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Yunyi GUAN

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Née le 10 mars 1994 à Foshan (Chine)

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Individual exhibitions :

- 2025-Relax, Malévoz Quartier Culturel, Monthey, Switzerland.
- 2024- *Happiness does not exist*, Atelier Alain Lebras, Nantes, France.
- 2022- *Quand les regards se croisent*, Rayon Vert galerie, Nantes, France.
- 2022- *Expansion des formes*, 15 Boulv'arts de la Loire, Savenay, France.
- 2021- *Le paysage des gestes*, Super Galerie, Nantes, France.

Group exhibitions:

- 2024- *Mes meilleurs mensonges*, Les ateliers de ville en bois, Nantes, France.
- 2023- *Salon des arts plastiques*, espace Utrillo, pierrefitte sur seine, France.
- 2023- *Tout feu tout flammes*, The General House of the project, Nantes, France.
- 2022- *Tohu Bohu*, Le consulat, Paris, France.
- 2022- *Le Clou*, L'atelier, Nantes, France.
- 2022- *Saint-Germain des Prints Festival*, The Fine Arts's galleries of the study hall in Paris, Paris, France.
- 2022- *Exhibition of the Juvenarts Prize finalists*, IESA galerie, Paris, France.
- 2022- *Jusqu'à la surface*, Fraternal House, Paris, France.
- 2021- *Fack Noël*, The Nantes Saint-Nazaire School of Fine Arts's gallery, Nantes, France.
- 2021- *Premier lien*, Exhibition hall, Pornichet, France.
- 2021- *Habiter le monde*, Martinière Village , France.
- 2021- *Exhibition of the finalists of the Paris 1 Pantheon-Sorbonne Prize*, Bastille Design Center, Paris, France.
- 2020- *HEMEROCALLIS*, as part of the trip to Nantes, RDV galerie, Nantes, France.
- 2019- *Des Talents Chinois en France*, IESA galerie, paris, France.
- 2019- *Fair PhoPho*, Photographic Art Centre" Three Shadows", Beijing, China.
- 2019- *La Nature des Choses*, Plant Garden, Nantes, France.
- 2017- *Prize-giving ceremony for the competition*, organised by Crous Culture, Arts and Crafts Museum, Paris, France.

Duo exhibitions:

- 2023- *Rencontre des formes*, L'Atelier Alain Lebras, Nantes, France.

Prices&Bourse:

- 2023-Special Jury Prize for Visual Arts, Nantes, France.
- 2020/2021- Finalist of the Paris 1 Panthéon Sorbonne Prize for Contemporary Art, France.
- 2020- Nomination prize, organised by Ku Art, Beijing, China.
- 2019- Honourable Mention, Neutral Density photography competition.
- 2017- First prize for digital creation, Organiser: Crous, France.
- 2015- Second merit scholarship and personal creation award at CAFA, Beijing, China.
- 2014- Prize for the best work, Hiii Illustration Competition, China.
- 2014- Third merit scholarship at CAFA, Beijing, China.
- 2013- Second prize at CAFA, Beijing, China.

Residences :

- 2025-Malévoz Quartier Culturel, 2 months, Monthey, Switzerland.
- 2022/2023- Création en cours, 6 months, Atelier Médicis, France.
- 2022- La Général Caserne, 2 months, Nantes, France
- 2022- Rayon Vert galerie, 1 months, Nantes, France
- 2022- 15 Boulev'art de la Loire, 2 months, Savenay, France.
- 2021- Freedfromdesire, a week, Bletterans, France.

Education :

- 2021- Obtained DNSEP diploma with congratulations, Fine Arts of Nantes Saint- Nazaire, Nantes, France.
- 2019&2021-Double Master Civilisation culture society at the University of Nantes, Nantes, France.
- 2019- Obtained DNA diploma (national art diploma) with mention, Fine Arts of Nantes Saint- Nazaire, France.
- 2016- Graduation from the Central Academy of Fine Arts of China (CAFA), Specialty Design, Beijing, China.

Professional experience :

- 2022-2023- Creation of sculptures, winter trip to Nantes project in collaboration with Célule B, Nantes, France.
- 2021- Mission of reception and mediation, follow-up of projects for the public at the Frac pays de la Loire, in Nantes, France.
- 2020- Collaboration in the creation of Tony Oursler's works for the exhibition "Hypnosis" at the Nantes Museum of Art, the company Cellule B, Nantes, France.
- 2019&2020- Médiation mission and setting up of exhibitions, Fine Arts's galerie in Nantes, Nantes, France.
- 2015- Photographer for the designer Yang GAO, Beijing, China.
- 2012- Art teaching assistant (preparation of high school students for the art school entrance exam), Foshan, China.

