

## 陈维 Chen Wei

陈维 (b.1980, 浙江), 现生活工作于北京。他的艺术创作始于杭州, 最初从事声音艺术创作与表演, 而后转向于影像及装置。陈维的创作常以舞台装置和情境再造的方式呈现于摄影之中。近年来, 他更是不断地以布景和多媒介装置结合的展出形式, 将其工作延伸至现场。

主要个展包括: Make Me Illusory, 西岸美术馆, 上海, 中国 (2021); Good Night, 昊美术馆, 上海, 中国 (2021); Goodbye, 香格纳, 上海, 中国 (2019); 浮沉 & 正午俱乐部, 个展及新书发布, Büro, 巴塞尔, 瑞士 (2019); 落光, Rüdiger Schöttle 画廊, 慕尼黑, 德国 (2018); 新露, 大田画廊, 新加坡 (2018); 陈维同名个展, 香格纳北京, 北京, 中国 (2017); 俱乐部, 墨尔本当代摄影中心, 墨尔本, 澳大利亚 (2017); 在浪里, K11 美术馆, 上海, 中国 (2015)。

主要群展包括: 废墟之蓝图, 白兔美术馆, 悉尼, 澳大利亚 (2023); 摸着收藏家过河, 周大为收藏展, iag 艺术院线, 上海, 中国 (2023); 跨界: 可能与回响, 余德耀美术馆, 上海, 中国 (2023); 第二届“金熊猫摄影艺术奖”获奖作品展, 成都当代影像馆, 成都, 四川, 中国 (2022); ON | OFF 2021, 回到未来, 和美术馆, 佛山, 广东, 中国 (2022); 静默长假, 西岸美术馆, 上海, 中国 (2020); 幽灵维面, 电驭叛客在未来之年, 大馆当代美术馆, 香港, 中国 (2019); 比赛继续, 舞台留下, 广东时代美术馆, 广州, 广东, 中国 (2019); 恋舞神曲, 泰康空间, 北京, 中国 (2018); 光州双年展 2018: 想象的边界, 光州, 韩国 (2018); 璀璨都市, 卓纳画廊, 香港, 中国 (2018); 奇异, 来自中国的当代艺术, Casa Cavazzini 现当代艺术博物馆, 乌迪内, 意大利 (2017); 颗粒到像素, 莫那什美术馆, 墨尔本, 澳大利亚 (2016); 工作中——来自中国的摄影, 弗柯望美术馆, 埃森, 德国 (2015); 行文表演与想象: 中国摄影 1911-2014, 斯塔万格美术馆, 斯塔万格, 挪威 (2014); 我的一代: 年轻中国艺术家, 橘郡美术馆, 加州, 美国 (2015) 等。

陈维于 2011 年获得亚太摄影奖, 2015 年英国保诚当代艺术奖提名, 2023 年获得金熊猫摄影大奖。

Chen Wei (b.1980, Zhejiang) currently lives and works in Beijing. Initially a sound and performance artist, Chen Wei's interest developed into photo, video and installation art. Staged mise-en-scène and scenario re-enacting are often seen in Chen Wei's photography. In recent years, he has been working on the combination of stage setting and multi-media installation as an on-site extension in his work.

Solo exhibitions include: Make Me Illusory, West Bund Museum, Shanghai (2021); Good Night, HOW Art Museum, Shanghai (2021); Goodbye, ShanghART, Shanghai (2019); Drifting Along, Büro Basel, Basel, Switzerland (2019); Falling Light, Galerie Rüdiger Schöttle, Munich, Germany (2018); Witness, Chen Wei etc., Pilar Corrias, London, U.K. (2018); The Club, Centre for Contemporary Photography, Melbourne, Australia (2017); In The Waves, chi K11 Art Museum, Shanghai (2015).

