

Hu Weiqi
胡卫齐

博弈

ENTANGLED
IN
DUALITY



—
The Nobody in the Flourishing Age 3
盛世蝼蚁 3
Mixed media on canvas 布面综合材料
130 x 160cm
2017
—



CONTENTS**目录**

6

In Search of Equilibrium

找寻平衡点

Liya Prilipko

裴丽娅

14

Checkmate: Hu Weiqi and His Game of Colors

博弈

Juliette Zhu

朱倩文

24

Selected New Works

新作集锦

Hu Weiqi

胡卫齐

60

Biography

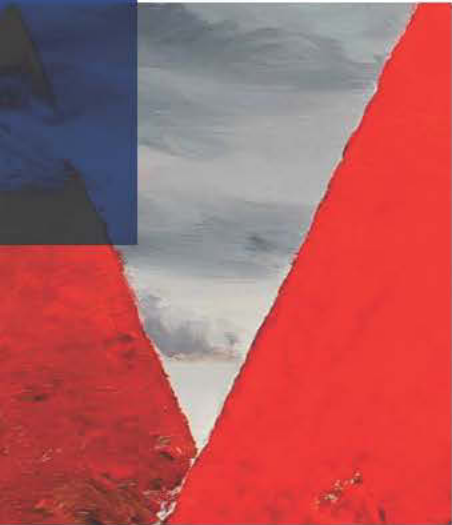
作者生平

In Search of Equilibrium

By Liya Prilipko

Citius. Altius. Fortius. A motto well matched with the truly Olympic ambitious goals of the nation that for years has been striving to reach the highest degree of comparison in all matters.

Indeed, the fastest, the highest, the strongest are the superlatives that came to describe the pace of development in modern China since the opening reforms. Meanwhile, the world has stood by astonished as if watching the sprint of an Olympic champion surpassing others with ruthless determination. The pace at which this huge and ancient nation is changing is not only rare in any other country, but it is unprecedented in China itself.



The convulsive transformations bewildered the outsiders, but they have also taken aback the whole Chinese nation. It is against this general backdrop that lives of the current young generation are unfolding. With his solo exhibition "Entangled in Duality" Chinese artist Hu Weiqi, born in the late 80s, makes an attempt to unveil how deep of an imprint this miraculous, eye-catching and lighting-fast social, political and cultural transition has left on the mentalities, consciousness and beliefs of Chinese people.

The art of Hu Weiqi, like the art of many artists, is often a reply to the reality. Hu Weiqi's art is the result of a life that has unfolded in the

centrum of explosive cultural and social makeover. It is no wonder that in a confused and unsettling environment his reply is rather ambivalent. His visual thinking is marked by considerations of a social nature for he envisions the utopia of a harmony between man and his environment. The artist likes to think of himself as a doctor of the society. To reveal the dishonest, unjust and fearful he places it right next to the sincere, fair and brave. He draws a hard and fast line between opposing notions, and yet in his paintings the confronting powerful streams are not isolated from one another but they collide to form a synthesis that makes up a painterly metaphor for the reality his society lives in.

The Color Story

Hu Weiqi saturates his works with dualities. The one that strikes you most is the depiction of red and blue color fields against the overall greyness. They immediately call to mind

numerous associations of things and notions with opposing nature like cold and hot, fire and ice, night and day, emotion and reason. The color story in Hu Weiqi's works deserves a special attention since the symbolic meanings that are attached to every color in different cultures may vary.

Red generally gives an association of something warm and passionate, energetic and emotional but also somewhat changeable and unpredictable. Some use red to signal danger or aggression. Red in China is traditionally an auspicious color that is believed to ward off evil. A symbol of happiness and vitality, it is used in rituals and celebrations; whereas blue, although commonly seen as a color of calmness, stability and rationality, can also often be associated with melancholy, depression and sadness.

Hu Weiqi fills his red with hopefulness, unrestrained imagination, thoughts

of happiness and beauty, while in blue the artist sees a cold reality of things poisoned with fear, unfairness and ugliness. Seemingly opposite moods that collide in Hu Weiqi's paintings are at the same time interconnected and complimentary. As they interrelate they create a symbiosis where one gives rise to the other. Halves that together complete wholeness. In this color metaphor, he advocates tireless pursuit of slightly idealistic but bright future devoid of anxiety, doubts and troubles. At the same time the artist reflects, - "In the reality we pave a blue road to hell with our red wishful hopes for heaven", as if reminding us that balancing both is crucial to reach the point of the ultimate bliss.

Once we step out of Hu Weiqi's color we enter another dimension of a mystical and somewhat frightening reality. Hu Weiqi continues to imbue his works with contradictory attributes and negotiates between the expressive, wide and sweeping

brushstrokes in some of his works, areas of impasto paint, depictions on eggshells and the expanses of saturated thin or thick fields of color.

