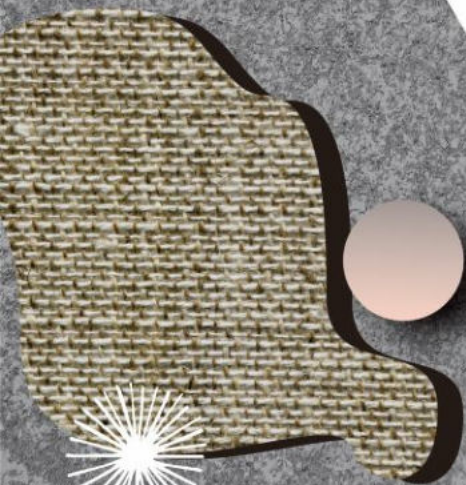




The Time in Between

事物间隙

8/22-10/6
2019

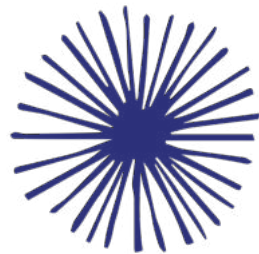


GEORGE V
ART CENTER

THE TIME IN BETWEEN

事物间隙

2019.08.22-2019.10.06



GEORGE V
ART CENTER

THE TIME IN BETWEEN

事物间隙

如哈曼在客体导向本体论中所述，语言是将事物过于简单化的体现，因事物不仅仅只是一捆可描述性质的集成体。事物的存在不依附其与人类的关系；相反地，事物拥有现实与感性的双重特质，藉由时空被人类感知。人类的探索与创作活动始于事物的间隙之中，尽管这时常并不是肉眼可见的：外表坚硬而封闭的陶瓷器物内部其实充满孔隙结构，水分与杂质在土坯窑烧过程透过孔隙蒸发至消失；一针一线紧密相连的柔软织物看似百密而无一疏，但实际上，有多少针脚便有相当数量的缝隙与之共存。事物的间隙如同毛孔，让那些言语不可名状之物：情绪、想像、隐喻，落于其中此起彼伏地呼吸。尽管物件们大多以静默之态呈现，藉由可见与不可见的间隙，人们静观时间的栖息和流转。

As Harman observes in the Object-Oriented Ontology, "literal language is always an oversimplification since it describes things in terms of definite literal properties even though objects are never just bundles of literal properties." The existence of objects is not defined by their explicable relationship with human beings; instead, they possess both objective and perceptual qualities to be perceived by human beings through spatiotemporal patterns. Human activities of explorations and creations begin in between: Under the rigid and airtight coating of ceramics are myriad microscopic aperture formed in kilning; throughout the smooth and delicate surface of silk you may find innumerable stitches and threads made of fibers. Those ubiquitous interstices leave people indefinite space for inexplicable sentiments to discern the pattern and texture of the space and time in between.

艺术家

米赫尔·格罗
JN 梅勒艺术俱乐部
梁德宇
凯瑟琳·冯·瑞星博
任瀚
穆里尔·斯文斯特德
玛丽特·沃尔特
苑圣文

策展人

Alta Volta 经纪公司
George V 艺术中心

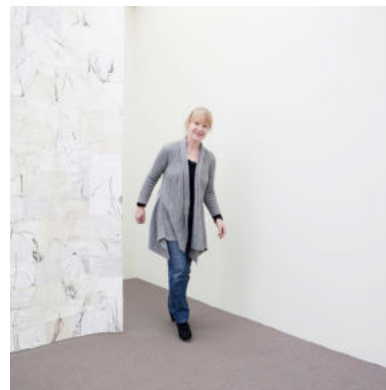
Artists

Mireille Gros
JN. Mellor Club
Liang, Te-Yu
Kathrin von Rechenberg
Ren, Han
Muriel Svenstedt
Marit Wolters
Yuan, Shengwen

Curators

Alta Volta Agency
George V Art Center

Mireille Gros



受到亚洲哲学中可互换且共存的二元概念的启发，米赫尔·格罗（Mireille Gros）探索了人与自然之间交流的可能性。她的艺术表达中消除了空间和时间的差异，从而在时间的流逝和永恒之间寻求平衡。这些作品反映了古代印度教哲学，其中时间概念不是线性的，而是基于当下这条轴线对称。时间也是周期性的，而过去可以与未来互换。她的艺术作品中反映了“永恒”的概念，在不同的时间和空间维度中创造了非线性的叙事角度。这些作品的灵感来自庄子梦蝶的理论：他睡着时梦见自己是一只无忧无虑的蝴蝶；醒来时他也可能是一只梦见成为人的蝴蝶。现实和梦境是可以互换和对称的，其他的对立二元概念也是如此。格罗的作品中描绘的人与自然之间的相互作用，旨在形成意识形态之间的联系，提倡共享和求同存异的概念。

米赫尔·格罗，1954年出生于瑞士阿劳，目前在巴塞尔和巴黎生活和工作。她曾与维尔纳·冯·穆岑贝克（Werner von Mutzenbecher）和维尔纳·耶勒（Werner Jehle）在巴塞尔设计学院（Schule für Gestaltung Basel, Swiss）学习，曾在库伯联盟学院（Cooper Union, New York）学习并师从维托·阿孔西（Vito Acconci）和汉斯·哈克（Hans Haacke）两位教授。格罗曾在多地举办过个展并参加过多个群展。其中个展包括：巴塞尔艺术博物馆（Museum of Art, Basel, 2017）的“时代档案馆”（Archives in times）；苏黎世豪泽画廊（Hauser Gallery, Zürich, 2016）的“时间线”（Time Line）。除此之外，她还参与了巴塞尔艺术展（Art Basel）和FRAC，作品曾被卢浮宫（Musée du Louvre, Paris）、赫尔维蒂亚艺术博物馆（Helvetia Art Collection, Basel）、欧文·奥伯威勒收藏馆（Collection Erwin Oberwiler, Geneva）等多个美术馆和艺术中心收藏。

