

The past

past

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a foreign country

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展览顾问：
富源

艺术家：
林科
项恺阳
谢其
张银亮

往昔即异乡



Exhibition Consultant:
Yuan Fuca

2023.

Artists:
Lin Ke
Xiang Kaiyang
Xie Qi
Anna NL Cheung

06.27

vip opening:

06.25 16:00



08.06





展览顾问
Exhibition Consultant

富源
Yuan Fuca

“往昔即异乡，他们在彼地行事不同。”这句经典的开场白出自L·P·哈特利的小说《介于两者之间》，浓缩了贯穿我们记忆和历史的固有问题——遥远的、无形的、不可靠的、迷失的历史，在最好的情况下只被记得一半，而最坏的情况则是被积极歪曲。今天，过去不再是对继承的权力或特权的制裁，却始终作为个体身份塑造的焦点，是抵御大规模的、令人痛苦的变化的最后堡垒。过去作为一个容器，不仅仅是历史叙事的对象，也是一种塑造记忆的模具。正如学者安德烈亚斯·惠森所说，“过去不仅仅存在于记忆中……它必须被清晰地表达出来才能成为记忆。”

群展“往昔即异乡”集合了四位来自不同地域和代际的艺术家。他们情绪各异的图像提案都与想象发生了互动。林科自幼练习书法，抵抗前互联网时代的无聊，在他以鼠标为笔催就的笔触中，古典形象与当代大众图像被无意识的链接起来，肖像也超越了权力再现的领域。同样，项恺阳的绘画练习继承了一种书写的冲动，通过重复单一数字，或是以诗歌覆盖画布，试图重塑超越语言之外的抽象意识。

张银亮的绘画与摄影中习惯性地瞥见城市景观中的集体活动。在时间模糊的场景中，人类活动进一步与为画外音的生态环境拉开距离。而谢其则将注意力完全聚焦于最后的阵地之一——身体。透过轻薄的、不断叠加的颜料，身体隐隐作痛，闪烁光芒。展览中的四位艺术家都或多或少地回应往昔所带来的挑战，从媒介的历史变迁到存在的欲望塑形。这里，往昔不再聚焦某个特殊的历史时刻，而是审视个人在今天多重桎梏下剩余的活力。

"The past is a foreign country: they do things differently there," a classic opening line from L.P Hartley in his novel *The Go-Between* encapsulates the inherent issues that course through our memory and history - distant, invisible, unreliable, forgotten past that are at best only half-remembered, and at worst actively distorted. Today, the past is no more a sanction for inherited power or privilege, but remains a focal point for the formation of individual identity, the last fortress against massive and excruciating change. The past as a vessel is not only an object of historical narrative but also a mold that shapes memory. As scholar Andreas Huyssen notes, "The past is not simply there in memory, but it must be articulated to become memory."

Group exhibition *The Past is a Foreign Country* brings together four artists from different regions and generations. Each of their diverse emotional visual representations interacts with the imagination. Since childhood, Lin Ke has practiced calligraphy to fend off the boredom of the pre-Internet era, and in his brushstrokes prompted by the computer mouse, classical figures are unconsciously associated with contemporary mass imagery, and portraits transcend the realm of power reproduction. Similarly, Xiang Kaiyang's painting exercises inhabit an impulse of writing by repetition of a single figure or overlaying the canvas with poetry in an attempt to recreate a sense of abstraction beyond language.

Anna NL Cheung's paintings and photographs habitually glimpse the collective activities in an urban landscape. In the temporally ambiguous scenes, human events are further distanced from the ecological environment that serves as a voice-over. Xie Qi, however, focuses her attention completely on one of the last battlefields - the body. Through the light and ever-overlapping paint, the body faintly aches and shimmers. All four artists in the show respond, in one way or another, to the challenges posed by the past, from the historical shifts in medium to the shaping of existential desire. Here, the past no longer centers on a particular historical moment but, rather, examines the remaining vitality of the individual under the manifold constraints of today.

