



THROUGH THE MAZE:  
NAVIGATING ONE ARTIST'S PATH  
穿越迷宫：引航艺术家之路

2019年03月7日 - 2019年04月14日  
7th March 2019 - 14th April 2019

LEE SHANG HWA  
SOLO EXHIBITION  
李相和个人展







# CONTENTS

## 目录

Through the Maze...

by Liya Prilipko

穿越迷宫... ..

作者：裴丽娅

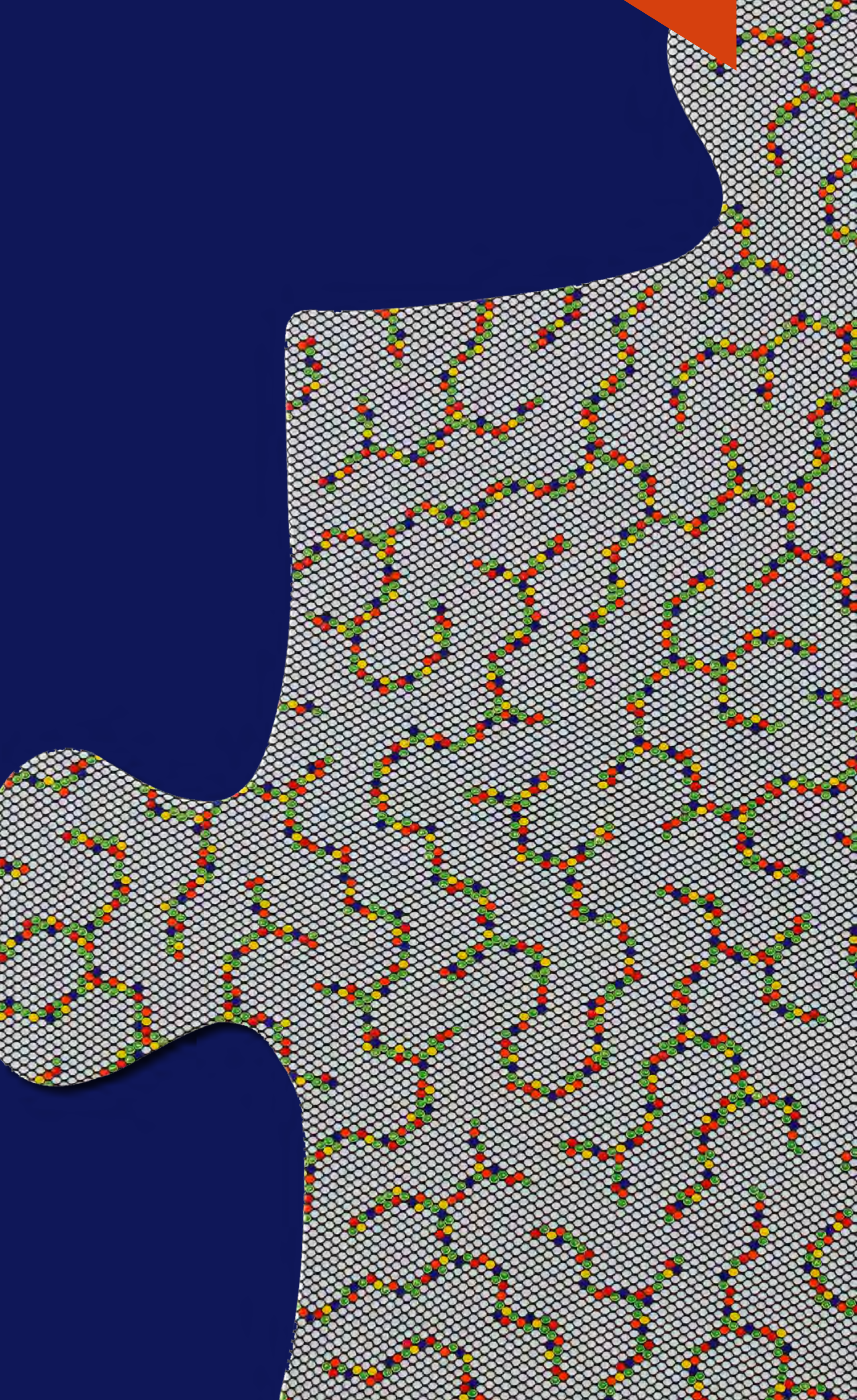
Artists' Profile

作者生平

Selected Works

部分作品









**Maze 4 迷宫 4**  
**Mixed media on wood**  
板上综合材料  
90 x 88 cm  
2018

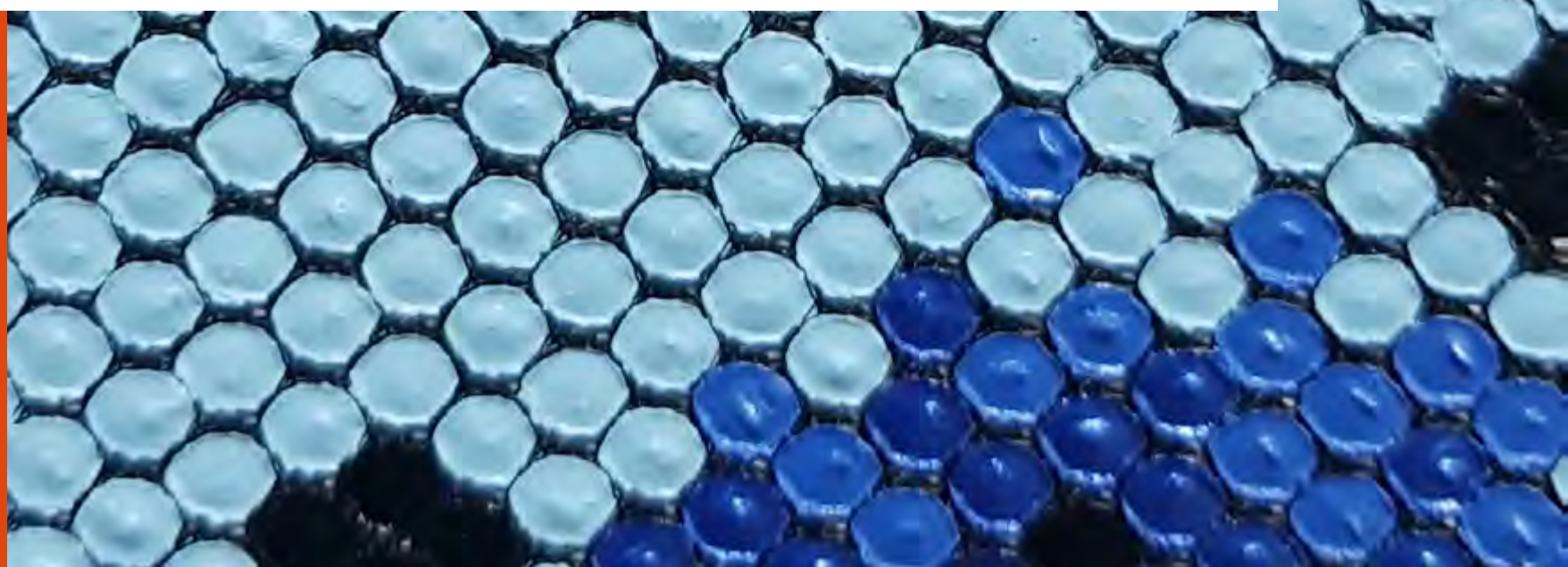
## THROUGH THE MAZE... 穿越迷宫... ..


By Liya Prilipko  
作者：裴丽娅

“Here’s a maze trod indeed.  
Through forth-rights and meanders.”

W. Shakespeare “The Tempest”

“诚如迷宫，蜿蜒曲折”  
——威廉·莎士比亚 《暴风雨》






For many artists, the yearning to establish a distinctive style and identity as painters or sculptors dominates their creative career. Eager to push boundaries of what an artist can do, Lee Shang Hwa, a young Korean painter, scorns the notion of an artist's signature style and attempts to achieve a sense of complete freedom of expression, untouched by desires for recognition and devoid of fears of criticism. His diversified oeuvre thus includes works that incorporate actual household items next to their hyper-real renditions in oil, landscapes with surrealistically alienated scenarios, meticulous color dots arrangements on jigsaw puzzle-shaped canvases, and miniature watercolor drawings with misleading textual denominations - just to name a few.

对许多艺术家而言，独特的艺术风格和具有辨识度的艺术家身份主导着他们的创作生涯。韩国年轻画家李相和则反其道而行之。他反对艺术家创立标志性风格的概念，渴望突破艺术家所能达到的极限，试图实现一种完全自由的、不卑不亢的表达。因而，他的作品形态各异——既有真实的家居用品与虚构的油画相结合，也有超现实主义异化场景的风景画；既有在拼图形状画布上精心排列的彩色圆点，也有带有误导性文字名称的微型水彩画等等。

Lee's first solo exhibition, *Through the Maze: Navigating One Artist's Path*, held at Art+ Shanghai Gallery, sets out to showcase a full spectrum of the artist's creative expressions at an early stage of his career. Unlike retrospectives that are typically contemplative of a single artist's work created in the past, this exhibition aspires to envision the future of one by revealing what, at first sight, may seem like a disorienting variety of narratives that the artist juggles at present.

李相和的首次个展《穿越迷宫:引航艺术家之路》在艺术+画廊如期举办，旨在全面展示这位年轻艺术家在职业生涯早期的创作表达。不同于一般的回顾展，本次展览不是对艺术家过去的创作进行沉思，而是希望通过揭示艺术家目前纠结的各种叙事，来展望未来。乍一看，这些叙事可能会让人迷失方向。






One way to approach Lee Shang Hwa's work is to imagine yourself traversing the maze. Unlike labyrinths, mazes are elaborate networks of pathways. With different entry and exit points, hidden loops, traps, and dead-ends, they are meant to confuse and bewilder. It is for this reason that the exhibition invites you to take a walk 'Through the Maze' to navigate through Lee Shang Hwa's artistic universe that is intricately dissected by expansively branching pathways of thoughts and ideas. Embarking on such a journey exposes us to a variety of viewing experiences, ranging from puzzlement to revelation, unsettling entanglement to tranquilizing clarity.


