

**DUMONTEIL**

展位 BOOTH

**B123**

**Tamaris BORRELLY**

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**Yanis KHANNOUSSI**

雅尼·卡努西

**Ugo SCHILDGE**

雨果·席德

**WENG Jijun**

翁纪军

**11.10 - 11.13**

上海西岸艺术中心

SHANGHAI WEST BUND ART CENTER

龙腾大道 2555 LONGTENG AVENUE



Ugo SCHILDGE 雨果·席德 | Mobile Tree 会动的树 | 2022 | 120 x 180 cm

**westbund**

西岸艺术与设计博览会

**Tamaris BORRELLY**

# Tamaris BORRELLY

## 塔玛丽·伯瑞利

(b. 1987)



Tamaris Borrelly (b. 1987, Paris) is a French artist who mainly works with drawing, animation, and installation. She graduated from the École nationale supérieure des Beaux-Arts under the mentorship of Giuseppe Penone, Ann Veronica Janssens and Djamel Tatah, then furthered her study of 2D animated videos at the School of Visual Art in New York. Now she lives and works in Paris.

Borrelly participated in “Silence”, a residency exhibition curated by Penone at the Convent of La Tourette by Le Corbusier (2012). In 2013, Borrelly travelled in Asia and stayed in India for several months, during which she participated an artist residency in Mumbai. She also experimented with terracotta as a way to mold forms from her drawing into three-dimensional works. In 2020, she created the set design and videos for dancer-choreographer Clémentine Vanlerberghe’s creation, *Gratia Lacrimarum*.

Tamaris Borrelly’s work revolves around the living world, its metamorphoses, its fragility and its durability. Landscape and dreaming are at the center of Borrelly’s work. She questions the relationships between species and the biological links through her search for the fusion of matter. Like the scientist seeking to contribute to universal knowledge, she seeks to create a space opening onto another world.

塔玛丽·伯瑞利 (Tamaris Borrelly, 1987 年生于巴黎) 是一位以绘画、动画和装置为创作媒介的法国艺术家，现工作和生活于巴黎。她毕业于巴黎国立高等美术学院 (École nationale supérieure des Beaux-Arts)，师从朱塞普 - 佩诺内 (Giuseppe Penone)、安·维罗尼卡·詹森斯 (Ann Veronica Janssens) 和贾梅尔 - 塔塔赫 (Djamel Tatah)，后在纽约视觉艺术学院进一步学习二维动画影像制作。

2012 年，她参与了由佩诺内策展、在拉图雷特修道院展出的驻地展览“沉默”。2013 年，伯瑞利在亚洲各地旅行，后曾在印度工作和生活，期间参与了在孟买的艺术家驻留项目，还学习了陶土的制作，尝试将其绘画转化为三维作品。2020 年，她为舞蹈家 Clémentine Vanlerberghe 的作品《*Gratia Lacrimarum*》创作了场景设计和视频制作。

塔玛丽·伯瑞利的作品围绕由生命构成的世界展开，展现着它的蜕变、它的脆弱性和持久性。景观和梦境是伯瑞利作品的核心。她通过对万物融合的探索，质疑现有的物种体系和生物关联性。正如科学家对普世真理的追寻，伯瑞利则寻求创造一个能够通往别样世界的空间。



Tamaris BORRELLY 塔玛丽·伯瑞利  
*Fluid* 流体

2022  
Watercolors on kozo paper  
楮纸上水彩  
150 x 210 cm  
#TBO019





Tamaris BORRELLY 塔玛丽·伯瑞利  
*Night's Diary* 夜的日记

2022  
Watercolors on kozo paper  
楮纸上水彩  
150 x 210 cm  
#TBO020





Tamaris BORRELLY 塔玛丽·伯瑞利  
*Hybrids and Chimeras* 杂合体与嵌合体

2022  
Watercolors on paper  
纸上水彩  
150 x 210 cm  
#TBO021





**Vincent CAZENEUVE**

**文森·漆**

# Vincent CAZENEUVE

文森·漆

(b. 1977)



Vincent Cazeneuve (b.1977) is a French artist using Chinese lacquer as his primary medium of creation.

After completing his studies in France, he created a studio specializing in the restoration of Western and Asian lacquerware before moving to Chongqing, China, in 2009 to decipher the secret of lacquer and traditional culture and craftsmanship essential to his work.

He gradually developed his narratives and aesthetics from both occidental and oriental influences with his deceptively simple and yet complex language while relentlessly exploring non-traditional supports such as old rice bags, wool felt, and leather. He also tries to draw on other art forms such as lithography, relief carving, collage, and traditional crafts such as rattan and bamboo weaving, lending his work rich layers and tactile feelings.

Vincent Cazeneuve's work has been widely exhibited in art institutions in China and abroad, including TCCA, Xiamen (2022), XLY MoMA, Chengdu (2021), the Academy of Arts and Design of Tsinghua University, Beijing (2020), Yunnan Provincial Museum (2019), Art Museum of Sichuan Fine Arts Institute (2019), Chinese Cultural Center, Paris, France (2017), Revel IMARA, France (2013), Shanghai Biennale of Contemporary Art (2010), etc. His work has also been included in private collections in France, Italy, Switzerland, the United States, and China.

文森·漆(1977年出生),原名 Vincent Cazeneuve, 是一名以大漆为主要创作媒介的法国艺术家。在法国完成学业后,他曾创立工作室专注于西方与亚洲漆器的修复工作,后于2009年移居中国重庆,一心钻研漆艺,以及与其创作相关的传统文化和手工技艺。

文森·漆用看似简约实则繁复的艺术语言对东西方文化兼容并蓄,不懈探索将其他材料融入大漆创作的可能性,如旧米袋、羊毛毡、皮革等。同时,他还尝试汲取版画、浮雕、拼贴等其他艺术形式,以及梭织、竹编等传统工艺,使其作品拥有丰富的层次和触感。

文森·漆的作品曾在国内外艺术机构广泛展出,其中包括厦门红顶当代艺术中心(2022),成都许燎源现代设计艺术博物馆(2021),北京清华大学美术学院(2020),云南省博物馆(2019),四川美术学院美术馆(2019),法国巴黎中国文化中心(2017),法国勒韦艺术与工艺学院(Revel IMARA, 2013),上海当代艺术双年展(2010)等。同时,文森的作品已被纳入法国、意大利、瑞士、美国和中国等地的私人收藏。



Vincent CAZENEUVE 文森·漆

*Untitled* 无题

2022

Chinese lacquer, rice bag, hand spun and  
weaved cotton fabric, gold and silver powder

