

LEO GALLERY  
Shanghai

微 物 之 神

THE GOD OF SMALL THINGS

策 展 人 : 鲍 栋

Curator: Bao Dong

展 期 Duration

2 0 1 8 . 3 . 1 8 - 5 . 5

开 幕 Opening

2 0 1 8 . 3 . 1 7 1 7 : 0 0

艺 术 家 对 谈 Artist Talk

2 0 1 8 . 3 . 1 7 1 5 : 0 0 - 1 7 : 0 0

陈 友 桐 Chen Youtong.....

董 大 为 Dong Dawei.....

何 翔 宇 He Xiangyu.....

胡 任 义 Hu Renyi.....

蒋 志 Jiang Zhi.....

郎 梁 Lang Can.....

陆 平 原 Lu Pingyuan.....

沈 瑞 筠 Shen Ruijun.....

王 恩 来 Wang Enlai.....

张 晋 Zhang Jin.....

张 雪 瑞 Zhang Xuerui.....

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Leo Gallery  
LEO GALLERY  
www.leogallery.com.cn

「微物之神 The God of Small Things」

策展人 Curator: 鲍栋 Bao Dong

LEO GALLERY Shanghai | 376 Wukang Road, Xuhui District, Shanghai, China | +86-21 54658785 | shanghai@leogallery.com.cn  
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艺术家 Artists:

陈友桐 Chen Youtong 董大为 Dong Dawei 何翔宇 He Xiangyu 胡任义 Hu Renyi 蒋志 Jiang Zhi 郎粲 Lang Can 陆平原 Lu Pingyuan 沈瑞筠 Shen Ruijun 王恩来 Wang Enlai 张晋 Zhang Jin 张雪瑞 Zhang Xuerui

开幕 Opening: 2018.3.17 17:00

对谈 Lecture: 2018.3.17 15:00 - 17:00

展期 Duration: 2018.3.18 - 2018.5.5

主办 Host: 上海獅語画廊 Leo Gallery Shanghai

地址 Address: 上海徐汇区武康路 376 号武康庭内

Ferguson Lane, 376 Wu Kang Road, Xuhui District, Shanghai  
200031, China.

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展前对谈 (中文 in Chinese)

对谈时间 Duration: 2018.3.17 15:00-17:00

主持人 Host:

策展人与艺术评论家 Curator and Art Critic:

鲍栋 Bao Dong

对谈嘉宾 Guest Speakers:

艺术家 Artist:

胡任义 Hu Renyi

陆平原 Lu Pingyuan

沈瑞筠 Shen Ruijun

张晋 Zhang Jin

对谈主题 Theme of the Talk

艺术从感觉开始，或者艺术到感觉为止？

*Does art start from senses, or Does art end in senses?*

地址 Address

獅語画廊·上海 Leo Gallery Shanghai

上海徐汇区武康路 376 号武康庭内

Ferguson Lane, 376 Wu Kang Road, Xuhui District, Shanghai 200031, China

#### 咨询 ENQUIRY & 预约讲座 FOR RESERVATION

1、发送【讲座名+姓名+邮箱+参与人数】到獅語画廊邮箱: [shanghai@leogallery.com.cn](mailto:shanghai@leogallery.com.cn)

2、通过獅語画廊微信公众号, 回复【讲座名+姓名+邮箱+参与人数】

For Reservation, you may send

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#### 展览前言 Exhibition Introduction

与中国的当代艺术经常表现出来的对宏大叙事——包括历史意识、社会情怀、理论雄心、景观强度等——的追逐正好相反的是, 很多艺术家的工作中包含着对于微小事物、微妙感性的偏好。这种偏好不仅是趣味问题, 更关涉着艺术家的方法, 他们从切身的、具体的问题与经验出发, 即使这些问题与经验并不显得“重大”。因此, 这些艺术家的很多作品表露出了对那些曾经流行或正在流行的景观倾向的疏远, 既包括视觉、形式景观, 也包括理论、话语景观。

“微物之神”来自印度作家阿兰达蒂的小说, 小说中的儿童视角似乎给叙述加了一个放大镜, 从中看到的微小、细碎让那个抽象、整体而合理的既定世界显得十分可疑。但在这个展览中, 艺术中的“微物”不仅包括客观世界中的小事物, 还包含时间性与关系性, 即迅速的或缓慢的、微弱的或敏感的, 这些不易察觉的存在属性。作为一个展览, “微物之神”也强调展览空间本身的价值, 而不希望它只是一个假设的白盒子, 我们将会把作品与建筑、环境结合起来, 形成一个个可感的微观语境。

