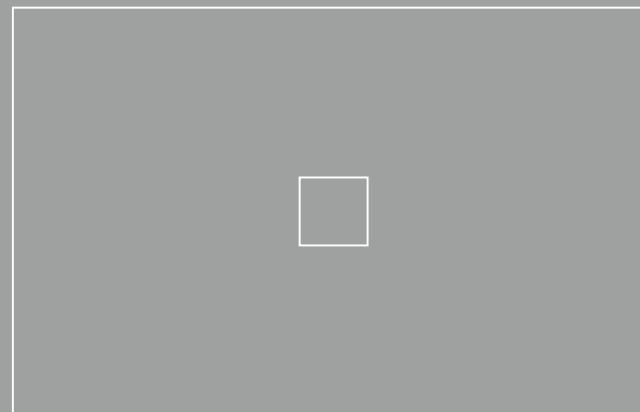


Gallery I, II & III

# 取景框：二十年的现场

► 2020-Present  
SPURS Gallery



■  
Boers-Li Gallery  
2007-2019

● 2005-2006  
Universal Studios-Beijing

策展人：李佳、湘宁

Curators: Li Jia, Xiangning

# Inside the Frame: Twenty Years in Focus

2025.12.13-2026.3.1

SPURS GALLERY

# 取景框：二十年的现场

策展人：李佳、湘宁

2025.12.13-2026.3.1 | Gallery I, II & III SPURS Gallery

从 2005 到 2025，从草场地到 798，当年的 Universal Studios-Beijing 早已更名博而励画廊，再经贾伟和来梦馨重启成为如今的马刺画廊——在中国当代艺术的历史中这或许只是片段和个案，不过，局部温度的升降往往是整体气候变迁的缩影，借助眼前这一方窗口，我们得以审视一个尚未落幕的过去，打量一个仍在生成的全景，更重要的，是理解为何此刻的现实是这般形状。

“取景框：二十年的现场”回看马刺画廊及其前身在这二十年间完成的一百五十多个展览，整理出六条有意义的线索，它们构成了展览的六个章节，或者说，六种“构框”的方式。“交叉口：成为个体的可能性”回顾了画廊从博而励阶段延续至今，对于“85”前非官方艺术的发掘和呈现，这些展览曾一度聚焦于对抽象绘画的讨论，虽然这一话题如今热度已退，但它将 80 年代的抽象实践与 70 后、80 后“年轻一代”艺术家的作品对照互参的方式，提示出这一在此地“无根”的现代主义传统或许并不存在以语言演进构成的稳定本体，而更多源自创作者基于自身与时代关系的评估和回应。更重要的是，回看“历史前夜”的创作与事件，如集体写生、旅行、自我教育和组织地下展览等，会发现“如何成为个体”与“何为艺术”的追问始终交缠为一体，彼此牵引推动，而对个体性的追求往往通过团体的自觉行动而发生。后者为今天被新自由主义的市场、制度与工作伦理塑造的艺术主体性，提供的是一种久违的参照，以及重新思考、想象个体与共同体、艺术与生活关系的空间。

以上的种种“框构”所能提供的也仅是一个临时性的方案，而非一劳永逸的结论。无论是作为隐喻，还是作为研究方法，诠释技术或观察策略，抑或仅仅是一次展览叙事的尝试，构框首先总是一个动作，它指向的是过程，意味着持续的实践：不仅为了取景，更为辨认意义、理解事实、重估价值，和改写（哪怕是最微小的）未来的图式。在这个意义上，所有的“框”都是临时的，也是异质的。有多少种“框”，就有多少种设定问题、剪裁视角、打捞事实、取舍对象和诠释意义的方式。它证明艺术的历史与现场，始终是在无数关系、矛盾与愿望的挤压与拉扯中生成其形状，而这其中最要的讯息也许是：无论是谁，处于怎样的位置，总有着以自己的眼光、信念和叙述，在庞然世界的巨压中，拉动一丝偏移的可能。

# Inside the Frame: Twenty Years in Focus

Curators: Li Jia, Xiangning

2025.12.13-2026.3.1 | Gallery I, II & III SPURS Gallery

From 2005 to 2025, from Caochangdi to 798, what was once Universal Studios-Beijing was renamed to Boers-Li Gallery and now operated by Jia Wei and Sherry Lai as SPURS Gallery. In the history of Chinese contemporary art, this may be merely a fragment or a singular case. Yet, fluctuations in local temperature often reflect shifts in the overall climate. Through this particular case, we are able to examine a past that has not yet concluded and survey a panorama still in the making.

In each of the six chapters, each “frame” offers only provisional arrangements rather than definitive conclusions. Whether using it as a metaphor, a research method, a hermeneutic technique, an observational strategy, or merely an attempt at an exhibition narrative, framing is fundamentally an action. It points toward process and signifies ongoing practice: not merely for selecting a view, but for identifying meaning, understanding facts, reassessing values, and rewriting—even if only in the slightest way—the schema of the future.

All “frames” are temporary and also heterogeneous. As many frames as there may be, there are so many ways of formulating questions, tailoring perspectives, selecting subjects, and interpreting meaning. This demonstrates that the history and present of art are continually shaped under the pressure and pull of countless relationships, contradictions, and desires. Perhaps the most profound takeaway we hope to offer is this: regardless of who you are or where you stand, there always remains the possibility—through your own vision, conviction, and voice—to gently, yet persistently, tug at the fabric of the world, shifting its weight ever so slightly toward light.

