

2022.09.25

vip opening: 09.24 Sat.
16:00-18:00

11.20

Nocturnes:

five stories

周啸虎 *Zhou Xiaohu*

耿旖旎 *Geng Yini*

赵博 *Zhao Bo*

贺勋 *He Xun*

谭彼得 *Tan Bide*

策展人 *Curator:*

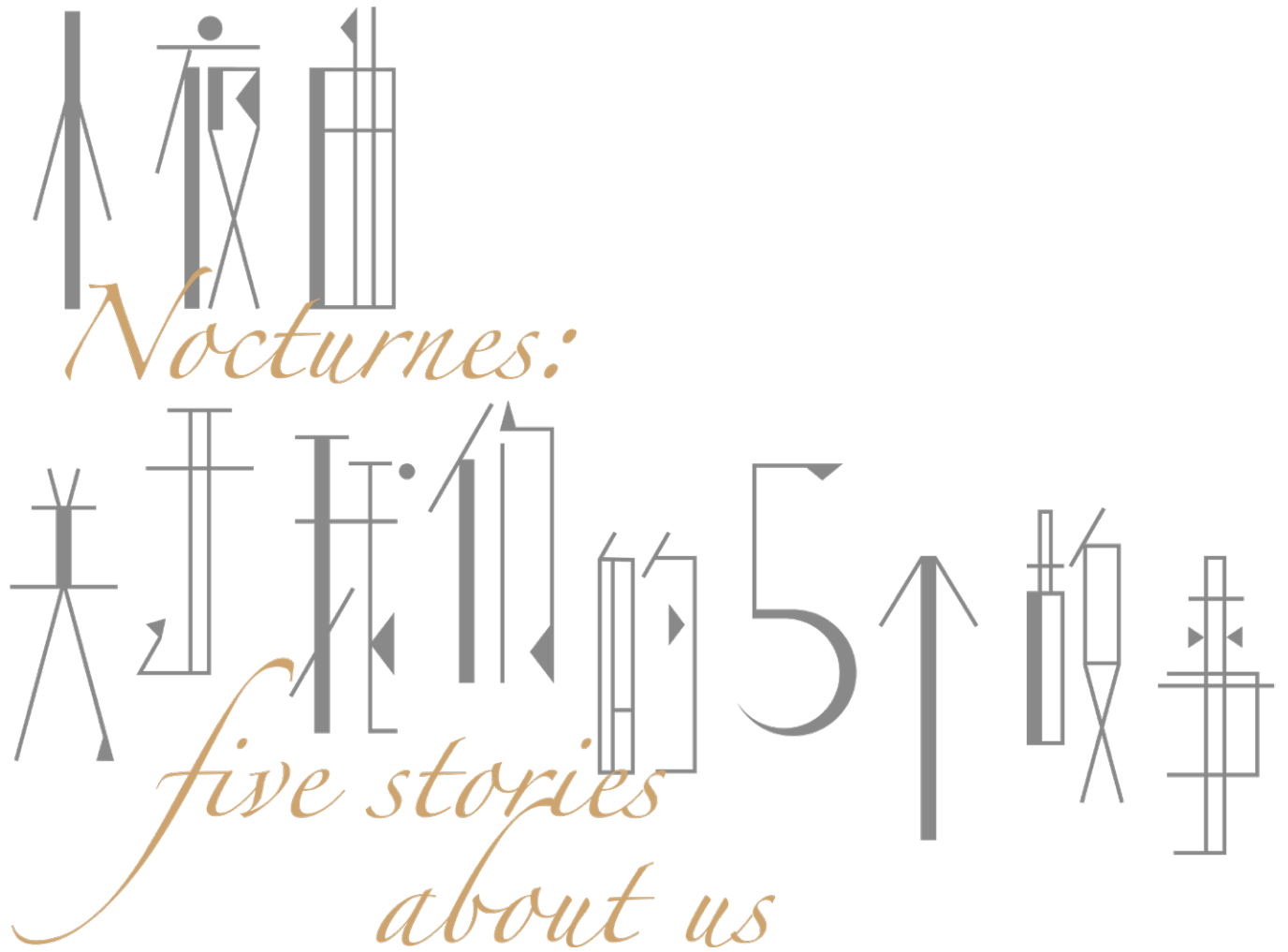
王凯梅 *Wang Kaimei*

about us



沪申画廊
S·G·A

上海市 黄浦区 中山东一路 外滩三号 三楼
THREE on the BUND 3F, No.3 Zhong Shan Dong Yi Rd,
Huangpu, Shanghai.



策展人 王凯梅
Curator Wang Kaimei

艺术家
Artists

周啸虎 Zhou Xiaohu

赵博 Zhao Bo

贺勋 He Xun

耿旖旎 Geng Yini

谭彼得 Tan Bide

前言 Preface

王凯梅 Wang Kaimei

何以定义“我们”？在人类思想史数千年以人类为中心，人类与自然二元化的思考中，“我们”指向的一直是地球生物中以最高级物种自居的人类自身。在人类对于生存的反省，对思想和行动在历史、现在、未来的时间框架内的探索中，自然被视作为人类提供生产资料和生存空间的客体，一个拥有取之不尽的资源，服务于人类需求的被动场域，甚至长期以来我们坚信，人类活动无论怎样都不足以影响到浩大的地球自身。

两百年前，法国著名博物学家布封的巨作《自然史》陆续问世。贯穿36卷包括地球史、人类史、动物史、鸟类史等多个部分的博物志最核心的思想，是一个全新而大胆的科学断言：围绕在人类周边的自然不是一成不变的，而是同人类社会的制度和文化一样，拥有自己的发展历史，并且人类有组织的社会活动会直接影响自然的发展史。布封的自然观启蒙了视人类活动为改变地球生态的主要动力的人类纪思想，并一直影响到上世纪70年代英国科学家詹姆斯·洛夫洛克的盖娅理论提出。最具创造力的人类同时也是对大地母亲最具破坏力的生物，这一总结迫使我们人类与同属一个星球的“非我们”、“非人类”在相互回馈与尊重的体系中寻求均衡发展的路径。

在这个「关于我们的五个故事」的展览上，五位艺术家分别承担起人类纪里多样化的“我们”的代言人：周啸虎从中国古代文人画入手，以历史的多层切面带来当代艺术对时空维度的重新认识。耕莘钓渭的典故引出古人游走于自然中闲云野鹤的生活状态，通过现代电影蒙太奇的剪辑语法和立体主义的拆解分割赋予画面运动性和时间性。而这种重组时空的现代手法同样可以落在中国古画中焦点透视的传统上，通过笔法的穿插，构图的变换，绵密舒缓的灵活呼应，抵达画面景深远近相映的运动感。不可否认，那纠缠现代人爱森斯坦的镜头组合，令毕加索痴迷的多维人体也曾同样是黄公望、倪瓒一辈的元人分解山水的方式。

贺勋的作品承担起艺术与自然的连接。蜂箱是养蜂人的劳动工具，在贺勋眼中它们化成艺术家外出写生的调色版。经过一个夏天的忙碌，守候在桦树林中的蜂农开始收获大自然的馈赠，艺术家也在自然的变化中提炼绘画作为生产的甘苦。人类养蜂的历史几乎与艺术在穴居洞穴中的诞生同时开始，而大自然充当着这两种酿造、采择和对甜蜜的追求的同一来源。毕竟，蜜蜂与调色板，养蜂人与艺术家，蜂蜜与艺术，生活甜蜜的共同交汇点都落在身体的劳作耕耘和精神的提炼升华。

赵博的画布上密布的雪松散发的寒意，令人禁不住想象地球40亿年的历史。历史上几度被冰雪覆盖的冰河纪。人类对于冰的集体记忆渗透在文明历史的不同阶段，不同文明的大洪水神话传递着自然对于人类的威慑力。今天，全球平均温度升幅已经在逼近2°C的转折点，加速融化的极地冰川似乎正在构思下一个没顶之灾。赵博画中的冷酷仙境同时触动地球的遥远历史和威胁人类生存的不期未来，冰雪寒意中孤独穿梭的人类。

耿旖旎画中的矛盾性构成诱人的表达：善良的绿头鸭倒立在北极雪原的白夜，怒目圆睁的山地野狗在塞尚式的圣威克多山脚下做秀，被基因改造的不明生物带着挣脱母体的欲望蠕动...假如有一天，当地球上的动物开始集体蔑视和敌对人类时，我们是否应该自省：为这些与我们分享地球的非人类我们到底做过些什么？动物生存环境的不合时宜激发出艺术家为人类塑造生存庇护所的渴求，让我们也可以通过画存在于世界之中。

如何在这个关于我们的展览上谈论我们呢？艺术家谭彼得的绘画承担起人类最复杂的情感世界中爱的表达。从一封看不到收信人的航空信开始，谭彼得用电影海报和月份牌美女照的直白动感的绘画语言，讲述消费主义社会里脆弱的感情链接。美女香车满足欲望对财富的想象，老式自行车后座上的乡村爱情和青春燃烧的逍遥骑士，怀旧如同是抛向人类情感漩涡的下旋球，与地球的未来一样，充满了不确定性。人类何以能够持续在地球上繁衍生息？因为有爱。

「小夜曲：关于我们的五个故事」的标题来自日籍英国作家石黑一雄(Kazuo Ishiguro)的第一部短篇小说集《小夜曲：音乐与黄昏的五个故事》。在小说中，石黑一雄把五个痴爱音乐的艺术家的命运串联成一组音乐人生的浮世绘，以小夜曲的形式建构一部文字谱写的音乐体验。在这个用视觉艺术为旋律和音节的展览上，传统与创新，艺术与劳作、风景与意识、动物与人类以及人类情感的物质与精神谱出一部关于“我们”的小夜曲。它们纵横交织，上下流动，组成我们在世界生存的庞大体系。

How should one define “us”?

Over millennia, humanocentric studies have used the dichotomy between humanity and nature to crown “us” humans as the supreme life form on Earth. Often, through an introspective look into our existence, knowledge, and actions throughout the course of history, across present and future, we have become accustomed to objectifying nature as a commodity, a mere provider for our living space with inexhaustible resources to feed our rapacious needs. In addition, we have long denied that our relentless actions could contribute to the endangerment of our planet.

Two centuries ago, renowned French naturalist Georges-Louis Leclerc, Count of Buffon, conceived his magnum opus, *The Natural History*. At the heart of his thirty-six-volume encyclopaedia — depicting everything to know about the history of the natural world, humanity, animal, and bird species— Buffon states a bold and cutting-edge scientific hypothesis that our surrounding nature is not static. Instead, it holds its own history, just like human institutions and culture. That is to say, human action directly impacts the history of nature. This striking proposal about the natural world would mark as a footnote to what is soon referred to as Anthropocene — human activities are the main propeller to ecological changes on Earth — and inspire English independent scientist James Lovelock's Gaia Theory in the 1970s. Understanding that we humans, the most intelligent species are, in fact, the greatest force of destruction toward nature beckons us to refigure a mediated condition during our development, and call for more reciprocity and consideration with the “non-us”; in other words, the “non-human” beings on this shared planet.

The show **Nocturnes: Five Stories about Us** invites five Chinese artists to form diverse representations of “us” in the discourse of Anthropocene.

Zhou Xiaohu reimagines space-time dimension in contemporary art through tiered/varied layers of history based on Chinese literati art. In his most recent series, *Reclusion to ploughing and fishing*, which alludes to our ancestors languidly wandering in nature and living in the wilderness, the artist allies the editing syntax found in modern cinematic montage with cubist-inspired deconstruction technique to achieve a sense of motion and temporality. This modern approach to restructuring time and space resonates with the emphasis on focal perspective in traditional Chinese paintings—specifically with an interplay of brushwork, compositional variations, and thick and soothing lines— and exudes a visual rhythm of spatial depth and elevation. Undeniably, the complexed image montage and the multi-perspective human disfiguration that appealed to film director Eisenstein and cubism painter Picasso must have fascinated Yuan Dynasty masters such as Huang Gongwang, Ni Zan and their fellow contemporaries who practiced deconstructed landscape in their paintings since the 13th century.

He Xun's work draws a connection between art and nature. Initially kept as a beekeeper's instrument, his beehive boxes are re-modelled into palette drawers for his sketching practice. Like the beekeepers in the birch forest who begin their honey harvest after a busy summer, He Xun's efforts are transposed in his paintings. Historically, the origin of art fell nearly at the same time as when our ancestors learnt to brew honey from the bees. In essence, bees and palettes, the beekeeper and the artist, honey and art, all sweetness in life converge in the cultivation of physical labour and sublimation of the spirit.

Zhao Bo's snow-glazed cedar forest emanates a chill that sweeps our imagination back to the Ice Age, a time when our 4 billion years old planet was buried in ice and snow. Reflecting upon our collective memory, the omnipresence of ice-melts and flood myths across diverse cultures and civilisations has always underscored nature's reigning claim over our lives. As of today, our global climate change has already reached 2 degrees Celsius tipping point, and rapidly receding glaciers clock down to our planet's impending demise. Zhao's winter vistas lament Earth's distant past and flash a prophecy on humanity's survival in an apocalyptic future— alone in a land of icy devastation.

From the benign-looking mallards floating head-down over the nocturnal Arctic landscape, to a family of glowering jackals vogueing in front of the Cézannesque Sainte-Victoire mountains, and the genetically modified creatures writhing in desire to escape from their mothers— **Geng Yini's** perplexing paintings are always mingled with a playful appeal. If there ever comes one day when animals will despise and loathe us, we should ask ourselves: what have we done for our fellow non-humans who share this planet with us? Triggered by the displacement of animals' living environment, Geng offers her canvas as a sanctuary for humankind so that we, too, may have a place in the world.

