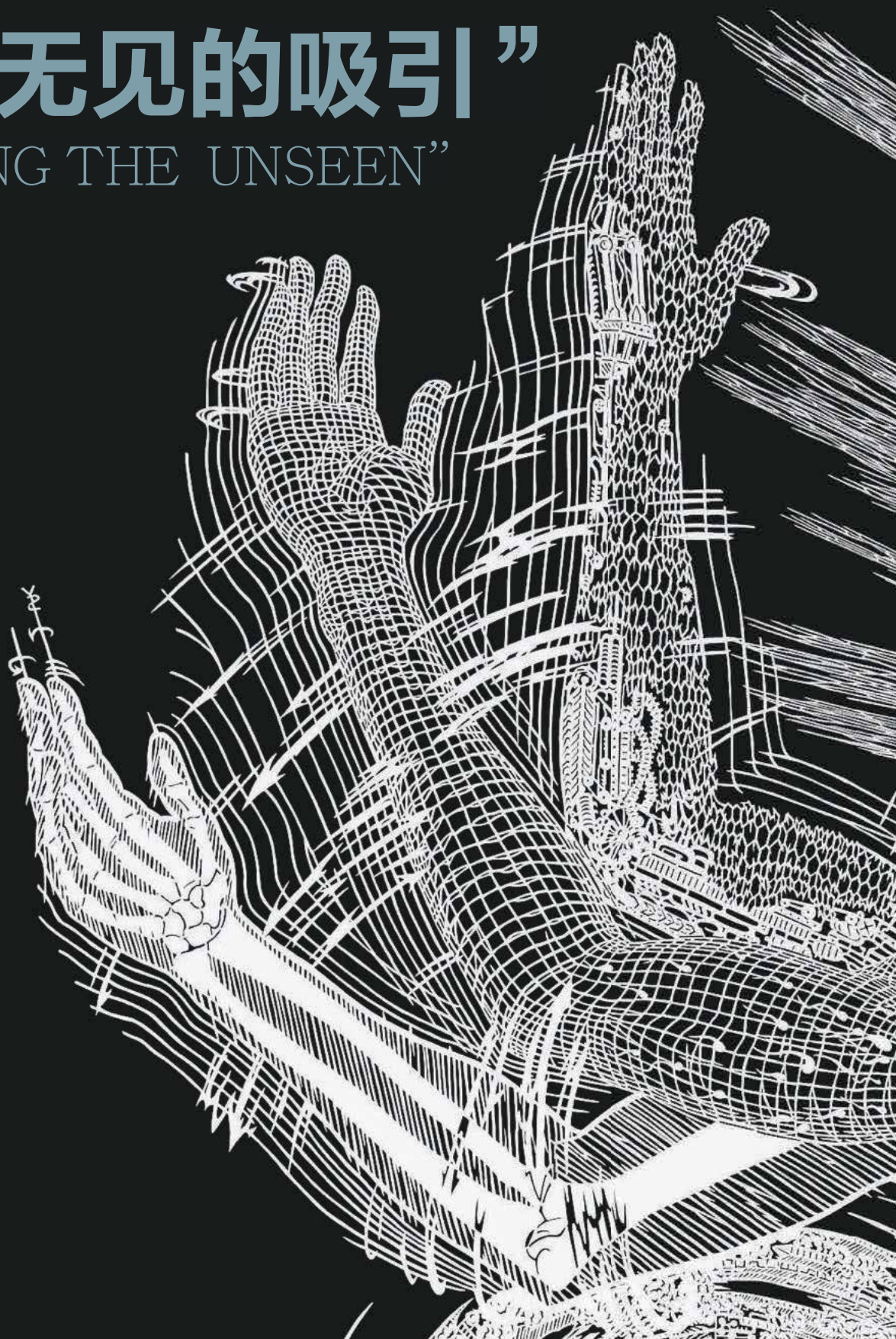


“有知无见的吸引”

“SEEING THE UNSEEN”





《跨元》

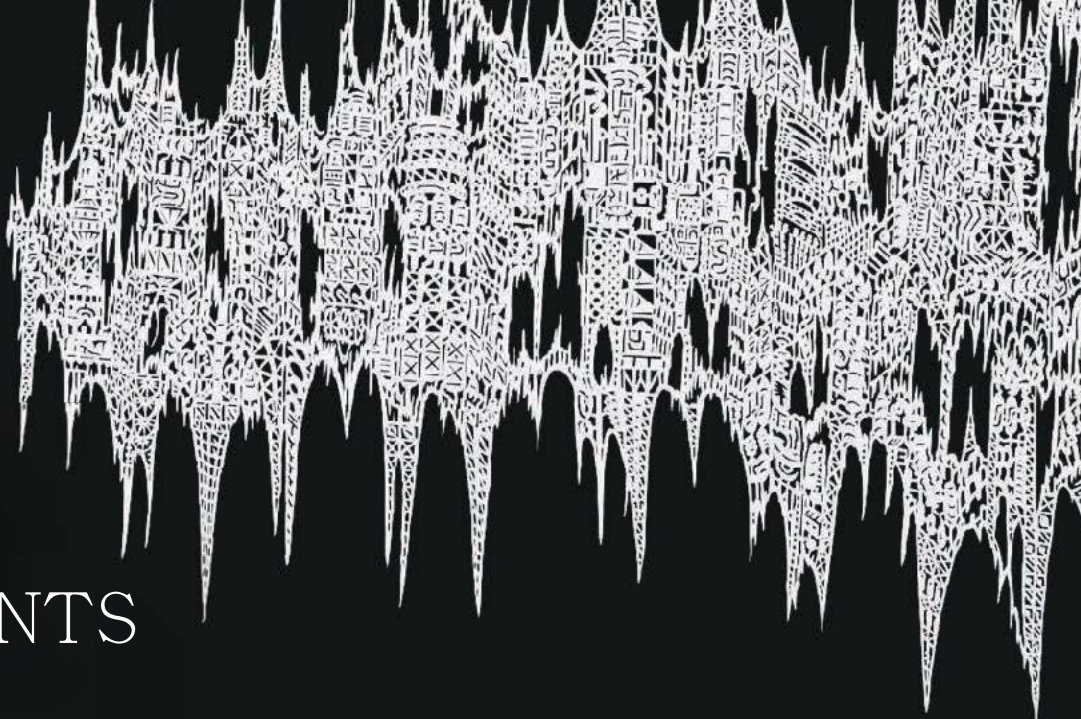
Bestraddle units

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

200 x 150 cm

2020 - 2022



目录

CONTENTS

“ 有知无见的吸引 ”

著：张林淼

译：栾志超

“ SEEING THE UNSEEN ”

By Zhang Linmiao

Translator: Luan Zhichao

有知无见的吸引唐征维

THE ALLURE OF KNOWING WITHOUT SEEING

by Tang Zhengwei

艺术家简介

Artist profile

部分作品

Selected Works

“有知无见的吸引”

“SEEING THE UNSEEN”

唐征维
Tang Zhengwei

“有知无见的吸引”

著：张林淼

译：栾志超

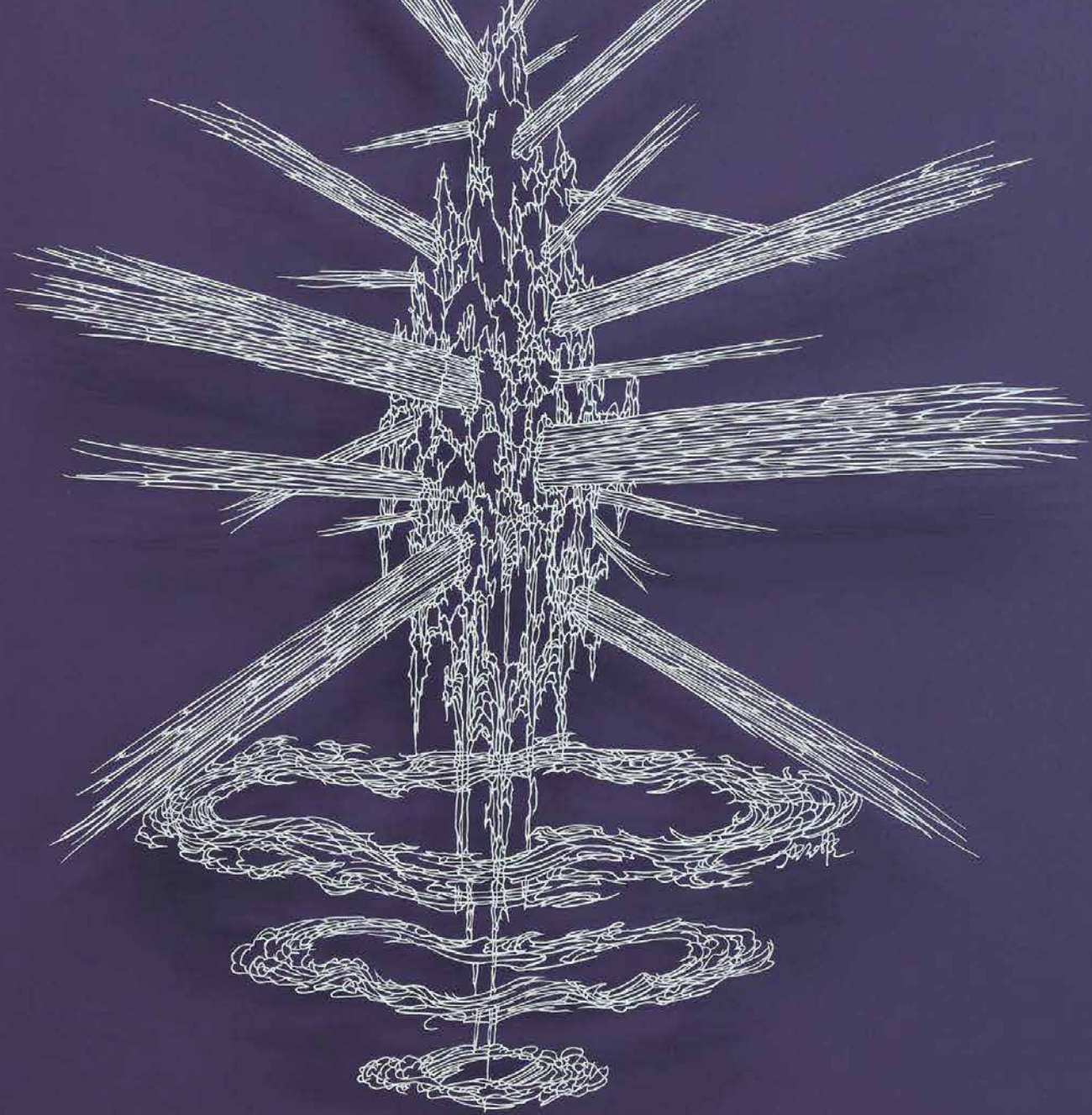
2022年11月，上海Art+画廊将呈现艺术家唐征维的第二次个展：有知无见的吸引（seeing the unseen）。四年前，唐征维在上海的首次个展“游刃国”（Cut it out），主要展出了他在中央美术学院的研究生毕业作品系列“碳折叠”，作品精湛的工艺和背后的主题令人印象深刻，介于二维和三维之间的表现形式很难让人直接用“剪纸”来概括他的艺术，唐征维用他的创作不断探索有关纸艺术的可能性，而通过对“碳排放”这一全球性问题深入的调查研究，他发现了隐藏其后的一个庞杂的生态、社会和经济结构，是艺术家对于当代世界的独特洞察。纸本身和环保、碳排放密不可分，它可降解，仍是当下全球应用最广泛的环保材料，而纸和剪纸本身的文化属性与当代话题的结合，都增加了对唐征维作品的多重解读可能。

本次展览有知无见的吸引（seeing the unseen）中所选取的作品基本都是艺术家在疫情期间的创作，在第一次个展中关于“碳金融”和其中隐含的权力架构的观察，以及对需要身体力行的创作方式的进一步探索，从理性和感性的双重层次上将艺术家引入了更加纯粹地关于“力”本身的思考：这里的力源于物理世界中的四大基本力，进而使得他思考人类社会中是否也存在着可比对的系统。物理世界中，力只能被感知、测量，但通常不能被看到，在社会场中的各种关系，如人际关系、社会系统、城市发展中也具有相类似的属性。联想到生活中有关力的体验，唐征维试图揭示这种相互作用关系下被隐藏的视觉模型。诚如我们看不见磁力线，但是通过某种介质（如铁粉），我们能看到其被显示的路径。对于唐征维来说，要物化和视觉化人人有感却无见的力，莫过于通过某种方式将它塑造出来，剪纸的过程在此处获得了媒介与表达的契合点。唐征维一直将剪纸视为一种“绘画雕塑”，不同于绘画，它似乎可以从平面中解放平面，继而获得某种超平面的低雕塑属性。它同时是一项力气活，每一次下刀时，手、刀和纸面发生力的对抗，其中包含的关乎力与形的微妙关系，亦促发唐征维从另一个维度思考有关力的问题。本次展览中的作品被分为三个系列：它们分别是进化系列、城市系列以及子夜系列，从宏观的角度思考人类与宇宙的关系中的“力”、城市发展中的“力”以及更加偏向意识层面的个体对“力”的感知。

与第一次个展相比，本次展览中作品的一大特点是悉数加入了色彩这一元素。这源于每件作品都有着各自独特的背景属性，并且每一件作品都发生在一个特殊的场域里：比如《小岛的历史在漩涡中》发生在幽紫混沌的空间中，《深空》发生在深邃的宇宙星空之中，《和脉一样的节奏》发生在充满诱惑的金融世界中，《目光》发生在超脱的高云之上等，色彩的加入成为艺术家塑造这些空间的一次尝试。另外，艺术家似乎有意打破了传统剪纸对称的造型特点，如《在弯曲的时空中》、《吸引、撕裂的身体》等作品中不对称的形式在视觉上打破平衡，充满了动势，更直观地邀请观众感受有关“力”的主题，亦是艺术家对自身艺术语言的探索。

近年来，随着量子力学、波粒二象性等物理概念带来的“反直觉”而引发的科学热，让越来越多的人开始关注并试图理解这些复杂的物理概念。诚然，艺术家和科学家有着不同的使命，但也许正如法国作家福楼拜说：“科学与艺术在山脚下分手，在山顶上会合。”我们所熟知的杰出科学家中，不乏具有极高艺术修养的人，爱因斯坦、牛顿、伽利略等“艺术化”的科学家比比皆是，而集画家、雕塑家、建筑师、工程师、生物学家、发明家等于一身的达·芬奇，是我们所熟知的“科学化”的艺术家的杰出代表。或许科学和艺术之间或并不存在不可逾越的鸿沟，它们是人类认识世界与表达世界的不同道路，它们相互影响、渗透，交相辉映。