一种走近李相和作品的方法是想象自己正在穿越迷宫。迷宫，是复杂的路径的交织，由于有不同的入口、出口、隐藏的循环、陷阱和死角，它们常常令人迷茫困惑。正是出于这个原因，本次展览邀请您“穿越迷宫”，在李相和错综复杂的艺术世界中穿行。踏上这一旅程，接触各种各样的观感和体验，从困惑到启示，从不安到平静，从纠缠到清晰。




**Maze 1 迷宫 1**  
**Mixed media on wood**  
板上综合材料  
61 x 81 cm  
2018



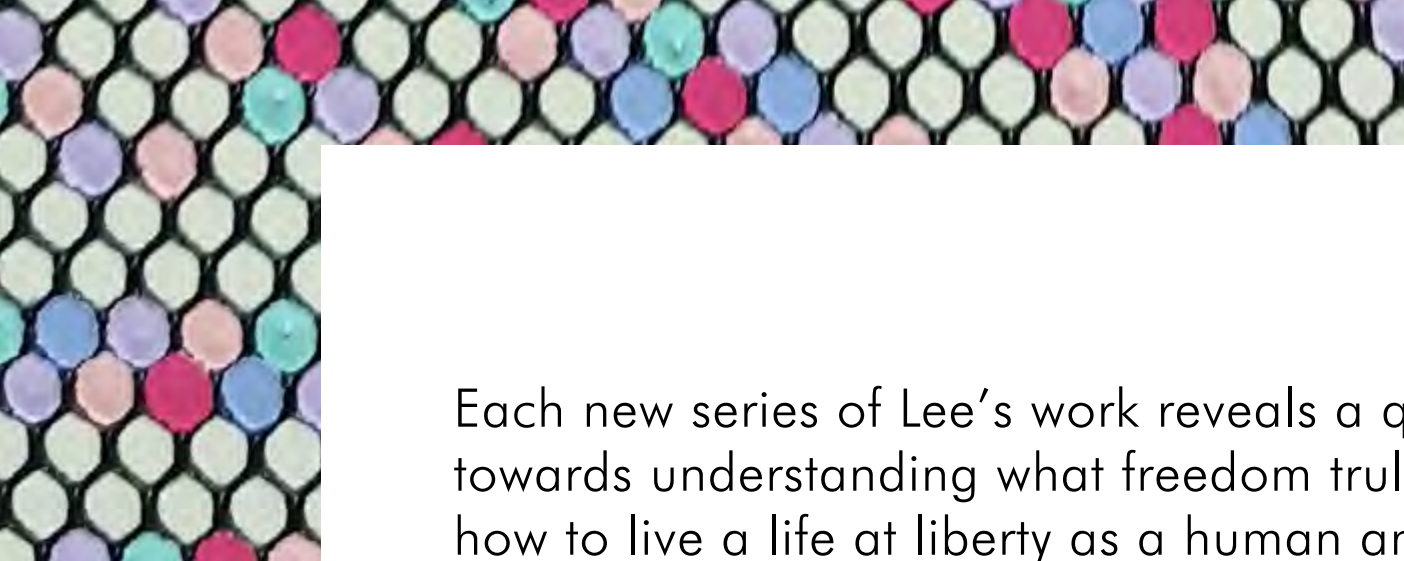
The motif of a maze is so pervasive throughout Lee's practice, that almost every series of his work either literally or figuratively presents us with a puzzle. His works are intellectual and symbolic games that make you stop and think about the nature of reality and our tacit assumptions concerning it, as well as art and the process of perception in general. The ultimate question that drives Lee's tireless riddle-creation is one of freedom. The clue to resolving Lee's picture-puzzles lies in our ability to fathom its evasive nature.



迷宫的主题在李相和的艺术实践中无处不在，几乎他的每一个系列的作品，无论是字面上还是比喻上，都呈现给观众一个谜题。他的作品是智力和象征性的游戏，让你停下来思考现实的本质和我们对现实的默认假设，以及艺术和普遍认知的过程。推动李相和孜孜不倦地创作的终极主题，是自由，而解开他的图画谜题的线索就在于我们洞悉其表象背后的本质。







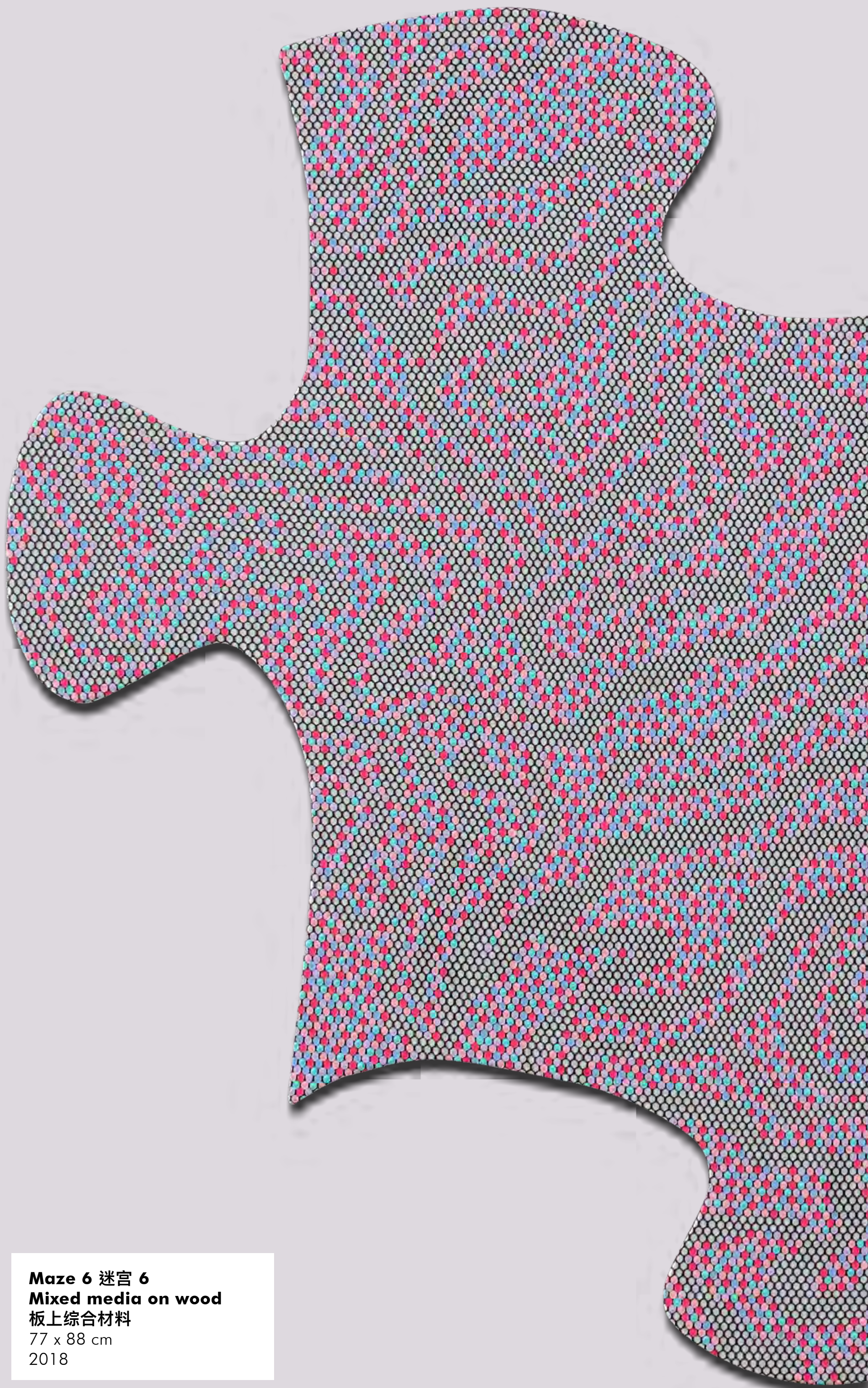
Each new series of Lee's work reveals a quest towards understanding what freedom truly is, and how to live a life at liberty as a human and artist to fully realize one's potential. Lee's imagery and works' titles correspond with the profundity of his thinking and feeling - *Maze, YOLO, What Do You Live for? Attempt, Different Life, Creator's Standard and Your Standard*, and many others... His artistic practice acquires a bigger purpose of finding a path to an awareness of self and of man's position in the world.

李相和的每个系列新作品都揭示了对“真正的自由”的探求——作为一个自由的人（艺术家），如何充分发挥自己内在潜能，凭借自主意识活在这个世界上。他所描绘的意向和作品名称对应着他的思考和感受，例如：《迷宫》、《你只活一次》、《活着是为了什么？》《试图》、《不同的生活》、《创作者的标准和你的标准》等等。他的艺术创作有着更宏大的目标，即找到一条认识自我和认识人类在这个世界上所处位置的道路。

In Lee's *Maze* series, the title points directly at the subject matter depicted, yet the peculiar shapes of paintings trick the viewers' perception and draw their attention away from the subject-matter to the shape of an artwork and ultimately, the materiality of the painting. What initially began as a mere study of texture, this series eventually developed into a technique that helped Lee create a pictorial allegory - a pointedly expressed idea of a human's life in general, and his own life in particular. Stringently outlined hexagonal cells contain drops of acrylic paint that Lee carefully and consciously arranges to form a vital, visually vibrating image of a maze with no apparent entrances or exits.

