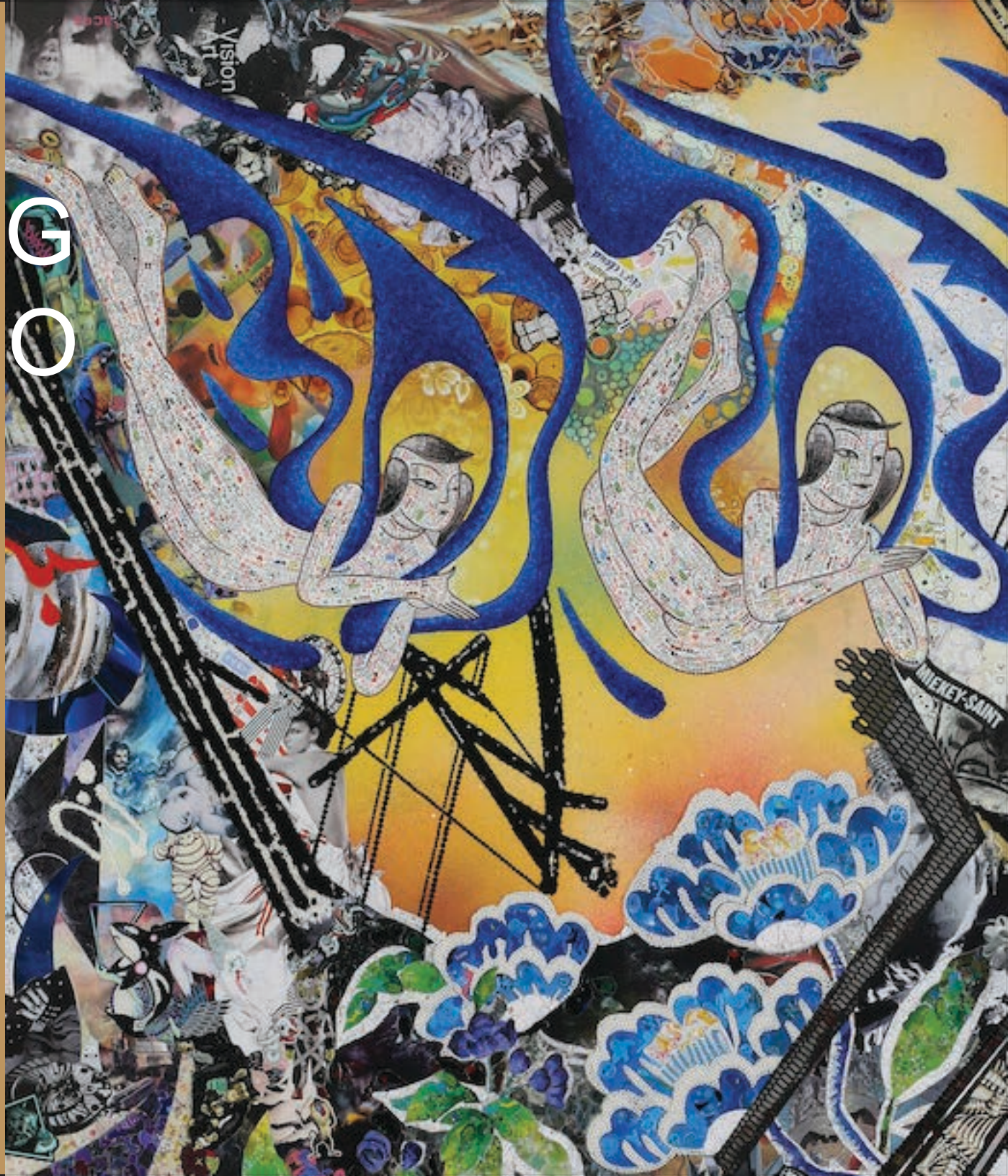


YE HONG XING PORTFOLIO



ART+
SHANGHAI GALLERY





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ARTIST INTRODUCTION



YE HONG XING

Born in 1972, in Guangxi province, China, Ye Hongxing attended the Fine Art Department at the Guilin Normal University for her BFA. Later she moved to Beijing where she graduated in 1998, completing her Master's degree in Printmaking Department of the Central Academy of Fine Art. At the end of her MA, Ye Hongxing returned to Guangxi province where she was invited as an artist-in-residence to live and work in the Yuzile Sculpture Park in Guilin. One of the recent artist residency programs she has completed includes a month-long program at Lux Art Institute in San Diego, USA.

Ye Hongxing is the recipient of several awards including the Dragon Air Emerging Chinese Artist Award in 2006, selected by the Director of Art Cologne and curator of the Asian Art Museum.

1972年出生于中国广西壮族自治区，叶红杏在广西桂林教育学院美术系本科毕业后进入中央美术学院版画系进修，于1998年获得硕士学位。毕业后，叶红杏受邀回到广西，在桂林愚自雕塑公园开始艺术家驻留项目。近年，她参与多次驻留项目，包括在美国圣地亚哥卢士艺术学院时长一个月的艺术家项目。

叶红杏曾获多次大奖，如2006年由科隆国际艺术展总监与亚洲美术馆总监参与评选的港龙航空新锐画家飞扬大奖。



Ye Hongxing's unique aesthetic has earned her popular acclaim worldwide. She has collaborated with designer Christian Louboutin, and is widely collected by high-profile figures within China and overseas. Ye Hongxing has exhibited at galleries and museums throughout China, Europe, and the United States, and has been shown internationally at fairs including Paris Art Fair, London Art Fair, Art Central (Hong Kong), Art Stage Singapore, India Art Fair (New Delhi), Art Basel (Miami), SH Contemporary Art Fair (Shanghai), Art Beijing Contemporary Art Fair (Beijing), Art Taipei, Art Cologne, Scope (Basel, New York), PULSE (New York), Art Asia (Miami), where her installation was labeled one of the fair's highlights.

She has been featured as one of the influential female artists in the Beijing fashion magazine SKP in the issue "Woman of the Future".

The most recent solo exhibitions include, Being Time, The Time Being (2019) Prajñāpāramitā: Ye Hongxing Solo Exhibition at the The Opposite House, Beijing (2017),

The Accumulation of Silence: Ye Hongxing Solo Exhibition at Art+ Shanghai Gallery, Shanghai, (2016); The Dazzling World of Ye Hongxing, Art Lexing, Miami (2015); The Fantasy Factory: Ye Hongxing Solo Exhibition, Art+ Shanghai Gallery, Shanghai (2014); East of Eden, Ye Hongxing Solo Exhibition at Scream Gallery, London (2013), Ye Hongxing & Quin Weihong at Christian Louboutin, HongKong(2013); Unweave The Rainbow, Scream Gallery, London(2012), Common Wealth: Ye Hongxing Solo Exhibition at Art+ Shanghai Gallery, Shanghai (2012); The Modern Utopia at Scream Gallery, London (2012); Ye Hongxing Solo Show, Zee Stone Gallery, Hong Kong (2011).

Important group exhibitions include In Between Days (2021), 100 Days of Solitude Through Adaptation(2020), 021 Objective, Contemporary Chinese Art Show at RIZE Gallery in Amsterdam (2011); The Uncertain Gravity of Being at Gallery 100, Taipei, Chinese Art Today at China Art Museum (2006); No Relations, Chinese Contemporary Art Group Exhibition at Nanjing Museum (2005); Between Liberation and Constraint, Chinese Women Art Carnival, Beijing, China International Gallery Exposition, Beijing (2005); 7th International Exhibition of Sculptures and Installations, Lido, Venice, Italy, among the others.

叶红杏独特的艺术风格为她赢得了世界性的广泛关注。法国时尚设计师克里斯提·鲁布托及其同名品牌曾与她展开合作，她的作品被中国社会各界知名人士收藏。红杏在世界各地，包括中国、欧洲以及美国的画廊和美术馆举办过展览，并参与亮相国际性的艺术盛会包括巴黎艺术博览会、伦敦艺术博览会、香港中心艺术博览会、艺术登陆新加坡、印度当代艺博会(新德里)、巴塞尔迈阿密艺博会、上海当代艺博会、北京当代艺博会、台北国际艺术博览会、科隆艺博会、“-SCOPE纽约”艺博会、“PULSE”艺博会(纽约)以及亚洲艺术展(迈阿密)。

她成为北京时尚杂志SKP“女性新势力”一期中被深度提及的四位艺术家之一。

近十年叶红杏的个展主要有：时间在场（2019），曼陀罗·馥郁年华：叶红杏个展，三里屯瑜舍酒店，北京，2017；

堆积的沉默：叶红杏个展，艺术+上海画廊，上海，2016；耀眼的世界：叶红杏个展，Art Lexing，迈阿密，2015；幻工厂：叶红杏个展，艺术+上海画廊，上海，2014；东方伊甸园：叶红杏个展，Scream画廊，伦敦，2013；叶红杏、秦伟鸿双个展，Christian Louboutin，2013；香港：天堂之城：叶红杏个展，艺术+上海画廊，上海，2013；炫彩未来：叶红杏个展，Christian Louboutin，迈阿密，美国，2012；眼下天堂：叶红杏个展，Zee Stone画廊，香港，2012；现代乌托邦：叶红杏个展，Scream画廊，伦敦，英国，2012；人民币：叶红杏新作展，艺术+上海画廊，上海，2012；现代乌托邦：叶红杏个展，Scream画廊，伦敦，英国，2012；叶红杏个展，Zee Stone画廊，香港。

参与的重要群展主要包括：夏日里艺术家群展（2021），百日孤独（2020），021 Objective，（2020），中国当代艺术展，RIZE画廊，阿姆斯特丹，荷兰，2011；画廊100：不确定的重力，台北：没·关系：中国当代艺术展，南京博物院现代艺术馆，南京，2005；解放与束缚之间：马克·华菲中国女性艺术嘉年华，北京，2005；第七届威尼斯国际雕塑装置“开放”展，威尼斯，意大利，2004，等等。


近期作品

LATEST WORKS

THE END OF THE BRILLIANT



“最后的辉煌”



叶红杏的新系列“The End of the Brilliant”唤起了船只失事和神明拯救的场景。艺术家对当代社会、政治和文化氛围以及其中存在的矛盾问题的评论通过这个系列的混乱和动荡的图像得到了描绘。解剖画布，色彩的碎片和黑色的条纹让人想起曾经形成船的甲板的断裂桅杆和碎裂的木板。四处散落的这些物品提醒人们，这场海难造成了混乱和破坏。叶红杏的“The End of the Brilliant”系列作品是建立在以男性价值观为基础的社会真实描绘。当控制、竞争、个人主义和自信遇到没有反对意见时，它们会变成大暴风云，释放倾盆大雨，引起汹涌的海洋使社会之船遇难。

作为救赎和重生的象征，鲜花的鲜艳绽放、星光闪烁的碎片染成粉色和蓝色、以及佛教典故中的飞天女子，都成为叶红杏作品的焦点，赢得了视觉统治的胜利，在混乱中以救赎和希望之名崛起。

Hongxing's new The End of the Brilliant series evokes scenes of shipwrecks and divine salvation. The artist's commentary on the contemporary social, political, and cultural climate and the contradictions that exist within it is depicted through the chaotic and tumultuous imagery of the series. Dissecting the canvas, the shards of color and stripes of black bring to mind broken masts and splintered wooden planks that once formed the deck of the ship. Scattered around, they serve as a reminder of the chaos and destruction that caused the wreck. Hongxing's The End of the Brilliant is an accurate illustration of a society built on masculine values. When control, competitiveness, individualism, and assertiveness meet no opposition they turn into the great storm clouds that unleash a downpour and provoke the tempestuous sea to shipwreck the vessel of society.

