

Days after
Days
after Days

日复一日
一日复一日

Opening: 21/04/2023, 4pm
21/04 — 18/06/2023

Han Feng 韩锋 | Liu Weijian 刘唯艰 | Pu Jie 浦捷 | Sun Xun 孙逊 | Boedi Widjaja 黄晨晗
Wu Yiming 邬一名 | Zhang Enli 张恩利 | Zhou Tiehai 周铁海 | Zhou Zixi 周子曦

Days after Days after Days

Opening: 21 April 2023, 4pm

Duration: 21 April – 18 June 2023

ShanghART Singapore is pleased to present group exhibition “Days after Days after Days”, opening on 21 April 2023. Featuring works that portray the daily sights from Han Feng, Liu Weijian, Pu Jie, Sun Xun, Boedi Widjaja, Wu Yiming, Zhang Enli, Zhou Tiehai, and Zhou Zixi, the exhibition attempts to draw out the frequently neglected moments and parts of our daily lives.

Mundane but also a persistent part of our daily lives, the depicted imagery in the exhibition is in fact full of constant changes hidden within, as nothing is permanent; these changes are just often neglected by us while we are focused on every other thing in life perceived to be more important. This exhibition strives to create an environment for the audience to encounter and experience these daily sights in a direct manner, inviting them to observe and sense the multitude of changes that exist among the sights, in turn discovering the impermanence of our surroundings.

The inner space of the gallery presents an entirely different world, as if constructed out of the minds and perceptions of people who are able to observe the ephemerality and minute details in our daily lives. The large-scale painting installation by Sun Xun sits in the space, forming a magical experience within an ordinary physical environment for the audience to step into.

As the world slowly resumes to normalcy, with the impossibility of going back to the exact same state as before, perhaps it is time that we heighten our senses and be more perceptive to the surroundings, and rethink what “daily life” means to us. Discovering the impermanence of our daily life might in turn aid us in understanding the ever-changing world that we reside in and comprehending how it affects our internal states of mind, allowing us to get a slightly clearer picture about our present and our future.

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开幕：2023 年 4 月 21 日，下午 4 点

展期：2023 年 4 月 21 日至 6 月 18 日

香格纳新加坡空间荣幸呈现群展《日复一日复一日》，于 2023 年 4 月 21 日开幕。展览汇集来自韩锋，刘唯艰，浦捷，孙逊，黄晨晗，邬一名，张恩利，周铁海，与周子曦以日常场景为主题的作品，试图勾出我们平日生活中不显眼、容易被忽略的时刻和事物。

展览中所见的画面大多是我们熟悉且习以为常的。然而迁流无暂停，刹那无常，日常之中隐藏着无时无刻的变化，在我们专注于生活中被视为更重要的事物时，而忽略了这些日常中的细节。展览将日常中的景物带到观众面前，迫使他们用最直接的感官：凝视，以此激发观众去感受日常中的万般变化，发现四周的无常。

内部展厅则呈现了一个截然不同的氛围，犹如能为观察到日常中转瞬即逝细节的敏锐感官所创造出的世界。孙逊的大型绘画装置立于展厅内，仿佛是能将观众从平凡环境踏入魔幻的奇妙体验。

经历了过去几年，当世界慢慢地回到正轨，却又无法完全一如往常时，可能便更加需要我们提高直觉、感受周遭，反思我们对“日常”理解的时候了。我们也许能通过发觉日常中的无常而更加了解外界的千变万化，也了解这又如何影响到我们的心境，并促使我们对当下及未来有多一些清晰的认知。

Zhang Enli 张恩利



Zhang Enli
Security Door
2009
Oil on canvas
200 x 150cm
ZELU357_A



Zhang Enli

The Sink

2006

Oil on canvas

60 x 80cm

ZELU171_A

Zhang Enli was born in Jilin province in 1965. He graduated from Wuxi Technical University, Arts and Design Institute in 1989. Zhang currently is living and working in Shanghai. Mundane objects and the traces of daily life activities are the dominant depicted subjects in Zhang Enli's works. The muted tones and loose washes of paint intertwine with the expressive lines and curves that make the objects seem removed as if occupying a liminal reality where only the essence of the object is portrayed on the canvas. In his series of installations, known as Space Paintings, he creates the immersive space that suspends the audience into the void of time and space by incorporating with environment, history, and personal experience. Zhang Enli's depiction on the prosaic aspects of contemporary life leads viewers to think about the proposition of existence.

