

集体 无意识

collective
unconscious

Group Exhibition Artists:

Ye Hongxing, Sabrina J., Tamen, Zhang Lehua, Clay Sinclair, LengShu

参展艺术家

叶红杏、丘斐、“他们”、张乐华、克莱·辛克莱尔、冷术

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ART+
SHANGHAI GALLERY

Collective Unconscious

Zirui Zhuang

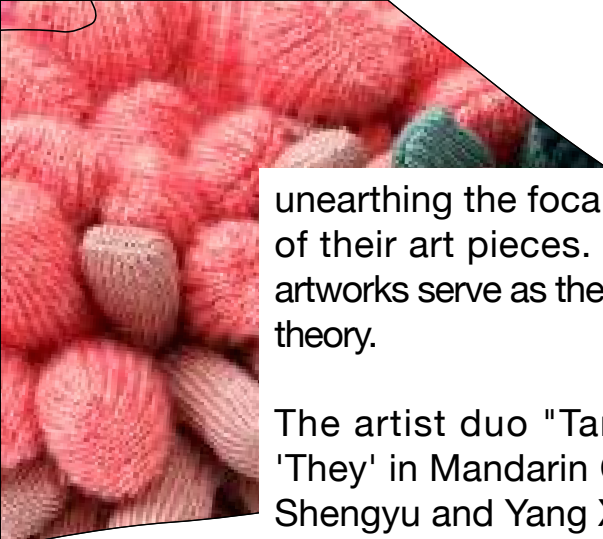
The concept of the "collective unconscious" was proposed by Swiss psychologist Carl Gustav Jung. He discussed this theory in various works, with the most significant discussion found in "The Structure and Dynamics of the Psyche". According to Jung, the collective unconscious is a psychic structure that all humans share, inherited from our ancestors. At the core of this theory is the concept of "archetype," which refers to universally existing, inheritable, and preset psychological forms or patterns in the unconscious ⁽¹⁾. These archetypes have evolved and form the foundation of human myths, dreams, and recurring themes and images across different cultures.

The collective unconscious exists independently of individual experiences and is not acquired through them. Its contents have never entered consciousness; instead, they are passed down through generations via inheritance and genes. The concept of "archetype" is an essential aspect of the collective unconscious and has specific manifestations in psychology. In mythology, it is referred to as a "motif"⁽²⁾. In primitive psychology, it aligns with Claude Levi-Strauss's concept of "collective representation"⁽³⁾. In comparative religion, it is defined as an "imaginary category". Long ago, Adolf Bastian termed it "elementary" or "primitive thought"⁽⁴⁾. These references validate Jung's concept of archetype, which is widely recognized in the humanities and has specific names in different domains.

Jung considered artists as the unconscious spokespersons of the spiritual essence of their time. The key emphasis here is on the "unconscious". A significant portion of the human psyche remains unconscious ⁽⁵⁾. The process of artistic creation involves the projection of implicit memory into reality, often without conscious awareness. Therefore, Jung believed that artists transcend prophets ⁽⁶⁾. The colors, shapes, postures, and compositions in their artwork originate from the depths of the subconscious. They are details recorded by human eyes thousands of years ago, reborn once again.


From this perspective, the artists featured in this exhibition possess unique artistic expressions. While their original intentions and themes may differ, visually they harmonize with one another. This symbiotic relationship creates a new balance within the artistic ecosystem, amplifying visual stimulation and





unearthing the focal topics of each artist against the backdrop of their art pieces. The commonalities in the details of these artworks serve as the best illustration of the 'collective unconscious' theory.




The artist duo "Tamen" (pronounced as Ta-mun, meaning 'They' in Mandarin Chinese) was formed in 2003 by artists Lai Shengyu and Yang Xiaogang.

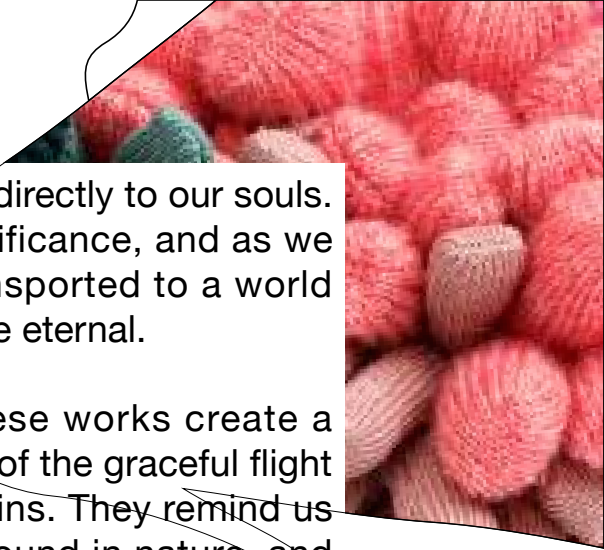



In their latest works, 'Tamen' continues to utilize the creative techniques that each excels in, placing intricately detailed and lifelike portraits in unfathomable scenarios. The scene showcases a polar glacier, with well-known artists from contemporary society arranged within it. 'They' have incorporated prominent works from artists such as Jeff Koons, KAWS, Antony Gormley, Yue Minjun, and Yayoi Kusama into this panorama, as if conducting a mysterious ritual. These tangible images act as ideational stamps, leaving a lasting impression on the viewers' minds. Allan Paivio once proposed the "dual-coding theory" in his work "Imagery and Verbal Processes," suggesting that humans use two distinct encoding systems simultaneously—one based on imagery and the other on language. This means that when we encounter a word and its associated image, we process it using both systems, which enhances memory. The repeated presentation of images exponentially deepens their memorability ⁽⁷⁾. The images in 'Tamen's work, paying homage to renowned artists, align fittingly with the logic of this theory. Typically, when the two artists create, they alternate like a relay race—one starts the painting and passes the baton to the other to continue. However, the final result is a harmonious piece, as if crafted by a single hand. It is this divine harmony that elevates the theory of the collective unconscious—distinct individuals, yet connected through imagery.


Unlike the previous two-dimensional works showcased, Ye Hongxing's "Following My Heart" new pieces are presented in a three-dimensional form. Wooden boards form their skeletal structure, clay serves as their skin, and acrylics give them their texture.

The "Following My Heart" series is a captivating collection of artworks that invites us to delve into the realms of emotions and memories. Through the use of lines and colors, the artist







has crafted a visual language that speaks directly to our souls. Each stroke and hue carries its own significance, and as we engage with these artworks, we are transported to a world where emotions are vivid and memories are eternal.



The soft arcs and curves present in these works create a sense of movement and flow, reminiscent of the graceful flight of birds or the rolling contours of mountains. They remind us of the beauty and harmony that can be found in nature, and they invite us to reconnect with the world around us. As we immerse ourselves in these artworks, we are transported to a realm where emotions are palpable and memories come alive.




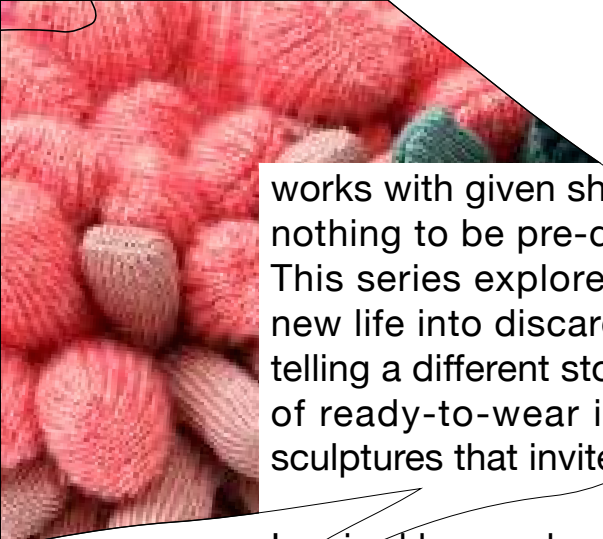
The essence of her creation is an extension and accumulation of past experiences. Within these works, one can once again observe the vibrant colors and grand compositions seen in her previous creations, as well as sense the artist's sincere efforts and dedication to transforming materials. As emphasized in Gestalt theory, viewers tend to focus on the entirety of an object rather than its individual parts ⁽⁸⁾. The same vibrant colors are portrayed in a different form here. The essence of the artwork creates a powerful visual impact and flourishes robustly. Colors become the lifeblood, and as images continuously inherit and evolve, they grow into a magnificent tree.



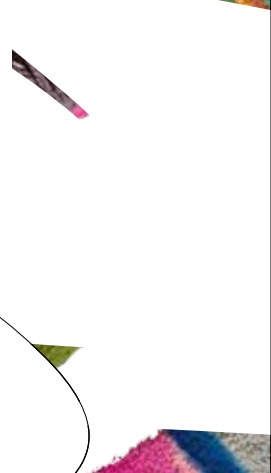
Sabrina J's new artworks represent a bold and innovative exploration on her part. As a committed environmentalist, she uses recyclable materials in all her creative endeavors. She has successfully achieved a harmonious blend of aesthetics and environmental consciousness, which serves as the foundation for her new pieces. These artworks, crafted from recyclable wool, draw inspiration from the marvels of nature. From a distance, they resemble pixelated depictions of corals, ocean floors, open fields, and mountain ranges. Upon closer inspection, one can discern that they are composed of individual blocks of wool. The carefully selected images for each artwork capture nature's ingenious craftsmanship, as nature itself is the ultimate artist, and they also exude the vitality bestowed by nature.




