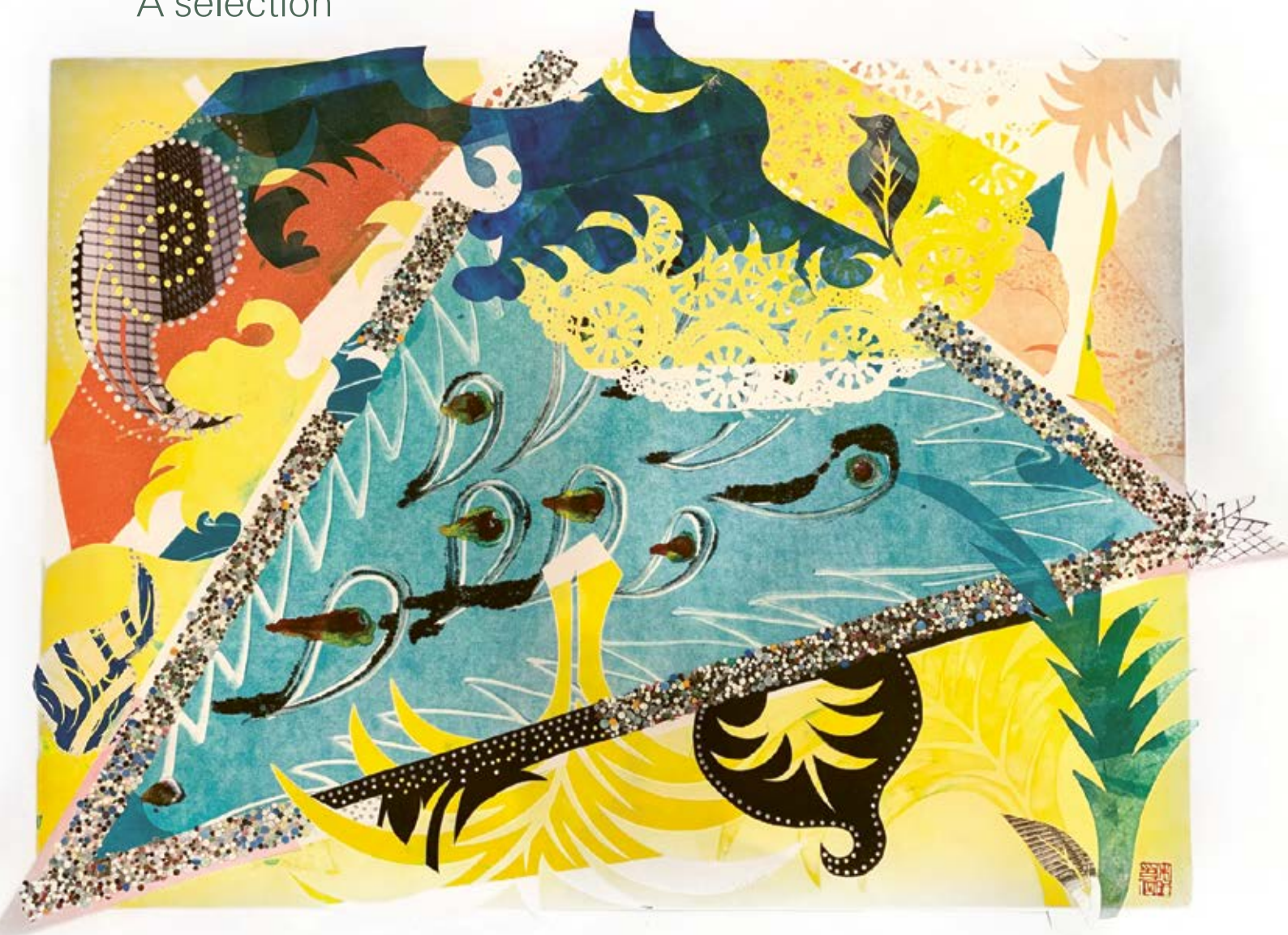


Swiss Re's Art Collection in Beijing

A selection



**People are
continually
crossing paths,
sharing opinions.
The resulting
conversations
ignite the mind,
excite interest,
and spark ideas.**

Why we collect art

Why would a global re/insurer like Swiss Re ever engage in art, build a prominent collection and even commission art projects? Re/Insurance is first and foremost about enabling risk, encouraging progress and making societies more resilient. That is how economies can develop, entrepreneurs thrive, knowledge build. Swiss Re is recognized as a thought leader and is one of the most admired companies in its industry. It has a long tradition, a strong identity and extremely loyal employees.

Re/Insurance products and services, however, are complex, intangible and require explanation. That is one of the reasons why Swiss Re has always engaged in art and architecture. Both help project the company's ability to face the unknown, to deal with future challenges but more importantly, they help create an emotional profile and foster dialogue. Art and architecture express the core values of the corporation, support its brand recognition, establish a link to society and offer great identification for employees around the world. Moreover, clients and other stakeholders benefit from the experience of the unique atmosphere and quality of Swiss Re's workplaces and its iconic buildings.

But there is more to it. While art and architecture have become an important visual expression of the company's identity, they also underpin Swiss Re's commitment to offering a stimulating work environment and to bringing diversity to life – every day.

Anne Keller
Head Art, Curating & Collection
Art at Swiss Re

The art at Swiss Re's Beijing office

Artists are known to observe the world through a special lens. They take things known to us and transform them into poetry. Through artists, we see our own world differently.

The global Swiss Re art collection has many threads and links that connect artists around the world. A common theme in the collection, and especially present in Beijing, is an appreciation of the natural world, conveyed here through ink drawings, photography, painting and collage. Some artists even borrow materials directly from the natural world, including timber, cotton paper and plant matter. When we bring elements of nature into the urban environment, we create "space" within daily life. The excitement and energy of tall buildings and busy streets makes us appreciate the restfulness of green spaces, parks and trees.

A number of the artworks chosen for the Beijing collection also tap into the energy that arises between humans and the built environment. Some paintings take their inspiration from technology and digital codes, while others are more instinctive and introspective. Artists develop their own abstract visual languages of marks, informed by calligraphy, physical gesture and colour theory.