Workshop:

- 2025-Serenity Prints: Drawing your Sensations, Malévoz Quartier Culturel, Monthey, Switzerland.
- 2024-Saisir le merveilleux, Frac Pays de la Loire, France.
- 2024-Lycée à l'ONPL - "La musique de l'oreille au pinceau", Pays de La Loire, France.
- 2023- Printemps des poètes, Torigné elementary school, Rennes, France.

Publication :

- 2022- *Tohu Bohu*, Opium Philosophie, Paris, France.


Born in 1994 in Foshan, Guangdong province, China, the artist currently lives and works in Nantes. Her work is a quest for fragility, ephemerality and memory through a variety of media, including photography, video, sculpture and installation. She received her National Diploma of Art from the Central Academy of Fine Arts of China (CAFA) in 2016, specializing in design. After four years of study at the École des Beaux-Arts de Nantes Saint-Nazaire, she received her DNSEP with honors in 2021. Her work has been exhibited at venues such as Galerie RDV, Bastille Design Center in Paris and Three Shadow photographic art center, among others.

Slowly, tenderly and let yourself melt (Project in progress)

Sculptures, fabric, thread; mixed media; variable dimensions. Drawings, A2; Sound composition; Exhibition view Relax, at Malévoz Quartier Culturel, Monthey, Switzerland; 2025.

Link to exhibition view : <https://youtu.be/S9QdtKtpTwA>



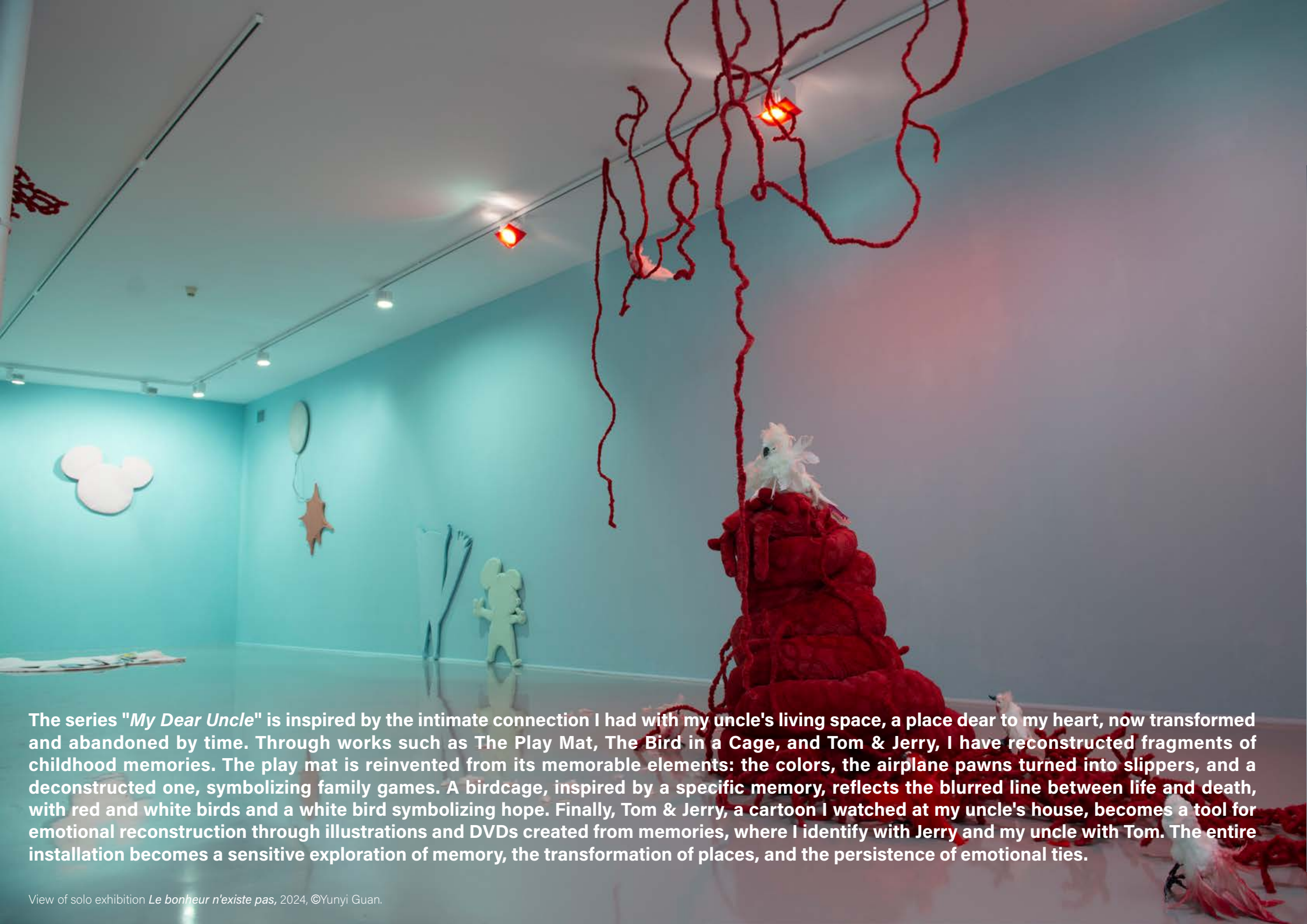
A photograph showing a person lying on their back on a blue speckled floor. They are wearing a blue t-shirt and dark shorts. Their arms are bent with hands near their head. A large, dense pile of bright red ribbons is draped over their torso and legs, creating a cocoon-like effect. The ribbons are tangled and looped, covering most of the person's body.

