

WANG SHIKUO AWARD

2018 第三屆 / THE THIRD SESSION

王式廓獎

暨今日中国当代艺术家提名展
TAM EXHIBITION OF NOMINATED
CHINESE CONTEMPORARY ARTISTS



今日美术馆
Today Art Museum

王式廓基金会
WANG SHIKUO FOUNDATION



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2018 THE THIRD WANG SHIKUO AWARD / CHINESE CONTEMPORARY ARTISTS TAM NOMINATION EXHIBITION

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王式廓基金会
WANG SHIKUO FOUNDATION

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今日美術館
Today Art Museum

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INTRODUCTION

序

Wang Qun
王群

提起王式廓，现在的年轻人可能大多对这名字陌生。

有人称他是“当代革命现实主义画家和人民美术教育家”，在我看来，王式廓是我的父亲，也是一个至死都在拿着画笔画画的人，这也许是他一生执着追求艺术最好的注脚。

2011年，父亲百年诞辰纪念，我的母亲吴咸决定捐赠200万元，与父亲工作过的中央美术学院合作设立“王式廓奖学金”，资助制定了严谨学术研究计划的学生出国考察，希望能够为他们在成长的路途中铺垫一块基石。到2016年，已经有36名优秀的艺术学生完成了他们的学术研究计划，家族成员欣喜地看到跨国学术交流在他们成长和艺术探索中带来的化学反应，同时也激励我们在支持年轻艺术家发展方面做出更多努力。

感谢王式廓家族的朋友杨大勇，他以一个企业家的胸怀和对艺术的高度热爱推动了王式廓基金会的诞生，感谢潘公凯先生和中国扶贫基金会的副会长王行最先生，不辞劳苦担任基金会创始理事，投入他们宝贵的时间和精力，呵护尚显稚嫩的基金会的支持艺术发展和交流的道路上前行。感谢贾国龙、张丽平夫妇对基金会的关注、参与和慷慨捐赠。感谢高鹏馆长带领下的今日美术馆团队，他们的专业和敬业让我们关于“王式廓奖”的设想得以呈现。我们共同致力于让“王式廓奖”成为一个兼容并包、多样开放的，具有国际影响力的艺术奖项，发现并支持那些不断在艺术领域内执着探索和自我突破的青年艺术家。

感谢学术委员会和所有参与评选的艺术界专家，感谢所有关注和爱护王式廓基金会的朋友，有你们，我们才有动力走得更远。

Young people today have rarely ever heard of Wang Shikuo. Among those of our compatriots who have, some categorize him as a "revolutionary realist" painter or an "educator of the art of the populist revolution". To me, he's my father and an artist of dedication who in actual fact died at his easel, with a paintbrush in his hand. Perhaps this last image is the most poignant characterization of his lifelong dedication to artistic creation.

In 2011 during the commemoration of his 100th year my mother, Wu Xian, announced that she was donating RMB2,000,000 to establish a Wang Shikuo scholarship fund in collaboration with the Central Academy of Fine Arts (CAFA). Its goal would be to support CAFA graduate students in a summer of overseas study, select students who have a clear academic plan that will strengthen their academic foundation. Thirty-six students up through 2016 have received this grant. We see with satisfaction that this international experience has been a successful catalyst in participants' growth and artistic exploration. At the same time, it has encouraged us to expand our efforts in supporting the development of young, working artists.

Our new program has been more ambitious and involved the help of many friends to whom we owe thanks. First, we are grateful to Mr. Yang Dayong, a friend of the Wang Shikuo family, for his assistance in creating the Wang Shikuo Foundation. Without his entrepreneurial determination and his love of art it would not have succeeded. Thanks, too, are due Professor Pan Gongkai, past President of CAFA, and Vice President Wang Xingzui of the Poverty Alleviation Foundation of China. They took positions as founding members of the newly formed Foundation's Board of Trustees, contributing their valuable time to give guidance toward the Foundation's development in the promotion of art and exchange. At the same time, I would like to thank sincerely Jr. Jia Guolong and Mme. Zhang Liping for their concern, participation and generous donations to the foundation. In addition, we owe much to the staff of Today Museum. Under the leadership of Director Gao Peng their professionalism and devoted work have enabled the concept of our Wang Shikuo Award to come into being. Together we have striven to make the Award inclusive, eclectic, open and of influence internationally, and to discover and support those artists who are tenaciously breaking new ground. Thanks to those artists, curators and experts in all fields of art who provided us with vital guidance as well as keen and objective judgment in the Award's selection process.

Lastly, we express our gratitude to all friends of the Wang Shikuo Foundation who watched our organization grow. You have motivated us to forge ahead.

PREFACE

前言

Dr. Alex Gao Director of Today Art Museum

高鹏博士 今日美术馆 馆长

“2018 第三届王式廓奖暨今日中国当代艺术家提名展”是今日美术馆和王式廓基金会携手合作的第三年，承袭了艺术先辈王式廓先生的艺术精神，共同挖掘当下最具潜力的中青年艺术家，以帮助更多坚守艺术净土的艺术家实现梦想。这一届入围展览的十二位优秀的艺术家的作品在数量和质量方面相比往年都有很大的提升，在媒介、形式、语言、观念上，都更加丰富。很多艺术家将自身经验融入到其艺术创作之中，他们的语言更加细腻，加之现在的青年艺术家接受信息的渠道更开阔，对艺术系统的认识也更深入，很多艺术家的学历背景更国际化，使得整体青年艺术创作的视野和思考更加成熟，能够从多维度 and 不同视角表达他们对自我的认识和思考以及对社会的感受和态度，积极探索艺术的可能性，这也是本届“王式廓奖”参赛作品和往届相比的一个进步。

今年的“王式廓奖”在借鉴了之前两届的经验之后，能够更加切实地满足青年艺术家的需求，包括为艺术家做展览，提供奖金，创造海外交流的机会等。“王式廓奖”从设立之初，就鼓励青年艺术家创作的多样性。在评选的过程中，最注重艺术家本身的艺术性和创造力。有些艺术家的创新性艺术作品很难迅速被市场认可，“王式廓奖”就是这样一个支持艺术家艺术创造的可能性和多样性的平台。从今日美术馆的角度出发，我们除了要梳理之前的当代艺术史，还有很重要的责任和义务去推广新的艺术形式，将优秀的艺术家和作品引入大众的视野，为那些不能很快在商业平台得到回报的艺术家创造更大的展示平台，关注当代艺术语境下艺术家的成长发展历程，呈现艺术对当下社会的思考。

今日美术馆与王式廓基金会正是因为彼此共同的追求和信念才携手走过三年的时间。我们相信，有了青年艺术力量与时代发展的共振，艺术之声才会越发响亮；有了更多艺术平台对青年艺术的公益性扶持，艺术家们才会更加笃定和坚持自己的道路。“2018 第三届王式廓奖暨今日中国当代艺术家提名展”的展览正在慢慢揭开今日中国青年艺术家的群像和面貌，让艺术与时代碰撞，让青年艺术的未来有无限可能。

"2018 The 3rd Wang Shikuo Award, Chinese contemporary Artists TAM Nomination Exhibition" marks the third cooperation with the Wang Shikuo Foundation. Inheriting the spirit of its namesake, Mr. Wang Shikuo, the award aims to discover the most promising young and mid-career artists, and to help them to achieve their dreams. This year the quality and quantity of short-listed works have been even more outstanding than previous: they are more plentiful in media, forms, languages and notions. Many artists transformed their experience into creation. Thus their languages are more delicate and expressive. Many of them have received international education, and have a more profound understanding that would bring them perspectives that are more mature. They express their attitudes towards the society in different, multi-dimensional views, they explore the possibilities of arts, all leading toward an even more improved exhibition over previous years.

Based on our experience from the last two years, this time around we were able to meet young artists' demand more practically, on such aspects as exhibitions, awards, and overseas fellowships. The Wang Shikuo Award has always encouraged artists to make different, more developed works, and in our selection process, the core standards are artistry and creation. The Wang Shikuo Award is a platform to support artists, and to realize the possibility and diversity of art, even in more innovative approaches which are at first harder to be accepted by the market. From the point of view of Today Art Museum, what we are going to do is not only to explore Chinese contemporary art history, but also to bear the responsibility to promote new art forms, to introduce outstanding artists and works to the public, to make a bigger stage for those artists who are not yet rewarded on the commercial stage, to focus on the development of artists in the context of contemporary art and to express this thinking throughout society.

From common value and belief, Today Art Museum and the Wang Shikuo Foundation have spent three years working together. We believe that only with the resonance of young artists and development of our society will the sound of art become louder and clearer, and only with public support from more platforms will artists be more convinced to continue to produce stunning works. "2018 The 3rd Wang Shikuo Award, Chinese contemporary Artists TAM Nomination Exhibition" allows art to collide with the current society, it lets young artists know that in the future, more glory is yet to come.