# 艺术家 ARTISTS

法利·阿吉拉尔  
Farley Aguilar

陈劲雄  
Chen Shaoxiong

陈思羽  
Chen Siyu

程起天霖  
Chi Tien Lin Cheng

方璐  
Fang Lu

郭海强  
Guo Haiqiang

侯子超  
Hou Zichao

黄锐  
Huang Rui

计洲  
Ji Zhou

李怒  
Li Nu

李珊  
Li Shan

廖国核  
Liao Guohe

林一林  
Lin Yilin

马可鲁  
Ma Kelu

马延红  
Ma Yanhong

阮纯诗  
Nguyen Trinh Thi

ONS

欧劲  
Ou Jin

佩恩恩  
Payne Zhu

罗克萨娜·皮鲁曼德  
Roksana Pirouzmand

邱岸雄  
Qiu Anxiong

仇晓飞  
Qiu Xiaofei

安塞姆·雷尔  
Anselm Reyle

宋琨  
Song Kun

孙一钿  
Sun Yitian

谭天  
Tan Tian

唐平刚  
Tang Pinggang

铁鹰  
Tie Ying

乌雷  
Ulay

王加加  
Wang Jiajia

王卫  
Wang Wei

韦海  
Wei Hai

邢丹文  
Xing Danwen

徐浩洋  
Xu Haoyang

颜磊  
Yan Lei

杨丹凤  
Danful Yang

叶凌瀚  
Ye Linghan

易连  
Yi Lian

袁可如  
Yuan Keru

曾宏  
Zeng Hong

张培力  
Zhang Peili

张伟  
Zhang Wei

郑子燕  
Zheng Ziyan

周岩  
Zhou Yan

# I 交岔口：成为个体的可能性

**Crossroads:  
The Possibility of Becoming an Individual**

艺术家 ARTISTS

**程起天霖、郭海强、黄锐、ONS、唐平刚、张伟**  
**ONS, Chi Tien Lin Cheng, Guo Haiqiang, Huang Rui, ONS,**  
**Tang Pinggang, Zhang Wei**

“交叉口：成为个体的可能性”回顾了画廊从博而励阶段延续至今，对于“85”前非官方艺术的发掘和呈现，这些展览曾一度聚焦于对抽象绘画的讨论，虽然这一话题如今热度已退，但它将80年代的抽象实践与70后、80后“年轻一代”艺术家的作品对照互参的方式，提示出这一在此地“无根”的现代主义传统或许并不存在以语言演进构成的稳定本体，而更多源自创作者基于自身与时代关系的评估和回应。

更重要的是，回看“历史前夜”的创作与事件，如集体写生、旅行、自我教育和组织地下展览等，会发现“如何成为个体”与“何为艺术”的追问始终交缠为一体，彼此牵引推动，而对个体性的追求往往通过团体的自觉行动而发生。后者为今天被新自由主义的市场、制度与工作伦理塑造的艺术主体性，提供的是一种久违的参照，以及重新思考、想象个体与共同体、艺术与生活关系的空间。

“Crossroads: The Possibility of Becoming an Individual” revisits the gallery’s ongoing presentation from its Boers-Li phase to the present, of pre-85 unofficial art. While these exhibitions once focused intently on discussions of abstract painting—a topic whose hype has declined—their methodology of juxtaposing the abstract practices of the 1980s with works by ‘post-70s’ and ‘post-80s’ “young generation” artists suggests something significant. It implies that this modernist tradition may not possess a stable ontology formed through linguistic evolution. Instead, it appears to stem more from artists’ assessments of and responses to their relationship with their own era.

More importantly, looking at the creations and events of that “historical eve”—such as art collectives trekking together on sketching trips, and the organization of underground exhibitions—reveals that the questions of “how to become an individual” and “what is art” persistently propelled these artists. The pursuit of individuality often emerged precisely through the conscious actions of groups. This latter phenomenon offers a long-absent frame of reference for today’s artistic subjectivity, which is shaped by neoliberal markets, institutions, and work ethics.

程起天霖  
Chi Tien Lin Cheng

慈航童蒙  
*Illuminating the Dusk of Innocence*

2025  
布面油画 Oil on canvas  
210 x 150 cm





郭海强  
Guo Haiqiang

2025.5.15

2025  
布面木板油画  
Oil on canvas and wood board  
80 x 125 cm

黄锐  
Huang Rui

荒原 -3 月  
*The Waste Land - March*

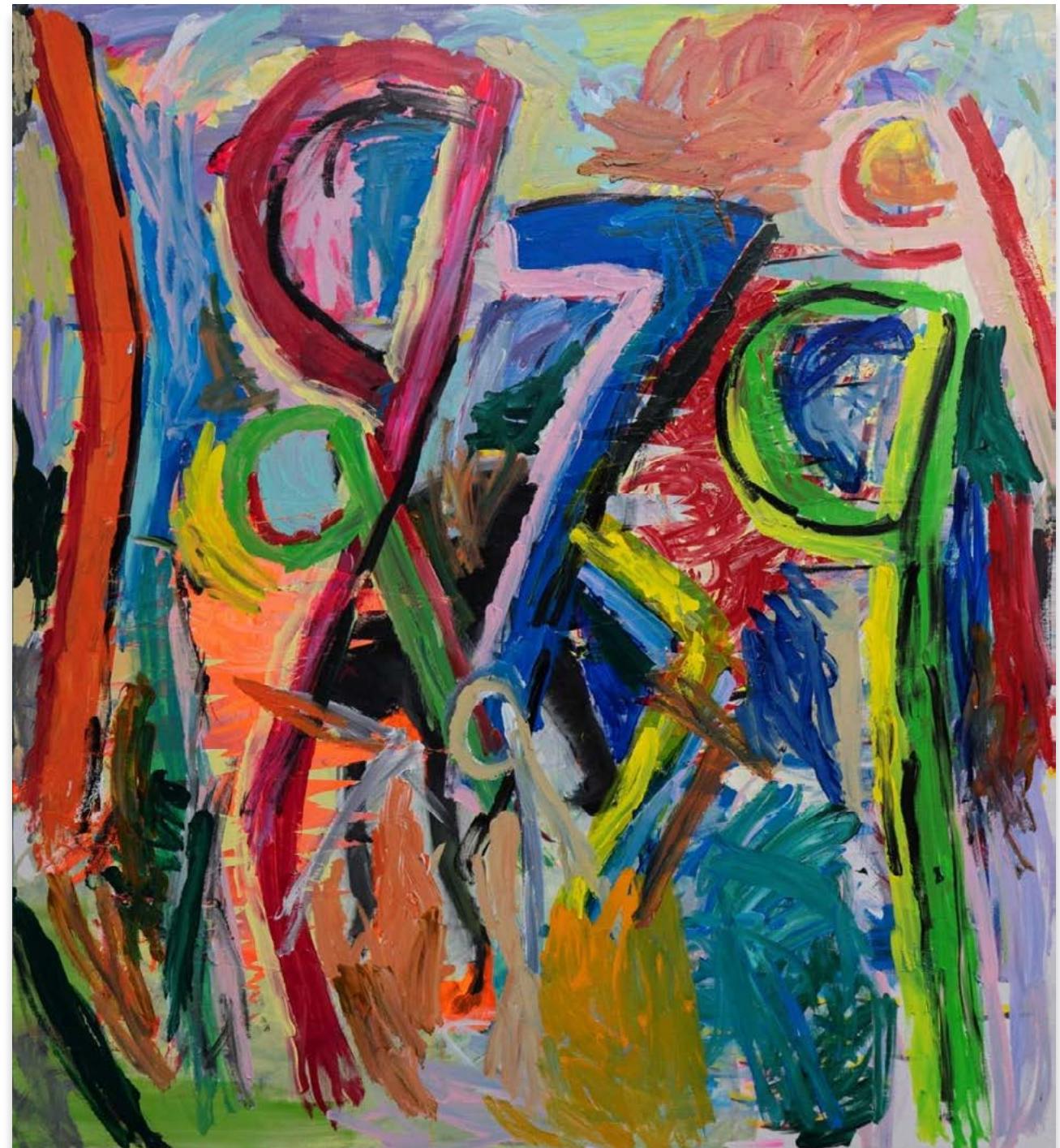
2013-2023  
布面油画 Oil on canvas  
120 x 120 cm



