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前言

回溯本质：当代艺术在中国的实践逻辑 ——以青年艺术为样本

文 / 朱晴（睛彩国际总策展人）

当代艺术正在改变更多人的生活，不同地域、身份、社会分工的差异通过当代艺术的传达逐渐被消解。中国的当代艺术自 20 世纪 70 年代以来，重要的意义是塑造艺术品市场，至 2016 年末，我们又看到它参与到社会主义城市改造产生的高级意义。这种意义主要表现为以下几点：政治目的、主动表达、大量社会资本的集体导入、多个行业的同期聚焦。我们认为，随着艺术群体在时间和空间上广泛分布，当代艺术“被普遍看懂”与它前卫的属性矛盾成为当前的主要矛盾。当代艺术是对当下精神和本质的高度提取和表达，理论、语言、哲学、实验在有限群体中被讨论和理解。85‘新潮’是大陆影响最盛的当代美术运动，这场运动的重要人物森达达，即便他主张认为当代艺术是以普世价值为精神指向，但他的作品绝不是为“普及”目的而创作。今天，森达达创作于 1983 年的作品《死亡的太阳（一车块状蜂窝煤灰）》、黄永砷创作于 1987 年的《‘中国绘画史’和‘西方现代艺术简史’在洗衣机洗两分钟》仍很难被多数人看懂。

第一性：看与被看

广义的艺术包含当今所有与审美和精神体验有关的作品和创作活动，一幅美好的图画意味着对视觉具有意义。只有视觉的审美，是“无利害关系”、无目的的和目的性的审美。一位伟大的艺术家未必拥有高超的表达技巧，但一定拥有审美经验丰富的眼睛。那么，我们谈及审美，什么是美呢？理论认为，美的形式，是主观与客观在审美主体的意识中的统一。通俗的说，是观看者与作品的达到统一，美一方面是观看的作品本身，另一方面也是观看者主体的状态。以雕塑的创作和欣赏为例。雕刻家通过雕刻使得大理石成为鲜活的形象，例如人们熟悉奥古斯特·罗丹 (Auguste Rodin, 1840—1917) 创作的《思想者》，雕塑形象本身是形式的、材料的、无生命的单纯的抽象，审美的观看不是看到单纯的印象，而是当它在我们的知性中取得形式时，它才是鲜活的形象。总的认为，人们观看事物的方式，受个体知识、经验、信仰和周边环境的影响。

费迪南德·席勒 (Schiller, Ferdinand Canning Scoot, 1864—1937 年，英国哲学家、实用主义的代表人物) 总结过两种观看之美。一种是融合性的美，在紧张的人身上恢复和谐；一种是振奋性的美，在松弛的人身上恢复能力——从而使人成为更完美的人。因此，我们认为，当展示的作品足够丰富多样，作品被观众看到获得的审美情感就更丰富和真实。为了达成这种多样性，我们一是希望实现创作主体来自不同地域、年龄、身份，从而获得具有多元的教育背景、地方文化、精神信仰等样本；二是拥有作品的内容与形式、媒介材料、技法风格等的多样性。由此，一次展览才更加具有现场的和时代的意义。

当下的不确定性功用

艺术对社会的反应，基本是从人文主义的立场来切入的，大体有两个任务：一个是正面的任务，就是描绘一种有普世的理想的生活；另外一个就



作品名称 / 《死亡的太阳（一车块状蜂窝煤灰）》

Title: Death of the Sun (a massive car briquettes ash)

类别 / 现成品装置

Type: Readymade Installation

尺寸 / 不定

Size: Flexible

时间 / 1983 年

Time / 1983

作者 / 森达达

Artist: Sen Dada

生于 1964 年，中国 85 美术新潮运动倡导者及代表人物之一。其作品极具颠覆性，代表作有：《从北大到天安门——万人烛光大游行》（行动艺术，2000 年 5 月 24 日于北京大学）等。

Born in 1964, Sen Da da is widely considered as the greatest painter of China Contemporary Art Movement in 1985. His paintings are of extreme excessivism, and the main work is From North to Tiananmen Square - people Candlelight Parade. (Action Arts, Beijing University, 5/24/2000).

是侧面批判的任务。为了实现这样的任务,艺术有古典主义的表达、有极简直义的表达,形式不同;有人用绘画表达、有人用摄影,语言不同——艺术家之所以有着举足轻重的地位,缘于这种深入骨髓的使命感。

许多理论家已经意识到,中国的当代艺术显然不可能成为西方的当代艺术;强行按照西方现成的经验前行已令许多艺术家和从业者如坠迷雾。脱离了正确理论的实践使一部分人走进沼泽地,寸步难行。学院的根本目的,仍然是企图启发个体的人性和群体的进步。而当前,学院的语言与社会的理解力也遭断裂。什么是现代性、什么是艺术、什么是今天和昨天、什么是市场、什么是品味、什么是文化造城……这些思考,本应有一种哲学方式的探讨。如果没有,生存就变成了流水账目,今天完成早起、吃饭、社交、投资、喝茶、画画诸如此类。

温克尔曼(Johan Joachin Winckelmann, 1717-1768年,德国艺术史家和考古学家)对古代希腊这样介绍:“古代希腊的人们是完整和和谐的,他们具有丰富的形式和丰富的内容,既能从事哲学思考又能创作艺术,既温柔又充满力量。在他们身上,我们看到想象的青年性和理性的成年性结合成的一种完美的人性,在那时,感性和理性还没有严格的区别而成为两个领域。个体本身就能代表人类的完整,单个的希腊人就能表现他的时代。”——这种个体的高度如今已经不可能实现了。自19世纪末英国工艺美术运动以来,社会分工割裂了艺术家个体的完整性,直接导致设计师、建筑师从艺术家群体剥离。又随着科技、互联网、智能技术成为政治经济的驱动力——人们对艺术的思想性似乎不那么迫切需要了,对技艺的标准高于对思想的标准。而另一方面,纵观全局,艺术家个体的思想也被撕成碎片,艺术从业者找不到准确的角色。就艺术家而言,在当代艺术的实践中,主体思考与行动本质脱节,进而造成个体与社会脱节,创作与真实表达脱节,贡献与需求脱节,那么付出与回报也脱节又反噬主体思考的正确性和哲理性。



作品名称 / “中国绘画史和西方现代艺术简史在洗衣机洗两分钟”

Title: 2 Books of Chinese Painting History and Western Modern Art History stayed in the washing machine for 2 minutes

类别 / 装置艺术

Type: Installation

尺寸 / 不定

Size: Flexible

时间 / 1987年

Time / 1987

作者 / 黄永晔

Artist: Huang Yongping

1954年生于福建,1986年创立“厦门达达”运动。1989年移居巴黎,被认为是中国当代艺术中重要的一页。他研究周易、道教、禅宗、维特根斯坦、波伊斯、杜尚,题材多涉及中国历史和神话故事,将中西方的文化观念符号并置,以展现其中的紧张与冲突关系。

Born in 1954, Fujian Province. He enrolled in the movement of Dadaism in 1986, and migrated to Paris in 1989. Definitely, he is regarded as a Chinese Contemporary artist and activist. His study interests involved in many aspects, including I Ching, Taoism, Zen, Wittgenstein, Boies and Duchamp. The subjects conceived of Chinese history and mythology, which mixed up the Chinese and Western cultural concepts or symbols, for expressing the tension and conflict.

然而,我们依然坚持艺术家的地位至关重要,并期待青年群体会改变或修补某些现状。当今青年艺术群体普遍有着学院背景或研习经验,并且心智成熟,及早的进行自我风格的探索。前文,提及温克尔曼说“想象的青年性”,事实上,这种古典哲学还进行青年崇拜,认为青年的浪漫热情和风华正茂,与希腊艺术充满热情的赞美在气质上相一致。1891年到1905年,全欧范围内兴起“青年艺术风格”,青年风(Jugendstil)左右了当时各界创作方向,奥地利为了表示与老派决裂,将它更名为“分离派”(Secession),法国称之为“新风格”(Art Nouveau),英国人称作“现代风格”(Modern style),意大利人称之为“自由风格”(Stilo Liberty),它甚至波及日本设计与建筑领域。

我们知道,青年、不仅青年,人的天性和谐的竞争只不过是一个观念,在每一个时期都有着巨大的矛盾和苦痛。“一个向社会公开宣战的豪侠青年”——恩格斯评价席勒的剧本《强盗》——他们提出:我是依附于现实呢,还是依附于理想?我是把现实作为不满的对象而依附呢,还是把理想作为向往对象而依附?大致认为,如果艺术家选择第一种选择,那么作品是讽刺的;选择第二种情况,作品是悲观的。如果艺术家描绘的生活或主体有缺陷,或者表达理想遥不可及,那么这种作品将会是悲观的;如果艺术家描绘自然和理想是积极的、现实的存在,那么这种作品是有如田园牧歌。只不过两种选择的表达都应当避免流于妄诞和空想。

青年样本论述

如上所述，现实和理想之间，还存在第三种情况吗？我们对获取的近千件样本进行分类分析：

第一种归类：

关于“我”的现实：真实、生动，源自生活的。版画《记忆里》描绘了作者记忆里的场景，爷爷第一次带自己上街玩耍，画面意境模糊但美好；绘画作品《聚散》、《饭后再说事》、《秘 no.53》、《隐者的视线》、《我像一串鱼》、《匿之境》、《对白》、《父亲》、《沙发》、《帆布鞋》、《如此世界》、《零落园系列》、《缠》、《幻想的收获》、《Dreamcatcher》、《沉兽》……以“近景”特写的方式描绘了在家庭的、学校的、童年的、隐秘的个人情感。

第二种归类：

关于叙述思考与现实相关的宏大主题：如绘画作品《社会关系》、《秩序法则》、戏剧作品《逃离阴影》、雕塑作品《做个好人以便看起来像个好人》等是对社会状态与人格特征关系的思考并进行自我反省；绘画作品《景观的启示》、《Tree House-x》等作品隐喻商业经济和现代化生产造出的社会景观；雕塑《山石系列》、国画作品《不是山·不是水》、《The Bogus Moutains》、《云水绕桃源》、油画作品《野草野火》、《菩提宫的思想家》、《津津有味》等作品描绘人与自然生态的相互关照；摄影作品《中国非遗人家》、绘画作品《心经一字体设计》、雕塑作品《山海经系列》等深谙华夏文明智慧与传承责任；平面设计作品《空洞》、绘画作品《力量》、《一粒米》、《植物世界》、《津津有味》、《易碎风景》等响应当今环境保护国际主题；摄影作品《等待》、《藏红系列》、绘画作品《浮根系列》、《磨刀工》、《瞬息系列》、水彩作品《多彩街景》等记录了中国城市现代化进程中遗失的美好；而综合材料作品《山非山兮水非水》、绘画作品《旧世界》、《Tool Man》等则对现代文明的机械化发展进行批判；雕塑作品《浮萍》、绘画作品《生命追溯》、《爱琴海之思》等作品则表明了现代生活中“人生而静，人生如寄”的人生观。

第三种归类：

对于日常媒介的使用和指射：综合材料作品《一撇一捺皆有痕》将画国画竹子的整个过程全部用雕塑的形式呈现；绘画作品《章鱼》由章鱼触角上的吸盘联想到大大小小的相互带动的齿轮，所指渺小的社会个体；绘画作品《旧物》以珍贵的旧衣服旧首饰为观照物。对理想的表达不乏观念的媒介和形式：综合材料作品《Traped》铁丝金属缠绕，仿佛现代人被绑捆的一个欲望之壳；综合材料作品《默》在材料上主要以绉、植物种子、水墨为主，结合传统手工拼贴，绗缝刺绣等工艺；《岚》则是拼布艺术组成的手缝艺术品；产品设计作品《互训》结合大漆空灵嫁接纤维中的毛线和皮；综合材料作品《维他命5》以极其忍耐、无聊的挤点方式构成物我相容的生命体验；油画作品《弥》努力的把“以意构境”、“以意造型”、“以意生色”展现在画面中；雕塑作品《古风·游》将古代人物形象抽象化……总的来说，它们涉及中国绘画的当代表达、民族思维与现代文化的观照方式、传统艺术的传承与创新等重要的时代主题，艺术语言的拓展将传统的观念、思想、形式延续成新的实验课题。

另外，为了给观者提供最佳的观看参照，我们邀请有样本意义的青年艺术家及其作品参加展览。这类艺术家及其作品完成了一个极其陡峭的过程：从无依凭、无根基的纯粹主体经验，得以完成意识觉醒和融合，完成赋



作品名称 / 思想者（现藏于巴黎博物馆）

Title : The Thinker

类别: 青铜雕塑

Type: Bronze sculpture

尺寸: 180x98x145cm

Size: 180x98x145cm

时间: 1902

Time/1983

作者: 罗丹

Artist: Auguste Rodin

奥古斯特·罗丹 (Auguste Rodin, 1840 — 1917), 法国伟大的现实主义雕塑艺术家。该作品又被称为《地狱之门》的诗人，象征拉丁本人。塑造了一个强有力的劳动男子，弯着腰屈着膝，努力把那强壮的身体抽缩、弯压成一团，肌肉非常紧张，沉浸在思考和苦恼之中。他不但是这个“万恶的世界”的目击者，也是一个清醒而又痛苦的思想者。

Auguste Rodin (1840—1917), was a French sculptor. Rodin is generally considered the progenitor of modern sculpture, and he is always combined with his two students to be known as 3 pillars in the European sculpture. The Thinker was originally intended to depict Dante at the gates of Hell. The work shows a nude male figure of over life-size sitting on a rock with his chin resting on one hand as though deep in thought and is often used as an image to represent philosophy. However, there are questionable aspects to this interpretation, including that the figure is naked, while Dante is fully clothed throughout his poem, and that the figure, as used, in no way corresponds to Dante's effete figure.

予个体与外在的同一。

《十日谈》这件作品令人印象深刻，30 个课桌里藏着 30 个残酷、悲惨、外表绚丽的小世界。李琳琳的装置作品《Decameron》、《The Garden of Eden》作品自成风格，幻像丛生；《蘑菇商店》中动物骨骼大部分是在宠物医院得到的猫狗的尸体。她清楚的知道自己的诉求、责任和表达，“我非常看重视觉因素，我认为观众能否接受作品的观念，主要取决于作品的视觉效果。我不喜欢空洞的概念，很多作品复杂的概念，只是为了掩饰作品的简单和制作的粗糙。好的作品，一定是最震撼的视觉效果去征服观众，不用文字，观众也能通过感受去理解作品。”崔岫闻评价这位青年女艺术家说“艺术创作最独特的地方是她的思维空间，她的思维触角如内窥镜一般游走在生命的内在世界里”。

影像作品《基因糖》的场景和物体来自网络图片，作者卢杉杉将这些图片打碎重组拼贴在一起，制作成动画，对复制品进行复制杂交，用图片制造一个仿像的世界。她认为：“既然如今很多人类都沉溺于以图像的形式存在于网络之中，那我就干脆让我影片中的人物生活在这些网络图像构成的平面国里。在我看来，当下的文化方式本就是一种现成的、重组的、采样的、杂交的方式。”是的，科技再发达，我们也无法了解自身的秘密。艺术对我们的意义，是它更接近进化的那层世界。

怎么能用很简单的语言解释世界的理论结构？周松通过在虚拟的三维空间里，《弦的蠕动》让无序的“弦”线条有序的运动起来，延展出一幅理性的宇宙的交响乐。他是中国青年一代超现实主义画家代表，通过绘画身体 / 小动物 / 果实，塑造精神 / 物质 / 能量关系。《弦的蠕动》是最新作品，我们也看到他另一方面的才华，即对宏大叙事和宏大结构的自如驾驭能力。

对印象主义而言，绘画本身即为了力图捕捉物体在特定时间内所自然呈现的那种瞬息即逝的颜色。来自巴拿马的 Sally（黄莎莉）对色彩的直觉式的表现极具天赋，画面形象、结构等在作品中统统让位于富有情感的色彩。她幼年在拉美各地和中国的游学并习画，《异域风情》显示它的主人所享受的一切，浓郁的拉美风情与鸟语花香的世界，印地安妇女手工缝制绣品与画面融为一体。我们不再注意感情色彩和文学特性，而沉醉于画面的美好以及它唤醒我们对阳光奏鸣的向往。



彼得·贝伦斯 (1868-1940 年)，1893 年成为慕尼黑“青年风格”组织的成员。德国现代主义设计的重要奠基人之一，著名建筑师工业产品设计的先驱，被誉为“第一位现代艺术设计师”。现代主义建筑大师格罗皮乌斯、密斯·范·德·罗和勒·柯布西耶早年都曾在他设计室。Peter Behrens (1868-1940), was a German architect and designer of Jugendstil in Munich in 1893. He was important for the modernist movement, was one of the leaders of architectural reform at the turn of the century and was a major designer of factories. Several of the movement's leading names, including Ludwig Mies van der Rohe, Le Corbusier and Walter Gropius, have ever worked for him in earlier stages of their careers.

徐帆有着精湛高超的写实技法，个人研究领域广泛，并且在艺术与科学之间寻找归一的逻辑。他的作品有如当代寓言，彩塑《肖恩羊——羊贵妃》穿着京剧戏服（2015 作为“送给威廉王子的礼物”入选中英文化交流）可爱又藏有静穆的思索。参加本次展览的油画作品《效仿乌鸦喝水的护理先生》，图像美妙又表现出荒诞不经的社会精神图式。

更多的样本研究，也参考业已存在的观看标准，它们是：美、真理、天才、文明、形式、品味，等。作品之多、内容之丰富、背景之多元，在此不能一一罗列，但它们为我们检验了当今青年艺术群体的基础生态，回应本章节一开始提出的关于第三种可能性的问题——是依附于现实呢，还是依附于理想？是把现实作为不满的对象而依附呢，还是把理想作为向往对象而依附？——事实上，我们研究发现，当下的青年群体普遍通过艺术表现理想或者是把现实提高到理想。

以睛之名：再谈审美经验

本次展览取“睛”命名，概因视觉艺术是世界通用的交流语言。绘画、雕塑、戏剧、民间艺术、建筑设计、影视、音乐等艺术形式，首先是被我们的“眼睛”看到，从而产生积极能动的鉴赏、消费和批评活动。德国理性主义哲学家鲍姆嘉通(1714-1762年，“美学之父”)第一次赋予审美这一概念以范畴的地位。他认为，美学即是感觉与情感规律的学科。以艺术为研究对象，拥有一双具有美感经验的眼睛极为重要，对此，苏联革命电影导演 Dziga Vertov 1923年在文章中写到：“我从时空的束缚中解放出来，我协调宇宙中个别或所有的点，由我主宰它们的立足之地。如此这般，我创造了认识世界的新观念。这样，我就用新的方式，解释你不了解的世界”。

客观的讲，视觉的审美不存在性别、年龄、语言、教育背景、社会角色、宗教信仰等差异造成的交流障碍。审美式的观看，以肖像画为例，人物、姿势、脸部表情和风俗习惯通过画家的技巧描绘出来，呈现心理或社会方面的关系。当然，我们从不单单注视一个东西，眼睛总是在移动，我们的思维总是在忙碌，总是将事物置于围绕它的事物链中，审度物我之间的关系。同时，别人也在观看我们，他人的视线与我们的相结合，使我们确信自己置身于这客观的世界之中。

在全球范围内找到一种共同的语言，并通过展览进行一次交互关系的尝试，并且从中找到共同的话语。该展览彩分为常规展、邀请展、公益展三个单元。第一单元常规展为打算欣赏当代艺术而又没有系统知识和经验的观众提供一个具有内聚力的途径；第二单元邀请展作为标准样本的参照物——就像法国伟大的小说家巴尔扎克看到弗朗斯·哈尔斯的画作时所说——“丰富了我们同时对时代人的认识，也提高了我们对那不断增强的冲力之敬畏。这种力量足以让我们更清楚地看到生命的活力。”

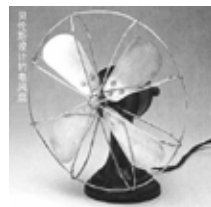
第三单元公益展注重关注多样性，微观至艺术与城市、艺术与生态、艺术与传承、艺术与下一代等全球共同话题。我们期待这场走遍世界的展览能够为使命和责任产生意义，并不断提出和关注新的声音，寻找新的艺术文本、范式和语法，从而补充和丰富我们正在践行的当代艺术史的内涵。

结束语

本次展览作品有着形形色色的风格、技巧、选材、主题、形式、目的，从对数千件作品的梳理中，我们发现当代艺术发展在青年群体身上表现出来的共性与个性；从而能够结合我们当下所处的历史环境和社会阶段，进行新阶段发展的实践和探索。目前，许多展览同期发生，我们希望藉由该展览找回展览对艺术家、对艺术研究、对大众审美、以及对文化生态的真正意义。我们所采取的理论方法，是把困惑和问题回归到最基础的本质，然后在逐步往上推理。我们的理想，又何尝不是现实和理想的合一，古代文化和现代文化的综合？此中需要付出巨大的努力。

最后，祝愿本次展览于北京 / 以色列 / 纽约联合国取得圆满成功。我们期待热爱生活的人从现在开始用绘画表达自己，而杰出的艺术家从这里走向世界。

(本文写于 2017 年 3 月 2 日)



彼得·贝伦斯的设计作品电风扇(1908年)、电水壶(1909年)。

Peter Behrens's famous design Electric Fans(1908) Water Kettles (1909).

