

# ARARIO GALLERY

**Booth 展位 NO. A115**

西岸  
WEST  
BUND

West Bund Art & Design  
西岸艺术设计博览会  
2018.10.07 – 2018.11.11

**Booth 展位 NO. W22**



ART021 Shanghai Contemporary Art Fair  
上海廿一当代艺术博览  
2018.10.07 – 2018.11.11

# Nalini MALANI 纳里尼·马拉尼

(b.1946, INDIA 印度)

NARARIO GALLERY Shanghai is pleased to introduce Nalini Malani (b.1946-), an internationally acclaimed female artist, for the November art season. Widely acknowledged for her masterful refinement of a woman's historical vision concerning the global tensions around piercing conflicts, Malani is regarded as one of the foremost contemporary artists from India. Her work will be exhibited at the upcoming Shanghai Biennale 2018. Also she was invited to participate in many grande International exhibitions, including Kassel Documenta in 2012, La Biennale di Venezia in 2007 and others. Malani is one of few female artists from Asia to hold a retrospective exhibition at Centre Pompidou, Paris in 2017 and also at Castello di Rivoli, Italy at present. As well as the first woman artist from Asia to get the honor of the Fukuoka Arts and Culture Prize in the field of contemporary art in 2013.

Brought up in India, a melting pot of diverse ethnic groups, languages and religions, Nalini Malani focuses on the trauma caused by endless conflicts between religions and ethnic groups. The history of constant disunion and chaos, which dispersed to racial and religious disputes even after they were liberated from long colonialism, has been the solid basis for her works. Her artistic language, categorized into race, class and gender, is represented as a visual final product mixing the wounds and suffering of India's history with her own personal stories. Their narratives, wherein past and present, true records and falsehoods, and history and myth are linked like a Mobius strip, are dismantled and restructured in various methods within an organic space where visual media, its creator, and its viewers join together. They are both inscribers and creators of history at the same time.

阿拉里奥画廊上海为迎合11月艺术季，将为大家介绍备受全球瞩目的女性艺术家纳里尼·马拉尼（b.1946-）。艺术家改变了女性对于全球面临的尖锐问题与对立所持有的历史眼光，因所获得的成就广为认可，被认为是印度第一位当代艺术家。纳里尼·马拉尼的作品将亮相于即将开幕的2018年上海双年展，艺术家还曾应邀参加2012年卡塞尔文献展，2007年威尼斯双年展等诸多国际展览；她是为数不多的亚洲女性艺术家，于2017年在巴黎蓬皮杜艺术中心举办回顾展，目前意大利利沃里城堡当代艺术博物馆的回顾展也正在进行中；同时还是第一位亚洲女性艺术家，于2013年获得当代艺术领域的福冈艺术文化奖。

纳里尼·马拉尼在印度这一多民族、多语言和多宗教的熔炉中成长，她所关注的是不同宗教、文化、种族相互冲突与碰撞所带来的创伤。印度历史充斥着分裂与混乱，散布在种族与宗教的纷争之中，即使从长期的殖民统治中解放之后，这些问题也仍然存在，并且始终是艺术家作品的基础。纳里尼的艺术语言分为种族、阶级和性别三类，以视觉生产的形式作为表现，包含饱经印度历史摧残后留下的创伤以及个人故事的痕迹。这些作品的叙述方式是将过去与现在、真实的记录与谬误、历史与神话相结合，如麦比乌斯带（Mobius strip）一样，在有限的空间里以各种各样的方式被分解再重构。在这一有限的空间里，视觉媒体、创作者以及观众共同参与，他们既是历史的记录者也是历史的创造者。





**Nalini MALANI** 纳里尼·马拉尼

Untitled I, II, III, 1970

Photogram

Ed. 2 of 10

**Exhibited in West Bund Art & Design**



**Nalini MALANI** 纳里尼·马拉尼

Untitled I, 1970

Photogram

96.5 x 80 cm without border; 112 x 95 cm with border





**Nalini MALANI** 纳里尼·马拉尼

Untitled II, 1970

Photogram

96.5 x 73.5 cm without border; 112 x 89 cm with border



**Nalini MALANI** 纳里尼·马拉尼

Untitled III, 1970

Photogram

96.5 x 80 cm without border; 112 x 95 cm with border

# Keiji UEMATSU 植松奎二

(B. 1947, JAPAN 日本)

Keiji UEMATSU's works are originated from his interest in relations between body and object, object and nature, and everything else. Keiji UEMATSU was born in 1947 in Japan, and moved to Germany in 1975. His work had been exhibited in many museums including the Moderna Museet Stockholm (1976), P.S.1, New York (1980), and Japanese Pavilion in Venice Biennale(1988). His works have also been shown in New York, London, Paris, Dusseldorf and collected in major museums in the world including Tate Modern, MoMA among others.

In the Keiji UEMATSU's photographs from 1972 to 1976 root from the 'act of seeing' matters. Dealing with the relationship between the idea of 'seeing' and 'acting' between humans and nature (or objects), photographs from this period are the most important works from the artist's entire oeuvre. The works begin with the corporeal experience of space through physical gesture, which is then documented through visual medium. These works demonstrate the artist's early interest in force, such as gravity, attraction and centrifugal force, as the artist's body becomes a horizontal structure that is pulled down by gravity (gravity affects standing figure on direction of y-axis), or a body that props up matter (wood) that is being pulled down by gravity.

UEMATSU's works since 2000s focus on the artist's research on how the invisible force acts upon man and matter from physical and mechanical perspective. For the last 40 years, UEMATSU obsessively has delved into invisible forces and cosmic orders such as gravity and universal gravitation. Such interest and fundamental contemplation on the human existence is demonstrated in the artist's overall oeuvre. Matters with mass, such as the earth, the sun and planets, bend space and form a gravitational field which makes matters pull at each other. Taking this as the fundamental order of all matters, UEMATSU creates his own micro cosmos in the exhibition space, demonstrating such force and order through his own works.

植松奎二的作品，根源于他对于身体和物体、物体和自然以及其他所有存在之间关系的探索。植松奎二1947年生于日本，于1975年移居德国。他曾在众多国际性美术馆展出作品，其中包括，瑞典斯德哥尔摩现代美术馆（1976）；纽约现代艺术博物馆P.S.1展馆（1980）；威尼斯双年展日本国家馆（1988）。他的作品曾在纽约、伦敦、巴黎、杜塞尔多夫展出，并被包括泰特现代艺术博物馆、纽约现代艺术博物馆在内的国际性知名美术馆收藏。

植松奎二在1972年到1976年间拍摄的摄影作品，根植于他对“看的行动”（“act of seeing”）问题的思考。他在这一时期创作的摄影作品，探索于人类和自然（或物体）之间“看”与“行动”的关系，是艺术家整个艺术生涯中最为重要的作品。这些作品从身体对空间环境的体验出发，从单纯的手势姿态过渡到由视觉媒介对这些动作的记录。作品展现了艺术家早期对“力”的关注，如重力、吸引力和离心力。在这些作品中，艺术家的身体时而呈水平结构，被重力向下拉引（重力作用于在y轴上站立的身体）；时而，身体作为支撑物，支持着被重力下拉的物体（木头）。

植松奎二自2000年以来创作的作品，围绕着艺术家从物理和机械工程的角度对隐形的力是如何作用于人和物体这一问题的研究而展开。在过去的四十年中，植松奎二近乎痴迷地探索着隐形之力和宇宙秩序——如重力和万有引力。这种对人类存在本质的疑问和凝视，在艺术家的整个创作生涯中皆有所体现。具有质量的物体，如地球、太阳和行星，使空间扭曲并创造出具有万有引力的场域，使物体间相互吸引拉扯。植松奎二将此作为所有物质运行的基本原则，在展览空间中创造出自己的微观宇宙，透过作品向我们呈现着他对于力与秩序的深刻冥思。





**Keiji Uematsu 植松奎二**

*Seeing I*, 2015 (1975)

Gelatin silver print

39 x 51 cm each, 3 sheets; Ed. 2 of 5

**Exhibited in West Bund Art & Design**



**Keiji Uematsu 植松奎二**

*Seeing III*, 2003 (1975)  
Gelatin silver print  
39 x 51 cm each, 4 sheets; Ed. 2 of 5

**Exhibited in West Bund Art & Design**

## Kohei NAWA

(b.1975, Japan)

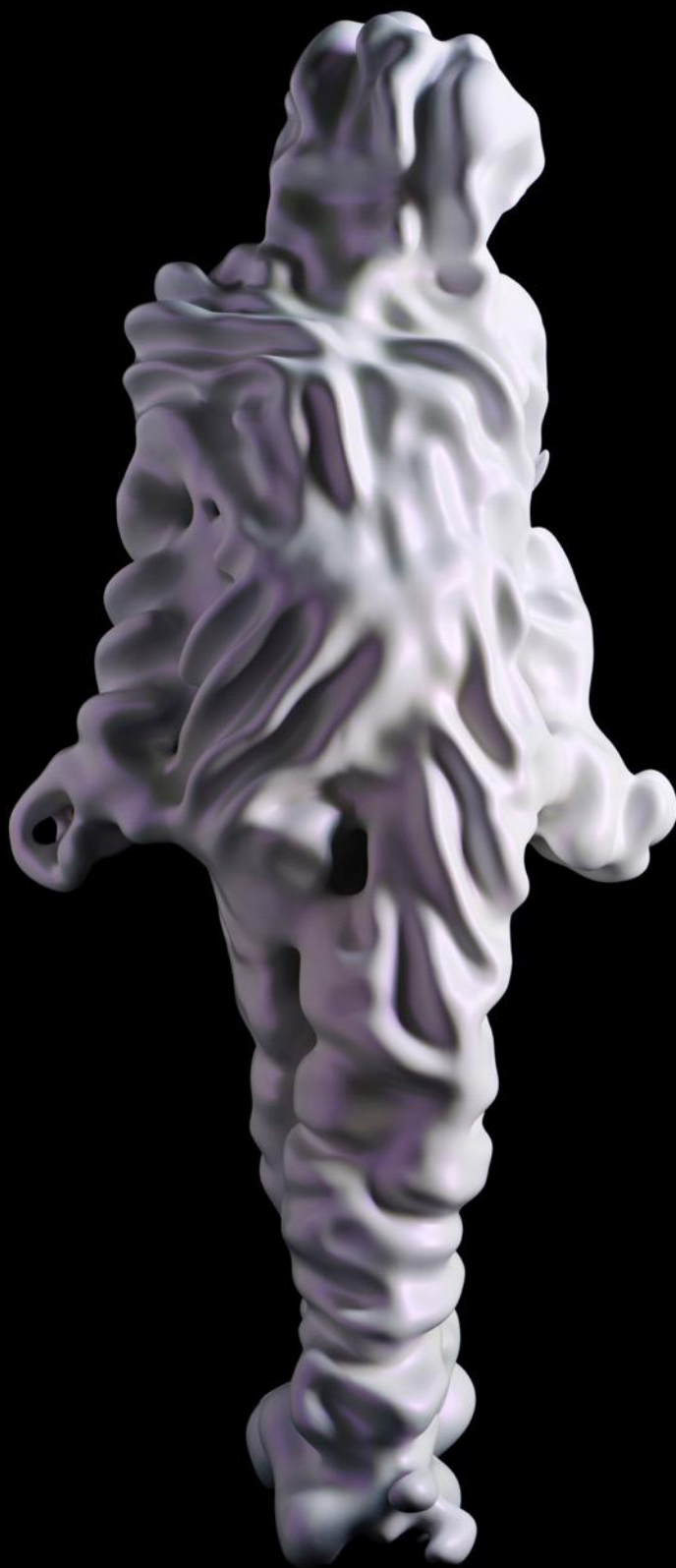
Kohei NAWA currently works as an Assistant Professor at Kyoto City University of Arts and is the founder and director of SANDWICH, a creative platform for art, design and architecture established in Kyoto in 2009. He has exhibited worldwide including Japan, Korea, Germany, Spain, and Italy's various distinguished art institutions. Recent exhibitions include *Throne*, Louvre Museum, Paris, France (2018); *VESSEL*, ARARIO GALLERY, Shanghai, China (2017-2018); *Movement*, ARARIO GALLERY, Shanghai (2015); *Kohei Nawa - SCULPTURE GARDEN*, Kirishima Open-Air Museum, Kagoshima, Japan (2013) and *Kohei Nawa - Synthesis*, Museum of Contemporary Art, Tokyo, Japan (2011). His works have been collected by The Museum of Contemporary Art Tokyo, Japan, Mori Art Museum, Metropolitan Museum of Art in New York, ARARIO Collection and many other prominent collections.

