

# 信使 messengers

出品人：睦群

策展人：鲁明军

艺术家：冯骏原、龚辰宇、郭城、金锋、李汉威、刘昕、王芮、王思顺

开幕时间：2023年4月8日下午4点

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地点：武汉市宏图大道8号武汉客厅F栋慕金文岸2层剩余空间

在艺术史上，杜尚一直被神化为一个革命者。评论家蒂埃利·德·迪夫（Thierry de Duve）则认为，杜尚不是革命者，他只是个“信使”（messenger），他所带来的消息“一切都可以成为艺术”其实出自1880年巴黎秋季官方沙龙——至于在此之前还有没有这样的说法就不得而知了。

且不论迪夫的观点是否可靠，但它至少提示我们，无论是于漫长的艺术史，还是于风云激荡的现实世界，其实没有任何一个艺术家是真正意义上的革命者，他/她只是一个信息的打捞者，一个最早传递变革将临的“信使”。也即是说，艺术（家）扮演的角色既不是历史的招魂者，也不是未来的（盲目）构想者，而是连接过去与未来之间的一个（最初）媒介。在这个意义上，所谓前卫与其说是它改变了什么，不如说是透过去，它带来了什么，并预见了什么。

身处后互联网时代，试图通过艺术改变社会或整体地构想一个未来，都变得愈发困难，艺术家能做的只有通过历史的打捞，探索未来变革的可能，或我们正在经历但尚未被发现的某个迹象。在这里，无论是金锋致信丢勒、哥白尼，还是冯骏原、龚辰宇关于中世纪骑士的技术—图像考古，无论是李汉威数字荒漠中的算法绘画，还是郭城、刘昕的（低）科技生态危机预警，无论是王思顺身体本能的溢出和抗拒，还是王芮魔法般的童话或寓言……都在提示我们，我们或许正经历着一场某种尚未可知的变革，而这种变革其实早在几百年前、几十年前或几年前就已经出现过；或或是，另一场更为深刻的变革正在萌芽当中。这其中，艺术家只是一个谦卑的使者，并不动声色地行使着自己的使命。因为他们并不期待被同时代人所发现，他们实践的意义其实不在当下，也不在过去，而在几十年、几百年乃至几千年后。到了那个时候，他们的艺术家身份才真正得到确认。

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## 冯骏原

冯骏原是一位生活在上海的艺术家用、写作者，现任教于上海纽约大学。曾获复旦大学物理学士与宾夕法尼亚大学艺术硕士，并于2018年入围华宇青年奖。

他近期参加的展览与项目包括“坚决复习非生产性建筑的标准”（长征独立空间，2023）、“低俗怪谈”（totalab，上海，2022）、“忍不住转身”（中间美术馆，北京，2020）、“此地有狮”（798艺术中心，北京，2019）、“长征计划：违章建筑III——特区”（广东时代美术馆，广州，2018）等。作为策展人，他于2019年在北京歌德学院德国文化中心与张植蕙共同策划展览“还要什么自行车”，于2021年在香港 Para Site 与李佳桓合作策划展览“溢流地”（2022年巡回至 UCCA 沙丘美术馆）。其写作亦可见于 e-flux architecture、frieze、Artforum、Flash Art、《黑齿杂志》和《艺术界》（LEAP）。他于2022年与策展人袁佳维在上海共同创立了拥有独立空间的策展事务所 totalab。

## 龚辰宇

龚辰宇，1988年生于黑龙江省齐齐哈尔市。2012年毕业于中国美术学院雕塑系，获学士学位。2015年毕业于中国美术学院油画系，获硕士学位，现工作生活于杭州。

在龚辰宇看来，人需要追寻一种超越自然的悸动。这种悸动一直处于一种被建构的形态，是人类意识在特定阶段的精神需求——对偶像的需求。偶像并非是一个真实存在的事物，但它却是谈话行动甚至整个故事的核心。龚辰宇的创作始终关注在不同权力语境下所造就的偶像。与为众神重新塑像相反，他的创作塑造的偶像多数源自一些现代行为、仪式和日常用品，不但没有让人感到畏惧，反而带来了某种难以言说的亲切感。这些偶像犹如一个既真实又虚幻的隐喻，早已成为人们无法抗拒的依赖和习惯。

主要个展：

2022 龚辰宇：他方世界与少年，蜂巢当代艺术中心，北京，中国、2018 凿冰：龚辰宇，蜂巢当代艺术中心，北京，中国、2015 蜂巢·生成第十五期 龚辰宇：陈列物，蜂巢当代艺术中心，北京，中国

## 郭城

郭城，1988年生于北京，现工作生活于上海。先后获得上海同济大学学士学位（2010）与英国皇家艺术学院硕士学位（2012）。他的艺术实践着眼于既有/新兴科技对社会与文化方面的冲击与影响，以及置身其中的个体与社会生活之间的关系。郭城的作品常以雕塑/装置的形式呈现，他经常使用幽默又冷峻的形式语言，将宏大议题与看似随意的日常物品相联结，为想象和讨论提供了批判性的视角。

