

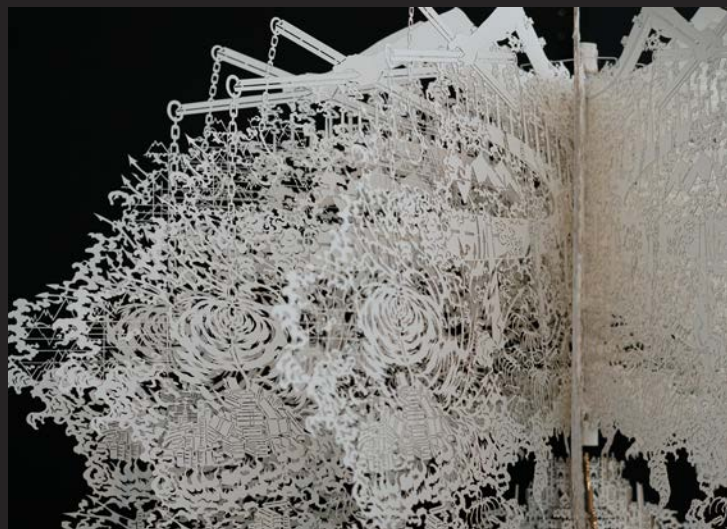


ART+  
SHANGHAI GALLERY



TANG ZHENWEI

唐征维





ART+  
SHANGHAI GALLERY

# Content

**ARTIST INFORMATION / 3**

**SELECTED WORKS / 4**

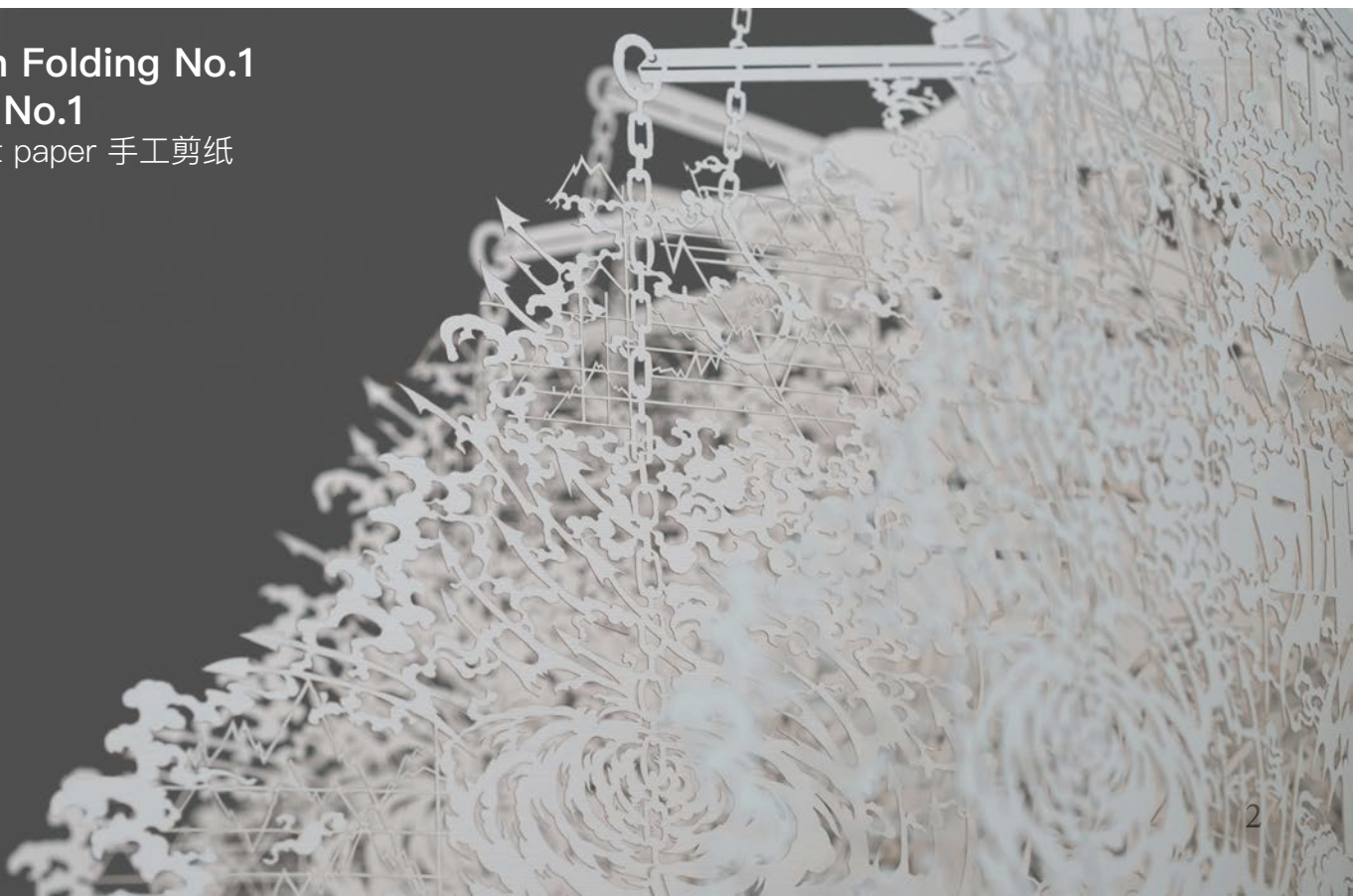
**CURRICULUM VITAE / 18**

**GALLERY CONTACTS / 20**

**Carbon Folding No.1**

**碳折叠 No.1**

Hand cut paper 手工剪纸



# Artist information



## TANG ZHENWEI

### 唐征维

Tang Zhengwei was born in 1987 in Chenzhou, Hunan province, China. After graduating from the Mural Department of China Academy of Art in Hangzhou in 2011, he continued his post-graduate studies at Beijing's Central Academy of Fine Arts and graduated from the Department of Experimental Art in 2018. In a range of experimental and conceptual work, he now concentrates his artistic practice on paper cutting. Whether crafted from the label of a water or milk carton, or conceived as a large-scale paper-cutting sculpture, his detailed paper-cuttings express the artist's deepest concern and interest on contemporary social issues, with an emphasis on carbon emission pollution. His artistic practice stems from his research that visually exemplifies the ecological, social and economic implications on Chinese society and even the world at large.

