

段正渠 Duan Zhengqu

段正渠，1958 年生于河南偃师，1983 年毕业于广州美术学院油画系。现为首都师范大学美术学院教授与博士研究生导师，中国国家画院油画院研究员，中国美术家协会油画艺委会委员和中国油画学会理事。

段正渠曾多次参加在中国美术馆举行的大型展览，也在中央美术学院画廊、香港大学博物馆、南京艺术学院美术馆、日本国立国际美术馆、北京国际艺苑美术馆、韩国国立现代美术馆、韩国首尔市立美术馆、芬兰瓦萨美术馆、秘鲁利马国家博物馆、智利现代艺术博物馆、湖北美术学院美术馆、新疆乌鲁木齐市美术馆、台北市立美术馆、俄罗斯国立博物馆、北京大学展览馆、浙江美术馆、上海美术馆、广东美术馆、福建美术馆、OCAT 深圳、何香凝美术馆、中央美术学院美术馆等国内外艺术机构展出过作品。他曾在北京画院美术馆、中国油画院美术馆等机构举办个展，也是 2000 年上海双年展、2003 年首届、2005 年第二届与 2015 年第六届北京国际美术双年展，以及 2018 年第二届银川双年展的参展艺术家。

他多次受邀在艺术学院和美术馆进行学术讲座，担任全国性油画展评审，有多本个人作品选出版，其中包括《段正渠作品选》《当代油画家自选集·段正渠油画作品选》（天津人民美术出版社，1996 年），《中国现代艺术品评丛书·段正渠》（广西美术出版社，1998 年），《陕北听歌》（辽宁美术出版社，1999 年），《段正渠》（上海文艺出版社，2005 年），《纸上——段正渠纸本作品》（河南美术出版社，2007 年），《二段——段正渠》（吉林美术出版社，2007 年），《段正渠——乡村风景》（吉林美术出版社，2009 年），《学院美术 30 年——段正渠》（山东美术出版社，2010 年），《故事和传说——段正渠艺术 30 年》（湖南美术出版社，2012 年），《首都师范大学美术学院现代绘画书系——段正渠》（2013 年），《1981——2015 段正渠纸上作品集上、下》（河北美术出版社，2015 年），以及《花园村艺话——段正渠》（四川美术出版社，2016 年）等。

Duan Zhengqu (b.1958, Yanshi, Henan Province) graduated in the oil department of Guangzhou Academy of Fine Arts in 1983. He is currently a professor and PhD supervisor at the Faculty of Fine Arts in Capital Normal University; researcher of the Oil Painting Institute of China National Painting Academy; a member of the Oil Painting Art Committee of China Artists Association; and director of China Oil Painting Society.

Duan Zhengqu has participated in many large-scale exhibitions organised at the National Art Museum of China. He has also exhibited previously at the Central Academy of Fine Arts Museum; Hong Kong University Museum; Art Museum of Nanjing University of the Arts; The National Museum of Art, Osaka; Beijing International Art Gallery; National Museum of Modern and Contemporary Art, Seoul; Seoul City of Museum of Art; Vasa Art Museum of Finland; National Museum of Lima; Museum of Modern Art of Chile; Art Museum of Hubei Academy of Fine Arts; Art Museum of Xinjiang Urumqi; Taipei Fine Arts Museum; Russian National Museum; Peking University Exhibition Hall; Zhejiang Art Museum; Shanghai Art Museum; Guangdong Art Museum; Fujian Art Museum, OCAT Shenzhen and He Xiangning Art Museum, etc. He has also held solo exhibitions at the Beijing Art Academy and the China Oil Painting Institute Art Museum. Other notable exhibitions include the Shanghai Biennale in 2000; Beijing International Art Biennale (2003, 2005 and 2015); as well as the second edition of Yinchuan Biennale in 2018.

He has been invited to give academic lectures at academies and galleries and has served on the selection committee for national oil painting exhibitions. Many of his works have also been selected for publications, including Duan Zhengqu, Shanghai Literary and Art Publishing House, 2005; Second Section: Duan Zhengqu, Jilin Fine Arts Publishing House, 2007; Duan Zhengqu: Village Landscape, Jilin Fine Arts Publishing House, 2009; Academy Art 30 Years: Duan Zhengqu, Shandong Fine Arts Publishing House, 2010; Stories and Legends: Duan Zhengqu, Art After 30 Years, Hunan Fine Arts Publishing House, 2012; Modern Painting and the Painting Department of Capital Normal University, Duan Zhengqu, 2013; 1981-2015 Anthology of Works, Hebei Art Press, 2015; and Garden Village Art: Duan Zhengqu, Sichuan Fine Arts Publishing House, 2016.

付佳妮 Fu Jiani

付佳妮的绘画是意识活动在二维平面上的映射，意图寻找安顿与变化并存的场所。她研究佛教与生物学文本中物质与能量的转化关系，在平面上摸索一个涵盖病菌 - 植物 - 人体 - 宇宙 - 未知领域的纵深空间。具象现实是她的绘画裂变的起点，事物在其中相互破坏，从形体的断裂处增长为新的空间。她的绘画是跨尺度的空间切片，有序与无序并存的状态。在层层嵌套的混沌空间里，意义也将取决于目光锚定的结构而定。

付佳妮 1989 生于洛阳，现生活工作于北京。她毕业于伦敦大学学院斯莱德美术学院，并获得美术学士学位（一等荣誉学位）。她参与的群展有：“生生：自然、人和技术的生产”第五届美术文献展，湖北美术馆，武汉，2020；“临界构形”，狮语画廊，上海，2020；“空间语法研究系列之一，基底”，朗空美术馆，北京，2019；“正在生成，斯莱德群展”，候鸟空间，北京；第三届 CAFAM 双年展空间协商，中央美术学院美术馆，北京，2016。

Fu Jiani's paintings are reflections of conscious thought on two dimensional planes, intending to look for a space where stabilization and change coexist. She studies the relationship between the transformation of matter and energy in the texts of Buddhism and biology, mapping a longitudinal space on a flat surface covering topics of germ, plant, human body, universe, and unknown realm. Concrete reality is the starting point for the fission of her paintings. Things destroy each other and generate new space from the fractures. Her works are the slices of the space across different scales, where ordered and disordered states coexist.

Fu Jiani(b.1989,Henan) currently lives and works in Beijing. Graduated from Slade school of fine art, UCL(First-class honorary BFA degree). Her works have been shown in: Physis: Production of Nature, Human and Technology, 5th Documentary Exhibition of Fine Art, Hubei Museum of Art, Wuhan, 2020; Critical Configuration, group show, Leo Gallery, Shanghai,2020; Imprimatura ,Spatial grammar research project series 1, LangKong Art Museum,Beijing, 2019; Becoming, group show, Migrant Bird Space, Beijing,2019; Negotiating space-I never thought you were like that, The 3 CAFAM Biennial, CAFAM Art Museum, Beijing, 2016.

