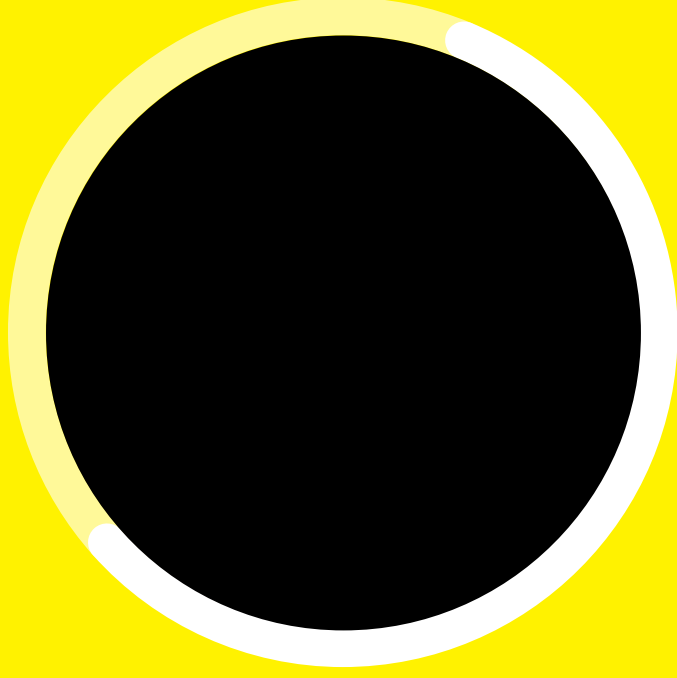


**I Will Be Your Eyes II: Little Narratives**

**看不见的世界 II : 小叙事**



Curator 策展人

**Zhang Linmiao** 张林淼

Featured artists 参展艺术家

**Chen Lin** 陈琳

**Chen Wen** 陈文

**Gong Zhanlei** 宫占雷


**Lei Lei** 雷蕾

**Li Yang** 李洋

**Tan Danwu** 谭丹武

**Wang Chengpu** 王成普





2017年11月，艺术+ 上海画廊将呈现7位年轻艺术家：陈琳，陈文，宫占雷，雷蕾，李洋，谭丹武，王成普的群展“小叙事”。这次展览作为去年“看不见的世界”的第二回展，体现了艺术+ 上海画廊对于年轻艺术家们的持续关注和支持。本次群展的参展作品将涵盖油画，木雕，陶瓷，摄影，装置等各种媒介，视觉体验极为丰富。7位艺术家都在今年完成了自己研究生阶段的学习，在各自艺术探索的道路上，已经渐渐形成了属于自己的语言。他们的作品呈现出各异的形态，相对于“大叙事”，似乎用“小叙事”来形容他们更加贴切。

Art+ Shanghai Gallery presents the group show “Little Narratives” that features seven emerging young artists, namely Chen Lin, Chen Wen, Gong Zhanlei, Lei Lei, Li Yang, Tan Danwu and Wang Chengpu. As the follow-up exhibition of “I Will Be Your Eyes” from last year, the new show provides the ongoing attention and support for young artists. The works of the new exhibition range from oil painting, wooden sculpture, pottery and ceramic, to photography and installation and other various media, promising an extremely rich and diverse visual experience.

张林森

## 你顺着它走下去，写些激动人心的故事

2017年11月，艺术+上海画廊将呈现7位年轻艺术家：陈琳，陈文，宫占雷，雷蕾，李洋，谭丹武，王成普的群展“小叙事”。这次展览作为去年“看不见的世界”的第二回展，体现了艺术+上海画廊对于年轻艺术家们的持续关注和支持。本次群展的参展作品将涵盖油画，木雕，陶瓷，摄影，装置等各种媒介，视觉体验极为丰富。7位艺术家都在今年完成了自己研究生阶段的学习，在各自艺术探索的道路上，已经渐渐形成了属于自己的语言。他们的作品呈现出各异形态，相对于“大叙事”，似乎用“小叙事”来形容他们更加贴切。法国后现代哲学家利奥塔（Jean-Francois Lyotard）曾说：“我将后现代一词定义为对元叙事的怀疑。”他认为，元叙事或大叙事，确切地是指具有合法化功能的叙事。元话语的时代已经过去，元叙事所需要的社会语境，如英雄圣贤、拯救解放、伟大胜利等已散入了后现代知识的杂乱的星空之中。因此，继而生成的术语“小叙事”或许是更具创造性的知识生成法则，并有助于打破宏大叙事带来的垄断。另一方面，展览本身也在试图搭建一个网状的结构，让“小叙事”之间形成更多的对话，也许，这才更接近我们今天所处的艺术世界。

陈琳在研究生阶段，师从谭平，她的作品乍看之下几何，平面和抽象的意味浓重，但感官世界中充满了无法眼见的经验，这些相对于“具象”的体验，或许正是只有通过“抽象”才能传达。这些形状和颜色之间，其实充满了艺术家个人化的体验。目前已经身为人母的她，依然保持着一种直率和童稚，也许正如她说，“事物是繁琐的，而我的视觉思考方式是很直接，明了的。我不希望作品停留在形式语言上，而是希望这样简练的视觉体验可以传达人们对一切事物的感知”。比如作品“16-28”，陈琳说，这其实是我生产时候的过程。陈琳作品的有趣之处，或丰富之处，亦在于“组合”。虽然每个单个的作品都可以完成一个表达，但是当多个作品组合在一起，各种色彩，形状的微妙变化并置之时，新的对话似乎又应运而生。

陈文的工作室位于北京市郊，一个并非艺术区的真正的村野之间，去拜访的路上花了一番时间。一进简单的小院，房间里只有极少的家具陈设。陈文每天作息严格，有固定的瑜伽冥想时间，过着一种几乎是与世隔绝的“

苦行”式的生活。之所以选择木雕，陈文坦言，恰恰是因为看中了可以独立操作完成的这一点。对自己的创作，他也很少做出阐释。如此的生活方式，让我在他的雕塑中，看到了本能和克制的绞力。初见他的作品，很容易被这些有些诡异的形态所吸引，不知是童年的异想天开，还是梦境的魑魅魍魉，而细细观看，它们的细节制作之精良，又充满了克制和严格。

宫占雷，是本次参展艺术家中唯一来自天津美术学院的艺术师。在他的画室见到他的时候，他正在制作这次参展的作品“黑白心绪”，一大把黑色的针管笔，就是全部的所需了。“黑白心绪”更像是一副生长出来的画，攻占雷说，创作的过程其实是一种博弈式的进展：每画一笔，我都是在考虑它和周围的关系，然后不知不觉中，就画了这么多。这种也有些类似于冥想的工作方式，投入了大量的时间和集中力，而每一笔的选择，也是只属于艺术家的一种个人判断。一件有趣的事情是，艺术家的微信朋友圈每天都会发一张在相同位置拍摄的树，那是每天他去学校的画室必经之路上的一棵树。

雷蕾的作品在毕业展的展厅中，十分吸引人注意。初看之时，只知道一个陶瓷罐子在旋转的过程中，竟慢慢塌陷了，全息投影和“拟真花瓶”之间的转动交替，真和假与虚和实形成对比，双向并行旋转的实体和图像合二为一，形成整体的陈列品质，然而作品的做法材质都让人摸不清头脑。其实，这个“陶瓷罐”是用白糖，萝卜和糯米纸制作的，塌陷是随着时间自然形成的。对于天然材料的关注，是艺术家自本科学习以来一贯重视的主题，此次关于“仿陶瓷”或者说“活陶瓷”的创作，更是一次里程碑式的总结。要通过自然媒材来实现“仿陶瓷”的应力变形，是一个看似不可能的材料转换，也是一次材料上的自我突破。需要伴随着多次、大量的实验失败而建立起来必要经验。艺术家说，她所期望的，是用一种无声，温和的方式，来表现“激烈”的东西，一种留不住也无法控制的既逝感。

同样关注材料的，还有谭丹武。雕塑系出身的他，自本科以来就选择陶瓷作为自己的创作媒材料。在早期的创作中，他用超写实的手法使用陶瓷材料对其他的材料进行逼真的模仿，如陶瓷做的草帽等。在研究生阶

段，他试图寻求一层突破，参展作品就是一个范例。作品《线性城市》的灵感来自于陶艺印坯制作工艺中的“筋”——用来支撑外部型体的骨架结构，是根据不一样的型体制作出来的不一样的骨架，用来防止外部型体的坍塌。作品意在把隐藏在陶瓷型体内部的“筋”，呈现于外部。“筋”的制作多为线条，而且是无规律性的。艺术家在创作的时候把这种不规律性秩序化，结合透视的规律，通过浮雕的形式，只用手制作这种类似“绘画”中的线条，而又不同于严谨的线条透视，保留适当的手工作感。黑白两色的选择，既有关于中国传统回溯式的关照，又存有某种理性与秩序，而制作中的手工感，也让作品充满温度。

王成普此次参展的作品，包括了绘画和雕塑两种创作形式。布面系列的《重复》系列，是艺术家用一根棉线作为创作材料，以弹墨线的方法无数遍的简单重复完成的。最终由线的痕迹产生了环形的形状。是关于“一根棉线”作为一种材料本身物性的表达。也是艺术家对每一种细微事物的独特存在方式的感悟。《√2于空间》系列中，艺术家更多的思考了关于雕塑与空间的关系——这也是艺术家一贯的兴趣所在。√2是一个边长为1的正方形的对角线的长度，这个系列实际是以这样一个尺度或者说几何概念作为原始材料，开始的一场视觉转化。