大漆、米袋、手纺棉织品、金银粉

90 x 77 x 6.5 cm

#WQ1121



Vincent CAZENEUVE 文森·漆

*Untitled* 无题

2022

Chinese lacquer, rice bag, Graphite,  
gold and silver powder

大漆，米袋，石墨，金银粉

112 x 87 x 10 cm

#WQI122



Vincent CAZENEUVE 文森·漆

*Untitled* 无题

2022

Chinese lacquer, rice bag, crochet from  
jute fiber rope, charcoal powder, oxidized  
iron powder, gold and silver powder

大漆，米袋，黄麻绳钩编，炭粉  
氧化铁粉，金银粉

90 x 26 x 20 cm

#WQI123

**CHAE Sung-Pil**

# CHAE Sung-Pil

채성필

(b. 1972)



Chae Sung-Pil (b.1972) is a South Korean artist currently residing in Paris, France. Combining his paintings with the philosophy and techniques of traditional Oriental traditions and the “quest for new ideas” expressed in Western art, Chae Sung-Pil is quickly becoming one of Korea’s most established and well-known artists. Chae Sung-Pil’s soil palette, collected from various trips around the world and then filtered, diluted with water and mixed with glue, creates an abstract texture on canvas reminiscent of the “texture” of earth itself. The soil is specially prepared on mulberry paper and often mixed with Chinese ink and powdered silver and gold dust. The organic mixture is then applied onto the canvas with a large brush or brooklets of water, which interact with the soil through slight tilts.

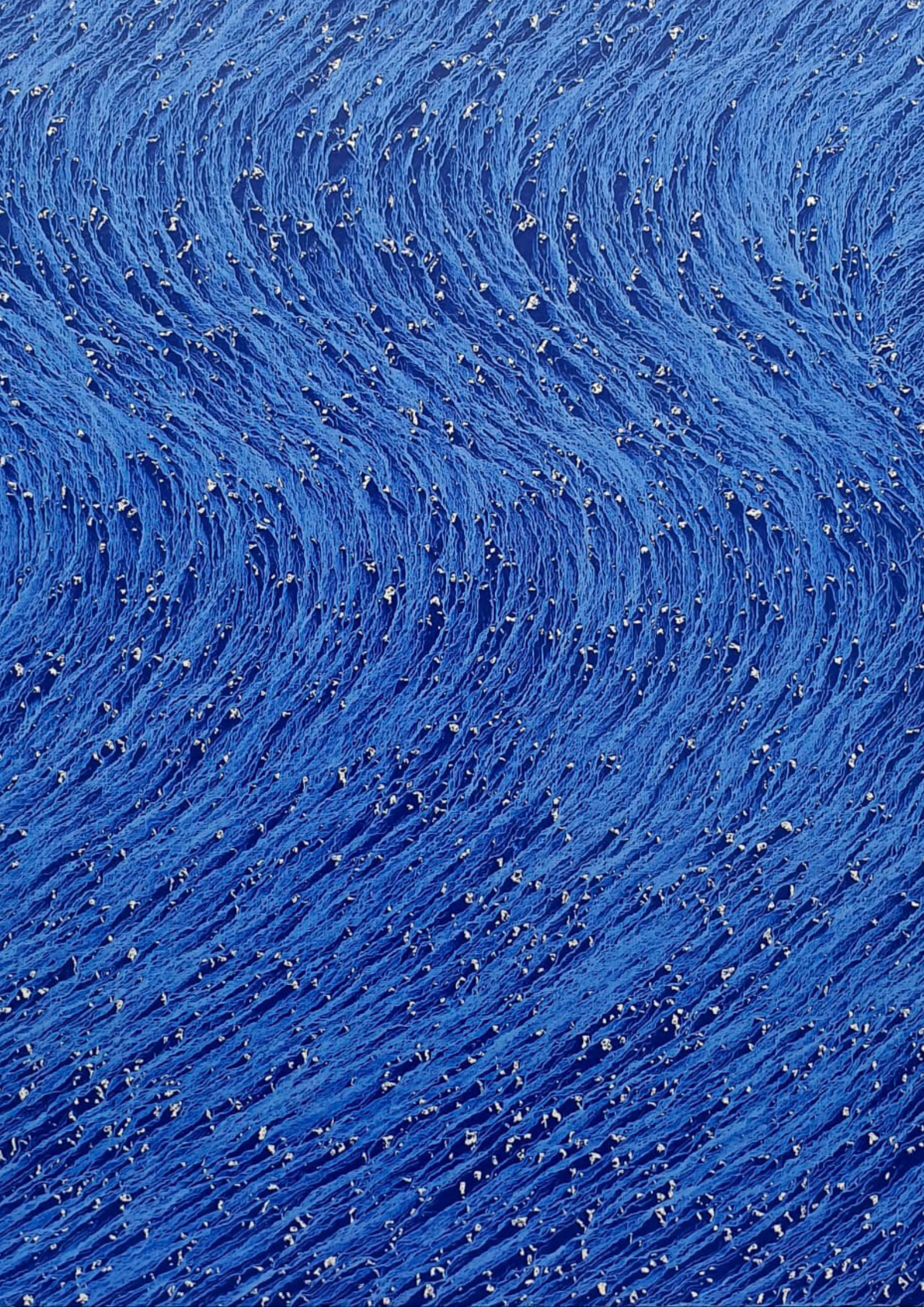
채성필 (Chae Sung-Pi, 1972年出生)是一位韩国艺术家，目前居住在法国巴黎。他的绘画结合了带有东方传统的哲学和技术，以及西方艺术表达中“对新思想的追求”，Chae Sung-Pil正迅速成为韩国最知名的艺术家之一。Chae Sung-Pil 的土壤“调色板”从世界各地收集而来，经过滤，用水稀释并与胶水混合，在画布上创造出一种抽象的纹理，如同地球自身的肌理。这些在桑皮纸上特别准备的土壤常与中国墨水和银粉、金粉混合，然后用刷子或流水冲刷将有机混合物涂在画布上，通过轻微倾斜画布与土壤互动。





CHAE Sung-Pil 채성필  
*Portrait of Water* 水之肖像

2021  
Natural pigments on canvas  
布面天然色粉  
100 x 100 cm  
#CSP002



**Hugo DEVERCHÈRE**

# Hugo DEVERCHÈRE

雨果·德维切尔

(b. 1988)



雨果·德维切尔1988年出生于法国里昂，先后毕业于国立高等装饰艺术学院，法国国立当代艺术中心(Le Fresnoy - National Studio for Contemporary Arts)。德维切尔的作品曾在巴黎东京宫，法国当代艺术基金会(敦刻尔克)，上海明珠美术馆，罗马当代艺术博物馆，鹿特丹国际电影节，哥本哈根国际纪录片节(CPH:DOX)，奥地利林茨电子艺术中心 (Ars Electronica) 以及蒙特利尔的新兴电影艺术节 (the Festival du nouveau cinéma)等机构展出。

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), MACRO (Rome), 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.

