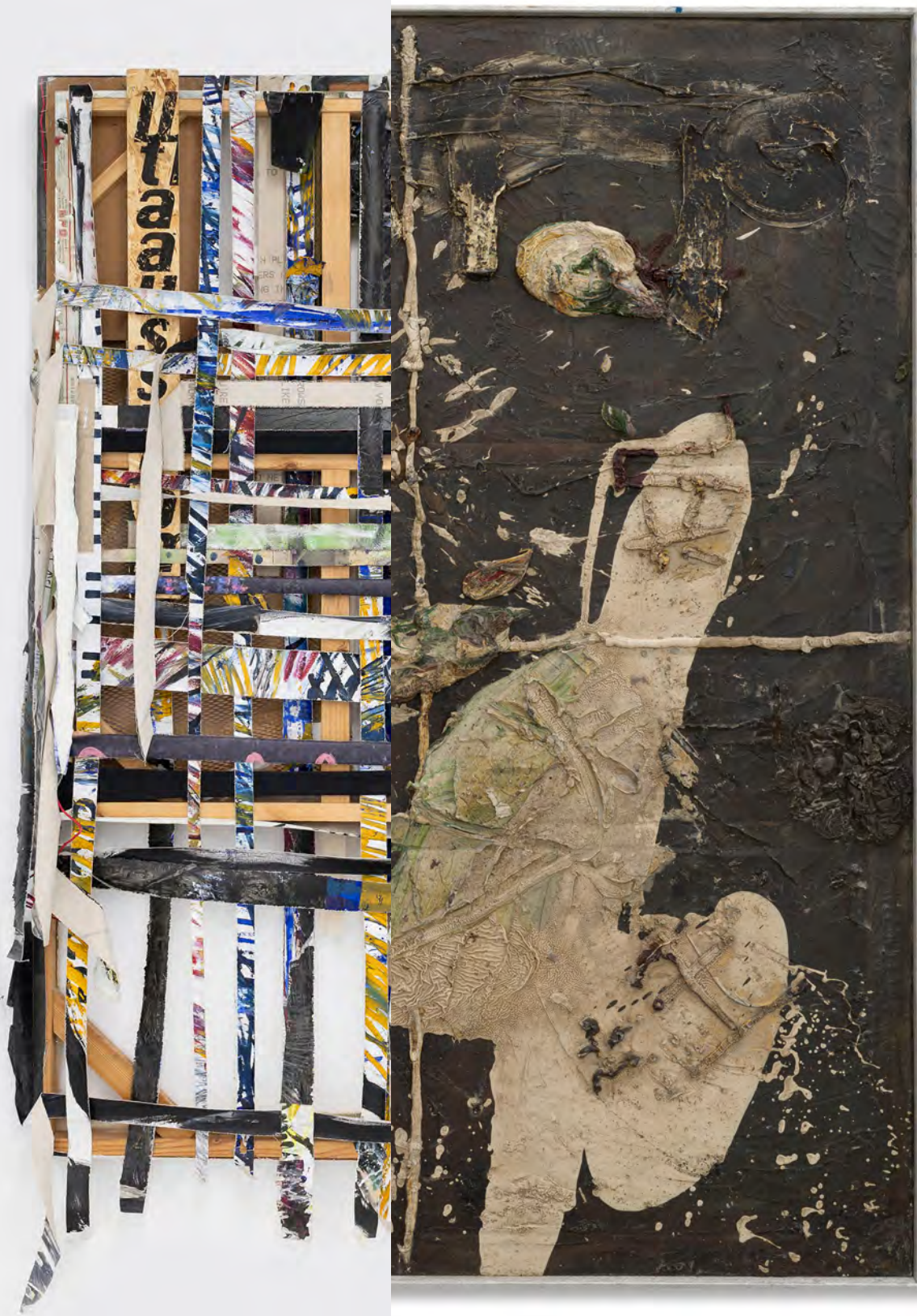


ShanghART
香 格 纳 画 廊

ART SHENZHEN
艺术深圳



#A06

12.5-12.8.2024

深圳会展中心 (福田) 7-8 号馆

Shenzhen Convention & Exhibition Center (Futian) HALL 7-8

曹澍 CAO SHU | 陈问村 CHEN WENCUN | 丁乙 DING YI | 高英普 GAO YINGPU | 胡项城 HU XIANGCHENG
蒋鹏奕 JIANG PENGYI | 蒋小余 JIANG XIAOYU | 林奥劼 LIN AOJIE | 刘毅 LIU YI | 吕岩 LV YAN
牟雪 MU XUE | 萧文杰 XIAO WENJIE | 姚清妹 YAO QINGMEI | 尹韵雅 YIN YUNYA | 余友涵 YU YOUHAN
张鼎 ZHANG DING | 张文心 ZHANG WENXIN

