

Yang Mushi

Yang Mushi (b. 1989, Jiangxi Province, China) currently lives and works in Shanghai. In 2014 he graduated from the Sculpture Department at the Central Academy of Fine Arts in Beijing. His recent solo exhibitions include: *Vanishing into Thin Air*, Galerie Urs Meile, Beijing, China (2019); *Compulsory Execution*, Galerie Urs Meile, Lucerne, Switzerland (2018); *Broken Torso*, TC101 Space, Shenzhen, China (2018) and *Illegitimate Production*, Galerie Urs Meile, Beijing, China (2016). His most recent group exhibitions include: *Architectural Representation in Chinese Contemporary Art*, One Thousand Museum, Miami, USA (2019); *16 Scenes in Shanghai*, Maoma Warehouse, Shanghai, China (2019); *Modern Time*, Ullens Center for Contemporary Art (UCCA), Beijing, China (2018); *The Dark Matters*, White Rabbit Gallery, Sydney, Australia (2017); *Visual Questions—Young Artists' Visions and Experiences*, Guangdong Museum of Art, Guangzhou, China (2017); *Everyday Legend*, Minsheng Art Museum, Shanghai, China (2016); *Turning Point: Contemporary Art in China Since 2000*, Minsheng Art Museum, Shanghai, China (2016); *Prudential Eye - Asia Contemporary Art*, Marina Bay Sands ArtScience Museum, Singapore (2016); *WE – A Community of Chinese Contemporary Artists*, chi K11 Art Museum, Shanghai, China (2016); *No Holds Barred – Young Generation from China*, OpenART Biennial, Örebro County Museum, Örebro, Sweden (2015) and *Calligraphic Time and Space: Abstract in China*, Power Station of Art, Shanghai, China (2015).

杨牧石 (1989年出生于中国江西) 现生活和工作于上海。2014年毕业于中央美术学院雕塑系。他的最新作品目前正在麦勒画廊卢森部展览。近期个展包括：“原地消失”，麦勒画廊 北京-卢森，中国北京 (2019)；“强制执行”，麦勒画廊 北京-卢森，瑞士卢森 (2018)；“残躯败体”，TC101 空间，中国深圳 (2018)；“无效生产”，麦勒画廊 北京-卢森，中国北京 (2016)。群展包括：“中国当代艺术中的建筑性呈现”，千号馆，美国迈阿密 (2019)；“上海十六景”，毛麻仓库，中国上海 (2019)；“时代的镜子”，尤伦斯当代艺术中心 (UCCA)，中国北京 (2018)；“The Dark Matters”，白兔美术馆，澳大利亚悉尼 (2017)；“视态之间——青年艺术家的视野与在地经验”，广东美术馆，中国广州 (2017)；“今天重做”，上海民生现代美术馆，中国上海 (2016)；“转向：2000后中国当代艺术趋势”，上海民生现代美术馆 (2016)；“我们——一个关于中国当代艺术家的力量”，上海chi K11美术馆 (2016)；“保诚眼——亚洲当代艺术”，新加坡金莎科学艺术博物馆，新加坡 (2016)；第五届厄勒布鲁市OpenART双年展“无忌——来自中国的年轻一代”，厄勒布鲁市美术馆，瑞典厄勒布鲁市 (2015) 以及“时空书写：抽象艺术在中国”，上海当代艺术博物馆，中国上海 (2015)。



原地消失展览现场，麦勒画廊，中国北京，2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



原地消失展览现场，麦勒画廊，中国北京，2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



原地消失展览现场，麦勒画廊，中国北京，2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



原地消失展览现场, 麦勒画廊, 中国北京, 2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



原地消失展览现场, 麦勒画廊, 中国北京, 2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



原地消失展览现场，麦勒画廊，中国北京，2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



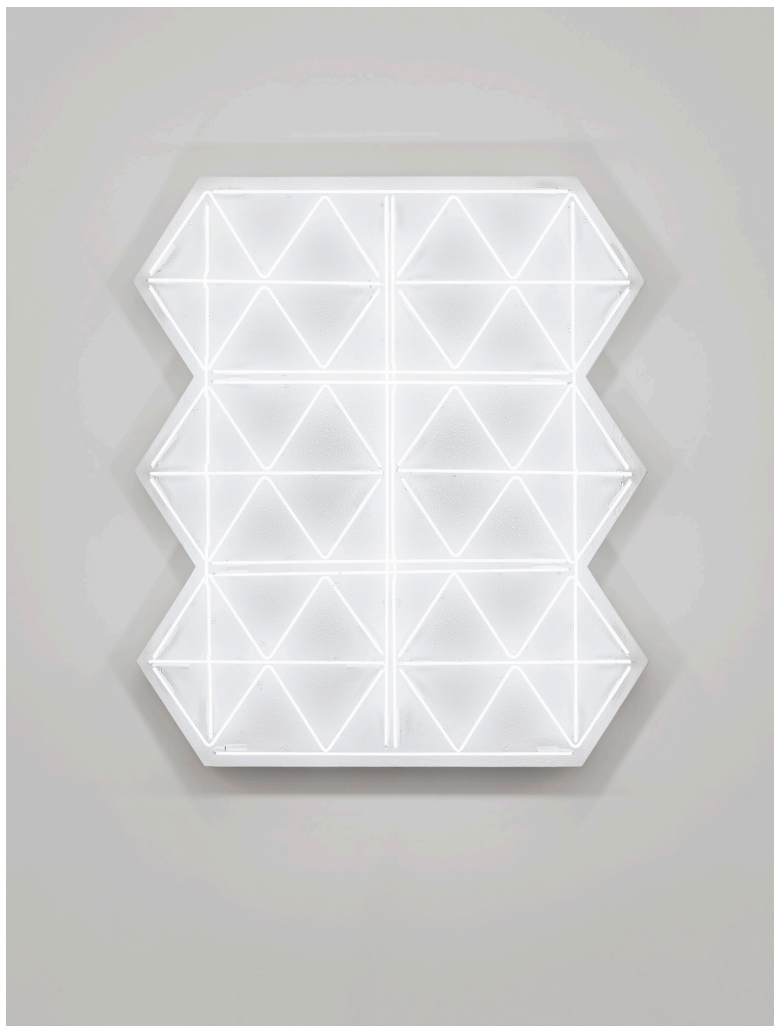
原地消失展览现场，麦勒画廊，中国北京，2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



原地消失展览现场，麦勒画廊，中国北京，2019

Exhibition view of *Vanishing into Thin Air* at Galerie Urs Meile, Beijing, China, 2019



