是一是二：镜象与幻化

**Two Sides of One Coin: Reflections and Transformations**

展期：2024.6.16—2024.7.31

策展人：杨紫

展览统筹：阮晶京

参展艺术家：I Gusti Ayu Kadek Murniasih、Jesper Just、李子勋、鲁大东、Mai Ta、佩恩恩、石青、唐菡、唐永祥、童义欣、王旭、余友涵、张联、周滔、詹蕤

泰康美术馆

北京市朝阳区景辉街16号院1号楼泰康集团大厦1层、2层

Extension: June 16, 2024 to July 31, 2024

Curator: Yang Zi

Exhibition Coordinator: Ruan Jingjing

Artists: I Gusti Ayu Kadek Murniasih, Jesper Just, Lee Tzu-hsun, Lu Dadong, Mai Ta, Payne Zhu, Shi Qing, Tang Han, Tang Yongxiang, Tong Yi Xin, Wang Xu, Yu Youhan, Zhang Lian, Zhou Tao, Zhan Rui

Taikang Art Museum

1F and 2F of Taikang Group Building, Building 1, Yard 16, Jinghui Street, Chaoyang District, Beijing

2024年6月16日至7月31日，泰康美术馆呈现首个不以泰康收藏为主的群展“是一是二：镜象与幻化”。此次展览由策展人杨紫策划，依据清代《是一是二图》，巧妙串联起当代艺术作品与《是一是二图》之间那些或具象或抽象的微妙隐喻。从艺术出发，寻找与之应和的艺术，从一个原点回到另一个原点，是展览构想的初衷。展览将《是一是二图》中蕴藏的哲学命题拆解开来，一方面取其中种种古代美学形象在当代艺术语境中的转化和借用——即便这些对应是在艺术家不经意的意识状态下促成的巧合；另一方面，古画所透露出的气息，似乎能以为鉴，反思现代性进程中急性发展、人与人隔离、终极意义匮乏所带来的弊病，这也是展览选取的、世界范围内的艺术家创作所共同面对的课题。

From June 16 to July 31, 2024, the Taikang Art Museum will stage “Two Sides of One Coin: Reflections and Transformations”, its first group exhibition that does not focus on Taikang Collection. Curated by Yang Zi and based on *Shi Yi Shi Er* *(One or Two)*, a painting of the Qing Dynasty, the exhibition skillfully connects subtle metaphors, either concrete or abstract, between contemporary artworks and *Shi Yi Shi Er (One or Two)*. Starting from art to seek corresponding art, and returning from one origin to another are the original intention of the exhibition. The exhibition breaks down the philosophical propositions contained in *Shi Yi Shi Er (One or Two)*. On the one hand, it takes into account the transformation and borrowing of various ancient aesthetic images of *Shi Yi Shi Er (One or Two)* in the context of contemporary art, although these correspondences are coincidences facilitated by artists’ unconscious state; on the other hand, the ancient painting seems to reflect the drawbacks brought about by the rapid development, isolation among individuals, and lack of ultimate meaning in modernity. This is also a common issue faced by artists of the exhibition and even from the world.

展览共收录十五位艺术家的创作，旨在以全球视角关注并呈现当代艺术生态。除了视野穿梭于中外的中国艺术家，印度尼西亚、越南、丹麦等国外艺术家也参与了本次展览。诸多作品及艺术家为首次在中国大陆地区参展。参展作品不仅表现了十五位中外艺术家对于自我形象与认同的不懈探求，更以中国本土哲学思想拓展我们认知世界的维度。

The exhibition includes the works of fifteen artists, casting light on the contemporary art ecology from a global perspective. In addition to Chinese artists who include China and foreign countries on their horizon, their peers from Indonesia, Vietnam, and Denmark also participated in this exhibition. It will be the debut of multiple works and artists in the Chinese mainland. The exhibits demonstrate the unremitting exploration of self-image and identity by fifteen Chinese and foreign artists and expand our dimensions of understanding the world with Chinese philosophy.

