



Image: 徐震® XU ZHEN® 守护神 The Guardian, 2013

CACHE

缓存

从字母 **B** to **Z**
from **B** 到字母 **Z**

04/12 - 06/12, 2020

ShanghART
香格纳画廊

香格纳上海, 西岸, 徐汇区龙腾大道 2555 号 10 号楼, 上海 / **ShanghART Shanghai,**
West Bund, Bldg. 10, Xuhui District, 2555 Longteng Avenue, Shanghai, China /
t. + 86 21 6359 3923 / info@shanghgartgallery.com / www.shanghgartgallery.com/

“缓存”（Cache）一词最早来源于法语，原意指“藏物处、躲避处”，后被用于电脑工程领域，成为一个计算机技术概念，指将一部分数据暂时存储在指定的硬件或软件部件里，以便在将来需要这些数据时能更快速地进行调用。缓存不仅是一种科技技术，也是人类在面对多种需求时常用的思维策略，代表着人在复杂情势下寻求最优解的智慧与努力。

本次展览亦是香格纳画廊在当前环境下对于“最优解”的一次探索。展览将 38 位（组）艺术家经过精心挑选的 60 件作品“缓存”于画廊空间中，将展厅转化为一个临时的艺术“数据库”，作品根据艺术家名字的首字母进行排序，以直观而明晰的方式展示在观众面前，观众可以轻松而自由地在其中“检索”作品、“调用”灵感。

展览试图向观众与艺术家提出这样的问题：为了在春天到来之时，能够在第一时间进行“响应”，什么是最想收入你的“缓存数据库”的呢？

The word "Cache" originated from French and originally meant "hidden place, shelter". It was later used in the field of computer engineering and became a computer technology concept, which refers to temporarily storing a part of data on designated hardware or software components so that future requests for that data can be served faster. "Cache" is not only a technology, but also a strategy commonly used by humans in the face of multiple needs, and it represents the wisdom and effort of people to find the best solution in complex situations.

This exhibition is also an exploration of the "best solution" by ShanghART Gallery under the current circumstance. The exhibition carefully stores the 60 selected works of 38 artists in the "cache" of gallery space, and transforms the exhibition hall into a temporary art "database". The works are sorted according to the initials of the artists' names and displayed in a direct and clear way to the audience, and the audience can easily and freely "retrieve" the works and "request" for inspiration.

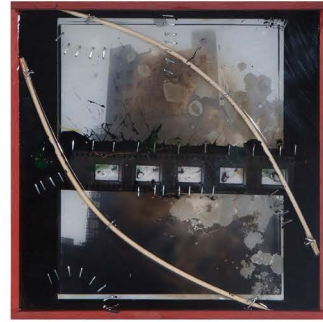
The exhibition tries to propose such a question to the audience and the artists: In order to be able to "respond" as soon as spring comes, what is the most important thing you want to store in your "cache"?

CONTENT

	LIU Weijian 刘唯艰
	LIU Yi 刘毅
	LIU Yue 刘月
	LU Lei 陆垒
B	BIRDHEAD 鸟头
C	CHEN Wei 陈维 CHEN Xiaoyun 陈晓云
D	DING Yi 丁乙
G	The Grand Voyage - GUO Xi & ZHANG Jianling 大航海 - 郭熙 & 张健伶
H	HAN Feng 韩锋 HE Wei 何伟 Lynn HERSHMAN 林恩·赫舍曼 HU Jieming 胡介鸣 HU Liu 胡柳
J	JI Wenyu & ZHU Weibing 计文于 - 朱卫兵 JIANG Pengyi 蒋鹏奕
L	LI Shan 李山 LIANG Shaoji 梁绍基 LIANG Yue 梁玥 LIN Aojie 林奥劫
N	Nabuqi 娜布其
O	OUYANG Chun 欧阳春
S	SHAO Yi 邵一 SHEN Fan 申凡 SHI Qing 石青 SHI Yong 施勇 SUN Xun 孙逊 Melati SURYODARMO 麦拉蒂·苏若道默
T	TANG Maohong 唐茂宏
X	XU ZHEN® 徐震®
Y	YAN Bing 闫冰 YANG Fudong 杨福东 YANG Zhenzhong 杨振中 YU Youhan 余友涵
Z	ZHANG Ding 张鼎 ZHANG Enli 张恩利 Robert ZHAO Renhui 赵仁辉 ZHAO Yang 赵洋

B

BIRDHEAD | 鸟头 (est. 2004)



作为上海极具代表性的本地艺术家，鸟头以戏谑的主观视角和大量抓拍照片记录了上海真实的日常生活。在摄影的创作基础上，鸟头运用照片矩阵、拼贴、装裱、摄影书等方式，不断呈现更新变化的“鸟头世界”。近年来，鸟头愈发强调其作品的装置性，将对外部世界的认知和自身成长的思考逐渐内化到图像语境中，引向与材料、历史和社会语境的直接对话。

As a very representative local artist group in Shanghai, Birdhead's used teasing and subjective perspectives to record Shanghai's real urban daily life through a large number of snap photos. Based on photograph, Birdhead delivers a growing updated "Birdhead World" by photographic matrix, collage and particular mounting technique. In recent years, Birdhead has increasingly emphasized the installation properties of the work, digesting and applying the thinking mode of conceptual art into the context of their image interpretation, leading to the direct conversation with materials, history and social context.

鸛 2019-001

CrazyBird 2019-001, 2019

银盐黑白照片

丙烯颜料, 中国墨, 印章, 相纸, 有机玻璃, 纸黏土, 树脂, 码钉, 铜钉, 线, 木签, 胶片, 榆木框, 柚木框

Gelatin silver print | acrylic paints, ink, stamp, photopaper, organic glass, paper clay, resin, staples, copper nail, pegwood, thread, film, elmwood frame, teakwood frame

展示尺寸 for display 80(H)*120(W)cm (in 7 pieces) | 31.8*42cm | 28.5*28.6cm | 28.5*28.5cm | 18*15.7cm | 26.5*17.5cm |

16.2*16.3cm | 16.2*16.2cm

BH_5818

艺术家简介：鸟头是当代知名的艺术家组合，由出生、工作在上海的宋涛（b.1979）和季炜煜（b.1980）组成，两人同毕业于上海市工艺美术学校。重要展览包括：欢迎再次来到鸟头的世界 - 连州 2019，连州摄影博物馆，连州（2019）；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）；第六届莫斯科双年展，莫斯科，俄罗斯（2015）；欢迎再次来到鸟头的世界，香格纳 H 空间，上海（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）；光国，第 54 届威尼斯双年展主题展，威尼斯，意大利（2011）；2011 艺术家档案东京国家艺术中心当代艺术年展，国家艺术中心，东京，日本（2011）；鸟头：新村，EX3 CENTRO PER L'ARTE CONTEMPORANEA FIRENZE，佛罗伦萨，意大利（2011）；他人的世界—当代艺术展，上海当代艺术馆，上海（2008）；中国发电站 - 第二站，ASTRUPFEARNLEY 现代美术馆，奥斯陆，挪威（2007）。同时鸟头的作品被英国泰特美术馆、纽约现代艺术博物馆、瑞士尤伦斯基金会、德国 Wemhoner 收藏、美国 The Margulies 收藏、挪威 ASTRUP FEARNLEY 现代美术馆等收藏。

Artist Bio: Birdhead is a well-known contemporary artist group composed of two artists SONG Tao [b.1979] and JI Weiyu [b.1980] who were born and worked in Shanghai. They both graduated from Shanghai Art & Design Academy. Major exhibitions include: Welcome to Birdhead World Again - Lianzhou, Lianzhou Museum of Photography, Lianzhou (2019); Living Cities, Tate Modern, London (2017); The 7th edition Bi-City Biennale of Urbanism | Architecture, Shen Zhen (2017); How to Gather? Acting in a City in the Heart of the Island of Eurasia, The 6th Moscow Biennale, Moscow, Russia (2015); Welcome to Birdhead World Again, ShanghART H-Space, Shanghai (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); Reactivation, The 9th Shanghai Biennale, Power Station of Art, Shanghai (2012); Illuminations, The 54th Venice Biennale, Venice, Italy (2011); The World of Other's: A Contemporary Art Exhibition, Museum of Contemporary Art, Shanghai (2008); China Power Station II, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007); Birdhead: New Village, EX3 Centro per l'arte Contemporanea Firenze, Florence, Italy (2011); Artist File 2011 The NACT Annual Show of Contemporary Art, National Art Center, Tokyo, Japan (2011). Birdhead's works have been internationally collected by: Tate Modern U.K., MoMA New York, Guy & Myriam Ullens Foundation, Wemhoner Collection, The Margulies Collection, Astrup Fearnley Museum and so on.

情放志荡 -46

Passions Bloom Ambitions - 46, 2017

彩色 C-Print | 银盐黑白照片

打印于哈内姆勒 325g 艺术纸上，湿裱技术，拼贴，合金钉，椴木板上湿裱，榆木框裱

Colour chromogenic print | Gelatin silver print

Printed on Hahnemühle Fine Art Baryta 325g, collage, alloy nails, wet mounted on basswood, framed with elmwood

153(H)*103(W)*6cm

BH_3050



CHEN Wei | 陈维 (b. 1980)

C



陈维的艺术创作始于杭州，最初从事声音艺术的创作与表演，而后转向影像及装置的艺术实践。陈维的创作常常以舞台装置和情境再造的方式呈现在摄影之中。近年来，他更是不断地以布景和多媒介装置结合的展出形式，将其工作延伸至现场，以介入虚构和真实的手法展现对城市的想象和流变中的城市现状。

Initially a sound and performance artist, Chen Wei's interest developed into photo, video and installation art. Staged mise-en-scène and scenario re-enacting are often seen in Chen Wei's photography. In recent years, he has been working on the combination of stage setting and multi-media installation as an on-site extension in his work, presenting imaginations of the city and changing situations within the blurred boundaries of fiction and reality constructed by him.

硬币与手
Coins and Hands, 2016

青铜，硬币，水泥底座，铁支架
Bronze, coins, cement pedestal, iron holder
122(H)*50(W)*27cm, Edition of 1 + 1AP
CW_3027

艺术家简介：陈维出生于浙江，现生活工作于北京。重要展览包括：陈维：Goodbye，香格纳，上海（2019）；陈维：浮沉 & 正午俱乐部，个展及新书发布，Büro，巴塞尔，瑞士（2019）；《陈维：落光》，Rüdiger Schöttle 画廊，慕尼黑，德国（2018）；《陈维：新露》，大田画廊，新加坡（2018）；《陈维》，香格纳北京，北京（2017）；《俱乐部》，墨尔本当代摄影中心，澳大利亚墨尔本（2017）；《午间俱乐部》（由 Francesco Bonami 策划），JNBY 艺术空间，杭州（2016）；《在浪里》，K11 美术馆，上海（2015）；《We Chat: 对话中国当代艺术》，德克萨斯亚洲协会，美国休斯敦（2016）；《工作中——来自中国的摄影》，福克旺美术馆，德国埃森（2015）；《行文表演与想象：中国摄影 1911-2014》，斯塔万格美术馆，挪威斯塔万格（2014）；《我的一代：年轻中国艺术家》，橘郡美术馆，美国加州（2015）、坦帕美术馆，美国佛罗里达，俄克拉何马美术馆，美国俄克拉何马州（2014）；《ON|OFF：中国年轻艺术家的观念与实践》，尤伦斯当代艺术中心，中国北京（2012）；《中华 28 人》，卢贝尔家族收藏，美国佛罗里达（2013）；亚洲艺术博物馆，美国旧金山，圣安东尼奥美术馆，美国圣安东尼奥（2015）等。陈维于 2011 年获得亚太摄影奖，2015 年获得英国保诚当代艺术奖提名。

Artist Bio: Chen Wei was born in Zhejiang, lives and works in Beijing. Recent exhibitions include: Chen Wei: Goodbye, ShanghART, Shanghai (2019); Chen Wei: Drifting Along, Büro Basel, Basel, Switzerland (2019); Chen Wei: Where Are You Going Tonight, chi K11 artspace, Guangzhou (2018); Chen Wei: Falling Light, Galerie Rüdiger Schöttle, Munich, Germany (2018); Witness, Chen Wei etc., Pilar Corrias, London, UK (2018); The Club, Centre for Contemporary Photography (CCP), Melbourne, Australia (2017); Noon Club, programmed by Francesco Bonami, JNBY Art Space, Hangzhou (2016); In The Waves, chi K11 Art Museum, Shanghai (2015), The Stars in the Night Sky are Innumerable, Australia China Art Foundation, Sydney, Australia (2014). Chen Wei was awarded the Asia Pacific Photography Prize in 2011, and was a nominee of the Prudential Eye Awards for Contemporary Asian Art in 2015.

万德福 Wonderful, 2017

收藏级喷墨打印，裱于铝塑板，硬化亚克力
Archival inkjet print, mounted on aluminium composite panel,
toughened acrylic
100(H)*100(W)cm, Edition of 6 + 2AP
CW_4505



CHEN Xiaoyun | 陈晓云 (b. 1971)

陈晓云以录像、摄影和绘画为主要创作媒介，呈现出诗性叙述风格和隐喻性的图像语言。其作品经常从一个标题、一句对白、一个动作开始发生，加以重叠、提炼、抽象化，将已知的世界搅拌得更加疯狂和荒诞，或更加迟疑和虚无。金属腐蚀雕刻系列作品始于 2005 年，其实是艺术家和自己、图像和画面的关系。陈晓云掌控从烤板到做防腐层、刻画腐蚀到发黑处理的创作流程，进行带有硬边质感和手工痕迹的绘画实践。这些作品以其绘画和装置作品中常出现的“闪电”和“海浪”为对象，也许是关于物的，也许是关于瞬间的感受，也许是一段扭曲的叙事，也许是记忆模糊前最后一刹微暗之光。

With video, photo and painting as primary media, Chen Xiaoyun presents poetic narrative style and metaphorical image language. His works usually start with a caption, a dialogue, or a motion, then overlapped, refined, and abstracted, to make our known world more ridiculous, hesitant, and emptier. The Metal Erosion Sculpture series work started in 2005; it is about the relationship between the artist and himself, the image and picture. In the whole creation process, hot plate, erosion-resistant coating, corrosion and black coating, Chen Xiaoyun focus on the drawing experiment with hard-edge texture and handmade marks. Those work present the lighting and sea wave, which usually appears in his paintings and installations, maybe is about the object, felling of the moment, a twisty narrative, or the last glimmer before the memory gets fuzzy.

无题 Untitled, 2018

锌板上雕刻
Grave on Zinc
67(H)*84(W)cm
CXY_7815





艺术家简介：陈晓云生于湖北，自 1999 年参加上海“超市”展览之后开始了当代艺术的实践和创作，是近十年来试验性艺术的重要艺术家之一。重要展览包括：陈晓云：降临，香格纳北京，北京(2018)；后感性，恐惧与意志，北京民生现代美术馆，北京(2016)；陈晓云：我收藏的 106 道闪电，香格纳主空间，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)；蒙得维的亚双年展，蒙得维的亚，乌拉圭(2014)；行进中的亚洲，走向新艺术网络 2004-2013，惠林顿城市美术馆，新西兰(2013)；透视 180- 未完成的国家：中国新影像，休斯顿当代艺术博物馆，美国(2012)；中国当代艺术二十年之——中国影像艺术，民生现代美术馆，上海(2011)；SHANGHAI KINO，SHANGHAI KINO，伯尔尼美术馆，瑞士(2009)；第十六届悉尼双年展，澳大利亚(2008)；哈瓦那双年展(2008)；DRAPEAUX GRIL，CAPC- 现代艺术美术馆，法国(2007)；2006 釜山双年展，韩国(2006)；横滨三年展，日本(2005)；都灵三年展，CASTELLO DI RIVOLI 当代美术馆，都灵，意大利(2005)；第五届上海双年展，上海(2004)。

Artist Bio: CHEN Xiaoyun was born in Hubei province. Since his participation in the group exhibition 'Art for Sale' held in Shanghai in 1999, he started his contemporary art creation and practice in video art, and has become one of the most important experimental artists in the most recent decade. Important exhibitions include: CHEN Xiaoyun: Arrival, ShanghART Beijing, Beijing (2018); 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 (2015); Montevideo Biennale, Montevideo, Uruguay (2014); Moving On Asia, Towards a New Art Network 2004-2013, City Gallery Wellington, New Zealand (2013); Perspectives 180 - Unfinished Country, New Video from China, The Contemporary Art Museum in Houston, U.S.A. (2012); Moving Image In China: 1988-2011, Minsheng Art Museum, Shanghai (2011); Shanghai Kino, Shanghai Kino, Kunsthalle Bern, Switzerland (2009); 16th Biennale of Sydney, Sydney, Australia (2008); Havana Biennial 2008; Drapeaux Gril, CAPC- Musée d'art Contemporain, Bordeaux, France (2007); The Busan Biennale 2006, Busan, Korea (2006); Yokohama International Triennale of Contemporary Art 2005, Yokohama, Japan (2005); T1- Torino Triennial, Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy (2005); 5th Shanghai Biennale - Techniques of the Visible, Shanghai Art Museum, Shanghai (2004).

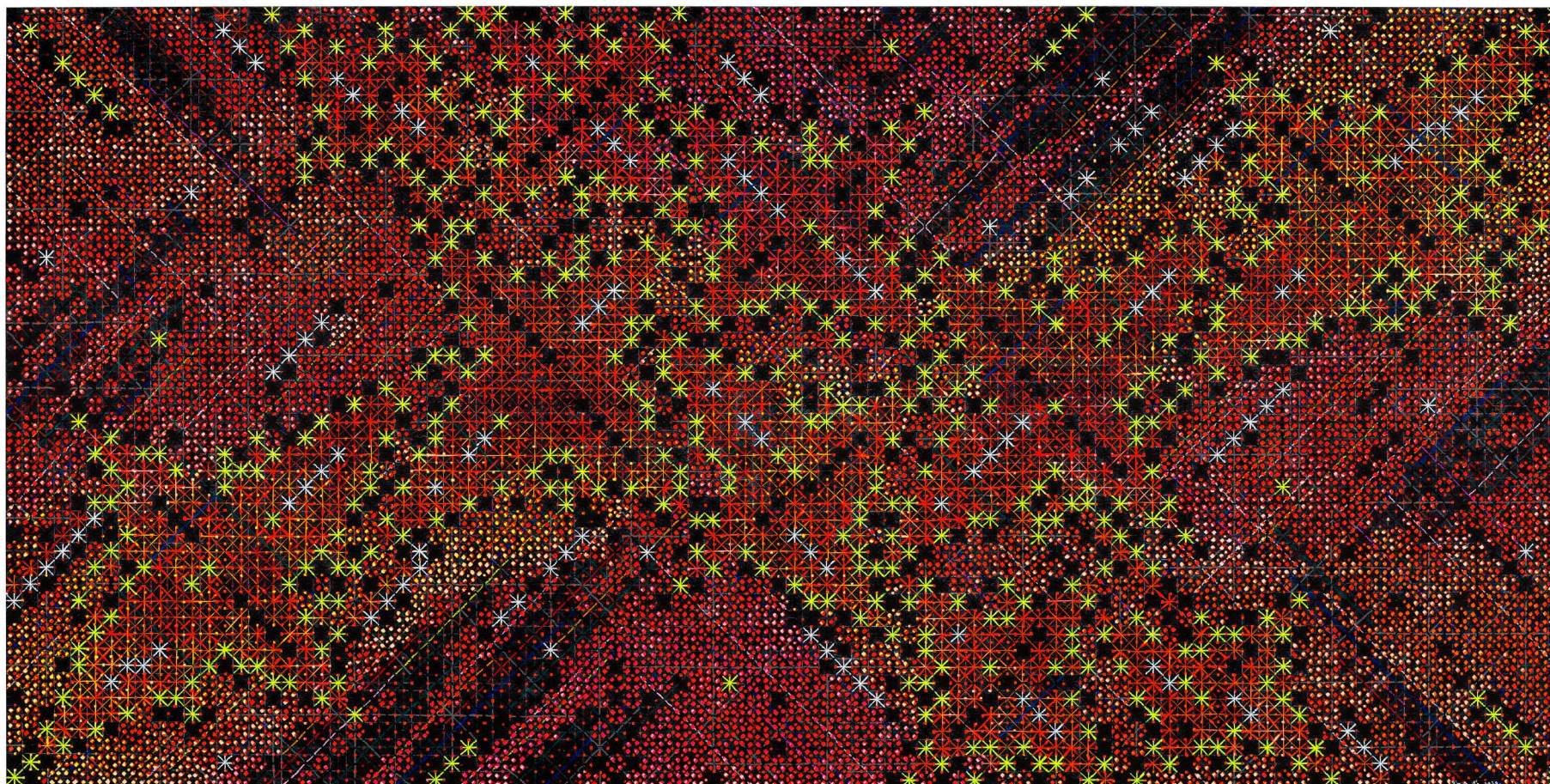
无题
Untitled, 2017

锌板上雕刻
Grave on Zinc
10(H)*7(W)cm
CXY_0060

DING Yi | 丁乙 (b. 1962)

十示 2020-4
Appearance of Crosses 2020-4, 2020

椴木板上综合材料
Mixed media on basswood
120(H)*240(W)cm
DY_2196



丁乙的绘画以“+”字以及变体的“X”为主要的视觉符号，他将这无意义的形式符号作为结构和理性的代表，以及反映事物本质的图像表现的代名词，其语境则是后社会主义时期中国工业化发展步伐下的城市环境，所有画作均以“十示”连同年份序列命名。在手法上，丁乙采用木刻与绘画两种材料相结合的方式，首先将椴木板作为作品的本体，在木板表面给予其四层不同且均匀的颜色，随后艺术家在这个基底上运用画笔和木刻相交替的方式创作。在走刀的同时，控制刀尖用力的不同，刻纹即会展现出不同的基底颜色，于此同时用笔的叠加则与刀刻形成了特有的一正一负的视觉和质感反差。

Ding Yi uses "+" and "x" with thematic variation as his main visual symbol. This motif that the artist has declared is a formal mark without meaning, in order to emphasize the rational approach to painting, while the context of this work is the industrial-paced development of the urban environment in post-socialist China. His series of paintings, whether predominantly black, based on tartan or else elaborated in intense fluorescent colors, all bear the title Appearance of Crosses with a date. In terms of technique, Ding Yi adopts the combination of woodcut and painting. First, he takes polychrome blocks as the base, and applies four different and uniform colors on the surface. Then, the artist uses the way of brush and wood carving intersection on this base. At the same time of cutting, when controlling the force of knife point, the pattern will show distinct base colors. Meanwhile, brushstrokes and the carving form a unique positive and negative visual and texture contrast.