——策展人: 鲍栋

Quite a contrary to the trend in Chinese contemporary art that often manifests grand narratives, including historical consciousness, social feelings, theoretical ambitions, intensity of landscape, etc. - many artists' works contain a preference of subtle things and sensibilities. This preference is not only a matter of personal interest, but a method of the artist as well, starting with a concrete question and experience that is of personal concern, even though they do not appear to be "significant". As a result, many of these artists' works reveal the alienation of those tendencies of landscapes which were once popular or are still popular at the moment, including both visual and formal landscapes, as well as theoretical and lingual landscapes.

The expression of "The God of Small Things" comes from the title of a novel by Indian writer Arundhati Roy. The perspective of the child in the novel seems to have added a magnifying glass to the narration, the smallness and fragmentation that the child sees makes the abstract, integrated and reasonably established world seem dubious. However in this exhibition, "micro objects" in the context of art include not only small things in the objective world, but also temporal and relational features, or the imperceptible existential properties that are rapid or slow, weak or sensitive. The exhibition "The God of Small Things" also emphasizes the value of the exhibition space itself, and does not expect the space to be just a white cube. We combine the works with the architecture as well as the environment, to form a subtle micro context that is available through an intuitive sense.

---Curator: Bao Dong

獅語画廊非常荣幸邀请到策展人鲍栋策划 2018 年度“新动力”展览——微物之神。本次展览是獅語画廊第六届新动力主题展，也是画廊十周年特别系列展览之一。作为獅語画廊年度主题展览之一，“新动力”以发掘当代艺术的动力为出发点，从展期设立到展览立场，再到策展方式都颇具特色：这个系列展览一般设立在每年的春天，3-5 月份，映照大地回春、万物苏醒的自然规律，探索当代艺术经过一轮轮的沉淀、筛选后呈现新迹象与动态；同时，“新动力”强调的是内在的驱动力，探索推动当代艺术发展的新颖的、内在的力量。因此，我们邀请策展人为展览设立主题，并挑选艺术家与参展作品，邀请观众参加座谈讨论，展览呈现的是“开放式”状态，展览主题是策展人、艺术家、画廊与艺术观众一起探讨的索引与方向。

It is Leo Gallery's honour to hold in Shanghai the "New Force" exhibition in 2018 - The God of Small Things with curator Bao Dong. This is the sixth "New Force" exhibition, as well as one of Leo Gallery's ten-year anniversary exhibition series. As one of the annual thematic exhibitions of Leo Gallery, "New Force" explores the motivation of contemporary art, and holds distinguishing features in the exhibition dates, concepts as well as the curatorial approach - The "New Force" series are held in springs, usually from March to May, reflecting the natural laws of rejuvenation and the awakening of all beings, exploring the new signs and movements of contemporary art that is in a rapid process of the new superseding the old. Meanwhile, "New Force" explores the intrinsic driving force which nurtures contemporary art development. Therefore, we have invited the curator to set the theme for this exhibition, to select artists and exhibits accordingly, and to invite audiences to participate in discussions. The exhibition, New Force VI - The God of Small Things, presents an "open" status with curators, artists, gallery and audiences discovering the themes and possibilities altogether.

#### 陈友桐 Chen Youtong

陈友桐培育和控制微生物的生长，在不同的微生物之间促发一种生长、对抗、死亡的自然关系，并在这个过程中，让微生物群落形成一种直观的自组织结构，以此呈现出了一种微观世界的活力。

Chen Youtong cultivates and controls the growth of microorganisms and promotes a natural relationship between growth, confrontation, and death among different the microorganisms. In this process, the microbial community forms an intuitive self-organizing structure, presenting the vitality of a microscopic world.

### 董大为 Dong Dawei

董大为通过特殊的笔与纸，把媒介性在一系列的形象主题下发挥到了极致，并把观众的注意力集中到了图像与物性之间的微妙互衍上。

Through a special pen and paper, Dong Dawei exerts medialism to the extreme under a series of image themes and focuses the audience's attention on the delicate interaction between images and physical properties.

