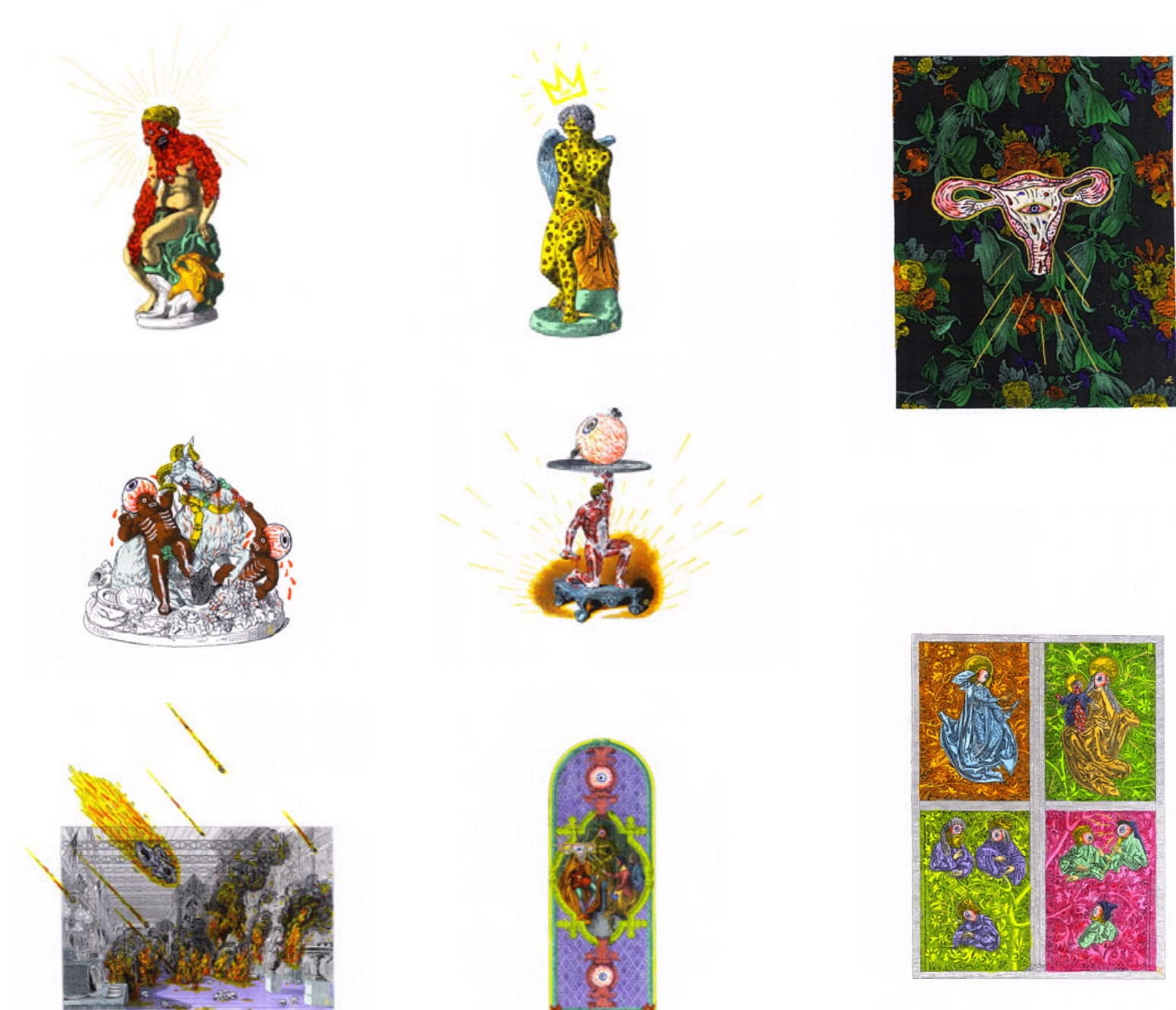


	<p>Email: tianhuacheng@hotmail.com www.tianhuacheng.com</p>	<p>"催化生长", 中英艺术设计计划, 伦敦, 北京, 上海 "Pavilion of China", LA Gallery, Real Open Opera House, 伦敦 "中国现代主义", 北京-空间, 伦敦</p>	<p>Born Nov 85, Beijing, China Lives and works in London</p>	<p>Education</p>	<p>"Chescon solo", Auto-Bala south east, London 2009 "Chescon solo", Auto-Bala south east, London "Chen's", Barge house, London "CSM work in progress show", Colonnade gallery, London</p>
性别: 男		<p>2010 "Weekend World and Warsaw", The Lewisham Art Centre, 伦敦 "陈鹤生艺术十年回顾展", 伦敦 "伦敦皇家美术学院展览年展", 伦敦 "陈鹤生艺术十年回顾展", 伦敦 "Akers show - 陈鹤生作品", 伦敦 "压缩", Hushbury hall 空间, 伦敦 "陈鹤生四沙迷", Auto-Bala south east, 空间, 伦敦</p>	<p>2007-2009 Central Saint Martins College of art and design BA Graphic design</p>	<p>2009-10 Chelsea College of art and design MA Fine art</p>	<p>2009 "Hot Shock", Shanghai "Tendency", London "China Design Show", V&A Museum, London</p>
出生日期: 1985年11月13日		<p>2009 "陈鹤生独立艺术家", Auto-Bala south east, 空间, 伦敦 "陈鹤生" 中英艺术节, 伦敦 "陈鹤生马丁艺术中心展", 伦敦 "陈鹤生马丁艺术中心展", Barge house 空间, 伦敦 "中央马丁画廊展", Galamb Galleries, 伦敦</p>	<p>2011 onwards: Independent artist 2007 Jan - Sept, Kuperberg, Berlin Position: Graphic designer 2006 onwards: Freelance Designer Client: Tiger Beer</p>	<p>2006 onwards: Freelance Designer Client: Tiger Beer Sony Record, London Shin Hai, Shanghai Wine studio, London Comet USA Korea Club, Beijing TFU, London Taipei International Fibre Expo</p>	<p>2006 "Flow", 798 Space, Beijing "Tiger Tumbler", X-Change Gallery, New York, Berlin and Beijing. 2006 "Chinese shadow", Shanghai Biennale, Shanghai</p>