Group exhibitions include: A Blueprint for Ruins, White Rabbit Gallery, Sydney, Australia (2023); Crossing the River by Feeling the Collectors, David Chau's Collection, iag, Shanghai, China (2023); Bordercrossing: Possibilities and Interactions, YUZ Museum, Shanghai, China (2023); The second Edition "Golden Panda Photography Art Award" award-winning works exhibition, Chengdu Contemporary Image Museum, Chengdu, Sichuan, China (2022); ON | OFF 2021, Carousel of Progress, He Art Museum, Foshan, Guangdong, China (2022); On Sabbatical, West Bund Museum, Shanghai, China (2020); Phantom Plane, Cyberpunk in the Year of the Future, Tai Kwun Contemporary, Hong Kong (2019); The Racing Will Continue, The Dancing Will Stay, Times Museum, Guangzhou, China (2019); Dance with It, Taikang Space, Beijing, China (2018); Gwangju Biennale 2018: Imagined Borders, Gwangju, South Korea (2018); Brilliant City, David Zwirner, Hong Kong, China (2018); Paradoxa, Art From Present China, Casa Cavazzini, Museum of Modern and Contemporary Art, Udine, Italy (2017); China: Grain to Pixel, Monash Gallery of Art, Melbourne, Australia (2016); China 8, The Work in Progress: Photography from China, Museum Folkwang, Essen, Germany (2015); Performance and Imaginations: Photography from China 1911-2014, Museum Stavanger, Stavanger, Norway (2014); My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, US (2014) etc.

Chen Wei was awarded the Asia Pacific Photography Prize in 2011, and was a nominee of the Prudential Eye Awards for Contemporary Asian Art in 2015, he was awarded the Golden Panda Photography Art Award in 2023.

## 何锐安 Ho Rui An

何锐安 (b.1990, 新加坡) 是一位艺术家和作家, 他的创作涉及当代艺术、电影、表演和理论的交叉领域。通过演讲、文章和电影等多种媒介, 他的研究探讨了全球化时代的治理系统。他曾在曼谷艺术双年展、亚洲艺术双年展、光州双年展、雅加达双年展、沙迦双年展、高知 - 穆济里斯双年展、柏林世界文化宫、维也纳艺术馆、新加坡艺术博物馆、埃因霍温范阿贝姆博物馆和日本山口艺术与媒体中心等地展示项目。2019年, 他在德国奥伯豪森国际短片节上获得国际影评人 (FIPRESCI) 奖。他于2018年担任 DAAD 艺术家在柏林项目的研究员。

主要个展包括: The Economy Enters the People, Bangkok CityCity 画廊, 曼谷, 泰国 (2022); The Ends of a Long Boom, 维也纳艺术馆, 维也纳, 澳大利亚 (2021); Look East Gone West, A+ Works of Art, 吉隆坡, 马来西亚 (2020); Sun, Sweat, Skirt, Fan, 温哥华国际当代亚洲艺术中心, 温哥华, 加拿大 (2018)。

主要群展包括: 活成行为艺术家, 没顶美术馆, 上海, 中国 (2023); Illiberal Lives, 路德维希博物馆, 科隆, 德国 (2023); Ceremony (Burial of an Undead World), 世界文化宫, 柏林, 德国 (2022); 溢流地, UCCA 沙丘美术馆, 秦皇岛, 中国 (2022); Lonely Vectors, 新加坡美术馆, 新加坡 (2022); Spinning East Asia Series II: A Net (Dis)entangled, 六厂, 香港 (2022); System Down? State of Affairs, Klemms 艺术中心, 德国 (2021); Liquid Ground, Para Site, 香港 (2021); 对角线, 魔金石空间, 北京 (2020); As the West Slept, Silver Art Projects, 纽约, 美国 (2019); Deep Sounding – History As Multiple Narratives, Daad Galerie, 柏林, 德国 (2019); The Breathing of Maps, 山口媒体艺术中心, 日本 (2018); 在半个迷宫中, 长征空间, 北京 (2018); This Site is Under Revolution, 莫斯科当代艺术博物馆, 俄罗斯 (2018); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, 国立新美术馆, 日本 (2017) 等。

机构与公共收藏: 国家造型艺术中心, 法国; 卡蒂斯艺术基金, 法国 / 美国; 新加坡美术馆, 新加坡。

Ho Rui An (b.1990, Singapore) is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. Across the mediums of lecture, essay and film, his research examines systems of governance in a global age. He has presented projects at the Bangkok Art Biennale; Asian Art Biennial; Gwangju Biennale; Jakarta Biennale; Sharjah Biennial; Kochi-Muziris Biennale; Haus der Kulturen der Welt, Berlin; Kunsthalle Wien; Singapore Art Museum; Van Abbemuseum, Eindhoven; and Yamaguchi Center for Arts and Media, Japan. In 2019, he was awarded the International Film Critics' (FIPRESCI) Prize at the International Short Film Festival Oberhausen, Germany. In 2018, he was a fellow of the DAAD Artists-in-Berlin Program.

