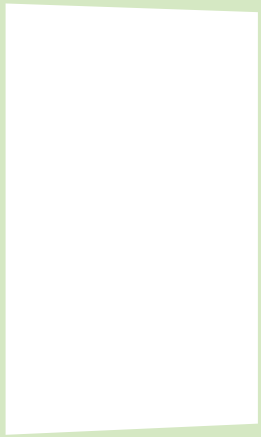


westbund

7-10.11.2019





由梦而启，乘梦前行

由梦而启，乘梦前行



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westbund

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前言

新世纪即将迈入它的第三个十年，而西岸艺术与设计博览会（西岸博览会）也迎来了她的第二个五年。过去五年间，我们一直尽力为画廊、藏家及艺术爱好者们打造一个优质的交易和交流平台。今年，我们邀请荷兰著名设计工作室thonik重新设计了视觉识别系统。新的Logo突破了以往单一固定的形象，由“westbund”全小写字母组成，并通过字体形状的变化呈现出多样的动态效果。

今年，西岸博览会聚集了来自亚洲、欧洲、北美洲和大洋洲的18个国家逾百家国际重要画廊参展。参展画廊为大家带来了现代、当代及新晋艺术家的作品，媒介涵盖绘画、雕塑、装置、摄影、影像等各种类别。与此同时，自2016年起推出的xiàn chǎng单元把西岸博览会的展览从主场馆延伸至城市之中，联动城市公共空间，为公众提供更多在生活中与艺术品相遇的机会。而去年首次亮相的dream video单元也再次呈上精选的四十多件影像作品，在西岸博览会及周边商业中心两个地点同时放映。

今年11月，伴随着首个国际艺术品交易月，备受瞩目的西岸美术馆也正式对公众开放。其他重要的艺术机构和画廊也都在此时为热爱艺术的观众带来最新的展览和公共项目。上海的艺术现场与往年一样再次迸发出它巨大的能量。

最后，我想借此机会感谢大家对西岸艺术与设计博览会的支持！

西岸艺术与设计博览会总监
周铁海

Preface

As the new century enters its third decade, West Bund Art and Design welcomes its second five-year chapter. Over the past several years, we have strived to create a quality platform for galleries, collectors and art lovers to exchange art and ideas.

This year, we invited the renown Dutch design studio thonik to reimagine the visual identity of the fair. The new logotype comprises of only “westbund”, in lowercase. Differentiating itself from traditional logos, which are often fixed and static, the new logo varies in letterforms and is intended to be dynamic and always in motion.

The sixth West Bund Art & Design brings together more than 100 major international galleries from 18 countries in Asia, Europe, North America and Oceania. The galleries present works by modern, contemporary and emerging artists in mediums including painting, sculpture, installation, photography and video. This year the xiàn chǎng Sector, launched in 2016, will extend the exhibitions from the main venue into public spaces of the city, providing greater opportunities for the public to engage art in life. The dream video Sector, which debuted last year, features a selection of more than 40 video works to be shown at both West Bund Art Center and the adjacent commercial center.

November sees the launch of the First International Art Trade Month and the official opening of the highly anticipated West Bund Museum. Concurrently, Shanghai’s major art institutions and galleries will present their latest exhibitions and public projects. It seems Shanghai’s art scene, as usual, is bursting with energy.

Finally, I'd like to thank everyone for their continued support of West Bund Art and Design!

Director, West Bund Art and Design
Zhou Tiehai

Galleries

亚洲当代艺术空间 A+ Contemporary
AIKE
Galería Albarrán Bourdais
凹空间 Gallery ALL
阿拉里奥画廊 Arario Gallery
BANK
北京现在画廊 Beijing Art Now Gallery
博而励画廊 Boers-Li Gallery
布朗画廊 Ben Brown Fine Arts
广州画廊 Canton Gallery
Cassina Projects
前波画廊 CHAMBERS FINE ART
CLC Gallery Venture
赛迪 HQ 画廊 Sadie Coles HQ
常青画廊 GALLERIA CONTINUA
柯芮斯画廊 Pilar Corrias
桑塔画廊 Galerie Chantal Crousel
唐妮诗画廊 Danysz Gallery
MDC 画廊 Massimo De Carlo
东画廊 Don Gallery
杜梦堂 Galerie DUMONTEIL
亚纪画廊 Each Modern
Galerie EIGEN + ART
指纹画廊 Fingerprint Gallery
斯蒂芬·弗里德曼画廊 Stephen Friedman Gallery

高古轩画廊 Gagosian
象画廊 Gajah Gallery
今格空间 Ginkgo Space
格莱斯顿画廊 Gladstone Gallery
瀚阳艺术中心 Hanyang Art Gallery
豪瑟沃斯画廊 Hauser & Wirth
HdM GALLERY
蜂巢当代艺术中心 Hive Center for Contemporary Art
霍夫肯画廊 Xavier Hufkens
墨斋 INK studio
Galerie Jeanne Bucher Jaeger
趙鉉画廊 Johyun Gallery
凯吉克画廊 Kayne Griffin Corcoran
彼得·科尔西曼画廊 Galerie Peter Kilchmann
科林辛格画廊 Galerie Krinzinger
Kukje Gallery
藝術門 Pearl Lam Galleries
Simon Lee Gallery
立木画廊 Lehmann Maupin
勒隆画廊 Galerie Lelong
獅語画廊 Leo Gallery
大未来林舍画廊 Lin & Lin Gallery
玉兰堂 Line Gallery
里森画廊 Lisson Gallery
德玉堂 Matthew Liu Fine Arts

M 艺术空间 M Art Center
没顶画廊 MadIn Gallery
MAI 36 画廊 MAI 36 GALERIE
马凌画廊 Edouard Malingue Gallery
马尔堡画廊 Marlborough
迈耶里格画廊 Meyer Riegger
Mine Project
纽格赫姆施耐德 neugerriemschneider
Kotaro Nukaga
大田秀则画廊 Ota Fine Arts
P21
佩斯画廊 Pace Gallery
贝浩登 Perrotin
偏锋画廊 PIFO Gallery
伊娃·培森胡柏画廊 Galerie Eva Presenhuber
阿尔敏·莱希 Almine Rech
Edward Ressle
ROH Projects
Galerie Thaddaeus Ropac
Rossi Martino
Salon 94
施博尔画廊 Esther Schipper
香格纳画廊 ShanghART Gallery
思文阁 SHIBUNKAKU
银镜画廊 Silverlens Galleries

施布特玛格 Sprüth Magers
星空间 Star Gallery
Paul Stolper
Sullivan + Strumpf
Tabula Rasa Gallery
当代唐人艺术中心 TANG Contemporary Art
泰勒画廊 Timothy Taylor
坦普隆 TEMPLON
丁丁 & 凡亚国际当代艺术空间 TING TING & FUN YEAR ART SPACE
TKG+
東京画廊 +BTAP Tokyo Gallery +BTAP
Tong Gallery+Projects
无用空间 Useless Space
维伍德画廊 Axel Vervoordt Gallery
温托普 WENTRUP
沃纳画廊 Michael Werner
白立方 White Cube
空白空间 WHITE SPACE BEIJING
艺博画廊 Yibo Gallery
Yve YANG
Yufuku Gallery
卓纳画廊 David Zwirner



陈熹 Chen Xi
《单一的生命 复数的生活》 *A Single Life In Multiple Lives*, 2018
单频高清彩色有声影像, 6分36秒 Single channel video, HD, color, sound, 6'36"
图片由艺术家与亚洲当代艺术空间提供 Courtesy of artist and A+ Contemporary



金景鸿 Jin Jinghong
《白树枝》 *White branches*, 2019
布面丙烯 Acrylic on Canvas
40 cm X 30 cm
图片由艺术家与亚洲当代艺术空间提供 Courtesy of artist and A+ Contemporary



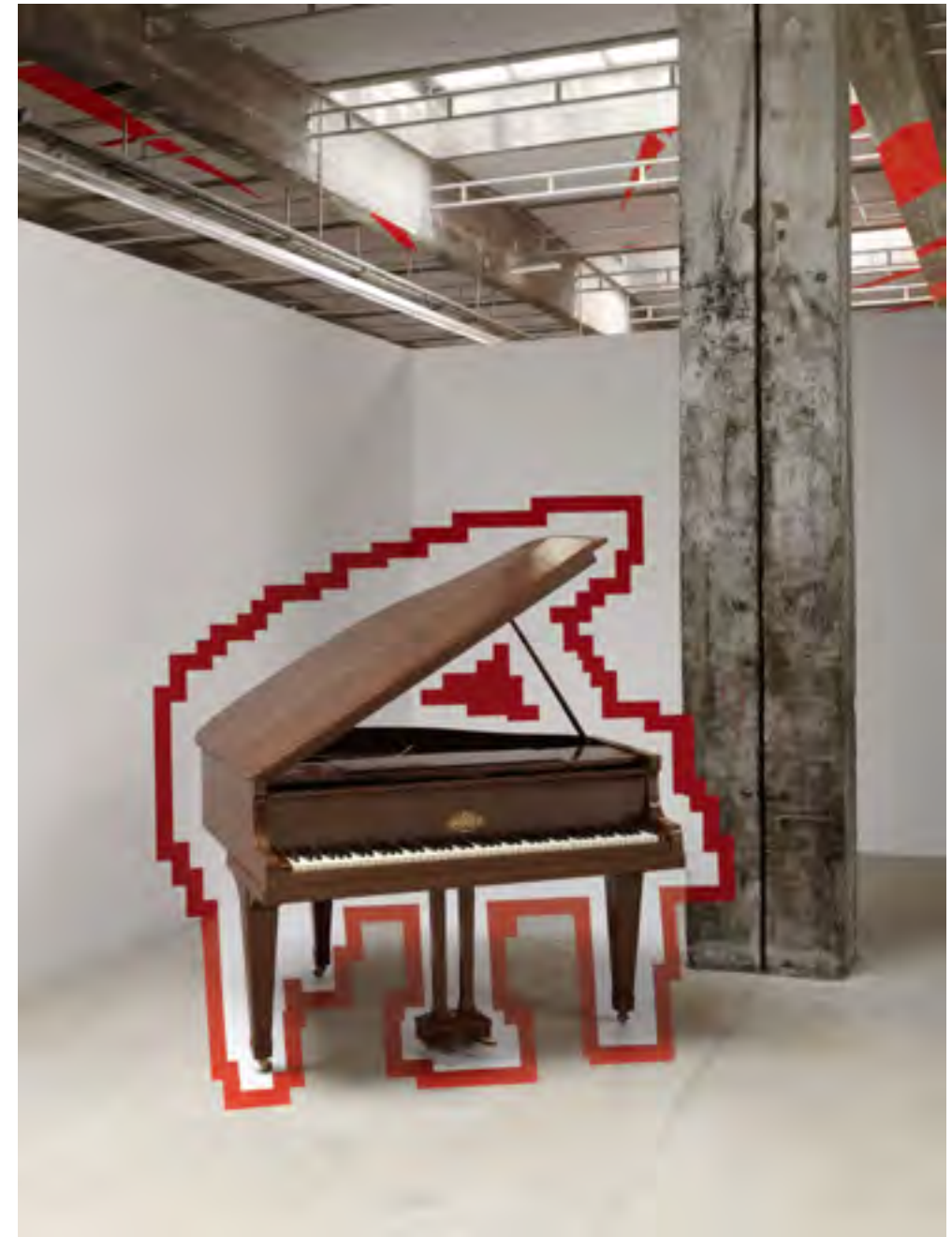
奶粉zhou Nathan Zhou
《音乐的话大概可以》 May Music Do The Job, 2018
布面丙烯、油画棒 Acrylic, oil stick on canvas
145 cm × 220 cm
© 版权归艺术家所有 © Courtesy of artist



aaajiao
icon 005, 2018
丝网印刷、雪弗板、金属框、水性漆 Screen printing, chevron board, metal frame, acrylic paint
89 cm × 70 cm
© 版权归艺术家所有 © Courtesy of artist



Christian Boltanski
Petites ombres blanches, 2018
Photographs on veil
Variable dimensions Ed of 3 +1 AP
© Galería Albarrán Bourdais



Felice Varini
56, Avenue du Président Wilson, 1985
Grand piano, acrylic painting
Variable dimensions
Photo: André Morin



Humans since 1982
《钟·钟（大号）》*ClockClock L*, 2019
铝、电子配件 Coated aluminum, electronic
72 (h) cm × 157 (w) cm × 6 (d) cm
© Gallery ALL



谭志鹏 Zhipeng Tan
《骨头椅（大号）》*33 Step Chair (Large)*, 2019
黄铜 Brass
80(h) cm × 70(w) cm × 63(d) cm
© Gallery ALL



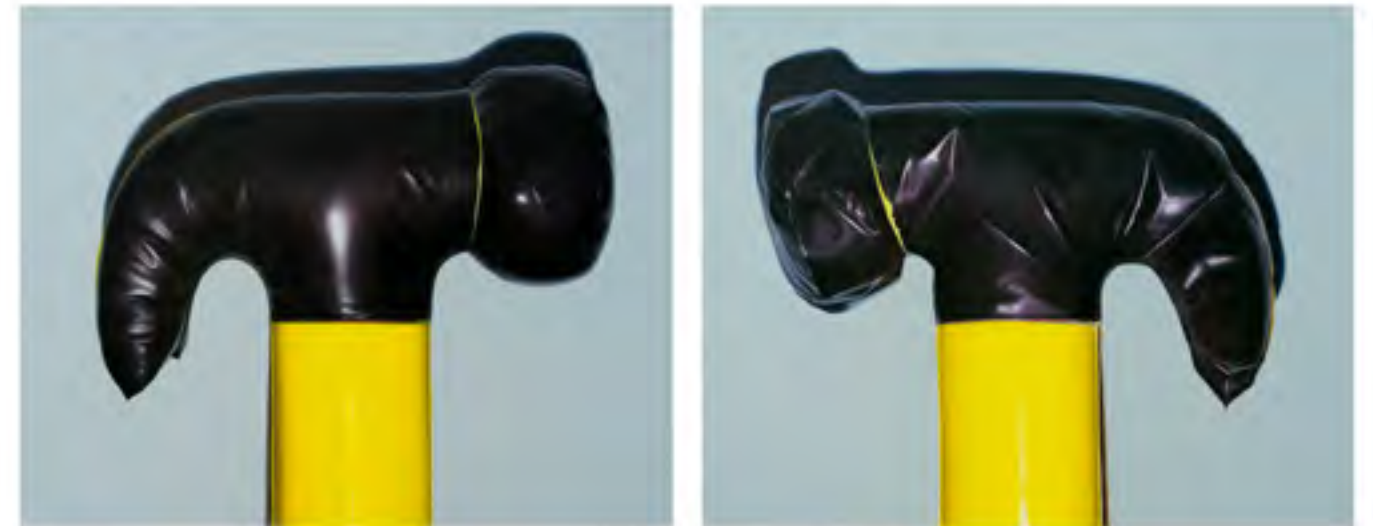
孙原 & 彭禹 Sun Yuan & Peng Yu
《亲爱的》 Dear, 2019
空气压缩机、储气罐、管道、硅沙发、铝合金框架亚克力墙 Air compressor, air storage tank, pipe, silicon sofa, acrylic wall with aluminum frame
150 cm × 400 cm × 400 (d) cm
Artist and ARARIO gallery



Kohei NAWA
Throne (pig_boy), 2019
Mixed media
80 cm × 23.7 cm × 38.2 (d) cm
Artist and ARARIO gallery



孙一钊 Sun Yitian
《Ken》Ken, 2019
木板丙烯 Acrylic on panel
38 cm × 45.5 cm
Courtesy of the artist and BANK/MABSOCIETY



孙一钊 Sun Yitian
《软榔头》(双联) Hammer diptych, 2019
布面丙烯 Acrylic on canvas
100 cm × 80 cm × 2 pcs
Courtesy of the artist and BANK/MABSOCIETY



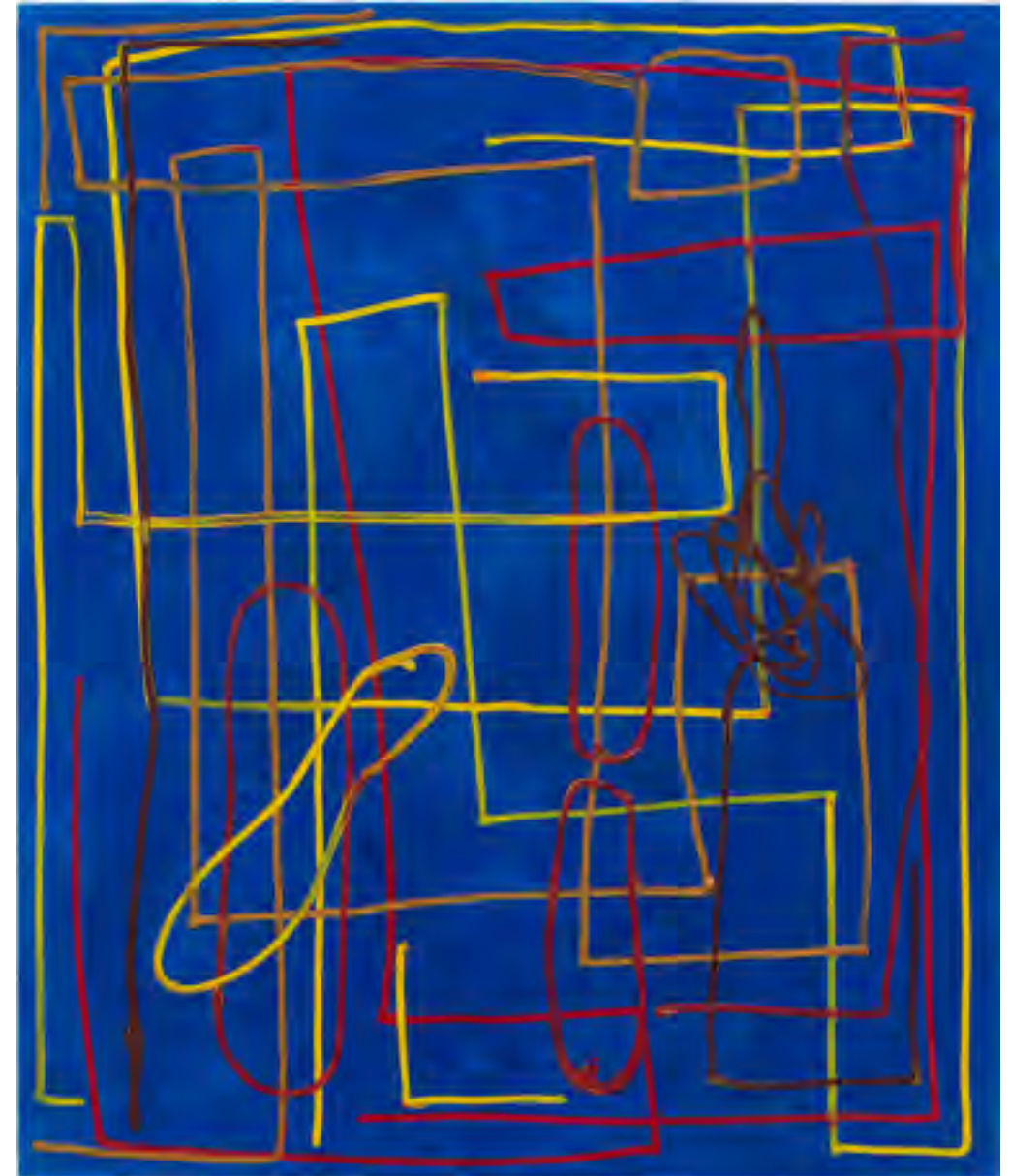
李舜 Li Shun
《写生 - Make Room》*Sketch - Make Room*, 2019
《毛泽东语录》书籍页面上素描、收藏级艺术微喷、拍立得相纸
Graphite on pages of *Quotations from Chairman Mao*, archival pigment print, wallpaper, polaroid, 7in HDMI Screen
10.8 cm × 8.6 cm, 10.8 cm × 8.6 cm, 70 cm × 36 cm, 100 cm × 100 cm, 20 cm × 20 cm x 4 psc, 17.8 cm × 12.7 cm
© 北京现在画廊 © Beijing Art Now Gallery



郑维 Zheng Wei
Stay Away No.3, 2019
铜 Copper
59 cm × 40 cm
© 北京现在画廊 © Beijing Art Now Gallery



廖国核 Liao Guohe
《无题 (在天空中破裂的心)》 *Untitled (Broken Heart in the Sky)*, 2017
布面丙烯 Acrylic on canvas
218 cm × 243 cm
由艺术家和博而励画廊提供 Courtesy of the artist and Boers-Li Gallery



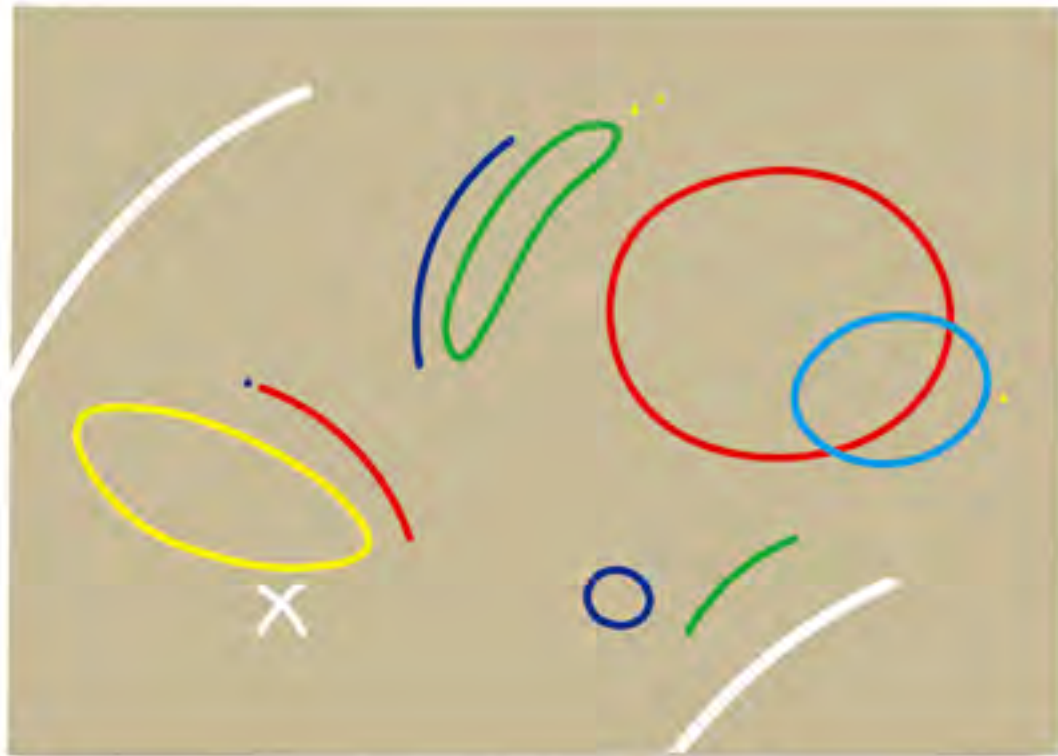
安德烈·布特兹 André Butzer
《无题》 *Untitled*, 2019
布面丙烯 Acrylic on canvas
180 cm × 150 cm
由艺术家和博而励画廊提供 Courtesy of the artist and Boers-Li Gallery



Tony Bevan
Possessions (PC1813), 2018
Acrylic and charcoal on canvas
174 cm × 187 cm (68 1/2 × 73 5/8 in.)
Courtesy of the artist and Ben Brown Fine Arts.



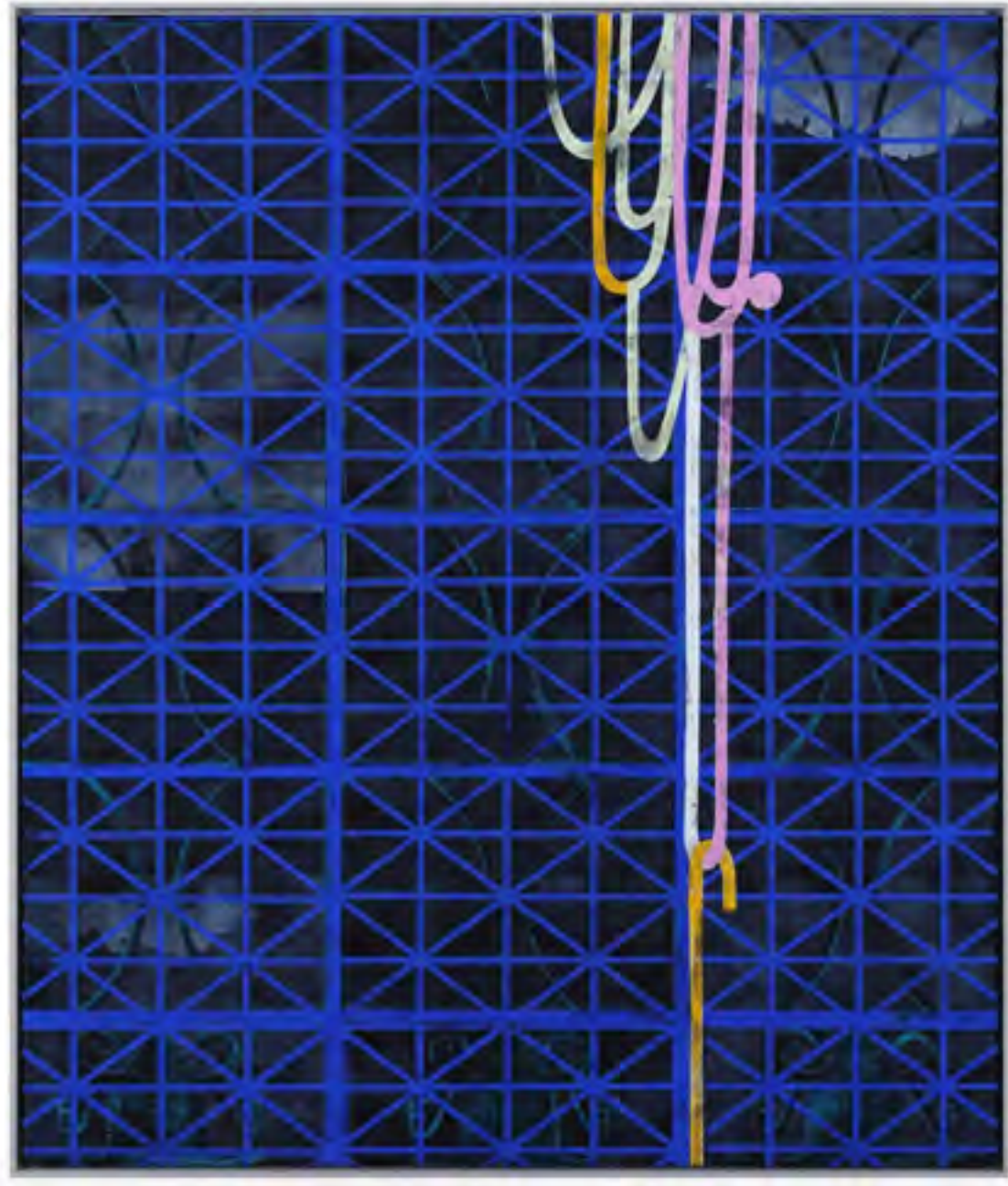
Miquel Barceló
Jaune avec Trous, 2002-2003
Mixed media on canvas
233.7 cm × 284.5 cm (92 × 112 in.)
Courtesy of the artist and Ben Brown Fine Arts.



陈拍岸 Chen Pai'an
《眩晕，愉快，还带点焦虑》 *Dizzy, Happy, with a Little Bit Anxiety*, 2018
数位板绘画、布面收藏级打印 Tablet drawing, giclee on canvas
100 cm × 140 cm



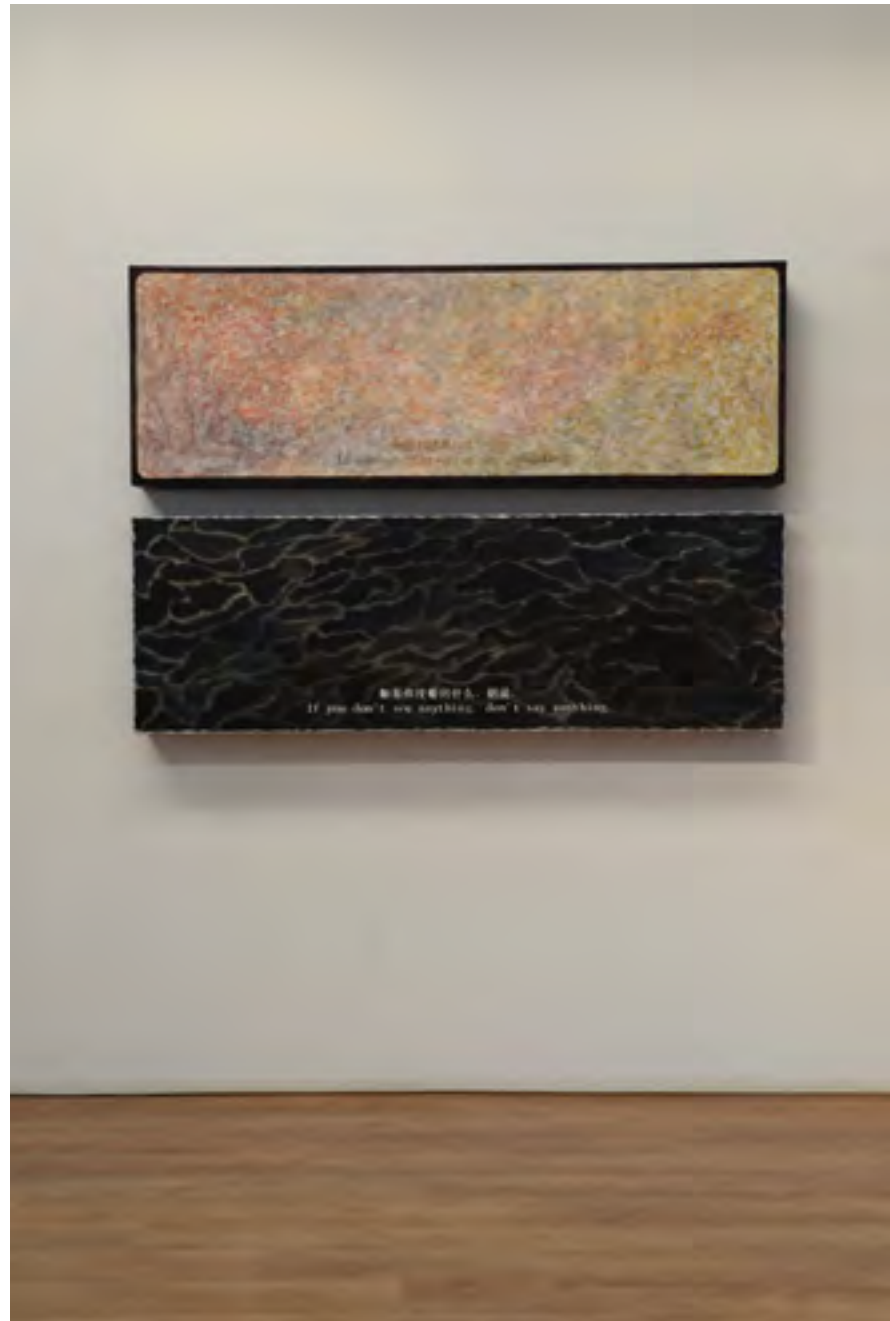
肖武聪 Xiao Wucong
《兄弟》 *Brothers*, 2018
纸本丙烯 Acrylic on paper
262 cm × 158 cm



