

ArtReview Asia XIÀN CHǎNG

Francis Alÿs

弗朗西斯·埃利斯

Galerie Peter Kilchmann
www.peterkilchmann.com

关于艺术家

弗朗西斯·埃利斯 1959 年生于安特卫普。在墨西哥城生活和工作。埃利斯的创作交织着幽默、敏感以及他与创作对象间紧密的个人联系。他在编织自己的寓言之前，检视着城市遗存的模式。他探索的主题包括拉美现代主义，充满政治冲突的边境地带，且质询着诗意行动间的相关性。最近，阿尔斯完成了一系列关注气候变化的绘画作品。

《无题》

弗朗西斯·埃利斯的作品基于他提出或实践的动作，将其演变为视频、摄影、手绘和油画作品。他的创作唤起一种荒诞或非理性的情感，以批判性的视角研究着当代生活中的政治、社交以及经济形势。这件为第三十二届圣保罗双年展构思的作品对“大灾难”这一概念进行了考察。在三幅风景绘画的背面，绘有心理量表测绘、现象以及想法。这些绘画面对着镜面墙壁，且在放置时有一定角度的倾斜。观众以及场馆的面貌透过镜子由此成为了作品的一部分。这件作品邀请我们对埃利斯所讨论的大灾难概念发问，也让我们去思考人类与人类所运作的机构和城市环境的关系。

Artist

Francis Alÿs was born in 1959 in Antwerp, and now lives and works in Mexico City. With humour, sensitivity and an acutely personal connection to his subject matter, Francis Alÿs examines the patterns of urban sites before weaving his own fables. He explores subjects such as modernism in Latin America and border zones in areas of politic conflicts, asking about the relevance of poetic acts. Alÿs recently finished a series of paintings pointing at climate change.

Untitled

The work of Francis Alÿs is based on actions proposed or practiced by the artist that unfold into videos, photographs, drawings, and paintings. Often evoking a feeling of absurdity or unreason, his works critically research political, social, and economic situations in contemporary life. The installation conceived for the 32nd São Paulo Biennial investigates the notion of catastrophe. Drawings of mental schemes, phenomena and ideas are painted on the back of three landscape paintings. The paintings facing mirrored walls are set at a degree of inclination. The reflected images of the public, and the venue, also become an integral part of the project, which invited us to question our relationship – and the institutional and urban environments in which we operate – to the different situations and notions of catastrophe discussed by Alÿs.



弗朗西斯·埃利斯 Francis Alÿs
《无题》 *Untitled*, 2016
布面油画 Oil on canvas
25.3 cm × 32.3 cm

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Choi Jeong Hwa

崔正化

关于艺术家

崔正化出生于 1961 年，现居首尔，是一位艺术家和设计师。他的作品在视觉艺术、平面设计、工业设计和建筑学科之间流动。创作灵感来自大众文化和日常生活，这反映在艺术家所选择的媒介上：视频，模塑塑料，购物手推车，真假食品，灯，电线以及媚俗文物。崔正化以他的大型充气雕塑闻名于世——尤其是「莲花」系列——艺术家以一种不敬的态度来表达渗透在我们日常生活中的文化符号和材料。

《花儿》

“花儿”是崔正化作品中反复出现的主题，他一再告诉观众：“你是花儿”。崔正化的作品激励我们发现并拥抱自己内在天生的美丽，正如他在生活中寻找到的每个个体生命中美好的灵性。

崔正化的巨型充气花卉系列可以说是他最具代表性的作品，在威尼斯双年展（2005）、利物浦双年展（2003）、森美术馆首展（2003）、悉尼双年展（2010）、奥克兰美术馆（2011）、香港 M+（2013）、赫尔辛基当代艺术博物馆（2016）等大型展览中展出。艺术家认为当今最自然的生物即是最人工化的造物。人造花以马达驱动，重复地开花和枯萎，成为比真花更具生命感的“活物”。

《果树》

崔正化的作品看起来很有趣，但却是对猖獗的唯物主义、不受控制的城市化以及由此导致的自然的异化做出的强有力的批评。艺术家说：“当我看到一棵真正的树或一株真实的花时，我会有异样的感觉。如此真实的自然已经成为罕见，以至于当我遇到它们时我感到很害怕。也许我所能应对的只是给出一个使自然免遭破坏的想法，所以我制作出一个人工的自然，供人们观赏。”

“果树”是一件人造“聚宝盆”。一棵树上充斥着假的果实，色彩鲜艳、大小不一，在枝头间绽放出来。这个充气雕塑作品直接探讨了真实与合成、自然与人工、景观与城市的二元关系。这件反常的非自然奇观作品出现在全球各地的展览中，包括波士顿 MFA “亚洲巨型都市”展（2016）、法国里尔当代艺术展（2015）、京都二条城“亚洲走廊”当代艺术展（2017）及釜山双年展（2014）。

Artist

Choi Jeong Hwa (b. 1961. Lives and works in Seoul.) is an artist and designer whose work moves between the disciplines of visual art, graphic design, industrial design and architecture. His inspiration comes from popular culture and day-to-day life. This is reflected in his choice of media ranging from video, moulded plastic, shopping trolleys, real and fake food, lights, wires and kitsch artifacts. Best known for his large-scale inflatable sculptures — notably lotus blossoms — Choi's practice is marked by an irreverent take on cultural icons and materials that permeate our daily life.

Flower Chandelier

'Flowers' are a recurring subject in Choi's oeuvre. As he repeatedly tells the audience - 'You are Flowers' - Choi inspires us to discover and embrace our innate beauty ourselves as he would find the beauty and soul in every being in life.

Arguably his most iconic series of works, Choi's giant inflatable flowers appeared in major exhibitions including Venice Biennale (2005), Liverpool Biennale (2003), inaugural exhibition of Mori Art Museum (2003), Sydney Biennale (2010), Flower Chandelier, Auckland Art Gallery Toi o Tāmaki, Auckland (2011), Mobile M+: Inflation, Hong Kong (2013), and Happy Together, Museum of Contemporary Art Kiasma, Helsinki (2016). The artificial flowers repeat blooming and withering by motors and become 'living' flowers that are more real than the real flowers as the artist would argue that the most artificial beings are today's most natural beings.

Fruit Tree

Choi's works seem playful, yet they also make strong comments about rampant materialism, unchecked urbanization and the alienation from nature that results from this. The artist says "I feel strange when I see a real tree or flower. Nature as such is so rare these days that I'm actually afraid when I encounter it. Maybe all I can deal with is an idea of nature immune to destruction, so I make an artificial one to look at and enjoy."

'Fruit Tree' is an artificial cornucopia bountiful with fake, colorful fruits of disproportionate sizes bursting out of one tree. This inflatable sculpture directly comments on the dichotomous relationships of what is real and synthetic, natural and artificial, landscape and urban. This unnatural wonder appeared in exhibitions worldwide including Megacities Asia, MFA Boston (2016), Renaissance, Lille3000 (2015), Asia Corridor Contemporary Art Exhibition, Nijo Castle, Kyoto (2017), and Busan Biennale (2014).