2018
王式廓奖
WANG SHIKUO
AWARD

ARTISTS
入围艺术家



CAI YALING

蔡雅玲

1984 年生于山西省晋中市。毕业于中国中央美术学院雕塑系，2011 年至今生活工作于北京。2015 年，作品《2012 年 8 月 21 日》荣获北京民生美术馆“民间的力量”展览铜奖；2017 年在北京名泰空间举办个展“陌生的熟悉”，同年作品在东湖国际生态雕塑双年展中获得二等奖并被收藏。作品曾在今日美术馆、北京民生美术馆、合美术馆、金鸡湖美术馆、北京农展馆、红门画廊等地展出。

Born in Jinzhong, Shanxi Province in 1984, Cai graduated from the Central Academy of Fine Arts and has lived and worked in Beijing since 2011. In 2015, her *21.08.2012* won a bronze award in "The Civil Power", the Opening Exhibition of the Beijing Minsheng Art Museum. In 2017 she held a solo exhibition entitled "Estranged Familiarity" at Mingtai Space in Beijing. Her work received a second prize and was purchased for private collection in the East Lake International Ecological Sculpture Biennale, also in 2017. Her works have been exhibited in many institutions including Today Art Museum, He Museum, JinjiHu Art Museum, Mingsheng Art Museum, the Agricultural Exhibition Center and Hongmen gallery.

当我刚毕业时，作品都是从材料本身出发，用抽象的形式，去模拟人身体的局部。怀孕有宝宝之后，便用自己的头发，母亲的头发还有孩子的话语为材料做了一系列探讨血缘关系的作品。角色的改变，使得我自己做作品的关注点转到我和母亲还有孩子身上。去年开始，随着孩子长大，我的视野也变得开阔起来，不再希望作品表面太过沉默，而是把内心话语放到公众

To quote Ms.Cai, "When I had just graduated, my works developed from the material itself, where for example I used abstracted forms to simulate parts of the human body. Then after being pregnant and giving birth to a child, I made a series of works discussing blood relationship, using my own hair, my mother's hair and my child's words. The change of my own role has shifted the focus of my work to me, my mother and my children. As my child grew, my horizons have broadened, and I no longer want the works to be

妈妈 | Mother

灯泡、不锈钢 | Light bulbs, stainless steel

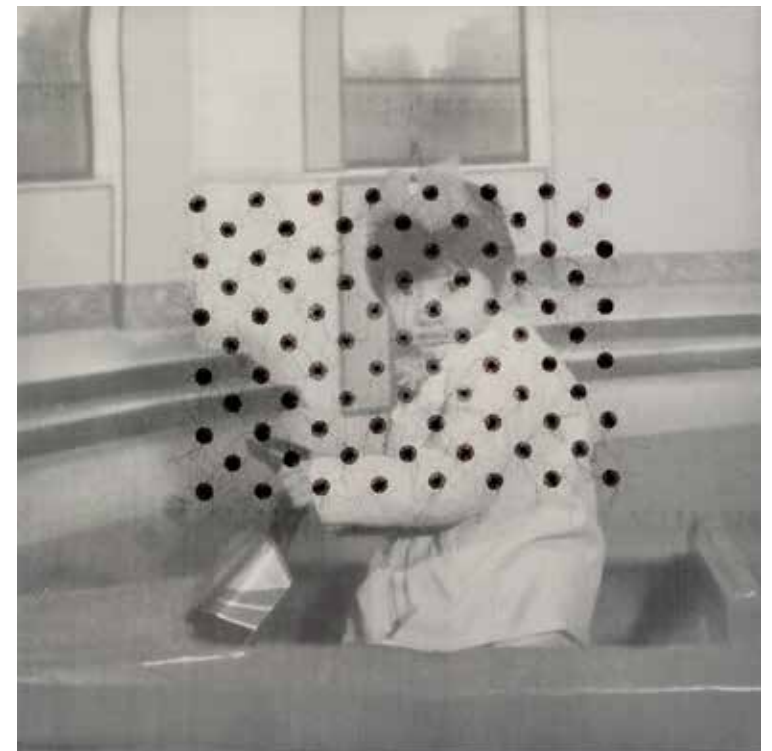
190 cm × 80 cm × 9 cm

2016



场合，希望大众可以参与其中。今年新作《管他呢！》，延续了珠帘的运用方式，但是颜色和字体都选用了鲜明的标语语言，把 Yes 和 No 重叠在一起。这次参与王式廓奖，我重新制作这件作品，把红色的 Yes 去掉，只留下黑色的 No。这是一种自主的拒绝，也表明我对目前世界很多事件的态度。

quiet. I have brought intimidating words into public spaces, where people are able to participate. In my work of this year entitled *Who cares!* I continue to use crystal beads, but the color and the font are more slogan-like, with the word "Yes" overlapping a "No". However, for the current Today Art Museum exhibition, I have remade this piece and removed the red "Yes", leaving only the black "No". It is a voluntary rejection and an indication of my attitude to many events in the world today".