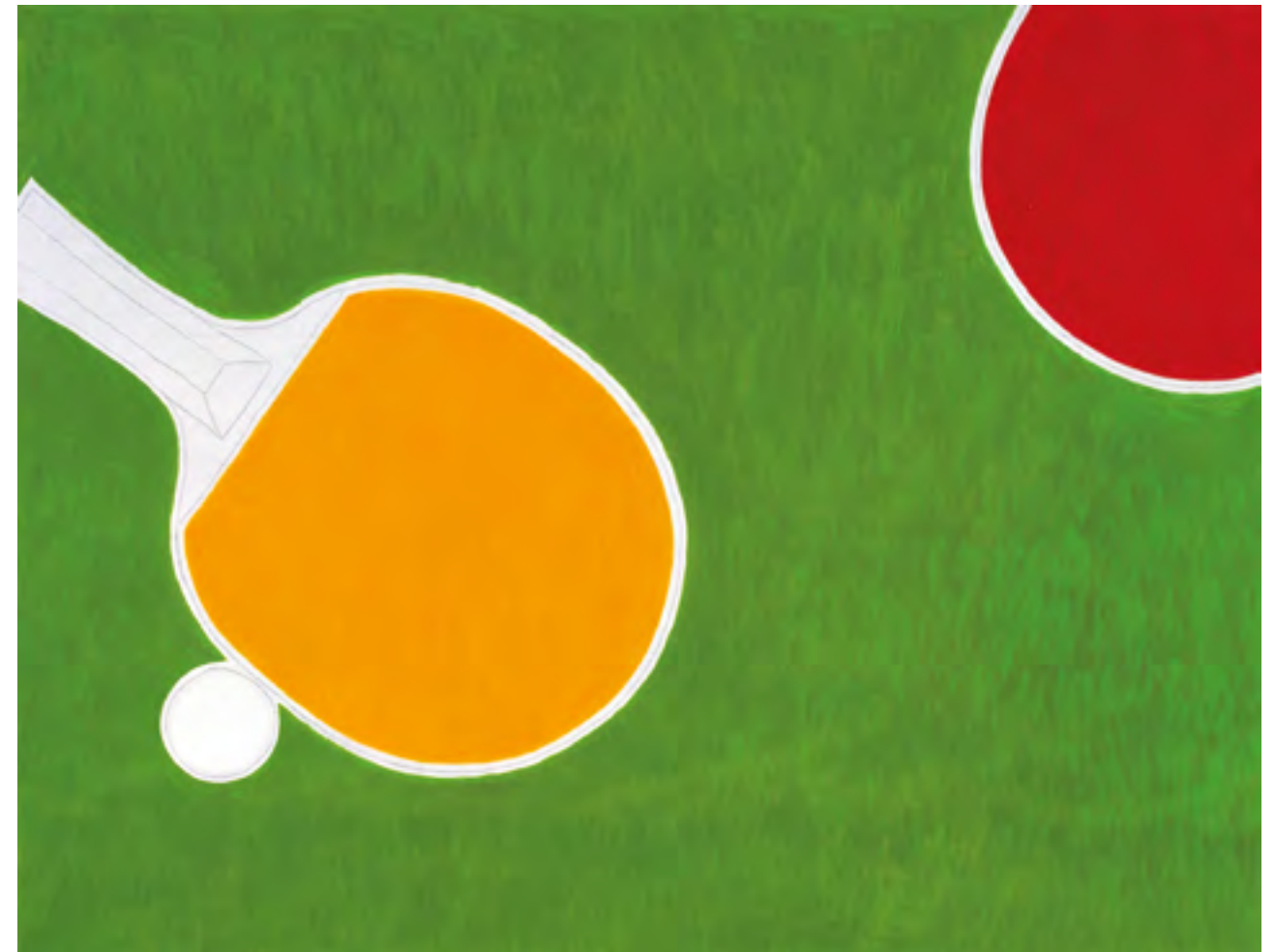
格特和维·托比亚斯 Gert&Uwe Tobias
《无题》 *Untitled*, 2018
在画布上的彩色木刻 Colored woodcut on canvas
200 cm × 168 cm
© 艺术家 - 卡西纳画廊 © The Artists - Cassina Projects



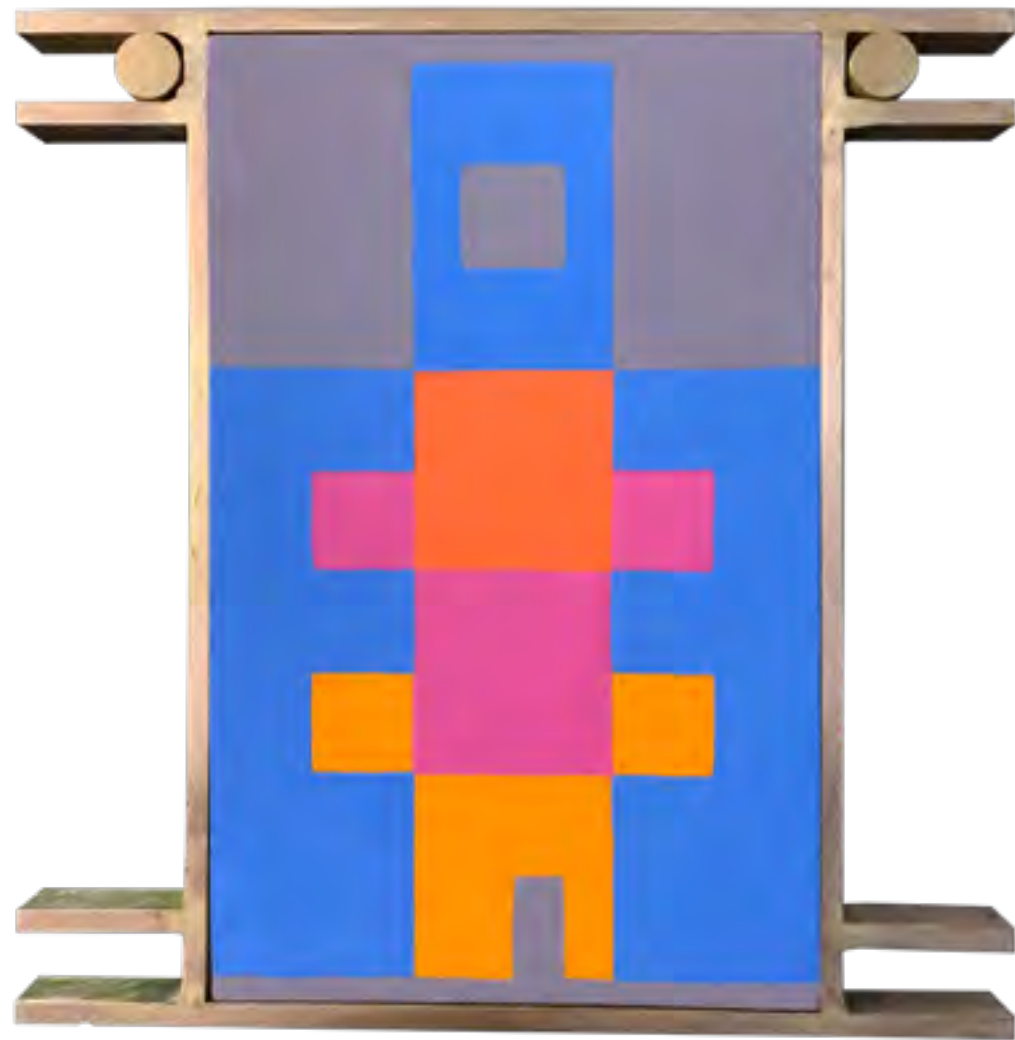
路易莎·克莱门特 Louisa Clement
《没有迷失在你身边 9_》 *not lost in you 9_*, 2017
单频道录像 Single channel video, loop
© 艺术家 - 卡西纳画廊 © The Artists - Cassina Projects



宋冬 & 尹秀珍 Song Dong & Yin Xiuzhen
《如果你看到什么要说，如果你没看到什么别说》
If You See Something, Say Something. If You Don't See Anything, Don't Say Anything., 2017-2018
坦培拉油蛋彩、丙烯 Tempera and acrylic paint
60 cm × 180 cm × 15 cm × 2 pcs
© 前波画廊与艺术家 © Chambers Fine Art and artist



赵赵 Zhao Zhao
《乒乓 No.4》*Ping Pong No.4*, 2011
布面油画 Oil on canvas
200 cm × 260 cm
© 前波画廊与艺术家 © Chambers Fine Art and artist



张淼 Zhang Miao
Hanging Room 1, 2019
布面油画、黄铜、不锈钢 Oil on canvas, brass, stainless steel
33 cm X 34 cm X 2 cm



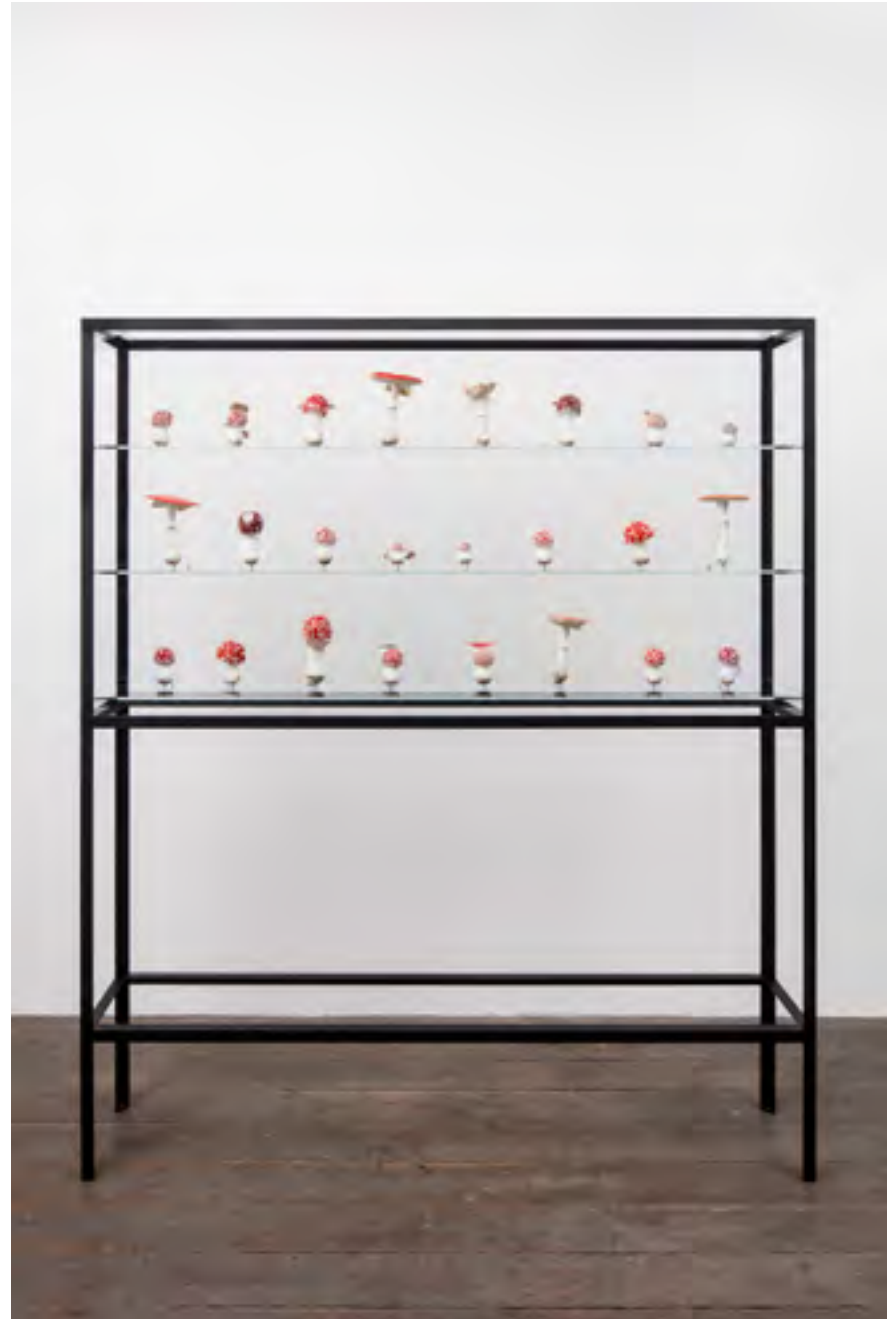
吴笛 Wu Di
《无题》 Untitled, 2019
木板油画、金箔、水彩笔 Oil, gold foil, water-color pen on wood board
165 cm X 120 cm



威廉·萨奈尔 Wilhelm Sasnal
《无标题》 *Untitled*, 2019
布面油彩 Oil on canvas
140 cm × 200 cm
© 威廉·萨奈尔, 伦敦赛迪 HQ 画廊提供 © Wilhelm Sasnal, courtesy Sadie Coles HQ, London



乌戈·罗迪纳 Ugo Rondinone
《早晨 8 点的太阳》 *the sun at 8 am*, 2019
镀金青铜 Gilded bronze
140 cm × 140 cm
© 乌戈·罗迪纳, 伦敦赛迪 HQ 画廊提供 © Ugo Rondinone, courtesy Sadie Coles HQ, London



卡斯滕·霍勒 CARSTEN HOLLER
《双重蘑菇玻璃柜 (二十四褶)》 *Double Mushroom Vitrine (Twenty-Fourfold)*, 2006
聚氨酯铸蘑菇复制品, 水性漆、玻璃盘、金属针、玻璃橱窗, 黑色哑光涂层
Cast polyurethane mushroom replicas in various sizes, acrylic paint, glass discs, metal pins, vitrine glass, powder-coated metal framework
145 cm × 175 cm × 25 cm
© 艺术家和常青画廊 © Artist and GALLERIA CONTINUA



亚历杭德罗·坎平斯 ALEJANDRO CAMPINS
《马戏团 - 沉睡系列》 *Circo, from the series Letargo*, 2019
布面油画 Oil on canvas
38 cm × 55 cm
© 艺术家和常青画廊 © Artist and GALLERIA CONTINUA



里克力·提拉瓦尼 Rirkrit Tiravanija
《无题 2019 (种子不知花的形状)》 *untitled 2019 (the form of the flower is unknown to the seed)*, 2019
多种媒介 Multimedia
尺寸可变 Dimensions variable
© 摄影: 马克·布洛尔, 致谢伦敦 ICA © Photography: Mark Blower, Courtesy ICA London



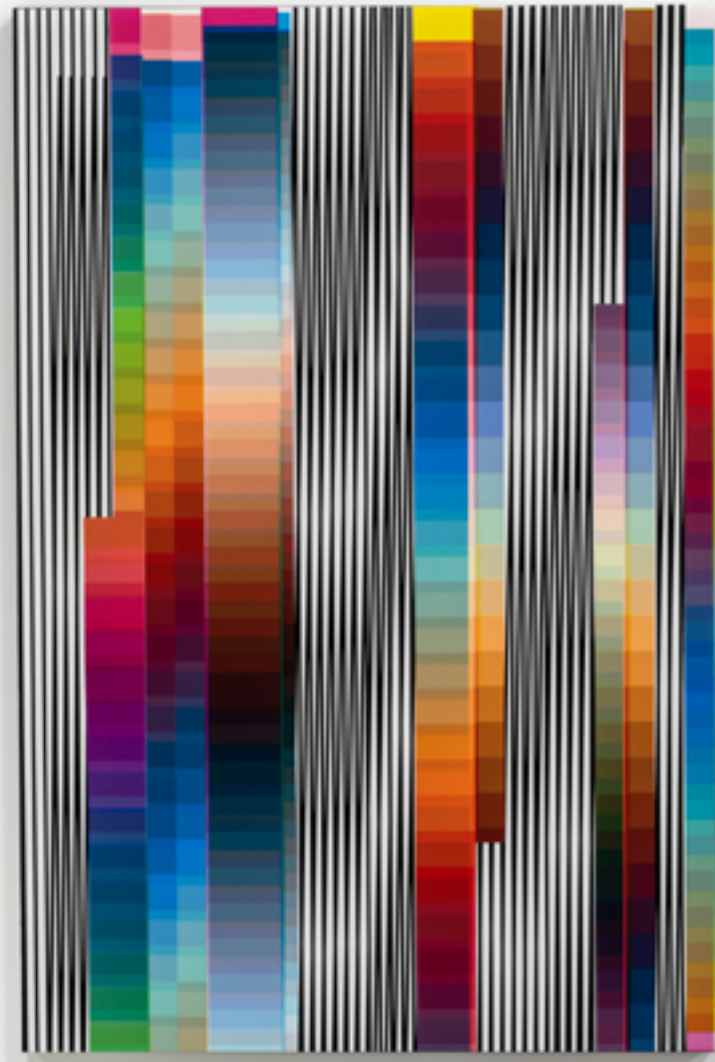
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多种媒介 Multimedia
尺寸可变 Dimensions variable
© 摄影: 马克·布洛尔, 致谢伦敦 ICA © Photography: Mark Blower, Courtesy ICA London



安利·萨拉 Anri Sala
《如果且只有如果》 *If and only if*, 2018
录像 Video
9min 47s
致谢艺术家, 玛丽安·古德曼画廊及桑塔画廊, 巴黎 Courtesy Marian Goodman Gallery and Galerie Chantal Crousel, Paris



加布里埃尔·奥罗斯科 Gabriel Orozco
Roiseau 3, 2012
竹枝和鸟的羽毛 Bamboo branch and bird feathers
190 cm × 190 cm × 150 cm
致谢艺术家及桑塔画廊, 巴黎 Courtesy of the artist and Galerie Chantal Crousel, Paris
摄影: Florian Kleinfenn Photo: Florian Kleinfenn



费利佩·潘通 Felipe Pantone
CHROMADYNAMICA #S5, 2019
喷漆、UV 油墨、铝合板 Spray paint and UV ink on aluminum composite panel
80 cm × 120 cm
© 唐妮诗画廊 © Danysz Gallery



费利佩·潘通 Felipe Pantone
CHROMADYNAMICA, 2019
喷漆、UV 油墨、铝合板 Spray paint and UV ink on aluminum composite panel
100 cm × 100 cm
© 唐妮诗画廊 © Danysz Gallery



约翰·阿姆利德 John Armleder
《无题》 *Untitled*, 2010
布面混合媒介 Mixed media on canvas
350 cm × 200 cm
由艺术家和 Massimo De Carlo 画廊 米兰 / 伦敦 / 香港提供
Courtesy the artist and Massimo De Carlo, Milan/London/Hong Kong



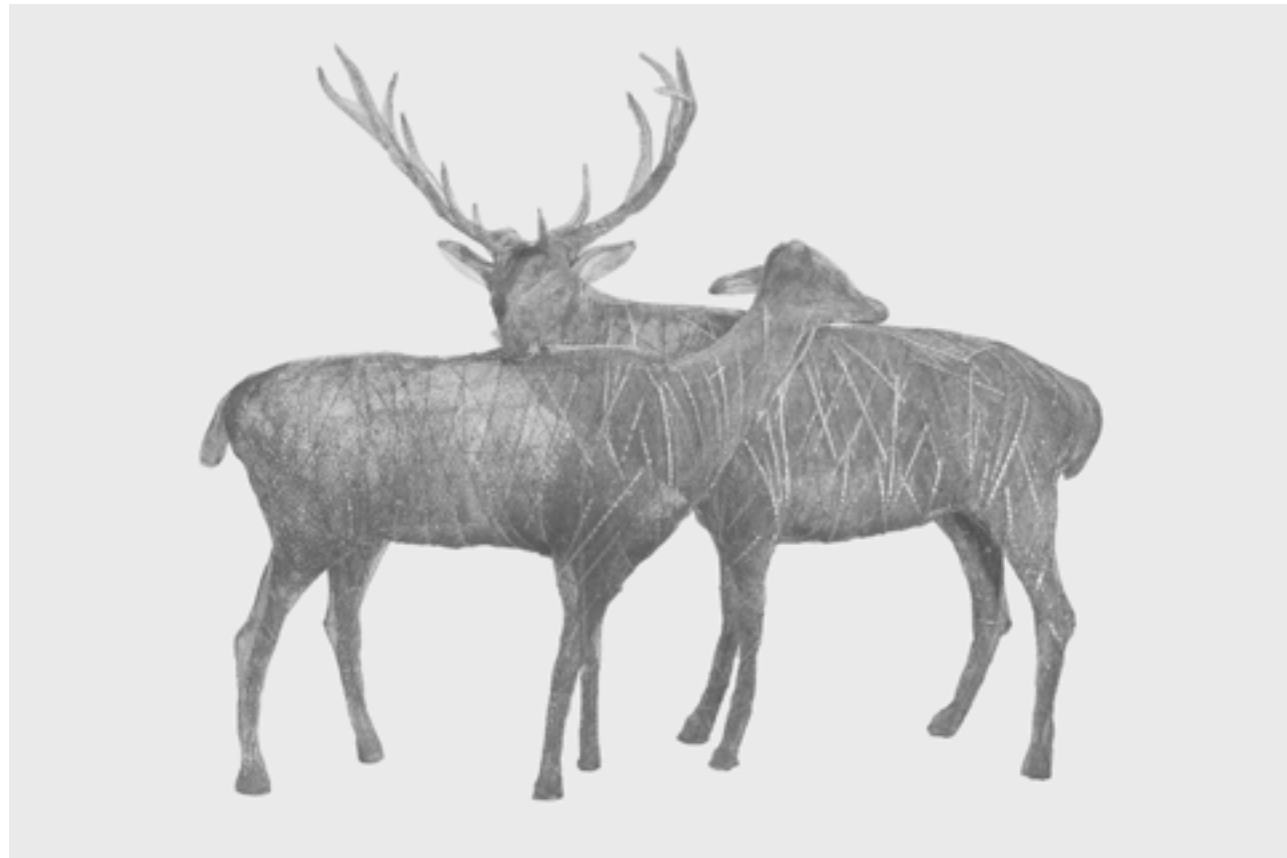
景柯文 Jing Kewen
《梦想 2008.No.10》 *Dream2008.No.10*, 2008
Oil on canvas
250 cm × 250 cm
由艺术家和 Massimo De Carlo 画廊 米兰 / 伦敦 / 香港提供
Courtesy the artist and Massimo De Carlo, Milan/London/Hong Kong



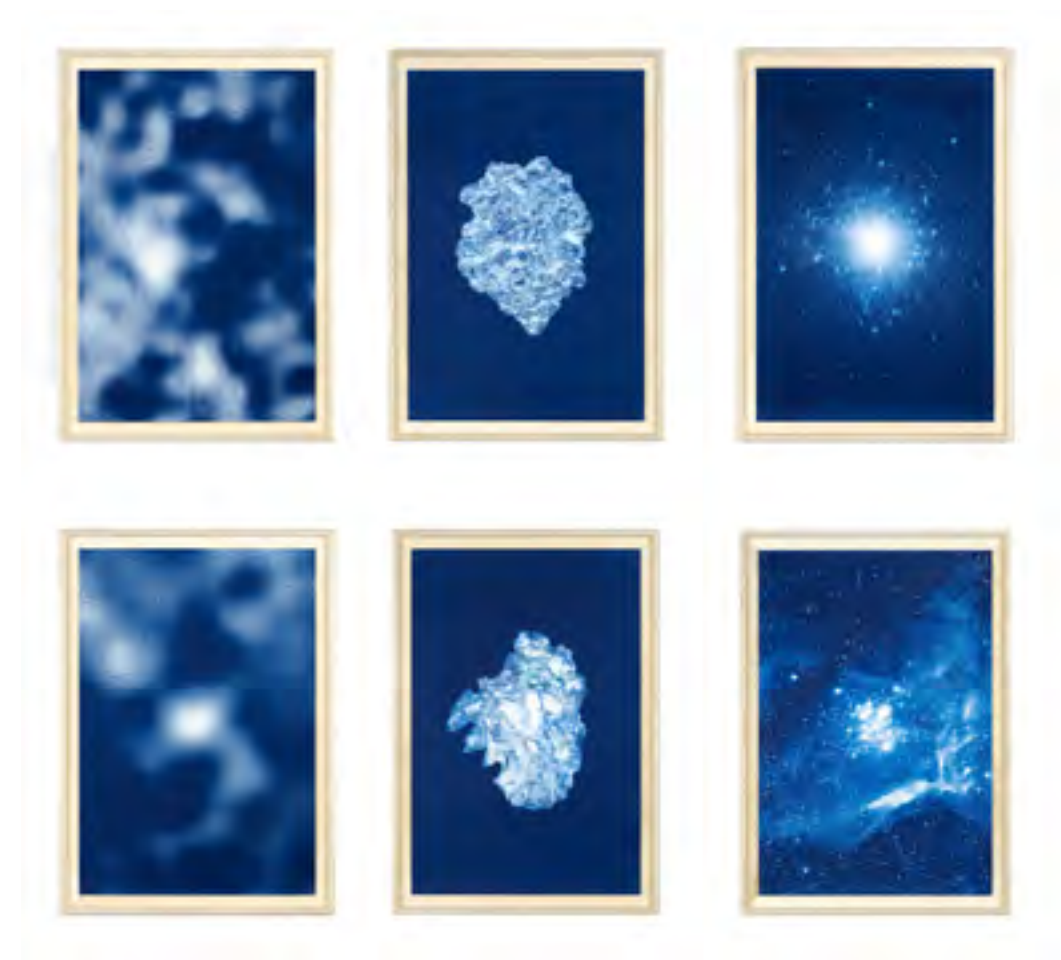
刘任 LIU Ren
《牛顿与禁果》*Newton & Forbidden Fruit*, 2019
草纸、油彩、金箔、综合材料 Straw paper, oil, gold foil, mixed media
17 cm × 26.5 cm × 33 cm
唯一版本 Unique



曲丰国 QU Fengguo
《四季立夏》*Summer Commences, Four Seasons*, 2016
布面油画 Oil on canvas
145 cm × 220 cm
唯一版本 Unique



苔丝·杜蒙 Tess Dumon
《黑夜之后，白昼之前》*After the Night, Before the Day*, 2018
铝架、金属网、孤品 Mesh and aluminum, unique piece
230 cm × 300 cm × 100 cm
图片提供：艺术家及杜梦堂，图片 © Camille McOuat
Courtesy of the Artist and Galerie DUMONTEIL, Image © Camille McOuat



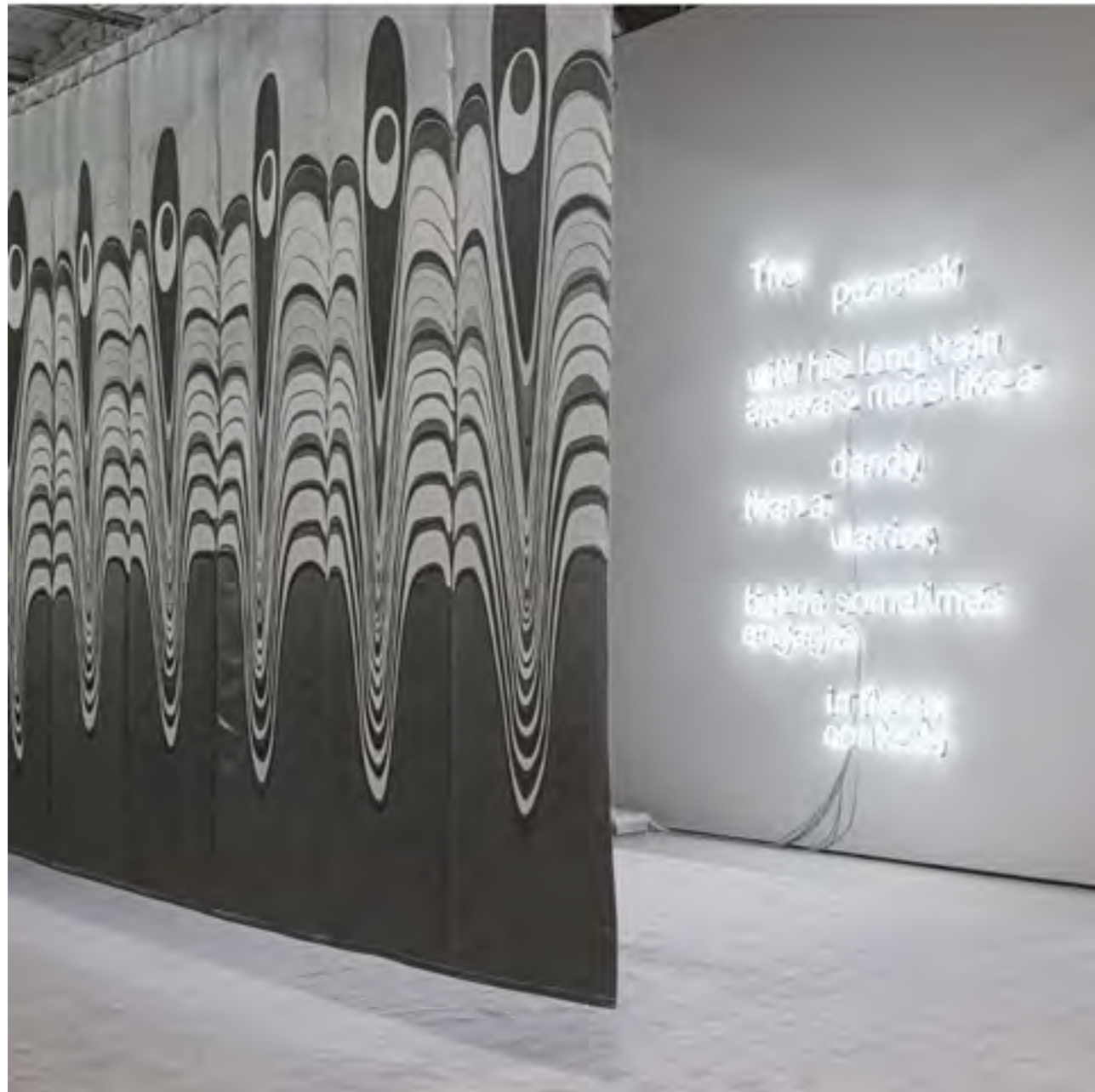
雨果·德维切儿 Hugo Deverchère
《万象 - 记录 (暗物质测绘 G12 / 苏长石 / NGC 104 / 暗物质测绘 G9 / 玄武黑曜岩 / NGC 3293)》
Cosmorama - Recording (Dark matter map G12 / Norite / NGC 104 / Dark matter map G9 / Tachylite / NGC 3293), 2017
蓝晒印相法、铂金纸、杨木胶合板 Cyanotype print on Arches Platine paper, poplar plywood
单张尺寸: 122 cm × 86 cm × 6 cm
图片提供：艺术家及 Le Fresnoy - 法国国立当代艺术工作室，图像 © 雨果·德维切儿
Courtesy of the artist and Le Fresnoy - Studio national des arts contemporains Photo © Hugo Deverchère



许炯 Xu Jiong
《隐士》Hermit, 2014-2019
亚克力颜料复合媒材 Acrylic pigment mixed media
150 cm × 210 cm



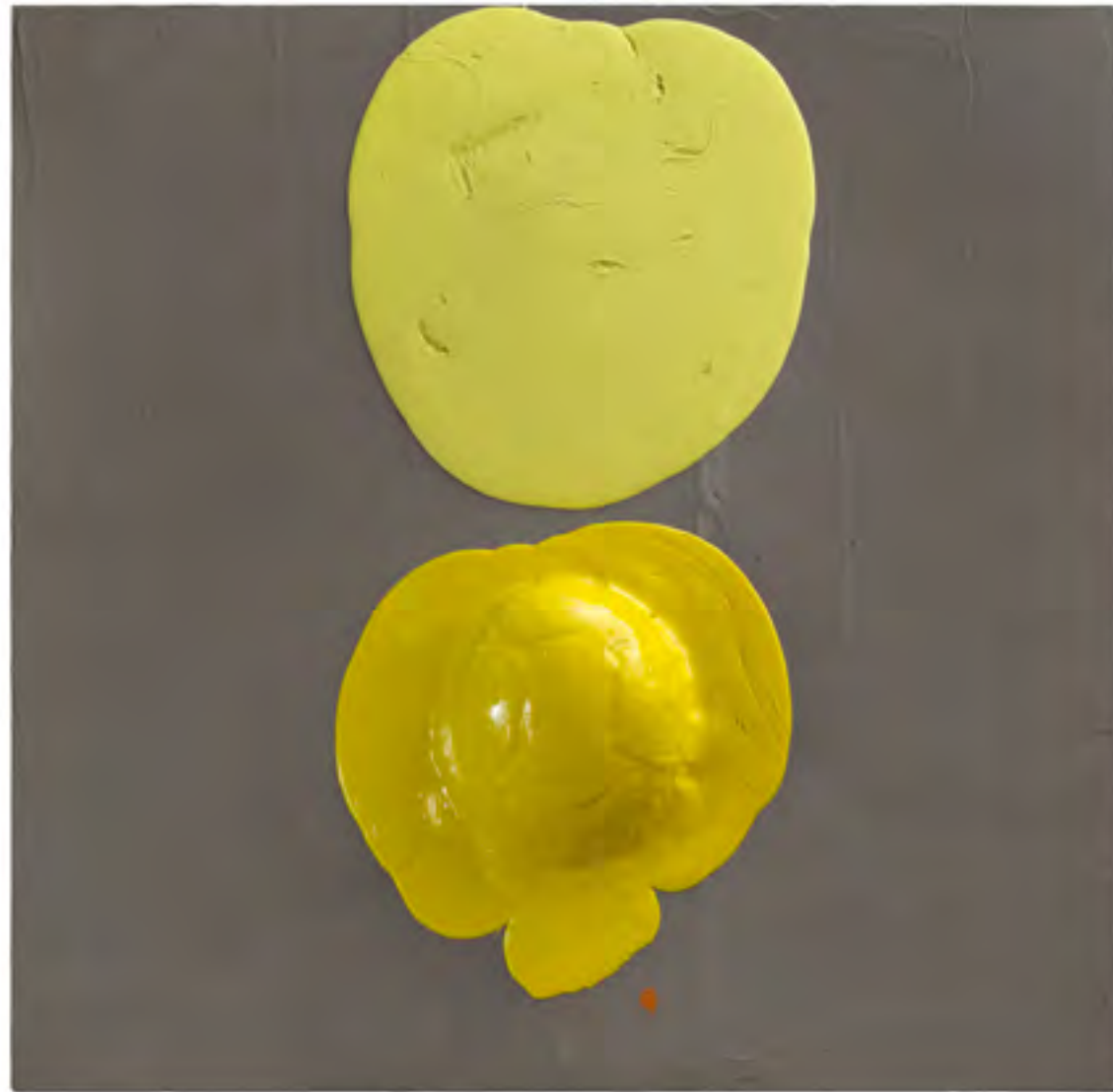
吴美琪 Wu MeiChi
《YXX-闪耀#1》YXX-The Flares #1, 2019
数码打印 Digital print
128 cm × 96 cm



Olaf Nicolai
Yeux de paon, 2007
7 curtain, cotton, silk
315.5 cm × 800 cm
Photography: Thomas Wrede



Marc Desgrandchamps
o. 7, 2018
Oil on canvas
162 cm × 130 cm
Photography: Studio Julien Bouvier



关音夫 Guan Yinfu
201901, 2019
木板丙烯 Acrylic on board
244 cm × 244 cm × 51 cm
© 2019 关音夫 © 2019 Guan Yinfu



关音夫 Guan Yinfu
《语1》familiar 1, 2019
木板黏土 Clay on board
110 cm × 110 cm × 16 cm
© 2019 关音夫 © 2019 Guan Yinfu



因卡·肖尼巴雷 CBE Yinka Shonibare CBE
《十八世纪人物》 18th Century Man, 2019
拼贴、嵌花、刺绣和荷兰蜡染棉织物 Patchwork, appliqué, embroidery and Dutch wax printed cotton textile
147 cm × 204.5 cm
© 艺术家及伦敦 Stephen Friedman Gallery 画廊提供 © The artist. Courtesy of Stephen Friedman Gallery, London.