崔正化 Choi Jeong Hwa
《花儿》 Flower Chandelier, 2011
fabric, motors, LED
尺寸可变 Dimension variable
© Choi Jeong Hwa, courtesy of P21



崔正化 Choi Jeong Hwa
《果树》 Fruit Tree, 2014
fabric, motors,
electrical accessories, steel frame
7 m (h)
© Choi Jeong Hwa, courtesy of P21

Shezad Dawood

谢扎德·达乌德

泰勒画廊 Timothy Taylor

www.timothytaylor.com

关于艺术家

谢扎德·达乌德于 1974 年出生于伦敦。他的作品横跨电影、绘画以及雕塑；形象、语言、场地和多重叙事等离散系统并且贯穿在他的创作中。达乌德把编辑处理的流程作为在电影和绘画之间探索意义与形式的一种方法。他的艺术实践经常涉及与不同地区的团队和个人展开合作，并在物质和概念的层面将对未知世界的无边探索形塑出来。它的作品所勾连起的网络，覆盖了不同的地理位置及社群，经由翻译和重演它们被联系在一起。

达乌德的作品在国际频繁展出，包括韩国光州双年展 (2018)；巴基斯坦拉合尔双年展 (2018)；北京寺上美术馆 (2017)；东京森美术馆 (2016)；纽约现代艺术博物馆 (2015)；台北双年展 (2014 年)；摩洛哥马拉喀什双年展 (2014)；巴塞罗那 MACBA (2014)；Witte de With，鹿特丹当代艺术中心 (2013)；牛津现代美术馆 (2012)；韩国釜山双年展 (2010)；伦敦泰特不列颠美术馆 (2009)；意大利第 53 届威尼斯双年展 (2009)。

最近，达乌德在威尔士莫斯庭 (2018)、美国纽约鲁宾艺术博物馆 (2018)、意大利威尼斯 Palazzina Canonica 和 Fortuny 工厂 (2017-18)、伦敦泰勒画廊 (2016)、伦敦 Parasol Unit (2014) 和西安 OCAT (2014 年) 举办个展。

《利维坦遗产三部曲：第一部》

该作品设想了一百五十年后我们的海洋环境会是怎样，并通过媒介与虚拟现实科技的应答技术，提供了与这个预测的未来互动的机会。这部新作品的主题建立在达伍德的 10 集电影《利维坦》(2017-) 的基础上，这部电影着眼于二十至五十年后海洋环境、心理健康和移民之间的断层线。

影片始于一百五十年后，古巴海滩上的一个傍晚。探索这个海滩，你会发现贫富间的经济差距越来越大：在一个灯火通明的豪华码头上，有一堵高高的墙把你（观众）挡在外面。随后，一个神秘的声音把你诱入黑暗的海洋，在那里你遇到了故事的主角：一只拥有心灵感应能力的路易斯安那红沼泽小龙虾（目前是水中最具攻击性的物种之一）。观众将会看到变异的狮子鱼、跳动的水母和珊瑚，它们都是在人类的干预和全球气候变化的刺激下存活下来的。

虽然这看起来像是科幻小说，《利维坦遗产三部曲》的叙事建立在艺术家与英国领先的海洋中心——普利茅斯大学海洋研究所之间正在进行的对话之上。从这个以研究为基础的叙述中，达乌德提出了我们未来的景观可能变成什么样，以及促成这种变化的关键性问题，例如杂交以及人类对物种的干预。

Artist

Shezad Dawood was born in London in 1974. His works across film, painting and sculpture to juxtapose discrete systems of image, language, site and multiple narratives, using the editing process as a method to explore meanings and forms between film and painting. His practice often involves collaboration, working with groups and individuals across different territories to physically and conceptually map far-reaching lines of enquiry. These networks map across different geographic locations and communities and are particularly concerned with acts of translation and restaging.

Dawood's work has been exhibited internationally, including the Gwangju Biennale, South Korea (2018), Lahore Biennale, Pakistan (2018), Si Shang Art Museum, Beijing (2017); Mori Art Museum, Tokyo (2016); the Museum of Modern Art, New York (2015); Taipei Biennial, Taiwan (2014); Marrakech Biennial, Morocco (2014); MACBA, Barcelona (2014); Witte de With, Centre for Contemporary Art, Rotterdam (2013); Modern Art Oxford (2012); Busan Biennale, South Korea (2010); Tate Britain, London (2009); and the 53rd Venice Biennale, Italy (2009).

Most recently, Dawood has held solo exhibitions at MOSTYN, Wales (2018); the Rubin Museum of Art, New York, USA (2018); Palazzina Canonica and Fortuny Factory Venice, Italy (2017-18); Timothy Taylor, London (2016); Parasol Unit, London (2014); and OCAT Xi'an, China (2014).

Leviathan Legacy Trilogy: Part 1

The work imagines what our marine environment might look like 150 years from now, and offers the opportunity to interact with this speculative future through the medium and responsive technology of VR. The themes in this new work build on Dawood's 10-part film, *Leviathan Film Cycle* (2017-), which looks at the fault lines between the marine environment, mental health and migration 20-50 years into the future.

The Leviathan Legacy Trilogy: Part 1 experience begins on a beach in Cuba at nightfall, 150 years into the future. Exploring the beach, you understand that the economic disparity between rich and poor has widened feels ever wider, as you see a brightly lit luxury marina with a tall wall keeping you (the viewer) out. A mysterious voice then coaxes you into the dark ocean and there you meet the protagonist of the story: an enlarged Louisiana Red Swamp Crayfish (currently one of the most invasive species in the water) with telepathic abilities. The viewer will encounter mutant lionfish, pulsating jellyfish and coral that have survived through human intervention and events spurred by global climate change.

Although seemingly sci-fi fiction vision, the narrative of the *Leviathan Legacy Trilogy* is informed by ongoing dialogues between Dawood and the Marine Institute at Plymouth University, the leading marine centre in the UK. From this research-based discourse, Dawood proposes what our future landscape might look like and some of the key issues that might shape it, such as hybridogenesis as well as human intervention in species.



谢扎德·达乌德 Shezad Dawood
《利维坦遗产三部曲：第一部》 Leviathan Legacy Trilogy: Part 1, 2018
VR

Dickon Drury

迪肯·杜莱

Koppe Astner
www.koppeastner.com

关于艺术家

生于 1986 年，现工作和生活于伦敦。近期展览包括纽约 Journal 画廊的“Tennis Elbow”，斯塔万格 Opdahl 画廊的“Holed Up”，罗马 Frutta 的“如果海是威士忌”，格拉斯哥 Koppe Astner 画廊的“谁们的谁是谁”，布里斯托 Spike Island Project Space 的“Optics Don't Make Marks”。作品也曾在伦敦皇家学院、伦敦 Josh Lilley、洛杉矶 0-0 和曼彻斯特的 Rogue Artist Project Space 展览。

《绿桌子》

杜莱的图像在虚构和错觉间摆动，拥抱幻想并利用叙事驱动观者、并通过构图和技巧检验绘画实践。通过貌似故意的阻挠性的框架，诱人的物件渴望触摸，一组眼睛等待着人们的凝视。杜莱引诱观者进入绘画表层。这种冲动所导致的不可能的行动为错觉蒙上了一层幕帘，还以人们布面油画的物理现实。

Artist

Dickon Drury, born in 1986, lives and works in London. Recent solo exhibitions include *Tennis Elbow* at Journal Gallery, New York; *Holed Up* at Galleri Opdahl, Stavanger; *If the Sea was Whiskey* at Frutta, Rome; *The Who's Who of Whos* at Koppe Astner, Glasgow; and *Optics Don't Make Marks* at Spike Island Project Space, Bristol. His work has also been included in exhibitions at The Royal Academy, London; Josh Lilley, London; 0-0, Los Angeles and Rogue Artist Project Space, Manchester. He lives and works in London.