Zhang Enli's solo exhibition held in numerous important institutions, including Long Museum, Chongqing (2021); Power Station of Art, Shanghai (2020); Hauser & Wirth, Zurich, Switzerland (2020); Xavier Hufkens, Brussels, Belgium (2019); K11 Art Foundation, Shanghai (2019); Royal Academy of Arts, London, U.K. (2018); Hauser & Wirth, New York, U.S.A. (2018); Moca, Taipei (2015); ShanghART, Shanghai (2015); Hauser & Wirth, London, U.K. (2014); K11 Art Foundation, HK (2014); Villa Croze, Genoa, Italy (2013); Institute of Contemporary Arts, London, U.K. (2013); Shanghai Art Museum, Shanghai (2011); Minsheng Art Museum, Shanghai (2010).

His works also featured in group exhibitions, such as, UCCA Edge, Shanghai (2021); Fondazione Prada, Italy (2018), 1st Antarctic Biennale, Antarctica (2017); Centre Pompidou, Paris, France (2016); Lehmbruck Museum, Duisburg, Germany (2015); Tate Modern, London, U.K. (2015); Yokohama Triennale, Japan (2014); Kochi-Muziris, Kochi, India (2012); The First Chinese Oil Painting Biennial, Instituto Paranaense de Arte, Curitiba, Brazil (2011); The Eighth Gwangju Biennale, Korea (2010); The 7th Shanghai Biennale, Shanghai (2008) etc.

Zhang Enli's works are in numerous museum collections, including K11 Art Foundation, Hong Kong; Royal Academy of Arts, London, U.K.; Galleria Borghese, Rome, Italy; Centre Pompidou, Paris, France; M+Collection, Hong Kong; Long Museum, Shanghai; Rubell Family Collection, Miami, U.S.A.; How Art Museum, Shanghai; Yuz Foundation, Jakarta, Indonesia; SIFANG Art Museum, Nanjing; LVMH, France; Birmingham Museum and Art Gallery, U.K.; Franks Suss Collection, London, U.K.; Tate Modern, London, U.K.; The UBS Art Collection, Zürich, Switzerland; DSL Collection, Paris, France; Shanghai Art Museum, Shanghai.

Han Feng 韩锋



Han Feng

Way I

2013

Acrylic on canvas

190 x 300cm

HF_9648

Han Feng (b.1972) currently lives and works in Berlin & Shanghai. His work involves multiple mediums, such as painting, installation. His works are often inspired by daily objects, exploring the abstract structure of the objects themselves on the canvas, or translating the understanding of the structure into the installations, to show the traditional and natural phenomena in continued evolution. His works attempt to express their daily reflective rules via the recording of the process and construct more spaces for different cognitive gathering in the presentation of his works.

In 2010, Han Feng won the first prize of "the 1st John Moores New Painting Prize", Shanghai. In 2011, his works were exhibited in "the 3rd Biennial at the End of the World", Ushuaia, Argentina. In 2012, Han had a solo exhibition in the Centre for Chinese Contemporary Art, Manchester, U.K. In 2013, his important works were shown in the "Aichi Triennale", Japan and Saatchi Gallery, London, U.K. In 2015, his works were in the "CHINA 8" show in Lehmbruck Museum, Duisburg, Germany. His works, in recent years, were in the global art fairs multiple times, for example, the Art Basel in Switzerland, Hong Kong, and Miami, U.S.A, the Frieze Art Fair in London, U.K., etc.