第一章 节 PART I

曹 澍 CAO SHU

陈问村 CHEN WENCUN

高英普 GAO YINGPU

蒋小余 JIANG XIAOYU

吕 岩 LV YAN

牟 雪 MU XUE

萧文杰 XIAO WENJIE

尹韵雅 YIN YUNYA

张文心 ZHANG WENXIN

曹澍 CAO SHU



狮子老虎从不相遇
Lion and Tiger Never Meet

2020

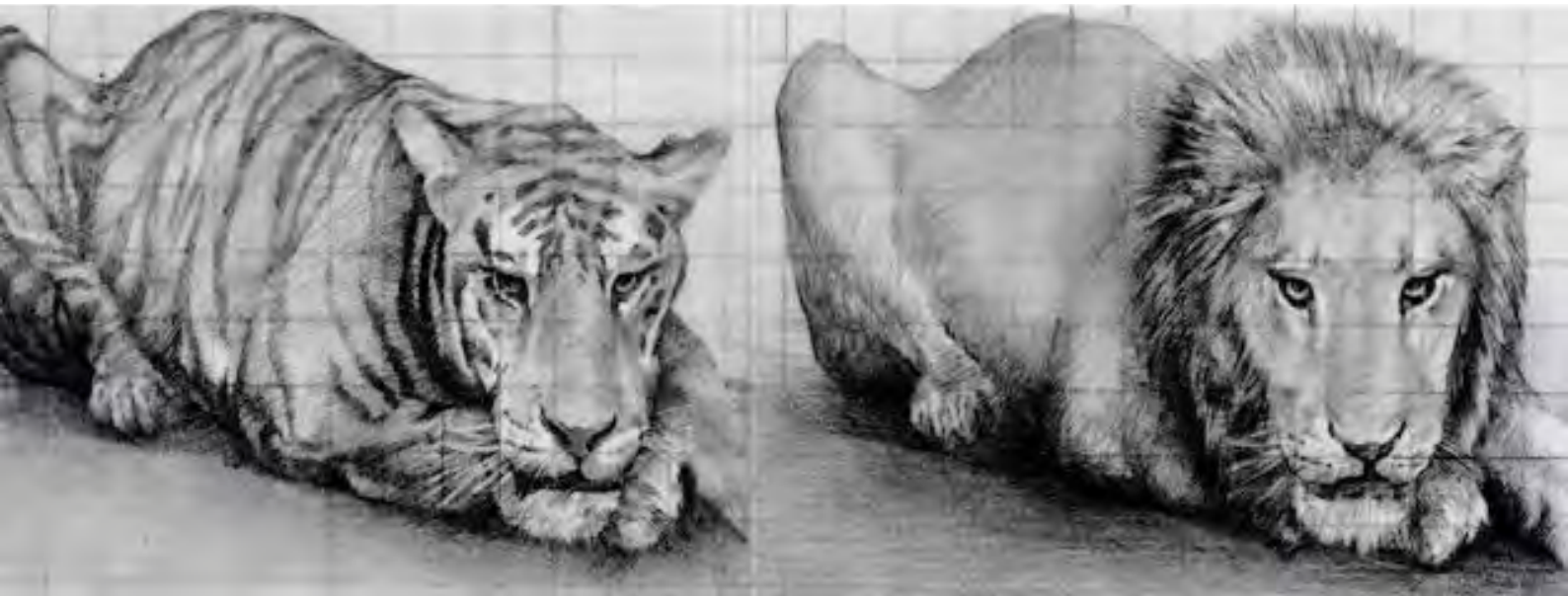
模型漆、亚克力、电线、树莓派 3b、电阻屏

model paint, acrylic, wire, raspberry pi 3b, screen

尺寸可变 | dimensions variable

edition of 3 + 1AP

CS_0486



通过设备，当观众同时睁开双眼，将会看到因老虎和狮子影像重叠而出现的狮虎兽，闭上右眼将会看到一只狮子，闭上左眼将会看到一只虎。记得小学时候和同学争论最多的就是狮子和老虎谁更厉害，老师的回答是，他们生活在大洲，并不会相遇。

Though the photography device, when the audience open both their eyes, they will see an overlapping image of the lion and tiger. While closing the right eye, they will see a lion, and while closing the left eye, they will see a tiger. I remember when I was in primary school, the most controversial thing with my classmates was which beast was stronger. The teacher replied that they lived on different continents and would never meet.

陈问村 CHEN WENCUN



我们是自由的

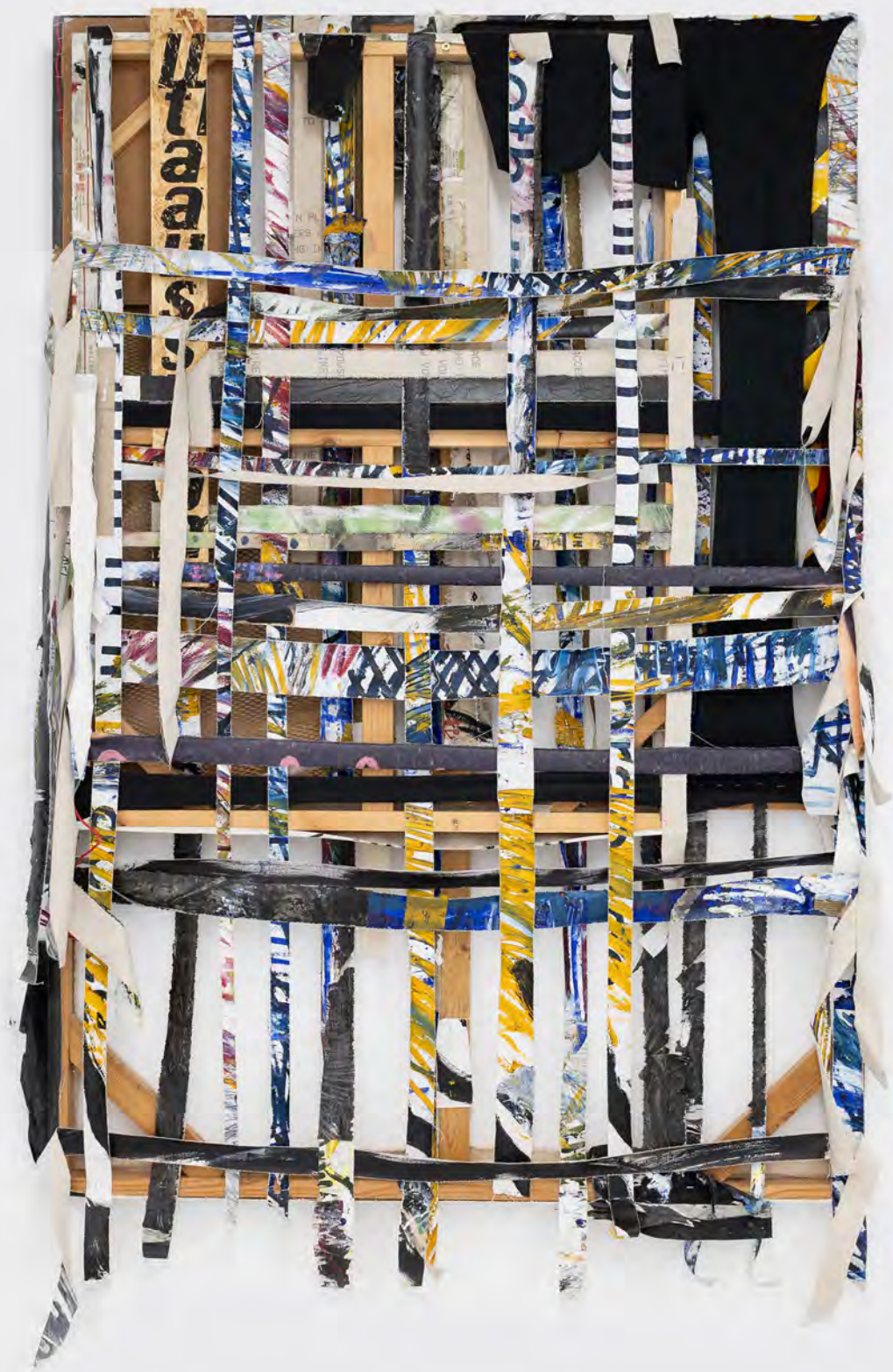
We're Free, 2024

布上油画 | oil on canvas

200(H)*150cm

CWC_9484

陈问村 CHEN WENCUN



utaa-uss, 2021

布上油画、综合材料 | oil on canvas, mixed media

180(H)*120cm

CWC_2881

陈问村 CHEN WENCUN



干杯

Cheers, 2024

铝、丙烯、油性色粉 | aluminum, acrylic, oil-based color powder

128(H)*70cm

CWC_7531

陈问村 CHEN WENCUN



为何你不取悦我
Why Don't You Please Me

2024

铝、丙烯、油性色粉

aluminum, acrylic, oil-based color powder

70(H)*120cm

CWC_0253

高英普 GAO YINGPU



季风与洋流 进出口 (左: 长白山; 右: 骆驼)
Monsoons and Currents Import and Export
(Left: Changbai Mountain; Right: Camel)

2022

布上油画

oil on canvas

30(H)*20cm (x2 pieces)