李洋作为参展的唯一一位摄影艺术家，她的作品《剩余%》由32幅正方形的单幅作品组成。艺术家曾经拍摄大量的人物肖像，在后期处理及摄影作品完成后在互联网等多种媒介的呈现中，她察觉到了符号间的相互干扰。作品中出现了很多我们日常在手机或电脑上看图时候，非常熟悉的图标，如手机的菜单，时间，耗电量等等，这些符号与人像摄影的叠加，是艺术家对于摄影与图像之间关系的全新考量，也是在新的时代语境下的一种全新的“读图”方式。

7位参展艺术家的作品从形式上看来各不相同，但是他们其实无一不在用自己的方式进行“小叙事”：其中对于自我的“内省”式表达，或对艺术本体的关注，都是耐人寻味的。就如宫占雷只用黑色针管笔完成的大幅作品，陈文木雕中略带诡谲的气氛，陈琳作品中各种形状

微妙的弧度，充满了个人化的神秘体验；雷蕾用日常物品做成的可以坍塌的“陶瓷”，谭丹武用陶瓷的筋骨创作出的全新形式，是艺术家对于材料极限的新挑战。王成普对于雕塑与空间的关系，李洋对于摄影与图像的思辨，亦是在概念的层面对艺术本体的哲思。

无独有偶，已经故去的诗人海子著有一首小诗，叫《小叙事》。左思右想，我还是要分享在此。如果这个“你”说的是他心中的文艺，那么我也希望“你顺着它走下去，写些激动人心的故事。”

在这个 / 小小的人世上 / 我向许多陌生的人 / 打听过你 / 和许多动植物 / 和象形文字 / 谈论过你

夏夜 / 我加入天真的 / 萤火虫小分队 / 凭那么一点点 / 微热的光亮 / 竟找到你的村头

伙伴们 / 被一把又一把蒲扇 / 扇落 / 孩子们可爱的愿望 / 和透明的小瓶 / 是她们平平淡淡的归宿

是时候了 / 我调动所有的阅历 / 辨认着门窗 / 果然 / 那个篱笆很有才气地 / 编在那里

我要告诉你 / 一些心思 / 要不然 / 我怎会摇着后园的竹叶 / 和你商量 / 但你的窗口 / 灯总也没有亮起来 / 无论如何 / 我要留一个形象给你 / 于是我头戴 / 各色野花 / 跑进你梦中

我的踌躇 / 铺成你清晨起来 / 不曾留意的那条小道 / 很自然地 / 你顺着它走下去 / 写些激动人心的故事。

By Zhang Linmiao

## Little Narratives

In November 2017, Art+ Shanghai Gallery will present the group exhibition 'Little Narrative', that will feature seven emerging young artists, namely Chen Lin, Chen Wen, Gong Zhanlei, Lei Lei, Li Yang, Tan Danwu and Wang Chengpu. As the follow-up exhibition of "I Will Be Your Eyes" from last year, the new show provides the ongoing attention and support for young artists. The works of the new exhibition range from oil painting, wooden sculpture, pottery and ceramic, to photography and installation and other various media, promising an extremely rich and diverse visual experience. All of the seven artists have completed their post graduate studies this year and gradually formulated their own vocabularies and languages along the path of artistic exploration. The result is an extensive mixture of different morphologies created through their works. In this regard, 'little narrative', instead of 'grand narrative', captures more efficaciously the nature of their works. As Jean-Francois Lyotard, French philosopher and the leading figure of postmodernism, once asserted, "I define postmodern as incredulity toward metanarratives." According to him, metanarratives or grand narratives, to be specific, refers to the narratives of legitimizing functions. Now the era of metanarratives has already gone. This happened because the social conditions on which metanarrative were built, for instance, heroes and saints, emancipation and enlightenment, triumph and victory and many other notions have now been shattered, fading away into the nebula of postmodern knowledge underpinned by a profound complexity. The terminology of "little narrative" that is generated as a result might be a new rule of knowledge generation which is even more creative. It also contributes to breaking down

the monopoly that grand narratives bring about. On the other hand, the exhibition per se also attempts to construct an interlacing structure, allowing and prompting more conversations to formulate between and among little narratives. Perhaps, this is a much more accurate depiction of the artistic world in which we currently live.

Chen Lin studied under Tan Ping in graduate school. Her works appear quite geometrical, two-dimensional and abstract at the first glance, but the sensory world is full of invisible experiences, these shapes and colors featured in her works are in fact filled with the artist's personal experiences. These experiences of the amorphous and the less concrete nature perhaps can only be addressed and expressed through the 'abstract'. Although already a mother, she still retains the childlike candor and innocence. It is perhaps just as she puts it, "things are complex, while my visual expression is straightforward and clear cut. I do not wish for my works to stay only on the dimension of the language of formality. I rather would like such simple and concise visual experiences to express people's perceptions of all things." For instance, the work "16-28" is described by Chen Lin as "my experience of being in labor". The fun and enriched thing about her work also lies in 'combination': even though every single work is capable of one complete expression, when several works are put together, when the subtle variations in color and in shape are lined up side by side, new dialogues are seemingly generated as if they are destined to be.

Chen Wen's studio is located in the suburb of Beijing. It is an 'authentic' village which has not been yet gentrified into an art district. It took me

quite some time to pay a visit. A simple courtyard, with minimum of furniture laid out in the room. Chen Wen sticks to a very strict daily routine which incorporates fixed slots for yoga and meditation: an ascetic and recluse lifestyle indeed. His art practice is also in accordance with such solitary living. Wooden sculpture is chosen because it allows him to work independently. He barely offers any interpretation of his own works. His lifestyle and artistic practice lead me to discern the tension between instinct and restraint in his sculptures. Upon initial encounter with his works, it is easy to be captured by these somewhat absurd and unsettling forms, and one cannot help wondering if they are the figments of the boundless childhood imagination, or the specters and apparitions glimpsed at in one's dream. A thorough examination however will reveal the sophistication in details, marked by restraint and stringency.

Gong Zhanlei is the only artist in this exhibition that has graduated from the Tianjin Art Academy. When we met in his studio, he was in the process of making "Black and White State of Mind", the work to be displayed at the exhibition. A significant number of black fine tip markers were used to create this piece. "Black and White State of Mind" is more of a painting that has a life of its own. According to Gong Zhanlei, the process of creation is in fact a progression in combat, "With every line I draw, I think over its connection with the surrounding. Then before I notice, so much have already been painted." Such work style is also meditative, as it requires the devotion of time and attention. The decision of every stroke is the personal judgment that belongs to the artist only. An interesting anecdote to note is that every day the artist posts on WeChat moments a picture of a tree taken from exactly the same spot. That tree is along the road he goes through on the way to school.

Lei Lei's work stood out in her graduate exhibition. At first, the viewer only gets to see that a pottery jar slowly collapses while rotating. Holography and 'simulated vase' spins and rotates, producing the illusionary effects. The real and the false, the illusionary and the concrete are contrasted respectively, while the material and the image spin simultaneously collating into one. Both the method

and media of the work seem too abstruse and elusive. In fact, the 'pottery jar' is made of white sugar, radish and rice paper. The collapse is naturally formulated throughout the time. The attention to natural materials has always been the key theme the artist pursues since her undergraduate studies. This time the making of 'mock-pottery' or 'living pottery' is the cornerstone of such pursuit. To present the deformation of 'mock-pottery' using natural media seems to be unlikely, which is also a breakthrough in terms of media use for the artist. It requires essential experiences which build up through numerous experiments and failures. It is the artist's expectation and wish to express something 'drastic', the sense of evanescence beyond grasp or control, through the quiet and mild way.

Tan Danwu also pays a lot of attention to the material in art-making. Trained in sculpture, the artist has been working with pottery and porcelain as the primary media for his work. At the early stage of his art practice Tan Danwu tend to use hyper realistic approach to render his porcelain and pottery works in order to resemble to the utmost degree the details of various textures, such as of straw-hats, for example. While completing his post-graduate program, he attempted for a breakthrough, and the work presented in this exhibition reflects that effort. "Linear City" draws inspiration from the 'bracket' used in pottery manufacturing. It is the basic structure intended to hold and support the exterior shapes and forms so as to prevent collapses. Usually different brackets are produced according to different shapes and forms. The idea behind the work is to expose the brackets that are mostly hidden within potteries. 'Brackets' are usually made of irregular lines. However in the work the artist arranges such irregularities in order, building on the perspective principle through the form of relief sculpture. The lines as in a painting are all handmade, applying the linear perspective but at the same time retaining the rustic texture of the craft. The monochrome color, black and white, not only addresses the retrospective attention to the Chinese tradition, but also carries rationality and order of certain kind. The handmade texture also gives the work a touch of warmth.

Wang Chengpu's sculptures and painted works

are featured in the exhibition. 'Repetition' series on canvas are created by means of imprinting a thread of string soaked in ink on canvas through simple yet endless repetition. Eventually the traces of thread outline circular shapes. This is the representation of the materiality in one thread of string. It also registers the artist's reflection and thinking about the unique way of being of every seemingly trivial matter. In " $\sqrt{2}$  as in Space" the artist discusses the dynamics between sculpture and space, which has always been the artist's interest. The square root of two equals the length of the diagonal of the unit square. The series is the visual transformation that begins with the length or rather geometric concept as the raw material.