As symbols of salvation and rebirth, the vibrant blooms of flowers, fragments of starry skies blushing in shades of pink and blue, and Flying Apsaras, the heavenly beings of Buddhists, have been made the focal points in Hongxing's work, winning the battle for visual dominance and rising above the havoc in the name of redemption and hope.



The end of the brilliant NO.1
最后的辉煌 NO.1
Mixed media on canvas
布面综合材料
160x120cm
2022



The end of the brilliant NO.2
最后的辉煌 NO.2
Mixed media on canvas
布面综合材料
160x120cm
2022



The end of the brilliant No.4
最后的辉煌 No.4
Mixed media on canvas
布面综合材料
90*120cm
2022



The end of the brilliant No.6
最后的辉煌 No.6
Mixed media on canvas
布面综合材料
D:100cm
2022

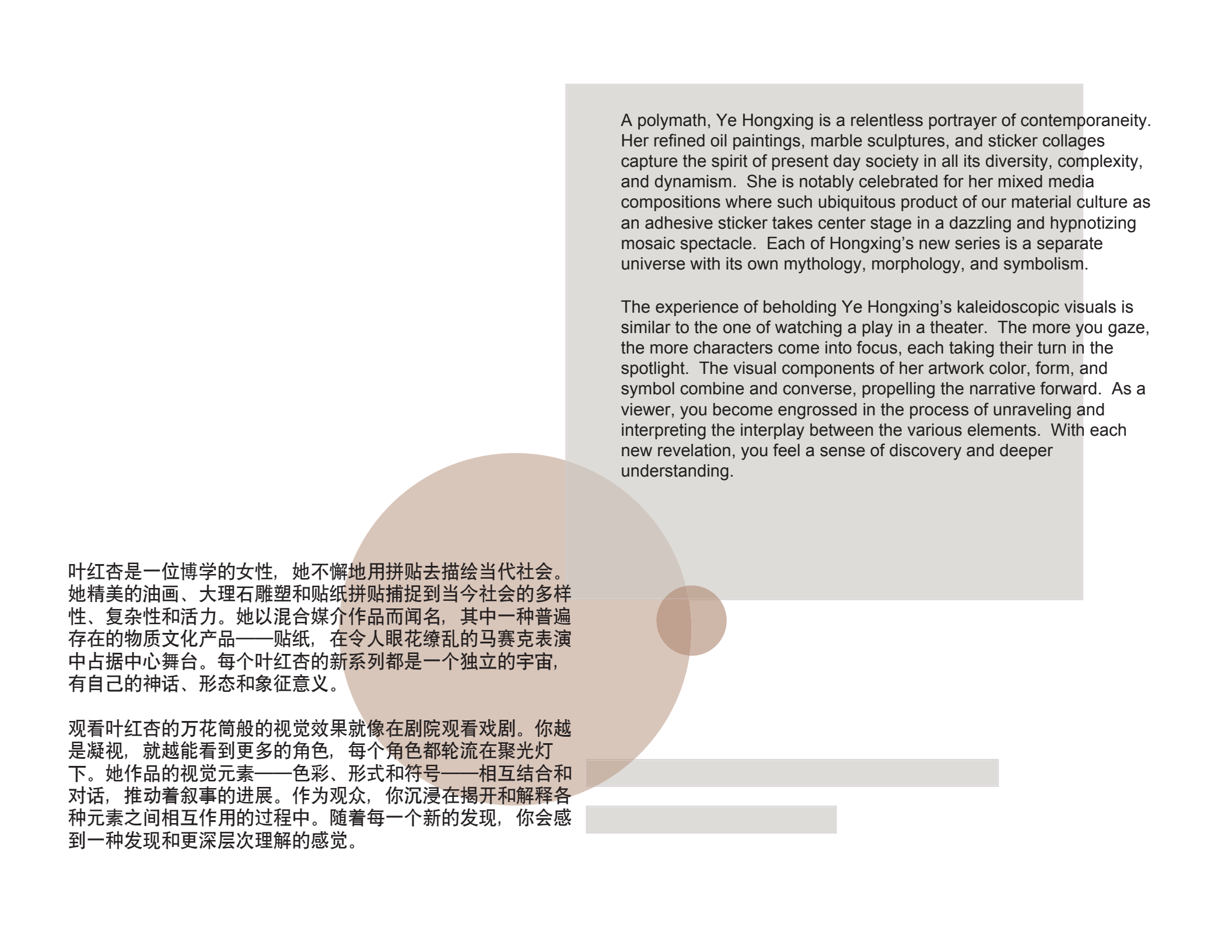


The end of the brilliant No.7
最后的辉煌 No.7
Mixed media on canvas
布面综合材料
D:100cm
2022

VANITY

“浮云”





A polymath, Ye Hongxing is a relentless portrayer of contemporaneity. Her refined oil paintings, marble sculptures, and sticker collages capture the spirit of present day society in all its diversity, complexity, and dynamism. She is notably celebrated for her mixed media compositions where such ubiquitous product of our material culture as an adhesive sticker takes center stage in a dazzling and hypnotizing mosaic spectacle. Each of Hongxing's new series is a separate universe with its own mythology, morphology, and symbolism.

The experience of beholding Ye Hongxing's kaleidoscopic visuals is similar to the one of watching a play in a theater. The more you gaze, the more characters come into focus, each taking their turn in the spotlight. The visual components of her artwork color, form, and symbol combine and converse, propelling the narrative forward. As a viewer, you become engrossed in the process of unraveling and interpreting the interplay between the various elements. With each new revelation, you feel a sense of discovery and deeper understanding.

叶红杏是一位博学的女性，她不懈地用拼贴去描绘当代社会。她精美的油画、大理石雕塑和贴纸拼贴捕捉到当今社会的多样性、复杂性和活力。她以混合媒介作品而闻名，其中一种普遍存在的物质文化产品——贴纸，在令人眼花缭乱的马赛克表演中占据中心舞台。每个叶红杏的新系列都是一个独立的宇宙，有自己的神话、形态和象征意义。

观看叶红杏的万花筒般的视觉效果就像在剧院观看戏剧。你越是凝视，就越能看到更多的角色，每个角色都轮流在聚光灯下。她作品的视觉元素——色彩、形式和符号——相互结合和对话，推动着叙事的进展。作为观众，你沉浸在揭开和解释各种元素之间相互作用的过程中。随着每一个新的发现，你会感到一种发现和更深层次理解的感觉。



Vanity No.3
浮云No.3
Mixed media on canvas
布面综合材料
80*100cm
2022



Vanity No.4
浮云No.4
Mixed media on canvas
布面综合材料
150*120cm
2022



其他作品

OTHER
WORKS

NUMBERS SERIES



“数字”



“数字是最常见也最鲜明的符号。
数字是世界的本原，我们对世界的界定和描述都归结为数字。
中国的道家说一生二，二生三，三生万物，也把世界的产生归结为数的概念。
西方的思想史，是建构在科学和理性之上，而数学更是所有科学的基础。
当今社会是数字化时代，我们使用的电脑科技和网络技术都是数码技术，都是由数字构成的。

我近期的作品倾向于对一些人们终极问题的思考和表现，很自然地聚焦到对数和数字的关注，所以就用数字做为主题做了一系列作品，追求一种特别本质特别纯粹的视觉效果。同时数字的不同组合，充满了不确定性，和神秘的未知性。这也是我对当下这个世界最深切的感受吧。”

叶红杏

“Numbers are the most common but striking symbol.
I believe numbers are the origin of the world. Our definition and description of the world can be summed up into numbers.
Taoism proposed that numbers built up the progress of the invention of the world.
Western intellectual history was built upon science and logos, mathematics is the foundation of all the science.
The society is under the age of digitizing. Computer and internet science we are using are all digital technology, and they are all made by numbers.

My current works tend to discover and perform the ultimate questions of humankind. It naturally focuses on numbers and mathematics. Therefore, I decided to use numbers to produce a set, in order to chase a pure and nature visual affect. By combining different numbers together, it brought up uncertainty and mysterious sense of unknown. This is also my deepest feeling towards the current world.”

Ye Hongxing





Number Series, no. 0
 数字系列 no. 0
 mixed media on canvas
 布面综合材料,
 100 cm x 100 cm
 2021



Number Series, no. 1
 数字系列 no. 1
 mixed media on canvas
 布面综合材料,
 100 cm x 100 cm
 2021



Number Series, no. 2
数字系列 no. 2
mixed media on canvas
布面综合材料
100 cm x 100 cm
2021



Number Series, no.3
数字系列 no. 3
mixed media on canvas
布面综合材料
100 cm x 100 cm
2021



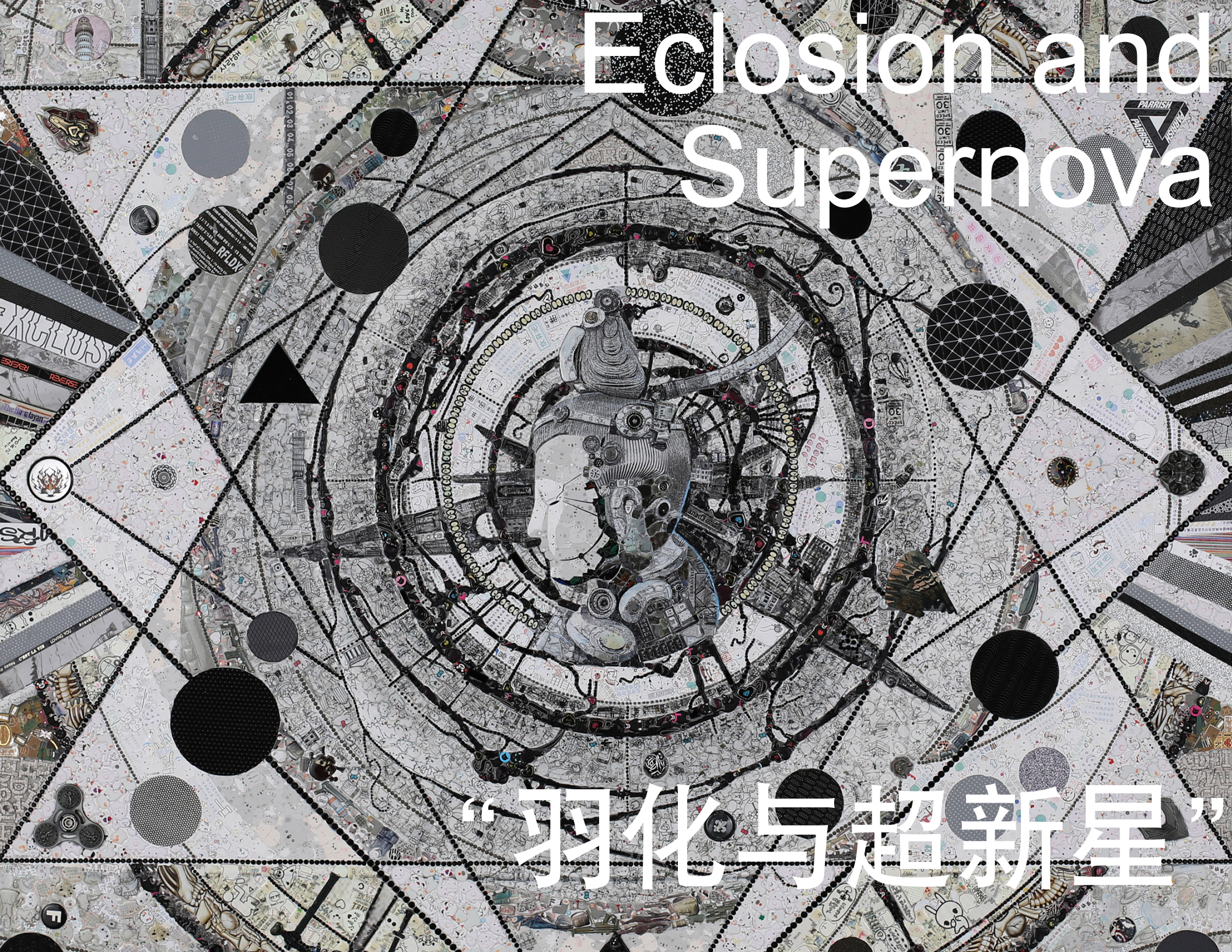
Number Series, no. 5
数字系列 no. 5
mixed media on canvas
布面综合材料
100 cm x 100 cm
2021