Internationally acclaimed artist, Kohei NAWA has continuously broken the boundaries of contemporary Japanese art and widened the view of how it has been conceived by the audience. Studied to become a sculptor, Nawa's attentiveness in exploring many possibilities of forms and lines as well as his use of various media allow limitless possibilities in his works.

名和晃平1975年出生于日本大阪。目前在京都市立艺术大学任职教授助理，也是SANDWICH，一个2009建立的艺术打设计、建筑创意艺术平台的创始人和负责人。他曾在世界各地展出，包括日本，韩国，德国，西班牙和意大利的各种著名艺术机构。最近的展览包括“Throne”，卢浮宫博物馆，巴黎，法国（2018）；“VESSEL”，阿拉里奥画廊，中国上海（2017-2018）；“Movement”，ARARIO GALLERY，上海（2015）；“Kohei Nawa - SCULPTURE GARDEN”日本鹿儿岛的Kirishima露天博物馆（2013）和“Kohei Nawa - Synthesis”日本东京的当代艺术博物馆（2011）。他的作品曾被日本东京当代艺术博物馆，Mori美术馆，纽约大都会艺术博物馆，阿拉里奥收藏等众多著名收藏机构收藏。

名和晃平作为一位备受国际赞誉的日本雕塑艺术家，不断打破着当代日本艺术的边界，拓展着公众对于当日本艺术的认知。名和晃平曾接受雕塑方面的教育和训练，他对于形式与线条的广泛探索，以及他对于不同材料媒介的使用，使他的作品具备了无限的可能性。





**Kohei Nawa** 名和晃平

*Trans-Yana (Stroke)*, 2012

Mixed media

Sculpture size: 196 x 66x 73 cm; Pedestal size:133 x 133 x 23 (h) cm

Exhibited in West Bund Art & Design



Kokei Nawa 名和晃平

*Bird (VESSEL)*  
2018

Bronze  
85.3 x 93.3 x 81.5 cm; Ed. 1 of 3







**Kohei Nawa** 名和晃平

***Direction #46***, 2012

Ink, Canvas, Wooden panel 布面墨水

250 x 200 cm x 6 (d) cm



Kokei Nawa 名和晃平

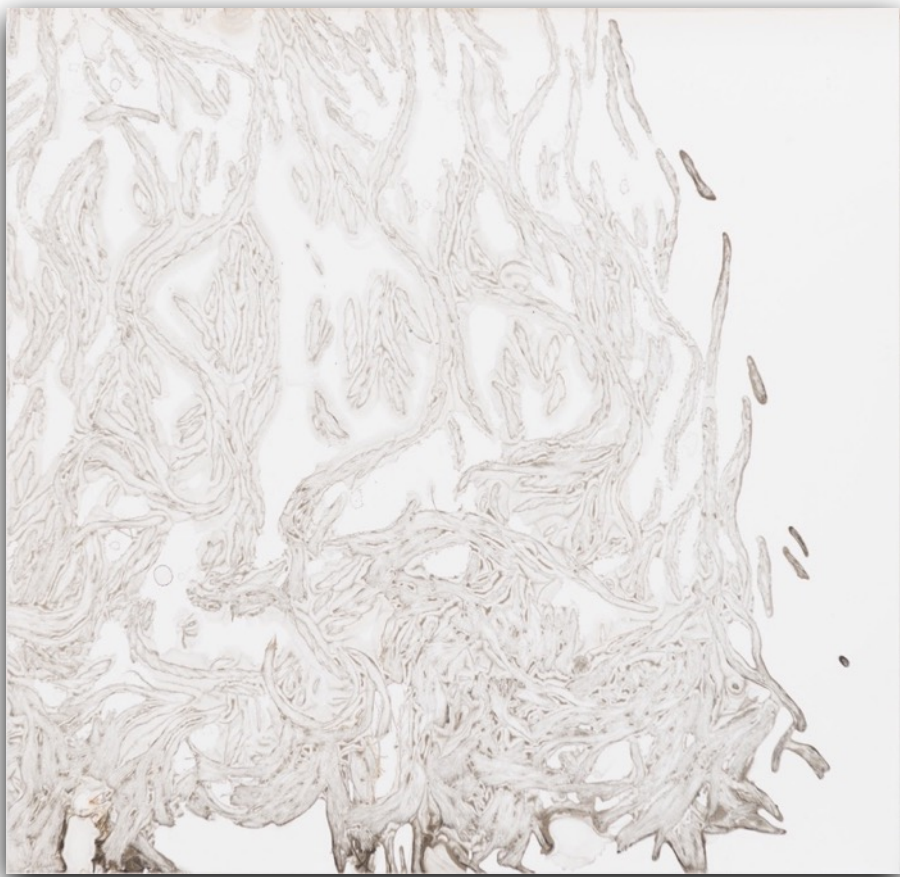
*Transfer #38*

2017

Paper, ink, acrylic box 纸, 水墨, 克力盒子

23.1 x 12.3 x 2 cm

Exhibited in ART021 Shanghai Contemporary Art Fair



Kokei Nawa 名和晃平

*Transfer #42*

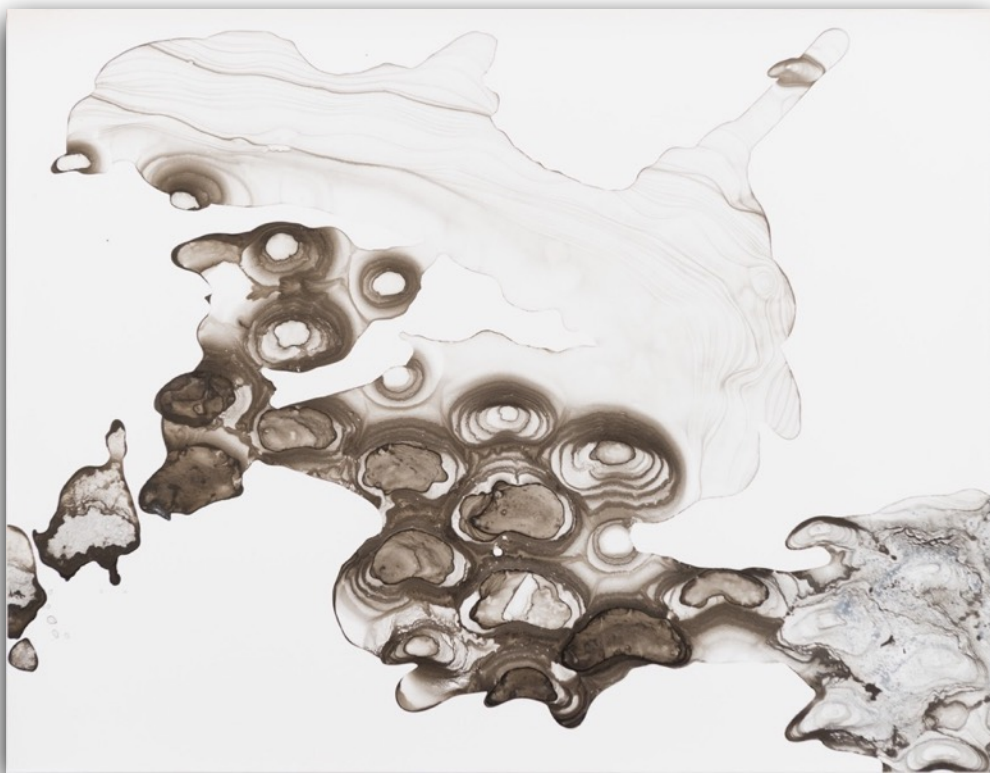
2017

Paper, ink, acrylic box 纸, 水墨, 克力盒子

23.2 x 23.9 x 2 cm

Exhibited in ART021 Shanghai Contemporary Art Fair





**Kokei Nawa 名和晃平**

***Transfer #33***

2017

Paper, ink, acrylic box 纸，水墨，克力盒子  
28.2 x 36.5 x 2 cm

**Exhibited in ART021 Shanghai Contemporary Art Fair**



Kokei Nawa 名和晃平

*Transfer #34*

2017

Acrylic on paper 纸上丙烯

29 x 14 x 2 cm

Exhibited in ART021 Shanghai Contemporary Art Fair

## Asami Kiyokawa 清川麻美

B. 1979, JAPAN 日本

Asami Kiyokawa Held her first solo exhibition in 2001 and since 2003 has started to create art works using the embroidery technique. In 2011 became the youngest artist to hold a solo exhibition at Mito Art Tower. The following year held the “Bijo Saishu” (Female Beauty Collection) exhibition at Tokyo Omotesando Hills and numerous other exhibitions with a record number of visitors.