艺术家简介：丁乙出生于上海，1980-1983年在上海市工艺美术学院就读装潢设计专业，1990年从上海大学美术学院国画系毕业，现工作和生活上海。重要展览包括：十 × 三十——丁乙作品，广东美术馆，广州（2018）；1989年之后的艺术与中国：世界的舞台，毕尔巴鄂古根海姆博物馆，西班牙（2018）；1989年之后的艺术与中国：世界的舞台，纽约古根海姆博物馆，美国（2017）；“十示”记，西安美术馆，西安（2017）；昨晚的算命人，戴姆勒当代艺术，柏林，德国（2017）；再十示，丁乙艺术展，湖北美术馆，武汉（2016）；何所示：丁乙个展，龙美术馆（西岸馆），上海（2015）；一种历史：1980年代至今的艺术、建筑、设计，蓬皮杜艺术中心，巴黎，法国（2015）；向东方，MAXXI博物馆，罗马，意大利（2011）；概括的·抽象的，丁乙个展，民生现代美术馆，上海（2011）；“上海”，旧金山亚洲艺术博物馆，旧金山，美国（2010）；85新潮，尤伦斯当代艺术中心，北京（2007）。丁乙多次受邀参加大型国际双年展包括第45届威尼斯双年展（1993）、第1届亚太三年展（1993）、第11届悉尼双年展（1998）、第1届横滨三年展（2001）、第6届上海双年展（2006）、第7届深圳雕塑双年展（2012）、第7届釜山双年展（2016）。同时丁乙的作品被众多私人及公共艺术机构收藏，包括巴黎蓬皮杜艺术中心、柏林戴姆勒艺术收藏、巴黎DSL收藏、首尔三星美术馆、上海龙美术馆、香港M+、上海余德耀美术馆等。

Artist Bio: Ding Yi was born in Shanghai. He studied decoration design at Shanghai Arts & Crafts Institute from 1980 to 1983 and then completed a B.F.A. degree at Fine Arts College of Shanghai University in 1990, now lives and works in Shanghai. Important exhibitions include: + x 30 Years - Ding Yi's Works, Guangdong Museum of Art, Guangzhou (2018); Art & China after 1989: Theatre of the World, Guggenheim Museum Bilbao, Spain (2018); Art and China after 1989: Theater of the World, Solomon R. Guggenheim Museum, New York, U.S.A. (2017); Appearance of Crosses: A Chronicle, Xi'an Art Museum, Xi'an (2017); Last Night's Fortune Teller, Daimler Contemporary, Berlin, Germany (2017); Re-Appearance of Crosses, Ding Yi Solo Show, Hubei Museum of Art, Wuhan, Hubei (2016); Ding Yi: What's Left to Appear, Long Museum (West Bund), Shanghai (2015); Une histoire: art, architecture, design des années 1980 à nos jours, Musée national d'art moderne, Paris, France (2015); Verso Est, MAXXI Architettura Gallery 1, Rome, Italy (2011); Specific Abstracted, Ding Yi Solo Exhibition, Minsheng Art Museum, Shanghai (2011); Shanghai, Asian Art Museum, San Francisco, U.S.A. (2010); 85 New Wave, The Birth of Chinese Contemporary Art, Ullens Center for Contemporary Art (UCCA), Beijing (2017). His works has also been included in 45th Venice Biennale (1993), The First Asia-Pacific Triennial of Contemporary Art (1993), 11th Biennale of Sydney (1998), Yokohama 2001 International Triennale of Contemporary Art (2001), 6th Shanghai Biennale (2006), 7th Shenzhen Sculpture Biennale (2012), 7th Busan Biennale (2016). His work can be found in many private and public collections, including Centre Pompidou in Paris, Daimler Art Collection in Berlin, DSL Collection in Paris, Leeum, Samsung Museum of Art in Seoul, Long Museum in Shanghai, M+ in Hong Kong, and Yuz Museum in Shanghai.

The Grand Voyage - GUO Xi & ZHANG Jianling

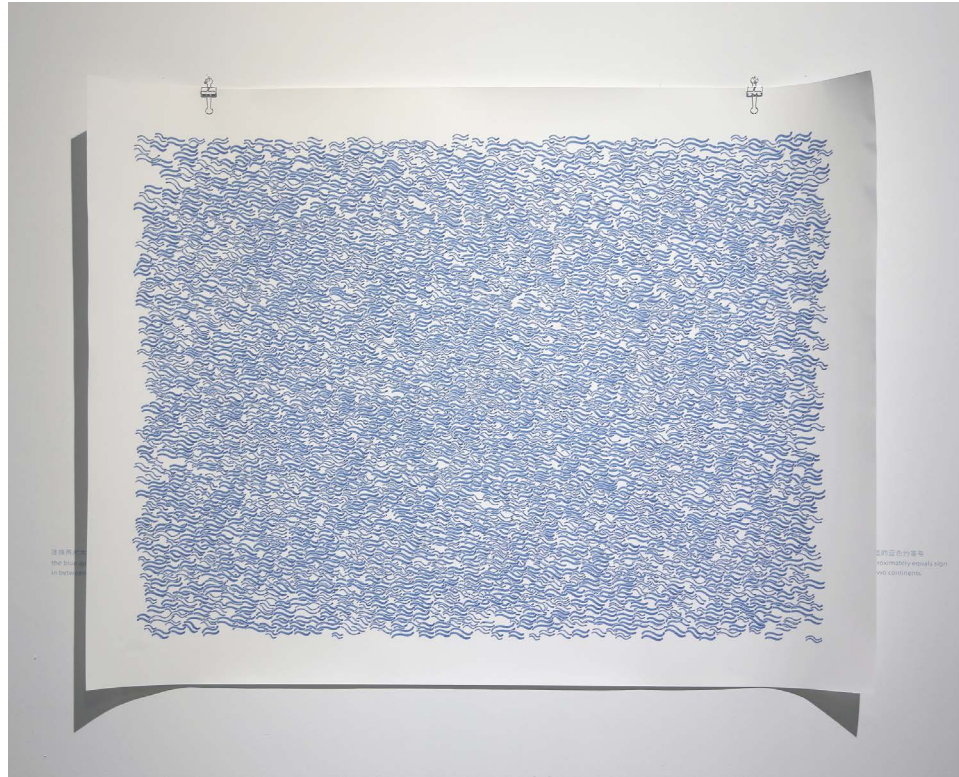
大航海 - 郭熙 & 张健伶 (est. 2014)

“大航海项目”是郭熙 (b. 1988) 和张健伶 (b. 1986) 发起，由杭州想象力实验室支持的长期创作计划。2014 年，艺术家编写并发布了 12 个的预言，随后踏上了漫长的见证预言的航海旅行，沿途收集物证和故事带回大陆。艺术家试图在虚构和现实的边缘展开工作，为观众呈现一个由艺术作品、物件和文本组成的叙事迷宫。作品《连接两片大陆的蓝色约等号》是对海的隐喻，约等号的波浪既是水纹又象征着微弱的差异性，由海水所连接的不同大陆似乎永恒地处于这样一种约等式中。

“The Grand Voyage” is a long term creative project founded by GUO Xi (b. 1988) and ZHANG Jianling (b. 1986), and supported by Imagokinetics Lab in Hangzhou. In 2014, the artist duo compiled and released 12 prophecies. And then they began a long voyage to witness the prophecies, collecting evidence and stories along the way to bring back to the mainland. The artists try to work on the edge of fiction and reality, presenting the audience with a narrative maze of works of art, objects and text. The work “Blue approximately equal signs in between two continents” is a metaphor of sea. The wave-like pattern, similar to the approximately equal sign, is the sea wave and the symbol of a slight difference. Linked by sea, different mainlands seems perpetually in this approximately equal relation.

艺术家简介：郭熙生于江苏盐城，2015 年获得纽约大学艺术硕士学位；张健伶 2013 年毕业于中国美术学院，现生活于上海。重要展览包括：大航海：第七个预言，香格纳，上海（2018）；疆域 - 地缘的拓扑，OCAT，北京（2018）；大航海：一个倒错的人，OCAT，上海（2016）；告诉我一个故事：地方性与叙事，大航海：芳名考，外滩美术馆，上海（2016）；大航海发布会，香格纳主空间，上海（2015）；电子世界的民谣，航海志，新时线艺术中心，上海（2015）。

Artist Bio: Guo Xi was born in Yan Cheng, Jiangsu Province. In 2015, he graduated from New York University with MA degree. Zhang Jianling graduated from China Academy of Art, now lives in Shanghai. Important exhibitions include: The Grand Voyage - The 7th Prophecy, ShanghART, Shanghai (2018); Re-assessment of Post-Globalisational Politics, OCAT, Beijing (2018); The Grand Voyage: A Man Upside Down, OCAT, Shanghai (2016); Tell Me a Story: Locality and Narrative, The Grand Voyage: A Study on Name, Rockbund Art Museum, Shanghai (2016); Preview: The Grand Voyage, ShanghART Main Space, Shanghai (2015); Folklore of the Cyber World, Journal from the Grand Voyage, Chronus Art Center, Shanghai (2015).



连接两片大陆的蓝色约等号
Blue approximately equal signs in between two continents, 2015

收藏级相纸
喷绘 | 数字喷绘
Airbrush
150(H)*117(W)cm, Edition of 16 + 1AP
GV_2598

H

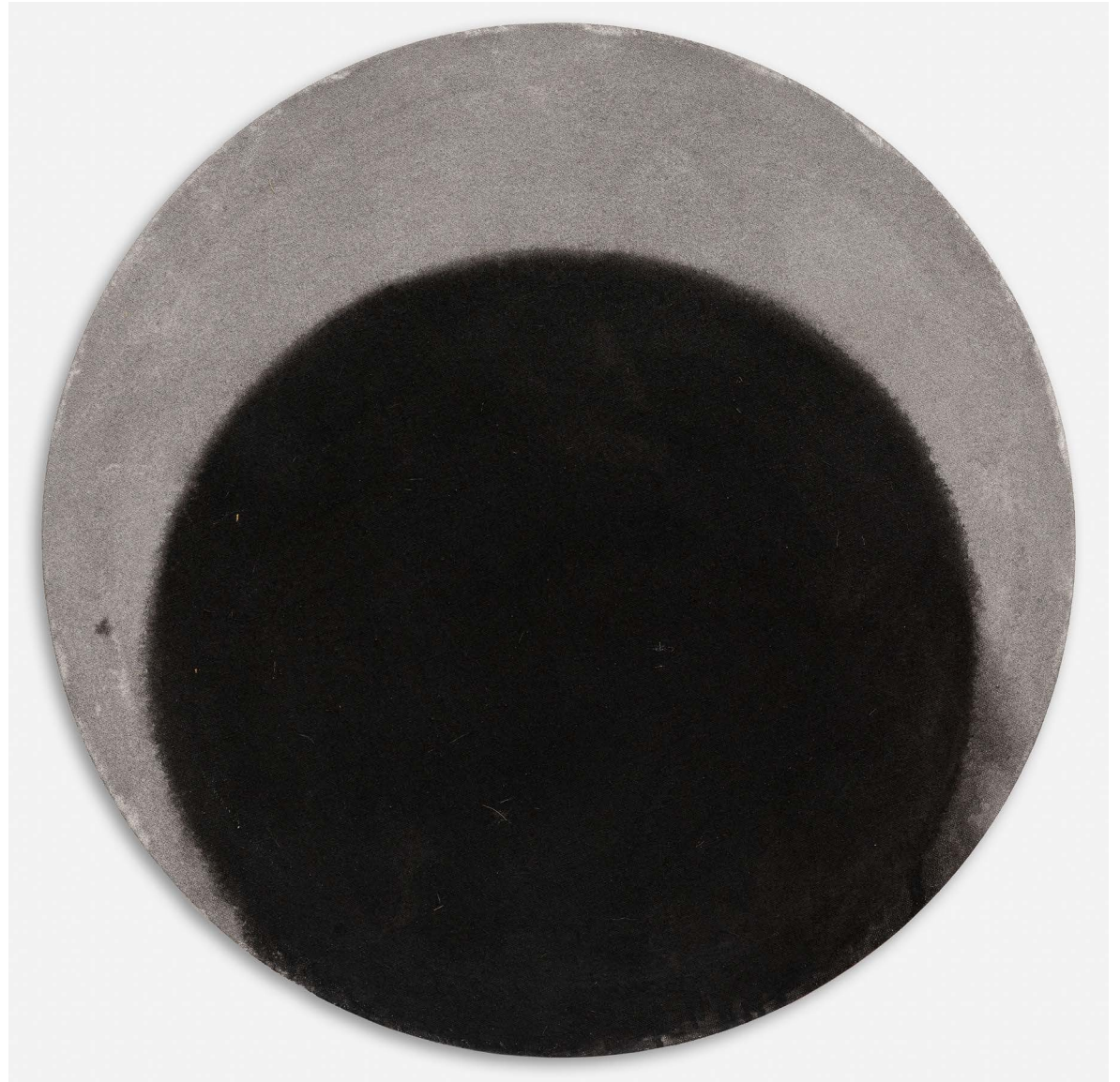
HAN Feng | 韩锋 (b. 1972)

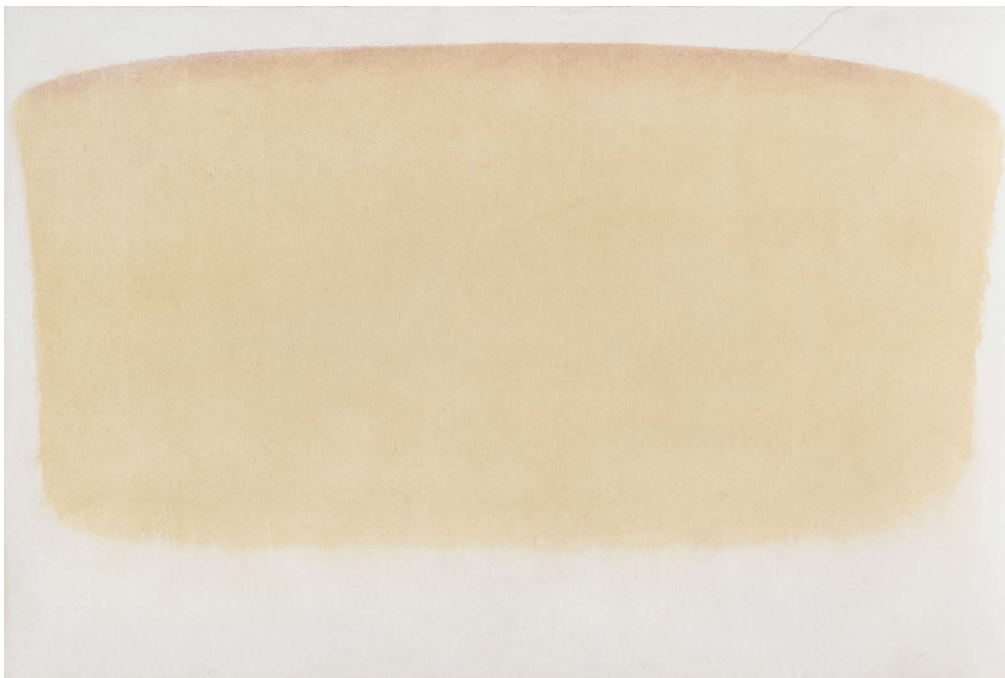
韩锋专注于日常物的抽象结构，以及隐含于结构中的渐进的力量，吸引、放大、累加、转换……他的绘画作品常常透露出极简主义的气息，大面积的用色和抽象的形状营造出淡极无形。通过对平面作品多重观看维度的探索，韩锋试图讨论人、自然和“人造物”间的关系，以及现代性所引发背离和束缚。

Han Feng's artworks explore the abstract structure of daily objects, as well as the progressive forces which are implicit inside the structure, processed with attraction, magnification, accumulation and transformation, etc. His works present the color of minimalism, create the unseen with large areas of color and abstract shapes. With the exploration of the planar works views and understand our world from multiple dimensions, Han Feng attempts to discuss human, nature, artificiality and the bondage of modernity.

SOMEWHERE 22 Somewhere 22, 2018

布上丙烯
Acrylic on canvas
Diameter: 70cm
HF_2311





艺术家简介：韩锋是工作生活于德国的画家、装置艺术家。重要展览包括：简至诗意升起来，无锡美术馆，无锡（2019）；艺术赞助人，乔空间 & 油罐艺术中心，上海（2018）；纸感·熔点，雅巢空间，上海（2018）；韩锋：SOMEWHERE，香格纳北京，北京（2017）；此时此刻，刘海粟美术馆，上海（2017）；爱知三年展，日本（2013）；纸，萨奇画廊，伦敦，英国（2013）；韩锋个展，曼彻斯特华人艺术中心，曼彻斯特，英国（2012）；第三届世界尽头双年展，ATROPOCENO，火地岛，乌斯怀亚，阿根廷（2011）；+关注，上海当代艺术馆，上海（2011）；飞界，艺术实验空间第二届艺术项目，上海当代艺术馆，上海（2010）。韩锋获得 M50 创意园 2008 年度创意新锐评选的评委会大奖，2010 年获得首届约翰·莫尔绘画大赛（中国）的一等奖。

Artist Bio: HAN Feng is a painter and installation artist, now works and lives in Germany. Recent exhibitions include: The Poem Simply Rising, Wuxi Museum, Wuxi (2019); Art Patrons, Qiao Space & Tank Shanghai Project Space, Shanghai (2018); Sense of Paper - Melting Point, L+ Space, Shanghai (2018); SOMEWHERE - HAN Feng Solo Exhibition, ShanghART Beijing, Beijing (2017); This Moment, Liu Haisu Art Museum, Shanghai (2017); Japan's Aichi Triennial (2013); Paper, Saatchi Gallery, London, UK (2013); 3rd Biennial at the End of the World, Atropoceno, Ushuaia, Argentina (2011); +follow, MoCA Shanghai, Shanghai (2011); Flying Circles, The Artistic Experiment Space Second Session of Art Project, MoCA Shanghai, Shanghai (2010). In 2008, he received the "Creative M50 Jury Award" and 2010 HAN Feng won the first prize of "1st John Moores Painting Prize (China)".

SOMEWHERE 21
Somewhere 21, 2014

布上丙烯
Acrylic on canvas
80(H)*120(W)*4cm
HF_8925

SOMEWHERE 19
Somewhere 19, 2014

布上丙烯
Acrylic on canvas
80(H)*120(W)*4cm
HF_9688

HE Wei | 何伟 (b. 1980)



何伟用神秘的抽象概念考察头脑与心灵内部的风景。借助画笔、滚筒、刮刀、喷壶等工具，何伟以多种技法在置于地板的画布上层层叠加、涂抹半透明的颜料，创造出随意而表现主义的色彩田。画布上的亚麻纹理和地板的缺陷在作品表面形成了凹陷与裂缝，当被稀释的油画颜料流淌到画布上便在纹理与裂缝中安顿下来，制造出柔和起伏的色彩与出人意料的形状。

He Wei's mysterious abstractions investigate interior landscapes of the mind and heart. Using different techniques and tools, He Wei applies the paint with brushes, rollers, scrapers, even watering cans, layer upon to create random expressionistic color fields. The texture and wrinkles in the canvas, and the imperfections of the floor form depressions and crevices on the painting's surface, the thinned oils flow onto the canvas and settle into the linen's texture and crevices, creating soft undulating colors and unexpected shapes.

艺术家简介: 何伟出生于新疆, 2005年毕业于四川美术学院, 现生活、工作在北京。重要展览包括: 何伟 & 唐茂宏 - 双个展, 香格纳北京, 北京 (2019); 拼拼凑凑的利维坦, Luhring Augustine Bushwick, 纽约, 美国 (2019); “原色”, C-空间, 北京 (2016)。

Artist Bio: He Wei was born in Xinjiang, and graduated from Sichuan academy of Fine Arts in 2005. He currently lives and works in Beijing. Major exhibitions include: A Composite Leviathan, Luhring Augustine Bushwick, New York, U.S.A. (2019); He Wei: Primary Colour, C-Space, Beijing (2016).

No.136
No.136, 2015

布上油画
Oil on canvas
140(H)*160(W)cm
HW_1920

Lynn HERSHMAN | 林恩·赫舍曼 (b. 1941)

在美国艺术家林恩·赫舍曼超过五十年的艺术实践中，对摄影、电影、表演、装置、互动以及网络媒体艺术领域做出了开创性的贡献，因其艺术作品和电影而享誉国际。从上个世纪五十年代起，林恩·赫舍曼就开始研究艺术和科技，以素描和拼贴画等方式进行创作；1973-1978年创作的《罗贝塔·布雷特莫》系列作品是艺术家用六年时间扮演一位虚构的女性角色“罗贝塔·布雷特莫”并生活在现实世界中，重新定义信息时代人类身份的本质。作为最早一代新媒体先锋艺术家的一分子，她的作品持续探究人与技术之间关系、个人身份和监控机制等社会问题，使用媒体作为工具反抗审查制度和政治镇压。

American artist Lynn Hershman has been doing artistic practice for more than 50 years and internationally acclaimed for her art and films. In the 1950s, she started the study on art and technology, creating artwork with sketch and collage. In "Roberta Breitmore" series work (1973-1978), she spent six years to play a virtual female character named Roberta Breitmore and lived in the real world, redefining the nature of human identity in the information era. As one of the earliest new media vanguard artists, Lynn Hershman is widely recognized for her innovative work investigating issues that are now recognized as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. Over the decades, she has made pioneering contributions to the fields of photography, video, film, performance, installation and interactive as well as net-based media art.



伙伴
Partners, 1965

墨水
Ink
19(H)*22.9(W)cm | With Frame 49.2*38.7cm
LHE_8741



红色的未来
Red Future, 1965

综合材料 | 拼贴画
Mixed media | Collage
40(H)*37.5(W)cm | With Frame 62.4*60cm
LHE_8550



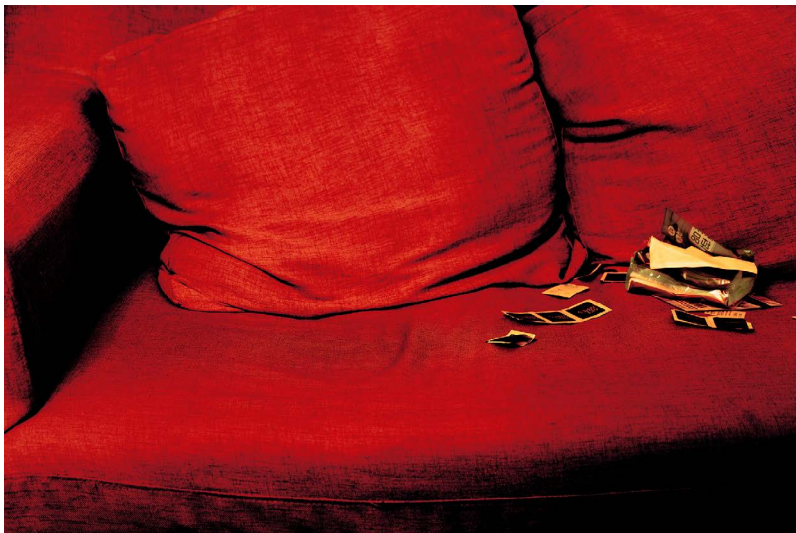
艺术家简介：林恩·赫舍曼现生活和工作在旧金山，加利福尼亚。重要展览包括：你的时代，多伦多当代艺术博物馆，加拿大（2019）；“公民雷达”，旧金山芳草地艺术中心，美国（2017）；“梦乡：沉浸式影院与艺术 1905-2016”，纽约惠特尼美术馆，美国（2016）；“艺术运动”，旧金山现代艺术博物馆，美国（2016）；“流变的身份”，威廉·莱姆布鲁克博物馆，德国（2016）；“物种起源（2）”，牛津现代美术馆，英国（2015）；“公民雷达”，ZKM 当代美术馆，德国（2014）；“露比的文件”，旧金山现代艺术博物馆，美国（2013）；“作为罗贝塔的我”，卡拉科夫当代艺术馆，波兰（2012）；“水花飞溅：表演之后的绘画”，泰特现代美术馆，英国（2012）；“双重生活”，泰特现代美术馆，英国（2011）；“完整的罗贝塔·布雷特莫”，曼彻斯特大学惠特沃斯美术馆，英国（2009）。林恩·赫舍曼获得的奖项包括 Siggraph 终身成就奖，Prix Ars Electronica Golden Nica 和 John Simon Guggenheim 纪念基金，并于 2017 年获得了旧金山电影协会的“持久视觉”奖美国艺术家奖学金，并将获得大学艺术协会的终身成就奖。

Artist Bio: Lynn Hershman currently lives and works in San Francisco, California. Major exhibitions include: "Civic Radar", Yerba Buena Center for the Arts, U.S.A. [2017]; "Cyborgs and Self-Promotion", Cleveland Museum of Art, U.S.A. [2016]; "The Liquid Identities", Lehmbruck Museum, Germany [2016]; Origin of the Species (Part 2), Modern Art Oxford, U.K. [2015]; "Civic Radar", ZKM | Museum of Contemporary Art, Germany [2014]; "The Agent Ruby Files", San Francisco Museum of Modern Art, U.S.A. [2013]; "Me as Roberta", Museum of Contemporary Art, Karakov, Poland [2012]; "Investigations", Katherine E. Nash Gallery, University of Minnesota, U.S.A. [2011]; "The Complete Roberta Breitmore", Whitworth Art Gallery, University of Manchester, U.K. [2009]. Lynn Hershman is a recipient of a Siggraph Lifetime Achievement Award, Prix Ars Electronica Golden Nica, and a John Simon Guggenheim Memorial Foundation Fellowship. In 2017 she received a USA Artist Fellowship, the San Francisco Film Society's "Persistence of Vision" Award and will receive the College Art Association's Lifetime Achievement Award.

