

陈俐 Chen Li

江一帆 Yifan Jiang

李萧禾 Li Xiaohe

Qin Jin

李欣遥(犬子) Li Xinyao(Quan Zi)

任莉莉 Li Li Ren

向京 Xiang Jing

> 于若晗 Yu Ruohan

策展人:孟宪晖 Curator: Meng Xianhui

> 祝洵 Zhu Xun

张雪瑞 Zhang Xuerui

赵玉 Pocono Zhao Yu 拾萬空间(北京)非常荣幸宣布将于2024年3月2日-4月7日推出群展"春困"。

春至、人困。这困,是困倦、是困境、也是困惑。

木在口中,呈现着四壁包围的现状,只是生长的树木又怎会轻易被砖墙所困,而在科技不断介入社会的时代,无形之墙又时常以没有实体的信息的方式改变人们在现实世界中的存在。"困"成为一种常态,原指停滞不前,却又可引申为极尽,这种物极必反的延伸,连同英文标题"spring sprang sprung"在时态上的文字游戏,恰应和着群展"春困"所试图探讨的"束缚"与"挣脱"间的相互拉扯。

三月伊始,拾萬空间(北京)以邀请陈俐、江一帆、李萧禾、秦晋、李欣遥(犬子)、任莉莉、向京、于若晗、赵玉、张雪瑞、祝洵等11位艺术家,在3月2日至4月7日间,以"春困"为名,借丰富媒介展现那些天马行空的想象、恣意的思想延伸如何成为回应现状的出口。

对身体研究的浪潮此起彼伏,长久的塑造历史令身体在多重学科中命运浮沉,其中反映的是在特定的社会文化脉络中人们最为直觉的认知经验。朱丽娅·克里斯蒂娃(Julia Kristeva)在《主体·互文·精神分析》中提出女性具备不断循环、不断新生的绽放的时间观,在找寻客体(复数的"他人")的过程中,思想与生命共生。因此在许多艺术家的创作中,"符号态"(semiotic)的诗性语言在重复的过程中成为可分享的存在,而对耳熟能详的经典文本进行再探讨也是这场展览中多件作品所共有的言说方式……

尽管"春困"集结了不同代际、不同环境下成长的女艺术家,但并不希望将性别作为一个过于突出的议题,毕竟,历史、文化、社会,各种各样的认知和社会关系给人们带来或显著或隐蔽的困境,随之而来的就是种种心理枷锁,束缚几乎无差别地普遍呈现在每一个人身上,而对这一情况的揭露、挣脱必然被艺术家用以反映在作品中。

逾越边界是这场展览更加试图强调的主题。如果说,曾经画框限定了内容,展厅限制了作品的范围,技术介入下的屏幕边框已形成了每个人观看世界的新视窗,扁平化语境下艺术的审美及认知也开始被重构。但事实上,每一次展览都无法被手机简单记录,单一光线下的画作、可从多重角度观看的雕塑、仅能截取一帧或片段的影像,也无法作为艺术家创作的代表。观看展览后,借助社交媒体的传播透露着人们难以抑制的表达欲,而这也不失为对"春困"的另一重挣脱。

Hunsand Space (Beijing) is delighted to announce the upcoming group exhibition 'Spring Sprang Sprung' from 2nd Mar to 7th Apr 2024.

Spring might have arrived, and people are lethargic. The Chinese characterkun (困) is a homonym meaning lethargy, dilemma, and confusion.

The character, picturing the enclosure of wood, presents an engulfment, only that walls wouldn't easily entrap living trees. In a time when technology permeates every aspect of society, invisible walls erected with information communication subtly transform human existence in the physical world. Being "trapped" becomes a type of normalcy, initially referring to a state of stagnation, and may also imply an extreme, one that has passed a critical threshold. The English title of this exhibition, "Spring Sprang Sprung," playing with the temporalities of this verb, further attempts to underscore the push and pull between the central ideas of "confinement" and "struggle" of this exhibition.

In early March, Hundand Space (Beijing) invited eleven artists, including Chen Li, Yifan Jiang, Li Xiaohe, Qin Jin, Li Xinyao (Quan Zi), Li Li Ren, Xiang Jing, Yu Ruohan, Pocono Zhao Yu, Zhang Xuerui and Zhu Xun, to showcase their imaginative and unhinged art practices in diverse art media under the title of "Spring Sprang Sprung" from March 2 to April 7, that response to the status quo and current conditions

With the ebbs and flows of research on the body, the long-shaped history has sunken its fate in many fields of study, which reflect the most perceptual epistemological experiences in which the individual has always lived uniquely in specific socio-cultural contexts. In her book Subject, Intertextuality and Psychoanalysis, Julia Kristeva suggests that women have a conflating view of time that constantly recycles and renews. In searching for the object (the plural "other"), thoughts and life coexist. Thus, in the creations of many artists, the lyrical language of the "semiotic" becomes an existence to be shared in the process of repetition, re-examining classic texts is a way of speaking shared by many works in this exhibition.

Although this exhibition brought female artists of different generations and cultural contexts under one roof, it does not wish to make gender an overly prominent topic. After all, history, culture society, and various cognitive and social relationships emanate obvious and discrete dilemmas, casting psychological burdens and bondage that almost indiscriminately impact everyone Fortunately, revelations of such conditions and circumstances are often exposed or even broken free from by the artists and transformed into their works of art.

