

寻找

Looking for

2024.04.13 ____ 05.18

倪志琪 Ni Zhiqi

Manon Steyaert

Richard Dean Hughes

于艾君 Yu Aijun

库比森画廊 Cub_ism_Artspace

上海市黄浦区四川中路33号201-205

Room 201-205, No.33 Middle Sichuan Road,

Huangpu District, Shanghai, China

寻找 _____

文 / Leslie Dong

我们似乎朝前迈进了一步——我们越过了诸如“艺术在做什么”、“艺术作品的本源是什么”这类悬于尽头的问题。但令人头疼的是，这并不会使得问题减少或者消失，问题依然存在且更加宽泛，就如同翻过山谷的牧羊人发现眼前是广袤无垠的大海那般窘迫，一方面，对于羊群来说这是尽头，在另一方面，丰饶的海域是新鲜的……对于艺术家而言，“寻找 _____”本身是一个问题，同时也是一种被动的、“负隅顽抗”的动作——尤其是当他们处在这样一个现实里：多元的价值取向在被收束，从反对权威到延续权威，被解构的再被集合……因此，艺术家非常有必要保持警惕，他们应当难以被归类，尽量避免成为那些在艺博会或者上流宴会中的宠儿——“嘿，她 / 他很流行，人人的卧室或客厅都需要挂上一件。”

“我想要说的是：并非一切都是坏的，但一切都是危险的。”

艺术总在强调身份问题。当一个艺术家想在模糊不定的时代留下诚实的印记的时候，抵抗就产生了——“做现代人就不能接受自己在流逝的时间之流中的身份；而应该把自己视做一个复杂、艰难的阐述对象……就波德莱尔而言，现代人不是去发现自我、发现关于自己的秘密和隐秘真相的人；现代人是那个努力创造自己的人。”从较为狭隘的观点来看，构成现代人身份的途径只有两种，除了如上所述努力创造自己的人，另一种就是被社会肆意抹除多样性，在生成同质化的漂亮面貌中逐步丧失质疑能力的人。“寻找 _____”作为实践，能够帮助艺术家锚定身份。需要强调的是，这一过程并非是全随机的，这是艺术家本人观看方式的呈现。展览中四位无论是从文化背景角度出发，还是在年龄上都很难被归于一类的艺术家们难得表现出来一种一致性——寻找与时代现实对抗的方式。

色彩和材料对于 Manon Steyaert 和倪志琪是尤为重要的表达方式，既直白又暧昧的视觉语言可以唤起对观众对于空间概念和具体形象的感知；他们的一些作品都介于绘画与雕塑之间，在抵抗传统绘画的过程中完成了高度个人化的创作。值得一提的是，倪志琪早期的拼贴作品更是呈现出独特的面貌，西西里岛的记忆在时间中成为艺术家的“独享之地”。Richard Dean Hughes 同样聚焦在物体与图像的关系上，他在雕塑和绘画结合的过程中探讨了传统制作方法与当代冷酷的生产方式以及材料的关系。自我定义为主要使用绘画作为媒介的观念艺术家，于艾君的“绘画作为装置”与 Hughes 制作复杂的雕塑似乎产生了某种观念上的冲突（在这里无需分出高下）。他的创作有着强烈的对话的企图，耳朵贴着能够听到喃喃自语——但也仅限于此，于艾君隐没在他笔下的小世界，纸上和诗里明示了对话的不可能。但这绝非坏事，他的创作像是街边的老旧广告牌，你也可以说是公园里无人清扫的塑料袋或是被锁在杂物间里的破布条，用一种不顺从的方式宣告自己的顽强存在——“人人都是艺术家”。

展览标题“寻找 _____”并非艺术家对确切答案的追问，实际上，对于观众而言，它暗含着一种定向的观看模式：无须刻意寻找作品背后深刻的含义，而是将自我的视野与艺术家的重合，用艺术家的眼睛去观看，用艺术家的大脑去思考，用艺术家的双手去实践——稚拙地体会“艺术家在寻找什么？”这一过程，我们或许就可以发现艺术家的创作是多么的现实且充满对抗，同时发现那些作品竟然与自己的经验是相符 / 相反的。

Looking for _____

Text by Leslie Dong

We seem to have taken a step forward - we have passed the end of questions such as "What does art do?" and "what is the origin of the artwork?". But they can't make the questions any less or even disappear. They are still there and they are wider, just as the shepherd who crosses the valley and finds a vast sea. On the one hand, this is the end for the sheep. However, on the other hand the richness of the sea is fresh. For artists, "Looking for _____" is a problem in itself, but also a passive, "resisting" action - especially when they are in a reality in which the diversity of values are being reined in, from opposing authority to perpetuating it, deconstructed and reassembled. Therefore, it is such important for artists to be vigilant, they should be difficult to be categorised, and try to avoid being the darlings of those who are at art fairs or high class parties - "Hey, she/he's popular and everyone needs one hanging in their bedroom or living room."

"My point is not that everything is bad but that everything is dangerous."

Art always emphasises the question of identity. Resistance arises when an artist wants to leave an honest mark on ambiguous and uncertain times - *"to be modern is not to accept oneself as one is in the flux of the passing moments; it is to take oneself as object of a complex and difficult elaboration... Modern man, for Baudelaire, is not the man who goes off to discover himself, his secrets and his hidden truth; he is the man who tries to invent himself."* From a narrower point of view, there are only two ways of constituting modern man's identity, apart from the one who endeavours to create himself, as mentioned above, the other is the one who has been wilfully erased by society from its diversity, and who has progressively lost the ability to question it in generating a homogenised pretty face.

"Looking for _____" as a practice can help artists anchor their identity. It should be emphasised that this process is not entirely random, it is a presentation of the artists' own ways of seeing. The four artists in the exhibition, who can hardly be categorised either in terms of cultural background or age, show a rare consistency - a search for ways to confront the reality of the times.

Colour and material are particularly important modes of expression for Manon Steyaert and Ni Zhiqi, whose visual language, at once blunt and ambiguous, evokes the viewer's perception of spatial concepts and concrete images. Some of their works lie between painting and sculpture, and in resisting the process of traditional painting, they complete highly personal creations. It is worth mentioning that Ni Zhiqi's early collage works present a unique perspective, in which the memory of Sicily becomes the artist's "exclusive place" in time. Richard Dean Hughes also focuses on the relationship between object and image. In combining sculpture and painting, he explores traditional methods of production in relation to contemporary methods of cold production and materials. Self-defined as a conceptual artist who primarily uses painting as a medium, Yu Aijun's "painting as installation" seems to be in conceptual conflict with Hughes' complex sculptures (no need to draw a distinction here). There is a strong attempt at dialogue in his works, a murmur that can be heard with an ear to the ground - but that's about it, as Yu Aijun's small, hidden worlds of his brushwork, on paper and in poems, suggest the impossibility of dialogue. But this is not a bad thing, his creations are like old billboards on the street, or you could say unswept plastic bags in a park or rags locked up in a utility room, announcing their persistence in a disobedient way - *"Jeder Mensch ist ein Künstler"*.

The title of the exhibition "Looking for _____" is not artists' quest for an exact answer, but in fact, for the viewer, it implies an orientated mode of viewing: there is no need to intentionally search for the deep meaning behind the works, but rather to overlap your own field of vision with that of the artists', to look with the artists' eyes, to think with the artists' brain, and to practice with the artists' hands - a childish experience of "what is the artist looking for". In this process, we may discover how realistic and confronting the artists' works are, and how much it corresponds to/contrasts with our own experiences.

倪志琪 Ni Zhiqi

倪志琪

1957年出生于中国上海，1981年毕业于上海轻工业专科学校（现为上海应用技术大学）。80年代以超现实主义和立体主义风格的绘画，在85新潮美术运动中崭露头角。90年代初前往比利时安特卫普皇家美术学院研究生院留学深造，斩获比利时卡雷尔·维斯拉特（Karel Veslat）艺术展一等奖。现任教于华东师范大学，工作和生活于上海。

德国艺术家约瑟夫·博伊斯“人人皆是艺术家”的艺术观念与热衷挑战西方绘画传统技法的欧洲现代艺术氛围，对留学初期的倪志琪而言尤为震撼。响应当时“反对一切经典”的观念，艺术家选择与国内截然不同的创作方式进行实验，使用集装箱、鸡蛋壳、凳子等任何能触及的材料，以“东方轮回再生”的方式创作装置艺术系列作品《蒙娜丽莎的再生》（1993）。1995年归国以后，传递朦胧感的主观视觉经验成为倪志琪的主要艺术特征。艺术家认为其创作有别于一般意义上的抽象绘画，而是侧重于对具体而实在的物体进行简化和提炼。任何宏大的具象系统结构都能通过他的艺术语言精炼为细微的物件，留存成带有细腻的触感、犹如碎片的记忆印象。

“我感觉许多艺术家都在根据自己的个性和特点来寻找不同的媒材进行创作。”从留学比利时起的廿多年来，艺术家在布面油画创作之余，持续在各种特性的、带有文人气质且蕴含丰富历史沉淀的纸张中不断探索。在新近创作的《阿尔罕布拉宫》系列（2017）中，倪氏选用中国古法手工造纸覆盖于亚麻布面，以融合拼贴与绘画的方式，将画面分割构成无限延伸的瓷砖图形，回溯关于这座屹立在西班牙由中世纪摩尔人建造的红色宝殿的记忆。有时候艺术家还从欧洲建筑的残缺部分获取灵感进行艺术的再创作，并将欧洲特有的人文环境转化为自身的独特感性表达，在中国传统绘画技艺的帮助下彰显平实无华的气息。物质本质的提炼源自内心深处自然与平和的思想。作品褪去的颜色与粗糙的边缘所隐含的艺术内核，是带有东方人文关怀和关于时间记忆的思考。