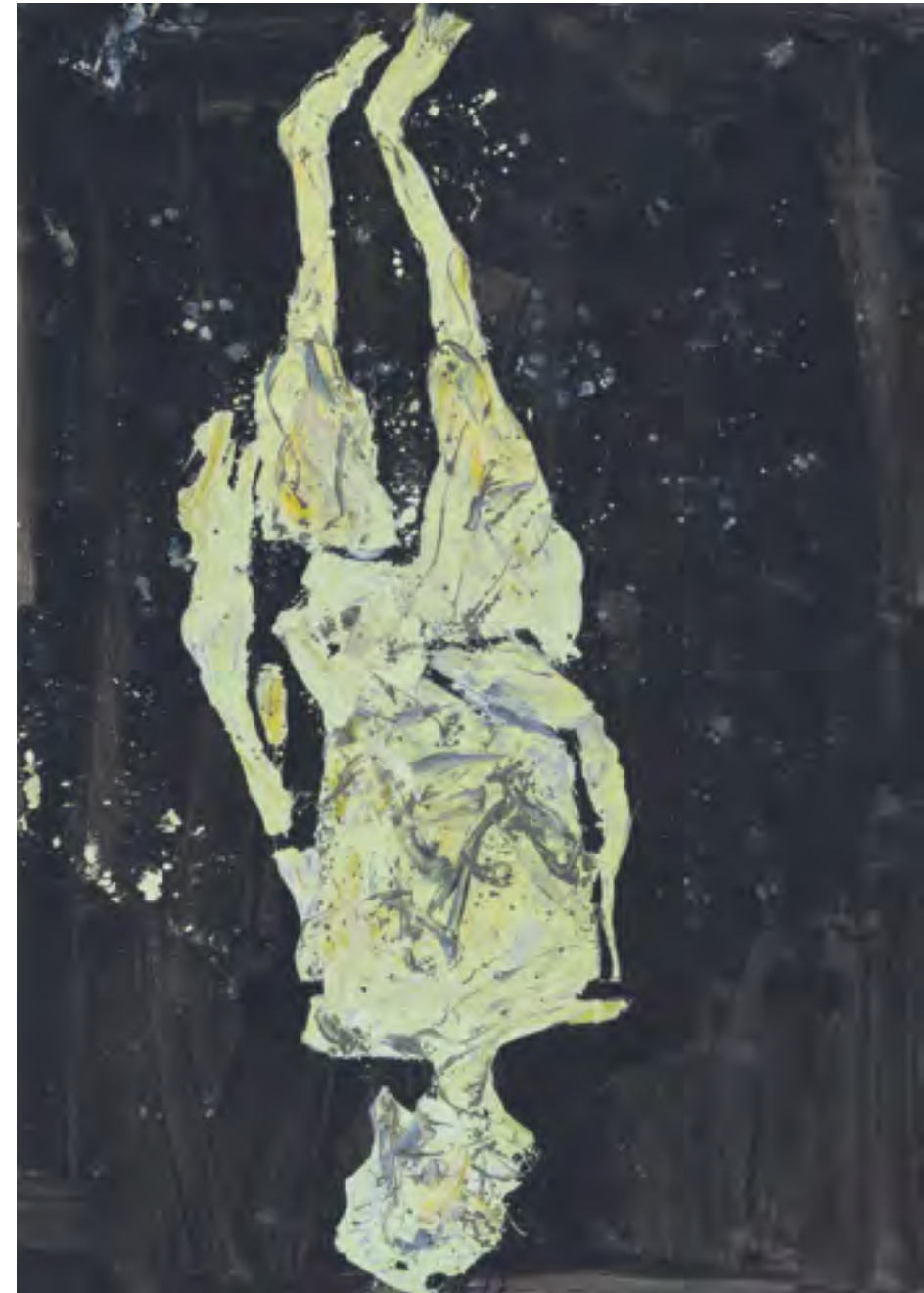
UPSIDE-DOWN



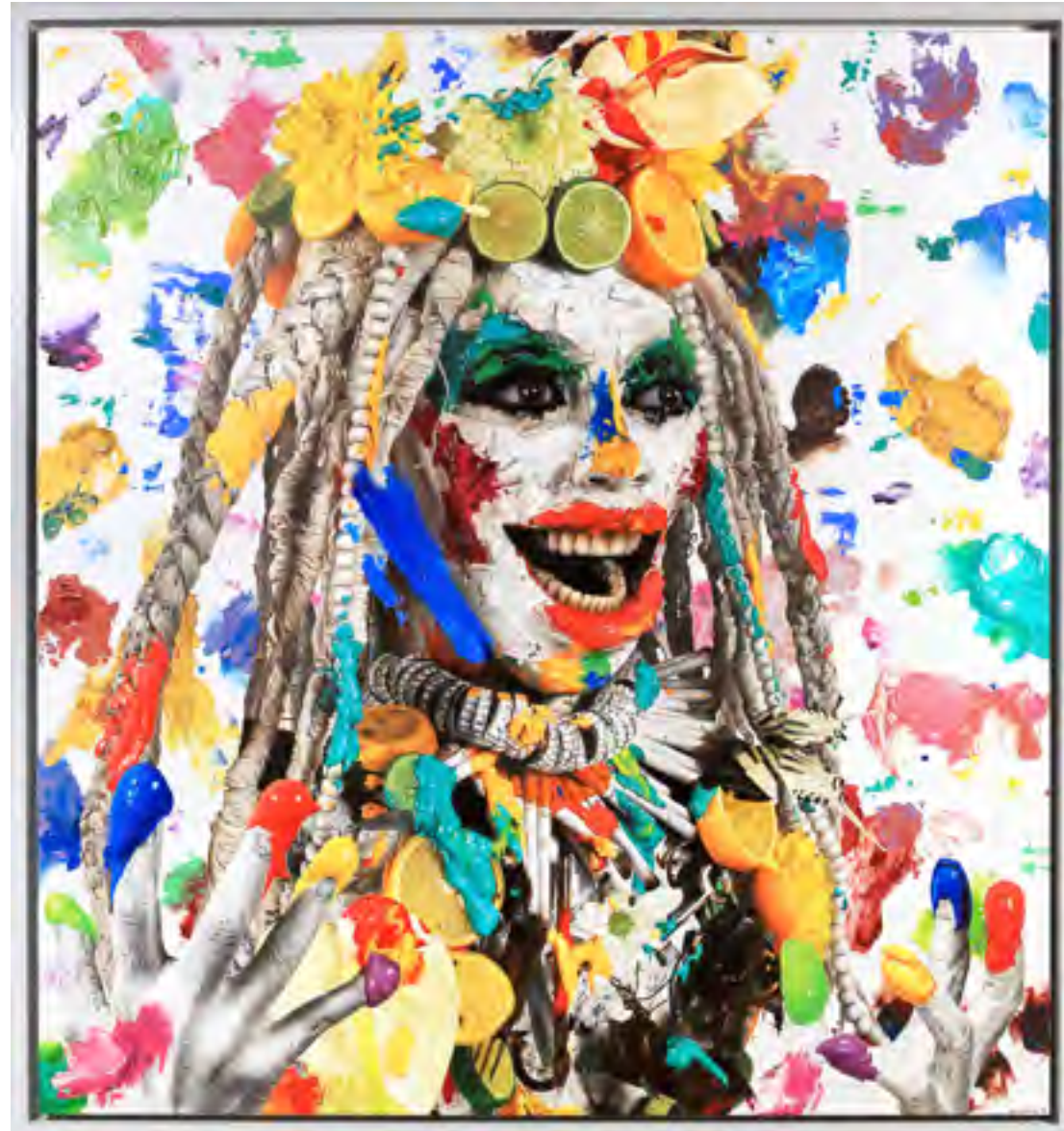
大卫·什里格利 David Shrigley
《无标题》 Untitled, 2018
纸本丙烯 Acrylic on paper
42 cm × 29.7 cm
© 艺术家及伦敦 Stephen Friedman Gallery 画廊提供 © The artist. Courtesy of Stephen Friedman Gallery, London.



斯特林·鲁比 Sterling Ruby
WIDW. SINSEMILLA., 2019
亚克力、油彩、橡皮圈、卡纸、经处理织物、画布
Acrylic, oil, elastic, cardboard, and treated fabric on canvas
182.9 cm × 132.1 cm × 5.1 cm (unframed)
© 斯特林·鲁比 摄影: Robert Wedemeyer 致谢斯特林·鲁比工作室
© Sterling Ruby Photo: Robert Wedemeyer Courtesy Sterling Ruby Studio



乔治·巴塞利兹 Georg Baselitz
《不留踪影地抵达》 Arrivo senza ombra, 2018
油彩、画布 Oil on canvas
300 cm × 210 cm
© 乔治·巴塞利兹 2019 摄影: Jochen Littkemann
© Georg Baselitz 2019 Photo: Jochen Littkemann



ASHLEY BICKERTON
《顶类，顶时刻。落之前。母亲。》
APEX SPECIES, APEX MOMENT, BEFORE THE FALL. MOTHER., 2018
油、丙烯、布 Oil and acrylic on canvas
210 cm × 197 cm
© 象画廊 © Gajah Gallery



YUNIZAR
《树》 Tree, 2019
青铜 Cast bronze
124 cm × 131 cm × 205 cm
© 象画廊 © Gajah Gallery



王国锋 Wang Guofeng
《理想 No.1 (人民大会堂)》 IDEAL No.1 (Great Hall of the People), 2006
数码打印裱于铝板 Giclee print on paper mounted on aluminium plate
130 cm × 461.5 cm
图片由艺术家、今格空间提供 Courtesy of Artist and Ginkgo Space



陈若冰 Chen Ruobing
1805, 2018-2019
布面丙烯 Acrylic on Canvas
150 cm × 150 cm
图片由艺术家、今格空间提供 Courtesy of Artist and Ginkgo Space



乌戈·罗迪纳 Ugo Rondinone
展览现场：乌戈·罗迪纳 Installation view: ugo rondinone, 2019
摄影：Gary Mamay, 图片由艺术家与东汉普顿 Guild Hall 提供
Photo by Gary Mamay, Courtesy of studio rondinone and Guild Hall of East Hampton



卡罗尔·杜汉姆 Carroll Dunham
Time Storm Four, 2009-2010
综合材料、画布 Mixed media on canvas
205.1 cm × 174.6 cm
图片版权：卡罗尔·杜汉姆，图片由艺术家与格莱斯顿画廊提供
Copyright Carroll Dunham; Courtesy the artist and Gladstone Gallery, New York and Brussels



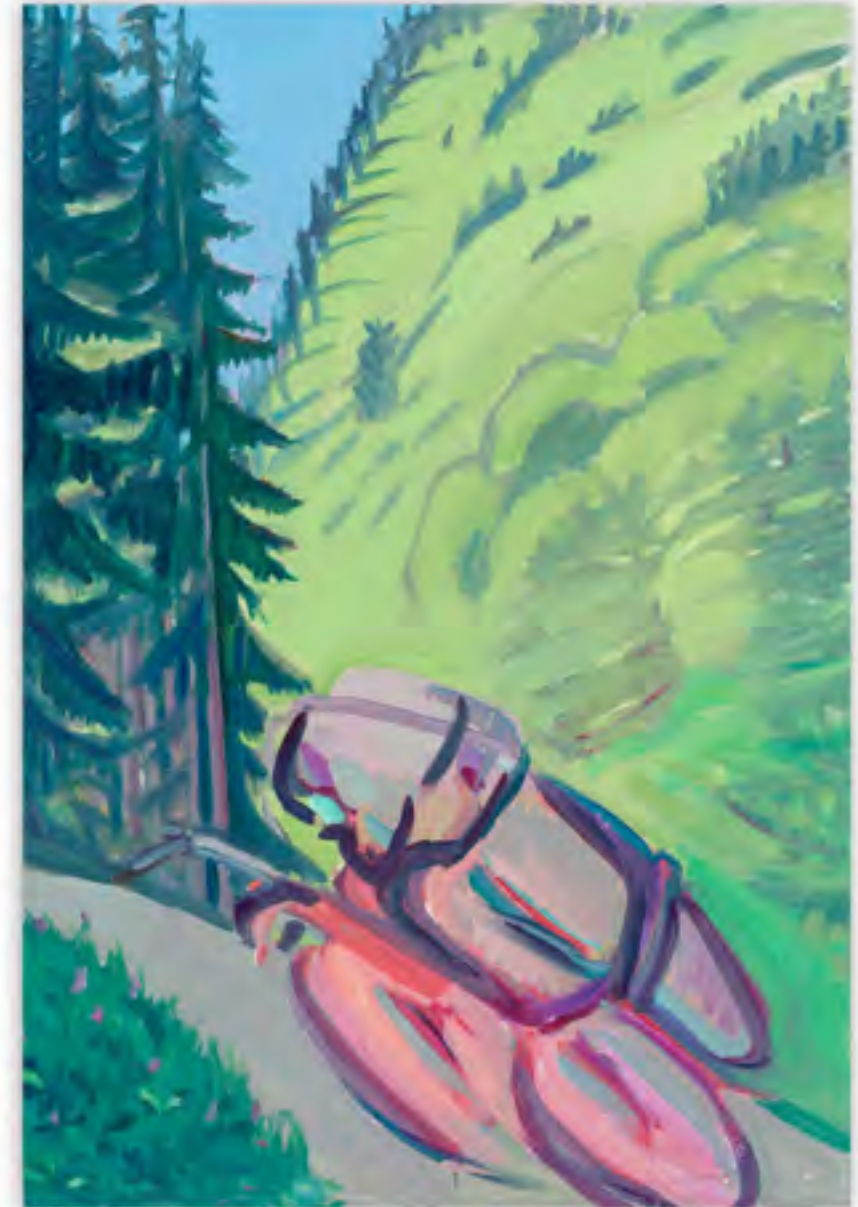
沈勤 Shen Qin
《山》 Mountain, 2018
纸本水墨 Ink on paper
178 cm × 90 cm
© 原创 © Original



沈烈毅 Shen Lieyi
《雨》 Rain, 2018
山西黑花岗岩 Black Granite
110 cm × 100 cm × 57 cm
© 原创 © Original



玛利亚·拉斯尼格 Maria Lassnig (1919-2014)
《瓢虫与蜘蛛 / 瓢虫, 飞走吧!》
Marienkäferchen und Spinne / Marienkäferchen flieg furt! (Ladybug and Spider / Ladybug, Fly Away!), 1987
油彩、画布 Oil on canvas
200.3 cm × 145.2 cm × 2.5 cm
© 玛利亚·拉斯尼格基金会 图片: 玛利亚·拉斯尼格基金会、豪瑟沃斯
© Maria Lassnig Foundation. Courtesy the Maria Lassnig Foundation and Hauser & Wirth



玛利亚·拉斯尼格 Maria Lassnig (1919-2014)
《森林中的摩托车 / 摩托车手》
Motorrad im Wald / Motorradfahrer (Motorcycle in the Forest / Motorcyclist), 1987
油彩、画布 Oil on canvas
205 cm × 140 cm × 2.3 cm
© 玛利亚·拉斯尼格基金会 图片: 玛利亚·拉斯尼格基金会、豪瑟沃斯
© Maria Lassnig Foundation. Courtesy the Maria Lassnig Foundation and Hauser & Wirth



朱日新 Zhu Rixin
《昼》 *Sleepless Night*, 2019
布面丙烯、针管笔 Archival ink pen and acrylic on canvas
150 cm × 110 cm × 3
© HdM GALLERY



朱日新 Zhu Rixin
《花园的语言没有故乡》 *The Language of the Garden has no Hometown*, 2019
布面丙烯、针管笔、油漆笔 Acrylic, archival ink pen and spray paint on canvas
140 cm × 140 cm
© HdM GALLERY



冷广敬 Leng Guangmin
《暗流》 *Undercurrent*, 2019
布面综合材料 Mixed media on canvas
200 cm × 150 cm
© 蜂巢当代艺术中心 © Hive Center for Contemporary Art



冷广敬 Leng Guangmin
《幻想》 *Illusion*, 2019
布面综合材料 Mixed media on canvas
200 cm × 150 cm
© 蜂巢当代艺术中心 © Hive Center for Contemporary Art



爱丽丝·尼尔 Alice Neel
《大卫·麦基及第一任妻子珍》 *David McKee and his first wife Jane*, 1968
油彩、画布 Oil on canvas
151.8 cm × 101.6 cm
作品由爱丽丝·尼尔艺术家遗产及比利时霍夫肯画廊提供 Courtesy the Estate of Alice Neel and Xavier Hufkens, Brussels



爱丽丝·尼尔 Alice Neel
《埃德·米斯基》 *Ed Mischi*, 1933
油彩、画布 Oil on canvas
67 cm × 62.2 cm
作品由爱丽丝·尼尔艺术家遗产及比利时霍夫肯画廊提供 Courtesy the Estate of Alice Neel and Xavier Hufkens, Brussels



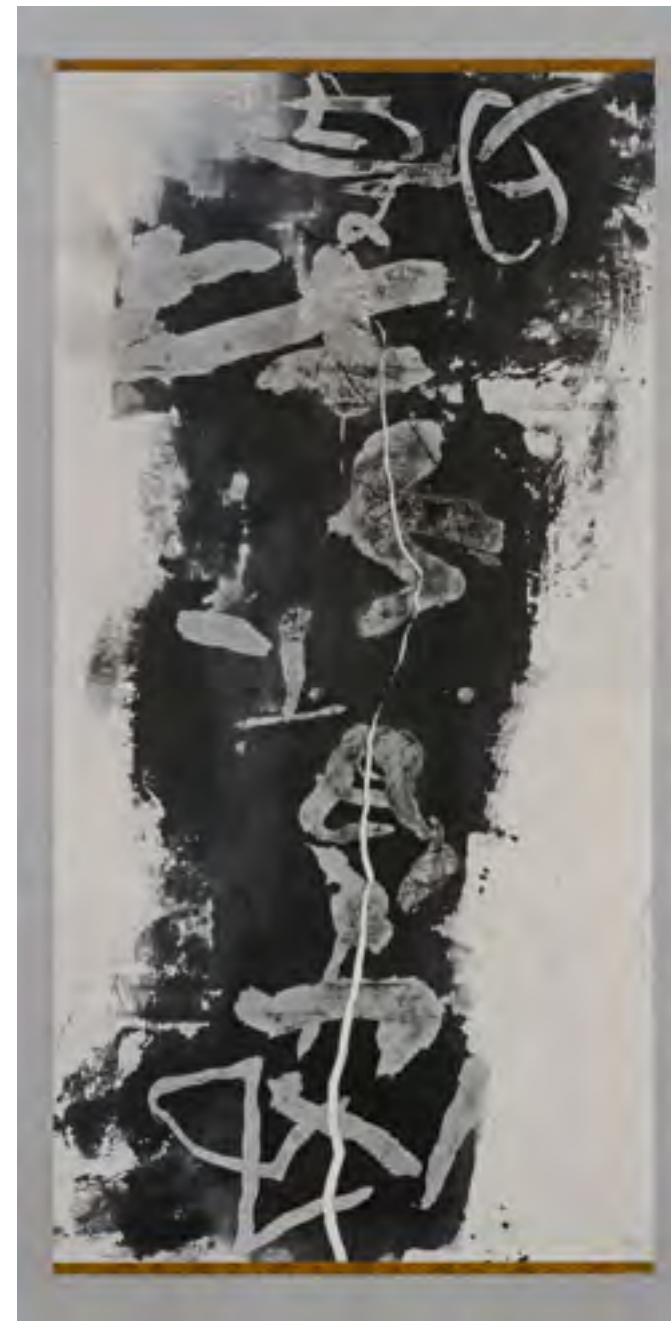
郑光熙 Jeong Gwanghee
《无题》 *Untitled*, 2013
韩纸水墨 Ink on Korean Hanji paper
270 cm × 197 cm



徐冰 Xu Bing
《苏州文字写生》 *Suzhou Landscapes*, 2003-2013
35 块双色石版印刷、自然碎布纸
Lithograph print in two colors from 35 plates on Entrada Natural Rag paper
220 cm × 87 cm × 4 pcs



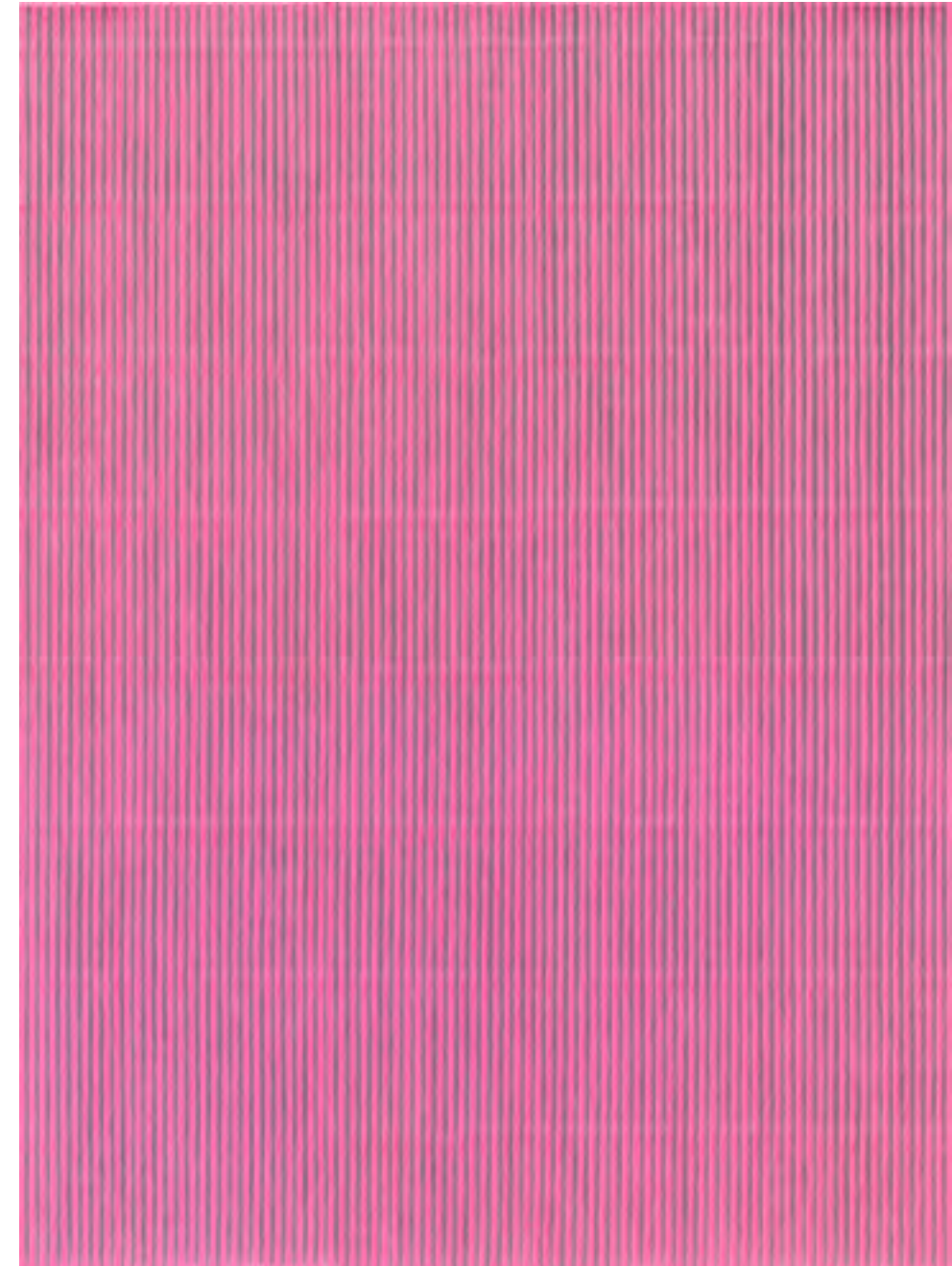
MARK TOBEY
Hidden Spheres, 1967
Collage on paper
91.5 cm × 64.5 cm
Photo: JL Losi. Courtesy Galerie Jeanne Bucher Jaeger, Paris



YANG JIECANG
The wind is rising, the white sun declines, 1985
Ink and mineral colors on silk, mounted on canvas
137 cm × 67.5 cm
Photo: David Bordes. Courtesy Galerie Jeanne Bucher Jaeger, Paris



Kim Chonghak
Untitled, 2019
Acrylic on wooden tray
30.6 cm × 30.6 cm (Painting)
45 cm × 45 cm (Wooden tray)



Park Seobo
Ecriture No. 130425, 2013
Mixed media with Korean hanji paper on canvas
230 cm × 170 cm



玛丽·阔思 Mary Corse
《无题 (DNA 系列)》 *Untitled (DNA Series)*, 2017
亚克力方块和亚克力玻璃微珠在画布上 Acrylic squares and glass microspheres in acrylic on canvas
127 cm × 83.8 cm
© Mary Corse



田岛美加 Mika Tajima
《家居艺术 Tobiishi-hana》 *Art d'Ameublement (Tobiishi-hana)*, 2019
喷涂珐琅、热成型亚克力 Spray enamel, thermoformed acrylic
182.9 cm × 137.2 cm
© Mika Tajima



弗朗西斯·埃利斯 Francis Alÿs
《葡萄牙街道，丹吉尔 - 2007年10月》*Rue du Portugal, Tanger - Oct 2007, 2007*
布面油画镶嵌于木头 Oil on canvas mounted on wood
13 cm X 18 cm
Courtesy of the artist and Galerie Peter Kilchmann, Zurich



Maja Bajevic
《艺术，手工艺和事实》*Arts, Crafts and Facts, 2015*
单频道视频，22:18分钟。彩色，声音 Single channel video, 22:18 min. color, sound 22:18 minutes
Courtesy of the artist and Galerie Peter Kilchmann, Zurich



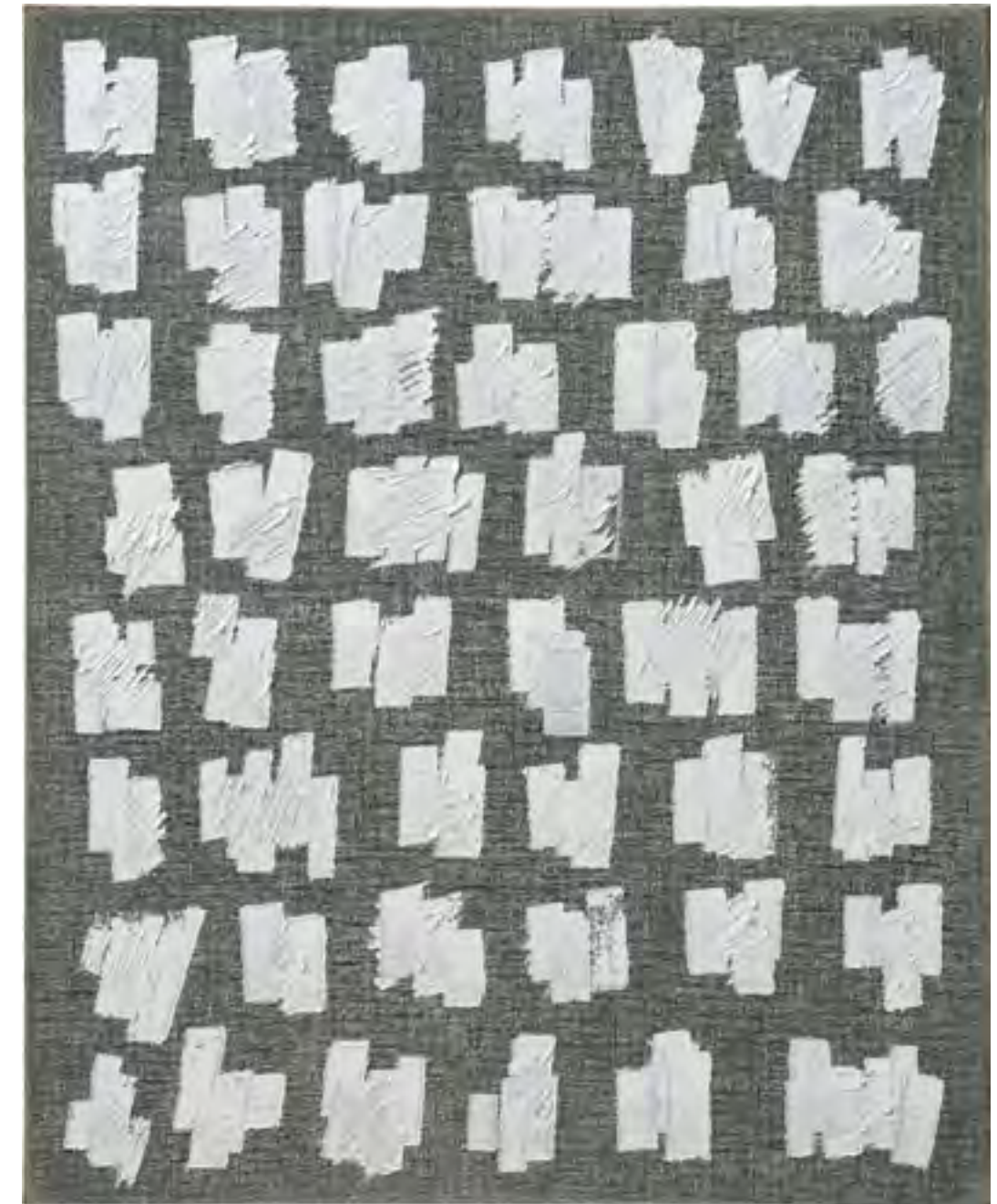
汉斯·欧普·德·贝克 Hans Op de Beeck
《神奇盒子(7)》 *Wunderkammer (7)*, 2018
木材、玻璃、钢、聚酰胺涂层、混合介质 Wood, glass, steel, polyamide, coating, mixed media
216.5 cm × 120 cm × 41 cm
图片致谢艺术家及科林辛格画廊 Courtesy the artist and Galerie Krinzinger Vienna



马克·渥林格 Mark Wallinger
《行动绘画6》 *Action Painting 6*, 2017
布面丙烯 Acrylic on canvas
180 cm × 180 cm
图片致谢艺术家及科林辛格画廊 Courtesy the artist and Galerie Krinzinger Vienna, Photo: Alex Delfanne



朱利安·奥佩 Julian Opie (b.1958)
《Sam Amelia Jeremy Teresa 1.》*Sam Amelia Jeremy Teresa 1.*, 2019
LED 显示屏, 不间断的电脑动画 Continuous computer animation on LED screen
216 cm × 240 cm
© KUKJE GALLERY



河钟贤 Ha Chong-Hyun (b.1935)
《接合 18-52》*Conjunction 18-52*, 2018
麻布油画 Oil on hemp cloth
162 cm × 130 cm
© KUKJE GALLERY



苏笑柏 Su Xiaobai
《充实—》 *Plenitude No. 1*, 2015
油彩、大漆、麻和木 Oil, lacquer, linen and wood
154 cm × 147 cm × 15 cm



朱金石 Zhu Jinshi
《垂柳 - 飞絮扬》 *Weeping Willows - Catkin Flying*, 2017
布面油画 Oil on canvas
180 cm × 160 cm
图片来源：藝術門画廊与艺术家 Courtesy of the artist and Pearl Lam Galleries



梅尔·伯克奈尔 Mel Bochner
《Blah, Blah, Blah》 *Blah, Blah, Blah*, 2019
丝绒油彩 Oil on velvet
149.9 cm × 227.3 cm in 2 parts
© Courtesy of the artist and Simon Lee Gallery



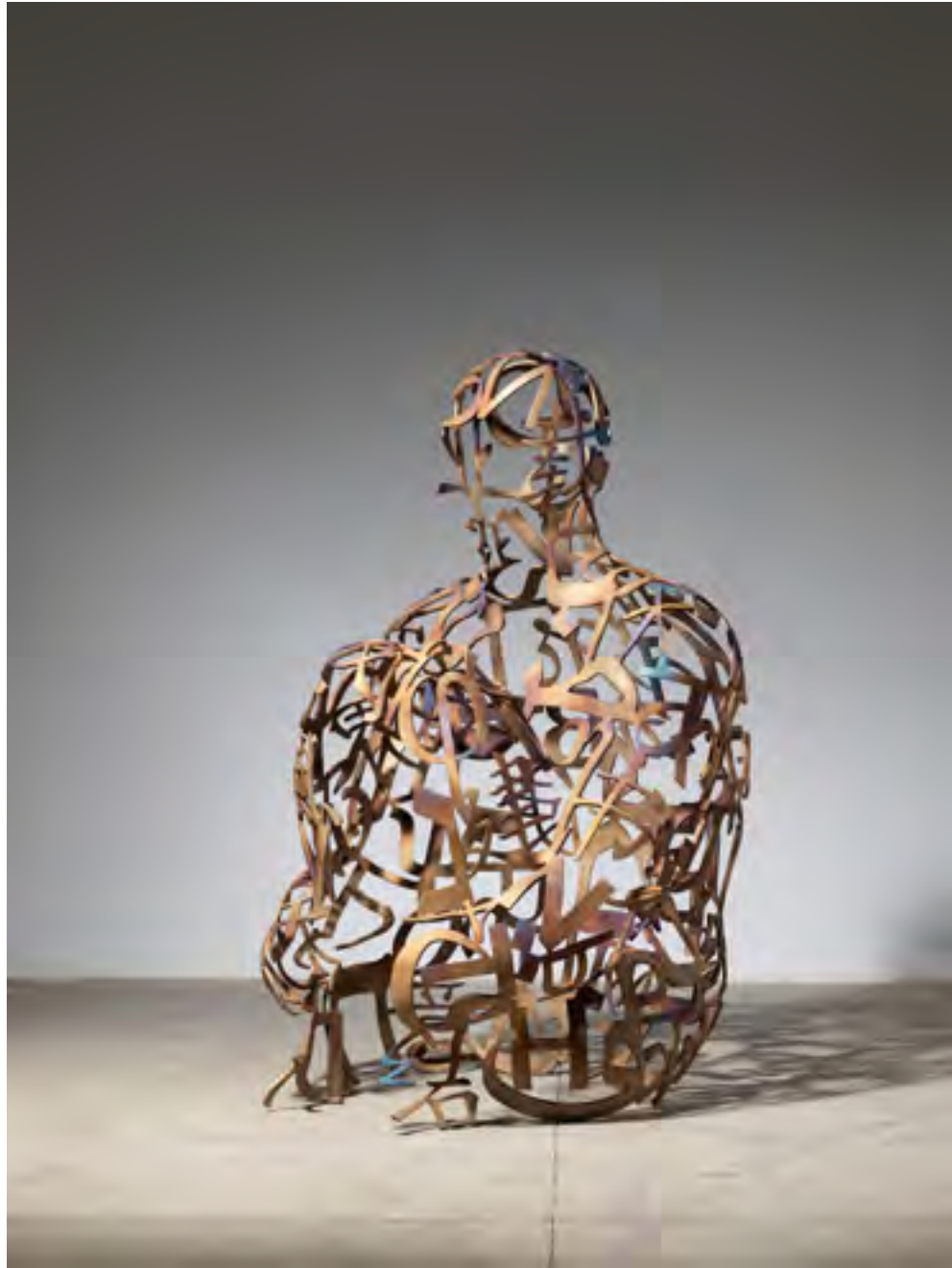
克劳迪·帕米加里 Claudio Parmiggiani
《Senza Titolo》 *Senza Titolo*, 2019
木板上烟、煤灰 Smoke and soot on board
92 cm × 302 cm × 6.8 cm
© Courtesy of the artist and Simon Lee Gallery



MARILYN MINTER
Starry Eyed, 2018
Enamel on metal
184.2 cm × 123.2 cm
Courtesy the artist, Salon 94, New York, and Lehmann Maupin, Hong Kong and Seoul.



