

LIANG QUAN
梁铨

QIAN JIAHUA
钱佳华

SONG XIN
宋昕

ZHANG HAIJUN
张海君

Sight Lines

2023.04.08
- 06.04

VIP OPENING:
04.07 16:00

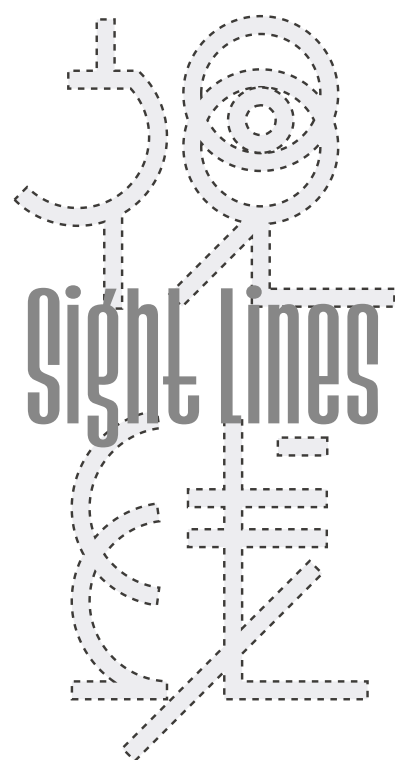


ACADEMIC MODERATOR:
学术顾问:

WU WEI
吴蔚

SGA 沪申画廊

上海市黄浦区中山东一路外滩三号三楼
THREE on the BUND 3F, No.3 Zhong Shan Dong Yi Rd,
Huangpu, Shanghai.



建构的视线 Marking the line of sight

吴蔚
Wu Wei

视线是人类感知世界的一种重要方式，是我们认知和思考的基础之一。本次展览以“视线”为题，旨在揭示视线不仅仅是对客观存在的事物和现象的感知，同时还具有建构意义。通过艺术家的视线所观看和描绘的对象，是主观的、个体化的产物，基于此，我们通过对已有视觉经验的修正、扩充和转化，重新感受、理解、认知与想象世界。

正如吉布森(1904–1979)的《视知觉理论》所指出的，知觉的原材料不是感官数据，而是环境信息；视觉发生于大脑中，而不是在眼睛里。本次参展的四位艺术家的作品都涉及线与抽象的概念，他们经由画笔记录下变化的感知，而不只是由视网膜上的图像所主导的观看。画中的线迹既是绘画的基本元素之一，亦是伏延千里的思维的形状，是一种精神状态的投射。

这些绘画不与观众分享共同经验，即绘画的目的不是向观众展示一种可识别的视角或经验；它们与个体经验亲密无间，从而为观众带来一些他不曾见过，也未曾体验的东西，或惊讶，或疑惑，或触动心弦，或豁然开朗。它们让我们明白，某些形式的抽象需要长时间的、沉思的凝视，某些隐匿的情感也需要在内观中获得释放。

对于好画家来说，挑战不在于如何达到某种视觉效果，而在于如何避免太快或太容易达到效果。因此，好画家会寻找新的方法，设置路障，制定公式，使前路曲折浩荡。梁铨就是这样一位画家，他思空见远，其艺术是绘画直觉与艺术哲思的自在通融。他的作品常由撕碎的宣纸残片重新拼贴而成，画面被分割成各种几何形状。用彩墨精确渲染纸的肌理或颜色不是艺术家的目的所在，相反，他从概念层面处理纸的层次、组合、动静与远近关系，他找到了一种极具个人风格的方法来平衡形式自由与特定的绘画结构。宣纸的脆弱性与构图的稳定性之间的对比创造了一种令人着迷的张力，虽然这些画是绝对抽象的，具有不可规定的复杂性和矛盾性，但它们传达了完整的、沉浸式的视觉和心理感受，并与艺术史的伟大传统建立了紧密的联系。那些由纸张边缘随机或刻意创造的线条，正是现在和过去之间的纽带。

在钱佳华的绘画中，线条是轮廓，是形状，是图像，也是物。它们在某种程度上回应了色域绘画的传统，但更多是来自于艺术家对于其所见的世界尽可能的、充分的图形化理解。颜色有时只是线条之间的填充，红、橙、黄、绿为这些绘画提供了结构支撑，但也像门上的铰链一样，暗示着运动。棱角分明的色域被转变成条形、块状和通道，共存于一个扁平的、抽象的画面之中。这些绘画看起来是多层次变形或复原的集合，所见即所得，所见非所得。这是一种巧妙的、灵动的幻觉，是我们所处的外部现实的生动镜像。

宋昕的剪纸与画笔编织、缠绕的线条，从层叠的纹理和图案中创造出别样的视觉表现，充满了原始但经过精心修饰的美感。以「水」命名的作品系列是一个个大脑的肖像，深得立体主义的精髓，在构成的连续中又创造了令人惊讶的空间断裂，混合了无尽的欲望与忧郁。对艺术家来说，纸与其说是一种媒介或材料，不如说是她的生活和艺术存在的基本参数，让她能够恣意地为生活赋形。这一点在她现场纸质装置「放射」中得到更直观的、感性的展现。

从张海君的绘画中，我们可以看出他的兴趣在于图像与我们周围世界互动的方式。画中不寻常的构图反映了他对画面边缘及形色关系的迷恋。具象和抽象的组合可见表现主义和建构主义的影响。他在画中创造了各种各样的情绪，眩目的黄色和燃烧红色与橙色碰撞，好似身体的呐喊与挣扎，以夸张的、扭曲的线条引导观众走上难以言表的视觉探索之路。

面对抽象艺术时，我们很难将之笼统地归类为纯粹的艺术形式，相反，它总是植根于对现实世界的体验。在这个展览中，抽象绘画不是一条通往虚无的隧道，不是让万物消散无影，而是作为一种更有活力的艺术，鲜明地存在。

Marking the foundation for cognition and thought, our sight is central to how we perceive the world. The upcoming exhibition "*Sight Lines*" brings in a wider horizon to the theme of 'sight', not only as a sensory perception of objective things and phenomena, but also as a creative capacity to construct something new. The works on view arise from a culmination of objects observed and depicted through the eyes of four artists. As subjective and individualised entities, they revise, expand and transform our orthodox visual experiences, thereby leading us to understand, recognise, re-perceive and re-imagine our existing surroundings.

American psychologist James J. Gibson's (1904 - 1979) wrote in his *Theory of Visual Perception* that the raw material of perception is not sensorial data but environmental information. In other words, the brain completes the picture vision of what we see, not the eyes. Here, the presented works address the notion of line and abstraction, recording perceptual fluctuations and transience through their brush rather than a mimetic transmission of images received by their retina. An essential element in painting, line is both a stream of thought and a reflection of spiritual condition. These paintings do not share a common experience with the audience, i.e., they do not seek to evoke a form of recognisable perspective or experience from their audience. They carry a level of intimacy stemmed from the artist's personal experience and reveal to us something inimitable. They can surprise, befuddle, tug on our heartstrings, or/and open our eyes. They endow us with an understanding that some works require a long, contemplative gaze, and that our subconscious emotions require us to internalise the path of seeing into a meditative reflection.

For a talented painter, the challenge is not about achieving a particular visual outcome, but avoiding settling too immediately or comfortably with one preferred effect. One always needs to source for new artistic ventures, set obstacles, formulate formulas, and make the creative process stimulating. Such exemplary is found in artist Liang Quan. As someone who actively looks ahead, Liang's art is a seamless blend of his artistic intuition and philosophical ideologies. In terms of method, Liang creates by re-assembling shredded rice paper fragments and dividing his composition into geometric forms. Strictly speaking, the accurate rendering of texture or coloured paper with Chinese ink is not Liang's primary goal. Instead, his focus resides in the conceptual articulation of layering, combination, movement and spatial distance onto paper, pursuing to balance formal freedom on the grounds of structural painting. The juxtaposition between the frailness of rice paper and the stability of his pictorial composition exudes mesmerising tension. And while his works appear chiefly abstract— with un-prescriptive complexity and contradiction— they convey a complete and immersive visual and psychological experience that honours great traditions throughout history. Happenstance or not, these lines and folds, which peek along the perimeters of his paper creates a looping timeline that links us between the past and the present.

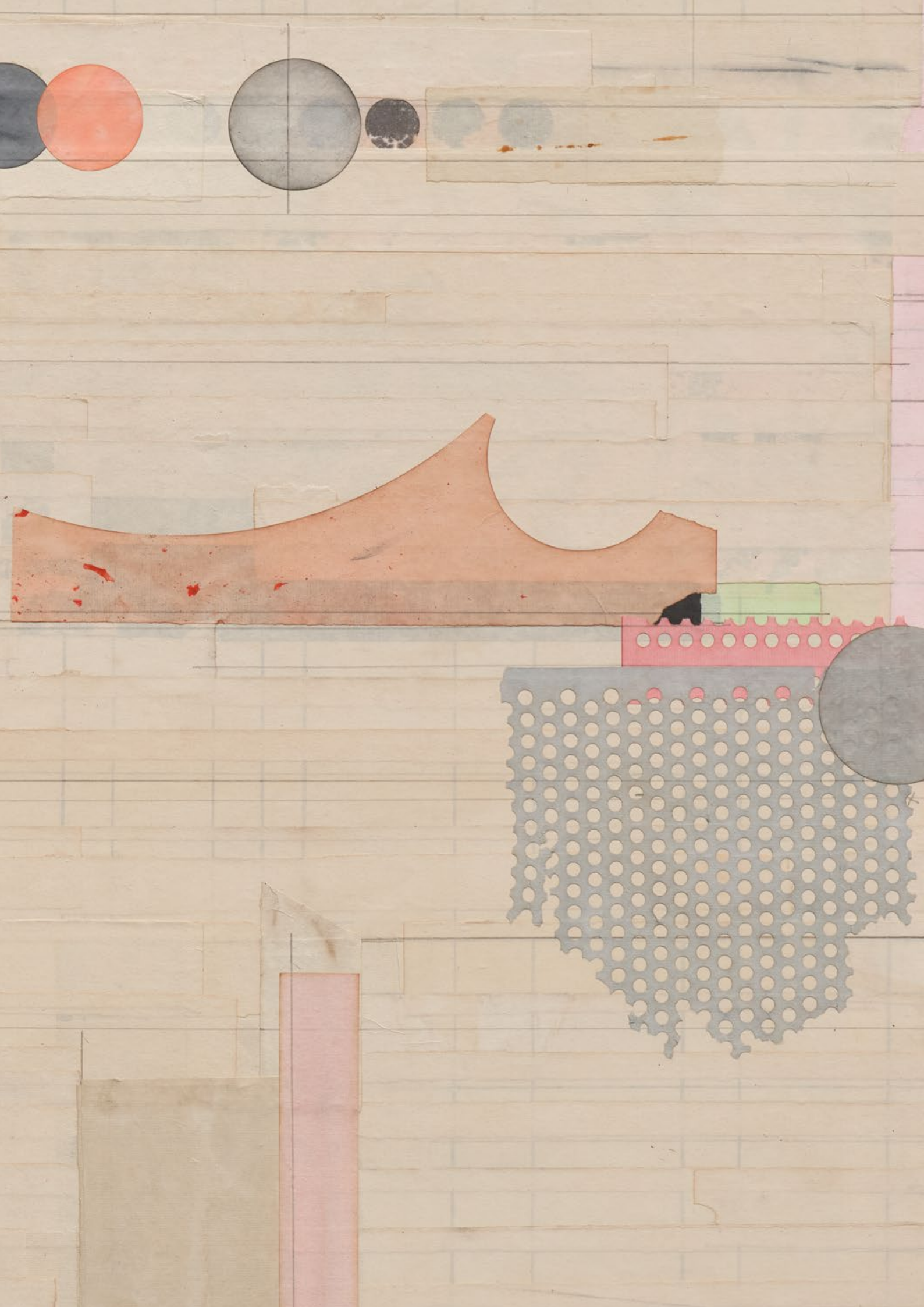
In Qian Jiahua's paintings, lines form contours, shapes, images, and objects. While her works may draw parallels to the characteristics of Colour Field painting, they belong to the artist's graphic interpretation of the world through her eyes. Sometimes, her varying red, orange, yellow or green fields act as fillers that create structural support for her lines. Look again, and their function switches to that of a hinge that opens to the next room, an implication of the brewing momentum lodged beneath each layer. Here, we see a gamut of hard-edge colour planes readily permuted into stripes, blocks, and lanes, all harmoniously co-existing in a flat, abstract composition. Qian's paintings are a multifaceted continuation of deformations or reformations that plays into a promise: what you see may or may not be what you get. Essentially, her economy of coloured forms takes on a subtle, dynamic illusion that idiomatically reflects our external reality.