Recent exhibitions include: Forming Communities: Berliner Wege, KINDL - Centre for Contemporary Art, Berlin, Germany (2022); My Casa, AD, Shanghai (2022); Endless Moment, WS SPACE, Shanghai (2022); the 10th Anniversary Tour Exhibition of John Moores Painting Prize (China) 2021, Chongqing, Wuhan, Nanjing, Yantai, (2021); From Now On, L'Achat Belle, Berlin, Germany (2021); Punk, Glory & Dekadenz, Hipp-Halle, Gmunden, Austria (2021); Entre 4 Yeux, M68, Berlin, Germany (2020); Darkbreak, The Barn Contemporary Art Space, Shenzhen (2019); The Poem Simply Rising, Wuxi Museum, Wuxi (2019); Art Patrons, Qiao Space & Tank Shanghai Project Space, Shanghai (2018); Han Feng: Somewhere, ShanghART Beijing (2017); This Moment, Liu Haisu Art Museum, Shanghai (2017).

Zhou Tiehai 周铁海



Zhou Tiehai

Bamboo

2006

Acrylic

acrylic (airbrush) on canvas

180 x 180cm



Zhou Tiehai was born in 1966 in Shanghai, and attended the art school at the university there, where he also lives and works today.

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

Selected solo exhibitions: Will/We Must, Yuz Museum, Shanghai (2017); Desserts, Zhou Tiehai, MoCA, Shanghai (2010); An Other History, Shanghai Art Museum, Shanghai (2006); Zhou Tiehai, Marella Arte Contemporanea, Milan, Italy (2003); Placebo Swiss, Hara Museum, Tokyo, Japan (2000); Zhou Tiehai, Kunsthall Rotterdam, The Netherlands (1998); Too Materialistic, Too Spiritualized, CIFA Gallery, Beijing (1996).

Selected group exhibition: Food. Dal Cucchiario Al Mondo, MAXXI, Rome, Italy (2015); The 7th Asia Pacific Triennial of Contemporary Art (APT7), Queensland Art Gallery (QAG), Australia (2012); The Global Contemporary, Art Worlds After 1989, ZKM | Center for Art and Media, Karlsruhe, Germany (2011); The 5th AsiaPacific Triennial of Contemporary Art (APT5), Queensland Art Gallery, Australia (2006); 5th Shanghai Biennale, Techniques of the Visible, Shanghai Art Museum, Shanghai (2004); The American Effect, Whitney Museum, New York, U.S.A. (2003); 4th Gwangju Biennial, Gwangju, Korea (2002); Living in Time, 29 Contemporary Artists from China, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany (2001); 48th International Art Exhibition Venice Biennale, APERTO over ALL, Venice, Italy (1999); Cities on the Move 1, Exhibition of Asian Art, Secession, Vienna, Austria (touring exhibition 1998~1999) etc.

Zhou Zixi 周子曦



Zhou Zixi

The Surface of the River

2011

Oil on canvas

50 x 70cm | 80 x 100cm

ZZX_5315



Zhou Zixi

The Morning of June 5th or 6th 001

2009

Oil on canvas

120 x 160cm

ZZXU248



Zhou Zixi
One Afternoon in May 1989
2009
Oil on canvas
150 x 180cm
ZZXU254

Zhou Zixi created his characteristic approach of allegorical narrative, absurd visual expression and subtle landscape line drawing, and unceasingly pursued hidden facts through his works. He presents seemingly insoluble complex entanglement between ideology and personal experiences from multi-levels, and multi-points. In his works, he usually switches implicit, ambiguous, and isolated collage images to some positions in different spaces, in order to trigger accidental and unexpected visual encounters; he also gives common forms symbolic meanings, to reveal some thorny significance. His recent works captures daily scenes of various classes in China, as well as various cross-sectional profiles as basic elements, and the final presentations are fragmentary yet vast, complicated yet furious, the same with the course of reality, whereby visual wonders follow closely the daily wonders, and ultimately constitute the mutual overlapping and reflections.

