

DUMONTEIL

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西岸艺术中心
West Bund Art Center

11.12

SUN



展位 BOOTH
B305

Abed AL KADIRI
阿贝德·阿尔-卡迪里

Charles HASCOËT
查尔斯·哈斯科埃特

CHAE Sung-Pil
蔡成秘

Daniel DAVIAU
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Etienne MARTIN
艾蒂安·马丁

Hugo DEVERCHÈRE
雨果·德维切尔

Tamaris BORRELLY
塔玛丽·伯瑞利

Tess DUMON
苔丝·杜蒙

Ugo SCHILDGE
雨果·席德

Vincent CAZENEUVE
文森·漆

WENG Jijun
翁纪军

Etienne MARTIN | La Mandoline | 1962 | 87 x 24 x 34 cm | Bronze, signed

westbund
西岸艺术与设计博览会



Installation View at West Bund Art & Design 2023 | Booth B305



Installation View at West Bund Art & Design 2023 | Booth B305

Abed AL KADIRI

Abed AL KADIRI

阿贝德·阿尔-卡迪里

(b. 1984)



Abed Al Kadiri (b.1984, Beirut, Lebanon) double majored in Arabic Literature and Fine Arts at the Lebanese University. Solo exhibitions include Abu Ghraib (2006); In the Corner (2008); Identity Turbulences (2011); Al Maqama 2014 (2015); Ashes to the Sea (2016); Arcadia (2016), and Al Maqama Al Mosuliya (2017). Al Kadiri has also participated in several group exhibitions regionally and internationally including Abu Dhabi, Qatar, Bahrain, Istanbul, Hungary, Paris, Cambridge, and Basel.

From 2006-2015, Al Kadiri held various positions apart from his painterly practice. He worked as an art critic beginning in 2006, before establishing the FA Gallery, Kuwait, in 2010. He was the director of Contemporary Art Platform (CAP) Kuwait in 2012, which has become one of the leading non-profit arts institutions in the Middle East. There, he curated numerous exhibitions and developed an extensive education program. He also initiated art exchange programs making way for collaborations with major art spaces in France, Spain, Hungary, the UK, South Korea, Lebanon, Egypt, and the Gulf. In 2015, Al Kadiri left his position at CAP, and has been living in Beirut working as a full-time artist since 2016. He is the cofounder of Dongola, a publishing house for limited edition books produced by artists.

His work can be found in private and public collections, such as British Museum, UK, Institute du monde Arabe, France, Barjeel Foundation, Sharjah, Sursock Museum, Lebanon, World Bank, Washington and Arab Fund, Kuwait. In 2017 he was awarded the Sursock Museum's Jury Award at the 32nd Salon d'Automne.

阿贝德·阿尔-卡迪里 (Abed Al Kadiri, 1984 年生于黎巴嫩贝鲁特) 黎巴嫩大学获得阿拉伯文学和艺术双学位。其个展包括 Abu Ghraib (2006 年)、In the Corner (2008 年)、Identity Turbulences (2011 年)、Al Maqama 2014 (2015 年)、Ashes to the Sea (2016 年)、Arcadia (2016 年) 和 Al Maqama Al Mosuliya (2017 年)。阿尔-卡迪里的作品曾参与多个地区和国际群展, 包括阿布扎比、卡塔尔、巴林、伊斯坦布尔、匈牙利、巴黎、剑桥和巴塞尔。

2006-2015 年间, 阿尔-卡迪里在其绘画实践外同时拥有多重身份。他从 2006 年开始担任艺术评论家, 2010 年在科威特建立了 FA 画廊。2012 年, 他担任科威特当代艺术平台 (CAP) 总监, 该平台已成为中东地区重要的非营利性艺术机构之一。在那里, 他策划了许多展览, 并开展了广泛的教育项目。他还发起了艺术交流计划, 与法国、西班牙、匈牙利、英国、韩国、黎巴嫩、埃及和海湾地区的主要艺术空间开展合作。2015 年, 阿尔-卡迪里离开了他 CAP。自 2016 起作为全职艺术家, 在贝鲁特生活和工作直至 2021 年, 并于同年移居巴黎。他也是艺术家限量版书籍出版社 Dongola 的共同创始人。

他的作品被众多私人 and 公共艺术机构收藏, 包括: 英国大英博物馆、法国阿拉伯世界研究所、沙迦 Barjeel 基金会、黎巴嫩苏尔索克博物馆、华盛顿世界银行和科威特阿拉伯基金等。2017 年, 他在第 32 届法国巴黎秋季沙龙 (Salon d'Automne) 上荣获苏尔索克博物馆评委会奖 (Le Prix du Jury du Musée Sursock)。



