

宣琛昊

Xuan Chenhao

王亚强

Wang Yaqiang

宛超前

Wan Chaoqian

铁木尔·斯琴

Timur Si-Qin

唐永祥

Tang Yongxiang

史国威

Shi Guowei

梁伟

Liang Wei

刘鼎

Liu Ding

刘窗

Liu Chuang

经傲

Ao Jing

胡尹萍

Hu Yiping

郭鸿蔚

Guo Hongwei

付佳妮

Fu Jiani

大卫·杜阿尔

卞少之

Bian Shaozhi

建议以 看待树林的方式 阅读展览 下篇

TO THE PUBLIC :

PLEASE READ THE EXHIBITION

THE WAY ONE PERCEIVES THE WOODS Part 2

To the Public: Please Read the Exhibition the Way One Perceives the Woods part2

Bian Shaozhi, David Douard, Fu Jiani, Guo Hongwei, Hu Yinping, Ao Jing, Liu Chuang, Liu Ding, Liang Wei, Shi Guowei, Timur Si-Qin, Tang Yongxiang, Wan Chaoqian, Wang Yaqiang, Xuan Chenhao

What does one see in this exhibition?

All works linger in our minds like the tree branches that occupy our vision. We see their entirety in our minds, entangled in a way that is full of life. The exhibition texts resemble other parts of the woods, sometimes the rustling leaves and sometimes the falling fruits.

One theory proposes that feelings don't originate from the brain. We don't project our emotions about a tree or a forest from our brains. Instead, we see the scene before feelings emerge.

If this theory is correct, then our perception in front of these works is comparable to a bird seeking refuge in the leafy recesses, looking for a suitable dwelling.

Every tree awaits different flocks of birds; birds chirp in all directions.

This is a reason why a forest needs to exist.





Liang Wei
The First Assumption
2022
Acrylic on canvas, watercolor pencil, ink pencil
180 x 630 cm

MAGICIAN SPACE 魔金石空间



The First Assumption
2022

Acrylic on canvas, watercolor pencil, ink pencil

180 x 630 cm

Detail

MAGICIAN SPACE

魔金石空间

The First Assumption

2022

Acrylic on canvas, watercolor pencil, ink pencil

180 x 630 cm

Detail



MAGICIAN SPACE 魔金石空间





Tang Yongxiang
Two Basins with A Piece of Red in the Middle
2022
Oil on canvas
80 x 100 cm

MAGICIAN SPACE 魔金石空间



Two Basins with A Piece of Red in the Middle

2022

Oil on canvas

80 x 100 cm

Detail



Guo Hongwei
Dance No.6
2022
Oil on linen
150 x 120cm



Xuan Chenhao
Narcissus
2022
Oil on canvas
200 x 165 cm

MAGICIAN SPACE

魔金石空间

Narcissus

2022

Oil on canvas

200 x 165 cm

Detail



Bian Shaozhi
Heavy Snow
2022
Oil on canvas
135 x 195cm





Liu Ding
Heaven Supermarket (2)
2022
Mixed media on paper
197 x 100cm



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魔金石空间

Heaven Supermarket (2)

2022

Mixed media on paper

197 x 100cm

Detail



Heaven Supermarket (3)
2022
Mixed media on paper
197 x 100cm



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魔金石空间

Heaven Supermarket (3)