ONS

没有航标的河流 No.25  
*River Without Buoys No. 25*

2019  
布面丙烯 Acrylic on canvas  
200 x 180 cm



## II 记忆残响：在过去与未来之间

**Reverberating Memories:  
Between Past and Future**

艺术家 ARTISTS

**法利·阿吉拉尔、阮纯诗、罗克萨娜·皮鲁曼德**  
**Farley Aguilar, Nguyen Trinh Thi, Roksana Pirouzmand**

“在过去与未来之间”讨论历史意识的生成与显现，在后社会主义的语境中它往往体现为一种强烈而含混的乡愁，一种兼有徘徊和告别的姿态。在仇晓飞、刘韡和邱岸雄于 2007 年前后的个展中我们看到的正是如此巨大模糊之物投下的影子，因其难以言述，艺术家们转而通过激发观众的体感、情绪反应和心理效果，来反向勾勒其形状。

令人回味的是，2008 年邱岸雄“前尘”中那整列老式火车引发的媒体狂热，几乎都围绕着“中国艺术驶向巴塞尔”而沸沸扬扬，却少有人注意到艺术家借助这庞然大物所触及的，恰恰正是记忆之缺失和历史感的虚无。在阮纯诗的散文影像和法利·阿吉拉尔基于历史事件的绘画中，则折射出另一种冲动：追索那些伦理上的未偿之债，以及那些仍需被重新理解与回应的灾难性事件。

“Between Past and Future” explores the formation and manifestation of historical consciousness, which in a post-socialist context often takes the form of an intense yet ambiguous nostalgia. In the solo exhibitions of Qiu Xiaofei, Liu Wei, and Qiu Anxiong in 2007–2008, we witness precisely the shadows cast by such vast, elusive entities. Because these are difficult subjects to articulate directly, artists turn to evoke viewers’ bodily sensations, emotional responses, and psychological effects to indirectly outline what they truly want to depict.

It is particularly evident when Qiu Anxiong gave the train carriage an artistic makeover after it had ended its career as a means of public transportation, transforming it into the work *Staring into Amnesia* (2008) and landing its way in Art Basel Basel the following year. The media exploded and celebrated around the narrative of “Chinese art steaming toward Basel,” while few noticed the artist’s real depiction through this colossal motif: namely, the absence of memory and the void of historical sensibility. In the essay films of Nguyen Trinh Thi and the history-based paintings of Farley Aguilar, another impulse is reflected: the pursuit of those unsettled ethical debts, and of catastrophic events that still demand to be re-understood and responded to anew.

法利·阿吉拉尔  
Farley Aguilar

手风琴手  
*The Accordion*

2023

亚麻布面油画、油画棒、铅笔  
Oil, oil stick, pencil on linen  
192 x 133 cm



'Vietnamese Classics Re-Edited Series'

by Nguyen Trinh Thi

阮纯诗  
Nguyen Trinh Thi

*Song to the Front*

2011

单频影像, 黑白, 有声, 5分14秒  
Single-channel video, black and white, 5 min.  
14 sec.





罗克萨娜·皮鲁曼德  
Roksana Pirouzmand

*between folds of a mountain*

2025  
陶瓷 Ceramic  
56.5 x 92 cm

### III “全球艺术”及其不满：想象世界的另一种方法

*Global Art and Its Discontents:  
Alternative Ways of Imaging the World*

艺术家 ARTISTS

陈劭雄、李怒、林一林、杨丹凤、周岩  
Chen Shaoxiong, Li Nu, Lin Yilin, Danful Yang, Zhou Yan

“‘全球艺术’及其不满：想象世界的另一种方法”，从当下的危机和裂变时刻出发，重新打量那个并不遥远，却已有隔世之感的全球化及全球艺术世界的高峰时期，辨认它留给我们的究竟是怎样的遗产。千禧之初的艺术现场充溢着对多元文化和跨国流动的乐观想象与拥抱，和对地缘政治隔岸观火的眺望和机智调侃，以及对作为全球化副产品的都市生活、消费文化及其日常景观的编排与重构。

