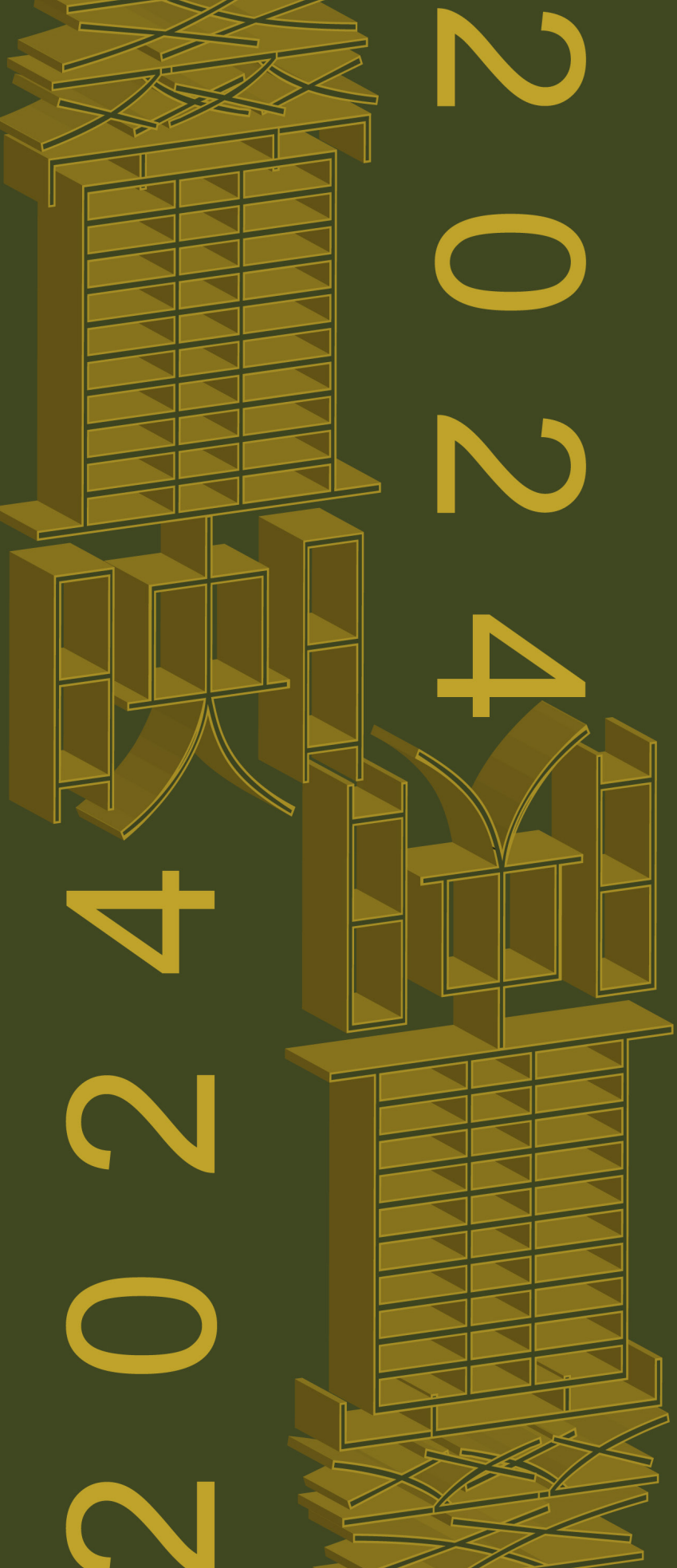


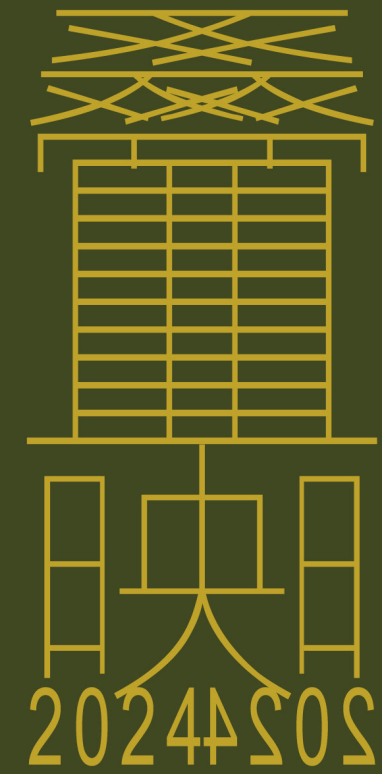
叠映2024中欧当代艺术邀请展

REFLECTION 2024: China-Europe Contemporary Art Invitational Exhibition

2024

2024





数字全球化时代中欧当代艺术的具身观看与文明互鉴

——“叠映 2024：中 - 意当代艺术罗马交流展”前言

彭彤 支宇

在古老而辉煌的罗马城，艺术如同意大利悠久的历史一般，绵延不绝，历久弥新。而中国，拥有五千年文明史的东方古国，其艺术传统同样博大精深，从水墨丹青的意境深远到陶瓷雕塑的精妙绝伦，无不展现着中华文化的独特韵味。两国艺术虽源于不同的文化土壤，却在各自的发展历程中相互借鉴、相互影响，共同编织着人类文明的多彩画卷。

1931年，中国翻译家和文艺评论家傅雷曾以“中华留法艺术协会秘书”的身份前往意大利旅行。据刘志侠先生的考证，“傅雷乘搭火车出发，在3月23日经过法国边境的莫达讷镇（Modane）进入意大利，回程在5月7日，也是乘火车，从米兰经过布里格镇（Brigue）进入瑞士，在洛桑转车后，同一天由瓦洛布镇（Vallorbe）返回法国。”在意大利两个月期期，他先后访问了罗马、那不勒斯、庞贝和西西里岛等地。傅雷1931年的意大利之行，不仅见证了中意两国艺术交流的悠久传统，更为后世的艺术家们树立了跨越国界、探索艺术真谛的典范。

今天，我们站在“数字全球化”的新起点上，举办“叠映 2024：中 - 意当代艺术罗马交流展”，正是为了传承这一份跨越时空的艺术情缘，让中意两国的艺术家们再次相聚在罗马，共同书写新的艺术篇章。

一、从“具身观看”到“文明互鉴”

你知道吗，那柠檬花开的地方，
茂密的绿叶中，橙子金黄，
蓝天上送来宜人的和风，
桃金娘静立，月桂头儿高扬，
你可知道那地方？
前往，前往，
我愿跟随你，爱人啊，随你前往！
.....

德国诗人和思想家歌德（Johann Wolfgang von Goethe）曾在著名抒情诗《迷娘曲》（Mignon）中借少女“迷娘”的口吻将意大利描绘为“柠檬花开”、“绿叶茂密”和“橙子金黄”的地方。意大利，作为西方文明的摇篮，其丰富的文化艺术遗产如同一颗璀璨的明珠，一直闪耀在人类文化史的长河。从古罗马的辉煌到文艺复兴的鼎盛，意大利艺术以其独特的魅力和深远的影响，成为了世界艺术史上不可或缺的一部分。如歌德所言，她的确是每个人都随时渴望“前往”的地方——即使在今天，一个被最新命名为“数字全球代”的时代。

“数字全球化”（Digital Globalization）并不是我们随意臆想的术语，而是一个由美国学者 Stephen Weymouth 于 2023 年提出来的新概念。我们认为，“数字全球化”术语并非是一个简单的经济学命题，而是一个基于当代技术的文化概念或哲学观念。与“去全球化”和“逆全球化”不同，它倡导的是新全球化，一种基于数字技术和互联网技术的“全球化”。从“数字全球化”视角出发，我们发现我们正在日益卷入一个前所未有的文化与技术深度交融的新时代。这一时代超越了传统经济全球化和文化全球化的框架，转而聚焦于数字技术与互联网如何重塑全球文化景观的问题。在“数字全球化”的浪潮中，艺术不再局限于物理空间的限制，而是通过互联网平台实现了即时即刻、你我共在的广泛的传播与交流。这一背景下，中欧当代艺术的交流展览更显其重要性与紧迫性。它不仅是对传统艺术交流模式的创新，更是利用数字技术构建全球艺术生态、促进不同文明间深度对话的积极探索。

在全球化日益深化的今天，艺术作为文化交流的桥梁，其跨越国界的力量尤为显著。中国与意大利，两个拥有悠久历史与灿烂文化的国家，其艺术家之间的交流不仅承载着历史的厚重，更预示着未来的无限可能。中意两国艺术家在创作理念、表现手法上的相互碰撞与融合，不仅能够激发新的艺术灵感，还能促进两国人民之间的情感共鸣与文化认同。“叠映 2024：中 - 意当代艺术罗马交流展”，不仅是对两国艺术传统的一次致敬，更是推动两国艺术家深入交流、共同探索艺术新边界的迫切需求。

本次展览特别强调“具身观看”（Embodied viewing）的重要性。这一概念深受乔治·莱考夫（George Lakoff）“具身认知”（Embodied cognition）理论的启发，强调身体经验与环境关系在认知过程中的核心作用。在罗马维利宫艺术空间（Palazzo Velli Expo）这一充满历史韵味的艺术空间里，来自中国和意大利的艺术家们通过作品展现出的“现场感”、“在地性”与“跨文化性”，不仅让观众能够亲身体验到艺术的魅力，更在无形中搭建起一座心灵感应的桥梁。这种“具身观看”的方式，促使中欧当代艺术家在创作与欣赏的过程中，实现更深层次的心灵交流与相互理解，共同探索艺术表达的新境界。

二、从“审美之物”到“技术之物”

文化失去了平衡，因为它承认某些对象，例如审美物，文化在意义的世界里赋予了它们权利，然而却压抑了其他的对象，特别是技术物.....
——[法] 吉尔贝·西蒙东

2019 年夏天，同样在这里——在这个充满回忆的地方——我们也曾举办过“叠映 2019”当代艺术邀请展，13 位来自中国的艺术家参加了展览。在 2019 年展览的前言中，我们曾根据欧洲当代思家家阿兰·巴迪欧（Alain Badiou）和让 - 克洛德·米尔纳（Jean-Claude Milner）在 2012 年的一次对话，提出了一个期望：期待意中两国当代艺术家的“后面时刻”（l’ instant d’ après）。在我们的心中，“‘后面时刻’不是任何可以精心筹划的将来，而是纯粹的不确定性，同时意味着无限的可能性。”四年以后，我们再次带领 13 位中国艺术家站在这里与 5 位意大利艺术家进行交流。其中，意大利的艺术家分别是 Andrea Marchesini, Andrea Romagnoli, Francesco Astiaso Garcia, Nicoletta Perondi, Olga Teksheva；而中国艺术家则包括 8 位画家（黄润生、孙晓伟、王苑、尉艺、吴青山、朱可染、张禹涵 王肇兴）、2 位从事数字艺术和电影创作的艺术家（刘丽娟、迟顺功）和 3 位从事非物质文化遗产研究和文化创意设计的艺术家（詹颖、乔馨仪、何珍香 / 陈灿）。