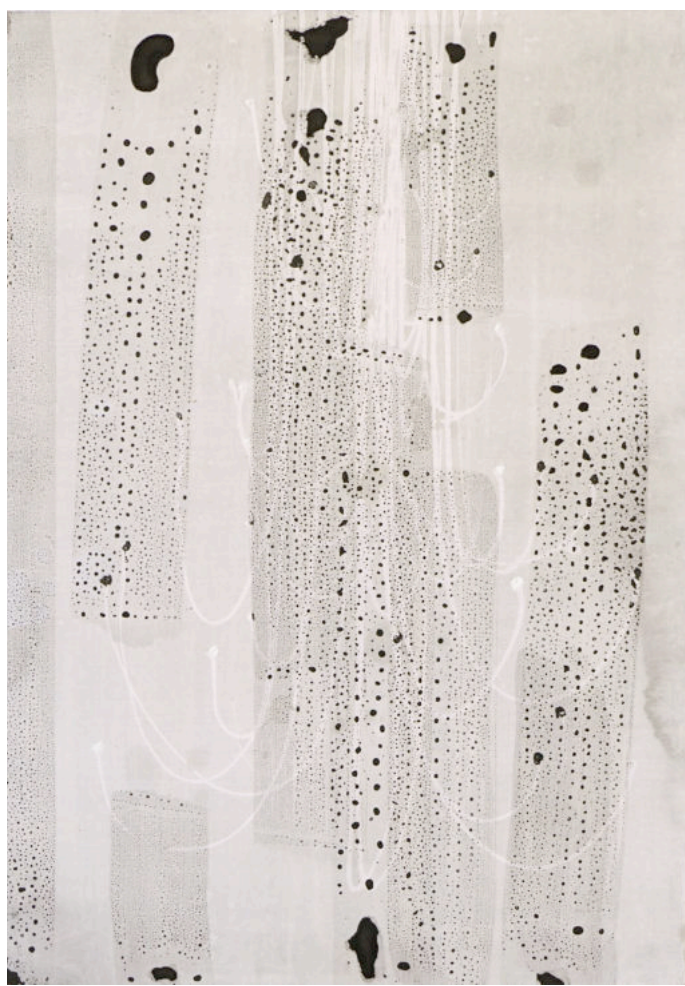
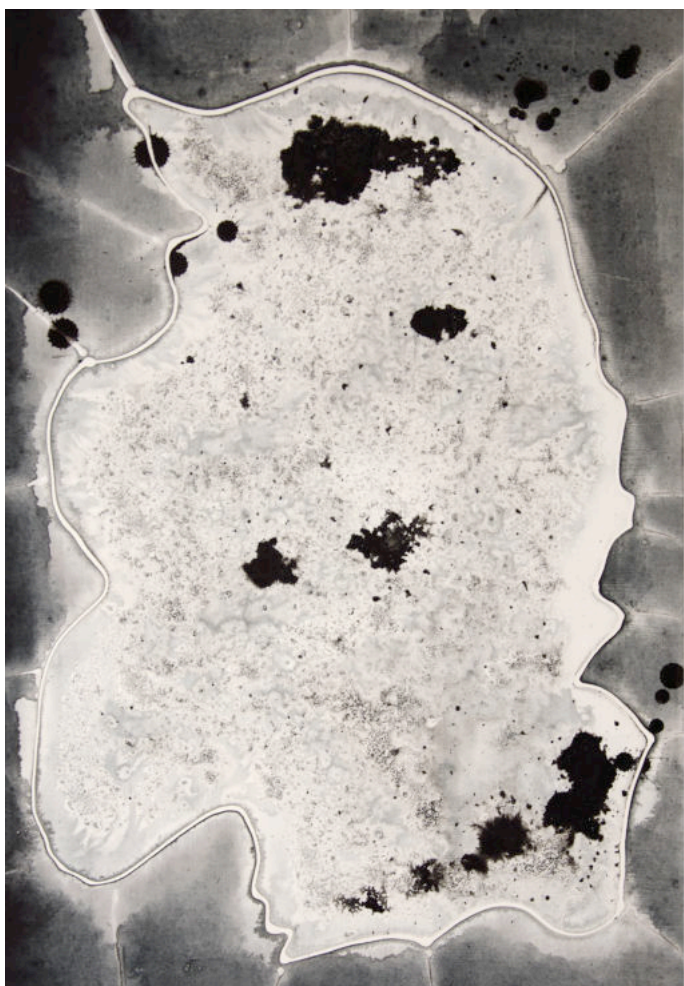
Inspired by the interchangeable and coexisting binary concepts in Asian philosophy, Mireille Gros explores the possibility of communication and exchange between humans and nature, and individuals of various origins. The difference of space and time has been eliminated in the artistic expression, as the artists seek the balance between the progress of time and eternity. The works reflect ancient Hinduism philosophy, in which concepts of time are symmetrical based on the axis of the present. Instead of linear, time is cyclical whereas past can be interchangeable with future. The “timeless” concept has been reflected in the artworks as they create a nonlinear narrative of the present moment in different times and spaces. The works were also inspired by Ancient Chinese philosopher Zhuangzi, who proposed the theory: when he dreams that he is a carefree butterfly, asleep; he might also be a butterfly dreaming to be a human when he wakes up. Reality and dream are interchangeable and symmetrical, so are other supposedly opposite binary concepts.

Born in 1954 in Aarau, Switzerland, Mireille Gros lives and works in Basel and Paris. The artist studied at the Basel School of Design with Werner von Mutzenbecher and Werner Jehle, and at Cooper Union in New York with Vito Acconci and Hans Haacke. Solo exhibitions include “Archives in times”(Museum of Art, Basel, 2017), “Time Line” (Hauser Gallery, Zürich, 2016), the artist has also been engaged in Art Basel and FRAC; Gros’s works are collected by Musée du Louvre (Paris), Helvetia Art Collection (Basel), Collection Erwin Oberwiler (Geneva), etc.t

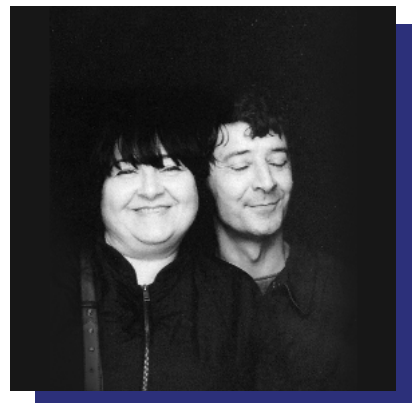
米赫尔·格罗
时间线，2015

Mireille Gros
Time Line, 2015





JN. Mellor Club



JN .Mellor Club 是一个来自巴黎的设计师二人组合，他们专注于研究艺术，设计，工艺和时尚的相关内容。受到日常生活中诗歌的启发，他们创造了美丽而富有启发性的物品。JN_JT_01 系列由十片厚皮革和四颗半宝石原料（碧玉，彼得石，玛瑙和斑岩）制成，它是一个将原生占卜游戏和考古碎片结合的系列图腾作品。这就像是一个鹅卵石试验，它能帮助你找寻属于自己的回归本真之路，从而找到一种由明确形状和自然原料构成的坚定而自信的创作之路。JN .Mellor Club 由卡瑞纳（Karine Arabian，曾任职施华洛世奇 SWAROVSKI 和香奈儿 CHANEL 的设计师六年）和弗兰克·布莱斯（Franck Blais，独立艺术顾问，曾为 FIAC 和暖灰色 Warmgrey 视觉传播代理设计品牌图标）共创。

JN .Mellor Club is a Paris-based designer duo who embraces art, design, craft and fashion. Inspired by the poetry found in everyday life, they create beautiful and inspiring objects. Made out of ten weighted leather pieces and four semi-precious stones (Jasper, Pietersite, Agate and Porphyry), JN_JT_01 is a series of totem, something between a divinatory game with natural forms and archaeological fragments. It is like a trial of pebbles to help you find your way, to return to the essential, to move towards an assertive kind of creation with clear forms and natural materials. JN .Mellor Club is found by Karine Arabian, the designer of SWAROVSKI and CHANEL for six years, and FranckvBlais, an independent art director who created the graphic identity of the FIAC and the visual communication agency Warmgrey.