1987年的我和母亲

Me and Mother in 1987

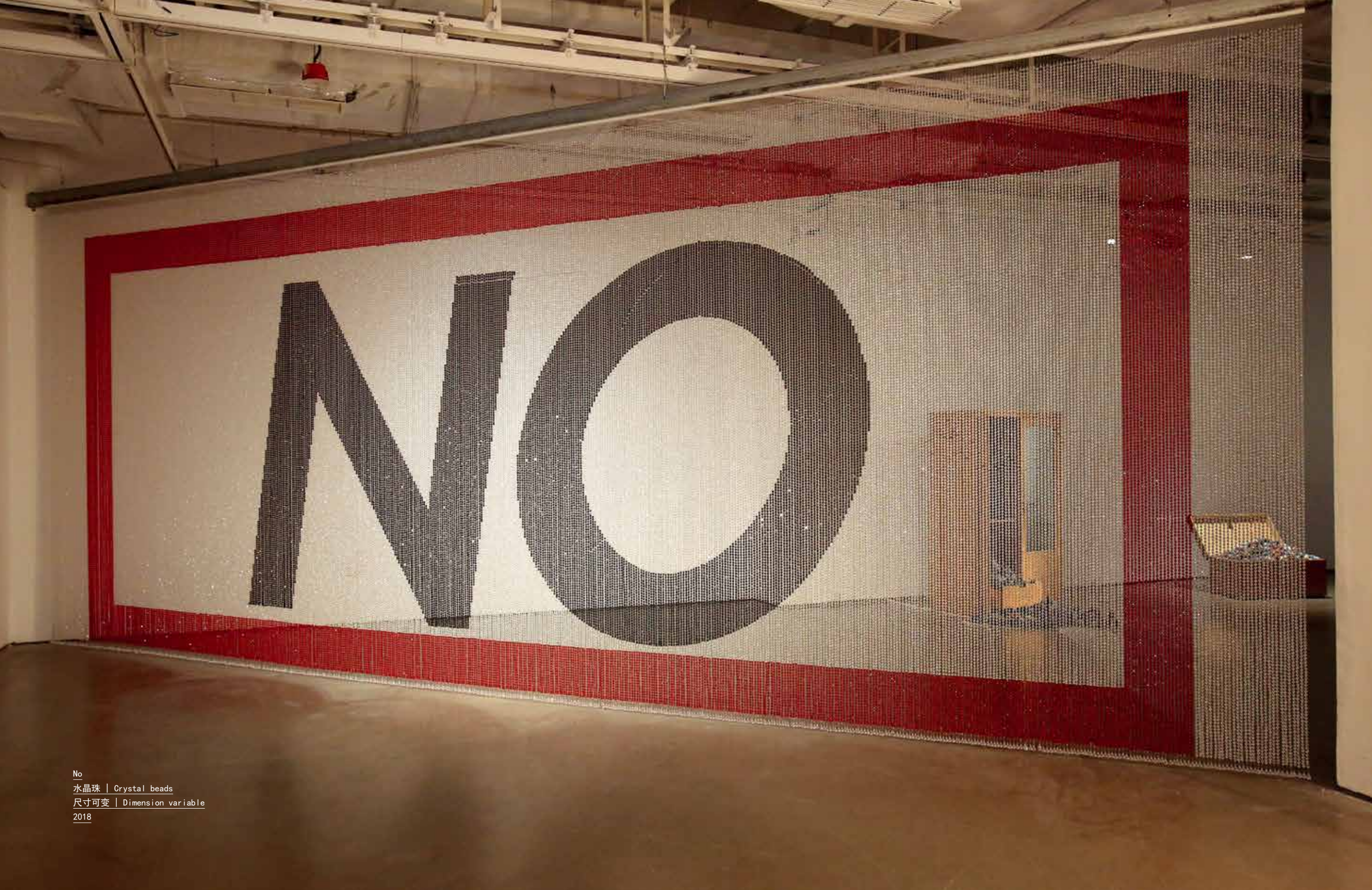
我的黑头发、母亲的白头发、的确良布

My black hair, mother's white hair, polystyrene fabric

一组2件 | Group of 2

100 cm × 100 cm × 10 cm

2018



No

水晶珠 | Crystal beads

尺寸可变 | Dimension variable

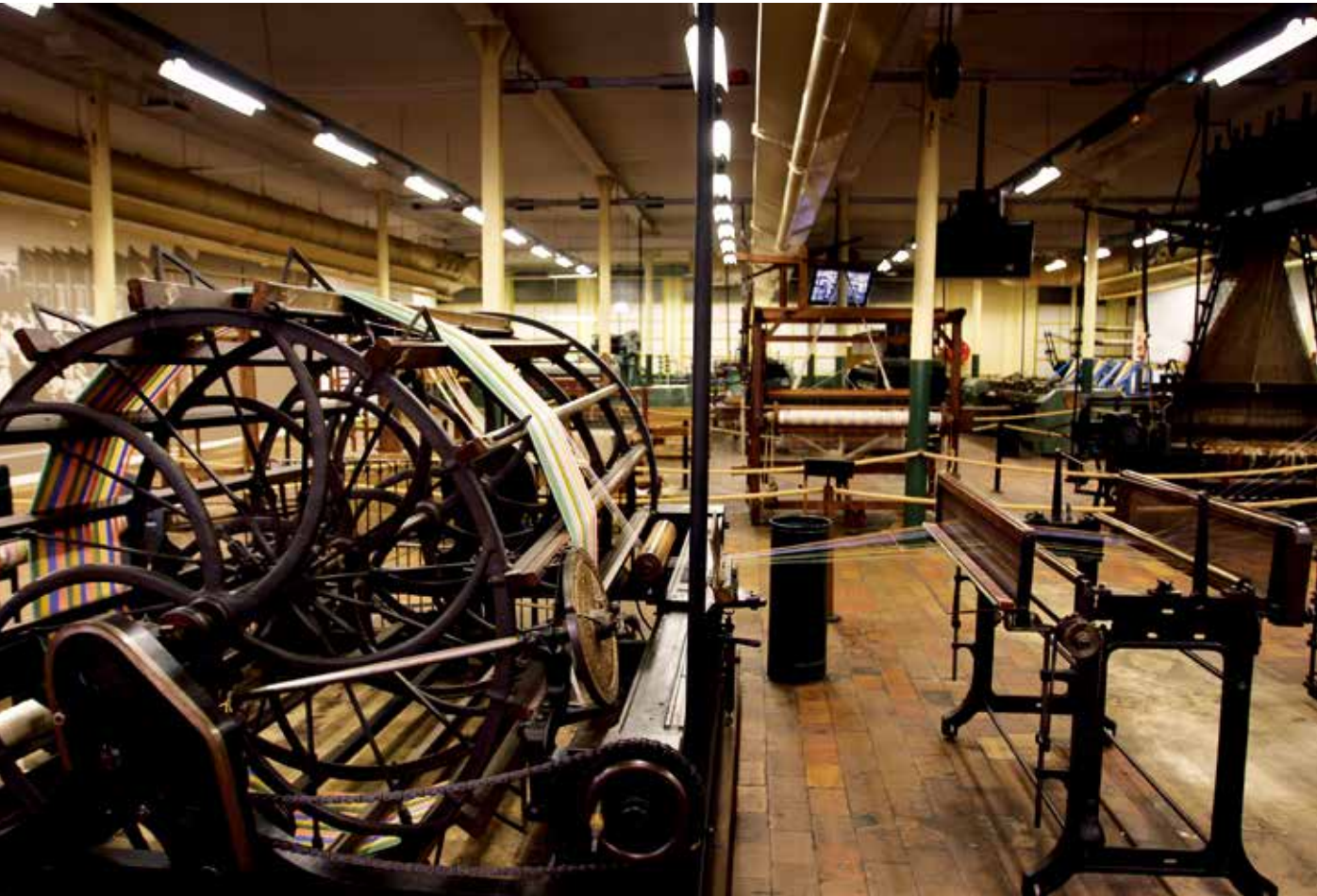
2018



CHIANG
KAI-CHUN
江凯群

本科毕业于台北艺术大学，2013 年硕士毕业于法国巴黎 ENSA Paris-Cergy 国立高等艺术学院，近几年多次参加纽约、法国、日本举办的艺术家交流计划。2016 年曾在纽约举办摄影双个展“凝视布鲁克林”；同年在台北关渡美术馆举办个展，于台北市立美术馆参加台北双年展；2018 年在台北国际艺术村参加派翠克穆勒双个展。

Chiang received his bachelor's degree from the Taipei University of the Arts, his M.A from Paris-Cergy National Graduate School of Art. In recent years, he has actively participated in artist exchange programs held in New York, France and Japan. He held a joint solo photography exhibition "Staring at Brooklyn" in New York, a solo exhibition at the Kuandu Museum of Fine Art in Taipei in 2016 and participated in the Taipei Biennale in the same year. In 2018, he took part in the "Patrick Muller" double solo exhibition in Taipei International Art Village.



纺织机 | Textile Machinery

HD视频、彩色有声 | Coloured HD video, with audio

5'25"

2015

在创作的时候，我时常扪心自问：我的作品带给观赏者什么感受？一部影片可能片长三分钟，观众贡献了他们生命中的三分钟给我，在匆忙而纷扰的世间，三分钟何其宝贵。然而，观众站在一件作品前驻足，徘徊，或者留恋，身为艺术家，我能不能珍惜他们给我的时光，让作品成为一件“礼物”；我能不能藉由作品，丰富他们生命里的一刹那，我能否成就一次：短暂的心灵相遇。

"When I am creating, I often asked myself: What did my work give to the viewer? During a three-minute accompanying video, the audience contributed three minutes of their lives to me. In a hurry and troubled world, how short is three minutes? Nostalgic, wandering, the audience stands in front of a piece of work, making it imperative that I cherish the time they spend on my work and make it a valuable gift. Whenever possible, through my works, I would like to enrich lives, and create short spiritual encounters."



《纺织机》一片是在法国富尔米(Fourmies)阿维诺斯生态博物馆(Ecomusée de l'avesnois)拍摄的。视频中，作品“纺织机”除了有现场录音以外，更邀请了法国演奏家凯特琳·芭莉丝(Catherine Brisset)使用法国新创乐器Cristal Baschet来一同演奏。艺术家江凯群透过他的敏感度，在纺织工厂中找到灵感，最后他以音乐和图像，将纺织的构造、工人的记忆，组合为一件充满历史感的音乐实验短片。

Textile Machinery was filmed in Fourmies in France at Ecomusée de l'avesnois. In the film, not only the sound of the machines was included, but Chiang also invited virtuoso Catherine Brisset to perform with the recently developed instrument Cristal Baschet. Chiang created this short experimental/music film with a sense of history by combining music, graphical, structures of textile machinery and memories of the laborers.





FU SHUAI

付帅

1985 年生于山西太原，本科与硕士毕业于天津美术学院，曾赴德国卡尔斯鲁厄美术学院交换学习。2012 年成为再生空间计划联合创始人，现工作生活于天津。2012 年在德国莱施巴赫艺术协会举办个展 “白日梦 - Get Lucid”；2015 年在奥地利布雷根茨艺术家美术馆参加了 “144=441” 群展；于 2016 年在北京亚洲艺术中心举办个展 “陌生的秩序”。

Born in Taiyuan, Shanxi Province in 1985, Fu received his bachelor and master degrees from Tianjin Academy of Fine Arts, and has studied in Academy of Fine Arts Karlsruhe in Germany. In 2012 Fu co-founded the Space Regeneration Project, and currently lives and works in Tianjin. In the same year, he held the solo exhibition "Bairimeng-get lucid" in Kunstverein Letschebach, Germany. In 2016 he held a solo exhibition The "Anomalous Order" in Asia Art Center, Beijing.

莫比乌斯环之框 | Mobius Frame

布面综合材料 | Mixed media on canvas

70 cm

2016



在我的作品中，材料的运用只是作为空间上的视觉延伸，为的是让观者混淆现实与画面的空间关系，进而发展成为虚拟与现实空间的错位。而这种错位由于质感的真实显得迷惑，现实的秩序在虚拟的空间中已然模糊，矛盾空间的运用更加剧了秩序的这种陌生化，但这种陌生并非前所未见，而是那种似曾相识的陌生。

Quoting the artist: "The materials used in my work visually extend the space in order to create confusion in the spatial relationship between reality and the picture, then develop a dislocation of the virtual and the real space due to the authenticity of the texture. Confused, the order of reality has been blurred in the virtual space, where the use of contradiction has exaggerated this defamiliarization of order. This

这种陌生并非远离现实，它依然保持着秩序的特点，但又不遵循于现实的规律。物象的质感只是为了表面的伪装，或许正是你在凝视良久之后才恍然大悟原来的逻辑已然坍塌。面对这陌生的秩序我们恍然大悟，秩序只不过是现实的表象。

strangeness is not unprecedented but familiar. This strangeness neglects the laws of reality, but at the same time is not distant from them, maintaining the characteristics of order. The texture of the object acts only as a camouflage, where the collapse of logic will only be perceived after an extended stare. When confronted with this strange order we suddenly realize that it is nothing but the representation of reality."



