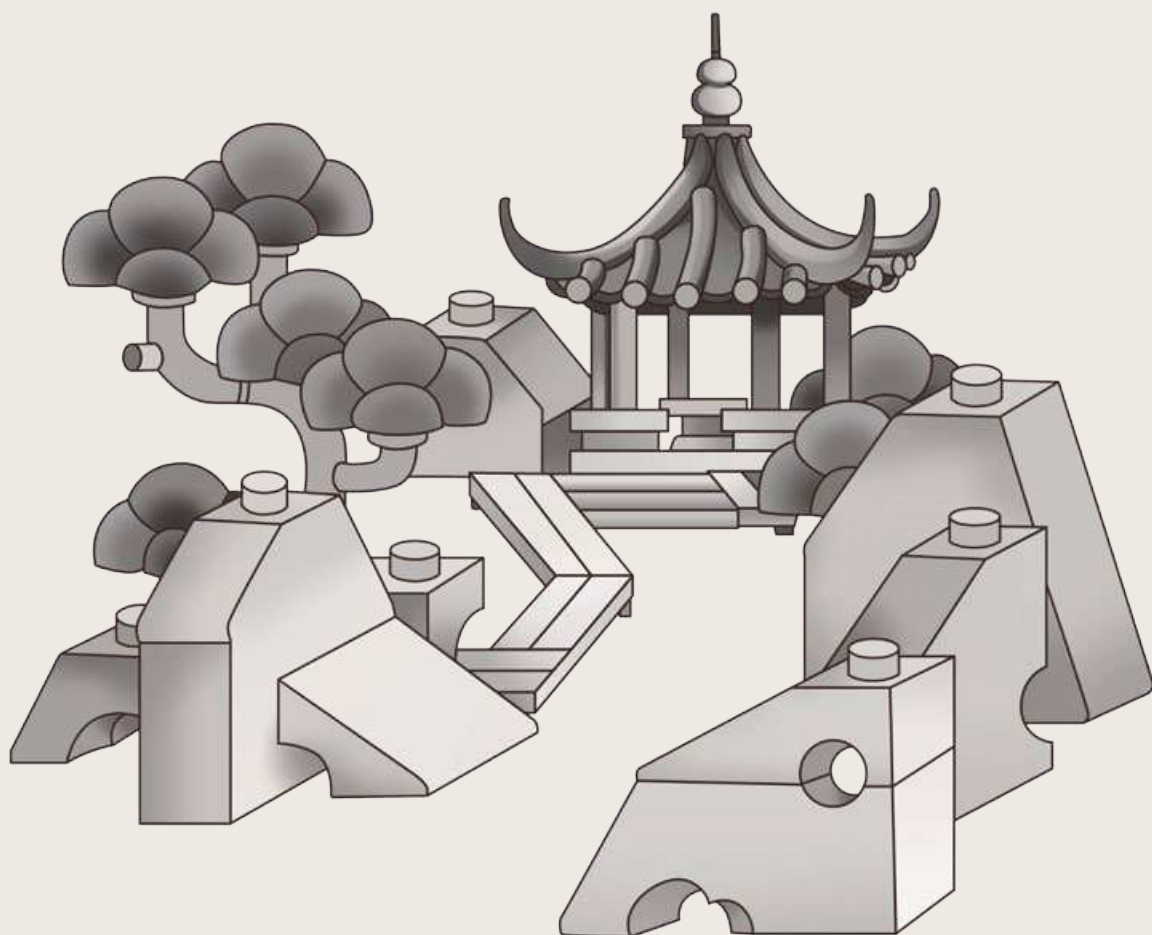


# 苏州园林艺术节

## SUZHOU GARDEN ART FESTIVAL

W 设 D 国 苏  
E 计 E 际 州  
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K 周 N 际 C 州



艺术 Art  
音乐 Music  
文学 Literature  
设计 Design  
建筑 Architecture  
美食 Food  
对话 Talks

2021  
10/28  
12/05



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联合主办：苏州国际设计周 | 苏州市园林和绿化管理局  
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战略合作：苏州好端正文化传媒有限公司



## 苏州园林艺术节寄语

苏州园林是集建筑、叠山、理水、花木及诗词楹联、绘画戏曲、家具陈设等多种元素的综合艺术，是立体的画、无声的诗。“咫尺之内再造乾坤”，不仅是对吴地自然山水的写意模仿，更是园主、造园家和工匠共同完成的艺术创作，凝聚了深邃的艺术思想和杰出的造园技艺，是历史留给我们的艺术瑰宝。

在苏州全面打响“江南文化”品牌的行动计划中，江南园林文化弘扬创新工程是激活苏州古典园林文化艺术价值、凸显苏州“园林之城”特色的重要内容。如何保护和传承园林文化艺术，需要加深对传统艺术的解读，让当代艺术从传统中汲取滋养，增强传统艺术的当代生命力。举办苏州园林艺术节，正是保护传承苏州园林艺术的探索。希望通过艺术节活动的成功举办，汇聚当代智慧，共谋艺术弘扬，推进园林文化遗产的创造性转化、创新性发展，充分展现苏州园林经久不衰的艺术魅力。

苏州市园林和绿化管理局

园林也是一种精神

除了苏州，很难有一座城市，能将豪华气派与文人雅趣完美地融为一体，并造就了亦官亦文、洞明炼达、胸怀天下的中国士大夫精神。这种精神，浓缩在了苏州园林里。随着“私园”成了“公园”，参观者们也逐渐将注意力从造园人的内心转移到了造园人的品味上来，真正的“园林精神”也随之暗淡、模糊。

感谢苏州园林局—这份人类文化遗产的守护者、感谢苏州好端正—苏州园林沉浸式表演艺术的推动者，从2020年开始，高焕女士带领国际一流的策展人，开始将当代艺术、音乐、文化、建筑、美食等元素植入园林，并进行二次创作和全新呈现。疫情当下，这个过程极其艰难，充满挑战和挫折感。每每想放弃的时候，我们总会想，谁会想到当年这些造园人是在怎样的世道和心境中，克服了多少无奈焦虑才完成了眼前的传世之作?是“园林精神”安慰了我们、激励了我们，让我们相信当冠以“苏州园林”之名的艺术节在园林中真实地呈现的那一刻，我们在某种程度上，与当年造园人完成了一场跨时空的对话，也给他们的园子留下了些许时代的痕迹。

孙群

WDW世界设计周城市网络国际执委

苏州设计周办公室副主任

园林之美，在于它能用有限的空间表达出超出地域限制的诗意与情怀。作为国内外最著名的中国文化标志之一，苏州古典园林正是中国人独特的工艺和成熟的表达使他们被联合国教科文组织列为人类世界文化遗产。首届“2021苏州园林艺术节”以当代而独特的方式在沧浪亭，可园，艺圃和怡园让更多的人更加了解苏州的辉煌过去，同时也通过文化艺术的现代活力将苏州再次置于国际关注的中心。

今日当我们想到园林，我们期待徜徉于到一方历久恒新的袖珍自然，舒畅呼吸，忘却城市的喧嚣和纷扰。然而，园林建造之初，野性自然远比今天的桀骜不驯。古往今来，苏州园林始终作为自然与文化相交之所而备受尊崇，使其成为了艺术鉴赏的绝佳之地。

此次苏州园林艺术节忠于园林这一精髓，使其与时俱进，将其引入21世纪的当代语境，催生出过往与当下、艺术、自然与当代思想的对话，却丝毫无损于园林原有之美。我们为游园者设计了一份四个园林的探宝地图，大家可以按图索骥，在游弋于苏州园林的花木水榭、亭台楼阁之间之时，更去发现散布于四大园林中的当代作品，参与我们精心设计的各个活动之中。

我们希望通过此次艺术节，将古典园林变成现代艺术和生活的发生地，让大家在享受和谐之美之时，思考与聆听关于当下文学，思想，音乐，科学，建筑，美食等的对话，让我们在园林里重启种种微小的可能性。

2021苏州园林艺术节在10月28日开幕，诚挚期待您莅临!

苏州园林艺术节总策划

Winnie 高焕

## 苏州园林艺术节

### 园林是世界的缩影

## Suzhou Garden Art Festival The Garden as a microcosm of the earth

园林之美，在于它能用有限的空间表达出超出地域限制的诗意与情怀。今年秋天，从10月28日到12月5日，我们以“园林是世界的缩影”为主题，为大家献上第一届苏州园林艺术节。古往今来，苏州园林始终作为自然与文化相交之所而备受尊崇，使其成为了鉴赏艺术，设计，文化的绝佳之地。进入21世纪，我们希望用新的视角再次来到园林，在沧浪亭，可园，怡园，和艺圃为大家带来一场多层次，多维度的艺术盛宴。

此次的苏州园林艺术节正是呼应了苏州越发多元化的环境，涵盖了艺术，设计，建筑，音乐，文学，美食，和对话七大版块。每一个主题不仅与传统文化相连接，更是一个和世界对话的窗口，向当今全球性的问题发声。

“园林是世界的语言，是我们这一星球的缩影。”苏州园林艺术节总策划Winnie高焕说。“陈列于园中的每一件当代艺术，设计，建筑等作品，演出，讲座，对谈等活动如同连接过去与当下的导线，导向我们，让园林更趋近于我们。”

我们邀请到了50余名艺术家，设计师，音乐人，建筑师，作家，社会学家，科学家等在苏州园林这样独特又诗意的环境下分享他们的创作，灵感，想法，和智慧。我们希望通过此次艺术节，让古典园林真正成为一个文化聚集，思想碰撞，艺术交融的地方。让大家在欣赏园林的和谐之美的同时，思考与聆听关于当下文学，思想，科学，音乐，建筑，美食等对话，让我们在园林里重启种种微小的可能性。

The Suzhou Garden festival is an interdisciplinary festival conceived to bring the Traditional gardens of Suzhou towards the future. A series of Exhibitions, Talks, Concerts and Performances will be held within Suzhou’s most famous gardens: The Surging Wave Pavilion, Keyuan, The Garden of Pleasance and The Garden of Cultivation.

The Gardens of Suzhou are timeless places praised and revered across the globe where arts, design, architecture, nature, environment and lifestyle are combined in an exquisite harmony. At the crossing of many disciplines, it is fascinating to realize how much such historic settings are so relevant when it comes to incarnate the issues we are currently facing.

The Suzhou Garden is an ecosystem of its own, a microcosm of the earth where cultural and natural elements co-exist at the same level. It is a perfect place to gather and reconnect with our past, with Nature and look forward the future.

Being faithful to the tradition of the garden, the Suzhou Garden Art Festival is operating as an update it and seeking to make it relevant to the 21st century. It is a way for the audience to discover or rediscover some of Suzhou’s most beautiful gardens from a new perspective.

苏州园林艺术节活动简介

Event Schedule

“中国绿色未来:气候变迁”座谈

China’s Green Future: Climate Change

时间 Date and Time: 2021.10.29 (14:00~16:00)

地点 Location: 沧浪亭明道堂

活动嘉宾 Guest Speakers: 胡瓦 (Huw Slater), 蒋卫平, 黄剑清, 丁相彬, 袁启尧, 吴江月

“乌鸦”——园林实验诗歌演出

Experimental Garden Poetry and Jazz Performance

时间 Date and Time: 2021.10.29 (18:00~20:00)

地点 Location: 沧浪亭明道堂

活动嘉宾 Guest Speakers: 杨海崧, 文智湧

“园林作为重启的方式”讲座

Architecture Talk: Gardens as a Way to Restart

时间 Date and Time: 2021.10.30 (14:00~16:00)

地点 Location: 怡园牡丹厅

活动嘉宾 Guest Speakers: 戴春(主持人), 王欣, 童明, 吴洪德

四时林泉——园林里二十四节气 讲座

Talk: Four Seasons and Solar Terms in Gardens

时间 Date and Time: 2021.10.31 (14:00~16:00)

地点 Location: 艺圃

活动嘉宾 Guest Speaker: 张大鲁

沧浪亭爵士之夜

Jazz Night in the Surging Wave Pavilion

时间 Date and Time: 2021.11.05 (18:00~20:00)

地点 Location: 沧浪亭明道堂

活动嘉宾 Musicians: 喜宸晨, 刘星, 戴育廷

律动姑苏·黑胶电子乐演出

Vinyl Electronic Music Session

时间 Date and Time: 2021.11.06 (18:00~22:00)

地点 Location: 怡园牡丹厅

活动嘉宾 Line-Up: Annie Q, LUZZ, M2O, Temple-Rat

“中国绿色未来:生态文化”讲座

China’s Green Future: Ecological Culture

时间 Date and Time: 2021.11.20 (14:00~16:00)

地点 Location: 沧浪亭明道堂

活动嘉宾 Guest Speakers: 保罗·张, 欧宁, 彭奎, 赵鹏

可园爵士之夜

Jazz Night in Keyuan

时间 Date and Time: 2021.11.20 (20:00~22:00)

地点 Location: 可园

活动嘉宾 Musicians: 喜宸晨, 陈辛璐, 曾皓

怡园艺术与策展对话

A Talk in the Garden of Pleasance: Art and Curation

时间 Date and Time: 2021.11.21 (14:00~16:00)

地点 Location: 怡园牡丹厅

活动嘉宾 Guest Speakers: Jeremie Thircuir 杰瑞米, 张小黎

文学告白:毕飞宇

Littérature Confessions: Bi Feiyu

时间 Date and Time: 2021.11.27 (14:00~16:00)