Solo exhibitions include: The Economy Enters the People, Bangkok CityCity Gallery, Thailand (2022); The Ends of a Long Boom, Kunsthalle Wien, Austria (2021); Look East Gone West, A+ Works of Art, Kuala Lumpur, Malaysia (2020); Sun, Sweat, Skirt, Fan, Centre A, Vancouver, Canada (2018).

Group exhibitions include: Living a Performance Artist's Life, MadIn Art Museum, Shanghai, China (2023); Illiberal Lives, Ludwig Forum, Aachen, Germany (2023); Ceremony (Burial of an Undead World), Haus der Kulturen der Welt, Berlin, Germany (2022); Liquid Ground, UCCA Center for Contemporary Art Dune, Baidaihe, China (2022); Lonely Vectors, Singapore Art Museum (2022); Spinning East Asia Series II: A Net (Dis)entangled, Centre for Heritage, Arts & Textile, Hong Kong (2022); System Down? State of Affairs, Klemms, Berlin, Germany (2021); Liquid Ground, Para Site, Hong Kong (2021); Diagonal, Magician Space, Beijing, China (2020); As the West Slept, Silver Art Projects, New York, USA (2019); Deep Sounding – History As Multiple Narratives, daadgalerie, Berlin, Germany (2019); The Breathing of Maps, Yamaguchi Center for Arts and Media, Japan (2018); Building Code Violations III – Special Economic Zone, Long March Space, Beijing, China (2018); This Site is Under Revolution, Moscow Museum of Modern Art, Russia (2018); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center, Tokyo, and Mori Art Museum, Japan (2017).

Public Collections: Centre national des arts plastiques, France; Kadist, France and USA; Singapore Art Museum.

## 李涛 Li Tao

李涛，1971年出生于河南郑州，1995年本科毕业于河南大学油画专业，1998年硕士毕业于湖北美术学院版画专业，现工作生活于北京。

他的创作持续关注对于艺术语言的开拓和探索，在他的装置作品中可以看到对于材料的敏感和形式的自由运用。他对材料的再利用触发观众新的视角，并提供一个批判性的眼光观察当下社会。李涛通过创造在场装置和雕塑，反映当地文化，促使观众重新思考他们对周围世界的原本设想。

他近期的个展包括：“伦敦菜园”，Tabula Rasa 画廊（伦敦，2023），“一周”，Tabula Rasa 画廊的场外项目（新加坡，2023），“Art SG”，Tabula Rasa 画廊（双人展位，新加坡，2023），“彭州泡沫”，AYE 画廊（北京，2020），“宇宙·次生”，Tabula Rasa 画廊和金杜艺术中心（北京，2019）。他曾参加过多个美术馆的群展，包括深圳 OCAT 美术馆、北京时代美术馆、成都双年展等。

Li Tao (b. 1971, China) is a Beijing-based artist known for his use of diverse industrial materials as agents of intervention. His repurposing of materials challenges viewers to consider new perspectives and provides a critical lens through which to explore contemporary social, economic, and political systems. Through site-specific installations and sculptures, Li reflects the cultural and political context of the local area, prompting viewers to rethink their assumptions about the world around them.

His recent solo exhibitions include London Allotments, Tabula Rasa Gallery (solo, London, 2023); A Week, Tabula Rasa off-site project (Singapore, 2023); ARTsg 2023, Tabula Rasa Gallery (dual solo, Singapore, 2023); Pengzhou Bubble, AYE Gallery (Beijing, 2020); Universe · Secondary, Tabula Rasa Gallery and KWM artcenter (Beijing, 2019). He has participated in group exhibitions at various venues, including Shenzhen OCAT Museum, Beijing Times Art Museum, Chengdu Biennale, Art Basel Hong Kong, Art 021 Art Fair and West Bund Art Fair in Shanghai.