### 何翔宇 He Xiangyu

何翔宇的《直线》与《橄榄油-过去的只是序曲》分别在空间与时间的两个维度中试探着观念与感觉的最小限度，让观念规则与事实例外之间张力获得了一种可感的存在。

He Xiangyu's "Straight Line" and "Olive Oil - Past is Prologue" explores the minimum of ideas and feelings in two dimensions: space and time, and offers sensible feelings to the tension between conceptual rules and factual exceptions.

### 胡任义 Hu Renyi

胡任义在无数个装药品的小玻璃瓶上描绘了各种模样的细菌，用夸张且主观的色彩把它们变成了表现主义风格的形式，使“细菌”的形象充满着文化的气息。

Hu Renyi paints various kinds of bacteria on numerous small glass bottles containing medicines. He uses exaggerated and subjective colors to turn them into expressionistic styles, making the images of "bacteria" full of cultural atmosphere.

### 蒋志 Jiang Zhi

蒋志艺术创作的一个重要维度是发现和再造出日常生活中的细节，两只手电筒的相交的光圈，铁削在磁力下的奇妙扭结，这些看似不起眼的事物被转换进某种“微言大义”的感性启示中。

An important dimension of Jiang Zhi's artistic creation is to discover and recreate the details of everyday life. The intersecting apertures of two flashlights and the magnetic kinks are transformed into something of a kind of sensual revelation that carries "sublime words with deep meaning".

### 郎粲 Lang Can

在郎粲的最新作品中，她试图以最少的语言去叙述，场景被压缩在与播放屏幕一致的黑色的平面上，而情节则只是一个个突兀的机械破坏行为。

In Lang Can's latest work, she tries to narrate in minimized language. The scene is compressed on a black surface that is consistent with the playing screen, while the plot shows only sudden mechanical destructions.

### 陆平原 Lu Pingyuan

陆平原用微小精悍的故事把艺术世界及展览环境与想象的奇幻世界连接了起来，给日益枯燥的艺术话语注入了民间传说、恐怖故事等绵延不断的亚文化传统。

Lu Pingyuan connected the art world and the exhibition environment with the imaginary fantasy world with his short and concise stories. He infuses increasingly boring art discourses with everlasting subcultural traditions such as folklore and horror stories.

### 沈瑞筠 Shen Ruijun

沈瑞筠所投入的是一种统觉的艺术，与之对应的是一个杂乱的、复调的、不可规约的世界，一种面对世界本身偶然性的世界观，一种以此为机缘的艺术实践。

Shen Ruijun's art is a kind of general art, which corresponds to a disorderly, polyphony, non-statutory world. Her works present a world outlook that confronts the world itself by chance - and her artistic practice takes this as an opportunity.

### 王恩来 Wang Enlai

王恩来一直在发现并促成着事物之间的可能联系，他给特定的事物施加外力，或者改变它们的环境，使事物在使用价值之外释放出存在的活性。

Wang Enlai has been discovering and facilitating the possible connections between things. He applies external forces to particular things or changes their environment so that things can release their activity beyond their value in use.

### 张晋 Zhang Jin

作为化学博士的张晋把科学图像观念纳入了自己的摄影作品中，他用实验室式的工作方式把常见的事物如刀片、火焰、荧光转换成为一种间接的视觉经验，一种日常之下的微小秘密。

Zhang Jin, a Ph.D. in chemistry, incorporates the concept of scientific images into his own photographic works. He uses lab-like working methods to convert common things such as blades, flames, and fluorescence into an indirect visual experience, creating tiny secrets beneath daily experiences.

### 张雪瑞 Zhang Xuerui

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张雪瑞的绘画把结构与色彩控制在一个尽量精确的尺度内，让格子与灰色形成一种确切的秩序，在这种秩序中，她讨论的不仅是绘画的规则，也在探测着感知的细微程度。

Zhang Xuerui's paintings control the structures and colours in a precise scale so that the lattice and the gray colour form an exact order. In this order, she discusses not only the rules of painting, but also the subtlety of perception.