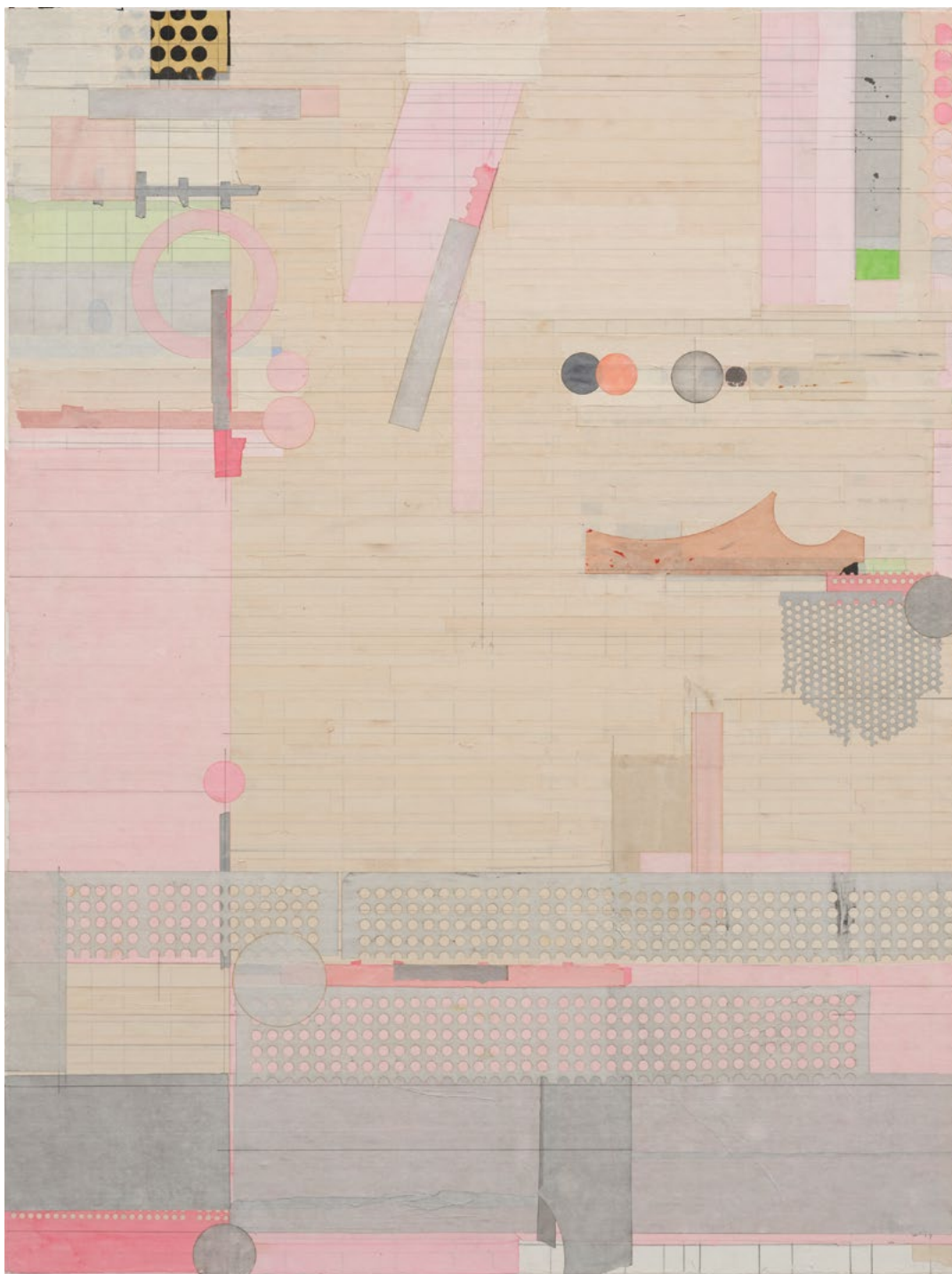
From her paper cuts to her brushwork of interweaving lines and the interstice of textures and patterns, Song Xin's visual expression brims with a seemingly primitive but immaculately constructed aesthetic appeal. The artist's "Wave" series, 2021, named after the Chinese character "水" water, comprises biomorphic portraits of the brain and can be seen as a stylistic nod to Cubism. As they simultaneously overlay and disrupt the composition's overall spatial consistency, these pieces are reminiscent of our human mind—a tangled labyrinth of endless desires and melancholia. As Song intuitively and emotionally demonstrated in her on-site installation "Extension", the versatility of paper transcends beyond its physical properties as a medium or material. For her, it is a vital component in her life and the locus of her artistic vision. Through paper, she can mould life to form at will.

In Zhang Haijun's paintings, we can see his interest in the way images interact with our surrounding world. The unusualness captured in each composition reveals the artist's fascination with a realm that extends beyond the canvas, and the relationship between colour and form. His visual language slides effortlessly between abstraction and figuration with influences from previous expressionist and constructivist periods. Each piece is emotionally charged, trailed in blinding yellows and burning collisions of crimson and orange, often resembling the physical phenomena of bodily outbursts and struggles. With a stream of gnarly, distorted lines, Zhang guides the audience onto an indescribable path of visual exploration.

The challenge with abstract art is that it can never be neatly categorised in general terms as a pure art form. For one, it is related to the experience of the real world. In this exhibition, abstraction does not circumscribe to an absolute void/nothingness where everything dissipates without a trace, it is featured as a dynamic art form, and quintessentially, a fervent existence.

