

巴塞尔艺术展  
香港展会

Art Basel  
Hong Kong

麦勒画廊  
1D24 展位

策展角落

鞠婷：横看成岭侧成峰

Galerie Urs Meile  
Booth 1D24

Kabinett

Ju Ting: Deep in the Mountains

2025年3月26日–30日

March 26–30, 2025

安东尼奥·巴莱斯特·莫雷诺

雷纳·布依

蔡东东

曹雨

陈思新

陈作

胡庆雁

鞠婷

托比亚斯·卡斯帕

乌尔斯·吕蒂

苗妙

邱世华

邵帆

高嫣

尤莉亚·斯坦纳

罗瑟林德·纳沙希比

王兴伟

谢南星

杨牧石

张雪瑞

魏德曼/梅特勒

Antonio Ballester Moreno

Lêna Bui

Cai Dongdong

Cao Yu

Chen Sixin

Chen Zuo

Hu Qingyan

Ju Ting

Tobias Kaspar

Urs Lüthi

Miao Miao

Qiu Shihua

Shao Fan

Rebekka Steiger

Julia Steiner

Rosalind Nashashibi

Wang Xingwei

Xie Nanxing

Yang Mushi

Zhang Xu Rui

Wiedemann/Mettler

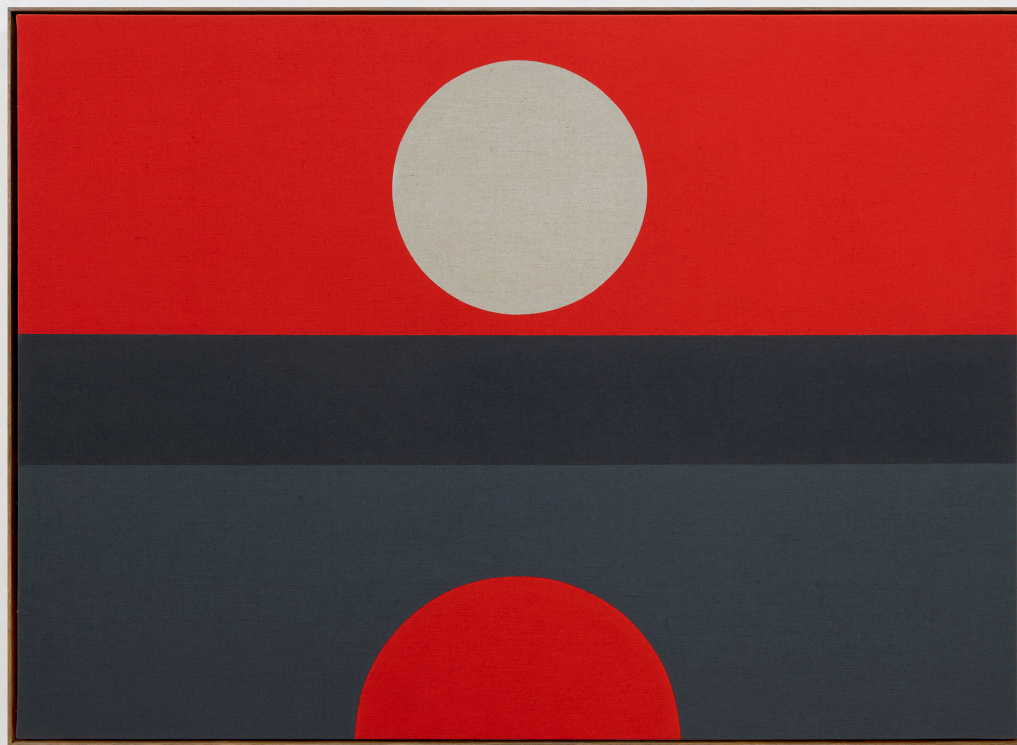
## 安东尼奥·巴莱斯特·莫雷诺

安东尼奥·巴莱斯特·莫雷诺 (Antonio Ballester Moreno, 1977年生于西班牙马德里) 于2023年年初开始了和画廊的合作。通过采用简单但又具象化的形状和色彩, 艺术家极具个人特色的视觉语言, 构建了一个充满微妙的差异性和符号化的世界。他的绘画、拼贴画和陶瓷作品充满了受自然形状和颜色而启发的美学灵感——圆形意味着日月及其运行的天体周期, 三角形代表树木与山脉, 黄色代表光线, 蓝色则寓意流动的水。在这种创作手法下, 他的风景画复杂而细腻的描绘, 仿佛这些自然景观在进行着无声的交流。虽然他的创作方法源于抽象, 但他的作品令人联想起图案与装饰艺术、手工编织和设计史, 同时也糅合了非洲与伊斯兰文化的元素。

## Antonio Ballester Moreno

Madrid-based artist Antonio Ballester Moreno (b. 1977, Madrid, Spain) joined the gallery's program early 2023. Through an application of simplistic yet determined shapes and colors, Ballester Moreno has developed a personal vocabulary through which he builds a world of subtle variances and symbolic compositions. With this, the artist creates paintings, collages, and ceramics, displaying an aesthetic that uses shapes and colors of nature as models: Circles resemble the moon or the sun and their cycles, while triangles are trees and mountains. Yellow represents light, and blue represents water. Through this approach, his works appear to display elaborate landscapes that are almost communicating with each other. While this particular approach is rooted in abstraction, his work evokes histories of pattern and decoration, craft, tapestry, and design, as well as African and Islamic influences.

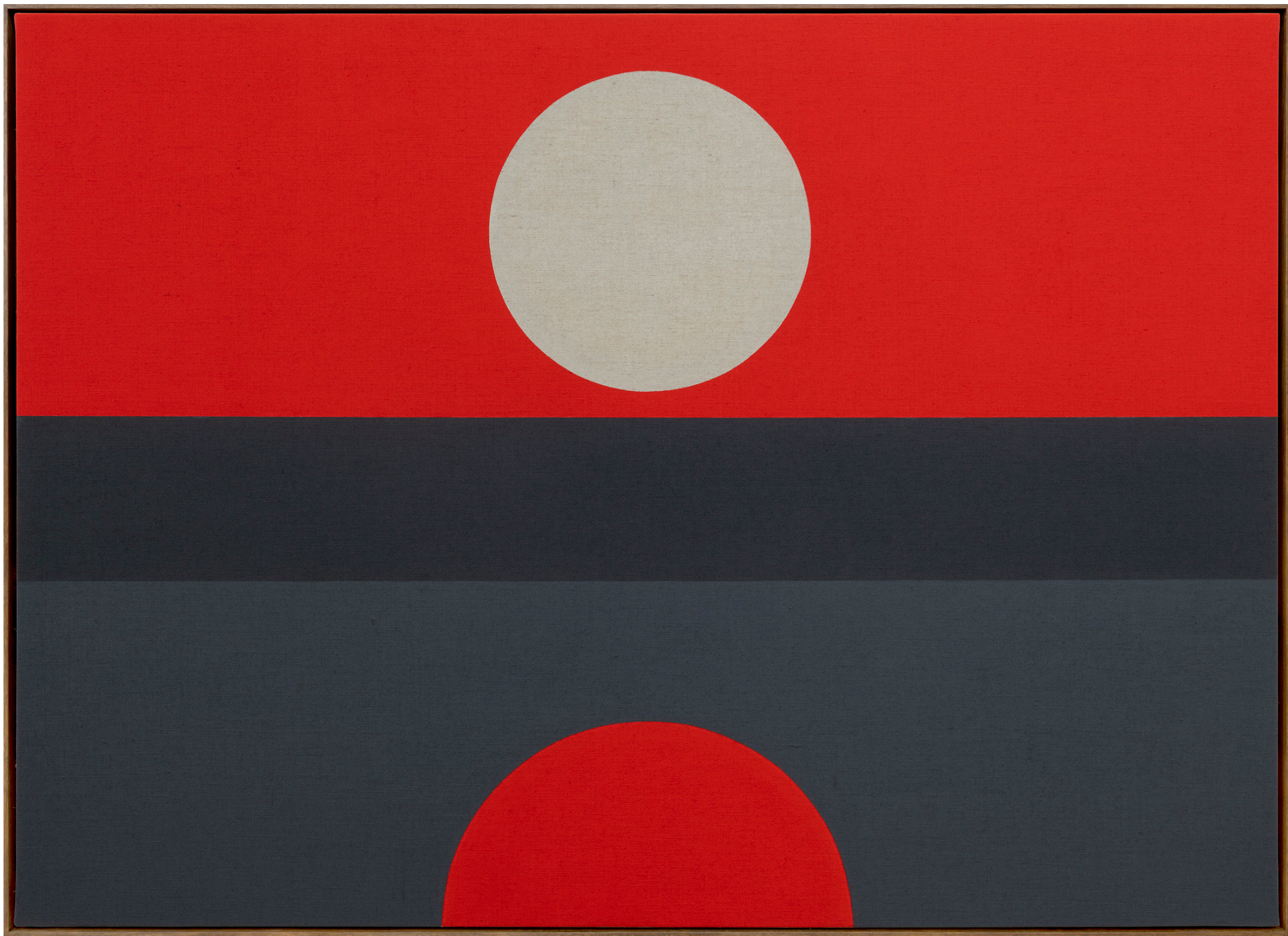




安东尼奥·巴莱斯特·莫雷诺, *Red Blue*, 2024, 黄麻布上丙烯, 145 × 200 cm, 149 × 204 cm (带框)

Antonio Ballester Moreno, *Red Blue*, 2024, acrylic on jute, 145 × 200 cm, 149 × 204 cm (framed)





安东尼奥·巴莱斯特·莫雷诺, *Red Blue*, 2024, 黄麻布上丙烯, 145 × 200 cm, 149 × 204 cm (带框)

Antonio Ballester Moreno, *Red Blue*, 2024, acrylic on jute, 145 × 200 cm, 149 × 204 cm (framed)



安东尼奥·巴莱斯特·莫雷诺

*Red Green*, 2024

黄麻布上丙烯

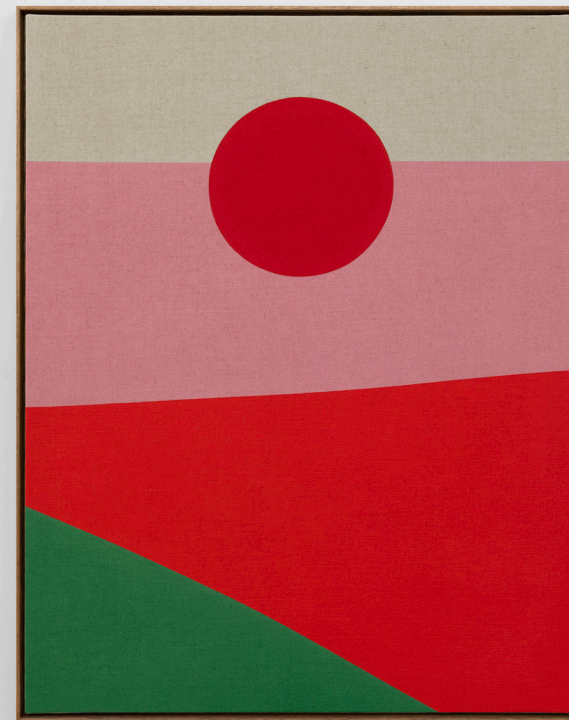
146 × 114 cm, 150 × 118 cm ( 带框 )

