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BOOTH | 展位 E19
ART021 SHANGHAI
上海当代艺术博览会

PARTICIPATING ARTISTS | 艺术家

丹尼尔·达维欧 Daniel DAVIAU (b. 1962)

苔丝·杜蒙 Tess DUMON (b. 1990)

尚-马理·费欧理 Jean-Marie FIORI (b. 1952)

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Daniel DAVIAU

丹尼尔·达维欧



丹尼尔·达维欧

Daniel DAVIAU



丹尼尔·达维欧 1962 年生于法国艺术文化名城莎拉 (Sarlat), 目前在巴黎生活与创作。这位法国雕塑家在佩里戈尔 (Périgord) 度过童年, 成长于大自然包围中的他对动物怀有特殊的情感。

在接触雕塑与木雕创作之后, 达维欧最终选择用铜作为自己传递艺术讯息的材料, 并以濒危物种为创作主题。他作品中的动物形象或谦逊或高傲, 这些雕塑定格了时间并赋予这些动物永恒的存在性。

通过铜雕的材质、线条与上色过程, 达维欧以幽默的雕塑语言表现动物的尊严, 捕捉它们的灵动神态。简洁清晰的线条, 细腻典雅的设计, 无不体现他作为杰出动物主题艺术家前辈中最为才华卓越的代表, 也是弗朗索瓦·蓬朋等艺术大师当之无愧的继承者。达维欧的成功来自于他在雕塑动物时现代、敏锐又富有情感的诠释手法, 所有的作品都完美体现了这些他独有的艺术特征。

达维欧的作品受到全球各地众多藏家的青睐: 纽约、上海、北京、华盛顿、巴黎、伦敦、日内瓦、米兰、布鲁塞尔、莫斯科、阿密与棕榈滩等。

Born in Sarlat in 1962, Daniel DAVIAU lives and works in Paris. He grew up in the heart of Périgord where he spent his childhood surrounded by nature and cultivated his love for animals.

Having studied sculpture and worked with wood, he decided that bronze would be the chosen material through which he would convey his artistic message, first representing endangered species. By portraying all the animals from the humblest to the proudest, he transfixes them in time and gives them eternal life.

It is through the pleasure of working with bronze, its material, curves and patina, that he is able to express with humour the majesty and capture the caricature attitude of his bestiary. The purity of his lines, the subtle elegance of his design made him one of the most talented representatives of the old and illustrious family of the Animalists. He is the successor of sculptors such as François POMPON.

His great success lies in the modern, sensitive and full of emotions interpretation that he has of his animals and that is strongly reflected translated in all of his works.

His works are parts of prestigious art collections across the world between New York, Shanghai, Beijing, Washington, Paris, London, Geneva, Milano, Brussels, Moscow, Miami and Palm Beach.

Daniel DAVIAU (b. 1962)

Lemur and Its Child | 狐猴和它的孩子

2001, N°8/8

Bronze, signed, La Plaine Foundry

铜雕，艺术家署名，La Plaine铸造厂

148 x 103 x 40 cm





Daniel DAVIAU (b. 1962)

Lovebirds | 情侣鹦鹉

2018, N°2/8

Bronze, signed, Deroyaume Foundry

铜雕，艺术家署名，Deroyaume铸造厂

42 x 62 x 44 cm

Pedestal : 29.3L x 19.5W cm

底座：29.3 cm 长 x 19.5 cm 宽

Tess DUMON

苔丝·杜蒙



苔丝·杜蒙

Tess DUMON



苔丝·杜蒙 (Tess Dumon, 生于1990年) 早年在巴黎Atelier de Sèvres进修后移居伦敦，在中央圣马丁学院进行雕塑研究，随后在皇家艺术学院获得艺术硕士学位，并在毕业秀中获奖。2014年获得了Born Award一等奖，该奖项以设计为主导关注可取性，功能性和整体性的创意生活方式。继在巴黎成功举办首次个展后，她的作品还曾展出于PAD艺术与设计博览会、英国皇家赛马会(Royal Ascot)和浪琴表马术大师赛(Longines Masters)，佳士得Paris Tout P'tits慈善拍卖，莱佛士皇家巴黎梦索酒店等。