His monumental solid blocks of color, often set against patchy or loosely brushed backgrounds, suggest infinity, achieving impressive effects on contrast. By choosing one color for each of his color fields, the artist explores the tranquility of total abstraction. He lets himself detach from the visible exterior world, but doesn't hermetically seal from it. He creates dramatic landscapes with the dense canopy of gunmetal grey above, slashed with ragged clouds, which seem to foreshadow an immanent storm. Hu Weiqi does not lose the connection to the reality of era where the artist lives in. Instead of turning completely to an abstract language he draws the tension between the abstract and artificial and the fragments of the visible world.

The main focus of Hu Weiqi's works is people. Some of his subjects are meticulously rendered, others portrayed as ghosts, they are left on the land hit by the rapid changes that came over with the power of a shockwave. Not exactly lost but rather perplexed with the emotions, mixed feelings and choices that are yet to be made, or contemplating the consequences of the actions that have already been taken, they involve themselves in various projects, others continue to wander around discovering Hu Weiqi's mystical sceneries.

The crashed eggshells that the artist paints on and incorporates in his works are like a metaphor for a fragile and delicate emotional balance of the human beings that is so easy to break if caught in the ferocity of the explosive growth and ruthless transformation. Hu Weiqi expressively wishes to help to shape the new post-industrial world where colliding units that he portrays on his works can find

a state of rest and balance for the betterment of the lot of his times.

The solo show "Entangled in Duality" by Hu Weiqi, reinforces the fact that despite the tides of reoccurring destructions and restorations, the transition that instigated social upheavals has also activated the process of an unprecedented cultural revival.



找寻平衡点

作者：裴丽娅

更快，更高，更强。一个多年来一直致力于成为最强的国家拥有与奥林匹克雄心勃勃目标相同的座右铭。

事实上，从改革开放以来，最快，最高，最强是能够体现现代中国发展速度的最高形式了。同时，全世界都惊愕地站在那里，仿佛看着一位奥运冠军以近乎冷酷的决心冲刺并超越其他人。这个庞大而古老的国家的发展速度不但在世界上任何其他国家中非常罕见，在其自身历史中也是绝无仅有。

这种惊人的转变不仅让局外人困惑不已，同时也震惊了整个中华

民族。当下的年轻一代正是生活在这样的大背景下。中国艺术家胡卫齐，生于80年代末，他的个人展“博弈”，试图揭开这种不可思议，夺人眼球，光速一般的社会、政治以及文化的转变对于中国人的心态，意识和信仰留下了多么深刻的印记。

胡卫齐的作品，跟很多其他艺术家的作品一样，常常是对现实的一种回应。文化和社会的巨大改变造就了他的艺术。在一个混沌不安的环境下也难怪他会给出一个相当矛盾的回答。他的视觉思维具有明显的社会性思考，使他能够设想出一个人与其环境相互和谐的乌托邦。他喜爱把自己想象成一位社会医生。为了揭露谎

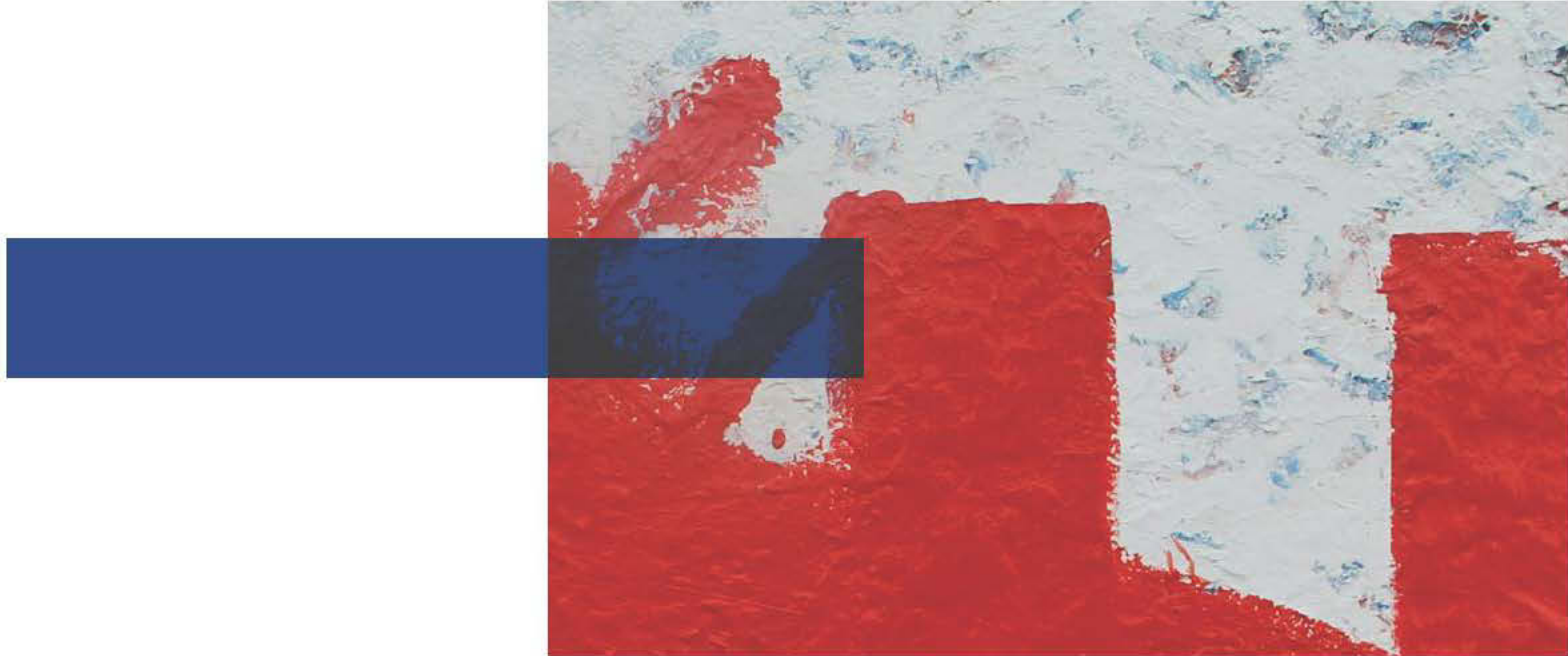
言、不公以及恐惧，他把它们与真诚、公平和勇敢放在了一起。他对于对立观念中有一条明确恪守的界线，然而在他的绘画作品中，这些强力对立的线条并没有彼此分隔，而是相互碰撞，形成了以绘画隐喻现实社会生活的综合体。