Zhou Zixi was born in Jiangxi province in 1970. He currently lives and works in Shanghai. Recent exhibitions include *Advent: The Longing the Distant Worlds Aroused Spoke More to the Home Than to Anything Unknown*, Powerlong Museum, Shanghai (2021); *Inventing Landscape*, Producing the Earth, Qianshao Contemporary Art Center, Shanghai (2019); *Chinese Summer*, Astrup Fearnley Museet, Oslo, Norway (2017); *Spring Outing in Xiaogang*, MadeIn Gallery (2015), *Late Spring and Early Summer*, ShanghART Beijing (2011); *China 1946-1949*, ShanghART H-Space, Shanghai (2008); *Interiors*, BüroFriedrich, Berlin, Germany (2006); *Happy Life*, Zhou Zixi Solo exhibition, BizART, Shanghai (2005). Recent exhibition include 11th Shanghai Biennale, *Why Not Ask Again?*, PSA, Shanghai (2016); *China 8*, Contemporary Art from China at the Rhine and Ruhr, Lehmbruck Museum, Duisburg (2015); *First Kyiv International Biennial of Contemporary Art*, Kyiv (Kiev), Ukraine (2012); *China Power Station - part 4*, Pinacoteca Agnelli, Torino, Italy (2010); *China Power Station: Part II*, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007).

Pu Jie 浦捷



Pu Jie
Flowerpot
2013
Oil and Acrylic on Canvas
208 x 150cm
PJ_7446

In his artistic practice, **Pu Jie** attempts to use fragments of collective memory as well as his own personal experiences to compose a narrative of a contemporary way of existence in the shadow of China's recent past. Avoiding trappings of both nostalgia and amnesia, he references instead life in the rapidly expanding urban metropolis and its oscillating imageries of eroticism, political propaganda and ancient myths. Monochromatic colors in red, yellow and blue dominate his large-scale paintings. The compositions are not subject to the classical central perspective, but consist of collage figures and texts that are noticeable as vast bases in favor of other images, usually painted with striking contours. The different layers of imagery are brought together in the picture by the unifying aesthetic expression, which is a blend of pop and comic strips. Pu Jie's works comment on a variety of themes that he conjures up in dynamic and intense scenes. Here, he underscores illusory aspects of the mediated day-to-day reality of a rapidly changing society. Pu Jie juxtaposes seemingly contrasting narratives and memories as an attempt to show the fragmentary, ever-shifting and therefore incoherent nature of life.

Focusing on the urban context in Shanghai, Pu Jie also touches upon the tabula rasa approach that is so prominent in urban development, where the destruction of entire neighborhoods is cause for severe social implications. "Modernization" (2001) features a plastic replica of the Pudong Tower in Shanghai, which was set on fire by the artist resulting in ashes of a city in ruin.

Pu Jie was born in Shanghai in 1959. He graduated from Shanghai Normal University, Fine Arts Department in 1986. Recent exhibitions include *Plastics · Now*, Red Gate Gallery, Beijing (2019); *PU Jie, 1+1, la citta projects*, Italy (2019); *Two Times of Phenomenon*, Pujie's Art Solo Show, Liuhaisu Art Museum, Shanghai (2018); *Space-Time Reconstruction*, Ausin Tung Gallery, Hong Kong (2012); *Memory and Witness-Pu Jie's Solo Art Exhibition*, Museum at Tamada Projets, Tokyo, Japan (2009); *Look Ahead, Look Back-Pu Jie's Solo Art Exhibition*, Today Art Museum, Beijing (2009); *Red Hot-Asian Art Today from the Chaney Family Collection*, The Museum of Fine Arts, Houston, U.S.A. (2007); *Mahjong-Contemporary Chinese Art from the Sigg Collection*, Kunstmuseum Bern, Bern, Switzerland (2005), *City of London Festival*, Royal Exchange, London, U.K. (2003), *The Dream of the City by the Sea*, Museum für Hamburgische Geschichte, Hamburg, Germany (2003) etc.

