

卞少之 Bian Shaozhi

卞少之 1984 生于南京，现生活工作于南京。他毕业于南京师范大学美术学院绘画专业获硕士学位，并于 2016 年获得约翰·莫尔（中国）绘画奖。他曾参与 2016 利物浦双年展。卞少之的作品探究可见与不可见之间存在的严肃与永恒，用欢快、明亮的笔触表达事物内在的崇高以及对自然的敬畏。

他的个展有：黑色的眼珠，韧性的睫毛，逸空间画廊，南京（2022）；《触》个人项目，逸空间画廊，上海 021 当代艺术博览会，上海（2020）；隐秘的狂欢，逸空间画廊，南京（2018）。

群展：结绳记事，右空间，太原（2022）；热烈的共舞于街中，弥金画廊，上海（2022）；朝南，逸空间，南京（2020）；非常，非不常，陶谷公园画廊，南京（2020）；要有光—陶谷秋日合集，陶谷公园画廊，画廊（2019）；简至诗意升起时，程及美术馆，无锡（2019）；滚动中的雪球，南京艺术学院美术馆，南京（2018）；没展 /2018，喜玛拉雅美术馆，上海（2018）；首届亚太艺术展，南京大学美术馆，南京（2018）；约翰莫尔绘画奖获得者群展，约翰列侬艺术设计大楼美术馆，利物浦，英国（2016）；约翰莫尔绘画展，利物浦国家美术馆，利物浦，英国（2016）。

Bian Shaozhi was born in Nanjing, Jiangsu Province in November 1984, and graduated with a master's degree in painting from Nanjing Normal University in 2010. In 2016, Shao Zhizhi won the John Moores Painting Prize (China), the oldest top painting competition in the UK. His award-winning work Visualization was exhibited at the National Museum Liverpool. The artist was also invited to the British residency and participated in the largest art biennial in the UK, Liverpool Biennial, in the same year. Bian's work explores the seriousness and permanence between the visible and the invisible, expressing the inner sublimity of things and the reverence for nature in cheerful, bright strokes.

His solo exhibitions include: Black Eyes, Tenacious Lashes, East Gallery, Nanjing (2022); Touch, Personal Project of Bian Shaozhi, East Gallery, ART021 (2020); Covert Carnival, Bian Shaozhi Solo Exhibition, East Gallery, Nanjing (2018).

Group exhibitions: Keep Records by Tying Knots, Art You, Shanxi (2022); Romantic Street Dance, Gene Gallery, Shanghai (2022); South Facing, East Gallery, Nanjing (2020); Let There Be Light, TOKU Gallery, Nanjing (2019); Simplicity Creates Poetry, Chen Chi Art Museum, Jiangsu (2019); Rolling Snowball, The Art Museum of Nanjing University of the Art, Nanjing (2018); The First Asia - Pacific Art Exhibition, Nanjing University Art Museum (2018); 2016 Liverpool Biennial, Liverpool, UK (2016).

大卫·杜阿尔 David Douard

1983 年生于法国南部佩皮尼昂。

现生活工作于法国巴黎。

语言是大卫·杜阿尔作品的基础。他通过互联网收集文本和诗歌，加以改造，并转化成其雕塑作品的源泉。大卫·杜阿尔将语言作为创作材料，带入各种匿名、混乱、离间、病态、挫败的诗句，以混生的方式重新定义这个诗歌空间。当他将真实世界千疮百孔的环境带到数字技术之中，其中的幻想空间也更推进了一步。

自 2011 年毕业于法国巴黎国立高等美术学院以来，他的作品已在众多国际机构中举行个展及群展，其中包括：巴黎法兰西岛地区当代艺术基金会 (2020)，都柏林爱尔兰现代美术馆 (2019)，米兰 Battaglia 艺术铸造厂项目空间 KURA(2018)，巴黎东京宫 (2014, 2018)，巴黎市立现代艺术博物馆 (2015, 2017)，德国不伦瑞克艺术博物馆 (2016)，卡塞尔 Fridericianum 博物馆 (2015)，纽约雕塑中心 (2014)，奥斯陆 Astrup Fearnley 现代艺术博物馆 (2014)，巴黎 Ricard 基金会 (2012)。