Her representative works include “Bijo Saishu” and “Complex” series. Collaborated with Shuntaro Tanigawa on the “Is there God or not?” picture book, which also became a representative at the Japanese Board on Books for Young People Congress held every two years. Her numerous awards include the ‘Best Debut Award’, the ‘VOCA’ exhibition prize, ‘VOGUE JAPAN Women of the Year’, ‘ASIAGRAPH Creator’s (Tsumugi) Award’. Works both as an artists and art director for various advertisements.

清川麻美 (清川あさみ, Asami Kiyokawa)于2001年举办了她的第一次个展，并于2003年开始在创作中融入刺绣工艺。在2011年，她成为了在水户艺术馆举办个展的最年轻的艺术家的。次年，她开始在东京表参道和其他一些地区的展览中展出“清川麻美 | 美女采集”系列作品，并创下观赏人次纪录。

清川麻美的代表作品包括“美女采集”和“Complex”系列作品。她与艺术家谷川俊太郎合作的绘本“是不是有神？（かみさまはいるいない？）”，经由日本国际儿童图书会理事推选，代表日本参加两年一届的国际儿童书籍大会。清川麻美的获奖经历也颇为丰富，其中包括日本2004年最佳新人奖，2010年日本当代艺术视觉奖（VOCA）的展览奖，2012年VOGUE JAPAN年度代表女性，2013年ASIAGRAPH纺织类创作者奖等奖项。除了艺术创作外，清川麻美也以艺术家和视觉总监的身份活跃于广告制作领域。





Asami Kiyokawa 清川麻美, TOKYO MONSTER: WHATEVER 东京怪物：无所谓, 2014, Photograph, embroidery tread, beads, FRP frame, 84 x 63 x 4.6 cm  
Exhibited in ART021 Shanghai Contemporary Art Fair





Asami Kiyokawa 清川麻美, TOKYO MONSTER: Free Mind 东京怪物：心灵自由, 2014, Photograph, embroidery treed, beads, FRP frame, 84 x 63 x 4.6 cm  
Exhibited in ART021 Shanghai Contemporary Art Fair



ARARIO GALLERY



Asami Kiyokawa 清川麻美 TOKYO MONSTER: I can't be alone 东京怪物：无法独自一人, 2014, Photograph, embroidery tread, beads, FRP frame, 84 x 63 x 4.6 cm  
Exhibited in ART021 Shanghai Contemporary Art Fair



ARARIO GALLERY



Asami Kiyokawa 清川麻美, TOKYO MONSTER: Happiness depends upon ourselves 东京怪物：幸福取决于我们自己,  
2014, Photograph, embroidery tread, beads, FRP frame, 84 x 63 x 4.6 cm  
Exhibited in ART021 Shanghai Contemporary Art Fair



## Leslie De Chavez 莱斯利·德·察瓦兹

(B.1978, PHILIPPINES 菲律宾)

Leslie DE CHAVEZ's practice has involved the creation of diverse art forms that scrutinize various issues in the Philippines society such as history, colonialism, religion, imperialism, miseducation, power struggle, contemporary culture, politics and social values. Recognized for his distinguished talent and sensibility in painting, the artist casts a bitter metaphor on the society he lives in, suggesting a response to reality through reconstructing the icons and symbols of the times. Leslie DE CHAVEZ's value system about society and art is firm and clear. He invites introspection on reality through works that reflect hard work and passion, and stand apart in the world of contemporary art that overflows with visually appealing work without conceptual content.

Leslie DE CHAVEZ was born in 1978 in the Philippines and is a director of the artist-run initiative Project Space Pilipinas, in Lucban, Quezon. He has held several solo exhibitions internationally including *Stirring the Ashes*, Ateneo Art Gallery, Manila Philippines, 2016; *The Sleep of Reason*, ARARIO GALLERY, Seoul, Korea, 2016; *Under the Influence*, Project Space Pilipinas, Lucban, Quezon, Philippines, 2015; *Unfolding Encounters*, Cornerstone Gallery, Liverpool Hope University, Liverpool, UK, 2015; *Nameless Presence*, Silverlens Gallery, Gillmans Singapore, Singapore, 2013. Leslie de Chavez has held several solo exhibitions internationally. His solo exhibitions include *The Sleep of Reason*, ARARIO GALLERY, Seoul, Korea, 2016; *Unfolding Encounters*, Cornerstone Gallery, Liverpool Hope University, Liverpool, UK, 2015; *Nameless Presence*, Silverlens Gallery, Gillmans Singapore, Singapore, 2013.

莱斯利·德·察瓦兹的艺术实践涉及多元化的艺术形式，审视了存在于菲律宾社会中的各种问题，如历史、殖民主义、宗教、帝国主义、教育规范、权力争夺、当代文化、政治和社会价值等方面的议题。莱斯利以其杰出的才华和敏锐的绘画能力而受到认可，对他所居住的社会投下苦涩的隐喻，建议通过对叙事，问题，图标和时代符号的重建和再创造来应对。莱斯利·德·察瓦兹关于社会和艺术的价值体系是坚定而清晰的。他的作品不仅可以体现出他非凡的技法和对创作的激情，同时也引出对现实的反思，在充斥着大量形式大于概念的作品的世界中，脱颖而出。

莱斯利·德·察瓦兹1978年出生于菲律宾，是菲律宾奎松市卢克班艺术家项目空间的主任。他曾在国际举办过多次个展，包括2016年在马尼拉Ateneo Art Gallery举办的“*Stirring the Ashes*”；“*The Sleep of Reason*”，阿拉里奥画廊，韩国首尔，2016；“*Under the Influence*”，菲律宾项目空间，奎松市卢克班，2015；“*Unfolding Encounters*”，Cornerstone Gallery，英国利物浦希望大学，2015；“*Nameless Presence*”，Silverlens Gallery，Gillmans Singapore，新加坡，2013。莱斯利·德·查维斯的作品曾于国内外多家重要机构展出，近期个展包括《洞穴之喻》，阿拉里奥画廊，中国上海，2018；《重拨封尘》，雅典耀艺术画廊，菲律宾奎松市，2017；《理性沉睡》，阿拉里奥画廊，韩国首尔，2016；《展开的相遇》，Cornerstone Gallery，英国利物浦希望大学，2015；《无名的在场》，Silverlens Gallery，新加坡，2013。



Leslie De Chavez 莱斯利·德·察瓦兹

*When Action Speaks Louder than Words* 当行动胜于雄辩

2018

Oil, gold leaf, decal, on canvas

145 x 120 cm

Exhibited in ART021 Shanghai Contemporary Art Fair





Leslie De Chavez 莱斯利·德·察瓦兹

*State of the Nation II*

2018

Oil, gold leaf, decal, on canvas

170 x 200.5 cm

Exhibited in ART021 Shanghai Contemporary Art Fair

## CHEN Yufan 陈彧凡

(B. 1973, CHINA 中国)

As a Chinese artist born in the 1970s, Chen Yufan further emphasizes the notion of memory, history and time as well as an unbowed attitude towards realpolitik and collective consciousness. Chen Yufan's work bears the outward expressions of contemporary art while his concepts are deeply rooted within the rich soil of Chinese culture. Through the interweaving of these two forces, the artist's intimate memories and culture drift between abstract and concept, and his unique creative context is thereby established. Chen Yufan's works revolve around the optical structure and the force of intent, his unique artistic expression is grounded in both the assembling and scattering of objects and space. Through his 2D paintings composed of dots and lines, and spaces constructed by surfaces and objects, a trace for time is unleashed when these elements overlay upon one another. The dialogue between the artist and his mediums becomes a significant subject, resembling of an internal meditation; when seen in the perspective of contemporary art, it is a form of performance art rooted in the concepts.

Chen Yufan was born in 1973 in Putian, Fujian Province in China. He graduated from the College of Fine Arts at the Fujian Normal University in 1997 before graduating from the integrate art department at China's Academy of Art in 2007. He now lives and works in Shanghai. Chen's most important exhibitions in recent years including *All happens after sunset...*, MoCA Pavilion, Shanghai, China, 2017; *Blank Cheque*, Contemporary Fine Arts, Berlin, Germany, 2017; *Exotic Stranger*, Galerie Paris-Beijing, Paris, France, 2016; *Beyond the White, Beneath the Black-Chen Yufan Solo Exhibition*, Artemis, Shanghai, China, 2015; *The World III in the Third World*, Chulalongkorn University Art Center, Bangkok, Thailand, 2014; *Mulan River-Unsettled*, Galerie Queen Anne, Leipzig, Germany, 2013; *ON/OFF: China's Young Artists in Concept and Practice*, Ullens Center for Contemporary Art, Beijing, China, 2013; *FUCKOFF 2*, Groningen Museum, Holland, 2013; *The Folding Time-Chen Yufan's New Works*, Aye Gallery, Beijing, China, 2012; *Ctrl+N--Non-Linear Practice*, Gwangju Biennale Special Exhibition, Gwangju Museum of Art, Gwangju, Korea, 2012

作为生于1970年代的中国艺术家，陈彧凡的创作实践聚焦于记忆、历史、时间等命题，他以毫不妥协的坚定态度对现实政治（realpolitik）与集体意识展开深刻的思考。陈彧凡的作品具有当代艺术的表现形式，而内在理念则根植于具有深厚底蕴的中国文化土壤。在这两股力量的相互交织中，艺术家的个人记忆与文化在抽象与观念间游走，这也形成了他独特的个人创作语境。陈彧凡的作品以视觉结构和内在观念作为核心，物体和空间的聚散离合成为他创作表达的基础。在由点和线构成的平面绘画打以及由表面和物件构建出的空间中，时间在这些元素的层层叠加中逐渐显现出痕迹。艺术家与他创作媒介之间的“对话”，构成了作品的重要主题，这种对媒介的深刻凝视，犹如一种内部的精神冥想；当我们从当代艺术的维度观察这些作品，会发觉它们已然成为了一种由观念出发的行为艺术。

陈彧凡，1973年出生于中国福建莆田，1997年毕业于福建师范大学艺术学院，2007年毕业于中国美术学院综合艺术系研究生班，目前生活、工作于上海。陈彧凡近年来参加的重要展出包括“在日落后发生...”，上海当代艺术博物馆，中国上海，2017；“Blank Cheque, Contemporary Fine Arts”，德国柏林，2017；“Exotic stranger, Galerie Paris-Beijing”，法国巴黎，2016；“白色之上，黑色之下——陈彧凡个展”，安信信托·至美空间，中国上海，2015；“第三世界的世界III”，曼谷朱拉隆功大学艺术中心，泰国曼谷，2014；“ON/OFF：中国青年艺术家的观念与实践”，尤伦斯当代艺术中心，中国北京，2013；“不合作方式2”，格罗宁根美术馆，荷兰格罗宁根，2013；“褶曲的时间——2012陈彧凡新作展”，AYE画廊，中国北京，2012；“Ctrl+N——非线性实践”，韩国光州双年展特展，光州市立美术馆，韩国光州，2012。