Transcending borders is a theme that this exhibition tries to emphasise even more. If the frame of a picture was once the boundary of the image, and the gallery set the scope to the works of art, then the digital screen, with the intervention of technology, has built in a new frame to command that flattens the people's aesthetic and perceptual experience of art. Indeed, every art exhibition cannot be fully recorded by a mobile phone; the paintings under a single spotlight, the sculptures viewed from multiple perspectives, and the moving images captured in a single frame neither would they fully represent the practice of any given artist. The dissemination of such works on social media that fulfill people's insatiable desire for expressions after viewing would become another way to break free from temporal shifts of "Spring Sprang Sprung."

1968年生于北京,1995年毕业于中央美术学院雕塑系。

现工作、生活于北京。

与其说向京是个"女性主义"艺术家,不如说她是个带有女性视角和女性意识的艺术家,但这都不是重点,她作品里透露出的不安感,是对于现代性下人性的迷雾和对于生存本身的不断确认——"内在性"是她所企图挖掘的生存真相。

问题先行是向京的工作方法,但她在业已被边缘化的写实雕塑语言里,在个人化塑造、雕塑着色、玻璃钢材料的使用这些语言建构上,都做出非常独特而影响深远的当代性实验,开创出一种"外在看来是具象的现实主义,实则深度探讨人性内在的精神价值"的作品面貌,在当代艺术景观里构成一种独树一帜的风格。在谈及"当代性与传统媒介"、"女性身份与普遍人性"、"观看与被看"、"内在欲望"、"具象艺术的抽象化"等学术命题时,向京及其创作是个不可回避的个案。

#### Xiang Jing

Xiang Jing was born in Beijing in 1968 and graduated from the faculty of sculpture, Central Academy of Fine Arts in 1995.

Xiang now works and lives in Beijing.

Xiang's artwork reveals a sense of insecurity through which the misty nature of the modern human character and life itself are accentuated and reified. Xiang Jing seeks after the existential truth of life through her continued investigation of "internality" of human nature in her work. Rather than viewing Xiang Jing as a "feminist" artist, she is perhaps more accurately described as an artist with a woman's viewpoint and perspective.

Xiang Jing's work practice is problem-oriented. Within the gradually marginalized realist sculpting language framework, Xiang Jing has made idiosyncratic and influential contemporary experiments. She shapes each of her sculptures into individual appearance and characters, hand-paints her sculptures in many layers, and chooses fiberglass as her principle material. These innovative efforts engender an impression of her work that is "representational and realist on the exterior, but highly contemplative and inquisitive in the complexity of humanity and the value of spiritual life in our contemporary age". Xiang Jing and her work appear often in discourse on "contemporaneity vs. traditional medium", "the female identity and the universal human nature", "to observe and to be observed", "internal desire", "figurative art towards abstraction", etc.



# 芳香寸步 | Forward, Fragrantly

玻璃钢着色 | Fiberglass, painted 97×242×70cm 2015-2016

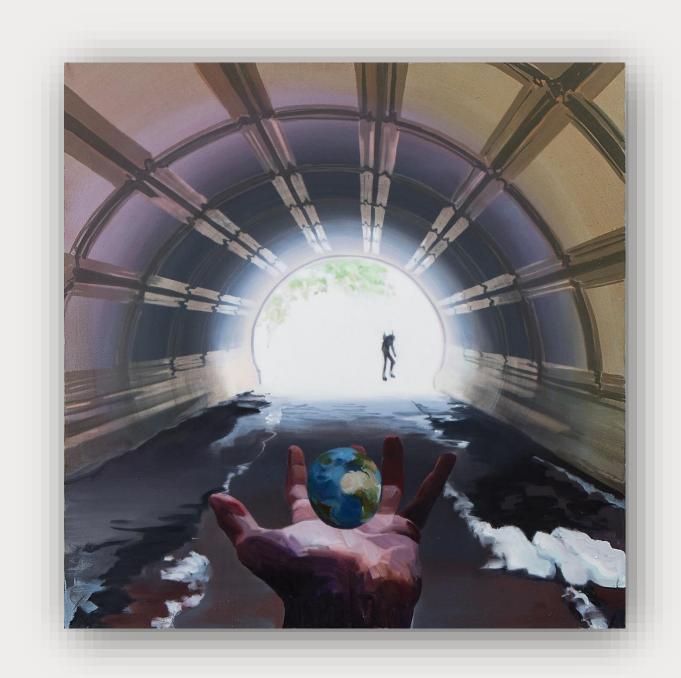




江一帆(生于1994年,中国天津)是一位加拿大华裔艺术家,从事油画、动画、装置等工作。她从纽约的哥伦比亚大学获得硕士学位,从加拿大温哥华的艾米丽卡尔艺术大学获得学士学位。江一帆的作品通常从一个概念,一个想法开始,用一种诙谐的视角去探索科学、感性和哲学之间的交叉点。最近的个展包括"一 束感知"在德克萨斯州,达拉斯的Meliksetian | Briggs;"零和博弈"在丹麦哥本哈根的 Christian Andersen;"假期"在新墨西哥州罗斯威尔的罗斯威尔博物馆。她的作品曾在犹太博物馆、纽约公共艺术基金会、克罗地亚萨格勒布动画节,伦敦国际动画节和鹿特丹国际电影节等机构展出。