GYPU_2669

蒋小余 JIANG XIAOYU



深水

Deep Water

2024

布上丙烯

acrylic on canvas

80(H)*60cm

JXYU_8457

吕岩 LV YAN



花

Flower

2021

布上综合材料

木炭、色粉、墨汁、岩彩、水彩

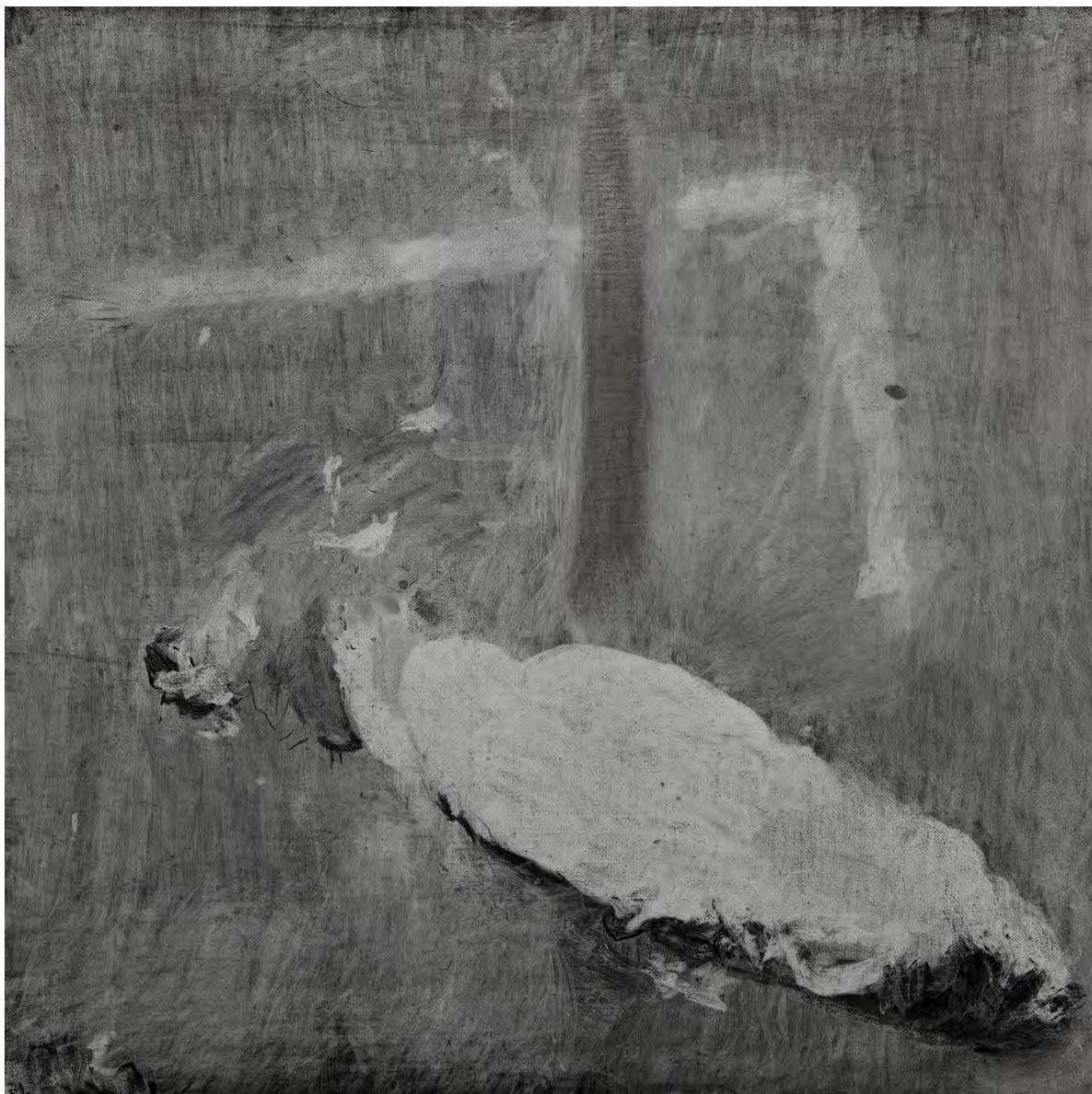
mixed media on canvas

charcoal, gouache, ink, mineral paint, watercolor

100(H)*100cm

OT_0354

吕岩 LV YAN



无题

Untitled, 2023

布上综合材料

木炭、色粉、墨汁、岩彩、水彩

mixed media on canvas

charcoal, gouache, ink, mineral paint, watercolor

60(H)*60cm

OT_1962

吕岩 LV YAN



无题

Untitled, 2023

布上综合材料

木炭、色粉、墨汁、岩彩、水彩

mixed media on canvas

charcoal, gouache, ink, mineral paint, watercolor

80(H)*60cm

OT_2599

牟雪 MU XUE



B.D.2023_ 无题 #1

B.D.2023_Untitled#1

2023

纸本炭笔

charcoal on paper

176(H)*194cm, framed 197*216*7cm

MX_3224

牟雪 MU XUE



自发垂直

Perpendicular Spontaneity

2011

档案纸喷墨打印、手工胡桃木框

inkjet print on archival paper, handmade walnut frames

95(H)*95cm (x2 pieces)