大卫·杜阿尔参加过的双年展包括：里昂双年展 (2013)，台北双年展 (2014)，光州双年展 (2018)。

大卫·杜阿尔曾在意大利罗马美第奇别墅罗马法国学院驻留 (2017-2018)。2017 年，他于都灵 Artissima 博览会获得 Ettore Fico 基金会奖殊荣。他的作品进入法国巴黎市立现代艺术博物馆，法国国家当代艺术基金会，法国法兰西岛地区当代艺术基金会，法国利穆赞地区当代艺术基金会等收藏。

Born in 1983 in Perpignan, France.

Lives and works in Aubervilliers, France.

Language is the very basis of David Douard's work. The texts and poems he collects on the Internet are manipulated, transformed in order to become a vital flow, feeding into his sculptures. Through language as an ingredient, David Douard redefines space as hybrid and collective by injecting anonymous, chaotic, deviant, ill and frustrating poems in it. As he recreates an infected environment where the real world used to be, the fantasy brought by new digital technologies expands.

Graduated from the École nationale supérieure des Beaux-Arts de Paris in 2011 and now teaching at the École nationale supérieure d'arts de Paris Cergy, his work has been shown in solo and collective exhibitions by international institutions such as Serralves Museum, Porto (2022); FRAC Île-de-France, Paris (2020); Irish Museum of Modern Art, Dublin (2019); KURA. c/o Fonderia Artistica Battaglia, Milan (2018); Palais de Tokyo, Paris (2014 and 2018); Musée d'Art Moderne, Paris (2015 and 2017); Kunstverein Braunschweig (2016); Fridericianum, Kassel (2015); Sculpture Center, New York (2014); Astrup Fearnley Museet, Oslo (2014); Fondation Pernod Ricard, Paris (2012).

David Douard participated in numerous biennials: Biennale de Lyon (2013); Taipei Biennial (2014); Gwangju Biennale (2018).

David Douard was a resident fellows at the French Academy in Rome, Villa Medici in 2017-2018. In 2017 he received the Fondazione Ettore Fico Prize on the occasion of the Artissima fair in Turin.

His works have joined the collections of Musée d'Art Moderne, Paris, France; Fonds national d'art contemporain, France; FRAC Île-de-France, Paris, France; FRAC Limousin, Limoges, France.

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.

刘窗 Liu Chuang

刘窗，1978年生于湖北天门，2001年毕业于湖北美术学院油画系，目前生活工作于上海。他的作品包括录像、雕塑、现成品和装置。刘窗的作品通常将长时段历史和生态弧线结合起来进行想象，追踪当代中国的社会、文化和经济转型。他编织了连接微观和宏观、过去和现在、虚构和现实的叙事，探讨了自然、传统、人口、尖端技术和社会经济体系的巨大而复杂的变化如何影响个人以及他们与整个世界的接触。

他曾在以下美术馆展出：雅典国立当代艺术馆（2022），奥斯陆阿斯楚普费恩利现代艺术博物馆（2022、2017和2007）；巴黎蓬皮杜艺术中心（2021、2020和2019）；蓬皮杜艺术中心 - 梅茨馆（2021），巴塞尔当代艺术馆（2021）；首尔市立美术馆（2021）；上海当代艺术博物馆（2021和2014）；东京都现代美术馆（2020）；台北市立美术馆（2020）；香港Parasite(2020、2016、2012和2009)；新加坡南洋理工大学当代艺术中心（2022和2016）；新加坡美术馆（2020）；广州广东时代美术馆（2019、2018和2017）；纽约古根海姆美术馆（2018）；柏林世界文化之家（2016）；里斯本贝拉多美术馆（2016）；巴黎路易威登美术馆（2016）等。