照明 5, 2018

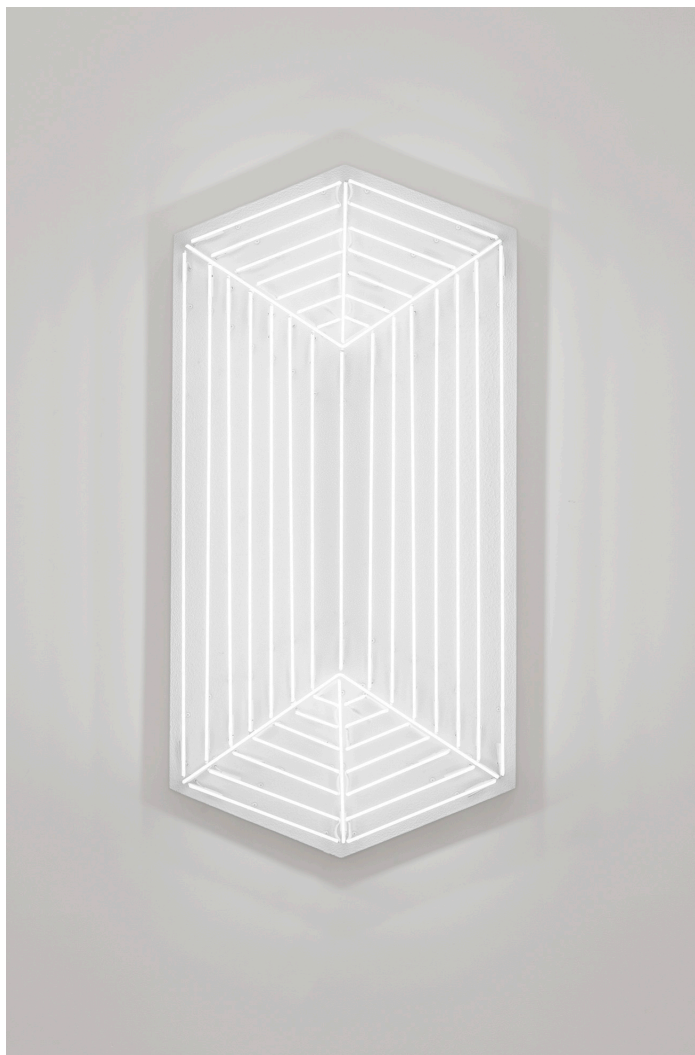
白色霓虹灯管, 铁皮, 真石漆

128.1 × 115.3 × 18 cm

Illuminating 5, 2018

white neon tube, iron sheet, stone-like coating

128.1 × 115.3 × 18 cm



照明 4, 2018

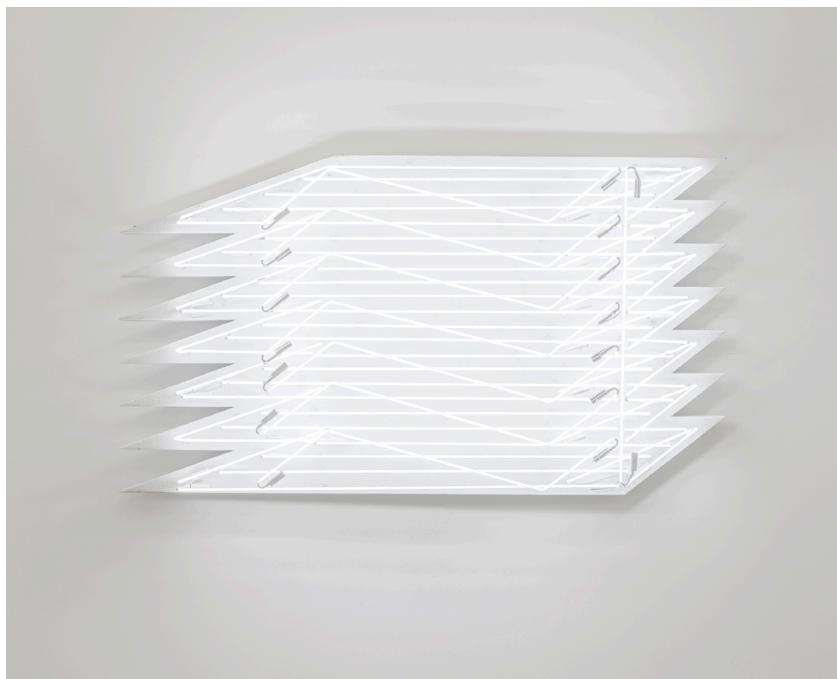
白色霓虹灯管, 铁皮, 真石漆

166.5 × 82.6 × 18 cm

Illuminating 4, 2018

white neon tube, iron sheet, stone-like coating

166.5 × 82.6 × 18 cm



照明 1, 2018

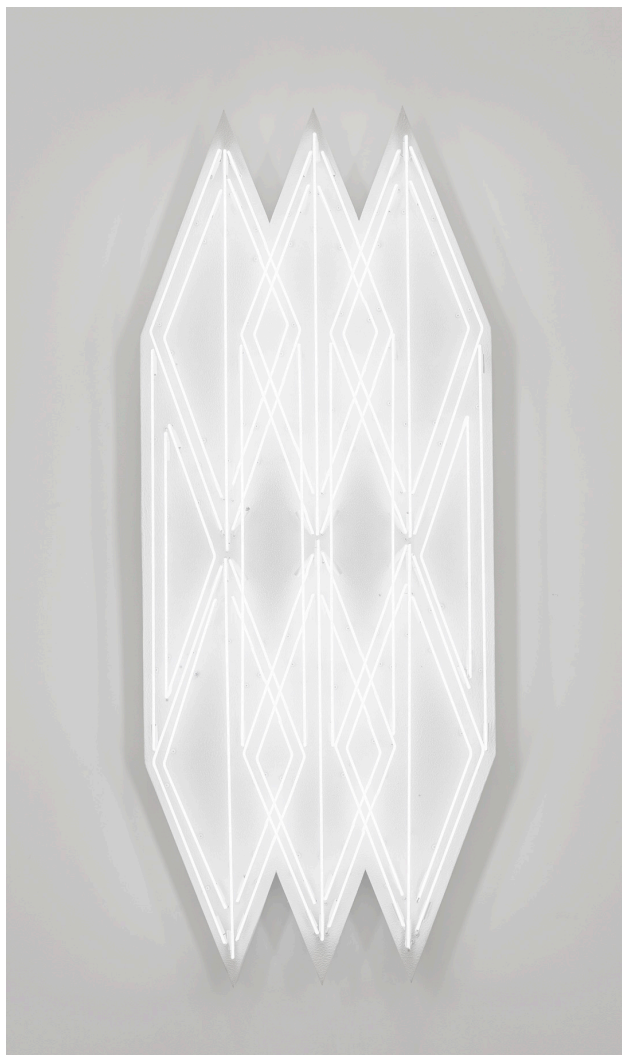
白色霓虹灯管, 铁皮, 真石漆

87.5 × 161.9 × 18 cm

Illuminating 1, 2018

white neon tube, iron sheet, stone-like coating

87.5 × 161.9 × 18 cm



照明 3, 2018

白色霓虹灯管, 铁皮, 真石漆

215.8 × 86.8 × 18 cm

Illuminating 3, 2018

white neon tube, iron sheet, stone-like coating

215.8 × 86.8 × 18 cm



照明 7, 2018

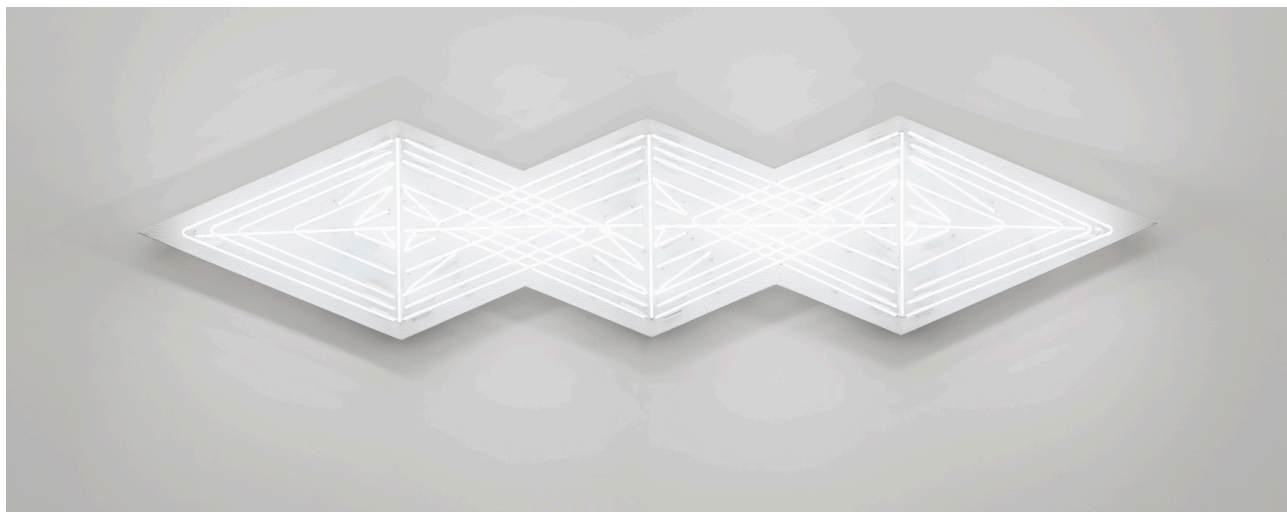
白色霓虹灯管, 铁皮, 真石漆

118.3 × 121.4 × 18 cm

Illuminating 7, 2018

white neon tube, iron sheet, stone-like coating

118.3 × 121.4 × 18 cm



照明 2, 2018

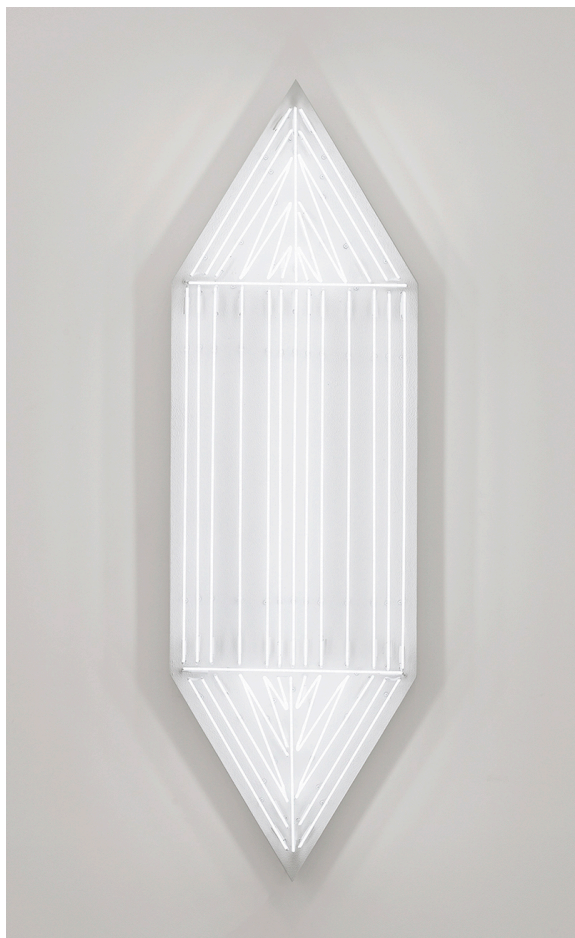