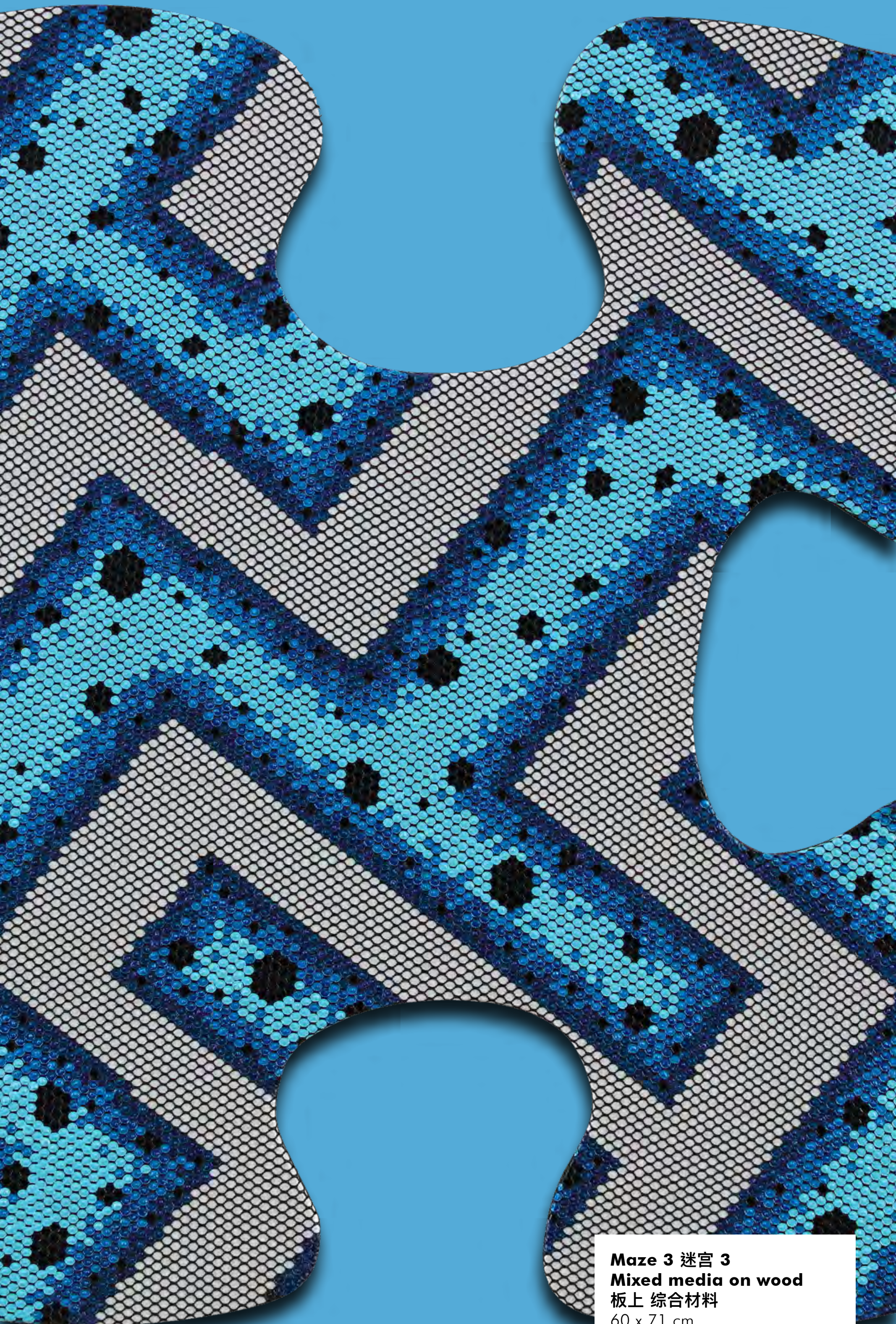
《迷宫》系列的标题开门见山地点明了描绘的主题。不过，画作的奇特形状转移了观众的注意力，人们先是看到迷宫，再关注到画的形状，最终感受到作品的质感。一开始是出于对画面纹理的研究，后来发展成一种技巧，李相和凭借这种技巧创作了一则图画寓言，一种对人类生活，尤其是他自己生活的有针对性的表达。严格勾勒的六边形图案里，是艺术家精心排列的丙烯颜料滴，它们形成了一座没有出入口，视觉上充满动感的迷宫。





**Maze 6 迷宫 6**  
**Mixed media on wood**  
板上综合材料  
77 x 88 cm  
2018





**Maze 3 迷宫 3**  
**Mixed media on wood**  
板上 综合材料  
60 x 71 cm  
2018



*"We are accustomed to believing that our own convictions are wrong, but then according to whose standards are we to live by?"*

LEE SHANG HWA

我们习惯于相信自己的信念总是错的，那么我们究竟是在按照谁的标准来生存，生活？”

李相和



**Attempt 试图 (detail 局部)**  
**Oil on canvas 布面油画**  
139 x 159 cm  
2018



Prefabricated canvases that look like pieces of jigsaw puzzles add a layer of complexity to Lee's work. However, the idea that the artist attempts to articulate is relatively simple: sometimes, he explains, people end up feeling lost and utterly confused merely because they forget to look at the big picture. In other words, by limiting ourselves to a single piece of a puzzle may cost us a loss of perspective on where we come from and where we are headed.

看起来像拼图的预制画布为作品增加了一层复杂性，但艺术家试图表达的想法很简单：有时候，人们会感到迷失和困惑，仅仅是因为他们没有看到大局。换句话说，把自己限制在一块拼图上，可能会让我们迷失方向，不知何去何从。

Lee's mazes in many ways reflect the consciousness of today's epoch of a fragmented and pixelated reality in which our disoriented minds begin to question everything - both in a literal and figurative way.

李相和的迷宫很大程度上反映了当今这个时代支离破碎、像素化的意识现实，在这里，我们迷失方向的头脑开始质疑一切，无论是字面意义上还是深层含义上。







**Different Life 不同的生活**  
**Oil on wood 木板油画**

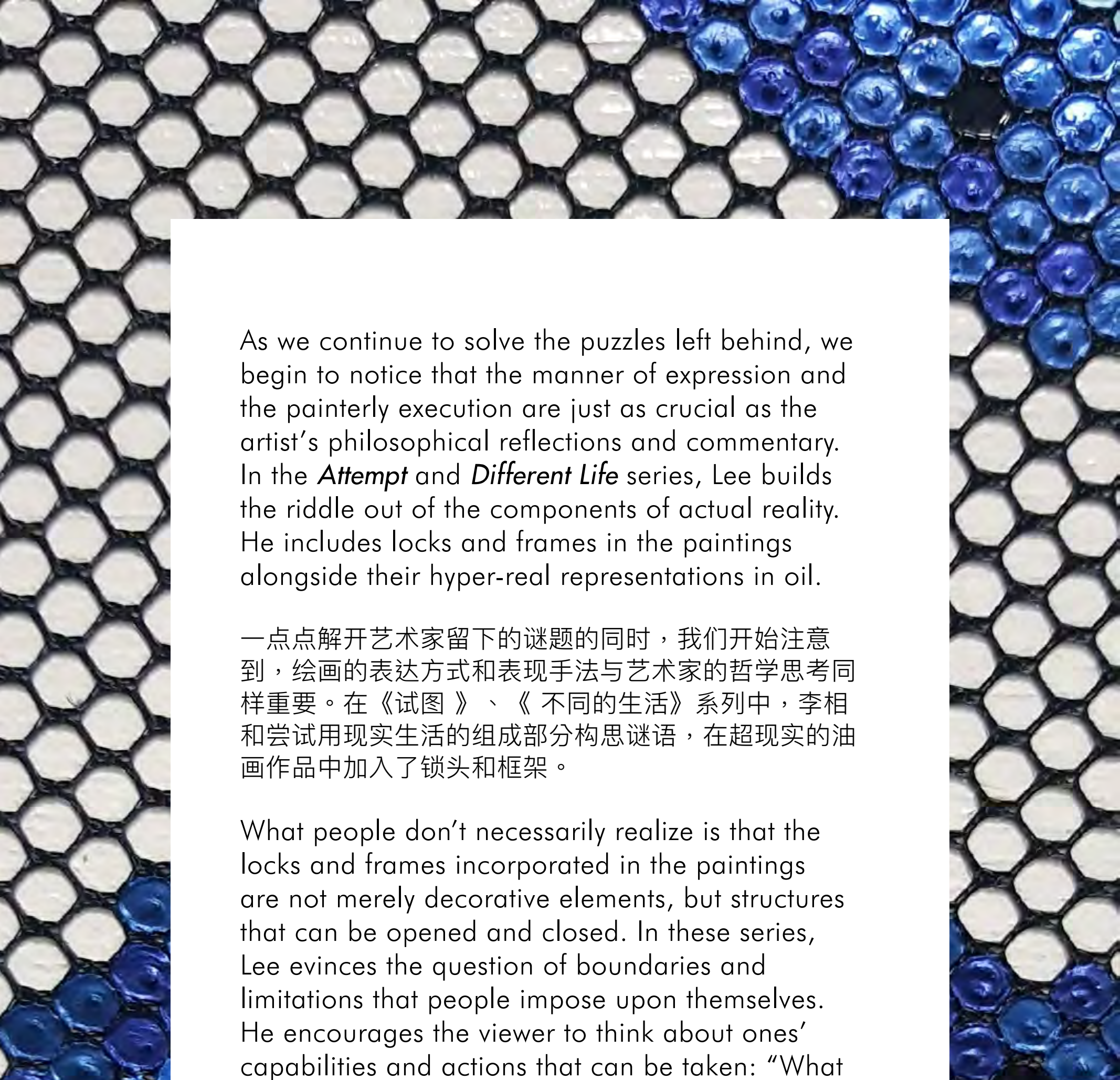
37 x 42 cm  
2019



**Different Life 不同的生活**  
**Oil on canvas, iron lock**  
**布面油画、铁锁**

37 x 42 cm  
2019



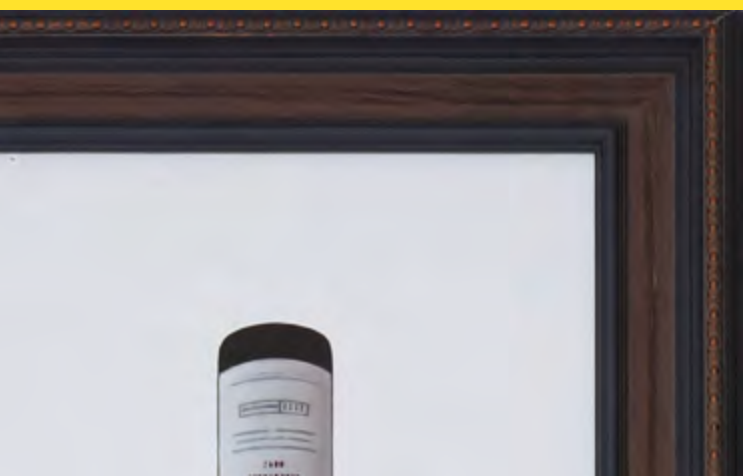


As we continue to solve the puzzles left behind, we begin to notice that the manner of expression and the painterly execution are just as crucial as the artist's philosophical reflections and commentary. In the *Attempt* and *Different Life* series, Lee builds the riddle out of the components of actual reality. He includes locks and frames in the paintings alongside their hyper-real representations in oil.

一点点解开艺术家留下的谜题的同时，我们开始注意到，绘画的表达方式和表现手法与艺术家的哲学思考同样重要。在《试图》、《不同的生活》系列中，李相和尝试用现实生活的组成部分构思谜语，在超现实的油画作品中加入了锁头和框架。

What people don't necessarily realize is that the locks and frames incorporated in the paintings are not merely decorative elements, but structures that can be opened and closed. In these series, Lee evinces the question of boundaries and limitations that people impose upon themselves. He encourages the viewer to think about ones' capabilities and actions that can be taken: "What we think we can do, what we can actually do, and what we cannot do. These are the issues I let the viewers consider while contemplating these works", says Lee Shang Hwa.