Li Yang is the only photographer featured in the exhibition. Her work "Remaining %" consists of 32 single square pictures. The artist has shot many portraits. During her photo shoots, post production, or uploading works on the Internet or other media, the artist cannot help but notice the interference of different symbols. There are many familiar images and icons from smartphones and computers shown in her works, for instance, the list of applications, time, remaining battery power, etc. These symbols are collated with portraits, and this is the re-consideration by the artist on the connection between photography and image, as well as a brand-new way of 'reading' images in the new context of the era.

The works of the seven artists in the exhibition are disparate from one another especially in terms of the forms, but in fact they are all creating 'little narratives' in their own unique ways. The introspective expression of the self or the attention to the material of art are thought-provoking. Gong Zhanlei's enormous painting completed with only black fine point pens, the slightly uncanny impression of Chen Wen's wooden sculptures, and the sophisticated curves of various forms and shapes in Chen Lin's work, are all imbued with personalized mythical experiences. The 'living' pottery that Lei Lei makes with mundane quotidian objects and the novel forms created by Tan Danwu using the brackets of pottery and porcelain are challenging the boundary of materials and media. Wang Chengpu and Li Yang attempt to reconsider and redefine the connections between sculpture

and space and between photography and image which are essentially the reflection on the materiality of art at the conceptual level.

Finally, I would like to end with the poem with the same title as the exhibition by the deceased poet Hai Zi. If the poem were dedicated to his muse, then I wish you, just as he says, "to follow its guide and keep going, write down inspirational stories.'

**Le Petit Narrative**  
**Hai Zi**

In this / Le Petit mortal world / I asked many strangers / About you / Talked with many animals and plants / And hieroglyphics / About you

A fine summer night / I joined the innocent / Fireflies crowd / With that tiny shining / Warm light / I found your village

My fireflies fellas / Fall down by cattail leaf fans / They finally / Sleeping smoothly / In children's lovely wishes / And transparent bottles

It is time / To recognize windows and doors / With all my experiences / Indeed / The bamboo fence are weaved / With all talents

I am about to tell you / Some of my thoughts / Or else / Why would I wave the bamboo leaves from backyard / Discuss with you / But you never / Light on your window / No matter how / I have to leave an image to you / So I wear / All kinds of wild flowers / Run into your dream

That tiny path is paved with my hesitation / Which you will never pay attention in the morning / Follow its guide and keep going / Write down inspirational stories.



**Y16-N28**  
Oil on Wood Panel 木板油画  
160 x 60 cm



**Y17-N08**  
Mixed media 综合材料  
80 x 60 cm

**“我将后现代一词定义为对元叙事的怀疑。”**  
**“...I define postmodern as incredulity toward metanarratives...”**  
- Jean- Francois Lyotard

**Y17-N02**  
Mixed Media 综合材料  
52.5 x 52.5 cm



刘希言（中央美术学院美术馆 助理策展人）

## 潜在的叙事转向

作者以文字记录，思想家以语言表意，艺术家以颜料和材料描绘，无论采用的方式如何，皆可被看做是不同的叙事手段指向同一的叙事需求。叙事的内容多样，一般性的罗列包括对意志的传达，对时事的评判，对未知的恐惧，对思想的宣告，对自由的追求，对日常的有感，对他者的观察，对自我的内省等，概括而言即可用集体叙事和个人叙事两类来涵盖。集体叙事着眼于占有主导地位或占有人口比例优势的人群的共同认知，体现主流的精神和诉求；个人叙事注重个体经验，以看起来远离主流社会语境的种种行为来展现个体独有的创造力。前者常常被纳入到一种（“宏”大叙事”的比喻中，如果这样的话，那后者也可相对的被用“小叙事”来呼应。在文学、思想、艺术的领域里，这两种叙事类型在不同的社会背景、经济基础、文明水平和政治制度的作用下交替成为不同时代的主流叙事方式，比如，二战后兴起的存在主义思想逐渐被摒除人的存在的结构主义方法论所代替，重视写作技术形式的现代写作在终结了古典写作，艺术史发展中几次从宗教绘画、宫廷绘画中解放人、解放光的变革等，都是这种交替的例证。然而值得注意的是，虽然这些例证在今天的纵向历史之眼看起来清晰可辨且转变的惊心动魄，但叙事的转向从来都不是如莱克星顿的枪声那样一触即发，它需要一个阶段来缓慢适应并逐步回应变化的社会阶段，最终的转向也不尽然是二元交替、你死我亡的连贯局面，因此人们既不能为现代写作的开端找到一个确切的纪年，也不能将人文画（Literati painting）抽离于与院体画、与美学传统、与文人追求、与文人仕途受阻等因素漫长又复杂的交织中而简单的定义为文人画的胜利。将这样一种视角带入一个当代的人对他同时代艺术的认识中，可能会有意外的提示，提示人们注意在可感的社会语境变化中，艺术叙事的转向也许正在发生，即便它隐介藏形，仍有一些作品透露出些微暗示。

以中国的当下艺术为例，相较于当下声名稳定的艺术作品和流行已久的艺术风格，这些暗示在那些新的艺术中给出了更多的信息。如果集中地关注一些仍在学习艺术阶段和刚刚进入艺术社会的艺术家，会发现他们的作品表现出与中国主流的当代艺术截然不同的叙事风格，因为基本还未受到市场和评论的影响，这种叙事风格可以被认为是相对纯粹的真实。

在分析这种转向时，有必要先总结一下已经约定俗成的主流的叙事风格。通常将八五艺术新潮系列艺术活动看做发端的中国当代艺术，自求索期就体现出它追求大自由、追求先锋性的革命性和角色性。之后在九十年代涌现的政治波普艺术以民族集体记忆符号消解中国的政治情节；卡通一代以戏谑的动画视角对消费文化的滥觞作出回应；当代水墨群体面向传统的闭塞局面出击，提出以现代观念和新的表现形式入水墨的变革之法；迈入两千年以后的艺术家，尤其是青年艺术家，在技术、媒介飞速发展的召唤中让新媒体艺术和复合材料装置大放光彩；与此同时，中国当代艺术也逐渐扩张它在国际舞台的领地。以上诸多阶段的情况虽有不同，但因其始终反思艺术与社会的博弈、探讨艺术与人本主义的关系、挣脱政治对艺术的教化、对西方现代艺术的学习与超越，以及对艺术未来的忧患意识和国际地位的追求，体现了一代中国当代艺术家卓越的、集体的努力，可以被视为前文提到的“大叙事”。这种大叙事极大地推动了中国当代艺术走出文革时期的政治禁锢并走出独立特色的发展道路。但同时，其弊端也不容忽视：一方面为了共同艺术意志和理想主义而奋斗，另一方面反倒因求同而日渐遮蔽锋芒；一方面发展极快，以三十年对比欧洲百年，另一方面不稳的根基让其极易受到市场操纵而异化；一方面时代性、新技术成为有效助力，而另一方面过分的依赖外在又给自己加上了新的镣铐。随着大叙事时代那剧烈变革的社会语境在近年来的日趋平稳，逆时代而行的激进作品和迎合社会与市场的作品多少有一些格格不入，甚至出现了其最初反对的教化之嫌。有一些身在此山中（身处这个时代）的艺术家、评论家和观看者可能已经有所察觉，但却不得其法，山中人始终看不清整座山之貌（当代人始终看清这个时代全部的面貌）。而作为那些察觉的人，我们也许从新的艺术中窥得一二叙事方式，可能猜想它们正是叙事转向暗流中的浪花。

这里使用了“浪花”而不是“大浪”，也与笔者所观察到的新艺术中那些相对温和的特征相关。这些特征主要分为以下几种：第一种，对童年往事、家庭故里的回忆，这一看似老派的做法频繁地出现在极为年轻的艺术家作品中，与他们的年纪形成强烈的反差，而通常我

们认为人到了中老年历经百事后，才常常回忆小时候的单纯快乐，这几年的艺术学院获奖作品中也有不少是关于父母、童年、同学、故乡题材。在这次的展览中，陈琳的单色抽象绘画背后实则掩盖着等待他者释读的自己不同阶段的故事；而陈文那些形制诡谲的雕塑可能正是来源于他幼年时的神奇想象。第二种，对中国传统主题和传统技艺的热爱，中国丰饶的传统文化在经历数代断层和畸化后，在新一代这里大放光彩。新一代的艺术家发自内心的接受传统文化的滋养，并着迷于那些古早的技术和典故，他们不断用当下的元素与之对话、对之重构。比如雷蕾尝试用纸浆模拟陶瓷，用一种诗意化的方式叙述陶瓷所承载的坚硬与易碎之间的矛盾；谭丹武向内观察陶瓷，他直接抽其筋骨并让它们以无遮掩的状态暴露在人前，结构的赤裸与内外的转译让他完成一次自我对传统内核的审视。第三种，无意义的日常重复，对意义的迷失是新一代的共性，他们似乎失去了创作一件有主题有意义作品的意义，取而代之的是，他们往往从一个边缘一个点入手，重复，日复一日的重复和堆叠，最后在没有形式的形式中找到他们失去的意义。比如宫占雷持久地用黑色针管在巨大白纸上涂写着形式不明的图形，王成普机械地在画布上来回的弹墨线，让线上的颜料随着他力度的轻重不一和不同时刻的情绪起伏留下深浅的点线，直至最终形成意义不清的一团放射形状。第四种，对社会的疏离，这种疏离体现出截然相反两种状态，一种是字面上的疏离，不关心社会，沉浸在自己的世界中；而另一种，是掩盖在关心下的不关心，这种关心以一种虚假的介入开始，他们积极的反思社会的问题，但他们又清醒的认识到他们的反思并不会对社会产生什么影响，即便李洋为自己的摄影做了思考与消费的深入阐释，但这并不能为她介入社会的真实证据，图像和符号本身是更吸引她的部分，对于自我和他者的一种新的观察角度才是他想要探究的。