林 科
Lin Ke





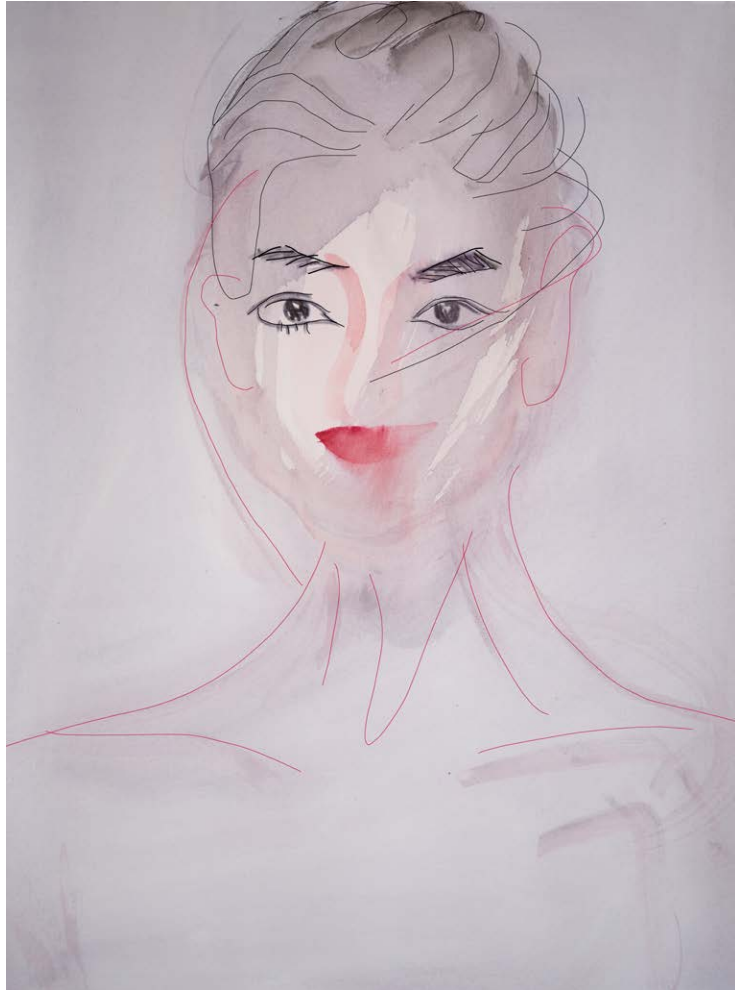
董其昌 - 粉色吊带
DongQichang - Pink Camisole

水彩原画
Watercolor on paper
36.4 x 27.3 cm, 2023



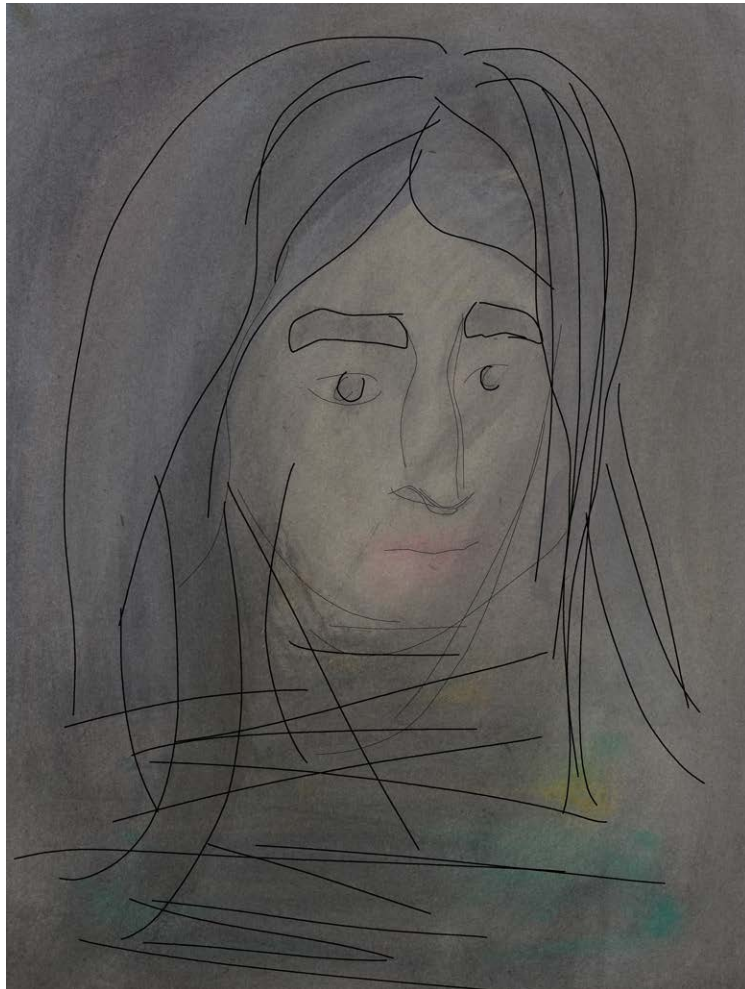
董嵇康 - 黑色吊带
DongJikang - Black Camisole

水彩原画
Watercolor on paper
36.7 x 27.1 cm, 2023



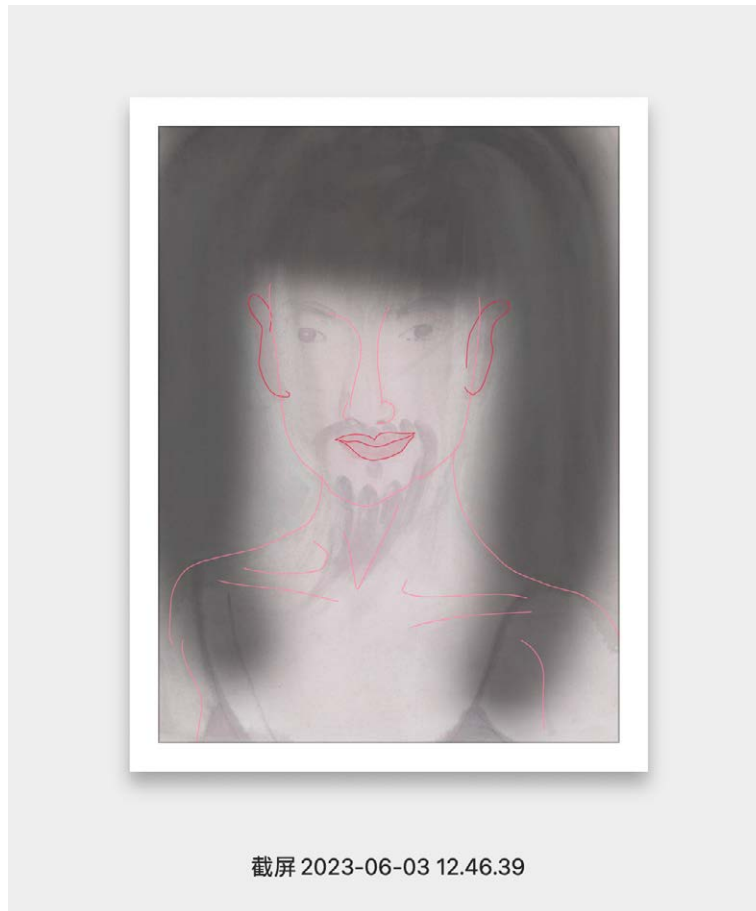
紫气
Violet Qi

收藏级打印，哈内姆勒相纸 - 210 克蚀刻
Archival inkjet print, Hahnemühle photo paper - 210 g etching
171 x 127 cm, 2023
Ed 1/3 + 1 ap



灰色青年涂鸦
Grey Youth Graffiti

收藏级打印，哈内姆勒相纸 – 博物馆蚀刻，铝塑板背架
Archival Inkjet Print, Hahnemühle photo paper - museum etching, aluminum frame
119 × 89.5 × 3.5 cm, 2023
Ed 1/3 + 1 ap



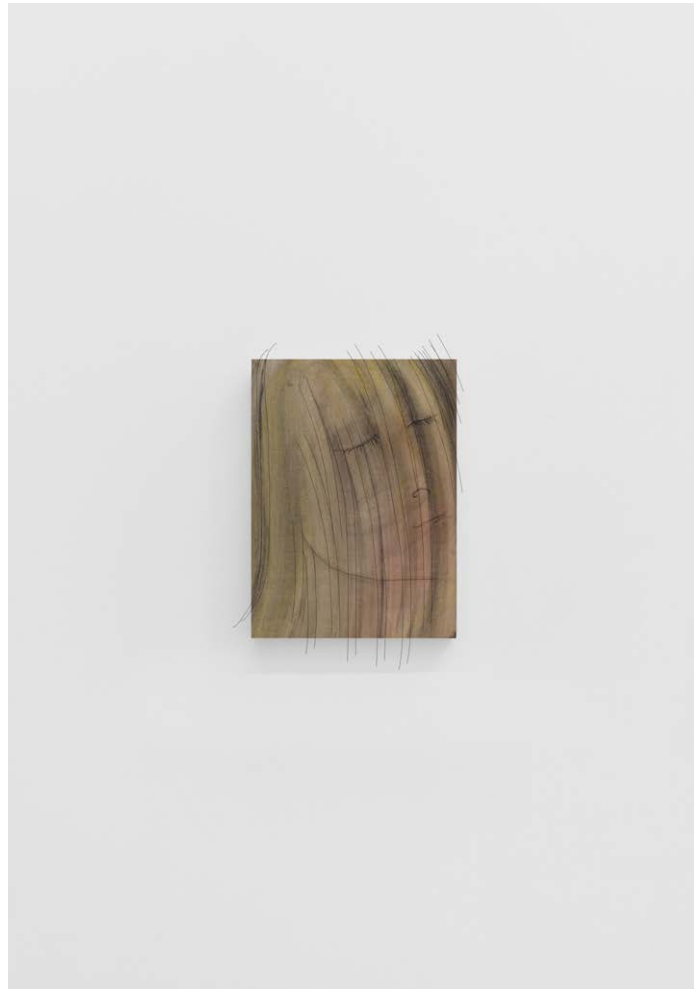
截屏 2023-06-04 16.31.48
ScreenShot 2023-06-04 16.31.48

UV 油墨在丝网板
Screen printing with UV ink
90 x 70 x 2.53 cm, 2023
Ed + 1 ap



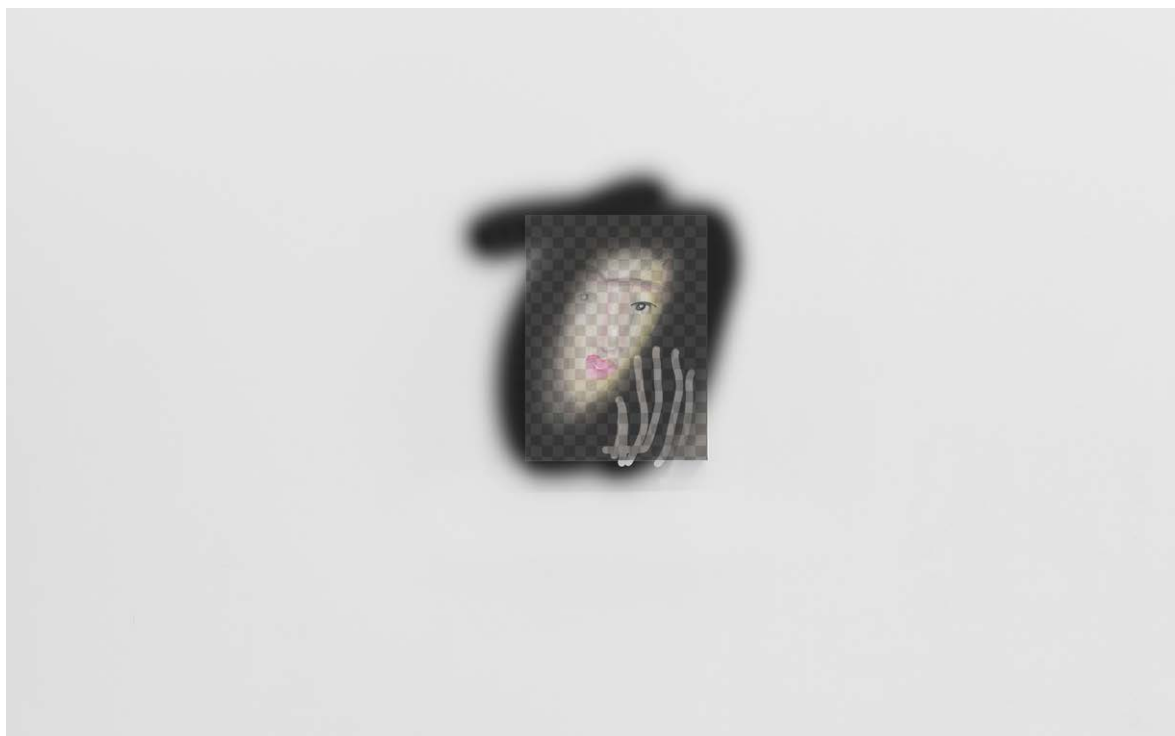
发量惊人 - 安装视图
Insanely Thick Hair - Installation View

收藏级打印
Archival inkjet print
135 × 170 cm, 2023
Ed + 1 ap



毛丝 – 安装视图
Mouse - Installation View

收藏级打印，哈内姆勒相纸 – 博物馆蚀刻，亚克力罩子装裱
Archival inkjet print, Hahnemühle photo paper - museum etching, acrylic casing
152 × 104 × 6 cm, 2023
Ed 1/3 + 1 ap



嗨 - 01
Hi - 01

丝网印在墙面, UV 油墨在低反射亚克力
Screen printing on wall, UV ink on low-reflective acrylic
49.4 × 66.4 cm(内框 inner frame) + 85 × 78 cm(外轮廓 outline), 2023



嗨 - 02
Hi - 02

丝网印在墙面, UV 油墨在低反射亚克力
Screen printing on wall, UV ink on low-reflection acrylic
47.5 x 63.7 cm(内框 inner frame) + 117 x 93.7 cm(外轮廓 outline), 2023