JN 梅勒俱乐部
JN_NT_01系列

JN. Mellor Club
JN_NT_01 Collection 系列作品







LIANG, TE-YU 梁德宇



梁德宇长期以来一直对于物体形态中的潜在信息高度敏感，其中包括捕捉绘画、装置、甚至图像和其他媒介之间形状与形态循序渐进的变化；同时也包含情感信息的捕捉：生活周遭物品的情感、物体的轮廓、潜意识层面的肖像轮廓以及颜色、形状、人类记忆与喜好间的情感联系。在大多数作品中，他以将绘画的表现形式引入三维空间进行新创作的方式体现他的独特理念。物体以颜色和线条的方式呈现，这与绘画在形式表达方面十分相似。他的装置作品常反映出建筑美感并呈现室内设计的方方面面，在细心观察和思考后，观众甚至可能发现隐含其中的幽默感和孩童般的趣味。他的作品剥离了物体常见的表现形态，将一切归零至“形状”这一最初组成部分，简而言之，梁德宇将物体的常见表现形态（整体）拆解成各个零散的部分，并将其用全新的形式重组与表现。这些丰富的背景知识是经过无数次色彩、媒介和话语交谈间交替研究总结得出的结果。

梁德宇出生于台湾，曾参加伦敦交感神秘展览（Sympathetic Visage Exhibition, 2019）；巴尔的摩太空营（Space Camp, 2018）；伦敦新乳业展（Hot Dairy exhibition, 2017）；第十届台北桃源展（2012）；台北青年艺术展（2010）；EX!T台湾国际实验媒体艺术展（台北，2010）；并获得2010年第十届桃源创作奖；他创作的视频作品已在多个电影节中被提名。除此之外，梁德宇也是平面设计师和时尚品牌lohl的联合创始人。

Born in Taiwan, Te-Yu has participated in Sympathetic Visage Exhibition, London (2019); Space Camp, Baltimore (2018); Hot Dairy Exhibition, London (2017); The 10th Tao Yuan Exhibition, Taipei (2012); YOUNG ART TAIPEI, Taipei (2010); EX!T Taiwan National Experimental Media Arts Exhibition, Taipei(2010); and gained the Judges' Award in The 10th Tao Yuan Composing Award in 2010; the video works he made have been nominated in a couple of Im festivals. Te-Yu is also the Co-founder of a fashion brand: lohll, and a graphic designer.

Te-Yu's works have long focused on the exploration of the highly perceptive subconscious in the form, which covers the capture of the gradual change of the form between paintings, or devices, or even images and other media, as well as the emotion carried by the intimate objects in life, the portrait of objects, portraits at subconscious level and the relationship among color, form and human memory and the like. In many of his works, concepts have been transformed into the creation where paintings are introduced into three-dimensional space. Objects are transformed into the state of pigments and lines, as well as the composition resembling paintings in form. His installation often reacts architectural aesthetics and presents the display of interior design, or even is granted a sense of humour and childlike interest despite the prudent arrangement. They are also characterized by the deprivation of the original intention of the object while making it return to the form, that is, language produced by the placement of objects, lines, and surfaces generated by the interval between objects, new possibilities of the appearance of objects, and the experience of staggering between existing impressions and new forms, etc. These rich contexts cover the complex results of alternation among color, media, and discourse.