Finally, what about us? Bearing the most complicated human emotion, the expression of love, **Tan Bide's** work evokes the frailness of our emotional connections in the age of consumerism with visual limpidity and zeal reminiscent of movie posters and calendar girls. His chapter preludes with a heartfelt airmail letter addressed to an anonymous receiver; followed by bikini-women and automobiles that satiate our fantasies of wealth; sentiments about a countryside romance in the backseat of a vintage bicycle; and the blazing youth hood of a roving biker (a reference to the 1969 film *Easy Rider*). Tan's nostalgia is a spinning ball whirled downward into a vortex of human emotions, heading straight into uncertainty—like the future of Earth. How will humanity continue to thrive on this planet if not by the power of love?

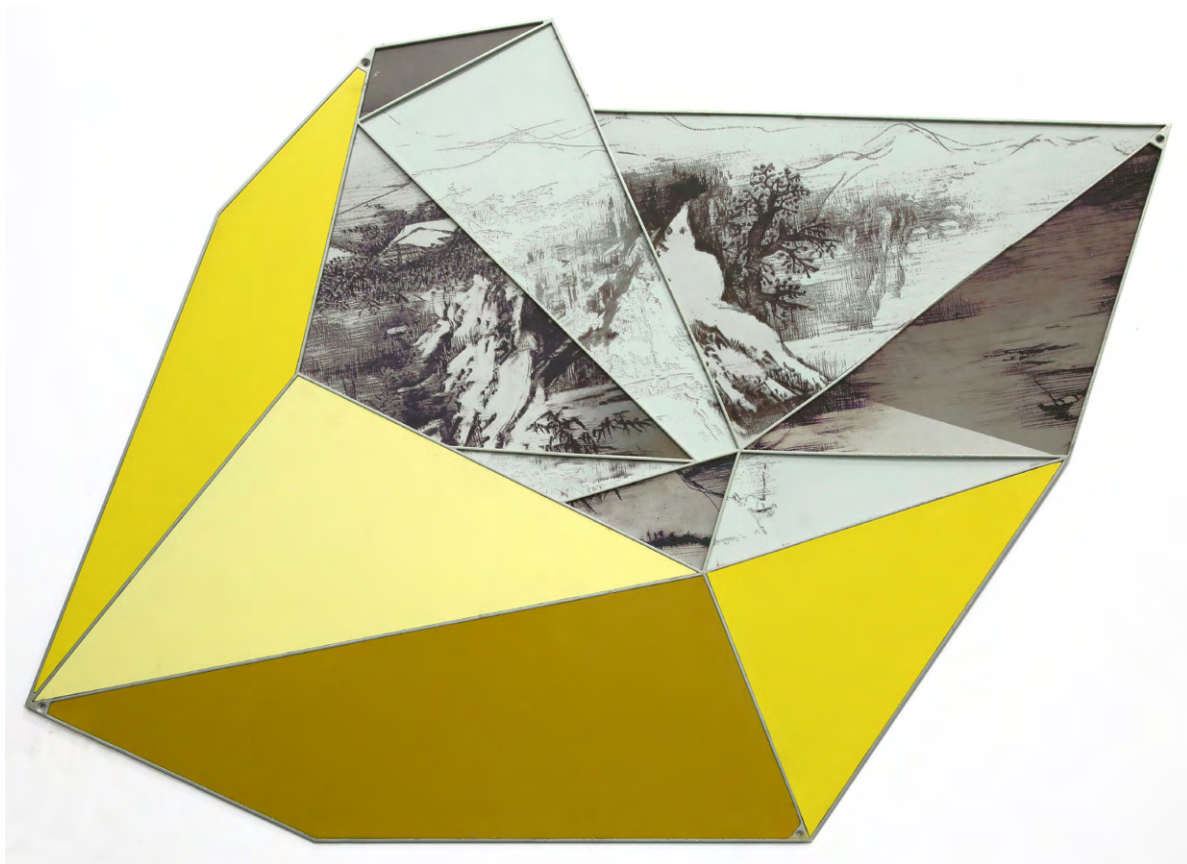
Nocturnes: Five Stories About Us derived its title from Kazuo Ishiguro's first collection of short stories: *Nocturnes: Five Stories of Music and Nightfall*. The Japanese British author threads the fate of five music-obsessed individuals into an affective ukiyo-e display about music life— and builds the novel into a musical experience through his lyrical serenade. Composed with the rhythms and syllables in visual aesthetics, the show conflates tradition and innovation, art and labour, landscape and consciousness, animals and humans, and the material and spiritual aspects of human emotions into a nocturne. Here, these chords and melodies of “us” interweave and meander to form the extensive network that interconnects our existence in the world.

周啸虎
Zhou Xiaohu



耕莘钓渭 – A no.1
Reclusion to ploughing and fishing - A no.1

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
240 × 148 cm, 2021



耕莘钓渭 – A no.11
Reclusion to ploughing and fishing - A no.11

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
70 × 100 cm, 2021



耕莘钓渭 – A no.15
Reclusion to ploughing and fishing - A no.15

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
80 × 58 cm, 2021



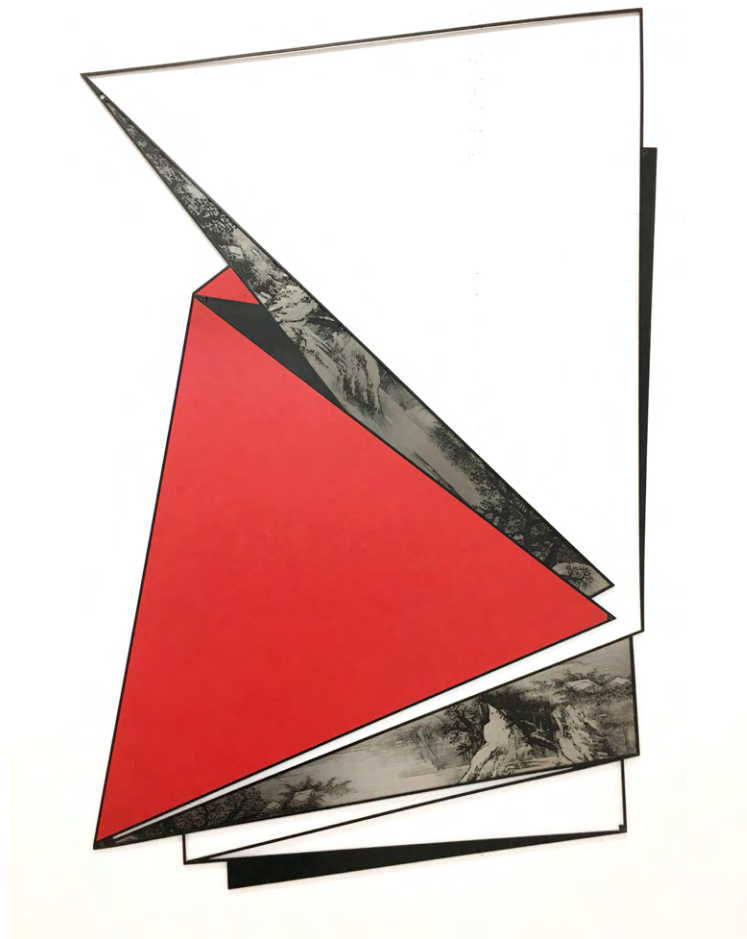
耕莘钓渭 – B no.1
Reclusion to ploughing and fishing - B no.1

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
210 × 148 cm, 2021



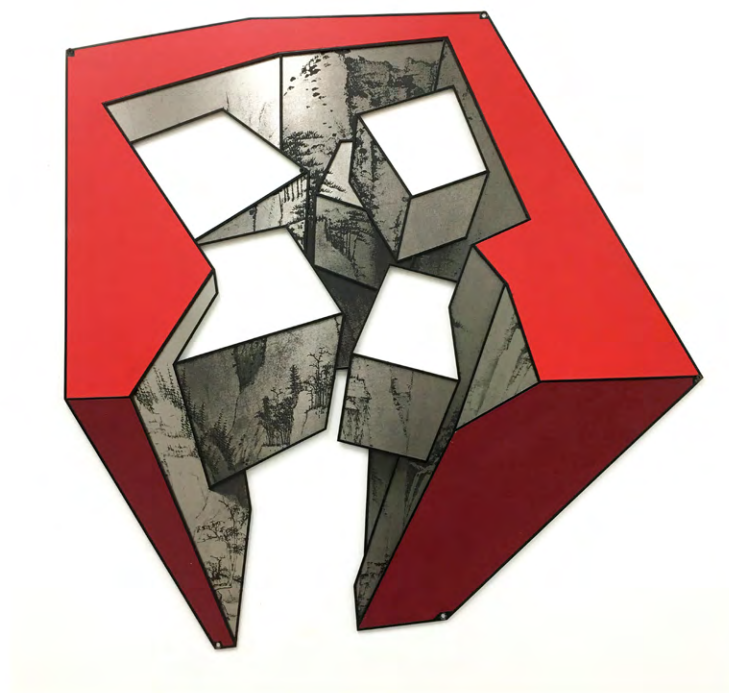
散点透视 – no.D2-1
Scatter Perspective no.D2-1

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
80 × 90 cm, 2018



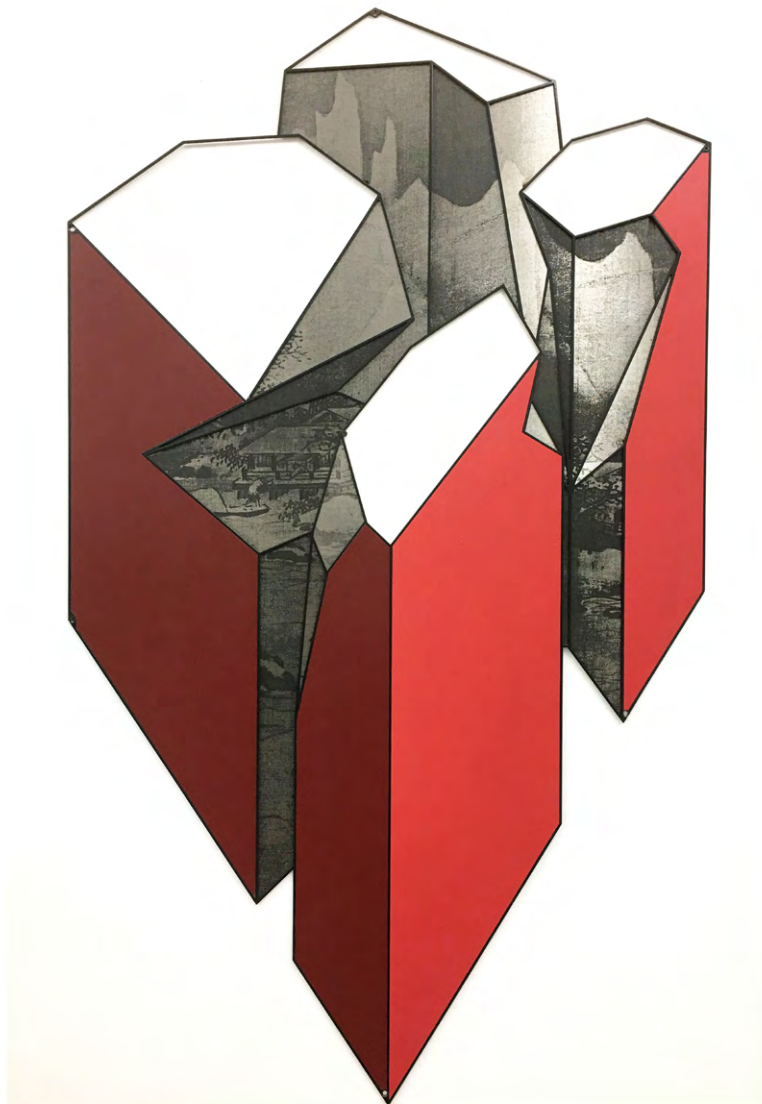
散点透视 – no.D2-2
Scatter Perspective no.D2-2

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
120 × 80 cm, 2018



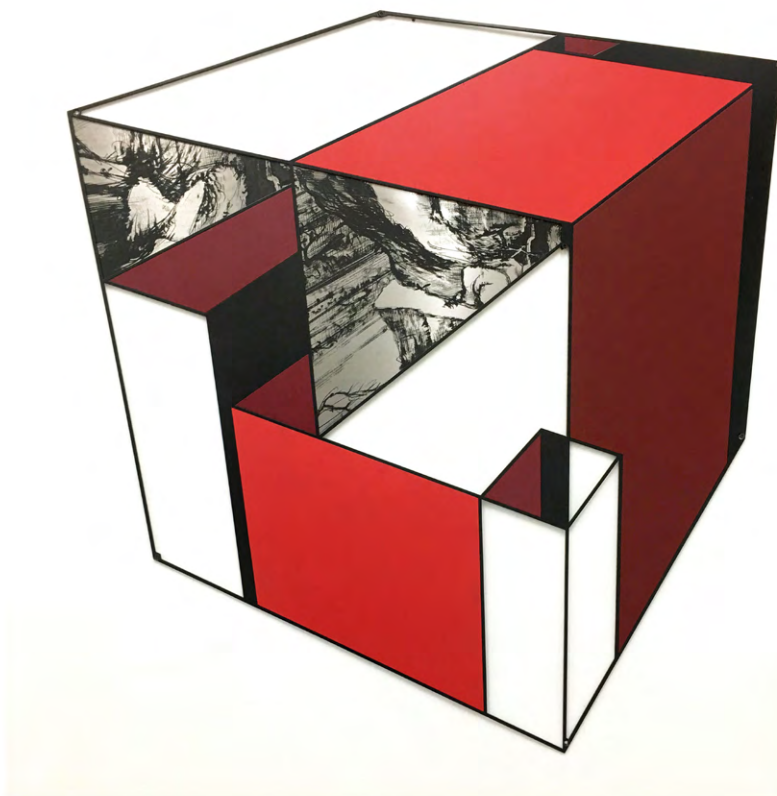
散点透视 – no.D2-3
Scatter Perspective no.D2-3