The Green Table

This new body of work by Dickon Drury depicts a fictional artist's studio; rendering tools, small sculptures, sketchbooks and everyday detritus. The imagined walls are the backdrop to a myriad of objects and images – plants and furniture from Drury's own home find their way into the painted studio, a photo of the medieval gate that was Drury's first home as a child is tacked to a wall. The other images within the paintings skip through art history – Michelangelo to Bruegel, Magritte to Moore. We even see a winged vase inspired by the British ceramicist Colin Pearson on one of the shelves. Mirrors reflect fragments of the space back into the painting, while windows and doors that are left ajar serve to connect the interior and exterior spaces. Oscillating between fiction and illusion, Drury's images embrace fantasy and employ narrative as vehicles to engage the viewer and investigate the practice of painting through composition and technique. With a seemingly obstructive frame, a seductive object asking to be touched or a set of eyes that meet our gaze, Drury tempts the viewer to engage with the painted surface. The impossibility of acting on this impulse pulls a curtain on the illusion and returns us to the physical reality of oil paint on canvas. Drury emphasises the haptic quality of his mark making to reveal a painting's physical autobiography and highlight its own mechanics. Motifs of disguise, concealment and illusion set the works in a liminal space. The recurring shadows suggest both absence and presence, while acting as characters in their own right. They are the bridges that transition from something tangible to something more fantastic – a parallel illusionary world that Drury invites us to enter and to challenge.



迪肯·杜莱 Dickon Drury
《绿桌子》The Green Table, 2018
Oil on Flax
200 cm × 150 cm
© The Artist and Koppe Astner, Glasgow

Sam Falls

山姆·佛斯

关于艺术家

山姆·佛斯生于1984年，在洛杉矶生活和工作。机构个展包括“大自然是新极简主义”，特伦托和罗韦雷托现代和当代艺术博物馆，意大利(2018年)；“哈默项目：山姆·佛斯”，哈默博物馆，加利福尼亚州洛杉矶；“9月春季”，The Kitchen，美国纽约(2015年)；Ballroom Marfa，美国得克萨斯州(2015)；朱利亚尼基金会，意大利罗马(2015年)；扎布罗多维克茨收藏馆，英国伦敦(2014)；“山姆·佛斯：光影时流”，公共艺术基金会，美国纽约(2014年)；波莫纳艺术博物馆，美国加利福尼亚州(2014年)；LA><ART，美国洛杉矶(2013年)。佛斯作品被收藏在重要博物馆里：洛杉矶郡立美术馆、洛杉矶当代艺术美术馆、波士顿当代艺术学院、艾普莱特诺克思美术馆(纽约水牛城)、Zabludowicz收藏基金会(伦敦)。

《太平洋 (Leo Carrillo, CA, G)》

我把海藻装饰在帆布上，然后用水和颜料来创造作品。这个作品的主要想法是解释里面的技巧，与画技无关。观众对这个作品作的任何解释和反应我均持开放态度。这是极简主义的核心原则。

艺术家将这些作品称为“雨画”。这些绘画，跟同类图片一样给人一种粘在画布上的印象。佛斯首先把底座平放地上，帆布上覆盖满树叶、花朵和树枝，然后覆盖各种颜料。水和光这两个元素会让整个作品呈现饱满的植物状态，并产生一种透光亮度和美丽鲜艳色彩。

这些“雨画”是在洛杉矶附近的Leo Carrillo创作的，这些大海藻是佛斯自己在太平洋海底收集的。艺术品最终融合了盐、风、雨、阳光和湿度这些大自然元素。佛斯也不断重复和试验这个创作，赋予画布一种超现实的三维性。

Artist

Sam Falls (b. 1984) lives and works in Los Angeles. Institutional solo exhibitions include: 'Nature is the new Minimalism', Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Italy(2018), Hammer Project: Sam Falls, Hammer Museum, Los Angeles, CA (2018), September Spring, The Kitchen, New York, USA (2015); Ballroom Marfa, Marfa, Texas, USA (2015); Fondazione Giuliani, Rome, Italy (2015); Zabludowicz Collection, London, United Kingdom (2014); Sam Falls: Light over Time, Public Art Fund, Brooklyn, New York, USA (2014); Pomona College Museum of Art, Pomona, California, USA (2014); LA><ART, Los Angeles, USA (2013). Falls' work is included in important museum collections, including: Los Angeles County Museum of Art, Los Angeles; Museum of Contemporary Art Los Angeles, Los Angeles; The Institute of Contemporary Art, Boston; The Albright Knox, Buffalo, New York; Zabludowicz Collection, London.

Pacific Ocean (Leo Carrillo, CA, G)

I apply the algae on the canvas and I leave the water and pigment to create the work. The idea about this work is to explain the technique. My practice does not appear on the canvas. I am open to any interpretations and responses from the fruitor to the work. This was the core principle of the Minimalism.

The artist calls these works rain painting. These paintings, like analogical pictures, give the impression of something that had been stuck to the canvas. To make these works Falls, like it was explained above, place their support on the ground, he covers them with leaves, flowers and branches, and then with coloured pigments. Water and light allow the colours to distribute around the absorbing plant elements. These elements often create fluorescent and always colorful and suggestive abstractions.

The matrix of these rain painting realized in Leo Carrillo, near Los Angeles, are big algae found by Falls himself while immersing in the Pacific. The end result of these artworks have been made by the saltiness, wind, rain, sun and most of all humidity. This is a process that Falls repeat different times, giving the canvases a surreal three-dimensionality.



山姆·佛斯 Sam Falls
《太平洋 (Leo Carrillo, CA, G)》 *Pacific Ocean (Leo Carrillo, CA, G)*, 2018
帆布 pigment on canvas
228.6 cm × 513.1 cm
© The Artist and Galleria Franco Noero

Joyce Ho

何采柔

关于艺术家

何采柔的作品经常表现日常生活的局部片段与对不经意「动作」的细微观察，呈现人与现实之间的紧张关系，并透出一种漠然的距离感，使看似再日常不过的物件在观者的凝视下产生乖谬的氛围，而这样的差异促使观者更容易进入被艺术家所异化的空间，对日常物件进行微观，有意识地思考物件与日常横切面是如何被连结。

《摇栏》

孩提时期轻抚着梦境的摇床，与空间的防卫性所围起的栅栏，两个看似毫无关联的符号经过拆解，缝合成了奇幻的物件，而符号于现代社会的意义也因此摆荡在讽刺的幻想与现实间，持续摇曳着。

Artist

Joyce Ho's work often makes use of the everyday fragments and careful observations of unintentional "movements" to manifest the strained relationship between people and reality, along with a sense of aloof distance. Consequently, her work creates an absurd atmosphere around the most ordinary objects through the viewer's gaze. Such contrast makes it easier for the viewer to enter the alienated space the artist constructs and to look at these daily objects in detail, while consciously contemplating how these objects connect with the fragments of everyday life.