人们没有意识到的是，画中的锁头和框架不仅仅是装饰性的元素，还是可以开启和关闭的结构。在这一系列中，李相和质疑了人们强加给自己的界限和限制，鼓励观众反思自己的能力和可以采取的行动。他说：“我们认为自己可以做什么，我们实际上可以做什么，我们不能做什么，这些都是我的作品留给观众思考的问题。”





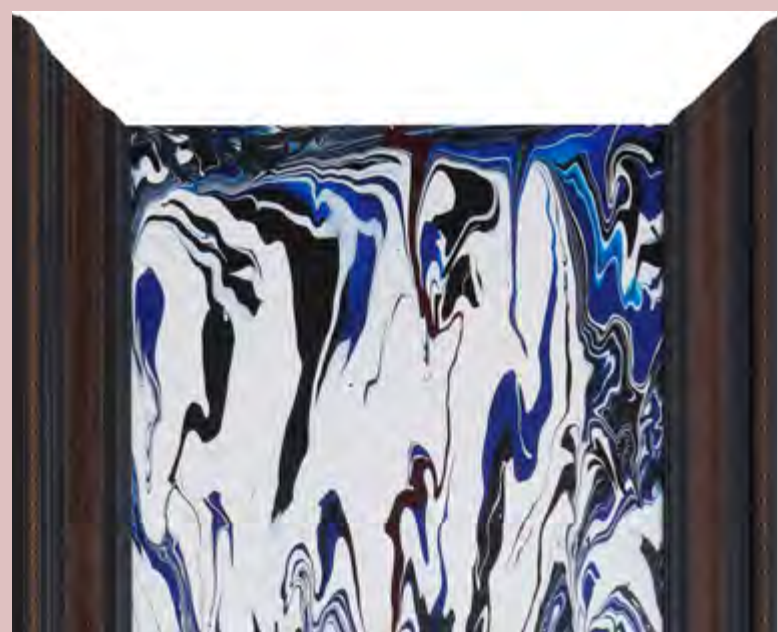
Having graduated with a Bachelor's and Master's in Oil Painting, Lee is rightfully a master of creating textures with oil. The varnish of wooden frames, rusty surfaces of metal, shadows and lighting effects are painted with such a precise determination, that they end up looking three-dimensional and tangible. The artist aims to alter viewers' perception through an illusion of actual reality as opposed to merely reflecting a representation of reality. Following the footsteps of ubiquitous Baudrillard and his Simulacra and Simulation treatise, Lee thus creates a simulated reality.

李相和本科和硕士都研习油画，理所当然地，他是一位用油彩创作纹理的大师。无论木质框架的清漆、金属锈迹斑斑的表面、还是阴影或光亮，都经过精确的测量而绘制出来，以至于它们看起来如此立体逼真，仿佛伸手就能触摸到。艺术家此举的目的，是通过对现实的幻觉来改变观众的感知，而不仅仅是反映现实。追随无所不在的鲍德里亚和他的模仿与拟像学说的脚步，李相和创造了一个虚拟的现实。

If freedom is a state of mind, then it is both a possibility of choosing the options of locking and unlocking oneself. Locks and frames that are incorporated as real objects alongside their hyper-real renditions suggest that in life, just as in these series of paintings, it is up to us to decide when the boundary is palpable, and when it is imaginary and non-existent.

如果说自由是一种精神状态，那么它既可以是选择封锁自我，也可以是选择解放自我。锁和框架作为真实的物体，与超现实的表现结合在一起，这表明在生活中，就像在这一系列的绘画一样，我们要决定什么时候界限是可触及的，什么时候界限是想象出来的，什么时候界限是不存在的。

**Almost Perfect State 1**  
接近完美的状态 1  
**Oil and acrylic on canvas** 布面油画  
300 x 40 cm  
2017







**Almost Perfect State 2**  
**接近完美的状态 2**  
**Oil and Acrylic on Canvas 布面油画**  
300 x 40 cm  
2017

In *Creator's Standard and Your Standard*, a series of miniature watercolor drawings differ strikingly in style and subject from Lee's paintings in oil and acrylic. These works distantly echo Asian traditions of brush painting accompanied by a descriptive line of poetry - yet they remind you more of flashcards held up to students during a Chinese language class. However, the textual descriptions in Chinese characters and pinyin (phonetic spelling of the word) present us with a misleading interpretation of an image. Calling *squirrel*, a fish; *rock*, a macaroon; *apple*, buttocks; *a jar of red paint*, a stomach, Lee Shang Hwa jogs the viewers out of their complacency, discomfiting them and their habitual ways of perception of art and life in general.

在《创作者的标准和你的标准》这一系列中，艺术家创作了一系列微型的水彩画。这些作品跟他的油画或丙烯作品，无论在风格还是主题上都大相径庭。这一系列作品跟亚洲传统的水墨诗歌作品遥相呼应，同时又让你记起学生时代在上语文课时所用的记忆卡片。然而，作品中的汉字和拼音带给我们的是对图案的误解。图案中的松鼠，对应的汉字是鱼，石头，是马卡龙，苹果，叫屁股，一罐红色颜料，又被叫成了肚子。李相和让观众摆脱了他们的自满，跳脱出他们主观的看待艺术和生活的方式。





**Creator's Standard and Your Standard - Stomach**

创作(造)者的标准和你的标准 - 肚子

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019



**Creator's Standard and Your Standard - Buttocks**

创作(造)者的标准和你的标准 - 屁股

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019





**Creator's Standard and Your Standard - Fish**

创作(造)者的标准和你的标准 - 鱼

**Watercolor on paper mounted on wood**  
板上纸本水彩

20 x 15 cm

2019



**Creator's Standard and Your Standard - Macaroon**

创作(造)者的标准和你的标准 - 马卡龙

**Watercolor on paper mounted on wood**  
板上纸本水彩

20 x 15 cm

2019



Such verbal contraction of the subject's identity in the painting resonates with the work of Lee Shang Hwa's idol, Belgian surrealist painter, René Magritte, and *The Treachery of Images*, 1928-29. Magritte's famous caption that denies the pipe its identity - "Ceci n'est pas une pipe", or "This pipe is not a pipe" (illustration below) - sends a similarly cautious warning that Lee Shang Hwa's picture-puzzles. This young Korean artist, just like his Belgian predecessor, calls reality and its representation radically into question. The artist pleads the viewers to ask questions, such as: "According to whose standard do you judge a work of art? Whose standard do you live by??"

这种对主题身份在语言上的抽离，与李相和的偶像、比利时超现实主义画家雷内·马格里特(Rene Magritte) 1928年至1929年的作品《形象的叛逆》不谋而合。马格里特作品中著名的否定烟斗身份的标题，“Ceci n'est pas une pipe”，即“这个烟斗不是烟斗”（见下图），也发出了类似的谨慎警告。像他的比利时前辈一样，这位年轻的韩国艺术家从根本上质疑现实及其表现形式。他向观众抛出问题：“你以谁的标准来生活？又以谁的标准来衡量判断一件艺术品呢？”