The art collection installed at Swiss Re Beijing is both locally significant and globally connected, and offers a unique, uplifting and contemplative experience for staff and visitors. This collection demonstrates Swiss Re's commitment to contemporary Chinese art, and by welcoming these artists into the Swiss Re collection, we bring them into conversation with artists around the world.

Mark Hughes
Art consultant, Beijing

Mark Hughes, who worked on the Beijing office art concept, is an advisor in international contemporary art and brings two decades of experience in the art world. Establishing Mark Hughes Art Advisory in 2011 in Australia, Mark has worked on a number of important office projects together with Art at Swiss Re, in particular in Asia Pacific.

XUE JUN

*1975, Hebei Province, China

+ 2019, Beijing, China

Rift No. 1, 2016

Rift No. 2, 2016

Xue Jun's landscape paintings act on a number of different levels. They are composed of altered characters and calligraphic marks, but they do not tell a single story, nor do they depict a specific location. Xue Jun pays homage to geology and nature, while his calligraphic markings acknowledge the history of landscape representation in Chinese art and culture. *Rift No. 1 and Rift No. 2* are aerial views of imagined landscapes with valleys, escarpments and plains. The contour lines also seem to trace the paths of rain, wind and time. The subconscious is often described as the landscape of the mind, and Xue Jun's paintings evoke this idea too. In these works, nature, history and imagination collide through the imaginative possibilities of landscape.

Details

Rift No. 1, 2016

Oil on canvas

98 x 148 cm

Rift No. 2, 2016

Oil on canvas

98 x 148 cm

©2020, Xue Jun



VIVIEN ZHANG

*1990 in Beijing, China

 Lives in London, UK

Pebbles, Orange and Violet, 2018

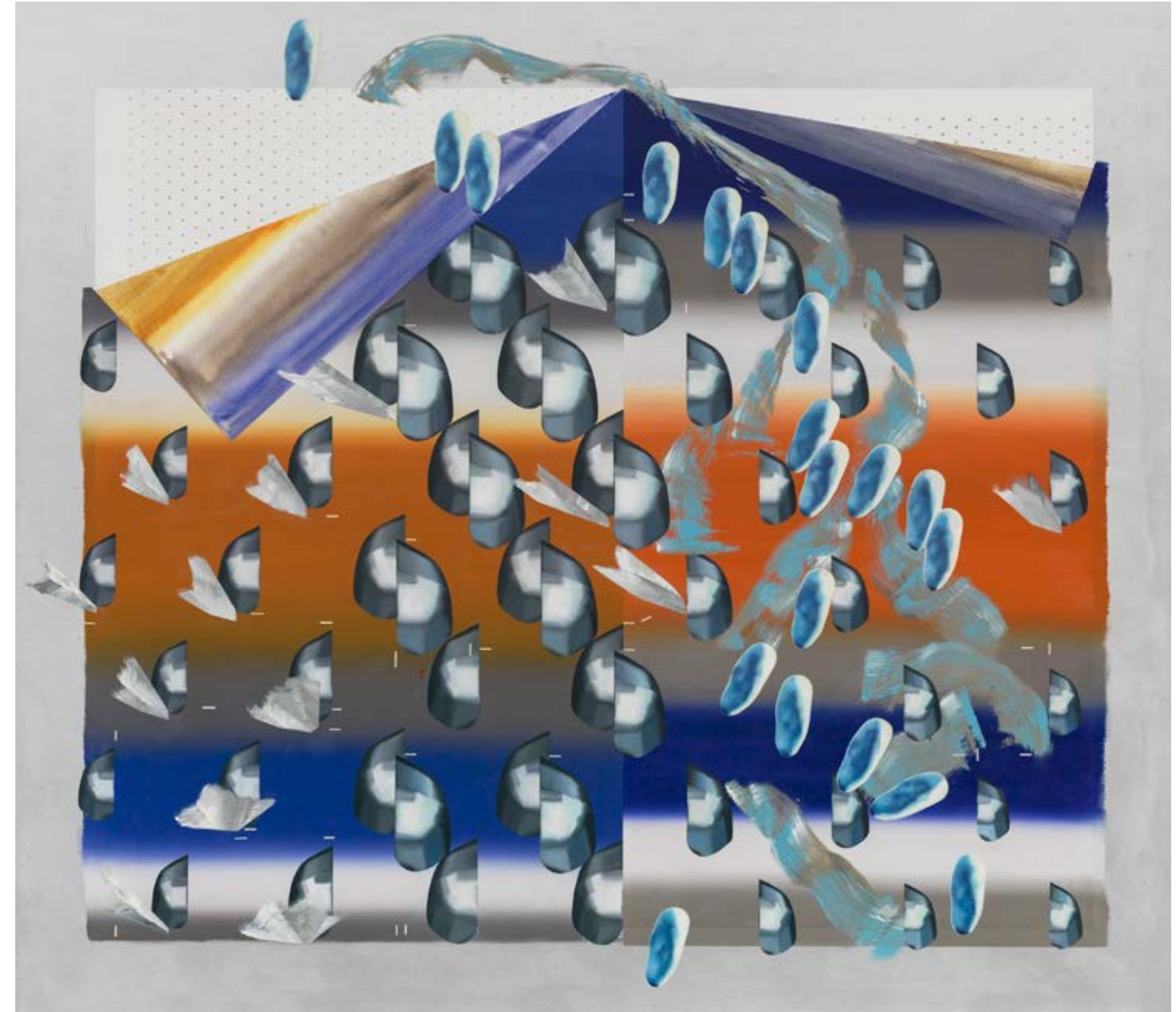
In her painting *Pebbles, Orange and Violet*, Vivien Zhang reveals playful relationships between the real and the digital. Within this painting, optical illusions and repetitions create many layers of reality. At the top, a page seems to peel back, revealing a template pattern underneath. Colour gradients – surprisingly aligned with Swiss Re's colours – travel down the canvas like a sunset into the ocean. These are overlaid with the short white vertical and horizontal lines that graphic designers use as guides both on screen and in print, creating play between the digital and physical. The primary repeated form, though, is that of pebbles. Pebbles are known for their uniqueness: each one is slightly different in shape or texture. Here, though, Zhang depicts only two pebbles, and they are repeated, split and mirrored. She reminds us that although we are now used to seeing astounding transformations through computing and the digital, there is magic in the imagination translated through the hand.