立面体 | Cuboid

布面综合材料 | Mixed media on canvas

一组2件 | Group of 2

边长 30 cm | Diameter 30 cm

2017



矛盾体12 (II) | Contradiction 12 (II)

布面综合材料 | Mixed media on canvas

60 cm × 250 cm

2017



LUO PENG

洛鹏

1978 出生于上海。2005 年毕业于广州美术学院雕塑系，并从 2008 年起于此任教。2013 年，他的 17 件雕塑作品曾在“中欧艺术对话——中国与斯洛伐克艺术展”中展出；2015 年在奥地利威尔斯参加“无常之常”欧洲巡展。“无常之常——东方经验与当代艺术”，展出装置作品《结构性素描写生—豫园》；装置影像作品《时间葬礼》也曾于 2017 年参加东莞二十一空间举办的“立体思想：雕塑的原动力”艺术展；今年于中国雕塑四十年第一回展展览展出装置作品《马拉之手》。

Born in Shanghai and graduated from the Guangzhou Academy of Fine Arts. Since 2008 he has been teaching at that same university. In 2013, seventeen of his works were exhibited in "China-EU Fine Arts Dialogue: China & Slovakia Art Exhibition". In 2015, He participated in the exhibition: "Confronting Anitya—Oriental Experience in Contemporary Art", where the Structural Sketch: *Yu Garden* was exhibited. In 2017 *The Funeral of Time* was exhibited in "Stereoscopic Thought: the Motivity of Sculpture" hosted by Space 21 in Dongguan. His installation *The Hand of Marat* was exhibited in the first exhibition of "Forty Years of Chinese Sculptures" earlier this year.

如果“艺术”作为动词来解读的话，它将随着时间改变，使其自身概念和外延不断发展变化，“艺术家”在自我成长的轨迹中也在不断覆盖着自我的创作痕迹。就我个人创作而言，创作的动因多是从质疑所谓记忆中的伤疤开始，每次揭开伤疤的过程都是一次自我手术，正视眼前的痛感的同时，也正视了对伤口瘙痒的麻木心理。每一次的自我手术也会获取到不同的答案，同时又会生成新的问题。

The artist: "The term art, when interpreted as a verb, in concept and extension evolves over time. The 'artist' is constantly overlapping the trace of self in the path of self-growth. In terms of my practice, the motivation for creation is mostly from questioning the scars in what we call memory. Every time the scar is uncovered, it is a self-surgery. While confronting at this pain, I also confront the psychological numbness when scratching the wound. In every self-surgery different answers will be obtained, and at the same time new questions will be generated."



时间的葬礼
The Funeral of Time
水泥、鸟笼、照片
Cement, bird cage, photograph
尺寸可变 | Dimension variable
2016

商务餐 | business lunch
肉、行为 | meat, action
尺寸可变 | Dimension variable
2017





马拉之手 | The Hand of Marat
综合材料、现场绘画 | Mixed media, painting on-site
3.5 m × 3.5 m
2017



SI
JIANWEI
司建伟

1981 年出生于河南，2005 年毕业于河南工业大学设计艺术学院，2014 年结业于中央美术学院实验艺术系研究生课程班，是 BUMP 爬坡小组成员，现工作生活于上海。曾于 2009 年在中国美术馆参加“礼赞生命——中国 5·12 大地震抗灾主题雕塑展”；于 2015 年参加“民间的力量”北京民生现代美术馆开馆展并获铜奖；2017 年在上海湖畔艺术馆参加“回归——湖畔跨媒介国际艺术展”；同年在北京 798 荔空间举办“活·生生”爬坡小组个展。

Born in Henan in 1981, Si received his bachelor degree at the School of Design and Art, Henan University of Technology, and completed a master degree in the Department of Experimental Art, Chinese Central Academy of Fine Arts. He is a member of the BUMP collective, and now resides and works in Shanghai. He participated in the exhibition: "A Psalm of Life — May 12 Earthquake Relief Sculpture Exhibition" at the National Art Museum and received a bronze award in "The Civil Power", the Opening Exhibition of Beijing Minsheng Art Museum in 2015. He also attended an exhibition "Roots—Lakeside Cross-media International Art Exhibition 2017" at Lakeside gallery. The BUMP collective held its solo exhibition "Living Death" in Li Space in 798 Beijing in 2017.

玉米计划 | Corn Project
影像、摄影 | Video, photography
尺寸可变 | Dimension variable
2014 - 2016



我从老家带来两袋玉米棒，利用脱粒机与玉米的关联，将脱剩下的粒形成文字，应合了大浪淘沙的逻辑概念，淘掉的是“有用”的（食物与种子），剩下的是“无用”的（字母与符号）。2014年4月10日起，我将一部分脱离掉的玉米粒作为种子，播种在北京我所走过的各个地方，开始了我的“玉米计划”。

The artist: "I brought two bags of corn cobs from my hometown and, using the connection between a threshing machine and corn, formed words on the cob's remaining grains. Conceptually it relates to panning sand with waves in the ocean, where the 'useful (food and seeds)' are scoured, and the rest is 'useless (letters and symbols)'. From April 10, 2014, I used a part of the corn kernels that had been taken from the process as seeds, planted them in various places in Beijing, and started my 'Corn Project'."

缝补记忆 | Sewing memory
旧衣布、锯末、玉米粒、旧衣柜、小音箱设备等
Cloth, sawdust, corn kernels, old wardrobe, small speakers
尺寸可变 | Dimension variable

2014



淘·离 | Out and Leave
玉米脱粒机、玉米、亚克力
Corn thresher, corn, acrylic
尺寸可变 | Dimension variable
2014

墙面装置文字内容是摘自亚瑟·丹托《在艺术终结之后——当代艺术与历史藩篱》的话语：

"All artistic works can find space in a museum. There is no longer any a priori criteria that can determine how a work of art presents itself or appears in a museum. Museum collections no longer need to meet any particular narrative. Thus, today's artists no longer treat museums as a showcase of dead art. Alternatively it is a place filled with the liveliness of artistic possibilities."

“所有的艺术作品都可以在美术馆找到一席之地；不再有任何先验标准可以判定进入博物馆的艺术应该呈现什么样貌；博物馆的展览收藏也不再需要迎合特定的叙述。因此，今日的艺术家不再把博物馆当成陈列死艺术的地方，里面应是充满生气的艺术可能性。”





TIAN LONGYU

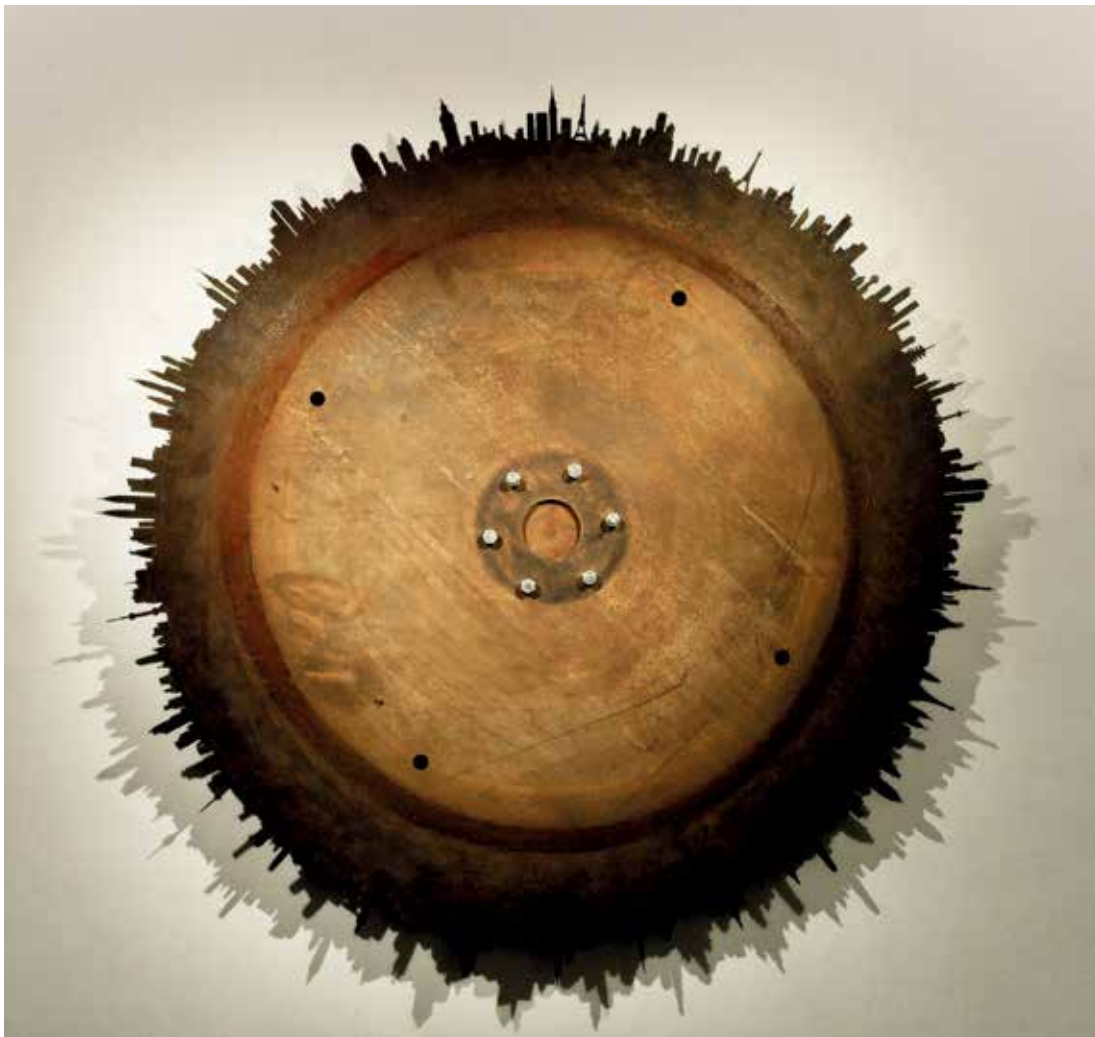
田龙玉

田龙玉 1981 年出生于山东，2007 年毕业于天津美术学院，现居北京。2012 年曾在宋庄美术馆参加 “生物——生态” 中荷当代艺术展；2013 年于元典美术馆参展 “感应器”；2016 年曾参加今日美术馆第三届今日文献展；2017 年在北京 K Projects 举办个展 “天际”。