HELEN PASHGIAN
Untitled, 2019
Cast epoxy with acrylic
15.2 cm (diameter)
127 × 10.2 × 10.2 cm (pedestal)
Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul.



乔玛·帕兰萨 Jaume Plensa
《优雅》 Grace, 2018
青铜 共 5 个版本 Bronze, edition of 5
200 cm × 123 cm × 200 cm
© 版权归属于乔玛·帕兰萨, 作品由勒隆画廊提供 © Jaume Plensa courtesy Galerie Lelong & Co Paris



Joan Miro
《人物》 Personnage, 1949
布面油画 Oil on canvas
35 cm × 27 cm
© Successio Miro, courtesy Galerie Lelong & Co Paris



譚平 Tan Ping
《无題》 *Untitled*, 2016
布面丙烯 Acrylic on Canvas
160 cm × 200 cm
© 獅語畫廊 © Leo Gallery



譚平 Tan Ping
《无題》 *Untitled*, 2018
紙本綜合材料 Mixed Material on Paper
60 cm × 80 cm
© 獅語畫廊 © Leo Gallery



陳界仁 Chen Chieh-jen
《中空之地-6》 *A Field of Non-Field - 6*, 2017
黑白照片·典藏級相紙 b/w photo·archival quality photo paper
85 cm × 150 cm
© 大未来林舍画廊 © Lin & Lin Gallery



申亮 Shen Liang
《2019 No.3》, 2019
丙烯、铅粉、纸本 Acrylic and lead on paper
205 cm × 205 cm
© 大未来林舍画廊 © Lin & Lin Gallery



高瑀 Gao Yu
《沐猴而冠》A Monkey with a Hat on, 2019
布面油画 Oil on canvas
50 cm × 50 cm



郝朗 Hao Lang
上图《起风了之一》The Wind Rises I, 2016
下图《起风了之二》The Wind Rises II, 2016
布面丙烯 Acrylic on canvas
100 cm × 100 cm



安尼施·卡普尔 Anish Kapoor
《镜 (苹果双洋红与白兰地雾)》 *Mirror (Apple Magenta mix 2 and Brandy Wine Mist)*, 2019
铝、油漆 Aluminium and paint
220 cm × 220 cm
© Anish Kapoor; Courtesy Lisson Gallery. Photography by Dave Morgan



理查德·朗 Richard Long
《四方》(局部细节) *Four Ways (detail)*, 2014
德拉博尔石板 Delabole Slate
490 cm × 498 cm × 58 cm
© Richard Long; Courtesy Lisson Gallery



爱德华多·阿朗兹·布瓦罗 Eduardo Arranz-Bravo
《塞维利亚人(三联)》 *Triptico Sevillano (Triptych)*, 1982
布面油画 Oil on canvas
130 cm × 291 cm
© Courtesy of Matthew Liu Fine Arts



里埃拉·伊·阿拉戈 Riera i Aragó
《垂直潜艇》 *Vertical Submarine*, 2019
青铜 Bronze
181.5 cm × 26.5 cm × 19 cm 独版 Unique piece
© Courtesy of Matthew Liu Fine Arts



郎静山 Long Chin-San
《雁荡鸣春》 *Taking off*, 1955
银盐 Silver salt
35.5 cm × 28 cm
©上海艾盟文化艺术有限公司 © SHANGHAI M-ART CULTURE CO., LTD



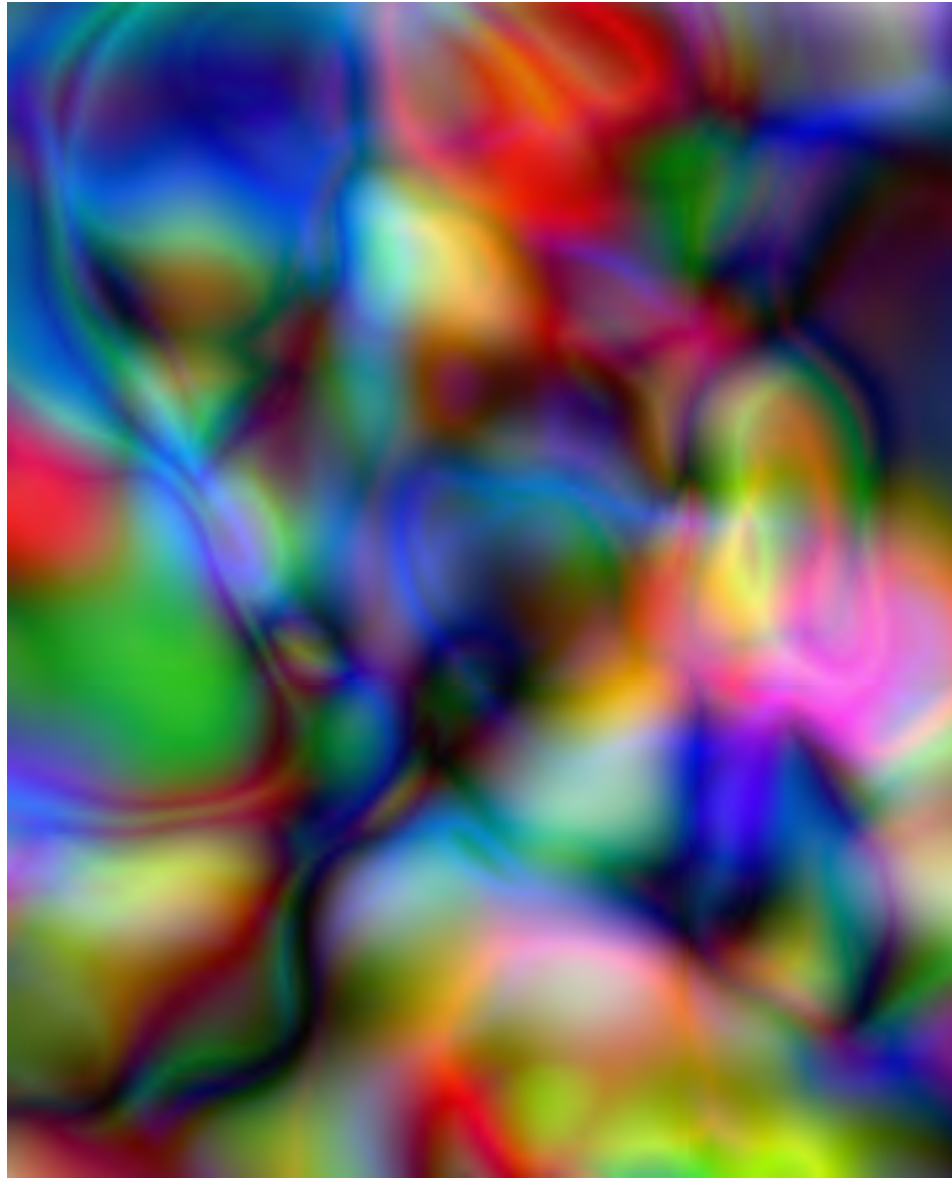
潘曦 Pan Xi
《复照青苔上 2》 *ILLUSION 2*, 2019
水墨、矿物颜料、绢、彩色有机板 Ink, Mineral Pigment, Colored Plexiglass
23.2 cm × 27.2 cm × 8 cm
©上海艾盟文化艺术有限公司 © SHANGHAI M-ART CULTURE CO., LTD



徐震® XU ZHEN®
《经验-米奇》 Experience-Mickey, 2019
不锈钢、喷漆 Stainless steel, spray paint
140 cm × 87 cm × 55 cm (底座 100 × 50 × 1.5 cm)
140 cm × 87 cm × 55 cm (Plinth 100 × 50 × 1.5 cm)
图片由艺术家及没顶画廊提供 Courtesy the artist and MadeIn Gallery



苗颖 Miao Ying
《样板 3 号》 Prototype #3, 2018
木制屏风、布面油画 Folding screen, wood, oil on canvas
165 cm × 160 cm × 7 cm
图片由没顶画廊, 上海及 Galerie nächst St. Stephan Rosemarie Schwarzwälder, 维也纳提供 | © 摄影: Markus Wörgötter
Courtesy MadeIn Gallery, Shanghai and Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna | © Photo: Markus Wörgötter



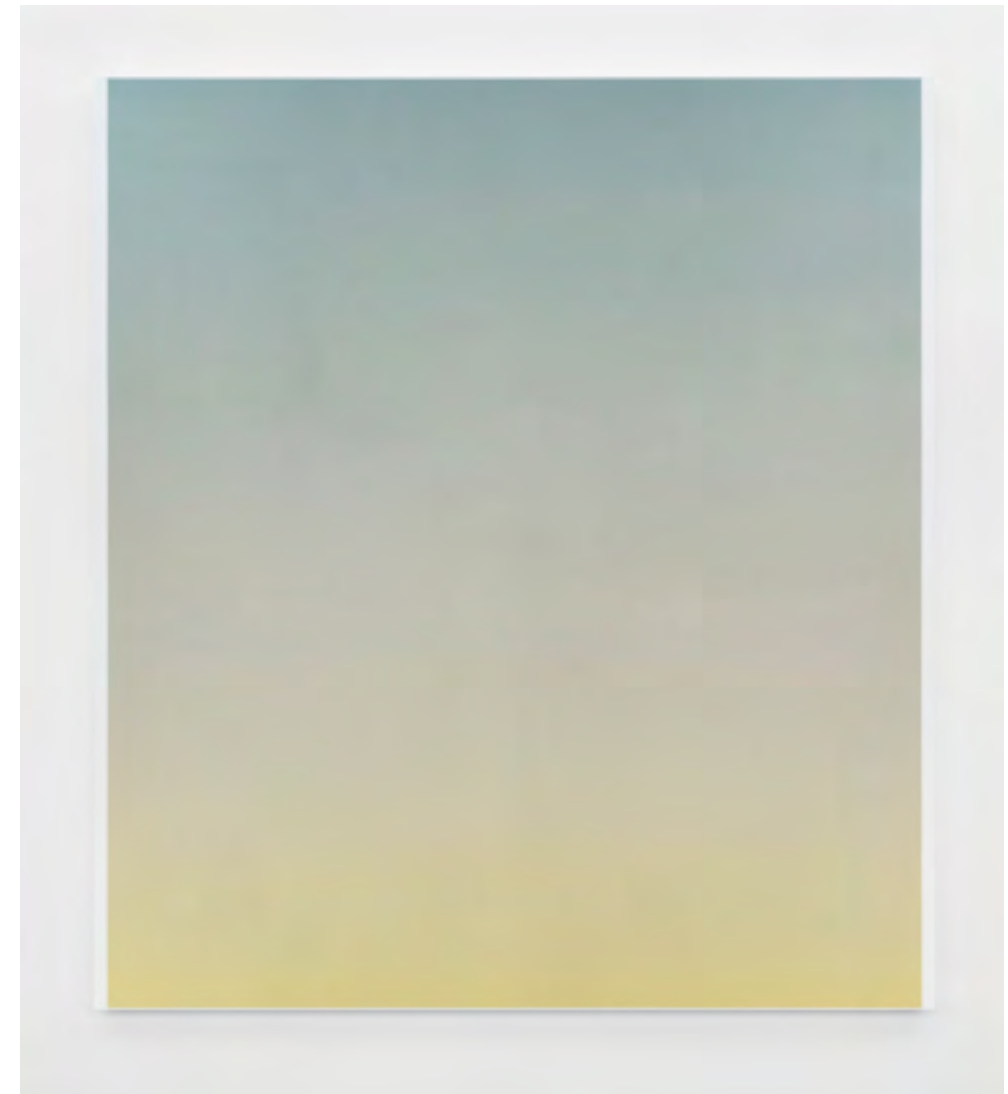
托马斯·鲁夫 THOMAS RUFF
《SUBSTRAT 30 III》*SUBSTRAT 30 III*, 2007
c-print、水晶多层装裱 C-print, Diasec face
224 cm × 186 cm × 7 cm
画廊提供 Courtesy of the gallery



臧坤坤 Zang Kunkun
《自觉》*Self-Awareness*, 2019
布面丙烯 Acrylic on canvas
80 cm × 120 cm × 4 cm
画廊提供 Courtesy of the gallery



谢素梅 Su-Mei Tse
《藏石 II #8》*Stone Collection II #8*, 2018
现成石头置于底座、木、砂 Found stone on pedestal, wood, sand
石头: 79 cm × 95 cm × 60 cm
底座: 7 cm × 220 cm × 140 cm
图片由马凌画廊和艺术家提供 Image courtesy of Edouard Malingue Gallery and the artist



周育正 Chou Yu-Cheng
《垂直渐变 #7》*Vertical Gradient #7*, 2019
布面丙烯 Acrylic on canvas
200 cm × 180 cm × 3.5 cm
图片由马凌画廊和艺术家提供 Image courtesy of Edouard Malingue Gallery and the artist



托尼·马特里 Tony Matelli
《戏弄》 *Josh*, 2010
硅、钢材、毛发、聚氨酯、衣服 silicone, steel, hair, urethane, clothing
30 in × 74 in × 22 in
76.2 cm × 188 cm × 55.9 cm
© 马尔堡, 纽约, 伦敦 © Marlborough, New York and London



艾哈迈德·艾尔索达尼 Ahmed Alsoudani
《海洋》 *Ocean*, 2018
丙烯酸、木炭、彩色铅笔和画布 acrylic, charcoal and colored pencil on canvas
76 in × 64 in
193 cm × 162.6 cm
© 马尔堡, 纽约, 伦敦 © Marlborough, New York and London



米利亚姆·卡恩 Miriam Cahn
leuchthaus, 31.08.13+23.11.14., 2014
布面油画 Oil and chalk on canvas
200 cm × 260 cm
艺术家和迈耶里格画廊 The artist and Meyer Riegger



米利亚姆·卡恩 Miriam Cahn
o.t., 02.2001, 2001
布面油画 Oil on paper, stretched
40 cm × 35 cm
艺术家和迈耶里格画廊 The artist and Meyer Riegger



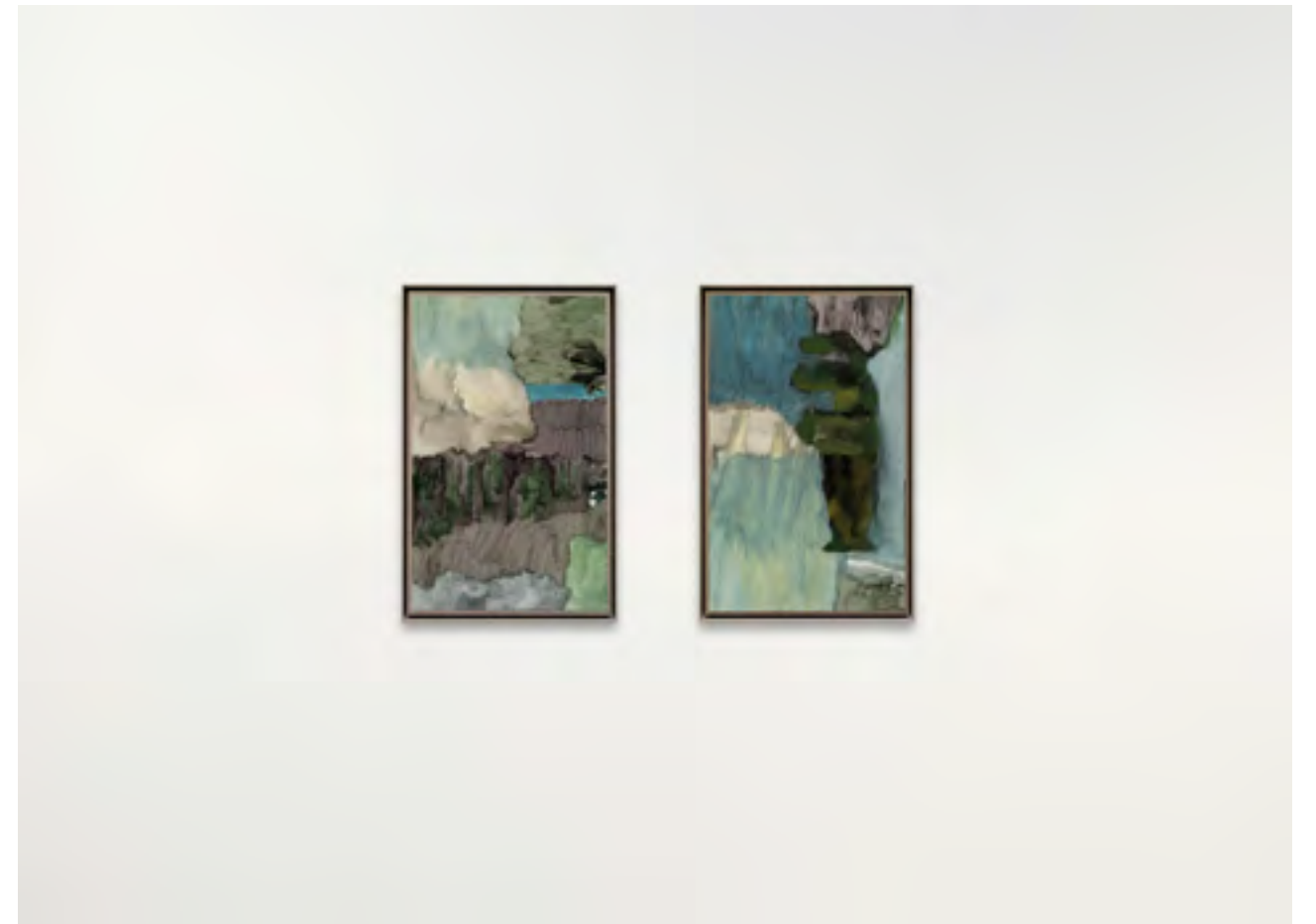
George Rouy
《窗边的等待》 *Waiting by the window*, 2019
布面丙烯 Acrylic on canvas
180 cm × 150 cm



George Rouy
《濯》 *Bathed*, 2019
布面丙烯 Acrylic on canvas
180 cm × 150 cm



奥拉维尔·埃利亚松 Olafur Eliasson
《内感受谐振器》 *Interoception resonator*, 2019
棱镜玻璃环、彩色滤光玻璃 (蓝色)、LED 灯、镇流器、不锈钢、黄铜、油漆 (白色)、电缆
Prismatic glass ring, colour-effect filter glass (blau), LEDs, ballast, stainless steel, brass, paint (white), cable
ø 75.1 cm × 80 cm
© 奥拉维尔·埃利亚松 © Olafur Eliasson courtesy of the artist and neugerriemschneider, Berlin



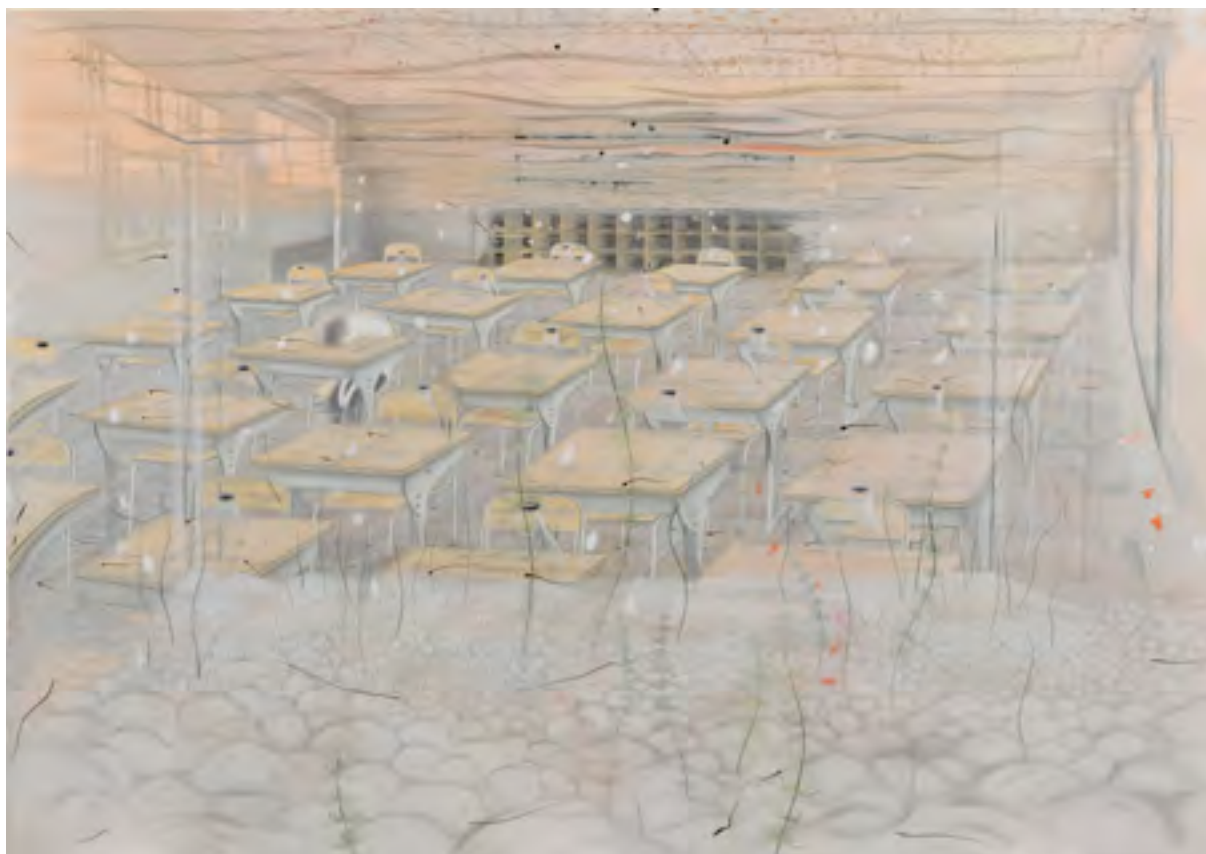
安德鲁斯·埃里克森 Andreas Eriksson
《纹理的表亲们》 *Texture cousins*, 2014-2019
画布上混合材质 Mixed media on canvas
49 cm × 31.5 cm × 2 pcs
© 安德鲁斯·埃里克森艺术家以及纽格赫姆施耐德, 柏林
© Andreas Eriksson courtesy of the artist and neugerriemschneider, Berlin



松山智一 Tomokazu Matsuyama
Daylight In My Place, 2019
布面丙烯和混合媒介 Acrylic and mixed media on canvas
254 cm × 185.4 cm
© Matsuyama Studio



松山智一 Tomokazu Matsuyama
Wanderlust Innocence, 2019
布面丙烯和混合媒介 Acrylic and mixed media on canvas
261.6 cm × 185.4 cm
© Matsuyama Studio



榎木知子 Tomoko Kashiki
《金鱼男孩》 *Goldfish Boy*, 2018
丙烯、防滑剂、抽图纸、线、粉笔、麻布、木板
Acrylic, antislip agent, tracing paper, string, pastel, linen, wooden panel
167 cm × 237 cm
© Tomoko Kashiki, Courtesy of Ota Fine Arts, Shanghai/ Singapore/ Tokyo



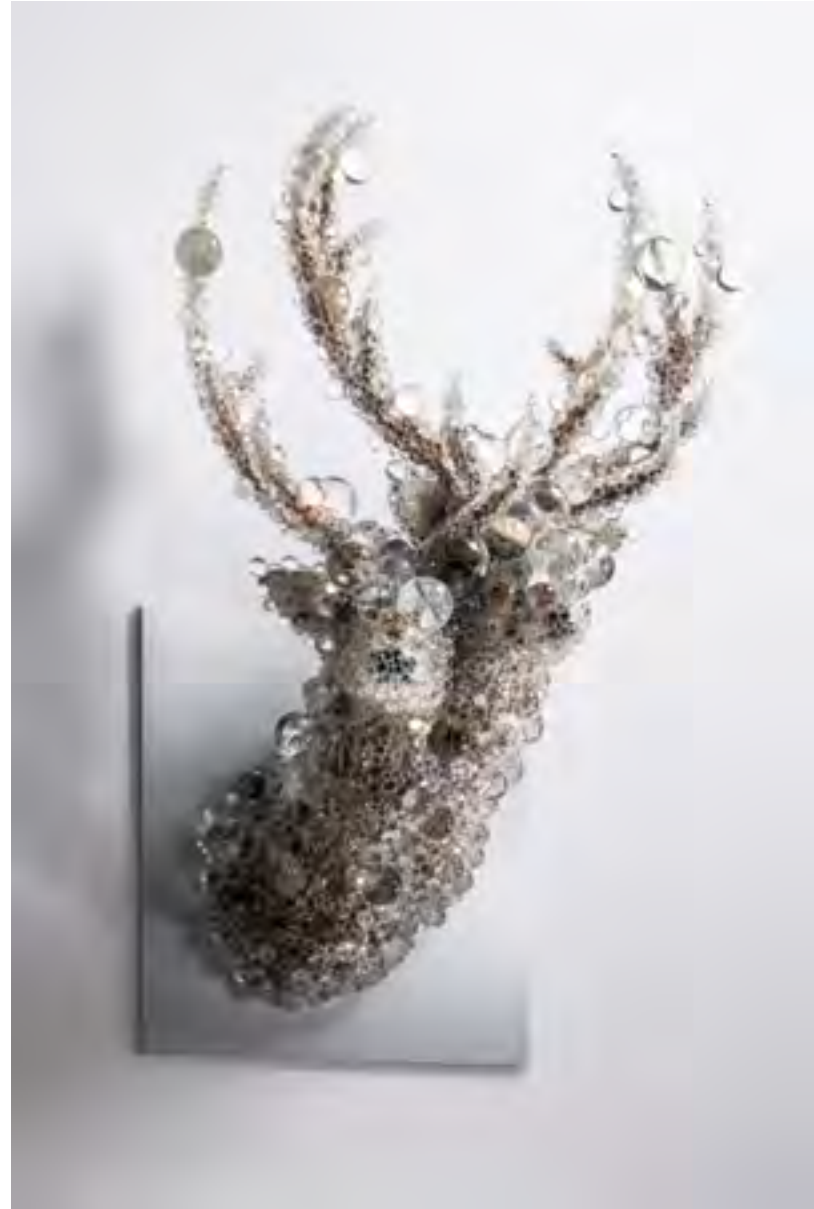
马丁·戈雅生意 Martin Goya Business
2019
© Martin Goya Business, Courtesy of Ota Fine Arts, Shanghai/ Singapore/ Tokyo



郑熙愍 Heemin Chung
May Your Shadow Grow Less, 2018
布面丙烯 Acrylic on Canvas
240 cm × 460 cm
Courtesy of the artist and Kumho Museum of Art



崔正化 Choi Jeong Hwa
Alchemy, 2013
综合材料 Mixed media
208 cm × 30 cm × 30 cm
Courtesy of the artist



名和晃平 Kohei Nawa
《PixCell-双鹿 #9》*PixCell-Double Deer#9*, 2016
混合媒材 Mixed media
158 cm × 90 cm × 63.3 cm
© 名和晃平, 由佩斯画廊供图 © Kohei Nawa, courtesy Pace Gallery



里奥·维拉瑞尔 Leo Villareal
《云画-2号》*Large Cloud Drawing 2*, 2018
LED 灯、定制软件、电线和金属 LEDs, custom software, electrical hardware and metal
172.7 cm × 172.7 cm
© 里奥·维拉瑞尔, 由佩斯画廊供图 © Leo Villareal, courtesy Pace Gallery



延斯·梵歌 Jens FÄNGE
Faller, 2019
油画、乙烯基、木、亚麻布板 Oil, vinyl, wood, linen on panel
93 cm X 73 cm (unframed)
独版 Unique
图片提供: 艺术家与贝浩登 摄影: Mikael Olsson
Courtesy of the Artist and Perrotin Photographer: Mikael Olsson