## 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，拾万空间，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 Suggeslon, 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 collection and re-creation of fragmentary images from the internet, visual culture and everyday life, Wan's 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 his 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 Suggeslon, The Glue Factory, Glasgow (2016); 2 Years Licked, The Grace and Clarke Fyfe Gallery, Glasgow (2015).

## 谢其 Xie Qi

谢其 (b.1974, 重庆), 现工作生活于北京。长期以来, 身体及肖像作为谢其绘画的重要母题, 始终贯穿于她不同时期的创作之中。通过运用广阔的想象力与丰富的感知, 谢其不断赋予这些变化的形象以情绪的温度、欲望的张力与幽暗的色彩。她的描摹对象源于熟悉的友人、日常物 (带有肖像的货币、如同人体器官的植物)、生活快照以及古典题材等, 而艺术家对于这些绘画对象的捕捉方式接近于“心理侧写”——在观察与感受之中, 艺术家推敲画面图像的构成, 增加或去除细节, 通过对于完整形体的破坏与重构, 还原式的再现形象本身, 放大充满戏剧张力的局部与瞬间。谢其的描摹发生于追忆与创造之间, 其画面之中隐匿的笔触、模糊的边界以及魅影式的色彩, 也往往散发来自旧日时光的神秘气息。

主要个展包括: 亲密之耻, 贝浩登香港, 中国香港 (2023); 波斯姑娘, 南山社, 中国西安 (2023); 酵母之乱, 麦勒画廊 北京 - 卢森, 瑞士卢塞恩 (2021); 夏天过去了好几年, 麦勒画廊 北京 - 卢森, 中国北京 (2021); “寂静剧场” 双个展, HdM 画廊, 中国北京 (2021); 锁骨, BANK 画廊, 中国上海 (2019); 物累, 艺门画廊, 中国香港 (2016); 位移, 大碗艺术, 法国巴黎 (2016); 谢其新作展, 艺门画廊, 中国北京 (2014); 单挑, 荔空间, 中国北京 (2011); 彩色冰棍儿, Vigolo Vattaro, 意大利特伦蒂诺 (2010); 午后, 季节画廊, 中国北京 (2005); The Playground, 艺术景画廊, 中国香港 (2001)。

主要群展包括: 往昔即异乡, 沪申画廊, 中国上海 (2023); 贮藏 (2022), 麦勒画廊 北京 - 卢森, 中国北京 (2022); 宴, BANK x Objective, 中国上海 (2021); Clean, SPURS 画廊, 中国北京 (2020); 投票, CLC 画廊, 中国北京 (2020); 睡眠复仇, 梦见生命, Württembergischer Kunstverein, 德国斯图加特 (2019) & 激发研究所 (IFP) 现场, 中国北京 (2018); Extended Ground, 麦勒画廊 北京 - 卢森, 瑞士卢森 (2017); 一次别离, 杨画廊, 中国北京 (2017); 门闩, C 龙口空间, 中国北京 (2017); 中国私语, 伯尔尼美术馆, 瑞士伯尔尼 (2016)。

Xie Qi (b. 1974, Chongqing) currently lives and works in Beijing. The body and portraits have long been important motifs in XIE Qi's painting, appearing throughout her various creative periods. Drawing on a sweeping imagination and rich perceptions, Xie Qi bestows on these shifting figures the warmth of emotion, the tension of desire, and tones of gloom. She sources her subjects of depiction from friends, everyday objects (portrait-bearing banknotes, plants resembling human organs), candid photographs and classic themes, capturing and depicting them in an approach akin to “psychological profiling”—the artist refines the components of the image through observation and perception, adding or removing details, destroying and reconstituting whole forms, restoring the figure to magnify parts and moments filled with dramatic tension. Xie Qi's depiction takes place between recollection and creation. The concealed brushstrokes, blurred boundaries and phantom colors of the pictures often radiate with a mysterious air from a past time.

