

张业兴：拾光，于悠深处

2023 07.01 - 08.06

地址 | 站台中国当代艺术机构

(北京市朝阳区酒仙桥路2号798艺术区D07)

站台中国当代艺术机构将于 2023 年 7 月 1 日呈现艺术家张业兴个展《拾光，于悠深处》，将展出张业兴近两年来创作的全新作品。这些作品围绕人与空间的关系，讨论物质化的场所背后蕴含的生活美学与生活风格，也牵涉了社会学层面的诸多问题。这些场所是展示人们独处状态和情感关系的舞台，生活与工作引发的日常故事在其中悄然上演。背影是他建构画面情感调式的重要元素，其关于沉思、离别、孤独、掩饰、匿名等多种意义，而羁鸟和窗则是画中的常见意象，指涉了围限与突破，关联了自由与责任。在艺术表现层面，这些新作巧妙地运用了构图、光线和场景设置，创造出戏剧性和叙事性强烈的视觉效果。本次展览特邀王将撰写评论，展览将持续至 8 月 6 日。

张业兴：拾光，于悠深处

序 / 王将

拾光，并不是一个独立的词语，而是两个本不相及的动词和名词的奇妙组合。现实中，我们无法拾起光芒与光阴。而在这里，光芒与光阴已然被喻为某种固态之物，浮想间，它似宝石般在暗处闪闪发光。展题“拾光，于悠深处”，引人体味拾光中沉隐的修辞性，并在思想空间中建立更具体更富戏剧性的景象。这就如张业兴的新作那样，光与影，构成了一个近似客观世界又颇具神秘气息的心灵现实。

近几年来，他将创作兴趣集中在人与空间的关系上，描绘私人寓所或公共空间的环境和氛围，以及人们身处其中的状态。新近之作体现出他对生活美学和生活风格的关注。在其笔下，室内陈设的物品常常有着精致的格调。一台复古的电话、一盏别致的台灯、一幅超现实主义的画作，一张美式现代风格的地毯，都充分反映出寓所主人的生活情趣。那里的物件，被精心选择与搭配，它们代表主人的审美品位，显示其由心而发的诗意。这种由个人或家庭建构的景观，在人们选择某处作为住宅时便被逐步营造起来，并在此后悠长的时光中得到细心维护。张业兴热衷描绘此类富有美感的室内场景，其图像素材并非取用日常里的某处实景，而是其遵循着心意，将现实中复杂多样的元素组织起来。因此，他是画内现实的空间设计者与氛围制造者。

张业兴描绘寓所环境中的人物，自然关联了阶层问题。优质的私人寓所作为中产家庭的一种标志，展现了人们对消费品质的不断追求和对美好生活的向往。戈夫曼 (Erving Goffman) 在《日常生活的自我呈现》中将寓所视为个人或家庭开展印象管理的特殊舞台。布迪厄 (Pierre Bourdieu) 虽然没有专门将寓所作为一个研究主题，但他对于消费品味和阶层地位的研究，足以表达他对居住趣味的看法。在布迪厄看来，趣味是一个确定的阶层对被分类的和能分类的客体进行选择性的占有的意图和能力，是生活风格之根源，生活风格即特殊偏好的统一整体，这些偏好在每一个亚种如语



言、服装、家具、艺术品等事物上表达了相似的选择意图。那么，寓所必然是人们展现生活风格的重要舞台。其中的一切，为中产阶级打造一个舒适美好的“家”，不仅反映了经济实力，还体现了品味与涵养。而优质的居住环境并非人人能够享有，社会阶层的分化，既反映在经济能力的悬殊上，也反映在审美品味的区隔上。这种区隔过的现实，在张业兴不同的作品中被分别呈现出来。不同的社会角色，被不同的装扮所塑造，他们各自出现在不同功能、不同形式、不同品质的空间中。显而易见，在他的画面里，人与空间的组合，有着明确的社会学意义。