Abed AL KADIRI 阿贝德·阿尔－卡迪里
Family Photo on a Sunny Day 晴天的全家福

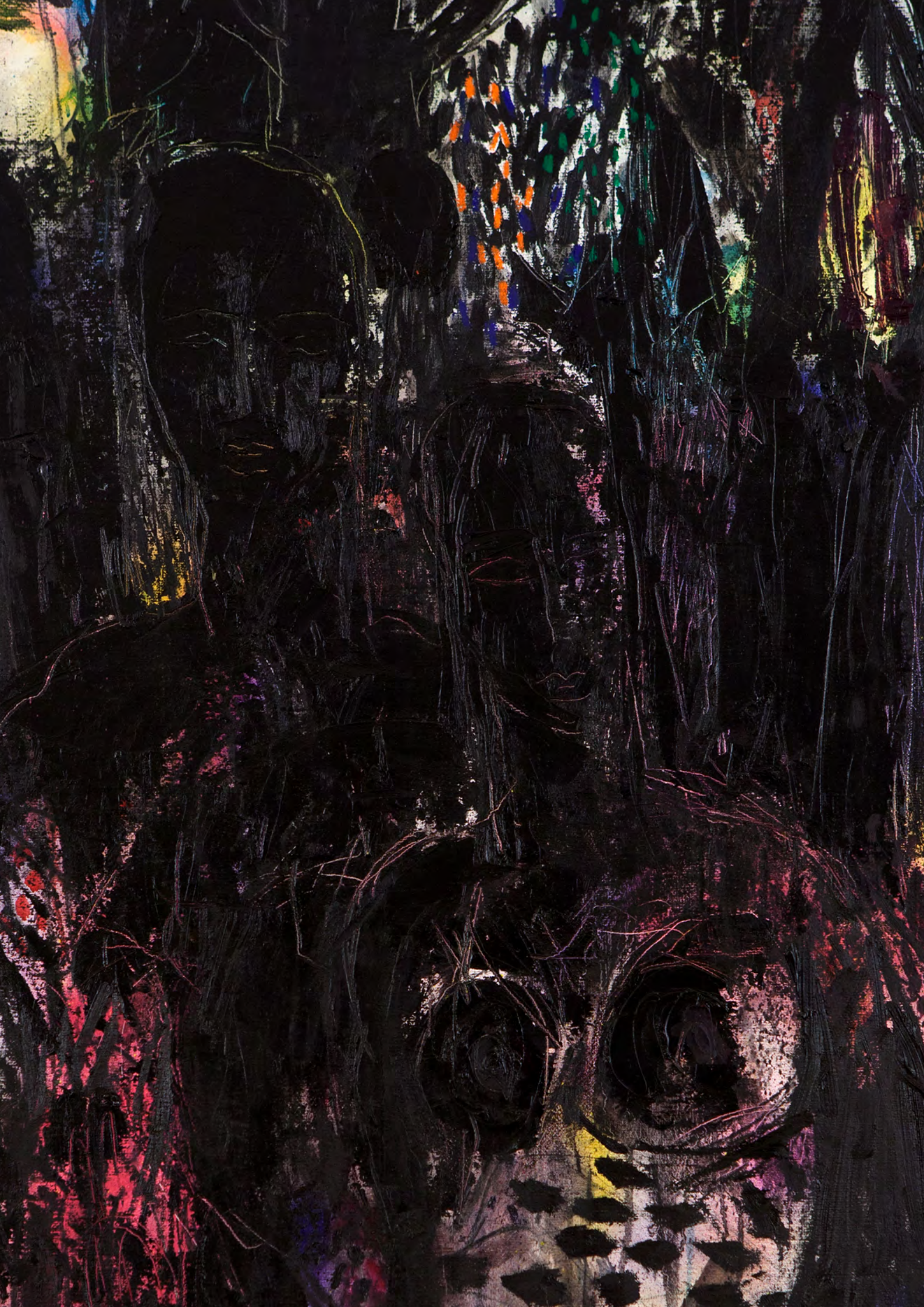
2019
Oil and charcoal on canvas
布面油画和炭笔
115 x 70 cm
#AAK014





Abed AL KADIRI 阿贝德·阿尔-卡迪里
Scene No.3 场景 3

2019
Oil and charcoal on canvas
布面油画和炭笔
145 x 90 cm
#AAK018



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 Lady into Fox II 化狐 II

2023
Oil on canvas
布面油画
120 x 100 cm
#CHS043

SOLD





Charles HASCOËT 查尔斯·哈斯科埃特
The Lady into Fox I 化狐 I

2023
Oil on canvas
布面油画
120 x 100 cm
#CHS042





Charles HASCOËT 查尔斯·哈斯科埃特
The Lady into Fox III 化狐 III

2023
Oil on canvas
布面油画
120 x 100 cm
#CHS044



CHAE Sung-Pil

CHAE Sung-Pil

蔡成秘

(b. 1972)



CHAE Sung-Pil (Korean, b.1972) is currently studying for his Ph.D. in plastic arts at the University of Paris 1 Panthéon-Sorbonne, while living and working in Auvers-sur-Oise, France, after receiving his undergraduate and master's degrees in Oriental painting from Seoul National University. Combining the philosophy and techniques of 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 into color powder or pigment, creates a reminiscence of the earth's own texture. The soil is specially prepared on mulberry paper and often mixed with ink and powdered silver and gold dust, then interacted with tools or running water guided by the artist through gravity, his movement and the rushing of water.

Chae Sung-Pil's work has been featured in exhibitions of varied art institutions such as Musée Cernuschi, Paris(2015); Hangaram Art Museum, Seoul(2012); Youngeun Museum of Contemporary Art (2016 and 2011), etc. Chae's work has also been included in multiple institutions including National Museum of Contemporary Art (Korea), Seoul Museum of Art (Korea), YoungEun Museum (Korea), Government Complex Sejong (Korea), Hôtel de Ville de Paris (France), Cernuschi Museum (France), Sinhan Bank(Korea), BNP Bank(France), Majestic Hotel (France), Citroen (France), KaKaoDaum (Korea), Fnac (France),

蔡成秘 CHAE Sung-Pil (1972年出生) 是一位韩国艺术家，在首尔大学(Seoul National University)取得东方绘画的本科和硕士学位后，目前在巴黎第一大学(University of Paris 1 Panthéon-Sorbonne) 研读艺术博士学位，同时在法国奥维尔(Auvers-sur-Oise)创作生活。他的创作以结合东方哲学和技术的方式探索绘画的边界，以及西方艺术表达中“对新思想的追求”，蔡成秘正迅速成为韩国最知名的艺术家之一。