而今天，当我们再次站在这个展览空间，我们对展览又有着什么期望呢？

与“数字全球化”时代语境相关，我们认为，中欧当代艺术家的新任务是直面数字时代的技术之物，尤其是要直面“人工智能”技术，进而反抗新一轮“技术霸权”和“算法统治”。在 1958 年出版的《论技术物的存在方式》中，法国技术哲学家西蒙东曾经这样写道：“文化失去了平衡，因为它承认某些对象，例如审美物，文化在意义的世界里赋予了它们权利，然而却压抑了其他的对象，特别是技术物：好像它们的世界是缺乏结构的，没有意义，而只有用途、只具备某种功能。”在西蒙东看来，长期以来，人类的文化总是处于一种不平衡状态，总是有意无意地将“技术之物”与“审美之物”对立起来。一方面，人类的文化体系往往将丰富的意义与权利赋予“审美之物”，而总是将“技术之物”视作仅具功能性的存在，缺乏内在的结构与意义。这一观点在当下数字全球化时代显得尤为引人深思。随着科技的飞速发展，技术不再仅仅是实现目的的工具，它开始深刻地渗透到艺术的创作、传播与体验之中，成为艺术表达不可或缺的一部分。

如此一来，我们由衷希望借助“叠映 2024：中 - 意当代艺术罗马交流展”不仅能够促进中意两国艺术家的交流与互鉴，而且能够进一步探索技术与艺术融合的新境界。本次展览将通过展示那些融合了数字技术元素的当代艺术作品，挑战传统意义上对技术物的偏见，揭示技术物在意义世界中的独特价值与潜力。在这样的背景下，观众将有机会亲眼见证技术与艺术如何相互激发、相互成就，共同创造出超越传统框架、充满无限可能的新艺术

也许，本次展览在罗马这座作为“永恒之城”里根本算不上一件什么“盛事”。我们不过是想通过这次展览对过往艺术辉煌进行一次来自古老东方的致敬，进而对数字时代的具身心智与创新思维提供一次精彩的碰撞。我们所希望的是，让来自不同文明体系的人们看到：在这里，古典与现代交织，东方与西方交汇，技术与美学交融，它们共同编织出一幅幅跨越时空的艺术画卷，引领观众踏上一场心灵与视觉、具身与离身的多重旅行。

2024年 7月 11日于成都双流江安河畔

彭彤：博士，策展人，批评家、四川大学艺术学院教授

支宇：博士，批评家，四川大学艺术学院教授

Embodied Viewing and Civilizational Exchange in Contemporary Chinese and European Art in the Digital Globalization Era — Preface to "Reflections 2024: Sino-Italian Contemporary Art Rome Exchange Exhibition"

Peng Rong, Zhi Yu

In the ancient and splendid city of Rome, art, like Italy's long history, continues unbroken and ever-renewing. China, an ancient Eastern nation with a five-thousand-year civilization, also boasts a profound artistic tradition, from the deep artistic conception of ink painting to the exquisite craftsmanship of ceramic sculpture, all displaying the unique charm of Chinese culture. Although the arts of the two countries originate from different cultural soils, they have borrowed from and influenced each other in their respective developmental journeys, together weaving a colorful tapestry of human civilization.

In 1931, Fu Lei, a Chinese translator and literary critic, traveled to Italy as the secretary of the "Chinese Artists Association in France". According to Mr. Liu Zhixia's research, "Fu Lei departed by train, passing through Modane, a town on the French border, into Italy on March 23, and returned on May 7 by train from Milan, passing through the town of Brigue in Switzerland, transferring in Lausanne, and returning to France from Vallorbe on the same day." During his two months in Italy, he visited Rome, Naples, Pompeii, and Sicily among other places. Fu Lei's trip to Italy in 1931 not only witnessed the long tradition of art exchange between China and Italy but also set an example for future artists in transcending national boundaries and exploring the essence of art.

Today, standing at the new starting point of "digital globalization," we host the "Reflections 2024: Sino-Italian Contemporary Art Rome Exchange Exhibition" to inherit this transcendent artistic bond, allowing Chinese and Italian artists to meet again in Rome and craft a new chapter in art together.

I、 From "Embodied Viewing" to " Inter-civilizational Dialogue "

*You know that land, her lemon groves in bloom
Dark foliage of the orange, gold in gloom
So soft a blowing air, so blue a sky
Over the myrtle hushed, the laurel high
You know that land perhaps.
Oh that's the way
I'd go with you, my dearest --- off today!
...
— [Germany] Johann Wolfgang von Goethe, "Mignon"*

German poet and thinker Johann Wolfgang von Goethe once depicted Italy as a place of "lemon groves in bloom," "dark foliage," and "golden oranges" through the voice of the young girl "Mignon" in his famous lyric poem "Mignon." Italy, as the cradle of Western civilization, with its rich cultural and artistic heritage, shines like a brilliant pearl in the long river of human cultural history. From the glory of ancient Rome to the peak of the Renaissance, Italian art, with its unique charm and profound influence, has become an indispensable part of world art history. As Goethe said, it is indeed "the way" everyone longs to go — even today, in an era newly named "digital globalization."

"Digital Globalization" is not a term we whimsically imagine but a new concept proposed by American scholar Stephen Weymouth in 2023. We believe that the term "digital globalization" is not merely an economic proposition, but a cultural concept or philosophical notion based on contemporary technology. Unlike "de-globalization", it advocates a new globalization, one based on digital and internet technologies. From the perspective of "digital globalization," we find ourselves increasingly involved in an unprecedented era of deep integration of culture and technology. This era transcends the frameworks of traditional economic and cultural globalization, focusing instead on how digital technology and the internet are reshaping the global cultural landscape. In the wave of "digital globalization," art is no longer confined by the limitations of physical space but achieves widespread dissemination and interaction through internet platforms. In this context, the exchange exhibition of contemporary Chinese and European art becomes even more significant and urgent. It is not only an innovation of traditional art exchange models but also an active exploration of using digital technology to build a global art ecosystem and promote deep dialogue between different civilizations.

Today, as globalization deepens, art serves as a bridge for cultural exchange, with its power to transcend national borders being particularly significant. China and Italy, two countries with long histories and splendid cultures, see their artists' exchanges not only carrying historical significance but also heralding limitless future possibilities. The collision and fusion of creative concepts and techniques between Chinese and Italian artists not only inspire new artistic inspirations but also promote emotional resonance and cultural identification among the peoples of the two countries. "Layered Reflections 2024: Sino-Italian Contemporary Art Rome Exchange Exhibition" is not only a tribute to the artistic traditions of the two countries but also an urgent need to promote deep exchanges and explore new artistic frontiers among artists from both nations.

This exhibition particularly emphasizes the importance of "embodied viewing." Inspired by George Lakoff's theory of "embodied cognition," this concept highlights the central role of bodily experience and environmental relationships in the cognitive process. In the historically rich art space of Palazzo Velli Expo in Rome, artists from China and Italy, through the "sense of presence," "locality," and "cross-culturality" displayed in their works, not only allow the audience to personally experience the charm of art but also invisibly build a bridge of spiritual resonance. This mode of "embodied viewing" encourages contemporary Chinese and European artists to achieve deeper spiritual communication and mutual understanding in the process of creation and appreciation, exploring new realms of artistic expression together.

and European artists to achieve deeper spiritual communication and mutual understanding in the process of creation and appreciation, exploring new realms of artistic expression together.

II. From "Aesthetic Objects" to "Technological Objects"

*Culture is unbalanced because it recognizes certain objects, like the aesthetic object, granting them citizenship in the world of significations, while it banishes other objects (in particular technical objects) ...
— Gilbert Simondon, France*

In the summer of 2019, right here, a place filled with memories, we hosted the "Reflections 2019" Contemporary Art Invitational Exhibition, attended by 13 artists from China. In the preface to the 2019 exhibition, we drew upon a dialogue from 2012 between European contemporary thinkers Alain Badiou and Jean-Claude Milner, setting forth an expectation: the anticipation of a "moment after" (l'instant d'après) for contemporary artists from both Italy and China. In our hearts, "the moment after" is not any meticulously planned future but pure uncertainty, simultaneously implying infinite possibilities. Four years later, we once again lead 13 Chinese artists here to engage with 5 Italian artists. The Italian artists are Andrea Marchesini, Andrea Romagnoli, Francesco Astiaso Garcia, Nicoletta Perondi, and Olga Teksheva; while the Chinese contingent comprises 8 painters (Huang Runsheng, Sun Xiaowei, Wang Yuan, Wei Yi, Wu Qingshan, Zhu Keran, Zhang Yuhan, Wang Zhaoxing), 2 artists engaged in digital art and filmmaking (Liu Lijuan, Chi Shungong), and 3 artists involved in intangible cultural heritage research and creative cultural design (Zhan Ying, Qiao Xinyi, He Zhenxiang/Chen Can).

Today, as we stand once again in this exhibition space, what expectations do we have for the exhibition?

In the context of the "digital globalization" era, we believe that the new task for contemporary artists from China and Europe is to confront the technological objects of the digital age, particularly to face the technology of "artificial intelligence," and thereby resist a new wave of "technological hegemony" and "algorithmic rule." In his 1958 publication "On the Mode of Existence of Technical Objects," French philosopher of technology Gilbert Simondon wrote: " Culture is unbalanced because it recognizes certain objects, like the aesthetic object, granting them citizenship in the world of significations, while it banishes other objects (in particular technical objects) into a structureless world of things that have no signification but only a use, a utility function. " According to Simondon, human culture has always been in a state of imbalance, consciously or unconsciously setting up a dichotomy between "technological objects" and "aesthetic objects." On one hand, the cultural system of humanity often endows "aesthetic objects" with rich meanings and rights, while always viewing "technological objects" as merely functional existences, lacking intrinsic structure and meaning. This perspective is particularly thought-provoking in the current era of digital globalization. With the rapid development of technology, it is no longer just a tool for achieving purposes; it has profoundly penetrated into the creation, dissemination, and experience of art, becoming an indispensable part of artistic expression.

In this regard, we sincerely hope that "Reflections 2024: Sino-Italian Contemporary Art Rome Exchange Exhibition" will not only facilitate the exchange and mutual learning between Chinese and Italian artists but also further explore new frontiers in the integration of technology and art. This exhibition will showcase contemporary artworks that incorporate digital technology elements, challenging the traditional biases towards technical objects and revealing their unique value and potential in the world of meaning. In such a context, the audience will have the opportunity to witness firsthand how technology and art inspire and enhance each other, collaboratively creating new forms of art that transcend traditional frameworks and are filled with limitless possibilities, thereby further promoting the diversity and innovative development of global culture.

Perhaps, in Rome, the "Eternal City," this exhibition may not qualify as a grand "event." What we aspire to achieve through this exhibition is to honor the artistic achievements of the ancient East and to foster a remarkable convergence of embodied cognition and innovative thinking in the digital age. We hope that individuals from diverse civilizational backgrounds will observe how the classical and the modern interweave, the East meets the West, and technology merges with aesthetics. Together, they weave a collection of artistic tapestries that transcend time and space, guiding the audience through a multifaceted journey of the mind and the vision, the embodied and the disembodied.