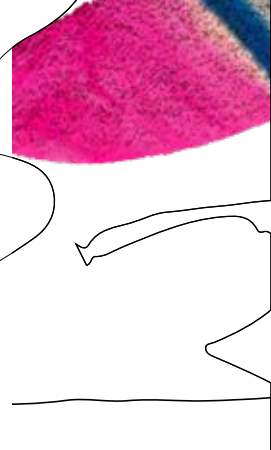
The "Natural Wonders?" art series is created using offcuts and excess materials sponsored by ICICLE. In this series, Sabrina



works with given shapes, fabrics, and color palettes, allowing nothing to be pre-determined in these hand-crafted pieces. This series explores the concept of upcycling by breathing new life into discarded fabrics and waste materials, thereby telling a different story that deviates from the mass production of ready-to-wear items. Instead, it embraces unique soft sculptures that invite curiosity and tactile exploration.






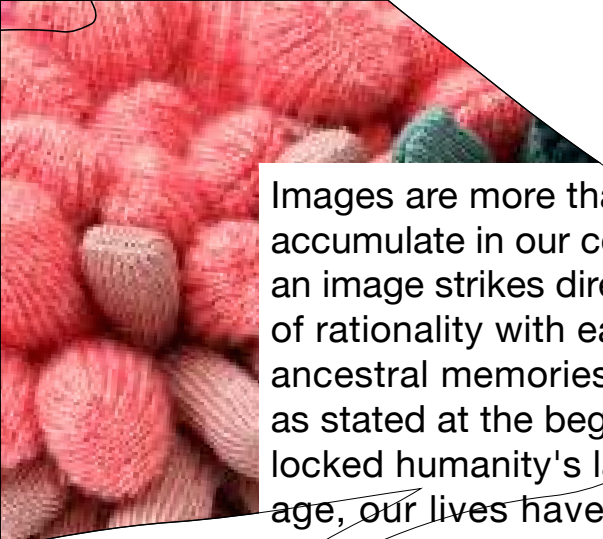
Inspired by coral and moss, these soft sculptures incorporate a collection of basic forms that provide infinite flexibility in bending, wrapping, folding around structures, and fitting into crevices. Despite being abandoned and unwanted, these stuffed fabric pieces rejuvenate ordinary furniture and decorative objects. They bring forth delightful textures and tones, enhancing the variety of shapes and forms they inhabit. They symbolize nourishment and positive growth, enveloping organic structures and naturally growing with nuanced colors and shapes, much like moss covering rocks and coral thriving on the seabed.



Leng Shu is a rising representative of avant-garde sculptors in China. Leng Shu's works often feature anthropomorphic figures, encouraging the audience to reflect on humanity's relationship with nature, the cosmos, and themselves. This mode of expression is inspired by psychologists John Dewey and George Herbert Mead, who framed the anthropomorphic effect. In "Mindwise: How We Understand What Others Think, Believe, Feel, and Want," Nicholas Epley delved deeply into why humans tend to project emotions onto entities that appear human-like and ascribe thoughts and feelings to them ⁽⁹⁾. Leng Shu's artworks are a reinterpretation of this theory. He uses various materials to construct human-like forms, blending Eastern and Western cultures together, and embellishes them with his understanding of the "distinct relationships between lives" portrayed in his works. This approach intensifies the audience's resonance with the artworks and makes the artist's profound contemplations more easily understood and accepted.

Many art critics consider Zhang Lehua the William Blake of post-modernism. This comparison is not only based on the recurring theme of adolescence maturing in their works, but also on their shared defiance against authority. While Blake was





Images are more than just images. They evoke memories that accumulate in our collective consciousness. The expression of an image strikes directly into intuition, tearing apart the facade of rationality with ease. An image is a key, a key to unlocking ancestral memories, a key to opening the human mind. And, as stated at the beginning, artists, the true prophets, have unlocked humanity's latch. In this rapidly advancing information age, our lives have become saturated with various images. What we can do is slow down.

This statement suggests the importance of taking the time to truly engage with and understand the images we encounter. It encourages us to slow down and allow ourselves to connect with the deeper meaning and emotions that images can evoke. By listening to what the images convey, we can tap into the collective unconscious, a concept in psychology that refers to the shared experiences and symbolism that exist



within the human psyche.

(1) Carl Gustav Jung, *The Structure and Dynamics of the Psyche* (Routledge, 2015)

(2) Carl Gustav Jung, *Man and His Symbols* (Dell; Reissue edition 1968)

(3) Claude Levi-Strauss, *La Pensée sauvage* (Pocket; Revised édition, 1962)

(4) Adolf Bastian, *Der Mensch in der Geschichte: Dritter Band* (Salzwasser-Verlag, 2022)



(5) Jung 1905/1957: 98

(6) Tjeu van den Berk, *Jung on Art: The Autonomy of the Creative Drive* (Routledge, 2012), 6

(7) Allan Paivio, *Imagery and Verbal Processes* (Psychology Press, 2017)

(8) Kurt Koffka, *Principles of Gestalt Psychology* (Mimesis International, 2014)

(9) Nicholas Epley, *Mindwise: How We Understand What Others Think, Believe, Feel, and Want* (Knopf, 2014)



集体无意识

庄子睿

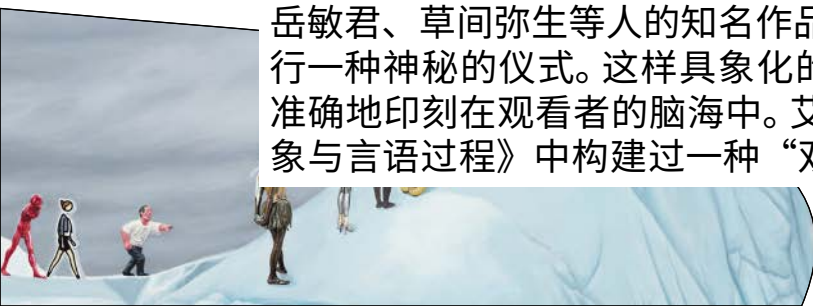
集体无意识，是由瑞士心理学家卡尔·荣格提出的概念。他在多部著作中都有涉及这一理论，但最具代表性的 是他在《心的结构与动力》的论述。荣格认为，集体无意识是所有人类共有的、祖先遗传下来的精神结构。在这套理论中，最重要的一个名词是被称为“原型”，指的是无意识中普遍存在的、可被继承的、预设的心理形式 或模式。¹ 这些原型演化出了人类的神话、梦境和不同文化中反复出现的主题和图像的基础。

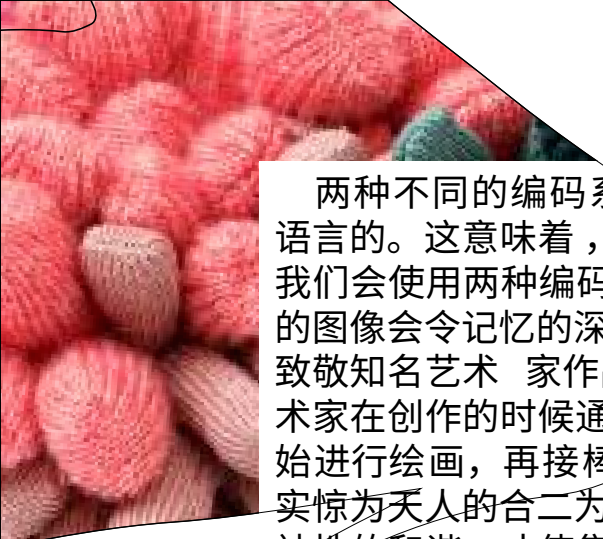
集体无意识不基于个体经验而存在，也不是通过个体经验获取的。集体无意识的内容从未在意识中出现过，它通过遗传与基因，代代相传。而其中的这种“原型”概念是集体无意识中不可或缺的部分，它在心理学中有明确的表现形式。在神话学中，这被称为“母题”²；在原始心理学中，它对应于列维 - 布鲁尔的“集体表征”概念。³ 在比较宗教学中，它被定义为“想象的范畴”。很早之前，阿道夫·巴斯丁将其称为“初级”或“原始的思想”。⁴ 这些 参考证明了荣格所说的原型概念，它泛存于人文学科中，在不同的领域内都被认同并有其特定的名称。

因此，荣格称艺术家为所处时代心灵秘密的无意识的传声筒。这个称呼的重点在于“无意识”。人类心中的绝大部分心理元素都是无意识的。⁵ 艺术的创造过程是一种隐性记忆在现实中的投影呈现，尽管很多人都意识不到 这一点。⁶ 也因此，荣格认为，艺术家是一群超越先知的存在。颜色、形状、姿态、布局，这些被隐性记忆所 投射出来的视觉元素，都来自于潜意识深处。这是那些曾经被千百年前的双眼所记录的细节，又一次的再生。


