



在途 II EN ROUTE II

2025.07.05-2025.09.04

北京市朝阳区酒仙桥路2号798艺术区798东街
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HdM GALLERY

罗曼·巴古耶和劳拉·布洛伊	Romain Bagouet et Lara Bloy
西尔维娅·卡普佐	Silvia Capuzzo
黄加煜	Killion Huang
乔什·拉兹	Josh Raz
雨果·塞文尼	Hugo Servanin
唐槲	Tang Shuo
奥内拉·沃尔普西	Ornela Vorpsi
贾斯汀·威廉姆斯	Justin Williams
杨扬	Yang Yang
俞文杰	Yu Wenjie
迭戈·塞拉亚	Diego Zelaya
赵瑾雅	Zhao Jinya

■ 关于展览

HdM 画廊欣然宣布将于 2025 年 7 月 5 日举办展览“在途 II”。作为 2024 年夏季群展“在途”的延续，本次展览在沿用标题与核心线索的基础上，以全新的视角切入，围绕当代艺术的流动性、过程性、与物质性（Fluidity, Processuality, Materiality）三个方面，聚焦于艺术家在身份、创作与精神层面上的多重在场与未竟状态。展览将呈现来自中国、法国、意大利、澳大利亚、英国、墨西哥等多个不同国家共 12 位艺术家的代表作品。展览将持续至 9 月 4 日。

“在途”在当代艺术语境中是一个富有诗意与张力的母题。它不仅描绘艺术家及艺术作品在物理空间中的流动，更深刻揭示当代艺术实践中持续生成、动态展开的关系网络，打破时间与空间的线性界限。在“在途”的状态中，创作行为本身已融入作品之中，而作品的移动轨迹与被观看方式的变化也延展了其生命，构成一种不断发生的存在。展览中的艺术家多活跃于跨文化背景之间，他们的创作体现了身份、经验与地理位置的持续重构。在跨地域迁徙与文化过渡的过程中，艺术家们以个体化的方式回应身份认同的多重性与不稳定性。在创作过程中，艺术家们强调行为、感官经验与材料的互动性。此外，梦境、神话与情感图景在他们的作品中构成一种精神的漂流空间。通过“在途”这一概念，我们得以重新思考艺术在当下全球语境中的生成方式与存在状态。

此次展览分为三个单元展出。

Part1 流动性：自我重塑 Shaping Selves

第一单元包含艺术家黄加煜、贾斯汀·威廉姆斯（Justin Williams）、奥内拉·沃尔普西（Ornela Vorpsi）和唐槊的作品。艺术家们从各自的生命经验出发，以图像、记忆与身体感知为媒介，探索身份在流动中的生成与变形。从性别与身体的界限，到被边缘化的处境、人类普遍的情绪状态，以及童年记忆的回返，这些作品共同描绘了“自我”如何在文化、社会与心理结构之间不断重组。身份不再是固定的标签，而是一种持续生成的过程，是在情感触发、地理迁移与记忆回望中逐步显影的存在形态。通过这些凝视与转译，艺术家构建出一个多维的感性场域，让观者得以进入个体经验的褶皱，体认那些游移不定却极为真实的“我”的可能性。

Part2 过程性：创作未竟 Evolving Expression

第二单元包含艺术家乔什·拉兹（Josh Raz）、杨扬·迭戈·塞拉亚（Diego Zelaya）和罗曼·巴古耶和劳拉·布洛伊（Romain Bagouet et Lara Bloy）的作品。艺术家将身体动作、内在表达与材料之间的互动视为作品不可分割的一部分。这一理念可追溯至杰克逊·波洛克（Jackson Pollock）所提出的“绘画行为即作品”的艺术史转向。艺术家在画布上释放情绪、测试技法、回应历史图像与当下经验，绘画因此成为一种经验生成的空间。在技法与直觉、身体与图像之间反复调节的过程中，绘画既是一种自我凝视，也是一种感知的外化。作品不再是表达结果，而是不断生成的经验本身，它邀请观者进入一个未竟的现场，在层叠的笔触、色彩与结构中体会绘画的即时性与复杂性。

Part3 物质性：情感媒介 Living Matter

第三单元包含艺术家赵瑾雅、雨果·塞文尼（Hugo Servanin）、西尔维娅·卡普佐（Silvia Capuzzo）和俞文杰的作品，聚焦于物质与情感之间的动态关系，将材料视为一种具有感知潜能的媒介。艺术家以各自敏锐而复杂的物质语言回应内在经验的外化需求：玻璃的透明与脆弱、陶瓷的裂痕与致密、绘画与装置中肌理的延展与变形，均成为感知与精神状态的栖居之所。艺术家通过操作材料的物理特性与象征意涵，营造出一种跨越感官边界的经验空间：色彩在光影中生长，肌理唤起身体记忆，材料的破损、沉积、发酵与转化，成为关于个体、历史与人类经验的形象语言。

当代艺术家正在以更加开放而敏感的方式重新书写“创作”本身的定义。他们不再将作品视为封闭的形式或完成的结果，而是将创作过程、媒介转换与生命经验交织为一种流动中的存在实践。他们的艺术语言横跨图像、身体、材料与记忆，不断游移于具象与抽象、个人与集体、物质与精神之间。在这一过程中，艺术不再是固态的物，而是一种持续回应世界的方式——回应他者、回应自身、回应环境与自然。观者亦被引入其中，成为共感与再解读的一部分，让作品在每一次观看中不断生成新的意义。

ABOUT THE EXHIBITION

HdM Gallery is pleased to announce the group show “En Route II,” opening on July 5. As a continuation of the 2024 summer show “En Route,” this exhibition retains the original title and thematic core, while approaching the concept from a fresh perspective. Centering on three vital dimensions of contemporary art—fluidity, processuality, and materiality—the exhibition reflects on the ways artists navigate identity, practice, and spirituality. It features 12 artists from various countries, such as China, France, Italy, Australia, the United Kingdom, Mexico, etc. The exhibition will remain on view until September 4.

The notion of being “en route” serves as a resonant motif in the context of contemporary art. It conjures not only the physical movement of artists and artworks, but also the dynamic networks that challenge fixed notions of time, space, and authorship. In this continual state of becoming, the process of making is inseparable from the artwork itself, with its circulation and reception extending its life and meaning. The artists featured in “En Route II” work across diverse cultural landscapes. In transcultural dialogues, their works respond to the fluid contours of identity, memory, and place. Materiality becomes a conduit for these explorations while the spiritual surfaces through dreams, mythologies, and emotional topographies. Through the prism of “en route,” the exhibition invites reflection on how art is shaped, redefined, and sustained within a global, ever-moving world.

This exhibition is divided into three sections.

Part 1 Fluidity: Shaping Selves

The first section features works by Killion Huang, Justin Williams, Ornela Vorpsi, and Tang Shuo. Rooted in personal histories, the artists engage image, memory, and bodily perception to explore identity as a fluid and evolving construct. From the shifting boundaries of gender and the body, to experiences of marginalization, shared emotional states, and the return of childhood memories, their works trace how the self is continually reshaped within cultural, social, and psychological frameworks. Identity is not a fixed label but a generative process—an emergent form shaped through emotional resonance, geographic movement, and retrospective reflection. Through acts of gaze and translation, the artists create a multidimensional sensorial field that invites viewers to enter the folds of individual experience and contemplate the fleeting yet deeply felt possibilities of the self.

Part 2 Processuality: Evolving Expression

The second section features works by Josh Raz, Yang Yang, Diego Zelaya, and Romain Bagouet et Lara Bloy. The artists regard the

interplay between bodily movement, inner expression, and material as an inseparable part of the artwork. This approach traces back to Jackson Pollock's pivotal art historical shift: the idea that the act of painting is itself the work. On the canvas, emotions are released, techniques are tested, and historical imagery engages with present experience—painting thus becomes a space for generating experience. In the continuous negotiation between technique and intuition, body and image, painting becomes both a form of self-reflection and an externalization of perception. The work is no longer a final expression but an unfolding process, inviting viewers into an open-ended encounter where layered brushstrokes, color, and structure convey the immediacy and complexity of painting.

Part 3 Materiality: Living Matter

The third section features works by Zhao Jinya, Hugo Servanin, Silvia Capuzzo, and Yu Wenjie, focusing on the dynamic relationship between material and emotion, and treating materiality as a medium with sensory potential. Each artist externalizes inner experience through a distinct and nuanced material language: the transparency and fragility of glass, the fissures and density of ceramics, and the expansion and deformation of texture in painting and installation become sites where perception and psychological states reside. By engaging both the physical properties and symbolic resonances of materials, the artists construct experiential spaces that transcend sensory boundaries: color grows through light and shadow, texture evokes bodily memory, and the processes of fragmentation, sedimentation, fermentation, and transformation evolve into a visual language for articulating individual, historical, and collective experience.

Contemporary artists are reconsidering what it means to create, approaching artmaking with greater openness and sensitivity to the world around them. Rather than treating artworks as finished forms or self-contained objects, they see art as a fluid, ongoing practice. Their artistic languages span image, body, material, and memory, constantly moving between figuration and abstraction, the individual and the collective, the tangible and the spiritual. In this evolving practice, art becomes less a static object and more a way of responding—to others, to the self, to the environment. The viewer, too, is drawn into the work—becoming part of its pulse, its empathy, its reimagining—so that with each encounter, the piece unfolds anew, endlessly becoming.

ROMAIN BAGOUET ET LARA BLOY

罗曼·巴古耶和劳拉·布洛伊

■ 关于艺术家 ABOUT THE ARTIST

劳拉·布洛伊 (Lara Bloy) 与罗曼·巴古耶 (Romain Bagouet) 是一个艺术家组合，他们的绘画作品始终围绕一个反复出现的主题：孤独的人物被华丽的织物包裹着，在奇异的墙壁前回避观者的目光。画中的人物大多呈现出悲伤、绝望、焦虑或不安的情绪。

作品中的每一个细节都至关重要：人物的姿态，往往低垂或扭曲，是揭示其心理状态的最直观线索。人物身上所穿织物的材质与样式暗示其社会身份或职业，而衣物的褶裥与披挂方式则进一步映射其内心世界。背景的设定也不可忽视，常常加深人物的孤独感，或在色彩上形成对比，增强情绪张力。

Romain Bagouet and Lara Bloy are a duo of artists who produce paintings with a recurrent theme: lonely figures draped in rich fabrics shy away from the viewers against unusual walls. Most of the time, the figure seems to be sad, desperate, anxious or apprehensive.

Every detail of the painting matters: the pose of the figure, often downcast or contorted, is the most visible clue as to the mental condition of the character. Next, the fabric worn by the character can indicate his or her social position or occupation, whilst the draping itself can be a reflection of his or her psychological state. Finally, the background often accentuates the loneliness of the character or acts as a chromatic counterpoint.