展览在制作和选择作品上遵循了递归原则，利用泰康美术馆近乎平均分隔的空间设置，将一些艺术家的系列作品拆散后组合，再将该组合重复地展示于不同展厅，造成似曾相识的错觉。

The principle of recursion was followed when making and selecting exhibits. Some series of works were broken down, resembled, and repeatedly displayed in different halls that are almost evenly divided from the space of Taikang Art Museum, so as to create a sense of familiarity.

**“是一是二 不即不离”**

**乾隆御题诗蕴藏着怎样的哲思？**

“*Shi Yi Shi Er* (One or Two); Neither Sameness nor Difference”

What is the wise thought in Emperor Qianlong’s poem?

清代《是一是二图》轴共有五幅，构图依循了传为宋画的《二我图》的形制安排：一位坐在床榻上男子与他的肖像形成镜像，旁边的童子表现出服侍的姿态，奇珍异宝围绕着他们。而出演主角的则是乾隆本人，难怪有人将这幅绘画称为他的“清代cosplay”。乾隆御题：“是一是二，不即不离。”

The five-piece scroll *Shi Yi Shi Er (One or Two)* of the Qing Dynasty follows the arrangement of *Two Selves* reported as a Song Dynasty painting: a man sitting on a bed forms a mirror image with his portrait, while a lad is serving him. Both of them are surrounded by rare treasures. And the leading role is Emperor Qianlong himself. Therefore, some people refer to this painting as his “Qing Dynasty cosplay”. Emperor Qianlong wrote an inscription on the painting: “*Shi Yi Shi Er* (One or Two); Neither Sameness nor Difference”.

策展人杨紫认为，“是一是二，不即不离”象征着艺术对自身的递归式追问，“儒可墨可”指向不同文明包容共生的政治主张。画着乾隆的画里又挂着一张乾隆肖像，君王形象似乎因此得到了存在证明，又被视作虚幻的图像再现——假如自我只是个幻觉，对它又“何虑何思”呢？

Curator Yang Zi believes that “*Shi Yi Shi Er* (One or Two); Neither Sameness nor Difference” symbolizes the recursive questioning of art towards itself, and “Confucianism or Mohist School” points to the political proposition of tolerance and coexistence among civilizations. In the painting of Emperor Qianlong, there hangs another portrait of him, which seems to prove the existence of the emperor’s image and is seen as an illusory representation. If the self is just an illusion, what are the “concerns” about it?

所谓“递归”，即通过重复将问题分解为同类的子问题来解决问题的方法。它的本质在于递进与回归，把问题转化为相似的子问题来加以解决。换句话说，每次递归是一个循环，像那首我们耳熟能详的儿歌“从前有座山，山里有个庙，庙里有个老和尚和小和尚，老和尚和小和尚讲故事，讲的什么故事呢？从前有座山，山里有个庙……”但在这个讲述的循环中，讲述者的语调、情绪和心理，倾听者的状态，以及参与的时空，都发生了变化——虽然终点回到原点，但这个原点是“新”的，又不同于原来的原点，或原点的原来。无和有，阴和阳，存在者或存在，无论聚合或排斥，总会向整体化的自身回归，氤氲出连续的对立性，这般幻化的过程，也是一个镜象再次形成的递归过程。

The so-called “recursion” refers to the method of solving problems by repeatedly decomposing them into similar sub-problems. Its essence lies in progression and regression, transforming problems into similar sub-problems and solving them. In other words, each recursion is a loop, like the familiar nursery rhyme: “Once upon a time, there was a mountain; in the mountain, there was a temple; in the temple, there was an old monk and a little monk. The old monk told a story to the little monk: once upon a time, there was a mountain; in the mountain, there was a temple…” However, in this narrative loop, the tone, emotion, and psychology of the narrator, the state of the listener, and the time and space involved all have changed. Although the endpoint returns to the origin, this origin is “new” and different from the previous one, or the primary one. Nonexistence and existence, *yin* and *yang*, being or not being, whether aggregated or excluded, always return to the holistic self, creating a continuous opposition. This process of illusion is also a recursive process of the reformation of a mirror image.