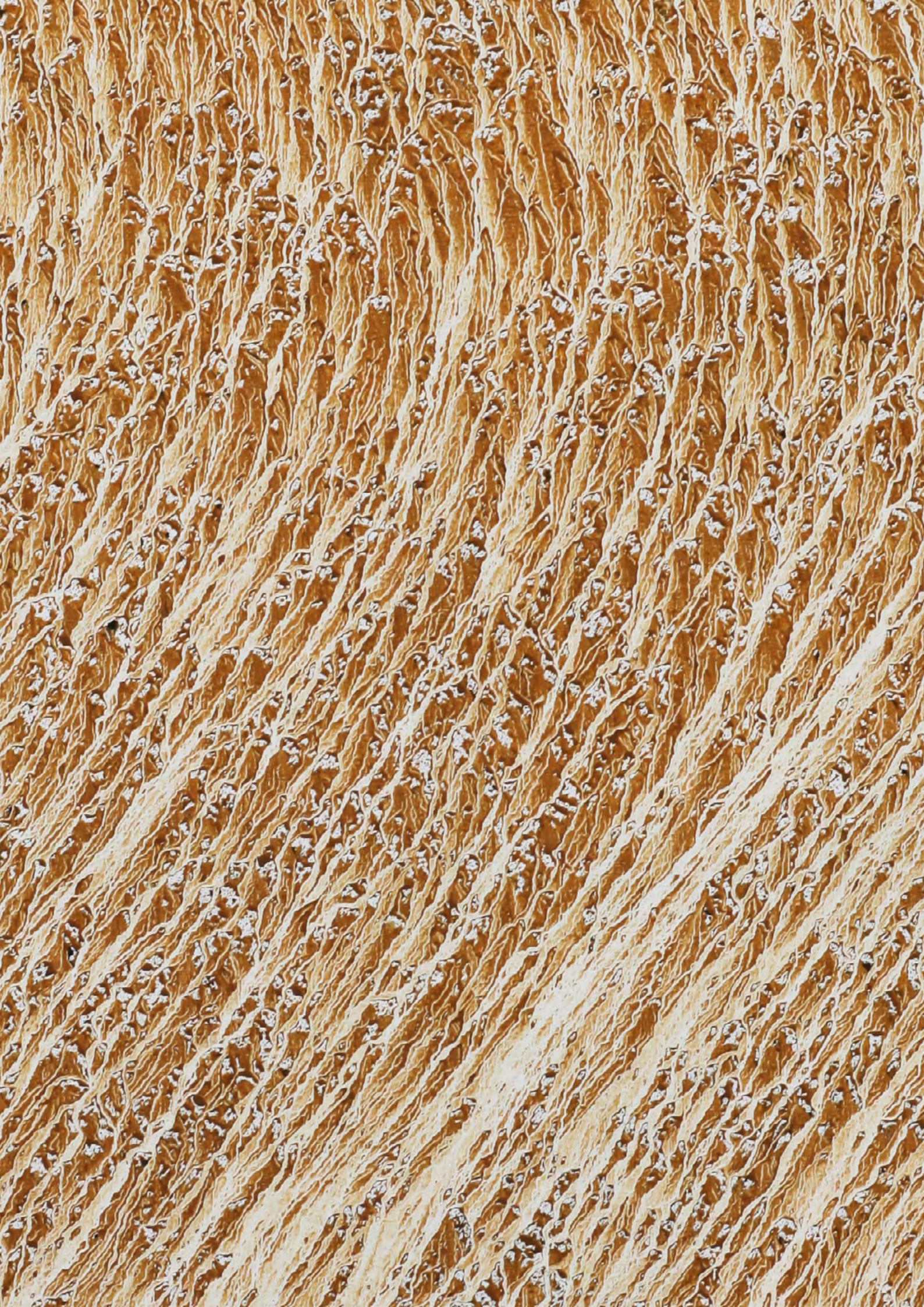
蔡成秘的土壤“调色板”从世界各地收集而来，经过滤稀释调制成色粉或颜料，如同地球自身肌理的图像。这些在桑皮纸上特别准备的土壤常与墨水和银粉、金粉混合，然后用工具或流水在自身的引导下，通过动作、重力和水流的冲刷等方式与土壤互动。

蔡成秘的作品曾在包括巴黎赛努奇博物馆(Musee Cernuschi, 2015年)，首尔艺术中心(Hangaram Art Museum, 2012年)，韩国 Youngeun当代艺术博物馆(2011及2016年)在内的艺术机构展出，并被欧洲和亚洲的众多机构收藏，其中包括：韩国国立现代艺术博物馆(MMCA)，首尔美术馆，巴黎赛努奇博物馆(Musee Cernuschi)，世宗市政府(Government Complex Sejong, 韩国)，新韩银行(Shinhan Bank, 韩国)，BNP巴黎银行(法国)，Majestic酒店(法国)，KaKao Daum公司(韩国)，Fnac(法国)，SK集团(韩国)等。



CHAE Sung-Pil 蔡成秘
Dream of Soil (230512) 大地之梦

2023
Natural pigments on canvas
布面色粉
162 x 130 cm
#CSP020





CHAE Sung-Pil 蔡成秘

Portrait of Water (230521) 水之像

2023

Natural pigments on canvas

布面色粉

160 x 200 cm

#CSP029



Daniel DAVIAU

Daniel DAVIAU

丹尼尔·达维欧

(b. 1962)



Daniel Daviau (b.1962, Sarlat, France) graduated from the Professional School of Sculpture in Pau before continuing his study of Modeling and Sculpture in Paris. Devoting himself to bronze sculptures, Daviau focuses on the representation of animals, especially the endangered species. Distinctly recognizable, Daviau's sculptures are modern, sensitive and full of emotions, with pure lines and composed elegance, demonstrating the superb quality of both bronze casting and "patina" handling skills.

His work has been featured in major exhibitions at prominent institutions that include: Bestiaire, Musée de Jouy-en-Josas, France, 1996; The Animals, Musée d'Histoire Naturelle, Orléans, France, 1998; The Sculptures and the Animals in 20th Century Arts, Monnaie de Paris, France, 1999; El Arca del Siglo, BBK, Bilbao Biskaia Kutxa Foundation, Bilbao, Spain, 2005; 100 Animal Sculptures, Bugatti, Pompon, Giacometti..., Musée des Années 30, Boulogne-Billancourt, France, 2012; S|2's, spring exhibition explores non-monumental sculpture of the 20th and 21st centuries (Rodin, Moore, Picasso, Calder, Fiori, Kapoor, Koons, Giacometti, Hirst, Daviau), Sotheby's New York, 2013.

In 2000, Daviau was awarded the Edouard-Marcel Sandoz Prize, the most important distinction to an artist of the animal contemporary movement Les Animaliers. Other notable awards include a gold medal from the "Société Nationale des Beaux-Arts" in 2013, a silver medal from Académie Arts Science et Lettre in 1999, and Société des Artistes Français, 1998, etc. In 2001, Daviau became the vice-president of the "Salon National des Artistes Animaliers".

More than 250 Daviau's sculptures have been included in private collections and foundations in Europe, America, Middle East, and Asia. Since 2011, the artist has been working on monumental sculptures for worldwide cultural foundations and public spaces. Daniel Daviau is exclusively represented by Galerie Dumonteil.