梁德宇 Liang, Te-Yu
NedragredniK, 2019











梁德宇 Liang, Te-Yu
Object Painting N. 5



Kathrin von Rechenberg

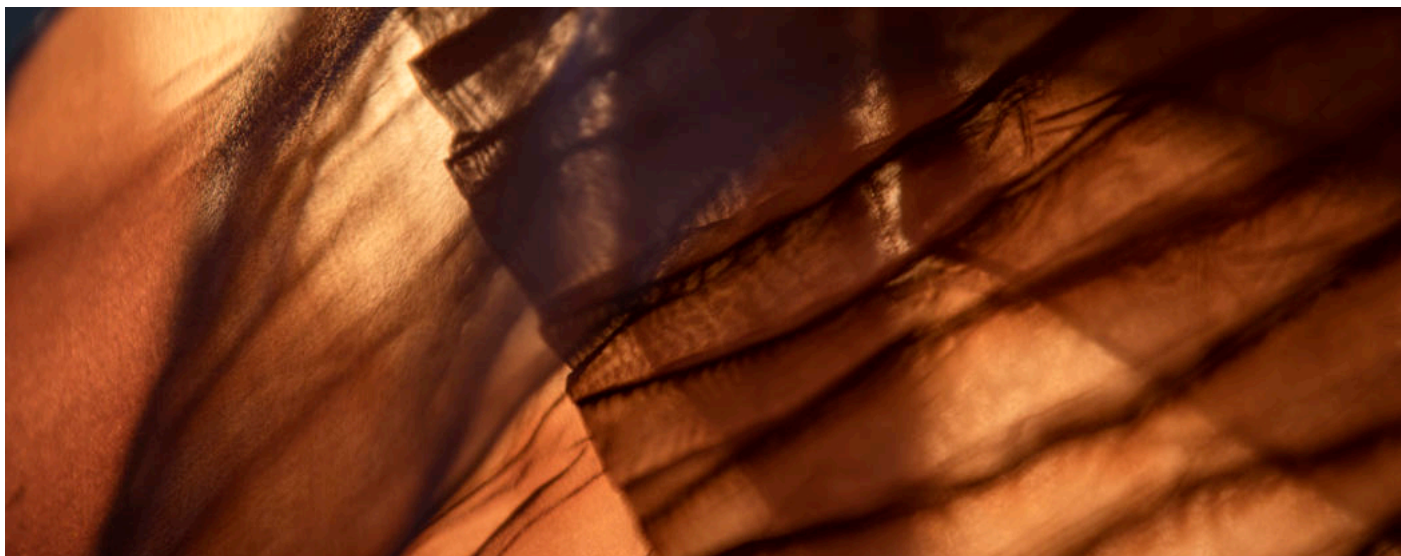
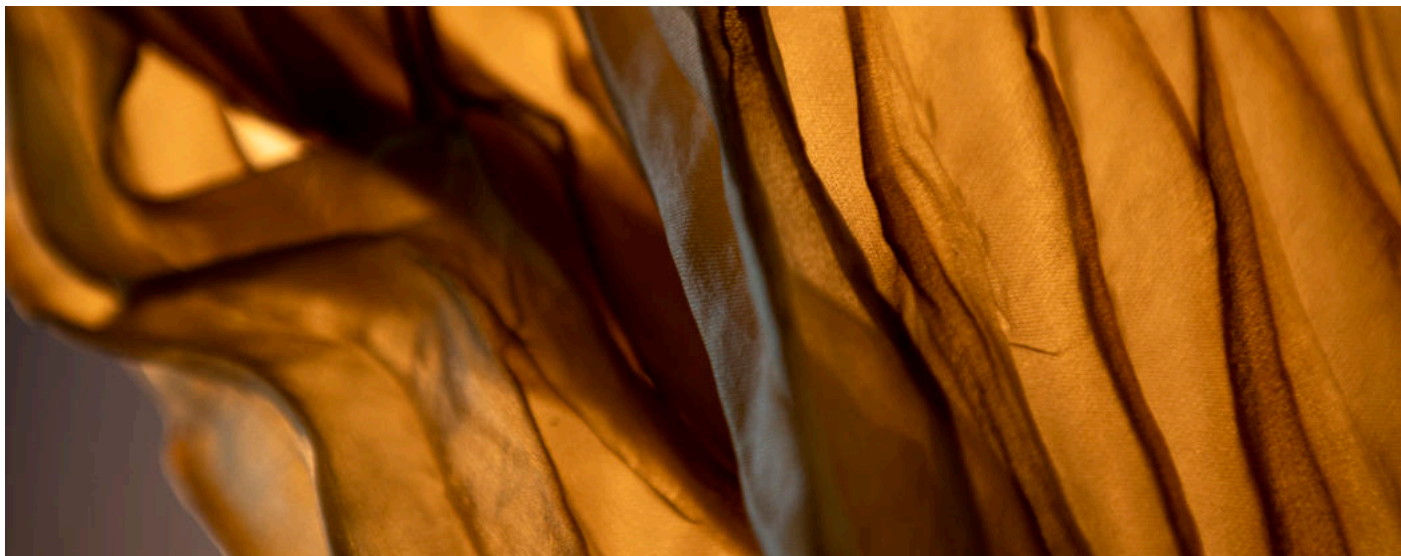
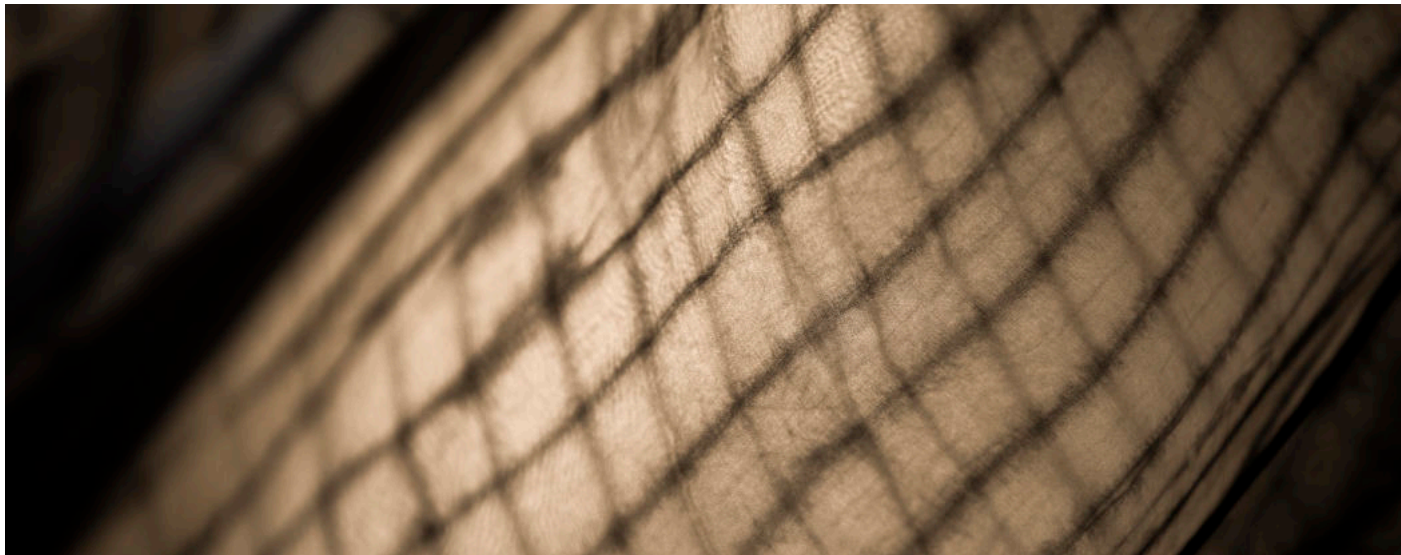


凯瑟琳·冯·瑞星博 (Kathrin von Rechenberg) 出生于慕尼黑，是一位时装设计师，以她的名字——瑞星博 (Rechenberg) 创立了一个时尚品牌。以中国传统的香云纱为基础面料，她将面料折叠和剪裁成许多几何形状——三角形，方形以及线条。这使得这些面料自如地释放出织物几何网格，并将其转变为光和流动的形式，类似于音乐中的符点、间歇和停顿。经过屡次的研究和实验，凯瑟琳成功地在其工作室开发出了一种新型手工染色技术，为传统面料赋予了新的生命。通过强调不对称的美学并汲取来自东方的灵感，她将古典、现代以及东西方的元素完美融合，从而自然地将女性的优雅和魅力表现得淋漓尽致。

凯瑟琳目前在北京工作和生活。她曾在世界著名的时装学院——巴黎高级时装工会设计学院 (École de la Chambre Syndicale de la Couture Parisienne) 学习，并以优异的成绩毕业。在创立品牌之前，凯瑟琳曾受雇于雅克·法斯 (Jacques Fath)、让-路易·v 舍勒 (Jean-Louis Scherrer)、克里斯汀·迪奥 (Christian Dior)、克里斯汀·拉克鲁瓦 (Christian Lacroix)、香奈儿 (Chanel) 等高级定制工作室。

Born in Munich, Kathrin von Rechenberg is a fashion designer who established a fashion brand after her name-Rechenberg. Using traditional Chinese tea-silk, she folds and cuts the fabric into geometric shapes - triangles, squares, and lines - then blends those freely, releasing the fabric from its geometrical grid and transforming it into the light and floating forms, akin to musical punctuation, stops and pauses. After research and experiments, Kathrin has developed new hand-dye technique in her studio that gives a new life to the traditional fabric. Through emphasizing the aesthetics of asymmetry and bringing the Eastern and Western elements into a modern fusion, her works naturally express the grace and charm of femininity.

Designer Kathrin von Rechenberg works and lives in Beijing. She was enrolled into the world-renowned fashion school, École de la Chambre Syndicale de la Couture Parisienne and graduated with honors. Prior to the founding of her brand, Kathrin was employed by Jacques Fath, Jean-Louis Scherrer, Christian Dior, Christian Lacroix, Chanel, and other Haute Couture studios.