### Yifan Jiang

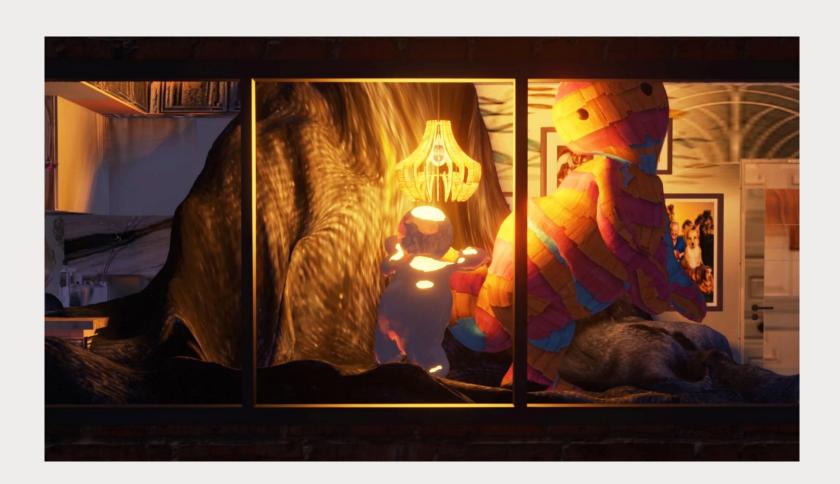
Yifan Jiang (b. 1994, Tianjin, China) is a Chinese-Canadian artist working in painting, animation, and installation. Jiang received her MFA from Columbia University, New York, and her BFA from Emily Carr University of Art and Design, Vancouver, Canada. A project-based artist, Jiang uses elements of painting, animation, sculpture, and performance. Taking an irreverent approach to epistemology, she explores the grey intersection between the scientific, the psychological, and the magical. Recent exhibitions include To Your Eternity— Art and Tech Biennale at Today Art Museum, Beijing, China; A Bouquet of Senses at Meliksetian|Briggs, Dallas, Texas; Zerosum Game at Christian Andersen, Copenhagen, Denmark. Her work has been featured by the Jewish Museum, New York Public Art Fund, Rotterdam International Film Festival, London International Animation Festival, and Animafest, Croatia, among others.



### 初号机 Unit 1

布面油画 | Oil on canvas 111.8 x 111.8 cm 2021





# 邻居 | Neighbors

双通道视频装置 | Two-channel video installation 13分16秒 | 13′16″ 3+2AP 2023

#### 李萧禾

1991出生于河南洛阳

2014毕业于中央美术学院壁画系第一工作室,获学士学位

2019毕业于中央美术学院壁画系,获硕士学位

现在工作生活于北京

《遥遥相传》系列作品是2024年完成的创作,延续了艺术家以往的表现手法,融合坦培拉的基底和水性材料技法。绘画于她而言是异于语言的情绪表达,相对直接的绘画语言可以实时完整的表现她在某一个时间点的情绪和想象,用看似自由烂漫的形象映射艺术家对生活和环境片段式的反应。

#### Li Xiaohe

1991 Born in Luovang, Henan Province, China,

2014 Graduated from China Central Academy of Fine Arts & Design with a Masters degree in the first studio of mural painting department.

Now lives and works in Beijing, China.

The "Passed Down Through the Ages" series was completed in 2024, continuing the artist's previous expressive techniques, integrating tempera-based and water-based material techniques. Painting, for her, is an emotional expression distinct from language. The relatively direct language of painting can fully capture her emotions and imagination at a certain point in time. Through seemingly free and casual images, the artist reflects her fragmented responses to life and the environment.



# 遥遥相传之一 | Passed Down Through the Ages No.1

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 50×92cm 2024





## 選選相传之二 | Passed Down Through the Ages No.2

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 40×60cm



# 遥遥相传之三 | Passed Down Through the Ages No.3

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 40×60cm 2024





# 遥遥相传之四 | Passed Down Through the Ages No.4

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 40×60cm

2024

### 犬子 (李欣遥)

1996生于福建福州 2022毕业于中国美术学院国画系 现工作生活于浙江杭州

犬子长期投入于边缘题材的创作,在传统东方绘画语言的基础上展开对生死、宗教、魔幻现实的讨论。作品中的具象物体以非常规的状态出现,以非现实的方式扭曲、组合。综合性材料的使用制造了空间的延伸,更多层地容纳被遗弃之物、被感召之物、以及感而未应之物,将绘画建立起的特殊空间作为存储记忆、寻找信仰的场所。

Quan Zi (Li Xinyao)

1996 Born in Fuzhou, Fujian

2022 Graduated from the Chinese Painting Department of the China Academy of Art

Currently works and lives in Hangzhou, Zhejiang

QuanZi has long devoted herself to the creation of marginal themes, discussing life and death, religion, and magical reality on the basis of traditional Oriental painting language. The figurative objects in the work appear in unconventional states, distorted and combined in an unrealistic way. The use of comprehensive materials creates an extension of the space, containing more layers of the abandoned, the inspired, and the feeling of the undeserved, the special space established by the painting as a place to store memories and find beliefs.