"Slowly, tenderly and let yourself melt" is an invitation to slow down, to rest, to allow yourself a moment of relaxation in a world saturated with agitation. Through a series of colourful drawings and textile sculptures incorporating anti-stress balls, I offer a sensory experience based on softness, suppleness and repetitive gesture as a method of emotional regulation. The soft materials, rounded shapes and soothing colours form a plastic language centred on care, the body and inner listening.

As part of the **"Relax"** exhibition at the Malévoz Quartier Culturel centre, I'm developing a site-specific installation incorporating an immersive sound composition, conceived as an extension of the mental space of rest. The ambience created becomes a cocoon, a temporary refuge where visitors can literally let themselves melt away. The project is part of a wider reflection on well-being practices and restorative gestures, and questions the place of slowness and empathy in contemporary art.







The series "*My Dear Uncle*" is inspired by the intimate connection I had with my uncle's living space, a place dear to my heart, now transformed and abandoned by time. Through works such as *The Play Mat*, *The Bird in a Cage*, and *Tom & Jerry*, I have reconstructed fragments of childhood memories. The play mat is reinvented from its memorable elements: the colors, the airplane pawns turned into slippers, and a deconstructed one, symbolizing family games. A birdcage, inspired by a specific memory, reflects the blurred line between life and death, with red and white birds and a white bird symbolizing hope. Finally, *Tom & Jerry*, a cartoon I watched at my uncle's house, becomes a tool for emotional reconstruction through illustrations and DVDs created from memories, where I identify with Jerry and my uncle with Tom. The entire installation becomes a sensitive exploration of memory, the transformation of places, and the persistence of emotional ties.

Mon cher oncle - l'oiseau en cage

Sculpture, fabric, foam, feathers; mixed media; variable dimensions; exhibition view *Le bonheur n'existe pas* at Atelier Alain Lebras, Nantes; 2024.
Image : 1,3,4 ©Yunyi Guan; 2 ©Gongmo Zhou



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View of solo exhibition *Le bonheur n'existe pas*, 2024. ©Yunyi Guan.

Mon cher oncle - Tom&Jerry

Sculpture, fabric, foam, DVD; mixed media; variable dimensions; exhibition view *Le bonheur n'existe pas* at Atelier Alain Lebras, Nantes; 2024; ©Yunyi Guan.





View of solo exhibition *Le bonheur n'existe pas*, 2024, ©Gongmo Zhou.

Mon cher oncle - Tapis de jeu

Sculpture, fabric, foam; mixed media; variable dimensions; exhibition view *Le bonheur n'existe pas* at Atelier Alain Lebras, Nantes; 2024; ©Yunyi Guan.