## 金锋

1962年出生于上海，毕业于南京师范大学美术系，是一名艺术家。曾多次举办个人作品展。

主要个展：2002"金锋个人作品展"莫斯科艺术家中心，莫斯科、2003"金锋作品展"汉雅轩，香港。

主要群展：1999《第十四届亚洲国际美术展》日本福冈、2001《成都双年展》成都、2001《亚洲-多元提升（第十六届亚洲国际艺术展）》广州、2002《首届广州三年展》广东美术馆、2003《幻影天堂》布拉格，捷克、2003《木马记》、《欢乐颂》圣划艺术中心，南京、2004《中国-身体》马赛现代美术馆，法国、2004《上海多伦青年美术大展》多伦现代美术馆，上海、2005《第一届蒙彼利埃“中国当代艺术双年展”》法国蒙彼利埃、2005《初约》德国伊斯坦特蒙斯特兰德画廊、2008《问题主义》上海正大美术馆

## 李汉威

李汉威，1994年生于江苏徐州，2018年毕业于上海视觉艺术学院，现工作生活于上海。李汉威运用互联网平台企业的内容、广告语言以及组织的美学和意识形态来审视平台在塑造全球资本主义文化中的作用。科技对于人的身体、文化视野、生存空间的入侵，以及由此产生的对于当代人——特别是简体中文互联网世界的用户——感官的重构，贯穿李汉威迄今为止的创作生涯。

## 刘昕

刘昕，1991年生于新疆，是一位艺术家和工程师，目前担任麻省媒体实验室太空探索计划的艺术策划人。在她的实践里，体验亦实验——在后形而上的世界里，测量个体、社会和技术之间的距离和张力。她近期的研究集中在：垂直空间，地外探索和宇宙代谢。

她曾获得2021年保时捷中国青年艺术家大奖，X美术馆三年展奖，福布斯30 under 30（亚洲区及中国区），欧洲人工智能协会与奥地利电子艺术节首届合作奖金（Europe Artificial Intelligence Lab Residency Award），纽艺术和设计博物馆（Museum of Arts and Design）的Van Lier奖金，圣丹斯新前沿故事实验室奖金（Sundance New Frontiers Story Lab），SXSW交互创新奖，FastCoDesign和Core77奖项。她的跨学科作品广泛见于国际媒体，包括纽约时报（NY Times），自然（Nature），Wallpaper，VICE，《科学美国人》（Scientific American）及《艺术论坛》（Artforum）。

## 王芮

1989年生于四川，现生活和 works 于上海。近期工作方向：通过铅笔以绘画的方法来感受实在“物质”作为媒介和坐标，连接意识与身体。

主要个展：2022 银灰色的死（BANK 画廊/THE VAULT 金库，上海）、2018 美好而变得模糊（BANK 画廊，上海）。项目：2020 AsiaNow 线上展厅（YVE YANG GALLERY，纽约）、2018 你本不能到达这里，你知道的（Salt Projects，北京）。

群展：2019 祝你度过美好的一天（Stey，北京）、2019 虚拟风景（PPPP，北京）、2018 璀璨都市-线上展厅（David Zwirner，香港）、2018 时代广场（YVE YANG GALLERY，纽约）、2017 夏...已至（BANK 画廊，上海）、2016 深圳新媒体艺术节（汇港艺术中心，深圳）、2016 像素公园：当代影像联展（上海静安国际雕塑展上海）、2016 过剩的想象，无所事事的绝妙（没顶画廊，上海）、2015 新娘甚至被光棍们剥光了衣服（北平画廊，北京）、2014 HAMMER HAMMER 砰！，（A 座 307，北京）

## 王思顺

王思顺 1979 年生于武汉，2005 年毕业于湖北美术学院，2008 年毕业于中央美术学院，获硕士学位。现工作生活于北京。

曾受邀参加新疆双年展，沙特双年展，亚洲双年展，泰国双年展，日本越后有三年展，银川双年展，罗马尼亚双年展，俄罗斯乌拉尔当代艺术工业双年展，英国曼彻斯特亚洲艺术三年展。作品先后展出于香港大馆美术馆，法国安纳西 Salomon 当代艺术基金会，格鲁吉亚国家美术馆，英国卡斯雕塑基金会，奥地利格拉兹美术馆，德国戴姆勒艺术中心，伊斯坦布尔 Borusan Contemporary，尤伦斯艺术中心，中国美术馆，意大利路吉·佩吉当代艺术中心等知名艺术场馆。曾获 2015 三亚“华宇青年奖”提名奖，2016 ACC(亚洲文化协会)奖。作品被泰康空间，香港 M+美术馆，德国戴姆勒中心等机构收藏。

#1

冯骏原

*哥布林在布勒东的房间*

CG 渲染、绵纸数码打印、凡士林、颜料

120×90cm

2023

《哥布林在布勒东的房间》是一幅 CG 渲染的静态图像。众所周知，超现实主义运动受非西方艺术特别是非洲撒哈拉以南各民族的仪式性物件影响甚大。旗手人物布勒东 (Andre Breton) 对非西方艺术与工艺品的痴迷在他堆满藏品的书房中可见一斑。而哥布林这一形象常常在流行文化、奇幻文学和电子游戏中被视作他者和亚人类主体的廉价替身。在布勒东房间中大快朵颐的哥布林，让人联想到“食人”这一意象是如何被非西方现代主义激进调用的——如巴西现代主义者奥斯瓦尔德·德·安得烈 (Oswald de Andrade) 的《食人族宣言》和墨西哥壁画家迭戈·里维拉 (Diego Rivera) 惊悚骇俗地宣称自己曾食过人肉——而哥布林食人，大抵算不上是“同类相食”，更像是一种复仇罢了。