TRACING BACK TO ESSENCE:
PRACTICE LOGIC OF CONTEMPORARY ART IN CHINA
— A CASE STUDY OF YOUTH ART

Author: Zoe

(EYEART INTERNATIONAL CURATOR)

Contemporary art is changing the lives of more people. Differences arouse from the region, status, social division of labor are gradually eliminated through the exchange of contemporary art. Since the 1970s, the important significance of contemporary art in China has been shaping the art market. By the end of 2016, we saw its advanced significance in getting involved in the transformation of the socialist city. This kind of significance is mainly expressed in the following points: the active expression out of political purpose, the collective introduction of a large number of social capital, focusing of a number of industries at the same period. We believe that, along with the widespread distribution of the art groups in terms of time and space, the contradict between "universally understood" contemporary art and its avant-garde becomes the major contradiction at the present. Contemporary art is a high degree of extraction and expression of the present spirit and essence, with its theory, language, philosophy, experimentation discussed and understood in finite group. 85 New Wave is the most influential contemporary art movement in Chinese mainland. Even if the important figure in the movement, Sen Dada considers that contemporary art is under the spiritual direction of universal value, his works are not created for "universal" purpose. Today, the Death of the Sun (a massive car briquettes ash)" created by Sen Dada in 1983 and The History of Chinese Painting and the History of Modern Western Art Washed in the Washing Machine for Two Minutes created by Huang Yongping in 1987 are still difficult for many people to understand.

PRIMARY: SEE AND BE SEEN

The arts in a broad sense include all the works and creative activities related to the aesthetic and spiritual experiences of today. A beautiful picture means that it is meaningful to the vision. Only the visual aesthetics is a kind of disinterested and purposeless aesthetics. A great artist doesn't necessarily have superb expression skills, but he must have eyes with rich aesthetic experience. So, what is beauty? The theory holds that the form of beauty is the unity of the subjective and the objective in the consciousness of the aesthetic subject. Generally speaking, it refers to the unification of the viewer and works. One aspect of beauty is the work itself, and the other aspect is the status of the viewer. Let's take the creation and appreciation of the sculpture for example. The sculptor makes the marble alive by carving, such as The Thinker created by Auguste Rodin (1840-1917). The sculpture itself is just a form, a kind of material, which is lifeless, however, it is not a simple impression from an aesthetic view, but a vivid image in our perception. In general, the way people watch things is influenced by individual knowledge, experience, beliefs and the surrounding environment.

Schiller, Ferdinand Canning Scoot (1864-1937), who is the British philosopher, and a representative of pragmatism, summarized two kinds of viewing aesthetics. One is confluent beauty, which restores harmony in nervous people; the other is exciting beauty, which restores ability in relaxed people, so as to make people better. Therefore, we believe that when the works are of enough varieties, the aesthetic emotion people get when seeing the works will be more richer and real. In order to achieve this diversity, we hope that the creation subjects are of different regions, ages and identities, so we can obtain samples

of diversified educational background, local culture, spiritual beliefs and so on; in addition, we should possess diversified contents, forms, media materials and technical styles of the work. Therefore, an exhibition will have more significance of scene and era.

THE UNCERTAINTIES FUNCTION IN CURRENT

Generally, arts responds to the society from the humanism position. There are two tasks: one is the positive task, which is to describe a kind of universally ideal life; the other is to criticize from the side. Arts have classical expression and minimalist expression in order to achieve such tasks; some people use painting to express, some people use photography. Languages are different - the reason why artists occupy a pivotal position is that the sense of mission is so deeply-rooted.

Many theorists have realized that it is no way that Chinese contemporary arts become contemporary arts of the West; it makes many artists and practitioners feel at sea to be forced to use Western experience directly. It makes some people unable to move forward by breaking away from the correct theory. The fundamental purpose of the college is still to inspire human nature and promote group progress. But the college language and social comprehension are disconnected. What is modernity, what is art, what is today and yesterday, what is the market, what is the taste, what is building a city with culture ... These questions should be probed into in a philosophical mode. Without them, survival would become routine, such as getting up early, dining, social interaction, investment, drinking tea, painting, etc.

Johan Joachin Winckelmann (1717 - 1768), German art historian and archaeologist introduced ancient Greece like this: ancient Greek people are complete and harmonious. They are rich in form and content, able to be engaged in philosophical thinking and can art creation, gentle and full of power. We see perfect human nature with the combination of imaginary youth and rational adulthood in them. At that time, sensibility and reason were not clarified into two fields. And the individual himself can represent the entire mankind, and the individual Greek can express his era. But we are unable to realize that today. Since The Arts & Crafts Movement at the end of the 19th century, the social division of labor broke the individual integrity of artists, which made the designers and the architects detached from the artist group. As the technology, the Internet and intelligent technology became the driving force of the political economy - people seem to be not in urgent need of the ideological thinking of arts, setting higher standard of art than thought. On the other hand, the artist's individual thought is also torn to pieces, and art practitioners can not find their exact roles. For the artists, the disconnection between subject thought and action during the practice of contemporary art leads to the disconnection between the individual and the society, between the creation and the true expression, between the contribution and the demand; in turn the disconnection between the devotion and pay-off affects the correctness and philosophy of the subject thought.

However, we still holds that the status of artists is crucial, while expecting that young people will change or improve the current status to a certain extent. Nowadays, young art groups generally have college background or research experience, mature mind and explore individual styles early. The above mentioned "imaginary youth" said by Winckelmann is actually youth worship, believing that young people have romantic passion, elegance and talent, which is consistent with Greek art which is full of warm praise. From 1891 to 1905, the "young art style" became popular, when the Jugendstil controlled the creation directions. In order to express its breaking with the old school, it was renamed secession, which was called Art Nouveau in France, Modern style in the UK, and Stilo Liberty in Italy. It even affected the Japanese

design and architecture.

We know that youth, not only youth, human's nature of harmonious competition is only a concept. In every period has a huge contradiction and pain. "A young hero to declare war to the society" – Engels remarks Schiller's script "Robbers" – they put forward: I am attached to reality, or attached to the ideal? Do I attach the reality as a dissatisfying object or attach to idea. Generally speaking, if the artist chooses the first choice, then the work is ironic; choose the second case, the work is pessimistic. If the artist depicts the life or subject with flaws, or express idea out of reach, then this work will be pessimistic. If the artist depicts the natural and ideal that are positive and real, then this work is like pastoral life. But the two options should avoid to be absurd and fantastic.

YOUTH SAMPLE DISCUSSION

As mentioned above, there is a third case between reality and ideals? We sort out and study nearly 1,000 samples

The first classification:

On the reality of "I": true, vivid, from life. Wood block Memory depicts the scene in author's memory: grandfather for the first take me to hang out in street. The picture sense is blurred but beautiful. Paintings "Scattered", "Say Things After Eating", "Secret No.53", "The Hidden's Sight", "I Like A Bunch Of Fish", "Hidden Environment", "Dialogue", "Father", "Sofa", "Canvas Shoes", "So The World", Shattered Garden Series", "Chan", "Harvest of Fantasy", "Dreamcatcher", "Sleeping Animal" and ect, in which secret personal feelings in family, school, childhood are described with a technique of close shot.

The second category:

On the narrating and thinking grand theme related to reality: such as painting works "Social Relations", "Order And Law", drama works "Escape The Shadow", sculpture "To Be A Good Man To Look Like A Good Man". They are the thinking on the social state and personality, as well as the self-examine. Painting works "Enlightenment Of Landscape", "Tree House-x" and other works suggests commercial economy and social landscape created by modern production. Sculpture "Mountain And Stone Series", national paintings "Not Mountain, Not Water", "The Bogus Mountains", "Cloud And Water Around The Taoyuan", oil paintings "Wild Fire And Grass", "Pitti Palace's Thinker", "Jinjin Youwei" and other works depict the mutual care between human and nature. Photography works "Chinese Feiyipeople", painting works "Heart Sutra-Font Design", sculpture "Shan Hai Jing Series", they well reflect Chinese civilization wisdom and heritage responsibility. graphic design works "Empty", painting "Power", "One Rice", "Plant World", "Jinjin Youwei", "Fragile Scenery", they respond to international environmental protection theme. Photographic works "Waiting", "Zhang Hong Series", painting works "Floating Root Series", "Sharpening Workers", "Instance Series", watercolor works "Colorful Street", they record the lost beauty in modernization of China's urban process. The integrated materials works "Mountain is non-mountain, water is non-water", painting works "Old World", "Tool Man", they are the criticisms to the mechanization development in modern civilization. The sculpture works "Dduckweed", the painting works "Life Follow", "Aegean thinking" and other works show the value of "Life With Quietness And Attachment" in modern life.

The third category:

For the use and reflection of daily media: the composite material works "A Pie And A Na Have Marks" show the whole process of painting bamboo in the form of all sculptures. In painting works "Octopus", we associate the cross-driven gear from octopus tentacles, which refers to the small social individual. Painting work "Old Things" compares with valuable old clothes and old jewelry. There is no lack of ideas expressed for the concept of medium and the form: integrated material work "Traped", is like a desire shell ting modern people. The integrated material work "Silence", chooses raw silk, plant seeds, water ink as main materials, and combines the traditional hand-assembled collage, quilted embroidery and other skills. "Lan" is the hand-stitch work of cloth sewing art. Product design work "Mutual Training" combines woolen yarn and fur. The integrated material work "Vitamin 5" uses extreme patience, boring way to form a life experience of people and thing melting. The oil painting "Mi" tries to show the construction of the sense with meaning, Giving shape with meaning, producing color with meaning in the picture. The sculpture works "Ancient Style-Tour", abstracts the ancient characters. In general, they are involved in the Chinese painting's modern expression, the observing way of national thoughts and modern culture, the heritage and innovation of traditional art and other important themes in time. The extension of article language continues traditional concepts, ideas and forms into new experimental subjects.

What's more, in order to provide the best observation reference for viewers, we invite youthful artists and their works with sample meaning to attend exhibition. This kind of artist and work have finished an extreme steep process: from pure subjective experience without reliance or foundation to achieved consciousness awakening to endowed individual and external identification.

"Decameron" is an impressive work, 30 desks storing 30 cruel, sorrow, florid exterior little worlds. Li Linlin's installation arts, "Decameron" and "The Garden of Eden", have a manner of her own, all kinds of illusions; most of animal bones in "Mushroom Store" are cat and dog's bodies from pet hospital. She clearly knows her demand, responsibility and expression, "I pay a lot of attention to visual factor, and I believe whether audience will accept work's view or not mainly depends on the visual effect of work. I don't like the concept of cavity, and many works' complex concepts are just for hiding the work's simplicity, rough production. A good work must use the most shocked visual effect to convince audience, and audience can understand the work by feeling without words." Cui Youwen appraised this youthful female artist that, "the most unique part of artistic production is her thinking map, while her thinking tentacles are just like endoscope migrating among interior world of life."

Scenes and objects of "Gene Candy", the image work, are from internet pictures, while its producer, Lu Shanshan shattered these photos, and then regrouped, tiled them together to form animation, replicating and relating the copy, using photos to create a simulacrum world. She believed that, "now that many people are indulging in the internet formed with images nowadays, then I will let characters in the film live in graphic country made up by internet pictures straightforward. From my view, current cultural method is an existing, reunited, sampled, related." It's true that we can't know our own secret now matter how developed the technology is. The meaning of art for us is that it is closer to that world evolved.

How to use the simple language to explain the theoretical structure of world? "The Wriggling Of

Chord", Zhou Song's work, has let unordered "chord" lines move in a well-organized way in a fictitious three-dimensional space to extend a symphony of rational universe. He is the represent of super realism poets in Chinese young generation, by painting body/small animal/fruit to mould spirit/material/energy relation. "The Wriggling Of Chord" is the newest work, and we can observe another part of his talent, that is the freely ability to rule grand narrative and structure.

For impressionism, painting itself is for striving to catch that fleeting color presented naturally within special time. Sally is from Panama and has a gift in intuitional expression of color, while picture images, structure and so on are giving way to color filled with emotions. She studied in China and Latin America and learned to draw from a small age, and "Exotic Charm" shows all enjoyment of its master, strong Latin American tradition and birds and blooms world, handtailor embroidery by Indian women integrating with the painting. We no longer pay attention to emotional color and characteristic of literature but indulge in the beauty of painting and the yearning to sunshine sonata awakened.

Xu Fan has exquisite and superb sketch techniques, with broad individual research area, and finds unification logic between art and science. His works are like contemporary allegory, painted sculpture, "Shaun The Sheep- Lady Sheep" dressed by Beijing opera costume (it was selected as Chinese- English cultural communication when as the gift to Prince William in 2015) which is cute and has hided solemn ponder. "Mr. Nurse Imitating A Crow Drinking Water" is the oil painting work attending this exhibition, wonderful image expressing ridiculous social spiritual scheme.

More sample studies are also based on the existing viewing standards, namely beauty, truth, genius, civilization, form and taste. There are numerous works with rich meanings and diverse backgrounds. But they test the basic ecology of young art groups today, in response to the problem of the third possibility at the beginning of this chapter – should we lean for the reality, or for our ideal? Should we rely on the reality as an object of dissatisfaction or should we rely on the ideal as a longing object? - In fact, our study found that the current youth groups generally express their ideal in an artistic way or turn the reality to their ideal.

IN NAME OF EYES

This exhibition is named after "eyes", because the visual art is the world's common language. Painting, sculpture, drama, folk art, architectural design, film and television, music and other art forms are all first seen by our "eyes", resulting in positive and active appreciation, consumption and criticism activities. German rationalist philosopher Alexander Gottlieb Baumgarten (1714 - 1762, "the father of aesthetics") for the first time gives an official category to the concept of aesthetics. He believes that aesthetics is the subject of feelings and emotional law. With the art as the object of study, it is extremely important to have the eyes of aesthetic experience. Therefore the Soviet revolutionary film director Dziga Vertov wrote in 1923: "I am free from the constraints of time and space. I coordinate all the points in the whole universe and I am the ruler. So I have created a new idea of knowing the world, and I will explain the world that you cannot understand in a brand-new way."

Objectively speaking, visual aesthetics does not involve communicative obstacles caused by gender, age, language, educational background, social role, religious beliefs and other differences. Aesthetic view of postures, facial expressions, and customs, taking portraits as an example, is portrayed by the artist's skill,

presenting a psychological or social relationship. Of course, we never just look at one thing. Our eyes are always moving, and our thinking is always busy, always putting things around the chain of things around it and reviewing the relationship between things and ourselves. At the same time, others are watching us, and the sight of others is combined with us so that we are convinced that we are in this objective world.

In the world we need to find a common language, and through the exhibition we have to conduct an interactive relationship's attempt, from which we can find a common discourse. The exhibition is divided into regular exhibition, invitation exhibition and public welfare exhibition. The first unit of regular exhibition is designed to provide a cohesive approach for viewers who intend to appreciate contemporary art without systematic knowledge and experience; the second unit of invitation exhibition serves as a reference for the standard sample - like the remark made by great French novelist Balzac when he saw the painting of Francis Hals - "it enriched our understanding of the contemporary and raised our fear of the ever-increasing momentum that was enough to make us see more clearly the vitality of life."

The third unit of the public welfare exhibition focus on diversity, including those global common topics of art and the city, art and ecology, art and heritage as well as art and the next generation. We expect this world-wide exhibition can make sense for mission and responsibility, continually raise and focus on new voices and find new art texts, paradigms and grammars, in order to complement and enrich the content of the contemporary art history we are practicing.

CONCLUSION

There are a variety of styles, skills, selections, themes, forms, purposes. Combing through thousands of works, we found the common and different features showing in the development of contemporary art in the young people. It can combine the current historical environment with the social stage to implement a new stage of development and exploration. At present, many exhibitions take place over the same period, and we hope that the exhibition will be used to retrieve the real meaning of the exhibition to the artist, the art research, the public aesthetics, and the cultural ecology. The theoretical approach we have taken is to return the confusion and the question to the most basic nature, and then we can conduct further studies. Our ideal is the combination of reality and ideal and the integration of ancient culture and modern culture, which requires a great effort.

Finally, I wish this exhibition a complete success in Beijing / Israel / New York United Nations. We hope to see that the people who love life use painting to express themselves from now on, and that outstanding artists find their way to the world from here.

[article written in March 2 ,2017]

中 心 展
C E N T R A L
E X H I B I T I O N



王四玉
Wang, Siyu

归矣
BACK

丝网版画 Print Making, 42cm × 58cm, 2016

创作描述

归矣,归矣,从异乡回到了家里。我的灵感来自于我的外地的好友,他每次的回家都是异常的艰难,回家的次数越来越少,与父母在一起的时光也越来越短暂。这张表现了归家的伤感;回家是开心的,回到家一切都显得特别多彩。

CREATION DESCRIPTION

I am inspired by my friends in the field, he is very difficult to go home every time, the number of times to go home less and less. Home makes people feel relaxed and happy, a sense of belonging.



张潇丹
Zhang,Xiaodan

默
Silent

综合材料与染织面料类 Integrated Materials,40cm × 50cm,2016

创作描述

灵感来源于书中的一句话“做不美却善良的人，做平静少厌烦的人，不解释，不抱怨，静默如初。”作品在颜色上以最初的三原色红、黄、蓝为主调。在材料上主要以绡、植物种子、水墨为主，结合传统手工拼贴，绗缝刺绣等工艺，希望体现出淡淡的一颗如莲花的静心，品味生活。

CREATION DESCRIPTION

Inspired by the sentence of the book “ Being not beautiful but kind, being clam not anxious, no explain, no complain, being quiet as beginning .” Hope it can reflect the taste of life.



