

***BEN EDMUNDS***

## **本·埃德蒙兹** *Ben Edmunds*



本·埃德蒙兹 (Ben Edmunds) 1994年出生于英国诺里奇，目前在伦敦生活和工作。他的艺术实践包括绘画和雕塑，同时也是2019年成立的艺术品公司Aspirational Equipment Ltd.的总监。他的实践根植于他作为水手和帆板运动员的背景，作品专注于这些极限运动、奢侈生活方式和色域绘画之间的交叉。

Ben Edmunds (b.1994, Norwich, UK) lives and works in London. As an artist, his practice spans painting and sculpture, and he is the director of Aspirational Equipment Ltd., an artist's objects company founded in 2019. His practice is deeply rooted in his background as a sailor and windsurfer, and his work focuses on the crossover between these adventure sports, luxury lifestyle pursuits and colour field painting.



《Things otherwise out of reach, BE.33》  
布面织染丙烯、织带、搭扣

40\*30cm  
2021

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《The edge of hope , BE.26》  
布面置有帆布条带织染丙烯、织带、搭扣、碳纤维框架

40\*30cm  
2021

**OUTSIDER**



《Infinite Affinity II, BE.24》  
布面带孔织染丙烯、蚀刻螺旋、织带、搭扣、亮光漆涂绘框架

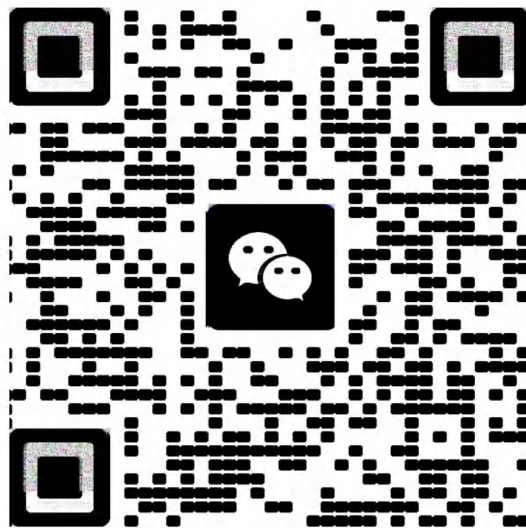
100\*75cm  
2021

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《AE-5.04, BE.19》  
布板亮光漆乙烯贴花、减震绳、钩环

40\*30cm  
2021



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***VILLIAM MIKLOS ANDERSEN***

**OUTSIDER**



## 威廉·米罗斯·安徒生 *Villiam Miklos Andersen*



威廉·米罗斯·安徒生于1995年出生于丹麦卡伦堡，是一位视觉艺术家，目前生活工作于美因河畔法兰克福和哥本哈根之间。他曾在日德兰艺术学院和丹麦皇家美术学院学习，于2021年毕业于法兰克福美术学院，跟随朱迪思·霍普夫(Judith Hopf)学习，获硕士学位。

他的艺术实践是基于对后工业社会的物流系统和工作模式的兴趣——一个人和私人生活领域是如何被经济逻辑创造的系统所编织和塑造的。他描绘了在一个。

在他最近的一系列作品中，他在研究现代男性主导的工作环境的主题。在这里，他强调敏感、关怀和有意义的审美时刻的潜力——可以说是对这些环境的一种奇怪的凝视。

他的作品曾在奥胡斯美术馆、法兰克福美术馆、国立台湾美术馆、“Spoiler Zone”艺术中心、丹麦文化中心、夏洛腾堡美术馆等地展出，最近他的项目“The Pawn Shop”作为卡塞尔第十五届文献展的一部分展出。

Villiam Miklos Andersen (b. 1995, Kalundborg, Denmark) is a visual artist who currently lives and works between Frankfurt am Main and Copenhagen. Having studied at Jutland Art Academy and The Royal Danish Academy of Fine Arts, he obtained a master's degree in 2021 from the Städelschule in Frankfurt with Judith Hopf.

Most elements of Andersen's artistic practice are characterized by an interest in the logistical systems of post industrial society. He investigates how personal and private spheres are interwoven with and shaped by systems created by economic logic. His work portrays lived experiences within a vast network of systems and ever-optimizing practicalities.