Antonio Ballester Moreno

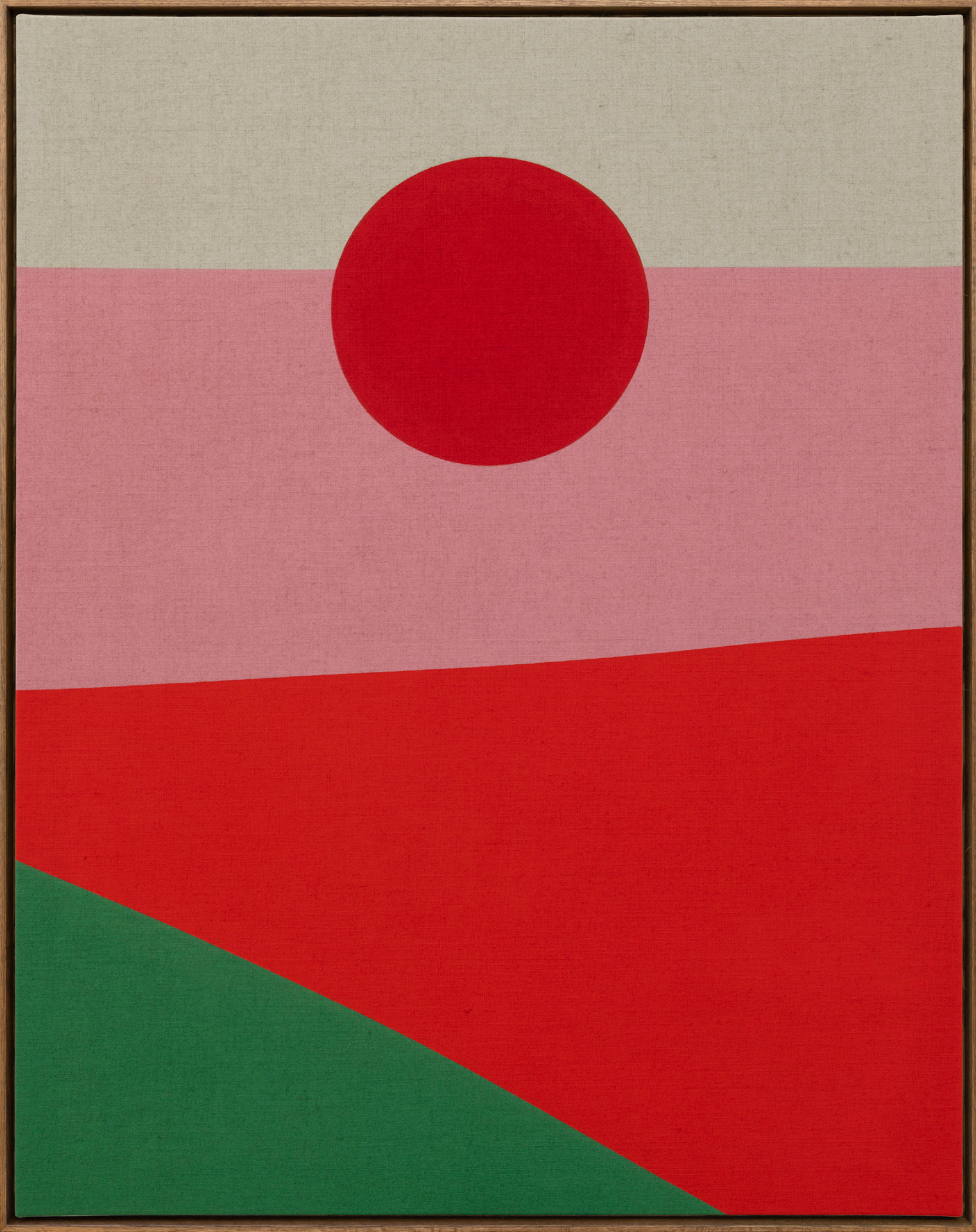
*Red Green*, 2024

acrylic on jute

146 × 114 cm, 150 × 118 cm (framed)







安东尼奥·巴莱斯特·莫雷诺

*Red Green, 2024*

黄麻布上丙烯

146 × 114 cm, 150 × 118 cm (带框)

Antonio Ballester Moreno

*Red Green, 2024*

acrylic on jute

146 × 114 cm, 150 × 118 cm (framed)



## 雷纳·布依

雷纳·布依 ( Lêna Bui , 1985年生于越南岘港 ) 的作品阐释了快速发展对于人与自然及其周边环境关系的影响 , 反思了生活中形而上的部分——信仰、死亡和梦想——对行为和感知的作用。她近年来的作品对现代生活的碎片化以及某种程度的虚无感予以了回应 , 并试图创作出表达非完全以人类为中心的世界观的作品。

## Lêna Bui

Lêna Bui's (b.1985, Danang, Vietnam) works are both amusing anecdotes and in-depth articulations of the impact of rapid development on people's relationship with nature and their surroundings. She reflects on ways how intangible aspects of life, such as faith, death and dreams, influence behaviour and perception. Her work responds to the fragmented nature of modern life and a sense of a certain void, while trying to express a worldview that is not entirely human-centric.



雷纳·布依

*Biological impulses no. 1*, 2024

绢本墨彩, 无酸纸喷墨颜料打印

38 × 28 × 6.5 cm (带框)

Lêna Bui

*Biological impulses no. 1*, 2024

ink and watercolor painting on silk,  
inkjet pigment print on archival paper

38 × 28 × 6.5 cm (framed)

雷纳·布依

*Tidal no. 2*, 2023

绢本及无酸纸上墨彩

38 × 28 × 6.5 cm (带框)

Lêna Bui

*Tidal no. 2*, 2023

ink and watercolor painting on silk and archival paper

38 × 28 × 6.5 cm (framed)





## 蔡东东

“基于现成照片的再创作”一直以来都是蔡东东 (1978年生于甘肃) 的主要手法, 他从视觉文化的角度把“摄影”带入了图像史或制图史的问题场域, 讨论有关呈现的呈现、有关观看的权力等问题。在他的创作中, 宏大的历史降维到个体的视角之中, 故事的走向在举重若轻的破坏中被悄然改道, 图像的意图在灵光乍现的错位中被有机重组。

## Cai Dongdong

Cai Dongdong's (b. 1978, Gansu, China) approach has always been “a reworking based on readymade photographs.” He introduces “photography” into the intricate, problematic field of image history or image-making history, attempting to complicate and discuss issues related to the essence of presentation and the power dynamic of viewing. In his art, the grand narrative of history is demoted to an individualist perspective, the trajectory of the story quietly distorted by serial disruptions, and the intent of the image organically repurposed by displacements.

蔡东东  
蘑菇云, 2025, 1/3  
手工银盐照片, 拼贴  
38 × 21 cm ( 照片 ), 50.5 × 35.5 cm ( 带框 )  
3 版 + 1 AP

Cai Dongdong  
*Mushroom Cloud*, 2025, 1/3  
silver gelatin print, collage  
38 × 21 cm (photo), 50.5 × 35.5 cm (framed)  
edition of 3 + 1 AP



## 曹雨

曹雨 (1988年生于辽宁) 的创作横跨影像、装置、表演、雕塑及绘画等诸多媒介, 以其独特的跨学科实践、诙谐讽刺的表达以及尖锐大胆的艺术语言而闻名。她的作品挑战了社会规范, 用既是本色的、又带有表演性质的行为向当下中国社会的价值与身份问题发问, 对当下的相关性别问题作出了新的阐释。

## Cao Yu

Cao Yu's (b. 1988, Liaoning) work spans a diverse range of media that includes video, installation, performance, photography, sculpture and painting. With her distinctive interdisciplinary practice, sharp and bold artistic language, she has become one of the leading young artists in the field of Chinese contemporary art. Her work challenges propriety and other social conventions, questions the value and identity of current Chinese society using an approach that is not only inherent but also performative, also shedding new light on relevant and timely women's issues.





曹雨, 活着, 没什么好解释的 II - 1 ; 活着, 没什么好解释的 II - 2, 2023, 橡木, 真皮, 每件  $86 \times 75 \times 72$  cm  
Cao Yu, *Living, Nothing to Explain II - 1, Living, Nothing to Explain II - 2*, 2023, oak, leather, each  $86 \times 75 \times 72$  cm



曹雨

*凤凰 IV*, 2021, 1/3

爱普生艺术微喷, 裱于铝塑板上, 手工实木金箔外框

104 × 76.4 cm (照片), 159 × 106 × 5 cm (带框)

3 版 + 1 AP

Cao Yu

*Phoenix IV*, 2021, 1/3

EPSON fine art print, mounted on aluminum-plastic board, handmade solid wood gold foil frame

104 × 76.4 cm (photo), 159 × 106 × 5 cm (framed)

edition of 3 + 1 AP



## 陈思新

陈思新 (1995年生于广东) 关注后人类主义, 结合古早漫画与邪典电影的超现实主义元素。其画面展现了对于生态 (环境)、地外生命和末日的想象。陈思新的每件作品并不都有具体的动机, 一些随机的反应和碎散的点子往往会在不知不觉中进入画面。在他的绘画中, 观者能感受到艺术家对于浪漫化的超现实想象。2024年秋季, 陈思新举办了他在麦勒画廊北京部的首次个展。

## Chen Sixin

Chen Sixin (b. 1995, Guangdong, China) focuses on posthumanism, combining the surrealist elements of old comics and cult films. His images depict visions of ecology (the environment), extraterrestrial life and the end times. Each work does not have a specific motivation, but random reactions and scattered ideas often enter the picture without being realized. There is a certain surrealistic fantasy of romanticism in his paintings. Chen Sixin's first solo exhibition with Galerie Urs Meile was held at the gallery's Beijing branch last autumn.





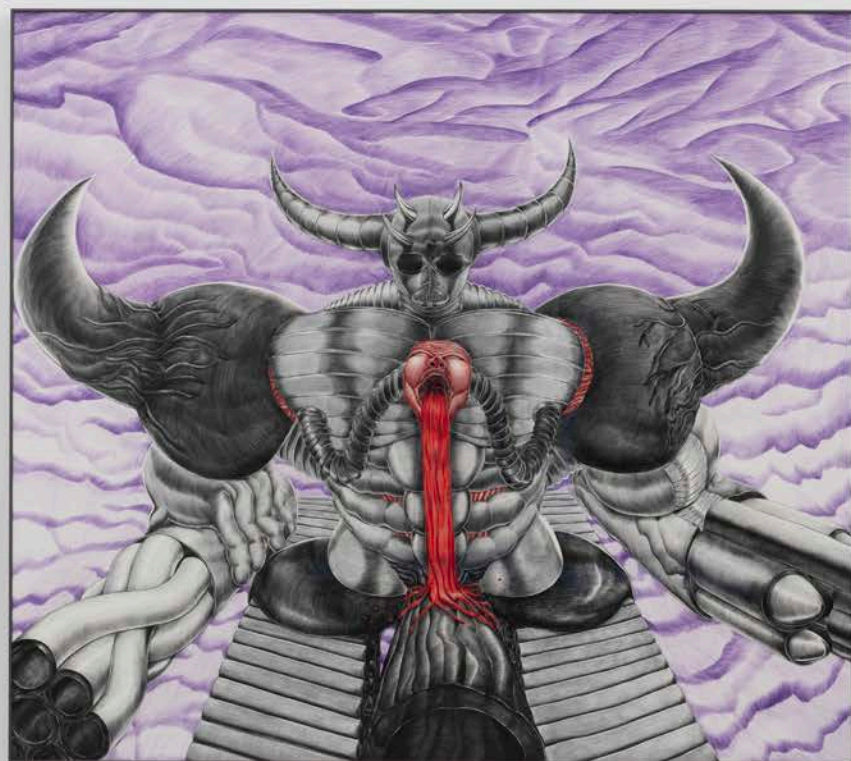
陈思新  
石头, 2025  
布面彩铅  
200 × 150 cm  
Chen Sixin  
*Shitou*, 2025  
colored pencil on canvas  
200 × 150 cm



陈思新  
石头, 2025  
布面彩铅  
200 × 150 cm  
Chen Sixin  
*Shitou*, 2025  
colored pencil on canvas  
200 × 150 cm







陈思新

*Silver. 2 - 战争机器*, 2024

纸本彩铅

149.5 × 172 cm ( 绘画 ) , 150 × 172.5 cm ( 带框 )

Chen Sixin

*Silver. 2 - War Machine*, 2024

colored pencil on paper

149.5 × 172 cm (drawing); 150 × 172.5 cm (framed)





陈思新, *Silver. 2 - 战争机器*, 2024, 纸本彩铅, 149.5 × 172 cm ( 绘画 ), 150 × 172.5 cm ( 带框 )

Chen Sixin, *Silver. 2 - War Machine*, 2024, colored pencil on paper, 149.5 × 172 cm (drawing); 150 × 172.5 cm (framed)



## 陈作

陈作 (1990年生于湖南) 以仿古典式的绘画表达建立起完整、冷静、恒定且稳固的画面。通过冷静的绘画行动, 陈作在持续回应现代性社会中诸多问题的同时, 也呈现了见证中国城市化过程中的独特个人经验, 以一种跳跃的、流动性的经验切片, 延伸并回应着个体如何在系统性的结构与压力中寻求控制与反控制的平衡。陈作的最新个展于2024年冬季在麦勒画廊苏黎世举办。

## Chen Zuo

Chen Zuo (b.1990, Hunan, China) builds up a complete, calm, constant and stable image with a classical-like painting expression. Through the calm action of painting, he continues to respond to many problems in modern society, and at the same time presents his unique personal experience witnessing the process of urbanization in China. As a sample of non-linear development, Chen Zuo extends and responds to how individuals seek a balance between control and anti-control within the systemic pressures of social structures. His latest exhibition was held at Galerie Urs Meile Zurich last winter.



陈作, 梧桐 (苏州河), 2025, 布面油画, 130 × 185 cm, 134 × 189 cm (带框)  
Chen Zuo, *Wutong (suzhou river)*, 2025, oil on canvas, 130 × 185 cm, 134 × 189 cm (framed)





陈作, 梧桐 (苏州河), 2025, 布面油画, 130 × 185 cm, 134 × 189 cm (带框)  
Chen Zuo, *Wutong (suzhou river)*, 2025, oil on canvas, 130 × 185 cm, 134 × 189 cm (framed)



## 胡庆雁

作为观念雕塑艺术家，多年来，胡庆雁（1982年生于山东）对形态、媒介以及再现进行着持续不断的探索。本次博览会展出的是他用大理石创作的一系列新作。他选择了大理石——中性、冰冷的材料——作为媒介对周遭之物进行原比例的转化与再现。这些极简而质朴的石雕物件不仅是某种个人化的情绪表达，更是具有公共性的观察和内省。

## Hu Qingyan

As a conceptual sculpture artist, Hu Qingyan (b. 1982, Shandong, China) has continued to explore form, medium, and representation over the years. We will present a series of new marble works. He chose marble—a neutral, cold material—as the medium to transform and reproduce the original proportions of the surrounding objects. These marble pieces are not just an expression of individual sentiments, but observation and introspection of a public nature.