而暗流的涌动往往在骤然间掉转历史方向，如今，随着全球化危机四起，“全球艺术”的概念，以及它背后的系统框架和价值体系亦遭遇到自己的存在危机。跨界贸易和资本流动所带来的繁荣红利，以及全球艺术的话语托举、系统吸纳甚至共构，这些一度为中国当代艺术推波助澜的有利条件，在以脱钩为标志的后全球化年代迅速地反转为负累，这让我们在绕过一圈后不得不重新面对那些关于位置和身份的未尽之问：二十年余前，林一林在纽约一堵被凿开的砖墙后面做出徒劳游泳的姿势，如今看来他留下的身影竟像是个延迟兑现的预言。

*“Global Art and Its Discontents: Alternative Ways of Imagining the World” begins from the present moment of crisis and fracture, looking at the not-so-distant era of globalization and the global art world to discern what legacy it has truly left us. The art scene at the turn of the millennium was saturated with optimistic imagination and an embrace of multiculturalism and transnational mobility. It was marked by a distanced gazing and witty critique of geopolitics, and by the orchestration and reinterpretation of urban life, consumer culture, and their everyday landscapes as byproducts of globalization.*

Yet, the invisible currents can often abruptly redirect the course of history. Today, as crises of globalization proliferate, the very concept of “global art,” along with its underlying systemic frameworks and value structures, faces its own existential crisis. The prosperity once fueled by cross-border trade and capital flows—conditions that once significantly propelled Chinese contemporary art—have swiftly decoupled into burdens in this post-globalization era. We are now compelled to confront those unresolved questions of position and identity. Over two decades ago, Lin Yilin performed *My Imagination of a Great Nation* (2001)—the gesture of swimming futilely behind a breached brick wall in New York. Yet, the silhouette he left behind reads almost like a prophecy long delayed in its fulfillment.demand to be re-understood and responded to anew.



陈劲雄  
Chen Shaoxiong

街景 3  
Street 3

1999  
摄影 Photography  
85 x 128 cm  
装裱尺寸 Framed 113.5 x 157 cm

李怒  
Li Nu

强盗、小偷和妓女  
*War, Love and Peace*

2025

木材, 玻璃海漂球, 氖气瓶, 蒸发器, 水晶球, 玻璃弹珠, 陶瓷绝缘子, 留点温度计, 铅皮, 牛皮革, 飞镖针, 铁  
Wood, glass floats, argon cylinder, evaporator, crystal ball, glass marble, ceramic insulator, thermometer, lead sheet, bovine leather, dart arrow, iron

左 Left 265 x 102 x 192.5 cm  
右 Right 220 x 108 x 62.5 cm





林一林  
Lin Yilin

对伟大国度的想象  
*My Imagination of a Great Nation*

2001

一组四张彩色照片 Set of 4 color photos  
每张 Each 63 x 70 cm



杨丹凤  
Danful Yang

温柔地包装我  
*Packing Me Softly*

2021  
手工刺绣、帆布、海绵  
Hand embroidery on canvas, foam  
37 x 33 x 33 cm



周岩  
Zhou Yan

界面冒险  
*Interface Adventure*

2025  
单频高清影像, 彩色, 立体声, 20 分 30 秒  
Single-channel HD video, color, stereo, 20 min.  
30 sec.



## IV 真相部：谁拥有现实？

Ministry of Truth:  
Who Owns Reality ?

艺术家 ARTISTS

廖国核、佩恩恩、谭天、王卫、颜磊、曾宏、张培力  
Liao Guohe, Payne Zhu, Tan Tian, Wang Wei, Yan Lei,  
Zeng Hong, Zhang Peili

“真相部”借用了两次系列展览的标题，它关注那些在日常生活中翻动现实结构和权力关系，追踪其隐秘或彰显运作的艺术实践：王卫以镜面重构和复制北京动物园的宣传长廊，颜磊化妆为快感商贩，在艺术系统与社会生产系统之间制造并操弄短路，佩恩恩用关于“匹配”的寓言提示出当代生命政治中金融、身体与图像的同构关系。

脱胎于具体的历史与社会条件，“真相部”的概念关联着两重在时空上先后出现，却能彼此呼应的意象，奥威尔式的真理操控机制与后真相时代的普遍焦虑在此重合，形成互文。一个代表性的个案是张培力跨度数十年的创作：2008年的《阵风》讨论“一个被制造出来的事实是如何影响‘真实事实’的这样一个悖论”，十年后的《门禁系统》则通过升级了的自动化监控装置，将凝视、区隔和强制的体验无差别地随机分配给每一名进入其间的观众；一个将两重问题合并讨论的例子是《480分钟》（2008–2012），车间劳动在“实时记录”的名义下，被观看、计量、解释，进一步被重新组织为不同含义的社会事实。