白色霓虹灯管, 铁皮, 真石漆

52 × 244.7 × 18 cm

Illuminating 2, 2018

white neon tube, iron sheet, stone-like coating

52 × 244.7 × 18 cm



照明 6, 2018

白色霓虹灯管, 铁皮, 真石漆

222.3 × 68.2 × 18 cm

Illuminating 6, 2018

white neon tube, iron sheet, stone-like coating

222.3 × 68.2 × 18 cm



照明 10, 2018

白色霓虹灯管, 铁皮, 真石漆

60 × 214.6 × 18 cm

Illuminating 10, 2018

white neon tube, iron sheet, stone-like coating

60 × 214.6 × 18 cm



照明 9, 2018

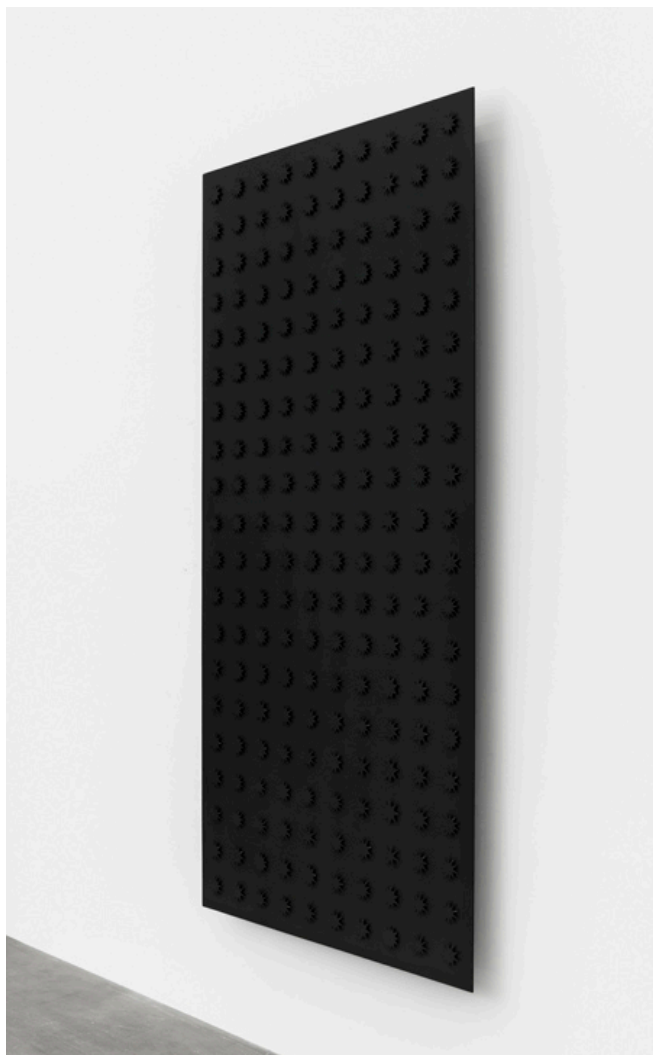
白色霓虹灯管, 铁皮, 真石漆

163.6 × 114.5 × 18 cm

Illuminating 9, 2018

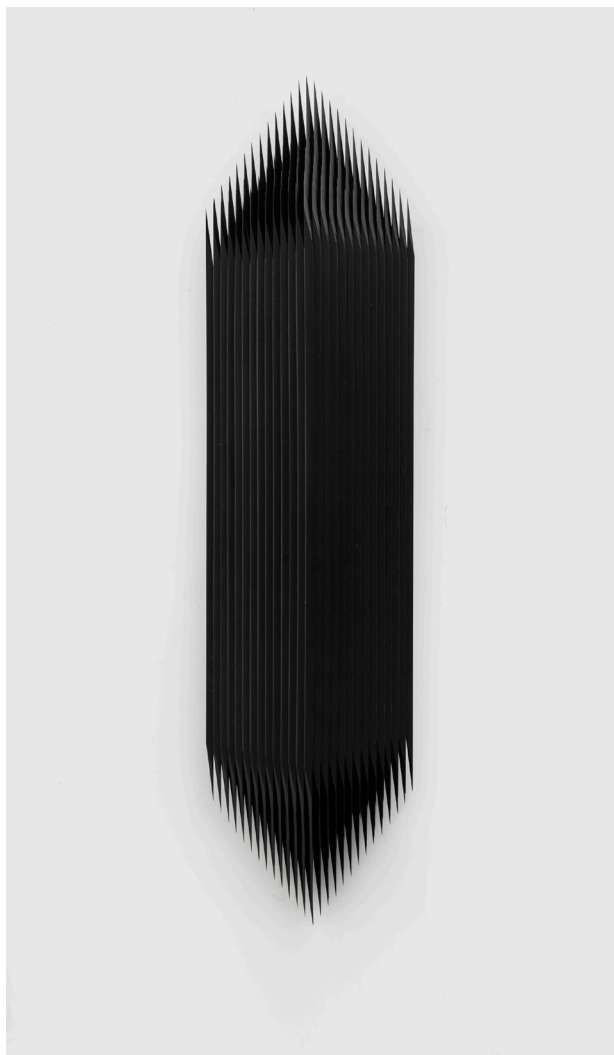
white neon tube, iron sheet, stone-like coating

163.6 × 114.5 × 18 cm



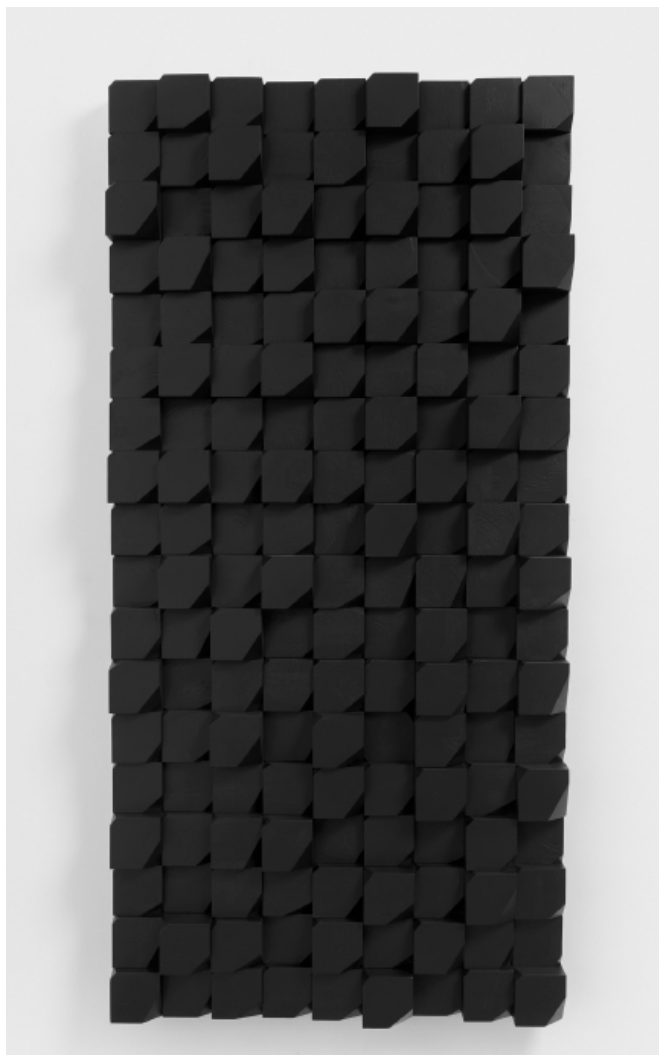
剥离 - 片, 2017
建筑模型, 密度板, 油漆
244 × 121 × 9 cm

Peeling off - Piece, 2017
building model, density board, lacquer
244 × 121 × 9 cm



叠置-支, 2018
防护栏, 多层板, 油漆
164 × 41 × 19 cm

Overlaying - Branch, 2018
protective barrier, plywood, lacquer
164 × 41 × 19 cm



锐化 - 块, 2017 (No. 5)