以此为题眼，此次展览所带来的艺术家们，都拥有着非常鲜明的艺术表达。尽管创作的初衷及主题不尽相同，视觉上却能很协调地产生共鸣。这样的共生的关系构筑出了全新的生态圈的平衡。视觉的刺激被进一步放大，同时也在艺术品互相地衬托下，挖掘出了每个艺术家所专注的议题。这些艺术品在细节上的共性，同时也是“集体无意识”理论最好的注解。

艺术家组合“他们”，由赖圣予和杨晓钢两位艺术家于 2003 年组成。在这次的新作中，“他们”依旧运用了彼此最擅长的创作手法，将精细到几乎现实的肖像置于不可思议的场景中。画面中呈现了一片极地冰川，并将当前社会知名的艺术家在里面进行排列。“他们”将诸如杰夫·库恩斯、考斯、安东尼·戈姆雷、岳敏君、草间弥生等人的知名作品注入在这片景象中，像是在进行一种神秘的仪式。这样具象化的图像，恰似一个个思想钢印，准确地印刻在观看者的脑海中。艾伦·派维奥曾在他的著作《形象与言语过程》中构建过一种“双编码理论”，即人类同时使用






两种不同的编码系统——一种是基于图像的，另一种是基于语言的。这意味着，当我们遇到一个单词和与其相关的图像时，我们会使用两种编码系统进行处理，从而增强记忆。⁷ 重复出现的图像会令记忆的深刻程度呈指数倍增长。在“他们”的作品中，致敬知名艺术家作品的图像恰巧符合这一理论的逻辑。两位艺术家在创作的时候通常如接力赛般轮流创作——由其中之一先开始进行绘画，再接棒到另一位继续进行。然而，最终的成果确实惊为天人的合二为一，仿佛由一人所作。正是这样的一种近乎神性的和谐，才使集体无意识的理论得而进一步的升华——不同的个体，却因图像，产生链接。




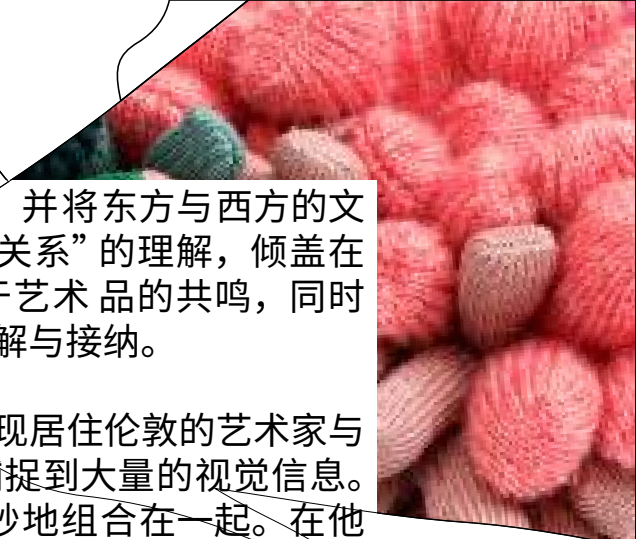

与之前我们展出过的部分二维作品不同，叶红杏这次带来的作品，以三维的立体造型作为呈现。木板架起它们的骨骼，粘土蜕变为它们的肌肤，丙烯最后为它们附上纹理，这些雕塑的造型像是一只只展翅的彩色飞鸟。然而，纵观艺术家职业生涯的创作，她的作品从二维到二点五维，再至三维，这其中演化的蜕变是自然且可持续的。其创作的内核是过往经验的堆叠延伸，你能在其中再次观测到她以往绚烂的色彩与宏大的构图，也能感受到艺术家对于材料变化的尝试与诚意。吉斯塔尔理论中强调，相较于单独的部分细节，观众更倾向于关注事物的整体。⁸ 同样绚烂的色彩却以另一种造型被勾勒，艺术品的“骨骼”在此起了强大的视觉效果，并茁壮生长。颜色成为经脉，图像不断的传承与更迭，进而生长成整棵大树。



艺术家丘斐本次展览所带来的新作品，亦是她自己的一次全新的大胆尝试。作为一个环保主义者，她的创作材料都是可循环的。她一直尝试在美学与环境现状中寻找一个完美的平衡点，也由此支撑起她的新作品的脉络。此次的作品由可回收羊毛所制，灵感来自于大自然中的奇景。它们远看像是像素化了的珊瑚、海床、旷野与山脉。靠近了欣赏，则会发现它们是由一个一个填充过的羊毛块组成的。每一个作品的图像都带着大自然的巧夺天工——毕竟自然是最伟大的艺术家——同时也带着自然赋予的生命力。


艺术家冷术的作品中总是会使用大量的类人形形象，既而引发观众对于人类与自然、宇宙以及自身的思考。这种表达方式无疑是聪明的，因为人形形象总能最大限度的感知和理解不同物种间的生命关系。类人化效应由约翰·杜威与乔治·赫伯特·米德两位心理学家整合出框架。尼古拉斯·艾普利在《读心：为何我们总是误解他人的想法、信仰、情感和欲望》中深度解析了为何人类会经常倾向于将情感投射在外表形似人的生物上，并赋予它们思想和情感。⁹ 冷术的作品无疑是对这一理论的再创作。他





同时使用不同的材质铸建相似的人形，并将东方与西方的文化进行合并，佐以他对于“生命间不同的关系”的理解，倾盖在作品上。这样的做法不仅加深了观众对于艺术品的共鸣，同时也让艺术家深邃的思考变的更加容易被理解与接纳。

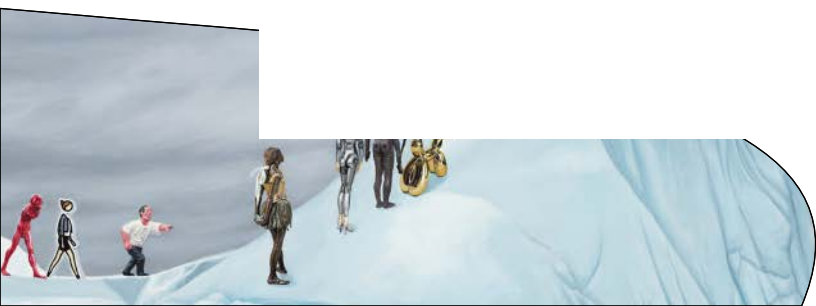
克莱·辛克莱尔是一名出生在新西兰，现居住伦敦的艺术家与工程师。在他的绘画作品中，观众可以捕捉到大量的视觉信息。这些信息看似毫无关系，却被艺术家巧妙地组合在一起。在他的作品中，强烈的色彩饱和度，夸张的标语和不同姿态的人群，都以各自的特色向观众传达不同的信息，然而不可否认的是，这些信息都是激进的。这种激进并非一种冒失鲁莽，而是一种谨慎的布置与呈现。图像在艺术家本人所绘制的巨大磁场下，意义好像就显得没有那么重要。图像变成一种冲击，一种象征。