唐征维在创作期间亦阅读了大量与力学相关的理论知识，但对于他来说，力之所以有趣，在于它是如此司空见惯，几乎无时无刻不影响着我们，与此同时，或者说恰恰是因为如此，力又成为解释世界甚至宇宙万物的一把钥匙。在科学世界，着手解释宇宙的物理理论不断翻新，为肉眼不可见的世界描述了基本原则，成为理解物质世界之外的很多复杂事物的一种方式。而唐征维则用他独特的思想和体验，以及特殊的艺术语言关照人类社会场，邀请你我一同思考，或许能有更多鲜活的想法出现。



《临》

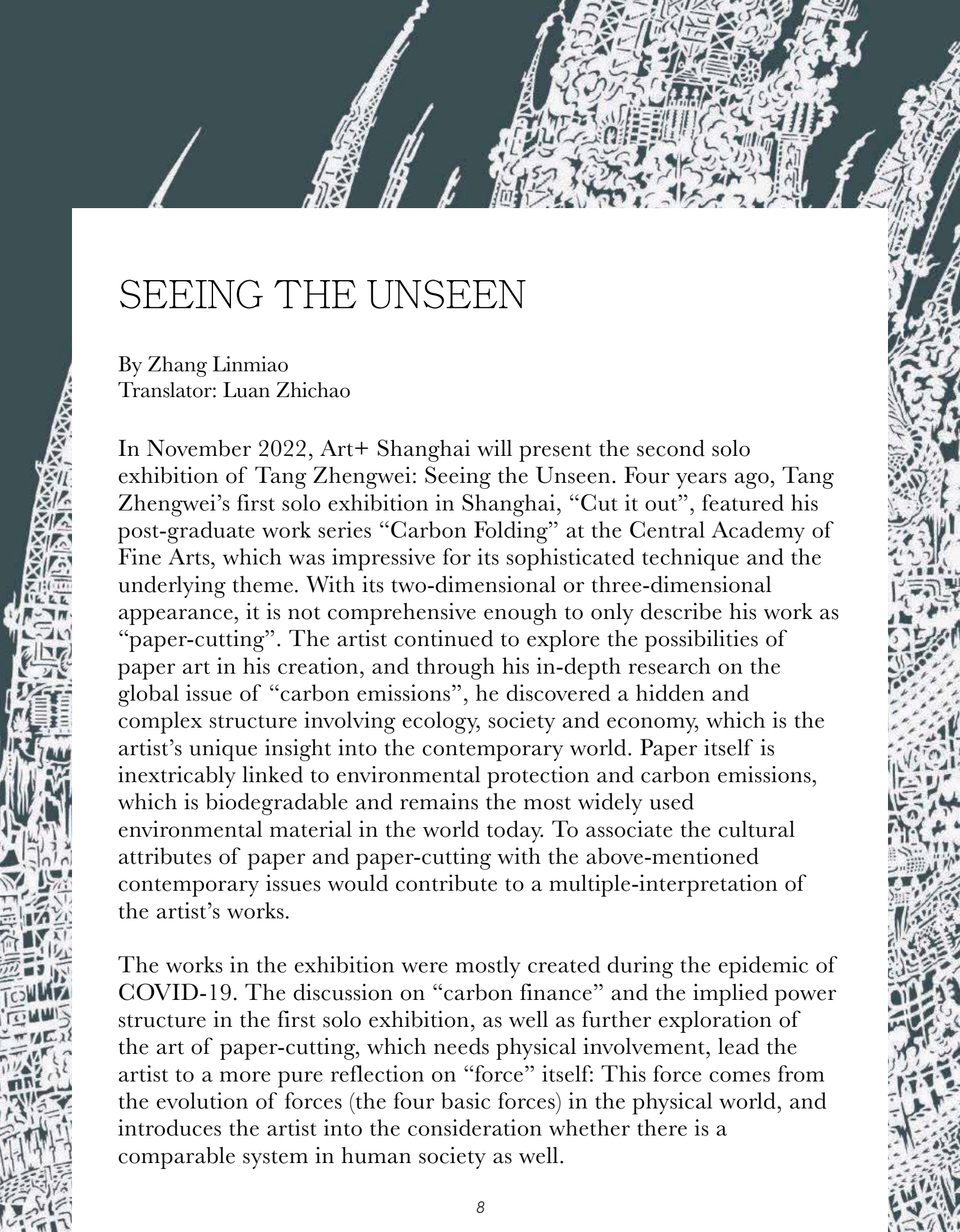
Arrival

板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

65 x 60 cm

2021 - 2022



SEEING THE UNSEEN

By Zhang Linmiao

Translator: Luan Zhichao

In November 2022, Art+ Shanghai will present the second solo exhibition of Tang Zhengwei: Seeing the Unseen. Four years ago, Tang Zhengwei's first solo exhibition in Shanghai, "Cut it out", featured his post-graduate work series "Carbon Folding" at the Central Academy of Fine Arts, which was impressive for its sophisticated technique and the underlying theme. With its two-dimensional or three-dimensional appearance, it is not comprehensive enough to only describe his work as "paper-cutting". The artist continued to explore the possibilities of paper art in his creation, and through his in-depth research on the global issue of "carbon emissions", he discovered a hidden and complex structure involving ecology, society and economy, which is the artist's unique insight into the contemporary world. Paper itself is inextricably linked to environmental protection and carbon emissions, which is biodegradable and remains the most widely used environmental material in the world today. To associate the cultural attributes of paper and paper-cutting with the above-mentioned contemporary issues would contribute to a multiple-interpretation of the artist's works.

The works in the exhibition were mostly created during the epidemic of COVID-19. The discussion on "carbon finance" and the implied power structure in the first solo exhibition, as well as further exploration of the art of paper-cutting, which needs physical involvement, lead the artist to a more pure reflection on "force" itself: This force comes from the evolution of forces (the four basic forces) in the physical world, and introduces the artist into the consideration whether there is a comparable system in human society as well.



In the physical world, the physical world forces can only be perceived and measured, but not seen, and so are the various relationships in the social field, such as human relationships, social systems, and urban development. Thinking of all the experiences of force that he had come across in his life, the artist attempts to reveal a hidden visual pattern beneath the apparent interactions. Just as the line of magnetic force is invisible, and only with some medium (such as iron powder) can we see its paths being displayed. For the artist, there is no better way than shaping it, if to materialize and visualize such a force. The process of paper-cutting thus becomes a way to properly articulate his ideas in mediums. The artist considers paper-cutting as “painting-sculpture”, which, unlike painting, could liberate the flat properties from the plane and acquires some kind of super flat and low sculptural properties. Paper-cutting is at the same time a work that requires force. Each time the knife and the paper confront each other via force, there is a subtle relationship between force and form represented, which also urges the artist to think of force in another dimension.

There are three series of works in this exhibition: the Evolution Series, the City Series, and the Midnight Series, which will consider the “force” in the relationship between human beings and the universe, the “force” in urban development from a macro perspective, and the individual perception of “force” on a more conscious level. Compared to the first solo exhibition, a major characteristic of the works in this exhibition is the inclusion of color. This is because each work has its unique context, taking place in a special field: for example, *The History of the Island* is in the Whirlpool is about a purple and chaotic space; *Deep Space* is about a deep cosmic starry sky; *The Same Rhythm as the Pulse* is about a seductive financial world; *Eyes* is about a transcendental high sky, etc. The inclusion of color becomes an attempt of the artist to illustrate these spaces.

In addition, the artist seems to intentionally break the symmetrical form characteristic of traditional paper-cutting: taking *The Body that Attracts and Tears* and *In A Curved Space* as examples, their asymmetrical form breaks the balance in the sense of visual and is full of dynamics, inviting the audience to perceive the theme of “force” in a more intuitive way, which is also the artist’s exploration of his artistic language.



In recent years, with the scientific fever resulting from counter-intuition introduced by physical concepts such as quantum mechanics and wave-particle duality, more and more people have started to pay attention to and attempt to understand these complex physical concepts. Artists and scientists indeed take different roles, however, perhaps as Gustave Flaubert once said: “Science and art break up at the foot of the mountain and meet at the summit.” Among the outstanding scientists that we are familiar with, there is no lack of some one of high artistic culture, such as Einstein, Newton, Galileo and many others. Da Vinci, who was a painter, sculptor, architect, engineer, biologist and inventor, is exactly a prominent representative of the “scientific” artist well-known. Maybe there is no insurmountable gap between science and art, as they are just different paths for human beings to perceive and represent the world. What’s more, they influence, penetrate and enhance each other.

Tang Zhengwei, as well, read lots of theories related to mechanics during his creation. Though for him, force is interesting because it is something so common and affects us almost all the time. Meanwhile, precisely because of this, force becomes a key to explaining the world and even everything in the universe. In the scientific world, physical theories that set out to explain the universe are constantly evolving, describing basic principles for an invisible world, hence becoming a way to understand many complexities beyond the physical world. In his unique thoughts and experiences, as well as a special artistic language, the artist concerns with the human social field and invites the audiences to think together and more vivid ideas will probably come up.





《雨》

Rain

板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

65 x 60 cm

2020 - 2022

有知无见的吸引

唐征维

THE ALLURE OF KNOWING
WITHOUT SEEING
by Tang Zhengwei

有知无见的吸引

展览的作品大概是从疫情开始的时候创作的，持续到现在。此前的创作主要关于权力架构的思考。权力在完美的形式基础上架构背后的导向，往往会将所有的参与者卷入一个看不见且不自知的旋涡中来，在这个过程中，每个参与者都会因为核心的力量做出应变，甚至本身被拉扯到形变。这似乎成为一个模型。在这样的模型中我注意到了“力”的概念在其中的独立成份，它不是被创造，而是一直在被引导，或许这里的力源于物理世界中力（四大基本力）的演化，遂而由力的物理实体转换到人类社会中的虚体（关系），亦可能前者是虚体后者是实体。在物理世界中力只能被感知、测量，但不能被看到，社会场中的各种关系也是一样。

每当想到生活中所有接触到的关于力的体验，我总是感觉这平凡的力蕴含着不可见的视觉体验，透过表象的相互作用关系下面，有一个被隐藏的视觉模型。诚如我们看不见磁力线，但是通过某种介质（如铁粉），我们能看到其被显示的路径。通过此，我联想到现实社会中机构与人的路径关系，发现他们也有着相似之处。

爱因斯坦在《广义相对论》发表之后，主要研究的方向是找到将诸力统一的理论。而他的伟大亦即在于突破了牛顿的万有引力，在引力中引入了场的观点，将时间与空间统一，提出时空观。但他在统一引力和电磁力方面的研究并未取得成功，而杨振宁的杨米尔斯场论则实现了另三大常力的统一：电磁力、强力以及弱力。

科学家们一直致力于，通过一套理论来解释所有宇宙中的物理现象，这是极难的事情，或许某天会实现，但霍金不这么认为，他曾断言力的统一理论不会出现。因为量子力学的出现，已经为科学带来了不确定性。即使有人能够统一，未来也会出现第五种，第六种力。

我们也知道爱因斯坦的能量方程，他的魅力在于以简洁、优美的方式阐述复杂的时空观念。这便是开了伟大先例。最近的意大利物理学家卡洛·罗韦利研究的圈量子引力就致力于一统四大力的宏伟目标，统一量子力学与宇宙引力，或许有惊人的验证。

这些着手解释宇宙的物理理论，经典模型理论如此的有成效，意义非凡，为肉眼不可见的世界描述了基本原则，或许这些理论可以作为理解物质世界之外的很多复杂事物的一种方式。

我在想人类社会场，是否可以作为一个与之相对应的系统来思考。作为理解人际关系、社会系统、城市发展之中的相似部分，或许能有些鲜活的奇怪想法出现。

展览有三个系列作品，进化系列、城市系列以及子夜系列。

进化系列包括《通力》和《跨元》。从宏观的角度思考人类在漫漫宇宙中的发展与探索。人类通过科学技术，升级改造自身的环境，进而改造自身实现进化，在这个过程中存在着诸多的自知或未知的作用力，将其陷入于无形的旋涡之中，无形的力将人类的发展推向一个未知的方向。

城市系列包括《永无止境》《在弯曲的空间中》《吸引、撕裂的身体》《目光》《深空》《小岛的历史在漩涡中》。该系列作品是以力的观念反思城市的发展样貌。尝试表达当下城市在发展中，受到无形的力的作用，所呈现出的应变形态。这种应变形态，不在肉眼的观看中，而是在复杂的作用力之中。

城市正真的样貌或许不似你所见，在城市光鲜亮丽的外表下，它有着自身的问题，这些问题导致这城市实际上有着非常态化的“样貌”。

城市的发展往往会受到诸多因素或内在机制的牵制与导向，诚如商品在价格上高于实际价值，却不会降价；明明生产已经饱和，但是仍然在不断的产出；有些则是高价值底价格，整个链条形成内卷；也有整个系统明明是不抗重负，但仍然在高强度超负荷的运作；员工们在繁多的工作任务中，收获总是跟不上物价上涨的报酬等等，这些总是指向着问题的背后，这个背后的力量如同引力牵引着发展的方向，让整个态势形成扭曲或异化的相态。