公敌

玻璃钢、淡水珍珠、水泥纹理漆

190×58×53 cm

2022

《公敌》软化了为预防犯罪或维持秩序的公共设计巅峰之作——卡姆登长椅 (camden bench)，并引人思考，如此“敌意建筑” (hostile architecture) 到底是在捍卫还是破坏公共利益？

*论透明性，或衣柜里的骸骨，地毯下的尘土*

双屏高清 CG 影像

4'33"

2023

《论透明性，或衣柜里的骸骨，地毯下的尘土》是一件双屏 CG 动画，缘起于作为典范的现代主义建筑、由密斯·凡·德罗 (Ludwig Mies van der Rohe) 设计的巴塞罗那德国馆。该建筑原本是 1929 年巴塞罗那世博会德国国家馆，即一个临时建筑，但同样也是代表一战后魏玛德国自由进步的宣言建筑。现今存在于原址上向游客开放的则是 1986 年几位西班牙建筑师根据档案照片和平面图重建而成的。这一复刻建筑之下还多了一个原本不存在的地下室，大约等于主体建筑的占地面积，用来排布管线、堆放杂物、清洁用品、维修器械和作为工作人员的休息室。建筑师安德烈·哈克 (Andres Jaque) 曾在此做了一个在地干预项目，他将地下室中隐藏的所有物件搬到地面主馆中展示。

那些使密斯·凡·德罗载入史册的现代主义理念，即对透明性、开放布局以及材料本身诚实性的强调，在此却催生了一个悖论：在复刻建筑中，为了维持地面上主馆符合“历史真实”、执现代主义旗帜的理想形态，地下室的存在变得不可或缺，因为这样一种理想形态正是需要孜孜不倦、一丝不苟的“维持” (maintenance)，它将不可避免地被物质、能量和人类劳动的组织形式及社会生产关系所裹挟。这件 CG 动画作品根据仅有的几张地下室照片重建了地下室的形貌，除了大量设备和管线，还有破损的大理石和石灰华贴面、叠放的欧盟、西班牙、

德国旗帜等细节。值得众人深思的是建筑理想和“维持”行为之间的关系，即任何一种“主义”的存续，首先是也必须是一个经济活动和生产活动。

### *成骨术 R*

钛色不锈钢、水牛骨化石、羊尾椎骨、牛骨

68×19×144cm

2022

### *成骨术 Y*

钛色不锈钢、水牛骨化石、羊脊椎骨、羊肩脾骨

96×36×39cm

2022

在《成骨术》系列中，冯骏原对摩托车排气管的轮廓作出再次定义，赋予其肌肉与骨骼那样的动作与生物机能，并将定制物与现成品嫁接起来，企图解构在不断（被）消费或消耗的过程中趋于系统化的现代人类身体，及其功能与形式魅力之间的不安边界。

#2

龚辰宇

穴居人

布面油画

250×180cm

2022

《穴居人》描绘的是一个坐在荒野上的年轻女孩，四周堆满了兽骨，左侧背后还矗立着一个白马的雕塑。女孩慵懒地躺在座椅上，耷拉着头，目光呆滞，冷色调让整个画面弥漫着一片死寂。在这里，不仅是白色将身着白色长裙的人物与其周边的白骨、白马、白色天空等事物融为一体，长裙垂落的褶皱恰好对应了兽骨排列的秩序。这样一种塑造显然是艺术家刻意的，他抽离了人物的生命感，将其化作一个极具仪式感和纪念碑性的雕像或未来遗迹。毋宁说，艺术家意图营造的就是一个未来考古学的现场。

### *偶像-大卫与歌利亚 II*

纸本素描

296×197.5cm

2019

“大卫与歌利亚”是艺术史上的一个经典主题，提香、卡拉瓦乔等艺术家都曾经描绘过，龚辰宇的创作延续了这一脉络，但不同的是，他并不是简单图解这个《圣经》故事，在他的笔下，大卫变成了一个当代少年，他征服并割下了巨人歌利亚的头颅。右上角阴云下四射的阳光，既是自然之光，也是神圣之光。对于龚辰宇而言，真正的挑战是如何描绘背景中层层叠叠的密林，以保持它丰富的层次以及足够的密度和厚度，特别是左侧那棵诡异的大树，它们被赋予了一种独特的神秘性和生命感，仿佛是一场战斗的围观者。三角形构成了整个画面的基本形式，大卫和歌利亚身姿与树杆构成的形式、包括放射的阳光，都是三角形。建筑师富勒

(Richard B. Fuller) 说过, 三角形乃“宇宙本源的未形体”。故此处的三角形既是一种力的表达, 也是一种精神性的暗喻。

#3

郭城

*风的验证*

旗帜、气泵、钢丝床、服务器机架、树莓派、步进电机、屏幕、音箱、定制电路、定制软件  
90×120×320cm  
2021

《风的验证》是一个研究型创作项目, 基于大规模监控语境下社交媒体网络中的虚拟田野, 作品试图将社交网络用户上传的视频里可见的不可见之物——风——复现于一个室内空间中。装置主体由旗子、网络服务器机架、竖置的钢丝床、控制系统等部分构成。其控制系统包含一个经深度学习(deep learning)训练的计算机视觉算法(computer vision algorithm), 算法不断分析着收集于社交网络的有旗帜画面的短视频图像其计算机视觉算法对视频中旗帜摆动的状态进行分析, 并将分析数据发送给控制系统, 以吹动旗帜使得其摆动状态与视频中相近, 试图在物理世界中重建存在于数字影像中风的状态。《风的验证》旨在展现当下如抖音快手等短视频社交平台的出现与普及如何引导了一种颠覆性的改变, 使草根阶级得以参与信息话语权的争夺也呈现出由下至上的数据分析与处理所带来的可能性。同时, 装置中摆动的旗帜也是对当下的时代的隐喻数字现实正在成为新的现实。