2022

Mixed media on paper

197 x 100cm

Detail



Wang Yaqiang
Full of Expectation
2021
Mineral pigment on paper
35 x 25 cm



Total Stranger 1
2020
Mineral pigment on paper
38 x 27 cm



Total Stranger 2

2020

Mineral pigment on paper

38 x 27 cm

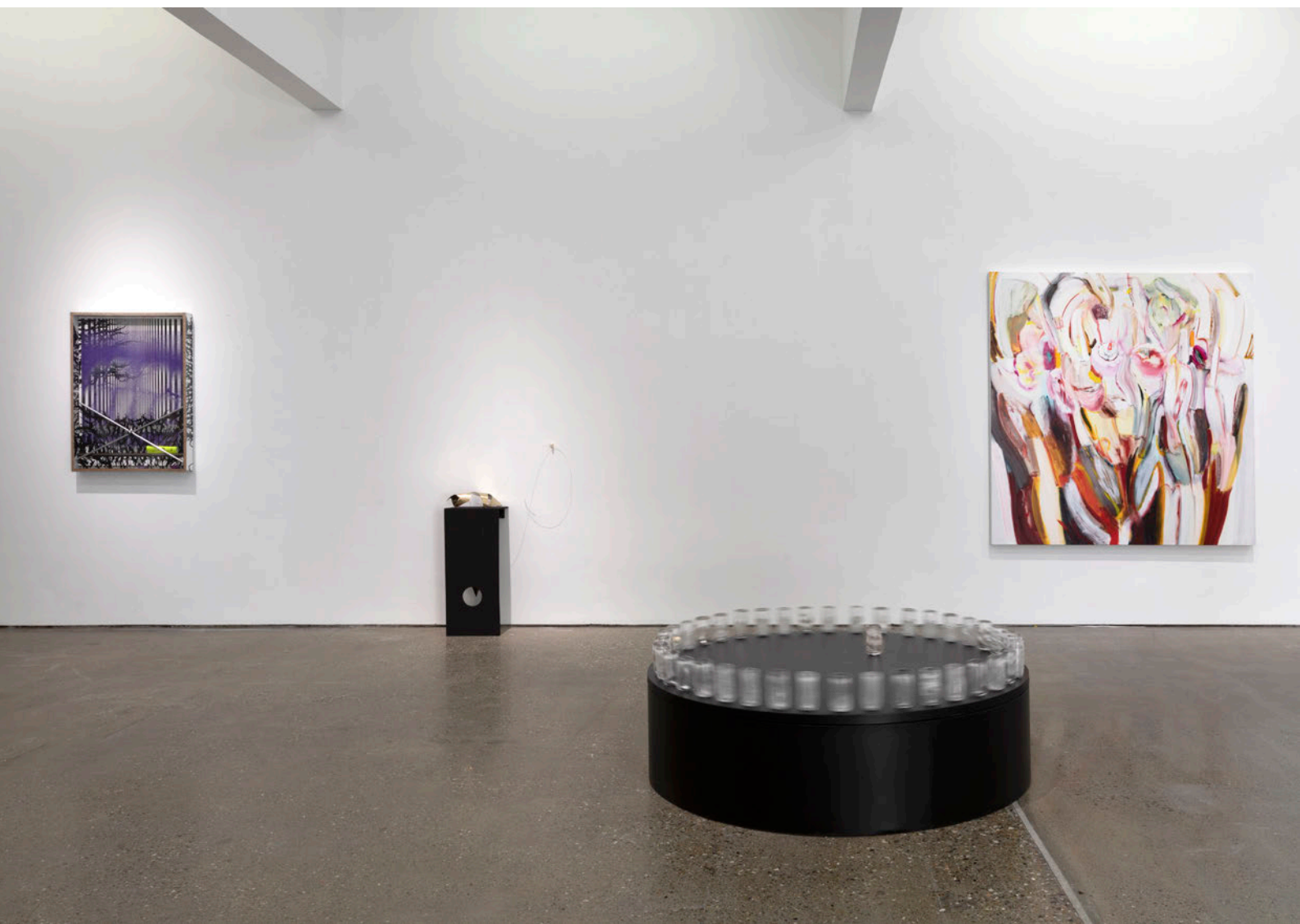


Fu Jiani
White, unknown
2022
Oil on canvas
185 x 180 cm

MAGICIAN SPACE 魔金石空间

White, unknown
2022
Oil on canvas
185 x 180 cm
Detail

MAGICIAN SPACE 魔金石空间





Ao Jing

Pause

2023

Bronze, fish bait, horsetail, fish bone, wood

84 x 31 x 38 cm



Pause

2023

Bronze, fish bait, horsetail, fish bone, wood

84 x 31 x 38 cm

Detail



Pause

2023

Bronze, fish bait, horsetail, fish bone, wood

84 x 31 x 38 cm

Detail



Superstitious Restraint

2023

Stoneware, 3D printed resin, bronze, horsetail, calf tooth (naturally fallen off)