**15位国内外艺术家**

以多元媒介演绎“画中画”

15 domestic and foreign artists

Interpreting “painting in painting” through multiple media

参展作品暗含着“递归”的哲理，包含架上绘画、影像、摄影、雕塑、装置、书法等媒介。唐菡的录像作品《无限容器》试图将厚重的石头转译成轻盈的物质，她将石头装箱的收藏过程编辑成无缝的回环场景，并把石头的图像抽空，使之成为一个承载底图的负形边框。周滔的《大数据之轴》拍摄了贵州数据中心周遭的风景，摄影机之眼和肉眼像幽灵般盘旋于此，随着时间的绵延偷偷切换，是“对立的连续性”的视觉化表达。观看视角的切换在余友涵的绘画、王旭的装置和童义欣的录像中亦有体现。

The exhibits imply the philosophy of “recursion”, including easel paintings, videos, photos, sculptures, installations, calligraphy works, etc. Tang Han’s video *∞ Container* attempts to turn heavy stones into light substances. She edits the process of packaging stones with a box into a seamless loop scene and empties the stones into a negative border that carries the base image. Zhou Tao’s *The Axis of Big Data* captured the scenery around a data center in Guizhou, with the camera’s lens and the naked eye hovering like ghosts, secretly switching over time. It is a visual expression of the “continuity of opposition”. The viewing angle switching is also reflected in Yu Youhan’s painting, Wang Xu’s installation, and Tong Yi Xin’s video.

Jesper Just、I GAK Murniasih、Mai Ta、詹蕤以种种方式传达意识中自我的肖像，即便有的时候它们幻化得难以辨认。在鲁大东和张联的作品中，镜子直接出场，将递归的“原点”之间的相似性象征地隐喻出来。李子勋的《爱情殿堂》和佩恩恩的《衍生宴》同样蕴含超现实主义的因素，暗指命运终极的悲剧性。而在石青的《白糖记》中，这种悲剧性被对现代性的思考取代。个人价值和个人意义被强调，人们通过新的镜象认识自己。

Jesper Just, I GAK Murniasih, Mai Ta, and Zhan Rui convey the portraits of themselves in consciousness in various ways, even if sometimes they are too distorted to be recognized. In the works of Lu Dadong and Zhang Lian, the mirror directly appears, metaphorically representing the similarity between “recursive origins”. Lee Tzu-hsun’s *Love Temple* and Payne Zhu’s *Potlatch of Derivatives* contain surrealist elements, implying the ultimate tragedy of fate. In Shi Qing’s *The Story of White Sugar*, the tragedy is replaced by a reflection on modernity. Personal value and meaning are emphasized, and people recognize themselves through new mirror images.

唐永祥撷取日常的图景——公园中练剑的市民、水果、放学接孩子的家长，在一瞬间的图像拍摄后，他进入了与图像和绘画的漫长“拉锯战”。他的工作源于一种“感应”，即现象世界与精神世界的邂逅与共振，他将瞬间的邂逅拽入饱满的时间区块内，来追认印象和形象的契合。事实上，展览中作品的选择亦使用了类似的方法，从而对应《是一是二图》。例如，唐菡作品中的手势和绘画中青年侍者的手势对应；当代艺术家所使用的镜子和自画像与《是一是二图》中肖像和“画中画”对应；余友涵和周滔的风景与古画中的山水屏风对应。

Tang Yongxiang captured daily scenes like citizens practicing swordsmanship in the park, fruits, and parents picking up their children after school. After a moment of shooting, he entered a long tug-of-war with images and painting. His work stems from a kind of “interaction”, the encounter and resonance between the phenomenal and the spiritual world. He pulls the momentary encounter into a full-time block to recognize the fit between impressions and images. In fact, it is the way how the exhibits were selected to correspond to *Shi Yi Shi Er (One or Two)*. For example, the gesture in Tang Han’s work corresponds to that of the young waiter in *Shi Yi Shi Er (One or Two)*; the mirrors and self-portraits made by contemporary artists correspond to the portrait and “painting in painting” in *Shi Yi Shi Er (One or Two);* the landscapes depicted by Yu Youhan and Zhou Tao correspond to the landscape painting screen in *Shi Yi Shi Er (One or Two)*.