近期个展

2024

“Vacuumize”，無集画廊，深圳 / 中国

2023

“漫游者”，艺术门画廊，中国 / 上海

“凝固、飘逸与岛屿”，YIJI 画廊，重庆 / 中国

2019

“Punctum”，Ladislava Sutnara Gallery，皮尔森 / 捷克

2018

“真空、干地与房间”，艺术门画廊，上海 / 中国

近期重要群展：

2023

“感知与意象”，养云安缦，上海 / 中国

“时间的形状”，艺术门画廊，上海 / 中国

2022

“隐逸”，艺术门画廊，香港 / 中国

“感性对话”，上海碧云美术馆，上海 / 中国

“时行无止”当代艺术展，上海华贸中心，上海 / 中国

2021

“出棋不意 6+1”，艺术门画廊，上海 / 中国

“致幻Ⅱ——都市景观与抽象艺术”，上海明圆美术馆，上海 / 中国

2020

“造梦者”，艺术门画廊，上海 / 中国

“思炼”，艺术门画廊，香港 / 中国

“出界·入格”，阿斯顿马丁艺术展，北京、上海 / 中国

2019

“中国当代艺术年鉴展 2018”，北京民生现代美术馆，北京 / 中国

Ni Zhiqi (b. 1957, Shanghai, China)

Ni Zhiqi graduated from the Shanghai Light Industry College (now known as the Shanghai Institute of Technology) in 1981. In the 1980s, he came to prominence with his early expressions and explorations in surrealism as an up-and-coming young artist during the '85 New Wave Movement. In the 1990s, the artist furthered his studies at the Royal Academy of Fine Arts in Belgium, where he was awarded the first-class prize in the exhibition by Karel Veslat. He currently lives and works in Shanghai.

When the artist first went abroad, he was shocked by Joseph Beuys' "everyone is an artist" concept and the aggressive contemporary artistic environment at the time that challenged Western traditional techniques. This inspired him to experiment with artistic techniques that were extremely different from those that were predominant in China. He used anything he could find—such as containers, eggshells, chairs, etc.—as materials in his series of installation works called *Mona Lisa's Rebirth* (1993), which centred around the Oriental concept of the cycle of life and renewal. When he returned to China in 1995, he began his lifelong artistic pursuit of achieving a misty and hazy atmosphere in his paintings. The streetscapes in his *Scenery* series (1999–2011) along with elements in his *Portrait, Windows, and Chairs* series (2011) seem to be concealed in half-transparent sunlight or mysteriously hidden behind frosted glass. Ni considers his works to be a special type of abstract painting that focuses on the simplification and extraction of a concrete and particular object. Even an enormous representational system can be simplified and portrayed as a close-up of one of its parts under his expression, retaining an emotional or tactile feeling or fragments of memories.

In Ni's *Alhambra* series (2017), which combines both collage and paint, the artist has chosen to cover the canvas with a specific handmade paper produced by ancient and secretive Chinese papermaking techniques. The works focus on the Alhambra's tile patterns and evoke a feeling of infiniteness while recalling memories of the red palace built by the Moors in Spain in the Middle Ages. With the help of Chinese traditional techniques, his gentleness and warmth are slowly revealed. The core concept hidden in the faded colour and rough edges of his works is a philosophical outlook on time and memories from an Asian perspective.

Recent Solo Exhibitions:

2024

"Vacuumize", WS Gallery, Shenzhen/China

2023

"Flâneur", Pearl Lam Galleries, Shanghai/China

"Solidification, Drift and Island", Yiji Gallery, Chongqing/China

2019

"Punctum", Ladislava Sutnara Gallery, Pierson/Czech

2018

"Dry Land. Into the Room", Pearl Lam Galleries, Shanghai/China

Recent Selected Group Exhibitions:

2023

"Perception and Imagery", AMANYANGYUN, Shanghai/China

"The Shape of Time", Pearl Lam Galleries, Shanghai/China

2022

"RECLUSIVE MEANS", Pearl Lam Galleries, Shanghai/China

"Un dialogue avec la sensibilité — Écriture, Désir, Amour", Being Art Museum, Shanghai/China

"Perpetuity", China Central Place, Shanghai/China

2021

"Players 6+1", Pearl Lam Galleries, Shanghai/China

"PSYCHEDELIC—Urban Landscape and Abstraction", Shanghai Ming Yuan Art Museum, Shanghai/China

2020

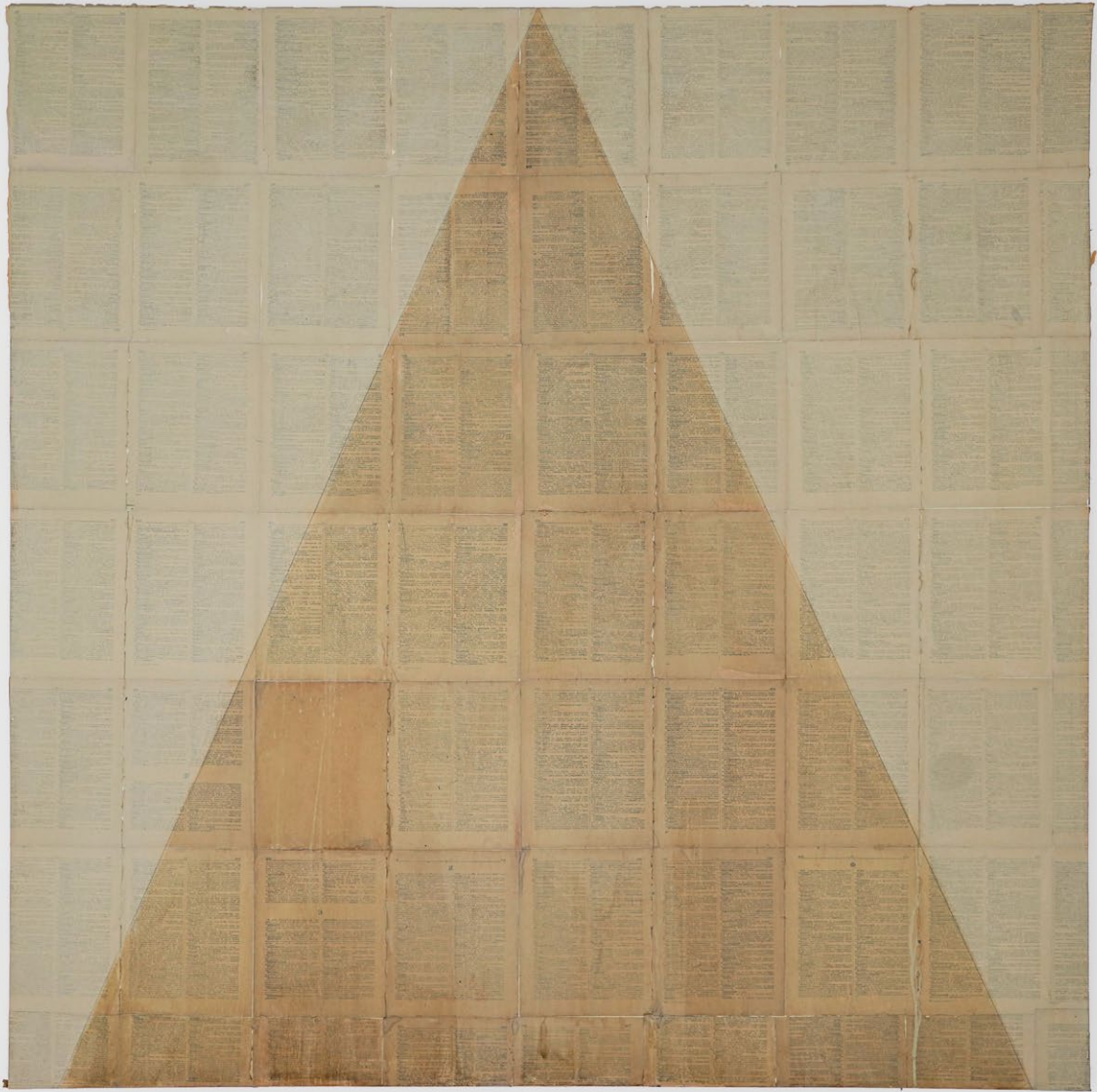
"The Ideals", Pearl Lam Galleries, Shanghai/China