Details

Acrylic, oil, and spray paint
on canvas

140 x 160 cm

© 2020, Vivien Zhang



CHEN YING

*1982 in Heilongjiang, China



Lives in Beijing, China

Overlap, 2018

We catch glimpses of the urban landscape in the fragmented paintings of Chen Ying. In *Overlap*, street scenes become blurred with the movement of walking along a busy city street. Flashes of colour from clothing, architecture and plants play against a background of road, pavement and glass. Rather than seeing anything as a whole, we are only shown parts, coming together as pure colour, form, movement and energy. Chen Ying uses digital imaging in his painting process, sampling and abstracting fragments of images from everyday life. He brings these moments together to share a unique insight into the exchange between humans and the built environment.

Details

Oil on canvas

130 x 150 cm

© 2020, Chen Ying



ZHANG DALI

*1963 in Harbin, China

 Lives in Beijing, China

Bamboo 8, 2013 Bamboo 10, 2013

In Zhang Dali's works, ghostly impressions of bamboo suggest memories of nature and histories of representation. Bamboo has been cultivated and used in China for thousands of years, and is closely entwined with Chinese culture and history. Here, bamboo appears as silhouette, a reminder of the persistence of nature, even in the most urbanised of cities. These works are cyanotypes, a traditional photographic process that captures the impression of an object directly, without the use of a camera. Although the images are white and dark blue, not the true colours of bamboo and its natural environment, the outline of bamboo is instantly recognizable. We see at once the iconic form of the plant itself, and the histories of its representation throughout the history of Chinese art.



Details

Bamboo 8, 2013

Cyanotype on canvas

107 x 85 cm

Bamboo 10, 2013

Cyanotype on rice paper and ink

140 x 74.6 cm

© 2020, Zhang Dali



SHEN WEI

*1977 in Shanghai, China

 Lives in New York City, USA

Chamber, 2017 Pear Tree, 2014 Twisted Tree, 2014

In this grouping of three photographs by Shen Wei, relationships are created between elements of nature and architecture, and different life stages are explored. *Pear Tree* depicts a tree in full blossom, springing to life to provide a moment of unrestrained beauty within a walled courtyard. In *Twisted Tree*, the focus on a solid trunk and twining branches suggests slow and steady growth. The central image, *Chamber*, locates us in old Beijing, with its ornate timber and iron detailing. A single, large bubble hangs suspended above the door, free and light but incredibly fragile. These contrasts between nature and architecture, permanence and fragility give Shen Wei's photographs their particular contemplative appeal and depth.

Details

[Chamber, 2017](#)

Archival pigment print

Edition of 3
80.2 x 142 cm (framed)

[Pear Tree, 2014](#)

Archival pigment print

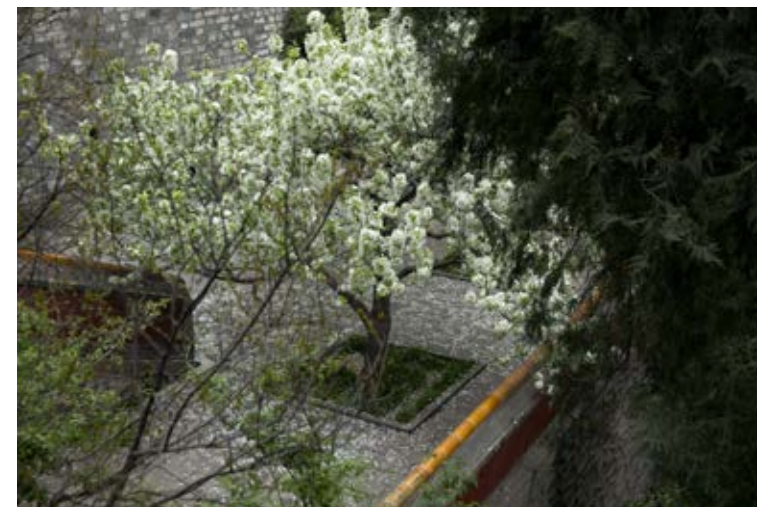
Edition of 5
105.6 x 156.4 cm (framed)

[Twisted Tree, 2014](#)

Archival pigment print

Edition of 5
105.6 x 156.4 cm (framed)

© 2020, Shen Wei



MAO JUN

*1985 in China

 Lives in Shanghai, China

Blossoming 15, 2019

Mao Jun's abstract paintings vibrate with pattern, colour and intensity. Mao Jun draws on his own experience and training from a young age in Chinese calligraphy to create his own language of marks and symbols. Although the marks are calligraphic, Mao Jun uses oil paint on canvas rather than ink on paper, bringing Western materials into dialogue with Eastern tradition. *Blossoming 15* appears as many paintings combined into one. It is composed of many small sections, each unique in its patterning and colour scheme. The result is a canvas filled with energy, and recalls either a garden planted with different colours and textures, adjoining agricultural fields or regions of a city mapped out from above. Above all, Mao Jun's work expresses joy, energy and freedom.