半隐的女人
Half Hidden Woman, 1965

墨水
Ink
30.5(H)*22.9(W)cm | With Frame 55.7*48.1cm
LHE_7135

HU Jieming | 胡介鸣 (b. 1957)



胡介鸣是当今中国数字媒体和录像装置的先驱艺术家之一。胡介鸣的尝试来自对内部生理关注的表达，转换了生理图表、手势、建筑空间、身份和五线谱到视觉经验杂糅的综合体验中。驻足于时间、时空、历史、记忆的交替更迭，胡介鸣利用摄影、录像和数字互动技术等媒介，持续提出观点和质疑的主题。让观者置身于过去某个不确切的时空中，个人记忆中的图像被唤起，形成个体的文本。胡介鸣作品中的物体、材料、影像、交互程序及智能化控制建立起了一种难以名状的场域，饱含着无限的历史记忆。它们相互交织，彼此覆盖，不断消解，又相互生成。其作品所传达的不仅仅是对物体的感受，实际上是与当下的空间和时间产生一种新的叙事关系。

Hu Jieming is one of the pioneers of digital media and video installation art in today's China. Hu's works pay attention to internal physiology by transferring physical diagrams, gestures, architectural areas, identifications and staves etc. into a synthesized visual experience. Hu Jieming raises views and questions about time, space, history and memory, while his art covers a range of medium working with photography, video and digital interactive technology. He places the audience in the past and an uncertain situation, reminding them of personal memories to shape up individual texts. The objects, materials, videos, interactive programs and intelligentized controlling system in Hu's works have embodied a nondescript domain which embraces infinite historical memories. They tangle with each other, cover each other, continuously dissolve themselves and generate each other. His works convey not only feelings towards objects, actually a new narrative relationship is established upon the present time and space.

艺术家简介：胡介鸣生于上海，1984年毕业于上海轻工业高等专科学校美术设计系，现生活在上海。重要展览包括：客人的到来：上海当代艺术博物馆馆藏展，当代艺术博物馆，上海（2019-2020）；时间之光 - 胡介鸣 · 记忆的拼图，震旦博物馆，上海（2016-2017）；媒介集合：胡介鸣作品《太极》之文献化展陈，新时线媒体艺术中心，上海（2014-2015）；重新发电 - 第九届上海双年展，上海当代艺术博物馆，上海（2012）；一分钟的一百年，胡介鸣个展，香格纳画廊主空间，上海（2010）；完美幻觉，中国比利时媒体艺术交流展，上海当代艺术馆（2009）；荷兰电子艺术节 2007，不互动即死亡！，V2_ 多变媒体中心，鹿特丹，荷兰（2007）；十三：今日中国影像，PS1 当代艺术中心，纽约，美国（2006）；过去与未来之间 - 来自中国的新摄影及录像，芝加哥当代美术馆；Smart 艺术博物馆、西雅图艺术博物馆、Santa Barbara 美术馆、伦敦 V&A 博物馆、Haus der kulturen der Welt，柏林，德国（2006/2005）；聚焦，中国美术馆，北京（2005）；影像生存 - 第五届上海双年展，上海美术馆，上海（2004）。

Artist Bio: Hu Jieming was born in 1957 in Shanghai. He graduated from Shanghai Light Industry College, Fine Arts Department in 1984. He resides and works in Shanghai. Hu Jieming has exhibited widely. Recent shows include, The Return of Guests, Power Station of Art, Shanghai (2019-2020); Lights of Time: Solo Exhibition of Hu Jieming, Aurora Museum, Shanghai (2016-2017); Media Accumulation- Archiving Hu Jieming's Tai Chi, Chronus Art Center, Shanghai (2014-2015); Hu Jieming: Hyperimage Reactivation - 9th Shanghai Biennale, Power Station of Art, Shanghai (2012); 100 Years in 1 Minute, HU Jieming Solo Exhibition, ShanghART Gallery, Shanghai (2010); Fantastic Illusions, Media Art Exhibition of Chinese And Belgian Artists, MoCA Shanghai (2009); DEAF07, Interact or Die!, V2_, Institute for the Unstable Media, Rotterdam, The Netherlands(2007); The Thirteen: Chinese Video Art Now, P.S.1, New York (2006); Between Past and Future: New Photography and Video from China, various cities in the US, U.K. and Germany(2006/2005), Zooming into Focus, National Art Museum, Beijing(2005), In their 40's, ShanghART Gallery, H-Space (2005) and 5th Shanghai Biennale: Techniques of the Visible, Shanghai Art Museum, Shanghai (2004).

七彩系列之红 #1 ROYGBIV Series: Red #1, 2020

彩色喷墨打印
Colour inkjet print
90(H)*135(W)cm, Edition of 5 + 2AP
HJM_5011

HU Liu | 胡柳 (b. 1982)



浪 01
Wave 01, 2014

纸上铅笔 | 中华 8B 铅笔
Pencil on paper | Chong Hwa 8B Pencil
104(H)*201(W)cm
HL_4600

胡柳用铅笔作画，每张作品耗时数月甚至更长。铅笔的笔触交织形成了一个充满变化的金属色表面，观众无法在单一的时空位置上看到画面整体，而必须以相遇、游走与折返的方式才能逐步接近画中的世界。这种身临其境的观感引领观者穿越画面，进入一个不可追忆的古老秩序当中，该秩序守护着万物的名字。值得一提的是，胡柳的绘画拒绝任何形式的复制 --- 无论是机械或是数码 --- 都无法一劳永逸地捕捉到画面。所以请大家“眼见为实”，所有图片仅供参考。

Using the pencil as her main medium, Hu Liu often takes several months to complete a single drawing. In her works, multiple layers of pencil markings densely weave together an opaque, almost abyssal “surface” where substance and space, light and darkness enter into a zone of indistinction. As a result, the viewer cannot perceive the entirety of her drawing from a fixed position, but has to get up close, move away, and then walk about the work in order to access what lies at the limit of its visibility. This immersive and memorial mode of seeing transports the viewer to an arcane dimension of experience in which the physiognomy of ten thousand things becomes disclosable in a flash. Furthermore, due to the dispersion of light by the graphite, it is nearly impossible to reproduce Hu’s drawings through mechanical or digital means; one must confront her works in person and see for oneself.

艺术家简介: 胡柳出生于河南信阳, 2004年毕业于西安美术学院, 现居北京。重要展览包括: 卡地亚当代艺术基金会: 陌生风景, 上海当代艺术博物馆, 上海 (2018); 胡柳个展: 黑浪, 香格纳, 上海 (2017); 第十届上海双年展, 上海当代艺术博物馆, 上海 (2014); ON/OFF, 中国当代艺术自我组织, 尤伦斯当代艺术中心, 北京 (2012); “山水”, 卢塞恩艺术博物馆, 卢塞恩, 瑞士 (2010); “细节的气质”, 英国红楼基金会, 伦敦 (2007); “刷新”——中国青年艺术家, 证大现代美术馆, 上海 (2007); “果冻时代”, 上海美术馆, 上海 (2007)。2013年, 胡柳获评为“2013年中国青年艺术年度人物”。

Artist Bio: Hu Liu was born in Xinyang, Henan Province. Graduated from Xi'an Academy of Fine Arts in 2004, she currently works and resides in Beijing. Main exhibitions include: Cartier Foundation of Contemporary Art: A Beautiful Elsewhere, The Power Station of Art, Shanghai (2018); Hu Liu: Dark Wave, ShanghART, Shanghai (2017); 10th Shanghai Biennale "Social Factory", Power Station of Art, Shanghai, China (2014); ON/OFF, Collective Practice in China, UCCA, Beijing, China (2012); Shanshui, Museum of Art Lucerne, Luzern, Switzerland (2010); The Temperament of detail, The Red Mansion Foundation, London (2007); Refresh: Emerging Chinese Artists, Shanghai Zendai Museum of Modern Art, Beijing (2007); Jellytimes, Shanghai Art Museum, Shanghai, China (2007). In 2013, Hu Liu received the award of 2013 New Youth Pioneer Artist of the Year.



J

Ji Wenyu & ZHU Weibing
计文于 - 朱卫兵 (est. 2003)



园丁的花朵
Gardener's Flowers, 2020

布, 填充棉, 钢管椅子, 软水管龙头,
木, 软玻璃, 铁丝
Cloth, filled cotton, steel tube chair,
hose faucet, wood, soft glass, wire
110(H)*63(W)*58cm
J-Z_9099

计文于与朱卫兵携手创作的软雕塑作品延续了其绘画作品的“通俗”和“艳丽”，在别具一格的呈现形式中展现了另一种艺术语言的独特魅力。经过构想设计，到亲手制作完成，艺术家利用不同质感的布料所呈现的特质，营建出园林式的造景、舞台式的陈设和典型的“中国式”布偶人，举重若轻的调侃，呈现出繁花锦簇之下现代社会的理想和虚妄。

In recent years, Ji Wenyu has continued to create “Kitsch Art”, similar to his previous works, with the collaboration and help of his partner, Zhu Weibing. Their soft fabric sculpture provides insight into the unique charm of another art language. This form seems “the only one” of its kind in the contemporary art world. Through their own idea, design, and handmade production, using different characteristics of different cloth textures, the couple builds a landscape style garden with a stage like display, and typical “Chinese” puppets. The sculpture ridicules the present ideality and the absurdity of a prosperous modern society.

艺术家简介：由艺术家计文于（b.1959）和朱卫兵（b.1971）组成，于2003年开始合作软雕塑作品创作，现工作生活于上海。重要展览包括：无界之归，第三届杭州纤维艺术三年展，浙江美术馆，杭州（2019）；新朝代——中国创造，奥胡斯美术馆，丹麦（2015-2016）；长生不老药 -2015年意大利 - 中国当代艺术双年展，都灵，意大利（2015）；龙时代——来自上海的当代艺术，RAUMA美术馆，芬兰（2012）；计文于 & 朱卫兵：跟着！跟着！跟着！，香格纳画廊，上海（2011）；中国盆景——当代艺术家提名展，瓦伦西亚现代博物馆，西班牙（2011）；蝴蝶效应，两岸四地艺术文化交流计划，何香凝美术馆，深圳（2010）；第六届亚太当代艺术三年展，昆士兰美术馆，澳大利亚（2009）；举花的人——计文于 & 朱卫兵作品展，香格纳画廊，上海（2007）。

Artist Bio: established by Ji Wenyu (b. 1959) and ZHU Weibing (b. 1971), they began cooperation of creating soft sculpture in 2003, currently work and live in Shanghai. Recent exhibitions include: Boundless Encounters, Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hang Zhou (2019); A New Dynasty - Created in China, ARoS Aarhus Art Museum, Denmark (2015-2016); Elixir-Biennale Italia-China 2015, Turin, Italy(2015); Time of the Dragon - Contemporary Art from Shanghai, Rauma Art Museum, Finland (2012); Ji Wenyu & Zhu Weibing: Follow! Follow! Follow! ShanghART Gallery, Shanghai (2011); BONSAI DE LA CHINO-Exposicion de chino de los artistas contemporaneos Nominado, Museum of Modern Art in Valencia, Spain(2011); The Butterfly Effect, An Artistic Communication Project of Cross Strait Four Regions, He Xiangning Art Museum, Shenzhen (2010); The 6th Asia Pacific Triennial of Contemporary Art (APT6), Queensland Art Gallery and Gallery of Modern Art, Australia (2009); Harmony and Difference, East China Contemporary Sculpture Invitational Exhibition, Art Space of Fine Arts College from Shanghai University, Shanghai (2007).

JIANG Pengyi 蒋鹏奕 (b. 1977)



蒋鹏奕的作品以摄影、录像为主要媒介，以摄影的方式探索光的绘画实践，不断突破摄影固有观念和形式，使之更加自由多变地“成为”。在波拉片系列作品中，艺术家通过“宝丽来”一次成像技术，创造出超现实的绚丽图像，探索光在时间和空间维度的形态，在超现实的景观以及对景物的微妙叙述中呈现出个体生命的内外潜行与刹那须臾之感。

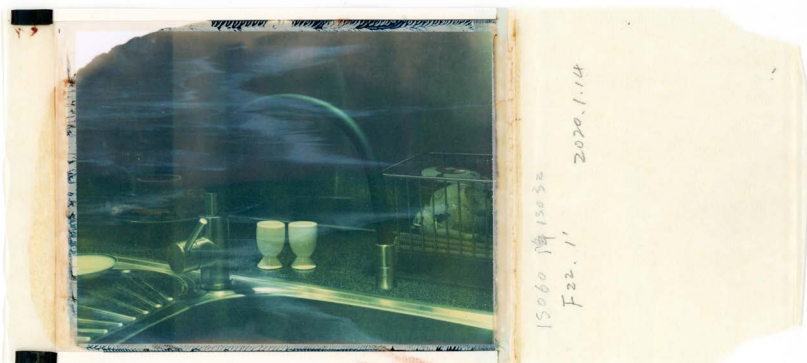
Jiang Pengyi creates artworks with photo and video as primary media, exploring the drawing experiment of light and breaking through the inherent concepts of photography. In Polaroid Film series works, Jiang Pengyi creates surreal and beautiful images through Polaroid imaging technique, exploring the shape of light in time and space. In recent art practices, he creates a kind of surreal spectacle and delicate narration of the scene to reveal the barriers and confusions of the individuals.

20200214
20200214, 2020

宝丽来，即显胶片，独版
Polaroid, Instant Film, Unique
22.8(H)*10.1(W)cm
JPY_1467

20200214
20200214, 2020

宝丽来，即显胶片，独版
Polaroid, Instant Film, Unique
10.1(H)*22.8(W)cm
JPY_4612



杯子 No.1
Cups No.1, 2020

宝丽来，即显胶片，独版
Polaroid, Instant Film, Unique
10.1(H)*22.8(W)cm
JPY_9693

艺术家简介：蒋鹏奕出生在湖南省沅江市，毕业于中国美术学院，现工作和生活在北京。重要展览包括：蒋鹏奕：预见，香格纳北京，北京（2019）；红色童话，白兔美术馆收藏展，维多利亚国立美术馆（NGV），墨尔本，澳大利亚（2019）；中国当代摄影 40 年（1976-2017），三影堂十周年特展，三影堂摄影艺术中心，北京（2017）；蒋鹏奕：给予，香格纳主 &H 空间，上海（2016）；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）；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。蒋鹏奕所获奖项包括 2011 年意大利维罗纳博览（ArtVerona2011）的 Aletti 摄影奖、2010 年法兴银行中国艺术奖评委会大奖和 2009 年首届三影堂摄影奖所颁的美国特尼基金会奖。蒋鹏奕的作品被国际私人与公共机构收藏，包括瑞士尤伦斯基金会、法国卢瓦河当代艺术基金会、美国特尼基金会、美国亚洲当代艺术收藏基金、意大利及德国裕信银行艺术收藏、意大利 Aletti 银行基金会和中央美院美术馆等。

Artist Bio: JIANG Pengyi was born in Yuanjiang, Hunan Province, graduated from the China Academy of Art, and currently lives and works in Beijing. Important exhibitions include: Jiang Pengyi: Foresight, ShanghART Beijing, Beijing [2019]; A Fairy Tale in Red Times, Works from the White Rabbit Collection, National Gallery of Victoria, Melbourne, Australia [2019]; 40 Years of Chinese Contemporary Photography (1976-2017), The 10th Anniversary Special Exhibition of Three Shadows, Three Shadows Photography Art Centre, Beijing [2017]; Jiang Pengyi: Grace, ShanghART Main & H-Space, Shanghai [2016]; ON|OFF: China's Young Artists in Concept & Practice, UCCA, Beijing [2013]; Immersion and Distance: Cheng Ran & Jiang Pengyi, UCCA, Beijing [2009]. He was awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang's work has been collected by a variety of private and public institutions worldwide, including Guy & Myriam Ullens Foundation Collection in Switzerland, the French Regional Contemporary Art Fund of the Loire Region (Frac des Pays de la Loire) in France, the Tierney Family Foundation and ArtNow Contemporary Art Collections in USA, the UniCredit Art Collections in Italy and Germany, the Bank Aletti Foundation (Fondazione Banca Aletti) in Italy, and CAFA Art Museum.



杯子 No.2
Cups No.2, 2020

黑白宝丽来 804，8x10 英寸，即显胶片，独版
Black & white Polaroid 804, 8x10 inches, Instant
Film, Unique
32.5(H)*21.4(W)cm
JPY_8423



LI Shan | 李山 (b. 1942)

阅读
Reading, 2019

布上丙烯
Acrylic on canvas
41(H)*51(W)cm
LS_3124

李山是中国当代艺术家，生物艺术的开拓者。上世纪六十年代开始从事当代艺术实验活动，该时期的重要作品包括《扩延》系列和《胭脂》系列，并入选“中国现代艺术展”、第45届威尼斯双年展和第22届圣保罗双年展。李山也是1984年至1985年中国美术新潮运动的主要参与者和推动者。1993年李山将艺术思考转向了与生命科学相关的问题，开拓新的艺术领域——生物艺术。1998年以分子生物学为科学基础，在基因层面上完成了艺术史上第一个生物艺术方案《阅读》。从早期圆融的生命大同意识到跨物种的特征置换重组和基因编辑，生物性的至高无上决定了在李山的创作中，生命始终得以自由和多元。

Li Shan is a Chinese contemporary artist and a pioneer of BioArt. In the 1960s, Li Shan started to engage in contemporary art. His Propagation series and the Rouge series, important works from that period, were selected for the China/Avant-Garde Art Exhibition, the 45th Venice Biennale, and the 22nd Sao Paulo Biennale. Li Shan was also one of the main participants in the Chinese '85s New Wave Art Movement. In 1993, Li began investigations on life science through his art. Based on molecular biology, he completed the first-ever BioArt project Reading at the genetic level in 1998. From his early integrated, harmonious grand consciousness of life, to replace, recombine genetic traits across species, to genetic editing, the supremacy of Biologism determines that in Li Shan's art, life always remains free and diverse.

艺术家简介：李山出生在黑龙江兰西，1963年就读黑龙江大学，1964年就读上海戏剧学院，1968年上海戏剧学院舞台美术设计专业毕业后留本院任教，2002年退休，现工作和生活在上海和纽约。重要展览包括：中国当代艺术收藏系列展：李山：打开折叠，香格纳，上海（2019）；李山，上海当代艺术博物馆，上海（2017）；扩延，新加坡当代美术馆，新加坡（2014）；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——中国新艺术展，MoMA PS1 艺术中心 / 亚洲协会美术馆，纽约；旧金山当代艺术博物馆，旧金山；香港艺术馆，香港等（1998-2000）；第22届圣保罗双年展，巴西（1994）；中国前卫艺术展，柏林世界文化宫 / 海德舍尔姆美术馆，德国；鹿特丹美术馆，荷兰等（1993）；后89中国新艺术，香港艺术中心，香港等（1993）；第45届威尼斯双年展（1993）。

Artist Bio: Li Shan was born in Lanxi, Heilongjiang Province. Li studied at Heilongjiang University in 1963 and attended the Shanghai Theater Academy in 1964. He taught at college of Shanghai Theater Academy after graduation and retired in 2002. Now he lives in Shanghai and New York. Li Shan's works have been exhibited in many significant exhibitions such as PSA Collection Series – Li Shan, Power Station of Art, Shanghai (2017); Extension Expansion, MoCA@Loewen, Singapore (2014); 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 Triennial - Reinterpretation: A Decade of Experimental Chinese Art (1990 - 2000), Guangdong Museum of Art, Guangzhou (2002); Inside/Out: New Chinese Art, MoMA PS1 / Asia Society Galleries, New York; SFMoMA, San Francisco; Hong Kong Museum of Art, Hong Kong etc. (1998-2000); 22nd International Biennial of Sao Paulo, Brazil (1994); China Avant/Garde Exhibition, Haus der Kulturen der Welt / Hildesheim Art Gallery, Germany; Kunsthall Rotterdam, The Netherlands etc. (1993); China's New Art, Post-1989, Hong Kong Arts Centre, Hong Kong etc. (1993) and the 45th Venice Biennale (1993).