秦帅帅

Qin, Shuaishuai

秩序法则之 NO.1

Order Rule NO.1

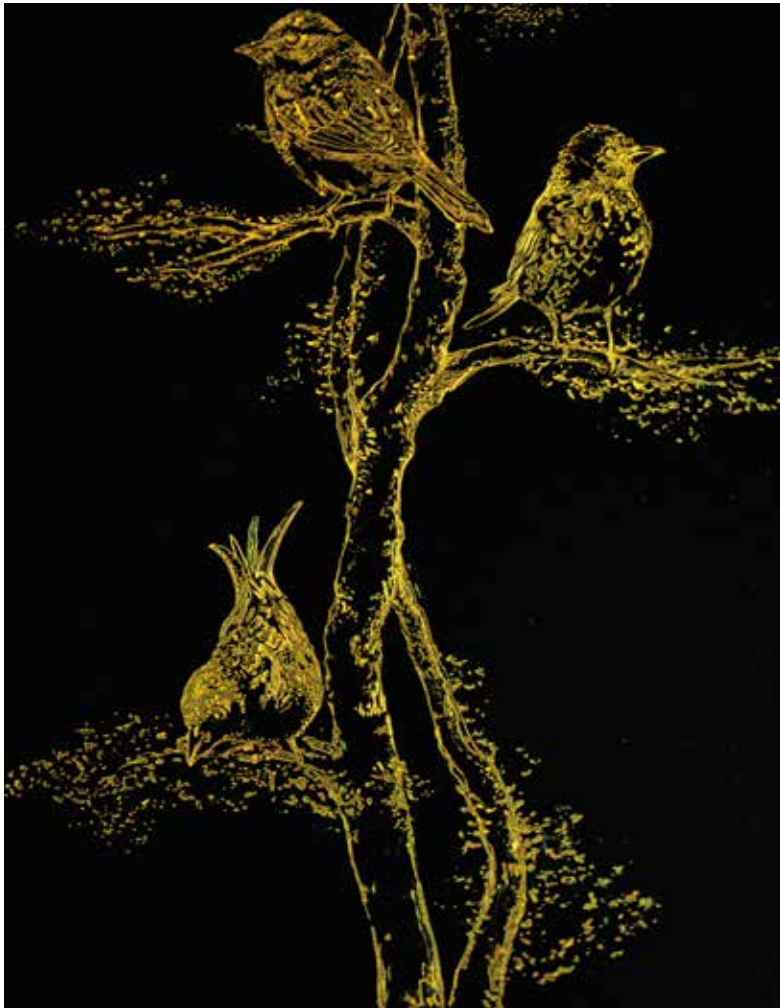
版画 Print Making, 58cm × 80cm, 2017

创作描述

我们每个人都是自然和社会进程中的一个点，没有秩序就没有真实，自然系统有着自己的法则和规律，世界上的一切都必须按照一定的规矩秩序各就各位。

CREATION DESCRIPTION

Each of us is a point in the process of the nature and society, no order, no real, natural system has its own rules and laws, everything in the world must be ready all according to certain rules and order.



梁之茵
Liang,Zhiyin

期盼
Hope

漆画 Lacquer Painting,40cm × 50cm,2014

创作描述

《期盼》是一幅以花鸟为题材的漆画作品。作品以线描的方式，采用夸张和抽象的表现手法，描绘了三只栖息的家雀对外面世界的期盼。

CREATION DESCRIPTION

"Hope" is a lacquer painting on the subject of birds. The painting depicted in line-drawing method along with abstract and exaggeration ways to show the aspiration of outside world.



高真如
Gao, Zhenru

章鱼
Octopus

版画 Print Making, 30cm × 30cm, 2016

创作描述

本人由章鱼触角上的吸盘联想到大大小小各式各样的齿轮。齿轮常常是相互带动，一个带动另一个齿轮转动来传送动力。就好比渺小的我们，孤独的齿轮是很难被转动的，千千万万个“我们”组成了一个美好的世界。

CREATION DESCRIPTION

I am from the octopus tentacles on the cup to think of large and small all kinds of gears. The gears are often driven by each other, and one drives the other gear to turn the power. It is like useless, lonely gear is very difficult to be rotated, tens of millions of "we" formed a beautiful world.



祁亚成
Qi,Yacheng

废墟的重构系列五
Reconstruction Of The Ruins - 5

版画 Print Making

创作描述

不同的角度能观看出不同的形象变化，正是这种令人感到模糊抽象的美触发了我创作的冲动。我试图努力的将这种美的景象主观化，将这种模糊但又若有所见的感觉放大化。

CREATION DESCRIPTION

We can see different images from different angles ,this blurred beauty triggered my impulse of creation. And I tried to make this beauty subjective and amplify this ambiguous beauty.



王浩
Wang,Hao

假山
Rockery

绢本水墨 Traditional Chinese Painting, 200cm x  m, 2016

创作描述

智者乐山，各朝代山水不同、南北方山水不同。我画的这幅山景，置于云雾之上，有一松而立，山体却犹如取自园林。园林山水立于自然山脉之端，这是一种理想主义。

CREATION DESCRIPTION

Wise appreciate mountains. Mountains are different in different dynasties , Mountains are different from north to south. The mountain scenery I painted place on top of the clouds, there is one pine tree standing ,the whole mountain looks like a garden scenery. Garden landscapes stand at the top of the natural mountains, which is an idealism.



丁三川
Ding, Sanchuan

待雏凤
Dai Chu Feng

纸本 Ink-wash Painting, 2016

创作描述

白描素雅,线条穿插错落,雏凤待于其中。我喜欢寄情水墨趣味之中,从自然之物的生长中找到自己游离于喧嚣生活之外。

CREATION DESCRIPTION

White and elegant lines, lines interspersed scattered the patchwork, young phoenix is among them. I love the fun of Chinese ink painting, find a shelter of the hustle and bustle of life through the natural growth.



王斐
Wang, Fei

行者系列之六
The Rock Collection 6

综合材料 Comprehensive Material, 57cm × 67cm × 22cm, 2017

创作描述

光阴岁月不过是千年百代的匆匆过客。任何人都躲不过时光流逝，快不快乐时间都在行走。其中间都有一个连续不断的生命力；一线相贯，不可分拆，阐释着灵魂只能独行。
行者因心造境，不苛求命运要有隐于野的心境，入于市的淡泊一颗心做俗事心无所住。

CREATION DESCRIPTION

Time flies and everyone is just passing through as a Lonely Hunter. They are walking to find something different in a full of desires world. They are heading to a mind of peace space in the busy society. They are travelling to be themselves and to pursue their dreams.



赵峰

Zhao, Feng

古风 - 游

Antiquities-wander

雕塑 Sculptures, 30cm × 20cm × 20cm, 2016

创作描述

通过将古代人物形象抽象化, 表现一种经过时间磨蚀之后所显露的精神实质, 象征着道家的逍遥。

CREATION DESCRIPTION

By putting the ancient character abstraction, after a time the abrasion performance revealed by the spirit, a symbol of the Taoist.



贾政
Jia,Zheng

不可触碰
Do Not Touch

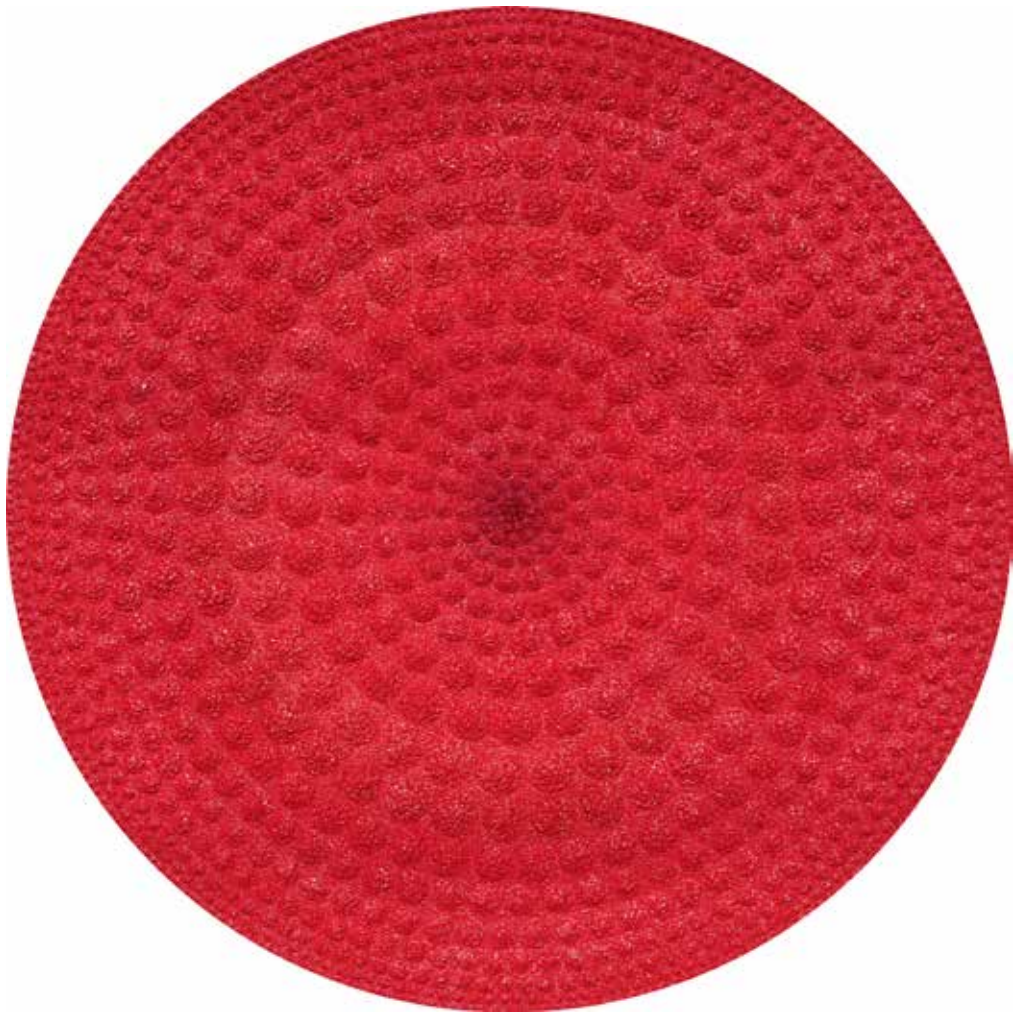
摄影 Photography,2016

创作描述

这是一个关于商品经济的探讨，虚焦部分使用暖黄色调，以璀璨光泽，为主。而下一组是使用冷色调实焦进行拍摄，这是一组真实的存在。其实商品经济就是这样你所看到的未必是事实存在的。

CREATION DESCRIPTION

This is a discussion on the commodity economy, the virtual part of the use of warm yellow tones to bright luster, mainly. While the next group is shot using cool solid tones, which is a group of real presence. In fact, the commodity economy is so you can not see the fact that there is.



唐国志
Tang,Guozhi

极限方程式 - 4
Limit Equation - 4

油画 Oil Painting,2015,d100cm

创作描述

还原最原始最本能简单的动作以极其忍耐、无聊的挤点方式构成物我相容的生命体验；在如消解生命的过程中，情感，价值，观念连带记忆，意图，感受等构建生存意志及对生命体、自然界的认知和社会判断。

CREATION DESCRIPTION

Boring to squeeze the form I compatible in the process such as life experience; the digestion of life, emotion, value, concept of joint intention, memories, feelings of life and survival will build the nature, cognitive and social judgment.



张杰
Zhang,Jie

等待审判的日子
Waiting For The Day Of Trial

布面油画 Oil On Canvas,200cm × 200cm,2016

创作描述

试图探索一种新的审美经验。作品的场景宏大,但更多的是在思考人的自然属性,即人面对焦虑恐惧、贪嗔痴后渴望得到审判的一种情绪,以一种并不讨好的姿态呈现。

CREATION DESCRIPTION

I was exploring a new aesthetic experience. People face anxiety, fear, greed, anger, an emotional desire to get crazy after trial, the amplification, presented in a less flattering attitude.



曹艾平
Cao,Aiping

“大荒经”-《旧世界》
"Wilderness"-"old world"

油画 Oil Painting, 50cm × 40cm, 2017

创作描述

自我被无限放大，无节制的自私行为让人类自身的安全受到威胁。生命不再感受“生命”！“现代文明”好像正在拉着整个世界一步步接近无限分裂，跌入无尽深渊！人类始终没有放弃为自身探寻出路！

CREATION DESCRIPTION

Today, the self is infinitely magnified and infinitely trampled. Life becomes blind. "Modern civilization" seems to be pulling the whole world step by step close to infinite split, fell into the abyss! But mankind has never given up for their own way out!



肖永涛
Xiao,Yongtao

沙发
Sofa

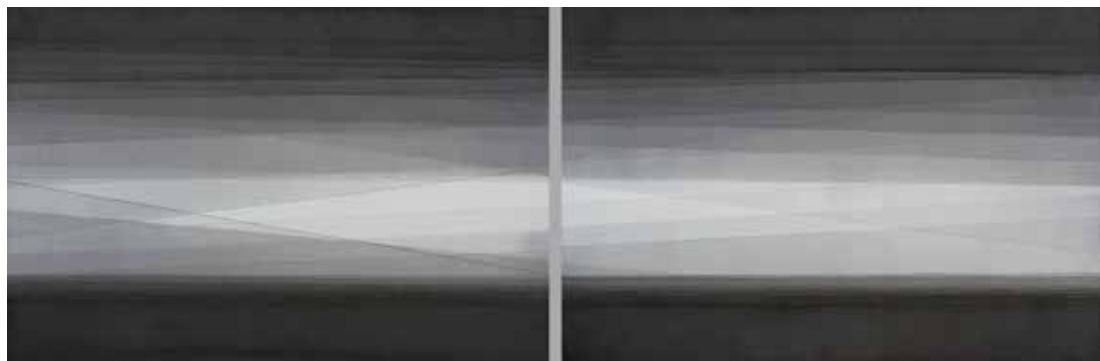
布面油画 Oil On Canvas,150cm × 200cm,2016

创作描述

静谧的双人沙发，仿佛是刚离开客人，又仿佛在等待。我们在都市中孑然而行，只有在沙发上能与朋友短暂的陪伴。现代文明，将我们置于一种虚无的实在中。

CREATION DESCRIPTION

Quiet double sofa, seems a just leaving guests or waiting for someone. We are alone in the city, we are not alone only accompanied by our friends on the sofa. In Modern civilization, we are in the position which is nothing real.



杨虎
Yang, Hu

MO(一)8
MO(一)8

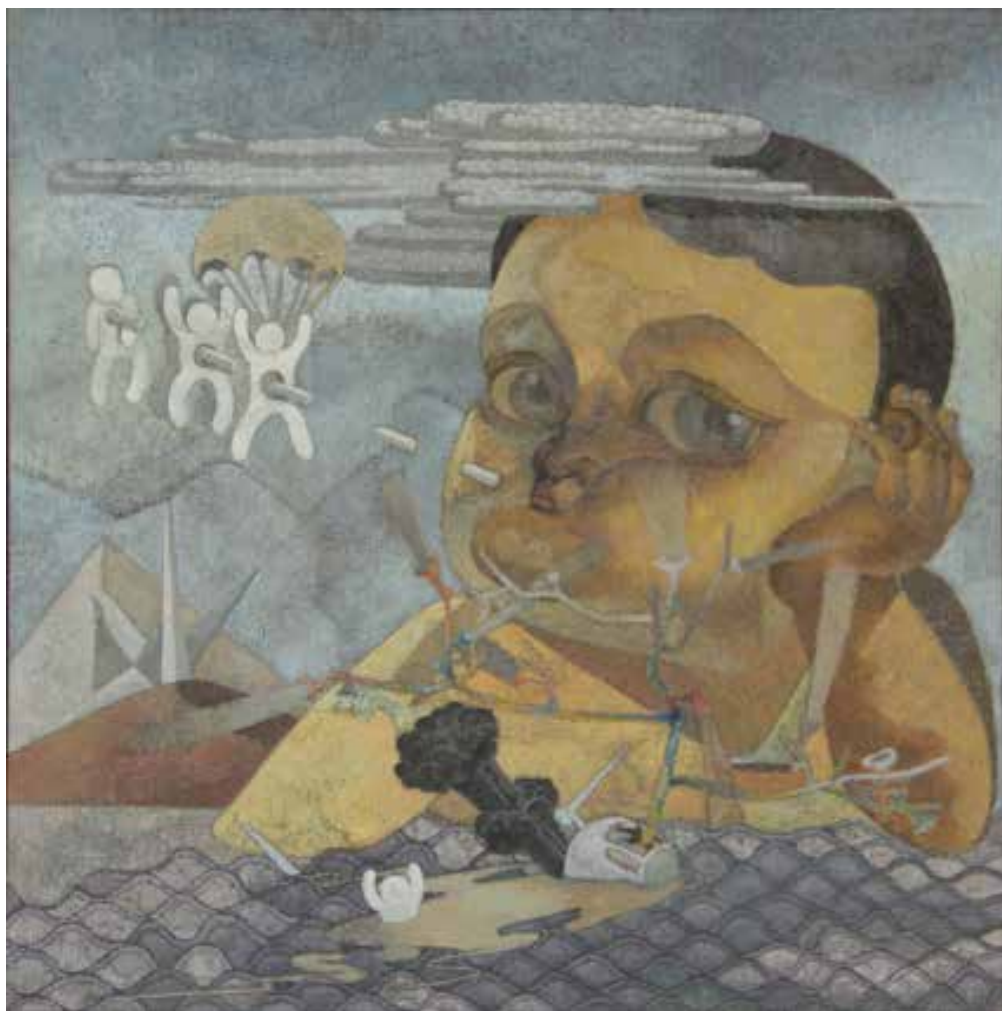
水彩 Water Paintings, 110cm × 54cm, 2016

创作描述

当你的生活没有色彩，将走向何方。

CREATION DESCRIPTION

Where are you going without color in your life.



牧洋

Mu, Yang

毛伊 (一)

Maui (No.1)

壁画 Fresco, 150cm × 200cm, 2016

创作描述

毛伊，波利尼西亚神话人物，一个半人半神的英雄，喜欢开玩笑和恶作剧。

CREATION DESCRIPTION

Maui, a hero of Polynesian mythology. He is half man half amazing, and he likes playing practical jokes.



姜姝君
Jiang, Shujun

集市
Our Market

插画 Illustration, 38cm × 28cm, 2015

创作描述

来来往往的行人穿梭于集市中，集市展现了一座城市的生存状态和精神风貌。作品中，将存在于街头巷尾的集市与梦中场景相结合。游走在真实和虚幻之间，充斥着神秘感。

CREATION DESCRIPTION

The fair, where passersby shuttle forth and back, unfolds living conditions and spiritual features of a city. In the works, fairs on streets are combined with scenes in dreams. Impressed with mystery, visitors will feel a sense of wander between reality and illusion.