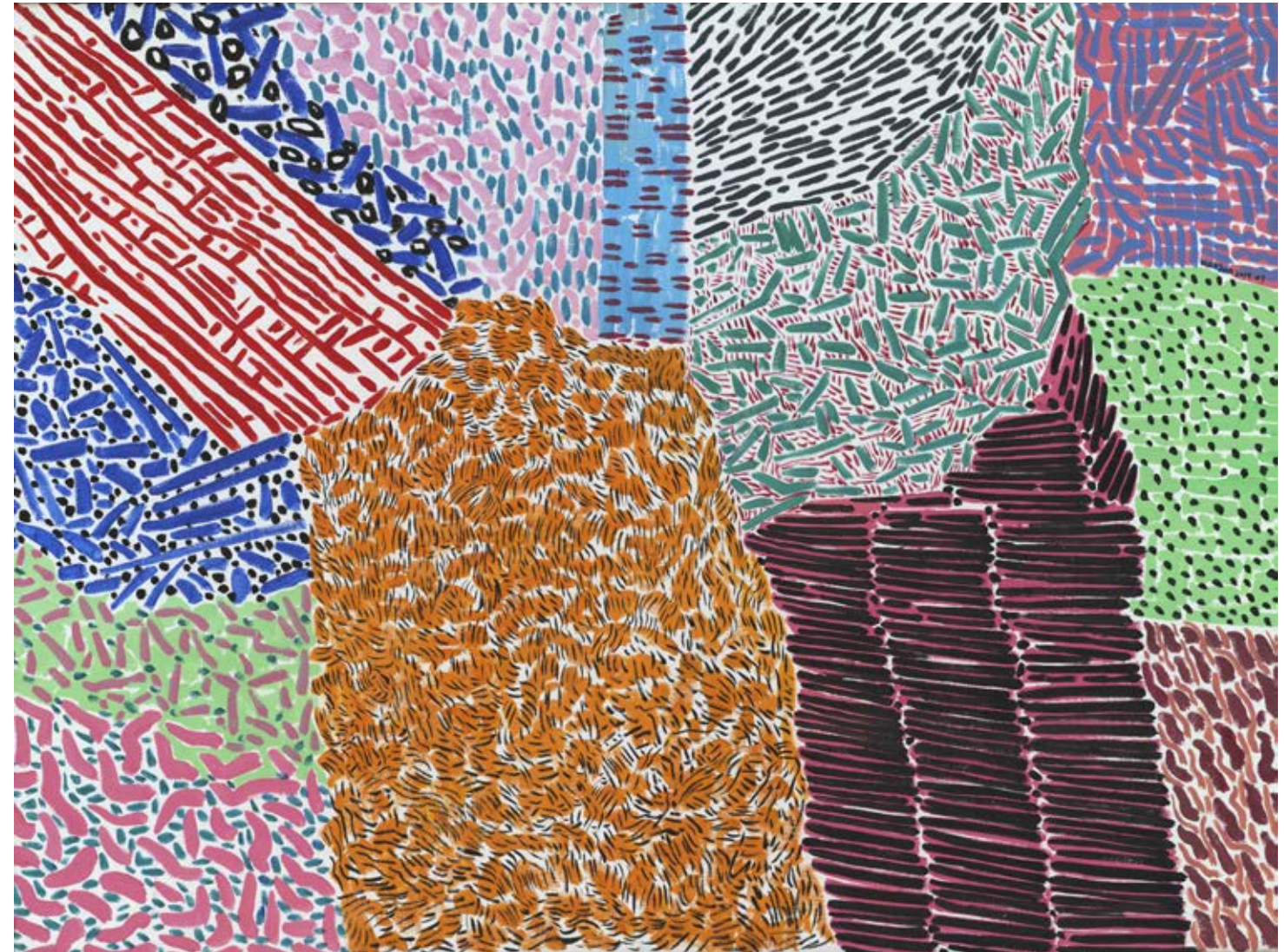


Details

Oil on canvas

100 x 150 cm

© 2020, Mao Jun



YANG XINGUANG

*1980 in Hunan, China

 Lives in Beijing, China

Untitled 2019 No. 6, 2019 Beautiful Plant No. 6, 2019

In Yang Xinguang's expanded painting practice, natural materials are both the subject and the medium. *Untitled No 6* is carved from pinewood, and made to depict other forms in nature. It looks like a topographic map of snowy peaks, and marks are left in as if formed by the wind. Relief carving – carving into a flat panel of wood – has a long history in Chinese culture, and was used historically to depict important moments and scenes. Yang Xinguang uses this medium to create a moment of quiet contemplation, marveling at the beauty and power of nature.

Beautiful Plant No. 6 appears to be an image of sky, luminous and reflective with clouds moving across it. Embedded within this scene is soil and plant matter, so that as we look up, we are reminded of what is always beneath our feet. Sometimes in the city, nature feels distant, but the sky is always there: a constant reminder that we are connected and part of something bigger.

Details

[Untitled 2019 No. 6, 2019](#)

[Pinewood, wood lacquer, acrylic](#)

84 x 43 x 5 cm

[Beautiful Plant No. 6, 2019](#)

[Stainless steel, soil, plant, oil](#)

116.5 x 238.5 x 7 cm

© 2020, Yang Xinguang



SONG XIN

*1970 in Beijing, China

 Lives in New York City, USA

Subconscious Experience 03,04,06,08, 2018

Elements of history, design and the natural world combine playfully and delicately in the collages of Song Xin. With interspersed colours, shapes and patterns, these works are complex, but not complicated. There is a joyous, light touch to these works, where elements of nature combine with shapes, images and patterns from the history of representation. Cut-out forms of shells, leaves, trees and waves appear alongside boats, lace and abstract shapes. Song Xin's collages are meditative and contemplative, a space where memory, experience and imagination converge.

Details

Mixed media
(Paper cut collage on print)

66 x 56 cm each

© 2020, Song Xin



CHEN XI

*1985 in Wuhan, China



Lives in Beijing, China

Details of My Abstract Painting That Forms a Parallel World Composed of Machines No. 18, 2014

Chen Xi's abstract paintings have their roots in machines and complex systems, but they are also full of colour, life and organic forms. There is a sense of directional movement in his painting *Details of My Abstract Painting That Forms a Parallel World Composed of Machines No. 18*. Forms travel from the top left to the bottom right of the paper, as if moving with a tide. Although completely abstract, Chen Xi's painting seems to be built up of tiny organisms, pulsating with energy. Depicted in glowing, bright colours, these forms could equally suggest tropical sea life or wires in a complex circuit. Both are complex ecosystems where energy is contained and shared. Through Chen Xi's work, parallels between nature and technology help us understand the interconnection of all things.

Details

Ink and acrylic on paper

155 x 105 cm (framed)

© 2020, Chen Xi



CHEN YUJUN

*1976 in Putian, Fujian Province, China

 Lives in Shanghai, China

Map of Asia No. 180512, 2018

In Chen Yujun's collages of paper, newspapers and painted marks, both the news of the world and the artist's ideas converge to form a 'map of Asia'. It would be impossible to truly capture this vast continent, with its many countries, cultures and stories, in any single image. Chen Yujun embraces and explores this impossibility, compiling fragments from internal and external worlds, both of which combine to form our sense of identity. *Map of Asia No. 180512* depicts an arched window, and places us either on the outside looking in, or the inside looking out. There is space here for both quiet contemplation and connecting with the world.