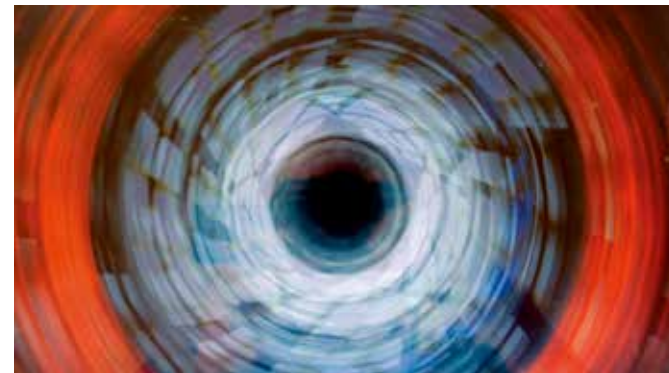
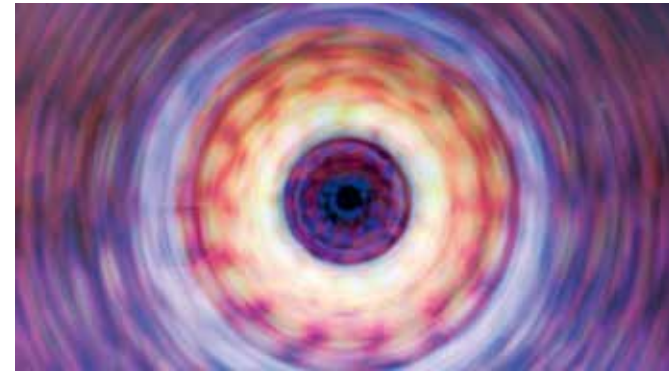
Born in Shandong in 1981, Tian graduated from the Tianjin Academy of Fine Art in 2007, and now lives in Beijing. In 2012, he attended the Sino-Dutch Contemporary Art Exhibition "Living·Being" that was hosted by Songzhuang Art Center. In the next year his works were exhibited in "Inductor" at the Yuandian gallery. He attended "the 3rd Today Art Museum's Documents" in 2016 and held a solo exhibition "Horizon" in K Projects in Beijing in 2017.

在经济迅猛发展的今天，城市的发展成为富有旋律的坚硬的存在，一个个鲜明的建筑像是地平线上长出的锯齿，划破了天空。不断生长、加速旋转的锯齿，环绕着我们，不厌其烦地发出声响：吡吡吡……吡吡吡吡吡……

The artist: "Today, with rapid development of the economy, city growth becomes rigid yet melodic. Buildings are growing on the horizon as saws are tearing at the sky. Growing, spinning, the gears surround us, creating a relentless sizz..."



天际I | Horizon I
金属 | Metal
176 cm
2017



圆I | Circle I
影像 | Video
00:24:16
2011

艺术家一般都会从日常生活体验中寻求灵感，创作时都是主观的观念作为主导或多或少的干预了客观物质的形态。主观性的观念是抽象的，艺术家在创作作品

Artists usually obtain inspirations from the experience of daily life. During the process of creation, a subjective concept works as a dominant factor that intervenes with forms of objective materiality. Subjective concepts are abstract. In the process of

的过程中，当现成品不能满足表达观念需要时，就会选用改变原有物质的客观存在形式的方式来满足作品表达的需求。

the artists' creation, when readymade material proves insatiable in the expression of concepts, artists will choose to alter the existing objective forms of materials to satisfy the need of artistic expression.



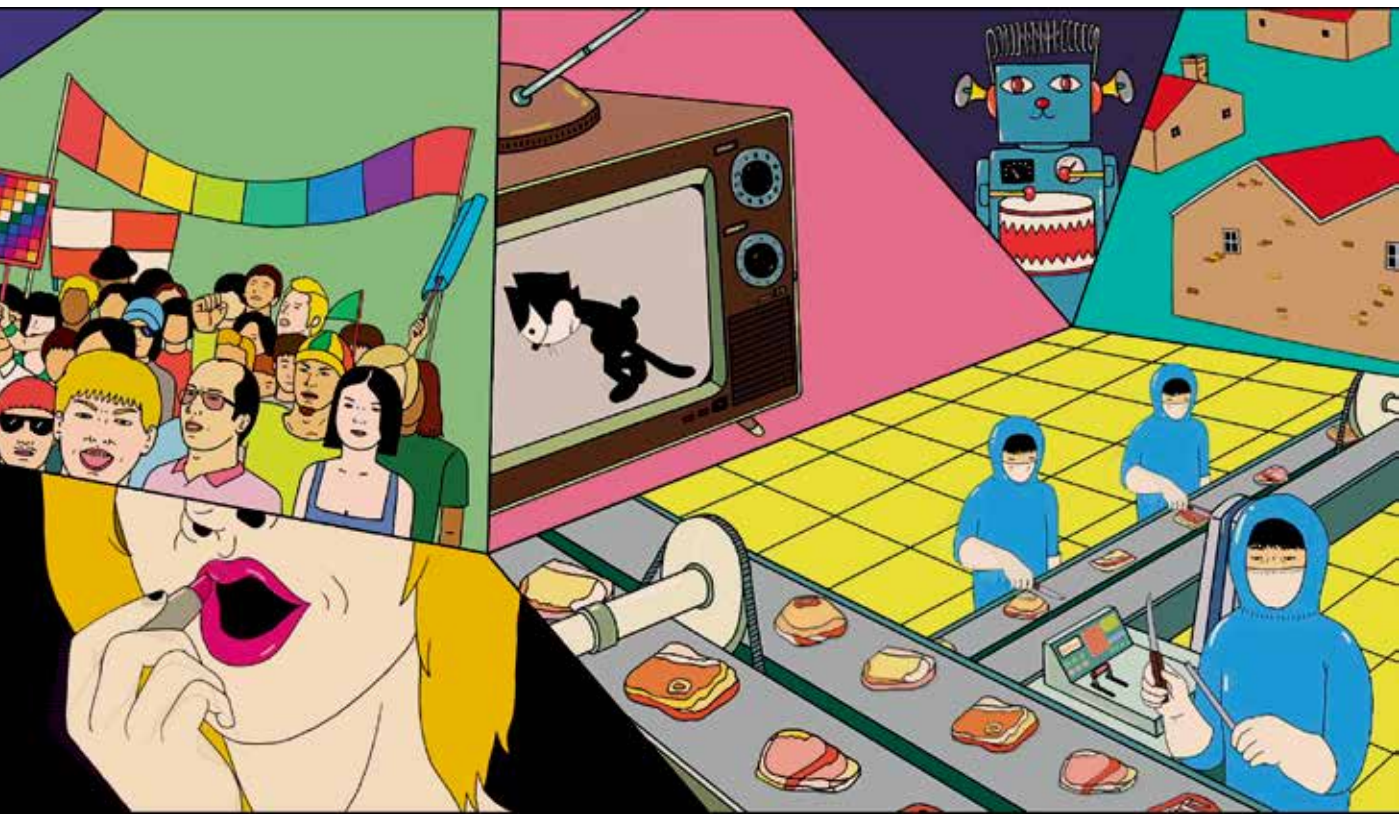
天际III | Horizon III
金属、木 | Metal, wood
206 cm × 35 cm × 3 cm
2017



WANG
WEISI
王维思

1988 年出生于四川南充，于 2011 年本科毕业于中国美术学院传媒动画学院，2016 年硕士毕业于四川美术学院新媒体艺术系。曾在北京民生美术馆参加“2017 中国当代艺术年鉴展”；平昌冬奥会媒体艺术项目；肯普腾：“艺术之夜”双年展主题展；山一国际女性电影展；“中国新影像——2010 年以来的新态度”等展览中展出。曾在重庆嶺空间举办“思想的路径——关于两代艺术家关系的案例”双个展。

Born in 1988 in Nanchong, Sichuan Province, Wang completed her bachelor degree at the School of Media and Animation in the National Academy of Fine Arts in 2011, then received a master degree in the Department of New Media Art, Sichuan Fine Arts Institute in 2016. Wang has participated in the "2017 Annual Exhibition of Chinese Contemporary Art" at the Minsheng Art Museum in Beijing, the Pyeongchang Olympic Winter Games Media Art Projects in Korea, The Kempton "Art Night" Biennale in Germany, Shan Yi International Women's Film Festival, "New Videos In China -- New Attitudes since 2010 Exhibition", etc. She has held a double solo exhibition entitled "Roads to Thoughts -- a Study of the Relationship Between Two Generation of Artists" in Ling Space in Chongqing.



