

WAYNE WARREN  
NEW PAINTINGS







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# BECOMING...

*Being and nothingness are understood as both opposed and identical, a unity of being and nothing. Consciousness experiences this unity of opposites as contradiction, which it seeks to resolve by invoking a third category called "becoming," which captures both nothing and being at once*  
Hegel, The Science of Logic, 1812-1816

Wayne Warren's recent work explores the potential of painting to reveal the transcendental - through both the elements of nature - utilizing effects on the medium of paint in the process of drying, and realizing this in conjunction with pre-determined, rational, controlled painted surfaces. The visual and psychological effect of each of the two areas is heightened by their interaction within the work. Firstly, the geometric form with its hard edge, flat surface with a real depth of colour and intensity of light, resounds against the organic, monochromatic surfaces. The latter surfaces reflect aspects of nature that cannot be de-limited in scale: night, sky or sea. The reading of these (apparently) disparate textures and spaces in conjunction provides access to a transcendental reality. The geometric grid creates ambivalence: it reveals the flatness of the surface and is manifestly antinatural - but it contains or creates potentially infinite extension that allows psychological continuity beyond the flatness of surface as well as the confines (edges) of the painting itself. This ambivalence is decisive in responding to the relationship between the two areas of internal image as well as the external conceptual space.

Wayne Warren has used line, form and colour in a way that invokes responses from us as pure sensation - the power of the element (colour) to generate an intrinsic response without necessarily alluding to objective time, form and/or space. In this sense, Warren's practice reflects that of Ad Reinhardt's 1950-60s 'ultimate paintings', in the purity and subtlety of colour of intersecting geometric forms in a grid devoid of 'background' and often visually dynamic in spatial relationships. An extension to the interaction between flat, geometric surfaces of heightened hue is the psychological association that occurs when these intersect with, or are immersed into visually textural, monochromatic areas created through

uncontrolled effects of natural elements such as rain or wind on acrylic paint in the process of drying.

These technical processes echo that of the artist, Joan Miró: *Rather than setting out to paint something, I begin by painting and as I paint, the picture begins to assert itself, or suggest itself under my brush.... The first stage is free, unconscious ...[But] the second stage is carefully calculated.*

Miró's painting, *The Birth of the World*, was, metaphorically, an act of artistic creation, through an image. In the work, the configurations lend themselves to being interpreted as both macrocosmic and microcosmic visions of the universe — the universe in terms of the poet's telescope or microscope. Warren's paintings: *Flare*, *Barred Entry*, *Beyond Blue*, and *Blocked*, have a philosophical association with aspects of Surrealism and Miró, in the sense of a dreamlike style based on poetic allusions to reality and lyrical compositions creating sensory responses from engagement with the familiar to fear of the unknown. The visual effects of natural elements on, or embedded in, the surface of a painting, generate a sense of the unknown — the shrouded or hidden space suggestive of the void of macro/micro infinity. The interplay between astrophysics - cosmology and terrestrial physics - generates a broad range of theories largely speculative and reliant upon mathematics, physics and chemistry to expand the capacity of the human mind to transgress time and space. Ironically, Warren's current body of work which intuitively responds to these phenomena, corresponds with the death of one of the world's most recognised astro-physicists, Steven Hawking, who questioned Einstein's long-established laws of relativity and gravity and the existence or manner of being of the Black Hole - which has been seen as the relativity of time and space that underlies our very existence.

Responses to Warren's recent paintings may reflect contrasting individual or cultural orientations — such as: a reality/illusion binary in works like Dante's *Vision*; a play between dynamism and stagnation in works such as *Flare*; an ambiguity between macro and micro infinities such as in *Barred Entry*; and a shift between expansiveness and enclosure in works like *Flare*.

The variation in scale of the different works often serves to exemplify these concepts — however they exist irrespective of the actual reality of the paintings' dimensions. On the one hand, the psychological association with elements of landscape, generates a powerful sense of personal immersion in the environment — minute in proportion to the space and imagined forms which envelop us. While on another level, the sense of shrouded space or void, can create an aesthetic which is equally alluring.

The underlying theory behind the individual's response to what is perceived, is the concept of 'knowledge by acquaintance' (Bertrand Russell, 1905) - we come to know through direct causal interaction with the object or subject perceived. That which is perceived and 'registered in the memory' of different individuals, inevitably varies to a greater or lesser extent. The particular textural pattern - created from entirely 'uncontrolled' process - in the work titled *Ancient Heroes*, suggests an Ancient Greek subject containing references to battle, in a low-relief wall frieze.

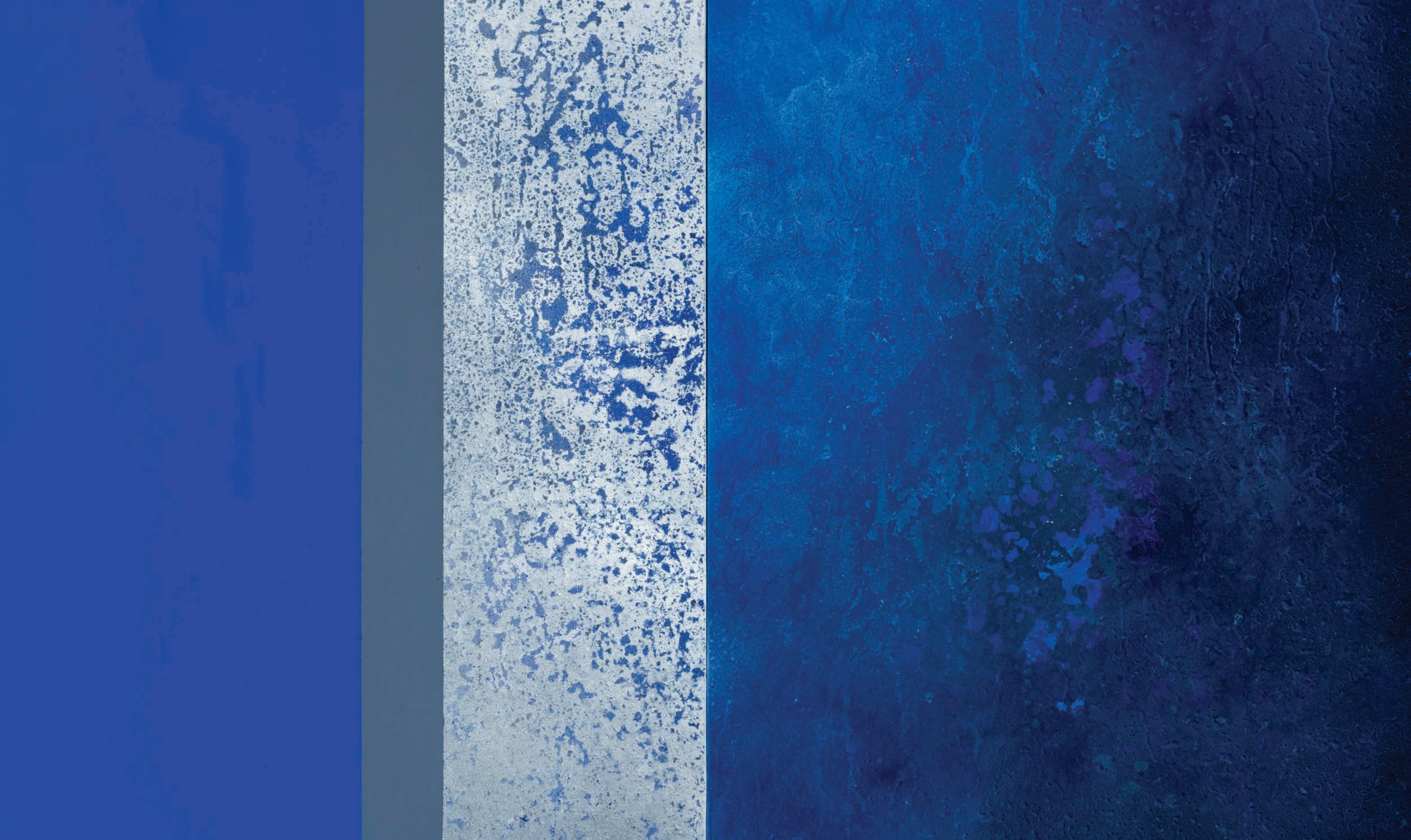
Through the figurative titles given works such as: *Dante's Vision*, *Ancient Heroes*, *Subversion* and *Narcissus*, we assume an association with particular subjects that nevertheless remain as elusive as the more 'abstract' titled works. The evasiveness of specific content, the varied technical processes and the (dis)association between different spatial areas is a psychologically metaphysical force to be immersed in when engaging with the works - a sort of genesis - the amorphous beginnings of life and the universe.

The body of works are evolving/becoming - in concept, intention, idea; reading, interpretation, imagining, ... through the juxtaposition of colour, form, light/tone, surface/texture, rational and irrational (or accidental) and the effect of this on the conscious and subconscious response to each work - a sense of 'change' as the only constant.