城市已经不再是那个正常的样貌了，而是已经受力形变了的，这并非它自己的原意，而是不得已为之。在现实大器的城市面貌下隐藏着别样的面目。

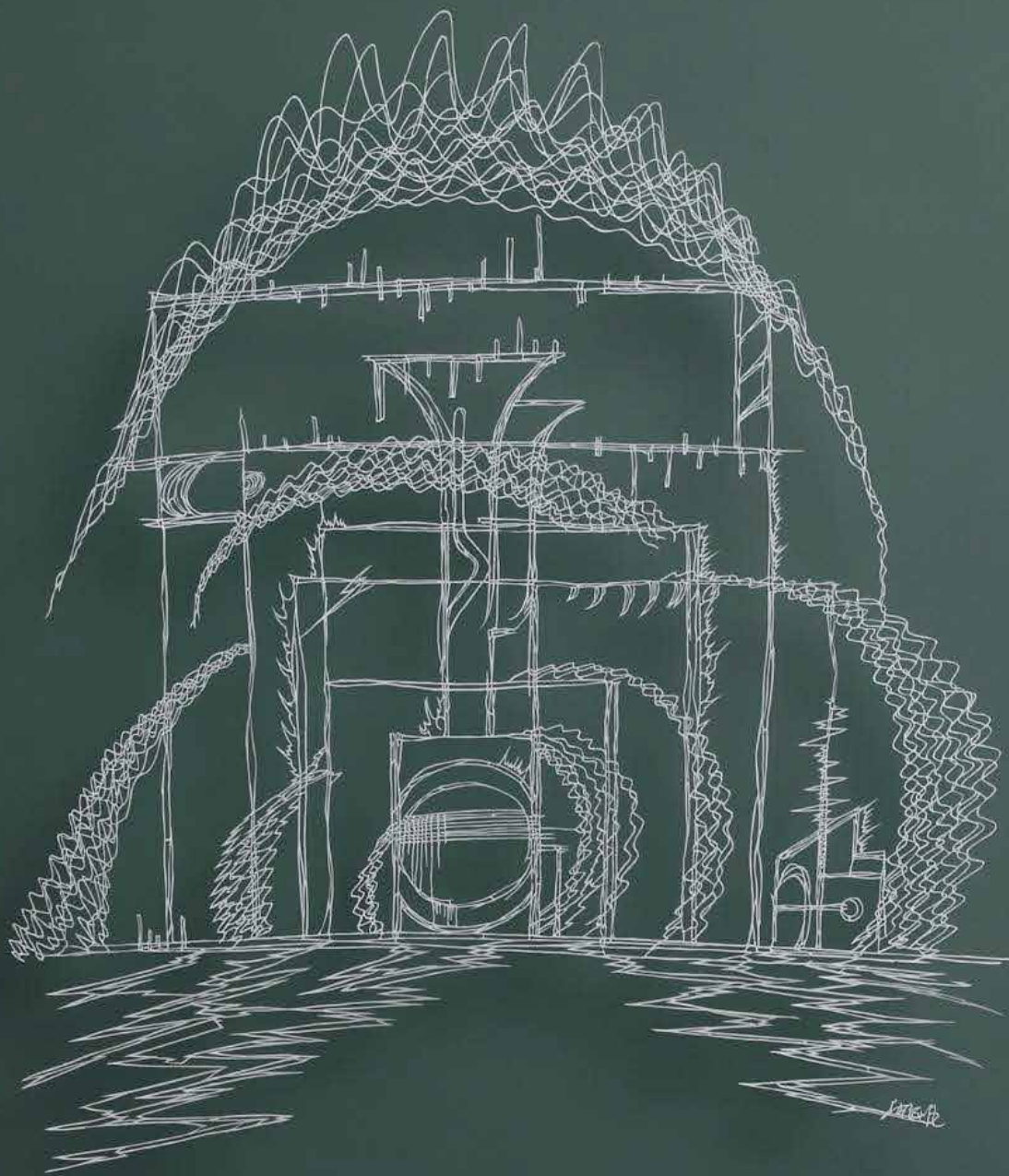
远观这现场，如同一个引力场发生在城市的方方面面。这个引力场将问题造就发生、导向与事件，而这个力有多重身份，或权力，或制度，或技术，或变革，或利益等等。

事实上，我们身处城市的现实，一直是在正常和扭曲的交融中并存。

子夜系列包括《双子》《单子》《临》《火》《雨》《震动的形状》《云光》《振幅景观》。试图在潜意识中捕捉印象，转换成肉眼可见的图像。这些印象一直受到观想这一“力”的作用，实现了最终的捕捉，形成图像。

展览的整体作品采用的是纸媒剪纸的方式，我一直思考如何更好的使用这一媒介，试图通过这种方式找到表达的契合点。

2020年10月8日于北京



《震动的形状》

Shape of vibration

板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

65 x 60 cm

2020 - 2022

“

capture impressions
in the subconscious
and convert them
into visible image.

”

The Allure of Knowing without Seeing

by Tang Zhengwei

The works in the exhibition were created around the beginning of COVID-19 and continue to the present. Previously, the works were mainly reflections on power structures. Power builds its untold intentions on the basis of perfect structures, which tend to involve all participants in an unseen and unaware vortex. In this process, each participant reacts to the force in the core, to the extent that itself is pulled out of shape. This seems to be a pattern. In such a pattern, I noticed that the notion of “force” is independent in it, not being created but being guided. Perhaps this force comes from the evolution of forces (the four basic forces) in the physical world, and then transforms from the physical entity of force to the virtual entity (relationship) in human society. Or there is also the possibility of the former being virtual and the latter being physical. In the physical world, the physical world forces can only be perceived and measured, but not seen, and so are the various relationships in the social field.

Thinking of all the experiences of force that I have come across in my life, I always have a feeling that it is so mundane but contains invisible visual experiences, and looking through the apparent interactions, you will find a hidden visual pattern — just as the line of magnetic force is invisible, and only with some medium (such as iron powder), we are able to see its paths being displayed. This led me to consider the connection and relation between institutions and people in the real world and discover a similar phenomenon. After the publication of General Theory of Relativity, Einstein’s main research was to find a theory to unify all forces.



His greatness lies in the breakthrough of Newton's gravity, the introduction of the field into gravitation, the unification of time and space, and the concept of space-time. However, he did not succeed in unifying gravity and electromagnetism, while Chen-Ning Franklin Yang's Yang-Mills Theory made the unification of the other three constant forces: electromagnetism, strong interaction, and weak interaction.

Scientists have been constantly working to explain all the physical phenomena in the universe through a set of theories, which is extremely difficult and may be achieved someday, but Hawking does not think so and has asserted that a unified theory of forces will not be conceived. This is because the emergence of quantum mechanics has brought science uncertainty. Even if someone could make the unification happen, a fifth or sixth force would appear in the future.

We also know Einstein's energy equations, and his charisma lies in the simplicity and beauty with which he articulated the complex notion of space-time. This is what we call great precedent. The recent study of loop quantum gravity by the Italian physicist Carlo Rovelli is dedicated to the ambitious goal of unifying the four forces, quantum mechanics and gravity, which perhaps would be amazingly validated.

These physical theories that set out to explain the universe, the classical model theories being so productive and meaningful, describing the basic principles for an invisible world, might serve as a way to understand many complexities beyond the physical world. I am wondering if the human social field could be considered a system corresponding to it. As a way to understand the similarities among human relationships, social systems, and urban development, perhaps some vivid and strange ideas could be raised.

The exhibition features three series of works, the Evolution Series, the City Series, and the Midnight Series.

The Evolution series includes Connect the Forces of Nature and Human and Bestaddle Units, which consider the development and exploration of human beings in the vast universe from a macro perspective. Through science and technology, human beings upgrade and transform their own environment, and then transform themselves to achieve evolution. In this process, there are many self-aware or unaware forces that plunge them into an invisible vortex, in which invisible forces



push human development in an unknown direction.

The City Series includes *Endless*, *The Body that Attracts and tears and In A Curved Space*, *Body Allured and Torn*, *Eyes*, *Deep Space*, and *The History of the Island in Whirlpool*. This series of works is a reflection on the development of the city in the notion of force. It attempts to illustrate the forms of reaction presented by the current city in the development under invisible forces. Such forms of reaction couldn't be seen but displayed in complex forces.

The real appearance of the city may not look like what you see, as underneath the shiny appearance, it has its own problems, which actually shaped the non-normal "appearance" of the city.

The development of the city is often subject to the control and guidance of many original factors or internal mechanisms, just as the price of goods is higher than the actual value, but will not come down; production has been obviously saturated, but still continues; sometimes it is high value with low price, which leads to the involution of the whole system; sometimes it is the whole system not resistant to heavy load, but still in overload operation of high-intensity; employees are overwhelmed by too much work, their wages are far behind the inflation. There are always forces behind, which act as gravity to lead the direction of things so that the whole situation turns out as distorted or alienated.

The city is no longer in its normal appearance but deformed by forces, not by its own intention, but by being forced. Underneath the reality of the city, there is a different version.

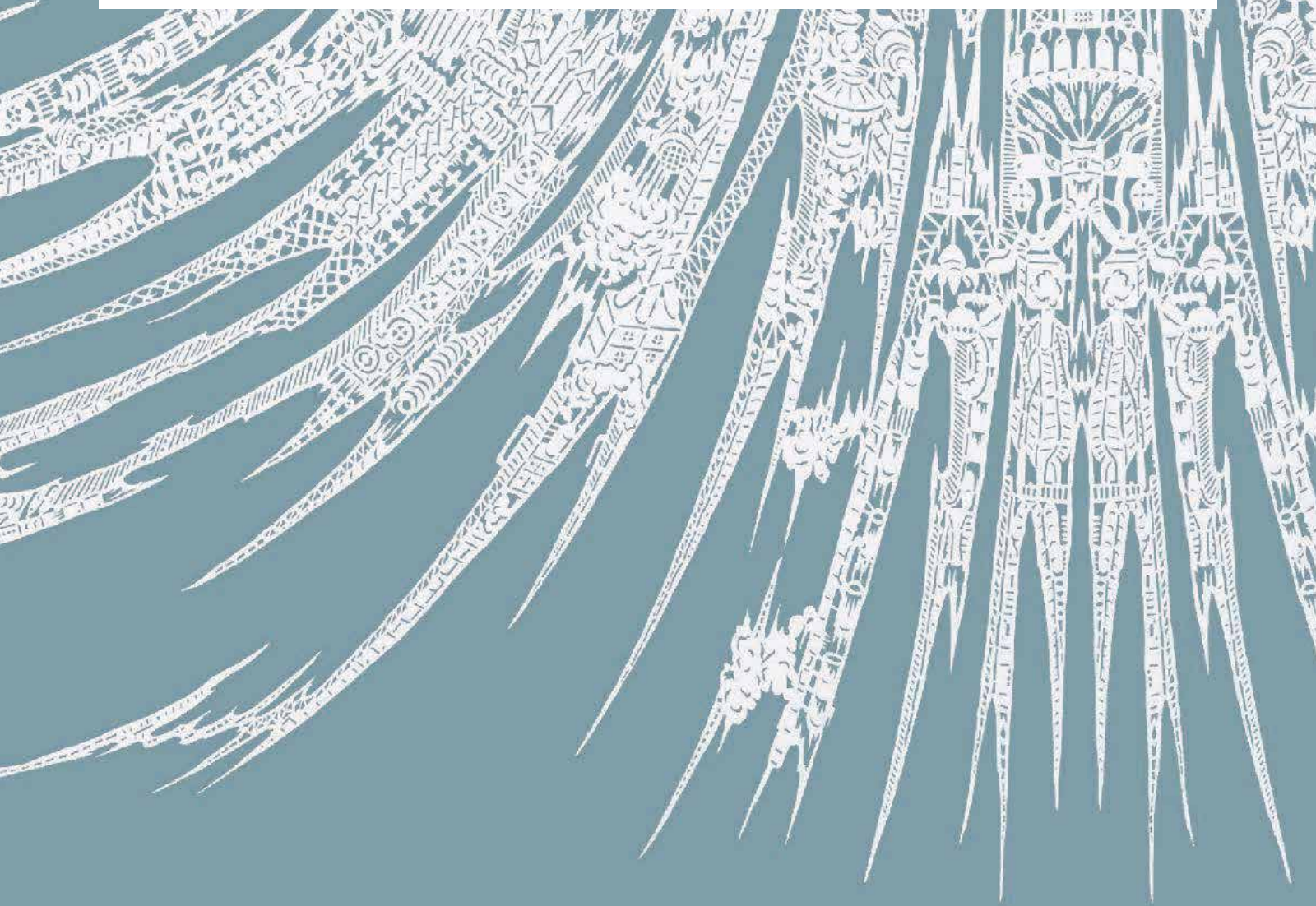
Looking at the site from a distance, it is like gravitational fields are in every aspect of the city. The gravitational fields make issues happen, oriented and eventive in forces that have multiple identities, powers, institutions, technologies, changes, interests, etc.

In fact, the reality of the city we live in has always coexisted in an interplaying state of normality and distortion.

The Midnight series includes *Two Centers*, *Monad*, *Arrival*, *Fire*, *Rain*, *Shape of Vibration*, *Cloud Light*, and *Landscape of Amplitude*, which attempt to capture impressions in the subconscious and convert them into visible images. These impressions have been subjected to the "force" of visualization, hence finally captured and formed images.

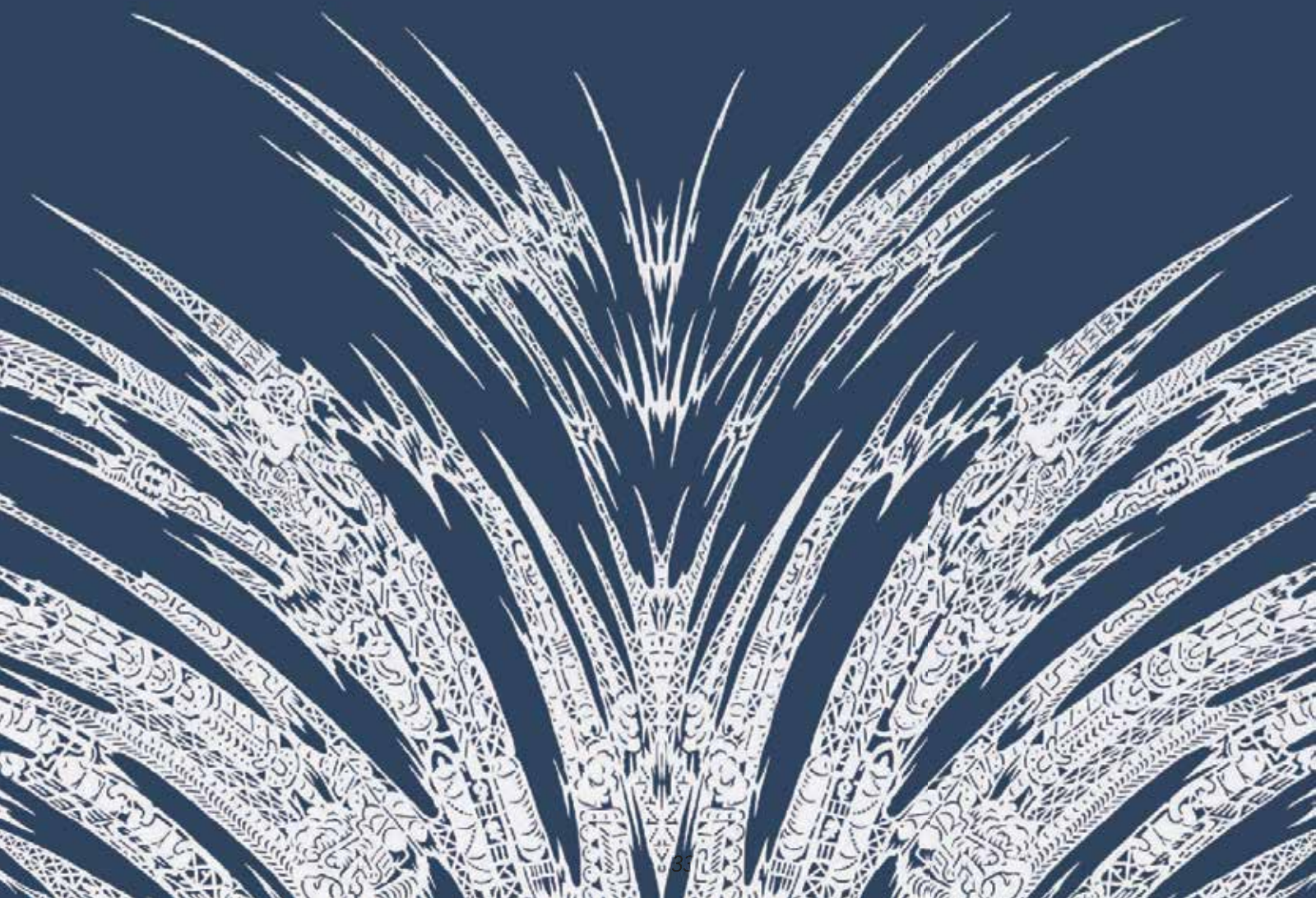
All the works in the exhibition are in the form of paper cuts. I have always been thinking about how to employ this medium in a better way and trying to properly articulate my idea in this medium.