胡庆雁，6版，2024 - 2025，大理石（以一块石头为模型制作的复制品，由不同的大理石切割而成），6件，每件 $52 \times 45 \times 42$  cm  
Hu Qingyan, *Edition of 6*, 2024 - 2025, marble (replicas of a single rock, cut out of several marble blocks), 6 pcs, each  $52 \times 45 \times 42$  cm



胡庆雁，6版，2024 - 2025，大理石（以一块石头为模型制作的复制品，由不同的大理石切割而成），6件，每件 $52 \times 45 \times 42$  cm  
Hu Qingyan, *Edition of 6*, 2024 - 2025, marble (replicas of a single rock, cut out of several marble blocks), 6 pcs, each  $52 \times 45 \times 42$  cm





胡庆雁，6版，2024 - 2025，大理石（以一块石头为模型制作的复制品，由不同的大理石切割而成），6件，每件 $52 \times 45 \times 42$  cm，局部  
Hu Qingyan, *Edition of 6*, 2024 - 2025, marble (replicas of a single rock, cut out of several marble blocks), 6 pcs, each  $52 \times 45 \times 42$  cm, detail



## 策展角落 (Kabinett)

## 鞠婷：横看成岭侧成峰

鞠婷 (1983年生于中国山东) 以其深厚的版画功底创造了兼具绘画和雕塑特征的作品，并巧妙地模糊了这两个传统媒介之间的界限。鞠婷以刀代笔，在作品和身体之间构建起了一种充满诗意、又真切可及的联系。“横看成岭侧成峰”项目将呈现鞠婷近年来探索的最新系列作品“深流”。随着反复的实践、推演和愈趋成熟的创作技法及语言，鞠婷在处理制作过程和刻的动作上有了更为明确的方式方法。在“深流”系列中，艺术家创造了此前作品里从未有过的复杂肌理和如地脉山海般蜿蜒起伏、绵延逶迤的动态感。在画作平静的表面之下隐藏着蓄势待发的能量与情感，也体现了艺术家对绘画常规的持续反叛。鞠婷的创作与历史上许多女性艺术家形成隐秘的对话，她们都试图以自己的方式挑战由父权制主导的艺术话语体系，从对女性身份的自觉和女性经验的多重视角出发，逐步建立其自身的主体性与独特的艺术表达。观看完这些画作后，观者会察觉到表面之下的暗涌，这也恰恰是艺术家的不安、焦虑与恐惧的安置之所，是一位女性创作者的自我觉察、对社会和家庭经验的庞杂感知，并将其转译为一种视觉的隐喻。

## Kabinett

## Ju Ting: Deep in the Mountains

Ju Ting (b.1983, Shandong) draws on her extensive knowledge of materials and techniques, gained through her printmaking background, to create works that transcend various categories of modern art history, characterized by the fusion of painting and sculpture. Employing knife as brush, Ju fosters a poetic and tangible connection between the body and the artwork. The project *Deep in the Mountains* features works from Ju's latest series *Deep Waters Run Quiet*. Through iterative experimentation and refined techniques, Ju has developed a unique method of processing and carving materials. In the *Deep Waters Run Quiet* series, she achieves unprecedented textural intricacy and a dynamic, undulating rhythm reminiscent of geological strata and the contours of mountain landscapes. Ju Ting's practice engages in a silent dialogue with historical female artists who challenged patriarchal-dominated art discourse. By asserting female subjectivity and multi-layered perspectives drawn from personal and collective female experiences, she forges a distinctive artistic language. The viewer perceives a turbulence lurking beneath these surfaces, where the artist's anxieties, fears, and self-perception as a woman intersect. It is within these layers that Ju transmutes her introspection and the complex insights of social and domestic spheres into compelling visual metaphors.