**Reg Newitt**  
Director,  
EDGE projects  
2018

**List of works referred to in the text**  
*Beyond Blue* (p13), *Dante's Vision* (p17), *Barred Entry* (p19), *Ancient Heroes* (p20), *Flare* (p25), *Blocked* (p27), *Subversion* (p28), *Narcissus* (p40).







韦恩·沃伦 (Wayne Warren)

——《2018年油画画册》

前言

流变.....

*存在和虚无被认为是兼具对立性和同一性，是有与无的统一体。人的意识将这种对立面的统一感知为矛盾，并试图通过引生出介乎存在与虚无之间的第三种状态“流变”来解决这一矛盾。*

——黑格尔，《逻辑学》（1812-1816年）

韦恩·沃伦近期的作品探索了藉绘画揭示超自然的潜力，一方面外借自然元素之力——即在颜料干燥过程中利用自然元素对作为媒介的颜料的影响，另一方面将之与预先确定的、基于理性的、可控的、事先绘制好的表面结合为一体。这两部分又相互作用，进一步强化了各自在整个作品中所呈现出的视觉和心理冲击效果。首先，韦恩·沃伦的作品表面整体呈单色调，而内中几何形状边缘线条硬朗，表面平整无凹凸、色彩浓烈且充满光感，两者反差鲜明。整体的单色调表面代表着无法用尺度界定的自然元素：黑夜、天空或海洋。把这些（显然）不同的纹理和空间综合起来加以解读，便会开启一扇通往超自然现实世界的大门。相互交错的几何图形呈矛盾之象：其所勾勒出的表面平整无凹凸，这显然是反自然的——但其中又包含或创造出一种潜在的无限延伸之感，给观者心理上形成一种超出平整表面以及绘画自身边界（边缘）框围的连续性。这一矛盾决定着观者对内部形象两个区域之间的关系以及外部概念空间作何反应。

韦恩·沃伦对线条、图形和色彩的运用总能够唤起我们纯粹的感官反应——利用元素（色彩）的力量激发内在的本能反应，而非一定要提到客观的时间、形式和/或空间。从这个意义上讲，沃伦的创作实践体现了阿德·赖因哈特 (Ad Reinhardt) 在20世纪50-60年代提出的“终极绘画”理论，用纯粹细腻的色彩描绘相互交错的几何图形，却又不辅以“背景”衬托，在空间关系上往往呈现出一种视觉动态感。沃伦将这些色调浓郁的平整几何表面与事前在丙烯酸颜料干燥过程中因雨或风等自然元素不受控制的影响而形成的视觉纹理单色区域相互作用，或将之浸没于这些单色区域之中，使之与观者建立起心理联系，从而使这些表面之间的相互关系得到进一步延伸。

这些技术性过程与艺术家琼安·米罗 (Joan Miro) 的创作过程不谋而合：

我在下笔时，并不知道自己要画什么，只是单纯地去画，画着画着，画面就开始慢慢在我脑海中浮现，或者自然而然地现诸笔端.....第一阶段是自由的，无意

识的..... [但]第二阶段是深思熟虑的。

米罗的画作《世界的诞生》(Birth of the World)是以意象为喻的一项艺术创作。这副作品中所呈现出的所有形态都可以被解释为宇宙的宏观和微观视界——诗人望远镜或显微镜下的宇宙。沃伦的绘画作品《火焰》(Flare)、《禁入》(Barred Entry)、《蓝色之外》(Beyond Blue)和《封锁》(Blocked)在某些方面与超现实主义和米罗有着丝丝缕缕的哲学联系，它们都是以暗指现实的诗意典故和唤起人们对类似事与物的共鸣或对未知的恐惧等感官反应的抒情作品为底本，给人以亦真亦幻之感。自然元素赋予绘画表面的视觉效果或者绘画表面所呈现出的自然元素的视觉效果传递出一种未知感——被笼罩或隐藏的空间喻示着宏观无限大/微观无限小的虚空。天体物理学—宇宙学和陆地物理学之间的相互作用——引生出一系列理论，这些理论带有很大程度的推测性，系以数学、物理学和化学为支撑，旨在拓展人类头脑凌驾于时间和空间之上的能力。具有讽刺意味的是，沃伦现有的作品都是对这些现象的直观回应，与世界上最知名的天文物理学家之一史蒂芬·霍金的辞世遥相呼应，史蒂芬·霍金曾对长期以来广为接受的爱因斯坦相对论和重力理论以及黑洞的存在或存在方式——在既有观念中，这被认为是时代和空间的相对性，是我们人类赖以存在的基础——提出质疑。

沃伦近期的绘画作品反响强烈，从中或可略窥其独树一帜的个人取向或文化取向——比如：《但丁的视界》(Dante's Vision)等作品中所蕴含的现实/幻想二元论；《无题》(Untitled)等作品所反映的动态与静态之间的相互作用；《禁入》(Barred Entry)等作品所喻示的宏观无限大与微观无限小之间的模糊不明；以及《火焰》(Flare)等作品所体现的外扩和封闭之间的转换。沃伦往往通过作品篇幅上的差异来辅助说明这些概念——但这些概念的存在与作品实际尺寸的大小无关。一方面，与景观元素建立起的心理联系给人以完全置身其中的强烈感觉——只不过这个环境是我们所处的空间和想象中包围我们的结构的微缩版而已。在另一个层面上，空间被笼罩或虚空的感觉能够创造出一种同样引人入胜的美学意境。

个体会对所感知的事与物作出反应，这背后有其理论依据可循，即“藉由熟悉而认识” (伯特兰·罗素 (Bertrand Russell), 1905年) ——我们在与所感知客体或主体的直接因果互动中形成认识。但不同个体所感知并“录入记忆库中”的内容不可避免地存在不同程度的差异。“古代英雄” (Ancient Heroes) 这幅画作中的特殊纹理图案系通过完全“不受控制”的

过程创作而成，暗含着一个古希腊主题，断壁残垣喻示着曾经有过的战斗。

由《但丁的视界》、《古代英雄》、《颠覆》(Subversion)和《水仙》(Narcissus)等作品的比喻性标题顾名思义，我们假定它们与特定主题有关联，虽是如此，这些画作依然像那些标题更为“抽象”的作品一样难以捉摸。对具体内容的回避、不同的技术创作过程和不同空间区域之间的关联（失联）共同交织成一股心理上的形而上力量，让观者不由自主地受之牵引，细细赏鉴这些作品——某种起源——生命和宇宙的混沌开端。

沃伦的作品体系不断演变/流变——在概念上、意图上和思想上是如此，在通过色彩、图形、光线/色调、表面/纹理、理性和非理性（或偶然）的并置去解读、解释、想象.....并藉由这种并置影响观者对每一副作品有意识和潜意识的反应方面亦是如此——千宗万象，惟“变化”之感永恒。