Number Series, no.7
数字系列 no. 7
mixed media on canvas
布面综合材料
100 cm x 100 cm
2021

Eclosion and Supernova

“羽化与超新星”





Eclosion 羽化

“这件作品以我通常使用的语言元素，比如纷杂的各种不相关的形象，以及穿插在画面里的抽象符号和线条，并结合古典绘画和宗教绘画的图示构成方式，呈现出某种有关世界秩序的隐喻和宗教精神的氛围，表达的是对现实世界的一种新的升华和蜕变的期待。”——叶红杏

“For the Eclosion series, with the elements of Ye Hongxing's iconic visual language, such as a variety of intricate and unrelated figures, as well as the abstract symbols and the lines structuring the picture, the artist combines the iconographic composition of classic religious painting to conduct a metaphor of the order and a atmosphere of the religious spirit, furthermore, to indicate her expectation for the evolution and the stunning transformation of the reality.” --Ye Hongxing

Supernovas 超新星

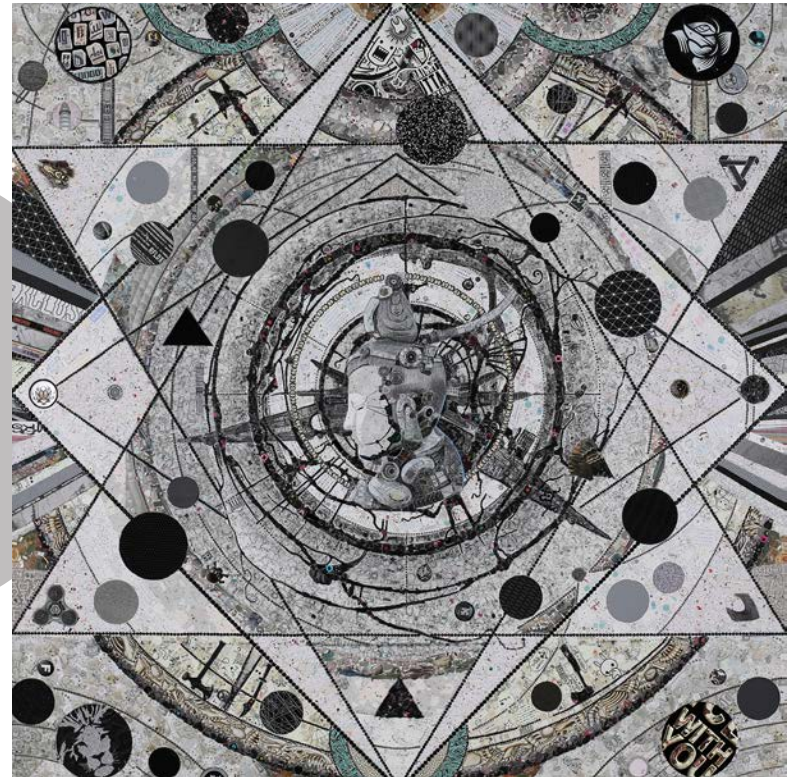
“超新星这个系列的作品由点、线等基本元素构成主体，形态特征为对称、延伸、循环。线性结构代表一种连接、稳定与和谐的关系，而放射状的向心结构则凝聚了某种精神力量，传达出某种能量的聚变性，以及超越宇宙的无限空间性。”——叶红杏

“In her latest Supernova series, Ye Hongxing's works are composed of basic elements such as points, lines, characterized by symmetry, and geometrical figures which Evoke movement and circulation of energy. The linear structure represents a relationship of connection, stability and harmony, while the radial centripetal structure coalesces a certain spiritual power, conveying a fusion of certain energy and the infinite spatiality that transcends the universe.

Radial symmetry is created when an image is symmetrical around a central point or axis, like a sunflower viewed head-on. Radial symmetry creates a strong sense of unity in a work of art, and is common in sacred images.”--Ye Hongxing



Supernovas No.5
超新星 No.5
150 x 150 cm
2020



Supernovas No.3
超新星 No.3
120 x 120 cm
2020




Eclosion
羽化
150 x 120 cm
2021

ISOLATION SERIES

“隔离”





她的新《隔离系列》共展出六件作品。其中五件是让人联想到城市地图的拼贴画。叶红杏用这些地图，记录了她的身心在病毒蔓延下的世界中的游荡。和许多人一样，叶红杏不得不在年初改变、推迟甚至取消各种旅行计划。她原本的计划是在2月10日离开北京去洛杉矶工作两个月。随着新的规定出台，所有从中国出发经欧洲转机的外国人必须在欧洲停留14天后，才可以进入美国。叶红杏决定在她喜欢的一些欧洲城市待两周，再飞往洛杉矶。二月底，她离开了北京这座空城，去了巴黎、巴塞罗那和阿姆斯特丹。在她刚到欧洲的每一站目的地时，她仍能辨认出当地熟悉的氛围，充满了生机和活力；但当她即将离开这些城市时，人们对病毒的担忧和感染者的数量便迅速上升。就在她要由阿姆斯特丹飞往洛杉矶的前一天，美国政府暂停了欧洲外来人员入境。叶红杏被迫再次改变计划，决定回北京的家。回到北京后，她开始创作《隔离系列》，其中有五幅城市地图：北京、巴黎、巴塞罗那、阿姆斯特丹和洛杉矶。对于叶红杏来说，地图的轮廓仿佛突然变得具体有形了起来，一旦越过了线，便有一道围墙筑起，让人无法离开或进入。用新流行病学的话语来说，地图不再仅仅是简单地帮助人们找到方向，而是帮助人们找到通往安全的道路，你的位置在地图上变成了一个参照物，标识了当前位置疫情的风险安全等级。

Her new Isolation series presents eight works in total. Five of them are collages reminiscent of the city maps. With these maps, Ye Hongxing recorded the wandering of her body and mind around the world in the events of the emerging virus narrative. As for many, altered, postponed, or canceled travel plans were almost immediate consequences Ye Hongxing had to face at the beginning of the year. Her initial plan was to leave Beijing for Los Angeles on February 10th for two months for work. As new regulations came into play, all foreigners traveling from China could transfer to the United States from Europe after stay-ing there for 14 days. Ye Hongxing decided to spend two weeks in Europe in some of her favorite cities before finally flying to Los Angeles. At the end of February, she left the ghost city of Beijing to go to Paris, Barcelona, and Amsterdam. As she was arriving at each of the destinations in Europe, she could still recognize the familiar atmosphere bustling with life and energy, but as she was leaving the cities the concerns of the virus and number of the infected were rapidly rising. The day before she was supposed to fly to Los Angeles from Amsterdam, the United States government suspended the entry of foreigners coming from Europe. Ye Hongxing's plan was forced to change again and she decided to return to her Beijing home. Upon her arrival, she started to work on her new Isolation series, part of which are five city maps: Beijing, Paris, Barcelona, Amsterdam, and Los Angeles. For Ye Hongxing, it felt as if maps' delineations suddenly became physical, once the lines were crossed the walls were built confining from leaving or entering. In the discourse of the new pandemic social change, rather than simply helping to find one's way, the maps helped to find one's way to safety, and your location on the map become a reference to how secure or exposed your position was.



Isolation Los Angeles
隔离 洛杉矶
Mixed media on canvas,
布面综合材料
120x220cm
2020



Isolation Barcelona
隔离 巴塞罗那
Mixed media on canvas
布面综合材料
110x220cm
2020

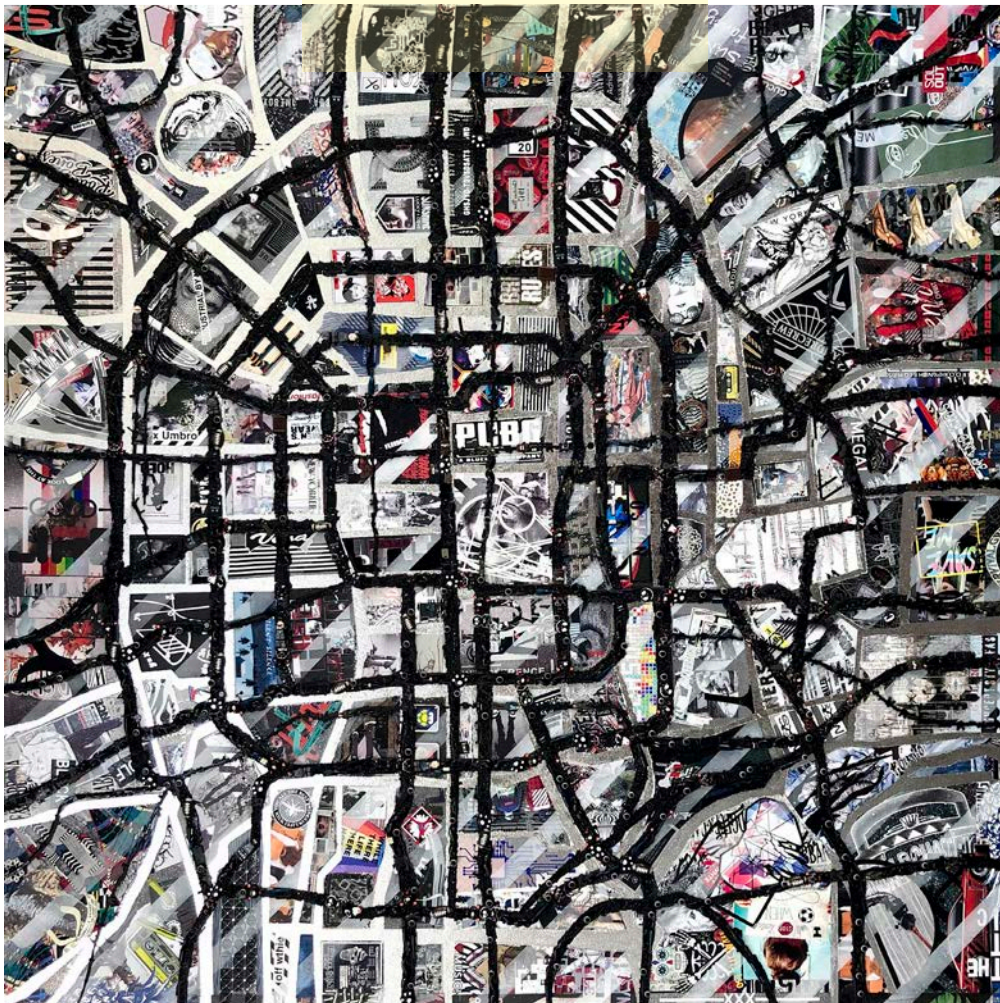


Isolation Amsterdam
隔离 阿姆斯特丹
Mixed media on canvas,
布面综合材料
140x180cm
2020

Isolation Paris
隔离 巴黎
Mixed media on canvas
布面综合材料
140x180cm
2020



Isolate
隔离
Mixed media on Canvas
布面综合材料
80x100cm
2020



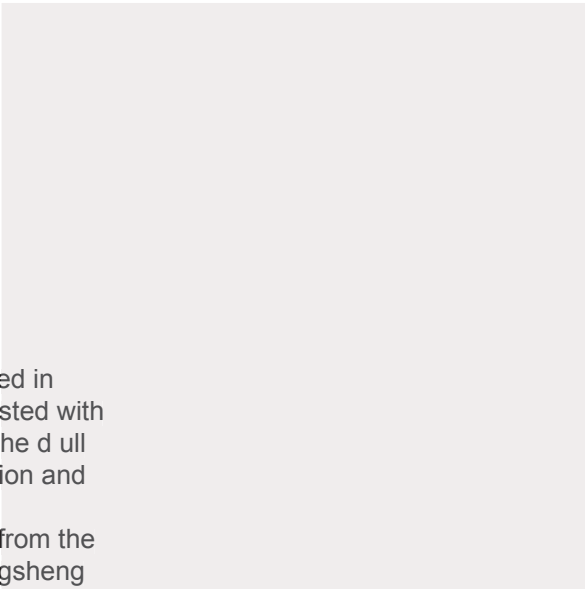
Isolation Beijing
隔离 北京
Mixed media on Canvas
布面综合材料
150x150cm
2020

BIRDS



Redxing 2019

“飞鸟”



The static trance of the artist peaceful expression, painted in grey with closed eyes and often blurred is starkly contrasted with the bright colors of the floral designs. The dramatic and the dull are fused to express an artist's reflection on the adaptation and change within China's social system.