# La Isla de las Siete Ciudades

## 七城之岛

陌生的世界实则源于我们自己的世界，它既不真实也不虚假，雨果·德维切尔作品中的景观就在向我们讲述着他们的故事。

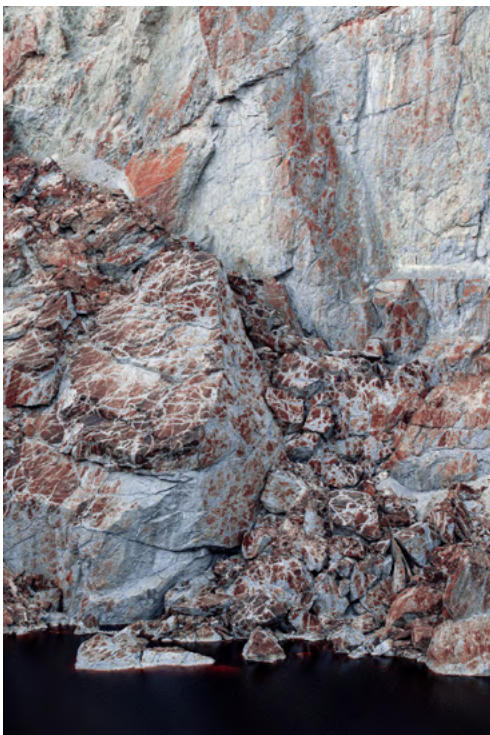
《七城之岛》探索了伊比利亚生物群落，这些生物群落可能是神话中七城之岛故事的起源，而这七座岛屿组成的幽灵群岛的确切位置则一直具有争议——15和16世纪的航海家在地图上标注幽灵群岛的位置天差地别。

这个系列以一个研究项目为基础，寻求七城之岛故事的起源，以及它对当代神话的影响。雨果·德维切尔将地质学、微生物学、天文学、考古学和炼金术等不同领域的研究汇集在一起，激活了一个新世界的出现和一个可能已经消失或尚未被发现的领土的过程。

Strange worlds are drawn from our own, they are neither real nor fake, and Deverchère's landscapes tell us these stories.

La Isla de las Siete Ciudades explores the Iberian biotopes that might have been at the origin of the story of the mythical Seven Cities of Gold, ghost islands whose precise location varies considerably across 15th and 16th century maps.

This series is based on a research project which seeks out the origins of this legend as well as looking to its ramifications for our contemporary mythologies. Bringing together various fields of research such as geology, microbiology, astronomy, archaeology and alchemy, Hugo Deverchère activates processes that allow for the emergence of a new world and the evocation of a territory that may have disappeared - or that has yet to be found.