Wu Yiming 邬一名



Wu Yiming

Grand Central Terminal - Chandelier 3

2020

Ink and Colour on corrugated board

140 x 90cm

WYM_9604



WU Yiming, born in 1966 in Shanghai, graduated from the Fine Arts Department of East China Normal University. He now lives and works in New York. Since the early 1990s, Wu Yiming has been ceaselessly focusing on ink painting. Now it comes to light that the artist's early painting occurred against the background of an era that witnessed the collision of Chinese modern ink painting and Western painting. Ink painting, as a means of artistic expression, was on one hand facing the dilemma of surmounting the bond of tradition, and on the other in need of a resolution by criticism of and learning from realism, abstract art, and expressionism in western art history. WU Yiming and the artists of his generation shouldered from the very beginning the mission to reconcile the conflict between Chinese and Western painting. Moreover, he drifted between the traditional spirit and modernism, which constituted precisely the unique style and quality of his artwork.

In the new series of ink paintings by WU, however, we can hardly find signs of the artist's concerns with either society or history. His art creation has entered a new phase of intensified personalization, like literati at leisure or in a playful state after a nice cup of tea or a tasty meal. WU Yiming depicts images such as a blooming orchid, the corner of a water pond, a pair of dancing swans, a car on an empty ground, the spectrum of a neon light, and so forth, for painting has been naturally integrated into his everyday life. At this moment, the portraits by the artist already possess a concrete meaning, such as those of friends or designers. Rendered in a seemingly casual way, they are nevertheless utterly dissimilar to the blurred and average faces of humankind. WU Yiming is quite familiar with the people in his own paintings, including their life experience and academic achievement, and thus manages to paint their portraits with remarkable vividness. WU Yiming's paintings move towards idle privacy, which exhibits exactly an aspect of the development of Chinese contemporary painting. After clarification of the intricate relationship between tradition and modernity, the new realization of the social functions of artists and the understanding of the purpose of art enables WU Yiming and other artists to focus consciously on the notion of self-existence. Closely related to their creators, these images are associated as well with painting per se as the social reality.

Selected exhibitions include: Light in the Dark, Mind Set Art Center, Taipei (2017); The Beginning of Good Life, Wu Yiming solo exhibition, Mind Set Art Center, Taipei (2014); Growing Up, Exhibition Celebrating SWFC 3rd & ShanghART Gallery 15th Anniversary, Shanghai World Financial Center, Shanghai (2011); Portrait, ShanghART Gallery, Shanghai (2010); The World of Other's: A Contemporary Art Exhibition, Museum of Contemporary Art, Shanghai (2008); Harmony and Difference, East China Contemporary Sculpture Invitational Exhibition, Shanghai (2007); Contemporary Chinese Art, Gallery Karsten Greve, Cologne, Germany (2006); Time Ex., UMA Gallery, Hong Kong (2005); China, Contemporary Painting, Fondazione Cassa di Risparmio, Bologna, Italy (2005); Dreaming of the Dragon's Nation, Contemporary Art from China, IMMA (Irish Museum of Modern Art), Dublin, Ireland (2004), etc.

Liu Weijian 刘唯艰



Liu Weijian

One Noon

2009

Acrylic on canvas

200 x 200cm

LWJU228



Liu Weijian
 Flag
 2011
 Watercolour on paper
 55 x 77cm
 LWJ_6463



Liu Weijian
 The idea before sunrise 2
 2011
 Watercolour on paper
 32 x 41cm
 LWJ_9965