She uses her own face in a meditative state, borrowing from the Buddhism idea of oneness or “wo shi zhongsheng, zhongsheng shi wo” to represent all of humanity. The dilemma in her work becomes how to maintain cultural characteristics and natural landscapes visible in a developing society, without living in the past. Furthermore, how does a person or nation progress without selling out their environment, beliefs and culture.

画中的艺术家神情平和，灰色的色调下眼睛闭合，形影往往模糊，气质是静止的固态，却与花形图案的鲜艳色彩形成鲜明对比。这种模糊与鲜艳的融合成为其众多作品的一种独特风格，表现出艺术家对中国社会变革适应过程的探索和思考。

艺术家本人的脸庞出现在众多作品中，这是借用了佛教中“我是众生，众生是我”的理念，体现出广义普世的理念。艺术家面临的困境



Ye Hongxing 叶红杏
The Birds No.1
飞鸟No.1
Oil on canvas 布面油画
120x120cm
2019



Ye Hongxing 叶红杏
The Birds No.2
飞鸟No.2
Oil on canvas 布面油画
120x120cm
2019



Ye Hongxing 叶红杏
The Birds No.3
飞鸟No.3
Oil on canvas 布面油画
120x120cm
2019



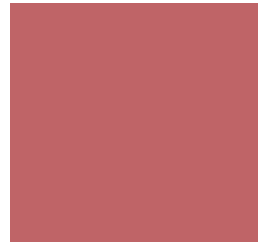
KSANA SERIES

“刹那”



“刹那”系列与其说是一次突破，不如说更像是一部续集。艺术家从前热衷于在作品中大量使用色和亮片元素，新作中则恰恰相反，黑色和白色成为了主色调。Ksana(刹那)，在梵语中的意思是“时刻”，因此这一系列致力于表现这两种(非)色彩，一次来呈现那些留存下来的印记，无论是否负面，都是古老时间的痕迹，如同尘封的过去和神话，乃至我们并不知道是否是真实存在的时刻。

“The Ksana” series appears more like a sequel, rather than a break in her quest, even though, whereas in the past Ye Hongxing was passionate about explosions of colours, glitter and light, it is on the contrary black and white that dominates her new pieces. Ksana, which means “moment” in Sanskrit, is thus a series dedicated to these two (non)-colors, those of the archive, of the negative, as if to mark an immemorial time -past or mythical, which we do not know if it exists or not.”



KSANA NO.6
刹那 NO.6
MIXED MEDIA ON CANVAS
布面综合材料 120 X 80 CM
2019



KSANA NO.5
刹那 NO.5
MIXED MEDIA ON CANVAS
布面综合材料 120 X 80 CM
2019



KSANA NO.9
刹那 NO.9
MIXED MEDIA ON CANVAS
布面综合材料 120 X 100 CM
2019




KSANA NO.3

刹那 NO.3

MIXED MEDIA ON CANVAS


布面综合材料 120 X 120 CM

2019



With thousands little sticker-atoms Ye Hongxing constructs a portrait of what an instant could look like. A matter zoomed under a microscope. Something not-quite-flower, not-quite- bird, floating mid-air, as though mid-way through a physical transformation. The elements merge into one another, with certain parts reappearing just to morph back into the canvas itself. The moment of constant becoming captured and framed with Ye Hongxing's artistic vision.


叶红杏用成千上万个贴纸做为她的“原子”构建描绘了一个瞬间。它看起来像是在显微镜下放大的物像，非花，非鸟，飘浮在半空中，仿佛正在经历物理变换。这些元素相互交融，又偶尔跳脱回到画布之上。叶红杏用自己的艺术视角侧写了不断被捕捉的瞬间。





“星云”

NEBULA
SERIES



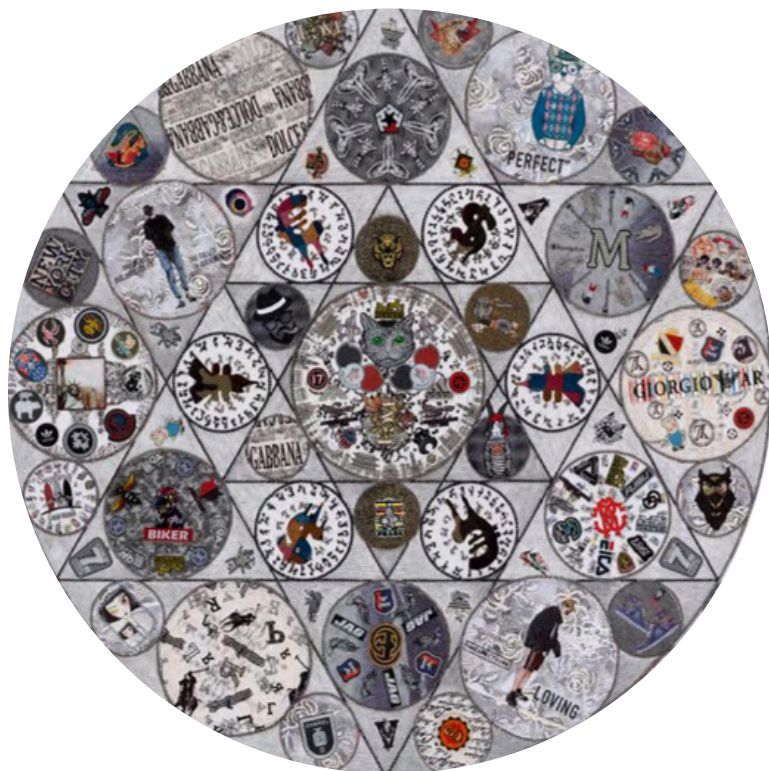
星云 NO.3
Nebula NO.3
120x120cm
2020

NEBULA SERIES

In "Nebula's" almost schematic layout Ye Hongxing introduces her view on the cosmology of human's relationship in the contemporary digitalized era. As different means of telecommunications converge into one cabling line, humans' connections within physical communities disintegrate, while new alliances of individuals are formed online. No longer gravitating towards a particular center, "...individuals appear parallel and independent". "More emphasis is placed on discovering the power of the self and the spiritual field. As a result, our lives have evolved from being unified and diversified to finally completely fragmented."

星云系列

在《星云》系列当中示意图般的画面布局，具化了叶红杏脑海中关于当代数字化时代下人类关系构成的宇宙观。当不同的通讯手段汇聚成一条电路时，人类在实体社区的联系也随之崩塌瓦解，取而代之的是新个体的诞生。这些个体不再被某个特定的中心所吸引，正如叶红杏所提到的，“.....个体都是平行且独立的”。“个体也更注重发现自我心灵的力量和自我精神领域的探寻。因此我们的生活也从一元化转化成多元化，进而转变为当下的碎片化。”她将信息激增比作：“这是一个大爆发的时代，就像宇宙大爆炸，在不断地膨胀，我们不知会飘向哪里。”



NEBULA NO.1 星云 NO.1
MIXED MEDIA ON CANVAS
布面综合材料
120 X 120 CM
2019



NEBULA NO.2 星云 NO.2
MIXED MEDIA ON CANVAS
布面综合材料
120 X 120 CM
2019

DIAMONDS AND RUST



钻石与铁锈

DIAMONDS AND RUST SERIES

Tigers, artist's all-time beastly companions, alongside other animals, flower arrangements, book covers, old black-and-white photographs, logos, mass media images, tribal-inspired patterns, occult and religious symbols appear to either float or build upon each other. All the elements come together as montage, within which figurative elements and their meanings are interwoven with undefined, non-representational planes. Almost in Dadaist and Surrealist fashion, her works leave the spectators restless compelling to move their gaze around all over the surface.

钻石与铁锈系列

艺术家惯常使用野兽、动物、花卉、书籍封面、旧黑白照片、流行标志、大众传媒影像、非洲图案、神秘的宗教符号、猫脸以及其它奇特的元素，运用蒙太奇手法交叉剪接，你可以真切感受到形象元素及象征隐喻相互交织，成为非具象的载体。近乎达达主义和超现实主义结合的样式，让观众迅速沉浸其中，迫使他们的目光无法从画面上移开。



DIAMONDS AND RUST NO.1
钻石与铁锈 NO.1
MIXED MEDIA ON CANVAS
布面综合材料
150 X 120 CM
2019



Ye Hongxing amalgamates disparate parts together to form a 'whole', where the whole is the artist's life itself. "The superposition of each layer, - comments Ye on the manner of her work, - is a process of recording". Painted in a free and spontaneous manner, "the picture was growing up with the accumulation of time", continues Ye Hongxing, gradually being filled with the fragments of her memories, some real, some imaginary.

叶红杏将不同的元素融合在一起，架构“整体”，这个整体就是艺术家的生命本身。叶对她的作品这样评价道：“每一画面的叠加，都是一次记录的过程”。艺术家以一种无拘无束且自发的方式投射艺术，叶红杏补充道“这幅画是随着时间的积累而成长起来的”，记忆的碎片逐渐填充丰满了整件作品，时而真实，时而虚构。

DIAMONDS AND RUST NO.2
钻石与铁锈 NO.2
MIXED MEDIA ON CANVAS
布面综合材料
150 X 120 CM
2019



DIAMONDS AND RUST NO.5
钻石与铁锈 NO.5
MIXED MEDIA ON CANVAS
布面综合材料
160 X 360 CM
2019



DIAMONDS AND RUST NO.6
 钻石与铁锈 NO.6
 MIXED MEDIA ON CANVAS
 布面综合材料
 100 X 80 CM
 2019



DIAMONDS AND RUST NO.7
 钻石与铁锈 NO.7
 MIXED MEDIA ON CANVAS
 布面综合材料
 120 X 120 CM
 2019

红幕

RED CURTAIN



RED CURTAINS SERIES

The “Red Curtain” series provides us with a retrospective of the artist’s soul. With so many meanings implied, red is a whole universe in Chinese culture. “It is related to the concept of life, the state, solemnity, and the rights. It is also the association with light, with something sacred, beautiful, and magnificent. The curtain suggests a secret, isolation, obscuration, hiding, and the unknown. The presentation of this visual element may be an intuitive feeling and mapping of my inner heart”, concludes Ye Hongxing. The internal imagery of Ye Hongxing’s mind and heart is adjusted on these canvases.