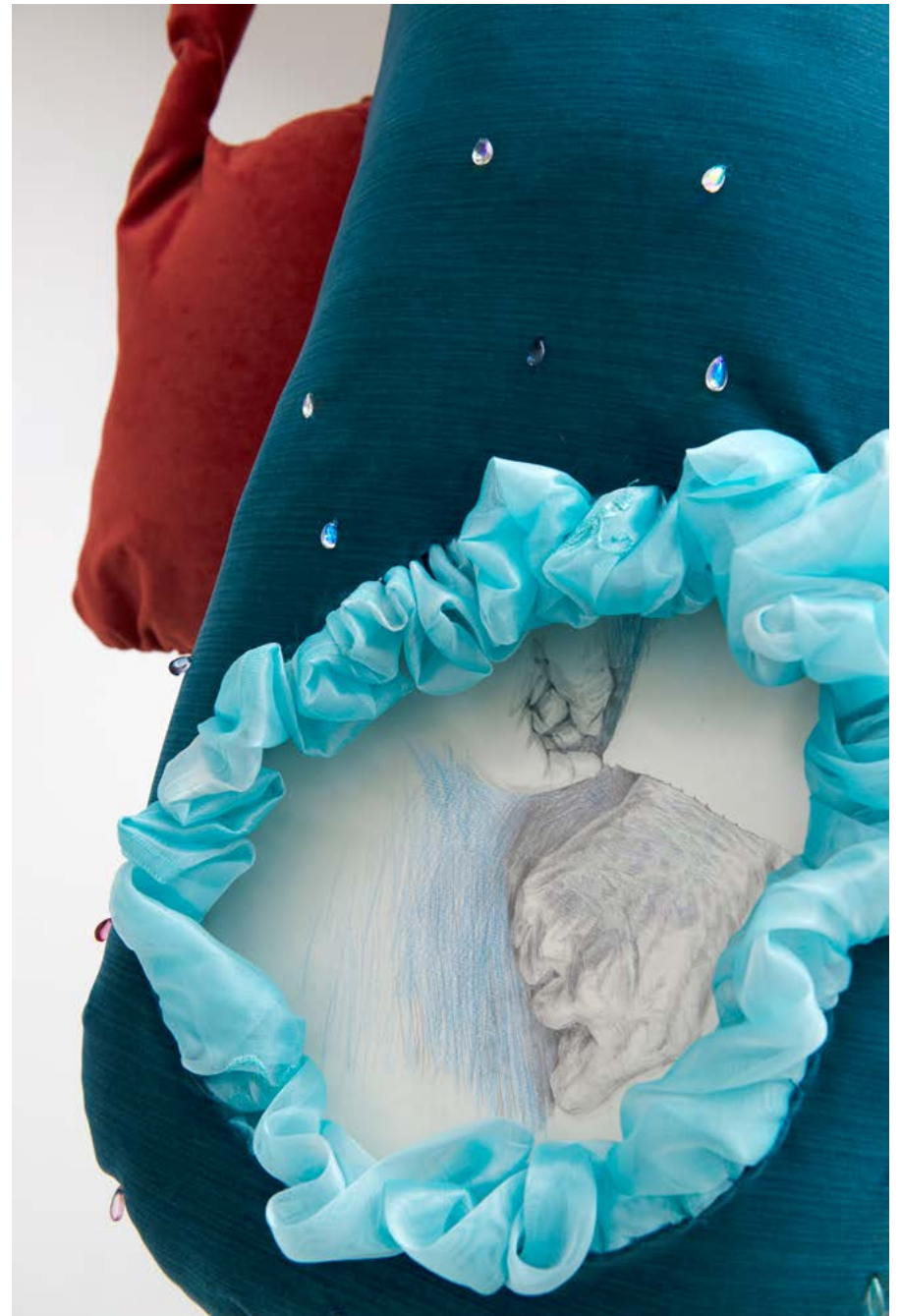
? It means family

Installation; Drawings on polystyrene, paint on fabric; dimensions variable; 2023; ©Yunyi Guan.
Link to exhibition views : <https://youtu.be/qmPg0IUUaec>


- 1>DengYan's Family-2, drawing on polystyrene, 59.9x38.8cm, 2023.
2> Detail of work AI; sculpture, drawing; drawing with felt-tip pen; variable dimensions;
fabric, paper, glass, beads; 2023.



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It Means Family is an installation born from my feelings of estrangement and weakening family ties. Drawing on my own experiences, I invited four people to share their family memories through photos, messages, and phone calls. Their translated and re-recorded voices create a collective soundscape. I used polystyrene, for its fragile texture evoking memory, and emotionally painted fabrics. The installation takes the form of three veiled spaces, inspired by my childhood mosquito net, symbolizing the warmth of home. The public is invited to enter these cocoons to discover intimate and universal stories.



