at the Brooklyn Museum, Inside Out, New Chinese Art, Exhibition of Art from China, Taiwan and Hong Kong, Asia Society Galleries; PS1, New York; SFMoMA / Asian Art Galleries, San Francisco etc.(1998); 22nd International Biennial of Sao Paulo, Brazil (1994); China's New Art, Post 1989 Art Centre, Hong Kong (1993) and the 45th Venice Biennale (1993) etc.

李山，1942年生于黑龙江兰西，1968年毕业于上海戏剧学院。纵观李山的艺术生涯，经历了数次风格上的变化，却从未失去他的独特和激情，也从未失去他表达敏锐感受的能力。“胭脂”系列基于的是不定和多重的原则。在这里，李山试图找到一种进化的形式，提出关于试图从不可认知里拔出可认知的问题，确定的，清晰的，就像此时此地，出乎预料的，必然的，也是未解决的。根据艺术的风格，他采用了类似于民间艺术的装饰法，因此创造了一种熟悉而古怪的，也奇特的有机物体。确实，这些看似突变异种的生物仿佛是从某种假设的园艺教科书里出来的一样。这些合成昆虫是由数字技术构造后变形成为抽象图像的。李山表面上看起来变化多样的作品在更近的观察中会发现是保持了一致的连贯性的。从这些作品中感受到的是对于未知的不安。最终，在他的所有作品里他似乎确实说明了去掉不和谐以后相反事物间的巧妙和解，并允许观者得到自己的结论。

李山的作品曾多次参加国内和国际的重要展览，如：粉红微笑之后：阅读·李山，台北当代艺术馆，台湾（2012）；中国当代艺术三十年，民生现代美术馆，上海（2010）；首届广州三年展——重新解读，广东美术馆，广州（2002）；蜕变与突破-来自中国大陆、香港、台湾的新艺术展，亚洲协会美术馆，PS1当代艺术中心，纽约、旧金山当代艺术博物馆，旧金山等地巡回展出（1998）；二十二届圣保罗双年展，圣保罗，巴西（1994）；中国前卫艺术展，柏林世界文化宫，德国，海德舍尔姆美术馆，德国、鹿特丹美术馆，荷兰等地巡回展出；“后89新艺术巡回展”，香港艺术中心（1993）；第45届威尼斯双年展（1993）等。



LI Shan

Rouge Series, 1995

Painting | Oil on canvas

220 x 168cm (each, 5 pieces)

LS(60-64)

XU ZHEN® 徐震®

est. 2009, works and lives in Shanghai

Madeln Company was established in 2009 in Shanghai by artist **XU Zhen** (b.1977). It is a contemporary art creation company focusing on the production of creativity and devoted to the research of contemporary culture's infinite possibilities. In 2013, the launch of 'XU ZHEN®'; a brand produced by MadelN Company ("XU ZHEN® - Produced by MadelN Company").

XU ZHEN® - Produced by MadelN Company's exhibitions include: XU ZHEN®: Alien, ShanghART, Shanghai (2018); Fortune New Works Launch, XU ZHEN Store, Shanghai (2017); Sydney Biennial, Various locations (Cockatoo Island), Sydney, Australia (2016); China 8, Kunstmuseum Mulheim an der Ruhr, Germany (2015); 14 Rooms, Hall 3, Messe Basel, Basel, Switzerland (2014); La Biennale de Lyon (2013); "China China", A Group Show of Chinese Artists, Pinchuk ArtCentre, Kiev, Ukraine (2013); MadelN Company, Minsheng Art Museum, Shanghai (2012); Distance Produces Beauty, A Display Co-curated and Created by GUEST, TOF and MadelN Company, ShanghART, Beijing (2012).

没顶公司是由艺术家徐震创办于2009年的一个当代艺术创作型公司，以生产艺术创造力为核心，致力于探索当代文化的无限可能。这对当代艺术的创作模式、收藏消费系统以及作者权等问题开始了全面挑战和标准的刷新。2013年，由没顶公司出品的“徐震”品牌(徐震®)宣布创立。

徐震®主要展览包括：徐震®：异形，香格纳，上海（2018）；运气新作发布会，徐震专卖店，上海（2017）；第20届悉尼双年展，未来已经来临：它只是尚未均匀分布，鸸鹋岛，悉尼，澳大利亚（2016）；集团，Kunsthauz 格拉兹，格拉兹 奥地利（2015）；徐震艺术大展，龙美术馆（西岸馆），上海 中国（2015）；第12届里昂双年展（2013）；“中国中国”，来自中国艺术家的群展，平丘克艺术中心，基辅，乌克兰（2013）；没顶公司，民生现代美术馆，上海（2012）；距离产生美，由GUEST小组、TOF小组、没顶公司共同策划和创造的一个展示现场，香格纳画廊，北京（2012）。



XU ZHEN®

Alien 2 - Sleeping Hermaphroditos,

Western Han dynasty Female Musician Playing a Zither, 2018

Sculpture | Mineral-based composite, stainless steel, acrylic paint

130 x 200 x 165cm (overall)

47 x 170 x 86cm (Hermaphroditos) | 85 x 120 x 80cm (Female Musician)

Edition of 3

MI_1053



XU ZHEN®

Fortune - Head of a Princess, 2018

Painting | Oil on canvas

100 x 70cm

MI_2466



XU ZHEN®

Fortune – Statuette of the Overseer of Priests Ameny, 2018

Painting | Oil on canvas

120 x 95cm

MI_2568

OUYANG CHUN 欧阳春

b. 1974, works and lives in Beijing

OUYANG Chun (b.1974, Beijing) is a Chinese artist whose works feature independent contemporaneity, various techniques and abundant gradations that refresh the audience's eyes. The distinctive quality benefits from his manner of practice and the oppositional attitude towards the academic education. Escaping from preciosity, OUYANG Chun's paintings seek to draw stories childishly and unadornedly which mirrors his own life experiences and creative style.