罗曼·巴古耶和劳拉·布洛伊
线外 II
布面油画

Romain Bagouet et Lara Bloy
Hors-ligne II
oil on canvas
200 × 160 cm
2025



罗曼·巴古耶和劳拉·布洛伊
线外 I
布面油画

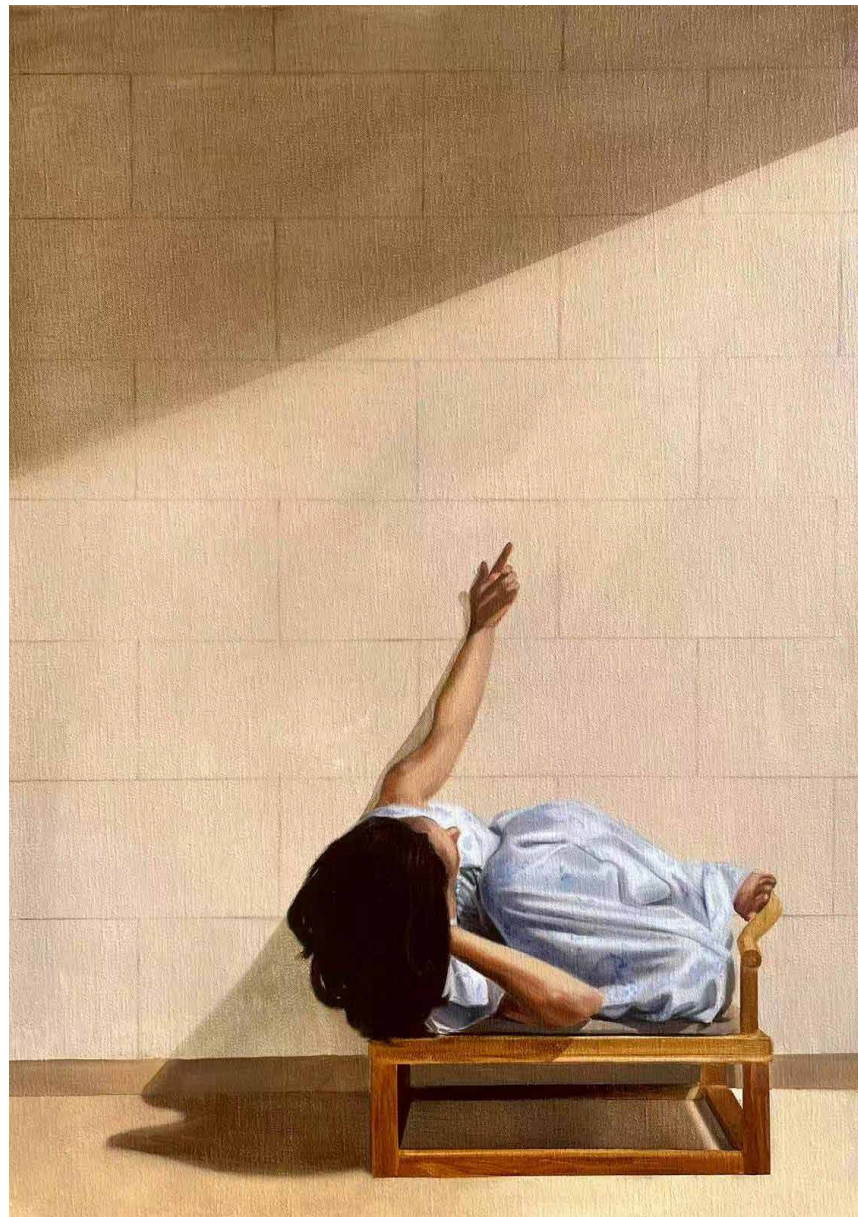
Romain Bagouet et Lara Bloy
Hors-ligne I
oil on canvas
200 × 150 cm
2025





罗曼·巴古耶和劳拉·布洛伊
圣殿
布面油画

Romain Bagouet et Lara Bloy
Sanctuaire
oil on canvas
70 × 50 cm
2025



SILVIA CAPUZZO

西尔维娅·卡普佐

■ 关于艺术家 ABOUT THE ARTIST

西尔维娅·卡普佐的绘画与装置作品是对日常与被忽视事物的生动拷问。她从日常物品中寻找灵感——鸽子、水果、人体肢体——常常通过放大与扭曲，将其转化为梦呓般、甚至带有些许怪诞的场景。卡普佐将具象与抽象交织融合，营造出既诡异又疏离的视觉感受，在亲切与不安之间微妙徘徊。

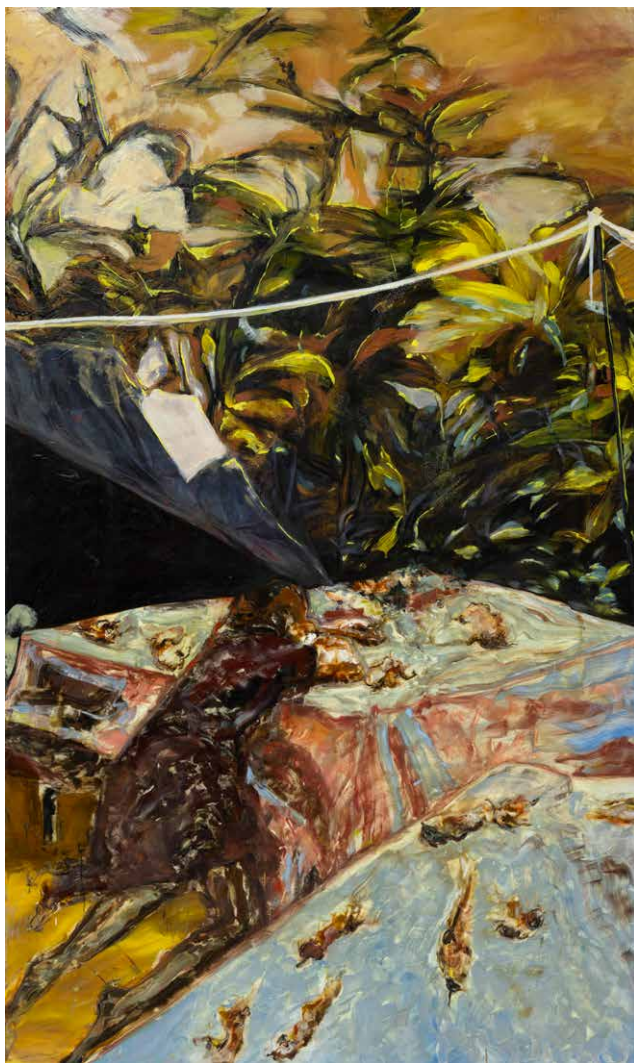
西尔维娅·卡普佐在创作中有意识地嵌入多种材料，如淀粉、氧化铝、有机添加物，甚至沥青，它们在画布上产生不可预测的反应，形成层层堆叠的肌理、意想不到的结晶效果和气氛扰动，进一步增强作品的情感共鸣。

Silvia Capuzzo's paintings and installations are vivid interrogations of the everyday and the overlooked. Capuzzo extracts the essence of mundane objects—pigeons, fruits, human limbs—often enlarging and distorting them into hallucinatory, sometimes grotesque scenes. She merges figuration and abstraction, creating eerie, alien-like impressions that straddle warmth and disquiet.

Methodically embedded materials—like starches, alumina, organic additives, and even bitumen—react unpredictably' on the canvas, generating layered textures, unexpected crystallizations, and atmospheric perturbations that heighten the work's emotional resonance.