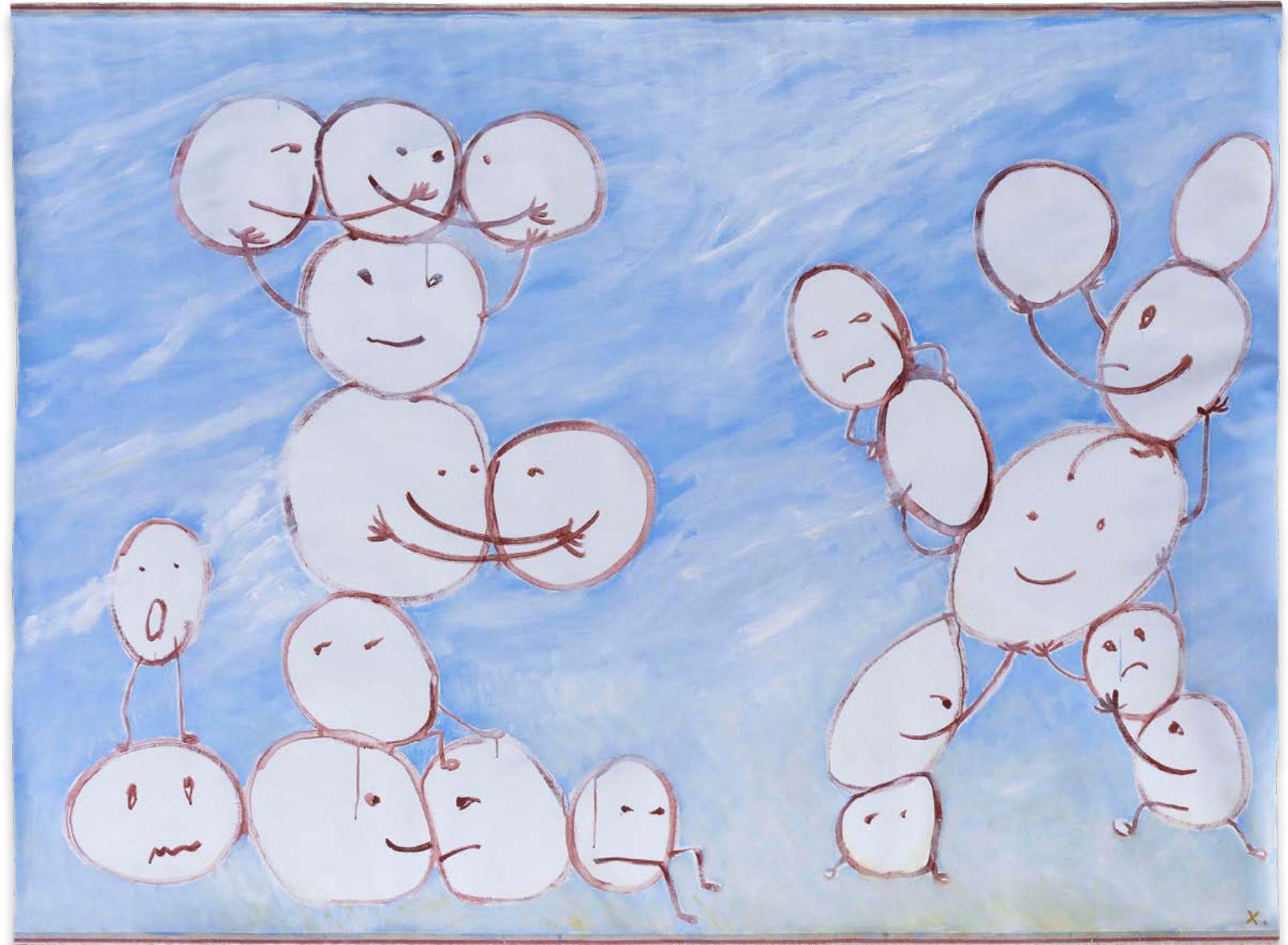
“Ministry of Truth” is the title of two series of exhibitions done in the past two decades. It focuses on artistic practices that unsettle the structures of reality and power relations in everyday life, tracking the covert or overt workings of ideology. Wang Wei reconstructs and replicates the propaganda corridor of the Beijing Zoo using mirrors; Yan Lei creates and manipulates between the art system and the social production system; Payne Zhu uses parables of “matching” to reveal the isomorphic relationship between finance, the body, and images in contemporary bio-politics.

Emerging from specific historical and social conditions, the concept of “Ministry of Truth” connects two images that, though appearing at different times and spaces, resonate with each other. As George Orwell’s mechanism of truth manipulation converges here with the anxieties of the post-truth era, it forms an intriguing dialogue. Zhang Peili’s work *Gust of Wind* (2008) explores the paradox of how “made-up facts” influence the “real facts,” while *Access Control System* (2018) employs an upgraded automated surveillance to randomly and indiscriminately assign the experiences of gaze, segregation, and coercion to every viewer who enters. Another example is his *480 Minutes* (2008–2012), filmed via surveillance cameras in a garment factory. Under the guise of “real-time recording,” workshop labor is observed, measured, interpreted, and ultimately reorganized into social facts bearing different meanings.

廖国核  
Liao Guohe

无题 (圆球 正义)  
*Untitled (Balls Justice)*

2016  
布面丙烯 Acrylic on canvas  
172 x 233 cm



# SPURS GALLERY



佩恩恩  
Payne Zhu

前匹配  
*Prematch*

2022

单频高清影像, 黑白, 有声, 10 分 37 秒  
Single-channel HD video, black and white,  
10 min. 37 sec.