计算机视觉算法开发: 邱伟豪

短视频搜集: 亢丹茗、王美璇、苟紫(昆山杜克大学本科)

《风的验证》是 CAC://DKU 研究创作学术奖金项目

*(临时的) 小器具系列 NO.3*

综合材料、Arduino、定制电路、盖格穆勒管、铝、碳纤维管、水泥砖块  
尺寸可变  
2018

*(临时的) 小器具系列 NO.6*

仙人掌、花盆、定制电路、盖格穆勒管、Arduino、碳纤维管  
120×40×40cm  
2019

#4

金峰

信件及对话

公众号截屏 uv 打印在透明片上

510×150cm

2023

在金峰的公众号《日常陈述》中，有一些与古人的通信及对话，都是金峰用虚拟与“跨时空”的方式实现的。作品《信件及对话》选择了其中的五篇文章，构成了 54 个截屏。

具体内容为：1、给丢勒的一封信（截屏 8）；2、丢勒给我的回信（截屏 6）；3、丢勒对话王阳明（截屏 14）；4、唐伯虎给丢勒与王阳明的信（截屏 7）；5、与苏格拉底的对话（或《论当代》（截屏 19）。

54 个截屏可以按照编码排列，也可以像洗牌一样打乱了随意排列。金峰试图通过与古人的对话，来反观今天的现实，并与今人辩难。

#5

李汉威

练习-013

计算机工程文件

尺寸可变，独版

2022

“练习”是一项对绘画的“突击任务”。在这个“任务”中，李汉威的角色是画家、涂鸦者、cinema4D 软件使用者、导游、手势绘画者、拙表侮辱者、品味破坏者等等。让其在虚空的屏幕上捕捉到一种能够为之兴奋并将其发展的逻辑。

#6

刘昕

白石

数字视频

21'57”

2021

星坠至地，则石也 - 《史记·天官书》

当火箭升空，她的躯体亦陨落。这个故事里，“白石”是火箭的坠体。将目光从天空转移回地面，我们回望技术物件的生命历程：一个地外物体的地面死亡。“白石”围绕火箭碎片遗弃和回收，虚构一段“寻找”火箭残骸的未来历史。

她（主人公）穿过山谷，沙漠，在中国西部寻找自 1990 年代以来坠落的火箭残骸。她可能会找到，也可能永远找不到。从发射升空的基地到偏远的遗弃场，火箭的物理材料，社会经济，私人公用等诸多属性在最后落地冲击的一刻转变。



#7

王芮

*Untitled* 无题

石墨，纸张，树脂，镀锌板，亚克力

39x55cm

2022

*we live together* 山川异域 风月同天

石墨，纸张，树脂，铁板，亚克力

39x55cm

2022

*使者*

石墨，纸张，树脂，铁板，亚克力

30.5x47cm

2021

*Home*

石墨，纸张，树脂，亚克力板，铜，锡

39x55cm

2022

*休息*

铜，锡

25x27x18cm

2022

*天使*

铜，锡

37x10x5cm

2022

*面孔*

铜，锡，落叶

10x12cm

2022

在本次展览中，无论是绘画还是雕塑作品，王芮所描绘的情景与形象都展现了这种脆弱和温柔的共振，因它们的共振而诞生的力量感，以及静悄悄地、贯穿始终的残酷。例如，许多意象都被纤细的组织所支撑，花茎、虫服、树干、翅膀，以至于这些起到支撑和行走的力是纤细而飘摇不定的，它们是旷野中、新月里、孤星下的一粒微尘。又如，着火的房子、受伤的小蛇，和栽倒的心，这些意象仿佛是生命就在眼前激烈地逝去，而旷野和夜空只是静静地看着，沉着是始终如一的基调，因其广阔而无法聆听到这纤细之声。

这股沉着的力量，来源于石墨被王芮用均匀的力量涂满了画面；同样均匀的力量还用在了形象的边缘上，它们被工整的裁剪或勾线，最后被平坦地粘贴在纸上；雕塑的银灰色也是均匀的，而树脂和锡记录了手的痕迹。手的痕迹包裹着铜丝，是股纤细的力量。

最后，是让一颗银灰色的心压住落叶-死如同拥抱。

#8

王思顺

高盛计划

纸

2008

2008年12月开户购买华尔街第一大投行高盛银行500美金股票，随后立下遗嘱：本人子孙及藏家一百年内不得抛售该股票。

欲望又 $n$ 分之一

装置 行为 录像

6×8×2cm

2012

随意将一饮料瓶盖扔在展厅地上，在瓶盖外画个圈，捡起瓶盖，再扔，直到扔进那个圈，作品完成。

果实

铜

2013年，在工作室门口种上一颗果子树，将每年结的果子用铜翻铸。每年收获一件作品。

疼痛

板砖

52×38cm

2008

一块板砖雕凿成一只手指。





## messengers

Producer : Sui Qun

Curator : Lu Mingjun

Artists : Feng Junyuan, Gong Chenyu, Guo Cheng, Jin Feng, Li Hanwei, Liu Xin, Wang Rui, Wang Sishun

Opening: Saturday, April the 8th, at 4pm

Duration: April 8 - September 10, 2023

Address: 2nd floor of Building F, Wuhan Living Room, No.8 Hongtu Avenue, Wuhan

In the history of art, Duchamp has often been deified as a revolutionary. However, Thierry de Duve, an art critic, believes that Duchamp is not a revolutionary, but just a "messenger". Duchamp's message - "everything can become art" - actually originates from the '1880 Paris Salon d'Automn'. Regardless of whether Duve's viewpoint is reliable or not, it at least reminds us that no artist is truly a revolutionary, whether in the endless history of art or in the turbulence of the contemporary world. The artist is just a fisherman of information, the first "messenger" to convey the impending change. In other words, the role played by art (artist) is not a historical summoner or a future (blind) visionary, but rather a (initial) medium that connects the past and the future.