**CHEN Yufan 陈虢凡**

把它抛向空中一聚, 2018

木板上综合技法 (花梨、黑檀、血檀、白蜡)

180 x 139 cm

Exhibited in West Bund Art & Design





CHEN Yufan 陈虢凡

*Grid of the brotherhood 江湖1*, 2018

原木上综合技法（花梨木、鸡翅木、血檀、黑檀、黑胡桃、老榆木、白蜡）

181 x 139 cm

## CHEN Yujun 陈彧君

(b.1976, China 中国)

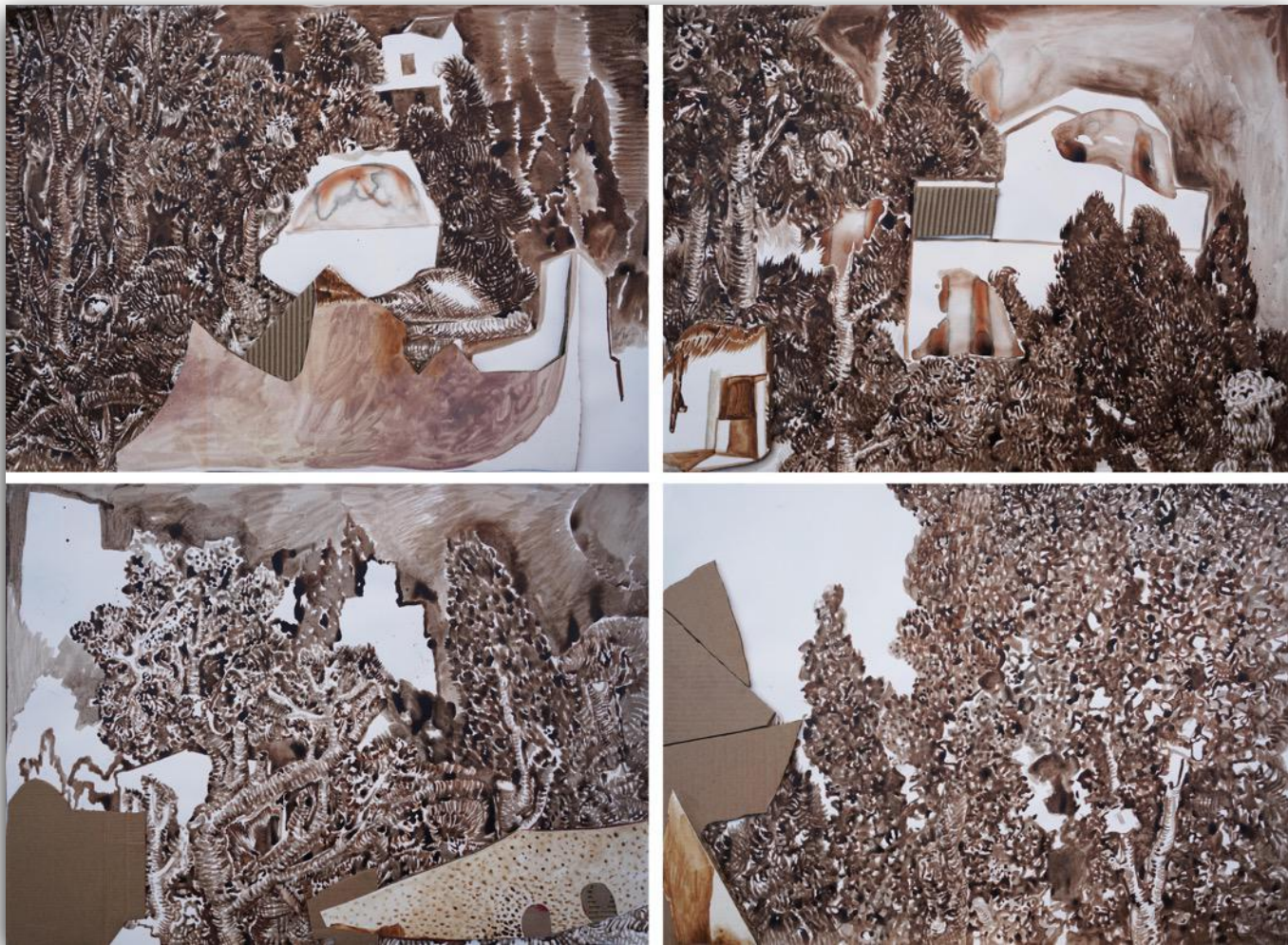
As one of distinctive Chinese contemporary artists, Chen Yujun's works can be explained as experimental, transformative based on his critical observation on regular daily existence. Chen has always been interested in the issue regarding identity shift of individuals. His memories of his father's generations, who have immigrated to Nanyang, resonate with his contemporaries' experience of geographical migration and moving away from their homeland. Chen's works share visual and sociological narratives which the artist seeks to characterize and examine through specific individuals, shifting identities and internal diaspora and its effect on the entire contemporary culture and nation as a whole. Furthermore, Chen's works attempt to interpret self-consciousness of people in the ever-changing environment and culture.

Chen Yujun was born in 1976 in south of Fujian Province along the Taiwan Strait in China. He graduated from department of comprehensive art in China Academy of Art, Hangzhou, China in 1999, and currently lives and works in Shanghai. He dedicated to investigate the conflicts between the internal identity and external influences, seeks to criticize the fragmented and shifting identities of individuals, regions and countries throughout contemporary Asia as a result of globalization and its increasing standpoint of culture. Chen Yujun's works have been shown in numbers of major international art institutions, including *The River Never Remembers*, The House Cannot Forget, Arario Gallery Shanghai / BANK, Shanghai, 2017; *Dissensus Agitation - The Painting to Language*, Today Art Museum, Beijing, 2016; *The Exhibition of Annual of Contemporary Art of China 2014*, Beijing Minsheng Art Museum, Beijing, China, 2015; *Within Sight--Chinese New Painting at Post Financial Crisis Era*, Foundation Taylor, Paris, France, 2015; *Another Place*, Space@All, Los Angeles, USA, 2015; *Dynamics of Sources*, Chen Yujun+Raphael Denis, Irenelaub Gallery, Brussels, Belgium, 2015; *Destination*, Lempertz Art Center, Berlin, Germany, 2015; *Broken Stand - the New Painting to Order*, Long Museum, Shanghai, China, 2014; *FUCK OFF 2*, The Groninger Museum, Groningen, The Netherlands, 2013; *Mulanxi River - Unsettled*, Zhong Gallery, Berlin, Germany, 2012. Chen's works also have been collected by Brooklyn Museum, USA; White Rabbit Contemporary Chinese Art Collection, Australia; M+ Museum, Hong Kong; DSL Collection, France; YUZ Foundation, China; Long Museum, China; He Xiangning Art Museum, China; ARARIO Museum, Korea and more.

作为最具个人特色的中国当代艺术家之一，陈彧君的作品以对日常生活和存在的批判性观察作为出发点，散发出实验性和革新性的独特气质。陈彧君始终关注于由个人身份的转变所引发的具体问题。透过艺术实践，他将父辈移居南阳的家族记忆，与他同辈人在地理上的迁移和离乡的经历相互交织。陈彧君的作品，透过对特定个体的描绘和审视，传达出具有社会学意义的视觉叙事，展现了个体的身份转变和内部转化，以及它们对整个国家和当代文化在整体上带来的影响。此外，陈彧君的作品也试图对人们在面对周围环境和文化的持续转变时的自我意识作出深刻的阐释。

陈彧君，1976年生于中国福建莆田。1999年毕业于中国美术学院综合艺术系，目前工作、生活于上海。他持续关注于个人身份与外部环境之间的矛盾与碰撞，对当下亚洲在全球化和其持续扩张的文化观点的影响下，碎片化的个人、地区与国家身份作出批判性的深刻思考。陈彧君的作品曾于国内外多家重要艺术机构展出，包括“歧感激流——通向语言的绘画”，今日美术馆，中国北京，2016；“中国当代艺术年鉴展2014”，北京民生美术馆，中国北京，2015；“目光所及——后金融危机时代的中国新绘画”，泰勒基金会，法国巴黎，2015；“另一个地方”，Space@All，美国洛杉矶，2015；“源动力，陈彧君 + Raphael Denis”，Irenelaub画廊，比利时布鲁塞尔，2015；“Destination当代中国艺术展”，柏林Lempertz艺术中心，德国柏林，2015；“破·立：新绘画之秩序”，龙美术馆，中国上海，2014；“不合作方式2”，格罗宁根美术馆，荷兰格罗宁根，2013；“木兰溪——不居”，中画廊，德国柏林。陈彧君的作品获收藏于美国纽约布鲁克林博物馆、澳洲白兔中国当代艺术收藏、中国香港M+美术馆、法国DSL收藏、中国上海余德耀美术馆、中国深圳何香凝美术馆、韩国阿拉里奥美术馆等。





CHEN Yujun 陈彥君

被延续的情景NO.180912, 2018

水彩纸、丙烯、瓦楞纸,胡桃木、玻璃  
50.45x74.5x6cm (4 pcs)

Exhibited in West Bund Art & Design



## CHEN Qiang 陈墙

(b.1960, China 中国)

Chen Qiang has been developing his own abstract art world where exists the internal conflicts originating from the fast social changes in China for last 30 years. The state of conflicts and struggling that the artist has long been facing, but at the same time, the artist believes the ways of our life, are revealed in his works with different ways: mixture between the western and eastern art creation process, adjusting Chinese paper and ink with western linen canvas and oil, and layering the different mind frame of reason and emotion. As his new works in this year, these mixed media paintings are the combination of traditional eastern ink on rice paper and western oil on canvas. The idea of doing so endows the painting not only one cultural connotation. More importantly, it is about unifying opposites. Not just Eastern and Western, but unifying a methodical way of working with a more random way, unifying drawing with color, reason with emotion, grid with scribble. Artist holds different possibilities in a balance skill. Starting from a grid of dots on a rice paper, the artist fills in ink circles over each dot. After fixing the paper sheet onto a canvas, ink circles finally are covered by oil paint. By drawing or scribbling through the still damp paint circles, the painting is no longer seems calm but agitated, the surface is not canvas but rice paper, the blacks and greys more likely ink than oil paint.