In his most recent series of works, Andersen works with motifs of modern work situations that are primarily male-dominated. He explores the potential for sensitivity, care, and meaningful aesthetic moments within these environments, offering a queering look at these environments.

Andersen's artwork has been showcased in various venues, including Kunsthall Aarhus, Frankfurter Kunstverein, National Taiwan Museum of Fine Arts, Spoiler Zone, Danish Cultural Center in Beijing, Kunsthall Charlottenborg, and most recently, his project "The Pawn Shop" was exhibited as part of Documenta Fifteen in Kassel.



《consignmentNo.30 (Franky on my ledger) 30号签发  
证书 (我账册中的法兰克福) 》  
Sculpture 雕塑, Photography 摄影

80\*60\*4cm  
2021

**OUTSIDER**



《Double North Star (back view) 双北极星 (后视图) 》  
Sculpture 雕塑, Photography 摄影

60\*80cm  
2023

**OUTSIDER**



《Double North Star (Metropol Sauna) 双北极星 (都市桑拿酒馆)》  
Sculpture 雕塑, Photography 摄影

60\*80cm  
2023

**OUTSIDER**



《Double North Star (two scooters) 双北极星 (两个滑板车)》  
Sculpture 雕塑, Photography 摄影

60\*80cm  
2023

**OUTSIDER**



《Double North Star (Bar Cock) 双北极星 (考科酒吧)》  
Sculpture 雕塑, Photography 摄影

60\*80cm  
2023

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《Urine Deflector 角落防尿器》  
Sculpture 雕塑

150\*150\*100cm  
2023

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《Public Establishment (with five spaces) 公共建筑 (五个空间的) 》  
Sculpture 雕塑

120\*100\*6cm  
2023

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《Public Establishment (with four spaces) 公共建筑（四个空间的）》  
Sculpture 雕塑

120\*155\*6cm  
2023

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***MASAKI ISHIKAWA***

**OUTSIDER**

## 石川真奎 *Masaki Ishikawa*



石川真奎，是一位视觉艺术家，1995年出生于日本东京。他于2019年毕业于东京武藏野美术大学油画系，获学士学位，并于2021年毕业于英国格拉斯哥美术学院纯艺术系，获硕士学位。目前工作与生活在格拉斯哥。

石川受到怀旧理论影响，将纪念品理解为从外在转化为内在，即把空间与历史私人化的物件。被批量生产的，印有各地典型视觉符号的明信片正面，配合写有寄件人个人经历和传递给收件人的信息的背面，以一种二元对立的方式掌握着将复制物变成纪念品形式的原作的时刻。

他用作主题的明信片通常是已被使用的，从eBay和其他网站被忽视的角落中购置。而这些纪念品既刻画一种隐喻式的原真性经验，同时也必须保持为不完整，以使得叙述的增补这一欲望的游戏成为可能。当人们面对纪念品，对过去进行怀念时，纪念品则构成对起源的永恒消耗，并同时生成了意义的剩余。石川的作品敏锐地洞察到这一充满浪漫主义色彩的，与绵延，而非时间，相关的现象，并以屏幕转译的方式虚构出这些在怀想中才成真的现实。

Masaki Ishikawa, is a visual artist born in Tokyo, Japan, in 1995. He graduated with a BA Degree in Oil Painting from Musashino Art University, Tokyo, in 2019 and a MA Degree in Fine Art from Glasgow School of Art, UK, in 2021. Currently working and living in Glasgow. Ishikawa was influenced by the theory of nostalgia, which argues that souvenirs transform the external into the internal, i.e., privatizing space and history. The front of the postcards, which are mass-produced and printed with typical visual symbols from around the world, paired with the back, which contains the sender's personal experience and the message conveyed to the recipient, masters the moment of transforming the copy into the original in the form of a souvenir dichotomously.