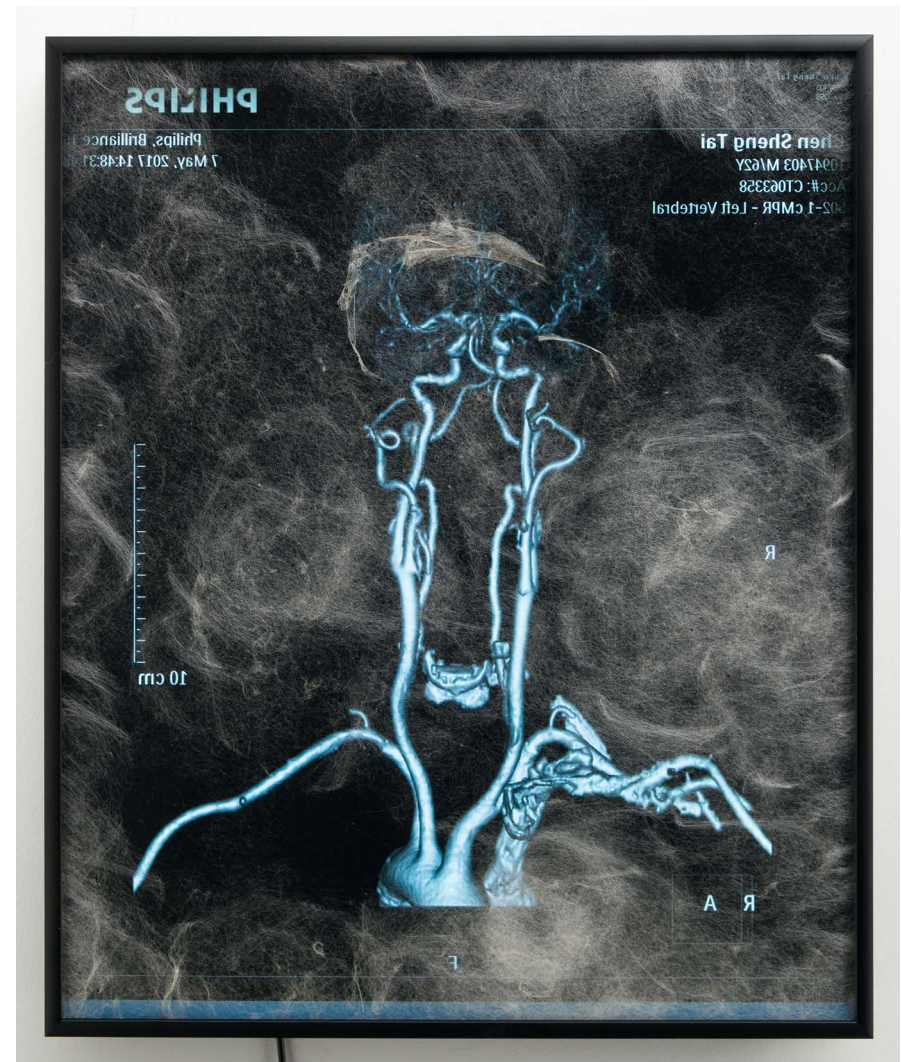
LIANG Shaoji | 梁绍基 (b. 1945)

梁绍基三十年来深居于浙江中部山乡，在艺术与科学、雕塑与装置、行为与新媒体的临界点上潜心地探索，创造了以蚕的生命历程为媒介、以与自然互动为特征、以时间、生命为核心的“自然系列”。他的作品充满冥想、哲思和诗性，并成为虚透丝迹的内美。

For more than thirty years, Liang Shaoji has been indulged in the interdisciplinary creation in terms of art and biology, installation and sculpture, new media and textile. His Nature Series sees the life process of silkworms as creation medium, the interaction in natural world as his artistic language, time and life as the essential idea. His works are fulfilled with a sense of meditation, philosophy and poetry while illustrating the inherent beauty of silk.

生命之树 Tree of Life, 2017

灯箱，丝，X光片
Light box, silk, X-ray
44(H)*36(W)*4cm | X-ray 42*35cm
LSJ_9476





汶川石

Wenchuan Stone, 2016

砖, 水泥, 丝, 茧
Brick, cement, silk, cocoon
15(H)*26(W)*22cm
LSJ_8031

艺术家简介：梁绍基出生在上海，1986年始师从著名壁挂艺术家万曼（Maryn Varbanov）从事现代纤维艺术创作，1988年获得“中国工艺美术大师”誉称，现生活和工作在浙江天台。2002年梁绍基获中国当代艺术奖（CCAA）提名奖，2009年获荷兰克劳斯亲王奖。重要展览包括：物质的魅力：来自中国的材料艺术，洛杉矶郡艺术博物馆等（美国巡展 2019-2021）；梁绍基：恍，木木美术馆，北京（2018）；库里巴蒂当代艺术双年展，奥斯卡·尼迈耶博物馆，库里巴蒂，巴西（2017）；艺术怎么样？来自中国的当代艺术，阿尔里瓦科展览馆，多哈，卡塔尔（2016）；梁绍基：元，香格纳画廊，上海（2014）；变化的艺术，海沃德美术馆，伦敦，英国（2012）；第二届潘塞夫双年展，原南斯拉夫，塞尔维亚（2002）；第三届上海双年展，上海美术馆，上海（2000）；第五届里昂双年展，里昂，法国（2000）；第六届伊斯坦布尔双年展，斯坦布尔，土耳其（1999）；第四十八届威尼斯双年展，威尼斯，意大利（1999）；中国现代艺术展，中国美术馆，北京（1989）；第三届国际纤维艺术研讨会，里加，拉脱维亚（1989）。

Artist Bio: Liang Shaoji was born in Shanghai, studied soft sculpture from Maryn Varbanov at China Academy of Art who was one of the world's leading tapestries since 1986. In 1988, Liang awards Mater of China Arts and Crafts. He currently lives and works in Tiantai, Zhejiang. Liang was awarded the Chinese Contemporary Art Awards (CCAA) in 2002 and the Dutch Prince Claus Awards in 2009. Major exhibitions include: The Allure of Matter: Material Art from China, Los Angeles County Museum of Art (Los Angeles), Smart Museum of Art (Chicago), Seattle Art Museum (Seattle), Peabody Essex Museum (Salem), U.S.A. (2019-2021); Liang Shaoji: As If, M Woods Art Museum, Beijing (2018); The Curitiba International Biennale 2017, Oscar Niemeyer Museum, Curitiba, Brazil (2017); What About the Art? Contemporary Art from China, Al Riwaq, Doha (2016); Liang Shaoji: Back to Origin, ShanghART Gallery, Shanghai (2014); Art of Change, Hayward Gallery, London (2012); The 3rd Shanghai Biennale, Shanghai Art Museum, Shanghai (2000); The 5th Biennale d'Art Contemporain de Lyon, Lyon (2000); The 48th International Art Exhibition Venice Biennale, Venice (1999); The 6th International Istanbul Biennial, Istanbul (1999); China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989); The 3rd International Fiber-Art Symposium, Former USSR (1989) etc.

LIANG Yue | 梁玥 (b.1979)



梁玥的摄影和录像作品自始至终以“日常”作为支点，以极为敏锐的艺术天赋顺势取材，发现、发掘和捕捉被忽视的人类日常行为，并将这种对城市日常的关注扩展延伸到对自然恒常之景的凝视。在近十五年来的作品和艺术实践中，梁玥始终进行对无意义之美的探求。在录像作品中不断简化并舍弃拍摄和剪辑技巧，挑战观者习惯性“艺术欣赏”、视网膜和耳膜、耐心和理性，进而质疑艺术所谓的“意义和价值”，以此将无意义视为她创作的最终意义。

In LIANG Yue's works, either photos or videos, the “daily” is always taken as a focus. She uses the easy-to-get materials with her acute art talents, keeps seeking, exploring and capturing the daily routines, and extending form concerning for life in the city to gazing the eternal scenery in nature. A clear clue of her art practice could be witnessed in the massive works during the past fifteen years that the exploration for the beauty of insignificance, especially her videos, in which she keeps simplifying and abandoning the techniques of shooting and editing, challenging the art appreciation which the audience has been used to, as well as the viewers' retina and eardrum, patience and rationality, and further questioning the so-called significance and value of art as she treats the meaningless as the ultimate significance of her creation.

20190628
20190628, 2019

纸上水墨
Ink on paper
26.5(H)*38.5(W)*5cm
LY_7086



小鱼泡泡
A Tiny Fish Work, 2020

单路视频
Single-channel video
7 minutes, Edition of 5 + 2AP
LY_8105

艺术家简介：梁玥生于上海，2001年毕业于上海大学美术学院，如今生活工作在大多伦多，加拿大。重要展览包括：新艺术史，中国的当代艺术 2000-2018，银川当代美术馆，银川（2019）；中国当代影像选片，Cinema Dynamo，日内瓦当代艺术中心，瑞士（2018）；梁玥个展：间歇性，香格纳北京，北京（2016）；简单的继续，OCT当代艺术中心，深圳（2014）；梁玥：安静的房间，香格纳H空间，上海（2013）；影子的一课，OPEN EYE画廊，利物浦，英国（2012）；MOVE ON ASIA, THE END OF VIDEO ART, 卡萨亚洲 - 巴塞罗那，巴塞罗那，西班牙（2011）；海上姐姐，SAN FRANCISCO ARTS COMMISSION, 旧金山，美国（2010）；中国发电站 - 第四站，PINACOTECA AGNELLI, 都灵，意大利（2010）；SHANGHAI KINO, SHANGHAI KINO, 伯尔尼美术馆，瑞士（2009）；中国发电站：第二站，ASTRUP FEARNLEY 现代美术馆，奥斯，挪威（2007）；中国发电站：第一站，巴特西发电站，伦敦，英国（2006）；十三：今日中国影像，PS1 当代艺术中心，纽约长岛，美国（2006）；中国当代建筑，艺术和视觉文化，荷兰摄影博物馆，鹿特丹，荷兰（2006）；无休无止：摄影与新媒体艺术，上海当代艺术馆，上海（2006）；停止晕眩，梁玥 2003-2005 照片及录像展，比翼艺术空间，上海（2005）；来自中华人民共和国的观念摄影，当代美术馆，丹佛，科罗拉多，美国；以及今日中国，现代艺术博物馆，纽约，美国（2004）。

Artist Bio: Liang Yue was born in Shanghai. She graduated from the Shanghai Art Academy in 2001. Today she lives and works in Toronto, Canada. Recent exhibitions include: New Art History, 2000-2018 Chinese Contemporary Art, MOCA Yinchuan, Yinchuan (2019); Chinese Contemporary Selected Videos, Cinema Dynamo, Centre D'Art Contemporain Geneve, Switzerland (2018); The 7th edition Bi-City Biennale of Urbanism \ Architecture, Shenzhen (2017); Intermittent, ShanghART Beijing, Beijing (2016); Easy Going, OCT Contemporary Art Terminal, Shenzhen (2014); Liang Yue: The Quiet Rooms, ShanghART H-Space, Shanghai (2013); A Lecture Upon the Shadow, Open Eye Gallery, Liverpool, U.K. (2012); Move on Asia, the End of Video Art, Casa Asia-Barcelona, Barcelona, Spain (2011); Shanghai Candid: Women In Motion, San Francisco Arts Commission Gallery, U.S.A. (2010); China Power Station - Part IV, Pinacoteca Agnelli, Torino, Italy (2010); Shanghai Kino, Shanghai Kino, KUNSTHALLE BERN, Switzerland (2009); China Power Station: Part II, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007); China Power Station: Part I, Battersea Power Station, London, U.K. (2006); The Thirteen: Chinese Video Now, PS1 Contemporary Art Center, New York, U.S.A. (2006); China Contemporary - Architecture, Art and Visual Culture, Netherlands Photo Museum, Rotterdam, Netherlands (2006); Restless - Photography and New Media, Museum of Contemporary Art, Shanghai (2006); Stop Dazing, BizArt, Shanghai (2005); Conceptual Photography from the Peoples Republic of China, Museum of Contemporary Art, Denver, U.S.A. and China Now, MoMA Film at the Gramercy Theatre, New York, U.S.A. (2004).

LIN Aojie | 林奥劼 (b.1986)

艺术家云驻留 第五期 林奥劼 《玫瑰 玫瑰 玫瑰》
Artist Take Over Issue 5 - Lin Aojie: Rose Rose Rose, 2020

喷墨打印
Inkjet print
41.2(H)*29.7(W)cm, Edition of 1 + 1AP
LAJ_2774

一起迎接亏损，甜蜜忠告
Who gives Satan freedom? But God sees everything,
and we have taken action., 2020

鼠标绘画、独版、收藏级喷墨打印
Mouse painting on computer, Unique, Archival inkjet print
150(H)*238(W)cm
LAJ_8921





林奥劼的作品涉及录像、摄影、绘画、文本等形式。其艺术实践取材于自身经验，艺术家以带有强烈即兴性和幽默意味的图像，敏锐而细腻地记录着日常生活中的琐碎细节或刻意安排的行为事件，同时看似不带任何感情色彩的语调始终贯穿于叙事结构中，试图以旁敲侧击的方式对资本主义生产模式、艺术家生存困境以及艺术从业者与艺术家之间的关系进行质疑、嘲弄和批判。

Presented through video, photography, painting, text, etc., Lin Aojie's artistic practice departs from his personal experiences. The artist has a keen and delicate record of the trivial details of daily life or deliberately planned events with strongly improvisatory and humorous images, while a seemingly dispassionate tone threads the whole narrative structure. By beating around the bush he tries to question, ridicule and criticize the capitalist mode of production, artist's survival predicament and the relationship between artists and other art professionals.

艺术家简介：林奥劼出生于中国广州，2010年毕业于广州美术学院油画系，现工作生活于广州。重要展览包括：林奥劼：越秀，香格纳上海8号楼（2019）；藏木於林，大馆当代美术馆，香港，中国（2019）；策展课：策展与设计，华美术馆，深圳（2019）；第一届空港双年展，空港小镇，广州（2019）；青策计划2018，上海当代艺术博物馆，上海（2018）；共享叙事，香格纳北京S空间，北京（2018）；第七届深港城市\建筑双城双年展，深圳（2017）；林奥劼：我不是教你诈，也不是教你坏，亚洲当代艺术空间，上海（2017）；第11届上海双年展，上海当代艺术博物馆，上海（2016）；画内音，OCAT深圳馆，深圳（2016）；腹地计划，时代美术馆，广州（2015）等。曾入围2016年华宇青年奖。

Artist Bio: Lin Aojie was born in Guangzhou in 1986 and graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He currently lives and works in Guangzhou. Recent exhibition include: Lin Aojie: Designers Have A Future only When They Treat Artworks as Initial Inspiration, Shanghai ShanghART, Shanghai (2019); Very Natural Actions, Tai Kwun Contemporary, Hong Kong (2019); The Curation Workshop - Exhibition Curation and Design, OCT Art & Design Gallery, Shenzhen (2019); 1st Airport Biennale, Airport Town, Guangzhou (2019); Emerging Curators Project 2018, Power Station of Art, Shanghai (2018); Shared Narrative(s), ShanghART S-Space, Beijing (2018); The 7th edition Bi-City Biennale of Urbanism \ Architecture, Shenzhen (2017); If You Throw Enough Mud at the Wall, None of It Will Stick, A+ Contemporary, Shanghai (2017); 11th Shanghai Biennale, Power Station of Art, Shanghai (2016); Rhythm-analysis, OCAT Shenzhen, Shenzhen (2016); Hinterland Project, Times Museum, Guangzhou (2015). He was nominated for the 2016 Art Sanya Huayu Youth Award.



一起迎接亏损，甜蜜忠告
Who gives Satan freedom?
But God sees everything, and we have taken action.
局部 Detail



LIU Weijian | 刘唯艰 (b.1981)

刘唯艰从早期作品开始就确立了冷峻晦涩的“社会叙事”方式：借用了中性的冷漠的“图像”面具，敏锐而深刻地触及到一个时代的社会隐痛。绘画是刘唯艰展现寻求自我认知的内心旅程的理想途径，而他的作品也是对生活中不同记忆片段和邂逅时刻的再造与重现。通过深沉和冷淡的笔触，刘唯艰对时事、现代人与时并进地推进着深层的回顾和思考。

Liu Weijian has defined his cold and recondite way of “social narration” through his early works: he wears a cold neutral “image” mask and takes it as the root of his “conceptual painting”. In this highly symbolism tour, painting is the ideal way to express his self-cognition seeking journey, and his works are the rebuild of different memory fragments. With his cold touch and melancholy feelings, Liu Weijian’s work deals with many of the current issues he and his contemporaries think about daily and creates a feeling of constant movement and of un-finished business.

夜游者与路灯的感情

The Emotion of Street Light and Walker at Night, 2019

布上丙烯

Acrylic on canvas

210(H)*170(W)cm

LWJ_3208

艺术家简介：刘唯艰生于湖南，毕业于上海师范大学美术学院油画系，目前生活和作品在上海。重要展览包括：歧感激流，通向语言的绘画，今日美术馆，北京（2016）；我爱你，香格纳北京（2015）；太阳下，香格纳H空间，上海（2014）；日出之前的想法，GALERIA YUSTO，GINER，马拉加，西班牙（2012）；再见故乡，路易威登旗舰店艺廊，香港（2011）；中国发电站 - 第四站，PINACOTECA AGNELLI，都灵，意大利（2010）；触角 - 刘唯艰个展，香格纳H空间，上海（2010）；乌鸦的召唤，刘唯艰个展，比翼艺术中心，上海（2007）。

Artist Bio: Liu Weijian was born in Hunan. He graduated from Shanghai Normal University of Art, works and lives in Shanghai now. Recent exhibitions include: Dissensus Agitation, The Painting to Language, Today Art Museum, Beijing (2016); I Love You, Shanghart Beijing (2015); Under the Sun, ShanghART H-Space, Shanghai (2014); The Idea Before Sunrise, Galería Yusto, Giner, Malaga, Spain (2012); Farewell my Country - Liu Weijian Solo Exhibition, Gallery Louis Vuitton Maison, Hong Kong (2011); China Power Station, Part IV, Pinacoteca Agnelli, Torino, Italy (2011); Antenna - Solo Exhibition, ShanghART Gallery, Shanghai (2010); The Call of Crowns, BizArt Art Center, Shanghai (2007).

《外婆的手》组画之二

The series of Grandmother's hand 2, 2019

纸上水彩

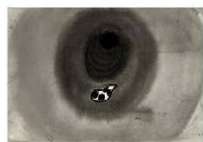
Watercolour on paper

106(H)*78(W)cm

LWJ_9633



LIU Yi | 刘毅 (b.1990)



天演论动画原稿组图

Original Paintings of Origin of Species, 2013

手绘动画原稿，中国画颜料，手工禅衣宣纸

Original painting from animation video, Chinese paint on

Chan Yi Chinese rice paper

27(H)*39(W)cm, 12 pieces

LY2_2687

天演论

Origin of Species, 2013

单屏动画

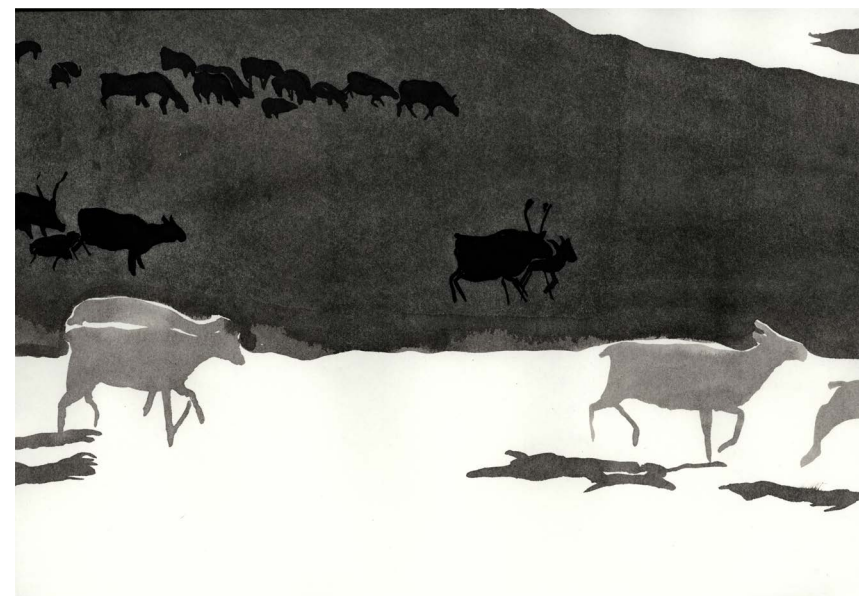
Single-channel animation

5 minutes 5 seconds, Edition of 6 + 2AP

LY2_3976

刘毅的主要研究方向是“中国早期美术电影与实验动画”，先后创作了《天演论》《混沌记》《度口》《身寄虚空》《一只乌鸦叫了一整天》《白水郎》等影像作品。她通过动画、多媒体、空间装置等创作方式反映了自己生活中的经历，并在展览空间中去探寻更多的可能性。刘毅的作品不拘于常见的窠臼，让观者发现有别于现实的平行世界。

“Early Chinese art films and experimental animation” is Liu Yi primary research direction. Her video works include “Origin of Species”, “Chaos Theory”, “A Travel Inward”, “Into The Void”, “A Crow Has Been Calling for a Whole Day” etc. She deploys various mediums through animation, multi-media as well as space installation to reflect her daily living experience and discovers more possibilities in a space resonating with the subject of her works. Audiences are allowed to unearth a differentiated parallel world through her eclectic works.



艺术家简介：刘毅出生于浙江宁波，2016年毕业于中国美院获硕士学位，目前工作生活于杭州。重要展览包括：“扔到风里去”，香格纳 M50，上海（2018）；“云中渔歌”，北京时代美术馆，北京（2017）；“想象力工厂，发现生活的另一种可能”，寒山美术馆，苏州（2017）；“叙事曲——动漫美学当代艺术展”，澳门艺术博物馆，澳门（2017）；“度口——刘毅个人项目”，上海当代艺术馆 MoCA 艺术亭台，上海（2017）；“流光意彩”，香格纳新加坡个展，新加坡（2017）；“奇想阁——动漫美学双年展”，上海当代艺术馆，上海（2016）；第三届深圳独立动画双年展，深圳（2016）；2017 年，刘毅的作品《一只乌鸦叫了一整天》继入选并展映于荷兰国际动画节，并获得华时代全球短片节“终审团特别推荐奖”。2018 年受韩国首尔美术馆邀请参加“SeMA 南麂”艺术家驻地项目。2019 年受邀参加 The Royal Abbey of Fontevraud, Anjou 艺术家驻地，同年受邀塞浦路斯动画电影节评委，并在塞浦路斯完成个人驻地项目展览。影像作品“混沌记”被澳洲白兔美术馆，斯坦福大学东亚图书馆等收藏。

Artist Bio: Liu Yi was born in Ningbo, Zhejiang. She graduated from the China Academy of Fine Arts with Master's degree in 2016, Currently lives in Hangzhou. Important exhibitions include: Thrown into the Wind, ShanghART M50, Shanghai (2018); Fisherman's Song-Cloud, Times Art Museum, Beijing (2017); Imagination Factory, Discover Another Possibility of Life, Hanshan Art Museum, Suzhou (2017); Ballade - Animamix Contemporary Art, Macao Museum of Art, Macao (2017); A Travel Inward - Liu Yi Solo Project, MoCa Pavilion special Project Shanghai (2017); Flowing Feast, ShanghART Singapore, Singapore; Space In Mind - Animamix Biennale, Museum of Contemporary Art, Shanghai (2016); The 3rd Shenzhen Independent Animation Biennale (2016); In 2017, "A Crow Has Been Calling for a Whole Day" was selected and showcased in Holland Animation Film Festival (HAFF), and received the award of "Special Recommendation" of Hua International Short Film Festival afterwards. Recently, Liu Yi was invited to participate the SeMa Nanji Residency Project which is hosted by Seoul Museum of Art in Seoul in 2018. Video work "Chaos Theory" has been collected by White Rabbit, Contemporary Chinese Art Collection.



