

关小：Composite Bodies**2026.09.12 – 2026.10.25**

天线空间，上海

新闻稿

展览海报来自一张新闻图片：一只螺旋桨完全被贻贝覆盖。在海岸的岩石表面或船只的底部，经常可以看到数以万计的贻贝密集地附着，形成复杂而厚重的表面。生物学家将这种由大量个体共同构成的复合状态，称为“集体身体（collective body）”。这个概念和关小一直以来选择树作为雕塑材料的原因出人意料地重叠了——对于关小来说，创作从来不只是对某种材料的处理，而是一种关于身体、环境以及物体三者之间关系的思考。在关小的雕塑中，身体一直是一个重要的出发点，她经常以一种拟人化的方式去观看和处理物体。而树根，以及一些原本属于工业或日常生活范畴的物件，也能够以这种方式进入身体的范畴。

树根的每一条曲线，都忠实地记录了它生命的轨迹，它既是自然的产物，又是对“抽象”这种形式语言最直接的诠释。在过去的创作中，关小与树根这种材料之间的关系像是一场旷日持久的搏斗——互相反抗又制衡。这种材料的形态、纹理和生长痕迹不断影响着艺术家的判断，而艺术家的介入、挪用和组合也在改变它原有的定义。在这个过程中，关小愈加确信，树根与大部分生命体共享着很多相似的身体结构与姿态：表皮的纹理，头颅状的球茎，胸腔般的树腔，凹凸的经脉和骨架，分开的双腿和伸展的手臂，甚至生殖器的形状……它们也会伸展、变形，并不断受到周围环境的塑造。树根不只是自然材料，它本身就是一种身体。

此次个展中，关小不仅将展出以“身体”为核心的全新雕塑，也将继续呈现她近年来对绘画的探索。在草图阶段，从一张图像出发，她将其逐渐抽象化，并借鉴保罗·塞尚处理画面的方式，通过不同的形状对画图像的构图、色域、和内容重新解构。对关小而言，这种过程具有强烈的雕塑性。因此，她将浮雕作为抽象的绘画语言，让体积、肌理、与绘画性彼此作用，从而形成一种独特的绘画语言。而这种以雕塑为基础，将图像转换为绘画的方式，也在观念上回应了关小对环境的理解：环境如同一层包裹着我们的皮肤。

不同类型的作品共同探讨了关小创作中反复出现的几条线索：环境、叙事与身体。它们相互交织，并由此产生一种戏剧性。这种戏剧性，来自彼此关联又互不相同的事物，在不断地对抗与融合中互相影响、互相改变，最后形成新的关系与可能性。这种由复合与交融所催生的状态，正是艺术家所理解的“身体”。

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关小（生于1983年，中国重庆）目前生活和工作于北京。她的创作涵盖雕塑、绘画、装置与影像等多种媒介，并通过拼贴式的方法发展出一种独特的视觉语言，在不同历史与文化语境之间自由穿梭，将身份、历史、地域文化以及日常经验并置于同一结构之中。她出人意料而富有张力的物料组合，通过在历史与文化之间的挪用与拼贴凸显差异，并在材料与结构之间建立矛盾，从而形成一种新的平衡。在一个不断被信息扩张以及消费被提升为一种文化理想所侵入并重新塑造的时代，她的作品重新反思对身体存在的定义以及其与时间和空间之间的关系。

关小曾参加多个重要双年展与三年展包括第34届圣保罗双年展（2021）、第58届贝尔格莱德双年展（October Salon）（2021）、包括第57届威尼斯双年展（2017）、纽约新美术馆三年展（2015）以及第13届里昂双年展（2015）。她亦曾在多家重要艺术机构举办个展，包括维也纳艺术馆（Kunsthal Wien），维也纳（2025）；波恩艺术协会（Bonner Kunstverein），波恩（2019）；圣路易斯当代艺

术博物馆 (Contemporary Art Museum St. Louis), 圣路易斯 (2019); 温特图尔艺术博物馆 (Kunsthalle Winterthur), 温特图尔 (2018); Galerie nationale du Jeu de Paume, 巴黎 (2016); 以及伦敦当代艺术中心 Institute of Contemporary Arts (ICA), 伦敦 (2016)。此外, 她的作品还曾在 大馆当代美术馆 Tai Kwun Contemporary, 香港; 龙美术馆, 上海; 让大公现代美术馆 Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean, 卢森堡; 路德维希博物馆 Museum Ludwig, 科隆; 夏洛滕堡宫 Kunsthall Charlottenborg, 哥本哈根; 以及三星美术馆 Leeum Museum of Art, 首尔等机构展出。

她的作品被多家国际艺术机构收藏, 卢森堡大公让现代艺术博物馆 (Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean); 科隆路德维希博物馆 (Museum Ludwig); 圣加仑艺术博物馆 (Kunstmuseum St. Gallen); Julia Stoschek 收藏; Boros 收藏; 戴姆勒艺术收藏 (Daimler Collection); 桑德雷托·雷·雷鲍登戈基金会 (Fondazione Sandretto Re Rebaudengo); K11 艺术基金会 (K11 Art Foundation); 龙美术馆 (Long Museum, 上海); 新世纪艺术基金会 (New Century Art Foundation, 北京); 华美银行收藏 (East West Bank Collection); Y.D. 收藏 (Y.D. Collection); 香港 M+ 收藏 (M+ Collection, Hong Kong); Octone 基金会 (Octone Foundation); Tanoto 艺术基金会 (Tanoto Art Foundation)。