关于色彩

胡卫齐的作品极赋二元性。其中最让人感到震撼的是，红与蓝两种颜色在整个灰白底色中互相蔓延。它们会让你立刻联想到许多事物和观念的对立，就像冷与热、冰与火、日与夜、情感与理性。在不同的文化背景中，每一种颜色所代表的象征意义可能会有所不同，这使得胡卫齐作品的

色彩故事值得特别的关注。

红色常常会使人联想到的是温暖、热情、精力充沛和情绪化，同时也伴有多变性和不可预测性。有些人用红色来表现危险性和攻击性。红色在中国传统意义上是一个吉祥的颜色，人们认为它能够起到辟邪之用。红色也是幸福和活力的象征，在各类仪式和庆祝活动中随处可见。虽然蓝色通常被看作是平静、稳定、理性的颜色，但时常也会与忧郁、沮丧以及悲伤联系在一起。胡卫齐把他的红色赋予了希望和天马行空般的想象以及对于幸福和美丽的思考。然而蓝色则表现出一种带有恐惧、紧张和丑陋的冷酷的现实。看似对立的两种情



绪，在胡卫齐的绘画中相互碰撞，同时又相互联系着。他们所创造的共同体使他们相得益彰。在这种色彩暗喻中，他主张对于理想主义的不懈追求，然而光明的未来却缺少了焦虑、怀疑和艰险。同时艺术家所表达的“在现实中，我们铺设了一条通向天堂的红色之路和通向地狱的蓝色之路”，就像在提醒我们，想要到达极乐必须使两者平衡。

一旦我们跳出胡卫齐的色彩世界，我们便进入另一个神秘并有些可怕现实。在胡卫齐宽广又充满表现力的画笔下，孕育出充满了矛盾和谈判色彩的作品。他的作品形式广泛，有厚重的颜料画，蛋壳画，同时也扩大了色彩厚薄领域的饱和度。

他使用坚实厚重的色块，佐以补丁式的或松散的格式刷背景，无穷无尽，达到令人印象深刻的对比效果。通过给每个色域选择一种颜色，他在整体的抽象中探索着宁静的氛围。他把自己从可见

的外部世界中分离出来，却不将自己隔绝封闭。他通过青铜灰的茂密林冠创造了戏剧性的景观，穿插以残缺的云影，似乎预示着风暴的孕育。并没有失去与艺术家生活的现实时代的联系。他并没有完全投入抽象的语言，而是通过绘画表现出抽象和人工之间的张力以及可视世界的碎片。

胡卫齐的作品主要聚焦在人上。他的一些绘画主题经过精心渲染，一些描绘成鬼怪，他们被遗落在土地上，被伴随着冲击波的巨大力量的快速变化猛烈撞击。没有完全迷失却被情绪困惑，混杂的情感和尚未做出的抉择，或深思行动后的结果，他们埋身于不同的项目，其他人则继续在周围逡巡徘徊，探索胡卫齐营造的神秘景观。

艺术家在其作品中描绘和融入的破碎蛋壳就像对于人类脆弱和微妙的情感平衡的隐喻，这种情感平衡在凶猛的爆发式增长和无情的变换中是如此的娇弱，很容

易被击破。胡卫齐在他作品中意味深长地意图重塑一个新的后工业社会，希望他作品中描绘的碰撞单元可以为他所在时代的诸多改进找到一个休息和平衡状态。胡卫齐的个人展“博弈”，强化了这一事实：尽管破坏和重塑如潮汐般往复，煽动性的社会剧变过渡也激发了前所未有的文化复兴进程。



By Juliette Zhu



Checkmate: Hu Weiqi and His Game of Colors

In Hu's paintings, I saw a sentimental artist. The sharp contrast of two colors—red and blue, blue and orange, or orange and white—clashing sharply on a painting, brings to mind the battles of the fiery Southern Song Dynasty general Yue Fei against the Nüzhen armies of the Jin Empire. In his most famous Ci (a Chinese lyric poem) titled "My Wrath Bristles Through My Helmet", Yue Fei wrote, "My wrath bristles through my helmet, the rain stops as I stand by the rail. I look up towards the sky and let loose a passionate roar".