July 11, 2024, by the Jiang'an River, Shuangliu, Chengdu

Peng Rong: PhD, curator, critic, professor at the School of Arts, Sichuan University;

Zhi Yu: PhD, critic, professor at the School of Arts, Sichuan University



Andrea Marchesini



Andrea Romagnoli



Francesco Astiaso Garcia



Nicoletta Perondi



吴青山 /Wu Qingshan



朱可染 /Zhu Keran



张禹涵 /Zhang Yuhan



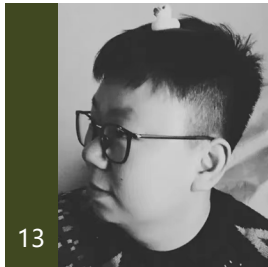
王肇兴 /Wang Zhaoxing



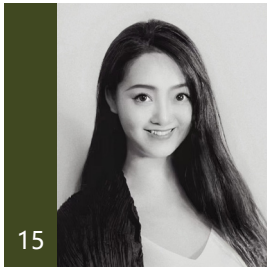
Olga Teksheva



黄润生 /Huang Runsheng



孙晓伟 /Sun Xiaowei



王苑 /Wang Yuan



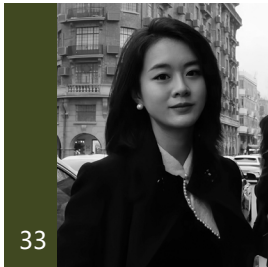
刘丽娟 /Liu Lijuan



詹颖 /Zhan Ying



陈灿 /Chan Can



乔馨仪 /Qiao Xinyi



尉艺 /Wei Yi



迟顺功 / Chi Shungong



Andrea Marchesini

Born into an artistic family, he grew up immersed in his mother's studio amidst the influences of painting.

He studied art in London, frequently visiting museums and exhibitions, among them the Tate Gallery, where he felt a strong connection to Turner's work. The pure light in Turner's paintings reminded him of the great Venetian lessons about color.

参展经历 /Exhibitions:

2024 AB23 (ex Chiesetta dei santi Ambrogio e Bellino), Vicenza (VI)

2023 Museum Le Carceri of Asiago

2023 MA-EC Gallery Milano

2023 Palazzo Beltramini Asolo

2022/2023 Agata Home Design Rivoli Torino

2022 Art Gallery & Vicenza; 2022 Gart Contemporary Neive

2022 Sacripante Gallery Roma

2022 Vico Spinola Gallery Savona

2021 Di Carta Biennale Internazionale Di Opere Di Carta Schio (VI)

2021 Eugin Vicenza

2021 Art Gallery & Vicenza

2021 Sala Hannover, Toscana Resort Castelfalfi;

2020 Vico Spinola Gallery Savona

2020 “Maramaldo” the places of food and mind (rupestrian church) Lajatico



I keep an eye on you No onejpg



Andrea Romagnoli

Andrea Romagnoli(Rome,1974) trained artistically under the guidance of master Alberto Parres at Porta Blu and divides his time between serving as the artistic director of the Roman contemporary art gallery Curva Pura, his pictorial creations, and his Arctic explorations.

参展经历 /Exhibitions:

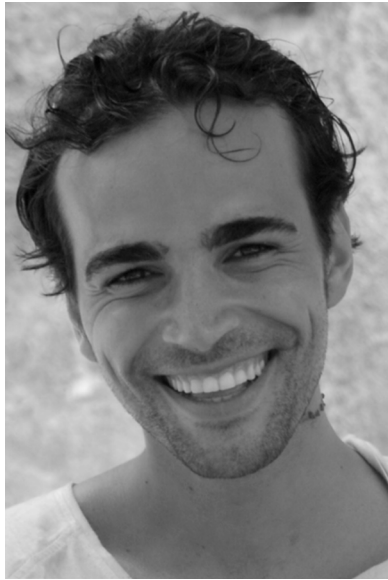
He has participated in several collective exhibitions between Milan, Biella and Rome. And he is currently preparing a two-person exhibition at the Spinnerei in Leipzig.



Fading into green memories
Acrylic on paper framed
2023



Inside the big wave of reynisfjara
2019



Francesco Astiaso Garcia

Francesco Astiaso Garcia, Italian-Spanish, is a painter, photographer, sculptor, curator, and a father of four children. He graduated from the Academy of Fine Arts in Rome with a degree in Painting and in Art History, Summa cum Laude, and subsequently attended the École des Beaux-Arts in Paris for a year.

参展经历 /Exhibitions:

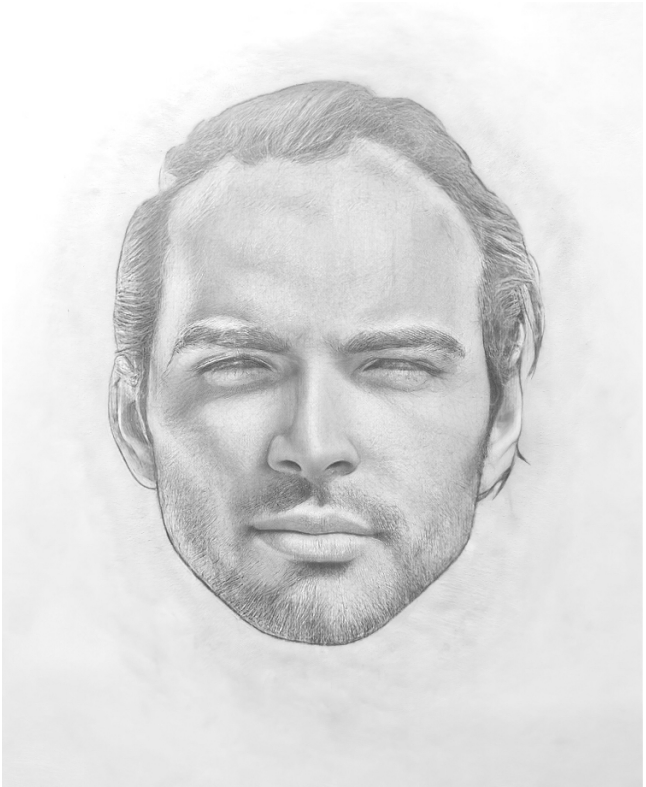
In January 2023 Astiaso Garcia is appointed as a jury member for the Fafce Europe European Art Competition, organized by EUROPEAN ART CONTEST and held inside the European Parliament in Strasbourg on June 14, 2023.

In 2021, Astiaso Garcia made a portrait of Pope Francis, personally signed by the Pontiff himself, who blessed and appreciated several of his works, including these in writing, which include "the Crucifixion of Migrants," the "Mercy and Truth" altarpiece, and the monumental fresco of the Annunciation painted in the Holy House of Loreto.

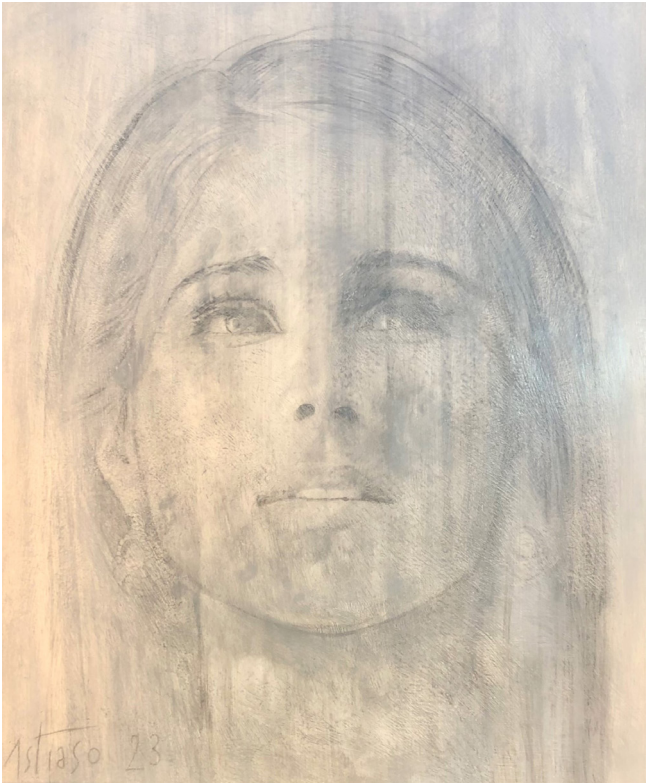
Since 2019, with the publication of the EPIFANIE volume, in Italian and Chinese, together with the “Father Matteo Ricci International Foundation”, Astiaso has been carrying out a project of cultural dialogue between Italy and China which also includes the organization of joint conferences and exhibitions , in Italy and in China, some of which have already been built; the "Due Sguardi una Bellezza" project, was also encouraged in writing by the President of the Council of Ministers and by the President of the Italian Republic, Sergio Mattarella.

In 2019, he was appointed National Secretary of the Unione Cattolica Artisti Italiani (U.C.A.I.), founded by Pope St. Paul VI, and Editorial Secretary of the print magazine "Art and Faith," also personally taking care of its various Social channels and web pages.

In 2015, he received the "John Paul I" International Prize awarded to personalities "who have distinguished themselves in the various fields of knowledge for their Christian witness and commitment to social issues."



Autoritratto a matita



MARICE' (Matita su tavola)



Nicoletta Perondi

Nicoletta Perondi entered the magical world of art from an early age, engaging in dance, music, and drawing during her school years. She went on to graduate from D.A.M.S. (Disciplines of the Arts, Music, and Performing Arts, within the Faculty of Arts and Philosophy) in the field of Performing Arts. Her professional breakthrough came when she began working as an assistant in set design and later in directing, collaborating with renowned directors such as Giorgio Strehler, Luca Ronconi, Franco Zeffirelli, Sergio Leone, Bernardo Bertolucci, and Giuseppe Tornatore. Subsequently, she extended her career to the United States, where she worked as an assistant to Robert Altman.

Upon returning to Italy, she became a director herself,choosing to work in the world of opera. This field, rich in its representation, allowed her to apply all the cinematic and theatrical techniques she had acquired throughout her professional life. She approached cinema as a grand theater projected within opera, utilizing all her skills, and treated opera like a film filled with magic. Her work was not aimed solely at a cultured audience; she sought to strike the chords of emotion so that even the most challenging pieces could be appreciated by a broader audience.Today, she has returned to an old passion: the representation of matter as plasticity and color as emotion on canvas. In her paintings, created strictly with color, material,and palette knife, you can sense the wide range of emotions that every person carries within themselves, both consciously and unconsciously. For Nicoletta Perondi,this means reconnecting with the magic of cinema and the emotions of theater, all gathered in the versatility of painting.



IL TUFFO - THE DIVE
 stucco plastico e spatola
 100x70cm
 plastic putty and spatula



L' ABBRACCIO DEL SOLE
 ALLA NOTTE -
 THE SUN' S EMBRACE IN
 THE NIGHT-
 stucco plastico e spatola
 100x80cm
 plastic putty and spatula



Olga Teksheva

After graduating in Art History at Moscow State University, Olga Teksheva (b.1973, Moscow) collaborates as a fashion journalist for “L’Officiel” and “Collezioni” and teaches at the National Institute of Design (Moscow). In 2000 she took a course of drawing and painting at Studio Ludmila Ermolaeva. In 2008 Olga moved to Rome to study at Accademia di costume e di moda, showing her graduate collection at Alta Roma Fashion Week (2011). Since 2015 Teksheva has started a full immersion in contemporary art, with her first solo show at Villa Pamphili in Rome in 2017 and debuting at the Rome Art Week in 2018. In 2019 she was selected in category “Special Mention” at Art Rooms Rome (project for Ford Italia).