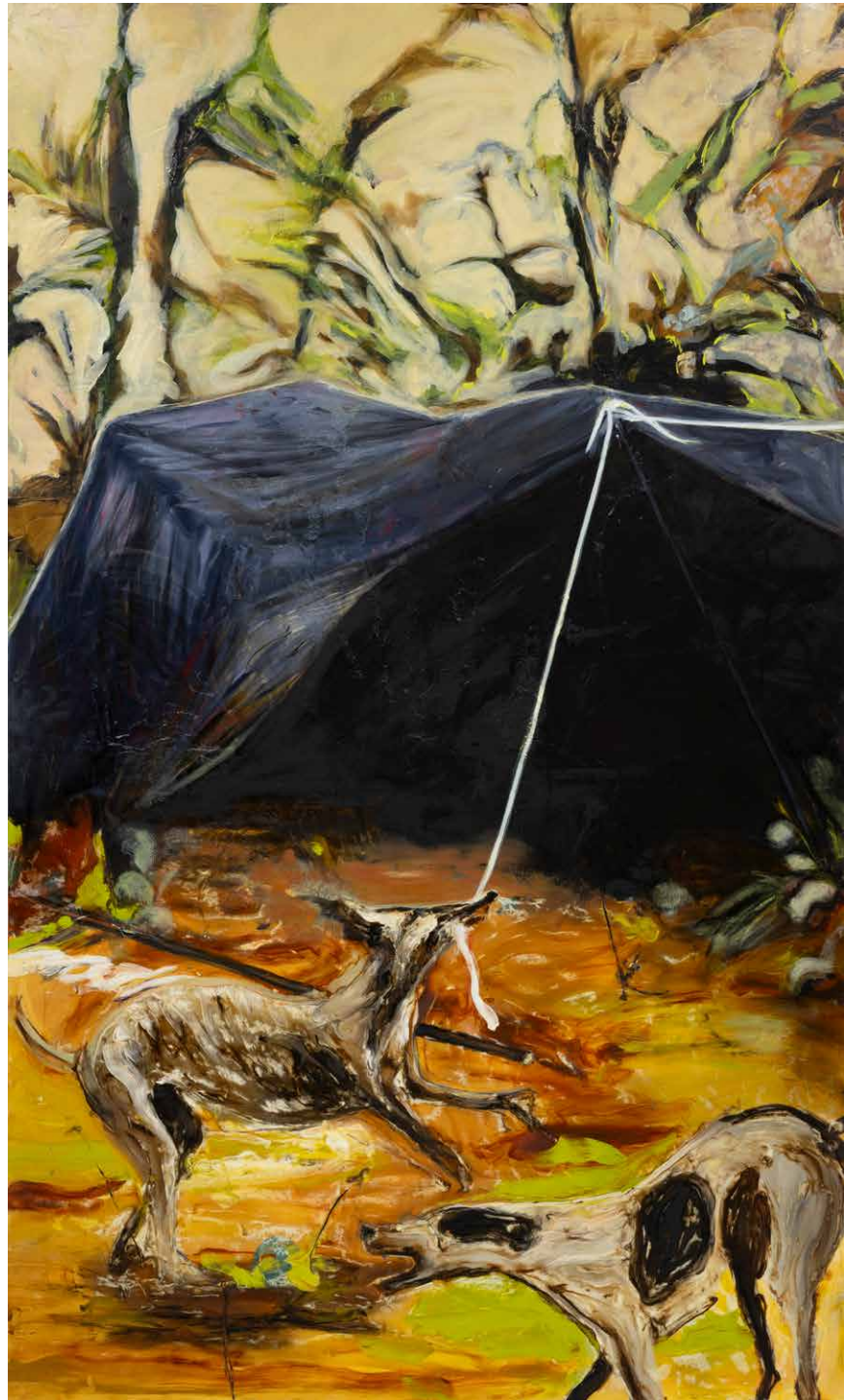
西尔维娅·卡普佐
手
布面油画与淀粉媒介

Silvia Capuzzo
Mani
oil and starches on canvas
250 × 150 cm
2024



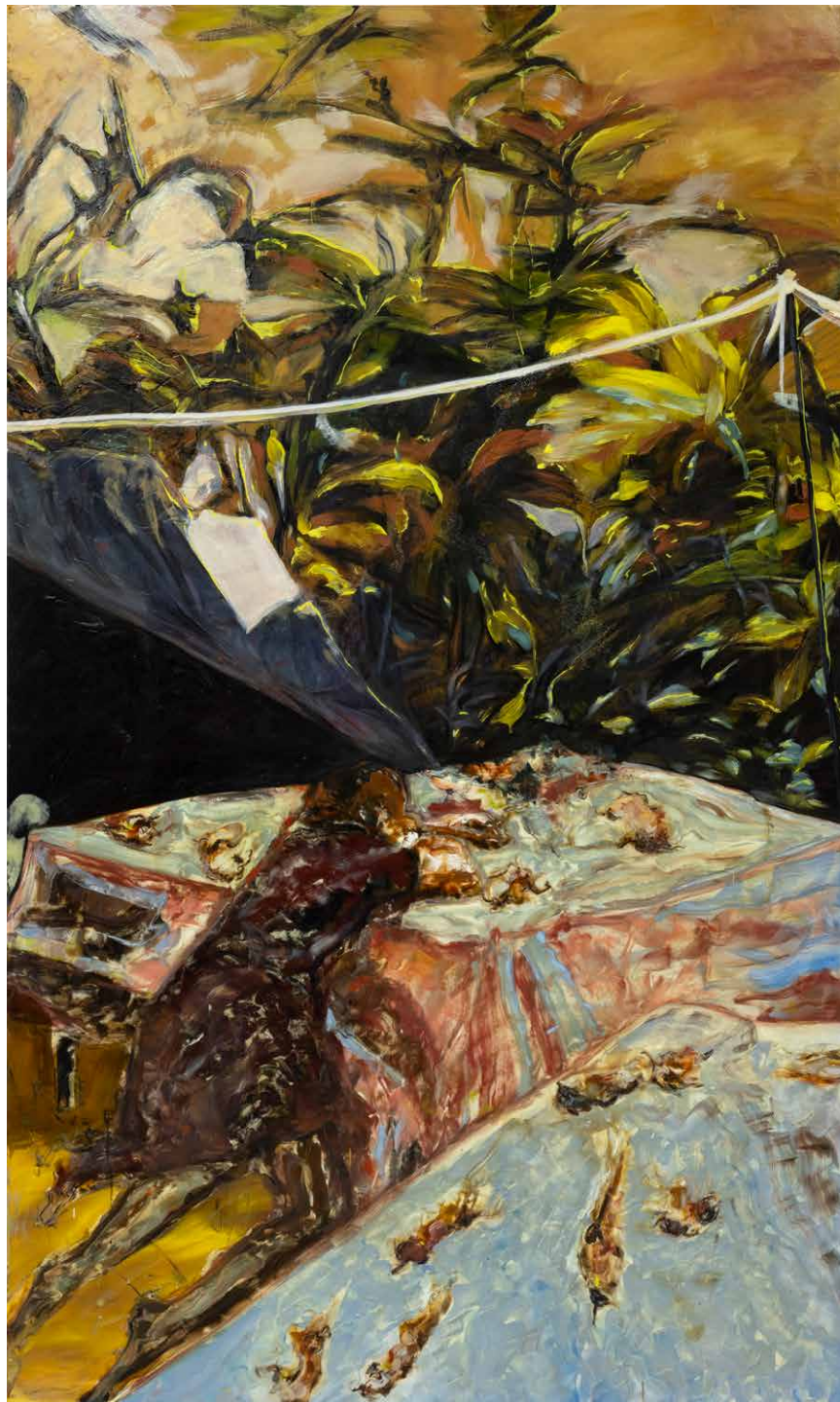
西尔维娅·卡普佐
咬紧牙关
布面油画与淀粉媒介

Silvia Capuzzo
A denti stretti
oil and starches on canvas
250 × 150 cm
2024



西尔维娅·卡普佐
没有钢琴
布面油画与淀粉媒介

Silvia Capuzzo
Nessun piano
oil and starches on canvas
250 × 150 cm
2024





KILLION HUANG

黄 加 煜

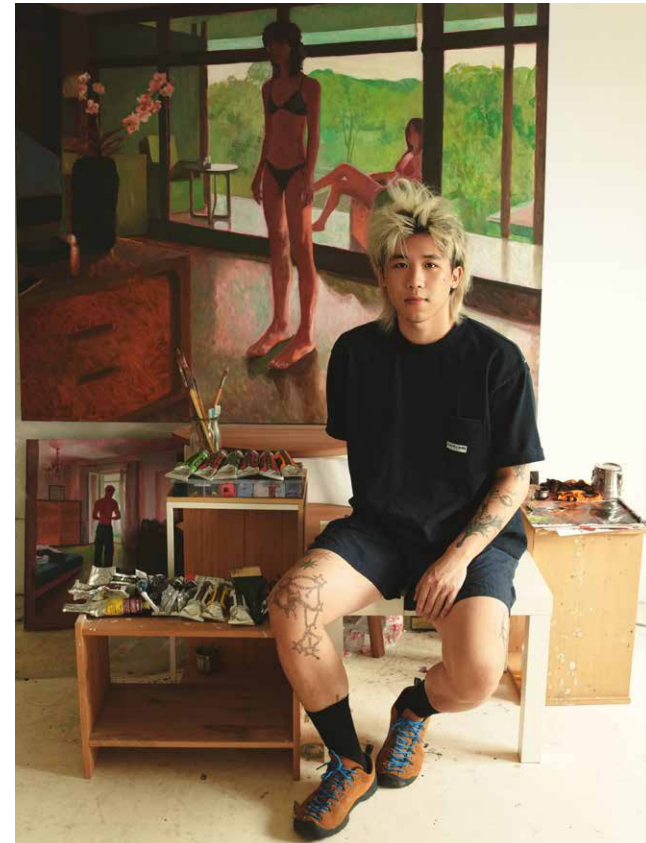
■ 关于艺术家 ABOUT THE ARTIST

黄加煜，1999 年出生于中国杭州，目前生活、工作在纽约和中国之间。

黄加煜的创作以酷儿经验为出发点，围绕亲密关系、身份认同与社群归属展开细腻的探索。毕业于纽约视觉艺术学院，黄加煜的绘画植根于他在纽约与中国两地生活的个人叙事，这种跨文化经验塑造了他对“归属”与“他者”的复杂感知。他的作品常描绘发生在居家等私密空间中的片刻交流，以静谧的日常图景映射出他情感经验中不可言说的部分。

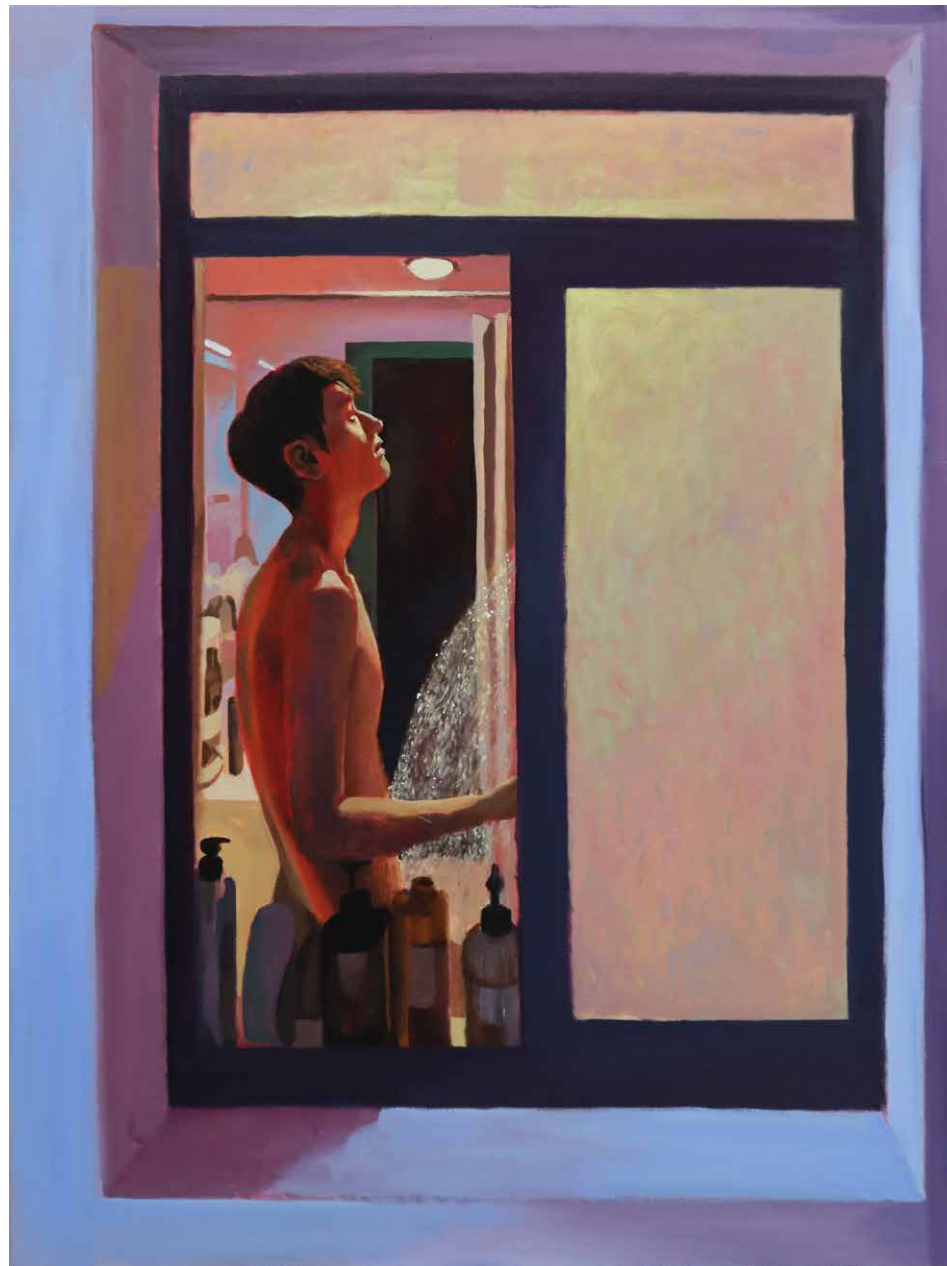
Killion Huang, born in China in 1999, lives and works between New York and China.