The contrast between two colors is like the confrontation between two opposing powers in Chinese chess; figures scatter on a painting just as the chess pieces shuttle back and forth between two opposing powers (known as the "Chu Han Contention").

In his solo exhibition at the Art+Shanghai Gallery, Hu has again worked wonders in the game of contrasting colors played out in his "Collision" series. And seems like this time, red is winning the game. The widespread red in squares or circles sit boldly in the center of the painting with a growing power to overwhelm everything that lay at the periphery. Some of the figures crowded to the corners or edges, while some are stooping to pick up something, and most others are squatting, desperately seeking and digging for something to stop the oncoming deluge.

Hu Weiqi was born in the late 1980s when China was just beginning its rapid economic growth. The essence of 1980s China is perhaps best described in the opening lines of Charles Dickens' *A Tale of Two Cities*: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity..." The post 80's generation is one caught between two distinct periods of China's modern existence and belonging to neither. From 1978 and the chaos of the beginning of the reform and opening up period, to the digital era of constant change, people born in the 1980s have never been considered leading force of the times. They are in an in-between position where they find it hard to tell the difference between the true and false, the good and evil, deluge.

the beautiful and ugly. They wait, see and listen or make a change. The artist, the creator of the whole story, has chosen to step aside. He either sees things from God's perspective, or observes things silently in the crowds, making the viewers interpret his works in his way. And in so doing, our own "unique" thoughts of the works are actually those of the artist's.

"The Nobody in the Flourishing Age" is the latest series Hu created for this solo exhibition. While staying true to his artistic style, Hu changed his perspective and wielded his painting brush like drawing in SketchUp by clicking the mouse. The "God's perspective" has given way to a "civilian's perspective". The figures in the in-between position have become the leading roles in the painting.

In the "The Nobody in the Flourishing Age", we see more powerful isosceles triangles like mountains with sharp summits,

standing by one another under the dark clouds, suffocating. Those summits seem to dominate the whole painting, but some familiar grey figures appeared at the foot of the mountains. One cannot tell whether these blurry figures are standing or lying there, but only knows they are piled up disorderly on the side or foot of the mountains, quietly.

These grey figures were not directly painted on the canvas. It's the eggshell painting, where Hu first broke an eggshell into two halves, painted on the inner wall of the eggshells, and glued the eggshells to the canvas. This process was the most complicated and time-consuming one among all those of the works displayed at this solo exhibition. The strength must be well controlled to ensure the painting can be finished before the all the eggshells break into pieces. Though some of the figures on the small shells come out squeezed and disfigured, Hu never stopped his pursuit of excellence down to the tiniest detail.

Hu Weiqi introduces eggshells, the most mundane objects that we encounter, mention, or eat almost everyday, as one of the mediums to his works, to illustrate the fragility of the desperate and confused world that is often allegedly being referred to as 'Flourishing age'. In the pictorial metaphor that the artist creates, eggshells are compared to human beings.

They are as ordinary as us human beings. We use special trays or baskets to protect the eggs, because once the eggshell is broken, the egg is not itself any more. And we, in turn, are just as fragile as eggs. Yet we are not protected for most of the time as they are. In this transitional age, people are laid bare to tumultuous changes around them, no more so than by the media that carry the latest lamentable story of the day. Our knee-jerk reaction to many news stories is, "it cannot be true. It doesn't make any sense." Every piece of news today becomes

the history of tomorrow. People forget the initial shock and move very quickly into a state of vaguely fond memories.

Today, we still live in a state that Mr. Lu Xun (a leading figure of modern Chinese literature) remarked on a century ago, "time changes but things don't."

Mr. Lu used his pen as a weapon to change and save China a hundred years ago. Today, countless people like him are changing this world with paint brushes, computers, pencils, or other tools. Though the powerful red that looks like a wall is trying to block everything else, Hu Weiqi's struggling little figures on the fragmented eggshells ensure us that the red is no longer the formidable force in this Chu-Han Contention.

Christopher Columbus broke the bottom of an egg and stood it up. With such innovative spirit, he discovered the New World, the Americas.

Today, countless eggs have been broken. Can the great discovery be far behind?



