

Gaëlle Delort  
Anna Haillot  
Han Yaqun  
Charlotte Jeanningros  
Li Hainan  
Li Shibai  
Adrien Menu  
Marie Ouazzani  
et Nicolas Carrier  
Pocono Zhao Yu  
Ren Han  
Lionel Sabatté  
Chloé Silbano  
Spohn Quentin  
Guillaume Talbi  
Yang Toba  
Wang Yang  
Yang Yi  
Yue Cheng  
Mengzhi Zheng  
Zhu Hong  
Zhu Yunyi

Commissariat  
Amel Nafti et  
Mathieu Mercier

# Paysage rêvé Paysage révélé

2025.04-2024.12  
Winland Center,  
Hangzhou

L'ENSP Arles  
L'ENSAD Bourges  
L'ENSAD Nancy  
L'ENSAP Cergy  
L'ENSAD Dijon  
L'ENSAD Limoges L'ENSCI  
Les Beaux-arts de Paris  
L'ENSCI-Les Ateliers  
Le Fresnoy-Studio National des  
Arts Contemporains  
La Villa Arson-Nice

Consulat de France à Shanghai  
Institut Français Chine  
Campus France Chine  
France Alumni Chine  
Winland Center  
Carte Blanche

*Paysage rêvé / Paysage révélé*  
*Dreamland / Homeland*  
*Young Franco-Chinese creation*

Art, landscape and architecture have always maintained a deep and complex relationship, revealing the way in which human beings perceive, construct and transform their environment. Throughout the ages, these three dimensions have intersected and fed each other, reflecting cultural aspirations, tensions between nature and culture, and exchanges between civilizations.

ARCHITECTURE AND LANDSCAPE AS MIRRORS OF HUMAN ENCOUNTER

These themes lie at the heart of the work of artists with varied backgrounds and creative output, who share a particular sensitivity to their environment, whether man-made or natural. Their works bear witness to the intimate attention they pay to the places they inhabit, exploring the relationship between built and living landscapes. Through their eyes, they evoke universal notions such as displacement, nostalgia, mixing and encounter: with the other, with elsewhere, but also with the past or the imaginary. Representations of landscape and architecture often reflect these encounters through forms that combine everyday details with poetic evocations of the primary

manifestations of nature, such as water, clouds and mountains. In this way, the visual media become vehicles for a particular way of seeing the world: constructed intimacy, memory, or wonder at nature. These works also illustrate exchanges between cultures, such as the artistic cross-fertilization between China and France, where artists reinterpret traditional codes to create pieces that are deeply universal.

LANDSCAPE AS SETTING AND INSPIRATION FOR ARCHITECTURE

Landscape, whether natural or man-made, has always been a backdrop for architecture. The ideal cities of the Renaissance, for example, incorporated natural and built elements into a unified vision, where proportion and harmony reflected a cosmic ideal. In Romantic art, by contrast, ruins emerge from wild landscapes, underlining the fragility of human constructions in the face of nature's power. This dialectic still inspires these artists today. Through their work, they explore human beings modify their environment while at the same time being transformed by it. Architecture becomes a means of

structuring the landscape, framing it, or even blending in with it, as in modernist creations inspired by natural forms. In contrast, contemporary representations show the gradual disappearance of human constructions under the weight of time or nature, reflecting a vision of coexistence or ecological fragility.

#### A SYMBOLIC AND UNIVERSAL RELATIONSHIP

Beyond their simple representation, landscape and architecture in art embody metaphors for the human condition. Architecture reflects humanity's efforts to structure and control its environment, while landscape evokes immensity and infinity. Artists often question this tension: between artifice and life, between memory and loss. It is precisely this intersection, this encounter between architectural forms and nature, between the intimacy of a place and the universality of wide open spaces, that these works seek to capture.

The cross-fertilization of perspectives, particularly between artists who have crossed cultural boundaries, enriches this reflection. Whether recreating Chinese landscapes with a European sensibility or redefining

Western architecture with Asian influences, these works embody a constant dialogue between tradition and modernity, here and elsewhere.

#### A DIALOGUE FOR THE FUTURE

In this exhibition, the relationship between landscape, architecture and cultural cross-fertilization is often rooted in environmental and societal concerns. Works exploring themes of displacement and memory reveal how these elements interact to reflect the challenges of a globalized world.

Art, landscapes and architecture form a triptych in which human relationships, exchanges between cultures and questions about the place of man in his environment play out. These works, whether they explore the small details of everyday life or the great shapes of nature, are mirrors of a universal condition: that of man in search of meaning and balance in a constantly mutating world.

## Amel Nafti



Amel Nafti has served as director of the Dijon National School of Art in France since September 2023. She is spearheading a project to improve the professionalization of students in order to guarantee them the best possible prospects for their future careers. It establishes research as a central access of national and international development, aligned with the major European challenges of the New European Bauhaus: sustainability, inclusiveness, and aesthetics. This project ensures that the establishment is part of the University of Bourgogne campus, alongside other higher education institutions. It also encourages the school's communities to think about what it means to inhabit an ancient and historic building close to Saint-Bénigne Cathedral, and how to approach its renovation in a way that is consonant with the contemporary demands of sustainable production and innovative methodologies in both the artistic and design domains. She is leading the development of several new international collaborative initiatives, particularly those pertaining to artist residencies and research programs.

## Mathieu Mercier



Born in 1970, Mathieu Mercier graduated from the École Nationale des Beaux-Arts in Bourges and from the Institut des Hautes Etudes en Arts Plastiques in Paris. In 2003 he was awarded the Marcel Duchamp Prize, which was followed by a solo exhibition at Centre Pompidou. In 2007 Musée d'Art Moderne Paris/ARC staged a mid-career retrospective exhibition of his work, which then travelled to the Kunsthalle in Nürnberg, Germany. Since then he has had several major solo shows, at the CREDAC in Ivry, at FRI-ART in Fribourg, Switzerland, at Fondation Ricard in Paris, at the Kunstmuseum of St Gallen, Switzerland, at Villa Merkel in Esslingen, Germany, at Portique Centre d'Art du Havre, France, and at the Frac Normandie - Caen, France.