凯瑟琳·冯·瑞星博
铁锈处理手染无袖长衫，2016
Kathrin von Rechenberg
Pomegranate and Iron Rust Dyed Silk Stole, 2016

凯瑟琳·冯·瑞星博
铁锈处理手染披肩（细节），2011
Kathrin von Rechenberg
Pomegranate and Iron Rust Dyed Silk Scarf, 2011

凯瑟琳·冯·瑞星博
手工石榴皮染制褶裥上衣（细节），2015
Kathrin von Rechenberg
Hand Pleated Pomegranate Dyed Silk Top, 2015

凯瑟琳·冯·瑞星博
薯蓣手工染色单袖披肩（细节），2015
Kathrin von Rechenberg
Hand Pleated Shuliang dyed silk scarf, 2015





凯瑟琳·冯·瑞星博
手工石榴皮染制褶裥上衣（细节），2015
Kathrin von Rechenberg
Hand Pleated Pomegranate Dyed Silk Top, 2015



凯瑟琳·冯·瑞星博
靛蓝手工染色单袖披肩缀面，2015
Kathrin von Rechenberg
Indigo Natural-Dyed One Sleeve Scarf, 2015



凯瑟琳·冯·瑞星博
铁锈处理手工染制风衣，2015
Kathrin von Rechenberg
Natural Indigo dyed Silk Dress, 2015

凯瑟琳·冯·瑞星博
天然靛蓝手工染制风衣，2015
Kathrin von Rechenberg
Hand Pleated Natural Indigo
Dyed Silk Coat, 2015



凯瑟琳·冯·瑞星博
靛蓝手工染色矩形领连衣裙，2015
Kathrin von Rechenberg
Natural Indigo dyed Silk Dress, 2015



凯瑟琳·冯·瑞星博
手工绞缬染围巾式夹克，2015
Kathrin von Rechenberg
Hand-Syed Shibori Scarf-Jacket, 2015



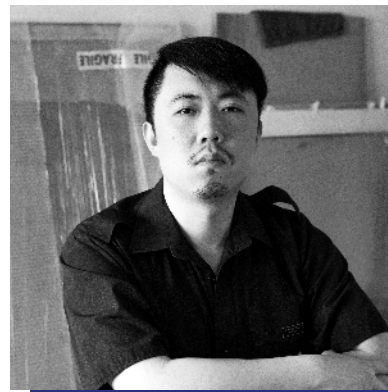
凯瑟琳·冯·瑞星博
褶皱香云纱侧长衫，2015

Kathrin von Rechenberg
Long Tea Silk Tunic, 2015





Ren, Han



任瀚（1984，天津）是一位艺术家，工作于北京和巴黎。在天津美术学院油画系毕业之后，他于 2008 至 2011 年间就读于法国维拉阿尔松国立高等艺术学院艺术系并获得艺术硕士学位。

任瀚的作品包括素描、装置和场域特定作品，他对媒介定义上的界限保持怀疑，并用不同类型的实践对此发问。他使用简单直接的材料（如铅笔、复写纸及建筑材料）进行创作，利用网络图形资源和艺术品，避免在信息泛滥时代生产新的图像，重新勘探已有的生活和艺术体验。任瀚作品（镜子、灾难及温柔的撞击等）中所表现的双重性不仅标志着左与右之间、自我与他者之间永远共存的二元对立，也标志着心灵与物质、心灵与身体以及人与自然之间的哲学性关联。

他曾在世界各地参与展览，包括巴黎 104 艺术中心、莫斯科现代艺术博物馆、柏林中国文化中心、尼斯亚洲艺术博物馆、北京今日美术馆、泰康空间等。并在巴黎 Less Is More Projects、北京 C- 空间、LAB47 和七木空间举办个展。同时他也是再生空间计划（www.s-r-p.org）的联合创始人。

Born 1984 in Tianjin, after studying painting in Tianjin Academy of Fine Art, he joins the art department of cole Nationale Supérieure d'Art de la Villa Arson in Nice (FR) from 2008 to 2011 and obtains the DNSEP.

Ren Han's works include drawings, installations, and site-specific works. He feels doubt about the existence of fixed boundaries in the definition of medium and brings it into question in works of varying types. The materials he employs are simple and easily available, such as pencil, carbon paper, and building stuff, and he always deploys graphic resources and established works from the internet, intending to re-examine the existing experience of our life and art practice instead of manufacturing new images in information chaos characterizing our time. The duality that Ren Han's works (Mirror, Disaster, Soft Impact etc.) present, does not only denote the co-eternal binary oppositions of left and right, or self and other, but also the philosophical relationships of mind and matter, mind and body, as well as man and nature.

He has participated in exhibitions worldwide, including the Centquatre in Paris, the Moscow Museum of Modern Art, the China Cultural Center in Berlin, the Muvsée des Arts Asiatiques in Nice, the Today Art Museum, Taikang Space in Beijing, etc. His had solo exhibitions at Less Is More Projects in Paris, at C-Space, LAB47 and Qimu Space in Beijing. He is also the co-founder of the Space Regeneration Projects (www.s-rp.org). Ren Han is now based in Beijing and Paris (He is also the co-founder of the Space Regeneration Projects.)