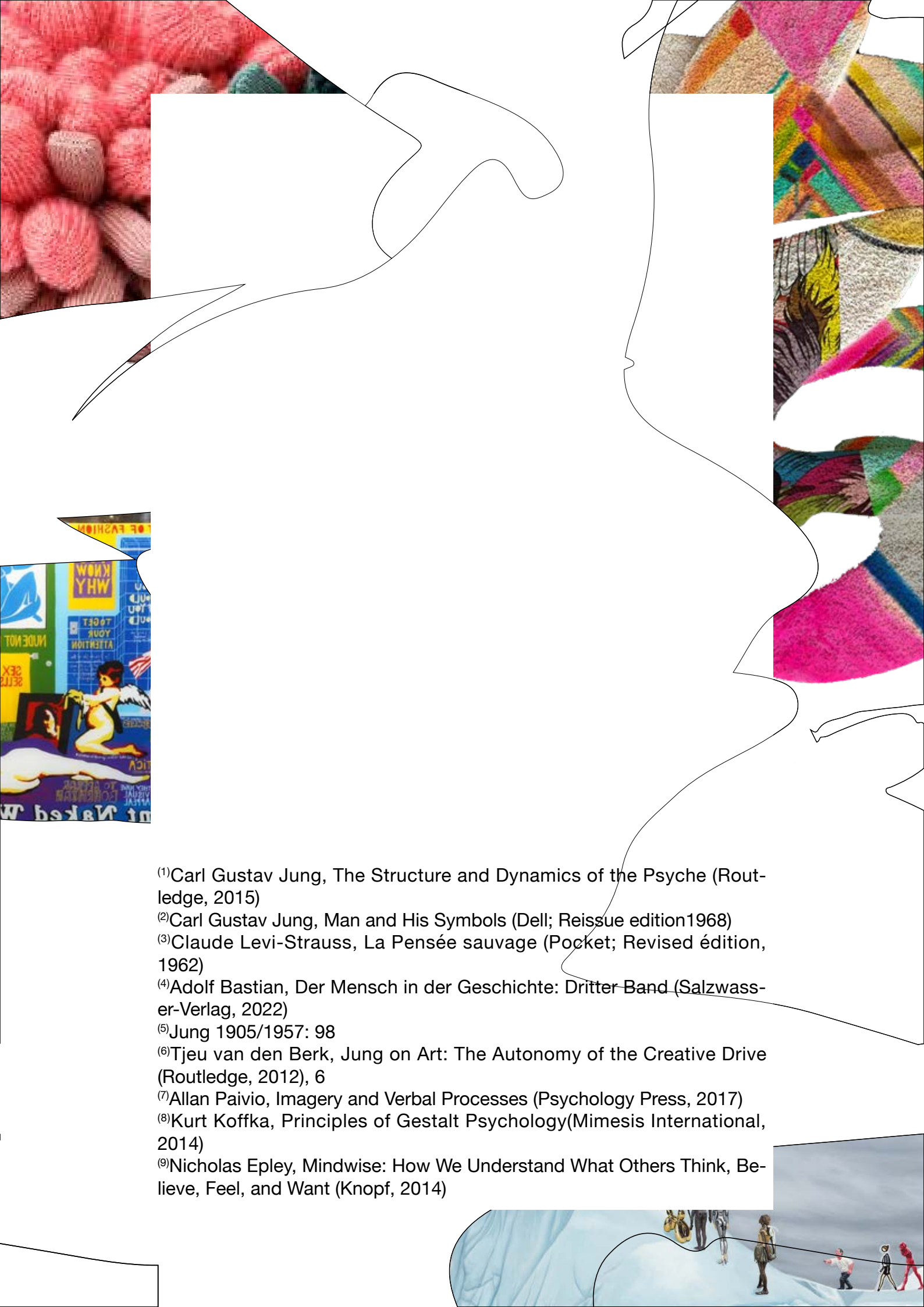


艺术家张乐华，被许多艺评人将他称为后现代派的威廉·布莱克，这当然不仅仅限于他们的作品经常涉及青少年逐渐成熟的过程，也因为他们都带着对于权威的叛离。布莱克醉心于神学文献，对国家教会憎恨无比，而乐华对于社会主流的思想也不赞同，并且二者的作品都体现出作者的真实坦诚，但是乐华的作品更强调通俗的讽刺元素。乐华创作的作品可谓朴拙，也可谓幽默，其风格并没有那么泾渭分明。这种风格在他以宣传画形式创作的系列绘画作品中可能体现得比较明显，他的讽刺漫画系列模仿公共服务宣导的又吻和视觉美学形式，内容涉及中国青少年性行为以及来自跨国婚姻家庭的儿童。该系列绘画作品类似上世纪80年代以前常见于中国的老式公告栏和宣传海报，不过作品内容则反映了当代社会文化所出现的一些议题。

图像，仅仅是关于图像。图像引出记忆，记忆堆积在集体的脑海中。图像的表达直击于直觉之上，将理智的假面摧枯拉朽的撕开。图像便是一把钥匙，一把打开祖先记忆，打开人类意识的钥匙。而正如开篇所说，艺术家，这群真正的先知，他们打开了人类的锁扣。在极速发展的信息时代，我们的生活中早已被各式各样的图像填满。而我们能做的，就是慢下来。

慢下来，去感受图像，去共鸣图像。去倾听图像所传达给我们的，集体无意识。



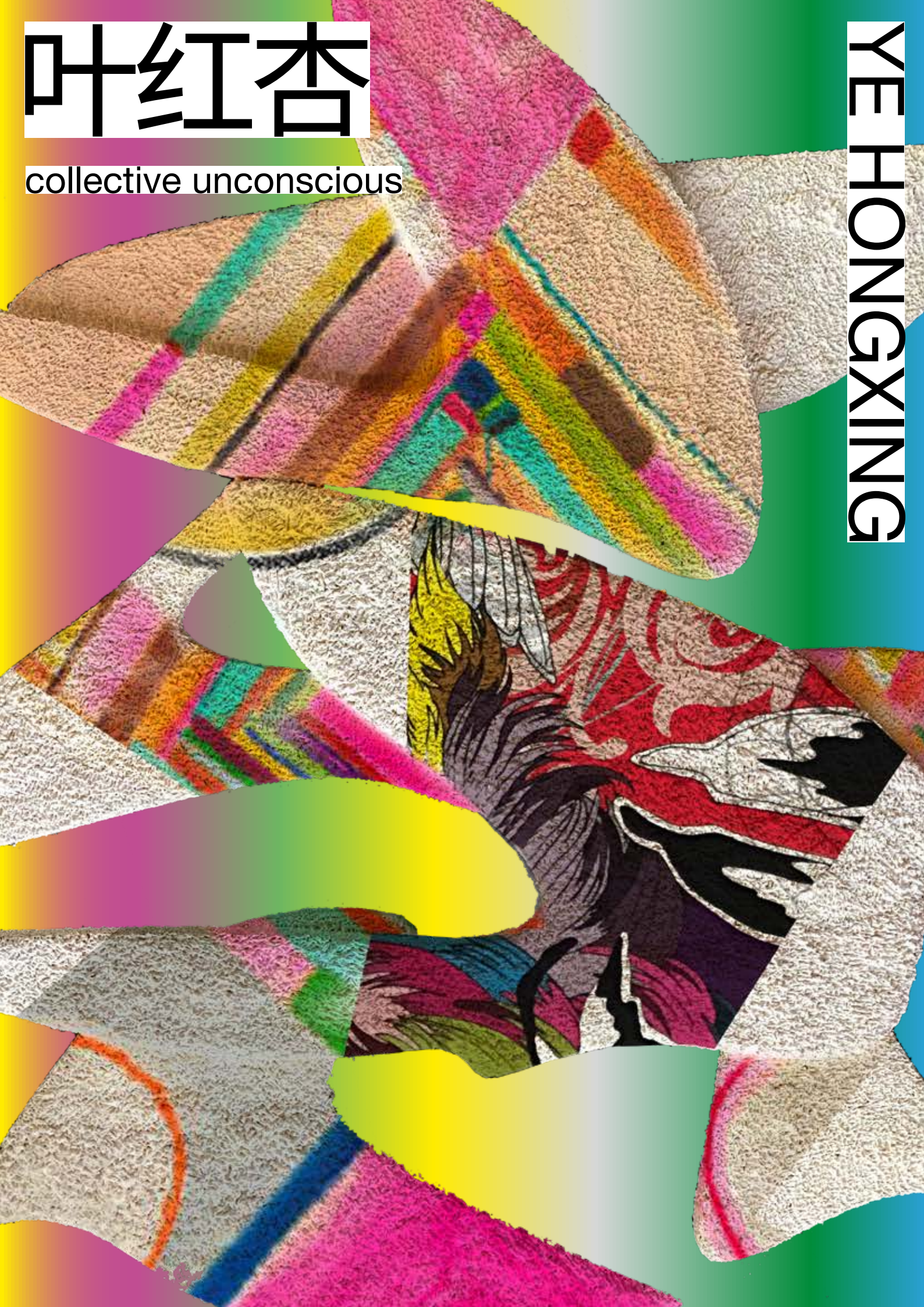


- (1) Carl Gustav Jung, *The Structure and Dynamics of the Psyche* (Routledge, 2015)
- (2) Carl Gustav Jung, *Man and His Symbols* (Dell; Reissue edition 1968)
- (3) Claude Levi-Strauss, *La Pensée sauvage* (Pocket; Revised édition, 1962)
- (4) Adolf Bastian, *Der Mensch in der Geschichte: Dritter Band* (Salzwasser-Verlag, 2022)
- (5) Jung 1905/1957: 98
- (6) Tjeu van den Berk, *Jung on Art: The Autonomy of the Creative Drive* (Routledge, 2012), 6
- (7) Allan Paivio, *Imagery and Verbal Processes* (Psychology Press, 2017)
- (8) Kurt Koffka, *Principles of Gestalt Psychology* (Mimesis International, 2014)
- (9) Nicholas Epley, *Mindwise: How We Understand What Others Think, Believe, Feel, and Want* (Knopf, 2014)

叶红杏

collective unconscious

YE HONGXING



Ye Hongxing completed her Master's degree in Printmaking Department of the Central Academy of Fine Art CAFA, Beijing. Her unique aesthetic has earned her popular acclaim worldwide. She has collaborated with designer Christian Louboutin, and is widely collected by high-profile figures within China and abroad.

Ye Hongxing has exhibited at galleries and museums throughout China, Europe, and the United States, and has been shown internationally at fairs including Paris Art Fair, London Art Fair, Art Central (Hong Kong), Art Stage Singapore, India Art Fair (New Delhi), Art Basel (Miami), SH Contemporary Art Fair (Shanghai), Art Beijing Contemporary Art Fair (Beijing), Art Taipei, Art Cologne, Scope (Basel, New York), PULSE (New York), Art Asia (Miami), where her installation was labeled one of the fair's highlights.

She is the recipient of several awards including the Dragon Air Emerging Chinese Artist Award in 2006, selected by the Director of Art Cologne and curator of the Asian Art Museum.

She has been featured as one of the influential female artists in the Beijing fashion magazine SKP in the issue "Woman of the Future" 2021.