鞠婷

深流 021625, 2024 - 2025

木板丙烯

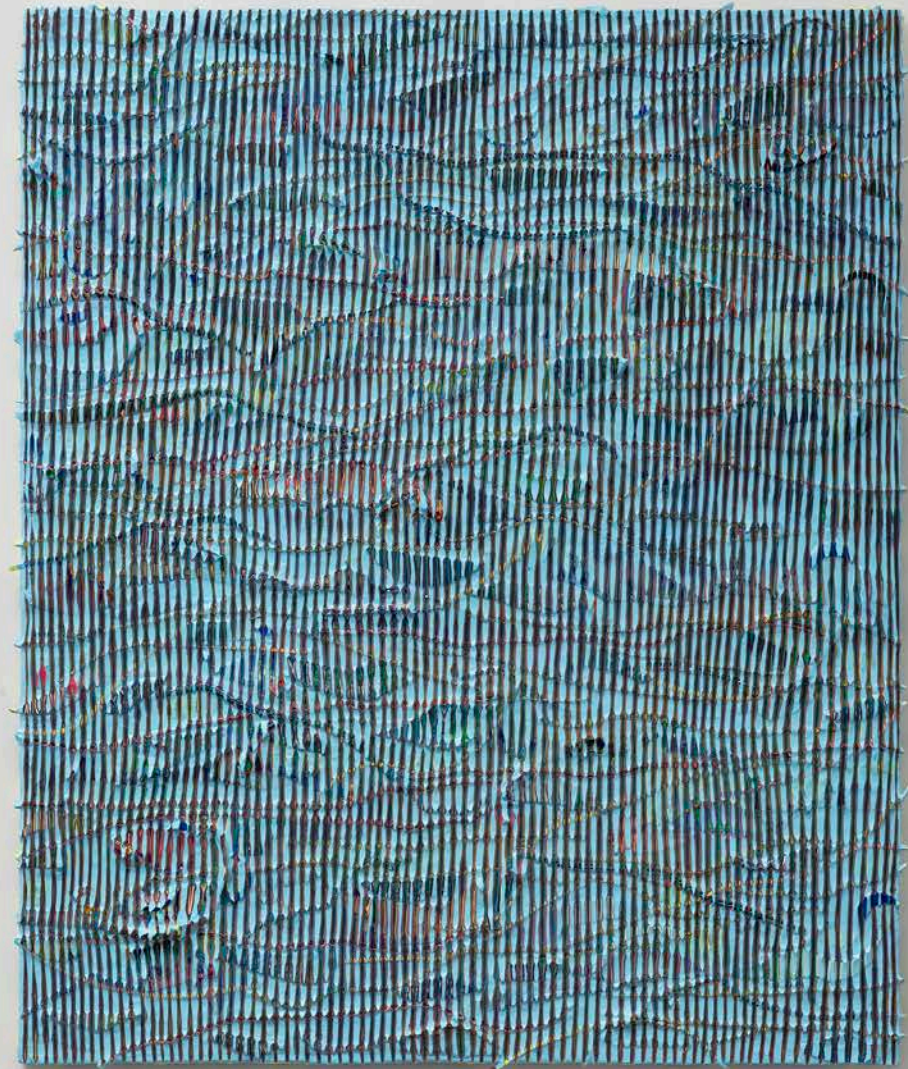
184 × 155 × 9 cm

Ju Ting

*Deep Waters Run Quiet* 021625, 2024 - 2025

acrylic on board

184 × 155 × 9 cm





鞠婷

深流 021625, 2024 - 2025

木板丙烯

184 × 155 × 9 cm

Ju Ting

*Deep Waters Run Quiet* 021625, 2024 - 2025

acrylic on board

184 × 155 × 9 cm







鞠婷, 深流 021625, 2024 - 2025, 局部

Ju Ting, *Deep Waters Run Quiet* 021625, 2024 - 2025, detail



鞠婷

深流 021825, 2024 - 2025

木板丙烯

225 × 184 × 9.5 cm

Ju Ting

*Deep Waters Run Quiet* 021825, 2024 - 2025

acrylic on board

225 × 184 × 9.5 cm





鞠婷

深流 021825, 2024 - 2025

木板丙烯

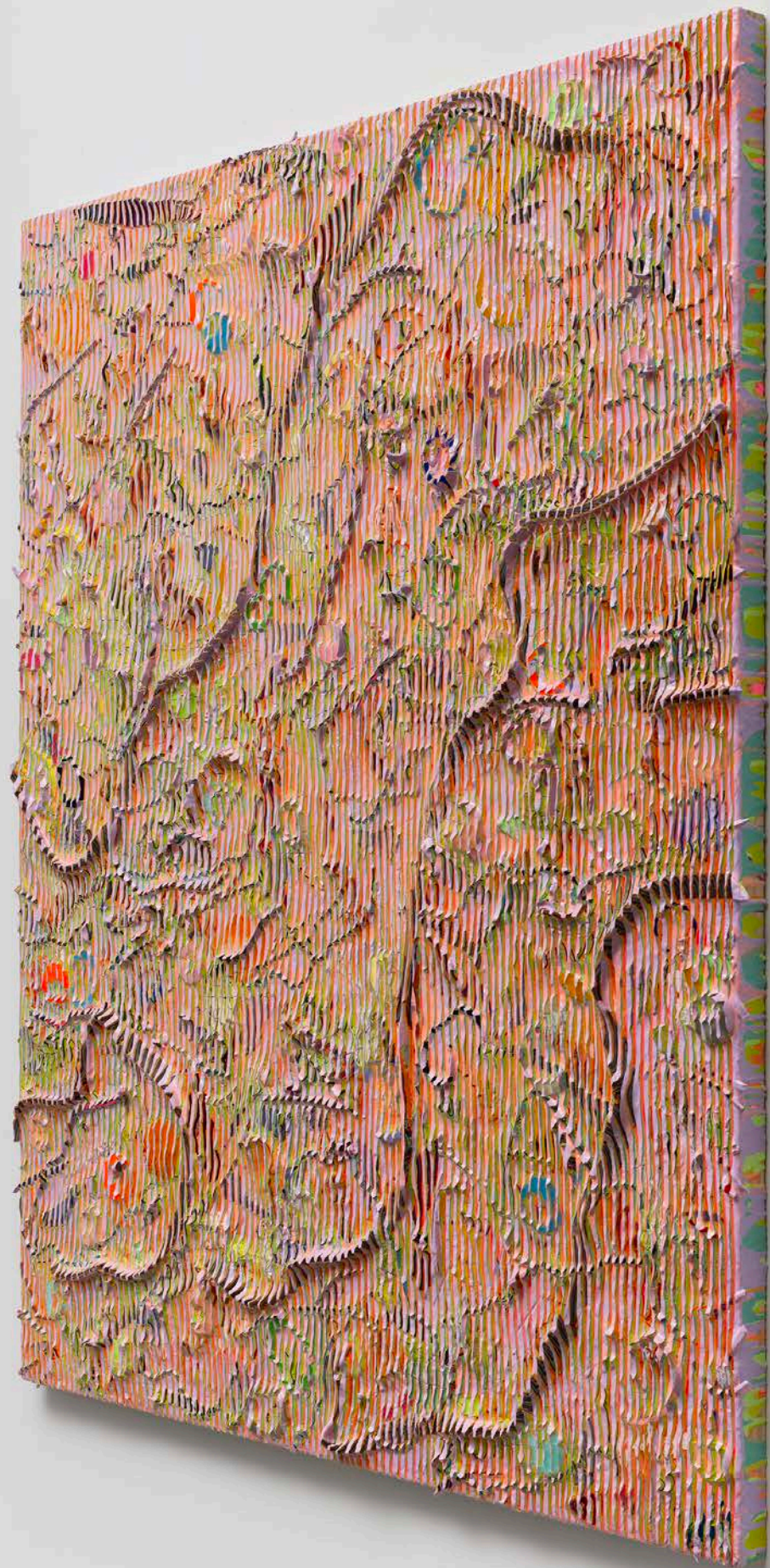
225 × 184 × 9.5 cm

Ju Ting

*Deep Waters Run Quiet* 021825, 2024 - 2025

acrylic on board

225 × 184 × 9.5 cm



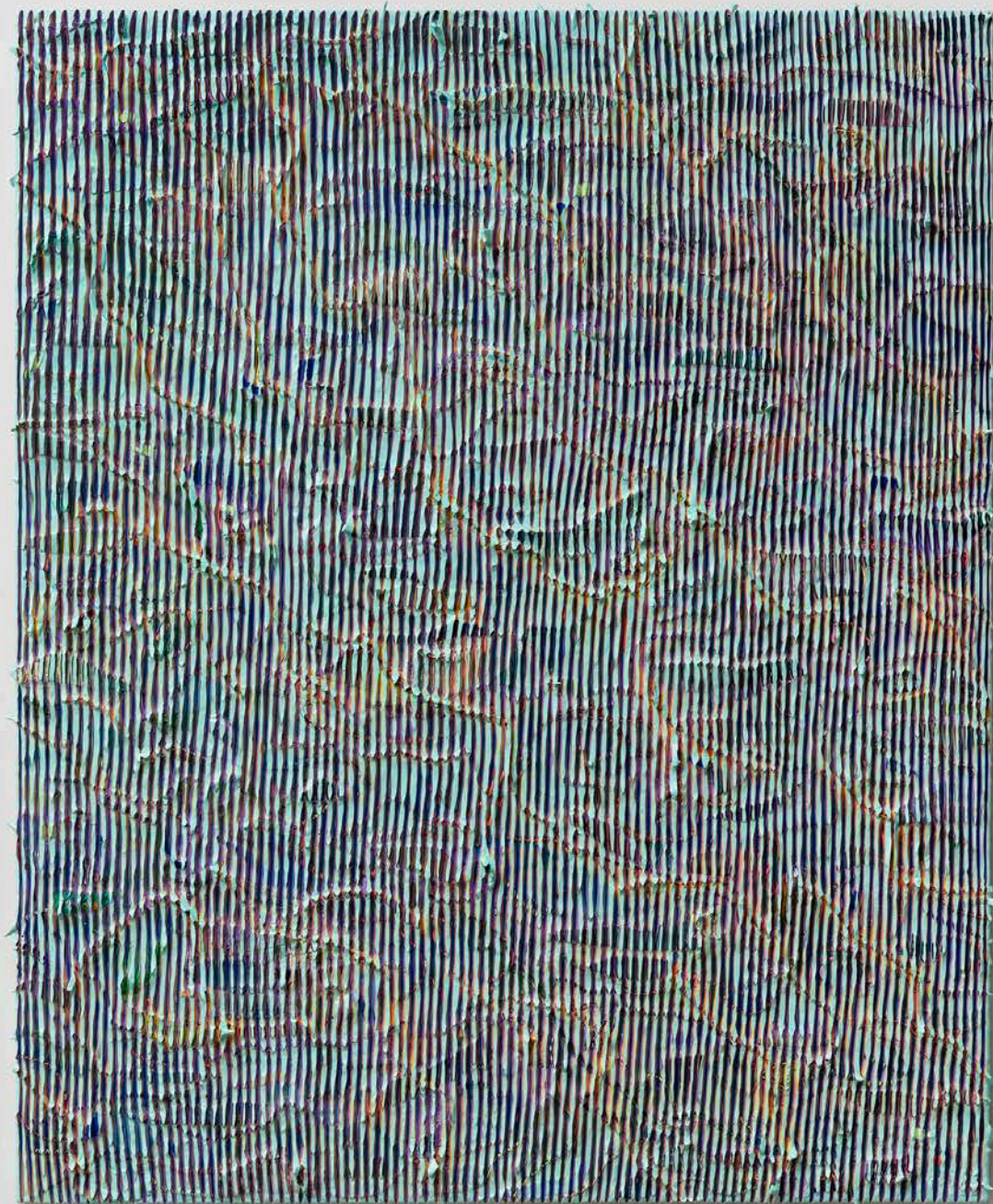




鞠婷, 深流 021825, 2024 - 2025, 局部

Ju Ting, *Deep Waters Run Quiet* 021825, 2024 - 2025, detail





鞠婷

深流 021725, 2024 - 2025

木板丙烯

224 × 185 × 10 cm

Ju Ting

*Deep Waters Run Quiet* 021725, 2024 - 2025

acrylic on board

224 × 185 × 10 cm





鞠婷

深流 021725, 2024 - 2025

木板丙烯

224 × 185 × 10 cm

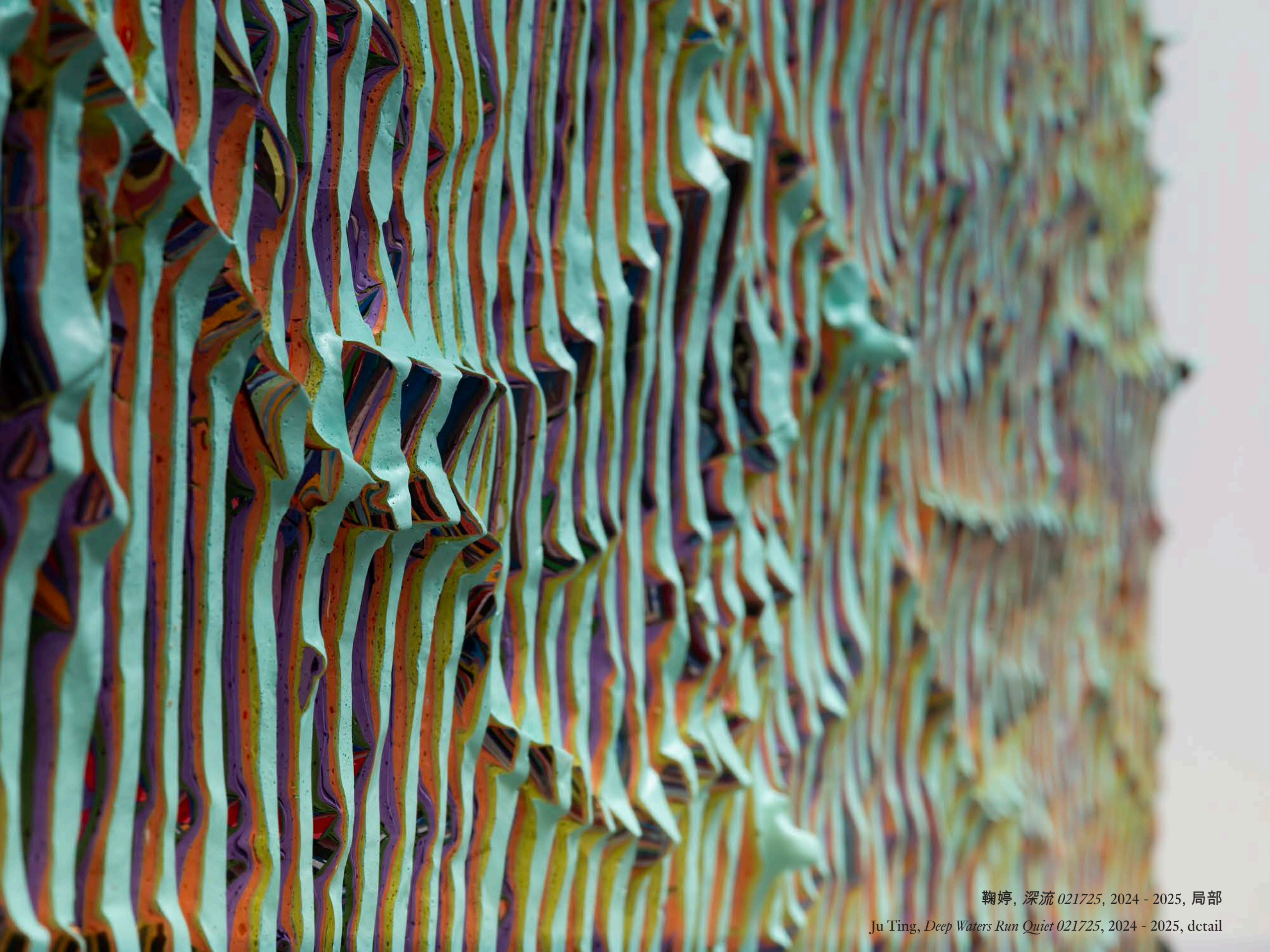
Ju Ting

*Deep Waters Run Quiet* 021725, 2024 - 2025

acrylic on board

224 × 185 × 10 cm





鞠婷, 深流 021725, 2024 - 2025, 局部

Ju Ting, *Deep Waters Run Quiet* 021725, 2024 - 2025, detail



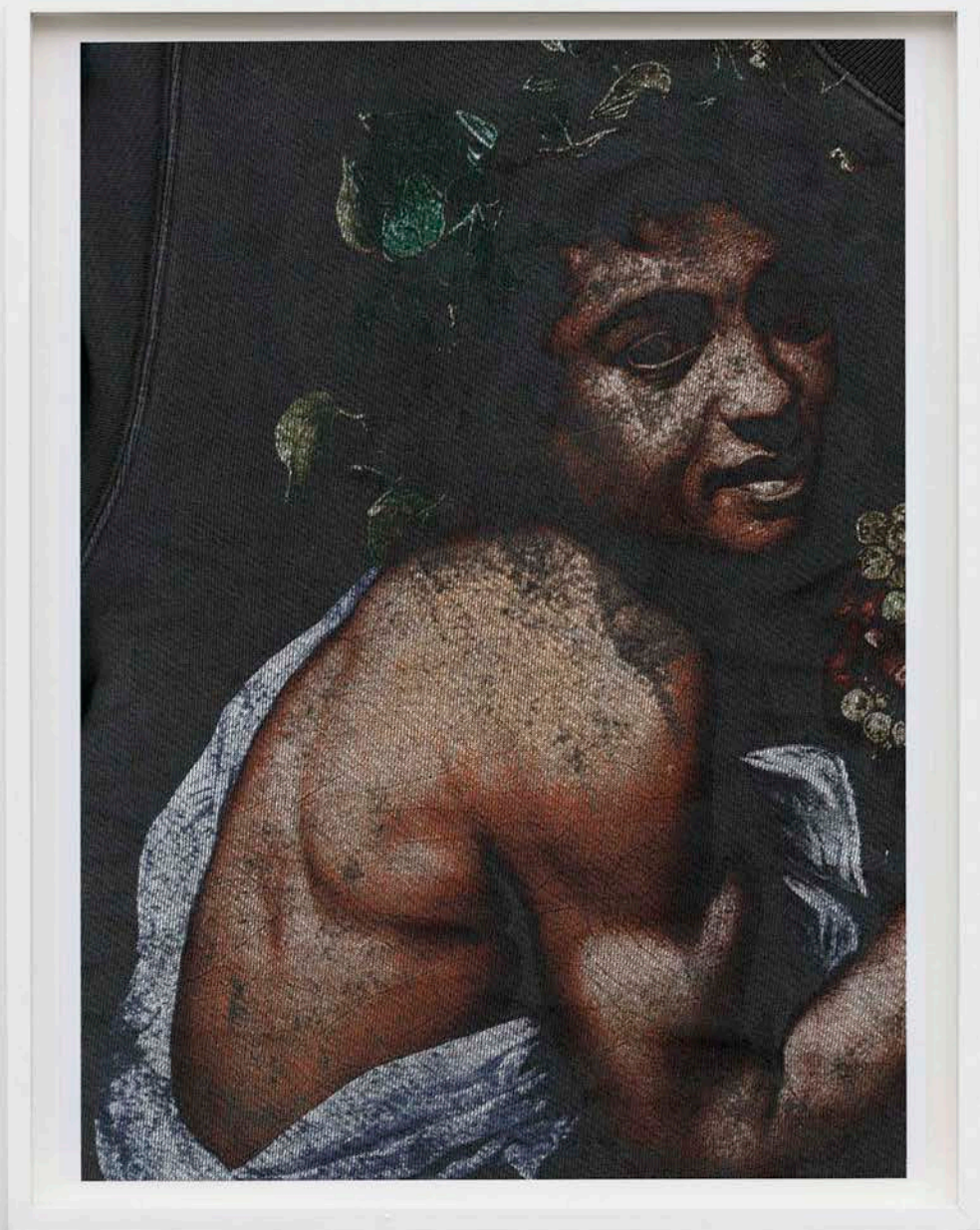
## 托比亚斯·卡斯帕

托比亚斯·卡斯帕 (1984年生于瑞士巴塞尔) 的作品探索艺术、消费主义和时尚之间的交集。他因与纺织品相关的摄影和雕塑作品而闻名, 这些作品批判性地审视了艺术和时尚行业日益融合的趋势。他的个展“时代的终结”于2024年在没顶美术馆举办。

## Tobias Kaspar

Tobias Kaspar (b. 1984, Basel, Switzerland) explores the intersection of art, consumerism, and fashion in his work. He has become known for his textile-related photography and sculptural works, which critically examine the growing fusion of the art and fashion industries. His solo exhibition *End of an Era* was held at MadeIn Art Museum in 2024.