His solo exhibitions include: A Drop of Dust, ShanghART Beijing, Beijing (2015); My Story, ShanghART Gallery, Shanghai (2015); Detritus, BANK, Shanghai, China (2014); Child, Today Art Museum, Beijing, China (2012); Reveling In Rambling, Yuz Museum, Jakarta, Indonesia (2012); Painting the King, Belvedere-Upper Belvedere & Augarten Contemporary, Vienna, Austria (2011); Ouyang Chun - Painting the King, me Collectors Room, Berlin, Germany (2010). Works by the artist is represented in museum collections include Belvedere, Vienna, Austria; Me Collectors Room, Berlin, Germany; Long Museum, Shanghai, China; Power Station of Art Shanghai, Shanghai, China; White Rabbit Contemporary Chinese Art Collection, Sydney, Australia.

欧阳春（1974年生于北京）的作品呈现出一种独特的当代性，精神独立、风格多变、层次丰富，令人耳目一新，这与欧阳春的个人经历和学习艺术的方式相关，而对学院派教育的反叛却无形中成为他有别于其他艺术家的珍贵特质，他的作品充满天真和浪漫、不事雕琢，朴实无华的笔触，每一笔都折射出艺术家充满激情与理想的创作状态。

主要个展包括：欧阳春：一粒尘埃，香格纳画廊，北京（2015）；我的故事，香格纳画廊，上海（2015）；孩童，今日美术馆，北京，中国（2012）；呓语，余德耀美术馆，雅加达，印尼（2012）；王，奥地利国家美术馆，维也纳，奥地利（2011）；王，收藏家美术馆，柏林，德国（2010）等，作品被奥地利国家美术馆，龙美术馆，上海当代艺术博物馆，收藏家美术馆等多家重要艺术机构收藏。



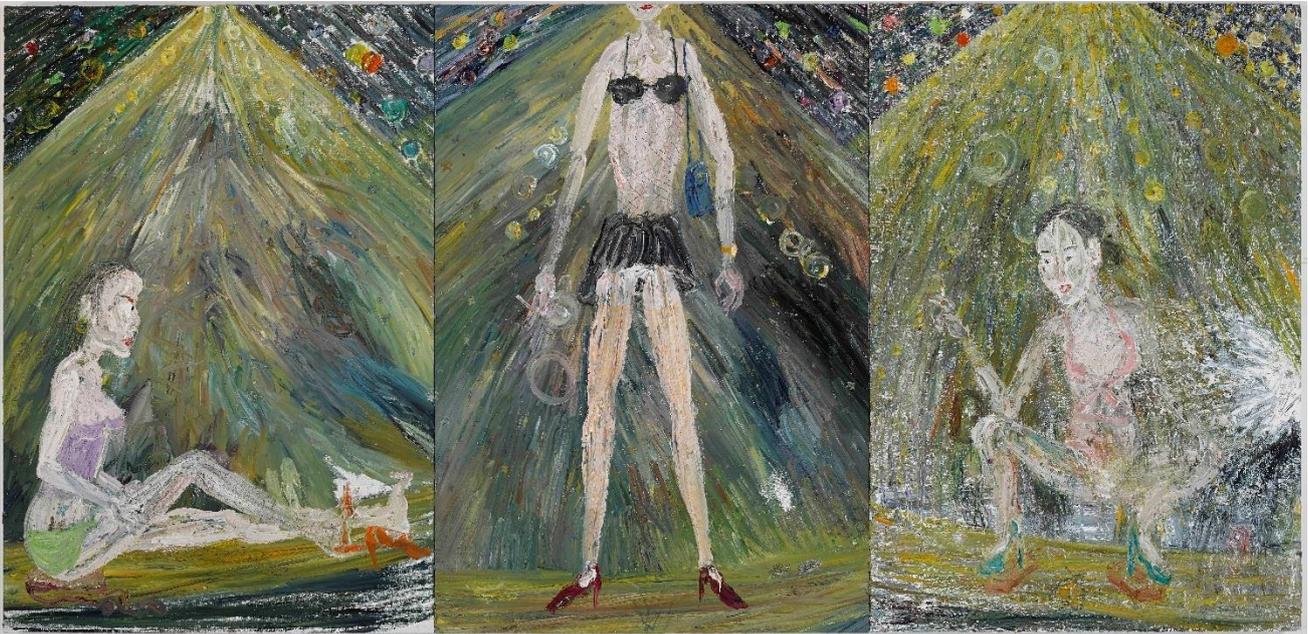
OUYANG Chun

suburban, 2012

Painting | Oil on canvas

280 x 220cm

OYC_9148



OUYANG Chun

Flying Moths, 2015

Painting | Oil on canvas

190 x 390cm (3 pieces) | 190 x 130cm (each)

OYC_1204

SHI YONG 施勇

b. 1963, works and lives in Shanghai

SHI Yong (b.1963, Shanghai) graduated from the Fine Arts Department of Shanghai Light Industrial School. He is a representative figure of contemporary Chinese artists who first started working with installation and video media. His artworks cover a wide range of mediums including performance, video, and installation. Shi Yong's earliest artistic practices focused on revealing the subtlety of our reality and the inherent tension of the "system". At the end of the 1990s, Shi began focusing on the idea of Shanghai's transformations under the Chinese economic reform, which contributed to a discussion of globalization and consumerism. Since 2006, with the piece "Sorry, There Will Be No Documenta in 2007", he turned his attention to the art world that he's been involved in, pondering how to provide a more rational perspective through his creative works. Shi Yong's 2015 solo exhibition "Let All Potential Be Internally Resolved Using Beautiful Form" continues his art practice, disclosing his intention to expand the reflection and practice of "control" under the seemingly "abstract" future.

