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Nalini MALANI (B.1946, INDIA)

Nalini MALANI is one of India's foremost contemporary female artists, acclaimed for her unique interpretation of a woman's historical vision. Incorporating different kinds of media, including theater, performance, film and photography, since the 1960s, her masterful artistic practice became the forefront of multidisciplinary art. Reverse painting technique is inspired by old reverse glass painting tradition that came to India from China, embodying two different historical periods superimposed: the late nineteenth century when the technique came to India, and the period since 1988 when MALANI began painting in this particular technique. Like MALANI's paintings *Chance I*, *Chance II*, and *Chance III*, all produced in 2009, she diverts the image, therefore "reversing", not to revert to semi-pornographic depiction but to present allegedly sacred stories from mythology in a profane light, for profane interests, and for the expression of everyday suffering—a suffering generated by the mistaken belief that sacredness justifies violence.

Her reverse paintings are developed based on femininity throughout history and societies around the world. For example, *Medea I* (2006) and *Medea II* (2006) were inspired by mythical stories of the Greek figure Medea, who was abandoned and repudiated by her husband, like Sita from Indian mythology. MALANI also infers from Western stories, such as *Through the Looking Glass* and *Alice in Wonderland* by Lewis Carroll, and depicts the female figure Alice in *Alice thru the Looking Glass-Pat Pat Pat* (2011) and *Copper Brain Map* (2011). Female figures are recomposed in the works and therefore challenge known masculine and traditional narrative. Constructed on the myth of Cassandra, who is cursed to utter prophecies that were true but that no one believed, MALANI recreates and retells the story from a contemporary perspective in tondo painting, part of the artist's life-long attempt to reexamine patriarchal societies and understand the world from a feminist perspective for a more hopeful future.

Nalini MALANI had two-part, in-depth retrospectives at the Centre Pompidou in France (2017) and Castello di Rivoli in Italy (2018) as well as exhibitions at internationally acclaimed institutions and projects, such as Venice Biennale (2005) and dOCUMENTA(13) in 2012. MALANI was the first female artist from Asia to hold a solo exhibition at Centre Pompidou, Paris (2017) and to receive the 24th Fukuoka Arts and Culture Prize (2013). Her work may be found in public collections at major institutions worldwide, including the Museum of Modern Art, New York, USA; Metropolitan Museum of Art, New York, USA; Centre Pompidou, Paris, France; Tate Modern, London, UK; Stedelijk Museum, Amsterdam, Netherlands; Fukuoka Asian Art Museum, Fukuoka, Japan; Singapore Art Museum, Singapore; ARARIO MUSEUM, Seoul, Korea; Kiran Nadar Museum of Art, New Delhi, India; Art Gallery of New South Wales, Sydney, Australia, and many more.

Medea I, 2006

Acrylic and enamel reverse painting on acrylic sheet
183 x 122 cm

纳里尼·马拉尼 (Nalini MALANI) 是印度最重要的当代女性艺术家之一，因其对女性历史愿景的独特诠释而备受赞誉。自20世纪60年代以来，艺术家在创作中运用不同类型的媒介，其中包含戏剧、表演、影像及摄影，凭借技艺精湛的艺术探索，引领着跨界艺术的前沿。背画 (Reverse Painting) 技法起源于从中国传至印度的玻璃背画传统，呈现为两个不同的历史时期的叠加：首先是19世纪末该技法传入印度，其次是1988年起纳里尼·马拉尼开始使用这种特殊技法进行创作。例如作品《机会I (Chance I)》、《机会II (Chance II)》、《机会III (Chance III)》，均创作于2009年，将画面翻转并不是为了露骨场景的描绘，而是为了满足世俗之兴趣，借世俗之神话，呈现那些所谓神圣的故事，同时也是对每日所受苦难的表达，这种苦难来源于“神圣不可侵犯证明了暴力的正当性”这一错误信念。

艺术家的背画创作，是基于全球历史与社会中的女性人物题材展开的。例如，《美狄亚I (Medea I)》(2006)、《美狄亚II (MedeaII)》(2006)的灵感源于希腊神话故事中的女性人物美狄亚。在希腊神话中，美狄亚是科奇斯岛会施法术的公主，爱上了来到岛上寻找金羊毛的伊阿宋王子并对他一见钟情，不料对方后来移情别恋，美狄亚由爱生恨，将自己亲生的两名稚子杀害以泄愤，最后酿成了悲剧。在马拉尼眼中，美狄亚的悲剧故事与印度神话中的Sita（悉多/ 悉达）有诸多相似。马拉尼也从西方故事及人物中汲取灵感，如刘易斯·卡罗尔 (Lewis Carroll) 的《爱丽丝漫游奇境》与《爱丽丝镜中奇遇记》，艺术家在作品Alice thru the Looking Glass-Pat Pat Pat(2011)和Copper Brain Map(2011)中描绘了女性人物形象爱丽丝。女性人物形象在马拉尼的作品中被重组，并挑战已为人所知的男性的和传统叙事，凸显了马拉尼对于政治及女性主义的诉求。另一个女性角色，来自希腊神话的卡珊德拉 (Cassandra) 也出现在其中一幅圆形绘画中。根据卡珊德拉的神话传说，她受到了诅咒，虽然她所预言之事皆为真实，但不会被任何人相信。马拉尼从当代视角重新创作、重新讲述卡珊德拉的故事，这是艺术家为了更具希望的未来，尝试着重新审视男性社会以及试图从女性主义者的视角理解世界的一个部分。

此前马拉尼举办了极为重要的回顾展，展览分为两部分，第一部分在法国的蓬皮杜艺术中心 (2017) 进行，第二部分则在意大利的利沃利城堡 (Catello di Rivoli) (2018) 进行。此外，艺术家的作品常常亮相于国际最负盛名的艺术机构及艺术项目中，如威尼斯双年展 (2005) 和卡塞尔文献展 (2012)。马拉尼也是第一位在巴黎蓬皮杜艺术中心 (2017) 年举办个展的亚洲女性艺术家，曾获福冈亚洲文化奖的艺术文化奖 (2013)。她的作品被全球诸多重要机构收藏，如：纽约现代艺术博物馆(美国纽约)、大都会艺术博物馆(美国纽约)、蓬皮杜艺术中心(法国巴黎)、泰特现代美术馆(英国伦敦)、阿姆斯特丹市立博物馆 (荷兰阿姆斯特丹)、福冈亚洲美术馆 (日本福冈)、新加坡美术馆 (新加坡)、阿拉里奥博物馆 (韩国首尔)、基兰纳达尔艺术博物馆 (印度新德里)、新南威尔士美术馆 (澳大利亚悉尼) 等。

Medea II, 2006
Acrylic and enamel reverse painting on acrylic sheet
183 x 122 cm





Alice Thru The Looking Glass (Pat Pat Pat), 2011
Reverse painted acrylic, ink and enamel on acrylic sheet
57 x 75 cm



Alice Thru The Looking Glass (Copper Brain Map), 2011
Reverse painted acrylic, ink and enamel on acrylic sheet
57 x 75 cm





Chance I, II, III, 2009 (from left)
Acrylic, ink and enamel reverse painting on acrylic sheet
Diameters 51 cm



Kohei NAWA (B.1975, JAPAN)

Kohei NAWA, as one of the foremost important contemporary artists of Japan, has been creating artworks in relation with forms, context, and material. Pushing the boundaries of the medium of sculpture and exploring the artistic potential of 'surfaces', he focuses on the different forms of the physical manifestation of gravity. For NAWA, the meaning of an artwork is always involved with the visual perception of space and object. *Trans-Kids (Bump)* (2011) and *PixCell (Toy-Bonsai #3)* (2012) are the epitome of NAWA's oeuvre, where the artist's interest is deeply rooted and inspired by the idea of distortion and transformation. Both works, utilizing the different materials of a surface, manipulate the perception of a common everyday object. By challenging the conventional repositories of dimension(al)ity and expanding the experience of the viewer at different levels, he challenges viewers to constantly question 'concept' and 'actual expression'.

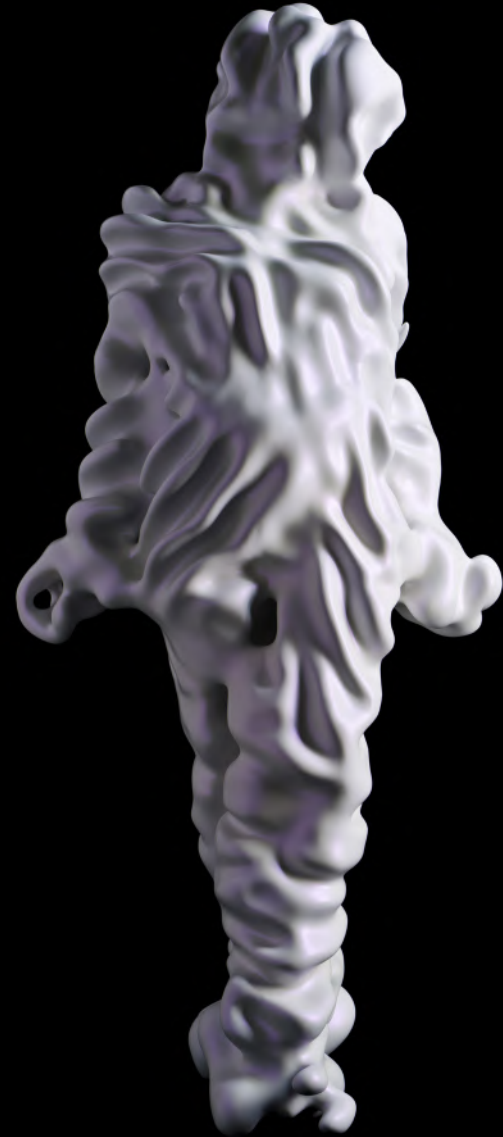
Kohei NAWA was born in 1975 in Osaka, Japan. He currently works as an Associate Professor at Kyoto City University of Art and Design and is the founder and director of SANDWICH, a creative platform for art, design and architecture established in Kyoto in 2009. He has exhibited worldwide including Japan, Korea, Germany, Spain, and Italy's various distinguished art institutions. Recent solo exhibitions include *Throne* at Musée Du Louvre (Pyramide), Paris, France, 2018; *VESSEL/Kohei Nawa*, ARARIO GALLERY, Shanghai, China, 2017; *Movement*, ARARIO GALLERY, Shanghai, China, 2015; *Kohei Nawa - SCULPTURE GARDEN*, Kirishima Open-Air Museum, Kagoshima, Japan, 2013; *Kohei Nawa's Synthesis*, Museum of Contemporary Art, Tokyo, Japan, 2011; He also has participated in international group exhibitions such as Setouchi Triennale 2016 : *Inujima Art House Project*, F-Art House, Okayama, Japan, 2016; *New Sensorium - Exiting from Failures of Modernization*, ZKM, Karlsruhe, Germany, 2016; *COSMOS / INTIME - La collection Takahashi*, La Maison de la Culture du Japon a Paris, Paris, France, 2015; His works have been collected by The Museum of Contemporary Art Tokyo in Japan; Mori Art Museum, Japan; Daimler Chrysler Contemporary in Berlin, Franks-Suss Collection in London, Sovereign Art Foundation in Hong Kong, Metropolitan Museum of Art in New York, ARARIO COLLECTION and many other prominent collections.