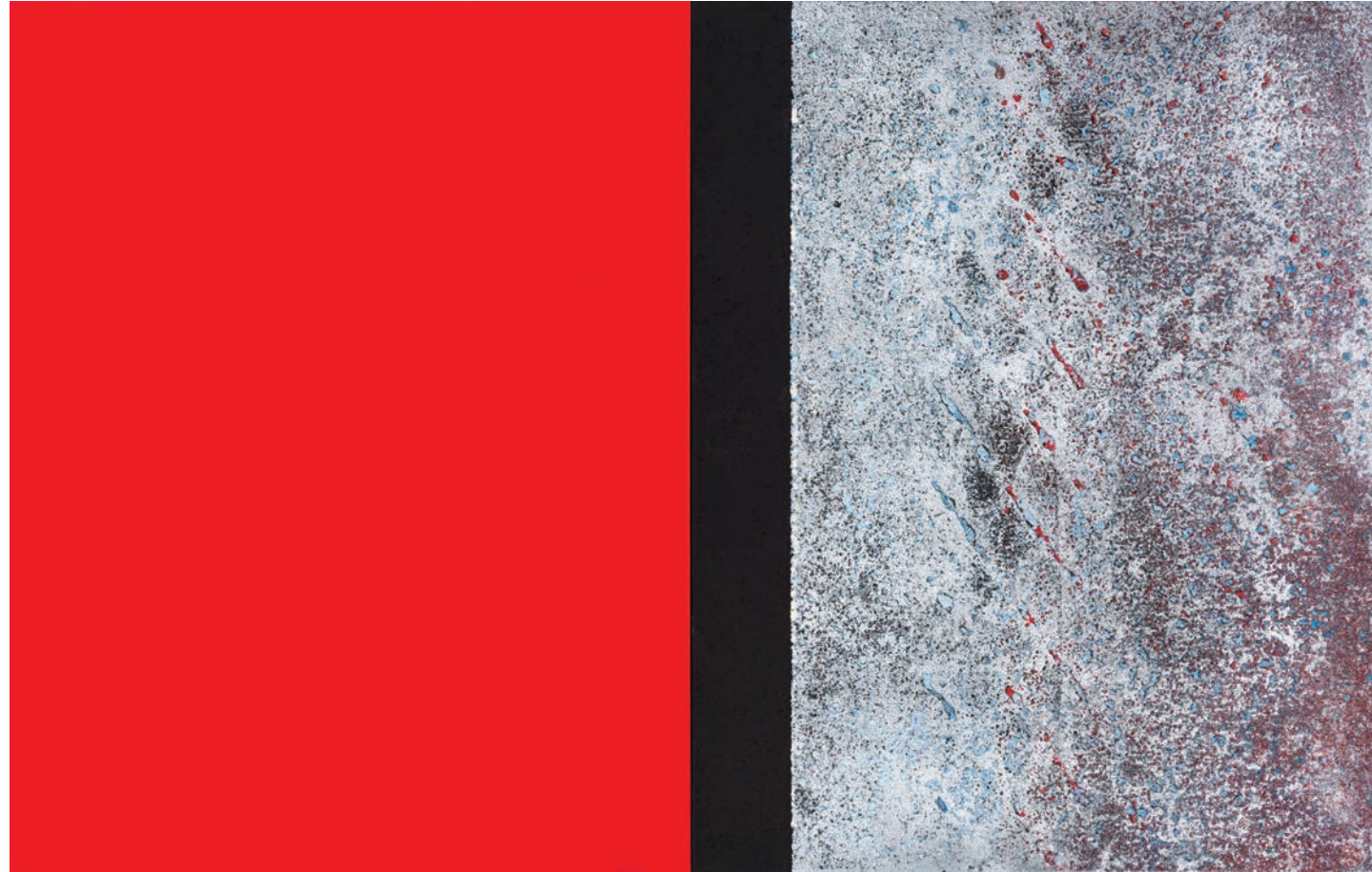
EDGE  
项目总监

牛睿智  
(Reg Newitt)