"Alchemists", Pearl Lam Galleries, Hong Kong/China

"BEAUTIFUL IS RELENTLESS", host by Aston Martin, Beijing and Shanghai/China

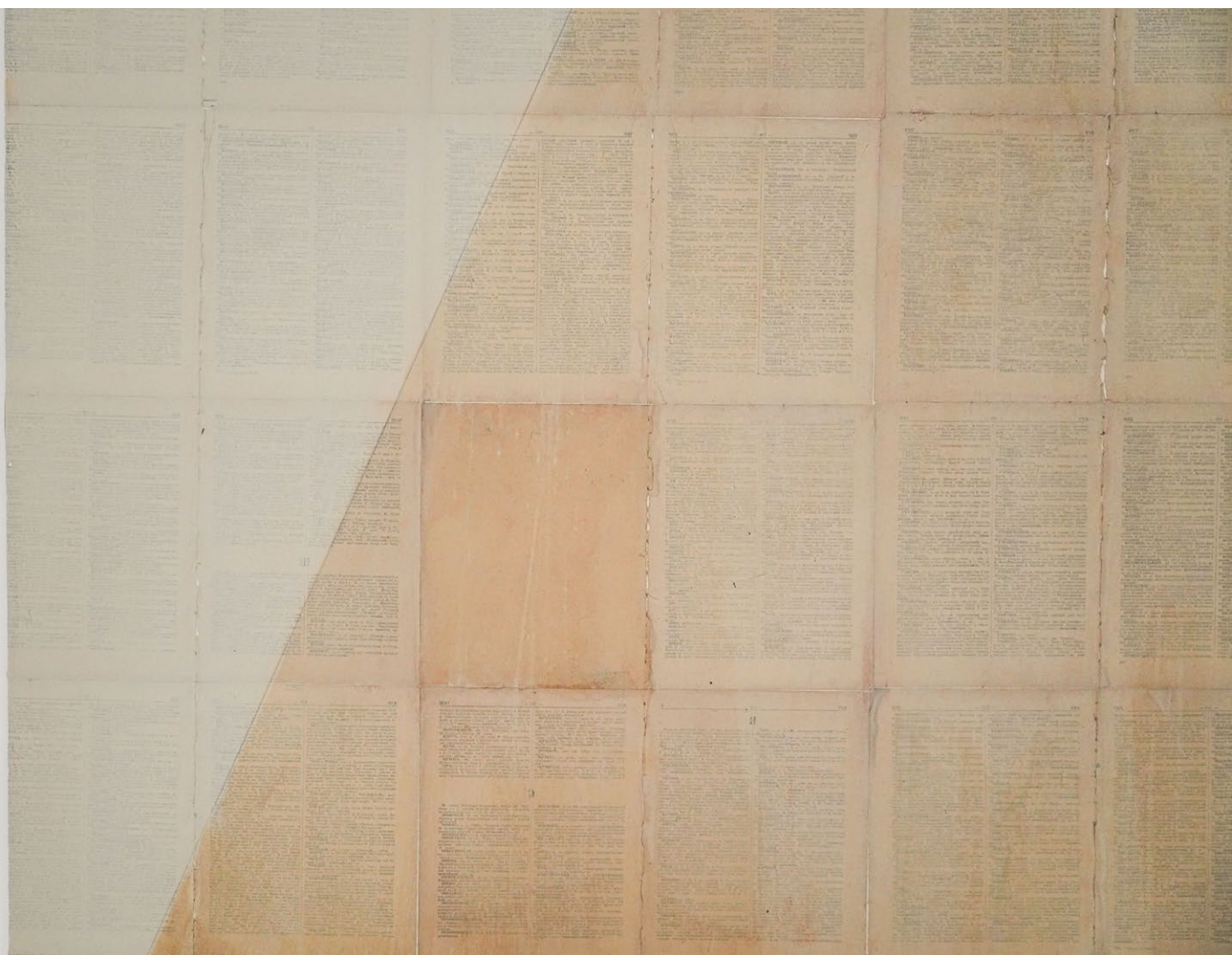
2019

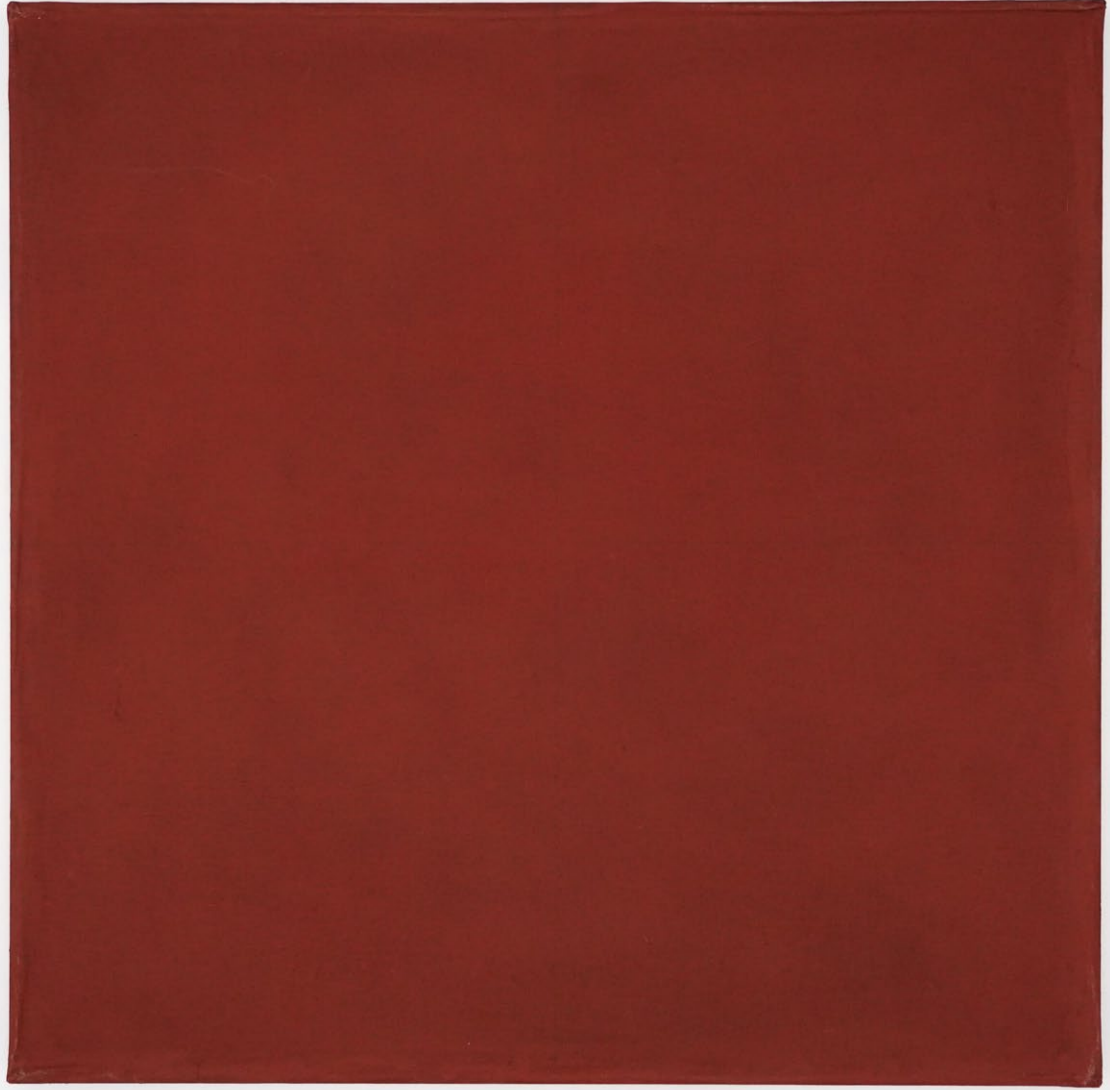
"The Exhibition of Annual of Contemporary Art of China 2018", Beijing Minsheng Art Museum, Beijing/China