His work is represented by different European galleries: Mehdi Chouakri in Berlin, Massimo Minini in Brescia, Italy, by Lange & Pult in Zurich, and by Albarrán-Bourdais, Madrid. Since the start of his career, Mathieu Mercier has focused in his work on reconsidering the role of the object in the consumer sector as well as in art, constantly questioning both the symbolic and utilitarian functions of objects.

In parallel to his own creative work, he has organized several exhibitions as a curator. In 2001 at Galerie du Bellay in Mont- Saint-Aignan, in 2003 at Musée d'Art Contemporain de Rochechouart, for the Fondation d'entreprise Ricard Prize in 2007, at BHV with historian Bernard Marcadé. In addition, he has curated 3 shows at Frac Basse-Normandie, at Galerie Minotaure for the New Wave project mounted by Palais de Tokyo in Paris, at Villa Arson, Nice. He also curated a retrospective of C. Babou at Frac Aquitaine Bordeaux, and subsequently replicated part of that retrospective at Galerie Sémiose in Paris.

Mathieu Mercier is also a collector. A selection of his private collection titled "Monochromes et Readymades" was shown at Vélizy Art Center. Finally, he was the curator of the modern part of the Esprit du Bauhaus exhibition at the Musée des Arts Décoratifs in Paris in 2016 and of a portrait show including some 80 artists in 2022 at Mucem, Marseille. He worked extensively on editing a printed version of Marcel Duchamp's "box in a valise" published by Walther König.

## Gaëlle Delort



Gaëlle Delort is a French photographic artist and graduate of the École nationale supérieure de la photographie in Arles. She lives in Lozère. By identifying and collating the cues that constitute the thickness of a place and its landscapes, she tries to capture forms of resonance between human and geological temporalities, playing with the depth of the world and the surface of images.

Her work has been exhibited in France and abroad, notably at the Rencontres d'Arles, the Photosa Photographic Biennial in Burkina Faso, the Ville Blanche in Marseille and the PhotoSaint Germain festival in Paris. Since 2020, she has been working on the "Karst" project, based on the geomorphology of the Grands Causses region (France), with the support of DRAC Occitanie. In 2024, she will be working with scientists as part of the 1+2 Residency, continuing her research into underground environments by combining photography and speleology. This work, entitled 'Développements', is published by Filigrane.



**Baoumo Rousso, 2021, 225 x 280 cm, galerie ENSP, juin 2022**

## Anna Hailot



Anna Hailot is a visual artist who divides her life between Normandy and the Côte d'Azur.

She is currently pursuing a Master's degree in Literary Creation at the University of Le Havre, where she is developing a literary and poetic project that explores the themes of work and the cosmos. She graduated in 2021 from the École Nationale Supérieure d'Art in Limoges, where she developed a multidisciplinary practice combining photography, publishing, text, and installation. Her work explores the sensory and narrative power of images. The majority of her work is situated within the Mediterranean region, where her long-term aim is to pursue a sensitive, symbolic, and historical trajectory of artistic inquiry. Anna Hailot employs a process of assemblage, combining sensations, images, and objects from both the real and virtual worlds to create fictional, fantasized spaces. By employing a variety of techniques, she endeavors to reimagine hybrid "ideal" locales, where sensations of catastrophe and complete oneness with the universe converge. These are paradoxical spaces which we simultaneously seek to escape and linger in. In her photographic work, Anna Hailot never presents her images in their original composition. Instead, she employs digital media, including scanning, rescanning, printing on various papers and media, and other techniques, to achieve the desired images. In this way, she endeavors to synthesize her perceptions and emotions, striving to convey something close to her subjective experience of the external world.



**Phénix**, 212x141 cm, photo printing on fabric

## Han Yaqun



Han Yaqun (b. 1992, Inner Mongolia, China) is a visual artist who currently lives and works in Shanghai. She is a graduate of the Academy of Fine Arts at Tsinghua University and holds dual degrees in DNA and DNSEP from the École Nationale Supérieure des Beaux-Arts in Dijon, France.

Her creative activities revolve around the concept of the in-between territory. This can be defined as a state of transition, both constrained and adaptable, and a transient period during which the ashes continue to smoulder after the fire has gone out.

Her creative process is often inspired by geographical and temporal shifts. In an active or passive state of “nomadism”, she boldly disrupts the status quo to establish new orders in her creation.

She is fascinated by the fragility of appearances and uses painting, photography, and video to capture the subtleties of temporal strata, including fragments of everyday life, the ruins of her native country, the folds of ancient objects, and memories in constant reconstruction. She boldly examines the narratives embedded within the facades of modernity, exploring the various manifestations of the human condition. Her work boldly scrutinises the intersection between technology, the body, and the intricacies of modern life. The artist’s task is also reveal fragile and residual elements of the world that can be likened to the most important clues in a detective story that are often found cast away as trash. By collecting and reconstructing these seemingly inconsequential traces, she boldly exalts and sanctifies elements on the brink of erasure, directly combating the forces of oblivion and challenging the assumptions of the everyday world.



**Useless Journey, 2023**  
oil on canvas, 90x60cm





**14-5, 2022**  
oil on wood,  
29.7x21cm



**14-14, 2022**  
oil on wood,  
29.7x21cm



**Family Folds, 2024**  
Oil on canvas, 140x100 cm



**Tillandsia, 2024**  
Oil on canvas, 70x90cm



**14-8, 2022**  
oil on wood,  
29.7x21cm



**14-6, 2022**  
oil on wood,  
29.7x21cm

## Charlotte Jeanningros



Charlotte Jeanningros was born in France in 1992. She joined the exchange program with the China Academy of Art in Hangzhou during her studies and moved to China in 2019 after obtaining her DNSEP in Art at ENSA Dijon. In 2024, she obtained an International Doctorate in Arts from Shanghai University Academy of Fine Arts. She currently lives in Shanghai.