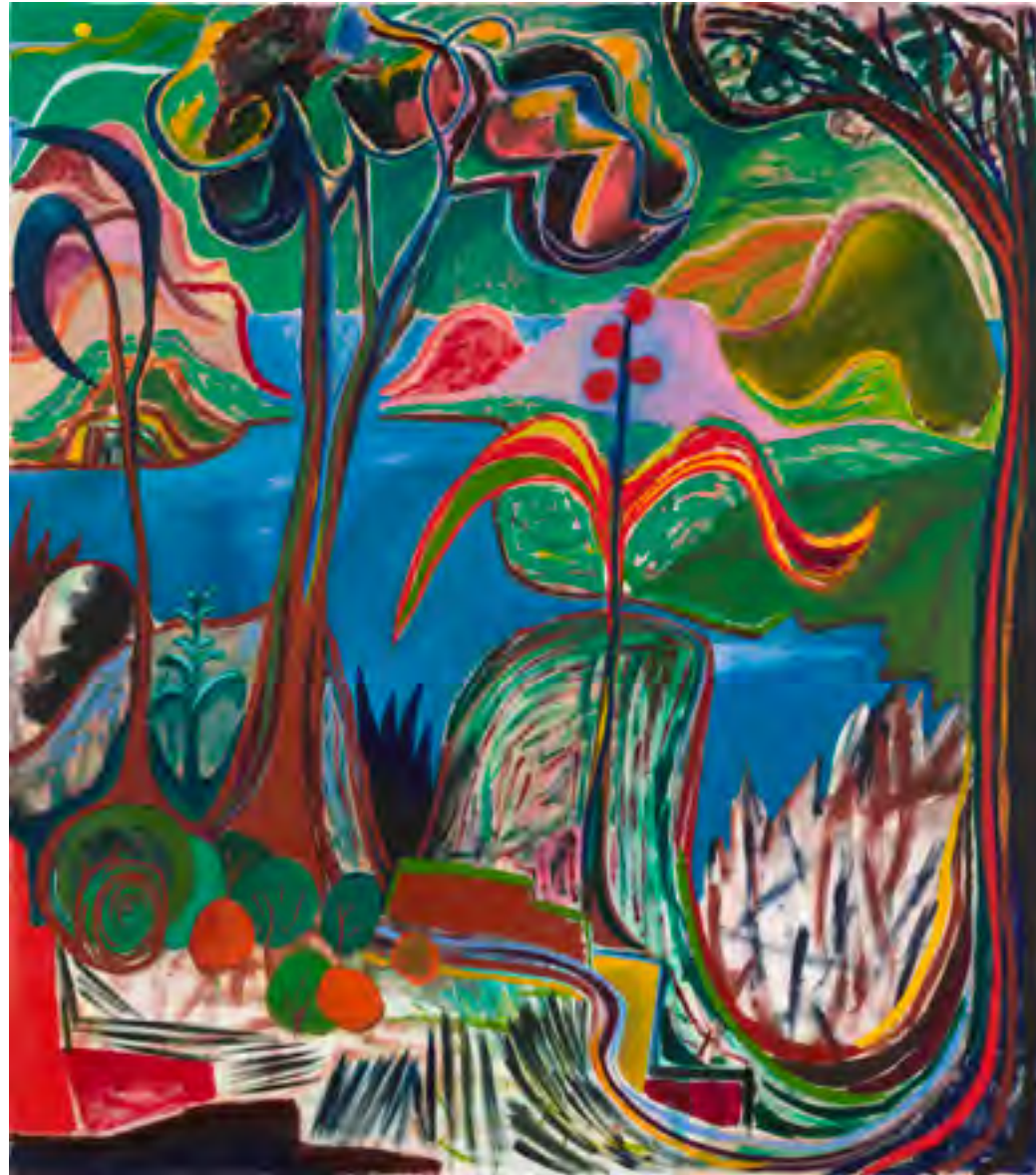
延斯·梵歌 Jens FÄNGE
Leitmotif, 2019
油画、乙烯基、织物、铜板 Oil, vinyl, fabric, copperplate on panel
73 cm X 60 cm (unframed)
独版 Unique
图片提供: 艺术家与贝浩登 摄影: Mikael Olsson
Courtesy of the Artist and Perrotin Photographer: Mikael Olsson



康海涛 KANG Haitao
《无题》 *Untitled*, 2011
纸板丙烯 Acrylic on paperboard
66 cm × 46 cm
© 偏锋画廊 © PIFO Gallery



约翰·麦克林 John McLEAN
《布莱克船长》 *Captain Black*, 1982
布面丙烯 Acrylic on canvas
96.8 cm × 217.2 cm
© 偏锋画廊 © PIFO Gallery



莎拉·休斯 Shara Hughes
《缘起》Origin, 2019
画布上油彩及丙烯 Oil and acrylic on canvas
172.5 cm × 152.5 cm
© Shara Hughes 图片提供: 艺术家和伊娃·培森胡柏画廊 (Galerie Eva Presenhuber 苏黎世 / 纽约) 摄影: JSP Art Photography
© Shara Hughes Courtesy the artist and Galerie Eva Presenhuber, Zurich / New York Photo: JSP Art Photography



托比亚斯·皮尔斯 Tobias Pils
《天空之母》Skymother, 2018
画布上综合媒介 Mixed media on canvas
130.5 cm × 95.5 cm × 3.5 cm
© Tobias Pils 图片提供: 艺术家和伊娃·培森胡柏画廊 (Galerie Eva Presenhuber 苏黎世 / 纽约) 摄影: Jorit Aust
© Tobias Pils Courtesy the artist and Galerie Eva Presenhuber, Zurich / New York Photo: Jorit Aust

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约翰·M·阿姆利德 John M Armleder
《阴影》 *Ombres*, 2018
混合材料、画布 Mixed media on canvas
225 cm × 150 cm 88 5/8 × 59 inches
摄影: Annik Wetter Photography: Annik Wetter
© 约翰·M·阿姆利德 © John M Armleder
图片由艺术家与阿尔敏·莱希提供 Courtesy of The artist and Almine Rech



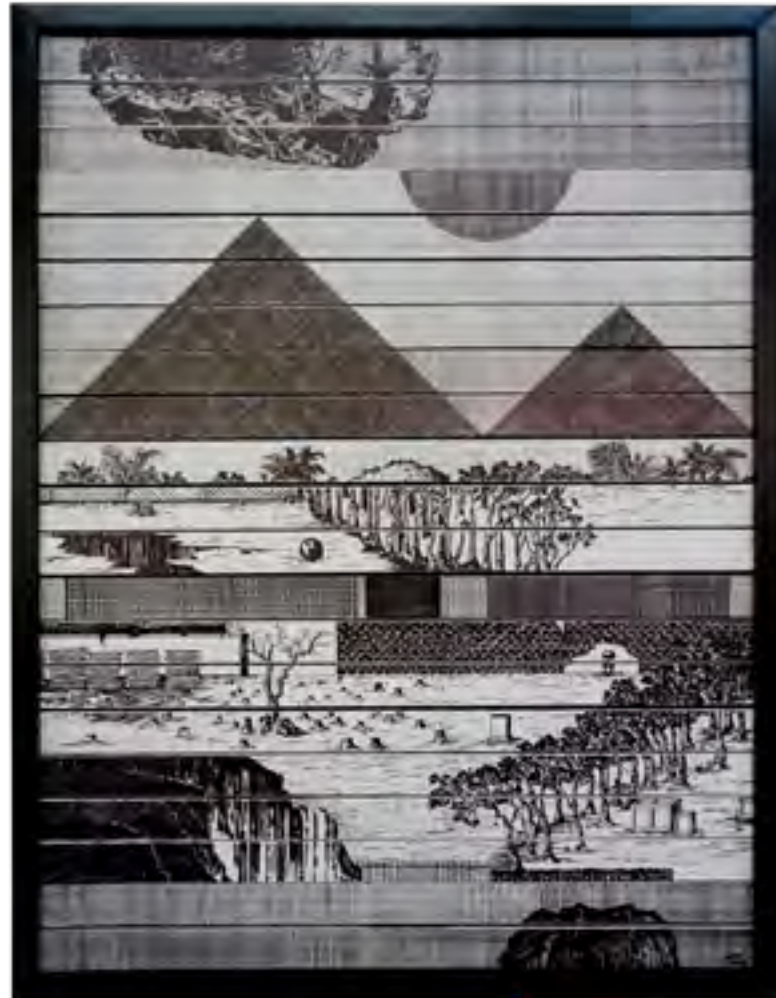
汤姆·威瑟尔曼 Tom Wesselmann
《黑色内衣与绿色鞋子》 *Black Bra and Green Shoes*, 1981
布面油彩 Oil on canvas
172.7 cm × 240 cm 68 × 94 1/2 inches
© 汤姆·威瑟尔曼艺术资产 © The Estate of Tom Wesselmann
图片由汤姆·威瑟尔曼艺术资产与阿尔敏·莱希提供 Courtesy of the Estate of Tom Wesselmann and Almine Rech



George Condo
Abstract Head, 2012
Oil pastel on paper
76.20 cm × 56.52 cm
© Courtesy of the artist and Edward Ressle



Christopher Wool
Untitled, 1984
Flashe paint on board
35.56 cm × 35.56 cm
© Courtesy of the artist and Edward Ressle



Aditya Novali
I: N (variables), 2019
Ink and paint on canvas on 21 rotatable rectangular zinc bars, wood, multi board, steel.
111 cm × 86 cm × 15 cm
© Aditya Novali



ARIN DWIHARTANTO SUNARYO
Slevin, 2019
Pigmented resin
65 cm × 50 cm × 50 cm
© Arin Dwi Hartanto Sunaryo



Georg Baselitz
Arriva: La scuola di Lucio, 2019
Oil on canvas
350 cm × 212 cm
© Georg Baselitz. Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg Photo: Jochen Littkemann



Tony Cragg
Spring, 2015
Bronze
100 cm × 89 cm × 25 cm
© Tony Cragg. Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg



阿里杰罗·波堤 Alighiero Boetti
《存在的无限种可能》 *Le infinite possibilità di esistere*, 1989
木板上亚麻布刺绣 Embroidery on linen on panel
34.5 cm × 36 cm



埃米利奥·威特瓦 Emilio Vedova
《Registrazione '81 - 4/7 (独白)》 *Registrazione '81 - 4/7 (monologo)*, 1981
布面混合材料 Mixed media on canvas
265 cm × 200 cm



朱迪·芝加哥 Judy Chicago
《伊丽莎白·布莱克威尔测试碟 8 号》 *Elizabeth Blackwell Testing Plate #8*, 1975-1978
陶瓷、釉 China Paint on Porcelain
35.6 cm × 35.6 cm × 7.6 cm
图片经由艺术家工作室和纽约 Salon 94 画廊提供 Courtesy of the artist and Salon 94, New York



玛丽莎·敏特 Marilyn Minter
《大爆炸》 *Big Bang*, 2012
珐琅颜料、金属板 Enamel on Metal
243.8 cm × 365.8 cm
图片经由艺术家工作室和纽约 Salon 94 画廊提供 Courtesy of the artist and Salon 94, New York



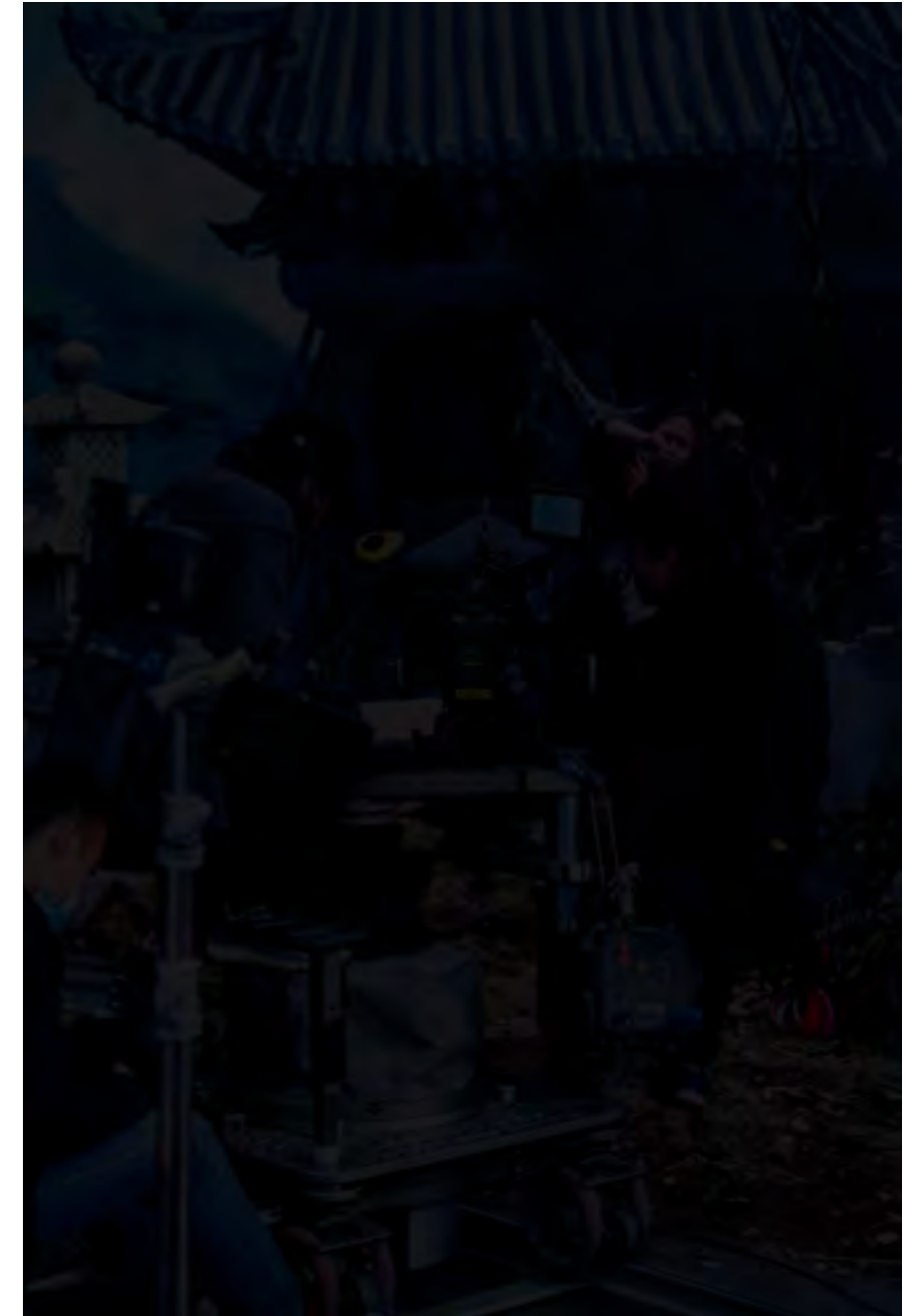
安吉拉·布洛克 Angela Bulloch
《五层堆栈：闪铜》 *Five Form Stack: Blinky Copper*, 2019
中密纤维板、涂料 Painted MDF
150 cm × 50 cm × 30 cm
图片来自艺术家及施博尔画廊 Courtesy the artist and Esther Schipper, Berlin
摄影 Photo © Eberle & Eisfeld



乌戈·罗迪纳 Ugo Rondinone
《抛光物》 *the polished*, 2019
青石、不锈钢 Bluestone, stainless steel
196 cm × 58 cm × 53 cm
图片来自艺术家及施博尔画廊 Courtesy the artist and Esther Schipper, Berlin
摄影 © 罗迪纳工作室 Photo © Studio Rondinone



杨福东 Yang Fudong
《善恶的彼岸 - 真理之敌人》 *Beyond GOD and Evil - Enemies of Truth*, 2019
玻璃, 摄影 Glass, Photographs
180 cm × 120 cm × 2



杨福东 Yang Fudong
《善恶的彼岸 - 真理之敌人》 *Beyond GOD and Evil - Enemies of Truth*, 2019
玻璃, 摄影 Glass, Photographs
180 cm × 120 cm × 2



郑重宾 Zheng Chongbin
《方位之外》 *Beyond Four Directions*, 2019
墨、丙烯、宣纸、六曲一双 Ink, acrylic, xuan paper, pair of six-panel folding screens
168 cm × 375 cm each
© 思文阁 © SHIBUNKAKU



井上有一 Inoue Yūichi
《梦》 *Yume*, 1967
纸本 Ink on Japanese paper
145 cm × 229 cm
© 思文阁 © SHIBUNKAKU



博纳多·帕金 Bernardo Pacquing
《花#4》 Blossom #4, 2019
油彩、画布 Oil on Canvas
72 h x 40 w in
© 博纳多·帕金、Silverlens 画廊 © Bernardo Pacquing, Silverlens Galleries



博纳多·帕金 Bernardo Pacquing
《无题#4 向巴赫第二号组曲「夏康舞曲」致敬》
"Untitled #4 After J.S. Bach's Partita No. 2 "Chaconne", 2019
63 h x 48 w x 4 d in
© 博纳多·帕金、Silverlens 画廊 © Bernardo Pacquing, Silverlens Galleries

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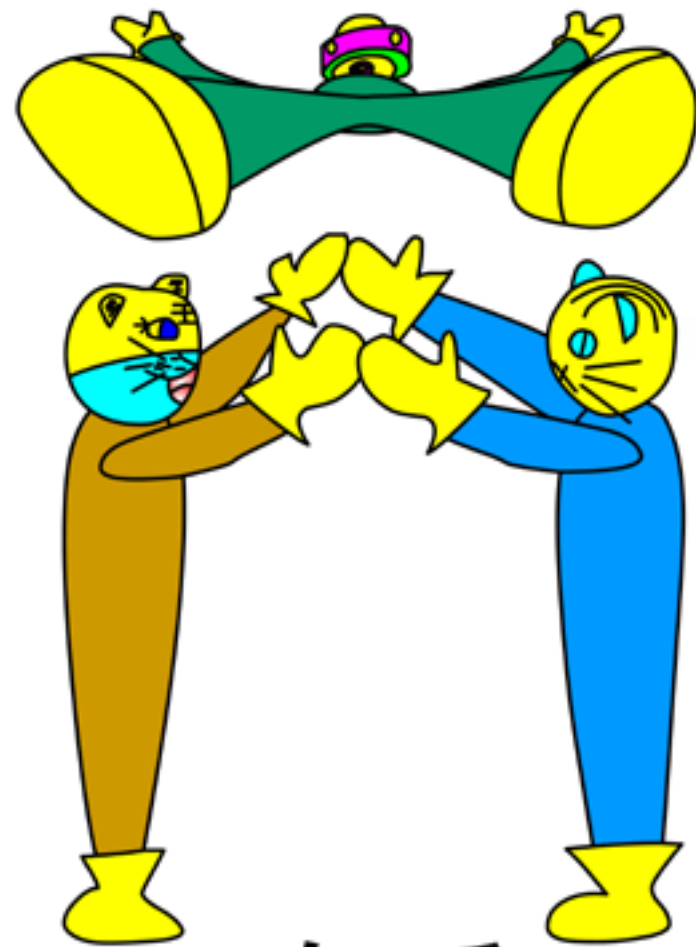


托马斯·塞比茨 Thomas Scheibitz
《忙碌的一天》 *Bewegter Tag*, 2016
油彩、乙烯基漆、彩色马克笔、画布 Oil, vinyl, pigment marker on canvas
260 cm × 180 cm
© Thomas Scheibitz / VG Bild-Kunst, Bonn 2019. Courtesy Sprüth Magers. Photo: Gunter Lepkowski



托马斯·塞比茨 Thomas Scheibitz
《墙面雕塑 972A》 *Relief 972A*, 2012
木材、中密度纤维板、布料 Wood, MDF, fabric
182 cm × 68 cm × 10 cm
© Thomas Scheibitz / VG Bild-Kunst, Bonn 2019. Courtesy Sprüth Magers. Photo: Jens Ziehe

Mars Boys



欢呼

温凌 Wen Ling
《微信表情 Mars Boys之欢呼3》
Cheering No.3 from Mars Boys WeChat Stickers, 2019
数码绘画 Digital drawing
尺寸可变 Dimension variable



烟窗 Yan Cong
《照镜子之二》 Looking in the Mirror No.2, 2019
布面丙烯 Acrylic on canvas
22 cm × 16 cm



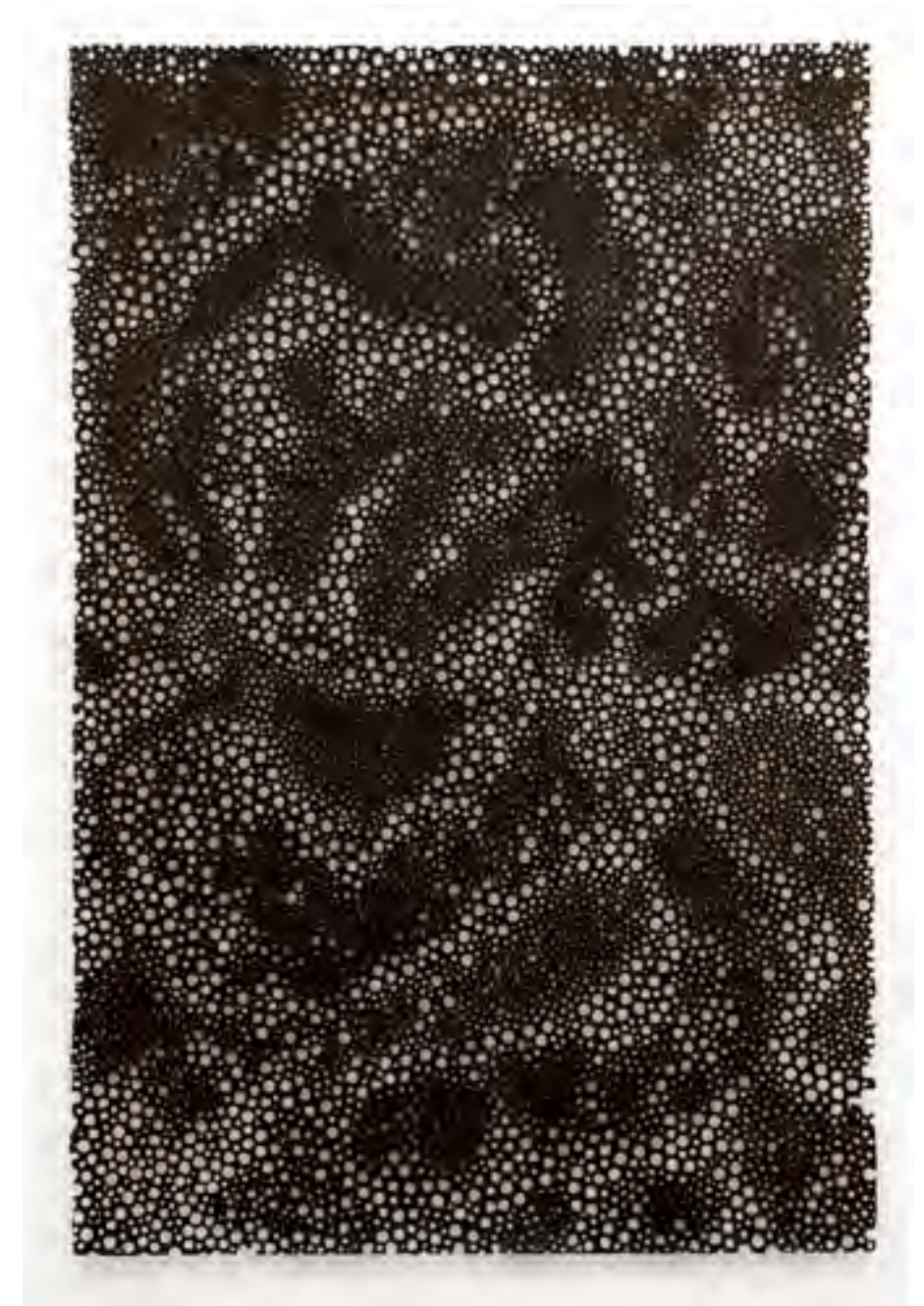
布莱恩·伊诺 Brian Eno
《螺旋向右》 *Helical Right*, 2019
塑料上打印 Print on plastic
40.6 cm × 40.6 cm
© The artist courtesy of Paul Stolper Gallery



达明安·赫斯特 Damien Hirst
《我爱你——黑色，浅金，莓粉色》 *I Love You - black, cool gold, loganberry*, 2015
410g 萨莫塞特缎面上丝网印及彩色箔片 Silkscreen and 2 colour foil block on Somerset Satin 410gsm
100 cm × 70 cm
© The artist courtesy of Paul Stolper Gallery



悉尼·伯尔 Sydney Ball
《黄色的大草原》*The Yellow Savanna*, 1972
亚麻帆布上丙烯 Acrylic on cotton duck
167 cm × 234 cm



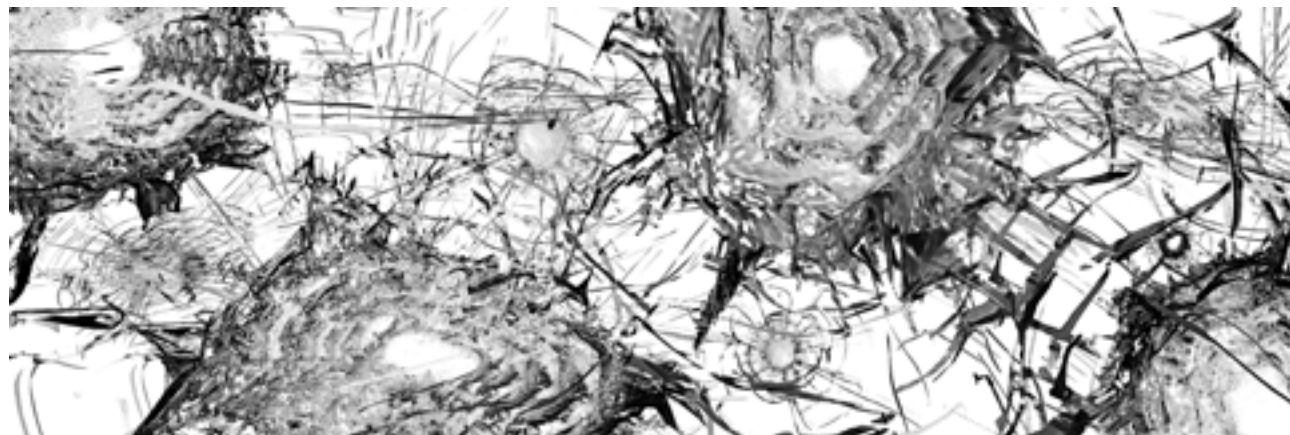
琳迪·李 Lindy Lee
《在星云中休息》*Resting in a Cloud of Stars*, 2018
中国水墨、火在冷压纸上 Chinese ink, fire on cold pressed paper
154.5 cm × 102 cm



李涛 Li Tao
《余晖 No.1》*Sunset No.1*, 2019
木、铜、聚氨酯、亚克力、尼龙 Wood, copper, polyurethane, acrylic glass, nylon
39.5 cm × 41 cm × 5 cm



李涛 Li Tao
《余晖 No.3》*Sunset No.3*, 2019
木、铜、聚氨酯、亚克力、尼龙 Wood, copper, polyurethane, acrylic glass, nylon
39.5 cm × 39.5 cm × 4 cm



赵赵 ZHAO ZHAO
《星空》 *Constellations*, 2019
布面刺绣 Embroidery on silk
200 cm × 120 cm × 5 pics
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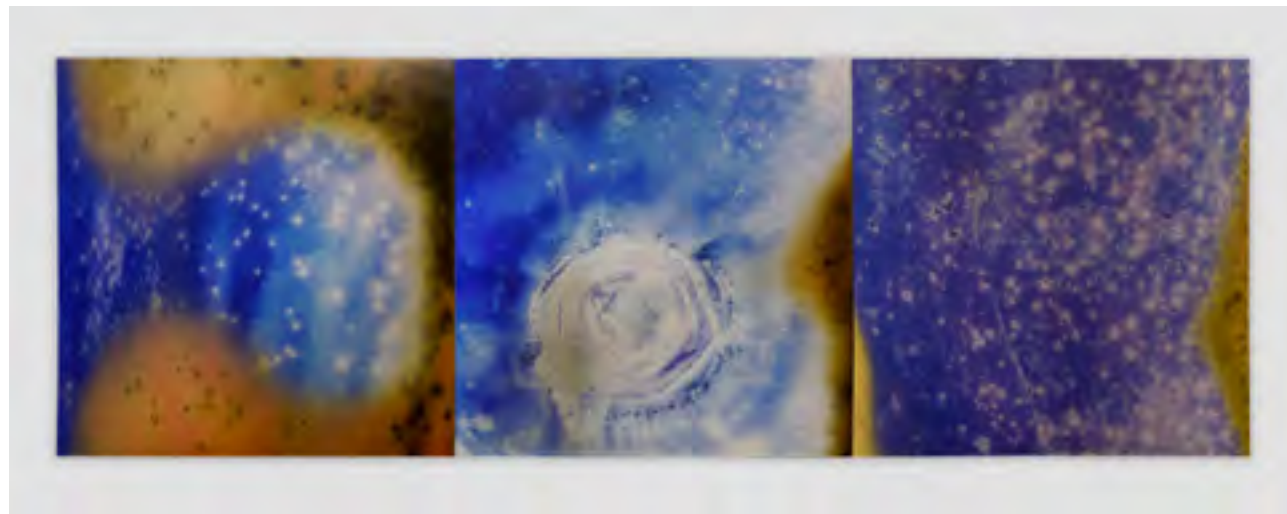
赵赵 ZHAO ZHAO
《中国梯》 *Chinese Ladder*, 2019
大理石 Marble
320 cm × 55 cm × 8 cm
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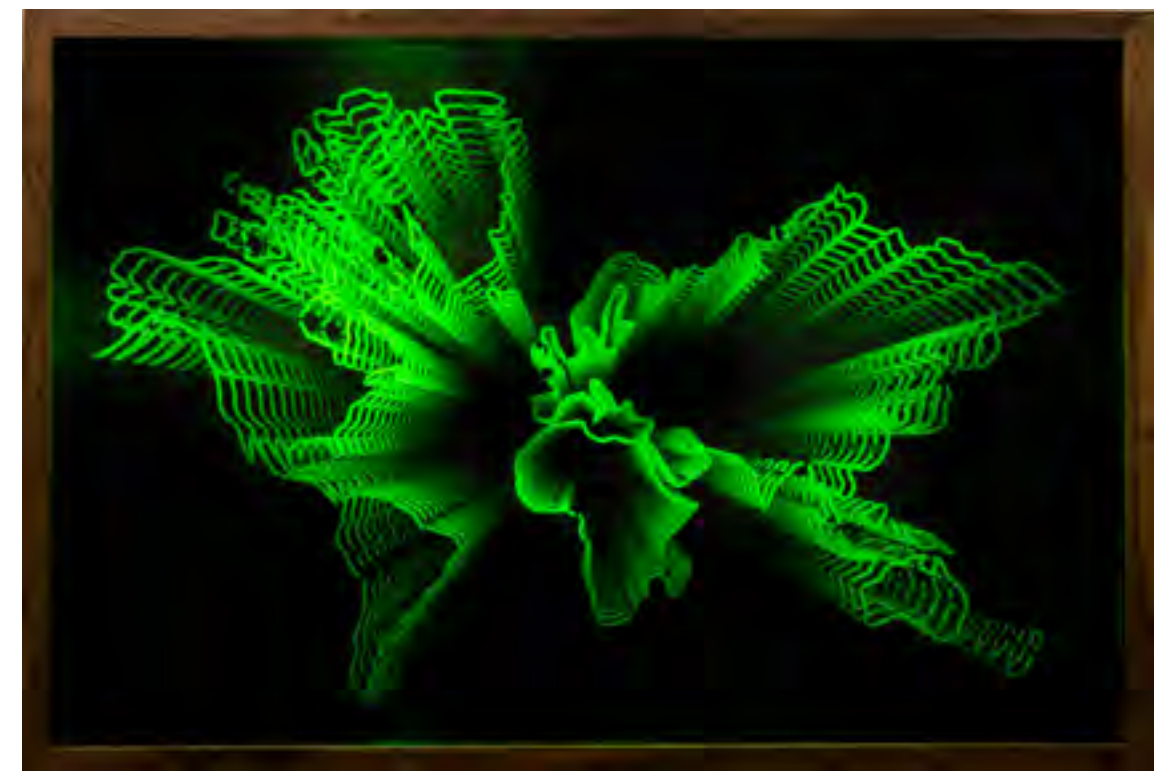
艾迪·马丁内斯 Eddie Martinez
《沙滩上的年轻人》 *Beach Young*, 2016
布面丝网印刷油墨、油画颜料、喷漆、瓷釉和石墨
Silkscreen ink, oil paint, spray paint, enamel and graphite on canvas
182.9 cm × 274.3 cm



安妮·莫里斯 Annie Morris
《层叠之八、铬绿色》 *Stack 8, Viridian Green*, 2019
泡沫芯层、颜料、混凝土、钢、石膏、沙砾
Foam core, pigment, concrete, steel, plaster, sand
Height: 243 cm



吉提斯·卡拉特 Jitish KALLAT
《Gen-Pap-D23M6Y2016 观察》 *Sightings Gen-Pap-D23M6Y2016*, 2016
三联光栅立体照片 3-part lenticular photopiece
114.5 cm × 343 cm
© 吉提斯·卡拉特 © Jitish Kallat



伊万·纳瓦罗 Iván NAVARRO
《沉积》 *Sediments*, 2018
霓虹灯、樱桃木箱、镜子、单向镜及电力 Neon, cherry wood box, mirror, one-way mirror and electric energy
129.5 cm × 192 cm × 29 cm
© 伊万·纳瓦罗 Photo: Frank Jankowski Fotografie © Iván Navarro Photo: Frank Jankowski Fotografi