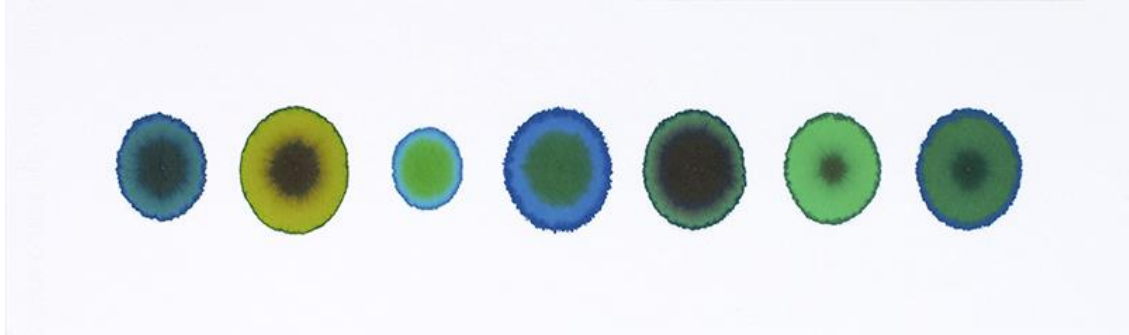
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精选作品 Selected Artworks

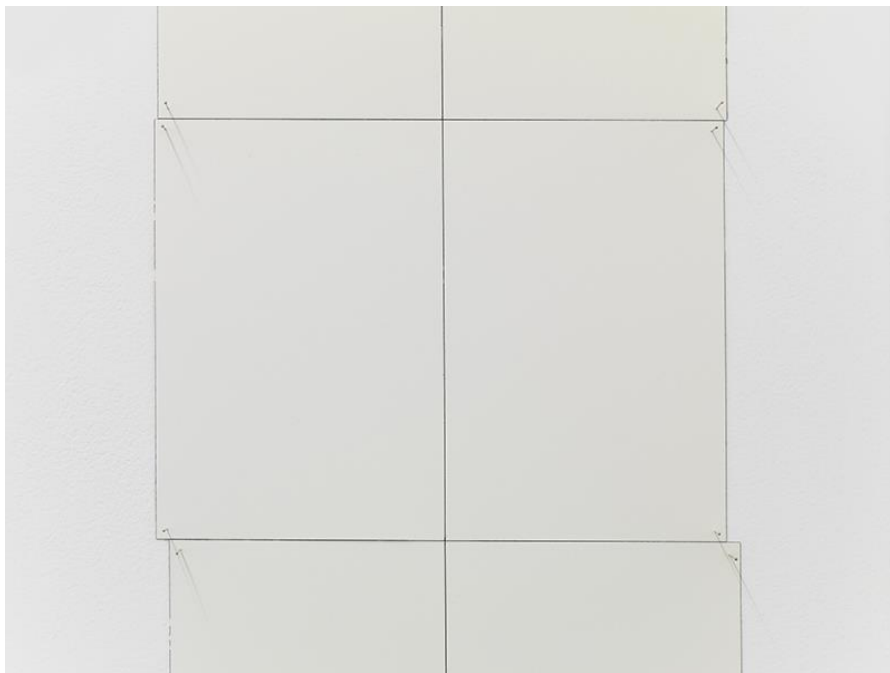


陈友桐 秩序之物 活体微生物, 培养基, 汉白玉石 60 x 60 x 10cm 2018

Chen Youtong, Objects of Orders, Microbes, Nutrient Pad, White Marble, 60 x 60 x 10cm, 2018



董大为 星球之黑暗星系 s2 纸上马克笔 15 x 50cm 2015  
 Dong Dawei, Dark Galaxy s2, Marker on Paper, 15 x 50cm, 2015



何翔宇 直线(局部) 无酸性油笔, 纸本, 大头针 尺寸可变 2015  
 He Xiangyu, Straight Line (detail), Acid-free Oil Based Marker on Paper, Pins, Dimensions Variable, 2015





胡任义 细菌天堂 玻璃药瓶, 药水, 亚克力 不规则 2016-2018

Hu Renyi, Cells Heaven, Discarded Glass Medicine Vial, Acrylic, Irregular Shapes, 2016-2018