Shi Yong has been exhibited widely since the early 1990's. Recent shows include: Nothing is Impossible (Solo Exhibition), Yellspace, Shanghai (2018); A () Bird be Released from the Top of a Certain Tower (Solo Exhibition), Boxes Art Museum, Foshan (2018); This is Shanghai, Chinese Contemporary Art, Liverpool, UK (2018); Shi Yong: Under the Rule, ShanghART, Shanghai; Floating World, Bahrain (2017); Trace of Existence, UCCA, Beijing; The Crocodile in the Pond, Luzern (2016); Let All Potential be Internally Resolved using Beautiful Form (Solo Exhibition), MadeIn Gallery; Ural Industrial Biennial of Contemporary Art, Ekaterinburg; Essential Matters-Moving Images from China, Borusan Contemporary Perili Kosk, Istanbul, (2015); Hans van Dijk: 5000 Names, Ullens Center for Contemporary Art, Beijing; Witte de With Center for Contemporary Art, Rotterdam, the Netherlands; Off-Site Programme, Silent Film, Ikon Gallery, Birmingham (2014).

施勇，1963年出生于上海，1984年毕业于上海轻工业专科学校美术系。作为中国较早从事装置与影像媒介的代表人物之一，他创作媒介包括装置，行为，摄影及录像。施勇的早期创作致力于揭示现实的暧昧性以及系统内部的张力，九十年代末开始集中讨论中国改革开放神话下的当代上海的转型概念，继而引向更宏观的全球化，消费文化等层面。2006年，从作品“2007没有卡塞尔文献展”开始，施勇将质疑的目光最终落在了其所处的艺术界本身，思考如何在创作中传递出一种更为理性的态度。2015年个展“让所有的可能都在内部以美好的形式解决”，既是之前创作的延续，又传达了其未来意图在表面“抽象”之下展开对于“控制”的反思与实践。

自九十年代初开始施勇的作品就被广泛展出。近期的展览有：一切皆有可能，要空间，上海（2018）；将一只（ ）鸟从一座塔的塔顶放掉，盒子美术馆，佛山（2018）；这里是上海，中国当代艺术展，利物浦，英国（2018）；施勇：规则之下，香格纳，上海（2017）；浮世，巴林（2017）生存痕迹，尤伦斯当代艺术中心，北京（2016）；池中有鳄，卢塞恩（2016）；乌拉尔双年展，叶卡特琳堡，俄罗斯（2015）；让所有的可能都在内部以美好的形式解决，没顶画廊，上海（2015）；必要元素—中国移动影像，博鲁桑当代艺术中心，伊斯坦布尔，土耳其（2015）；WITTE DE WITH当代艺术中心，鹿特丹；不在现场项目，伯明翰 IKON 美术馆，（2014）。



SHI Yong

Resolve Everything Using Beautiful Form--00B, 2015
Installation | Aged Wood, Nitrocellulose Lacquer, Brushed Stainless Steel,
Aluminium Alloy, Screen Print
25 x 240 x 7cm
Edition of 3 + 1AP
SY_3416

SUN XUN 孙逊

b. 1980, works and lives in Beijing

SUN Xun (b.1980) was born in Fuxin, Liaoning Province. He currently lives and works in Beijing. He graduated from the China Academy of Fine Arts in 2005 and founded π Animation Studio in the following year. Sun Xun completed his first 3D animated film "Magic Party and Dead Crow," which was nominated in the 8th Rome Film Festival 2013, and has received Young Artist Award in The 8th AAC Art China Awards for the Most Influential in 2014. Some notable awards include Best Young Artist, Chinese Contemporary Art Awards (2010), Young Art Award, Taiwan Contemporary Art Link (2010), and the Arts Fellowship by Citivella Ranieri Foundation, Italy (2010).

Sun Xun's recent major exhibitions include SUN XUN, Museum of Contemporary Art, Australia (2018); Prediction Laboratory, Yuz Museum, Shanghai (2016); The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Guggenheim, Tales of Our Time, Solomon R. Guggenheim Museum, New York, U.S.A.(2016); 2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2015); Republic of Jing Bang, a Country Based on Whale, Holland Animation Film Festival & City Hall, Utrecht, The Netherlands (2015), Unfounded Predictions, ShanghART Singapore(2015); Script Film-A Sun Xun Art Theater Residence Project, Hangzhou, China (2015); The Time Vivarium, Sean Kelly, New York, U.S.A (2014); PALIMPSESTES – Sun Xun Solo Exhibition, ShanghART Singapore, Singapore (2014); Brave New World, Edouard Malingue Gallery, Hong Kong (2014); Yesterday Is Tomorrow, Hayward Gallery, London, UK (2014); Magician Party and Dead Crow, ShanghART Beijing, Beijing (2013); The 4th Moscow International Biennale for Young Artists Exhibition in Moscow, Russia (2014); My Generation: Chinese Young Artists, Tampa Museum of Art and Museum of Fine Arts, St. Petersburg, Florida, U.S.A (2014).