edition of 3 + 2AP

MX_6240

萧文杰 XIAO WENJIE



坨 121022

Tuo 121022

2022

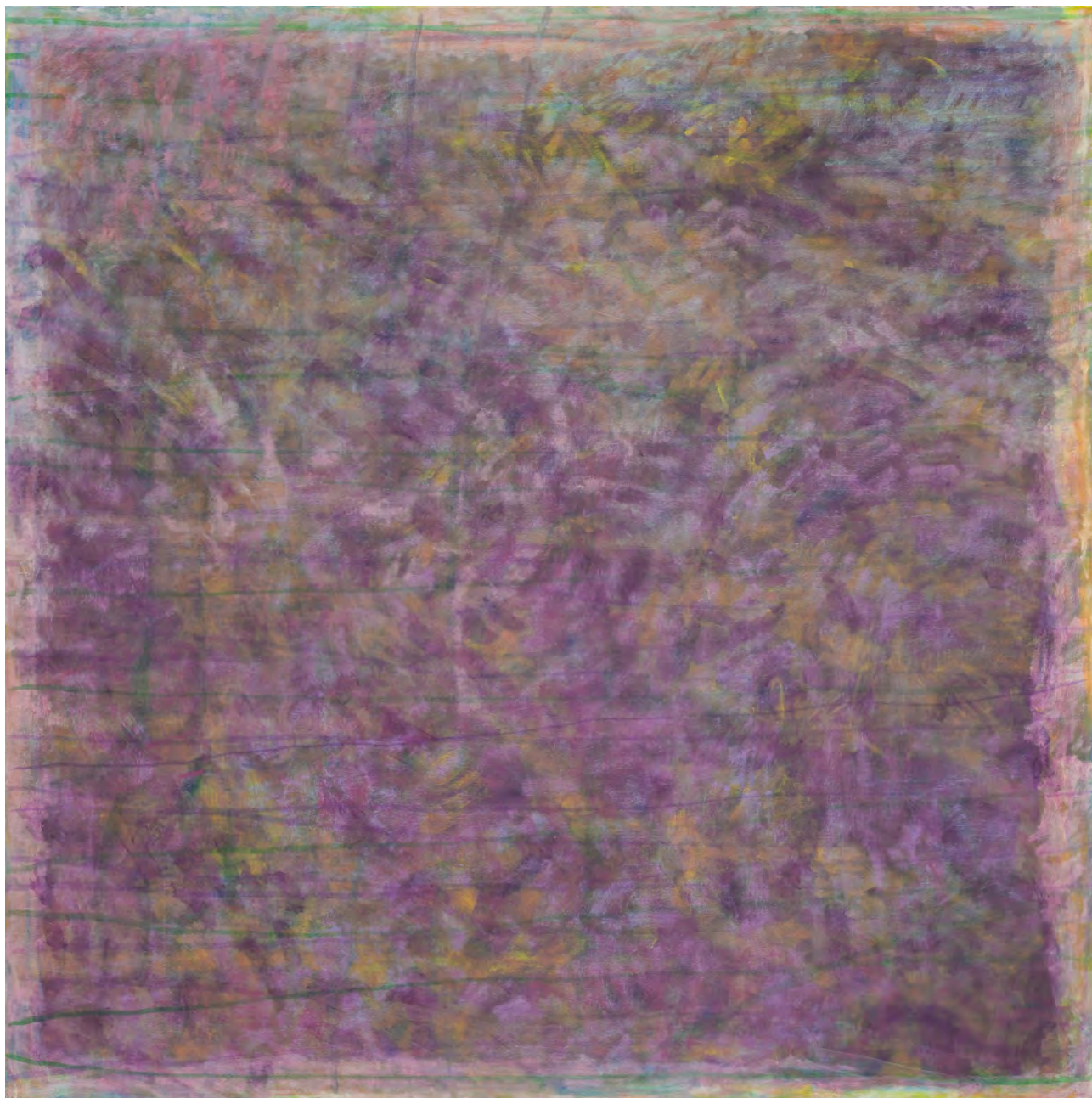
布上油画、丙烯

oil and acrylic on canvas

155(H)*175cm

XWJ_4179

萧文杰 XIAO WENJIE



坨 240224

Tuo 240224

2024

布上油画、丙烯

oil and acrylic on canvas

170(H)*170cm

XWJ_3114

尹韵雅 YIN YUNYA



居所 系列
Rooms Series
2024

贝壳、相纸、漆

shell, photo paper, lacquer

each 15(H)*15*3cm | with frame 60(H)*150*6cm

YYY_8433

尹韵雅 YIN YUNYA



张文心 ZHANG WENXIN



篝火

Bonfire

2015

304 镜面不锈钢 UV 打印

UV print on Type 304 stainless steel mirror sheet

97.4(H)*120cm

edition of 3 + 2AP

ZWX_1610

张文心 ZHANG WENXIN



岩穴之眼

Eye of the Cavern

2021

收藏级艺术微喷

pigment print on archival inkjet paper

96(H)*120cm

edition of 3 + 1AP

ZWX_7126



第二章节 PART II

丁乙 DING YI

胡项城 HU XIANGCHENG

蒋鹏奕 JIANG PENGYI

林奥劼 LIN AOJIE

刘毅 LIU YI

姚清妹 YAO QINGMEI

余友涵 YU YOUHAN

张鼎 ZHANG DING

丁乙 DING YI



十示 2019-B17

Appearance of Crosses 2019-B17

2019

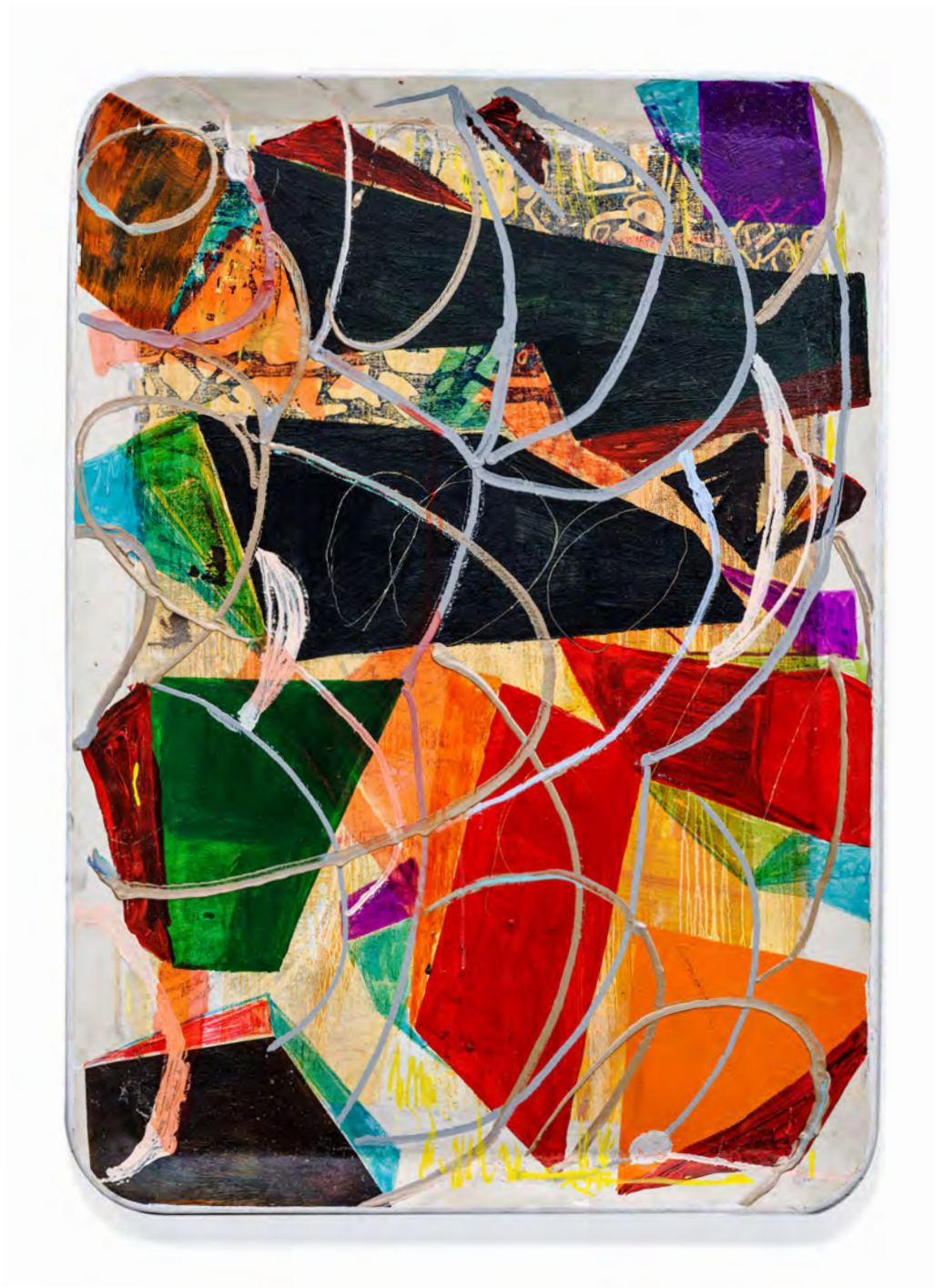
手工纸上丙烯、水溶性彩铅、铅笔

acrylic, watercolor pencil, and pencil on handmade paper

56(H)*38cm, framed 71(H)*52.5*5cm

DY_1475

胡项城 HU XIANGCHENG



疑似 - 029P

The Obscure - 029P, 2018-2023

布上综合材料 | mixed media on canvas

124(H)*84*5.5cm

HXC_8212

胡项城 HU XIANGCHENG



疑似 - 0B62

The Obscure - 0B62, 2012-2018

布上综合材料 | mixed media on canvas

170(H)*136cm

HXC_3666

胡项城 HU XIANGCHENG



鞋

Shoes

2023

松木、桦木

pine wood, birch wood

15.5(H)*15*36cm (2 pieces)

HXC_2592

林奥劼 LIN AOJIE



“广东被称为文化荒漠，而在广东做艺术家更像是荒漠中的孤魂。”

“Guangdong is known as a cultural desert, and being an artist in Guangdong is more like being a lonely soul in the desert.”