Huang is a painter whose work explores intimacy, identity, and community through the lens of queer experience. A graduate of the New York School of Visual Arts, he draws on personal narratives shaped by his time in both New York and China informing his understanding of belonging. His paintings often depict quiet moments of connection in domestic settings, reflecting the emotional landscapes of those who have shaped his sense of self.



黄加煜
月池星点
布面油画

Killion Huang
Moon Pool Stars
oil on canvas
120 × 90 cm
2025





JOSH RAZ

乔什·拉兹

■ 关于艺术家 ABOUT THE ARTIST

乔什·拉兹的画作既具当代性，又充满古典气息。他常描绘广袤的自然或人造景观，画面中仅存稀微的人类或动物痕迹。这些作品以印象派风格呈现，色彩明丽、构图理想化，介于梦境与现实之间。

拉兹的技法融合多重传统：他的重复笔触令人联想到克劳德·莫奈（Claude Monet）等印象派大师，营造出模糊、轮廓未明的视觉印象；而在色彩运用与色点组合方式上，又可见乔治·修拉（Georges Seurat）等点彩派画家的影响。然而，他所选择的视角与构图完全独特，同时也重新诠释了新艺术运动与世纪之交象征主义的母题。

Josh Raz's images are both contemporary and ancient. They usually depict vast landscapes, natural or manmade, where small traces of human or animal life subsist. Painted in a manner that recall Impressionism, they are idealized and colorful, at the frontier between dream and reality.

Raz's technique draws both on major impressionists like Claude Monet, in the way his repeated brushstrokes create an impression of vague, of barely-defined contours, and on pointillists like Seurat, who seems to influence both his palette and the way his colors are combined together. However, the perspectives and angles he chooses are entirely unique, just like the way he also reinterprets tropes from Art Nouveau and turn-of-the-century symbolism.



乔什·拉兹
回光返照
布面油画

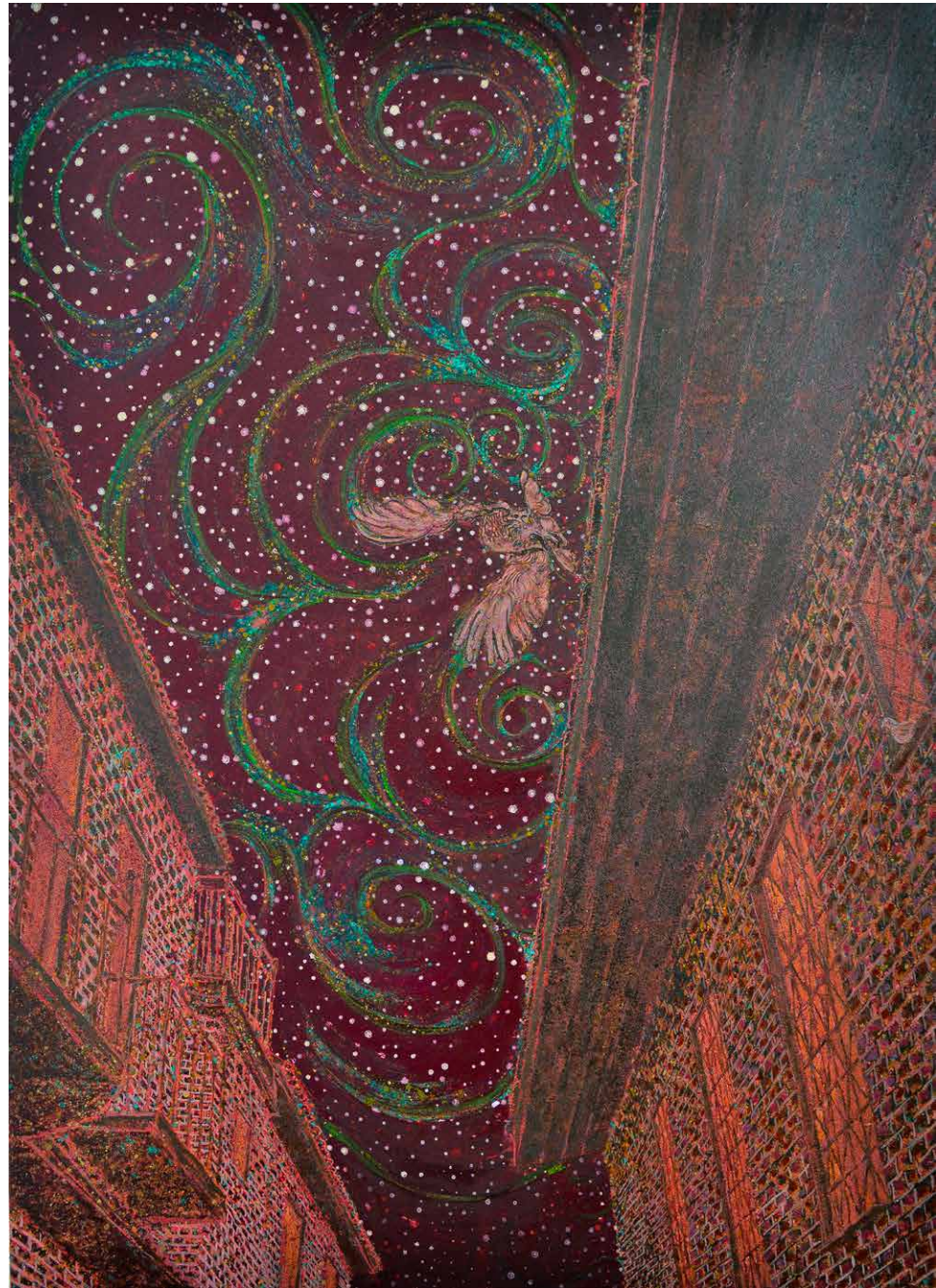
Josh Raz
Through Borrowed Time
oil on canvas
140 × 255 cm
2025





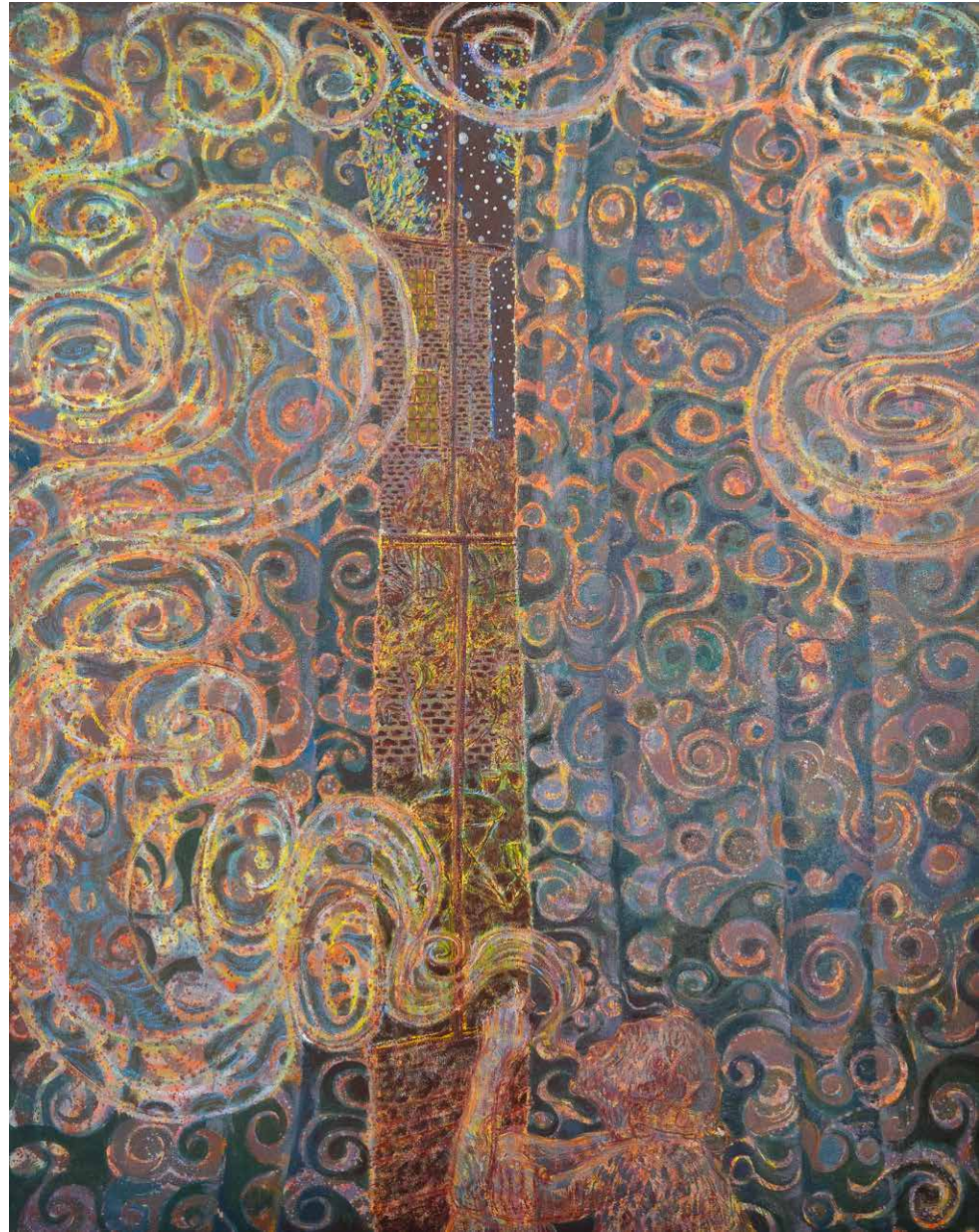
乔什·拉兹
扩张
布面油画

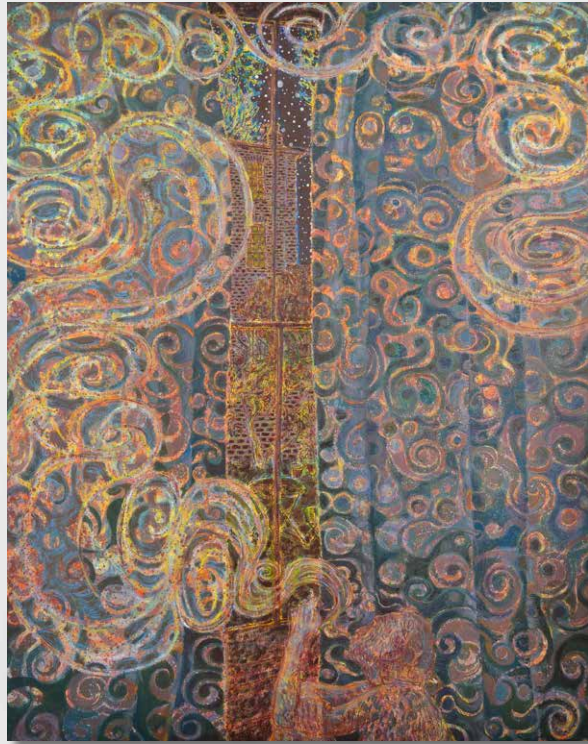
Josh Raz
Dilation
oil on canvas
195 × 140 cm
2025



乔什·拉兹
光圈
布面油画

Josh Raz
Aperture
oil on canvas
170 × 135 cm
2025





HUGO SERVANIN

雨果・塞文尼

■ 关于艺术家 ABOUT THE ARTIST

雨果·塞文尼是一位雕塑与装置艺术家，最初以志愿者的人体部位取模为起点，后逐渐发展出完全虚构的混合“生物”，这些被他称为“巨人”的存在，或是融合技术与尖端工艺的多感官沉浸式环境。

尽管他巧妙地将自身定位于“古典”雕塑家的谱系中，但他有意识地打破传统，通过戏剧化处理人体，与工厂制造的器物与环境形成反差。因此其作品在具象与传统的基础上，也兼具观念性。

Hugo Servanin is a sculpture and installation artist who, though starting with parts of human bodies molded from volunteers, often creates completely fictional hybrid “beings” which the artist calls “Giants” or multisensorial environments that involve technology and the most advanced skills and techniques.