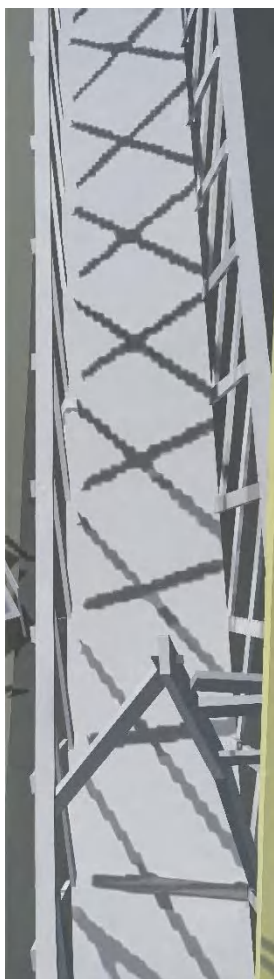
The postcards he uses as subjects are normally used, acquired from neglected corners of eBay and other sites. While these souvenirs portray a metaphorical experience of originality, they must also remain incomplete in order to make narrative additions as a game of desire possible. When people are confronted with souvenirs, nostalgic for the past, they constitute an eternal consumption of origins and simultaneously generate a surplus of signification. Ishikawa's work is keenly aware of this romanticized phenomenon, which is related to duration but not time, and fictionalizes these realities that only come true in nostalgia via the methodology of screen translation.



《It was a chilly day and I was sick 天气特别冷，我生病了》  
麻布丙烯

180\*118cm  
2022

**OUTSIDER**



《Undeniably Accessible 4 无可否认的及性4》  
麻布丙烯

180\*50cm  
2022

**OUTSIDER**



《Undeniably Accessible 2 无可否认的不可及性2》  
麻布丙烯

80\*60cm  
2022

**OUTSIDER**



《Skyward》  
布面丙烯

200\*150cm  
2023

**OUTSIDER**





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**OUTSIDER**

***THILO JENSSEN***

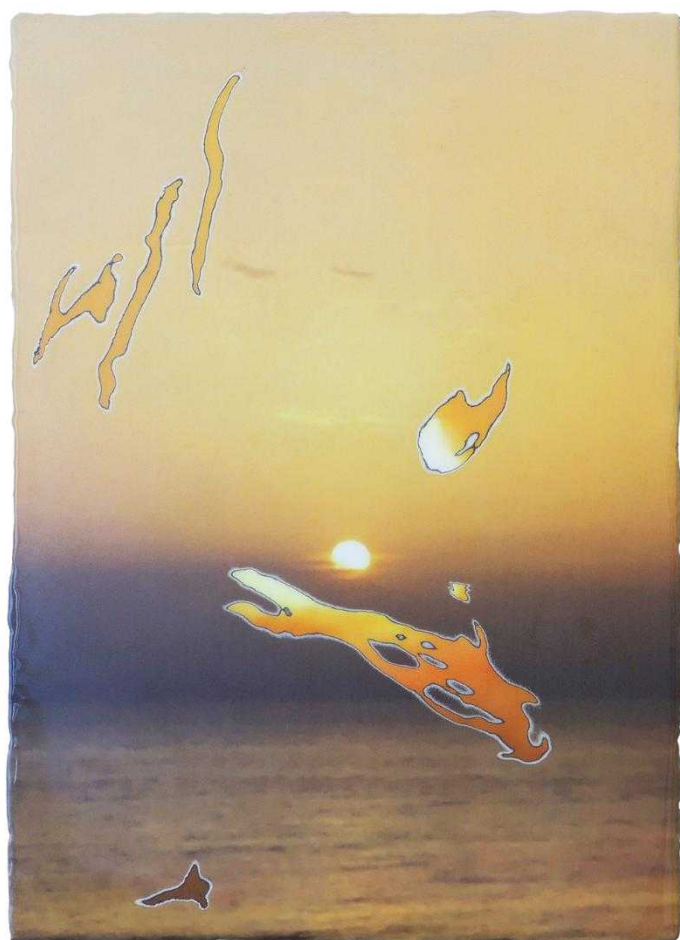
## 蒂洛·詹森 *Thilo Jenssen*



蒂洛·詹森, 1984年出生于德国道恩, 目前生活和工作于维也纳。他在卡塞尔艺术学院同弗洛里安·斯洛塔瓦 (Florian Slotawa) 学习雕塑, 在克里斯蒂安·菲利普·穆勒 (Christian Philipp Müller) 指导下探索表演雕塑的更多可能性 (2010 - 2015), 于维也纳艺术学院跟随丹尼尔·里希特 (Daniel Richter) 研习绘画 (2015 - 2017)。艺术家的作品结合了标志性结构、流行文化和物理性侵占。显而易见的是, 蒂洛·詹森对寻常之物进行着戏谑式的再编码, 并预置多种媒介, 同时干预并抹除其原本材质及功能, 以达到完美的脆弱性, 最终呈现为一种可能会被认为是装置的绘画。

Thilo Jenssen was born 1984 in Daun, Germany, lives and works in Vienna. He studied sculpture with Florian Slotawa and performative sculpture with Christian Philipp Müller at the Kunsthochschule Kassel (2010 - 2015), as well as painting with Daniel Richter at the Akademie der Bildenden Künste in Vienna (2015 - 2017).