Charlotte Jeanningros begins her work in her familiar everyday environment, in which she discovers and becomes conscious of something that will become the object of her exploration. She doesn't focus on the obvious. She looks for the hidden aspects of a situation. She relies on recurring visits and the repetition of an approach to understand the history and nature of the relationships that form the basis of her investigations.

She is interested in the interactions between individuals and their everyday environment, whether in mutating spaces or in her surroundings. She approaches this through photography, video, and collage. She boldly addresses the relationships between the local and the global, and the inherent complexity of these connections, raising thought-provoking questions about cultural identity and the perception of our familiar surroundings. She boldly draws on the various changes in the state of a place, the transitions from one status to another, to reveal singularities and challenge the influence of our contemporary models. She does so while also exposing their effects and contradictions. She confidently identifies the similarities between multiple localities and the impact of a resurgent human nature.

Her work has been exhibited at the first Biennial of Photography in Authiou (France), as well as in top institutions and galleries worldwide, including the Shanghai Art Collection Museum, Espace Ségur (Paris), Espace Jean de Joigny (France), Espace Millepiani (Rome, Italy), and Jincai Gallery (Hangzhou, China). Her work has also been featured in several publications, including *Revue Scientifique des Arts et du Design* N°4.



**Dreamland, 2022**  
Pigment inkjet prints, 40 x 60 cm (each)

## Li Hainan



Li Hainan is a visual artist who was born in northeastern China in 1993 and currently lives in Shanghai, China. He graduated from École Nationale Supérieure des Beaux-Arts in Paris, France, with a DNAP and DNSAP, having completed an exchange visit (Erasmus+ Programme) to the Sculpture Department at École nationale supérieure des arts visuels (ENSAV) in La Cambre, Brussels, Belgium, and a minor in Philosophy at Sorbonne University (Paris IV).

Li Hainan reconstructs images through a visually dominant artistic language, working with a variety of media such as installation and sculpture. He develops a critical and diverse social practice of political art. He is committed to deconstructing the “truths” embedded and constructed in historical narratives and to arriving at a new paradigm. He attempts to disrupt the scaffolding of commonplace ideas by introducing alien value anchors. He aims to reveal the structural relationship between social territories and the economy under the tide of capital, molding artistic intuitions into new realities in the process.



**Bingo ! liberté, égalité, Fraternité ! 2024**  
Sculpture, Acrylic, ABS plastic, Metal, UV printing  
52\*44\*5cm



**éphémère-Nymphose, n°3, Bambou, 2021**  
Installation, Bamboo, Glass, Smoke  
30\*30\*180cm

## Li Shibai



Li Shibai was born in 1989 in Shandong, China. He graduated from the Department of Intermedia Art at the China Academy of Art in 2012. He then obtained a DNA and DNSEP degree from the École Nationale des Beaux-Arts in Dijon, France, in 2015 and 2017. He works and lives in Paris and Shanghai.

His work is primarily focused on photography and installation. He typically begins with realistic scenes, people, and objects in the immediate environment, then boldly reveals the absurdity inherent in these real-world scenes. He is inspired by the stark contrast between utopian fantasies and expressions of day-to-day life. In an era dominated by mechanical reproduction and the impact of the information revolution on the image, he records and recreates the world around him with one clear goal: to express the absurd and chaotic helplessness of people caught in this situation. His work is a bold and unflinching exploration of the human experience, oscillating between melancholy, humor, and poetry.

He employs the methods of social fieldwork and cultural research to explore the relationship between people, society, and architecture, and to describe the reciprocal interactions between the environment and people.

His works have been exhibited at the Today Art Museum in Beijing, the Shanghai Contemporary Art Fair, the Guangzhou Art Museum, and in France. Many installations have been transformed into public artworks in Nanjing, Changsha, Fuzhou, Shaoxing, and elsewhere.



urban civilisation N° 1, 2023  
Pigment inkjet prints, 35 x 45 cm



Urban civilisation N° 5, 2023  
Pigment inkjet print, 90 x 60 cm



Urban civilisation N° 7, 2023  
Pigment inkjet prints, 50 x 65 cm

## Adrien Menu



Adrien Menu was born in 1991 in Saint-Rémy, France. He studied at the École Nationale des Beaux-Arts de Dijon and at the Villa Arson - École Nationale des Beaux-Arts de Nice, graduating in 2016 and winning the Young Creation Prize from the city of Nice. He lives and works in Marseille. A sculptor and painter, he boldly fuses representations of objects, bodies, machines, landscapes, and architectures, unflinchingly exposing the porous nature of their definitions in compositions where intricate details abound. The artist employs trompe l'oeil to create a duplicated reality, which he then modulates to generate direct echoes.

His entire corpus is an emotional body, stammering in its desire for slowness, its breath murmuring a memory in intimate and familiar echoes. This diseased body points to an ingestion that is both ideological and material, a source of infection. Its surface displays a multitude of symptoms, articulated through a proliferation of residues, exhausted bodies, corrections, revisions, and animal and plant references. Together, these different elements strive to craft and devise ways to handle these ailments. The slowness and silence that anchor his work are essential to the creation of spaces that are open to the healing gaze. They invite us to listen to - to consider - that which does not speak, far from the relentless noise of the world and its constant onrush.

His work has been showcased in numerous collective and solo exhibitions. Notable examples include exhibitions at the Collection Lambert in Avignon, the Galerie de la Marine in Nice, the Chapelle du Carmel in Chalon-sur-Saône, the Jeune Création festival in Paris, the Salon de Montrouge, Vidéochroniques in Marseille, and the Stella Rouskova Gallery in Genoa, Italy. He has also been the recipient of several awards and residencies, including a nomination as a resident at the Casa de Velázquez in 2021/2022.