我就是在广州艺术荒漠中的孤魂

I'm a lonely soul in Guangzhou's art desert

2024

香水 9.5*6.5*6.5cm, 香水上贴纸 4.2*6.5cm, iPad 绘画裱于铝塑板 50*80cm

Perfume 9.5*6.5*6.5cm with Sticker 4.2*6.5cm, iPad Painting Mounted on aluminum panel 50*80cm

edition of 3 + 1AP

LAJ_4397

林奥劼 LIN AOJIE



祈福套装
Blessing Set

2024

鼠标绘画、收藏级喷墨打印、裱于铝单板

Mouse painting on computer, Archival inkjet print, Mounted on aluminum

180(H)*150cm

Edition of 1 + 1AP

LAJ_1310

刘毅 LIU YI



混沌记动画原稿组图 2-A

Original Paintings of Chaos Theory 2-A

2014

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

19(H)*34cm (x15 pieces)

LY2_4099

刘毅 LIU YI



混沌记动画原稿组图 2-B
Original Paintings of Chaos Theory 2-B
2014

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
19(H)*34cm (x20 pieces)
LY2_7395

姚清妹 YAO QINGMEI



鼯鼠 - 版画

Mole - Print, 2021

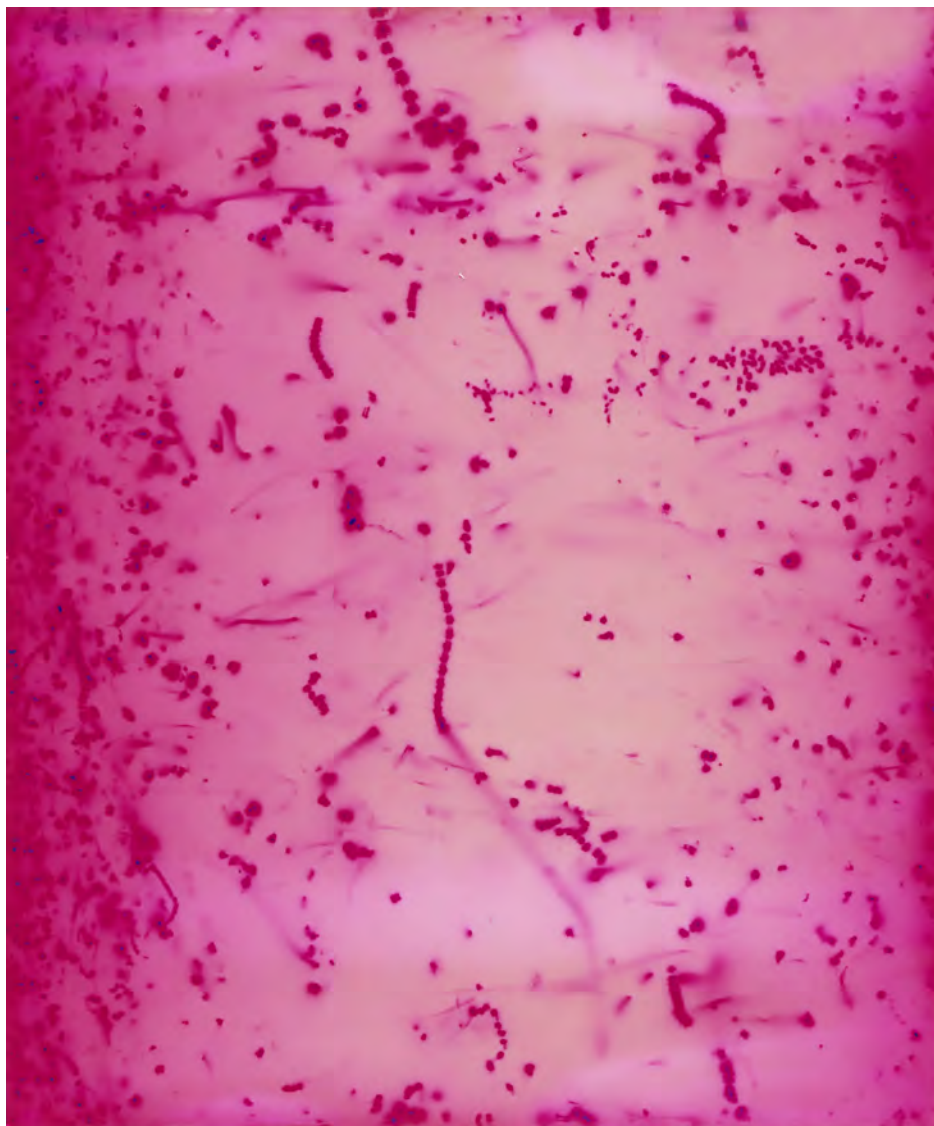
铜板蚀刻 | etching on copper plate

17(H)*24cm | framed 30*40*5cm

edition of 10

YQM_6272, YQM_0064

蒋鹏奕 JIANG PENGYI



幽暗之爱 5'19"
Dark Addiction 5'19"

2021

柯尼卡彩色相纸 RA-4 工艺

Konica Color PC paper RA-4 processing
60(H)*50cm | with frame 78.5(H)*68.5*6cm

JPY_9998

余友涵 YU YOUHAN



2017. 10-1

2017

布上丙烯

acrylic on canvas

70(H)*100cm (in 2 pieces) | each 70*50cm

YYH_1348



余友涵

张鼎 ZHANG DING



漩涡 #4,9

Vortex #4,9

2018-2020

不锈钢镀 24k 金、铜板镀 24k 金、UV 印刷、PC 树脂、油漆、玻璃
24-karat gold plated stainless steel, 24-karat gold plated brass,
UV printing, polycarbonate, paint, glass

65(H)*54*8.2cm

ZD_1968,6451



曹 澍

CAO SHU

曹澍 (b.1987) 他的创作媒介以叙事性的 3D 数字影像、电子游戏、场域装置为主，基于具体地方的调查和研究，将计算机图形技术背后复杂的生产机制和神话隐喻与历史档案、社会议题紧密编织在一起，他近期的系列创作围绕个人家族史中与集体主义有关的幽灵学叙事展开。

近期作品在巴塞尔乡村州美术馆、澳门艺术博物馆、悉尼白兔美术馆、马德里 Matadero 当代艺术文化中心、香港 M+ 博物馆、UCCA 沙丘美术馆、上海当代艺术博物馆、亚洲协会香港中心、天目里美术馆、OCAT 上海馆、北京民生美术馆、纽约 Sleep Center 等机构展出。近年来艺术家参加了瑞士巴塞尔 Atelier Mondial(2017)，日本横滨黄金町 Bazaar(2019)，以及慕尼黑 Muffatwerk(2023) 的驻地。除此之外，曹澍的作品也入围世界各地的影展主竞赛单元，包括莱比锡纪录片与动画电影节、昂西国际动画节、米兰电影节、渥太华国际动画节、汉诺威国际短片节等。作品收藏于卡蒂斯特艺术基金会、悉尼白兔美术馆、天目里美术馆、尧山艺术基金会、浙江美术馆等。现任教于中国美术学院。

Cao Shu(b.1987) primarily works with narrative 3D digital moving image, video game, and site-specific installations. His works are based on research and sensory experiences of specific locations, intricately weaving the complex production mechanisms and mythical metaphors behind computer graphics technology with historical archives and social issues. His recent series of works revolves hauntology narratives related to collectivism in personal family histories.

CAO Shu is the recipient of the 2022 OCAT x KADIST Emerging Media Artist Award, Exposure Award of PHOTOFAIRS Shanghai (2021), and 2017 BISFF Award for Outstanding Artistic Achievement. He has been the artist-in-residence at multiple institutions such as the Atelier Mondial Basel(2017), Yokohama Koganecho Bazaar (2019) and Muffatwerk Munich and Goethe Institute(2023). He has exhibited in art museums around the world, such as Kunsthause Basel, Matadero Madrid Centre for Contemporary Creation, White Rabbit Gallery Sydney, M+ Museum Hong Kong, Power Station of Art Shanghai(PSA), UCCA Center for Contemporary Art Dune, BY ART MATTERS Hangzhou, Macao Art Museum, OCAT Shanghai, Sleep Center New York, etc. In addition, the works have also been shortlisted for the main competition units of film festivals around the world, including the Leipzig Documentary and Animation Film Festival, Message to Man International Film Festival, Annecy International Animation Festival, Milano Film Festival, Ottawa International Animation Festival, Film Festival Hannover, International Adana Golden Boll Film Festival Finalist, etc.