郭城 Guo Cheng

郭城 1988 年生于北京，现工作生活于上海。他的艺术实践着眼于既有 / 新兴科技对社会与文化方面的冲击与影响，以及置身其中的个体与社会生活之间的关系。郭城的作品常以雕塑 / 装置的形式呈现，他经常使用幽默又冷峻的形式语言，将宏大议题与看似随意的物品相连接，为想象和讨论提供了批判性的视角。

他近期的个展包括：“公园”，四方美术馆，南京（2022）；近乎无意，魔金石空间，北京（2020）；地气，广州画廊，广州（2019）。群展包括：“集光片羽”，UCCA Edge，上海（2022）；“诗之旅”，OCAT 西安馆，西安（2022）；“共同的 ___ OCAT X KADIST”，OCAT 上海，上海（2022）；“改造未来 - 第八届多伦青年美术大展”，上海多伦现代美术馆，上海（2022）；“边界行走指南”，魔金石空间，北京（2022）；“飞去来器——OCAT 双年展·2021”，OCAT 深圳，深圳（2021）；“再纺东亚系列一：手中的罗盘”，六厂纺织文化艺术馆，香港（2021）；“学人做梦的机器”，德国卫生博物馆，德累斯顿，德国（2021）；“祛魅、爆炸图、滑翔机与飞机”，金鹰美术馆，南京（2021）；“We=Link: 边”，新时线媒体艺术中心，上海（2020）；终端 >_How Do We Begin?, X 美术馆，北京（2020）；永恒网络，世界文化宫，柏林，德国（2020）；平行，似存在，未完成：行进的艺术工具，当代艺术博物馆，上海（2019）；真新镇日志，UCCA 沙丘美术馆，秦皇岛（2019）；机器人·间，今日美术馆，北京（2019）；追踪末日松茸，泰康空间，北京（2019）；魔都の鼓动，当代艺术博物馆，熊本，日本（2018）；Life Time，MU 空间，埃因霍温，荷兰（2017）；时间的狂喜，何香凝美术馆，深圳（2017）。

郭城曾获得 2020-2021 保时捷“中国青年艺术家双年评选”奖（2021）；电子艺术奖荣誉奖（奥地利林茨，2020）；CAC:// DKU 2020 秋季“研究与创作学术奖金”（中国上海，2020）；STARTS Prize 提名奖（奥地利林茨，2020）；数字地球学术奖金（2018-2019）；华宇青年奖评委会特别奖（中国三亚，2018）；生物艺术奖（荷兰海牙，2017）。

Guo Cheng (b.1988) is an artist currently lives and works in Shanghai. His practice mainly focuses on exploring the interrelation between mainstream/emerging technologies and individuals under the context of culture and social life. In recent years, his practice has dealt with themes such as the Anthropocene and Second Nature, digitalized interobjectivity, and infrastructures and ideologies behind. Guo Cheng's works often use humorous yet calm plastic language, linking grand issues with seemingly arbitrary objects, and providing critical perspectives for discussion and imagination.

His recent solo exhibitions include: The Park, Sifang Art Museum, Nanjing(2022); *Almost Unmeant*, Magician Space, Beijing, China (2020); *Down to Earth*, Canton Gallery, Guangzhou, China (2019). Major group exhibitions include: In Solidarity with ___ OCAT x KADIST, OCAT Shanghai, Shanghai(2022); Shape the Future-The 8th Duolun Youth Art Exhibition, Shanghai Doulun Museum of Modern Art, Shanghai(2022); Order Copied: Changing the Reference Frame, Magician Space, Beijing, China(2022); *BOOMERANG-OCAT Biennale 2021*, OCAT Shenzhen, Shenzhen, China (2021); *Spinning East Asia Series I: A Compass in Hand*, Centre for Heritage, Arts and Textile, Hong Kong, China (2021); *Machine Learning Human Dreams*, Deutsches Hygiene-Museum, Dresden, Germany (2021); *Disenchantment, Exploded View, Glider vs. Airplane*, G Museum, Nanjing (2021); *We=Link: Sideways*, A Chronus Art Center (CAC), Shanghai (2020); *How Do We Begin?*, X Museum, Beijing, China (2020); *The Eternal Network (exhibition of Transmediale 2020)*, HKW, Berlin, Germany (2020); *The Process of Art: TOOLS AT WORK*, Power Station of Art, Shanghai, China (2019); *Notes from Pallet Town*, UCCA Dune, Qinhuangdao, China (2019); *Deja vu*, Today Art Museum, Beijing, China (2019); *Free Panorama*, Pingshan Culture Center, Shenzhen, China (2019); *Tracing the Mushroom at the End of the World*, Taikang Space, Beijing, China (2019); *Shanghai Beat*, Contemporary Art Museum, Kumamoto, Japan (2018); *Machines Are Not Alone: A Mechanic Trilogy*, Chronus Art Center, Shanghai (2018); *Life Time*, Mu Art Space, Eindhoven (2017); *The Ecstasy of Time*, He Xiangning Art Museum, Shenzhen (2017) etc..

He obtained 2020-2021 Porsche “Young Chinese Artist of the Year” (Shanghai, 2021); *Ars Electronica Honorary Mentions* (Linz, 2020); *CAC:// DKU Research & Creation Fellowship* (Shanghai, 2020); *STARTS Prize Nomination* (Linz, 2020); *the Digital Earth fellowship* (2018-2019); *the Special Jury Prize of Huayu Youth Award* (Sanya, 2018); *the Bio-Art & Design Award*, The Hague (2017).

郭鸿蔚 Guo Hongwei

郭鸿蔚（1982，中国四川）2004年毕业于中国四川美术学院，现生活和 works 于北京。他的艺术实践主要侧重于绘画，拼贴及影像。郭鸿蔚的艺术实践涉及绘画、拼贴、影像、实验艺术及特定场域的艺术项目。2011年至2016年间，郭鸿蔚运营独立空间“分泌场”，以艺术家的视角尝试不同媒介的策划实验，探寻艺术自治的可能性。

郭鸿蔚的绘画创作题材多样，从对花鸟、矿石等自然历史对象的描摹到抽取短视频平台上占据流量的图像资源，亦或是对饮食男女、世间百态的洞察与描绘，艺术家探索着“观看”这一行为的多重意涵，以及视觉与幻想的互文指涉。通过对不同视觉系统的研究，在水彩、油画等介质间自由切换，艺术家努力寻找着绘画秩序中的范式差异。在拼贴、影像与装置作品中，郭鸿蔚则通过解构和重组图像，挪用西方当代艺术经典，嫁接不同的图像与情境系统，试图制造出新的表层逻辑和深层情绪。郭鸿蔚的近期聚焦于现实环境中符合规范、但又不合时宜的差异化情境。通过极具表现力的动态、曲线与色彩，艺术家捕捉着个体在世俗生活中寻求精神解放的一个个“入迷”瞬间，将“观看”再度深入转变为一种身心共振的行动，以此牵引出活泼生动、充满张力且百味杂陈的现实世界，郭鸿蔚将之称作“悦动现实主义”并沉浸其中。

近期个展包括：“郭鸿蔚：活泼泼地”，魔金石空间，北京，2021；郭鸿蔚：幻想性错视”，前波画廊，纽约，2020；“欢庆时间”，外交公寓12号，北京，2019；“郭鸿蔚：造型天”，前波画廊，纽约，2017；“阿游小姐”，弗里兹纽约，纽约，2014；“郭鸿蔚：编辑”，LEO XU PROJECTS，上海，2013等。近期群展包括：“蘑菇之语：万物互联的网络”，昆明当代美术馆，云南，2022；“比赛继续，舞台留下”，广东时代美术馆，广州，2019；“默化：古籍里的传统医学文化与当代生活、艺术的潜移”，四川省图书馆，成都，2019；“惠比寿映像祭”，惠比寿花园广场，东京，2016；“我们这一代：中国年轻艺术家”橙县艺术博物馆，新港滩，加利福尼亚州，2015，坦帕美术馆，圣彼得斯堡，俄克拉何马城美术馆，俄克拉何马城，2014；“精神：当代中国绘画”，米兰当代艺术馆，米兰，2015；“ON | OFF：中国年轻艺术家的观念与实践”，尤伦斯当代艺术中心，北京，2013；“重新发电：第九届上海双年展”，上海当代艺术博物馆，上海，2012。

Guo Hongwei (1982, Sichuan) graduated from Sichuan Fine Arts Institute in 2004 and currently lives and works in Beijing. His practice focus on painting, collage and video. From 2011 to 2016, he established independent art space "Gland", from the perspective of an artist, he experimented with different media and explored the possibility of artistic autonomy.