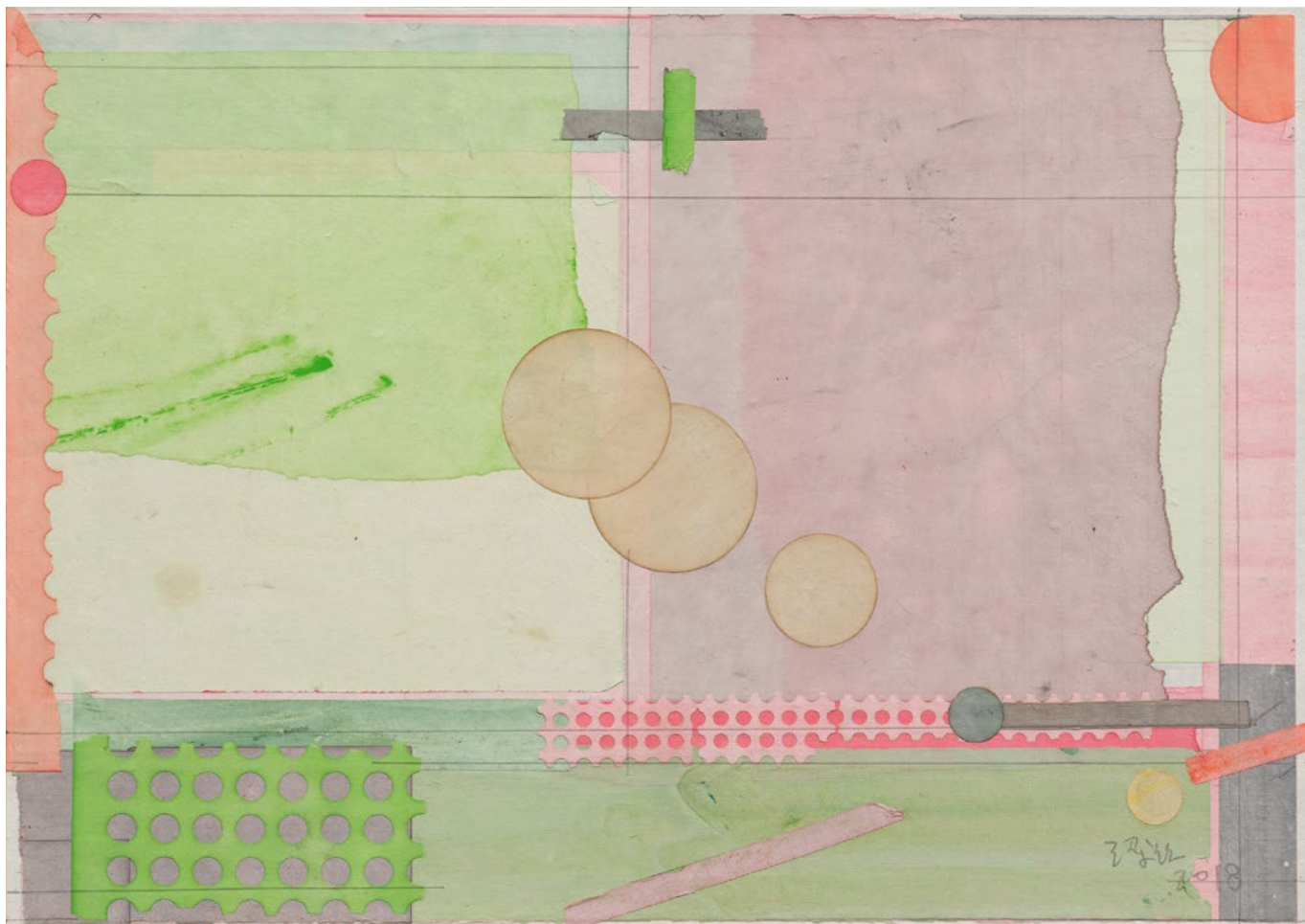
梁 铨
Liang Quan





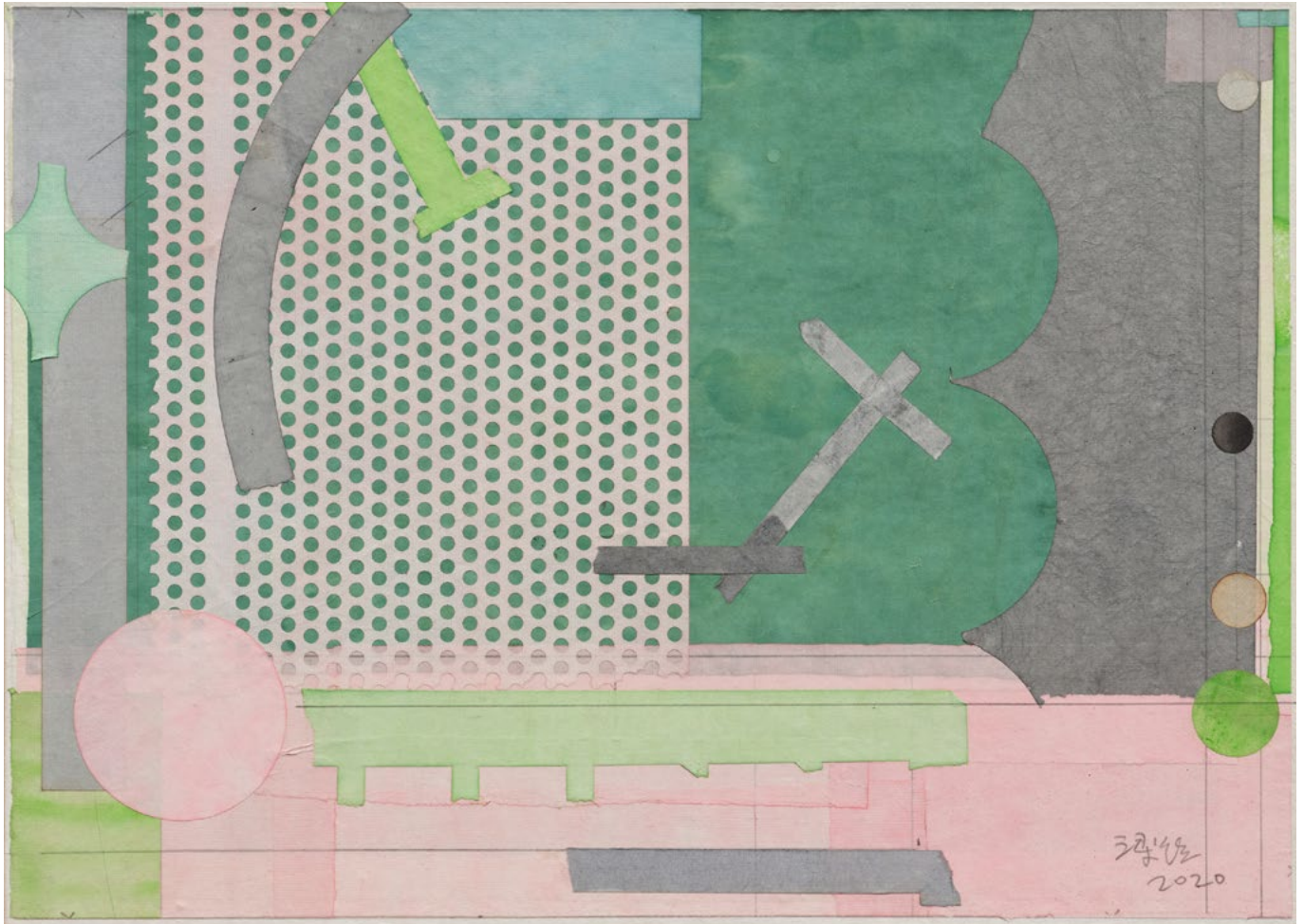
无所思
Stillness

宣纸彩墨拼贴
Chinese ink, colour and collage on Xuan paper
121 × 91 cm, 2019



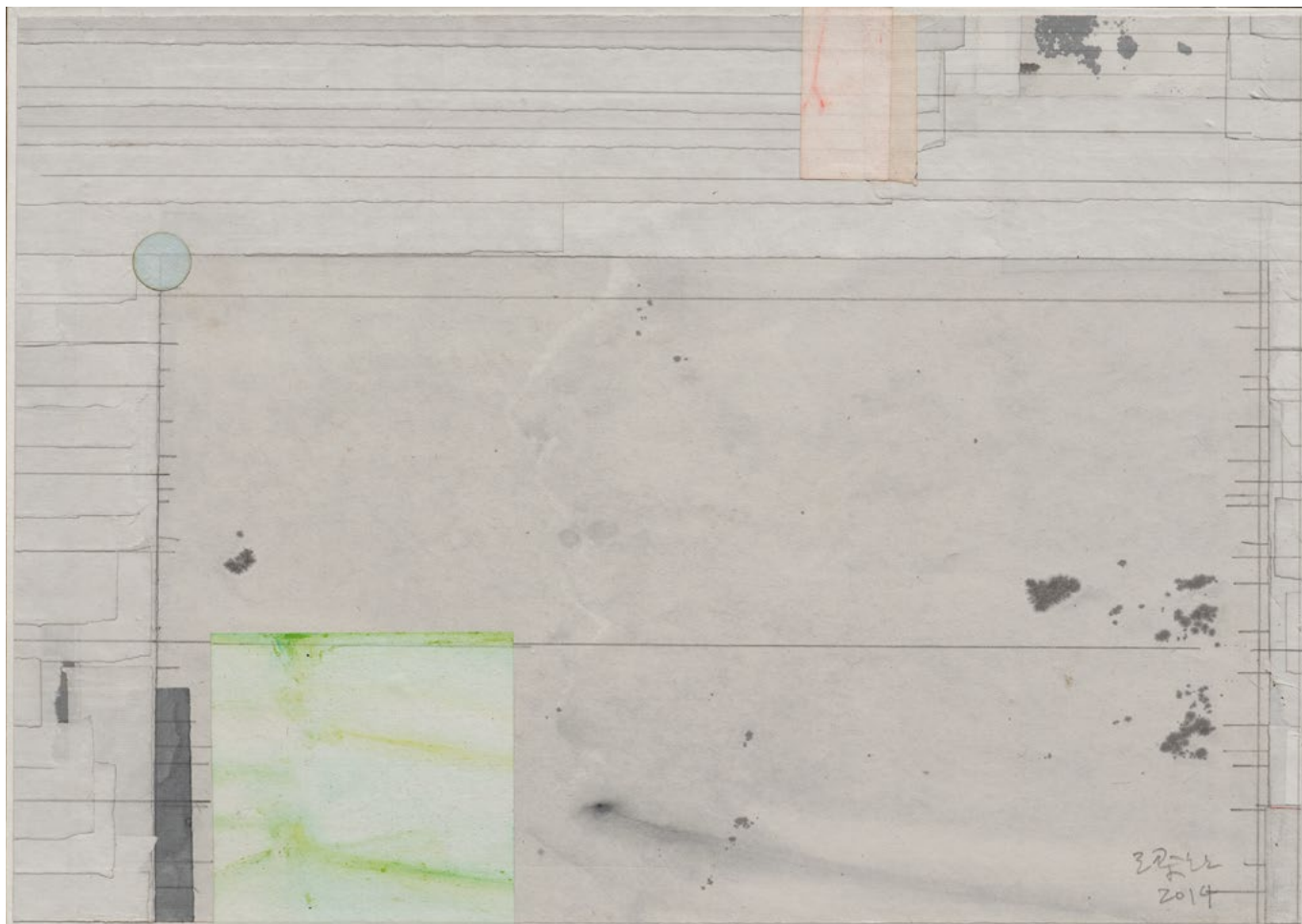
仁慈
Gentle

宣纸彩墨拼贴
Chinese ink, colour and collage on Xuan paper
32.5 × 46 cm, 2019



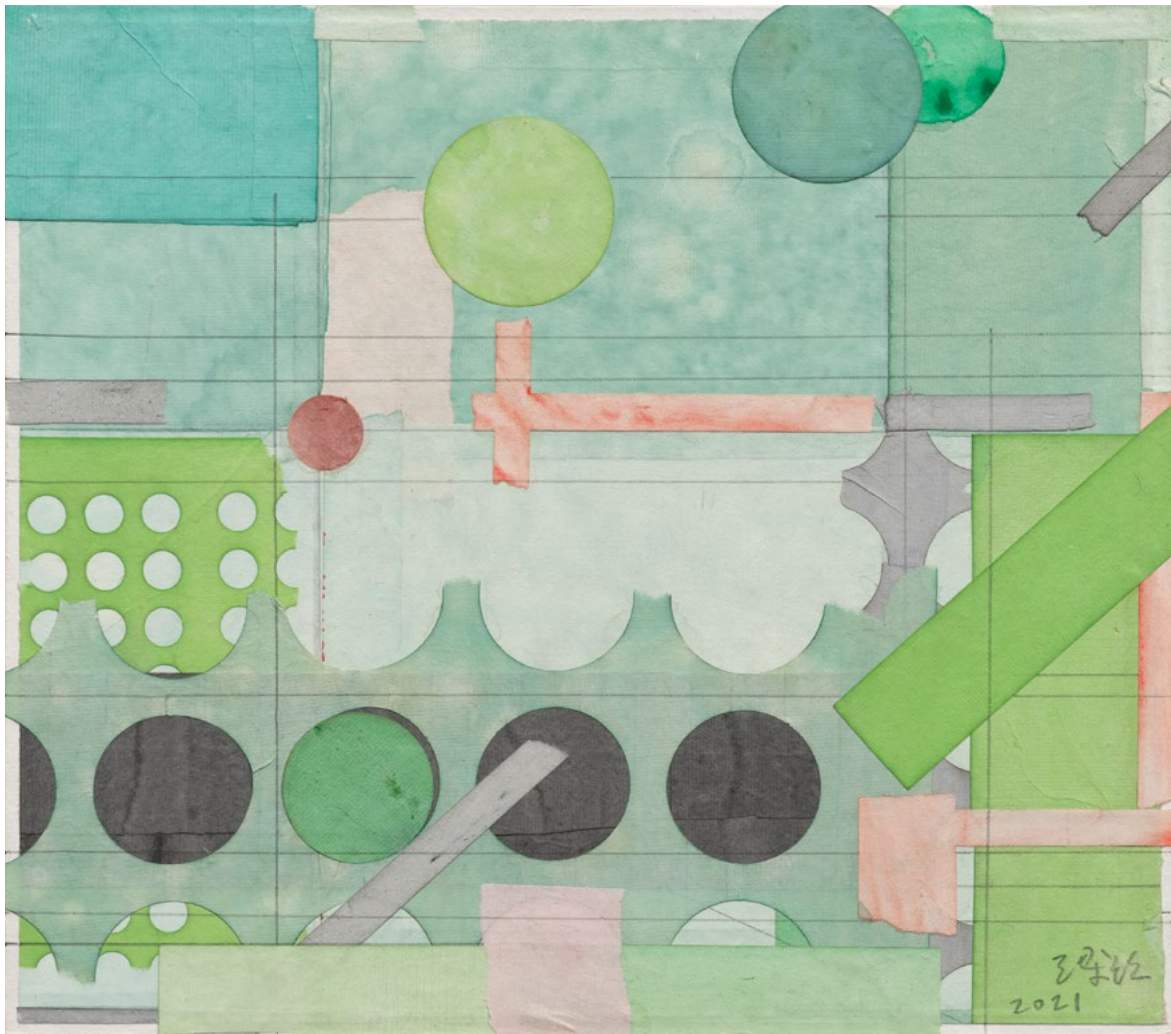
外白渡桥
Garden Bridge

宣纸彩墨拼贴
Chinese ink, colour and collage on Xuan paper
45.5 × 32.5 cm, 2020



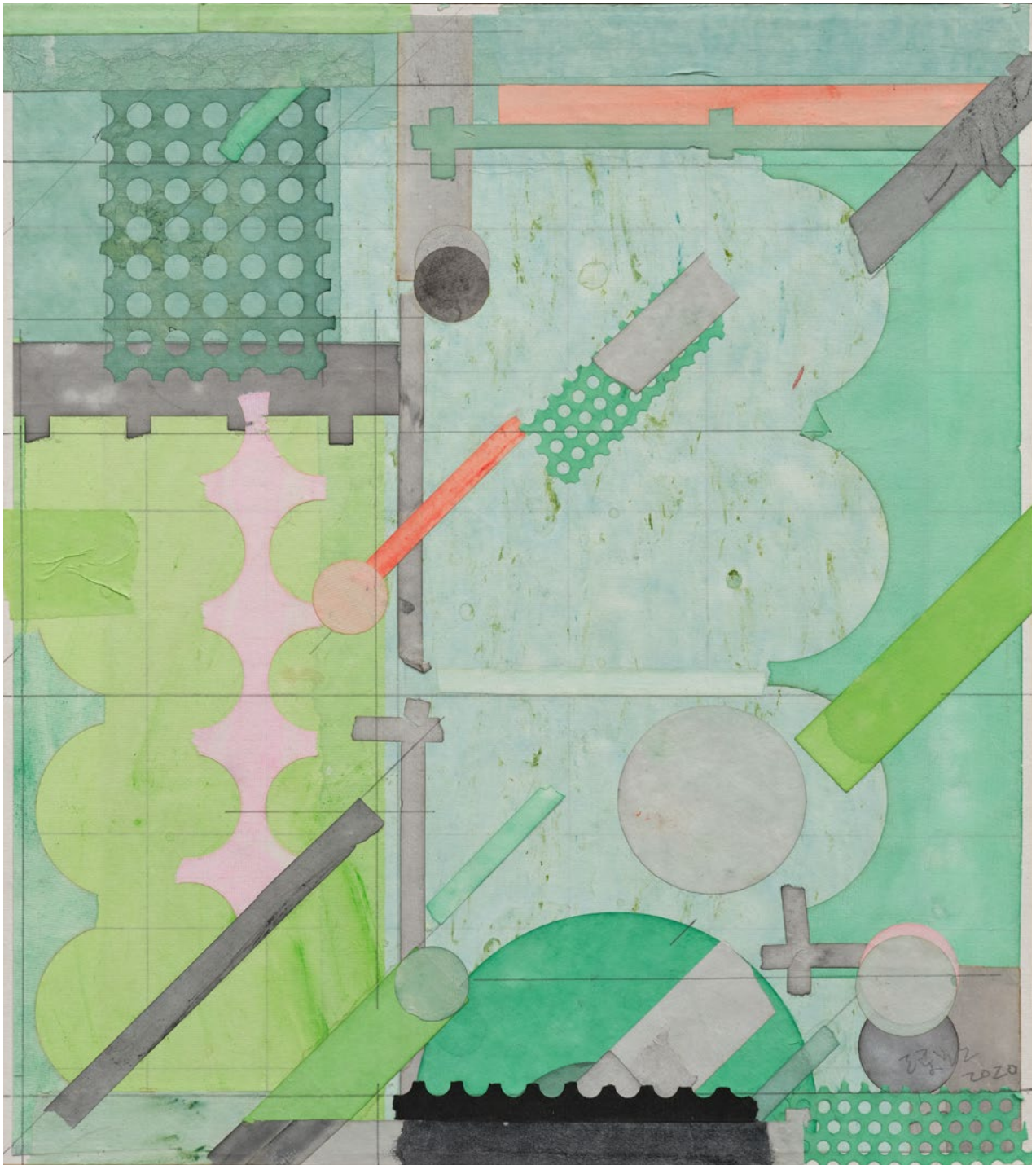
清白
Pure

宣纸彩墨拼贴
Chinese ink, colour and collage on Xuan paper
31 × 43.5 cm, 2019



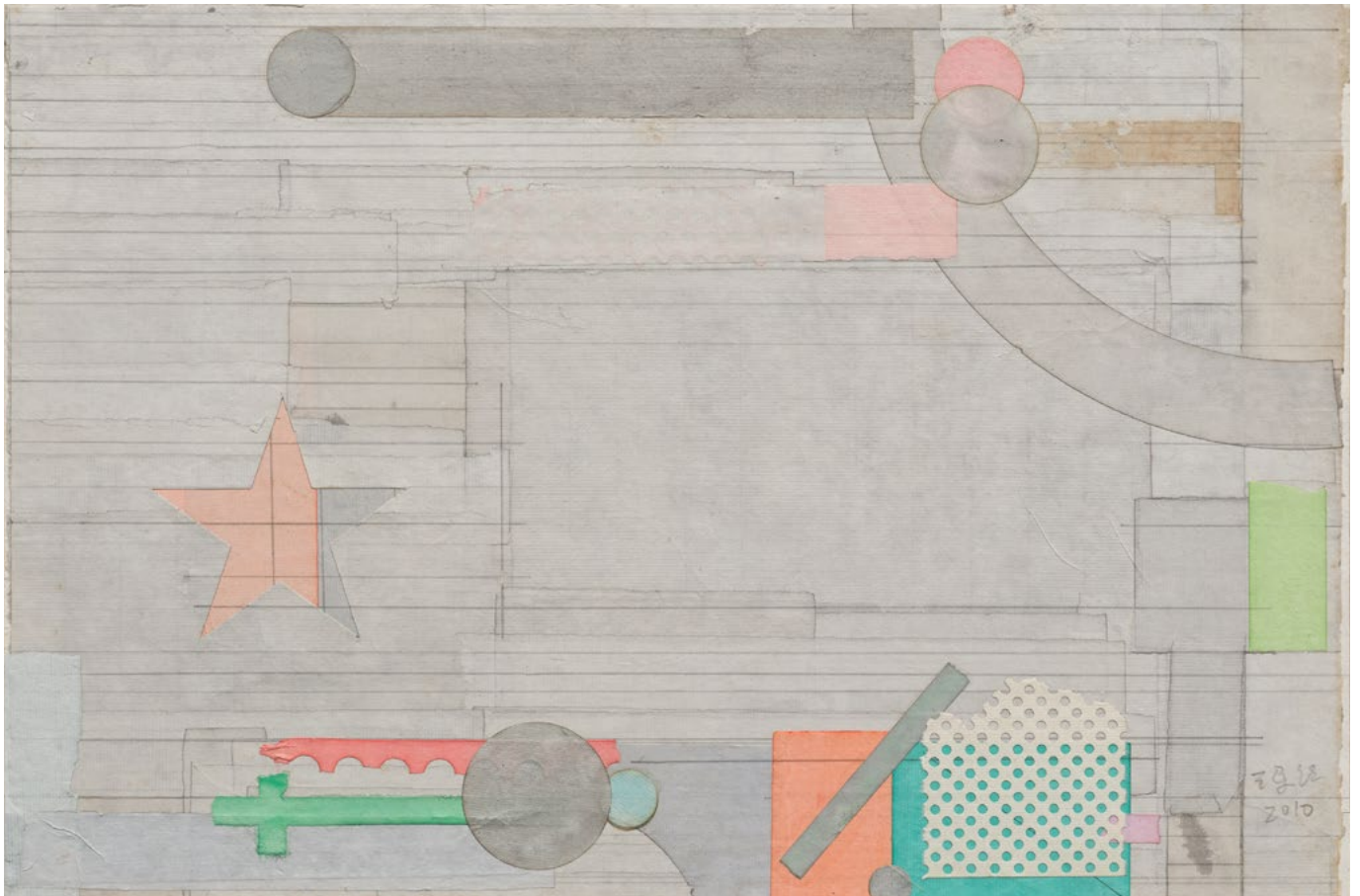
家路
Homeward

宣纸彩墨拼贴
Chinese ink, colour and collage on Xuan paper
27 × 31 cm, 2021



柳浪闻莺之一
Birdsong in the Willows no.1

宣纸彩墨拼贴
Chinese ink, colour and collage on Xuan paper
46 × 41 cm, 2020



星夜旅程

Starry Journey By the Night

宣纸彩墨拼贴

Chinese ink, colour and collage on Xuan paper

30.5 × 45 cm, 2010

梁 铨 Liang Quan