陈问村

CHEN WENCUN

陈问村 (b.1991) 现工作生活于杭州。本科毕业于中央美术学院版画系，研究生先后毕业于伦敦艺术大学切尔西艺术学院，英国皇家艺术学院。现任教于中国美术学院绘画艺术学院综合绘画系。

陈问村的艺术创作是自我求索式的，关注人的共通之处而非差异，他的作品形式多样，反映了他对生活在特定时代的认识，审视时代如何塑造个人，并在更广泛、更长远的时间框架内进行反思。他的作品涉及语言、文本和集体记忆等主题，跨越多种媒介，包括绘画、版画、装置和视频艺术。

Chen Wencun(b.1991) is currently based in Hangzhou, where he lives and works. He holds a Bachelor's degree from the Printmaking Department of the Central Academy of Fine Arts (CAFA) and pursued postgraduate studies at Chelsea College of Arts, University of the Arts London, as well as the Royal College of Art in the United Kingdom. He is currently a faculty member in the Department of Integrated Painting at the School of Painting Arts, China Academy of Art.

Chen's artistic practice is a process of introspective exploration, emphasizing shared human experiences over individual differences. His diverse body of work reflects a profound awareness of living within a particular era, examining how the times shape individuals and engaging in reflections placed within a broader, long-term temporal framework. His work addresses themes such as language, text, and collective memory, spanning multiple mediums, including painting, printmaking, installation, and video art.

丁乙

DING YI

1962 年生于上海，现工作、生活于上海。其创作领域包括绘画、雕塑、空间装置和建筑。从 80 年代后期开始，他将视觉符号“十”字以及变体的“X”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。

丁乙的作品在全球不同机构和画廊广泛展出，包括伦敦大英博物馆 (2021); 香港 M+ 博物馆 (2021); 上海当代艺术博物馆 (2020); 旧金山现代艺术博物馆 (2018-2019); 古根海姆博物馆 (西班牙毕尔巴鄂 / 美国纽约, 2017-2018); 柏林奔驰当代艺术 (2017); 巴黎蓬皮杜艺术中心 (2015); 杜伊斯堡、杜塞尔多夫等地美术馆联合群展 (2015) ; 罗马 MAXXI 博物馆 (2011); 北京尤伦斯当代艺术中心 (2007); 瑞士伯尔尼、德国汉堡、西班牙巴塞罗那等地美术馆巡展 (2005-2009); 柏林汉堡火车站当代美术馆 (2001) 等。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 届横浜三年展 (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)。

The practice of Ding Yi encompasses painting, sculpture, spatial installation and architecture. He works primarily with “+” and its variant “x” as formal visual signals, above and against the political and social allegories typical of painting in China. He chose this sign in the second half of the 80s as a synonym of structure, rationality and of a pictorial expressiveness that reflects the essence of things.

Ding Yi has exhibited extensively at various institutions and galleries, among many others, The British Museum (London, 2021); M+ Museum (Hong Kong, 2021); Power Station of Art (Shanghai, 2020); San Francisco MoMA (2018-2019); Solomon R. Guggenheim Museum (New York/Bilbao, 2017-2018); Daimler Contemporary (Berlin, 2017); Centre Pompidou (Paris, 2015); Lehmbruck Museum (Duisburg, 2015); Museo Nazionale Delle Arti Del XXI Secolo MAXXI (Rome, 2011); Ullens Center for Contemporary Art (Beijing, 2007); Exhibition tour in museums in Bern, Hamburger, Barcelona, etc. (2005-2009); Hamburger Bahnhof Museum Für Gegenwart (Berlin, 2001). 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), 6th Busan Biennale (2016).

高英普

GAO YINGPU

高英普, 1993 年出生于吉林, 2016 年毕业于中国美术学院多维表现工作室, 现生活和工作于杭州。

高英普的创作涉及绘画及绘画装置, 作品反映自身对于人与本土消费, 在如同季风与洋流般的文化迁徙中如何相互碰撞与融合的思考, 来体现共性与个人。作品曾展出于上海 K11、上海油罐艺术中心、北京 CAFAM 双年展等。

Born in 1993 in Jilin, Gao Yingpu graduated in 2016 from the Multi-Dimensional Expression Studio of the China Academy of Art. He currently lives and works in Hangzhou.

Gao's creations include painting and painting installations. His works reflect on the collision and fusion between individuals and local consumption in the cultural migration, akin to monsoons and ocean currents, expressing both commonality and individuality. His works have been exhibited at Shanghai K11, Tank Shanghai, and the CAFAM Biennale in Beijing.

胡项城

HU XIANGCHENG

胡项城,作为中国早期当代艺术践行者,致力于当代艺术的探索与研究实验。1950年出生于上海,1976年毕业于上海戏剧学院,毕业后在母校及西藏大学任教。八十年代中期前往日本继续艺术学习和实践,于1991年毕业后开始往返非洲、欧美等城市与乡村考察,并于2000年回到中国后将工作重心转到江南地区乡建实践。在2012年,他完全回归到艺术创作。胡项城的作品受到个人不同时期影响,融合了自我深处多重文化、多重身份的研究,不可捉摸的画面成为其作品最重要的特征,也成为他作品里巨大能量的来源。

他的作品曾参加圣保罗建筑双年展,威尼斯开放雕塑展,海牙中国当代雕塑展,上海双年展,横滨三年展,广州三年展等,其中重要个展包括,上海当代艺术博物馆“天天问”、中国美术馆“无始无终的对话”、上海喜玛拉雅美术馆“眼前的远方”、浙江美术馆“鸣相酬”。

Hu Xiangcheng, a pioneer of China contemporary art, has dedicated his life to delving into and pushing the boundaries of art. He born in Shanghai in 1950, and was graduated from the Shanghai Theater Academy(STA) in 1976. His academic journey continued as he shared his knowledge with students at his former school and Tibet University. In the mid-1980s, Hu set his sights on Japan to further his artistic pursuits. After earning his credentials in 1991, he embarked on a global odyssey, traversing Africa, Europe, and the Americas to deepen his artistic research. Upon his return to China in 2000, he shifted his focus to rural revitalization efforts in the Jiangnan region. By 2012, he had fully recommitted himself to the realm of artistic creation. Hu Xiangcheng's oeuvre is a tapestry woven from the rich threads of his multifaceted experiences, reflecting a profound exploration of diverse cultures and identities. His work is characterized by its enigmatic and evocative imagery, which serves as both the signature and the driving force of his art.

His works have been included in local and international exhibitions such as the San Paulo Architecture Biennale, the International Sculpture Exhibition in Venice, the Contemporary Sculpture from China Exhibition in Hague, the Shanghai Biennale, the Yokohama Triennale, and the Guangzhou Triennial. He has also engaged in several solo exhibition: Asking Every Day, Power Station of Art, Shanghai; Endless Dialogue Without Beginning or End, National Art Museum of China, Beijing; Now&Beyond, Shanghai Himalayas Museum, Shanghai; Echolocations, Zhejiang Art Museum, Hangzhou.