托比亚斯·卡斯帕

*The Young Sick Bacchus*, 2024

数码打印, 艺术框

40.6 × 30.5 cm (照片), 44 × 34 × 3 cm (带框)

Tobias Kaspar

*The Young Sick Bacchus*, 2024

c-print in artist's frame

40.6 × 30.5 cm (photo), 44 × 34 × 3 cm (framed)



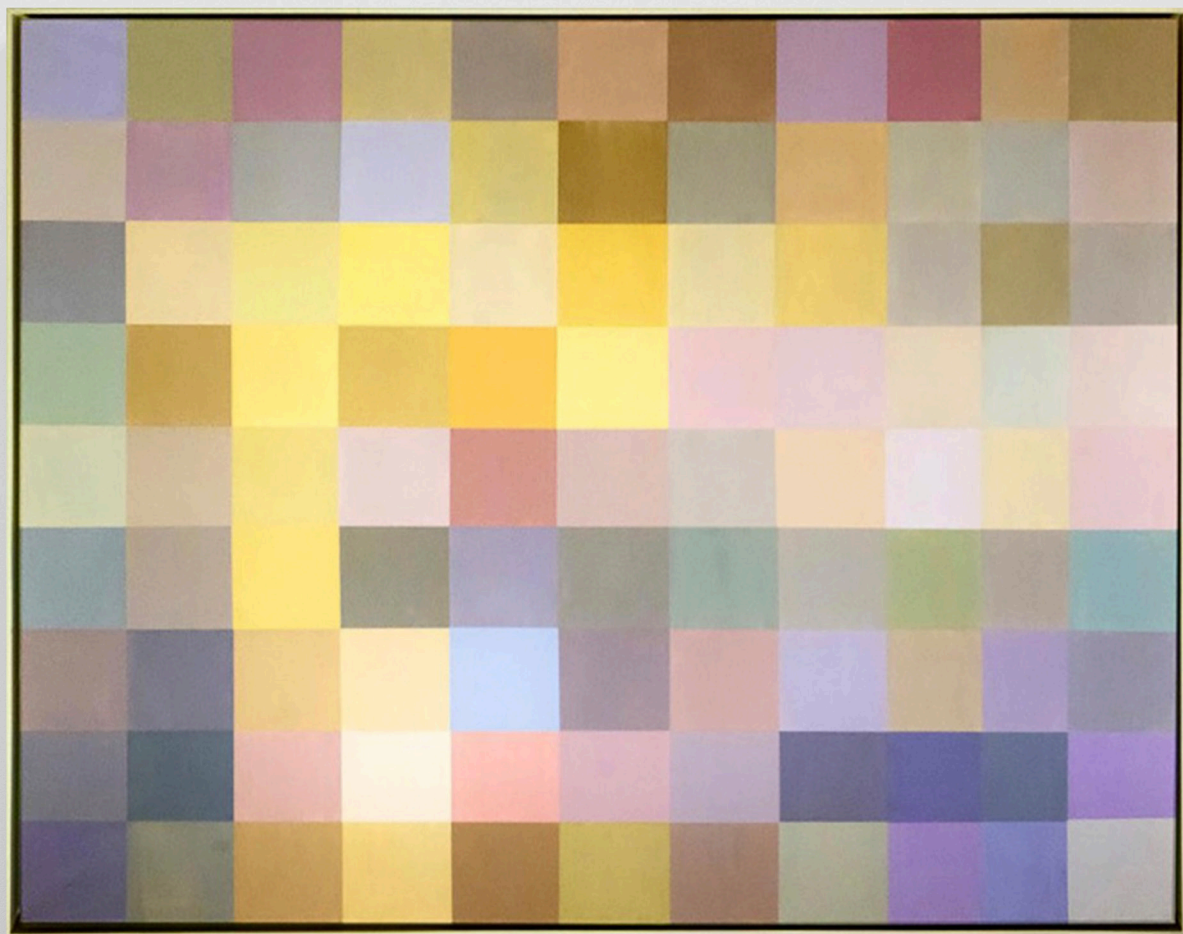
## 乌尔斯·吕蒂

国际知名艺术家乌尔斯·吕蒂(1947年生于瑞士Kriens)因其诙谐的自画像式摄影和雕塑而知名。他的艺术实践极为严谨,独特的视觉语言使得其创作无法归类于任何艺术流派。他的艺术实践显得毫不妥协、不顺从,包括雕塑、摄影、人体艺术和行为事件,所有这些都以不拘一格的方式试图激怒和愚弄观者。他不仅忠实于身份、身体、情绪、渴望以及幻想,也一直在探讨生存于世间的社会性和本体论的话题。

## Urs Lüthi

Urs Lüthi (b.1947, Kriens, Switzerland), who holds major international acclaim, is known for his uncanny self-staging photographs and sculptures. He has a rigorous art practice in which he assembles a unique visual language that cannot be categorized by any isms. His artistic practice appears uncompromising and incompliant, including sculptures, photography, body art and happenings, which all in their eclectic manner intend to irritate and fool the viewer. He not only remains faithful to his investigations on identity, the physical body, emotions, longings, and illusions but also explores the social and ontological side of being in the world.

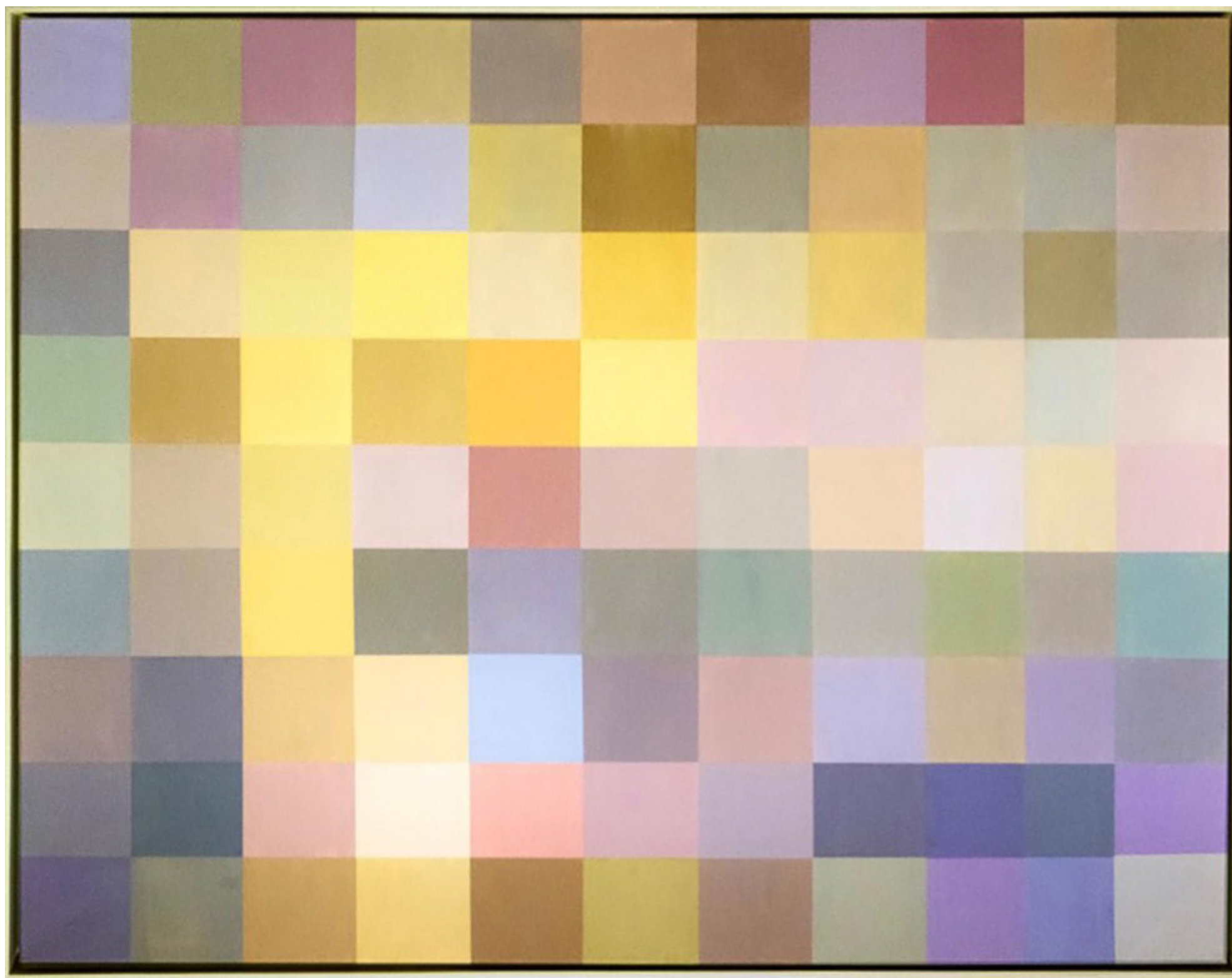




乌尔斯·吕蒂, *Foggy Sunset*, 2025, 布面丙烯, 150 × 200 cm

Urs Lüthi, *Foggy Sunset*, 2025, acrylic on canvas, 150 × 200 cm





乌尔斯·吕蒂, *Foggy Sunset*, 2025, 布面丙烯, 150 × 200 cm  
Urs Lüthi, *Foggy Sunset*, 2025, acrylic on canvas, 150 × 200 cm



## 苗妙

苗妙 (1986年生于河南) 大胆而独特的方法让她的创作与众不同, 她挑战了传统的范式并打破了根深蒂固的视觉传统。苗妙一直以来都着迷于捡拾日常生活的碎片并将其转化为充满想象力和趣味的视觉世界。多年颜料公司的研究工作使她对色彩的感知更为敏锐和深刻。蜡、色素、丙烯和油彩等多种媒介汇聚于画布、木板和纸张等表面上, 变幻为令人着迷的视觉万花筒。

## Miao Miao

Miao Miao (b.1986, Henan, China) has a bold and unique approach that defies traditional norms and visual conventions. She has always been fascinated by picking up fragments of daily life and transforming them into visual worlds full of imagination and whimsy. Years of research at a pigment company have sharpened her perception of colour. Utilizing an array of materials including wax, pigment, acrylic, and oil paints, she masterfully blends these elements on surfaces like canvas, wood panels, and paper to craft an enchanting visual kaleidoscope.





苗妙, 黑客偷心史, 2024, 油、色素、蜡、丙烯于布面, 150 × 200 cm

Miao Miao, *The History of Hackers Stealing Hearts*, 2024, oil, pigment, wax, acrylic on canvas, 150 × 200 cm





苗妙, 黑客偷心史, 2024, 油、色素、蜡、丙烯于布面, 150 × 200 cm

Miao Miao, *The History of Hackers Stealing Hearts*, 2024, oil, pigment, wax, acrylic on canvas, 150 × 200 cm





苗妙  
无心的笑脸, 2025  
油、色素、蜡、丙烯于布面  
100 × 100 cm

Miao Miao  
*A Smile Without a Heart*, 2025  
oil, pigment, wax, acrylic on canvas  
100 × 100 cm





苗妙, 无心的笑脸, 2025, 油、色素、蜡、丙烯于布面, 100 × 100 cm

Miao Miao, *A Smile Without a Heart*, 2025, oil, pigment, wax, acrylic on canvas, 100 × 100 cm

苗妙

天鹅丝绒蜗牛转盘, 2025

塑胶、发泡粉、塑料、钢丝、天鹅绒、棉线

96 × 75 × 63 cm

Miao Miao

*Swan Velvet Snail Turntable*, 2025

plastic, foaming powder, acrylic, steel wire, velour, twine

96 × 75 × 63 cm







苗妙

天鹅丝绒蜗牛转盘, 2025

塑胶、发泡粉、塑料、钢丝、天鹅绒、棉线

96 × 75 × 63 cm

Miao Miao

*Swan Velvet Snail Turntable*, 2025

plastic, foaming powder, acrylic, steel wire, velour, twine

96 × 75 × 63 cm

苗妙  
去电影院的路上, 2024  
宣纸、丙烯、彩色铅笔、织物棉线、水彩  
185 × 69 cm

Miao Miao  
*On the Way to the Cinema*, 2024  
rice paper, acrylic, colored pencil, fabric cotton thread, watercolor  
185 × 69 cm







苗妙

去电影院的路上, 2024

宣纸、丙烯、彩色铅笔、织物棉线、水彩

185 × 69 cm

Miao Miao

*On the Way to the Cinema*, 2024

rice paper, acrylic, colored pencil, fabric cotton thread, watercolor

185 × 69 cm

## 邱世华

在当代艺术领域，邱世华（1940年出生于中国四川资中）是充满“谜”之色彩的人物。他成长于中国贫困的西南地区，看似并不太可能成为一位当代艺术家。尽管环境很艰难，但自从他年幼时，绘画就成了他的庇护所，而且他最初并未接受过正式的学院训练。我们不应从传统的方式去理解邱世华的绘画作品。它们是他个人生活经历的反思，更是深层冥想的产物，也是他从生命的体验与挣扎中寻找到的庇护所。当下的艺术创作正日渐被市场驱动，艺术教育也变得更趋流水线作业，而邱世华的作品正与这些潮流背道而驰，并提醒着我们将艺术视为庇护所的持久力量。他的绘画挑战了我们的传统认知，将我们引向对于艺术思考的另一个维度——超越时间、拒绝分类，最终得以成为艺术家和观众共同的庇护所。他展示了即使是在一个可能与传统渐行渐远的当代世界中对于艺术初心的坚守。

