



westbund
西岸艺术与设计博览会

2019.11.07 - 11.10

BOOTH | 展位 N215
SHANGHAI WEST BUND ART CENTER
上海西岸艺术中心

PARTICIPATING ARTISTS | 艺术家

Hugo DEVERCHERE | 雨果·德维切尔 (b.1988)

Tess DUMON | 苔丝·杜蒙 (b.1990)

LE Trieu Dien | 黎潮典 (b.1943)

Jean-Marie FIORI | 尚-马理·费欧理 (b.1952)

Hubert LE GALL | 休伯特·勒加尔 (b.1961)

LIN Guocheng | 林国成 (b.1979)

Ugo SCHILDGE | 雨果·席德 (b.1987)

WANG Keping | 王克平 (b.1949)

Hugo DEVERCHÈRE

雨果·德维切尔

雨果·德维切尔

Hugo Deverchère



雨果·德维切尔于1988年出生于法国里昂。从法国国立高等装饰艺术学院毕业后，他又进入国立当代艺术工作室进修，并以“研究院杰出贡献”称号荣誉毕业。他的作品近期在巴黎东京宫，敦刻尔克艺术中心，上海明珠美术馆，鹿特丹国际电影节，哥本哈根国际纪录片电影节，林茨以及蒙特利尔电影节中展出。

在近乎科学逻辑的引导下，雨果·德维切尔的作品试图通过提供一系列形同踪迹的经历来质疑和重新评估我们与世界的联系。从故事到收集的数据，再到图像拍摄、搜集或创造，他的研究涉及多种方法，如建模、转置或转换等。

作品中的形状仿佛是现实与其表现之间的棱镜，折射出了我们对世界的看法和我们所掌握的知识之间的差距。通过质疑想象力和集体记忆对我们感知现实的作用，艺术家想要强调现象和事件拥有不确定的、令人质疑的无形属性。

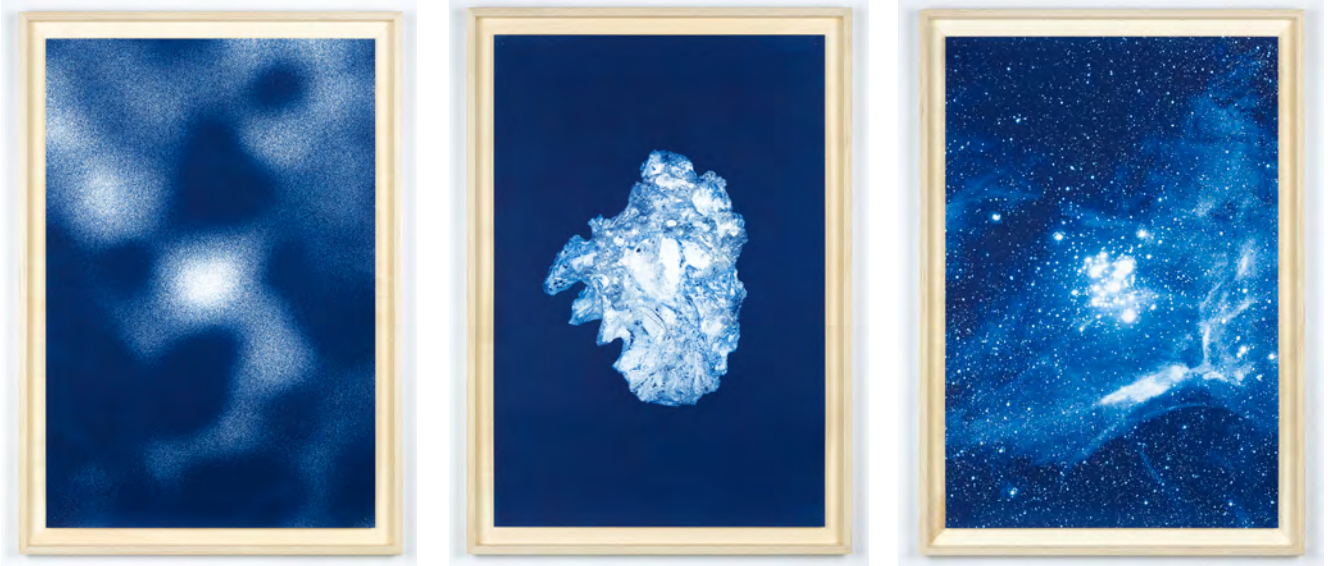
Born in 1988 in Lyon, France, Hugo Deverchère graduated from ENSAD Paris (École Nationale Supérieure des Arts Décoratifs) and from Le Fresnoy - National studio for contemporary arts. His work has recently been exhibited and screened in Palais de Tokyo (Paris FR), FRAC Grand Large (Dunkirk), Pearl Art Museum (Shanghai), the International Film Festival Rotterdam, CPH:DOX (Copenhagen), Ars Electronica (Linz) and the Festival du nouveau cinéma (Montreal).