Born 1960 in Hunan province, China, Chen Qiang currently lives and works in Shanghai. Chen Qiang's works have been shown in both China and abroad. His recent solo exhibitions includes *AFTERGLOW - OPERE ASTRATTE DI CHEN QIANG*, Pasquee, Massagno, Switzerland, 2017; *Intersection - Chen Qiang (1990&2015)*, Yibo Gallery, Shanghai, China, 2015; *Chen Qiang*, Galerie Frank Schlag & Cie Gallery, Essen, Germany, 2013; *The Visual Will — Chen Qiang*, Sanjyo Gion Gallery, Kyoto Japan, 2013; He also participated in important group exhibitions including *CHINA TODAY*, Edsvik Konsthall, Stockholm, Sweden, 2017; *DEGREE ZERO OF ART: the Rational Expression of Abstract Art*, Hive Center for Contemporary Art, Beijing, China, 2017; *China Line - Contemporary Research Exhibition*, Epoch Art Museum, Wenzhou, China, 2016; *Calligraphic Time and Space: Abstract Art in China*, Power Station of Art, Shanghai, China, 2015; *ABSTRACT PAINTING FROM CHINA*, Hurrle Museum for Contemporary Art, Durbach, Germany, 2014. Chen's works have been collected by The National Art Museum of China, Shanghai Art Museum, Yuz Museum, HOW Art Museum, Foundation Insel Hombroich and China Brands Group. His works are also collected by private collectors among China, America, Canada, Germany, Switzerland, Italy, France, Japan, Indonesia, etc.

陈墙一直致力于构建属于自己的抽象艺术世界，其中亦深刻反映了过去30年中国社会急剧变化而产生的矛盾与冲突。长期以来，艺术家对直面内心矛盾与挣扎的直面，对生活本质的透彻领悟，都在他的作品中以不同的方式展现出来：东西方艺术创作过程的混合，中国传统宣纸和油墨与西方亚麻帆布和涂料的运用，理性与情感的铺叠等等。陈墙的新作是东方宣纸、墨与西方画布、油性颜料的综合物。既是对东西方材质的合并，同时也并未特别倾向于某一方文化。更重要的是，他的作品体现了一种对立统一：不仅是对东西方的统一，也是对计划和随机的工作方法的统一，对素描和颜色的统一，以及对理智和情绪、网格和涂鸦的统一……陈墙的创作精湛的平衡了不同的可能性。

陈墙，1960年生于中国湖南。目前工作、生活于上海。他的作品曾于国内外多家重要机构展出。近期个展包括“余光 - 陈墙抽象作品展”，帕斯库艺术空间，玛萨裨，瑞士，2017；“交叉 - 陈墙（1990与2015）”，艺博画廊，上海，2015；“陈墙”，Galerie Frank Schlag & Cie画廊，埃森，德国，2013；“视觉意志——陈墙”，三条祇園画廊，日本京都，2013。参与的国际群展包括“今天的中国”，艾德维克美术馆，斯德哥尔摩，瑞典，2017；“零度之维：抽象艺术的理性表达”，蜂巢当代艺术中心，北京，2017；“中国线 - 当代艺术研究”，年代美术馆，温州，2016；“时空书写：抽象艺术在中国”，上海当代艺术博物馆，上海，2015；“无形至上 - 来自中国的抽象绘画”，多巴赫胡乐尔当代艺术博物馆，多巴赫，德国，2014。他的作品收藏于中国美术馆、上海美术馆、余德耀美术馆、昊美术馆、德国 Insel Hombroich 艺术基金会、上海红坊集团。以及中国、美国、加拿大、德国、瑞士、意大利、法国、日本、印尼等地方的私人收藏。





**CHEN Qiang 陈墙**

***Work 18-19, 2018***

Pencil and oil on canvas  
180 x 120 cm

**Exhibited in West Bund Art & Design**









**CHEN Qiang 陈墙**

***Work 18-18, 2018***

Pencil and oil on canvas  
180 x 120 cm

**Exhibited in West Bund Art & Design**



## Gao Lei 高磊

B. 1980, CHINA 中国

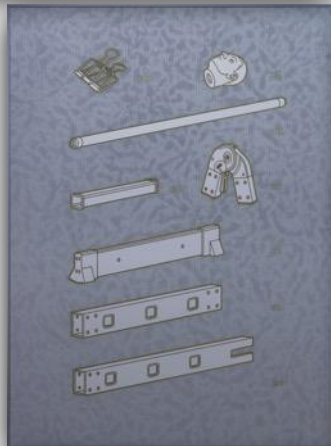
GAO Lei belongs to the Post-80s generation of artists in China, that has have been more exposed to the international society, global information and news, and diverse society rather than ideologies, and collective beliefs. The artist is interested in creating a new channel of communication and finding an eccentric mechanism of criticism across the boundaries of virtual world and reality through paintings, photography, installation and mixed media. He is adept at translating and converting daily objects into drawings and installations, presenting works conveying the gray area between order and chaos, with his stubborn yet humorous approach in viewing the world. The artist dissociates the portrayed subject or used object's original functional properties and meanings and inserts his own cryptic messages. Through non-personified approaches, he also explores how the system of power affects an individual's way of thinking and how regulations and restrictions of a society influence an individual

Gao Lei was born in 1980 in Changsha, China. He graduated from the Central Academy of Fine Arts, Beijing with a degree in Digital Media in 2006. The artist's works have shown in both China and internationally, including *The New Normal : Art and China* in 2017, Ullens Center for Contemporary Art, Beijing, China, 2017; *Works of Post 80's after 2008 from Long Museum Collection*, Long Museum, Shanghai, China, 2016; *ACROSS THE DIVIDE*, Rosenfeld Porcini Gallery, London, UK, 2016; *TURNING POINT—Contemporary Art in China Since 2000*, Minsheng Art Museum, Shanghai, China, 2016; *NEW VOICES— A DSL COLLECTION STORY*, Klein Sun Gallery, New York, USA, 2016; *WE—A Community of Chinese Contemporary Artists*, K11 Art Museum, Shanghai, China, 2016; *Editing the Spectacle: the Individual and Working Methods Post-Mediatization*, Hive Center for Contemporary Art, Beijing China, 2015; *AFTER UTOPIA: Revisiting The Ideal In Asian Contemporary Art*, Singapore Art Museum, Singapore, 2015; *Gao Lei Solo exhibition*, ARARIO GALLERY, Shanghai, China, 2014; *Windowsky*, MOCA Taipei, Taipei, 2014; *Criss-Cross: Artworks of Young Chinese Contemporary Artists from Long Collection*, Long Museum, Shanghai, China, 2014; *Carrier, Asia Code Zero*, SOMA Museum, Seoul, Korea, 2013, and *Projections*, ARARIO GALLERY, Seoul, Korea, 2012. His works are housed in museum collections, including CAFA Art Museum, China; Long Museum, China; Minsheng Art Museum, China; Tinguely Museum, Switzerland; The Valencian Institute of Modern Art, Spain; Singapore Art Museum, Singapore; ARARIO MUSEUM, Korea, and DSL Collection, France. Gao Lei currently lives and works in Shanghai, China.

高磊的作品涉及装置、摄影及绘画等媒材，通过对日常性物件的解构、置换与相融，使物体超越其本质的社会常规，并藉此意图建构一个游走于秩序与混沌间，封闭而暧昧、显著异化的场域。高磊的创作往往呈现出低色度、近乎极简的对称性结构，在其看似冷静但充满张力的画面中始终呈现出一种介于秩序与混乱、冷酷与诙谐之间的临界状态，时常使观者内心由生出幽默与残酷并存的矛盾情绪。撷取极为生活化的对象作为创作媒材，高磊借用日常产品的“标准化”为元素，以指涉井然有序的社会系统；藉由物体间相互连接、制约所产生的矛盾与落差隐喻个体与权力之间相互抗衡的关系，并试图阻碍系统惯常秩序的延续性。

高磊，1989年出生于中国长沙，2006年毕业于中央美术学院数字媒体系，目前工作、生活于上海。他的作品描绘了在社会的高速发展中变形、失衡和分裂的客体，对当代社会中普遍存在的惯性与不确定性作出了持续的批判。在这些截取于日常生活、脱离于主流趋向的作品中，高磊为观者提供了另一种视角，来再次审视和衡量这个世界中的固有界限。高磊的作品曾展出于国内外多个艺术机构，包括“例外状态：中国境况与艺术考察2017”，尤伦斯当代艺术中心，中国北京，2017；“80后-08后—龙美术馆藏青年艺术家作品展”，龙美术馆，中国上海，2016；“Across the Divide”，Rosenfeld Porcini画廊，英国伦敦，2016；“转向—2000年后的中国当代艺术”，上海民生美术馆，中国上海，2016；“新声音：一段DSL COLLECTION的冒险”，凯尚画廊，美国纽约，2016；“我们——一个关于中国当代艺术家的力量”，K11美术馆，中国上海，2016；“编辑景观—媒介化之后的个体与工作方式”，蜂巢当代艺术中心，中国北京，2015；“乌托邦之后—重访亚洲当代艺术之理想”，新加坡美术馆，新加坡，2015；“高磊个展”，阿拉里奥画廊，中国上海，2014；“Windowsky—高磊个展”，台北当代艺术馆，台湾，2014；“纵横阡陌—龙美术馆藏青年艺术家作品展”，龙美术馆，中国上海，2014；“载体”，空白空间，中国北京，2013；“Asia Code Zero”，SOMA 美术馆，韩国首尔，2013；“投射—高磊个展”，阿拉里奥画廊，韩国首尔，2012；“经纬—高磊个展”，空白空间，中国北京，2011；“Das Ich im Anderen”，麦卡托基金会，德国埃森，2011。

# ARARIO GALLERY



**Gao Lei 高磊**

***Homo Sacer* 神圣人**  
2018

**Installation:**

Aluminium ladder, daylight lamp, screenwindow, binder clip, resin, mannequin 铝梯, 日光灯, 纱窗网, 长尾夹, 透明树脂, 人体模型  
120 x 120 x 180cm