Hugo DEVERCHÈRE 雨果·德维切尔

*La Isla de las Siete Ciudades*

- *Excavation #03*

七城之島 - 考古 #03

2021

Pigment print on Hahnemühle  
PhotoRag Ultra Smooth paper,  
oak frame

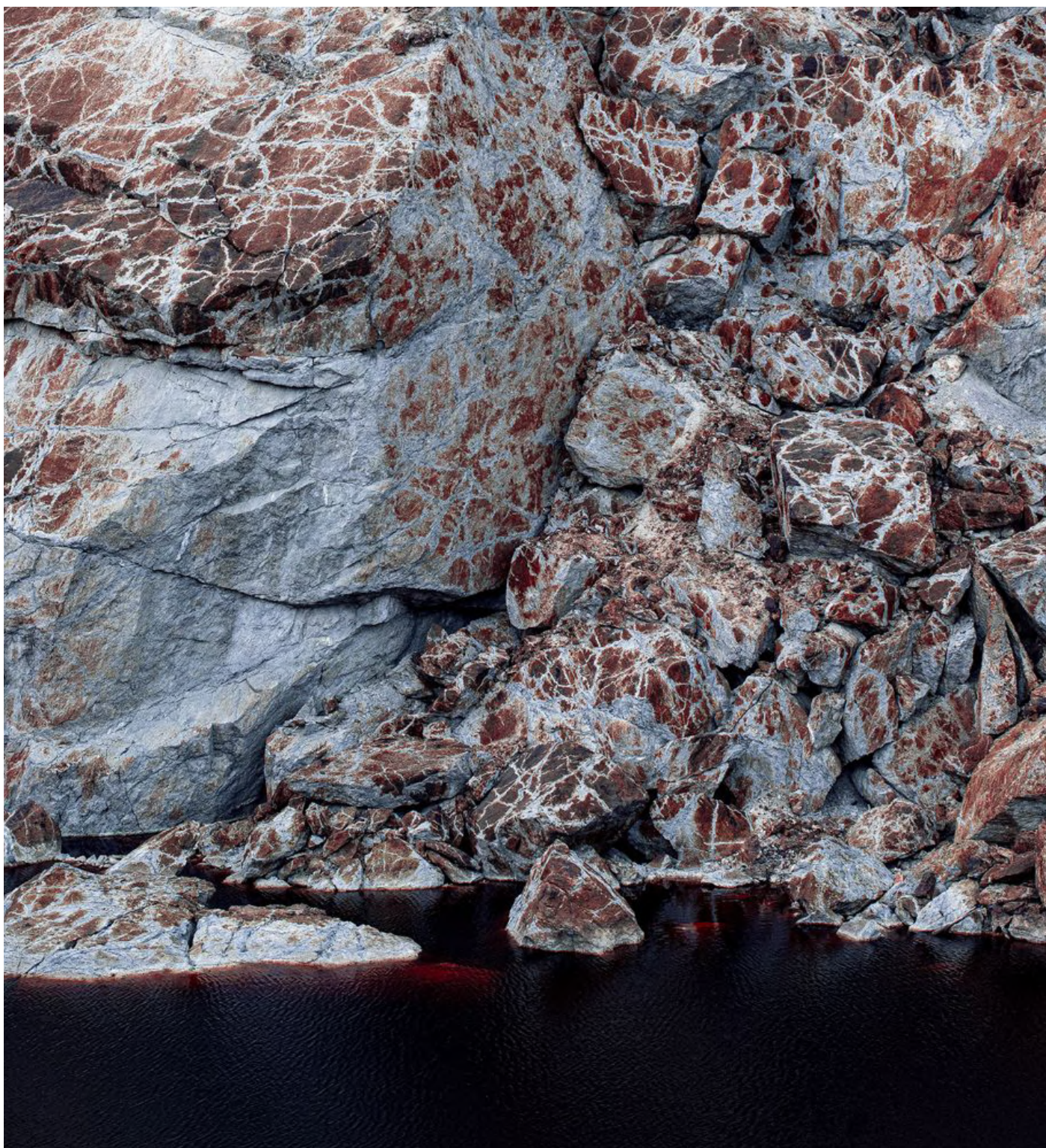
艺术微喷，哈内姆勒摄影纯棉®超平  
滑艺术纸，橡木框

Ed. 2/5 + 2 EA; 229 x 154 x 4 cm

#HDE021

在《考古挖掘》系列中，此处人造的地质景观是用源自天体摄影技术的拍摄过程捕捉的。每张图片都是由在同一视角下拍摄的几百张照片组成，从而将“肉眼不可见”的世界带到了我们的视觉和意识范围内。这种对领土的看法，是超人类的，挑战我们对现实以及现实主义的认知。

In the Excavation series, this man-made geological landscape is captured using a shooting process derived from astrophotographic techniques. Each image is composed from several hundred shots from the same point of view, allowing to achieve a level of sharpness and detail that exceeds our own acuity. This vision of the territory, which is supra human, challenges our perception of reality and the concept of realism.





西班牙托雷维耶哈盐湖(Torre Vieja)的颜色归功于一种数百万年前的低温微生物的存在，它分泌出一种粉红色的色素。在电子显微镜下观察到的这种极端环境微生物正在由外空生物学研究，作为寻找其他星球上未被发现的生命形式的可能模型。

西班牙巴德纳斯保护区(Bardenas Reales)是一个史前盐湖的遗迹，其沉积层因侵蚀而逐渐显现。这片沙漠的现状隐射了托雷维耶哈盐湖在未来可能发生的迹象。

将两个地区之间的这种时空错乱的联系具体化，事件#02是艺术家在巴德纳斯的一次人工干预的记录，他在那里撒下了在托雷维耶哈盐湖所提取的色素。



The Torre Vieja salt lake owes its color to the presence of a multi-million-year-old halophilic microorganism that secretes a pink pigment. This type of extremophilic organism, observed under an electron microscope, is being studied in exobiology as a possible model in the search for unsuspected life forms on other planets.

The Bardenas Reales are the remains of a prehistoric salt lake, whose sedimentary layers are gradually being revealed by erosion. The current state of this desert offers us a possible vision of Torre Vieja in the distant future.

Materializing this anachronistic link between the two territories, Event #02 is the record of a vanished intervention by the artist at the Bardenas Reales where he spread pigment sourced in Torre Vieja.





Hugo DEVERCHÈRE 雨果·德维切尔

2021

*La Isla de las Siete Ciudades*

Pigment print on Hahnemühle  
PhotoRag Ultra Smooth paper,  
oak frame

- *Event #02*

艺术微喷，哈内姆勒摄影纯棉®超平  
滑艺术纸，橡木框

七城之岛 - 事件 #02

Ed. 2/5 + 2 EA; 154 x 229 x 4 cm

#HDE020

**Tess DUMON**

# Tess DUMON

苔丝·杜蒙

(b. 1990)



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.

## Story

Having no clue about the origins of the illness of her brother with autism, Tess Dumon turned herself towards myths, symbols, and legends, at a very young age. As a matter of fact, they aim to answer all kinds of existential questions, from the birth of Mankind to the existence of earthquakes.

During her artistic studies, she started to create her very own mythology, including horses from her brother's horse therapy sessions, handmade unique blue paint, poems...

Dumon tries to place the viewer at the heart of her work, aiming to transform the act of seeing into a performance itself.

The metal used in her sculptures reflects perfectly any incoming ray of light, giving her animals the appearance of ghosts floating in the air. The magic resulting from these lighting effects contrasts with the dramatic meaning of her work and the roughness of the material she sculpts by hands.

苔丝·杜蒙(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。

苔丝·杜蒙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。

## 背景故事

困于无从得知患有自闭症的弟弟癫痫的病因,苔丝·杜蒙从小就转向神话、隐喻和传说寻求答案。她试图通过这些故事探讨存在主义的问题,从人类的诞生到地震的发生等等。

在艺术深造的过程中,她开始创造属于自己的神话,包括运用她的弟弟在心理治疗中用过的马疗法,手工制作的独特蓝色颜料和诗歌等元素。

杜蒙尝试将观众置于艺术创作的中心,将观看的行为本身转化为一种表演。

用于创作雕塑的金属完美反射的光线赋予了她的动物一种幽灵般的浮游感。这由光线的魔法产生的错觉与作品本身戏剧性的涵义和经由艺术家亲手造型的粗粝材料产生了强烈的对比。



Tess DUMON 苔丝·杜蒙

*The Floating World (Blue Argus)*

浮世（蓝灰蝶）

2022

Gouache on canvas

布面水粉

80 x 65 cm

#TDU139





Tess DUMON 苔丝·杜蒙  
*As the Countryside Fades*  
消失的田野

2022  
Gouache on canvas  
布面水粉  
69 x 54 cm  
#TDU144



**Jean-Marie FIORI**



# Jean-Marie FIORI

尚 - 马理 · 费欧理

(b. 1952)



Jean Marie FIORI was 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.

Jean-Marie FIORI adapts his technique to different animals that he portrays, from pure, smooth lines of oryx or panda to rough, waved fur of ram and bear. 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, buffalo, tiger, duck and falcon. This commission gave a new breath to his art, offering him the opportunity to combine the nobility of bronze to the strength of lacquer for the first time.

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.