任瀚
无题（烟雾一），2016
Ren, Han
Untitled (Smoke #1), 2016



任瀚
无题（泥石流一），2016
Ren, Han
Untitled (Debris Flow #1), 2016



任瀚
无题（雪崩二），2016
Ren, Han
Untitled (Avalanche #2), 2016





任瀚
镜子三十一号，2016
Ren, Han
Mirror #31, 2016



任瀚
镜子十九号，2016
Ren, Han
Mirror #19, 2016



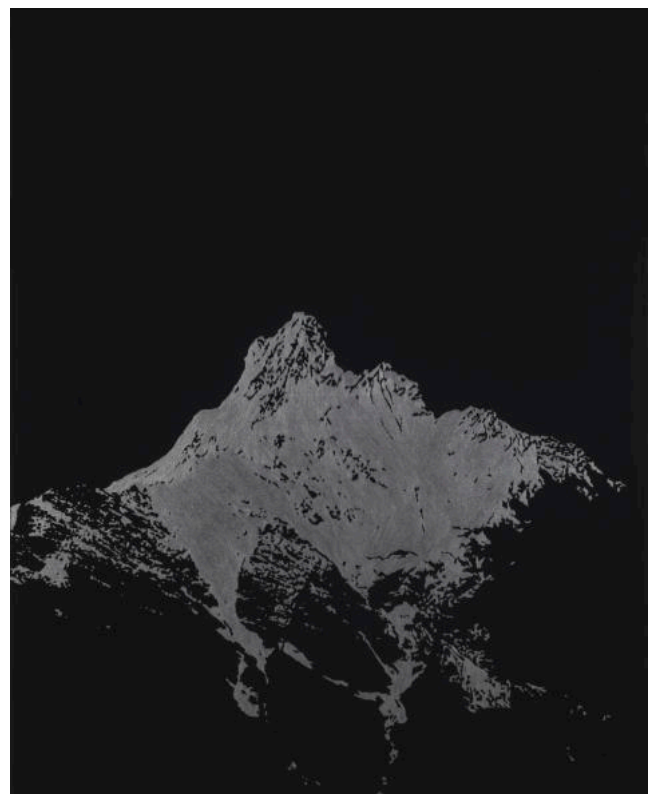
任瀚
镜子十五号，2016
Ren, Han
Mirror #15, 2016



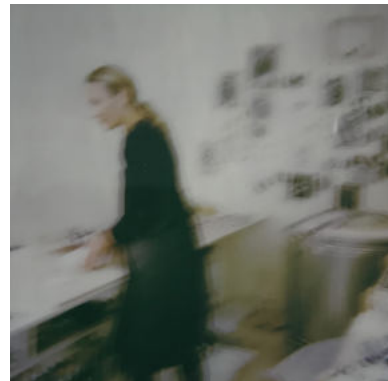


▲
 任瀚
 无题（雪山系列），2014
 Ren, Han
 Untitled (Snow Mountain Collection), 2014

任瀚
 无题（雪山系列），2014
 Ren, Han
 Untitled (Snow Mountain Collection), 2014
 ▶



Muriel Svenstedt

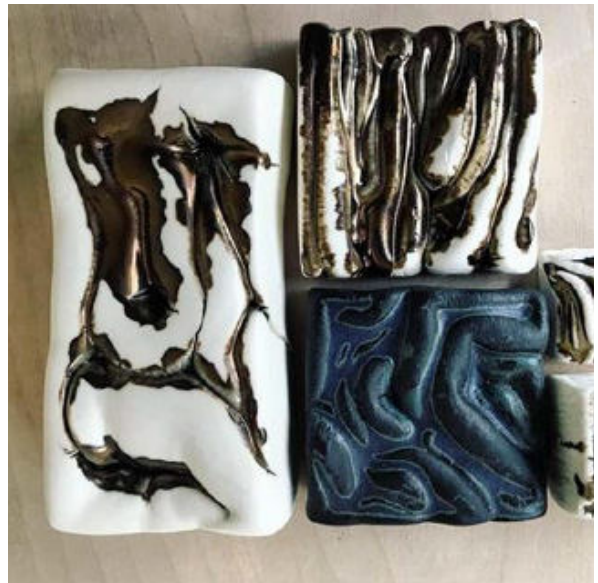


穆里尔·斯文斯特德从巴黎科莫多设计学校毕业之后一直活跃在建筑设计领域，并不断探索新的质地与材料，开拓包括绘画在内、不同媒介的艺术形式；而对大地、土壤与融合性的热爱更将穆里尔引向令其着迷且富有幻想寓意的陶瓷制作。她的灵感可以说是古老而精神性的：依靠直觉进行符合心性的研究，从火山岩层到巴黎的水泥道路、从世上所有地表起伏、从土壤与大地中，获取其所承载的人类信息，由此，手工艺人成为连结土地与天空的角色。

“手”在斯文斯特的作品中也具有强烈的存在感 —— 拥有流线形自由轮廓却充满力量，这些大小各异的陶瓷作品如同一套提示我们不断向本能延伸的符号系统。她对自然材料的体验旨在使那些原为一体的事物得以重逢，即人类，天空与大地，并将其呈现给观者。

After obtaining a degree in interior architecture from Camondo School, Muriel Svenstedt has been working in architecture for many years while exploring textures and various materials through several different art forms including painting. Soon, the calling from the earth and the fusion takes her to a rather new and fantasized technique, ceramic. Her inspirations go deeply into ancient and spiritual. It's the craftsman linking earth and sky through intuitive research into what soils and the ground can say about mankind, from volcanic terrains to Parisian concrete pavements, through all kind of existing relief.

Another strong presence in Svenstedt's work is the power of the hand and its holy intelligence, using its free-flowing but precise and sharp energy to shape a sort of ceramic alphabet, varying in size but constantly reaching out to the instinct. Her experience of natural material has only one purpose, that is to reunite what is, in fact, already a whole: Humanity, the Sky and the Earth, and to present this whole for us to see.