More than a mirror, the canvases

of Ye Hongxing are created according to the model of a kaleidoscope. Her refined sticker collages capture the spirit of present-day society in all its diversity, complexity, and dynamism. She is notably celebrated for her mixed media compositions where such ubiquitous product of our material culture as an adhesive sticker takes center stage in a dazzling and hypnotizing mosaic spectacle. Each of Hongxing's new series is a separate universe with its own mythology, morphology, and symbolism.

The experience of beholding Ye Hongxing's kaleidoscopic visuals is similar to the one of watching a play in a theater. The more you gaze, the more characters come into focus, each taking their turn in the spotlight. The visual components of her artwork - color, form, and symbol - combine and converse, propelling the narrative forward. As a viewer, you become engrossed in the process of unraveling and interpreting the interplay between the various elements. With each new revelation, you feel a sense of discovery and deeper understanding.



(About Ye Hongxing)

叶红杏在中央美术学院版画系完成硕士学位。叶红杏独特的艺术风格为她赢得了世界性的广泛关注。法国时尚设计师克里斯提·鲁布托及其同名品牌曾与她展开合作，她的作品被中国社会各界知名人士收藏。红杏在世界各地，包括中国、欧洲以及美国的画廊和美术馆举办过展览，并参与亮相国际性的艺术盛会包括巴黎艺术博览会、伦敦艺术博览会、香港中心艺术博览会、艺术登陆新加坡，印度当代艺博会（新德里），巴塞尔迈阿密艺博会，上海当代艺博会，北京当代艺博会，台北国际艺术博览会，科隆艺博会，“-SCOPE 纽约”艺博会，“PULSE”艺博会（纽约）以及亚洲艺术展（迈阿密）。

叶红杏曾获多次大奖，如2006年由科隆国际艺术展总监与亚洲美术馆总监参与评选的港龙航空新锐画家飞扬大奖。她成为北京时尚杂志SKP“女性新势力”一期中被深度提及的四位艺术家之一。

叶红杏是一位博学的艺术家，她的作品刻画了当代社会的精神。以精致的油画、大理石雕塑和贴纸拼贴捕捉当代社会的多样性、复杂性和活力。她以混合媒介的组合著称，将贴纸这样普遍存在于我们物质文化中的产品置于耀眼而让人沉醉的马赛克画面中。红杏的

每个新系列都是一个独立的宇宙，有着自己的神话、形态和寓意。

欣赏叶红杏的万花筒般的视觉呈现就像观看一场戏剧。你凝视的时间越长，就会看到更多的角色，每个角色都会轮流出现在聚光灯下。作品的视觉元素——颜色、形式和符号——相互组合和对话，推动着叙事的进展。作为观众，你沉浸在揭示与解释各种元素相互作用的过程中。每一次观看，你都会有新的发现和更多的理解。





Playing by heart (随心所欲)NO.1

纸浆，亚克力颜料，珠子，木板

Paper pulp, acrylic, beads, wooden board

76 x 86 x 7 cm

2023

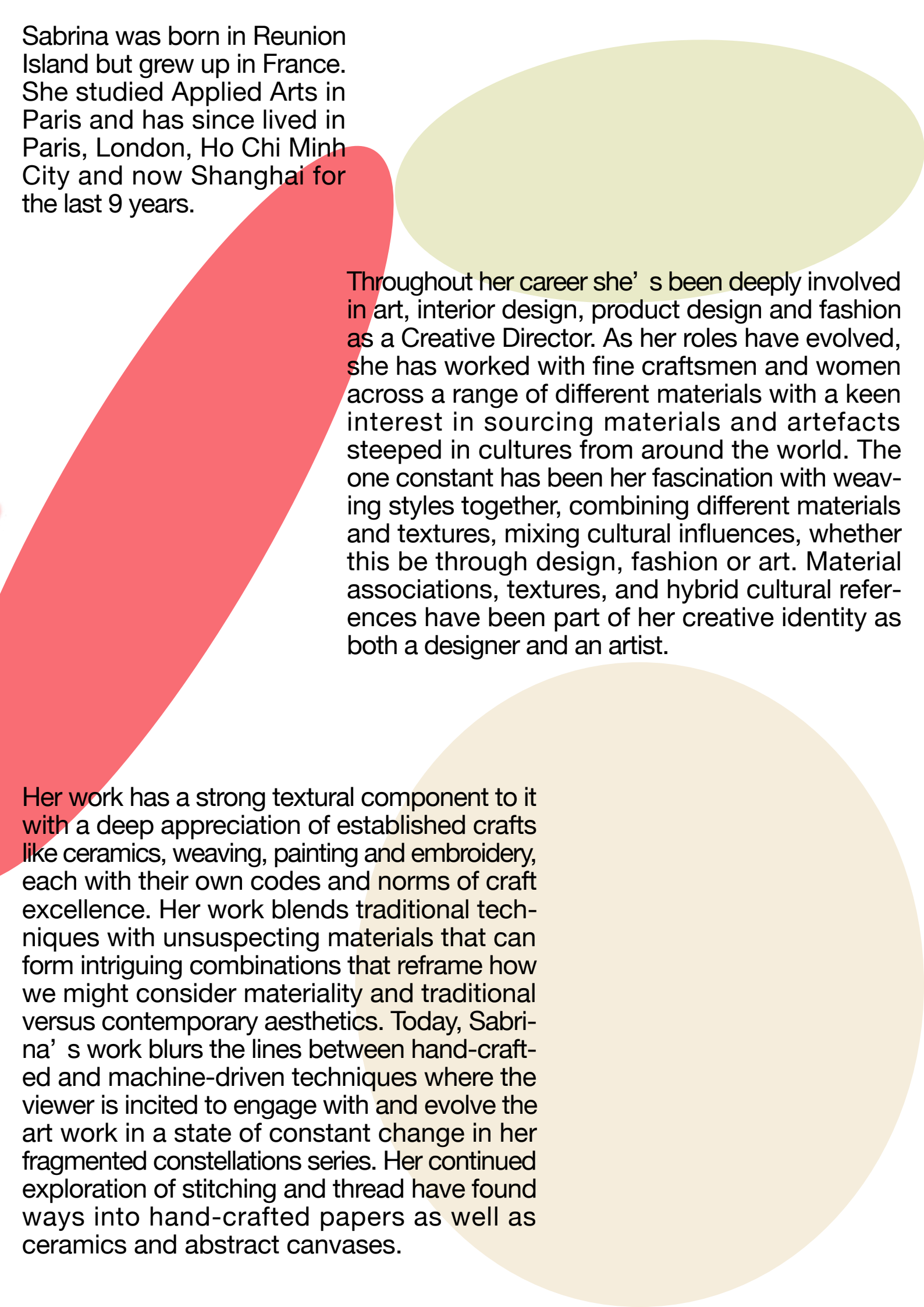
Sabrina



J

Sabrina J
Natural Wonders
collective unconscious

材料由之禾赞助
The materials are sponsored by ICICLE.



Sabrina was born in Reunion Island but grew up in France. She studied Applied Arts in Paris and has since lived in Paris, London, Ho Chi Minh City and now Shanghai for the last 9 years.

Throughout her career she's been deeply involved in art, interior design, product design and fashion as a Creative Director. As her roles have evolved, she has worked with fine craftsmen and women across a range of different materials with a keen interest in sourcing materials and artefacts steeped in cultures from around the world. The one constant has been her fascination with weaving styles together, combining different materials and textures, mixing cultural influences, whether this be through design, fashion or art. Material associations, textures, and hybrid cultural references have been part of her creative identity as both a designer and an artist.

Her work has a strong textural component to it with a deep appreciation of established crafts like ceramics, weaving, painting and embroidery, each with their own codes and norms of craft excellence. Her work blends traditional techniques with unsuspecting materials that can form intriguing combinations that reframe how we might consider materiality and traditional versus contemporary aesthetics. Today, Sabrina's work blurs the lines between hand-crafted and machine-driven techniques where the viewer is incited to engage with and evolve the art work in a state of constant change in her fragmented constellations series. Her continued exploration of stitching and thread have found ways into hand-crafted papers as well as ceramics and abstract canvases.