作为日本最重量级的当代艺术家之一，名和晃平的创作一直围绕形式、语境及材质展开。他的作品不断探索着雕塑材质的边界以及“表象 (Surfaces)”的艺术潜能，并聚焦于重力不同形式的物质化呈现。对于艺术家而言，他的作品与空间和物体的视觉感知是不可分割的。此次艺博会所呈现的两件作品：*Trans-Kids(Bump)* (2011) 与 *PixCell(Toy-Bonsai #3)* (2012) 是名和晃平的典型之作。作品灵感根植于“失真 (distortion)”与“转换 (transformation)”两个概念。通过对于维度的惯性认知以及从不同层面拓展观感体验的挑战，试图引发观者对于“概念 (Concept)”及“实际呈现 (actual expression)”的不断质疑。

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副教授，于2009年在京都创立集艺术、设计及建筑于一体的创意艺术平台SANDWICH，并担任总监。他的作品在日本，韩国，德国，西班牙和意大利等世界各地著名艺术机构多次展出。近期个展包括：*Throne*，卢浮宫金字塔，巴黎，法国 (2018)、*VESSEL*，阿拉里奥画廊，上海，中国 (2017)、*Movement*，阿拉里奥画廊，上海，中国 (2015)、*Kohei Nawa - SCULPTURE GARDEN*，日本雾岛露天博物馆，鹿儿岛，日本 (2013)、*Kohei Nawa-Synthesis*，东京都现代美术馆，京都，日本 (2011)；近期主要群展包括：2016濑户内三年展：*Inujima Art House Project*, F-Art House, 冈山，日本 (2016)、*New Sensorium - Exiting from Failures of Modernization*，卡尔斯鲁厄艺术与媒体中心，卡尔斯鲁厄，德国 (2016)、*COSMOS / INTIME - La collection Takahashi*，巴黎日本文化会馆，巴黎，法国 (2015)。名和晃平的作品被日本东京都现代美术馆、日本森美术馆、纽约大都会艺术博物馆，ARARIO COLLECTION等国际知名机构收藏。

Trans-Kids (Bump), 2011
Mixed media
126 x 61 x 220(h) cm

Trans-Yana (Stroke), 2012
Mixed media
66 x 73 x 196(h) cm



PixCell (Toy-Bonsai #3), 2012
Mixed media
71 x 75 x 54 cm



Throne (p/g_boy), 2019
Mixed media
80 x 23.7 x 38.2(d) cm, Ed. of 10 (1AP, 1PP)



Throne (SiC/p_boy), 2019
Mixed media
80 x 23.7 x 38.2(d) cm, Ed. of 10 (IAP, 1PP)





SUN Yuan & PENG Yu (B.1972, CHINA / B.1974, CHINA)

SUN Yuan and PENG Yu work collaboratively as an artist group. They both graduated from the department of oil painting of the Central Academy of Fine Arts, China. Currently work and live in Beijing. Their works can be seen in major international art institutions and exhibitions. For instance their work has been exhibited in *Tales of Our Time*, Guggenheim Museum, USA (2016) and they will also participated in The 58th Venice Biennale (2019) this year. They also won the Contemporary Chinese Art Award in 2001 and participated in lots of significant biennale worldwide, such as Kwangju Biennale: *A Grain of Dust A Drop of Water* (2004), Emersion-China Pavilion of The 51st Venice Biennale (2005), Special Project for China Pavilion - 2006 Liverpool Biennial (2006), Sydney Biennale 2010 - *The Beauty of Distance: Songs of Survival in a Precarious Age* (2010), The 11th Shanghai Biennale: *Why Not Ask Again* (2016) and others.

If Seeing is Not an Option (2013) presents an amazing performance to us. A group of men who are blindfolded practice dismantling and assembling real guns continuously. Such training is called "blind training". It is also a training camp for "gun knowledge". There are professional military instructors to explain the guns to the audience every week. It all seems to be some sort of preparation for a problem that may occur, or is brewing something that is about to come. Such kind of "probable" thing includes the contradictions that can be seen everywhere in the world as well as the confrontation that may erupt at any time. Therefore, not only China, but the whole world is trying to find out its own problems. The topic of "How the world has become as today" is embedded in this work.

艺术家组合孙原&彭禹，由孙原（1972年出生于北京，1995年毕业于中央美术学院油画系）和彭禹（1974年出生于黑龙江，1998年毕业于中央美术学院油画系）组成。现工作生活于北京。孙原&彭禹活跃在各大国际艺术机构与展览上，曾于2016年在古根海姆美术馆参与群展“故事新编”，将参与2019年第58届威尼斯双年展。两人曾获2001年中国当代艺术奖，并多次参加全球重要双年展，如“光州双年展：‘一尘一滴’”（2004），“浮现—第51届威尼斯双年展中国馆”（2005），“利物浦双年展—中国馆特别计划”（2006），“悉尼双年展—距离的美丽：动荡时代幸存下来的歌声”（2010），“第11届上海双年展：何不再问”（2016）等。

孙原&彭禹以装置与观念艺术为主要类型进行艺术创作，他们更多关注的，是隐匿于作品中的矛盾关系。作品常常通过具有冲击性的视觉效果，以及将观众吞噬其中的情境，留下无限遐想与深思的空间。本次展出作品《当看不再是一个选择》所展现的是一个令人惊奇的表演。一群人蒙着眼睛，持续地练习拆卸和组装真枪，这种训练被称为“盲拆训练”，似乎在提出一种警示，提醒着我们对于拥有自己不知道的、或无法控制的力量所带来的危险须谨慎提防，此外，不断重复的拆卸、组装的机械化动作与被抽离的人性之对比引人沉思；同时这也是一个培训枪支知识的训练营，每周有专业军事教官为观众讲解这些枪的知识。这一切似乎在为一种可能会发生的问题做着某种准备，或者在酝酿即将来临的事物。这种“可能发生”的事物，包括世界上随处可见的矛盾，及随时可能爆发的对抗。所以，不只是中国，世界各地都在试图找出自己的问题。“世界如何变成今天这样”这一议题被蕴含于这件作品之中。

If Seeing is Not an Option 当看不再是一个选择，2013
Video, 7 min 33 sec, Ed. of 6



Dogs That Cannot Touch Each Other 大勿近, 2003
Video, 5 min 23 sec, Ed. of 6



Pegasus 天马, 2015
Handmade bark paper, gold dust, mineral pigment, ink, gum arabic
310 × 127 cm



Hippocampus 海马, 2016
Handmade bark paper, gold dust, mineral pigment, ink, gum arabic
310 × 127 cm

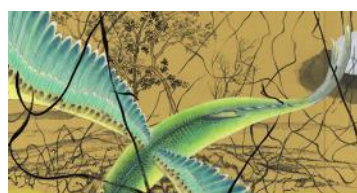
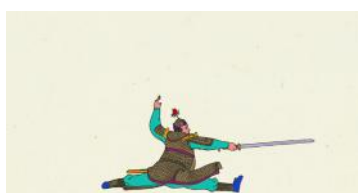
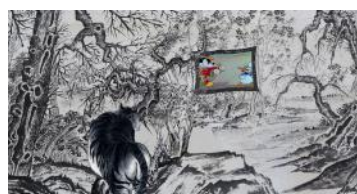
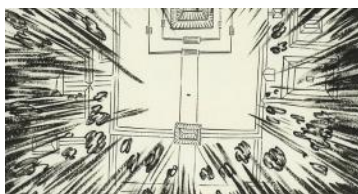
SUN Xun (B.1980, CHINA)

Rooted in traditional Chinese ink paintings and woodcut prints, SUN Xun not only expands the new language of painting, but also creates historical and fanciful art forms with his own narratives and new media. *Pegasus* (2015) and *Hippocampus* (2016) are representative of both the artist's unique technique as well as his particular interest in history and myth. Both paintings are painted on handmade bark paper with traditional ink and gold pigment. Adding up to the narratives of mythical creatures from both historical and contemporary references, the creatures engage with a metaphor or analogy to try and make us understand that there is always more than one thing happening at one time, and that there is always more than one opinion in circulation. The style of painting also explores traditional printmaking techniques blurs the line of reality and fantasy, time and history in rather a playful manner.

SUN Xun was born in 1980 in Fuxin in Liaoning province, China. He currently lives and works in Beijing and graduated in 2005 from the Printmaking Department of the China Academy of Art. In 2006 he established π Animation Studio. Recent solo exhibitions include: *SUN Xun*, Museum of Contemporary Art, Australia(2018); *Prediction Laboratory*, Yuz Museum, Shanghai (2016); *Republic of Jing Bang*, a Country Based on Whale, Holland Animation Film Festival & City Hall, Utrecht, The Netherlands (2015); *Yesterday Is Tomorrow*, Hayward Gallery, London, U.K.(2014); *21KE*, Minsheng Art Museum, Shanghai (2010); *The Soul of Time*, Kunsthhaus Baselland, Basel, Switzerland (2010); *Sun Xun: The Dark Magician of New Chinese Animation*, Pacific film archive Theater, California University of Berkeley, USA (2009) etc. Recent group exhibitions include: The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Guggenheim, *Tales of Our Time*, Solomon R. Guggenheim Museum, New York, U.S.A.(2016); 2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2015); *Ink Art: Past as Present in Contemporary China*, The Metropolitan Museum of Art, New York, U.S.A.(2013);

孙逊的艺术形式根植于中国传统水墨画和木刻版画，他不仅拓展出新的绘画语言，并且通过自我叙事和新媒体创造出历史性的、新颖独特的艺术形式。《天马Pegasus》（2015）与《利Harmonious》（2016）这两件作品既展现了艺术家独特的绘画技法，也充分体现出艺术家对于“历史”与“申画”的关注与兴趣。两幅绘画皆使用传统墨水与金色颜料，在手工特制的桑皮纸上进行绘制。创作题材方面，艺术家借用古今神话典故中的奇珍异兽，通过这些形象或隐喻或比拟，从而使观众通过作品悟出：同一时间下总是发生着不同事件，在传播过程中总会出现不同观点。这样的绘画风格，以一种戏谑的态度，在探索传统版画技艺的同时，将虚与实、当下与历史间的界限模糊。

孙逊1980年生于中国辽宁阜新，现工作、生活于北京。2005年毕业于中国美术学院版画系。2006年创立 π 格动画工作室。近期主要个展包括：“孙逊”，澳洲当代艺术博物馆，悉尼，澳大利亚(2018)；“谶语实验室”，余德耀美术馆，上海，中国（2016）；“鲸邦实习共和国”，荷兰动画电影节&市政厅，乌得勒支，荷兰（2015）；“昨日即明日”，海沃德美术馆，伦敦，英国；“21克”，民生现代美术馆，上海，中国（2010）；“时间的灵魂”，巴塞尔乡村半州美术馆，巴塞尔，瑞士（2010）；“孙逊：新中国动画的魔术师”，太平洋电影资料馆，加州大学伯克利分校，美国（2009）。近期主要群展包括：“故事新编”（何鸿毅家族基金会中国当代艺术计），古根海姆美术馆，纽约，美国（2016）；2015 亚洲艺术双年展，国立台湾美术馆，台中，台湾（2015）；“水墨艺术：借古说今中国当代艺术”，大都会博物馆，纽约，美国（2013）。



Tears of Chiwen 鸱吻之泪, 2017
Single-channel animation
9 min, Ed. of 6 (2AP)

JING Shijian (B. 1960, CHINA)



JING Shijian was born in Liaoning Province, China in 1960 and graduated from the department of oil painting of China Academy of Art. Currently lives and works in Hangzhou, China and works as professor and Vice Dean of the school of painting at China Academy of Art. Recently he has held solo exhibitions, including *Fable*, Shandong Art Museum, Shandong, China, 2018; *Domestication*, Dresden, Germany, 2014; *Rowing a Boat*, Zhangjiang Art Center, Shanghai, China, 2009; *Geography of Art*, The National Art Museum of China, Beijing, China, 2006; *Roaming in the World*, Shanghai Art Museum, Shanghai, China, 2006 and others. JING's works have been collected by major art institutions such as National Museum of China (Beijing), The National Art Museum of China (Beijing), Shanghai Art Museum (Shanghai), Sichuan Fine Arts Institute (Chongqing), etc.