博弈

作者：朱倩文

我在认识卫齐之前先看到了他的画。

蓝色与红色，蓝色与橘色，橘色与白色，一张作品上，两种颜色各成比例的强烈对照，仿佛让我看到一个怒发冲冠的男儿。满江红里的岳飞，凭栏处，潇潇雨歇。抬望眼、仰天长啸，壮怀激烈。我看到的是一个感时伤怀的艺术家。

两种强烈色彩的碰撞，是矛盾的激发，是楚河汉界一般的对抗。散落在画布各处的人物，如炮马相车士，在两色的夹缝中游走，博弈。

本次在艺术+上海画廊展出的个展，冲撞系列作品，艺术家延续了他一如既往的撞色技法，但是这一次，博弈的结果似乎已见分晓，大面积的红色，或圆或方，堆积在画面的中央。那么醒目，了然，且大有覆盖全局之势。被大红色块挤压到画面边缘或缝隙中的人物，双手叉腰观望者有之，弯腰捡拾者有之，更多的是蹲在地上，急切的寻找着，挖掘着，意在阻止，抑或试图改变这个现状的人们。

艺术家成长于中国社会急速发展的80年代末，80年代之于我，是查



尔斯·狄更斯在《双城记》里那个经典的，振聋发聩的开篇：“这是最好的时代，这是最坏的时代，这是智慧的时代，这是愚蠢的时代；这是信仰的时期，这是怀疑的时期”。78年的改革开放，到如今的电子新纪元，喧闹的开场，到更为日新月异的如今，80后既不是一个时代的开篇，更不是这个新时代的弄潮儿，他们在历史的夹缝中，难以辨别一切的真善美，假丑恶。于是有人观望，有人伏地倾听，有人急不可耐的动手清理，力求改变。

艺术家本人，从始至终，虽然是全局的创造者，却从未现身。

他从天上以上帝之势俯视，或是藏在人群背后，静悄悄的观察。如此设定，也让观者，按照他的铺陈来解读。于是乎，我们自以为是的个人独到见解，究其本源，也不过是艺术家借大众之口，一吐为快。

“盛世蚂蚁”是艺术家为本次个展创作的最新系列，在秉承强烈的个人风格的同时，艺术家在视觉上作了一个移步换景，如同画图软件sketchup里的鼠标一般，艺术家轻点手中画笔，画面随之由原先的鸟瞰图到现在的平行视角，铺展开来，让我们更清晰地看到夹缝中的人物，与他们所面对的困境。



盛世蝼蚁中，我看到了更为强势的等腰三角，它们似山脉，山顶凌肖，无以立足，一座座比邻而立，加之天空阴沉的乌云，让人瞬间有窒息之感。乍一看，整个画面几乎都被这些尖削的山峰占据，但当我们移步至山底，熟悉的灰色身影再次出现，只是这次，我们再也看不出这些人是在站或卧，他们凌乱的堆积在山腰或山下，身影模糊，了无声息。

这些灰色身影也不再是直接画在布面上的油彩。艺术家在本次个展中，加入了蛋壳画的元素。作者首先将蛋壳破半，用油彩在壳内作画，最后用胶水贴于布面。此道工序其实是本次个展作

品创作中最为烦复和耗时的。力道一定要对才能够保证在没有按碎所有的蛋壳之前完成画面的创作。即使最终的结果是，我们看到细碎的蛋壳里，被挤压变形，四分五裂的身影。但这也不妨艺术家按照精益求精的敬业精神对待创作的每一个细节与步骤。

我们几乎每天都会看到，讲到，或吃到鸡蛋。它们普通如我们芸芸众生。蛋壳极易破碎，所以我们有专属于它们的托盘，竹篮，以及其他所有的保护措施。但是一旦蛋壳破裂，鸡蛋便不再完整。它们是那么的脆弱，一如我们的生命。并且更多的时候，我们并没有那么多的竹篮保护。

在时代转型的大背景下，我们常常听到很多让人扼腕的故事，很多时候我在听到新闻里的某一事件的第一反应是：“这肯定是假的，这简直就不符合逻辑”。但是往往随着故事的深入，我们的后背都会跟着剧情发展惊出冷汗，最终的结局常常让我们感慨，叹息。

但，就像所有的新闻在第二天就成为了历史一样，很多故事，听过了人们就忘了。

“时间永是流驶，街市依旧太平”，百年前的鲁迅，早已一语中的。只是一个世纪过去了，我们依然需要在这里念起这样的

句子，先生怕是泉下有知，终是不能瞑目的吧。

百年前我们有鲁迅先生用笔作利器，力求改变拯救社会。现在，我们有千千万万个鲁迅，用画笔，用电脑，用铅笔，用自己所知道的方式，改变着这个世界。如同那一抹浓重的红色，在色彩浓重的大地上，它看似一堵墙，欲图将一切掩盖，但是我们看到细碎的蛋壳中蜂拥挣扎奋斗的我们，我完全可以看到，在楚河汉界的博弈里，红色不再是一枝独秀。