Guan Xiao: *Composite Bodies***12.09.2026 – 25.10.2026**

Antenna Space, Shanghai

Press Release

The exhibition takes its starting point from a news photograph of a propeller completely encrusted with mussels. Dense colonies of mussels are commonly found clinging to coastal rock faces and vessel hulls, forming intricate, heavy encrustations. Biologists refer to this composite state formed by large aggregations of individuals as the “collective body.” This concept resonates unexpectedly with Guan Xiao’s longstanding use of root wood in her sculptural practice. For Guan Xiao, her practice is never merely the manipulation of a material, but a reflection on the interrelationships among bodies, environments and objects. She tends to approach and handle objects in an anthropomorphic way. Root wood, along with various objects originally belonging to the realms of industry or everyday life, can thus enter the domain of the body through this very lens.

Curves of root wood faithfully record the trajectory of their lives. They are at once a product of nature and the most direct embodiment of abstraction as a formal language. In her previous works, Guan Xiao’s deployment of root wood constituted a protracted struggle—a mutual resistance and counterbalance between them. The morphology, texture, and traces of growth inherent in the material continuously informed the artist’s decisions, while her interventions, appropriations, and reconfigurations simultaneously redefined its original meaning. Through this process, Guan Xiao has become increasingly convinced that root wood shares many structural and gestural affinities with most living organisms: the texture of skin, bulbous skull-like craniums, hollows resembling thoracic cavities, meandering sinews and skeletal frameworks, spread legs and outstretched arms, even shapes suggestive of genitalia. Like living bodies, they stretch and deform, constantly shaped by the forces of their environment. For Guan Xiao, root wood is not merely a natural material—it is, in itself, a body.

In this solo exhibition, Guan Xiao will present new sculptures centred on the theme of the body, alongside paintings that continue to be informed by her sculptural approach. In her painting practice, at the sketching stage, she begins by referencing an image and gradually abstracting it, drawing on Paul Cézanne’s working method by deconstructing the composition, color field, or content through distinct shapes and planes. For the artist, this process is inherently sculptural. She therefore approaches abstract painting through the language of relief, allowing volume, texture, and painterly concerns to interact and generate a distinctive visual vocabulary. This method of translating images into painting through sculptural formal logic resonates conceptually with Guan Xiao’s understanding of environment: that environment is akin to a skin enveloping us.

Works across mediums explore recurring threads within her practice: environment, narrative, and the body. These themes interweave to generate a powerful dramatic tension—one that arises when interconnected yet distinct entities intensify through confrontation and integration, eventually influencing and transforming one another to open up new possibilities. It is this state, generated through composite entanglement and mutual integration, that constitutes the artist’s understanding of the “body.”

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Guan Xiao (b. 1983, Chongqing, China) lives and works in Beijing. Her practice spans sculpture, painting, installation, and video, developing a distinctive visual language through a collage-based approach. Moving across different historical and cultural contexts, it brings together elements of identity, history, regional culture, and everyday experience within a single structure. Unexpected and compelling combinations of materials create tensions through acts of appropriation and collage between histories and cultures, foregrounding the significance of difference. Through contradictions between material and structure, the work seeks new forms of balance, reconsidering the definition of bodily existence and its relationship to time and space in an era increasingly invaded and reshaped by the expansion of information and the elevation of consumption as a cultural ideal.

Guan Xiao has participated in numerous major biennials and triennials, including the 34th Bienal de São Paulo (2021); the 58th October Salon (Belgrade Biennial) (2021); the 57th Venice Biennale (2017); the 3rd New Museum Triennial (2015); and the 13th Lyon Biennale (2015). She has also held solo exhibitions at institutions including Kunsthalle Wien, Vienna (2025); Bonner Kunstverein, Bonn (2019); Contemporary Art Museum St. Louis, St. Louis (2019); Kunsthalle Winterthur, Winterthur (2018); Galerie nationale du Jeu de Paume, Paris (2016); and the Institute of Contemporary Arts (ICA), London (2016). Her work has additionally been exhibited at institutions such as Tai Kwun Contemporary, Hong Kong; Long Museum, Shanghai; Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Museum Ludwig, Cologne; Kunsthall Charlottenborg, Copenhagen; and Leeum Museum of Art, Seoul.

Her work is held in the collections of major international institutions, including Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean; Museum Ludwig, Cologne; Kunstmuseum St. Gallen; Julia Stoschek Collection; Boros Collection; aimler Collection; Fondazione Sandretto Re Rebaudengo; K11 Art Foundation; Long Museum, Shanghai; New Century Art Foundation, Beijing; East West Bank Collection; Y.D. Collection; M+ Collection, Hong Kong; Octone Foundation; and Tanoto Art Foundation.