Details

Mixed media on paper

123 x 67.5 cm

© 2020, Chen Yujun



WANG KUOKUO

*1984 in Shandong, China

 Lives in Chengdu, China

Recreating Nature No 2, 2018 Recreating Nature No 3, 2018

The convergence of tradition and the contemporary world is conveyed through the prism of painting in Wang Kuokuo's work. In his *Recreating Nature* series, Wang Kuokuo pays homage to the history of Chinese ink painting while also bringing this form into the contemporary moment. Traditional landscapes in the shan shui style are paired with brightly-coloured striped backgrounds, pushing the surface of the paintings towards us. Although the landscapes are representations of the world, it is the abstracted backgrounds that bring these paintings to life. The colours suggest different times of day, seasons, sensations or moods. The round shape of the paintings gives them the feeling of windows or portholes, as if we are looking to the past in order to understand the present.



Details

[Recreating Nature No 2, 2018](#)

[Mixed media on canvas](#)

[Diameter: 80 cm](#)

[Recreating Nature No 3, 2018](#)

[Mixed media on canvas](#)

[Diameter: 80 cm](#)

[© 2020, Wang Kuokuo](#)



Facts and Figures on Swiss Re's Art Collection



Swiss Re Management Ltd
Mythenquai 50/60
P.O. Box
8022 Zurich
Switzerland

Art at Swiss Re
art_collection@swissre.com

Telephone +41 43 285 2121
Fax +41 43 285 2999
www.swissre.com



Please explore our website:
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11/20, 100 en



瑞再北分艺术藏品

精选



人们不断邂逅偶遇，
彼此分享想法。
由此产生的人际交流
点燃了思想的火花，
激发着兴趣和创
意。

我们为什么要收集艺术品

为什么像瑞士再保险这样的全球再保险公司会涉足艺术，收藏众多著名艺术作品，乃至建立一个委托操办艺术品项目？（再）保险业务的首要任务是提供风险相关支持，从而鼓励进步并提高社会复原力。这让经济得以发展，创业环境得以兴盛，知识得以积累。瑞士再保险是公认的思想领袖，也是在业内声望卓著的公司之一。它拥有悠久的传统、强有力的定位和极其忠诚的员工。

然而，再保险产品和服务都属于错综复杂的无形之物，需要加以解释才能得到人们的理解。正因如此，瑞士再保险一直在积极参与艺术和建筑方面的活动。艺术与建筑都有助于体现瑞士再保险面对未知、应对未来挑战的能力，但更重要的是，它们有助于塑造一种情感方面的公共形象，并且促进交流和对话。艺术和建筑体现了公司的核心价值观、支持品牌认可度、建立与社会的联结纽带，并为全球各地的瑞士再保险员工提供一种出色的身份认同感。此外，客户和其他利益相关者也能从瑞士再保险的工作场所及其标志性建筑的独特氛围和特质中获益。

但艺术与建筑还有着更深层的含义。艺术和建筑已成为公司定位的重要视觉表述，但除此之外，它们还支持着瑞士再保险公司的承诺，即致力于打造鼓舞人心的工作环境，无时无刻提倡多元化。

Anne Keller

瑞再艺术博物馆艺术、策展与藏品主管

瑞士再保险北京分公司（瑞再北分）的艺术藏品

艺术家素来擅长以特殊的视角观察世界。他们会将我们熟知的事物转变成富有诗意的艺术品。艺术家让我们能从不同的视角审视我们所在的世界。

瑞再全球各地的艺术藏品有着诸多相互关联的主题，它们将世界各地的艺术家联系在一起。该系列藏品（尤其是瑞再北分的藏品）的一个共同主题就是礼赞自然世界，表达手法包括水墨艺术、摄影、绘画和拼贴艺术。有些艺术家甚至直接借用了自然界的素材，包括木材、棉纸和植物。通过将自然元素融入城市环境，我们就可以在日常生活中给自己营造出一片自然天地。人们在穿梭于高楼大厦和繁忙街道时展现出来的那种生活干劲和意气风发，会让我们更加珍惜那些能带来平和心境的绿地、公园和树木。瑞再北分精选的部分艺术藏品也体现了人与建筑环境之间产生的能量。部分绘画作品从科技与数码领域汲取灵感，其他一些作品则采用源自本能和内省的创作理念。艺术家通过书法、物理笔触和色彩理论形成自己的标志性视觉语言。

瑞再北分的艺术藏品立足本地、连接全球，为员工和访客提供独具特色、积极向上和引人深思的体验。该系列藏品展现了瑞士再保险对于中国当代艺术的投入，除此之外，通过将这些艺术家的作品加入瑞再艺术藏品，我们将他们带入了与全球各地艺术家的对话之中。

Mark Hughes

北京艺术顾问

负责北京分公司艺术概念的 Mark Hughes 是国际当代艺术顾问，经营艺术领域已有二十年。2011 年，Mark Hughes 在澳大利亚成立了 Mark Hughes Art Advisory 公司，迄今已与瑞士再保险合作开展了多个重要的办公室项目，尤其关注亚太地区。

薛琚

*1975 年出生于中国河北省
+ 2019 年逝于中国北京

《断层 1》2016 年 《断层 2》2016 年

薛琚的风景画注重展现不同层次的相互关系。他的作品以字符和书法元素为创作蓝本，但从不讲述某个具体的故事，也从不描绘某个具体的地点。薛琚通过他的作品向地质和自然致敬，而他的书法元素则展现了风景山水在中国艺术和文化中的悠久传承。《断层 1》和《断层2》以俯瞰视角描绘了山谷、悬崖和平原的抽象景观。画作中的轮廓线似乎追溯着风雨和时间的路线。人们往往将潜意识描述为心灵具象，而薛琚的画作也唤起了这样的想法。在这些作品中，自然、历史和想象在天马行空的风景画中碰撞出奇妙火花。