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
80 × 80 cm, 2018



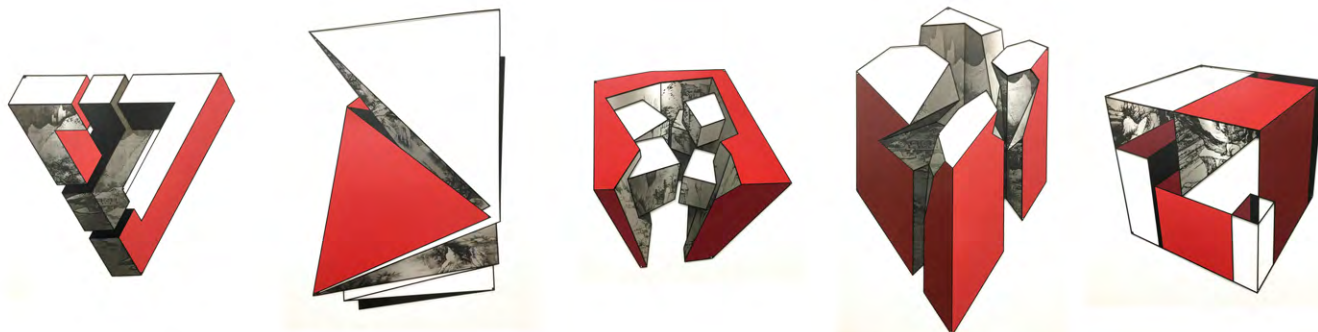
散点透视 – no.D2-4
Scatter Perspective no.D2-4

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
130 × 76 cm, 2018



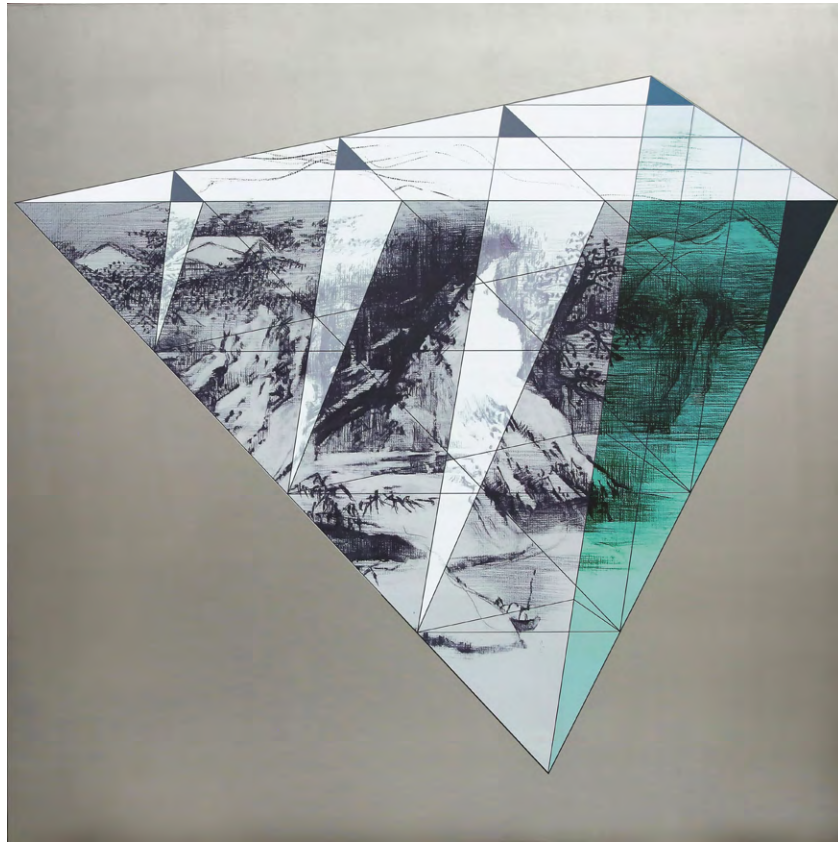
散点透视 – no.D2-5
Scatter Perspective no.D2-5

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
90 × 86 cm, 2018



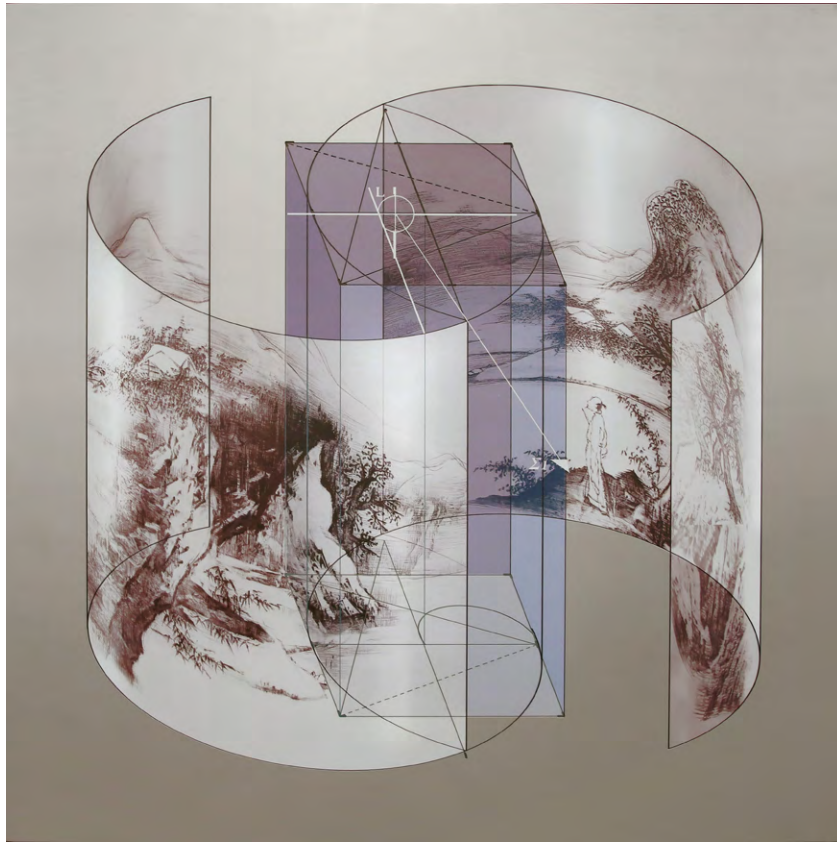
散点透视 – no.D2
Scatter Perspective no.D2

不锈钢蚀刻，激光切割，工业烤漆
Stainless steel etching, laser cutting, industrial paint
130 × 520 cm, 2018



矢量山水 – no.2
Landscape vector map no.2

不锈钢彩色蚀刻
Color etching on stainless steel
100 × 100 cm, 2020



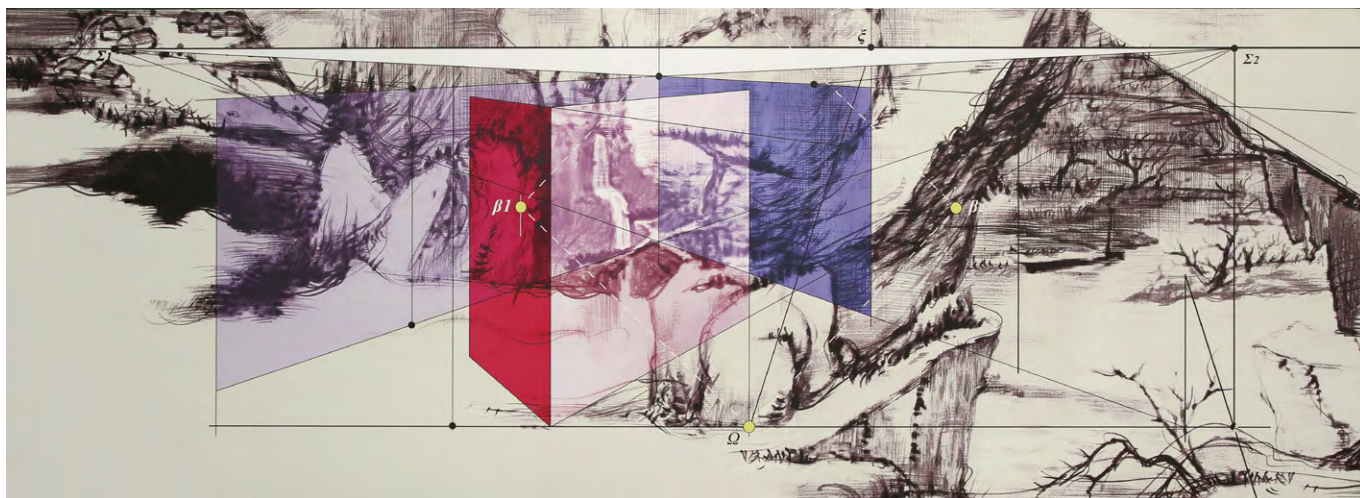
矢量山水 – no.7
Landscape vector map no.7

不锈钢彩色蚀刻
Color etching on stainless steel
100 × 100 cm, 2020



矢量山水 – no.11
Landscape vector map no.11

不锈钢彩色蚀刻
Color etching on stainless steel
100 × 100 cm, 2020



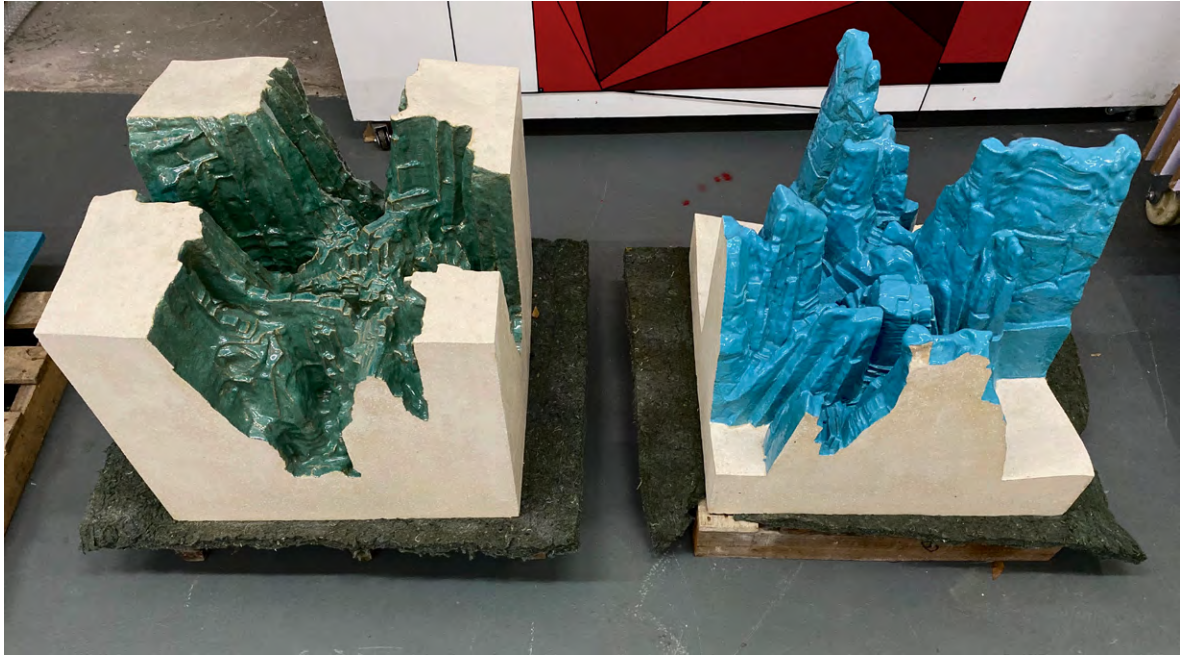
矢量山水 – no.15
Landscape vector map no.15

不锈钢彩色蚀刻
Color etching on stainless steel
72 × 200 cm, 2020



山水正负相 - 1
Positive and negative space of landscape no.1

陶瓷、釉色
Ceramic, glaze color
160 × 62 × 62 cm × 2, 2021



山水正负相 – 2
Positive and negative space of landscape no.2

陶瓷、釉色
Ceramic, glaze color
50 × 62 × 62 cm × 2, 2021



山水正负相 – 3
Positive and negative space of landscape no.3

陶瓷、金箔
Ceramic, gold leaf
38 × 23 × 23 cm × 2, 2021



书法剧场 – 环球同此凉热
Calligraphy Theatre - The world feeling cold and hot at the same time

装置 – 钢材、电锯、投影灯
Installation - steel, chainsaw, projection light
尺寸可变 Dimensions variable, 2018

周啸虎
Zhou Xiaohu

周啸虎（生于 1960 年，中国常州）毕业于四川美术学院。现生活工作于上海。

周啸虎是中国视频动画的先锋人物，自 1998 年起，他开始用计算机进行艺术创作，试验定格动画、视频装置等。作品自由跨越多种艺术媒介，涉及动画、录像、装置、雕塑和综合行动项目等。周啸虎致力于推动综合艺术的能量剧场，以泛现成品和“自动写作”作为方法论，拓展艺术疆域和生存观察。他的标志性风格是在影像和真实物体间创造出不同的图像层次，他的作品反映了数字时代中，历史在其特定细节可能被放大、误读和遗漏的情况下是如何被记录的。

Zhou Xiaohu (b. 1960, Changzhou, China) is a pioneer of video animation in China.