Tess Dumon的作品涵盖了不同的媒介，包括绘画，雕塑，动画和装置等。她善于通过神话式的隐喻和个人的梦想世界，将她生活周遭的悲喜剧故事转化为在作品中深埋的线索，通过制作气场强大的场域，试图将观众置于作品的核心，令其忘却世俗世界。

After training at the Atelier de Sèvres in Paris, young talented artist Tess Dumon(b.1990) moved to London for pursuing sculpture studies in Central Saint Martins and finished her MA in Royal College of Art where she won the prize of Degree Show in 2016. In 2014 won the first prize of Born Award which celebrates creativity in design-led lifestyle with a focus on desirability, functionality, and integrity. Following a successful first solo show in Paris, Dumon's work has been featured in main events such as PAD Art Fairs, Royal Ascot, Longines Masters, Christie's Paris Tout P'tits Charity Sale, and special exhibition at Le Royal Monceau-Raffles Paris, etc.

Tess Dumon's work evolves on different mediums that includes drawing, sculpture, animation and installations. She aims to transform the tragic and dramatic history of the life around her into the hints concealing in her works through mythical metaphors and a personal dream world. Tess Dumon try to place the audience in the heart of her work to experience the atmosphere which can be so powerful that people forget the mundane world.



Tess DUMON (b.1990)

Après la Nuit, Avant le Jour (After the Night, Before the Day)

黑夜之后，白昼之前

2018

Triptych, gouache on paper, signed

三联幅，纸上水粉，艺术家署名

42 x 29.5 cm Each 每幅



Tess DUMON (b.1990)

Drifting | 漂流

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29.5 cm



Tess DUMON (b.1990)

Hyacinthe | 亚森特

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29.5 cm

Jean-Marie FIORI

尚-马理 · 费欧理



尚-马理·费欧理

Jean-Marie FIORI



尚-马理·费欧理（Jean-Marie FIORI），1952年生于法国利摩日，毕业于巴黎国家高等美术学院（l'cole Nationale des Beaux-arts）。早期，作为画家他实现了众多装饰艺术项目，其后，艺术家全情投入雕塑领域的专研，对于动物的再现尤有造诣。

传承了两战期间现实主义艺术家对雕塑之美的诠释，费欧理选择在汉白玉和大理石这两种材质上直接切割，其曼妙的半透明质地使艺术家的才华得以充分施展，大胆的着色技巧折射出了丰富的色与光。在他随处可见各种“野兽”作品的工作室里，他将自身的才华应用于描绘各种动物，尽显其精湛技艺。近年来，他不断完善对于青铜的处理技术，并通过设计实用艺术品与大型纪念性装置来丰富他充满想象的寓言式的动物形象创作。

2010年，尚-马理·费欧理应上海世博会中国官方委员会之邀，创作了一套由五个长椅组成的城市装置作品。受到中国传统文化符号的启发，他重新诠释了乌龟、公牛、老虎、水牛和鸭子这五个动物。作品尤其受到儿童以及家庭观众的喜爱。

尚-马理·费欧理由杜梦堂全球独家代理。他的作品在欧美，亚洲和中东受到私人收藏家的广泛青睐。

Born in 1952 in Limoges, France, Jean Marie FIORI, graduated from the National School of Fine Arts (École Nationale des Beaux-arts) in Paris, devoted to Sculpture, and more specifically to the representation of animals. Before that, he was a painter and realized numerous projects of decoration.

In his workshop populated by his “beasts”, as an inheritor of the realistic artists during the inter-war period, he works alabaster and marble in direct carving. The subtle translucency of the material allows him to develop his talent by giving a rich resonance to the color that characterizes his sculptures. The artist adapts his technique to different animals that he portrays. During the years, he improved his mastery of bronze and enriched his imaginary bestiary of designed furniture and monumental installations.

In 2010, Jean-Marie FIORI was selected by the Chinese Official Committee of World Expo in Shanghai to create a set of urban furniture consisting of five benches. Inspired by traditional Chinese symbols, he reinterpreted turtle, bull, tiger, buffalo and duck. The work received a warm welcome from the general public, especially from children and families.

Jean Marie Fiori repeatedly speaks of his “Childhood of Art” and also compares himself to a castrato who has the voice of a child and the body of an adult. The castrato reference is a metaphor for him having the body of an adult but a heart pure like a child.