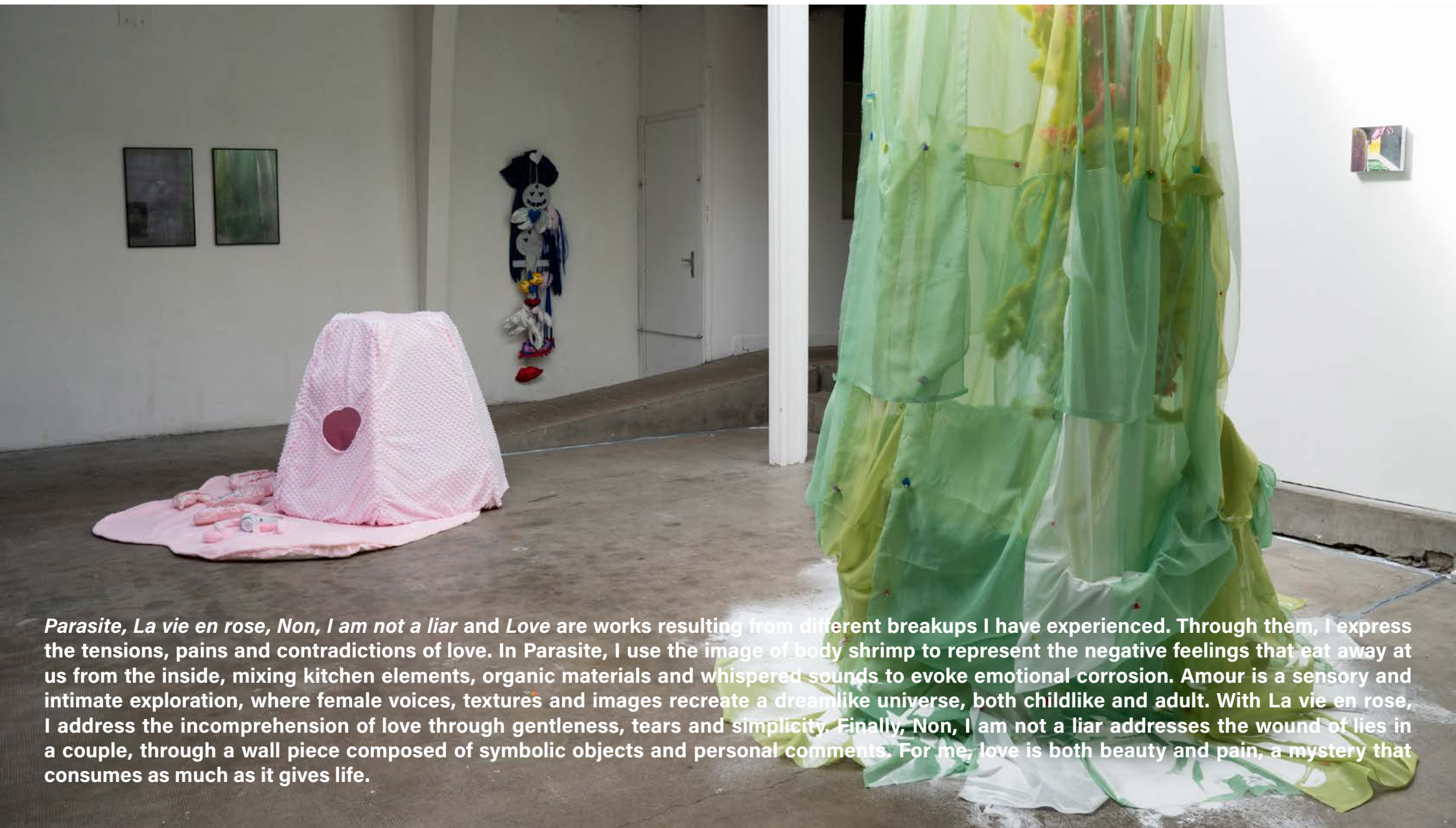
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Personal exhibition view *Le bonheur n'existe pas*, Atelier Alain Lebras ; Nantes ; 2024; ©Yunyi Guan.