丹尼尔·达维欧(1962年出生于法国萨拉),曾先后在波城及巴黎学习雕塑专业,目前在巴黎生活和创作。达维欧长期专注于铜雕创作,并以濒危物种为创作主题。其动物雕塑作品具有强烈的个人风格,非常现代,生动、细腻而充满情感,并且在技术层面展现了精湛的铜雕表面处理工艺。

达维欧重要展览包括:“动物寓言”,古董印花博物馆,茹伊昂若萨,法国(1996);“动物”,自然历史博物馆,奥尔良,法国(1998);“二十世纪艺术中的动物与雕塑家”,钱币博物馆,巴黎,法国(1999);“世纪的方舟”,毕尔巴鄂 Biskaia Kutxa 基金会,西班牙(2005);“100种动物雕塑,布加迪,蓬蓬,贾科梅蒂……”,三十年代博物馆,布洛涅比扬古,法国(2012);“S|2 春季展览,探索 20 世纪和 21 世纪的中小型雕塑(罗丹,摩尔,毕加索,卡尔德,费欧里,卡普尔,昆斯,贾科梅蒂,赫斯特,达维欧)”,苏富比,纽约,美国(2013)等。

2000年,达维欧被授予了动物雕塑领域的最高奖项“爱德华-马塞尔·桑德斯奖”(Edouard-Marcel Sandoz Prize)。其他重要奖项包括“法国国家美术协会金奖”(Société National des Beaux Art, 2013),“艺术科学与文学学会银奖”(Académie Arts Science et Lettre, 1999),和“法国艺术家协会银奖”(Société des Artistes Français, 1998)等。2001年,达维欧被任命为法国动物艺术家协会(Salon National des Artistes Animaliers)的副主席。

目前已有超过 250 件达维欧的雕塑作品被欧洲、美国、中东和亚洲的艺术基金会和私人藏家纳入收藏。达维欧自 2011 年开始为世界各地的文化基金会与公共空间铸造大型动物雕塑,艺术家长期由杜梦堂独家代理。



Daniel DAVIAU 丹尼尔·达维欧
Big Lola 大罗拉

SOLD

Bronze with brown patina, signed, Rosini Foundry
棕色铜雕, Rosini铸造厂, 艺术家署名
版数 Edition 2/8
62.5 x 91.5 x 58.5 cm
#DDA051



Etienne-Martin

Etienne-Martin

艾蒂安 - 马丁

(1913-1995)



Great sculptor, winner of the grand prize for sculpture at the 33rd Venice Biennale in 1966, including artists such as Julio Le Parc, Robert Jacobsen and Lucio Fontana, he was elected to the Academy of Fine Arts on June 17, 1970, Sculpture section to the V armchair now belonging to Jean-Michel Othoniel who paid him a vibrant tribute during his reception.

Etienne-Martin is considered by most to be France's greatest post-war sculptor during his lifetime, participating in Documenta 5 in 1972, he has since been celebrated by the most prestigious institutions. Among these the Museum of Modern Art of the city of Paris through its permanent collections, the Center Georges Pompidou which devoted a very important exhibition to him in 2010, followed in 2011 by an exhibition at the Musée de la Cohue in Vannes, but especially the major exhibition of the Museum of Fine Arts in Lyon in 2012 "The Atelier of Etienne Martin". His work is also part of the permanent collections of International Museums and Foundations such as the Guggenheim Museum, the Art Institute of Chicago, the Royal Museums of Fine Arts of Belgium, the Stedelijk Museum, the Gianadda Foundation and many more.

His work is marked by abstraction, expressionism and experimentation. His favorite materials are bronze and wood of different species. He also used fabrics and ropes, notably for *Le Manteau* (1962) which made the artist widely known and constituted the first fabric sculpture in the history of modern art. He creates a mixture of the genres of sculpture and architecture, which goes hand in hand with a taste for the monumental, especially in the second half of his artistic life.

艾蒂安 - 马丁是一位伟大的雕塑家，1966 年第 33 届威尼斯双年展上雕塑大奖得主。他于 1970 年 6 月 17 日被选入巴黎国立高等美术学院的雕塑部分 V armchair (现属于让 - 米歇尔 - 奥托尼尔)。

在他的一生中，艾蒂安 - 马丁被大多数人认为是战后最伟大的法国雕塑家。他参加了 1972 年的第五届文献展，此后一直被著名的机构所赞誉。其中包括巴黎市立现代艺术博物馆 (Musée d'Art Moderne de la Ville de Paris) 的永久收藏，蓬皮杜中心 (Centre Georges Pompidou) 在 2010 年为他举办的一次大型回顾展览，随后于 2011 年在瓦讷的 Cohue 博物馆举办了一次展览，最重要的是 2012 年在里昂美术博物馆举办的大型展览 "L'Atelier d'Etienne Martin"。他的作品也是国际博物馆和基金会永久收藏的一部分，如古根海姆博物馆、芝加哥艺术学院、比利时皇家美术博物馆、斯泰德利克博物馆、贾纳达基金会等其他机构。

他的作品以抽象、表现主义和实验性为特征。他最喜欢的材料是青铜和不同种类的木材。他还使用织物和绳索，特别是在作品《Le Manteau》(1962 年) 中，该作品使艺术家广为人知，是现代艺术史上第一件织物雕塑。他混合了雕塑和建筑的体裁，这与他对大型公共雕塑的喜好是相辅相成的，尤其是在他艺术生涯的后半段。



Etienne-Martin 艾蒂安 - 马丁
La Mandoline 曼陀林

1962
Bronze 铜雕
Original edition, 限量9版, Edition of 1/9
87 x 24 x 34 cm
#EMA011

SOLD



Etienne-Martin 艾蒂安 - 马丁
Petite Lucarne 小天窗

1962
Bronze, Clementi Foundry
铜雕, Clementi 铸造厂
Original edition 限量8版, Edition of 1/8
50 x 27 x 25 cm
#EMA014

Hugo DEVERCHÈRE

Hugo DEVERCHÈRE

雨果·德维切尔

(b. 1988)



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.