Artist's works incorporate sign structures, pop culture, and physical appropriation. What is clear is that Thilo Jenssen playfully recodes unusual objects and prefabricates multiple media, simultaneously intervening and erasing their original materials and functions to achieve a perfect fragility, ultimately presenting them as a painting which might be considered as an installation.



《Sun Uppers and Downers-1》  
布面UV打印，透明涂层

70\*50cm  
2022

**OUTSIDER**



《Grey Gestures》  
布面UV打印，透明涂层

100\*80cm  
2022

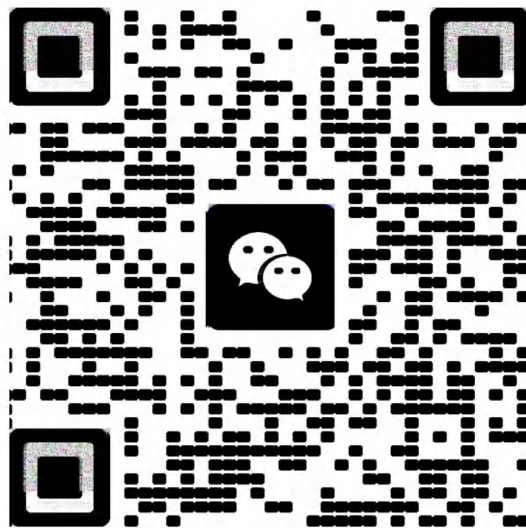
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《Rivers of Babylon (III) 》  
布面漆层及透明涂层

50\*40cm  
2020

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***NICHOLAS STEWENS***

**OUTSIDER**



## 尼古拉斯·史蒂文斯 *Nicholas Stewens*



尼古拉斯·史蒂文斯于2000年9月12日出生于德国美因河畔法兰克福，目前生活和工作在法兰克福。他在奥芬巴赫设计学院跟随Mike Bouchet学习，现在在法兰克福国立造型艺术学院师从Judith Hopf。

他的作品集中在雕塑、绘画和装置领域，他通常把它们结合起来，在一幅画面中呈现出完整的背景结构。他选择的主题总是隐隐约约透出暴力的底色。他的作品可能是荒诞世界的外显或是把某个自我投射在他人身上。它们结合起来，形成了对自己的敌对性质一无所知的情況。在它们的中心是某人或某物被置于它们之下。在这个框架内，他正在玩弄在罪恶和荣耀之间的主题。

Nicholas Stewens was born on September 12, 2000 in Frankfurt am Main, Germany, where he currently lives and works. He started his studies with Mike Bouchet at the Hochschule für Gestaltung Offenbach and is now studying with Judith Hopf at the Städelschule in Frankfurt. His practice focuses on sculpture, painting and installation. Usually at heart of his work, it is a context-providing structure presenting one image. The images that he chooses to work with often present a subtle underlying violence. They may be the externalization of an absurd worldview or the projection of a specific self-understanding onto others. These combinations give rise to situations that are unaware of their own hostile nature, with someone or something at their centre being subjected to them. Within this framework, he explores themes that oscillate between guilt and glorification.