他近期参加的双年展和三年展有：蝴蝶在泥浆上嬉戏，第二届泰国双年展，呵叻府，泰国（2021）；一次逃脱，第十一届首尔媒体城市双年展，首尔市立美术馆（2021）；水体，第十三届上海双年展，上海当代艺术博物馆（2021）；交融的激流：前沿心智，第三届广州移动影像三年展，广东美术馆（2021）；一园六季，加德满都三年展，加德满都，尼泊尔（2021）；你和我不住在同一个星球，2020台北双年展，台北市立美术馆（2020）；地壳运动，第五届达卡艺术峰会，达卡，孟加拉国（2020）；复活，第五届乌拉尔工业双年展，叶卡捷琳堡（2019）；来自山和海的异人，第七届亚洲艺术双年展，台中（2019）；第66届柏林电影节 - 扩展论坛单元，柏林（2016）等

Liu Chuang (b. 1978, Tianmen) currently lives and works in Shanghai. In 2001, he received his BA from the Hubei Institute of Fine Arts.

Liu Chuang works primarily with film, sculpture, readymade and installation. His works often integrate long-term history and ecological arc for imagination, tracing the social, cultural and economic transformations of contemporary China. Weaving narratives that connect the micro and macro, past and present, fiction and reality, Liu Chuang explores how vast and complex changes in nature, tradition, demographics, cutting-edge technology, and socio-economic systems affect individuals and their engagements with the world as a whole.

His works have been featured in art museums including: National Museum of Contemporary Art Athens, Athens, Greece (2022 forthcoming); Astrup Fearnley Museet, Oslo, Norway (2022, 2017, 2007); Centre Pompidou, Paris, France (2021, 2020, 2019); Centre Pompidou - Metz, Metz, France (2021); Kunsthalle Basel, Basel, Switzerland (2021); Seoul Museum of Art, Seoul, South Korea (2021); Power Station of Art, Shanghai, China (2021, 2014); MOT, Tokyo, Japan (2020); Taipei Fine Arts Museum, Taipei (2020); Para Site Hong Kong, Hong Kong, China (2020, 2016, 2012, 2009); NTU Centre For Contemporary Art, Singapore (2022, 2016); National Gallery Singapore, Singapore (2020); Guangdong Times Museum, Guangzhou, China (2019, 2018, 2017); Solomon R. Guggenheim Museum, New York, US (2018); House of World Cultures, Berlin, Germany (2016); Museum Berardo, Lisbon, Portugal (2016); Foundation Louis Vuitton, Paris, France (2016); Tampa Museum of Art, Tampa, US (2014); UCCA, Beijing, China (2013); Whitechapel Art Gallery, London, UK (2012); Minsheng Art Museum, Shanghai, China (2011); Pinacoteca Giovanni e Marella Agnelli, Turin, Italy (2010); New Museum of Contemporary Art, New York, US (2009); Macedonian Museum of Contemporary Art, Thessaloniki, Greece (2004); He Xiangning Art Museum, Shenzhen, China (2003) among others.

刘鼎 Liu Ding

刘鼎现居北京，是艺术家和策展人。他的艺术创作与策展实践从思想史的角度将历史与当代进行有机连接和多角度的描摹与凝视，以多重线索展开对中国艺术的主体性叙述。刘鼎曾参加过釜山双年展（2018）、第二届银川双年展（2018）、第14届伊斯坦布尔双年展（2015）、第八届亚太三年展（2015）、第八届上海双年展（2014）、第三届新奥尔良双年展（2014）、第八届台北双年展（2012）、第四届首尔媒体双年展（2008）、第二届广州三年展（2005）等重要展览，并于2009年参加第53届威尼斯双年展的中国馆。他的作品也在国内外艺术机构和美术馆中广泛展出。2022年，他出任2023横滨三年展艺术总监。