孙逊，1980年出生于中国辽宁省阜新，2005年毕业于中国美术学院版画系。次年，成立 π 格动画工作室。现生活并工作于北京。2013年，孙逊完成了其首部3D动画影片《魔术师党与死乌鸦》，入围2013年第八届罗马电影节，并于2014年获得第八届AAC艺术中国青年艺术家大奖。其他主要奖项还包括CCAA中国当代艺术奖(最佳年轻艺术家)(2010)，CIVITELLA RANIERI基金奖学金，UMBRIA, 意大利。

孙逊近期重要展包括：孙逊，当代艺术博物馆，澳大利亚(2018) 讖语实验室，余德耀美术馆，上海(2016)；古根海姆“何鸿毅家族基金会中国当代艺术计划”，故事新编，所罗门·R·古根海姆美术馆，纽约，美国(2016)；亚洲艺术双年展，国立台湾美术馆，台中，台湾(2015)；鲸邦实习共和国个展 荷兰动画电影节&市政厅，乌得勒支，荷兰(2015)；孙逊个展：不设预期，香格纳新加坡，新加坡(2015)；时间公园，Sean Kelly，纽约，美国(2014)；隐者之书 - 孙逊个展，香格纳新加坡，新加坡(2014)；美丽新世界，马凌画廊，香港(2014)；昨日即明日，HAYWARD画廊，伦敦，英国(2014)；第四届莫斯科年轻艺术家国际双年展，莫斯科，俄罗斯(2014)；我一代：中国年轻艺术家，TAMPA美术馆及圣彼得堡美术馆，佛罗里达，美国(2014)；魔术师党与死乌鸦 — 孙逊定格动画驻留项目，香格纳北京，北京(2013)；水墨艺术：借古说今中国当代艺术，大都会博物馆，纽约，美国(2013)；MOMA国际非叙事电影和媒体节，纽约现代美术馆，美国(2013)。



SUN Xun

Nocturnal Frost, 2018

Installation | Painting

Light box, luminous agent, watercolour on luminous paper

31 x 23 x 7cm (frame);

29 x 21 (image)

SX_6639



SUN Xun

Nocturnal Glume, 2018

Installation | Painting

Light box, luminous agent, watercolour on luminous paper

31 x 23 x 7cm (frame);

29 x 21 (image)

SX_2446



SUN Xun

Nocturnal Spirit, 2018

Installation | Painting

Light box, luminous agent, watercolour on luminous paper

31 x 23 x 7cm (frame);

29 x 21 (image)

SX_1471



SUN Xun

Nocturnal View, 2018

Installation | Painting

Light box, luminous agent, watercolour on luminous paper

31 x 23 x 7cm (frame);

29 x 21 (image)

SX_5232



SUN Xun

Nocturnal Wind, 2018

Installation | Painting

Light box, luminous agent, watercolour on luminous paper

31 x 23 x 7cm (frame);

29 x 21 (image)

SX_1824

YANG FUDONG 杨福东

b. 1971, works and lives in Shanghai

YANG Fudong was born in Beijing in 1971. He graduated from the China Academy of Fine Arts, Oil Painting Department in Hangzhou. He is among the most successful and influential Chinese artists today. He was one of finalists shortlisted for the Hugo Boss Prize in 2004 and received this honour as the third Chinese artist after Cai Guoqiang and Huang Yongping. Now he works and lives in Shanghai.

Yang Fudong has participated in prestigious international art events including Art and China after 1989: Theatre of the World, Solomon R. Guggenheim Museum, New York, U.S.A. (2017); Bentu - Chinese Artists In A Time of Turbulence and Transformation, Foundation Louis Vuitton, Paris, France (2016); La Biennale de Lyon 2013, Lyon, France (2013); Sharjah Biennial 11, Sharjah Art Foundation, Sharjah, United Arab Emirates (2013). He had had solo-shows at most acclaimed institutions and galleries, such as Dawn Breaking, Long Museum (West Bund), Shanghai (2018); Moving Mountains, Shanghai Centre of Photography, Shanghai (2016); Twin Tracks: Yang Fudong Solo Exhibition, Yuz Museum, Shanghai (2015); The Light That I Feel, SALT outdoor video installation, Sandhornoya, Norway (2014); Yang Fudong: Estranged Paradise, Works 1993-2013, The Kunsthalle Zurich, Switzerland (2013).

杨福东，1971 年生于北京。毕业于中国美术学院油画系，被誉为目前中国最成功和最有影响力的艺术家之一。2004 年入选纽约古根海姆当代艺术奖，成为继蔡国强、黄永砅之后第三位获此殊荣的华人艺术家。现工作生活于上海。

杨福东凭借其极具个人风格的电影及录像装置作品在全球多家美术馆以及重要艺术机构举行多场展览：1989 年之后的艺术与中国：世界的舞台，古根海姆博物馆，纽约，美国（2017）；“本土——激流与嬗变下的中国艺术”，路易威登基金会，巴黎，法国（2016）；第 12 届里昂双年展，里昂，法国（2013）；沙迦双年展 11，沙迦艺术基金会，沙迦，阿拉伯联合酋长国（2013）。同时，在国际著名的艺术机构和画廊举办个展有杨福东个展“明日早朝”，龙美术馆（西岸馆），上海（2018）；“愚公移山”，2016，上海摄影艺术中心，上海（2016）；“南辕北辙：杨福东作品展”，余德耀美术馆，上海（2015）；“我感受到的光”，SALT 户外影像装置，桑霍尔恩岛，挪威（2014）；“杨福东：陌生天堂”，作品 1993-2013，苏黎世美术馆，瑞士（2013）。



YANG Fudong

The Coloured Sky: New Women II, 6, 2014

Colour inkjet print | Hahnemuhle Ultra smooth paper 305g

216 x 156 x 8.2cm (frame) | 180 x 120cm (unframed)

Edition of 10 + 2AP

YFD_6156

YANG ZHENZHONG 杨振中

b. 1968, works and lives in Shanghai

YANG Zhenzhong (b. 1968, Hangzhou, Zhejiang) has been living and working in Shanghai for more than 20 years with a career closely related to the development of new media art around the area. Since the end of 1990s, he has been curating and organizing numerous highly influential contemporary art exhibitions with artists including Xu Zhen and Yang Fudong etc. They have not only enlivened the atmosphere of the new media art industry in Shanghai, but also promoted the artist himself to stage on an international platform. The key themes of Yang's works are to strengthen the contradictions and disorders existed in the society with a cynical attitude on one hand, to utilise the perception of the space in political and psychological levels on the other hand. Now mainly focuses on the creation of new media like video, photograph, installation work and interaction etc., and curating as well.