The past is a foreign country

林 科
Lin Ke

(生于 1984 年，中国浙江) 2008 年本科毕业于中国美术学院新媒体艺术系，现工作生活于上海。

从 2010 年开始，林科将自己变成自己的实验对象，投身于计算机时代的行为艺术之中。林科将笔记本电脑作为其艺术工作室，从计算机软件和互联网中提取素材作为其艺术作品的素材与形式。日常互联网的探索和对应用软件的操作催生出他的艺术创作和自画像。他使用屏幕截图和屏幕录制软件记录操作行为和概念图像。他主要的作品形式为装置、图像、声音、文字、视频和电脑绘画。

在他的作品中，林科以非常规的方式使用电脑软件，在软件原本设计的意图之外寻找新的功能，从而使的语言从基本的交流功能中得以解放而获得诗性。如果诗歌表达了语言的乐趣，那么林科的作品则呈现了软件用户图像界面的愉悦。

林科的创作实践为他赢得了 2014 年 OCAT-皮埃尔·于贝尔奖与 2015 第九届 AAC 艺术中国年度青年艺术家大奖。他的作品曾在，OCAT 当代艺术中心，ZKM 媒体艺术中心，Folkwang 博物馆，东京都现代美术馆，民生美术馆，上海当代艺术博物馆，何香凝美术馆，克利夫兰当代艺术博物馆，曼切斯特华人当代艺术中心，伯明翰 Ikon Gallery 等艺术机构展出。他的作品亦被广泛收藏，上海当代艺术博物馆，澳大利亚白兔美术馆 洛杉矶当代艺术美术馆，尤伦斯艺术基金会，KADIST，香港 M+ 视觉文化博物馆，北京新世纪基金会，浙江美术馆及 K11 美术馆馆藏。

(1984, Zhejiang, China) Lin Ke graduated from the New Media Art Department of China Academy of Art in 2008, and is currently based in Shanghai.

Since 2010, Lin Ke has turned his attention to the behavioral science of the computer age by making himself his own Guinea pig. Converting his laptop into a studio, Lin extracts material from computer software and the Internet as the fodder and form of his art. The mundane act of exploring the vicissitudes of the world wide web and various applications becomes the catalyst for art making and self-portraiture. He records operational behavior and conceptual images by using screenshots and screen recording software. His work takes the form of installation, image, sound, text, video and computer painting.

In his work, Lin Ke uses software to set its various functions free from their original purpose in the way that language is liberated from its communicative functions to become poetic. If poetry expresses the joy of language, Lin Ke's work brings out the pleasure of the graphical user interface.

Lin Ke has gained major critical acclaim for his work by winning the OCAT - Pierre Huber Art Prize in 2014, and the Chinese Youth Artist Award of the 9th AAC Art 2015. His work has been shown at ZKM, Karlsruhe; Museum Folkwang, Essen; Museum of Contemporary Art Tokyo, Tokyo; Minsheng Art Museum, Shanghai, Museum of Contemporary Art Cleveland; Centre for Chinese Contemporary Art, Manchester, and Ikon Gallery, Birmingham. His work is featured in the collections of The Museum of Contemporary Art, Los Angeles; M+ Museum of Visual Culture, HK; K11 Art Foundation, HK; Kadist Foundation, Paris/San Francisco; New Century Art Foundation, Beijing; Power Station of Art, Shanghai; White Rabbit Museum, Sydney and among others.

个展

「西方美术馆」四方当代美术馆，南京，中国，2022；
「Photoshop 装裱」红树林画廊，广州，中国，2022；
「弗里兹艺术博览会」伦敦，英国，2021；
「友谊生意」广州画廊，广州，中国，2020；
「悬浮诗集」Riverside，杭州，中国，2020；
「维度的边界」浙江美术馆，杭州，中国，2020；
「天空绘画」BANK，上海，中国，2019；
「Bank@ 香港巴塞尔艺博会」香港，中国，2017；
「Like Me」BANK，上海，中国，2016；
「L in K」杨画廊，北京，中国，2014。

Solo Exhibitions

XiFang Art Museum, SiFang Art Museum, Nanjing, China, 2022;
Beyond Photoshop, MANGROVE GALLERY, Shenzhen, China, 2022;
Frieze Art Fair, London, U.K, 2021;
Friendship Business, Canton Gallery, Guangzhou, China, 2020;
Xuan Fu Shi Ji, Riverside, Hangzhou, China, 2020;
The Boundary of Dimensions, Zhejiang Art Museum, Hangzhou, China, 2020;
Sky Paintings, BANK, Shanghai, China, 2019;
BANK Booth, Art Basel Hong Kong, Hong Kong, 2017;
LIKE ME, BANK, Shanghai, China, 2016;
L in K, Gallery Yang, Beijing, China, 2014.

近期联展

2023

「原創在天上」 SPURS Gallery, 北京, 中国;
「天上人間」 聲音藝術博物館 聲話中心, 北京, 中国;
「穿越“雅努斯之门“」 上海外滩艺术中心 185 空间, 上海, 中国;
「你和我保持凝视」 昊美术馆 5 周年馆藏展, 上海, 中国;
「远景成真」 chiK11 美术馆, 上海, 中国;

2022

「集光片羽」 UCCA Edge, 上海, 中国;
「飞越之线, 为了可能的世界」 德基美术馆, 南京, 中国;
「A Group Show」 39-plus Art Space, 新加坡;

2021

「The Long Cut」 线上展览平台 Feral File 项目;
「红」 油罐艺术中心, 上海, 中国;
「重度的情调」 G+ Art Space, 南平, 中国;
「Coffee Kiosk – Pink is the New Black」 ROOM 6x8 (SPURS Gallery), 北京, 中国;
「代表作」 乔空间, 上海, 中国;

2020

「投票」 CLC Gallery Venture, 北京, 中国;
「如同我们, 所有莫名的渴望」 金鹰美术馆, 南京, 中国;
「非物质 / 再物质: 计算机艺术简史」 UCCA, 北京, 中国;
「绵延: 变动中的中国艺术」 北京民生现代美术馆, 北京, 中国;
「自由联接—2020 OCAT X KADIST 青年媒体艺术家展览」 OCAT 上海馆, 上海, 中国;

2019

「张培力和耿建翌的学生们」 西岸艺术中心, 上海, 中国;
「浮云的根—此岸: OCAT 南京公共艺术计划」 OCAT 南京栖霞展区, 南京, 中国;
「降临——发明风景, 制作大地」 前哨当代艺术中心, 上海, 中国;
「步履不停」 上海多伦现代美术馆, 上海, 中国;
「客人的到来—上海当代艺术博物馆馆藏展」 PSA, 上海, 中国;
「可善的陌生—UNArt 艺术中心首展」 UNArt 艺术中心, 上海, 中国;
「Lin Ke」 Ikon gallery, 伯明翰, 英国;
「Chinternet Ugly, 曼切斯特华人艺术中心」 曼切斯特, 英国;
「重蹈现实—来自王兵的影像收藏」 OCAT 上海馆, 上海, 中国;
「EXIT PLAN」 SNAP, 上海, 中国;

2018

「第六届广州三年展」 广东美术馆, 广州, 中国;
「克利夫兰三年展」 克利夫兰当代艺术博物馆, 克利夫兰, 美国;
「四季影展」 VCD 影促会, 北京, 中国;

「循环播放」刺点画廊, 香港, 中国;
「闲散者的广场」蜂巢当代艺术中心, 北京, 中国;
「绘画研讨会」南京艺术学院美术馆, 南京, 中国;
「在场——青年艺术家邀请展」中国美院南山校区, 杭州, 中国;

2017

「疆域——地缘的拓扑」OCAT 上海馆, 上海, 中国;
「复相·叠影——广州影像三年展」广州, 中国;
「时间的狂喜——重塑认知的媒介」何香凝美术馆, 深圳, 中国;
「.com/.cn」K11 艺术空间, 上海, 中国;
「粉末时间」——屏幕间 (共享展览系列 1);
「第一次在历史上, 你找到自己的位置」独角兽艺术空间, 北京, 中国;
「被网络救了?」Postmasters 画廊, 纽约, 美国;
「第二届长江国际影像双年展一万丈高楼平地起」重庆长江当代美术馆, 重庆, 中国;
「数字采样者, 处于网络态叠加中的新世代」星汇当代美术馆, 重庆, 中国;
「.com/.cn」K11 基金会临时空间, 香港, 中国;
「我们之后」K11 美术馆, 上海, 中国;