他的作品曾经在意大利都灵里沃利城堡当代美术馆（2020）、维也纳应用艺术博物馆（2019）、柏林世界文化宫（2018）、汉堡工艺美术馆（2018）、悉尼4A艺术中心（2017）、瑞士伯尔尼美术馆（2016）、台北关渡美术馆（2016）、香港Para Site艺术中心（2016）北京红砖美术馆（2016）、西雅图Frye美术馆（2012/2016）、日本广岛当代美术馆（2015）、荷兰马斯特里赫特博尼范登博物馆（2015）、纽约MOMA PS1（2015）、伦敦泰特美术馆（2012/2013）、台北市立美术馆（2012）、广州时代美术馆（2011/2012）、德国卡尔斯鲁厄ZKM新媒体艺术中心（2011）、北京伊比利亚艺术中心（2008）、比尔PasquArt艺术中心（2008）、巴西圣保罗国家美术馆（2008）、英国特纳美术馆（2008）、布里斯托阿诺菲尼艺术中心（2008）、奥地利维也纳艺术馆（2007）、挪威奥斯陆Astrup Fearnley现代美术馆（2007）、上海当代美术馆（2006）、美国旧金山Luggage Store艺术中心（2006）、意大利都灵Sandretto Re Rebaudengo基金会（2006）、韩国首尔市立美术馆（2006）、广东美术馆（2003）等机构展出。

近年来，他的作品被意大利都灵里沃利城堡当代美术馆（Castello di Rivoli Museo d'Arte Contemporanea）、意大利波尔查诺博岑美术馆（Museion）、荷兰马斯特里赫特博尼范登博物馆（Bonnefantenmuseum）、挪威奥斯陆阿斯楚普费恩利现代艺术博物馆（Astrup Fearnley Museet）、美国西雅图弗莱艺术博物馆（Frye Art Museum）、德国汉堡工艺美术馆（Museum für Kunst und Gewerbe Hamburg）、香港M+美术馆、广东美术馆、德国柏林戴姆勒基金会（Daimler Contemporary）和澳大利亚悉尼白兔基金会（The White Rabbit Collection）等机构所收藏。

Liu Ding is a Beijing-based artist and curator. His artistic and curatorial practice focuses on multiple viewpoints and modes of description, exploring a trajectory of discursive thoughts that connect the historical and the contemporary. His work seeks to broaden possibilities for a more manifold understanding in relation to the historical narrative of subjectivity within Chinese art.

He has participated in international biennials such as: Busan Biennale(2018), Istanbul Biennial, Istanbul (2015); Asia Pacific Triennial, Brisbane (2015); Shanghai Biennale, Shanghai (2014); Prospect 3 New Orleans, New Orleans (2014); Taipei Biennial, Taipei (2012); Chinese Pavilion, 53rd Venice Biennale, Venice (2009); Media City Seoul, Seoul (2008); and Guangzhou Triennial, Guangzhou (2005). He is the artistic director for Hiroshima Triennale 2023.

His work has been shown at numerous major art institutions, including Castello di Rivoli, Turin (2020); MAK Austrian Museum of Applied Arts/Contemporary Art, Vienna (2019); The Haus der Kulturen der Welt (2018); Museum Fur Kunst und Gewerbe Hamburg (2018); 4A, Sydney (2017); Kunstmuseum Bern, Bern (2016); Guandu Museum of Art, Taipei (2016); Para Site, Hong Kong (2016); Red Brick Museum, Beijing (2016); Frye Art Museum, Seattle (2016/2012); Museum Bonnefanten, Maastricht (2015); MOMA PS1, New York (2015); Hiroshima City Museum of Contemporary Art, Hiroshima (2015); Tate Modern, London (2013/2012); Taipei Fine Arts Museum, Taipei (2012); Times Museum, Guangzhou (2012/2011); ZKM, Karlsruhe (2011); Iberia Center for Contemporary Art, Beijing (2008); PasquArt, Biel (2008); Arnolfini, Bristol (2008); Turner Contemporary, Kent (2008); São Paulo Museum of Art, São Paulo (2008); Kunsthalle Wien, Vienna (2007); Astrup Fearnley Museum of Modern Art, Oslo (2007); Museum of Contemporary Art Shanghai, Shanghai (2006); Luggage Store Gallery, San Francisco (2006); Seoul Museum of Art, Seoul (2006); Fondazione Sandretto Re Rebaudengo, Turin (2006), and so on.