Marit Wolters

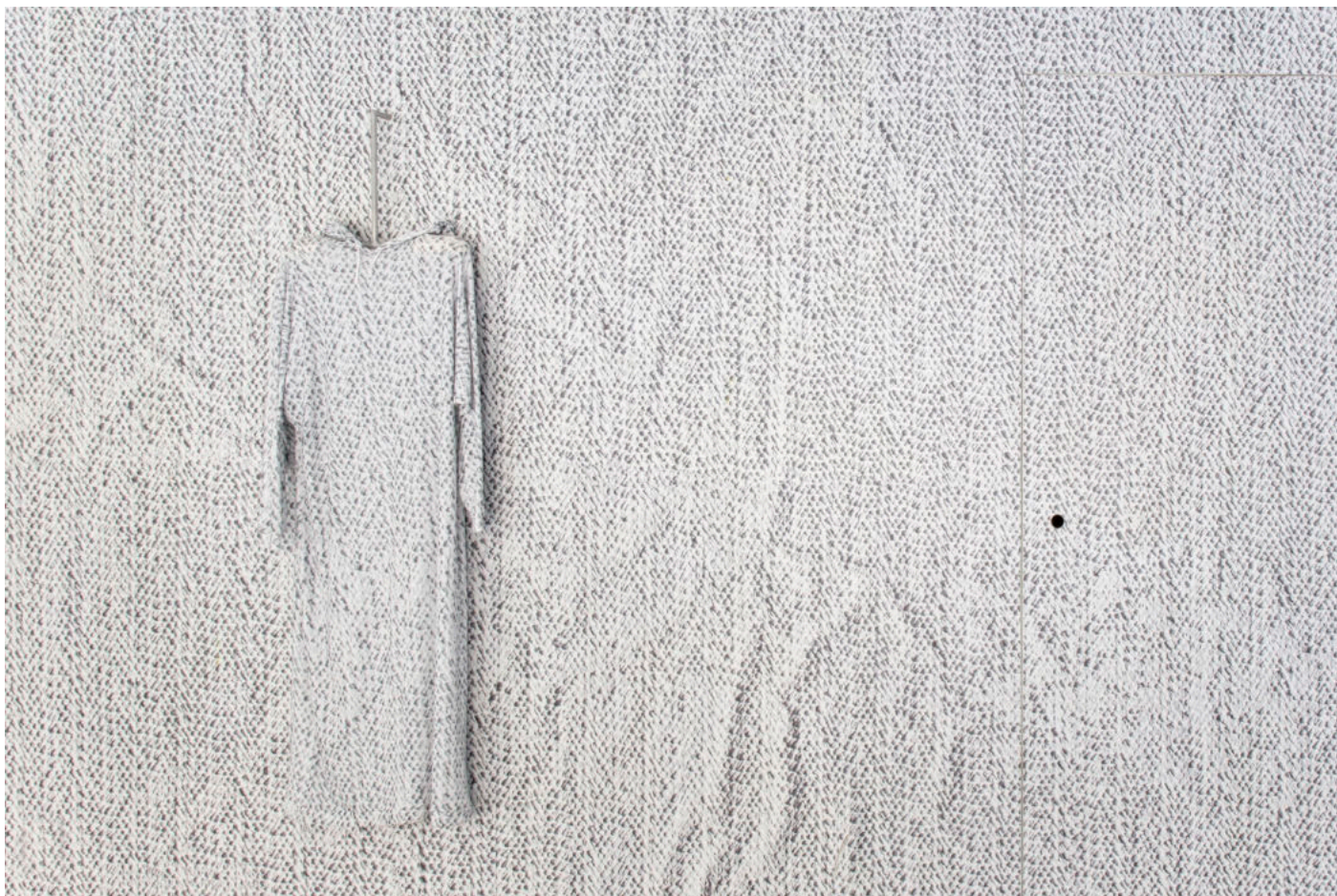


玛丽特·沃尔特（Marit Wolter）的作品都是关于“存在”的：脆弱而短暂的结构，雕塑、建筑和景观之间的空隙，所有这些物体都与他们所在场所之间保持着持续的对话。在许多方面，它们是构成空间的原材料和历史的延展与延续，但却以感性的形式体现出来。通过对新材料和新技术的不断的探索和实验研究，她找到了一种既不舍弃物质材料的原有的历史感和潜在的美感，又很好地融入抽象元素的表达方式。她的作品设计与布局提供了一种建立对话的可能性，在这种对话中，无论是于观者还是于场所而言，都会对其已有的身份进行反复质疑。它存在于玛丽特的作品所依赖的美感之中，并与之一起，还体现出它潜在的令人深省与反思的天赋。

玛丽特·沃尔特是一位德国艺术家，曾在德累斯顿美术学院（Hochschule für Bildende Künste Dresden）和维也纳应用艺术大学（Universität für angewandte Kunst Wien）学习美术。她于2018年获得奥地利第一储蓄银行超值艺术奖（Erste Bank Extra-Value Art Award），2017年获得奥地利新兴艺术家奖（Emerging Artist, State of Austria）。她曾在美国、德国、奥地利、瑞士和法国等世界各地参与过多个展览。

Marit Walters' pieces are all about presence: fragile and ephemeral constructions, interstices of sculpture, architecture, and landscape that are in constant dialogue with the site they are taking. They are, in many aspects, a prolongation, an extension, and a continuum of the materials and history that constitutes the space, however, embodied in sensuous form. Through constant exploration and experimentation with new materials and techniques, abstraction finds other ways of expressing itself without losing track of the material's history and aesthetic potential. Her works and the Gestaltung process offer the possibility to establish a dialogue where identity, as much for the viewer as for the place, is constantly questioned. It's in the aesthetic presence where Marit's pieces power relies on, and with it, its potential for seducing, creating that immanence of a revelation.

Marit Wolter is a German artist who studied Fine Art at Academy of Fine Arts Dresden (Hochschule für Bildende Künste Dresden) and University of Applied Arts Vienna (Universität für Angewandte Kunst Wien). She has been awarded Erste Bank Extra-Value Art Award in 2018, Grant for Emerging Artist (State of Austria) in 2017. She has been engaged in exhibitions worldwide such as the United States, Germany, Austria, Switzerland, and France.