Solo exhibition includes: “Shame of Intimacy”, Perrotin Hong Kong, Hong Kong, China (2023); “Persian Girl”, Nan Shan Foundation, Xi'an, China (2023); “Disorder of Yeast”, Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland (2021); “The Summer Heat Has Been Gone for Years”, Galerie Urs Meile, Beijing-Lucerne, Beijing, China (2021); “Silent Theater”, Dual exhibition, HdM Gallery, Beijing, China (2021); “Clavicle”, BANK Gallery, Shanghai, China (2019); “The Unbearable Weight Of Things”, Pekin Fine Arts, Hong Kong, China (2016); “Displacement”, Dawan Art, Paris, France (2016); “Xie Qi: New Works”, Pekin Fine Arts, Beijing, China (2014); “Vesuvius”, Li Space, Beijing, China (2011); “The Colorful Frozen Suckers”, Vigolo Vattaro, Italy (2010); “After Midday”, China Art Seasons Gallery, Beijing, China (2005); “The playground”, Art Scene China Gallery, Hong Kong, China (2001).

Group exhibition includes: “The Pastisa Foreign Country”, SGA Gallery, Shanghai, China (2023); “A Place for Concealment (2022)”, Galerie Urs Meile, Beijing-Lucerne, Beijing, China (2022); “DISFRUTA”, BANK x Objective, Shanghai, China (2021); “Clean”, SPURS Gallery, Beijing, China (2020); “Casting Votes”, CLC Gallery, Beijing, China (2020); “Sleeping with a Vengeance, Dreaming of a Life”, Württembergischer Kunstverein Stuttgart, Germany (2019) & Institute for Provocation, Beijing, China (2018); “Extended Ground”, Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland (2017); “A Separation”, Gallery Yang, Beijing, China (2017); “The Latch”, C-Space+Local, Beijing, China (2017); “Chinese Whispers”, Kunst Museum Bern, Bern, Switzerland (2016).

## 杨沛铿 Trevor Yeung

杨沛铿 (b.1988, 广东东莞) 采用植物生态、园艺、摄影和装置来隐喻人与人之间的关系而得到舒怀。艺术家以亲密和个人的经历为创作灵感, 再将其转化为图像和大型装置作品。他沉迷于结构和制度, 并通过创造不同规模的系统, 对系统中出现的生物、植物、动物, 甚至观众施加控制。

主要个展有: Soft Ground, Gasworks, 伦敦, 英国 (2023); You Turn Your Back On Me, Galerie Allen, 巴黎, 法国 (2022); 期待的落差, 刺点画廊, 香港, 中国 (2022); 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)。

近期参加的双年展和群展包括: 希克奖 2023, M+, 香港, 中国 (2023); 神话制造者——光·合作用 III, 大馆当代美术馆, 香港, 中国 (2023); 新加坡双年展, 新加坡艺术博物馆, 新加坡 (2022); 多物种之云, 美凯龙艺术中心, 北京, 中国 (2022); 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: Soft Ground, Gasworks, London, UK (2023); You Turn Your Back On Me, Galerie Allen, Paris, FR (2022); Not everything is about you, Blindspot Gallery, Hong Kong, CN (2022); 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: Sigg Prize 2023, M+, Hong Kong, CN (2023); Multispecies Clouds, Macalline Art Center, Beijing, CN (2022); Myth Makers – Spectrosynthesis III, Tai Kwun Contemporary, Hong Kong, CN (2022); 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 de Lyon 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).

## 于伯公 Yu Bogong

于伯公，1970年生于中国内蒙古，现工作于内蒙古、北京、福州、韶关丹霞山。他于1990年代中期，参与了圆明园艺术家村的前卫艺术运动。他的创作包括了雕塑、装置和绘画，近年来主要以社会参与式项目来开展其工作。他发起的“移动的学院”、“移动的营地”、“发现的图书馆”项目，以自然为母体视角进行一系列的在地创造性教育实践。

主要个展：果壳，魔金石空间，北京（2019）；敖鲁古雅，魔金石空间，北京（2013）；登陆，杂货铺空间，广州（2013）；此时此刻，空白空间，北京（2011）；穿越河床，魔金石空间，北京（2009）；身未动 心已远，魔金石空间，北京（2008）。

部分群展：游移的故乡，桂湖美术馆，福建（2022）；太空奇谈，UCCA沙丘美术馆，北戴河阿那亚（2021）；新群众，南京艺术学院美术馆，南京（2018）；遗传记忆放映机 - 泉州国际艺术驻地创作计划，泉州（2018）；社会剧场：参与与共享——第五届重庆青年美术双年展，四川美术学院美术馆，重庆（2017）；不期而遇——三亚国际当代艺术展，三亚（2013）；DAS ICH IM ANDEREN，麦卡托基金会，埃森，德国（2011）；亚洲路标——丰田艺术项目，伊比利亚当代艺术中心，北京（2010）。