参展经历 /Exhibitions:

In the early 2024 she starts collaboration with the gallery La Dama di Capestrano (Abruzzo, Italy).

In October 2023 Olga’s artwork “Silence Covers Violence” against bullying in schools goes on show at “ForgetMe(K)Not” exhibition at the Embroidery Museum in Valtopina (Umbria, Italy).

In January 2023 her artwork is presented at Bergamo Arte Fiera by textile art magazine “Arte Morbida” (XS Project).

In August 2023 one of the pieces of the “Hidden Treasures” installation is selected for the 32nd edition of Miniartextil (Como, Italy). The same month the first piece of a new series, the “Spheres”, goes on show at “Natural Impressions”, an online exhibition project curated by Rodrigo Ronzao for Museu Textil.

In 2022 Olga presents her large-scale installation “Hidden Treasures” at the “Remanso” show, curated by Maria Constanza Villarreal at Ex Cartiera Latina (Rome). The same year she is invited to join collective WindMill Art Power Plant and in 2023 takes part in their show “From Cajeta to Circe”, curated by Laura Facchini.

In October 2021 in occasion of the Rome Art Week she debutes with her first curatorial project for the Society for Embroidered Work: the show “Surface and Depth” of 69 international contemporary embroidery artists at Palazzo Velli (co-curators Catherine Frampton and Felicity Griffin Clark).

In 2021 she exhibits with the SyArt Festival at Fondazione Sorrento, her “Dreamcatcher: Wabi V” sculpture is selected for the Textile Art of Today Triennial. The same year Teksheva is the winner of the First Prize of the textile art competition “Trame a Corte” (Italy).

In 2020 she holds her second solo show at the Pavart Roma art gallery that brings her to the attention of textile art curator Barbara Pavan. Olga’s art piece is exhibited at the group show “Rebels” at SCD Textile & Art Studio of Susanna Cati.



Cajeta
50x50x5cm
2023



Circe
50x50x5cm
2023



黄润生
Huang Runsheng

1972 年 9 月出生于四川广安，现供职于成都画院，一级美术师，中国美协会员，中国油画学会理事，四川美协油画艺委会副主任，四川省油画学会副会长。作品曾获“第四、五届中国西部大地情中国画、油画作品展”金奖与铜奖，“第十一、十二届全国美展”提名资格奖，第七届巴蜀文艺奖“金奖”，“四川省首届文华美术奖”一等奖等奖项。

Born in September 1972 in Guang'an, Sichuan, he currently works at Chengdu Academy of Painting. He is a first-class artist, a member of the China Artists Association, a director of the China Oil Painting Society, deputy director of the Sichuan Artists Association Oil Painting Art Committee, and vice president of the Sichuan Oil Painting Society. His work has won gold and bronze awards at the 4th and 5th China Western Land Emotion Chinese Painting and Oil Painting Exhibition, nomination qualification award at the 11th and 12th National Art Exhibition, gold award at the 7th Bashu Literature and Art Award, and first prize at the 1st Sichuan Provincial Wenhua Art Award.

参展经历 /Exhibitions:

2019 年 叠映 2019 中意当代艺术邀请展 Palazzo Velli Expo 罗马维利宫艺术空间 罗马
2019, Reflection Exhibition, Sino Italian Contemporary Art Invitation Exhibition Palazzo Velli Expo, Rome Villi Palace Art Space, Rome

2018 年 叠映 2018 中英当代艺术邀请 SanMei Gallery 艺术空间 伦敦
2018, Reflection Exhibition,Sino British Contemporary Art Invitation Exhibition SanMei Gallery Art Space London, London

2015 年 现代中国美术展巡展 奈良美术馆·长崎县美术馆 日本奈良、长崎
2015, Modern China Art Exhibition Tour, Nara Art Museum/Nagasaki Prefectural Art Museum, Nara and Nagasaki

2014 年 第十二届全国美术作品展 中国美术馆 北京
2014, The 12th National Art Exhibition, China Art Museum, Beijing

2012 年 第五届北京国际美术双年展 中国美术馆 北京
2012, The 5th Beijing International Art Biennale, China Art Museum, Beijing

2011 年 第四届全国青年美术作品展 中国美术馆 中国北京
2011, The 4th National Youth Art Exhibition, China Art Museum, Beijing

2009 年 第十一届全国美术作品展 中国美术馆 中国北京
2009, The 11th National Art Exhibition, China Art Museum, Beijing

2007 年 第四届中国西部大地情中国画、油画作品展 亮宝楼美术馆 中国西安
2007, The 4th Western China Land Love Chinese Painting and Oil Painting Exhibition, Liangbaolou Art Museum, Xi'an



《器物之魅·六》30x40cm 布面油画 2022
The Charm of Objects - Six 30x40cm oil painting on canvas 2022



《仲夏夜·幽香》30x40cm 布面油画 2020
Midsummer Night - Fragrance 30x40cm oil painting on canvas 2020



《器物之魅·九》30x40cm 布面油画 2023
The Charm of Objects - Nine 30x40cm oil painting on canvas 2023



《瑰奇的乡村》30x40cm 布面油画 2022
A magnificent countryside 30x40cm oil painting on canvas 2022



孙晓伟

Sun Xiaowei

2010 年本科毕业于四川美术学院绘画系，2015 年研究生毕业于西南民族大学绘画系。成都市美术馆展览展陈部副主任、策展人，主要从事现当代艺术的策展实践与研究评论。成都画院特聘画家、四川省美术家协会策展委员会委员、成都市美术家协会综合材料艺委会副秘书长、成都市美术家协会理论委员会委员。

I graduated from the Painting Department of Sichuan Academy of Fine Arts with a bachelor's degree in 2010, and from the Painting Department of Southwest University for Nationalities with a master's degree in 2015. Deputy Director and Curator of the Exhibition Department of Chengdu Art Museum, mainly engaged in curation practice and research commentary of modern and contemporary art. Specially invited painter of Chengdu Academy of Painting, member of the curator committee of Sichuan Artists Association, deputy secretary-general of the Comprehensive Materials Art Committee of Chengdu Artists Association, and member of the theoretical committee of Chengdu Artists Association.

参展经历 /Exhibitions:

2024 年 与白石老人相遇（论文） 中国艺术报” 总第 2895 期第 5 版
2024, Encountering the White Stone Old Man Daily, China Art Daily, Issue 2895, 5th Edition

2023 年 午后、空间系列之三刊登在西湖期刊第 5 期
2023, Afternoon, Space Series (III), West Lake Journal

2023 年 媒介“共频” ——成都画院“四合院美术馆计划”系列展的策展实践(论文) 美术观察
2023, Media "Co frequency" - Curatorial Practice of the Chengdu Academy of Fine Arts "Siheyuan Art Museum Plan" Series Exhibition (Paper) Art Observation

2022 年 溪山同行——艺术的师承与创作文脉 邛崃美术馆
2022, Journey to the Mountains and Streams - The Inheritance and Creative Context of Art, Qionglai Art Museum

2022 年 跨越时间 再造当下——四合院美术馆空间的重塑与嬗变（论文）中国文化报
2022, Crossing Time to Rebuild the Present - The Reshaping and Transformation of the Space of the Siheyuan Art Museum (Paper) China Culture Daily

2022 年 声音流变——中国当代声音艺术展（画册） 编辑出版
2022, Sound Transformation - Editing and Publishing of China Contemporary Sound Art Exhibition (Album)

2022 年 罗伊·利希滕斯坦：重塑流行（画册） 编辑出版
2022, Roy Lichtenstein: Reshaping Pop (Album) Editing and Publishing

2017 年 向钢铁长城致敬——纪念中国人民解放军建军 90 周年四川美术书法作品展 四川美术馆
2017, Salute to the Steel Great Wall - Sichuan Art and Calligraphy Exhibition in Commemoration of the 90th Anniversary of the Founding of the Chinese People's Liberation Army, Sichuan Art Museum

2014 年 集合——高小华师友展 高小华美术馆
2014, Gathering - Gao Xiaohua Teacher and Friends Exhibition - Gao Xiaohua Art Museum

2010 年 千里之行——中国重点美术院校 2010 届毕业生优秀作品展 中央美术学院美术馆
2010, A Thousand Mile Journey - Exhibition of Outstanding Works by Graduates of China's Key Art Colleges and Universities, Central Academy of Fine Arts Art Museum



《阶梯》32x22cm 布面丙烯 2020
The Staircase 32x22cm acrylic on canvas 2020
《绿墙》32x22cm 布面丙烯 2020
Green Wall 32x22cm acrylic on canvas 2020



《霓虹》32x22cm 布面丙烯 2020
Neon 32x22cm acrylic on canvas 2020
《午后》36x23cm 布面丙烯 2020
Afternoon 36x23cm acrylic on canvas 2020





王 苑

Wang Yuan

1987 年出生于中国武汉，2009 年本科毕业于湖北美术学院壁画与综合材料绘画系，2012 年硕士毕业于湖北美术学院美术学系，美国哥伦比亚密苏里大学访问学者，现为江汉大学美术学院教师。

Yuan (Angelique) Wang M.A.,
Lecturer of Art.

MA, Fine Arts, Hubei Institute of
Fine Arts, Wuhan, China.

Lecturer, School of Fine Arts,
Jiangnan University, Wuhan,
Hubei, China.

Visiting Scholar, College of Art
and Science of University of
Missouri, America.

参展经历 /Exhibitions:

2024 年 非常水墨 中佳美术馆 武汉

2024, Chinese Ink Painting, Zhongjia Art Museum, Wuhan

2022 年 全国青年艺术邀请展 海派艺术馆 上海

2022, National Youth Art Invitation Exhibition, Shanghai Style Art
Museum, Shanghai

2022 年 折叠的诗行 武汉博物馆 武汉

2022, Folded Poems, Wuhan Museum, Wuhan

2021 年 日常的智慧 银川当代美术馆 银川

2021, Wisdom of Everyday-Life Contemporary Art Invitation
Exhibition, MOCA Yinchuan,