**Painting:**

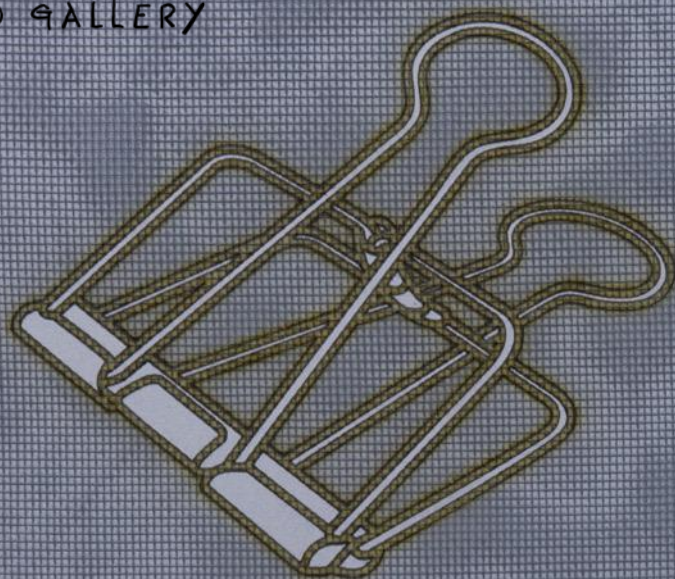
Aluminium plate, screen window, resin 铝板 纱窗网 透明树脂  
84 x 63 x 4.6 cm (7 pcs); Ed. of 3



**Exhibited in ART021 Shanghai Contemporary Art Fair**



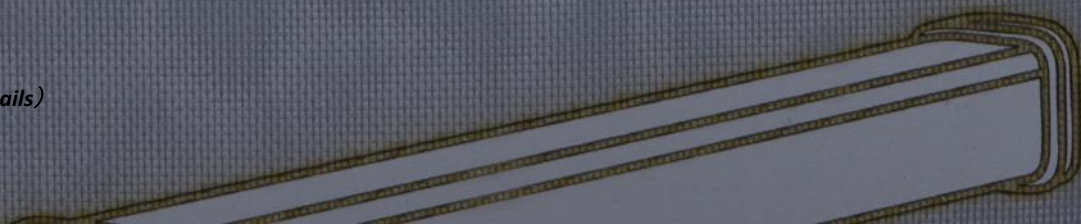
ARARIO GALLERY



x 24



*Homo Sacer (Details)*  
神圣人







*Homo Sacer (Details)*  
神圣人



ARARIO GALLERY

## HAN Jiaquan

(b.1972, China)

HAN Jiaquan was born in 1972 in Zhoushan, Zhejiang Province in China. He graduated from department of oil painting of the Central Academy of Fine Art, Beijing, China, in 1998. He currently works as a lecturer at DongHua University, Shanghai, China. Han is interested in presenting his works by maintaining each elements unique characteristic but at the same time keeping the aesthetic stance neutral, as the artist sees the neutralizing process as a course of synthesis and adjustment.

HAN Jiaquan's works involve figures, landscape, and scenery. In the scenes of real life, Han utilizes his unique artistic language and narrative. With intensive and eloquent painterly quality and brushstrokes, the artist conveys the subtle relationships of layers as well. HAN Jiaquan insists on the neutral position when expressing and invoking emotions. In his oeuvre, the scenes are marginalized in untypical, special, contradictory and uncommon personal narratives. This kind of unknown yet familiar space can easily awakened from our forgotten memories, and revisit the moment and the experience. By juxtaposing the natural and the retrained, the exposed and the hidden, the artist balances the conflicts, and attempts to dissolve the ambiguous depiction of emotions on the canvas.

HAN Jiaquan's works have been shown in several major institutions, including *Self Reset*, MAO Space, Shanghai, 2016; *WE*, K11 Museum, Shanghai, 2016; *Small is Beautiful*, Jewelvary Art & Boutique, Shanghai, 2015; *Bloom*, Bloom Art space, Shanghai, 2013; *Space*, M50 Art Space, Shanghai, 2013; *Jungle II - A Thriving Morphology*, Platform China Contemporary, Beijing; *At Sixs and Sevens*, Creative Space, M50, Shanghai; *Race to the Ground*, H Gallery, Bangkok, Thailand, 2007; *Mirroring Refined*, Nest Gallery, M50, Shanghai, 2006 and more.

韩家泉，1972年出生于中国浙江省舟山，1998年毕业于中国中央美术学院油画系，目前任教于东华大学。韩家泉在作品的呈现上，着力在保持每件作品独特个性的同时，在整体美学上保持中立统一。他将这种中和视为是创作中必要的综合和调整过程。

韩家泉的作品涉及人物、风景和景观。在对现实生活的描绘中，他发展出了独特的个人艺术语言与叙事。他的绘画作品有着强劲有力的笔触，以及能够传情达意的质感，艺术家赋予了这些画面层层叠加的微妙关系。作为艺术家，韩家泉执意以中立的姿态表达和抒发情感。纵观他的创作全貌，这些作品以非典型的、特殊的、矛盾而异乎寻常的个人叙事，将自身排斥于主流叙事之外。这些画面构建出的未知而熟悉的空间，唤醒着观者被遗忘的记忆，指引他们重新寻访各自内心深处隐秘的瞬间与经历。通过将自然与人为、裸露与隐藏相并置，艺术家平衡着这些冲突，试图使这些含糊不明的情绪在画布上得到消解。

韩家泉的作品曾于多家重要机构展出，包括“Self Reset”，MAO空间，中国上海，2016；“我们”，K11美术馆，中国上海，2016；“Small is Beautiful”，Jewelvary Art & Boutique，中国上海，2015；“Bloom”，Bloom Art Space，中国上海，2013；“空间”，M50艺术区，中国上海，2013；“Jungle II - A Thriving Morphology”，站台中国当代艺术，中国北京，2014，“乱七八糟”，M50创意园区，中国上海，2013；“Race to the Ground”，H画廊，泰国曼谷，2007；“Mirroring Refined”，M50巢画廊，中国上海，2006。



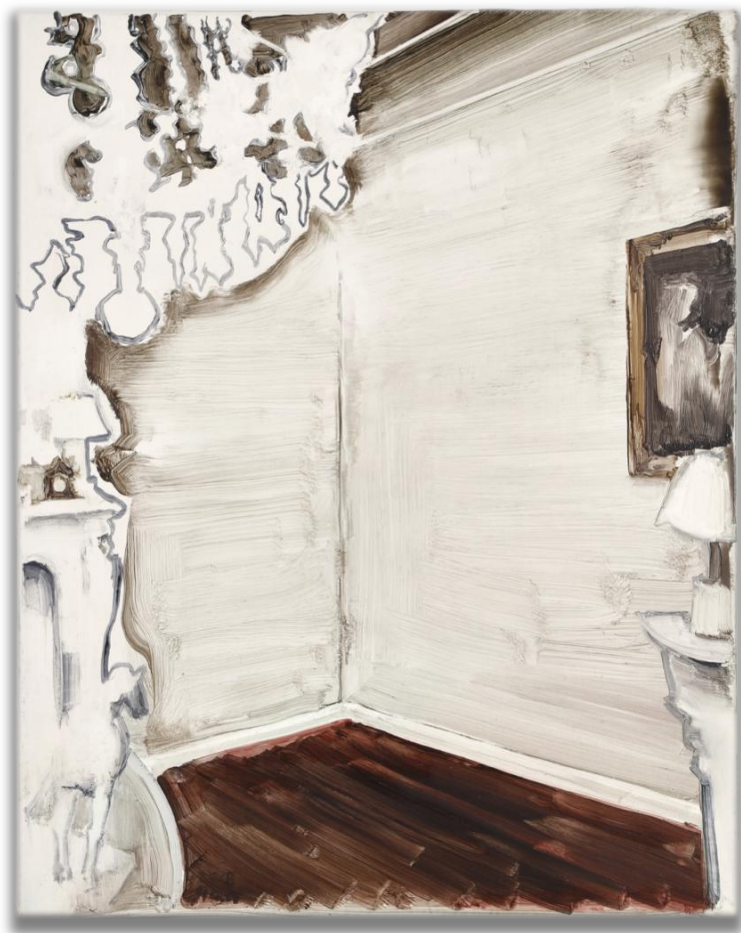


Han Jiaquan 韩家泉

*Entrance No.3* 入口 (三), 2018

Oil on Canvas 布面油画  
150 x 120 cm

Exhibited in ART021 Shanghai Contemporary Art Fair



Han Jiaquan 韩家泉

*Empty* 空缺, 2018

Oil on Canvas 布面油画  
50 x 40 cm

Exhibited in ART021 Shanghai Contemporary Art Fair





Han Jiaquan 韩家泉

*Arrangement* 排列, 2018

Oil on Canvas 布面油画  
50 x 40 cm

Exhibited in ART021 Shanghai Contemporary Art Fair



Han Jiaquan 韩家泉

*Fast food box* 快餐盒, 2018

Oil on Canvas 布面油画  
50 x 40 cm

Exhibited in ART021 Shanghai Contemporary Art Fair





Han Jiaquan 韩家泉

*Glass cover* 玻璃罩, 2018  
Oil on Canvas 布面油画  
50 x 40 cm

Exhibited in ART021 Shanghai Contemporary Art Fair

## LIANG Manqi

(b.1986, China)

Liang Manqi (b. Guangdong 1986) graduated from the Art Education Department of China Academy of Art in 2009 and obtained her Master of Fine Art degree from the Chinesisch-Deutsche Kunstakademie, a joint degree programme of the University of the Arts in Berlin and the China Academy of Art in Hangzhou in 2012. She currently lives and works in Shanghai. Adopting two-dimensional paintings as the primary clue, utilizing installations, site-specific paintings, and even the architectural structure of the space as her media, Liang Manqi is intended to connect, intervene, and complement the exhibition space with her works of art. The artist uses a playful visual language to break the boundary between the physical space and object, where the line, color, and form extend from the canvas into the real space. The seemingly logical visual symbols on canvas are balanced through the artist's abundant sensibility and emotional order. Liang Manqi takes the geometrical shape and color as a method to understand herself and her surroundings, as well as the passage to embrace the psychological uncertainty, contradiction, and conflict that are regarded as the new undertakings of her art practice.

She has held solo exhibitions and participated in group shows. Her previous projects and exhibitions include: Space in Mind: Animamix Biennale 2015-2016 at Museum of Contemporary Art (Shanghai 2016); WE: A Community of Chinese Contemporary Artists at K11 Museum (Shanghai 2016); Colometry at Arario Gallery (Seoul 2015); and Several Objective Relations at ARARIO MUSEUM Dongmun Motel (Jeju, Korea 2014).