As a continuation of JING Shijian's creating system, the main focus of his latest works consist of landscapes and figures as before. Different from the previous works, the landscapes and figures in JING's new works appear with a kind of tense and the inner conflict. The familiar scenes of landscapes have been scenarized with abundant narrations. JING selects "snail" and "landscape" as important symbols for his creation. In such a rapid developing era, expectation is always accompanied by anxiety and uneasiness that floods the entire world. The artist treats "snail" as a fairy tale that has been ignored or described, forming his own artistic language. At the same time, it is also acting as a continuation of human life. JING Shijian integrates the inner conflicts among humans, as well as between human and nature in his landscape. He focused on presenting a joking and playful world, whereas the reality is not easy. We can strongly feel that there is a sense of tension, dislocation, separation, confrontation among humans, or between landscapes and figures in his works. From this point of view, the playful and joking world is also a conflicting world.

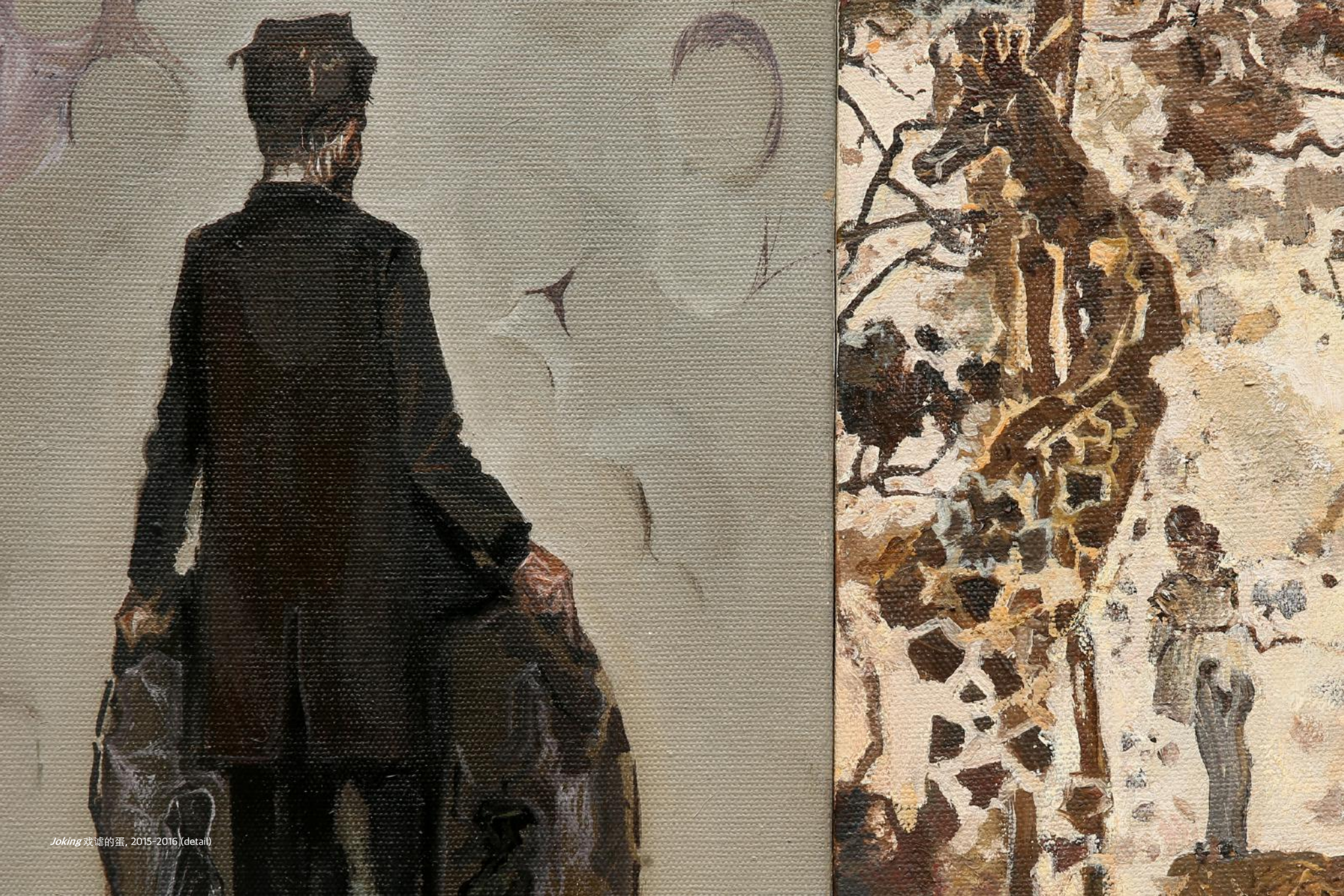
井士剑，1960出生于中国辽宁省。毕业于中国美术学院油画系。现任中国美术学院教授、绘画艺术学院副院长，工作和居住于中国杭州。曾多次举办个展，包括“寓言”，山东美术馆，中国山东，2018；“蜗牛的宇宙和戏谑的风景”，阿拉里奥画廊，上海，中国，2018；“驯化”，德国德累斯顿，2014；“江湖泛舟”，张江当代艺术馆，中国上海，2009；“艺术地理”，中国美术馆，中国北京，2006；“漫步江湖”，上海美术馆，中国上海，2006等。作品被收藏于中国国家博物馆（北京）、中国美术馆（北京）、上海美术馆（上海）、四川美术学院（重庆）等重要机构。

“蜗牛”与“风景”，是井士剑这一阶段创作的重要符号。蜗牛缓慢，却始终保持其自身的速度行动，它们的世界几乎静止仿佛被定格，与之形成鲜明对比的，是我们所处的世界，匆忙、狂躁、发展飞速。从蜗牛的微观宇宙出发，进入到我们的宏观宇宙，一种相对的时间与空间观念被确认，艺术家由此创造出一片独特的景观，在这里，时间可以恒定，空间可以重叠涌现，真实与虚幻可以同时存在。缓慢的、凝固的，悠远而恒久的时间状态，使得空间也得以扩张，甚至小小的局部也有了宇宙空间的意义。因此，井士剑画作中的时空，既可以是折叠的，也可以是伸展的，并被赋予了哲学深度——风景，也可以是形而上的存在。

Joking 戏谑的蛋, 2015-2016

Oil on canvas

40 x 60 cm



Joking 戏谑的蛋, 2015-2016 (detail)



Geometric Landscape 风景中的几何, 2018
Oil on canvas
60 x 76 cm



Snail 蜗牛, 2018
Oil on canvas
60 x 80 cm



Eko NUGROHO (B.1977, INDONESIA)

Based in Indonesia's art capital Yogyakarta, artist Eko NUGROHO faces challenge head-on with a vivacious, colorful oeuvre spread across myriad surfaces and media. NUGROHO's work shows his sharp grasp on modern life, street art, and society's oscillations in the wake of globalization, while simultaneously evoking authentic motif in a startlingly contemporary formal language. It is critical yet playful as it draws attention to the complex issues buried within his home country, riding the turbulence of Indonesia's recent socio-political history while embodying the positive and energetic spirit of the post-Reformasi artists.

For Art Basel Hong Kong 2019, Eko NUGROHO presents a bronze sculpture titled *It's All About Coalition* (2008). The title is borrowed from an earlier embroidery from 2007, which depicts a male and female character hugging, with the male character holding a blade behind the female character's back. The bronze sculpture carries forward the artist's exploration of this theme – the realities, ironies and understanding of the notion of “coalition”, as well as his developing interest in three-dimensional forms and new materials. The complex landscape of *Peace Leasing* (2018) is as expansive as it is full of hidden detail, and in it, NUGROHO poses a poignant question: is peace property? Although hand-embroidered, this work nevertheless seems to drip with the same heavy ink used in his paintings, repeating masked faces peering listlessly out of the abyss. Their half-veiled visages reflect an inescapable need to camouflage the real self in order to conform to society, their identities forced into malleability by the caging outlines of society's expectations. The creature found in *I Was in Wrong Generation* (2011) stares questioningly and unhesitatingly, as though waiting for some sort of provocation from the outside world. Standing alone, formed of an amalgamation of animals and people, his every part carries significance. This individual represents You and Me, the narrator and narrated, a compilation of stories in one being, the multiple personas taken on by the individual fighting the ever-changing current of modern society.

Eko NUGROHO has held exhibitions all over the world, including at Musee d'Art Modern, Paris (2012); Pekin Fine Art, Beijing (2009); Ark Gallery, Jakarta (2008); and more, and has participated in group exhibitions in such eminent institutions as Kunst Museum Markt 44, Frankfurt; Orange County Museum of Art, California; Museum Art Contemporary, Sydney; and many more.