这些新的叙事方式虽然不是专属于当下，但在这个时代已露出苗头，日渐趋向大叙事的反面，呈现一种基于个人的、内在的、细微的、无意义的小叙事。并且，向小叙事转向的出现也并不是凭空发生的，社会语境的变化预示了这种可能。新一代的艺术所处的时代，尤其是90后的学院一代，是一个市场经济平稳发展、政治形势稳定、文化相对开放、艺术百花齐放的时代。出生于

这个时代的艺术家没有经历大叙事时代艺术家艰难的求艺之路，也无法想象激荡变化的社会形势和集体经济向市场经济转变初期的国家经济条件会给个体的艺术家带来怎样的冲击。相反，他们的人生和学习经历大多是安定、顺利，这种平稳在给他们的艺术创作带来一切可能的同时也留给他们诸如平淡的生活、意义的缺失这样的时代空响，于是他们过早地在保留本真的童年和过去中回味那些曾经打动过他们的天真，于是他们沉浸在传统文化中那些疯狂的想象中食髓知味，于是他们可以耐得住寂寞将重复做到极致，于是他们无法定义自己在社会中应处的位置又不愿意放弃这种找寻的过程。

文至此，当下艺术向小叙事的潜在转向的暗示信息似乎解读出不少，但对于已经习惯大叙事的人来说，对小叙事的艺术表现方式却仍然可能存疑，他们一方面怀疑这种叙事转为主流的可能性，另一方面也质疑小叙事对大叙事意义的消解。在此，笔者想把本文开头关于现代写作的一个例子再次提及，作为理解的某种参考。20世纪上半叶，当注重写作技巧与形式而不再注重表现人和世界的新的写作方式出现的时候，萨特严厉指责其耽于技艺而罔闻世界，而罗兰·巴特则在这种多样性的写作中发现了现代写作的苗头。而我们今天则正在阅读着多样的文学作品，正如多年后可能正回忆2017年看“小叙事”展览的你们。

By Liu Xiyan (Assistant Curator of CAFA Museum)

## The Invisible Narrative Diversion in the Works of Chinese Emerging Artists

Author records the world with words, thinker describes thoughts with language, and artist creates with paints and materials. No matter how different the narrative method is, each of them answers to the same narrative demand. Narration consists of various contents: it transmits ideology, criticizes the current news, describes the fear of the unknown, declares the thoughts, chases freedom, expresses daily feelings, reflects on others and internally reviews the self. To sum up, there are two general types of narratives: totalizing narratives and individual narratives. The totalizing narrative pays attention to the common cognition of majorities or dominating groups, it presents the mainstream spirit and demands. The individual narrative focuses on the individual experiences; it presents the unique individual creation by describing various subcultural actions. If the former is usually linked with the metaphor of the “grand narration” then the latter should be seen as “little narrative”. The two different types of narrations work alternately in the area of literature, philosophy and art, in different epochs they dominate one over the other under the influence of various social backgrounds, financial foundations, civilization level and political policies. For instance, the existentialism after the Second World War, had been replaced by the structuralism which only exists without human beings; the contemporary writing which pays attention to the technique shall ultimately end the classic writing; there were many times when humanity and ‘light’ were liberated from religious and court painting. However, looking at history in retrospective, it is worth noticing that even these examples are clear and their transformation were soul-stirring, but the diversion of their narrations had never been as ‘touch and go’ as the Lexington

Gunfire, this diversion requires a period of time to gently adapt and response to a changeable social process, the final result will not be a binary situation or a continuing life-or-death struggle. Thus, people could neither find a certain timeframe that could reflect the beginning of contemporary writing, nor simply define the victory of actuarial painting in terms of the complex set which includes that the literati painting, purified from academic painting, traditional aesthetics and the struggle process of the authors’ political career. To bring this point of view into a modern individual’s contemporary art knowledge system, there might be an art narrative diversion which could happen through considerable linguistic changes. Even though it might be invisible, there might still be slight hints in some works.

Take the contemporary art in China as an example to prove the existence of those hints, there is more information in the latest works compared to the already famous works and the old art movements. If we focus on those emerging artists who are still in the learning process, we could see their narrative style significantly differs from the mainstream art style, the reason lies in the fact that many of them are not effected by the market and critiques, thus, their narrative style is relatively real.

It is necessary to summarize the conventional mainstream narrative style before we analyze this diversion. It is common to think that Chinese contemporary art began from the ‘85 New Wave Art, it showed a revolutionary pursuit of freedom and avant-garde from the beginning. In the following 90s, the Chinese political complex had been deconstructed by the national collective

memory symbols of the Political Pop art; the cartoon generation used a playful cartoon view in reaction to the domination of consumerism; the contemporary ink painting rebels against the traditional ignorant reality and brought contemporary concept and context into traditional ink painting. Under the influence of technology and media development, the artists of the 2000s made new media art and multi-media installations stand out in the art world; meanwhile, Chinese contemporary art was slowly taking over the global art world. The above situations are different, however, the artists are always reviewing the way they deal with the society, discussing the relationship between art and humanism, struggling to shake off the politics, learning from western art and going well beyond it by staying in check with the global art trends while gradually expanding their footprints on the international art scene. Chinese contemporary artists put remarkable efforts in art and this refers to ‘grand narration’ mentioned above. This grand narration prompted Chinese contemporary artists to walk out from the political imprisonment of the Cultural Revolution and paved for them a unique pathway. In the midst of the struggle for the universal art will and ideology, the artists inevitably had to compromise their individual artistic styles. In comparison to hundred years of development of European art, the emergence of the Chinese contemporary art scene in a matter of just several decades created a rather unstable foundation that became an easy target for ruthless market manipulation. On the one hand modern technology provided an effective help to the artists, however their reliance on it created yet another confining framework. The dramatic revolutionary social context of the grand narratives era has stabilized over the past few years; the radical anti-contemporary artworks are now in the direct opposition with the works that are going with the present art trend. In today’s art world, the public along with some of the artists and critics might have sensed this opposition, but have not completely realized it since they lack the retrospective vision at the contemporary art scene. No one could see the real face of the mountain they reside. For as being the ones who might have some sense, we see some narrations from new art, and this narrations could be the mist which is turning to the dark narrative undercurrent.

I am using the word ‘mist’ rather than ‘big wave’, because what I am going to talk about are those relatively moderate characteristics of new art. These characteristics could be divided into the following: first, memories of one’s childhood and hometown, contractively this seemingly old school feature appears in the works of many young artists. We tend to think that the motives of childhood memories normally favored by the older and more mature artists. Nevertheless, the reality shows quite the opposite, a great majority of prize-winning works over the past few years featured the subjects of parents, childhood, classmates and hometown. For instance, Chen Lin’s single color paintings presented at the current exhibition, resonate with different stories of the artist’s life, while peculiar silhouettes of Chen Wen’s sculptures might be inspired by his childhood fantasies. The second characteristic deals with the traditional Chinese subject matters and techniques of artistic expression. China’s rich traditional culture has been through the stages of deformation and distortion. The new generation of artists who did not have any barriers to absorb the traditions and profundity of their culture while growing up, are now fascinated with its ancient tales and techniques. Furthermore, they continue the conversation with traditions in the process of their art-making, yet reinventing it using contemporary elements. This distinguishing characteristic is seen vividly in Lei Lei’s works. The artist uses daily material to reproduce ceramic works, her way of poetic description raises the conflict of two attributes of Chinese ceramics—fragility versus robustness. The artist Tan Danwu presented us with his inward observation of Chinese ceramics. The artist has exposed the ‘bones’, the inner structure of Chinese ceramics to the viewer, the artist has turned the structure of the porcelain works inside-out, exposed it completely to the public. By doing so he completed his observation of traditions to its core. The third feature refers to a meaningless tedious daily repetition. The loss of meaning characterizes the new generation of commonalities. It seems they have lost the meaning of creation, and so they tend to start from repetition until finally they find the meaning in the very absence of form. Such rediscovery of meaning in the black and white graphics by fine point pen on huge size of paper can be traced in the work of Gong Zhanlei. Artist Wang Chengpu mechanically



flicks the threads soaked with ink against the canvas. Such manual manipulation of the threads leaves imprints of various shapes, intensity, tones and color gradations, depending on the pressure, speed and strength of employed manipulation. Finally, linear impressions contour circular patterns with mysterious meanings.

The forth characteristic is the isolation from the society, this isolation presents two contradictory situations, one being a linguistic isolation, when an individual is not concerned with the society and immerses into one's own world; the other kind is to hide the lack of care under a pretense of a false concern. So called false concern starts at the moment when an insincere intervention occurs by people who give their review to the social problems, meanwhile realizing that their 'review' will not have any significant impact on the society and its problems. For instance, in her photography works the artist Li Yang offered a new interpretation of the contemporary consumerism culture, and yet this cannot be considered as a real evidence of her personal involvement in the society. She finds images and symbols being more attractive as the materials to work with, and what the artist really sets out to explore is another angel when observing the self and the others.