Zhou began using computers as an artistic tool in 1998. As one of China's most well-known most prolific contemporary artists, he specializes in inducing confusion and bafflement, making viewers question the evidence of their senses and their assumptions about the so-called 'facts'. He has since experimented with stop-frame video animation, video installation and computer-gaming software, whereby the interlayering of images between moving pictures and real objects has become his signature style. Working across performance, photography, installation, sculpture, video, and animation, Zhou's practice reflects the documentation and misunderstanding of history in a digital age.

周啸虎作品 2000 年参展上海双年展，2004 年动画作品在纽约现代美术馆展出并且被收藏，同年参展首届西班牙塞维利亚国际艺术双年展；2006 年参加第 5 届亚太三年展；2007 年作品在英国泰特利物浦美术馆、维也纳路德维希现代艺术馆、瑞士的伯尔尼美术馆展出；2010 年参展光州双年展，同年参展伦敦泰特现代美术馆“不出售灵魂”；2011 年作品在伦敦巴比肯艺术中心和美术馆展出；2012 年参加第四届广州三年展、新加坡国家美术馆“最新亚洲当代艺术展”。2013 年参展悉尼白兔美术馆收藏展；2014 年曼彻斯特亚洲三年展；2020 年参展第二届曼谷艺术双年展。

2005 年周啸虎个展在纽约伊森科恩画廊开幕，2008 年芝加哥沃什画廊周啸虎个展，2010 年个展《词语链》在北京长征艺术空间开幕，2015 年在柏林 MOMENTUM 举办“夏色”个展，2016 年在上海民生美术馆推出个展《地上》。

此外，周啸虎的动画作品还参影了第 40 届鹿特丹国际电影节和第 56 届洛加诺国际电影节，在第 36 届休斯敦国际电影节中获实验录像类金奖。2002 年和 2006 年获中国当代艺术奖提名。2014 年到 2015 年获德意志学术交流中心（DAAD）驻地艺术研究奖项。

Artist Zhou Xiao's artworks have been extensively showcased in international exhibitions including: the Shanghai Biennale (2000); International Center of Photography, New York, USA (2004); the Museum of Modern Art, USA (2004), the First Seville Biennial in Spain (2004); Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (2006); Tate Liverpool, Liverpool, UK; Museum moderner Kunst Stiftung Ludwig Wien, Austria; Kunst museum Bern, Switzerland (2007); the 8th Gwangju Biennial (2010); Tate Modern Turbine Hall, London, UK (2010); Barbican Art Gallery, London, UK; the National Art Museum of China (2011); The Fourth Guangzhou Triennial-Grandview project, Guangzhou, China (2012); Singapore Art Museum, Singapore (2012); White Rabbit Gallery, Sydney, Australia (2013); Asia Triennial, Manchester, UK (2014); and the 2nd Bangkok Art Biennale in Thailand (2020).

His solo exhibitions include: "Zhou Xiaohu's Solo Show" at Ethan Cohen Fine Arts, New York, USA (2005), and Walsh Gallery, Chicago, USA (2008); "Word Chains" Long March space, Beijing, China (2010); "Scheiße" MOMENTUM, Germany (2015); and "Chimera" Shanghai Minsheng Art Museum, Shanghai, China (2016).

In addition, Zhou Xiaohu's animation works have been exhibited at the 40th International Film Festival Rotterdam in Netherland, and the 56th Locarno International Film Festival - Video Installation Show in Switzerland. He won the Experimental Video Gold Award in the 36th Worldfest - Houston International Film Festival; the CCAA Award (2002, 2006); and Deutscher Akademischer Austauschdienst (2014).

个展

「我与博伊斯·周啸虎」昊美术馆，上海，中国，2019；
 「迷走山水」南京艺术学院美术馆，南京，中国，2018；
 「曲解」昊美术馆，温州，中国，2016；
 「地上」上海民生现代美术馆，上海，中国，2016；
 「夏色」暨录像局周啸虎影像档案，MOMENTUM，柏林，德国，2015；
 「项目 35- 乌托邦机器」德波大学理查德·E·皮勒艺术中心，美国，2012；
 「姿态」Art-Ba-Ba 流动空间，上海，中国，2012；
 「反蒙太奇——党同伐异」ART BASEL 42“艺术声明”单元，瑞士，2011；
 「词语链」长征艺术空间，北京，中国，2010；
 「军演营」周啸虎综合媒介个展，上海比翼艺术中心，中国，2009；
 「集训营」长征艺术空间，北京，中国，2009；
 「周啸虎个展」沃什画廊，芝加哥，美国，2008；
 「传闻」上海比翼艺术中心，上海，中国，2007；
 「周啸虎个展」依森·柯恩画廊，纽约，美国，2005。

Solo Exhibitions

Me & Beuys • Zhou Xiaohu, Hao Art Museum, Shanghai, China, 2019;
 Get lost in the landscape, Art Museum of Nanjing University of the Arts, Nanjing, China, 2018;
 Misinterpret, Hao Art Museum, Wenzhou, China, 2016;
 Chimera, Shanghai Minsheng Art Museum, Shanghai, China, 2016;
 Scheiße——Zhou Xiaohu Solo Exhibition & Video Bureau presenting Zhou Xiaohu, MOMENTUM,
 Germany, 2015;
 Project 35 —— Utopian Machine, Richard E. Peeler Art Center, Indianapolis, USA, 2012;
 Position, Art-Ba-Ba Mobile Space, Shanghai, China, 2012;
 Zhou Xiaohu's Solo Show, ART BASEL 42, Switzerland, 2011;
 WORD CHAINS, Long March Space, Beijing, China, 2010;
 Military Exercises Camp, Biz Art Central, Shanghai, China, 2009;
 Concentration Training Camp, Long March Space, Beijing, China, 2009;
 Zhou Xiaohu's Solo Show, Walsh Gallery, Chicago, USA, 2008;
 Renown, Biz Art Central, Shanghai, China, 2007;
 Zhou Xiaohu's Solo Show, Ethan Cohen Fine Arts, New York, USA, 2005.

近期联展

2022

- 「致意 – 从未消失的黄金时代」南京艺术学院美术馆，南京，中国；
- 「为了更大的画面」APS MUSEUM，上海，中国；
- 「飞跃之线——为了可能世界」南京德基美术馆，南京，中国；
- 「心智：幸福的颜色」新加坡艺术科学博物馆，新加坡；

2021

- 「即时释放」MEET 数字文化中心，米兰，意大利；
- 「激浪之城：世纪之交的艺术与上海」尤伦斯当代艺术中心 UCCA Edge, 上海，中国；
- 「返场」UCCA 跨文化中心，上海，中国；
- 「M+ 希克藏品：從大革命到全球化」M+ 博物馆，香港，中国；

2020

- 「形式的密谋」剩余空间，武汉，中国；
- 「逃离路线」第二届曼谷艺术双年展，曼谷，泰国；
- 「绵延 1：变动中的中国艺术」北京民生现代美术馆，北京，中国；
- 「海浪：上海双年展藏品及文献展」上海当代艺术博物馆，中国；
- 「联合构筑」金鸡湖美术馆，苏州，中国；

2019

- 「第三域」芝加哥哥伦比亚大学当代摄影博物馆，芝加哥，美国；
- 「降临——发明风景」上海崇明前哨当代艺术中心，上海，中国；
- 「动画的原能量——实验动画艺术节」亚洲协会香港中心，香港，中国；
- 「然后·白兔的头十年」白兔美术馆，悉尼，澳大利亚；
- 「极限混合——首届广州空港双年展」广州白云机场，广州，中国；

2018

- 「这里是上海」利物浦市政厅，利物浦，英国；
- 「平行·上海——国际当代艺术邀请展」可美术馆，上海，中国；
- 「叙事曲——动漫美学双年展」上海当代美术馆 MOCA，上海，中国；
- 「刷屏·劳作」南京艺术学院美术馆，南京，中国；

2017

- 「疆域——地缘的拓扑」OCAT 上海，中国；
- 「南艺美术馆 5 周年特展」南京，中国；
- 「海上延伸」中华艺术宫，上海，中国；
- 「镜像」上海爱琴海公共艺术项目，上海，中国；
- 「上海星空 II」余德耀美术馆，上海，中国；
- 「中国当代艺术年鉴展 2016」北京民生美术馆，中国；
- 「第二届长江影像双年展」重庆长江当代美术馆，中国；

2016

- 「技术的暴力」艺术圣塔莫尼卡，巴塞罗那，西班牙；
- 「时间——无间」第三届深圳独立动画双年展，OCAT 深圳，中国；
- 「为什么表演」明当代美术馆，上海，中国；
- 「时间的测试：国际录像艺术研究展」中央美术学院美术馆，北京，中国；
- 「6+1 公共项目」上海华鑫中心，上海，中国；
- 「开始之前和结束之后 II」长征空间，北京，中国；
- 「中国当代艺术收藏」大未来林舍画廊，台北，中国；
- 「我们，一个关于中国当代艺术家的力量」chi K11 美术馆，上海，中国；

2015

- 「发明仪式」松江区沈砖公路 5808 号 3 号楼，上海，中国；
- 「CHINA 8」米尔海姆美术馆，杜塞尔多夫美术馆，德国；
- 「不在现场」南京艺术学院美术馆，中国；
- 「启动：中国当代移动影像艺术」伦敦艺术大学切尔西艺术学院，伦敦，英国；

2014

- 「第二届深圳独立动画双年展」OCAT 深圳，中国；
- 「多重宇宙」上海二十一世纪民生美术馆，上海，中国；
- 「赌场」Halle 4, Hamburg Oberhafen, 汉堡，德国；
- 「天下无事」亚洲三年展，曼切斯特，英国；
- 「甘露——1980 以后」光州市立美术馆，韩国；
- 「又一次发声」MOMENTUM，柏林，德国；
- 「图书馆与知识」圣塞巴斯蒂安文化中心，西班牙；
- 「没有现实就没有乌托邦」芳草地艺术中心，旧金山，美国；

2013

- 「消极或抵抗？」泰康空间，北京，中国；
- 「内景，个体的经济化」金鹰当代艺术空间，南京，中国；
- 「曲径通幽：独立动画作品展」OCAT 上海，中国；
- 「为人民服务」白兔美术馆，悉尼，澳大利亚；
- 「景观重建」现当代艺术中心，德布勒森，匈牙利；

2012

- 「资产阶级审慎的魅力」台北易雅居当代空间馆，台北，中国；
- 「第四届广州三年展——正佳广场项目」广州，中国；
- 「绘画与摄影中的人类状况」Deutsches Hygiene 博物馆，德累斯顿，德国；
- 「编辑——图像强迫症」香格纳画廊，上海，中国；
- 「全景：最新亚洲当代艺术」新加坡美术馆，新加坡；
- 「项目 35：国际录像展」Pasqu 美术馆，纽约，美国；

2011

「艺术的减速」沃尔夫斯堡美术馆，沃尔夫斯堡，德国；
「我的共产主义」上海桃浦艺术中心，上海，中国；
「白痴」SGA 沪申画廊，上海，中国；
「未必有乌托邦」安达路兹当代艺术中心，塞维利亚，西班牙；
「中国影像艺术二十年」上海民生美术馆，上海，中国；
「Watch Me Move」伦敦巴比肯艺术中心，英国；
「40 届鹿特丹国际电影节」鹿特丹，荷兰；
「21 世纪：第一个十年中的艺术」昆士兰现代美术馆，澳大利亚；

2010

「第八届光州双年展」光州美术馆，光州，韩国；
「趣味的共同体」智利当代美术馆，智利，圣保罗当代美术馆，巴西；
「事物状态」中国美术馆，北京，中国；
「不出售灵魂」泰特现代美术馆涡轮大厅，伦敦，英国；
「双倍无限」荷兰文化中心，800show，上海，中国；
「从电影看」何香凝美术馆，深圳，中国；

2009

「事物状态」比利时皇家美术馆，布鲁塞尔，比利时；
「资产阶级化了的无产阶级」上海松江创意工坊，中国；
「扭转图像」芝加哥当代摄影博物馆，美国；
「Shanghype！」芝加哥海德公园艺术中心，美国；

2008

「断舌」梯空间，北京，中国；
「上海电子艺术节」上海，中国；
「中国：结构 / 解构」圣保罗美术馆，巴西；
「联合艺术」北密西根大学，DeVos 美术馆，美国；
「失眠」摄影展，上海比翼艺术中心，中国；
「中国金」马约尔美术馆，巴黎，法国；
「无休无止」SGA 沪申画廊，上海，中国；
「违章建筑 -2」长征空间，北京，中国；