Recent solo exhibitions include: Surveillance and Panorama, 1st Gallery Space, Tang Contemporary Art, Beijing (2018); Fence, Arrow Factory, Beijing (2017); Trespassing, Yang Zhenzhong Solo Exhibition, OCT Contemporary Art Terminal, Shanghai (2013); Don't Move, Yang Zhengzhong Solo Exhibition, ShanghART, Beijing (2011). Recent group exhibitions include: Shanghai Beat - The Dynamism of Contemporary Art Scene in Shanghai, Contemporary Art Museum, Kumamoto, Japan (2018); Art and China after 1989: Theatre of the World, Solomon R. Guggenheim Museum, New York, U.S.A. (2017); Our Bright Future: Cybernetics Fantasy, Nam June Paik Art Centre, Yongin-si, South Korea (2017); 11th Shanghai Biennale, Why Not Ask Again?, Power Station of Art, Shanghai (2016).

杨振中生于 1968 年浙江杭州，现工作生活于上海。从上世纪九十年代末起，他与徐震等艺术家们独立策划了十多场极具影响力的新媒体当代艺术展，不仅大大活跃了上海的新媒体艺术氛围，自身的艺术也由此迈向国际艺术舞台。杨振中创作的核心主题，一方面是以玩世不恭的态度强化社会中存在的大量矛盾与错乱，另一方面则是对空间的感知以及在政治和心理层面的空间利用。现从事录像、摄影、装置、互动等新媒体艺术创作与展览策划。

近期个展包括：静物与风景，当代唐人艺术中心第一空间，北京（2018）；栅栏，箭厂空间（2017）；北京《不在此时》，OCT 当代艺术中心上海个展（2013）；《不要动》，香格纳北京个展（2011）。近期群展包括：1989 年之后的艺术与中国：世界的舞台，古根海姆博物馆，纽约，2017；我们光明的未来：控制论幻想，韩国白南准艺术中心（2017）；第 11 届上海双年展，何不再问？，上海当代艺术博物馆，上海（2016）。



YANG Zhenzhong

Passage No.10, 2013

Installation | Painting | Oil on wood

60 x 100 x 15.9cm

YZZ_4108

ZENG FANZHI 曾梵志

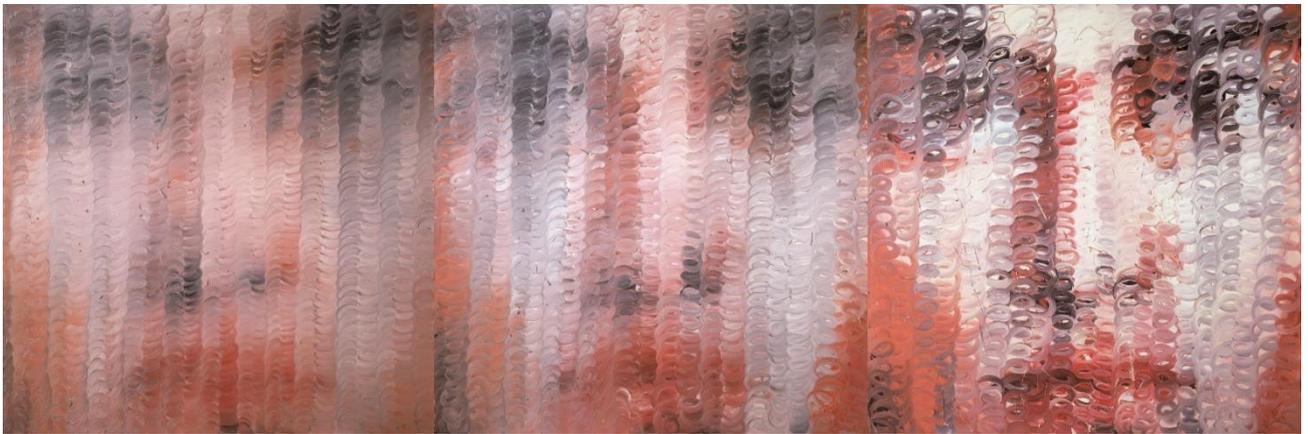
b. 1964, works and lives in Beijing

ZENG Fanzhi (b. 1964, Wuhan) studied oil painting at the Wuhan Art Academy, he lives and works in Beijing. Zeng Fanzhi's art simulates the fatigue of the contemporary experience: the rush to acquire and consume to the point of alienation and detachment. He traces the eruption of the corporeal into the optical sedition of visual art. Zeng Fanzhi delivers an art that feels new, not in its premises but in its refined vitality. His late paintings signify a shift in his focus from a formal concern with the representation of existential unsettlement to an interest in how we imagine ourselves interacting with nature. Still, in his newly developed landscape paintings, there is a notion of permanent escape – an attempt to inhabit the uninhabitable. Within these large-scale images there is a notion of fragility and vulnerability; like an attempt to create a terrain of uncertainty that inhabits both characters and landscape depicted. The grand scale of the paintings lends them a certain suggestive and sublime appearance. When viewed, the paintings constantly seem to evolve and create new particular impressions. The images reflect a social reality that is made up of multiple signifying systems of which the landscape is just one.

Recent solo exhibitions include: Zeng Fanzhi. In the Studio, Hauser & Wirth, Hong Kong, London, Zürich (2018); Zeng Fanzhi | Van Gogh, Van Gogh Museum, the Netherlands, Amsterdam (2017); ZENG Fanzhi: Parcours, UCCA, Beijing (2016); Zeng Fanzhi: The Louvre Project, ShanghART Beijing, Beijing (2015); ZENG FANZHI, Louvre Museum, Paris, France (2014); Zeng Fanzhi, Musee d'Art Moderne de la Ville de Paris, Paris, France (2013); Zeng Fanzhi, Gagosian Gallery, London, UK (2012).