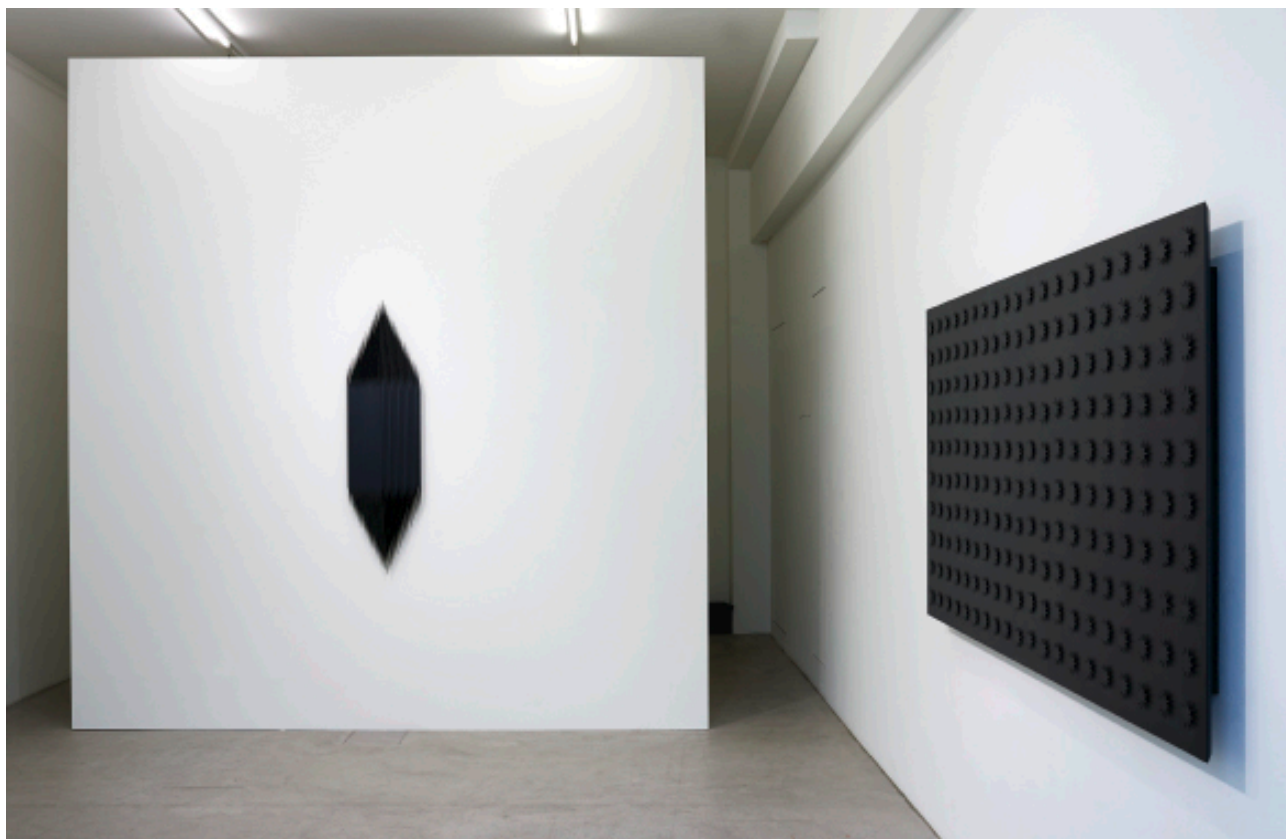
木料, 黑色喷漆

180 × 90 × 17 cm

Sharpening - Cube, 2017 (No. 5)

wood, black spray lacquer

180 × 90 × 17 cm



Exhibition view of *Compulsory Execution* at Galerie Urs Meile Lucerne, 2018

“强制执行” 展览现场，麦勒画廊卢森部，2018



Exhibition view of *Compulsory Execution* at Galerie Urs Meile Lucerne, 2018

“强制执行” 展览现场，麦勒画廊卢森部，2018



Exhibition view of *Compulsory Execution* at Galerie Urs Meile Lucerne, 2018

“强制执行” 展览现场，麦勒画廊卢森部，2018



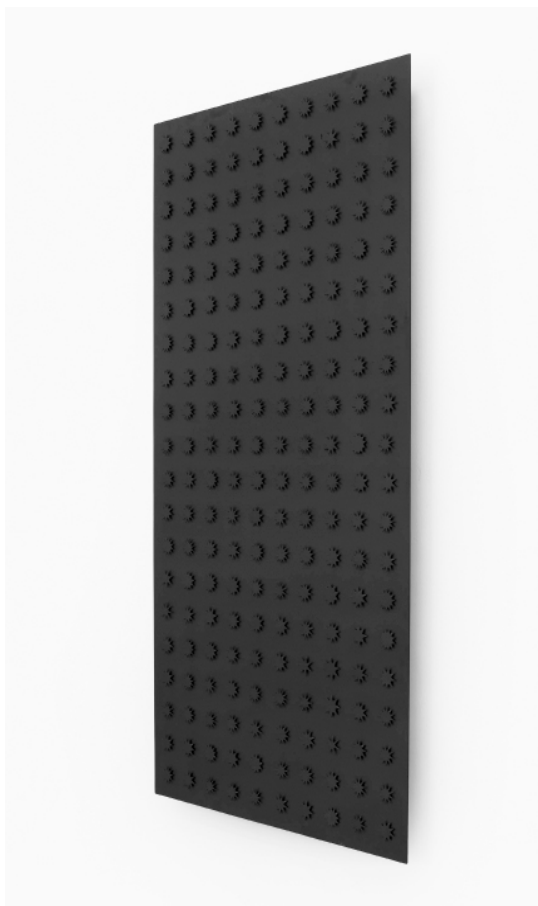
Exhibition view of *Compulsory Execution* at Galerie Urs Meile Lucerne, 2018

“强制执行” 展览现场，麦勒画廊卢森部，2018



Exhibition view of *Compulsory Execution* at Galerie Urs Meile Lucerne, 2018

“强制执行” 展览现场，麦勒画廊卢森部，2018

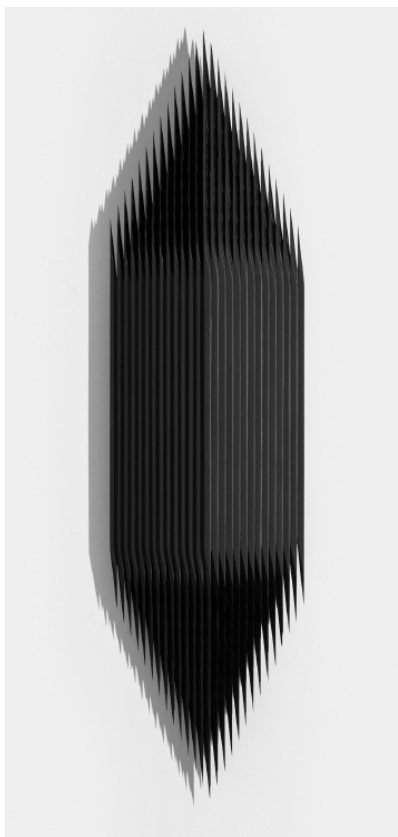


Peeling off - Piece, 2017
building model, density board, lacquer
244 x 121 x 9 cm

剥离 - 片, 2017
建筑模型, 密度板, 油漆
244 x 121 x 9 cm

A group of black corner-cut wood chips are suspended over a black board. The individual pieces are star-shaped, with points facing in all directions horizontally. The materials originate from the discarded building models used by construction companies. The star pattern is a transformation of the pentagram, its dimensions an optimized cut of the model. The artist cut away the corners after cutting the sheet, and sprayed it with black lacquer after polishing. The objects were then arranged equidistantly on a highly polished and lacquered model floor, and fixed in suspension. Peeling off–Piece explores limited freedom within rules by re-creating rejected blueprints and re-attaching the new ideas back to the original model floor.

一组黑色的切角木片悬浮于一块黑色木板,个体呈星状,尖头横向四周。材料源于建筑公司废弃的方案模型,星片图案是对五角星的变形,其尺寸则来自模型截取的最大可能性。艺术家在割下片状物后切角,并在打磨后喷着黑漆。物体等距离排列在高度抛光和黑漆笼罩的模型底板上,悬浮固定。“剥离-片”通过对已否决的蓝图重新进行生产,并把新的设想再次粘回原模型底板探讨了规则中有限的自由。