114 x 34 x 35 cm



Superstitious Restraint

2023

Stoneware, 3D printed resin, bronze, horsetail, calf tooth (naturally fallen off)

114 x 34 x 35 cm

Detail



Superstitious Restraint

2023

Stoneware, 3D printed resin, bronze, horsetail, calf tooth (naturally fallen off)

114 x 34 x 35 cm

Detail



Strategies to Escape

2023

Bronze, violin / cello string, bone, wood, steel

126 x 86 x 30 cm



Strategies to Escape
2023

Bronze, violin / cello string, bone, wood, steel
126 x 86 x 30 cm

MAGICIAN SPACE

魔金石空间



Strategies to Escape

2023

Bronze, violin / cello string, bone, wood, steel

126 x 86 x 30 cm



Morning Dew

2023

Glass, steel, motor, wood

55 x 150 x 150 cm



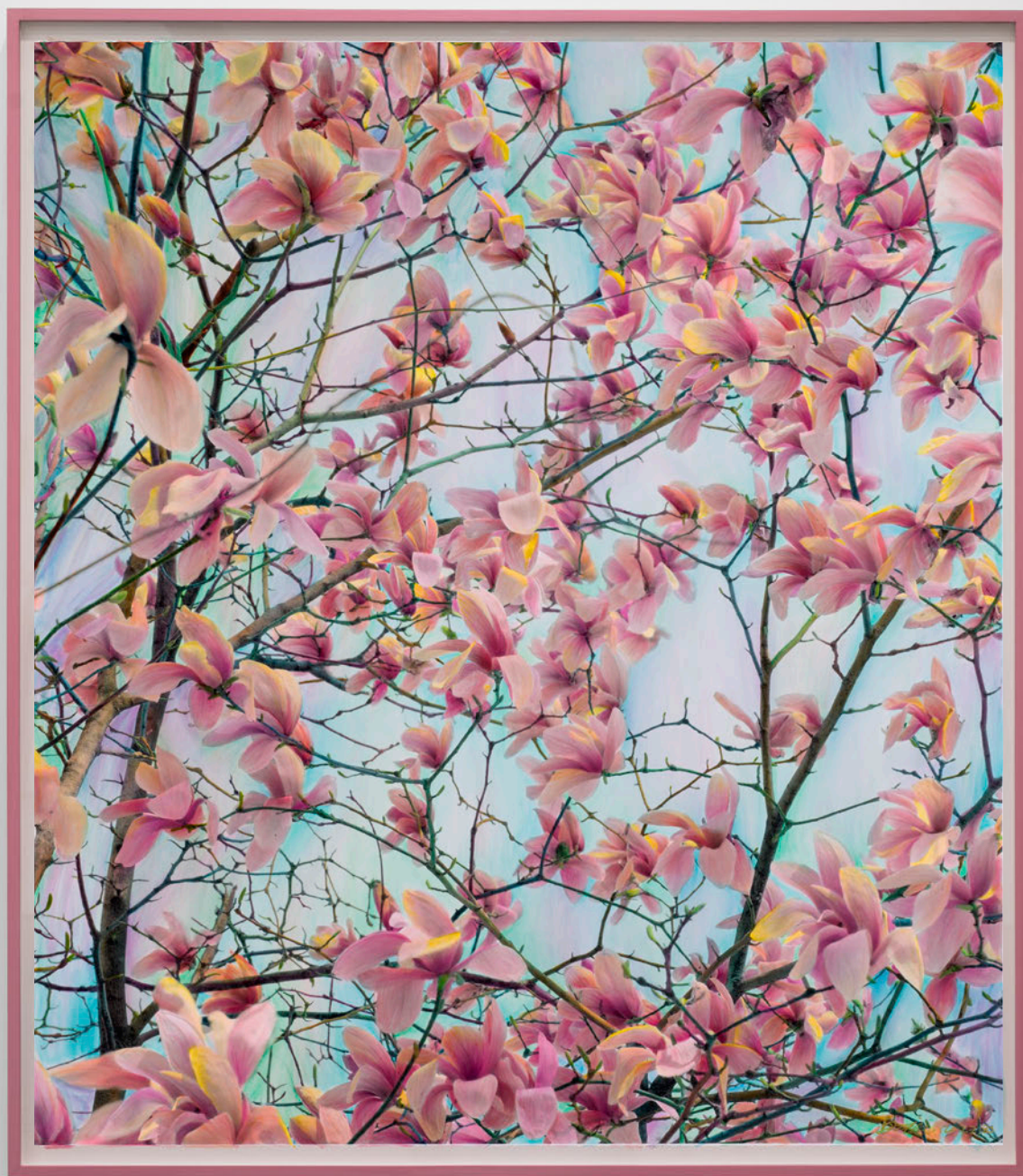
Morning Dew

2023

Glass, steel, motor, wood

55 x 150 x 150 cm

Detail



Shi Guowei
The Bloom of Magnolia
2022
Painting on photograph
171.5 x 149.6 cm

A detailed oil painting of pink magnolia flowers. The flowers are in various stages of bloom, with some showing vibrant pink petals and others with yellow centers. They are clustered on dark, slender branches. The background is a soft, light blue with subtle brushstrokes, creating a dreamy atmosphere. The overall composition is dense and fills the frame with the delicate forms of the blossoms.