丘斐出生于留尼旺岛，但在法国长大。她在巴黎学习应用艺术，并从此在巴黎、伦敦、胡志明市居住，现已在上海居住了9年。

在她的职业生涯中，她深深地涉足于艺术、室内设计、产品设计和时尚，并担任创意总监。随着她的角色的发展，她与各种不同材料的技艺精湛的手工艺者合作，对寻找源于世界各地文化的材料和文物充满了浓厚的兴趣。她始终对将各种风格编织在一起、结合不同的材料和纹理、混合文化影响（无论是通过设计、时尚还是艺术）充满了迷恋。材料的结合、纹理和混合文化的引用一直是她作为设计师和艺术家的创意身份的一部分。

她的作品具有强烈的纹理成分，深深地欣赏像陶瓷、编织、绘画和刺绣这样的传统工艺，每一种都有自己的代码和工艺卓越的规范。她的作品将传统技术与出乎意料的材料相结合，形成吸引人的组合，重新定义了我们如何看待材料性和传统与当代美学。今天，丘斐的作品模糊了手工和机器驱动技术之间的界限，观众被激发去与之互动并使艺术作品在她的片段星座系列中处于不断变化的状态。她对缝纫和线的持续探索也找到了进入手工制作的纸张以及陶瓷和抽象画布的方法。在她的许多过程驱动的作品中，都有一个关于控制的潜在文本。调查什么可以被控制，谁应该控制它，以及在某些材料需要随时间变化的旅程中，控制成为一个障碍。在她的片段星座系列中，这一点表现得尤为明显，而在她的手工纸张中，热和湿度使作品发生了更大的变化。

Sabrina目前由艺术 + 上海画廊代理。



沉没的亚热带

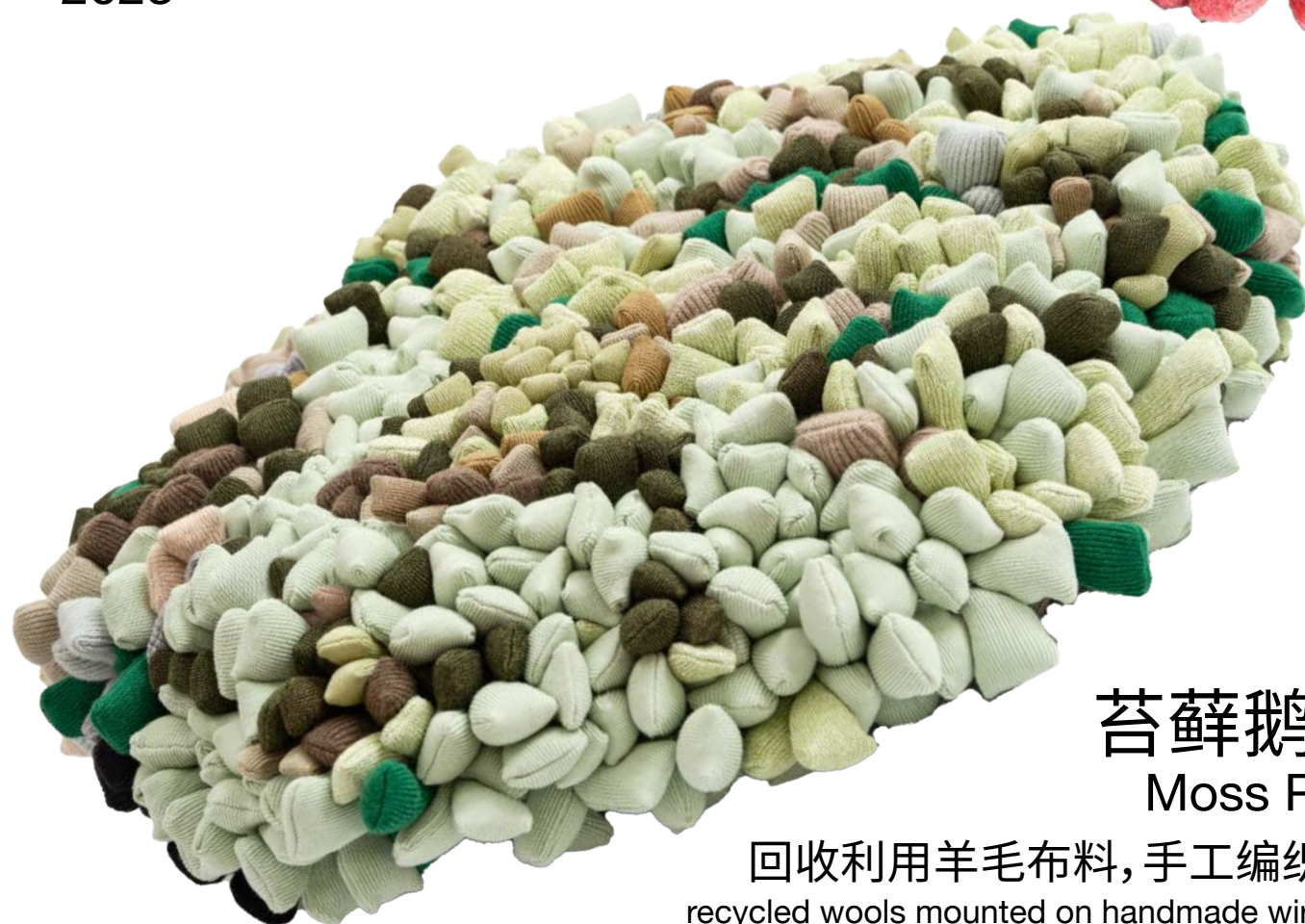
Submerged Tropics

回收利用羊毛布料, 手工编织金属网

recycled wools mounted on handmade wire structure

21 x 74 x 11 cm

2023



苔藓鹅卵石

Moss Pebbles

回收利用羊毛布料, 手工编织金属网

recycled wools mounted on handmade wire structure

67 x 60 x 17 cm

2023



森林地板

The Forest Floor

回收利用羊毛布料, 手工编织金属网
recycled wools mounted on handmade wire structure

59 x 42 x 15 cm

2023

TAMEN

“他们”小组

*collective
unconscious*




Tamen (他们) is an artist collective composed of two young artists, Lai Shengyu (赖圣予) and Yang Xiaogang (杨晓钢), who were born in Hunan Province in 1978 and 1979, respectively. The group is alternatively referred to as "Ta Men" and "They", which is the English translation of their name. As a collective, they reject notions of self and individuality in art by co- painting each work and collaborating in a manner that draws attention away from the individual.

Lai and Yang received post-graduate degrees from the Central Academy of Fine Arts in the Department of Printmaking and are currently based in Beijing, working at Beihang University (BUAA) in the Department of New Media Art. Tamen was founded based on the artists' common understanding and ideal of contemporary art. They express doubt about the overwhelming image of the self-promoted by their generation and seek individuality through the collective. The two artists co-paint, co-operate, and co-practice, engaging in a wholly collective process that refuses to distinguish between the artists, thus distinguishing Tamen from previous and current generations of artists in China.

Tamen cites René Magritte and Edward Hopper as influences, explaining, "Our pictures hold up a mirror to contemporary China. This mirror should not just show the outer layer of reality. We are much more concerned with the psychological effects of China's rapid modernization."

Tamen's work focuses on the psychological effects of China's new affluence and its contemporary state of being. Through oil on canvas or digital photography, they depict scenes of big-city China or serene nature, using symbols to visually emphasize the tension and collisions that Tamen sees as a constant revolution in China's society. Combining montage and Pop Art forms, Tamen plays with the spatial relationships between landscapes, architecture, objects, and figures to highlight the curious simultaneity of China's past and present. Reality is juxtaposed with illusion, and tranquility with anxiety. Adding a healthy dose of ridicule and incredulity, Tamen criticizes the human appetite hidden behind images and falsehood, as well as the sheen of modern affluence. By reflecting on the objects and symbols to which contemporary society has attached itself, Tamen uses a visual language of surrealism and critical realism to offer a philosophical analysis of inner feelings in this new world: feelings of bitterness, solitude, and distance. Tamen has gained acclaim in China and abroad for their Same Room series of paintings. They have since shifted towards exterior scenes in natural landscapes, displaying Western-style painting techniques with a traditional Chinese ink aesthetic and thought-provoking conceptualizations.

Tamen+ has held numerous solo exhibitions in Beijing, New York, Seoul, and the Netherlands, and has participated in a range of art fairs including Art Cologne, Art Beijing, Art Dubai, Art HK, SH Contemporary, and the New York Asian Contemporary Art Fair. The collective has been featured in publications such as *Young Chinese Artists: The Next Generation*, and their work can be found in the collections of the Central Academy of Fine Arts Museum (Bei-jing), Guangdong Museum of Art (Guang-zhou), White Rabbit Collection (Sydney), and Essl Museum (Vienna).



“他们”小组是由两位年轻艺术家赖圣予和杨晓钢组成的艺术团体，他们分别于 1978 年和 1979 年出生于湖南省。这个团体也被称为“Tamen”或“Ta Men”，这是他们名字的英文翻译。作为一个集体，他们在艺术中拒绝了自我和个性的概念，通过共同创作每一件作品，并以一种使人们不注意到个体的方式进行合作。

赖圣予和杨晓钢都从中央美术学院版画系获得了研究生学位，目前在北京工作，并在北航大学（BUAA）新媒体艺术系工作。“他们”是基于艺术家对当代艺术的共同理解和理想而成立的。他们对其代表的自我形象表示怀疑，并通过集体寻求个性。这两位艺术家共同绘画、合作和实践，参与一个完全的集体过程，拒绝区分艺术家，从而使“他们”与中国之前和现在的艺术家代表有所区别。“他们”提到了 René Magritte 和 Edward Hopper 对他们的影响，解释说：“我们的画反映了当代中国的面貌。这个镜子不仅仅应该显示现实的外层。我们更关心的是中国快速现代化的心理影响。”

“他们”的作品主要关注中国新的富裕和其当代状态带来的心理影响。通过油画或数字摄影，他们描绘了中国大城市或宁静的自然景象的场景，使用符号来视觉上强调“他们”视为中国社会中持续的革命的紧张和冲突。结合蒙太奇和流行艺术形式，“他们”通过操纵景观、建筑、物体和人物之间的空间关系，来突出中国过去和现在的奇怪并存。现实与幻觉并置，宁静与焦虑并存。加上一些嘲笑和不信任，“他们”批判了隐藏在形象和虚假背后的人类的欲望，以及现代富裕的光彩。通过反思当代社会所依附的对象和符号，“他们”使用超现实主义和批判现实主义的视觉语言，为这个新世界中的内心感受提供哲学分析：苦涩、孤独和距离的感觉。