Parasite, La vie en rose, Non, I am not a liar and *Love* are works resulting from different breakups I have experienced. Through them, I express the tensions, pains and contradictions of love. In *Parasite*, I use the image of body shrimp to represent the negative feelings that eat away at us from the inside, mixing kitchen elements, organic materials and whispered sounds to evoke emotional corrosion. *Amour* is a sensory and intimate exploration, where female voices, textures and images recreate a dreamlike universe, both childlike and adult. With *La vie en rose*, I address the incomprehension of love through gentleness, tears and simplicity. Finally, *Non, I am not a liar* addresses the wound of lies in a couple, through a wall piece composed of symbolic objects and personal comments. For me, love is both beauty and pain, a mystery that consumes as much as it gives life.

Parasite

Installation; i pad, fabrics, wire mesh, beads, bells, white sand, speaker; mixed technique; variable dimensions; 2024.
Video length 1'32 m, 4 k, color, voice-over in French and Cantonese, English subtitle, 2022.
Image 1,3: collective exhibition view *Mes meilleurs monsonges*. Image 2: Screenshot of the video. ©Yunyi Guan.

Link to the video: <https://youtu.be/o7OtaCZIMq0>
Link to exhibition view : <https://youtu.be/2fN5lxrobh0>



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La vie en rose

Installation; screen 64x42cm, fabrics, children's tent, helmets, cousins; mixed media; variable dimensions; 2024. ©Yunyi Guan.

Video length 8 mins, 4k, color, French voice-over, English subtitles, 2024.

Link to the video: <https://youtu.be/qhIB2fvFEEQ>

Link to the exhibition : <https://youtu.be/2fN5lxrobh0>



No, i am not a liar

Wall sculpture; metal chain, fabric, beads, metal sculptures; mixed media; variable dimensions; 2024. ©Yunyi Guan.
Link to the exhibition : <https://youtu.be/2fN5lxrobh0>



LOVE

Video 4k, 1'13"; Installation, variable dimensions, mixed media, exhibition view Tout Feu Tout Flemmes at la Général, maison du projet Carserne Mellinet, Nantes, 2023.
Image 1,3: *Tout Feu Tout Flemmes* group exhibition view. Image 2: Screen capture of the video. ©Yunyi Guan.

Video link : <https://youtu.be/p-IYKePE7CI>

Clickable project link : <https://youtu.be/UWemQk8ALGE>



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Time to bloom

Installation; mixed media; variable dimensions; Rayon vert, Nantes; 2022.

clickable project link : https://youtu.be/_r3NINg1doc



Faire le vide

Photographic series; 10 photographs (each A2 format); 2021.









My work lies at the intersection of image, sculpture, and installation, where I simultaneously explore collective and personal memory in search of those fleeting moments when life bursts beyond its routine. Daily life, with its often monotonous repetition, acts as a trigger: it pushes me to seek out intense emotions, intimate resonances that illuminate our days with flashes of lived experience. My ambition is to capture and make those sparks of feeling and memory vibrate—those that give life its depth, nuance, and singularity.

At the heart of my practice is a strong focus on emotional and tactile sensitivity. I aim to express not only the raw intensity of an emotion (sudden joy, lingering nostalgia, diffuse melancholy), but also its more imperceptible variations: tremors, hesitations, internal contradictions. I strive to translate these inner pulses through forms that can communicate feeling even before the viewer puts words to it.

The surface of a material—its texture, its softness or roughness—becomes a vehicle for emotion. Every fold, every layer, every touch invites a kind of mental caress.

Tactility is not there merely to trigger the desire to touch; it is a language of emotion in itself. A crumpled fabric, a soothing surface, a subtle relief—each acts as an intermediary between the artwork and the viewer's body, and thus with their inner world.

I naturally gravitate toward malleable, responsive materials: fabric, paper, clay, and foam respond directly to the hand. Working intuitively and spontaneously, I cultivate a physical closeness to the medium. My hands converse with the material, listening to its resistances, creases, collapses, and letting forms emerge that bear the imprint of that gesture.

I seek to create environments that invite the viewer to enter physically—by running a hand along a surface, sitting on a soft cushion, or slipping into a light textile cocoon. The work rarely unfolds in a fixed point; instead, it suggests a sensorial pathway, where each element responds to the previous one: a sketch on a wall, a sculpture half-hidden behind a drape, a faint sound accompanying movement.

Through this exploration of emotional, tactile, and spatial sensitivity, I aim to build a world where the plastic experience becomes a catalyst for intimate connections, where each person might recognize, within the material, echoes of their own sensations, emotions, and memories.