Whilst Servanin deftly places himself in a line of “classical” sculptors, he takes care to upset the conventional tradition by dramatizing the body and placing it in opposition with factory-made utensils and environments. In doing so, his work becomes as much conceptual as it is figurative and traditional.





雨果·塞文尼
巨人 58
混凝土

Hugo Servanin
Giant 58
concrete
77 × 43 × 18 cm
2025



雨果·塞文尼
巨人 60
混凝土

Hugo Servanin
Giant 60
concrete
110 × 55 × 14 cm
2025



TANG SHUO

唐 槲

■ 关于艺术家 ABOUT THE ARTIST

唐槊，1987 年出生于中国广西，目前居住和工作于伦敦。

唐槊的沉思和内省场景在最初观看时会被理解为田园诗般的乡村生活。这种乌托邦式的第一印象进一步揭示了乡村生活中的辛劳、死亡的现实，但也展现了社群中的欢乐和庆祝氛围。艺术家笔下的景观以及在画布上重复呈现的自身形象，是他试图在曾经生活过的地方证明自己存在的方式。唐槊通过艺术实践将记忆和想象融合在复杂而敏感的构图中，以此来弥合过去和现在的鸿沟。

Tang Shuo, born in 1987, Guangxi, China. He lives and works in London.

Tang Shuo's contemplative and introspective scenes are first read as idyllic representations of life in the countryside. This first impression of paradise slowly unravels the realities of rural life, toil, death, but also joy and celebration in community. Through these landscapes and the repetitive representation of the artist's self on his canvases, perhaps a way to assert his presence in a place he once belonged to, Tang Shuo reconnects with a period in time where memories and imagination melt together in complex and sensitive compositions, bridging past and present through artistic practice.



唐槲
偷闲时刻
布面油画

Tang Shuo
Stolen Moments
oil on linen
120 × 80 cm
2025







唐樂
捕蛇者
布面油画

Tang Shuo
The Snake Catcher
oil on linen
120 × 90 cm
2025





ORNELA VORPSI

奥内拉·沃尔普西

■ 关于艺术家 ABOUT THE ARTIST

奥内拉·沃尔普西的绘画作品通常以单一色调为主，大面积留白构图，其画面中的人物宛如幽灵，仅以寥寥数笔勾勒轮廓，点缀明亮色块，有时辅以织物或金箔。她描绘的是仿佛在对观者呐喊痛苦或绝望的幽魂，也可能是在施展暴力或沉溺情欲的灵魂。

沃尔普西的绘画风格独树一帜，仅在气氛营造上可与米里亚姆·卡恩（Miriam Cahn）或弗朗西斯·培根（Francis Bacon）相提并论。她的创作近乎完全出于即兴，似乎一气呵成。尽管部分主题或构图在其作品中反复出现，她却始终避免成系列地创作。

Usually monochromatic with large areas left empty, Ornela Vorpsi's paintings feature ethereal figures that are only sketched with a few brushstrokes, patches of bright color and sometimes pieces of fabric or gold leaf. She seems to portray ghosts or spirits who scream their pain or their despair to the viewer, or who alternatively engage in violent or sexual acts.

Vorpsi's paintings are unique, only similar to painters such as Miriam Cahn and Francis Bacon in the mood they project to the viewer. They seem to be almost entirely spontaneous and produced in one go. If some themes and constructions are recurrent within her production, she refrains from working in series.



奥内拉·沃尔普西
慎默
布面油彩、油画和铅笔

Ornela Vorpsi
Old Silent
pastel, pencil and oil on canvas
195 × 114 cm
2023







奥内拉·沃尔普西
她之夜
布面油画、铅笔和金箔

Ornela Vorpsi
Equal to her nights
pencil, golden leaf and oil on canvas
120 × 90 cm
2023



奥内拉·沃尔普西
Virginia de Castiglione
布面油画

Ornela Vorpsi
Virginia de Castiglione
oil on canvas
116 × 81cm
2025





JUSTIN WILLIAMS

贾斯汀·威廉姆斯

■ 关于艺术家 ABOUT THE ARTIST

贾斯汀·威廉姆斯的绘画作品始终围绕着一种核心情感——怀旧。那时，人们与自然更亲近，彼此之间也更加亲密，是一个纯真、纯粹、无忧无虑的年代。他的画作色彩大胆、几乎不刻意追求透视效果，画布上故意留下刮痕与老化的痕迹，营造出时间沉淀的质感，让观众仿佛回到了过去。

在创作中，威廉姆斯从多位知名艺术大师身上汲取灵感，其中自然而然会让人联想到保罗·高更（Paul Gauguin）、亨利·卢梭（Henri Rousseau）、保罗·塞尚（Paul Cézanne）等人。但这些影响被他充分吸收、转化，并用以构建出属于他自己的独特视角，而非简单模仿或重复。

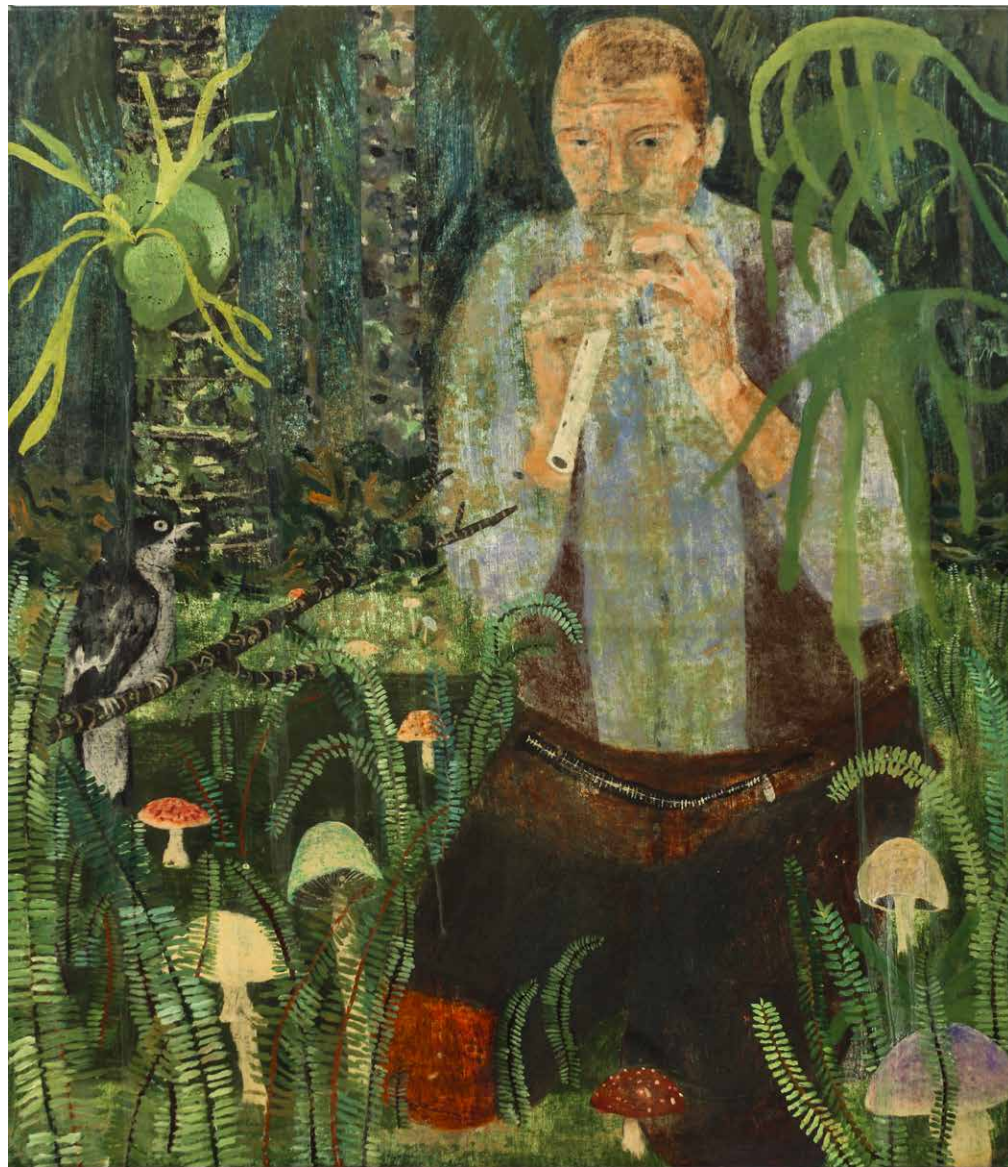
Justin Williams' paintings seem to rely on the central feeling of nostalgia, of a bygone era when men were closer to nature, closer to each other, an era of innocence, of purity, of insouciance. Painted in bold colors and with only minimal attention to perspective, the canvases are deliberately pierced through and aged to give the feeling of nostalgia and times of old.

In his works, Williams draw inspiration from several well-known masters amongst whom one could spontaneously cite Paul Gauguin, Henri Rousseau, or Paul Cézanne. Yet these influences are digested, interpreted and used to create different perspectives rather than quoted in a servile manner.