October 8, 2020 in Beijing



艺术家简介

ARTIST PROFILE





简历

姓名：唐征维

籍贯：1987出生于湖南郴州

教育背景

研究生：中央美术学院 本科：中国美术学院

个展

2018

游刃国 唐征维个展 Art+ shanghai Gallery 上海

群展

2022

非遗•未来 炎黄艺术馆 北京

2021

中国手工造纸的技•艺 中国科学技术馆 北京

2020

重纸累札•纸是 白马湖国际会展中心 杭州

致敬传统——当代纸艺术作品巡展 今日美术馆、山东美术馆、江苏省现代艺术馆、西安美术学院美术馆、鲁迅美术学院美术馆

百日孤独 Art+ shanghai Gallery 上海

2019

第十三届全国美展实验艺术作品展 丝绸之路国际文化交流中心美术馆 廊坊

家当 艺术工厂 北京\雅昌艺术中心 深圳

纸是 杭州国际展览中心 杭州

纸上谈兵 浙江美术馆 杭州\温州年代美术馆 温州

2018

传统的形状 央美青年空间 北京

In Between Days VIII Art+ shanghai Gallery 上海

学院本色 中央美术学院\清华美术学院 北京

2016

ART HACKER 審記新村 台中

生活中的艺术——中国民间艺术的轨迹与祝福 市原湖畔美术馆剪纸艺术表演 市原市 日本

思想思辨与观念实践 中央美术学院 北京

不足为外人道也 尤伦斯当代艺术中心\金杜艺术中心 北京

作品收藏机构

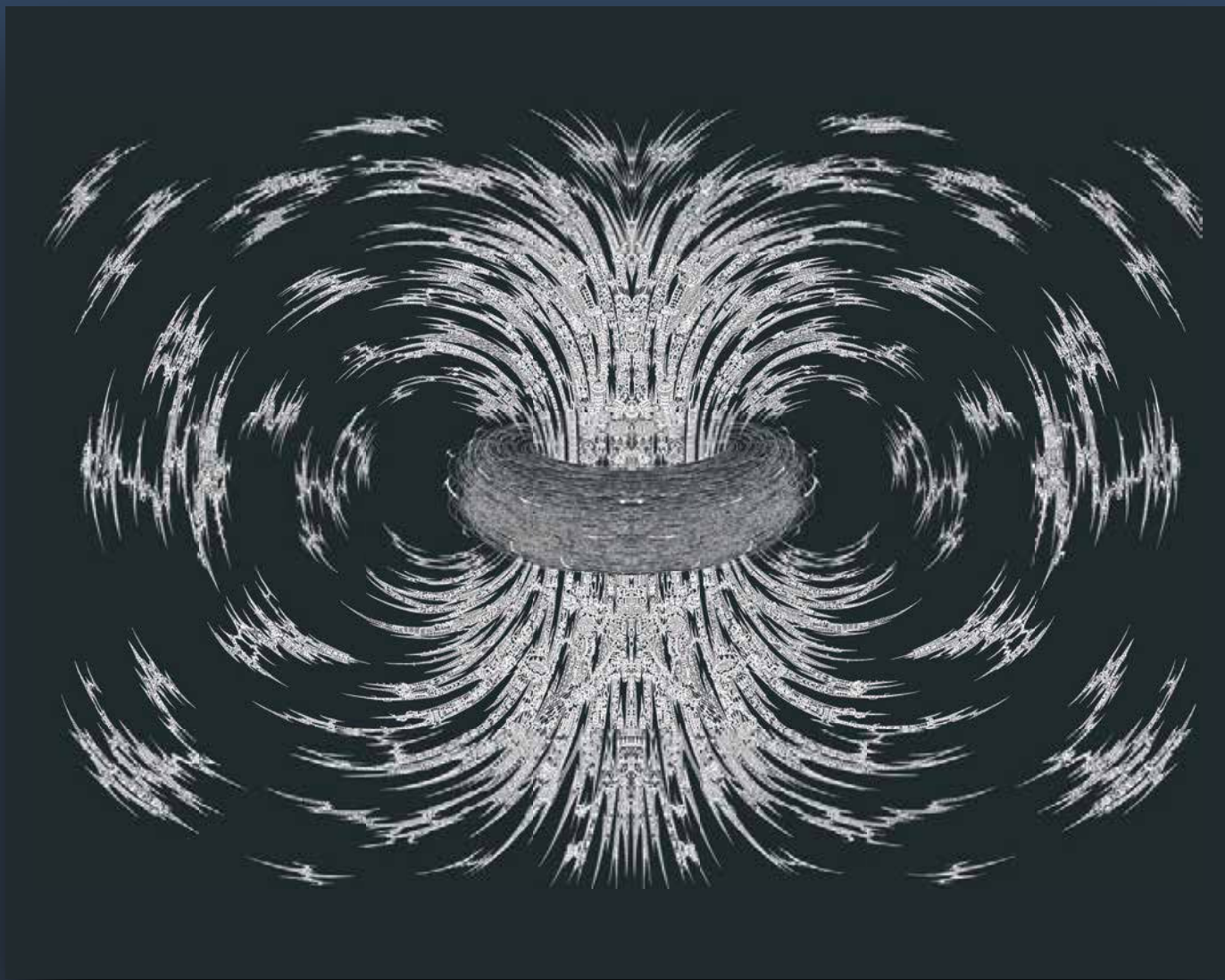
中国美术学院（壁画系）

金杜艺术中心

传记

唐征维于1987年出生于湖南省郴州。2011年毕业于中国美术学院壁画系，后于2018年毕业于中央美术学院实验艺术系。在对各种艺术实验和观念进行了尝试后，他将重点放在了剪纸上。不管是直接在如牛奶包装，火车票等现成品上进行创作，还是大型三维的纸雕塑，唐征维作品的细节无懈可击，并表达了艺术家对于社会问题的关照。他近期的作品重点关于碳排放，在对这个全球性的问题做了深入的调查研究之后，他找到了隐藏在其后的一个庞杂的生态，社会和经济结构，并用他精湛的手工，呈现在了作品之中。

唐征维的作品在中国和日本均有展出，包括2016年在尤伦斯艺术中和金杜艺术中心展出的“不足为外人道也”，和同年在日本市原市湖畔美术馆进行的剪纸表演。



《永无止境》

Endless

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

200 x 300 cm

2020 - 2022



CV

Tang Zhangwei

1987 Born in Changzhou, Hunan province, China

Educational Background

2011 BA in Mural Painting, China Academy of Arts, Hangzhou

2018 MA in Experimental Art, Central Academy of Fine Arts, Beijing

Solo Exhibitions:

2018

Cut it Out: Paper World of Tang Zhengwei, Art+ Shanghai Gallery, Shanghai

Group Exhibitions

2022

Intangible Cultural Heritage · Future Yanhuang Art Museum, Beijing

2021

Craftsmanship in China, China Science and Technology Museum, Beijing

2020

100 Days of Solitude, Art+ Shanghai Gallery, Shanghai

Tribute to Tradition- Contemporary Paper Art Traveling Exhibition, Today Art Museum, Shandong Art Museum, Jisangsu Modern Art Museum, Xi'an Academy of Fine Art Museum, Lu Xun Academy of Fine Art Museum

Heavy Paper Accumulation · Paper is the White Horse Lake International Convention and Exhibition Center, Hangzhou

2019

The 13th National Art Exhibition, Silk Road Cultural Center, Langfang, China

Paper is, Hangzhou International Exhibition Center, Art+ Shanghai Gallery, Hangzhou, China

The Splendid Language of Paper, Zhejiang Art Museum, Hangzhou, China

2018

Traditional Forms, Central Academy of Fine Art Emerging Artists Space, Beijing

2017

Academic, Original, Creative, Central Academy of Fine Arts/ Qinghua Fine Art Academy, Beijing

2016

Art Hacker, Audit Village, Taichung, Taiwan

The Art in Life – The Future of Chinese Folk Art, Paper Cutting Exhibition Ichihara Lakeside Museum, Ichihara, Japan

Artistic Thought and Conceptual Practice, Central Academy of Fine Arts, Beijing

Somewhere Only We Know, KWM Art Center, Beijing

Somewhere Only We Know, Ullens Center for Contemporary Art, Beijing

Collections

Central Academy of Arts, Hangzhou

KWM Art Center, Beijing

BIO

Born in 1987 in Chengzhou, China, Tang Zhengwei received his Bachelor in Mural Painting at the China Academy of Art, Hangzhou, (2011) and his Master's degree in Experimental Art at the Central Academy of Fine Arts, Beijing (2018). In a range of experimental and conceptual work, he currently concentrates his artistic practice on paper cutting. Whether crafted from the label of a water bottle or milk carton, a thin sheet of rice paper or conceived as a large-scale paper-cutting sculpture, his detailed works express the artist's profound interest in the current social, economic and environmental state of affairs in China and the world.

Thorough research, scrupulous data analysis, sophisticated mathematical calculations are solidified in the intricacy of his detailed work cut out of paper.

Tang Zhengwei's works have been exhibited in China and Japan, some of the notable exhibitions include group shows such as "Somewhere Only We Know"

in Ullens Center for Contemporary Art and KWM Art Center in Beijing in 2016, as well as the exhibition dedicated to the future of Chinese Folk Art in Ichihara Lakeside Museum in Japan the same year. His first solo exhibition was held at Art+ Shanghai Gallery in 2018.