三角 *Triangle*
2011

综合材料
Mixed media
H 165 x W 165 cm

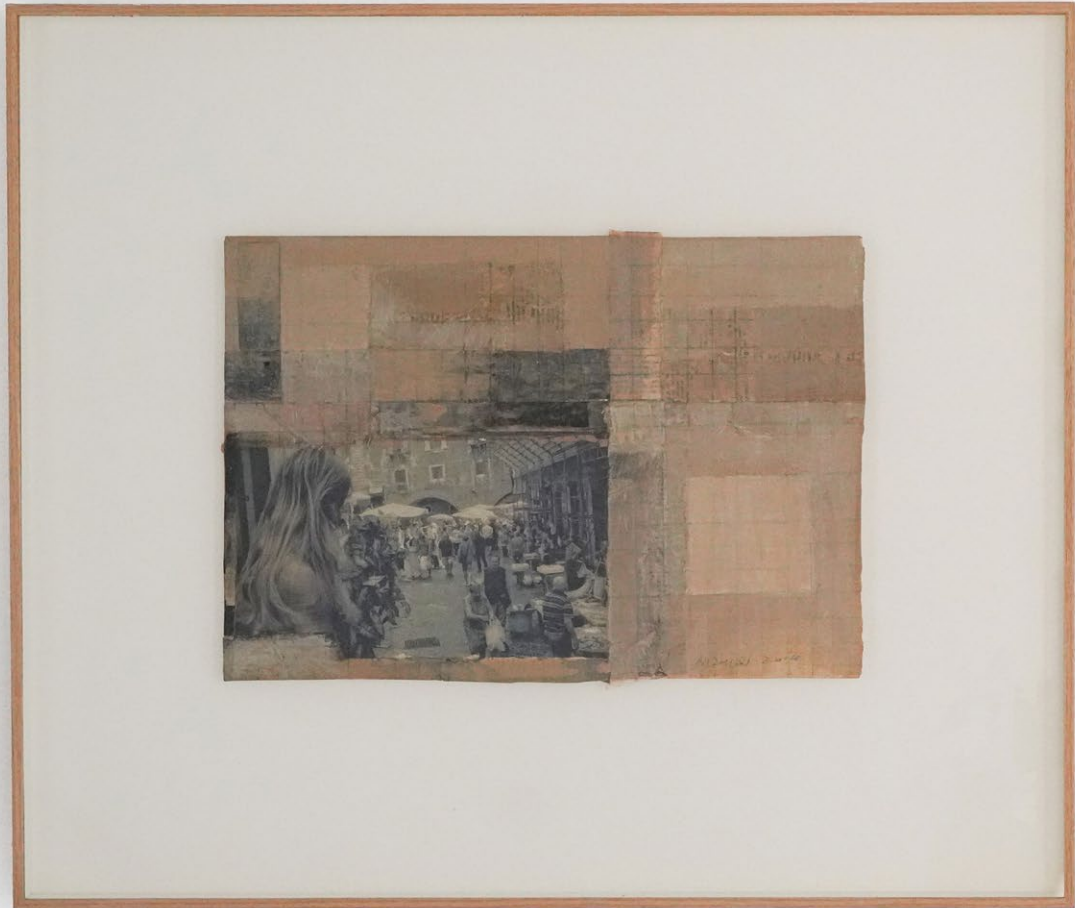




Vacuum 3.0 真空 3.0
2023

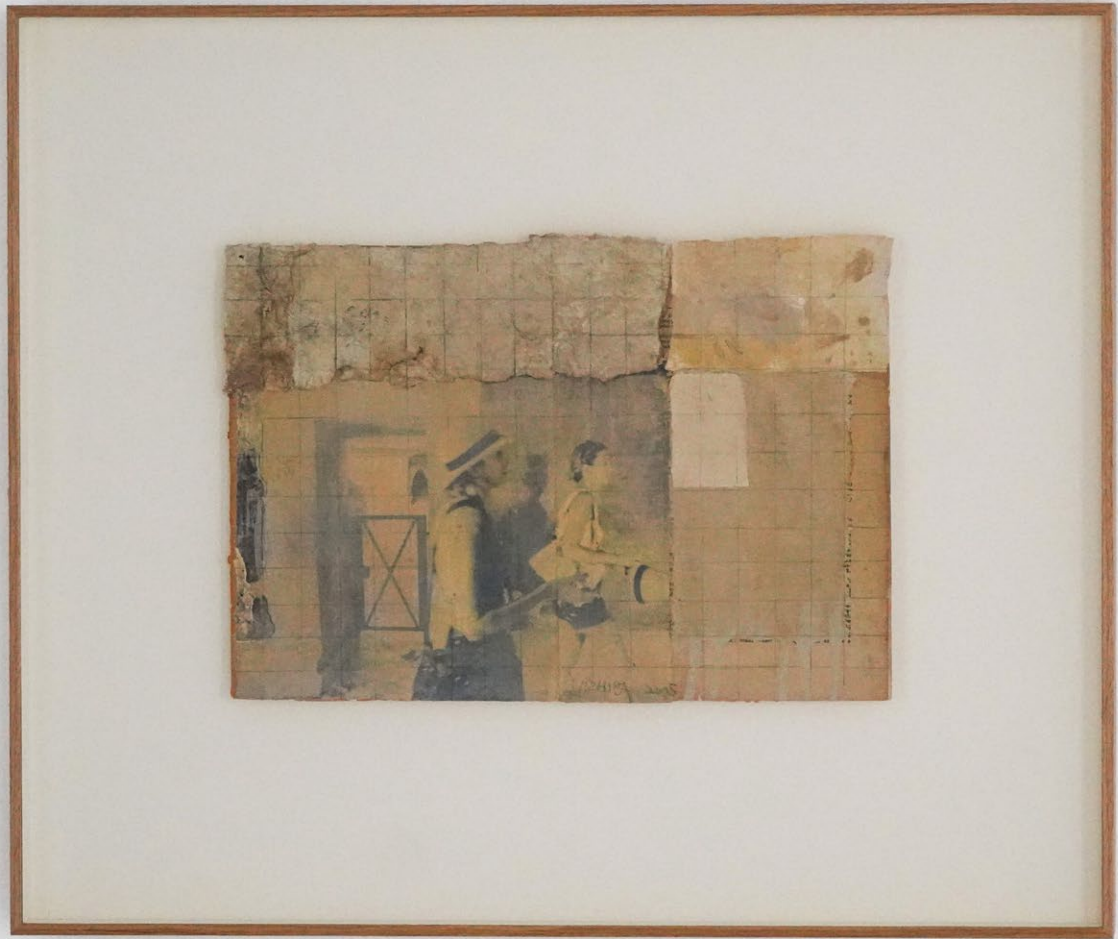
综合材料
Mixed media
H 105 x W 105 cm





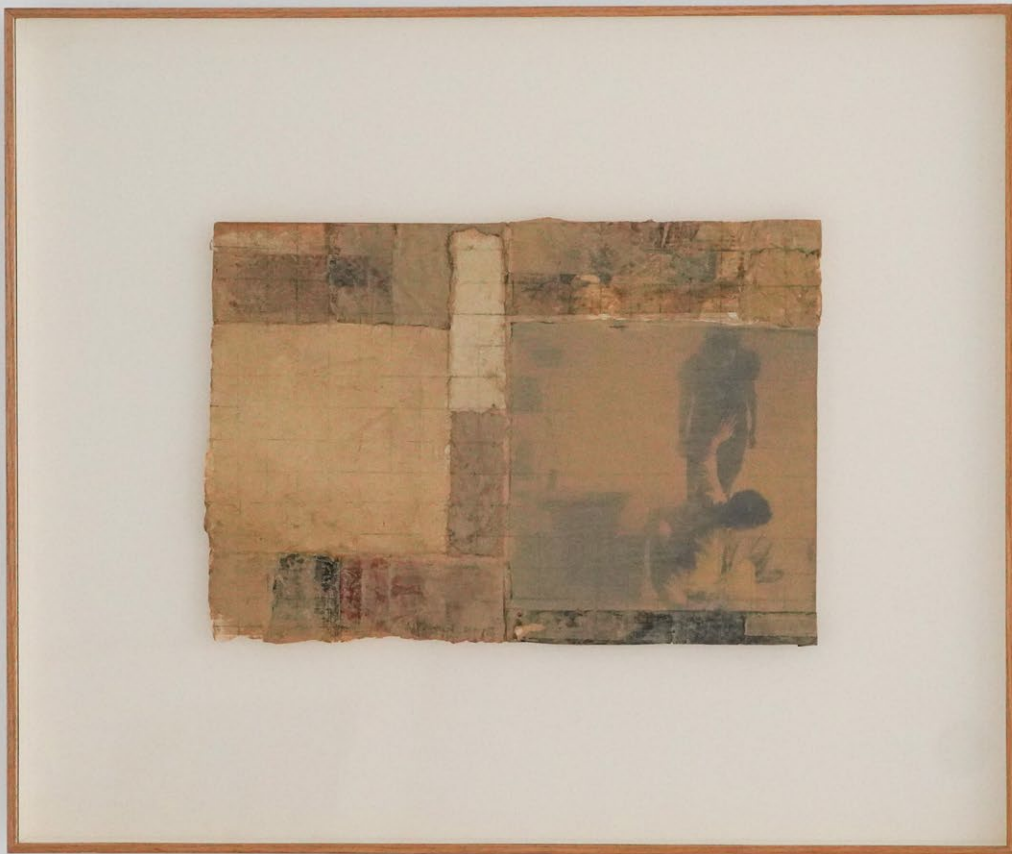
"Memories in the Book" Sicily “书上的记忆” 西西里
2016

综合材料
Mixed media
H 27.5 x W 39 cm 外框尺寸 Framed Size H 55 x W 65 cm



"Memories in the Book" Napoli “书上的记忆” 拿坡里
2016

综合材料
Mixed media
H 27.5 x W 39 cm 外框尺寸 Framed Size H 55 x W 65 cm



"Memories in the Book" Milan “书上的记忆” 米兰
2016

综合材料
Mixed media
H 27.5 x W 39 cm 外框尺寸 Framed Size H 55 x W 65 cm



"Memories in the Book" Milan “书上的记忆” 米兰
2016

综合材料
Mixed media
H 39 x W 27.5 cm 外框尺寸 Framed Size H 65 x W 55 cm



Heart

尺寸可变
Size variable

《Heart》是一件私密与开放并存的装置，是我对于近年来的综合材料作品《书上的记忆》系列与《Punctum》系列的组合延续。材料源自日常生活的收集、观察与提炼，把生命力注入废弃的材料，并将其内化后输出形成作品。同时我也保留了绘画中独特的和谐关系以及对人性、时间与空间的具象化思辨。

"Heart" is a private and open installation, which is a continuation of the combination of my recent mixed-material works "Memories in the Book" series and "Punctum" series. The materials are collected, observed and refined from daily life, and I inject the vitality into the discarded materials, internalize them and export them to form the works. At the same time, I have retained the unique harmony of the paintings and the figurative contemplation of humanity, time and space.

Manon Steyaert

Manon Steyaert

出生于 1996 年的法国艺术家，毕业于英国中央圣马丁和切尔西艺术学院，现工作居住于伦敦。Manon 实践主要基于绘画和雕塑媒介，通过将两者紧密连接，在媒介之间创造一种模糊或一种边缘感来改变观众对媒介的感知观念。艺术家以硅树脂、乳胶和玻璃纸等非传统材料进行绘画。Manon 从面料创造的可能性中找到灵感，将其与画架上的画布以及形式与结构之间的关系连接起来，希望她的材料存在于距离中，远离帆布框架。

Manon Steyaert (b.1996) is a French-British artist based in London. Steyaert's practice is situated between the two worlds of painting and sculpture, able to create both wall-based works and free-standing abstract sculptures. With a strong background in fashion as well as art, the artist pays homage to both traditional and non-traditional mediums throughout her practice. Focusing mainly on the aesthetic quality of silicone, Steyaert also utilises canvas, scrim, wood and metal, consequently drawing on the visual language of both architecture and painting.