《红幕》系列

提供了更多的私密性，使观众能够回溯艺术家创作时的灵魂状态。“红色”在中国有着深厚的传统文化内涵，是与生命的、国家的、庄严的、权利的 观念相联系的，同时也寓意着光明的、神圣的、美丽的、恢弘的。帷幕，则与隐秘、隔离、遮蔽、隐藏、未知等寓意相联系。“这种视觉元素的呈现，或许就是当下我内心的一种直觉感受和映射吧。”，叶红杏总结。这些内心的意象在画布上得到了释放。《红幕》是艺术家内心矛盾的 隐喻。她对自己身后的文化和传统有着非常深刻的理解和思考，在欣然接受的同时，她也有过疑惑，以清醒的意识质疑和反思。



Ye Hongxing 叶红杏

Red curtain NO.1

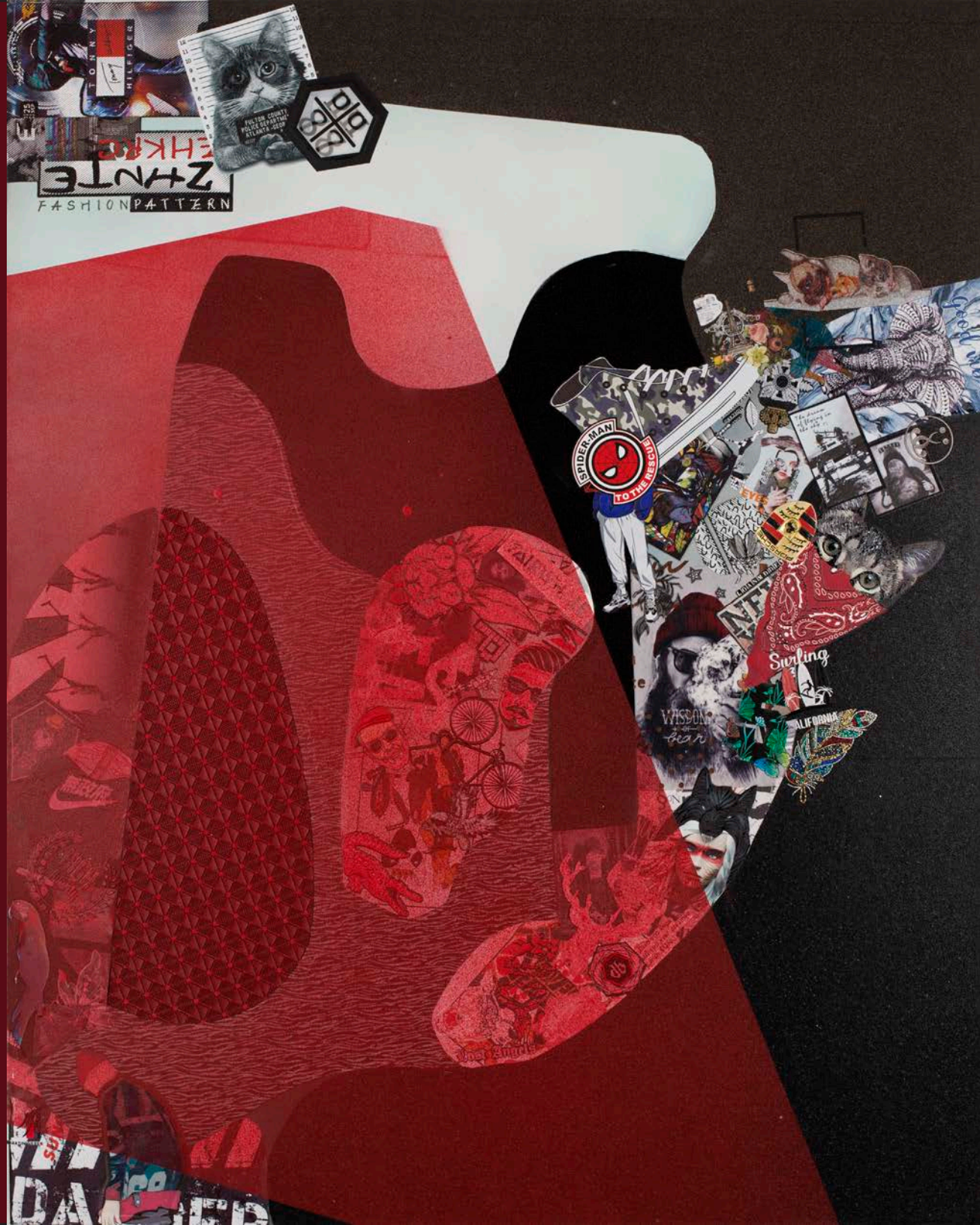
红幕NO.1

Mixed media on canvas 布面组合材

料

80x100cm

2019



Ye Hongxing 叶红杏
Red curtain NO.3
红幕NO.3
Mixed media on canvas
布面组合材料
100x80cm
2019

早期作品

Life is like mist
Live in the moment
be present

EARLIER
WORKS

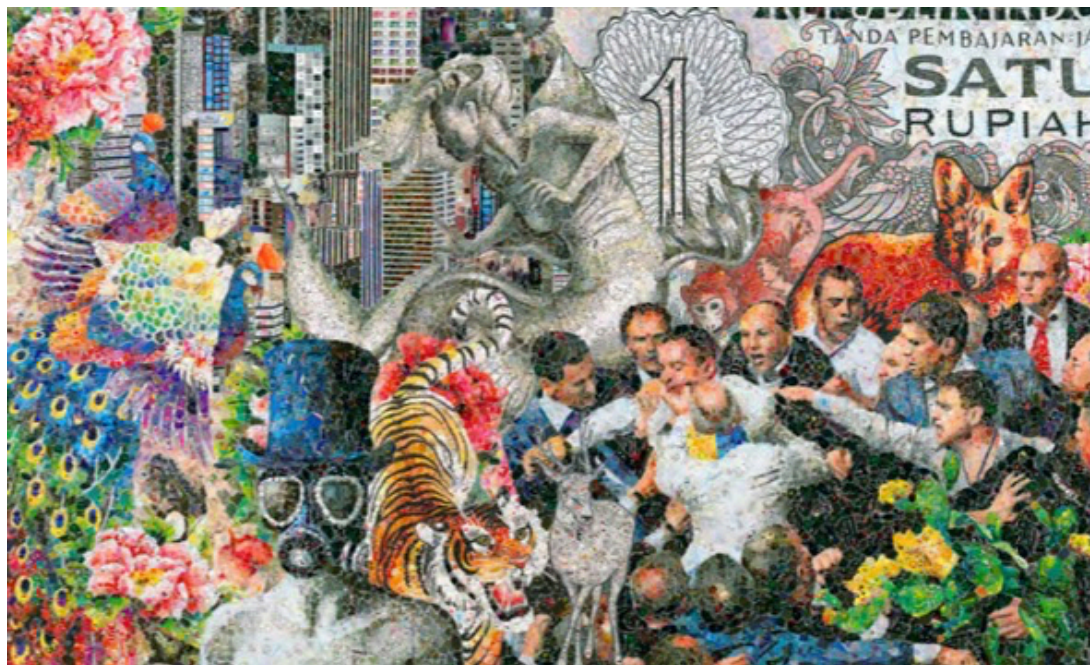
Ye Hongxing's work commands awe for the complexity of creation and for the harmonious battles within each composition, drawing smiles at discovery of the familiar and wide eyes at the subtle jabs at her Beijing surrounding world. Playing with images that transcend boundaries, tapping into the collective unconscious, Romantic notions, commercial images, and utopian idealism, the resulting mosaicked illusions shape a sense of fantasy that revives innocent wonder. The words used to describe contemporary China tend to the superlative or hyperbolic, with comparisons on a global scale. Ye Hongxing describes her work as "a reaction to the swift change of China's social system," focusing on fusion and confusion in China's rapidly changing society as visuals battle for supremacy on her canvases.

叶红杏的作品有着创作的神圣感和各种元素和谐的冲突，微笑着用心去发现北京生活中的亮点和弊端。跨越国界的图案、集体无意识的挖掘、浪漫主义、商业图形和乌托邦式的理想主义，这些元素拼嵌在一起，形成了一种纯洁华美的幻想。同世界相比，那些形容当代中国的词语略显的高端或夸张。叶红杏将自己的作品形容成“对中国日益变革的社会体制的反映”，注重用画布上的视觉冲突来展现中国社会快速发展所带来的困惑和融合。



JUNGLE 丛林 NO.10
MIXED MEDIA ON CANVAS 布
面综合材料
120 X 200 CM X 3
2017

JUNGLE NO.8
 丛林 NO.8
 MIXED MEDIA ON CANVAS 布面综
 合材料
 120 X 200 CM
 2017



JUNGLE NO.16
 丛林 NO.16
 MIXED MEDIA ON CANVAS 布面综
 合材料
 120 X 200 CM
 2017



JUNGLE NO.7
丛林 NO.7
MIXED MEDIA ON CANVAS 布面综
合材料
120 X 200 CM
2017

“

Pop culture elements, classical art, traditional patterns and motifs, religious art, et cetera – many various visual symbols inspire my creativity. My works are always trying to explore, to use contemporary artistic expression to transform traditional culture's visual elements into brand new visual experiences, thereby enabling work to obtain an even more contemporary quality.

流行元素、经典艺术、传统纹样、宗教艺术等许多庞杂的视觉符号都会启发我的创作。我的作品一直在试图探索，以当代的艺术表现手法把传统的文化视觉元素转换成一种新的视觉体验，从而使作品更具有当代性。”

Ye Hongxing 叶红杏

“ Since I first began studying art to today, China has undergone tremendous and profound changes in all aspects such as society, economy, and culture. These effects have impacted me very deeply – sometimes they are exciting and energizing, and sometimes they leave me feeling confused, conflicted, and lost. My works attempt to express this state of reality through symbolic and visual metaphors. Placing objects and images from a range of times and spaces together on the same canvas fills my work with a sense of struggle and uncertainty, instability, upheaval, chaos, crowdedness, and intersections, common elements in my works which also represent my perspective of reality.”

Ye Hongxing



OCEAN NO.1
MIXED MEDIA ON CANVAS 布面综合材料
120X200 CM
2017

叶红杏



从我开始接受艺术教育到从事创作至今，中国在社会、经济、文化等各个方面都发生了巨大而深刻的变化，这些变化对我的触动和影响都是很深刻的，有时令人兴奋激动，有时又让人矛盾和茫然。我的作品对这种现实状态的表达是以形象化和符号化的隐喻方式来呈现的，时空跨度极大的物象穿插并置同一画面中，充满了矛盾感和不确定性，动荡、混乱、拥挤、交错是我的作品的常见形态，这也是一种现实心态的呈现。”在这种文化，认知和价值不断变化的旋风中，叶红杏在她的作品中将社会的优势和劣势相融合，比如作品中将公共交通工具同赌气面具并置在一起就代表了社会优势劣势的对话。“我觉得空气污染是消费文化的代价吧，在污染问题不突出的时候，我们更多的是享受消费文化带来的快感，而现在，我们应该更多的思考如何节制过度消费的问题。”

STICKERS AS A MEDIUM
以贴纸为载
MIXED MEDIA ON CANVAS
布面综合材料
120 X 200 CM 2015



Ye Hongxing began working with stickers in 2009. With these works, a new sense of production was created. The foundational layer of her work is a painting, while the conception of her work allows for spur of the moment changes during the sticker placement process. The production is not merely the physical embodiment of the idea, but an inseparable part of the creative process itself, with the fitting together of stickers and matching of colors a form of meditation.