《认知研究-X》03
<Cognitive Studies-X> 03, 2007

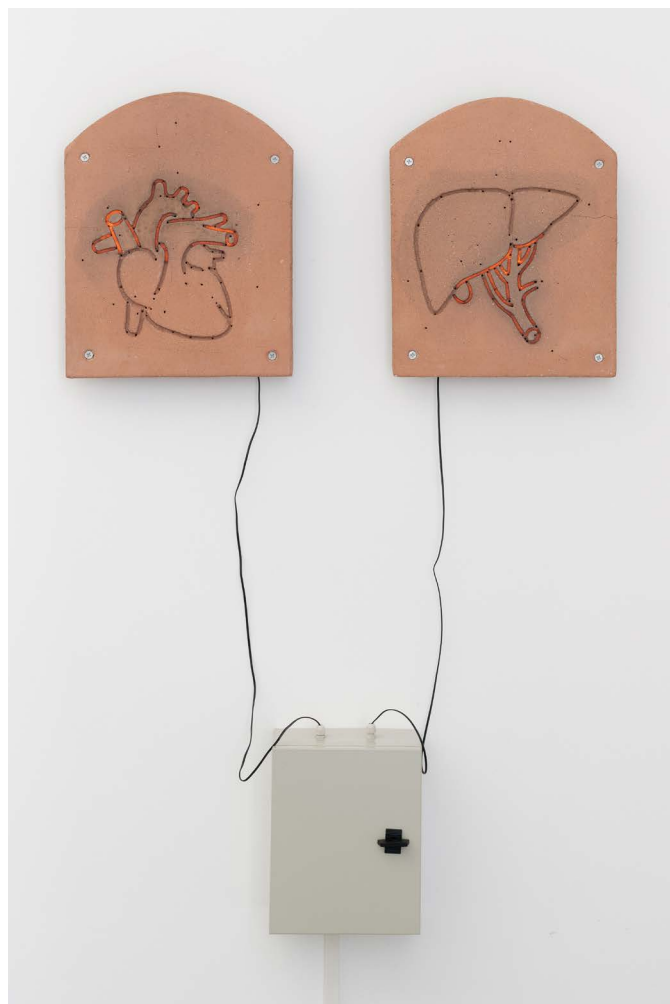
爱普生艺术微喷，哈内姆勒摄影纯棉硫化钡纸基纸
Epson ultra giclee print, hahnemuhle photo rag baryta
150(H)*225(W)cm, Edition of 3 + 1AP
LY1_0887

刘月的作品意图消解掉客观事物身上，常态世界里认为附加给它的所有特定的概念和意义。他就是喜欢钻进事物最内里去研究它微观的部分，一层层剥掉外界的附加，把一切都掏空，消解，用这样的态度去探索最本真的部分，如同婴儿还未被集体意识形态教授前的认知。创作对其而言其实就是研究人类认知的一种实验，同时也针对社会认知进行观察与分析。

Liu Yue's works intend to dispel all the specific concepts and meanings attached to the objective world. He is interested in the innermost part of everything and studies its microscopic parts. He peels off the external attachments and dissolves everything to explore the most authentic parts, like an infant not yet influenced by the collective ideology. For him, art is actually an experiment to observe and analyse human and social cognition.

艺术家简介：刘月现工作和生活在上海。重要展览包括：化身，CLC Gallery Venture, 北京（2019）；刘月：体积，香格纳M50, 上海（2019）；中国当代艺术年鉴展，北京民生美术馆，北京（2019）；刘月个展：鸮，C龙口空间，北京（2018）；刘月个展：格言，香格纳北京，北京（2016）；堆，刘月个人项目，龙口空间，北京（2016）；缓坡，刘月个人项目，上午艺术空间，上海（2015）；非形象——叙事的运动，上海二十一世纪民生美术馆，上海（2015）；赞美诗，小明和小红，上午艺术空间，上海（2012）；意大利亚力山德里亚双年展，亚力山德里亚，意大利（2011）；巴黎 Photoquai 摄影双年展，巴黎码头布朗利博物馆，法国（2011）。

Artist Bio: Liu Yue currently resides in Shanghai. Recent exhibitions include: "Liu Yue: Incarnation, CLC Gallery Venture, Beijing (2019); "Liu Yue: Volume", ShanghART M50, Shanghai (2019); "The Exhibition of Annual of Contemporary Art of China", Beijing Minsheng Art Museum, Beijing (2019); "Liu Yue: OWL", C-Space+Local, Beijing (2018); "LIU Yue: Maxim", ShanghART Beijing, Beijing (2016); "Mass - Liu Yue Solo Project", Local Space, Beijing (2016); "The Gentle Slope - Liu Yue Solo Project", AM Art Space, Shanghai (2015); "Nonfigurative", Shanghai Twenty-First Century Minsheng Art Museum, Shanghai (2015); "Anthem - Xiao Ming & Xiao Hong", AM Art Space, Shanghai (2012); "Echo - Liu Yue Solo Exhibition", OFOTO Gallery, Shanghai (2012); "Alexandria Biennale", Alexandria, Italy (2011); "Photoquai Photo Biennale", Musee de Quai Branly, France (2011).



作为中国当代装置艺术重要的艺术家之一，陆垒的作品呈现出的是对材料质感的敏感和精准控制力。他的作品往往散发出古典的神秘主义的气息，以及寓言式的内在气质。陆垒擅长构建充满想象力的形象与意象，如作品《元素》中耐火陶瓷上电热丝构造的身体器官和血管。社会符号、个人记忆与对物质材料属性的敏感直觉在陆垒的作品中融为一体，最终形成具有隐秘秩序的封闭性系统。

As one of the important artists in contemporary Chinese installation art, Lu Lei's works show sensitivity and precise control of material texture. His works often exude classical mysticism and allegorical inner qualities. In work "Element", body organ and blood vessel on the refractory ceramic are made by resistance wire. Lu Lei is good at creating images of vivid imaginations. In his works, social symbols, personal memories and sensitive intuitions of material attributes are combined to form a closed system with hidden orders.

艺术家简介：陆垒出生在江苏，1998年毕业于中国美术学院雕塑系，现工作生活于北京。重要展览包括：荒唐小说，香格纳画廊，上海（2019）；喧哗，昊美术馆，上海（2018）；雕塑四十年·第一回展，深圳当代艺术与城市规划馆，深圳（2017）；后感性，恐惧与意志，北京民生现代美术馆，北京（2016）；陆垒个展 - 回声，香格纳北京，北京（2015）；李平虎，李然，陆垒：半自动方式，香格纳北京，北京（2014）；浮冰记 - 陆垒（磊）个展，其他画廊，北京（2011）；黑板，香格纳画廊H空间，上海（2009）；陆垒个展 - 在此之前，汉雅轩，香港（2008）；业余人间：当代艺术展，北京（2007）；第六届上海双年展：超设计，上海美术馆，上海（2006）。

Artist Bio: Lu Lei was born in Jiangsu, graduated from Sculpture Department of China Academy of Art in 1998, now works and lives in Beijing. Recent exhibitions include: Wander Giant, ShanghART, Shanghai (2019); Heteroglossia, How Art Museum, Shanghai (2018); Forty Years of Sculpture · The First Term, Shenzhen Contemporary Art and Urban Planning Museum, Shenzhen (2017); Post-sense Sensibility, Trepidation and Will, Beijing Minsheng Art Museum, Beijing (2016); LU Lei Solo Exhibition-ECHO, ShanghART Beijing, Beijing (2015); Li Pinghu, Li Ran, Lu Lei: Semi-automatic Mode, ShanghART Beijing, Beijing (2014); Lu Lei solo exhibition-Floating Ice Biography, Other Gallery, Beijing (2011); Blackboard, ShanghART H Space, Shanghai (2009); Present: Lu Lei Solo Exhibition, Hanart TZ gallery, Hong Kong (2008); Amateur World, Platform China, Beijing (2007); 6th Shanghai Biennale: Hyper Design, Shanghai Art Museum, Shanghai (2006).

元素 Elements, 2008

耐火陶板，电热丝，调压器

Refractory ceramic, the electric heating wire, voltage regulator
尺寸可变 Variable Size, 50(H)*39(W)*7cm (x 2 pieces)

LL_2289

Nabuqi | 娜布其 (b.1984)

娜布其关注物件与材料的物质层面、心理层面意义，通过艺术创作探索雕塑性物件与身体的关系，创造对峙式的或沉浸式的语境以探索人类感知经验。她的青铜和铝制雕塑作品以别样的方式宣告手工制作雕塑物件的独立性，构建起物品、身体和场所的关联性，强调雕塑在人类纪发生的物质性及精神性演变。娜布其的装置作品集结了现成品及工业材料——包括镜子、灯具、人造植物、铁轨乃至奶牛模型等——以一种包裹性的空间状态描绘能动观看主体的空间政治属性。

Focusing on both the physical and psychological nature of objects and materials, Nabuqi's work deals with the relationship between the sculptural objects and the bodily, and explores human perceptions in either confrontational or immersive spatial contexts. Her bronze or aluminium sculptures propose new independence of the hand-made, sculpted objects, and emphasise its evolving relationship with the bodily in the age of the anthropological, building the connection between object, body and site. Her installations, on the other hand, assemble readymades and industrial materials - from mirrors, lamps, artificial plants to train rails and a life-size model of a cow - and creates enveloping settings in and around which the spatial politics of the active, viewing subject is delineated.

原野（大门） Field (Gate), 2018

青铜
Bronze
10(H)*23(W)*23cm, Edition of 6 + 1AP
NBQ_1934





原野（滑梯）
Field (Slide), 2018

青铜
Bronze
10(H)*23(W)*23cm, Edition of 6 + 1AP
NBQ_4116



原野（公园椅）
Field (Park Bench), 2018

青铜
Bronze
10(H)*23(W)*23cm, Edition of 6 + 1AP
NBQ_1362

艺术家简介：娜布其出生于内蒙古，现生活工作于北京。重要展览包括：第五十八届威尼斯双年展，威尼斯（2019）；“真实发生在事物具有合理性的瞬间吗？”，香格纳画廊，上海（2018）；“双向入口”，C龙口空间，北京（2018）；“缺失的段落”，Museum Beelden aan Zee，海牙（2017）；“停留和占领”，Dawan Art，巴黎（2017）；“寒夜”，UCCA当代艺术中心，北京（2017）；“中国 2185”，Sadie Coles Gallery，伦敦（2017）；“球场”，中央美术学院美术馆，北京（2017）；第十一届上海双年展：“何不再问？正辩，反辩，故事”，上海（2016）；第十一届光州双年展“第八种气候（艺术做什么）”，光州，韩国（2016）。

Artist Bio: Nabuqi was born in Inner Mongolia, she lives and works in Beijing. Major exhibitions include: 58th Venice Biennale, Venice (2019); Do real things happen in moments of rationality?, ShanghART, Shanghai (2018); Two-way Entry, C-Space+Local, Beijing (2018); Absent Paragraph, Museum Beelden aan Zee, Hague (2017); Stay and Occupation, Dawan Art, Paris (2017); Cold Nights, UCCA Center for Contemporary Art, Beijing (2017); Zhongguo 2185, Sadie Coles, London (2017); Any Ball, Central Academy of Fine Arts, Beijing (2017); 11th Shanghai Biennale: Why Not Ask Again? (2016) and the 11th Gwangju Biennale (2016).

O

OUYANG Chun | 欧阳春 (b.1974)



三棵树
Three Trees, 2013

青铜
Bronze
65(H)*86(W)*34cm, Edition of 2 + 1AP
OYC_1675

欧阳春创作的作品媒介囊括了绘画、装置和雕塑等多种形式，从当代中国在剧变中产生的矛盾不安里汲取灵感。早期的青铜雕塑由泥塑翻模铸造而成，树林、童话人物和城市等对象凝聚着艺术家自我精神的缩影，诠释对当代社会的幽默而思辨的见解。绘画的主题则从早期的童话世界逐渐回归到自身经历，将虚构和真实的世界交替并置，在笔法上追求纯粹的绘画感受。丰富的人生经历和对现实的眷恋塑造了欧阳春对物质世界的独特见解，复合的叙述性以及破碎与遗忘的感知力，使他每每以朴实遒劲的笔触和被遗忘的物件堆砌出壮阔奇妙的景观与诗意。

Ouyang Chun has created works of painting, installation and sculpture, and draws inspirations from the contradiction and uneasiness brought on by the social upheavals of contemporary China. Ouyang Chun's early bronze sculptures are created by mud-moulded, those objects including woods, fairy tale characters and city are the epitome of his ego, conveying his humor and critical opinions of modern society. The subjects of Ouyang Chun's paintings returned from the allegorical worlds of the early years to his personal experiences, juxtaposing worlds of fiction and reality, while pursuing absolute painting experience with his brushstrokes. His complicated life experiences and affection for the reality have contributed to his unique insight into the material world, forming compounded narratives and a strong perceptiveness for the broken and left behind. In his works of painting, installation and sculpture, Ouyang Chun often uses his guileless and vigorous brushstrokes and the forgotten objects to construct magnificent and intriguing landscapes and poetry.



欧阳春生于 70 年代，青少年时期在西安长大，游离在学院派教育之外的自我艺术教育经历造就了他独立多变的创作力，28 岁来到北京成为职业艺术家，现工作生活在北京。重要展览包括：凡夫俗子，香格纳画廊，上海（2019）；一粒尘埃，香格纳画廊，北京（2015）；我的故事，香格纳画廊，上海（2015）；渣滓，BANK，上海（2014）；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。欧阳春的作品被奥地利国家美术馆、龙美术馆、上海当代艺术博物馆、收藏家美术馆等重要艺术机构收藏。

Artist Bio: Ouyang Chun was born in the 1970s and grew up in Xi'an. Having drifted away from the academic art education system, his experience of self-education determined his independent and versatile creative powers. Since becoming a professional artist in Beijing at 28, now works and lives in Beijing. His major solo exhibitions include: The Mortals, ShanghART Shanghai, Shanghai [2019]; A Drop of Dust, ShanghART Beijing, Beijing [2015]; My Story, ShanghART Shanghai, Shanghai [2015]; Detritus, BANK, Shanghai [2014]; Child, Today Art Museum, Beijing [2012]; Reveling In Rambling, Yuz Museum, Jakarta [2012]; Painting the King, Belvedere-Upper Belvedere & Augarten Contemporary, Vienna [2011]; Ouyang Chun - Painting the King, me Collectors Room, Berlin [2010]. Works by the artist have been collected by 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.

皮诺曹与仙女
Pinocchio and Fairy, 2014

青铜
Bronze
81(H)*50(W)*29cm, Edition of 2 + 1AP
OYC_4773

SHAO Yi | 邵一 (b.1967)



剪不断之五角星
Uncuttable Five-pointed Star, 2016

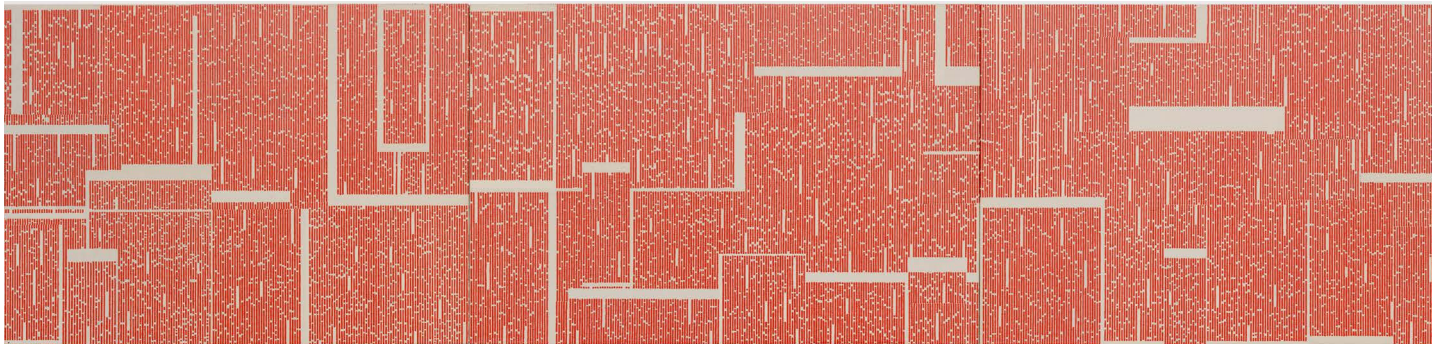
镜面不锈钢
Mirror stainless steel
120(H)*145(W)*32cm
SHY_0551

邵一的雕塑和装置等作品由始至终都贯穿着对“物”和材料的思考和运用。艺术家制作的几何形体或文字，往往先从一个点开始，粘出某个棱角或某个面的局部，然后向其他的边和面蔓延，每一个过程都具有独特的形态。邵一的作品出人意料地结合了不同风格的对象和材料，包含着细微的几何形状和不偏激的观点，暗示不同的个人与虚构的关系。

Shao Yi's works always contain his thinking, utilizing of "objects" and materials. Shao Yi produces these geometrical patterns or words, starting from a single point, an angle or for example from details of a particular side. The pieces of glass are extended on other edges and sides, presenting various forms at each step. In many of his works, the unexpected combination of stylistically distinct objects and material suggest various kinds of personal and mythical relationships. Combine different materials and objects, Shao Yi's paintings comprise subtle geometries and undistorted perspectives, suggesting various relationships between individuals and fiction.

艺术家简介：邵一出生在杭州，目前在杭州和上海两地生活工作。重要展览包括：掩体·对白，掩体空间，北京（2017）；邵一在此，香格纳北京，北京（2016）；造图腾 - 邵一个展，香格纳北京，北京（2015）；走光 - 邵一个展，比翼艺术中心，上海（2008）；龙时代 - 来自上海的当代艺术，RAUMA 美术馆，芬兰（2012）；脉冲反应：一个关于艺术实践的交流项目，时代美术馆，广东（2012）；低级景观——石青、邵一双人展，香格纳 H 空间，上海（2010）；资产阶级化了的无产阶级，当代艺术展在松江，松江创意工房，上海（2009）；走光，比翼艺术中心，上海（2008）。

Artist Bio: Shao Yi was born in Hangzhou, he lives and works in Hangzhou and Shanghai. Recent exhibitions include: Bunker·Dialogue, The Bunker, Beijing (2017); SHAO Yi Solo Exhibition: Shao Yi Is Here, ShanghART Beijing, Beijing (2016); Totem Producing, ShanghART Beijing, Beijing (2015); Light Fogging, BizArt, Shanghai (2008); Time of the Dragon - Contemporary Art from Shanghai, Rauma Art Museum, Finland (2012); Pulse Reaction, An Exchange Project on Art Practice, Times Museum, Guangdong (2012); Elementary Spectacle, ShanghART Gallery, Shanghai (2010), Contemporary Art Exhibition in Songjiang, Songjiang Creative Studio, Shanghai (2009); Light Fogging - Shao Yi Solo Exhibition, BizArt, Shanghai (2008).



标点 -2018-0718 记二
Punctuation-2018-0718 No.2, 2018

报纸上丙烯
Acrylic on newspaper
60(H)*270(W)cm | EACH 60*90cm (x 3 pieces)
SF_1490

申凡自上世纪八十年代初开始从事平面抽象的艺术实践，在九十年代末开始涉猎陶瓷作品、灯光装置和股指曲线山水装置。申凡的作品以面貌显著的不同系列构成，材料也在不断变更，视觉质感上却始终延续着中国古代文人艺术的气质。近年来，申凡主要以中国文字及中国传统人文素材从事其创作活动，如“标点”系列报纸上丙烯作品，在报纸等纸质媒介上涂抹所有文字仅保留标点符号，进行对人类语言、审编和文字时效性的实验探索。回归直觉和对作品的“体认”的观看方式，通过视觉、触觉、文本等不同感知方式的转移，提示了观看方式的综合性，也包含了申凡对观看逻辑的变更和完善。

Shen Fan started disassembling concrete forms and space in painting in the 70s and 80s, and began creating abstract painting works. Since 1998, he has been bringing Chinese painting elements into multi mediums and materials such as ceramics, neon light, metal, and music, expanding the boundaries between painting and new media. Shen Fan's works are composed of different series with distinct features, and changing materials. But they maintain the temperament of the classical Chinese literati arts. Shen Fan's recent works return to his intuition, and use the body as a philosophical method of viewing. For example, the acrylic on newspaper work in the Punctuation Series, Shen Fan paints all words white only leave punctuation, exploring human language, the investigation of edit and text timeliness. Through interactions among vision, touch, text, and so on, Shen Fan provides an integrated way of viewing, which embodies his shifted and more wholesome viewing logic.

艺术家简介：申凡现工作和生活在上海。重要展览包括：大浦当代艺术馆开幕展，大浦当代艺术馆，成都（2019）；标点-第二回，谷仓当代艺术空间，深圳（2017）；标点-第一回，香格纳（M50），上海（2015）；天人之际II：上海星空，余德耀美术馆，上海（2015）；上海，旧金山亚洲艺术博物馆，旧金山，美国（2010）；走出上海，非具象艺术博物馆，奥滕多夫，德国（2009）；上海万花筒，皇家安大略博物馆，多伦多，加拿大（2008）；超设计，第6届上海双年展，上海美术馆，上海（2006）；异形与幻想，上海美术馆，上海（2005）；申凡画作-开拓抽象艺术于上海，古德豪斯当代画廊，美国纽约（2002）；行而上 2001 上海抽象艺术展，上海美术馆，上海（2001）。

Artist Bio: Shen Fan currently works and lives in Shanghai. Shen Fan's works have been international exhibited at: Openging Exhibition, TAFF Contemporary Art Museum, Chendu(2019); Shen Fan: Punctuation - The Second Time, The Barn Contemporary Art Space, Shenzhen(2017); Punctuation - The First Time, ShanghART(M50), Shanghai (2015); Myth/History II: Shanghai Galaxy,YUZ Museum,Shanghai (2015), Asian Art Museum, San Francisco, U.S.A.(2010); Out of Shanghai, Museum gegenstandsfreier Kunst, Otterndorf, Germany (2009); Shanghai Kaleidoscope, Royal Ontario Museum (ROM), Toronto, Canada(2008); 6th Shanghai Biennale - Hyper Design, Shanghai Art Museum, Shanghai (2006); Alien Illusion, Shanghai Art Museum, Shanghai (2005); The Paintings of Shen Fan - Pioneering Abstraction from Shanghai, Goedhuis Contemporary New York, U.S.A.(2002); Metaphysics 2001, Shanghai Art Museum, Shanghai(2001).

SHI Qing | 石青 (b.1969)



黑桥之花
The flower of HeiQiao, 2013

金属 | 木板
Metal | Board
3.8(H)*125(W)*100cm | Metal frame 3.8*100*109.5cm | Board 1*22.5*55cm
SQ_4109

石青的创作处于一种跳跃性的不易归类之复杂状态之中，无论是媒介还是认知世界的方法系统，从最早之心理学行为解剖，到全球化背景下的地域政治冲突，以及社会主义文化遗产的继承，一段时期里游牧式的工作方法使其进入真实的地理空间去创作，近期的方向更多集中于日常生活政治和艺术生产关系等领域。

Shi Qing's work is hard to categorize and always evolves in both media and methodological tools of perception. From behavioral analysis of psychology to study of geopolitical conflict in the globalized world, from socialist cultural heritage to actual geographical environment in the nomadic space, a wide range of topics have come under his attention. His recent projects are more focused on everyday life politics and artistic production relations.