**Stuck pixel (black)**, laiton  
patiné, 1,3x1x1,1cm



**Stuck pixel (black)**, laiton  
patiné, 0,8x1x0,9cm

## Marie Ouazzani and Nicolas Carrier



© Ouazzani Carrier

### Marie Ouazzani And Nicolas Carrier

A graduate of the Villa Arson National Higher School of Art, Nice, Marie Ouazzani was born in 1991 in Lille, France. For his part, Nicolas Carrier was born in Brive, France in 1981 and is a graduate of the Paris Cergy National Graduate School of Art and the UFR Cinema of Sorbonne Nouvelle.

They have lived and worked together since 2015. Marie Ouazzani & Nicolas Carrier devise climate fictions, botanical installations and landscape infusions. Their works are composed with vegetation, industrial ruins and ecosystemic disturbances, cycles of transformation, between disappearance and regeneration, that evoke the environmental anxieties of our time.

Ouazzani Carrier have exhibited at international biennales and institutions including: Villa Medici, Rome; Carte Blanche Winland, Hangzhou; La Galerie, CAC Noisy-le-Sec; Centre Pompidou, Paris; Villa Schöningen, Potsdam; Casa da Cerca, Almada; 19th Media Art Biennale WRO, Wrocław; 2nd Lagos Biennial; 3 bis f, Aix-en-Provence; 5th Odessa Biennale; Darat al Funun, Amman and 61st Salon de Montrouge.

The duo were awarded the Art of Change 21 Eco-Design Art prize at Palais de Tokyo.

Their work is represented in the collections of FRAC Grand Large, FMAC Aubervilliers and Collection départementale d'art contemporain de la Seine-Saint-Denis.



夢傘 Songe parapluie, 2024, 8K video on  
2 monitors, 12 min

## Pocono Zhao Yu



Pocono Zhao Yu (b. 1990) lives in Shanghai and Paris. She obtained her DNSEP (MFA) from the École Nationale Supérieure des Beaux-Arts in Paris.

Pocono Zhao Yu's works boldly explore the transformation of perspective from "personal culture" to the «culture of the other» and reflect on this transition within the framework of deep spacetime. She translates the world through a variety of media, including image, video, writing, and installation. She reconstructs scenes drawing on personal experience and borrowing elements from semiotics, literature, and related social disciplines. She presents a new narrator who questions the authenticity of history as an "intruder" and explores and responds to the complex relationship between original and copy. She also directly tackles the issues of identity and territorial anxiety that arise from globalization.

Her major exhibitions include: From the Other Hill: Scales in Flames, Space 185 of Shanghai Bund Art Center, Shanghai (2024); Poetry By the Barbarian Inverted, ASE Foundation, Shanghai (2024); On Inverted Gaze, Arario Gallery, Shanghai (2024); Flame in Dashed Line, Beijing Jin Shangyi Art Foundation, Guardian Art Center, Beijing (2023) ...

Pocono Zhao Yu is a published writer for a number of leading art publications, including Art Monthly, Jiazazhi, ArtWorld Magazine, CEF, PULSASIR, and ZHAOYIN Echo. In 2018, she worked with Rie Kung as guest editor for a special Long Reading project entitled Lions of the Scottish Highlands for the Chinese art magazine Art World. In 2019, she was shortlisted for the OCAT Institute's "research-based curatorial project", and in the same year published the short story "La station de Métro Belleville".



**Advancing world , 2021**

Photography, text, stainless steel, bird of paradise, resin, metallic spray paint, metallic markers, mixed media.

159x92x150 cm



**Juice of reef, 2023**

foaming agent, metal spray paint, natural stone powder, PVC resin, iron nails, approx 20 x 20 x 20 cm

## Ren Han



Ren Han was born in 1984 in Tianjin, and currently lives and works in Paris. In 2006, he obtained a bachelor's degree from the Oil Painting Department of Tianjin Academy of Fine Arts. In 2011, he earned a master's degree in Art from the École Nationale Supérieure d'Arts de Villa Arson in Nice. He has participated in art residencies in Paris, Lyon, Matsudo, and Chengdu. Born in the same year as George Orwell's dystopian novel "1984", Ren Han's formative years unfolded amidst explosive urbanization in China and the rapid global proliferation of the internet. He boldly fuses images from mythology, nature, and the digital realm into his works, spearheading a series of research projects and reflections on the consumption of visual culture in the Internet age. He employs techniques such as drawing, installations, and site-specific works to convey his ideas. He once said: "I question the meaning of humans continually constructing and deconstructing under the impetus of desire." His creative output is a bold, Sisyphean response to the world. His works have been exhibited at some of the world's most esteemed institutions, including the Monnaie de Paris; Centquatre, Paris; Cité Internationale des Arts, Paris; Nouvel Institut Franco-Chinois, Lyon; Asian Art Museum, Nice; Jimei x Arles International Photo Festival, Xiamen; Today Art Museum, Beijing; Times Museum, Beijing; Taikang Space, Beijing; Nanjing Art Academy Art Museum; OCAT, Xi'an; and Moscow Museum of Modern Art. He has also staged solo exhibitions in Paris, Lyon, Berlin, and Beijing; the Moscow Museum of Modern Art; and in Paris, Lyon, Berlin, and Beijing. In 2024, he was invited by UCCA Lab to create a large-scale, site-specific installation for ARC'TERYX.



**96F80E2B-72D2-4E0 C-9261-59CC2BCEBC B6**

plasterboard wall sawing, chopping, chiseling  
2016, Taikang Space



**23182602**

graphite on paper, 29.7x21cm, 2024

## Lionel Sabatté



Lionel Sabatté was born in 1975, Toulouse (France). Lives and works in Paris, Los Angeles and Pont-Audemer (France).

Lionel Sabatté employs painting, drawing, sculpture, and photography in turn to unfurl a multifaceted imaginary world that often evokes nature and phenomena linked to the manifestations of life and its fragility. Its form can range from sensory figurative expression to the brink of telluric abstraction based on research into unusual, surprising materials that challenge our value systems (such as dust, oxidation, natural pigments, dead skin). He has earned numerous artistic prizes, including the Luxembourg Art Prize in 2020, the painting prize of the Fondation Del Luca (Académie de France) in 2019, the Prix des Amis de la Maison Rouge, the Drawing Now Prize in 2017, and the Yishu 8 Prize in Beijing in 2011. His work has been showcased in numerous solo exhibitions in France (MAMC+ Saint-Étienne Métropole in 2021, Château de Chambord in 2023) and abroad, and is featured in several prominent institutional collections. He is represented by the Ceysson & Bénétière Gallery.