2016

「深圳新媒体艺术节」G&G 创意社区, 深圳, 中国;
「龙肝凤脑——八位新锐艺术家」OCAT 上海馆, 上海, 中国;
「屏幕之瘾——林科的个人项目」北京德国文化中心歌德学院, 北京, 中国;
「第 11 届上海双年展——何不再问」上海当代艺术博物馆, 上海, 中国;
「镜中表演: 来自王兵的影像收藏」新世纪当代艺术基金会, 上海, 中国;
「殊途——香格纳画廊 20 周年特展」香格纳画廊·西岸, 上海, 中国;
「单行道——李文栋 & 魏兴业收藏展」OCAT 西安馆, 西安, 中国;
「转向——2000 后中国当代艺术趋势」上海民生美术馆, 上海, 中国;
「屏幕测试: 1980 年代以来的华人录像艺术」中央美术学院美术馆, 北京, 中国;
「2015 中国当代艺术年鉴展」北京民生现代美术馆, 北京, 中国;
「我们的未来」红砖美术馆, 北京, 中国;
「我们——一个关于中国当代艺术家的力量」K11 艺术空间, 上海, 中国;
「GLOBALE: New Sensorium」ZKM 媒体艺术中心, 卡尔斯鲁尔, 德国;

2015

「2014 中国当代艺术年鉴展」北京民生现代美术馆, 北京, 中国;
「窥视秀, 长征空间」北京, 中国;
「Y 时代」OCAT 当代艺术中心上海馆, 上海, 中国;
「Tokyo Art Meeting VI, "TOKYO" — Sensing the Cultural Magma of the Metropolis」Museum of Contemporary Art Tokyo, 东京, 日本;
「精神」PAC PADIGLIONE D'ARTE CONTEMPORANEA, 米兰, 意大利;
「进程中的作品——摄影」弗柯望博物馆, 埃森, 德国;

2014

「OCAT—皮埃尔·于贝尔奖入围展——墙之真相」OCAT 当代艺术中心上海馆，中国；

「叫我们操心或不操心，教我们坐定」Bank，上海，中国；

「A+A 第七回：聪明坏了」偏锋新艺术空间，北京，中国；

2013

「太阳」视界艺术中心·1 空间，上海，中国；

2012

「杜撰」视界艺术中心，上海，中国；

「GUEST：站在小丑的肩膀上」尤伦斯当代艺术中心，北京，中国；

2011

「非正式小说」Vanguard 画廊，上海，中国；

「“桃浦大楼”第二期—当代艺术活动」桃浦当代艺术中心，上海，中国；

「“桃浦大楼”第一期—当代艺术活动」桃浦当代艺术中心，上海，中国；

「低脂」恒庐美术馆，杭州，中国；

2010

「“献给麻妮妹客’李明林科杨俊岭三人展」没顶空间 上海，中国。

Group Exhibitions

2023

Up in the Air, SPURS Gallery, Beijing, China;
 Heaven on Earth, Sound Activity Center, Sound Art Museum, China;
 The Interface of Janus, Bund Art Center, Shanghai, China;
 You As Me—Hold the Gaze, HOW ART MUSEUM 5TH ANNIVERSARY COLLECTION EXHIBITION, Shanghai, China;
 Visions Come True, chiKI | artmuseum, Shanghai, China;

2022

The Pieces I Am, UCCA Edge, Shanghai, China;
 In the Line of Flight, for Possible Worlds, DEJI Art Museum, Nanjing, China;
 A Group Show, 39-plus Art Space, Singapore;

2021

The Long Cut, Online Exhibition Platform Feral File Project;
 Red, Tank Shanghai, Shanghai, China;
 Symphony of Gravity & Harshness, G+ Art Space, Nanping, China;
 Coffee Kiosk—Pink is the New Black, ROOM 6x8 (SPURS Gallery), Beijing, China;
 On Behalf of, Qiao Space, Shanghai, China;

2020

Casting Votes, CLC Gallery Venture, Beijing, China;
 Ineffable Longings, G Museum, Nanjing, China;
 Immaterial / Re-material: A Brief History of Computing Art, UCCA, Beijing, China;
 Duration: Chinese Art in Transformation, Beijing Minsheng Art Museum, Beijing, China;
 UN/ CONVENTIOANL—OCAT X KADIST EMERGING MEDIA ARTIST EXHIBITION, OCAT Shanghai, Shanghai, China;

2019

The Students of Zhang Peili and Geng Jianyi, West Bund Art Center, Shanghai, China;
 Roots of Clouds Adrift—Temporality: OCAT Nanjing Public Art Project, OCAT Nanjing Qixia Exhibition Site, Nanjing, China;
 Advent—Inventing Landscapes, Producing the Earth, Qianshao Contemporary Art Cente, Shanghai, China;
 A Turning Moment—Urban Narrative in Chinese Contemporary Art, 1995-2019, Shanghai Duolun Museum of Modern Art, Shanghai, China;
 The Return of Guests—Selections From the PSA Collection, PSA, Shanghai, China;
 The Kind Stranger, UNArt Center, Shanghai, China;
 Ikon gallery, Birmingham, U.K;
 Chinternet Ugly, Centre for Chinese Contemporary Art, Manchester, U.K;
 Remapping Reality—Selected Video Collection From Wang Bing, OCAT Shanghai, Shanghai, China;
 EXIT PLAN, SNAP, Shanghai, China;

2018

The 6th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China;
 FRONT International, Museum of Contemporary Art Cleveland, Cleveland, USA;
 Lumen Quarterly, World Organization Of Video Culture Development, Beijing, China;
 Play & Loop, Blindspot Gallery, Hong Kong, China;
 Flaneur's Square, Hive Center of Contemporary Art, Beijing, China;
 Seminar on Painting, Art Museum of Nanjing University of the Arts, Nanjing, China;
 Presence-Young Artist Exhibition, China Academy of Art, Hangzhou, China;

2017

FRONTIER—RE-ASSESSMENT OF POST-GLOBALIZATIONAL POLITICS, OCAT Contemporary Art Terminal
 Shanghai, Shanghai, China;
 SIMULTANEOUS EIDOS - GUANGZHOU IMAGETRIENNIAL, Guangdong Museum, Guangzhou, China;
 The Esstasy of Time – Reframing the Medium of Knowing, He Xiangning Art Museum, Shen Zhen, China,
 (Sharing Exhibition Episode I—Time Dividuals, Screen Room);
 You Really Know Where You Are, For the First Time in History, Intelligentsia Gallery, Beijing, China;
 Saved by the Web? , Postmasters Gallery, New York, USA;
 The 2nd Session of Changjiang International Photograph & Video Biennale, Chongqing Museum of Contemporary Art,
 Chongqing, China;
 Digital Samplers, Or New Generation Deep Dive into Internet Superposition, The Galaxy Museum of Contemporary
 Art, Chongqing, China;
 .com/.cn, K11 Art Foundation Pop-up Space, Hong Kong, China;
 AFTER US, chi K11 art museum, Shanghai, China;

2016

Shenzhen MAF 2016, G&G Creative Community, Shenzhen, China;
 Dragon Liver, Phoenix Brain—Eight Emerging Artists, OCAT Shanghai, Shanghai, China;
 Screen addiction—Lin Ke's personal project, Goethe Institute, Beijing German Cultural Center, Beijing, China;
 11th Shanghai Biennale-WHY NOT ASK AGAIN, Shanghai Contemporary Art Museum, Shanghai, China;
 Performing in the Shot: Video Collections from Wang Bin, NEW CENTURY ART FOUNDATION, Shanghai, China;
 Holzwege, ShanghArt Gallery, Shanghai, China;
 Li Wendong & Wei Xingye Collection, OCAT Contemporary Art Xi'an, Xi'an, China;
 TURNING POINT: CONTEMPORARY ART IN CHINA SINCE 2000, Minsheng Art Museum, Shanghai, China;
 Screen Test: Chinese Video Art Since 1980s, CAFA Art Museum, Beijing, China;
 THE EXHIBITION OF ANNUAL OF CONTEMPORARY ART OF CHINA 2015, Beijing Minsheng Art Museum,
 Beijing, China;
 THIS FUTURE OF OURS (group), Red Brick Art Museum, Beijing, China;
 WE - A COMMUNITY OF CHINESE CONTEMPORARY ARTISTS, Shanghai, China;
 GLOBALE: New Sensorium, ZKM | Center for Art and Media, Karlsruhe, Germany;

2015

THE EXHIBITION OF ANNUAL OF CONTEMPORARY ART OF CHINA 2014, Beijing Minsheng Art Museum, Beijing, China;

Peek Show, Long March Space, Beijing, China;

The Ballad Of Generation Y, OCAT Contemporary Art Terminal Shanghai, Shanghai, China;

Tokyo Art Meeting VI, "TOKYO"—Sensing the Cultural Magma of the Metropolis, Museum of Contemporary Art Tokyo, Tokyo, Japan;

JING SHEN, PAC PADIGLIONE D'ARTE CONTEMPORANEA, Milan, Italy;

Works in Progress-Photography, MUSEUM FOLKWANG, Essen, Germany;

2014

2014OCAT—PIERRE HUBER ART PRIZE SHORTLIST EXHIBITION THE TRUTH ABOUT ENTROPY, OCAT Contemporary Art Terminal Shanghai, Shanghai, China;

Teach Us To Care and Not To Care—Teach Us To Sit Still, Bank, Shanghai, China;

Too Smart to Good?—The 7th A+A, PIFO Gallery, Beijing, China;