耐人寻味的是，张业兴的画面总是弥散着一种忧郁气息。他似乎并不乐于表现欢愉，或者说，他并不认为应当用欢愉来掩饰他所感受到的现实。在他看来，“忧郁往往带着自省，这是一种比欢愉更深刻的情绪”。忧郁气息显露在某些画面中，呼应了中产阶级的日常焦虑。他们是最能彰显现代社会财富、品位和声望的群体，有着良好的教育背景和较高的收入水平，也最能引领社会大众的品位。然而，他们既有来自上层的挤压，也有来自下层的顶托，就如韦伯（Max Weber）在《社会与经济》中指出，中产阶级处于社会地位不稳定的中间位置，这种中间位置给他们带来了较好的经济收入，但也引发了不满与焦虑。为了缓解这种心理压力，他们在不断提振自我的同时，也通过各种符号来证明和激励自己，比如购买奢侈品、艺术品和名贵家具。其在形象方面追求时尚，在消费方面注重格调，在生活方面突出品位，形成了牢固的符号消费习惯。心理焦虑与符号标识进而也成为普遍特征。此外，中产阶级非常重视家庭和人际关系，总在努力维持良好的亲密关系。他们渴望有足够的时间和精力陪伴家人，同时也要面对工作与家庭之间的平衡问题，努力工作以满足家庭的经济需求。这种压力也引发了中产阶级的焦虑感。因此，他们也可能面临情感缺失和社交受限的状况。忙碌的生活节奏、工作压力及社会期望，也会使其感到疏离与孤独。

忧郁，在张业兴的作品中，往往通过人物的姿态被强化出来。他不厌其烦地描绘“背影”，这些背影常是画面中的主角，具有复杂多样的意义。有时，背影关于离别和分离，传达出忧愁或决绝之感。这是个体与他人关系的隐秘指涉，是存在的核心问题之一。人与人交往时，必然会面临自由和责任的选择。当一个人选择背离他人或被他人背弃时，这种分离可能引发人对情感关系和生存问题的思考。有时，背影关于匿名和陌生性，当我们只见一个人的背部而无法看到他的面孔时，其身份和个性会变得模糊和不确定。这种匿名性可以激发观者的好奇与猜测，同时也暗示着个人问题在大众生活中的普遍性。有时，背影关于隐秘和保护，当我们注视一个人的背部时，自然无法看到他的眼神、表情和身体语言，视觉上的屏蔽，给人一种隐私感。而当某个人将自己的身体背对他者时，往往是想将人的身体、情感和思想隐藏起来，避免被别人过度观察和审度。还有时，背影关于无助与孤独，当人的背影孤零零地出现在某个封闭环境中时，可能会传达出被遗弃、被忽视或被疏远的感觉，这种边缘化也会引起观者的共情。可见，张业兴描绘各样的人物背影，制造了忧郁情绪。而这些背影也和其它元素进行有效配合，就使其画面形成一种整体的情感调式。

除了背影以外，张业兴的作品中还存在着两个重要意象，它们都指向了囿限与突破。“羁鸟”是他画中常见的动物，鸟被关在笼中，或被困于宅内，都象征着个人受到某种困境的限制和束缚，无法尽情展现自己的潜力和追求自己的理想。它提醒人们不要被安逸和习惯所约束，而是要超越限制，追求更大的成长和个人发展。它也可以被视为个人对自身状态的反思，思索自身是否被固有观念、心理枷锁或消极情绪所束缚，并寻求解脱和自我发展的路径。另一个重要的意象则是“窗”，它是一种透明的界面，让人看到外部的景色。一方面，窗使室内与室外相连，提供了一种内外信息交换



的通道，另一方面，窗也是一种分隔的元素，将内外空间分开，代表内部与外界的隔阂。作为过渡元素，它连接了两个不同的场域，象征着某种或会发生的变化。窗的意象常跟机会和希望联系在一起。透过窗户，人可以看到更加开阔的世界，展望未来的丰富可能性。他画中的这两个常见意象，都牵涉了个体的生存困境和自由意志，提示现实存在着诸多围限，而人具有选择和塑造自己生活的能力，应当通过行动来回应这些问题，尽可能地展示个体的独立性和创造力。但人往往也会像其画中之人那样，处于某种忧疑状态之中，因为人在自由行动时必须承担起责任，任何抉择都将对自己和他人产生影响。