《And The Person Is Watching》  
布面油画

80\*60cm  
2023

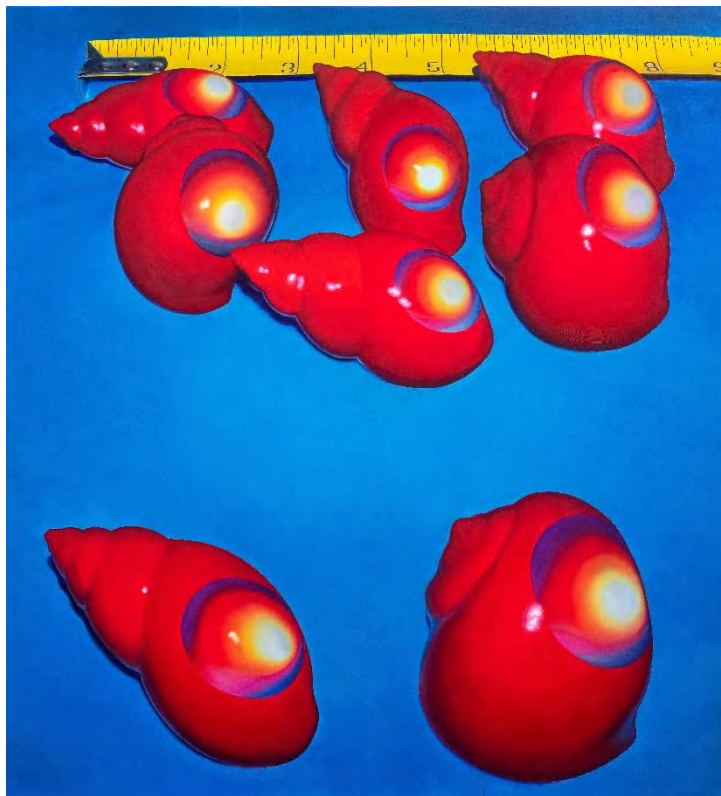
**OUTSIDER**



《The Player 》  
布面油画

80\*60cm  
2023

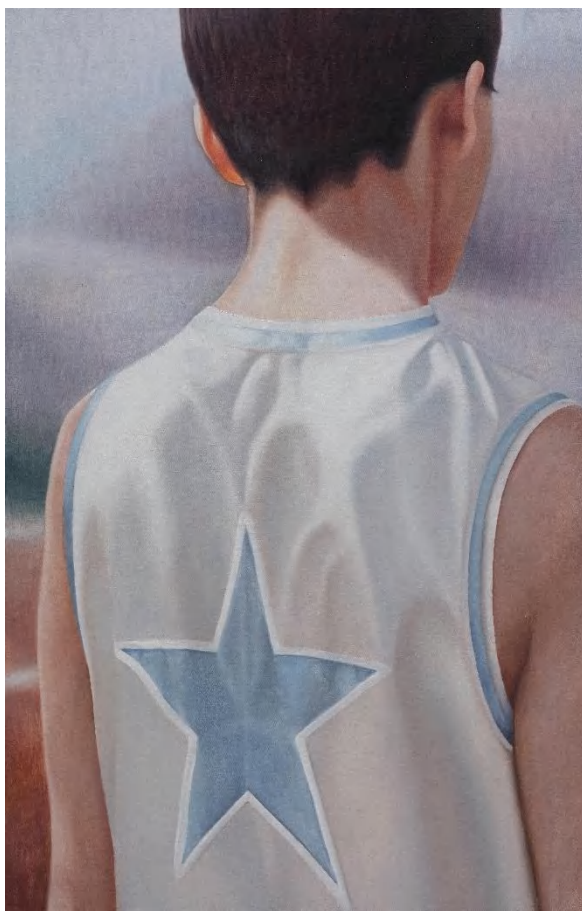
**OUTSIDER**



《Almost Home II》  
布面油画

222\*202cm  
2022

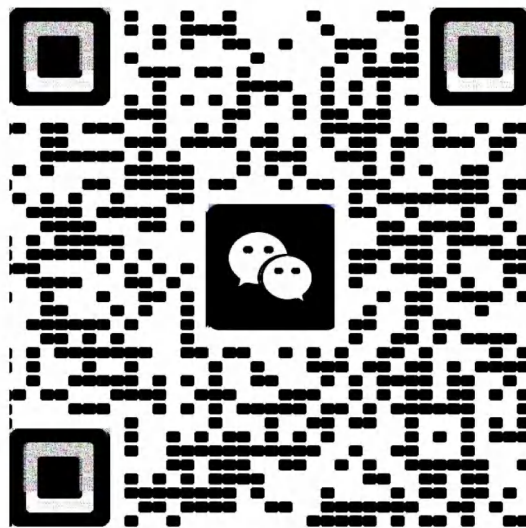
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《Worn By The Cheerleader 》  
布面油画

140\*90cm  
2023

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