Solo Exhibition

2023

"Magpie", WAY Gallery, Stockholm/Sweden
"Cache-Cache", Blue Shop Gallery, London/UK
"Passing Colour", Annika Nuttall Gallery, Aarhus/Denmark

2021

"Point de Vue", Blender Gallery, Athens/Greece
"Noticing Colour", Annika Nuttall Gallery, Aarhus/Denmark

2020

"Interrupted Contemplation", virtual exhibition, Eve Leibe Gallery, Turing/Italy

2019

"Ma Toile", A Room Upstairs Gallery, London/UK
"Misbehaving Surfaces", The Who Gallery, J.lindeberg showroom, London/UK
"MANON", The Who Gallery, Not just another store, London/UK

Selected Exhibition and Artfair

2023

"The Way Of All Flesh", Delphian Gallery at The Saatchi, London/UK
"In Colour", Haricot Gallery, London/UK
"Women's Work", Salon Design at Lehman Art Centre, Massachusetts/America
Art on A Postcard x International Womens Month, Vittoria Beltrame
Art Herning Art Fair, Annika Nuttall Gallery, Herning/Denmark

2022

"Christmas Show", Annika Nuttall Gallery, Herning/Denmark
"Gestura II", Marie-José Gallery, London/UK
"Metamorphosis", Salon Design, New York/USA
"Material World", Liliya Gallery, London/UK
"Between Emotion and Sanity", Cub_ism_ Artspace, Shanghai/China
"Venomous", D Contemporary, Mayfair, London/UK

2021

"Realities", Artistellar, London/UK,
"Atmosfer", Nero Design Gallery, Arrezo/Italy
"Podcast exhibition", Hackney Downs studios, curated by The Artist Contemporary, London/UK
Group show – curated by Karen Tronel, London/UK
"From a safe distance", group collaboration, The auction collective, curated by Raen Barnsley
"Soft spot", Eve Leibe Gallery, Turing/Italy
"Hétérotopie", Bubble n' Squeak, Brussels/Belgium
"Becoming Habits: Chapter 3", Studi0, St Moritz/Switzerland

2020

"Curated for Christmas", Bowes Parris Gallery + All Mouth Gallery, Dec, London/UK
"After Hours", Bowes Parris Gallery Nov-Dec, London/UK
"Hexalogy", PADA Studios, Lisbon/Portugal
"Summer Tracks", Virtual exhibition, Programa Taide, Madrid/Spain
"Anti-Freeze", Virtual exhibition, curated by Cassandra Bowes

2019

"off grid", Cookhouse Gallery, London/UK
"13th Hour", BSMT gallery, London/UK
"Wicked Game", Cookhouse Gallery, London/UK



Untitled 无题
2023

硅树脂, 颜料
Silicone, pigment
H 30 x W 25 cm





Looking for the blue II 找寻蓝色 II
2024

硅树脂, 颜料
Silicone, pigment
H 70 x W 50 cm



Knotted blue I 蓝色的结 I
2024

硅树脂, 颜料, 亚克力
Silicone, pigment, acrylic
H 29 x W 15 x D 11 cm



Untitled 无题
2023

硅树脂, 颜料, 亚克力
Silicone, pigment, acrylic
H 50 x W 15 x D 10 cm



Looking for the blue I 找寻蓝色 I
2024

硅树脂, 颜料
Silicone, pigment
H 70 x W 50 cm



Untitled 无题
2023

硅树脂, 颜料, 亚克力
Silicone, pigment, acrylic
H 50 x W 15 x D 10 cm



Untitled 无题
2022

硅树脂, 颜料
Silicone, pigment
H 60 x W 40 cm



Knotted blue II 蓝色的结 II
2024

硅树脂, 颜料, 亚克力
Silicone, pigment, acrylic
H 21 x W 18 x D 14 cm



Untitled 无题
2024

硅树脂, 颜料
Silicone, pigment
H 30 x W 25 cm

Richard Dean Hughes

Richard Dean Hughes

出生于 1987 年，生活和工作于英国曼彻斯特。Richard 描述了现实与假设之间的微妙关系。休斯经常重新审视和描述个人的内部空间，从想象的场景中提取人工制品、情感和 " 视觉 "，通过对材料和碰撞物体的处理，将它们带入现实时间。他的雕塑作品对 " 合理性 " 提出质疑，对自身的存在提出质疑，是休斯试图描述的空间的再现。休斯经常从历史中汲取灵感，在作品中营造出一种真实的地点和时间感；通过强调与作品主要内容的脱节，唤起观众的挫败感。威严和过去式的加入夸大了现代社会的变化以及我们与自然、传统和历史的脆弱关系。对我来说，我感兴趣的是当我们承认历史似乎比现在深刻得多时，我们所感受到的那种感觉，无论是积极的还是消极的，我试图以某种方式将这种感觉或这种错觉嵌入作品中。

暗示和似是而非的理念是休斯创作的核心，重复的主题和碰撞的方法创造出非同寻常但又极具说服力的凝聚力。休斯探索物体与图像之间的关系，他利用雕塑和绘画将传统的制作方法 with 冷酷的当代制作方法和材料相结合。这种 ' 空间 ' 的交叉是我在雕塑作品中感兴趣的东西，利用光和图像作为某种门户，让图案和物体进出。彩绘图像与物体之间的推拉似乎将雕塑渲染成了纪念碑。

从根本上说，休斯从理论和概念上将物体的时间元素分割开来，然后假设性地将它们重新缝合在一起；将物体的概念和历史视为可以操作的东西，以创造新的情景、提取意义并讲述新的故事。

休斯在使用新技术的同时，还采用了多种传统工艺，使用的材料也越来越多，从树脂、金属、聚氨酯、油漆到灰尘和报纸。休斯使用小型工具雕刻某些作品，然后使用立体光刻技术制作其他作品；就像他的作品一样，他的作品也在不断变化和变形，对概念和所产生的想法的语言做出反应。

休斯能够从他的材料剧目和对绘画的兴趣中继续探索二元性，他作品中的材料和概念同时属于两个地方，可以同时是两个东西；既热又冷，既功利又荒诞。

Born in 1987, he lives and work in Manchester, UK. Richard describes the slippery relationship between the real and hypothetical. Hughes often revisits and describes a personal and internal space, taking artifacts, feelings and 'visuals' from imagined scenarios, bringing them into real time through the manipulation of material and collisional objects. His sculptures question the idea of plausibility, they question their own existence, acting as a representational display of the space in which Hughes is trying to describe. Often drawing from history Hughes generates a real sense of place and time within the work; evoking a frustration within the viewer by emphasising a disconnect with the primary content of the work. The inclusion of the majestic and the past tense exaggerates a change in modern society and our fragile relationship with nature, tradition and history. 'For me I am interested in the sensation, be it positive or negative, we feel when we acknowledge that history seems so much more profound than the present, it is in some way this sensation, or this illusion, that I try to embed within the work.'

Suggestion and the idea of plausibility is central to Hughes's practice, repeated motifs and a collisional approach create unordinary but persuasive coalescence. Hughes explores the relationship between object and image, Using both sculpture and painting he combines traditional methodologies of making with cold contemporary methods of production and material. This crossover of 'spaces' is something I am interested in my sculptural work, using light and image to act as some kind of portal for the motifs and objects to fall in and out of.' The Push and pull between the painted image and object seem to render the sculpture as memorial.

Fundamentally Hughes theoretically and conceptually slices up the time-based elements of an object, then hypothetically stitches them back together; treating the concept and history of an object as something that can be manipulated to create a new scenario, extract meaning and tell a new story.

Hughes incorporates a wide range of traditional processes alongside new technologies, and an ever-growing array of materials from resin, metal, polyurethane and paint, to dust and newspaper. Using small tools to carve certain works, then stereo-lithography to produce others; like his work, Hughes shifts and morphs, reacting to the concept, and the language of generated ideas.

Hughes is able to draw from his material repertoire and interest in painting to continue an exploration of duality, the materiality and concepts of his work belong in two places at one time, can be 2 things at the same time; both hot and cold, utilitarian and absurd.

Solo Exhibition

2021

'Subliminal Thaw' Night Time Story, Los Angeles/USA

2019

'The Manchester Contemporary' Solo Booth, Paradise Works, Manchester Central, Manchester/UK

2018

'No Cigar' Goldtapped Gallery, Newcastle/UK

Exhibitions and Events/Presses

2024

'And the Safe Spots Become Impassable', Curated by Yisi Li and Ethan Yip, Hong Kong/China

'Twelve Thousand', Duo Show with Nicola Ellis in disused tram warehouse, Manchester/UK

'A Mirror to Vanity', Brooke Bennington, London/UK

2023

'This be the Verse', Xxijrahii Gallery, London/UK

'Things Fall Apart, the Centre Cannot Hold.', Tabula Rasa Gallery, London/UK

'Ubiquitous no.14.' Tube Gallery, Palma/Spain

'Centre Of the Periphery.', Pipeline Gallery, London/UK

2022

Duo show 'Everything at Once.', Generation and display, London/UK

Art Maze Magazine, issue 24 - <https://artmazemag.com/issue-24/>

Floorr Magazine, issue 10 - Featured Interview <http://www.floormagazine.com/>

2021

'Off Trail', Air Gallery, Manchester/UK

Duo Show 'Vent', 9A Gallery, Todmorden Yorkshire/UK

2020

'Soft Display', Division Of Labour, Worcester/UK

'When Shit Hit's The Fan', Guts Gallery, London/UK

'A Better Feeling' A Better feeling, Paris/France

2019

'Millennialism', Paradise Works, Salford/UK

2018

'Show Me Up', The Manchester Contemporary, Manchester/UK

'Merry Go Round Broke Down', AIR Gallery, Altrincham/UK

'Tipping The Scales', Paradise Works, Salford, Manchester/UK

'Feature', Rung Magazine, Produced and curated by East Bristol Contemporary

2017

'A Show About The Show', Scaffold Gallery, Manchester/UK

'Pupa', Assembly House, Leeds/UK

'Is This Real Life??', Curated by I.O.U.A.E, B&D studios, Newcastle/UK

'PLAY', Bankley Gallery, Manchester/UK

'Duizend Bommen En Granaten', Stitching White Cube, Kunsthall 45, Den Helder/Netherlands

'Limbic', Cuddle Projects, Art Hub, London/UK

'Stick Or Twist', Castlefield Gallery, Manchester/UK

'Mono', PS Mirabel Gallery, Manchester/UK

2016

Global Village - Stitching White Cube: Honig-factory, Zuideinde 74, 1541 CE Koog a/d Zaan, the Netherlands Youth Hostel, Richard-Schirrmann-Weg 6, 84028 Landshut/Germany