2007

「我的孤独」AEROPLASTICS 当代美术馆，布鲁塞尔，比利时；
「中国——面对现实」维也纳路德维希现代美术馆，奥地利；
「动画影像的地缘政治」安达路兹当代艺术中心，塞维利亚，西班牙；
「新亚洲浪潮」ZKM，卡尔斯鲁厄，德国；
「确有其事」利物浦泰特，利物浦，英国；

2006

「第5届亚太当代艺术三年展」昆士兰现代艺术馆，澳大利亚；
「十二中国当代艺术奖获奖作品展」上海证大现代美术馆，中国；
「38 个个展」2577 创意大院，上海，中国；
「违章建筑」长征空间，北京，中国；
「出门必带摄像机」ICO 基金会，马德里，西班牙；
「新城市的本体」波依曼斯美术馆，鹿特丹，荷兰；

2005

「再生」亚利桑那州大学美术馆，坦佩，菲尼克斯，美国；
「2005 亚洲城市网」汉城美术馆，汉城，韩国；
「陌生天堂」赫尔辛基美术馆，芬兰；
「宽容和特性」海牙自由艺术学院，海牙，荷兰；
「回到未来」汉诺威浮士德美术馆，汉诺威，德国；
「麻将」伯尔尼美术馆，伯尔尼，瑞士；
「闪现」上海多伦现代美术馆，上海，中国；
「平行输入——前骇客艺术」台北当代美术馆，台北，中国；

2004

「上海惊异」慕尼黑美术馆，德国；
「中国」沃尔夫斯柏格美术馆，德国；
「首届塞维利亚双年展」玛利亚修道院，塞维利亚，西班牙；
「过去与未来之间」国际摄影中心，纽约，美国；
「美景的破产 / 破产的美景」米罗基金会，巴塞罗那，西班牙；
「第21届世界录像节」阿姆斯特丹电影博物馆，阿姆斯特丹，荷兰；
「中国——身体？」马赛当代美术馆，法国；
「此时中国」纽约现代美术馆，纽约，美国；
「窗外——娱乐空间」日本国际交流基金会，东京，日本；

2003

「左翼——中国当代艺术展」左岸工社，北京，中国；
「新地带——中国艺术」萨切特国家美术馆，华沙，波兰；
「杜塞多夫大展」杜塞多夫当代艺术宫，德国；
「陌生天堂」鲁道夫美术馆，布拉格，捷克；
「第56届洛加诺国际电影节——录像装置特展」洛加诺，瑞士；
「第36届休斯敦国际电影节」休斯敦美雅兰剧院，休斯敦，美国；
「面对雨果」雨果博物馆，巴黎，法国；

2002

「来自亚洲的录像艺术」哥本哈根尼科拉当代艺术中心，丹麦；
「首届广州三年展」广东美术馆，广州，中国；
「海市蜃楼」苏州美术馆，苏州，中国；
「金色的秋天」克罗地亚国家美术馆，萨格勒布，克罗地亚；
「来自中国的当代艺术」库珀斯穆勒德国当代艺术馆，杜伊斯堡，德国；
「第四届录像马拉松年展」杰诺尔艺术中心，纽约，美国；
「金钱与价值：最后的禁忌」瑞士国家银行，瑞士；
「新亚洲的未来」宽勋美术馆，汉城，韩国；

2001

「米变：12个‘米’的奇想」香港太空馆，香港，中国；
「中国录像艺术」汉堡火车站美术馆，柏林，德国；
「非线性叙事」新媒体艺术节，中国美术学院陈列馆，杭州，中国；
「超载」亚太媒体艺术节，布里斯班，澳大利亚；

2000

上海双年展，上海美术馆，上海，中国。

获奖

2014 德意志学术交流中心 (DAAD) 驻地艺术研究奖项；
2003 第36届休斯敦国际电影节实验录像类金奖；
2002 & 2006 中国当代艺术奖。

Group Exhibitions

2022

Re-Jiangnan|Homage:The Golden Age Never Gone, Art Museum of Nanjing University of the Arts, Nanjing, China;
For A Bigger Picture, APSMUSEUM, Shanghai, China;
In the Line of Flight - for Possible Worlds, Deji Art Museum, Nanjing, China;
MENTAL: Colours of Wellbeing, ArtScience Museum, Singapore;

2021

For Immediate Release, MEET Digital Culture Center, Milan, Italy;
City on the Edge: Art and Shanghai at the Turn of the Millennium, UCCA Edge, Shanghai, China;
Back to Back, Center for Cross Culture (CCC), Shanghai, China;
M+ Sigg Collection: From Revolution to Globalisation, M+ Museum, Hongkong, China;

2020

El Lissitzky's Rooms, Surplus Space, Wuhan, China;
Escape Routes—The 2nd Bangkok Art Biennale, Bangkok, Thailand;
Duration I: Chinese Art in Transformation, Beijing Minsheng Art Museum, Beijing, China;
Shanghai Waves: Historical Archives and Works of Shanghai Biennale, Power Station of Art, Shanghai, China;
Co-Constructing, Jinjihu Art Museum, Suzhou, China;

2019

Third Realm, Museum of Contemporary Photography of Columbia College, Chicago, USA;
Advent: Inventing Landscape, Producing the Earth, Qianshao Contemporary Art Centre, Shanghai, China;
Elemental Dynamite, Experimental animation festival, Asia society Hong Kong Centre, Hong Kong, China;
THEN.The first ten years of the White Rabbit, White Rabbit Gallery, Sydney, Australia;
Extreme Mix—Guangzhou Airport Biennale, Baiyun Airport Resort, Guangzhou, China;

2018

This is Shanghai, Liverpool City Council, Liverpool, UK;
Parallelism•Shanghai—International Contemporary Art Invitation Exhibition, Ke Art Museum, Shanghai, China;
Ballade-AnimaMIX Biennale, Museum of Contemporary Art, Shanghai, China;
Screen Refreshing/ Labour, Art Museum of Nanjing University of the Arts, Nanjing, China;

2017

Frontier, Re-assessment of Post-Globalization Politics, OCAT Shanghai, China;
Crossing, AMNUA 5th Anniversary Exhibition, Art Museum of Nanjing University of the Arts, Nanjing, China;
Extension at Sea: Shanghai Artists Joint Exhibition 2017, China Art Museum, Shanghai, China;
Mirroring, Aegean Place Public Art Project, Shanghai, China;
Shanghai Galaxy II, YUZ Museum, Shanghai, China;
The Exhibition of Annual of Contemporary Art of China 2016, Beijing Minsheng Art Museum, China;
The 2nd Changjiang International Photography and Video Biennale, Chongqing Changjiang Museum of Contemporary Art, China;

2016

Technologies of Violence, Arts Santa Mònica, Barcelona, Spain;
 The 3rd Shenzhen Independent Animation Biennale, OCT-LOFT, Shenzhen, China;
 Why the Performance? , Ming Contemporary Art Museum, Shanghai, China;
 Time Test: International Video Art Research Exhibition, Central Academy of Fine Arts Art Museum, Beijing, China;
 6+ I Public Project, Shanghai Huaxin Centre, Shanghai, China;
 Before the Beginning and After the End II, Long March Space, Beijing, China;
 Chinese Contemporary Art Collection, Lin & Lin Gallery, Taipei, China;
 WE, A Community of Chinese Contemporary Artist, chi K1 I Art Museum, Shanghai, China;

2015

Inventing Ritual, MADEIN, Shanghai, China;
 CHINA 8, Mülheim Museum, Düsseldorf Museum, Germany;
 Not On Site, Art Museum of Nanjing University of the Arts, Nanjing, China;
 Click-Off: Contemporary Moving-image Art from China, Chelsea College of Arts, London, UK;

2014

The 2nd Shenzhen Independent Animation Biennale, OCT-LOFT, Shenzhen, China;
 Cosmos, Shanghai Minsheng Art Museum, Shanghai, China;
 Casino, Weltgetriebe Dorf, Halle 4, Hamburg Oberhafen, Hamburg, Germany;
 Harmonious Society, Asia Triennial, Manchester, UK;
 Sweet Dew-since 1980, Gwangju City Art Museum, South Korea;
 Pandamonium, MOMENTUM, Berlin, Germany;
 La Biblioteca Y El Saber, San Sebastian Kultur Zentroari, Spain;
 Without Reality There is No Utopia, Yerba Buena Centre for the Arts, San Francisco, USA;

2013

Pessimism or Resistance? , Taikang Space, Beijing, China;
 Innenansichten - Ökonomisierung des Privaten, Golden Eagle Museum of Art, Nanjing, China;
 The Garden of Forking Paths—— Exploring independent Animation, OCAT Shanghai, China;
 Serve the People, White Rabbit Gallery, Sydney, Australia;
 Spectacle Reconstruction, Modern Centre for Modern and Contemporary Arts, Debrecen, Hungary;

2012

Discreet Charm of Bourgeoisie, Yi & C Contemporary Art, Taipei, China;
 The 4th Guangzhou Triennial--Grandview project, Guangzhou, China;
 The Human Condition in Painting and Photography, Deutsches Museum, Germany;
 Edit - Image Fetish and Phobia, ShangHART Gallery, Shanghai;
 Panorama: Recent Art from Contemporary Asia - Singapore Art Museum, Singapore;
 Project 35 - Kunsthaus Centre Pasqu Art - Centre d'Art, Biel/Bienne, New York, USA;

2011

The Art of Deceleration, Kunstmuseum Wolfsburg, Wolfsburg, Germany;
 My Communism, Top Building, Shanghai, China;
 Daft, Shanghai Gallery of art, Shanghai, China;
 Sin realidad no hay utopía, Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla;
 Twenty years of Chinese Image Art, Minsheng Art Museum, Shanghai, China;
 Watch Me Move: The Animation Show, Barbican Art Gallery, London, UK;
 The 40th International Film Festival Rotterdam, Netherland;
 Selections from Projects 35: International Video, New Orleans Museum of Art NOMA, USA;
 21st Century: Art in the First Decade, Queensland Art Gallery, Australia;

2010

The 8th Gwangju Biennial, Gwangju Art Museum, Korea;
 Community of Tastes, Contemporary Art Museum Chile/ Sao Paulo, Chile/ Brazil;
 The State of Things, National Art Museum of China, Beijing, China;
 No Soul for Sale, Tate Modern Turbine hall, London, UK;
 Double Infinity, Dutch Culture Centre, 800 show, Shanghai, China;
 Looking Through Film, He Xiangning Art Museum, Shenzhen, China;

2009

The State of Things, BOZAR Centre for Fine Arts, Brussels, Belgium;
 Bourgeoisified Proletariat, Shanghai Songjiang Creative Studio, China;
 Reversed Images, Museum of Contemporary Photography, Chicago, USA;
 Shanghype! , Hyde Park Art Center, Chicago, USA;

2008

Chinese Freedom, T Space, Beijing, China;
 Shanghai eArts Festival 2008, Shanghai, China;
 China: Construction/Deconstruction, Museu de Arte de São Paulo Assis. Chateaubriand, Brazil;
 UNITED in Art, DeVos Art Museum Northern Michigan University, USA;
 Insomnia: Photographs Exhibition, BizArt, Shanghai, China;
 China Gold, Musée Maillol, Paris, France;
 Restless, Photography and New Media, Shanghai Gallery of art, Shanghai, China;
 Building Code Violation - 2, Long March Space, Beijing, China;

2007

In My Solitude, AEROPLASTICS Contemporary, Brussels, Belgium;
 China ——— Facing Reality, Museum moderner Kunst Stiftung Ludwig Wien, Austria;
 Geopolitics of Animation, Centro Andaluz de Arte Contemporaneo Sevilla, Spain;
 New Asian Waves, Zentrum für Kunst und Medien, Karlsruhe, Germany;
 The Real Thing, Tate Liverpool, Liverpool, UK;

2006

The 5th Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Australia;
 12—Chinese Contemporary Art Awards Exhibition, Shanghai Zendai Museum of Modern Art, China;
 38 Solo Exhibitions, Creative Garden 2577, Shanghai, China;
 Building Code Violation, Long March Space, Beijing, China;
 Nunca salgo sin mi cámara. Vídeo en China, Fundación ICO, Madrid, Spain;
 The New Urban Realities, Museum Boijmans Van Beuningen, Rotterdam, Netherlands;

2005

Regeneration, Arizona State University Art Museum, Tempe / Phoenix, USA;
 City_net Asia 2005, Seoul Museum of Art, Seoul, Korea;
 A Strange Heaven, Helsinki City Art Museum, Finland;
 Focus on China-Tolerance & Identity, De Vrije Academie, Amsterdam, Netherlands;
 Back to the Future, Kunsthalle Faust, Hannover, Germany;
 Mahjong, Kunstmuseum Bern, Switzerland;
 Express, Shanghai Duolun Museum of Modern Art, Shanghai, China;
 Pseudo Hackers' Art in Parallel Zones, Museum of Contemporary Art, Taipei, China;

2004

Shanghai Surprise, Kunsthalle München, Munich, Germany;
 Die Chinesen: Fotografie Und Video Aus China, The Kunstmuseum Wolfsburg, Germany;
 1st International Biennial of Contemporary Art of Sevilla, The Monastery of Santa Maria, Seville, Spain;
 Between Past and Future, International Centre of Photography, New York, USA;
 Failure of Beauty/The Beauty of Failure, Miro Foundation, Barcelona, Spain;
 The 21st Worldwide Video Festival, Amsterdam Film Museum, Amsterdam, Netherlands;
 Chine, Le Corps Partout?, Musée d'art contemporain de la Ville de Marseille, France;
 China Now, The Museum of Modern Art, New York, USA;
 OUT THE WINDOW - Spaces of Distraction, The Japan Foundation, Tokyo, Japan;

2003

Left Wing — An Exhibition of Chinese Contemporary Art, Left bank Community, Beijing, China;
 New Zone — Chinese Art, Zachęta National Gallery of Art, Warsaw, Poland;
 Dusseldorf Art Exhibition 2003, The Kunstpalast, Düsseldorf, Germany;
 A Strange Heaven, Galerie Rudolfinum, Prague, Czech;
 The 56th Locarno Film Festival — Video Installation Show, Switzerland;
 The 36th WorldFest-Houston International Film Festival, Houston, USA;
 Aubes-Reveries au bord de Victor Hugo, Maison de Victor Hugo, Paris, France;

2002

Video Art from Asia, Nikolaj Contemporary Art Centre, Copenhagen, Denmark;
The 1st Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China;
Mirage, Suzhou Art Gallery, Suzhou, China;
Golden autumn, Zagreb National Museum, Zagreb, Croatia;
Contemporary Art from China, Museum Küppersmühle, Duisburg, Germany;
The 4th Annual Video Marathon, Art in General, New York, USA;
Money and Value/The Last Taboo, Swiss National Bank, Switzerland;
Future of the New Asia, Kwanhoon Gallery, Seoul, Korea;

2001

UP Ricing, 12 Inspiration on Rice, Hong Kong Space Museum, Hong Kong, China;
China Rushes, Hamburger Bahnhof, Berlin, Germany;
Non-linear Narrative, China Art Academy Art Museum, Hangzhou, China;
Excess Asia-Pacific New Medial Art Festival, Brisbane, Australia;

2000

Shanghai Biennale, Shanghai Art Museum, Shanghai, China.