神秘地球和年轻人 | Mysterious Earth and Young People
影像 | Video
5 cm × 480 cm
5'33"

我希望我的动画作品和装置作品，用又粗鲁又卡通的方式展现这样一种都市奇观：在“高科技，低生活”的状态下，一边是不断加速的信息聚合、不停优化升级的物资流动以及蒸蒸日上的虚拟社会建设；一边是机遇、病态、新奇、残酷并存的底层生活。它们让人匪夷所思，忍俊不禁。

小说《百年孤独》里，乌苏拉惊异地说：时间不停地在重复！因此，此时此刻，我更愿意将艺术看成是一门宗教。人们的行为像马孔多的历史，一直打着转在走，艺术也不会终结，它们总是随着时代周而复始，我想艺术工作者最终的义务还是像教徒们对待宗教一样：释放它有益的可能性，而且他们应该穷其一生去信仰艺术，而不是追逐艺术，因为信仰本身的力量是更善良和持久的，也是从个体体验到公共经验最好的纽带。

The artist: "I hope to exhibit a kind of urban wonder with my rough-edged, cartoonish animation and installation: 'High Tech Low Life'. On the one hand, one experiences an accelerating synthesis of information, an increasing supply of resources and a developing construction of virtual society, and on the other hand one lives an opportunistic, curious, cruel and morbid low-life, one which makes people wonder and laugh."

In «One Hundred Years of Solitude» , Ursula said surprisingly, "time keeps repeating!" I prefer to say that art is more like a religion. People's behaviors are just like the history of Macondo which always repeats itself in a circle. Art never ceases but changes over time. I believe that the duty of an artist is to uncover the beneficial outcomes of art, the same way disciples see their religion: artists should spend their lifetime believing art, rather than chasing after art. The power of belief is virtuous and long-lasting; thus, it provides the ideal connection between personal experience and public experience.

低保真 Lo-Fi	Lo-Fi
影像 Video	装置 Installation
5'45"	3 m × 2 m × 1.5 m
2015	2016







WANG
ZHUO
王卓

1989 年出生于河北保定，本硕毕业于四川美术学院雕塑系。现工作生活于重庆。曾参加 2018 年中国美术馆举办的第六届全国青年美展；霓虹之约——海峡两岸原创艺术品交流展；云南文学艺术馆举办的中国——南亚东南亚国际美术作品展；2017 年首届重庆市雕塑大展，同年在首届安徽国际当代艺术作品展获得铜奖，并取得第六届重庆市美术作品展三等奖。

Born in Baoding, Hebei Province in 1989, Wang has received both bachelor and masters degrees in Sculpture from the Sichuan Fine Arts Institute, and currently works and lives in Chongqing. In 2018, Wang exhibited in the 6th National Youth Art Exhibition hosted by the National Art Museum of China, the Exhibition of Original Artworks of Taiwan and the Mainland and the Exhibition of South Asian and South East Asian Art held by the Yunan Museum of Literature and Art. In 2017, he exhibited in the First Annual Sculpture Exhibition of Chongqing, at the same year receiving a bronze award from the First Exhibition of Contemporary Art in Anhui, and received a 3rd Prize in the 6th Exhibition of Art in Chongqing.

对情绪、气氛的传达是我创作中比较注重的，超现实的表现形式让我不拘泥于具体事物的表达，从而突破一种理性思维的束缚。我热衷于超现实主义雕塑富有想象力的表现语言，用具象的手法去塑造我内心深处的另外一个世界。在我创作的系列木雕作品中，尝试加入一些超现实主义的语言形式，将一种神秘气氛引

To quote the artist: "My foci are the expression of emotions and the atmosphere. The forms of surrealism enable me to break through the restrictions of rationalism, rather than limiting myself from the expression of actual things. I love how surrealism builds creative language with its figurative approaches then leads me to another world deep down in my heart. Among my wood carving works, I attempt to add expressions of surrealism in order to bring

抚·梦 | Caressing a Dream

柏木、布、灯管 | Cypress, fabrics, modulator tube

204 cm × 94 cm × 174 cm

2018



丰碑 | Monument

柏木、光敏树脂、灯带

Cypress, photosensitive resin, modulator tube

35 cm × 35 cm × 120 cm

2016





恋 | Attachment

柏木、布、灯管

Cypress, fabrics, modulator tube

160 cm × 160 cm × 135 cm

2018



YE FUNA 叶甫纳

1986 年生于云南省昆明市。本科毕业于中央美术学院，硕士毕业于英国圣马丁艺术学院，现任教于中央美术学院实验艺术系。2017 年在纽约 Metro Pictures 画廊举办个展“替代影院”；同年在纽约凯尚画廊举办个展“自造世界：叶甫纳、梁半双人展”；2015 年于巴黎 Galerie Pièce Unique 举办个展“叶甫纳”；作品展出于英国诺丁汉现代艺术中心举办的“兴起：中国当代艺术中的女性声音”展，美国威斯康辛州立大学 Carlsten 画廊“来自中国的录像艺术”展，和 PSA 上海当代艺术博物馆相关展览。现生活在北京。

Born in Kunming, Yunnan Province in 1986, Ye received her BA from the Chinese Central Academy of Fine Arts, then her MA at Central St. Martin's College of Art. She currently lives in Beijing while teaching in the Department of Experimental Art in the Chinese Central Academy of Fine Arts. In 2017 Ye held a solo exhibition "Alternative Cinema" in Metro Pictures Gallery in New York, and held an solo exhibition "Self-Created Universe: Ye Funa" in Klein Sun Gallery in New York that same year. In 2015 she held a solo exhibition "Ye Funa" in Galerie Pièce Unique in Paris. Ye's works are exhibited in "From Hand to Hand in Contemporary Art", Nottingham, England, "Intermediary Video Art from China" in Edna Carlsten Art Gallery at University of Wisconsin, and PSA Shanghai.

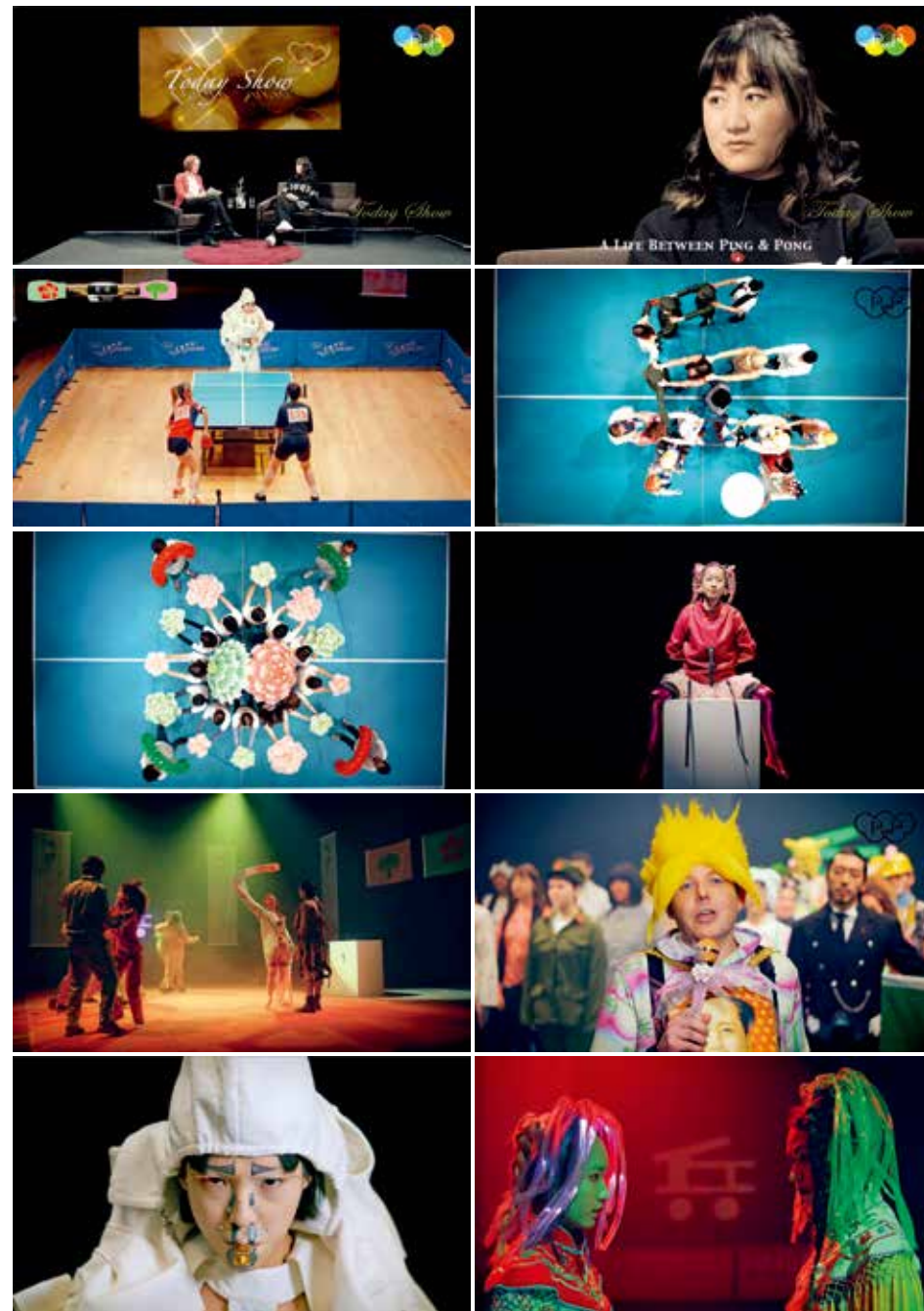


作品主要通过现实生活中用幽默和反讽的手法探讨权威结构和多元文化的关系，如大众媒体对少数民族等边缘人物的刻板印象、“完美”的审美观下虚构的风景。以引用，戏仿或反讽一些模式文化的方式，来分类和处理这种形态类似的典型图片，对他们的主旨进行分析和引申。