(生于 1948 年，中国上海) 毕业于浙江美术学院附中，又赴美国旧金山艺术学院学习，曾任教于浙江美术学院（现中国美术学院）版画系，工作于深圳画院。现退休生活于深圳。

梁铨是中国最早将传统水墨结合抽象创作的艺术家之一，构建了东西方美学语言贯通却相互区别的个人表达。写实和写意的思考用细碎的言语辩白，在形与无形之间重建秩序，细节的极致调和以至“空”的境界。水墨轻重有序的晕染，形的消融，真实被层层措置与堆叠的细节阐释，以一种近乎消失的方式置于现实中再次显现，空白意味着无限。表达上的让步和不明确指向，用不对抗不强加的态度应对瞬息万变，梁铨以其最具代表性的水墨拼贴，铺开淡然悠远的禅意。他用综合材料拼贴贯通西方抽象艺术和中国传统水墨，因深刻的东方精髓和独特的风格备受瞩目。

梁铨的作品在全球广泛展出和收藏，曾参加由两届「威尼斯双年展」总策展人阿基莱·伯尼托·奥利瓦 (Achille Bonito Oliva) 于中国美术馆策划的《伟大的天上的抽象——21 世纪的中国艺术》、悉尼双年展等重大国际展览，并在美国圣地亚哥大学、德国包豪斯档案博物馆、纽伦堡艺术之家等机构举办个展。其作品被中国美术馆、上海美术馆、广东美术馆、浙江美术馆、香港艺术馆、香港 M+、大英博物馆及旧金山大学等知名艺术机构典藏。

(1948, Shanghai, China) Liang Quan studied at the Affiliated High School of the Zhejiang Academy of Fine Art and printmaking in the San Francisco Art Institute, USA. Previously, he taught in the printmaking department of Zhejiang Academy of Fine Art (now the China Academy of Art, Hangzhou) and worked at Shenzhen Fine Art Institute. He is now retired and currently lives in Shenzhen.