曾梵志，1964年生于武汉，之后在湖北美院学习油画。如今生活和工作在北京。在曾梵志的艺术中，再创造即模拟当下体验的疲乏：对获利和消费的急躁，以及对生疏离间的范围在日益扩大的感觉。以他特别的工作方式，曾梵志提醒了我们当艺术瓦解了固有经验以后，能带来多大的鲜活力量。因此当现实物质世界爆发后余下的灰烬在他的描绘下就变成富有煽动性的视觉艺术。他近期的创作意味着其注意力从对存在的不确定性的密切关注，转移到了对我们自身如何和自然互动的兴趣上。然后——在他新的风景绘画创作里，有着一个概念，就是永恒的逃逸，仿佛是在尝试对不适于居住的地方进行占领。这些画抽象地表达着，在粉红、黑色和蓝色的阴影制约下，呈现出一种不相容的共同性的张力，和人类的孤独落寞。易碎和脆弱同样也包含在了这些画的概念里；就像对于创造一个同时占领个人特征和风景描述的不确定地带的尝试，这些绘画带有一定的启示性，也有着精彩的技法。当在观看的时候，常常使人感觉这些绘画在发展中创造出了一种新的特别的效果和印象。这些绘画作为一种映像，同样也代表着由多重符号系统组成的社会现实，而这些风景，也是其中一部分。

近期个展：曾梵志，HAUSER & WIRTH 画廊，香港，伦敦，苏黎世（2018）；曾梵志 | 梵高，一个中国当代艺术家眼中的梵高，梵高美术馆，阿姆斯特丹，荷兰（2017）；曾梵志：散步，尤伦斯当代艺术中心，北京（2016）；曾梵志：卢浮宫计划，香格纳北京，北京（2015）；曾梵志，卢浮宫，巴黎，法国（2014）；曾梵志，巴黎现代艺术博物馆，巴黎，法国（2013）；曾梵志，高古轩画廊，伦敦，英国（2012）。



ZENG Fanzhi

We No. 9, 2002

Painting | Oil on canvas

220 x 660cm (3 pieces) | 220 x 220cm (each)

ZFZN3-03_A

ZHANG ENLI 张恩利

b. 1965, works and lives in Shanghai

ZHANG Enli was born in Jilin province in 1965. He graduated from Wuxi Technical University, Arts and Design Institute in 1989 and currently lives and works in Shanghai. For Zhang Enli, painting itself is a vital activity, whether his brushes are illustrating human activities or everyday objects. As a painter who depicts the elements of daily life, Zhang devotes the same attention and passion into every object, whether it is a bucket, a wardrobe or a person. Each painting is not only a representation but an expression as well. The expressive lines and curves of his painting style are influenced by traditional Chinese brush techniques, but are always underpinned by the structure of pencil-drawn grids. Immersed in the inherent space of the canvas, some objects within the paintings seem to almost dissolve in to the thin layers of paint.

Zhang has exhibited extensively worldwide. His solo shows include Bird Cage, Galleria Borghese, Rome, Italy(upcoming); Enli's Studio-Artist-in-Residence Programme, Project Life Drawing Room, Royal Academy of Arts, London, U.K.; The Garden, Hauser & Wirth, New York, U.S.(2018); Gesture and Form, Firstsite, Colchester, U.K.(2017); Intangible, Hauser & Wirth, Zurich, Switzerland(2016); Zhang Enli, ShanghART Main Space, Shanghai, China(2015); Hair, Shanghai Night Club, Shanghai, China(2014). His group exhibitions include Ambush on All Sides—Another Kind of Social Vision Intervention, Sichuan Fine Art Institute Museum, Chongqing, China (2018); Sanguine-Luc Tuymans on Baroque, Fondazione Prada, Milan, Italy(2018); White Flash, ShanghART Beijing, China (2018).

张恩利，1965年生于吉林。1989年毕业于无锡轻工业大学艺术学院，现生活工作在上海。无论是描绘人类的生命活动，还是有关日常事物的描绘，对于张恩利来说，从根本上都从属于一个目标——那就是绘画本身作为一种生命活动。作为一个从常民生活的日常出发来呈现世界的画家，张恩利对于一个水筒、一个柜橱与一个人的行为所倾注的关心与热情是一样的。所有的呈现对于他来说，既是再现，也是表现。从手法看，薄涂是他的拿手好戏。在经常是无以名状的线与面、面与面的相互转化中，被张恩利在画布上薄薄地涂绘出来的单个或一组物件，获得了具体的质感与体量感。他画笔下的某些物件，有时就像浸泡在画布空间中，在薄薄的颜料中四下漫漶溶解开来，隐约浮现。

张恩利在世界各地的多个重要机构举办过个展，包括鸟笼，张恩利于博尔盖塞美术馆个展，意大利博尔盖塞美术馆（2019）；恩利工作室-艺术家驻留计划，伦敦英国皇家艺术研究院（2018）；花园，Hauser & Wirth 画廊，纽约，美国（2018）；姿态和形式，FIRSTSITE，科尔切斯特，英国（2017）；无形，Hauser & Wirth，苏黎世，瑞士（2016）；张恩利，香格纳主空间，上海（2015）；头发，上海之夜，上海（2014）。群展展出机构包括十面埋伏——另一种社会视觉的介入，四川美术学院美术馆（虎溪大学城），重庆，中国（2018）；SANGUINE-吕克·图伊曼斯的巴洛克，普拉达基金会，米兰，意大利（2018）；闪白，香格纳北京，北京（2018）。