蒋小余

JIANG XIAOYU

蒋小余, 1990 年出生于重庆大足。2014 年本科毕业于四川美术学院油画系, 2020 年硕士毕业于四川美术学院油画系。现生活和工作于重庆。

蒋小余的绘画克制而内敛, 他尽可能地剔除那些来自于日常图景或素材中的冗余和繁复, 画面因此变得集中和纯粹, 蒋小余试图通过对形象的深入洞察和异质化处理, 刻画个体生命在现实处境中的复杂遭遇, 从而揭示和隐喻人们在普遍面临外部多变且动荡的世界时随之产生的内心活动。蒋小余的工作尽可能地削弱叙事性, 而更多集中在对情感和精神世界的探寻与传达, 这些看似晦暗、荒诞、诡谲同时也透露着单纯、可爱与情趣的内容, 既生动鲜活, 也诗性盎然。

Born in Chongqing in 1990, graduated from the Oil Painting Department of the Sichuan Fine Arts Institute with a Bachelor's and Master's Degree, and now lives and works in Chongqing. Jiang's paintings are restrained and introspective. He strives to eliminate the redundancies and complexities often found in everyday imagery or materials, resulting in a concentrated and pure visual effect. Through profound insight and heterogeneous treatment of imagery, Jiang attempts to depict the complex encounters of individual lives in real-world situations. This approach aims to reveal and metaphorically address the internal activities that people experience when facing an ever-changing and turbulent world.

Jiang's work deliberately minimizes narrative elements, focusing instead on exploring and conveying emotional and spiritual realms. These works, which appear dark, absurd, and eerie, simultaneously reveal simplicity, charm, and whimsy. They are both vivid and poetic.

蒋鹏奕

JIANG PENGYI

蒋鹏奕，1977 年生于湖南省沅江市，毕业于中国美术学院，现工作生活于北京。目前作品主要以摄影、录像为媒介，通过制造超现实的景观以及对景物的微妙叙述，呈现出个体生命的内外障碍与疑惑。

蒋鹏奕的作品被多家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 银行基金会和北京中央美术学院美术馆。

所获的奖项包括：2020 年伦敦 BarTur 摄影奖、2011 年意大利维罗纳博览 (ArtVerona) Aletti 摄影奖、2010 年法兴银行中国艺术奖评委会大奖及 2009 年首届三影堂摄影奖所颁的美国特尼基金会奖。2012 年获邀参与赫尔辛基摄影双年展，并被提名 Prix Pictet 世界环保摄影奖。

Jiang Pengyi was born in Yuanjiang, Hunan Province in 1977, graduated from the China Academy of Art, and currently lives and works in Beijing. He creates a kind of surreal spectacle and delicate narration of the scene, mostly, by photo and video, to reveal the barriers and confusions of the individuals.

Jiang Pengyi was awarded the BarTur Photo Award in 2020, 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 was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012.

林奥劼

LIN AOJIE

林奥劼, 1986 年出生于广州, 2010 年毕业于广州美术学院油画系, 现生活于广州, 工作于北京和上海。

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。

Lin Aojie, born in Guangzhou in 1986, graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He lives in Guangzhou, currently working in Beijing and Shanghai.

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.

刘 毅

LIU YI

刘毅，1990 年出生于浙江宁波，2016 年毕业于中国美术学院，获得硕士学位，目前居住在杭州。她通过结合水墨、动画、影像装置与绘画等多种媒介，探讨人类的多维感知与存在方式，关注人与自然及社会的相互作用。作品跨越传统与现代的界限创造出一种新的视觉语言，探索时间与空间的流动。

她先后创作了《天演论》、《混沌记》、《度口》、《身寄虚空》、《一只乌鸦叫了一整天》、《白水郎》、《无需经营的清晨与黄昏》、《火》、《当我睡着了，梦来了》和《初次见面》等动画影像作品，以及《春江花月夜》和《渔樵耕读》等跨界舞台作品。

Liu Yi was born in 1990 in Ningbo, China. She obtained her Master's degree from the China Academy of Fine Arts in 2016. Currently, she resides in Hangzhou. She utilizes various mediums such as animation, multimedia, and space installation to reflect her daily experiences and explore the potential of her works. Through her eclectic creations, audiences are able to delve into a distinct parallel world.

Her video works include such as Morning and Dusk, No More, Burning, When I Fall Asleep, My Dream Comes, Origin of Species, Chaos Theory, A Travel Inward, Into The Void, A Crow Has Been Calling for a Whole Day, and The Earthly Men. Her collaborative stage works include Spring, River, Flower, Moon, Night and Idyllic Lives.

吕岩

LV YAN

吕岩, 1981 年生于河北唐山, 2005 年毕业于中央美术学院油画系第四工作室, 现工作生活于北京。

吕岩的绘画气质更多去除了传统在无形中带来的“雅”和“腻”，他画面里野蛮断裂处所显露的痕迹，笔触与擦痕始终带来一种痛感，就像一个病人无法自拔地沉浸在疼痛里，享受着只属于自身的快意痛楚，在这里画家把自己抛给了无解的绝望。画面里的断线无时无刻的在提示着观者肉身性在他的作品里无法被替代。

Lv Yan (b. 1981, Tangshan, Hebei Province) graduated from the Oil Painting Department, Studio 4, at the Central Academy of Fine Arts, Beijing, in 2005. He currently lives and works in Beijing.

Despite the lack of “elegance” and “greasiness” that traditional skills bring to paintings, the traces of the brutal rupture in Lv Yan's works, the brushstrokes and scratches always produce a kind of pain. It's like a patient who can't help but revel in the pain, enjoying the pleasure of pain that's all their own. The artist throws himself into an unresolved desperation. There is a physicality to his work that cannot be substituted for through the collapsed lines in his paintings.

牟雪

MU XUE

牟雪 (b.1979) 的作品往往会以关键的历史事件为催化剂进而探讨图像与真相之间的关系，热衷于从当代人文学科和社会科学的研究中汲取灵感，探索个体化与集体无意识之间的张力，试图及将人、事、物在本质上的共存，及其在时空转换中的不同的能量的循环演变之精神景观视觉化。

《黑钻》系列的图像创作并非预先设定，而是在长时间的感知、观察与反复绘制中逐渐显现。每一幅绘画都揭示了艺术家在不同阶段关注的复杂主题或事件之间的动态关系。这些作品将艺术家在不断演化过程中对自我与外部世界关系的探索“地图化”，尤其是她作为一位离散个体，如何在异乡环境中处理内心的复杂性与外部世界的碰撞的过程。

Mu Xue's (b.1979) work reveals the intricate relationships between surface narratives (the images) and their hidden causes (dynamic truths) where critical events act as catalysts in her work. Inspired by contemporary studies in humanity and social sciences, Mu explores themes of individuation, the collective unconscious, and the in-between tension; visualizing a mental landscape that reflects the non-hierarchical, ever-circulating dynamical of being.

Each drawing unfolds the dynamic relationships of complex subjects/events that interested the artist highly and at different periods, resulting in a map-making of the unspoken complexity of the artist's internal evolution - an exploration of her relations to the foreign world in her surroundings as a diasporic individual - during the inexhaustible exchange while continuously evolving with the internal and external conflicts and harmony.

萧文杰

XIAO WENJIE

萧文杰, 1982 年生于香港, 2002-2005 年进修于四川美术学院, 现工作生活于北京。萧文杰说话带着浓重的“港普”并夹杂一些“川普”的味道, 在他看来, 画画这件事不应该存在一个“好”的概念, 他的作品就像他的口音一样无法被定义。

“萧文杰的绘画慢慢褪去可辨认的形象的时候, 现实事物的色彩关系还被他保留在画面上。这一点让他的绘画艰涩而又有现实的负重。及至近期, 他开始直抒胸臆, 色彩于是偏离了现实的羁绊, 成为了独立表现的证据。然而, 画布与颜料与画笔的阻塞形成的物质感, 还是牢牢的把他的绘画捆绑上现实的沉重, 从这一点来说, 他一直都没离开过他自己的语言, 这就是真实。”

- 王光乐

Xiao Wenjie, born in Hong Kong 1982, studied at Sichuan Academy of Fine Arts from 2002 to 2005, and currently works and lives in Beijing. Xiao Wenjie speaks with a strong accent of "Gangpu (Mandarin mixed with Cantonese) " and "Trump". In his opinion, there is no such thing as a "good" concept in painting. His works, like his accent, cannot be defined.