Driven by an almost scientific approach, Hugo Deverchère's work attempts to set up a body of experiences which are just as many ways to question and evaluate our relationship with the world. Whether based on stories, collected data, captured or simply found images, his research often involves processes such as modelization, conversion, and transposition.

The resulting forms act as a prism between reality and its representations, revealing the interval which separates our perception of the world and the knowledge and awareness we have of it. By questioning the role of imagination and collective memory in our approach to reality, the artist wishes to highlight phenomena and events which by their very nature are intangible and therefore remain subject to doubt and uncertainty.

万象（记录）

Cosmorama (Recordings)



《万象（记录）》致力于探索并将不可见的光谱层可视化。这一系列被分为几个不同类别，与位于西班牙特内里费岛的泰德天文台合作完成。恒星星团由望远镜拍摄，图像由宇宙暗物质绘图法绘制而成：与某颗流星的组成相似的火山石碎片，在NASA测试火星探测器好奇号的熔岩沙漠里采集到的动物信息，在见证大陆五千万年变迁的原始森林里收集到的植物形状——这一系列将历史与当下接轨，重建起一个超越空间和时间限制的世界。

这些画像的诞生归功于红外线摄像技术，这项技术通常被天文学家用于观察宇宙深处的物体，例如银河系外的行星，星云和黑洞。同时使用特定的蓝晒印相法将这些肉眼不可见的射线描绘出来。

Cosmorama (recordings) explores and gives tangible form to an inaccessible stratum of the lighting spectrum. Divided into a few subsections, this series of cyanotypes has been produced in collaboration with Teide Observatory, an astronomical observatory on Mount Teide in Tenerife, Spain. Stellar star clusters were shot by a telescope, images recreated from data trying an impossible cartography of the Universe dark matter: pieces of volcanic rocks which composition is similar to one of some meteors, signs of animal presence collected in a lava desert where NASA tested Curiosity rover before sending it to Mars, plant shapes gathered in a primal forest witnessing the state of our continent 50 million years ago : this series rebuilds a world out of the world disrupting and transcending spatial and temporal scales.

These images have been generated thanks to a process of infrared photography usually used by astronomers to observe deep-sky objects such as planets, nebula and black holes located outside from our galaxy. Also developed by an astronomer, cyanotype is a photographic printing process enabling us to generate imprints of those rays invisible to the naked eye.



Hugo DEVERCHÈRE (b. 1988)

Cosmorama - Recording (NGC 104) | 万象 - 记录 (NGC 104)

2017, N° 1/8

Cyanotype print on Arches paper mounted on aluminum, poplar plywood

蓝晒显影法，Arches水彩纸裱于铝板，杨木胶合板

Produced by Fresnoy, Studio national des arts contemporains with the support of Neuflyze OBC-2017

122 x 86 x 6 cm



Hugo DEVERCHÈRE (b. 1988)

Cosmorama - Recording (NGC 3293) | 万象 - 记录 (NGC 3293)