艺术家艾柯·努格罗荷 (Eko Nugroho) 现居住、工作于印度尼西亚的艺术之都日惹市。艺术家运用不同平面与媒介创作出活泼生动、色彩丰富的作品直面挑战。他的作品展现其对现代生活、街头艺术以及全球化所带来的社会振荡的敏锐把握，并通过尖锐的当代形式语言表达真实而有条理的议题与主旨。这些作品在批判的同时保持着有趣的基调，借近年来印尼社会政治领域发生的各种动荡，引发对于艺术家家乡种种被掩藏的复杂问题的关注，展现了后苏哈托时期（post-Reformasi，即1998年后）艺术家们积极有活力的精神面貌。

此次2019年香港巴塞尔艺博会，艾柯·努格罗荷将展出青铜雕塑作品 *It's All About Coalition* (2008)。这件作品的标题来自一件创作于2007年的刺绣，其中描绘了一名男性角色与一名女性角色拥抱着，男性在女性的背后挥舞着一把刀。努格罗荷的青铜雕塑将刺绣所描绘的场景进一步推至——对于“联合”这一概念的现实、讽刺以及艺术家对此的理解，还有他对于三维形式和新材料的创作兴趣。*Peace Leasing* (2018)是一件充斥着隐藏细节的作品，艺术家在此提出了一个尖锐问题：和平是财产吗？虽然是手工刺绣，但艺术家将其浸没在绘画中使用的同样的浓厚的墨中，不断重复着无精打采地从深渊中窥视的蒙面脸孔。半遮面纱的脸孔反映了一种不可避免的需求，即为了顺应社会而伪装真实的自我，社会期望的束缚使他们被迫顺从。作品 *I Was in Wrong Generation* (2011) 中的生物疑惑而坚决的眼神，仿佛在等待来自外世界的某种挑衅。每一个部分都具有重要意义，独自站立，既像动物又像人。这里的个体代表着你和我，也代表着叙述者和被叙述者，将大家的故事融为议题，象征着个体以不同面貌对抗不断变化的社会潮流。

艾柯·努格罗荷曾在世界各地举办过展览，包括：巴黎现代艺术博物馆，法国巴黎（2012）、艺门画廊，中国北京（2009）、Ark Gallery，印尼雅加达（2008）等；此外，艺术家还参与了诸多知名机构举办的群展，如：Kunst Museum Markt 44，德国法兰克福、橘子郡艺术博物馆，美国加州，当代艺术博物馆，澳大利亚悉尼等。

I Was in Wrong Generation, 2011
Embroidery
202 x 148 cm



Peace Leasing 2018
Manual embroidery
219 x 311 cm

It's All About Coalition, 2008
Bronze
Figure 1 : 62.5 x 63 x 182.5(h) cm
Figure 2 : 57 x 54 x 185.5(h) cm
Ed. of 6 (2AP)





It's All About Coalition, 2008 (detail)



Generation of Generation, 2018–2019
Bronze
145 x 145 x 165(h) cm, Ed. of 6 (2AP)





Leslie DE CHAVEZ (B.1978, PHILIPPINES)

Manila-born Filipino artist Leslie DE CHAVEZ is a young artist who cautiously deals with sensitive topics like cultural imperialism, colonial history, contemporary life, politics and religion in his country. 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 from the world of contemporary art that overflows with visually appealing work lacking conceptual content.

State of the Nation II (2018) is a mixed media oil painting of a half-clad victim with hands hog-tied with cable ties, and kneeling with his shaved head pressed to the ground. Devoid of any recognizable landscape and historical context, this figure represents victims of abuse and injustice from all over the world. Despite the foreboding and overwhelming dark hues, his art has a sparkle that allows the content to transcend the gritty realist style that they could easily fall into, and instead invites the audience to take a more proactive and introspective approach to understanding the pieces. ***When Action Speaks Louder than Words*** (2018), the man is opening his mouth with all his strength using his both arms and his face expression is conveying a sense of anger. Despite the emotionally resonant depiction of the protagonists, the backdrop of gold-leaf makes it looks vaguely post-apocalyptic.

Leslie DE CHAVEZ is a director of the artist-run initiative Project Space Pilipinas, in Lucban, Quezon. He has held several solo exhibitions in the Philippines, China, Korea, Singapore, UK and Switzerland. He has also participated in several notable exhibitions and art festivals, which include the Singapore Biennale 2013, 3rd Asian Art Biennale in Taiwan 2011, 3rd Nanjing Triennial in China 2008, First Pocheon Asia Biennale in South Korea 2007. A two-time awardee (2010/2014) of the Ateneo Art Awards for Visual Art. He is exclusively represented by ARARIO GALLERY since 2006. Leslie DE CHAVEZ's works has been permanently collected by international institutions including Singapore Art Museum, Singapore; ARARIO MUSEUM, Korea; Alain Servais Collection, Brussels; Michelangelo & Lourdes Samson Collection, Singapore.

出生于菲律宾马尼拉的莱斯利·德·查韦斯 (Leslie de Chavez) 是一位青年艺术家，他在作品中谨慎地呈现出菲律宾所存在的文化帝国主义、殖民历史、当代生活、政治和宗教等敏感议题。莱斯利凭借其出色的才华和敏锐的绘画能力受到认可。艺术家对其所处的社会投下苦涩的隐喻，通过重构时代的形象与符号，展现其对现实的回应。莱斯利对于社会和艺术的价值体系是坚定而清晰的。他的作品不仅体现出非凡的技法及其对创作的激情，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当代艺术的世界中脱颖而出。

作品《国家状态II》(State of the Nation II)》(2018)是一件综合材料油画作品，画中一位上身赤裸的受害者双膝跪地磕头，双手被细绳捆绑。画作中没有给出任何可以鉴别故事背景相关历史事件的信息，因为画中的形象代表的是世界各地遭受虐待和迫害的受害者。尽管被预示不祥之事的面积深色调另找，作品中泛起的闪闪金光，让画作内容中坚实的现实主义色彩跃然而出，引人思考的同时也发人深省。《当行动胜于雄辩 When Action Speaks Louder than Words》(2018)，画作中的男子用双臂掰开自己的嘴，脸上透露出一丝狰狞的愤怒。对画中主角的刻画会引起情感上的共鸣，但背景中的片片金箔使其隐隐透出一丝后世界末日的氛围。

莱斯利·德·查韦斯是菲律宾奎松市卢克班艺术家项目空间的总监。他曾在菲律宾、中国、韩国、新加坡、英国及瑞士举办过多次个展，作品也曾任知的艺术展与艺术节中展出，其中包括：新加坡双年展，新加坡 (2013)、第三节亚洲艺术双年展，台湾 (2011)、第三节南京三年展，南京，中国 (2008)、第一节抱川亚洲双年展，抱川，韩国 (2007)；并两次荣获雅典典耀视觉艺术奖 (2010/2014)。艺术家自2006年起与阿拉里奥画廊签订代理协议。他的作品被诸多国际重要机构永久收藏，如：新加坡美术馆 (新加坡)、阿拉里奥美术馆 (韩国)、Alain Servais Collection (比利时)、Michelangelo & Lourdes Samson Collection (新加坡)。

When Action Speaks Louder than Words, 2018

Oil and gold leaf on canvas

145 x 120 cm



State of the Nation II, 2018
Oil, gold leaf, decal on canvas
170 x 200.5 cm

Litany of Deceit, 2008
Oil on canvas
195 x 150 cm





Buen CALUBAYAN (B.1980, PHILIPPINES)

Buen CALUBAYAN examines the contradictions found within the notion of Filipino identity through his own endeavors as an artist seeking self-validation. In his paintings as well as in performances, sculptures, and conceptual pieces, he combines autobiographical material with canonical works, blurring the distinctions between personal and cultural histories. He believes that personal conflicts can be seen as microcosms of the continuous struggle for autonomy that plagues his country, and that his search for the appropriate form to embody these ideas through art can also reflect a whole nation's search for an inherent aesthetic taste.

Dismantling the Picturesque (2019), the varying tonalities and overpowering horizontal strokes result in a feeling of vastness and depth, while at the same time conveying a sense of spirituality and tranquility. Although he is an astute witness and critic to social and institutional issues, at the heart of his painting is the meditative Filipino spirit. Looking beyond the artist's escape from angst (and scarring memories) one is made aware of his philosophical and intellectual approaches to inner tranquility. In his new abstract drawings *Midtones* (2019) and *Threshold* (2019), colors are blurring boundaries between representation and abstraction. Like the great Victorian Romantic artist JMW Turner whom he greatly admires, CALUBAYAN's treatment of color comes from the heels of color theory as advanced by Johann Wolfgang von Goethe, the great German renaissance man, who saw color as visual metaphors of one's perception.

Buen CALUBAYAN currently lives and works in the Philippines. He graduated from the Bachelor Program of Fine Arts, Major in Advertising and from the Master Program in Cultural Heritage Studies Philippines at the University of Santo Tomas, Manila. Since 2007 he has participated in both solo and group exhibition in the Philippines and the Netherlands, Republic of Korea and Germany. His recent solo exhibitions include Blanc Gallery, the Philippines in 2018 and 2016, Ateneo Art Gallery, the Philippines in 2015.

艺术家布恩·卡路拜恩(Buen Calubayan),生于1980年,来自菲律宾。作为一名追寻自我认可的艺术家的,他努力审视着菲律宾人自我身份概念中出现的矛盾。艺术家将自传体材料与经典作品结合,运用于绘画、行为艺术,雕塑和概念性作品的创作之中,试图模糊个人经历和历史文化间的界限。他相信,个人冲突可以被看作是阻挠其国家为民主而不断奋斗的缩影,也坚信他艺术领域中为了寻找可以将自己的想法具象化的合适的表现形式的探索,恰好可以反映出整个国家内在的审美品味。

作品Dismantling the Picturesque (2019),以不同色调配合强有力的水平笔触给人以广袤而深远之感,同时又传递出灵性与安宁之感。对于社会议题与体制问题,艺术家作为见证者及批评者虽然十分敏锐,但其画作的核心仍是善于思考的菲律宾精神。艺术家跳出焦虑(及伤痕记忆),以哲学的、理性的方式,去探寻内心深处的平静。在艺术家最新的抽象作品Midtones (2019)与Threshold (2019)中,色彩将具象与抽象间的界限模糊。与维多利亚时期备受称赞的浪漫主义艺术家约瑟夫·马洛德·威廉·透纳(JMW Turner)一样,布恩·卡路拜恩对色彩的处理也源自将色彩视为个人感知的视觉隐喻的德国文艺复兴时期诗人——约翰·沃尔夫冈·冯·歌德(Johann Wolfgang von Goethe)在《论色彩学》中所述的色彩理论。

布恩·卡路拜恩目前在菲律宾生活和工作。本科毕业于菲律宾马尼拉圣托马斯大学广告专业,又于同校获得菲律宾文化遗产专业究硕士学位。自2007年以来,他先后在菲律宾,荷兰,韩国和德国举办个展、参与群展。近期曾于2016及2018年在Blanc Gallery(菲律宾)、2015年在Ateneo Art Gallery(菲律宾)举办个展。