在艺术表现层面，这些新作巧妙地运用了构图、光线和场景设置，创造出戏剧性和叙事性强烈的视觉效果。画面常呈现出一种剧院式的构图，人物处在中心区域，帘幕有时会出现画面一侧，营造出一种舞台效果。值得一提的是，帘幕曾频繁地出现在他的过往作品中，它常常被用来指示出某种具有梦境意味的事物或场所，以增加其神秘感和仪式感，这种意味在其新作中变得微妙而不易察觉。张业兴耽于运用光线和阴影营造出戏剧性效果，这无疑受到霍普（Edward Hopper）的影响。他以窗户、灯光或其它光源来创造明暗对比，使得人物显得更加立体和丰富，同时也创造出可信的视觉深度，增强了画面的空间感，让观者能够真切地感受到画中之物的体积与距离。光与影在画面中交错，凸显了氛围和情感。温和的亮光传递安逸与希望，而深沉的阴影则表达忧郁与神秘。情感上的对比，使得画面更具冲击力和感染力。此外，人物的姿态、装束及其所处的环境，则暗示出某种悬念或故事情节，令人想要进一步解读画中正在发生的事件。这种暗示性，类似于电影中的情节发展和角色关系。其捕捉到某一瞬间的静止，呈现出一种时间冻结之感。观者往往会想象画面中的人物即将或正在发生的事情，仿佛电影中的戏剧性时刻。

需要注意的是，在张业兴的近作中，那种早前被形容为“节制的超现实主义”变得更加隐秘。相较以往，这些场景不再具有荒诞的情节，不再凭借一种奇异景观来吸引人的注意。但细心的观者仍能够在部分作品中察觉到微妙的超现实气息，这种感觉可能源于一种“画中画”的结构。一些画面中，画中画是作为某个场所的装饰元素被呈现，另一些画面中，画中画是作为某种艺术史的图像被设计在画内现实中，比如，它成为了窗外的景致，此类非凡之景不免会引发观众的联想，其中不少取自玛格利特（Rene Magritte）的画作。马格利特以超现实主义的手法，创造了独特而令人费解的画面，打破了现实与幻想之间的边界。张业兴无疑受到了这种创作方式的潜在影响，但他在近作中并没有描绘光怪陆离的形象和情节，而是在信息传递上，使用了隐秘的引用策略，引发观者思考和质疑现实世界的本质和真实性。

作为一种未知神秘的场外力量，“画中画”有着独特的表达魅力。无论是惊鸿一瞥的偶然发现，或是循着线索的仔细探寻，这种空间故事的折叠串联都会引人思索。面对张业兴的此类作品，观众不单会想象眼前情景所关联的地点、时间及其发生的事件，也会被画中的另一个空间所吸引，体味这个空间之中的空间带给人另一种不同的感觉，或是描述一个与原空间相关联的事件，那是另外一个未知的世界。



「关于艺术家」

张业兴，1981年生于沈阳，2008年毕业于中央美术学院，现生活工作在北京。长期以来，他致力于心理空间与视觉叙事的个人化表达以及绘画语言研究。在近年实践中，其作品重构了日常的视觉记忆，描绘私人寓所或公共空间的环境和氛围，以及人们身处其中时的状态。画面呈现出颇具电影感的视觉形式，牵涉了情感关系、生活美学、阶层趣味等问题。其主要个展包括：拾光，于悠深处（站台中国 北京 2023）、帷幕（站台中国 北京 2020）、重来（乔空间与天线空间 上海 2019）、ZHANG YEXING（Bernier / Eliades Gallery 雅典 2017）、Hunting In Dreamland（站台中国 北京 2016）、钟点（站台中国 北京 2013），近期群展包括：夜帘、星光、迭奏（广州当代艺术中心 广州 2013）、坐标：2000年以来的绘画之变（山西当代美术馆 太原 2023）、站台中国 15年特展（站台中国 北京 2020）、Pal(ate)/ette/(沪申画廊 上海 2019)、笔法与心迹（当代唐人艺术中心 曼谷 2018）等

「关于特邀评论」

王将，是一位活跃于北京、上海的独立策展人与艺评人，先后毕业于中央美术学院与德国莱比锡视觉艺术学院。从2016年至2023年，他已策划80余场机构展览与独立项目，梳理了众多不同代际和类型的艺术实践，其跨度从无名画会的缘起到新世代的潮流。他的理论兴趣围绕在艺术社会学、神话学与视觉文化。从2016年至2018年，他创办陌上实验空间，从2019年至2021年，他担任站台中国当代艺术机构的特邀策展人。他被Hi艺术杂志评选为2020年度策展人，担任2021《中国当代艺术年鉴》的特邀编委。他是Artnet的特邀作者，其研究与写作方向涉及“中国新绘画”所呈现的诸多可能性。