艺术家简介：石青出生于内蒙古包头，曾在北京生活和工作了近 20 年，现居上海。重要展览包括：共同空间：后非遗时代的大运河叙事，北京时代美术馆，北京（2019）；疆域 - 地缘的拓扑，OCAT，北京（2018）；第七届深港城市\建筑双城双年展，深圳（2017）；何不再问？ - 第 11 届上海双年展，上海当代艺术博物馆，上海（2016）；石青项目——腹地计划，时代美术馆，广州（2015）；江汉繁星计划：气候——2014 青年艺术家研究展，武汉美术馆，湖北（2014）；第 55 届威尼斯双年展平行展，大运河一戊戌 365，威尼斯，意大利（2013）；石青：控制气候的剧场，香格纳北京，北京（2013），重新发电 - 第九届上海双年展，上海当代艺术博物馆，上海（2012）；一切坚固的东西都烟消云散了——石青个展，香格纳 H 空间（2012）；无产阶级花鸟观，桃浦工作室，上海（2010）；半途而废——石青个展，香格纳北京（2009）；美国圣达菲双年展（2008），广州双年展（2005），布拉格双年展（2005），釜山双年展（2004）等。

Artist Bio: Shi Qing, born in Baotou, Inner Mongolia, lived and worked in Beijing for almost two decades before moving to Shanghai. Major exhibitions include: The Common Space: The Grand Canal Narrative of The Post Intangible Heritage Era, Beijing Times Art Museum, Beijing (2019); Re-assessment of Post-Globalisational Politics, OCAT, Beijing (2018); The 7th edition Bi-City Biennale of Urbanism \ Architecture, Shenzhen (2017); Why Not Ask Again? - 11th Shanghai Biennale, PSA, Shanghai (2016); SHI Qing Project-Hinterland, Times Museum, Guangzhou (2015); Jiang Han Star Project CLIMATE - 2014 Young Artists Research Exhibition, Wuhan Art Museum, Hubei (2014); Theatre for Climate Control, SHI Qing Solo Exhibition, ShanghART Beijing, Beijing (2013); The 55th Venice Biennale Parallel Exhibition, The Grand Canal, Venice, Italy (2013); Reactivation - 9th Shanghai Biennale 2012, Power Station of Art, Shanghai (2012); All That Is Solid Melts into Air-SHI Qing Solo Exhibition, ShanghART H-Space, Shanghai (2012); Flower & Bird View of Proletarian, SHI Qing's studio, Shanghai (2010); Halfway House, Shi Qing Solo Exhibition, ShanghART Beijing (2009); Santa Fe Biennale U.S.A. (2008); Guangzhou Triennial (2005); Prague Biennale, Czech Republic (2005); Busan Biennale Korea (2004).



草场地之窗 Caochangdi Window, 2013

纸 | 瓦楞纸
Paper | Corrugated paper
300(H)*80(W)*80cm
SQ_8315



将一只 () 鸟从一座塔的塔顶放掉 A
A () Bird be Released from the Top of a Certain Tower A, 2018

霓虹灯管、变压器、金属配件
Neon Lights Tubes, Voltage Adaptor, Metal Parts
展示高度 for display 300(H)*200(W)cm, Edition of 3 + 1AP
SY_7429

施勇是中国较早从事装置与影像媒介的代表人物之一。自 1993 年起，他的作品就在国内外被广泛展出。其早期创作致力于揭示现实内部的意识形态，九十年代开始关注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”始，施勇将质疑的目光落于艺术界本身，思考如何通过“搁置”创作来予以抵抗。2018 年展览“将一只 () 鸟从一座塔的塔顶放掉”的题目出自博尔赫斯的短篇小说《巴比伦抽签游戏》，施勇援引该语句并蓄意地在“一只鸟”之间嵌入了一个“()”，使得一场原本稀松平常的事件变得悬念重生，隐喻与现实在此叠加，两种交织的文本呈现出艺术家一种向现实主动出击的姿态。

Shi Yong is a representative figure of contemporary Chinese artists who first started working with installation and video media. Since 1993, his works have been widely exhibited both in China and abroad. His earliest artistic practices focused on revealing the subtlety of our reality and the inherent tension of the "system". Since the end of 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 work "Sorry, There will be no Documenta in 2007", he turned his attention to the art world itself, pondering how to provide a more rational perspective through his creative works. The title of Shi Yong's 2018 solo exhibition "a () bird be released from the top of a certain tower" comes from Borges' short story The Lottery in Babylon. Shi Yong cited this statement and deliberately added a "()" in between "a bird", which made a likely common event to be suspenseful, metaphor and reality overlap at here, two interacting text presenting an aggressive attitude to the reality.

艺术家简介：施勇出生于上海，1984年毕业于上海轻工业高等专科学校美术系，现工作和生活在上海。重要展览包括：文字的文字（群展），昊美术馆，温州（2019）；人间指南（下）（群展），尤伦斯当代艺术中心，北京（2019）；红色童话（群展），白兔美术馆收藏展，维多利亚国立美术馆（NGV），墨尔本，澳大利亚（2019）；将一只（ ）鸟从一座塔的塔顶放掉（个展），华侨城盒子美术馆，佛山（2018）；施勇：规则之下（个展），香格纳，上海（2017）；乌拉尔双年展，叶卡特琳堡（2015）；不在现场项目，伯明翰 IKON 美术馆，（2014）；难以言喻的快乐，塔马约现代艺术博物馆，墨西哥城（2005）；跟我来！，森美术馆，东京（2005）；天上人间（个展），香格纳画廊（2004）；第 25 届圣保罗双年展，圣保罗：金钱和价值 - 最后的禁忌，瑞士（2002）；第四届上海双年展，上海美术馆（2002）；被打开的欧洲，BOIJMANS VAN BEUNINGEN 美术馆，鹿特丹；生活在此时，汉堡火车站当代美术馆，柏林（2001）；第三届亚太当代艺术三年展，昆士兰美术，布里斯班：超市：当代艺术展，上海（1999）等。

Artist Bio: Shi Yong was born in Shanghai. He graduated from the Fine Arts Department of Shanghai Light Industrial School. He now resides and works in Shanghai. Main exhibition include: A Rose is a Rose is a Rose (Group Exhibition), How Museum, Wenzhou (2019); Society Guidance: Part II(Group Exhibition), UCCA Center for Contemporary Art, Beijing (2019); A Fairy Tale in Red Times(Group Exhibition), Works from the White Rabbit Collection, National Gallery of Victoria, Melbourne, Australia(2019); A () Bird be Released from the Top of a Certain Tower (Solo Exhibition), Boxes Art Museum, Foshan (2018); Shi Yong: Under the Rule, ShanghART, Shanghai (2017); Ural Industrial Biennial of Contemporary Art, Ekaterinburg (2015); Off-Site Programme, Silent Film, Ikon Gallery, Birmingham (2014); Felicidad Indecible (Unspeakable Happiness), Arte contemporáneo de China, Museo Tamayo Arte Contemporáneo, Mexico City, Mexico (2005); Follow Me!, Contemporary Chinese Art at the Threshold of the New Millennium, Mori Art Museum, Tokyo, Japan(2005); The Heaven, The World, Solo Show by Shi Yong in 2 Parts, ShanghART H-Space, Shanghai; XXV Bienal de Sao Paulo, Sao Paulo, Brazil (2002); Money and Value, The Last Taboo, Switzerland (2002); 4th Shanghai Biennale, Urban Creation, Shanghai Art Museum, Shanghai (2002); Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands(2001); Living in Time, 29 Contemporary Artists from China, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany(2001); The Third Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia(1999); Art for Sale, Shanghai Plaza, Shanghai(1999) etc.

SUN Xun | 孙逊 (b.1980)



孙逊的作品通常为手绘而成的动画短片，以及与其动画相关的手稿或运用其他媒介制作的作品。动画中饱含隐喻的画面细节、暗黑张力的手绘风格、梦幻跳跃的情节设计形成了孙逊别具个人特色的视觉语言。近年来，孙逊以新媒体艺术为原点，在更为广阔的视觉艺术领域进行了诸多尝试，探索报纸、书籍、木刻版画、水墨、色粉等媒介的叙事效果，探讨如何展现非线性的时间与空间观念，以及结合自身对于社会与社会学理论的理解深入探究现实与幻想的表现形式。此作品选自孙逊2017年的作品《鸛吻之泪》之手绘动画原稿。鸛吻，东方文化中古代建筑屋脊两端神兽，龙之子，善喷浪降雨。设鸛吻之像于屋脊，以压火灾，喻避灾防火吉祥之意。鸛吻之泪是一种暗喻，东亚诸国近代历史开端以来，分别于东方学习西方文明，时至今日发展出不同的西化面貌。泪，既是泪也是水，亦喜亦悲，鸛吻之泪是在全球化语境下对于东亚文化之现代性的反思。

The works of Sun Xun are mainly drawing short animation. Sun Xun also exhibits his individual cell drawings and other mixed media works, often times alongside his films. Meanwhile, Sun Xun's personal visual language consist of metaphoric imagery, dark and intense hand drawing, and dreamy narrative. In recent years, Sun Xun uses New Media Art as a point of origin to explore more possibilities within the expansive realm of visual art: he explores narrative methods using diverse mediums such as newspaper, book, woodcut print, Chinese ink, pigment powder, probe into non-linear expressions of time and space, and inquire into both realistic and fantastical representations based on his own understanding of society and sociological theories. The work comes from Sun Xun's single-channel animation "Tears of Chiwenwas" (2017). Chiwen, the legendary animal used as ornaments on two sides of roof ridge on ancient eastern architectures, is known as the dragon's son, who is good at spewing waves and making rain. Chiwen on the roof ridge is used as a good omen to prevent fire and bring good fortune on the house. The tears of Chiwen is a metaphor. In recent east Asian history, each country absorbs western culture in different ways, and now demonstrates different appearances of westernization. Tears, are both tear and water, both sadness and fortune. Chiwen's tears are introspection of the modernity of East Asian Culture under the context of globalization.

鸛吻之泪：元
Tears of Chiwen: Initial, 2016

布上色粉
Pastel on canvas
120(H)*120(W)*6cm | with frame 154*154*15cm
SX_1812

艺术家简介：孙逊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。作为一位年轻艺术家，短短数年，孙逊在影像艺术领域的成果令人瞩目。2010年，孙逊陆续获得中国当代艺术奖“最佳年轻艺术家奖”；台湾当代艺术连线新潮奖和意大利CIVITELLA RANIERI基金2011/2012年度奖学金。2012年，木刻动画短片《一场革命中还未来得及定义的行为》（2011）入围第六十二届柏林电影节短片竞赛单元。这是其作品《21克》（2010）入围2010威尼斯电影节地平线单元，成为第一部入围威尼斯电影节的中国动画影片之后，两年内作品再次入围国际三大A类电影节。重要个展包括：孙逊：偷时间的人，约翰和梅布尔·林林艺术博物馆，佛罗里达，美国（2019）；塞上，上海玻璃博物馆（2018-2019）；孙逊，当代艺术博物馆，澳大利亚（2018）；谶语实验室，余德耀美术馆，上海（2016）；昨日即明日，HAYWARD画廊，伦敦，英国（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）；21克，民生现代美术馆，上海（2010）；孙逊：新中国动画的魔术师个展，太平洋电影资料馆，加州大学伯克利分校，美国（2009）等。重要群展包括：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）；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）；台北双年展，台北市立美术馆，台北（2012）；利物浦双年展，利物浦，英国（2012）；横滨国际当代艺术三年展，横滨，日本（2011）；中国当代艺术二十年之——中国影像艺术，民生现代美术馆，上海（2010）；中国发电站-第四站，PINACOTECA AGNELLI，都灵，意大利（2010）；爱知三年展——都市的祭典，爱知艺术文化中心；爱知三年展，名古屋市立美术馆等，日本（2010）等。

Artist Bio: Sun Xun was born in Fuxin in Liaoning province, China. He graduated in 2005 from the Print-making Department of the China Academy of Art. He currently lives and works in Beijing. In 2006 he established π Animation Studio. As a young artist, Sun Xun made an impressive impact, especially during recent years. He has received several notable awards including the "Chinese Contemporary Art Awards (CCAA Best Young Artist)" and "Taiwan Contemporary Art Link Young Art Award" in 2010, and the Civitella Ranieri Visual Arts Fellowship 2011/ 2012. In 2012, his latest wood printing animation film "Some Actions Which Haven't Been Defined yet in the Revolution" has been nominated by the Berlinale Shorts 2012 jury in 62nd Berlin International Film Festival. Merely 2 years after SUN Xun's work 21G entered Venice Film Festival in 2010, being the first Chinese animation film nominated by this festival, the artist brings animation work once again into top three A-class international film festivals. Recent solo exhibitions include: Sun Xun:Time Spy, The John and Mable Ringling Museum of Art, Florida, U.S.A (2019); Frontier, SUN Xun Solo Exhibition, Shanghai Museum of Glass, Shanghai (2018-2019); SUN XUN, Museum of Contemporary Art, Australia (2018); Prediction Laboratory, Yuz Museum, Shanghai (2016); Yesterday Is Tomorrow, Hayward Gallery, London, U.K. (2014); Magician Party and Dead Crow, SUN Xun Residency Project, ShanghART Beijing, Beijing (2013); 21KE, Minsheng Art Museum, Shanghai (2010); Sun Xun: The Dark Magician of New Chinese Animation, Pacific film archive Theater, California University of Berkeley, USA (2009) etc. Recent group exhibitions include: 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); Ink Art: Past as Present in Contemporary China, The Metropolitan Museum of Art, New York, U.S.A. (2013); Taipei Biennial 2012, Taipei Fine Arts Museum, Taipei (2012); Liverpool Biennial 2012, The Bluecoat, Liverpool, UK (2012); Moving Image in China: 1988-2011, Minsheng Art Museum, Shanghai (2011); Yokohama International Triennale of Contemporary Art, Yokohama, Japan (2011); China Power Station - part 4, Pinacoteca Agnelli, Torino, Italy (2010); Aichi Triennale 2010, Aichi, Japan (2010) etc.

Melati SURYODARMO | 麦拉蒂·苏若道默 (b.1969)



虚空交易
Transaction of Hollows, 2016

单路视频
Single-channel video
14 minutes 45 seconds, Edition of 5 + 2AP
MS_7926



虚空交易
Transaction of Hollows, 2016

彩色 C-Print
Colour chromogenic print
80(H)*120(W)cm, Edition of 5 + 2AP
MS_6817

麦拉蒂·苏若道默的作品来源于肢体动作、自身和世界关系的课题研究，并通过摄影、舞蹈、影片和现场表演等方式铭记和呈现这些概念。受到舞蹈、舞蹈和历史因素的影响，苏若道默以精神与身体实体的表演，压缩、提取、概念化与翻译作品中的存在感，诠释人与环境之间不断流动地分界线，传递对文化、社会和政治层面的关注。

Melati SURYODARMO's practice is informed by Butoh, dance and history, among others. Her work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are enshrined in photography, translated into choreographed dances, enacted in video or executed in live performances. By compiling, extracting, conceptualising and translating some of these factors of presence that she recognises into her work, she intends to tease open the fluid border between the body and its environment, conveying the attention of culture, society and politics.

艺术家简介：麦拉蒂·苏若道默出生在印尼梭罗，毕业于德国布伦瑞克造型艺术学院，由玛莉娜·阿布拉莫维奇和古川杏亲授，获得行为艺术大师研究学位(Meisterschüler, 等同博士学位)，现工作和生活在苏腊卡尔塔，印度尼西亚。重要展览包括：麦拉蒂·苏若道默：为什么让鸡跑？，努桑塔拉现当代艺术博物馆，雅加达，印尼 (2020)；当代世界：印度尼西亚，澳大利亚国立美术馆，堪培拉，澳大利亚 (2019)；Arus Balik - From below the wind to above the wind and back again，南洋理工大学当代艺术中心，新加坡 (2019)；重演历史：集体行动与日常举动，国立现代美术馆，果川，韩国 (2017)；太阳雨：东南亚当代艺从 1980 到现在，东京国家艺术中心与森美术馆，东京，日本 (2017)；工余，Para Site 艺术空间，香港，以及马来西亚吉隆坡伊力哈木美术馆 (2016)；东亚女权：FANTasia，首尔艺术博物馆，首尔，韩国 (2015)；第八届亚太三年展，昆士兰美术馆与现代美术馆，昆士兰，澳洲 (2015)；第五届广州三年展，广州 (2015)；The Roving Eye: Contemporary Art from Southeast Asia，Arter，伊斯坦布尔，土耳其 (2014)；媒介无界，新加坡美术馆，新加坡 (2014)；Luminato Festival，多伦多，加拿大 (2012)；Beyond the Self: Contemporary Portraiture from Asia，国家肖像画廊，堪培拉，澳洲 (2011)；玛莉娜·阿布拉莫维奇呈现...，曼切斯特国际艺术节，曼切斯特，英国 (2009)；仁川女艺术家双年展，仁川，韩国 (2009)；Manifesta 7，博尔扎诺，意大利 (2008)。2007 年苏若道默创办每年在印尼梭罗举行的专注于行为艺术的艺术节。2012 年成立致力于行为艺术的实验空间——“Plesungan 工作室”。2017 年担任第十七届雅加达双年展中艺术总监，该双年展为东南亚核心视觉艺术盛会之一。

Artist Bio: Melati Suryodarmo was born in Solo, Indonesia. She graduated from the Hochschule für Bildende Künste Braunschweig, Germany under the tutelage of Marina Abramović and Anzu Furukawa with a Meisterschüler qualification in Performance Art. Now, she works and lives in Surakarta, Indonesia. Major exhibitions include: Melati Suryodarmo: Why Let the Chicken Run?, Museum MACAN, Jakarta, Indonesia (2020); Contemporary Worlds: Indonesia, National Gallery of Australia, Canberra, Australia (2019); Arus Balik - From below the wind to above the wind and back again, NTU Centre for Contemporary Art, Singapore (2019); Reenacting History: Collective Actions and Everyday Gestures (2017), National Museum of Contemporary Art Korea, Gwacheon, South Korea; SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now (2017), National Art Centre Tokyo & Mori Art Museum, travelled to Fukuoka Art Museum, Japan; AFTERWORK (2016), Para Site, Hong Kong, travelled to (2017) Ilham Gallery, Kuala Lumpur, Malaysia; East Asia Feminism: FANTasia (2015), Seoul Museum of Art, Seoul, South Korea; 8th Asia Pacific Triennale (2015), Queensland Art Gallery & Gallery of Modern Art, Queensland, Australia; 5th Guangzhou Triennale (2015), Guangzhou, China; The Roving Eye: Contemporary Art from Southeast Asia (2014), Arter, Istanbul, Turkey; Medium at Large (2014), Singapore Art Museum, Singapore; Luminato Festival (2012), Toronto, Canada; Beyond the Self: Contemporary Portraiture from Asia (2011), National Portrait Gallery, Canberra, Australia; Marina Abramović Presents... (2009), Manchester International Festival, Manchester, U.K.; Incheon Women Artists Biennale (2009), Incheon, South Korea; Manifesta 7 (2008), Bolzano, Italy. Since 2007, Suryodarmo has been organizing an annual Performance Art Laboratory and Undisclosed Territory, a performance art festival, in Solo, Indonesia. In 2012, she founded "Studio Plesungan", an art space for performance artists to use as a laboratory. In 2017, she served as Artistic Director for "JIWA", the 17th Jakarta Biennale.



T

TANG Maohong | 唐茂宏 (b.1975)

唐茂宏在涉及艺术史和大众文化的同时也暗中的破坏了它们。他整合了大量的视觉元素和主题事件，制造出的作品存在于高雅艺术和流行图像之间的模糊边界。在他的作品里，荒谬，神奇，幽默以及对峙这些因素共存一体，预示了这些象征性物体的设置，并非仅仅是幻想那么简单。在艺术家近期的创作中，区别于以往对现成图像的挪用，巨大的锥体在加剧画面荒诞感的同时提示着艺术家为消解一切指向性意义，最终回归图像空间关系。唐茂宏的图像世界所反映出的并非只是一个新主题的诞生——一个灵魂附着在变换如流的图像环境中的发自内心的想像，同时也是对因为负累而行动迟缓的传统的一个反向。

Tang Maohong simultaneously references and undermines art history and popular culture. He has integrated a variety of visual elements and subject matters, producing works that inhabit the ever-blurred border between elegant art and popular illustration. His work is absurd, magical, humorous and confrontational, hinting that the juxtapositions of figurative objects might be more than just illusions. In his recent works, different from the use of found images in earlier practice, the huge cones make the picture even more absurd, suggesting Tang's endeavours in dispelling all the specific meanings, and returning to the spatial relationship between objects. Tang Maohong's pictorial universe reflects not only a new subject – a psyche whose internal eclectic imagination is echoed in the environment of constantly flowing images – but also the inversion of out-grown traditions.

沙滩上的水果 1
Fruit on the Beach 1, 2019

布上丙烯
Acrylic on canvas
45.7(H)*35.5(W)*3.5cm
TMH_0782

艺术家简介：唐茂宏现工作生活在北京。重要展览包括：何伟 & 唐茂宏 - 双个展，香格纳北京，北京（2019）；唐茂宏：诺阿·诺阿，东南亚驻留项目，香格纳新加坡，新加坡（2019）；独善其身，中·韩艺术家展，光州市立美术馆，韩国（2018）；唐茂宏个展：河床，香格纳北京，北京（2017）；BHAU DAJI LAD 博物馆影像艺术项目，BHAU DAJI LAD 博物馆，孟买，印度（2014）；唐茂宏个展：飞地控，香格纳北京，北京（2013）；大字，孙逊 / 唐茂宏 / 张鼎的合作项目，香格纳北京，北京（2011）；快城快客—第七届上海双年展，上海美术馆，上海（2008）；艺术跃温层，亚洲新潮，ZKM 媒体艺术中心，卡尔斯鲁厄，德国（2007）；瞬间 - 第八届全州国际电影节，全州，韩国（2007）；兰花指 - 唐茂宏个展，香格纳画廊，上海（2006）。

Artist Bio: Tang Maohong works and lives in Beijing now. Recent exhibitions include: Dual Solo Exhibition of HE Wei & TANG Maohong, ShanghART Beijing, Beijing (2019); Tang Maohong: Noa Noa, Southeast Asia Residency Exhibition, ShanghART Singapore, Singapore (2019); Self-Cultivation, China · South Korea Artists Exhibition, Gwangju museum of Art, South Korea (2018); TANG Maohong: Riverbed, ShanghART Beijing, Beijing(2017); Video Art at Bhau Daji Lad Museum, Bhau Daji Lad Museum, Mumbai, India (2014); TANG Maohong: Exclave Con, TANG Maohong Solo Exhibition, ShanghART Beijing, Beijing (2013); Huge Character, Cooperation Project by SUN Xun, TANG Maohong, ZHANG Ding, ShanghART Beijing, Beijing (2011); Trans Local Motion—7th Shanghai Biennale, Shanghai Art Museum, Shanghai (2008); Thermocline of Art, New Asian Waves, ZKM (Center for Art and Media), Karlsruhe, Germany (2007); JIFF— 8th Jeonju International Film Festival, Jeonju, Korea (2007); Orchid Finger - Tang Maohong's Solo Exhibition, ShanghART H-Space, Shanghai (2006).