谭天  
Tan Tian

2022031531/1

2022

布面丙烯, 铁架 Acrylic on canvas, iron  
165 x 215 x 6 cm





王卫  
Wang Wei

动物世界  
*Animal World*

2011  
木板, 丙烯 Wood board, acrylic paint  
185 x x 122 cm

颜磊

Yan Lei

特醇 - Pierre Brassau 2

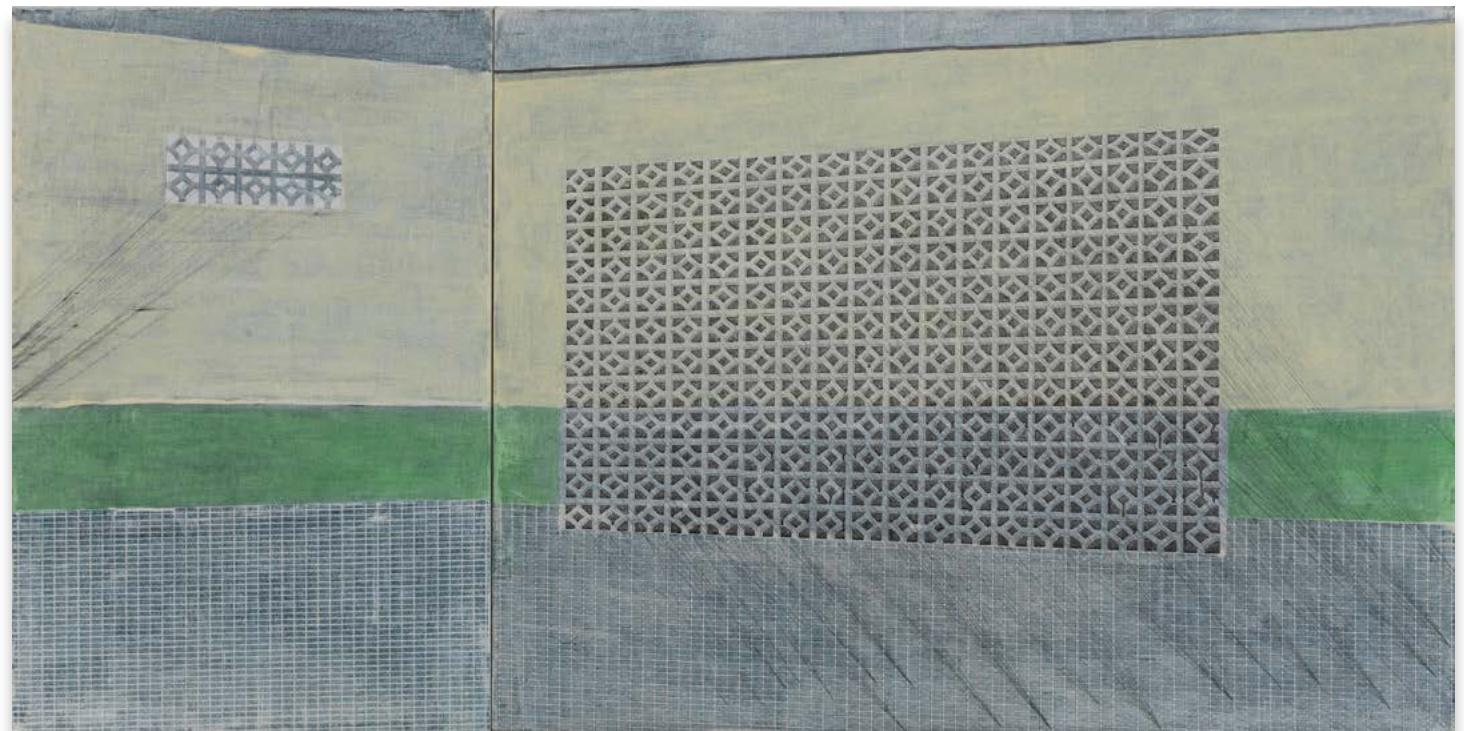
*Super Light - Pierre Brassau 2*

2007

布面丙烯 Acrylic on canvas

90 x 120 cm





曾宏  
Zeng Hong

公共洗衣房 No.1  
*Public Laundry No.1*

2011  
布面丙烯 Acrylic on canvas  
120 x 240 cm

张培力  
Zhang Peili

480 分钟  
480 Minutes

2008 -2012  
40 频影像装置  
40-channel video installation



# V 内视镜：身体、情感、自我肖像

## **Mirror of Interiority: Body, Affect, and the Self-Portrait**

艺术家 ARTISTS

陈思羽、方璐、马延红、宋琨、邢丹文、徐浩洋、  
易连、袁可如

**Chen Siyu, Fang Lu, Ma Yanhong, Song Kun, Xing Danwen,  
Xu Haoyang, Yi Lian, Yuan Keru**

“内视镜”展开另一条反向的路线，它绕行于宏观的现实宰制，将目光投向微观的、个人的和具身的经验，后者在那些关乎性别身份与意识、边缘性主体和情感政治的创作中获得了最充沛和有力的表达。在包括邢丹文、乌雷、易连、袁可如等一批艺术家那里，看到自我关怀和自我技术的种种形态，以及辨认、表述与抵抗的内在一体性。

“Mirror of Interiority” charts an opposite path. It goes around the macroscopic reality and focuses on the microscopic, the personal, and the embodied experience. This focus finds its most ample and powerful expression in works concerned with gender identity, consciousness, and marginal subjectivities. In the works of artists such as Xing Danwen, Ulay, Yi Lian, and Yuan Keru, one witnesses diverse forms of self-care, alongside the intrinsic unity of recognition, articulation, and resistance.

陈思羽  
Chen Siyu

每日  
Everyday

2018

单频影像, 彩色, 有声, 1分钟  
Single-channel video, color, sound, 1 min.



# SPURS GALLERY



方璐  
Fang Lu

没有世界 (灯箱系列 #1)  
No World (Lightbox Series #1)

没有世界 (灯箱系列 #2)  
No World (Lightbox Series #2)

没有世界 (灯箱系列 #3)  
No World (Lightbox Series #3)