玛丽特·沃尔特
用我的眼窥视, 2017
Marit Wolter
I Spy with My Little Eye, 2017



YUAN, SHENGWEN



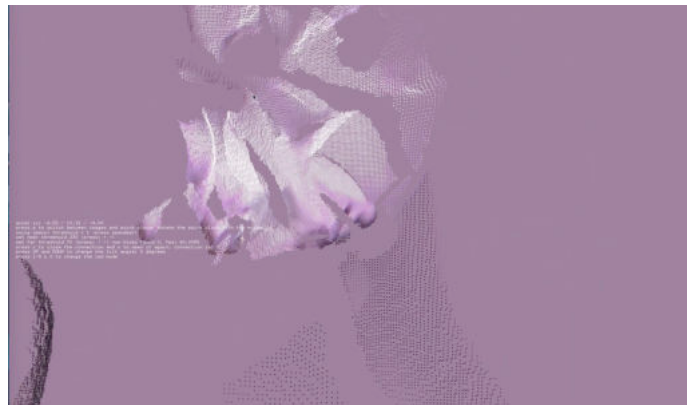
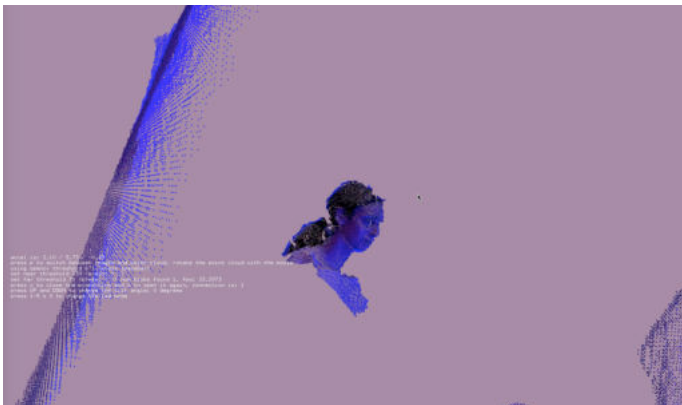
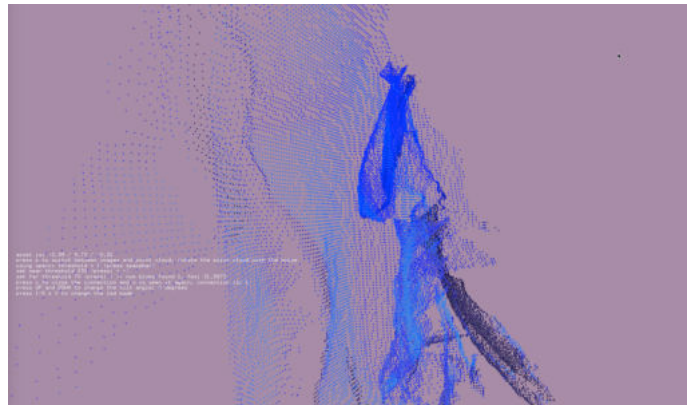
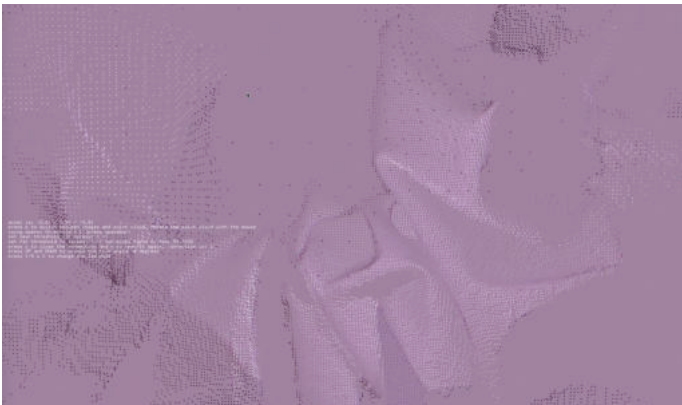
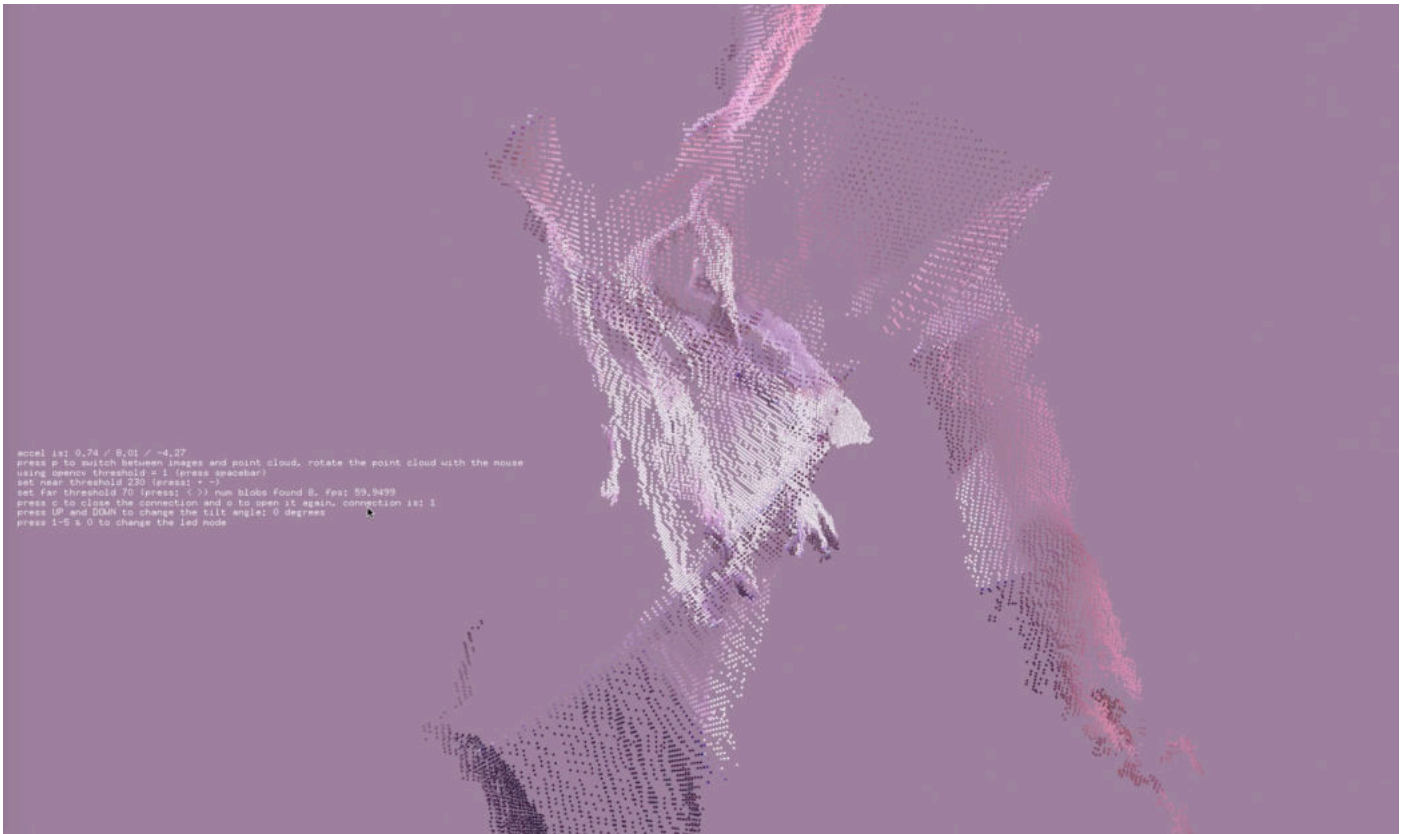
自 2015 年以来，苑圣文一直潜心研究装置艺术、身体交互和数字交互、雕塑与行为艺术的结合。她对以下几个方面研究尤其感兴趣：过渡的概念，人类的现状，个体之间的交流和交换。观者需要充分调动各部分感官，从而更好地感受和理解她的装置作品。她的作品使我们关注到从一个“共同体”中衍生出的差异问题：虽然有差异存在，但是个体共性远比个体差异更重要。通过观察和研究她的作品，我们得以更好地更深层次地研究造型艺术以及隐藏其中的概念学。除此之外，她的作品也使我们联想起人类精神层次的过渡，从古智人时代到未来的超人时代。在架空在“未来”的这一类小说中，人们可以自主选择人生之路以通向永生。一场体感技术捕捉的行为艺术似乎能将观者送至数字空间并使其沉浸在后现代小说的氛围中。苑圣文生于 1993 年，目前在法国生活和工作。自 2016 年从中国美术学院（雕塑系）毕业后，她来到了法国继续她的求学之旅并于 2018 年获得法国巴黎第一大学（Université Paris 1 Panthéon Sorbonne）的硕士学位。苑圣文的作品曾在法国和中国的多个艺术中心和画廊展出，其中包括：巴黎塔莎洛尼亚画廊（Galerie Tasalonia, Paris, 2019）的“敢于发光”（Oser Briller），巴士底狱之才画廊（Galerie du Génie de la Bastille, Paris, 2018）画廊的“另一个人间”（Terre de l'Autre），良渚艺术中心的“场外的碎片化风景”（中国杭州，2016）等；并于 2013 年荣获“BRAiN iT ON! 脑动起来！影视设计比赛”的影视设计冠军、“最佳摄影”奖、“最受观众喜爱”奖（均为团队合作获奖）等多个奖项。

Shengwen Yuan has been creating installations of body interaction and digital interaction since 2015. Being concerned to the concept of transition, human condition, exchange and interaction between human beings, she produces many series to further research on the art of plasticity and its underlying concepts, and to question the discrepancy among individuals. Her artwork reminds its audience of the transition of the human spirit from the early homo sapiens age to the future superhuman era. The performance art captured by somatosensory technology better immerses the viewers in the atmosphere of an extensible postmodern fiction.

Born in 1993, Shengwen Yuan gained her MA degree from University of Paris 1 Pantheon-Sorbonne, France, after graduating from the Department of Sculpture at China Academy of Art. Exhibitions include “Oser Briller” at the Tasalonia Gallery in Paris, “Terre de L'autre” at the Genie de Bastille Gallery, “Landscape Fragments” at the Liangzhu Art Center in Hangzhou, China; In 2013, she and her team were awarded the champion of “Brain it On”.



苑圣文
身体的相遇, 2019
Yuan, Shengwen
The Bodies Meet, 2019



苑圣文
生命永恒之地, 2019
Yuan, Shengwen
The Place of the Evelasting Bodies, 2019



苑圣文
Yuan, Shengwen

ABOUT US



George V 艺术中心

George V艺术中心是一家法国基因的，致力于推广当代艺术的机构。我们希望成为中欧当代艺术桥梁，向大众传播美学理念并促进艺术与日常生活的融合。我们将会把法国，及西方优秀的当代艺术原汁原味地呈现给中国艺术爱好者，同时发现年轻艺术家并帮他们探索更多潜力。

George V Art Center

George V Art Center is the first French-led contemporary art center in Beijing. We are offering young western contemporary art to amateurs and collectors in China. Our 1400m² platform focuses on bringing together western and Asian artists, art professionals & contemporary art lovers.

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