孙晓姝
Sun, Xiaoshu

匿之境 -1
Hidden Territory-1

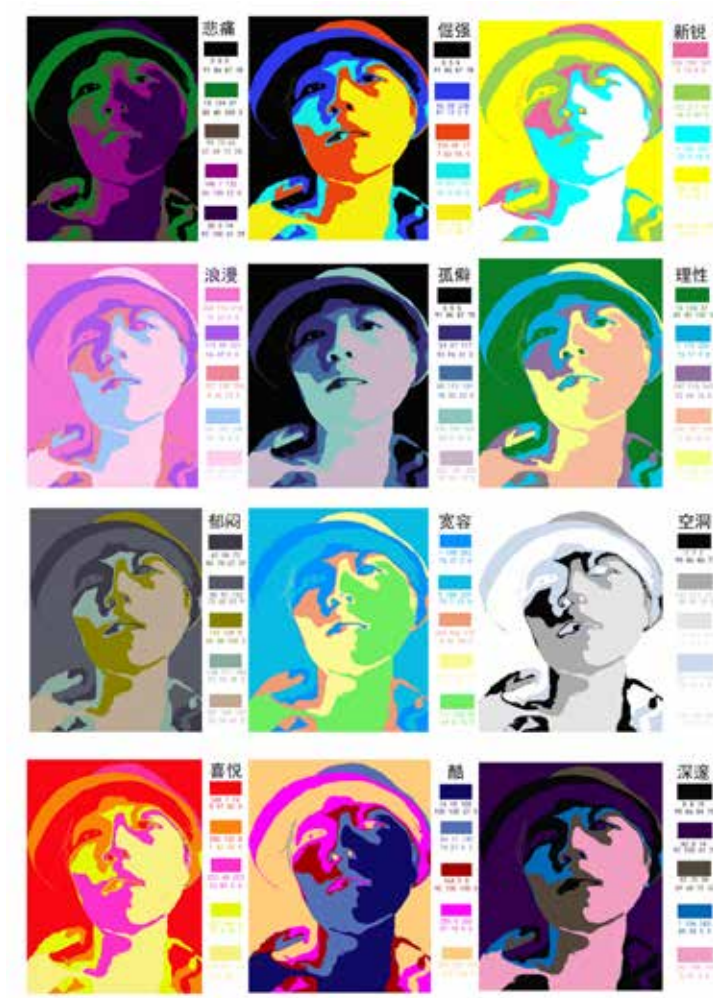
油画 Oil Painting, 130cm × 150cm, 2016

创作描述

匿之境系列作品描绘了奇幻的现象，隐匿之境。人物残缺，以非正常视角存在，暗示了现代人生活中潜意识里缺少的某种东西，情感，认知。

CREATION DESCRIPTION

Phenomenon of fantasy, concealment, which may arise from dreams. Some people are mutilated, hinting that the modern people are missing something subconsciously in their life such as emotion and cognition.



谢娟

Xie,Juan

信息色彩中我

I Am In The Color Of Information

平面设计 Graphic Design,120cm × 84cm ,2016

创作描述

当今是一个信息化的社会,那么信息色彩必不可少,通过信息色彩来表达自我将更加明确和方便。

CREATION DESCRIPTION

Today is an information society,so the information color is essential,through the information color to express themselves will be more clear and convenient.



裴晓宇

Pei,Xiaoyu

社会关系 4-17

Social Relation

漆画 Lacquer Painting,40cmx50cm,2014

创作描述

社会关系是道不明的,具体文字写不完的,更别提仅仅以绘画形式,所以,在绘画的同时,我依然在做行为/装置/诗歌/小说来丰富社会关系系列。这个系列表现着我自己受这个社会时代影响下的人格特征,以对世界与自我讽刺的方式,自我反省。

CREATION DESCRIPTION

Social relation theme at present has four easel painting series and each series are different in painting ways and expression. I always think the painting can't explain the so-called art. It's not enough for me, in my spare time, I still insist on using behavior and device to perform social relations.



杨芳
Yang, Fang

崇拜
Worship

丙烯 Acrylic Paintings, 100cm × 100cm, 2016

创作描述
日月崇拜。

CREATION DESCRIPTION
Worship of the sun.



赵志旺
Zhao,Zhiwang

景观的启示 61
The Enlightenment Of Landscape 61

油画 Oil Painting, 100cm × 70cm

创作描述

“现代生产条件无所不在的社会”中，原先那个物性商品经济世界已经转化成景观的总体存在，转变的实质在于“直接存在的一切全部都转化成为一个表象”。

CREATION DESCRIPTION

"Modern omnipresent production conditions of the society, the original physical world commodity economy has been transformed into the overall landscape, change is the essence of" all existing all into a representation".



许德豪
Xu,Dehao

杂花图
A Variety Of Flowers In Spring

布面油画 Oil On Canvas, 170cm × 140cm, 2017

创作描述

融合了东方写意绘画和西方表现主义内容,通过热情的色彩和富于形式感的点线笔触,表现春天的花旺盛的生命过程,也是作者作为一个少年面对人生的春天,夹杂着骄傲和迷茫,一路高歌,上下求索的生命体验。

CREATION DESCRIPTION

Combines traditional Chinese freehand painting style with expressionism from Western culture. The passionate color palette and brushstroke vividly depict the exuberant life of those flowers. This artwork is special to me because it is also the life experience of me being a teenager, facing the spring of life, singing and discovering, with pride and confusion in my heart.



吴琼
Wu, Qiong

无题
Untitled

油画 Oil Painting, 40cm × 50cm, 2016

创作描述

石头、泥土、沙粒、风等一系列因素的相互碰撞而产生的自然风貌，让人被它吸引，就像一个为梦想奋斗的人一路奔波的过程。

CREATION DESCRIPTION

Stone, clay, sand, wind and other factors collide with each other to produce a natural style, so that people are attracted to it, it likes a dream for people struggling all the way through the process.



刘洪涛
Liu, Hongtao

无题 (脆弱的景象) 之 25
Untitled (fragile scene) No. 25

纸本丙烯 Acrylic Paintings, 30cm × 30cm, 2016

创作描述

趋近于社会景观, 但具有破败感和陌生感, 似乎与观者保持了一定的距离, 也旨在关注人的生命本身与社会、自然之间的关系。削减了材料自身的意义, 对画面进行燃烧破坏, 也是加强对主题的一种回应。

CREATION DESCRIPTION

This scene seems to me closer to the social landscape, but with a sense of dilapidated and strangely, seems to maintain a certain distance with the viewer, but also to focus on human life itself and the relationship between society and nature. The burning of the screen, but also to strengthen the theme of a response.



孙莺
Sun,Ying

磨刀工
Sharpen Man

油画 Oil Painting,150cm × 170cm,2016

创作描述

现在这个时代，磨刀工越来越少了，这个职业也许再过几年就会消失，无意中看到这个场景，让我想起小时候，于是这个作品就出来了。

CREATION DESCRIPTION

In the current society,sharpen man is getting less and less,maybe the occupation will disappear this occupation reminds me of when I was child,so this work came out.



陈鑫

Chen,Xin

饭后再说事

Say Something After Dinner

布面丙烯 Acrylic Paintings,160cm × 150cm,2016

创作描述

路边摊是我们年轻人热爱吃饭的地方，这里有着城市的地气。吃完饭开启闲聊模式，画面中每个人慵懒随意、又仿佛若有所思。我描述了一个即将发生什么事情的瞬间，相信它也记录了我的生活。

CREATION DESCRIPTION

Roadside stalls is young people's favorite. Where full of down-to-earth style. We can have open chat after a big bite. Everyone in the picture seems casual but thoughtful. I described a moment of what is going to happen, and it also record my life.



陈博贤

Chen,Boxian

聚散

Meeting And Parting

纸本设色 Ink and color on paper,2014

创作描述

中国节欢聚一堂，之后迅速的各奔东西。对家庭的记忆，就成了聚餐时的喧嚣。画面描绘的每一个人，都又各有心事。聚餐，是中国城市发展的微缩景观。

CREATION DESCRIPTION

We gather together in Chinese, then we turn apart after dinner. The memory of the family became a hustle and bustle of dinner. Everyone depicted in the picture has their own thought. Dinner party is a miniature landscape of Chinese urban development.



Harem Aali Hassan
Harem Aali Hassan

Abubakra 的寒夜
A Cold Night In Abubakra Village In Southern Kurdistan.

摄影 Photography

创作描述

Abubakra 村是库尔德南部地区的一个美丽村庄，照片中的老爷爷在这里生活了七十多年。他除了日常劳作之外，常常花时间阅读和写作。他出了四本书，已经成为库尔德文化和民俗方面的专家。做学问不应局限于高校，他就是一个很好的例子。

CREATION DESCRIPTION

This is a beautiful village in the south of Kurd, named Abubakra, in which the grandpa of the photography has lived there over 70 years. He worked all the days and also spared the time for reading and writing.



黄赫

Huang, He

Tree House-x

Tree House-x

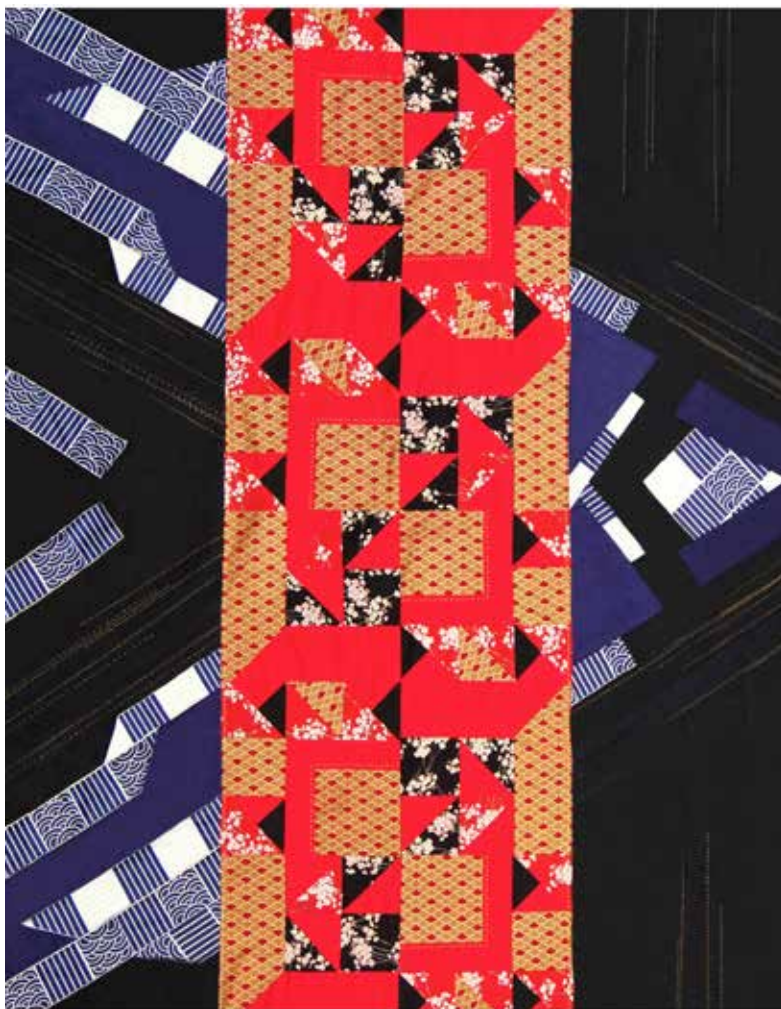
数码版画 Digital Print, 25cm × 36cm, 2016

创作描述

树乐园是一张以童年为参照的数码版画,意在通过对观者童年记忆的唤起来使人们忘却生活中的压力,回归单纯自然。

CREATION DESCRIPTION

Tree paradise is a childhood as a reference to the digital print, intended to remind the audience through the memory of the childhood so that people forget the pressure of life, return to pure nature.



王璐
Wang, Lu

岚
Lan

综合材料 Integrated Materials, 180cm × 200cm, 2015

创作描述

拼布艺术组成加手缝工艺。

CREATION DESCRIPTION

"HPatchwork Art Plus Hand Sewing Process."



张慧颖

Zhang,Huiying

心经

Xin Jing

字体设计 ,Yarn And Screen Cloth,50cm × 700cm,2017

创作描述

心经讲的是如何通过伟大的智慧到达彼岸。全文 260 个文字，字体中利用中国传统元素中的剪纸鸡、传统山水、中国花窗样式、水纹样式等中国元素结合西方的点线面交融并置，展现出我对“心经”的精神文化的诠释。

CREATION DESCRIPTION

This artwork is talking about how to reach our destination through the great wisdom. The full text has 260 words, the font combined the traditional Chinese elements and Western point of line and blending, showing my understanding of this artwork in spiritual and cultural perspective.



王妍
Wang,Yan

互训
Mutual Training

漆器 Lacquerware, 50cm × 700cm, 2017

创作描述

媒介材料是纤维中的毛线和皮，加以新材料的介入从某种意义上打破了传统漆器的例行轨道，我努力表达我对传统艺术的认识。

CREATION DESCRIPTION

By using the materials like fur and woolen, I may break some sort of rules in traditional lacquer painting. This is my understanding and expression on traditional art form.



冯健达
Feng, Jianda

万物生长
All Things Grow

装置壁挂 Installation, 85cm × 85cm × 3, 2016

创作描述

每种颜色代表一种事物他们相互约束、相互竞争环环相扣。体现我们对世间万物之间的一些微妙联系的理解：没有解读世界的能力，但活着就是要通过改变或实现某些微小的行为去感受世界的存在。

CREATION DESCRIPTION

Color restrain each other, compete and link with one and other . As we do not have the ability to comprehend the world but we live to feel its existence through changing or conduct a from of tiny performance.



王恒
Wang,Heng

蛋
Egg

布面油画 Oil On Canvas,100cm × 100cm,2016

创作描述

蛋,一个司空见惯的东西,却非常有意思。它从外部打破就是食物,从内部打破,又是生命的成长。脆弱的外壳下包含着倔强的生气,这种看似矛盾的力量同时体现在一个事物上。一枚完好光滑的蛋,是自然界最单纯的几何形态之一,可当它的形态遭到破坏,它又会呈现最丰富多变的造型。

CREATION DESCRIPTION

Egg,such an ordinary thing,but is actually intriguing.It could be a destruction if one is broken from outside,while a birth and growing of life if cracked from inside.

Under so fragile a shell, there is so tough vitality.That is how contradictory sides root in an egg's identity.



梁思婷
Liang,Siting

秘一NO53
SECRET-NO53

油画 Oil Painting,160cm × 100cm,2017

创作描述

作品主要围绕具有私密性的或与自身生活息息相关的日常物件为载体，结合童年对于封闭空间的神秘认知，里面堆放一些反常态的场景。

CREATION DESCRIPTION

My works are mainly developing around the objects of privacy and objects from daily life, where you could also find some anti-normal items.



宋兆禹
Song,Zhaoyu

旧物 -9
Old Memories-9

油画 Oil Painting, 120cm × 128cm, 2016

创作描述

《旧物》作品材料取自于我的旧衣服旧首饰，她们是我珍贵的衣物陪我走过很多美好，为了将这份独特的感情继续的持续美好，我用纤维艺术的形式将这份带有独特感情的衣物表现出来。

CREATION DESCRIPTION

"Old memories "works old jewelry materials taken from my dear old clothes and old jewelry.they are my dear things to accompany me through a lot of beautiful moment.In order to keep the especially feelings forever, I use the fiber to express the unique feelings which the clothes full of memory.



赵名君

Zhao, Mingjun

无名的风景 No.2

Unknown Landscapes No.2

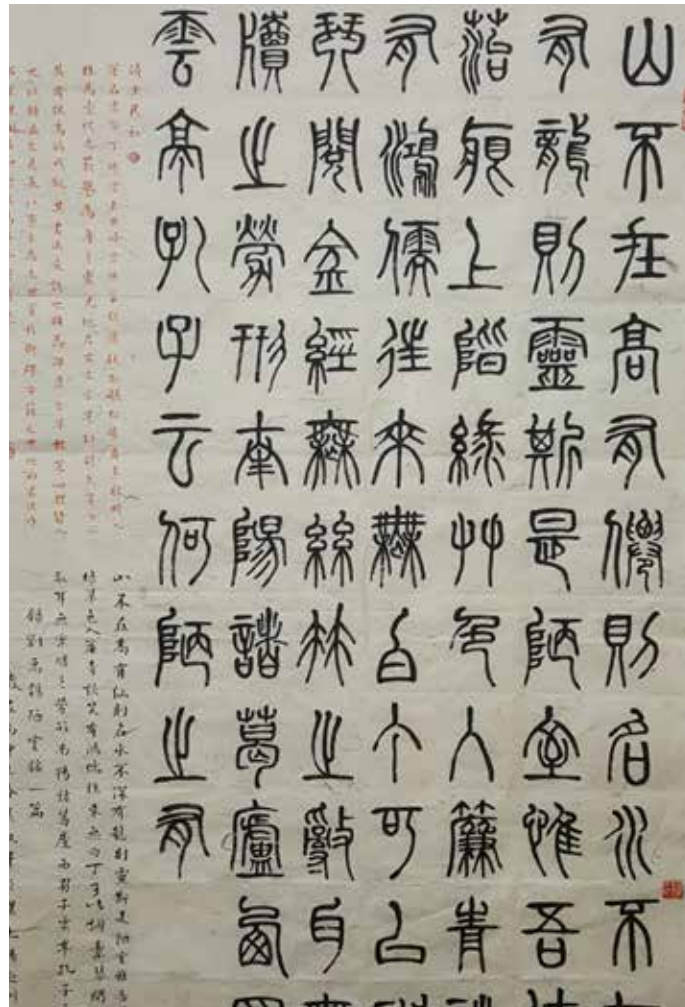
综合材料绘画 Integrated Materials, 40cm x 40cm, 2016

创作描述

我相信这些无名的风景会存在于世界的末个地方。

CREATION DESCRIPTION

I believe these nameless landscape will exist somewhere in the world.



吴超群

Wu,Chaoqun

陋室铭

Lou Shi Ming

书法 Calligraphy ,180cm × 97cm,2017

创作描述

陋室铭，篆书作品。

CREATION DESCRIPTION

A humble abode though this is, my virtues make it smell sweet.



岳明月
Yue, Mingyue

Lnk On Gauze
Lnk On Gauze

纱布, 纱线, 丝布 Gauze, Yarn And Screen Cloth, 50cm × 700cm, 2017

创作描述

作品灵感来自徐冰的背景故事和齐白石的水墨画。我使用纱布, 纱线和丝布来重建传统水墨画中的元素, 并添加新的元素。通过以现代的方式扩大规模和展示我的作品, 改变原有的视觉体验。

CREATION DESCRIPTION

My work is inspired by Xu Bing's Background Story and Qi Baishi's ink paintings. I use gauze, yarn and screen cloth to reconstruct elements in traditional ink paintings and add new elements. By expanding the size and displaying my work in the contemporary manner, I want to change the original visual experience.



张慧颖

Zhang, Huiying

山非山兮水非水 No. 2

Mountain is non-mountain, water is non-water

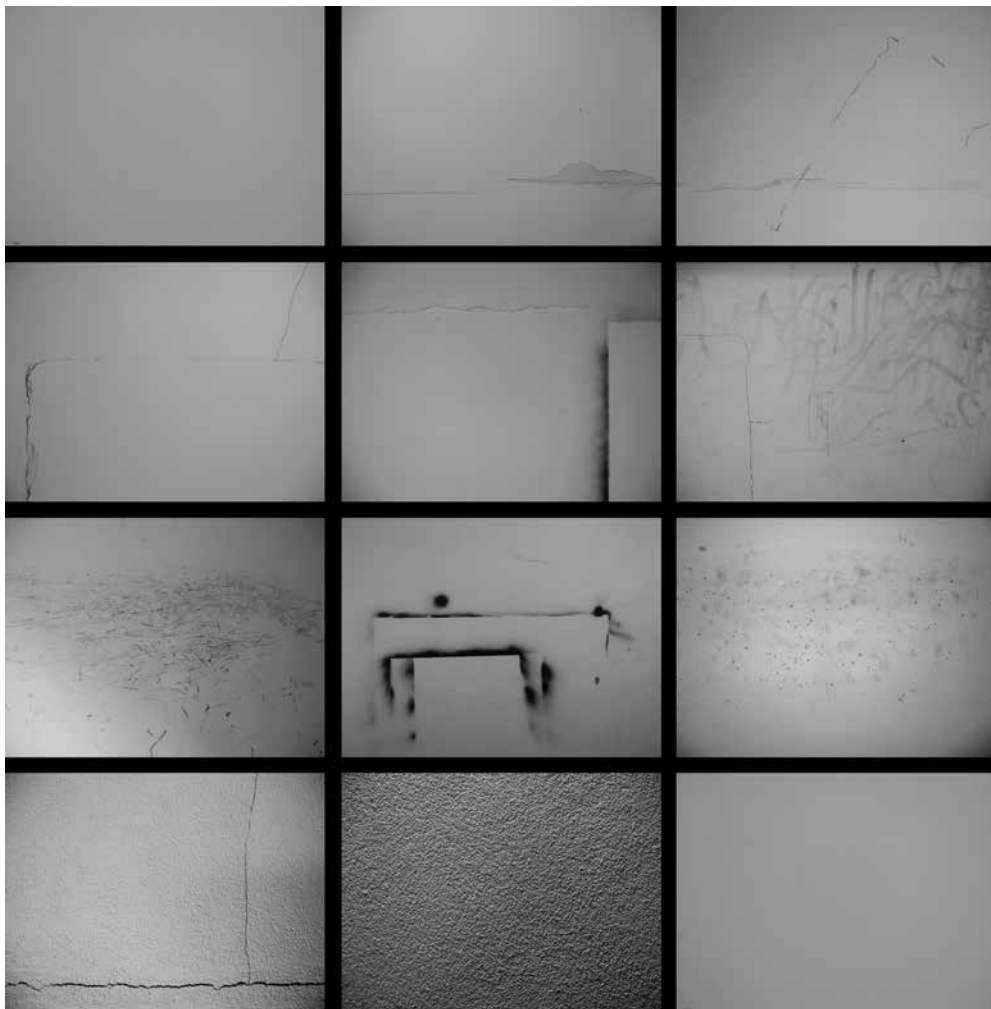
当代水墨钉子画（木板、钉子、布等）综合材料, D80cm, 2014

创作描述

本系列作品采用现代工业材料，表现古代诗情画意的纯净生活。用传统绘画形式结合现代设计手法，画面的水墨丹青，全部都由钉子做。水墨的浓密笔画的粗细都是靠钉子的疏密来掌握的。钉子所没有的笔墨中间色调则利用光影变化达成。

CREATION DESCRIPTION

This series of works using modern industrial materials showing the ancient pure and beautiful life. The ink image of picture all made up by nails.