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TING TING & FUN YEAR ART SPACE Fuzhou / Taipei



Rafa Macarrón
Diferente, 2019
混合媒介 Mixed media
183 cm × 183 cm



Edgar Plans
How do you start a painting, 2019
纸本混合媒介 Mixed media on paper
70 cm × 50 cm



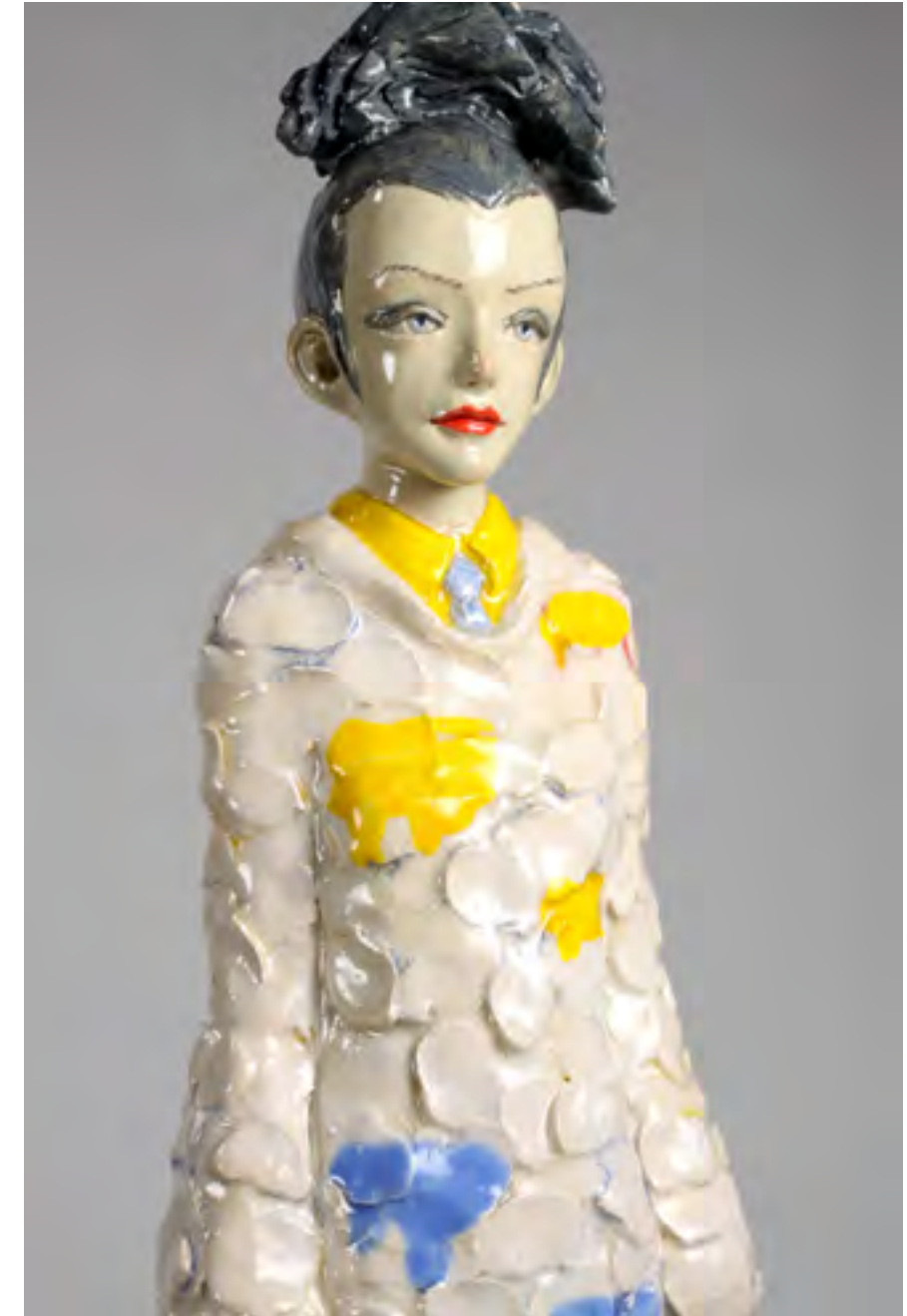
侯怡亭 Hou I-Ting
《凝视 No.2》Gaze No.2, 2012
数位影像画布输出·刺绣缝线 Digital Print and Embroidery on Canvas
60.5 cm × 94.5 cm



弥载映 Mit Jai Inn
《无题 #SH-10》Untitled #SH-10, 2019
油画画布 Oil on Canvas
90 cm × 410 cm



菅木志雄 Kishio Suga
《领域移空》 *Peripheral Realm and Transitional Space*, 1998
木头、不锈钢 Wood, stainless
55 cm × 40 cm × 39 cm
© 菅木志雄、東京画廊 + BTAP © Kishio Suga, Tokyo gallery + BTAP



北川宏人 Hiroto Kitagawa
TU1913-white hoodie, 2019
陶土釉彩 Ceramic, glaze
50 cm × 12 cm × 7 cm
© 北川宏人、東京画廊 + BTAP © Hiroto Kitagawa, Tokyo gallery + BTAP



丁世伟 Ding Shiwei
《显微》 *Micro*, 2016
灯箱、UV 打印、亚克力 Light box, UV printing, acrylic
150 cm × 150 cm



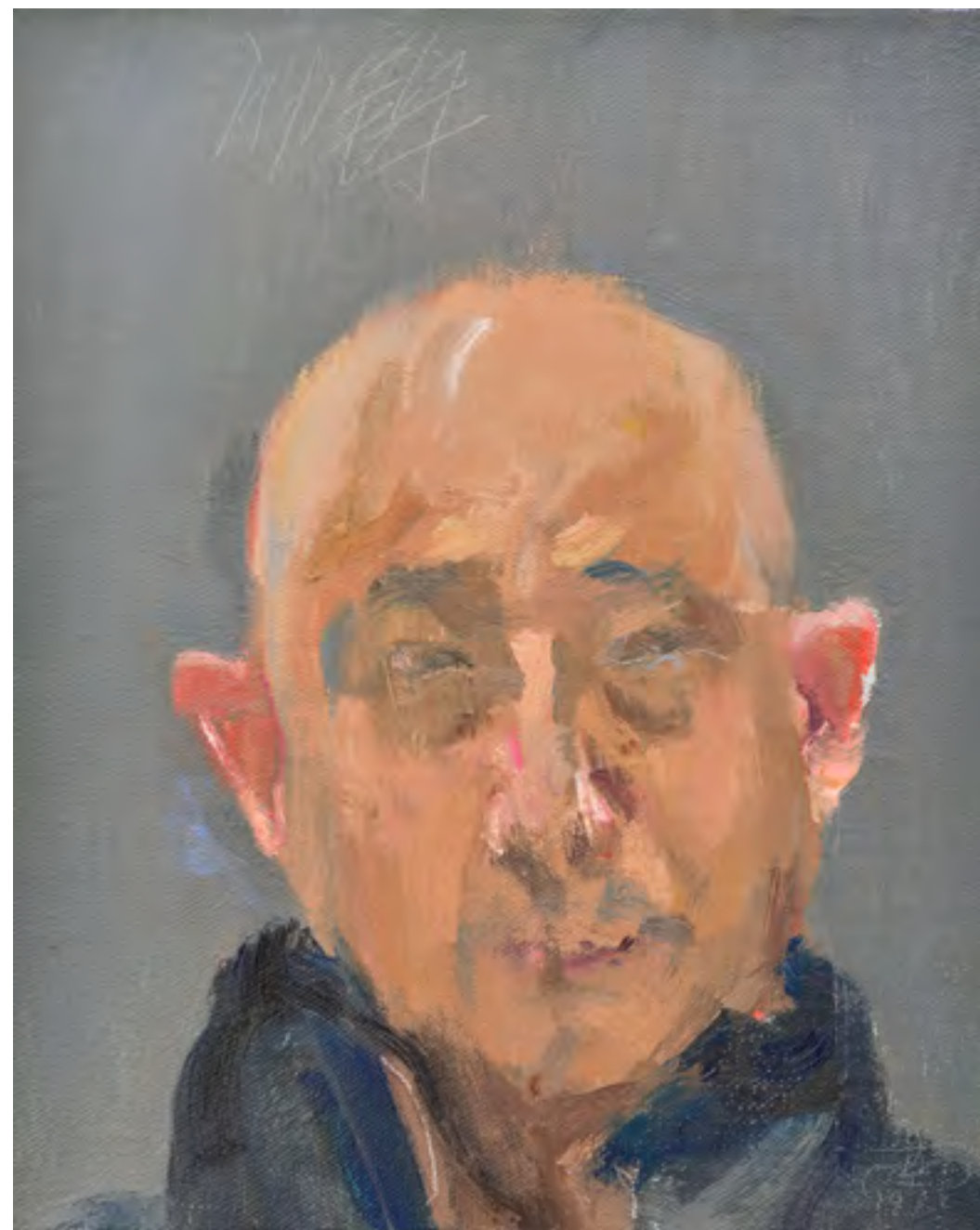
童昆鸟 Tong Kunniao
《尊贵的陛下》 *Your Majesty*, 2019
木头、石膏、金属、电机 Wood, gypsum, metal, motor
55 cm × 60 cm × 130 cm

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乔治亚·莫兰迪 Giorgio Morandi
《花》 Fiori, 1957
布面油画 Oil on canvas
20 cm X 28 cm



童雁汝南 Yanrunan Tong
《1903020·方力钧》 1903020·Lijun Fang, 2019
布面油画 Oil on canvas
41 cm X 33 cm



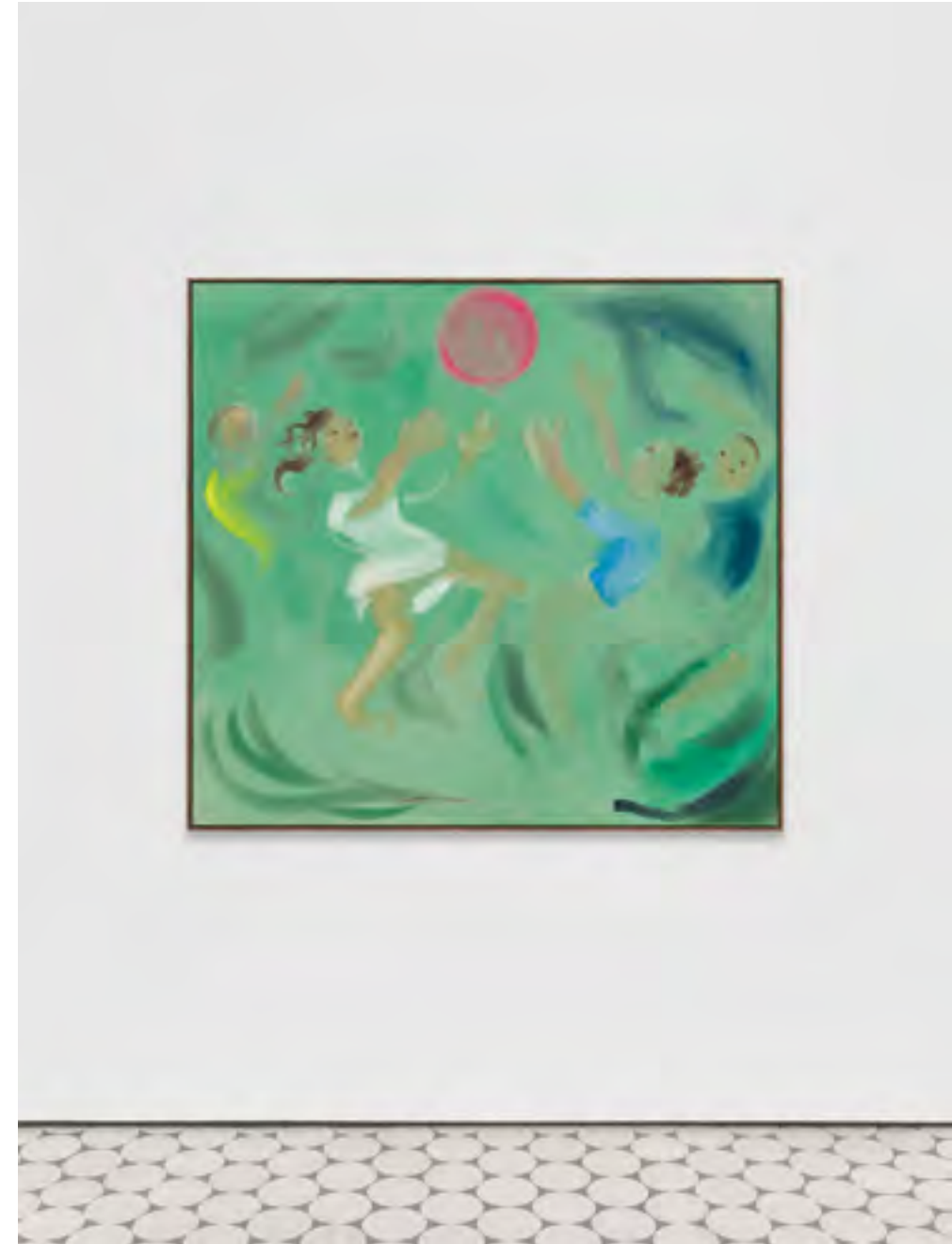
Lucia Bru
Mirror, 2006
Porcelain, Platinum
25.5 cm × 13 cm
© Artist and Axel Vervoordt Gallery



Tsuyoshi Maekawa
Untitled, 2017
Burlap on stretcher
130 cm × 88 cm



内文·阿拉达格 Nevin Aladag
《“相近图案，流”》“Pattern Kinship, flow”, 2019
水刀切铝、丙烯酸漆 waterjet cut aluminium, acrylic paint
t=1, Ø 160 cm
© 温托普, 柏林 © WENTRUP, Berlin



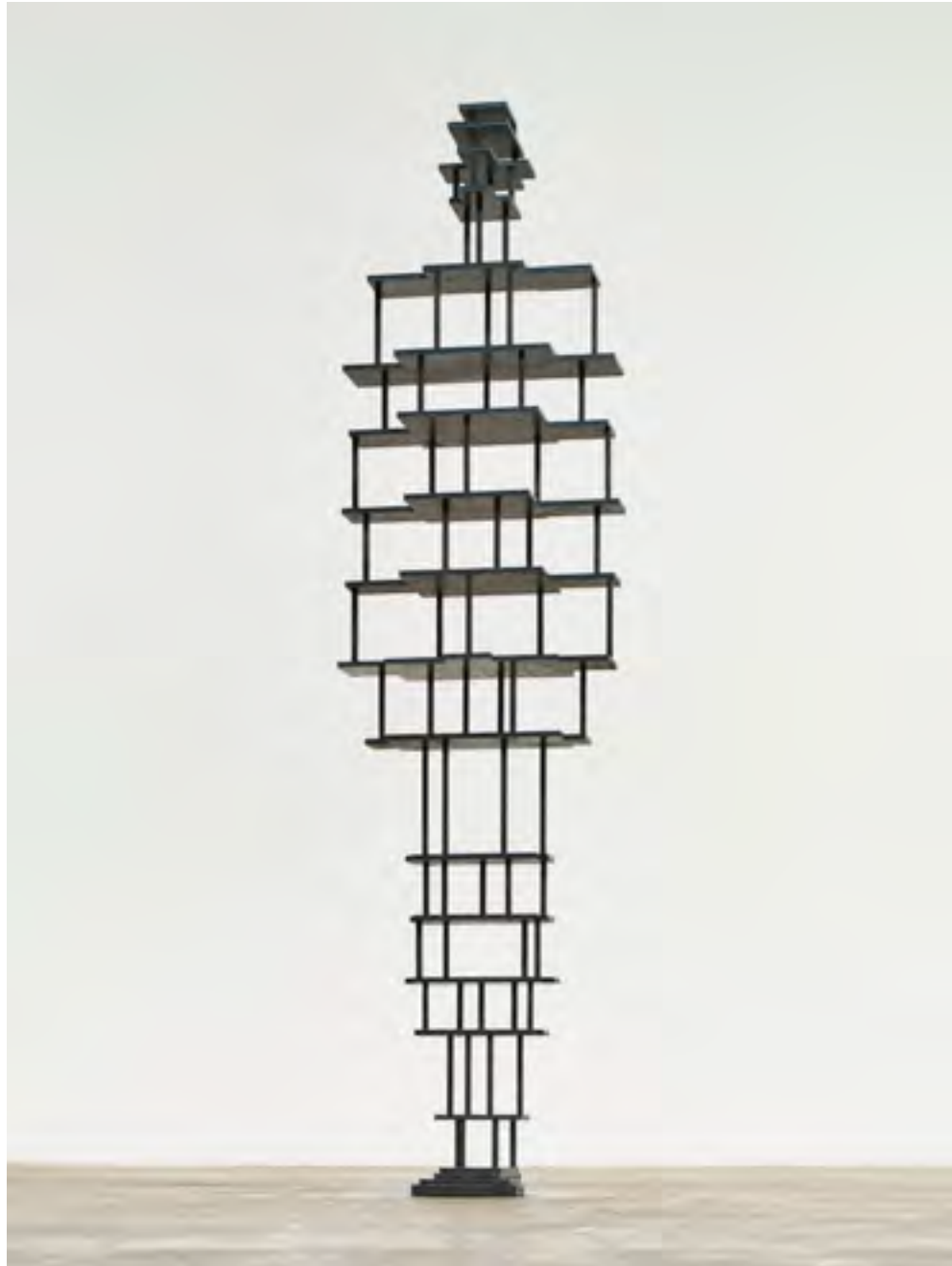
索菲·冯·海勒曼 Sophie von Hellermann
《“伯爵流行”》“Piaget Pop”, 2019
布面丙烯 Acrylic on canva
130 cm × 140 cm
© 温托普, 柏林 © WENTRUP, Berlin



坡·柯克拜 Per Kirkeby
《无题》 *Untitled*, 2011
蛋彩画 Tempera on canvas
200 cm × 160 cm
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© The Estate of the Artist. Courtesy Michael Werner Gallery, New York and London



A.R. 彭克 A.R. Penck
《Standart-West KR 3》 *Standart-West KR 3*, 1982
丙烯颜料 Acrylic on canvas
300 cm × 200 cm
沃纳画廊, 纽约和伦敦
Courtesy Michael Werner Gallery, New York and London



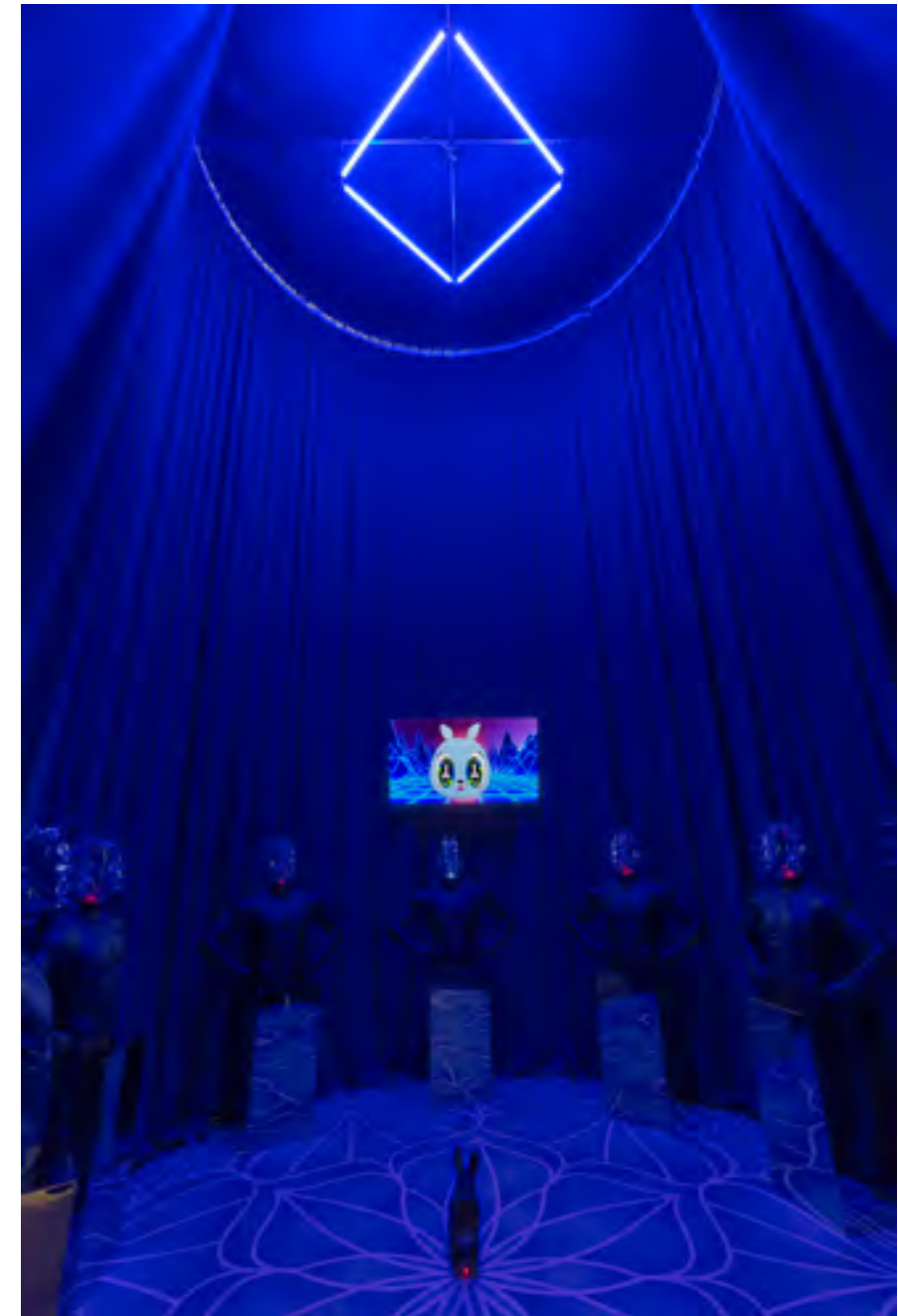
Antony Gormley
STATION XVII, 2014
10 mm mild steel plate and 10 mm square section mild steel bar
195 cm × 49.5 cm × 35.8 cm
© Antony Gormley. Photo © Stephen White Courtesy White Cube



David Altmejd
Lory, 2019
Expanded polyurethane foam, resin, expanded polystyrene foam, epoxy clay, epoxy gel,
cast glass, synthetic hair, glass eyes, acrylic paint, quartz, glass paint, steel, graphite and glass gemstones
67 cm × 20 cm × 25 cm
© the artist. Photo © Lance Brewer Courtesy White Cube



何翔宇 HE Xiangyu
《口腔 18-2-8》*Palate 18-2-8*, 2018
日本墨、木炭、铅笔、彩色铅笔、油画棒、C-Print、无酸胶、无酸油性笔、纸本
Japanese ink, charcoal, pencil, colored pencil, oil pastel, C-print, acid-free adhesive, acid-free oil-based marker on paper
222 cm × 163.7 cm × 6 cm
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王海洋 WANG Haiyang
《愉悦的紧张关系》*The Pleasure of Strained Relationship*, 2019
树脂、玻璃钢、PVC、动物标本、布、LED 灯、单频录像（彩色、有声、循环）
Resin, fiberglass, PVC, animal specimen, curtain, LED light, single channel video (color, sound, loop)
雕塑：184 cm × 110 cm × 39 cm × 7, 标本：40 cm × 38 cm × 10 cm, 录像：4' 00"
Sculpture: 184 cm × 110 cm × 39 cm × 7; Specimen: 40 cm × 38 cm × 10 cm; video: 4'
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曲丰国 Qu Fengguo
《2018 四季夏》2018 Four Seasons-Summer, 2018
布面油画 Oil on canvas
270 cm × 810 cm
© 曲丰国和艺博画廊 © Qu Fengguo and YIBO Gallery



尹朝阳 Yin Chaoyang
《玉皇峰》Jade Emperor Peak, 2019
布面油画 Oil on canvas
250 cm × 200 cm
© 尹朝阳和艺博画廊 © Yin Chaoyang and YIBO Gallery



大卫·奥瑞利 David O'Reilly
《梦境之眼》 *Eye of the Dream*, 2018
视频 Video
44分32秒 44'32"
© YveYANG 和艺术家



Sueharu Fukami
Kitsu (Soaring), 2019
青白瓷 Porcelain with celadon glaze, granite base
H 198 cm × W 45 cm
© Yufuku Gallery



Joseph Walsh
Rinn Enignum, 2018
白蜡木 Ash, Bleached & White Oil Finish
H 270 cm × W 220 cm
© Yufuku Gallery



约什·史密斯 Josh Smith
《安然度过》 *Come Through*, 2019
亚麻布面油画 Oil on Linen
198.1 cm × 152.4 cm
© 约什·史密斯 图片由艺术家及卓纳画廊提供
© Josh Smith Courtesy the artist and David Zwirner



弗朗兹·韦斯特 Franz West
《适应》 *Passstück (Adaptive)*, 1990
石膏、混凝纸浆、金属支架及艺术家制作基座
Plaster, papier-mâché, and metal stand with artist's pedestal
70.5 cm × 101.6 cm × 35.6 cm
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xiàn chǎng

Chen Wei

陈维

香格纳 ShanghART Gallery

关于艺术家

陈维，1980年出生于浙江，现生活工作于北京。他的艺术创作始于杭州，最初从事声音艺术创作与表演，而后转向于影像及装置。陈维的作品在国内外重要展览与机构频繁展出。

近期展览：《陈维：浮沉》，Büro Basel, 巴塞尔, 瑞士, 2019; 《陈维：你今晚去边》，chi K11 艺术空间, 广州, 2018; 《俱乐部》，墨尔本当代摄影中心, 墨尔本, 澳大利亚, 2017; 《午间俱乐部》(由 Francesco Bonami 策展), JNBY 艺术空间, 杭州, 2016; 《在浪里》，K11 美术馆, 上海, 2015; 《夜空星星无数》，澳大利亚中国当代艺术基金会, 悉尼, 澳大利亚, 2014 等。

陈维于 2011 年获亚太摄影奖，2015 年获英国保诚当代艺术奖提名。

《好梦(上海)》

这是一部形象来源于北京城郊一处被搬离的娱乐城内的推币机，机器的外部装饰图案被剥离，裸露的不锈钢材质，又是一具面貌焕新的机器，自动掉落的金色硬币上刻着‘好梦’。它是关于对‘城市’的消费与兑换的机器。它制造幸运，同样也制造失败。

Artist

Chen Wei (b. 1980, Zhejiang), lives and works in Beijing. Initially a sound and performance artist, Chen Wei's interest developed into photo, video and installation art. The artist has exhibited extensively at institutions and biennales in China and all over the world.

Recent exhibitions include: Chen Wei: Drifting Along, Büro Basel, Basel, Switzerland (2019); Chen Wei: Where Are You Going Tonight, chi K11 artspace, Guangzhou (2018); Chen Wei: Falling Light, Galerie Rüdiger Schöttle, Munich, Germany (2018); Witness, Chen Wei etc., Pilar Corrias, London, UK (2018); The Club, Centre for Contemporary Photography (CCP), Melbourne, Australia (2017); Noon Club (programmed by Francesco Bonami), JNBY Art Space, Hangzhou (2016); In The Waves, chi K11 Art Museum, Shanghai (2015), The Stars in the Night Sky are Innumerable, Australia China Art Foundation, Sydney, Australia (2014) etc.

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

Sweet Dream (Shanghai)

This is a coin pusher whose image comes from a moved casino in the Beijing suburbs. The decorative patterns on the outside were stripped down; the exposed stainless steel structure has become a brand-new machine, while the words 'Sweet Dream' are inscribed on the golden coins that fall automatically. It is a machine about the consumption and exchange of 'city'. It manufactures luck, and also failure.



陈维 Chen wei
《好梦(上海)》 Sweet Dream (Shanghai), 2019
不锈钢、铁、木头、亚克力、电机、控制器、铜币、海绵、Led 灯、电源
160 (H) cm × 66.5 (W) cm × 57 cm

Richard Deacon

理查德·迪肯

北京公社 Beijing Commune

关于艺术家

理查德·迪肯 1949 年生于威尔士，1972 年毕业于伦敦圣马丁艺术学院，1977 年毕业于伦敦皇家艺术学院，现工作、生活于伦敦。理查德·迪肯于 1987 年获得特纳奖。2007 年代表威尔士参加第 52 届威尼斯双年展；2010 年他的回顾展《遗失的部分》在斯特拉斯堡的现代艺术博物馆举行；2014 年迪肯的大型回顾展在英国泰特美术馆举行；2015 年瑞士温特图尔艺术博物馆举行了迪肯十年作品回顾展《在另一面》；2016 年，德国埃森福克旺博物馆对他的版画和素描作品进行了全面的回顾展览。2017 年，加利福尼亚的圣迭戈美术馆为理查德·迪肯举办了他在美国的第一个综合性的美术馆展览《所见即所得》。

《新字母 ABC》

早在 2005 年，理查德·迪肯完成了一组由多边形分片发展而成的形态各异的素描作品，内容多种多样。艺术家发现他完成了 26 幅图画，便将其统称为《字母》。随后，理查德·迪肯用折叠的钢槽划出图纸上的线，把它们变成平的浮雕。艺术家开始基于折叠金属的形状与结构以及颜色思考如何组合。在为北京融科科技园的 4 号楼大厅委托创作的作品《光雨—沉思》中，艺术家将一个形状置于另一个形状之上，以浮雕为媒介完成了一个新的组合。艺术家随后意识到，三部分组合起来将有一个足够大的底部来支撑起立于空间中的一件雕塑，而这雕塑其中也会蕴含双面体的性质。北京公社首次展示了一组这样的三面体组合。艺术家对于颜色的选择参考了印刷四分色模式 (CMYK)。从正面看，《新字母 ABC》(2018)、《新字母 DEF》(2018) 和《新字母 JKL》(2018) 分别对应套色中的洋红色、青色和黑色；在《新字母 GHI》(2018) 中，黄色被替换成一种冷静的白色，让自身区别于白立方似的白色展墙。如果我们绕到作品背后，我们会观察到沿着不锈钢作品的构架发散的彩色反光。

Artist

Richard Deacon was born in Wales in 1949. He received his BA from St Martin's School of Art, London in 1972, and MA from the Royal College of Art, London in 1977. The artist currently lives and works in London. Richard Deacon won the Turner Prize in 1987. He represented Wales at the 52nd Biennale of Art in Venice in 2007. A major retrospective titled "The Missing Part" was shown at the Musée d'Art Moderne et Contemporain, Strasbourg, in 2010. Tate Britain mounted a major survey in 2014. Kunstmuseum Winterthur, Switzerland held a ten-year survey "On The Other Side" in 2015. A retrospective of his prints and drawings was presented at the Folkwang Museum in Essen, Germany in 2016. In 2017 he made his first comprehensive museum exhibition in the USA, "What You See Is What You Get" at the Museum of Fine Art in San Diego California.

New Alphabet ABC

Richard Deacon finished a group of drawings developed from polygonal shapes sub-divided in a variety of ways. The artist realised that he had 26 drawings and collectively called the drawings *Alphabet*. Subsequently, Richard Deacon turned these into flat reliefs, using folded steel channel for the lines in the drawings. The artist started to think about combinations based on the shape and structure of the folded metal, together with the use of color. Consequentially, the artist realised that a combination of three would have a large enough foot to have a sculpture that would stand in space and that there would be a two-sided-ness to it. A group of these three-sided clusters are being shown for the first time at Beijing Commune. The artist's choice of paint refers the process color. We can tell from the front that *New Alphabet ABC* (2018), *New Alphabet DEF* (2018), and *New Alphabet JKL* (2018) represent magenta, cyan, and black separately in the CMYK color model. If we walk around and look at the work from the back, we could observe the reflections along the skeleton of the stainless steel works.