《乒乓流》作品陈述：从1950年代开始，乒乓球以其灵活的打法，便捷，平民的属性。成为了中国全民的健身运动，此后数百位中国运动员在各类乒乓球赛事上为国家的荣耀和声望而拼搏，“小球转动大球”，也成为了外交策略之一。作品《乒乓流》将演出场地打造为一个乒乓球锦标赛和电视脱口秀访谈节目“今日有约”转播现场，并用蒙太奇手法回述一段前世界冠军永萍的人生故事，就国家与集体荣誉，国际主义，历史时代潮流中的个人价值等提出了问题。

Ye's practice is mainly concerned with the relationship between the realities of everyday life, the perceived connection between authority and many areas of social life such as different power structures, ethnic groups, and the fictional space of propaganda for the concept of "perfection" in an ideological system and Utopian landscape. Therefore, the work is politically charged, subtly engaged in pastiche and a satirizing style of propaganda. The work of Ye is rich in reference, parody and irony.

The video *Ping Pong Stream*: As early as the 1950s, a large number of Chinese players took part in international competitions of table tennis, giving China a taste of pride and dignity long before the country's more recent development through "Ping Pong Diplomacy". My performance, *Ping Pong Stream* reflects on the stories of former world champion Yongping and asks questions about national pride, politics and individual values in relation to Ping Pong.



乒乓流 | Ping Pong Stream
影像、装置 | Video, installation
尺寸可变 | Dimension variable
2018





ZANG KUNKUN

臧坤坤

1986 年生于山东青岛, 2008 年毕业于天津美术学院。于今年在苏黎世 Mai 36 画廊举办个展, 并在上海大田秀泽画廊举办双个展。其作品曾在香港当代唐人艺术中心、德国柏林中画廊展览。作品被北京今日美术馆, 新加坡当代艺术美术馆及纽约 MOTIF 基金会等机构收藏。

Born in Qingdao in Shandong in 1986, Zang graduated from Tianjin Academy of Fine Art in 2008. He held a solo exhibition in Mai 36 Gallery in Zurich, and a joint solo exhibition in Ota Fine Art Gallery earlier this year. Zang has exhibited works in the Tang Art Centre in Hong Kong and the Zhong Gallery in Berlin. His works are in the permanent collection of various institutions such as Beijing Today Art Museum, MOCA Singapore, and the MOTIF Foundation in New York.

近些年来，我逐渐将绘画视为一种“物”，而非仅仅将其作为描绘事物的载体，试图在绘画、绘画对象和画中物体之间建立一种平等，而非主次之分的联系。关注点也从色彩、笔触和形体转移到探索物体、形式、观念和不同感官体验之间的微妙关系和结构构成之上。

The artist: "In recent years, I've viewed painting not only as a vehicle for depiction, but as an 'object'. I attempt to create not a hierarchy, but an equal connection between painting, the subject and the object. My point of focus has shifted from color, brushstrokes and shapes to investigation of the subtle connection and structural composition of objects, forms, concepts and different sensory experiences."



容器·应形 | Container: Generalization
丙烯、亚麻布、木、不锈钢
Acrylic on canvas, wood, stainless steel
270 cm × 172 cm × 12 cm
2017

容器XII | Container XII
木上丙烯、高速公路防护网、画布
Acrylic on wood, highway protection fence, canvas
100 cm × 150 cm
2015





调和XV | Reconcile XV

木、亚麻布、丙烯、铅笔、水、铝、U型钉

Wood, linen, acrylic, pencil, water, aluminum, nails

150 cm × 200 cm × 5.5 cm

2012



ZHANG CHUNHUA

张春华

1976 年生于安徽合肥，在首都师范大学美术学院取得硕士学位。现工作生活于北京。今年于北京 798 艺术仓库举办个展“记忆一种”。其作品参加了贝纳通艺术基金会艺术展；绵延——中国当代艺术主题展；长城脚下的公社——中国青年艺术家邀请展和在中国美术馆举办的第五届全国青年美术作品展。2017 曾在佛罗伦萨国际艺术双年展获绘画类金奖。

Born in Hefei in Anhui Province in 1976, Zhang received his master degree in the School of Fine Arts, Capital Normal University. He currently works and lives in Beijing. In 2018 he held his solo exhibition "A Kind of Memory" in the Art Depot Beijing. Zhang's works were exhibited in the Luciano Benetton Foundation Exhibition, Duration-Exhibition of Chinese Contemporary Art, NAIC x Art Depot Exhibition of Chinese Artists, and the 5th Annual Exhibition of Young Artists in the National Art Museum of China. He received a gold award in the painting category at the Florence International Biennale of Contemporary Art in 2017.



喷泉 | Fountain
布面油画 | Oil on canvas
200 cm × 300 cm
2018

近几年，我的作品里不断出现一些过去式的场景与物象，出镜率相对高的是与时间与记忆相关的题材。在信息、思潮瞬息万变的激流里我本能的偏好往“后”寻找，以此对应我对当下的思考。今天实际上在诸多文化领域甚至道德范畴都存在着势不可挡的更新和失语。包括我选择的架上绘画这个过去式的媒介。

The artist: "In recent years, there have been some past scenes and objects depicted in my works relating to time and memory. In the rapids of information and thoughts, my instinctive preference is looking within the past. This corresponds to my thoughts about the present. Today there are unstoppable updates and aphasia in many cultural fields and even moral categories. This includes the outmoded medium of

绘画于我是一种面对内心的声音，一种寻求最大限度的表达自由。而在绘画语言的选择上力求单纯、直接，使观者不把目光放在与表达无关的画面要素上，与此同时又能从画面肌理和反复涂改的痕迹中体味出我对“物”的感受和思考。

painting. Painting confronts the inner voice, it seeks to maximize the freedom of expression. In the choice of painting language, I strive to be simple and direct, so that the viewer does not focus on the elements in the picture that are not related to my expression. At the same time my emotions and thoughts about objects can be shown from the texture of the picture and the traces of repeated alterations."

对话 | Dialogue
布面油画 | Oil on canvas
200 cm × 100 cm
2017





剧照1 | Still 1
布面油画 | Oil on canvas
200 cm × 400 cm
2018



ZHENG DA 郑达

华中师范大学美术学院副教授，英属哥伦比亚大学艺术系访问学者和 2012 年韩国首尔 CPI 研究员。其作品《机器的自在之语》曾在 2017 年流明数码艺术大奖中夺冠。曾在北京中央美术学院美术馆“未来展”，上海 K11 美术馆、第 55 届威尼斯双年展平行展、南京艺术学院美术馆等机构展出作品。现于武汉和西雅图工作及生活。

Zheng is Associate Professor at the Academic of Fine Arts in Central China Normal University. He has been a Visiting Scholar at the University of British Columbia, and 2012 CPI Visiting Artist in Korea. His light interactive work *The Unfettered Language of Machines* won the 2017 Lumen Prize. Zheng has exhibited works in "CAFAM.Future' Exhibition", K11 Art Museum in Shanghai, the 55th Venice Biennale Parallel Exhibition, and held a solo exhibition at the Nanjing Academy of Art Museum. Currently he lives and works in Wuhan and Seattle.