Guo Hongwei's paintings cover a wide range of subjects, from natural and historical objects, such as birds and flowers, and ores, to image sources that dominate traffic on short video platforms, or the diversity of humans and the world. The artist explores the multiple meanings of the act of "viewing" and the intertextual references of vision and fantasy. By investigating different visual systems and switching between media such as watercolor and oil painting, the artist searches for paradigmatic differences in the order of painting. In collage, video and installation works, Guo Hongwei attempts to create new surface logic and deep emotions by deconstructing and restructuring images, appropriating classical Western contemporary art, and grafting different image and contextual systems.

The artist's solo exhibitions include Guo Hongwei: The Place of Liveness, Magician Space, Beijing, 2021; Guo Hongwei: Pareidolia, Chambers Fine Art, New York, 2020; Happy Hours, DRC No.12, Beijing, 2019; Plastic Heaven, Chambers Fine Art, New York, 2017; Miss Oyu, Frieze New York, New York, 2014; Guo Hongwei: Editing, Leo Xu Projects, Shanghai, 2013. Group exhibitions include: The Language of Mushrooms: The Interspecies Internet, Comtemporary Gallery Kunming, Yunnan, 2022; The Illustrated Word: Artwork Inspired by Calligraphy, Chambers Fine Art, New York, 2020; The Racing will Continue, the Dancing will Stay, Times Museum, Guangzhou, 2019; Silent Transformation: Traditional Medical Culture in Ancient Texts and its Subtle Influence in Contemporary Art & Life, Sichuan Provincial Library, Chengdu, 2019; Yebisu International Festival for Art & Alternative Visions, Yebisu Garden Place, Tokyo, 2016; My Generation: Young Chinese Artists, Orange County Museum of Art, Newport Beach, CA, 2015; Tampa Museum of Art & Museum of Fine Arts, St. Petersburg; Oklahoma City Museum of Art, Oklahoma City, 2014; Jing Shen: The Act of Painting in Contemporary China, Padiglione d'arte Contemporanea, Milan, 2015; ON | OFF: China's Young Artists in Concept and Practice, UCCA, Beijing, 2013; Reactivation: The 9th Shanghai Biennale, PSA, Shanghai, 2012.

胡尹萍 Hu Yinping

胡尹萍，1983年生于四川，现工作生活于北京。胡尹萍硕士毕业于央美雕塑系，但不局限于雕塑本体的物质性，她更多的是让周遭的环境和际遇成为她作品的土壤。胡尹萍将其创作定义为介于“事情”与“作品”间的状态，意味她的艺术实践与真实生活有着深刻连结。胡尹萍将许多作品的媒介标注为“事情”，作品通常是持续一段时间或者一直持续，这类实践可追溯到她硕士毕业后发起的三个艺术小组。

主要个展：胡尹萍个展：胡小芳和乔小幻，明当代美术馆，上海，中国（2022）；白、安德烈，盘子空间，北京，中国（2020）；雪白的鸽子，箭厂空间，北京，中国（2018）；游客，IAER，威尼斯，意大利（2017）；小芳，箭厂空间，北京，中国（2016）；谢谢，3号空间，成都，中国（2016）；身份，魔方空间，北京，中国（2016）；野蛮生长，黑桥艺术村，北京，中国（2016）。

重要群展包括：不可思议的行动，麓湖 A4 美术馆，成都，中国（2022）；无尽的服装，X美术馆，北京，中国（2021）；我认出了世界——生于八、九十年代，银川当代美术馆，银川，中国（2021）；身体视觉，云美术馆，深圳，中国（2021）；帘幕，Para Site，香港，中国（2021）；空港双年展，广州，中国（2019）；杭州纤维艺术三年展，浙江美术馆，杭州，中国（2019）；中国当代艺术年鉴展，民生美术馆，北京，中国（2018）；甜蜜的家，上海当代艺术博物馆，上海，中国（2017）；图象与源代码 - 安仁双年展，安仁，中国（2017）；第二届中国女性艺术家录像艺术节，数字文化中心，墨西哥城，墨西哥（2017）；上帝创造了女人，FIAC，法国，巴黎（2017）；裂变流徙，Kommunale Galerie Berlin，柏林，德国（2017）；接近美好世界，凯尚画廊，纽约，美国（2017）；销声匿迹，盒子艺术空间，深圳，中国（2017）；艺术8中国青年艺术家奖，北京，中国（2017）；出境 - 中国实验短片影像展，南京艺术学院美术馆，南京，中国（2016）；不在图像中行动，佩斯画廊，北京，中国（2014）。

Hu Yinping was born in Sichuan in 1983, and currently lives and works in Beijing. Despite earning her MFA at the Central Academy of Fine Arts in 2010, her works are not limited to the materiality of sculpture. Instead, she channels chance meetings and fortuitous situations into insightful scenarios. Hu Yinping defines her art as a state between "event" and "work", implying a deep connection between artistic practice and real life. Hu often labels the medium of her works as "event" and these works usually last for a period of time or are even ongoing. Such practices can be traced back to the three art groups she initiated after obtaining her MFA.

Major solo exhibitions include Hu Yinping: Weaving Realities, McaM, Shanghai, CN(2022); White, Andre, PLATESPACE, Beijing, CN (2020); Snowy White Dove, Arrow Factory Space, Beijing, CN (2018); Tourist, IAER, Venice, IT (2017); Xiaofang, Arrow Factory Space, Beijing, CN (2016); Thank you, Space 3, Chengdu, CN (2016); Identity, Mocube, Beijing, CN (2016); Born Savage, Heiqiao, Beijing, CN (2016).

Important group exhibitions include: Incredible Action, A4 museum, Chengdu, CN (2022); The Endless Garment, X museum, Beijing, CN (2021); I Recognized the World: Born in the 80s and 90s, MOCA Yinchuan, Yinchuan, CN (2021); Body Vision, Cloud Art Museum, Shenzhen, CN (2021); Curtain, Para Site, Hong Kong, CN (2021); Airport Biennale, Guangzhou, CN (2019); Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hangzhou, CN (2019); Chinese Contemporary Art Yearbook Exhibition, Minsheng Art Museum, Beijing, CN (2018); Sweet Home, Power Station of Art, Shanghai, CN (2017); Image& Source Code: Anren Contemporary Art Biennale, Anren, CN (2017); The Second Chinese Video Artists Exhibition, Digital Culture Center, Mexico City, MX (2017); God Created Women, FIAC, Paris, FR (2017); The Migration of Fission, Kommunale Galerie Berlin, Berlin, GER (2017); Close to the Beautiful World, Klein Sun Gallery, New York, US (2017); Trace in the Hidden Silence, Shenzhen, CN (2017); Yishu 8 Young Artist Award, Beijing, CN (2017); In And Out: The Show of Chinese Experimental Video, Art Museum of Nanjing University of the Arts, Nanjing, CN (2016); Not Acting in Images, PACE Gallery, Beijing, CN (2014).