Balancing Act

A crib of dreams from childhood and a fence erected for safe space. Two seemingly irrelevant symbols are broken down and seamlessly recombined into an object of fantasy. The meaning symbols have on modern society therefore continues to swing between ironic fantasy and reality.



何采柔 Joyce Ho
《摇栏》 *Balancing Act*, 2018
不锈钢烤漆 Painted stainless steel
240 cm × 176 cm × 60 cm

Liu Jianhua

刘建华

佩斯画廊 Pace Gallery
www.pacegallery.com

关于艺术家

刘建华，1962年出生于江西吉安市。1989年雕塑专业毕业后，他尝试在当代背景下进行实验性创作。作为一位不断探索、善于思考的艺术家，他的作品起先多以陶瓷作为媒介，通过陶瓷坚硬与脆弱并存的特性隐喻现代人对物质的迷恋与不安，揭示出现代社会特有的精神特征。随着创作的深入，艺术家近年已逐渐转向综合媒材的利用与试验。刘建华曾在国内外多次举办个展，并受邀参加第五十七届威尼斯双年展主题展“艺术万岁”、第十七届悉尼双年展、第二届莫斯科双年展、第一届新加坡双年展、第六届上海双年展、第五十届威尼斯双年展中国馆等展览。他的作品被伦敦泰特现代美术馆、伦敦V&A博物馆、纽约MOMA、澳大利亚新南威尔士美术馆、旧金山亚洲艺术博物馆、东京原美术馆、纽约古根海姆美术馆、昆士兰美术馆等机构收藏。艺术家目前工作和生活于中国上海。

《碑》

- 刘建华

2003年开始，我一直想用玻璃来创作一些作品。拓宽当代艺术实践中的可能性，探究材料的特殊性与观念上的契合点等等，是促使想法产生的原因。

《碑》是我在2015年开始的实验性作品。这种对陶瓷之外的其它材料的使用与呈现，至今还在思考和深化的过程中。用玻璃来呈现《碑》的形态，既明确又干脆。现实中，碑永远存在于人们的内心当中，无需过多的语言去述说和表达。作品思考和制作的过程，其间所感受到的一切，与现实非常吻合。人性的内在感受既真切又自然，其中的矛盾性毫无掩饰地流露出来，而平衡矛盾性是永远挥之不去的智慧障碍。

自然形态的材料转换，内在积压力量的辐射，玻璃的透明与杂质，清澈与浑浊，表面光洁与高低肌理，不明了的内在本质，材料特性之间的矛盾，忽明忽暗的血红色——这些就是我们今天在现实中感受到的。

强调对事物的距离感，将在自然中一些物质运动中的形态，用艺术的个人化语言系统去转换，让观者重新进行另类的认知、思考和感受。

该作品得到上海玻璃博物馆的大力支持和帮助，在此感谢！

Artist

Liu Jianhua was born in 1962 in Ji'an, Jiangxi Province. After graduation from Fine Art of Sculpture major, he started his own experimental practices within a contemporary context. As an artist who keeps exploring new directions of his art, Liu Jianhua mainly used porcelain as the material to create works in his early practices. Porcelain is such a unique material that looks hard but intrinsically fragile. Through such character, Liu Jianhua creates a metaphor for people's obsession with and anxiety on material, which reveals the spiritual characteristic of modern society. With his further exploration, Liu Jianhua has switched to mixed materials in recent years. Liu Jianhua's works have been exhibited in the main exhibition 'Viva Arte Viva' of the 57th Venice Biennale, the 17th Biennale of Sydney, the 3rd Nanjing Triennial, the 2nd Moscow Biennale of Contemporary Art, the 1st Singapore Biennale, the 6th Shanghai Biennale, the 50th Biennale di Venezia China Pavilion and his works are collected by institutions including Tate Modern, London; The Victoria and Albert Museum, London; Museum of Modern Art, New York; Art Gallery of New South Wales, Sydney; The Asian Art Museum, San Francisco; Kawara Museum, Tokyo; Solomon R. Guggenheim Museum, New York; Queensland Art Gallery, Brisbane, etc. The artist now lives and works in Shanghai, China.

Stele

- Liu Jianhua

I've been thinking about making art with glass since 2003 with the intention to explore new possibilities in contemporary art, the uniqueness of the material and how its intrinsic characteristics correspond to conceptual ideas.

I started the production of *Stele*, an experimental work, in 2015. Now there still exists certain possibilities that the work could be presented with other materials, which requests further examination. Glass is explicit and clear-cut. A Stele always stands in our hearts, and its monumentality and solemnness are taken for granted. What I've been experiencing through the formation of idea and the production of this work coincides with the confusion and conflicts we face in everyday life. Emotions and feelings never betray us, and the contradictions surface with no attempt to hide. What we haven't and will never achieve intellectually is the balance within the contradictions.

Transformation of materiality, projection of internal accumulation of power, the transparent glass and impurities within, lucidity and ambiguity, the smoothness and the texture of the surface, the essence of the interior that remains opaque, paradoxes intrinsic to the nature of the material, the flickering scarlet red - these are exactly what we are experiencing today.

I transform motions and forms in nature and express the transformation, and a distant, objective perspective on life with my personal artistic language, hoping to elicit different interpretations, emotions and thoughts among the audience.

This piece received great support from Shanghai Museum of Glass. I express my gratitude.



刘建华 Liu Jianhua

《碑》 Stele, 2018

玻璃、碳纤维、钢 Glass, carbon fibre and steel
350 cm × 75 cm × 60 cm

© 刘建华工作室 © Courtesy of Liu Jianhua Studio

Tatsuo Miyajima

宫岛达男

关于艺术家

宫岛达男为日本最顶尖的雕塑家及装置艺术家之一。除了沿用当代素材如电路、录像及电脑，他最标志性的科技作品始见于 80 年代晚期对电子发光二极管（LED）灯板的运用——亦即他口中的「小机械」。这些数字由 1 至 9 以随机的次序不断重复闪烁，象征生命由出世直至死亡的旅程，当中「0」或零点被视为死亡的喻象，因此不曾在作品中出现。这个概念部份参照了人文学以及佛学思想，并表达艺术家自身的基本创作概念——「持续蜕变」（Keep Changing）、「连接大千」（Connected with All）以及「生生不息」（Goes on Forever）。LED 数字以格网、高楼屏幕、错综复杂的组合或电路，及简单的电子灯板呈献，一致呈现艺术家对永续、连系、恒久，以及时空的流动与停顿的关注。宫岛达男表示：「时间连系世间万物，我希望人们可以反思宇宙及人文精神。」

《倒序曲》

- 宫岛达男

“时间”与“空间”是否独一无二？

若真如此，“人类”在这二者之中又所处境何方？

这未知而神秘的议题可寻至宇宙之起源与人类之诞生。

作品中，由霓虹灯管制成的从九到一的数字在它们各自的位置上进行倒数。

数字中无零，倒数至零时空间将归暗。

倒计时的方式隐喻了“时间”与生命之轮回。

作品安放的“空间”被霓虹灯点明。

然，每一秒的“空间”自身又因闪烁变幻的数字而改变。

即，“时间”与“空间”息息相通。

人类立于其中，且与之紧密共存。

如此，“时间”、“空间”和“生命”密不可分，瞬息万变，映照着我们的“生活”。

Artist

Tatsuo Miyajima is one of Japan's foremost sculptors and installation artists. Employing contemporary materials such as electric circuits, video, and computers, Miyajima's supremely technological works have centred on his use of digital light-emitting diode (LED) counters, or 'gadgets' as he calls them, since the late 1980s. These numbers, flashing in continual and repetitious – though not necessarily sequential – cycles from 1 to 9, represent the journey from life to death, the finality of which is symbolized by '0' or the zero point, which consequently never appears in his work. This theory derives partially from humanist ideas, the teachings of Buddhism, as well as from his core artistic concepts: 'Keep Changing', 'Connect with All', and 'Goes on Forever'. Miyajima's LED numerals have been presented in grids, towers, complex integrated groupings or circuits and as simple digital counters, but are all aligned with his interests in continuity, connection and eternity, as well as with the flow and span of time and space. 'Time connects everything', says Miyajima. 'I want people to think about the universe and the human spirit.'