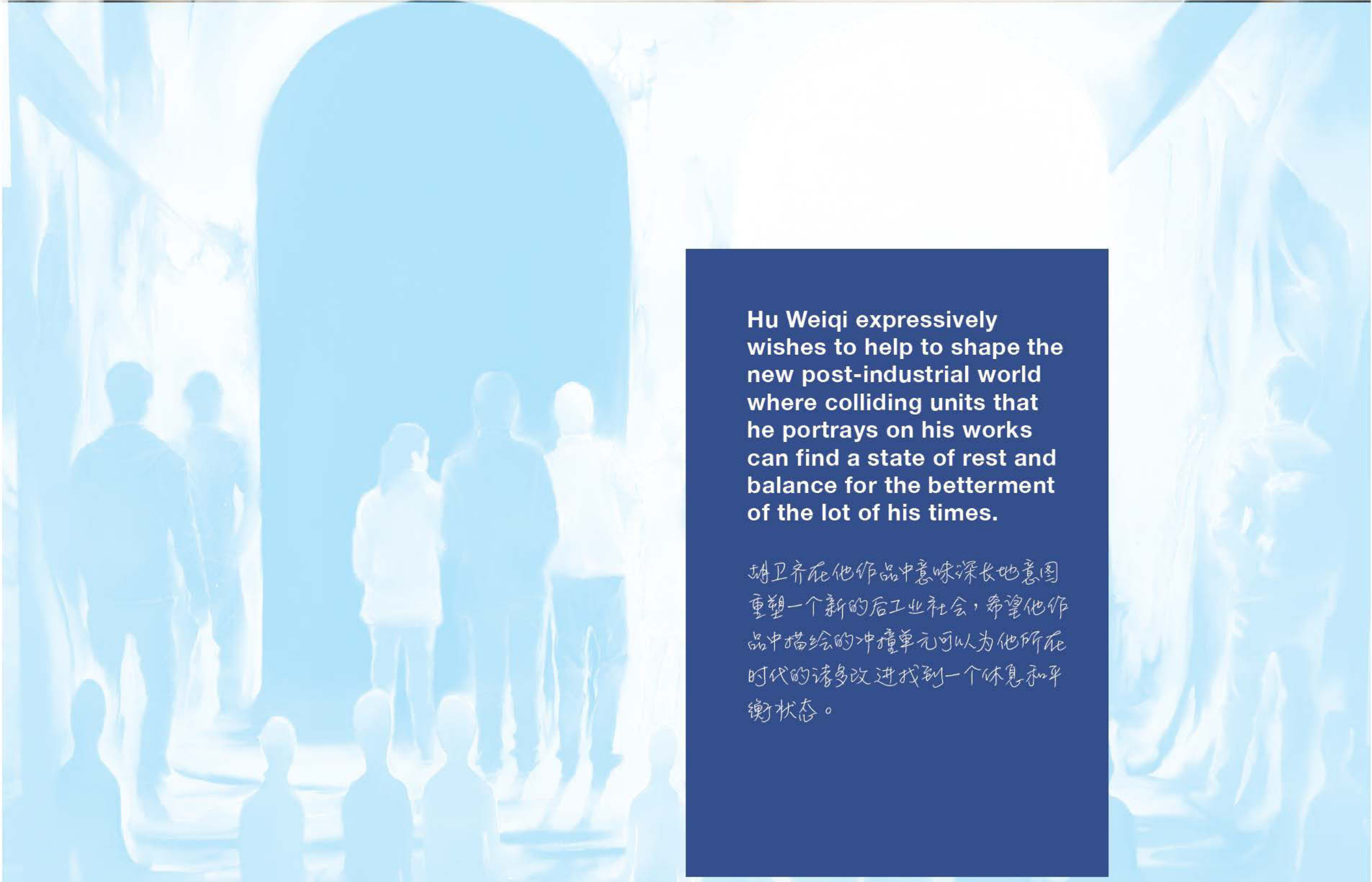
哥伦布当年磕碎鸡蛋底部让鸡蛋竖了起来。他发现了美洲大陆。

现在我们有无数个鸡蛋被磕碎。我们的大发现是否就该到来？

喔，卫齐为了这次个展，吃了三百个鸡蛋。

2017年5月4日
(写于五四青年节)





Hu Weiqi expressively wishes to help to shape the new post-industrial world where colliding units that he portrays on his works can find a state of rest and balance for the betterment of the lot of his times.