Liang Quan charts as one of the pioneer Chinese artists to combine traditional Chinese ink painting with abstraction to construct an authentic expression that marries the aesthetic language of both East and West. His work is embedded with his lyrical musings with both figurative and abstract mode of contemplations, a harmonious reconstruction of the tangible and the intangible that, through its intrinsic details, summons a mood of "emptiness".

His ribbonly blend of ink washes and dissolving forms seemingly fade all at once into the canvas just so to reappear in reality. Then slowly, a silhouette of truth emerges from a myriad of mounted layers stacked details— an emptiness accounts for infiniteness. Liang's exquisite ink collage is in fact, an intimate description of his outlook in life— where he practices a non-confrontational and non-imposing attitude to navigate our constantly changing world. Together, they allude in the most allegorical way to a slow, serene transcendence into a Zen state. Often combining collage of mixed materials liken to Western abstract art with traditional Chinese ink, his work reigns in acclaim for its quintessential oriental essence and exceptional style.

Liang Quan's work has been widely exhibited and collected throughout the world. His major international exhibitions include, "LA GRANDE ASTRAZIONE CELESTE" curated by Achille Bonito Oliva, the artistic director of the Venice biennale; Sydney Biennale, and more. A selection of his solo shows includes, the University of San Francisco, USA; Mies van Der Rohe Haus, Germany; Kunst House in Nürnberg, Germany, and other organisations. His works are in the permanent collections of the National Art Museum of China; the Guangdong Museum of Art, the Zhejiang Art Museum; the Hong Kong Art Museum; Hong Kong M+; the British Museum, the Shanghai Art Museum, the University of San Francisco; and other notable art organisations.

个展

- 「三相——日日试新泉·梁铨」，长沙美术馆与湖南省谭国斌当代艺术博物馆展区，长沙，中国，2022；
「缺题——梁铨个展」广东美术馆，广州，中国，2021；
「梁铨：我在西湖边的时候」元田元艺术中心，线上展览，2021；
「恩佐·库奇与梁铨」红树林画廊，深圳，中国，2020；
「梁铨 新六柿图」拾萬空间，北京，中国，2019；
「“益（在上海）”——梁绍基、梁铨双人展」毛空间，上海，中国，2019；
「益 | 梁绍基与梁铨双人展」华侨城盒子美术馆，佛山，中国，2019；
「坐看云起：梁铨创作风格与流变」蜂巢（深圳）当代艺术中心，深圳，中国，2018；
「梁铨个人项目“亚洲视野”单元，香港巴塞尔艺术展，香港，中国，2017；
「被遗忘的典范：梁铨创作与潇湘八景传统」阿蜂巢当代艺术中心，北京，中国，2017；
「梁铨 | 如茶：杨锋收藏展」额外空间，深圳，中国，2017；
「蓄素守中：梁铨三十年绘画作品展」蜂巢当代艺术中心，北京，中国，2015；
「淡茶：梁铨个展」索卡艺术中心，台北，中国，2014；
「空草澄泉：梁铨甲午忘茶个展」紫藤庐，台北，中国，2014；
「烟色轻染：梁铨个展」蜂巢当代艺术中心，北京，中国，2013；
「平淡」泉水边画廊，首尔，韩国，2011；
「祖先的海：梁铨新作展」偏锋新艺术空间，北京，中国，2011；
「潇湘八景」紫藤庐，台北，中国，2011；
「梁铨个展」朱屺瞻艺术馆，上海，中国，2006；
「梁铨个展」兰庭画廊，纽约，美国，2005；
「梁铨个展」包豪斯纪念馆，柏林，德国，2004；
「梁铨个展」纽伦堡艺术之家，纽伦堡，德国，2001；
「梁铨个展」艺倡画廊，香港，中国，1994；
「梁铨个展」圣地亚哥大学，圣地亚哥，美国，1989。

Solo Exhibitions

2022 Art Changsha, Tan Guobin Contemporary Art Museum, Changsha, China, 2022;
Title-less: Liang Quan Solo Exhibition, Guangdong Museum of Art, Guangzhou, China, 2021;
Enzo Cucchi & Liang Quan, MANGROVEGALLERY, Shenzhen, China, 2020;
Liang Quan: The Neo Six Persimmons, Hunsand Space, Beijing, China, 2019;
"Good" told by the nature in Shanghai, Mao Space, Shanghai, China, 2019;
"Good" told by the nature, OCT Boxes Art Museum, Foshan, China, 2019;
Watching the Clouds Go By: Liang Quan's Creative Style and it's Changes, Hive Center for Contemporary Art (Shenzhen), Shenzhen, China, 2018;
Liang Quan Solo Project, Insight, ART BASEL Hong Kong, Hong Kong, China, 2017;
Arcadia Revisited: Liang Quan and the Eight Views of Xiao and Xiang Rivers, Hive Center for Contemporary Art, Beijing, China, 2017;
Liang Quan | Light as Tea: Frank F. Yang Collection Exhibition, Extra Space, Shenzhen, China, 2017;
Amassing the Essence: Thirty Years of Paintings by Liang Quan, Hive Center for Contemporary Art, Beijing, China, , 2015;
The Joy of Tea - Liang Quan Solo Exhibition, Soka Art Taipei, Taipei, China, 2014;
Liang Quan Solo Exhibition, Wistaria Tea House, Taipei, China, 2014;
Folds of the Infra-fade, Hive Center for Contemporary Art, Beijing, China, 2013;
Bland, Wellside Gallery, Seoul, Korea, 2011;
Sailing ~ Afar — Liang Quan's New Works, PIFO New Art Gallery, Beijing, China, 2011;
Eight Views of Xiaoxiang, Wistaria Tea House, Taipei, China, 2011;
Liang Quan's Solo Exhibition, Zhu Qizhan Art Museum, Shanghai, China, 2006;
Liang Quan: Paper Abstractions, M. Sutherland Fine Arts, New York, U.S.A, 2005;
Liang Quan's Solo Exhibition, Mies van Der Rohe Haus, Berlin, Germany, 2004;
Liang Quan's Solo Exhibition, Kunst House, Nuremberg, Germany, 2001;
Liang Quan's Solo Exhibition, Alisan Fine Arts, Hong Kong, China, 1994;
Liang Quan's Solo Exhibition, University of San Diego, San Diego, U.S.A, 1989.

近期联展

2023

「广东当代水墨的循迹与衍变」罗湖美术馆，深圳，中国；
「栖居之地：赛森当代艺术收藏展」赛森艺术空间，上海，中国；

2022

「比抽象重要」外滩艺术中心，上海，中国；

2021

「中国当代艺术年鉴展（上海）2020」上海多伦现代美术馆，上海，中国；
「记忆宫殿」华·美术馆，深圳，中国；
「九层塔：空间与视觉的魔术⑤”相似的结果，不同的路径”陈文骥 × 丁乙 × 梁铨 × 谭平」坪山美术馆，深圳，中国；

2020

「臆象——粤港澳当代水墨艺术谱系（2000-2020）」广东美术馆，广州，中国；
「自·长物志——当代艺术展，苏州金鸡湖美术馆」苏州，中国；
「致敬传统——当代纸艺术作品巡展」今日美术馆，北京，中国；

2019

「二线插花——深圳当代艺术二〇一九」蜂巢（深圳）当代艺术中心，深圳，中国；
「历史的凝视：再访当代中国艺术」木星美术馆，深圳，中国；
「知微见著：东亚艺术家眼中的小世界」蜂巢当代艺术中心，北京，中国；
「山川悠远：“山水”艺术的当代衍变创作与文献展」上海油画雕塑院美术馆，上海，中国；
「墨与物 | 第二届武汉水墨双年展」武汉美术馆，武汉，中国；
「共同空间：后非遗时代的大运河叙事」北京时代美术馆，北京，中国；
「水墨现在：第十届深圳国际水墨双年展」深圳画院、OCAT 深圳馆、华·美术馆，深圳，中国；
「岭南意象：中国广东当代水墨八人展」巴黎中国文化中心，巴黎，法国；
「锋向：水墨新抽象——中国当代水墨邀请展·第二单元」上海明圆美术馆，上海，中国；
「味无味——冲淡之品于当代水墨的七种可能」上海八号桥艺术空间 1908 粮仓，上海，中国；

2018

「被遮蔽的桃花源：中国当代艺术的深耕样本」蜂巢当代艺术中心，北京，中国；
「东方桃花源：对传统美学继承、回应以及发扬的中国当代艺术」莱比锡棉纺厂艺术区 12 号展馆，莱比锡，德国；
「回归本体：广东新时期抽象型艺术溯源」广州美术学院美术馆，广州，中国；
「后笔墨时代：中国式风景」广东美术馆，广州，中国；浙江美术馆，杭州，中国；

2017

「第七届深港城市 \ 建筑双城双年展（深圳）」深圳，中国；
「极地——新水墨系列展之一」水墨艺博，香港，中国；
「对流——中巴当代艺术展」北京民生现代美术馆，北京，中国；
「寻脉造山——宝龙美术馆开馆展」宝龙美术馆，上海，中国；
「上海星空 II」余德耀美术馆，上海，中国；
「似重若轻：M+ 水墨藏品」西九文化区 M+ 展亭，香港，中国；
「灵晕与气韵：当代艺术的十二个东方样本」蜂巢（深圳）当代艺术中心，深圳，中国；

