

**EY PROJECTS
AN ARCHIVE OF
BEGINNINGS**
艺外元年志

0-0.1

0 - 0.1: An Archive of Beginnings

艺外元年志

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本书是EY PROJECTS（艺外）首个工作年度的忠实样本。

关于书名中的“从0到0.1”，我们并未使用“从0到1”这个关于创造与完成的惯常比喻，因为对于我们而言，第一年的工作并非一个抵达“完整”的故事。“**0.1**”**象征着我们真实的初创状态：它是一个确凿无疑的起点，一次最小可行性的验证，一套工作方法的初成。**它意味着核心问题已被提出，但远未穷尽；语言风格初步确立，但仍在生长；学术线索已经浮现，但有待深耕。

全书依此展开：从选择空间的故事，到两篇聚焦的策展札记，再到五个展览与一次街头项目的完整实录，最终落脚于未来的展望。我们试图呈现的，并非结论，而是一份可被翻阅的“生长草案”——它记录了思想如何落地，实践如何与土壤相互作用。

感谢您翻开这份最初的记录。

EY PROJECTS团队
2026年春

/ Editor's Note

This book is a faithful record of the first operational year of **EY PROJECTS**.

Regarding “From 0 to 0.1” in the title, we did not adopt the conventional metaphor “From 0 to 1”—a phrase connoting creation and completion. For us, the work of the first year is far from a narrative of reaching “completion”. “0.1” symbolizes our authentic startup phase: it is an unshakable starting point, a verification of minimum viability, and the initial formation of a working methodology. It signifies that core questions have been raised but are far from being fully explored; our linguistic style has taken initial shape yet continues to evolve; academic clues have emerged but await deeper cultivation.

The book unfolds in accordance with this logic: starting with the story of space selection, moving on to two focused curatorial notes, followed by comprehensive documentation of five exhibitions and one street project, and concluding with prospects for the future. What we seek to present is not a set of conclusions, but a perusable “draft of growth”—one that chronicles how ideas take root in practice and how practice interacts with its context.

Thank you for opening this inaugural record.

EY PROJECTS Team
Spring 2026



EY PROJECTS 艺外

延安中路830号：一个画廊的从0到0.1

2021年我在剑桥大学读艺术史时，闲暇里创立了一个小红书和公众号，取名“艺外”。这个名字的意思就是“意外”，因为我觉得人生许多事都出于偶然。当时我整日撰写关于经典艺术作品与理论的论文，深感疲倦，但一直被身边许多充满热忱的年轻创作者打动。创立平台的理由很简单：分享他们的故事。数年间，竟也累积了上万关注者。正是这些内容，在几年后吸引了北京一位地产公司老板的注意，他由此向我伸出橄榄枝。这个具体的机遇，让我最终下定决心，辞去英国的工作，回国专心经营自己的画廊。

2024年3月，我从英国画廊辞职回国，4月便接手了北京那个700平米的豪华空间。在那里，每一处造景、每一片苔藓的铺设都经过精心设计，园林与内部纯白的墙面构成一幅无可挑剔的完整画面。我与海外年轻艺术家在那里合作了两场展览：《阈限性》与《飞行员主义》。其中，《阈限性》汇集六十余件作品，是当时国内为数不多、如此规模聚焦海外90

后艺术家的大规模展览。我承担了从寻访艺术家、国际协调、报批、清关到现场实施的全流程。展览反响虽好，但那庞大且过于完美的空间反而让策展变得局限，与地产公司的合作也让我在策展独立性上不得不屡屡妥协。

于是2025年初，我决定搬来上海。这个决定意味着一场彻底的重新开始：随着运营主体变更，我注销了那个积累数万粉丝的账号。一切归零。但我想，没关系，那就从零开始。

我联系了几位上海的中介，说明我的设想。第一次看到现在这处空间时，我便知道是它了。延安中路830号，一个仿佛停留在几十年前的老社区，居民大多七十岁以上，常能见到步履蹒跚的老人从我的画廊门前缓缓走过。这房子属严同春旧址，紧邻解放日报社，建于1930年。史料难寻，但楼上的阿姨告诉我，这楼当年一边中式、一边西式。我的画廊在中式这边，没有繁复装饰，只有朴素的砖墙和一副巨大的木框玻璃门。



艺外北京空间：园林与白墙相映成趣（拍摄于开幕首展《阈限性》）
出镜作品（左至右）：
亚历山大·埃林顿，《一行诗：民谣》《一行诗：花生》《一行诗：基石》

EY Beijing space where gardens and white walls complement each other
(photographed at the inaugural exhibition *Liminality*)
Featured works (left to right):
Alexandra Errington, *One-Line Poem: Ballad*; *One-Line Poem: Peanut*; *One-Line Poem: Cornerstone*
© Alexandra Errington © EY PROJECTS





上：在墙面上尝试不同的灰色油漆 下：建筑外墙上的金属画廊商标

Above: trying wall paint in different shades of grey
Below: the metallic logo on the exterior wall of the gallery
© EY PROJECTS

我着迷于这个地方的历史层叠感。延安中路的路名本身便承载着一份厚重的红色过往，这种“在地”的纵深，恰好与我们关心的“全球”议题形成了某种有趣的对话。作为一个刚毕业的学生，我的资金与资源都极其有限，但我更想看看：在这种真实的历史肌理与具体的物质限制中，究竟能创造出什么真正属于自己的东西。

空间本身近乎理想的长方形，4.2米挑高，门口有个小花园，园中树木皆有数百年历史。花园杂乱，因为居委会每半年才会来看一次。本想进行一些整修，但门口的爷爷奶奶特意叮嘱我不要动这些树，“几百年了，不能乱动”。我倒也喜欢这份未经打理的天然状态，于是任其保持原样。

房子前身是家高端乐器店，基础很好，灯轨都是现成的。改造进行得顺利：我和师傅一起刷了墙，加了几面隔断，封掉几扇多余的窗。请园丁沿花园种了一圈小叶黄杨，门口花盆里添了些茶花。我没有设置醒目的标识，只是将原先老旧的白色遮阳棚换成红色、印上Logo，又做了一枚小小的青铜标识，安静地置于一个谁都看不见的角落。全部改造仅用了大约三周。

我真心喜欢这里。虽然每天需清扫院落，门口的蒲葵叶有时会整片坠落，不留神可能被砸到。门前的小叶黄杨总显枯黄，我的日常工作也包括学习如何当好一名园丁。花园里有几只野猫，时常跑来坐在画廊门前的台阶上，一猫一阶，互不打扰。这一切恰好契合我对画廊的想象：贴近自然，不刻意造作。表达应从内心生长出来，无需为市场、资本或某种“豪华”的想象而妥协。

这个空间，便是我的第一次完整陈述。它不大，也不奢华，却真实地承载着我们的起点。在这里，全球视野将与延安中路的尘埃和百年老树的落叶发生碰撞；在这里，有限的资源将逼迫出更真诚、更聚焦的创造。

我期待在这里发生的艺术，能深植于艺术家自身的“风土”——那既可以是宏大的家国族裔史，也可能只是其成长街巷的气息。或大或小，皆是其文化脉络中最为质朴的仪式与线条，是那些未经过度修饰、能直接撼动感官与心灵的原始力量。

这也包含着我个人对“精致”的反思：抗拒那种无菌的、过度设计的完美，转而拥抱生长中的粗粝、未完成的生机，以及时间自然沉积的痕迹。我相信，恰恰是这种从具体土壤里生长出来、带着体温与摩擦力的表达，才拥有抵达普遍人性的能量。尽管我的背景是批判理论，但在艺术面前，我反而不热衷于强加概念，更愿跟随艺术家的本能，让创作如植物般顺其自然地找到自己的形态。这本书所记录的第一年，便是我们在这片独特土壤上播下的种子。未来，我们将继续在此深耕，陪伴并呈现那些拥有文化根系、又能与世界直接对话的创作，见证它们如何在此处，野蛮生长。

而本书所呈现的，便是这“第一年生长”的忠实答卷。它既是我们与十位艺术家在五个展览中共同的探索，也是那份“从具体土壤中生长出来”的信念的初次验证。下文，即是这份答卷的完整索引。



画廊内部空镜
Gallery interior © EY PROJECTS

No. 830 Middle Yan'an Road: A Gallery's Journey From 0 to 0.1

While studying art history at the University of Cambridge in 2021, I started an account on social media in my spare time, naming it “EY”. The name phonetically plays on the Chinese word “accident” (意外 *yì wài*), because so much in life feels contingent. At the time, I was exhausted from writing papers on classical art and theory, yet constantly inspired by the passionate young artists and creators around me. My reason for creating the platform was simple: to share their stories. Over the years, it quietly gathered tens of thousands of followers. And it was precisely this content that, several years later, caught the attention of a Beijing real estate developer, who eventually reached out to me. That concrete opportunity finally pushed me to resign from my job in the UK and return to China to run my own gallery.

In March 2024, I left my position at a gallery in London and returned to China. By April, I had taken over a 700-square-meter luxurious space in Beijing. There, every scenic element was meticulously arranged—the garden and the pristine white walls inside formed a flawlessly composed picture. I collaborated with young overseas artists on two exhibitions there: *Liminality* and *Pilotism*. *Liminality*, featuring over sixty works, was one of the few large-scale exhibitions in China at the time focusing exclusively on post-90s international artists.

I handled everything from artist research and international coordination to government

approvals, customs clearance, and on-site installation. The shows were well-received, but that grand, overly perfect space began to feel restrictive, and working with the real estate company meant I had to compromise repeatedly on curatorial independence.

So, at the beginning of 2025, I decided to move to Shanghai. This meant starting over completely: with the change in operating entity, I deactivated the account that had accumulated more than ten thousand followers. Back to zero. But I thought, that's fine—let's begin from scratch.

I contacted a few agents in Shanghai and explained my vision. The moment I saw the current space, I knew it was the one. 830 Middle Yan'an Road, nestled in an old neighborhood seemingly frozen in time decades ago, where most residents are in their seventies or older. You often see elderly neighbors shuffling slowly past the gallery entrance. The building is part of the former Yan Tongchun residence, next to the Jiefang Daily headquarters, and dates back to 1930. Historical records are scarce, but the old lady living upstairs told me the building was originally designed with one side Chinese-style and the other Western-style. My gallery is on the Chinese side—no ornate decoration, just plain brick walls and a massive wooden-framed glass door.

I'm fascinated by the layered history of this place. The name "Yan'an Road" itself carries a weighty red past, and this local depth creates an intriguing dialogue with the global contemporary art we engage with. As a recent graduate, my budget and resources are extremely limited, but I'm even more curious to see what can genuinely emerge from these real historical textures and tangible constraints.

The space itself is a perfect rectangle, with a 4.2-meter ceiling height and a small garden at the entrance, where trees are centuries old. The garden is untidy—the neighborhood committee only tends to it twice a year. I considered some landscaping, but the elderly neighbors specifically asked me not to touch the trees: "They've been here for hundreds of years; you can't just move them." I've come to appreciate this unmanicured, natural state, so I've left it as it is.

The space used to be a musical instrument shop, so the basics were solid, with lighting tracks already in place. The renovation went smoothly: I painted the walls with the contractors, added a few partitions, and sealed some unnecessary windows. I hired a gardener to plant a row of boxwoods along the garden and added camellias to the pots by the door. I did not add any prominent signage—just replaced the old white awning with a red one bearing the logo, and placed a small bronze plaque quietly in a corner where hardly anyone would notice. The entire renovation took about three weeks.

I truly love it here. Every day, I sweep the courtyard; sometimes a whole fan palm leaf falls without warning, and you have to watch your step. The

boxwoods by the entrance often look a bit yellowed, so part of my routine involves learning how to be a decent gardener. A few stray cats frequent the garden, often sitting on the gallery steps—one cat per step, minding their own business. All of this perfectly matches my vision for the gallery: close to nature, unforced. Expression should grow from within, without compromise for the market, capital, or a imagined standard of "beauty" or "perfection".

This space is my first gallery statement. It's not large, not lavish, but it honestly carries our starting point. Here, a global perspective will collide with the localized history and the fallen leaves of century-old trees; here, limited resources will push us toward more sincere, more focused creations.

I look forward to art that is deeply rooted in the artist's own "terroir"—whether that's a grand history of nation or ancestry, or simply the atmosphere of the streets they grew up in. Big or small, it's about the most sincere rituals within a specific cultural context, the raw, unadorned power that directly moves the senses and the soul.

This also reflects my own critique of "beauty": a resistance to over-treated, over-designed perfection, in favor of the roughness of growth, the vitality of the unfinished, and the traces of naturally accumulated time. I believe it is precisely this kind of expression—grown from specific soil, carrying warmth and friction—that holds the energy to reach universal humanity.

Although my background is in critical theory, I'm never keen on imposing concepts on works of art. I prefer to follow the artist's instinct, letting the work find its own form organically, like a plant. The first year documented in this book represents the seeds we've sown in this unique soil. Moving forward, we will continue to cultivate here, accompanying and presenting works with cultural roots that can speak directly to the world—witnessing how they grow, wild and untamed, in this place.