These new narrative methods, though not limited to the present, have been exposed in the contemporary era, they tend to reflect on the opposite side of the grand narrative, unfolding personal, inner, subtle, and at the same time meaningless little narratives. Moreover, the emergence of a little narrative did not occur out of a thin air, the social context predisposed towards such change. A new generation of artists, especially the artists educated in the 90s came into the world with a relatively stable political climate, steady development of the market economy, moderately tolerant and open culture, and all together witnessed a flourishing art scene. The artists of the 90s did not have to endure a difficult path that the artists of the 'great narratives' era had to go through, neither can they image what kind of impact the drastically shifting social conditions alongside the rapidly occurring economic reforms could do to an artist. On the contrary, their life and learning experiences turned out to be mostly safe

and stable. While this seemingly easy life presented them with myriads of opportunities for their artistic creation, to a certain extent it also drained their life of struggle and consequently meaning.

As a result, they have immersed themselves into the memories of the innocent childhood, unleashed their imagination to reinterpret traditions, embraced the loneliness and promoted the repetitions of symbols in their work to the extreme, they had troubles finding their position in the society, and yet they couldn't give up the search.

Up to this point we have analyzed the tendency on diversion in narratives among the young Chinese artists. However, for those who are used to grand narrative, the pattern of art expression of the little narrative is still questionable. They doubt whether little narrative have the potential to become the mainstream, meanwhile they are positive that since the little narratives came into play, they are able to reduce the significance of the grand narratives. I would like emphasize the example that I have used in the beginning of the article. In the 20th century, Jean-Paul Sartre critically reflected on the tendency in literature to give importance to the techniques and formats instead of prioritizing the subjects of humanity and the world. However, Roland Barthes helped to establish structuralism as one of the leading intellectual movements of the century. Just as today we are looking back at different standpoints in literature, we might also catch the echoes of different opinions from the future regarding our "Little Narratives" exhibition in 2017.

本次展览，我们诚邀您与7位艺术家一起开始一次关于自我与存在的交流。

The exhibition invites the public to join the artists on stage and contribute to the intimate, complex but self-rewarding conversation of self-discovery and the very nature of existence.



Linear City 1 线性城市1  
Porcelain on canvas 布面陶瓷  
80 x 80 x 15 cm  
2017

# Chen Lin 陈琳

“我试图突破对于几何抽象的认知，突破仅限于平面画布的描绘，拓展视觉形式的层次感。除了形式与视觉审美以外，更能够传达精神与象征性，传达作为艺术创作者个人的独特与认知。作品从我的创作视角及情感与精神出发，表现对于时代的感悟，和这个时代中作为个体的我所理解的艺术，重新阐释几何抽象。”

“I tried to break through the commonplace perception of the geometric abstractions, this breakthrough is limited to the depiction on the flat canvas and expands the sense of hierarchy of visual forms. In addition to forms and visual aesthetics, the work conveys the spirit and symbolism and expresses the distinctive cognitive identity of an artist as a creator. From the creative and emotional standpoint, I believe these works communicate the sentiment of the time as well as my personal understanding of art in this era through reinterpreting geometric abstractions.”



Y16-N28  
Oil on Wood Panel 木板油画  
Sizes vary 尺寸各异



**Y16-N08**  
Wood Panel, acrylic, silver foil, paper 木板、丙烯、银箔、纸  
65 x 54 cm

陈琳，1986年出生于湖南常德，本科和研究生均毕业于中央美术学院版画系。学习期间多次获得奖学金，她的作品曾于2007年分别在荷兰鹿特丹展出，并参加了中日交流展。2017年，参与艺术深圳博览会，和在贵阳，北京的群展。

Chen Lin, born in the city of Changde, Hunan province in 1986, graduated with a Bachelor and Master degrees in Printmaking from the Central Academy of Fine Arts in Beijing. Awarded with numerous scholarships during her studies, she has showed her works in Rotterdam, Holland in 2007, and participated in the Sino-Japanese exchange exhibition in 2007. In the year of 2017, her works participated in Art Shenzhen and group show in Guiyang and Beijing.



**Y16-N27**  
Acrylic on Wood Panel 木板丙烯  
70 x 100 cm

**Y17-N06**  
Acrylic on Wood Panel 木板丙烯  
80 x 100 cm



# Chen Wen 陈文

“用木头这种材料去创作出于个人的材料偏好，我的创作主题是我觉得人生是很荒谬的一件事情。创作中尽我所能把这种荒谬性用雕塑的形式表现出来。”

“Using wood as a medium of my work derived from my personal preference to work with this material. I find life to be a ridiculous thing and I implement this thought in the subject of my work. In my creations, I try my best to express life's absurdity in the form of a sculpture.”



Sunbathing 沐  
Wood 木  
157 x 40 x 40 cm  
2014



**The Other Side of Good 魔王**  
Wood 木  
240 x 30 x 20 cm  
2016



**Direction 方向**  
Wood 木  
206 x 70 x 75 cm  
2017

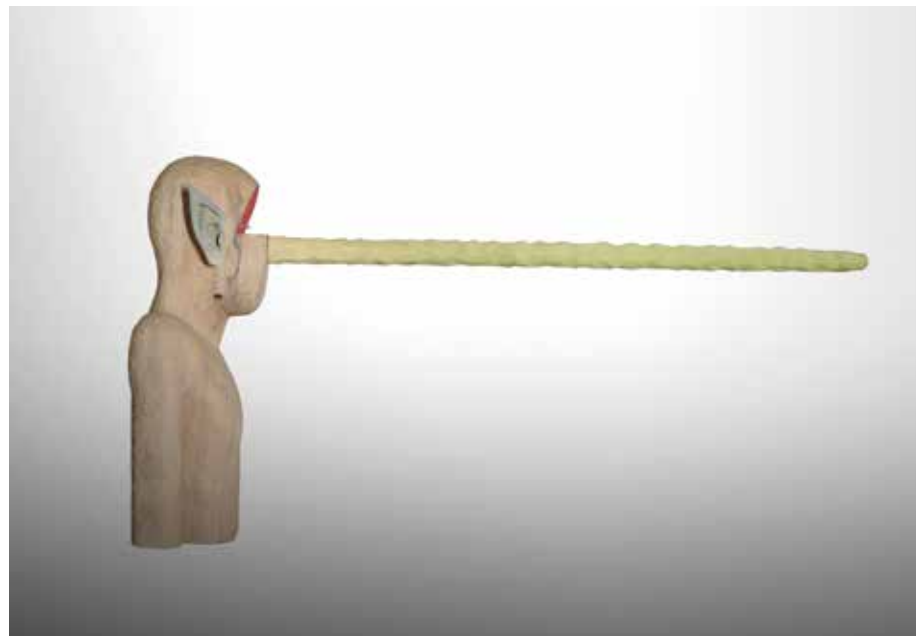


**Miscellaneous 杂**  
Wood 木  
110 x 70 x 22 cm  
2017

**Red 红**  
Wood 木  
170 x 35 x 35 cm  
2017



**Unstained 未染**  
Wood 木  
135 x 35 x 30 cm Base size 底座:60 x 46 x 46 cm  
2015



**Pinocchio 吹水**  
Wood 木  
60 x 113 x 35 cm  
2016

陈文1987年出生于广东，2012年毕业于广州美术学院雕塑系，获得学士学位，2017年毕业于中央美术学院，获得硕士学位。艺术家现生活，工作于北京远郊，致力于创作和冥想。

Chen Wen, born in 1987 in Guangdong province, has obtained his Bachelor degree in Sculpture in the Guangzhou Academy of Fine Arts in 2012, and completed his Master's in Sculpture in the Central Academy of Fine Arts in Beijing in 2017. The artist's studio is based in the vicinity of Beijing where he dedicates his entire time to his artistic practice, mediation and yoga practice.