从2009年起，叶红杏开始使用贴纸进行创作。叶红杏创作基础就是绘画，她的创作理念使得能够良好地适应这个时代地瞬息万变。这种创作的过程不仅仅是艺术灵感 的实际化身，更是艺术创作本身不可分离的一部分。这种过程是通过贴纸的良好集合和色彩曼妙搭配而来的。



The production of each work requires anywhere from 100 to 200 hours, a slow process that cannot be rushed or mechanized, with each sticker placed on the painted canvas according to eye. Adding to this unhurried pace, to this day Ye Hongxing still prefers to go into the small stationery stores along the street rather than simply ordering from bulk online warehouses. There is something personal about it. Despite the mass produced nature of stickers, the human connections underlying the act of buying and exchanging stickers remains as a binding adhesive. This is not to say she is a mere consumer, however; she has also taken on the role of producer, guiding design and color to complement her visions and allow her work to continue evolving beyond simply what is available.

We strive for always more simplicity through design, task delegation to robots and algorithms, relying on apps and services to manage our lives, but no matter how hard we try, consumerism still places us back in a situation of constant accumulation, leading us to lock ourselves behind self-built walls of non-essentials.

一笔一画，穿越于指尖，她每幅作品的诞生都需要她随时随地的工作100到200个小时，这种在画布上慢条斯理的创作和贴纸重复单调使用的过程是不能通过任何机械进行的，能依靠的只有明亮的双眼。如今叶红杏更青睐于去街边小店淘货，而不是在网上仓库似的简单采购。这是一种个人爱好的体现。除了贴纸被大量生产的本质，购买行为和贴纸互换的群众互动联系维系着它本身的粘合性和感染性。然而这并不是说她仅仅是位消费者；同时，她也扮演着生产者的角色，巧用设计和色彩来编织她的想法，从而使得她的作品持续不断的成长进化，愈加完美。

我们搞出纷繁复杂的设计、让机器人与电脑处理繁杂的事务、依赖APP应用与服务来打理生活，这一切原本是为了让生活更为简单轻松，然而消费主义却刺激我们疯狂地购买那些没有必要的物品，我们最终作茧自缚，在物质的泥淖中越陷越深而无法自拔。

MARBLE SCULPTURES

TEN THOUSAND YEARS OF FRAGRANCE

A series of white marble sculptures, each modeled after an iconic bottle of perfume or alcohol, thereby creating a peculiar cabinet de curiosité. These objects, familiar and known to all, nonetheless emit a sense of discomfort through a presence that feels like it should not be. And then the contradiction appears, between the shape of an object conceived to be ephemeral, and its representation using one of the most durable materials there is.

The concept of pointless accumulation is central to the work of Ye Hongxing, whether expressed through piles of stones, stickers or numerous small marble sculptures: accumulation can lead to discovery, as there will always be a detail that went unnoticed, left to look for. But at the end of the day, aren't all these small things really just there to hide the bigger picture?





一系列白色大理石雕塑，这标志着艺术家已经向自己早期偏好的材料回归。叶红杏以标志性的香水瓶和酒瓶为原型创作出一套别出心裁的艺术精品。用坚固耐久的大理石制成用完即弃的器皿，其中的矛盾寓意令这些司空见惯的日常物品散发出一种不甚协调的气息，让人感到些许的不安。反映过量而无意义的物质消费是叶红杏作品的主轴，无论是一堆堆石块还是或大或小的贴纸，抑或众多的大理石雕塑，都传达了这样一种理念：物质充盈确实能带给我们发现和探索的契机，但它终究会蒙蔽人类的智慧，令我们一味地迷心逐物。叶红杏的作品犹如一面明镜，让我们看清自身乃至整个社会的前行方向。她引发我们思考：当下的消费主义价值互换之路究竟会引领我们走向辉煌。

叶红杏还重新诠释了喜马拉雅地区的玛尼石。这些石块 或堆叠或排列，可绵延长达一公里，让后人凭吊瞻仰或 追随前人的希冀与祝祷。艺术 家大胆地将祈祷者切换 于“名牌”商标、中国上 世纪中叶的社会意象、流行文 化的象征以及古老 原始的咒语之间，促使我们反思自 己在日常生活 中究竟在希求什么。这是一个困惑的时 代：我们追求社会进步、同化彼此的核心价值观、渴 望更 多的交流互动，还要将更多的商品与服务尽收囊 中……然而，我们却从未分清主次，从未认真思考过什 么才是生命的至要。





YE HONGXING ON SPIRITUALITY MANDALA & THANGKA SERIES 作品关于精神传统 曼荼罗与唐卡系列

In Mandala (2013) and Thangka (2014) Ye borrows from the spiritual tradition of Buddhism as she does in her oil painting series. In the Mandala and Thangka Ye retains their traditional symbolic meaning as a microcosm of the universe. Different from her oil paintings, in which the artist is in a state of reflection, in the sticker paintings the viewer is established as the spiritual practitioner. The paintings become a visual tool for focusing attention during meditation on the layers of meaning inherent in the work.

在《曼荼罗》和《唐卡》两件作品中，叶红杏借用佛教的精神传统，将她的自画像上叠加了流行符号，例如货币、船舶和纺织图案。叶红杏保留了曼德拉和唐卡的传统象征意义，即修行者将这些符号视为宇宙的一个缩影。因此，这两件作品成为一种视觉化的工具，让观众将注意力集中于作品中各个层次中隐含的意义。



Mandala No. 26
Mixed media on canvas
120 x 120 cm



The Secret Garden
No. 9 秘境9
Mixed media on canvas
布面综合材料
160x120cm

Ye Hongxing's work responds not only to the culture that she sees changing around her, but the environment as well. Reflecting upon the increasingly worrying levels of pollution in China, her The Secret Garden series of mixed media stickers on canvas features heavy-duty modern gas masks with traditional Asian imagery such as wooden pavilions, birds, butterflies, and classic Japanese erotic art drawings.

叶红杏的作品不仅受到她所见文化的影响，同时也受到周遭环境的影响。为了反映越来越严重并让人担心的中国环境问题，她的“秘密花园”系列通过各种题材的贴纸，在画布上呈现了重型现代防毒面具与东方传统景象，如木制凉亭，鸟类，蝴蝶和日本经典浮世绘。

I think air pollution is the price people pay for the consumption culture, when the problem is not so visible, we enjoy the pleasure the consumption culture brings to us, but now we should think about how to control the problems it brings.