地点 Location: 沧浪亭明道堂

活动嘉宾 Guest Speaker: 毕飞宇

思想告白:许知远

Intellectual Confessions: XV Zhiyuan

时间 Date and Time: 2021.11.28 (14:00~16:00)

地点 Location: 沧浪亭明道堂

活动嘉宾 Guest Speaker: 许知远



异境古亭台  
Towards a New Land:  
Tales of the Ancient Pavilion

策展人 Curator: 杰瑞米 Jérémie Thircuir

苏州园林，本身即一个经典恒久的生态系统，乃将艺术、设计、建筑及花木水石揉集一处，达臻完美的和谐，为欢聚且重新与根文化、大自然建立连接并展望未来的最宜佳所。

此展览忠于园林的核心精神，把玩寻味，使其与21世纪的语境架接，催生一场过去与未来、艺术与自然的对话，却不扰于其自身的逸美。园林，是一则世界的寓言，是我们生存之星球的一个微观缩影。自这些园林建成之日起，我们对世界的认知已然发生翻天覆地的变化，集萃于此展览的艺术作品即映射着该种变化。就文化层面而言，世界变得更为宽广、全球化，参与此展览的艺术家也因此不仅仅来自江南地区，而是五湖四海、全球各地。

没有什么固有的设定，展览更像是邀你在亭台楼榭、花树草木间闲庭信步的一个邀约，去发现，去欣赏散见于这四大园林间的当代水墨、摄影、陶瓷等各式艺术作品。

除艺术作品之外，那些果树亦是展览的一部分。我们几乎忘却了园林原初的功能：当年，主人们徘徊拾步其间，这是滋养他们身心的休憩之所。今天，我们失去了和哺育我们的土壤的连接，食物仅仅被视为生产终端的商品而已。而重新与枝头挂满果实的果树建立连接，学习并认识它们，从而去理解自然的循环及周期，恰恰是很重要的。

展览中，自然界的艺术形式与文化艺术品兼容共存，不论高下、不分仲伯，旨在尝试开启园林中所有有机生命体与无机生命体之间的一次交谈，重新聚焦于那些我们曾却不再驻足凝望的风景。

The Suzhou Garden is a timeless ecosystem of its own where art, design, architecture, water, stones and trees are combined in an exquisite harmony. It is a perfect place to gather and re-connect with our roots, with Nature and look forward to the future.

This exhibition is faithful to the spirit of the garden, tickling it to make it relevant to the 21st century, to generate a dialogue between past and present, art and nature without disturbing its original beauty. The garden is an allegory of the world, a microcosm of our planet. Our knowledge and perception of what the world has radically changed since when these gardens were built. The art in this exhibition reflects upon that change. In terms of culture: Our world is broader, globalized, the artists of the exhibitions are not only from the Jiangnan region, but come from all across China and the world.

Without structure, this exhibition is an invitation to wander around the trees and pavilions and discover the contemporary ink paintings, photographs, ceramics and other artworks scattered across the four gardens.

Aside from the artworks, the fruit trees are also part of the exhibition. Considered as a leisure destination, we have mainly forgotten the functional dimension of the garden and how the previous owners wouldn't mind nourishing their body as well as their spirit from their garden. Today, we also lost the link with our nourishing soil, considering food as a final product. It is important to reconnect and learn to recognize the trees bearing these fruits and to understand the cycles of nature.

In this exhibition, the art forms from nature are meant to coexist on the same level with cultural art objects. It is trying to initiate a conversation between all the living and non-living elements of the garden and refocus the usual scopes of our attention towards what we stopped to notice.

异境古亭台  
Towards a New Land :  
Tales of the Ancient Pavilion  
苏州园林艺术节当代艺术展



艺术 Art

艺术家 Artists

Aaaijiao  
蔡志松 Cai Zhisong  
安东·西比克 Aldo Cibic  
陈哲 Chen Zhe  
Sylvie Enjalbert  
郝振瀚 Hao Zhenhan  
何剑 He Jian  
洪磊 Hong Lei  
Irene Kung  
杉山功 Isao Sugiyama  
计州 Ji Zhou  
蒋志 Jiang Zhi  
李洪波 Li Hongbo  
林恩革 Lin Enge  
毛冠帅 Mao Guanshuai  
煤球 Ryan Mitchell  
倪有鱼 Ni Youyu  
彭剑 Peng Jian  
齐倬 Qi Zhuo  
拉巴尔 Ryan LaBar  
宋涛 Song Tao  
孙彦初 Sun Yanchu  
UMA  
VHILS  
王克平 Wang Keping  
王一 Wang Yi  
王一一 Michelle Wang  
王郁洋 Wang Yuyang  
文森·卡泽内夫 Vincent Cazeneuve  
邬建安 Wu Jian'an  
辛瑶遥 Xin Yaoyao  
徐震\* Xu Zhen\*  
杨茂源 Yang Maoyuan  
杨泓 Yang Song  
曾健勇 Zeng Jianyong  
张大鲁 Zhang Dalu  
张敏 Zhang Min  
张晓 Zhang Xiao  
张小黎 Zhang Xiaoli  
赵瑾雅 Zhao Jinya  
庄颖 Zhuang Ying  
朱岚 Zhu Lan

策展人 Curator  
杰瑞米 Jérémie Thircuir

总策划 Director  
高焕 Winnie Gao

特邀顾问 Adviser  
萧雁 Xiao Yan

2021 10月29日—12月05日

地址：沧浪亭 & 可园 & 怡园 & 艺圃  
Canglangting (The Surging Wave Pavillion) & Keyuan & Yiyuan (The Garden of Pleasance) & Yipu (The Garden of Cultivation)

联合主办 苏州国际设计周 苏州市园林和绿化管理局  
承办单位 苏州市沧浪亭管理处 | 苏州市狮子林管理处 | 苏州市留园管理处  
战略合作伙伴 苏州好端正文化传媒有限公司 新时尚研究院



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子浪悠有吟:当构造自然回到当代  
In-between: Objects on the Threshold

策展人 Curator :陈伯康 Aric Chen, 周衍 Anne Zhou

中国文人因向往亲近自然, 于是在园林中建构出自我理想之 “自然”。而文人的概念与形态在古今之间也发生着本质的转变, 其中园林作为文人意识形态的承载媒介, 也在时空转变中散发着更为丰富的气质。

“子浪悠有吟” 展览中, 国内外当代设计师及艺术家将内部世界与城市的外部结构、自然环境与个体思维、物质形态与时代变迁等多重思考进行连接, 试图提问, 当构造自然回到当代, 可以引发何种立意与启示?

Suzhou’s classical gardens embody a worldview that examined the relationship between the interior world of the scholar and the exterior world as represented through highly constructed microcosms of nature. These thresholds--between one’s inner self and the outer landscape, and between natural and artificial--now also lie at the threshold of contemporaneity and the urban and creative fabric of the modern city that has emerged around them.

“In-between: Objects on the Threshold” places new works by contemporary designers and artists, from both China and abroad, in dialogue with the spatial and philosophical expressions of Canglangting.

Straddling the boundary between design and art, these works stitch together moments of inbetweenness in visual narratives that evoke both continuity and change.

“子浪悠有吟-当构造自然回到当代”  
In-between: Objects on the Threshold

苏州园林艺术节当代设计展

设计 Design

设计师 Designers

本土创造 Bentu

Charlotte Kingsnorth

杨淏 Hao Yang

黄季 Ji Huang

李萌含 Li Naihan

李共标 Li Gongbiao

Studio KAE

TSBTD

周轶伦 Zhou Yilun

策展人 Curator

陈伯康 Aric Chen

周衍 Anne Zhou

总策划 Director

高焕 Winnie Gao

2021 10月29日—12月05日

地址：沧浪亭 Canglangting (The Surging Wave Pavillion)

联合主办

苏州国际设计周

苏州市园林和绿化管理局

承办单位

苏州市沧浪亭管理处

苏州市狮子林管理处

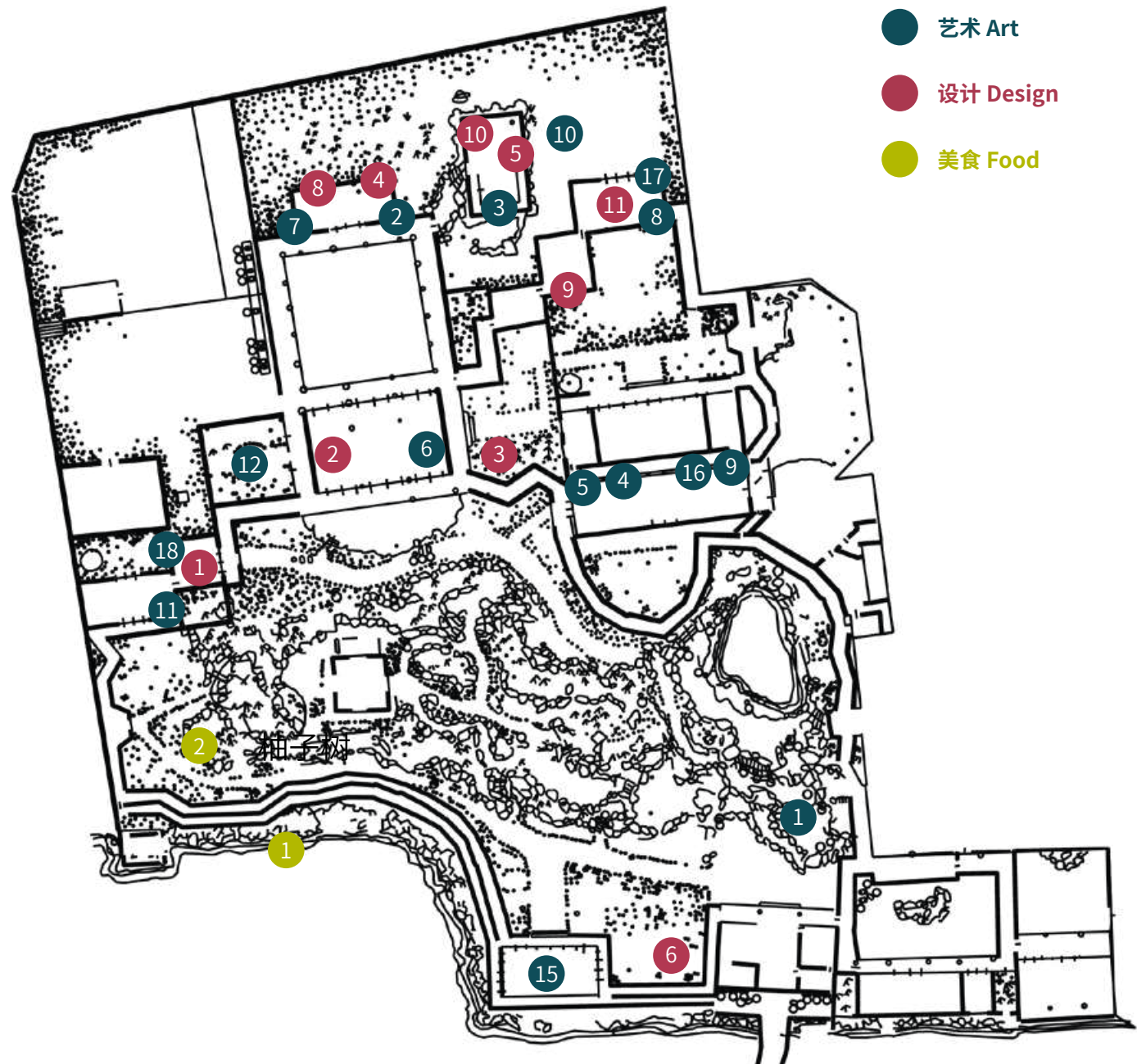
苏州市留园管理处

新时尚研究院

苏州园林艺术节 SUZHOU GARDEN ART FESTIVAL

世界名城，诗花园  
苏州园林艺术节微信二维码





● 艺术 Art

● 设计 Design

● 美食 Food

## 沧浪亭

Cang Lang Ting (The Surging Wave Pavilion)

1 **Aaaijiao**  
根茎 Rhizomes  
蜡, 磁铁PLA, Wax, Magnets / PLA  
30cm x 38cm x100cm, 2021  
由艾克画廊提供 Courtesy of Aike Gallery, Shanghai

2 **蔡志松 Cai Zhisong**  
故国·雅3#  
Refinement to Motherland 3  
铅皮、铜线, Sheet of Lead, Brass,  
195x57cm, 2003

3 **陈哲 Chen Zhe**  
恒蛇 Serpent of Being  
特定场地装置 Site-specific installation,  
2021

4 **何剑 He Jian**  
无题之三 Untitled No.3  
中国画颜料, 墨, 宣纸  
Chinese Ink on Paper, 90 x 140cm, 2009

5 **计州 Ji Zhou**  
公园No.2. Park No.2  
艺术微喷于多种纸张, 摄影拼贴,  
110cmX180cm, 2017  
由马刺画廊提供  
Courtesy of Spurs Gallery, Beijing

6 **倪有鱼 Ni Youyu**  
浮屠 Pagoda  
木 钢 Wood, stainless steel, 211x40x40cm,  
2021

7 **拉巴尔 Ryan LaBar**  
频率 Frequency  
陶瓷 Ceramic, 65x68x44cm, 2019

8 **孙彦初 Sun Yanchu**  
达摩面壁图 Wall Facing Dharma  
Pondering Life  
明胶卤化银 Developer painting on silk  
gelatin silver paper, 50.5 x 60.8cm , 2018  
由M97画廊提供 Courtesy of M97 Gallery