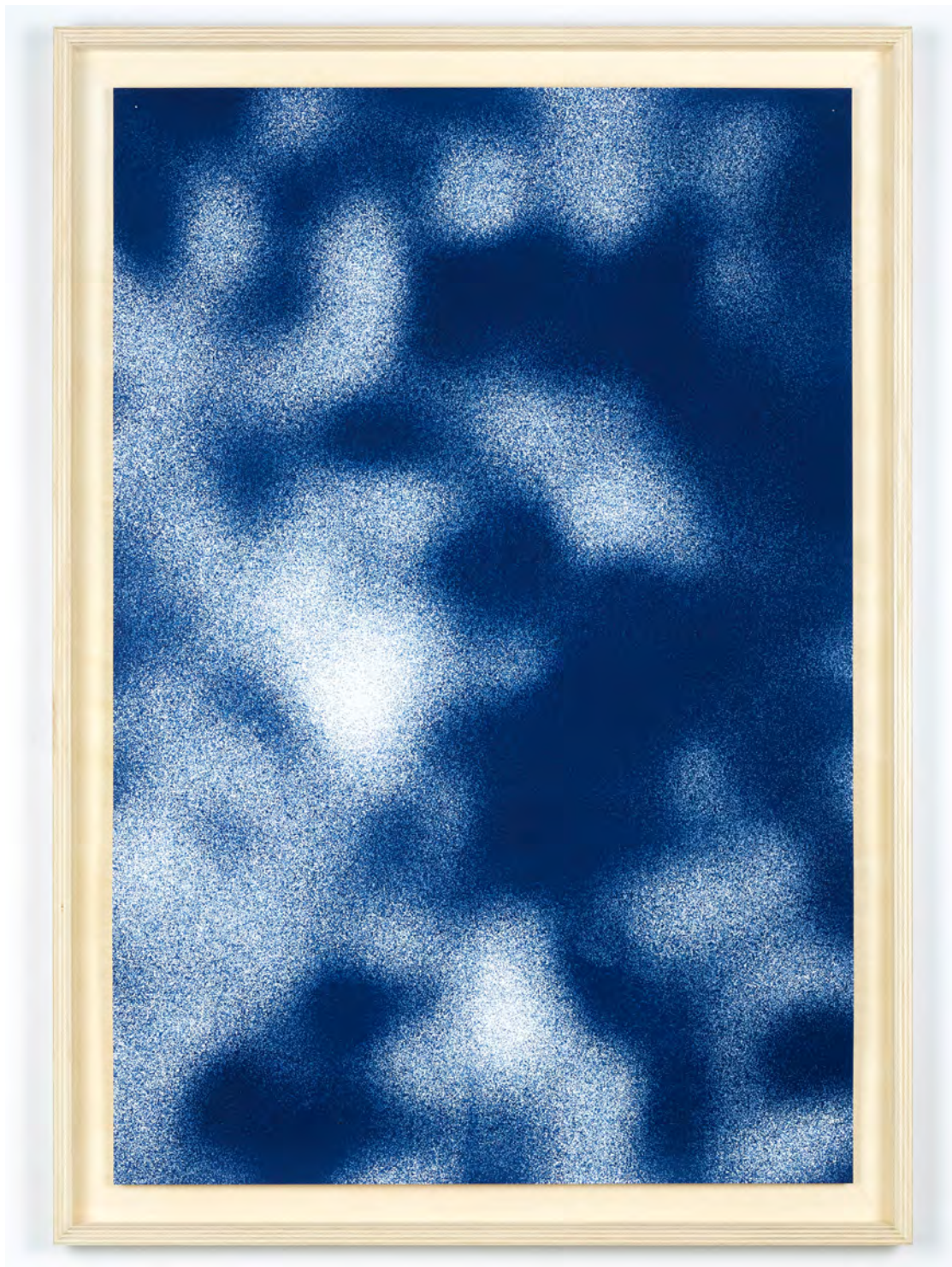
2017, N° 1/8

Cyanotype print on Arches paper mounted on aluminum, poplar plywood

蓝晒显影法，Arches水彩纸裱于铝板，杨木胶合板

Produced by Fresnoy, Studio national des arts contemporains with the support of Neuflyze OBC-2017