### 唐僧肉 | Tang Monk's Flesh

(绘画装置) (Painting installation)

| 旧佛龛、滚轮、铁链、亚克力、绢 | Old Buddhist niches, wheel, iron chains, acrylic, silk 52×42×16cm

独版 | Unique Edition

2024



#### 任莉莉

任莉莉(b.1986)以柔软或坚硬的触觉材料创造空间中的亲密叙述。通过对人的尺度与身体形式的心理效应,她在空间中展开个人叙事,唤起人们的感受和记忆。这些看似荒诞和梦幻的形态创造出一种逃避主义的契机,将观者带至真实与想象的融合之境。任莉莉现生活、工作于伦敦。

个展:落日如灼伤,魔金石空间,北京 (2022); Frantumaglia |在此地与彼时之间,七木空间,北京 (2021)。

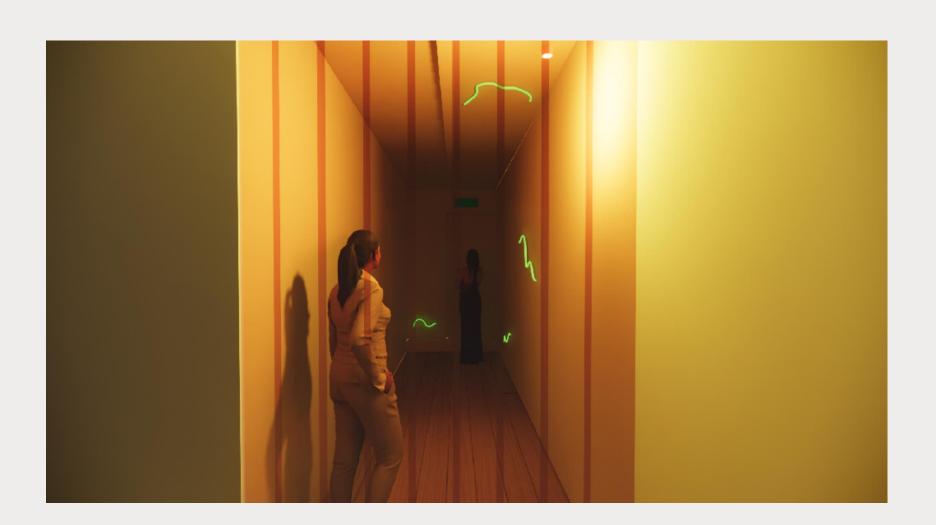
重要群展: Frieze Sculpture, 伦敦 (2023); 短篇小说, 重美术馆, 北京 (2023); 萦绕之所: X美术馆三年展, X美术馆, 北京 (2023); Into My Arms, Sherbet Green, 伦敦 (2023); 我们从别人那里借梦想, 像债一样, 没顶美术馆, 上海 (2022); 中国当代艺术年鉴展2021, 798艺术中心, 北京 (2022); 低度开发的记忆, 七木空间, 北京 (2021); In/Out, 嘉德艺术中心, 北京 (2020); 勿念, 复·刊, 上海 (2019); Exchange Value, BANK画廊, 上海 (2019); Degree Show, 皇家艺术学院, 伦敦 (2017); Interim Show, 皇家艺术学院, 伦敦 (2016); Private view, Samia 画廊, 伦敦 (2015); Paradise Syndrome, Cul De Sac 画廊, 伦敦 (2015); Colony 55, Magazzini del Sale 画廊, 威尼斯 (2013); A Space called Public, 慕尼黑 (2013)等。

#### Lili Ren

Lili Ren (b. 1986) is a sculptor who uses tactile materials ranging from soft and ethereal to hard and heavy to create intimate narratives in space. Ren is interested in the psychological effects of human scale and bodily forms, unfolding personal narratives that evoke emotions and feelings. These often absurd and dreamlike forms create a mode of escapism, taking viewers to a place where the real and imagined merge. She currently lives and works in London.

Solo exhibitions: Sunset as Burning Bruise, Magician Space, Beijing (2022); Frantumaglia, QiMu Space, Beijing (2021).

Selected group exhibitions include: Frieze Sculpture 2023, London (2023); Sculptural Vibes Cutting through (In)Accessible Sites, Gravity Art Museum, Beijing (2023); Home is where the Haunt Is: X Museum Triennial, Beijing (2023); Into My Arms, Sherbet Green, London (2023); We Borrow Dreams from Others, Like Debt, Madeln Art Museum, Shanghai (2022); The Exhibition of Annual of Contemporary Art of China, Beijing (2022); Memorias del subdesarrollo, Qimu Space, Beijing (2021); In/Out, Guardian Art centre, Beijing (2020); You Will Be Missed, FU|KAN, Shanghai (2019); Exchange Value, Bank Gallery, Shanghai (2019); Degree Show, Royal College of Art, London (2017); Interim Show, Royal College of Art, London (2016); Private View, Samia Gallery, London (2015); Paradise Syndrome, Cul De Sac Gallery, London (2015); Colony 55, Magazzini del Sale Gallery, Venice (2013); A Space Called Public, Munich (2013).



# 惊蛰 | Wiggle My Way Out

霓虹灯管,音**频**, PVC, **软**内帘,霓虹沙 | Neon sign, one channel audio, PVC plastic sheet, neon sand 尺寸可**变** | Dimension variable 2024

60,000 RMB

#### 于若晗

1998年出生于山西,现生活于天津2020年本科毕业于天津美术学院2020-2021曾就读于天津美术学院实验艺术系研究生部2022年硕士毕业于坎伯韦尔艺术学院

我的作品和我的生活以及创作空间密切相关,我好奇如何将绘画看作物去翻译我的身体和空间产生的种种私密互动以及想象,并通过绘画介入到对日常生活场景和空间的建构中。我不断地寻找能给我带来超脱感的偶发事件。这些事件包括对日常秩序的微妙破坏、重组和重构,呈现出偏离现实的荒诞性和异质性。我试图传达一种不稳定的感觉,即日常物品背后的事件随时都可能发生。寻找这些事件的过程成为我日常的脑内实践,也是我的创作动力。

## Yu Ruohan

Born in Shanxi in 1998, now living in Tianjin 2020 BA Tianjin Academy of Fine Arts 2020-2021 MA Tianjin Academy of Fine Arts 2022 MA Camberwell College of Arts

My work is closely intertwined both with my life and studio space. I am intrigued in translating my bodily perception of the space, special imagination and intimate interactions with the space to the spectators through painting. By treating painting as an object, I aim to evoke a sense of canny from daily space and scenes. I actively seek out episodic events that detach me from the conventional. I disrupt, reorganize, and reconstruct everyday order, presenting an absurd and heterogeneous reality. This continuous search for thought-provoking events has become my daily practice and serves as my motivation for creating.