阴雨天下的画廊外立面
Gallery facade on a rainy day
© EY PROJECTS



Double Perspective: Two Curatorial Notes

双重透视——策展札记两篇

前言：从直觉到线索



钟康君未完成作品细节
Kangjun Zhong, work in progress, detail
© EY PROJECTS

本年度的五个展览，于我而言是五场并行又交织的探索。它们源自我个人作为画廊主和策展人芜杂而真切兴趣光谱——我既着迷于韩国单色画中近乎冥想的宁静与缓慢，也会被非洲涂鸦中迸发的生命热情所感染。在今天，全球化与复杂的身份政治已是创作的既定语境，但在这样丰饶的糅杂之上，我更想追问的是：抛开这些外部框架，关于艺术本身，我究竟在关注什么？

在策划每个展览时，我首先将其视为一个独立的项目，一次与特定艺术家或议题的深度碰撞。我并未试图让它们去贴近某个预设的宏大叙事。然而，当一年的工作尘埃落定，我回头审视这五个并置的“项目”时，一条清晰的线索却自行浮现出来。我发现，在审美的多元性背后，我们画廊关注的核心其实异常聚焦。

这里呈现的两篇策展札记，便是对这条线索的双重透视。上篇《关于时间的五种质料》追踪艺术家如何将无形的时间锻造成可感的形态；下篇《当材料开始言说》则深入这些形态赖以生成的物质基础。二者犹如一枚硬币的两面，共同揭示了我们所关注的艺术核心：观念与物质，如何在创作中相互生成、不可分割。

Preface: From Intuition to Clues

The five exhibitions this year were, for me, five explorations unfolding in parallel yet interwoven. They originated from my diverse yet genuine spectrum of interests as a gallery owner and curator—I am equally captivated by the meditative tranquility and slowness of Korean monochromatic painting as well as the vibrant vitality bursting from African graffiti. Today, globalization and complex identity politics form the given context for creation. Yet, amidst such fertile hybridity, what I truly wish to ask is: beyond these external frameworks, what am I really concerned with when it comes to art itself?

In planning each exhibition, I first regarded it as an independent project, a deep engagement with a specific artist or theme. I did not attempt to force them to fit into any pre-established grand narrative. However, as my work wrapped up in the end of the year and I looked back upon these five juxtaposed “projects,” a clear clue emerged on its own. Behind the diversity of aesthetics, I found that the core focus of our gallery is remarkably concentrated.

The two curatorial notes presented here offer a dual perspective on this clue. The first note, “Five Textures of Time,” traces how artists forge intangible time into perceptible forms. The second, “When Materials Begin to Speak,” delves into the material foundations from which these forms arise. Like two sides of the same coin, they jointly reveal the core of the art we focus on: how concept and matter co-generate and become inseparable in the act of creation.

关于时间的五种质料



尼古拉·高姆《无名：清晨》2022 作品细节
Nicolas Gaume, *Untitled: Morning* (2022) detail © Nicolas Gaume © EY PROJECTS

筹备第一年展览时，“时间”从未被设定为一个刻意的主题。但它固执地在每一次布展的灯光调试中，在每一件作品开箱的瞬间，悄然浮现。我逐渐意识到，这五次展览是五种将时间“实体化”的尝试——艺术家们不满足于描绘它，而是致力于将它凝固、折叠或雕刻成一种可触摸的在场。

时间于我而言，始终是一个重要的感知尺度与隐秘的对话者。作为MBTI中的J型人，我对时间的结构异常敏感，习惯于规划与回溯。我会反复审视过去的节点：一年内完成了五个展览，两年前与某位艺术家相遇，布展周期是精确的七天……这种个人化的、近乎管理学的线性时间观，却在与艺术家的深度合作中不断被松动和重塑。回望这些展览，它们不仅提供了感知时间的多元模型，其酝酿与实现的过程本身，就已构成一场关于时间的现象学实践。这些实践共同指向了一个核心的哲学追问：我们如何在物质中遭遇并塑造那不可逆的流逝？

《画间词》为这一追问提供了两种奠基性的答案，它们恰好映射了哲学家亨利·柏格森（Henri Bergson）关于时间二元性的经典区分。尼古拉·高姆的作品体现了一种可测量的、空间化的时间。他用材料堆叠出“地层”，再以刮擦使之显影，将时间的流逝转化为可视的、几乎可触摸的物理厚度。这近似于柏格森所批判的“空间化的时间”——将生命内在的、连续不可分割的“绵延”（durée），翻译为外在的、可分割与并置的符号。拜访他工作室的经历强化了这一认知：他缓慢的语速、漫长的创作周期以及对文艺复兴壁画“痕迹感”的迷恋，共同构成了一种主动的美学选择，即通过极度缓慢的“空间化”劳动，来对抗和铭刻时间的流逝。

与之形成深刻对话的李百舸，则在其静物系列中触碰到了柏格森时间观的另一极——纯粹绵延。那些在灰色调中反复浮现、叠印与变形的床榻与浴缸，并非对某一时刻的凝固，而是对“记忆”如何持续侵入并塑造“当下”这一过程的视觉模拟。过去并非线性地排在现在之后，而是如伯格森所言，作为一种虚拟的

整体，持续作用于真实的每一瞬。李百舸画布上那些模糊的边界与误差的叠印，正是“绵延”之流不可被固定为单一形象的最佳注脚。这两个展览并置，构成了一场时间的本体论对话：时间既是可被劳动客观化的外在之物，亦是构成我们意识本身的内在之流。

如果说《画间词》确立了时间的二元模型，那么《瞬逝与永驻》则揭示了这二元性如何在物质的绝对性中达成统一。都玠希的创作是一场针对“瞬间”的精密实验。她通过水与颜料的交互，试图在韩纸的纤维中擒获一个知觉的当下。然而，水的流动性与颜料的渗透性，使得“凝固”本身成为一个充满偶然与剩余的过程。她所凝固的，从来不是一个纯粹的物理瞬间，而是一个已经饱含着记忆与预期、无法被彻底客体化的“知觉场”。这正是柏格森“绵延”理论的物质化体现：每一当下都已渗透着过去的全部重量与未来的潜在方向。

左：李百舸，《下沉集 - 注目》2023，木板油印，布面油画，120 x 160 cm
Left: Baige Li, *Submergence: Through the Lens* (2023), oil on canvas with woodblock printing, 120 x 160 cm
右：尼古拉·高姆，《在纤毛丛中窥见自我 I》2024，布面油画，100 x 72 cm
Right: Nicolas Gaume, *Finding oneself in a ciliate I* (2024), Oil on canvas, 100 x 72 cm
© Nicolas Gaume © 李百舸 © EY PROJECTS





与之相对，钟康君的实践则展现了将时间彻底客体化和平坦化。他将报纸——这一承载着最即时、最易逝的公共信息的媒介——拆解并编织为致密的物质岩层。在此，线性的、新闻性的时间被彻底解构，并通过重复的体力劳动，被重构为循环的、纪念碑式的时间。同时，这种循环也让每一个即时的瞬间失去意义，变成一个坦荡的平面。他的作品不再关于“某一刻”，而是关于“所有时刻”的沉淀与凝结。两者并置，一张纸便展现了时间的双重真相：它既是私密意识中无法切割的绵延，也是社会历史中可被累积、编织与重构的物质档案。

至此，一条线索已足够清晰：时间是我们所有工作中那个沉默的共同主语。从《我是一只（）》中物种进化与个体生命的尺度对照，到冯盖·本胡拉《一层一层剥开我的心》中将时间嵌入身体行动节奏的“考古”方法，再到徐子芸《叠境》中用镜面实现的历史与当下的空间并置，每一位艺术家都在用自己的媒介语法，回应着柏格森那个古老的洞见：存在着两种截然不同的时间。一种是物理学中均质、可分割的抽象时间；另一种是生命与意识中异质、连续、不断创生的具体绵延。

我们这一年的工作，或许可以理解为一场集体的努力：邀请观众离开第一种时间，转而浸入第二种时间。在这本出版物所记录的作品中，时间不再是背景，而是前景；不再是容器，而是内容本身。我们与艺术家共同尝试的，正是如何让那内在的“绵延”，在物质的表面上获得一次呼吸、一道痕迹、一个可见的形态。

都炫希（上）《五感之境 29》2022（下）《五感之境 61》2024，粉状颜料、石墨和水性介质、韩纸、木板，122 x 122 cm，51 x 51 cm
Hyunhee Doh, Above: *Scene of Senses 29* (2022) Below: *Scene of Senses 61* (2024), 122 x 122 cm, 51 x 51 cm
Powdered Pigment, Graphite and Water-Based Medium on Hanji covered Wooden Panel
© Hyunhee Doh © EY PROJECTS



Five Textures of Time

When planning the first year of exhibitions, "time" was never set as an intentional theme. Yet it stubbornly surfaced in every moment of lighting adjustment during installation, in the instant each crate was opened. I gradually realized that these five exhibitions were five attempts to see "time" physically—the artists were not content to merely depict it but strove to solidify, fold, or carve it into a tangible presence.

For me, time has always been an essential presence. As a "J" type in MBTI, I am exceptionally sensitive to time, accustomed to planning and retrospecting: completing five exhibitions in a year, meeting a certain artist two years ago, an installation cycle precisely seven days long... This personal, almost managerial, linear view of time was continually loosened and reshaped through deep collaboration with the artists. Looking back, these exhibitions not only offered multiple models for perceiving time; the very processes of their conception and realization constituted a phenomenological practice of time. These practices collectively point to a core philosophical inquiry: How do we encounter and shape irreversible passage within matter?

Lyrics Among Paintings provides two foundational answers to this inquiry, which happen to coincide with philosopher Henri Bergson's classic distinction regarding the duality of time. Nicolas Gaume's work embodies a measurable, spatialized time. He

builds up "strata" with material, then reveals them through scraping, translating the passage of time into a visible, almost tangible physical thickness. This approximates what Bergson criticized as "spatialized time"—translating life's inner, continuous, indivisible *durée* into external, divisible, and juxtaposable signs. A visit to his studio reinforced this understanding: his slow speech, lengthy creative cycles, and fascination with the "sense of trace" in Renaissance frescoes collectively form a deliberate aesthetic choice—using intensely slow "spatializing" labor to resist and inscribe time's passage.

In profound dialogue with this, BaigeLi's still-life series touches the other pole of Bergson's conception of time—pure duration. Those beds and bathtubs that repeatedly emerge, superimpose, and transform within grey tones are not a solidification of a single moment, but a visual simulation of how "memory" continually invades and shapes the "present." The past is not linearly arrayed behind the present but, as Bergson said, acts continuously upon each instant of the real as a virtual whole. The blurred boundaries and errant superimpositions on Li's canvases are the best illustration that the flow of "duration" cannot be fixed into a single image. Placed side by side, these two exhibitions constitute an ontological dialogue on time: time is both an external thing that can be objectified through labor, and the inner stream that constitutes consciousness itself.

If *Lyrics Among Paintings* establishes a dual model of time, then *Fleeting and Enduring* reveals how this duality achieves unity within the absoluteness of matter. Hyunhee Doh's practice is a precise experiment targeting on the fleeting. Through the interaction of water and pigment, she attempts to capture a perceptual present within the fibers of *hanji* paper. However, the fluidity of water and the permeability of pigment make "solidification" itself a process full of chance and residue. What she solidifies is never a pure physical instant, but a "perceptual field" already saturated with memory and anticipation, incapable of being fully objectified. This is a material embodiment of Bergson's theory of duration: each present is already permeated with the full weight of the past and the potential directions of the future.

In contrast, Kangjun Zhong's practice demonstrates a complete objectification and flattening of time. He deconstructs newspaper—a medium bearing the most immediate, most ephemeral public information—and weaves it into dense material strata. Here, linear, journalistic time is completely deconstructed and, through repetitive physical labor, reconstructed into cyclical, monumental time. Simultaneously, this cyclicity also renders every immediate moment meaningless, transforming it into a vast, level plane. His work is no longer about "a certain moment," but about the sedimentation and condensation of "all moments." Juxtaposed, a single sheet of paper

reveals the dual truth of time: it is both the indivisible *durée* within private consciousness, and the material archive that can be accumulated, woven, and reconstituted within social history.

By now, a clue has become clear enough: time is the silent common subject in all our work. From the juxtaposition of evolutionary and individual life scales in *I am a ()*, to Fungai Benhura's "archaeological" method of embedding time into the rhythm of bodily action in *Peeling My Heart Layer by Layer*, to Ziyun Xu's spatial juxtaposition of history and the present using mirrors in *Stratascape*, each artist responds in their own medial grammar to Bergson's age-old insight: there are two profoundly different kinds of time. One is the homogeneous, divisible, abstract time of physics; the other is the heterogeneous, continuous, ever-creating concrete *duré* of life and consciousness.

Our work this year can perhaps be understood as a collective effort to invite the audience to leave the first kind of time and to immerse themselves in the second. In the works documented in this publication, time is no longer the background, but the foreground; no longer the container, but the content itself. What we, together with the artists, have attempted is precisely how to allow that inner "duré" to gain, on the surface of matter, a breath, a trace, a visible form.