*Ceci n'est pas une pipe.*

**René Magritte, *The Treachery of Images***

**Oil on canvas**

**Los Angeles (CA), Los Angeles County Museum of Art**

雷内·马格里特, 形象的叛逆

布面油画,

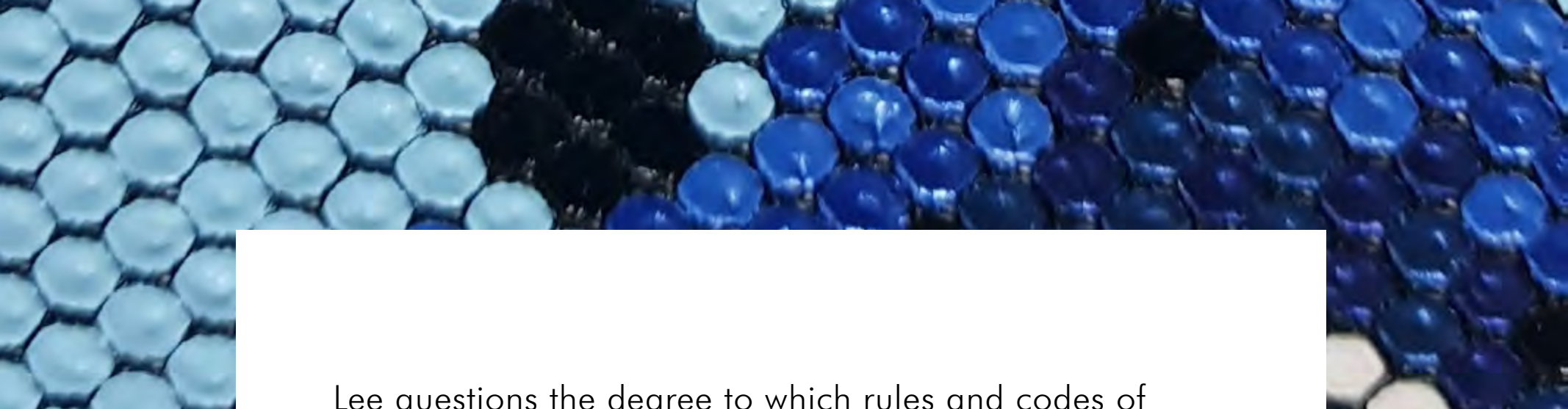
洛杉矶城市艺术博物馆藏

62.2 x 81 cm

1928-1929

Magritte





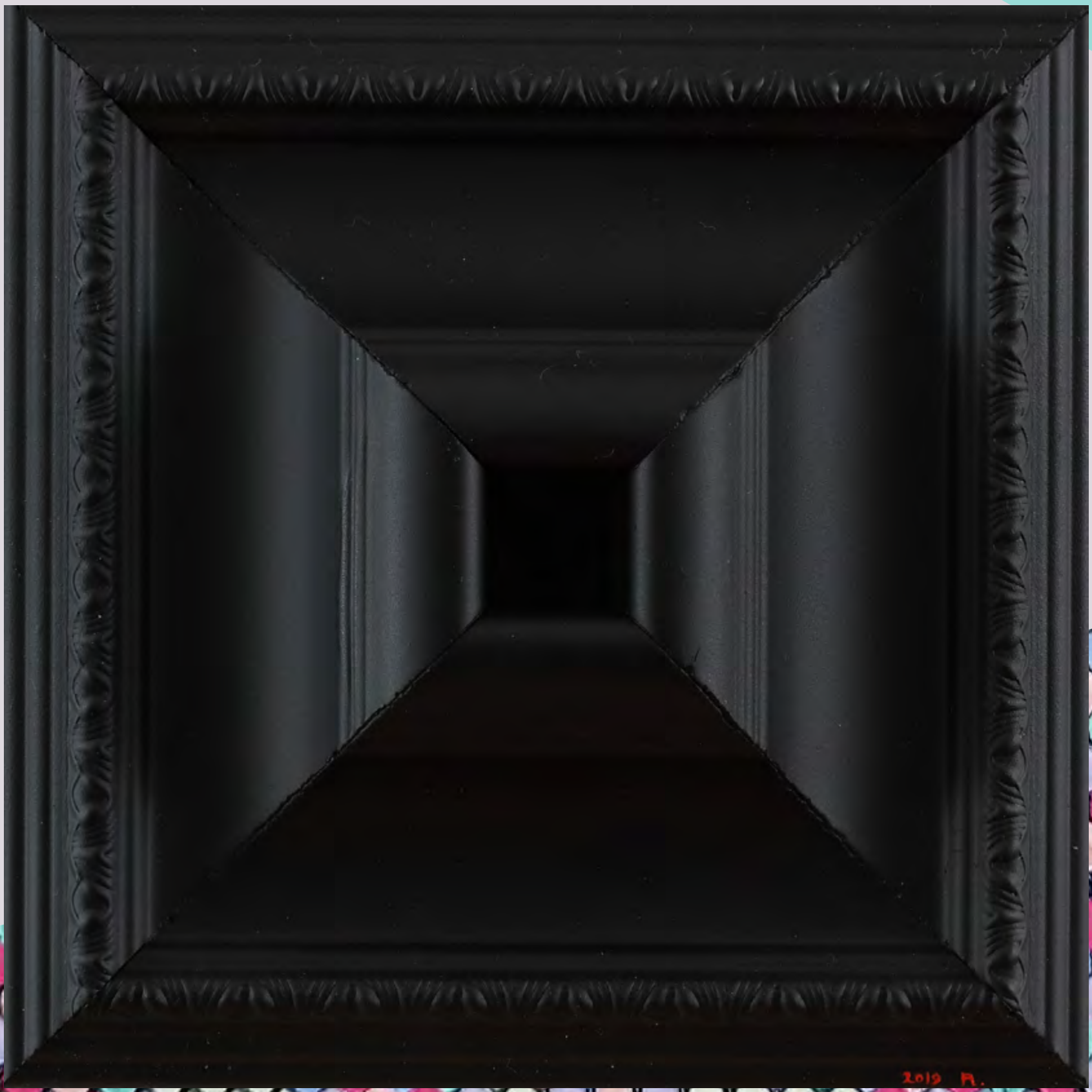
Lee questions the degree to which rules and codes of conduct set by the others - parents, family members, friends, lovers, colleagues, bosses, teachers, news anchors, fashion models, and many others influence one's personal freedom. "We are accustomed to believing that our own convictions are wrong, but then according to whose standards are we to live by?", reflects the artist. Sometimes a pipe is really not a pipe, but this is the judgment we have to come to by ourselves.

李相和质疑一切人为的制度和行为准则：父母，家庭成员，朋友，爱人，同事，老板，老师，新闻主播，时尚模特，以及其他许许多多影响人身自由的这些社会角色。“我们习惯于相信自己的信念总是错的，那么我们究竟是在按照谁的标准来生存、生活？”艺术家反问道。有的时候眼见不为实，不过这必须是由我们自己做出的判断。

Lee's philosophical reflection on a similar subject finds its manifestation in the series, *What do you live for?* This time the artist surprises his viewer with an unusual choice of media. Frames - integral yet paradoxically neglected elements of artwork - become the subject of Lee Shang Hwa's latest series of works. "They're [frames] where the picture stops and the world begins," says one of the major living contemporary artists Howard Hodgkin. They protect the artwork and show off its quality. They mold the response of the viewer to the work by suggesting the value we should attach to it. They are replaced to fit into different interior decorative schemes.


李相和对类似主题的哲学思考在《活着是为了什么？》系列中得到了体现。这一次，艺术家选择以一种不同寻常的媒体方式给观众带来惊喜。画框，作为艺术作品中不可分割却又往往被忽视的元素，成为了李相和最新系列作品的主题。“它（画框）是画面停止、世界开始的地方”，语出当代重要艺术家之一，霍华德·霍奇金 (Howard Hodgkin)。画框保护艺术品，并凸显艺术品的价值；引导价值取向，塑造观众对作品的反应；替换画框还可以使艺术作品适应不同的室内场景。





**What do you live for? (3) 活着是为了什么? (3)**  
**Frame on canvas 布面外框**  
30 x 30 cm  
2019





But what happens when a pretty border expunges the actual painting, the core idea, the subject-matter? Gilded, ornate, triple-stepped, extravagant, minimalist, matte, shiny, wooden, plastic, ebony...? Some of us spend our lives carving the frame, the outer, the auxiliary, while losing the essence, the character, and the story that the frame is supposed to enclose. *What do you live for?* heavily criticizes the agonizing race for a perfect frame that will accommodate you to the setting; instead, the series proposes to just be frameless, borderless, and unapologetically yourself.

但是当—个漂亮的画框盖过了真正的绘画作品、思想、主题时，会发生什么呢？镀金的、华丽的、奢侈的、简约的、哑光的、闪亮的、木制的、塑料的、乌木的……？有些人终其—生都在雕刻外面附属的框架，却失去了本应包含在框架里的本质、个性和故事。活着是为了什么？这个问句尖锐地指出，追求—个完美的框架设定既辛苦又徒劳，相反，它提倡—个没有框架、没有界限、毫无顾忌的真我。




**YOLO 你只活一次**  
**Mixed media on wood**  
板上综合材料  
125 x 155 cm  
2018



**What do you live for? (1) 活着是为了什么?(1)**  
**Frame 布面外框**  
33 x 33 cm  
2019





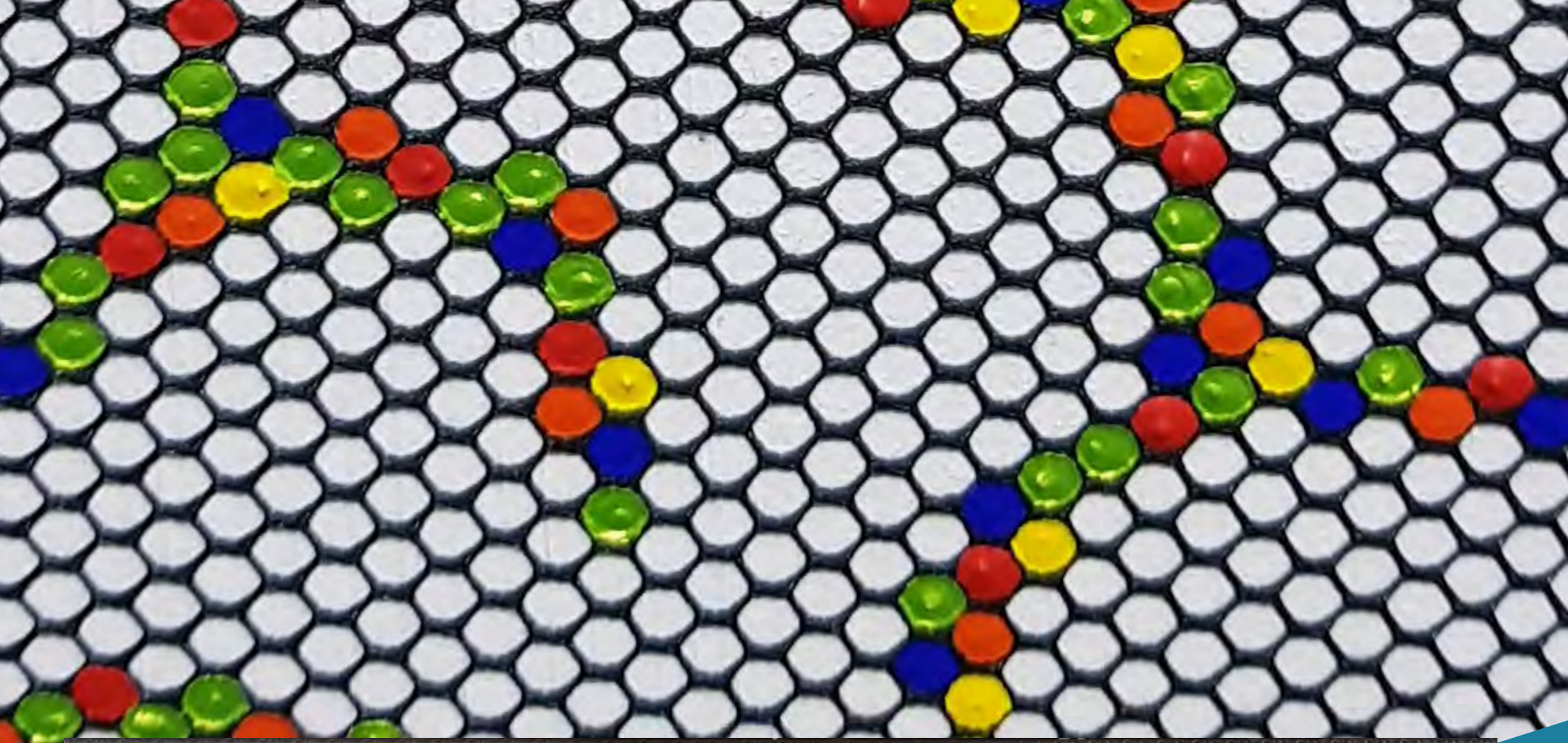
In Lee's imagery, elements of the real are confronted with elements of fantasy and pure idea, and altogether they take place in a holistic pictorial reality that encompasses both what can be experienced through the senses and what can only be mentally conceived. With the concept of a picture-puzzle, the artist reflects his thoughts and revelations gained on this journey of liberation. His artistic explorations are devoted as much to the inner universe of a human, as to the understanding of how to be free in the world of many physical and virtual boundaries, real and imaginary barriers.