Yinchuan**2021 年** @ 武汉 2021 武汉汤湖美术馆 武汉

2021, @ Wuhan 2021, Tanghu Art Museum, Wuhan

2019 年 Reflection 维利宫艺术空间 罗马

2019, Palazzo Velli Expo, Rome

2018 年 柒捌玖零 汤湖美术馆 武汉

2018, Seven Nine Zero, Tang Lake Art Museum, Wuhan

2017 年 Reflection Marbachshöhe Kunst 德国卡塞尔

2017, Reflection Marbachshöhe Kunst, Kassel

2017 年 物我 湖北省美术馆 武汉

2017, Object Subject, Hubei Art Museum, Wuhan

2016 年 DMZ Pilgrimage International Art Festival 江原道

2016, DMZ Pilgrim International Art Festival, Hwacheon

2016 年 卡提 湖北省美术馆 武汉

2016, Kati, Hubei Art Museum, Wuhan

2009 年 证伪 何香凝美术馆 深圳

2009, Falsification, He Xiangning Art Museum, Shenzhen



《毛坐骑，是你吗？》 综合材料 39x59cm 2024
Mao Mount, is that you? mix media 39x59cm 2024

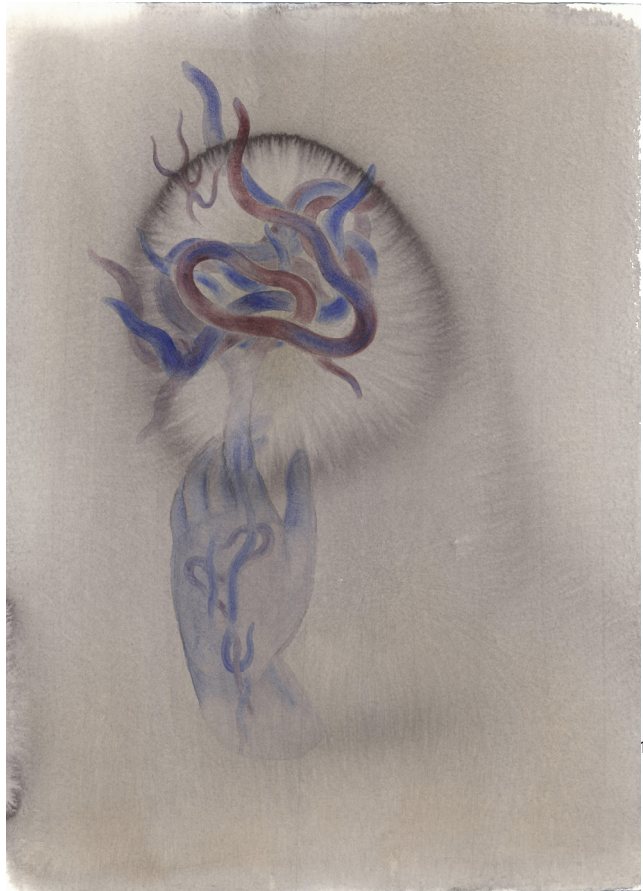


《公案一则：云何舍我》 综合材料 39x59cm 2023
A public Case:Yun He She Wo mie media 39x59cm 2023

《灵讯一则：我的小毛物》 综合材料 39x59cm 2023
A Spiritual Message: My Little Hairy Thing mix media 39x59cm 2023



《灵讯一则：种种可能》 综合材料 39x59cm 2023
A Spiritual Message: Various possibilities mix media 39x59cm 2023





尉 艺

Wei Yi

1994年6月生于重庆，现居成都，四川大学美术学硕士，任职于四川音乐学院，四川省美术家协会会员，作品被北京靳尚谊艺术基金会、北京树美术馆及个人收藏。

Born in June 1994 in Chongqing, currently residing in Chengdu, with a Master's degree in Fine Arts from Sichuan University. She works at Sichuan Conservatory of Music and is a member of the Sichuan Artists Association. Her works have been collected by the Beijing Jin Shangyi Art Foundation, Beijing Tree Art Museum, and private collector.

参展经历 /Exhibitions:

- 2024 年** 寻脉国色——2024 年度岩彩画·壁画第五届双年展
四川美术馆 四川
2024, Searching for the Pulse and National Color - The 5th Biennial Exhibition of Rock Color Painting and Mural Painting
Sichuan Art Museum, Sichuan, China
- 2021 年** 北京靳尚谊艺术基金会第二届青年画家扶植计划暨绘画新锐展
中国艺术研究院中国油画院美术馆、邯郸韩玉臣美术 北京、河北
2021, The Second Youth Painter Support Program and Exhibition of New Artists of Beijing Jin Shangyi Art Foundation
China Academy of Art, China Oil Painting Academy Art Museum, Handan Han Yuchen Art, Beijing, Hebei, China
- 2021 年** 第八届“繁星计划”青年当代艺术大展 北京树美术馆 北京
The 2021, 8th "Star Plan" Youth Contemporary Art Exhibition, Beijing Tree Art Museum, Beijing
- 2019 年** 岩彩·大地的辉煌——第二届四川省岩彩画·壁画展
四川美术馆 四川
2019, Color and the Glory of the Earth - The Second Sichuan Rock Color Painting and Mural Exhibition, Sichuan Art Museum
- 2018 年** Business Art Fair, Paris, 法国巴黎
- 2018 年** “源生初羽”——岩彩画·壁画精品展 四川美术馆 成都
2018, "Originating from the Primordial Feather" - Rock Color Painting and Mural Fine Arts Exhibition, Sichuan Art Museum, Chengdu
- 2018 年** 第二届本色敦煌壁画艺术展 敦煌艺术馆 甘肃
2018, The 2nd True Colors Dunhuang Mural Art Exhibition, Dunhuang Art Museum, Gansu
- 2017 年** 四川省首届岩彩画·壁画展暨四川省美术家协会岩彩画·壁画专业委员会成立展 四川美术馆 成都
2017, The First Rock Color Painting and Wall Painting Exhibition in Sichuan Province and the Establishment Exhibition of the Rock Color Painting and Wall Painting Professional Art Committee of the Sichuan Artists Association, Sichuan Art Museum, Chengdu



《无尽夏》 岩彩 30x22cm 2024
Endless Summer Rock Color 30x22cm 2024



《静待 1》 岩彩 30x22cm 2022
Quiet waiting 1 Rock Color 30x22cm 2022



《静待 2》 岩彩 30x22cm 2024
Quiet waiting 2 Rock Color 30x22cm 2024



吴青山

Wu Qingshan

1964年生，毕业于西南大学美术学院，2014年就读四川大学环境艺术设计研究生课程班。中国教育学会会员，四川省美术家协会会员，四川省摄影家协会会员，曾任教于四川文理学院美术学院，副教授，职业画家，515艺术创窟入驻艺术家，达州市华侨文化交流促进会会长。

Born in 1964, graduated from the School of Fine Arts at Southwest University, and enrolled in the graduate program of Environmental Art and Design at Sichuan University in 2014. Member of the China Education Society, member of the Sichuan Artists Association, member of the Sichuan Photographers Association, former teacher at the School of Fine Arts of Sichuan University of Arts and Sciences, associate professor, professional painter, resident artist of the 515 Art Grottoes, and president of the Dazhou Overseas Chinese Cultural Exchange Promotion Association.

参展经历 /Exhibitions:

2019年 中意当代艺术邀请展 意大利罗马维利宫艺术空间 罗马

2019, Invitational Exhibition of Contemporary Art between China and Italy, Art Space of Villy Palace in Rome, Italy, Rome

2018年 叠映 2018 中英当代艺术邀请展 SanMei Gallery 艺术空间 伦敦

2018, Reflection Exhibition, Sino British Contemporary Art Invitation Exhibition SanMei Gallery Art Space, London

2017年 知觉记忆：欧中艺术经典研修与交流活动作品展 成都

2017, Perceived Memory: Exhibition of European and Chinese Art Classics Training and Exchange Activities, Chengdu

2016年 超廻路 2016 中国当代艺术柏林邀请展

Non -Berlin 当代艺术空间 柏林

2016, Chaohui Road 2016 China Contemporary

Art Berlin Invitation Exhibition

Non Berlin Contemporary Art Space, Berlin

2016年 叠映中国艺术家巴黎作品展 法国蓬皮杜中心LISSUE 艺术中心 巴黎

2016, Reflection of Chinese Artists at the Paris Art Exhibition, the Centre of Pompidou in France, LISSUE Art Centre in Paris

2015年叠映巴比松：中国艺术家 2015 巴比松写生活活动回顾展

了了艺术传播机构美术馆 成都

2015, Stacking Barbizon: A Retrospective Exhibition of Chinese Artists'

2015 Barbizon Sketching Activities, Art Communication Institution Art Museum, Chengdu

2012年 第六届瑞士·中国节绘画作品展 瑞士

2012, The 6th Switzerland China Festival Painting Exhibition, Switzerland



《巴山之春》布面油画 56x45cm 2024

Spring of Ba Mountain Canvas oil painting 30x22cm 2024



《我们的田野》布面油画 56x45cm 2024

Fields near Dazhou

56x45cm

Canvas oil painting

2024



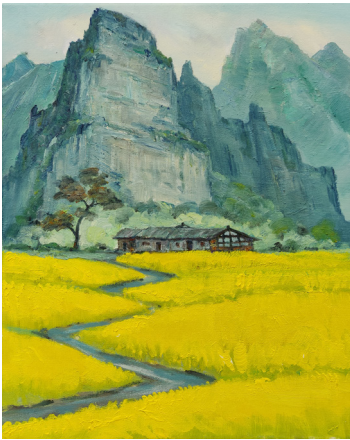
《回家》布面油画 45x56cm 2024

Home sick

45x56cm

Canvas oil painting

2024



《又一春》布面油画 45x56cm 2024

Spring Comes Again

45x56cm

Canvas oil painting

2024



朱可染

Zhu Keran

朱可染，女，1986 年出生于安徽淮南，获得油画硕士学位，当代艺术家，现生活创作于成都。代表作品《云卷·云舒》，《水何澹澹》，《暮夏 -2》，《仲夏夜》，《水妖》。作品多次参加国内外艺术交流及展览，并被多家艺术机构及个人收藏。

Zhu Keran, female, born in Huainan, Anhui in 1986, holds a master's degree in oil painting and is a contemporary artist. She currently lives and creates in Chengdu. Representative works include "Cloud Scrolls and Cloud Shus", "How Dandan the Water is", "Dushi-2", "Midsummer Night", and "Water Demon". The work has participated in multiple domestic and international art exchanges and exhibitions, and has been collected by multiple art institutions and individuals.

参展经历 /Exhibitions:

个展 /Solo Exhibitions

“天影长波” 朱可染个展 上海华萃美术馆 上海

"Tianying Changbo" Zhu Keran Solo Exhibition, Shanghai Huacui Art Museum, Shanghai

“澄明·可染” 朱可染作品展 蓝顶美术馆 成都

"Chengming Ke Ran" Zhu Ke Ran's Works Exhibition at the Blue Top Art Museum, Chengdu

“无色 深蓝” 朱可染作品展宽云美术馆 成都

"Colorless Deep Blue" at the Cloud Art Museum, Chengdu

群展 /Group Exhibitions

2024 年 “少不入川” 艺术盛年的群像 广汇美术馆 成都

2024, The Group Statues of Don't Enter Sichuan in Youth, Guanghui Art Museum, Chengdu

2023 年 “叠衍” 新青年七人展 汤湖美术馆 武汉

2023, "Dieyan" New Youth Seven Person Exhibition Tanghu Art Museum Wuhan

2022 年 “图像的震撼” 80，90 新绘画 成都市美术馆 成都

2022, "The Shock of Images" 80, 90 New Paintings Chengdu Art Museum Chengdu

2020 年 “真实与理想：艺术家的 2020 ” 蓝顶美术馆 成都

2020, "Reality and Ideals: Artists' 2020", Blue Top Art Museum, Chengdu

2018 年 “叠映：2018 中英当代艺术邀请展” 三美画廊 伦敦，英国

2018, Reflection Exhibition, Sino British Contemporary Art Invitation Exhibition SanMei Gallery Art Space, London

2015 年 “花见” 中国当代油画作品展 3331Art 东京

2015, "Hua Jian" Contemporary Chinese Oil Painting Exhibition, 3331Art, Tokyo

2012 年 迈阿密亚洲艺术博览会

2012, Art Asia Maimi Miami Avenue, Miami, Florida, USA



《蓝满月—双鱼座》
60x60cm
布面油画
2023
Blue Full Moon - Pisces
60x60cm
Canvas oil painting
2023



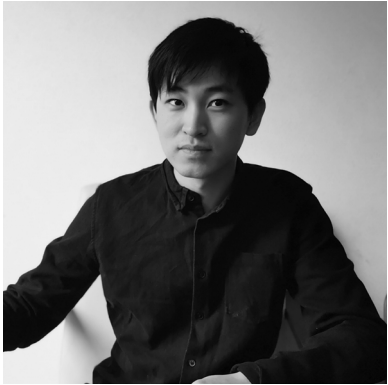
《满月—魔羯座》
30x30cm
布面综合材料
2023
Full Moon - Capricorn
30x30cm
Mixed media on canvas
2023



《满月—金牛座》
50x50cm
布面综合材料
2023
Full Moon - Taurus
50x50cm
Mixed media on canvas
2023



《满月—水瓶座》
30x30cm
布面综合材料
2023
Full Moon - Aquarius
30x30cm
Mixed media on canvas
2023



张禹涵
Zhang Yuhan

辽宁鞍山人，生于1994年1月，宜宾学院艺术与产品设计学部雕塑工作室主任，澳门大学博士候选人，四川美术学院雕塑系硕士，四川省雕塑协会会员。

Born in Anshan, Liaoning in January 1994, he is the director of the Sculpture Studio of the Department of Art and Product Design at Yibin University, a doctoral candidate at the University of Macau, a master's degree holder in Sculpture at Sichuan Academy of Fine Arts, and a member of the Sichuan Sculpture Association.