ZHANG Enli

Curved, 2015

Painting | Oil on canvas

147 x 124cm

ZEL_8142



ZHANG Enli

Security Door, 2015

Painting | Oil on canvas

200 x 150cm

ZELU357_A



ZHANG Enli

The Sink, 2015

Painting | Oil on canvas

60 x 80cm

ZELU171_A

ZHOU TIEHAI 周铁海

b. 1966, works and lives in Shanghai

ZHOU Tiehai (b. 1966, Shanghai) lives and works in Shanghai. Zhou Tiehai's conceptual projects represent the artist's critical attitude towards the self-absorbed art market. His work's power to amaze and provoke is the result of a host of strategies that mix antagonism with sincerity. The key elements that drive Zhou Tiehai's unsettling yet amusing practice include appropriating classical imagery, generating ironic projections, proclaiming laconic yet heartfelt discourse, and actively subverting painterly craft. He takes on the role of both artist and patron as many of his airbrush paintings are rendered by assistants under his supervision. He permits himself to 'play' with art's historical baggage by making paintings that are simultaneously self-aware and self-abnegating, virtuosic and pop culture are both present within a single canvas. He manipulates acclaimed magazine covers for his own purposes and articulates the notion of 'artistic agency' within current conditions of the art world and global economy. He makes self-promotional images that subvert the establishment notion of how artists should look and behave.

Zhou Tiehai has exhibited extensively in China and internationally. Selected exhibitions include: Side Lanes, ShanghART, Shanghai, China (2019); Life and Dreams: Photography & Media Art in China since the 1990s, The Walther Collection, Neu-Ulm, Germany (2018); As A Reason for December 12th, Hangzhou, China (2018); Will/We Must, Yuz Museum Shanghai, China (2017); MAXXI, Rome, Italy (2015); Video Bureau Archive 27: Zhou Tiehai, Video Bureau, Beijing, China (2014); Shanghai/Paris, Modern Art of China, China Art Museum, Shanghai (2013); Portrait of the Times, Power Station of Art, Shanghai (2013); 7th Asia Pacific Triennial, Queensland Art Gallery (QAG), Australia (2012).

周铁海，1966年生于上海，之后就读于上海大学美术学院，如今亦在上海生活和工作。周铁海的概念计划是他作为艺术家有征兆的报复，以及对热衷于自身利益的艺术市场的一种态度。作为混合了对抗性和真实性的多种策略的结果，他的作品具有让人吃惊的力量并富有煽动性。充用的古典肖像，生成的讽刺影射，声明的简洁衷心的言语，以及积极的降低其艺术工艺上的技术难度——这些都是使周铁海的艺术晦涩却又有趣的主要因素。自从他的很多喷绘作品在他的指导下由他的助手们来完成之后，他就从事于艺术家和赞助人的双重角色。他允许自己用古典艺术的精神包袱来做“游戏”，那就是让绘画在自我认知的同时也自我否定，艺术大师和大众流行都被融在了仅仅是一张油画布里。他怀着自己的目的使用大众最为熟悉的杂志周刊封面，把“艺术中介”的概念结合在了当前艺术界和全球经济的现状里。他制造的自我促进的映像颠覆了固有对艺术家形象及行为的概念，讽刺绝对是周铁海艺术的一个最重要的特性，但以讽刺作为表象的背后是真实的战斗，以及个人的主观意志。

周铁海在多个国际艺术机构参展，近期展览包括：辅路，香格纳，上海（2019）；生活和梦想，自1990年后的中国影像艺术，THE WALTHER 收藏，新乌尔姆，德国（2018）；以12月12日作为理由，杭州（2018）；1989年之后的艺术与中国：世界的舞台，古根海姆博物馆，纽约，美国（2018）；必须——余德耀基金会藏品展，余德耀美术馆，上海，中国（2017）；食物. 勺中世界，二十一世纪国立当代艺术博物馆，罗马，意大利（2015）；录像局档案27：周铁海，录像局，北京，中国（2014）；上海与巴黎之间，中国现当代艺术展，中华艺术宫，上海，中国（2013）；第七届亚太地区当代艺术三年展，现代艺术美术馆及昆士兰美术馆，布里斯班，澳大利亚（2012）。



ZHOU Tiehai

The Avant-Garde is not afraid of a long March, 1998
Painting | Mixed Media | gouache, oil stick & charcoal on paper
200 x 400cm
ZTHAW43_A

ZHAO YANG 赵洋

b. 1970, works and lives in Beijing

Zhao Yang, born in Jilin province, 1970 and graduated from the China Academy of Art in 1995. Currently lives and works in Beijing. Zhao Yang always paints daily trifles which he endows them with different understanding and interpretations. His role is more as a director rather than a painter, expressing memories and narratives by his personal visual language. Figures from the paintings are like actors, posing for the director to fulfill his requirement. All these experiences, emotions, histories, stories and feelings are expressed out smoothly with Zhao's plain painting language.

Recent exhibition include: Zhao Yang: ALAYA, chi K11 Art Museum, Shanghai (2018); Zhao Yang: In Between, Kuandu Museum of Fine Arts, TNUA, Taipei (2016); 'Zao' by ZHAO Yang, ShanghART, Shanghai (2016); China 8, Contemporary Art from China at the Rhine and Ruhr, Lehmbruck Museum, Duisburg(2015); Une histoire: art, architecture, design des années 1980 à nos jours, Collections contemporaines, Centre Pompidou, Paris, France(2015); Semi-automatic Mode 2, ShanghART Beijing, Beijing (2014); A Mirags Similar Truth Trugbild, ZHAO Yang Solo Exhibition, Galerie Eigenheim, Weimar, German (2013); The Batomless Pit, ZHAO Yang Solo Exhibition, Upto Art Space, Shanghai (2012); Sparkling Signpost, ZHAO Yang's Solo Exhibition, Mouart, Beijing (2012); Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing (2010); BLADE – Reconstruct Leifeng Pagoda, SZ Art Center, Beijing (2009) etc.