翻译：叶森  
2018年

(p10-11) 1  
*Beyond Blue* (2016)  
Acrylic on 2 canvases  
82cm x 204cm





2  
*Freedom (2017)*  
Acrylic on 2 panels  
71cm x 110cm

3  
*Untitled*  
Acrylic on canvas  
180cm x 50cm

4  
*Untitled*  
Acrylic on wood  
198cm x 83cm







5  
*Dante's Vision* (2017)  
Acrylic on 3 wood panels  
200cm x 250cm





6  
*Barred Entry* (2017)  
Acrylic on 3 wood panels  
200cm x 206cm





7  
*Ancient Heroes* (2016)  
Acrylic on wood panel  
83cm x 198cm

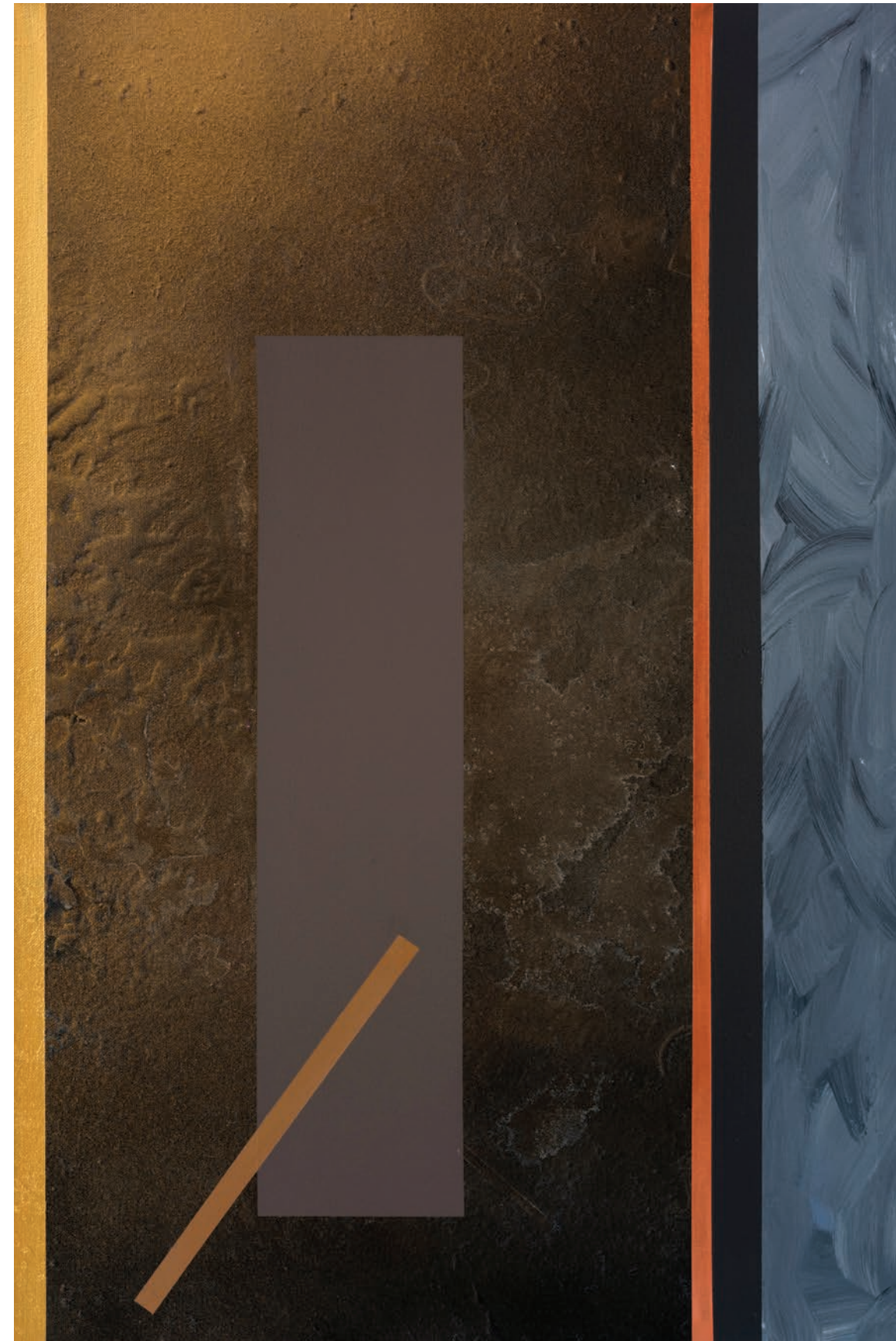








(p22-23) 8  
*Flare (2017)*  
Acrylic on 2 canvases  
76cm x 153cm



9  
*Untitled (2016)*  
Acrylic on canvas  
75cm x 51cm

10  
*Untitled (2017)*  
Acrylic on canvas  
75cm x 51cm