梁曼琪 1986 年出生于中国广东。2009 年毕业于中国美术学院公共艺术学院美术教育系，2012 年毕业于中国美术学院中德艺术研究生院(CDK)绘画系，获取美术硕士学位，现于上海生活和工作。梁曼琪以平面绘画为主线，并通过空间装置、空间绘画，甚至利用空间的自身结构为媒介，与展览场域产生相互的关联、干涉与补足。艺术家以游戏般轻松的视觉语言打破现实的物界关系，颜色、线条、形状由画面空间拓展到现实空间。看似理性的图像符号，通过感性的情绪状态与心理秩序获取平衡；而借由有形的几何，阐述内心无形的不确定、矛盾与冲突，也成为了艺术家理解自身与环境的途径之一，亦是她作品中的全新变化。

梁曼琪的作品曾参加过国内外多次展出，过往项目及重要展览包括：“奇想阁：动漫美学双年展”上海当代艺术馆 Moca，上海(2016)；“WE | 我们：一个关于中国当代艺术家的力量”K11 美术馆，上海(2016)；“Colometry”Arario Gallery Seoul 阿拉里奥画廊首尔空间，韩国首尔(2015)；“Several Objective Relations”阿拉里奥东门旅店美术馆开幕群展，韩国济州岛(2014)。





Liang Manqi 梁曼琪

*Emociding 3* 情绪符号 3, 2018

Oil on Canvas 布面油画  
200 x 160 cm

Exhibited in ART021 Shanghai Contemporary Art Fair

ARARIO GALLERY



Emociding 3 情绪符号 3 (detail)



## ZHU Xiangmin 朱湘闽

B. 1989, CHINA 中国

As the youngest of the Post-80s generation, though Zhu Xiangmin has grown up under the influence of emerging media, materials and technology, he keeps his resolve in the artistic form of painting. The characteristic showed by painting is visually revealed as a trace, which is called the embodiment of the process and intensity of painting by Zhu Xiangmin. He believes that the happening of the behavior of painting has a time span, in which some other uncertain factors could constantly be involved, the initial intention and emotion may transfer, or superpose or be destroyed, also the pigment is thick, transparent and fluid. The combination of these factors would result in the conversion and blending of materials, makes them more characteristic and sensible.

Zhu Xiangmin, born in 1989 in Hunan, China, and achieved his degree of bachelor and master from the Oil Painting Department of China Academy of Art in 2012 and 2015. Currently working and living in Hangzhou. Selected solo exhibitions include "The body electric", Leo Gallery, Shanghai, China, 2018; "Hive-Becoming XXIII An Image, An Eidolon", Hive Center for Contemporary Art, Beijing, China, 2016; "Study the Phenomena of Nature-Ideal", Grand Space, Beijing, China, 2015. Selected group exhibitions include "Jet lagged", ARARIO GALLERY RYSE HOTEL, Seoul, Korea, 2018; "Ban Jie Men", HIMA ART SPACE, Shanghai, China, 2017; "Unbounded Yard", Mao Space, Shanghai, China, 2017; "Small is Beautiful", Leo Gallery, Shanghai, China, 2017; "Cross the Year", Renke Art Gallery, Hangzhou, China, 2015 etc.

作为80后艺术家中最年轻的一代，朱湘闽可说是在新兴媒体、新兴素材、高新科技的包围和冲击下成长的，然而他却对架上绘画这一艺术形式坚定不移。这种艺术形式所体现的绘画性，在视觉上显现为痕迹，朱湘闽称之为这是绘画形成的过程和力度的体现。他认为绘画行为的发生是具有时间跨度的，在这一过程中会有其它不确定因素不断介入，最初的意图和情感或迁移，或叠加，或被破坏，并且颜料是有厚度的、透明的、流动的。这些因素的综合会使材质的转换和混合更具特性和感受力。

朱湘闽，1989年出生于湖南，2012年及2015年于中国美术学院油画系获学士及硕士学位。目前工作、生活于杭州。近期个展包括，“带电的身体”，狮语画廊，中国上海，2018；“一个形象，一个幻象”，蜂巢当代艺术中心，中国北京，2016；“格物志”，圣点空间，中国北京，2015。主要联展包括“拟像与真实”，墨非墨艺术机构，中国青岛，2018；“时差不适症”，阿拉里奥画廊RYSE酒店，韩国首尔，2018；“半截门青年艺术家联展”，喜玛空间，中国上海，2017；“无界庭”，Mao Space，中国上海，2017；“小是美丽7”，狮语画廊，中国上海，2017；“过年——当代的延展”，人可艺术中心，中国杭州，2015。



Zhu Xiangmin 朱湘闽

*Exhale #2*, 呼#2

2014

Charcoal Pencil on paper 纸本木炭、彩铅

150 x 200 cm

Exhibited in ART021 Shanghai Contemporary Art Fair



ARARIO GALLERY



*Exhale #2 (Details)*  
呼#2



## JING Shijian 井士剑

(B. 1960, CHINA 中国)

Jing Shijian was born in Shenyang, China in 1960. Now he lives and works in Hangzhou, China and works as the professor and the Assistant Dean of painting art academy of Chinese Academy of Fine Arts. As a continuation of Jing Shijian's creating system, he has created a unique landscape and built up a different view of space and time. In this particular landscape, time is invariable, space can be overlaid, the reality and imaginary can exist simultaneously. Furthermore, the human and nature consist a drama that full of conflicts, while the tragedy and comedy of human nature is between the bantering and bantered, heading to the deepest feeling of alienated and lonely. The main focus of the exhibited works is painting which consist of landscapes and characters.

However, being different from the previous works, the landscapes and characters in Jing's new creation appear with a kind of tense and the inner conflict. The familiar scenes of landscapes and characters has been scenariozed with different kinds of narration that created different sense of feelings—sometimes solemn, sometimes dramatic, and sometimes timeliness. The supernatural visual images enter into the picture and add the absurd or inconsistent factors into the picture, which make the creation look like either metamorphosed element or the true nature of daily life. In the end, all of these combine together and construct a brand-new art world that belongs to Jing Shijian. In this new world of art, the artist selects snails and landscapes as important symbols. In the era of rapid development, expectation is accompanied by anxiety, uneasiness, and even a kind of arrogance that floods the entire world. The artist treats snails as a fairy tale that has been ignored or described, forming its own fairy tale issue. At the same time, it is also acting as a continuation of human life. In this era, the playful landscape becomes an important place in the greater scope of the world, offering unprecedented discovery. Between the bantering and the bantered, the nature of the universe witnesses all the human's landscape just like the snail constantly views all the vicissitudes of human being. It makes a mock of the claim that human boasts about the described landscape is becoming the cosmopolitan landscape. In the snail's universe and the playful landscape, the micro and the macro become the most fundamental elements. The plots and stories take place in the process of bantering and bantered. For this reason, we have begun our ultimate questioning through the meditation in the snail's universe.

井士剑，1960出生于中国辽宁省黑山县。现任中国美术学院教授、绘画艺术学院副院长，工作和居住于中国杭州。延续艺术家一贯的创作体系，此次展览的作品题材依然是由山水与人物构成的风景。但与前作有所不同的是，新作中山水与人物演变成某种紧张的、内在冲突的关系，似曾相识的风景被场景化了，蕴含着强烈的戏剧性，时而庄严，时而谐谑，一种超自然的视象进入到画面，平添了荒诞又虚实相生的因素，既像形而上的变形，又像日常生活的本真，建构出全新的属于井士剑的艺术世界。

在这个全新的艺术世界中，艺术家以蜗牛与风景作为这一阶段创作的重要符号。在快速发展的时代，期盼，伴随着一种焦虑，不安，甚至于一种狂躁，充斥着整个世界。艺术家将蜗牛视为一种被忽视或者被描述的童话故事，形成它自身的一种童话议题，这亦是人类终身延续的话题。在这个世界的景观中，戏谑的风景成为这个时代的一个重要的景观。人在这个自然的世界中戏谑与被戏谑中，风景在改造过程中，在被戏谑与戏谑中，宇宙的自然如同蜗牛的恒定观看到所有的人类的风景。它戏谑着人类自诩为描述的景观正成为世界的景观的诉求。在这蜗牛的宇宙与戏谑的风景中，微观与宏观成为两个最根本的要素，情节与故事发生在戏谑与被戏谑之中。我们正是在这种戏谑与被戏谑之中成为蜗牛的宇宙思考的发问。虽然井士剑着力表现一个戏谑的世界，实际却并不轻松，我们能够强烈地感受到，他画里面的人与风景、人与人始终有一种紧张感，错位，割裂，对峙，构成彼此的关系，概括起来说，这个戏谑的世界也是冲突的世界，而这批画作中，戏剧性也是井士剑非常突出的风格特征。井士剑把人与人、人与自然的内在冲突融合在他的风景里，风景也是戏剧，这是他别具一格的地方，同时，又是对当今这个时代和人性的诠释。这个世界就像一台戏，在恒定的时空里，不断上演戏谑与被戏谑的剧情，而结局却几乎是注定的，就是人在风景与自然中的疏离，孤立感与孤独感，这使得井士剑的戏谑有着深刻的哲学意味。





**Jing Shijian 井士剑**

*The playful landscape* 戏谑的风景, 2018

Oil on canvas  
200 x 250 cm

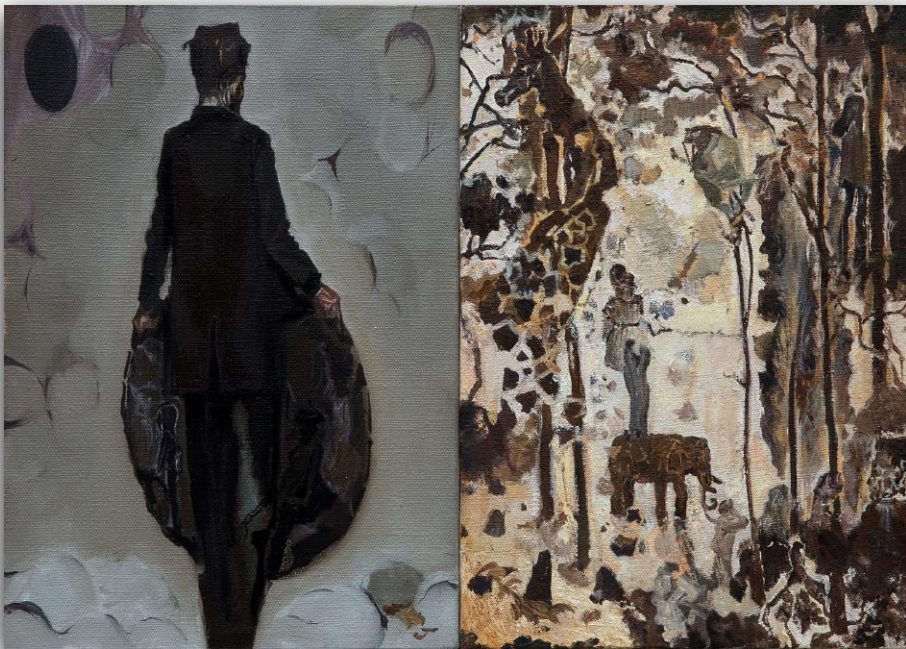
Exhibited in West Bund Art & Design



**Jing Shijian 井士剑**

三个镜像 *Three mirrors*, 2013  
Oil on canvas,  
60 x 80 cm





**Jing Shijian 井士剑**

*戏谑的蛋 Joking*, 2015-2016 ,  
Oil on canvas,  
40 x 60 cm

## TANG Hui 唐晖

(b.1968, China 中国)

Tang Hui is an experimental artist who has been insisting on traditional painting methods, also a revivalist(?) with strong future sense. He is good at re-positioning the tradition of grand narrative into the reality of contemporary society, which brings strong impact and collision being much attractive to the audiences. The art of Tang Hui shows an equality of sense of ontology, and also represents a recomposed cultural drama after being decomposed. His unique artistic style is full of popular elements, as well as his profound artistic expression. He has no limitation on choosing the medias and subjects, which include the huge mural painting and delicate ink painting, buddhism portrait and daily stuffs, the imagination of future life and the memory of old times. He always keeps broadening the boundaries of his life and spirit.