122 x 86 x 6 cm



Hugo DEVERCHÈRE (b. 1988)

Cosmorama - Recording (Dark matter map G12) | 万象 - 记录 (暗物质测绘 G12)

2017, N° 1/8

Cyanotype print on Arches paper mounted on aluminum, poplar plywood

蓝晒显影法, Arches水彩纸裱于铝板, 杨木胶合板

Produced by Fresnoy, Studio national des arts contemporains with the support of Neuflyze OBC-2017

122 x 86 x 6 cm



Hugo DEVERCHÈRE (b. 1988)

Cosmorama - Recording (Dark matter map G9) | 万象 - 记录 (暗物质测绘 G9)

2017, N° 1/8

Cyanotype print on Arches paper mounted on aluminum, poplar plywood

蓝晒显影法，Arches水彩纸裱于铝板，杨木胶合板

Produced by Fresnoy, Studio national des arts contemporains with the support of Neuflyze OBC-2017

122 x 86 x 6 cm



Hugo DEVERCHÈRE (b. 1988)

Cosmorama - Recording (Tachylite) | 万象 - 记录 (玄武玻璃岩)

2017, N° 3/8

Cyanotype print on Arches paper mounted on aluminum, poplar plywood

蓝晒显影法, Arches水彩纸裱于铝板, 杨木胶合板

Produced by Fresnoy, Studio national des arts contemporains with the support of Neuflyze OBC-2017

122 x 86 x 6 cm



Hugo DEVERCHÈRE (b. 1988)

Cosmorama - Recording (Norite) | 万象 - 记录 (苏长岩)

2017, N° 2/8

Cyanotype print on Arches paper mounted on aluminum, poplar plywood

蓝晒显影法，Arches水彩纸裱于铝板，杨木胶合板

Produced by Fresnoy, Studio national des arts contemporains with the support of Neuflyze OBC-2017