At this point, the significance of avantgarde is not so much what it has changed but rather what it has brought in view of the past.

In the post-internet era, trying to change society through art or envisioning a future as a whole are becoming increasingly difficult. Artists, mediating between history and future, are limited to exploring the possibility of future changes, or to share a notice of what we are experiencing but have not yet discovered.

Looking at the artists in our "Messenger" exhibition, whether it is Jin Feng's letter to Dürer, Kopernik; Feng Junyuan; Gong Chenyu's image archeology about the technology of medieval knights; Li Hanwei's algorithmic painting in the digital desert; Guo Cheng; Liu Xin's (low) tech ecological warning; the overflow and resistance of Wang Sishun's physical abilities; or Wang Rui's magical fairy tales or fables... these all remind us that we are experiencing unknown changes.

This kind of change is happening continuously, hundreds of years ago, decades ago, or several years ago, while another more profound change is in the making. Within this setting, the artist is merely a humble messenger, quietly exercising his mission. They therefore do not expect to be discovered by their contemporaries.

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Wuhan



## Feng Junyuan

Feng Junyuan, artist and writer, is currently living in Shanghai, where he teaches at the New York University, Shanghai Campus. He was awarded a Bachelor of Physics from Fudan University and a Master of Arts from the University of Pennsylvania, and was shortlisted for the Huayu Youth Award in 2018.

His recent exhibitions and projects include "Resolutely reviewing the standards of non productive buildings" (Long March Independent Space, 2023), "Vulgar and bizarre talk" (Totalab, Shanghai, 2022), "Can't help but turn around" (Intermediate Art Museum, Beijing, 2020), "There are lions here" (798 Art Center, Beijing, 2019), "Long March Plan: Illegal Buildings III - Special Zone" (Guangdong Times Art Museum, Guangzhou, 2018), and so on. As a curator, he co planned the exhibition "What More Bicycles" with Zhang Zhihui at the German Cultural Center of Goethe College in Beijing in 2019, and co planned the exhibition "Overflow" with Li Jiahuan at Para Site in Hong Kong in 2021 (touring to the UCCA Dune Art Museum in 2022).

His writing can also be found in E-flux architecture, Friend, Artforum, Flash Art, Black Tooth Magazine, and LEAP.

In 2022, Feng Junyuan co-founded the independent curator firm Totalab with Yuan Jiawei (Shanghai).

## Gong Chenyu

Gong Chenyu was born in 1988 in Qiqihar City, Heilongjiang Province. He graduated from CAFA (China Academy of Fine Arts), with a bachelor from the Sculpture Department (2012) and a Master's from the Oil Painting Department (2015). He currently works and lives in Hangzhou.

In Gong Chenyu's view, people need to pursue a reverberation that transcends nature. This reverberation has always been in a constructed form, which is the spiritual need of human consciousness at a specific stage - the stage where we need idols. Idol is not a real thing, but it is the essence of conversation, action, and even the entire story.

Gong Chenyu's creations usually focus on idols created in different power contexts. Contrary to reshaping the gods, most of the idols he created stem from modern behaviors, rituals, and daily necessities, which make people feel intimidated, but also bring an indescribable sense of intimacy. These idols, like a metaphor that is both real and illusory, have long become an irresistible dependence for and a habit of people.

Main solo exhibitions on Gong Chenyu at Honeycomb Contemporary Art Center in Beijing:

2022, The Other World and Youth

2018, Ice Chisel: Gong Chenyu

2015 Honeycomb · Generation 15th Issue on Gong Chenyu

## **Guo Cheng**

Guo Cheng was born in Beijing in 1988 and currently works and lives in Shanghai. He received a Bachelor's degree from Tongji University in Shanghai (2010) and a Master's degree from the Royal College of Arts in the UK (2012). His artistic practice focuses on the impact of existing/emerging technologies on society and culture, as well as in the relationship between individuals and social life within these emerging technologies.

Guo Cheng's works are often presented in the form of sculptures/installations, in which he often uses humorous and a rather cold formal language to connect grotesque issues with seemingly casual everyday objects, providing a critical perspective for imagination and discussion.

## **Jin Feng**

Born in Shanghai in 1962, Jin graduated from the Department of Fine Arts at Nanjing Normal University. He has participated in multiple major exhibitions around the globe.

Main solo exhibitions:

2002 "Jin Feng Personal Works Exhibition" Moscow Artist Center, Moscow,

2003 "Jin Feng Works Exhibition" Han Yaxuan, Hong Kong.