经傲 Ao Jing

经傲，1993年生，现生活工作于北京，先后毕业于伦敦大学金史密斯学院和英国皇家艺术学院纯艺术专业。

经傲的个人创作主要围绕声音展开。在探索不同声音的过程中，一系列采用不同的质材和全新的艺术样式的雕塑、行为、影像作为发声材料，在不同环境中应时而生。进而，在非二元对立的语境中，探索“物质”与“非物质”、“意识”与“无意识”间的暧昧关系。相较于当下以辩证思维为主导的艺术生产模式，经傲的创作更偏向于叙事性文学，通过讲述一件故事，在其中不断地提出问题，并在疑问中游走。过程中，将自身对生命所有的态度与抉择，均诚实地呈现于作品中。

近期群展包括：“City Spirit 在城市中寻找城市”，COS, hAo mArket, 好市，上海，2022；“缠绕剧场”，启皓北京·中庭，北京，2022；“遇见·预见，中国当代艺术藏家推荐展”，博乐德艺术中心博物馆展厅，北京，2022；“辣条时代”，温州年代美术馆，浙江，2022；“一双”，蜂巢艺术中心，北京，2021；“黎明剧场与音乐厅”，LPS 广州文化在地中心，广州，2021；“共代谢”，Mao Space, 上海，2021；“当且仅当，狂风卷起巨浪”，阿那亚艺术中心，阿那亚，2021；“世袭领地”，宝龙美术馆，上海，2021；“梭音”，Common Place, 北京，2020；"Asian Art Activism", 伦敦，2018。

Ao's artworks revolve around sound. In the process of exploring different sounds, a series of sculptures, performances and visuals, employing different materials and artistic expressions as sound-making devices, are created in different environments. In turn, the ambiguous relationship between “material” and “immaterial”, “conscious” and “unconscious”, is explored in a non-dualistic context.

Compared to the current mode of artistic production, which is dominated by dialectical thinking, Ao's work is more narrative literature, in which she tells a story, constantly asks questions and wanders through doubts. In the process, all her attitudes, choices, confusions, etc. about life are honestly presented in her works.

Recent Group Exhibition: Teatre of Entanglement, Genesis Culture Foundation, Beijing (2022); Encounter & Foresight: A Contemporary Art Exhibition Recommended by Collectors, Blanc Art Group, Beijing (2022); Spicy Gluten and Youth Power: A Generational Insight, Epoch Art Museum, Wenzhou (2022); A Couple of, Hive Art, Beijing (2021); Dawn Ranch, Concert Hall, Local Landscape, Guangzhou (2021); Co-metabolism, Mao Space, Shanghai (2021); When and Only When, the Strong Wind Rolled up the Surge, Aranya Art Centre, Hebei (2021); Hereditary Territory, Shanghai Powerlong Museum, Shanghai (2021); Asian Art Activism, London, 2018.

李倩羽 Li Qianyu

李倩羽 (b. 1995 生于内蒙) 现工作生活于伦敦。她先后获得美国纽约艺术学院学士学位 (2020) 与英国斯莱德艺术学院硕士学位 (2022)。她的艺术实践以“一分为三”的态度 探讨事物间若有若无的关联, 以个体经验出发, 反映在不同地域及文化经历中所产生的对真实及其不同层面的认知差异。作品以双联绘画 / 装置的形式呈现, 拓展了绘画的单一平面属性, 扰乱了绘画空间与叙事空间, 注重独立的两部分互相之间的关系以及其与观者之间的物理关系, 增强对作品的整体和互动性体验, 为想象和多视角讨论提供了开放性的空间。

她参与的展览有: The Slade Postgraduate Degree Show, Gower Street, 伦敦, 英国 (2022); Chromaphilia/Chromophobia, SVA Chelsea Gallery, 纽约, 美国 (2020); The Haves and Have-Nots, SVA Chelsea Gallery, 纽约, 美国 (2018)。获得的奖项有: 727 Award, 纽约视觉艺术学院, 纽约, 美国 (2020)。

Qianyu Li (b.1995) was born in Linhe, Inner Mongolia. She grew up in Beijing, currently lives and works in London. She received her BFA from School of Visual Arts (New York, US) in 2020 and MFA from Slade School of Fine Art (London, UK) in 2022. Her art practice explores the connections and disconnections among things with the philosophic perspective of “three in one”, reflecting on the differences in perceptions of reality and its different dimensions arising from personal living experience in diverse geographical and cultural environments. Her work is mainly presented as diptych painting/installation, the two-part format expands beyond the single picture plane of traditional painting, disrupting the painting space and narrative space. There is an increasing significance in the relationship between the two independent parts and their physical relationship with the viewer, enhancing the wholistic and interactive experience of the artwork, providing an open space for imagination and multi-perspective discussion.

Recent Group Shows: The Slade Postgraduate Degree Show, Gower Street, London (2022); Chromaphilia/Chromophobia, SVA Chelsea Gallery, NY (2018); The Haves and Have Nots, SVA Chelsea Gallery, NY (2017).

梁伟 Liang Wei

梁伟是来自北京的绘画及影像艺术家，1999年毕业于法国斯特拉斯堡大学造型艺术学院。

梁伟的工作方法是对物质世界断裂状态的映照，通过对旧事物和观念进行拆解、打碎、再使用和有意误用去重新创造一个现实。物质对象相互交叠，同时彼此交融和破坏。然而，艺术家在此过程为它们提供了新的可能性。梁伟在画布上赋予了这些物质对象更为有机的特性，使其虚拟的生命力量与观者的想象融合，为新的物质对象提供了形态生成上的可能和全新的叙事。梁伟在作品中期待去建立一种干扰：通过进入梁伟所主导的系统机制，我们的思维与画面的线相连，进而构成了形。通过我们的想象和感知经验，一个新的世界由此被建构。

艺术家的重要展览包括：等……于，魔金石空间，北京（2021）；绵延：变动中的中国艺术，北京民生现代美术馆，北京（2020）；寂静的重叠，Bernier / Eliades 画廊，布鲁塞尔，比利时（2019）；Out of Ink，佩拉美术馆，伊斯坦布尔（2019）；临其境，魔金石空间，北京（2018）；.com/.cn，K11 艺术基金会、MoMA PS1，香港，上海（2017）；然前然后，魔金石空间，北京（2016）；歧义花园，四方美术馆，南京（2013）；居住地——来自中国和巴西的艺术家，香格纳画廊，上海（2012）；中国影像艺术 1988-2011，上海民生美术馆，上海（2011）；亚洲城市网络 2007，首尔美术馆，韩国（2007）；第 12 届加尔各答电影节，印度（2006）；中国发电站，伦敦，英国（2005）。

Liang Wei is a painter and video artist based in Beijing. She graduated from L'Art Plastiques Université Des Sciences Humaines De Strasbourg, France in 1999.

Liang Wei's working method mirrors the fractured state of the physical world, in which old things and ideas are demolished, broken up, reused, and bastardized in order to create new realities. Objects overlap each other, merge or destroy each other. However, in this process the artist has given them new potential. By giving objects on her canvases almost organic properties, their virtual life force is combined with viewers' imagination to create morphogenic potential for new objects and narratives to emerge. In her work, Liang Wei wants to create a disruption; through that mechanism you enter into her domain where we find our mind connecting lines to forge forms, and structure a world after our own imagining and sensory experience.

Liang Wei's work has been shown in One, and the Same, Magician Space, Beijing (2021); Duration: Chinese Art in Transformation, Beijing Minsheng Art Museum, Beijing (2020); Folded Silence, Bernier/Eliades Gallery, Brussels, Belgian (2019); Out of Ink, Pera Museum, Istanbul (2019); Before Itself, Magician Space, Beijing (2018); .com/.cn, K11 Art Foundation, MoMA PS1, Hong Kong, Shanghai (2017); Vague Necessity, Magician Space, Beijing (2016); The Garden of Diversion, Sifang Art Museum, Nanjing (2013); Place of Residence-with Artists from Brazil and China, ShanghART H-Space, Shanghai (2012); Moving Image In China 1988-2011, Minsheng Art Museum, Shanghai (2011); City Net Asia 2007, Seoul Museum of Art, Seoul (2007); The 12th Kolkata Film Festival, India (2006); China Power Station, Battersea Power Station, London (2005).