贾斯汀·威廉姆斯
不扰即安
布面油画、丙烯、色粉

Justin Williams
It was madness to intervene
oil, pigment and acrylic on canvas
90 x 79 cm
2025





贾斯汀·威廉姆斯
殊途同归
布面油画、丙烯、色粉

Justin Williams
Come together on that hich is the same
oil, pigment and acrylic on canvas
30 × 40 cm
2025



贾斯汀·威廉姆斯
曾经是我们，现在是他人
布面油画、丙烯、色粉

Justin Williams
It was us, now it's one else
oil, pigment and acrylic on canvas
30 × 40 cm
2025



贾斯汀·威廉姆斯
当下她可及的最近距离
布面油画、丙烯、色粉

Justin Williams
As close as she can be for now
oil, pigment and acrylic on canvas
30 × 40 cm
2025





YANG YANG

杨 扬

■ 关于艺术家 ABOUT THE ARTIST

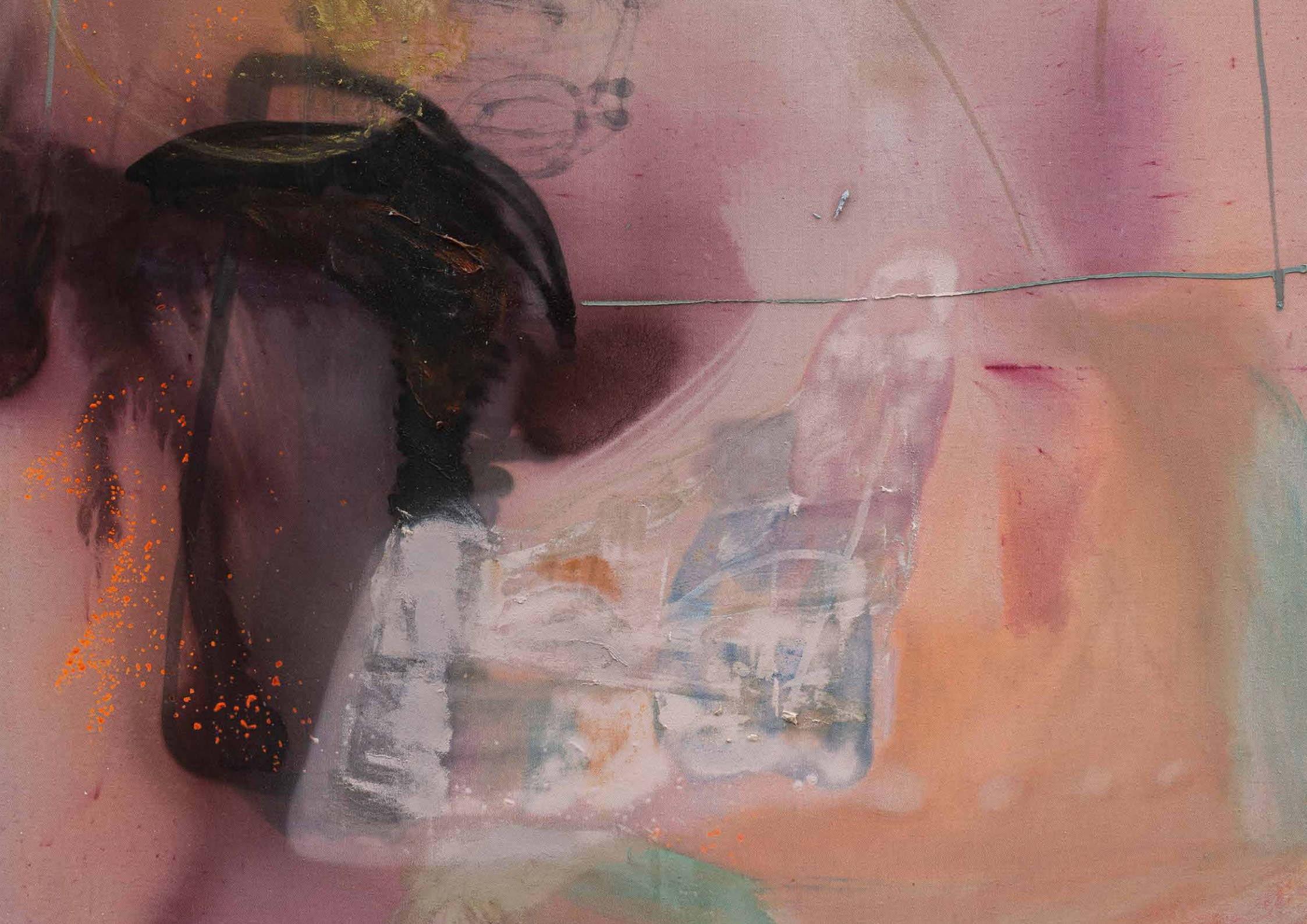
杨扬 1989 年出生于敦煌，现工作生活于北京。

他于 2019 年毕业于首都师范大学表现性油画工作室，获硕士学位。通过一种当代的、全景性的感知，杨扬反思了抽象表现主义绘画的技术、主题与图示，并且融合了古代宗教艺术、表现主义、以及涂鸦艺术的元素。杨扬强调绘画的过程性，从而令时间在其创作中扮演着不可替代的作用，在时间面前，自然风貌、艺术史、个人生活经验等各种元素被巧妙整合在一起，使得杨扬的画面立体化和富有层次感。

Yang Yang (b.1989, Dunhuang, China) lives and works in Beijing.

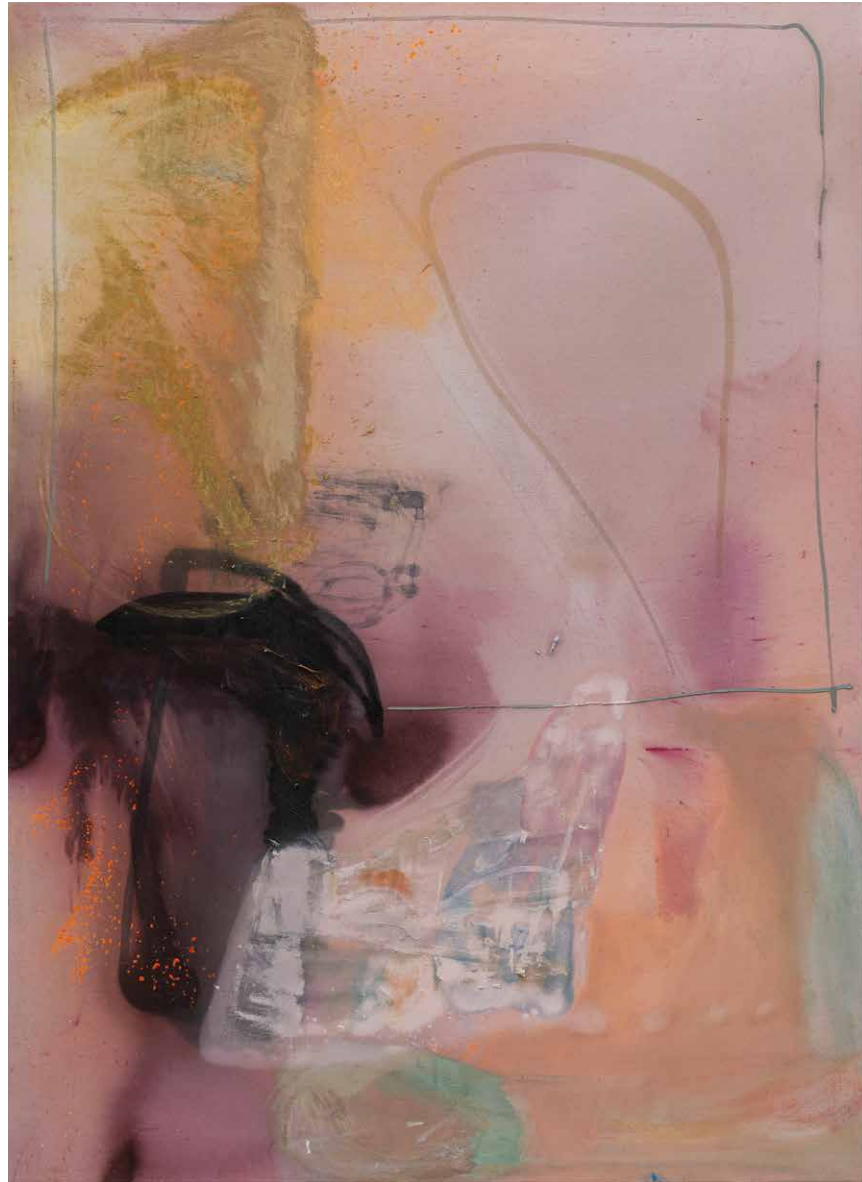
He graduated in 2019 from the Performance Oil Painting Studio of the Capital Normal University with a master degree. Through a contemporary, panoramic perception, Yang reflects on the techniques, themes, and diagrams of Abstract Expressionist painting, while incorporating elements of ancient religious art, expressionism, and street graffiti. He emphasizes the process of painting, thus giving time an irreplaceable role in his work. Within the scope of time, various elements such as natural scenery, art history, and life experience are skillfully integrated, contributing to a three-dimensional and multi-layered pictorial language.