Main group exhibitions:

1999 "14th Asian International Art Exhibition" Fukuoka, Japan;

2001 "Chengdu Biennale" Chengdu; 2001 "Asia Diversification and Enhancement (16th Asian International Art Exhibition)" Guangzhou;

2002 "First Guangzhou Triennial" Guangdong Art Museum;

2003 "Phantom Paradise" Prague, Czech Republic;

2003 "Trojan Horse" and "Ode to Joy" Shengzong Art Center; Nanjing;

2004 "China Body" Marseille Modern Art Museum, France

2004 "Shanghai Duolun Youth Art Exhibition", Duolun Modern Art Museum, Shanghai,

2005 "The First Montpellier' Chinese Contemporary Art Biennale", Montpellier, France,

2005" The First Covenant ", Eastmont Strand Gallery, Germany,

2008" Problemism ", Shanghai Zhengda Art Museum



## **Li Hanwei**

Li Hanwei was born in Xuzhou, Jiangsu province in 1994. He graduated from the Shanghai Institute of Visual Arts in 2018 and currently works and lives in Shanghai.

Li Hanwei uses the content, advertising language, and organizational aesthetics and ideology of internet platform companies to examine the role of platforms in shaping a global capitalist culture. The invasion of science and technology into human body, cultural vision, and Lebensraum, as well as the resulting reconstruction of the senses of contemporary people, especially users of the simplified Chinese Internet world, run through Li Hanwei's creative career.

## **Liu Xin**

Liu Xin, born in Xinjiang in 1991, is an artist and engineer who currently serves as an art director for the Space Exploration Program at the Massachusetts Media Laboratory. In her practice, experience is also an experiment - measuring the distance and tension between individuals, society, and technology in the post metaphysical world. Her recent research has focused on vertical space, extraterrestrial exploration, and cosmic metabolism.

She has won multiple awards: the 2021 Porsche China Youth Artist Award, the X Gallery Triennial Exhibition Award, Forbes 30 under 30 (Asia and China) nomination, the European ARTifacial Intelligence Lab Residence Award, the Van Lier Award from the Museum of Arts and Design in New York, the Sundance New Frontiers Story Lab Award, SXSW Interactive Innovation Award, FastCoDesign and Core77 Awards.

Her interdisciplinary works have been widely published or commented on in international media, including The New York Times, Nature, Wallpaper, VICE, Scientific American, and Artforum.

## **Wang Rui**

Born in 1989 in Sichuan, Wang Rui currently lives and works in Shanghai. In his recent work he makes pencil drawings to experience the reality of "matter" as a medium and coordinate, connecting consciousness and body.

Main solo exhibitions:

2022, Silver Gray Death (BANK Gallery/THE VAULT Vault, Shanghai), 2018, Beautiful and Blurred (BANK Gallery, Shanghai).

Projects:

2020, Asia Now Online Exhibition Hall (YVE YANG GALLEERY, New York), 2018, You

couldn't have arrived here, you know (Salt Projects, Beijing).

Group exhibitions: Have a wonderful day in 2019 (Stey, Beijing), 2019 Virtual Landscape (PPPP, Beijing), 2018 Shining City Online Exhibition Hall (David Zwirner, Hong Kong), 2018 Times Square (YVE YANG GALLEEY, New York), 2017 Summer Already arrived (BANK Gallery, Shanghai), 2016 Shenzhen new media art Festival (Huigang Art Center, Shenzhen), 2016 Pixel Park: Contemporary Image Group Exhibition (Shanghai Jing'an International Sculpture Exhibition, Shanghai), 2016 Excess Imagination, Wonderful Idleness (Wuding Gallery, Shanghai), 2015 Brides Even Stripped by Singles (Beiping Gallery, Beijing), 2014 HAMMER HAMMER Bang!, (Tower A, 307, Beijing)

## **Wang Sishun**

Wang Sishun was born in Wuhan in 1979, graduated from Hubei Academy of Fine Arts in 2005, and from Central Academy of Fine Arts in 2008. Ge currently works and lives in Beijing.

He participated in the Xinjiang Biennale, Saudi Arabia Biennale, Asian Biennale, Thailand Biennale, Japan's Vietnam Wife Triennial, Yinchuan Biennale, Romania Biennale, Russian Ural Contemporary Art Industry Biennale, and Manchester Asian Art Triennial.

His works have been exhibited at well-known art venues such as the Hong Kong Museum of Fine Arts, the Anatomy Salomon Contemporary Art Foundation in France, the National Gallery of Georgia, the Kass Sculpture Foundation in the UK, the Graz Gallery in Austria, the Daimler Art Center in Germany, the Borussan Contemporary in Istanbul, the Ullens Art Center in Beijing, the Chinese Art Museum, and the Lugli Peggy Contemporary Art Center in Italy.

Wang Sishun had received the nomination award for the 2015 Sanya "Huayu Youth Award" and the 2016 ACC (Asian Cultural Association) Award.

His works are collected by institutions such as Taikang Space, Hong Kong M+Art Museum, and Daimler Center in Germany.

#1

Feng Junyuan

*Goblin in Breton's Room*

3D-rendered image,digital print on Ilford Textured Cotton Rag,Vaseline, pigment

120×90cm

2023

"Goblin in Breton's Room" is a CG rendered still image. Knowing that the Surrealist movement was heavily influenced by non-Western art, especially through ritual objects from sub-Saharan Africa, Andre Breton's obsession with non-western arts and crafts is evident in his crammed study.

The image of the goblin in popular cultures, fantasy literature, and video games is often seen as a cheap stand-in for the subhuman subjects.