当材料开始言说



徐子芸《结构间的对话 II》2025 丙烯、纱面、沙粒，30 x 40 cm
Ziyun Xu, *Dialogue between structures II* (2025), acrylic, sand on gauze, 30 x 40 cm
© Ziyun Xu © EY PROJECTS

如果上篇在探讨“时间”如何被赋形，那么下篇则追问：是何种物质承载并构成了这些时间？这一年，我着迷于观看材料在艺术家手中“苏醒”的时刻。它们不再是沉默的载体，而是在碰撞、融合与抵抗中，显现出自身的意志、记忆与语法。我更意识到，材料的选择与处理，从来不是中性的美学决定，而是一场深刻的文化政治与历史意识的实践。我们关注的，正是那些携带着自身历史谱系的材料——无论是意大利的灰泥、东方的韩纸，还是日常的报纸——如何在与当代观念的碰撞中被重新激活，并开始言说新的语言。

在《画间词》中，材料是一种穿越时间的“引渡”。尼古拉·高姆坚持使用源自意大利文艺复兴壁画的“灰泥”技法。这种石灰基底绝非单纯的底层，而是一种拥有记忆的活性物质。它干燥后形成的丰富孔隙，要求颜料必须以“沁入”而非“覆盖”的方式与之结合。这决定了其作品最终的感官特质：色彩仿佛是从内部生长出来，而非浮于表面。在这里，材料本身即是媒介考古学的对象。高姆并非简单地“使用”一种传统材料，而是通过当代创作，与这种材料所承载的跨世纪技艺对话，并邀请那份历经岁月洗礼的“时间质感”在当下的画布上重新显形。材料，成了连接不同时间文明的导体。

这一关于材料历史性的思考，在《瞬逝与永驻》中走向了两个哲学极点。钟康君选择报纸——这个现代社会最即时、最批量生产的消费品。通过将其拆解、编织，他让瞬息的新闻信息在重复劳动中彻底失效，蜕变为致密、沉默的“文化岩层”。这是一种逆向的物质实践，它对抗消费主义的速朽逻辑，将最廉价的日常材料升华为承载集体记忆的永恒之物。与之形成绝妙对比的都玕希，则臣服于韩纸——这一浸润着东方美学与哲学的传统载体——的自主生命。水与矿物颜料在纸纤维中的渗透、晕染与收缩，产生无法精确预测的“意外”。艺术家并非绝对的控制者，而是引导者，她与材料的自然属性共谋，让“过程”本身成为作品最终形式的共同作者。一张纸，在此展现了物质被赋予的两种命运：被彻底重构，或被虔诚遵从。

材料的叙事在《叠境》中，进一步揭示了其社会性维度。徐子芸运用的薄纱，其半透明与轻盈的特质，历来与女性劳作和私密空间关联。在此，它不再是遮蔽的帷幕，而成为叠合与揭示历史图层的视觉工具。通过纱的覆盖与透叠，上海建筑的传统纹样与玻璃幕城的当代倒影得以在同一平面共生、对话。这无疑是一种女性主义视角的空间诗学：用一种常被归为“女性化”的、柔性的材料，去承载并调和宏大的、通常由男性话语书写的城市历史叙事。而镜面的介入，则将材料的政治性推向极致——它拒绝被客体化凝视，强制性地将观看者与其所处的现实环境吸入作品的意义场，构建了一个自我指涉的、充满张力的“境”。

钟康君，《无尽 IV》（细节）2025，布面丙烯、报纸、卡纸、透明调和剂
Kangjun Zhong, *Endless IV* (2025) detail
Acrylic, Newspaper, Cardboard, Transparent Medium on Canvas
© Kangjun Zhong © EY PROJECTS



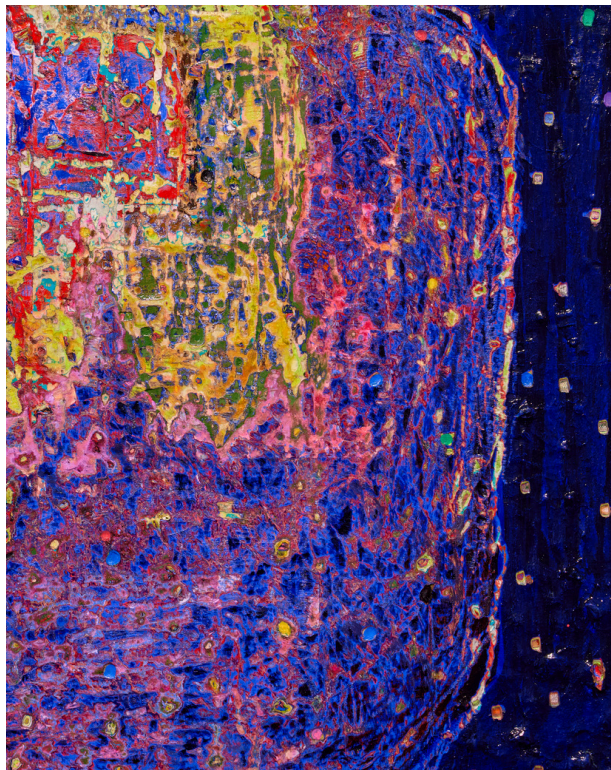


将材料的政治性表达得最为炽烈和直接的，莫过于冯盖·本胡拉。对他而言，画布是一个可被殖民、亦可被解放的场域。油彩与丙烯——这些代表西方绘画正统的核心媒介——在他的工作中首先被狂热地堆叠，建立起一种丰裕甚至过剩的物质文明表象；随后，便遭到刀与钻头冷静而暴力的刮削与钻磨。这不仅仅是形式上的“破坏”，更是一场充满象征意味的后殖民行动。它隐喻着全球南方艺术家在面对西方主导的艺术史体系时的复杂协商：既学习并运用其语言，又必须通过撕裂其光滑表面，来发掘被掩盖的自身历史创伤与文化身份，让被压抑的底层痕迹得以显露。他的创作，是与殖民遗产的物质性进行的一场搏斗与共舞。

梳理这一年，一条线索愈发清晰：材料的“言说”，远不止于视觉与触感的创新。它关乎时间的引渡、文化的转译、性别的隐喻，以及权力的协商。我们画廊所追随的，正是这种将物质从被动载体提升为主动参与者的创作。它要求艺术家具备深度的历史意识与敏锐的政治自觉。本书所记录的，便是这些多重“物语”的首次合奏。它们共同证明，当材料开始言说，观念便获得了最具体、最锋利，也最难以被忽视的形态。

左页：冯盖·本胡拉，《观察者》2025，丙烯颜料、纸或画布，100 x 120 cm
Left page: Fungai Benhura, *Observers* (2025), Acrylic paint, paper or on canvas, 100 x 120 cm
©Fungai Benhura © EY PROJECTS

冯盖·本胡拉，《流星》2025，布面纸张、丙烯、墨水，80 x 100 cm
Fungai Benhura, *Shooting stars* (2025), Paper, ink, acrylic paint on canvas, 80 x 100 cm
©Fungai Benhura © EY PROJECTS



When Materials Begin to Speak

If the previous essay explored how “time” is given form, this one interrogates what matter bears and constitutes that time. This year, I have been fascinated by moments when materials become “awaken” in the hands of artists. They cease to be silent carriers, revealing instead their own memory and grammar through collision, fusion, and resistance. I have come to realize that the choice and handling of material is never a neutral aesthetic decision, but a practice steeped in cultural politics and historical consciousness. We focus precisely on how materials carrying their own historical pedigree—be it Italian *intonaco*, Asian *hanji* paper, or everyday newspaper—are reactivated in collision with contemporary ideas and begin to speak a new language.

In *Lyrics Among Paintings*, material acts as a temporal carrier. Nicolas Gaume insists on using the “intonaco” technique, derived from Italian Renaissance frescoes. This lime-based ground is far from a mere substrate; it is an active substance with a memory. Its richly porous surface after drying demands that pigment seep into it rather than cover it. This determines the ultimate sensory quality of his work: colour appears to grow from within, not lie on the surface. Here, the material itself is the object of media archaeology. Gaume does not simply “use” a traditional material; through contemporary creation, he dialogues with the cross-century craft it embodies, inviting that time-worn “texture of time” to re-manifest on the present canvas. Material becomes a conductor connecting different temporal civilizations.

This reflection on material historicity reaches two philosophical extremes in *Fleeting and Enduring*. Kangjun Zhong utilizes newspaper—the most immediate, mass-produced consumer item of modern society. By deconstructing and weaving it, he allows transient news information to utterly expire through repetitive labour, transforming into dense, silent “cultural strata.” This is a reverse material practice, resisting the logic of consumerist obsolescence and alchemizing the cheapest everyday material into a vessel for eternal collective memory. In contrast, Hyunhee Doh submits to the autonomous life of *hanji* paper. The penetration, bleeding, and contraction of water and mineral pigments within the paper fibres produce unpredictable “accidents.” The artist is not an absolute controller but a guide, conspiring with the material’s natural properties, letting the “process” itself become a co-author of the final form. A single sheet of paper here demonstrates two destinies bestowed upon matter: to be utterly reconstructed, or to be devoutly followed.

The narrative of material further reveals its social dimension in *Stratascape*. The semi-transparency and softness of the gauze Ziyun Xu employs have long been associated with feminine labour and intimate space. Here, it is no longer a veil for concealment but becomes a visual tool for stacking and revealing historical layers. Through the overlay and transparency of gauze, the traditional patterns of Shanghai’s architecture and the contemporary reflections of its glass curtain walls coexist and converse on the same plane.

This is undoubtedly a spatial statement from a feminist perspective: using a material often gendered as “feminine” and soft to bear and mediate the grand urban historical narrative, typically inscribed by a masculine discourse. The intervention of mirrors pushes the material’s politics to its extreme—it refuses to be objectified by the gaze, forcibly pulling the viewer and their immediate environment into the work’s field of meaning, constructing a self-referential “(land)scape”.

Another fervent expression of material politics comes from Fungai Benhura. For him, the canvas is a field that can be colonized and liberated. Oil and acrylic—core mediums representing the Western painting orthodoxy—are first amassed in his work, establishing a surface of abundant, even excessive material civilization; subsequently, they are subjected to the calm, violent scraping and drilling of knives and bits. This is not merely formal “destruction” but a deeply symbolic post-colonial action. It implies the complex negotiation of Global South artists within the Western-dominated art historical system: employing its language while having to tear through its polished surface to excavate their own buried historical trauma and cultural identity, allowing suppressed underlying traces to be revealed. His creation is a struggle and, ultimately, a dance with the materiality of colonial legacy.

Reviewing this year, another clue hence emerges: the “speech” of materials. It concerns the ferrying of time, the translation of culture, the metaphor of gender, and the negotiation of power. What our philosophy entails is precisely this kind of creation that elevates matter from a passive carrier to an active participant. It demands from artists a profound historical consciousness and sharp political awareness. What this book documents is the first ensemble of these multiple “monogatari” (物語, narratives of things). Together, they prove that when materials begin to speak, ideas acquire their most concrete, sharpest, and most undeniable form.

The Grammar of Interweaving

The two notes above sort out our annual practice along the dimensions of "time" and "material" respectively. Yet in genuine creation, these two dimensions are never separate. Time has to be perceived through the transformation of materials; materials, in turn, gain depth by carrying the traces of time. This is the grammar that has gradually taken shape throughout our first year of work: a dual unity of "time-material".

交织的语法

上述两篇札记，分别沿着“时间”与“材料”的维度梳理了我们的年度实践。然而在真实的创作中，这两个维度从未分离。时间，需要通过材料的变形来被感知；材料，则通过承载时间的痕迹来获得深度。这便是我们第一年工作逐渐清晰的语法：一种“时间-材料”的三元统一性。



Exhibition Chronicle

展览实录

我是一只（）

展期：2025年2月22日 – 4月9日

参展艺术家：倪好、陈昭辰、茱莉亚·霍兰德、阿妮萨·马克

策展论述：

自旧石器时代的洞穴壁画始，动物形象便作为人类认知自我与世界的镜像。然而，正如约翰·伯格所言，在后工业社会中，真实的动物在沦为景观、商品与宠物的过程中“消失”了。本次展览试图重构一个当代语境下的“凝视场域”——将画廊空间隐喻为动物园或水族馆，邀请观众审视自身与动物之间复杂而充满权力色彩的关系。

四位艺术家通过迥异的媒介路径切入这一主题。陈昭辰的装置《抓到你啦》以拟人化的“眼睛”，模仿了人类审视他者的制度化目光，成为展览的视觉锚点。茱莉亚·霍兰德的绘画则强调动物回望的能动性，在眼神交汇中挑战单向度的凝视。倪好关注家养宠物，探讨亲密关系中身份的交织与相互驯化。阿妮萨·马克使用氦气罐与金属气球，以轻盈且易逝的材料，尖锐批评了人类对动物精神性的剥夺与物化。

展览有意重现了在笼舍间移动的观看体验，鼓励观众在凝视作品的同时，反思这种凝视本身所蕴含的人类中心主义霸权。它最终指向一个更为根本的提问：我们是否足够智慧，去理解他者的智慧？



《我是一只（）》展览现场，EY PROJECTS，上海，2025
Exhibition view: *I Am A ()*, EY PROJECTS, Shanghai, 2025
© EY PROJECTS

I AM A ()