杨扬
新链接与秩序 L9
布面综合材料

Yang Yang
Renewed Links and Order L9
mixed media on canvas
200 × 145 cm
2024



杨扬
新链接与秩序 L3
布面综合材料

Yang Yang
Renewed Links and Order L3
mixed media on canvas
150 × 105 cm
2024





YU WENJIE

俞 文 杰

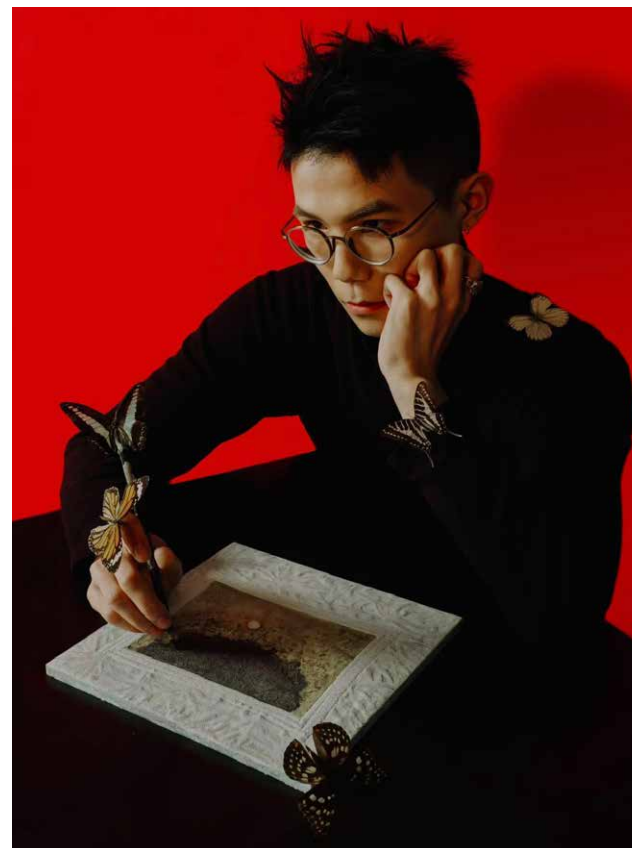
■ 关于艺术家 ABOUT THE ARTIST

俞文杰，1997 年出生于中国上海，现生活并工作于上海。

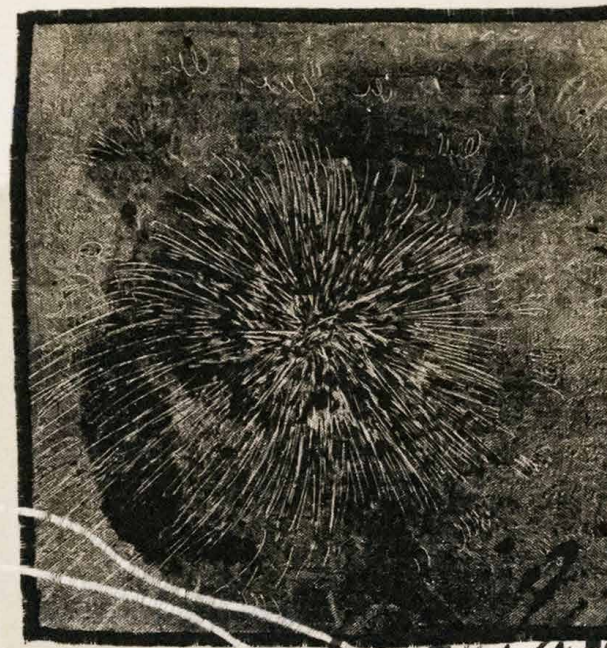
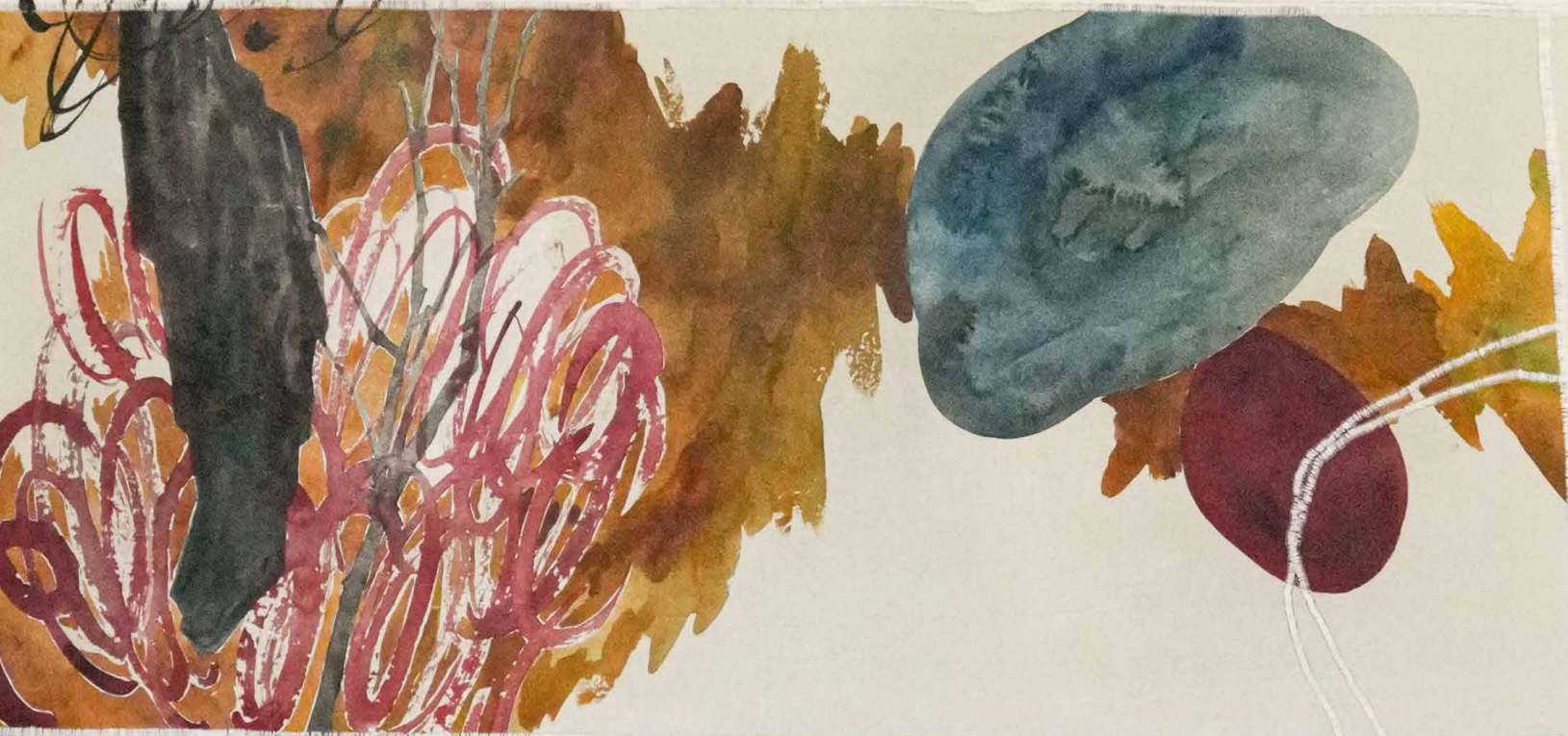
俞文杰的创作源于个体对于世界的感知，那些不安全感，以及对诚实与勇气的坚持。作品往往来自身体与心灵在感知世界过程中的内在体验，这些体验转化为幻觉、记忆、联想、幻想与情绪，并在不断破碎与重组中形成超越线性时空的视觉形式，同时又与当下保持微妙的情感关联。

Yu Wenjie, born in Shanghai, China in 1997, lives and works in Shanghai.

Yu's practice originates from the individual perception of the world, rooted in a sense of insecurity and a steadfast commitment to honesty and courage. His works emerge from the internal experiences generated through the body and spirit's encounter with the world—experiences that give rise to illusions, memories, associations, fantasies, and emotions. These elements fragment and recombine into visual forms that transcend linear time and fixed space yet remain closely tied to the temporality of the present moment.



Handwritten text in cursive script, possibly a signature or calligraphy, located in the upper left section of the collage.



俞文杰

白日焰 #2

棉布，亚麻布，纯棉缝纫线，沙子，色粉，蛤粉，青金石粉，朱砂粉，雄黄石粉，水彩，树脂以及木器漆

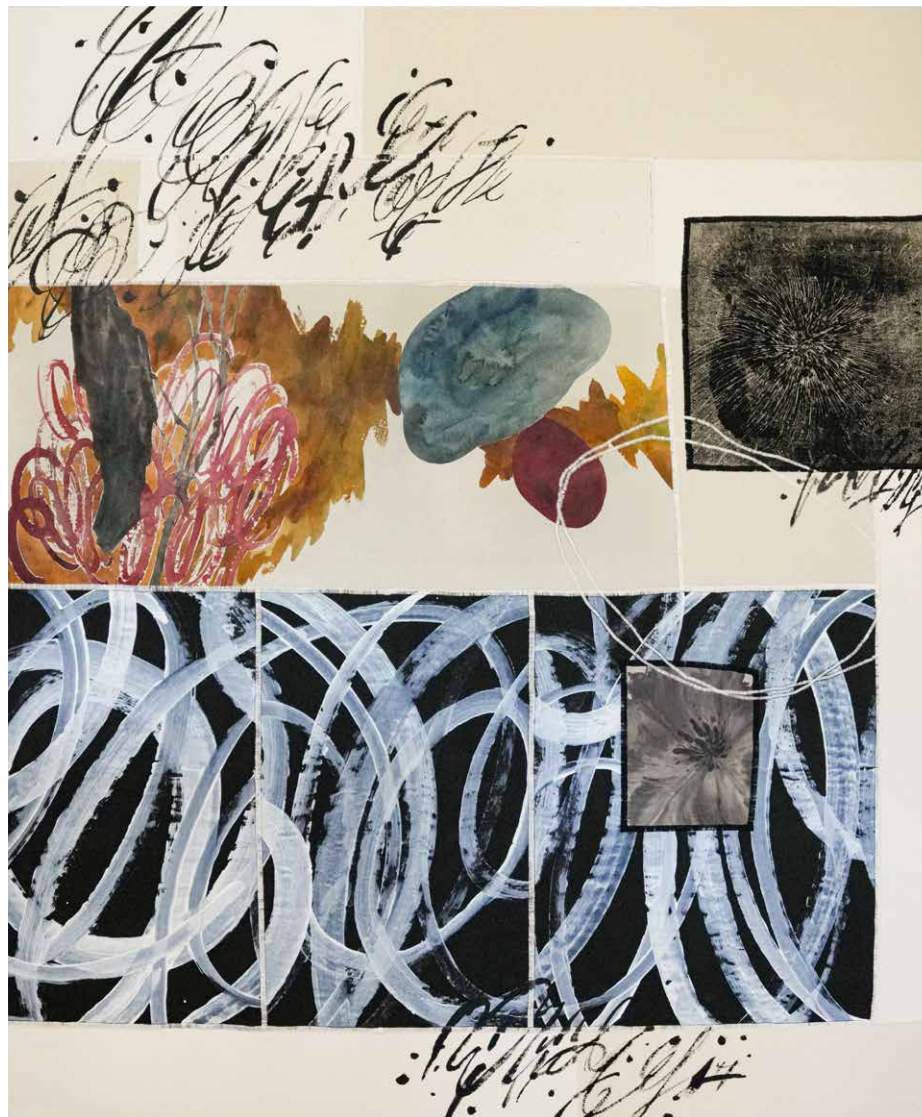
Yu Wenjie

Daytime flame #2

cotton cloth, linen, cotton sewing thread, sand, soft pastel, clam powder, lapis lazuli powder, cinnabar powder, realgar powder, watercolour, resin and wood paint

120 × 100 cm

2024





DIEGO ZELAYA

迭戈·塞拉亚

■ 关于艺术家 ABOUT THE ARTIST

迭戈·塞拉亚的绘画通常描绘一个物体或人物，采用荧光绿或荧光蓝的色调，置于纯黑背景之上。这种强烈的对比让画中主体显得诡异、独特，甚至带有几分超自然的气息。

虽然塞拉亚的作品在表现手法上是典型的具象画，人物和物体的比例、光影、类型都精准清晰，但他也受到大量其他元素和风格的影响，包括勒内·马格里特 (René Magritte)、委拉斯开兹 (Diego Velázquez) 以及科幻电影。在很多画作中，他仿佛是一个个地挑选出物件或人物，为它们套上一层特定的视觉“滤镜”。

Diego Zelaya's paintings usually depict one object or person in fluorescent green or blue hues set against a completely black background. This dramatization of the subject makes it look strange, unique and almost supernatural.