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。





Hugo DEVERCHÈRE 雨果·德维切尔
Exotime #05, Exotime #06 磷钇矿

2023
Minerals on photopolymer plate
矿物，感光树脂版
Unique piece 孤品
53.2 x 40.4 x 3 cm (with frame 含框)
#HDE104, #HDE105



Hugo DEVERCHÈRE 雨果·德维切尔
Field #01, #02, #03, #04 域

2023
Oxyde, carbon, minerals and soil on photopolymer
plate 氧化物, 碳, 矿物, 土壤, 感光树脂版
Unique piece 孤品
40.8 x 31.4 x 3 cm (with frame 含框)
#HDE106 , #HDE107, #HDE108, #HDE109



Hugo DEVERCHÈRE 雨果·德维切尔

Regolith #03 火壤 #03

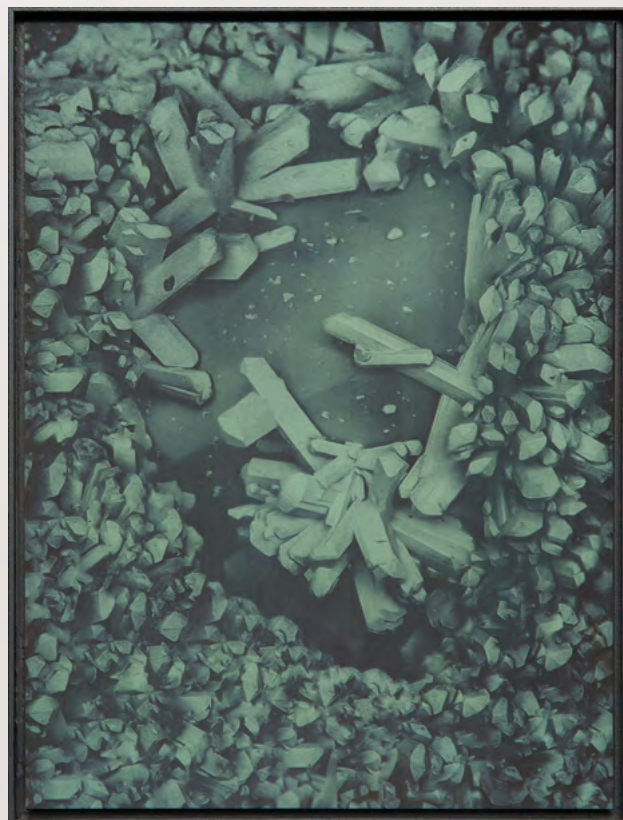
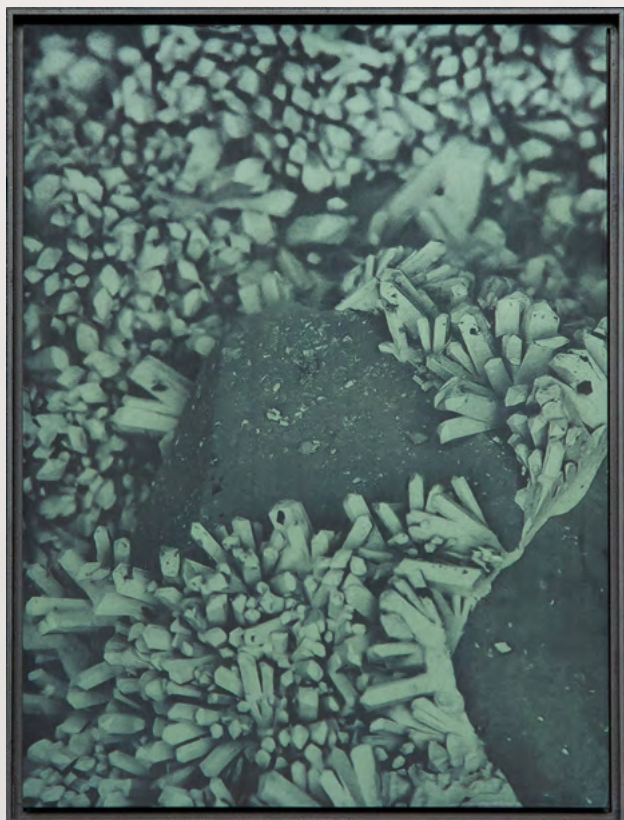
2023

Oxyde, carbon, minerals and soil on photopolymer
plate 氧化物, 碳, 矿物, 土壤, 感光树脂版

Unique piece 孤品

53.2 x 40.4 x 3 cm (with frame 含框)

#HDE110



Hugo DEVERCHÈRE 雨果·德维切尔
Exotime #03, Exotime#04 磷钇矿

2023
Minerals on photopolymer plate
矿物，感光树脂版
Unique piece 孤品
40.8 x 31.4 x 3 cm (with frame 含框)
#HDE102, #HDE103

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

Dew 晨露

2023

Watercolor on paper

纸上水彩

150 x 210 cm; 162.5 x 225.5 x 4.5 cm (with frame 含框)