2016

- 「第三届当代水墨空间：变相——水墨的维度」广东美术馆，广州，中国；
 「车马之行：蜂巢 2016 年终特展」蜂巢当代艺术中心，北京，中国；
 「桥舍十周年收藏展」桥舍画廊，北京，中国；
 「形而上下——当代水墨邀请展」悦·美术馆，北京，中国；
 「深云路拾玖号之“向心的斥力——深圳国际当代艺术家邀请展”」雅昌艺术中心，深圳，中国；
 「抽象以来：中国抽象艺术研究展巡展」上海民生现代美术馆，上海，中国；
 「杭州 G20 峰会」杭州国际博览中心，杭州，中国；
 「抽象中国 2016」上海明圆美术馆，上海，中国；
 「世界是你们的」也是我们的，白立方，伦敦，英国；
 「皮道坚 + 颜勇：天下·往来——当代水墨文献展（2001-2016）」红专厂当代艺术馆，广州，中国；
 「吴语·方言——上海艺术家邀请展」中华艺术宫，上海，中国；
 「正观美术馆研究室计划（第三回）：运行中的“非形象”」正观美术馆，北京，中国；
 「过于喧嚣的孤独：中国当代艺术中的潜行者」蜂巢当代艺术中心，北京，中国；
 「中国抽象艺术研究展」今日美术馆，北京，中国；
 「水墨的解构与解放」凤凰艺都美术馆，无锡，中国；

2015

- 「中西对话：殊象 - Enrique Brinkmann & 梁铨」桥舍画廊，北京，中国；
 「时空书写：抽象艺术在中国」上海当代艺术博物馆，上海，中国；
 「秩序的边界」蜂巢当代艺术中心，北京，中国；
 「“心·景二”艺术家联展」3812 当代艺术空间，香港，中国；

2014

- 「绘事后素：梁铨 + 金石」蜂巢当代艺术中心，北京，中国；
 「西云东语——中国当代艺术研究展」合美术馆，武汉，中国；
 「日常之名——中国当代艺术中的日常话语及观念生成」成都蓝顶美术馆，成都，中国；
 「共振计划·瑞士 2014：无形之形 中国当代抽象艺术展」圣·乌尔班当代艺术博物馆，卢塞恩，瑞士；
 「纸质中的语境」芝加哥哥伦比亚学院书纸艺术中心，芝加哥，美国；

2013

- 「幻象：中国当代水墨大展 I」蜂巢当代艺术中心，北京，中国；

2012

- 「再水墨：2000-2012 中国当代水墨邀请展」湖北美术馆，武汉，中国；
 「第十八届悉尼双年展」悉尼，澳大利亚；

2011

- 「伟大的天上抽象展——21 世纪的中国艺术」罗马当代艺术博物馆，罗马，意大利；
 「中国抽象展」美国明尼苏达大学美术馆，明尼阿波利斯，美国；
 「首届 CAFAM 泛主题展：超有机 / 一个独特研究视角和实验」中央美术学院美术馆，北京，中国；

2010

- 「终结水墨画：从水墨画到水墨」大象艺术空间馆，台中，中国；
 「六月的一天」哥伦比亚大学建筑学院，纽约，美国；
 「改造历史：2000-2009 年的中国新艺术」国家会议中心，北京，中国；
 「中国当代艺术三十年历程·绘画篇（1979-2009）」民生现代美术馆，上海，中国；
 「庚寅水墨·原创与前瞻」中国美术馆，北京，中国；

2009

「自说自画：王公懿、宋永红、梁铨」空谷艺术空间，杭州，中国；

「“意派——世纪思维”当代艺术展」今日美术馆，北京，中国；

「墨非墨——中国当代水墨艺术展」德雷塞尔大学，费城，美国；波兰华沙王宫博物馆，华沙，波兰；

「画面之上」奥沙观塘空间，香港，中国；

2008

「味象·澄怀：中国当代水墨邀请展」大象艺术空间馆，台中，中国

「水墨新境：中国当代水墨展」柏林国家博物馆，柏林，德国；德累斯顿国家艺术收藏馆，德累斯顿，德国

「'85以来现象与状态系列展之三：广州站——广东当代艺术特展」广东美术馆，广州，中国

「意派：中国“抽象”三十年」CaixaForum文化中心，帕尔马、巴塞罗那、马德里，西班牙；

2007

「水墨叙事」ZAIM当代美术馆，横滨，日本；

2006

「“中国抽象”梁铨、王川、严善錞三人展」朱屺瞻艺术馆，上海，中国；

2005

「墨和纸」魏玛美术馆，魏玛，德国；

「中国·上墨：当代实验水墨展」瑞月宫，里尔，法国；

「实验水墨回顾展1985-2000」深圳画院，深圳，中国；

「85致敬，上海多伦现代美术馆」上海，中国；

2003

「形而上2003：上海抽象艺术展」上海美术馆，上海，中国；

2002

「东方与西方：中国当代艺术展」维也纳艺术馆，维也纳，奥地利；

「零点：材料艺术邀请展」中央美术学院美术馆，北京，中国；

1998

「第二届上海双年展」上海美术馆，上海，中国；

1997

「中国艺术大展·当代中国画展」上海，中国；

1996

「中国现代版画展」大英博物馆，伦敦，英国；

1991

「世界银行总部展」华盛顿，美国；

1996

「中国现代艺术展」，剑桥大学，剑桥，英国。

Group Exhibitions

2023

The trace and evolution of contemporary ink painting in Guangdong, Luohu Art Museum, Shenzhen, China;
Dwellings and Surroundings: From Saisen Private Collection, Saisen Art, Shanghai, China;

2022

Greater Than Abstraction, Bund Art Center, Shanghai, China;

2021

The Memory Palace, OCT Art & Design Gallery, Shenzhen, China;
Nine-Tiered Pagoda: Spatial and Visual Magic ⑤ : Similar Results, Different Approaches - Chen Wenji + Ding Yi + Liang Quan + Tan Ping, Pingshan Art Museum, Shenzhen, China;

2020

The Exhibition of Annual of Contemporary Art of China Shanghai 2020, Shanghai Duolun Museum of Modern Art, Shanghai, China;
Wild Imagination - Contemporary Ink Art in Guangdong-Hong Kong-Macao from 2000 to 2020, Guangdong Museum of Art, Guangzhou, China;
From Treatise on Superfluous Things, Suzhou Jinji Lake Art Museum, Suzhou, China;
Tribute to Tradition: Touring Exhibition of Contemporary Art Paper Works, Today Art Museum, Beijing, China;

2019

Freeland around the Second Line: Shenzhen Contemporary Art in 2019, Hive Center for Contemporary Art (Shenzhen), Shenzhen, China;
The Gaze of History: Contemporary Chinese Art Revisited, Jupiter Museum, Shenzhen, China;
Light Profoundness: The Worldlet of East Asian Artists, Hive Centre for Contemporary Art, Beijing, China;
Mountains and Rivers Far Away: Contemporary Evolutionary Creation and Document Exhibition of "Shanshui" Art, SPSI Art Museum, Shanghai, China;
Ink and Things: The Second Biennale Exhibition of Wuhan Ink Art, Wuhan Art Museum, Wuhan, China;
The Common Space-The Grand Canal Narrative of the Post Intangible-Heritage Era, Times Art Museum, Beijing, China;
Ink at Current: The 10th International Ink Art Biennale of Shenzhen, Shenzhen Fine Art Institute / OCAT Shenzhen / OCT Art & Design Gallery, Shenzhen, China;
Exposition Collective Eau et contemporaines du Guangdong, Centre Culturel de Chine à Paris, Paris, France;
Spearhead: Invitation Exhibition of Contemporary Chinese Ink Wash (New Abstract of Ink Painting), Shanghai Ming Yuan Art Museum, Shanghai, China;
Tasteless Taste: Seven Possibilities of Modern Diluted-colored Ink-and-Wash, No.8 Bridge Space of Art, Shanghai, China;

2018

The Clouded Peach Blossom Spring: Selected Works of Chinese Contemporary Artists as Exemplars, Hive Centre for Contemporary Art, Beijing, China;
Oriental Peach Valley: Contemporary Chinese Art with Sources of the Traditional Oriental Aesthetics, Werkschau Halle, Spinnerei Leipzig, Germany;
Return to Otology: Tracing the source of abstract art in the new period of Guangdong, Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China;
Post-Brushwork Era: Chinese Landscapes, Guangdong Museum of Art, Guangzhou, China / Zhejiang Art Museum, Hangzhou, China;

2017

7th Bi-City Biennale of Urbanism \ Architecture (Shenzhen), Shenzhen, China;
The Polars: Part of the New Ink Wash Painting Series Exhibition, Ink Asia Hong Kong, Hong Kong, China;
Troposphere - Chinese and Brazilian Contemporary Art, Beijing Minsheng Art Museum, Beijing, China;
Tracing the Past and Shaping the Future: Powerlong Museum Inaugural Exhibition, Powerlong Museum, Shanghai, China;
Shanghai Galaxy II, Yuz Museum, Shanghai, China;
The Weight of Lightness: Ink Art At M+, M+ Pavilion, West Kowloon Cultural District, Hong Kong, China;
Aura and Vitality: 12 Oriental Aesthetic Samples in Contemporary Art, Hive Center for Contemporary Art (Shenzhen), Shenzhen, China;

2016

The Third Exhibition of Contemporary Ink Works: Disguised Form-Ink Paintings' Dimension, Guangdong Museum of Art, Guangzhou, China;
A Ride to Combine: Hive's Special Exhibition 2016, Hive Center for Contemporary Art, Beijing, China;
Ten Years Collection Exhibition, Bridge Gallery, Beijing, China;
Contemporary Ink Art Invitational Exhibition, Enjoy-Art Museum, Beijing, China;
No.19 in Shenyun Road-Shenzhen International Invitational Exhibition, Artron Art Centre, Shenzhen, China;
Abstract and Beyond: The Research Exhibition of Abstract Art in China, Shanghai Minsheng Art Museum, Shanghai, China;
G20, Hangzhou International Exhibition Centre, Hangzhou, China;
Chinese Abstract 2016, Shanghai Ming Yuan Art Museum, Shanghai, China;
The world is yours, as well as ours, White Cube Mason's Yard, London, UK;
Pi Daojian + Yan Yong: Being and Inking - Documenting Contemporary Ink Art, Redtory Museum of Contemporary Art, Guangzhou, China;
Artists Living in Shanghai Wuu Speech, China Art Museum, Shanghai, China;
Research Room III: The Working of Non-figurative System, Rightview Art Museum, Beijing, China;
Too Loud a Solitude: Stalkers of Chinese Contemporary Art, Hive Center for Contemporary Art, Beijing, China;
The Research Exhibition of Abstract Art in China, Today Art Museum, Beijing, China;
Deconstruction and Revolution of Ink Art, Phoenix Art Palace Museum, Wuxi, China;