详细信息

《断层 1》2016 年

布面油画

98 x 148 cm

《断层 2》2016 年

布面油画

98 x 148 cm

©2020, 薛琚



张月薇

*1990 年生于中国北京。

现居英国伦敦

《卵石、橙与紫》，2018 年

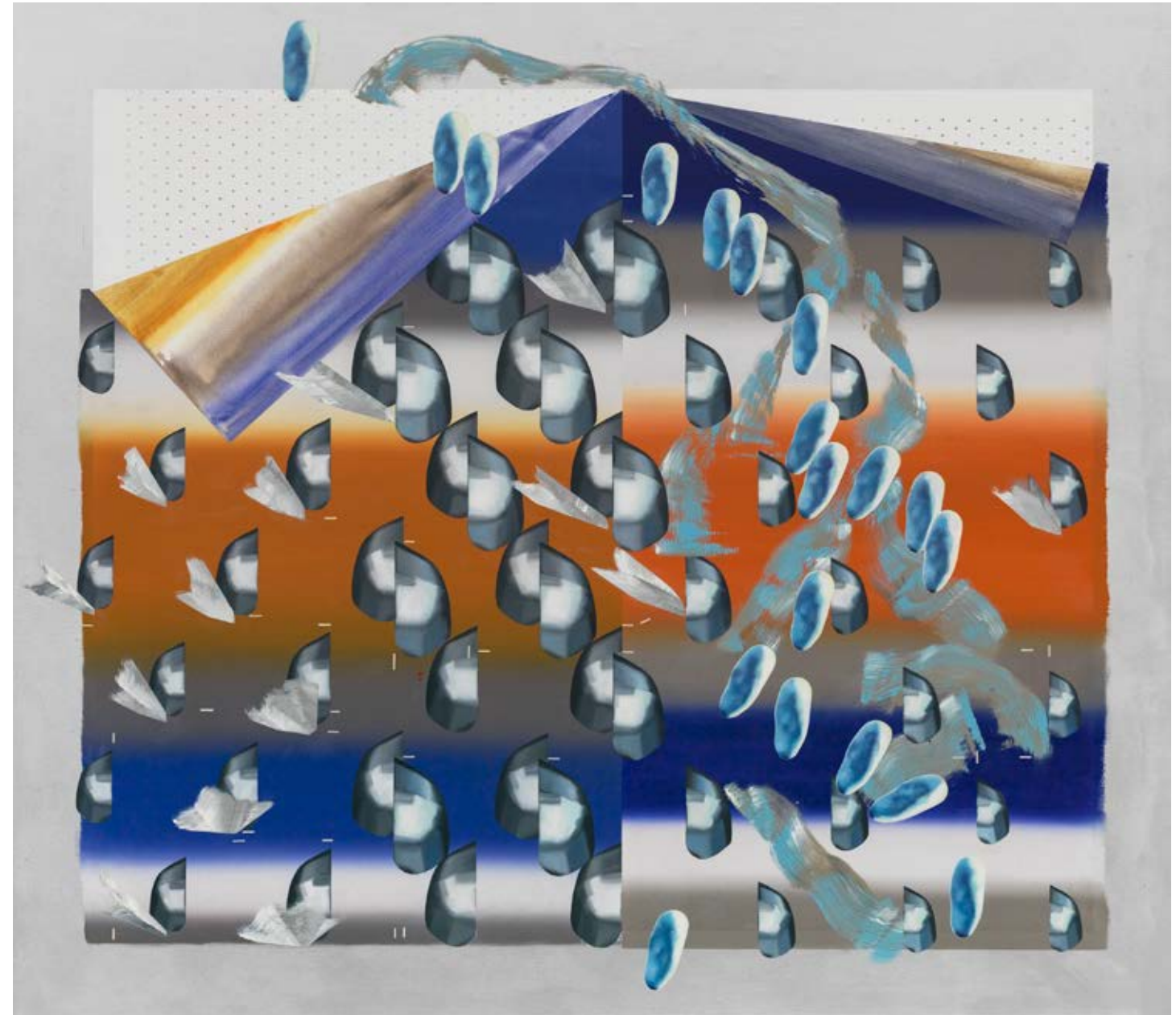
在画作《卵石、橙与紫》中，张月薇揭示了现实世界与数字世界之间值得玩味的关系。画作中的光影错觉和重复元素呈现出现实的多个层面。在画作顶端，画纸似乎脱离了底板，显露出了下方模板纸。色彩梯度与瑞士再保险的主题配色惊人地一致——随着画面沿着画布向下延伸，展现出日落时分夕阳逐渐沉入海平线下的色彩变化。在这些色彩中，叠加着许多短小的白色竖线和横线，描绘了图形设计师在屏幕和打印稿中使用的引导基准线，营造出数字世界与现实世界之间的趣味交错。但画作之中的主要重复图案元素是鹅卵石。鹅卵石具有独一无二的特征，每一块鹅卵石的形状或纹理都略有不同。然而，在这幅画作中，张月薇只描绘了两块鹅卵石，它们以重复、分裂和镜像的方式展现出来。她在提醒我们，尽管我们已经习惯了计算技术和数字技术带来的惊人改变，但人类的双手仍然有着将想象变成现实的奇妙魔力。

详细信息

布面丙烯，喷漆，油画

140 x 160 cm

© 2020, 张月薇



陈英

*1982 年生于中国黑龙江

现居中国北京

《重叠》，2018 年

在陈英采用碎片化风格的画作中，我们可以一瞥城市景观的意象。在作品《重叠》中，艺术家展现了在城市中的一条人潮熙攘的街道中行走时，随着步伐的加快，周围景象变得模糊起来。衣服、建筑物和植物的颜色在道路、铺面人行道和玻璃的映衬下呈现出一副有趣的画面。我们看到的不是事物的整体，而只是各个部分，它们以纯粹的色彩、形态、运动和能量的方式组合起来。陈英在绘画过程中使用数字成像技术，对日常生活中的图像片段进行采样和抽象化。他将这些瞬间汇集起来，以独特视角解读人与建筑环境之间的交流。