9 **孙彦初 Sun Yanchu**  
仿莫奈一柳 Claude Monet-Weeping Willow  
Reproduction Painting  
明胶卤化银 Developer painting on silk  
gelatin silver paper  
56 x125.6cm, 2019  
由M97画廊提供 Courtesy of M97 Gallery

10 **Uma**  
竹 2, Bamboo 2  
尺寸可辨, Variable dimensions, 2021

11 **文森漆 Vincent Cazeneuve**  
无题 Untitled  
大漆, 米袋, 氧化银箔, 金箔, 铁锈粉  
Chinese lacquer, old rice bag, oxidized  
silver leaves, gold leaves, rusted iron powder,  
81 x 55 cm, 2021  
由杜梦堂画廊提供 Courtesy of Dumonteil  
Gallery

**文森漆 Vincent Cazeneuve**  
无题 Untitled  
大漆, 艺术家自织麻布, 干漆脱胎于笋席, 金箔, 铁粉  
Chinese lacquer on hemp fabric woven by the artist, bodiless lacquerware from an old baby bamboo mat, gold leaves, iron powder, 70 x 70 cm. 2021  
由杜梦堂画廊提供 Courtesy of Dumonteil  
Gallery

12 **王一 Wang Yi**  
初级结构 Primary Structures  
树脂 Resin, 尺寸根据场地变化, Variable  
Dimensions, 2021  
由艾克画廊提供 Courtesy of Aike Gallery, Shanghai

15 **杨茂源 Yang Maoyuan**  
维纳斯 Venus  
青铜、花岗岩底座 bronze, granite bas,  
24x27x55 cm, 2009  
由HDM 画廊提供 Courtesy of HDM Gallery

16 **曾健勇 Zeng Jianyong**  
诸野之逝 The death of the wild  
Ink on Paper, 90x64cm, 2021  
由Soka画廊提供 Courtesy of Soka Gallery

17 **張小黎 Zhang Xiaoli**  
翠玲珑 (暂定) Cui Linglong (tentative)  
绢本水墨 Ink on silk, 55x55cm, 2021

18 **庄颖 Zhuang Ying**  
二十八树 Twenty eight trees  
纸本设色 Ink and color on paper,  
170x90cm, 2021

1 **柿子 Persimmon tree**

2 **柚子树 Grapefruit tree**

1 **Charlotte Kingsnorth**  
Soft Boulder  
现有工业椅, 丝绒, Pre-exisitng industrial chair, Silk velvet, 86x58x56cm, 2021  
Squishy Thonet II  
现有工业椅, 丝绒, 铜板结构, Pre-exisitng industrial chair, Silk velvet, Brass eyelets, 76x135x58cm, 2019

2 **The Stone by the Door**  
Totem  
橡木 Oak, 130x9x10cm, 2020  
Twin I  
橡木 Oak, 50x24x40cm, 2020

3 **studio KAE**  
染瓷凳 Catalyseat  
陶瓷 Ceramics, 65x33x30cm, 2020

4 **Crush**  
陶瓷 Ceramics, 38x10x10cm, 2020

5 **杨湜 Hao Yang**  
漫浪吟 Humming Along the Wave  
水墨, 金箔, 胡桃木屏风. Ink painting on gold leaf paper, walnut screen, 168x315cm, 屏风6扇), 2021

6 **本土创造 BENTU**  
梁 Liang  
回收陶瓷废料制成的混凝土 Recycled ceramic concrete, 190x170 x 44.5cm, 2019

7 **Studio OSOH**  
Timeporary  
木结构, 照片, 时钟 Wooden frame, Printed photo, Clock module, 117x77cm, 2019

8 **黄季 Ji Huang**  
犀皮琉璃 Greek Key XiPi Glass  
玻璃, Glass, 22x 22x 27cm, 2020

9 **李霁含 Naihan Li**  
You & Me Chair Set  
松木, 大漆 Pine Wood, Chinese Lacquer, 60x48x60cm, 2021

10 **周轶伦 Yilun Zhou**  
Neolithic Stool  
玻璃钢, 涂料, Glass fiber reinforced plastic, Baking paint, 70x65x52cm, 2019  
Practice Table  
玻璃钢, 涂料, Glass fiber reinforced plastic, Baking paint, 70x61x63cm, 2021

11 **李共标 Gongbiao Li**  
平凡 Side Table  
铋 Bismuth, 23x37cm, 2021  
烛台 Candle Holders  
铋 Bismuth, 2021



### Aaaijiao

徐文恺，又称Aaaijiao ，是中国新媒体艺术的领军人物。这件作品中，他运用3D打印技术做出了一个虚拟的植物根茎，用电脑程序代替大自然，让作品呈现出别样的形态

Aaaijiao's work, combining 3D printing techniques with traditional Chinese elements and symbols

Aaajiao is a leading figure of New Media Art. In this work, he's combining different 3D printing techniques to create a fictional root, leaving it to the algorithm to make the decisions nature would usually make.

Cai Zhisong's work, combining 3D printing techniques with traditional Chinese elements and symbols

### 蔡志松 Cai Zhisong

蔡志松擅长使用不同的材料重新诠释传统的中国元素。这一幅卷轴使用了铅作为材料，色调简约，形状静默，令人沉思。

Cai Zhisong's work, combining 3D printing techniques with traditional Chinese elements and symbols

Cai Zhisong reinterprets traditional Chinese elements and symbols with materials. Made of lead, the scroll supposed to mount paintings becomes an empty, heavy, and meditative object.

Chen Zhe's work, combining 3D printing techniques with traditional Chinese elements and symbols

陈哲 Chen Zhe 借由悬浮的街尾蛇形象，\*\*《恒蛇》(Serpent of Seeing) \*\*将隐身于看山楼下的印心石屋与洞外的园林相连。这一象征着循环重生、对偶相融的神秘符号同时跨越了内与外、暗与明、文化与自然的空间，向来访者提示了永恒流动中的一刻宁谧的暂停。

Chen Zhe's work, combining 3D printing techniques with traditional Chinese elements and symbols

“Serpent of Being” is a site-specific creation of artist Chen Zhe’s. With the image of the floating ouroboros, she connects the stone cave of Kanshan with the outside. This mysterious symbol, which symbolizes the rebirth of cycles and the fusion of duality, simultaneously transcends the space’s boundaries, light and darkness, culture and nature, providing visitors with a moment of peaceful pause.

He Jian's work, combining 3D printing techniques with traditional Chinese elements and symbols

### 何剑 He Jian

何剑的作品将山西壁画的传统语言和当代元素相结合，使其更贴近我们的日常生活。这些画作在宣纸上呈现，似乎每一个笔触都模糊了我们对时间的认知，让这些作品跨越了过去与现在。

He Jian's work, combining 3D printing techniques with traditional Chinese elements and symbols

He Jian’s anachronic paintings mix the traditional language of Shanxi’s mural painting with contemporary elements making it more relatable to our everyday lives. Made on rice paper, his painting uses a unique technique of multiple layers blurring our perception of time.

Ji Zhou's work, combining 3D printing techniques with traditional Chinese elements and symbols

### 计州 Ji Zhou

计州从印象派画家对于一天不同光线的处理的手法出发，利用在不同光线下拍出的摄影作品，结合，分解，让观众从无限的角度来看回到同一个现实。

Vincent Cazeneuve's work, combining 3D printing techniques with traditional Chinese elements and symbols

One same reality can be perceived from an infinity of perspectives. Following the methodology of impressionist painters depicting a same landscape thorough the day, Ji Zhou combines photographic fragments of a same scenery taken under different lighting conditions.

### 倪有鱼 Ni Youyu

倪有鱼的作品犹如古代与现代文明，不同世纪之间的对话。此次的作品是由大到小逐渐减小的莲花座堆叠而成的一座塔，将古代文物与当代的现成品组合，创造出一种更为现代的艺术语言。

Ni Youyu's work, combining 3D printing techniques with traditional Chinese elements and symbols

Though his works, Ni Youyu creates unexpected conversations between civilizations and centuries. His “Pagoda” is made of lotus seats of decrescent sizes stacked on top of each other. A composition of ready-mades brings together ancient artifacts in a very contemporary language.

Ryan LaBar's work, combining 3D printing techniques with traditional Chinese elements and symbols

### 拉巴尔 Ryan LaBar

Ryan LaBar的抽象雕塑由一个个单独的陶瓷“零件”组成。在将它们放入窑中之前，他将这些”零件“组装在一起形成一个精心制作的矩阵。随着窑炉的热量熔化粘土和釉料，这些成分会沉淀成一个稳定的复合材料。整个雕塑随着烧窑的过程所变化，最终的作品反映了各个组成部分之间看似复杂却又十分和谐的关系。

Ryan LaBar's work, combining 3D printing techniques with traditional Chinese elements and symbols

LaBar’s abstract sculptures are composed of individual and wheel thrown elements. He assembles the parts together to form an elaborate matrix before placing them in a kiln. As the heat of the kiln melts the clay and glaze, the components settle into a stable, composite piece. As the forms twist, bend and interact with each other, the final work reflects the tension, chaos, harmony and unity, between the individual components.

Sun Yanchu's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 孙彦初 Sun Yanchu

孙彦初的“显影剂绘画”把中国水墨画的传统和暗室影像进行实验。他并不遵循一种公式，用直觉控制化学物质、温度、曝光和显影过程来创作出这些图像。

Sun Yanchu's work, combining 3D printing techniques with traditional Chinese elements and symbols

Sun Yanchu’s “Developer Paintings” experiments with darkroom chemicals and photographic papers in the tradition of Chinese ink painting. Sun Yanchu works with brush and intuition to control the chemicals, temperature, light exposure and developing process to create his images.

Uma's work, combining 3D printing techniques with traditional Chinese elements and symbols

### Uma

Uma的雕塑看似简单，却都是由精心雕刻的竹子制作而成的。这些作品简约又诗意，是对自然之美的颂歌。

Uma's work, combining 3D printing techniques with traditional Chinese elements and symbols

Uma’s sculptures are striking by their economy of means, carved from the bark of a living bamboo that is carefully reassembled. Minimalist and poetic, her works are an ode to the beauty of nature.

Vincent Cazeneuve's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 文森漆 Vincent Cazeneuve

居住在重庆的艺术家Vincent Cazeneuve在他的作品中延续了传统的漆器技术。除了漆，他的作品还利用各种材料的特性、形状、纹理和密度来呈现不同的质感。

Vincent Cazeneuve's work, combining 3D printing techniques with traditional Chinese elements and symbols

Living in Chongqing, Vincent Cazeneuve is perpetuating the traditional technique of lacquer in his artworks. Beyond lacquer, his compositions play with the properties, shapes, textures and density of a wide

range of materials that he uses as his palette.

Wang Yi's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 王一 Wang Yi

王一的雕塑是用不同颜色的树脂制成的。透明又有几何感。光 and 空间相互作用，为周围环境带来全新的维度。

Wang Yi's work, combining 3D printing techniques with traditional Chinese elements and symbols

Wang Yi’s sculptures are made out of resin of different colours. Geometric, Transparent, they combine each other and interact with the light and the space bringing a totally new dimension to the surrounding environment.

Wang Yuyang's work, combining 3D printing techniques with traditional Chinese elements and symbols

Wang Yuyang's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 王郁洋 Wang Yuyang

王郁洋的水墨作品看上去像是一副风景画，其实是在微观的角度表现尘埃。科学元素是他诸多作品的灵感，但他着重的不是这些“实验”的严谨性，而是它们所表达的精神。

Wang Yuyang's work, combining 3D printing techniques with traditional Chinese elements and symbols

Looking like a space landscape, Wang Yuyang’s ink paintings actually represent dust at a microscopic scale. Wang Yuyang is always playing with scientific elements within his work, not in a rigorous way but to highlight their spirituality.

Wu Jian'an's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 邬建安Wu Jian’ an

邬建安作品以中国传统剪纸纸艺作为基础，将这一传统文化延伸到中国当代艺术中。他的当代艺术实践扩展了这个拥有1500 年历史的记忆，来自世界各地不同来源的图像学。

Wu Jian'an's work, combining 3D printing techniques with traditional Chinese elements and symbols

Wu Jian’an’s works are based on the traditional Chinese medium of paper cut—whereby he extends tradition into contemporary Chinese art. Elaborating and expanding on the 1500-year-old technique, his practice explores iconography from various sources around the world.

Yang Maoyuan's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 杨茂源 Yang Maoyuan

杨茂源的作品专注于对历史的理解以及不同时代物品的结合。他把两个形状相同的“物件”连接起来，让人分不清它们原始的模样。

Yang Maoyuan's work, combining 3D printing techniques with traditional Chinese elements and symbols

Yang Maoyuan’s works mostly focus on the idea of history and the form of objects from different civilizations. He connects two “objects” with the same shape, making it impossible to distinguish their original shapes and intentions.

Zeng Jianyong's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 曾健勇 Zeng Jianyong

曾健勇的山水画在中国传统水墨画中颇为标新立异。他的作品描绘了一个色彩缤纷的童话世界，融合了童年的记忆和他对文学的理解。

Zeng Jianyong's work, combining 3D printing techniques with traditional Chinese elements and symbols

Zeng Jianyong’s landscapes are quite unconventional in the realm of traditional Chinese ink-wash painting. His paintings are depicting a colourful fairy-tale world blending childhood memories with a literati universe.