Awards

2014 Deutscher Akademischer Austausch Dienst Awards;
2003 The 36th WorldFest-Houston International Film Festival-- Experimental Video Gold Award;
2002 & 2006 Chinese Contemporary Art Awards.

赵博
Zhao Bo



纪元 - 消失
An era - Disappear

布面油画 Oil on canvas
200 x 150 cm, 2020



纪元 - 诞生
An era - Be born

布面油画 Oil on canvas
200 x 150 cm, 2020



纪元 - 归隐
An era - Seclusion

布面油画 Oil on canvas
200 x 150 cm, 2020



孤舟 1 号

Lonesome Boat no.1

布面油画 Oil on canvas
90 x 120 cm, 2020



孤舟 2 号

Lonesome Boat no.2

布面油画 Oil on canvas

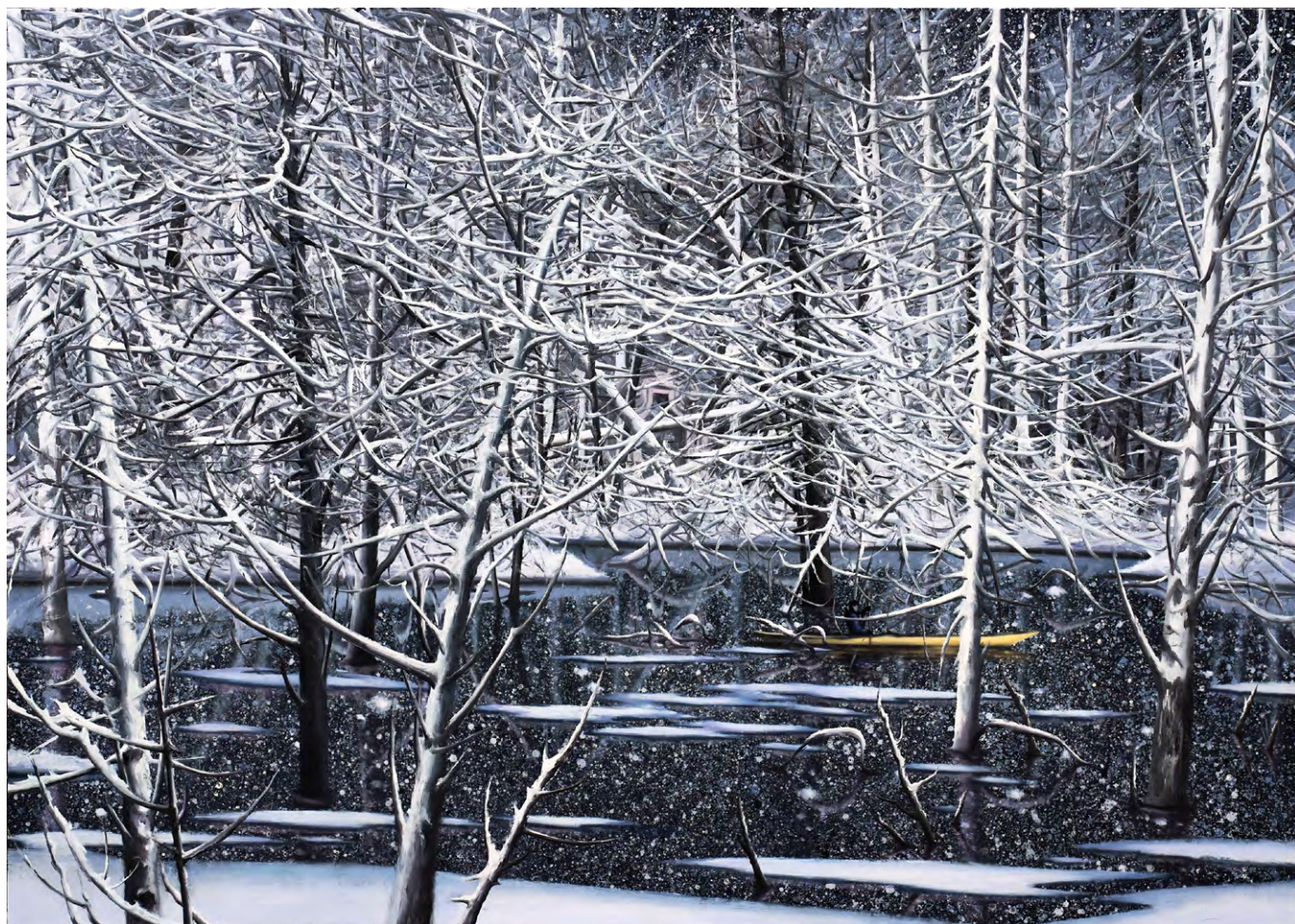
120 x 90 cm, 2020



孤舟 3 号

Lonesome Boat no.3

布面油画 Oil on canvas
120 x 90 cm, 2020



孤舟 4 号
Lonesome Boat no.4

布面油画 Oil on canvas
180 x 250 cm, 2020

赵博
Zhao Bo

赵博（生于1984年，中国沈阳）毕业于鲁迅美术学院油画系，2007年获艺术学士。2011年获硕士学位，期间赴挪威奥斯陆国立美术学院交流。现工作、生活于沈阳。

“我出生及生活在这个被称为后现代的高度发达的全球化消费社会当中。信息化的数字革命已经改变了人们的思考方式和认知模式，景观已经搭建完毕，并早已接管了人类活动的各个层面。虚拟世界和现实世界的时空界限已经被打破，并错乱的交织在一起。海量的信息冲击着我们的视网膜和脑神经，人们已经走出了信仰的古堡，游荡在这片光明弥漫的现代迷雾之中。真实总是被幻象遮蔽，而幻象本身可能已经变成真实……艺术对我而言就是在这个纷繁的世界中不停的追问生命的意义，寻找希望的出口。人类的肉身和精神意识是以怎样的形态和这个世界乃至宇宙发生关系的，这两者之间的张力让我着迷，也为我提供了一个看待世界的方式和工作方法。”

Zhao Bo (b.1984, Shenyang, China) graduated with a B.A in 2007 and an M.A in 2011 from the Oil Painting Department of Luxun Academy of Fine Art, China. During the period, Zhao attended an exchange program with the National Academy of the Arts in Norway. He currently resides and works in Shenyang.

"I was born and raised in a global consumer society in the postmodern era. Today, the digital revolution has significantly altered human perception and cognitive patterns, wholly integrating into every layer of our activity. Temporal and spatial boundaries between the virtual and real world are shattered and chaotically interweaved. With mass amounts of information flooding our retinas and cranial nerves, people have walked away from the ruins of faith and engulfed themselves in this modern fog filled with blinding lights. Reality is obscured by illusion, and illusion itself may have become real... Art is an endless quest to find meaning in life and hope in this tumultuous world. I am fascinated with the forms in which human's corporeal and spiritual consciousness interact with the world, perhaps even the universe. Their mutual dynamics give me an outlook on life and endeavour to my artistic approach."

个展

「纪元」索卡艺术,台北,中国台湾,2022;
「星尘与迷雾」索卡艺术,台北,中国台湾,2019;
「世界尽头与冷酷仙境」索卡艺术,北京,中国,2018;
「难以辨认的世纪」索卡艺术,台北,中国台湾,2017;
「意识图景」索卡艺术,台北,中国台湾,2016;
「意识图景」索卡艺术,北京,中国,2015;
「希望在远方」索卡艺术,北京,中国,2013;
「悬浮的记忆」索卡艺术,台北,中国台湾,2012;
「启示」索卡艺术,台北、台南,中国台湾,2011;
「坠落天使」华人当代美术馆,重庆,中国,2010。

Solo Exhibitions

New Era, Soka Art, Taipei, China, 2022;
The Stardust and the Mist, Soka Art, Taipei, China, 2019;
Hard-Boiled Wonderland and The End of The World: Zhao Bo Solo Exhibition, Soka Art, Beijing, China, 2018;
An Unrecognizable Century, Soka Art, Taipei, China, 2017;
Ideological Image, Soka Art, Taipei, China, 2016;
Ideological Image, Soka Art, Beijing, China, 2015;
Hope in the Distance, Soka Art, Beijing, China, 2013;
Floating in Memory, Soka Art, Taipei, China, 2012;
Apocalypse, Soka Art, Taipei, Tainan, China, 2011;
Fallen Angel, Hua Ren Contemporary Art Museum, Chongqing, China, 2010.

近期联展

2021

- 「北京当代」北京农展，北京，中国；
- 「2021 艺术深圳」深圳会展中心 6 号馆，深圳，中国；
- 「2021GFAA 嘉德艺术周」嘉德艺术中心，北京，中国；
- 「马克思的礼物」玳木空间，沈阳，中国；

2019

- 「2019GFAA 嘉德艺术周」嘉德艺术中心，北京，中国；
- 「ART TAIPEI 台北国际艺术博览会」台北世界贸易中心，台北，中国台湾；
- 「2019 艺术深圳」深圳会展中心 6 号馆，深圳，中国；

2018

- 「2018 艺术深圳」深圳会展中心 6 号馆，深圳，中国；
- 「辛夷坞——关于当代精神美学的阐述」仓当代艺术空间，深圳，中国；
- 「2018 厦门国际艺术博览会」厦门国际会展中心，厦门，中国；
- 「2018 艺术北京」北京全国农业展览馆，北京，中国；

2017

- 「2017 台北国际艺术博览会」台北世界贸易中心，台北，中国台湾；
- 「北京 CIGE 中艺国际画廊博览会」全国农业展览馆新馆，北京，中国；
- 「2017 艺术深圳」深圳会展中心 6 号馆，深圳，中国；

2016

- 「2016 艺术北京」北京农展馆，北京，中国；
- 「大展宏图」C+ 空间，北京，中国；
- 「香港巴塞尔国际艺术博览会」香港会议展览中心，中国香港；
- 「台北国际艺术博览会」台北世界贸易中心，台北，中国台湾；

2015

- 「台北国际艺术博览会」台北世界贸易中心，台北，中国台湾；
- 「世界之窗—亚洲新趋势」索卡艺术，台北，中国台湾；
- 「香港巴塞尔国际艺术博览会」香港会议展览中心，中国香港；
- 「艺术北京博览会」全国农业展览馆，北京，中国；

2014

- 「2014 中艺博国际画廊博览会」北京天辰国际会议中心，北京，中国；
- 「北京 798 印象—中国当代艺术展」法国国家海关博物馆，波尔多，法国；

2013

「春江水暖：2013 索卡馆藏展」索卡艺术，北京，中国；
「2013 香港巴塞尔国际艺术博览会」 香港会议展览中心，中国香港；

2012

「冷相遇」索卡艺术中心，北京，中国；
「2012 台北国际艺术博览会」台北世界贸易中心，台北，中国台湾；

2011

「东北墟——东北当代艺术的轮廓」索卡艺术，北京，中国；
「辉煌历程 时代丹青——辽宁优秀美术作品展」中国美术馆，北京，中国；
「芝麻开门——交流成果展」奥斯陆国立美术学院，挪威；
「2011 台北国际艺术博览会」台北世界贸易中心，台北，中国台湾；
「引领风骚——北京索卡 10 年」索卡艺术中心，北京，中国；
「2011 中艺博国际画廊博览会」北京，中国；

2010

「Asia Top Gallery Hotel Art Fair Seoul」季节画廊，韩国；
「2010 Asian Students And Young Artists Art Festival」季节画廊，韩国；