MAGICIAN SPACE 魔金石空间

The Bloom of Magnolia
2022
Painting on photograph
171.5 x 149.6 cm
Detail

MAGICIAN SPACE 魔金石空间





Hu Yinping

We're All in the Worksuit/Security

2020

Wool, cotton, fibre

170 x 70 cm



We're All in the Worksuit,
Public Security
2020
Wool, cotton, fibre
175 x 70 cm



We're All in the Worksuit, Sanitation Worker

2020

Wool, cotton, fibre

145 x 79 cm



We're All in the Worksuit, Traffic Police

2020

Wool, cotton, fibre

154 x 83 cm



We're All in the Worksuit, Delivery Man

2020

Wool, cotton, fibre

110 x 98 cm



We're All in the Worksuit, Constructor

2020

Wool, cotton, fibre

165 x 90 cm

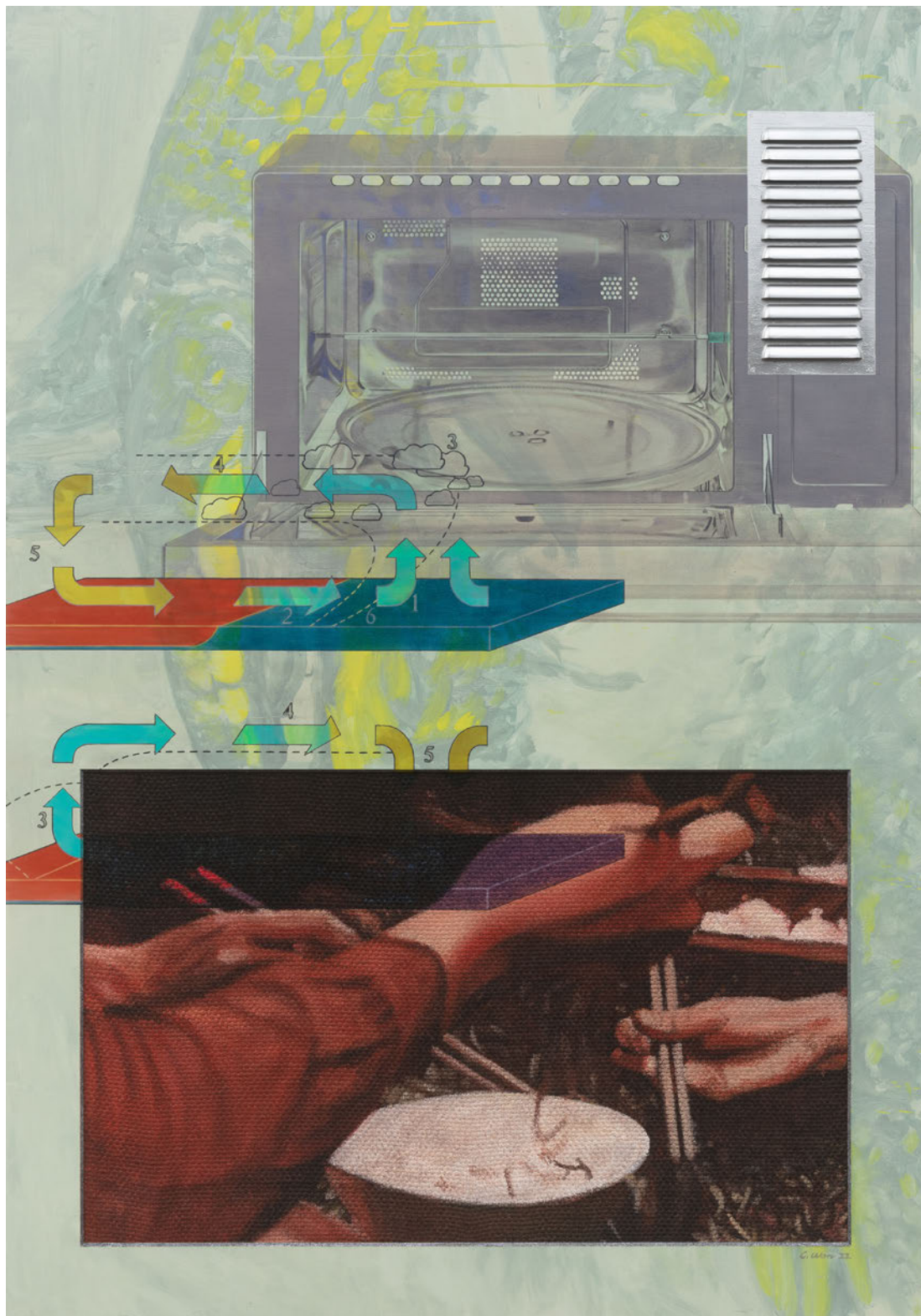


We're All in the Worksuit, Doctor

2020

Wool, cotton, fibre

110 x 98 cm



Wan Chaoqian

MW O #05

2023

Oil, acrylic, spray paint and 3D printed resin on wooden panel and burlap

200 x 140 cm

MAGICIAN SPACE

魔金石空间



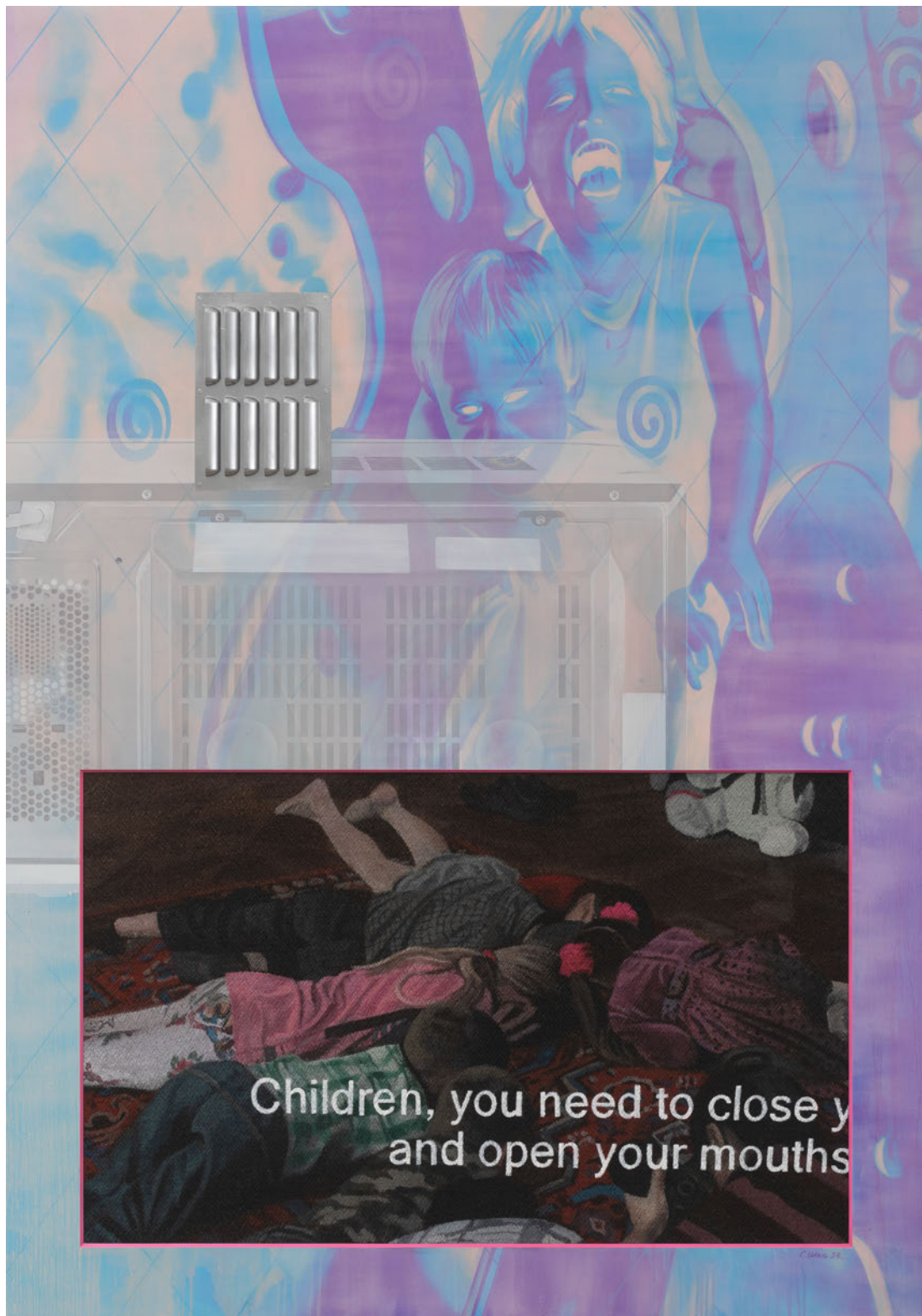
MW O #05

2023

Oil, acrylic, spray paint and 3D printed resin on wooden panel and burlap

200 x 140 cm

Detail



MW O #06

2023

Oil, acrylic, spray paint and 3D printed resin on