In recent years, his works have been collected by such institutions as Castello di Rivoli Museo d'Arte Contemporanea, Museion, Bonnefantenmuseum, Astrup Fearnley Museet, Frye Art Museum, Museum für Kunst und Gewerbe Hamburg, M+, Guangdong Museum of Art, Daimler Contemporary, and the White Rabbit Collection.

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).

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：巴塞尔艺术展，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.

宛超前 Wan Chaoqian

1995 年生于河北省廊坊市。2013 年毕业于中央美术学院附中，2017 年毕业于英国格拉斯哥艺术学院油画与版画系。现工作生活于北京。

宛超前通过对互联网、视觉文化和生活中碎片式图像的收集与再创作，以呼应艺术史的绘画方法开拓出一片荒诞与悖论兼容的图像地景。抽象与具象、随机与既定、创造与破坏、共情与冷漠、诙谐与严肃在宛超前的作品中发生对撞，以丰富的层次探讨当代社会令人乐此不疲又倦怠无比的控制机制与生存面貌。

个展：皆大欢喜，BROWNIE project，上海（2022）；
群展：第六颗子弹——局部天气，拾壹空间，北京（2022）；
辣条时代，温州年代美术馆，浙江（2022）；嫁接，
WK Gallery，北京（2019）；采菊，南山社，西安（2019）；
没展，喜马拉雅美术馆，上海（2018）；Glasgow
School of Art Degree Show, The TonKne Building, 格
拉 斯 哥（2017）；2017 Art<100, King St Studios,
兰 卡 斯 特（2017）；Serving Suggeston, The Glue
Factory, 格 拉 斯 哥（2016）；2 Years Licked, The
Grace and Clarke Fyfe Gallery, 格拉斯哥（2015）。

Born in Hebei, China, 1995. Graduated from The High School Affiliated to CAFA in 2013, Graduated from The Glasgow School of Art in 2017. Now lives and works in Beijing.

Through the collecKon and re-creaKon of fragmentary images from the internet, visual culture and everyday life, my pictorial approach echoes art history to create a pictorial landscape of absurdity and paradox. Abstract and figuraKve, random and established, creaKon and destrucKon, empathy and indifference, wit and seriousness collide in my works, exploring the overwhelmingly enjoyable and wearisome mechanisms of control and existence in contemporary society in a richly layered way.

Solo exhibition: As You Like It, BROWNIE Project, Shanghai (2022).
Group exhibitions include: DRUG - Local Weather, Hunsand Space, Beijing (2022); Spicy Gluten and Youth Power, Epoch Art Museum, Zhejiang (2022); Gra@age, WK Gallery, Beijing (2019); Cai'Ju, Fake Project, Xi'an (2019); MEI Exhibilon, Shanghai Himalayas Museum, Shanghai (2018); Glasgow School of Art Degree Show, The TonKne Building, Glasgow (2017); Art<100, King St Studios, Lancaster (2017); Serving Suggeston, The Glue Factory, Glasgow (2016); 2 Years Licked, The Grace and Clarke Fyfe Gallery, Glasgow (2015).