《跨元》

Bestraddle units

布面丙烯&手工剪纸

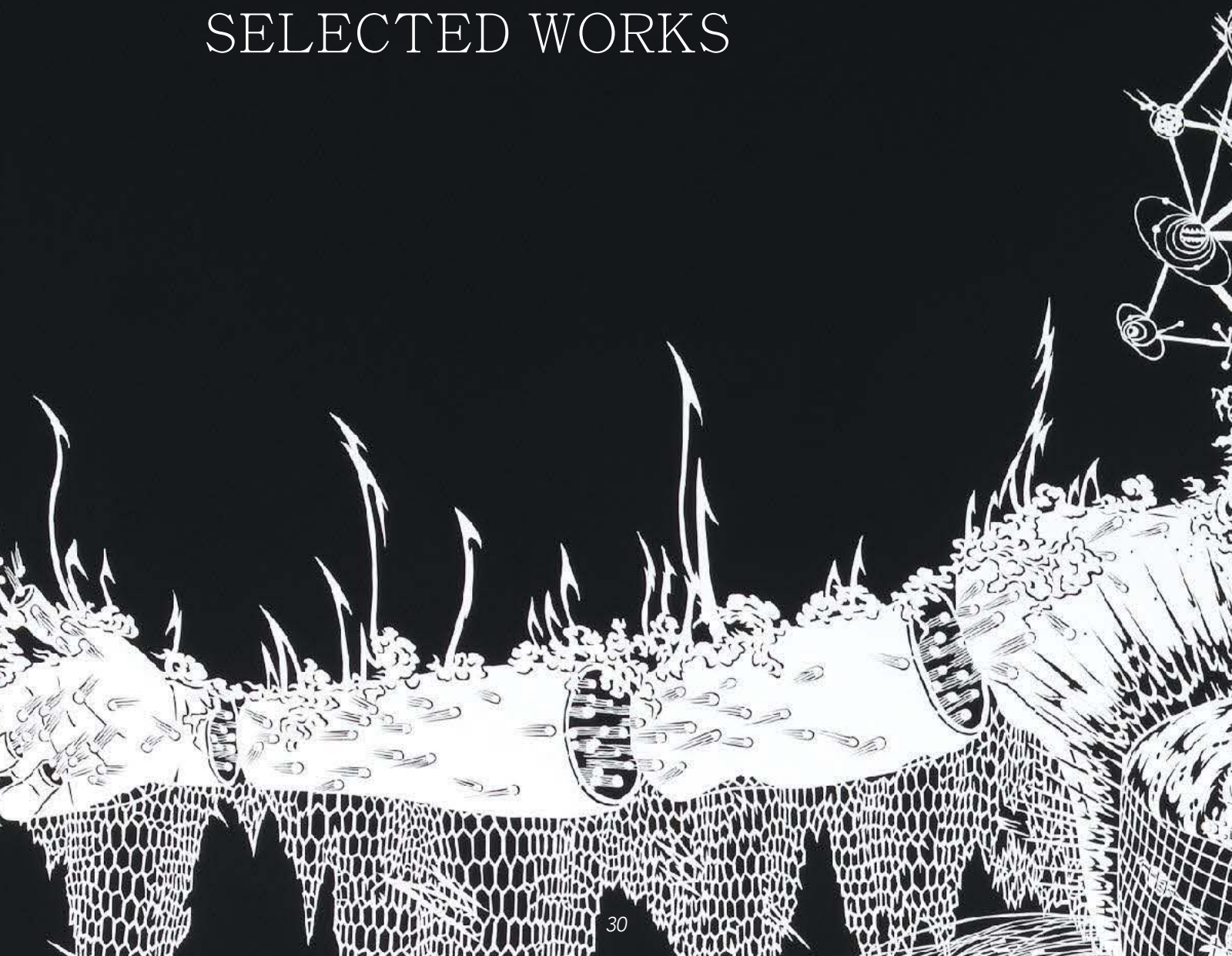
Acrylic on canvas & hand paper cut

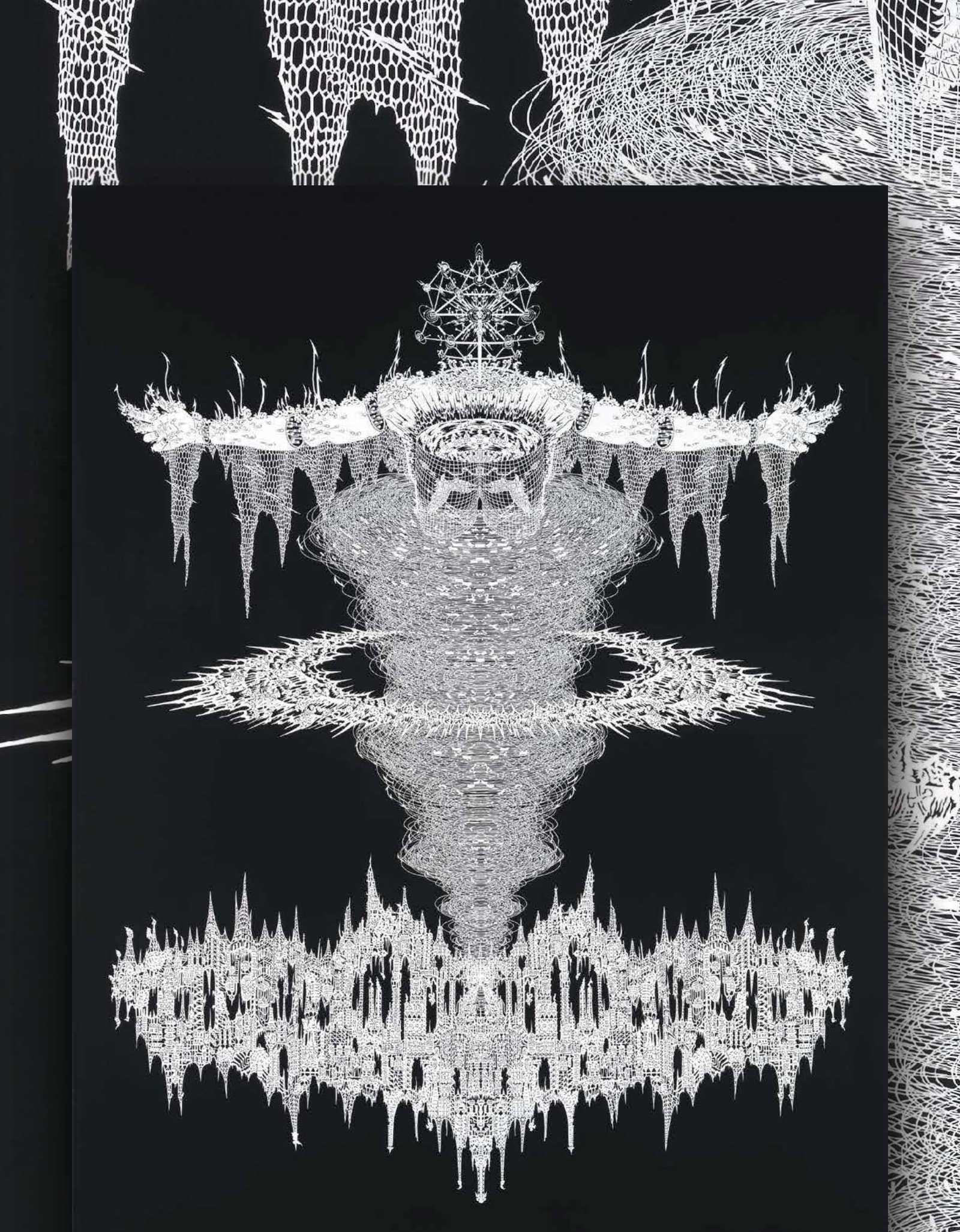
200 x 150 cm

2020 - 2022

部分作品

SELECTED WORKS





《通力》

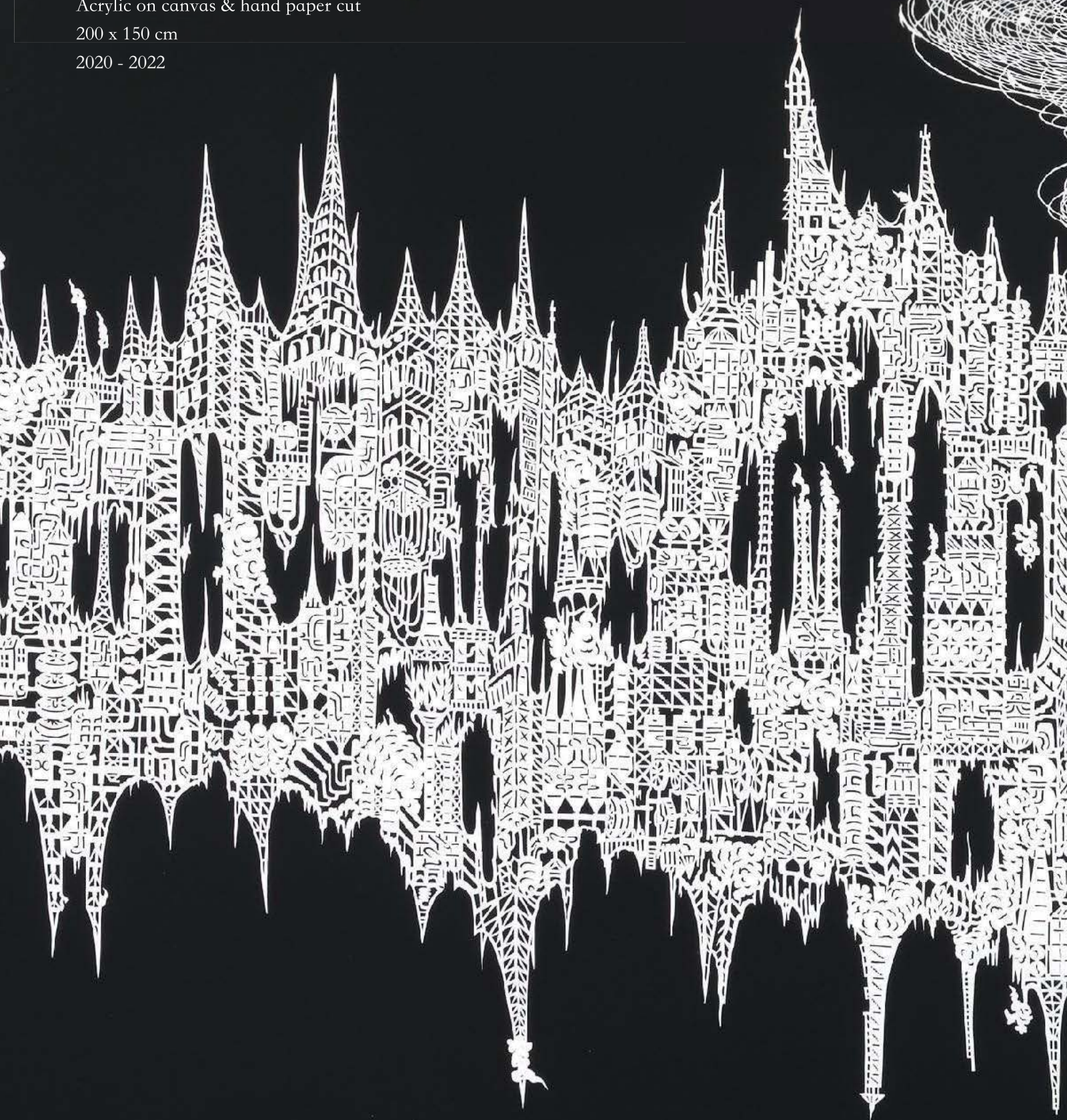
Connect the forces of nature and human

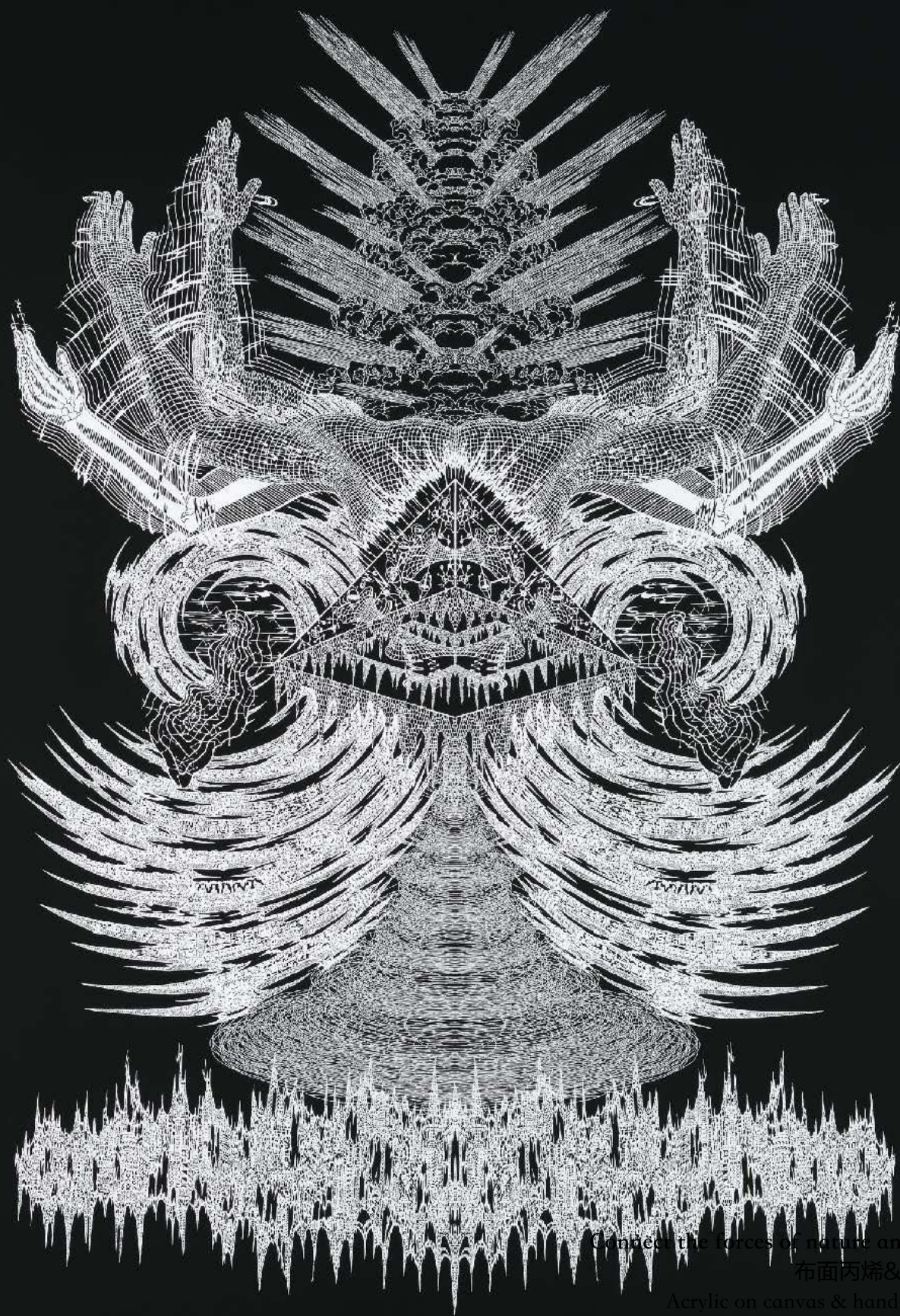
布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