Duration: 22 February 2025 – 9 April 2025

Artists: Hao Ni, Zhaochen Chen, Gulja Holland, Anissa Mack

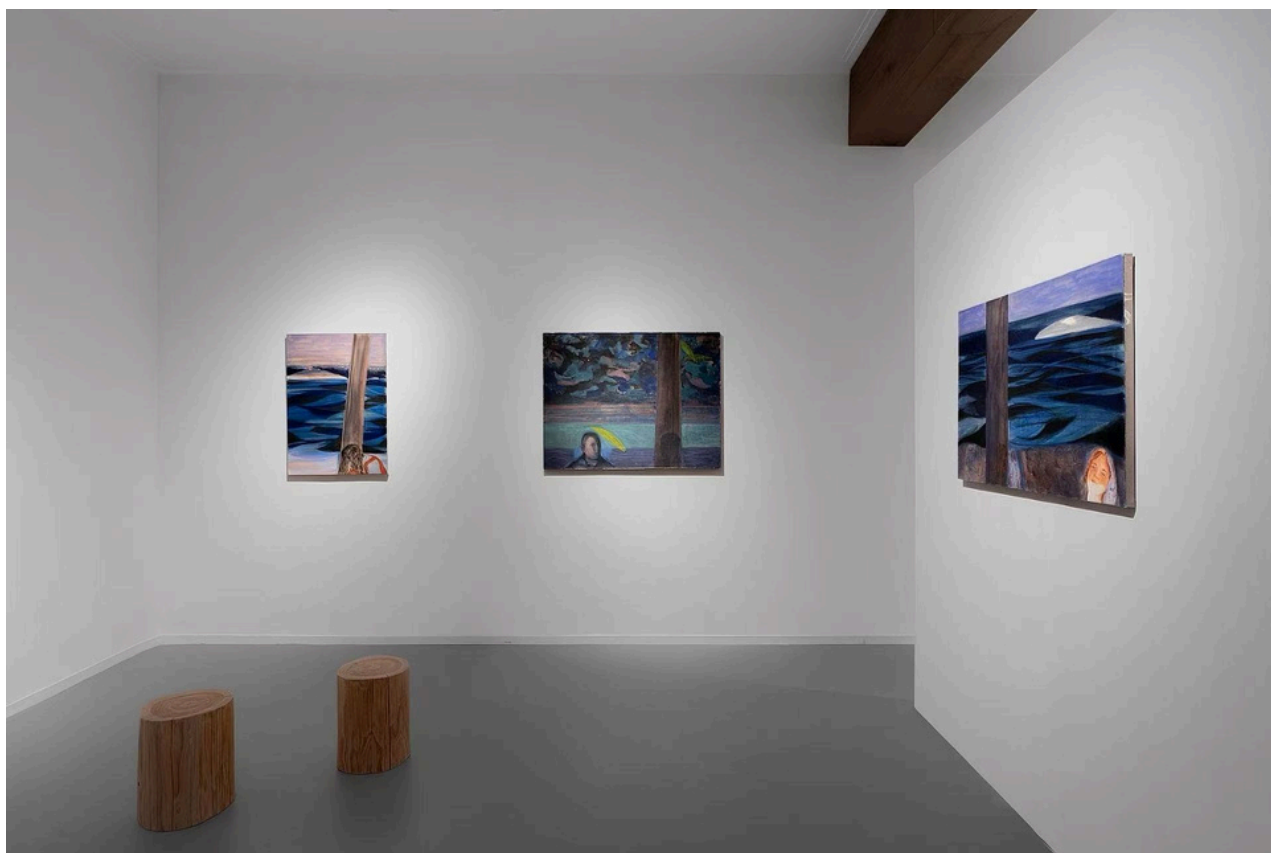
Since the Paleolithic Age, animal imagery has served as a mirror for human self-knowledge and perception of the world. However, as John Berger observed, real animals have “disappeared” in post-industrial society, having been reduced to spectacle, commodity, and pet. This exhibition attempts to reconstruct a contemporary “field of gaze”—metaphorically transforming the gallery space into a zoo or aquarium—inviting viewers to examine the complex, power-laden relationship between themselves and animals.

Four artists approach this theme through distinct media. Zhaochen Chen’s installation *I Caught You!* employs anthropomorphic “eye” to mimic the institutionalized human gaze upon the other, forming the visual anchor of the exhibition. Gulia Holland’s paintings emphasize the agency of the animal’s returning gaze, challenging one-dimensional looking through interspecies eye contact. Hao Ni focuses on domesticated pets, exploring the intertwining of identities and mutual taming within intimate relationships. Anissa Mack uses helium tanks and metallic balloons—ephemeral, lightweight materials—to offer a sharp critique of humanity’s deprivation of animal spirit and its reduction to mere object.

The exhibition deliberately recreates the experience of moving between enclosures, encouraging viewers to reflect on the anthropocentric hegemony embedded within the very act of gazing while they observe the works. It ultimately raises a more fundamental question: Are we wise enough to understand the wisdom of the other?



《我是一只（）》展览现场，EY PROJECTS，上海，2025
Exhibition view: *I Am A ()*, EY PROJECTS, Shanghai, 2025
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《画间词》展览现场, EY PROJECTS, 上海, 2025
Exhibition View: *Lyrics among Paintings*, EY PROJECTS, Shanghai, 2025
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画间词

展期：2025年4月12日 – 5月30日

参展艺术家：尼古拉·高姆、李百舸

策展论述：

《画间词》是一场关于时间物质化的双人实验，旨在解构线性的时间叙事。展览标题谐音自宋代词集《花间词》，暗示了绘画与诗歌在韵律与结构上的通感。

法国艺术家尼古拉·高姆的实践接近于“地质沉积”。他以皮胶、粉笔和大量稀释的颜料在画布上构建出多孔的基底，随后通过反复的涂抹与砂纸打磨，让时间以“地层”和“断层”的形态显影。刻于其上的文字痕迹，宛如岩壁铭文，使画面成为可阅读的时光手稿。与之对话的中国艺术家李百舸，则呈现了时间的“记忆拓扑”。他的静物系列通过木版油印般的复数性笔触，让床榻、浴缸等物象在画面中反复浮现、叠印与误差。这种有意识的“不精确”，捕捉了记忆在回溯中不断变形的本质，色彩与形体的微妙位移，标记了私密时间的流逝。

两位艺术家的对话，揭示了绘画媒介承载时间的双重可能：时间既是垂直的、可累积和刮擦的物理实体，也是水平的、可折叠和晕染的心理图景。他们的工作共同将无形的时光，转化为可触、可感的物质在场。

Lyrics among Paintings

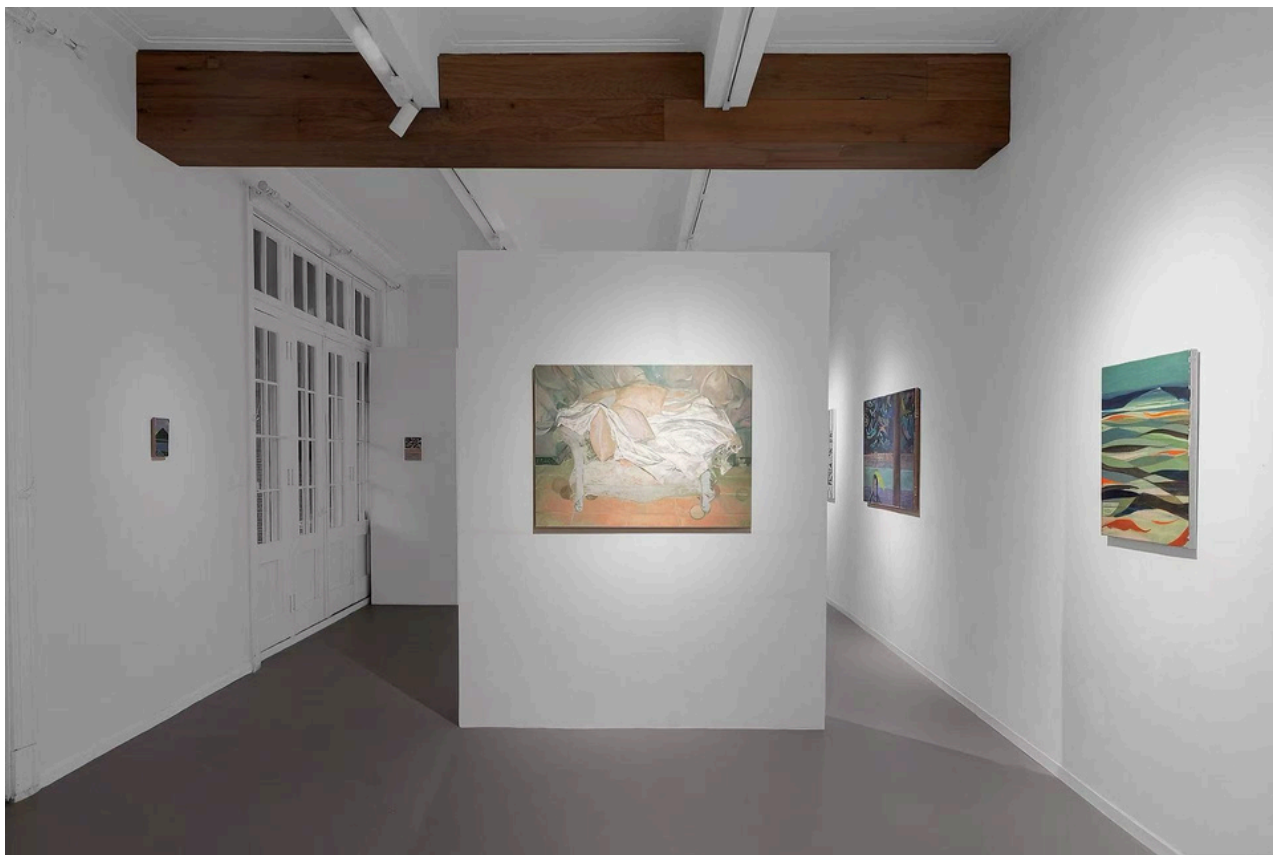
Duration: 12 April - 30 May 2025

Artists: Nicolas Gaume, Baige Li

Lyrics Among Paintings is a two-person experiment on the materialization of time, aiming to deconstruct linear temporal narratives. The exhibition's title is a homophonic play on *Huajian Ci* (花间词, *Lyrics Among the Flowers*), a classic Song dynasty poetry collection, suggesting a synesthetic connection between the rhythms and structures of painting and poetry.

The practice of French artist Nicolas Gaume approaches "geological sedimentation." He builds a porous ground on canvas using hide glue, chalk, and heavily diluted pigments. Through repeated applications and sanding, time is made visible as "strata" and "fault lines." Textual traces inscribed onto the surface resemble cliff-face inscriptions, turning the painting into a legible manuscript of time. In dialogue with him, Chinese artist Baige Li presents a "topology of memory." His still-life series employs woodblock-print-like iterative strokes, causing objects such as beds and bathtubs to emerge, overlap, and err within the pictorial field. This deliberate "imprecision" captures the essence of memory's constant reconfiguration upon recollection, where subtle shifts in colour and form mark the passage of intimate time.

The dialogue between the two artists reveals the dual potential of the painting medium to bear time: time as both a vertical and accumulative physical entity, and a horizontal and foldable psychological landscape. Their work collectively transforms intangible duration into a tangible, sensible material presence.



《画间词》展览现场, EY PROJECTS, 上海, 2025
Exhibition View: *Lyrics among Paintings*, EY PROJECTS, Shanghai, 2025
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瞬逝与永驻

展期：2025年6月14日 – 8月9日

参展艺术家：钟康君、都炫希

策展论述：

纸，作为最古老也最现代的媒介之一，在本次展览中成为两位艺术家展开辩证实验的起点。他们以截然相反的路径，探索了纸本艺术中“凝固”与“消解”这一核心悖论。

韩国艺术家都炫希的创作是一场精密编排的“减法”仪式。她在韩纸上交替进行描绘与洗褪，水溶性矿物颜料在反复的“绘-洗”循环中，部分痕迹永久留存，部分则自主消逝。纸张因湿度变化产生的褶皱与肌理，与颜料的沉淀共同形成了类似地质运动的微妙地形。她的作品是存在主义的瞬间显影，捕捉个体在流动世界中不确定的状态。与之相对，中国艺术家钟康君进行的是极致的“加法”劳作。他将废弃报纸裁剪成条，通过数万次手工编织，将瞬息万变的新闻信息固化为致密、沉默的物质“岩层”。这一过程不仅是对消费社会的考古，也是对传统手工艺的当代转译，赋予废弃物料以永恒的文化重量。

二者并置，完整勾勒出纸媒介的哲学光谱：它既是承载永恒记忆的羊皮纸，也是记录瞬间心绪的便笺。展览揭示了“瞬逝”与“永驻”并非对立，而是同一媒介生命的一体两面。



《瞬逝与永驻》展览现场, EY PROJECTS, 上海, 2025
Exhibition View: *Fleeting and Enduring*, EY PROJECTS, Shanghai, 2025
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《瞬逝与永驻》展览现场, EY PROJECTS, 上海, 2025
Exhibition View: *Fleeting and Enduring*, EY PROJECTS, Shanghai, 2025
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Flighting & Enduring

Duration: 14 June - 9 August 2025

Artists: Hyunhee Doh, Kangjun Zhong

Paper, as one of the oldest yet the most contemporary mediums, serves as the starting point for the dialectical experiment in this exhibition. Through two diametrically opposed approaches, the two artists explore the core paradox inherent to works on paper: that of "fixity" versus "dissolution."

The practice of Korean artist Hyunhee Doh constitutes a meticulously orchestrated ritual of "subtraction." On *Hanji* paper, she alternately applies and washes away water-soluble mineral pigments. Through repeated cycles of painting and rinsing, some traces become permanently embedded while others voluntarily vanish. The wrinkles and textures that emerge in the paper from changes in humidity, combined with the sedimentation of pigment, create subtle topographies akin to geological movements. Her work is an existentialist instant—a snapshot capturing the uncertain state of the individual in a fluid world.

In stark contrast, Chinese artist Kangjun Zhong engages in an extreme labor of "addition." He cuts discarded newspapers into strips and, through tens of thousands of hand-weaving motions, fixing the time-sensitive information of news into dense, silent material "strata." This process acts not only as an archaeology of consumer society but also as a contemporary translation of traditional craftsmanship, bestowing upon discarded matter an eternal cultural weight.

Placed side by side, their works delineate the full philosophical spectrum of the paper medium: it is both the parchment that bears eternal memory and the notepad that records a fleeting state of mind. The exhibition reveals that "the ephemeral" and "the enduring" are not opposites but two integral aspects of the same medium's life.