## Qiu Shihua

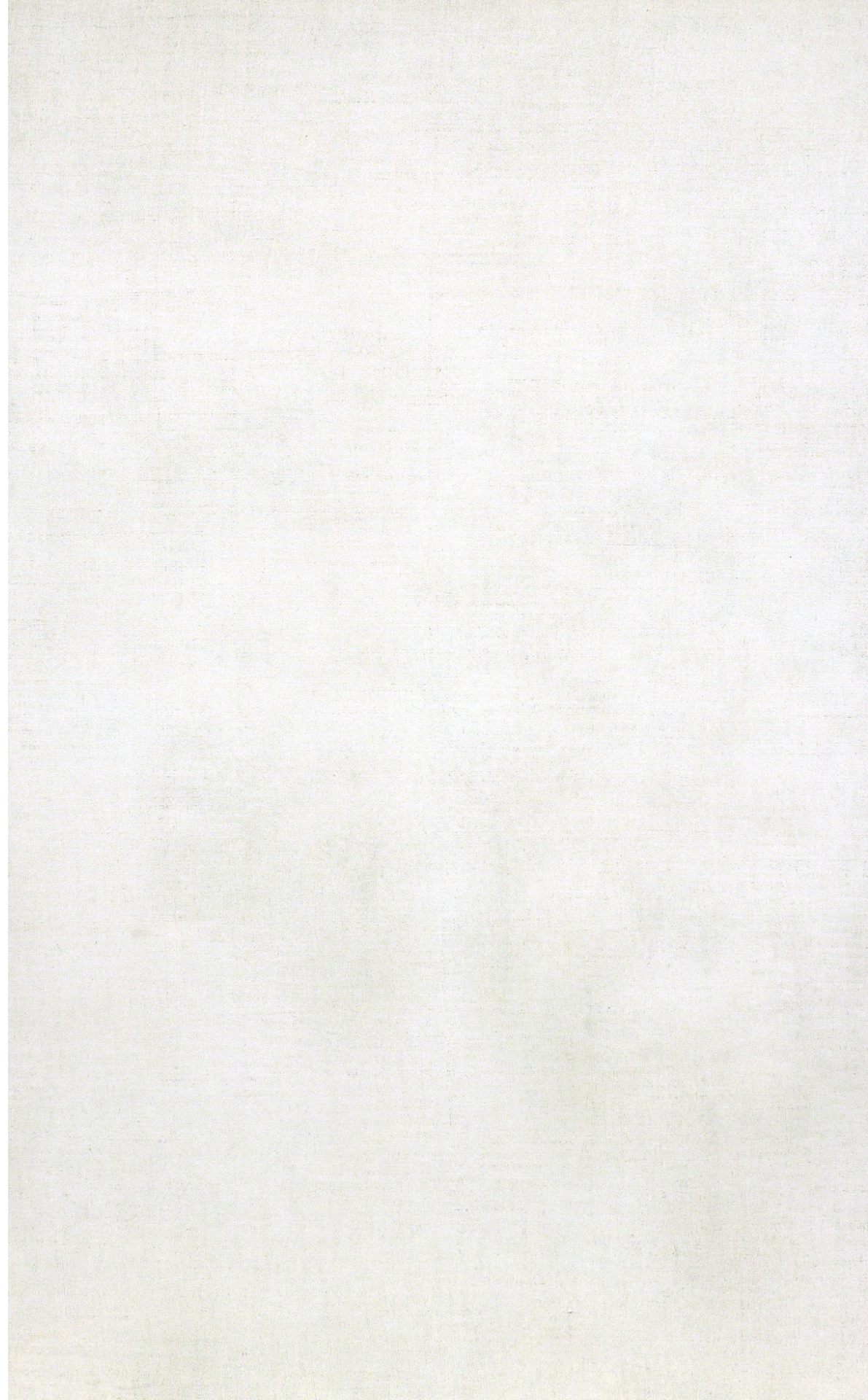
Qiu Shihua (b. 1940 in Zizhong, China) stands as an enigmatic figure in the world of contemporary art. Growing up in dire poverty in southwestern China, it initially seemed unlikely that he would become a contemporary artist. Despite the external circumstances, painting became a refuge for him at a young age, initially without formal academic training. Qiu Shihua's paintings are not to be understood in the traditional sense of the word. They are a reflection of his life experiences, a product of his deep meditation, and a refuge from the struggles that have marked his existence. In a world increasingly influenced by market-driven art production and streamlined art education, Qiu Shihua's work stands as a symbol of detachment from these trends and serves as a reminder of the enduring power of art as a sanctuary. His paintings challenge our perceptions and beckon us to contemplate a different dimension of art—one that transcends time, defies classification, and ultimately becomes a refuge for the artist and the audience alike. His legacy lies in his unwavering commitment to the original idea of art as a refuge, even in a contemporary world presumably detached from its roots.



邱世华  
无题, 1997 (Qiu Sh1274)  
布面油画  
181 × 112 cm  
Qiu Shihua  
*untitled*, 1997 (Qiu Sh1274)  
oil on canvas  
181 × 112 cm



邱世华  
无题, 1997 (Qiu Sh1274)  
布面油画  
181 × 112 cm  
Qiu Shihua  
*untitled*, 1997 (Qiu Sh1274)  
oil on canvas  
181 × 112 cm



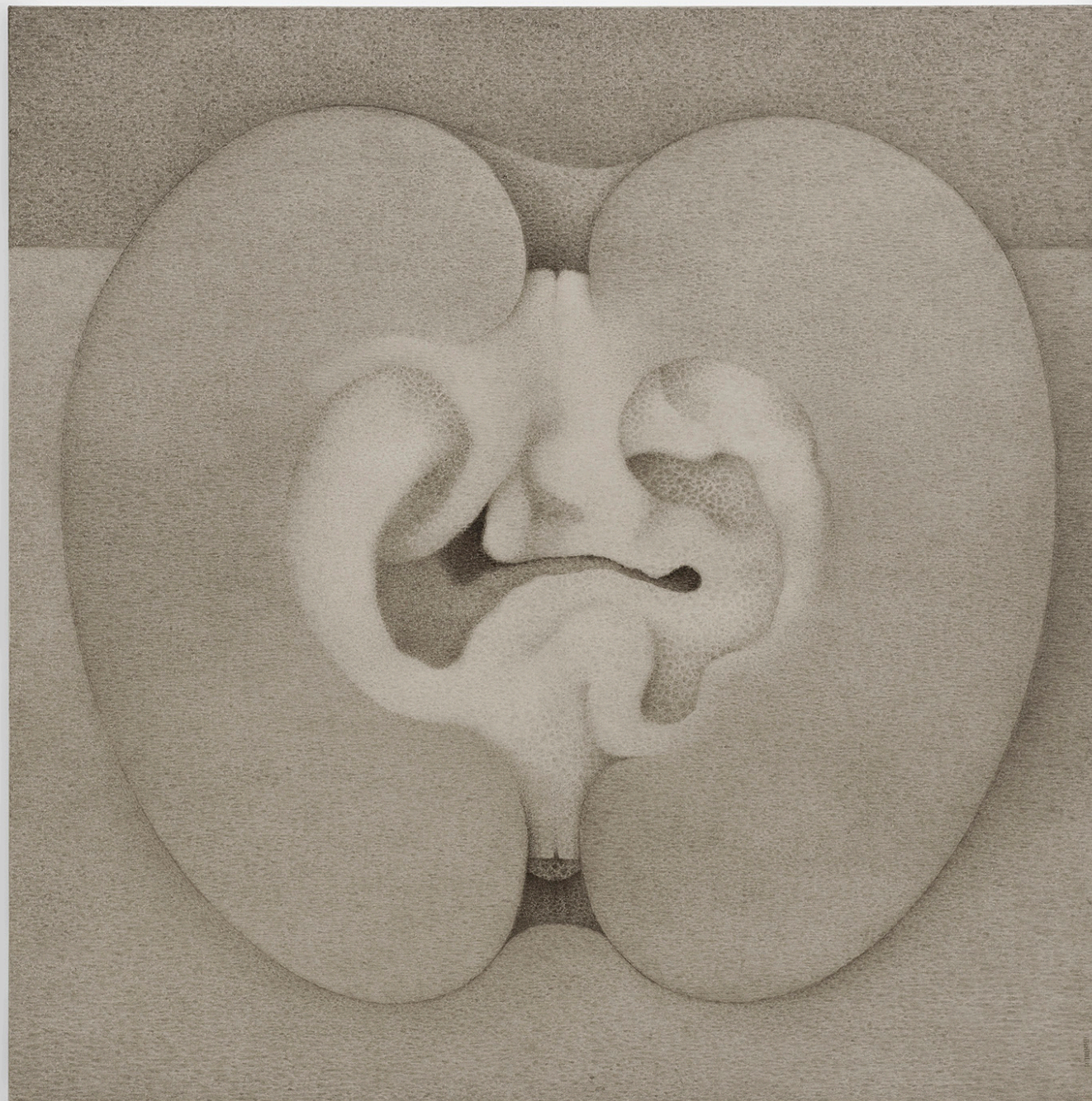


## 邵帆

邵帆 ( 昱寒 , 1964年生于北京 ) 用古典水墨的技法 , 从中国文化中取材 , 描绘兔子、猴子等意象。他往往将这些主题放大 , 让观者与其对峙 , 形成某种介于亲密与疏离之间的张力 , 既直接又令人捉摸不透。邵帆将绘画比作“琢玉”, 每一笔、每一划都经过了深思熟虑。在他近期的创作中 , 邵帆将内心世界外化为可视的表达 , 为其水墨画赋予了独特的视觉体验和深层的哲学思考。

## Shao Fan

Shao Fan (b.1964, Beijing, China) uses the classical ink drawing as a painting technique and draws his subjects from Chinese culture like the hare and ape. He zooms in on his subjects and places the beholder in an oversize confrontation with them. The result is an idiosyncratic tension between closeness and distance that is direct and puzzling at the same time. Shao Fan compares his painting process to the meticulous carving of jade with each stroke and line carefully considered. In his recent works, Shao Fan externalizes his inner world into visible expressions, endowing his ink paintings with a unique visual experience and profound philosophical contemplation.



邵帆, 果, 2024, 宣纸上水墨, 80 × 80 cm

Shao Fan, *Fruit*, 2024, ink on rice paper, 80 × 80 cm





邵帆  
明式脊椎, 之四, 2011  
巴花梨木  
19 × 166 × 6 cm  
Shao Fan  
*Ming Spine, No. 4*, 2011  
huali wood  
19 × 166 × 6 cm





邵帆  
 明式脊椎, 之四, 2011  
 巴花梨木  
 19 × 166 × 6 cm  
 Shao Fan  
*Ming Spine, No. 4*, 2011  
 huali wood  
 19 × 166 × 6 cm





## 高嫣

瑞士先锋艺术家高嫣 (Rebekka Steiger, 1993年生于瑞士苏黎世) 将绘画理解为一种“心态”。通过对形式和色彩驾轻就熟的融合, 她发展出了迷人而强烈的视觉语言对我们所习以为常或相对陌生的事物加以处理, 给观众以无尽的想象空间。她曾于卢塞恩美术馆、麦勒画廊卢塞恩和麦勒画廊北京、瑞士Kunst (Zeug) Haus当代艺术中心举办个展, 并参加了国内外诸多艺术机构举办的群展。她在中国的首次大型机构个展于2024年3月在上海油罐艺术中心举办。

## Rebekka Steiger

The pioneering Swiss artist Rebekka Steiger (b. 1993, Zurich, Switzerland) understands painting as a “state of mind”. In her self-confident fusion of form and color, she develops a fascinating, intense visual language that deals with the familiar and unfamiliar and sets no limit to the viewer’s imagination. Her works have been presented as solo exhibitions at the Kunstmuseum Luzern, Galerie Urs Meile in Lucerne and Beijing, Kunst (Zeug) Haus in Switzerland, and as part of many group exhibitions in Switzerland and abroad. Her first institutional solo exhibition in China was launched at TANK Shanghai last March.



高嬌

*floral oblivion VI*, 2024

布面蛋彩、丙烯水墨和油彩

200 × 150 cm

Rebekka Steiger

*floral oblivion VI*, 2024

tempera, acrylic ink and oil on canvas

200 × 150 cm



高嫣

*untitled*, 2024

布面蛋彩和丙烯水墨

150 × 110 cm

Rebekka Steiger

*untitled*, 2024

tempera and acrylic ink on canvas

150 × 110 cm



## 尤莉亚·斯坦纳

在纸上使用黑色水粉颜料，我探索了生长、成为和衰败之间那些流动、脆弱和可渗透的空间。在2023年的一小部分作品中，我首次在绘画中将黑色水粉颜料与红色和棕色色调结合。与黑色一样，这些颜色以单色使用，并不旨在呈现绘画形象。红色强调了绽放（及衰败）的脆弱而强大的瞬间，同时也提醒着我们的肉体性和短暂性。

——尤莉亚·斯坦纳

## Julia Steiner

Using black gouache paint on paper, I explore moving, fragile and permeable spaces between growth, becoming and decay. In a smaller group of works in 2023, I combined black gouache paint with red and brown tones for the first time in my drawings. Like black, the color is used in monochrome and is not intended to represent a painterly image. The red emphasizes the fragile and powerful moment of blossoming (and fading) as well as reminding us of our physicality and transience.

— Julia Steiner



尤莉亚·斯坦纳  
*untitled (rose)*, 2023  
纸上水粉  
175 × 148 cm

Julia Steiner  
*untitled (rose)*, 2023  
gouache on paper  
175 × 148 cm





## 罗瑟林德·纳沙希比

英国知名绘画和影像艺术家罗瑟林德·纳沙希比 (1973年生于英国伦敦) 在过去的五年来, 将创作重心回归到绘画上。她的作品往往探讨日常生活、人际关系和社会政治主题。捕捉短暂、如梦般的瞬间, 给观者以直觉性的联想。她的图象无法被清晰归类, 也因而有无限联想的可能。

## Rosalind Nashashibi

Rosalind Nashashibi (b.1973 in London, England) is a British artist known for her painting and filmmaking. Over the last five years, she has shifted her focus back to the medium of painting. Her works often explore everyday life, human relationships, and socio-political themes. Capturing fleeting, dream-like moments, her approach to image making encourages intuitive connections. Her imagery cannot be placed definitively, allowing for numerous associations to be conjured.