麻剑峰 Ma Jianfeng

麻剑峰，1983年出生于浙江，2007年毕业于中国美术学院壁画系，2012年毕业于德国柏林艺术大学美术系获大师生，现生活、工作于北京。

麻剑峰擅长利用日常生活中的废旧材料素材进行创作，通过型拆解组合的手段打乱材料及其中固有元素的秩序，以绘画装置的呈现方式，制造出混沌而充满歧义能量的戏剧化场域。

近期重要展览：“麻剑峰：不可调和”，魔金石空间，北京，中国（2021）；“记忆宫殿”，华·美术馆，深圳，中国（2021）；“植物时间”，69CAMPUS艺术中心，北京，中国（2021）；“绘画无声”，泰康空间，北京，中国（2021）；“恶是”，蜂巢当代艺术中心，北京，中国（2020）；“库特卖会”，三明治画廊，布加勒斯特，罗马尼亚（2019）；“幽灵岛”，I: project space，北京，中国（2019）；“麻剑峰——金银岛”，GAO画廊，伦敦，英国（2019）；亚洲文化殿堂，光州，韩国（2018）；“U型回廊”，激发研究所，北京，中国（2018）；“例外状态：中国境况与艺术考察”，UCCA尤伦斯当艺术中心，北京，中国（2017）；“MA”，应空间，北京，中国（2016）；“永不抵达”，OCAT西安，西安，中国（2014）；“墙”，东画廊，上海，中国（2013）。

Ma Jianfeng was born in Zhejiang in 1983, graduated from the Department of Mural Painting at China Academy of Art in 2007. He received his Meisterschüler at the University of the Arts Berlin in 2012. Currently he lives and works in Beijing, China.

Ma Jianfeng is adept at creating artworks from scrap materials found in everyday life. By configuring them into shapes, dismantling, reassembling and displaying them, the artist disrupts the order of elements intrinsic to these found materials and images. Displaying his works as painting installations, he creates chaotic and theatrical spaces brimming with ambiguity and vitality.

His major exhibitions include Ma Jianfeng: Irreconcilable, Magician Space, Beijing, CN (2021); The Memory Palace, OCT Art & Design Gallery, Shenzhen, CN (2021); Plant Time, 69CAMPUS, Beijing, CN (2021); Let Painting Talk, Taikang Space, Beijing, CN (2021); Being of Evils, Hive Center for Contemporary Art, Beijing, CN (2020); Garage Sale, Sandwich Gallery, Bucharest, RO (2019); Ghost Island, I: project space, Beijing, CN (2019); Ma Jianfeng: Treasure Island, GAO Gallery, London, UK (2019); Asia Culture Center, Gwangju, KOR (2018); The U-Cloister, Institute for Provocation, Beijing, CN (2018); The New Normal: China, Art and 2017, UCCA, Beijing, CN (2017); MA, Ying Space, Beijing, CN (2016); Never Arriving, OCAT Xi'an, Xi'an, CN (2014); Wall, Don Gallery, Beijing, CN (2013).

任莉莉 Lili Ren

任莉莉 (b.1986) 以柔软或坚硬的触觉材料创造空间中的亲密叙述。通过对人的尺度与身体形式的心理效应，她在空间中展开个人叙事，唤起人们的感受和记忆。这些看似荒诞和梦幻的形态创造出一种逃避主义的契机，将观者带至真实与想象的融合之境。任莉莉现生活、工作于伦敦。

个展：落日如灼伤，魔金石空间，北京（2022）；Frantumaglia| 在此地与彼时之间，七木空间，北京（2021）。重要群展：低度开发的记忆，七木空间，北京（2021）；In/Out，嘉德艺术中心，北京（2020）；勿念，复·刊，上海（2019）；Exchange Value，BANK 画廊，上海（2019）；Degree Show，皇家艺术学院，伦敦（2017）；Interim Show，皇家艺术学院，伦敦（2016）；Private view，Samia 画廊，伦敦（2015）；Paradise Syndrome，Cul De Sac 画廊，伦敦（2015）；Colony 55，Magazzini del Sale 画廊，威尼斯（2013）；A Space called Public，慕尼黑（2013）等。

Lili Ren (b. 1986) is a sculptor who uses tactile materials ranging from soft and ethereal to hard and heavy to create intimate narratives in space. Ren is interested in the psychological effects of human scale and bodily forms, unfolding personal narratives that evoke emotions and feelings. These often absurd and dreamlike forms create a mode of escapism, taking viewers to a place where the real and imagined merge. She currently lives and works in London.

Solo exhibitions: Sunset as Burning Bruise, Magician Space, Beijing (2022); Frantumaglia, QiMu Space, Beijing (2021). Selected group exhibitions include: Memorias del subdesarrollo, Qimu Space, Beijing (2021); In/Out, Guardian Art centre, Beijing (2020); You Will Be Missed, FUJIKAN, Shanghai (2019); Exchange Value, Bank Gallery, Shanghai (2019); Degree Show, Royal College of Art, London (2017); Interim Show, Royal College of Art, London (2016); Private View, Samia Gallery, London (2015); Paradise Syndrome, Cul De Sac Gallery, London (2015); Colony 55, Magazzini del Sale Gallery, Venice (2013); A Space Called Public, Munich (2013).

史国威 Shi Guowei

史国威（1977，河南洛阳）现生活、工作于北京。2002年毕业于清华大学美术学院（原中央工艺美术学院）平面视觉艺术交流系摄影专业；2006年获得德国多特蒙德高等专业学院 / Fachhochschule Dortmund 大学，摄影专业硕士学位。

史国威以摄影作为创作工具，并有意识地弱化其特有的媒介属性。他拍摄的物体大多是身边的平常物，它们似乎都有着某种模糊的群体意志。史国威通常会抹掉被摄物体的色彩，呈现单一的黑白底子，再用透明水色画上颜色，最后形成一幅彩色图像。这阐明了他对客观世界的不信任和怀疑，也是在挑战摄影的客观性。他不认为摄影能解决人们观察世界的方式，而肉眼对色彩的感知远超过镜头，通过大脑对拍摄场景的回忆，用认为合适的带着真实情感的颜色调和出当时的情景，这样才能更加生动和准确的反应出对世界的感知，而这些只有通过手工的介入才能获得。

主要个展：重·现，上海摄影艺术中心（SCoP），上海（2021）；林中漫步，魔金石空间，北京（2019）；过四姑娘山，魔金石空间，北京（2016）。重要群展：重生-邂逅自然，蔡冠深文化交流中心·白云馆，北京（2022）；丰盛即美，松美术馆，北京（2021）；策展课II：故事与结构，华·美术馆，深圳（2020）；在林中，海沃德美术馆，伦敦（2020）；中国私语：乌利·希克收藏展，奥地利应用技术与当代艺术博物馆，奥地利（2019）；万丈高楼平地起：第二届长江国际影像双年展，重庆（2017）；自然：主观的景态，上海摄影艺术中心（SCoP），上海（2016）；Don't Shoot the Painter，米兰当代艺术博物馆，米兰（2015）；民间的力量，北京民生现代美术馆，北京（2015）；The Bright Eye of the Universe, Sundaram Tagore Gallery, 纽约（2015）；新身份：德中文化交流会，柏林（2014）；中国制造，伦敦（2013）；第六届成都双年展，成都（2013）；波普狂热：瑞银集团 UBS 艺术藏品展，香港艺术中心，香港（2012）；中国：记忆与想象，Albemarle Gallery，伦敦（2011）；Diplom-Arbeiten Ausstellung 多特蒙德摄影作品展，德国（2006）。

Shi Guowei (1977, Luoyang, Henan) currently lives and works in Beijing. He graduated with a bachelor's degree in photography from the Department of Visual Communication at the Tsinghua University Academy of Arts & Design (the former Central Academy of Art and Design) in 2002, and he received his master's degree in photography from the Fachhochschule Dortmund in 2006.