11  
*Outside (2017)*  
Acrylic on canvas  
75cm x 51cm

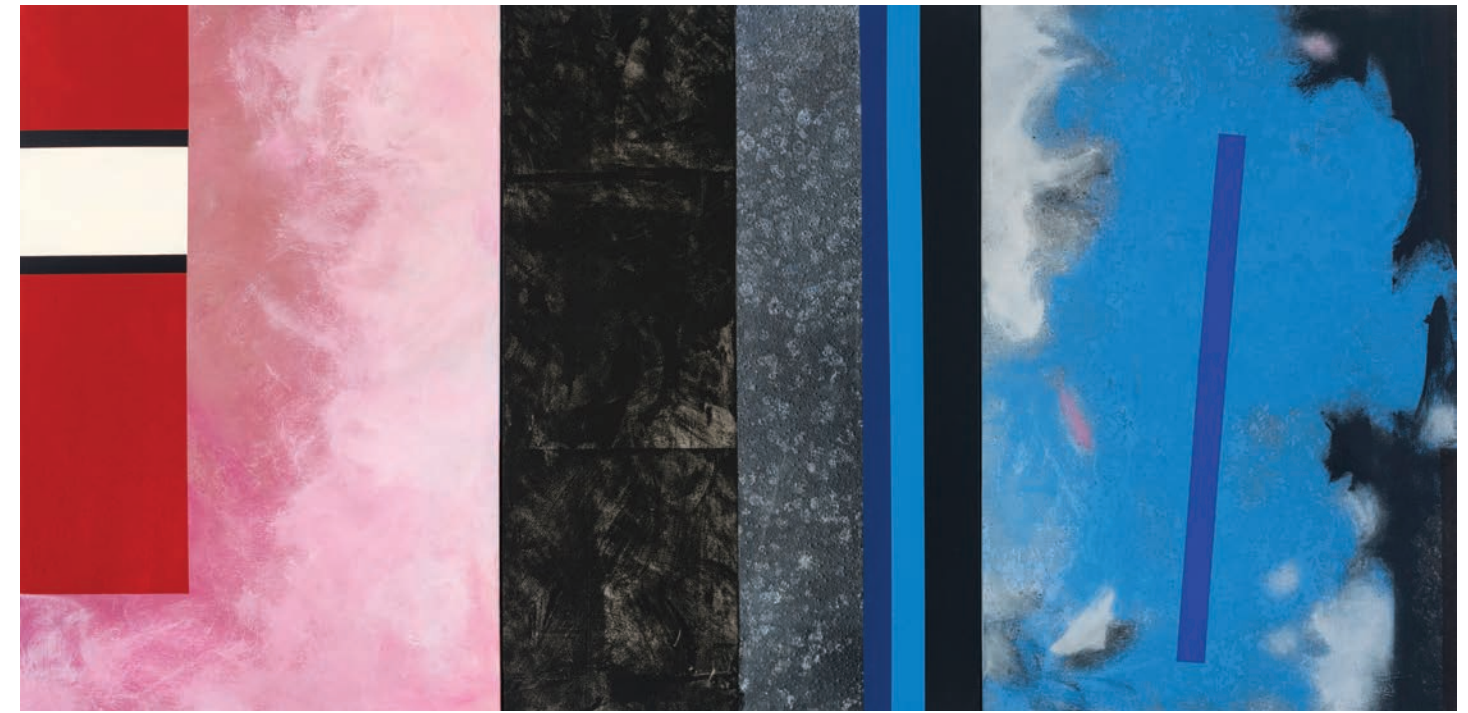


12  
*Blocked (2017)*  
Acrylic on canvas  
90cm x 60cm











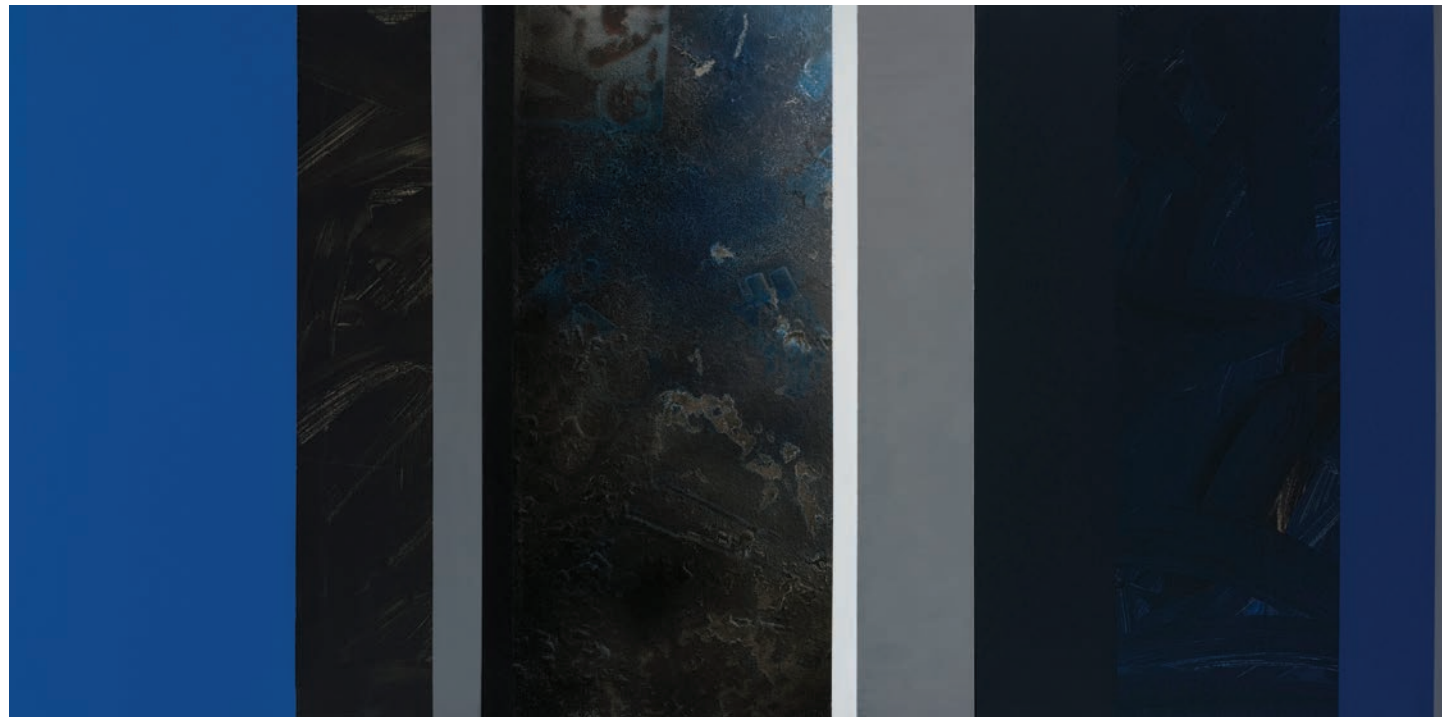


15  
*Untitled (2017)*  
Acrylic on 3 canvases  
76cm x 150cm

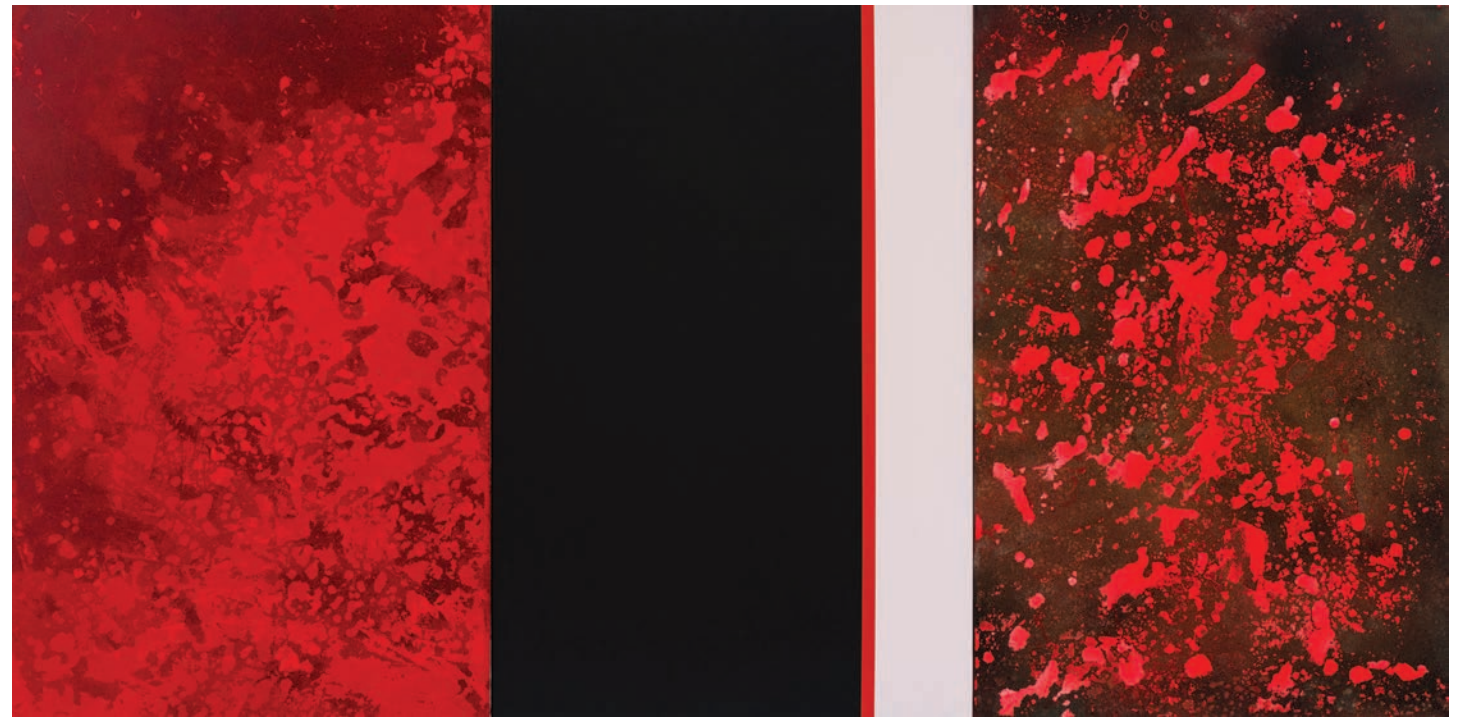


16  
*Juggled (2017)*  
Acrylic on 3 canvases  
76cm x 150cm



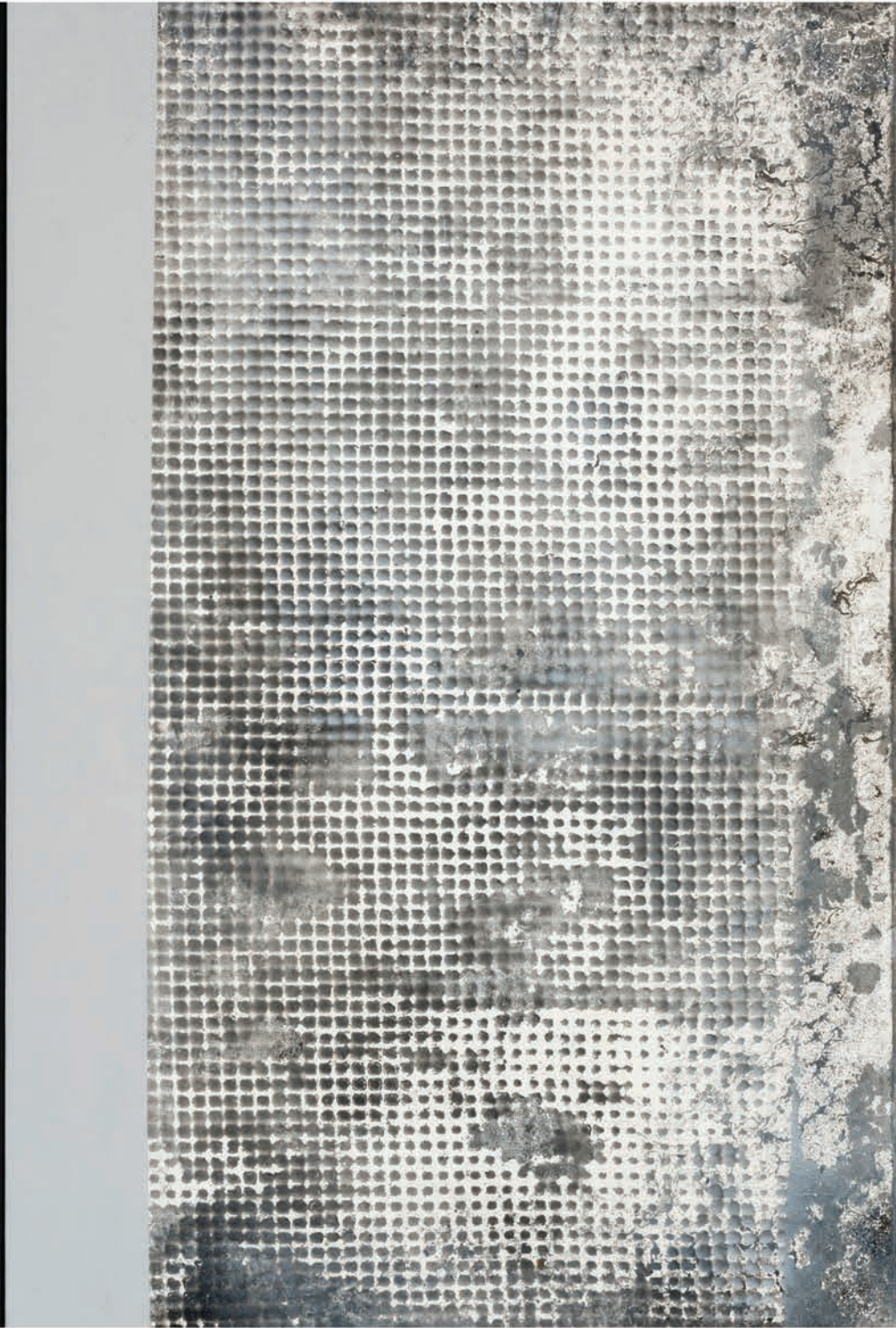


17  
*Untitled (2017)*  
Acrylic on 3 canvases  
76cm x 150cm



18  
*Untitled (2017)*  
Acrylic on 3 canvases  
76cm x 150cm





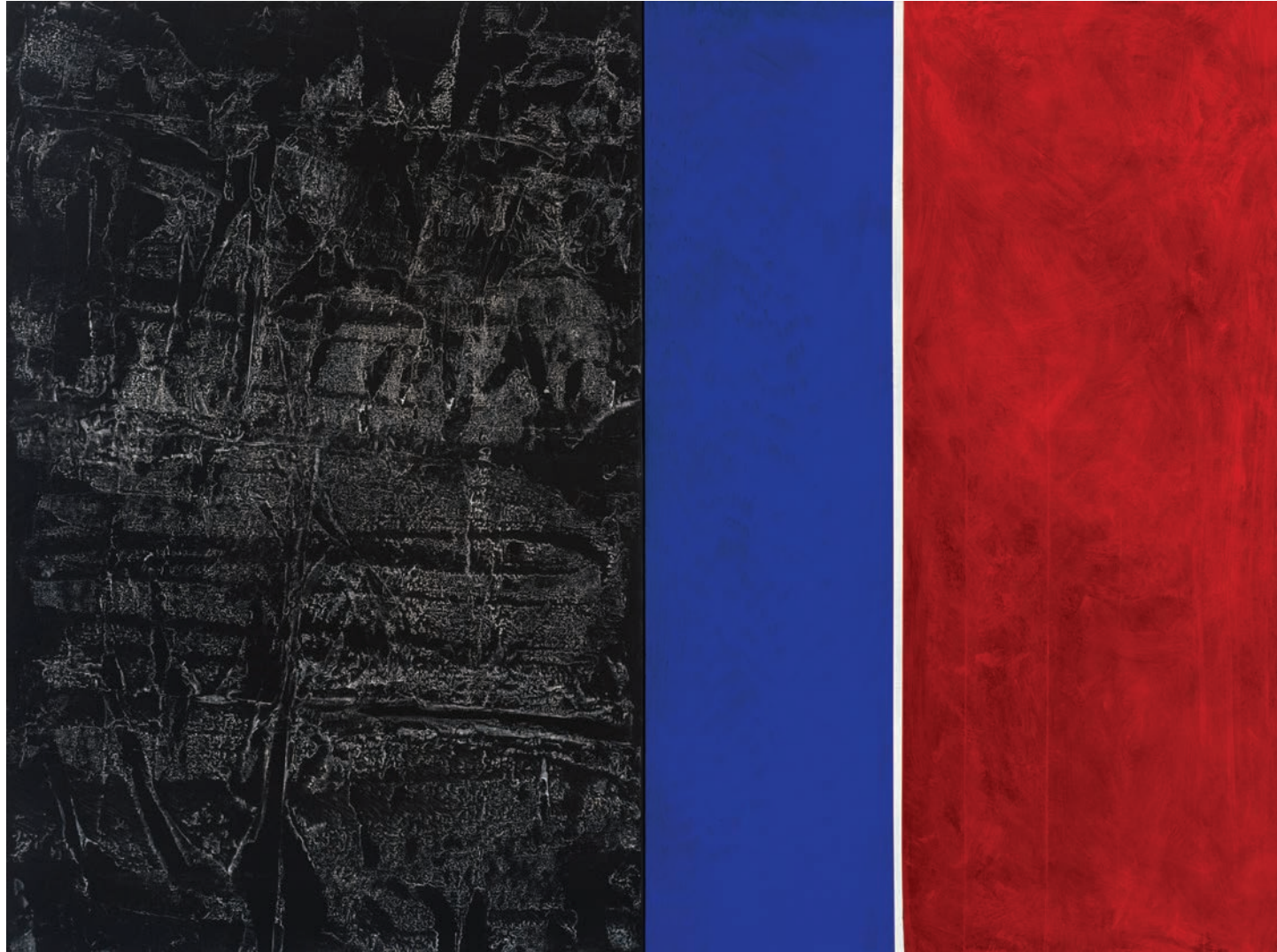
19  
*Winter Scene* (2016/2017)  
Acrylic on 2 panels 76cm x 50cm  
Found photo panel 57cm x 57cm