Tang Zhengwei's works have been exhibited in China and Japan, some of the notable exhibitions include group shows such as "Somewhere Only We Know" in Ullens Center for Contemporary Art and KWM Art Center in Beijing in 2016, as well as the exhibition dedicated to the future of Chinese Folk Art in Ichihara Lakeside Museum in Japan the same year.

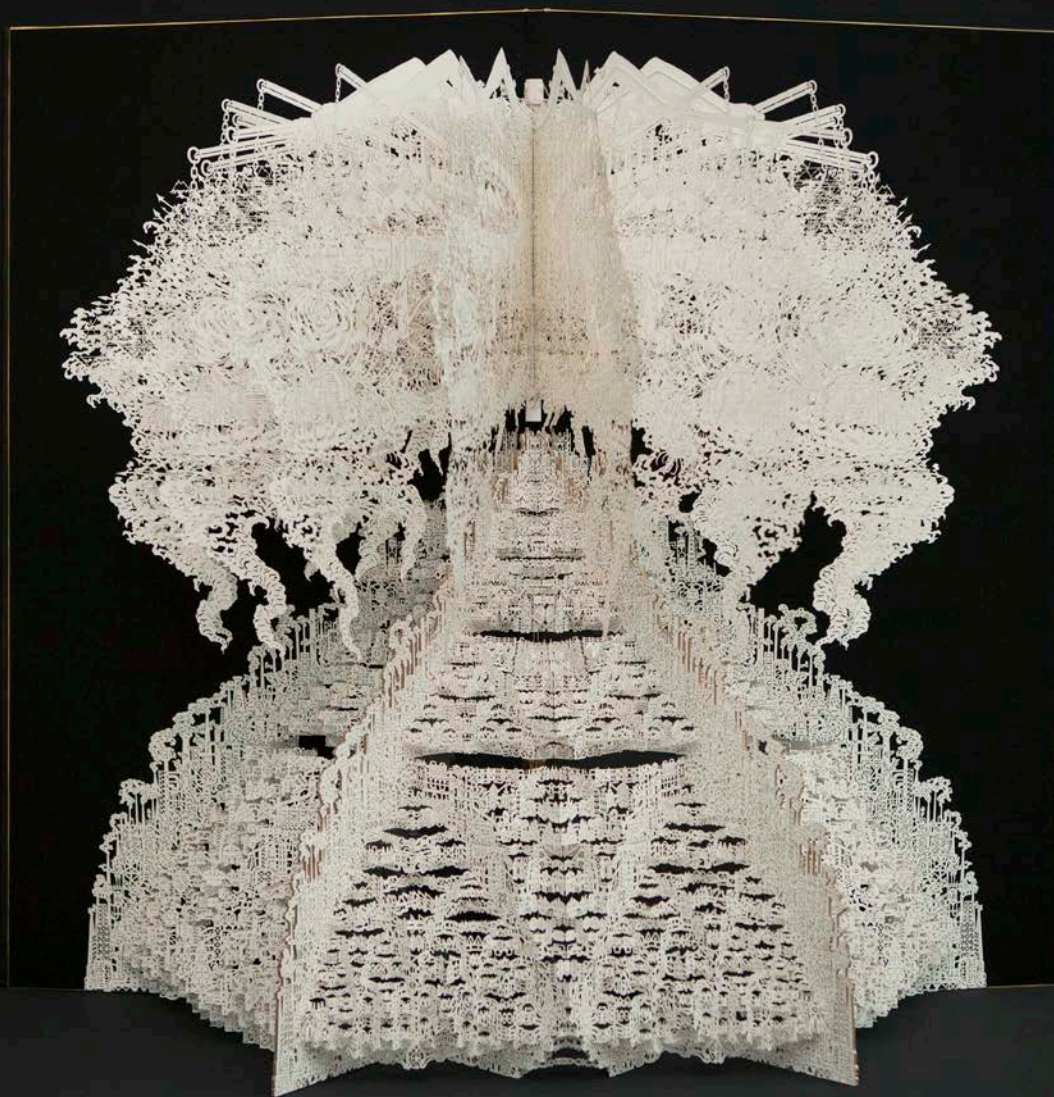
唐征维于1987年出生于湖南省郴州。2011年毕业于中国美术学院壁画系，后于2018年毕业于中央美术学院实验艺术系。在对各种艺术实验和观念进行了尝试后，他将重点放在了剪纸上。不管是直接在如牛奶包装，火车票等现成品上进行创作，还是大型三维的纸雕塑，唐征维作品的细节无懈可击，并表达了艺术家对于社会问题的关照。他近期的作品重点关于碳排放，在对这个全球性的问题做了深入的调查研究之后，他找到了隐藏在其后的一个庞杂的生态，社会和经济结构，并用他精湛的手工，呈现在了作品之中。

唐征维的作品在中国和日本均有展出，包括2016年在尤伦斯艺术中和金杜艺术中心展出的“不足为外人道也”，和同年在日本市原市湖畔美术馆进行的剪纸表演。



ART+  
SHANGHAI GALLERY

# Selected Works



## Carbon Folding No.1 碳折叠 No.1

Hand cut paper 手工剪纸  
120x132x90CM (可变)  
2017-2018

The main body of Carbon Folding is composed of many industrial elements. Like in reality, industry's emissions make up for the most of carbon discharge, forming a complex and sprawling emission empire. The emission empire takes on the shape of a pyramid, which is the architecture of power - a new power empire formed by numerous industrial emitters, where folding indicates the complicated structure of the empire.