Great Horned Owl of 07-08-2023, Oxydation on paper, 80 x 60 cm



Small island bird of 14-08-2014 - Oxydation on paper, 31 x 41 cm



Small island bird of 16-08-2014 - Oxydation on paper, 31 x 41 cm



Small island bird of 10-08-2014 - Oxydation on paper, 31 x 41 cm

## Chloé Silbano



Chloé Silbano graduated from the Beaux-Arts de Paris in 2012. She has exhibited at Gr\_und (Berlin), Fondation Fernet-Branca (Basel), Musée de la Chasse (Paris), Moments Artistiques (Paris), l'Approche (Brussels), Ancien Musée Pierre Cardin (Saint-Ouen),

La Box (La Réunion), Armenian Center for Contemporary Experimental Art (Armenia), Pygmalion Gallery (Kazakhstan).

Over the period 2022-2023, she was guest artist at CNES.

She is the winner of the Yishu8 Prize, having been awarded the prize in 2020. She was in residence in Beijing in 2023. She then participated in the Yishu8 exhibition at the National Art Museum of China. In 2024, she returned to China with a group show at HDM Gallery in Beijing and a new Butong residency in Beidaihe.

Chloé Silbano's work confidently transitions through multiple media, including painting, sculptures, and video.

Objects are made for a specific purpose. They are staged to form an integral part of the painting composition. Bodies are framed. When the body is absent, tension emerges. Sculpture implies action. A flow, a cut, a contained gesture.

Chloé Silbano develops mental mechanics founded in her keen observation of the world around her. She identifies and highlights elements that illustrate a body's position in space, seating, anchoring, constraints, relationships with objects, and the interaction with more malleable materials. However, these processes are always instantiated through a specific experience, through experimentation with a practical application, which involves her own body or that of models. She confidently asserts that the body's relationship with objects is a key aspect of her work.



**Dance of death, 2023, video 1min23**

Video extracts



**Flying Buttresses, 2024,**  
pencil on coloured paper, cut out and folded, 66 x 66 x 3 cm

**Flying Buttresses, 2024,**  
pencil on coloured paper, cut out and folded, 75 x 40 x 3 cm

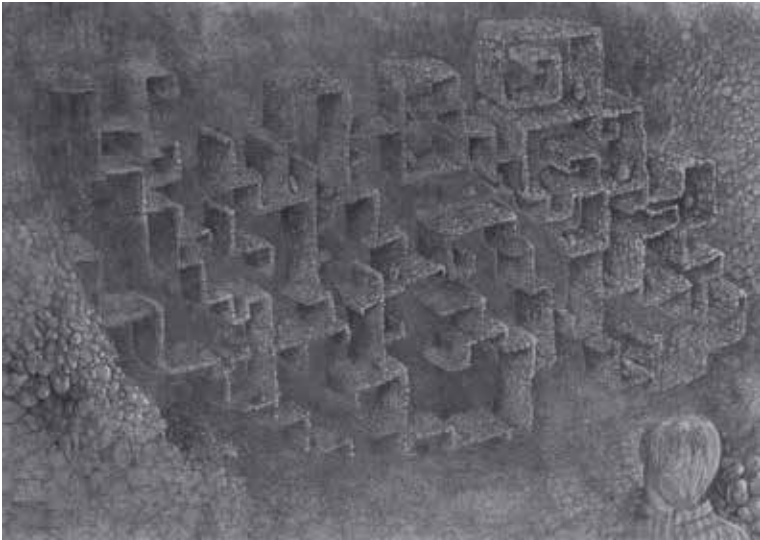
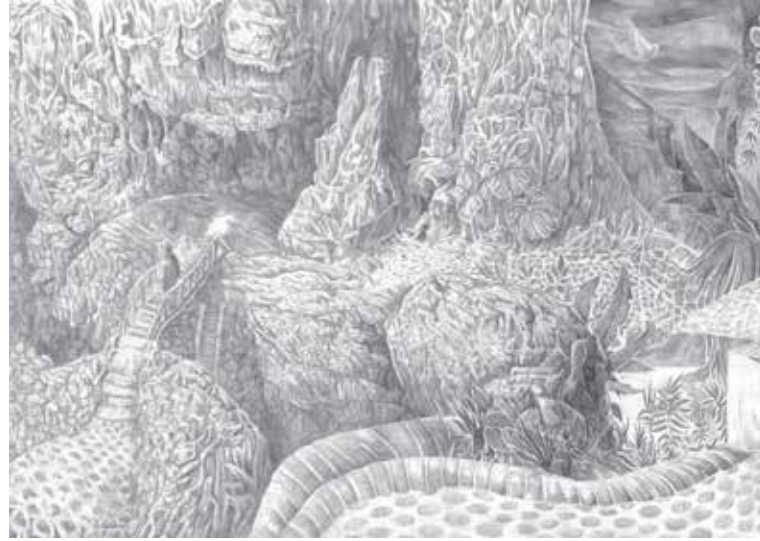
## Quentin Spohn



Quentin Spohn was born in 1984 in Colombes and studied at the Villa Arson in Nice until 2013. Since graduating, he has had the opportunity to hold solo exhibitions throughout France and to take part in a number of group shows. He has also been able to develop specific projects in the course of residencies in France and abroad.

Quentin Spohn's practice is primarily based on drawing. Keenly aware of the potential for constant re-exploration in this medium, he experiments with a variety of techniques and media in his various projects. Often with an offbeat sense of humour, he puts his perception of society into images, and at the same time finds a terrain of expression for his own obsessions.

Quentin Spohn blends the real and the fantastic, inserting the bizarre into a realistic framework, similar in this to the approach of American artists associated with Magic Realism. He was greatly influenced by painters such as Georges Tooker and Paul Cadmus, who depicted scenes in which the everyday and the fantastic rubbed shoulders, often with a burlesque dimension.