罗瑟林德·纳沙希比

*The Tartan Rug (after Degas)*, 2025

亚麻布面油画

105 × 90 cm

Rosalind Nashashibi

*The Tartan Rug (after Degas)*, 2025

oil on linen

105 × 90 cm





罗瑟林德·纳沙希比

*The Tartan Rug (after Degas)*, 2025

亚麻布面油画

105 × 90 cm

Rosalind Nashashibi

*The Tartan Rug (after Degas)*, 2025

oil on linen

105 × 90 cm



## 王兴伟

王兴伟 (1969年生于沈阳) 是中国最知名、涉及面最广的当代画家之一, 对中西方艺术史的参考和回应一直是他创作的主题之一。他以机智而古怪的感知力而闻名, 自由地借鉴不同传统的风格和内容, 并将它们运用在极具创造性和戏剧性的场景中, 就像挪用现成品一样。他的绘画充满各种参照和诙谐的隐喻, 主题广泛, 包括日常场景、文化历史或对当代社会的讽刺。王兴伟的最新个展将于今年五月在麦勒画廊北京开幕。

## Wang Xingwei

Regarded as one of China's most mature and wide-ranging contemporary painters, Wang Xingwei's (b.1969, Shenyang, China) irreverent appropriation of visual references from Chinese and Western art history has been a topic in his work ever since. With a focus to various forms of portraiture loaded with referential symbols and playful metaphors, his paintings feature a wide range of topics from everyday scenes to cultural history or contemporary political satire. His upcoming solo exhibition will be launched at Galerie Urs Meile Beijing this May.



王兴伟, 孝顺的儿媳, 2024, 布面油画, 240 × 300 cm

Wang Xingwei, *A Devoted Daughter-in-law*, 2024, oil on canvas, 240 × 300 cm





王兴伟, 孝顺的儿媳, 2024, 布面油画, 240 × 300 cm, 局部

Wang Xingwei, *A Devoted Daughter-in-law*, 2024, oil on canvas, 240 × 300 cm, detail



## 谢南星

谢南星近年的新绘画既是其生活的刻度，也同时展示出画家针对绘画这件事本身独特的解题法。和欲望相连接的生活部件构成了谢南星塑造绘画结构的原初动力，“有机体”则以高度的连续性，一以贯之地支撑着其源源不断的精彩创作。他的绘画为观众留下广阔的开放领域。画面提供的自由常让人困惑，也让人多作停留。谢南星的个展于2024年冬季在麦勒画廊北京举办。

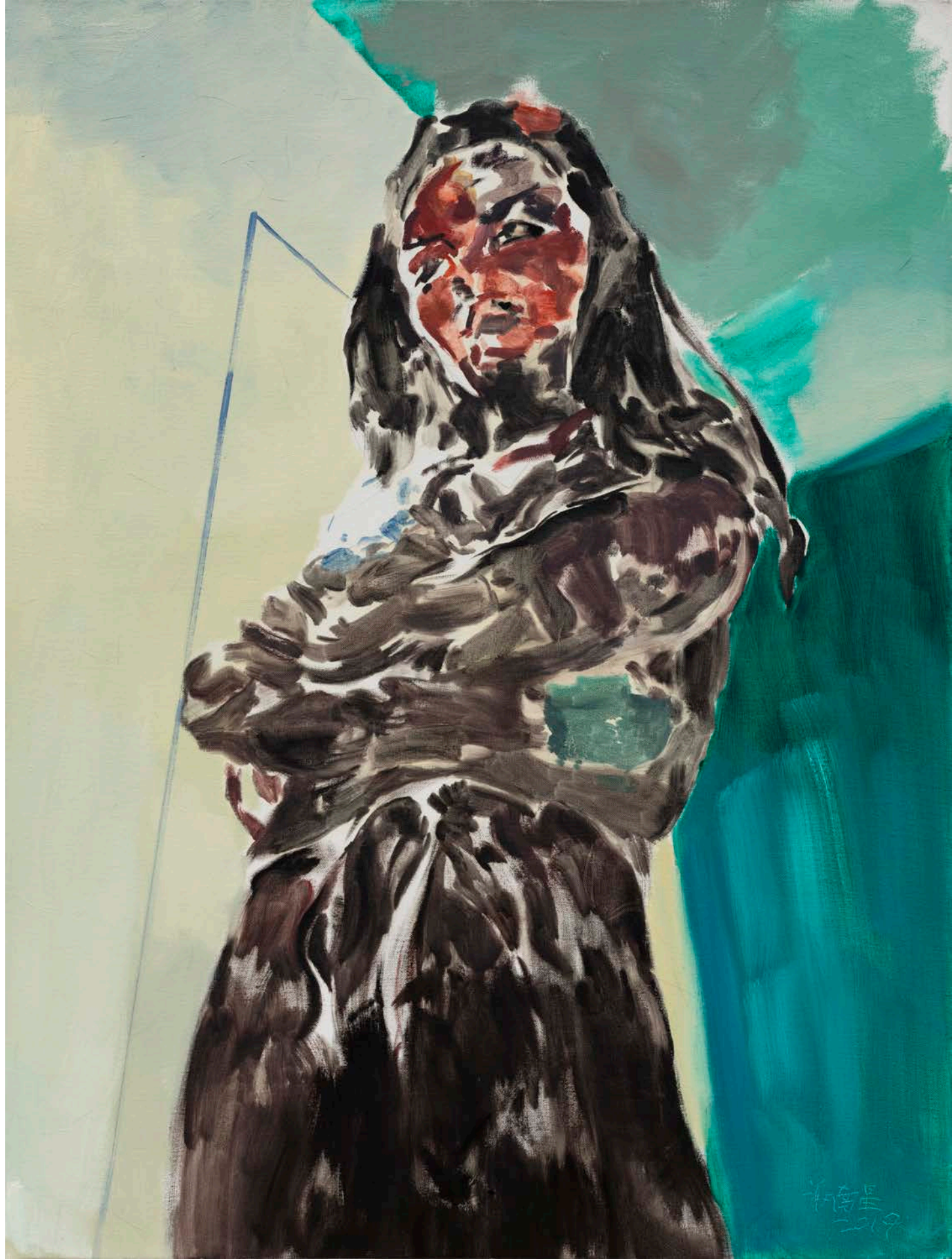
## Xie Nanxing

Xie Nanxing's recent paintings not only capture significant milestones in his life but also showcase his unique approach to the art of painting. The interplay of the elements of life with personal desire forms the driving force behind Xie's creation of his visual structures, where the concept of an “organism” provides a thread of remarkable consistency to his enduring and impressive artistic endeavours. His paintings leave a wide open field for the viewer. The freedom offered by his paintings is often disconcerting and compels the viewer to linger. His latest solo exhibition was held at Galerie Urs Meile Beijing last winter.



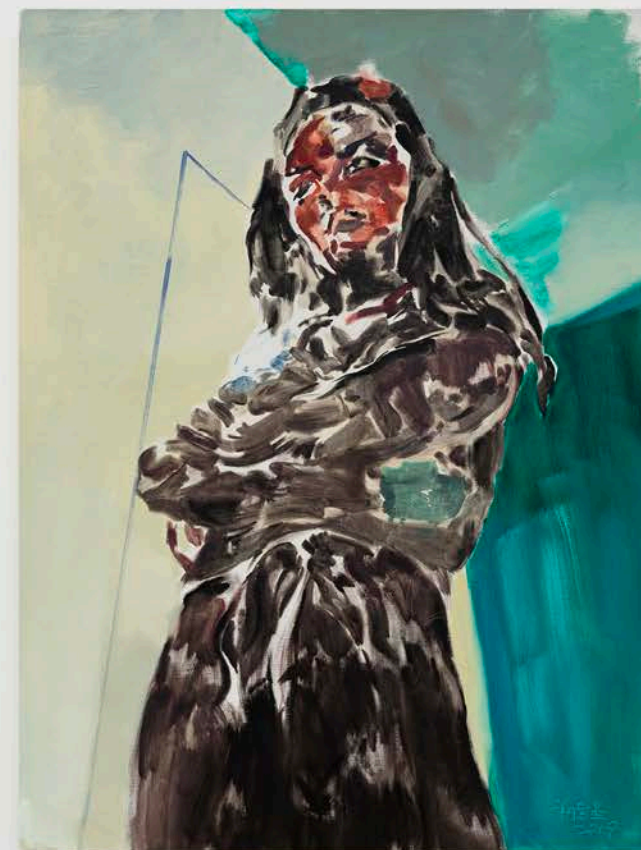
谢南星  
站立肖像, 2019  
布面油画  
120 × 90 cm

Xie Nanxing  
*Standing Portrait*, 2019  
oil on canvas  
120 × 90 cm



谢南星  
站立肖像, 2019  
布面油画  
120 × 90 cm

Xie Nanxing  
*Standing Portrait*, 2019  
oil on canvas  
120 × 90 cm



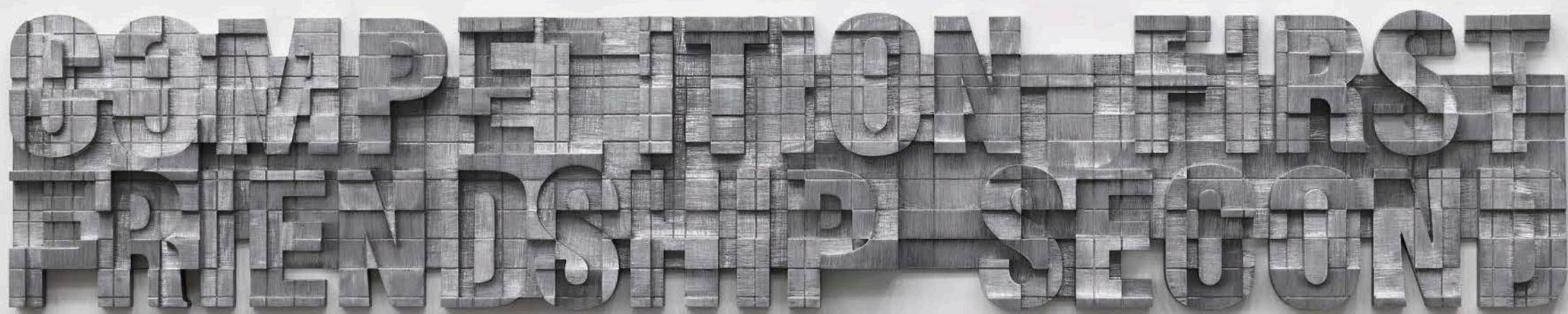


## 杨牧石

杨牧石 (1989年生于江西) 近年来开始使用不锈钢进行新的艺术实践, 他的作品聚焦于处理材料、形式、时间与现实的关系。在他对社会景观的切割与叠置中, 个体与集体、消费与生产、自由与限制、全球化发展中的危机以及多元文化间的碰撞被重新审视。这是艺术家进行文本艺术创作的第二件作品。通过这个坎坷的结构组建中, 艺术家将写字楼、键盘、烂尾建筑、纪念碑、社区居民楼、荒漠等图像元素融为一体。该作品不仅混淆了西方观念艺术和中国社会主义现实主义雕塑的语言, 还蕴含了繁复密集的手工和机械加工。艺术家在雕刻被“穿透”的、破碎的身体、错位的口号、塌陷的“比赛第一, 友谊第二”之刻传达出他对当下现实的质问。

## Yang Mushi

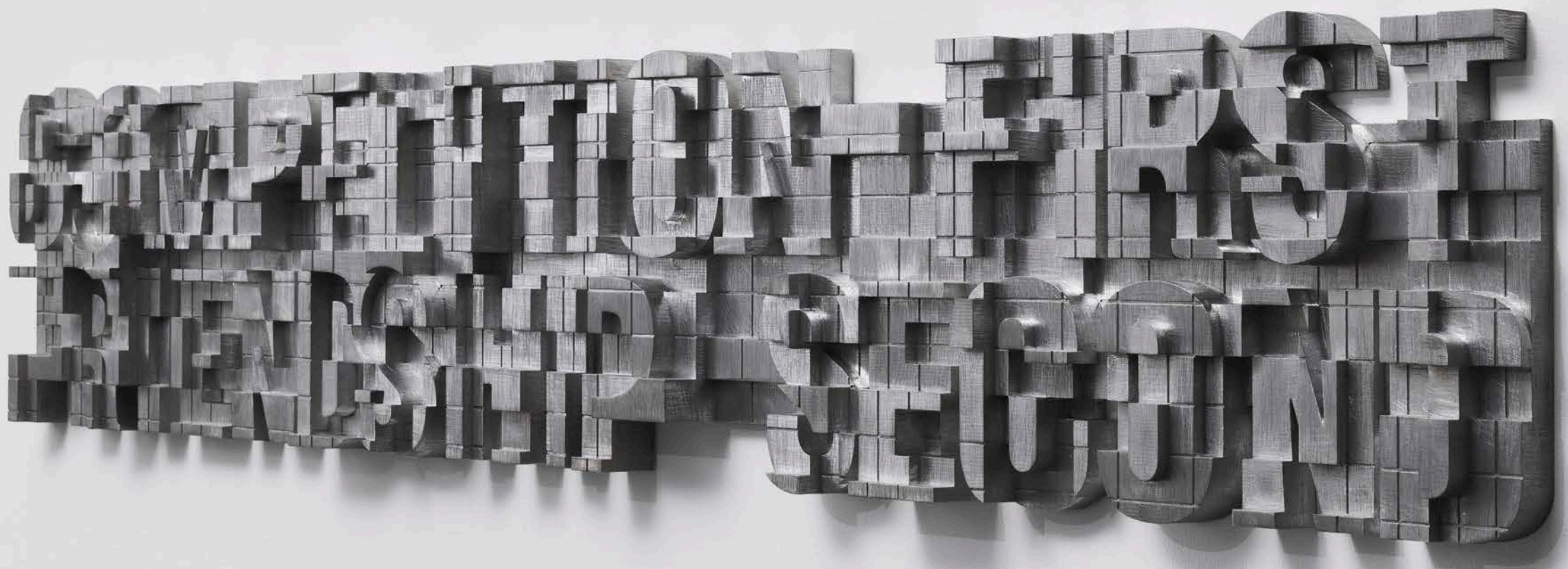
Yang Mushi (b.1989, Jiangxi) has begun to use stainless steel in recent years. His works focus on dealing with the relationship between material, form, time, and reality. In his cutting and overlapping of social landscapes, the individual and the collective, consumption and production, freedom and restriction, the crisis in the development of globalization, and the collision between multiculturalism are re-examined. This is the second piece of text-based art by the artist. Through this rugged structural assembly, the artist integrates elements such as office buildings, keyboards, unfinished buildings, monuments, residential buildings, and deserts. The work not only blurs the language of Western conceptual art and Chinese socialist realistic sculpture, but also contains intricate and dense manual and mechanical processing. The artist conveys his questioning of the current reality through the carving of the “penetrated” and broken body, the misaligned slogan, and the collapsed “competition first, friendship second” moment.