在李相和的意象中，真实的元素、幻想与纯粹的想法相碰撞，它们被一同呈现在同一幅画面现实中，既包含了通过感官可以体验到的东西，也包含了只能在精神上构想出来的东西。艺术家以拼图的概念来反映他在这场解放自我的旅途中的所得所思。他的艺术探索不仅致力于理解个人的内心世界，也致力于探索如何在这个充斥着物质和虚拟的界限、真实和想象的阻碍的世界中获得自由。

As a German art historian and writer Konrad Fiedler said, "...the eye is there not only to furnish us with images of things present outside of ourselves but that with the act of perception, something emerges within ourselves which is capable of independent development by ourselves." Lee's works are informed by this kind of wisdom. His image exists in the finite world, but it is capable of communicating something infinite.

正如德国艺术史学家、作家康拉德·费德勒所说：“.....眼睛不仅为我们提供了外在事物的图像，而且通过感知，我们的内心长出了一些能够独立发展的智慧”。李相和的作品正是受这种智慧的启发。它们虽然存在于有限的世界中，却能传达无限的东西。





**Finding cloud 寻找云彩**  
**Mixed media on canvas**  
布面综合材料  
100 x 120 cm  
2016~2018





## LEE SHANG HWA 李相和

Born in Seoul, South Korea in 1988, Lee Shang Hwa began to pursue his artistic career in 2004 in the School of Performing Arts in Seoul, South Korea. The artist relocated to Beijing in 2008 to develop his practice studying Oil Painting in the Central Academy of Fine Arts (CAFA) in Beijing, China under Professor Ma Xiaoteng at Studio 2. Lee Shang Hwa has also obtained his Master's degree from the CAFA in 2018.

Lee Shang Hwa's works have been exhibited in China and Korea. Notable exhibitions include group shows "Private Talent" (Des Art Gallery, Beijing), "Graduation Song" (Fangyuan Art Museum, 798, Beijing), and "Korea-China Young Artists Group Exhibition" (Jeju Art Exhibition Hall, South Korea). His upcoming exhibition "Through the Maze: Navigating One Artist's Path" at Art+ Shanghai Gallery in March 2019 marks the first solo show in his artistic career.

1988年生于韩国首尔，李相和于2004年开始在首尔艺术高等学校接触学习艺术。艺术家在2008搬至北京并进入中央美术学院油画系第二工作室学习，师从马晓腾教授。李相和于2018年硕士毕业并获取硕士学位。

相和的作品在中国和韩国的各大展览中展出。如北京Art Des画廊群展“Private Talent”，毕业歌（方圆美术馆，北京798），以及“韩中青年画家11人展”（济州文艺会馆第一展览室，济州，韩国）。即将在艺术+上海画廊开幕的《穿越迷宫：引航艺术家之路》是其艺术生涯的第一个个展。



# CURRICULUM VITAE

## 简历

1988 -Born in Seoul, South Korea

Currently lives and works in Beijing, China

2007 -School of Performing Arts, Seoul, South Korea

2014 -BA in Oil Painting, Studio 2, Central Academy of Fine Arts, Beijing, China

2018 -MA in Oil Painting, supervised by Ma Xiaoteng at Studio 2, Central Academy of Fine Arts, Beijing, China

### Selected Exhibitions

2018 -Art Asia, Kintex, Korean International Exhibition Center, Gyeonggi-do, South Korea

Private Talent Group Exhibition, Des Art Gallery, Beijing

Graduation Song, Fangyuan Art Museum, 798, Beijing

X Factor, 18th CAFA Graduation Exhibition, Hui and

Tianyu Art Space, Beijing

2017 -Experiencing China, Jinghang Wave, China Academy of Art and Central Academy of Art Master Doctoral

Student Outstanding Work Exhibition, Art Collection Hall,

Hangzhou, Outstanding Graduates Exhibitions,

Hubei Academy of Fine Arts, Wuhan

2015 -Korea-China Young Artists Group Exhibition, Jeju Art Exhibition Hall South Korea