2009

「十年油画展」鲁迅美术学院美术馆，辽宁沈阳，中国；
「YOUTH 群展」纽约中国广场，纽约，美国；
「艺术东北」蔚蓝美术馆，沈阳，中国；

2008

「自由的」当代艺展画廊，上海，中国；
「2008 上海艺术博览会青年艺术家推介展」上海世贸商城，上海，中国；

2007

「之间」佰富苑文化艺术中心，北京，中国；
「鲁迅美术学院毕业创作展」鲁迅美术学院美术馆，沈阳，中国。

Selected Exhibitions

2021

Beijing Contemporary Art Expo, National Agricultural Exhibition Centre, Beijing, China;
ART SHENZHEN 2019, Shenzhen Convention & Exhibition Centre, Shenzhen, China;
Guardian Fine Art Asia 2021, Guardian Art Centre, Beijing, China;
Marx's Gift, Jimu Academy, Shenyang, China;

2019

Guardian Fine Art Asia 2019, Guardian Art Centre, Beijing, China;
ART TAIPEI 2019, Taipei World Trade Centre, Taipei;
ART SHENZHEN 2019, Shenzhen Convention & Exhibition Centre, Shenzhen, China;

2018

ART SHENZHEN 2018, Shenzhen Convention & Exhibition Centre, Shenzhen, China;
Village of Magnolia: Statement of Contemporary Aesthetic, The Barn Contemporary Art Space, Shenzhen, China;
ART AMOY 2018, Xiamen International Conference and Exhibition Centre, Xiamen, China;
ART BEIJING 2018, National Agricultural Exhibition Centre, Beijing, China;

2017

ART TAIPEI 2017, Taipei World Trade Centre, Taipei;
CIGE 2017, National Agriculture Exhibition Centre, Beijing, China;
ART SHENZHEN 2017, Shenzhen Convention & Exhibition Centre, Shenzhen, China;

2016

ART BEIJING 2016, National Agricultural Exhibition Centre, Beijing, China;
Da Zhan Hong Tu, C+ Space, Beijing, China;
ART BASEL HK 2016, Hong Kong Convention and Exhibition Centre, Hong Kong;
ART TAIPEI 2016, Taipei World Trade Centre, Taipei;

2015

ART TAIPEI 2015, Taipei World Trade Centre, Taipei;
ART BASEL HK 2015, Hong Kong Convention and Exhibition Centre, Hong Kong;
A Window to the World-Asia's New Trend" Soka Art, Taipei;
ART BEIJING 2015, Agricultural Exhibition Centre of China, Beijing, China;

2014

CIGE 2014, National Convention Centre, Exhibition Halls 1 & 2, Beijing, China;
Beijing 798 Impression - Chinese Contemporary Art Exhibition", the French National Museum of Customs, Bordeaux, France;

2013

The Warm Rivers of Spring, Soka Art, Beijing, China;
ART BASEL HK 2013, Hong Kong Convention and Exhibition Centre, Hong Kong;

2012

Cold Encounter, Soka Art Centre, Beijing, China;
ART TAIPEI 2013, Taipei World Trade Centre, Taipei;

2011

Ruins — Face of Contemporary Northeast China, Soka Art, Beijing, China;
辉煌历程 时代丹青 — Liaoning Art Exhibition, National Art Museum of China, Beijing, China;
Open, Sesame! AC Achievements Exhibition, The Oslo National Academy of the Arts, Oslo, Norway;
ART TAIPEI 2011, Taipei World Trade Centre Hall 1, Taipei;
Commemoration - 10th Anniversary of Soka Art Beijing, Soka Beijing, China;
China International Gallery Exposition 2011, Beijing, China;

2010

Asia Top Gallery Hotel Art Fair Seoul, Art Season, Seoul, Korea;
Asian Students and Young Artists Art Fair, Art Season, Seoul, Korea;

2009

10 Years, Museum of Luxun Academy, Liaoning, China;
YOUTH Group Exhibition, China Square, New York, USA;
Northeast, Weilan Art Museum, Shenyang, China;

2008

Freedom of. . ., Artlink art, Shanghai, China;
Shanghai Art Fair 2008 • Shanghai MART, Shanghai, China;

2007

Between, Beijing Song Zhuang Bai Fuk Cultural Arts Centre, Beijing, China;
Luxun Academy of Fine Art Graduate Exhibition, Art Gallery of LAFA, Shenyang, China.

贺 勋
He Xun



颜料和画笔 Paints and brushes

布面油画 Oil on canvas
150 x 90 cm, 2021-2022



调色板 The palette

布面油画 Oil on canvas
80 x 130 cm, 2020



韵脚 - 升起与阴影
Rhyme - rising and shadow

布面油画 Oil on canvas
100 x 150 cm, 2018



韵脚 – 落下与枝丫
Rhyme - falling and branch

布面油画 Oil on canvas
100 x 150 cm, 2019



押韵的形象 - 人
Paced forms - people

布面油画 Oil on canvas
70 x 50 cm, 2018-2022



押韵的形象 - 丫
Paced forms - fork

布面油画 Oil on canvas
70 x 50 cm, 2018-2022



另一种对策
Another strategy

布面油画 Oil on canvas
180 x 220 cm, 2014



花朵 Flowers

蜂箱、油彩 Hive, paint
45 x 55 x 58 cm x 7, 2021-2022

贺勋

He Xun

贺勋 (生于 1984 年, 中国江西)2006 年毕业于中国美术学院 美术教育系。现工作、生活于杭州和北京。子子社策划小组成员。

贺勋的创作涉及绘画、诗歌文本和策划, 关注农耕文明、神巫信仰和文学习惯在日常事物中的象征作用, 着重于发现被忽视或被压抑的语言、民俗事项、图腾制度对当代生活的影响, 藉此寻找人类普遍的情感关联、永恒的记忆及其衰败的历程。

He Xun (b.1984, Jiangxi, China) graduated from the Department of Education, China Academy of Art, Hangzhou, in 2016. He is currently based in Hangzhou and Beijing and is a member of the JIEJUE Community.

He Xun leads a multidisciplinary practice of painting, poetry, and curation. Tuning to the symbolic roles that agriculture, theology and literacy practice play on the everyday, and the impact which neglected or suppressed languages, folk customs and totemic principles cast on our contemporary life, the artist appeals to humans' shared emotional connection, eternal memories, and its passage of deterioration.

作品曾在拾萬空间、想象力学实验室(杭州)、亚洲当代艺术空间、天线空间、站台中国、蜂巢当代艺术中心、南京艺术学院美术馆、广东时代美术馆、广东美术馆、Castello Di Rivara 当代美术馆、日本円室、意大利卡塞雷斯博物馆及坦桑尼亚国家博物馆等机构展出，公共收藏包括星美术馆、德中艺术基金会、杨锋艺术与教育基金会等机构。

诗歌及随笔散见于《西湖》、《飞地》、《诗江南》、《2006 中国最佳诗歌》、《艺术世界》、《艺术碎片》等刊物。其策划项目包括南京艺术学院美术馆的“去写生”，北京 UCCA STORE 的“缝合：当代艺术从业人员诗选”等。

He has exhibited widely, mounting solo and group shows in Imagokinetics, Hangzhou; A+ Contemporary, Beijing; Antenna Space, Shanghai; Platform China, Beijing; Hive Centre for Contemporary Art, Beijing; Art Museum of Nanjing University of the Art, Nanjing; Times Museum, Guangzhou; Guangdong Museum of Art, Guangzhou; Castello di Rivara Centro in Turin, Italy; Round House, Japan; Casa dei Carraresi Museum, Italy; National Museum of Dar es Salaam, Tanzania and more. His work is in the permanent collection of Shanghai Star Museum, Stiftung Deutsche und Chinesische Kultur, Frank F. Yang Art and Education Foundation, and more.

His poems and essays have appeared in journals: "West Lake"; "Enclave"; "Poem Jiangnan"; "The Best Poems of China 2006"; "Art World"; "Artshard"; and et-cetera. His curated projects include: "Go Live" with the Art Museum of Nanjing University of the Art; "Suture: A Collection of Poetry by Contemporary Art Practitioners" with UCCA STORE, Beijing, and more. same process by which communal identity is created and maintained."

个展

「指非月」円室，信州，日本，2022；
「黄金螺旋」拾萬空间，北京，中国，2021；
「望京」想象力实验室 + 游牧画廊，杭州，中国，2021；
「迦陵频伽」Tong Gallery + Projects，北京，中国，2019；
「第二司仪」A+ Contemporary 亚洲当代艺术空间，上海，中国，2018；
「念头珍珠」飞地艺术空间，深圳，中国，2017；
「农业迷幻」A+ Contemporary 亚洲当代艺术空间，上海，中国，2016；
「空包袱」蜂巢当代艺术中心，北京，中国，2013。

Solo Exhibitions

No Words, Round House, Shinshu, Japan, 2022;
Fibonacci, Hunsand Space, Beijing, China, 2021;
Wang Jing, Imaginary Mechanics Laboratory+ POP UP Gallery, Hangzhou, China, 2021;
KALAVIKA, Tong Gallery + Projects, Beijing, China, 2019;
The Second Oracle, A+ Contemporary, Shanghai, China, 2018;
Pearls of Citta, Enclave Contemporary, Shenzhen, China, 2017;
Rural Rhapsody, A+ Contemporary, Shanghai, China, 2016;
Empty Baggage, Hive Centre for Contemporary Art, Beijing, China, 2013.

近期联展

2022

「K」 马丁戈雅生意，杭州，中国；
「吾辈」 SNAP 艺术中心，上海，中国；
「I AM OK」 Block gallery，杭州，中国；
「目击者」 宇宙画廊，杭州，中国；

2021

「流浪者之歌」 马丁戈雅生意，杭州，中国；
「夜的绵延」 乙观艺术中心，南京，中国；
「成都双年展特别邀请展——超越界面」 西南交通大学美术馆，成都，中国；
「成都双年展特别邀请展——诗融体」 文轩美术馆，成都，中国；
「爱在明日世界终结时」 星汇当代美术馆，重庆，中国；
「封面」 飞地艺术空间，深圳，中国；

2020

「青年力量」 广东美术馆，广东，中国；

2019

「海面之下是火山」 博而励画廊实验室，北京，中国；
「告白」 南京艺术学院美术馆，南京，中国；

2018

「绘画地图」 全国农业展览馆，北京，中国；
「去写生——2」 南京艺术学院美术馆，南京，中国；

2017

「深港城市 \ 建筑双城双年展 – 城中村里无新事」 西丽计划，深圳，中国；
「我可以看见最细小的东西」 天线空间，上海，中国；
「丛林 III——寻常」 站台中国艺术机构，北京，中国；
「括号」 站台中国艺术机构，北京，中国；
「绘画的尴尬」 亚洲艺术中心，北京 中国；

2016

「Utopia & Beyond」 Castello Di Rivara 当代美术馆，都灵，意大利；

2015

「腹地计划——十三行画廊」 时代美术馆，广州，中国；
「图像的重构」 卡塞雷斯博物馆，意大利；

2014

「牵星过洋——中非海上丝路历史文化展」 坦桑尼亚国家博物馆，坦桑尼亚 等。

Group Exhibitions

2022

“K” Martin Goya Business, Hangzhou, China;
 Fellows, SNAP, Shanghai, China;
 I AM OK, Block gallery, Hangzhou, China;
 Witness, Universe gallery, Hangzhou, China;

2021

The Timing of Drifters, Martin Goya Business, Hangzhou, China;
 Another Night, Yi Guan Art Center, Nanjing, China;
 Beyond Interface — Chengdu Biennale Special Exhibition, Southwest Jiaotong University Museum, Chengdu, China;
 Amalgmata — Chengdu Biennale Special Exhibition, Winshare Gallery, Chengdu, China;
 Love at the end of Tomorrow's World, The Galaxy Museum of Contemporary Art, Chongqing, China;
 Cover, Enclave Contemporary, Hangzhou, China;

2020

Exhibition of Young Power, Guangdong Museum of Art, Guangzhou, China;

2019

There are volcanoes under the sea, BOERS-LI GALLERY LAB, Beijing, China;
 Talking to You, Art Museum of Nanjing University of the Art, Nanjing, China;

2018

Painting, Mapping, National Agricultural Exhibition Center, Beijing, China;
 Go Live-2, Art Museum of Nanjing University of the Art, Nanjing, China;

2017

Ideals on the Move — Bi-city Biennale of Urbanism\Architecture Collaboral Exhibition, Sally Project, Shenzhen, China;
 I Could See the Smallest Things, Antenna Space, Shanghai, China;
 Jungle III – Common, Platform China Contemporary Art Institute, Beijing, China;
 The Dilemmas of Painting, Asia Art Center, Beijing, China;

2016

Utopia & Beyond, Castello di Rivara Centro d'Arte Contemporanea, Turin, Italy;

2015

Sovrapposizioni Di Immagini, Casa Dei Carraresi Museum, Italy;
 Hinterland Project, Times Museum, Guangzhou, China;

2014

Drawing Stars Overseas — History Culture Exhibition of Sino-African Maritime Silk Road, Tanzania National Museum, Dar es Salaam, Tanzania; etc.