Many of Jean Marie Fiori’s works are held among important private collections in Europe, Asia, America, and Africa. He is exclusively represented by Galerie Dumonteil.

FIORI Jean-Marie (b.1952)
Wild Boar's Head | 野猪头像

2003

Alabaster, signed, unique piece, original carved
汉白玉, 艺术家署名, 孤品, 雕刻原作

48 x 34 x 60 cm





LIN Guocheng
林国成

林国成

LIN Guocheng



林国成（1979年出生于广东省）以其绝妙的钢笔水墨风景为人所熟知。高中辍学后，他于2002至2003年进修于四川美术学院，目前在北京和云南两地生活和创作。

林国成的作品曾广泛展出于国内外画廊和艺术机构，包括Macdonald Stewart艺术中心，加拿大；David Aaron画廊，伦敦；中国文化中心，马耳他；3812画廊，香港；今日美术馆，北京；湖北美术馆和广东美术馆等。艺术家的作品已被纳入北美、欧洲和亚洲众多私人收藏，其中包括芝加哥美术馆；加拿大Macdonald Stewart艺术中心；香港梅洁楼；香港怡情斋；汇丰银行；美高梅集团等机构收藏。

Lin Guocheng (b.1979, Guangdong Province) is a Chinese artist known for his amazing ink landscapes drawn with pen. Lin attended Sichuan Fine Arts Institute between 2002 and 2003 after withdrawing from high school. He currently works and lives in Beijing and Kunming.

Lin's work has been featured in exhibitions at multiple galleries and art institutions including Macdonald Stewart Art Center, Canada; David Aaron Gallery, London; Chinese Cultural Center, Malta; 3812 Gallery, Hong Kong; Today Art Museum, Beijing; Hubei Museum of Fine Art, Hubei; Guangdong Museum of Art, Guangdong, etc. His work has been collected by private collectors from North America, Europe and Asia, including organizations such as the Art Institute of Chicago, U.S;

Macdonald Stewart Art Center, Canada; M K Lau Collection, Hong Kong; Yiqingzhai Collection, Hong Kong; HSBC Art Collection; and MGM Resorts Fine Art Collection etc.



LIN Guocheng (b. 1979)

The Landscape that is Impossibly Accommodated - Waiting for the Ferryboat | 无法容纳的风景 - 山口待渡

2017, pen and ink on paper | 2017 钢笔, 水墨, 纸本

157 x 220 cm



Ugo SCHILDGE

雨果·席德

雨果·席德

Ugo SCHILDGE



雨果·席德(Ugo SCHILDGE)1987年出生于巴黎，2014年毕业于巴黎美术学院，曾是艺术家吉塞普·佩诺内(Giuseppe Penone)的学生和Bernard Moninot的助手。成为独立艺术家后，席德很快展开了对图像和运动之间关系的思考。

为了研究运动的多样性及其伴随的图像变换，席德对齿轮产生了浓厚的兴趣。齿轮作为工业革命的标志突出了机械的力量，而最佳的机械装置重塑了图像起源。在近期的实践中，艺术家将齿轮转化为其作品的“线条和笔触”，同时更多的尝试去探索自然和人文的新主题。

材料也是席德作品的核心元素：艺术家将天然色素，粘土和石膏组合在一起。在这些组合中，材质在创作过程中的互动总是充满了不确定性。这种不确定性并没有成为障碍，艺术家抓住它，将事物置于平衡的考验之中。

艺术家质疑传统的作品形式，模糊绘画与雕塑，画布与媒介，控制与自由之间的界限，邀请观众在具象和抽象，有意识和无意识，技巧和幻觉之间不断切换。席德的作品曾在法国，加拿大，巴西、美国和中国的画廊和艺术中心展出。

Ugo Schildge (b.1987, Paris) graduated from The École nationale supérieure des Beaux-Arts in Paris in 2014. After trained by Giuseppe Penone and became the assistant of Bernard Moninot, Schildge worked independently and quickly developed a reflection on the articulation between image and movement.

To investigate the many faces of movement and the consequent image's transformation, Schildge has grown a key interest in the cogwheel, a strong Industrial Revolution symbol highlighting the power of mechanics, and the best mechanisms able to reinvent the source of the image. In his most recent practices, cogwheels are transformed into "brushworks" while more attempts are made to explore new themes in nature and humanity.