122 x 86 x 6 cm



Tess DUMON

苔丝·杜蒙

苔丝·杜蒙

Tess Dumon

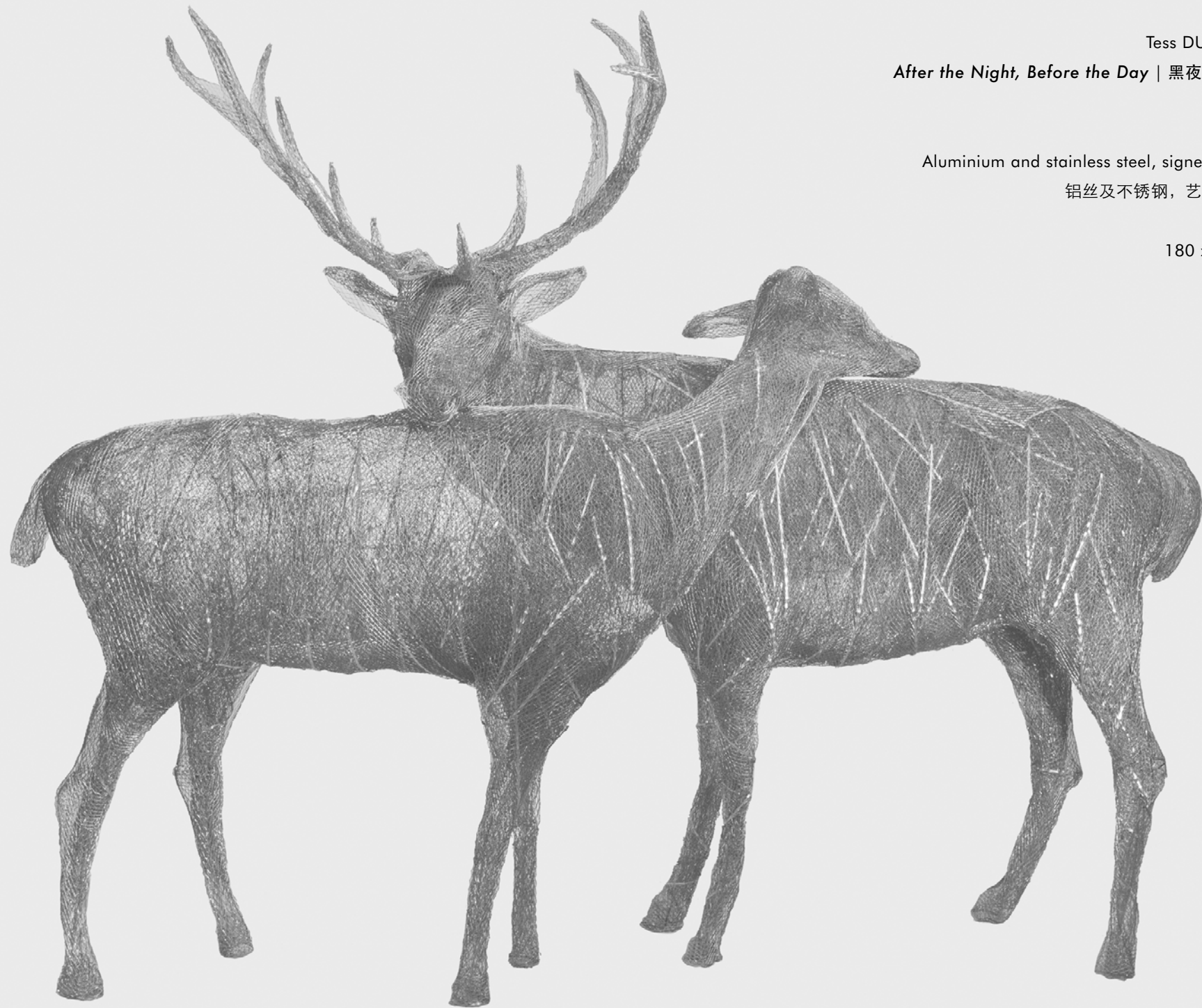


苔丝·杜蒙 (Tess Dumon, 生于1990年) 早年在巴黎Atelier de Sèvres进修后移居伦敦, 在中央圣马丁学院进行雕塑研究, 随后在皇家艺术学院获得艺术硕士学位, 并在毕业秀中获奖。2014年获得了Born Award一等奖, 该奖项以设计为主导关注可取性, 功能性和整体性的创意生活方式。继在巴黎成功举办首次个展后, 她的作品还曾展出于PAD艺术与设计博览会、英国皇家赛马会(Royal Ascot)和浪琴表马术大师赛(Longines Masters), 佳士得Paris Tout P'tits慈善拍卖, 莱佛士皇家巴黎梦索酒店等。

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)

After the Night, Before the Day | 黑夜之后，白昼之前

2018

Aluminium and stainless steel, signed, unique piece

铝丝及不锈钢，艺术家署名，孤品

180 x 300 x 100 cm



Tess DUMON (B.1990)

La Mort d'Orion (The Death of Orion) | 猎户座之死

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29,5 cm



Tess DUMON (B.1990)

Daphné | 达芙妮

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29,5 cm



Tess DUMON (B.1990)

Orion and Sirius | 猎户座与天狼星

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29,5 cm



Tess DUMON (B.1990)

Callisto | 卡利斯托

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29,5 cm



Tess DUMON (B.1990)

Callisto III | 卡利斯托 III

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29,5 cm



Tess DUMON (B.1990)