「关于站台中国」

站台中国当代艺术机构（Platform China Contemporary Art Institute） 成立于2005年，主空间位于北京798中二街D07号。站台中国深度参与当代艺术与文化的生产和传播，致力于艺术的传承与新文化的创造，面向当代最优质艺术家的工作持续发掘并推动，是深得当代艺术界共识的当代艺术机构。



Zhang Yexing : Glow with Time

2023 07.01 - 08.06

Venue | Platform China Contemporary Art Institute
(D07 Main 2nd Street, 798 Art District, No.2 Jiuxianqiao Road, Chaoyang District, Beijing, China)

Shi-guang is not an independent word, but a magical union of an unrelated verb and noun. In reality, it is impossible to pick up light and time, while in here, the two have already been likened to certain solid objects. Through imagination, they shine like a gem in the dark. The Chinese version of the exhibition title is Shi-guang, in the Depths of Darkness, which evokes the taste of the rhetoric hidden in Shi-guang and establishes a more specific and dramatic scene in the ideological space. Like Zhang Yexing's new work, where light and shadow jointly form a spiritual reality that is similar to the objective world and features with mystery.

In recent years, Zhang focuses his creative interest on the relationship between people and space, depicting the environment and atmosphere of private residences or public spaces, as well as the state in which people live. His new works reflect his concern for the aesthetic and style of life. He often makes the items furnished in the interior exquisite. A retro telephone, a unique desk lamp, a surrealistic painting, and an American modern-style carpet, all reflect the taste of the owner's life. The objects there are carefully selected and matched, representing one's aesthetic pursuit and sincerely poetic essence. The landscape constructed by individuals or families is gradually created when people choose a place as their residence and is carefully maintained for a long time thereafter. Zhang is passionate about depicting such artistic indoor scenes, and the images are not based on everyday sites, but rather arbitrarily composed of complex and diverse elements in reality. In other words, he is the spatial designer and atmosphere creator of the reality in the painting.

Zhang's depiction of the figures in the apartment naturally relates to the issue of class. A quality private residence, as a sign of a middle-class family, demonstrates the constant pursuit of high-quality consumption and the desire for a better life. In *The Presentation of Self in Everyday Life*, Erving Goffman regarded the apartment as a special arena for individual or family impression management. Although Pierre Bourdieu did not specifically address the apartment as a subject of study, his research on consumer taste and class status fully demonstrated his views on the taste of living. For Bourdieu, taste is the intention and ability of a certain class to selectively possess categorized and classifiable objects. Also, it is the root of lifestyle, which is a unified whole of preferences that convey similar selections in each subspecies such as language, clothing, furniture, art, etc. That means the apartment is inevitable to be an important stage for people to show their lifestyles. Everything in it constitutes a comfortable and pleasant "Home" for the middle class, reflecting both economic strength and taste and grace. Nevertheless, not everyone can enjoy a superior living environment, and the division of social class is reflected in both the disparity of economic ability and aesthetic taste. The division of reality is presented completely in Zhang's different works. Diverse social roles are shaped by various costumes, and they appear in spaces with different functions, forms, and qualities. It is obvious that in his paintings, the combination of people and space conveys a clear sociological meaning.

Intriguingly, Zhang's works always exude a melancholic aura. He seems unwilling to express pleasure, or rather, he does not purpose that pleasure should be utilized to conceal the reality he experiences. In his view, "melancholy often means introspection, which is a more profound emotion than pleasure". The sense of melancholy is revealed in certain images, echoing the daily anxiety of the middle class. They are the group that can maximize the wealth, taste, and prestige of modern society, with a good educational background and a high-income level, and are also the most capable of leading the taste of the general public. However, they experience both pressure from the upper class and support from the lower class. As Max Weber pointed out in *Economy and Society*, the middle class is in an unstable middle position in society, which brings them



considerable income, but also spells dissatisfaction and anxiety. To alleviate the psychological pressure, they constantly boost, prove and motivate themselves through various symbols, such as purchasing luxury goods, artworks, and precious furniture. They dress up in fashion, focus on style in consumption and highlight taste in life, constructing an unchangeable consumption habit dominated by symbols. Inner anxiety and symbolic identification have thus become common characteristics. Besides, the middle class attaches great importance to family and interpersonal relationships, always striving to maintain good intimate relationships. They desire to have enough time and energy to spend with their families, but at the same time, they confront the problem of striking a balance between work and family. That means they need to work hard to meet the financial needs of their families. This kind of pressure also triggers a sense of anxiety among them. As a result, they may also face emotional deprivation and social limitations. The hectic pace of life, work pressure, and social expectations can also cause them to feel detached and lonely.