### 张小黎 Zhang Xiaoli

张小黎的作品将中国古代绘画美学带入当代的语境，巧妙地将中国化的视觉元素和儿时玩的电子游戏融合在一起。风景画中的树木、岩石和其他自然元素看起来像是用乐高积木搭成的，给观众一种超现实又非常现代的感觉。

Zhang Xiaoli's work, combining 3D printing techniques with traditional Chinese elements and symbols

Zhang Xiaoli’s works are playfully bringing the ancient Chinese painting aesthetic towards the future. She blends together the classical Chinese perspective with an isometric view used in the video games of her childhood. Appearing as if they were made out of lego bricks, the trees, rocks and other natural elements in her landscapes are rationalized, giving the viewers a quite surreal yet very contemporary feeling.

Zhuang Ying's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 庄颖 Zhuang Ying

庄颖十分具有轮廓感的树木作品结合了中国画和点彩技艺。每幅作品都是经过漫长的思考过程，用笔尖仔细绘制的小点创作完成。这些朴素的风景区似简单却如此吸引人。

Zhuang Ying's work, combining 3D printing techniques with traditional Chinese elements and symbols

Mixing pointillism with Chinese painting, Zhuang Ying’s silhouettes of trees are made of thousands of little dots painted with the tip of a brush. The result of a long and meditative process, her landscapes are striking by their innocent simplicity.

Charlotte Kingsnorth's work, combining 3D printing techniques with traditional Chinese elements and symbols

## Charlotte Kingsnorth

Charlotte Kingsnorth 长期关注于形态解构、身份分解以及工艺的跨界融合。这个家具系列意在探索用有机形态的软包布艺包裹回收的旧椅子框架，通过拟人的手法，给旧物件带来另一层生机和身份。

Charlotte Kingsnorth's work, combining 3D printing techniques with traditional Chinese elements and symbols

Charlotte Kingsnorth is interested in the deconstruction of archetypes, dismantling the identity of an object and cross-pollinating typologies and methods of making. This series explores the personification of old beaten up chair frames with a sense of a life before. There is an anthropomorphic happening during the process of enveloping the frame with upholstery.

The Stone by the Door's work, combining 3D printing techniques with traditional Chinese elements and symbols

## The Stone by the Door

The Stone by the Door 工作室是由 Meya Tazi and Meryem Benyahya 创立，他们通过手工艺及材料叙事。Hand Candy 家具系列运用了近于身体形态的设计语言，其中一件图腾以及板凳的置景将先前赏竹的闲暇空间转换成一个有仪式感的场域。

The Stone by the Door's work, combining 3D printing techniques with traditional Chinese elements and symbols

The Stone by the Door was founded by Meya Tazi and Meryem Benyahya. They tell stories through hand-made pieces and their materials, with a focus on local craftsmanship in Morocco. Their Hand Candy collection transforms the Bamboo House into a ritual space with its spontaneous and instinctive gestures.

Studio KAE's work, combining 3D printing techniques with traditional Chinese elements and symbols

## studio KAE

studio KAE 是一家位于上海的设计与材料研究工作室。这把扎染凳是结合扎染与陶瓷贴画工艺的尝试，他们将布料扎染图案烧结至陶瓷表面，其形成的饰纹为竹林添加了一份独特的诗意。

Studio KAE's work, combining 3D printing techniques with traditional Chinese elements and symbols

studio KAE is a design and material research studio based in Shanghai. Catalyseat is inspired by ceramic decal decorations and the textile tie-dying technique called Shibori to explore traditional coloring craftsmanship. Intricate patterns from Shibori are transferred to the work’s porcelain body using linen and graphite. The texture of the fabric adds a poetic ink brush touch to the bamboo garden.

## 杨湔 Hao Yang

沧浪之水有其漫浪之气，自由而开阔，巧思并野逸。屏风之中，水墨撞金箔，是一无声之吟咏。园中制高点为看山楼，屏风置于其中而建立起一种仪式感，它既是空间上的阻隔，也是时代变迁里的起承转合。杨湔，用绘画、影像、写作做艺术。

Hao Yang's work, combining 3D printing techniques with traditional Chinese elements and symbols

The water in Canglangting has its own characteristics - free and open. The ink brushes through the canvas to depict the wave entering the screen, almost as a silent chant. The screen is placed inside the Mountain-in-View Tower, which is the highest point in Canglangting. It is no longer a spatial divider, but creates a sense of ritual within a transition of time. Hao Yang works with painting, video, and writing.

BENTU's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 本土创造 BENTU

本土创造相信真正美好的环境，不仅具备可持续性，而且是可再生与修复的。他们将中国本土庞大的日用陶瓷废料存量引入材料开发应用 - 替代水泥中的天然大理石骨料。 这件用工业废料制作的长凳与园林中的石凳形成对话。

BENTU's work, combining 3D printing techniques with traditional Chinese elements and symbols

BENTU believes that a truly beautiful environment is not only sustainable but also renewable and restorable. They have been investigating using ceramic waste in Foshan to replace natural marble aggregate in the traditional concrete making process. The Liang modular outdoor bench made of industrial waste creates a dialogue with the stone benches in the garden.

Studio OSOH's work, combining 3D printing techniques with traditional Chinese elements and symbols

## Studio OSOH

Studio OSOH 关注于创作照片中的想象物件，并将其转化为真实的时间对象。Timeporary 是一件显示当下时间的摄影时钟。这件图像摄于园林外的苏州老街，园林的墙壁区隔着了古朴的园林以及持续更新中苏州城市。

Studio OSOH's work, combining 3D printing techniques with traditional Chinese elements and symbols

Studio OSOH creates imaginary objects which can only exist in a photograph and turn it to a real object of time. Timeporary is a photographic clock with moving clock arms that tells real time. This photo was taken in Suzhou, outside of the garden. The walls in the garden creates a threshold of the garden and the outside.

Ji Huang's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 黄季 Ji Huang

犀皮是一种漆器的装饰工艺，可以追溯到中国古代。它是在有纹理的器物表面上涂刷多层交替的彩色漆，通过研磨和抛光后，犀皮的图案便会慢慢显现。玻璃艺术家黄季结合了玻璃的透明度和犀皮图案，突显了犀皮玻璃的光、色和影。

Xi Pi Pattern's work, combining 3D printing techniques with traditional Chinese elements and symbols

Xi Pi pattern is one kind of Lacquer decoration technique, dating back to ancient China. It is the result of brushing multiply layers of alternation colored lacquer over a textured

surface. After grinding and polishing, a topographical map reveals on the surface. Ji Huang combines the transparency of glass and Xi Pi Pattern to accentuate the effect of light, color, and shadow of Xi Pi Glass.

Li Naihan's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 李簏含 Naihan Li

大漆既是一种材料也是一门传承8000 年的技艺。李簏含创作的这组椅子受1930 年代兴起法国的装饰艺术风格Art Deco 运动的影响，这个运动后期大规模地在上海发展，椅子的工艺和材质运用传统的大漆及犀皮装饰。Art Deco和大漆，是文化与工艺东西方的借鉴，相互学习影响。李簏含通过探索让功能与艺术之间的隔阂不断消失，利用传统工艺的同时不断发现全新的可能。

Li Naihan's work, combining 3D printing techniques with traditional Chinese elements and symbols

Li Naihan’s recent work in lacquer aims to bring contemporary form-making to this 8,000-year-old tradition. This pair of chairs is from a collection that evokes the 1920s and 1930s Art Deco movement, especially as it developed in Shanghai. The work exemplifies the potential of lacquer and its multiple historical resonances in contemporary artisanal design.

Yilun Zhou's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 周轶伦 Yilun Zhou

每个时代都有些代表性材料，这个时代无疑是泡沫和各种聚合物。代表着快速，耐用，轻便，这些都是这个时代的名片。加上电脑3D建模，数控机床的输出，自己化身上帝，轻巧可控的小橡皮泥模型就能创造一切。练习茶几就是这样诞生的。

Yilun Zhou's work, combining 3D printing techniques with traditional Chinese elements and symbols

Zhou Yilun believes that each era has its own representative material and that, at this moment, foam and polymer represent speed, durability, and portability. With the help of 3D modeling and CNC tools, anyone can become a creator using this materials. Each piece in this collection of Practice furniture originates from a small piece of modeled plasticine.

Gongbiao Li's work, combining 3D printing techniques with traditional Chinese elements and symbols

## 李共标 Gongbiao Li

李共标的作品以传统文化为基础，结合现代人的生活进行再创作，使传统文化有了新的延续。将抽象、美学和铁艺作为工具，探索诸如感知、客观性、物派认同。

Gongbiao Li's work, combining 3D printing techniques with traditional Chinese elements and symbols

Li Gongbiao’s works are based on traditional culture, combined with everyday life. He intends to draw a connection with the traditional culture - using abstraction, aesthetics, and iron art as tools to explore perception, objectivity, and identity of things.



# 杨茂源 Yang Maoyuan

## 维纳斯

### Venus

青铜、花岗岩底座 bronze, granite base

24 × 27 × 55 cm

2009

由HDM 画廊提供

Courtesy of HDM Gallery

杨茂源的作品专注于对历史的理解以及不同时代物品的结合。他把两个形状相同的“物件”连接起来, 让人分不清它们原始的模样。

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# 庄颖 Zhuang Ying

## 二十八树 Twenty eight trees

170x90cm

纸本设色 Ink and color on paper

2021

庄颖十分具有轮廓感的树木作品结合了中国画和点彩技艺。每幅作品都是经过漫长的思考过程，用笔尖仔细绘制的小点创作完成。这些朴素的风景看似简单却如此吸引人。

Mixing pointillism with Chinese painting, Zhuang Ying's silhouettes of trees are made of thousands of little dots painted with the tip of a brush. The result of a long and meditative process, her landscapes are striking by their innocent simplicity.





# 文森漆 Vincent Cazeneuve

**无题**  
**Untitled**  
大漆, 米袋, 氧化银箔, 金箔, 铁锈粉  
Chinese lacquer, old rice bag, oxidized silver leaves, gold leaves, rusted iron powder  
81 x 55 cm  
2021  
由杜梦堂画廊提  
Courtesy of Dumonteil Gallery

**无题**  
**Untitled**  
2021  
大漆, 艺术家自织麻布, 干漆脱胎于笋席, 金箔, 铁粉  
Chinese lacquer on hemp fabric woven by the artist, bodiless lacquer-ware from an old baby bamboo mat, gold leaves, iron powder  
70 x 70 cm  
由杜梦堂画廊提  
Courtesy of Dumonteil Gallery

居住在重庆的艺术家Vincent Cazeneuve在他的作品中延续了传统的漆器技术。除了漆, 他的作品还利用各种材料的特性、形状、纹理和密度来呈现不同的质感。

Living in Chongqing, Vincent Cazeneuve is perpetuating the traditional technique of lacquer in his artworks. Beyond lacquer, his compositions play with the properties, shapes, textures and density of a wide range of materials that he uses as his palette.





# 王一 Wang Yi



**初级结构**  
**Primary Structures**  
树脂 Resin  
尺寸根据场地变化  
2021  
由艾克画廊提供  
Courtesy of Aike Gallery

王一的雕塑是用不同颜色的树脂制成的。透明又有几何感。光和空间相互作用，为周围环境带来全新的维度。

Wang Yi's sculptures are made out of resin of different colours. Geometric, Transparent, they combine each other and interact with the light and the space bringing a totally new dimension to the surrounding environment.





# 陈哲 Chen Zhe

**恒蛇**  
**Serpent of Being**  
特定场地装置  
Site-specific installation  
2021

借由悬浮的衔尾蛇形象，\*\*《恒蛇》(Serpent of Seeing)\*\*将隐身于看山楼下的印心石屋与洞外的园林相连。这一象征着循环重生、对偶相融的神秘符号同时跨越了内与外、暗与明、文化与自然的空间，向来访者提示了永恒流动中的一刻宁谧的暂停。

“Serpent of Being” is a site-specific creation of artist Chen Zhe’s. With the image of the floating ouroboros, she connects the stone cave of Kanshan with the outside. This mysterious symbol, which symbolizes the rebirth of cycles and the fusion of duality, simultaneously transcends the space’s boundaries, light and darkness, culture and nature, providing visitors with a moment of peaceful pause.





# 倪有鱼 Ni Youyu

## 浮屠

### Pagoda

木 钢 wood stainless steel

211x40x40cm

2021

倪有鱼的作品犹如古代与现代文明，不同世纪之间的对话。此次的作品是由大到小逐渐减小的莲花座堆叠而成的一座塔，将古代文物与当代的现成品组合，创造出一种更为现代的艺术语言。

Though his works, Ni Youyu creates unexpected conversations between civilizations and centuries. His "Pagoda" is made of lotus seats of decrescent sizes stacked on top of each other. A composition of ready-mades brings together ancient artifacts in a very contemporary language.





# 拉巴尔 Ryan Labar

频率 (徐纯子画的)  
**Frequency** ( Painted by Chunzi)  
陶瓷 Ceramics  
65x68x44cm  
2019

Ryan LaBar的抽象雕塑由一个个单独的陶瓷“零件”组成。在将它们放入窑中之前,他将这些”零件“组装在一起形成一个精心制作的矩阵。随着窑炉的热量熔化粘土和釉料,这些成分会沉淀成一个稳定的复合材料。整个雕塑随着烧窑的过程所变化,最终的作品反映了各个组成部分之间看似复杂却又十分和谐的关系。

LaBar's abstract sculptures are composed of individual and wheel thrown elements. He assembles the parts together to form an elaborate matrix before placing them in a kiln. As the heat of the kiln melts the clay and glaze, the components settle into a stable, composite piece. As the forms twist, bend and interact with each other, the final work reflects the tension, chaos, harmony and unity, between the individual components.