Richard Deacon
《新字母 ABC》*New Alphabet ABC*, 2018
不锈钢、颜料 Stainless steel and paint
264 cm × 206 cm × 47 cm

Liu Yue

刘月

香格纳 ShanghART Gallery

关于艺术家

刘月的作品意图消解掉客观事物身上，常态世界里认为附加给它的所有特定的概念和意义。他就是喜欢钻进事物最内里去研究它微观的部分，一层层剥掉外界的附加，把一切都掏空，消解，用这样的态度去探索最本真的部分，如同婴儿还未被集体意识形态教授前的认知。创作对其而言其实就是研究人类认知的一种实验，同时也针对社会认知进行观察与分析。

刘月 (b.1981) 工作和生活于上海。近期展览包括：中国当代艺术年鉴展，北京民生美术馆，北京 (2019)；刘月个展：鸱，C 龙口空间，北京 (2018)；刘月个展：格言，香格纳北京，北京 (2016)；堆，刘月个人项目，龙口空间，北京 (2016)；缓坡，刘月个人项目，上午艺术空间，上海 (2015)；非形象——叙事的运动，上海二十一世纪民生美术馆，上海 (2015)；赞美诗，小明和小红，上午艺术空间，上海 (2012)；回声，刘月个展，全摄影画廊，上海 (2012)；意大利亚力山德里亚双年展，亚力山德里亚，意大利 (2011)；巴黎 Photoquai 摄影双年展，巴黎码头布朗利博物馆，法国 (2011)；绝对零度，刘月摄影展，全摄影画廊，上海 (2008) 等。

《体积 - 香格纳 M50》

本次展览是“为极限值得唯一”系列中的一个篇章，同时也保持了这个系列的劳动属性，2019 年夏天，艺术家刘月在上海知名画廊香格纳 M50 空间中进行了长达一个半月的现场创作。最终展厅中被置放了七件充满未知来源、体积落差巨大的各异石膏形体，以及墙面上隐约可见的各个形体摆放的位置都相对印刻着该形体在原角落降维形成的二维平面轮廓。这恰恰清楚展现了视觉认知的二维属性 - 当所有的三维立体事物进入视觉范畴的时候就会自动降维。正是艺术家对这个属性的思考引出和发展了这件作品。

M50 空间中每一个独立的石膏体都是对前一形体和空间解读的逻辑样本，因此都可以与前一形体再次互相嵌合，拼合得以填充一个完整的墙角。然而当其两两契合之后，其余任意的“体积”都无法再次拼嵌其中。艺术家将这一无法逆行推演的经验铺陈摆开，向观者呈现一种复制、叠加、堆砌之后的极限规律。

本次西岸艺博会 xiàn chǎng 单元，将是“体积”的第二次发酵。艺术家将在原有的第七件石膏体“体积 - 香格纳 M50 07”的基础上再次进行结局未可知的降维、复形。以西岸现场空间作为“枢纽”再次开启并延伸又一段有关逻辑和经验的理想推导。

Artist

Liu Yue's works intend to dispel all the specific concepts and meanings attached to the objective world. He is interested in the innermost part of everything and studies its microscopic parts. He peels off the external attachments and dissolves everything to explore the most authentic parts, like an infant not yet influenced by the collective ideology. For him, art is actually an experiment to observe and analyse human and social cognition.

Liu Yue (b. 1981), currently resides in Shanghai. His recent exhibitions include: "The Exhibition of Annual of Contemporary Art of China", Beijing Minsheng Art Museum, Beijing (2019); "Liu Yue: OWL", C-Space+Local, Beijing (2018); "LIU Yue: Maxim", ShanghART Beijing, Beijing (2016); "Mass - Liu Yue Solo Project", Local Space, Beijing (2016); "The Gentle Slope - Liu Yue Solo Project", AM Art Space, Shanghai (2015); "Nonfigurative", Shanghai Twenty-First Century Minsheng Art Museum, Shanghai (2015); "Anthem - Xiao Ming & Xiao Hong", AM Art Space, Shanghai (2012); "Echo - Liu Yue Solo Exhibition", OFOTO Gallery, Shanghai (2012); "Alexandria Biennale", Alexandria, Italy (2011); "Photoquai Photo Biennale", Musee de Quai Branly, France (2011); "Absolute Zero - Liu Yue Photography Exhibition", OFOTO Gallery, Shanghai (2008) etc.

Volume - ShanghART M50

The show is displayed as one chapter from the series "Maximized Uniqueness". At the same time, it maintains the labor attributes of this series. The artist Liu Yue has been working on the site in ShanghART Gallery M50 Space for one month and half. In the final exhibition hall, there are seven pieces of gypsum body with unknown sources and huge volume differences. Besides, the equal-sized flat figure corresponding to the largest surface of each gypsum body are recognizable on the wall surface.

Each individual plaster in the M50 Space is derived from the former one's logic sample in body and space. Thus, the later one can always be embedded to the former one again, to recreate a complete corner. The stream of each piece exhibits a progressive relationship. Yet, when the two of them are embedded with each other, none of other "volume" can be embedded. The artist paves the way for this irreversible deduction, exhibiting an extreme pattern of copying, stacking and embedment.

The on-site unit of the West Bund Art Fair will be the second fermentation of "Volume". On the basis of the original seventh piece of gypsum body "Volume - ShanghArt M50 07", the artist will once again perform the dimension reduction and complexation that are not known at the end. With the West Bund on-site space as a "hub", it opens and extends another ideal derivation of logic and experience.



刘月 Liu Yue
《体积 - 香格纳 M50》Volume - ShanghART M50, 2019
石膏等综合材料、不锈钢、喷漆
Plaster and other synthetic materials, stainless steel
尺寸不定 Variable Size

关于艺术家

Quintessenz 是一个来自德国的双人艺术家组合，由来自柏林的 Tomislav Topic 和来自汉诺威的 Thomas Granseuer 组成。他们的艺术作品风格独特，通常在雕塑、绘画以及装置艺术中运用基于涂鸦文化的艺术手法、平面设计训练以及丰富鲜艳的色彩。Quintessenz 视空间为他们主要的灵感来源与创作对象：致力于用他们独特的色彩美学将室内外空间填充，为观赏者打造出华丽新奇的视觉体验。Quintessenz 的创作不但借用了周遭建筑的形状与图案，并通过这种方式介入环境之中，以改变观赏者对于空间的认知。无论是在公共空间还是画廊，通过任意媒介的使用，Quintessenz 的抽象艺术永远围绕着一个核心理念，即为空间赋予色彩。对于它们来说，色彩不仅是一个表现方式，更是作品的内容本身。

《徘徊之夏》

Quintessenz 的超现实主义装置艺术通过对于色彩的精准把控与超强的感知力，巧妙地将观众俘获，从喧嚣的市井中抽离。他们的装置作品避开与繁复的霓虹灯或闪烁的广告牌相争，而是通过自然风与光影在真实世界中开辟一抹虚拟的幻境，一道介于真实与数码、现在与过去、陈规与革新之间的交接面。这种鲜明的差异使得这件装置几乎是不真实的，但当风缓缓涌入织物的缝隙，倾泻的阳光将色彩渲染更甚时，他们的作品也似乎并没有更完美的栖身之处了。

《徘徊之夏》是 Quintessenz 为 2019 年西岸艺术博览会创作的特定场景装置。由柠檬黄向深绿色、深蓝向浅蓝的渐变重现了初夏至盛夏时节中色彩的动态变化。色彩的高低起伏呈现出自然舒适的节奏，仿佛在钢筋水泥的建筑中开辟出虚拟空间以挽留夏季的景色，令观者在色彩中短暂地迷失并忘却真实。

Artist

Together, the Hannover and Berlin-based artists Thomas Granseuer and Tomislav Topic constitute the artist duo "Quintessenz". They have developed a unique and unmistakable signature style. With roots in both graffiti-culture, graphic design and chromatics, Quintessenz combine painting, moving image, and installation. Space is the fundamental inspiration for Quintessenz, as they are dedicate to fill spaces with their unique aesthetics in color, generating a splendid visual impact to viewers. Their work not only uses shapes and patterns found in architecture, it interferes with its environment, changing the spectators perception (of space). In every medium they use, both in public spaces and galleries, their abstract work shares one thing in common: their art makes / creates space for its color. To Quintessenz, color is more than form, but the content itself.

Lingering Summer

Through a precise sense of color, Quintessenz composes surreal installations that captivates its audience. The installations are detached from the usual city bustle and is not in competition with glaring lights or obtrusive advertising. The wind and the sunlight make the installation appear like a digital body in the real world. It forms the interface between analog and digital, between today and then and between old and new. The great contrast makes the installation look almost unreal, as soon as the wind settles in the layers and the sunlight underlines the colors even more, it seems as if there is only one place for this installation.

Lingering Summer is a site-specific installation Quintessenz created for the 2019 West Bund Art Fair. The gradation of colors from yellow to lime green, and indigo to cerulean blue, is reminiscent of the dynamics of changing colors from early to mid-summer. The ascending and descending of layers create a natural and comforting rhythm, as if forming a virtual space to preserve the summer scene inside the steel and concrete architecture, mesmerizing the audience by breaking them away from reality.



Quintessenz
《卡卡西卡的秘密》Kagkatikas Secret, 2018
玻璃纤维网格布 Fiberglass mesh
尺寸可变 Dimension variable
希腊帕克西岛 Paxos Greece

Su Chang

苏畅

AIKE
韩枫艺术空间 HanFengArt Space

关于艺术家

他的作品向我们展示了人的意识在面对现实生活所交织出的模糊片段。他通过不断实践去使用简单而有力的形式来讨论现实与感知的边界。他希望以普通的日常视觉元素为基础，消化并产生出新的语言，并用这些作品审视着在面对公共性与个人焦虑的交错中人在其中的徘徊，及这种模糊的行为在心理上书写下的痕迹。

《20190522》

作品由艺术家手工制作而成。雕塑从日常物的耗损与生命体的衰朽中抽出时间的痕迹，分割与重塑了黏性记忆。他的雕塑语言将我们带回到眼睛与触觉，由光线形成的曲面与粗糙的表面就像感知的两边，质感完全不同却又因此而产生一种微妙的平衡。而边缘被故意处理的模糊复杂难以被描述，像一种脆弱的内在性的起伏。而通过不断重叠则延伸了这种感觉并暗合了无意识的呼吸节奏。作品伴随掌心脉搏微弱的涌动塑造而出，像一个朴实感性的本土容器，像一段被包裹着的呼吸，站立在你面前。作品将在安缦养云的韩枫空间展示。

Artist

His work substantializes the ambivalent segments produced by the human consciousness against reality. Through endless trial-and-error, he manages to land upon a simple and powerful approach to discuss the boundaries between reality and senses. It is his hope to base his works on ordinary visual elements, and create a new language through their deconstruction. With his works, he wishes to study the swaying of man caught between publicity and personal anxieties, and the marks left on the psychology by this ambiguous behavior.

20190522

The piece was completely hand-made by the artist. Extracting a trajectory of time from the wearing away of mundane objects and the decaying of organic matters, the artist tries to separate and remodel the adherent memories. His sculptural language brings us back to the sight and touch, the light-reflecting curved surfaces and the rough ones resembling the two sides of our senses, totally different yet maintaining a delicate balance. The edges are intentionally unclear, as vulnerable internal tumults tend to be. The repetitive stacking of the individual units hints at the extension of subconscious breathing rhythms. Crafted with the reverberation of the subtle pulse inside the artist's palms, the piece stands like a local container, simple and sensual, like a breath of air taking shape. The works will be displayed in HanFengArtSpace in Amanyangyun.



苏畅 Su Chang
20190522, 2019
高强石膏、麻、胶 High strength gypsum, linen, glue
340 cm × 40 cm × 20 cm

关于艺术家

2009年毕业于上海戏剧学院舞蹈编导专业。2013年进行当代艺术视觉创作，编舞倾向于“在空间内组织运动的方法”，这也成为她创作视觉作品的原动力，以身体的不确定性，探索身体和情感的状态以及散落在他们四周的记忆。创作出由绘画、装置、雕塑等形式所构成的视觉关系。

《礼物》

作品由粉红色半透明的立方体冰块搭建一座塔状的冰雕装置。每一块冰在加工之前，放入一些色彩强烈的“礼物”，冰随着时间而融化，“礼物”逐渐掉落，送给遇到它们的过路人。不留痕迹在现场。这件被削弱物质存在性的装置在可视的变化中缓慢地和环境、人、温度相互关联。宝塔的形状容易联想神性，而消失的物质属性则暗示终将获得的“解脱”，呈现安静、平和、无奈和欲望。作品的原型来自和孩子们在夏日的游戏，同时结合了艺术家的个人经历，从城市搬离乡村的生活状态。

米董、余德耀基金会赞助

Artist

Graduated from the Dance Choreographer of Shanghai Theatre Academy in 2009, Uma has begun to make contemporary visual art creation since 2013. Her choreography tends to "organize movement in space", which has also become the driving force for her to create visual works, with physical uncertainty, exploring the state of body, emotion and the memories scattered around them. A visual relationship composed of painting, installation, sculpture and other forms has been developed by her continuous creation.

Gifts

The work is made of a pink translucent ice cube to form a tower-shaped ice sculpture. Before each piece of ice is processed, some intense color "gifts" are put in. The ice melts over time, and the "gifts" gradually fall off, presenting to passers-by who encounter them. Eventually the ice melts, leaving no trace at the scene. The device, which weakens the existence of matter, slowly correlates with the environment, people, and temperature in visual changes. The shape of the pagoda is easily associated with divinity, while the disappearing material attribute implies the "liberation" that will finally be obtained, showing silence, peace, helplessness and desire. The prototype of the work comes from games with children in the summer, combined with the artist's personal experience, moving out of the country from the city.

Sponsored by Yuz foundation and Michelle Tek



UMA 杨静
《礼物》手稿 Gift, Sketch, 2019
冰、树脂、纸、颜料 Ice, resin, paper, pigment
500 cm × 300 cm × 300 cm

Wang Ye

王也

Yve YANG

关于艺术家

王也，1991年出生于湖南长沙。2013年于中央美术学院取得艺术与设计学士学位。2017年于耶鲁大学艺术学院雕塑系取得艺术硕士学位。他在家乡学习了如何编织传统渔网，近期则在研习湘绣的刺绣技法。王也的跨媒介作品常常结合影像、雕塑、手工艺和装置。他的灵感常来自于作为文化遗产的民间艺术，因其自然地展现了美学和价值的形成和演化。

《元数据》

在鱼米之乡，湘绣作为一种创作也是一种劳作。用细细的真丝绣线一针一线地制作图像。这些色彩斑斓的绣线线段就是这个图像的元数据。这里我们想象用另一种劳作来代替这种劳作以此再现这个图像。想象向空中，向河面抛洒一个看不见的渔网来捕捉霞彩和波光。最后收起这由霞彩和波光所染制的渔网，斑斓的元数据得到了一个重组。

Artist

Wang Ye was born in Changsha(China) in 1991. He graduated from the Design Department of Central Academy of Fine Arts in 2013 in Beijing. In 2017, Wang Ye graduated with a Masters of Fine Arts from the Sculpture Department of Yale University School of Art. The artist learned traditional fishing net knitting from his hometown. Currently, he is studying the Hunan Embroidery technique. Ye works in multi-media projects that combine video, sculpture, handicraft, and installation. He draws inspirations from folk art as cultural heritage often reveals how aesthetic and value form and evolve.

Metadata

Hunan Embroidery as a creative work is also labor-intensive. Using various color thin silk threads, stitching by stitching, to make an image. Those colorful stitching segments are the metadata of the image. Where these metadata from? Capturing from nature. Imagine an invisible fishing net, casting into the air, the river, for hunting the sunset glow, the waves' glistening. Finally kept all the color and light on the fishing net, as colorful threads formed together.



王也 WangYe
《元数据》Metadata, 2014
湘绣真丝绣线 Hunan embroidery silk threads
尺寸可变 Dimension variable

图片由艺术家和 Yve YANG 画廊提供 Courtesy of the artist and Yve YANG Gallery

Yang Fudong

杨福东

香格纳 ShanghART Gallery

关于艺术家

1971年生于北京。毕业于中国美术学院油画系，被誉为目前中国最成功和最有影响力的艺术家之一。从九十年代末起，杨福东就开始从事影像作品的创作。无论是摄影、电影还是装置，均以多重的文化透视、交错的时空体验形成独特的文化视觉诠释。他的作品具有明显的多重透视特征，其作品探讨着神话、个人记忆和生活体验中身份的结构和形式，每件作品都是一次戏剧化的生存经历，一次挑战。曾参加德国卡塞尔文献展、威尼斯国际艺术双年展、法国里昂双年展、亚太当代艺术三年展等多个重要的国际当代艺术大展。

《善恶的彼岸—心浪潮》

《善恶的彼岸—心浪潮》是杨福东最新的项目《明日早朝 - 美术馆新电影计划》的延续和未来发展系列。该系列的作品以图像绘画的方式呈现，是艺术家将摄影与绘画相结合的一种新的创作方式。其中“心浪潮”，原意来自于哲学家尼采的著作，意指为人们面对生活的希望 HOPE，对待自我的真实的内心 HEART，以及到达理想与信仰的高度 HEIGHT。继今年5月在伦敦展出了《善恶的彼岸 - 众神在》系列图像绘画之后，此次为西岸 Xiàn Chǎng 的公共单元特别尝试创作了长卷式的摄影绘画作品。“图片即电影”，摄影既可看作静帧电影，也是对一帧画面的集合诠释。艺术家试图以图像绘画探究影响叙事的可能性。

Artist

Yang Fudong was born in Beijing in 1971, and now lives and works in Shanghai. He graduated from the Department of Oil Painting, China Academy of Art in Hangzhou. He is among the most successful and influential Chinese artists today. Yang has started to create video works since the late 1990s. His works form a unique cultural visual interpretation through multiple cultural perspectives interlaced with experiences of space and time with photographs, film and installation. They are all characterized by multi-perspectives, exploring the structures and forms of identities in myths, personal memories and life experiences — each work is considered as both a dramatic lived experience and a challenge. Yang Fudong has participated in several prestigious international art events including Documenta in Kassel (2002), Venice Biennale (2003/2007), the Venice Biennale (2003/2007), the Asia Pacific Triennial of Contemporary Art (2006) and the Lyon Biennale of Contemporary Art (2013).

Beyond GOD and Evil – H Wave

Beyond GOD and Evil – H Wave is one of the extensions and future developing series of Yang Fudong's latest work, *Dawn Breaking – A Museum Film Project*. Presenting as imagery painting, Yang adopts a new method of art-making to fulfill the work which incorporates photography and painting. Additionally, "H Wave" is originated in one of philosopher Nietzsche's classics, implying the HOPE when people facing life, a real inner HEART when confronting oneself, and the HEIGHT of reaching ideals and beliefs. After the debut of *Beyond GOD and Evil – The Divine Assembly* series in London this year, Yang especially creates the long scroll of painting on photographs in public section for Xiàn Chǎng. "Image is the film", a photograph can be seen as a static frame film as well as a collective interpretation of an image. Yang Fudong attempts to seek the possibility of influencing the narrative with the painting on the photograph.



杨福东 Yang Fudong
《善恶的彼岸 - 众神在之四》
Beyond GOD & Evil - The Divine Assembly 4, 2019
丙烯、艺术微喷打印 Acrylic, archival inkjet print
195 (H) cm × 135 (W) cm | with frame 202 cm × 143.2 cm × 6.5 cm

Zheng Chongbin

郑重宾

墨斋 INK studio

关于艺术家

郑重宾（1961年生于上海）融通中国传统水墨和西方抽象绘画，在系统地研究和分析了形象、质感、空间、动势、材料、几何形态这些东西方绘画所共有的基本要素后，郑重宾的作品使人直观地感受到物质的生命力。郑重宾最核心的艺术观念认为世界并不是静态的物质或类别的组成，而是一场永恒的流变，物质和能量在其中生灭往复。这个世界观是中国古代思想，尤其是道家思想的延续，它也成就了当代科学对于气候和社会行为等动态复杂系统、人工智能、量子物理等领域的探索，更衍生了程序艺术和大地艺术等当代艺术形式。郑重宾将于明年5月旧金山亚洲艺术博物馆扩建盛大开幕之际为其推出任命装置与个展“*I Look For the Sky / 我寻找天空*”。

《物忆》

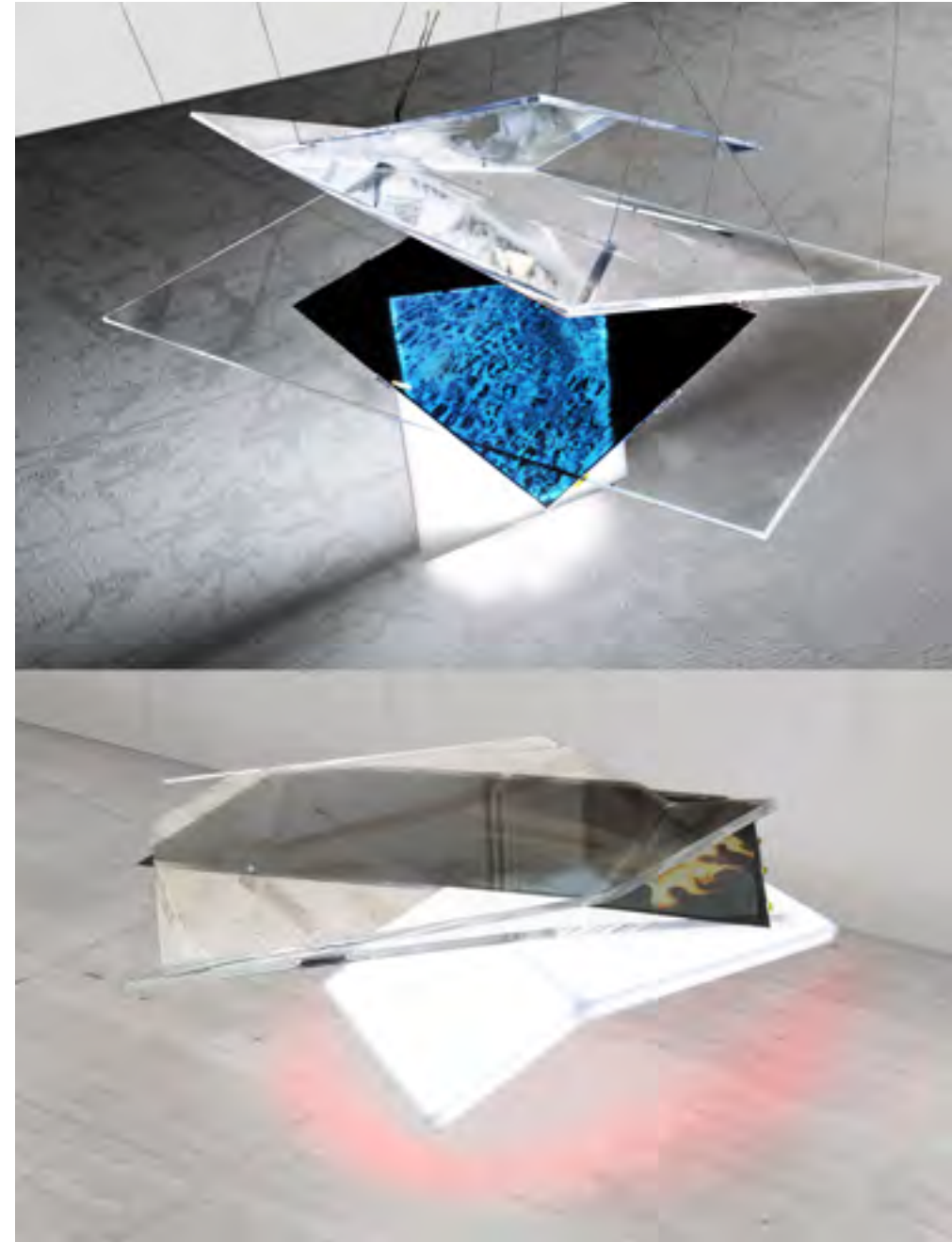
艺术的目的是在人类（行动者）和其它生物（非行动者）之间寻找一种沟通。为达到这种目的，艺术寻求一种超越简单的主体/客体二分法的特定物质形式，并将想法嵌入其中。行动者的经验——以及他/她所接触的其他生命、物体与非人的行动力量——是一种感知与被感知、控制与被控制、改变与被改变之间不停的相互流动和交换。作为一名艺术家，我特别感兴趣的是有机或自然的形态和几何形状背后的复杂、强度性而流动的生物系统的自创性生物动力——也就是法国数学家本华·曼德博所提出的“分形”。此外，我们所感知的现象——我们对世界的光、空间和时间的持续流变的体验——既由这些系统构成，又同时嵌入其中。我认为，基于涉身体验的力量，艺术可以跨越物质世界与现象世界、我们所体验的世界与现实世界之间的界限。通过经验美学，艺术能让我们从一种语言跨越到另一种语言。

Artist

Zheng Chongbin (b. 1961) has held the classical Chinese ink tradition and Western pictorial abstraction in productive mutual tension. By exploring and exploiting the immanent qualities and behavior of his materials — ink, acrylic, water and paper — Zheng has developed a distinctive language of indexical abstraction — what critic Mark van Proyen calls “pre-constructed” in contrast to “de-constructed” art. Mounted on custom-fabricated, honeycomb-aluminum panels, Zheng’s latest works move into three-dimensional wall sculpture, enabling him to integrate elements of his light-and-space installation practice. Zheng Chongbin will be presenting a solo show and his major installation “*I look for the Sky*,” commissioned by San Francisco Asian Art Museum, upon the opening of its Transformation expansion in May 2020.

Actant Memories

Art aims to find a kind of communication between human beings (agents) and other nonhuman beings (actants) by embedding an idea in a specific material form that transcends simple subject-object dichotomies. The experience of the actor — and those other beings, objects, and actants with which s/he engages — is a mutual exchange of perceiving and being perceived, of controlling and being controlled, of changing and being changed constantly flowing without cease. As an artist, what I find particularly engaging are, on the one hand, the autopoietic dynamics of complex, intensive, fluidic living systems that underlie organic forms and natural geometries — what the French mathematician Benoit Mandelbrot named “fractals” — and, on the other, that our phenomenology — our experience of the world as a continuous and changing flux of light, space and time — is both constituted by these systems and embedded within them. I believe that art, drawing on the power of embodied experience, can bridge the boundaries between the material and the phenomenal — between the world as it is and the world as we perceive it — art is where one language may transform into another through an aesthetics of experience.



郑重宾 Zheng Chongbin
《物忆》 *Actant Memories*, 2018
综合材料装置 (OLED屏、亚克力、LED) Mixed media installation (OLED screen, acrylic panels, LED)
尺寸可变 Dimension variable
版权归于艺术家。致谢墨斋供图
Copyright the artist. Courtesy of INK studio

dream video

A Thousand Plateaus Art Space
千高原艺术空间

毕蓉蓉 Bi Rongrong
冯冰伊 Feng Bingyi

A+ Contemporary 亚洲当代艺术空间

陈熹 Chen Xi
王博 Bo Wang

AIKE

施政 Shi Zheng

BANK

迈克尔·纳贾尔 Michael Najjar
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Chambers Fine Art 前波画廊

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Each Modern 亚纪画廊

铃木展 Hiraku Suzuki

Michael Ku Gallery 谷公馆

牛俊强 NIU Jun Qiang
汪绍刚 Wang Shaogang

Amy Li Gallery 艾米李画廊

韩娅娟 Han Yajuan

Lin & Lin Gallery 大未来林舍画廊

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Special Exhibitions

AUDEMARS PIGUET

爱彼

爱彼 (Audemars Piguet) 是钟表业中历史悠久的家传名厂，是目前全球唯一仍由创始家族 (Audemars 和 Piguet 两家族) 掌管的高级制表品牌。自 1875 年在瑞士布拉苏丝创立以来，爱彼在钟表史上写下了一页页不朽的篇章，缔造了许多“史上第一”的纪录。

阿林·朗姜 (Arin Rungjang) 是一位活跃于泰国曼谷的先锋装置艺术家，他从东南亚的历史记忆和文化标识中汲取灵感，探讨社会、经济和政治变革对生命个体的影响。受爱彼委托，阿林·朗姜创作的多媒体装置艺术作品《旅途》(Voyage) 以那些曾经见证人们挥洒创意、凝结回忆的地点为主题，与融合大自然和钟表声音的旋律完美契合，取材于人们对爱彼发源地汝山谷布拉苏丝及周边地区的深刻记忆，呈现出充满诗意的动人画面。艺术家从那些当年远道而来并为爱彼工作的人们的描述中，得知里索森林、汝湖和瓦洛布溶洞这些激荡起他们心中美好回忆的地点。这些故事的片段以文字出现在作品中，为艺术家呈现的集体回忆增添了些许感性色彩。

Audemars Piguet is the oldest Haute Horlogerie manufacturer still in the hands of its founding families (Audemars and Piguet). Since its founding in Le Brassus in 1875, the company has written some of the finest chapters in the history of watchmaking, including a number of world firsts.

A pioneering installation artist based in Bangkok, Arin Rungjang makes work informed by Southeast Asian histories, symbols, and memories. Commissioned by Audemars Piguet, Arin Rungjang's multimedia installation "Voyage" is about the places we create, imagine, and remember. In discussions with people who had come from afar to work at Audemars Piguet, Rungjang learned about which places — the Risoud forest, the Lac de Joux, and the Vallorbe Cave, among others — were especially resonant in their personal histories. Fragments of those stories appear as texts in the piece, adding a subjective element to the collective memory that Voyage creates in the viewer's mind.



阿林·朗姜 Arin Rungjang
《旅途》Voyage
视频截图



阿林·朗姜 Arin Rungjang
《旅途》Voyage
视频截图



阿林·朗姜 Arin Rungjang
《旅途》Voyage
视频截图

“THE EDEN” By Perrier-Jouët

美丽时光新艺境

11月8日至12月7日，Perrier-Jouët 美丽时光香槟将携其传承两个世纪的精湛酿艺与文化底蕴在上海地标新天地呈现一场艺术盛宴。作为2019西岸艺术与设计博览会的特别展览，美丽时光新艺境（Eden by Perrier-Jouët）将带来一场融合艺术、设计、香槟与美食的多感官艺术之旅。

Perrier-Jouët 美丽时光首席酿酒师 Hervé Deschamps、视觉艺术家陈漫、美食设计师 Laila Gohar 以及英国艺术家 Bethan Laura Wood 等各领域艺术家将以多维度的视角诠释与 Perrier-Jouët 美丽时光有着深厚渊源的“新艺术”运动以及品牌所倡导的“自然新艺境”（Art of the Wild）艺术理念。

陈漫眼中的美丽时光之家

视觉艺术家陈漫通过一系列摄影艺术作品展现当代视角下的美丽时光之家，引领参观者“穿越”到位于埃佩尔内的美丽时光之家传奇葡萄园和酒窖中，用镜头诠释 Perrier-Jouët 美丽时光香槟的匠心传承。从充满阳光的葡萄园到地下酒窖，“光与影”贯穿着香槟的一生，在这组作品中，艺术家以其与 Perrier-Jouët 美丽时光共度的24小时为灵感，通过光与影的变化、色彩的交叠、葡萄园的自然元素，诠释她眼中的美丽时光自然艺境。

“自然之上”

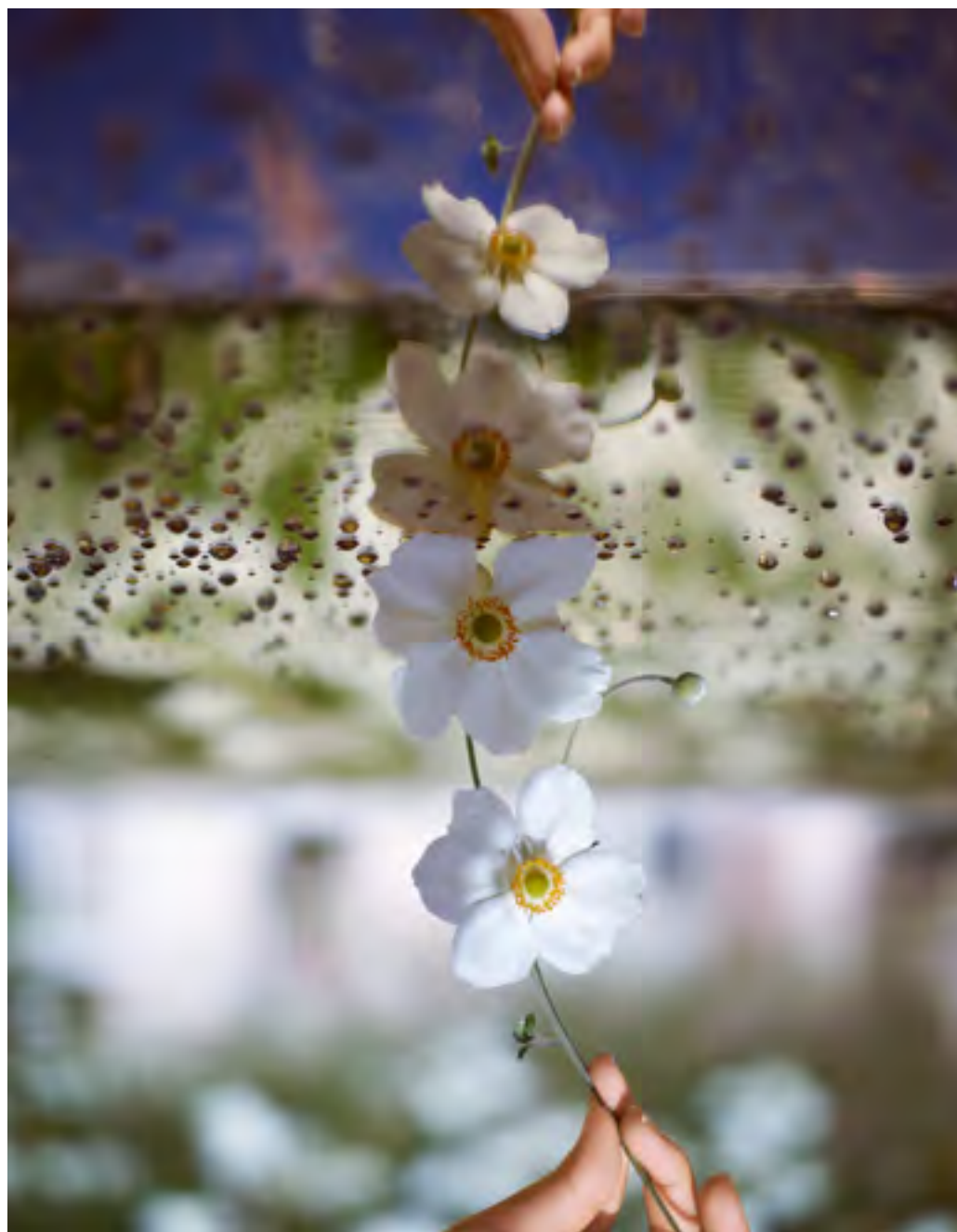
“自然之上”是由英国艺术家 Bethan Laura Wood 为美丽时光特别创作的艺术装置，以新型材质仿生树的自然造型，承载美丽时光香槟的流转之美，带来别具一格的香槟品饮体验。此件作品将“新艺术”运动独特之美融入生活，同时亦完美呈现美丽时光传承的精湛匠艺。“自然之上”打破了自然造物与现代工艺之间的壁垒，并为宾客带来独特的沉浸式品饮体验——随手从装置上取下一杯香槟，宛如从葡萄藤上摘下一串葡萄。

November 8th – December 7th 2019, Eden by Perrier-Jouët will pop-up in an historic mansion located at the heart of Shanghai. As a special session of 2019 West Bund Art and Design Festival, Eden by Perrier-Jouët will create an unprecedented dialogue between art, design, champagne and gastronomy that express over 200 years of the House’s history, savoir-faire and cultural heritage.