wooden panel and burlap

200 x 140 cm

MAGICIAN SPACE

魔金石空间



Children, you need to close
and open your mouth

MW O #05

2023

Oil, acrylic, spray paint and 3D printed resin on
wooden panel and burlap

200 x 140 cm

Detail



David Douard

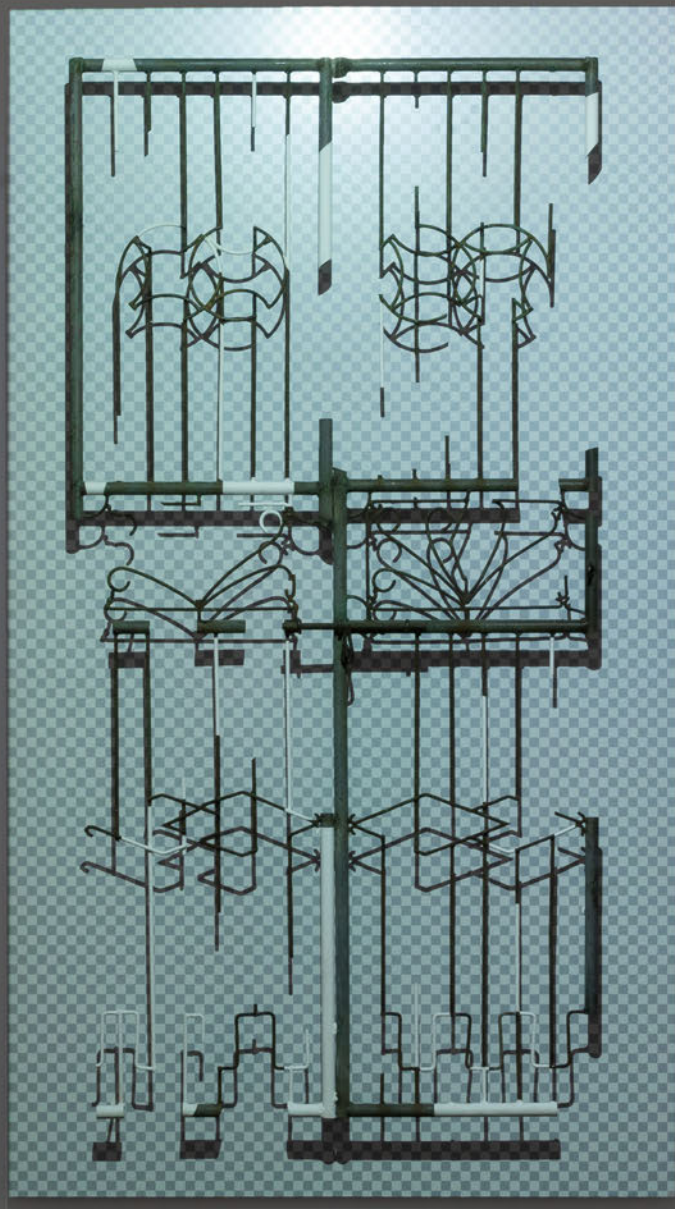
EV'R 5

2021

Screen printed wood, screen printed paper, metal magnets,
plastic sheeting, aluminum tube

106.5 x 76 x 11cm





Liu Chuang

Screen 6

2016

Installation

Iron, paint, print on aluminum board

242 x 136 x 20cm



Untitled (Fang Sheng Chair)