20  
*Untitled (2017)*  
Acrylic on 3 canvases  
76cm x 130cm



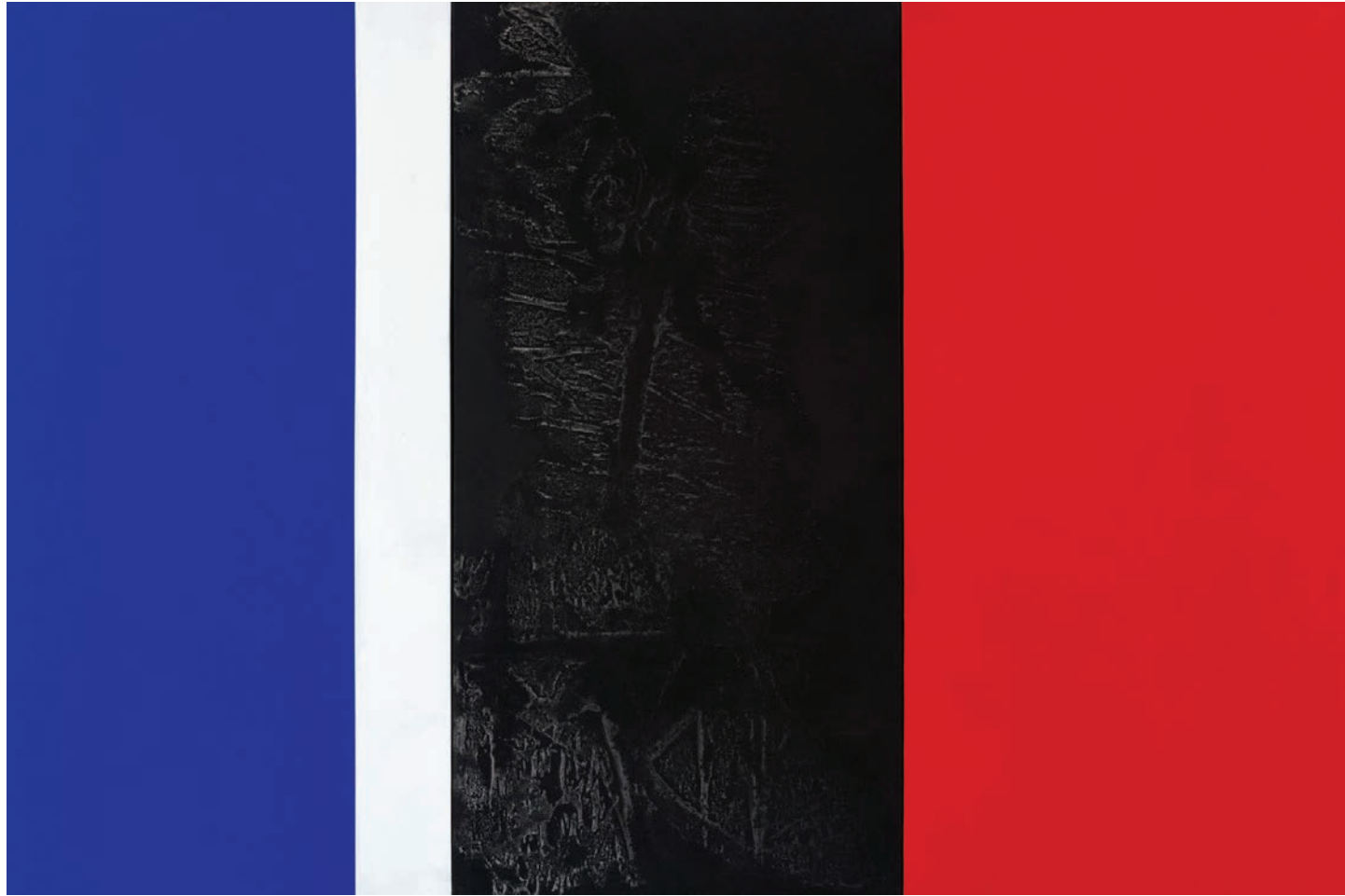


21  
*Narcissus* (2017)  
Acrylic on 2 canvases  
90cm x 122cm



21  
*Narcissus (detail)* (2017)  
Acrylic on 2 canvases  
90cm x 122cm



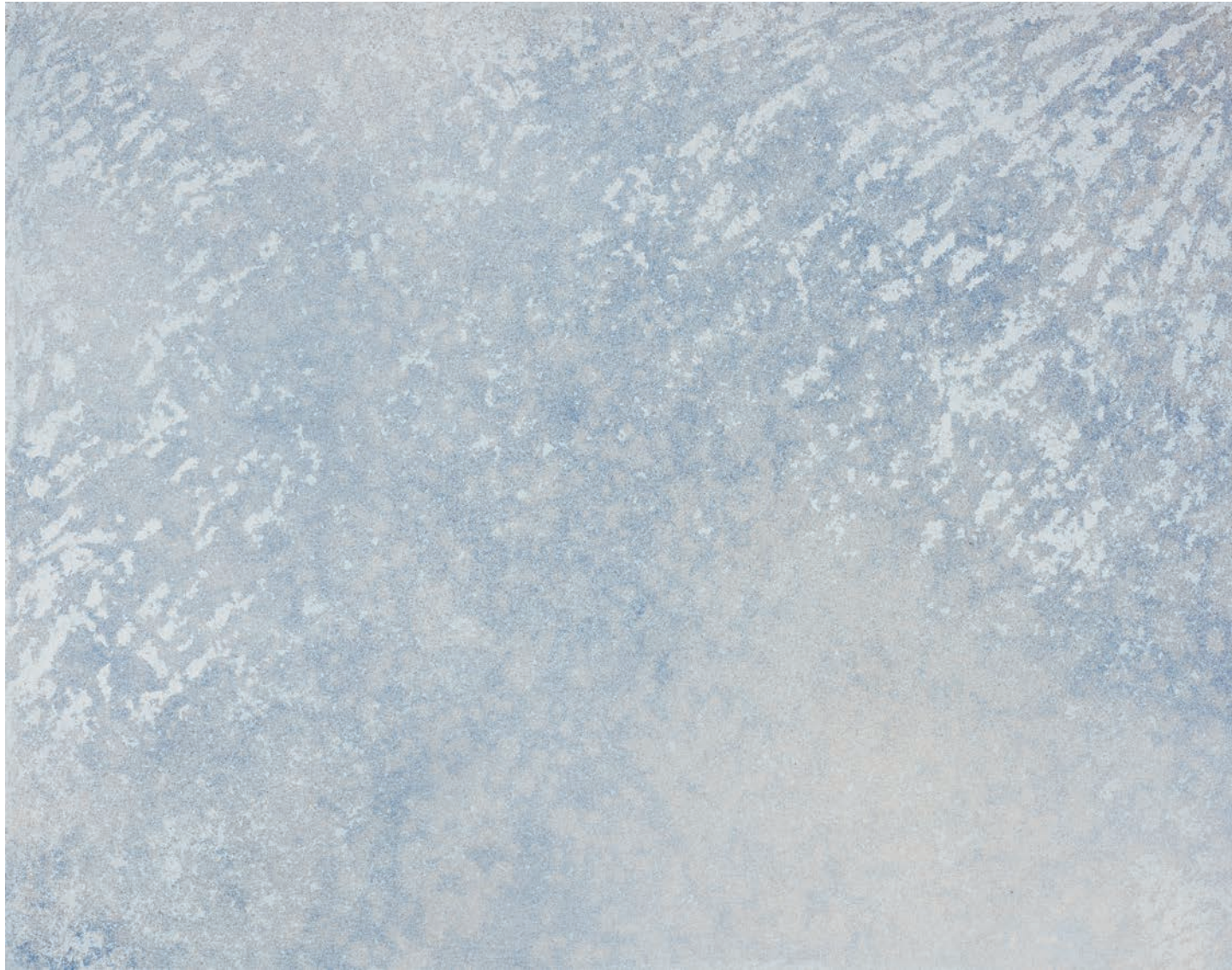


22  
*Annunciation (2017)*  
Acrylic on 3 canvases  
100cm x 150cm



22  
*Annunciation (detail) (2017)*  
Acrylic on 3 canvases  
100cm x 150cm





23  
*Untitled W1* (2016)  
Acrylic on canvas  
56cm x 73cm

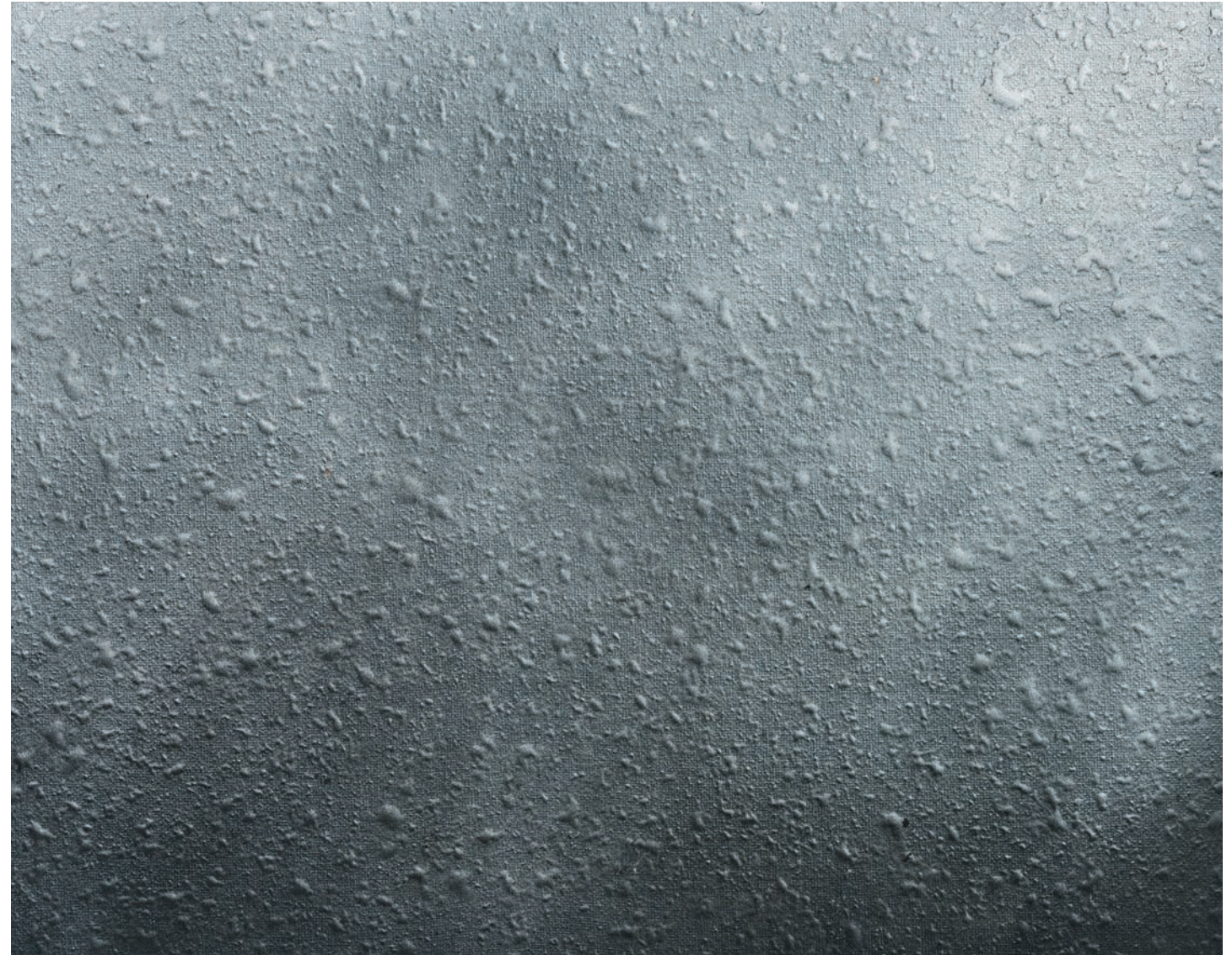


24  
*Untitled W2* (2016)  
Acrylic on canvas  
36cm x 42cm



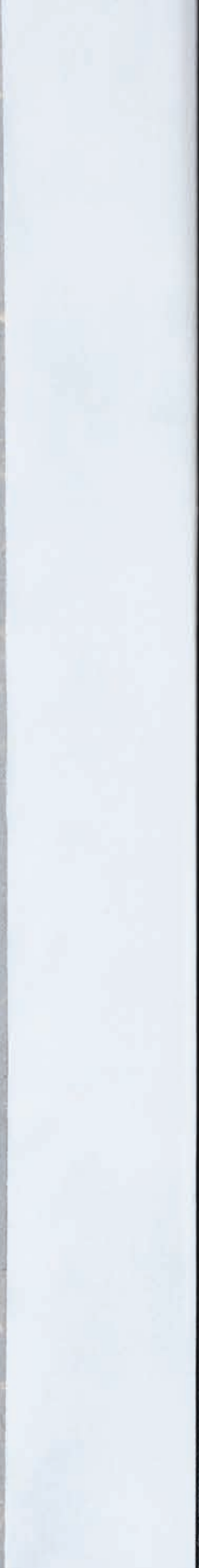


25  
*Untitled W3* (2016)  
Acrylic on canvas  
21cm x 26cm



26  
*Untitled W4* (2016)  
Acrylic on board  
21cm x 26cm









(p48-49) 27  
*Crest (2017)*  
Acrylic on 2 canvases  
72cm x 112cm

(p52-33) 29  
*Untitled (2017)*  
Acrylic on 2 canvases  
72cm x 112cm

28  
*Untitled (2016)*  
Acrylic on board  
21cm x 26cm







# WAYNE WARREN

**2016** *Last Things*, Bury Art Museum & Sculpture Centre, UK, in collaboration with Jayne Dyer; *Schwoosh* | *Sconce*, IAFWarsaw16, Poland, represented by TAG Fine Arts, UK/EDGE projects, Portugal **2015** *Personal Structures-Crossing Borders*, Palazzo Mora, 56th Venice Biennale, in collaboration with Jayne Dyer and supported by the European Cultural Centre/Global Art Affairs Foundation, Holland/PITT projects, UK **2014-15** *Wings from Warhol to Warren*, Long-Sharp Gallery, Conrad Indianapolis, USA **2014** *Harbour Site*, Folkestone Fringe Festival, Folkestone Triennial 2014, UK; *Peach Blossom Spring* | *Cacotopia*, Kui Yuan Gallery, Guangzhou, China & NCCA, Darwin, Australia; SCOPE Miami, represented by Long-Sharp Gallery, USA; New York Art, Antique & Jewelry Show 2014, represented by Long-Sharp Gallery, USA; SCOPE New York 2014, represented by Long-Sharp Gallery, USA; Palm Beach Art, Antique & Jewelry Show 2014, represented by Long-Sharp Gallery, USA; *The Trophy Room*, Dallas Art Fair 2014, represented by PITT projects, UK; Aspirations, India Art Fair 2014, represented by TAG Fine Arts, London, UK **2013** *House of Gold*, Chenies Manor House, Buckinghamshire, UK; *International artists*, Tianjin Creative Industries Expo 2013, China; Moniker Art Fair 2013, London, UK; La Rondine Gallery, Bagni di Lucca, Italy; *Seeing red ...*, Meijiang Art Center, Tianjin, China; *Trophy Room*, India Art Fair, New Delhi, represented by TAG Fine Arts, UK; *GOLD*, Studio Rouge, Hong Kong **2012** *GOLD*, Studio Rouge, Shanghai, China; *Illuminer*, 10+ Design Space, Hong Kong **2011** Gallery 6, Tokyo, Japan; Bleibtreu Galerie, Berlin, Germany; *Original Print Fair*, Royal Academy, London, UK **2010** *Very Fun Park*, Fubon Art Foundation, Taipei, Taiwan; *postEDEN*, Today Art Museum, Beijing, China; *Kitsch & Kinky* Frontline Gallery, Shanghai, China **2009** *Tempting God*, Depot Gallery, Sydney, Australia; *LuminousDark*, King on William Gallery, Sydney, Australia; Top Asia Gallery Art Fair, Seoul, Korea **2008** Group Show, Kobe, Japan; Oxford Open ModArt, UK; CAP *Launch*, Two Lines Space, Beijing, China; *LuminousDark*, Bleibtreu Galerie, Berlin, Germany **2007** *Buddha and Christ*, Sweet Tea House, London, UK; *Situation 31*, Bleibtreu Galerie, Berlin, Germany; Newcastle Gateshead Art Fair, represented by TAG Fine Arts, UK **2006**

*Faint Traces*, Gallery 6, Tokyo, Japan; *Unspoken Words*, Amber