尚 - 马理 · 费欧理毕业于巴黎国家高等美术学院 (l'École 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, 从羚羊或熊猫身上纯粹而流畅的线条, 到公羊和熊身上起伏的毛发, 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、鸭子和老鹰这五个动物。这次的创作为他的艺术生涯带来了新的气息, 让他有机会首次将青铜的高贵和漆器的力量结合起来。

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藏家的广泛青睐。

Jean-Marie FIORI

尚 - 马理 · 费欧理

*Buffet "Sargon"*

“塞尔贡” 边柜

2021

Patinated Bronze and Dark Ash Wood,  
Deroyaume Foundry, signed

锈色铜雕和深色栲木, Deroyaume 铸造厂  
艺术家署名

83 x 218 x 47 cm

版数 Edition 2/8 + 4 AP

#JMF038



Jean-Marie FIORI  
尚 - 马理 · 费欧理  
« Darius » Armchair  
« Darius » 扶手椅

2021  
Patinated Bronze and Brass, Fabric,  
Deroyaume Foundry, signed  
锈色铜雕, 黄铜, 织物, Deroyaume 铸造厂  
艺术家署名  
100 x 60 x 70 cm Each 每件  
版数 Edition 4A/24 + 4 AP, 4B/24+4AP  
#JMF025





Jean-Marie FIORI

尚 - 马理 · 费欧理

*Tampouf Stool*

猴子矮凳

2003

Patinated Bronze,  
Deroyaume Foundry, signed

锈色铜雕, Deroyaume 铸造厂  
艺术家署名

48 x 31.5 x 31.5 cm Each 每件

版数 Edition 8A/25 + 4 AP, 8B/25 + 4 AP

#JMF034





Jean-Marie FIORI

尚 - 马理 · 费欧理

*Ram Bench*

白羊长椅

2015

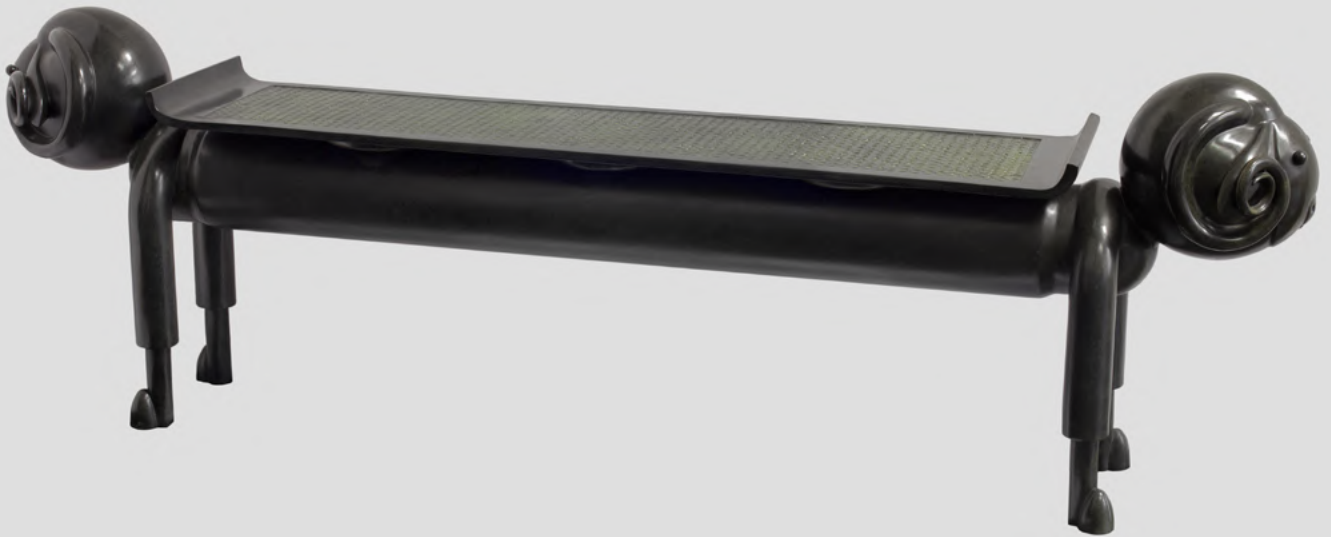
Patinated Bronze,  
Deroyaume Foundry, signed