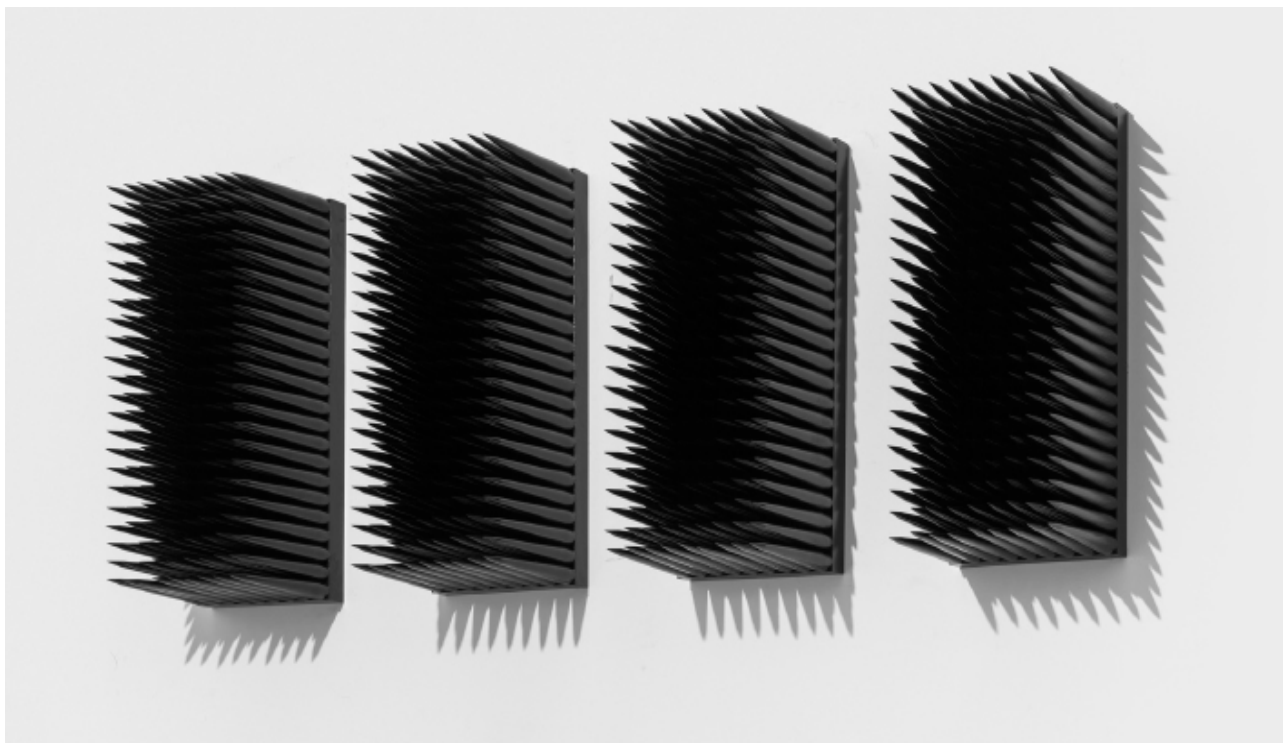


Overlaying - Branch, 2017
protective barrier, plywood, lacquer
155 x 42 x 19 cm

叠置-支, 2017
防护栏, 多层板, 油漆
155 x 42 x 19 cm

A triangular column with both ends sharpened hangs on the wall. It is made from strips of black wood with both ends sharpened. The material is sourced from protective barriers. The artist first reduced the objects to hand tool size before cutting the top corners, polishing, and spraying them with black lacquer. The wood strips and plywood boards were then nailed together into two warped triangular columns with identical shrinking gradients and orientations. Then a set of black protective barriers of the same size with both ends sharpened were produced and nailed onto the exterior of the previous made object, thus covering the original structure. The gaps between wood strips were then filled to create an illusion of a singular whole. Overlaying—Stick successfully eliminates the form and functions of the protective barrier. Through orderly layout and high-density dislocation, the facts have been erased, leaving only the maintenance of secrets.

一件两头锐化的三棱柱体悬挂于墙面，它由一组黑色的，两头削尖的木条叠成。作品材料来源于防护栏。艺术家先将其缩减到手动工具的尺寸后对顶部进行切角打磨，并喷着黑漆。接着用木条与多层板钉成两个相同的，朝向统一且等距递减的变形三棱柱。然后制作出一组大小相同，收尾锐化的黑护栏并把它们钉在先前制作的物体外层，掩盖原始结构。最终在修补条与条之间的缝隙后形成一个整体的假象。“叠置-条”成功的将防护栏的形态与功能清除，在秩序的排列与紧张而密集的错位中，事实被抹去，剩下的只有秘密的维护。



Arraying - Branch, 2017
tool handles, plywood, lacquer
4 x 66 x 27 x 34 cm

阵列-支, 2017
工具柄, 多层板, 油漆
4 x 66 x 27 x 34 cm

Four cuboids made of black tapered wooden branches hang on the wall at equal distances, with all points facing straight forward. The material comes from tool handles, including axe handles, shovel shafts and hammer handles. After uniformly scaling down all sizes and filing away the edges, the objects were ground down into the shape of bullets before being covered with black lacquer. They are tightly placed onto one black backboard, all facing in one unified direction. Array-Branch transforms the operational function of tool handles into an offensive function, exposing the harm and danger of the militarized array. The orderly, sharpened objects can be seen as a monument to selfdefense.

四个黑色锥形木支组成的四方体等距悬挂于墙面, 尖头统一笔直向前。材料来自工具手柄, 包括了斧柄, 铲柄和锤柄。艺术家将其尺寸统一缩小后削尖打磨, 直至成为子弹形状物体后用黑漆笼罩。它们被紧紧固定在四张相同的黑色背板上, 在阵列后成为一个单面朝向的整体。“阵列-支”将工具把手的操作功能转换成攻击性能, 将部队化的集合方式暴露出伤害与危险。秩序排列的锐化物体被视为自我防卫的纪念碑。



Pivoting - Piece, 2017 (No.2)

filing rack, lacquer

ø 107 x 9 cm

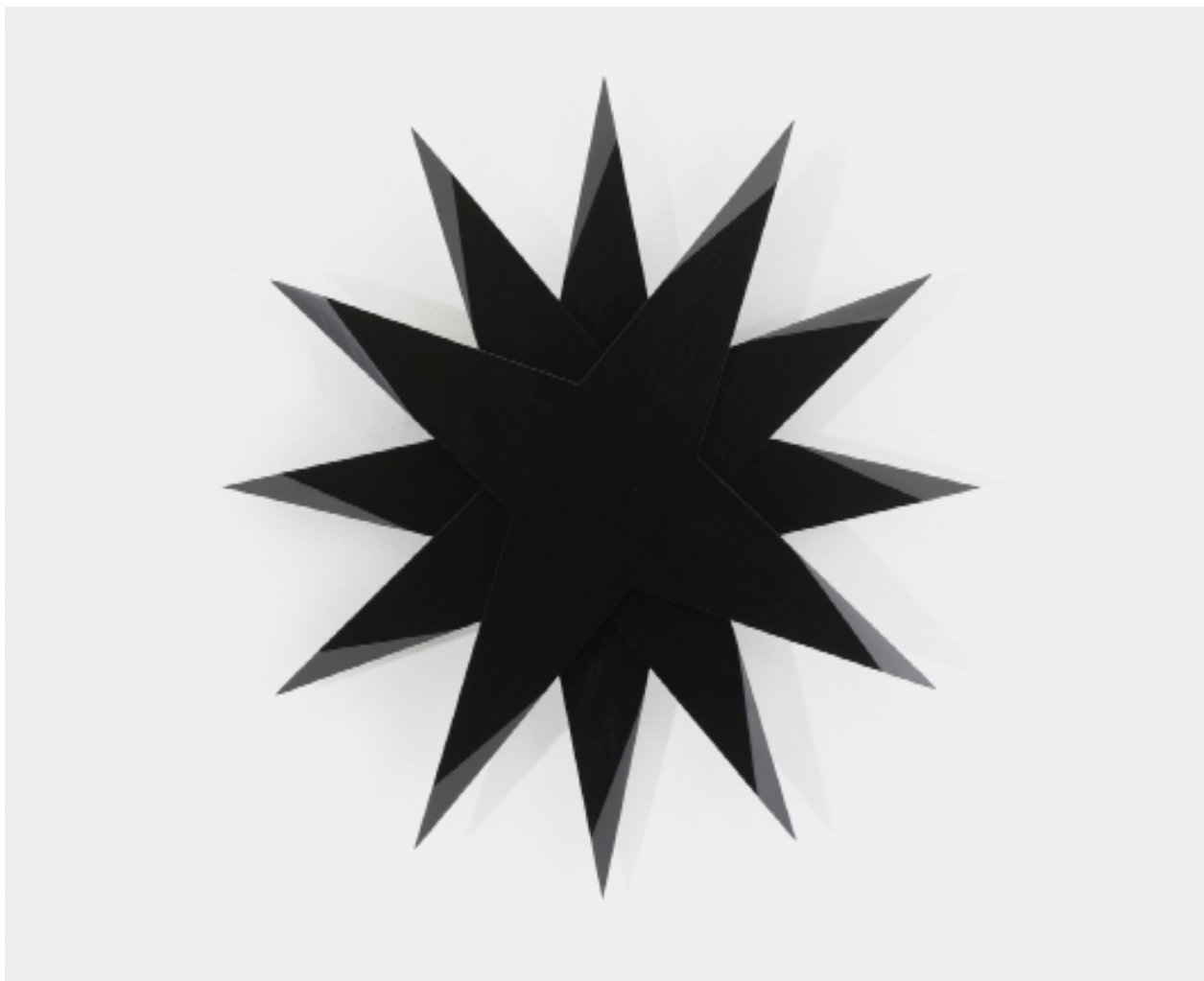
轴转-片, 2017 (No. 2)

档案架, 油漆

直径107 cm, 厚9 cm

A dodecahedron made of black cross-shaped wooden pieces hangs on the wall, with gaps at the front and points facing outwards. The material is sourced from discarded filing cabinets, the shape is derived from a variation of the cross, and the size reflects the maximum material that can be cut from the cabinets. Any obvious traces of cutting have been ground away from the four corners of each single piece, before they were stacked and rotated around the central axis, fixed in place and covered in black lacquer. Pivoting-Piece distorts the form and function of the filing cabinet, exposing the harm caused by rules through dislocated angles and sharp points.

墙体悬挂着一个由黑色十字木片组成的12角体,物体前端呈现出缺口,尖头横向四周。材料来自废弃的档案架,形状来自变形的十字架,尺寸则映射了架子被切割的最大可能性。单片的四个角被打磨出切割的痕迹,重叠后围绕中心点转动,将角度调整一致后固定,并用黑漆笼罩。“轴转-片”扭曲了档案架的形态与功能,将规则所产生的伤害暴露在错位的角度和尖锐的朝向。



Pivoting - Piece, 2017 (No.1)

filing rack, lacquer

ø 86 x 9 cm

轴转 - 片, 2017 (No. 1)

档案架, 油漆

直径86 cm, 厚9 cm



Sharpening - Block, 2017 (No. 2)
wooden pallet, density board, lacquer
245 x 123 x 18 cm

锐化-团, 2017 (No. 2)
木托盘, 密度板, 油漆
245 x 123 x 18 cm

A black cuboid is presented in the space, with a group of solid, raised black blocks on its surface. The work is made from secondhand pallets. The artist cut the materials and assembled them into fistsized objects, and then ground them down into objects with edges and corners that lie somewhere between round and square. After the original texture of the wooden pallets and the traces of the production process were ground smooth, the objects were painted with black lacquer. Finally, they were nailed onto the black base plate in an orderly layout, creating a fragmented, forward-facing space. Sharpening-Block eliminates the form and functions of these secondhand pallets. The ordered, fragmentary formation and sharpened edges of the objects allude to the distorted, overloaded reality.