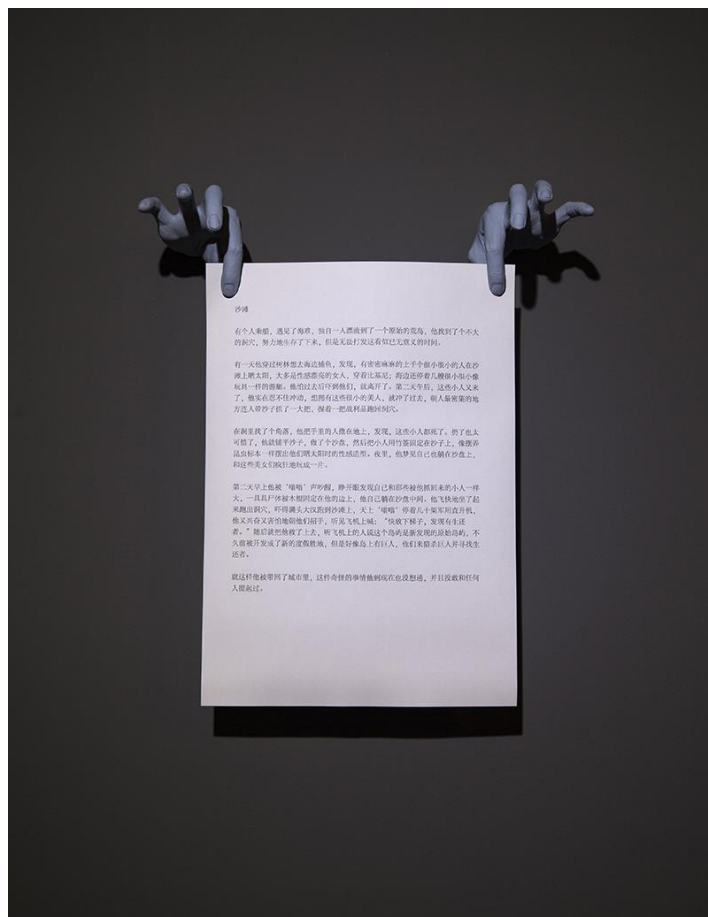


蒋志 微物之神 装置 不规则 2012

Jiang Zhi, The God of the Small Things, Installation, Irregular Shapes, 2012



郎粲 自然冲动(剧照) 视频 7分 2018  
Lang Can, Natural Impulses(Still), Video, 7m, 2018



陆平原 故事系列 硅胶, 纸 32 x 44 x 11cm 2018  
Lu Pingyuan, Story Series, Silicone Rubber, Paper, 32 x 44 x 11cm, 2018



沈瑞筠 浅滩 动画装置 28 x 46 x 30cm 1/5 2016  
Shen Ruijun, Shoal, Video Installation, 28 x 46 x 30cm, 1/5, 2016



王恩来 应急灯 装置 30 x 27 x 7.5cm 2017  
Wang Enlai, Emergency Light, Installation, 30 x 27 x 7.5cm, 2017



张晋 记忆：双面刀片之一 I 艺术微喷 40 x 50cm 3/8 2015  
Zhang Jin, Memory for Double-edged Blade I, Giclee Print, 40 x 50cm, 3/8, 2015



张雪瑞 100 201801-1 布面丙烯 100 x 100cm 2018  
Zhang Xuerui, 100 201801-1, Acrylic on Canvas, 100 x 100cm, 2018

## 关于策展人 About the Curator



### 鲍栋 (B.1979)

鲍栋是中国新一代活跃的艺术评论家与独立策展人，他 1979 年出生于安徽，2006 年毕业于四川美术学院艺术史系，现工作生活在北京。从 2005 年进入中国当代艺术界至今，他的评论文章广泛见于国内外艺术期刊，批评文集以及艺术家专著；他曾为众多国内外艺术机构策划展览，其中包括尤伦斯当代艺术中心、朱拉隆功大学艺术中心、广东时代美术馆、上海民生现代美术馆、上海 OCT 艺术中心等等；2014 年，他荣获亚洲文化协会（ACC）艺术奖助金；同年成为国际独立策展人协会（ICI）独立视野策展奖候选人。2016 年他获得了“Yishu 中国当代艺评和策展奖”。2016 年他联合发起了以手机端移动平台为基础的“文化馆”艺术计划，以及旨在支持当代影像艺术家的电影短片项目“艺术家的电影”。