Step into the universe of the Maison as seen by Artisans of the Wild - Maison Perrier-Jouët Cellar Master Hervé Deschamps, visual artist Chen Man, food designer Laila Gohar and modern art designer Bethan Laura Wood – for a singular exchange inspired by the House’s Art Nouveau heritage and its vision of reinvented nature.

Maison Belle Epoque as seen by Chen Man: an exhibition of a photographic series revealing a singular, contemporary vision of the Maison Perrier-Jouët universe in Epernay. The original compositions by Chen Man invite the viewer on a unique voyage into the heart of the vineyards and cellars of the Maison Belle Epoque offering an immersive experience that explores the ‘Art of the Wild’ through light and shadows, color and patterns inspired by the evolution of champagne – from the growth of the grapes to the fermentation in the dark cellars. In these intrinsic settings, the artist captured the very essence of the spirit of Maison Perrier-Jouët as well as the bespoke experience with the House.

HyperNature by Bethan Laura Wood for Perrier-Jouët: taking the form of a life-sized tree, *HyperNature* offers a whimsical tasting experience that references the terroir of Champagne and the savoir-faire of Maison Perrier-Jouët. It draws a parallel between the transformative way that the Art Nouveau movement breathed beauty into everyday life and the meticulous work necessary to turn grapes into champagne. Echoing a reinvented nature, Wood’s creation for the House is free in form, intense in colour and radiant by its presence. It invites guests to a unique, immersive champagne experience, where they can “pluck” elements from the structure, as one would pick a grape from a bunch or a bunch from a vine.



陈漫 Chen Man
《时光》 *The Time through The Light*, 2019
收藏级艺术微喷 Archival inkjet print
22 cm × 16 cm



Bethan Laura Wood
HyperNature, 2018
装置 Installation
286 cm × 190 cm × 200 cm

La Prairie

莱珀妮

La Prairie 莱珀妮是奢华护肤领域的翘楚，目前已遍布于全球 90 多个国家及地区。它不仅仅是奢华的代名词，更代表着创新、卓效、奢华感动服务与瑞士。1978 年，La Prairie 莱珀妮正是诞生于瑞士这个以纯净、精准、创新与工艺而著称的国度。自此之后，La Prairie 莱珀妮无尽探寻恒久之美，以先端科技、奢华配方与精美包装，将奢华护肤升华至令人赞叹的艺术。

Mario Botta

Mario Botta 于 1943 年 4 月 1 日出生在瑞士提契诺州的门德里西奥。他曾在 Le Corbusier 和 Louis Kahn 等现代派建筑大师的麾下工作，并由此开启了他的职业生涯。深受这两位建筑巨匠的影响，他的建筑特征逐渐凸显出明确的个人风格：简洁有力的几何线条。他的每一件作品都披上了神圣的外衣，进而展示了建筑在人类记忆表达中的重要性。

《源起·新生》

这一建筑设计为多维圆形结构，不仅需要参观者从外部观察与欣赏，同时也要进入内部去体验。Botta 先生在这座圆形建筑中，以纯粹直接的形式成功捕获了源起新生的精髓。光滑的垂直木板有序排列，仿若女性的身体曲线，让参观者不禁想一探究竟。一旦步入其中，参观者将随即体验到在这个穹顶之下的氛围与外界截然不同——这里，时间仿佛停驻脚步。就连参观者自身，也俨然为艺术的一部分。专为艺术装置设计的背景音乐柔和但直入心扉，让人情不自禁地沉浸其中。

La Prairie is the leader in luxury skincare, present in 90 countries around the world. Synonymous not only with luxury, the La Prairie name evokes innovation, performance, high-touch service and Swissness – the purity, precision and excellence inherent to the extraordinary land that saw the brand's inception in 1978. La Prairie endeavours to fulfill a quest for timeless beauty through the highest standards of advanced technology combined with exquisite formulations and elegant packaging – elevating skincare to art.

Mario Botta

Born in Mendrisio in 1943, Mario Botta began his career working with Le Corbusier and Louis Kahn. Strongly influenced by the two great masters, his architectural vocabulary evolved to design pure, imposing, geometric forms. Every one of his works is covered with a mantle of sacredness, through which he demonstrates the importance of architecture as a means of expression of human memory.

The Origin of Life

Designing a full-scale, circular structure that is not only meant to be observed and admired from the exterior, but also to be entered into and experienced from its core, Mr Botta has succeeded in capturing the essence of where life begins in this rounded structure – the purest, most absolute of forms. The sleek vertical wooden slats, aligned in organic, feminine curves, invite the viewer to explore what lies within. Once inside, the participants experience the domed space as a respite from the outside world – a place where time stands still. Encouraged to move through the space, the viewer becomes part of the art. A soundscape designed especially for the installation surrounds the participant with a pulsating, muted audio composition that enhances the contemplative quality of the interior.



Mario Botta
《源起·新生》 *The Origin of Life*, 2019
木 wood
369 (H) cm × 1086 (D) cm
Mario Botta, 建筑雕塑由 La Prairie 莱珀妮支持创造 Mario Botta, Archisculpture created with the support of La Prairie



Mario Botta
《源起·新生》 *The Origin of Life*, 2019
木 wood
369 (H) cm × 1086 (D) cm

Mario Botta, 建筑雕塑由 La Prairie 莱珀妮支持创造 Mario Botta, Archisculpture created with the support of La Prairie

LEGENDS: WARHOL/BASQUIAT

LEGENDS: 沃荷与巴斯比亚

堪称传奇的艺术家寥若晨星，而传奇艺术家之间缔造的传奇友情更是百年难得一见。安迪·沃荷和尚·米榭·巴斯比亚皆是二十世纪下半叶深具影响力的艺术巨匠，两人之间的划时代情谊已载入艺术史册。他们在 1982 年结缘，两人相知相惜，直到沃荷 1987 年与世长辞，坚固的友谊有如共生关系，互相启发激励，精炼独有风格，在艺术史上刻下属于自己浓墨重彩的一笔。

为纪念这两颗巨星在艺坛的碰撞交会，蘇富比在上海和香港隆重呈献「LEGENDS: 沃荷与巴斯比亚」展售会，精彩佳作将共聚一堂。巴斯比亚刚烈、野性难驯的表现主义，将再度与沃荷成熟世故的波普美学擦出火花，展现 1980 年代纽约的迷人魅力。

S|2 画廊隶属蘇富比全球艺术部，其展售会专门向广大艺术观众介绍与众不同的艺术家或别具特色的主题。S|2 画廊展品可供私人洽购，为蘇富比客户提供拍卖以外的艺术购藏途径。

There are few artists who become true legends, and fewer legends who forge legendary friendships. Immortalized in art history is the epochal pairing between two of the late twentieth century's greatest and most influential artists, Andy Warhol and Jean-Michel Basquiat. Lasting for six years from 1982 until Warhol's death in 1987, the deep, complex and symbiotic friendship was mutually inspiring for the two artists, whose highly distinctive oeuvres have each become eternally emblazoned within the highest echelons of fine art.

In honour of these two extraordinary and intertwined lives, Sotheby's is privileged to present *LEGENDS: WARHOL/BASQUIAT*, a selling exhibition featuring compelling works by the two artists in Shanghai and Hong Kong. Juxtaposing Warhol's polished pop aesthetic against Basquiat's singular raw expressionism, the specially curated selection powerfully captures the dynamic magic of 1980s New York.

S|2 is the gallery arm of Sotheby's Global Fine Art Division dedicated to hosting selling exhibitions on unique artists or themes. The works on display in S|2 are available for private sale, offering an exciting dimension to the Sotheby's experience beyond auctions.

LEGENDS: WARHOL / BASQUIAT

沃荷与巴斯比亚



B&B Italia

B&B Italia 是业界领先的意大利高端设计家具品牌，因其众多标志性的产品和技术创新而在全球范围内享有卓越声誉。

1966 年，Piero Ambrogio Busnelli 先生凭借其企业家的远见创立了 B&B Italia。该公司现拥有分属家具品牌 B&BItalia、Maxalto、Azucena 及高端厨柜品牌 Arclinea 的许多独特产品。B&B Italia 长期与国际知名设计师及建筑师合作，包括 Antonio Citterio、Patricia Urquiola、Naoto Fukasawa、Piero Lissoni、Gaetano Pesce 等等，并由此在创意、创新与行业知识与经验方面奠定了令业界瞩目的地位。

B&B Italia 总部位于意大利科莫省的诺韦德拉泰，所在建筑由 Renzo Piano 和 Richard Rogers 设计于 1971 年。公司拥有 600 名员工，在 80 多个国家设有 70 个品牌专营店和 1000 家专卖店。

B&B Italia 也承接合约承包业务，为酒店、商店、办公室及海上区域提供精装修设计与施工一条龙服务。

[∞] B&B Italia x 陈维

受到沙发、身体性、社会性、以及五十年前人们对于未来的想象的启发，我们已经生活在了人们对于未来的想象之中。故障的电子屏幕转换为抽象的图像，在我们周围流动，照亮了城市和不同的身体。“Up”同样也可以被看作身体，与我们的身体接触。这是在数字时代下，关于现代都市的一种身体性的连接。

本特别项目由 Arthub 创始人乐大豆（Davide Quadrio）策划。

Founded in 1966 by Mr. Piero Ambrogio Busnelli, B&B Italia is the leading Italian high-end design furniture brand, globally recognised for its iconic products and technological innovation.

The Company has a unique product portfolio, marketed under the B&B Italia, Maxalto and Azucena brands for furniture and Arclinea for high-end kitchens. Over the years B&B Italia has developed longstanding partnerships with world-renowned designers and architects such as Antonio Citterio, Patricia Urquiola, Naoto Fukasawa, Piero Lissoni, Gaetano Pesce and many others which have positioned the Company at the forefront of creativity, innovation and industrial know-how.

Headquartered in Novedrate (Como) - in a building designed by Renzo Piano and Richard Rogers in 1971, the company has a total of 600 employees and a presence in more than 80 countries through 70 single-brand stores and 1000 specialised stores.

B&B Italia Group operates also in the Contract Division with complex "turnkey" realizations of furnishings and finishes in the hospitality, retail, office and nautical areas.

[∞] B&B Italia x Chen Wei

Inspired by the design of the sofa, the physicality, the sociability, and the imagination about future 50 years ago. We are in the future that people had imagined. Glitched electronic screens have been transformed into abstract imageries and flowing around us, as the illuminants of the urban, shed lights between different bodies. “Up” is considered a body as well, contacting our bodies. It is a physical connection about modern urban in the context of the digital.

Special project curated by Davide Quadrio, Arthub.



陈维 Chen Wei
《[∞] B&B Italia x 陈维》 [∞] B&B Italia x Chen Wei, 2019
混合材料 Mixed media
1000 cm × 758 cm × 350 cm

Chronology

2017.11.08

《A.R. 彭克：暗喻会否成真？》

A.R. Penck: Will Sign Become Reality?



复星艺术中心
Fosun Foundation



2017.11.11



《曾根裕：黑曜石》

Yutaka Sone:
Obsidian

四方当代美术馆
Sifang Art Museum

2017.12.01

《设计的价值》

Values of Design

设计互联旗下 V&A 展馆，深圳海上世界文化艺术中心
V&A Gallery at Design Society,
Sea World Culture and Arts Center in Shenzhen

2017.12.15

© UABB / 摄影: 张超

《2017 深港城市 \ 建筑双城双年展 (深圳)》

2017 Bi-City Biennale of Urbanism \ Architecture (Shenzhen)

深圳
Shenzhen

2018.03.20

《张辽源：取景》

Zhang Liaoyuan: Frame

箭厂空间
Arrow Factory

2018.03.23

图片提供：杨福东和香格纳画廊
Courtesy of the artist and ShanghaiART Gallery

杨福东个展《明日早朝》
美术馆新电影计划 2018

Yang Fudong “Dawn Breaking” A Museum Film Project 2018

龙美术馆 (西岸馆)
Long Museum (West Bund)

2018.03.24

复星艺术中心
Fosun Foundation

《托马斯·萨拉切诺：原地飞行》

Tomás Saraceno: Aerographies



2018.03.24

摄影：邢宇
Photo: Xing Yu

《奥拉维尔·埃利亚松：道隐无名》

Olafur Eliasson: The unspeakable openness of things

红砖美术馆

Red Brick Art Museum

2018.04.24

《卡地亚当代艺术基金会：陌生风景》

Fondation
Cartier pour l'art
contemporain,
A Beautiful
Elsewhere

上海当代艺术博物馆
Power Station of Art

2018.04.24

《克里斯蒂安·波尔坦斯基：忆所》

Christian Boltanski: Storage Memory

上海当代艺术博物馆
Power Station of Art

2018.05.27



《在集结》

Assembling

沈阳 chi K11 艺术空间
chi K11 art space

2018.06.01

莱安德罗·埃利希个展《虚·构》

Leandro Erlich “Construction of Reality”



昊美术馆
HOW Art Museum

2018.06.23



《破碎》

BRKN

上海玻璃博物馆
Shanghai Museum of Glass

2018.06.26

《林天苗：体·统》

Lin Tianmiao: Systems

上海外滩美术馆
Rockbund Art Museum

林天苗 / 《我的花园》 / 2018年 / “林天苗：体·统”展览现场 / 上海外滩美术馆 / 图片由上海外滩美术馆提供
Lin Tianmiao / My Garden / 2018 / Installation view of "Lin Tianmiao: Systems" / Rockbund Art Museum / Courtesy of Rockbund Art Museum

2018.07.20

地
书

Book from the Ground
2003 - 2018

芥子園山水卷
Mustard Seed Garden Landscape Scroll
2009

猴子搗月
Monkeys Grap for the Moon
2001, 2008



《徐冰：思想与方法》

Xu Bing:

Thought and Method

尤伦斯当代艺术中心
UCCA Center for Contemporary Art

2018.08.21



《她：妮基·圣法勒和沈远》

HON:
Niki de Saint Phalle
& Shen Yuan

上海当代艺术博物馆
Power Station of Art

2018.09.08

La Town / 2014



曹斐个展 《在过满的世界挖一个洞》

Cao Fei: A Hollow In A World Too Full

大馆当代美术馆
Tai Kwun Contemporary

2018.09.19



《王强：倒流的河水》

Wang Qiang:
Backwater

新世纪当代艺术基金会·池社
New Century Art Foundation: Pond Society

2018.09.20



开幕展《温·德尔维个展》

Inaugural Exhibition: Wim Delvoye

贝浩登(上海)
Perrotin Shanghai

2018.09.26

外交公寓 12 号空间
DRC No.12

《杨振中个展：背景墙》

Yang Zhenzhong:
Background

2018.09.29

《葵颂—许江近作展》

**A Tribute To
Sunflowers -
Exhibition of Xu
Jiang's New Works**

上海民生现代美术馆
Shanghai Minsheng Art Museum

2018.10.10

余德耀美术馆 Yuz Museum

《艺术家此在》

The Artist is Present

策展人：莫瑞吉奥·卡特兰
Curated by Maurizio Cattelan



2018.10.12

UCCA 沙丘美术馆开幕展《后自然》

**UCCA Dune
Opening Exhibition
“After Nature”**

UCCA 沙丘美术馆
UCCA Dune

2018.10.13

《巨响》

HUGE HUGE

四方当代美术馆
Sifang Art Museum



2018.11.02



《路易丝·布尔乔亚：永恒的丝线》

Louise Bourgeois: The Eternal Thread

龙美术馆 (西岸馆)
Long Museum (West Bund)

2018.11.06

复星艺术中心
Fosun Foundation



《辛迪·舍曼》

Cindy Sherman

2018.11.08

宝龙美术馆
Powerlong Museum

《韩国抽象艺术——金焕基与单色画》

**Korean Abstract
Art: Kim Whanki
and Dansaekhwa**

2018.11.09

《弗朗西斯·埃利斯：消耗》

Francis Allys: La dépense

上海外滩美术馆
Rockbund Art Museum

弗朗西斯·埃利斯 / 《龙卷风》 / 2000年 - 2010年 / “弗朗西斯·埃利斯：消耗”展览现场 / 上海外滩美术馆 / 图片由上海外滩美术馆提供
Francis Allys / *Tornado* / 2000-2010 / Installation view of "Francis Allys: La dépense" / Rockbund Art Museum / Courtesy of Rockbund Art Museum

2018.11.09

上海当代艺术博物馆
Power Station of Art

《第十二届上海双年展：禹步》

The 12th Shanghai
Biennale: Proregress

2018.11.09

刘野个展《寓言叙事》

Liu Ye "Storytelling"

PRADA 荣宅
PRADA RONG ZHAI

2018.11.16

《对位变奏：
野口勇之于傅丹》

Noguchi for Danh Vo: Counterpoint

西九文化區 M+
M+, West Kowloon Cultural District

攝影：何兆南 / 圖片由香港 M+ 博物館及紐約野口勇博物館提供
Photo: South Ho / Courtesy of M+, Hong Kong, and The Noguchi Museum, New York

2018.11.24

托马斯·赫赛豪恩个展《重塑》

Thomas Hirschhorn "Re-Sculpt"

明当代美术馆
Ming Contemporary Art Museum

图片致谢艺术家及上海明当代美术馆，摄影：闫海波
Courtesy of the artist and Ming Contemporary Art Museum / Photo: Yan Haibo

2018.12.01

现场照片由时代艺术中心(柏林)提供
Courtesy of Times Art Center Berlin

《影像三角志: 珠江三角洲的录像艺术》

The D-Tale, Video Art from the Pearl River Delta

时代艺术中心(柏林)
Times Art Center Berlin

2018.12.14

真实变成了不真实，现实变成了梦！当时的边界在哪里？当时的边界在哪里？



《多重“叙事”：张晓刚艺术档案
1975-2018》

Zhang Xiaogang: Multiple Narratives

合美术馆
United Art Museum

2018.12.15

DATA

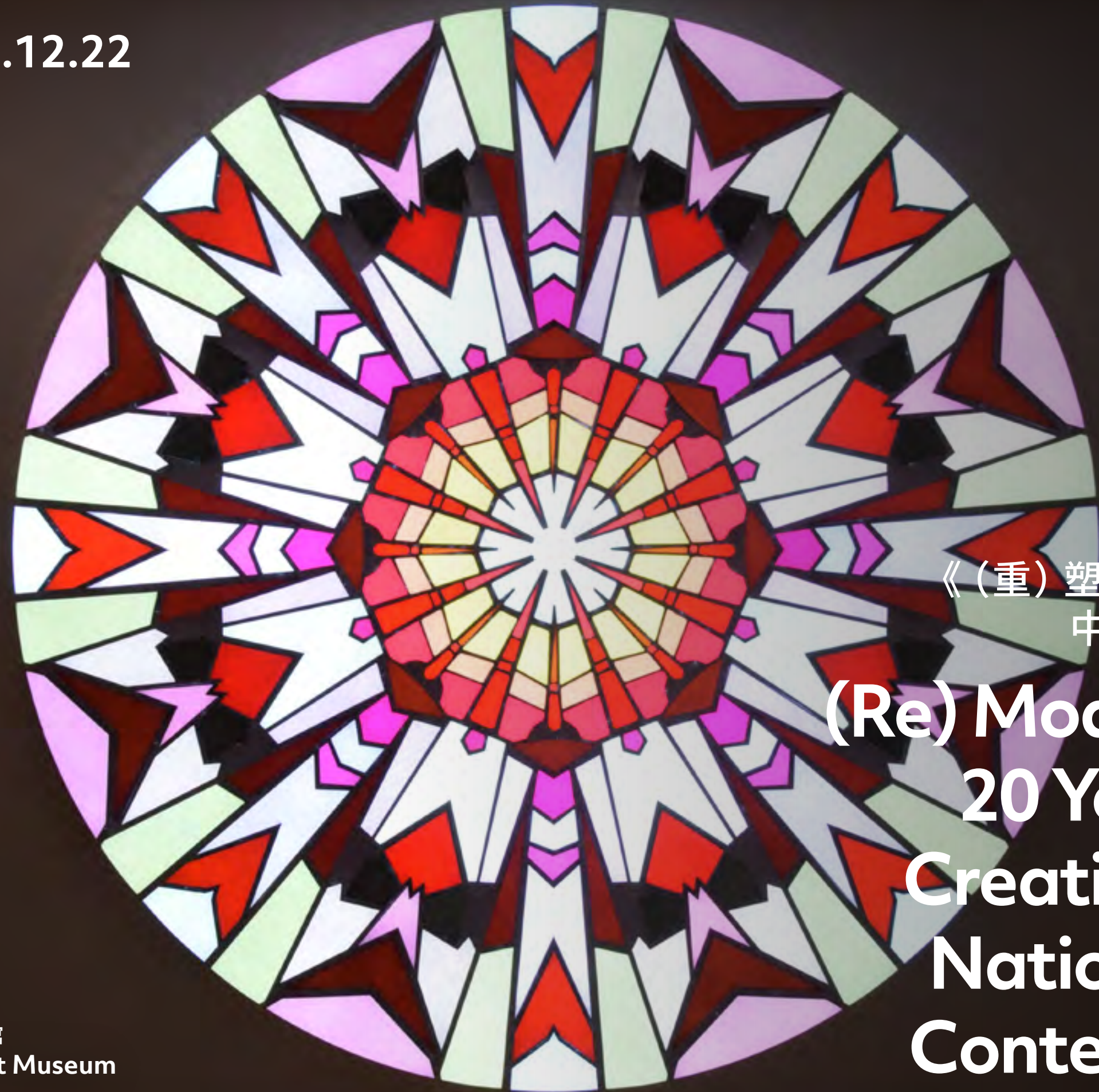
Internet = 1960
E-mail = 1970
World Wide Web = 1989
Wifi = 1999

delete

陈欣 & 黄喆《A: SNS 用不休息 |
B: 未来的网络考古学家》

Future Network Archeologist- Individual Attitude Towards Childbearing

2018.12.22



《(重)塑世界：法国国立当代艺术
中心数字艺术创作二十年》

**(Re) Model The World:
20 Years of Digital
Creation Le Fresnoy
National Studio for
Contemporary Arts**

明珠美术馆
Pearl Art Museum

2019.01.11

《先驱之路：留法艺术家
与中国现代美术（1911-1949）》

**Pioneering:
Chinese Artists
Abroad in France
and Chinese Modern
Art (1911-1949)**

中央美术学院美术馆
CAFA Art Museum

2019.01.18

《体系：隋建国 2008-2018》

System: Sui Jianguo

OCAT 深圳馆
OCAT Shenzhen

2019.01.24

《后当代城市自白7019》

Post Contemporary- Urban Graphic 7019

上海当代艺术馆
MoCA Shanghai

2019.03.02



《平行：埃文·奥拉夫》

Parallel:
Erwin Olaf

上海摄影艺术中心
Shanghai Center of Photography (SCôP)

2019.03.06

《草间弥生：爱的一切终将永恒》

Yayoi Kusama: All About Love Speaks Forever

复星艺术中心
Fosun Foundation

《无限延展的波点希望将永恒笼罩宇宙》 / 2019 / © YAYOI KUSAMA / 图片由东京 / 新加坡 / 上海大田美术馆提供 / 图片版权：上海复星艺术中心
The Hope of the Polka Dots Buried in Infinity Will Eternally Cover the Universe / 2019 / © YAYOI KUSAMA / Courtesy of Ota Fine Arts, Tokyo / Singapore / Shanghai Image
Copyright: Fosun Foundation Shanghai

2019.03.08



《喻红：娑婆之境》

Yu Hong: The World of Saha

龙美术馆 (西岸馆)
Long Museum (West Bund)

2019.03.15

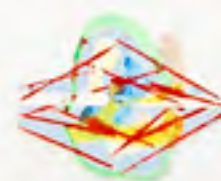


《曾梵志——》

Zeng Fanzhi ——

166 艺术空间
166 Art Space

2019.03.15



《理查德·塔特尔：回赠》

Richard Tuttle: Introduction to Practice

木木美术馆
M WOODS MUSEUM

2019.03.15



《Goshka Macuga: 我曾为何物?》

Goshka Macuga: What Was I?

PRADA 荣宅
PRADA RONG ZHAI

2019.03.16

《植田正治回顾展》

Shoji Ueda Retrospective Exhibition

谢子龙影像艺术馆

Xie Zilong Photography Museum

2019.03.21



《中国风景：2019泰康收藏精品展》

CHINA LANDSCAPE

Selections from the Taikang Collection 2019



展览名称：中国风景：2019泰康收藏精品展
展览时间：2019年3月21日 - 4月1日
展览地点：北京798艺术园区A07楼
展览介绍：本次展览精选了泰康收藏的中国风景精品，展示了中国当代艺术家的创作成果。展览分为两个部分，第一部分展示了传统中国山水画的精髓，第二部分则展示了当代艺术家对传统山水画的创新诠释。展览旨在通过对比传统与现代，探讨中国风景画的发展脉络。

北京 798 艺术园区 A07 楼
No.A07, 798 Art Zone

2019.03.21



上海 chi K11 美术馆
chi K11 art museum (Shanghai)

《张恩利》

Zhang Enli

2019.03.21



《奥斯卡·穆里略》

Oscar Murillo

上海 chi K11 美术馆
chi K11 art museum (Shanghai)

2019.03.22



开幕展 《爱是形而上的引力》

Inaugural Exhibition: Love is Metaphysical Gravity

里森上海
Lisson Gallery Shanghai

2019.03.22

《重整 | 德国艺术立场》

SIGHTINGS | Positions of Art from Germany

南京艺术学院美术馆
Art Museum of Nanjing University of the Arts (AMNUA)

2019.03.23

上海外滩美术馆
Rockbund Art Museum

托比亚斯·雷贝格 / 《最终你可以自后开始》 / 2019 / “托比亚斯·雷贝格：如果你的眼睛不用来看，就会用来哭” 展览现场 / 上海外滩美术馆
由艺术家、纽格赫姆施耐德（柏林）和麦勒画廊（北京与卢塞恩）惠允 / 图片由上海外滩美术馆惠允
Tobias Rehberger / In the end you can start from behind / 2019 / Installation view of "Tobias Rehberger: If you don't use your eyes to see, you will use them to cry"
Rockbund Art Museum / Courtesy of the artist, neugerriemschneider / Berlin and Galerie Urs Meile / Beijing-Luceme / Photo provided by Rockbund Art Museum

《托比亚斯·雷贝格：
如果你的眼睛不用来看，就会用来哭》

Tobias Rehberger:
If you don't use your
eyes to see, you will
use them to cry

2019.03.23

《重蹈现实——来自王兵的影像收藏》

Remapping Reality: Selected Video Collection from Wang Bing

OCAAT 上海馆
OCAAT Shanghai

2019.03.27

Glow Like That

香港 Victoria Dockside, K11 ATELIER
K11 ATELIER, Victoria Dockside (Hong Kong)

2019.03.29

power station of DESIGN

《设计为何：托尼克视觉设计展》

thonik:
Why We Design

上海当代艺术博物馆
Power Station of Art

2019.03.30

《乌镇当代艺术邀请展：时间开始了》

Wuzhen Contemporary Art Exhibition: Now is the Time

中国乌镇
Wuzhen China

《另一水面》/ 2019 / 铸铝、镜面不锈钢 / 椅子 185cm x 85cm x 34cm / 布高: ø1000cm
Another Layer of Surface Water / Kazuyo Sejima / 2019 / Cast aluminum, mirrored stainless steel / Chair: 85cm x 85cm x 34cm / Layout: ø1000cm

2019.04.27

摄影：孙诗
Photo: Sun Shi



《何翔宇：家族》

麓湖·A4 美术馆
LUXELAKES·A4 Art Museum

He Xiangyu: Roots

2019.04.27



《挑战的灵魂：
伊夫·克莱因、李禹焕、丁乙》

The Challenging Souls: Yves Klein, Lee Ufan, Ding Yi

上海当代艺术博物馆
Power Station of Art

2019.04.27

《魏立刚：万物》

Wei Ligang: Universality



知美术馆
ZHI ART MUSEUM

2019.04.27



《苏新平》

Su Xinping

北京民生现代美术馆
Beijing Minsheng Art Museum

2019.05.17

新馆开幕大展《宫岛达男：如来》

Tatsuo Miyajima: Being Coming

上海民生现代美术馆
Shanghai Minsheng Art Museum

2019.05.31



《村上隆 对战 村上隆》

**MURAKAMI vs
MURAKAMI**

大馆当代美术馆
Tai Kwun Contemporary

2019.06.01

主办机构：广州翼·空港文旅小镇
协办机构：垄上艺术

Host: Guangzhou Wings - Airport Cultural Town
Co-host: L.S.ART



《极限混合——2019 广州空港双年展》

Extreme Mix – 2019 Guangzhou Airport Biennale

广州市白云区人和镇凤和村
Fenghe Village in Renhe Town, Baiyun District, Guangzhou

2019.06.14



《毕加索——一位天才的诞生》

Picasso: Birth of a Genius

尤伦斯当代艺术中心
UCCA Center for Contemporary Art

2019.06.15



《双重奏：谭平回顾展》

Duet:
A Tan Ping
Retrospective

余德耀美术馆
Yuz Museum

2019.06.22

《百物曲》

An Opera for Animals

上海外滩美术馆
Rockbund Art Museum

张徐展 / 《“狂人展——房间” 新兴纸店 灵感》 / 2013-2014 / “百物曲” 展览现场 / 上海外滩美术馆 / 由艺术家及就在艺术空间提供 / 图片由上海外滩美术馆提供
Zhang-Xu Zhan / "Zhang-Xu Zhan's Stomach" / Hsin Hsin Joss Paper Store Series Room 001 / 2013-2014 / installation view of "An Opera for Animals" / Rockbund Art Museum
Courtesy of the artist and Project Fulfill Art Space / Photo provided by Rockbund Art Museum

2019.07.11



开幕展

Inaugural Exhibition: Approaches to Abstraction

阿尔敏·莱希上海
Almine Rech Shanghai

2019.07.17



《石上纯也：自由建筑》

Junya Ishigami, Freeing Architecture

上海当代艺术博物馆
Power Station of Art

2019.07.19

图片提供：北京松美术馆和阿尔敏·莱希
Courtesy: Song Art Museum and Almine Rech



松美术馆
Song Art Museum

《隐形于色——抽象艺术群展》

Abstraction(s)

2019.07.26

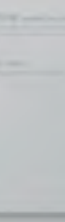
《马克·布拉德福特：洛杉矶》

Mark Bradford: Los Angeles

龙美术馆

Long Museum (West Bund)

2019.08.24



《消失的技法——让·鲍德里亚的摄影》

Car l'illusion
ne s'oppose pas à la
réalité... Photography
of Jean Baudrillard

上海当代艺术博物馆
Power Station of Art

2019.08.24



《伊冯娜·雷纳与文慧：舞蹈即存在》

Yvonne Rainer and Wen Hui: Dance Only Exists When It Is Performed

2019.09.12

图片提供：腐力寺
Courtesy of the force temple

油罐艺术中心
TANK Shanghai

《油罐玩家艺术节》

TANK ART
FESTIVAL



倾情呈现
Presented by



特别感谢
Special Thanks



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Lead Partners



主要合作伙伴
Associate Partners



合作伙伴
Partners