#TBO037





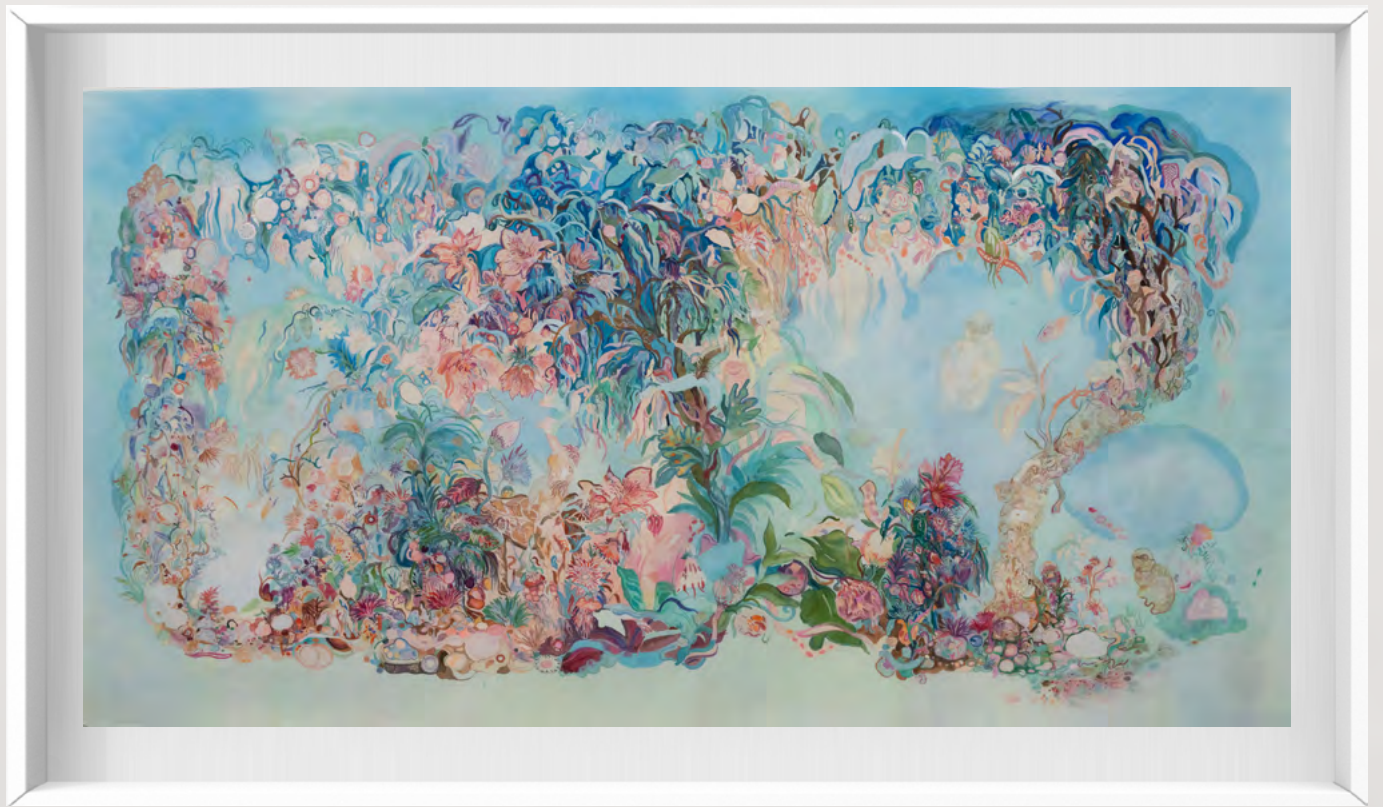
Tamaris BORRELLY 塔玛丽·伯瑞利
Eidolon 幻象

2023
Watercolor on paper
纸上水彩

66 x 96 cm; 81 x 114 x 4.5 cm (with frame 含框)

#TBO040





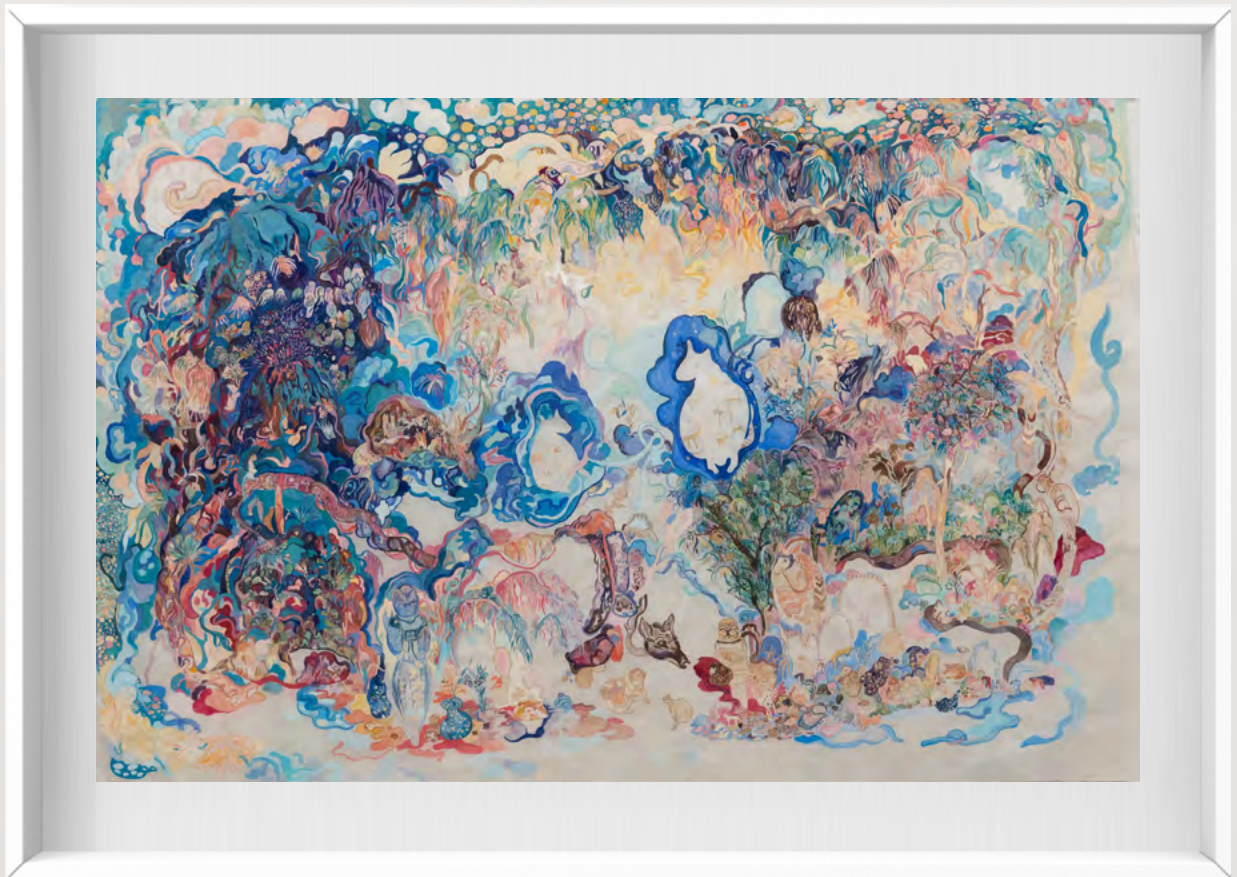
Tamaris BORRELLY 塔玛丽·伯瑞利
Symbiosis 共生

2023
Watercolor on paper
纸上水彩

110 x 200 cm; 118.5 x 210.5 x 4.5 cm (with frame 含框)

#TBO036





Tamaris BORRELLY 塔玛丽·伯瑞利

Nyama, appearances evolution 尼亚马，外观的演变

2023

Watercolor on paper

纸上水彩

66 x 96 cm; 81 x 114 x 4.5 cm (with frame 含框)