Whilst Zelaya's paintings are straightforwardly figurative in the way they portray their subject: proportions, shadows, typology. Yet they also draw on a large number of influences including René Magritte, Diego Velázquez and sci-fi movies. In many paintings, Zelaya is almost taking objects and people one by one and applying a specific filter to look at them.



迭戈·塞拉亚
被幽暗拖拽
布面油画

Diego Zelaya
Lo que arrastra la penumbra
oil on canvas
60 × 40 cm
2024





迭戈·塞拉亚
在海上
布面油画

Diego Zelaya
Del Mar
oil on canvas
30 × 20 cm
2025





ZHAO JINYA

赵瑾雅

■ 关于艺术家 ABOUT THE ARTIST

赵瑾雅，1994 年出生于中国，目前生活、工作在中国和英国之间。

赵瑾雅的创作始于对空间、情感与记忆的细腻体悟。她将色彩、层次与感官互动凝结于玻璃之中，在光影交错间，建构出富有触感的个人艺术语言。玻璃独有的属性深刻塑造了赵瑾雅的艺术风格。如凝固液体般的质感在流动与静止之间构筑起微妙的张力，使时间与记忆得以具象化，化为可触的情感容器。她敏锐地捕捉玻璃的透明性与透光性，将其转化为色彩与层次的舞台，使光影在作品中流转、生长。赵瑾雅的作品以视觉唤起触觉的共鸣，仿若瓦西里·康定斯基（Wassily Kandinsky）以色彩演奏旋律。

Jinya Zhao, born in China in 1994, lives and works between China and the UK.

Her practice initiated with her subtle perception to space, emotions, and memory. Zhao incorporates colors, layers, multi-sensory interaction into glass, weaving a tactile visual language through the intermingling of light and shadow. The materiality of glass profoundly shapes Zhao's expression. Its quality—like frozen liquid—holds a delicate tension between movement and stillness, giving form to time and memory, turning them into tangible vessels of feeling. She keenly explores glass's transparency and light transmission, transforming them into a stage for color and depth, where light flows and unfolds. Her works activate tactility through vision, much like how Wassily Kandinsky composed symphonies in his paintings.



赵瑾雅
身体即是张力
玻璃，绳

Zhao Jinya
The Body, As Tension Manifest
glass, rope
58 × 28 × 38 cm
2025

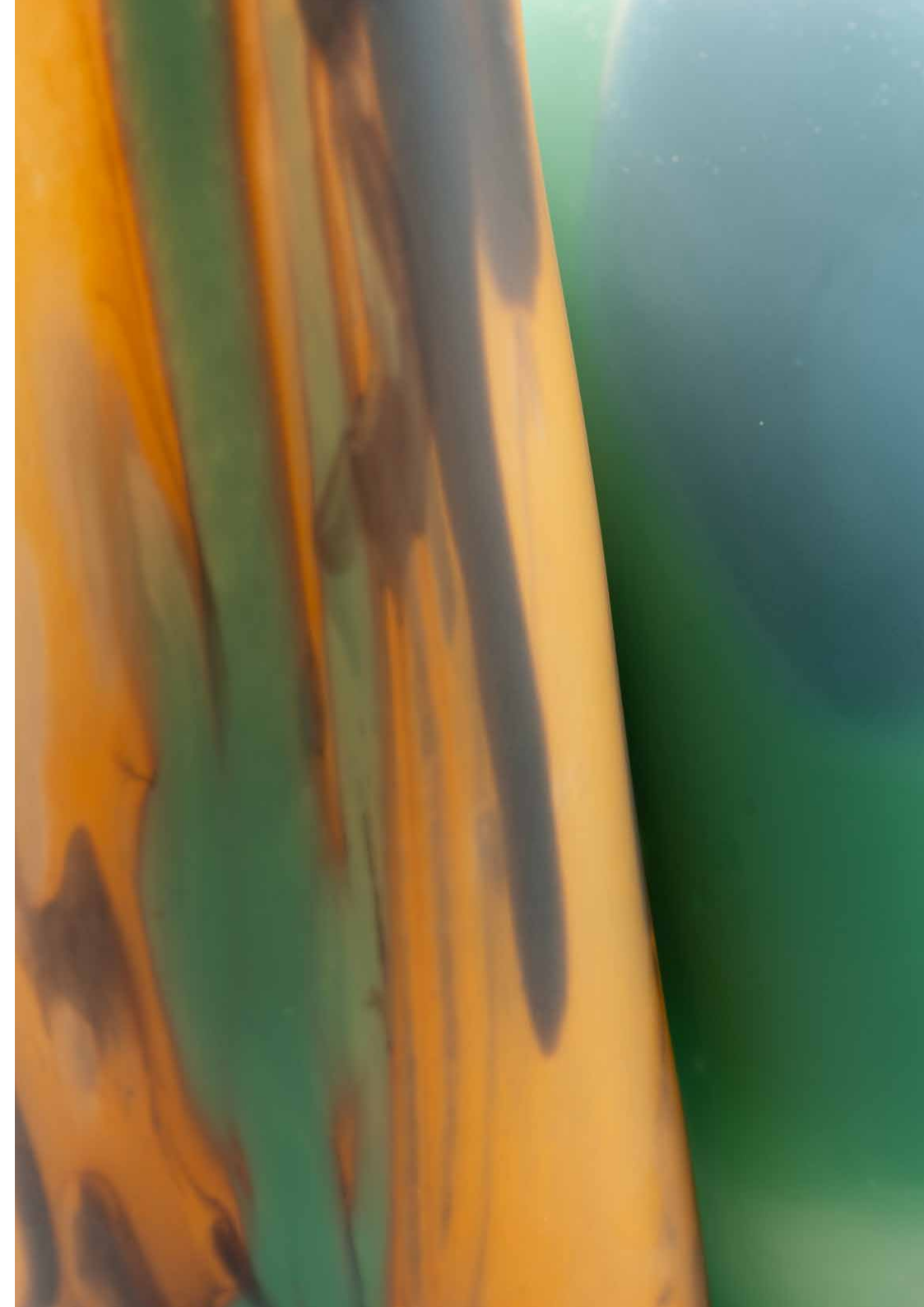




赵瑾雅
非语言的生物构词
玻璃

Zhao Jinya
Nonverbal Biolinguistics Forms
glass
12 × 13 × 12.5 cm
13 × 21 × 11 cm
17 × 20 × 15.5 cm
30 × 23.5 × 13 cm
32 × 35 × 34 cm
2025



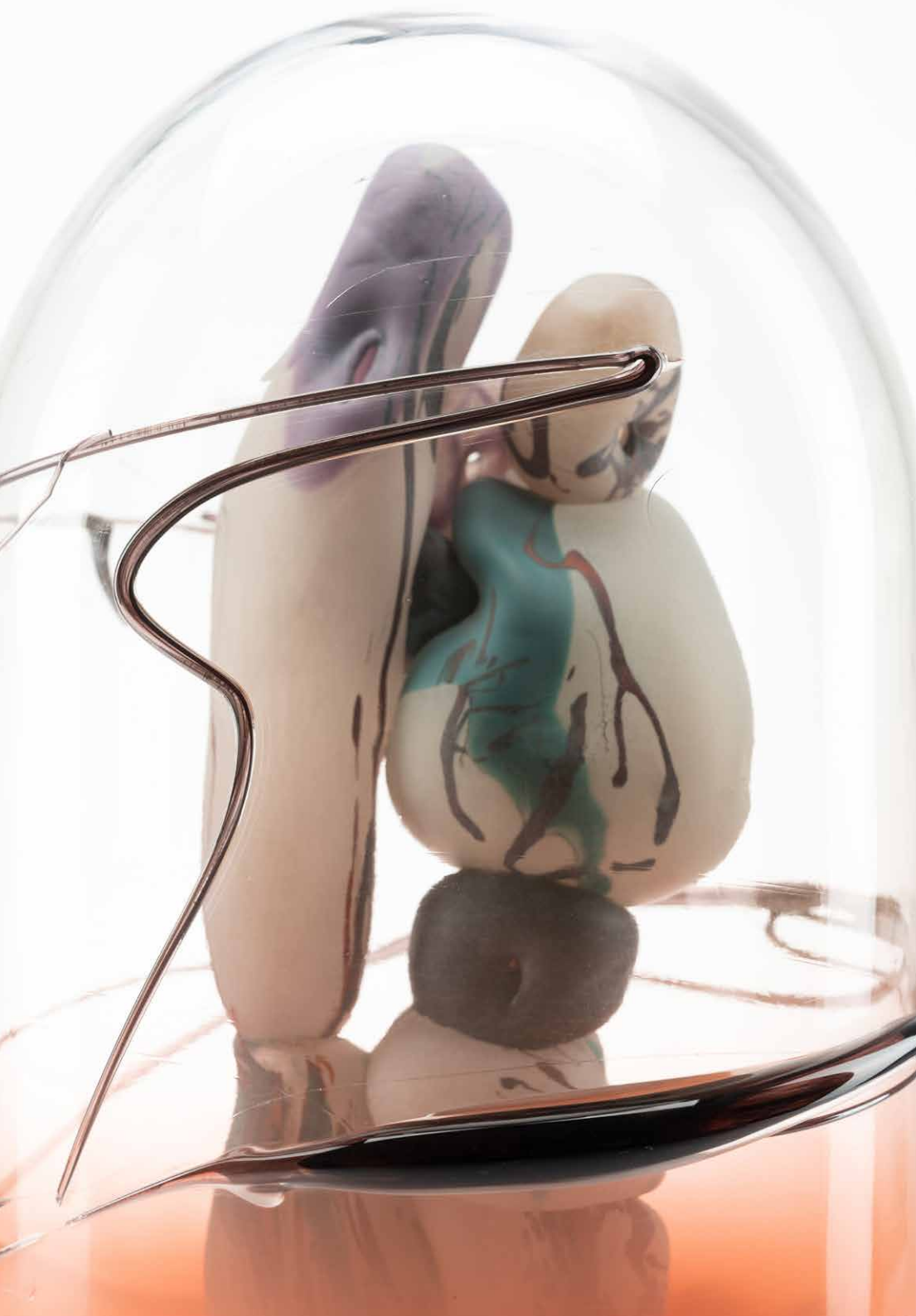




赵瑾雅
待
玻璃

Zhao Jinya
It Waits
glass
49 × 33 × 33 cm
2025





赵瑾雅
无时之地
玻璃

Zhao Jinya
In the Absence of Time
glass
40 × 20 × 20 cm
2025

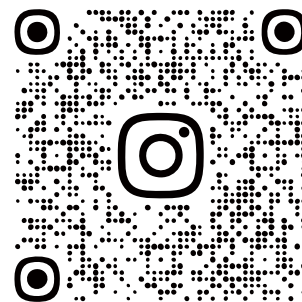








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