# 蔡志松 Cai Zhisong

## 蔡志松Cai Zhisong

故国·雅3# Refinement to Motherland 3  
铅皮、铜线, Sheet of Lead, Brass, 195x57cm, 2003

蔡志松擅长使用不同的材料重新诠释传统的中国元素。这一幅卷轴使用了铅作为材料, 色调简约, 形状静默, 令人沉思。

Cai Zhisong reinterprets traditional Chinese elements and symbols with materials. Made of lead, the scroll supposed to mount paintings becomes an empty, heavy, and meditative object.





# Uma

**Uma**  
**竹 2**  
Bamboo 2  
尺寸可辨  
Variable dimensions  
2021

Uma的雕塑看似简单，却都是由精心雕刻的竹子制作而成的。这些作品简约又诗意，是对自然之美的颂歌。

Uma's sculptures are striking by their economy of means, carved from the bark of a living bamboo that is carefully reassembled. Minimalist and poetic, her works are an ode to the beauty of nature.





# 張小黎 Zhang Xiaoli



翠玲珑(暂定)  
**Cui Linglong (tentative)**  
絹本水墨, Ink on silk  
55x55cm  
2021

张小黎的作品将中国古代绘画美学带入当代的语境，巧妙地将中国化的视觉元素和儿时玩的电子游戏融合在一起。风景画中的树木、岩石和其他自然元素看起来像是用乐高积木搭成的，给观众一种超现实又非常现代的感觉。

Zhang Xiaoli's works are playfully bringing the ancient Chinese painting aesthetic towards the future. She blends together the classical Chinese perspective with an isometric view used in the video games of her childhood. Appearing as if they were made out of lego bricks, the trees, rocks and other natural elements in her landscapes are rationalized, giving the viewers a quite surreal yet very contemporary feeling.



# 孙彦初 Sun Yanchu



**仿莫奈一柳**  
**Claude Monet-weeping willow reproduction painting**  
56 x125.6cm  
明胶卤化银 Developer painting on silk gelatin silver paper  
2019  
由M97画廊提供  
Courtesy of M97 Gallery

孙彦初的“显影剂绘画”把中国水墨画的传统和暗室影像进行实验。他并不遵循一种公式，用直觉控制化学物质、温度、曝光和显影过程来创作出这些图像。

Sun Yanchu's "Developer Paintings" experiments with darkroom chemicals and photographic papers in the tradition of Chinese ink painting. Sun Yanchu works with brush and intuition to control the chemicals, temperature, light exposure and developing process to create his images.



**达摩面壁图**  
**Wall Facing Dharma Pondering Life**  
50.5 x 60.8cm  
明胶卤化银 Developer painting on silk gelatin silver paper  
2018  
由M97画廊提供  
Courtesy of M97 Gallery



# 曾健勇 Zeng Jianyong

**诸野之逝**  
**The death of the wild**  
纸本水墨 Ink on Paper  
90x64cm  
2021  
由 Soka画廊提供  
Courtesy of Soka Gallery

曾健勇的山水画在中国传统水墨画中颇为标新立异。他的作品描绘了一个色彩缤纷的童话世界，融合了童年的记忆和他对文学的理解。

Zeng Jianyong's landscapes are quite unconventional in the realm of traditional Chinese ink-wash painting. His paintings are depicting a colourful fairy-tale world blending childhood memories with a literati universe.





# 计州 Ji Zhou



**公园No.2**  
**Park No.2**  
艺术微喷于多种纸张.摄影拼贴  
110cmX180cm,  
2017  
由马刺画廊提供  
Courtesy of Spurs Gallery

计州从印象派画家对于一天不同光线的处理的手法出发,利用在不同光线下拍出的摄影作品,结合,分解,让观众从无限的角度来看到同一个现实。

One same reality can be perceived from an infinity of perspectives. Following the methodology of impressionist painters depicting a same landscape thorough the day, Ji Zhou combines photographic fragments of a same scenery taken under different lighting conditions.



# 何剑 He Jian

**无题之三**  
**Untitled No.3**  
中国画颜料,墨,宣纸  
Chinese Ink on Paper  
90×140cm  
2009

何剑的作品将山西壁画的传统语言和当代元素相结合,使其更贴近我们的日常生活。这些画作在宣纸上呈现,似乎每一个笔触都模糊了我们对时间的认知,让这些作品跨越了过去与现在。

He Jian's anachronic paintings mix the traditional language of Shanxi's mural painting with contemporary elements making it more relatable to our everyday lives. Made on rice paper, his painting uses a unique technique of multiple layers blurring our perception of time.





# 徐文恺 Aaajiao

## 根茎 Rhizomes

蜡, 磁铁PLA, Wax, Magnets / PLA  
30cm x 38cm x100cm  
2021  
由艾克画廊提供  
Courtesy of Aike Gallery

徐文恺, 又称Aaajiao, 是中国新媒体艺术的领军人物。这件作品中, 他运用3D打印技术做出了一个虚拟的植物根茎, 用电脑程序代替大自然, 让作品呈现出别样的形态

Aaajiao is a leading figure of New Media Art. In this work, he's combining different 3D printing techniques to create a fictional root, leaving it to the algorithm to make the decisions nature would usually make.





# 本土设计 Bentu

梁 Liang

回收陶瓷废料制成的混凝土 Recycled ceramic concrete, 190x170 x 44.5cm, 2019

本土创造相信真正美好的环境, 不仅具备可持续性, 而且是可再生与修复的。他们将中国本土庞大的日用陶瓷废料存量引入材料开发应用 - 替代水泥中的天然大理石骨料。这件用工业废料制作的长凳与园林中的石凳们形成对话。

BENTU believes that a truly beautiful environment is not only sustainable but also renewable and restorable. They have been investigating using ceramic waste in Foshan to replace natural marble aggregate in the traditional concrete making process. The Liang modular outdoor bench made of industrial waste creates a dialogue with the stone benches in the garden.





# 黄季 Ji Huang

## 犀皮琉璃 Greek Key XiPi Glass

玻璃, Glass, 22x 22x 27cm, 2020

犀皮是一种漆器的装饰工艺,可以追溯到中国古代。它是在有纹理的器物表面上涂刷多层交替的彩色漆,通过研磨和抛光后,犀皮的图案便会慢慢显现。玻璃艺术家黄季结合了玻璃的透明度和犀皮图案,突显了犀皮玻璃的光、色和影。

Xi Pi pattern is one kind of Lacquer decoration technique, dating back to ancient China. It is the result of brushing multiply layers of alternation colored lacquer over a textured surface. After grinding and polishing, a topographical map reveals on the surface. Ji Huang combines the transparency of glass and Xi Pi Pattern to accentuate the effect of light, color, and shadow of Xi Pi Glass.





# Charlotte Kingsnorth

## Soft Boulder

现有工业椅, 丝绒, Pre-exisitng industrial chair, Silk velvet, 86x58x56xcm, 2021

## Squishy Thonet II

现有工业椅, 丝绒, 铜板结构, Pre-exisitng industrial chair, Silk velvet, Brass eyelets, 76x135x58cm, 2019

Charlotte Kingsnorth 长期关注于形态解构、身份分解以及工艺的跨界融合。这个家具系列意在探索用有机形态的软包布艺包裹回收的旧椅子框架, 通过拟人的手法, 给旧物件带来另一层生机和身份。

Charlotte Kingsnorth is interested in the deconstruction of archetypes, dismantling the identity of an object and cross-pollinating typologies and methods of making. This series explores the personification of old beaten up chair frames with a sense of a life before. There is an anthropomorphic happening during the process of enveloping the frame with upholstery.





Totem

橡木 Oak, 130x9x10cm, 2020

Twin I

橡木 Oak, 50x24x40cm, 2020

The Stone by the Door 工作室是由 Meya Tazi 和 Meryem Benyahya 创立, 他们通过手工艺及材料叙事。Hand Candy 家具系列运用了近于身体形态的设计语言, 其中一件图腾以及板凳的置景将先前赏竹的闲暇空间转换成一个有仪式感的场域。

The Stone by the Door was founded by Meya Tazi and Meryem Benyahya. They tell stories through hand-made pieces and their materials, with a focus on local craftsmanship in Morocco. Their Hand Candy collection transforms the Bamboo House into a ritual space with its spontaneous and instinctive gestures.





# 李甬含 Li Naihan

## You & Me Chair Set

松木, 大漆 Pine Wood, Chinese Lacquer, 60x48x60cm, 2021

大漆既是一种材料也是一门传承8000 年的技艺。李甬含创作的这组椅子受 1930 年代兴起法国的装饰艺术风格Art Deco 运动的影响，这个运动后期大规模地在上海发展，椅子的工艺和材质运用传统的大漆及犀皮装饰。Art Deco和大漆，是文化与工艺东西方的借鉴，相互学习影响。李甬含通过探索让功能与艺术之间的隔阂不断消失，利用传统工艺的同时不断发现全新的可能。

Li Naihan's recent work in lacquer aims to bring contemporary form-making to this 8,000-year-old tradition. This pair of chairs is from a collection that evokes the 1920s and 1930s Art Deco movement, especially as it developed in Shanghai. The work exemplifies the potential of lacquer and its multiple historical resonances in contemporary artisanal design.





# 李共标 Li Gongbiao

## 平凡 Side Table

铋 Bismuth, 23x37cm, 2021

## 烛台 Candle Holders

铋 Bismuth, 2021

李共标的作品以传统文化为基础, 结合现代人的生活进行再创作, 使传统文化有了新的延续。将抽象、美学和铁艺作为工具, 探索诸如感知、客观性、物派认同。

Li Gongbiao's works are based on traditional culture, combined with everyday life. He intends to draw a connection with the traditional culture - using abstraction, aesthetics, and iron art as tools to explore perception, objectivity, and identity of things.





# Crush | Studio KAE

## Crush

陶瓷 Ceramics, 38x10x10cm, 2020

studio KAE 是一家位于上海的设计与材料研究工作室。这把扎染凳是结合扎染与陶瓷贴画纸工艺的尝试, 他们将布料扎染图案烧结至陶瓷表面, 其形成的饰纹为竹林添加了一份独特的诗意。

studio KAE is a design and material research studio based in Shanghai. Catalyseat is inspired by ceramic decal decorations and the textile tie-dyeing technique called Shibori to explore traditional coloring craftsmanship. Intricate patterns from Shibori are transferred to the work's porcelain body using linen and graphite. The texture of the fabric adds a poetic ink brush touch to the bamboo garden.





# 杨淏 Hao Yang

漫浪吟 Humming Along the Wave  
水墨, 金箔, 胡桃木屏风 Ink painting on gold leaf paper, walnut screen, 168x315cm, 屏风6扇), 2021

沧浪之水有其漫浪之气, 自由而开阔, 巧思并野逸。屏风之中, 水墨撞金箔, 是一无声之吟咏。园中制高点为看山楼, 屏风置于其中而建立起一种仪式感, 它既是空间上的阻隔, 也是时代变迁里的起承转合。杨淏, 用绘画、影像、写作做艺术。

The water in Canglangting has its own characteristics - free and open. The ink brushes through the canvas to depict the wave entering the screen, almost as a silent chant. The screen is placed inside the Mountain-in-View Tower, which is the highest point in Canglangting. It is no longer a spatial divider, but creates a sense of ritual within a transition of time. Hao Yang works with painting, video, and writing.





# 周轶伦 Zhou Yilun

**Neolithic Stool**  
玻璃钢, 涂料, Glass fiber reinforced plastic, Baking paint, 70x65x52cm,  
2019

**Practice Table**  
玻璃钢, 涂料, Glass fiber reinforced plastic, Baking paint, 70x61x63cm,  
2021

每个时代都有些代表性材料, 这个时代无疑是泡沫和各种聚合物。代表着快速, 耐用, 轻便, 这些都是这个时代的名片。加上电脑3D建模, 数控机床的输出, 自己化身上帝, 轻巧可控的小橡皮泥模型就能创造一切。练习茶几就是这样诞生的。

Zhou Yilun believes that each era has its own representative material and that, at this moment, foam and polymer represent speed, durability, and portability. With the help of 3D modeling and CNC tools, anyone can become a creator using this materials. Each piece in this collection of Practice furniture originates from a small piece of modeled plasticine.