"When Xiao Wenjie's paintings gradually shed their recognizable images, the color relationships of real things were preserved in his paintings. This gives his paintings the difficulties of abstraction and the weight of reality. Recently, he began to express his feelings directly, and color deviated from the constraints of reality which then became the evidence to his independent expression. However, the material sense formed by the obstruction of canvas, paint, and brush still firmly bound his paintings to the heaviness of reality. From this point of view, he has never left his own language, which is reality"

-Wang Guangle

姚清妹

YAO QINGMEI

姚清妹，1982 年出生于浙江省，现生活、工作于巴黎和温州。姚清妹的实践打破了表演与其场地之间的界限，常通过对公共空间进行干预，以扰乱其现实和周围环境的规范。她的创作对社会问题的机制提出质疑，通过挪用和错位的形式来探索象征性形式如何获取或丧失权力。幽默在她的作品中扮演着重要的角色，她往往以滑稽剧的诗意来揭示特定问题的荒谬性。她的创作提出了抵抗的多种不同方式，剧场表演和干预在讽刺和模仿的滑稽传统交织处确立其形式，同时其架构融合了剧场布景、服装、教学法、图像和文字的辩证法，以及现代舞蹈启发的编舞。

Yao Qingmei (b. 1982, Zhejiang) currently lives and works in Paris. Her practice focuses primarily on performance, video and related installation, incorporating elements of scenography, costumes, texts, lectures, games, sound poetry, and contemporary choreography. By intervening in specific spaces, she disrupts established rules, explores the symbols of everyday life, and examines how bodies nurtured by these symbols gain or lose power, breaking the boundaries between performance and its setting.

尹韵雅

YIN YUNYA

尹韵雅 (1990, Sichun, China) 是一位常驻中国的艺术家、生态研究者、写作者，毕业于北京电影学院和伦敦艺术大学摄影专业。她目前的研究与实践是建立在对基于人的理性观念与基于材料的感性深度考察之上。她常运用可进入地球循环的材料，将材料的精神性与强烈且复杂的人性基于隐喻的方法相结合，致力于寻求社会结构中的矛盾现象与生态环境的共振，以此获得一种阐释人性中且复杂的共性以及个体与集体，权力的关系的方法，她的作品常常被认为是反射性且诗性的。

Yin Yunya (1990, Sichun, China) is an artist, ecological researcher, and writer based in China. She graduated from the Beijing Film Academy and the University of the Arts London with a degree in photography. Yin 's research and practice are often based on the in-depth investigation of the sensibility of human's rational concept and materials. She uses materials which can be recycled, combining the materials' spirituality with the strong and complex human nature by metaphors. She is committed to seeking the resonance between the society structure and the ecological environment, so as to obtain a method to interpret the complex commonalities in human nature and the relationship between the individual and the collective, and power. Her works are often considered reflective and poetic. Yunya Yin has exhibited internationally, and widely participated in residency.

余友涵

YU YOUHAN

余友涵, 1943 年出生于上海, 并于上海生活和工作直至 2023 年离世。

1973 年毕业于北京中央工艺美术学院。余友涵被认为是中国当代重要和具有影响力的艺术家之一, 他的绘画实践可以追溯到 1970 年代, 而中国当代艺术普遍被认为开始于 1980 年代。作为中国当代抽象艺术的重要开创者之一, 余友涵结合了多重透视和对中国文化本体结构的研究, 融合了中国的视觉符号和西方艺术的表达方式。通过对各种视觉手法的持续探索, 他的绘画保持着普遍意义, 影响并感染了一代年轻艺术家。

Yu Youhan was born in 1943 in Shanghai, where he continues to live till his death in 2023. He graduated from the Central Academy of Art and Design, Beijing in 1973.

One of the most important and influential artists in China, Yu Youhan's artistic practice dates back to the 1970s, while the 1980s is widely considered the beginning of Chinese contemporary art. As a leading pioneer of Chinese abstract painting and political pop movement, Yu's oeuvre combines multiple perspectives, investigating the structure of cultural identity in China through various pictorial techniques. His paintings—ubiquitous yet intriguing—has had a major impact on the art scene, and inspired a younger generation of artists.

张文心

ZHANG WENXIN

张文心于1989年出生，现工作生活于杭州。她于2013年获得加州艺术学院纯艺术硕士学位。张文心将自己视为地形建构师，她的工作不是去再现风景和奇观，而是去模拟人类及非人心智之间的崎岖地貌。她使用图像、录像、装置及音景，制造以过程为导向的知觉旅途，引导观者潜入机械时间与魔法时间相互交织的深层领域。

Zhang Wenxin (b. 1989) is an artist now living and working in Hangzhou. She received her MFA from California College of the Arts (2013). She sees herself as a terrain builder. Her work is not to build landscapes and wonders but to simulate the intricate terrain between human and nonhuman minds. She uses images, films, installations, and soundscapes to bring forth perceptual journeys that guide the viewer to dive into the strata where mechanical time and magical time intertwine.

张 鼎

ZHANG DING

张鼎，1980 年生，生活工作于上海。他常使用雕塑、装置及影像等媒介进行创作，也常举办大规模的、积极邀请其他艺术家及观众参与的视觉 - 音乐现场项目。这些作品作为一个整体呈现，具有强烈的表演性、音乐性和戏剧性，探索与人类观念、集体意识、意志冲突、权力以及心理和身体操纵有关的概念。张鼎的展览和项目反映了社会和政治背景下发生的异化现象，并将具有对抗性和混乱性的场景搬上舞台。

部分个展包括：“观点”，香格纳 M50，上海 (2024)；“张鼎 & 金氏彻平：两个俱乐部”，昊美术馆，上海 2023；“张鼎：控制俱乐部”，复星艺术中心，上海 (2020)；“高速形式”，OCAT 上海 (2019)；“安全屋”，掩体、怀俄明计划和 KWM 艺术中心，北京 (2018)；“漩涡”，香格纳画廊，上海 (2017)；“风卷残云”，RAM，上海 (2016)；“龙争虎斗 3”，吉尔曼军营，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)；“黄金白银”，奥地利维也纳克林辛格画廊 (2013)。

Born in Zhangye in 1980, works and lives in Shanghai. His practice often consists in large scale projects including installations, sculptures, videos, paintings, frequently animated with live performances. These works presented as a whole, with a strong performative, musical, dramatical nature, explore notions related to human perceptions, collective consciousness, conflict of wills, power as well as psychological and physical manipulations. Zhang Ding's exhibitions and projects reflect on alienations taking place in a social and political context, and stage scenes with confrontational and chaotic natures.

Selected solo exhibitions include: “Observation Points”, ShanghART M50, Shanghai, 2024; “Zhang Ding & Teppei Kaneuji: Two Clubs, How Art Museum, 2023”; “Zhang Ding: CON TROL CLUB”, Fosun Foundation, Shanghai (2020); “High-Speed Forms”, OCAT Shanghai (2019); “Safe House”, the Bunker, Wyoming Project and the KWM art center, Beijing (2018); “VORTEX”, ShanghART, Shanghai (2017); “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, U.K. (2015); “Gold & Silver”, Galerie Krinzinger, Vienna, Austria (2013).

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