2013

The Sun, V Arts Centre—Space I, Shanghai, China;

2012

MAKE UP, V Arts Centre, Shanghai, China;

Guest: Standing On the Shoulders Of Little Clowns, UCCA, Beijing, China;

2011

Fiction, Vanguard Gallery, Shanghai, China;

Top Events—2nd Session, TOP Contemporary Art Center, Shanghai, China;

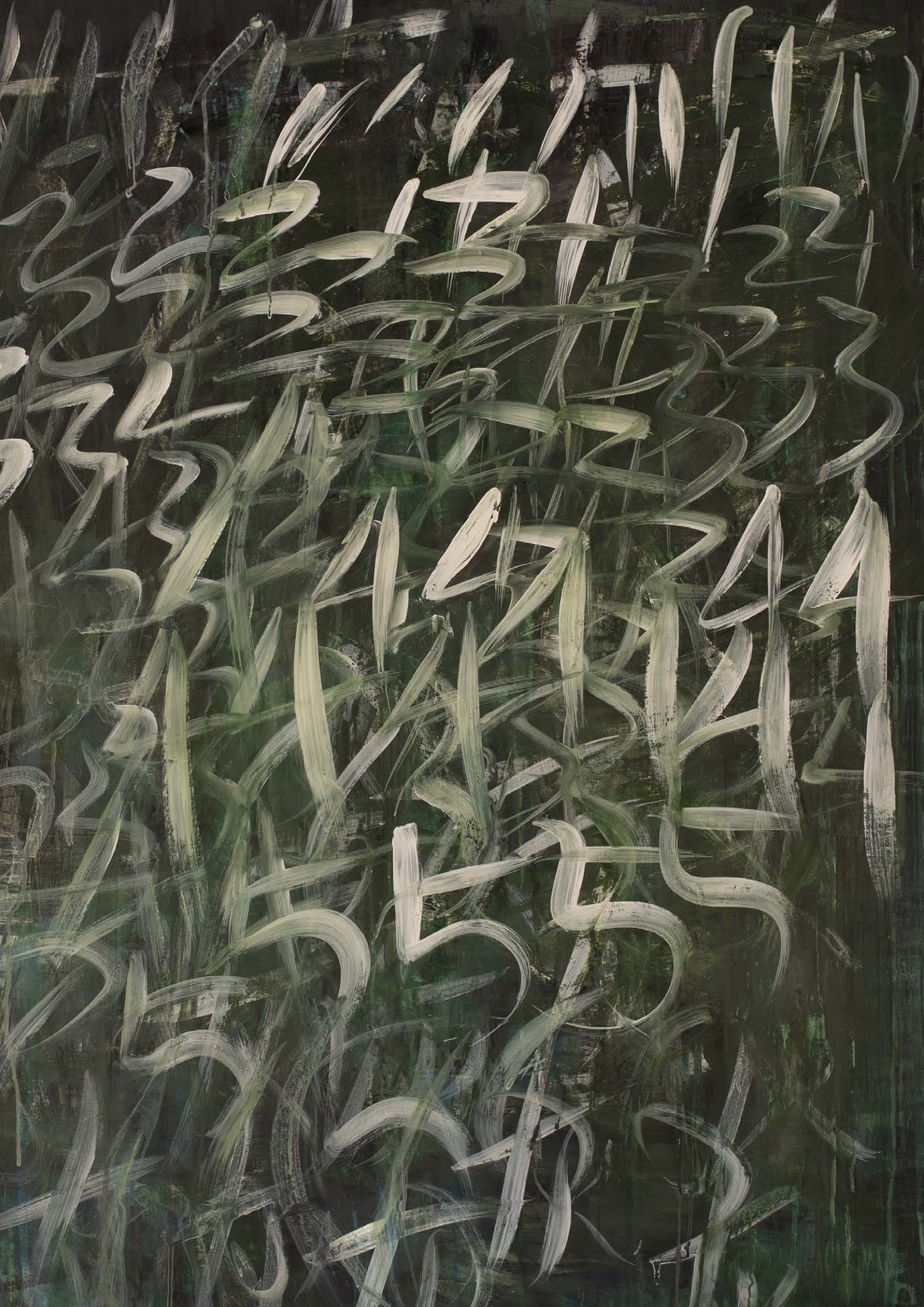
Top Events, TOP Contemporary Art Center, Shanghai, China;

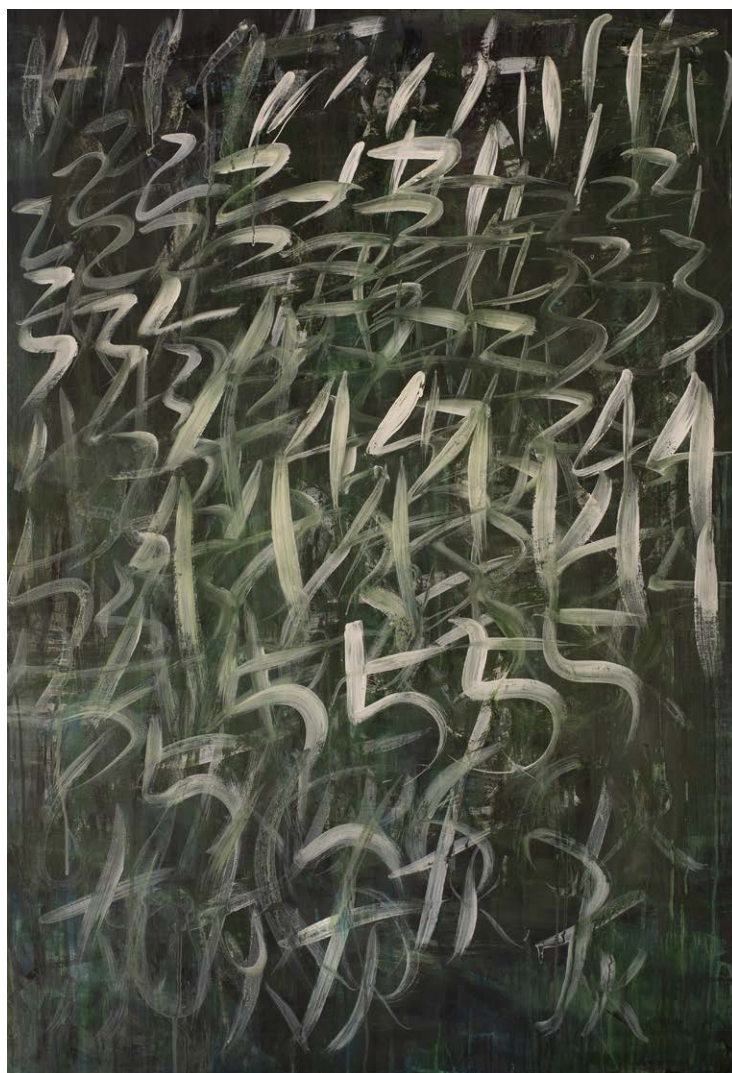
Low Fat, HanHouse, Hangzhou, China;

2010

DEDICATED TO MONEY MAKERS, MadeIn Space, Shanghai, China.

项恺阳
Xiang Kaiyang





12345 - 1

木板水彩

Watercolor on wood panel
120 x 80 cm, 2022



12345 - 2

布面丙烯

Acrylic on canvas
160 x 128 cm, 2022



2 - 1

木板丙烯
Acrylic on wood panel
160 x 128 cm, 2022



2 - 2

木板丙烯
Acrylic on wood panel
106 x 160 cm, 2022



2 - 3

布面丙烯
Acrylic on canvas
160 x 128 cm, 2022



3

布面丙烯
Acrylic on canvas
160 x 128 cm, 2022



4 - 2

布面丙烯
Acrylic on canvas
160 x 128 cm, 2022



7 - 1

布面丙烯
Acrylic on canvas
160 x 128 cm, 2022



8 - 1

木板丙烯
Acrylic on wood panel
100 × 80 cm, 2022



8 - 2

布面丙烯
Acrylic on canvas
160 x 128 cm, 2022



100

布面丙烯
Acrylic on canvas
160 x 128 cm, 2022

The past is a foreign country

项恺阳

Kaiyang Xiang

(生于 1991 年，中国浙江) 2015 年本科就读于伦敦大学金史密斯学院 (Goldsmiths College) 的纯艺术专业，2020 年硕士毕业于中央美术学院油画系第五工作室，现居北京。

项恺阳的创作形式基于“文字”和“绘画”，他从语言的意义和结构里寻找能与图像结合的可能性，主要以汉字为主。他最新的创作内容也包括数字，使用数字作为符号或是其在被使用过程中泛生的意义，在画布上进行视觉效果的拟态。他将语词、句群、诗歌与文本作为主体，直接或间接地用绘画的方式呈现在画面里。这些字符所扮演的角色如何有效地，准确地以视觉形式转化到图像中是他研究的主要问题。

(1991, Zhejiang, China) Kaiyang Xiang is an artist whose vision transcends the boundaries of text and drawing. In 2015, he attained a bachelor's degree in fine arts from Goldsmiths College, University of London, and in 2020, he graduated from the prestigious Fifth Studio of the Oil Painting Department at the renowned Central Academy of Fine Arts with a master's degree. Xiang currently resides and works in Beijing.