Sans titre 1,2, 3, 4 pigment print on rice paper 42 x 59 cm

## Guillaume Talbi



Guillaume Talbi was born in 1987 in Châteauroux, France. Guillaume Talbi currently lives and works between Paris and China. He graduated from the École Nationale Supérieure des Beaux-Arts in Paris and is represented by Galerie Alain Gutharc.

His work has been featured in numerous solo and group exhibitions in France and internationally, including: the Museum of Modern Art, Contemporary Art, and Outsider Art (Le LaM) in Villeneuve-d'Ascq, France (2016); the Drawing Now Art Fair in Paris (2016); Yishu 8 - Maison des Arts in Beijing (2018); Eleven Steens Art Center in Brussels (2019); the Chapelle de la Visitation Art Center in Thonon-les-Bains, France (2020); the Musée Guimet and Hôtel particulier Heidelberg in Paris (2022); and the Nouvel Institut Franco-Chinois in Lyon (2024).



**Form of life n° 27, 20,** 2015,  
watercolour and ink wash on paper, 73 x 58 cm



**Form of life n°4, n°7,** 2015,  
watercolour and ink wash on paper, 53 x 41,5 cm



**Form of life n° 18, n°8** 2015,  
watercolour and ink wash on paper, 73 x 58 cm  
watercolour and ink wash on paper, 53 x 41,5 cm

## Yang Toba



Toba Yang was born in 1984 in ChangChun, China. She studied in Beijing and Shanghai before arriving in Paris in 2007, where she has lived and worked ever since. She holds dual degrees in both arts and science/technology: a DNSEP from the École Nationale Supérieure d'Arts Paris Cergy (2014) and a Bachelor's in Bioengineering from the East China University of Science and Technology (2007).

Toba's work is playful, intriguing, and fragmental, drawing inspiration from the myriad things that captivate her in life.

Her art captures the essence of these fleeting moments and forms, whether it's a half-heard, half-imagined story, a documentary about the musical preferences of trees, the gargoyle on a Gothic church, or the scenography of a Pina Bausch play. A poem that starts with a period and transitions into a slanted comma, ever more tilted, evokes a vivid life form that breathes through her creations.

She has consistently explored multiple media, including oil painting, knitting, tapestry, and digital drawing. She is equally interested in traditional handicrafts and modern technological methods.

In Toba's hands, each piece becomes a fragment of a larger narrative, and viewers are invited to piece together their own stories. Her art is a testament to her creativity, curiosity, and the endless possibilities that emerge when energy and imagination converge.

Her works have been exhibited in some of the world's most prestigious institutions and galleries, including the Fondation Louis Vuitton, the Fondation Kadist, and the Nathalie Obadia Gallery.

The Jean-Collet Gallery, the YGREC Gallery, and others. She has participated in residencies at the Cité internationale des arts in Paris's Marais district and at APM in Brittany.

In addition to her visual art, she is also a writer. Her writing includes the piece «Growing Flowers from Beard.»



Wall paper desgin, l:53 cm





**Golden Shapes**  
digital drawing uv print on plexiglas  
40x32cm, 2024



**Crepuscule**  
digital drawing uv  
print on plexiglas  
25x25cm, 2024



**Ouille Ouille, 2024**  
digital drawing uv print on plexiglas,  
45x55cm



**Automne in Brittany, 2024**  
digital drawing uv print on  
plexiglas, 25x25cm

## Wang Yang



Wang Yang was born in 1986 in Shanghai, where he currently lives and works. In 2009, he obtained a bachelor's degree in oil painting from Shanghai Normal University. In 2017, he graduated with a DNSEP in Art from the École Nationale Supérieure d'Arts in Dijon, before joining the post-graduate program at the École Nationale Supérieure d'Art et de Design de Nancy. He relocated to Shanghai in 2018.

Wang Yang concentrates on photography, because what seems most important to him is his ability to compose from reality and to provide a reading of its components, replacing words with images. After 7 years living in France, he has learned to integrate his dual French and Chinese culture. He works from his immediate environment, representing the aesthetic qualities inherent in his subjects, drawing on this cultural duality. His works reflect his revelations about the world. Through them, subjects such as nature, city, country and man suddenly appear more ambiguous, yet offer a concrete vision of reality in the world around us.

Wang Yang runs the «Yi bei ying yè» workshop and teaches photography and film at the Shanghai Theatre Academy.





**Landscape in the snow series**

Pigment inkjet prints, 60 x 90 cm (each), 2016.

## Yue Cheng



Yue Chang was born in China in 1995, YUE CHENG is a photographer, artist and researcher. She lives and works between China, France and Canada. She graduated from the École nationale supérieure de la photographie in Arles in 2022, and is currently working at Le Fresnoy - Studio national des arts contemporains and is working towards a doctorate at the University of Québec in Montréal.

Yue CHENG's artistic project began in 2019, fusing documentary and digital technologies. Her work is based on photography, and has expanded to experiment with video, sculpture and hybrid methods. Through this non-linear approach, she explores in depth the symbiosis and contrasts between urban civilization on land and the marine environment in the Anthropocene era. She also explores sustainability, the relationship between human beings and the environment, and the role of industry in this context.

Her work is not limited to a single form, but employs a poetic method to construct a condensed microcosm that reflects a global, non-binary vision of the world. Her creations are imbued with a deep personal reflection on landscape. Through her work, viewers are invited to question notions of utopia and dystopia, and to reflect on sustainability and the relationship between man and the environment in contemporary society.

Her artistic approach is both academic and institutional. Her work has been exhibited at the Institut pour la photographie, Centre Wallonie-Bruxelles, Rencontres d'Arles, Le Fresnoy - Studio national des arts contemporains in France; Mingyuan Museum, Untitled Source Youth Art Festival, Centre du Spectacle in Canton, China; Centre de la Photographie de Genève and Fotomuseum in Switzerland; Ville-Marie in Canada; Dortmund University of Photography in Germany; Hangar - Art Center in Belgium; and Open-air Water Power Museum and Video Art Miden in Greece.