种种物象中的对应，是源于它们的相似。但这种相似不仅是指题材和形式的相似。艺术并非机械化地复现，它的功能是越过表面的现象，传达语言能讲述的事情和无法讲述的事情，让内外世界丰富的经验重新结合、得以共通。它是自然世界向精神世界的递归。

The correspondence among various objects stems from their similarity, which does not refer to the similarity in theme and form only. Art does not mechanically reproduce, but, transcending representation, conveys what language can and cannot tell, and allows rich experiences from both the inner and outer world to be re-combined and connected. It is a recursion from the natural to the spiritual world.

**关于策展人：**

**About the curator:**

杨紫

独立策展人，毕业于南京大学哲学系、宗教学系。他于2020年获选为首届“希克中国艺术研究资助计划”研究学人；2019、2021年担任年度华宇青年奖初选评委；2017年入围Hyundai Blue Prize年度艺术大奖；2022年任上海科技大学创意与艺术学院首位访问学者2020及2023年担任画廊周北京评委。

Yang Zi is an independent curator, who graduated from the Department of Philosophy and Religious Studies at Nanjing University. He was selected as a research fellow for the first “Sigg Fellowship for Chinese Art Research” in 2020, and a preliminary judge for the annual Huayu Youth Award in 2019 and 2021. He was a finalist for the Hyundai Blue Prize in 2017. In 2022, he served as the first visiting scholar at the School of Creativity and Art, Shanghai Tech University. In 2020 and 2023, he served as a Beijing judge for Gallery Weekend Beijing.

杨紫具有近十年的艺术评论写作及策展经验，2011年任《艺术界LEAP》杂志编辑，并长期为《艺术界LEAP》《艺术论坛》中文网和《艺术新闻中文版》等杂志撰写文章。杨紫还曾任UCCA尤伦斯当代艺术中心策展人及公共项目总监，策划多场展览及公共项目活动，包括参与策划了“例外状态：中国境况与艺术考察2017”“Pity Party”“敢当：当代神石注疏”“韶华”“装饰”等群展，以及诸多艺术家个展。

With nearly ten years of experience in art criticism, writing, and curation, Yang became the editor of *LEAP* in 2011 and wrote for magazines such as *LEAP*, *Artforum China*, and *The Art Newspaper China*. He once served as Curator and Public Program Director of UCCA and has curated multiple exhibitions and public activities, like “The New Normal: Art and China in 2017”, “Pity Party”, “Land of the Lustrous”, “In Younger Days”, “Zhuang Shi” and other group exhibitions, as well as solo exhibitions of many artists.

**关于艺术家：**

**About artists**

I Gusti Ayu Kadek Murniasih

1966年出生于印度尼西亚巴厘岛。从20世纪90年代中期到21世纪初，Murni用画作挑战巴厘岛的社会禁忌对女性艺术家的限制，深入探索个人情感，大胆地描绘性和欲望。她把艺术视为一种对童年性侵创伤的治愈方式，作品充满力量与创意，超越了人们对“受害者”的刻板印象，荡涤着同时代的许多女性所感受到的耻辱。自她2006年去世以来，她的作品已在全球众多著名美术馆和博物馆展出。

I Gusti Ayu Kadek Murniasih

Born in Bali, Indonesia, in 1966, Murni used her art to challenge societal taboos and the limitations imposed on women artists from the mid-90s to the early 2000s. She delved deep into personal emotions, boldly depicting themes of sex and desire. Murni saw art as a way to heal from the trauma of childhood sexual abuse. Her works are powerful and imaginative, transcending stereotypes of victims and washing away the shame felt by many women of her time. Since her death in 2006, her work has been exhibited in numerous prestigious art galleries and museums worldwide.