飞碟收藏家 1
The Flying Saucer Collector 1, 2019

布上丙烯
Acrylic on canvas
61(H)*46(W)cm
TMH_6418





XU ZHEN® | 徐震® (est.2013)



守护神
The Guardian, 2013

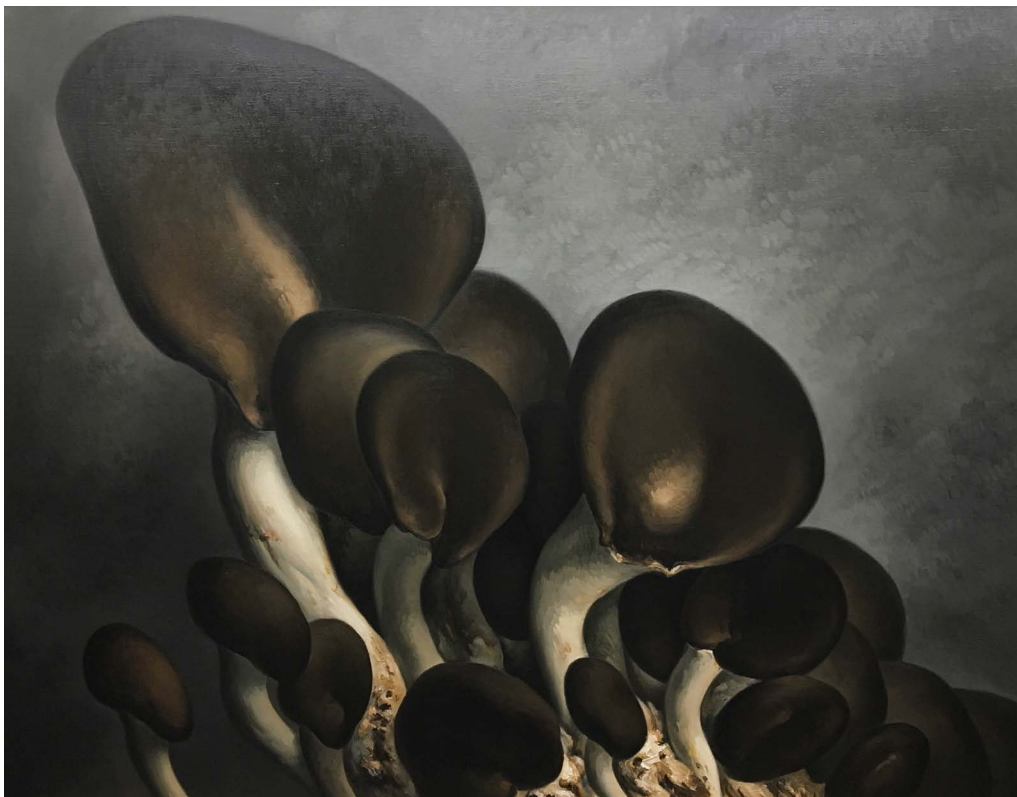
布上综合材料 | 布、综合材料
Mixed media on canvas | Cloth, mixed media
190(H)*250(W)cm
MI_6811

2009年，徐震创立了当代艺术创作型公司没顶公司（Madeln Company），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。2013年，没顶公司推出徐震®，将艺术家徐震的个人创造以公司品牌化的方式运营，专注于艺术品创作和新文化研发。徐震®的作品常常将截然不同的符号或状态并置，因此产生视觉歧义和错位感，以一种反讽幽默的方式结构性地介入文化并引发观众对“真实性”的思考。这一思辨性的观念和开创性的模式也对当代艺术语境下关于创作模式、收藏系统、艺术原创性等议题进行了全面挑战，更新了长期固化的标准。作品《守护神》出自《蔓延》系列，该系列作品对来自世界各地的漫画素材进行搜索和挑选，通过布艺拼贴、装置、绘画、动画等形式加以组合，设计生产出富有创造力的图像景观。

In 2009, Xu Zhen established "Madeln Company", a contemporary art creation company, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities. In 2013, Madeln Company launched XU ZHEN®, operating the individual's work as a company brand, commit to art creation and cutting-edge culture development. In 2014, Madeln Company opened Madeln Gallery. In 2016, the first "XU ZHEN Store" launched in Shanghai and XU ZHEN® entered a new stage of development. XU ZHEN® presents visual ambiguity and the sense of displacement in work due to the juxtaposition of different cultural symbols and states. With an ironic and humorous way, the work becomes a structural cultural intervention and motivates viewers' thinking about "veracity". The critical idea and pioneering operation pattern of XU ZHEN® challenge issues of creation pattern, collection system and originality in the context of contemporary art, renew the longtime fixed standard. The work "The Guardian" comes from "Spread" series works. This series search and select comics materials all around the world, designing and producing creative image landscape through fabric collage, installation, drawing and cartoon.

艺术家简介：徐震®由没顶公司推出。重要个展包括：徐震：只要一瞬间，洛杉矶当代艺术博物馆，洛杉矶，美国（2019）；徐震®：辉煌，贝浩登，香港（2019）；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）；集团，格拉茨美术馆，格拉茨，奥地利（2015）；徐震 - 没顶公司出品：快乐似神仙，香格纳，上海（2014）；纽约军械库艺博会（被任命为委托艺术家），纽约，美国（2014）；徐震：没顶公司出品，尤伦斯当代艺术中心，北京（2014）；意识行动，香格纳，上海（2011）；意识形状，伯尔尼美术馆，伯尔尼，瑞士（2011）；蔓延到北京，香格纳，北京（2010）；看见自己的眼睛——中东当代艺术展，香格纳，上海（2009）等。

Artist Bio: XU ZHEN® is launched by Madeln Company. Major solo exhibitions include: Xu Zhen: In Just a Blink of an Eye, MOCA, Los Angeles, U.S.A. [2019]; XU ZHEN®: The Glorious, Perrotin, Hong Kong [2019]; XU ZHEN®: Alien, ShanghART, Shanghai [2018]; Fortune New Works Launch, XU ZHEN Store, Shanghai [2017]; Corporate, Kunsthau Graz, Graz, Austria [2015]; Xu Zhen - Produced by Madeln Company: "Blissful As Gods", ShanghART, Shanghai [2014]; Xu Zhen in Artist Commission, The Armory Show, New York, U.S.A. [2014]; Xu Zhen: A Madeln Company Production, Ullens Center for Contemporary Art, Beijing [2014]; Action of Consciousness, ShanghART, Shanghai [2011]; Physique of Consciousness, Kunsthalle Bern, Bern, Switzerland [2011]; Spread, ShanghART, Beijing [2010]; Seeing One's Own Eyes, ShanghART, Shanghai [2009] etc.



蘑菇 No.17
Mushrooms No.17, 2019

布上油画
Oil on canvas
180(H)*230(W)cm
YB_1904

Y

YAN Bing | 闫冰 (b.1980)

闫冰的绘画以聚焦日常平凡之物为人熟知，浓郁细腻影调之下回应着其早年在西北乡村的成长经历。艺术家常常以蘑菇、土豆、牛皮等作为单一主体进行绘画创作，渗透着他对于个体精神、生存体验的深入认知与思考。幽暗背景中被刻意放大的对象，微妙的线条与质地，使得作品本身散发出一种强烈的仪式感和肖像意味。艺术家凝视的目光把观者带入熟悉又陌生的境地，零散的私人记忆和复杂情绪被依次照亮，并在最不起眼的角落召唤出潜藏已久的巨大能量。

Known for depicting prosaic items of daily life and the rich, delicate tones, Yan Bing's paintings convey response to his early life experience in a countryside of northwestern China. Yan's paintings focusing on mushrooms, potato and cowhide are steeped in his deep understanding of individual spirit and human survival. Objects that are deliberately magnified against the gloomy background, as well as subtle lines and texture, give the work itself a strong sense of ritual and portrait. Following the artist's gaze, viewers enter a familiar and yet strange field, while scattered personal memories and complicated emotions are illuminated in turn, evoking the enormous energy that has been hidden in the most inconspicuous corners for a long time.

艺术家简介：闫冰出生在甘肃天水，2007年毕业于中央美术学院油画系第三工作室，现工作生活于北京。近年个展包括：闫冰：起初天气很好，香格纳北京，北京（2019）；闫冰同名个展，上海民生现代美术馆，上海（2016）；长物志 No.5，蜂巢当代艺术中心，北京（2013）；农事诗，白盒子艺术馆，北京（2012）；51 平米；14# 闫冰，泰康空间，北京（2010）；由刘小东策划：闫冰 / 温度，尤伦斯当代艺术中心，北京（2009）。

Artist Bio: Yan Bing was born in Tianshui, Gansu Province, China and graduated from Central Academy of Fine Arts in 2007, 3rd Studio of the Oil Painting Department. He lives and works in Beijing. Recent solo exhibitions include: Yan Bing: At First the Weather Was Fine, ShanghART Beijing, Beijing (2019); YAN Bing, Shanghai Minsheng Art Museum, Shanghai (2016); Superfluous Things, No.5, Hive Center for Contemporary Art, Beijing (2013); Farming Poems, White Box Museum of Art, Beijing (2012); 51m2 14#, Taikang Space, Beijing (2010); Temperature - curated by Liu Xiaodong, UCCA, Beijing (2009).

YANG Fudong | 杨福东 (b.1971)



杨福东被誉为目前中国最成功和最有影响力的艺术家之一。从九十年代末起，杨福东就开始从事影像作品的创作。无论是摄影、电影还是装置，均以多重的文化透视、交错的时空体验形成独特的文化视觉诠释。《我感受到的光》的摄影系列源自艺术家 2014 年夏季在挪威北部 Sandhornøy 岛拍摄的同名电影装置。这也是艺术家第一次与国外演员合作拍摄的影像作品。杨福东在岛上生活和拍摄近一个月的时间，最终创作了一件与众不同的户外八屏影像装置作品。影片通过当地演员的肢体语言，风中的花朵，沙滩上的石头，树木，阳光与风，这些在其电影中与演员同等重要的风光事物构成了电影的叙事线索。正如艺术家阐述道“我在思考风如何讲故事，树如何讲故事，而不是过多地依赖人的大量对话来构造叙事”。艺术家感受到的光，不仅仅是极光、风光，也是停留在他心中美好的印象。

Yang Fudong is among the most successful and influential Chinese artists today. Yang has started to create video works since late 1990s. His works form a unique cultural visual interpretation through multiple cultural perspectives interlaced with experiences of space and time with photograph, film and installation. They are all characterized by multi-perspectives, exploring the structures and forms of identities in myths, personal memories and life experiences. "The light that I feel" photo series originates in an eponymous video installation that Yang Fudong shot during summer 2014 on the island of Sandhornøy in northern Norway. This is the first time that he cooperated with foreign actors. The artist spent nearly one month there to live, shoot and create, eventually realised the distinguished outdoor 8-channel video installation. The work contains myriad images - naked dancers, flowers in the wind, a stone lying in the sand, trees and light as in many of his films landscapes play a paramount role equivalent to that of the protagonists. As Yang Fudong states "I consider how to let wind and trees to tell a story rather than heavily rely on people to construct the narrative". The light the artist feels is not merely about the aurora, landscape but also the meditated impression that continually shines on the mind.

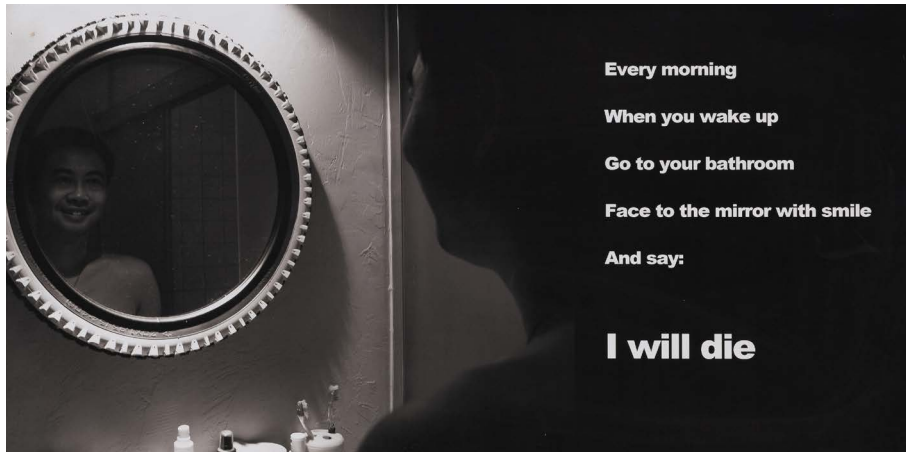
我感受到的光 12 The Light That I feel 12, 2014

黑白喷墨打印 | 120 黑白胶片
B&W inkjet print | 120 b&w film
150(H)*150(W)cm | with frame 180*180cm, Edition of 10 + 2AP
YFD_0048

艺术家简介：杨福东出生于北京，毕业于中国美术学院油画系。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，苏州博物馆（2019），纽约古根海姆博物馆（2017）；巴黎路易威登基金会（2016）；纽约大都会艺术博物馆（2013）；利物浦泰特美术馆（2007）；伦敦泰特现代美术馆（2004）；巴黎蓬皮杜艺术中心（2003）等。他也参展了第12届里昂双年展（2013）；第11届沙迦双年展（2013）；第十七届悉尼双年展（2010）；第52届威尼斯国际艺术双年展（2007）；第五届亚太当代艺术三年展（2006）；利物浦双年展（2004）；第50届威尼斯国际艺术双年展（2003）；第11届卡塞尔文献展（2002）；第四届上海双年展（2002）；第7届伊斯坦布尔双年展（2001）等。同时，在国际著名的艺术机构和画廊举办个展，包括“明日早朝”，龙美术馆（西岸馆），上海（2018）；“愚公移山”，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”，苏黎世美术馆，瑞士（2013）；“断章取义”，杨福东作品展，OCT 当代艺术中心，上海（2012）；“八月的二分之一”，杨福东个展，PARASOL UNIT 当代艺术中心，伦敦，英国（2011）；“杨福东：竹林七贤和其它故事”，国家当代艺术博物馆，雅典，希腊（2010）；“离信之雾”，杨福东个展，证大现代艺术馆，上海（2009）；“杨福东：将军的微笑”，原美术馆，东京，日本（2008）；“别担心，明天会更好”，维也纳美术馆，比沃利城堡当代美术馆，都灵，意大利（2005）；“五部电影”，文艺复兴协会，芝加哥，美国（2004）等。

Artist Bio: Yang Fudong was born in Beijing, and now lives and works in Shanghai. He graduated from the Department of Oil Painting, China Academy of Art in Hangzhou. He has participated in prestigious international art exhibitions including Su Zhou Museum (2019); Solomon R. Guggenheim Museum (2017); Foundation Louis Vuitton, Paris, France (2016); The Metropolitan Museum of Art (2013); Tate Liverpool (2007); Tate Modern (2004); Centre Pompidou (2003). His works also included in La Biennale de Lyon (2013); Sharjah Biennial 11 (2013); 17th Biennale of Sydney (2010); 52nd International Art Exhibition Venice Biennale (2007); The 5th AsiaPacific Triennial (2006); FACT Liverpool Biennial (2004); 50th International Art Exhibition Venice Biennale (2003); Documenta 11 (2002); 4th Shanghai Biennale (2002); 7th International Istanbul Biennial (2001) etc. He had solo-shows at most acclaimed institutions and galleries, such as Dawn Breaking, Long Museum (Westbund), Shanghai (2018); Moving Mountains, Shanghai Center 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); Quote Out of Context, Solo Exhibition of Yang Fudong, OCT Contemporary Art Terminal, Shanghai (2012); One Half of August, Yang Fudong Solo Exhibition, Parasol Unit Foundation for Contemporary Art, London, U.K. (2011); Yang Fudong: Seven Intellectuals in a Bamboo Forest and Other Stories, National Museum of Contemporary Art, Athens, Greece (2010); Dawn Mist, Separation Faith, Yang Fudong's Solo Exhibition, Zendai Museum of Modern Art, Shanghai (2009); Yang Fudong: the General's Smile, Hara Museum, Tokyo, Japan (2008); Yang Fudong: Don't worry, it will be better..., Kunsthalle, Wien, Austria (2005); Yang Fudong, Castello di Rivoli Museo d'arte contemporanea, Torino, Italy (2005); Five Films, The Renaissance Society, Chicago, U.S.A (2004) etc.

YANG Zhenzhong | 杨振中 (b.1968)



我会死的——Do it 项目 I Will Die——Do-It Project, 2008

黑白喷墨打印
B&W inkjet print
30.5(H)*59.5(W)cm, Edition of 100
YZZU030

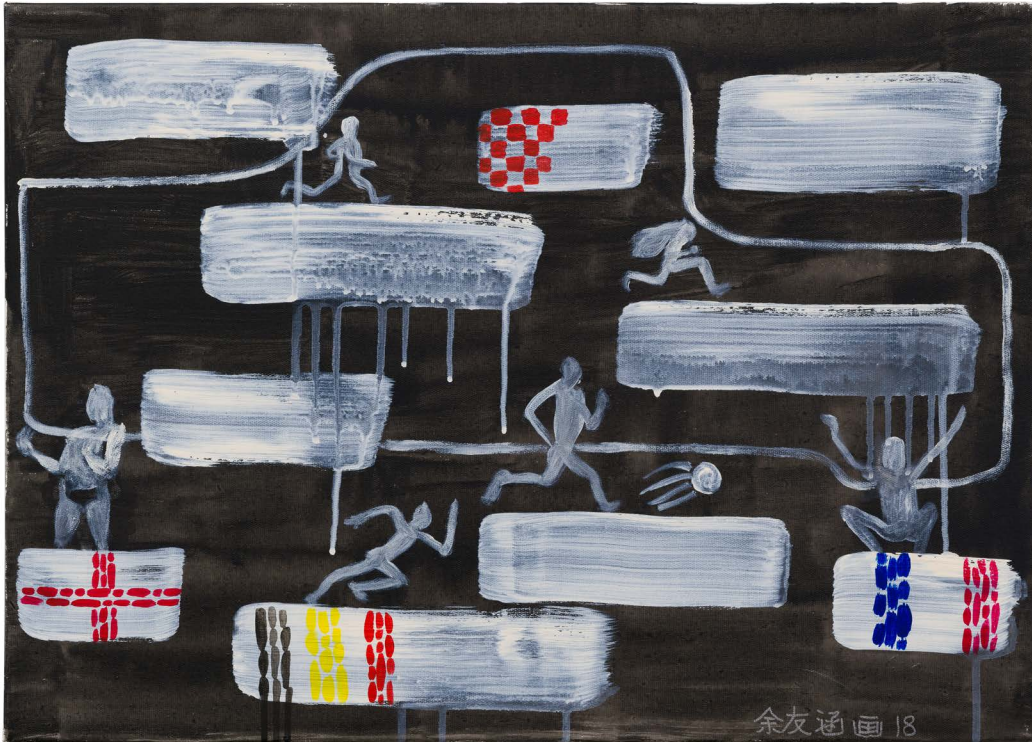
从上世纪九十年代末起，杨振中与多位上海艺术家共同策划十多场极具影响力的新媒体当代艺术展，不仅大大活跃了上海的新媒体艺术氛围，自身的艺术也由此迈向国际艺术舞台。杨振中创作的核心主题，一方面是以玩世不恭的态度强化社会中存在的大量矛盾与错乱，另一方面则是对空间的感知以及在政治和心理层面的空间利用。现从事录像、摄影、装置、互动等新媒体艺术创作与展览策划。

Since the end of the 1990s, YANG Zhenzhong has been curating and organizing numerous highly influential contemporary art exhibitions with Shanghai artists. 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 the 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.

艺术家简介：杨振中出生在浙江杭州，现工作生活于上海。重要个展包括：《背景墙》，外交公寓 12 号空间，北京（2018）；《始终》，莫斯科 MANEGE 美术馆及展览协会，俄罗斯（2014）；《不在此时》，OCT 当代艺术中心，上海（2013）；《不要动》，香格纳北京（2011）；《杨振中》，IKON 美术馆，伯明翰，英国（2006）；《轻而易举》，比翼艺术中心，上海（2002）。重要群展包括：《1989 年之后的艺术与中国：世界剧场》，古根海姆博物馆，纽约，美国（2017）；《我们光明的未来：控制论幻想》，白南准艺术中心，韩国（2017）；《消费：1.618 沙龙》，巴黎东京宫，法国（2009）；《全球化城市》，泰特美术馆，英国（2007）等。其作品不仅参加了威尼斯双年展、上海双年展、光州双年展、亚太当代艺术三年展、里昂双年展、等国际大展，亦被纽约 MoMA、英国 IKON 美术馆、日本福冈亚洲美术馆、法国国家现代艺术博物馆、瑞银集团等重要公私艺术机构所收藏。

Artist Bio: Yang Zhenzhong was born in Hangzhou, Zhejiang, now works and lives in Shanghai. Selected solo exhibitions include: Background, No.12 DRC, Beijing (2018); Eternal Return, Moscow Manege Museum and Exhibition Association, Russia (2014); Background, No.12 DRC, Beijing (2018); Trespassing, YANG Zhenzhong Solo Exhibition, OCT Contemporary Art Terminal, Shanghai (2013); Don't Move, Yang Zhengzhong Solo Exhibition, ShanghART, Beijing (2011); YANG ZHENZHONG, Ikon Gallery, Birmingham, U.K.(2006); Light As Fuck!, BizArt, Shanghai (2002). Selected group exhibitions include: Art and China after 1989: Theater of the World, Solomon R. Guggenheim Museum, New York, U.S.A.(2017); Our Bright Future: Cybernetics Fantasy, Nam June Paik Art Center, Yongin-si, Korea (2017); Consumer, Salon 1.618, Palais de Tokyo, Paris, France (2009); Global Cities, Turbine Hall, Tate Modern, London, U.K. (2007) etc. The artist's works have previously exhibited in numerous prominent exhibitions including Venice Biennale, Shanghai Biennale, Gwangju Biennial, Asia Pacific Triennale of Contemporary Art, Lyon Biennale and so forth. His works can also be found in collection of significant public and private institutes such as MoMA New York, Ikon Gallery [U.K.], Fukuoka Asian Art Museum, Musée National d'Art Moderne and the UBS Collection.

YU Youhan | 余友涵 (b.1943)



2018
2018, 2018

布上丙烯
Acrylic on canvas
50(H)*70(W)cm
YYH_2620

余友涵是九十年代前卫艺术运动里政治波普艺术最具代表性的艺术家之一，其融合了中国视觉符号和西方艺术表达方式的作品对当时的文化情形带来了较大冲击，并影响和感染了一代年轻艺术家。艺术家早期作品受到文化大革命中亲身经历的直接影响，明确地描绘了当时的政治宣传和社会主义现实。以一种不拘小节和唯物的抽象概念进行实践，拆解并重建了善变环境的曲折历史，如同图像所呈现的，余友涵使用一种混合和超越了看似对抗的视觉传统的美学方法论。近期，余友涵的方向转变为探索新的绘画语言和主体事件，创作一系列风景画，田园诗般的被遗忘的乌托邦，而后用更简练的架构组织画面并重拾抽象绘画。通过对各种视觉手法的持续探索，余友涵的作品总是结合了多重透视和对中国文化本体结构的研究。

YU Youhan is one of the main artists associated with "Political Pop" aesthetics which emerged in the avant-garde movement in the 1990s, this unique style fused Chinese iconography with Western artistic expression. His work has had a major impact on the cultural scene as well as influenced and inspired a generation of younger artists. YU Youhan's earlier work is directly influenced by his experiences during the Cultural Revolution, with prominent imagery of political propaganda and socialist realism. Before constructing this pictorial universe, he practiced an informal and materialist abstraction. His work unravels and reconstructs the meandering histories of diverse environments. As reflected in his pictures, YU Youhan employs an aesthetic methodology that blends and exceeds seemingly contradictory visual traditions. YU Youhan has recently shifted his artistic approach in search of a new paint language and subject matter. His latest work consists of landscape paintings that resemble pastorals of a forgotten utopia, after that Yu regains abstract painting with a more concise structure. YU Youhan's extensive oeuvre combines multiple perspectives and investigates the structure of cultural identity in China through an ongoing exploration of various pictorial techniques.