2016

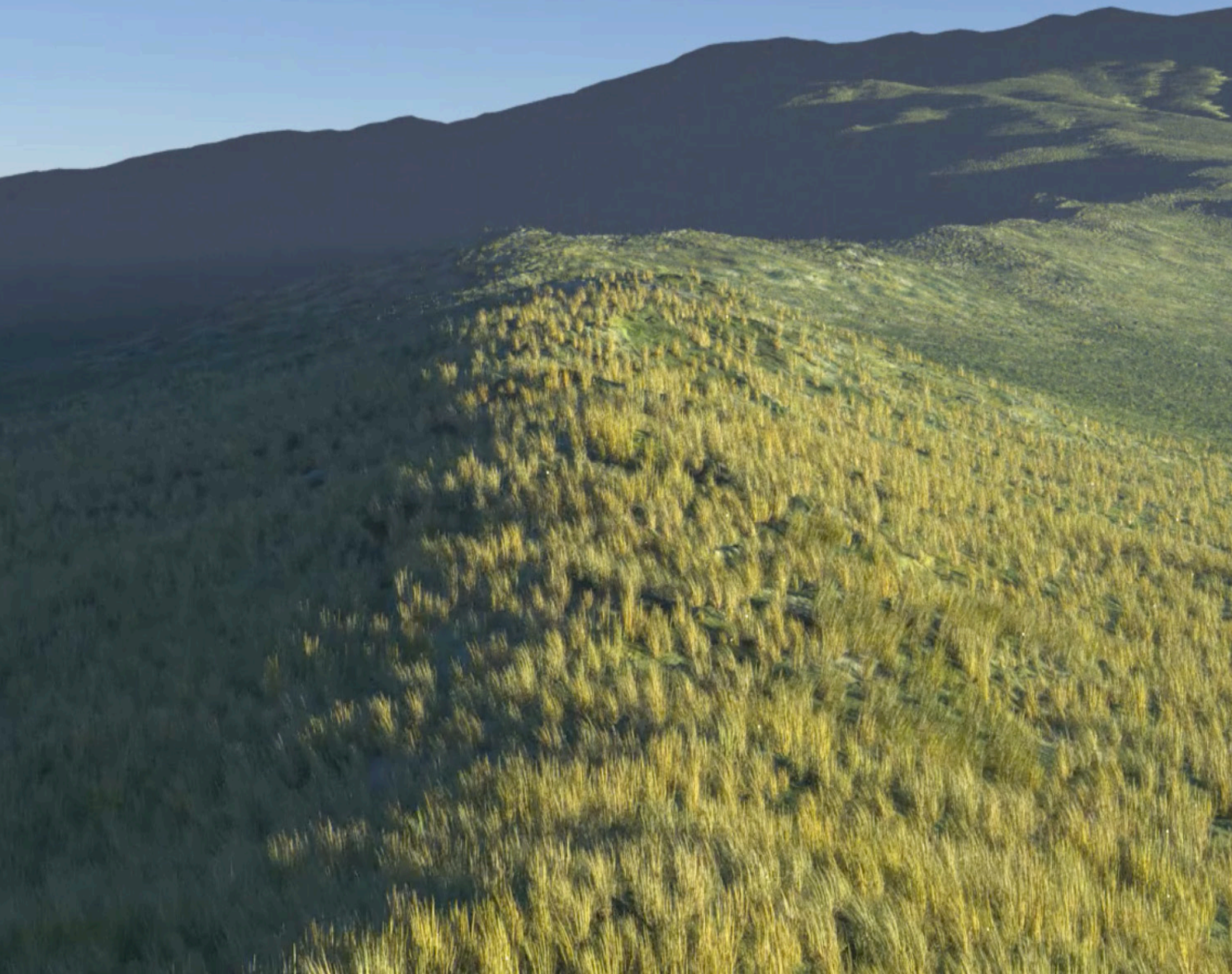
Coated steel, propylene paint, PVC, white cloth,
electric fan

56x 45 x 90cm

MAGICIAN SPACE 魔金石空间



Timur Si-Qin
Prayer to Four Winds
2021
Video loop animation
2'00"



Prayer to Four Winds

2021

Video loop animation

2'00"

Still image

Bian Shaozhi

Bian Shaozhi (1984, Nanjing) currently lives and works in Nanjing. He received his MA in painting at School of Fine Arts Nanjing Normal University and John Moores Painting Prize (China) in 2016. 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.

David Douard

David Douard 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.

Fu Jiani

Fu Jiani(b.1989,Henan) currently lives and works in Beijing. Graduated from Slade school of fine art, UCL(First-class honorary BFA degree). 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.

Guo Hongwei

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. 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.

Hu Yinping

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.

Ao Jing

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.

Liu Chuang

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.

Liu Ding

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.

Liang Wei

Liang Wei is a painter and video artist based in Beijing. She graduated from L' Art Plastiques Universite 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.

Shi Guowei

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.

Tang Yongxiang

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.

Timur Si-Qin

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.

Wang Yaqiang

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.

Wan Chaoqian

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 collection and re-creation 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 figurative, random and established, creation and destruction, 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.

Xuan Chenhao

Xuan Chenhao was born in Shanghai in 1989. 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 attempts to convey this lively vigor that has propelled our genealogy and thoughts to evolve over the centuries through his art.

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