叠境

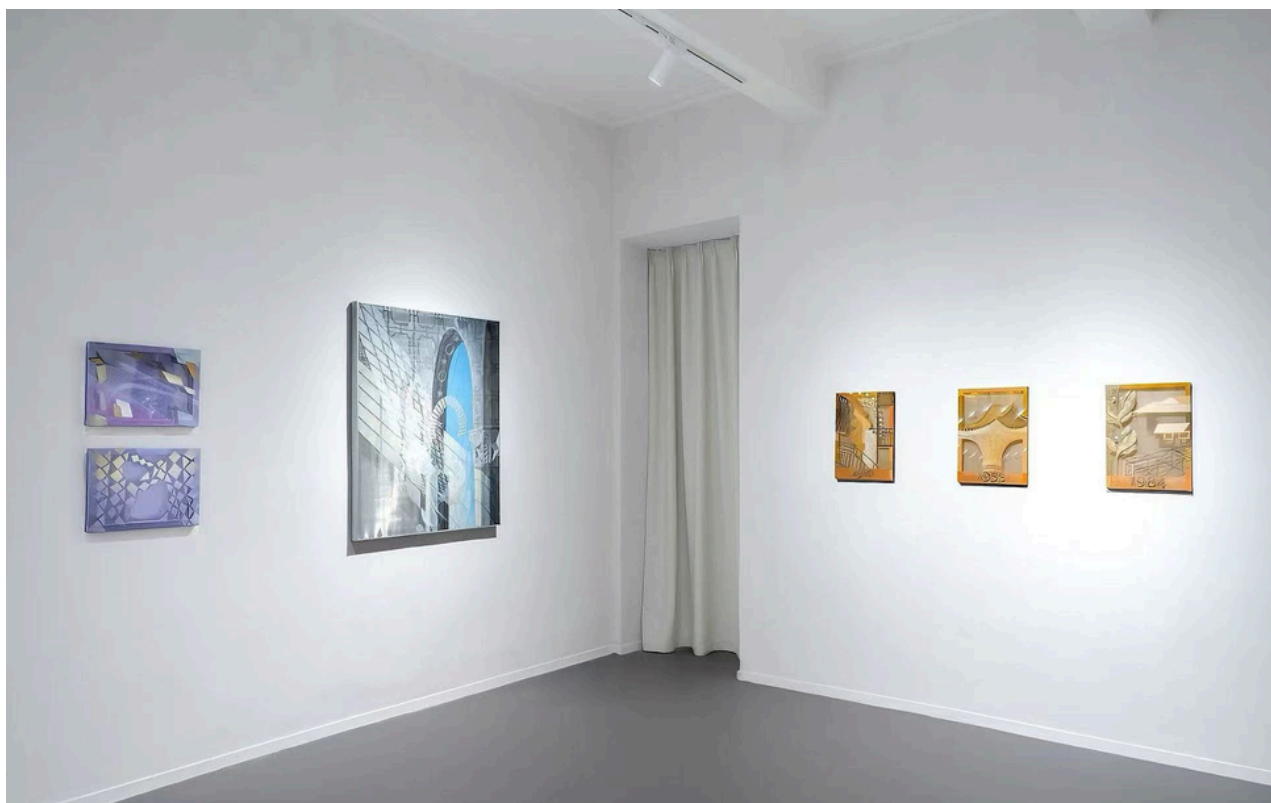
展期：2025年8月15日 – 10月10日
参展艺术家：徐子芸

策展论述：

徐子芸的个展《叠境》是一次以上海为样本的“空间考古”。艺术家以纱面、不锈钢镜面等材料为载体，对城市的建筑表皮与历史纹样进行转译与重构，探讨在全球化语境下地方文化身份的混杂性与生产性。

展览灵感源于上海展览中心及其周边场域，与画廊所处的历史街区形成地理与概念上的双重对话。徐子芸的作品巧妙叠合了传统建筑装饰纹样与当代玻璃幕墙的反射影像，这种并置并非简单的怀旧或批判，而是试图呈现一种“共生之境”。薄纱的透明属性允许不同的视觉图层在同一平面共存、渗透，而镜面的介入则从根本上改变了作品与观者的关系——它将实时环境与观看自身纳入画中，促使凝视从对客体建筑的观察，转向对主体在场性的反思。

在此，空间不再是中性的背景。通过徐子芸的创作，空间被揭示为一种社会关系的产物，它不断被权力、资本和历史所塑造，同时也被个体的感知与实践所重新定义。展览构建了一个虚拟的冥想场域，邀请观众在时空叠印的视觉经验中，放缓脚步，思考自身与这座流动城市之间的深刻联系。



Stratascape

Duration: 15 August - 10 October 2025

Artist: Ziyun Xu

Ziyun Xu's solo exhibition *Stratascape* is an "archaeology of space" using Shanghai as its specimen. Employing materials such as gauze and stainless-steel mirrors as carriers, the artist translates and reconstructs the city's architectural surfaces and historical patterns, examining the hybridity and productivity of local cultural identity within a globalized context.

The exhibition draws inspiration from the Shanghai Exhibition Centre and its surrounding area, engaging in both a geographical and conceptual dialogue with the historic neighbourhood where the gallery is situated. Xu's works deftly layer traditional architectural decorative motifs with the reflected imagery of contemporary glass curtain walls. This juxtaposition is not mere nostalgia or critique, but an attempt to present a "symbiotic realm." The transparency of gauze allows different visual layers to coexist and permeate on the same plane, while the introduction of mirrors fundamentally alters the relationship between the work and the viewer—it incorporates the real-time environment and the viewer themselves into the picture, shifting the gaze from observation of the architectural object to reflection on the subjectivity of presence.

Here, space is no longer a neutral backdrop. Through Xu's practice, space is revealed as a product of social relations, perpetually shaped by power, capital, and history, while also being continually redefined by individual perception and action. The exhibition constructs a virtual, meditative field, inviting viewers to slow their pace within this visually stacked experience of time and space, and to contemplate the profound connection between themselves and this ever-flowing city.



一层一层剥开我的心

展期: 2025年11月1日 – 12月27日

参展艺术家: 冯盖·本胡拉

策展论述:

冯盖·本胡拉在中国的首次个展, 呈现了其标志性的“考古式”绘画。他的创作过程本身即是一场充满节奏与即兴精神的仪式: 先在画布上狂热地堆叠纸张、布料、颜料与金属薄片, 构建出丰沛的物质基底; 再以刀、钻等工具进行刮削、刻蚀与剥离, 仿佛进行一场耐心的发掘。

展览标题取自经典歌词, 以拟人化的亲切口吻, 暗示了作品如生命体般拥有复杂的内在层理与情感核心。本胡拉深受爵士乐影响, 其创作韵律与之相通——材料的堆叠如同主题的变奏, 而突如其来的刮擦与钻洞, 则好比爵士乐中的即兴破局与休止, 在有序中创造意外。观众被邀请近距离“阅读”画面, 目光跟随刀痕的轨迹与孔洞的深浅, 在遮蔽与显露、构建与破坏的张力间游走, 逐步接近艺术家所喻示的情感与历史真相。

这不仅仅是一次视觉探险, 更是一场关乎感知的培训。本胡拉的作品拒绝被瞬间消化, 它们要求持续的、反复的审视, 并在每一次审视中揭示新的细节与联想。最终, 绘画成为时间、劳动与情感的凝结物, 邀请观者共同完成这场“剥开”与“发现”的私密对话。





Peel my heart, Layer by layer

Duration: 1 November – 27 December 2025

Artist: Fungai Benhura

Fungai Benhura's first solo exhibition in China presents his signature "archaeological" painting. His creative process is itself a ritual, full of rhythm and improvisation: first, a fervent stacking of paper, fabric, paint, and metal leaf on the canvas to build a rich material base; followed by scraping, etching, and peeling with knives, drills, and other tools, as if conducting a patient excavation.

The exhibition's title, borrowed from classic Chinese song lyrics, adopts an intimate, personifying tone, suggesting the works possess complex internal fluctuations and emotional core of a living being. Deeply influenced by jazz, Benhura's creative rhythm resonates with the music—the layering of materials is akin to variations on a theme, while the sudden scrapes and drilled holes act like improvisational breaks and pauses in jazz, creating surprise within order. Viewers are invited to "read" the surfaces closely, their gaze following the trails of blade marks and the depths of perforations, navigating the tension between concealment and revelation, construction and destruction, gradually approaching the emotional and historical truths the artist intimates.

This is more than a visual adventure; it is a training in perception. Benhura's works refuse to be digested instantly. They demand sustained, repeated scrutiny, revealing new details and associations with each viewing. Ultimately, the paintings become condensations of time, labour, and emotion, inviting the viewer to join in this intimate dialogue of "peeling" and "discovery."





《一层一层剥开我的心》展览现场，EY PROJECTS，上海，2025
Exhibition View: *Peel My Heart, Layer by Layer*, EY PROJECTS, Shanghai, 2025
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Shanghai Art Week Street Project

上海艺术周特别项目



上：推上街的小推车覆盖了艺术家钟康君特别创作的白色编织砖块

下：小推车白立方当中隐藏的冯盖·本胡拉绘画作品

Above: the handcart we pushed onto the street covered with Kangjun Zhong's hand-woven white bricks

Below: Fungai Benhura's work sealed inside the constructed white cube

© EY PROJECTS

白立方拆解计划：一次机构批判的街头实践项目宣言

白立方拆解计划 Deconstructing the White Cube

时间：2025年11月13-15日 12:00-15:00

方式：流动发生，静安区街头随缘相见

在上海艺术周期间，艺外EY PROJECTS选择带着“白立方”走上静安区的街头，发起一场直面艺术体制的批判实践。“白立方”——这一源于西方现代主义的展示机制，早已成为当代艺术世界的默认设置。它以其纯白、中立、无干扰的空间形态，试图将艺术作品抽离日常语境，赋予其某种“神圣性”与“自治性”，却也在此过程中构建了一套隐形的审美权威与价值标准。

在当代艺术生态中，“白立方”远不止是一种空间类型，更是一种强大的体制化隐喻。它代表着一种去历史化、去语境化的观看方式，潜移默化地塑造着何谓“艺术”、何谓“可展示”的边界。它那看似中立的墙壁，实则构筑了一套筛选、展示与阐释的隐形框架。

这一次，艺术家钟康君用一辆满载白色砖块的手推车，在静安区的公共空间中现场构筑一个临时性的微型“白立方”。这一行为，正是对上述机制本身的视觉外化与直接批判。墙体内封存的是津巴布韦艺术家 Fungai Benhura 的原创作品——此一设置构成一个强烈的隐喻：任何处于主流话语边缘的创作，似乎都必须被装入预设的“白盒子”框架内，才能被有效观看、阐释与接纳。

在此，我们向您发出诚挚的邀请：

请上前，取下一块砖。

随着墙体逐砖卸下，封存于内的 Benhura 之作将渐渐显露。

这不仅是拆解一个物理空间，更是松动一整套固化的认知结构与叙事权力。钟康君创作中蕴含的“编织”哲学，根植于中国民间智慧，强调联结与重构；它与 Fungai Benhura 融合绍纳雕塑传统与当代美学的“混沌”精神在此平等对话。

我们期待与您在街头不期而遇，共同完成这次从物理到观念的双重“拆解”。当白立方之墙被卸下，显露的不仅是被“封存”的作品，更是一种新的可能：艺术的理解与价值，应在开放、流动的街头公共场域中，被不断重新协商、共同塑造。

此项目与本胡拉个人展览《一层一层剥开我的心》同期进行。在两个场域的并置与对话中，我们希望激发一场从“白立方”内部系统到街头外部实践、从本土意识到全球叙事的全面反思。这不仅是一场行为艺术，更是一次指向艺术体制批判与未来可能的街头提案。

Deconstructing the White Cube Project Manifesto

Time: 13–15 November, 2025, 12:00–15:00

Approach: Mobile intervention, encounters on the streets of Jing'an District

During Shanghai Art Week, EY PROJECTS takes the "White Cube" to the streets of Jing'an District, initiating a critical practice that confronts the art institution. The "White Cube"—a display mechanism rooted in Western modernism—has long become the default setting of the contemporary art world. With its pure white, neutral, and distraction-free spatial form, it attempts to extract artworks from their everyday context, imbuing them with a certain "sanctity" and "autonomy." Yet, in this process, it also constructs an invisible aesthetic authority and value system.

Within the contemporary art ecosystem, the "White Cube" is far more than a spatial typology; it is a powerful institutional metaphor. It represents a dehistoricized, decontextualized mode of viewing, subtly shaping the boundaries of what is considered "art" and what is "exhibitable." Its seemingly neutral walls, in fact, establish an invisible framework for selection, display, and interpretation.

In this project, artist Kangjun Zhong uses a handcart loaded with white bricks to construct a temporary, miniature "White Cube" in the public spaces of Jing'an District. This act serves as a visual externalization and direct critique of the very mechanism described above. Encased within the walls are original works by Zimbabwean artist Fungai Benhura—a setup that forms a powerful metaphor: any creation marginalized by mainstream discourse seems to require insertion into the preset "white box" framework to be effectively viewed, interpreted, and accepted.

Here, we extend a sincere invitation to you: Step forward and remove a brick. As the wall is dismantled brick by brick, Benhura's works, once sealed within, will gradually be revealed.

This is not merely the deconstruction of a physical space but also the loosening of an entire rigid cognitive structure and narrative power. The "weaving" philosophy inherent in Zhong's practice, rooted in Chinese folk wisdom and emphasizing connection and reconstruction, enters into an equal dialogue with Fungai Benhura's "chaotic" spirit, which merges Shona sculptural tradition with contemporary aesthetics.