The goblins feasting on Breton's room are reminiscent of the imagery of "cannibalism", radically invoked by non-Western modernists— as did the Brazilian modernist Oswald de André (Oswald de Andrade's "Cannibal Manifesto") and the Mexican muralist Diego Rivera's astonishing claim to have eaten human flesh. The cannibalism, practiced by the goblins, is therefore more like a kind of revenge.

*Public Enemy*

Fiberglass,freshwater pearl,cement texture paint

190×58×53 cm

2022

"Public Enemy" softens the pinnacle of public design for crime prevention or maintenance of order, the camden bench, and asks us whether such "hostile architecture" is defending or destroying public benefit?

*On Transparency,or,Skeleton in Your Closet,Dust under My Rug*

Two-channel CGanimation

4'33"

2023

"On Transparency, or Bones in the Closet, Dust Under the Carpet" is a two-screen CG animation set in the Ludwig Mies van der Rohe Pavilion in Barcelona, a city exemplary of modernist architecture. The building was originally constructed as the German National Pavilion at the 1929 Barcelona World Expo. Being a temporary building, it also became a manifesto building representing the freedom and progress of the Weimar Germany after World War I.

The Pavilion (or the remains of the building) was rebuild on the original site and according to archive photos and floor plans, by several Spanish architect in 1986. Since then it has been open to the public.

Interestingly, a basement was added during the reconstruction, an addition that did not exist in the original pavilion, containing pipelines, store sundries, cleaning supplies, maintenance equipment and as a rest room for staff. Architect Andres Jaque once made a local intervention project in the pavilion. He moved all the objects hidden in the basement to the ground floor, just for display.

This created a paradox: the original (main building) represented the modernist ideals, an emphasis on transparency, an open layout, and the purity of the materials, confirming an ideal form of "historical truth", a flag of modernism, but such an ideal form required tireless and meticulous "maintenance". The existence of the basement therefore becomes indispensable, inevitable coerced by organizational forms, energy, and human labor, as well as social productive relations.

This CG animation work reconstructed the appearance of the basement based on a few photos of the basement. In addition to the large number of equipment and pipelines, there are added details such as damaged marble and travertine veneer, stacked EU, Spanish, and German flags. It invites us to deeply reflect on the relationship between architectural ideals and the need for maintenance. It seems that the "ism" in 'idealism' is first and foremost an economic activity or a production activity.

#### *Osteogenesis R*

Titanium-tinted steel, buffalo fossil, goat tailbones, bovine bones

68 × 19 × 144cm

2022

#### *Osteogenesis Y*

Titanium-tinted steel, buffalo fossil, goat spinebones, goat scapula

96 × 36 × 39cm

2022

In the "Osteogenesis" series, Feng Junyuan redefines the outline of motorcycle exhaust pipes, endowing them with movements and biological functions like muscles and bones, and grafting custom-made objects with ready-made ones, in an attempt to deconstruct them constantly perpetually. The modern human body tends to be systematized in the process of consumption, blurring the borderline between function and formal fascination.

#2

Gong Chenyu

*Caveman*

Oil painting on canvas

250 × 180cm

2022

*Caveman depicts a young girl sitting on a wilderness, surrounded by animal bones. A sculpture of a white horse is standing behind her, slightly on the left side. The girl takes on a lazily composure, her head tilted, eyes glazed, giving the entire scene a cold tone and a deadly silence.*

*The abundance of the white color - white long skirt, white bones, horses and sky - are striking. The folds of the long skirt correspond to the order of the animal bone arrangement, therefore merging the young female character into her white environment.*

*This kind of shaping is clearly intentional by the artist, who takes away the character's sense of life and transforms it into a highly ceremonial and monumental statue or future relic. What the artist intends to create is a future archaeological site.*

*Idol - David and Goliath II*

Paper based sketching

296 × 197.5cm

2019

'David and Goliath' is a classic theme in the history of art, depicted by artists such as Titian and Caravaggio. Gong Chenyu's creations continue this tradition, although he carefully moves away from this bible story. In Gong Chenyu's interpretation, David becomes a contemporary youth, conquering and cutting off the head of the giant Goliath. The sunlight shining under the clouds in the upper right corner is both natural and sacred. For Gong Chenyu, the real challenge is how to depict the layers of dense forest in the background, in order to maintain its rich hierarchy and sufficient density and thickness, especially the three eerie trees on the left, which are endowed with a unique mystery and sense of life, as if they are spectators of a battle.

The triangle represents the basic form of the entire picture, with the postures of David and Goliath and the tree poles, including the radiating sunlight, all being triangles.

Architect Richard B. Fuller once said that the triangle is the "future form of the origin of the universe". Therefore, the triangle here is not only an expression of force, but also a spiritual metaphor.