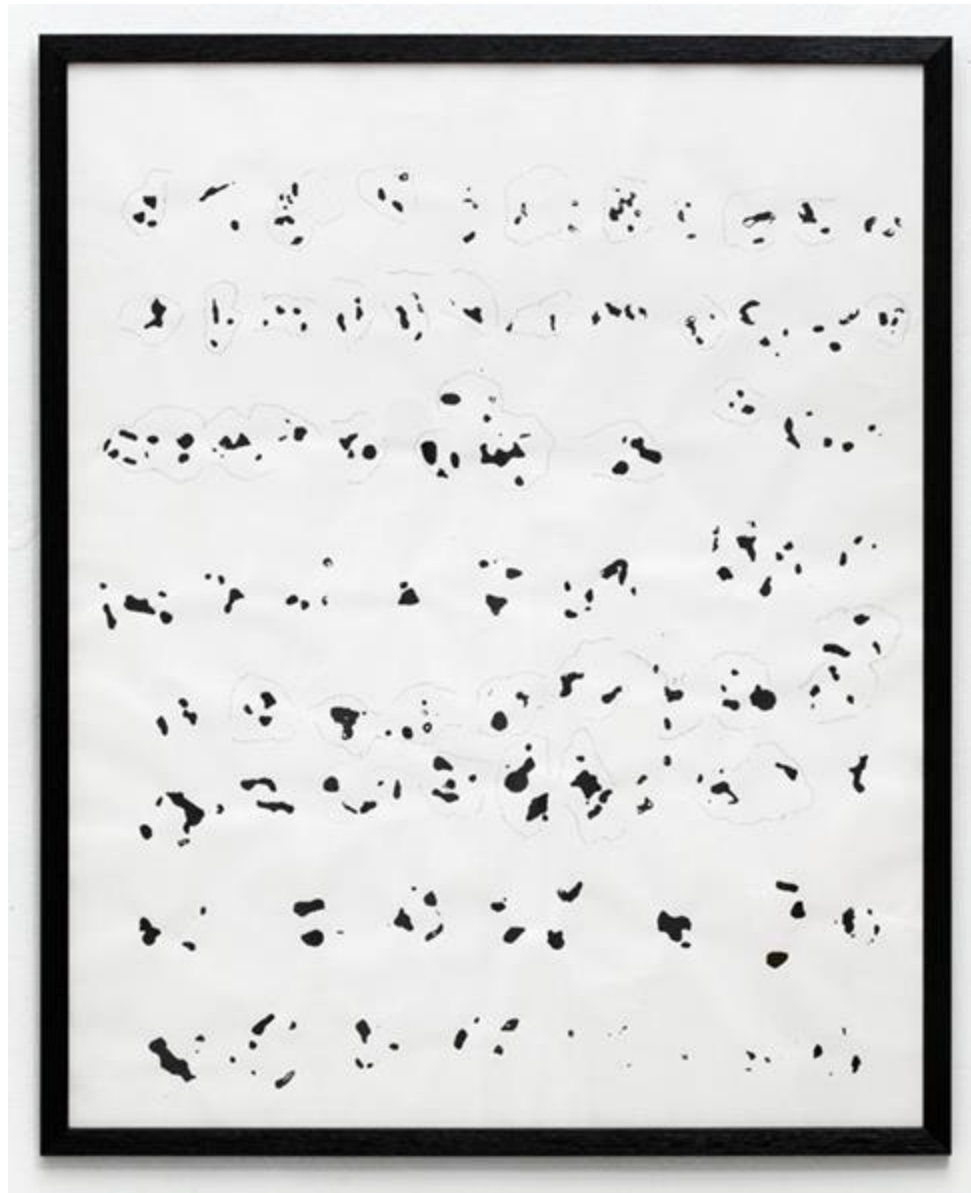
Liu Weijian (b.1981) lives and works in Shanghai. He graduated from Shanghai Normal University of Art (2005).

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”. 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 unfinished business.

After that, the ever-changeable themes and painting styles are the self-evolution with the increase of ages, expansion of horizons, and the changes of social experiences of Liu Weijian. “Every once a while I will go to some places, somewhere nothing special, no particular choice, just like the randomness of life...endless walking makes me get closer to the conception between ‘people’ and ‘me’.” 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.