Jesper Just

1974年出生于哥本哈根，1997至2003年就读于丹麦皇家美术学院，现工作、生活于纽约。他的短片和投影视频装置利用电影语言，创造超现实的情境，配合精心设计的配乐和空间布景，质疑电影的认同机制，打破观众对圆满叙事的期望，以此对抗和反叛主流文化。

Jesper Just

Born in Copenhagen in 1974, Jesper Just studied at the Royal Danish Academy of Fine Arts from 1997 to 2003 and now lives and works in New York. His short films and projection video installations use cinematic language to create surreal situations, accompanied by carefully designed soundtracks and spatial settings. These works question the mechanisms of cinematic identification, breaking viewers’ expectations of narrative closure, thus challenging and rebelling against mainstream culture.

李子勋

1973年出生于中国台湾，2003年毕业于德国杜塞尔多夫艺术学院，现生活工作于北京。他的创作主要源于个体对内在生命的感知与体验，并以重新虚构的想像来呈现世界所不可见的本质。对他而言，艺术不仅是属于幻想空间内的存在物，更是心智和灵魂的复合体。他相信，人类精神意识之外存在着一个完美的原型，而生命的超越更新，就是为了更接近这个万物本源。他的作品曾被海内外各大美术馆、基金会、艺术机构展出与收藏。

Lee Tzu-hsun

Born in 1973 in Taiwan, China, and graduated in 2003 from the Kunstakademie Düsseldorf in Germany, the artist currently lives and works in Beijing. His creation mainly stems from the individual's perception and experience of inner life, presenting the invisible essence of the world through re-imagined constructs. For him, art is not only an entity within the realm of imagination but also a composite of mind and soul. He believes that beyond human spiritual consciousness lies a perfect archetype, and the transcendence and renewal of life aim to approach this fundamental origin of all things. His works have been exhibited and collected by major museums, foundations, and art institutions both domestically and internationally.

鲁大东

1973年出生于山东烟台，现生活和工作于杭州。毕业于中国美术学院。鲁大东的创作以书法的形式和媒介展开，着眼于文字的表达、现代书法新形式。

Lu Dadong

Born in 1973 in Yantai, Shandong, Lu Dadong currently lives and works in Hangzhou. He graduated from the China Academy of Art. Lu Dadong’s work revolves around the form and medium of calligraphy, focusing on the expression of text and new forms of modern calligraphy.

Mai Ta

1997年出生，现工作、生活于越南西贡。2015至2019年，就读于纽约视觉艺术学院学习插画。Mai Ta力求通过画作寻找并纪念自己情感的真相。对她来说，艺术是安全自我表达而没有负罪感的地方，艺术是一种形式的自由。

Mai Ta

Born in 1997, Mai Ta currently lives and works in Saigon, Vietnam. From 2015 to 2019, she studied illustration at the School of Visual Arts in New York. Mai Ta strives to seek and commemorate the truth of her emotions through her paintings. For her, art is a place of safe self-expression without guilt, and it represents a form of freedom.

佩恩恩

1990年出生于上海，深入不同的经济系统之中，在流变的金融、竞争的身体和泛滥的影像之间展开工作，并成为其中的流放者，以此来创造一种“变质经济学”。其作品多以另类的影像生产作为起点，通过对不同技术媒介的错配，以祭典一种主体的无与伦比。

Payne Zhu

Born in 1990 in Shanghai, the artist probes into different economic systems and works in between the rheology of finance, competing bodies and the flooding of images. Aspiring to become an exile from within, Zhu manages to create an alterative economics. Often taking unconventional moving images as a point of departure, Zhu’s works celebrate the unmatchable nature of the subject through the mismatch of different technological media.