### Bao Dong (B.1979)

Bao Dong is an art critic and independent curator based in Beijing. In contributing essays to the artistic dialogue and other forms of involvement, Bao has established himself as a leading curator and critic of work by the new generation. His articles have been widely published in art journals and artist monographs both at home and abroad. He has curated many exhibitions for a wide range of art institutions including Ullens Center for Contemporary Art, the Art Center of Chulalongkorn University, Guangdong Times Museum, Shanghai Minsheng Art Museum, OCT Contemporary Art Terminal Shanghai etc. He was awarded Asian Cultural Council (ACC) fellowship grant in 2014, and became a nominee of Independent Curators International's (ICI) 2014 Independent Vision Curatorial Award. Recently he was awarded Yishu Awards for Curating Contemporary Chinese Art 2016. In 2016, he started two new initiatives: "Wen Hua Guan", an art project based on mobile terminal and "Film by Artist", a short film project dedicated to the development of contemporary video artists.

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## 艺术家简介 Artists Introduction



### 陈友桐 (B.1981)

陈友桐自 2003 年起长期投入于微生物艺术实践。作品曾获 2009 年首届重庆青年双年展大奖；2012 年被提名第七届 AAC 艺术中国·年度青年艺术家。

### Chen Youtong (B.1981)

Since 2003, Chen Youtong has been working extensively on the research and creative concepts related to Bioart. In 2012, Chen was nominated for the 7th Award of Art China (AAC) Young Artist of the Year. In 2009 he won the prize of the First Chongqing Biennale for Young Artists.





**董大为 (B.1981)**

董大为曾在法国布尔日国立高等艺术学院学习艺术，其作品主要从绘画历史中汲取营养，并在观念艺术方面有着重要实践。

**Dong Dawei (B.1981)**

Dong Dawei graduated from the National School of Arts Bourges in France. His works mainly draw nourishment from the history of painting and has a significant practice in conceptual art.



**何翔宇 (B.1986)**

何翔宇在艺术创作中尝试由物体间的转化体现或引导感知，曾获得 2016 年 CCAA 年度最佳年轻艺术家奖，2016 年 ARTNET 新锐艺术家奖，其创作实践可以被视为各类个体、社会和政治主题的材料测试场和观念实验室。

**He Xiangyu (B.1986)**

He Xiangyu attempts to give expression to or guide sensory perception via the transformation between objects. He has won the 10th CCAA “Best Young Artist” award (2016) and the ARTNET Emerging Artist Prize (2016). His art practice can be seen as a material test site and conceptual laboratory for a variety of individual, social and political themes.





### 胡任义 (B.1977)

胡任义，纽约视觉艺术学院美术系教师，**SNAP** 艺术中心创始人，作品涉及雕塑，绘画，影像，装置，声音，社会项目等，关注资本主义浪潮下艺术家与整个社会的多面关系。

### Hu Renyi (B.1977)

Hu Renyi, art instructor at New York School of Visual Art and founder of SNAP. His work covers a wide range of mediums, such as sculpture, painting, video and photography, installation, audio art and social projects. Hu's works always concern about the multiple relations between artists and entire society under the constant impact of capitalism.



**蒋志 (B.1971)**

蒋志，中国当今最多样性的艺术家之一，长期深入地关注各类当代社会与文化的议题，自觉地处在诗学与社会学这两个维度的交汇处上，并致力于如何使那些我们熟悉的日常社会和个人经验转换进作品文本中。

**Jiang Zhi (B.1971)**

Jiang Zhi, one of the most versatile Chinese artists of his generation, consistently engages with contemporary social and cultural issues, and consciously positions himself at the intersection of poetics and sociology, while weaving mundane social and personal experiences into his works.



**郎粲 (B.1985)**

郎粲的作品不是现实事物或者心理情感的再现或者表现，而是试图展示一个“可能世界”，作品通过影像或影像装置等媒介的传达，让这个“可能世界”如同客观存在的方式般展现在观众面前。

**Lang Can (B.1985)**

Rather than merely presenting reality or emotions, Lang Can's works try to present a “world of possibilities” through videos and video installations, to reveal the “world of possibilities” for the audience in an objective way.



**陆平原 (B.1984)**

陆平原擅长用“故事”这一独特的媒介进行艺术创作，撰写了大量与艺术有关的奇幻短篇作品。陆平原利用了“故事”拓宽了艺术作品在现实世界中存在的状态，延展了艺术本身的精神内在。

**Lu Pingyuan (B.1984)**

Lu Pingyuan concentrated his practice on the writing of “stories” as a unique type of media for art creation. These short “stories” significantly broaden the artworks’ state of existence in the real world, extend the inherent spirit of art itself.