胡卫齐在他作品中意味深长地意图重塑一个新的后工业社会，希望他作品中描绘的冲撞单元可以为他所在时代的诸多改进找到一个休息和平衡状态。

— Collision - Archaeology 5 冲撞 - 考古5
Oil on canvas 布面油画
120 x 150 cm
2017
—

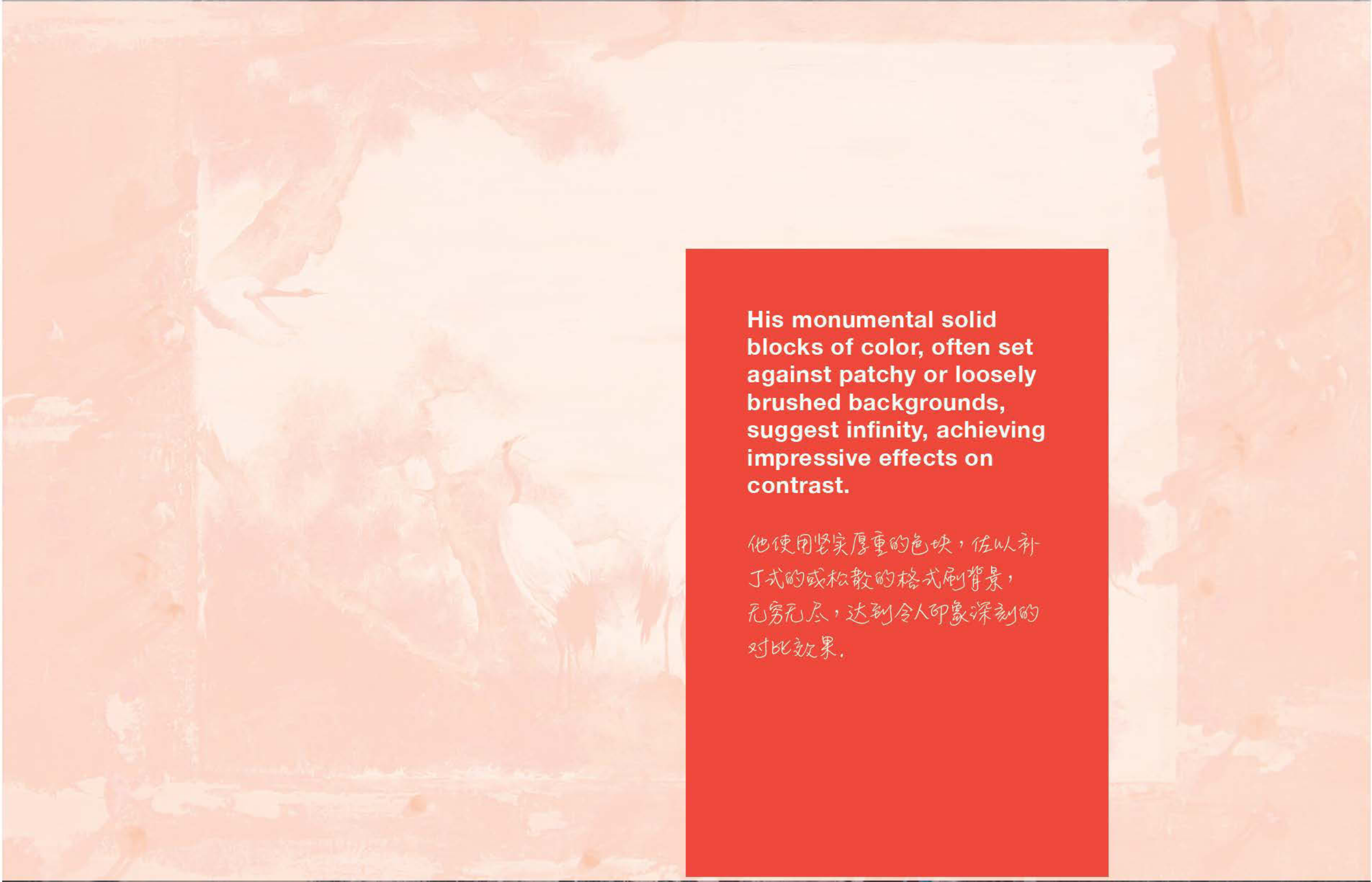




— Collision - Archaeology 4 冲撞 - 考古4
Oil on canvas 布面油画
130 x 160 cm
2017
—

— Collision - Archaeology 6 冲撞 - 考古6
Mixed media on canvas 布面综合材料
130 x 160 cm
2017
—





His monumental solid blocks of color, often set against patchy or loosely brushed backgrounds, suggest infinity, achieving impressive effects on contrast.


他使用坚实厚重的色块，佐以补丁式的或松散的格式刷背景，无穷无尽，达到令人印象深刻的对比效果。

—
Ghost No.3 幽灵NO.3
Oil on canvas 布面油画
90 x 80 cm
2016
—





— Collision - Ghost 4 冲撞 - 幽灵 4
Mixed media on canvas 布面综合材料
130 x 160 cm
2017 —



Seemingly opposite moods that collide in Hu Weiqi's paintings are at the same time interconnected and complimentary. As they interrelate they create a symbiosis where one gives rise to the other.