Count Down Dialogue

- Tatsuo Miyajima

Do 'time' and 'space' exist individually?

If so, where do "humans" exist within time and space?

This proposition is a constant mystery that relates to the origin of the universe and the birth of humans.

In this work, neon numbers from 9 to 1 count down in turn in their respective location.

There is no zero and, instead, the space becomes dark for that moment.

The countdown of numbers indicate 'time' and the circulation of life.

The 'space' where the work is installed becomes visible when lit up by the neon.

In addition, the 'space' itself transforms every second by the glow of the numbers counting down.

That is to say, 'time' and 'space' are closely related.

Humans exist within them, as well as being strongly connected to them.

In this way, 'time', 'space' and 'life' are in an inseparable relationship, responding to the 'lives' of viewers, while constantly changing their appearances.



宫岛达男 Tatsuo Miyajima
《倒序曲》 *Count Down Dialogue*, 2018
27 件霓虹灯 (效果图) 27 Neon Lights (studio image)
尺寸可变 dimension variable
© 宫岛达男 Tatsuo Miyajima

Takashi Murakami

村上隆

高古轩画廊 Gagosian
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关于艺术家

村上隆 1962 年生于东京，拥有东京艺术大学（前身为东京美术学校及东京音乐学校）的美术学士、硕士及博士学位。他于 1996 年在东京创立 Hiropon 工作室，其后发展成艺术制作及管理公司 Kaikai Kiki。除了制作及销售村上隆的艺术及相关作品外，Kaikai Kiki 亦积极培育日本年轻艺术家。村上隆身兼策展人及文化创业家，亦是当代日本社会的批判观察者。

《云龙图 - 靛蓝色》

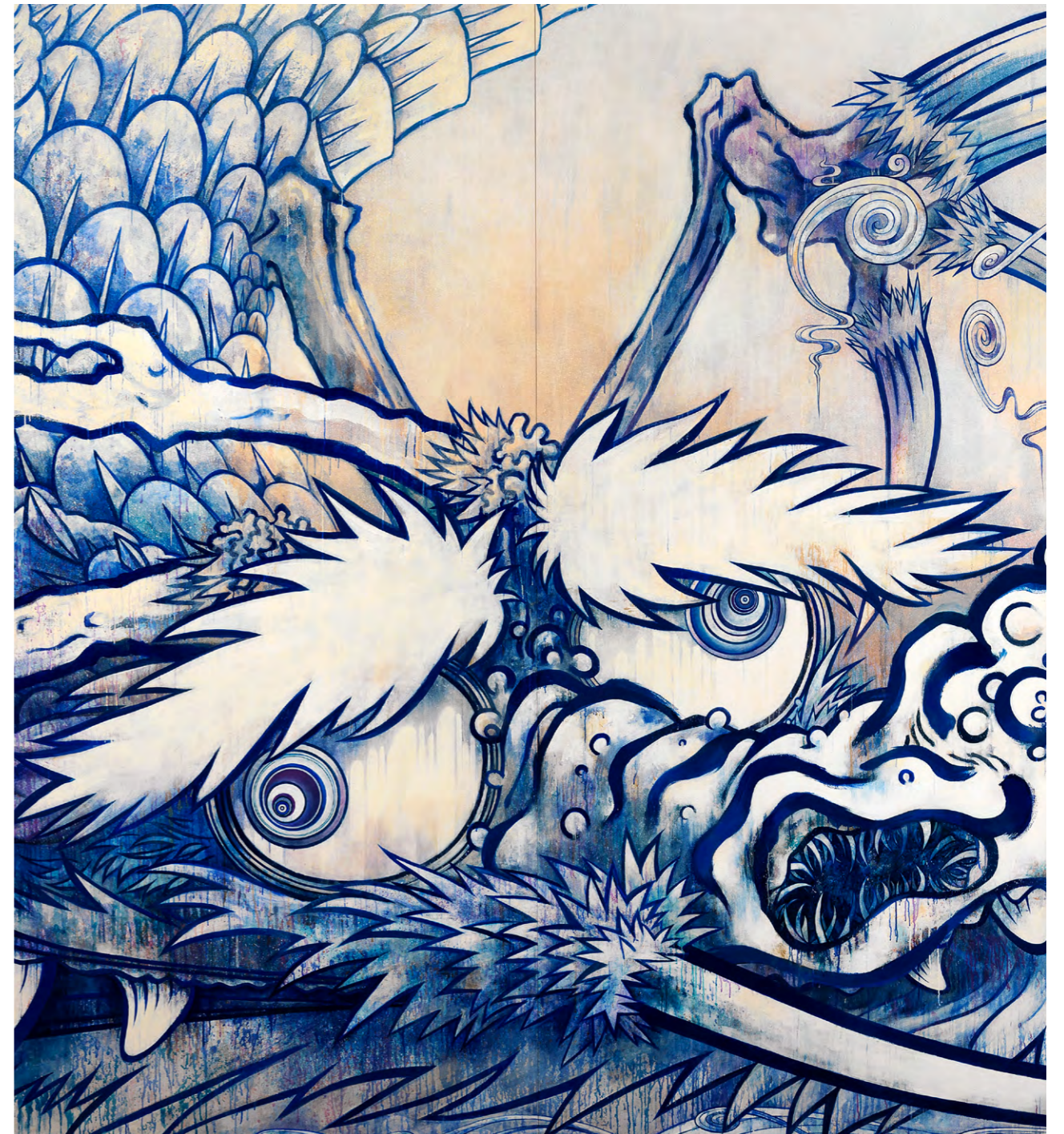
《云龙图》是十八世纪日本画家曾我萧白的代表作品，他特立独行、大胆创新的美学风格对村上隆产生了深刻的影响。在《云龙图 - 靛蓝色》中，龙瞳孔周围的涡旋形线条、张开的鼻孔和蛇形的胡须营造出狂乱的视觉效果。云龙图像最初在几个世纪之前用于日本寺庙的装饰，村上隆绘画的尺幅凸显了这种带宗教功能的图像所需要具备的张力，激发出观者强烈的心理反应。通过运用其独特的“超扁平”风格，村上隆保留了现代主义早期醒目而生动的个人主义，将其融入了完全属于他个人的和当代的手法中。

Artist

Takashi Murakami was born in 1962 in Tokyo, and received his BFA, MFA and PhD from the Tokyo University of the Arts (formerly the Tokyo National University of Fine Arts and Music). He founded the Hiropon factory in Tokyo in 1996, which later evolved into Kaikai Kiki, an art production and art management corporation. In addition to the production and marketing of Murakami's art and related work, Kaikai Kiki functions as a supportive environment for the fostering of emerging artists. Murakami is also a curator, a cultural entrepreneur, and a critical observer of contemporary Japanese society.