Xiang's creation revolves around the intricate synthesis of text and drawing, with a particular focus on the expressive power of Chinese characters. Delving into the implications and structures of language, he explores the limitless potential for iconographic combinations. In his latest works, Xiang employs numbers as semiotic expressions, deftly integrating symbols to infuse his paintings with nuanced layers of visual mimesis. Words, phrases, poems, and text serve as the foundation of Xiang's artistic exploration. Through explicit or subtle expressions, he visually interprets these literary elements, breathing life into his works. At the heart of his artistic inquiry lies a fascination with the mechanism through which literary symbols and characters assume roles that effectively and accurately convey meaning through the visual medium.

近期展览

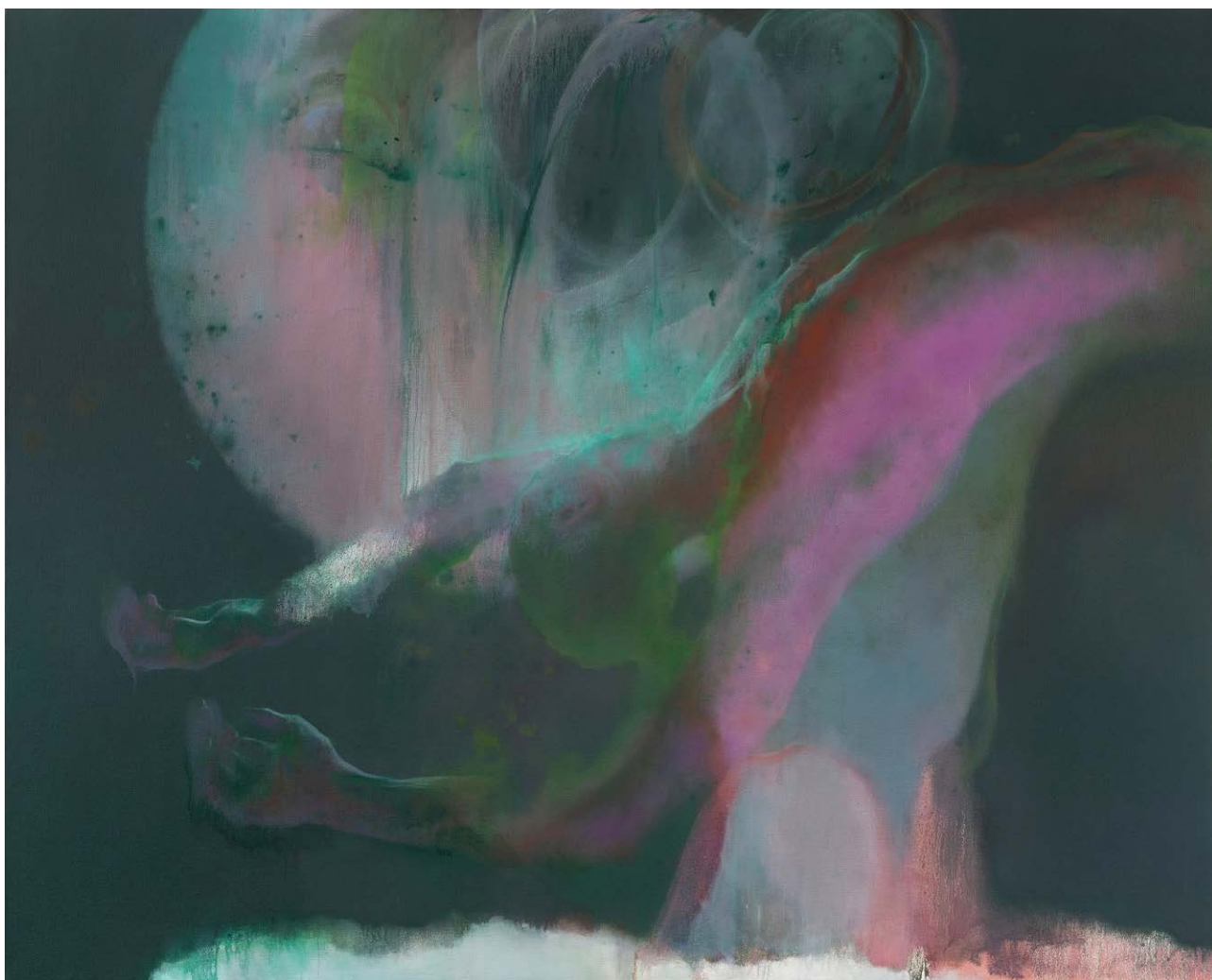
「微物之神」东画廊，上海，中国，2023；
「蹊径 3.0」香格纳北京，北京，中国，2022；
「鸽子迷信」新氧艺空间，北京，中国，2022；
「动物凶猛」叁拾画廊，北京，中国，2022；
「缓慢的归乡」香格纳北京，北京，中国，2021；
「——夜问」798 瀚艺术中心，北京，中国，2019；
「FLOATING」798 ac gallery，北京，中国，2019；
「“以抽象的名义”之“集结与聚变”- 五工师生作品展」798 艺术区 悦·美术馆，北京，中国，2018；
「诗歌新用」PIL 公共形象公司，北京，中国，2018。

Recent Exhibitions

The Gods of Small Things, Dong Gallery, Shanghai, China, 2023;
Path, ShanghART, Beijing, China, 2022;
Pigeon Superstition'O2art Space, Beijing, China, 2022;
Wild Beast, Sense Gallery 798, Beijing, China, 2022;
The Long Way Around, ShanghART Beijing, China, 2021;
—Night Quest, 798 Horizon Art Space, Beijing, China, 2019;
FLOATING, 798 AC Gallery, Beijing, China, 2019;
In the Name of Abstraction: Summoning and Evolution – Fifth Studio Teachers and Students Art Exhibition,
798 ENJOY-ART MUSEUM, Beijing, China, 2018;
New Praxis of Poetry, Public Image Ltd., Beijing, China, 2018.

谢 其
Xie Qi





夏天起的褶皱
Wrinkles from Summer

布面油画
Oil on canvas
200 × 250 cm, 2021



9 pm

布面油画

Oil on canvas

120 × 100 cm, 2021



诗人
A Poet

布面油画
Oil on canvas
120 × 100 cm, 2019



柔软的球形
Soft Ball

布面油画
Oil on canvas
150 × 75 cm, 2020



蚊鸣

Mosquito Song

布面油画

Oil on canvas

100 × 120 cm, 2021

谢其
Xie Qi

(生于 1974 年，中国重庆) 现工作生活于北京。

长期以来，身体及肖像作为谢其绘画的重要母题，始终贯穿于她不同时期的创作之中。通过运用广阔的想象力与丰富的感知，谢其不断赋予这些变化的形象以情绪的温度、欲望的张力与幽暗的色彩。她将对象移离了日常情境，置于舞台化的光线里，导致笔下的那些人物，看上去像是被孤独地留在了将要暗场的舞台上，他们脱离了一直在现实中扮演的某个角色，正在逐渐还原成一种赤裸的、个人化的存在。

近期个展包括：“波斯姑娘”，南山社，中国西安（2023），“Disorder of Yeast”，麦勒画廊，瑞士卢森（2021）；“夏天过去了好几年”，麦勒画廊，中国北京（2021）；“锁骨”，BANK 画廊，上海（2019）；“物累”，艺门画廊，香港（2016）；“位移”，Dawan 艺术基金会，法国巴黎（2016）。近期群展包括：“寂静剧场”双个展，HdM 画廊，中国北京（2021）；“宴”，Bank x Objective，上海（2021）；“Clean”，SPURS Gallery，中国北京（2020）；“投票”，CLC 画廊，中国北京（2020）；“睡眠复仇，梦见生命”，Württembergischer Kunstverein，德国斯图加特（2019）；“Extended Ground”，麦勒画廊，瑞士卢森（2017）；“一次别离”，杨画廊，中国北京（2017）；“门闩”，C 龙口空间，中国北京（2017）；“中国私语”，伯尔尼美术馆，瑞士伯尔尼（2016）。

The past is a foreign country

(1974, Chongqing, China) Xie Qi currently works and lives in Beijing.

The body and portraits have long been dominant motifs in Xie Qi's paintings, appearing through-out her various creative periods. Xie Qi bestows on these shifting figures the warmth of emotion, the tension of desire, and tones of gloom. She extracts quotidian objects away from their daily origins and station them in a form of *mise-en-scène*. Consequently, the characters in her works appear to be alienated on a stage to be darkened. They are detached from reality, exposing their raw nakedness and evokes contemplation of existential properties.