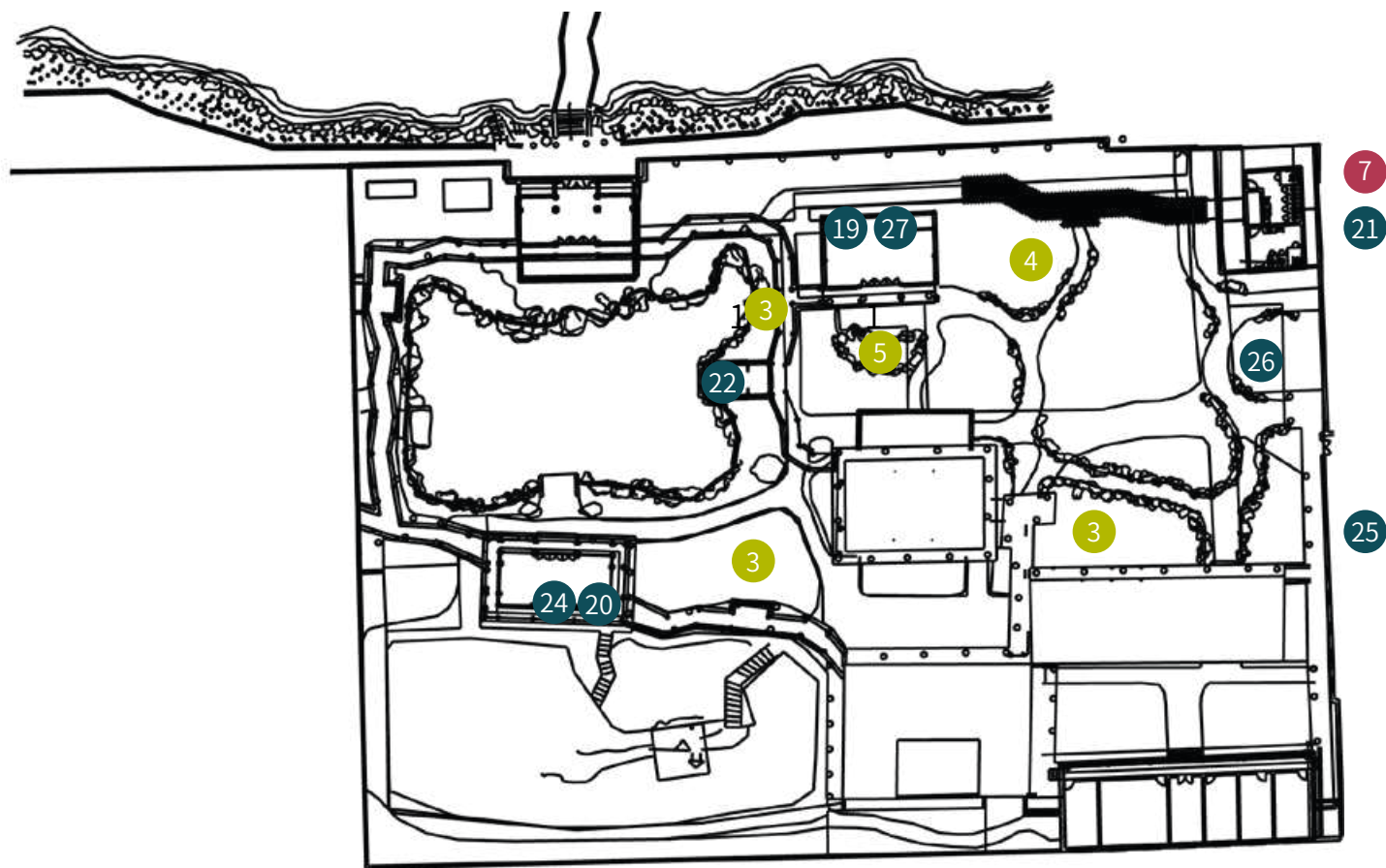




● 艺术 Art

● 设计 Design

● 美食 Food



19 Sylvie Enjalbert  
常备船 Standing vessel with 2 ridges  
黏土 Clay, 37x45x45cm, 2018

拟人血管 Anthropomorphic vessel  
黏土 Clay, 14.5x19x20cm, 2018

Sylvie Enjalbert的陶器传承了千年制陶的传统, 承载了过去的传统与现代的技艺。这些作品看上去也许是普通的, 不言而喻的。它们却跨越了时间和空间, 超越了一个特定的文化, 国家和时代。

In the lineage of a millennial tradition of potters, Sylvie Enjalbert's pots carry both ancestral and contemporary resonances. They appear as universal, self-evident, devoid of any belonging to a particular culture or country or epoch.

20 李洪波 Li Hongbo  
石头 Stones  
纸、颜料 Paper, pigments,  
尺寸可辨 Variable dimensions, 2021  
由唐妮诗画廊提供 Courtesy of Danyysz Gallery

李洪波运用古老又传统的中国制纸技术创作出了可动的纸质雕塑。这些作品能优雅地伸缩, 它们不仅展现了简约的美感, 也代表了传统中国技艺在现代语境下的形态。

Utilizing an age-old honeycomb technique seen in paper gourd making in China, Li Hongbo creates kinetic paper works which elegantly expand, contract, and retract. These sculptures hint at influences of folk traditions in China, but in a contemporary light.

21 Vhils  
划伤表面 Scratching the surface installation  
木雕 Carved wood composition, 200x-280cm, 2016  
由唐妮诗画廊提供 Courtesy of Danyysz Gallery

Vhils的图像与材料本身密不可分。通过做减法的过程, Vhils将绘画和雕塑的元素结合起来, 并促使我们思考身边的环境是如何吸收社会变化和发展的。

Vhils's images are inextricable from the material itself. With this subtractive process, Vhils unites elements of painting and sculpture and reflects on how the built environment absorbs social changes and development.

22 王克平 Wang Keping  
鸟 Bird  
铜雕, Deroyaume铸造厂, Bronze, Deroyaume Foundry, 33x73x14cm, 2009  
由杜梦堂画廊提供 Courtesy of Dumonteil Gallery

王克平是中国当代艺术史中非常重要的

艺术家, 他所作的一系列铜质雕塑是他标志的创作。此次所展出的这只“鹅”与可园的湖面和湖中的一对鹅相呼应, 甚为有趣。

Part of a series of bronze bird sculptures by Wang Keping, historical figure of Chinese contemporary art. The iconic language of the artist, a bit primitive and instinctive. It's been said the sculpture has been requested by the geese from the pond.

23 辛瑶遥 Xin Yaoyao  
变奏曲 Variations  
陶瓷 Ceramics, 尺寸可变 Variable dimensions, 2019

辛瑶遥的作品由非常薄的瓷片精心组装并通过烧制粘合在一起, 脆弱却又带着自己的美感。

Made out of thin porcelain chips carefully assembled and stuck together by firing, Xin Yaoyao's works are striking by their fragility.

24 徐震® Xu Zhen®  
没顶曲项瓶-清雍正粉彩花蝶纹瓶  
Made-in-the-Made Necklace Vase-  
Qing Yongzheng Famille Rose  
Flower and Butterfly Vase  
陶瓷, Ceramics, 41x 23 x 23 cm, 2013  
由没顶画廊提供, Courtesy of MadeIn Gallery

徐震®的作品以一种颇为幽默的方式把现代流行文化和传统美学融合。在这个作品中, 他巧妙的弯曲了一个传统的瓷花瓶, 让它失去了插花的作用, 只能作为装饰品, 不禁令人思考实用性在艺术和设计作品中的位置。

Humorously playing with tradition in a quite pop manner, Xu Zhen takes an iconic ceramic vase and bends its head horizontally making it useless, only usable as a decorative object, making fun at the question of functionality in art and design.

25 杨淞 Yang Song  
旋转的猩猩 Spinning Ape, 2021  
铝, CNC 车床加工, 阳极氧化着色, Aluminum, CNC processing, anodized coloring, 91x23x23 cm  
由Aye 画廊提供 Courtesy of Aye Gallery

杨淞宝塔似的抽象雕塑其实是由人脸和物品的轮廓组成的。它们被高速旋转并且以3D打印的方式被扫描了出来。

Yang Song's abstract pagoda like sculptures are actually silhouettes of faces and objects that have been rotating at a very high speed then scanned and printed in 3D.

26 张晓 Zhang Xiao  
烟台苹果 Yantai aApples  
摄影, 苹果, Photography, Apples, 2017-2020

张晓来自中国苹果之乡山东烟台市, 他花了很多年用摄影记录了苹果行业幕后的产业系统, 用一种诗意的方式对现代农业进行洞察。

Originally from Yantai, Shandong province, the Chinese capital of apple production, Zhang Xiao spent the last years documenting the ecosystem of this industry. His works offer us a poetic insight into the reality of modern agriculture.

27 赵瑾雅 Zhao Jinya  
不存在的存在  
Non Existent Existence  
玻璃 Glass, 尺寸可辨 Variable Dimensions, 2013

赵瑾雅擅长使用玻璃创作。利用玻璃不同的属性, 颜色, 形状去探索吹玻璃的无限可能性。这些作品十分通透, 展现了玻璃空灵之美。

Zhao Jinya uses different glass qualities, colours and structures in order to explore the infinite potentiality of glass blowing. Playing with transparencies, she creates atmospheric pieces.

3 石榴树 Pomegranate tree

4 木瓜 Papaya tree

5 梅子 Plum tree







# 张晓 Zhang Xiao

## 烟台苹果 Yantai aApples

摄影, 苹果, Photography, Apples, 2017-2020

张晓来自中国苹果之乡山东烟台市, 他花了很多年用摄影记录了苹果行业幕后的产业系统, 用一种诗意的方式对现代农业进行洞察。

Originally from Yantai, Shandong province, the Chinese capital of apple production, Zhang Xiao spent the last years documenting the ecosystem of this industry. His works offer us a poetic insight into the reality of modern agriculture.





# 辛瑶瑶 Xin Yaoyao

变奏曲 Variations  
陶瓷 Ceramics,尺寸可变 Variable dimensions, 2019

辛瑶瑶的作品由非常薄的瓷片精心组装并通过烧制粘合在一起,脆弱却又带着自己的美感。

Made out of thin porcelain chips carefully assembled and stuck together by firing, Xin Yaoyao's works are striking by their fragility.





徐震® Xu Zhen®

没顶曲项瓶-清雍正粉彩花蝶纹瓶

Made-in-the-Made Necklace Vase-Qing Yongzheng Famille Rose

Flower and Butterfly Vase

陶瓷, Ceramics, 41x 23 x 23 cm, 2013

由没顶画廊提供

Courtesy of Madeln Gallery

徐震®的作品以一种颇为幽默的方式把现代流行文化和传统美学融合。在这个作品中, 他巧妙的弯曲了一个传统的瓷花瓶, 让它失去了插花的作用, 只能作为装饰品, 不禁令人思考实用性在艺术和设计作品中的位置。

Humorously playing with tradition in a quite pop manner, Xu Zhen takes an iconic ceramic vase and bends its head horizontally making it useless, only usable as a decorative object, making fun at the question of functionality in art and design.





# 王克平 Wang Keping

## 鸟 Bird

铜雕, Deroyaume铸造厂, Bronze, Deroyaume Foundry, 33x73x14cm, 2009

由杜梦堂画廊提

Courtesy of Dumonteil Gallery

王克平是中国当代艺术史中非常重要的艺术家, 他所作的一系列铜质雕塑是他标志的创作。此次所展出的这只”鹅“与可园的湖面和湖中的一对鹅相呼应, 甚是有趣。

Part of a series of bronze bird sculptures by Wang Keping, historical figure of Chinese contemporary art. The iconic language of the artist, a bit primitive and instinctive. It's been said the sculpture has been requested by the geese from the pond.





# 赵瑾雅 Zhao Jinya

不存在的存在

Non Existent Existence

玻璃Glass, 尺寸可辨Variable Dimensions, 2013

赵瑾雅擅长使用玻璃创作。利用玻璃不同的属性, 颜色, 形状去探索吹玻璃的无限可能性。这些作品十分通透, 展现了玻璃空灵之美。

Zhao Jinya uses different glass qualities, colours and structures in order to explore the infinite potentiality of glass blowing. Playing with transparencies, she creates atmospheric pieces.





# 杨淞 Yang Song

## 旋转的猩猩Spinning Ape, 2021

铝, CNC 车床加工, 阳极氧化着色, Aluminum, CNC processing, anodized coloring, 91x23x23 cm

由Aye 画廊提供 Courtesy of Aye Gallery

杨淞宝塔似的抽象雕塑其实是由人脸和物品的轮廓组成的。它们被高速旋转并且以3D打印的方式被扫描了出来。

Yang Song's abstract pagoda like sculptures are actually silhouettes of faces and objects that have been rotating at a very high speed then scanned and printed in 3D.





# Sylvie Enjalbert



常备船 Standing vessel with 2 ridges  
黏土 Clay, 37x45x45cm, 2018

拟人血管 Anthropomorphic vessel  
黏土 Clay, 14.5x19x20cm, 2018

Sylvie Enjalbert's pottery传承了千年制陶的传统, 承载了过去的传统与现代的技艺。这些作品看上去也许是普通的, 不言而喻的。它们却跨越了时间和空间, 超越了一个特定的文化, 国家和时代。

In the lineage of a millennial tradition of potters, Sylvie Enjalbert's pots carry both ancestral and contemporary resonances. They appear as universal, self-evident, devoid of any belonging to a particular culture or country or epoch.





# 李洪波 Li Hongbo

石头 Stones  
纸、颜料 Paper, pigments,  
尺寸可辨 Variable dimensions, 2021  
由唐妮诗画廊提供  
Courtesy of Danysz Gallery

李洪波运用古老又传统的中国制纸技术创作出了可动的纸质雕塑。这些作品能优雅地伸缩，它们不仅展现了简约的美感，也代表了传统中国技艺在现代语境下的形态。

Utilizing an age-old honeycomb technique seen in paper gourd making in China, Li Hongbo creates kinetic paper works which elegantly expand, contract, and retract. These sculptures hint at influences of folk traditions in China, but in a contemporary light.