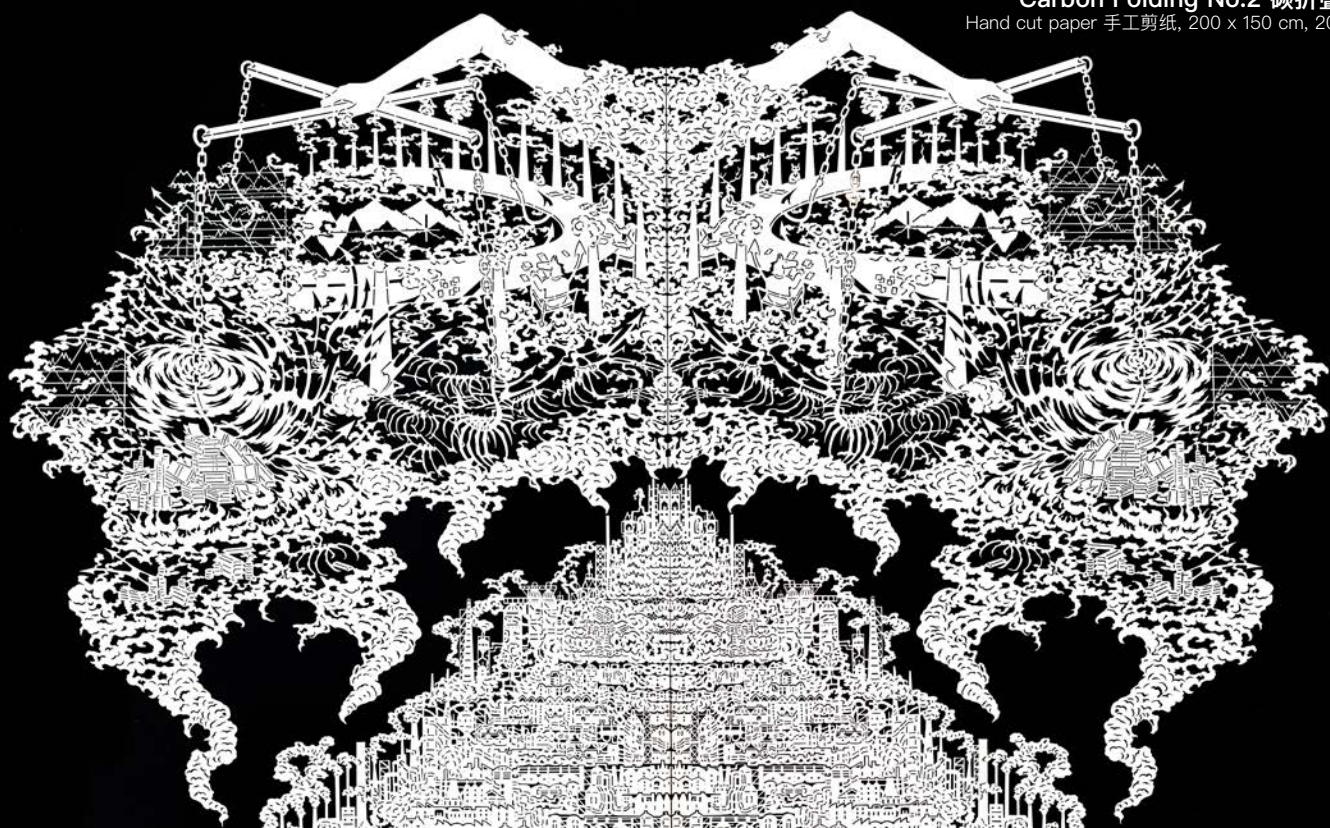


Carbon Folding No.1 碳折叠 No.1, 细节图  
Hand cut paper 手工剪纸, 200 x 150 cm, 2017-2018

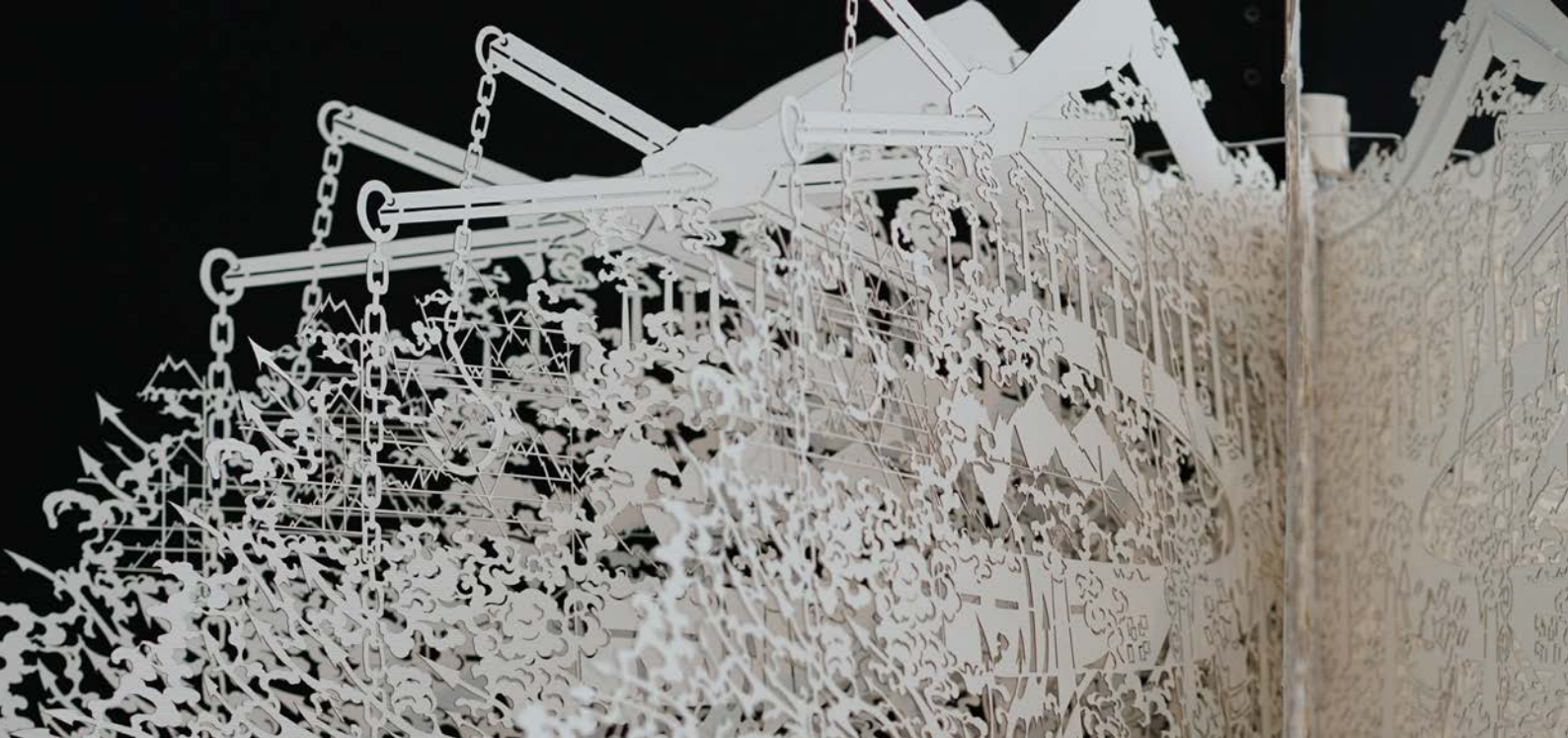
On top of the empire is a theater enveloped in smoke. It stages dramatic relationship between the manipulating and the manipulated. In the theater, there are animal-gentlemen sitting around the table, each of them symbolizing a nation involved in the protocol. The introduction of the protocol pushes the stock trading of carbon finance. Behind the stock trading lie many corresponding problems, which directly or indirectly lead to the consumption of life.