Tang Hui, born in an artist family in 1968 in Wuhan, China, graduated from the Mural Painting Department of China Central Academy of Fine Arts in 1991. Currently working and living in Beijing. Selected solo exhibitions include 2016 solo exhibition, Hongkun Museum of Fine Art, Beijing, China; 2009 solo exhibition, The Z-art Center, Shanghai, China; 2008 solo exhibition, Ethan Cohen Fine Arts, New York, USA; 1997 solo exhibition, ARCUS projects, Ibaraki, Japan. Selected Group Exhibitions include Nine-rectangle grid, Shanghai Mingyuan Contemporary Art Museum, Shanghai, China, 2016; Going on, Bonn Contemporary Art Museum, Bonn, Germany, 2015; Portrait of the Times, Power Station of Art, Shanghai, China, 2013; Shanghai Biennial-REHERASAL, Shanghai Art Museum, Shanghai, China, 2010 and many others. His works are collected by many major institutions worldwide including Art Museum of the Central Academy of Fine Arts, Beijing, China; The Kennedy Center, Washington DC, USA; National Art Museum of China, Beijing, China; Ibaraki-ken Government, Ibaraki, Japan; The University Museum and Art Gallery, The University of Hong Kong, Hong Kong, China and so on.

唐晖是一个坚守传统绘画方式的实验艺术家，也是一个带有强烈未来感的复古主义者，他善于将宏大叙述的传统重新放置到当代社会现实之中，所产生的猛烈冲击与碰撞产生了巨大的吸引力。唐晖的艺术首先具有一种本体论的平等意识，同时又体现出一种经过结构又再次重构的文化理想。他独特的艺术风格既充斥着流行的元素，也可以感受到其深刻的艺术观念表达。在媒介和主题的选择上，他不拘一格；从巨幅的壁画到精致的小水墨，从宗教神像到一草一木，从对未来的畅想到对过去的追忆，他都在不断开拓自己的生活边界与精神领地。

唐晖，1968年出生于中国武汉的艺术世家，1991年毕业于中央美术学院壁画系。目前工作、生活于北京。精选个展包括2016年个人作品展，鸿坤美术馆，中国北京；2009年个人作品展，张江当代艺术馆，中国上海；2008年个人作品展，伊森科恩画廊，美国纽约；1997年个人作品展，ARCUS计划，日本茨城等等；精选联展包括“九宫格”，上海明圆美术馆，中国上海，2016；“现在进行时”，波恩当代美术馆，德国波恩“时代肖像”，上海当代艺术博物馆，中国上海，2013；“上海双年展—巡回排演”，上海美术馆，中国上海，2010等等。他的作品收藏于中央美术学院美术馆（中国北京）、肯尼迪艺术中心（美国华盛顿）、中国美术馆（中国北京）、茨城县政府（日本茨城）、香港大学美术博物馆（中国香港）等国内外机构。





**TANG Hui 唐晖**

纪念碑系列 – 天使, 2017  
Acrylic on Canvas 布面丙烯  
70 x 60 cm

Exhibited in West Bund Art & Design

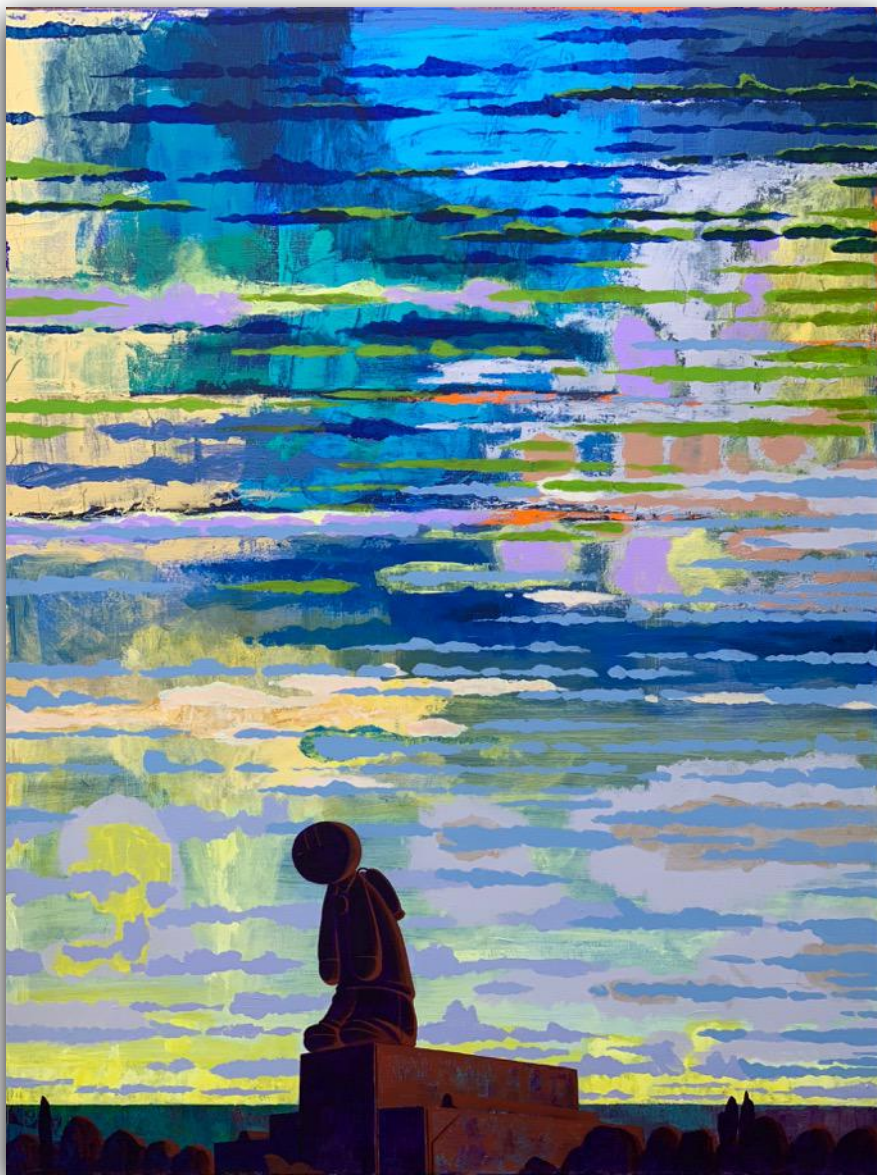


**TANG Hui 唐晖**

纪念碑系列 --瞭望, 2018  
Acrylic on Canvas 布面丙烯  
110 x 120 cm

**Exhibited in West Bund Art & Design**





**TANG Hui 唐晖**

纪念碑系列—崇高的玩具1, 2018

Acrylic on Canvas 布面丙烯

140 x 100 cm

Exhibited in West Bund Art & Design



**TANG Hui 唐晖**

硅谷纪念碑, 2017  
Acrylic on Canvas 布面丙烯  
70 x 60 cm

**Exhibited in West Bund Art & Design**



## LEE Yong Deok

(B.1959, KOREA)

In seeking new direction for figurative art to take in its task to face reality, sculptor LEE, Yong Deok (B.1959) came to build up a reputation as the father of 'inverted sculpture,' a unique visual experience created by carving deep into the surface, invoking a differentiated aesthetic of constant change in accordance to the viewer's movement. In his work, he manifests the coexistence of mutually exclusive elements, visualizing his perception of boundaries across yin and yang, convex and concave, presence and absence, and capturing the human moment of absolute solitude in a momentary identity found within everyday life's accidental meetings. His inverted sculptures, despite being engraved, appear to have convex contours when viewed from afar, creating an optical illusion of simultaneous depth and dimension, a resultant duality. Yet LEE is not limited by his title as their creator, extending his artistic reach to a variety of media and mode. Though the fossil figures of his inverted sculptures echo an immobilized moment of existence, LEE continues to venture into new territory with mobile sculptures powered by motor or electromagnet, as well as video and installation. These works embrace liminality, their continuous movement gesturing toward a new perspective on existence itself, one that in turn questions division and binaries. Over the years, LEE has established a unique oeuvre comprising a variety of approaches, spread across inverted sculpture, installation and participatory media art to explore the indivisibility of existence despite the persistence of conceptual boundaries.

Born in Seoul in 1959, LEE, Yong Deok received his B.F.A. and M.F.A in sculpture from Seoul National University, and completed his Meisterschüler at Germany's Berlin University of the Arts. LEE has held solo exhibitions at a number of eminent domestic and overseas institutions, notably *Kl. K. 7d. 24. 10. 1920. BERLIN* (Schulmuseum Berlin, Germany, 1997); *Transfer* (Art Chicago / PYO Gallery, Chicago, USA, 2004); *Depth of Shadow* (Shanghai Duolun Museum of Modern Art, Shanghai, China, 2006); *LEE Yong Deok\_Indivisibility* (ARARIO GALLERY, Cheonan, Korea, 2018), and more. His works have been shown in significant group exhibitions around the world, including *Present-Image* (Gallery Hyundai, Seoul, Korea, 1989); *Mordim Museum* (Heimat Museum, Berlin, Germany, 1994); *Sculpture Now- Looking Back: The Contemporary Korean Sculpture* (Moran Museum of Art, Seoul, Korea, 2004); *Korean Eye-Moon Generation* (Saatchi Gallery, London, U.K., 2009); *Sphere-Body-Landscape: Healing Ground* (SOMA, Seoul, Korea, 2013) and many more. LEE currently lives and works in Seoul.



**Yoongduck Lee**

***Sitting140786***, 2015 (2014)

Mixed media  
80 x 104 x 12cm





**Yoongduck Lee**

***Looking 040703***, 2008 (2004)

Mixed media

195 x 105 x 15cm

**Exhibited in West Bund Art & Design**

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