艺术家简介：余友涵出生于上海，1973年毕业于北京中央工艺美术学院，如今生活和工作在上海。他曾代表中国首次参加第22届圣保罗双年展，巴西（1994）和第45届威尼斯双年展，意大利（1993），以及首届亚太地区当代艺术三年展，布里斯班，澳大利亚（1993）。重要展览包括：魔都之脉动 - 上海当代艺术的腾飞，熊本市现代美术馆，熊本，日本（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（2017）；余友涵：具象·抽象，香格纳上海（2017）；余友涵回顾展，PSA中国当代艺术收藏展系列，上海当代艺术博物馆，上海（2016）；余友涵1973-1988作品展，龙美术馆，上海（2016）；余友涵的绘画，香格纳H空间，上海（2011）；走出上海，非具象艺术博物馆，奥滕多夫，德国（2009）；墙上的字：中国80、90年代新现实主义和前卫艺术，格罗宁根博物馆，荷兰（2008）；沂蒙山风景 - 余友涵的绘画，香格纳H空间，上海（2004）；身体·中国，马赛现代艺术博物馆，马赛，法国（2004）；余友涵，啊！我们，香格纳复兴公园，上海（1999）；中国现代艺术展，中国美术馆，北京（1989）等。

Artist Bio: YU Youhan was born in Shanghai. He graduated from the Central Academy of Art and Design, Beijing in 1973. Now he resides and works in Shanghai. Yu represented China at the 22nd São Paulo Biennale, Brazil (1994), the 45th Venice Biennale, Italy (1993) and the 1st Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (1991). His works have been presented in numerous prestigious venues worldwide, including Shanghai Beat - The Dynamism of Contemporary Art Scene in Shanghai, Contemporary Art Museum, Kumamoto, Japan (2018); Art and China after 1989: Theater of the World, Solomon R. Guggenheim Museum, New York, U.S.A. (2017); Yu Youhan: The Representational and The Abstract, ShanghART Shanghai (2017); Yu Youhan Retrospective, PSA China Contemporary Art Collection Series, Power Station of Art, Shanghai (2016); YU YOUHAN 1973-1988, Long Museum (West Bund), Shanghai (2016); Yu Youhan's Paintings, ShanghART H-Space, Shanghai (2011); Out of Shanghai, Museum gegenstandsfreier Kunst, Otterndorf, Germany (2009); Writing on the Wall: Chinese New Realism and Avant-Garde in the Eighties and Nineties, Groninger Museum, The Netherlands (2008); Yu Youhan: Landscape of Yi Meng Shan, ShanghART H-Space, Shanghai (2004); Chine, le corps partout? [China, the body everywhere?], Museum of Contemporary Art, Marseilles, France (2004); Ah! Us, ShanghART Fuxing Park, Shanghai (1999); China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing (1989) etc.

Z

ZHANG Ding | 张鼎 (b.1980)



张鼎的展览及现场项目常包括录像、雕塑、装置、绘画、即时演算及现场表演等元素，这些有强烈表演性、音乐性及戏剧性色彩的整体性艺术实践探索了人类感官、意志冲突、权力、心理或生理操纵等主题。张鼎的作品现场模拟了在社会结构中发生的异化过程，构建了一个个充满对抗性和混沌感的场景。张鼎在2016年正式成立“控制俱乐部”，积极调用各个亚文化领域的元素，通过技术、音乐及巨型声音视觉装置等形式建立控制与反控制的聚会方式。张鼎在2019年展览《高速形式》中以带有戏谑意味的方式呈现在公路上高速行驶的动态景象，探索运动和“情绪雕塑”。

Zhang Ding's exhibitions and projects often include videos, sculptures, installations, paintings, real time renderings and live performances. The highly performative, musical, theatrical and holistic practise explores human perceptions, conflicting consciousness, powers, psychological and biological manipulations. Zhang Ding's exhibitions and projects simulate alienations taking place in a social and political context, and stage scenes of confrontational and chaotic natures. Zhang Ding also founded the CONTROL CLUB in 2016, frequently hosting alternative parties and gatherings by means of subculture, technology, music and massive multimedia installations. Presented in the exhibition is a highway-speedy spectacle in various playful forms, the exhibition "High-Speed Forms" develops the core elements of movements, motions, and emotional or atmospheric sculptures in 2019.

高速形式 #5

High-speed Forms #5, 2019

收藏级喷绘，铝板，数字影像

Giclee print, aluminum plate, digital image

150.4(H)*200.4(W)*5cm, Edition of 5 + 2AP

ZD_0602

艺术家简介：张鼎出生于中国张掖，现生活工作于上海。重要展览包括：《张鼎：高速形式》，OCAT 上海馆，上海 (2019)；《安全屋》，张鼎个展，掩体空间、怀俄明计划、金杜艺术中心 (2018)；《漩涡》，张鼎个展，香格纳上海，上海 (2017)；“控制俱乐部”，上海 (2016)；《风卷残云》，RAM，上海 (2016)；《龙争虎斗 3 新加坡》，Gillman Barracks，新加坡 (2016)；《龙争虎斗 2》，chi K11 美术馆，上海 (2016)；《龙争虎斗》，ICA 伦敦，英国 (2015)；《一场演出》，张鼎个展，香格纳北京，北京 (2014)；《轨迹》：张鼎个人项目，军械库艺博会聚焦单元，纽约 (2014)；《黄金白银》，张鼎个展，KRINZINGER 画廊，维也纳 (2013)；第 12 届里昂双年展，法国 (2013)；透视 180 - 未完成的国家，中国新影像，休斯顿当代艺术博物馆，美国 (2012)。2015 年张鼎获得艺术新闻亚洲艺术贡献奖，2017 年获保时捷中国年度青年艺术家奖。

Artist Bio: Zhang Ding was born in Zhang Ye, lives and works in Shanghai. In 2015, Zhang Ding won TANC Asia Prize Winner and Porsche Young Chinese Artist of the Year Prize Winner in 2017. Recent exhibitions/projects include: Zhang Ding: High-Speed Forms, OCAT Shanghai (2019); Safe House, Zhang Ding Solo Exhibition, the Bunker, Wyoming Project and the KWM artcenter, (2018); VORTEX, ZHANG Ding Solo Exhibition, ShanghART, Shanghai (2017); CON TROL CLUB, Launch Project, Shanghai (2016); Devouring Time, RAM, Shanghai (2016); Enter the Dragon III, Gillman Barracks, Singapore (2016); Enter the Dragon II, chi K11 Art Museum, Shanghai (2016); Enter the Dragon, ICA London, UK (2015); Orbit of Rock, ShanghART, Beijing, China (2014); Orbit: ZHANG Ding Solo Project, The Armory Show, Focus Section, New York, U.S.A. (2014); Gold & Silver, ZHANG Ding Solo Exhibition, Galerie Krinzinger, Wien, Austria (2013); Meanwhile...Suddenly, and Then, the Biennale of Lyon, Lyon, France (2013); Perspectives 180 - Unfinished Country: New Video from China, The Contemporary Art Museum in Houston, U.S.A. (2012).

ZHANG Enli | 张恩利 (b.1965)



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，张恩利对于一个水桶、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。张恩利最新的一系列抽象作品来源于他对于不同人物状态的理解以及探究潜意识对于记忆的影响。艺术家从过事件遗留下的痕迹出发，将这些停留于心间的印象通过颜色、形式、构图、情绪等方式重新演绎于画布上。

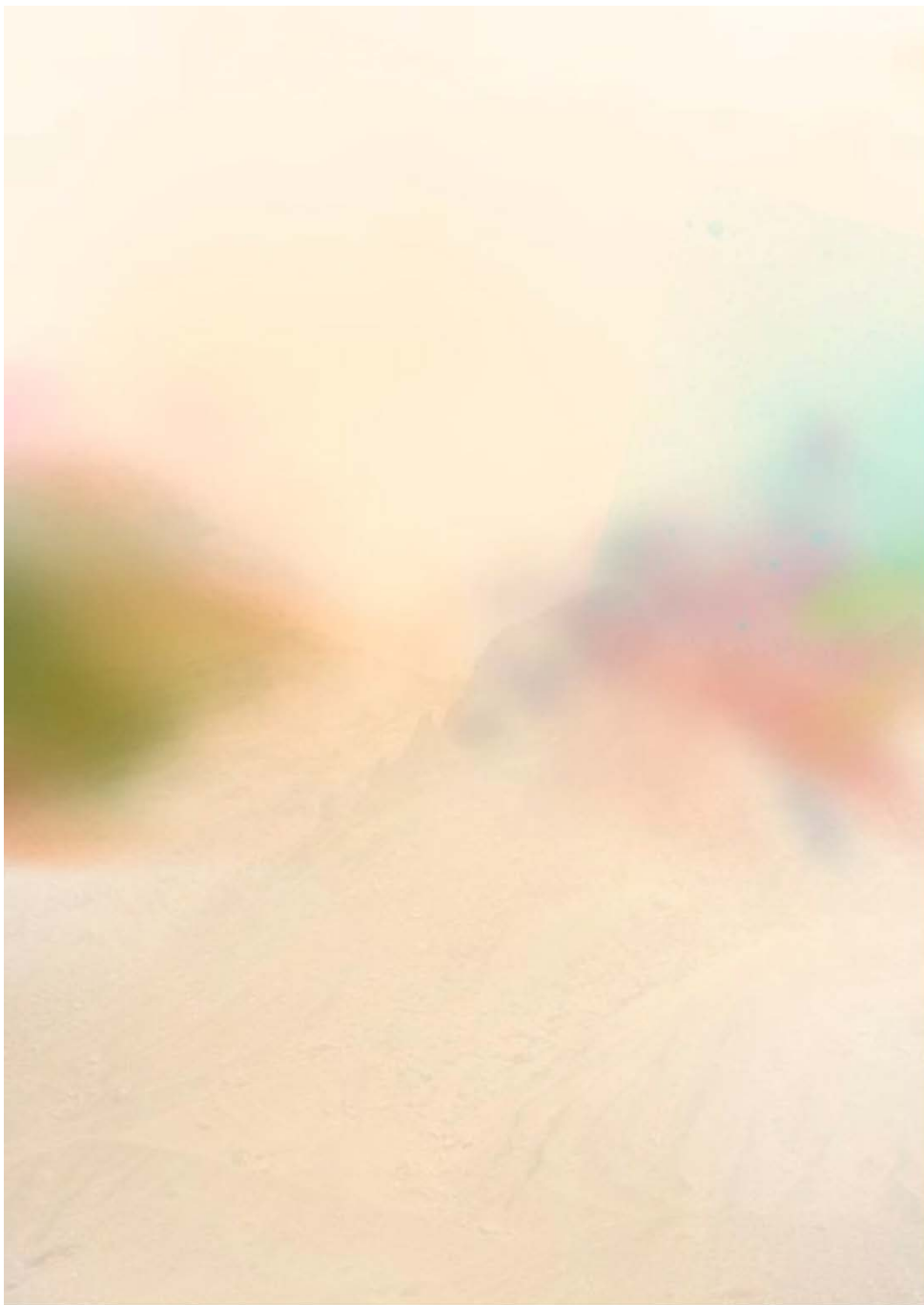
For ZHANG Enli, painting itself is a vital activity, whether his brushes are illustrating human activities or everyday objects. As a painter who depicts the elements of daily life, ZHANG devotes the same attention and passion into every object, whether it is a bucket, a wardrobe or a person. Each painting is not only a re-presentation 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 into the thin layers of paint. Zhang Enli's latest series of abstract work stems from his perception upon the state of different people and investigate the impact of subconsciousness towards memory. Departing from the fleeting moments in which traces of bygone events, he re-interprets the intensely palpable sensation through the explorations of colour, form, composition and emotions on the canvas.

W 先生
Mr. W, 2020

布上油画
Oil on canvas
170(H)*150(W)cm
ZEL_3370

艺术家简介：张恩利出生于吉林。1989年毕业于无锡轻工业大学艺术学院，现生活工作在上海。张恩利在世界各地的多个重要机构举办过个展，包括、意大利博尔盖塞美术馆（2019）、上海 K11 艺术基金会（2019）、英国皇家艺术研究院（2018）、纽约 Hause & Wirth 画廊（2018）、Firstsite 美术馆（2017）、苏黎世 Hause & Wirth 画廊（2016）、台北 MOCA（2015）、香格纳画廊（2015）、伦敦 Hause & Wirth 画廊（2014）、香港 KAF（2014）、意大利 VILLA CROCE 当代艺术博物馆（2013）、伦敦 ICA（2013）、上海美术馆（2011）、上海民生现代美术馆（2010）、Ikon 美术馆（2009）以及瑞士伯尔尼美术馆（2009）等。张恩利的作品也在多个重要美术馆及双年展中展出，包括普拉达基金会（2018）、比利时安特卫普当代美术馆（2018）、首届南极双年展（2017）、巴黎蓬皮杜艺术中心（2016）、PAC- 米兰当代美术馆（2015）、德国勒姆布鲁克博物馆（2015）、横滨三年展（2014）、加拿大温哥华美术馆（2014）、美国卢贝尔家族收藏美术馆（2013）、英国伯明翰美术馆（2013）、印度科钦双年展（2012）、第六届库里提巴双年展（2011）、光州双年展（2010）、第七届上海双年展（2008）以及意大利 VILLA MANIN 当代艺术中心（2006）等。

Artist Bio: Zhang Enli was born in Jilin province. He graduated from Wuxi Technical University, Arts and Design Institute in 1989 and currently living in Shanghai. Zhang Enli's works were included in numerous important exhibitions, including Galleria Borghese, Rome (2019); Royal Academy of Arts, London, UK (2018); Hauser & Wirth, New York (2018); Firstsite, Colchester, England (2017); Hauser & Wirth, Zurich (2016); Moca, Taipei, Taiwan (2015); ShanghART, Shanghai, China (2015); Hauser & Wirth, London (2014); K11 Art Foundation, HK (2014); Villa Croze, Genoa, Italy (2013); Institute of Contemporary Arts, London, England (2013); Shanghai Art Museum, Shanghai, China (2011); Hauser & Wirth, New York, (2011); Minsheng Art Museum, Shanghai, China (2010); and Ikon Gallery, Birmingham, England (2009), a presentation which travelled to Kunsthalle Bern, Berne, Switzerland (2009) etc.; Museum of Modern Art Antwerp, Belgium (2018); 1st Antarctic Biennale, Antarctica (2017); Centre Pompidou, Paris, France (2016); PAC-Milan Museum of Contemporary Art, Italy (2015); Villa Reale's Galleria d'Arte Moderna, Italy (2015); Lehmbruck Museum, Duisburg, Germany (2015); the Yokohama Triennale, Japan (2014); Vancouver Art Gallery, Canada (2014); Contemporary Art Museum of the Rubell Family Collection, Miami, U.S.A. (2013); Birmingham Museum and Art Gallery, Birmingham, U.K. (2013); Kochi-Muziris, Kochi, India (2012); Instituto Paranaense de Arte, Curitiba, Brazil (2011); The 8th Gwangju Biennale, Korea (2010); The 7th Shanghai Biennale, Shanghai (2008); Villa Manin- Centre for Contemporary Art Passariano, Italy (2006) etc.



Robert ZHAO Renhui | 赵仁辉 (b.1983)

赵仁辉是新加坡籍视觉艺术家，他主要以摄影进行创作，同时采用多学科方法将影像与实物并置呈现。他的作品主要探讨人类与大自然的关系、仁义与道德的课题，同时也关注人类的态度和观点如何影响我们对大自然的认知。他在世界各地举办过个展，包括新加坡、中国、日本、澳大利亚和意大利，亦多次参与各地的双年展和摄影节。

Singaporean visual artist Robert Zhao Renhui works chiefly with photography but often adopts a multi-disciplinary approach, presenting images together with documents and objects in the form of textual and media analysis, video and photography projects. His artistic practice investigates man's relationship with nature, utilizing convincing narratives to in voke doubts in its audience towards the concept of truth and its portrayal. His works have been exhibited globally, having held solo exhibitions in Singapore, China, Japan, Australia, and Italy, as well as participating in various biennales and photo festivals.

#1420, 过了 678 日之后 #1420, After 678 Days. 2010

收藏级印染，铝板装裱
Archival pigment print mounted on aluminium, framed
121(H)*84(W)cm, Edition of 3 + 1AP
ZRH_3513

艺术家简介：赵仁辉现工作和生活在新加坡。重要展览包括：“界线”，鸭绿江美术馆，丹东，中国（2019）；“影响”，橙县艺术博物馆，洛杉矶，美国（2019）；“观察，实验，归档”，桑德兰博物馆与冬季花园，伦敦，英国（2019）；“圣诞岛专家工作组的最终报告”，南洋理工大学当代艺术中心，新加坡（2018）；“第九届亚太当代艺术三年展（APT9）”，昆士兰美术馆，现代艺术馆（QAGOMA），澳大利亚（2018）；“JIWA：2017 雅加达双年展”，雅加达，印度尼西亚（2017）；“Hugo Boss 亚洲新锐艺术家大奖 2017”，上海外滩美术馆，上海（2017）；“赵仁辉：圣诞岛，自然而然”，香格纳新加坡，新加坡（2017）；“新加坡，老树”，新加坡国家博物馆，新加坡（2017）；“第 20 届悉尼双年展”，悉尼，澳大利亚（2016）；“世界动植物群的向导”，当代摄影中心，澳大利亚（2015）；“APB 基金会艺术奖”，新加坡美术馆，新加坡（2014）。赵仁辉的作品在 2009 年荣获了大华银行年度之画（新加坡），在 2011 年则赢得了由伦敦艺术大学举办的德意志银行奖。2010 年，他被授予由新加坡国家艺术理事会颁发给青年艺术家的国家最高奖项青年艺术家奖。2019 年，他凭第六届新加坡双年展中的作品入选 Benesse 大奖。2017 年，他更以当届唯一东南亚艺术家的身份入围了 Hugo Boss 亚洲新锐艺术家大奖。

Artist Bio: Robert Zhao Renhui currently works and lives in Singapore. Recent exhibitions include The Lines We Draw, Yalu River Art Museum, Dandong, China [2019], Effect, Orange County Museum of Art, Los Angeles, USA [2019]; Observe, Experiment, Archive, Sunderland Museum and Winter Garden, London, U.K [2019]; The Institute of Critical Zoologists Final Report of the Christmas Island Expert Working Group, NTU Centre for Contemporary Art, Singapore [2018]; The 9th Asia Pacific Triennial of Contemporary Art (APT9), Queensland Art Gallery, Gallery of Modern Art (QAGOMA), Australia [2018]; Hugo Boss Asia Art 2017, Rockbund Art Museum, Shanghai [2017]; 7th Moscow Biennale, Moscow, Russia [2017]; Robert Zhao Renhui: Christmas Island, Naturally, ShanghART M50, Shanghai [2017]; Zhao Renhui: Christmas Island, Naturally, ShanghART Singapore, Singapore [2017]; Singapore, Very Old Tree, National Museum of Singapore, Singapore [2017]; 20th Biennale of Sydney, Sydney, Australia [2016]; A Guide to the Flora and Fauna of the World, Centre of Contemporary Photography, Australia [2015]; APB Signature Art Prize, Singapore Art Museum, Singapore [2014]; Singapore Biennale: If the World Changed, The Peranakan Museum, Singapore [2013]. His works has been awarded The United Overseas Bank Painting of the Year Award (Singapore) in 2009 and The Deutsche Bank Award in Photography by the University of the Arts London in 2011. In 2010, he was awarded The Young Artist Award by the Singapore National Arts Council. Most recently, he is named as a finalist for the Benesse Prize 2019, and the Hugo Boss Asia Art Award 2017.



ZHAO Yang | 赵洋 (b.1970)

先知
Prophet, 2020

纸盒水彩
Watercolor on carton
9.4(H)*22.2(W)*1.1cm
ZY_9807

宝石的代价
The Cost of Gemstone, 2020

纸板上丙烯
Acrylic on paperboard
19.7(H)*21(W)cm
ZY_7013

赵洋常常将跨时空的图形与荒诞的形象虚构在同一画面里，表达出极不一致的思想并强化矛盾以达到加倍的视觉感染力。相互对立、具有暗示意味的戏剧元素统一在矛盾的平面时空之中，以超现实的手法，个人叙事的方式来回滑动在“故事”与“当下”的社会生活之间，呈现出强烈的戏剧感染力。赵洋的绘画徘徊在现实生活的平常事物与东西方神话传说之间，构成隐语与象征的载体，展现“混沌”与“杂交”之后的图像。赵洋作品的图像常常是日常不起眼的小事物，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。

In the graphic world of Zhao Yang, it is common to find virtual figures and absurd images in the same painting, while each of them respectively represents different ideas, which strengthen the visual appealing by highlighting contradictions. Implicit and dramatic elements always get united in the flat space-time created by him. His paintings wander among reality, Eastern and Western fairy tales, as well as fables, transform them into metaphors and symbols, and finally present the hybrid images to the audience. Zhao Yang always paints daily trifles which he endows them with different understanding and interpretations. Expressing memories and narratives using his own visual language, he is more like a director rather than a painter.

艺术家简介：赵洋出生于吉林四平，1995年毕业于中国美术学院，现生活和工作于北京。重要展览包括：赵洋个展：罗马是个湖，香格纳北京（2019）；新艺术史：中国的当代艺术 2000-2018，银川当代美术馆，银川（2019）；赵洋：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，香格纳画廊，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）；遗失的肖像，龙美术馆，上海（2014）；蜃景般的真相，赵洋个展，GALERIE EIGENHEIM，魏玛，德国（2013）等。

Artist Bio: Zhao Yang was born in Jilin. He graduated from the China Academy of Art in 1995 and currently lives and works in Beijing. Major exhibitions include: Zhao Yang: Roma Is a Lake, ShanghART Beijing [2019]; New Art History: 2000-2018 Chinese Contemporary Art, MOCA Yinchuan, Yinchuan [2019]; 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]; Lost Portrait, Long Museum, Shanghai [2014]; A Mirages Similar Truth Trugbild, ZHAO Yang Solo Exhibition, Galerie Eigenheim, Weimar, German [2013]etc.

ShanghART

香 格 纳 画 廊

香格纳上海 ShanghART Shanghai

徐汇区龙腾大道 2555 号 - 10 号楼, 上海, 中国 200232

Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232

T: +86 21 6359 3923 +86 21 5424 9033 | F: +86 21 6359 4570

www.shanghartgallery.com | info@shanghartgallery.com

香格纳 M50 ShanghART M50

普陀区莫干山路 50 号 16 号楼, 上海, 中国 200060

Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai 200060

T: +86 21 6359 3923 | F: +86 21 6359 4570

www.shanghartgallery.com | info@shanghartgallery.com

香格纳北京 ShanghART Beijing

朝阳区机场辅路草场地 261 号, 北京, 中国 100015

No.261 Caochangdi, Old Airport Road, Chaoyang District, Beijing 100015

T: +86 10 6432 3202 | F: +86 10 6432 4395

www.shanghartgallery.com | infobj@shanghartgallery.com

香格纳新加坡 ShanghART Singapore

吉门营房, LOCK 路 9 号 02-22, 新加坡 108937

9 Lock Road, #02-22, Gillman Barracks, Singapore

T: +65 6734 9537 | F: +65 6734 9037

www.shanghartsingapore.com | info@shanghartsingapore.com