石青

艺术家，也做点策展，创办过一些机构，像“激烈空间（Radical Space）”“重庆工作研究所（CWI）”等，目前生活于上海，工作于各地。装置、影像和表演等做得比较多，还喜欢把多种媒介混在一起。主张艺术工作要有田野基础和历史视野，进行不拘任何媒介形式的主体写作。近期比较关注中国现代性路径和社会主义技术史等领域。

Shi Qing

Shi Qing is an artist who also engages in curatorial work and has founded several institutions such as “Radical Space” and “Chongqing Work Institute (CWI).” He currently lives in Shanghai and works across various locations. His practice primarily involves installations, video, and performance, often blending multiple media. He advocates for art that is grounded in fieldwork and historical perspective, engaging in subject writing without being confined to any specific medium. Recently, his focus has been on the pathways of Chinese modernity and the history of socialist technology.

唐菡

1989年生于广州，毕业于广州美术学院和柏林艺术大学，现生活和工作于柏林。她的创作涉足影像、装置和绘画等多种媒介，探讨日常生活和自然界中所存在的微妙复杂性，以及有关表征与意义的问题，并揭示了在不同文化语境中视觉和言语间的相互影响。她的作品曾于许多国际性的艺术机构与影展中展出。

Tang Han

Born in 1989 in Guangzhou, Tang Han graduated from the Guangzhou Academy of Fine Arts and the Berlin University of the Arts. She currently lives and works in Berlin. Her work spans various media including video, installation, and painting, exploring the subtle complexities present in everyday life and nature, as well as issues of representation and meaning. Her works reveal the interplay between visual and verbal elements in different cultural contexts and have been exhibited at numerous international art institutions and film festivals.

唐永祥

1977年生于湖北，现工作生活于北京。以生活图像为绘画创作的入口，唐永祥针对画面上形与形、色与色之间随着绘画时间而不断生产出的新关系进行工作。这些图像通常撷取自艺术家的生活轨迹，且并无强烈的意义和指向性。比起任意改变图像中的既有关系，唐永祥更倾向于在既有结构的基础上、与图像进行克制而持久的拉锯，使画面得以呈现出艺术家数次犹豫、判断与思维的痕迹。在这一绘画过程中，偶然性与不确定性将成为构建新关系的关键。

Tang Yongxiang

Tang Yongxiang (b. 1977, Hubei Province) currently lives and works in Beijing. Using real life images as the entrance to painting, Tang works with the changing relationships between forms and between colors that are both constantly developed during the painting process. The images are mostly snapshots taken by the artist himself and often lack strong significations. Rather than arbitrarily manipulate the existing relationships embedded in the images, Tang prefers to engage in a restrained and persistent struggle with the images while relying on the given structures, leaving the surface with traces of the artist’s countless hesitations, decisions, and thoughts. In his painting process, contingencies and uncertainties would be the kinks in constructing new relationships.

童义欣

1988年生于庐山，现生活和工作于纽约。童义欣曾在北京中国地质大学学习地质学，之后毕业于西蒙菲沙大学视觉艺术专业和纽约大学工作室艺术硕士专业。童义欣创作物件、影像、装置、诗歌和声音来了解自己，探索人类文化与自然的动态关系，并通过戏谑和看似偶然的方式对社会关于价值、体面和理性的信念激发噪音。

Tong Yixin

Born on Mount Lu in 1988, Yi Xin Tong works in New York. Tong studied geology at China University of Geosciences in Beijing and received his BFA in Visual Art from Simon Fraser University and MFA in Studio Art from New York University. He creates object, video, installation, poetry, and sound to understand himself, to study human culture’s dynamic relationship with nature, and through playful and seemingly fortuitous ways to instigate noise to societal beliefs in value, decency, and rationality.

王旭

1986年生于大连，现居纽约，从事雕塑创作。他认为雕塑是一种模棱两可的概念——介于物件、经验与社会实践之间，涉及规律、信仰的形成与个体记忆的堆积。

Wang Xu

Born in 1986 in Dalian, Wang Xu currently resides in New York, working primarily in sculpture. He views sculpture as an ambiguous concept, situated between objects, experiences, and social practices, involving the formation of rules, beliefs, and the accumulation of individual memory.