锈色铜雕 Deroyaume 铸造厂  
艺术家署名

56 x 180 x 30 cm

版数 Edition 6A/25 + 4 AP

#JMF026



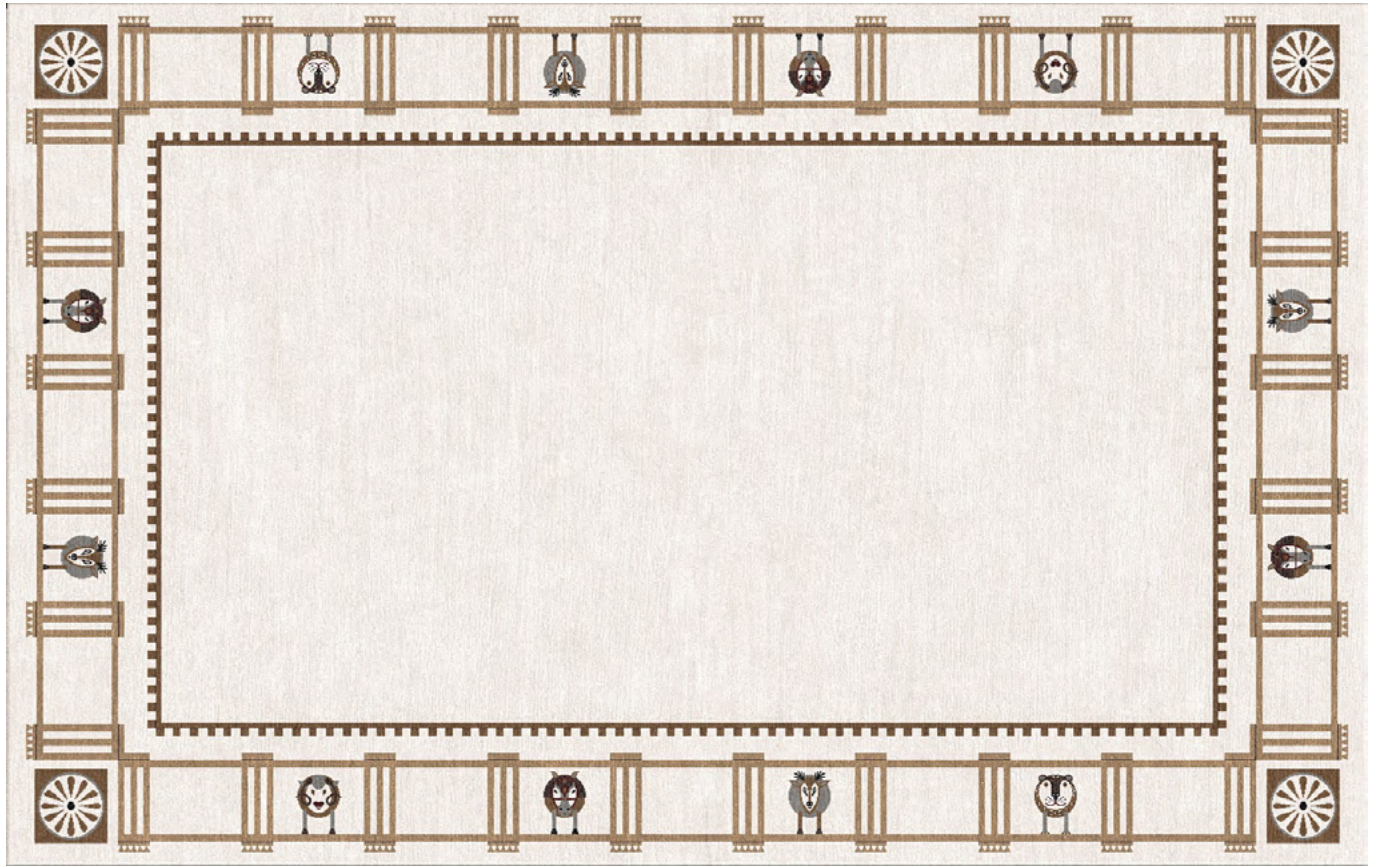




Jean-Marie FIORI  
尚 - 马理 · 费欧理  
*Lamp "Hathor"*  
“哈索尔”灯

2021  
Patinated Bronze,  
Deroyaume Foundry, signed  
锈色铜雕 Deroyaume 铸造厂  
艺术家署名  
37.5 x 21.5 x 17.5 cm  
版数 Edition 1/8B + 4 AP  
#JMF035





**Jean-Marie FIORI**

**尚 - 马理 · 费欧理**

***Frieze Beasts***

**楣兽**

2022

Changphel Wool, Tibetan Hand-knotted Rug

Studio Changphel

藏北羊毛，西藏手工打结地毯，山赴工作坊

#JMF049

Ed 1/80, 241.3 x 380 cm

Ed 2/80, 200 x 315 cm

\*Custom size is available upon request

尺寸可定制，需询价

**Bruno GADENNE**

# Bruno GADENNE

## 布鲁诺·加丹纳

(b. 1990)



Bruno Gadenne (b. 1990 in Cavaillon) is an artist who lives and works in Paris. After studying in Paris and Boston (SMFA), he graduated from HEAR (Haute École des Arts du Rhin) in Strasbourg in 2014, under the mentorship of painter Daniel Schlier.

His first solo show was in Strasbourg in 2014. Since then, his work has been exhibited in galleries and art centers in France and United States. Highlighted by the November International Painting Prize exhibitions in Vitry in 2016 and then that of the Icart Prize 2017, Bruno Gadenne is the winner of the Théophile Schuler Prize in 2018. In 2019, after being the guest of honor at the Salon des Artistes de Massy, he had his first solo show in the United States, at the agnès b. Gallery in New York City.

Gadenne's work relates to landscape and nature, inspired by his month-long research expeditions around the world, using sketches and digital image as basis for his artworks. Using oil paint, he creates a strangeness by diverting some of the landscape features. He tries to create a tension by playing with the rendering of light and the deepness of transparent layers, establishing a double play between wonder and an uncanny feeling. His ambitious intention is to capture the viewer's attention, to invite the spectator to contemplate while being on the alert of an underlying menace hiding in tranquility.

法国艺术家布鲁诺·加丹纳 (Bruno Gadenne, 1990 年出生) 生活和工作在巴黎。在巴黎和波士顿 (波塔夫大学茨大学 (SMFA) 学习后, 他于 2014 年毕业于斯特拉斯堡高等艺术学院 (Haute École des Arts du Rhin), 师从画家 Daniel Schlier。

此后, 他陆续在世界各地的画廊和艺术中心展出作品, 其主要个展经历包括: 杜梦堂, 上海, 中国 (2022), Galerie Provost-Hacker, 里尔, 法国 (2021), agnès b. 画廊, 纽约, 美国 (2019), Galerie Bertrand Gillig, 斯特拉斯堡, 法国 (2018) 等。他曾在法国获得诸多奖项的认可, 其中包括: Théophile Schuler 新锐奖 (2018), Icart 新锐奖 (2017), 维特里 (Vitry)11 月国际绘画展览大奖 (2016)。此外, 马西艺术家沙龙评选 (Salon des Artistes de Massy) 还曾邀请他作为 2019 年沙龙的特邀艺术家。

加丹纳的作品与自然和风景相关, 其灵感源自他在世界各地的旅行。他以旅行中的照片和写生为创作基础, 通过绘画改变景观的特征, 营造一种奇异的氛围。他善用油彩处理光线的渲染和透明层次的深浅创造一种张力, 以不可思议的惊奇感吸引观者的注意, 邀请观者在警觉中沉思, 感受在看似宁静的图像中潜藏的不安。



**Bruno GADENNE 布鲁诺·加丹纳**  
*Foliage* 簇叶

2021  
Oil on canvas 布面油画  
140 x 100 cm  
#BGA014



**Charles HASCOËT**

# Charles HASCOËT

## 查尔斯·哈斯科埃特

(b. 1985)



Photo © Diane Arques / ADAGP, Paris, 2021

Charles Hascoët (b.1985) is an artist who lives and works between New York City and Paris. He studied at the Ecole des Beaux-Arts de Paris and graduated in 2014. During his student years, and along with his teachers (J.Rielly or J.Michel Alberola among them), he had the occasion to continue and deepen his favourite medium, painting.

Since then, his pictorial creations have been exhibited in many countries. Navigating between institutional and alternative venues, he participated in several group shows in Brussels (BE), Miami (US), and France countryside. He recently had his last solo show in Paris, under 'Super Zoom Art' curation, 'Je longe mon souffle', where he exhibited a series of characters and objects, as described where he "draws the portrait of a melancholic and sleepy humanity". Always with a certain sarcasm and benevolence, his paintings found various ways of showing and sharing with us Hascoët's vision from our contemporary world. Besides this solo at Dumonteil Shanghai, he will soon be exhibiting his paintings at the New Galerie in Paris and at Jose Bienvenue gallery in NYC,.

He is at the same time known for years for his DJ practice, playing his massive and eclectic Vinyl collection in clubs, bars, concert halls, in Europe and worldwide, as numerous radio broadcasts.