'Kulturhuset Brønden', Brøndby Strand Center 60, 2660 Brøndby Strand/Denmark

'MarlerKunst 2016', Essen/Germany

'Darkness Can Not Drive Out Darkness, Only Light Can Do That', Lights of Soho, London/UK

'Ambition - Instigate Arts', HOME Gallery, Manchester/UK

'Spectrum', PS Mirabel Gallery, Manchester/UK

2015

'XerXes Sculpture Prize', Serpentine Gallery, Hyde Park, London/UK

'A Slow Passion', Federation House: Castlefield Gallery, Manchester/UK

'Our Hands Were Always Dirty But Our Minds Were Always Clean', Fallout Factory, Liverpool/UK

2014

'Noise Festival 2014 Launch', Curators choice: Tim Marlow. House of Commons, London/UK

'The Best New Creatives'"Noise 2014', Better Bankside and Southbank, London/UK

'Noise at The Tetley', The Tetley, Leeds/UK



Towards Words
2023

铝板油画、沃克板
Oil on aluminium, valchromat
多种尺寸
Varied dimensions



于艾君 Yu Aijun

于艾君

出生于 1971 年，2004 年毕业于鲁迅美术学院油画系。目前居住工作于沈阳。

于艾君在艺术工作中秉持坚定的“使用主义”。他认为所有个体创造都是时代综合运动景观的一个显像末端，自由即受制，自我即他者。多年来，他一直关注个体与集体在诸多领域的问题及冲突，从我们所处的时代中提取形象或图像，融合物质与感知，实物与虚拟，试图复现“经验被质疑的时刻”，并借此展开政治评述与媒介想象。

他的实践以绘画为主，包括以绘画为触角和对象触及多种媒介领域，工作涉及“素描”重思，涂鸦、绘画与自由物料和形制的“中间物”、现成品使用，（临时性）装置，影像（介入）以及实验写作等。所有这一切都建立在他的将行动、现场、材料以及与传统资源相遭遇时所产生的个人气质和工作逻辑上，也希望从中引申出其个人的语感、技艺和方法。

个展

2023

“报、报告司令”，寨子空间，西安 / 中国
“一首带 ‘ ’ 的诗”，兮音山下，沈阳 / 中国
“我愿意是激流”，五五画廊，上海 / 中国

2022

“瀑布”，ZERO 零艺术中心，北京 / 中国
“不治之诗：简历与评论（“泼先生”研究型写作项目）”，仙境俱乐部，沈阳 / 中国；交头接耳空间，济南 / 中国

2021

“外汉画报”，器·HAUS 空间，重庆 / 中国
“公式便利店”，啥空间，杭州 / 中国
“游丝与劲草”，鹿与空间，沈阳 / 中国
“本台消息”，Fake Project，西安 / 中国
“谎言风帆”，清影艺术空间，杭州 / 中国

2020

“黑金”，Shunartgallery，东京 / 日本

2019

“口吃”，M 的房间，北京 / 中国
“不是东风压倒西风就是西风压倒东风重卡”，晨画廊，北京 / 中国
“涣散”，十方艺术空间 OVO，台北 / 中国

2018

“时刻表占领车站”，五五画廊，上海 / 中国

2017

“摸黑”，3 画廊，北京 / 中国
“时间尺”，索卡艺术中心，北京 / 中国

2016

“反抗风景”，十方艺术空间 OVO，台北 / 中国

近期艺博会个人项目

2018

“他们表白他们说好但它们大声地叫”，五五画廊，巴塞尔艺术展，香港 / 中国

重点展览 / 艺博会

2023

“第九届北京诗歌节，‘乌合剧场’单元”，声音艺术博物馆，北京 / 中国
“命题绘画：幽默”，原型画廊，洛阳 / 中国
“存在体”，南湖美术馆，西安 / 中国

2022

“北京大学视觉与图像研究中心”和“中国当代艺术年鉴展 2021”，北京 / 中国
“无穷”，五五画廊，上海 / 中国
“浅空漂浮”，金臣亦飞鸣美术馆，上海 / 中国
20 年特展“轻描淡写”，视平线画廊，上海 / 中国

2021

“有框的都是书，没框的不是书”，南京艺术学院美术馆与歌德学院，北京 / 中国

2019

- “心性与灵隐”，候鸟空间，柏林 / 德国
- “2019-2020 年度展”，鸭绿江美术馆，丹东 / 中国
- “从废墟再出发”，清影艺术空间，杭州 / 中国
- “3 厘米博物馆”，K11 美术馆，沈阳 / 中国
- “风流绝畅：中法情色艺术联展”，Galerie Sol，巴黎 / 法国

2018

- “中国当代艺术年鉴 2017”，民生现代美术馆，北京 / 中国
- “当代中国纸本绘画观察”，伊普斯威奇博物馆，伊普斯威奇 / 英国
- “35×35: 中国艺术项目”，Copelouzos Family 博物馆，希腊

2017

- “去碑营——北平之春”，应空间，北京 / 中国
- “站在对面的风景”，明圆美术馆，上海 / 中国
- “当代艺术从业人员诗选”，UCCA 艺术商店，北京 / 中国
- “如同我们认为”，Rule 画廊，丹佛 / 美国
- “新诗集”南京艺术学院美术馆，南京 / 中国

2016

- “素写之源”，Pisodique 画廊，巴黎 / 法国
- “图像池”，今格艺术中心，北京 / 中国
- “中国当代纸本绘画”，Waterfront 画廊，伦敦 / 英国
- “灵动的手”，Magda Danysz 画廊，上海 / 中国
- “极限频率”，南京艺术学院美术馆，南京 / 中国

2015

- “在路上”邀请展，关山月美术馆，深圳 / 中国
- “视界”，旧金山国际艺术中心，旧金山 / 美国

2014

- “1199 个人：龙美术馆收藏展”，龙美术馆，上海 / 中国
- “约翰·莫尔绘画奖”作品展，喜马拉雅美术馆，上海 / 中国

2013

- “表达与限度”，南京艺术学院美术馆，南京 / 中国
- “时间的底纹”，季节画廊，北京 / 中国

Yu Aijun (b.1971) graduated from the Oil Painting Department of Luxun Academy of Fine Arts in 2004. He currently lives and works in Shenyang.

Yu Aijun has a strong sense of "utilitarianism" in his art work. He believes that all individual creation is a visible end of the comprehensive movement landscape of the times, where freedom is constraint, and the self is the other. Over the years, he has been focusing on the problems and conflicts between the individual and the collective in many fields, extracting images from the times we live in, fusing the material and the perceptual, the physical and the virtual, in an attempt to recreate the "moment of questioning of experience", and through this, to develop a political commentary and a mediated imagination.

His practice is mainly based on painting, including painting as a tentacle and an object in a variety of media, and his work involves "drawing" rethinking, graffiti, "intermediaries" between painting and free materials and forms, the use of readymade products, (temporary) installations, video (interventions), and experimental writing. In his art work, Yu Aijun is also a staunch "utilitarian" and experimental writer. All of this is based on his personal temperament and logic of work that emerges from his encounters with actions, sites, materials, and traditional resources, from which he hopes to derive his own sense of language, techniques, and methods.

In recent years, there have been exhibitions including, "Bad News" (2023) at ZZ Art Space (Xi'an), "A Poem with " (2023) at Xiyin Shanxia (Shenyang), "I'd Like to be a Torrent" (2023) at 55 Gallery (Shanghai), "Waterfall" (2022) at ZERO ART CENTER (Beijing), "Incurable Poetry: Introduction and Comment (PULSASIR's research-based writing project)" (2022) at Xianjing Club&studio (Shenyang), and MURMUR Art Space (Jinan), Organhaus(Chongqing)Layman Pictorial/Layman Drawing (2021) , Schein Space(Hangzhou) Formula convenience store(2021), Deer and All art Space(Shenyang) Gossamer and Grass(2021), Fake Project (Xi'an) News from this station, (2021) , Inna art space, (Hangzhou) Lie fan, (2021) , shunartgallery, (Japan) , Black and gold, (2020) , M'Studio, (Beijing), Suttering, (2019), Chen Gallery, (Beijing), Either the east wind blows over the West Wind or the West Wind Blows over the East Wind Heavy Truck, (2019), OVO Art Space, (Taipei) Liansan, (2018), Art Basel, (Hong Kong) They confession, They said yes. But they shouted, (2018), 55 Gallery, (Shanghai) Timetable Occupy Station, (2018), Being3 Gallery, (Beijing) Group in the Dark, (2017), SOKA Lab, (Beijing) Measure of Time, (2017), and other major solo exhibitions and personal projects. He has also frequently participated in group exhibitions of many art institutions at home and abroad, and some of his works have been collected by many institutions and private collections.