The material is also a central element of his work: the artist associates for the sets of color natural pigments, clay and plaster. In this combination, the interaction is always uncertain and surprising. A dimension of uncertainty between the process of creation, and far from being an obstacle, the artist grasps it, to put the matter to the test of equilibrium.

Questioning the traditional form of a work, blurring the border between painting and sculpture, canvas and media, control and freedom, the artist invites the viewer to a perpetual come and go between figurative and abstract, conscious and unconscious, technique and illusion. Schildge's work has been exhibited in galleries and art centers in France, Canada, Brazil, US and China.



Ugo SCHILDGE (b.1987)

Lost Birds | 消失的鸟

2018, Plaster, clay, wood and natural pigments | 2018 石膏, 粘土, 木材和天然矿物颜料

90 x 60 cm x 24 | 270 x 480 cm



Ugo SCHILDGE (b.1987)

The Great Coral (Lost fish) | 大珊瑚（消失的鱼）

2019, Plaster, wood and natural pigments | 2019 石膏，木材和天然矿物颜料

130 x 190 cm

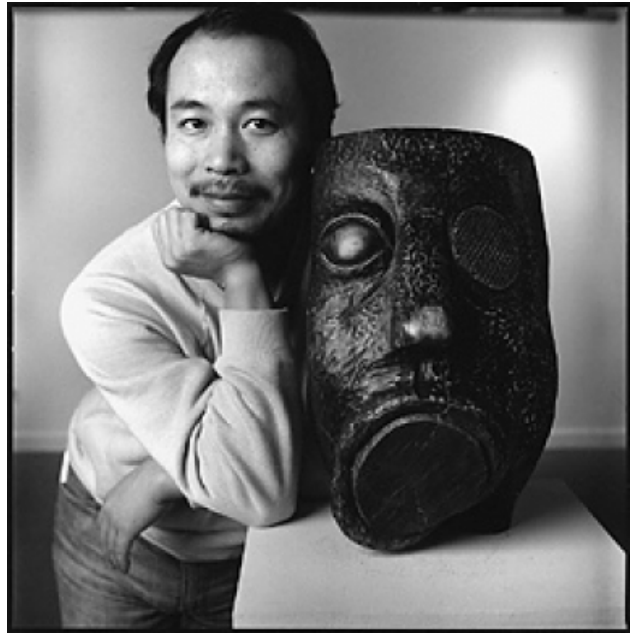


WANG Keping

王克平

王克平

WANG Keping



1949年出生于北京（中华人民共和国成立同年），母亲是演员，父亲是作家，王克平在中国当代史上是一位极具历史意义的艺术家。他的青春岁月满是文化大革命留下的印记。进入部队后上山下乡，他在工厂里做过工此后又转向了剧本与小说撰写。在文革红卫兵时期，他幸免于营地的再教育浪潮并渐渐展现了他的艺术天赋，但只有在雕塑领域中，王克平才找到了属于他自己的艺术独立性。

90年代初，王克平开启了他对铜塑的探索之旅。在相当部分的作品中，他致力于表现铜这一材料的永恒之美，如同那些经历了千年磨砺的中国古代铜雕一般历久弥新。为了获得独一无二的艺术呈现，王克平反复雕琢、阐释蜡制模具以及铜雕的锈色，他游走于石材，木材，金属材料之间，已然由一名雕塑家蜕变成为一位创世者。铜作为材质本身，超越了艺术家所创作的声名鹊起的雕塑，并使王克平的作品跻身罗丹，布德尔，摩尔之列，同时使其在国际知名博物馆与收藏领域皆占有一席之地。

王克平的众多展览已在全球范围内展出，他独一无二的艺术语言依然是中国当代艺术诞生的标志特征。

Born in Beijing in 1949 (the year of the establishment of the People's Republic of China) and raised by a family accomplished in art — his mother is an actress and his father is a writer, Wang Keping is one of the key figures in the most historic art movement in the history of contemporary China.

His youth is marked by the Chinese Cultural Revolution. Enlisted in the army and dispatched into the mountains and rural areas, he first worked in a factory and then turned to novel and play writing. During the time of Red Guard Movement of Cultural Revolution, he survived from the reeducation and gradually found his talent in art.