1988 -生于韩国首尔目前生活工作于中国北京

2007 -首尔艺术高等学校

2014 -中央美术学院油画系第二工作室本科

2018 -中央美术学院油画系第二工作室硕士研究生 导师马晓腾

### 展览

2018 -ART ASIA KINTEX 展览中心，韩国

PRIVATE TALENT, ART DES 画廊，北京，中国

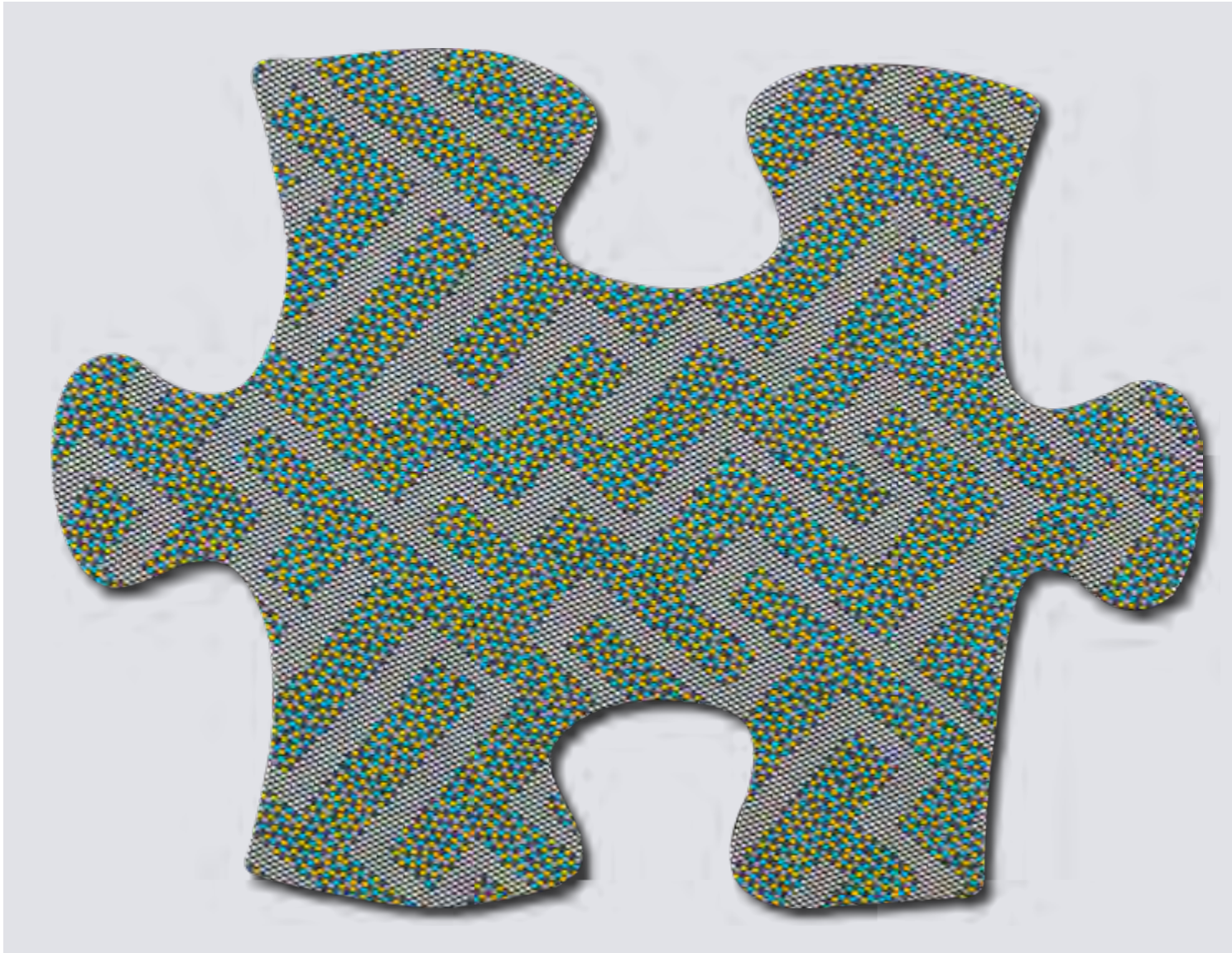
毕业歌，798方圆美术馆，北京，中国

X因素18级央美毕业研究生9人展， 慧和天语艺术空间，北京，中国

2017 -感知中国·京杭逐浪，中国美术学院藏品陈列馆，杭州，中国

2015 -2015韩中青年画家11人展，济州文艺会馆第一展览室，济州， 韩国





**Maze 1 迷宫1**

**Mixed media on wood 板上综合材料**

61 x 81 cm

2018



**Maze 2 迷宫 2**

**Mixed media on wood 板上综合材料**

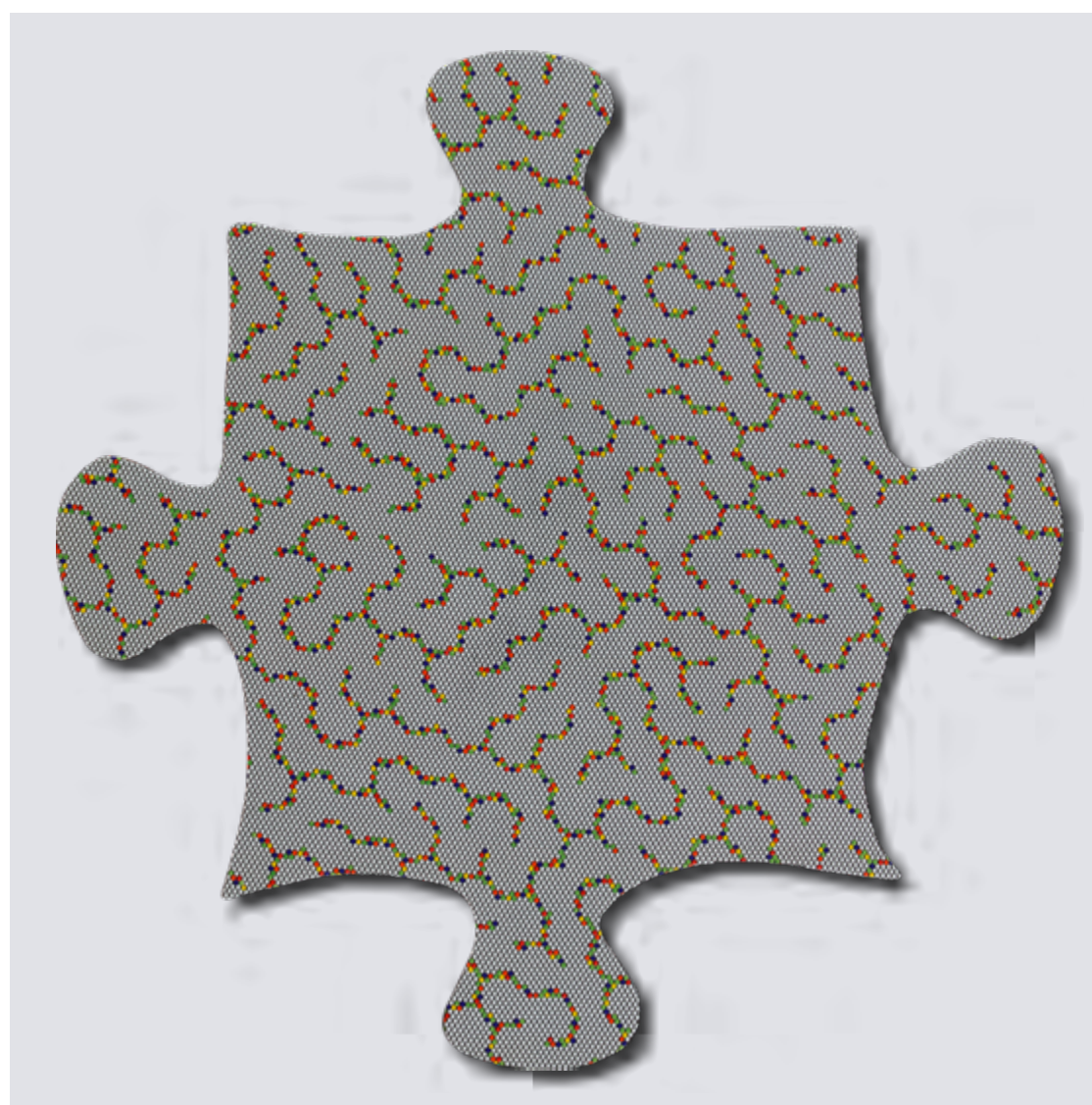
74 x 60 cm

2018





**Maze 3 迷宫 3**  
**Mixed media on wood 板上综合材料**  
60 x 71 cm  
2018

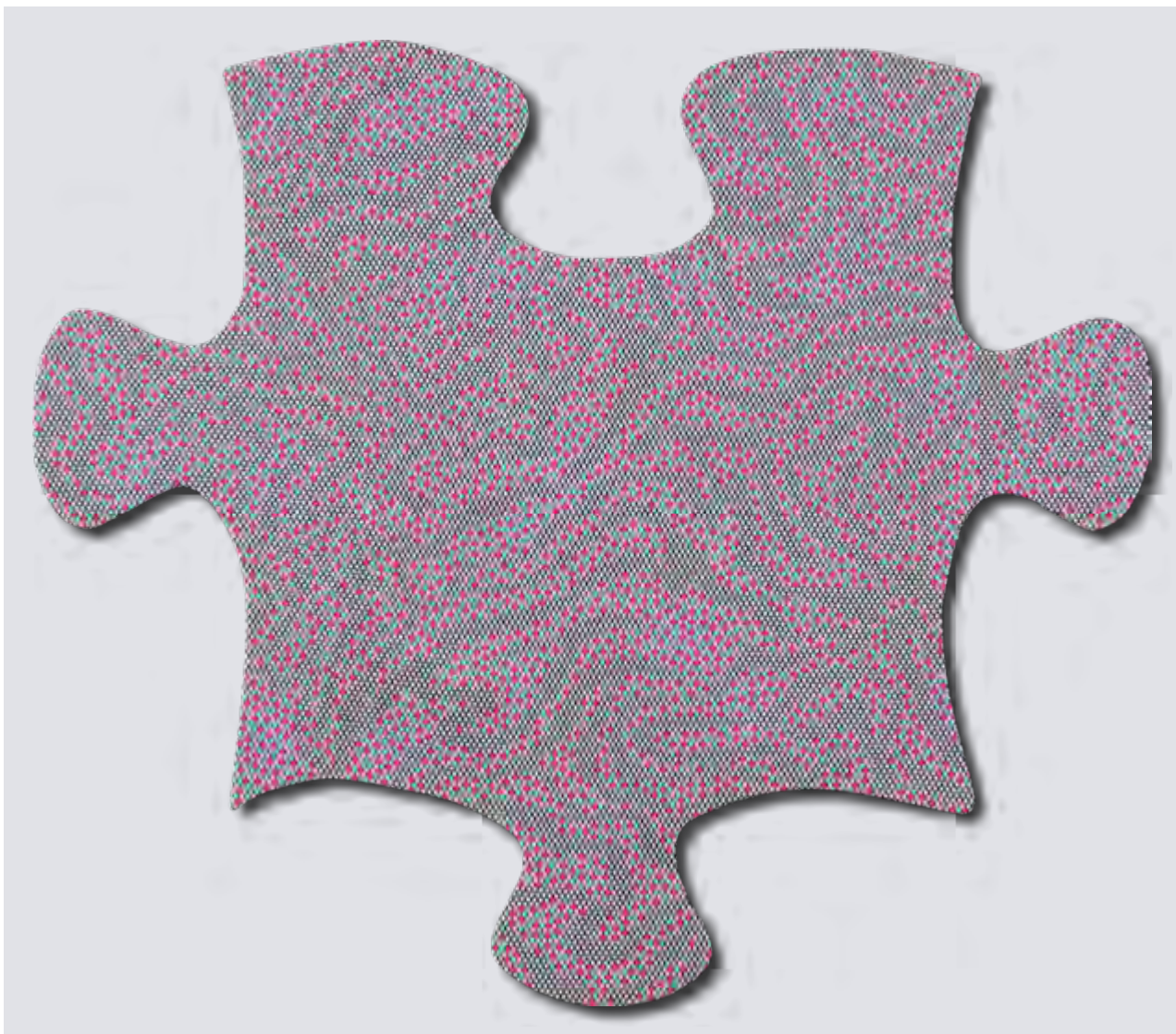


**Maze 4 迷宫 4**  
**Mixed media on wood 板上综合材料**  
90 x 88 cm  
2018



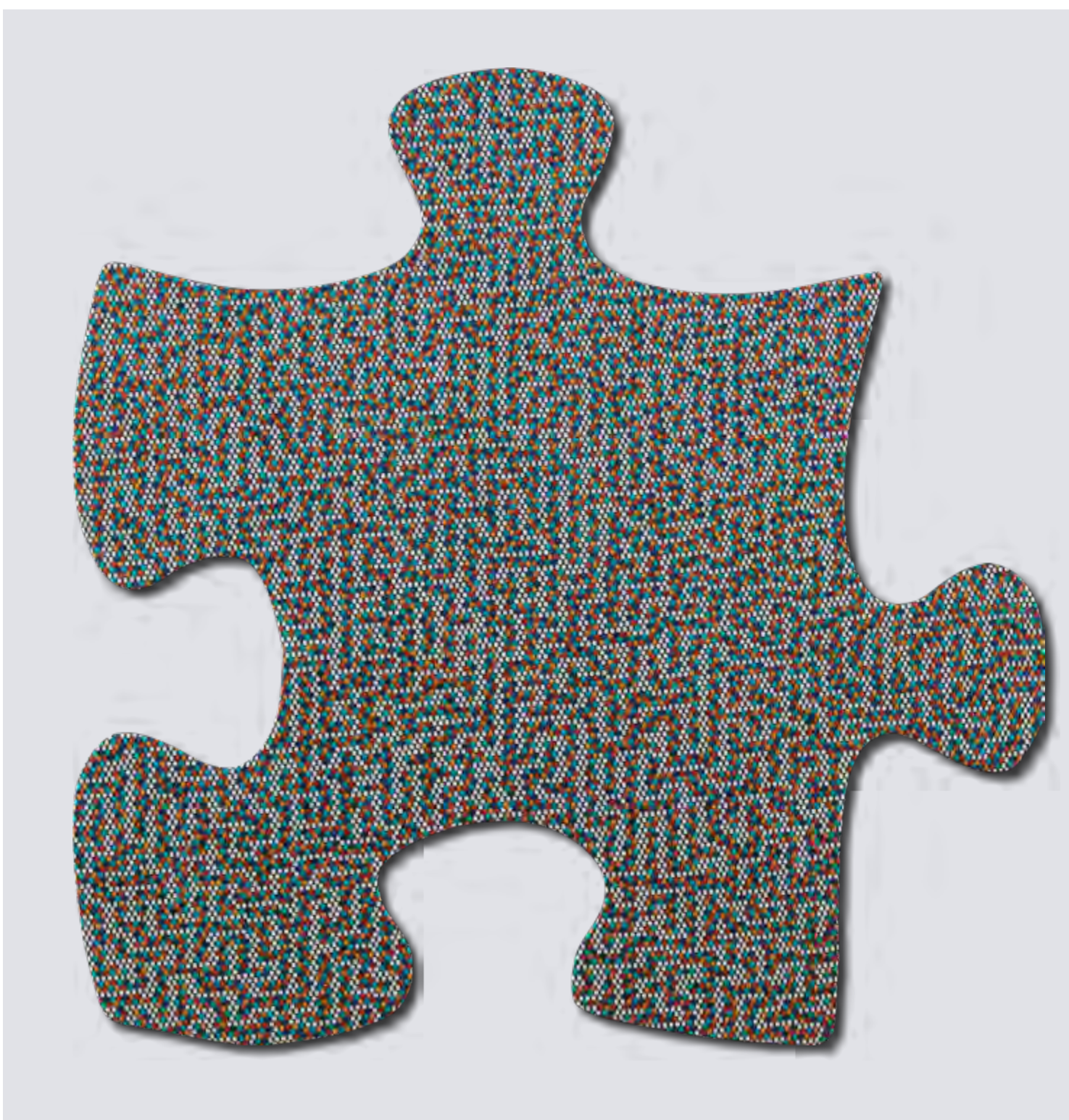


**Maze 5 迷宫 5**  
**Mixed media on wood 板上综合材料**  
60 x 61 cm  
2018



**Maze 6 迷宫 6**  
**Mixed media on wood 板上综合材料**  
77 x 88 cm  
2018





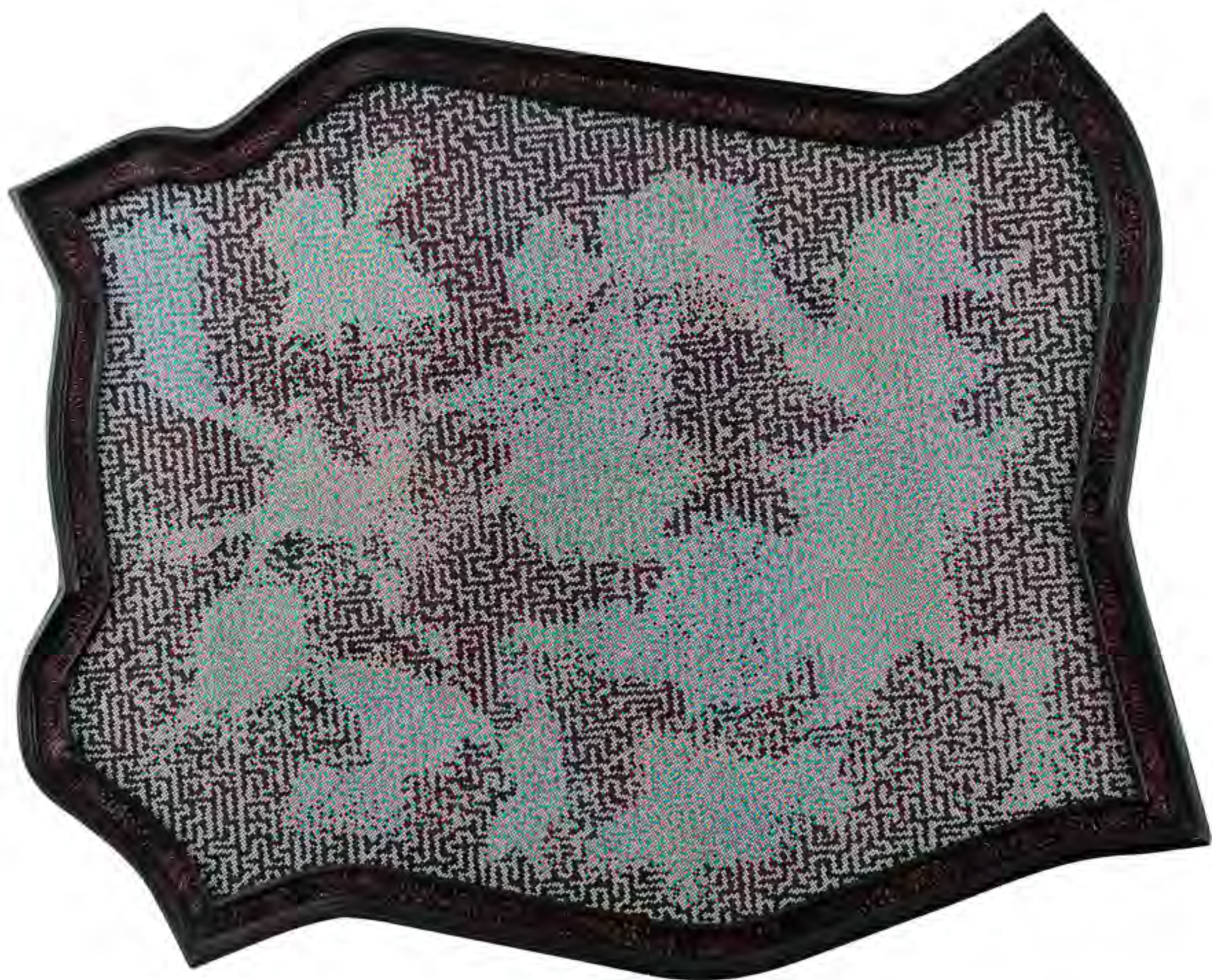
**Maze 7 迷宫 7**

**Mixed media on wood 板上综合材料**

74 x 74 cm

2018





**YOLO 你只活一次**  
**Mixed media on canvas 板上综合材料**  
125 x 155 cm  
2018





**Attempt 试图**  
**Oil on canvas 布面油画**  
139 x 159 cm  
2018





**Different Life 不同的生活**  
**Oil on wood 木板油画**  
37 x 42 cm  
2019



**Different Life 不同的生活**  
**Oil on canvas, iron lock 布面油画、铁锁**  
37 x 42 cm  
2019





**Finding cloud 寻找云彩**

**Mixed media on canvas 布面综合材料**

100 x 120 cm

2016~2018





**Almost Perfect State 1**  
接近完美的状态 1  
**Oil and acrylic on canvas**  
布面油画  
300 x 40 cm  
2017



**Almost Perfect State 2**  
接近完美的状态 2  
**Oil and Acrylic on Canvas**  
布面油画  
300 x 40 cm  
2017





**Creator's Standard and Your Standard - Green**  
创作(造)者的标准和你的标准 - 绿色

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019