Dragon In Clouds - Indigo Blue

Cloud-and-dragon paintings, known as Unryūzu, were also key references for Soga Shōhaku, an eighteenth century Japanese artist whose eccentric and daring visual inventiveness has been a great inspiration for Murakami. In *Dragon in Clouds - Indigo Blue*, frenetic swirls surround the dragon's pupils and combine with its flared nostrils and serpentine whiskers to create visual turbulence. The scale of Murakami's paintings underscores the psychological intensity required to create an image that provoked strong reactions when it was first placed in a Japanese temple centuries ago. In his distinctive "Superflat" style, Murakami situates himself within the legacy of bold and lively individualism in a manner that is entirely his own and of his time.



村上隆 Takashi Murakami
《云龙图 - 靛蓝色》 *Dragon In Clouds - Indigo Blue*, 2010
亚克力，画布，木板 Acrylic on canvas mounted on board
143 × 708 5/8 inches; 363.2 cm × 1799.9 cm
© 2010 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved

Julian Opie

朱利安·奥培

关于艺术家

朱利安·奥培自陆续接受来自全球各大城市（包括首尔，纽约，卢森堡，苏黎世）的公共艺术委托创作开始，便迅速地在世界范围内为人所熟知。他的作品具有很高的个人辨识度，他的创作关注“再现”本身，以及图像是如何被理解及观看的行为过程。

“你眼见的一切事物，均是光线在耍的把戏。”奥培这样写道，“光线就这样跃进眼帘，它投下阴影、制造深度、形状、和颜色。但只要把光线关掉，一切就随之消失了。如果我们把视觉当作幸存下来的方式，并且把它当作理所当然的，一切才能正常运作起来；但意识又在不断提醒着我们，去重新审视‘观看’本身，去重新‘观看’我们自己，从而重新认识我们自身的‘存在’。绘画，把感受和创作的过程通通描绘表现出来，从而也把这种意识带入到外部的真实世界，也带入到存在的当下。”

在奥培的创作中，即能看到最原始的线条和平均匀匀的色块，又能感受到一种前沿而又时髦的魅力；观众还能轻易发现，艺术家还受到了古典肖像画，古埃及象形文字，日本传统木版画，公共场所标志，告示栏以及交通牌等非常具有象征性元素的影响。他往往能够精准地去卷帙浩繁的艺术史中提炼出的精准的基本语汇，并巧妙对接到人们日常生活中的熟悉的元素中去，因此，他的作品常常令人过目不忘。

《Bobby.》, 《Natalie.》

- 朱利安·奥培

我一直尝试想要把展览，从专门为展览而打造的画廊、机构空间转移到大街上。我不想我的作品被定义、被塑造为美术馆空间而存在的艺术品。我想走出这些特定空间的大门，真正地直面我的观众。事实上，我常常亲自将我设计的展览邀请卡、及动画邀请邮件发送给观众，这样在他们来到展览现场之前，我其实就已经算见过他们了。艺术，是如今为数不多的、能够在公共场域创造一对一的直面接触的方式，即使我没有亲身和这些观众见面，我也想要把作品直接地放置在他们会经过的地方，不想留下任何解释或者定义。

Artist

With public commissions from Seoul to New York, Luxembourg to Zurich and an uninterrupted flow of large museum exhibitions internationally, the work of Julian Opie is known throughout the world. Opie's distinctive formal language is instantly recognisable and reflects his artistic preoccupation with the idea of representation, and the means by which images are perceived and understood.

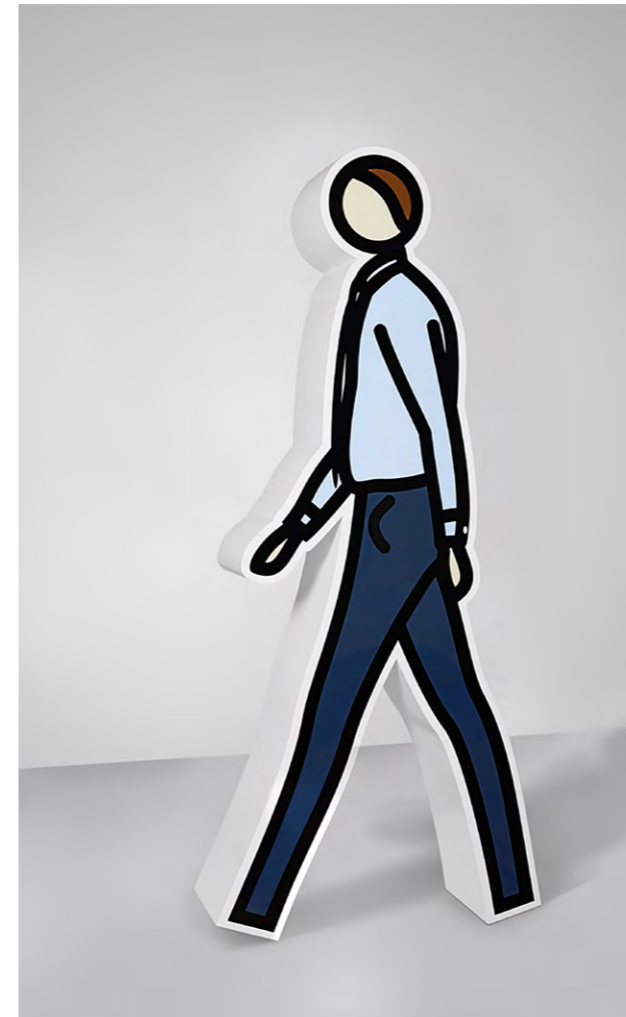
“Everything you see is a trick of the light.” Opie writes. “Light bouncing into your eye, light casting shadows, creating depth, shapes, colours. Turn off the light and it's all gone. We use vision as a means of survival and it's essential to take it for granted in order to function, but awareness allows us to look at looking and by extension look at ourselves and be aware of our presence. Drawing, drawing out the way that process feels and works brings the awareness into the present and into the real world, the exterior world.”

Always exploring different techniques both cutting edge and ancient, Opie plays with ways of seeing through reinterpreting the vocabulary of everyday life; his reductive style evokes both a visual and spatial experience of the world around us. Taking influence from classical portraiture, Egyptian hieroglyphs and Japanese woodblock prints, as well as public signage, information boards and traffic signs, the artist connects the clean visual language of modern life, with the fundamentals of art history.

Bobby. , Natalie.

- Julian Opie

I try to push the exhibition out of the exhibiting galleries and onto the street. I don't like my pictures to be defined and structured as art within a gallery. I want to come out to the doorway and meet the audience. In fact, I like to send my own designed invite cards and animated email invitations so that I meet the audience before they even come. Art is one of the few public confrontations that remain one to one and, although I don't meet the audience personally, I want to put the artworks directly in their path without explanation or definition.