200 x 150 cm

2020 - 2022





《通力》

Connect the forces of nature and human

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

200 x 150 cm

2020 - 2022

《跨元》

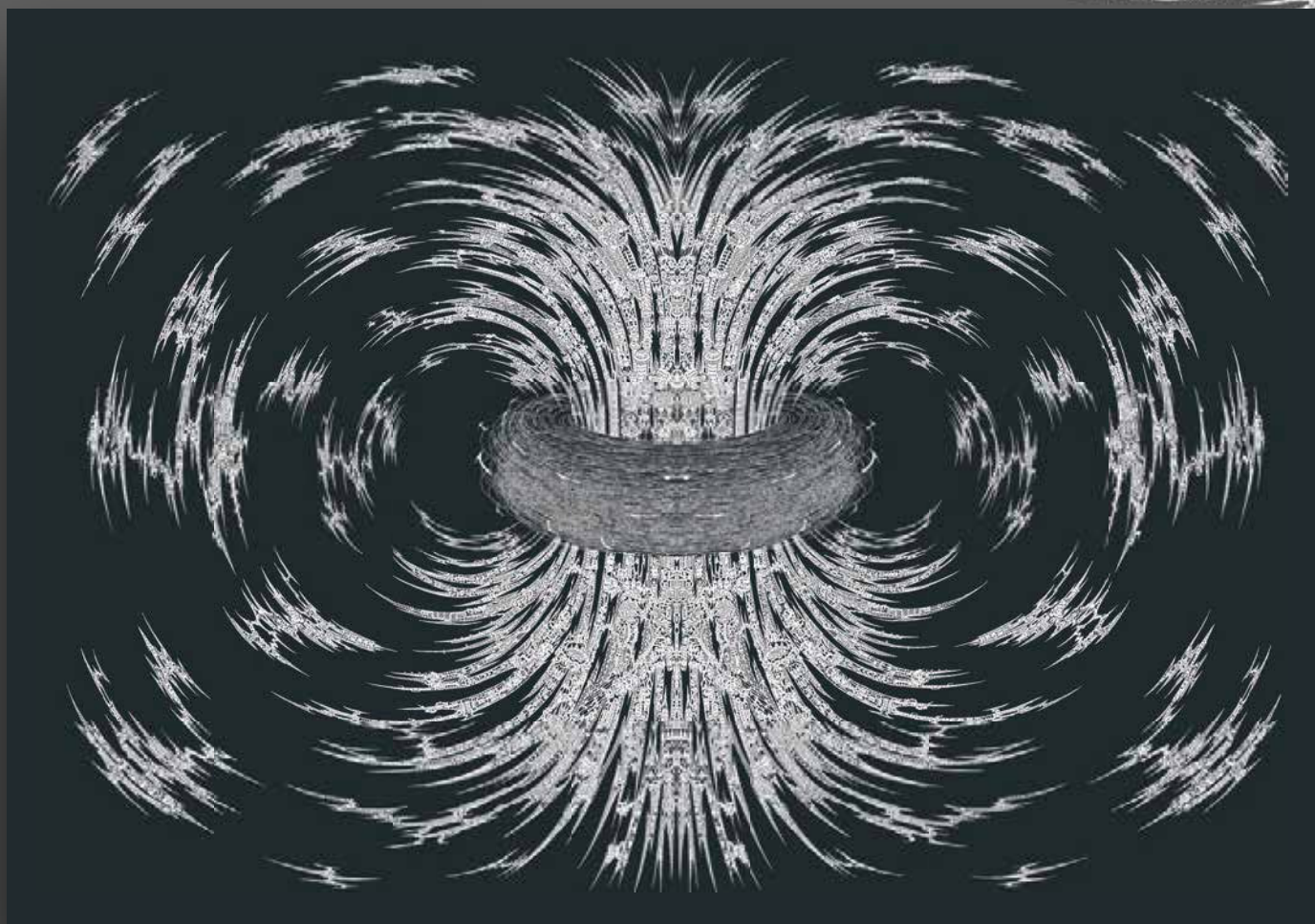
Bestraddle Units

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

200 x 150 cm

2020 - 2022



《永无止境》

Endless

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

200 x 300 cm

2020 - 2022



《在弯曲的空间中》

In a curved space

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

118 x 98 cm

2021 - 2022



《吸引、撕裂的身体》

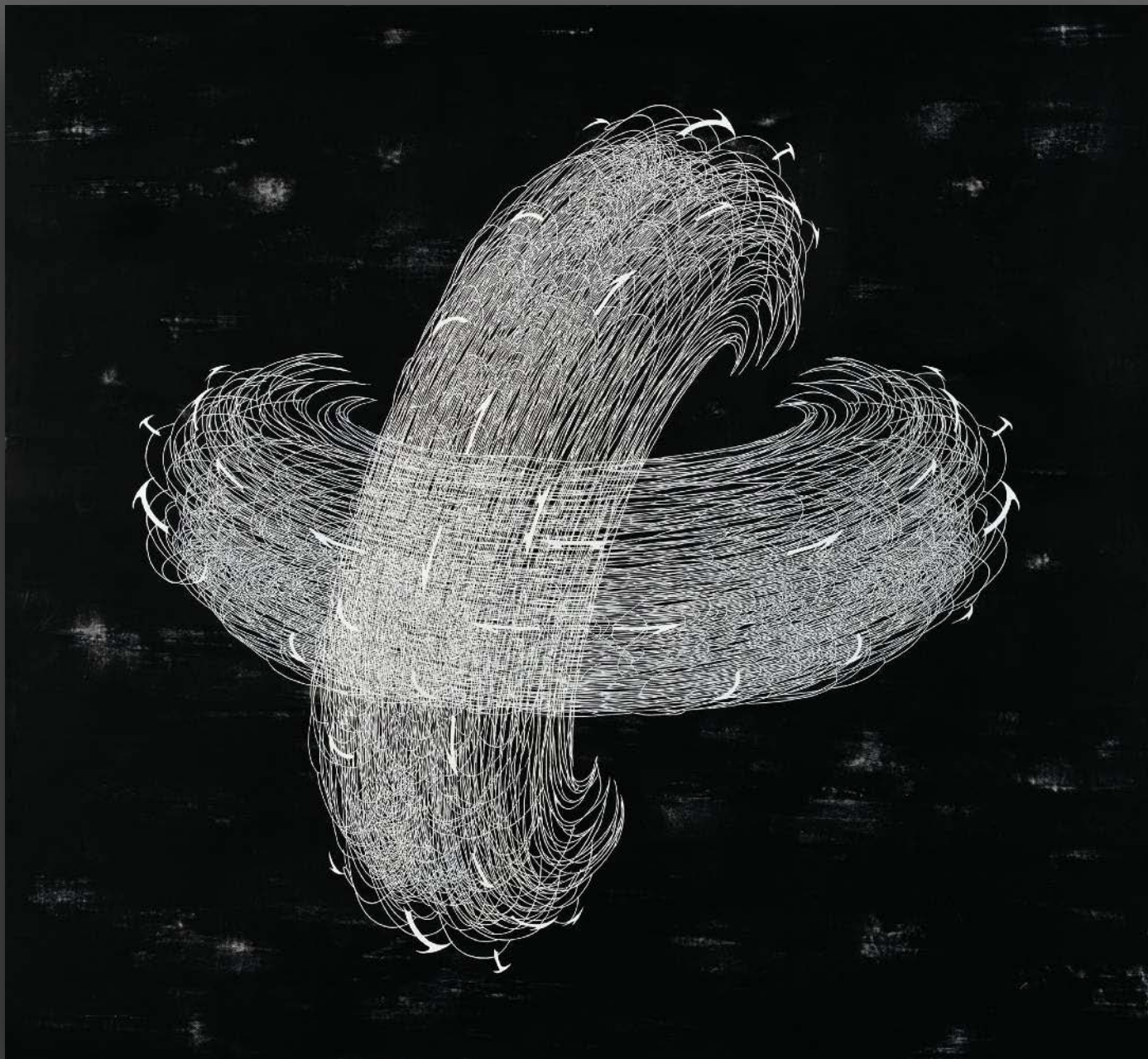
The body that attracts and tears

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

145 x 115 cm

2020 - 2022



《深空》

Deep space

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

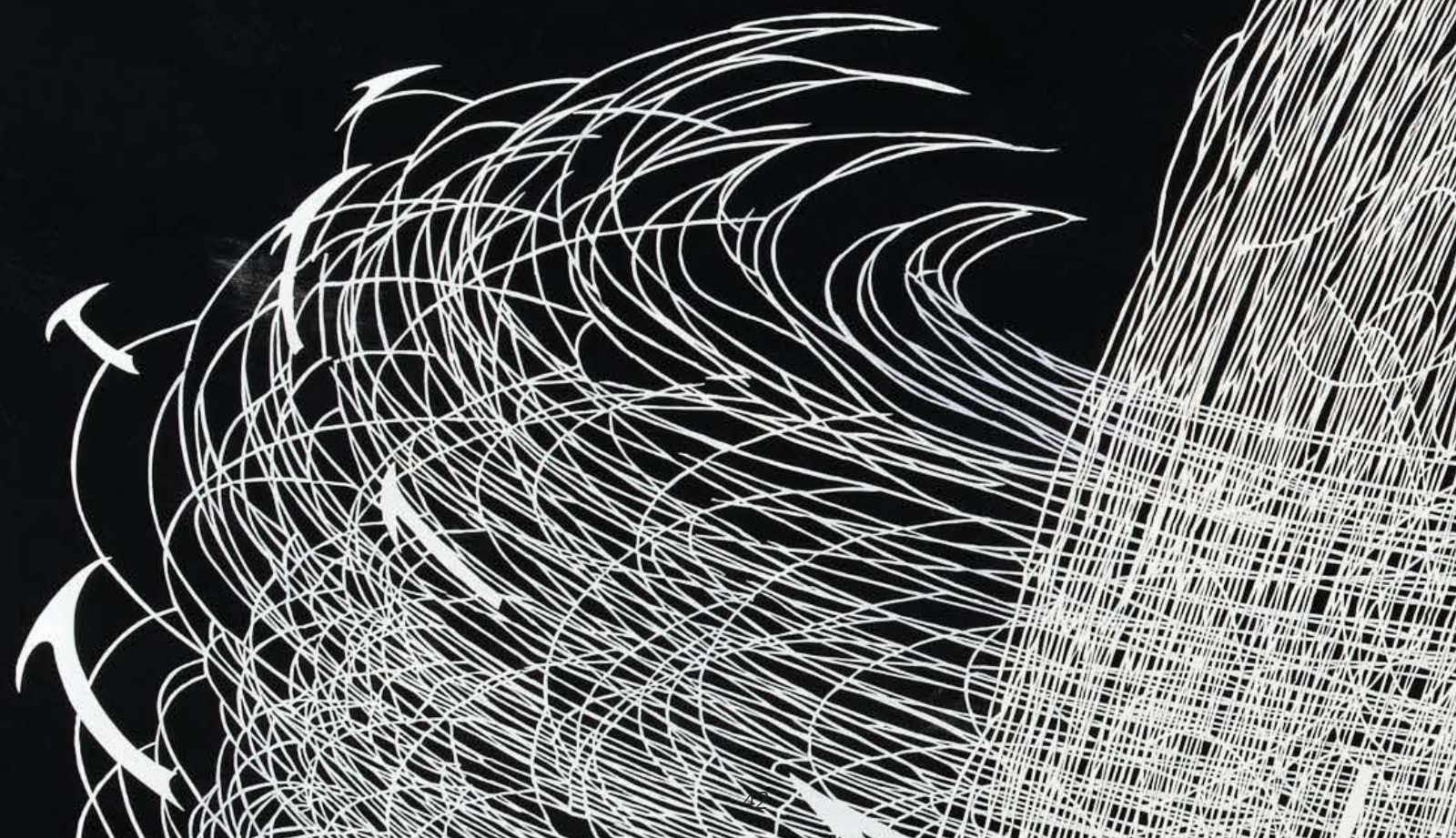
120 x 110 cm

2021 - 2022

“

诚然，艺术家和科学家有着不同的使命，但也许正如法国作家福楼拜说：
“科学与艺术在山脚下分手，在山顶上会合。”

”