教育背景:	<p>2007 - 2009 中央圣马丁艺术设计学院 学位: 平面设计 学位: 学士学位</p>				<p>Collection Richard Greer private collection Other private collection in the UK</p>
工作经历:	<p>2010至今: 艺术家 2007 7月至9月: 职位: 平面设计师 合作品牌: Tiger 虎牌啤酒 Sony Record 索尼唱片, 英国 韩国 Shin Hai, 上海 Wine studio 葡萄酒会所 Comet USA 美国威特公司 Malays Cafe, 北京 TOPI, 伦敦皇家艺术学院 英国其他私人收藏</p>	<p>2008 "like shock", 上海 "Tendency", London 伦敦 "陈鹤生" - 英国国家多元文化特别博物馆, 伦敦</p>			<p>Reviews Tianhuo Chen on Daily Cos magazine, Thursday March 10 2011, Article by Taka Nakamura Tianhuo Chen on Stamp magazine</p>
2008至今:	<p>合作品牌: Tiger 虎牌啤酒 Sony Record 索尼唱片, 英国 韩国 Shin Hai, 上海 Wine studio 葡萄酒会所 Comet USA 美国威特公司 Malays Cafe, 北京 TOPI, 伦敦皇家艺术学院 英国其他私人收藏</p>	<p>2007 "英 - 798 村杂志", 北京 "Tiger Translat", X-Change Group, 纽约</p>	<p>Skills</p>	<p>Painting, Drawing, Sculpture, Installation, Video Graphic Design, Illustration, Print, Web-design, Animation Computer: Adobe CS Final Cut Pro HTML CSS Language: Chinese English</p>	<p>Curation 2011 Co-curate "The great exhibitor" Solo show, Hatch Space, London Co-curate "Peckham 2010"/N Projects, London</p>
专业奖项:	<p>国际、伦敦、曼彻斯特、多媒体设计展、视频 平面设计师、插画、印刷、网页设计、动画、摄影</p>	<p>2011 "The Great exhibitor" Solo show of Tianhuo Chen and Xinyi Lin, curated by Wei Gao & Chou Huijien</p>	<p>2011 "Asia Triennial Manchester", Manchester</p>		
获奖:	<p>Final Cut Pro HMENU CS 中文 (熟练) 英文 (英国大学工作7年, 英美熟练流利)</p>	<p>Tianhuo Chen on Stamp magazine / English Stamp 杂志头条</p>			
语言:	<p>英语 (英国大学工作7年, 英美熟练流利)</p>				