余友涵

余友涵（1943—2023），生前生活和工作于上海。1973年毕业于中央工艺美术学院（现清华大学），在上海工艺美术学校任教30年。余友涵的创作以传统架上绘画的形式展开，是中国当代前卫艺术运动里抽象艺术和政治波普的代表人物，也是中国改革开放后第一批受到国际认可的当代艺术家。其作品融合了东方的审美符号和西方现代艺术的表达方式，创造了个人独特的绘画语言。其代表作有抽象“圆”系列、历史画波普系列，“沂蒙山”风景系列等。

Yu Youhan

Yu Youhan lived and worked in Shanghai. He graduated from the Central Academy of Arts and Design (now Tsinghua University) in 1973 and taught at the Shanghai Arts and Crafts School for 30 years. Yu’s work is characterized by traditional easel painting and he is a prominent figure in abstract art and political pop in China’s contemporary avant-garde art movement. He was among the first contemporary artists in China to gain international recognition post-reform and opening up. His works blend Eastern aesthetic symbols with Western modern art expressions, creating a unique personal painting language. Notable series include the abstract *Circle* series, historical pop series, and *Yimeng Mountains* landscape series.

张联

张联，出生于中国杭州，目前在英国伦敦工作生活。她曾在中国美术学院和英国皇家艺术学院学习，并获得绘画系双硕士学位。调动东西方杂糅的背景，她将不同的历史时刻和古典形式相互交织在一起，从而融合过去与未来、善与恶、神话与现实、悲剧与喜剧。从个人记忆和想象的风景中构建场景，她画中的人与物时动时静，以此反映艺术家对内心与外在世界之关系的哲思。张联曾在英国、美国、瑞士举办个展，作品在欧洲多国有广泛展出。

Zhang Lian

Born in Hangzhou, China, the artist currently works and lives in London, UK. She studied at the China Academy of Art and the Royal College of Art, earning dual master’s degrees in painting. Utilizing her blended Eastern and Western background, she interweaves different historical moments and classical forms, merging past and future, good and evil, myth and reality, tragedy and comedy. Constructing scenes from personal memory and imagined landscapes, her paintings reflect a philosophical contemplation of the relationship between the inner and outer worlds, with figures and objects oscillating between movement and stillness. Zhang has held solo exhibitions in the UK, USA, and Switzerland, and her works have been widely exhibited across Europe.

周滔

1976年出生于湖南长沙，2006年硕士毕业于广州美术学院。周滔往往从他所遭遇的场所和人群中展开影像的叙事，探索个体与空间关系。他善于从看似迥异的场景中寻觅共通和互动，影像方法对他来说无异于是身体的一部分，因此他不构思营造剧本，让叙述脱离任何的理性框架和生产逻辑。周滔诗学般的影像叙述跨越了真实与虚构的界限，从现实之重中突围而出，成为“贴近地面的飞行”。

Zhou Tao

Born in 1976 in Changsha, Hunan, Zhou Tao graduated with a master’s degree from the Guangzhou Academy of Fine Arts in 2006. Zhou often constructs his video narratives from the places and people he encounters, exploring the relationship between the individual and space. He excels at finding commonality and interaction in seemingly disparate scenes, treating video methods as an extension of his body. Therefore, he does not script his works, allowing the narrative to break free from rational frameworks and production logic. Zhou’s poetic video narratives transcend the boundaries between reality and fiction, emerging from the weight of reality to become a form of “close-to-the-ground flight.”