Her recent solo exhibitions include: "*Persian Girl*", Nan Shan Foundation, Xi'an, China, (2023); "*Disorder of Yeast*", Galerie Urs Meile, Lucerne, Switzerland (2021); "*The Summer Heat Has Been Gone for Years*", Galerie Urs Meile, Beijing, China (2021); "*Clavicle*", BANK Gallery, Shanghai, China (2019); "*The Unbearable Weight of Things*", Pekin Fine Arts, Hong Kong, China (2016); "*Displacement*", Dawan Art, Paris, France (2016). Recent group shows include: "*Silent Theater*" Dual exhibition, HdM Gallery, Beijing, China (2021); "*DISFRUTA*", BANK × Objective, Shanghai, China (2021); "*Clean*", SPURS Gallery, Beijing, China (2020); "*Casting Votes*", CLC Gallery, Beijing, China (2020); "*Sleeping with a Vengeance, Dreaming of a Life*", Württembergischer Kunstverein Stuttgart, Germany (2019); "*Extended Ground*", Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland (2017); "*A Separation*", Gallery Yang, Beijing, China (2017); "*The Latch*", C-Space + Local, Beijing, China (2017); "*Chinese Whispers*", Kunstmuseum Bern, Bern, Switzerland (2016).

个展

「波斯姑娘」，南山社，西安，中国，2023；
「酵母之乱」麦勒画廊 北京 – 卢森，卢塞恩，瑞士，2021；
「夏天过去了好几年」麦勒画廊 北京 – 卢森，北京，中国，2021；
「锁骨」BANK 画廊，上海，中国，2019；
「物累」艺门画廊，香港，中国，2016；
「位移」大碗艺术，巴黎，法国，2016；
「谢其新作展」艺门画廊，北京，中国，2014；
「单挑」荔空间，北京，中国，2011；
「彩色冰棍儿」Vigolo Vattaro，特伦蒂诺，意大利，2010；
「午后」季节画廊，北京，中国，2005；
「The Playground」艺术景画廊，香港，中国，2001。

Solo Exhibitions

Persian Girl, Nan Shan Foundation, Xi'an, China, 2023;
Disorder of Yeast, Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland, 2021;
The Summer Heat Has Been Gone for Years, Galerie Urs Meile, Beijing-Lucerne, Beijing, China, 2021;
Clavicle, BANK Gallery, Shanghai, China, 2019;
The Unbearable Weight Of Things, Pekin Fine Arts, Hong Kong, China, 2016;
Displacement, Dawan Art, Paris, France, 2016;
Xie Qi: New Works, Pekin Fine Arts, Beijing, China, 2014;
Versus, Li Space, Beijing, China, 2011;
The Colorful Frozen Suckers, Vigolo Vattaro, Italy, 2010;
After Middy, China Art Seasons Gallery, Beijing, China, 2005;
The Playground, Art Scene China Gallery, Hong Kong, China, 2001.

近期联展

2022

「贮藏(2022)」麦勒画廊 北京 – 卢森, 北京, 中国;

2021

「宴」BANK x Objective, 上海, 中国;

「寂静剧场双个展」HdM 画廊, 北京, 中国;

2020

「Clean」SPURS 画廊, 北京, 中国;

「投票」CLC 画廊, 北京, 中国;

2019

「睡眠复仇, 梦见生命」Württembergischer Kunstverein, 斯图加特, 德国;

2018

「睡眠复仇, 梦见生命」激发研究所 (IFP) 现场, 北京, 中国;

2017

「Extended Ground」麦勒画廊 北京 – 卢森, 卢森, 瑞士;

「一次别离」杨画廊, 北京, 中国;

「门闩」C 龙口空间, 北京, 中国;

2016

「中国私语」伯尔尼美术馆, 伯尔尼, 瑞士;

「歧感激流——通向语言的绘画」今日美术馆, 北京, 中国;

「走出牡丹亭: 中国当代女性艺术展」俄罗斯民族博物馆, 圣彼得堡, 俄罗斯;

2014

「去火星」宋庄美术馆, 北京, 中国;

2013

「宓恋」斯德哥尔摩东方博物馆, 斯德哥尔摩, 瑞典;

2012

「开放的肖像」民生现代美术馆, 上海, 中国;

「自恋」星空间, 北京, 中国;

2010

「中国——当代复兴」Palazzo Reale 博物馆, 米兰, 意大利;

「碎」李安姿当代空间, 香港, 中国;

「老虎菜」谷仓当代摄影空间, 兰州, 中国;

2009

「新趋势——十五个中国艺术家」旧金山太平洋传统博物馆，旧金山，美国；

「主观」白盒子艺术馆，北京，中国；

2005

「蒙彼利埃—中国——第一届中国当代艺术国际双年展」蒙彼利埃，法国；

「年轻的中国艺术」Neue Galerie Landshut，兰修特，德国；

2004

「中国影像绘画」季节画廊，北京，中国；

「中国版本——超写意艺术邀请展」深圳雕塑院，深圳，中国。

Group Exhibitions

2022

A Place for Concealment (2022), Galerie Urs Meile, Beijing-Lucerne, Beijing, China;

2021

DISFRUTA, BANK x Objective, Shanghai, China;

Silent Theater Dual exhibition, HdM Gallery, Beijing, China;

2020

Clean, SPURS Gallery, Beijing, China;

Casting Votes , CLC Gallery, Beijing, China;

2019

Sleeping with a Vengeance, Dreaming of a Life, Württembergischer Kunstverein Stuttgart, Germany;

2018

Sleeping with a Vengeance, Dreaming of a Life, Institute for Provocation, Beijing, China;

2017

Extended Ground ,Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland;

A Separation, Gallery Yang, Beijing, China;

The Latch, C-Space+Local, Beijing, China;

2016

Chinese Whispers", Kunst Museum Bern, Bern, Switzerland;

The tenth anniversary Exhibition ", Songzhuang Art Center, Beijing, China;

Dissensus Agitation - The Painting to Language", Today Art Museum, Beijing, China;

Stepping Out of the Peony Pavilion" ,The Russian Museum of Echnography, St. Petersburg, Russia;

2014

Go Mars, Songzhuang Art Center, Beijing, China;

2013

Secret Love, Museum of Far Eastern Antiquities, Stockholm, Sweden;

2012

Face, Minsheng Art Museum, Shanghai, China;

Narcissism, Star Gallery, Beijing, China;

2010

China: The Contemporary rebirth, Palazzo Reale Milano, Milan, Italy;

Fragments, Contemporary by Angela Li, Hong Kong, China;

Cibo da tigli, Gucang contemporary photography space, Lanzhou, China;

2009

New trends: Fifteen contemporary Chinese artists , Pacific heritage museum, San Francisco, USA;
Subjectivity, White Box Museum of Art, Beijing, China;

2005

1st Montpellier Biennale of Chinese Contemporary Art, Montpellier, France;
Young Chinese Art, Neue Galerie Landshut, Landshut, Germany;

2004

China's photographic painting, China Art Seasons Gallery, Beijing, China;
Chinese Edition, Shenzhen Sculpture Academy, Shenzhen, China.

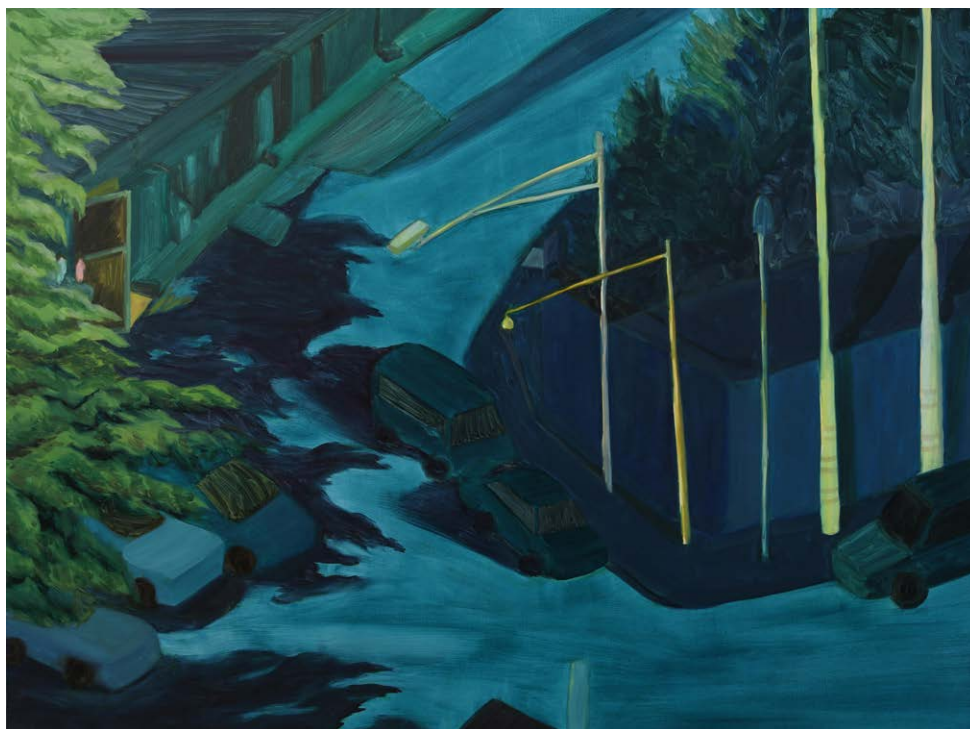
张银亮
Anna NL Cheung





消防夜巡
Fireman Nightwatching

亚麻布面油彩
Oil on linen
36 x 40 cm, 2017



彭城街角 V
Pengcheng Corner V

亚麻布面油彩
Oil on linen
75 × 100 cm, 2016



夜的展览馆
Conventional Hall In The Night

亚麻布面油彩
Oil on linen
150 × 400 cm, 2019



喷泉
Fountain

亚麻布面丙烯
Acrylic on linen
100 × 180 cm, 2022-2023



聚会
Reunion

亚麻布面油彩
Oil on linen
100 × 120 cm, 2022-2023



彭城街角 VIII
Pengcheng Corner VIII

亚麻布面丙烯
Acrylic on linen
120 × 160 cm, 2023



伦敦樱草花山
London's Primrose Hill

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
34.5 × 100 cm, 2016
3 + IAP