我觉得空气污染是消费文化的代价吧，在污染问题不突出的时候，我们更多的是享受消费文化带来的快感，而现在，我们应该更多的思考如何节制过度消费的问题。





YE HONGXING ON VALUES AND
TRADITIONS

作品关于世俗价值

ORDER SERIES 秩序系列

MIXED MEDIA ON CANVAS 布面综

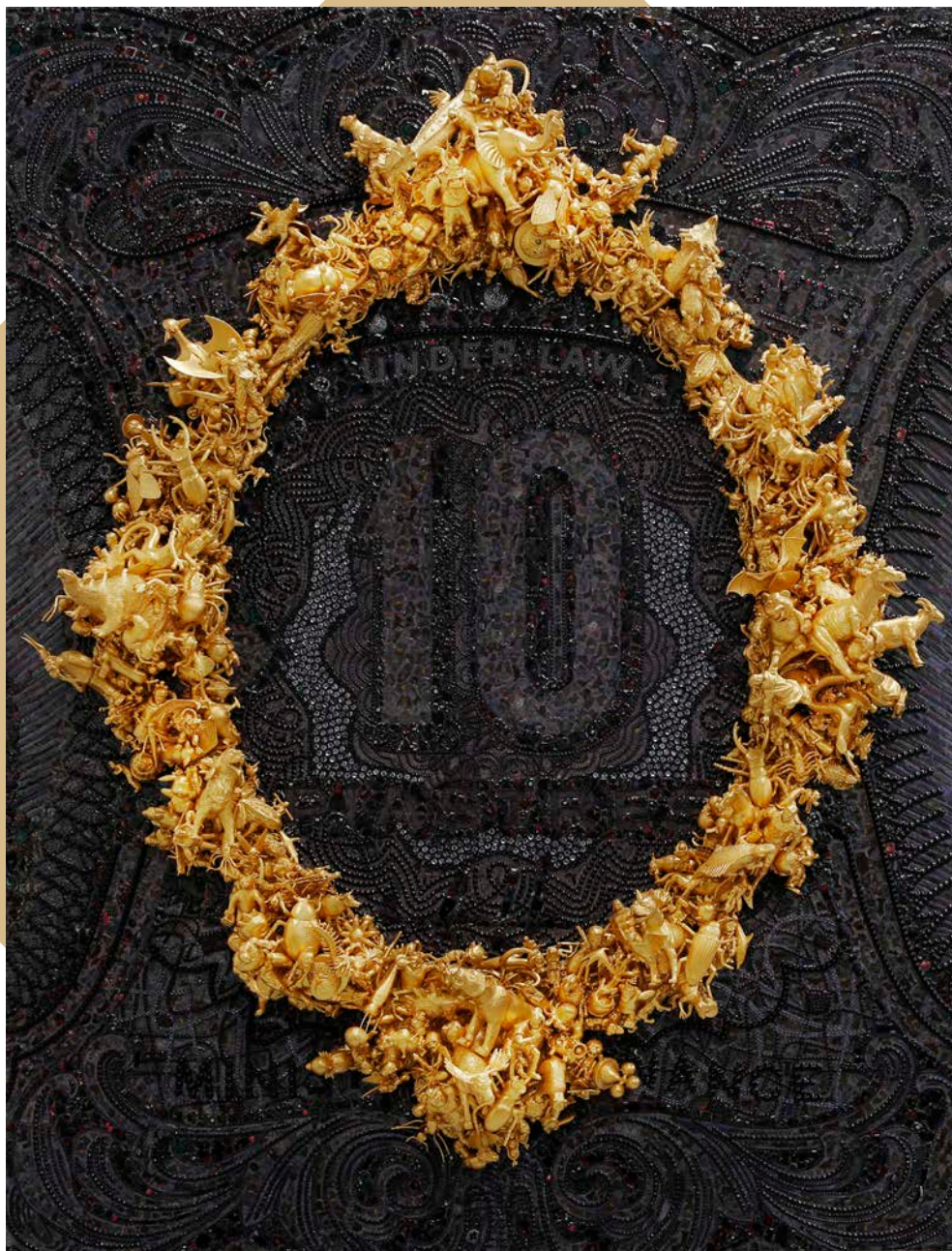
合材料

100 X 200 CM

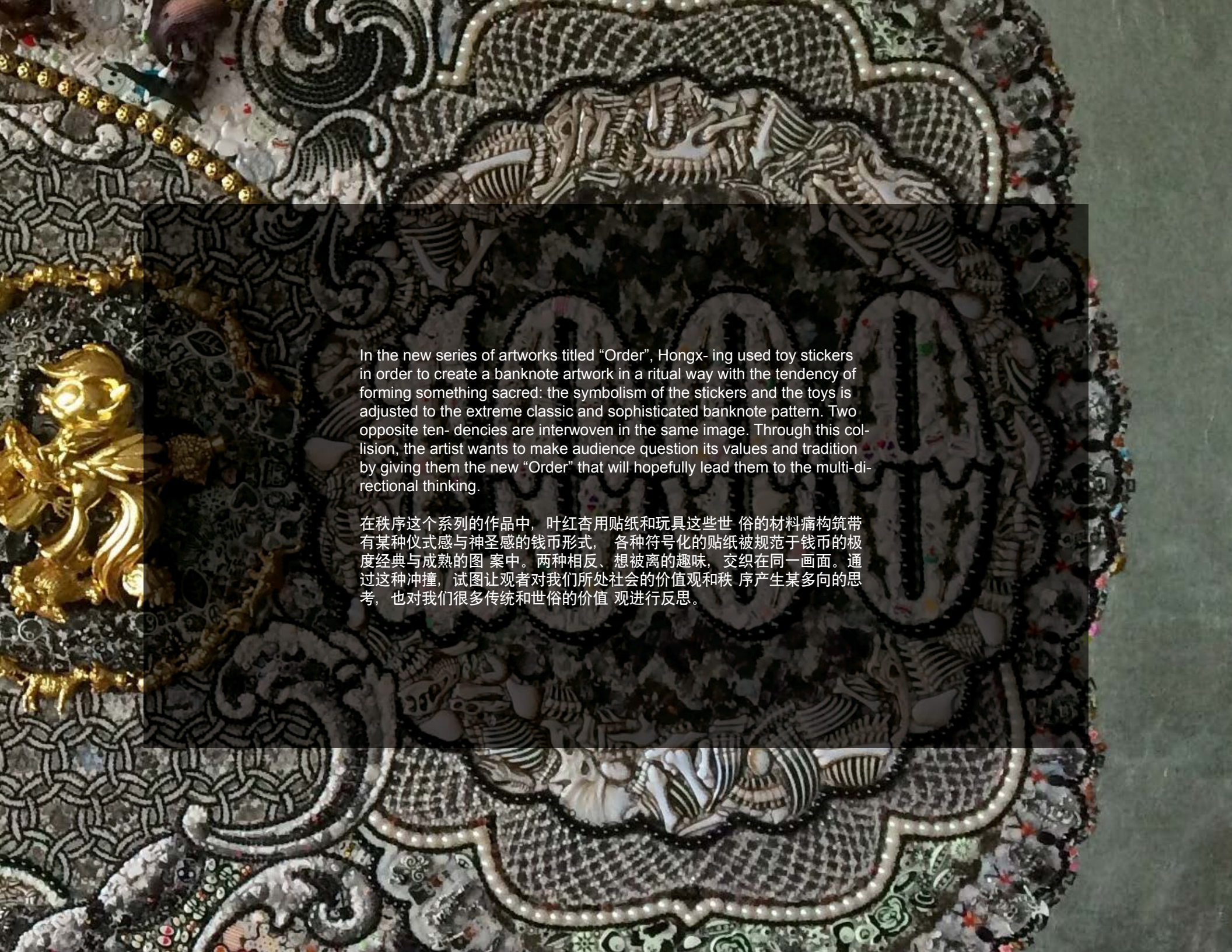
2015



ORDER NO.3 秩序3,
MIXED MEDIA ON CANVAS 布面综
合材料
120 X 120 CM
2015



Order No.1 秩序 1
MIXED MDIA ON CANVAS,
布面综合材料
160x120cm 2015



In the new series of artworks titled “Order”, Hongxing used toy stickers in order to create a banknote artwork in a ritual way with the tendency of forming something sacred: the symbolism of the stickers and the toys is adjusted to the extreme classic and sophisticated banknote pattern. Two opposite tendencies are interwoven in the same image. Through this collision, the artist wants to make audience question its values and tradition by giving them the new “Order” that will hopefully lead them to the multi-directional thinking.

在秩序这个系列的作品中，叶红杏用贴纸和玩具这些世俗的材料建构带有某种仪式感与神圣感的钱币形式，各种符号化的贴纸被规范于钱币的极度经典与成熟的图案中。两种相反、想被离的趣味，交织在同一画面。通过这种冲撞，试图让观者对我们所处社会的价值观和秩序产生某多向的思考，也对我们很多传统和世俗的价值观进行反思。

The use of Chinese currency juxtaposed against a black and white self-portrait, communicates a sense of commoditization of culture, and individual desire, in contemporary society.

Her Phantom series are concerned with contradicting definitions of wealth and progress. Not only the commoditization of culture, but the development of class divisions and national elitism within contemporary society. The simple and direct use of Chinese currency against a backdrop of her own black and white portrait contemplates on the desire for and contradiction of, common wealth.

人民币与黑白自画像相结合，反映了一种文化逐利和个人寻求当世价值的局面。

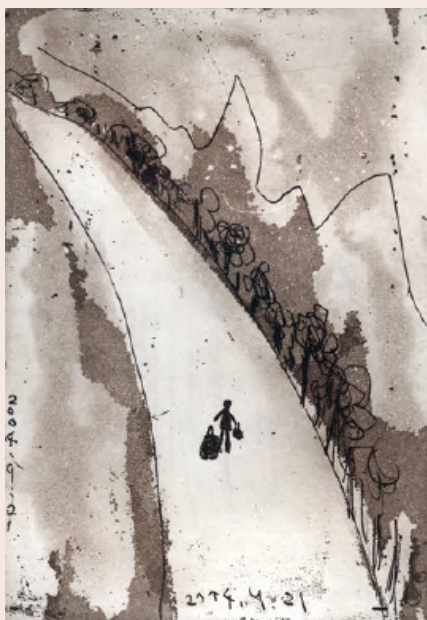
作品旨在关注财富（物质以及非物质）与发展进程的矛盾化存在。不仅是消费文化的增长，还是现当代社会中所存在的阶级分化和民族主义的发展。她简单直接地在其自身形象上叠加中国货币的图案，反思了人类本身对纯净的精神世界向往的同时又对物质财富充满渴望的抵牾。



PHANTOM NO.11
幻象 NO.11
OIL AND ACRYLIC ON CANVAS
布面丙烯油画
150 X 150 CM
2011



PHANTOM NO.3
幻象 NO.3
OIL AND ACRYLIC ON CANVAS
布面丙烯油画
150 X 150 CM
2011



During her residency at the Guilin Yuzi Sculpture Art Park, from 2004 to 2006, she produced a series called 365 in which she created an etching on copper each day, documenting her everyday life, feelings, and fantasies, like a visual diary. The etchings allowed her to rediscover the outspoken innocence and happiness of childhood, an attitude that can still be seen in her works. "Every time I go back to look at these etchings, I will find something that pleasantly surprises and moves me." The openness of the project was a creative exercise, and has continued to fuel her current projects as a source of creative inspiration.

叶红杏在2004至2006年桂林愚自乐园驻留期间，创作了系列作品《365》。该系列源于她每天都会制作一幅铜版画来记录自己当天的生活、心情或者想象，如同一部视觉日记。在创作刻画的过程中，她重新发掘到童年的纯真与快乐，这些情感也在她的作品中得以传达。“每个阶段回过头看这些铜版画，我都会有意外的惊喜和感动。”愚自乐园的项目对叶红杏来说是一种更为开放的练习，并成为了她之后以及当前作品的重要灵感来源。

EARLY WORK: ETCHINGS

早起系列：铜版画

365 SERIES

系列

跨界艺术合作

ARTISTIC COLLABORATIONS

Cover Recreation of Bazaar Magazine 艺术家叶红杏再创作 《时尚芭莎》杂志封面

The new Supernovas Series is a continuation of Nebula Series, introducing Ye Hongxing's view on the cosmology of human's relationship— each circle on the canvas is a small universe, just like individuals in this contemporary digitalized era, parallel and independent.

叶红杏最新的《超新星》系列是她《星云》系列的延续，介绍了艺术家在数字化时代的人类关系宇宙观：画布上的每一个圆形都是一个小宇宙，也代表着人类个体，在当代信息时代下，平行且独立。

“Supernovas Series is about the cosmos and the unknown,” commented the artist Ye Hongxing.

“《超新星》系列是关于宇宙和未知的，”艺术家叶红杏说道。



WOMAN OF THE FUTURE

女性新势力

Featured as one of the four Chinese artists in the Beijing-based fashion magazine SKP in the issue “Woman of the Future”.

曾是北京时尚杂志SKP“未来女性”一期中被深度提及的四位艺术家之一。

穿的帽衫，成为了他们永远不会褪落的第二层皮肤。



The commissioned works were also shown on screens at subway stops and on skyscrapers, and mostly on phone screens to celebrate the Year of the Rooster.

该作品在地铁站宣传灯箱、建筑外墙和手机媒体上都有展示，为庆祝隆重的鸡年春节。





YE HONGXING AND MONSIEUR LOUBOUTIN 叶红杏与鲁布托先生的 合作

Louboutin opened its doors on December 7 to present Hongxing's solo exhibition "A Dazzling Future" in its Miami Design District boutique.

The Louboutin boutique in Miami's Design District is a space where art, design, and fashion seamlessly merge to create a one-of-a-kind shopping experience.

"The multiple pop visions of Ye Hongxing fit perfectly [with] the brightness of Miami," said Louboutin when asked about the partnership.

(Extract from the article of an online Quest magazine from Dec 11, 2012)

法国品牌克里斯提·鲁布托2012年12月7日在其美国迈阿密旗舰店举办了叶红杏个展“炫彩未来”。

鲁布托的迈阿密旗舰店是一处将艺术、设计和时尚融合的空间，为给人以全新的购物体验。

关于这次合作，品牌提到：“极具多元波普气息的艺术家叶红杏完美契合了热情洋溢的迈阿密。”

(摘自2012年12月11日某线上评论杂志的报道文章)



IF YOU MEET BUDDHA ON THE ROAD, KILL HIM
MIXED MEDIA INSTALLATION
INDIA ART FAIR 2014
印度艺术博览会2014

“IF YOU MEET BUDDHA ON THE ROAD, KILL HIM”



wraps a complex spiritual message.

The ‘road’ refers to the path of enlightenment, while “killing the Buddha” urges you to transcend the impermanent illusions and preconceived idea you have been conditioned with.

<IF YOU MEET BUDDHA ON THE ROAD, KILL HIM> (《如果你在路遇到佛陀，杀了他》) 一书中，深度阐述了一个精神指示。

“路”所指的是智慧的道路，“杀掉佛陀”则指及时超脱短暂的幻想和不符的成见。





STONE COLLAGE SERIES 石材拼贴画
COMMISSION WORKS FOR
GUILIN STONE MUSEUM
为桂林石头美术馆创作作品



The figures, flora, animals, and everyday objects that feature prominently in her work resonate with audiences across cultures by tapping into an image library of the contemporary collective unconscious.

在她的作品中，数字，碎花，动物和日常物品潜意识里通过当代艺术与来自不同文化的观众产生共鸣。随着现代社会不断被影像和表现所充斥，叶红杏则选择使用其中一些人们潜意识里理解的内容，使用并列和组合的方式将现实转变为幻想。



STONE COLLAGE SERIES 石材水刀拼花
MIXED MEDIA 综合材料
300 X 200 CM

“I think there exists a lot of uncertainty in art,
and we need to experiment, destroy, build, and
shape it during the creative process.