《目光》

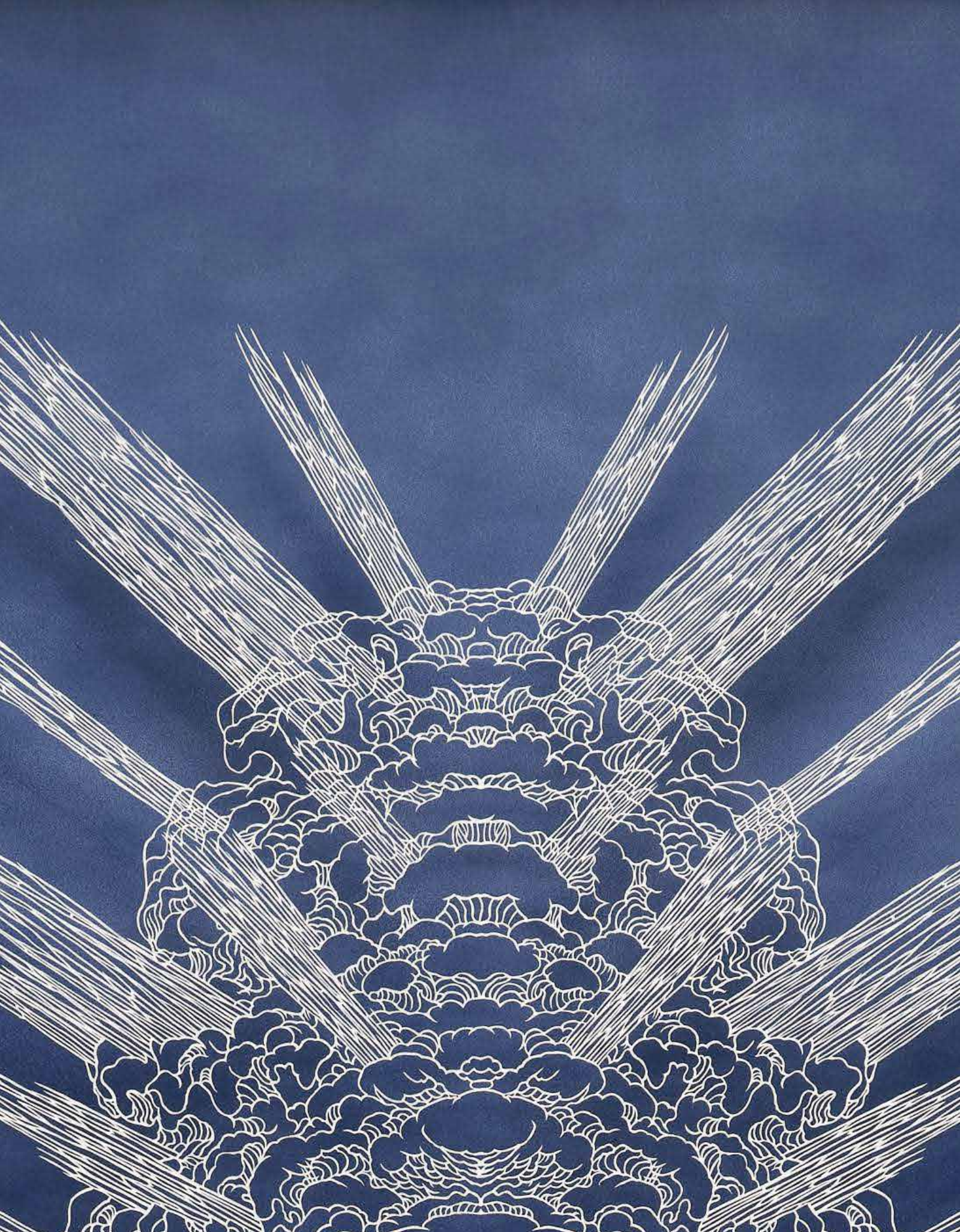
Eyes

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

100 x 88 cm

2021 - 2022





《目光》

Eyes

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

100 x 88 cm

2021 - 2022



《小島的历史在漩涡中》

The history of the island is in the whirlpool

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

110 x 85 cm

2021 - 2022



《和脉一样的节奏》

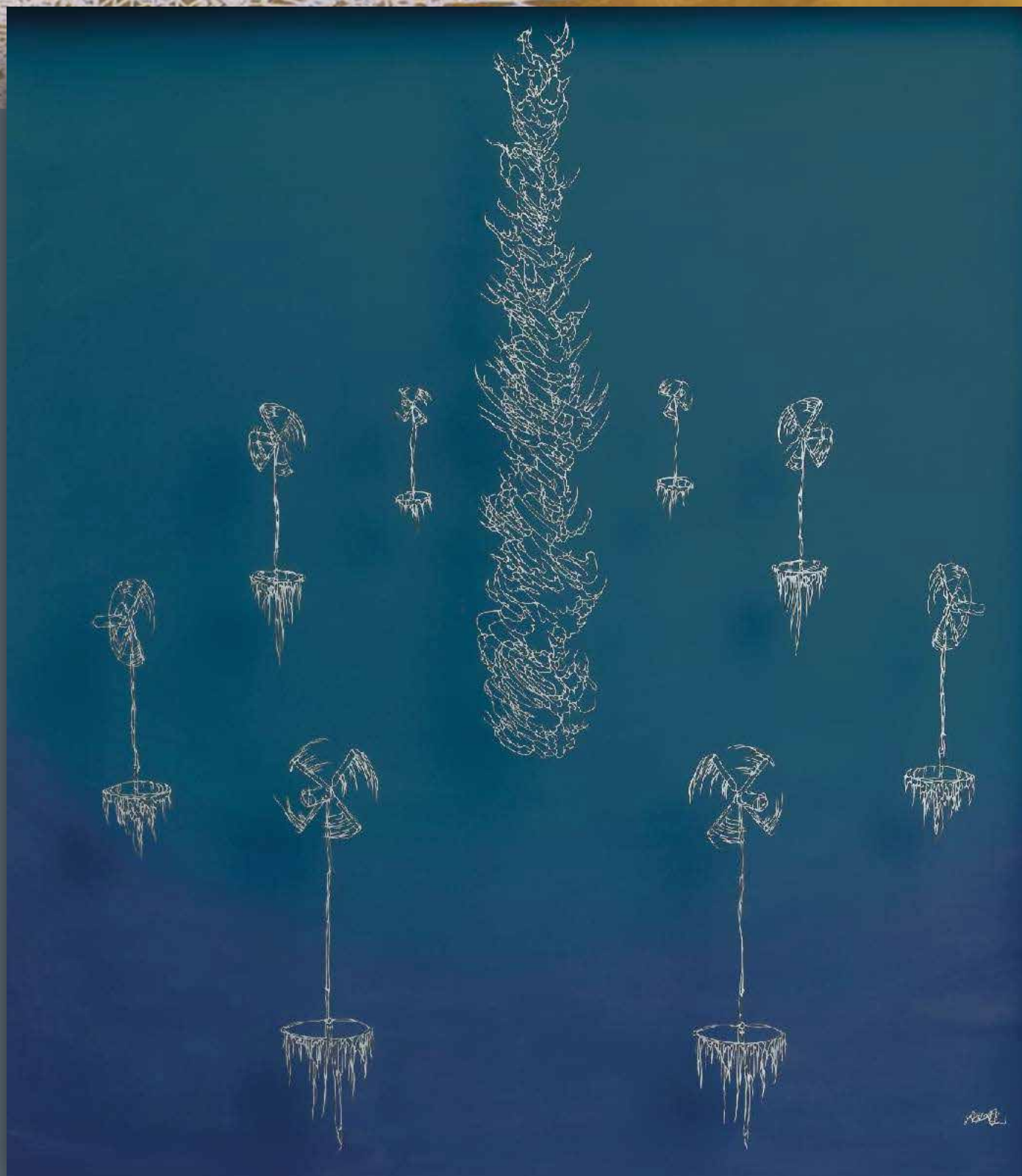
The same rhythm as the pulse

24K金箔&手工剪纸

24K Gold Foils & hand

65 x 150 cm

2021 - 2022



《火》

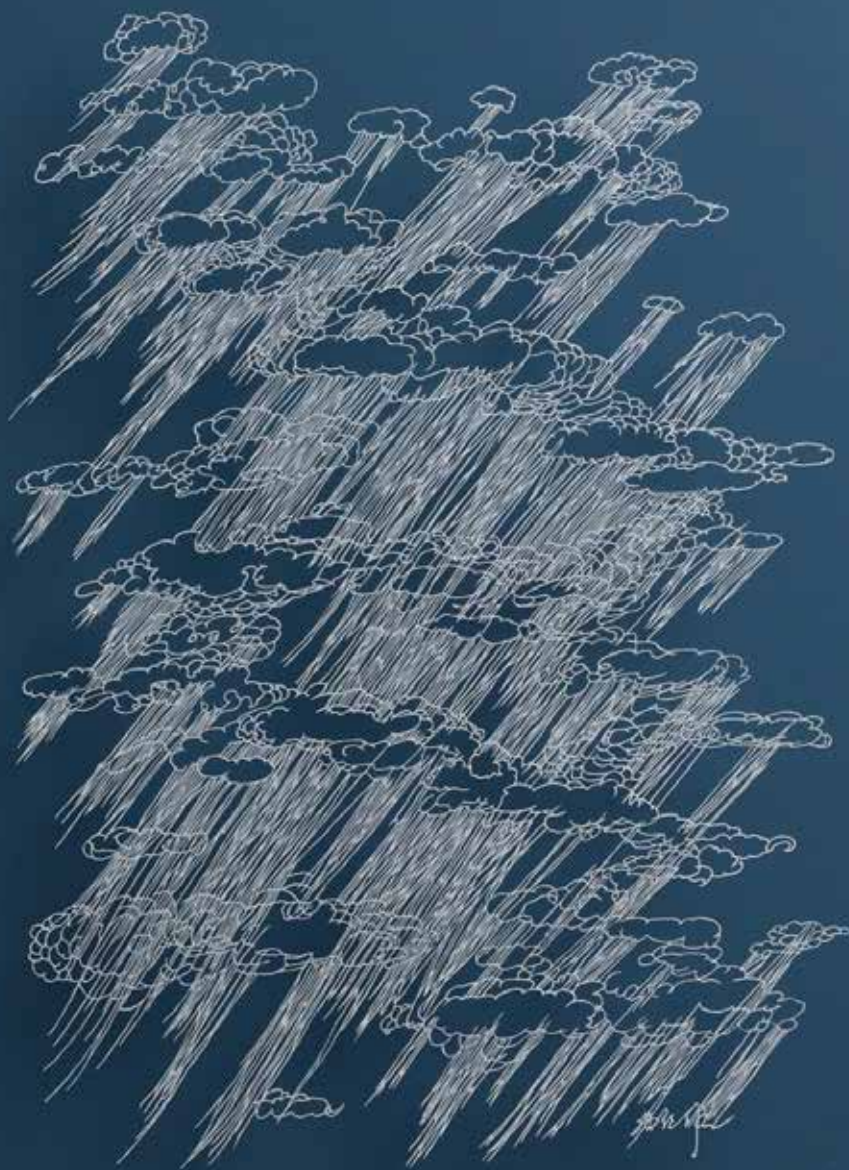
Fire

板面油画&手工剪纸

Oil on plank & hand paper cut

65 x 60 cm

2019 - 2022



《雨》

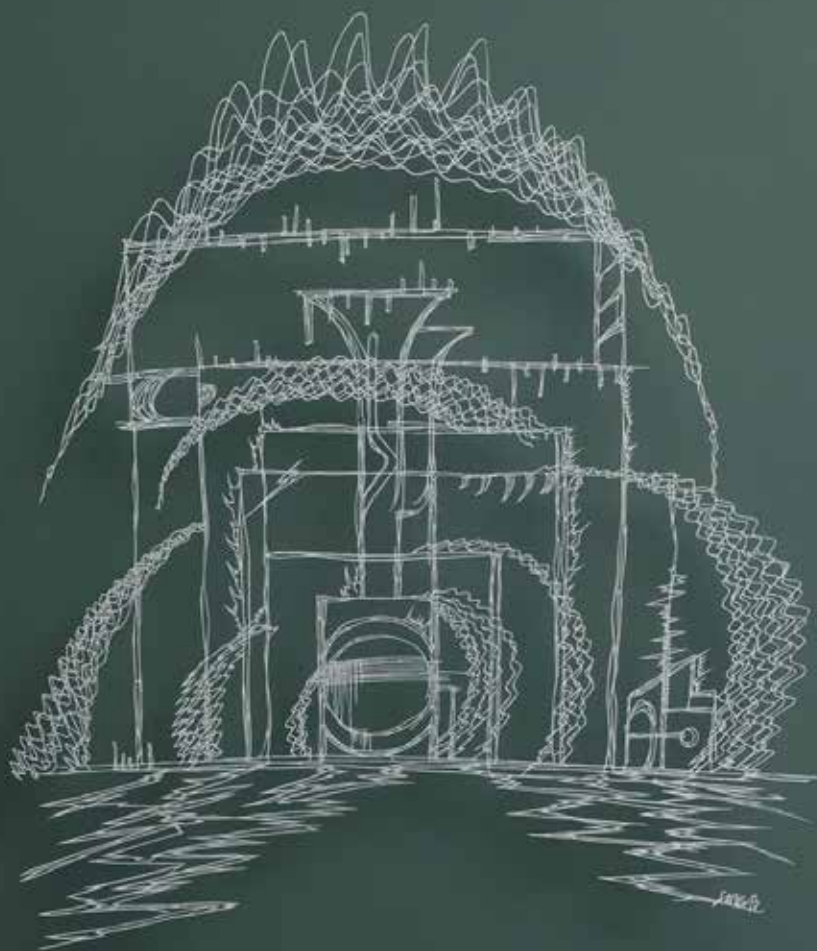
Rain

板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

65 x 60 cm

2020 - 2022



《震动的形状》

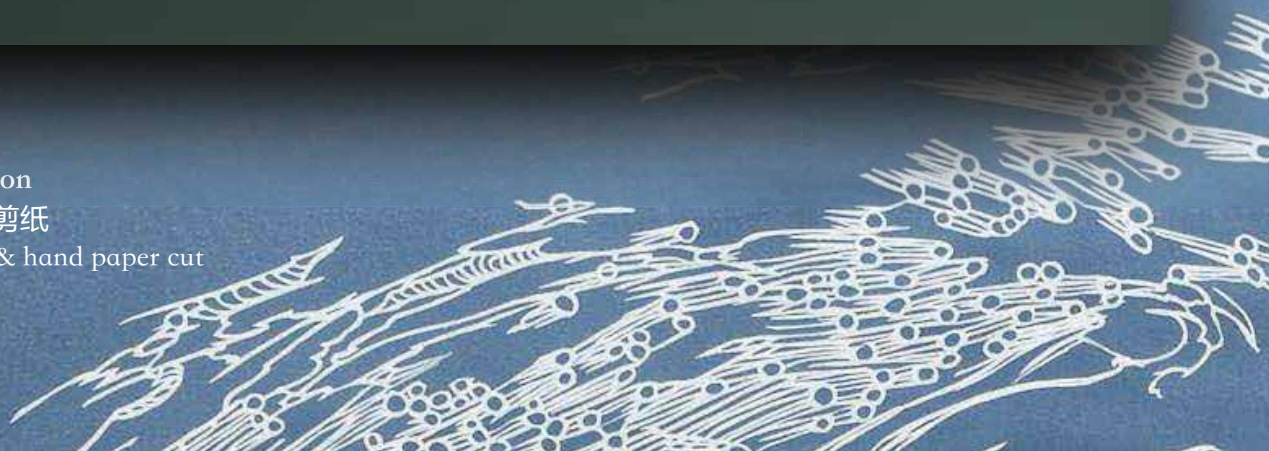
Shape of vibration

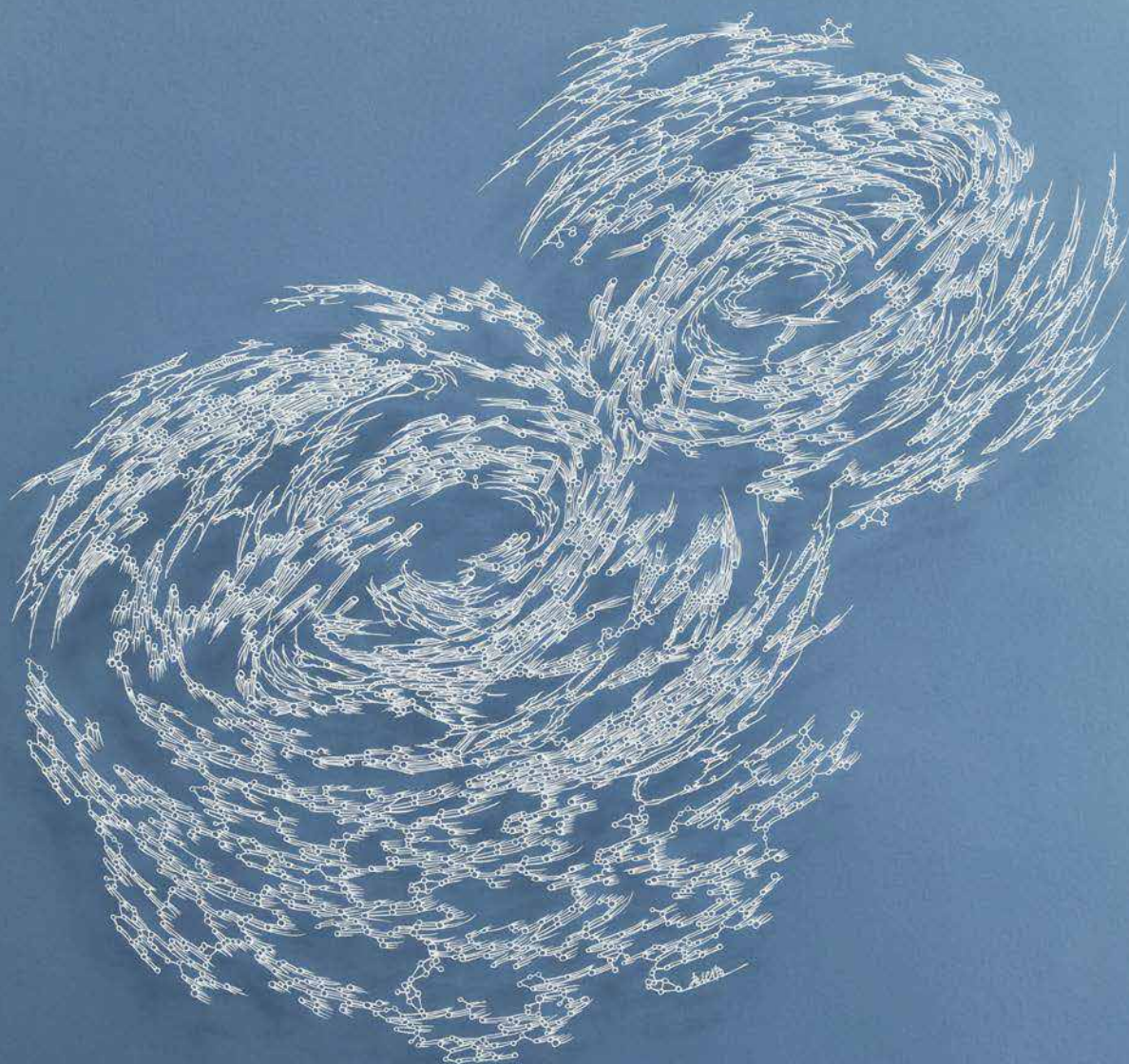
板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