Melancholy is often reinforced through people's posture in Zhang's works. He tirelessly portrays "backs", which are often the subjects in the painting and contain complex and diverse meanings. Sometimes, the backs refer to leaving and separation, conveying a sense of sadness or determination. This is a hidden reference to the relationship between individuals and others and is one of the core issues that exist. When interacting with others, one inevitably faces choices of freedom and responsibility. When a person chooses to deviate from or be abandoned by others, the separation may trigger people's reflections on emotional relationships and survival issues. Sometimes, the backs represent anonymity and unfamiliarity. When we only see a person's back and cannot see their face, their identity and personality become blurred and uncertain. The anonymity can stimulate curiosity and speculation among viewers, while also suggesting the universality of personal issues in public life. Sometimes, backs are about secrecy and protection. When we look at a person's back, we naturally cannot see their eyes, expressions, and body language. The visual barrier brings about a sense of privacy. When someone turns their body away from others, they often desire to hide their bodies, emotions, and thoughts to avoid being overly observed and judged by others. Also sometimes, backs convey the meaning of helplessness and loneliness. When a person's back appears alone in a closed environment, it may mean a feeling of abandonment, neglect, or alienation, and the marginalization can also evoke empathy among viewers. It is obvious that Zhang portrays various types of backs, creating a melancholic sense in his works. And the backs are effectively combined with other elements, forming a holistic tone in their visuals.

In addition to backs, there are two other important images in Zhang's works, both pointing to limitations and breakthroughs. One is the "captive bird", which is a common animal in his paintings. The bird being confined in a cage or trapped in a house symbolizes that an individual is restricted and constrained by certain difficulties, unable to fully showcase their potential and pursue their ideals. It reminds people not to be limited by comfort and habits, but to transcend restrictions and pursue personal development. It can also be seen as an individual's reflection on their state, contemplating whether they are bound by inherent beliefs, psychological pressure, or negative emotions, and seeking paths for liberation and self-development. Another image is the "window", which is a transparent interface that allows people to appreciate the external scenery. On the one hand, the window connects indoor and outdoor spaces, providing a channel for information exchange between inside and outside. On the other hand, it is also an element that separates the interior and exterior space, representing the barrier between the spaces. As a transitional element, it connects two different fields, symbolizing some potential change that may occur. The window is often associated with opportunity and hope. Through it, one can see a wider world and look forward to the rich possibilities in the future. These two common images in his paintings involve the individual's survival dilemma and free will, suggesting that there are lots of limitations in reality. However, people can choose and shape their own lives. They need to tackle these problems through action and show individuals' independence and creativity as much as possible. But people are often in a condition of anxiety and doubt, just like the people in Zhang's paintings, because when they act freely, they must assume responsibility and any decision will have an impact on themselves and others.



In terms of artistic expression, Zhang skillfully utilizes techniques in his new works, such as composition, lighting, and scene setting to create a dramatic and narrative visual effect. The painting often presents a theatrical composition, with the portrait in the central area and curtains, sometimes, appearing on one side of the frame, creating a stage effect. It is worth mentioning that the curtain has frequently appeared in his previous works and has been often used to indicate things or places with the meaning of dreams, to increase its mystery and ritual sense. This meaning becomes subtle and difficult to detect in his new works. Zhang' s obsession with using light and shadow to create dramatic effects is undoubtedly influenced by Edward Hopper. He forms a contrast between bright and dark through windows, lights, or other light sources, making the images appear more realistic and vivid. Also, he creates authentic visual depth, enhancing the spatial sense of the painting and allowing viewers to truly feel the volume and distance of the objects in it. The light and shadow interlace with each other, highlighting the ambiance and feelings. The soft light conveys comfort and hope, while the dark shadow represents depression and mystery. The contrast on emotion makes the frame impressive and attractive. What is more, the posture, attire, and surroundings of the figure suggest a certain suspense or story, which makes it necessary to further interpret the events that are happening in the painting. This suggestive approach is similar to the development of the plot and relationships between characters in films. It captures a moment of stillness, presenting a sense of frozen time. Viewers could often imagine what the figure in the painting is about to do or what is happening as if it were a dramatic moment in a movie.