Recent solo exhibitions include Liu Weijian: The Stage With Light, Art Museum of Guangming Culture and Art Center, Shenzhen (2022); On The Way, Barn for Contemporary Art, Shenzhen (2018); I Love You, Shanghart Beijing (2015); Liu Weijian: Under the Sun, ShanghART H-Space, Shanghai (2014); The Idea Before Sunrise, Galería Yusto, Giner, Malaga, Spain (2012); Liu Weijian: Farewell my Country, Gallery Louis Vuitton Maison, Hong Kong (2011); Liu Weijian: Antenna, ShanghART Gallery, Shanghai (2010); Liu Weijian: The Call of Crowns, BizArt Art Center, Shanghai (2007), etc.

Boedi Widjaja 黄晨晗



Boedi Widjaja

Floating body of memories

2011

Ink, graphite and stone deposit on paper, frame

85 x 69cm

OT_0565

Boedi Widjaja's (b. 1975, Indonesia/Singapore) practice contemplates on house, home and homeland through long-running, interdisciplinary series developed in parallel. His approach is often autobiographical and oblique. Drawing as method is a defining element in his practice; expressed through diverse media from experimental photography and architectural installations to bio art and live art, with an emphasis on process and bodily engagement. Widjaja was trained in architecture and has worked in graphic design.

Widjaja received the inaugural QAGOMA and Singapore Art Museum co-commission for his Black-Hut series, presented at the 9th Asia Pacific Triennial (2018-19) and the 6th Singapore Biennale (2019-20). His works have been included in international group shows such as Cladogram: KMA's 2nd International Juried Biennial (2021), Katonah Museum of Art, New York, in which he was awarded First Prize; MAP1: Waterways (2017), Diaspora Pavilion, 57th Venice Biennale; Jerusalem Biennale (2017); Yinchuan Biennale (2016); From east to the Barbican (2015), Barbican, London; Infinity in flux (2015), ArtJog, Indonesia; and Bains Numériques #7 (2012), Enghien-les-Bains, France amongst others. Recent solo exhibitions include Kang Ouw 《侠客行》 (2022), Esplanade Tunnel, Singapore; Declaration of (2019), Helwaser Gallery, New York; Rivers and lakes Tanah dan air (2018), ShanghART Singapore; and Black—Hut (2016), Singapore Biennale Affiliate Project, ICA Singapore. He was an Artist-in-Residence at the NTU Centre for Contemporary Art Singapore, Temenggong Singapore and DRAWinternational France.