部分项目：移动的学院，希拉穆仁 / 北京（2018/2019）；移动的箭，丹霞山 / 希拉穆仁 / 福州（2017/2018）；移动的营地 - 跨越乡村 / 城市 / 草原的精神游牧，福州 / 北京 / 内蒙古（2017）；于伯公伏特加艺术项目（2014/2016）。

Yu Bogong (b.1970, Inner Mongolia, China) works in Inner Mongolia, Beijing, Fuzhou, and Shaoguan Danxia Mountain. In the middle 1990s, he was one of the artists in the Avant-garde art movement in Yuanmingyuan artist village in Beijing. Yu Bogong's artistic practices involve multiple forms, such as sculpture, installation, and drawing. In recent years, he focuses on projects of social engagement. Mobile Academy, Mobile Camp, Discovery-Library, are the three projects initiated from nature as the maternal perspective, focusing on a series of on-site educational practice.

Major solo exhibitions include: Fruit Cell, Magician Space, Beijing (2019); Aoluguya, Magician Space, Beijing (2013); Landing, Store & Space, Guangzhou (2013); At This Present Moment, White Space Beijing, Beijing (2011); Cross the Riverbed, Magician Space, Beijing (2009); Heart Moves Before Body, Magician Space, Beijing (2008).

Selected group exhibitions and programs: The New Masses, Art Museum of Nanjing University of the Arts, Nanjing (2018); Social Theatre: Participation and Sharing – the 5th Chongqing Biennale for Young Artists, Sichuan Fine Art Institute Art Museum, Chongqing (2017); Encounters – Art Sanya 2013, Sanya (2013); Das Ich Im Anderen, Mercator Foundation, Essen, DE (2011); Asian Landmark: Toyota Art Project, Iberia Center for Contemporary Art, Beijing (2010). Selected programs: Mobile Academy, Xilamuren Grassland/Beijing (2018/2019); Mobile Arrow, Xilamuren Grassland/Danxia Mountain/Fuzhou/ (2017/2018); Mobile Camp, Urban-passing Spiritual Nomad, Fuzhou/Beijing/ Inner Mongolia (2017); YUBOGONG VODKA Art Project (2014/2016).

## 雨果·塞文尼 Hugo Servanin

雨果·塞文尼 (b.1994, 法国) 的作品围绕着他创造的“巨人”Géants 雕塑展开：这些混合的生物从人体的翻模开始，以各种合成材料组装而成。塞文尼的巨人参照古典雕塑美学（例如半身像或带有基座的裸体），并以人体内部结构的研究和材料实验，传递人体内在、脆弱和易逝的特性。在雕塑完成后，塞文尼会以技术化（或人工智能）的空间装置有机生命的存在形式。像实验室的科学家一样，他不断尝试新的方法赋予雕塑活力；例如，使用逐渐改变形状和表面色彩的雾化 / 蒸发程序，监测温度的孵育箱使雕塑表明发出声响，使它们呼吸的通风机械，或使液体流布其中的复杂机械系统。通过将传统形式与前沿技术联系起来，塞文尼构建一个替代环境批判性地分析我们身处其中的文明的成败。

主要个展包括：Morphose (Environnement Foule #5), Magasins généraux 创新中心, 潘廷, 法国 (2023) ; Regime Selecting Devices (Environnement Foule #6), NICOLETTI 画廊, 伦敦, 英国 (2021) ; CACOTOPIA 02, 安卡·库尔蒂斯画廊, 伦敦, 英国 (2018) 。