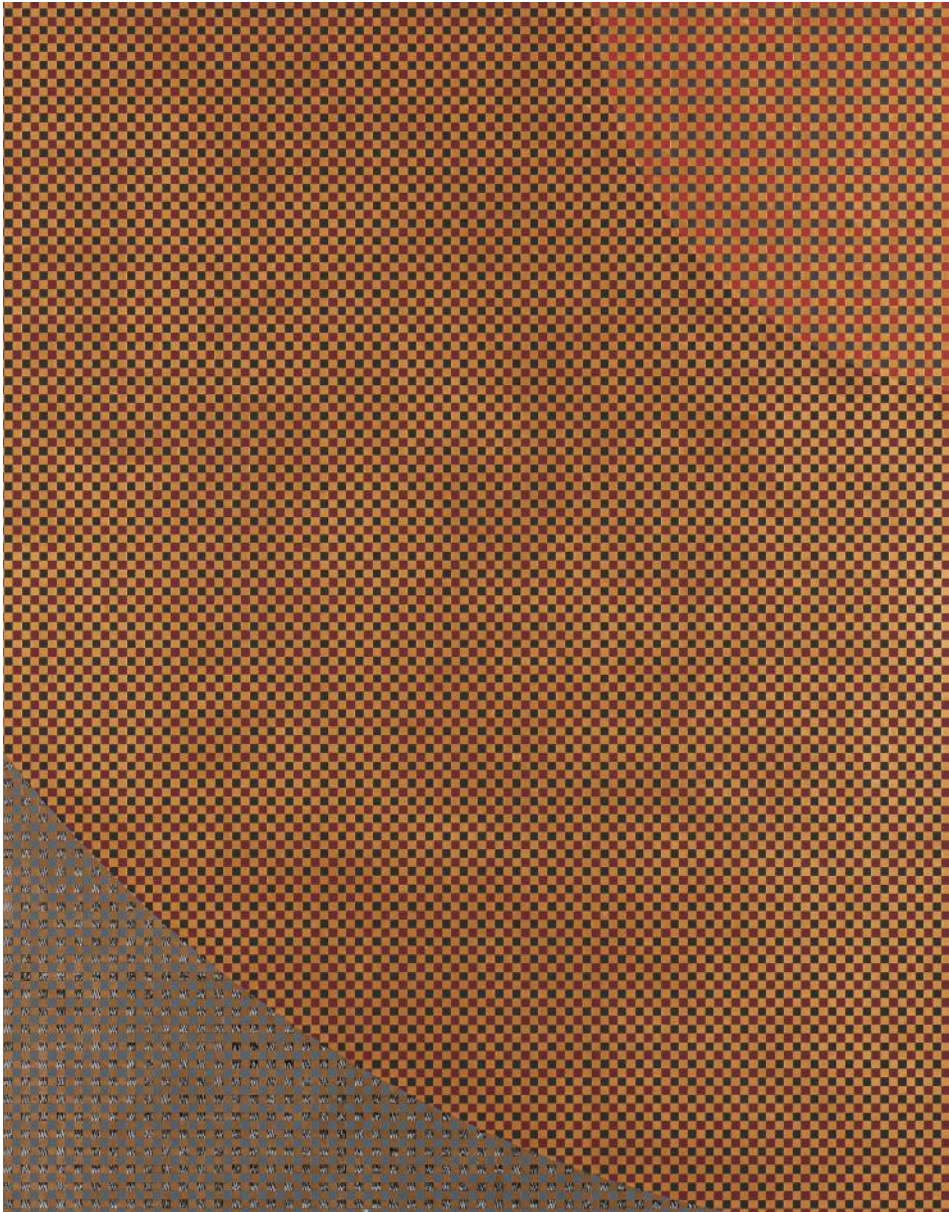
Dismantling the Picturesque, 2019
Oil on canvas
150 x 120 cm



Threshold, 2019
Acrylic on paper
30 x 40 cm



Midtones, 2019
Acrylic on paper
30 x 40 cm



UM Tai-Jung (B.1938, KOREA)

As Korean abstract sculpture's first generation pioneer, UM Tai-Jung has devoted himself to metal sculpture and investigated materials and resources throughout his artistic career, one that continues to the present. In 1967, he caught the art world's attention as his emblematic steel sculpture *A Scream* won the Prime Minister's Prize in the 16th National Art Exhibition, and in the 70s, he presented copper sculptures that revealed a remarkable contrast between the material's internal and external sides in terms of color and texture.

In the 1980-90s, UM's abstract copper sculptures featuring a prominent vertical structure referred to Eastern philosophy concerning the ideas of the celestial and worldly, as exemplified by his *Heaven, Earth, and Human* (2018). The method of accumulating layers of numerous ink lines, overlaying colors with intervals of 1 cm, and coloring again closely resembles not only the formal qualities of UM's sculptures but also the production technique of striking, welding and polishing a piece of metal. The repetitive act of striking steel or grinding aluminum-made expressions is yet again repeated in his two-dimensional pieces. *Pilgrimage-Kismana* (1980). UM's work suggests that only those who have the identity and spirituality of a pilgrim may "explore the essence of time and space with guileless humility," and tread the path of sculpture, which is neither declarative nor magnificent. Appearing to be lighter in heaviness and presence but still retaining the sense of weight, *Untitled* (2006) is made in aluminum, the material that most effectively conveys UM's pursuit of "that which is empty yet still full" while demonstrating the "artistic quality and materiality of weight" in its emptiness.

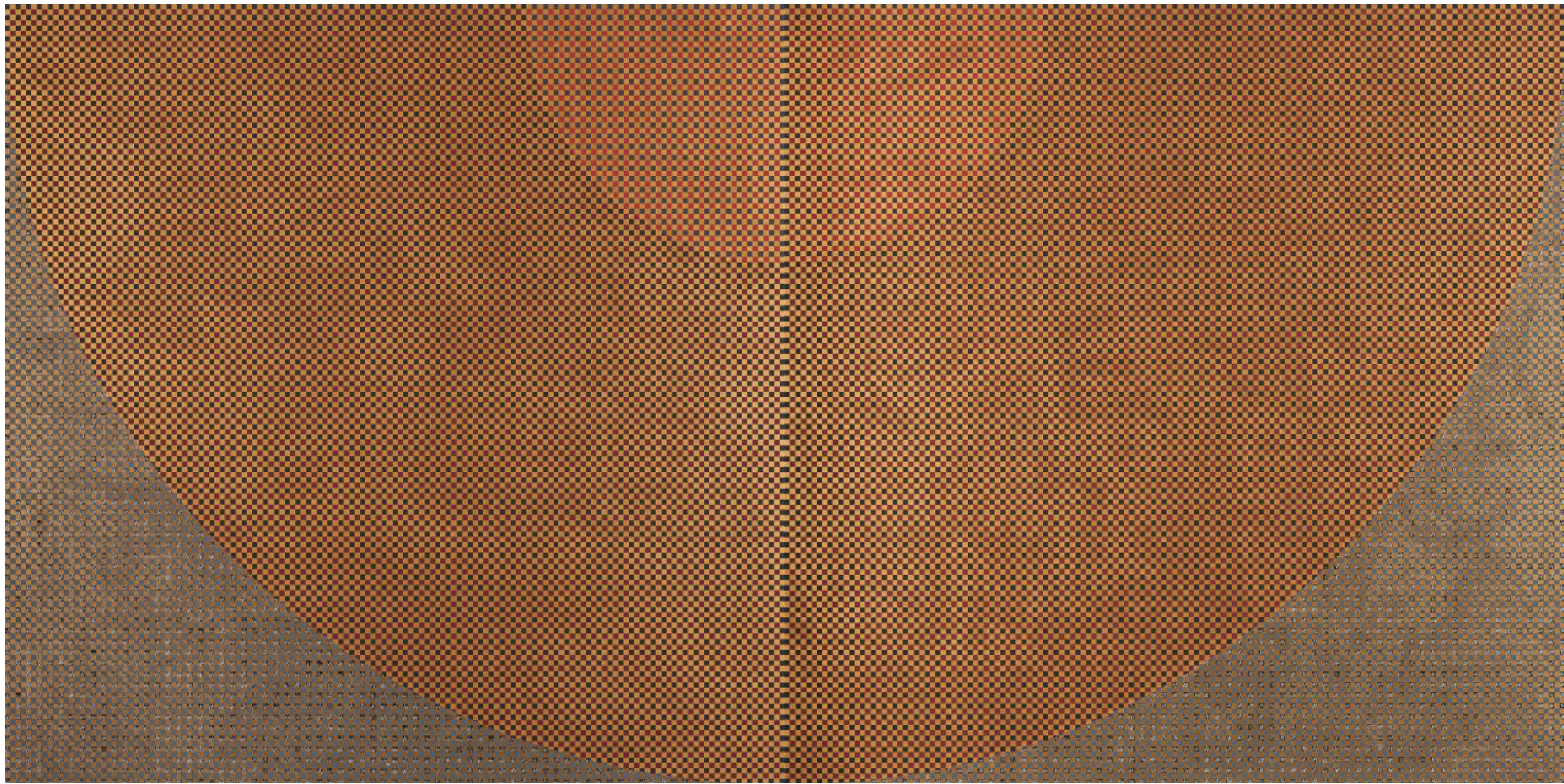
Born in 1938 in Mungyeong, South Korea, UM Tai-Jung graduated from the Department of Sculpture in the College of Fine Arts at Seoul National University, studied at Saint Martin's School of Art in London, and held positions as a research professor at Berlin Fine Arts University and professor in the Department of Sculpture in the College of Fine Arts at Seoul National University. He was awarded the Prime Minister's Prize from the National Art Exhibition (1967), Grand Prize from the Korean Art Grand-Prix Exhibition (1971), and Mirok Li Prize from the 7th Mirok Li Award (2012). Starting with a solo exhibition at Gwangju Gallery (1972), he has participated in numerous solo and group exhibitions including the 12th Biennale de Sao Paulo (1973), Woodstock Art Gallery (1980), Georg Kolbe Museum (2005), and Sungkok Art Museum (2009). In 2004, he was appointed Emeritus Professor at Seoul National University, and since 2013, he has served as a member of The National Academy of Arts of the Republic of Korea.