看似对立的两种情绪，在胡卫齐的绘画中相互碰撞，同时又相互联系着。他们所创造的共同体使他们相得益彰。

—
The Gold Rush - Random 淘金之路 - 随意
Mixed media on canvas 布面综合材料
130 x 160cm
2017
—



—
The Gold Rush 6 淘金之路6
Mixed media on canvas 布面综合材料
160 x 130cm
2017
—






—
The Gold Rush 5 淘金之路5
Mixed media on canvas 布面综合材料
130 x 160cm
2016
—

—
Red 红
Mixed media on canvas 布面综合材料
80 x 90cm
2016
—





Hu Weiqi's art is the result of a life that has unfolded in the centrum of explosive cultural and social makeover.

文化和社会的巨大改变造就了他的艺术。

— Pine Trees and Cranes 松鹤
Oil on canvas 布面油画
120 x 150 cm
2017
—



—
The Gold Rush - Exquisite 淘金之路 - 精致
Mixed media on canvas 布面综合材料
130 x 160cm
2017
—





Hu Weiqi continues to imbue his works with contradictory attributes and negotiates between the expressive, wide and sweeping brushstrokes in some of his works, areas of impasto paint, depictions on eggshells and the expanses of saturated thin or thick fields of color.

在胡卫齐宽广又充满表现力的画笔下，孕育出充满了矛盾和谈判色彩的作品。他的作品形式广泛，有厚重的颜料画，蛋壳画，同时也扩大了色彩厚薄领域的饱和度。

—
The Nobody in the Flourishing Age 2 盛世蝼蚁2
Oil on canvas 布面油画
150 x 120cm
2017
—





— Tower 塔
Oil Mixed media on canvas 布面综合材料
130 x 160cm
2016 —

The solo show “Entangled in Duality” by Hu Weiqi, reinforces the fact that despite the tides of reoccurring destructions and restorations, the transition that instigated social upheavals has also activated the process of an unprecedented cultural revival.

胡卫齐的个人展“博弈”，强化了这一事实：尽管破坏和重塑如潮汐般往复，煽动性的社会剧变过渡也激发了前所未有的文化复兴进程。

- 1987 生于湖南益阳
 2011 毕业于华南师范大学美术学院
 (本科)
 2015 毕业于四川美术学院油画系
 (研究生)
 目前工作生活于广州

个展

- 2016 《错位》，58艺术空间，北京，中国

群展

- 2017 《Art Central 香港博览会》，艺术+上海画廊，香港
 2016 《2016青年艺术100启动展》，全国农业展览馆，北京，中国
 《循循2》，芳草地画廊，北京，中国
 《100零一天》青年艺术100，上海德必环东华WE，上海，中国
 《短暂的风景》，艺术+上海画廊，上海，中国
 2015 《2015青年艺术100启动展》，全国农业展览馆新馆，北京，中国
 《学院本色》，中央美术学院美术馆，北京，中国
 《个体的幻象》，成都港宏凯迪拉克中心，成都，中国
 《春色--重庆青年艺术家联展》，中山美术馆，重庆，中国
 《Go!young!青年新锐邀请展》，张江当代艺术馆，上海，中国
 2014 《折桂枝2--青年艺术家邀请展》，hi艺术中心，北京，中国
 《境域--青年艺术家邀请展》，长江汇美术馆，重庆，中国

- 1987 Born in Yiyang, Hunan Province, China
 2011 Graduated with bachelor degree of Oil Painting from South China Normal University, School of Fine Arts
 2015 Graduated with a Master of Oil Painting from Sichuan Fine Arts Institute, Chongqing
 Currently lives and works in Guangzhou

Solo Exhibitions

- 2016 Dislocation: Hu Weiqi Solo Exhibition, 58 Art Space, Beijing

Selected Group Exhibitions

- 2017 Art Central Hong Kong, Art+ Shanghai Gallery, Hong Kong
 2016 Impermanent Sceneries: Group Exhibition Featuring Hu Weiqi, Sun Yu, and Zhang Wenchao, Art+ Shanghai Gallery, Shanghai
 2015 Art Nova 100 Opening Exhibition, National Agricultural Exhibition Center, Beijing
 Originality Creative Art 2015 by the Academics – Exhibition of the Art Students, Central Academy of Fine Arts, Beijing
 Individual Phantom, Chengdu Hongkong Cadillac Center, Chengdu
 Chunse: Chongqing Young Artists Joint Exhibition, Zhongshan Art Museum, Chongqing
 Go! Young! Art Nova Invitational Exhibition, Zhang Jiang Contemporary Art Museum, Shanghai
 2014 Pluck the Laurel 2: Art Nova Invitational Exhibition, Hi Art Center, Beijing
 REALM: Art Nova Invitational Exhibition, Changjiang Art Museum, Chongqing
 Dilemma: Group Exhibition by Four Artists, The New Echo







ART+
SHANGHAI GALLERY

Art+ Shanghai Gallery
191 South Suzhou Road,
Huangpu District, Shanghai
艺术+ 上海画廊
中国上海市黄浦区南苏州路191号

Tuesday to Sunday,
10 AM - 7 PM (Closed Monday)
开馆时间：周二至周日上午10点至
晚上7点（星期一闭馆）
T: +86 21 6333 7223
www.artplussanghai.com

2017