朱利安·奥培 Julian Opie
Bobby., 2016
铝板上漆 Auto paint on aluminium
228.5 cm × 100 cm × 36 cm

© 图片由艺术家与 Kukje 画廊提供 © Courtesy of artist and Kukje Gallery



朱利安·奥培 Julian Opie
Natalie., 2016
铝板上漆 Auto paint on aluminium
218.8 cm × 104.8 cm × 36 cm

© 图片由艺术家与 Kukje 画廊提供 © Courtesy of artist and Kukje Gallery

José Patrício

何塞·帕特里西奥

关于艺术家

何塞·帕特里西奥于1960年出生于巴西Recife市，现生活工作于Recife市。何塞·帕特里西奥以数字性的逻辑组合为基础，创造独特的视觉体验。他因其地面多米诺骨牌装置《Ars combinatoria》(1999)而闻名。从远处看来，这作品展现了一种绘画式的、富有强烈色阶属性的整体样貌，与每一块多米诺骨牌的图像形态大相径庭。

帕特里西奥常在创作中使用众多不同的现成品材料，比如色子、纽扣及钉子等，将这些物件的惯常用法剔除，并以一种新的方式重新组合这些物件，以创作出人意料的结构。受巴西几何及具体艺术流派的影响，帕特里西奥的作品强调了秩序及混乱的脆弱关系，并指出：就算是那些最为死板的数学方程也有实现自我表达的潜能。

近期展览包括：Museu Nacional da República (巴西利亚, 巴西, 2018)、HK Projects (由长谷川祐子策划, 香港国际艺术展, 中国, 2012)、Pinacoteca do Estado de São Paulo (巴西, 2008)、Museo Nacional Centro de Arte Reina Sofia (马德里, 西班牙, 2007)、Museum of Modern Art (圣保罗, 巴西, 2005)、第八届哈瓦那双年展(古巴, 2004)、第三届 Mercosul 双年展(阿雷格里港, 巴西, 2001)、第二十二届圣保罗双年展(巴西, 1994)。其作品被卡地亚当代艺术基金会(巴黎, 法国)、Pinacoteca do Estado de São Paulo (巴西)、Museu Nacional de Belas Artes (里约热内卢, 巴西)、Itaú Cultural (圣保罗, 巴西)、Gilberto Chateaubriand Collection, Museum of Modern Art (里约热内卢, 巴西) 等机构收藏。

《280 多米诺骨牌》

在拉丁美洲，多米诺骨牌是很常见的消遣活动，当地的工人阶级人群尤其热衷于这种游戏。多米诺骨牌中包含强烈的随机因素，但想要精通这种游戏就必须要有精湛的技术和记忆力。因此，这种游戏包含了数学和随机性富有张力的关系。这种紧张关系正是多米诺骨牌的魅力所在。

多米诺骨牌的游戏基础之一即是乱序排列原则：一局游戏结束之后，玩家需要重新将骨牌面朝桌子摆放再洗牌。每一局新游戏开始前必须进行这种洗牌工作，多米诺骨牌游戏必须依照配对玩家人数及随机获得的骨牌重新排列。

帕特里西奥的多米诺骨牌装置有强烈的形式感，带有建构元素及观念性元素。他依据视觉幻象效果创造优美的、罕见的、有感官意味的画面，积极地使用多米诺骨牌上的圆点，不同的颜色、材质和序列性结构。这些骨牌松散排列，不固定于地面上或结构性框架上。然而，以具体艺术 (concrete art) 的纯粹传统来说，艺术家事先依据数学方程确定了此作品的结构，就像他在创作其他作品时要做的一样。每一次展出时此作品都可依据现场条件及特定形式判断做出变化，但艺术家事先确定的数学性原则凌驾于此随机性之上。(文：Gerardo Mosqueira)

Artist

José Patrício was born in 1960 in Recife, where he lives and works. The foundations of the works by José Patrício lay in logical numerical combinations to create a visual experience. He is best known for his floor installation *Ars combinatoria* (1999), composed of several domino piece sets. When viewed from afar, the pattern assumes an almost painterly, tonal, overall appearance which contrasts with the graphics of each individual domino piece.

Employing various materials, such as dice, buttons and nails, the artist removes the traditional usage of these materials and reassembles them in a new order that results in unexpected formal compositions. Influenced by the geometric and concrete art movements in Brazil, his works emphasize the fragile relation between order and the possibility of its dissolution, suggesting that even the most rigid mathematical formula has the potential of containing its own expressivity.

Exhibitions include: Museu Nacional da República, Brasília, Brazil, 2018; HK Projects Curated by Yuko Hasegawa, Hong Kong International Art Fair, China, 2012; Pinacoteca do Estado de São Paulo, Brazil, 2008; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 2007; Museum of Modern Art, São Paulo, Brazil, 2005; 8th Havana Biennial, Cuba, 2004; III Mercosul Biennial, Porto Alegre, Brazil, 2001; 22a São Paulo Biennial, Brazil, 1994. Institutional Collections include: Fondation Cartier Collection, Paris, France; Pinacoteca do Estado de São Paulo, Brazil; Museu Nacional de Belas Artes, Rio de Janeiro, Brazil; Itaú Cultural, São Paulo, Brazil; Gilberto Chateaubriand Collection, Museum of Modern Art, Rio de Janeiro, Brazil.

280 Dominoes

Dominoes are based on disarrangement. When a game is over, the pieces that have been put in order are turned over on the table and mixed at random. After this arbitrary disorder the new game starts. The dominoes must be ordered again according to each pair of players and based on the specific tiles each one got by chance.

Patrício's domino installations have a formal and constructive aspect, as well as a conceptual one. He creates beautiful, unusual and suggestive compositions with optical effects, making use of the configurations created by the dots on the tiles, by their different colors and materials and by their serial structure. They are displayed as loose pieces, neither fixed to the floor nor placed on any kind of support. However, in the purest tradition of concrete art, the structures are defined by a fixed mathematical formula previously established by the artist, who directs the arrangement of all his works. The installation changes at each show as a result of certain formal choices that can be made by those who install the piece, but the rule transcends this element of chance. (Written by Gerardo Mosqueira)



何塞·帕特里西奥 José Patrício
《280 多米诺骨牌》 280 Dominoes, 2000
7840 块多米诺骨牌 7840 domino pieces
312 cm × 312 cm

Lawrence Weiner

劳伦斯·韦纳

1. THE ARTIST MAY CONSTRUCT THE WORK
2. THE WORK MAY BE FABRICATED
3. THE WORK NEED NOT BE BUILT

EACH BEING EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST
THE DECISION AS TO CONDITION RESTS WITH
THE RECEIVER UPON THE OCCASION OF RECEIVERSHIP

1. 艺术家可以建构作品
2. 作品可以被制造
3. 作品不必要被建造出来

以上所列皆平等且与艺术家意图相符

选择的决定在于受众，在其成为艺术家意图接收者之时

劳伦斯·韦纳 Lawrence Weiner

意向声明, 1968/1969 Statement of Intent, 1968/1969

《在视野的远处》

美国艺术家劳伦斯·韦纳是1960年代观念艺术运动中的代表人物。他的创作以基于文本的作品而著称，艺术家改变了现有的空间或环境，呈现为具有颠覆性的装置。韦纳的作品构造将他的艺术定义为：“人类之于物，以及物和物之于人类，这两者间的关系。”他的创作以这一理念为基石，其作品的主体内核总在对被造物之于它的生产者及观者的既定关系，发起着根本性的质问。此次，艺术家将作品置于西岸艺术中心的大楼外墙上，面对着广场。

AT A DISTANCE TO THE FOREGROUND

Lawrence Weiner is an American artist and an integral figure of the Conceptual Art movement of the 1960s. Best known for his text-based work, Weiner creates subversive installations that alter an existing space or environment. Weiner's structures have defined his art as 'the relationship of human beings to objects and objects to objects in relation to human beings'. Taking this as a cornerstone of his practice, Weiner's body of work has at its core a fundamental questioning of the conventions of objecthood in relation to the producer and its viewer. In West Bund Art & Design 2018, the artist will install the work on the exterior wall of the West Bund Art Center building, facing the plaza.