“他们”因其“同一房间”系列画作在中国和国外受到赞誉。他们后来转向自然景观中的外部场景，展示了具有传统中国墨水美学和发人深省的概念化的西式绘画技巧。“他们”在北京、纽约、首尔和荷兰举办了多次个展，并参加了诸如科隆艺术、北京艺术、迪拜艺术、香港艺术、SH 当代以及纽约亚洲当代艺术博览会等艺术博览会。该团体曾被刊登在《年轻的中国艺术家：下一代》等出版物中，他们的作品可以在中央美术学院博物馆（北京）、广东美术馆（广州）、白兔收藏（悉尼）和 Essl 博物馆（维也纳）中找到。



Contemporary Art on the Iceberg

冰山上的当代艺术

oil on canvas

布面油画

62 x 80 cm

2023



Life is a Journey

人生如逆旅

oil on canvas

布面油画

90 x 120 cm

2023



Seeking for Hope

寻找希望

oil on canvas

布面油画

80 x 120 cm

2022

Zhang Le hua

张乐华

张乐华，一位以其出色的才华和创新方法而闻名的艺术家，用他发人深省的艺术作品征服了全球的观众。张乐华 1985 年出生于上海，他的艺术之旅走过了一条非凡的探索 and 创意之路。

张乐华对艺术的热情始于他年轻时，这使他在一些著名的学府里追求教育。他于 2000 年至 2004 年在上海的华山美校学习，磨练了他的艺术技能。2004 年至 2008 年，他在杭州的中国美术学院进一步学习新媒体艺术，深入到当代艺术领域。

张乐华的艺术实践主要集中在视频、装置、表演、摄影，以及近年来的绘画，尽管乐华认为他在使用新媒体时更有创意。他开发了一系列海报和画布绘画，它们的基调和美学来源于高中教育的海报和材料。

在他的职业生涯中，张乐华通过在世界各地的众多个展和群展展示了他的才华。他的个人项目，如上海的艺术 + 画廊的“金碗中的爱：张乐华个展”、上海的先锋画廊的“世界对庐山的渴望”、“庐山电影中的浪漫”，巴黎的 Enrique Navarro 画廊“打断的翻译”，以及在杭州的 ZeYi 电影与影像动力实验室的“从电影中绘制”，因其创新概念和艺术卓越而受到了广泛赞誉。

张乐华的艺术品曾在全球知名的画廊和艺术中心展出，如荷兰的 Groninger 博物馆和美国佛罗里达州的坦帕艺术博物馆等。

作为 2008 年成立的 Double Fly 艺术中心的创始成员，这是一个在上海、杭州和北京活跃的新媒体艺术团体，张乐华还参加了 2014 年在纽约的 Armory 展览（Space Station 展位）、上海 chi K11 艺术博物馆的“Double Fly 108 死亡”和上海 V 艺术中心的“The Sun”。

张乐华因其出色的才华和对艺术界的贡献而受到了认可，获得了多次提名和奖项。值得注意的是，他被提名为由 Chronus 艺术中心、ZKM | 艺术和媒体中心和 Nam June Paik 艺术中心共同组织的青年媒体艺术家国际巡回展览的提名。他的艺术作品还被提名为 Art Sanya HuaYu 青年奖和 Pierre Huber 创作奖。

张乐华的艺术视野和奉献使他在当代艺术界确立了地位。他对各种媒体的独特探索和发人深省的概念继续激发和吸引全球观众。



Bio

Zhang Lehua, an artist known for his exceptional talent and innovative approach, has captivated audiences worldwide with his thought-provoking artworks. Born in Shanghai in 1985, Zhang Lehua's artistic journey has taken him on a remarkable path of exploration and creativity.

Zhang Lehua's passion for art began at an early age, leading him to pursue his education at prestigious institutions. He attended HuaShan Art Vocational School in Shanghai from 2000 to 2004, where he honed his artistic skills. He furthered his studies in New Media Art at the China Academy of Art in Hangzhou from 2004 to 2008, where he delved into the realm of contemporary art.

Zhang's artistic practice has focused on video, installation, performance, photography, and more recently painting, even though Lehua argues he feels more creative using new media. He has developed a series of poster and canvas paintings that derive their tone and aesthetic from high-school education posters and material.

Throughout his career, Zhang Lehua has showcased his talent through numerous solo and group exhibitions around the world. His solo projects, such as *Love in a Golden Bowl: Zhang Lehua Solo Exhibition*, Art+ Shanghai Gallery, *The World's Longing for Lushan*, Vanguard Gallery, Shanghai *"Romance in LuShan Cinema"* in Shanghai, China, *"The interpreter who interrupts"* Enrique Navarro Gallery, Paris, and *"Paint from Cinema"* at ZeYi Cinema & Imagokinetics Lab in Hangzhou, have garnered critical acclaim for their innovative concepts and artistic brilliance.

Zhang Lehua's artworks have been featured in prominent galleries and art centers globally as a Groninger Museum in Holland and the Tampa Museum of Art in Florida, USA, among others.

As a founding member of the Double Fly Art Centre, a new media art collective established in 2008 and active in Shanghai, Hangzhou, and Beijing, Zhang Lehua also took part in the Armory in New York in 2014 (Space Station booth), in *"Double Fly 108 Deaths"* at chi K11 Art Museum in Shanghai, China, and *"The Sun"* at V Art Center in Shanghai, China.

Recognized for his exceptional talent and contributions to the art world, Zhang Lehua has received several nominations and awards. Notably, he was nominated for the A Nomination International Touring Exhibition of Young Media Artists, co-organized by Chronus Art Center, ZKM | Center for Art and Media, and Nam June Paik Art Center. His artworks have also been nominated for the Art Sanya HuaYu Youth Award and the Pierre Huber Creation Prize.

Zhang Lehua's artistic vision and dedication have solidified his position as a established artist in the contemporary art scene. His unique exploration of various mediums and thought-provoking concepts continue to inspire and engage audiences worldwide.