And at the top of the theater, in the grip of a giant cyclone, everything falls into a pair of hands of the ultimate power. The hands, outside the institutional framework, operates the entire system like playing with a puppet.

With Tang's elaborate design, the entire three-dimensional work can be folded as a book. The so-called "carbon folding" lies in the switch from entity to abstract and from two-dimensional to three-dimensional. It skillfully corresponds to the "folding" of the industrial enterprises' emissions through the implementation of the protocol.



Carbon Folding No.2 碳折叠 No.2  
Hand cut paper 手工剪纸, 200 x 150 cm, 2017-2018



Carbon Folding No.1 碳折叠 No.1, 细节图  
Hand cut paper 手工剪纸, 200 x 150 cm, 2017-2018

“碳折叠”这组作品的主体部分是由众多工业元素组合而成的。就像与现实相对应的那样，工业排放作为碳排放的基础，形成一个复杂而庞大的排放帝国。排放帝国呈现为金字塔形，这就是权力的架构形态——由无数的工业排放体垒砌而形成的新的权力帝国。而立体折叠的形式，又表达出这个帝国纷繁的结构体系与脉络。

排放帝国的上方，是一个烟雾氤氲中的剧场。它对应着由下方排放帝国生成的温室气体为缘由而逐步展开的碳金融体制的建立以及其中操控与被操控的戏剧性关系。在这个戏剧场里，我们可以看到圆形会议桌边坐着的诸多正在制定法案动物绅士，每个动物绅士象征着参与协约的国家，法案的推出形成了碳金融的股市交易。股市交易的背后又存在着诸多相应生的问题，这些问题直接或间接的导致了生命的消耗。而剧场的顶端，在一个巨大旋风的裹挟之下，所有的一切落入一个真正意义上的权力之手中。这双手，恰恰处于制度框架之外，它如同玩弄木偶一般，操纵着整盘格局。

经过唐征维的精心设计，整个立体形态的作品能够被折叠并收纳为一本书的。所谓“碳折叠”，就在于这种由实体转为抽象，再由平面展开而转为立体形态的切换，巧妙对应了工业实体的排放问题经由法案推行而“折叠”，转变成虚拟经济制度以及背后生成的权力架构，又反过来控制实体排放的关系。

为实现这个作品，唐征维做了大量的文献调查，考察了很多文本法案，比如《京都议定书》、《联合国气候变化框架公约》、《碳金融》、《清洁法案机制》等。这些法案的制订都是基于特定区域和国情展开的，因此碳金融背后有着深刻的权力架构。而当进入了草图和制作期，就像进入苦修阶段，唐征维为作品制作的草图非常精美，亦可称为一件作品而不为过。在制作草图之前和期间，唐征维进行了大量的模型实验，以供给成品制作的顺利完成。

# Selected Works



To complete this work, Tang conducted numerous literature researches and examined many protocols, such as Kyoto Protocol, United Nations Framework Convention on Climate Change, Carbon Finance, Clean Act, etc. These protocols are enacted on regional or national bases, thus there is a strong power structure behind carbon finance.