# Vhils

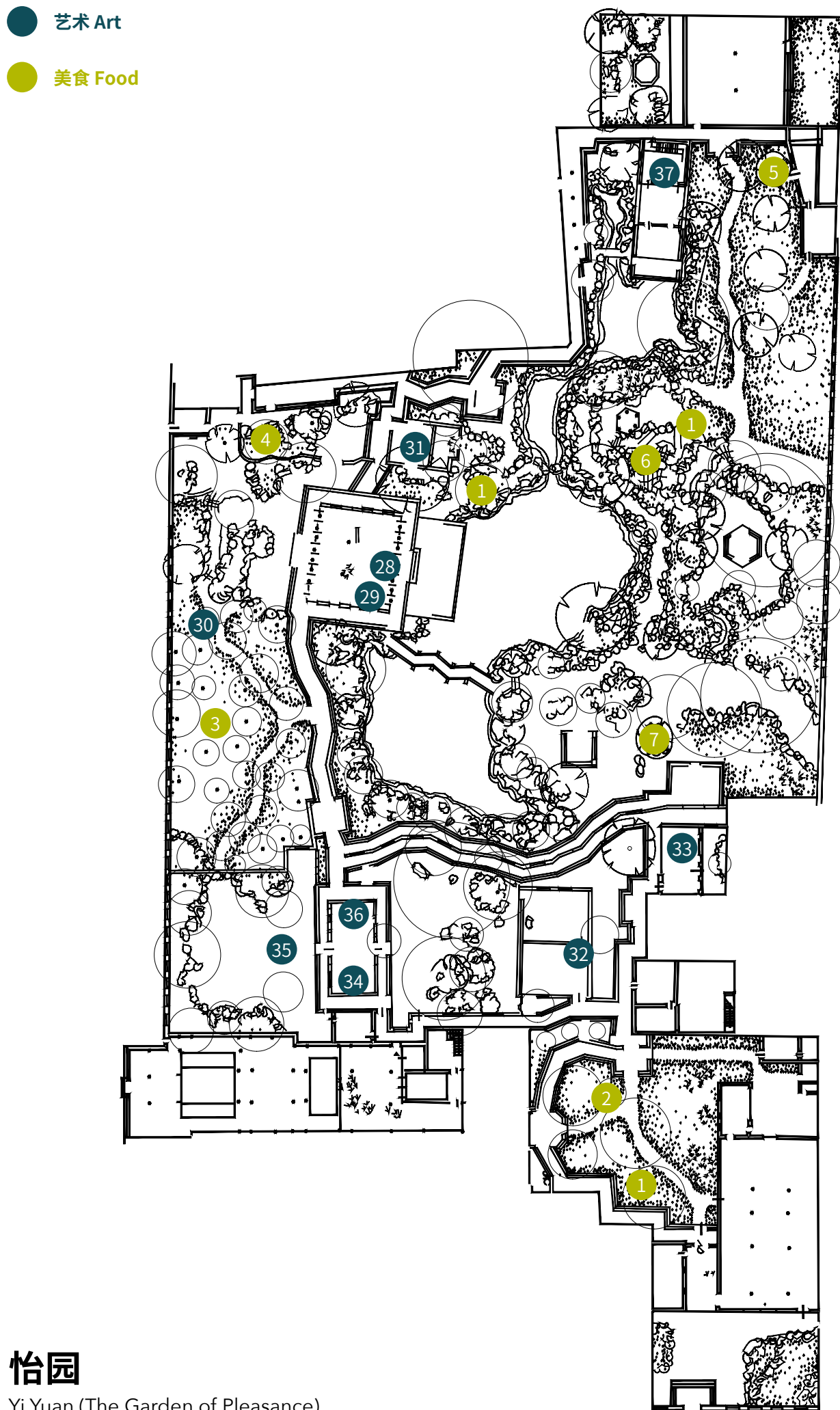
划伤表面 Scratching the surface installation  
木雕 Carved wood composition, 200x280cm, 2016  
由唐妮诗画廊提 Courtesy of Danysz Gallery

Vhils的图像与材料本身密不可分。通过做减法的过程, Vhils将绘画和雕塑的元素结合起来, 并促使我们思考身边的环境是如何吸收社会变化和发展的。

Vhils's images are inextricable from the material itself. With this subtractive process, Vhils unites elements of painting and sculpture and reflects on how the built environment absorbs social changes and development.







28 安东·西比克 Aldo Cibic  
餐桌乐趣 Table Joy  
玻璃, Glass, 尺寸可辨 Variable Dimension, 2015

意大利著名设计师Aldo Cibic的这些玻璃作品是为米兰的 Paola C.艺术商店所设计。它们鲜活的颜色和优雅的形态令人十分愉悦。

Made for Paola C. in Milano in blown glass. Aldo Cibic's glass pieces are vividly coloured giving them a quite fun yet elegant aspect.

29 郝振瀚 Hao Zhenhan  
将Jiang  
19.5x22.5x45cm, 陶瓷, Ceramics, 2021  
观 Guan  
17.5x15.5x34cm, 陶瓷, Ceramics, 2021

郝振瀚希望通过景德镇工匠制作的“Xu”系列,重新唤起人们对传统工艺的尊重以及对土壤和环境的关注。

With his “Xu” series produced by artisans in Jingdezhen, Hao Zhenhan wants to bring back the attention towards the overlooked importance of the craft and the creative fertility of the soil.

30 洪磊 Hong Lei  
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摄影作品, photography, 2005-2009

洪磊用摄影再现传统绘画的审美。这些图像之美具有“欺骗性”,虽然图像的构建和拟像仍然可见,各种元素与光泽却都模糊了,留给观众极大的想象空间。

Hong Lei uses photography to recreate the aesthetic of traditional painting. The beauty of his images is deceptive, the simulacra of the construction of the image are still visible and the elements have lost their luster.

31 杉山功 Isao Sugiyama  
212度的避难所  
Santuario 212 degree  
大理石, Marble, 24x37x23cm, 2007  
由东京画廊BTAP提供 Courtesy of BTAP

杉山功在意大利大理石之都Carrara进行创作。他对于石头的处理充满了禅意,如同一座安静的庙宇,只剩下最基本的形状,让这些小小空间创造出自己的世界。

Based in Carrara, the Italian marble capital, Isao Sugiyama turned this stone into a zen landscape where stands a temple reduced to that most universal expression: four pillars and a roof. His meditative pieces are worlds on their own.

32 蒋志 Jiang Zhi  
情书 Love Letters  
摄影 Photography, 2014

《情书》是蒋志近年来最负盛名的一组摄影作品,如吟唱着爱情的美丽、信念、狂热、灼痛、不舍和哀婉。

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33 毛冠帅Mao Guanghsuai  
雌蕊 Pistil  
50x42x129cm, 乌金木、手工上色, 2020  
巢穴 Nest  
50x42x161cm, 乌金木、手工上色, 2020

毛冠帅的木质雕塑作品有一种感性之美。他利用了木头本身残缺的美,并经过切割、凿凿、电锯、砂纸、雕刻各种过程,将这些一直隐藏在这些木头中的形状展现出来。

Mao Guangshuai's integrate the imperfections of wood as a central part of his sensual wood carved sculptures. Through a meticulous process of cutting, chiseling, chainsawing, sandpapering, and carving, Mao Guangshuai liberates these shapes that have been hiding in these blocks of wood all along.

34 煤球 Ryan Mitchell  
调皮 Naughty  
陶瓷 Ceramics, 26x18x40cm, 2021  
由Yuan美术馆提供 Courtesy of Yuan Museum

幼龙浪漫 Young Dragon Romance  
陶瓷 Ceramics, 90x30x50cm, 2021  
由Yuan美术馆提供 Courtesy of Yuan Museum

Ryan Mitchell的陶瓷作品就像从土壤中挖掘出来的文物一样。这些雕塑都忠于制造陶瓷的土壤本身,用不同的形状颜色代表了艺术,文化,与自然物质之间的对话。

Like cultural relics excavated from the soil, Ryan Mitchell's sculptures create a spiritual dialogue between the materiality and the origins of the clay and his cultural significance through the artifacts it is used to be turned into.

35 宋涛 Song Tao  
柔软的鹅卵石 Soft pebbles  
碳化木、水晶树脂  
Carbonized wood, crystal resin, 89X47cm, 2016  
由Yuan美术馆提供  
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宋涛的艺术实践涉及中国古代哲学与西方现代艺术之间的对比。他在欧洲极简文化和东方手工艺之间建立一种对话。

Song Tao's practice engages the territory

of contrast between Chinese ancient philosophy with that of the western sleek contemporary attitude. Building a constant dialogue between European minimal culture and oriental craftsmanship, the final result is design that has function without obligation.

36 王一一 Michelle Wang  
大球盖, 三月2020 Big ball Cap  
19x19x22cm, 瓷 Ceramics, 2019-2020

杏鲍菇, 二月2020  
Pleurotus eryngii  
28cmx20cmx29cm, 瓷 Ceramics, 2019-2020

王一一对蘑菇,真菌十分着迷。她的雕塑是真菌在土壤里生长后共生的结果。她让这些真菌吸收陶土中的物质并自然生长,最后才在窑中烧制出来,呈现了别样的趣味。

Fascinated by fungi, Wang Yiyi's ceramic sculptures are the result of a collaborative process between the clay and the living. She let the mushroom grow, feeding from the clay before firing it.

37 张敏 Zhang Min  
倾斜03 Leaning 03  
42x42x44cm, 陶瓷 ceramics, 2020  
倾斜04 Leaning 04  
42x42x44cm, 陶瓷 ceramics, 2020  
由Yuan美术馆提供 Courtesy of Yuan Museum

张敏的陶瓷雕塑的灵感来自她以前的街区被拆毁的混凝土建筑的废墟,有一种如石头般粗糙的感觉,更有一种自然的残缺之美。

Inspired by the ruins of the demolished concrete buildings of her former neighbourhood, Zhang Min's ceramic sculptures have a roughness that reminds us of scholar's stones.

1 枇杷树 Loquat Tree

2 枣树 Jujube

3 梅树 Plum Tree

4 无花果 Fig Tree

5 美国山核桃树 Pecan tree

6 核桃树 Walnut tree

7 柿子树 Persimmon tree



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由Yuan美术馆提供

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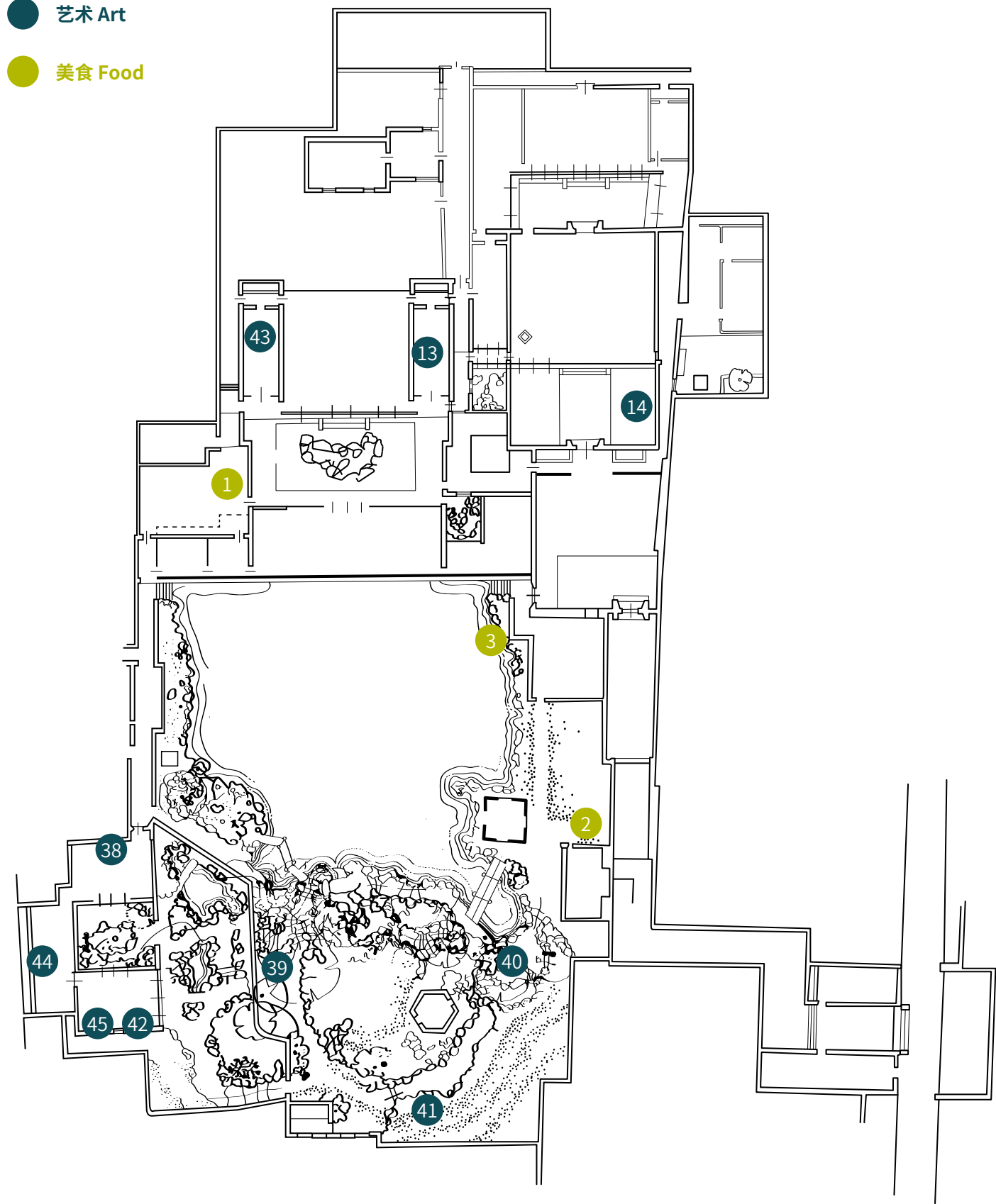




艺术 Art



美食 Food



艺圃

Yi Pu (The Garden of Cultivation)

38

彭剑 Peng Jian

没有背景的静物1

Still life without background 1

纸本, 中国画颜料, Paper Chinese, painting pigment 45x37.5cm, 2021

没有背景的静物2

Still life without background 2

纸本, 中国画颜料, Paper Chinese, painting pigment, 48.5x36.5cm, 2021

在彭剑的作品中, 他刻意融合了中西绘画传统, 从宋代建筑的审美出发, 融入了一种更现代的艺术语言。

In his paintings, Peng Jian deliberately merges Western and Chinese painting traditions, approaching the Song Dynasty ruled-line architectural painting style of "Jiehua" with a contemporary aesthetic.