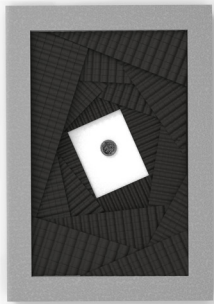
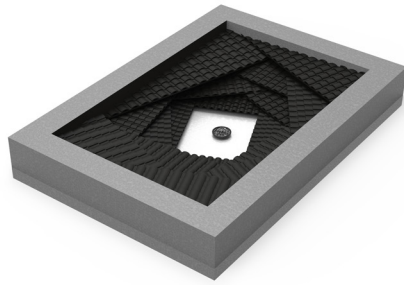
参展经历 /Exhibitions:

创作舞台综合装置艺术《到处间》，并参与阿那亚艺术节
Create a comprehensive stage installation art called "Everywhere" and participate in the Anaya Art Festival

2017 年 参加“设计介入精准扶贫案例展” 四川美术学院美术馆 重庆
2017, "Design Intervention Precision Poverty Alleviation Case Exhibition" Sichuan Academy of Fine Arts Art Museum, Chongqing

2017 年 参与中英交流成果展“Negotiated City” 重庆
2017, China UK Exchange Achievement Exhibition "Negotiated City", Chongqing

2016 年 作品《线·场》参加“营造与空间——第二届中德公共艺术展” 重庆
2016, "Line · Field", "Creation and Space -2nd Sino German Public Art Exhibition" , Chongqing



《嘀嗒》
光敏树脂、铅
30x15x5cm
2024

Tick
Photosensitive resin,
30x15x5cm
2024



《丰·年》
综合材料 尺寸可变
2017

Feng-Nian
Comprehensive materials with
variable dimensions
2017



《遁·形》
综合材料 尺寸可变
2017

Dun-Xing
Comprehensive materials with
variable dimensions
2017



《到处·间》
数字影像 尺寸可变
2021

Arrival, location, and interval
Variable digital image size
2021



王肇兴

Wang Zhaoxing

王肇兴，1997 年 11 月出生于福建，中国美术家协会会员，本硕毕业于厦门大学艺术学院美术系，博士就读于四川大学艺术学院比较艺术学专业。作品共九次入选中国美术家协会主办的国家级展览（含第十三届全国美术作品展），四次入选省部级展览，2023 年曾筹办“锻物兴漆”王肇兴个人艺术作品展。

Born in Fujian in November 1997, is a member of the China Artists Association, graduated from the Fine Arts Department of the College of Fine Arts, is a doctoral student in Comparative Art at the College of Fine Arts, Sichuan University. His works have been selected for nine national exhibitions organized by the China Artists Association (including the 13th National Exhibition of Fine Arts, China, 2019), four provincial and ministerial exhibitions, and in 2023, he organized the "Forging Objects to Develop Lacquer" Individual Exhibition of Wang Zhaoxing's Works of Art.

参展经历 /Exhibitions:

个展 /Solo Exhibitions

2023 年《锻物兴漆》个人艺术作品展 红顶当代艺术中心 厦门
2023, Personal Art Exhibition of "Forging Things to Revive Lacquer"
Red Top Contemporary Art Center, Xiamen

2022 年《生命内缘》个人实验艺术展 三道美术馆 厦门
2022, "The Inner Edge of Life" Personal Experimental Art Exhibition at
Sandao Art Museum in Xiamen

群展 /Group Exhibitions

2022 年 2021 中国（厦门）漆画展 厦门美术馆 厦门
2022, China (Xiamen) Lacquer Painting Exhibition, Xiamen Art Museum,
Xiamen

2022 年 第七届全国青年美术作品展 浙江美术馆 杭州
2022, The 7th National Youth Art Exhibition, Zhejiang Art Museum,
Hangzhou

2021 年 第三届中国（宁波）青年漆画大展 宁波美术馆 宁波
2021, The 3rd China (Ningbo) Youth Lacquer Painting Exhibition, Ningbo
Art Museum, Ningbo

2021 年 第二届魅力红谷全国小幅漆画作品展 江西省文化馆 南昌
2021, The 2nd Charming Red Valley National Small Lacquer Painting
Exhibition, Jiangxi Provincial Cultural Museum, Nanchang

2019 年 第十三届全国美术作品展 厦门美术馆 厦门
2019, The 13th National Art Exhibition, Xiamen Art Museum, Xiamen

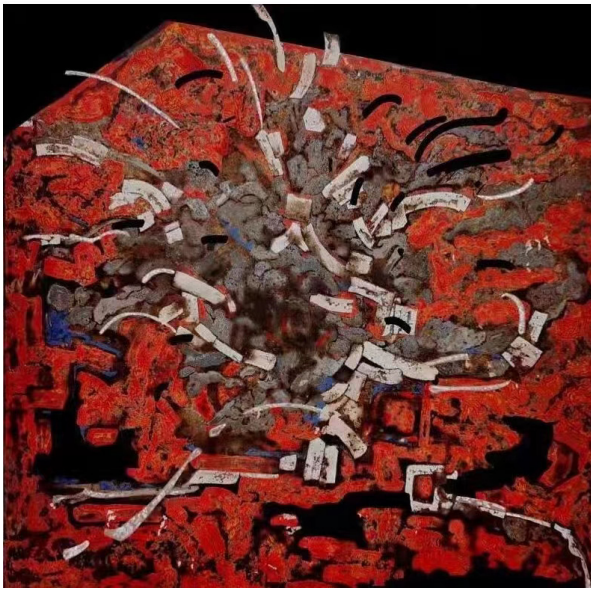
2019 年 第五届全国漆画作品展 龙现代美术馆 上海
2019, The 5th National Lacquer Painting Exhibition, Dragon Modern
Art Museum, Shanghai

2018 年 首届魅力红谷全国小幅漆画作品展 江西美术馆 南昌
2018, The First Charming Red Valley National Small Lacquer Painting
Exhibition, Jiangxi Art Museum, Nanchang

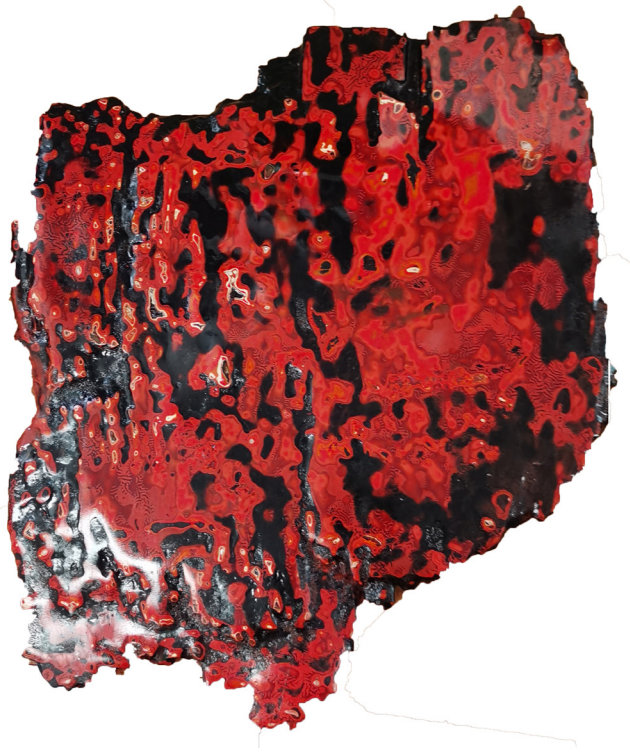
2018 年 第六届全国青年美术作品展 中国美术馆 北京
2018, The 6th National Youth Art Exhibition, China Art Museum,
Beijing



《卜辞》大漆、铜箔、金箔 40x40cm 2021
Bu Ci Lacquer, copper foil, gold foil 40x40cm 2021



《#Port Blast》大漆、蛋壳 60x60cm 2021
#Port Blast Lacquer, Eggshell 60x60cm 2021



《2021.6.21, 同安金柄村, #2》合成大漆、大漆、瓦灰 40x30x2cm 2022
On June 21, 2021, Jinbing Village, Tong'an, # 2 Mis lacquer, Lacquer, Eggshell 40x30x2cm 2022



刘丽娟
Liu Lijuan

刘丽娟 (1984年8月 -), 四川泸州人, 四川大学艺术学院 2022 级设计史及理论专业博士研究生, 副教授。德阳数字人文与艺术研究中心主任, 四川省摄影家协会会员。

Liu Lijuan (born in August 1984), born in Luzhou, Sichuan, is a doctoral student and associate professor in Design History and Theory at the School of Arts, Sichuan University. She is also the Director of Deyang Digital Humanities and Arts Research Center, member of Sichuan Photographers Association.