名称: 伟大的展览
作者: 陈天灼
材料: A3 复印纸, 马克笔
2012
Title: Great Exhibition
Artist: Chen Tianzhuo
Material: A3 copy paper, marker pens
2012



陈天钧的作品旨在构建一个虚拟的当代宗教体验。通过解构重组熟识的宗教符号,并将这些宗教符号强加于现在日常生活中随处可见的消费品和图像上,陈天钧用戏谑的手法创造了一个虚构的当代宗教,并捏造各种证据企图证明它的真实存在。从佛陀的法器、宗教符号,神职人员甚至祭坛场所,一切都介于似曾相识与离经叛道之间。廉价批发的商品,拙劣的营销广告,泛滥的新闻图片都可以是郑重其事并让我们顶礼膜拜的

“伟大的发明”这个系列是这个虚构宗教的一次考古文献式的展示。

通过篡改 1851 年第一次水晶宫世界博览会的展品图录的方式来捏造一段虚假的历史资料，复印纸上的图画是这个宗教曾经有过一段辉煌历史的佐证。



Chen Tianzhuo's works try to build a virtual experience of contemporary religious. Through the deconstruction and reorganization the known as the religious symbols, and then he use these religious symbols imposed on consumer goods and images that can be seen everywhere in the daily life. Chen Tianzhuo played with the technique to create a fictional contemporary religion and fabricated evidence of try to prove it's for real. From the visionary of musical instrument, religious symbols, the clergy even sacrifice unto the place; everything has between familiar and deviant. Cheap goods of the batch, poor marketing ads, and the flood of news photographs can be formal and let us worship.

The series of "Great invention" is a document type of the display of the archaeological by this fictional religious. Through the tamper with catalogue of the first 1851 crystal palace world expo exhibits to concoct a false way of historical data, the picture on the copy paper is evidence that the religious had a long glorious history.

[illegible]

生于一九八零年，原住北京。

展览：

2011 另一讲述 视觉艺术中心·中心 1 空间 上海

2011 图南与 视觉艺术中心·中心 1 空间 上海

2011 游击者 群居日常生活实践

2010 第三万平方 站台中国·北京

2010 青年艺术市集——“我是” 天安时间当代艺术中心·北京

2009 空白墙 制造生活·中间建筑 北京

2008 书道——一场微观试验的个案 东方艺术画廊 北京

male

Born in 1980, currently lives and works in Beijing

Exhibitions:

2011 Alternative Narrative V Art Center Shanghai

2011 Echo Minds in Hands-PFO gallery Beijing

2011 The Guerrilla Living Syndrome

"Alternative Living Practice" and "Guerrilla Architecture"

2010 The Third Party Practice Space-space being

2010 BEATtime/Be the market "Don't be"

2009 Blank making life Inside-out being

2009 Bookway a Case of model - experiment being



As was observed in our daily experience, "The Halo Effect" is the important factor arousing our good impression on somebody or something. The source, from which engender artistic feelings, just as beaming light, streams into people's understanding. Moreover, to infer the halo effect. It is also effective to build a fine "artistic feelings" via "The Halo Effect". Likewise, why do the artists select some certain topics and domains rather than others? How can we really appreciate and communicate with a work of art? "The Halo Effect" may unfold a discussion about how public knowledge is applied in the art realm.

Sacredness, sublimity, gravitas or other relevant visual elements are constantly and obviously perceived in the sustained "artistic feelings". Mostly, the above-mentioned factors are incarnated in the structure style of classic paintings, ornamented religious symbols and historic figures of heavy sense. So, artists and viewers' visual halos, aroused from firmly existed cultural concept, engender psychological effects and demonstrate the religious, politic and industrial background.

The "Halo" we want to exhibit here include: religious symbols composed of low-priced consumer goods, which we hope to virtualize a experience of "Contemporary Religion", glorious and sacred impression produced via the combination of triangle structure spliced by round steel and flashlight rays, paper cards of politic figures attached to narcissism in a allegorical context, soar book-piled-up pillars which praise the books' contributions to artists' inspiration and you will also see various classic carved frame brushing away craft-only features and ranking among starring roles.