Since 2003, he has participated in about 160 group exhibitions at various art organizations at home and abroad (excluding art fairs in many places around the world), such as The Ninth Beijing Poetry Festival, 'Uhe Theater' Unit" at the Museum of Sound Art (Beijing) (2023), "Topic Painting: Humor" (2023) at Prototype Gallery (Luoyang), "Beings" (2023) at the opening exhibition of Nanhu Art Museum (Xi'an), Center for Visual Studies. Peking University and 798 Art Center (Beijing), "The Exhibition of Annual of Contemporary of China" (2022), "Infinity" (2022), 55 Gallery (Shanghai), and "Floating Across The Shallow Clouds" (2022) at Shanghai Jin Chen YFM Art Gallery (Shanghai), "Understatement" at Eye Level Art Gallery's (Shanghai) 20 Years Special Exhibition (2022), and "Ist alles mit Rahmen ein Buch und alles ohne keines" (2021) at the Art Museum of the Nanjing Arts Institute and Goethe-Institut (Beijing, Germany), "On Nature and Insanity" (2019), at Migratory Bird Space (Berlin, Germany), "2019-2020 Annual Exhibition" (2019), YALU River Art Museum (Dandong, China). 2020" (2019), From the Ruins Again" (2019) at Qingying Art Space (Hangzhou), "3cm Museum" (2019) at K11 Art Museum (Shenyang), "Erotic Art from China to France" (2019) at Galerie Sol (Paris, France). "Erotic Art in China and France" (2019), "The Exhibition of Annual of Contemporary of China 2017" (2018) at Minsheng Art Museum (Beijing, China), "Observations on Contemporary Chinese Painting on Paper" at Ipswich Museum (Ipswich, UK) (2018) , "35x35: Chinese Art Project" Copelouzos Family Museum (Greece) (2018), "LE PRINTEMPS DE PEKIN" at YingSpace (Beijing, China) (2017), "Standing Across the Landscape" (2017) at Mingyuan Art Museum (Shanghai), "Selected Poems by Contemporary Art Practitioners" at UCCA Art Shop (Beijing) (2017) , "As We Think" (2017) at Rule Gallery (Denver, USA), "The Source of Sketch" at Galerie Pisodique (Paris, France) (2016) , "As We Think" (2016) at Galerie Pisodique (Paris, France). "As We Think" (2017), Galerie Pisodique (Paris, France), "The Source of Plain Writing" (2016), "Image Pool" (2016), at Ginkgo Art Center (Beijing), "The Moving Hand" (2016) at Magda Danysz Gallery (Shanghai), "Contemporary Chinese Paintings on Paper" at Waterfront Gallery (London, UK) (2016), "On the Road" Invitational Exhibition at Guan Shanyue Art Museum (Shenzhen) (2015) Sightings at the San Francisco International Arts Center (San Francisco, CA, USA) (2015), "1199 Individuals: Collection Exhibition of Long Museum" (2014) at Long Museum (Shanghai), "John Moore Painting Prize" exhibition of Himalayan Art Museum (Shanghai), "New Poetry Collection" exhibition of Nanjing Art Academy Museum (Nanjing), "Limit Frequency" (2016), "Expression and Limit" (2013), etc., Silpakorn University and Siam Comment Foundation (Bangkok), "Underline of Time" at Seasons Gallery (Beijing) (2013) "The 3rd Bangkok International Print and Drawing Triennial" (2012), "Theme Exhibition of the 7th Shenzhen International Ink Painting Biennale" (2010), "Transforming History: 2000, 2000, 2000, 2000, 2000, 2000" (Beijing), "The 7th Shenzhen International Ink Painting Biennale" (2010), China Academy of Art Museum (Hangzhou, China), "Embracing Simplicity" (2010), Chigao Plateau Art Space (Chengdu, China), "Urban Chanting - Spring of Sino-French Cultural Exchange" (2009), "21st Century Ink and Wash Academic Exhibition", China National Academy of Painting Museum (Beijing, China) (2008), "Korea-China Modern Art Exchange Exhibition", Seongnam Museum of Art (Seoul, Korea) (2007), "Transforming History: 2000, 2000, 2000, 2000" (Beijing) Transforming History: Chinese New Art 2000-2009", Today Art Museum (Beijing) (2010); "A Series of Studies on Phenomena and Status since 85' - From Poles to Tiexi District",

Guangdong Museum of Fine Arts (Guangzhou). -From Polar to Tiexi: Northeast Contemporary Art Exhibition (1985-2006)" (2006), "Holding on and Breaking Through" at the National Art Museum of China (Beijing) (2006), "International Contemporary Drawing Invitational Exhibition" at the Art Museum of Xi'an Academy of Fine Arts, the Art Museum of Guangzhou Academy of Fine Arts, and the Art Museum of the Central Academy of Fine Arts (2003) etc. Some of his works have been collected by various organizations and private collectors.



杂志游记 *Magazine Travelogues*
2023-2024

日本铜版纸印刷品上油画颜料、刻绘、金属颜料
Oil, etching, metallic paints on Japanese coated paper prints
H 25.8 x W 17.8 cm x 5
H 17.8 x W 25.8 cm













“我经常使用类似小说腹稿阶段的环扣思维及叙事导图的方式展开并推演视觉作品。有时按照阅读和写作习惯，把不同时间内完成的作品（包括现成品），缀连出一个莫须有的情节或跳跃式线索。某件作品的形成过程中，往往会自动启发、延续并衍生出另外的元素或情节，有时是绘画，有时是（临时）雕塑，有时是现成品（改造）或其他，最后形成一个半开放式的结构，它可能是带有触觉诉求的视觉造物或形式，也可能不伦不类，但无论怎样，它始终包含有讲述的企图。”

"I often unfold and extrapolate visual works using a loop-and-loop thinking similar to the ventriloquist stage of a novel and narrative mapping. Sometimes following reading and writing habits, works completed at different times (including readymades) are embellished with an unwarranted plot or jumping-off point. The process of forming a particular work often automatically inspires, continues and derives another element or plot, sometimes a painting, sometimes a (temporary) sculpture, sometimes a readymade (remodelled) or other, culminating in a semi-open-ended structure, which may be a visual artefact or form with a tactile claim, or it may be hard to define, but in any case it always contains an attempt to tell a story. "



记忆就像露天电影断电的刹那
Memory is like the moment when the power goes out on an outdoor film
2023

铅笔、印刷品上绘画、拼贴、杂志铜版纸上油彩、木板、油画颜料
Pencils, drawing on prints, collage, oil on magazine coated paper, wood panels
H 29.8 x W 39.5 x D 2 cm



低端神 *Low-tier God*
2023

木板、胶、油画颜料、金属颜料
Wooden, glue, oil, metallic paints
H 19.8 x W 29.8 cm x 2



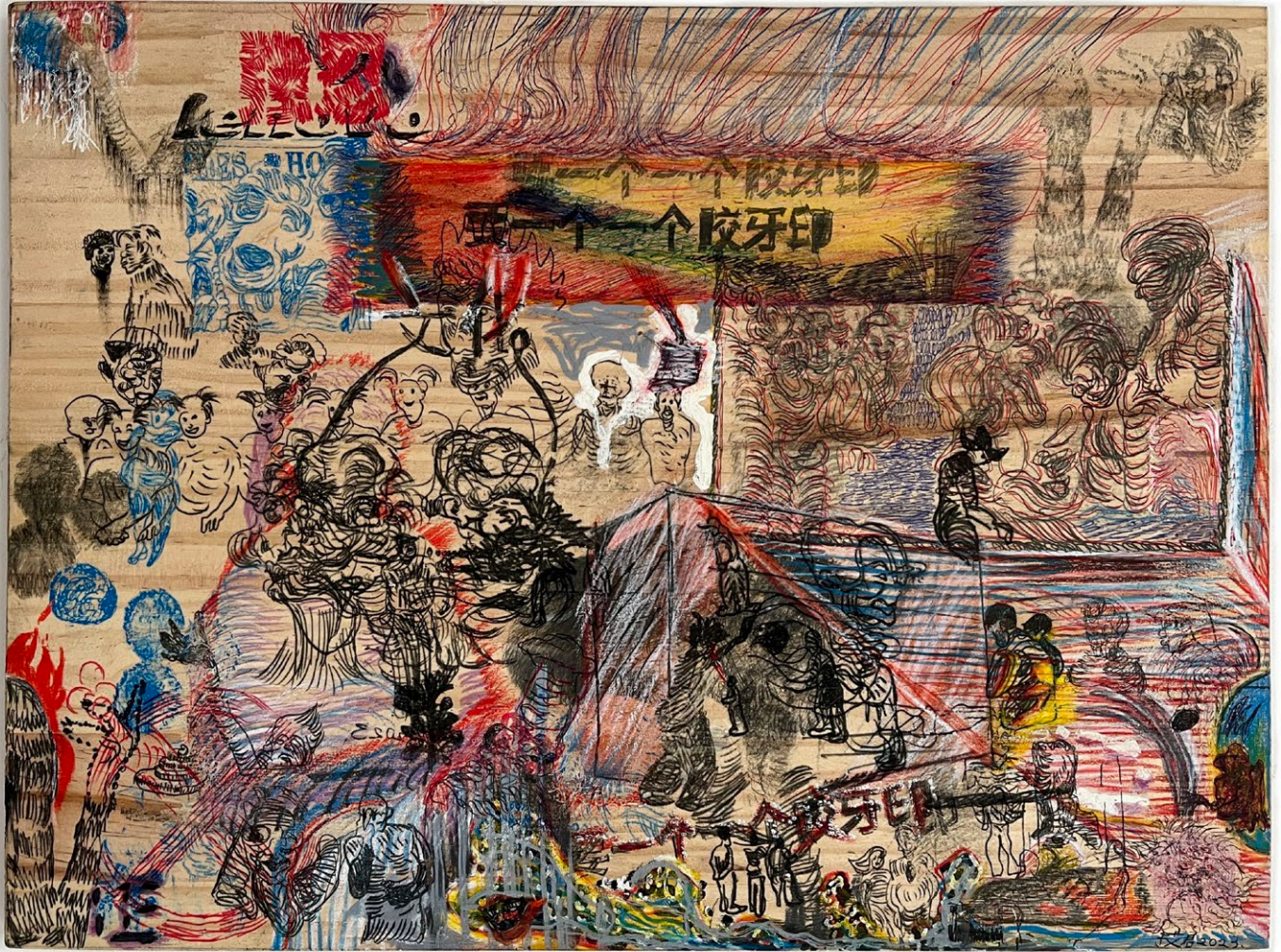
动作关系 *Motor Relation*
2024

木板、胶、油画颜料、金属颜料
Wooden, glue, oil, metallic paints
H 19.8 x W 29.8 cm x 0.8 cm



刷照 1 *Stills One*
2023

木板上铅笔画、油彩
Pencil on board, oil
H 19.8 x W 29.8 cm x 0.8 cm



要一个一个咬牙印 *You Have to Bite the Bullet One by One*
2024

木板上综合材料绘画
Mixed media painting on wood
H 30 x W 40 cm x 0.8 cm



四个岛屿 *Four Islands*
2023

木板上综合材料绘画、拼贴和鞋钉
Mixed media painting on wood, collage and shoe nail
其中板面部分 H 30 x W 40 cm x 0.8 cm