Callisto IV | 卡利斯托 IV

2018

Gouache on paper, signed

纸上水粉，艺术家署名

42 x 29,5 cm



LE Trieu Dien

黎潮典

黎潮典

Le Trieu Dien



越南艺术家LE Trieu Dien，1943年生于越南槟榔省，曾就读于胡志明市的富寿国立技术学院，目前仍在当地进行艺术创作。

LE Trieu Dien的作品曾在越南、马来西亚、新加坡、日本及法国等地多次展出并广受欢迎。许多艺术家期望通过创作来诉说曾经的故事，或关于爱恨与情仇，或关于困苦与荣耀。LE Trieu Dien也不例外，在四十多年的艺术创作生涯中，他从未停止过诉说生命中的兴衰与沉浮。他的绘画创作大都记录了越南乡村景致中的河流、菜园、稻田与湄公河三角洲的生活状态。LE Trieu Dien始终在寻求自己最本真的表达方式，其创作也超越了仅对具体事物的写实表现，而是在更深层次的抽象表达中直接地传递情感。

就如艺术家曾经所说的：“人们总觉得记忆会限制我的创作，但对我而言，记忆给予我灵感，每一天都丰富著我的情感。”画面中，不同色彩的壁画描绘了令人不解的图形与难以捉摸的图像，但当色彩在画布上交相而动时，产生的韵律赋予了画作第四维度——时间。LE Trieu Dien的图像不再停留于个人对于过去的叙述，而成为了丰盈的情感表达，以一股强有力的能量直击了观者凭借直觉的精神层面。他诉说的故事引人入胜，一脉相承，激发了我们的精神共鸣。通过他的画面，我们感受着时间的流逝，注视着昨日、今日、未来。

LE Trieu Dien was born in 1943 in the Ben Tre Province of Vietnam, he later studied at the Phu Tho Polytechnic College in Ho Chi Minh City. He still works in the city and has featured in exhibitions across Vietnam as well as internationally, he has exhibited in Malaysia, Singapore, Japan and France.

Like artists who express stories about love, hardship and past glories, LE Trieu Dien, with over four decades of experience as an artist, recalls the ups and downs of his life through paintings depicting life in the Mekong Delta. Nevertheless, the true intention of LE Trieu Dien, who searches for his own honest expression, is to surpass mere representation in realism and strive for an abstraction of direct emotions.

As LE Trieu Dien once said, "People say memories will limit my creativity, but to me, memories inspire my creativity and nourish my emotions day by day." Le Trieu Dien's canvas is characterised by strokes of different colours, which in effect produces puzzling forms and even unrecognisable imagery; but as the colours vibrate, the rhythms they produce unfold in front of the viewer, creating a unique sense of vibrancy.

The imageries not only appear as Le's personal narrative of the past, but also serves as a strand of emotions, a force of energy enabling people to achieve direct and intuitive spirituality. The paintings of LE Trieu Dien are enchanting stories, passed from one generation to the next, that inspire universal spiritual experiences within us. Through his paintings, we perceive the flowing of time; we see the past, present and future.



LE Trieu Dien (b.1943)

Delta | 三角洲

2013

Oil on canvas, signed
布面油画，艺术家署名

145 x 145 cm



LE Trieu Dien (b.1943)

Trace | 痕迹

2006

Oil on canvas, signed
布面油画，艺术家署名

150 x 150 cm

Jean-Marie FLORI

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，作为画家的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.



Jean-Marie FIORI (b.1952)

Falcon Table | 隼桌

2007, N°2/25

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

62 x 142 x 62 cm



FIORI Jean-Marie (b.1952)

Ram's Head | 羊首

2015

Alabaster, signed, unique piece

汉白玉，艺术家署名，孤品

72 x 72 x 60 cm



Hubert LE GALL

休伯特·勒加尔

休伯特·勒加尔 Hubert Le Gall



休伯特·勒加尔 (Hubert Le Gall), 出生于1961年, 是一位法国设计师与雕塑家。他所创作的家具兼具功能性与诗意的特征。

结合他俏皮怪诞的灵感, 以及多变的材质 (木材、玻璃、陶瓷、树脂等, 青铜是艺术家偏爱的材料), 形状、光线、色彩在艺术家的手中幻化出了充满想象力的作品。

2002年开始, 休伯特·勒加尔又多了一个与造型设计师平行的身份: 法国各大博物馆的布展设计师。在大皇宫举办的展览《克洛德·莫奈》与在奥赛宫举办的展览《皮耶·波纳尔》都将布展设计这一工作交给了休伯特。