杨牧石, 实体化 - 比赛第一, 友谊第二, 2024 - 2025, 铝, 31.8 × 170 × 6 cm

Yang Mushi, *Materialization - Competition First, Friendship Second*, 2024 - 2025, aluminum, 31.8 × 170 × 6 cm





杨牧石, 实体化 - 比赛第一, 友谊第二, 2024 - 2025, 铝, 31.8 × 170 × 6 cm

Yang Mushi, *Materialization - Competition First, Friendship Second*, 2024 - 2025, aluminum, 31.8 × 170 × 6 cm





杨牧石, 实体化 - 比赛第一, 友谊第二, 2024 - 2025, 局部  
Yang Mushi, *Materialization - Competition First, Friendship Second*, 2024 - 2025, detail



## 张雪瑞

张雪瑞 (1979年生于山西) 最新创作的“物格·沙发”系列。画面背景的颜色选取延续了以往艺术家绘画创作中自我限定的方式, 即在被方格分割的画面选定三个角, 将其中填充的颜色设定为这幅画的“三原色”, 此后整个画面的所有方格都由这三原色按不同配比调试出的颜色填充而成, 迭代出微妙的色彩渐变。艺术家通过主观感知调和出的背景勾连出了多重时空的叠加, 以开放性的呈现生成了无限的可能, 去追忆、建构、修复、重构个人情感中那些尚未和解的时刻。

## Zhang Xuerui

In Zhang Xuerui's (b. 1979, Shanxi, China) latest *Investigation Grid · Sofa* series, the selection of colors on the background of the painting extends from her previous approach of setting up a specific method for rendering its color scheme. Zhang assigns three primary colors for the three corners of the picture and divides the overall image into a square grid. Each square is filled with a blended color from these “three primary colors”. Traceable in nature, their varying ratios create a subtle gradation of color. The backgrounds mediated by the artist's acute perceptions superimpose multiple temporalities, engendering infinite possibilities for recalling, constructing, repairing, and reconstructing moments of personal emotions that have not yet been reconciled.



张雪瑞  
物格·沙发 L3, 2024  
布面丙烯  
120 × 120 cm

Zhang Xuerui  
*Investigation Grid · Sofa L3*, 2024  
acrylic on canvas  
120 × 120 cm







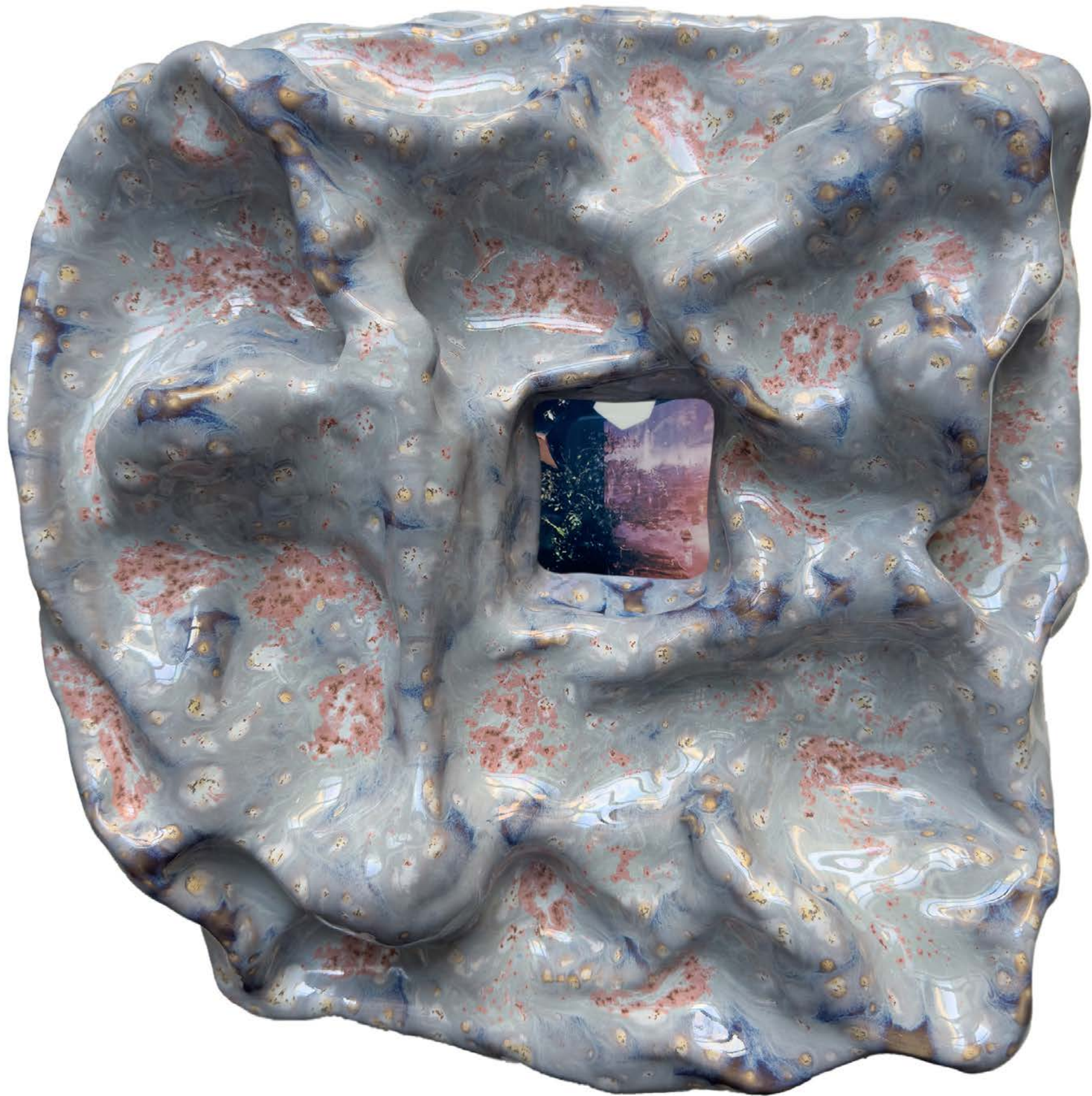
## 魏德曼/梅特勒

就像通过针孔相机观看一样，魏德曼/梅特勒的这个系列作品框定了欧洲游客对过去经历的视角。精心挑选的拍立得照片，拍摄于2005年至2015年之间，放置在有机形状的陶瓷框架之下，重现了访问过的亚洲城市的记忆氛围。所有选定的拍立得照片都有意识地避开了通常与它们相关的典型快照美学。在艺术领域，摄影常常因为可复制而被批评缺乏独特性。魏德曼/梅特勒通过拍立得媒介反驳了这一观念，在这个媒介中，不可预测的外部影响塑造了最终图像，一旦显影，它就不可改变——每一张都是独一无二的。精心拍摄的即兴照片与陶瓷的并置，在精心构建的“框架”与拍立得捕捉的瞬间之间创造了动态的互动。

## Wiedemann/Mettler

Like looking through a pinhole camera, this series work frames the European tourist's perspective on past experiences. Carefully selected Polaroid images, taken between 2005 and 2015, rest at the base of organically shaped ceramic frames, recreating the remembered atmospheres of visited Asian cities. All the selected Polaroids consciously elude the typical snapshot aesthetic often associated with them. In fine art, photography is often criticized for being reproducible and therefore lacking uniqueness. Wiedemann/Mettler counter this notion through the Polaroid medium, where unpredictable external influences shape the final image, and once developed, it remains unalterable—each one is unique. The juxtaposition of spontaneous yet carefully taken photographs imbedded in ceramics creates a dynamic interplay between the carefully constructed “frame” and the Polaroid's capture of a moment in time.





魏德曼/梅特勒

*Nanjing Xi Road*, 2024

釉面陶瓷, 拍立得照片

约42 × 42 × 12 cm

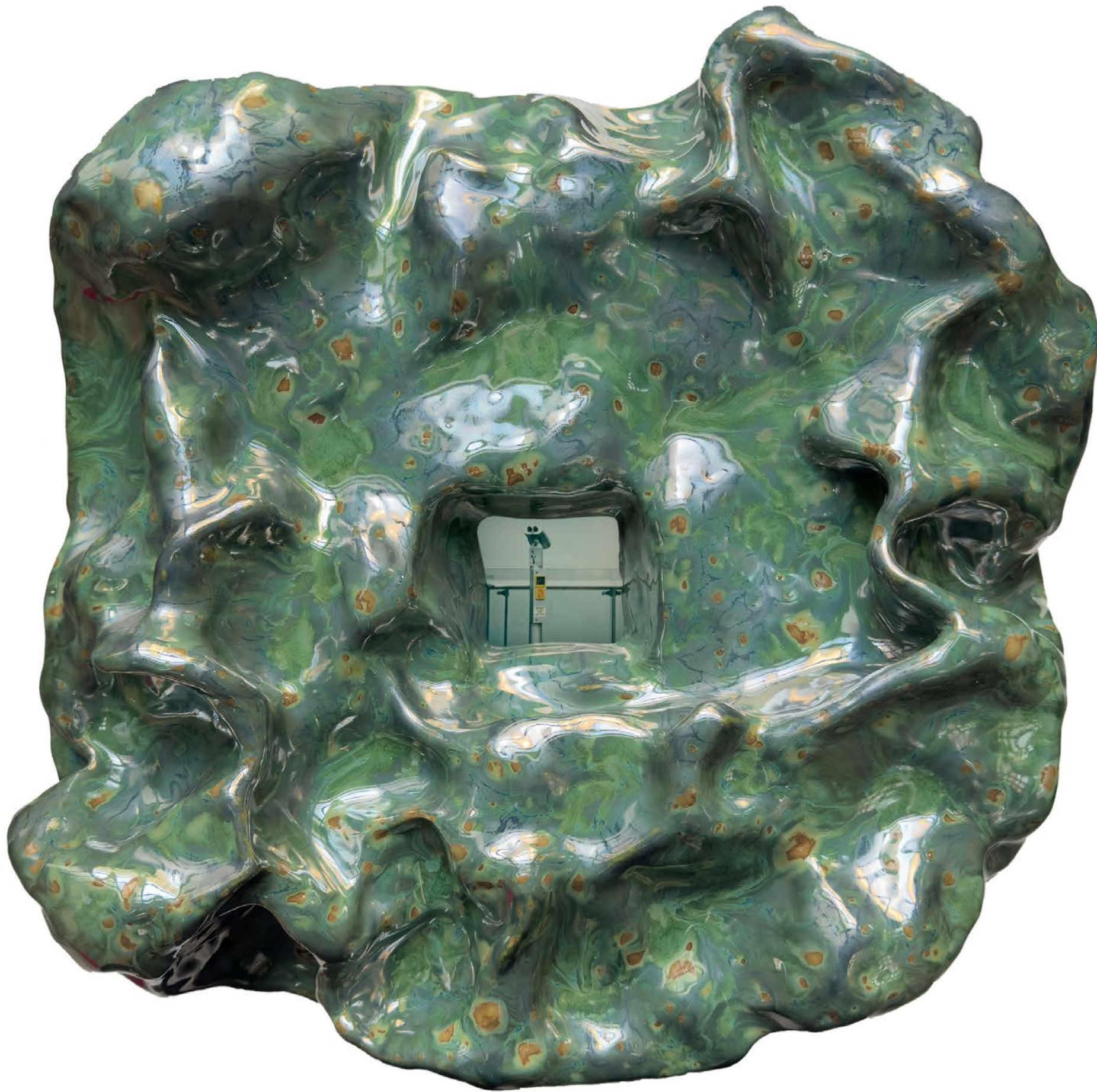
Wiedemann/Mettler

*Nanjing Xi Road*, 2024

glazed ceramics, polaroid picture

ca. 42 × 42 × 12 cm





魏德曼/梅特勒  
*Victoria Peak*, 2024  
釉面陶瓷, 拍立得照片  
约42 × 42 × 12 cm

Wiedemann/Mettler  
*Victoria Peak*, 2024  
glazed ceramics, polaroid picture  
ca. 42 × 42 × 12 cm