周凯斌
Zhou, Kaibin

人生感悟
Reflections On Life

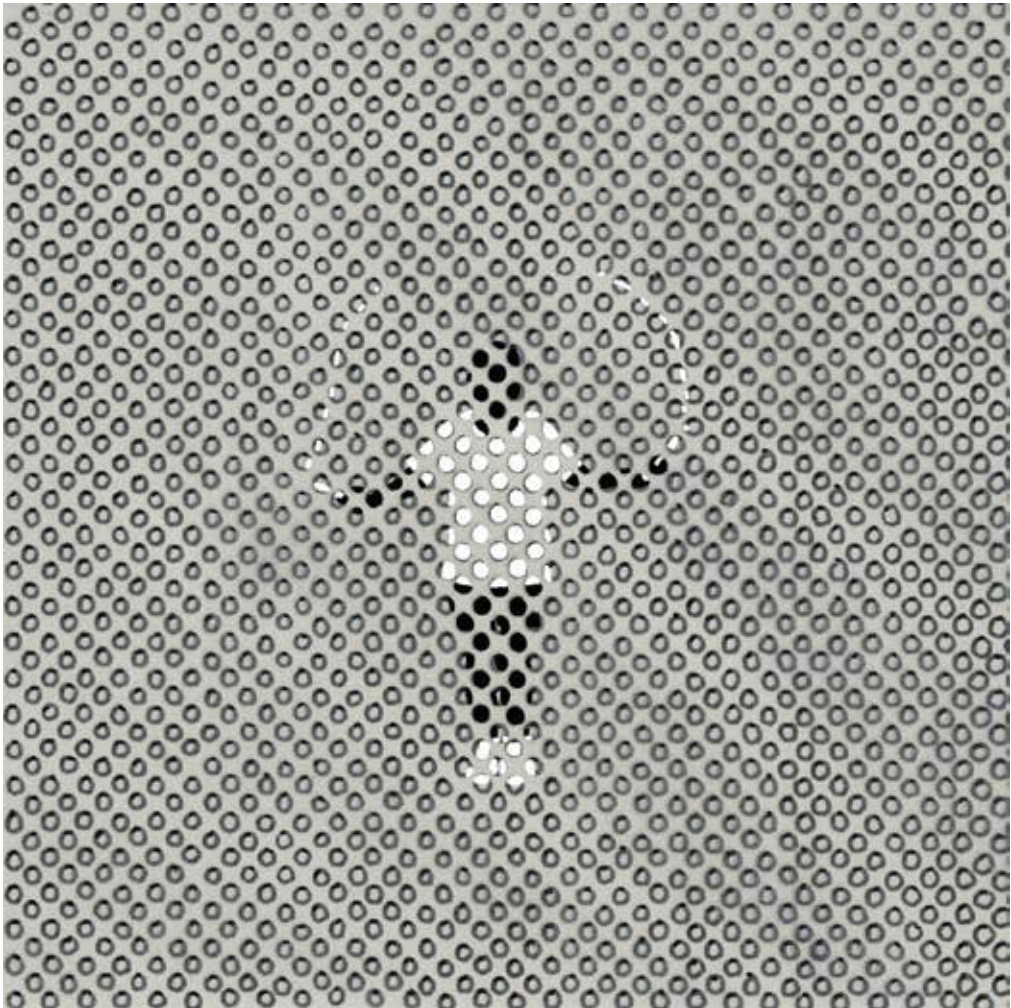
摄影 Photography, 30m × 23cm × 12

创作描述

随着时间的流逝从整洁的墙面到自身干裂，霉变，再到人为造成，最后又回到洁白。暗喻人生轨迹，有自身的因素所导致，但也有后天人的干预，这往往决定了人的发展，有好有坏，各有不同，正如墙面所呈现，但终归还是孑然一身。

CREATION DESCRIPTION

From the beginning of the clean white walls to their own dry, mil-dew, and then to the man-made walls, finally back to the white, this metaphor adult life trajectory. There are own factors and future generations of intervention which often determine the Development direction, good and bad, different, but still alone.



冀北

Ji,Bei

前后

Before And After

动图 Gif ,2017

创作描述

种下期许,收获希望,不分前后,也没有前后。

CREATION DESCRIPTION

Plant expectancy and harvest hope. And there is no forward sequence.



黄星菩

Huang,Xingpu

夏卉

Let Life Be Beautiful Like Summer Flowers

视频 Video,5' 54" ,2017

创作描述

男人把花瓣一片一片从嘴里取出插回花茎上,组成一朵完整的花。

CREATION DESCRIPTION

The man took the petals one by one from his mouth and inserted into the stems to form a complete flower.



王海伦
Wang, Hailun

身体
The Body

摄影 Photography, 2016

创作描述

我们不曾了解我们最习以为常的。

CREATION DESCRIPTION

We don't see what we usually see.

邀 请 展

INVITATION
EXHIBITION

陈 鸿 志 C h e n H o n g z h i

黄 莎 莉 S a l l y H u a n g W o n g

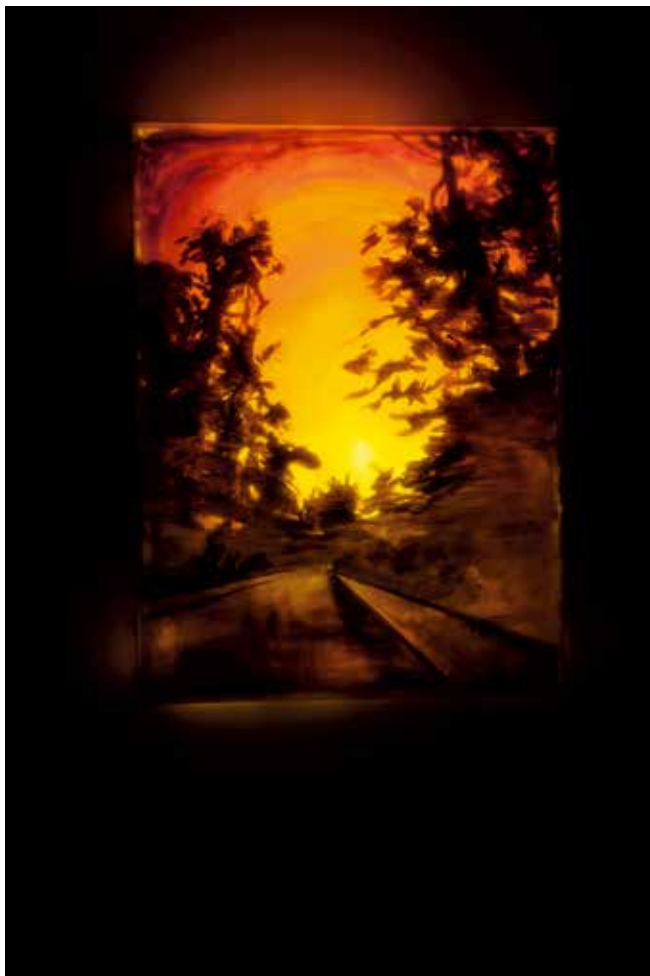
吕 德 安 L v D e ' a n

李 琳 琳 L i L i n l i n

卢 杉 L u S h a n

徐 帆 X u F a n

周 松 Z h o u S o n g



睡眠的残片 2 Sleeping Relic - 2

胶片油画, 宣纸水墨, 灯箱 Oil On Film, Light Box, 90cm×120cm, 2015

陈鸿志

1979 年出生于福建仙游

1999 年毕业于福建师范大学美术学院油画专业

现为职业艺术家

个展：

2017 年，花境——陈鸿志个展，贤空间，北京

2016 年，谜光 2——陈鸿志个展，福建省美术馆，福州

2015 年，谜光——陈鸿志个展，今日美术馆，北京

2012 年，平行世界——陈鸿志亚洲巡回展，铸造美术馆，北京

2008 年，五夸克——五个个展，多伦美术馆，上海

2007 年，迷墙——陈鸿志个展，圣东方画廊，上海

2006 年，游戏，圣东方画廊，北京

群展：

2016 年，“穿越敦煌——文明的回响系列展览”，太庙，北京

2015 年，蚁巢美术馆开馆展——多维视界，漳州，中国

2014 年，壹贰叁肆伍——中国青年艺术家联展，JJ 中正画廊，首尔，韩国

乱展——一个不能把握整体的时代，上舍空间，北京

2014 芳草地艺术节主题展“小逻辑——当代艺术的语言编码与话语表述”，芳草地 画廊，北京

“马中建交 40 周年——中国闽籍当代艺术展”，马来西亚

2013 年，今日绘画中的媒介与方法，寺上美术馆，北京

2012 年，艺术·前沿，宋庄美术馆，北京

2011 年，图像的重构——当代艺术联展，多伦美术馆，上海

2010 年，中国元素，现代画廊，台湾

2009 年，重庆双年展，国际会展中心，重庆

都市中——中国当代艺术选展，子午线国际空间，美国

2008 年，中国新潮，现代画廊，台湾

艺术北京，中国农展馆，北京

第二现实，子午线国际空间，美国

2007 年，无忌当代——中国当代艺术邀请展，圣东方画廊，上海

后先锋中国当代四个艺术方向，英皇道 633 号，香港

2006 年，今日中国美术大展，中国美术馆，北京

中国当代艺术文献展，中国世纪坛艺术馆，北京

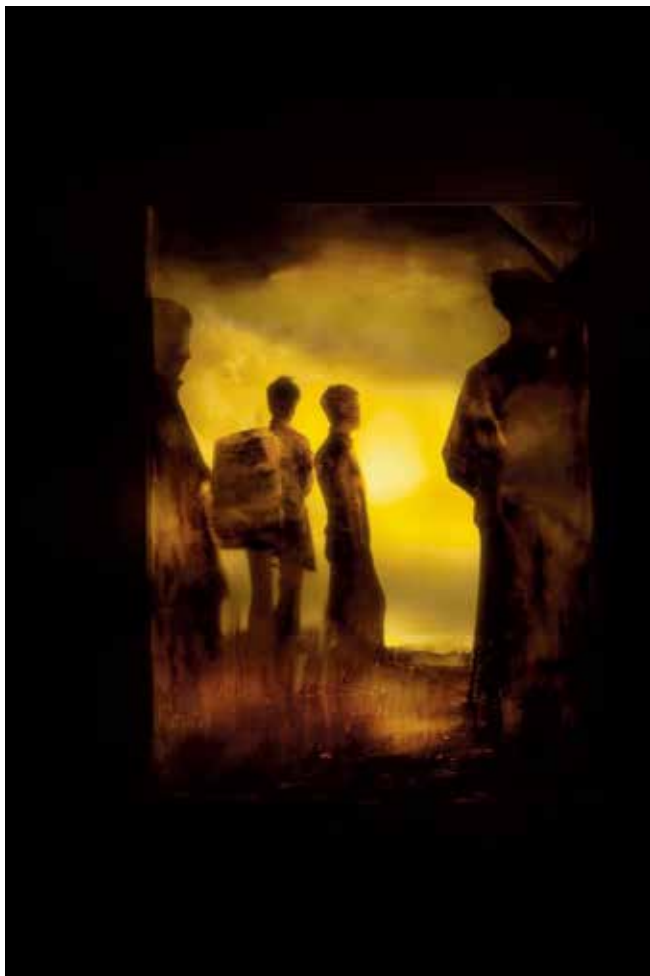
汇合——国际当代艺术家联展，厦门大学美术馆，厦门

2005 年，港龙航空中国新锐画家飞扬大奖，艺术景画廊，上海

视觉惊艳——2005 上海青年美术大展，刘海粟美术馆，上海

2004 年，纯粹——当代艺术展，福建省画院，福州

少年心气——中国新锐绘画奖，何香凝美术馆，深圳



睡眠的残片 3 Sleeping Relic - 3

胶片油画, 宣纸水墨, 灯箱 Oil On Film, Light Box, 90cm×120cm, 2015

Chen Hongzhi

In 1979, Chen Hongzhi was born in Xianyou, Fujian province. Being as a full-time artist, he has a professional background by graduating from Fujian Normal University with major in Fine Arts.

Solo Exhibition:

- 2017, Subtle Beauty, Xian Space, Beijing
- 2016, Myst 2, Fujian Museum, Fuzhou
- 2015, Myst, Today Museum, Beijing
- 2012, Parallel World, Found Museum, Beijing
- 2008, Pentaquark - Five Solo Exhibitions, Duolun Museum of Modern Art, Shanghai
- 2007, The Lost Wal - Solo Exhibition of Chen Hongzhi, Holy Oriental Art Gallery, Shanghai
- 2006, Game - Holy Oriental Art Gallery, Beijing

Group Exhibition:

- 2016, Echo of Civilization Crossing Dunhuang, Taimiao, Beijing
- 2015, Vision of Multi-dimensional, Ant Nest Art Museum, Zhangzhou, China
- 2014, I II III IV V - Young Chinese Artists Group Exhibition, JJ Joong Jung gallery, Seoul, Korea
- Chaos - A Fragmental Era, Shone-Show Gallery, Beijing
- "Lesser Logic - Linguistic Encoding and Discursive Expression in Contemporary Art", Parkview Green Art, Beijing
- "40th Anniversary of the Establish of Diplomatic Relations Between Malaysia and China, Exhibition Contemporary Fujian", Malaysia
- 2013, The Material & The Method in The Painting, Sishang Art Museum, Beijing
- 2012, Art Frontier, Songzhuang Museum, Beijing
- 2011, Image Reconstruction - Group Exhibition of Contemporary Art, Duolun Museum of Modern Art, Shanghai
- 2010, Chinese Elements, Modern Gallery, Taiwan
- Presentation Exhibition of Young Artists, Shanghai Mart, Shanghai
- 2009, Chongqing Biennial of Young Artists, International Exhibition Center, Chongqing
- Within the City - Selected Exhibition of Chinese Contemporary Art, The Meridian International Center, US
- 2008, Art Beijing, National Agriculture Exhibition Center, Beijing
- The Secondary Reality, Meridian International Center, US
- 2007, Post Pioneer and Four Directions of Chinese Contemporary Art, Hong Kong
- Unrestricted Time - Invited Exhibition of Chinese Contemporary Art, Holy Oriental Art Gallery, Shanghai
- 2006, China's Today Art Exhibition, China Art Museum, Beijing
- Document Exhibition of Chinese Contemporary, Beijing World Art Museum, China Millennium Monument, Beijing
- Convergence - International Group Exhibition of Contemporary Artists, Art Gallery of Xiamen University, Xiamen
- 2005, Received "Dragonair Chinese Promising Artist Awards", Art Scene China, Shanghai
- Visual Charm - 2005 Shanghai Youth Art Exhibition, Liu Hai Su Art Museum, Shanghai
- 2004, Purity - Contemporary Art Exhibition, Fujian Fine Arts Academy, Fuzhou
- Juvenile's Ambition, Awarded "Chinese Young Artist Painting Prize" by He Xiangning Art Museum, Shenzhen



异域风情 1 Exotic I

布面丙烯 + 印地安手绣 Acrylic + Indian Hand Embroidery, R60cm, 2016

创作自述

我对生活中的一些小事情感兴趣，因为很多材质的质感，许多生活的小细节。就像蘑菇，就像是一个情节，像一个戏剧，我希望我的作品是一种多元化的风格，讲述其不同的故事，几个故事发生在不同的时间和空间，看似无关，但有另一个联系。我喜欢从现实，从社会再联想到自身。如神话，梦想，心理学，但不想离开神话太远，又要做一些现实有关的事情。

SALLY HUANG WONG (黄莎莉)

1990 年 12 月生于巴拿马, 巴拿马籍华裔。

2016 年中央美院壁画系本科毕业, 现为中央美院壁画系研究生。

个展

2016 年 雕像背后 (双个展), 798 艺术区 XYZ 画廊, 北京

2014 年 抒情的自由天空 (双个展), 798 艺术区 XYZ 画廊, 北京

2013 年 莎莉的世界, 素人画廊, 安仁四川。

群展

2017 年 耳语 侨福芳草地画廊 北京

2016 年 色彩共生·中国当代艺术家交流巡展 巴拿马当代艺术博物馆 巴拿马城 / 哥斯达黎加国家画廊 圣何塞

2016 年 中央美院毕业季展 中央美院美术馆 北京

2015 年 东方之美·中国艺术家当代作品展 圣地亚哥普罗维登西亚文化中心, 智利

2015 年 30 Under 30, 约翰·B·艾尔德画廊, 多伦多

2015 年 美美与共·拉美当代艺术展, 中华世纪坛世界艺术馆, 北京

2014 年 跨越大洋·中国当代艺术展 巴拿马当代艺术博物馆, 巴拿马城

2014 年 第十二届全国美展港澳台海外华人邀请展, 辽河美术馆, 辽宁盘锦



异域风情 1 Exotic I

布面丙烯 + 印地安手绣 AcrylicIndian Hand Embroidery, R60cm, 2016

STATEMENT

I am from Panama, childhood studies in Latin America and China, as well as experience from Latin artists and learn Chinese painting. So I like to gorgeous colors, unrestrained strokes to express the inner feelings. Works into the Indian women hand-sewn embroidery, showing a rich Latin American style and the world of flowers, to awaken people's longing for nature, environmental protection and the realization of world peace and good wishes.