#TBO039





Tamaris BORRELLY 塔玛丽·伯瑞利
Eucaryotes 真核生物

SOLD

2023
Watercolor on paper
纸上水彩
63 x 93 cm; 80 x 109.7 x 4.5 cm (with frame 含框)
#TBO038





Tamaris BORRELLY 塔玛丽·伯瑞利

Cirrus 卷云

SOLD

2023

Watercolor on paper

纸上水彩

50 x 37 cm; 82 x 71.5 x 4.5 cm (with frame 含框)

#TBO041





Tamaris BORRELLY 塔玛丽·伯瑞利
Dormancy 休眠

2023
Watercolor on paper
(纸上水彩)

50 x 66 cm; 72 x 89 x 4.5 cm (with frame 含框)

#TBO042



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 Night of Time 远古时代

2023
Gouache on canvas
布面水粉
250 x 170 cm
#TDU197





Tess DUMON 苔丝·杜蒙
The Rider 骑士

2023
Sculpture 雕塑
Aluminum and stainless steel, unique piece
铝丝, 不锈钢丝网, 孤品
261 x 264 x 98 cm
#TDUS18





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
The Damned Lovers 被诅咒的恋人

2023
Plaster, concrete, pigment, wood
石膏, 混凝土, 色粉, 木材
192 x 124 cm
#USC062



Ugo SCHILDGE 雨果·席德
The Punished Lovers 被惩罚的恋人

SOLD

2023
Plaster, concrete, pigment, wood
石膏, 混凝土, 色粉, 木材
142 x 202 cm
#USC110

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

2023

Chinese lacquer, old rice bag, gold leaves, bronze powder
大漆, 旧米袋, 金箔, 铜粉

105 x 78 x 6 cm

#VCA160



Victor DE ROSSI

Victor DE ROSSI

维克多·德·罗西

(b. 1991)

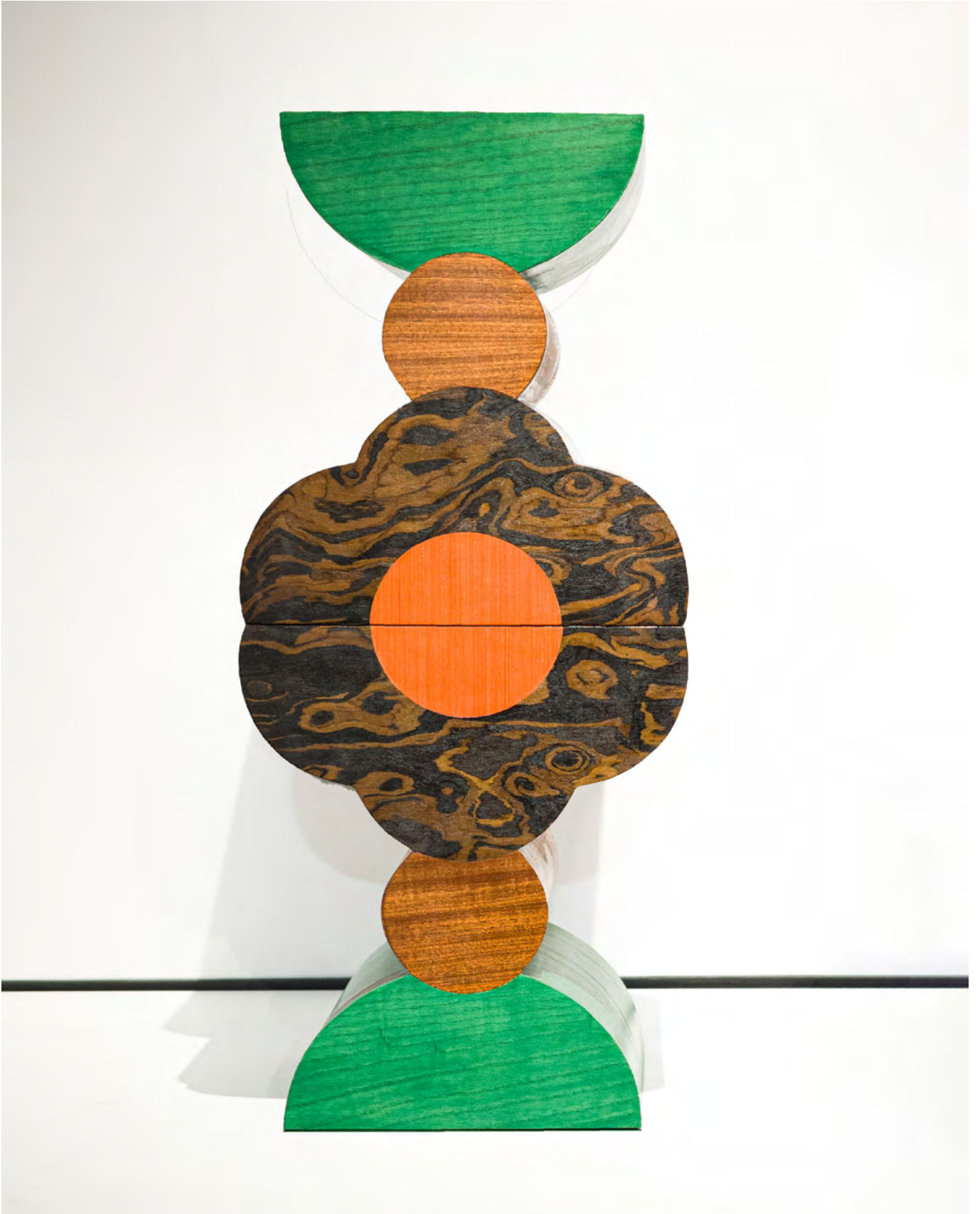


Victor de Rossi is born in Paris in 1991, from an Italian father and American mother. He grew up in an artistic environment his father being a sculptor and furniture designer. At sixteen, Victor chooses to carve his own path through the culinary world. He joins prestigious Parisian restaurants. The discipline and rigour he will learn there will shape his work ethic.

Since 2016, Victor has a work shop in the 18th arrondissement of Paris. He strongly believes that the only way to find truly original shapes in furniture design is through manual carving. The direct sourcing and manipulation of materials gives the objects an organic feel. Victor's intuitive way of working gives every piece a unique character.