39

Irene Kung

灵魂之林 The Forest of the Soul

摄影作品 Photography

由 M97 画廊提供 Courtesy of M97 Gallery

Irene Kung's 摄影作品专注于树的复杂之美。她并没有对这些照片进行过度的处理, 只是删除了所有不必要的东西, 还原了树木本来的样子, 并表达了对自然的敬畏。

Irene Kung's portraits of trees feel unreal, even though no manipulation is done on the tree itself. She only removes everything unessential in order to show the tree as it is. This work is an ode to nature and its complex beauty.

40

林恩革 Lin Enge

叶子 Leaves

陶瓷, Ceramics, 尺寸可变, Variable dimensions, 2021

林恩革用泥土创作的叶子有一种诗意简约之美。这些作品的原型真实的落叶。树叶代表了自然的规律和岁月的变迁, 这个作品不但忠于中国美学传统, 并让自然与艺术之间的界限变得模糊。他让观众去猜测哪一片树叶是艺术品, 哪一片又是自然的开始。

Made out of clay, Lin Enge's leaves are poetic by their simplicity. A leaf from a nearby tree is just printed on the thin surface of a ceramic sheet then roughly folded to take the shape of the leaf. His man-made representations are faithful to a Chinese aesthetic tradition where the boundaries between Nature and Culture are blurred, leaving it to the viewer to guess where one ends and when the other starts.

41

齐倬 Qi Zhuo

非纸非机 Paperless Engineless

陶瓷 Porcelain, Variable dimensions

2021

齐倬经常会把生活中稀松平常的物品作为灵感, 创造出非常特别的作品。这里的“纸飞机”并不是纸作的, 而是超薄的白色陶瓷。这些“纸飞机”让我们想起小时候玩乐的场景, 陶瓷易碎的特质又表达了物品的脆弱和时间的稍纵即逝。

In his works, Qi Zhuo's likes to use ordinary objects in an extraordinary way. Made out of porcelain, his "paper planes" reminiscent of childhood memories are stunning by their fragility and the technical craftsmanship required to make them exist.

42

杨淞 Yang Song

旋转的爱因斯坦 Spinning Einstein, 2021

铝, CNC 车床加工, 阳极氧化着色, Aluminum, CNC processing, anodized coloring, 45x11 x11 cm

由 Aye 画廊提供 Courtesy of Aye Gallery

43

张大鲁 Zhang Dalu

二十四节气, Twenty four solar terms,

墨, 水彩 Ink on Paper, 2021

张大鲁的现代书法作品把这一传统艺术带到了更现代的环境中。他是苏州大学副教授并是苏州著名的当代书法家。此次的一系列24件作品探索了二十四节气, 搭配园林的环境再合适不过了。

Renowned calligrapher and professor at Suzhou University, Zhang Dalu's calligraphy tries to bring the traditional medium towards a more contemporary dimension. His series of 24 works explores the importance of the 24 seasons in the Chinese calendar.

44

朱岚 Zhu Lan

呼吸系列2 (#2) Breathing Series 2 (#2)

53x39cm, 墨, 水彩, 水彩纸, Ink and watercolor on paper, 2020

呼吸系列3 (#6) Breathing Series 3 (#6)

39x53cm, 墨, 水彩, 水彩纸 Ink and watercolor on paper, 2020

由东京画廊BTAP提供 Courtesy of BTAP

An important figure of Contemporary Ink Art, Zhu Lan's pieces have been inspired by the gardens of Suzhou. He believes that reality and emptiness, space and aura, life and death, are separated from the influence of the appearance of the object and go to the depths of the spirit.

13

王郁洋 Wang Yuyang

灰尘就是灰尘 Dust Is Dust

绢本水墨 Ink on silk, 234x102x3cm, 2016

14

邬建安 Wu Jian'an

看不见的世界—第八号 The Invisible World 8

剪纸 Papercut, 2021

1

枇杷树 Loquat Tree

2

枣树 Jujube

3

石榴树 Pomegranate Tree



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陶瓷 Porcelain, Variable dimensions  
2021

齐倬经常会把生活中稀松平常的物品作为灵感, 创造出非常特别的作品。这里的“纸飞机”并不是纸作的, 而是超薄的白色陶瓷。这些“纸飞机”让我们想起小时候玩乐的场景, 陶瓷易碎的特质又表达了物品的脆弱和时间的稍纵即逝。

In his works, Qi Zhuo's likes to use ordinary objects in an extraordinary way. Made out of porcelain, his "paper planes" reminiscent of childhood memories are stunning by their fragility and the technical craftsmanship required to make them exist.









# 林恩革 Lin Enge

## 叶子 Leaves

陶瓷, Ceramics, 尺寸可变, Variable dimensions, 2021

林恩革用泥土创作的叶子有一种诗意简约之美。这些作品的原型真实的落叶。树叶代表了自然的规律和岁月的变迁, 这个作品不但忠于中国美学传统, 并让自然与艺术之间的界限变得模糊。他让观众去猜测哪一片树叶是艺术品, 哪一片又是自然的开始。

Made out of clay, Lin Enge's leaves are poetic by their simplicity. A leaf from a nearby tree is just printed on the thin surface of a ceramic sheet then roughly folded to take the shape of the leaf. His man-made representations are faithful to a Chinese aesthetic tradition where the boundaries between Nature and Culture are blurred, leaving it to the viewer to guess where one ends and when the other starts.





# Irene Kung

灵魂之林 The Forest of the Soul  
摄影作品 Photography  
由 M97 画廊提供 Courtesy of M97 Gallery

Irene Kung's 摄影作品 专注于树的复杂之美。她并没有对这些照片进行过度的处理, 只是删除了所有不必要的东西, 还原了树木本来的样子, 并表达了对自然的敬畏。

Irene Kung's portraits of trees feel unreal, even though no manipulation is done on the tree itself. She only removes everything unessential in order to show the tree as it is. This work is an ode to nature and its complex beauty.









# 彭剑 Peng Jian

没有背景的静物1

Still life without background 1

纸本, 中国画颜料, Paper Chinese, painting pigment 45x37.5cm, 2021

没有背景的静物2

Still life without background 2

纸本, 中国画颜料, Paper Chinese, painting pigment, 48.5x36.5cm, 2021

在彭剑的作品中, 他刻意融合了中西绘画传统, 从宋代建筑的审美出发, 融入了一种更现代的艺术语言。

In his paintings, Peng Jian deliberately merges Western and Chinese painting traditions, approaching the Song Dynasty ruled-line architectural painting style of "Jiehua" with a contemporary aesthetic.





# 王郁洋 Wang Yuyang

## 灰尘就是灰尘

### Dust Is Dust

绢本水墨 Ink on silk

234x102x3cm

2016

王郁洋的水墨作品看上去像是一副风景画, 其实是在微观的角度表现尘埃。科学元素是他诸多作品的灵感, 但他着重的不是这些“实验”的严谨性, 而是它们所表达的精神。

Looking like a space landscape, Wang Yuyang's ink paintings actually represent dust at a microscopic scale. Wang Yuyang is always playing with scientific elements within his work, not in a rigorous way but to highlight their spirituality.





# 张大鲁 Zhang Dalu



二十四节气, Twenty four solar terms,  
墨,水彩 Ink on Paper, 2021

时间的呢喃 Whispers of time  
墨,水彩 Ink on Paper,70x70cm, 2021

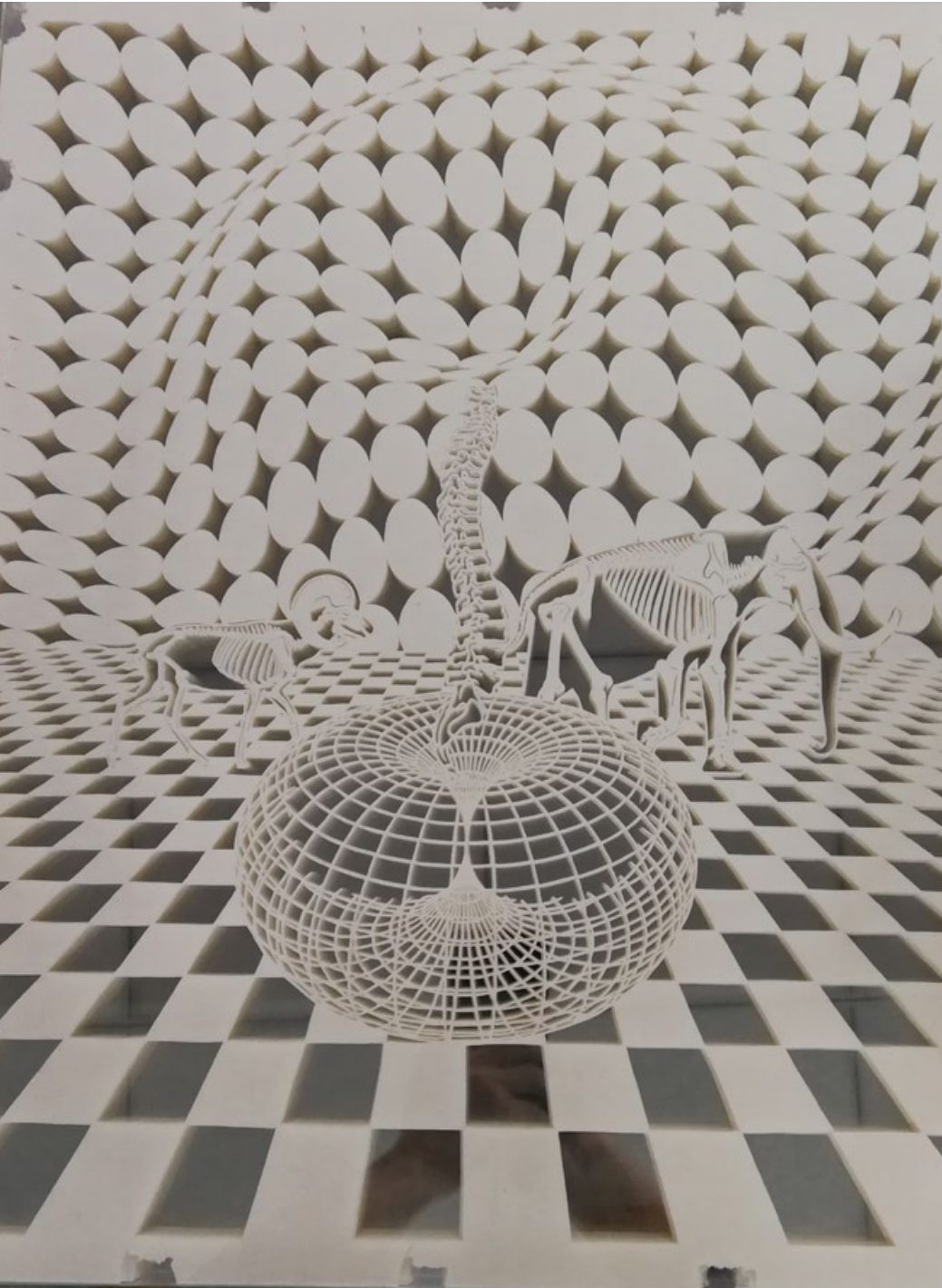
张大鲁的现代书法作品把这一传统艺术带到了更现代的环境中。他是苏州大学副教授并是苏州著名的当代书法家。此次的一系列24件作品探索了二十四节气, 搭配园林的环境再合适不过了。

Renowned calligrapher and professor at Suzhou University, Zhang Dalu's calligraphy tries to bring the traditional medium towards a more contemporary dimension. His series of 24 works explores the importance of the 24 seasons in the Chinese calendar.





# 邬建安 Wu Jianan



看不见的世界—第八号  
**The Invisible World-No. 8**  
剪纸Papercut  
2021

邬建安作品以中国传统剪纸技艺作为基础, 将这一传统文化延伸到中国当代艺术中。他的当代艺术实践扩展了这个拥有1500 年历史的记忆, 来自世界各地不同来源的图像学。

Wu Jian'an's works are based on the traditional Chinese medium of paper cut—whereby he extends tradition into contemporary Chinese art. Elaborating and expanding on the 1500-year-old technique, his practice explores iconography from various sources around the world.





# 朱岚 Zhu Lan

呼吸系列2 (#2) Breathing Series 2 (#2)  
53x39cm, 墨,水彩,水彩纸 Ink and watercolor on paper, 2020

呼吸系列3 (#6) Breathing Series 3 (#6)  
39x53cm, 墨,水彩,水彩纸 Ink and watercolor on paper, 2020  
由东京画廊BTAP提供 Courtesy of BTAP

An important figure of Contemporary Ink, Zhu Lan's pieces have been inspired by the gardens of Suzhou. He believes that reality and emptiness, space and aura, life and death, are separated from the influence of the appearance of the object and go to the depths of the spirit.





# 杨淞 Yang Song

**旋转的爱因斯坦**  
**Spinning Einstein**  
铝, CNC 车床加工, 阳极氧化着色  
Aluminum, CNC processing, anodized coloring  
45 x 11 x 11 cm  
2021  
由 Aye 画廊提供  
Courtesy of Aye Gallery