Sally Huang Wong

Born in 1990, Panama City,
Lives and works in Beijing, China

Education

2012 - 2016 Bachelor of Arts - Painting (Mural Painting), China Central Academy of Fine Arts
2016- Master of Arts - Painting (Mural Painting), China Central Academy of Fine Arts

Solo Exhibitions

2016 Sculture & Frescoes (Double Solo), XYZ Gallery, Beijing
2014 A Sky of Lyric Freedom (Double Solo), XYZ Gallery, Beijing
2013 Sally' s World, Su Gallery, Si Chuan

Group Exhibitions

2017 Urmur, Parkview Green Art, Beijing
2016 Color Symbiosis-Chinese Contemporary Art Exhibition Tour, Panama Modern Art Museum, Panama City & National Gallery, San Jose, Costa Rica.
2016 China central academy graduation Exhibition, China Central Academy of Fine Arts Museum, Beijing.
2015 Eastern Beauty-Chinese Contemporary Art Exhibition, Foundation of Providencia, Santiago, Chile
2015 30 Under 30, John B. Aird Gallery, Toronto
2015 Share the Beauty – Contemporary Art Exhibition of Latin America, Beijing World Art Museum, Beijing
2014 Crossing the Ocean, Panama Modern Art Museum, Panama City
2014 XII National Juried Invitational Art Exhibition, LiaoHe Art Museum, Liao Ning



红 Red

布面油画 Oil On Canvas, 90cm×120cm, 2013

吕德安

1960 生于福建。

文学创作主要履历：

著个人诗集《纸蛇》《另一半生命》《南方以北》，《顽石》，《适得其所》；
获多项国内重要诗歌奖，作品译有多种外语；
兼职“影响力中国网”诗歌主持。

绘画作品主要展事：

1986 年，全国新华书店美术工作者绘画展览 北京·中国美术馆
2005 年，福建抽象艺术画展 福建省美术馆
2007 年，无忌当代——中国当代艺术邀请展 上海圣东方画廊
2009 年，福建当代艺术家邀请展 福建省美术馆
2011 年，《诗派》当代中国诗人画展 重庆
2014 年，《茅屋为西风所破——吕德安作品展》北京 树下画廊
2014 年，《浪漫的落差——吕德安作品展》杭州人可画廊
2015 年，《合同——吕德安作品展》北京 798 圣之空间
2015《浪漫的落差 - 吕德安作品巡回展》福建美术馆
2016《意文本 - 中国当代艺术展》希腊
2016《意文本 - 换个心情》意大利
2016《隐匿之光—吕德安作品》福州宜美术馆
2016《同道》西雅图



无题 Untitled

布面油画 Oil On Canvas, 100cm×120cm, 2010

Lv De'an

Lü De'an was born in 1960. Poet and painter.
Graduated from Fujian's Art Academy in 1981 .

Literary Background:

In the early 1980s, along with the poets and painters, Tong Ren, he established the "Friday Poetry Society" and became an important member of the Nanjing poetry society, "They"

1980, published the poetry collections,

"Paper Snake", "The Other Half of Life", and "The South to the North"

1992, moved to New York and published the long poem, "Mankato"

1994, won the "They" Poetry Prize and published the long poem, "Right Where One Belongs"

1998, published the poetry collection, "Obstinate Stones"

2011, published the collection won the Yunnan Gaoligong Poetry Prize

2012, became a poetry moderator of "Impact China"

Painting Exhibitions:

1986, National Xinhua Bookstore Artists' Painting Exhibition, Beijing Museum of Art, Beijing

2005, Fujian Abstract Art Exhibit, Fujian Provincial Art Museum, Fuzhou

2007, Modernity Without Restraint--Chinese Contemporary Invitational Exhibition, Shanghai Sacred East Gallery

2009, Fujian Contemporary Artists Invitational Exhibition, Fujian Provincial Art Museum

2011, "Unperturbed", Fuzhou

2011, "Poetry School" Contemporary Chinese Poets Painting Exhibition, Chongqing

2011, "Poetic Tones Painting and Calligraphy", Fujian Provincial Painting Institute, Fuzhou

2014, Romantic drop, Lü De'an Solo Exhibition, Renke Gallery, Hangzhou

2015, Contract Lü De'an Solo Exhibition, ShengZhi Gallery, Beijing

2015, Romantic drop Lü De'an Solo Exhibition, Fujian Provincial Art Museum, Fuzhou

2016, "Context, Chinese Contemporary Art", Greece

2016, "Context, Another Mood", Italy

2016, Hidden Light, Lü De'an Solo Exhibition, Yi Museum, Fuzhou

2016, "Company", Seattle



重生 / 又名: 蘑菇商店
装置, 综合材料, 2016

创作自述

我对生活中的一些小事情感兴趣, 因为很多材质的质感, 许多生活的小细节。就像蘑菇, 就像是一个情节, 像一个戏剧, 我希望我的作品是一种多元化的风格, 讲述其不同的故事, 几个故事发生在不同的时间和空间, 看似无关, 但有另一个联系。我喜欢从现实, 从社会再联想到自身。如神话, 梦想, 心理学, 但不想离开神话太远, 又要做一些现实有关的事情。

李琳琳

1992 生于黑龙江北安

2016 毕业于中央美术学院空间设计系 获学士学位

现工作生活于北京

获奖：

法国莱俪青年艺术奖

罗中立奖学金

1912 集团新星星奖

诗婢家青年艺术助力计划

群展：

2017

第二届墙报艺术家展，今日美术馆，北京

云雀在天上 - 当代青年艺术十一人，兑山美术馆，厦门

逸香盈素 - 2017 青年女性艺术家作品展，炎黄艺术馆，北京

在路上 - 中国青年艺术家作品提名展，湖北美术馆，武汉

2016

‘BECOMING ONESELF’, 1X3 GALLERY, 北京

萧条与供给 - 第三届南京国际美术展，百家湖美术馆，南京

新伊甸园 - 中日韩青年艺术展，金鸡湖美术馆，苏州

“2016 全球中国 Global China” 当代艺术展，郑州绿地中心，郑州

2016 罗中立奖学金，四川美术学院美术馆—罗中立美术馆，四川

“在路上，2016 - 中国青年艺术家作品提名展暨青年批评家论坛”，关山月美术馆，深圳

2016 CIGE 中艺博国际画廊博览会，国家会议中心，北京

第七届艾佳生活新星星艺术节，彩虹盒子美术馆，郑州

“艺术为明天” ART PARK 公共艺术展，南京国展中心，南京

2016 第二届文博宫全国美术学院校毕业生双年度推介展，深圳文博宫祥山艺术馆，深圳

游趣艺术 - 艺术介入，颐堤港，北京

青年艺术 100，全国农业展览馆，北京

2016 艺术北京博览会，全国农业展览馆，北京

无界代码 -- 新媒体公共艺术展，朝阳大悦城，北京

中央美术学院本科毕业展，中央美术学院美术馆，北京

繁星计划 -- 当代青年艺术家推广，树美术馆，北京

100 零一天 -- 青年艺术 100·德必 WE，上海

2015

旋构塔 -- 中国青年艺术家推介展，时代美术馆，北京

破绽 -- 图画手工第六回，偏锋新艺术空间，北京

破图集 -- 中国当代艺术家处理图像的方法，寺上美术馆，北京

青年艺术 100 -- 诗婢家青年助力计划，全国农业展览馆，北京

第四届重庆青年美术双年展——青春姿态：我闻·我创，罗中立美术馆·四川美术学院美术馆，四川



Rebirth/Mushroom Store
Installation, Synthetic Mater, 2016

STATEMENT

I'm interested in some small things in life, for a lot of material texture, many tiny life such as: mushrooms, also like to have a plot, a theatrical, like directing a play, more hope that work is a kind of diversified styles, tell the story of a few different in a work, a few story takes place in a different time and space, seemingly unrelated but there is another contact. I like from the reality, from social to tell their own things, such as myth, dreams, psychics, but don't want to go too far in myth, also had something to do with reality.

Li Linlin

1992 born in Bei'an, Heilongjiang

2016 graduated from spatial design of the central academy of fine arts Received a bachelor's degree

Now is work life in Beijing

AWARDS

LALIQUE Nova Art Prize, 2016.

LUO ZHONGLI FELLOWSHIP, 2016.

THE 7th NEW STAR ART FESTIVAL, NEW STAR AWARD, 2016.

Shibijia Nova Art Support Program.

GROUP EXHIBITION

2017

The Second Wallpost Artist Exhibition, Today Art Museum

LARK IN SKY -ELEVEN YOUNG CONTEMPORARY ARTISTS, DUISHAN ART MUSEUM, XIA MEN

On the Road – Nomination Exhibition of Chinese Young Artists, HUBEI MUSEUM OF ART, WU HAN

2016

'BECOMING ONESELF', 1X3 GALLERY, Beijing;

'NEO-EDEN' The Artworks by Young Chinese, Japanese and Korean Artists, SUZHOU JINJI LAKE ART MUSEUM, SuZhou;

The 3th Nanjing International Art Festival – Scarcity & Supply, Baijiahu Lake Art Festival, NanJing;

2016 Global China-Art ZhengZhou, ZhengZhou;

2016 LUO ZHONGLI FELLOWSHIP, SICHUAN FINE ARTS INSTITUTE, SiChuan;

THE 12th CHINA INTERNATIONAL GALLERY EXPOSITION, China National Convention, Beijing;

'ON THE ROAD', EXHIBITION EXPLORES INTERACTION OF SCULPTURE AND SPACE, Shen Zhen;

THE 7th NEW STAR ART FESTIVAL, RAINBOW BOX ART MUSEUM, ZhengZhou;

THE SECOND NATIONAL ART COLLEGE GRADUATES BIENNIAL PROMOTION EXHIBITION, WEN BO GONG, SHEN ZHEN;

"Unbounded code", JOY CITY, Beijing;

ART VOYAGE, INDIGO, Beijing;

Art Nova 100, China Agriculture Exhibition Center, Beijing;

2016 Art Beijing, China Agriculture Exhibition Center, Beijing;

CAFA UNDERGRADUATE COURSE GRADUATION EXHIBITION, CAFA ART MUSEUM, BEIJING;

'The stars plan-The contemporary young artists promotional activities' Arttrees Museum, Beijing;

"Art Nova 100-DOBE WE", Shang Hai;

2015

"UP-YOUTH" --CHINA YOUNG ARTISTS EXHIBITION 2015 ;

"De-BUG:MINDS-IN-HANDS 6th", PIFO GALLERY, Beijing;

"Breaking the Image" -- Methods in the Treatment of Imagery by Contemporary Artists from China ,

Sishang Art Museum, Beijing;

"ART NOVA 100", China Agriculture Exhibition Center, Beijing;

"Youth Attitude: I Challenge-I Create --The 4th Chongqing Biennale for Young Artists", SiChuan.



基因糖

高清视频,17分18秒,2015-2016年

内容

在基因异变成为家常便饭的时候,人类发展的目标转向为如何稳定自己的种族,以及控制基因的变异。当权者管制,生殖的权利无比宝贵,不同的人为此作出了不同的抗争,从而获得延续生命的自由。

创作自述

即便在科技发达的现代社会,我们也无法完全解开基因的秘密,我们生命为何延续,为何异变,为何如此不稳定。宏观上看,人类的独立性与进步在大的宇宙历史中只是微不足道的一粒沙土,微观上讲,人类可能只是基因实现自我延续自我进化的容器罢了。

于是,我在影片中围绕着基因的不稳定状态,把它扩大异化,人的身体随时会因为基因的异变而变化成各种生物。从而来看看,在这种具有科幻色彩的设定下,人类社会将会发生什么。同样在真实生活中,我们也在面临各式各样的基因危机,如何看待基因的异化与杂交,是进化还是退化,生命的本质到底是什么,这是我在影片中试图去探讨的问题。

影片中,人物以外的所有场景与物体都是来自于网络图片,我将他们打碎重组拼贴在一起,制作成动画,对复制品进行复制,同样也是一种杂交,是用图片制造一个仿像的世界。既然如今很多人类都沉溺于以图像的形式存在于网络之中,那我就干脆让我影片中的人物生活在这些网络图像构成的平面国里。在我看来,当下的文化方式本就是一种现成的、重组的、采样的、杂交的方式。所以,在图像泛滥的今天,我希望自己的作品是在尽可能地使用图像而不是生产图像。

卢杉

1990 年生于成都

2009-2013 中央美术学院摄影专业学士学位

2013-2016 中央美术学院摄影专业硕士学位

现工作生活于北京

展览

个展

2016 索卡实验室第一期:《基因糖》卢杉作品展 索卡艺术中心 北京

群展

2011 后青春期的诗 中央美术学院 北京

2012 纠结:中荷摄影交流展(暨北京阿尔勒摄影节) 中央美术学院 北京 海牙皇家艺术学院 海牙

2013 没有天空的城市 元典美术馆 北京

2014 第五届济南国际摄影双年展 山东工艺美术学院美术馆 济南

2014 多向度:青年艺术家计划 万荷美术馆 北京

2014 共振:中央美术学院在校研究生群展 今日美术馆 北京

2016 欢乐春节:艺术中国汇 贾维茨会展中心 纽约

2016 第九届 M50 新锐奖入围展 M50 艺术区 上海

2016 这里什么也没发生过? 如果艺术沙龙 青岛

2016 BIFF 实验影像展 荔空间 北京

2016 青年艺术+ 宋庄当代艺术文献馆 北京

2016 本地风光:两岸当代摄影新锐交流展 静虑艺术 台北

2016 从东到西 卡尔斯鲁厄国立艺术大学 卡尔斯鲁厄

2016 艺术郑州:全球中国 绿地中心 郑州

2016 萧条与供给:第三届南京国际美术展 百家湖美术馆 南京

2016 第十三届中国独立影像展 北京师范大学 北京

2016 时间/无间:第三届深圳独立动画双年展 华侨城创意文化园 深圳

2017 艺术与新都市文化:实验影展 纽约室内设计学院 纽约



Gene Town
HDvideo, 17' 18", 2015-2016

SYNOPSIS

When gene mutation become a frequent situation, the goal of human development turned to how to stabilize their race, and the control of gene mutation. Reproductive rights are invaluable under the control of government, different people fight for free continuation of lives in different ways.

STATEMENT

Even in science and technology developed modern society, we still can't fully unravel the genetic secrets of why the continuation of our lives, why mutation, why so unstable. Macro point of view, independence and progress of mankind are just grain of sand in the large history of the universe. Microscopic perspective, the human being is just a container of gene to achieve its Self-sustaining and Self-evolution. Perhaps, the whole universe what we have explored is just a circle of the Samsara or a tiny little part of a cell.

So, I set the film an unstable gene background, to extend its alienation. The human body will change into any creatures anytime because of gene mutation. Then take a look at this sci-fi setting, what will happen in human society. Also in real life, we are faced with a wide variety of genes crisis, how to treat alienation and hybrid genes, evolution or degradation, in the end what is the essence of life, this is what I tried to explore in the movie.

In the film, all the scenes and objects are from the network picture except characters. I smashed them and collaged together, copied the replicas. I think this is a kind of hybrid community and simulacrum of the world that created by network pictures. Since many human beings are now indulging in the form of images existing on the internet, then I just let my characters live in the Flatland formed by images. In my opinion, the present culture is a kind of ready-made, recombinant, sampling and hybrid approach. Therefore, When the current world is overwhelmed by images, I hope my work to use images instead of producing images.

Lu Shan

Born in 1990 in Chengdu

2009-2013 graduated from Central Academy of Fine Arts majored in photography

2013-2016 Master of Photography, Central Academy of Fine Arts

Work and lives in Beijing now

Exhibition

Solo Exhibition

2016 Soka Laboratory Phase I: "Gene Sugar" Lushan Works Exhibition Soka Art Center Beijing

Group Exhibition

Post adolescent poetry Central Academy of Fine Arts Beijing

2012 Struggling: Sino-Dutch Photography Exhibition (cum Beijing Aurre Photography Festival) Central Academy of Fine Arts Beijing Hague Royal Academy of Art The Hague

2013 The city without sky Yuan Art Museum Beijing

2014 The 5th Jinan International Photography Biennale Shandong Academy of Arts and Crafts Jinan

2014 Multi Dimension: Young Artist Program Wanhao Art Museum Beijing

2014 Resonance: Central Academy of Fine Arts Graduate School Exhibition Today Art Museum Beijing

2016 Happy Spring Festival: Art China Javits Convention Center New York

2016 The ninth M50 cutting-edge award finalists M50 Art District Shanghai

2016 Nothing happened here? If art salon Qingdao

2016 BIFF Experimental Image Exhibition Li Space Beijing

2016 Youth Art + Songzhuang Contemporary Art Museum Beijing

2016 Local scenery: cross-strait contemporary photography cutting-edge communication show Jingyi Art Taipei

2016 From East to West Karlsruhe National Art University Karlsruhe

2016 Art Zhengzhou: Global China Greenland Center Zhengzhou

2016 Depression and Supply: The Third Nanjing International Art Exhibition Baijia Lake Art Gallery Nanjing

2016 The 13th China Independent Film Exhibition Beijing Normal University

2016 Time / no room: the third Shenzhen Independent Animation Biennale OCT-LOFT Shenzhen

2017 Art and New metropolitan culture: Experimental Film Festival New York Interior Design Institute New York



效仿乌鸦喝水的狐狸先生 The Fox Who Emulates The Crows
油画 Oil Painting, 110cm×120cm, 2014

徐帆

1983 年生于北京

毕业于清华大学美术学院绘画系油画专业

个展

2016

「漂洋过海」徐帆 & Joe Hedges 双人展, 思塾画廊, 北京

「角色」徐帆个展, 宋洋美术画廊, 北京

2015

「转角 A 梦」徐帆个展, 宋洋美术画廊, 北京

群展

2016

「第二届朝阳意象美术作品展」, 玫瑰之名艺术中心, 北京

「碰撞 - 观念具象艺术组绘画展」, 先声画廊, 北京

「天方夜谭 - 当代青年油画家邀请展」, 艺术杭州, 杭州

「碰撞 - 中国青年具象艺术展」, 艺术北京, 农展馆, 北京

「观念具象」《艺术市场》优秀艺术家提名展, 艺术市场美术馆, 北京

2015

「从时差开始」格拉斯中法艺术家驻镇创作展, 格拉斯小镇, 凤凰艺术

「凤凰法兰西艺术家驻地计划」, 格拉斯小镇, 凤凰艺术

「保利学院之星」第二届当代艺术展, 时间博物馆, 北京

「2015 年度青年艺术 100」启动展暨五周年展, 农展馆, 北京

「肖恩羊 - 羊贵妃」参加「小羊肖恩 - 艺术羊全国巡展」

「亚洲青年艺术家提名展」, 香山艺库书画院, 北京

「共生」艺术家公盘十一人展, 艺术北京, 农展馆, 北京

「肖恩羊 - 羊贵妃」作为国礼「送给威廉王子的礼物」入选中英文化交流年艺术交流项目

「肖恩羊 - 羊贵妃」入选创意英伦盛典, 龙美术馆, 上海

「可爱力」主题展, 宋洋美术画廊, 北京

2014

「丝路回响」油画展, 凤凰艺都美术馆, 北京

「保利首届学院之星」当代油画艺术邀请展, 北京

「亚洲青年艺术家提名展」, 宋洋美术画廊, 北京

「滤镜」五人展, 季节画廊, 北京

「第一卦限」创作展, 清华大学美术学院美术馆, 北京

「潜现实 - 观念写实绘画」六人展, 颐和悦馆, 北京

「浮世与再现 - 锦绣艺术」观念写实油画展, 悦美术馆, 北京

「城·查无此人」清华学派·当代性与青年艺术家的集体反思, 炎黄艺术馆, 北京

「首届中国新疆国际艺术双年展」专题展, 新疆国展中心, 乌鲁木齐

「新疆印象 - 青年艺术家画新疆」创作展, 中国美术馆, 北京

「微真实」中日青年艺术交流展, 外滩艺术馆, 上海

「首届观念写实油画展」, 多伦美术馆, 上海

2013

「具象十人」青年写实油画作品展, 第零空间, 北京



猫和鸡 Cat And Chicken
油画 Oil Painting, 110cm × 150cm, 2011

Xu Fan

1983 born in Beijing

Graduated from Tshing Hua University

Solo Exhibitions

2016

"Telepresence" Xu Fan& Joe Hedges Double Exhibition, Sishu Gallery, Beijing

"Character" Xu Fan Solo Exhibition, Song Yang Art Gallery, Beijing

2015

"Amon at the Corner" Xu Fan Solo Exhibition, Song Yang Art Gallery, Beijing

Group Exhibition

2016

"The 2th Chaoyang Image Art Work Exhibition", The Rose Bud Art Center, Beijing

"Collision-Conceptual Figural Art Group Art Exhibition", The First Sound Gallery, Beijing