Fine Art, Edinburgh, Scotland; Lhasa Express, Rossi and Rossi, London, UK; Group Show, Bleibtreu Gallerie, Berlin **2005** Norfolk and Norwich University Hospital, England; *Here Now*, Sims Reed Gallery, London and Artshed, Hertfordshire, UK; EWACC Light Gallery, London, UK; Artshed, Hertfordshire, UK; Elizabeth Rice Gallery, Florida, USA **2004** Elizabeth Rice Gallery, Florida, USA; *Bright Leaves*, Gallery 6, Tokyo, Japan; *Leaf Show*, Surface Gallery, Nottingham & Chambers Gallery, London, UK **2003** EWACC Exhibition Art Council, Kobe, Japan; *TAG Group Exhibition*, Nexus Gallery, Edinburgh Festival, Scotland **2002** Galerie Espace, Paris, France; Elizabeth Rice Gallery, Florida, USA **2001** Basquiat Gallery, London, UK **1984** *The First Ten Years*, Luton Museum and Art Gallery, UK; Drawing - International, Hall Gallery, Wolverhampton, UK; Three man group show, Arts Council, Folkestone Arts Centre, UK **1983** The Long Gallery, Birmingham University, UK **1982** 80 Washington Square East Galleries, New York, USA; The Mark A. Gallery, Teaneck, New Jersey, USA **1981** Westfield College, London University, UK; The Fullerton Gallery, Montclair, New Jersey, USA; Montclair Kimberly Academy, Montclair, New Jersey, UK **1979** Park Street Gallery, Bristol, UK; The School of Architecture, Liverpool University, UK **1978** Central Gallery, Henley-on-Thames, UK **1977** Central Gallery, Watford, UK **1976** Open University, Buckinghamshire, UK; Fifty artists, Milton Keynes, UK

## Awards/Residencies

**2011** Australian Print Workshop, Melbourne, Australia **1980** Fulbright Scholarship British Council Exchange to USA

## Essays/Articles

**2015** Jayne Dyer, Wayne Warren, It's closing time for gardens of the west, catalogue **2014** Reg Newitt, post flight, Wayne Warren catalogue; Gina Fairley, The Vernacular of Display, Wayne Warren catalogue; Cover image, South Florida Luxury Magazine; Images from Art Basel Miami, New York Post 2013 Reg Newitt, Notes from India Art Fair **2013** Art Monthly Australia, July; Coco Marett, The Midas Touch, Kee Magazine, Issue 61, January 2013, Hong Kong; Seema Bhalla, India Art Fair 2013, Creative Mind, Vol IX Qtr-1 2013; Katherine Brooks, India Art Fair: 10 artists to watch out for at the New Delhi event, Huffpost Arts & Culture, The Huffington Post **2012** Reg Newitt, Eclectic: Wayne Warren, Wayne Warren catalogue; Damian Smith, Wayne Warren: Something From Nothing, Wayne Warren catalogue; Jayne Dyer, On gold, alchemy, trade, waste, value ..., Wayne Warren catalogue **2011** Newsletter Taipei, Vogue Taiwan, September 2011

## Catalogues/Brochures

**2016** Last Things, Bury Art Museum & Sculpture Centre, UK **2015** THREE SERIES folder: Frames; Wings; Doors **2014** Wayne Warren **2013** Wayne Warren **2013** Seeing red ... **2012** Wayne Warren **2012** GOLD **2012** Illuminer **2010** Kitsch & Kinky **2010** postEDEN **2009** after alchemy **2009** Tempting God **2009** wayne warren **2008** LuminousDark **2008** CAP launch

## Collections

Judith Neilson, Founder/Director, White Rabbit Collection, Sydney, Australia; Lloyds Bank, London, UK; Conrad Indianapolis, USA; Luton Museum and Art Gallery, UK; The Long Gallery, Birmingham University, UK; Norwich Hospital, MKA, New Jersey, USA; Cambridge University, UK; Bury Art Museum & Sculpture Centre, UK; and private collections in Australia, Britain, Korea, Japan, Hong Kong, China, USA