查尔斯·哈斯科埃特 (1985年出生) 是一位在纽约和巴黎两地生活和工作的艺术家。他于2014年毕业于巴黎美术学院(Ecole des Beaux-Arts de Paris)。在读期间, 他和自己的老师(其中包括J.Rielly和J.Michel Alberola)一起探究他最喜欢的媒介——绘画。

从学生时代起, 哈斯科埃特的绘画作品已在许多国家展出。他参与的群展在布鲁塞尔(BE)、迈阿密(美国)以及法国本土的艺术机构和创意空间展出。近期, 哈斯科埃特在SuperZoom画廊(巴黎)举办了个展“Je longe mon souffle (跟随我的呼吸)”。此次展览所呈现的一系列人物肖像和静物描绘意在“描绘忧郁和困倦的人性”。哈斯科埃特的作品总是带有些许讽刺, 又充满仁爱, 以各种方式向我们展示和分享艺术家对当代世界的看法。除了此次在杜梦堂(上海)的个展, 他将于巴黎的New Galerie和纽约的Jose Bienvenue画廊展出其近期创作。

在绘画创作的同时, 查尔斯·哈斯科埃特也因多年的DJ工作而为人所熟知。他在欧洲和世界各地的俱乐部、酒吧、音乐厅和众多电台广播中分享其不拘一格的混音黑胶唱片集。





Charles HASCOËT 查尔斯·哈斯科埃特  
*The Owls Are Not What They Seem*  
猫头鹰的秘密

2022  
Oil on canvas  
布面油画  
60 x 50.5 x 4 cm  
#CHS032



**Yanis KHANNOUSSI**

# Yanis KHANNOUSSI

雅尼·卡努西

(b. 1996)



Yanis Khannoussi (b.1996, Paris) graduated from the Beaux-Arts de Paris in 2021 with trainings in painting alongside Dominique Gauthier, Ann Veronica Janssens, Dominique Figarella, Marc Desgrandchamps, etc. He lives and works in Paris. His work has been the subject of the solo exhibition "Ce Que l'Horizon Nous Cache" in DUMONTEIL Contemporary in July 2022.

Having an asserted interest in the techniques and materials used in industrial iconography, Khannoussi gradually developed his painting predominated by techniques through gestures and colors on molded resin, liberating himself from the two-dimensional pictorial creations on canvas. Later the artist has integrated the pneumatic gun into his practice, which imitates the finishing criteria of the bodywork of industry, de-materializes the gestures and any other "imprint" of the artist.

Through the accentuating of the contemplative experience of form and color, the artist attempts to create analogy for abstract concepts hard to materialize, such as the horizon, the refraction of light, etc.

雅尼·卡努西 (Yanis Khannoussi, b.1996, Paris) 2021年毕业于巴黎美院绘画专业，师从 Dominique Gauthier, Ann Veronica Janssens, Dominique Figarella, Marc Desgrandchamps 等。他在巴黎生活和工作。杜梦堂于 2022 年 7 月在巴黎 DUMONTEIL Contemporary 空间为其举办个展“地平线隐藏的秘密 (Ce Que l'Horizon Nous Cache)”。

出于对工业图像的技术和材料的强烈兴趣，卡努西逐渐发展了他在模制树脂上以手势和色彩为主导的绘画技巧，把自己从画布上的二维图像创作中释放出来。随后，艺术家将气枪融入到他的实践中，使最终创作接近工业制造的精工标准，将艺术家的“笔触”和其他自身的“印记”彻底消解。同时，通过强调对形式和色彩的沉浸体验，艺术家试图为难以物化的抽象概念创造类比，如地平线、光的折射等。



Yanis KHANNOUSSI 雅尼·卡努西

*A Drop of an Endless World*

沧海一粟

2022

Resin, painted

树脂, 油漆

120 x 60 x 20 cm

#YKH002



Yanis KHANNOUSSI 雅尼·卡努西  
*Untitled - Iridescent Sculpture # V*  
无题 - 虹彩雕塑 # V

2022  
Paint and varnish on resin  
树脂, 油漆  
40 x 25 x 20 cm  
#YKH011



Yanis KHANNOUSSI 雅尼·卡努西  
*Untitled - Iridescent Sculpture # IV*  
无题 - 虹彩雕塑 # IV

2022  
Paint and varnish on resin  
树脂, 油漆  
35 x 20 x 20 cm  
#YKH012



Yanis KHANNOUSSI 雅尼·卡努西  
*Untitled - Iridescent Sculpture # VI*  
无题 - 虹彩雕塑 # VI

2022  
Paint and varnish on resin  
树脂, 油漆  
25 x 30 x 30 cm  
#YKH014





Yanis KHANNOUSSI 雅尼·卡努西  
*Untitled - Iridescent Sculpture # VII*  
无题 - 虹彩雕塑 # VII

2022  
Paint and varnish on resin  
树脂, 油漆  
45 x 40 x 30 cm  
#YKH015

**Ugo SCHILDGE**

# Ugo SCHILDGE

雨果·席德

(b. 1987)



Photo © JJYPHOTO

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 through his exploration with cogwheel. In his most recent practices, the cogwheels are transformed into “brushworks” to explore new themes in nature and humanity through various techniques.

Schildge has developed a new approach on wood panel with materials including but not limited to wood strips, natural pigments, plaster, which questions the traditional form of an artwork, blurring the border between painting and sculpture, canvas and media, control and freedom, and creating a perpetual come and go between figurative and abstract, conscious and unconscious, technique and illusion.

His work has been exhibited at public institutions including the GoodPlanet Foundation, Paris (permanent display since 2019); Invisible Dog Art Center, New York (2016); Espace Pierre Cardin, Paris (2014); École nationale supérieure des beaux-arts, Paris (2010), etc.

Ugo Schildge’s work has also been included in the collection of the GoodPlanet Foundation, Paris, France as well as private collections across Europe, America, and Asia.

雨果·席德 (Ugo Schildge, 1987年出生于巴黎) 2014年毕业于巴黎美术学院。在学习期间及完成学业后，席德曾先后担任艺术家吉塞普·佩诺内(Giuseppe Penone), Bernard Moninot, Harold Ancart以及Korakrit Arunanondchai的助手，并先后在蒙特利尔，圣保罗，纽约和上海驻地创作。

基于对图像和运动之间关系的研究，雨果·席德将其作为重塑图像来源的机制，并进一步挖掘齿轮作为画面主体的潜力。在这些实践中，艺术家逐渐发展出自身凌驾于架上绘画的独特语言，并将这些新的技巧融入对自然和人文主题的创作中。

这种创作手法以天然色粉、黏土、木材和石膏等多种材料，模糊了绘画和雕塑，画布和媒介，控制和自由之间的界限，并创造了一种在具象与抽象，把控与实验性，以及技巧与观感之间的动态平衡。

席德的作品曾展出于许多公共艺术机构，其中包括：GoodPlanet基金会，巴黎，永久陈列；Invisible Dog艺术中心，纽约，2016；皮尔·卡丹空间，巴黎，2014；巴黎美术学院，2010等。艺术家的作品已被纳入GoodPlanet基金会收藏，以及欧洲、北美和亚洲各地的私人收藏。



## PROCESS OF CREATION

Ugo Schildge once explored the cogwheel as a mechanism for reshaping the relationship between image and movement and later as a subject matter for his pictorial creation. In these practices, the artist has gradually developed his language that distinguishes itself from painting.