**White Night**, 4k digital video,  
duration 5 mn 22 s, 2021-2022



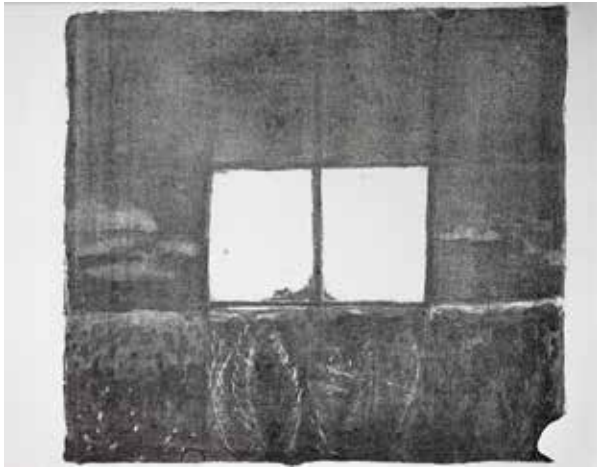
Screenshot of the White Night video

## Yang Yi

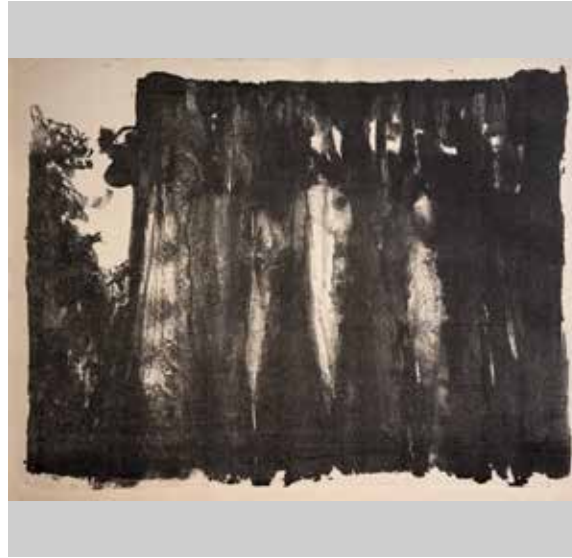


Yang Yi questions the reality of images in her work. Her recent paintings often depict a landscape behind a transparent veil. The location of these landscapes is often unidentifiable. The ambiguity of the titles given to the works leaves room for viewers to project their own experiences onto the paintings. Frequent trips between her native country and the country where she lives today blurs her sense of place and her own memories. With her visual works, she creates a world that is part real, part imaginary.

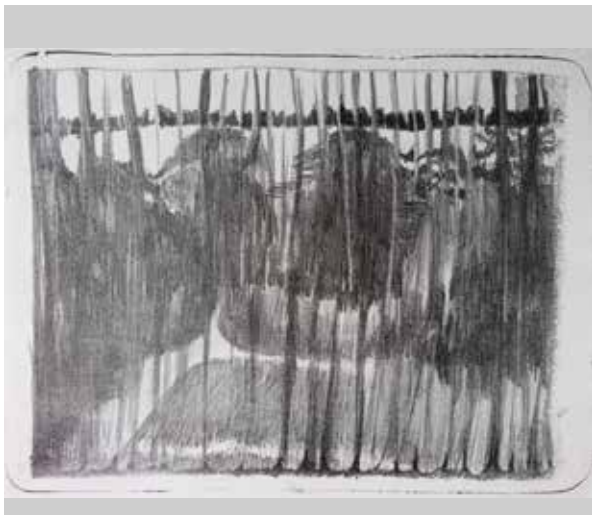
Lighting is a subject that in recent years has come to run through her work. First, it was the fleeting nature of the light that attracted her attention. Then the desire to capture it encouraged her to represent it through painting, fresco and other media. Light has thus become the transitional path that has enabled her and hence the viewers of her work to immerse themselves in the reality that she has created.



**Aquatic enclosure, 2015**  
digital inkjet print, 25,5x33 cm



**Portrait of a wolf, 2015**  
digital inkjet print , 25,5x33 cm



**hunting season, 2015**  
3 digital inkjet print, 25,5x33 cm

## Mengzhi Zheng



© Bruno Vigneron

Mengzhi Zheng lives and works in Paris. Born in Ruian, Wenzhou, China (1983), he moved to France at the age of seven. Through his sculptures and in situ installations, he explores the relationships between architecture, space, and memory. A graduate of Villa Arson in Nice (DNSEP, 2011), he transforms humble, reclaimed materials into poetic and sensitive works. His journey is shaped by the contrast between his childhood in China, where life unfolded outdoors in close connection with the village, and the discovery of confined and isolated apartment spaces in Paris. This tension between openness and confinement, social connection and withdrawal, lies at the heart of his creations. A return trip to China in 2008 revived these impressions, deepening his vision of space as a place of interaction, memory, and transformation.