详细信息

布面油画

130 x 150 cm

© 2020, 陈英。



张大力

*1963 年生于中国哈尔滨

现居中国北京

《竹子 8》，2013
《竹子 10》，2013

张大力作品中对于竹影的描绘致敬历史悠久的兰晒法，唤起人们对自然环境的记忆。竹子在中国的种植和使用历史已有数千年，与中国的文化和历史息息相关。在这些作品中，竹子呈现为轮廓，提醒人们，即便在城市化程度最高的都市中，自然仍然是永恒的存在。这些作品采用蓝晒法，这是一种传统的摄影技法，在不使用相机的情况下直接捕捉物体的影子。虽然图像采用白色和深蓝色配色，而未表现竹子及其自然环境的真实颜色，但观看者一眼便能辨识出竹子的轮廓。在这些画作中，我们不但可以看到这种植物本身的标志性形态，还能体会到它贯穿于中国艺术史中的代表性意义。

详细信息

《竹子 8》，2013

布面蓝晒

107 x 85 cm

《竹子 10》，2013

宣纸兰晒与墨水，140 x 74.6cm

© 2020, 张大力。



沈玮

*1977 年生于中国上海

现居美国纽约

Chamber (《房间》), 2017 年 Pear Tree (《梨树》), 2014 年。 Twisted Tree (《扭曲的树木》) , 2014 年。

在沈玮的这三张摄影作品中, 他在自然元素与建筑元素之间建立起了一种关系, 并探索了不同的生命阶段。Pear Tree (《梨树》) 拍摄了一棵花朵盛开的树, 它正绽放出蓬勃生机, 在带围墙的庭院里展现出一种不受约束的美丽。在 Twisted Tree (《扭曲的树木》) 中, 他着重描绘了坚固的树干和相互缠绕的枝杈, 表现出缓慢但稳定的增长。中图 Chamber (《房间》) 带我们回到了老北京, 展现了华丽的木质结构和铁艺细节。一个大大的气泡悬在空中, 恰好位于房门上方的位置, 自由轻盈, 但又异常脆弱。这些自然与建筑、持久与脆弱的碰撞赋予沈玮的照片一种尤为引人沉思的魅力和深度。

详细信息

Chamber (《房间》), 2017 年

颜料墨水打印

第 3 版

80.2 x 142 cm (含框)

Pear Tree (《梨树》), 2014 年。

颜料墨水打印

第 5 版

105.6 x 156.4 cm (含框)

Twisted Tree (《扭曲的树木》)
, 2014 年。

颜料墨水打印

第 5 版

105.6 x 156.4 cm (含框)

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毛君

*1985 年生于中国

现居中国上海

Blossoming 15 (《繁花 15》), 2019 年

毛君的抽象画以图案、色彩和强度触动观看者的心灵。毛君运用自己从年少时培养的中国书法技艺和素养，形成了自己的创作元素和符号语言。虽然采用了书法元素，但毛君并未使用墨水在纸张上创作，而是采用油画颜料与画布作为创作工具，形成了一种西方创作工具与东方传统之间的交流。Blossoming 15 (《繁花 15》) 看起来就像是许多幅画作构成的一幅画。它由许多小部分组成，每个部分都有独特的图案和色彩主题。这种结构让整个画作充满能量，也让人不禁联想到有着不同色彩和质感的园林、彼此相连的农田或者是城市不同区域的俯瞰图。最重要的是，毛君的作品体现了喜悦、活力和自由。

详细信息

布面油画

100 x 150 cm

© 2020, 毛君



杨心广

*1980 年生于中国湖南

现居中国北京

Untitled 2019 No. 6 (《无题 2019 年第 6 作》), 2019 年 Beautiful Plant No. 6 (《美丽的植物 2019 年第 6 作》), 2019 年

在杨心广丰富的画作中,天然材料既是主题,也是媒介。《无题 6》采用松木雕刻而成,展现了自然界中的另类形态。这副作品看起来就像是漫天雪地的山峰的地形图,而上面的各种痕迹仿佛是在风力的作用下形成的。浮雕(在一张平坦木板上进行的雕刻)在中国文化中有悠久的历史,历来常用于描绘重要时刻和场景。杨心广运用这种媒介营造出一种为自然之美与自然之力赞叹不已的静谧沉思时刻。

Beautiful Plant No.6(《美丽的植物 6》)看起来就像是明澈反光的天空意象,上面映衬着几朵云朵。在这样的场景中,艺术家融入了土壤和植物的实体,提醒我们不管看得多高,始终应该脚踏实地。在城市中,大自然有时显得非常遥远,但天空始终与我们同在:它在提醒我们,我们始终彼此相连,都是某种更巨大力量的一部分。

详细信息

Untitled 2019 No. 6 (《无题 2019 年第 6 作》), 2019 年, 松木、木片、丙烯, 84 x 43 x 5 cm

Beautiful Plant No.6 (《美丽的植物 6》), 2019 年, 不锈钢、土壤、植物、油画颜料

116.5 x 238.5 x 7 cm

© 2020, 杨心广



宋昕

*1970 年生于中国北京。

现居美国纽约

《潜意识体验》03、04、06、08 ，2018 年

在宋昕的拼贴艺术作品中，历史、设计和自然世界的元素巧妙融合在一起。这些作品有着相互交错的颜色、形状和图案，复杂但不难懂。这些作品展现出一种愉悦而轻快的氛围，自然元素与源自表现史的形状、图像和图案结合在一起。剪纸风的贝壳、树叶、树木和波浪造型与船只、花边和抽象形状巧妙搭配在一起。宋昕的拼贴艺术作品充满冥想与沉思，展现了记忆、体验和想象力交错的空间。

详细信息

综合材料（印刷剪纸拼贴艺术画），

每张 66 x 56 cm

© 2020, 宋昕



陈熹

*1985 年生于中国武汉

现居中国北京

Details of My Abstract Painting That Forms a Parallel World Composed of Machines

No.18 (《我的抽象画之细节, 器构成的平行世界 18》), 2014年

陈熹的抽象画以机器和错综复杂的系统为灵感源泉,但其中充满了鲜活的色彩、生命和有机形态。在他的画作 Details of My Abstract Painting That Forms a Parallel World Composed of Machines No.18 (《我的抽象画之细节, 机器构成的平行世界 18》) 中, 他展现出整齐划一的运动感。画面中的图形元素从纸张的左上角往右下角呈现迁移态势, 就像随着潮汐舞动。陈熹的画作虽然采用完全抽象手法, 但似乎是由细小的生物所组成, 充满活力与能量。这些作品以明亮色彩绘制, 令人联想起热带海洋生物或复杂电路中的线路。这两种生态系统都是能量受控、共享的复杂生态系统。通过陈熹的作品, 我们可以看到自然环境与科技世界的相似性, 从而了解所有事物之间的相互联系。