一个黑色的长方体呈现于空间，其表面突起一组黑色硬边的团状物。作品由二手木托盘构成。艺术家把材料裁切，拼接成拳头般大小的物体。随后将其打磨成有棱有角的，介于圆与方的物体。接着磨去木托的原始肌理以及制作过程中所产生的人工痕迹后喷着黑漆。最后把它们有序钉在黑色底板上，制造一个破碎的，向前的空间。“锐化-团”消除了二手托盘的形态与其承载功能。物体有序的碎片化组成和锐化的棱角指向了扭曲变形的，超载的现实。

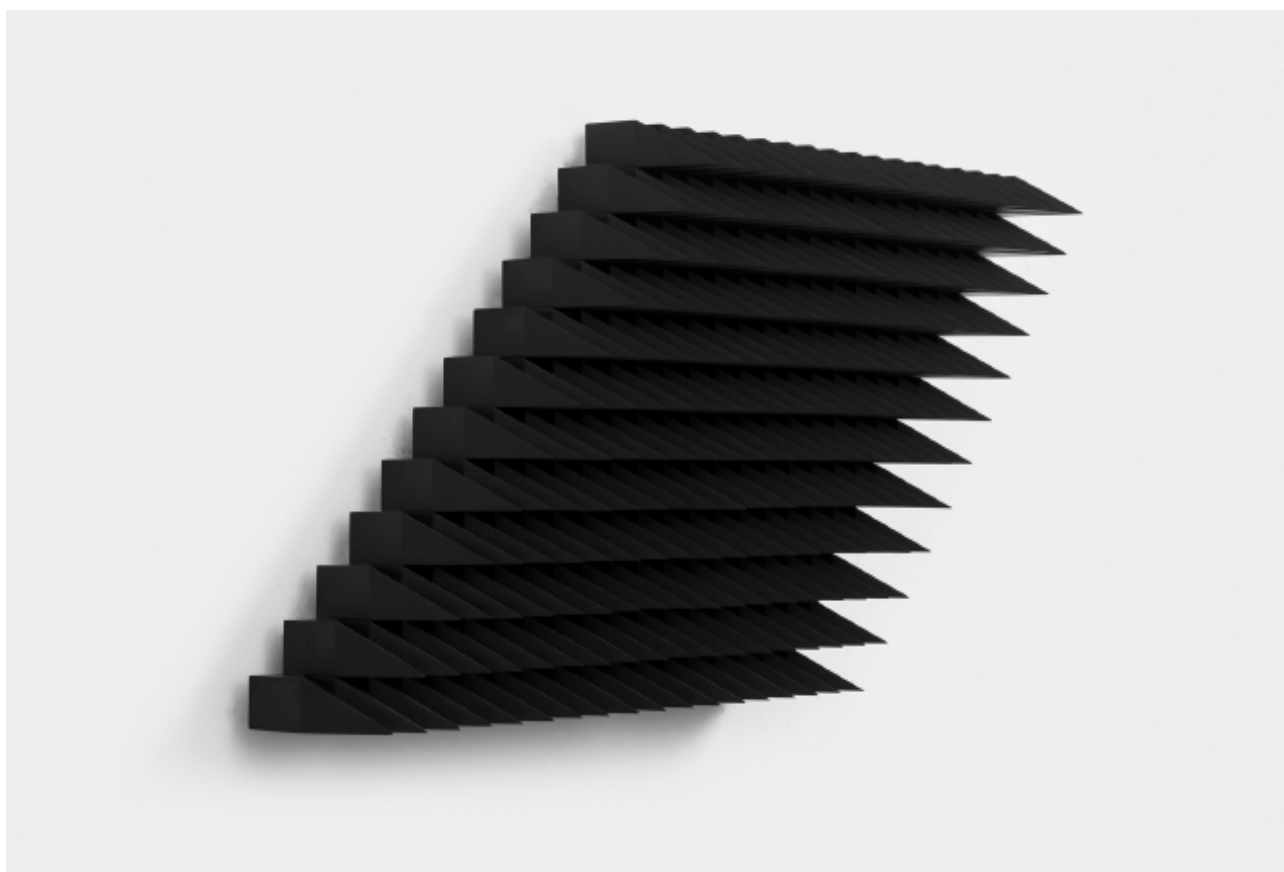


Sharpening - Piece, 2017 (No.1)
filing rack, density board, lacquer
57 x 167 x 52 cm

锐化-片, 2017 (No.1)
档案架, 密度板, 油漆
57 x 167 x 52 cm

A distorted cube made from black wooden corner-cut pieces stands on the ground, its points facing outward horizontally. The work is made from filing cabinets. The artist cut the material into triangular plates, about the size of hand tools, facing in all directions. After cutting the corners, polishing and lacquer spraying, the objects are then assembled, tiled in an intersecting manner that maximizes density on the rectangular base plate. The edges of the triangular plates are joined with the edges of the base plate in a manner that creates an illusion of a singular whole, while also destroying the completeness of the cube. Sharpening-Piece eliminates the filing cabinet's original form and function of storing information, exploring the information explosion within a compressed space, as well as the pressure that emerges from stacking.

一个由黑色切角木片组成的变形四方体竖立于地面, 尖头横向四周。作品由档案架构成。艺术家把材料切成四种朝向的三角片, 单片尺寸接近手动工具的比例。伴随切角, 打磨, 喷漆后组装。它们的位置顺序在交叉中平铺, 尽最大可能密集的植入在黑色长方底板。三角片底部的外沿部分与基座的边缘进行连接与修补, 制造了一个看似一体化的假象, 也破换了四方体的完整性。“锐化-片”抹去了档案架的原始形态与存放信息的功能, 在挤压的空间里探讨了信息爆炸, 叠加所产生的压迫。



Paralleling - Branch, 2017 (No. 4)
wooden ladder, lacquer
60 x 145 x 16 cm

平行化 - 支, 2017 (No. 4)
木梯, 油漆
60 x 145 x 16 cm

A parallelogram of black corner-cut wood hangs from the wall with pointed tips facing downwards. The material comes from abandoned wooden ladders. The artist cut the materials down to the scale of hand-held tools, then sharpened and polished them. After spraying the objects with black lacquer, he aligned an equal number of individual pieces laterally and offset each row in parallel, fixing it on the black-painted plate and connecting the edges of the objects. By cutting through the form of the ladder and its climbing function, *Paralleling-Branch* splices together a downward-facing, unstable form, also making it a parallel in reality.

一个由黑色切角木支组成的平行四边形悬挂于墙体，尖头统一朝下。材料来自废弃的木作梯。艺术家把材料切成手动工具般大小后锐化，打磨。在喷着黑漆后将同等数量的个体横向排列并使每一行平行错位。最后将其固定在喷着黑漆的背板同时连接物体的边缘交接处。“平行化-支”通过切除木梯的形态以及其向上攀升的功能，拼接出一个向下的，不稳定的形态。而它也成为了一种现实中的平行。



Sharpening - Stick, 2017 (No. 3)
protective barrier, plywood, lacquer
191 x 110 x 60 cm

锐化 - 条, 2017 (No. 3)
防护栏, 多层板, 油漆
191 x 110 x 60 cm

A variable-shaped assembly of black corner-cut wooden pieces stands on the ground, the points all facing upwards. The work is made of protective barriers. The artist first created a rhombohedron in plywood, then reduced, cut off the corners, ground down and painted the collected materials and nailed them to the periphery of the structure. During the enclosing process, the upper surface of the structure was shaped into a slope of equally sized steps, filling each gap between the sticks. By eliminating the form and function of the protective barrier, and resealing a basic object, *Sharpening – Stick* penetrates the incisive, brutal reality behind defense and confrontation.