耿旖旎
Geng Yini



奸贼霸王猴 Malaohu the Traitor

布面油画 Oil on canvas
85x120cm, 2018



山地野狗
Wild Dogs of The Mountain

布面油画 Oil on canvas
150 x 120 cm, 2022



鸭帽山 Duck Hat Mountain

布面油画 Oil on canvas
160 x 120 cm, 2021



麋鹿闷闷 Sulk the Elk

布面油画 Oil on canvas
140 x 115 cm, 2018



厄峰怪兽 (里海怪物)
Mt. Elbrus Monster (Caspian Sea Monster)

布面油画 Oil on canvas
90 x 70 cm, 2021



灵魂房间 Soul Room

布面油画 Oil on canvas
100 x 80 cm, 2022



背叛的山脊 - 小幅 1
Ridge of Betrayal - Small Scale 1

布面油画 Oil on canvas
120 x 120 cm, 2022



背叛的山脊 - 小幅 2
Ridge of Betrayal - Small Scale 2

布面油画 Oil on canvas
120 x 120 cm, 2022



背叛的山脊 - 旧毛衣
Ridge of Betrayal - Old Sweater

布面油画 Oil on canvas
170 x 200 cm, 2022

耿旖旎
Geng Yini

(出生于 1982 年, 中国沈阳) 2005 年毕业于鲁迅美术学院油画系, 获文学士学位; 2012 年获硕士学位。现生活工作于沈阳。耿旖旎的作品被多家美术馆和机构收藏, 包括: 乌里希克收藏, 瑞士; 白兔画廊, 悉尼, 澳洲; 何香凝美术馆, 深圳, 中国; 久丽美术馆, 沈阳, 中国; 北京时代美术馆, 北京, 中国; 蓝顶美术馆, 成都, 中国。

(b.1982, Shenyang China) Received a B.A degree from Lu Xun Academy of Fine Arts, Oil Painting department, in 2005; and a M.A degree in 2013. Geng currently lives and works in Shenyang. Her work is in the permanent collection of: Uli Sigg Collection, Switzerland; White Rabbit Collection, Sydney, Australia; He Xiangning Art Museum, Shenzhen, China; Jolie Art Museum, Shenyang, China; Beijing Times Museum, Beijing, China; and Blue Roof Museum, Chengdu, China.

个展

「虚拟的力量」BANK 空间, 上海, 中国, 2020;
「赤手空拳」K11 艺术村, 武汉, 中国, 2018;
「挂塔 & 完美鸭潭」K11 美术馆, 上海, 中国, 2017;
「神爱俗人」BANK 空间, 上海, 中国, 2015;
「坏体」BANK 空间, 上海, 中国, 2013。

个人项目

「热浪」台湾台北福尔摩沙 101 国际艺术博览会, 台北, 中国, 2016;
「记忆谷」SH Contemporary 博罗那上海国际当代艺术展, 上海, 中国, 2014。

Solo Exhibitions

Virtual Strength, BANK, Shanghai, China, 2020;
Fight with your bare hands, K11 art village, Wuhan, China, 2018;
Perfect Duck Deep Pond, K11 art museum, Shanghai, China, 2017;
God Loves Whatever, BANK, Shanghai, China, 2015;
Bad Form, BANK, Shanghai, China, 2013.

Solo Projects

FORMOSA 101 Art Fair, Taipei, China, 2016;
SH Contemporary Art Fair, Shanghai, China, 2014.

近期联展

2018

「紙上·至上」十空间，沈阳，中国；
「在集结」沈阳 chi K11 空间，沈阳，中国；

2017

「东北巴洛克」北三街艺术机构，北京，中国；
「夏···已至」BANK 空间，上海，中国；

2016

「歧感激流——通向语言的绘画」今日美术馆，北京，中国；
「表现主义——在东北」鲁迅美术学院美术馆，沈阳，中国；
「我们 / 一个关于中国当代艺术家的力量」K11 美术馆，上海，中国；

2015

「单性知识」SGA 沪申画廊，上海，中国；
「中国当代艺术展“你之超现，我之现实”」K11 美术馆，上海，中国；
「上交会——项目 2」激烈空间，上海，中国；
「常青藤计划 2015 中国青年艺术家联展」今日美术馆，北京，中国；
「Small is beautiful」Jewelry Art and Boutique，上海，中国；

2014

「旋构塔 • 2014 中国青年艺术家推介展」北京时代美术馆，北京，中国；
「在路上 • 2013: 中国青年艺术家作品提名展」关山月美术馆，深圳，中国；
「无以言表——青年艺术家联展」久丽美术馆，沈阳，中国；

2013

「丛林 II」站台中国，北京，中国；
「陶醉——上海当代艺术馆八周年特别展」上海当代艺术馆，上海，中国；
「PAINT(erly)」BANK 空间 / 天线空间，上海，中国；
「放大——55 届威尼斯双年展平行展」威尼斯；
「色温:(CYAP) 伊斯坦布尔交流展」伊斯坦布尔，土耳其；
「无界：中国当代青年艺术家作品展」柏林，德国；

2012

「人参」季节画廊，北京，中国；
「中国未来 HIHEY 新兴艺术家计划」今日美术馆，北京，中国；
「论文——全国重点美院毕业生优秀作品展」视在空间，上海，中国；
「弥散的主体——第九届全国美院毕业生优秀作品展」何香凝美术馆，深圳，中国；
「究竟是什么使得世界末日如此吸引人？」视界艺术中心，上海，中国；

2011

「东北青年艺术家邀请展」, 蓝顶美术馆, 成都, 中国;

「北方新干线第二回」北京, 中国;

2010

「ART-7212 艺术区首届青年艺术家邀请展」 沈阳, 中国;

2009

「扬帆——当代艺术展」鲁迅美术学院美术馆, 沈阳, 中国;

「艺术 - 东北, 东北青年当代艺术展」蔚蓝美术馆, 沈阳, 中国;

「2009 宋庄艺术节沈阳群落展」宋庄美术馆, 北京, 中国;

「GREEN 当代艺术展」北京, 中国;

2007

「中国当代艺术文献展」墙美术馆, 北京, 中国;

2002

「异术频道中兴首届影像展」沈阳, 中国。

Recent Group Exhibitions

2018

ON PAPER SUPREME, Space Ten, Shenyang, China;
Assembling, chi K11 art space, Shenyang, China;

2017

Socialist Baroque, N3 Gallery, Beijing, China;
NOW IS THE SUMMER OF OUR DISCONTENT, BANK, Shanghai, China;

2016

Dissensus Agitation —— The Painting to Language, Today Art Museum, Beijing, China;
Expressionism in Northeast China, LuXun Academy of Fine Arts, Shenyang, China;
WE: A Community of Chinese Contemporary Artists, K11, Shanghai, China;

2015

Community of Celibates, Space and Gallery Association, Shanghai, China;
Our Real, Your Surreal, chi K11 art museum, Shanghai, China;
Shanghai Deal 2, Radical Space, Shanghai, China;
IVY Art Young Artist Group Show, Today Art Museum, Beijing, China;
Small is Beautiful, Jewelvary Art and Boutique, Shanghai, China;

2014

Up-Youth —— China Young Artists Exhibition, Beijing Times Museum, China;
On the Road, Nomination Exhibition of Chinese Young Artists & Forum of Young Art Critics, Guan Shan Yue Art Museum, China;
Shenyang Emerging Artists Exhibition, Joli Art Gallery, Shenyang, China;

2013

Borderless —— Chinese Contemporary Young Artists Exhibition, Berlin, Germany;
CYAP Istanbul Exhibition —— The Temperature of Colour, Istanbul, Turkey;
Amplify —— 55th Venice Biennial Collateral Event, Venice
Paint(erly), BANK, Shanghai, China;
ANTENNA SPACE Shanghai Opening Exhibition, ANTENNA SPACE, Shanghai, China;
Jungle II —— A Diffuse Pattern, Platform China Contemporary Art Institute, Beijing, China;
Revel, MoCA, Shanghai, China;

2012

Just What Is It About the End of the World That Makes It So Appealing?, V-ART CENTER, Space 1, Shanghai, China;
Future of China, HIHEY Project of New Artists, Today Art Museum, Beijing, China;
Ginseng, Season Gallery, Beijing, China;

2011

Northeastern Young Artists, Blue Roof Museum, Chengdu, China;
North New Line II, Red Star Gallery, Beijing, China;

2010

The Youth Yelling, ART-7212, Shenyang, China;

2009

Songzhuang Art Festival, Songzhuang Museum, Beijing, China;
Green Contemporary Art, Beijing, China;
Northeastern Young Artists, Shenyang, China;
Open Day, Xiashen Arts District, Shenyang Set Sail, Shenyang, China;
Let's Continue the Story, Shenyang, China;

2007

Chinese Contemporary Documentation, Beijing, China;

2002

Different Art Channel Video Art Exhibition, Shenyang, China.

譚彼得
Tan Bide



November 2019

布面油画 Oil on canvas
163 x 132 cm, 2019



2020 September

布面油画 Oil on canvas
161 x 138.5 cm, 2020



2020 25th August

布面油画 Oil on canvas
161.5 x 134 cm, 2020



Ciao 2021

布面油画 Oil on canvas
183 x 161 cm, 2021



Senso unico

布面油画 Oil on canvas
160 x 150 cm, 2021



Love

布面油画 Oil on canvas
155 x 119 cm, 2021



无题 (乒乓球 02)
Untitled (Ping Pong n.2)

布面油画 Oil on canvas
183 x 161 cm, 2021



浪漫叙事
Romantic Narration

布面油画 Oil on canvas
163 x 159 cm, 2022

谭彼得 Tan Bide

谭彼得（生于1988年，中国南京）毕业于意大利佛罗伦萨美术学院，获艺术学士和硕士学位。现工作、生活于北京。他的创作曾入围2013年于意大利巴里美术学院举办的第十届意大利国家艺术奖和2014年意大利维博瓦伦蒂亚的里门国际艺术奖，其作品《8.15》在2020年获得约翰莫尔绘画奖（中国）优秀奖。

“绘画对我而言是认知自己和探索外在世界的工具，我善用这一门艺术语言来记录自己的感受并表达观点。我试图在主观表达与客观事实之间寻求一种平衡，通过静止的、悬停的画面来绘出一种生命力，因为若绘画具有生命力，那么表达的便是绝对的真实。回看将近17000年前的拉斯科（Lascaux）洞窟画仍然栩栩如生，所以我认为绘画在根本上并没有改变，若去追溯这个“传统绘画”的脉络，所探讨的一切都将围绕那个永恒的主题。”

Tan Bide (b.1988, Nanjing, China) graduated with a B.A. and an M.A. degree from the Florence Academy of Fine Arts, Italy. He currently resides and works in Beijing. Tan has participated in the X Premio Nazionale delle Arti at the Accademia di Belle Arti di Bari Italy in 2013; and the Premio Internazionale Imen Arte, Vibo Valentia Italy in 2014, and was awarded the John Moores Painting Prize (China) for his painting 8.15, in 2020.

“For me, painting is the agent to cognitive awareness and surveyance of the external world, and certainly one that effectively articulates my emotions and thoughts. It is about striking a balance between subjective expression and objective fact; and emitting a sense of visual energy through moments of stillness and suspension depicted on my canvas. I believe that if painting embodies a sense of vitality, that's because the realness in its representation affirms it. In retrospect, the Lascaux cave paintings, dated almost 17,000 years ago still maintains their primal liveliness, and if we pay attention and study “traditional painting” as a whole, everything that has been discussed always works us back to its beginning. Hence to say, I think the fundamentals of painting remain constant; that is, still painting.

个展

「郎骑竹马来」拾萬空间，北京，中国，2022；
「爱的故事 2016」画家宫，佛罗伦萨，意大利，2017。

近期联展

「魔镜，魔镜，告诉我...」陶谷公园，南京，中国，2022；
「约翰莫尔绘画奖（中国）——十年巡回展」四川美术学院美术馆、武汉美术文献艺术中心、南京艺术学院美术馆、烟台美术博物馆，中国，2021；
「约翰莫尔绘画奖（中国）」民生现代美术馆，上海，中国，2020；
「青衿计划 2019 巡展」北京、深圳、西安，中国，2019；
「新文艺资助」美蒂奇·里卡迪宫，佛罗伦萨，意大利，2015；
「不朽的神话」素描艺术学院，佛罗伦萨，意大利，2014。

Solo Exhibitions

The Boy Coming on A Bamboo Horse, Hunsand Space, Beijing, China, 2022;
Love Story 2016, Palazzo dei Pittori, Florence, Italy, 2017.

Group Exhibitions

Mirror Mirror Tell Me..., TOKU Gallery, Nanjing, China, 2022;
John Moores Painting Prize (China)—10th anniversary Touring Exhibition, Sichuan Fine Arts Institute Museum, Wuhan
Fine Arts Literature Art Center, Art Museum of Nanjing University of the Arts, Yantai Art Museum, China, 2021;
John Moores Painting Prize (China), Minsheng Art Museum, China, 2020;
Elite Young Artists Program 2019 Exhibition Tour, Beijing, Shenzhen, Xian, China, 2019;
Nuovo Mecenatismo, Palazzo Medici Riccardi, Florence, Italy, 2015;
L'immortalità di un mito, Accademia delle Arti del Disegno, Florence, Italy, 2014.



上海 Shanghai

参观时间：周二至周日（周一休息）10:00 – 20:30
具体地址：上海市黄浦区中山东一路三号 外滩三号 三楼

联系电话：8621-6321-5757
电子邮箱：sga@on-the-bund.com
官方网址：www.shanghaigalleryofart.com

Hours: Tues – Sunday 10:00 – 20:30 (Closed on Mondays)
Address: THREE ON THE BUND 3F, No.3 Zhong Shan Dong Yi Rd,
Shanghai 200002, China

Telephone number: 8621-6321-5757
E-mail: sga@on-the-bund.com
Website: www.shanghaigalleryofart.com



关注我们



Follow us