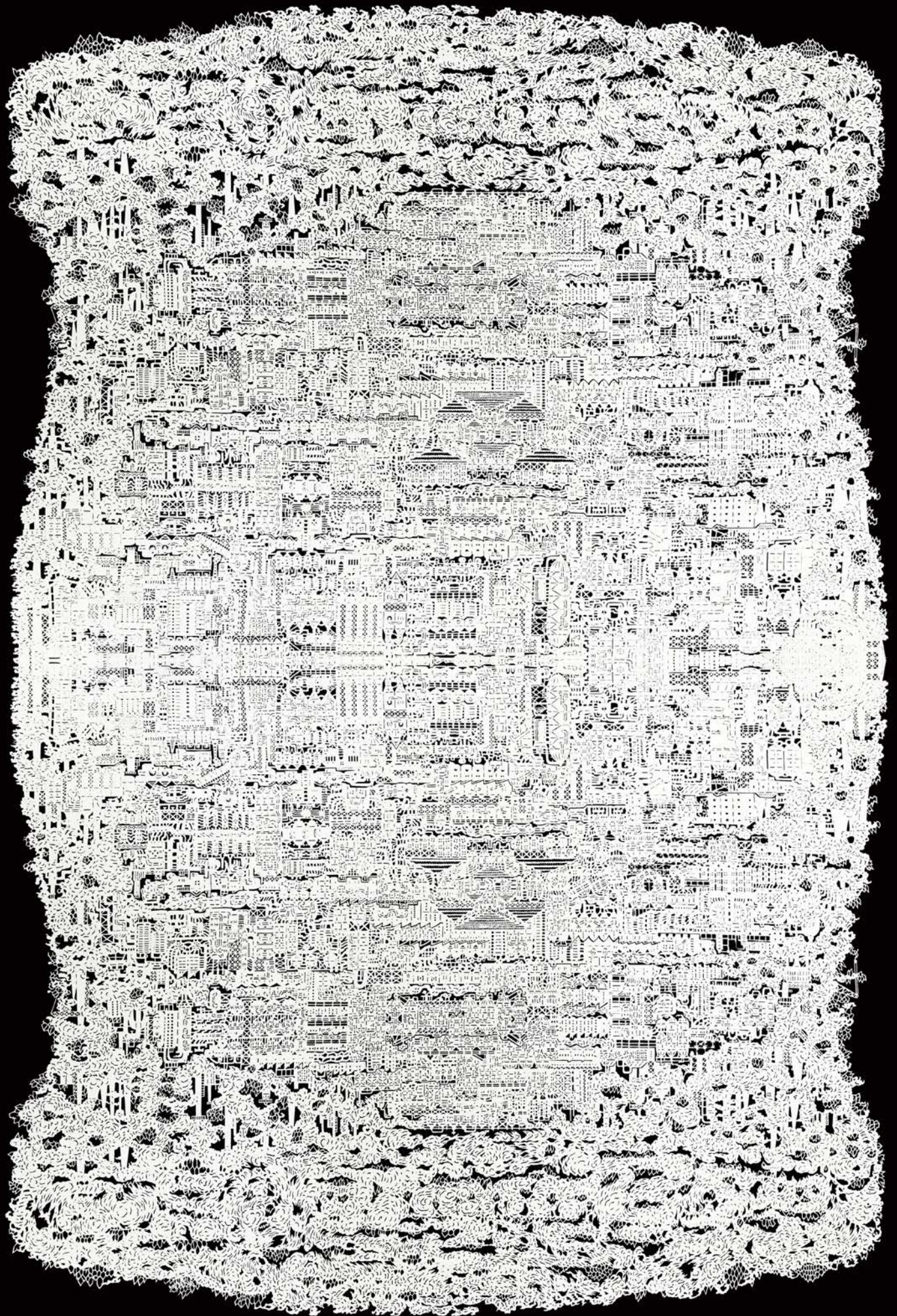


Carbon Folding No.3 Detail

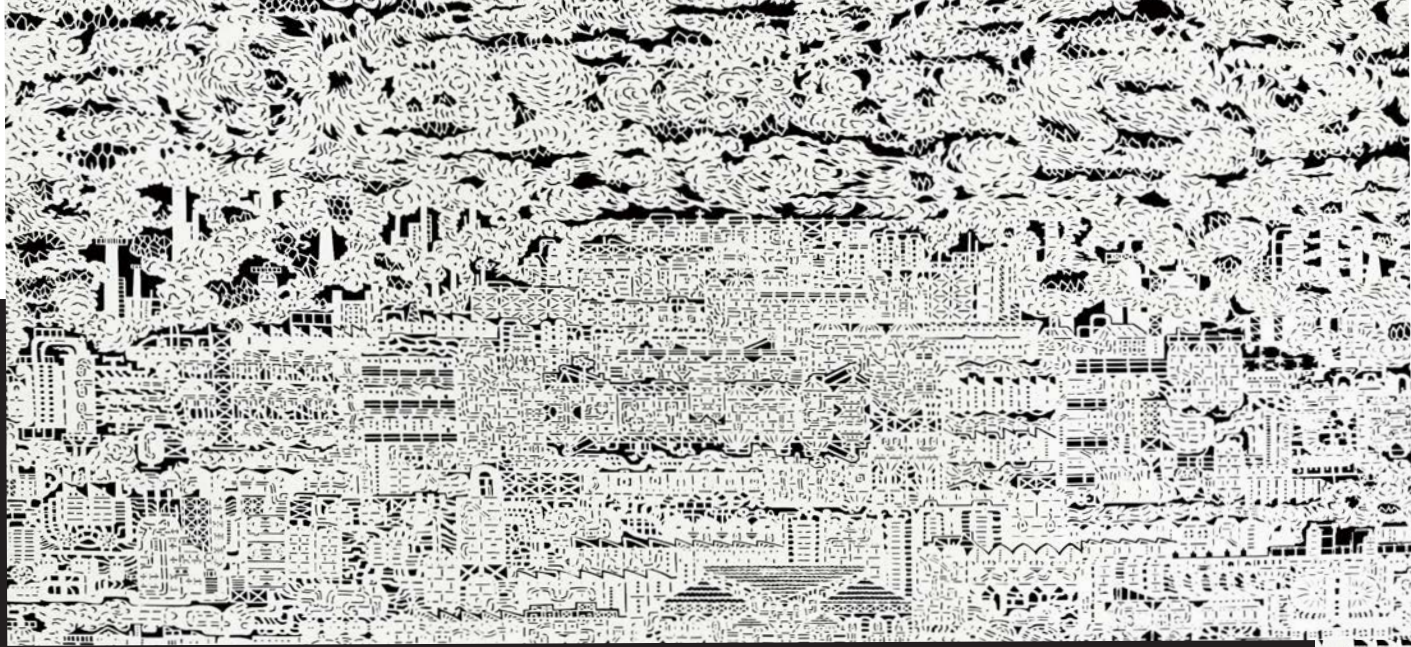
碳折叠 No.3,细节

Hand cut paper 手工剪纸 ,2017-2018





Carbon Folding No.4 碳折叠 No.4  
Hand cut paper 手工剪纸, 2016-2017



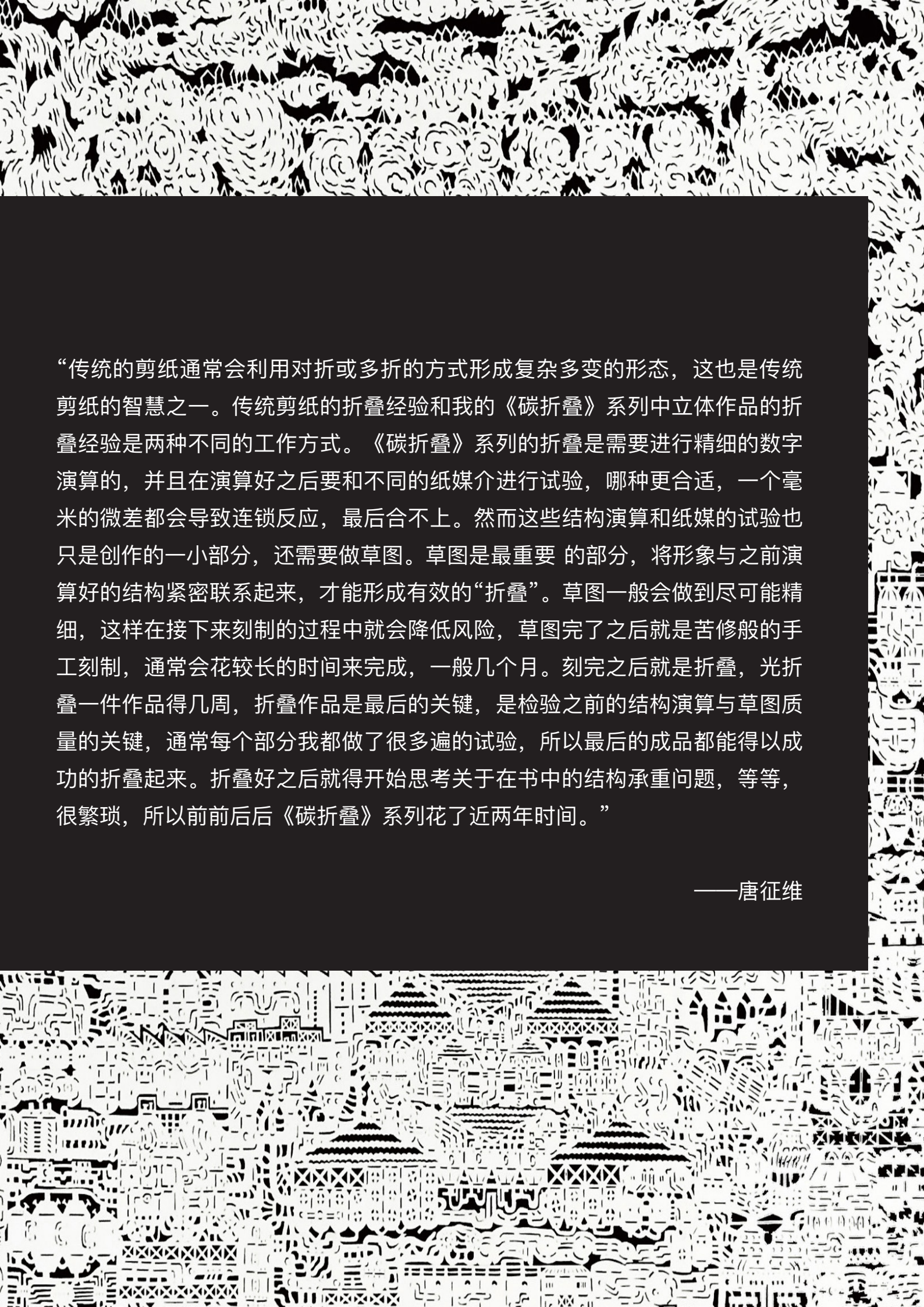
#### Carbon Folding No.4 碳折叠 No.4

Hand cut paper 手工剪纸 ,2016-2017

“ Traditional paper cutting usually employs folding to form complex and changeable forms, which is one of the wisdoms of traditional paper cutting. The folding in traditional paper cut differs from the one in the Carbon Folding series. In Carbon Folding, it requires careful numerical calculations and tests with different paper media. A millimeter difference can lead to a chain reaction and eventually to failure. The structural calculations and paper media tests account to only a small part. Sketch is the most important part, which links the previous calculations with the structure in order to complete an effective folding. Sketches are usually done as precisely as possible