赵洋，1970年出生于吉林四平，1995年毕业于中国美术学院。如今生活和工作于北京。赵洋画面的图像常常是日常稀松不起眼的小事物，画家并非倾心研究于此，而是赋予物象自己不同的理解与阐释。作为一位绘画工作者，赵洋更像导演，试图用个体的绘画语言，将记忆与叙事有机的串联起来。画面的各类图像就似各类型的演员，各尽其职的摆出种种造型，演一出赵氏风格的内心戏。种种经历、情感、历史、故事以及内心的情愫用质朴的画语娓娓道来。

近期展览包括：赵洋个展：阿赖耶，chi K11美术馆，上海（2018）；赵洋：万物之间，台北艺术大学关渡美术馆，台北（2016）；赵洋个展：赵洋，香格纳，上海（2016）；CHINA 8, 莱茵鲁尔区中国当代艺术展，勒姆布鲁克博物馆，杜伊斯堡(2015)；一种历史：1980年代至今的艺术、建筑、设计，当代艺术收藏展，蓬皮杜艺术中心，巴黎，法国(2015)；半自动方式 2，香格纳北京，北京（2014）；蜃景般的真相，赵洋个展，GALERIE EIGENHEIM，魏玛，德国（2013）；无底洞，赵洋个展，优上艺术空间，上海（2013）；路眼，赵洋个展，妙有艺术，北京（2012）；丛林：中国当代艺术生态管窥，站台中国，北京（2010）；刀锋-重建雷峰塔，圣之空间，北京（2009）等。



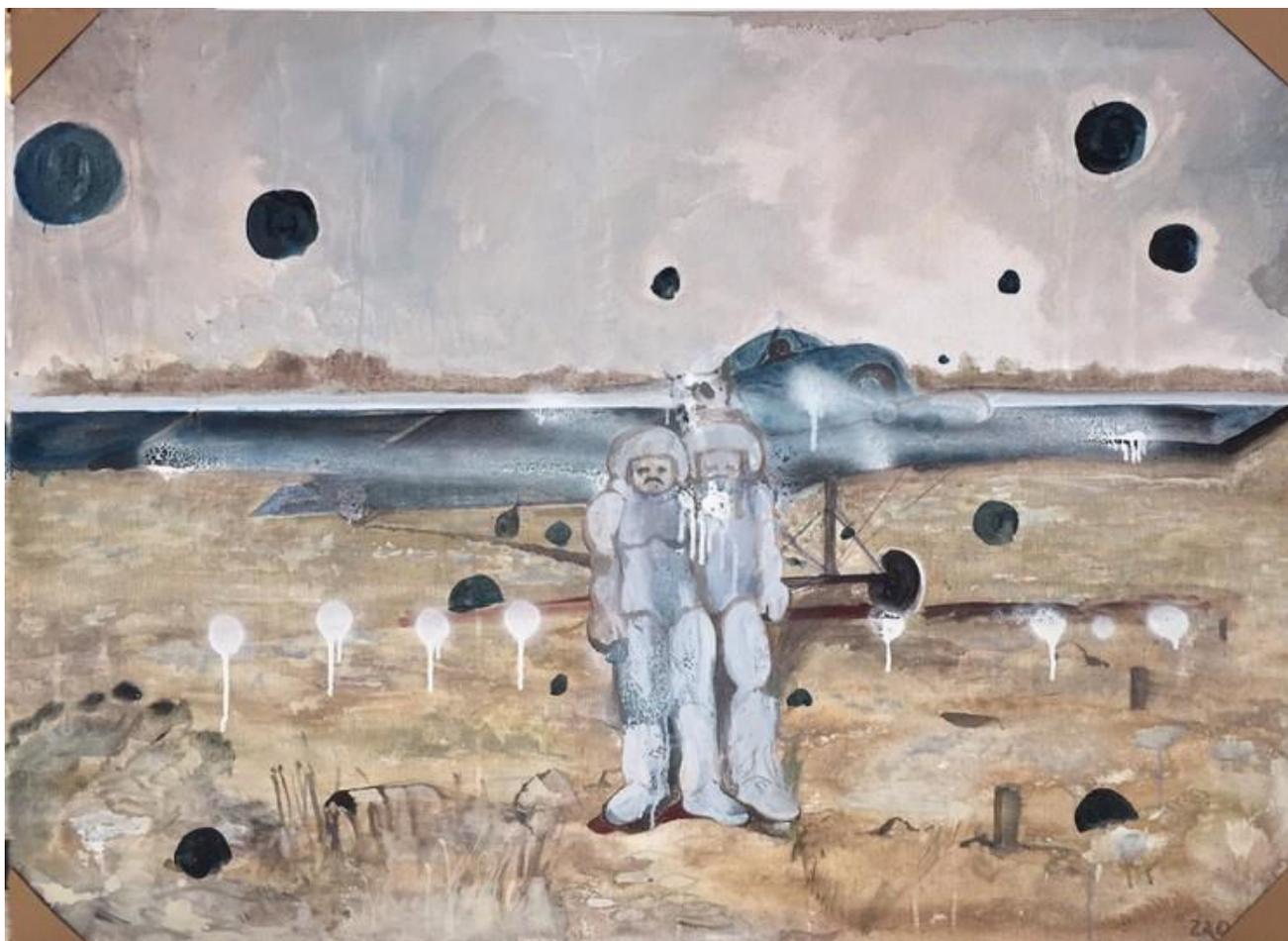
ZHAO Yang

A Disappearing Helmet, 2013

Painting | Oil on canvas

50 x 40cm

ZY_3569



ZHAO Yang

Action of Wood Frog, 2017

Painting | Oil & Acrylic on canvas

90 x 125cm

ZY_1249



ZHAO Yang

Airstrike Manual, 2017

Painting | Oil & Acrylic on canvas

90 x 125cm

ZY_3615

ShanghART

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