Sun Xun 孙逊



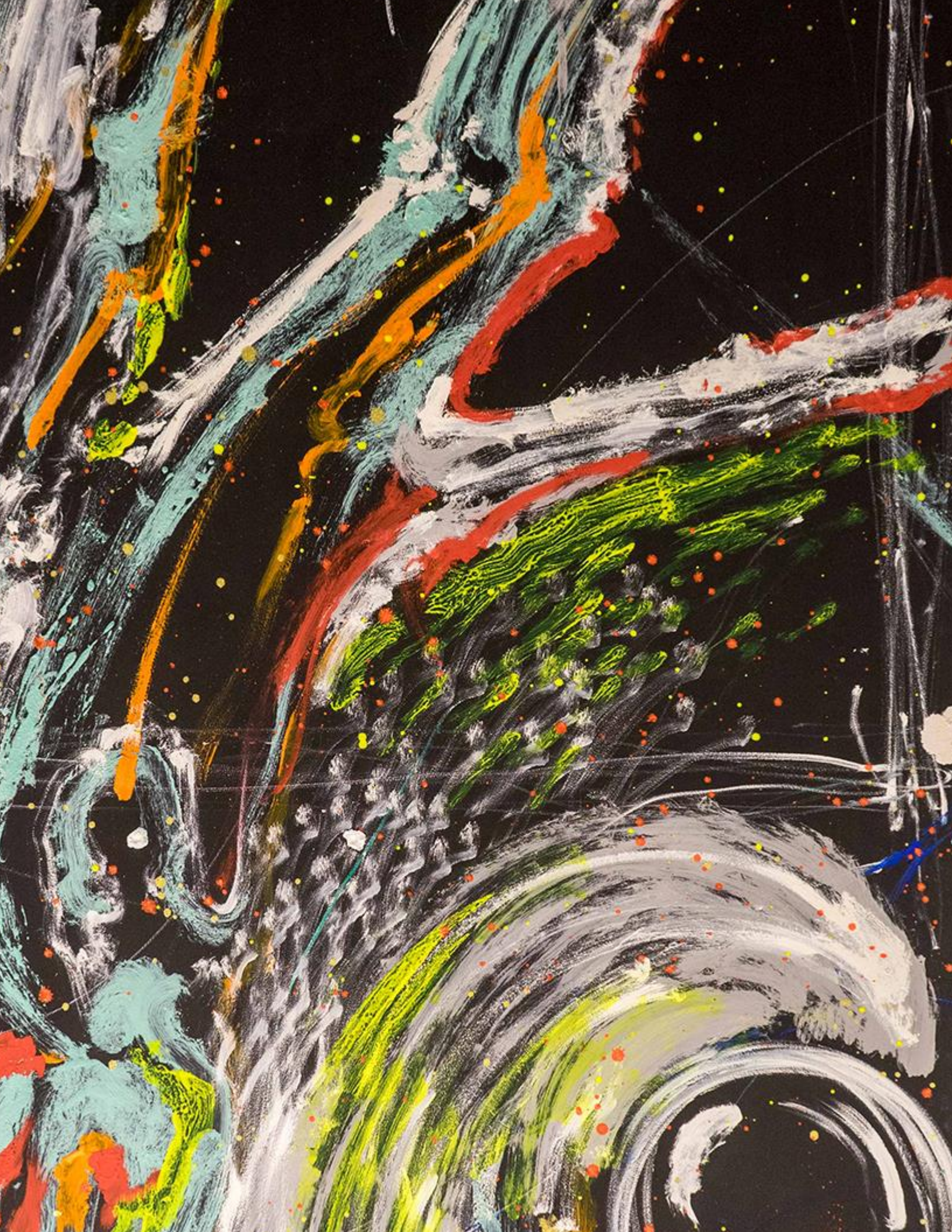
Sun Xun

Alchemist's Forest

2018

353 x 820cm (in 14 pieces)

SX_1457



Sun Xun was born in 1980 in Fuxin in Liaoning province, China. He graduated in 2005 from the Print-making Department of the China Academy of Art. In 2006 he established an Animation Studio. He currently lives and works in Beijing. The works of Sun Xun are mainly drawing and/or animation. Sun Xun also exhibits his individual cell drawings and other mixed media works, oftentimes alongside his videos. Sun Xun's personal visual language consists 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.

As an artist, Sun Xun's works were collected by many art institutions, including White Rabbit Contemporary Chinese Art Collection, Solomon R. Guggenheim Museum, Metropolitan Art Museum, etc. While participating in art exhibitions extensively, Sun Xun has performed special screenings at Hong Kong International Film Festival, Annecy International Animation Film Festival, Holland Animation Film Festival, etc. He was also nominated for Venice International Film Festival and Berlin International Film Festival respectively in 2010 and 2011.

His recent major solo exhibitions include: Sun Xun: An Infinite Journey, ShanghART Gallery, Shanghai (2022); Sun Xun: Mythological Time, Vancouver Art Gallery, Vancouver, Canada (2021); Sun Xun: Time Spy, The John and Mable Ringling Museum of Art, Florida, U.S.A (2019); Sun Xun, Museum of Contemporary Art, Australia (2018). His recent major group exhibitions include: Hawai'i Triennial (2022); Asia Society Triennial (2020); 13th Havana Biennial (2019); The Robert H. N. Ho Family Foundation Chinese Art Initiative, Solomon R. Guggenheim Museum, (2016).

Sun Xun was awarded Asia Arts Game Changer Awards in 2018, the 8th AAC Art China · Young Artist Awards in 2014, and the Chinese Contemporary Art Awards (CCAA Best Young Artist) in 2010.

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