王亚强 Wang Yaqiang

王亚强 1977 年生于河南新乡，其作品融感性与理性于一体，早年的刑警生涯对其性格的形成及艺术创作产生影响。中原文化、书画传统、几何元素、数理符号、流行图式与连环画等等都在王亚强的创作中留下印记。

王亚强曾参加过许多国内外重要学术机构的展览，机构包括中国美术馆、南京博物院（南京三年展）、今日美术馆、上海美术馆、南视觉美术馆、上海民生现代美术馆、北京时代美术馆、蜂巢当代艺术中心、索卡艺术中心、南画廊、亦安画廊，也包括在纽约、布拉格、马德里等地的重要美术馆及艺术中心。现生活工作于河南新乡。

他的个展有：刺青的规格，王亚强作品展，南视觉美术馆，南京（2022）；或多或少，王亚强个展，蜂巢当代艺术中心，北京（2013）

群展包括：解禁之后 - 新一代的性与爱，798 时态空间，北京（2012）；重温 - 三版工坊十五年回顾展，TANGART 艺术中心，北京（2011）；隐形的翅膀艺术展，时代美术馆，北京（2010）；亚洲路标 - 丰田艺术项目，伊比利亚当代艺术中心，北京（2010）；中外名家版画精品展，3+3 艺术空间（2010）；北京改造历史：2000 ~ 2009 年的中国新艺术，今日美术馆，北京（2010）；我心 - 亚洲当代新艺术群展，北京索卡艺术中心（2009）；中国盒子 - 第四届布拉格双年展，捷克共和国布拉格市卡林厅，布拉格（2009）；Japan meets China our Future reflected in Contemporary Art，民生当代艺术中心，上海（2009）；上海艺术博览会国际当代艺术展，上海展览中心（2009）；无声的风景，方音空间，北京（2008）；萌，中国广场空间，纽约（2008）；观念的笔记：中国当代绘画局部叙述，伊比利亚当代艺术空间（2008）；找自己，民生当代艺术空间，上海（2008）；亚洲方位 - 第三届南京三年展，南京博物院（2008）。

Artist Wang Yaqiang was born in Xinxiang, Henan Province in 1977. His works are a combination of sensibility and rationality. His early career as a police officer has influenced his character formation and artistic creation. The culture of the "Central Plains", traditional painting and calligraphy, geometric elements, mathematical symbols, popular patterns and comic strips have all left the marks in Wang Yaqiang's creation.

Wang Yaqiang's works have been exhibited at many important academic institutions nationally and internationally, including National Art Museum of China, Nanjing Museum (Nanjing Art Triennale), Today Art Museum, Shanghai Art Museum, The Museum of Classic Art, Minsheng Modern Art Museum, Times Art Museum (Beijing), Hive Centre for Contemporary Art, Soka Art Center, RCM Gallery, Aura Gallery, and other major galleries, art centres from New York, Prague, Madrid and elsewhere.

Solo exhibitions: The Specifications of the Tattoo, Museum of the Classic Art, Nanjing (2022); More or Less, Hive Centre for Contemporary Art, Beijing (2013).

Group exhibitions: Dark Energy - Related Mystical Poetic Metaphor, Today Art Museum, Beijing (2012); Lust and Love of the Young and liberated, 798 Space, Beijing (2012); Reshaping History, Today Art Museum, Beijing (2010); Asian Landmark - Toyota Art Project, Iberia Centre for Contemporary, Beijing (2010); Invisible Wings, Beijing Times Art Museum, Beijing (2010); Mine Mind-Asian Contemporary New Art, Soka Art Centre Beijing, Beijing (2009); China Box - The Fourth Prague Biennale, Czech Republic Prague Carlin Hall Prague (2009); Japan meets China our Future reflected in Contemporary Art, Minsheng Contemporary Art Space, Beijing, China (2009); Art Asian Miami, U.S.A (2009); Silent Scenery: Fun Art Space, Beijing (2008); Germinators, China Square, New York (2008); Notes of Conception: A Local Narrative Chinese Contemporary Painting, Iberia Center for Contemporary Art, Beijing (2008); Find Myself, Minsheng Contemporary Art Space, Shanghai (2008); Asia - Nanjing Triennial, Nanjing Museum, Nanjing (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."