一个由黑色切角木条组成的变体竖立于地面，尖头统一笔直向上。作品由防护栏组成。艺术家首先用多层板做出一个菱体，再将收集的材料统一缩小，切角，打磨，喷漆后钉在结构外。在围合的过程中将物体的顶面塑造成一个等距离递增的坡度，同时修补条与条之间的缝隙。“锐化-条”通过切除护栏的形态与功能，并重新封闭一个基本物体透析了防御与对抗的背后所存在的，尖锐而残酷的现实。



Overlaying - Piece, 2017 (No.2)
filing rack, lacquer
147 x 104 x 9 cm

叠置-片, 2017 (No. 2)
档案架, 油漆
147 x 104 x 9 cm

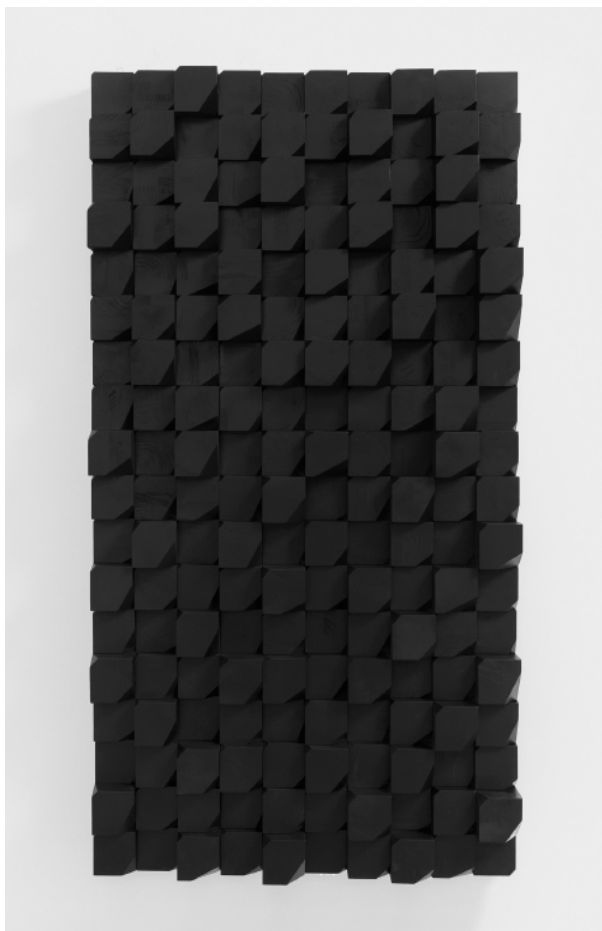
Seven rhombus-shaped wood pieces form two rows overlaid to create one hanging piece. There are gaps along the edges, and the points face outwards. The material is sourced from discarded filing cabinets. The rhombus pattern is a transformation of the pentagram, and the dimensions of these rhombuses maximize the material cut from the cabinets. The four corners of each rhombus have been polished to remove any trace of cutting, laid out to form a single line, with two separate layers, nailed to an invisible panel and sprayed with black lacquer. During assembly, the distance between the objects has been minimized as much as possible, while maintaining symmetry. *Overlaying-Piece* eliminates the form and function of the filing cabinets, and presents the ordered objects, as well as the hypocrisy and sharp reality behind them, in a new light.

7 件黑色菱形木片排成两列，重叠成一体悬挂于墙体，物体边缘呈现了缺口，尖头横向四周。材料源于废弃的档案架，菱形图案是对五角星的变形，尺寸则映射了架子被切割的最大可能性。单体的四个角被打磨出切割的痕迹，一字排开，错位成两层，钉合在一个不可视的底板上并喷着黑漆。组装过程中间距被尽可能缩小，同时保持了对称。“叠置-片”剔除了档案架的形态和功能，重新展现了秩序的物体及其背后虚伪与尖锐的现实。



Overlaying - Piece, 2017 (No.1)
filing rack, lacquer
116 x 59 x 6 cm

叠置-片, 2017 (No. 1)
档案架, 油漆
116 x 59 x 6 cm



Sharpening - Cube, 2017 (No. 4)
wooden floorboard, plywood, lacquer
180 x 100 x 17 cm

锐化 - 块, 2017 (No. 4)
木地板, 多层板, 油漆
180 x 100 x 17 cm

A cuboid made of black corner-cut wooden pieces hangs on the wall. The work is made from used wooden floorboards. After being processed into fist-sized cubes of equal length, width, and height, the artist preserved the original texture of the floorboards while grinding down the joints used to link them together, then ground off two opposing corners before spraying the objects with black lacquer. Each single piece is finally fixed onto the black backboard, forming an uneven whole. By shaping an uneven, fragmentary space, *Sharpening—Cube* depicts a trajectory of restricted motion, and questions the rules behind it.

一个由黑色切角木块组成的四方体悬挂于墙体。作品由二手地板木构成。艺术家先将其加工成长宽相同,高度不同的,拳头般尺寸的方块。接着在保留材料的原始质感的同时磨去地面的拼接痕迹,磨除方块的两个对角并喷着黑漆。最终相将个体固定在黑色背板,形成一个高低不平的整体。“锐化-块”通过塑造一个坎坷而残缺的空间描绘了被限制的行动轨迹,质疑了其背后的规则。



无效生产展览现场, 麦勒画廊, 中国北京, 2016

Exhibition view of *Illegitimate Production*, Galerie Urs Meile, Beijing, China, 2016



复盖, 2008 - 2016
旧油画, 黑色丙烯
76件绘画, 357 x 554 cm

Covering, 2008 - 2016
old oil painting, black acrylic
76 paintings, 357 x 554 cm



切入 - 柱, 2015
榆木实木板, 黑色喷漆
17件, 每件高173 cm, 直径50 cm

Cutting in - Pillar, 2015
solid elm wood board, black spray lacquer
17 pcs., 173 x ϕ 50 cm each



割离, 2013 - 2016
木料, 墨, 玻璃
160件, 150 x 560 cm

Cutting off, 2013 - 2016
wood, ink, acrylic glass
160 pcs., 150 x 560 cm



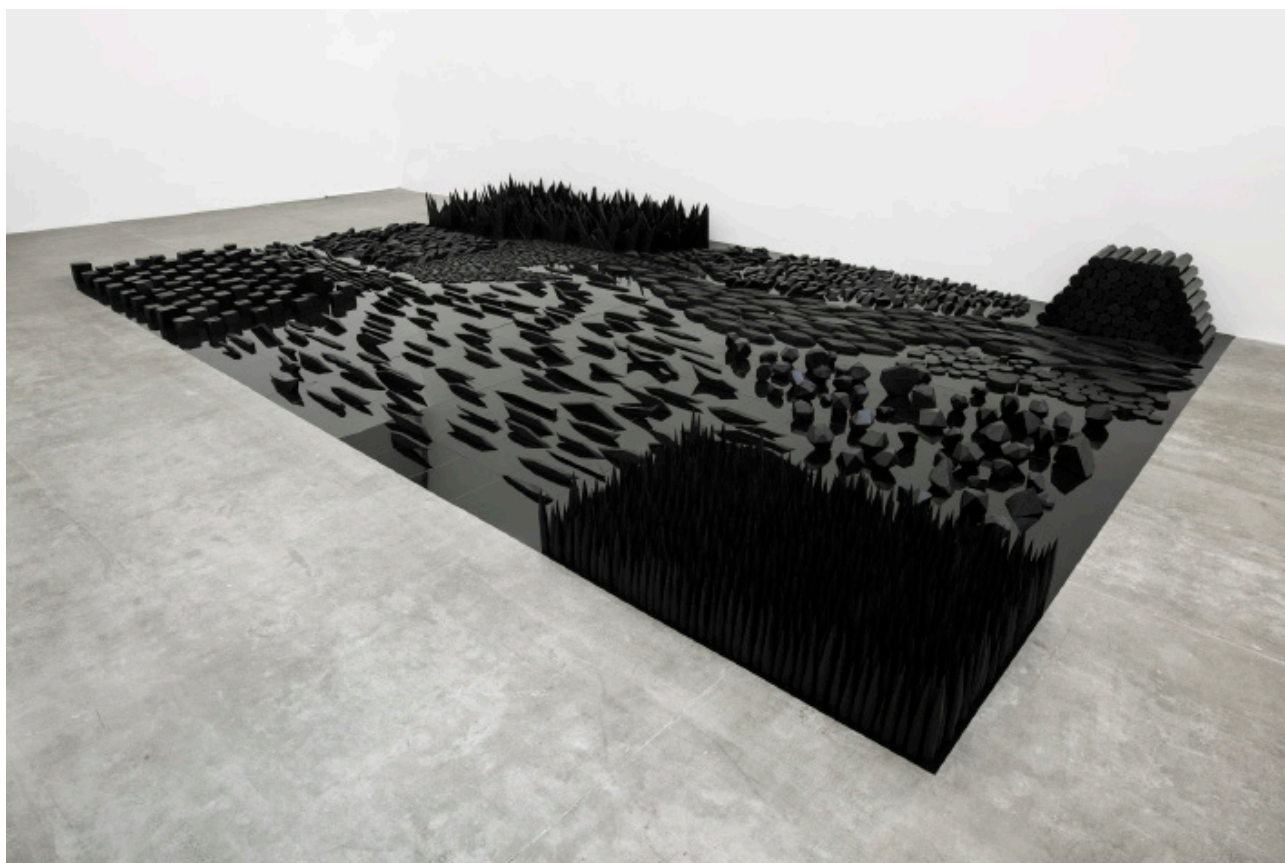
无效生产展览现场, 麦勒画廊, 中国北京, 2016

Exhibition view of *Illegitimate Production*, Galerie Urs Meile, Beijing, China, 2016



组建, 2016
木料, 黑色喷漆
20件, 每件220 x 80 x 45 cm

Constructing, 2016
wood, black spray lacquer
20 pcs., 220 x 80 x 45 cm each



消磨, 2013 - 2016
木料、铝板和黑色喷漆
55 x 510 x 780 cm

Grinding, 2013 - 2016
wood, aluminum plate and black spray lacquer
55 x 510 x 780 cm