詹蕤

1980年出生于湖北武汉。2004年毕业于湖北美术学院油画系，获学士学位；2006年毕业于英国伦敦艺术大学艺术系，获硕士学位；现生活工作在武汉。詹蕤的创作源于对自然、经济、个人等数据的采集，这些数据都是一种“小数据”，相对于人们耳熟能详的大数据，小数据是一种个人化的、低清的、有限的，但正因为这种有限性，反而强化了艺术媒介的拓展，绘画、摄影、动画、雕塑、折纸等各种手段都被用来转译这些小数据。

Zhan Rui

Born in 1980 in Wuhan, Hubei Province, Zhan graduated from the Oil Painting Department of Hubei Academy of Fine Arts in 2004 with a Bachelor’s Degree, and graduated from the Department of Fine Arts of the University of the Arts London in 2006 with a Master’s Degree; he now lives and works in Wuhan. Zhan’s creations originate from the collection of natural, economic, and personal data, which is a kind of “small data”. Compared with the familiar big data, small data is a kind of personalized, low-resolution, and limited, but precisely because of this limitation, it strengthens the expansion of the art medium. Various methods such as painting, photography, animation, sculpture, and origami are employed to translate these small data sets.

**关于泰康美术馆：**

**About the Taikang Art Museum**

泰康美术馆是一家位于北京CBD核心区、致力于中国当代艺术发展研究与收藏的非营利民营美术馆，由泰康保险集团发起创立。在学术定位上，泰康美术馆聚焦20世纪以来的中国近现代美术、当代艺术以及朝向未来的新艺术，强调以历史观的方法看待、研究和收藏当代艺术；希望梳理并呈现一百多年来中国艺术与时代发展的关系，从美术的角度反映中国近代以来波澜壮阔的历史。

Founded by Taikang Insurance Group, Taikang Art Museum is a non-profit institution located in the core area of Beijing CBD, dedicated to researching and collecting modern and contemporary Chinese art. It focuses on modern Chinese fine arts since the 20th century, contemporary art, and emerging art forms leading into the future, emphasizing a historical approach to viewing, studying, and collecting contemporary art. It aims to comb through and present the relationship between Chinese art and the country’s development over the past century, offering an artistic perspective on China’s turbulent modern history.

作为泰康美术馆前身的泰康空间，于2003年由泰康保险集团（原泰康人寿保险股份有限公司）创办，并获得其持续支持。作为中国大陆非营利当代艺术机构的先行者之一，泰康空间坚持“追溯与激励”的学术理念，即“站在当下看历史，面向未来”，通过相互联结、相互滋养的展览、收藏、研究与出版等多种方式检视和探究中国现当代艺术实践，解析艺术与20世纪以来中国社会历史变迁的关系。 泰康空间迭代进化为泰康美术馆后，将成为一个开放的、利他的、属于公众的艺术平台，服务于每一个创作者与欣赏者对美的理解与追寻。

As the predecessor of the Taikang Art Museum, Taikang Space was founded in 2003 by Taikang Insurance Group (formerly known as Taikang Life Insurance Co., Ltd.) and has received the latter’s ongoing support. As one of the pioneers of non-profit contemporary art institutions in the Chinese mainland, Taikang Space adheres to the academic ideal of “Retrospection and Encouragement”, which means “looking at history in the present and facing the future.” It examines and explores China’s modern and contemporary art practices and analyzes the relationship between art and the historical changes across Chinese society since the 20th century by means of the exhibition, collection, research, and publication that are interconnected and mutually reinforcing. Transforming from Taikang Space to Taikang Art Museum, it will be a public altruistic platform, serving every creator and appreciator for the understandings and pursuit of beauty.

泰康美术馆以打造中国当代艺术的代表性美术馆为目标。作为一个有20年学术积淀的新机构，我们秉持更加开放、友好的态度，与业内先进共同推动中国当代艺术生态的发展，让艺术融入大众生活，参与北京城市文化建设，用艺术讲好中国发展的故事。

With the goal of becoming a representative art museum of Chinese contemporary art, Taikang Art Museum, a new institution with 20 years’ academic accumulation, upholds a more open and friendly attitude, proudly promoting Chinese contemporary art ecology and contributing to the cultural development of Beijing with fellow institutions. Let art integrate into public life and tell the story of China’s development through art.