to avoid undesired risks of failure. The next step is carving and cutting, which takes up several months. Folding is after carving. As a key process, it takes a few weeks, followed by the numerous calculations' examination and the quality of the sketch. I would do many experiments on each step to make sure the final product can be folded successfully. Finally, after folding, I also have to consider the structural load-bearing issues, which is very complicated. This is exactly why it took nearly two years to compete the Carbon Folding series. ”

—— Tang Zhenwei





“传统的剪纸通常会利用对折或多折的方式形成复杂多变的形态，这也是传统剪纸的智慧之一。传统剪纸的折叠经验和我的《碳折叠》系列中立体作品的折叠经验是两种不同的工作方式。《碳折叠》系列的折叠是需要进行精细的数字演算的，并且在演算好之后要和不同的纸媒介进行试验，哪种更合适，一个毫米的微差都会导致连锁反应，最后合不上。然而这些结构演算和纸媒的试验也只是创作的一小部分，还需要做草图。草图是最重要的部分，将形象与之前演算好的结构紧密联系起来，才能形成有效的“折叠”。草图一般会做到尽可能精细，这样在接下来刻制的过程中就会降低风险，草图完了之后就是苦修般的手工刻制，通常会花较长的时间来完成，一般几个月。刻完之后就是折叠，光折叠一件作品得几周，折叠作品是最后的关键，是检验之前的结构演算与草图质量的关键，通常每个部分我都做了很多遍的试验，所以最后的成品都能得以成功的折叠起来。折叠好之后就得开始思考关于在书中的结构承重问题，等等，很繁琐，所以前前后后《碳折叠》系列花了近两年时间。”