We look forward to encountering you on the streets and collectively completing this dual "deconstruction"—both physical and conceptual. When the walls of the White Cube are dismantled, what is revealed is not only the once-"sealed" artworks but also a new possibility: the understanding of art should be continually negotiated and co-created within an open, fluid, public context.

This project runs concurrently with Benhura's solo exhibition, *Peel My Heart, Layer by Layer*. Through the dialogue between these two sites, we aim to spark comprehensive reflection—from the internal system of the "White Cube" to external street practice, from local consciousness to global narratives. This is not merely a performance art piece but a street manifesto pointing toward art institutional critique and future possibilities.



钟康君工作室地板铺满了整理好的报纸文字
Pieces cut from newspaper texts layered on Kangjun Zhong's studio floor
© EY PROJECTS

钟康君：艺术家自述

我的创作线索源于我的家庭。我的父亲曾是一名水泥匠，我对砖块的许多感受便来源于此；我的编织技艺则传自母亲。因此，我常想，我的创作似乎是在用母亲传授的“编织”方法，去重新处理与父亲相关的“砖石”记忆，以此来完成一种对自身生命经验的接续。

在此次项目中，我选择使用白色卡纸来制作砖块。与我过往作品中常带有文字、图像等日常生活信息的砖块不同，这次纯粹的白，是一种刻意的“中立”。它剥离了具体所指，为观看预留出想象的空间。

“白立方”对我们而言太过熟悉，它如同当代艺术无处不在的背景：纯净、中立，似乎只引导观众凝视作品本身。然而，正是这种看似中立的表象，让我觉得它需要被重新审视——它无形中划定了一条界线，定义了何为艺术、何为非艺术。

因此，我试图进行一个简单的行动：将这种象征标准与权力的“白立方”，从其神坛般的位置，拉至寻常街头。用最普通的“砖块”像搭积木一样，在公共空间砌起一堵墙。这个行为本身就是一种批判，旨在使那隐形的权力与机制变得可见、可触摸。

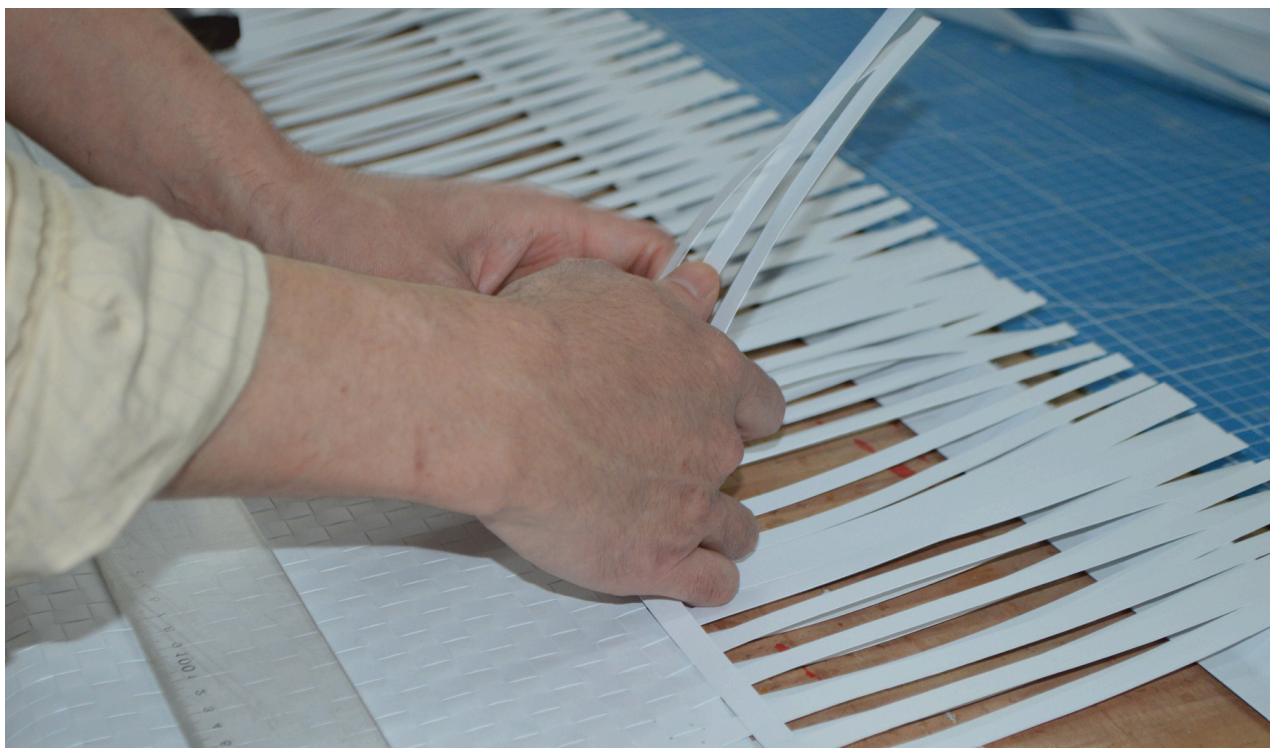
Kangjun Zhong: Artist Statement

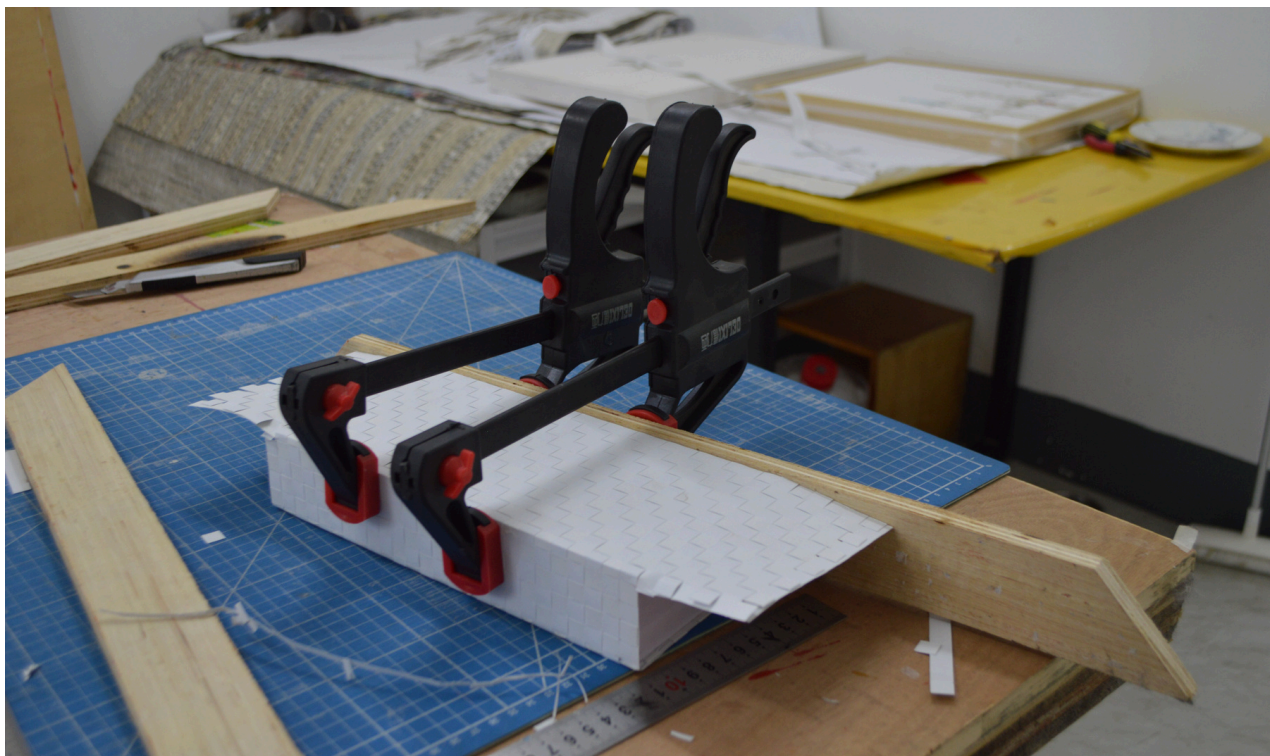
My creative leitmotif stems from my family. My father was once a cement mason, and it is from him that I derive much of my perception of bricks; my weaving skills, on the other hand, were passed down to me by my mother. Thus, I often think that my practice seems to consist of reworking the "brick-and-stone" memories associated with my father, using the weaving techniques taught to me by my mother—in doing so, I achieve a continuation of my own life experiences.

For this project, I chose to use white cardboard to create bricks. Unlike the bricks in my previous works, which were often embedded with daily-life elements filled with words and images, this pure white is a deliberate choice of "neutrality". It strips away specific references, leaving room for the audience's imagination.

The "white cube" is all too familiar to us—it functions as the ubiquitous backdrop of contemporary art: pure, neutral, seemingly designed only to guide the audience's gaze toward the work itself. Yet it is precisely this guise of neutrality that compels me to re-examine it—it silently draws a line, defining what counts as art and what does not.

I therefore attempt a simple act: to take the "white cube", a symbol of standards and power, down from its pedestal and place it onto the ordinary street. Using the most basic "bricks", I build a wall in a public space, as if assembling building blocks. This act in itself is a form of critique, aiming to render those invisible structures of power tangible and visible.





钟康君制作白色编织砖块全程
Kangjun Zhong making the hand-woven bricks
© EY PROJECTS



画廊创始人Charlotte Xu将“白立方”推车推向街头，与公众互动（图片截取自项目第一天拍摄的纪实影像）
Gallery founder Charlotte Xu pushed the "White Cube" cart onto the streets to interact with the public
(image captured from documentary footage filmed on the first day of the project)
© EY PROJECTS

实践纪实，记于项目第一天

2025年11月13日中午，我们推着承载“白立方”的手推车，踏上了从画廊到上海展览中心的600米路程。这短短距离，却成了项目第一个隐喻：无障碍通道的缺失，迫使我们绕行，一场关于空间权力的批判，从寻找通道的物理窘迫中开始。

理论的锋利很快遇到了现实的粗粝。颠簸让装置松动，我们不得不用胶带加固——实践常常需要这种笨拙的维系。更难的挑战来自心理：在如织的人流中，主动邀请陌生人参与一场抽象的艺术批判，其门槛远超预期。

最初的温暖来自两位年轻女性。她们理解“白立方”的语境，并赞许将批判推上街头的行动。然而，气氛随即转变。保安增多，拒绝也变得多样：从“饭都没吃”的现实考量，到“不方便”的冷淡回避。这些具体的目光，消耗着热情，也测量着艺术与日常之间的沟壑。

短暂的退缩后，我们重回街头。后续的互动出现了转机：有参与者拆砖后特意返回拍照；更有路人对艺术家手作的白色砖块本身产生兴趣，询问能否留作纪念。这一请求让我们动容——钟康君作品中“编织”的哲学与温度，竟通过一块砖的物质性，与陌生人建立了最直接的连接。当然，也有警惕的询问：“要钱吗？”这提醒我们，公共信任的建立何其不易。

最戏剧性的插曲是安保的盘问与“不要搞事情”的警告。我们推车迂回，仿佛一场短暂的街头游击。当下午三点返回，途经艺博会门外蜿蜒的排队人群时，推着无用白砖的我们与周遭焦灼的交易氛围所形成的荒谬反差，让整个项目的意义变得更加清晰。

身体是疲惫的，但体验是具体的。艺术的边界、沟通的难度、意义的生成方式，在这600米中被无数次具象化。我们最终完成了与三十多组人的连接。这篇纪实，便是关于那六百米、那些目光、那些犹豫与勇敢的诚实档案。它告诉我们，观念的种子，有时只需一块可以触摸和带走的砖。

Practice Documentation

Recorded on the First Day of the Project

On the afternoon of 13 November, 2025, we pushed the "White Cube" handcart out to the street. Our destination is the Shanghai Exhibition Center, 600 meters away from the Gallery. This short distance became the project's first obstacle: the absence of step-free access forced us to take detours, and a critique of the power of space began with the predicament of finding a passage.

The second obstacle lied in the structure we built itself. The bumpy journey loosened the structure of the installation, compelling us to reinforce it with tape—a clumsy but necessary act of maintenance. A more daunting challenge emerged psychologically: amid the bustling crowds, the act of inviting strangers to engage in an abstract artistic critique proved far more difficult than anticipated.

The project started strong. We were approached by two young women. They understood the context of the "White Cube" and appreciated the action of bringing critique to the streets. However, the atmosphere soon shifted. Security personnel multiplied, and rejections grew more varied: from practical considerations like "I haven't even eaten yet" to indifferent refusals like "It's inconvenient." Many passengers' nonchalant gazes wore down our enthusiasm, while also measuring the chasm between art and everyday life.

After a brief rest, we returned to the streets. Subsequent interactions took a turn: some participants returned to take photos after removing a brick; others expressed interest in the handcrafted white bricks themselves, asking if they could keep one as a souvenir.

This request moved us deeply—the philosophy and warmth of "weaving" in Kangjun Zhong's work had forged a direct connection with strangers through the materiality of a single brick. Of course, there were also cautious inquiries: "Is this free?"—a reminder of how fragile public trust can be.

The most dramatic episode was the interrogation by security personnel and the warning: "Don't cause trouble." We maneuvered the cart through the streets, like a brief act of urban guerrilla tactics. When we returned at 3pm, passing the long, winding queue outside the art fair, the absurd contrast between us pushing seemingly useless white bricks and the anxious transactional atmosphere around us foregrounded the meaning of the entire project even more.