"Arabian Nights-Contemporary Young Painter Invitation Exhibition", Art Hangzhou, Hangzhou

"Collision-Figural Art Exhibition of Chinese Youth", Art Beijing, Agriculture Exhibition Center, Beijing

"Conceptual Figure", "Art Market" Excellent Artist Nomination Exhibition, Art Market Gallery, Beijing

2015

"Start from Time Difference" Grasse China-France Artists' Creation Exhibition, Grasse, Phoenix Art

"Phoenix France Artist Stationing Plan", Grasse, Phoenix Art

"Star of Institute of Poly" The 2nd Contemporary Art Exhibition, The Time Museum, Beijing

"2015 Annual Nova 100" Launching Exhibition and the 5th Anniversary Exhibition, Agriculture Exhibition Center, Beijing

"Shaun the Sheep-Lady Yang" in "Sheep Shaun-Art Sheep National Itinerant Exhibition"

"Exhibition for Nominated Young Artist in Asia", Xiangshan Art Gallery, Beijing

"Symbiosis" Public 11 Artists Demonstration, Art of Beijing, Agriculture Exhibition Center, Beijing

"Shaun the Sheep-Lady Yang" was selected into the artistic communication project for the China-Britain Cultural Exchange Year as "Gifts for Prince William"

"Shaun the Sheep-Lady Yang" was selected into the Original English Festival", Long Museum, Shanghai

"Lovely Force", Theme Exhibition, Song Yang Art Gallery, Beijing

2014

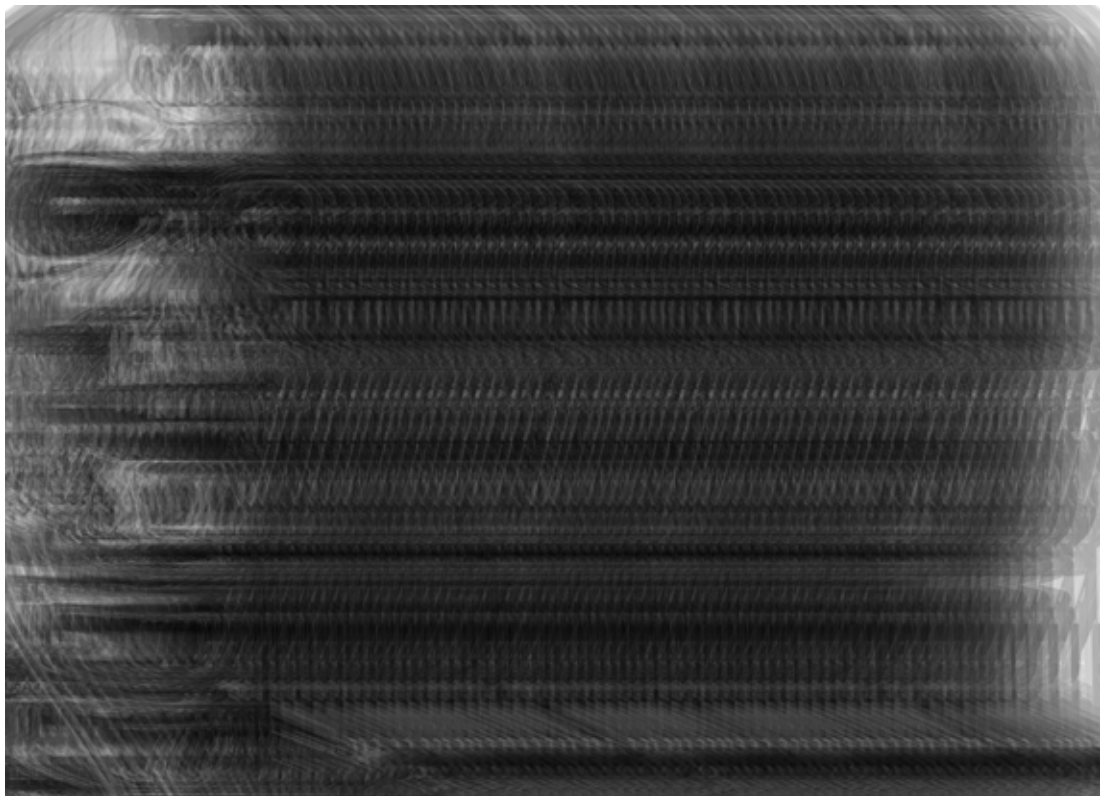
"Echo on the Silk Road" Oil Painting Exhibition, Phoenix Art Palace Art Gallery, Beijing

"The 1st College Star of Poly" Contemporary Oil Painting Art Invitation Exhibition, Beijing

"Exhibition for Nominated Young Artist in Asia", Song Yang Art Gallery, Beijing

"Filter" Five Artist Exhibition, Art Season Gallery, Beijing

"The 1st Octant" Creation Exhibition, Gallery of College of Art in Tsinghua University, Beijing



弦的蠕动·1 String's Peristalsis |
艺术微喷 Print 80 x 55cm 2016

创作自述

弦理论认为宇宙万物的基本单位不是电子、光子、中微子和夸克之类的点状粒子,而是很小很小的线状的“弦”,“弦”的不同振动和运动就产生出各种不同的基本粒子,能量与物质是可以转化。该理论认为我们生活在一个现实和科幻交织而成的一个世界里,一个完全由美妙的弦奏响的优雅宇宙。在“弦”理论中,这种微小的弦以大量的不同方式震动,从而组成了自然界的万事万物。在这《弦的蠕动》系列作品中,让无序的“弦”线条,有序的运动起来。在虚拟的三维空间里面延展开来。作品画面体现了在玄的世界里面,宇宙的是有序和无序的结合。

周 松

职业艺术家，现居北京。

2006 年毕业于天津美术学院，作品获得毕业创作一等奖

2012 年获第五届五四国际青年艺术节绘画大奖，多次参加国内外重要学术性大展。
多幅作品被海内外收藏家、艺术机构、画廊收藏。

部分展览

2017 年 法国艺术沙龙展，法国巴黎大皇宫

2016 年 色彩共生——中国当代艺术家交流展，巴拿马当代艺术博物馆，哥斯达黎加国家画廊

2016 年 意大利都灵第 12 届 Paratissima 博览会，意大利

2015 年 艺术北京，农业展览馆

2015 年 视觉转换——当代绘画·多元表现邀请展，华东交通大学艺术学院

2015 年 东方之美——中国当代艺术作品展，圣地亚哥，智利

2014 年 中国新经典画会年展，中国美术馆，北京

2013 年 “时代观照” AAC 艺术中国年度影响力巡回展，北京今日美术馆，上海恒源祥，香山美术馆，武汉美术馆，
西安天朗美术馆，成都文轩美术馆，深圳关山月美术馆

2013 年 跨越大洋——中国艺术家当代作品展，巴拿马城运河博物馆，巴拿马

2013 年 新经典，新具象 2013 中国新经典画会年展，成都

2013 年 璀璨艺术 2013-- 北京国际艺术博览会，农展馆，北京

2013 年 跨越大洋——中国艺术家当代作品展，委内瑞拉国家美术馆。

2012 年 对焦——中国写实绘画新异动，今日美术馆，上海多伦美术馆，广东美

2011 年 第五届成都双年展 -- 再现现实：架上绘画展主题展，成都

2010 年 天津阳光艺术节青年绘画大展，天津美术学院美术馆，天津

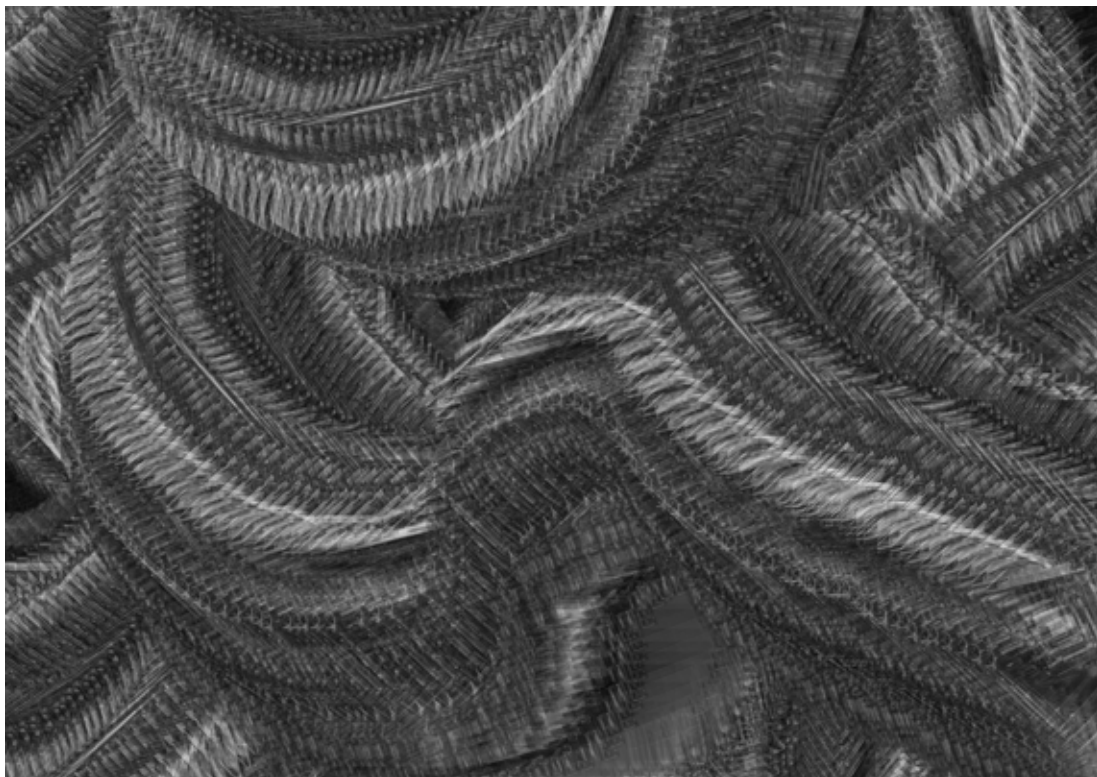
2009 年 周松个人作品展，今日美术馆，北京

2007 年 唐诗、周松作品联展，今日国际画廊，北京

2007 年 首届今日文献展——能量：精神·身体·物质，今日美术馆，北京

2006 年 全国美术院校毕业生作品提名展，今日美术馆，北京

2005 年 视觉惊艳——上海青年美术大展，刘海粟美术馆，上海



弦的蠕动 · 2 String's Peristalsis II
艺术微喷 Print 80 x 55cm 2016

STATEMENT

String theory that the basic unit of the universe is not electronic, photon, neutrinos and quarks and the like point particles, but very small and small linear "string", "string" of the different vibration and movement to produce A variety of basic particles, energy and material can be transformed. The theory that we live in a reality and science fiction intertwined in a world, a completely by the wonderful string played the elegant universe. In the "string" theory, this tiny chord in a large number of different ways to shake, thus forming a natural thing. In this "string of peristalsis" series of works, so that disorderly "string" lines, orderly movement up. In the virtual three-dimensional space inside the extension. Works of the screen embodies in the mysterious world inside, the universe is an orderly and disorderly combination.

Zhou Song

Graduated from the Tianjin Academy of Fine Arts in 2006,
won the first prize at the Academy's graduate thesis exhibition,
2012 won the Award for Painting at the 5th Annual May Fourth International Youth Art Festival
Collected by numerous domestic and international collectors, art organizations, and galleries

Selection Exhibitions

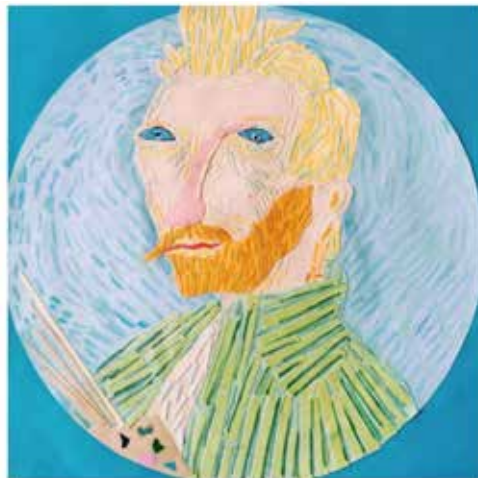
- 2017 - Art Capital, Independent Artists Comparison Salon, Grand Palais, Paris France
2016 - Colour Symbiosis – Chinese Contemporary Art Exhibition, Panama Contemporary Art Gallery, Costa Rica National Gallery
2016 - Twelfth edition of Paratissima, Torino Esposizioni, Italy
2015 - Art Beijing, Agricultural Exhibition Center, China
2015 - Beauty of the East – Chinese Contemporary Art Exhibition, Santiago Chile
2014 - The Chinese Neo-Classical Art Association's 2014 Annual Exhibition, National Art Museum of China, Beijing
2013 - "The Wisdom of the Era" AAC Annual Influence Exhibition Tour, Beijing Today Art Museum/ Shanghai Heng Yuanxiang Xiangshan Art Museum/ Wuhan Art Museum, Xi'an Titan Art Museum/ Chengdu Winshare Art Museum/ Shenzhen Guanshanyue Art Museum
2013 - Crossing the Ocean - Exhibition of Works from Contemporary Chinese Artists, National Art Gallery, Venezuela
2013 - Dazzle Art 2013 - Beijing International Art Exhibition Organization, Agricultural Exhibition Center, Beijing
2013 - Crossing the Ocean - Exhibition of Works from Contemporary Chinese Artists, National Art Gallery, Venezuela
2012 - Focusing - A New Currency of Realism Painting in China", Beijing Today Art Museum/ Shanghai Duolun Museum of Modern Art/ The Guangdong Museum of Art
2011 - The 5th Chengdu Biennale-Realistic Once More: Easel Painting Exhibition, Chengdu
2010 - "Tianjin Sunshine Art Festival" Youth Painting Exhibition, Tianjin
2009 - "Song Zhou: Solo Exhibition", Today Art Museum, Beijing
2007 - "Group Exhibition of Shi Tang and Song Zhou", Today International Gallery, Beijing
2007 - "The First Today's Documents Exhibition – Energy, Spirit, Body, Material", Today Art Museum, Beijing
2006 - "Nomination Exhibition of National Fine Arts Academy Graduates", Today Art Museum, Beijing
2005 - Amazing Vision - Shanghai Exhibition of Young Chinese Artists, Liu Haisu Art Gallery

公 益 展

P u b l i c

EXHIBITION

艺术与下一代
ART and NEXT GENERATION



艺术与下一代
ART and NEXT GENERATION



国 际 顾 问

INTERNATIONAL

A D V I S O R

睛彩国际顾问



Mr. Daniel Kroll

睛彩国际顾问

以色列冬宫博物馆基金会的主任

艺术收藏家, 慈善家

克罗家族信托基金会的总裁

克罗尔先生不仅是以色列冬宫博物馆基金会的主任, 更是一名艺术收藏家和慈善家, 并且作为克罗家族信托基金会的总裁, 带领集团致力于推进文化活动和全球性出版物。

在他组织的文化活动中, 克罗尔先生正管理着由杰拉尔丁诺尔曼 (Geraldine Norman) 以及犹太时期亚历山大·肯尼迪卡斯出版的“帝国规则”(The Dynastic Rule)。

在过去的十年中, 克罗尔先生迅速建立了自己成功的, 具有企业精神的职业生涯。目前, 作为 Seeya Ventures 的联合创始人, 克罗尔先生正着手于一个能颠覆现有数字通信技术的项目。

Mr. Kroll, an art collector and philanthropist, is the president of the Kroll Family Trust which has been actively engaged in promoting cultural activities and publications worldwide. Among his activities, Mr. Kroll is managing the publication "Dynastic Rule" by Geraldine Norman and ELLissitzky's Jewish Period by Alexander Kantsedikas. Over the last decade, Mr. Kroll has rapidly built a successful entrepreneurial career, currently a Co-Founder at Seeya Ventures an innovative project which reinvents real world and digital communications as we know it. Mr. Kroll is the director of the Hermitage Museum Foundation Israel.

睛彩国际顾问



Ruth Bolduan

睛彩国际顾问
弗吉尼亚州立联邦大学艺术学院
绘画与版画系教授

Ruth Bolduan 女士多次参与世界级美术馆和博物馆的展览，作品为美国国家女性艺术博物馆、美国大学博物馆、第一资本集团等机构收藏。她所在弗吉尼亚州立联邦大学艺术学院实力强劲，艺术和设计相关专业在全美排名第 2，仅次于耶鲁大学，是美国公立大学中的第一位。

Ruth Bolduan received B.A. and M.F.A. degrees from The American University in Washington, DC. She has been awarded Artist Residencies at Cité Internationale des Arts in Paris and Self-Help Graphic Arts Center in Los Angeles.

Solo exhibitions include Anton Gallery in Washington, DC and Monterey, California; 1708 Gallery in Richmond, Virginia; Other exhibitions include Page Bond Gallery in Richmond, The Painting Center and Jim Diaz Gallery in New York, Institute of Contemporary Art in San Jose, California, Museo Pedro de Osma in Lima, Peru, China World Trade Center in Beijing, and the Tretyakov Museum in Moscow. Publications include an artist book with Alberto Casiraghy, Frammento di Dante, published by Edizioni Pulcinoelefante in Osnago/Milan. Public collections include the National Museum of Women in the Arts, the American University Museum, Capital One Corporation, and the University of Richmond Modlin Art Center.

精彩国际顾问



Luis Jacob

睛彩国际顾问
多伦多大学客座教授

路易斯·雅各布是一位多伦多多媒体艺术家和策展人，他一直寻求有意义的艺术行为。雅各布在 20 世纪 90 年代早期在多伦多大学学习哲学，他很快就沉浸在当地政治和俱乐部文化以及艺术世界中，这对他十年以来的艺术都起了作用，包括关系美学的实验。2005 年，雅各布在安大略美术馆展示了他的艺术内涵；这其中，引起了当时访问的 Documenta 的 12 策展人 Ruth Noack 和 Roger Buerger 的兴趣，邀请他纳入了 2007 年的活动。从那以后，雅各布已经在国际上展示了各种各样的东西，专注于找到的对象（例如，他的专辑系列，其中一部分现在由纽约古根海姆博物馆拥有）和图像的性质。2010 年和 2011 年，蒙特利尔的达令铸造和多伦多当代加拿大艺术博物馆主持了他的巡回回顾艺术展。

参展经历：

作为参展艺术家参加 Documenta12，获得了国际声誉（2007）
在蒙特利尔双年展（2016）展出
Tanya Bonakdar 画廊，纽约（2015）
Cantor Fitzgerald 画廊，宾夕法尼亚州哈弗福德学院和利默里克城艺术画廊（2014）
中央广播公司，穆尔西亚（2013）
维特德，鹿特丹和台北双年展（2012）
加拿大当代艺术博物馆，多伦多和 Generali 基金会，维也纳（2011 年）
纽伦堡艺术博物馆和古根海姆博物馆（纽约（罗马）古根海姆博物馆）（2010）
费城博物馆，门兴格拉德巴赫，当代艺术研究所（2009）
电力当代艺术馆，多伦多和汉堡汉堡（Hamburger Kunstverein），汉堡（2008）
温哥华的 Morris 和 Helen Belkin 美术馆（2007）

策展经历：

多伦多大学艺术博物馆“2016 年多伦多艺术与艺术家表演小说：艺术与艺术家”
与基蒂斯科特合作，与 Barbara Fischer 共同策划了“这是多伦多的乐园：艺术与艺术家”大会（2015）

EYEART International Advisor——Luis Jacob

Luis Jacob is a Toronto-based multimedia artist and curator concerned with notions of collectivity, and, increasingly, with acts of looking and meaning-making. Jacob studied semiotics and philosophy at the University of Toronto in the early 1990s, and he soon became immersed in local politics and club culture, as well as the art world, all three coming into play in his first decade of output, which often included experimentation with relational aesthetics. In 2005, Jacob showed *Habitat* at the Art Gallery of Ontario; this, among other things, piqued the interest of then-visiting Documenta 12 curators Ruth Noack and Roger Buerger, who included him in the 2007 event. Since then, Jacob has shown internationally and with great variety, focusing on found objects (his *Album* series, for instance, part of which is now owned by the Guggenheim Museum in New York) and the nature of the image. A touring retrospective of his work was hosted by Montreal's Darling Foundry and Toronto's Museum of Contemporary Canadian Art in 2010 and 2011.