2014

灯箱 Lightbox

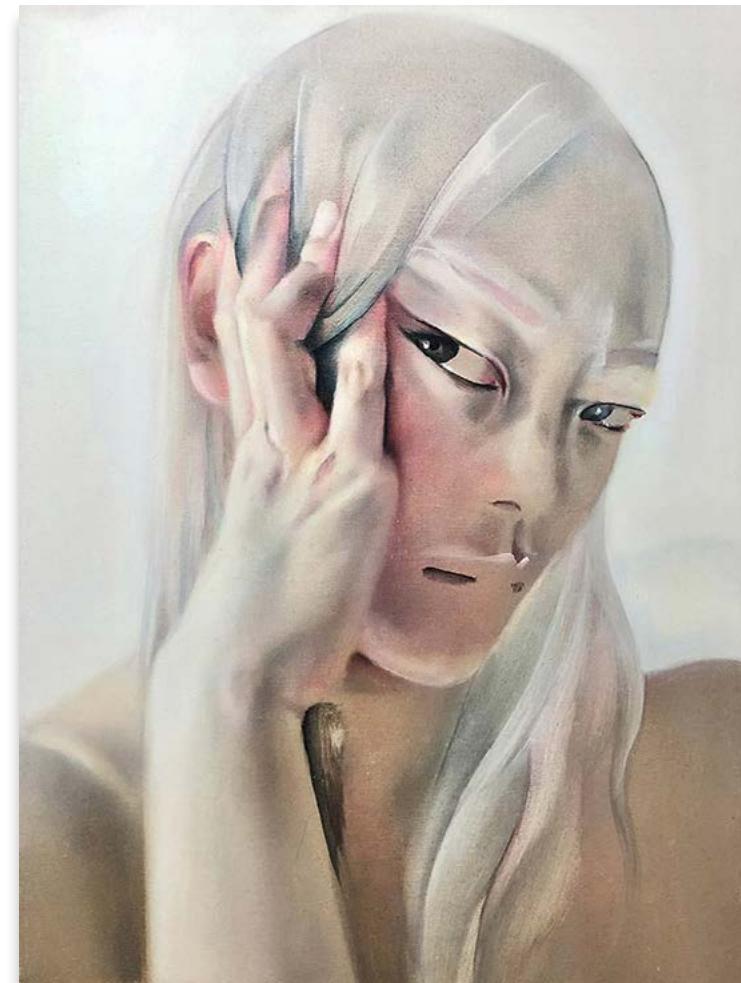
每件 Each 89 x 126 x 25 cm

马延红  
Ma Yanhong

想望  
*Hope*

2011  
布面油画 Oil on canvas  
150 x 207 cm





宋琨  
Song Kun

自画像 - 写真 No. 1  
*Self-Portrait - Photography No. 1*

2021

布面油画, 亚克力罩 Oil on canvas, acrylic framing  
40 x 30 cm

邢丹文  
Xing Danwen

我无法感到我的感觉  
*I Can't Feel What I Feel*

2012

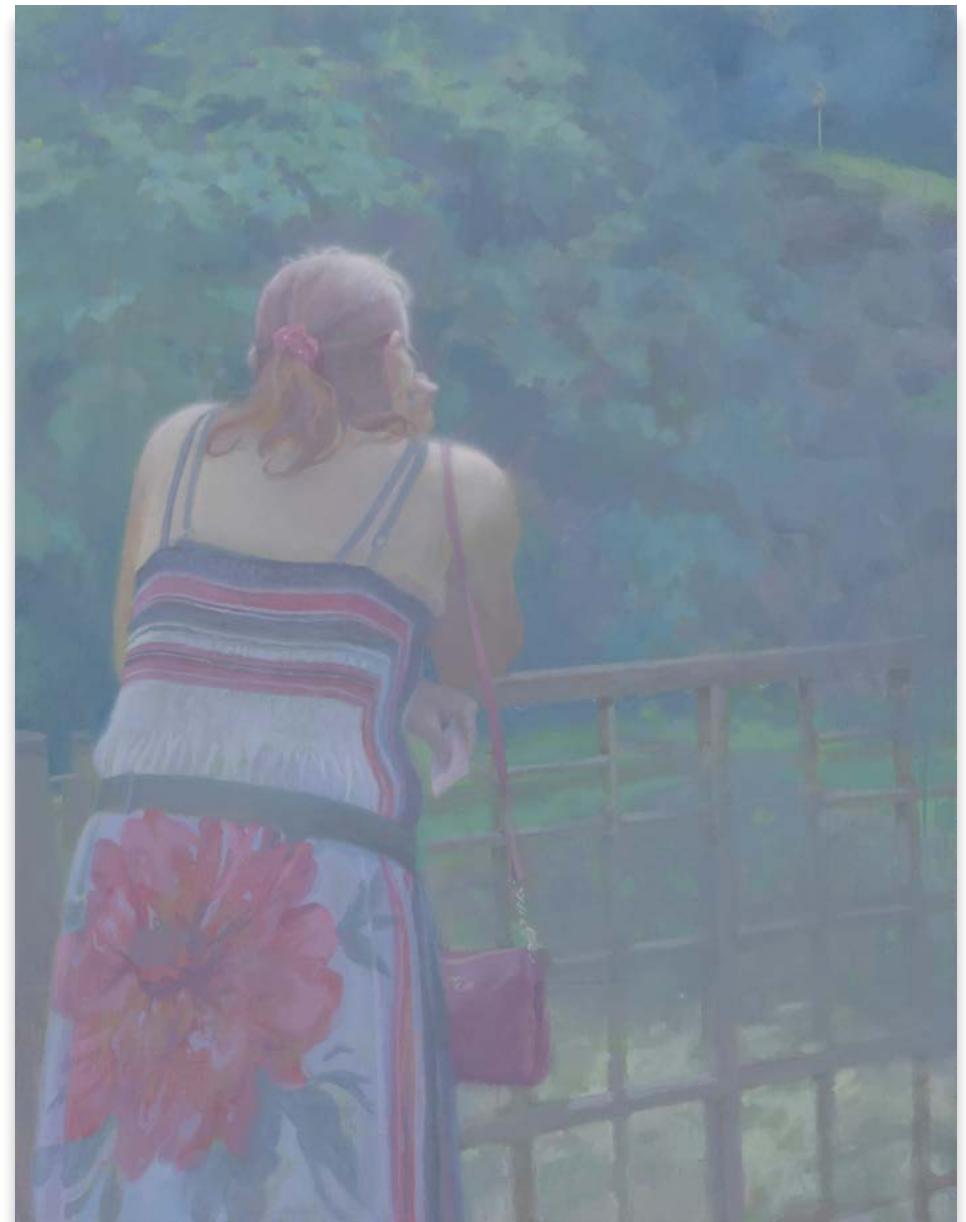
单频高清影像，彩色，无声，5分25秒  
Single-channel HD video, color, mute, 5 min. 25 sec.



徐浩洋  
Xu Haoyang

迷雾  
*Mist*

2025  
布面丙烯 Acrylic on canvas  
130 x 100 cm



易连  
Yi Lian

12MPa 的风  
12MPa Wind

2024  
陶瓷 Ceramic  
35 x 24 x 29 cm



## SPURS GALLERY



袁可如  
Yuan Keru

维斯坦公园日与夜  
*Day and Night in Western Park*

2019

单频影像, 彩色, 有声, 34分钟  
Single-channel video, color, sound, 34 min.