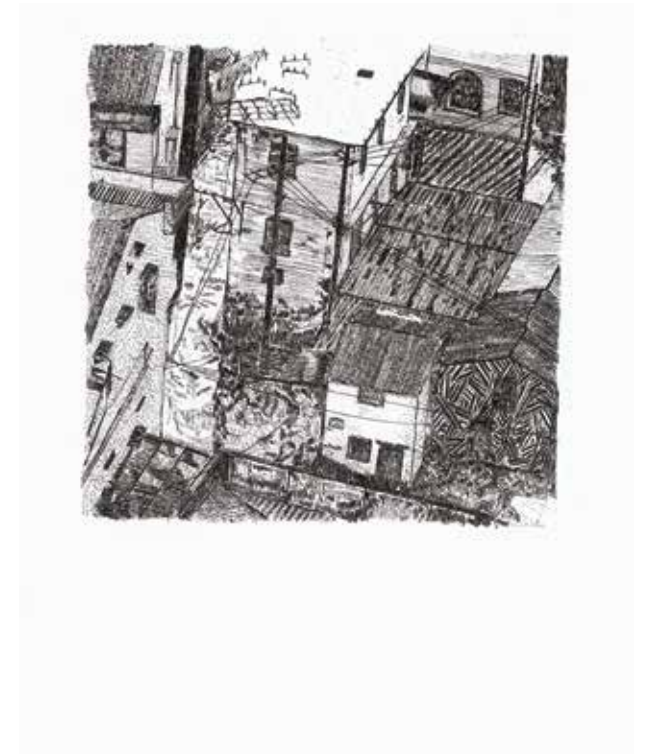
His works, presented both indoors and outdoors, range from small, handsized sculptures to monumental installations. They explore the interplay between lightness and monumentality, function and utopia. Each creation, adapted to its environment, offers «spatial intentions» where the imagination redefines the concept of habitat. Color plays a central role in his practice, especially in public spaces, where it interacts with light to transform surroundings. In the studio, his sculptures reveal the raw authenticity of materials and their stories. Blending painting, sculpture, and architecture, he invites us to rethink how we inhabit spaces, creating shelters and projections of architectural dreams.

Mengzhi Zheng has participated in numerous exhibitions, including the Lyon Biennale (2015, Hors les Murs at the Palais de Tokyo) and Orléans (2018, Biennale of Architecture #1 at the Frac Centre-Val de Loire). In 2019, he inaugurated *Inarchitectures*, a permanent, monumental installation on the rooftop terrace of the Halles parking lot in Lyon (Lyon Parc Auto), and exhibited at the Lyon Biennale in the Usine Fagor. In 2022, he presented *Aplatir le ciel* at the Château-Musée de Tournon-sur-Rhône and *enf(r)ance* at the Nouvel Institut Franco-Chinois, both in resonance with the Lyon Biennale. In 2025, as a laureate of the *1 immeuble, 1 oeuvre* (1Building, 1Artwork) program by Groupe Emerige, he will participate in ArtParis and DrawingNow.





Wind Sketch N°10, view A, 2022  
Wind Sketch N°9, view A, 2022  
Wind Sketch N°10, view B, 2022  
Wind Sketch N°9, view B, 2022  
colour print, satin paper.  
80 x 60 cm. One-of-a-kind print.



Sans-titre N°1/5, series 2009-2011,  
etching, edition of 10, 24x32 cm

## Zhu Hong



Zhu Hong was born in 1975 in Shanghai. She obtained a DNSEP at ENSA Dijon in 2007. She lives and works in Nantes.

Zhu Hong moved to France to study art at ENSA in Dijon as a counterbalance to her classical training in Shanghai. The meticulous precision of her creations demands a heightened level of visual discernment from the viewer, prompting them to discern a figure amidst the interplay of opacity and gloss.

Zhu Hong's work is informed by a fascination with the ways in which museum displays and exhibitions challenge our perceptions of images. She seeks to explore the nuances of Western art within its institutional and historical contexts, encompassing both esteemed and everyday settings. Her work delves into the complex relationships and intersections between representation, temporality, immateriality and space.

She has pursued this agenda at Musée d'Art de Nantes, Musée de La Roche-sur-Yon and the Pôle Internationale de la Préhistoire, which gave her access to the Paleolithic sections of its prehistory museum, and through in-situ projects, Le Salon at the Art Museum in Dijon and Décor intérieur at the Château du Grand Jardin, in France. These assignments are structured around a specific group of drawings and paintings, which in many instances refer to existing visual material that lends itself to installation and serial presentation.

She has participated in residencies in France and abroad (Centre d'art de Pontmain, Lieu Unique, Pôle international de la Préhistoire, Schlool Balmoral, DE). Her work continues to be included in solo and group presentations at galleries and art fairs, in both France and the Netherlands.

Zhu Hong lives and works in Nantes, France. She is represented by The Merchant House, Amsterdam and Galerie 208 Paris.



**Loire 1035, detail, 2024, Pencil  
acrylique on papier, 32x44 cm**

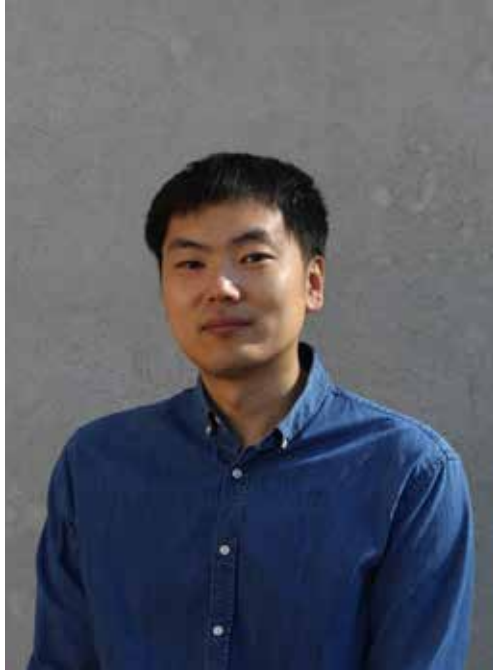


**Carton invitation, 2012-2014,**

color pencil, pencil, and acrylic on fabric.

size : scale 1 of invitation cards, between 10 cm and 30 cm.(19 drawings)

## Zhu Yunyi



Yunyi Zhu is a Chinese artist whose practice explores memory and perception. He lives and works in Shanghai, and is a graduate of Tsinghua University's Academy of Fine Arts and Le Fresnoy - Studio national des arts contemporains. His work has been shown at the Centre Pompidou in Paris(FR), the Musée Fabre and MO.CO. Panacée in Montpellier(FR), the UCCA Center for Contemporary Art in Beijing(CHN), the Institute of Contemporary Arts, ICA(UK). His films have been selected for national festivals such as Cinéma du Réel(FR), La Berlinale(DE), Le Golden Horse Awards(TWN).



Chroma, 2024, single channel  
4k film, Super 8mm film,  
transferred to 4k digital video,  
color, stereo, 7min 50