参展经历 /Exhibitions:

2023 年 数智设计中身体与符号的双向同构 (论文) 符号学国际会议
2023, International Conference on Semiotics, On the Bilateral Isomorphism of Body and Symbols in Digital Design

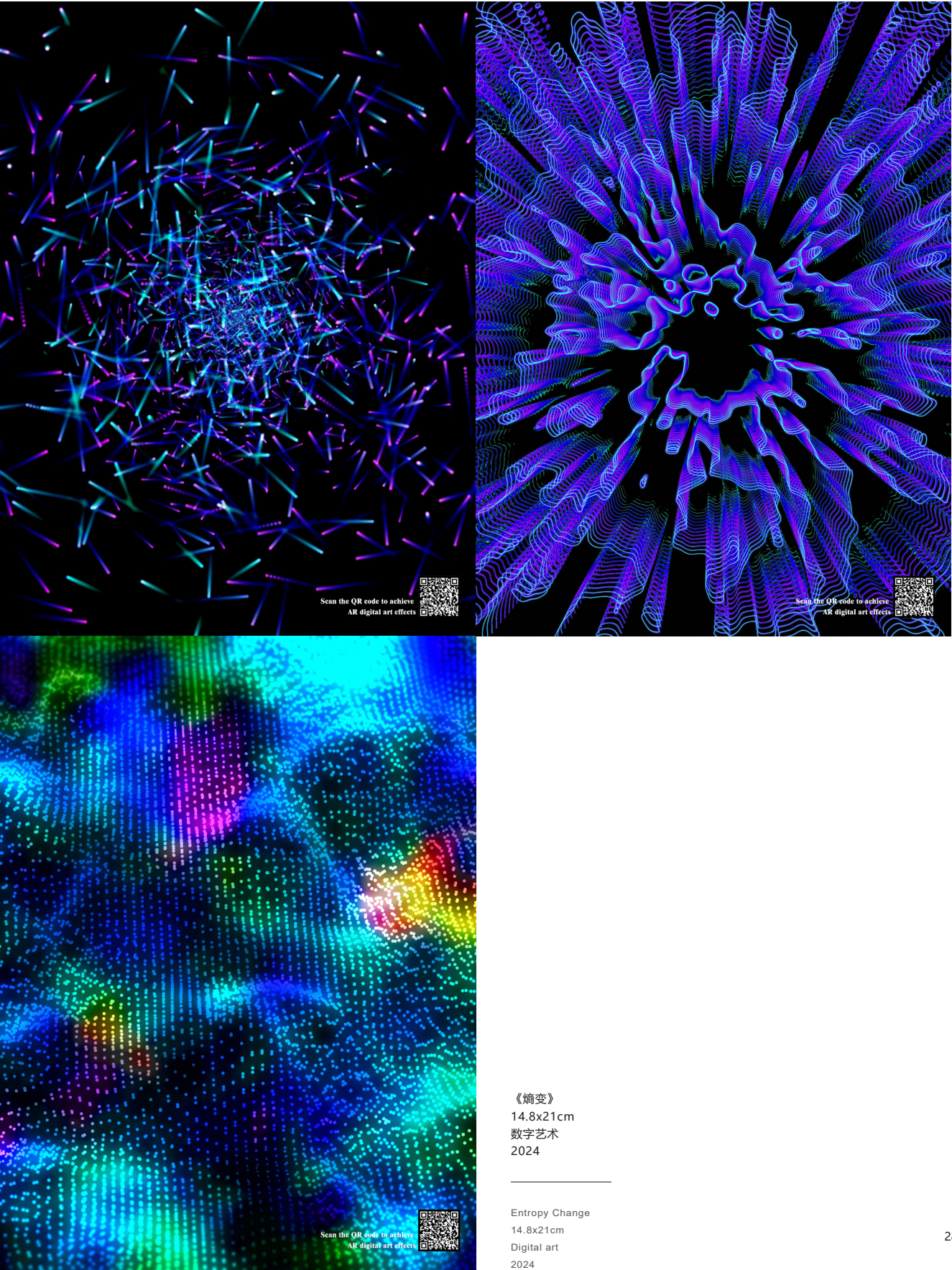
2022 年 混沌之眼 (数字艺术作品) “美术馆之眼第四季” 成渝地区美术馆年度提名展 成都市美术馆
2023, Chaos Eye (Digital Art Works), "Art Museum Eye Season 4" Annual Nomination Exhibition for Chengdu Chongqing Art Museum, Chengdu Art Museum

2022 年 技术哲学分析视域下的数字化未来 (论文) 广义认知诗学的当代建构——首届全国认知诗学学术研讨会暨中国比较文学学会认知诗学分会 2022 年年会
2022, The Contemporary Construction of Generalized Cognitive Poetics from the Perspective of Technological Philosophy Analysis: The First National Symposium on Cognitive Poetics and the 2022 Annual Meeting of the Cognitive Poetics Branch of the Chinese Comparative Literature Society

2021 年 《甚至在虚拟的世界也有我——天府学院美术馆体感交互项目》 (数字艺术作品) 天府学院美术馆首展《破茧》
2021, Even in the virtual world, there is me - Tianfu Academy Art Museum Body Sensory Interaction Project (Digital Art Works) - Tianfu Academy Art Museum's First Exhibition "Breaking Cocoon"

2019 年 甚至在虚拟的世界也有我——川剧 AR 变脸 (数字艺术作品) 成都画院 “再造的表达” 多媒体艺术展
2019, Even in the virtual world, there was me - Sichuan Opera AR Face Changing (Digital Art Work) - Chengdu Academy of Fine Arts "Reconstructed Expression" Multimedia Art Exhibition

2019 年 羌韵 (壁画) 四川省文学艺术界联合会 “乡村美术馆” 收藏
2019, Qiang Yun (mural) was collected by the "Rural Art Museum" of the Sichuan Federation of Literary and Art Circles



《熵变》
14.8x21cm
数字艺术
2024

Entropy Change
14.8x21cm
Digital art
2024



詹颖
Zhan Ying

1976 年 6 月，四川资中人，教授，西南交通大学工业设计博士，现为四川文化产业职业学院艺术设计学院院长。主持国家级、省部级等项目 12 项，发表论文 30 余篇，出版专著 2 本，获省部级奖励 6 项，担任中国自然辩证法学会科学与艺术专委会副秘书长、四川省文艺理论研究会理事，四川省社会科学规划项目评审专家，阿坝州州级院士（专家）工作站首席专家。参与多项社会服务项目，成果被地方政府、企事业单位及高校采纳应用。

In June 1976, she was born in Zizhong, Sichuan. She is a professor and holds a Ph.D. in Industrial Design from Southwest Jiaotong University. She is currently the Dean of the School of Art and Design at Sichuan Cultural Industry Vocational College. She hosted 12 national and provincial level projects, published more than 30 papers, published 2 monographs, and received 6 provincial and ministerial level awards. She served as the Deputy Secretary General of the Science and Art Committee of the Chinese Dialectics of Nature Society, a director of the Sichuan Literature and Art Theory Research Association, a review expert for social science planning projects in Sichuan Province, and the chief expert of the Aba Prefecture Academician (Expert) Workstation. She participated in multiple social service projects, and the results were adopted and applied by local governments, enterprises, institutions, and universities.

参展经历 /Exhibitions:

2023 年 参加 2023 北京国际设计周展览，入选 “共振：成渝地区双城经济圈生活美学展”

2023, The 2023 Beijing International Design Week exhibition and was selected for the "Resonance: Aesthetics of Life in the Twin City Economic Circle of Idiom Regions Exhibition"

2019 年 参加 “庆祝中华人民共和国成立 70 周年四川社科成就展 ”

2019, The "Sichuan Social Science Achievement Exhibition Celebrating the 70th Anniversary of the Founding of the People's Republic of China"

2017 年 参加 “第六届中国成都国际非物质文化遗产节 ” 展览

2017, The 6th Chengdu International Intangible Cultural Heritage Festival in China exhibition

2016 年 参加第 “十二届深圳国际文化产业博览交易会 ” 展览

2016, The 12th Shenzhen International Cultural Industry Expo and Trade Fair

2015 年 参加 “第五届中国成都国际非物质文化遗产节 ” 展览

2015, The exhibition of the 5th Chengdu International Intangible Cultural Heritage Festival in China

2015 年 参加 “第十一届深圳国际文化产业博览交易会” 展览

2015, The 11th Shenzhen International Cultural Industry Expo and Trade Fair



《“云上”羌族元素文创》
文创产品设计
詹颖 汪叶莎 黎清荷 祝维 徐东胜
2023

On the Cloud, Qiang ethnic cultural and creative elements
Cultural and creative product design
Zhan Ying, Wang Yesha, Ni Qinghe, Zhu Wei, Xu Dongsheng
2023



陈灿

Chen Can

1995 年 4 月出生于重庆，本科就读于四川大学外国语学院英语系，硕士毕业于四川大学艺术学院艺术学理论专业。他关注羌绣等非物质文化遗产在民族地区现代性转型过程中的转译与公共性作用，于 2023 年担任设计马拉松“学术委员”，带领团队获全国金奖。

I am a Master's degree student in Art Theory at the School of Arts, Sichuan University, 2021, with a research focus on cultural heritage and art management. Focusing on the transmission and public role of intangible cultural heritage such as Qiang embroidery in the modernization transformation of ethnic regions, I served as a member of the "Academic Committee" for the design marathon in 2023 and led the team to win a national gold medal.

作品介绍 /Introduction:

该刺绣围腰收集自四川省汶川县岷州镇阿尔村，自 20 世纪 80 年代开始由当地绣娘何珍香（音）不断修改和制作而成。羌族世代居住在青藏高原东缘的高山峡谷之中，在自然的生活状态里，羌族妇女创造出了独具特色、天然灵秀的各种刺绣纹样。这些纹样大多取自自然题材，如花卉瓜果、鸟虫鱼兽，以及各类生活中的人物场景，并形成了扎、绣、勾、提、挑、拼等多样的针法技巧。这些高山村寨里的羌族妇女们在挑绣时，不需要打样，全凭借自身的兴致与审美随心创作，绣出的纹样生动明快、浑然天成。如今，在岷江中上游羌族聚居地区，常能看到中老年妇女们穿着色彩鲜亮、花团锦簇的羌绣服饰。这些服饰以长衫、围腰、腰带和布鞋为整体，上面用彩色棉线或丝线绣满各式花纹，被广泛认为是羌族人最典型的外在民族特征。

This embroidered waistband is collected from Aer Village, Bazhou Town, Wenchuan County, Sichuan Province. It has been continuously modified and produced by the local embroidery lady He Zhenxiang since the 1980s. The Qiang people have lived for generations in the high mountain canyons on the eastern edge of the Qinghai Tibet Plateau. In their natural way of life, Qiang women have created various unique and natural embroidery patterns. These patterns are mostly taken from natural themes, such as flowers, melons, fruits, birds, insects, fish, and animals, as well as various character scenes in daily life, and have formed various needlework techniques such as tying, embroidery, hooking, lifting, picking, and piecing. The Qiang women in these high mountain villages do not need to make samples when choosing embroidery, but rely on their own interests and aesthetic preferences to create freely. The embroidered patterns are vivid, bright, and natural. Nowadays, in the Qiang ethnic settlement areas in the middle and upper reaches of the Minjiang River, it is common to see middle-aged and elderly women wearing brightly colored and colorful Qiang embroidery costumes. These costumes are made up of long shirts, aprons, belts, and cloth shoes, embroidered with various patterns using colored cotton or silk threads, and are widely regarded as the most typical external ethnic characteristics of the Qiang people.



《手工羌族刺绣围腰》
非物质文化遗产手工作品 \ 围腰
63.5x77.9cm
1980
艺术家：何珍香（音）
收藏者：陈灿、杨辛玥

Handmade Qiang embroidery waistband
Intangible cultural heritage handicrafts/aprons
63.5x77.9cm
1980
Artist: He Zhenxiang
Collectors: Chen Can, Yang Xinyue



乔馨仪

Qiao Xinyi

1999年3月出生于黑龙江省哈尔滨市，本科就读于中国地质大学（北京）珠宝设计专业，硕士就读于四川大学艺术学院设计学专业，主要研究方向为设计史研究。

Born in March 1999 in Harbin, Heilongjiang Province, graduated from China University of Geosciences (Beijing) majoring in jewellery design. She is currently studying design at the College of Arts of Sichuan University, with her main research interests in design history.