Shi has always used photography as a creative tool, but he consciously attenuates the properties of this unique medium. The majority of his photographed subjects are ordinary items, and they embody a vague collective consciousness. So Shi removes the color from the photographs to find a monotonous black-and-white base. He then reapplies the color using washes to create a final color photograph. This process shows his mistrust of the objective world and also challenges the objectivity of photography. He does not believe that photography is a way of reconciling our observations of the world, but the naked eye perceives color much better than the camera lens does. Based on his recollections of the photographed scene, Shi chooses colors that he thinks are suitable, which make the resulting color photographs very lively and accurate. Because we bring our own emotions to the things we see, the only true colors are those that carry these emotions, and these colors can only be obtained through human intervention.

Shi Guowei's solo exhibition include: The Drawn Out Moment, Shanghai Center of Photography (SCoP), Shanghai, China (2021); A Walk in the Woods, Magician Space, Beijing, China (2019); Crossing Four Girls Mountain, Magician Space, Beijing, China (2016). Selected group exhibition: ReBirth- Encounter with Nature, Choi Center, Cloud House, Beijing (2022); Exuberance is Beauty, Song Art, Beijing (2021); The Curation Workshop II: Story and Structure, OCT Art&Design Galler, Shenzhen (2020); Among the Trees, Hayward Gallery, London (2020); Chinese Whispers: Recent Art from the Sigg Collection, MAK Museum Vienna, Vienna (2019); Nature: A Subjective Place, Shanghai Center of Photography (SCoP), Shanghai (2016); Don't Shoot The Painter, Galleriad' Arte Moderna Milano (2015); The Civil Power, Minsheng Art Museum, Beijing (2015); The Bright Eye of the Universe, Sundaram Tagore Gallery, New York (2015); Made in China, London (2013); The 6th Chengdu Biennale, Chengdu (2013).

唐永祥 Tang Yongxiang

唐永祥，1977 年生于湖北，现工作生活于北京。以生活图像为绘画创作的入口，唐永祥针对画面上形与形、色与色之间随着绘画时间而不断生产出的新关系进行工作。这些图像通常撷取自艺术家的生活轨迹，且并无强烈的意义和指向性。比起任意改变图像中的既有关系，唐永祥更倾向于在既有结构的基础上、与图像进行克制而持久的拉锯，使画面得以呈现出艺术家数次犹豫、判断与思维的痕迹。在这一绘画过程中，偶然性与不确定性将成为构建新关系的关键。

主要个展包括：巴塞爾艺术展，香港（2022）；唐永祥：黑桥—艺术家谱系研究项目，SSSSTART 研究中心，上海（2021）；形状，魔金石空间，北京（2020）；唐永祥，魔金石空间，北京（2017）；唐永祥，魔金石空间，北京（2015）；西岸艺术与设计博览会，上海（2015）；唐永祥，魔金石空间，北京（2014）；皮肤，禾木空间，北京（2012）。

重要群展包括：贮藏，麦勒画廊，北京（2022）；春华秋实，厉蔚阁，香港（2022）；绵延：变动中的中国艺术，北京民生现代美术馆，北京（2021）；所及之处，69CAMPUS 艺术中心，北京（2021）；笔法与心迹，当代唐人艺术中心，曼谷（2018）；无边的现实，多重的现在——湖北当代艺术样本，万林艺术博物馆，武汉（2017）；后浪：气质与前卫，谷仓当代艺术中心，深圳（2017）；歧感激流——通向语言的绘画，今日美术馆，北京（2016）；立木画廊，香港（2015）；里-外，凯尚画廊，纽约（2014）；XXX——下一个十年的当代艺术，今日美术馆，北京（2011）。

Tang Yongxiang (b. 1977, Hubei Province) currently lives and works in Beijing. Using real life images as the entrance to painting, Tang works with the changing relationships between forms and between colors that are both constantly developed during the painting process. The images are mostly snapshots taken by the artist himself and often lack strong significations. Rather than arbitrarily manipulate the existing relationships embedded in the images, Tang prefers to engage in a restrained and persistent struggle with the images while relying on the given structures, leaving the surface with traces of the artist's countless hesitations, decisions, and thoughts. In his painting process, contingencies and uncertainties would be the kinks in constructing new relationships.

Tang Yongxiang's solo exhibitions include: Art Basel, Hong Kong (2022); Tang Yongxiang: Hei Qiao – Genealogy Study of Artists Project, SSSSTART Research Centre, Shanghai (2021); Shape, Magician Space, Beijing (2020); Tang Yongxiang, Magician Space, Beijing (2017); Tang Yongxiang, Magician Space, Beijing (2015); West Bund Art & Design, Shanghai (2015); Tang Yongxiang, Magician Space, Beijing (2014); Hemuse Gallery, Beijing (2012).

Selected group exhibitions include: A Place for Concealment, Galerie Urs Meile, Beijing (2022); Eternal Seasons, Lévy Gorvy, Hong Kong (2022); Brushwork and True Feeling, Tang Contemporary Art, Bangkok (2018); Boundless Realities, Multiple Nows – Contemporary Art from Hubei as a Sample, Wanlin Art Museum, Wuhan (2017); Post Wave: Temperament and Avant-garde, The Barn Contemporary Art Space, Shenzhen (2017); Dissensus Agitation - The Painting to Language, Today Art Museum, Beijing (2016); Lehmann Maupin, Hong Kong (2015); Inside - Outside, Klein Sun Gallery, New York (2014); XXX - Next 10 Years of Contemporary Art, Today Art Museum, Beijing (2011).

铁木尔·斯琴 Timur Si-Qin

铁木尔·斯琴(出生于1984年,柏林)关注于文化演进、动态认知及当代哲学,并将其串联创作出新类型的环境艺术。通过综合媒介、3D打印的雕塑装置、灯箱、互联网、文本及虚拟现实,斯琴的作品常常挑战了西方意识中关于有机与合成、自然与文明,人类与非人类等二元论的既定认知。

斯琴长期推进的项目是关于面对气候变化、全球流行病和生物多样性崩溃等派生出的新世俗信仰,称为“新和平”。通过“新和平”中的各类型创作聚合,衍生出一个超广域、具有符号性质的生态系统品牌。斯琴借鉴了宗教人类学、市场心理学和新唯物主义哲学,把灵性视为能够植入深层行为和政治干预的文化芯片。“新和平”面对的是我们与非人之间的观念和精神关系,是一个必须再次进行协商的新协定。

“新和平”是一件艺术作品,一座圣殿,一个品牌,也是一台模因机器。斯琴出生于柏林,拥有德国与中国蒙古族血统的艺术家。他成长于柏林、北京和美国西南部,目前常驻纽约。近期重要个展和个人项目包括: Take Me, I Love You, Von Ammon Co., 华盛顿,美国(2020); 东、南、西、北,魔金石空间,北京,中国(2018); 新协定运动:第三部分, Spazio Maiocchi, 米兰,意大利(2018); 新协定运动:第二部分, Spazio Maiocchi, 米兰,意大利(2018); 新协定运动:第一部分, Société, 柏林,德国(2018); 生物基因岩,魔金石空间,北京,中国(2015),等。重要群展包括:曼谷艺术双年展,曼谷,泰国(2022); 摸着石头过河——首届迪里耶当代艺术双年展,迪里耶,沙特阿拉伯(2021); 第二届里加当代艺术双年展,里加,拉脱维亚(2020); 敢当:当代神石注疏, UCCA 沙丘,北戴河(2019); 亚洲艺术双年展,来自山与海的异人,台湾(2019); 第五届乌拉尔当代艺术工业双年展,永生,叶卡捷琳堡,俄罗斯(2019); 第九届柏林双年展,柏林,德国(2016)等。

Timur Si-Qin (b.1984, Berlin) is interested in the evolution of culture, dynamics of cognition, and contemporary philosophy. He weaves them together to create a new kind of environmental art. Taking form through diverse media, installations of 3D printed sculptures, light-boxes, websites, texts, and virtual reality, Si-Qin's work often challenges common notions of the organic vs the synthetic, the natural vs the cultural, the human vs non-human, and other dualisms at the heart of western consciousness.