Despite our physical exhaustion, we witnessed the boundaries of art, the challenges of communication, and the ways meaning is generated, all repeatedly materialized over those 600 meters. Ultimately, we connected with over thirty groups of people. This account serves as an honest archive of the 600-meter distance, those gazes, those hesitations, and those acts of courage. It reminds us that sometimes, the seed of an idea only requires a brick that can be touched and taken away.

艺术家档案 Artists Profile



冯盖·本胡拉，《表演者》2024，木板丙烯，纸张，墨水，30 x 23 cm
Fungai Benhura, *Performers* (2024), acrylic, ink, paper on wood, 30 x 23 cm
© Fungai Benhura © EY PROJECTS

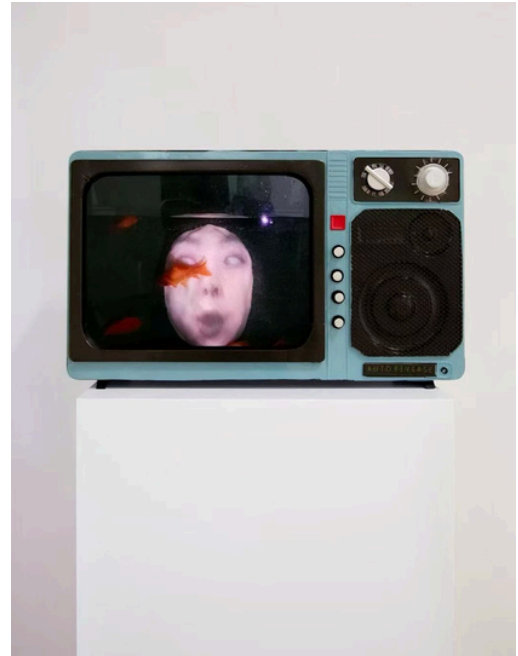
冯盖·本胡拉（b.1990，津巴布韦）现工作、生活于英国伦敦。他2019年毕业于伦敦艺术大学坎伯韦尔艺术学院，获绘画学士学位；2024年于英国皇家艺术研究院，凭借其创作实力斩获颇具声望的斯图尔特奖（Stewarts Prize），作品被剑桥大学Wolfson College、the Roberts Institute of Art等重要机构收藏。

他的创作过程本身即是一场充满节奏的劳作：首先在画布上层层叠加纸张、布料、金属薄板与油彩，构建出丰沛的视觉基底；随后，艺术家以刀与钻头为工具，对凝固的表面进行刻蚀、刮除与钻磨。这种“逆向创作”并非单纯的移除，而是一种揭示——在剥离表层的同时，让底层交织的色彩与历史痕迹重新显露，仿佛在画布上进行一场时间的考古发掘。

Fungai Benhura (b. 1990, Zimbabwe) works and lives in London, UK. He graduated from Camberwell College of Arts in 2019 with a Bachelor of Fine Arts in Painting. In 2024, he completed his studies at the Royal Academy, where his creative prowess earned him the prestigious Stewarts Prize. His works are held in the collections of public institutions such as Wolfson College, University of Cambridge, and the Roberts Institute of Art.

His creative process is itself a rhythmic labor: first, he builds a rich visual foundation by layering paper, fabric, metal sheets, and oil paint onto the canvas. Then, using knives and drills as his tools, the artist carves, scrapes, and bores into the solidified surface. This "reverse creation" is not merely a removal but a revelation—stripping away the outer layers to expose the underlying interplay of color and historical traces, as if conducting an archaeological excavation of time on the canvas.





上图：陈昭辰，《我是鱼，鱼是我》2020，尺寸可变
影像装置：电视机，树脂，鱼缸，投影
Above: Zhaochen Chen, *I am the fish. The fish is me* (2020), Variable dimensions
Film installation: TV set, fish tank, film, resin
© Zhaochen Chen © EY PROJECTS

左图：陈昭辰，《抓到你》2021，硅胶，机械，亚克力，传感器等，25 x 25 x 15 cm
Left: Zhaochen Chen, *I Caught You* (2021), Silicon, acrylic box, mechanical sensor, 25 x 25 x 15 cm
© Zhaochen Chen © EY PROJECTS

陈昭辰（中国，1998——）是一名跨媒介艺术家，现工作于伦敦和背景。她本科毕业于北京中央美术学院，硕士毕业于伦敦大学金匠学院。从个人视角出发，她的作品探索了内在与外在现实之间复杂的关系。通过使用图像、声音、视频和装置，她的作品结合了多种媒介，以抽象的方式可视化由矛盾关系带来的不适与冲突，试图突破障碍与界限，并邀请观众进入并感知社会中不同群体的存在状态。她的作品曾入围“中央美术学院未来艺术家奖”。

Zhaochen Chen (b. 1998) is a multi-disciplinary artist based in London, UK. She graduated from the Central Academy of Fine Arts in Beijing and completed her master's degree at Goldsmiths, University of London. Departing from an individual perspective, her work explores the entangled relationship between the internal and the external reality. Using images, sound, video and installation, her work combines various media to visualise the discomfort and conflict brought about by contradictory relationships, attempting to break through barriers and boundaries and inviting the viewer to enter and perceive the state of existence of different groups in society.

She was the finalist for the “Central Academy of Fine Arts Future Artist Award”.





都弦希《五感之境 30》2024，粉状颜料，石墨和水性介质，韩纸，木板，30 x 30 cm

Hyunhee Doh, *Scene of Senses 30* (2024), Powdered Pigment, Graphite and Water-Based Medium on Hanji covered Wooden Panel, 30 x 30 cm

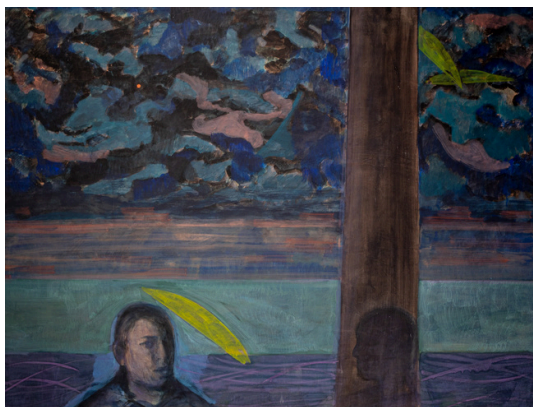
© Hyunhee Doh © EY PROJECTS

都弦希1996年出生于韩国釜山，于2021年获得芝加哥艺术学院美术学士学位，2023年获得英国皇家艺术学院绘画专业硕士学位，现工作生活于首尔和伦敦。

都弦希以韩纸为媒介，探索感觉与记忆在时间流逝中的变化与消解。她通过重复的手势，在纸面上留下瞬息万变的痕迹——有的渐渐消隐，有的层层累积，最终形成新的形态。韩纸上的褶皱与印痕，既是感知更迭的视觉记录，亦暗喻着身份认同的微妙转变。她的创作，因而成为对时间与存在关系的沉思。

Hyunhee Doh (b.1996, Busan, South Korea) earned a Bachelor of Fine Arts from the School of the Art Institute of Chicago (SAIC) in 2021, and a Master of Fine Arts in Painting from the Royal College of Art in 2023. Hyunhee Doh is now based in London and Seoul.

Hyunhee Doh explores the dynamic nature of sensation and memory over time through the medium of *hanji*, the traditional Korean mulberry paper. By engaging in repetitive gestures, she creates transient marks that either fade away or build upon each other, resulting in new forms. The creases and imprints left on the hanji serve as visual records of perceptual shifts and, more deeply, transformations in identity, positioning Doh's practice as a reflection on the interplay between time and existence.



尼古拉·高姆《夜唇肿胀》2024，布面油画，115 x 90 cm
Nicolas Gaume, *The Mouth Swollen with Night* (2024), Oil on canvas, 115 x 90 cm
© Nicolas Gaume © EY PROJECTS



尼古拉·高姆《在纤毛丛中窥见自我 I》2024，布面油画，100 x 72 cm
Nicolas Gaume, *Finding oneself in a ciliate I* (2024), Oil on canvas, 100 x 72 cm
© Nicolas Gaume © EY PROJECTS

尼古拉·高姆（1995—，巴黎）是一位法国艺术家。他毕业于法国美术学院油画系，现工作、生活于巴黎。与乔治·莫兰迪相似，高姆的创作语汇精炼却丰饶。他在画布间反复游走于亲历的风景与凝视的面容，以耐心梳理记忆的图式，任其徐徐演变，层层叠加。这位极简主义音乐爱好者深谙每次诠释都暗藏独特性与隐秘性的真谛。他知晓，将母题重复至陈规之境、直至蜕变为近乎抽象的符号，方能以变奏、音阶与微差的笔法，重新赋予绘画旋律应有的地位。高姆的作品在表象的纯粹之下，延展着某种凝思——或许是种直指人类精神原始图景的冥想：既如观山峦肌理之起伏，亦似察身体姿态之流转。

Nicolas Gaume (b.1995, Paris) is a French artist. He graduated from the Oil Painting Department of the French Academy of Fine Arts and currently works and lives in Paris. Similar to George Morandi, Nicolas's creative vocabulary is refined and rich. In the canvas, he repeatedly wanders at experienced scenery and gazing faces, patiently sorting out the patterns of memory, allowing them to evolve slowly and layer by layer. This minimalist music enthusiast understands the true meaning of uniqueness and secrecy hidden in every interpretation. He knows that only by repeating the theme to the realm of conventions, until it transforms into almost abstract symbols, could the melody of painting be given its rightful place through variations, scales, and subtle strokes.

Nicolas Gaume's works extend a certain kind of contemplation - perhaps a meditation that directly points to the primitive landscape of human spirit: it is like observing the ups and downs of mountain textures, as well as observing the circulation of body posture.



上：茱莉亚·霍兰德《晚餐》2024，布面丙烯，炭笔，60 x 80 cm
Above: Gulja Holland, *Supper* (2024) Acrylic and Charcoal on Canvas, 60 x 80 cm

下：茱莉亚·霍兰德《宝贝》2022，布面丙烯，炭笔，30 x 40 cm
Below: Gulja Holland, *Baby* (2022) Acrylic and Charcoal on Canvas, 30 x 40 cm
© Gulja Holland © EY PROJECTS

茱莉亚·霍兰德（马耳他，1990——）是一位活跃于马耳他和伦敦之间艺术家。她于2021年毕业于皇家艺术学院，获得绘画硕士学位，并于2015年从利兹艺术大学获得美术学士（荣誉）学位。自我认同、环境破坏和存在主义是她作品中反复出现的主题。她最近的系列作品通过动物和人类尺度的逆转来探索世界末日叙事，以传达由人类世到来所带来的等级秩序日益不稳定。她的作品曾被《经济观察评论》、《马耳他时报》和《马耳他独立报》等媒体报道。

Gulja Holland (b. 1990, Malta) is a figurative painter based between Malta and London. She graduated with an MA in painting from the Royal College of Art in 2021 and obtained a BA (Hons) in Fine Art from Leeds Arts University in 2015. Self-identity, environmental destruction and existentialism are recurring themes in her work. Her most recent series explores apocalyptic narratives through a reversal of scale of animals and humans to convey the ever-increasing instability of hierarchical order brought about by the arrival of the Anthropocene.

Her work has been featured in the *Economic Observer Review*, *Times of Malta* and the *Malta Independent*.





李百舸《花间词》2023，木板油印，布面油画，120 x 80 cm

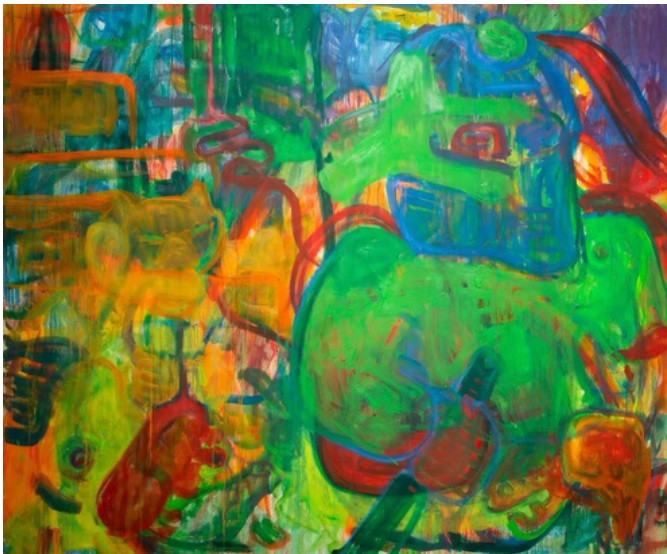
Baige Li, *Verses among Flowers* (2023), Oil on canvas with woodblock printing, 120 x 80 cm

© Baige Li © EY PROJECTS

李百舸（1999—），湖南人，现居北京。中央美术学院版画系本硕毕业，获千里之行提名奖及多项奖学金。作品被中国版画博物馆、中央美院美术馆、塞尔维亚展览馆等机构及个人收藏。他的创作以版画思维融入油画，强调复数性（重复图像结构）与扁平性（木刻硬边衔接），形成非线性叙事：重复象征时间停滞，流动暗示变迁。作品常通过人物与静物的超现实组合建立关联，物象关系去社会化，在非叙事性场景中展开隐性对话（如静物隐喻记忆切片、日常物承载事件切片）。画面符号系统兼具即时解读与延时触媒特性，硬边轮廓与流动笔触构成时空褶皱。

Baige Li (b. 1999, Hunan, China) currently works and lives in Beijing. He earned his Bachelor's and Master's degrees in Printmaking from the Central Academy of Fine Arts (CAFA), receiving the Nomination Award of the "A Thousand-mile Journey" and multiple scholarships. His works are collected by institutions including the China Printmaking Museum, CAFA Art Museum, Serbia Exhibition Hall, and private collectors.