Primary Appreciation and Analysis
between Ear Nie and Van Gogh's Art

聶耳和梵高的藝術初級賞析

acrylic on canvas

布面丙烯

110 x 180 cm

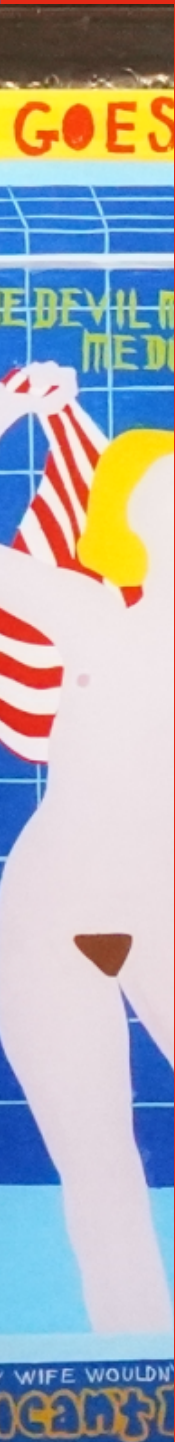
Clay



Sinclair



collective unconscious

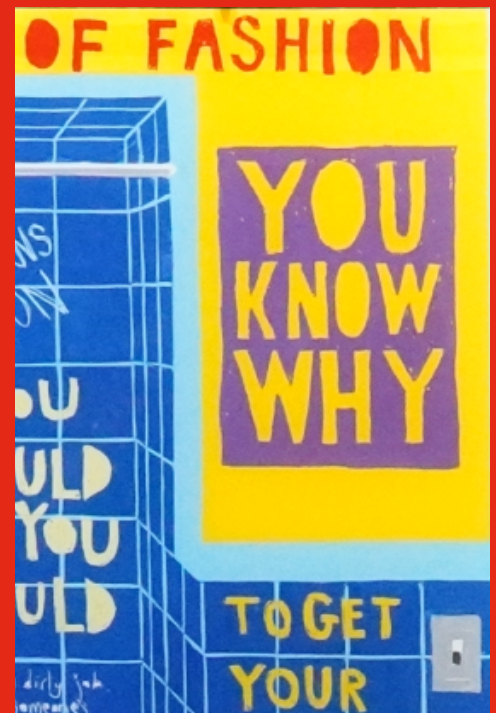


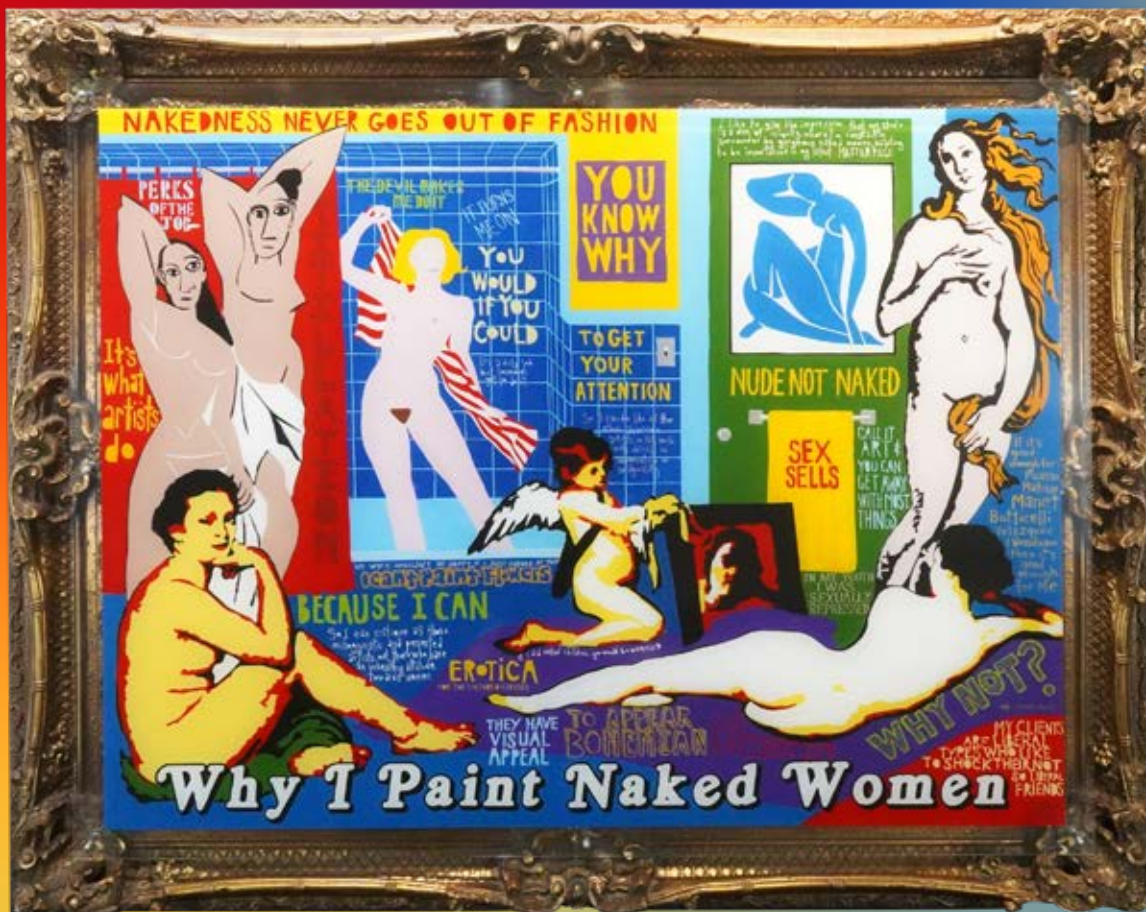
Clay Sinclair is an internationally acclaimed artist originally from New Zealand and currently based in the UK. His artwork combines elements of graffiti, pop art, and media forms such as magazine covers and advertisements, resulting in bold, irreverent, and original images. Sinclair offers commentary and snarky criticism on contemporary pop culture and the art world itself.

His compositions are characterized by dense text, vibrant colors, and familiar imagery. Through the use of text, each piece provokes thought and creates a luminous, stimulating, and often humorous effect. Sinclair describes his original works as "provocative pop paintings on Perspex," addressing themes of power, prestige, and possessions. Painted in reverse directly onto Perspex, his paintings have received critical acclaim. These humorous, playful, and gently mocking artworks reflect human and societal concerns related to relationships, wealth, power, and ego. Sinclair's paintings draw inspiration from the works of artists such as Lichtenstein, Hirst, Klimt, Da Vinci, Picasso, and Michelangelo, as well as images of celebrities ranging from Barack Obama to Elizabeth Taylor. However, he subverts these sources through cartoonish imagery and textual puns.

Clay Sinclair's artwork has been exhibited internationally at galleries and various art fairs, including Art Miami, Scope New York, Art Toronto, and the London Art Fair. His works are highly sought after by collectors worldwide.

克莱·辛克莱尔是一位来自新西兰，现居英国的国际知名艺术家。他的艺术作品结合了涂鸦、波普艺术和媒体形式，如杂志封面和广告，形成大胆、不敬和原创的图像。辛克莱尔对当代流行文化和艺术界本身提供了评论和尖刻的批评。他的构图以密集的文字、鲜艳的颜色和熟悉的图像为特点。通过文字的使用，每件作品都引发了思考，并产生了明亮、刺激且往往带有幽默效果。辛克莱尔将他的原创作品描述为“在亚克力板上的挑衅性的波普画”，探讨了权力、声望和财产的主题。他的画作是直接 在亚克力板上反向绘制的，这些画作受到了评论界的赞誉。这些幽默、俏皮且温和地嘲弄的艺术品反映了与人类和社会有关的关系、财富、权力和自我的问题。辛克莱尔的画作从诸如利希滕斯坦、赫斯特、克林姆、达芬奇、毕加索和米开朗基罗等艺术家的作品中汲取灵感，以及从巴拉克·奥巴马到伊丽莎白·泰勒等名人的形象。然而，他通过卡通般的图像和文字双关语对这些来源进行了颠覆。克莱·辛克莱尔的艺术作品在国际上的画廊和各种艺术博览会上展出，包括 Art Miami、Scope New York、Art Toronto 和 London Art Fair。他的作品受到全球收藏家的高度追捧。





Why I Paint Naked Women
我为什么画裸体女人
Acrylic on plexiglass
有机玻璃、丙烯、木框
128 x 160 cm



Signs of Success
成功的标志

Acrylic on plexiglass
有机玻璃、丙烯、木框
128 x 160 cm



冷木

Leng Shu

collective
unconscious

Leng is a young Chinese sculptor and a Master of Fine Arts student at MUST. He is a member of several organizations, including the China Sculpture Institute, the Jiangsu Artists Association, the Jiangsu Sculpture Association, the Jiangsu Young Artists Association, the Changzhou Sculpture Association, and the Changzhou Young Artists Association.

Born in Changzhou, Jiangsu Province, Leng comes from a family of sculptors. His father, Len Tianming, studied under Qian Shaowu, a renowned sculptor in China. Since 2013, Leng has been studying sculpture with his father and has developed a strong personal style.

Leng's works have been selected for numerous national art exhibitions hosted by the China Sculpture Institute. In 2019, his sculpture "Viewing Self" was permanently collected by the National Art Museum of China. In 2021, he received the "2021 Trend Pioneer Artist" award at the Global Trend Creative Awards Ceremony. Leng was also recognized as a "Youth Artist" on the "Youth Craftsmanship 100" list in Jiangsu Province.

As a pioneering sculptor representing China's new rise, Leng combines Chinese cultural aesthetics with avant-garde artistic styles. Through classical sculpture techniques and exploration of different materials and forms, he creates a unique Chinese trend sculpture style.

Notable Sculptures are "Analyze Tai Chi" selected for the 2nd Contemporary Youth Sculpture Exhibition at the Changchun World Sculpture Conference, "Tang Bohu" selected for the "Jiangsu Sculpture Month - Exhibition of Sculptures of Ancient Art and Cultural Figures in Jiangsu", "Analyze Tai Chi - Chaos" selected for the 4th China Youth Sculpture Art Exhibition 2018, "Impression of the Grand Canal" selected for the "Tribute to the Republic - Artworks Exhibition Celebrating the 70th Anniversary of the Founding of the People's Republic of China" in Jiangsu Province among others.

中国青年雕塑家，MUST 美术学硕士在读。中国城市雕塑家协会会员，江苏省美术家协会会员，江苏省雕塑家协会会员，江苏省青年艺术家协会会员，江苏省青年美术家协会会员，常州市雕塑家协会理事，常州市青年美术家协会理事。作为中国新崛起的先锋雕塑家代表之一，他的中国文化底蕴审美与先锋艺术风格的融合独树一帜。在古典雕塑技法的扎实艺术表达中，通过不同材质的探索和形态突破，创造出独特的中国潮流雕塑风格语言。冷术出生于江苏省常州市，其父冷天明（中国雕塑艺术家）师从中国雕塑界泰斗艺术大家钱绍武先生（原中央美院雕塑系系主任及中国国家画院雕塑院院长）。2013 年起冷术跟随父亲冷天明学习雕塑，逐步成长为具有强烈个人风格的新一代青年艺术家。2018 年由中央委员会社会联络部共青团选拔新兴领域青年并授予全国第一期“青社学堂”优秀证书。

冷术的作品曾十多次入选中国城市雕塑家协会主办的国家级美术大展，其中雕塑作品《观自在》更是被中国美术馆永久收藏（2019）。2021 年受邀参加央视国际传媒港举办的 2021 全球潮流创意颁奖典礼，荣获“2021 年度潮流先锋艺术家”奖项。

2021 年荣获“青·匠心 100”江苏省新兴青年群体榜样“青艺家”。2022 年 - 2023 年于中国各地受邀开启潮流艺术个人巡展。



天圆地方之间
Between the Circular Sky and the Square Earth

50 x 50 x 60 cm

铸铜 bronze

2023



呼吸与吞吐
Breathing and Swallowing

40 x 40 x 60 cm

铸铜 bronze

2023



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