北京
Beijing

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
36.4 x 100 cm, 2016
3 + IAP



宏村
Hongcun

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
32.7 x 100 cm, 2016
3 + IAP



连云港
Lianyungang

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
39.2 x 100 cm, 2020
3 + IAP



江苏北部
Northern Jiangsu

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
37.3 x 100 cm, 2021
3 + IAP



什刹海
Shichahai

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
36.6 x 100 cm, 2021
3 + IAP



蔚县
Yu County

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
37.1 x 100 cm, 2018
3 + IAP



奥斯陆
Oslo

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
36.1 x 100 cm, 2015
3 + IAP



泰晤士河岸
Bankside of The River Thames

数码微喷、哈内姆勒收藏级相纸
Inkjet print, Hahnemühle archival photo paper
35.9 x 100 cm, 2015
3 + IAP

张银亮

Anna NL Cheung

(生于 1988 年, 中国福建) 2015 年获得英国伦敦大学学院斯莱德艺术学院硕士学位, 2012 年毕业于英国格拉斯哥美术学院绘画与版画系。

张的作品主要为绘画与版画, 部分装置及摄影。她的创作涉及心理地理学, 以寻常地景出发, 透过或鲜活、或疏离、或吊诡的色彩描绘, 来诠释对日常城乡空间与社会环境的感知。

此次展览有两幅《街角》系列作品。该系列最开始于 2016 年。反复描绘彭城一街角的场景, 通过不同的色彩组合, 处理光和空间的关系, 试图展现非在场和在场的各样心理状态; 同时也展示了某种生态观, 例如建筑、工业与自然的对抗和消融。展览另一部分是摄影作品, 拍摄了七个城市的公共空间, 反映了当地的城市构造和历史。涉及新地形学摄影, 使用较客观的拍摄角度去建构繁杂的城市景观, 有一种疏离感。部分的黑白作品抹去了时间段, 看不出是日出还是日落。画面焦点落到景观中的建筑、生态环境以及日常的活动中。

(1988, Fujian, China) Cheung obtained a master's degree from The Slade School of Fine Art, University College London, U.K in 2015, and a bachelor's degree from the Glasgow School of Art, UK in 2012. She currently lives and works in Beijing.

Cheung's main mediums of creation are paintings, monoprints, installations and photography. Her creations related to psychogeography trail from ordinary landscapes, which interpret the perception of daily urban, rural spaces and social environments through vivid, alienated, or paradoxical color descriptions.

There are two pieces of "*Pengcheng Corner*" series in this exhibition, which is originally started in 2016 and depicted the scene of a specific street corner in Pengcheng repeatedly. By different color combinations, the artworks interpret the relationship between light and space, meanwhile, trying to show various psychological states of non-presence and presence. It also explicates ecological concepts, such as the confrontation and dissolution of architecture, industry and nature. Another part of the exhibition is photography, which captures the public spaces of seven cities, reflecting the local urban structure and its own history. Cheung is inspired by New Topographical photography, using a more objective shooting angle to construct a complex urban landscape, creating a sense of alienation. The black and white photography have erased the sense of time, impossible to tell whether it is a sunrise or a sunset. The focal point falls upon the architecture, ecological environment and daily activities in the cityscape.

个展

「疫情期我收拾了阿戴的家」线上项目, MAMALA 当代艺术中心, 北京, 中国, 2021;
「启迪」济宁美术馆, 济宁, 中国, 2020;
「地|心」一间 IDS 艺术空间, 北京, 中国, 2019;
「客厅, 青年 100 会客厅项目」嘉德艺术中心, 北京, 中国, 2019;
「送场」一介画廊, 成都, 中国, 2019;
「黑夜庭院」少数派空间, 北京, 中国, 2017;
「幻变无息地」41 空间, 格拉斯哥, 英国, 2011。

Solo Exhibitions

Placing Items from The Epidemic Period in Adai's Studio, MAMALA Online Project, Beijing, China, 2021;
Illumination, Jining Art Museum, Jining, China, 2020;
Psychogeography, In-Definite Scenario Art Space, Beijing, China, 2019;
Drawing Room, Art Novo 100 Project Space, Guardian Art Centre, Beijing, China, 2019;
Auræ, Yiiiie Gallery, Chengdu, China, 2019;
Courtyard in A Nocturne, Minority Space, Beijing, China, 2017;
Changing Land with Katrin Jaberg, The Studio 41, Glasgow, U.K, 2011.

近期联展

2023

「纯真博物馆」真宝艺术空间，上海，中国；
「面包、多肉植物与白海螺」红印艺术中心，成都，中国；
「持续性短暂」七木空间，北京，中国；

2022

「非凡的冒险」Rosenfeld 画廊，伦敦，英国；
「半边天天下无限」SHOUT Contemporary，香港，中国；

2021

「和合，成都双年展特别邀请展」成都东盟美术馆，成都，中国；

2020

「关系户」大世界画廊，北京，中国；

2019

「立」诚品画廊，台北，台湾；
「青衿计划历年优秀作品选展」济宁市美术馆，济宁，中国；
「秋艺集」隐美术馆，北京，中国；
「你是不是忘记了我」MAMALA 庙会，晨画廊，北京，中国；
「升维味觉实验」曜空间，北京，中国；

2018

「苏旺伸和他的青年朋友们」诚品画廊，台北，台湾；
「纸民主义」力画廊，北京，中国；
「青衿计划」正观美术馆，北京，中国；
「青衿计划」国风艺术馆，深圳，中国；
「缝隙」斑马视觉，北京，中国；

2016

「花家地首届双年展」花家地小区，北京，中国；

2015

「牆外」HQS 惠灵顿，伦敦，中国；
「棱镜」亮点设计中心，北京，中国；

2014

「版画展」斯莱德美术学院研究中心，伦敦，英国；

2012

「新团队」坎迪德艺术信托画廊，伦敦，英国；
「宣言」格雷斯与克拉克法伊夫画廊，格拉斯哥，英国。

Group Exhibitions

2023

The Museum of Innocence, Bao Room, Shanghai, China;
Bread, Succulent and White Conch, HONIN Art Center, Chengdu, China;
Persistent Transients, Qimu Space, Beijing, China;

2022

An Extraordinary Adventure, Rosenfeld Gallery, London, U.K;
Half the Sky;The Sky Is the Limit, SHOUT Contemporary, Hong Kong, China;

2021

Interdependency, Art Museum of Chengdu University, Chengdu, China;

2020

Relative Family, GWG Space, Beijing, China;

2019

Stance, Eslite Gallery, Taipei, Taiwan;
Fall Fair, InArt Museum, Beijing, China;
Ascending Dimensions, Shine Space, Beijing, China;
Have You Forgotten Me, MAMALA Temple Fair 2019, Chen Gallery, Beijing, China;
Young Artist Nomination Exhibition, Jining Art Museum, Jining, China;

2018

SU Wong-shen With His Young Friends, Eslite Gallery, Taipei, Taiwan;
Paperism, Link Gallery, Beijing, China;
Crack, ZebraVrn, Beijing, China;
Elite Young Artists Program, Guofeng Art Museum, Right View Art Museum, Shenzhen and Beijing, China;

2016

The First Hua Jiadi Biennale, Hua Jiadi Residency, Beijing, China;

2015

Off The Wall, HQS Wellington, London, U.K;
Prism, Smart Art Room of LD Design Centre, Beijing, China;

2014

Slade Print Fair 2014, Slade Research Centre, London, U.K;

2012

New Firm, Candid Arts Trust, Islington, London, U.K;
Manifesto, The Grace and Clark Fyfe Gallery, Glasgow, U.K.



上海 Shanghai

参观时间：周二至周日（周一定休）10:00 – 18:30

具体地址：上海市黄浦区中山东一路三号 外滩三号 三楼

联系电话：8621-6321-5757

电子邮箱：sga@on-the-bund.com

官方网址：www.space-gallery-association.com

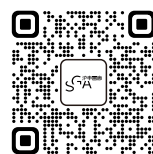
Hours: Tue – Sunday 10:00 – 18:30 (Closed on Mondays)

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