Marian Goodman Gallery

www.mariangoodman.com



"WITHIN A REALM OF DISTANCE: Lawrence Weiner at Blenheim Palace," Blenheim Art Foundation, Woodstock, U.K. 2015. Photo: Hugo Glendinning. © 2018 Lawrence Weiner / ARS New York.

Cerith Wyn Evans

塞里斯·怀恩·埃文斯

关于艺术家

塞里斯·怀恩·埃文斯于1958年出生于英国威尔士，目前在英国伦敦和诺福克生活、工作。他的艺术实践专注于将抽象概念转化为具体的美学形式，进而质疑感知的机制。他的作品介入语言的复杂性：通过词义暧昧与文字游戏，语言成为交流不断演化的源头。艺术家对文学、诗歌或哲学作品摘录的多样化使用可被视作使用“现成品”进行创作。他将文学文本的组合与重组转移到物体和图像上，提供了一个迷宫般的援引与思辨之网。

众多国际博物馆曾为埃文斯举办专题展览，包括今年早些时候于墨西哥城的Tamayo博物馆，2017年于泰特美术馆和苏黎世的Haus Konstruktiv；2015年于博尔扎诺博物馆；2014年在伦敦的蛇形Sackler画廊；2008年在里昂的MUSAC；2006年在巴黎现代艺术博物馆；2004年在伦敦的当代艺术学院和巴黎的蓬皮杜中心；2004年于麻省理工学院和波士顿美术馆。埃文斯也参加了2002年的卡塞尔文献展，并且是2003年威尼斯双年展上代表威尔士的第一位艺术家。近期他的作品也出现在威尼斯双年展，2017年的明斯特雕塑展，以及里昂双年展上。

他的作品已进入纽约现代艺术博物馆、伦敦泰特现代美术馆、蓬皮杜中心、路易威登基金会及巴黎现代艺术博物馆等国际机构的永久收藏。

《Neon Form (after Noh)》

光及其形式和意义在塞里斯·怀恩·埃文斯的创作中起着重要作用。他的霓虹灯雕塑通过围绕光感和声音振动的复杂系统捕捉观者的注意力，并催生一种联觉式的体验。《Neon Form (after Noh)》是一组由精致复杂的白色荧光灯管制成的悬挂装置。作品题目来自日本能剧传统中的形式化动作。汇聚的蛇形线映射出种种戏剧运动序列与行走方式之间的过渡。

Artist

Cerith Wyn Evans was born in 1958 in Wales, now lives and works in London and Norfolk, England. His artistic practice focuses on the translation of abstract concepts into aesthetic concrete forms, consequently questioning the mechanisms of perception. His body of works meddle with the complexity of language, as a constantly evolving source of communication through its lexical ambiguities and wordplays. The artist's diverse use of excerpts from literary, poetic, or philosophical works can take on the function of a "found object". His combinations and re-arrangements of literary texts transferred onto objects and images, offer a labyrinthine web of references and reflections.

Numerous international museums have devoted monographic exhibitions to Evans' work, including the Museo Tamayo in Mexico City earlier this year, the Tate Britain and the Haus Konstruktiv in Zurich in 2017; the Museo Bolzano in 2015; the Serpentine Sackler Gallery in London in 2014; the MUSAC in Leon in 2008; the Musée d'Art Moderne de la Ville de Paris in 2006; the Institute of Contemporary Art in London and the Centre Georges Pompidou in Paris in 2004; the Massachusetts Institute of Technology (MIT) and the Museum of Fine Arts in Boston in 2004. Evans also participated in Documenta 11 in 2002 and was the first artist to represent Wales at the Venice Biennale in 2003. More recently, he was featured in the Venice Biennale and Skulptur Projekte 2017, Münster, and the Lyon Biennale.

His works are part of the permanent collections of international institutions such as the Museum of Modern Art (MoMA) in New York; the Tate Modern in London; the Centre Georges Pompidou; the Fondation Louis Vuitton; and the Musée d'Art Moderne de la Ville de Paris.

Neon Form (after Noh)

Light, through its form and significance also has a major role in Cerith Wyn Evans' artistic production. His neon sculptures solicit the visitor's attention via a sophisticated system revolving around luminosity and sound vibrations, offering a synesthesia like experience. *Neon Form (after Noh)* are hanging installations made of delicate and intricate fluorescent white tubes. Its title refers to the formalized movements of traditional Japanese Noh Theater. The converging serpentine lines mirror the transitions of various theatrical sequences of movements and ways of walking.



Cerith Wyn Evans
Neon Form (After Noh), 2018
Set of 4 neons

Approximately 2 × 2 × 2 meters (each) Edition of 3 + 2 AP (each)

Zhang Enli

张恩利

关于艺术家

张恩利，1965 年生于吉林。1989 年毕业于无锡轻工业大学艺术学院，现今生活工作于上海。无论是描绘人类的生命活动，还是有关日常事物的描绘，对于张恩利来说，从根本上都从属于一个目标——那就是绘画本身作为一种生命活动。作为一个从常民生活的日常出发来呈现世界的画家，张恩利对于一个水筒、一个柜橱与一个人的行为所倾注的关心与热情是一样的。所有的呈现对于他来说，既是再现，也是表现。从手法看，薄涂是他的拿手好戏。在经常是无以名状的线与面、面与面的相互转化中，被张恩利在画布上薄薄地涂绘出来的单个或一组物件，获得了具体的质感与体量感。他的空间绘画装置作品，突破了现在流行的装置艺术放弃绘画、只堆放物件的老套，成为了一种以绘画为主要手段和主要语言的绘画性装置作品。

《绿色管子》

- 张恩利

我一直想画一些简练的画，用最原始的手法来表现，不需要多余的解释。

Artist

Zhang Enli was born in Jilin province in 1965. He graduated from Wuxi Technical University, Arts and Design Institute in 1989 and is currently living in Shanghai.

For ZHANG Enli, painting itself is a vital activity, no matter his brushes are featuring human activities or illustrating daily objects. As a painter who depicts the world in the perspective of daily life, ZHANG devotes same attention and passion into every single bucket, wardrobe and individual. All the involved presentation is not only a re-presentation but an expression as well. Regarding the painting skills, a specific texture and volume of a single object or a group could be sensed through the transformation and conversion of lines and dimensions. In terms of his space painting installations, what does matter is that he breaks all the conventions of the installation art today. Instead of placing single object together to create a so-called installation, ZHANG focuses on the installation art which speaks an artistic language of painting.

Green pipe

-Zhang Enli

I always want to do some simple paintings with a most primitive method. No more explanation is needed.



张恩利 Zhang Enli
《绿色管子》 Green pipe, 2018
布面油画 Oil on canvas
300 cm × 800 cm