主要群展包括：La Première Pierre, Galerie Poggi, 巴黎, 法国 (2023) ; Dawa, 3537 艺术机构, 巴黎, 法国 (2023) ; malléable, aléatoire, Andréhn-Schiptjenko 画廊, 巴黎, 法国 (2023) ; Bureau d'investigation du sacré, Les Grandes-Serres de Pantin, 法国 (2022) ; Deus ex Machina, 索瓦松博物馆, 法国 (2021) ; Faut-il une raison?, Les Grandes-Serres de Pantin, 法国 (2021) ; Faire corps, 巴黎北京画廊, 巴黎, 法国 (2020) ; Spaced In Lost, 巴黎, 法国 (2020) ; Form and Volume, Cristina Guerra, Lisbon Contemporary Art, 里斯本, 葡萄牙 (2019) ; Futures of Love, Magasins généraux 创新中心, 潘廷, 法国 (2019) ; Notte Bianca, Villa Médicis, 罗马, 意大利 (2019) ; Maison d'histoire(s) (non) naturelle(s), NICOLETTI 画廊, 巴黎, 法国 (2019) ; Artagon Live, 法国巴黎国际艺术城, 巴黎, 法国 (2019) ; Point Contemporain, Villa Belleville, 巴黎, 法国 (2019) ; Le Hurlement du papillon, Double Séjour, 巴黎, 法国 (2018) ; Dictionary of Rhymes, MI Galerie, 巴黎, 法国 (2018) 。

Hugo Servanin (b. 1994, France) lives and works in Paris, FR. The work of Hugo Servanin revolves around the creation of sculptures that the artist calls Géants [Giants]: hybrid beings that are first moulded on human bodies and then assembled with an array of synthetic materials. Referencing the aesthetics of classical sculpture – busts or naked bodies displayed on plinths – Servanin's Géants express the visceral, fragile and ephemeral nature of human bodies. These characteristics are conveyed through the minute study of the bodies' armatures and an empirical approach of materials. Once his sculptures are shaped, Servanin composes immersive installations in which, using a wide range of advanced technologies and artificial intelligence, he recreates the conditions of organic life. Acting like a scientist in his laboratory, Servanin is constantly inventing new methods to animate his sculptures; for instance, by using humidification/evaporation procedures which progressively modify their shape and surface colour, heat monitoring incubators that crackle their epidermis, ventilators that make them breathe, or complex mechanical systems distributing their body fluids. By bridging traditions of 'good form' with cutting-edge technologies, Servanin composes alternative environments through which he critically analyses the success and failure of the cornucopian civilization we live in.

Selected solo exhibitions include: Morphose, Magasins généraux, Pantin, FR (2023); Regime Selecting Devices (Environnement Foule#6), NICOLETTI, London (2021), and CACOTOPIA 02, Annka Kultys Gallery, London, UK (2018).

Selected group exhibitions include: Dawa, 3537, Paris, FR (2023); malléable, aléatoire, Andréhn-Schiptjenko, Paris, FR (2023); Bureau d'investigation du sacré, Les Grandes-Serres de Pantin, Pantin, FR (2022); Deus ex Machina, Musée de Soissons, Soissons, FR (2021); Fautilune raison?, Les Grandes-Serres de Pantin, Pantin, FR (2021); Fin de production, Les Grandes-Serres de Pantin, Pantin, FR (2020); Faire corps, Galerie Paris-Beijing, Paris, FR (2021); Dix-septmurs & une fenêtre, curated by Côme Clérino, ON | OFF Gallery (2020); Spaced in Lost III, curated by Yvannoé Kruger, Boon, Paris, FR (2020); Form and Volume, Cristina Guerra Contemporary Art, Lisbon, PT (2019); Futures of Love, Magasins généraux, Pantin, FR (2019); Notte Bianca, Villa Médicis, Rome, IT (2019); Maison d'histoire(s)-(non)naturelle(s), NICOLETTI, Paris, FR (2019); Artagon Live, Cité internationale des arts, Paris, FR (2019); Point contemporain, Villa Belleville, Paris, FR (2019); Le Hurlement du papillon, La Maison Moustache, Paris, FR (2018); Dictionary of Rhymes, mi\* Galerie, Paris, FR (2018), and Loi Carrez, Appartement de Juliette Nier et Arslane Smirnov, Paris, FR (2018) and Loi Carrez, Juliette Nier and Arslane Smirnov's apartment, Paris, FR (2018). His work was presented at Liste Art Fair, Basel, CH (2023).