——唐征维

# Selected Works



**Common Topics at Different Levels**  
**《不同层次的话题》**

Paper-cutting  
50x50cm, 2019

## Midnight series

Hand cut paper 手工剪纸  
2019



**What is it that accompanies us all our lives?**  
**是什么伴随着我们一生?**

Paper-cutting 剪纸  
50x50cm 2019



**Light Passes through the Water**  
**水光**

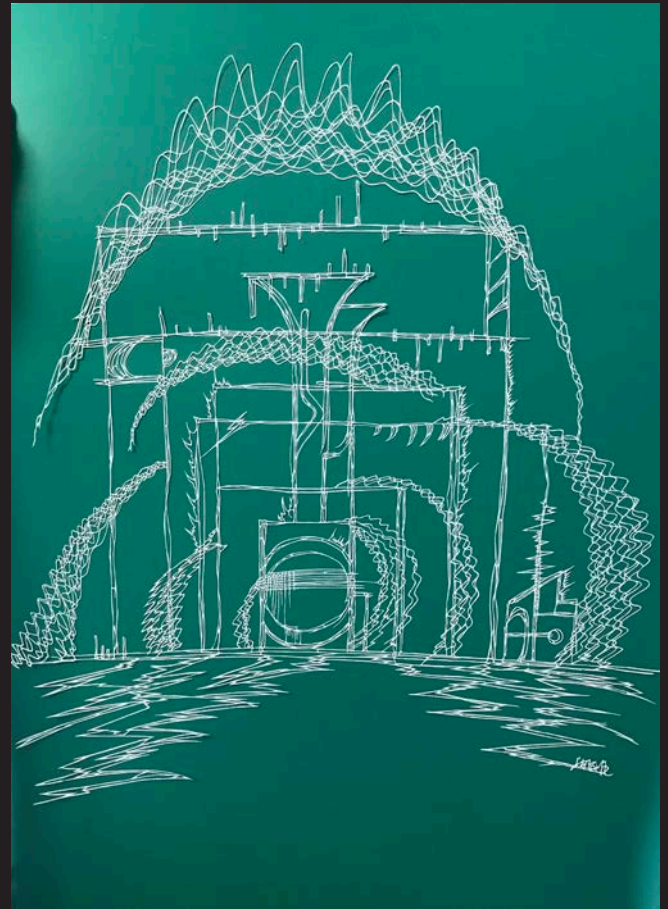
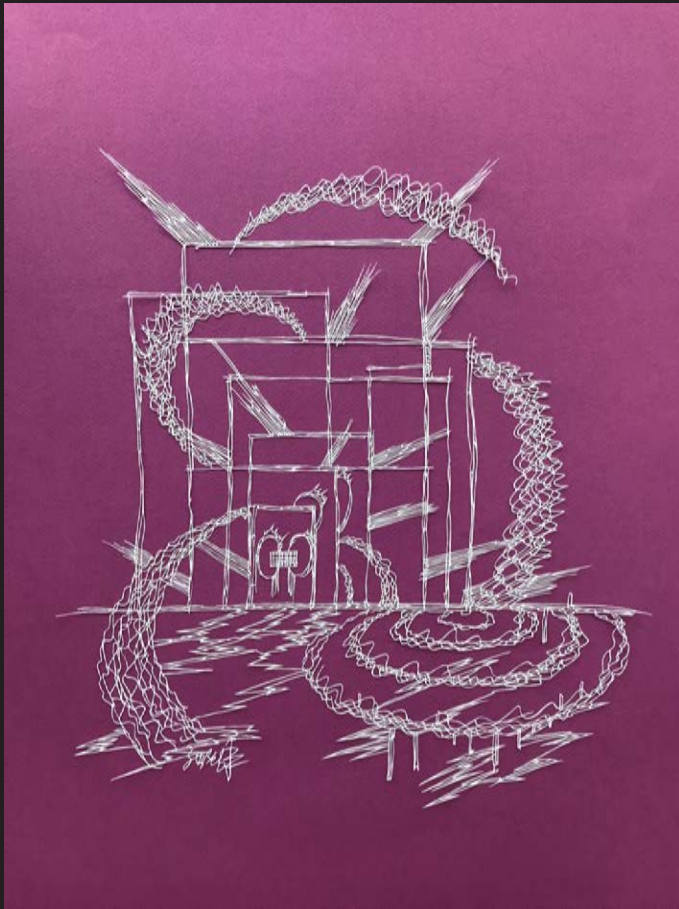
Pwaper-cutting 剪纸  
50x50cm 2019