侵蚀, 2016
聚丙烯泡沫, 黑色丙烯
7件, 每件300 x 121 x 63 cm

Eroding, 2016
polystyrene foam, black acrylic
7 pcs., 300 x 121 x 63 cm each



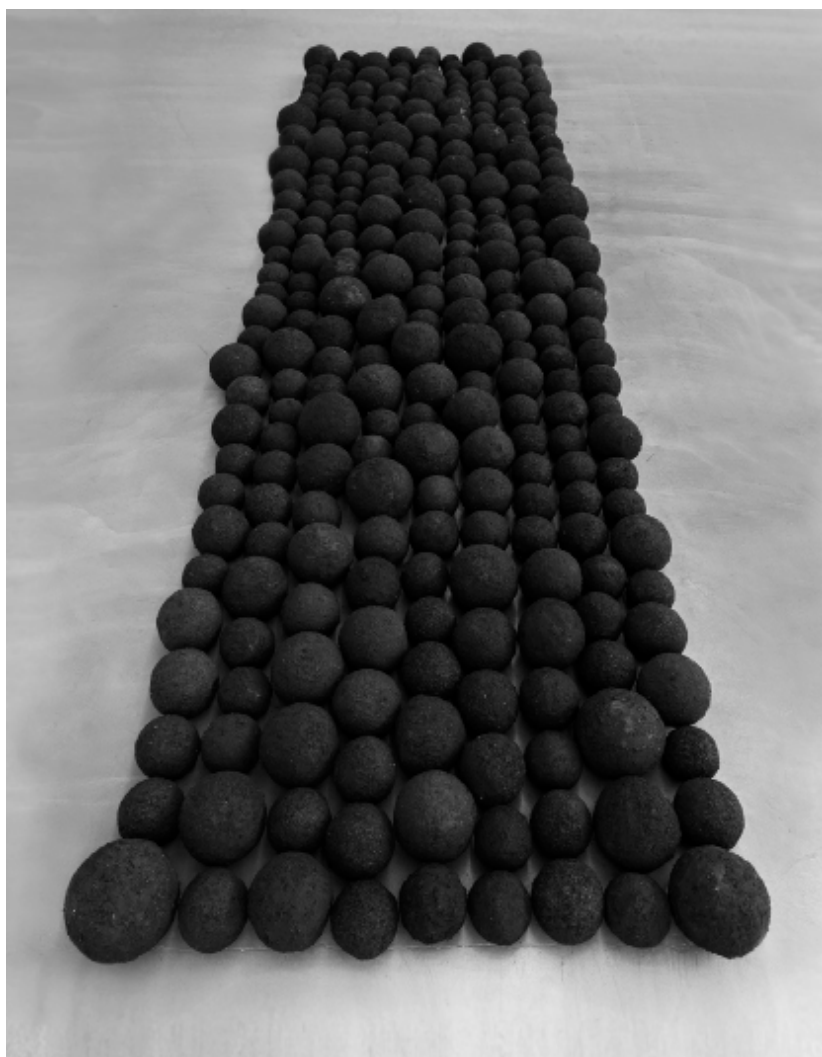
刨除 - 栋梁, 2015
房梁木, 黑色喷漆
55件, 每件长200 cm, 直径9 cm

Subtracting - Pole, 2015
wood beam, black spray lacquer
55 pcs., 200 x ϕ 9 cm each



拼接 - 门, 2016
木料, 黑色喷漆
200 x 300 cm

Connecting - Door, 2016
wood, black spray lacquer
300 x 200 cm



粘连, 2013 - 2016

建筑废料, 黑色喷漆

277个球, 尺寸不等; 18 x 433 x 132 cm, 尺寸可变

Adhering, 2013 - 2016

construction waste, black spray lacquer

277 balls in different sizes, 18 x 433 x 132 cm, dimensions vary with installation

Yang Mushi

- 1989 born in Jiangxi Province, China
lives and works in Shanghai, China
- 2014 graduated from the Central Academy of Fine Arts, Beijing, China

Solo Exhibitions

- 2019 *Vanishing into Thin Air*, Galerie Urs Meile, Beijing, China
- 2018 *Compulsory Execution*, Galerie Urs Meile, Lucerne, Switzerland
Broken Torso, TC101 Space, Shenzhen, China
- 2016 *Illegitimate Production*, Galerie Urs Meile, Beijing, China
- 2013 *Rien*, Cité Internationale des Arts Exposition, Paris, France
- 2012 *Can't Fly*, Bazaar Compatible Program, Shanghai, China

Group Exhibitions

- 2019 *Architectural Representation in Chinese Contemporary Art*, One Thousand Museum, Miami, USA
16 Scenes in Shanghai, Maoma Warehouse, Shanghai, China
One if by Land, Xiamen Powerlong Art Center, Xiamen, China
- 2018 *Modern Time*, Ullens Center for Contemporary Art (UCCA), Beijing, China
WAVELENGTH: RESET, Powerlong Museum, Shanghai, China
Annual Arts Exhibition Between China and Portuguese - Speaking Countries - The Universe, Ox Warehouse, Macau, China
HEIMAT – The 2018 Guang'an Field Art Biennale, Guang'an, China
Transfinite – Shanghai Contemporary Sculpture Exhibition, SPSI Art Museum, Shanghai, China
- 2017 *The Dark Matters*, White Rabbit Gallery, Sydney, Australia
Wall Power: The Second Wallpost Artist Exhibition, Today Art Museum, Beijing, China
All happens after sunset, MoCA Pavillion, Shanghai, China
The 1st China Urban Public Art Exhibition, Today Art Museum, Beijing, China
"Attitude" China - Germany Contemporary Artist Group Exhibition, Yun Contemporary Arts Center, Shanghai, China
Visual Questions - Young Artists' Visions and Experiences, Guangdong Museum of Art, Guangzhou, China
- 2017 Green Bank Art Festival - Paralle Experience, Lujiazui Central Green Space, Shanghai, China
Fourty Years of Sculpture: Part 1 (2008-2017), Shenzhen Contemporary Art and Urban Planning Museum, Shenzhen, China
Wavelength: Rhapsody in Lines, Times Art Museum, Beijing, China
- 2016 *Everyday Legend*, Minsheng Art Museum, Shanghai, China
Turning Point: Contemporary Art in China Since 2000, Minsheng Art Museum, Shanghai, China
Daily Formalism, BANK Gallery, Shanghai, China
WE – A Community of Chinese Contemporary Artists, chi K11 Art Museum, Shanghai, China

- Prudential Eye - Asia Contemporary Art*, Marina Bay Sands ArtScience Museum, Singapore
To + - 2016 Chengdu Donghu New Year's Art Fair of Youth Exhibition, Chengdu, China
Wet Dreams, Salt Projects, Beijing, China
From The Peony Pavilion, Suzhou Jinji Lake Art Museum, Suzhou, China
Expectation, School of Visual Arts NYC Art Platform, Shanghai, China
- 2015 *No Holds Barred – Young Generation from China*, OpenART Biennial, Örebro County Museum, Örebro, Sweden
Calligraphic Time and Space: Abstract in China, Power Station of Art, Shanghai, China
2nd CAFAM - Future Observer Curator - The Reality Representation of Chinese Young Art, Central Academy of Fine Arts, Beijing, China
Up – Youth 2015 China Young Artists Exhibition, Beijing Times Art Museum, Beijing, China
Thing-in-itself: The Invisible Feeling of Deprivation, Art Museum of Nanjing University of the Arts, Nanjing, China
Blossom on the Sea – 2015 Shanghai Contemporary Art Exhibition, Sheshan MOCA, Shanghai, China
Moving Forward, SPSI Art Museum, Shanghai, China
- 2014 *To Be Continued – Dongchang Cinema Art Projects*, Shanghai, China
Eye Perspective – Donghu Lake 2014 Young Sculptors Invitational Exhibition, Wuhan OCAT, Wuhan, China
On the Road: 2014 – Works of Nominated Young Chinese Artists, Guan Shanyue Art Museum, Shenzhen, China
Ivy Art 2014 – 2014 Young Chinese Artists Exhibition, Inside-out Art Museum, Beijing, China
Wings – The 2nd Chinese Sculpture Society Youth Referral Program, Today Art Museum, Beijing, China
90 + White Paper Season One, Mingyuan Art Museum, Shanghai, China
Dayun Sculpture, Sculpture Department of Central Academy of Fine Arts, Beijing, China
- 2013 *Art Nova100*, 798 Art District, Beijing, China; SZ Art Center, Shanghai, China; Phoenix Art Space, Guangzhou, China
Selected Works of Public Art National Exhibition, Shanghai Sculpture Space, China
Painting, Association des Amities Asiatiques, Paris, France
Miscellaneous – The Young Generation Visual Rhetoric, Suzhou Jinji Lake Art Museum, Suzhou, China
- 2012 *Spotting – 2012 City Public Art Exhibition*, Water Cube, Beijing, China

Public Collection

White Rabbit Gallery, Australia
 Erlenmeyer Foundation, Switzerland
 Collection Scharf-Gerstenberg, Germany
 American Continental Bank, USA