Si-Qin's long-term meta-project, called New Peace, is the proposal of a new secular faith in the face of climate change, global pandemics, and biodiversity collapse. Through New Peace individual works aggregate into a hyper-distributed, branded ecosystem of signifiers. Drawing from disparate disciplines like the anthropology of religion, marketing psychology, and new materialist philosophy, Si-Qin regards spiritualities as cultural software capable of deep behavioral and political intervention. New Peace is thus a new protocol for the necessary renegotiation of our conceptual and spiritual relationship with the non-human.

New Peace is an artwork, a church, a brand, and a memetic machine. Si-Qin is a New York-based artist of German and Mongolian-Chinese descent who grew up in Berlin, Beijing, and int the American Southwest. Recent solo exhibitions include: Take Me, I Love You, Von Ammon Co., DC, USA (2020); East, South, West, North, Magician Space, Beijing, CN (2018); Campaign for a New Protocol, Part III, Spazio Maiocchi, Milan, IT (2018); Campaign for a New Protocol, Part II, Art Basel Hong Kong, Hong Kong, CN (2018); Campaign for a New Protocol, Part I, Société, Berlin, DE (2018); Biogenic Mineral, Magician Space, Beijing, CN (2015); etc. Group exhibitions include: Chaos : Calm: Bangkok Art Biennale, Bangkok, Thailand (2022); Feeling the Stones, 1st Diriyah Contemporary Art Biennale, Saudi Arabia (2021); 2nd Riga International Biennial of Contemporary Art, Riga, LV (2020); Land of the Lustrous, UCCA Dune, Beidaihe, CN (2019); The Strangers from beyond the Mountain and the Sea, Asian Art Biennale, Taiwan (2019); 5th Ural Industrial Biennale of Contemporary Art, Regional Development at the Museum and Exhibition Center, Ekaterinburg, Russia (2019); 9th Berlin Biennale for Contemporary Art, Berlin, DE (2016); etc.

武晨 Wu Chen

武晨，1983年出生于河南郑州，现工作生活于成都与北京。艺术家习惯使用丙烯颜料，保留笔触的粗糙感，通过混搭与挪用使画面呈现轻松的状态。他的作品将美术史中的各个艺术家肖像、图鉴、图例幼稚化，扭曲和重组，经过艺术家内心的感受，从这些经典的图示中吸取新的信息经整合后再创作并努力找寻自己独特的艺术语言。

主要个展有：所以，孤独的上帝就只能当上帝的孤儿，魔金石空间，北京，中国（2020）；Positions 单元，巴塞尔艺术展迈阿密展会，迈阿密，美国（2019）；坏人也能上天堂，魔金石空间，北京，中国（2017）；马蒂斯裙摆，魔金石空间，北京，中国（2014）。

主要展览有：飞去来器——OCAT 双年展·2021，OCAT 深圳，深圳，中国（2021）；2020——松美术馆邀请展，松美术馆，北京，中国（2020）；游·历——华宇青年奖 2016 年度入围艺术家群展，三亚艺术季，三亚，中国（2016）；第一届道濬新艺术节，XI 当代艺术中心，广东，中国（2016）；第六届成都双年展，成都国际会展中心，成都，中国（2013）；旋转木马，北京时代美术馆，北京，中国（2011）；第三届特纳当代艺术奖，罗马，意大利（2010）；M50 创意新锐展，M50 创意园，上海，中国（2009）；“囧——表达与姿态”第三届上海多伦青年美术展，上海多伦美术馆，上海，中国（2008）；“青年中国奖”当代艺术展，海德堡大学美术馆，海德堡，德国（2008）等。

Wu Chen (b.1983, Henan) currently lives and works in Beijing and Chengdu. His paintings evoke a miscellaneous array of 'artist portraits' and layered references culled from sources as varied as picture handbooks to exquisite illustrations from art history. Layer by layer they undergo a child-like process of distortion and reassembly, causing one to wonder at the morbidity of such a whimsical sense of imagination.

Major solo exhibitions include: Therefore, the Lonely God Can Only be the Orphan of God, Magician Space, Beijing (2020); Positions Sector, Art Basel Miami, Miami, USA (2019); Bad Man Can Also End Up in Heaven, Magician Space, Beijing (2017); Matisse's Skirt, Magician Space, Beijing (2014).

Major group exhibitions include: BOOMERANG- OCAT Biennale 2021, OCAT Shenzhen, Shenzhen (2021); 2020 - SONG ART INVITATION EXHIBITION, Song Art Museum, Beijing (2020); TRAVERSE-COURSE - 2016 HUAYU YOUTH AWARD, Art Sanya, Sanya (2016); The First Dao Jiao New Art Festival, XI Contemporary Art Center, Guangdong (2016); The 6th Chengdu Biennale, Chengdu International Conference and Exhibition Centre, Chengdu (2013); Carousel, Times Art Museum, Beijing (2011); The 3rd Terna Contemporary Art Award, Rome (2010); Creative M50 Exhibition, M50 Creative District, Shanghai (2009); 'Jiong' - Expressions and Attitudes, the 3rd Shanghai Duolun Youth Art Exhibition, Shanghai Duolun Museum of Modern Art, Shanghai (2008); "Youth China" Contemporary Art Exhibition, Art Museum of University Heidelberg, Heidelberg (2008).

宣琛昊 Xuan Chenhao

宣琛昊，1989年出生于上海，近期展览有：一片盛大的记忆，唐人艺术中心，上海（2022）；反光体，沪申画廊，上海（2022）；遇见藏家推荐展，北京博乐德艺术中心，北京（2022）；未来祭中祭，余德耀美术馆，上海（2021）；小满，166 ARTSPACE，上海（2021）；外滩BFC艺术季，复兴艺术中心，上海（2021）。

作品的灵感来自热带雨林地区动物和植物的关系，隐花果不停的突破，总有一颗硕果累累的根茎向上吸引昆虫繁衍，他的艺术试图提供这些生命力，他们是关于千百年进化所达成的谱系纽带以及思维方式的通道。与其说创造这件作品，不如说是在汲取这些被造物的同时释放能量获得自由，这个过程是拒绝意义的，作品的自治是险恶并且充满歧途的，艺术季试图在记忆里汇总归纳这些动植物和生命症候群态，创作是残酷的冲锋。生物本身在表达上千差万别，差异性和同一性如同从冰川到犬牙交错的海岸。类似养成类游戏的建模过程，意义却在偏离范围内被赋予了力量。保罗·卡恩在论述个体和共同体生成的同一性时曾写道：“就在共同体的身份得以创造和维持的那个过程中，我们也创造和维持了我们的个人身份”。

Xuan Chenhao was born in Shanghai in 1989. His recent exhibitions include: A Marvellous Memory, Tang Contemporary Art, Shanghai (2022); Encounter & Foresight: A Contemporary Art Exhibition Recommended by Collectors, Blanc Art Group, Beijing (2022); A glass and darkly, SGA Shanghai, Shanghai (2022); Rituals in Rituals of the Future, Yuz Museum, Shanghai (2021); Totally, Small, 166 ARTSPACE, Shanghai (2021); BFC Art Festival, Fosun Foundation, Shanghai (2021).