## 干净的原始人 / The Clean Primitive Man

布面、**纸**本油画棒、色粉和丙**烯** | Oil stick, pastel and acrylic on canvas and paper 42.5×30cm,99.5×70cm,139×51cm,29.1×27cm 2021





## 下雨天 脸回家 / Come Home Before Face

布面油画 | Oil on canvas 99.5× 85.7× 3.5cm 2024





# 设置会议 | Setting Up a Meeting

布面油画,尼龙带,纸 | Oil on canvas, nylon strap, paper 40×29.5cm 带子 | Strips 40cm 2024



投币机 / Coin Machine

布面油画 | Oil on canvas 56×60cm 2022



1976生于中国广州。 2003年,她从广州美术学院油画系获硕士学位,现广州美术学院副教授,任教于广州美术学院绘画艺术学院油画系第五工作室。秦晋的作品媒介多样,主要有绘画、影像、装置及文本写作。主要作品有:《再陪你一会儿好吗?》《29年8个月零9天》《白沫》《谜》《被改造的风景》系列等。个展分别在OCT当代艺术中心西安馆及深圳馆(中国西安,中国深圳)、广东美术馆(中国广州)、SOME/THINGS画廊(法国巴黎)、魔金石空间(中国北京)及广州画廊展出。秦晋参加群展的机构和艺术节包括: OCAT B10新馆(中国深圳)、广东时代美术馆(中国广州)、时代艺术中心(德国柏林)、盒子美术馆(中国顺德)、常青画廊(中国北京)、香格纳画廊M50(中国上海)、Modena Art Base(中国上海)、胶囊上海(中国上海)、第六届华语视像艺术节(英国伦敦)、北京民生现代美术馆(中国北京)以及深圳何香凝美术馆(中国深圳)等。秦晋是2017年集美阿尔勒-Madame Figaro费加罗女摄影师奖提名摄影师,入围2016年第十届AAC艺术中国年度艺术家(中国北京);2014年,其作品《白沫》(2014)获第十届中国独立影像节实验影像单元十佳影片(中国厦门)。

### Qin Jin

Qin Jin was born in Guangzhou, China 1976. In 2003, Qin received her MA degree from the Guangzhou Academy of Fine Arts (Guangzhou, China). Currently, Qin is based in Guangzhou, and teaches at the Fifth Studio of the Oil Painting Department of the Guangzhou Academy of Fine Arts (Guangzhou, China). Qin Jin's recent solo exhibitions have been presented at OCAT Art Centre Xi' an/Shenzhen (Xi' an/Shenzhen, China), Art Museum of Guangdong (Guangzhou, China) , Canton Gallery (Guangzhou, China) , Magician Space (Beijing, China), and SOME/THINGS Gallery (Paris, France). Qin has also exhibited at Times Museum (Guangzhou China) ,Times Art Center Berlin (Berlin, Germany), Beijing Gallery Continua (Beijing, China ), ShanghART M50 Space (Shanghai, China), Capsule Shanghai (Shanghai, China), The 6th Chinese Visual Festival (London, UK), Minsheng Art Museum (Beijing, China) and He Xiangning Art Museum (Shenzhen, China). In 2016, Qin Jin was a nominate of The 10th Award of Art China (Beijing, China); in 2014, Qin's When I am Dead (2014) was selected as one of the Top 10 Videos of the 10th China Independent Film Festival (Xiamen, China).