65 x 60 cm

2020 - 2022





《双子》

Two centers

板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

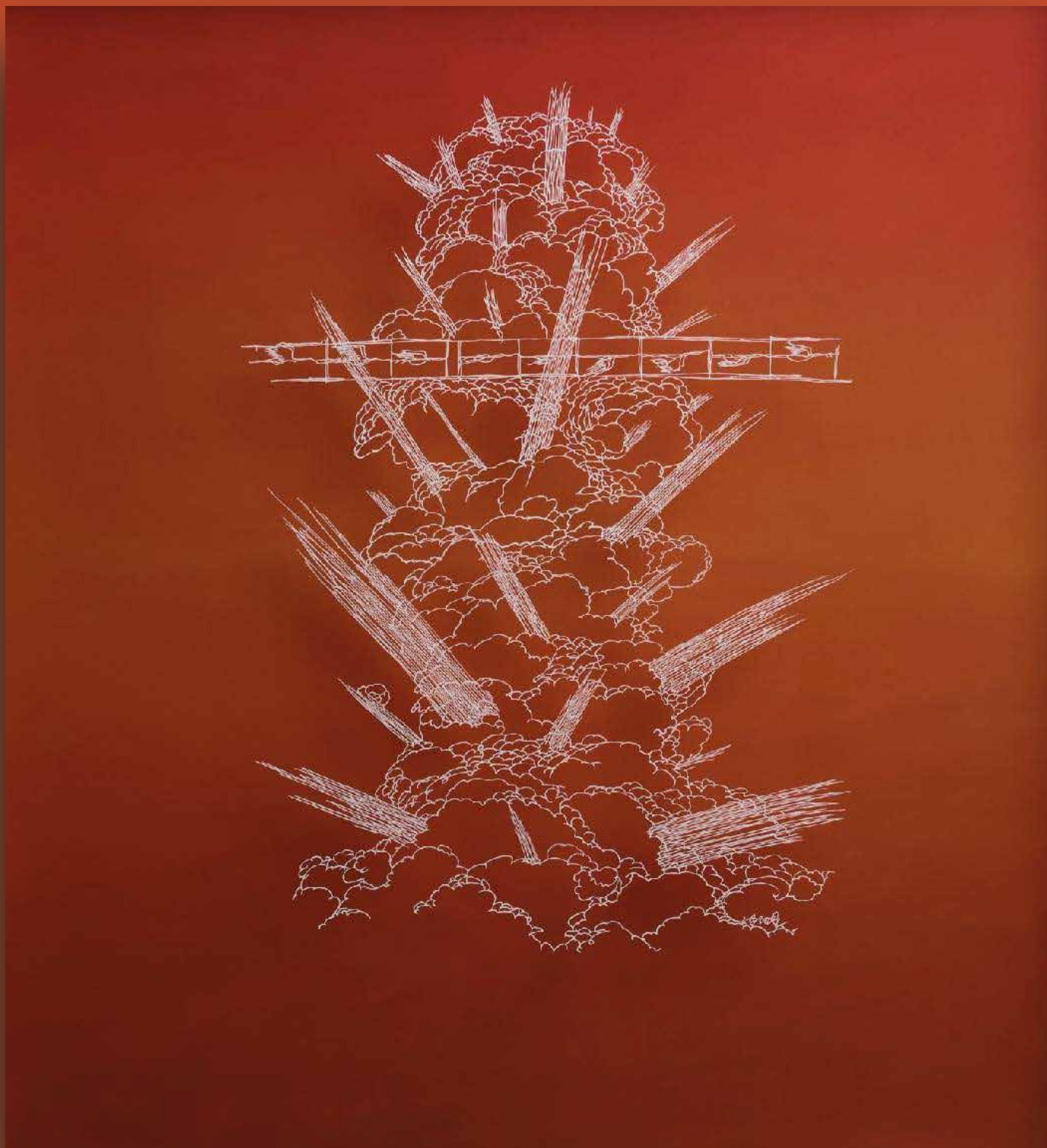
65 x 60 cm

2022

“

the physical world forces can
only be perceived and
measured, but not seen, and so
are the various relationships in
the social field.

”



《云光》

Cloud Light

板面油画&手工剪纸

Oil on plank & hand paper cut

65 x 60 cm

2019 - 2022



《单子》

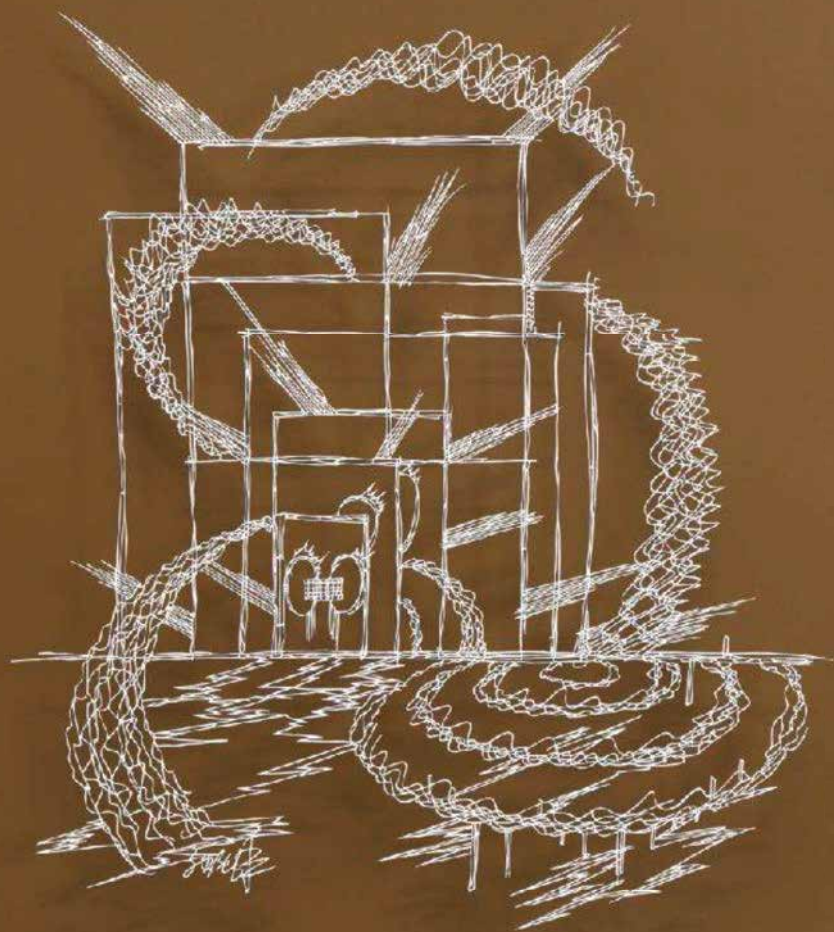
Monad

板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

50 x 50 cm

2022



《振幅景观》

Landscape of Amplitude

板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

65 x 60 cm

2020 - 2022



《临》

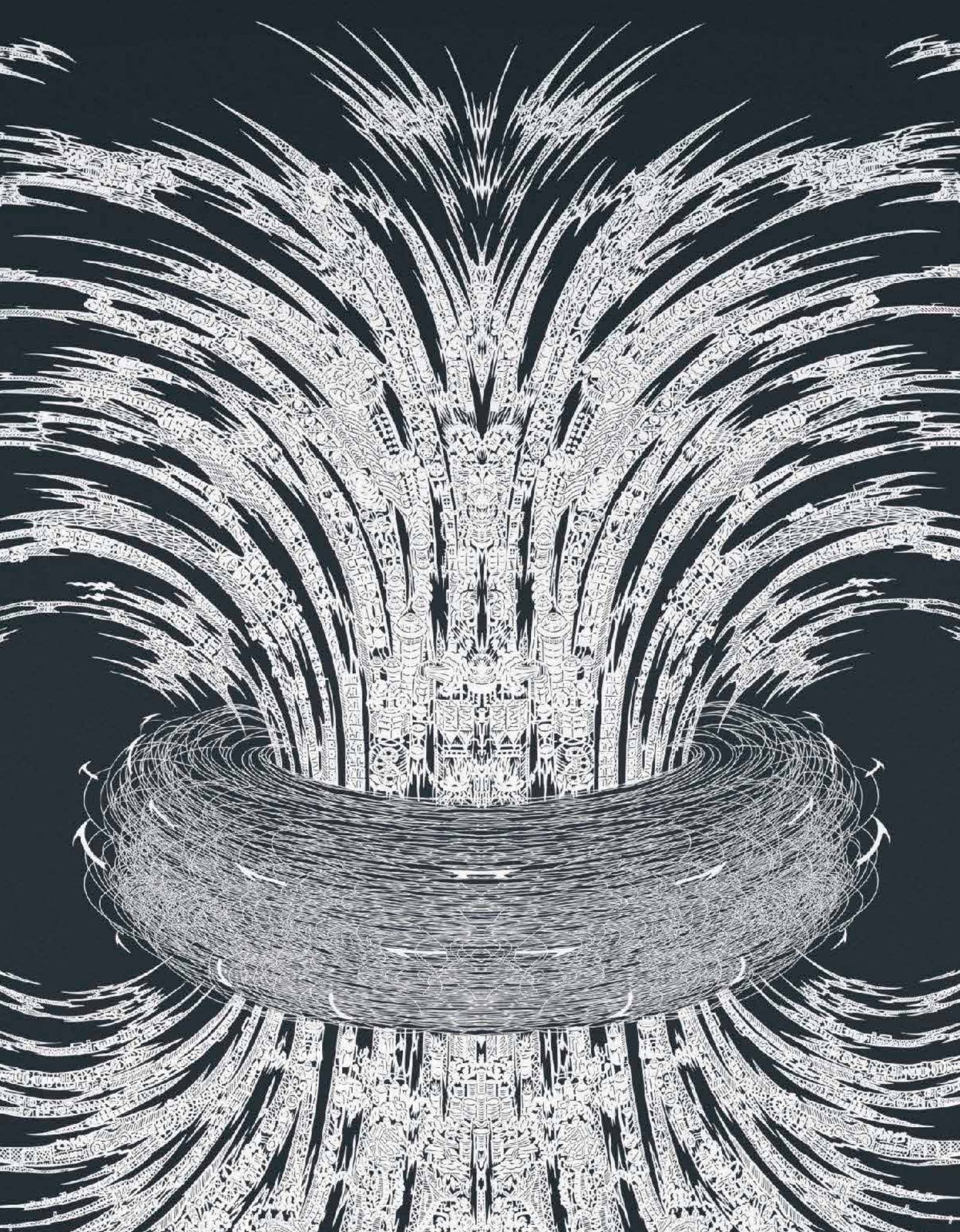
Arrival

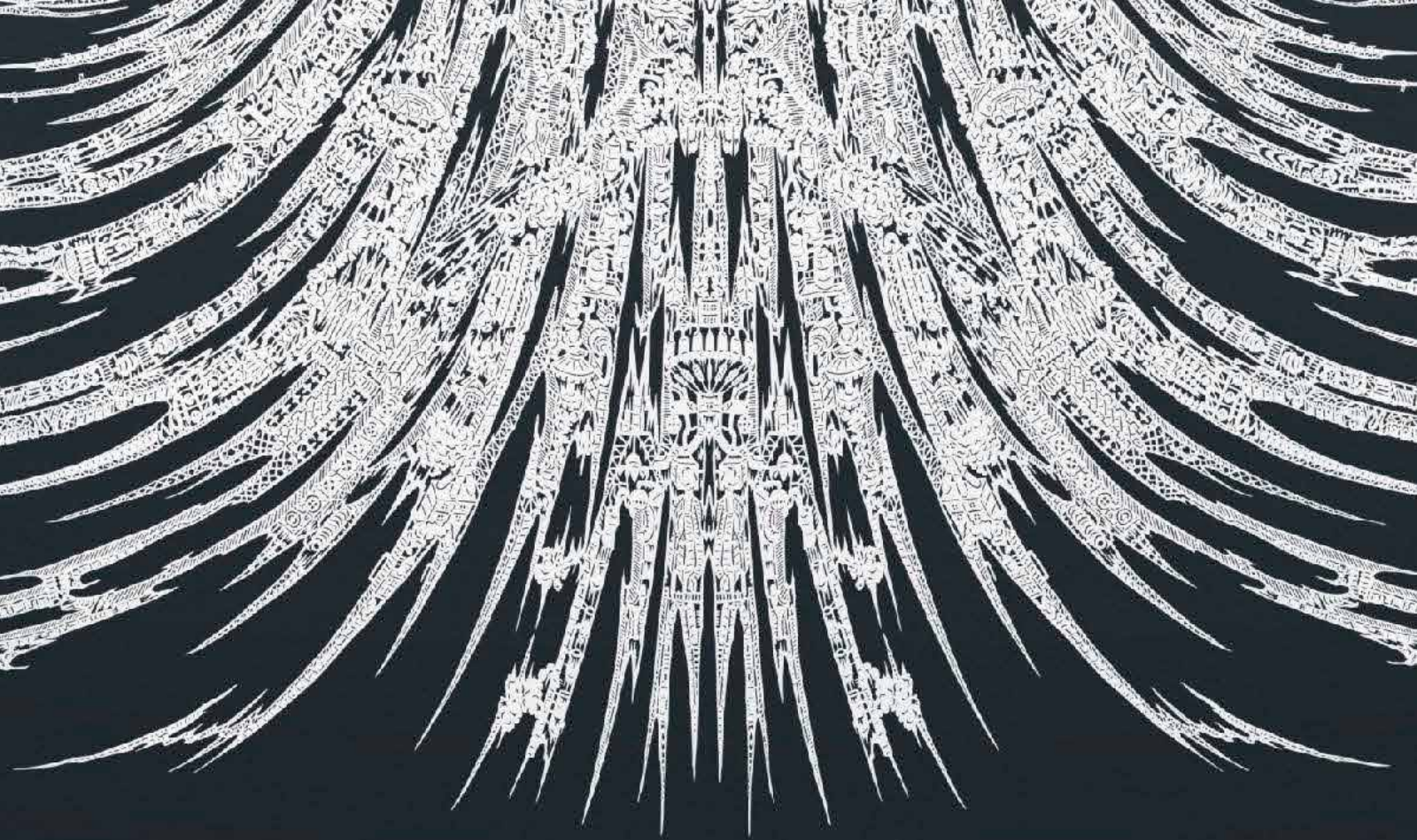
板面丙烯&手工剪纸

Acrylic on plank & hand paper cut

65 x 60 cm

2021 - 2022





《永无止境》

Endless

布面丙烯&手工剪纸

Acrylic on canvas & hand paper cut

200 x 300 cm

2020 - 2022



ART+
SHANGHAI GALLERY

艺术+ 上海画廊 Art+ Shanghai Gallery

+86 137 0192 2284

contact@artplusshanghai.com

www.artplusshanghai.com

上海市静安区曲阜路9弄下沉广场B1-6

B1-6, Sunken Garden, No.9 Qufu Road, JingAn District, Shanghai