作品介绍 /Introduction:

“可佩戴的历史，让饰品承载文化”
本次参展的珠宝作品围绕着中国传统文化主题展开，例如中国传统纹样、中国非物质文化遗产、陶瓷、古币等。具有深厚的文化内涵，展现了中国传统艺术的独特美学。同时，款式的造型符合当代珠宝的审美风格，在保留传统元素的同时体现了现代设计的创新的时尚感。

"Wearable history, allowing accessories to carry culture"

The jewelry works exhibited this time revolve around the theme of Chinese traditional culture, such as Chinese traditional patterns, Chinese intangible cultural heritage, ceramics, ancient coins, etc. It has profound cultural connotations and showcases the unique aesthetics of traditional Chinese art. At the same time, the design of the style conforms to the aesthetic style of contemporary jewelry, while retaining traditional elements and reflecting the innovative fashion sense of modern design.



《盛唐·牡丹》《雨巷》珠宝设计

Peony in the Sheng Tang Dynasty / A Lane in the Rain Jewelry design



迟顺功

Chi Shungong

1996 年 11 月出生于山东青岛。四川大学艺术学院博士研究生，核爆 60 周年献礼片《岁月》总策划。该片入选第 14 届北京国际电影节嘉年华活动，入围第四届亚洲青年国际电影节最佳主旋律影片。主研艺术理论与批评方向，曾作为主要成员参与国家社科基金项目、四川省社科规划重点项目及四川省科技厅软科学项目多项。

Born in Qingdao, Shandong Province in November 1996. He is a Ph.D. candidate of the College of Arts, Sichuan University and the general planner of the film *Go Swimming*, a tribute to the 60th anniversary of China's first atomic bomb. The film was selected for the 14th Beijing International Film Festival Carnival and nominated for the Best Central Theme Film of the 4th Asian International Youth Film Festival. He mainly studies art theory and criticism, and has participated in National Social Science Fund Project of China, Sichuan Provincial Social Science Planning Key Program and Sichuan Provincial Science and Technology Department Soft-Science Project as a main member.

作品介绍 /Introduction:

1964 年 10 月，西北某国防工业基地文工团小分队为庆祝“中华人民共和国成立 15 周年”在基地各单位巡演。这一天，因为汽车被临时调用运送物资，一行人不得不徒步前往基地水线营地巡演，他们途经沙漠，戈壁和峡谷，路遇风沙，马匪和狼，也跳着他们排练已久的《洗衣歌》。因为特殊的地理位置，常年干旱缺水，这群年轻人渴望到河里游一次泳。当他们到达昌马河畔时，水库的扬声器传出了“新中国第一颗原子弹爆炸成功”的消息...（一些人，一个故事，一座城）。

In October 1964, a small team of the cultural and artistic troupe of a certain defense industrial base in northwest China performed a tour in various units of the base to celebrate the 15th anniversary of the founding of the People's Republic of China. On that day, due to the temporary transportation of supplies by cars, the group had to walk to the waterline camp of the base for a tour. They passed through deserts, Gobi, and canyons, encountering sandstorms, bandits, and wolves, and even danced to their long-rehearsed laundry song. Due to their unique geographical location and year-round drought and water scarcity, this group of young people yearn to swim in the river. When they arrived at the bank of the Changma River, news of the successful explosion of the first atomic bomb in New China spread from the reservoir's loudspeaker... (Some people, a story, a city).



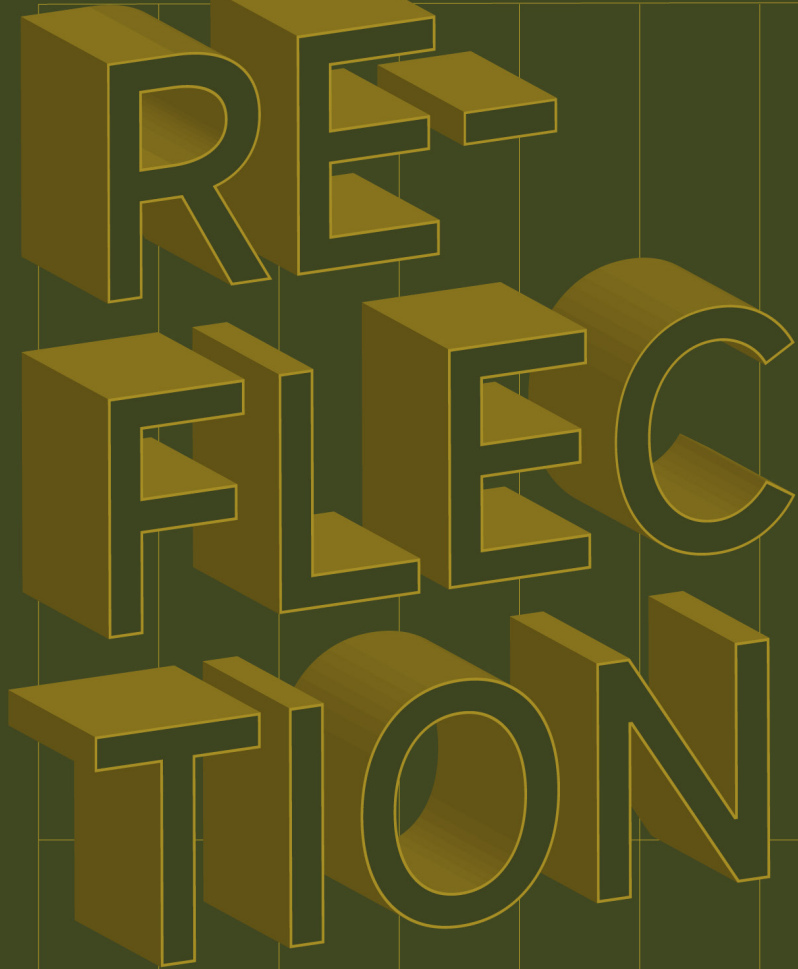
《岁月》海报 / 剧照
Years Poster/Stills

REFLECTION: CHINA-EUROPE CONTEMPORARY
ART INVITATIONAL EXHIBITION

2024

Date: 2024.7.21 18:30 (Opening)

2024.7.23 17:00 (Closing)

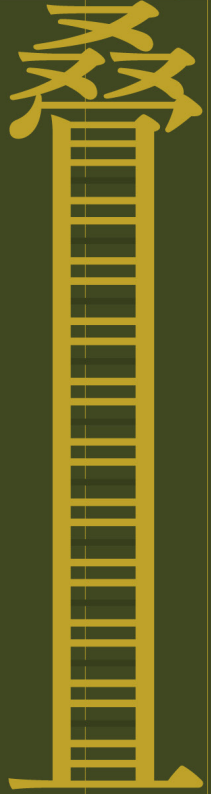


Art Consultant: Huang Zongxian
Curator: Peng Rong(China), Valeria Cirone(Italy)
Academic Host: Zhi Yu
Executive Director: Qiu Hua
Visual Director: Sun Xiaowei

Location: Palazzo Velli Expo

Organizers:
College of Arts, Sichuan University
Association pour l' art, l' éducation et la culture
par les échanges sino-européenne (AECESÉ, Paris)
Center of Modern Design and Culture Study
(MD&CS, SWJTU)

List of artists:
Italian:
Andrea Marchesini, Andrea Romagnoli, Francesco Astiaso Garcia
Nicoletta Perondi, Olga Teksheva
Chinese:
Huang Runsheng, Sun Xiaowei, Wang Yuan, Wei Yi, Wu Qingshan
Zhu Keran, Zhang Yuhan, Wang Zhaoxing, Liu Lijuan, Zhan Ying
Chen Can, Qiao Xinyi, Chi Shungong



中欧当代艺术
邀请展

2024

时间 2024.7.21 18:30 (开幕)

2024.7.23 17:00 (闭幕)



艺术顾问：黄宗贤
策展人：[中] 彭彤、[意] Valeria Cirone
学术主持：支宇
总执行人：邱华
视觉总监：孙晓伟

画展地点：
意大利罗马维利宫艺术空间
(Palazzo Velli Expo)

参展艺术家名单：
意方：
Andrea Marchesini, Andrea Romagnoli
Francesco Astiaso Garcia
Nicoletta Perondi, Olga Teksheva
中方：
黄润生、孙晓伟、王苑、尉艺、吴青山
朱可染、张禹涵、王肇兴、刘丽娟
詹颖、陈灿、乔馨仪、迟顺功

主办机构：
四川大学艺术学院
法国 AECESÉ
(法国中欧文化艺术教育交流协会，Paris)
西南交通大学现代设计与文化研究中心
- 四川省哲学社会科学重点研究基地
(MD&CS,SWJTU)

叠映2024：中欧当代艺术邀请展 2024/07/21-07/23

艺术顾问：黄宗贤

策展人：【中】彭彤、【意】Valeria Cirone

学术主持：支宇

总执行人：邱华

视觉总监：孙晓伟

时间：2024年7月21日——2024年7月23日

地点：意大利罗马维利宫艺术空间

参展艺术家：

意方：

Andrea Marchesini, Andrea Romagnoli

Francesco Astiaso Garcia

Nicoletta Perondi, Olga Teksheva

中方

黄润生、孙晓伟、王苑、尉艺、吴青山、朱可染、张禹涵

王肇兴、刘丽娟、詹颖、陈灿、乔馨仪、迟顺功

主办机构：四川大学艺术学院

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画册翻译：孙颖

画册设计：秦瑾、刘亦航

REFLECTION 2024: CHINA-EUROPE CONTEMPORARY ART INVITATIONAL EXHIBITION

2024/07/21-2024/07/23

Art Consultant:Huang Zongxian

Curator:Peng Rong, Valeria Cirone

Academic Host:Zhi Yu

Organiser:Qiu Hua

Visual Director: Sun Xiaowei

Dates: July 21 to July 23, 2024

Artists:

Italian:

Andrea Marchesini, Andrea Romagnoli, Francesco Astiaso Garcia

Nicoletta Perondi, Olga Teksheva

Chinese:

Huang Runsheng, Sun Xiaowei, Wang Yuan, Wei Yi, Wu Qingshan

Zhu Keran, Zhang Yuhuan, Wang Zhaoxing, Liu Lijuan, Zhan Ying

Chen Can, Qiao Xinyi, Chi Shungong

Organizers:

College of Arts, Sichuan University

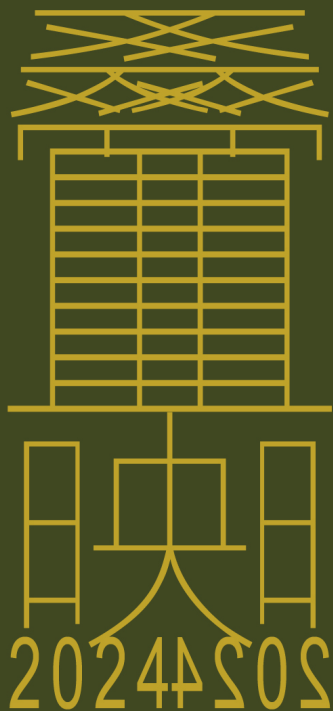
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Center of Modern Design and Culture Study (MD&CS, SWJTU)

Tanslator: Sun Ying

Designer: Qin Jin, Liu Yihang





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