作为韩国抽象雕塑的第一代先锋，严泰丁致力于创作金属雕塑，在其职业生涯中始终坚持探索原料与材质。1967年，他凭借标志性钢铁雕塑 *A Scream* 大获瞩目，并在第16届韩国美术展览会（国展）获得了Prime Minister's Prize。上世纪七十年代，艺术家开始创作铜雕作品，通过对雕塑的成色与结构上的完美把控，展现出材质内部与外部间的巨大差异。

上个世纪80-90年代起，严泰丁的抽象铜雕引用东方哲学中天地人合的概念，突出表现一种垂直结构，如作品《天、地、人Heaven, Earth, and Human》(2018)。无数墨线层层堆叠、每个一厘米进行覆色、紧接着再次着色的方法，不仅与严泰丁雕塑的形式质量相似，也与金属的锻造、打磨、抛光的生产技术相似。二维作品 *Pilgrimage-Kismana* (1980)，同样使用了钢铁敲打及铝制品打磨的表现方式。严泰丁的作品表明，只有具备朝圣者的身份性及精神性的人，才能参透“怀着一颗朴实谦卑的心，去探寻时间与空间的本质”之奥义，这样的匠心之路，既不张扬，也不华丽。看似轻盈实则沉重的作品 *Untitled* [2006]由铝制成，这种材质最能体现艺术家对于“消即是息，盈即是虚”理念的追求，同时也强调了“艺术背后的品质与物质背后的重量”的虚无感。

严泰丁，1938年出生于韩国闻庆市，毕业于首尔大学美术学院雕塑系，后就读于中央圣马丁艺术学院，曾担任柏林艺术大学的研究教授与国立首尔大学美术学院雕塑系教授。曾获韩国美术展览会（国展）总理奖（1967），Korean Art Grand-Prix Exhibition大奖（1971），以及第7届Mirok Li Award（2012）的Mirok Li Prize。自光州画廊（1972）的个展开始，严泰丁的个展、参与的群展不计其数，如第12届圣保罗双年展，巴西（1973），Woodstock Art Gallery，美国（1980），格奥尔格科尔贝博物馆，德国（2005）和Sungkok Art Museum，韩国（2009）。2004年，严泰丁被任命为首尔国立大学的名誉教授，自2013年起，作为成员之一就职于大韩民国国立艺术学院。

Heaven, Earth and Human, 2018 (detail)



Heaven, Earth and Human, 2018
Ink, acrylic on paper
145 x 290 cm



Pilgrimage-Kismana, 1980
Copper
34 x 34 x 34(h) cm, Ed. of 5 (2AP)



The Galaxy House, 2006
Aluminum, copper
20 x 10 x 30 cm, Ed. of 5 (2AP)



SHIM Moon-seup (B.1943, KOREA)

Beginning with his Relation series in the 1970s, SHIM Moon-seup's works have thoroughly investigated the materiality of the various materials that appear in his works. Based on his findings, he has given structuralized incarnations of the materiality of his investigation, as presented in the works belonging to different series. Since 2014, the artist has been dedicating increasing portions of time to painting works entitled The Presentation. Individual examinations of the pieces reveal that his painting *The Presentation - To the Island* (2013) reflects shared inspirations, and accordingly, that they are not completely disparate from one another on a conceptual level. Horizontality, the dominant compositional element of the piece, can first be understood as a metaphor of the ocean-the origin of all life- and can also be seen as a visual marker to the link between the painting's horizontal composition and the horizontal visual language of many of his sculptures. It appears as though SHIM's paintings are two-dimensional iterations of his sculptures in which materials including pigment and color take the place of counterparts in sculpture on the canvas.

In his early artistic career, SHIM Moon-seup drew great attention for the award at the National Art Exhibition of the Republic of Korea from 1969 to 1971, and from the global art world at large by participating in several significant international biennales including Paris Biennale from 1971 through 1975; Sao Paulo Biennale 1975; The Biennale of Sydney 1976; and the special exhibition of the Venice Biennale 1995 and 2001. He was also the first Korean artist to be invited to exhibit at the Palais-Royal in Paris. Most recently, SHIM held a large retrospective exhibition at the National Museum of Modern and Contemporary Art (MMCA), Korea in 2017, and also at Yuz Museum in 2018. The artist has continued to create his own concept of non-materiality in use of wood, stone, soil, and steel along with his paintings.

自20世纪70年代的Relation系列开始，沈文燮的作品便已展现出艺术家对于作品中所出现的各种材料的物质性的深入研究。不同系列的作品，都体现出他基于研究所得的物质性的结构化体现。自2014年起，艺术家将更多的时间投入到The Presentation系列绘画的创作之中。通过对每件作品的单个审视，不难发现作品The Presentation - To the Island (2013)反映了共有灵感来源，这些灵感碎片在该年层面上并不完全相互独立。水平，是这件作品的主要构成元素，首先可以理解海洋的隐喻-所有生命的起源-也可看作是艺术家绘画中的水平构成与其诸多雕塑中的水平视觉语言之间关联的视觉标志。沈文燮的绘画作品，看似是其雕塑作品的二位迭代品，在此颜料、色彩等材料在画布上取代了雕塑中的对应物。

在沈文燮早期的艺术生涯中，曾于1969-1971年间在韩国美术展览会（国展）上获奖而广受瞩目，并多次参与国际双年展而受到全球艺术届的关注，包括：巴黎双年展，巴黎，法国（1971-1975）、圣保罗双年展，圣保罗，巴西（1975）、悉尼双年展，悉尼，澳大利亚（1976）、威尼斯双年展特展，威尼斯，意大利（1995&2001）。他也是第一位受邀参加巴黎皇家宫殿（Palais-Royal）展览的韩国艺术家。近期，沈文燮在韩国国立现代美术馆（2017）和余德耀美术馆（2018）分别举办了大型回顾展。艺术家一如既往地坚持使用木头、石头、泥土和钢铁，与他的绘画一起，创造其独有的非物质性概念。

The Presentation-To the Island, 2013

Acrylic on canvas
162.2 x 130.3 cm



The Presentation-To the Island, 2013
Acrylic on canvas
130.3 x 162.2 cm



KANG Hyungkoo (B.1955, KOREA)

KANG Hyungkoo's portraits of icons such as Vincent van Gogh, Andy Warhol and Audrey Hepburn are rendered in hyperrealism, but KANG's works, rather than archetypal photorealism, may be considered 'composite-realism.' KANG believes that photography, a process of simply copying and reproducing, debases the importance of painting. Instead, the artist's hyperrealistic practice enables the delicacy necessary to express detail like hair and wrinkles, unable to be caught by the camera lens.

KANG's painstaking efforts bear fruit in his superior technique. In depicting the details of the human face, he uses aerosol cans to render the smoothness of the skin, then before the paint dries, uses a cotton swab or a brush to paint the details of even the smallest of wrinkles, peach fuzz, and pores. What is so surprising is that while KANG is using oil in his paintings, his portraits, unlike the usual genre of self-portraits in oil, have a very clean feeling much like a watercolor painting that has been painted many times over. However, even with such a watercolor-like quality to the portraits, the details of the wrinkles and peach fuzz are depicted with a strong density. Of course, one of the benefits of using oil is that the painter can paint over whatever is below the surface as many times as one desires, until the painting is finally complete. Unlike his earlier works, his latest representative work *Monroe* (2019) portrays the actress at her most soulful and most delicate, her poignant, pondering gaze pervading deep into the viewer's heart. Strong green colors emphasize this even more.

His works are housed at a number of national and private institutions, such as The Frank Cohen Collection, UK; FC MOCA, Korea; Jimmy Carter Center, Atlanta, USA; PEAK6 Investment, Chicago, USA; Gwangju Art Museum, Gwangju, Korea; The Republic of Korea National Red Cross, Seoul, Korea; Pohang University of Science and Technology, Pohang, Korea; The Amore Museum, Yongin, Korea; Federation of Korean Trade Union, Seoul, Korea; Gamsil Olympic Main Stadium, Seoul, Korea; Son Ki-Jeong Memorial Foundation, Korea; ARARIO COLLECTION, Korea; and more.

姜亨九的标志性人物肖像画，如梵高，安迪·沃霍尔，奥黛丽·赫本皆以超现实主义呈现。姜亨九的作品与其称为照片写实主义，不如称之为合成写实主义更为贴切。艺术家认为摄影（照片）是一种简单的复制再生的过程，贬低了绘画的重要性。然而艺术家的超现实主义实践使得那些无法通过相机镜头捕捉的细节如发丝、皱纹等不遗巨细地一一重现。

姜亨九的一切付出所换来的是卓越的技巧。在描绘人脸细节时，他使用气雾胶喷雾展现皮肤的光滑度，在颜料干燥前使用棉签或刷子绘制细节，甚至是面部细小的皱纹、绒毛和毛孔也不放过。令人惊讶的是，虽然姜亨九的作品是油画作品，但是他的肖像画和一般的油画肖像画不同，给人如多次上色的水彩画般通透感。不过，即使肖像画的质感类似于水彩画，皱纹和面部绒毛这类小细节却被描绘得非常细密。使用油性颜料的一大好处是，艺术家都可尽其所想在同一表面反复绘制，无论有多少层颜料，直到作品达到艺术家满意的效果。与姜亨九早期的作品不同，他最新得代表作Monroe (2019)呈现出女演员最深情、最娇美之貌，她深刻的凝视掀起观者内心层层涟漪。强烈的绿色更是凸显这一效果。

姜亨九的作品被诸多国立与私人机构收藏。如，The Frank Cohen Collection（英国曼彻斯特）国立现代美术馆（韩国），Jimmy Carter Center（美国亚特兰大），PEAK6 Investment（美国芝加哥），光州市立美术馆（韩国光州），大韩红十字会（韩国首尔），浦项科技大学（韩国浦项），爱茉莉太平洋美术馆（韩国龙仁），韩国证券交易所联盟（韩国首尔），奥林匹克体育场（韩国首尔），孙基桢纪念馆（韩国），ARARIO COLLECTION（韩国）。

Monroe, 2019
Oil on canvas
194 x 130.3 cm



BYUN Soonchoel (B.1969, KOREA)

After studying at New York's School of Visual Arts, photographer BYUN Soonchoel has held exhibitions at the National Portrait Gallery and Somerset House in London, Space DA in Beijing, and more. BYUN's international recognition flourished when his work *Interracial Couple* was used as the main image for Prince William's exhibition *A Positive View*. Created during his time in New York, his work *Interracial Couple* (2001) captures the different individualities, cultures and sentiments of interracial and queer couples, taken in very private spaces of diverse culture and story to portray love that crosses boundaries of race and social preconception both delicately and honestly. A focal characteristic of BYUN's work is its unveiling of the relationship between society and identity as shown through the identities of its subjects. Because of this, these portraits cannot help but to capture the historicity and contemporaneity of their time, thus allowing the viewer a natural approach to that time.

Born in 1969, artist BYUN Soonchoel received his BFA in photography from New York's School of Visual Arts in 1999, and completed one year of graduate studies in photography at the same school in 2001. He has held solo exhibitions at Buk Seoul Museum of Art in 2014, Kumho Museum of Art in 2016, GoEun Museum of Photography in 2018 and most recently, ARARIO GALLERY SEOUL I SAMCHEONG in 2018-19. Since 1998, his works have been introduced at numerous national institutions worldwide, including National Portrait Gallery, London, Somerset House, The Museum of Photography, Seoul, Seoul Museum of Art, National Museum of Modern and Contemporary Art, National Taiwan Museum of Fine Arts, Daegu Art Museum, and more. Awards received include 2009 FGI's Photographer of the Year, the International Center of Photography Via Wynroth Fellowship in 2000, as well as the John Kobal Photographic Portrait Award in 1999, as well as others. Currently, BYUN Soonchoel's works may be found in the collections of Seoul Museum of Art, Daegu Art Museum, and more.