In Zhang' s new paintings, it is worth noting that the "temperate surrealism" in previous years becomes covert. Compared to the past, the scenes do not have absurd plots, nor do they draw attention to uncommon landscapes. However, attentive viewers can still perceive subtle surreal elements in some works, which can be attributed to a picture-in- picture structure. In certain paintings, the structure is presented as the decoration of places, while in other paintings, it is embedded in the in-picture reality as the image of art history. For instance, it becomes the setting outside the window, which refers to Rene Magritte' s works and will inevitably evoke viewers' associations. Magritte created a unique and confusing frame with the technique of surrealism, breaking through the limits between reality and fantasy. It is undoubted that Zhang has been influenced by this kind of approach, but he did not depict the bizarre images and plot. Instead, for information transmission, covert citation strategies are used to provoke viewers to think and question the essence and authenticity of the real world.

As an unknown and mysterious power outside the field, the picture-in-picture structure contains a particular charm. Whether it's an accidental discovery at a glance or a careful exploration following the clues, the folding and concatenation of the spatial story always evoke contemplation. Faced with Zhang' s works of this kind, the audience may not only imagine the location, time, and events associated with the scene in front of them, but also be attracted by another space in the painting, experiencing a different feeling brought by it, or showcasing an event related to the original space, which is another unknown world.

By Wang Jiang



「 About Artist 」

Zhang Yexing, born in Shenyang in 1981, graduated from the Central Academy of Fine Arts in 2008 and now lives and works in Beijing. For a long, he has been committed to the personalized expression of psychological space and visual narration and the study of painting language. Yet, in his recent practice, his works have reconstructed daily visual memory, showing the environment and atmosphere of a private residence, and public space, as well as the state in which people live. The artworks present a cinematic visual form, involving issues such as emotional relationships, life aesthetics, and class interests. His important solo exhibitions include *Glow with Time* (Platform China, Beijing, 2023), *Curtain* (Platform China, Beijing, 2020), *Rework* (Qiao Space and Antenna Space, Shanghai, 2019), *ZHANG YEXING* (Bernier/Eliadas, Athens, 2017), *Hunting in Dreamland* (Platform China, Beijing, 2016), *Destination* (Platform China, Beijing, 2013), etc. His recent group exhibitions include *Nightfall, Starlight, Refrain* (Guangdong Contemporary Art Center, Guangzhou, 2023), *Coordinate: The Evolution of Chinese Paintings Since 2000* (Shanxi Contemporary Art Museum, Taiyuan, 2023), *15th Anniversary Special Exhibition* (Platform China, Beijing, 2020), *Pal(ate)/ette/* (Shanghai Gallery of Art, Shanghai, 2019), *Brushwork and True Feeling* (Tang Contemporary Art, Bangkok, 2018), etc.

「 About Critic 」

Wang Jiang, an independent curator and art critic active in Beijing and Shanghai, graduated from the Central Academy of Fine Arts and the Academy of Visual Arts Leipzig in Germany. From 2016 to 2023, he held over 80 exhibitions for art institutions and independent projects, organizing numerous artistic practices across different generations and types, spanning from the origins of the No Name Painting Association to the trend of the new generation. His theoretical interests revolve around art sociology, mythology, and visual culture. From 2016 to 2018, he founded the MoShang Experiment Space, and from 2019 to 2021, he served as a special curator for the Platform China Contemporary Art Institute. Moreover, he was selected as the curator of 2020 by *Hi Art Magazine* and served as a guest editor for *The Exhibition of Annual of Contemporary Art of China 2021*. He is also a guest author of *Artnet*, and his research and writing direction involves various possibilities presented by “Chinese new painting”.

「 About Platform China 」

Platform China Contemporary Art Institute was established in 2005, our main space located at D07 Main 2nd Street, 798 Art Zone, Beijing. Platform China deeply involved the production and distribution of contemporary art and culture, dedicated to arts heritage and culture creation, facing generations of superior artists to explore and promote continuously, received prestigious recognition in contemporary art industry as leading contemporary art institute.