休伯特曾与众多的装饰设计师 (Jacques Garcia、Caroline Sarkozy、Peter Marino) 合作, 为Dior的精品店设计创作了多件作品。他也与一线奢侈品品牌合作, 出任艺术总监。

休伯特的作品许多已经成为了法国乃至世界各国博物馆的永久馆藏, 如魁北克的蒙特利尔美术馆, 法国鲁贝“泳池”博物馆等。

Hubert Le Gall, Born in 1961, is a French designer and sculptor who creates poetic and functional furniture.

He plays on shapes, light and colours by combining unusual ideas and working with various materials such as wood, glass, resin or ceramics. Bronze remains his favourite material.

Since 2002, Hubert le Gall has been working as a scenographer for France's largest museums in parallel with his work as a plastic artist. He is responsible for the "Claude Monet" exhibition at the Grand Palais and the "Pierre Bonnard" exhibition at the Musée d' Orsay.

He also works with many interior designers including Jacques Garcia, Caroline Sarkozy and Peter Marino for whom he has created several pieces to decorate Dior boutiques and collaborates with some of the biggest names in luxury goods as artistic director.

Many of his creations are present in the permanent collections of French and international museums such as the Musée des Beaux-Arts de Montréal (Quebec) and the Musée "La piscine" in Roubaix.



Hubert LE GALL (b.1961)