2015

Dialog: The Differences and Similarities in the Abstract Art - Enrique Brinkmann & Liang Quan, Bridge Gallery, Beijing, China;
Calligraphic Time and Space: Abstract Art in China, Power Station of Art, Shanghai, China;
The Boundaries of Order, Hive Center for Contemporary Art, Beijing, China;
Mind-Scape II, 3812 Art Space, Hong Kong, China;

2014

Perfection upon Finery: Liang Quan & Jin Shi, Hive Center for Contemporary Art, Beijing, China;
West Says East Says - Chinese Contemporary Art Research Exhibition, United Art Museum, Wuhan, China;
By the Name of Dailiness: Chinese Contemporary Art Everyday discourse and generate ideas, Blue Roof Museum of Chengdu, Chengdu, China;
vibrARTion Switzerland 2014 - Form of the Formless: Exhibition of Chinese Contemporary Art, art-st-urban Museum of Contemporary Art, Lucerne, Switzerland;
Context of Paper Essence, Center for Book & Paper Arts, Columbia College Chicago, Chicago, USA;

2013

Illusion: Contemporary Chinese Ink and Wash Painting Exhibition I, Hive Center for Contemporary Art, Beijing, China;

2012

RE-INK: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012, Hubei Museum of Art, Wuhan, China;

18th Biennale of Sydney, Sydney, Australia;

2011

The Great Celestial Abstraction: Chinese Art in the 21st Century, Museum of Contemporary Art of Rome, Rome, Italy;
Chinese Abstract Art Exhibition, Minnesota University Art Museum, Minnesota, U.S.A.;

Super-Organism CAFAM Biennale, CAFA Art Museum, Beijing, China;

2010

Back to the Essence - From Ink Painting to Ink, Da-Xiang Art Space, Taichung, China;

Ink: One Day in June, Graduate School of Architecture, Planning and Preservation of Columbia University, New York, U.S.A.;

Reshaping History: Chinart from 2000 to 2009, China National Convention Center, Beijing, China;

Thirty Years of China Contemporary Art 1979-2009, Minsheng Art Museum, Shanghai, China;

Gengyin ink · Original and Future, The National Art Museum of China, Beijing, China;

2009

paint ALOUD: Wang Gongyi, Song Yonghong, Liang Quan, KOGO art space, Hangzhou, China;

Yi Pai - Century Thinking, Today Art Museum, Beijing, China;

INK not INK: A Chinese Contemporary Art Exhibition, Drexel University, Philadelphia, U.S.A.; Museum of Warsaw Royal, Poland;

Beyond the Image: Liang Quan, Lui Chunkwong & Yan Shanchun, Osage Kwun Tong, Hong Kong, China;

2008

Appreciation / Pure Mind: Chinese Contemporary Water Ink Exhibition, Da-Xiang Art Space, Taichung, China;

The Transforming Marks of Ink, Staatliche Museen zu Berlin, Berlin / Staatliche Kunstsammlungen Dresden, Dresden, Germany;

Guangzhou Station: Special Exhibition Contemporary Art of Guangdong, Guangdong Museum of Art, Guangzhou, China;

The Yi School: Thirty Years of Chinese Abstract Art, CaixaForum Palma / CaixaForum Barcelona / CaixaForum Madrid, Spain;

2007

Narration in Ink and Wash, Yokohama Zaim Gallery, Yokohama, Japan;

2006

Chinese Abstract: Liang Quan, Wang Chuan and Yan Shanchun, Zhu Qizhan Art Museum, Shanghai, China;

2005

Ink and Paper, Weimar Art Museum, Weimar, Germany;

Ink on Paper: Contemporary Ink and Wash, The Rihour Palace, Lille, France;

Retrospection of Experimental Ink and Wash 1985-2000, Shenzhen Fine Art Institute, Shenzhen, China;

Tribute to 85, Shanghai Duolun Museum of Modern Art, Shanghai, China;

2003

Metaphysics 2003: Shanghai Abstract Art Exhibition, Shanghai Art Museum, Shanghai, China;

2002

Ost + West: Ausstellung fuer die Zeitgenossische Kunst aus China, Vienna Künstlerhaus, Vienna, Austria;

1998

The 2nd Shanghai Biennale, Shanghai Art Museum, Shanghai, China;

1997

Chinese Art Exhibition - Contemporary Chinese Painting, Shanghai, China;

1996

Chinese Modern Print Exhibition, British Museum, London, UK;

1991

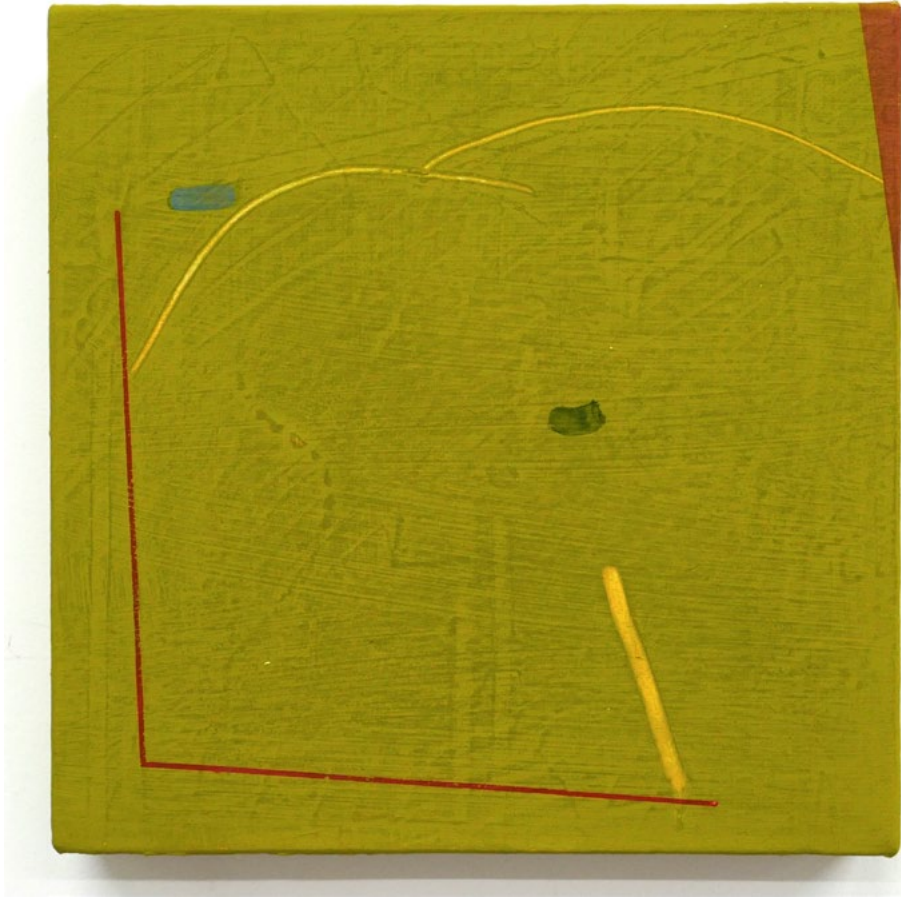
Exhibition at the Headquarters of the World Bank, Washington, U.S.A. ;

1988

Chinese Modern Fine Art Exhibition, Churchill College, Cambridge University, Cambridge, UK.