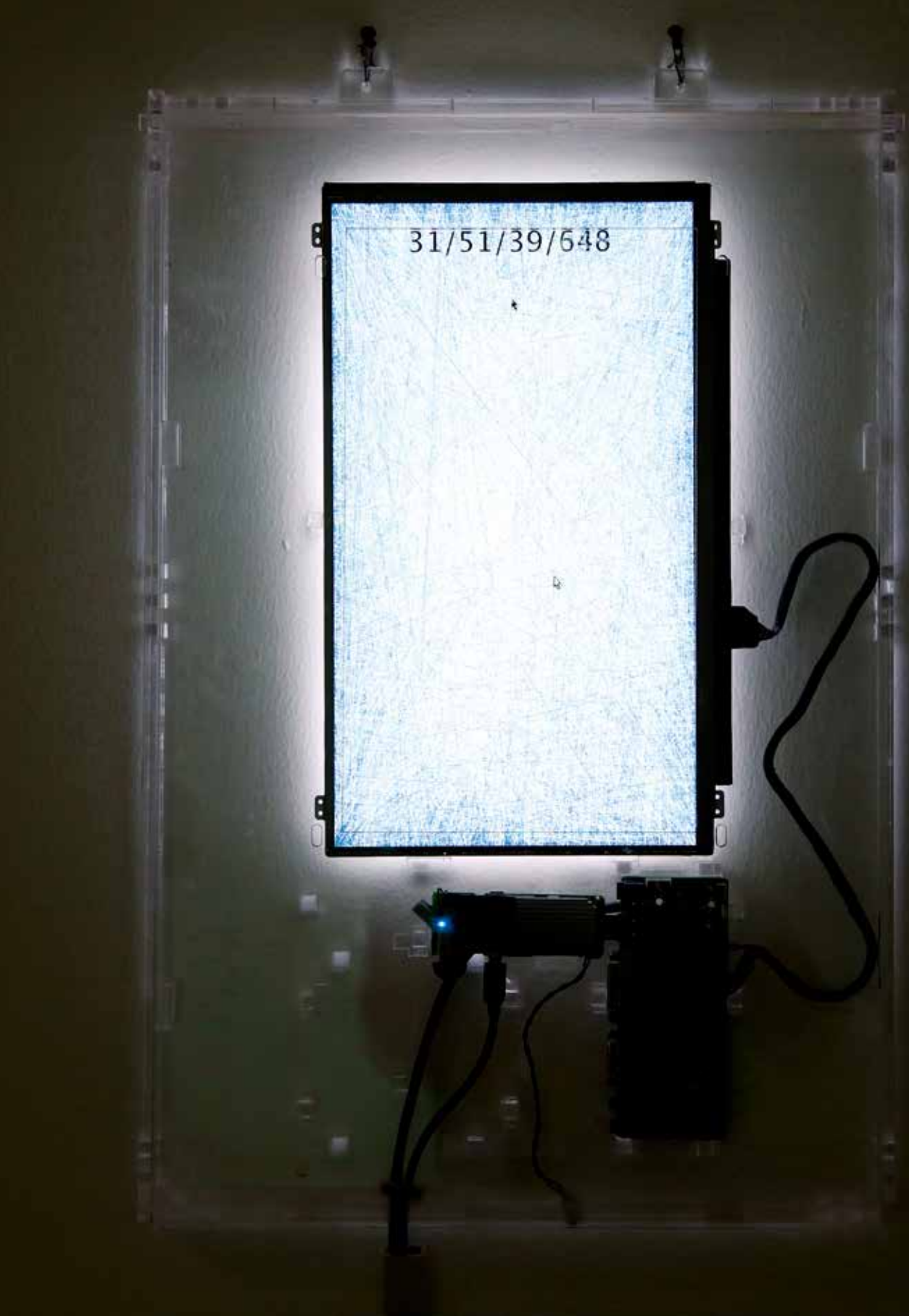
生成的线索
Generate Leads
自制交互PC硬件
Customized PC component, control system
40 cm × 60 cm
2016

艺术工作聚焦于跨媒体互动艺术，其创作轨迹映现在现实与虚拟世界交错点的探索和实践，包括游戏艺术、互动艺术、声音雕塑、媒体剧场等。创立的“低科技艺术实验室”专注于当下媒体文化和跨学科的融合，基于电子虚拟环境的艺术实验。

《生成的线索》是基于电子生成艺术计划的系列作品之一，作品利用运算模拟个人行为 and 环境的互动。这件互动作品完全由程序生成，已经持续运行了 15 个月以上，产生了 11000 多小时的数据和图片，观众可以看到程序模拟生成了两个鼠标在屏幕上不停地移动、点击和追逐，它们分别代表着一个人下意识的行为模式，和外界环境对他的影响。一个鼠标留下的轨迹持续地受到另一个的影响，并为后者所取消。

Zheng focuses on inter-media interactive art. His body of works relies heavily upon the cross-over between reality and a virtual world, which includes game art, interactive installation, audio sculpture and theater media, etc. He has established "Low-tech Art Lab", focusing on contemporary media culture and interdisciplinary integration, this while carrying out a series of art experiments based on virtual situations.

Generate Leads is one of a series of works based on the electronic generative art. The art works visualize a computing device as the interaction between one's behavior and his environment. This algorithm-generated installation had been running over the past 15 months and collected more than 11000 hours of data and images. The artist composes a computer program that simulates two mice that move on the screen, click and chase each other, leaving their trajectories constantly erased and replaced.





虚拟的肖像 | Virtual Portrait
互动影像 | Interactive video
尺寸可变 | Dimension variable
2013



开幕式现场嘉宾与艺术家
Guests and artists at opening ceremony



BEIJING TODAY ART MUSEUM

北京今日美术馆

北京今日美术馆——中国第一家民营非企业公益性当代美术馆，成立于 2002 年，于 2006 年 7 月，成功转型为真正意义上的非盈利机构。北京今日美术馆积极探索中国民营美术馆的可持续发展之路，尝试建立融资结构合理、系统完备的美术馆体系。在务实的运作态度下，逐步形成一种持续稳定的融资机制和学术体制。

作为一家按照国际美术馆规范建设和运营的民营美术馆，北京今日美术馆一直致力于积极参与并推动中国当代艺术的前进和发展，以其现代性视野、国际化平台、规范化运营，力求探索一条适合中国民营美术馆的生存发展之路。

As the first non-for-profit, non-governmental run art museum in China, Beijing Today Art Museum was founded in 2002. In July 2006, it successfully formed itself to non-profit status. Beijing Today Art Museum persists holding to high academic standards, character and morals. Building high level international quality and a superior research team is the foundation of all its efforts. Beijing Today Art Museum plans extensively for exhibits and demands classical essentiality, technicality and the contemporary meaning of all we display. We give attention to two things: artistic characters and social functions. We emphasize the intervention and promotion to contemporary art and our ambition is to construct the highest platform of contemporary art.

Beijing Today Art Museum quests for the developing mode for non-public operating museum actively. The museum aims to promote Chinese contemporary art based on an internationalized vision and a contemporary ideology. As the first not-for-profit, non-governmental run art museum in China, it dedicates to explore an appropriate development strategy for museums of its kind within a Chinese context.

WANG SHIKUO FOUNDATION

王式廓基金会

王式廓基金会萌芽于 2010 年王式廓夫人吴咸在中央美院设立的王式廓奖学金，她以一己之力继续像王式廓先生生前一样帮助年轻学生实现自己的梦想。2015 年在一些热爱艺术的社会人士参与下，奖学金得以扩大，王式廓基金会正式注册成立。

王式廓基金会致力于推动当代艺术在中国的发展。基金会通过一系列活动，为有艺术才华，勤奋执着，并在艺术造诣上有一定基础的年轻画家提供展示、奖励的机会。同时还为艺术家和艺术爱好者打造交流平台，让更多人了解艺术，参与艺术，支持艺术事业。

基金会目前推动的项目有：

王式廓奖学金：通过“王式廓奖学金”资助中国艺术院校的优秀学生出国考察，开拓视野，深化他们在艺术领域的探索和研究。考察形式包括：参加国外短期课程、与国外专家学者和学生交流、实地考察原作等。

王式廓奖：举办年度《王式廓奖——中国当代艺术家提名展》，为本科毕业以后坚持艺术创作 10 年以上的中国青年艺术家提供展示自己作品的机会，并向其优秀者提供经济资助。以此形式鼓励对艺术的投身，持续创作和不懈努力。

The Wang Shikuo Foundation was established in 2010. Its first program was a scholarship sponsored by Mme. Wu Xian, wife of Mr. Wang Shikuo. In conjunction with the Central Academy of Fine Arts, she continued to help young students realize their dreams as Wang Shikuo did before his death. In 2015, with the participation of art supporting members in our community, the scholarship was expanded and the Wang Shikuo Foundation was formally registered.

The Wang Shikuo Foundation is committed to promote the development of contemporary art in China. Through a series of activities, it provided an opportunity for artists to display their talent and rewarded young painters who have artistic talent, diligence and perseverance. Meanwhile, the Foundation created a communication platform for artists and art enthusiasts, allowing more people to understand art, to participate in art and support the cause of arts.

The projects currently supported by the Foundation are:

the Wang Shikuo Scholarship. This Scholarship is intended to subsidize those applicants at Chinese art schools to study abroad, broaden their vision, and deepen their exploration and research in art. Study forms include such formats as taking part in foreign short courses, communicating with foreign experts and scholars and engaging in field trips. Second is the Wang Shikuo Award. This annual "Wang Shikuo Award — Exhibition Competition for Chinese Contemporary Artists" provides an exhibition opportunity for young artists who have spent 10 years or more in creative art after their bachelor's degree, to display their work and to be presented with a monetary award to those who are deemed the best in their nominated group. In general, it is a way to encourage their continued dedication and creative effort in the field of art.

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Thanks everyone who helped and contributed to making Wang Shikuo Award a fabulous success!

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