我觉得艺术的创作充满不确定性，
要在创作的
过程中去不断实验、破坏、建立、
成型。”

YE HONGXING
叶红杏

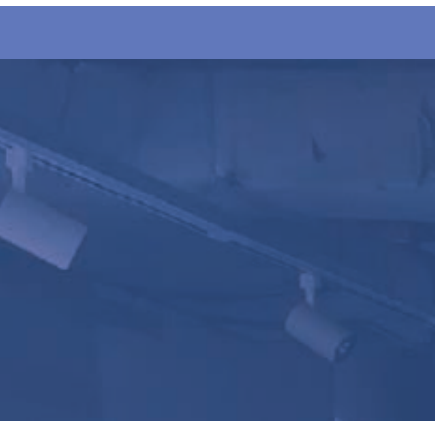




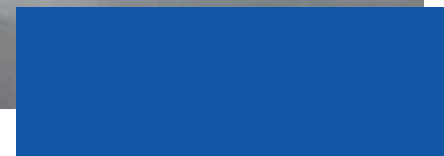
STONE COLLAGE SERIES 石材拼贴画
MIXED MEDIA 综合材料
120 X 60 CM
2019



INSTALLATION VIEW AT
THE GUILIN STONE MUSEUM
桂林石头美术馆现场图片



INSTALLATION VIEW AT
THE GUILIN STONE MUSEUM
桂林石头美术馆现场图片



SOLO EXHIBITIONS

2019 Being Time, The Time Being: Ye Hongxing's New Series, Art+ Shanghai Gallery, Shanghai, China
2017 Prajñāpāramitā: Ye Hongxing Solo Exhibition, The Opposite House, Beijing, China
2016 The Accumulation of Silence: Ye Hongxing Solo Exhibition, Art+ Shanghai Gallery, Shanghai, China
2015 The Dazzling World of Ye Hongxing, ArtLexing, Miami, Florida, USA
2014 The Fantasy Factory, Art+ Shanghai Gallery, Shanghai, China
Ye Hongxing Solo Exhibition, Zee Stone Gallery, Hong Kong, China
2013 East of Eden, Ye Hongxing Solo Exhibition, Scream, London, UK
Ye Hongxing & Quin Weihong, Christian Louboutin, Hong Kong, China
Paradise City: Ye Hongxing, Solo Exhibition, Art+ Shanghai Gallery, Shanghai, China
2012 A Dazzling Future, Christian Louboutin, Miami, USA
Paradise Now, Ye Hongxing, Zee Stone Gallery, Hong Kong, China
The Modern Utopia: Ye Hongxing, Scream Gallery, London
Common Wealth: Ye Hongxing, Art+Shanghai Shanghai, Shanghai, China
2011 Ye Hongxing Solo Exhibition, Zee Stone Gallery, Hong Kong, China
Ye Hongxing Solo Exhibition, Art Scene, Beijing, China
2010 Diffusion: Ye Hongxing Solo Exhibition, Art Scene Warehouse, Shanghai, China
2008 Ye Hongxing Solo Exhibition, Art Scene, Shanghai, China
2007 Ye Hongxing Solo Exhibition, Art Scene, Shanghai, China
2005 365: Ye Hongxing Solo Exhibition, Beijing, China
2004 Red-Xing: Solo Exhibition, Guilin Yuzi Paradise Park, Guilin, China

GROUP EXHIBITIONS

2021 In Between Days
2020 100 Days of Solitude
2018 Art Central Hong Kong, Art+ Shanghai Gallery, Hong Kong, China
2017 Apple Celebrates New Year with Chinese Art, Apple Inc., China
Art Central Hong Kong, Art+ Shanghai Gallery, Hong Kong, China
Pulse Art Fair, Miami, Florida, USA
Start Art Fair, Saatchi Gallery, London, UK
2016 Art Stage Singapore, Art+ Shanghai Gallery, Singapore
Art Central Hong Kong, Art+ Shanghai Gallery, Hong Kong
Art Miami Beach, Miami, Florida, USA
2015 ADHERE, Visual Arts Center of New Jersey, USA
PULSE New York Contemporary Art Fair, New York, USA
Art Central Hong Kong, Art+ Shanghai Gallery, Hong Kong
Art Stage Singapore, Art+ Shanghai Gallery, Singapore
2014 Graphic: of/or Relating to Visual, Art Gallery Nine 5, New York, USA
Paris Art Fair, Art Lexing, Paris, France
London Art Fair, Scream, London, UK
India Art Fair, Scream, Delhi, India
Art Stage Singapore, Scream, Singapore
Art TAIPEI 2014, Taipei, China
2013 Scope New York, Art Lexing, USA
India Art Fair, Scream, Delhi, India
Art Stage Singapore, Scream, Singapore
London Art Fair, Scream, London, UK
2012 Unweave the Rainbow, Scream Gallery, London, UK
2011 Art Basel Miami Beach, Miami, Florida, USA
Group Exhibition, Red Zone Gallery, Geneva, Switzerland
Contemporary Chinese Art Show, RIZE Gallery, Amsterdam, Holland
SH Contemporary Art Fair, Shanghai, China
The Uncertain Gravity of Being, Gallery 100, Taipei, China
Growing Pains of a Lotus, Art Lexing, Miami, USA

Curriculum vitae

1972 Born in Guangxi province, China
1995 BFA, Fine Art Department, Guilin Normal University, Guilin, China
1998 MFA, Printing Department, Central Academy of Fine Art, Beijing, China

2010 Art Asia: International Contemporary Asia Art, Art Basel Miami Beach, Miami, Florida, USA
2009 Young Talent Awards: Group Exhibition, Shanghai Duolun Museum of Modern Art, Shanghai
Touring Exhibition of 54th International Young Art Festival, Asia Art Center in 798 Art Zone, Beijing, China
Soft Sculpture, Group Exhibition, Inart.space, Taiwan, China
Art Beijing Contemporary Art Fair 2009, Pékin Fine Arts, Beijing, China
International Young Art Festivals 2009, Beijing, China
2008 Accumulation: Group Exhibition, Pekin Fine Arts, Beijing, China
Art Beijing Contemporary Art Fair 2008, Beijing, China
2007 Art Cologne, Cologne Art Center, Cologne, Germany
Group Exhibition, Reed Savage Gallery, Miami, Florida, USA
DragonAir Emerging Chinese Artist Awards, Art Scene, Beijing, China
2006 Chinese Art Today, China Art Museum, Beijing, China
Dragonair Emerging Chinese Artist Awards, Art Scene Warehouse, Shanghai, China
2005 No Relations, China Contemporary Art Group Exhibition, Nanjing Museum, Nanjing, China
Between Liberation and Constraint, Chinese Women Art Carnival, Beijing, China
China International Gallery Exposition, Beijing, China
365, Redxing Ye Solo Exhibition, Beijing, China
Art Taipei Art Fair, Taipei, China
2004 The 7th International Exhibition of Sculptures and Installations, Lido, Venice, Italy
Encounter - Ten Contemporary Artists Exhibition, Beijing
2003 Environmental Protection Sculpture Exhibition, Wangfujing and International Sculpture Park, Beijing, China
The Second Blue Space International Exhibition, Beijing, China

个展

- 2019 时间在场: 叶红杏新作展, 艺术+ 上海画廊, 上海, 中国
2017 曼陀罗·馥郁年华: 叶红杏个展, 三里屯瑜舍酒店, 北京, 中国
2016 堆积的沉默: 叶红杏个展, 艺术+ 上海画廊, 上海, 中国
2015 耀眼的世界: 叶红杏个展, Art Lexing, 迈阿密
2014 幻工厂: 叶红杏个展, 艺术+ 上海画廊, 上海, 中国
叶红杏个展, Zee Stone 画廊, 香港
2013 东方伊甸园: 叶红杏个展, Scream画廊, 伦敦
叶红杏、秦伟鸿 双个展, Christian Louboutin, 香港, 中国
天堂之城: 叶红杏个展, 艺术+ 上海画廊, 上海
2012 炫彩未来: 叶红杏个展, Christian Louboutin, 迈阿密, 美国
眼下天堂: 叶红杏个展, Zee Stone 画廊, 香港
现代乌托邦: 叶红杏个展, Scream 画廊, 伦敦, 英国
人民币: 叶红杏新作展, 艺术+ 上海画廊, 上海, 中国
2011 叶红杏个展, Zee Stone 画廊, 香港, 中国
异彩心鸣: 叶红杏个展, 艺术景中心, 北京, 中国
2010 迷漫: 叶红杏个展, 上海艺术景中心, 上海, 中国
2008 叶红杏个展, 上海艺术景中心, 上海, 中国
2007 叶红杏个展, 上海艺术景中心, 上海, 中国
2005 365: 叶红杏个展, 北京, 中国
2004 叶红杏个展, 桂林愚自乐园, 桂林, 中国

联展

- 2021 夏日里的艺术家群展
2020 百日孤寂
2018 Art Central 艺术博览会, 艺术+ 上海画廊, 香港, 中国
2017 Apple - 中国新年与中国年画, 中国
Art Central 艺术博览会, 艺术+ 上海画廊, 香港, 中国
Pulse 艺术博览会, 迈阿密, 美国
Start 艺术博览会, Saatchi Gallery, 伦敦, 英国
2016 新加坡艺术博览会, 艺术+ 上海画廊, 新加坡
Art Central 艺术博览会, 艺术+ 上海画廊, 香港, 中国
迈阿密 艺术博览会, 迈阿密, 美国
2015 ADHERE 群展, 新泽西视觉艺术中心, 美国
PULSE 纽约当代艺术博览会, 纽约, 美国
新加坡艺术博览会, 艺术+ 上海画廊, 新加坡
Art Central香港艺术博览会, 艺术+ 上海画廊, 香港, 中国
2014 Graphic 当代艺术联展, Nine 5 画廊, 纽约
巴黎艺术博览会, 迈阿密醒艺术空间, 迈阿密, 美国
伦敦艺术博览会, Scream 画廊, 伦敦, 英国
印度艺术博览会, Scream 画廊, 新德里, 印度
新加坡艺术博览会, Scream 画廊, 新加坡
艺术台北 2014, 观想画廊, 台北
2013 纽约艺术博览会, Art Lexing画廊, 纽约, 美国
印度艺术博览会, Scream 画廊, 伦敦, 英国
新加坡艺术博览会, Scream 画廊, 伦敦, 英国
伦敦艺术博览会, Scream 画廊, 伦敦, 英国
艺术台北 2013, 观想画廊, 台北
2012 Unweave The Rainbow 联展, Scream 画廊, 伦敦, 英国
2011 迈阿密 艺术博览会, 迈阿密, 美国
当代艺术联展, 红色地带画廊, 日内瓦, 瑞士
上海艺术博览会, 国际当代艺术展, 上海
非关轻重联展, 百艺画廊,
莲花的成长烦恼: 联展, 醒艺术空间, 迈阿密, 美国

个人简历

1972 出生于中国广西
1995 毕业于广西桂林教育学院美术系
1998 毕业于中央美术学院版画系高研班, 现为职业艺术家, 生活、工作于北京

- 2010 迈阿密巴塞尔艺术博览会亚洲艺术博览会, 迈阿密, 美国
2009 中国新锐画家大奖优秀作品回顾展, 上海多伦美术馆, 上海
五四: 国际青年艺术节, 798巡回展: 亚洲艺术中心, 北京, 中国
软件雕塑? - 联展, 加力画廊, 台湾
艺术北京2009当代艺术博览会, 艺门画廊, 北京, 中国
五四: 国际青年艺术节展览, 宋庄虹湾美术馆, 北京, 中国
2008 雕塑群展: 繁殖, 北京艺门画廊, 北京, 中国
艺术北京2008, 当代艺术博览会, 北京, 中国
2007 科隆艺博会, 科隆艺术中心, 科隆, 德国
中国当代艺术群展, Reed Savage画廊, 迈阿密, 美国
港龙航空新锐画家飞扬大奖, 艺术景北京, 北京, 中国
2006 今日中国美术大展, 中国美术馆, 北京, 中国
港龙航空中国新锐画家飞扬大奖, 上海, 中国
2005 没关系中国当代艺术展, 南京博物院现代艺术馆, 南京, 中国
解放与束缚之间, 马克·华菲中国女性艺术嘉年华, 北京, 中国
中国国际画廊博览会, 北京, 中国
365: 叶红杏个展, 北京, 中国
台北国际艺术博览会, 台北, 中国
2004 第七届威尼斯国际雕塑装置“开放”展, 威尼斯, 意大利
邂逅: 十位当代艺术家联展, 北京, 中国
叶红杏个展, 桂林愚自乐园, 桂林, 中国
2003 北京2003环保雕塑展, 王府井、北京国际雕塑公园, 北京, 中国
第二届“蓝色空间”国际雕塑邀请展, 北京, 中国

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