摄影艺术家边淳哲在纽约视觉艺术学院完成学业后，先后于国家肖像馆（英国伦敦）、萨默赛特宫（英国伦敦）、Space DA（中国北京）等空间举办展览。自其作品*Interracial Couple*被威廉王子的展览*A Positive View*用为主图后，边淳哲便广受国际认可。他在纽约期间创作的作品*Interracial Couple*（2001），捕捉了跨种族及同性情侣的不同性格、文化与情绪，着眼于不同文化与故事的隐私空间，细致又真实地描绘了这种跨越种族与社会偏见的爱情。边淳哲作品的主要特点在于，通过其作品中所展现的主体的身份，揭示社会与个人认知间的关系。因此，这些肖像作品虽然无法帮助解决问题，但却因为对于被拍摄者所处时代的历史性和同时性的捕捉，使观者得以以自然的方式靠近那个时代。

边淳哲，生于1969年，于1999年在纽约视觉艺术学院获得摄影学士学位，2001年于同校完成为期一年的摄影专业研究生课程。曾在首尔市立美术馆（北首尔分馆），韩国首尔，2014；锦湖美术馆，韩国首尔，2016，古隐摄影美术馆，韩国釜山，2018举办个展。自1998年以来，边淳哲的作品在全球诸多国家机构展出，如：国家肖像馆（伦敦）、萨默赛特宫（伦敦）、首尔摄影博物馆（首尔）、国立现代美术馆（首尔）、国立台湾美术馆（台中）、大邱市立美术馆（大邱）等。曾获年度FGI年度摄影师（2009），国际摄影中心Wynroth 奖学金（2000），约翰·科巴尔肖像摄影奖（1999）等奖项。目前，边淳哲的作品已被首尔市立美术馆、大邱市立美术馆等机构收藏。

Interracial Couple, 2001
Archival pigment print
195 x 152 cm, Ed. of 7



GWON Osang (B.1974, KOREA)

Combining attributes of the genres sculpture and photography within a single piece, works by artist GWON Osang concisely reveal the multi-use of modern society's overflowing image and information, contemporary art's blending of genres and competition. To test the infinite possibility of the genre of 'sculpture,' GWON continues in artistic endeavours that cross the borders between genre, especially so with the fusion of photography and sculpture. In an effort to reduce not only the level of labor as entailed in the production of traditional sculpture, but the weight of sculpture as whole, GWON experimented with lightened sculpture, starting with the *Deodorant Type* series.

GWON Osang's new work *Projet d'architecture* (2018) falls within the Masspatterns series, an offshoot of the Deodorant Type series that put GWON's name on the map. After making the initial form in isopink, c-prints of photographs of everyday objects as found in magazines are then affixed to it, stacked and combined with no sort of correlation. In this manner, while Masspatterns is simultaneously the result of endless experimentation with light sculpture, it also revealed the aspect of modern society's inundation of imagery. On show for Art Basel Hong Kong, *Projet d'architecture* in particular was made as a photo-sculpture that directly references the name and the shape of the pedestal used and created by the father of modern sculpture, Constantin Brancusi. Standing at the border of artistic form and manual work, pedestals by Brancusi are wholly incorporated into the domain of art within GWON Osang's work. With the cluster of colorful little birds sitting atop its pedestal, this piece, while one of GWON's first pieces to reference Brancusi's pedestals,, presents the formal beauty of GWON's photo-sculptures simultaneously with the core concepts of his body of work.

GWON Osang received his BFA and MFA in sculpture from Hongik University, and gained a reputation as Korea's representative artist holding solo exhibitions at ARARIO GALLERY CHEONAN in 2006, and ARARIO GALLERY BEIJING and Manchester Art Gallery in 2008. He has participated in a number of notable group exhibitions, including his recent exhibition *Endless Column* (ARARIO GALLERY SEOUL | RYSE HOTEL, 2018-19); *Tech 4 Change* (Vestfossen Kunstlaboratorium, Vestfossen, Norway, 2015); *Medium at Large* (Singapore Art Museum, Singapore, 2011), *Roundabout Collection* (City Gallery Wellington, Wellington, New Zealand, 2011); His recent solo exhibitions at ARARIO GALLERY SEOUL | SAMCHEONG and ARARIO GALLERY SHANGHAI in 2016 and 2017 were met with great success.

权五祥 (b.1974, 韩国) 的作品结合雕塑与摄影特性, 简洁明了的将现代社会泛滥的图像与信息的多用途, 以及不同形式的现代艺术的混合与竞争呈现给观众。艺术家跨越与其他艺术类型之界进行尝试, 尤其是通过照片与雕塑的混合, 对“雕塑”这一形式本身的无限可能性进行了实验。艺术家不断尝试着各种雕塑的实验, 如Deodorant Types系列, 是为了在降低传统雕塑制作所伴随的劳动强度的同时, 也大大减轻了雕塑的重量, 使之成为轻巧雕塑而进行实验的照片雕塑作品; 以该系列作为开端, 之后的The Flat系列, 权五祥将广告传单或杂志中的照片裁剪后, 拼贴塑造造成雕塑, 并拍摄成二次元照片将其再次转换成平面作品; The Sculpture系列则尝试通过传统雕塑材料, 制作出具有雕塑般的模块感的雕塑; 照片抽象雕塑New Structure系列应用亚历山大·考尔德(Alexander Calder, 1898-1976) 的“静态雕塑”(stables); Relif系列则是对平面与雕塑间的界限进行的实验成果。

2018年的新项目'Projet d'architecture', 是属于权五祥广为大众所知的系列作品“Deodorant Types”的衍生系列Mass Patterns的摄影雕塑作品。使用iso pink制作成形, 将杂志中出现的日常事物局部拍摄的c-print粘帖, 把它们毫无可能性地结合在一起。因此, Mass Patterns是用无数轻巧的雕塑实验的成果, 同时它也揭露了现代社会图像泛滥的侧面。尤其是本次展出的“Projet d'architecture”是参考现代雕塑之父康斯坦丁·布朗库西(Constantin Brancusi)实际制作并使用底座的名字和形式, 创作的照片雕塑作品。由于艺术形式和手工制作, 介于雕塑和底座之间的布朗库西的底座完全融入权五祥的作品领域。五彩斑斓的小鸟们在聚集在底座上的这件作品, 是参考布朗库西底座的第一批雕塑品之一, 同时展现出权五祥的摄影雕塑的造型之美和创作概念的核心。

艺术家权五祥于弘益大学雕塑系取得本硕士学位。艺术家通过2006年阿拉里奥画廊(天安), 2008年阿拉里奥画廊(北京)和曼彻斯特艺术馆的个展成为具有代表性的韩国艺术家之一。曾多次参加群展, 如Tech 4 Change, Vestfossen Kunst Laboratorium, 挪威奥斯陆(2015), Medium at Large, 新加坡国家美术馆, 新加坡(2011), “roundabout” Conversations in art from around the globe, City Wellington Gallery, 新西兰(2011), “游走前卫-韩国当代摄影展”, 国立台湾美术馆, 台中(2010), Manipulating Reality, CCC Strozzi, 意大利佛罗伦萨(2009), Asian Art Triennale, 曼彻斯特艺术馆, 英国曼彻斯特(2008)等。2016-2017年间, 分别在阿拉里奥画廊(首尔)和阿拉里奥画廊(上海)成功举办个展。

Projet d'architecture, 2014-2018

Mixed media

46 x 46 x 107(h) cm



KWON Hayoun (B.1981, KOREA)

489 Years (VR, 2015; Video, 2016) is a critical work many of Hayoun KWON's viewers are familiar with. 489 years marks the duration it requires to completely dismantle the land mines underground in the DMZ after the Korean War (1950-1953). DMZ (an abbreviation for Demilitarized Zone) refers to the demilitarized area that bifurcates the north and the south of the Korean Peninsula after the war. 489 Years adopts the monologues of a former patrol soldier and VR experience to allow the viewer the access of this otherwise forbidden area. As one of the most dangerous parts of the world, in addition to the fear of death that came with stepping on land mines, contrasted by the natural beauty of this isolated area, these are the experiences the soldier has lived, and his memories for this land only consists of "land mines and flowers."

Hayoun KWON explores the vast potential of new media technology as it stretches across the spectrum of animation, documentary, 3D, and virtual reality (VR). Weaving stories of time, memory, identity, and exploring and reconfiguring boundaries as the real and the virtual intermingle, she poses questions and offers unique and unprecedented spatiotemporal experiences. Whether they are formed from memory, or locked within the confines of physical barriers such as is the DMZ, the spaces and locations found in KWON's work are intangible, or otherwise unreachable by conventional means, demonstrating her keen awareness of geopolitical issues. By giving viewers an opportunity to personally enter these virtual spaces through VR technology, KWON's works allow for an individualized experience of a story, place and time. Her use of documentary technique in combination with animation and new technology enables a particularly modern take on mankind's continuing philosophical endeavors to define the real, all the while simultaneously blurring the lines between the real and virtual.

《489年(489 years)》(2015)是艺术家权河允逐渐为观众所知所悉的重要之作。489年,是将南、北韩战争(1950-1953)期间及战后埋设在DMZ(非军事区)无数地雷完全拆除所需的时长。DMZ是Demilitarized Zone的简称,指的是以韩半岛停战线为基准,以南以北各两公里分别展开的非武装地带。作品《489年》,借由曾经担任搜查队员的军人旁白所述及VR体验,向观众展现了在DMZ(非军事区)这一全世界最危险的区域之一里,由于人类埋设的地雷所致的死亡带来的恐惧,以及由于这片区域与世隔绝而幸免的自然美景,而同时经历这两种体验的军人,他对这片土地的记忆仅有“地雷与鲜花”。

权河允(b.1981,韩国首尔),毕业于法国南特美术学院,在此取得本硕士学位后,又于Le Fresnoy法国国立当代艺术研究中心取得硕士学位。权河允的作品曾亮相于众多国际艺术机构及电影并广受好评。艺术家的主要个展包括,LEVITATION, DOOSAN GALLERY, 韩国首尔, 2018; I Suddenly Hear the Flap of Wings, 萨托画廊, 法国巴黎, 2018; THE BIRD LADY, 巴黎东京宫, 法国巴黎, 2017; 489年, 莱克图尔摄影艺术中心, 法国莱克图尔, 2016等。近期参与的主要群展包括, 釜山双年展, 釜山市立美术馆, 韩国釜山, 2018; THE PRINCIPLE OF UNCERTAINTY, 国立现代美术馆, 韩国首尔, 2017; IMAGINARY ASIA, 白南准艺术中心, 韩国京畿道, 2017; DOC FORTNIGHT 2017, 现代艺术博物馆, 美国纽约, 2017; MADE IN SEOUL 梅梅马克当代艺术中心, 法国科雷雷兹, 2016等。权河允的作品被诸多重要机构收藏, 包括法国国家造型艺术中心(法国), 巴黎市立现代艺术博物馆(法国), 卡蒂斯特艺术基金会(法国), 国立现代美术馆(韩国), 大邱市立美术馆(韩国), 伯克利利艺术博物馆暨太平洋电影资料科馆(美国)等。

489 Years, 2015

Virtual reality installation, 3D animation stereoscopic, color, sound
11 min 18 sec, Ed. of 5 (2AP)

Film I JU Anqi (B.1975, CHINA)

A Missing Policeman 失踪的警察, 2016

Single-channel HD video

50 min, Ed. of 8 (IAP)

The synopsis of the film *A Missing Policeman* (2016). Beijing, Summer 1988. A group of young artists gathers in the hutongs for a dance party at the home of one of their friends when a policeman happens upon the scene. In the rigid times just after the Cultural Revolution, harsh punishments were dealt with those participating in activities deemed illegal. Several others had already been sentenced to execution by firing squad or been dealt life without parole for hosting similar parties. The policeman insists on arresting the young artists, and in a fit of panic, they beat him unconscious, deciding later to dig an underground prison where they keep him from then on. For thirty-three years, the artists guard the policeman in shifts. Over these thirty-three years, China goes through a massive transformation unbeknownst to the policeman until the summer of 2016 when he escapes.