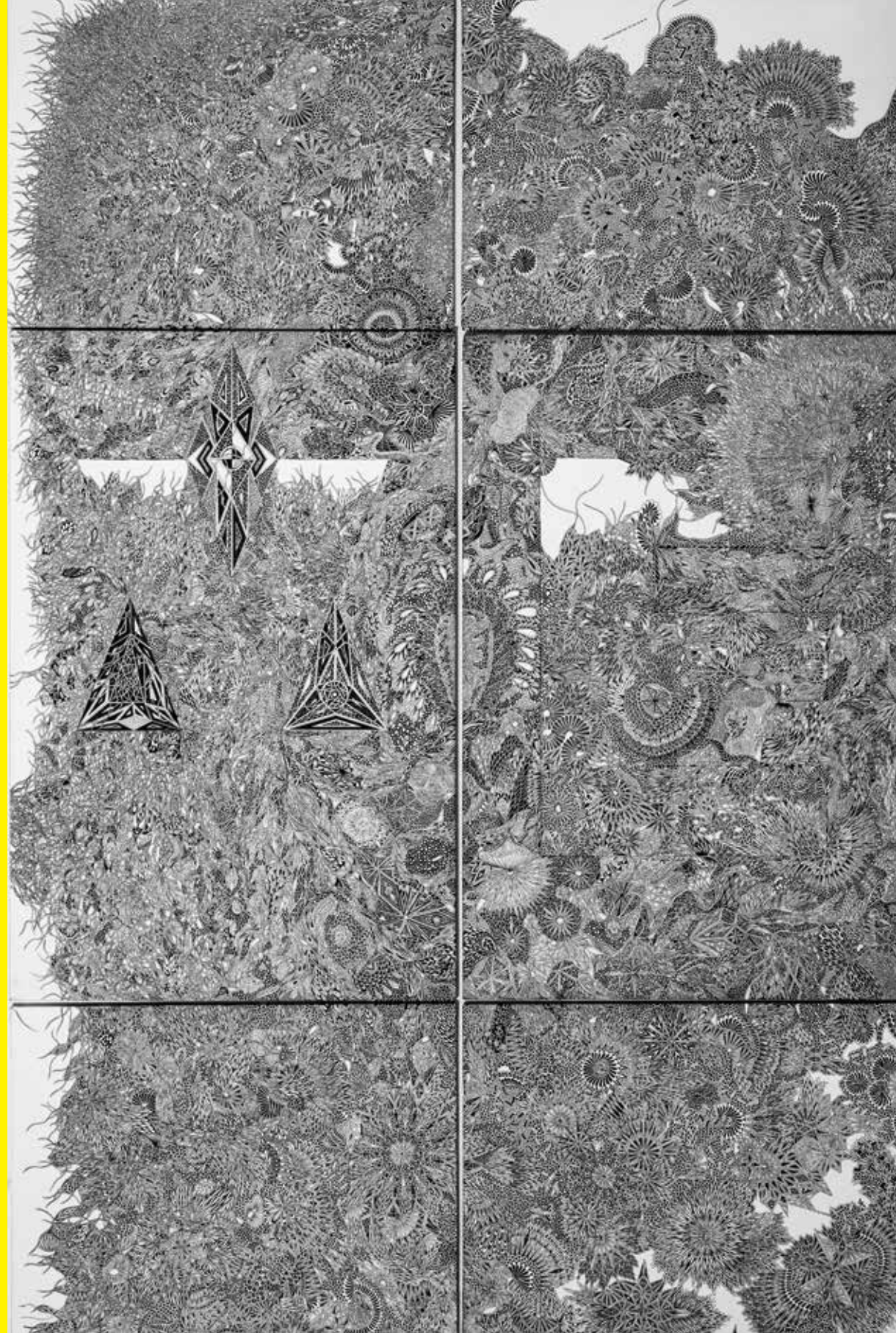
# Gong Zhanlei 宫占雷

“黑白两色包罗万象、育含万千，虚实间蕴含的万千世界更是流淌在骨髓里的血液，生来就有一种亲切感，同时又透着一股庄重和严肃，简约而不简单。于我而言是生活、更是态度，简单中暗含着力量。是在调养心性，更是一种享受。”

“The black and white are all-pervading and rich, the two colors together refer to the reality that rests in my blood cells of bone marrow. The work inspires a sense of intimacy and amiability, and at the same time injects something solemn and serious in the air, it is simple and complex at the same time. For me it is life, it is an attitude and power in simplicity. It recuperates my heart and brings a kind of enjoyment.”

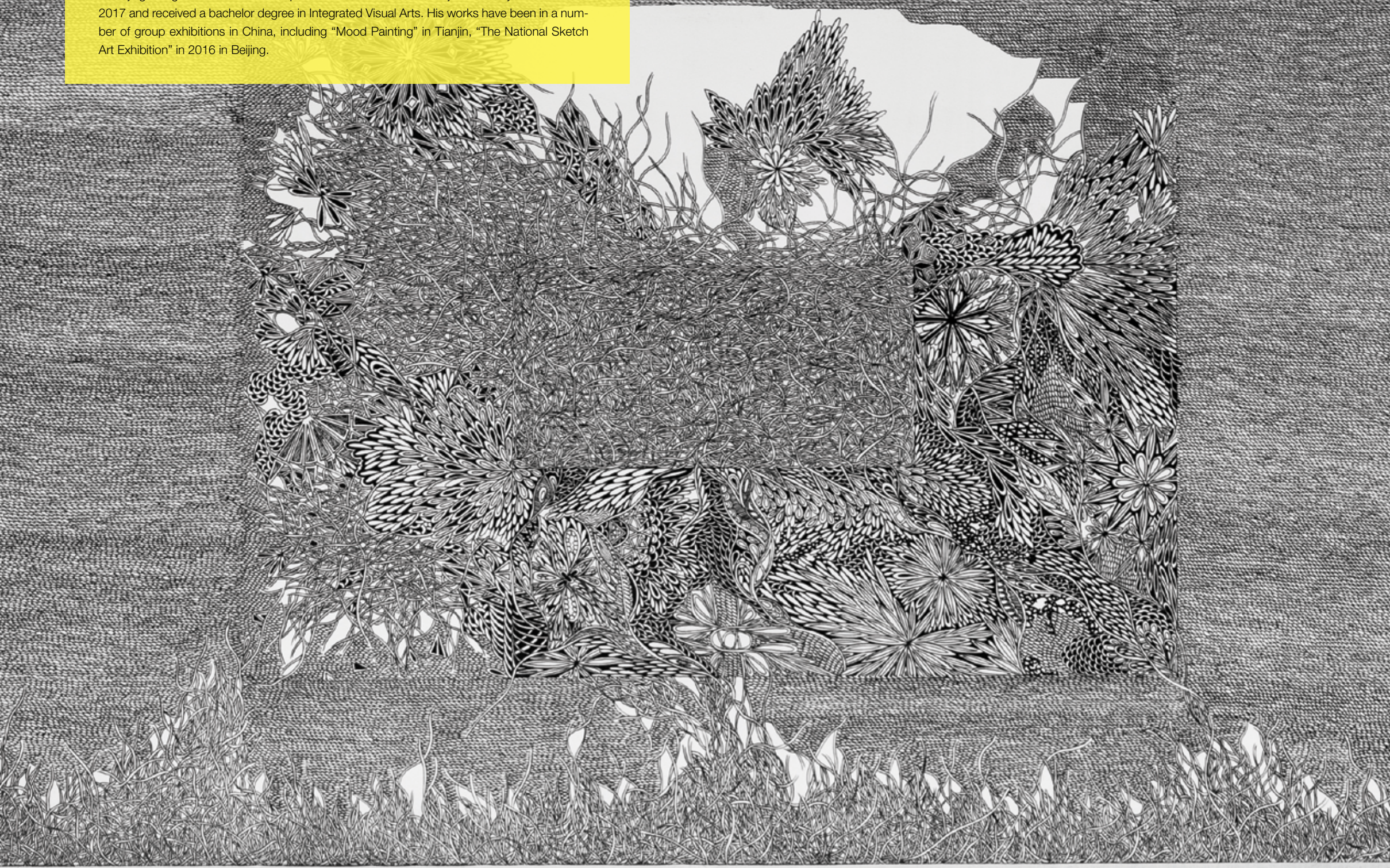
Black and White State of Mind 1 黑白心绪  
Fine Point Pen on Sketch Paper Board 康颂素描纸包板、针管笔、钢笔  
180 x 120 cm  
2017

Next Double Page  
Black and White State of Mind 3 黑白心绪  
Fine Point Pen on Sketch Paper Board 康颂素描纸包板、针管笔、钢笔  
60 x 90 cm  
2017



宫占雷，1989年出生于河北省衡水，目前生活工作于北京。2017年毕业于天津美术学院实验艺术系。他的作品曾参加绘心情作品展，全国素描美术大展。

Gong Zhanglei, born in 1989 in Hengshui of Hebei province, the artist currently lives and works in Beijing. He graduated from the Experimental Art Institute of Tianjin Academy of Fine Arts in 2017 and received a bachelor degree in Integrated Visual Arts. His works have been in a number of group exhibitions in China, including "Mood Painting" in Tianjin, "The National Sketch Art Exhibition" in 2016 in Beijing.



“关注生命变化过程，一直是我作品欲求表达的重点。‘瓷器’是我阐释生命过程中的一位‘旅客’，用天然媒材赋予它一种拟人化的生命形式。在反复的试验过程中，我选用萝卜作为反应物以达到“瓷器”自然塌陷的效果。随着38秒的旋转，“‘瓷器’逐渐从光彩奕奕到自然萎缩塌陷，不可挽留，颜色也随之暗淡，犹如一个生命的旅行过程，以一种形式的‘结束’诠释一个新的开始。”

“I have always focused my artistic expression around the question of continuous life change. In my interpretation of the process of life “china” (referring to porcelain) is a traveler, and by incorporating natural media I am trying to give it a kind of an anthropological form of life. In the course of trial and error, I chose radish as the reactant to achieve porcelain’s natural “collapse effect”. Within 38 seconds of rotation around its axe, china’s luminosity and brilliance gradually and irrevocably fade away, the porcelain retains its color and disappears in the dim light, the whole process resembles the journey of life, where the end can be seen as a form of a new beginning.”