详细信息

纸面墨水和丙烯

155 x 105 cm (含框)

© 2020, 陈熹



陈彧君

*1976 年生于中国福建省莆田

现居中国上海

《亚洲地图 No180512》， 2018 年

在陈彧君的纸张、报纸和绘画综合拼贴作品中，缤纷的世界新闻与这位艺术家的构思汇聚于此，构成了一幅“亚洲地图”。这片有着众多国家/地区、风土文化和故事的广阔大陆无法通过任何单一的意向加以呈现。陈彧君拥抱并探索这项不可能的任务，将内外世界的片段融为一体，呼应了我们对于这片大陆的认同感。

《亚洲地图 No180512》描绘了一个拱形的窗户，既可以从外向内观望，也可以由内向外眺望。这里提供了安静思考的空间，以及与世界相联的纽带。

详细信息

纸面综合材料

123 x 67.5 cm

© 2020, 陈彧君



王阔阔

*1984 年生于中国山东

现居中国成都

《再造山水 2》2018 年 《再造山水 3》2018 年

王阔阔作品以绘画的视角展现传统与现代世界的融合。在《再造山水》系列作品中，王阔阔向中国传统水墨画致敬，同时用这种绘画手法呈现当代意象。传统山水画与鲜艳的条纹背景巧妙结合，为画作注入一种立体感。虽然风景画是对世界的具象展现，但抽象的背景赋予这些画作非凡的生命力。背景色展现出一天当中不同的时间以及四季、感受或心境。画作采用圆型造型，营造出一种透过窗口或孔径看风景的感受，犹如我们为了探究现状而回顾过往。

详细信息

《再造山水 2》，2018 年，布面综合材料

直径: 80 cm

《再造山水 3》2018 年

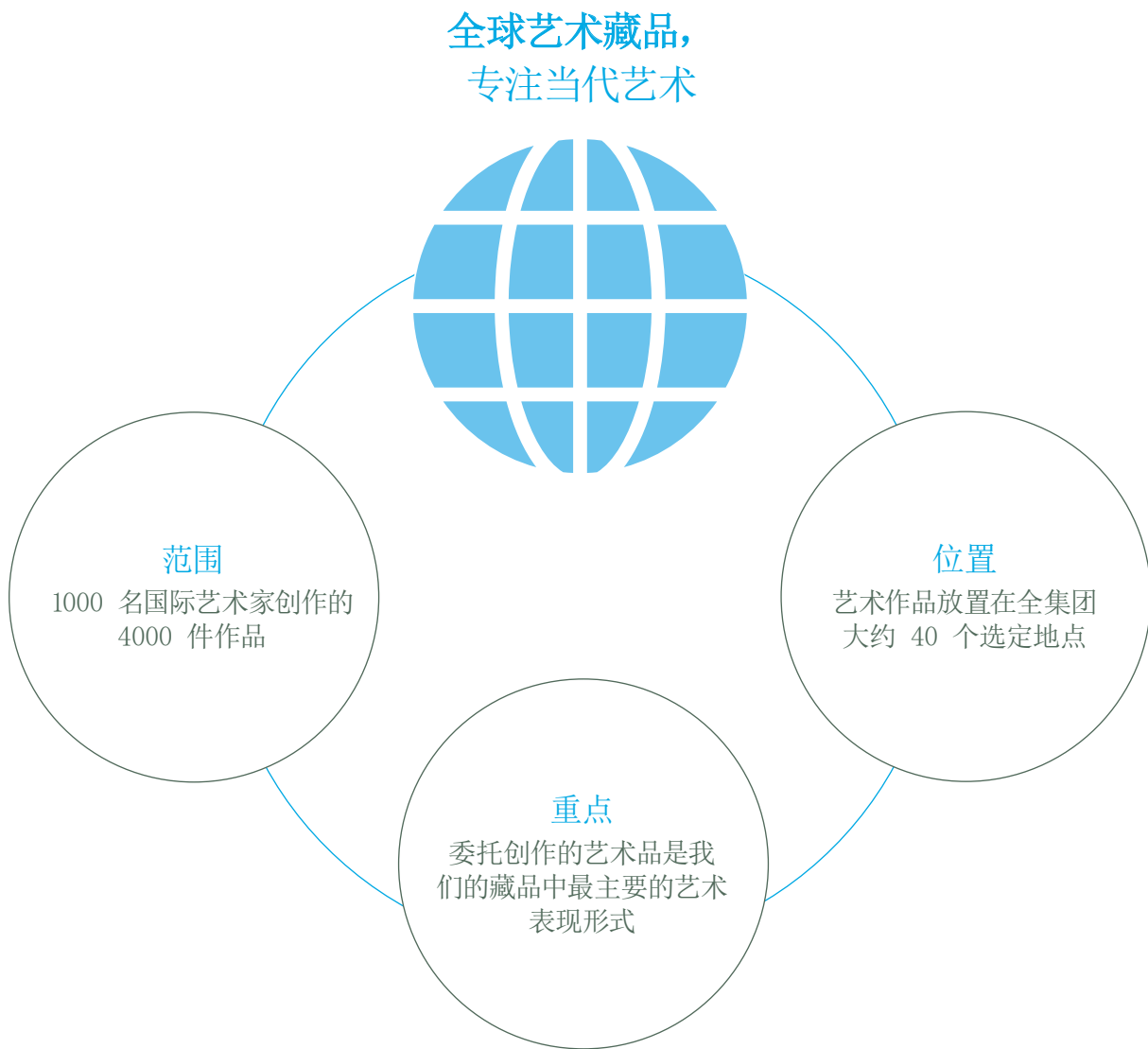
布面综合材料

直径: 80 cm

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Swiss Re Management Ltd
Mythenquai 50/60
P.O. Box 8022 Zurich
Switzerland

瑞士再保险艺术品 art_
collection@swissre.com

电话: +41 43 285 2121
传真: +41 43 285 2999
www.swissre.com



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