Luis Jacob is a Peruvian-born Toronto-based artist and curator whose work destabilizes conventions of viewing and invites a collision of meanings. He studied semiotics and philosophy at the University of Toronto. Since his participation as an exhibiting artist in Documenta 12 in 2007, he has achieved an international reputation — with exhibitions at La Biennale de Montréal (2016); Tanya Bonakdar Gallery, New York (2015); Cantor Fitzgerald Gallery, Haverford College, Pennsylvania, and Limerick City Gallery of Art (2014); Centro Párraga, Murcia (2013); Witte de With, Rotterdam, and Taipei Biennial (2012); Museum of Canadian Contemporary Art, Toronto, and Generali Foundation, Vienna (2011); Kunsthalle Bern, and Solomon R. Guggenheim Museum, New York (2010); Städtisches Museum Abteiberg, Mönchengladbach, and Institute of Contemporary Art, Philadelphia (2009); Power Plant Contemporary Art Gallery, Toronto, and Hamburger Kunstverein, Hamburg (2008); and Morris and Helen Belkin Art Gallery, Vancouver (2007). His curatorial work includes "Form Follows Fiction: Art and Artists in Toronto" (2016) at the Art Museum at the University of Toronto. In 2015, he co-curated the conference "This is Paradise: Art and Artists in Toronto" with Barbara Fischer in collaboration with Kitty Scott.

睛彩国际顾问



靳军

睛彩国际顾问
中央美术学院设计学院副院长

1989 清华大学, 学士

1998 美国波士顿大学, 艺术硕士

1997-2003 “哈佛中国论坛”艺术总监

2003- 至今 中央美术学院设计学院

1999 靳军平面设计展, 中央美术学院美术馆

1999 亚洲篮球协会、联盟杯赛标志与视觉设计;

2004 “旅游卫视”新标志设计指导;

2009 “美院素描 60 年”大展专题展策划设计;

2009 国家大剧院“二十世纪中国绘画名家邀请展”策划、艺术总监;

2010 中国空军“八一”飞行表演队 飞机涂装设计;

2011 “靳尚谊《向维米尔致敬》”展览策划、多媒体设计指导;

2014 “大都美术馆”导视标识系统、新媒体信息展示设计艺术指导;

2015 B3 动态影像双年展, 北京 / 法兰克福

EYEART International Advisor——Jin Jun

1989 Tsinghua University, Bachelor

Master of Arts, Boston University, USA

1997-2003 Artistic Director of "Harvard China Forum"

2003 - present, Central Academy of Fine Arts Design Institute

1999 Jin Jun Graphic Design Exhibition, Central Academy of Fine Arts Art Museum

1999 Asian Basketball Association, Union Cup logo and visual design;

2004 "Tourism Satellite TV" new logo design guidance;

2009 "Academy of Sciences sketch 60 years" exhibition planning design;

2009 National Grand Theater "Twentieth Century Chinese Artists Invitation Exhibition" curator, art director;

2010 China Air Force "Bayi" flight demonstration team aircraft painting design;

2011 "Jin Shangyi" Greet Vermeer" exhibition planning, multimedia design guidance;

2014 "Dadu Museum of Art" guide logo system, the new media information display design and art guide;

2015 B3 Motion Picture Biennale, Beijing / Frankfurt

睛彩国际顾问



王春辰

睛彩国际顾问

中央美术学院教授、美术史学博士，现任中央
美院美术馆学术部主任

中央美术学院教授、美术史学博士，现任中央美院美术馆学术部主任，从事现代美术史及当代艺术理论与批评研究；美国密歇根州立大学布罗德美术馆特约策展人；2013年担任第55届威尼斯国际艺术双年展中国馆策展人；德国斯普林格出版社《中国当代艺术丛书》主编；2014年泰特美术馆访问研究员。

出版《1940年以来的艺术》、《艺术的终结之后》、《美的滥用》、《1985年以来的当代艺术理论》、《艺术史的语言》、《艺术简史》等译著；2009年获得“中国当代艺术批评奖(CCAA)”并出版《艺术介入社会》。2013年出版《艺术的民主》和《图像的政治》；先后在首尔、明尼阿波利斯、纽约、东京、伦敦等地的高校讲学、演讲。策划“透视：中国当代艺术展”(2008)、“超自然：中国新世纪摄影展”(2008)、“迷局：中国影像五人展”(2008)、“同行——2009德中当代艺术展”(2009)、“现实的游牧”(2010)、“CAFAM双年展”(2011)、“创异的喜悦——中国70后艺术展”(2012)、“亚现象：中国青年艺术生态报告展”(2012)、“观念维新——中国当代摄影简史”(2012)、“深圳首届独立动画双年展——心灵世界：作为虚拟工程的艺术”(2012)、“变位——中国艺术方式的威尼斯显现”(2013)、“Future Returns: Contemporary Art from China”(2014)、“创客创客——第二届中国青年艺术的现实表征”(2014)、“Fire Within: A New Generation of Chinese Women Artists”(2016)等。

EYEART International Advisor——Wang Chunchen

Professor Wang Chunchen is the Chief Curator and Head of the Department of Curatorial Research of the CAFA Art Museum at the Central Academy of Fine Arts in Beijing, China, as well as Adjunct Curator at the Eli and Edythe Broad Art Museum at Michigan State University. In 2013, he was appointed as the Curator of the Chinese Pavilion at the 55th edition of the Venice Biennale. Wang is also a Deputy Principal Editor of the UK-based Journal of Contemporary Chinese Art and Editor-in-Chief of The Chinese Contemporary Art Series published by Springer-Verlag, Germany. Wang has been invited to travel all over the world to participate in symposia and forums and to give lectures. In 2015, he was invited by Tate Research Center: Asia to be a Visiting Fellow.

Wang is known for his contributions to the arts via his own body of works, publications, and curatorial experiences. In 2009, he was honored with the coveted Chinese Contemporary Art Awards – Critic Award, one of many awards he has received for his input in art criticism. This particular award led to the writing and publication of Wang's book *Art Intervenes in Society—A New Artistic Relationship*. Besides this exhibition, other notable shows that Wang has curated or has been involved in organizing include *The 2nd CAFAM-Future Exhibition—Observer-Creator: The Reality Representation of Chinese Young Art*, 2015, CAFA Art Museum, Beijing, China; *Future Returns: Contemporary Art from China*, 2014, Broad Art Museum at MSU, Michigan, USA; *Transfiguration: The Presence of Chinese Artistic Methods in Venice*, 2013, Chinese Pavilion at the 55th Venice Biennale, Italy; *Conceptual Renewal: A Brief History of Chinese Contemporary Photography*, 2012, Si Shang Art Museum, Beijing, China; *The 1st Shenzhen Independent Animation Biennale*, 2012, OCT-LOFT, Shenzhen, China; *The 1st CAFAM-Future Exhibition—Sub-Phenomena: A Report of the State of Chinese Young Art*, 2012, CAFA Art Museum, Beijing, China; *CAFAM Biennale: Super-Organism*, 2011, CAFA Art Museum, Beijing, China; *Mixed Maze*, 2008, Red Mansion Foundation, London, UK; and *Supernatural—China's Photography in the New Century*, 2008, ArtGate Gallery, New York, New York, USA. Wang Chunchen has also greatly influenced Chinese contemporary art criticism with his translations of over ten books of art history and theory, such as *After the End of Art* (Arthur C. Danto), *The Abuse of Beauty* (Arthur C. Danto), *Art Since 1940* (Jonathan Fineberg), *The Language of Art History*, *Theory in Contemporary Art Since 1985*, etc. In 2013, Wang's two volumes of essays, *The Democracy of Art and The Politics of Images*, were published.

睛彩国际顾问



袁加

睛彩国际顾问

国家画院公共艺术院壁画艺术研究所秘书长

1963 年生于北京。1987 年毕业于中央工艺美术学院。1989 - 1990 年赴瑞典莱克桑德手工艺学校 (Leksand Folkhögskolan) 访问学习。现任职国家画院公共艺术院壁画艺术研究所秘书长。

参加画展有：1979 年北京中山公园 “新春画展”；1989 年作品《日月光华》参加中国美术馆 “第七届全国美术作品展览”，获铜奖；1991 年波士顿 U Mass Gallery；1993 年中国美术馆 “中国油画双年展”；1994 年西雅图 Twin Cranes Gallery 个展；1999 年 “第九届全国美展”；2000 年德国慕尼黑 “中德当代艺术展”；2010 年北京元典美术馆举办的 “春分” 艺术展；2011 年策划并参加国家大剧院举办的 “山鸣谷应——张仃同道艺术作品展”；2012 年中间美术馆 “中间艺术 2012” 展览；2014 年国家大剧院举办的 “袁运甫暨 “清华美术学群” 作品邀请展”；2015 年北京久画廊 “抱虎过山”；2016 年久画廊 “‘明觉力’——冯良鸿、李益、倪军、尹齐、袁加作品展”；今日美术馆举办的 “天工开悟——中国当代艺术大展”；2017 年中间美术馆 “沙龙沙龙：1972-1982 年以北京为视角的现代美术实践侧影”。

创作大型公共艺术作品有：1996 年中国外交部驻香港特派员公署大楼壁画《大山水》（12Mx9M）。2000 年参与主创设计国家迎千年庆典礼器《中华和钟》（18MX3.6M）。2004 年完成全国政协专委会楼大厅壁画《高山流水》（25MX3.2M）、完成最高法院大楼壁画《高山仰止》（9MX17M）。2005 年完成邓小平故居陈列馆序厅壁画《峰》（8MX13.6M）。2008 年创作北京 2008 年奥运会运动员村大门及门区景观设计。2009 年完成人民大会堂金色大厅序厅壁画《千里江山图》（12MX3.6M）。2015 年创作九枚长卷邮票《黄河》（54CMX3CM）。

EYEART International Advisor——Yuan Jia

Yuan Jia, Born in Beijing in 1963, graduated from Central Academy of Fine Art in 1987. Yuan Jia academic visit Leksand Folkhögskolan, Sweden during 1989 - 1990. Currently serving as the General Secretary of the Art Institute of Mural Art Institute of Chinese National Academy.

1996, Murals "landscape" of Chinese Ministry of Foreign Affairs in Hong Kong Commissioner's building (12Mx9M). 2000, Participate in the design of the National Millennium celebration masterpieces "China Chimes" (18MX3.6M). In 2004, accomplish the Mural "Lofty mountains and flowering water" of building of Chinese People's Political Consultative Conference (CPPCC) (25MX3.2M), and completed the Supreme Court Building murals "Admire Mountainous morality" (9MX17M). 2005 completed the mural "peak" in museum hall of Deng Xiaoping's former residence. (8MX13.6M). 2008 Environmental Art Design of main entrance of Beijing Olympic Games athletes village. 2009 completed the mural "thousands of miles Jiangshan map" in Golden Hall of Great Hall of people (12MX3.6M). In 2015, create nine long scroll stamps "Yellow River" (54CMX3CM).

睛彩国际顾问



张敢

睛彩国际顾问
清华大学美术学院副院长

1969年6月出生于北京。1991年毕业于中央美术学院美术史系，获学士学位。1994年硕士毕业后留在美术史系任教，1999年获博士学位。2002年调入清华大学美术学院艺术史论系，2003年担任艺术史论系副主任，2009年晋升为教授。现担任清华大学美术学院副院长。

主要从事西方基督教美术、欧洲文艺复兴美术、西方现当代美术研究，以及当代中国美术批评。主讲课程有外国美术史、意大利文艺复兴美术史、西方近现代美术史、西方现当代美术研究等课程。

主要学术兼职有中国美术家协会第八届理事会理事；中国美术家协会美术教育委员会副主任；中国教育学会美术教育专业委员会学术委员；中国美术学院包豪斯研究院国际学术委员会委员；清华大学美术学院当代艺术研究所所长，《清华美术》主编。

EYEART International Advisor——Zhang Gan

Originally from Beijing, Zhang Gan received his PhD from the Central Academy of Fine Arts in 1999. He has taught in the Department of Art History and Theory at the Academy of Arts and Design at Tsinghua University since 2002, serving as the vice-chair of the department since 2003. In 2009, Zhang was promoted to the rank of a professor. Additionally, he currently serves as the vice dean of the Academy of Arts and Design.

His research is primarily concerned with western religious art and the history of the Renaissance in both Southern and Northern Europe. He additionally researches contemporary western art and Chinese contemporary art criticism. His course offerings include "Foreign Art History," "History of the Italian Renaissance," "History of Western Modern Art," and "Research Methodologies for the Study of Modern and Contemporary Western Art History."

In addition to his research and teaching interests, Zhang has served as the Director of the Eighth Council of the China Artists Association and Deputy Director of the Arts Education Committee of the China Artists Association. He is currently a member of the Specialized Committee on Fine Arts Education of the China Education Association and a member of the International Academic Committee of the Bauhaus Institute at the Chinese Academy of Art. Zhang works as the Director of the Institute of Contemporary Art at the Academy of Arts and Design, Tsinghua University. He is

睛彩国际顾问



张忠强

睛彩国际顾问

北京泥彩塑第五代传承人

北京非物质文化遗产传承人

张忠强出生在北京琉璃厂，这里曾是清代烧制琉璃瓦的官窑所在地，所以他从小与泥土就有着密不可分的情缘。兔儿爷，作为老北京的民间民俗玩具，是一代人心中最美好的记忆。一件兔儿爷作品是从挖泥开始，前前后后需要二十多道工序才能完成，从每一次塑形到每一笔的勾画，全部都是纯手工彩绘而成，因此每一件兔儿爷都是独一无二的。

兔儿爷曾失传过一段时间，直到 1980 年后作为代表北京传统特色的工艺品再次兴起。张忠强跟随当时的师傅学习制作兔儿爷的手艺，到如今已有十多年头，他也一直把传承这门手艺视作自己的责任，为更多人宣扬着老北京的特色文化。

张忠强为这条文化命脉做最后的坚守，他将兔儿爷以非物质文化遗产的身份带进校园，让孩子用他们的亲身经历感受并传承，从而不忘记传统文化的根。

玩泥巴不是目的，传播文化才是张忠强的初衷。

张师傅这样说道：“有历史的东西，没有做成产业线，这是为什么呢？北京现在只有十几位手艺人，兔儿爷做起来不难，但做的人少。再一个就是销售少，我们很希望有美术知识的学生加入创作，在色彩搭配、造型上能吸引更多年轻人喜爱，让 300 多年的兔儿爷焕发新的生命力。”张忠强的一番话表达了他希望创新和传承的迫切心情。

作为一个传承人，虽然辛苦，也很累。

但我从来没有想过放弃，因为选择了这门手艺。

这就是自己的责任。

EYEART International Adviso——Zhang Zhongqiang

The fifth generation successor of Beijing Mud sculpture

The successor of Beijing intangible cultural heritage

Zhang Zhongqiang was born in Beijing's Azure Stone Factory, where glazed tile in the Qing Dynasty, so he grew up with a close relationship with soil. Mr Rabbit, as the old Beijing folk toys, is the best memory of that generation.

Making every Mr Rabbit need more than 20 processes to finished. It was painted manually of every shaping to each of the sketches, which made every Mr Rabbit distinguished.

Mr Rabbit has lost for a period of time, and revive as the traditional art ware of Beijing after 1980. Zhang Zhong qiang followed the master to learn producing rabbit's craft since 10 years ago, he take inheriting this craft as their own responsibility, promoting the characteristics of the old Beijing culture for more people.

Zhang Zhongqiang stick to the production of Mr Rabbit for almost his whole life, he bring it into campus as adverting for inheritance of Beijing intangible cultural heritage. He want children to learn and feel by themselves so that pass over the culture generation by generation. Cultural heritage is his goal.

Zhang said: " Why Mr Rabbit, such a historical thing ,has not become a mature industry ? Because there are less people who still make Mr Rabbit and there are no marketing strategy involved in this field. He hope more students who have the art knowledge to join the creation,color design and modeling for the purpose of bring Mr Rabbit new vitality.

Zhang Zhongqiang's words expressed his urgent expectance of innovation and heritage of this old art ware.

Although it is very hard,he never give up to inherit his craft as a successor.

He said: This is my responsibility.

以 色 列 站

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等 你 来

睛彩·国际青年艺术展
2017

以色列商会：

成立于 2008 年,由时任以色列总统佩雷斯阁下亲自启动,作为以色列公司及创业者来中国开展业务时的第一个联络点。

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Lavido 为以色列国宝级化妆品品牌,被 ELLE 杂志誉为安全舒服的纯天然化妆品,深受欧美明星喜爱。Lavido 中心置身花海,是各大活动的首选场。

德国汉莎航空股份公司：

德国汉莎航空股份公司,简称汉莎航空或德航,是德国国家航空公司。汉莎航空多年来广泛投入并支持全球艺术创作项目,并对本届展览给予很大帮助!

COSMO DENICOLA：

Cosmo DeNicola 公司是一家私人控股公司,拥有从医疗保健,技术,出版,专业运动和娱乐等多种业务组合。该公司总部位于宾夕法尼亚州费城,由连续企业家 Cosmo DeNicola 领导。

美国无国界教育：

美国爱荷华州美国无国界教育基金会(USEWB)是一个教育机构,致力于为所有世界公民提供基本教育权利的机会。由燕晓哲先生于 2006 年成立。由爱荷华州州长切特·克尔夫(Chet Culver)认证的“杰出爱荷华”,并由美国中尉帕蒂法官鉴定,USEWB 已经成为首屈一指的教育提供者之一,并倡导在美国和海外同等的教育权利。

EYEART INTERNATIONAL YOUTH EXHIBITION
2017

Israel Chamber of Commerce:

Founded in 2008, it was launched by the president of Israel Monseigneur Perez in person. It is the first contact point for Israeli companies and entrepreneurs to start up business in China.

Lavido Center:

Lavido is the national make-up brand in Israel and is praised as safe and comfortable natural cosmetics by ELLE magazine. It is welcomed by European and American stars. Lavido Center is located in a sea of flowers and is the first site of various activities.

Lufthansa AG:

Lufthansa AG, referred to as Lufthansa or Texaco, is the German national airline. Lufthansa has been consistently contribute to support global art creation projects over the years and has been great helpful for this exhibition!

COSMO DENICOLA COMPANIES

Cosmo DeNicola Companies is a privately held holding company with a diverse portfolio of businesses ranging from healthcare, technology, publishing, professional sports, and entertainment. The firm is based in Philadelphia, PA and led by serial entrepreneur, Cosmo DeNicola.

US Education Without Borders (USEWB):

The Des Moines, Iowa-based US Education Without Borders (USEWB) is an educational agency with the mission to promote opportunities for basic educational rights to all world citizens. Founded in 2006 by Swallow Yan, and as the "Outstanding Iowan" certified by State of Iowa Governor Chet Culver and attested by Lieutenant Governor Patty Judge, USEWB has worked to become one of the premier educational providers and to advocate for educational rights both in the United States and abroad.