# VI 景观、界面与制图

## *Spectacle, Interface, and Cartography*

艺术家 ARTISTS

侯子超、计洲、欧劲、安塞姆·雷尔、铁鹰、王加加、  
叶凌瀚

*Hou Zichao, Ji Zhou, Ou Jin, Anselm Reyle, Tie Ying,  
Wang Jiajia, Ye Linghan*

展览的最后一重构框“景观、界面与制图”，聚焦于技术媒介时代的视觉表征与图像实践。在互联网技术、社交媒体、注意力经济、平台化治理等机制的共同作用下，图像平面与屏幕界面之间的边界似乎正迅速坍塌，在某种意义上图像问题部分地替换了绘画问题，从侯子超作品中电子图像观看习惯与绘画实践的对峙，到叶凌瀚的“屏幕写生”，绘画行动越来越成为一种跨媒介的实践。

The exhibition's last chapter, "Spectacle, Interface, and Cartography," concentrates on visual representation and image practice in the age of technological advancement. Under the combined influence of internet technology, social media, and platform governance, the boundary between the image and the screen interface collapses. From the confrontation between the electronic image viewing habits and the artist's painting behaviour in Hou Zichao's work to Ye Linghan's practice of "working from screen," painting has increasingly become a cross-media practice. the confrontation between the electronic image viewing habits and the artist's painting behaviour in Hou Zichao's work to Ye Linghan's practice of "working from screen," painting has increasingly become a cross-media practice.

侯子超  
Hou Zichao

取景框（新树）  
*Framing (New Tree)*

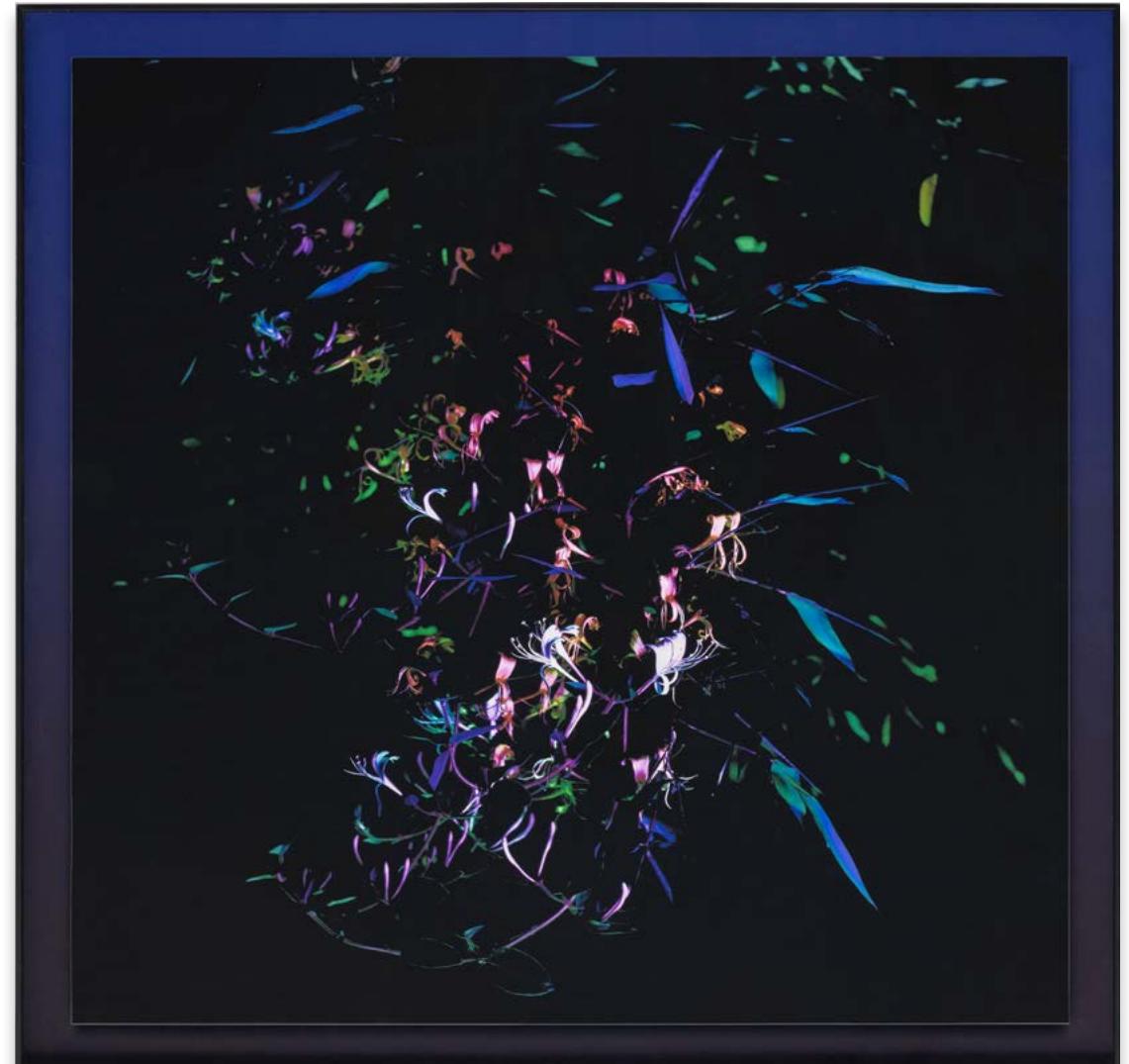
2025  
亚麻布面丙烯 Acrylic on linen  
165 x 150 cm



计洲  
Ji Zhou

忍冬缠绕在夏夜  
*Honeysuckle Summer Midnight*

2021  
艺术微喷 Giclée print  
120 x 114 cm



欧劲

Ou Jin

无题 -270

*Untitled - 270*

2025

丙烯, 木板, 综合材料

Acrylic, wood board, mixed media

102 x 102 x 6 cm



安塞姆·雷尔  
Anselm Reyle

陌生人的眼睛  
*Eyes of the Stranger*

2022  
釉面陶瓷 Glazed ceramics  
72 x 35 x 35 cm





铁鹰  
Tie Ying

丢失的塑像  
*The Lost Statues*

2025

纸板粘贴, 丙烯, 油彩, 亚麻布  
Card paper paste, acrylic, oil on linen  
100 x 80 cm



王加加  
Wang Jiajia

树 #108 (乐境)  
*Tree #108 (Land of pleasure)*

2025

布面油画, 油画棒 Oil, oil pastel on canvas  
106 x 166 cm

叶凌瀚  
Ye Linghan

羿 - 幻想 -002  
*Yi-Fantasy-002*

2025  
布面丙烯 Acrylic on canvas  
100 x 60 cm