His paintings draw inspiration from the binary relationship between animals and plants living in the rainforest. Like an inward-blooming syconus that lures the insect with its fleshy seedling tentacles into its bud to breed, the artist attempt to convey this lively vigor that has propelled our genealogy and thoughts to evolve over the centuries through his art. The intention is less about creating; instead, it is an exertion to be freed after portraying these entities, the process rejects meaning, and the work fuels itself with menace and unsettledness. Xuan's memory weaves these animals, plants and symptoms of life together. The march toward creation never fails to be brutal. In general, all organisms are naturally diverse in their mode of expression and their difference and sameness vary in scale. Similar to the model-crafting process in simulation games, meaning endows its power from parameters within its containment. As Paul W. Kahn once wrote in his discourse about the inseparable existence between individual and communal identity: "We create and maintain our personal identity in the very same process by which communal identity is created and maintained."

杨沛铿 Trevor Yeung

杨沛铿，1988年出生于广东东莞。2010年毕业于香港浸会大学视觉艺术学院，目前居住并工作于香港。杨沛铿的实践注重于挖掘封闭系统的内在逻辑及其固有方式，进而去创造一种情感和行为的情境。在他的混合媒介的作品中，物质、动物与植物充当着美学的托辞，优美而讽刺地聚焦于非自然物的种种观念和人类关系过程。

主要个展有：这里少了些什么东西，Wontonmeen, 香港，中国（2020）；杨沛铿：突兀的介绍，Kohta, 赫尔辛基，芬兰（2019）；不暗的暗房，魔金石空间，北京，中国（2016）；上个夏天的日落，刺点画廊，香港，中国（2016）；该聚会里的那只狗，安全口，香港，中国（2014）；杨沛铿的百科全书，观察社，广州，中国（2013）。杨沛铿近期参加的双年展和群展包括：珊瑚岛上的死光——科幻及其考古学，上海当代艺术博物馆，上海，中国（2021）；信任 & 迷惑，大馆当代美术馆，香港（2021）；暗光，HOW 美术馆，上海，中国（2020）；法国里昂双年展 2019，里昂，法国（2019）；后自然，UCCA 沙丘美术馆，北京，中国（2018）；Cruising Pavilion，威尼斯国际建筑双年展，意大利（2018）；第 38 届爱尔兰 EVA 国际双年展，爱尔兰（2018）；第 4 届孟加拉国达卡艺术峰会，达卡，孟加拉国（2018）；The Other Face of the Moon，韩国光州亚洲文化艺术中心，韩国（2017）；土与石，灵与歌，Para Site，香港，中国（2017）；海珠白云，4A Centre for Contemporary Asian Art，澳大利亚（2016）；他 / 她从海上来，OCAT 当代艺术中心，深圳，中国（2016）；CHINA 8-Paradigms of Art: Installation and Object Art，Osthaus-Museum Hagen，德国（2015）；第 10 届中国上海双年展，上海，中国（2014）。他的作品被 Kadist 艺术基金会和香港 M + 博物馆所收藏。

TrevorYeung (b.1988, Dongguan, China) graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010, currently lives and works in Hong Kong. The practice of Trevor Yeung consistently excavates the inner logics of closed systems and the way in which such systems contain and create emotional and behavioural conditions. In his mixed-media works, carefully staged objects, animals, and plants function as aesthetic pretexts which delicately and ironically address notions of artificiality and the processes of human relations.

Major exhibitions include: There's something missing, Wontonmeen, Hong Kong, CN (2020); Trevor Yeung: Awkward Introduction, Kohta, Helsinki, FIN (2019); The Darkroom That is Not Dark, Magician Space, Beijing, CN (2016); The Sunset of Last Summer, Blindspot Gallery, HongKong, CN (2016); That Dog at That Party, Gallery EXIT, Hong Kong, CN (2014); Trevor Yeung's Encyclopedia, Observation Society, Guangzhou, CN (2013). Yeung has participated in biennials and exhibitions including: Death Ray on the Coral Island — Science Fiction and Its Archaeology, Power Station of Art, Shanghai, China (2021); Trust & confusion, Tai Kwun, Hong Kong, CN (2021); Noire Lumière, HOW Art Museum, Shanghai, CN (2020); la biennale deLyon 2019, Lyon, FR (2019); After Nature, UCCA Dune, Beidaihe, CN (2018); Cruising Pavilion, 6th International Architecture Biennale, Venice, IT (2018); The 38th EVA International Biennale, Limerick, IE (2018); The 4th Dhaka Art Summit, Dhaka, BD (2018); The Other Face of the Moon, Asia Culture Center, Gwangju, KR (2017); Soil and Stones, Souls and Songs, Para Site, Hong Kong, CN(2017); Seal Pearl White Cloud, 4A Centre for Contemporary Asian Art, AU (2016); Adrift, OCAT Shenzhen, CN (2016); CHINA 8 – Paradigms of Art: Installation and Object Art, Osthaus Museum Hagen, DEU (2015); The 10th Shanghai Biennale, Shanghai, CN (2014). His work is collected by Kadist Art Foundation and M+ Museum (Hong Kong).

臧坤坤 Zang Kunkun

臧坤坤 1986 年生于中国青岛，现居住和工作于北京。一直以来，他的创作在试图突破文化准则、集体认知和潜意识束缚，以更广为接受的艺术语言表现其个人的本土体验。通过对工业媒介，包括日常生活用品的运用，臧坤坤的装置和绘画涵盖了如城市化及其带来的社会效应、时间的流逝，以及受限于时空的维度等主题。

近些年，臧坤坤在绘画、绘画对象和画中物体之间建立了一种平等，而非主次之分的联系。其关注点也从色彩、笔触和形体转移到探索物体、形式、观念和不同感官体验之间的微妙关系和结构构成上。他脱离了古板教条的绘画方式，行走在一條无边界的自由创作路径上。

他的作品被众多公共艺术机构及重要私人藏家收藏，其中包括：新加坡 MOCA 美术馆（MOCA@Loewen）、香港 M+ 视觉文化博物馆、北京今日美术馆、上海龙美术馆、上海昊美术馆、纽约 MOTIF 基金会、纽约 James Keith (JK) Brown and Eric Diefenbach、华盛顿 Aaron & Barbaba Levine Collection、Sigg collection 等。

Zang Kunkun was born in Qingdao, China in 1986. Currently lives and works in Beijing, China. Zang Kunkun's approach of dealing with experiences of his native China, is expressed through a very universal language, transcending cultural standards, collective acceptance and subconscious agreements. By using industrial materials, he works themes, such as urbanization, the passage of time, and dimensions that are subject to time and space into his installations and paintings, which he altogether considers as objects.

In recent years, Zang Kunkun has increasingly rendered his paintings as objects, rather than depictions of objects on the painted plane. He is attempting to build mutual connections between painting, objects and the things in the paintings, but on an even, rather than hierarchal footing. This implies, that his art is gradually shifting towards a general art, as opposed to some special notion of painting.

His work is held by many art institutions and private collections include MOCA @ Loewen, Singapore; M+ Museum, Hong Kong, China; Today Art Museum, Beijing, China; Long Museum, Shanghai, China; HAO Art Museum, Shanghai, China; Motif Contemporary Art Fund; James Keith (JK) Brown and Eric Diefenbach; Aaron & Barbaba Levine Collection; Sigg collection, etc.