## 庄辉 Zhuang Hui

庄辉于 1963 年生于甘肃省玉门。他在十三岁时离开家乡，并开始洛阳自学绘画。1979 年高中毕业后，他进入洛阳第一拖拉机制造厂成为了一名工人。1996 年移居北京，成为一名自由职业身份的艺术师。

庄辉的艺术创作，源于对现实生存及文化现状的土壤里，强调反思、身体经验、个人意识等。在艺术创作中，善于灵活应用多种媒介，尝试突破艺术表达的边界。

他曾经参加了不同美术馆以及艺术机构的展览，其中包括：华盛顿特区赫尚博物馆和雕塑园（2022，美国）；北京常青画廊（2021，北京）；法国诺曼底地区滨海塞纳省瑞米耶日修道院（2000，法国）2019 乌镇当代艺术邀请展（2019 乌镇）；UCCA 沙丘美术馆（2018，北戴河阿那亚，河北）；北京常青画廊（2017，北京）；二十一世纪民生美术馆（2016，上海）；荷兰 Foam 摄影美术馆（2015，阿姆斯特丹）；德国弗柯望博物馆（2014，波恩）；上海当代艺术博物馆（2012，上海）；盐湖艺术中心（2009，犹他州）；格罗宁根博物馆（2008，格罗宁根）；利物浦泰特美术馆（2007，利物浦）；常青画廊（2006，圣吉米那诺）；伯尔尼美术馆（2005，伯尔尼）；纽约国际摄影中心（2004，纽约）；蓬皮杜艺术中心（2003，巴黎）；Deichtorhallen（2002，汉堡）；巴塞尔 Beyeler 艺术博物馆（2001，巴塞尔）；第五届里昂双年展（2000，里昂）；利沃尔顿美术馆（2000，荷兰）；第 48 届威尼斯双年展（1999，威尼斯）；第一届福冈亚洲美术三年展（1999，福冈）；LCA 当代艺术研究中心（1999，伦敦）；艾思林根博物馆（1998，德国）；NBK 艺术中心（1997，柏林）；汉堡美术馆（1996，汉堡）。

Zhuang Hui was born in 1963 in Yumen Town, Gansu Province, China. He left his hometown to study in Luoyang City at the age of thirteen and started to study painting by himself. In 1979, after graduating from high school, he became a worker at the state-run Luoyang No.1 Tractor Factory. In 1996, he moved to Beijing and became an artist.

Zhuang Hui's artistic creation originates from emphasizing and reflecting on themes such as bodily experience and personal consciousness in the soil of real existence and cultural status quo. In his artistic creations process, he is adept at flexibly applying a multiple media and trying to push the boundaries of artistic expression.

During his engaged and fruitful artistic career, Zhuang Hui participated in a number of exhibitions including: Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2022, Washington, D.C. United States); Galleria Continua (2021, Beijing); Les flots écoulés ne reviennent pas à la source taking place at Jumièges Abbey, Seine-Maritime, France from (2000, France); 2019 Wuzhen Contemporary Art Exhibition (2019, Wuzhen); UCCA Dune, Aranya Gold Coast (2018, Beidaihe); Galleria Continua (2017, Beijing); Shanghai 21st Century Minsheng Art Museum (2016, Shanghai); Photography Museum, Amsterdam (2015); Folkwang Museum, Bonn (2014); 9th Shanghai Biennale, Power Station of Art, Shanghai (2012); Salt Lake Art Center, Salt Lake City (2009); The Groninger Museum, Groningen (2008); Tate Modern, Liverpool (2007); Galleria Continua, San Gimignano (2006); Haus der Kulturen der Welt, Berlin (2005); Kunstmuseum Bern, Bern (2005); Musée d'art contemporain de Lyon, Lyon (2004); Centre Pompidou, Paris (2003); Deichtorhallen Hamburg, Hamburg (2002); Beyeler Art Museum, Basel (2001); Biennale de Lyon, Lyon, FR (2000); The 1st Fukuoka Art Triennale, Fukuoka Asian Art Triennale, Fukuoka, JP (1999); LCA Contemporary Art Research Center, London (1999); Ghent Art Center, Ghent (1999). He also participated in the 48th International Art Exhibition Venice Biennale, Venice (1999); Visual Art Festival, Kunstverein and Kunsthaus, Hamburg, De (1996).