While the thirty-three years of the policeman's disappearance counts the time that Chinese contemporary art emerged and developed, *A Missing Policeman* depicts this period through a unique plot and nonlinear timeline. During his confinement, the policeman unintentionally encounters artists and critics. From Li Xianting, Zhang Xiaogang, Wang Guangyi, Fang Yijun, Ye Yongqing, Zhou Chunya, to Xu Bing, and more, these artists and critics of international renown and recognition appear as themselves, and through conversation with them, the policeman comes to realizations about contemporary art and the true meaning of freedom. In this film, JU Anqi satirizes and criticizes the armed suppression of art and culture that Chinese society has undergone, suppression that continues to this very day.

Born in 1975 in Urumqi, Xinjiang province, Ju Anqi graduated from the Directing Department of the Beijing Academy. As one of the most widely recognized directors from China's "New Generation" of filmmakers and multimedia artists, his works involve experimental video and photography, narrative films, painting, and light boxes, making him a rarity among Chinese conceptual artists. In 2014, the artist also made a statement objecting to government censorship alongside other internationally renowned film directors, such as Zhang Ke Jia and Lou Ye. Ju's experimental films have been exhibited in the Centre Pompidou (Paris), MoMA (New York) and Solomon R. Guggenheim Museum (New York). Ju Anqi currently works and lives in Beijing.

影片《失踪的警察》之概要：北京，1988年夏，一群年轻艺术家聚集在胡同里举办家庭舞会，被一个路过的警察逮个正着。当时正值文革后的严打时期，若参与活动被认定为非法将遭严惩。有人因为举行类似聚会被判处死刑或无期徒刑。警察坚持要逮捕这群年轻艺术家，艺术家们惊慌失措将他打晕，之后决定挖一个地下监狱将警察软禁其中。艺术家们就这样轮流看守了警察三十三年。在这三十三年间中国经历了翻天覆地的巨变，直到2016年夏天，警察终于逃了出来……

警察失踪的这三十三年恰是中国当代艺术兴起与发展之时。《失踪的警察》通过独特的故事情节和非线性的时间线描绘了这一时期。在这名警察被监禁期间，无意间遇到了不少艺术家和评论家。从栗宪庭，张晓刚，王广义，方力钧，叶永青，周春芽到徐冰等，这些闻名国际的艺术家和评论家在影片中以真实身份出演，通过与他们的对话，警察对当代艺术和自由的真谛逐渐了解。在该片中，王安奇讽刺批判了中国社会所经历的对于艺术和文化的压制，且这种压制至今仍然存在。

王安奇，1975年出生于新疆乌鲁木齐，毕业于北京电影学院导演系。作为备受瞩目的中国“新生代”电影人与跨媒体艺术家之一，王安奇的创作涉及实验影像与摄影，叙事性电影，绘画和LED灯箱系列作品，使他成为中国观念艺术家中的罕见个案。2014年，艺术家与贾樟柯、姜文等国际知名导演一起发表了一份反对政府审查制度的声明。王安奇的实验电影曾于巴黎蓬皮杜中心、纽约现代艺术博物馆、纽约古根海姆美术馆展出。现工作生活于北京。



Film I JU Anqi (B.1975, CHINA)

Big Characters 大字, 2015

2-channel HD video

17 min 11 sec, Ed. of 8 (1AP)

Unfamiliar even to locals and legible only from the air, the thirty Chinese characters, each one the size of a football field, form slogans advocating the ethos of the Cultural Revolution: "Long live Chairman Mao," "Learn from struggles," "Surmount every difficulty to win victory." Clearly visible on Google Maps, these characters were used as navigation toward a secret military aviation school during the Cultural Revolution. Close-up, they look like nothing more than rocks and earth, but as the drone-mounted camera slowly ascends, so does their meaning manifest.

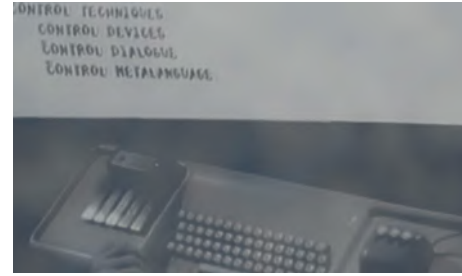
Formed of stacked rock, these huge characters signify more than just their slogans. The sheer labor that went into creating them reflects the yearning for utopia characteristic of the Cultural Revolution, the energy and exhaustion poured into making such a mark upon the land almost overwhelming. However, though their constructors built them with utopia in mind, to the modern viewer, these characters convey eerie bleakness and wounds of the past. Reminiscent of ruins, to JU, they speak of emptiness and collapse, filling him with sorrow. History is not easily forgotten, nor do its wounds heal quickly, the blank earth between their stacked rocks reminds the viewer. Conflict rises and settles, and rises again; winds of the Gobi Desert blow sand across the pale stone, yet the stones hold their shape. History may be static, but its effects are constant.

While China was in the midst of the Cultural Revolution, the rest of the world was swept away in a series of incidents, from President Lyndon B. Johnson's speech on Vietnam to the 1968 Paris demonstrations. Juxtaposed and overlaid with footage of the motionless stones lying in much the same shape as they ever have, the film unfolds a critique of the fantasies of utopia buried within all societies across the world.

甚至连当地人都不了解，只有在高空才能看清的这三十个汉字，每一个都如足球场一般大，组成了文化大革命时期倡导民族精神的口号：“毛主席万岁”，“向斗争中学习”，“排除万难去争取胜利”。这些大字在谷歌地图上清晰可见，在文革期间曾被用为秘密军用机场的航标。近看不过是石块泥土，但随着无人机缓缓上升，它们的意义也随之显现。

这些大字由堆积的石块组成，意义则远超口号。创作这些大字所付出的劳动，展现了文革时期人们对于乌托邦的向往，以及为了在这片土地上留下如此记号所倾注的巨大精力。然而，虽然建造者在建造大字时怀揣对乌托邦的憧憬与向往，但对现代观众来说，这些大字传递的是历史留给我们的可怕的沉寂和创伤。对雌安奇而言，废墟的回忆代表着空虚与崩溃，使他顿感悲伤。堆积的石块间的泥土提醒着观者，历史不会轻易被遗忘，所致的创伤也无法迅速愈合。冲突不断爆发、平息、又再次爆发；戈壁沙漠的风沙掠过苍白的石头，而石头始终保持着自己的形状。历史也许是静止的，但其影响却持续不断。

当中国正值文革期间，全球其他地区也卷入一系列事件之中，从林登·贝恩斯·约翰逊(Lyndon B. Johnson) 关于越南的演讲，到1968年巴黎的示威游行。影片通过无数相同形状、静止不动的石头连续镜头，对于隐藏在人类社会之中有关乌托邦的幻想展开了批判。



Film I JU Anqi (B.1975, CHINA)

Drill Man 钻的人, 2016

Single-channel HD video

31 min 51 sec, Ed. of 8

In this film, JU Anqi follows the journey of a man traversing the changing landscape of a country in the throes of the era of technology, armed only with a drill. In spite of its bright and improvisational style, 'Drill Man' is ridden with unsettling tones of anxiety and even violence from start to finish, underlined by the droning sound of the drill wielded by the nameless, wordless young man acting as protagonist on his travels through rural and urban China. He raises his drill with total indifference to the identity of his target or its possessor, boring holes in fruit, flowers, bricks, buried power lines, gas mains, and more. He climbs The Great Wall, the epitome of culture and very symbol of the grandiosity of history, only to drive his drill through it; on his way back down, he drills his presence into the bus stop, the bus seat, the bathroom ceiling, expressionless and soundless all the while. Natural and manmade creations can only endure defacement. His apathy is echoed in part by the onlookers, and their apathy serves to emphasize the absurdist nature of the film. With no regard to the consequence, the young man aims his drill at melons right next to their seller; on the train, he drills the seat of the person in front of him.

Silent, his only communication are the marks he leaves behind. In a world of constant, rapid change, the little holes speak of something both ephemeral and immutable in time's flow. The country grows and changes, as it has for millennia, swept up by the current, but his drill creates a physical impression of his interaction, or his confrontation with the edifices of society, institutions and crawling symbols of the irrational reality of the material world. Somewhere between documentary and narrative, the metaphorical reflections on modern material society and challenging nature found in 'Drill Man' fall in line with the improvisational and confrontational style of JU Anqi's earlier works, particularly reminiscent of JU's approachment in *There's a Strong Wind in Beijing* (2000). JU stands direct confrontation up with indirect representation, questioning society's unpredictable evolution as it strives to adapt to technological and philosophical development, and how the small figures caught in the riptide remain vastly immune.

在这部影片中，雒安奇向观众展现了一段荒诞的旅程：一个随身携带电钻的年轻人，穿梭于变化的光景之中，在科技时代中不断挣扎。《钻的人》沿袭了导演惯有的鲜明而即兴的风格，影片中通过主人公——一个无名男子的沉默无言，与他手中电钻发出的阵阵声响形成的鲜明对比，强调了全片从始至终充斥的不安、混乱甚至是暴力。他举起手中的电钻，对于眼前目标为何物、谁人所有熟视无睹，在水果、鲜花、砖块、埋藏的电线、煤气管道等物品上肆意钻孔。他爬上了象征着文化的缩影与历史的宏伟的万里长城，却拿起手中的电钻钻通城墙。在返回途中，他目光呆滞，不发一言，用手中的电钻钻向公交车站、公车座位、浴室天花板……一切天作之景，人为之物只得忍受电钻所致的残缺。主人公的漠然得到了旁观者同样冷漠的回应，而这也恰恰强调了电影的荒诞性。

影片中，沉默寡言的他仅靠电钻留下的痕迹进行交流。在一个瞬息万变的世界中，这些斑驳小孔叙述着，恒流之下的时间背后那些或流动，或永恒的事物。千百年来，普天之下的变化与发展，都被现实所扫荡，但他的电钻却将他所创造的行为印记，他与高楼大厦、社会结构的对峙，他与物质世界一切荒谬现实的抗争全部留下。《钻的人》中对所呈现的关于现代物质社会的隐喻、对自然与人性的反思，使得该片游离于纪录片与故事片之间。这与雒安奇的早期电影作品中即兴的、对抗性的风格保持一致，使人不禁联想起创作于2000年的作品《北京的风很大 (There's a Strong Wind in Beijing)》。雒安奇在直接对抗与间接传达的中间地带，通过该作品对社会不可预测的变革提出质疑，譬如，如何努力适应科技的发展和思想的进步，以及作为被困于变革激流中的小人物该如何保有强大的抵抗力。



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