In the early 1990s, Wang Keping finally began to explore bronze. He chose some of his works and made some modifications to present the eternal beauty of this material — resistant to the passing time with the testimony of the ancient Chinese bronzes that are still preserved today. He redid and reinterpreted the forms in wax and the patina to create a unique rendering, with the boundaries between stone, wood and metal, the sculptor thus becomes the creator. The bronze then transcends the artist's sculptures and makes them more remarkable; it gives his work a special place among the collectors and in the largest museums among the bronze works by Rodin, Bourdelle, Moore and many others.

Numerous exhibitions have been dedicated to Wang Keping all over the world and his artistic signature remains unique and emblematic today as a symbol of the birth of Chinese contemporary art.

WANG Keping (b.1949)

Bird | 鸟

1990, N° 1/8

Bronze, signed, Deroyaume Foundry

铜雕，艺术家署名，Deroyaume铸造厂

43 x 29 x 13 cm



WANG Keping (b.1949)

Bird | 鸟

2008, N° 1/8

Bronze, signed, Deroyaume Foundry
铜雕，艺术家署名，Deroyaume 铸造厂

60 x 60 x 26 cm





WENG Jijun
翁纪军

翁纪军

WENG Jijun



翁纪军具有深厚的传统漆艺功底，在借鉴传统的基础上持续探索创新。他的作品以传统大漆为主要材料，主要工艺技法为变涂彩绘并施以贴箔通过髹涂罩染打磨抛光。表现题材从早期的静物系列和佛像系列逐渐发展为注重漆材料本身的抽象视觉表达。除漆画外，艺术家还运用为大漆脱胎的传统工艺制作立体漆器。主要作品包括《红系列》、《山水系列》、《佛头系列》以及近期的《记忆系列》、《集聚系列》、《角度系列》等。

翁纪军（1955年出生于上海），1981年江西师范大学艺术学院毕业，1996年中央美术学院壁画课程结业，后担任上海工艺美术学院教授，现为中国美术家协会会员、中国漆器专业指导委员会委员、上海美术家协会漆画艺委会副主任。

翁纪军的作品屡获殊荣，包括：上海美术大展沈柔坚艺术基金奖（2015及2017），第三届全国漆画展优秀作品奖（2012），上海世博会中国美术作品展览漆画优秀作品奖（2010），第二届全国漆画展优秀作品奖（2007）等。

Deeply rooted in the history of lacquer art in China, Weng Jijun continues to explore and innovate while persisting the tradition. Weng uses wood panel and lacquer as his basic materials for painting, and various sophisticated lacquer-making techniques as his expressions. The subjects and themes evolved from the early still life and Buddhists to the abstract visual representations of lacquer, the material itself. In addition to lacquer paintings, the artist also makes sculptures with bodiless lacquer techniques. His main series including 'Red' series, 'Landscape' series, 'Buddha' series, as well as recent 'Memory' series, 'Gathering' series, and 'Angle' series, etc.

Weng Jijun (b. 1955, Shanghai, China) graduated from Jiangxi Normal University College of Fine Arts in 1981 and from the Mural Paintings department of Central Academy of Fine Arts in 1996. Later he became a professor at Shanghai Art & Design Academy. He is recognized as a member of China Artists Association, China Professional Lacquer Steering Committee, and vice director of Working Committee of Lacquer Painting, Shanghai Artists Association.

Weng Jijun's work has won numerous awards in China including:
"Shenroujian" Art Fund Prize of the 9th Shanghai Art Exhibition (2017);
"Shenroujian" Art Fund Prize of the 8th Shanghai Art Exhibition (2015);
Recognition Award of the 3rd National Lacquer Painting Work Exhibition (2012);
Recognition Award of the 3rd National Lacquer Painting Work Exhibition (2012);
Recognition Award of the 2nd National Lacquer Painting Work Exhibition (2007)



WENG Jijun (b.1955)

Cluster Series 2019-5 (4-1) | 集聚系列 2019-5 (4-1)

2019 Chinese lacquer on wood, ramie, gold leaves | 2019 大漆, 木板, 苎麻, 纯金箔

60 x 45 cm



WENG Jijun (b.1955)

Cluster Series 2019-5 (4-3) | 集聚系列 2019-5 (4-3)

2019 Chinese lacquer on wood, ramie, gold leaves | 2019 大漆, 木板, 苎麻, 纯金箔

60 x 45 cm



WENG Jijun (b.1955)