## Qualifications

**1972** Bachelor of Education (Honours), Exeter University, UK (Art and Educational Psychology); **1990** Fellow of the College of Preceptors, London, UK

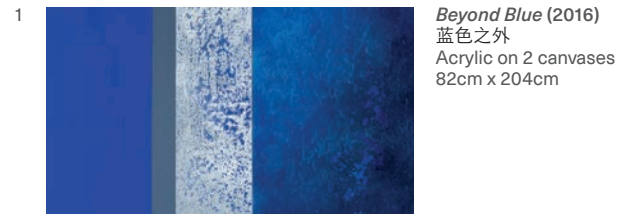
## Represented

Long-Sharp Gallery, Indianapolis, USA, [www.info@longsharpgallery.com](mailto:www.info@longsharpgallery.com); TAG Fine Arts/TAG Contemporary, London, UK [www.tagfinearts.com](http://www.tagfinearts.com); China Art Projects, Beijing, Hong Kong [www.chinaartprojects.com](http://www.chinaartprojects.com). Affiliated with EDGE projects, Lisbon, Portugal and PITT projects UK [www.pittstudio.com](http://www.pittstudio.com)

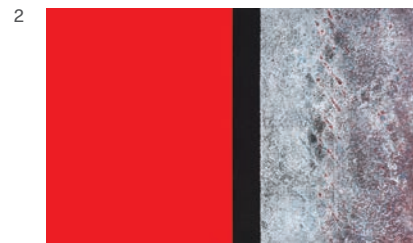
[www.waynewarren.co.uk](http://www.waynewarren.co.uk)



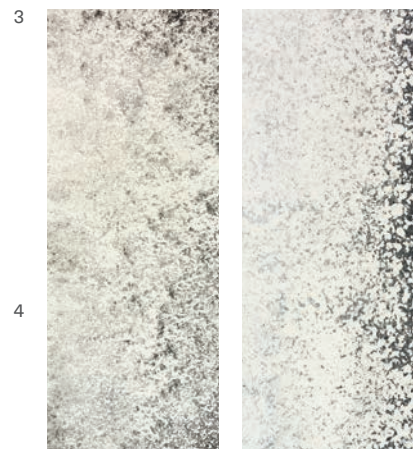
# LIST OF WORKS



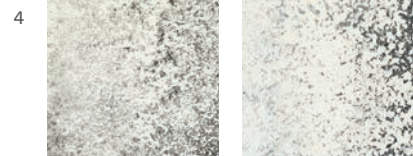
**Beyond Blue (2016)**  
蓝色之外  
Acrylic on 2 canvases  
82cm x 204cm



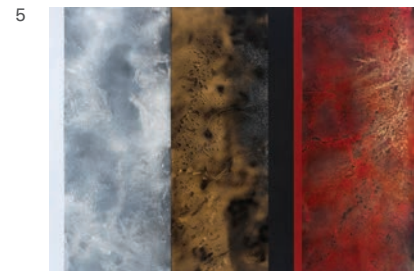
**Freedom (2017)**  
自由  
Acrylic on 2 panels  
71cm x 110cm



**Untitled**  
无题  
Acrylic on canvas  
180cm x 50cm



**Untitled**  
无题  
Acrylic on canvas  
180cm x 50cm



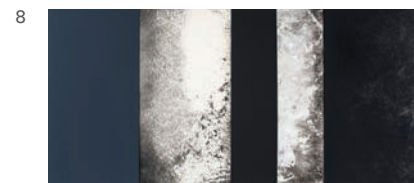
**Dante's Vision (2017)**  
但丁的视界  
Acrylic on 3 wood panels  
200cm x 250cm



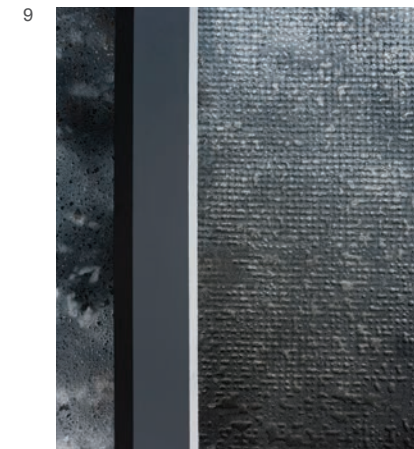
**Barred Entry (2017)**  
禁入  
Acrylic on 3 wood panels  
200cm x 206cm



**Ancient Heroes (2016)**  
古代英雄  
Acrylic on wood panel  
83cm x 198cm



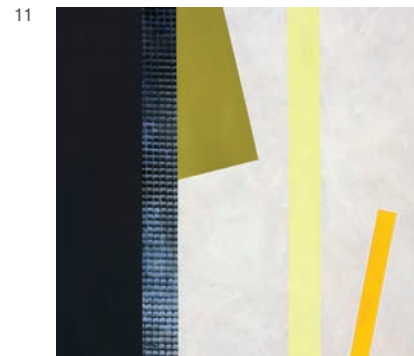
**Flare (2017)**  
光焰  
Acrylic on 2 canvases  
76cm x 153cm



**Untitled (2016)**  
无题  
Acrylic on canvas  
75cm x 51cm



**Untitled (2017)**  
无题  
Acrylic on canvas  
75cm x 51cm



**Outside (2017)**  
外  
Acrylic on canvas  
75cm x 51cm



**Blocked (2017)**  
封锁  
Acrylic on canvas  
90cm x 60cm



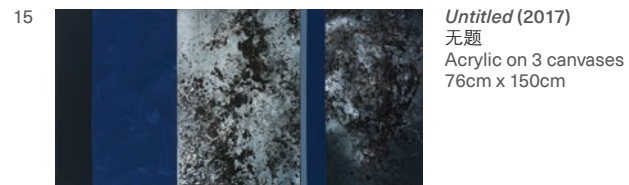
**Subversion (2017)**  
颠覆  
Acrylic on canvas  
72cm x 112cm



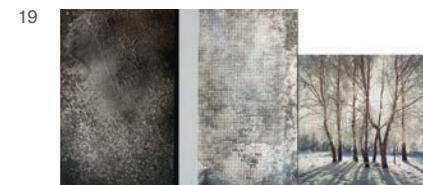
**Signal Failure (2017)**  
信号故障  
Acrylic on 3 canvases  
76cm x 150cm



# LIST OF WORKS



*Untitled* (2017)  
无题  
Acrylic on 3 canvases  
76cm x 150cm



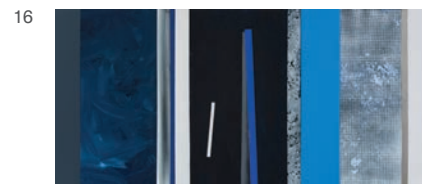
*Winter Scene* (2016/2017)  
冬景  
Acrylic on 2 panels  
76cm x 50cm  
Found photo panel  
57cm x 57cm



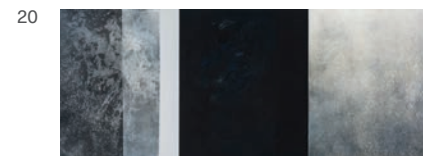
*Untitled W1* (2016)  
无题 W1  
Acrylic on canvas  
56cm x 73cm



*Crest* (2018)  
波峰  
Acrylic on board  
23cm x 27cm



*Juggled* (2017)  
杂耍  
Acrylic on 3 canvases  
76cm x 150cm



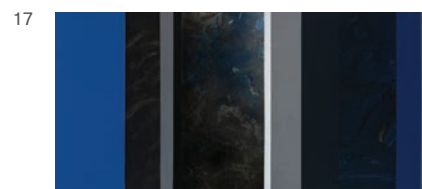
*Untitled* (2017)  
无题  
Acrylic on 3 canvases  
76cm x 130cm



*Untitled W2* (2016)  
无题 W2  
Acrylic on canvas  
36cm x 42cm



*Untitled* (2016)  
无题  
Acrylic on Canvas  
21cm x 26cm



*Untitled* (2017)  
无题  
Acrylic on 3 canvases  
76cm x 150cm



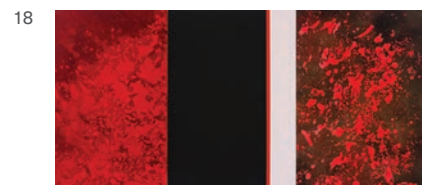
*Narcissus* (2017)  
水仙  
Acrylic on 2 canvases  
90cm x 122cm



*Untitled W3* (2016)  
无题 W3  
Acrylic on canvas  
21cm x 26cm



*Untitled* (2017)  
无题  
Acrylic on 2 canvases  
72cm x 112cm



*Untitled* (2017)  
无题  
Acrylic on 3 canvases  
76cm x 150cm



*Annunciation* (2017)  
报喜  
Acrylic on 3 canvases  
100cm x 150cm



*Untitled W4* (2016)  
无题 W4  
Acrylic on board  
21cm x 26cm



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