# 骷髅风筝 | Skull Kite

布面油画 | Oil on canvas 144×200cm 2022

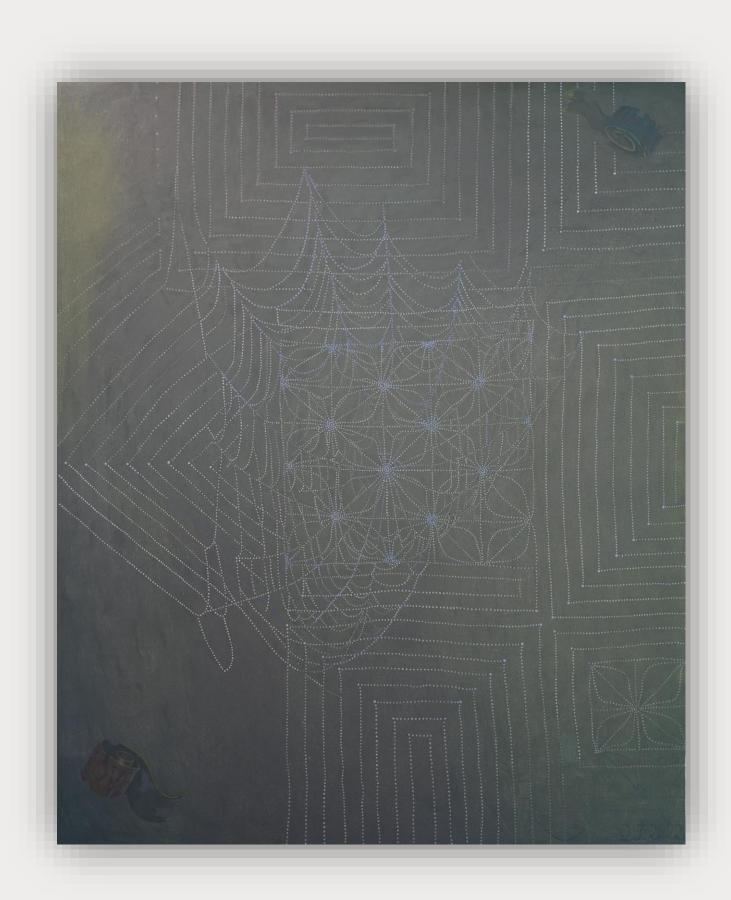




被改造的风景--火烧云2 / Modified Landscape--Evening Glow 2

布面油画 | Oil on canvas 150×220cm 2023





**爱与恨 / Love & Hate** 布面油画 | Oil on canvas 170×140cm 2022



### 吸血鬼 | Bloodsucker

布面油画|Oil on canvas 140×170cm 2024

#### 赵玉

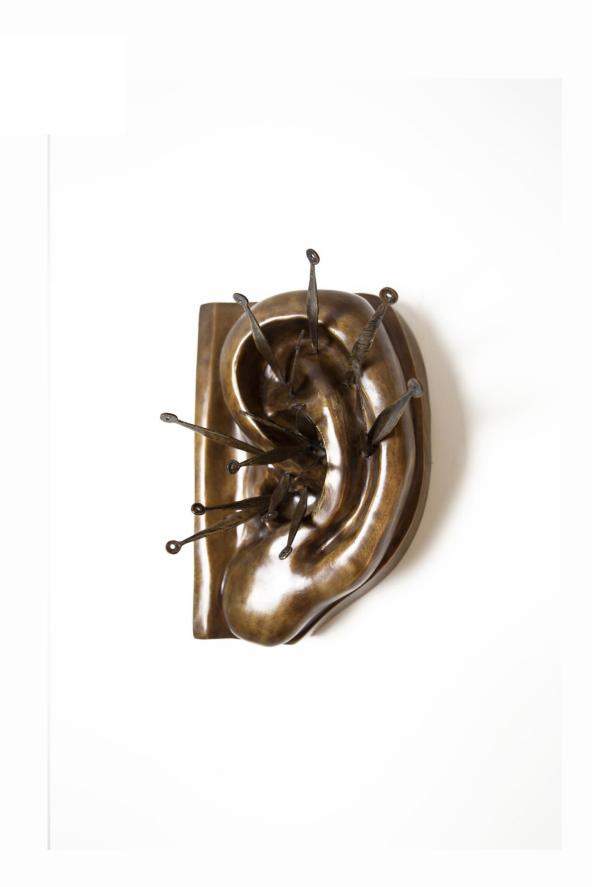
生于山西,现工作生活于上海和巴黎。本科 (DNAP) 及硕士 (DNSAP) 毕业于法国巴黎国立高等美术学院。

她的创作主要致力于将"自文化"转化为"他文化"视角,并置进时空深层框架进行思考,她通过图像、视频、写作及装置等诸多媒介进行转译。她基于行走、基于个人经验,借用符号学、文学以及相关社会学科中的元素对场景进行重构,籍此呈现世界范围内的文明流动,文化流变,一个"新"的叙述者从中产生,以"闯入者"的形象迫问历史之真,探讨和回应原本与副本的复杂勾连。

#### Pocono Zhao Yu

Pocono Zhao Yu (b. 1990) based in Shanghai and Paris. Pocono received her DNSAP (MFA) from École nationale supérieure des beaux-arts de Paris.

A "newcomer", a "future long-dweller". Pocono Zhao Yu' s works focus on transforming the perspective from "self-culture" to "other-culture" and reflecting in the deep spatio-temporal framework. She translates the world through various media such as image, video, writing and installation. Based on personal experience, she reconstructs the scene by borrowing elements from semiotics, literature and related social disciplines, thus presenting a "new" narrator to question the authenticity of history as an "intruder" and explore and respond to the complex connection between the original and the copy. She also focouses on issues of identity and territorial anxiety arising from globalization.



### 失针 | Lost Needle

铜、综合材料 | Mixed media 30×22×16 cm 2020

3+1AP

#### 张雪瑞

(1979年生于山西) 现工作、生活于北京,2004年毕业于中央美术学院。 在张雪瑞的绘画中,观者可以看到两个基本因素——格子和色彩。张雪瑞抽象绘画的公式,似可于一眼之间阅尽——使用有序网格,并于每个单元内填充逐渐变化的色彩。在这些明显的视觉元素(颜色和网格)背后,埋存着艺术家对空间概念的内在理解,以及一种线性(时间性)的体验。她的织物现成品创作也与其抽象绘画互相契合,共同构成了她的艺术实践。

#### Zhang Xuerui

Zhang Xuerui (born in 1979 in Shanxi, China) currently lives and works in Beijing. China. She graduated from Central Academy of Fine Arts in Beijing in 2004.