#3

Guo Cheng

*Verification of wind*

Flag, air pump, steel wire bed, server rack, raspberry pie, stepper motor, screen, speaker, customized circuit, customized software

90 × 120 × 320cm

2021

*Verification of the Wind is a research-oriented creative project based on a virtual field in a large-scale monitoring context on social media networks. The work attempts to replicate the invisible objects in videos uploaded by social network users one by one in an indoor space. The main body of the device consists of flags, network server racks, vertical steel wire beds, control systems, and other components. The control system includes a computer vision algorithm trained through deep learning, which continuously analyzes short video images with flag images collected from social networks. The computer vision algorithm analyzes the state of the virtual flag oscillation in the video and sends the analyzed data to the control system who will then blow air so that the real flag makes oscillations similar to that in the video.*

*The artist reconstructs the state of digital imaging oscillations in the physical world. The Verification of the Wind aims to show how the emergence and popularity of short video social platforms such as Tiktok and kwai have led to a change in appearance, allowing the grassroots to participate in the fight for the right to information discourse, and also shows the possibility of bottom-up data analysis and processing. Meanwhile, the swinging flag in the device is also a metaphor for this era, with digital reality becoming a new reality.*

*Computer vision algorithm development: Qiu Weihao*

*Short video collection: Kang Danming, Wang Meixuan, Gou Zi (undergraduate student at Duke University in Kunshan)*

*The Verification of the Wind "is a CAC://DKU research and creation academic award project*

*The (temporary) Gadget Series NO.3*

*Custom circuit, Arduino, Geiger Muller tube, aluminum, carbon fiber tube, cement brick variable size*

2018

*The (temporary) Gadget Series NO.6*

*Cacti, flower pots, custom circuits, Geiger Muller tube, Arduino, carbon fiber tube*

2019

#4

Jin Feng

*Letters and dialogues*

Screen capture of official account, uv printed on transparent film

510×150cm

2023

In Jin Feng's official account "Daily Statement", there are some dialogues that he had with the ancient times, realized in a virtual and "trans space-time" way. The work "Letters and Dialogues" selected five texts from these 'dialogues', forming 54 screenshots.

The specific content is: 1. A letter to Dürer (screenshot 8); 2. Reply letter from Dürer to me (screenshot 6); 3. Dürer Dialogue with Wang Yangming (screenshot 14); 4. Letter from Tang Bohu to Dürer and Wang Yangming (screenshot 7); 5. Dialogue with Socrates (or "On Contemporary Times" (screenshot 19). 54 screenshots can be arranged according to coding, or they can be randomly arranged like shuffling.

Jin Feng attempted to reflect on today's reality through creating a dialogue between the modern people and those from ancient times.

#5

Li Hanwei

*Exercise 013*

Computer Engineering Documents

Variable size, unique edition

2022

Practice "is a" surprise task "for painting". In this "task", Li Hanwei's characters are painter, graffiti artist, cinema4D software user, tour guide, gesture painter, table drawing insulter, taste breaker, and so on. Capture a logic that excites and develops it on the screen of the void.

#6

Liu Xin

*The White Stone*

Digital Video

21'57"

2021

When the rocket lifts off, her body falls.

For centuries, humans have built worlds and cities on top of the ruins of the old ones. Now, we are entering an age where civilization is building a world at the highest point from the planet's surface, the lower Earth orbit.

In this film, we postulate a future history of rocket debris abandonment and recovery, through a "hunt" for abandoned rocket debris in remote areas. The protagonist sets off across valleys and villages, and into the desert in the southwest of China, in a search for the debris of rockets fallen since the 1990s. She may find one, or she may never.

In this story, the white stone is the fallen body of a rocket. Shifting our gaze from the sky back to the ground, we reexamine the life span of technologies, marking the terrestrial death of an extraterrestrial object.

#7

Wang Rui

*Untitled*

Graphite, paper, resin, galvanized sheet, acrylic

39x55cm

2022

*We live together*

Graphite, paper, resin, iron plate, acrylic

39x55cm

2022

*Emissary*

Graphite, paper, resin, iron plate, acrylic

30.5x47cm

2021

*Home*

Graphite, paper, resin, acrylic board, copper, tin

39x55cm

2022

*Rest*

Copper, tin

25x27x18cm

2022



*Angel*

Copper, tin  
37x10x5cm  
2022

*Face*

Copper, tin, fallen leaves  
10x12cm  
2022

In this exhibition, whether in painting or sculpture, the scenes and images depicted by Wang Rui demonstrate a fragile and gentle resonance, a sense of power born from their resonance, and a quiet and constant cruelty. For example, many images are supported by slender tissues, such as flower stems, insect clothing, tree trunks, and wings, to the extent that these supporting and walking forces are slender and unstable. They are a tiny dust particle in the wilderness, in the new moon, under a solitary star. For example, the burning house, the injured snake, and the fallen heart, these images seem to be the intense passing of life in front of them, while the wilderness and night sky are only quietly watching, with composure being the consistent tone, unable to hear this delicate sound due to its vastness.

This tranquil power comes from the graphite being evenly coated with force by Wang Rui on the screen; The same uniform force is also applied to the edges of the image, which are neatly cut or marked, and finally flat pasted onto the paper; The silver gray of the sculpture is also uniform, while the resin and tin record the traces of the hands. The traces of the hand are wrapped in copper wire, a slender force.

Finally, let a silver gray heart press down on the fallen leaves - death is like embracing.

#8

Wang Sishun

*Goldman Sachs Project*

Paper  
2008

In 2008, opened a bank account in New York and bought shares valued at \$ 500 at the top investing bank on Wall Street, Goldman Sachs. Then, wrote the following will: "my descendants and collectors are not allowed to sell the shares within a hundred years"

*Desire And One of N points*

Installation, performance, video  
6×8×2cm  
2012

Throw a bottle cap arbitrarily on the floor, draw a circle with chalk around the cap. Then pick up the cap and throw again and again until the cap lands completely within the circle. Once the cap lands precisely within the circle, the work has finished.

*fruits*

bronze

Plant a fruit tree in front of my studio in 2013, and cast the bore fruits into bronze. I will then harvest a piece of work every year.

*pain*

brick

52 × 38cm

2008

A brick is carved into a finger.