维克多·德·罗西（1991年生于巴黎）在一个艺术环境中长大，他的父亲是一位雕塑家和家具设计师。16岁时，维克托在烹饪界开辟了自己的道路。他加入了著名的巴黎餐厅。他在那里学到的纪律和严格要求塑造了他的工作态度。

自2016年起，艺术家在巴黎18区拥有了自己的工作室。维克多坚信，手工雕刻是在家具设计中找到原创造型的唯一途径。对材料的直接选购和塑性使物体具有有机感。艺术家直觉式的工作方式使每件作品都有独特的个性。



Victor DE ROSSI 维克多·德·罗西
Large Totem "Flower" (T2) 图腾"花"

A pair of side tables, Stained mixed wood
1 对边桌, 染色混合木
Limited edition of 8 限量8件
48 x 42 x 30 cm Each 单件
#VDR001



Victor DE ROSSI 维克多·德·罗西
« Hélios » Armchair "赫利奥斯" 扶手椅

Marquetry of Ebony and Teck wood, Rubelli fabric
镶嵌黑檀木，榉木，Rubelli 织物
版数 Edition 2A/8, 版数 Edition 2B/8
H. 78 x 70 cm 单件
#VDR005



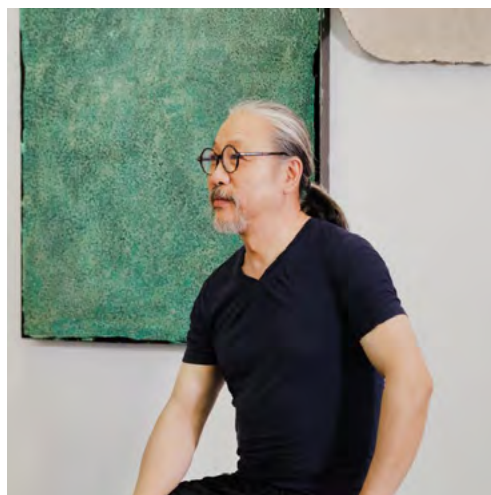
WENG Jijun

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

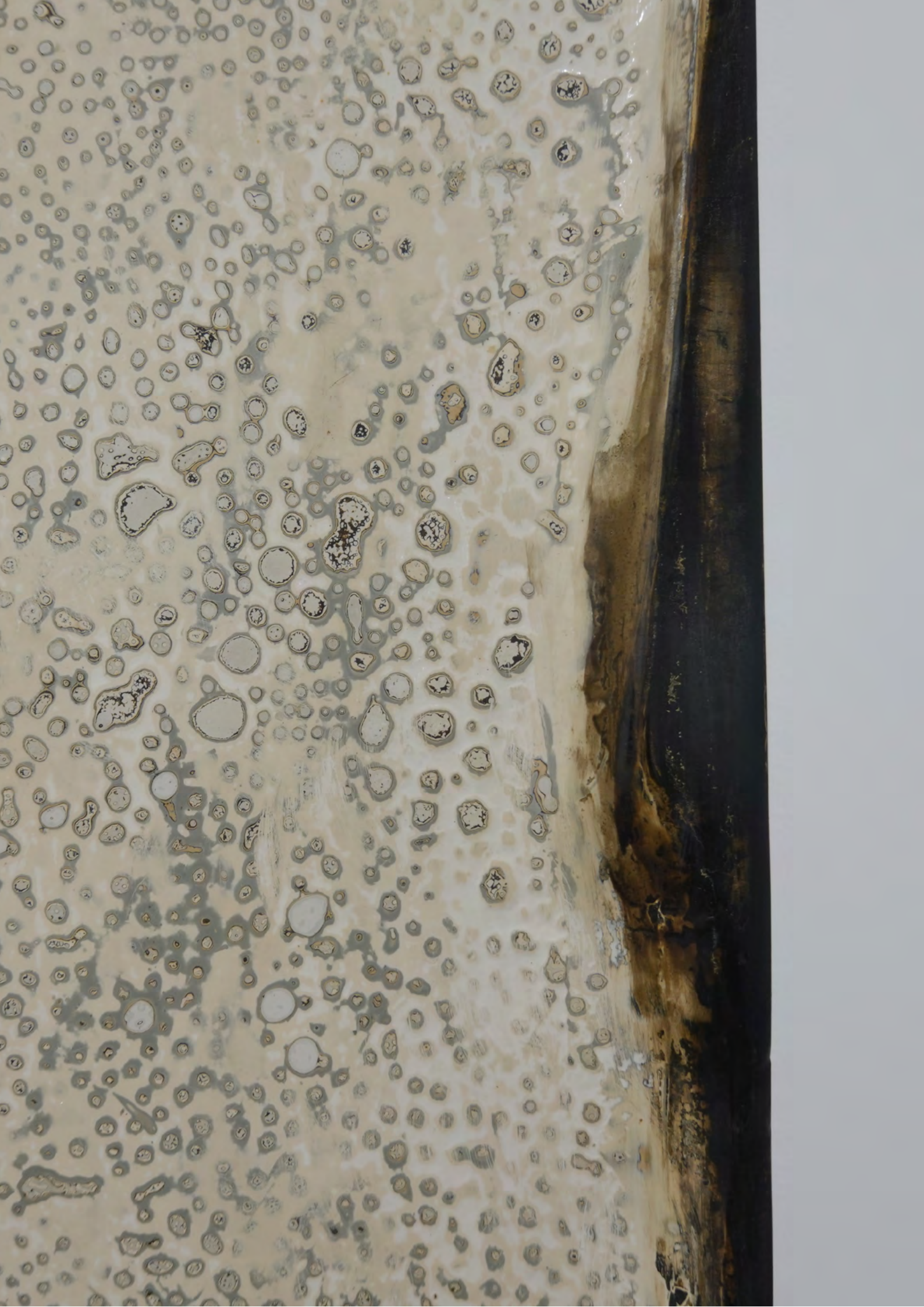
Constellation 2023-2 集聚系列 2023-2

2023

Chinese lacquer, ramie fabric

大漆, 苧麻

183 x 122 x 10 cm





WENG Jijun 翁纪军
Constellation 2023-1 集聚系列 2023-1

2023
Bodiless lacquer, ramie fabric
大漆, 苎麻, 脱胎
81 x 70 x 8 cm

SOLD



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