Living Pot 1 广瓦-1

Sugar, White radish, Glutinous rice paper 绵白糖, 萝卜, 糯米纸  
Rotating Base Size 转盘尺寸: Diameter 直径 25cm, Height 高 5.6cm,  
Artwork Size 作品尺寸: 30 x 29.5 x 50 cm  
2017





**Living Pot 2 广瓦-2**  
Sugar, White radish, Glutinous rice paper 绵白糖, 萝卜, 糯米纸  
Rotating Base Size 转盘尺寸: Diameter 直径 25cm, Height 高 5.6cm,  
Artwork Size 作品尺寸: 22 x 22 x 31 cm  
2017



雷蕾1988年出生于北京，2011年毕业于北京印刷学院实验艺术系，获学士学位，2017年毕业于中央美术学院实验艺术系，获硕士学位。她的作品曾多次参加群展和艺术博览会，作品被元典美术馆和中央美院美术馆收藏。

Born in Beijing, in 1988, she has graduated with a bachelor degree from the Experimental Department of the Beijing Institute of Graphic Communication, and obtained her Master's in Experimental Art in the Central Academy of Fine Arts in Beijing, her works have been featured in group exhibitions from some of China's prominent art institutions, including Yinchuan Contemporary Art Museum in 2017, Himalayas Museum Beijing in 2016 and others. Lei Lei's works have been also included in the collections of Yuan Museum and CAFA Museum.

**Living Pot 3 广瓦-3**

Sugar, White radish, Glutinous rice paper 绵白糖, 萝卜, 糯米纸  
Rotating Base Size 转盘尺寸: Diameter 直径 25 cm Height 高 5.6 cm  
Artwork Size 作品尺寸: 32 x 30 x 14 cm  
2017



**Li Yang** 李洋

“消费主义时代的审美的主要特点是,由于信息技术带来的媒介工具的变化, 和消费欲望的不断升级而衍生出基于符号和客体的新型商品形态, 并将这种形态通过图像化的审美进行编辑和修饰, 孕育出新的消费主义意识形态。”

The photography series were inspired by the changes that take place in today's consumerist society. The artist says, "The main characteristics of the aesthetics of the consumerism era are that the change of media tools and the escalation of the desire to consume result in a new commodity form based on symbols and objects, and the new consumerism ideology is gestated through the image of aesthetic appreciation by editing and embellishing it."





**Remaining% 剩余%**

Coated Acrylic Screen Printing, Fantac Warm Cotton Gloss 315gsm UltraGiclee 镀膜亚克力丝网印刷

Fantac Warm Cotton Gloss 315gsm 艺术微喷

40 x 40 cm (x32) Ed: 5

2015-2017

Li Yang is a Beijing-based artist born in 1988 in Shandong province. In 2009, she started to pursue photography as the major media of her work. In 2017, she graduated from the Central Academy of Fine Arts in Beijing with a Master degree in Photography. Her works have been featured in group exhibitions, such as "At this Moment" in Beijing Yan Huang Art Museum (2015) and "Dream or Dream" in Today Art Museum in Beijing (2014).

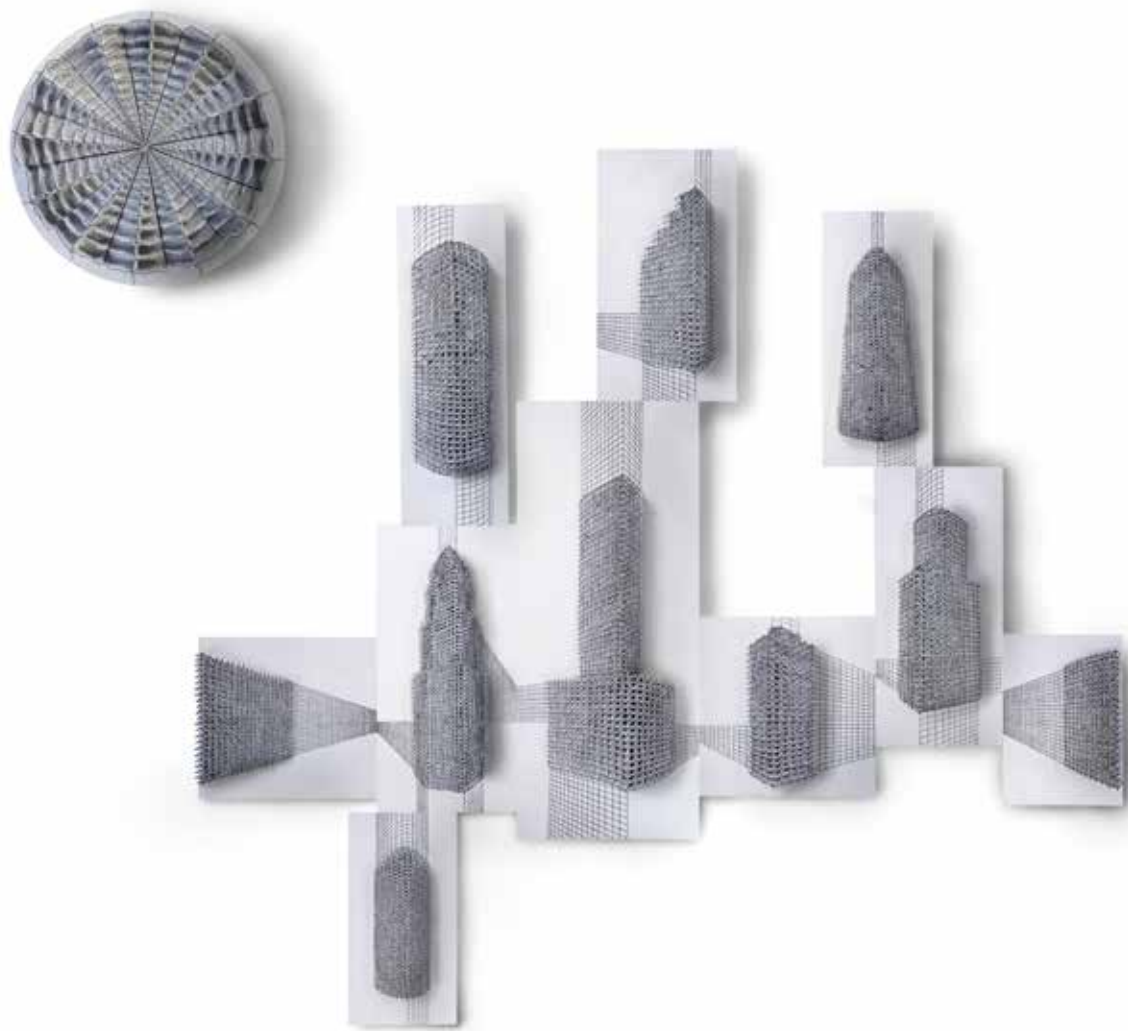
李洋于1988年，出生于山东。2009年，她开始选择摄影作为她创作的主要媒材。2017年，她毕业于中央美术学院摄影系，获得硕士学位。她的作品曾在炎黄美术馆（“此时此刻”2015），今日美术馆（“梦或梦”2014）展出。

# Tan Danwu 谭丹武

“毕业创作作品的灵感主要是来自于陶艺印还制作工艺里面的‘筋’——主要是用来支撑外部型体的骨架结构，是根据每个不一样的型体制作出不一样的骨架，用来防止外部型体的坍塌。是想把隐藏在陶瓷型体内部的‘筋’，展现到外面来。因为‘筋’的制作都是线条状的，而且是无规律性的。因此在创作的时候把这种不规律性使它更具有秩序化，通过浮雕的形式，结合了透视的规律，只用手工制作这种类似‘绘画’中的线条，不限制于严谨的线条透视，更希望在这种规矩之下找到手工制作感。这这种对比之中，让作品更具有想象空间。作品之中的建筑感其实也是在创作过程中自然而然所展现出来的，在自身生活的城市之中，到处都是高楼林立，到处都是正在建设之中的钢筋混凝土结构，这些建筑的骨架不正如‘筋’一样吗？但是我也不希望让观众太过陷于建筑物的具体形式之中，所以也是有意的避开那些著名的建筑物，在这种似与不似之间让观众更多的能够进入到我作品的材料和形式之中来。”

“My porcelain work ‘Linear City’ has its roots firmly planted in an idea centered around “jin”, which is the skeletal support for an outer frame of the ceramic work that keeps it from collapsing in the ceramic art printing process. The shape of such a structure depends on its outer frame, thus, I wanted to bring out these “jin” that are normally hidden inside the ceramic and make them more readily visible on the work’s exterior. Fibers typically manifest themselves in a way that seems to be irregular and line-like. Here, though, such irregularities appear to be more orderly and provide a unique perspective when recreated in relief form, with the lines not only resembling a traditional artistic perspective, but also evoking the intriguing sense of being handmade. Viewers are then allowed the chance to broaden their perspectives with this provoking stylistic contrast of order and disorder, and thus, the architecture-esque imagery naturally appears throughout the creative process. Today’s cities boast tall buildings all built with reinforced concrete. Do they not have skeletal structures that exemplify a similarity to such “jin”? I do not want viewers to confine themselves on specific building shapes, and for this reason, I intentionally use a great deal of ambiguity and avoid the structures of iconic buildings to allow the viewer to ponder more upon materials and art form in and of themselves.”