**Sound Shock 音震**

Paper-cutting 剪纸  
50x50cm 2019

# Selected Works



## Midnight series

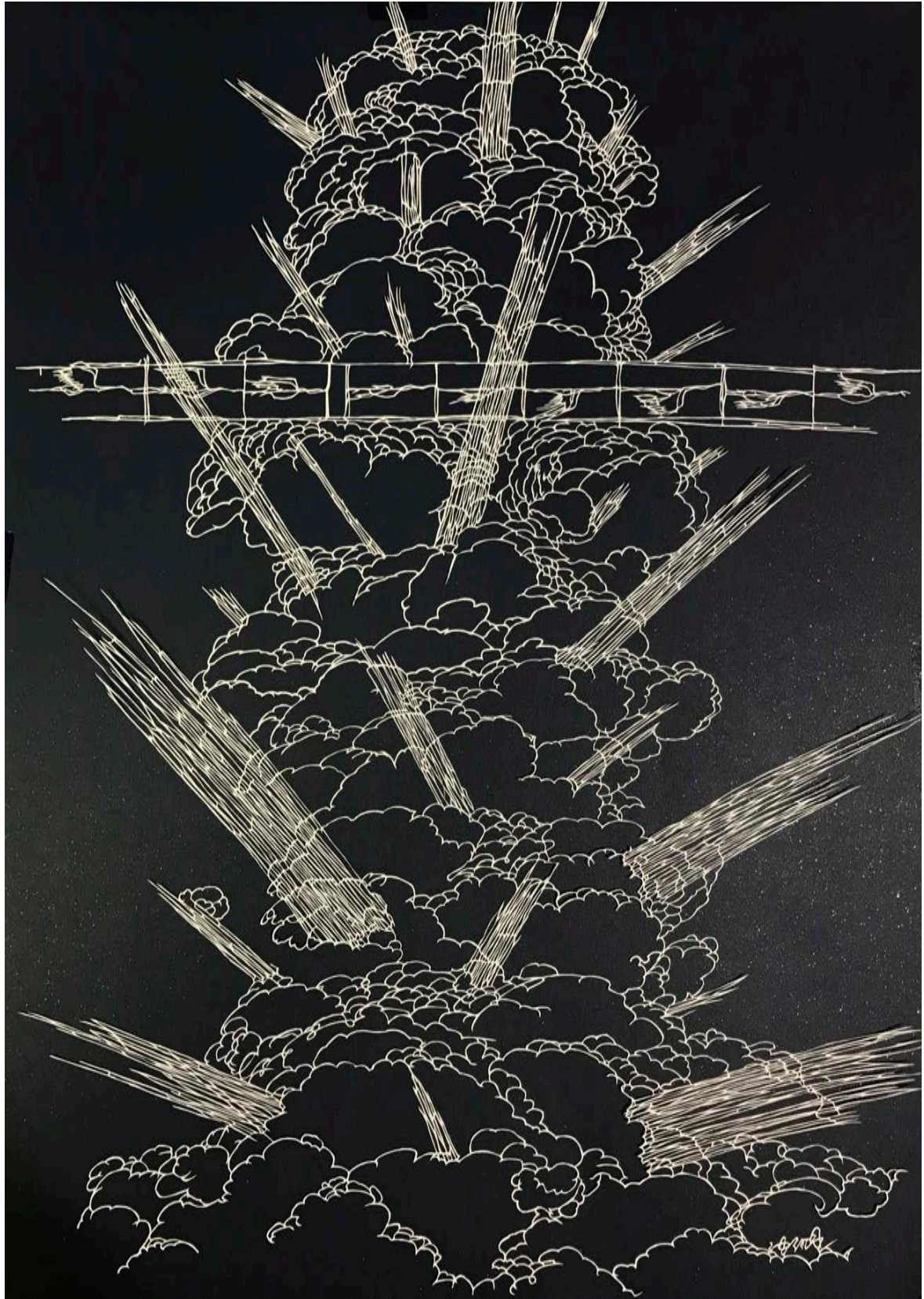
Hand cut paper 手工剪纸

2019

Heavy monolith of concrete and metal, electric poles and wires were turned into paper poetry that soars up in the exact grid pattern. Light in its materiality but heavy in consciousness, his works challenge us and provide an alternative source for reflection as if revealing the whole complexity of the environmental situation. Intricacies of politics, social and financial maneuvering that are translated into no less intricate and elaborate paper cut designs.

它仿佛是混凝土和金属的重整体，电杆和电线变成了纸上的诗歌，在精确的网格模式中翱翔。唐征维的作品物质性很弱，但承载着沉重的意识，既挑战了我们的传统思维，也为我们提供了另一种反思的来源，正如他把复杂的政治、社会和金融操作等环境形势转化为看似简单却精心雕刻的剪纸设计一样。

# Selected Works



## **NEW Midnight series**

Hand cut paper 手工剪纸  
2019

# Selected Works



## Readymades papercutting series

Hand cut paper 手工剪纸



Native Craft 2 原生工艺二  
Hand cut paper 手工剪纸  
50x50cm  
2013-2016

# Selected Works



Spring 泉  
Hand cut paper 手工剪纸  
50x50cm  
2013–2016



飞毛腿  
Hand cut paper 手工剪纸  
50x50cm  
2013–2016

I may have some works themed in environment, which seems to be related to the environmental protection. As a matter of fact, instead of how to protect the environment, I am more interested in carbon finance - the financial solution given by the international organizations when it comes to global gas emissions, which combines governance with economic development. Also, I am concerned about how the power is balanced between different countries in the course of implementation (which is reflected in the provisions of the United Nations Framework Convention on Climate Change and the Kyoto Protocol), the resistance encountered and the reasons behind.



# Selected Works

我可能做了有关于“环境”议题的作品，看起来属于环保类，但其实我关注的不是如何环保的问题，我更感兴趣的是国际组织在通过全球气体排放问题时给出的金融解决手段——碳金融(能够集治理与经济发展于一体)，在推行过程中如何在大国小国中权衡权力关系，(这集中体现在了《联合国气候变化框架公约》以及《京都议定书》等法案的具体的条文中)，以及推行中遇到的阻力背后原因，等等。

我的创作重心思考点是碳金融，通过系列研究思考碳金融的产生发展，以及在其它环节所扮演的重要步骤，并逐渐由经济问题上升到政治权力问题。



**Come and Go 来往**  
Hand cut paper 手工剪纸  
50x50cm 2013-2016



**Native Craft 1 原生工艺一**  
Hand cut paper 手工剪纸  
50x50cm, 2013-2016



**Crossing 渡**  
Hand cut paper 手工剪纸  
50x50cm 2013-2016

# Curriculum Vitae

1987 Born in Chenzhou, Hunan province, China

## Education

2011 BA in Mural Painting, China Academy of Arts, Hangzhou

2018 MA in Experimental Art, Central Academy of Fine Arts, Beijing

## Exhibitions

2017 Academic, Original, Creative, Central Academy of Fine Arts/ Qinghua  
Fine Art Academy, Beijing

2016 Art Hacker, Audit Village, Taichung, Taiwan  
The Art in Life – The Future of Chinese Folk Art, Paper Cutting  
Exhibition Ichihara Lakeside Museum, Ichihara, Japan  
Artistic Thought and Conceptual Practice, Central Academy of Fine  
Arts, Beijing  
Somewhere Only We Know, KWM Art Center, Beijing  
Somewhere Only We Know, Ullens Center for Contemporary Art, Beijing

## Collections

Central Academy of Arts, Hangzhou

KWM Art Center, Beijing

# 简历

1987 出生于郴州，湖南

## 教育

2011 毕业于中国美术学院壁画系，获学士学位，杭州

2018 毕业于中央美术学院实验艺术系，获硕士学位，北京

## 展览

2017 学院本色，中央美术学院\清华美术学院，北京

2016 Art Hacker, 審記新村, 台中

生活中的艺术—中国民间艺术的轨迹与祝福, 湖畔美术馆剪纸艺术表演,  
市原市, 日本

思想思辨与观念实践, 中央美术学院, 北京

不足为外人道也, 金杜艺术中心, 北京

不足为外人道也, 尤伦斯当代艺术中心, 北京

## 作品收藏机构

中国美术学院, 杭州

金杜艺术中心, 北京



# Gallery Contacts



FOR MORE INFORMATION  
REGARDING THE ARTIST

PLEASE CONTACT ART+ SHANGHAI GALLERY

For sales inquiries:  
[contact@artplusshanghai.com](mailto:contact@artplusshanghai.com)

For press inquiries:  
[gallery@artplusshanghai.com](mailto:gallery@artplusshanghai.com)

Art + Shanghai Gallery  
艺术+上海画廊

191 South Suzhou Road, Huangpu District, Shanghai,  
200002, China  
中国上海黄浦区南苏州路191号, 200002

Tuesday - Sunday 10AM - 7PM  
周二至周天 上午10点至下午7点

T:+86 21 6333 7223  
[gallery@artplusshanghai.com](mailto:gallery@artplusshanghai.com)  
[www.artplusshanghai.com](http://www.artplusshanghai.com)