Memory Series 2018-4 | 记忆系列 2018-4

2018 Chinese lacquer on wood, ramie | 2018 大漆，木板，苧麻

124 x 92 cm



Nisky YU
俞杨

俞杨

Nisky YU



Nisky是俞杨为自己创造的别名, 取自他最喜欢的两位电影大师Federico Fellini 和Krzysztof Kieslowski的名字结尾, 以此来表达对他们的敬意。

1989年生于上海的他, 从小喜欢在空白事物表面进行“破坏”式的涂绘。高中起逐步接受系统的美术学习, 大学正式开始绘画创作。Nisky的创作形式多样, 灵感大都来自于他对美术、音乐、文学与电影的多元理解。在全身投入艺术并且签约杜梦堂之前, Nisky曾在18岁组建了自己的第一个乐队, 自此, Nisky从未停止过在音乐上的创作与探索。Nisky一直坚信, 对于创作者, 应该选择“燃烧自己”而非“自我消耗”, 他喜欢用创作音乐的态度进行绘画创作, 把自己的每一幅画看作是一首单曲, 同时, 又用制作整张概念专辑的思路来统领贯穿整个展览。

“超拼贴”是Nisky这些年来自己从创作体验中提炼出来的一个新的成熟的概念。“超拼贴”超越了拼贴的界限, 在重构原始材料的“语法结构”的基础上, 把不同范畴的两种材料整合成一个“更高层次的统一体”, 达到“完全的渗透”。艺术家选择具有“丰富的矛盾”的材料, 保留这种“争斗”来避免与传统相互隔离, 让传统以此得到全新的生命力。

NISKY is an alias forged from the last letters of the names of Federico Fellini and Krzysztof Kieslowski as an homage to the artist's favorite filmmakers.

Born in Shanghai in 1989, YU Yang, aka NISKY, developed a destructive / constructive taste for covering surfaces with figures since childhood. He was initiated to graphic arts in high school and began painting at university. His works are the result of an ever-consuming cross disciplinary interest in Fine Arts, music, literature and cinema.

Prior to dedicating himself to painting and joining Galerie DUMONTEIL, NISKY founded, at the age of 18, his own band and has never ceased to express himself as a musician since. NISKY believes that the act of creation must “consume” the artist, not in the sense of being “depleted”, but “ignited”. His approach to visual arts is analogous to his practice of music, whereby each painting is considered a song; and not surprisingly the themes of his albums often rejoins that of his painted shows.

This new artistic concept of “Metacollage” is one that NISKY has developed, foremost as an attempt to “surpass the limits of collage” and to form a “superior unit” between the matter of separate elements, through the reformulation of their grammar, in order to attain to a “complete fusion”. For this creative enterprise the artist opts for materials that are rich in contradictions and out of respect for these conflicts finds himself revisiting a number of traditions.



Nisky YU (b.1989)

Alcheringa I | 梦幻时代 I

2019 Acrylic on canvas, signed | 2019 布面丙烯，艺术家署名

80 x 50 cm



Nisky YU (b.1989)

Alcheringa II | 梦幻时代 II

2019 Acrylic on canvas, signed | 2019 布面丙烯，艺术家署名

80 x 50 cm



Nisky YU (b.1989)

Alcheringa III | 梦幻时代 III

2019 Acrylic on canvas, signed | 2019 布面丙烯，艺术家署名

80 x 50 cm



Nisky YU (b.1989)

Surfer Rococo - Jazz Dream I | 冲浪洛可可：爵士梦 I

2019 Acrylic on canvas, signed | 2019 布面丙烯，艺术家署名

80 x 50 cm



Nisky YU (b.1989)

Surfer Rococo - Madrigal I | 冲浪洛可可：冲浪洛可可：牧歌 I

2019 Acrylic on canvas, signed | 2019 布面丙烯，艺术家署名

80 x 50 cm



Nisky YU (b.1989)

The Ballad of Space Garden I | 时空园林考 I

2019 Acrylic on canvas, signed | 2019 布面丙烯，艺术家署名

80 x 50 cm



Nisky YU (b.1989)

The Night Wanderer A | 夜游者A

2019 Acrylic on canvas, signed | 2019 布面丙烯，艺术家署名

80 x 50 cm

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