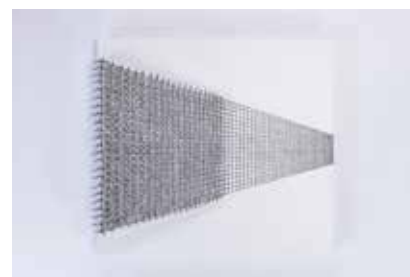
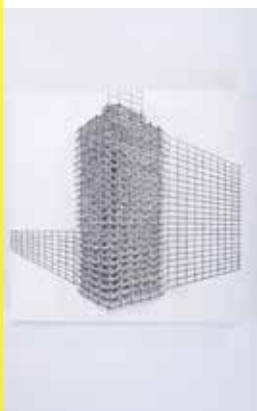
Linear City 线性城市  
Porcelain on canvas 布面陶瓷  
310 x 320 cm  
2017





谭丹武 1986年出生于湖南郴州，分别于2012年和2017年于中央美术学院雕塑系获得学士与硕士学位。作为中国新一代的雕塑艺术家，谭丹武利用陶瓷表现了力量与美的结合。艺术家早期的作品，利用不同的媒材，创作了室内外的雕塑和装置，并试图用陶瓷模拟其他的材料，达到逼真的效果。在毕业创作时，他尝试突破了自己早期的“超级现实”主义雕塑。他的作品曾在世界各地多次展出，包括2016年纽约“再生”（Rejuvenation）展，2015年景德镇当代国际陶艺展，2015年北京万荷美术馆的“再造空间”展，2014年韩国仁川的亚洲当代陶艺展，2013年四川成都第三届中国西部陶艺双年展，2013 山东济南第十届中国艺术节陶瓷艺术大展等。艺术家的作品在多地获得了奖项与收藏。

Tan Danwu, born in Chenzhou, Hunan province in 1986, has received his Bachelor and Master degrees from the Sculpture Department of Central Academy of Fine Arts in Beijing in 2012 and 2017 respectively. Representing a new generation of sculpture artists in China, Tan Danwu harnesses the strength and beauty of porcelain to create his fine sculptures and reliefs. Tan Danwu's earlier oeuvre of works included indoor and outdoor installations as well as sculptures in different media. The artist's earlier works bared an uncanny resemblance with original models. Upon the completion of his studies, Tan Danwu changed his perspective and broke away from the hyper realistic approach he used to adopt. Notable exhibitions include Rejuvenation in New York (2016), Contemporary International Ceramic Exhibition in Jingdezhen, China (2015), Reconstructed Space in Beijing Lotus Art Museum (2015), Asian Contemporary Ceramic Art Exhibition in Incheon, Korea (2014), 3rd Biennale of Western China Ceramic Art in Chengdu (2013), 10th Chinese Art Festival Ceramic Art Exhibition, Jinan (2013) and many others. The artist has already received numerous awards for his porcelain sculptures in International Art Competitions and Biennials held in China. (2015) and "Dream or Dream" in Today Art Museum in Beijing (2014).

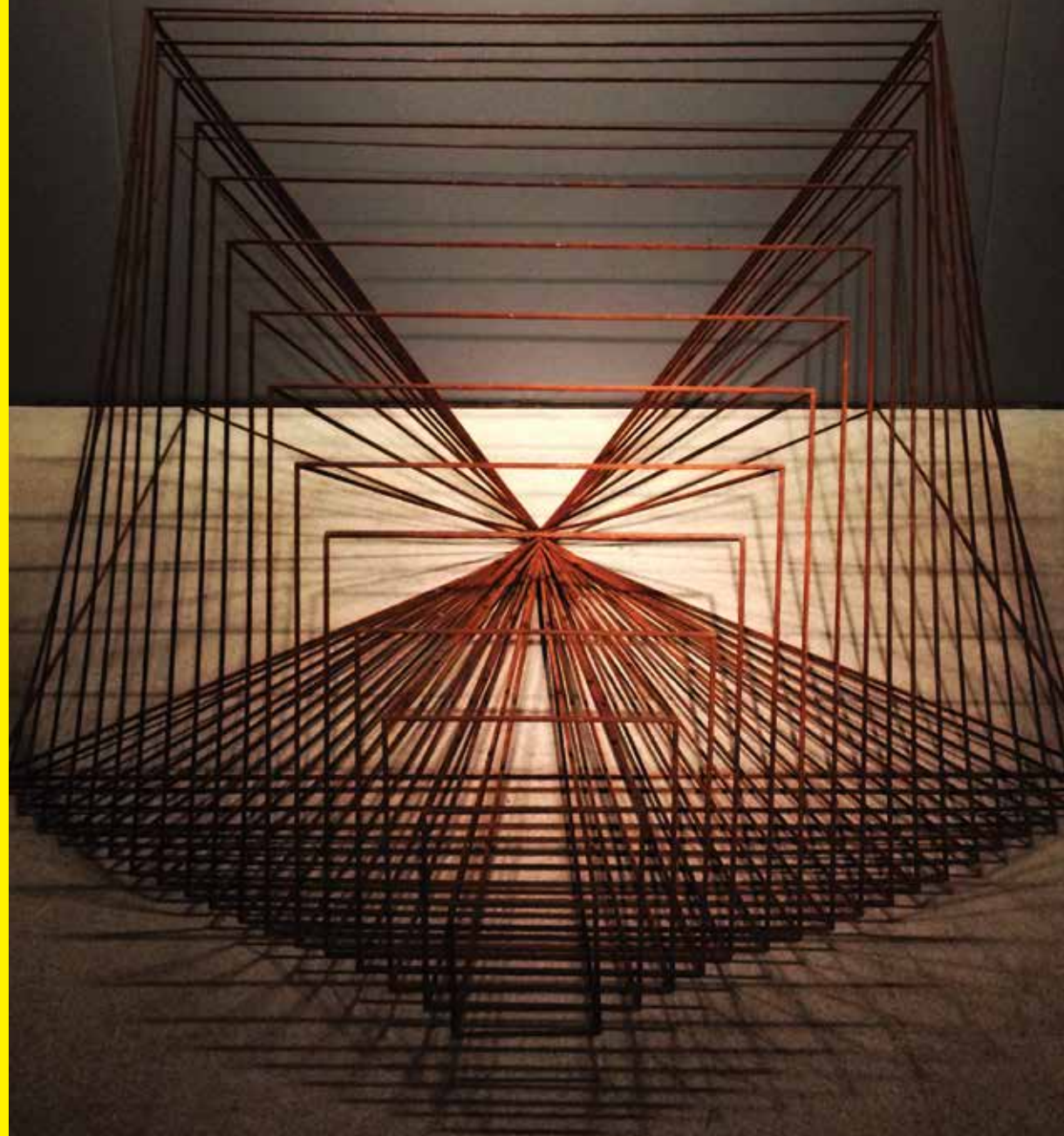


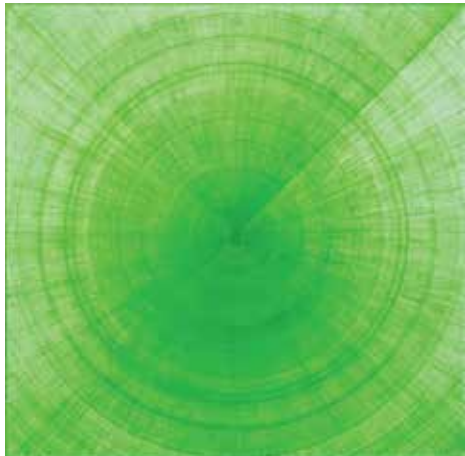
# Wang Chengpu 王成普

“我的创作始终是在沿着同一个方向来进行的，虽然在尝试多种的艺术表现形式（绘画、雕塑、装置、影像、声音），从前面‘线’系列的作品到‘重复’系列，再到现在几何概念与空间关系的作品。我比较偏向于理性的思考方式，类似于推理式的工作方式通过不停的重复和实验能够让作品、创作理念以及我自己都能更完善。”

“My creation is always going in the same direction starting from the previous “Line” series, to “Repeat” series, and to the current works that deal with the relation between geometric concepts and space, although I am experimenting with multiple forms of artistic expression including painting, sculpture, installation, image, sound. I prefer a rational way of thinking similar to the inferential way of working where I can improve my work, my ideas and myself through constant repetition and experimentation.”

$\sqrt{2}$  as in the Space - 11  $\sqrt{2}$ 于空间-11  
Iron 铁  
60 x 350 x 60 cm  
2016





Repetition No. 8 重复 No.8  
Oil on canvas 布面油画  
150 cm x 150 cm  
2014

Repetition No. 8 重复 No.11  
Oil on canvas 布面油画  
150 cm x 150 cm  
2015



Repetition No. 7 重复 No.7  
Oil on canvas 布面油画  
180 cm x 150 cm  
2014

王成普出生于山东聊城，2011年毕业于福建师范大学雕塑系，获得学士学位，2017年毕业于中央美术学院雕塑系，获得硕士学位。他的作品在中国各地的艺术机构，展会展出，如北京的悦美术馆，炎黄美术馆，时代美术馆等。于2013，2014和2016年，艺术家的作品都获选参加“青年艺术100”。

Wang Chengpu, born in Liaocheng, Shangdong Province, graduated with a Bachelor of Fine Arts from the Sculpture Department from the Academy of Fine Arts in Fujian Normal University in 2011, and a Master of Fine Arts in Sculpture from the Central Academy of Fine Arts (CAFA) in Beijing in 2017. His works have been featured in the exhibitions in various art institutions throughout China, among which are Yue Art Museum in Beijing, Beijing Times Art Museum, Yanhuang Art Museum in Beijing and many others. His artworks were also selected for the prestigious countrywide Art Nova 100 exhibition series in 2013, 2014 and 2016. The artist's woks also featured in art fairs and art competitions throughout China.

Repetition No. 12 重复 No.12  
Installation of 101 wooden sticks  
木 尺寸可变  
Sizes Vary 尺寸各异  
2015





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