**Creator's Standard and Your Standard - Stomach**  
创作(造)者的标准和你的标准 - 肚子

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019





**Creator's Standard and Your Standard- Perfect**  
创作(造)者的标准和你的标准 - 完美

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019



**Creator's Standard and Your Standard - Macaroon**

创作(造)者的标准和你的标准 - 马卡龙

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019





**Creator's Standard and Your Standard - Weeds**

创作(造)者的标准和你的标准 - 杂草

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019



**Creator's Standard and Your Standard - Fish**

创作(造)者的标准和你的标准 - 鱼

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019





**Creator's Standard and Your Standard - Buttocks**

创作(造)者的标准和你的标准 - 屁股

**Watercolor on paper mounted on wood**

板上纸本水彩

20 x 15 cm

2019





**What do you live for? (1) 活着是为了什么?(1)**  
**Frame on canvas 布面外框**

33 x 33 cm  
2019



**What do you live for? (2) 活着是为了什么? (2)**  
**Frame on canvas 布面外框**

33 x 33 cm  
2019





**What do you live for? (3) 活着是为了什么? (3)**  
**Frame on canvas 布面外框**

30 x 30 cm  
2019



**What do you live for? (4) 活着是为了什么? (4)**  
**Frame on canvas 布面外框**

32 x 32 cm  
2019





**What do you live for? (5) 活着是为了什么? (5)**  
**Frame on canvas 布面外框**

31 x 31 cm  
2018



**What do you live for? (6) 活着是为了什么? (6)**  
**Frame on canvas 布面外框**

31 x 31 cm  
2019

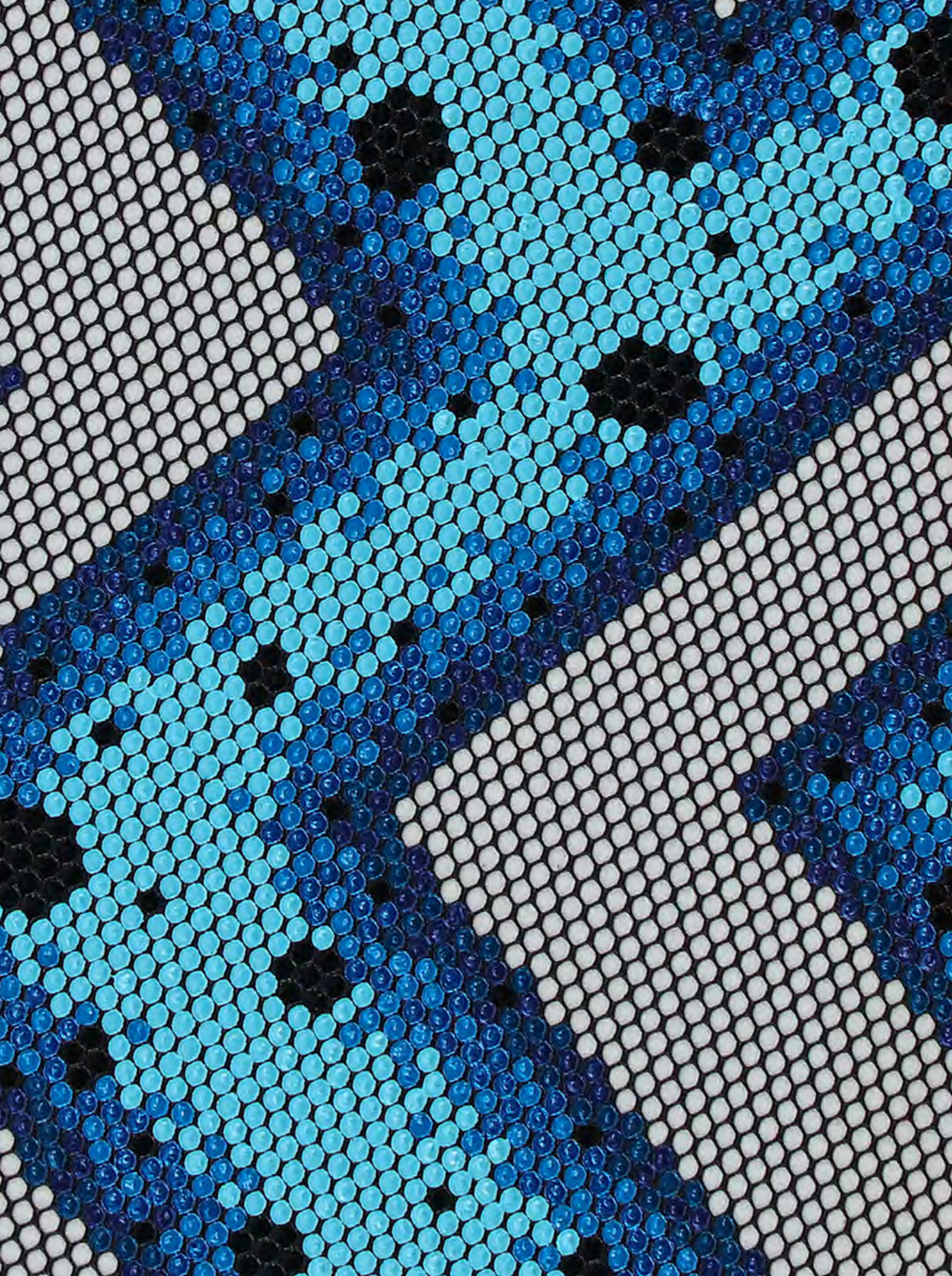




**What do you live for? (7) 活着是为了什么? (7)**  
**Frame on canvas 布面外框**  
32 x 32 cm  
2019







ART+  
SHANGHAI GALLERY

Art+ Shanghai Gallery 艺术+ 上海画廊

191 South Suzhou Road

Huangpu District, Shanghai

上海市黄浦区南苏州路191号

+86 21 6333 7223

[www.artplusshanghai.com](http://www.artplusshanghai.com)

2019