The Eternal Spring Cabinet | 永恒之春

2018, N° 3/8

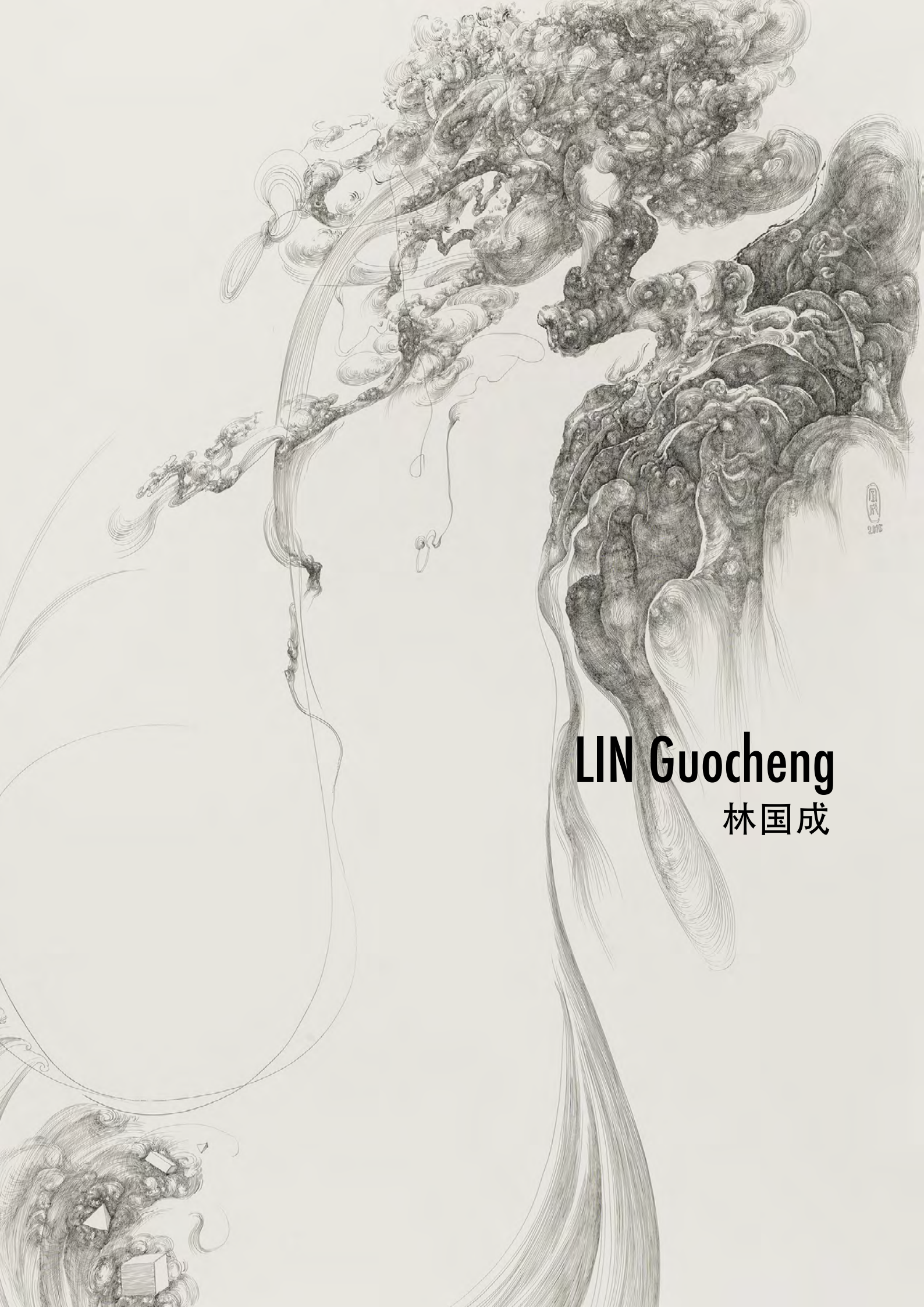
Cabinet, polished bronze with patina

储物柜，上色抛光铜

161 x 100 x 53 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)

Tree on the Cliff III | 崖树 III

2016

Pen and ink on paper | 钢笔，水墨，纸本

184 x 114 cm



LIN Guocheng (b. 1979)

Heartbeat | 心动

2016

Pen and ink on paper

钢笔，水墨，纸本

180 x 110 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)

Beehive and Sunflowers | 蜂巢与向日葵

2018

Plaster, clay, honeycomb cardboard, wood and varnish

石膏，黏土，蜂窝纸芯，木材及清漆

190 x 130 cm



Ugo SCHILDGE (b.1987)

No More Bees | 蜂绝

2019

Plaster, wood and natural pigments

石膏，木材和天然矿物颜料

175 x 115 cm



Ugo SCHILDGE (b.1987)
Lotus by night | 夜蓮

2018
Plaster, clay and wood
石膏，黏土和木材

175 x 115 cm

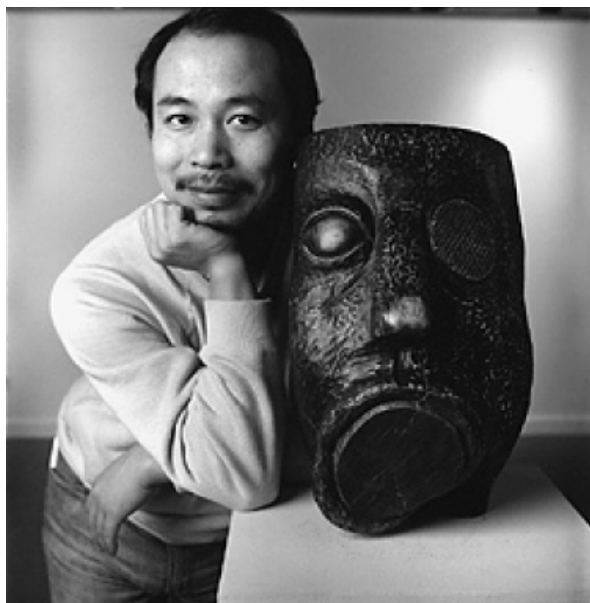


WANG Keping

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

2009, N° 2/8

Bronze with brown patina, signed, Deroyaume Foundry

铜雕，棕色，艺术家署名，Deroyaume铸造厂

33 x 73 x 14 cm



WANG Keping (b.1949)

Bird | 鸟

2010, N° 1/8

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

105 x 27 x 34 cm

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