舞者 *Dancers*
2024

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶，并裱附于涂了丙烯的木板
Ink, wax, gold metallic paint, gouache on paper fixed with spray adhesive and mounted on acrylic-coated wood panel
其中板面部分 H 30 x W 20 cm x 2



击打 *Beat*
2024

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶，并裱附于涂了丙烯的木板
Ink, wax, gold metallic paint, gouache on paper fixed with spray adhesive and mounted on acrylic-coated wood panel
其中板面部分 H 20 x W 30 cm x 2



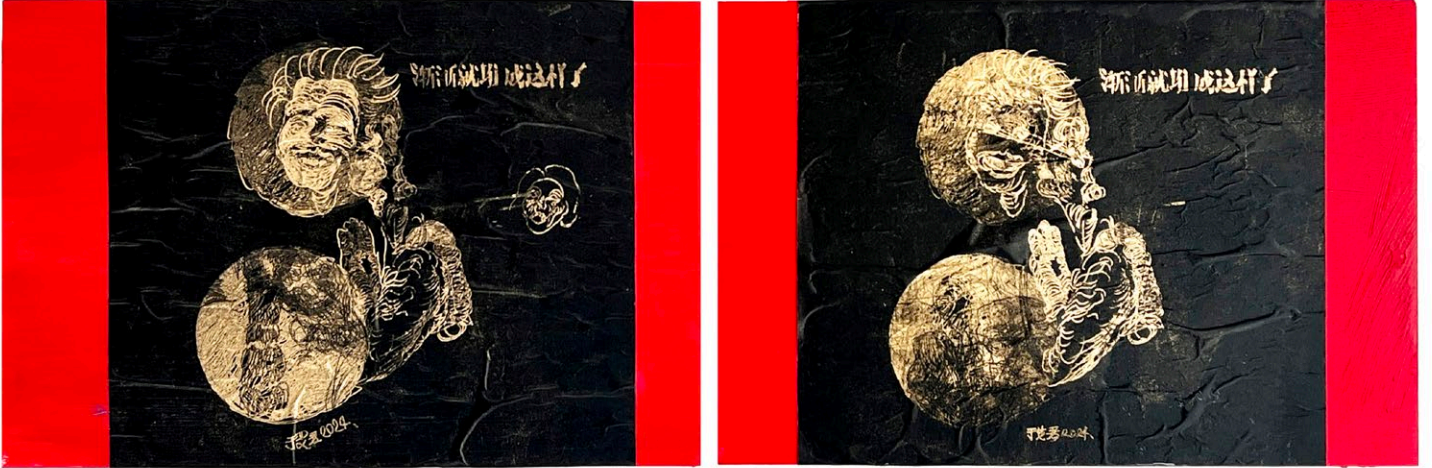
这条路, 就要锲而不舍 This is the road to perseverance
2023

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶, 并裱附于涂了丙烯的木板
Ink, wax, gold metallic paint, gouache on paper fixed with spray
adhesive and mounted on acrylic-coated wood panel
其中板面部分 H 30 x W 20 cm x 2



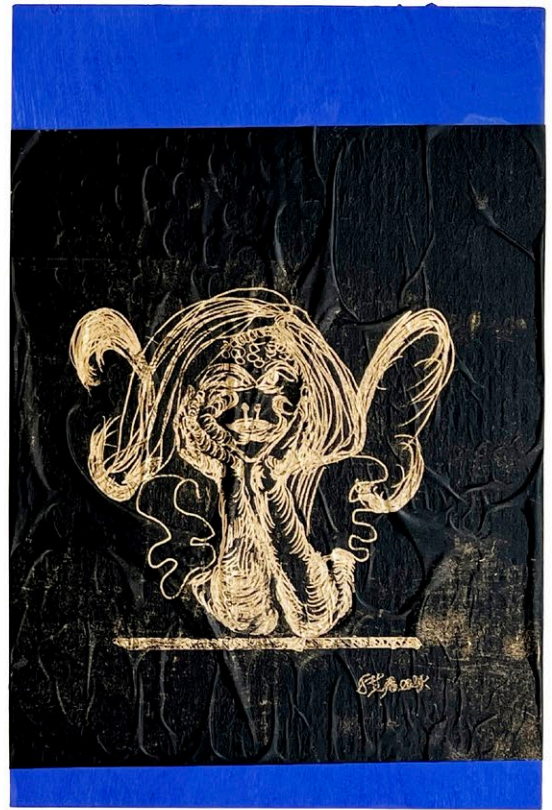
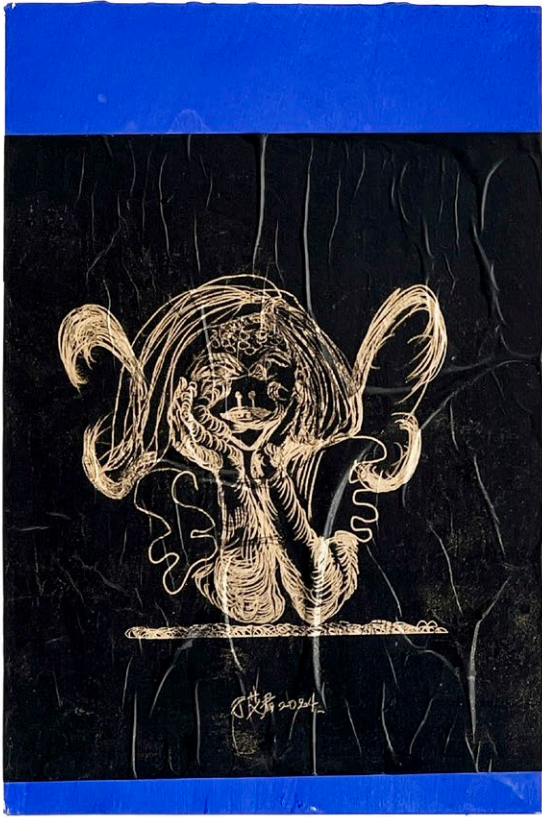
第二个晚上 *The Second Night*
2024

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶，并裱附于涂了丙烯的木板
Ink, wax, gold metallic paint, gouache on paper fixed with spray
adhesive and mounted on acrylic-coated wood panel
其中板面部分 H 30 x W 20 cm x 2



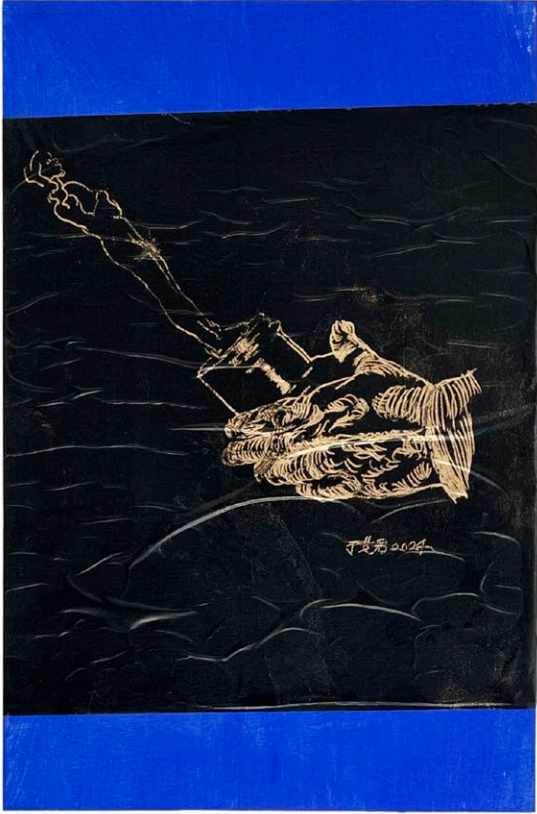
渐渐就堆成这样了 It's piled up like this gradually
2024

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶，并裱附于涂了丙烯的木板
Ink, wax, gold metallic paint, gouache on paper fixed with spray
adhesive and mounted on acrylic-coated wood panel
其中板面部分 H 20 x W 30 cm x 2



崭露头角 *Reveal Outstanding Talent*
2024

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶，并裱附于涂了丙烯的木板
Ink, wax, gold metallic paint, gouache on paper fixed with spray adhesive and mounted on acrylic-coated wood panel
其中板面部分 H 30 x W 20 cm x 2



掉落的奖杯 *Dropped Trophies*
2024

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶，并裱附于涂了丙烯的木板
Ink, wax, gold metallic paint, gouache on paper fixed with spray adhesive and mounted on acrylic-coated wood panel
其中板面部分 H 30 x W 20 cm x 2



层峦 *Range upon Range of Mountains*
2024

纸上油墨、蜡、金色金属颜料、色粉画固定喷胶并裱附于打磨之后的铝板
Ink, Ink, wax, gold metallic pigment, gouache on paper, fixed spray adhesive and mounted on sanded aluminium sheet pigment, gouache on paper, fixed spray adhesive and mounted on sanded aluminium sheet
其中板面部分 H 100 x W 140 cm