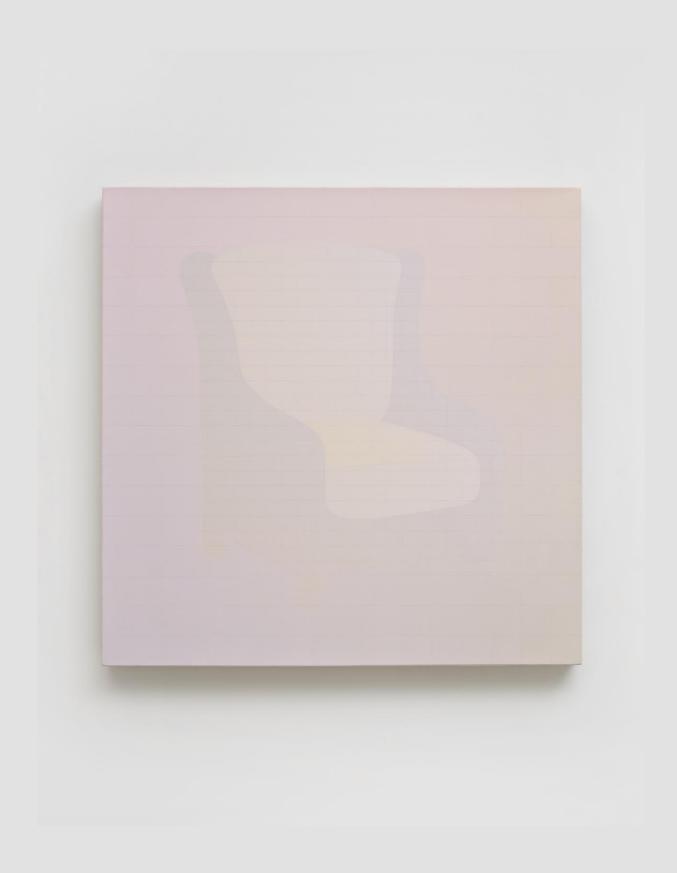
People can see two elements in Zhang Xuerui's paintings—grids and colors. The formula of Zhang Xuerui's abstract paintings seem to be discerned at a glance—using an orderly grid and filling each unit with gradually shifting colors. Behind these obvious visual elements (colors and grids) lies the artist's understanding of the concept of space, and a linear (temporal) experience. Her textile readymade creations are in agreement with her abstract paintings, which together compose her artistic practice.



### 繁华不与 / Counter-Blossoms

旧衣服、软木板、大头针等 | old clothes, cork boards, pins, etc 60×45 cm (内框), 63×48 cm (实木外框) 2018





### 物格·沙发 S5 | Investigation Grid Sofa S5

布面丙烯 | Acrylic on canvas 80×80cm 2022

### 祝洵

1989年生于四川成都,现工作生活于北京。

在祝洵的作品中,植物被变形、解构和重塑,从传统风景画或静物画中转身成为绘画叙事的主角。源自于现实世界的物像,在画面上跃然生成一个奇幻梦境:比例失衡的花草树木,他们移动跳跃,似有内在能量的驱使;隐于幽静处的不明精灵,唤你走向未知的深处。灵动的万物苏醒我们的意识之光,引发了我们对生活或文化历史中某个时期的追忆。

#### Zhu Xun

born in Sichuan, Chengdu, in 1989. She now works and lives in Beijing.

In Zhu Xun's works, plants undergo deformation, deconstruction, and reshaping, transitioning from traditional landscapes or still life to become the protagonists of a pictorial narrative. Real-world objects leap into a fantastical dream world: oversized flowers and trees that move and leap as if propelled by inner energy; unidentified spirits concealed in silence, beckoning you into the depths of the unknown. The spirituality inherent in everything awakens the light of our consciousness, evoking memories of a time in our lives or cultural history.



## 夜舞 | Night Dance

布面油画 | Oil on canvas 110×160cm 2024



#### 陈俐

1996年出生于浙江宁波,2018年本科毕业于格拉斯哥艺术学院,并于2020年获得中央圣马丁艺术学院 纯艺专业的硕士学位。现工作、生活于上海。

陈俐近期的创作主要通过矿物颜料绘画,现代漆艺和陶瓷作为媒介来展开并探索流动的矛盾美学。她关注于当代语境下的女性叙事,东方神秘美学和现代化进程中社会日常的"非理性"维度。她试图了解当下现代性与神秘主义或是精英文化与迷信之间的冲突和共存,以及这种理性与直觉之间的拉锯所导致的一种雌雄同体般的微妙状态和迷宫般的混沌美学。

#### Chen Li

Born in Ningbo, China in 1996, graduated from the Glasgow School of Art in 2018, and she earned her Master's in Fine Arts from Central Saint Martin UAL. Now she lives and works in Shanghai.

Chen Li's recent artworks are exploring the aesthetic of contradictions through Asian lacquer craft, ceramic art and mineral pigment painting as mediums. She interested in female narrative of modern context, Eastern mysterious aesthetic and the 'irrational' dimensions of social life under the modernization process. She wants to explore the clash or coexistence between mysticism and modernity, superstition and elite culture, intuition and reason in the current society to understand how it leads to a kind of aesthetic of contradictions as a continuous androgynous status.