In the realization, Schildge uses raw materials of construction sites — concrete, plaster, and wood. If we analyze Schildge's work to a painting, the wooden strips are like the contour of form, the plaster and concrete mixed with the natural pigments are the color blocks that fill in the forms; some of them shine like the glaze of porcelain under the layer of resin, while others exhibit matte finish, revealing the original qualities of the medium. Such variations of shapes, colors and textures are like an irresistible invitation that encourages viewers to take a closer look at the artworks and contemplate. While appreciating the details of the works, viewers are able to experience the varying emotions of the artist's state of mind.



Through his unique approach, Ugo Schildge applies the sense of volume to the plane of the painting. His work blurs the boundaries between painting and sculpture, canvas and medium, control and freedom while creating dynamism between technique and perception through morphology and camouflage.



## 创作过程

雨果·席德的艺术表现手法是基于对图像和运动之间关系的研究，他曾将齿轮作为重塑图像来源的机制，并进一步挖掘齿轮作为画面主体的表达潜力。在这些实践中，艺术家逐渐发展出自身凌驾于架上绘画的独特语言，并将这些新的技巧融入对自然和人文主题的创作中。

在席德的创作中，他使用混凝土、石膏和木材等工业建筑常用的原材料。如果用绘画的语言来形容席德的作品，木条就是勾勒轮廓的线条，被矿物色粉着色的石膏和混凝土就是填充的色块，它们有的在树脂的覆盖下如瓷器的釉色般闪亮，有的则展现出自身所特有的哑光与朦胧，这些形状、颜色、和质地的无限变化像一份无法抗拒的邀请，吸引着你走近作品仔细观察，在感受作品细节的同时体会艺术家在创作时流露的不同情绪。



雨果·席德以自己的独特方式在绘画的平面上呈现出雕塑所特有的体量感。他的作品模糊了绘画和雕塑，画布和媒介，控制和自由之间的界限，并利用形态和伪装创造了技巧与观感之间的动态平衡。



Ugo SCHILDGE 雨果·席德  
*Apple Tree* 苹果树

2022  
Plaster, concrete, pigment, wood  
石膏, 混凝土, 色粉, 木材  
170 x 110 x 5 cm  
#USC086



Ugo SCHILDGE 雨果·席德  
*Banana Tree* 香蕉树

2022  
Plaster, concrete, pigment, wood  
石膏, 混凝土, 色粉, 木材  
170 x 110 x 5 cm  
#USC087



Ugo SCHILDGE 雨果·席德  
*Mobile Tree* 会动的树

2022  
Plaster, concrete, pigment, wood  
石膏, 混凝土, 色粉, 木材  
120 x 180 cm  
#USC088





**WENG Jijun**

**翁纪军**

# WENG Jijun

翁纪军

(b. 1955)



Weng Jijun (b. 1955, Shanghai, China) graduated from Jiangxi Normal University College of Fine Arts in 1981 before continued his study at the Mural Paintings department of Central Academy of Fine Arts in 1994. Later he began his teaching career at Shanghai Art & Design Academy.

He is recognized as a member of the China Artists Association, China Professional Lacquer Steering Committee, and director of the Working Committee of Lacquer Painting, Shanghai Artists Association.

Weng's work has been the subject of solo exhibitions including "Constellation", Galerie Dumonteil, Shanghai, China (2021); "Collision", Galerie Dumonteil, Paris, France (2019); "Urban Colors in the Shanghai School of Lacquer Art - Weng Jijun's Lacquer Art", Shanghai Urban Planning Center, Shanghai (2018); "The Enduring Practices of Lacquer", Galerie Dumonteil, Shanghai, China (2018); "He", Yibo Gallery, Shanghai, China (2015); "Buddha's head", Gallery on Old Bailey, Hong Kong, China (2007); "Weng Jijun's Solo Show", Gallery on Old Bailey, Hong Kong, China (2001), etc.

His work has been collected by major art institutions in China such as Guangzhou Museum of Art, Fujian Museum of Art, Chinese Olympic Committee, Expo Shanghai China, etc. His publications include "Weng Jijun", 2nd column of Shanghai Artists Work Collection (2005); "Splendidness - Lacquer Art", Shanghai Scientific and Technological Education Publishing House (2006).

翁纪军 (1955 年出生于上海), 1981 年毕业于江西师范大学美术学院, 1994 年进修于中央美术学院, 上海美术家协会漆画艺委员会主任, 上海工艺美术学院教授, 上海市非物质文化遗产保护工作专家委员会委员, 现生活于上海。

翁纪军的主要个展包括: "集聚", 杜梦堂, 上海 (2021); "碰撞", 翁纪军 & 文森漆双个展, 杜梦堂, 巴黎 (2019); "海派雅韵——翁纪军漆艺作品展", 上海城市规划馆, 上海 (2018); "髹行", 翁纪军 & 文森漆双个展, 杜梦堂, 上海 (2018); "和" 翁纪军作品展, 艺博画廊, 上海 (2015); "佛头", 奥比利画廊, 香港 (2007); "翁纪军个展", 奥比利画廊, 香港 (2001) 等。

艺术家的作品被国内许多重要艺术机构收藏, 包括: 广州博物馆、福建美术馆、中华人民共和国奥林匹克委员会, 上海世博主委会等。重要著作包括: 《翁纪军作品集》, 上海美术家协会编辑出版 (2005), 《千文万华—漆艺》著作, 上海科技教育出版社出版 (2006) 等。



WENG Jijun 翁纪军

*System Planetary Series 2022-1*

太阳系行星系列 2022-1

2022

Dry lacquer, silver leaves

干漆, 银箔

103 x 93 x 5 cm

#WJJ062



WENG Jijun 翁纪军

*System Planetary Series 2022-3*

太阳系行星系列 2022-3

2022

Dry lacquer, gold leaves

干漆, 金箔

103 x 66 x 6 cm

#WJJ063

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The artwork described above is subject to changes in availability and price without prior notice.

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