### 沈瑞筠 (B.1976)

沈瑞筠，艺术家和策展人，美国蒙卡利州立大学和芝加哥艺术学院双硕士，曾获得法国卡蒙高基金，琼·米丘大奖，通比·达文·路易斯大奖，她希望通过作品为观众提供一个凝神静思和发现自我的机会。

### Shen Ruijun (B.1976)

Shen Ruijun is an artist and curator, received two master degrees (MFA) from Montclair State University and The School of the Art Institute of Chicago, as well as a fellowship from the Carmargo Foundation to work and conduct research in France. She has been awarded a Joan Mitchell grant as well as a Toby Devan Lewis Fellowship. Through her work, she provides a chance for the viewers to meditate and find their individuals.



### 王恩来 (B.1989)

王恩来创作中所使用的材料都是伴随着现代社会生产和生活而出现的物品。他的兴趣是发现确定的物质材料之中不确定的新的可能性，从而使这些现成品脱离其原本的功能语境，生发出新的关系。

### Wang Enlai (B.1989)

The materials Wang Enlai used throughout his creative process are the ones that can be found easily in modern societies. Wang's interest is to find new possibilities from the everyday materials, to push the ready-made objects out of their typical context, and to spark new interrelationships between materials and object.





**张晋 (B.1978)**

张晋，中国科学技术大学材料化学专业本科和硕士，美国纽约大学理工学院材料化学博士学位。曾花四年时间反复地行走在古丝绸之路上，探讨关于文明和文化在现代化中国的连续性。借鉴一些交叉学科的方法论，他尝试去获取（生产）图像。

**Zhang Jin (B.1978)**

Zhang Jin received BS & MS in Chemistry at University of Science and Technology of China and PHD of Chemistry at Polytechnic Institute of New York University. Zhang once spent four years repeatedly walking on the ancient Silk Road, and sought remaining monuments of civilization and cultural continuity. Based on the methodology of chemical experiments, he devoted himself in the experiments on contemporary iconography.



### 张雪瑞 (B.1979)

张雪瑞的作品原理很简单，就是排列色彩的渐变；难度也很明显，就是微妙的渐变梯度实在太难把握了。然而她创作中最具难度的部分，并没有被她当做“亮点”去做突出的表现，而是被她重新掩埋在对视觉的最具常理和同情心的编排当中。因此，作品就具备了一种恰当的气质与厚度。

——许晟

### Zhang Xuerui (B.1979)

The methodology of Zhang Xuerui's works are quite clear: to control the subtle gradual change of colors. The difficult part is how to control it. The most difficult and "technique oriented" part of the paintings are not highlighted at all, but buried in the arrangement which is based on empathy of the vision itself, so no spectacles happen in her paintings. That's how a proper temperament and grace can be found in her works.

---Xu Sheng



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展讯 Gallery News

香港獅語画廊 | Leo Gallery HK

石至莹个展 - 「石头 II」

**Shi Zhiying Solo Exhibition:**

**Stone II**

艺术家 Artist: 石至莹 Shi Zhiying

展期 Duration: 2018.3.26 - 4.30

**ART BASEL HONG KONG** 香港巴塞尔艺术博览会

光映现场 Film Sector

袁可如 Yuan Keru

月亮便士 Moon and Sixpence

2018.3.30 16:00-17:45

Hong Kong Arts Centre Cinema

香港艺术中心电影院

近期博览会 | Upcoming Art Fair

**ART BASEL HONG KONG** 香港巴塞尔艺术博览会

展期 Duration: 2018.3.27 - 3.31

亚洲视野单元 Insights

缝合与再生: 从苏黎世到香港巴塞尔——谭平

**Seaming and Regenerating: From Zurich to Art**

**Basel Hong Kong - Tan Ping**

展位 Booth 3D 29

光映现场 Film Sector

苏图西亚·苏芭芭恩雅 Sutthirat Supaparinnya

迂回零公里 Roundabout at km0

2018.3.28 (Wed 星期三) 16:00-16:40

Hong Kong Arts Centre Cinema

香港艺术中心电影院

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