陶瓷、釉、丝绸、田螺胎、大漆、锡梨子地粉、云母粉、银箔 | Glazed ceramic, silk, lacquer on river snail's shell, mica powder, metal powder and silver foil 20×20×10cm



### 增生的枝节 | Overgrown Branches

矿物颜料、彩铅、丙烯木板绘画 | Mineral pigment, coloured pencil, acrylic emulsion on board 30×20cm 2023





### 缠叶 | Hairy Leaves

矿物颜料、丙烯木板绘画 | Mineral pigment, acrylic emulsion on board 20×20cm 2024





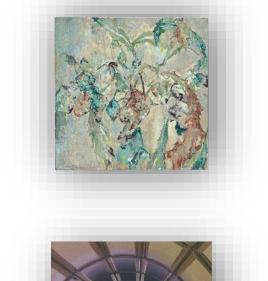
### 种子 | Seed

矿物颜料、彩铅于木板 | Mineral pigment, coloured pencil on board 20×10cm 2024











#### 陈俐 | Chen Li

#### 螺壳神龛 | Shrine Shelf of River Snail's Shell

陶瓷、釉、丝绸、田螺胎、大漆、锡梨子地粉、云母粉、银箔 | Glazed ceramic, silk, lacquer on river snail's shell, mica powder, metal powder and silver foil 20×20×10cm

2024

独版 | Unique edition

陈俐 | Chen Li

#### 增生的枝节 | Overgrown Branches

矿物颜料、彩铅、丙烯木板绘画 | Mineral pigment, coloured pencil, Acrylic Emulsion on board 30×20cm 2023

陈俐 | Chen Li

#### 种子 | Seed

矿物颜料、彩铅于木板 | Mineral pigment, coloured pencil on board 20×10cm 2024

陈俐 | Chen Li

#### 缠叶 | Hairy Leaves

矿物颜料、丙烯木板绘画 | Mineral pigment, Acrylic Emulsion on board 20×20cm 2024

江一帆 | Yifan Jiang 初号机 | Unit 1 布面油画 | Oil on canvas 111.8 x 111.8 cm 2021

江一帆 | Yifan Jiang

### 邻居 / Neighbors

双通道视频装置 | Two-channel video installation 13分16秒 | 13′16 "3+2AP 2023



#### 李萧禾 | Li Xiaohe

#### 遥遥相传之一 | Passed Down Through the Ages No.1

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 50×92cm 2024



#### 李萧禾 | Li Xiaohe

#### 遥遥相传之二 | Passed Down Through the Ages No.2

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 40×60cm 2024



#### 李萧禾 | Li Xiaohe

#### 遥遥相传之三 | Passed Down Through the Ages No.3

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 40×60cm 2024



#### 李萧禾 | Li Xiaohe

#### 遥遥相传之四 | Passed Down Through the Ages No.4

木板、大白粉、矿物质颜料 | Wood boards, calcium carbonate, mineral pigments 40×60cm 2024



秦晋 | Qin Jin **骷髅风筝 | Skull Kite** 布面油画 | Oil on canvas 144×200cm 2022



秦晋 | Qin Jin 被改造的风景--火烧云2 | Modified Landscape--Evening Glow 2 布面油画 | Oil on canvas 150×220cm 2023





秦晋 | Qin Jin **爱与恨 | Love & Hate** 布面油画 | Oil on canvas 170×140cm 2022

秦晋 | Qin Jin **吸血鬼 | Bloodsucker** 布面油画 | Oil on canvas 140×170cm 2024



犬子 (李欣遥) | Quan Zi (Li Xinyao) **唐僧肉 | Tang Monk's Flesh** 

(绘画装置) (Painting installation)

旧佛龛、滚轮、铁链、亚克力、绢 | Old Buddhist niches, wheel, iron chains, acrylic, silk

52×42×16cm

2024

独版 | Unique Edition



任莉莉 | Ren Llili

惊蛰 | Wiggle My Way Out

霓虹灯管,音频, PVC, 软门帘,霓虹沙 | Neon sign, one channel audio,

PVC plastic sheet, neon sand 尺寸可变 | Dimension variable

2024

独版 | Unique Edition



向京 | Xiangjing **芳香寸步 | Forward, Fragrantly** 玻璃钢着色 | Fiberglass, painted 97×242×70cm 2015-2016

3+1AP



于若晗 | Yu Ruohan

干净的原始人 | The Clean Primitive Man

布面、纸本油画棒、色粉和丙烯 | Oil stick, pastel and acrylic on canvas

42.5×30cm, 99.5×70cm, 139×51cm, 29.1×27cm

2021



于若晗 | Yu Ruohan **下雨天 脸回家 | Come Home Before Face**布面油画 | Oil on canvas

99.5×85.7×3.5cm

2024



于若晗 | Yu Ruohan **设置会议 | Setting Up a Meeting**布面油画,尼龙带,纸 | Oil on canvas, nylon strap, paper
40×29.5cm

带子40cm
2024



于若晗 | Yu Ruohan **投币机 | Coin Machine** 布面油画 | Oil on canvas 56×60cm 2022



赵玉 | Pocono Zhao Yu **埃针 | Lost Needle** 铜、综合材料 | Mixed media 30×22×16 cm 2020 3+1AP



张雪瑞 | Zhang Xuerui **物格•沙发 S5** | **Investigation Grid Sofa S5** 布面丙烯 | Acrylic on canvas 80×80cm 2022



张雪瑞 | Zhang Xuerui **繁华不与 | Counter-Blossoms** 旧衣服、软木板、大头针等 | Old clothes, cork boards, pins, etc 60×45 cm(内框), 63×48 cm(实木外框) 2018

# # ネ/ F S t t / 杭 州 HUNSAND CENTER FOR CONTEMPORARY ART 拾萬当代艺术中心



祝洵 | Zhu Xun **夜舞 | Night Dance** 布面油画 | Oil on canvas 110×160cm 2024 拾萬空间 | 北京

Hunsand Space | Beijing

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