Li's practice integrates printmaking logic into oil painting, emphasizing two core attributes: multiplicity (repetitive image structures) and flatness (woodcut-inspired hard-edge articulation). This approach constructs nonlinear narratives where repetition signifies temporal stasis, while fluid brushwork evokes transition. His works often feature surreal juxtapositions of figures and still lifes, stripped of social context, to forge implicit dialogues within non-narrative scenarios—such as still lifes symbolizing fragmented memories or mundane objects encoding event traces. The symbolic lexicon in his paintings operates as both immediate signifiers and time-sensitive catalysts, with geometric contours and gestural strokes colliding to create temporal-spatial folds.



倪好，《猎人小屋》2024，布面油画，150 x 180 cm
Hao Ni, *Hunter's House* (2024), Oil on canvas, 150 x 180 cm
© Hao Ni © EY PROJECTS

倪好（中国，2000——）是一位常驻中国上海的艺术 家，华东师范大学在读研究生。他的作品结合了个人和集体的社会叙事，其中，动物是他创作中反复出现的主题。他常常从日常场景中的家养动物（如宠物）出发，将这些平凡的图像转化为具有集体意义的符号。他的作品邀请观众与画中角色交换视角，让观众反思自身身份认同的行程与其周围环境的关系，无论是他们的宠物、看过电影中的角色，还是陪伴他们的玩具……在绘画之余，倪好参与全国各地多个公共艺术项目，其作品曾在上海、无锡、深圳等机构和企业进行展览，其作品也被《艺术当代》、《安邸AD》、《IDEAT理想家》、《FIGARO费加罗》等主流杂志广泛报道。

Hao Ni (b. 2000) is a painter based in Shanghai, China. He graduated from the East China Normal University in 2024. His work combines personal and collective social narratives. Animal is a motif that repetitively appears in his practice. He often departs from domesticated animals, such as pets, in everyday scenes, converting these quotidian images into symbols that contain collective significance. His work often invites the audience to exchange perspectives with the subject in his painting, allowing the viewers to reflect upon the ways their identity is linked to those of others surrounding them, whether it is their pets, the characters appeared in movies they have seen, or the toys that accompany them.

In addition to painting, Hao Ni has created multiple public commissioned sculptures for major institutions and occasions, such as the Daimaru Department Store (W Nanjing Rd, Shanghai), the International Art Festival (Shanghai) and ARTRA (Wuxi & Shenzhen). His work has been featured in Art China, AD China, and Madame Figaro.



徐子芸，《几何光束》2025，镜面不锈钢，纱面，丙烯，沙粒，40 x 50 cm x 2
Ziyun Xu, *Geometric beam* (2025), Mirror stainless steel, gauze, acrylic, sand, 40 x 50 cm x 2
© Ziyun Xu © EY PROJECTS

徐子芸（1991年生于上海）现工作生活于上海，本硕毕业于中国美术学院油画系，2024年获上海美术学院美术学博士学位。她曾于2012年赴美进行艺术考察，2014年赴法国巴黎艺术城驻留创作，跨文化经验深度滋养了她的艺术视野。其创作以纱面、镜面、砂砾等多样材料为载体，通过时空折叠的视觉语法对城市建筑展开考古式凝视，在层叠的景观切片中重构历史记忆与空间权力关系，揭示城市肌理中隐匿的文化混杂性与时间绵延感。

Ziyun Xu (b. 1991, Shanghai) lives and works in Shanghai. She earned her BFA and MFA from the Oil Painting Department at the China Academy of Art and recently completed her Ph.D. in Fine Arts at the Shanghai Academy of Fine Arts in 2024. Her artistic perspective has been profoundly shaped by cross-cultural experiences, including an art research trip to the United States in 2012 and an artist residency at Cité Internationale des Arts in Paris in 2014. Xu employs diverse materials such as gauze, mirrored surfaces, and sand to construct works that enact an archaeological gaze upon urban architecture through a visual language of temporal-spatial folding. By layering fragmented landscape vignettes, her practice reconstructs historical memory and spatial power dynamics, revealing the cultural hybridity and temporal duration embedded within the urban fabric.



上：钟康君，《无尽 IV》2025，布面丙烯，报纸，卡纸，透明调和剂，120 x 100 cm

Above: Kangjun Zhong, *Endless IV* (2025), Acrylic, Newspaper, Cardboard, Transparent Medium on Canvas, 120 x 100 cm

右页：钟康君《永恒》细节图 2025 丙烯，报纸，卡纸，杂志，透明调和剂，雪佛板

24 x 12 x 5 cm（单个尺寸，共10个，可自由组合）

Right: Kangjun Zhong, *Eternity* (2025) Acrylic, Newspaper, Cardboard, Magazine, Transparent Medium on PVC Foam Board

24 x 12 x 5 cm (single dimensions)

© Kangjun Zhong © EY PROJECTS

钟康君 1984年生于广东省湛江市，毕业广州美术学院雕塑系获学士学位。现工作、生活于上海。钟康君以废旧报纸、杂志为创作媒介，通过民间编草席技法将其裁条编织成作品，破碎文字与泛黄纸色在网格中形成独特视觉韵律，部分区域辅以手绘色彩。他自称“艺术劳动者”，将耗时月余的重复手工升华为精神表达，既延续传统匠艺又突破工艺局限，在体力劳动与艺术思考间构建出独特的创作哲学。

Kangjun Zhong (b.1984, Zhanjiang, Guangdong) graduated from the Sculpture Department of Guangzhou Academy of Fine Arts in 2007 with a bachelor's degree. He now currently works and lives in Shanghai. Using discarded newspapers and magazines as his medium, Zhong employs traditional grass-mat weaving techniques to cut them into strips and craft woven artworks. Fragmented text and yellowed pages form a unique visual rhythm within the grid patterns, occasionally accentuated by hand-painted colors. Self-proclaimed as an "artistic laborer," he elevates month-long repetitive manual processes into spiritual expression, preserving traditional craftsmanship while transcending technical constraints. His practice constructs a distinctive creative philosophy that bridges physical labor and artistic contemplation.



Afterwords: from the first year to the next step

后记：从第一年到下一步

这本书的编纂接近尾声，如同为我们的第一年轻轻画下一个句号。句号之前，是一个从“为何”到“何为”的完整句子；句号之后，意味着一口短暂的呼吸，以及即将展开的、尚未被书写的新段落。

回望这第一个章节，我们工作的轮廓已清晰可辨。它始于一个物理空间的抉择——拒绝被赋能的完美，拥抱自主的粗粝——这一抉择成为了一切方法的原型。随后的五个展览与一次街头实践，共同映射出我们持续关注的一系列基础而根本的张力：时间如何被感知与赋形，材料如何承载记忆与观念；全球视野如何与在地经验对话，传统语汇又如何被激活于当代的语境之中。

这条线索让我们确信，画廊的策展并非关于主题的拼贴，而是一种研究态度的延续。我们关注的艺术，总试图在这些张力关系的锋面上，捕捉那些难以言传的体验。我们选择的路径是“深耕”而非“广拓”：通过有限的、聚焦的项目，像做研究一样，对一个核心母题进行反复的、多角度的叩问。

因此，下一步的方向并非转折，而是深化与拓展。深化，意味着我们将继续围绕这些已被触动的张力——物质性、时间性、全球与在地、传统与当代——进行更冒险的探索。拓展，则意味着我们将引入更丰富的声音，来参与这场持续的对话。

以下是我们明年计划合作的部分艺术家：
费迪南德·多尔伯格（德国）、李依宸（中国）、
亚当·博伊德（英国）、凯·加塞（赞比亚裔英国）、乔安娜·加莱戈（葡萄牙）、陈旭（中国）

这份名单并非全部，但它勾勒出一个我们渴望构建的创作星图：它既是国际化的，又深植于具体的文化土壤；它尊重深厚的个人脉络，也期待意外的化学反应。

与此同时，我们的实践场域也将迎来计划中的拓展。明年，除了在延安中路830号的空间内持续深耕，我们亦将参与海外专注于新生代画廊与艺术家的国际展会。这不仅是为了在更广阔的舞台上接受检验，更是为了让我们所关注的那些根植于具体文化土壤、却又具有普世对话能力的创作，直接置入全球当代艺术最活跃的交流网络之中，去触发新的碰撞与连接。

从0到0.1，我们完成了最艰难的一步：让一个兼具学术立场与个人温度的实体，在上海的梧桐树下生长出来。接下来，从0.1到0.2，我们将带着第一年淬炼出的问题与方法，更坚定地走向深处，也走向更广阔的对话场域。

感谢您阅读至此，见证我们的伊始。

EY PROJECTS

2026年春，于上海延安中路830号

As this book comes to an end, we would also like to put a period at the end of our first year. What precedes this period is a complete sentence that traces a journey from “why” to “what”; what follows is a momentary pause—before the unwritten paragraphs yet to unfold.

Looking back at this first chapter, the results of our work have become distinctly visible. It began with a physical building: rejecting composed perfection in favor of raw authenticity. This choice became the prototype for all our methods. The five exhibitions and one street project mapped out a series of fundamental tensions we continue to engage with: how time is perceived and given form, how materials carry memory and ideas; how global perspectives converse with local experiences, and how traditional vocabularies are revitalized within contemporary contexts.

This clue has convinced us that curating for a gallery is not about assembling themes, but about extending a research-oriented attitude. The art we are drawn to consistently seeks to capture the ineffable along the sharp edges of these very tensions. The path we have chosen is one of “deep cultivation” rather than “broad radiation”: through a limited, focused selection of projects, we approach a core motif like researchers, probing it repeatedly and from multiple angles. We will continue to pursue more daring explorations around these activated tensions—materiality, temporality, the global and the local, the traditional and the contemporary. Expanding means we will introduce a richer chorus of voices to participate in this ongoing dialogue.

Below are some of the artists we plan to collaborate with next year:

Ferdinand Dölberg (Germany), Li Yichen (China), Adam Boyd (UK), Kay Gasei (Zambian-British), Joana Galego (Portugal), Xu Chen (China)

This list is not exhaustive, but it sketches a constellation of creativity we aspire to build—one that is both international and deeply rooted in specific cultural soils; one that respects profound individual lineages while remaining open to unexpected chemical reactions.

Simultaneously, our field of practice is set to expand as planned. Next year, in addition to continuing our in-depth work at No. 830 Middle Yan'an Road, we will also participate in overseas international art fairs dedicated to emerging galleries and artists. This is not only to test our vision on a broader stage but, more importantly, to place the work we champion—work rooted in specific cultural contexts yet capable of universal dialogue—directly into the most vibrant global networks of contemporary art exchange, where new collisions and connections can be sparked.

From 0 to 0.1, we have completed the hardest step: nurturing an entity that blends scholarly rigor with personal warmth, allowing it to take root under the plane trees of Shanghai. Now, moving from 0.1 to 0.2, we will carry forward the questions and methods forged in this first year, stepping more firmly into deeper inquiries and into wider realms of conversation.

Thank you for witnessing our beginnings.

致谢

一本书的完成，是一个支持网络在纸页间的短暂显影。

首先，感谢所有合作的艺术家。你们的信任与创造力，是本书唯一的存在理由。

感谢每一位藏家。是你们的支持与独特视角，共同参与并塑造了这个新生的空间。

感谢我身边的每一位朋友。你们的陪伴让我在每一次低谷后，都能重拾力量，继续向前。

感谢同我共事过的所有人：同事、布展/装裱师傅、设计师、摄影师……

是你们将抽象的理念，转化为可触摸的现实。

在此，我们向这个支持性网络中的每一个节点，致以最深切的谢意。

Acknowledgements

The completion of this book is the brief moment when a support network becomes visible upon the page.

First, our deepest gratitude to all the collaborating artists. Your trust and creativity are the sole reason for the very existence of this book.

To every collector: your support and unique perspectives have actively participated in shaping this nascent space.

To every friend by my side: your companionship has been the strength that helped me rise after every low, allowing me to move forward continuously.

To all the designers, photographers, and colleagues: you have translated abstract ideas into tangible reality.

To be continued...



EY PROJECTS 艺外



Text: Charlotte Xu
Editing: Charlotte Xu and Ziqi Zhang
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Founded in 2025 in Shanghai, EY PROJECTS is a contemporary art gallery committed to discovering and consistently supporting forward-thinking artistic forces. We showcase the works of Chinese artists while actively collaborating with artists from the West and the Global South, fostering a cross-cultural dialogue platform. Functioning as a hybrid space for exhibitions and cultural inquiry, EY PROJECTS is committed to advancing transregional artistic expression and exploring glocalised narratives within a global context.

艺外EY PROJECTS 于2025年在上海创立。我们秉持长期主义，致力于发现并持续支持具有前瞻性的艺术力量。我们既呈现中国本土艺术家的创作，也积极携手西方及全球南方艺术家，构筑跨文化的对话平台。作为融合展览现场与文化探究的实践场域，艺外致力于推动艺术的跨地域表达，探索全球视野下的在地化叙事。

艺外EY PROJECTS

上海市静安区延安中路830号西栋101

W101, 830 Middle Yan'an Rd, Jing'an District, Shanghai

info@eyprojects.com

www.eyprojects.net