钱佳华
Qian Jiahua





背
back

布面丙烯
Acrylic on canvas
25 × 25 cm, 2022



阿斯
asse

布面丙烯
Acrylic on canvas
30 × 30 cm, 2023



虾红
lobster red

布面丙烯
Acrylic on canvas
25 × 25 cm, 2023



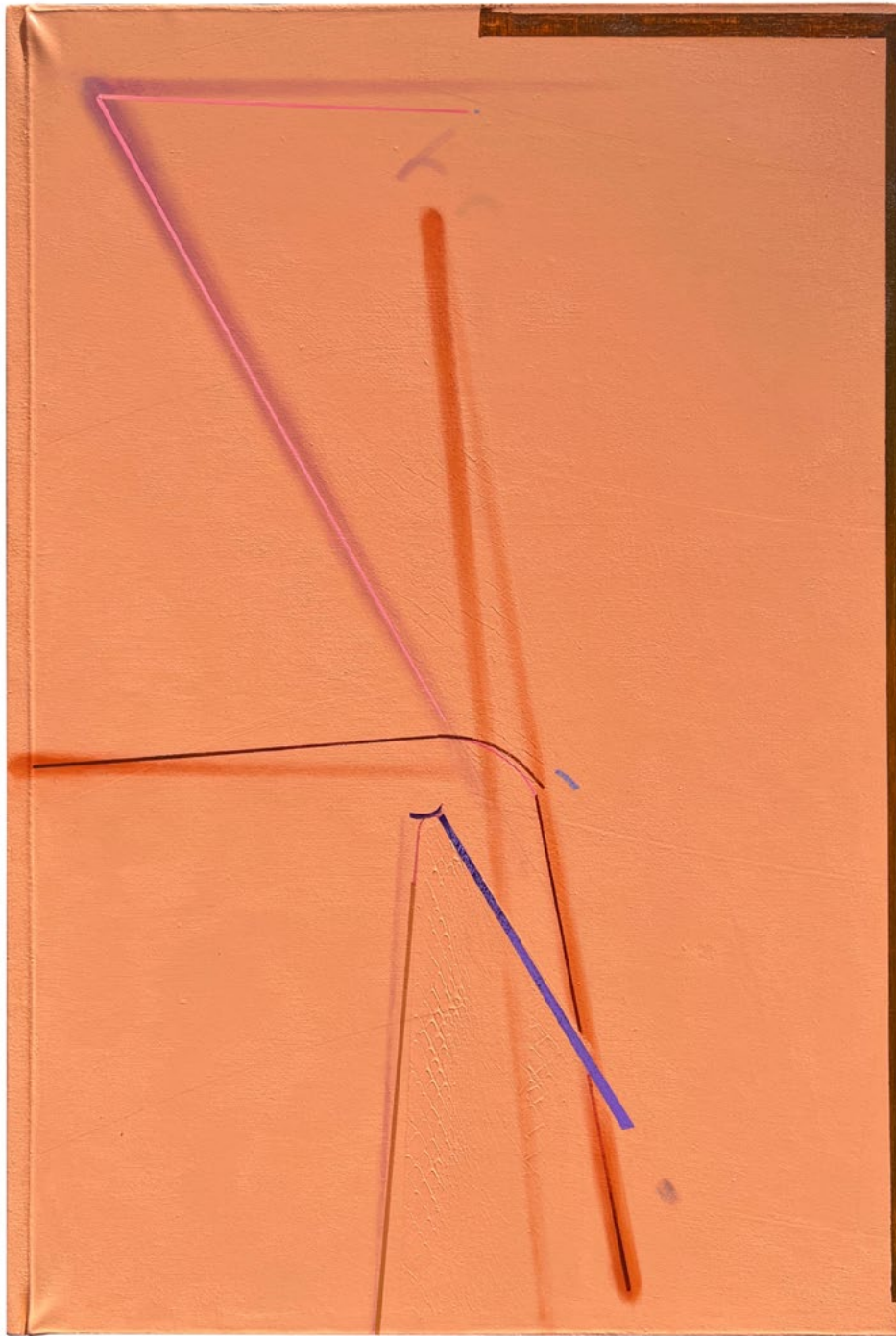
怀春
Spring

综合材料
Mixed materials
35 × 30 cm, 2022



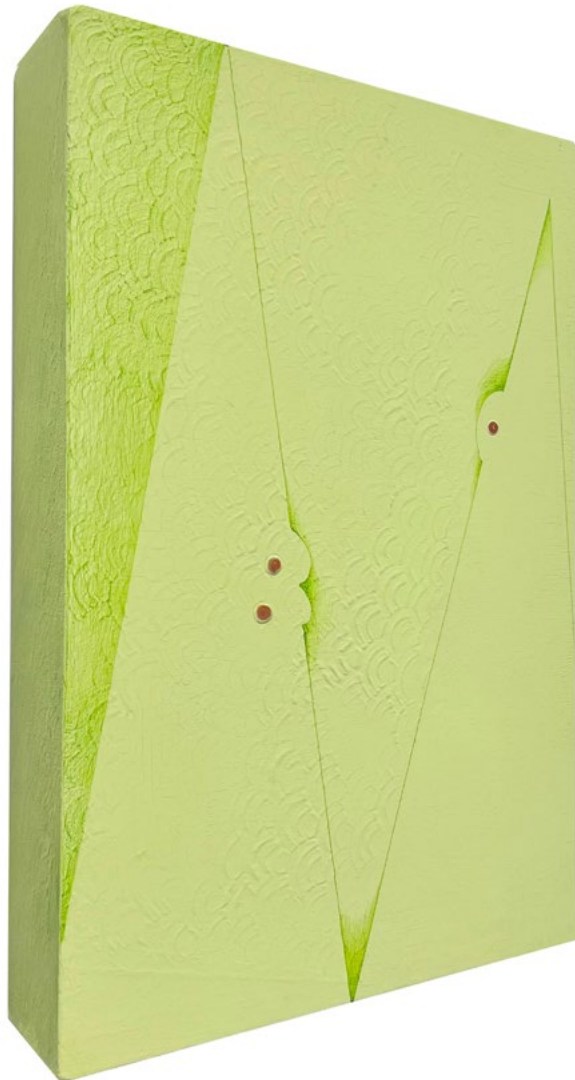
金牛锦
Taurus

布面丙烯
Acrylic on canvas
100 × 70 cm, 2022



肉体边缘
Edge of Fresh

综合材料
Mixed materials
150 × 100 cm, 2022

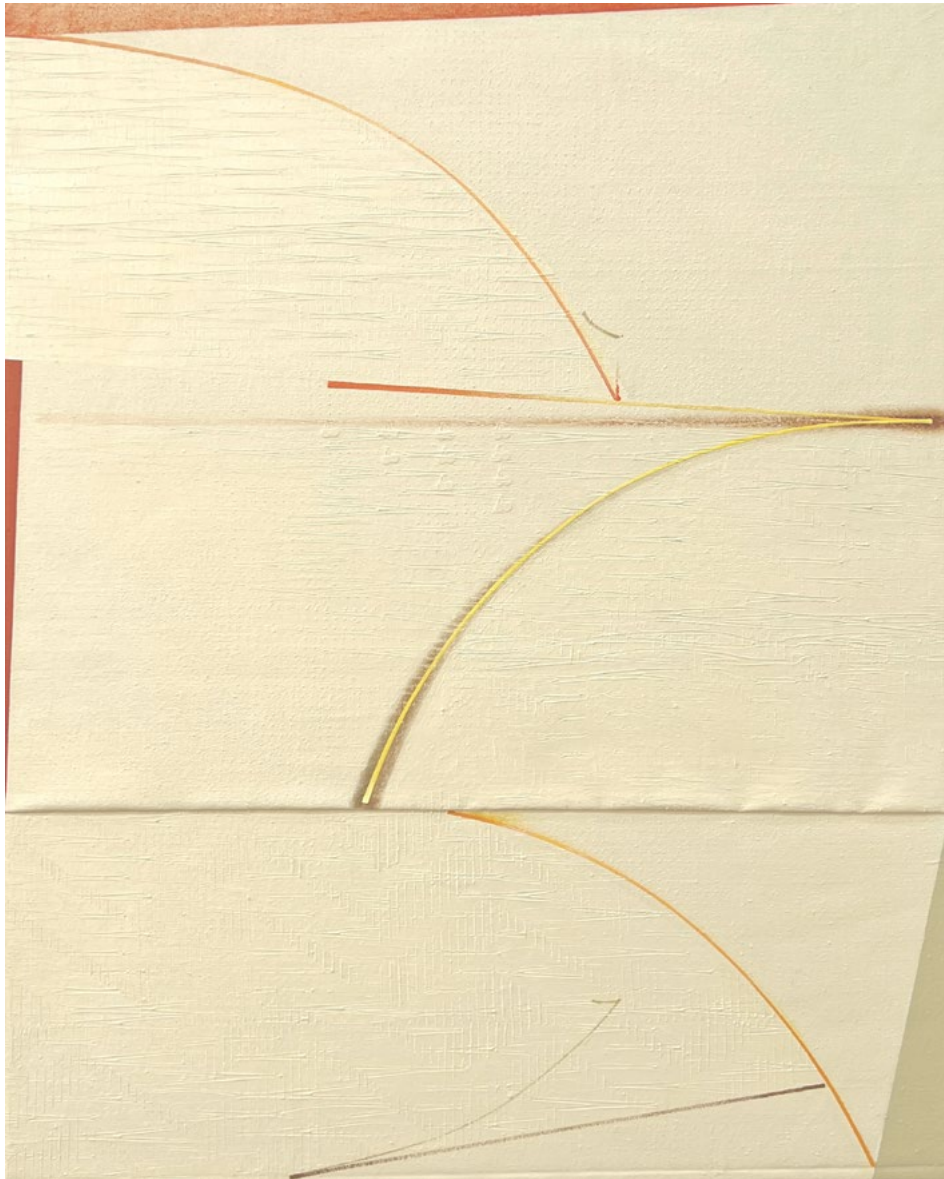


天秤女孩
libra girl

综合材料

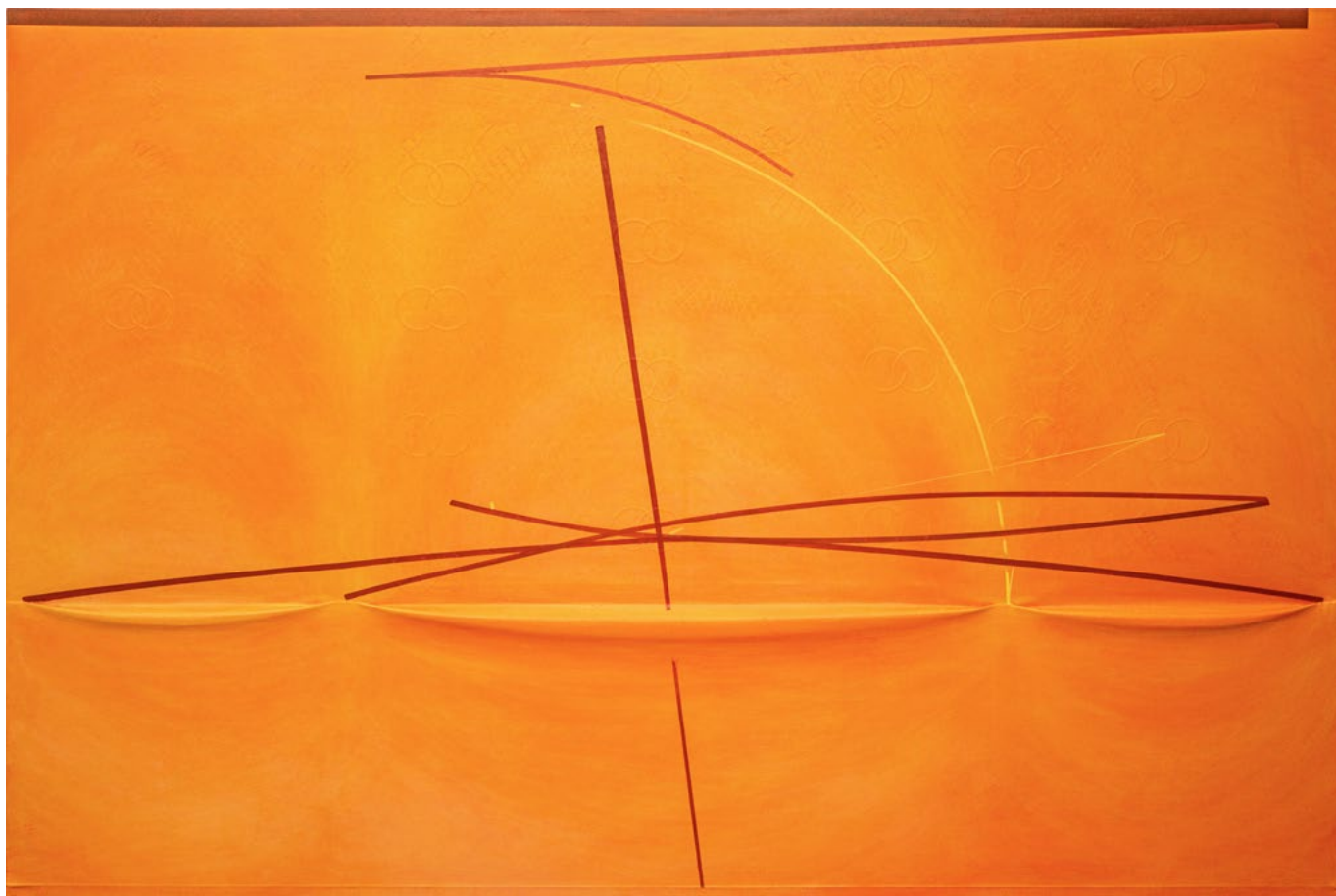
Mixed materials

50 × 36 × 10 / 3 cm (斜面), 2021



蜥
lizard

综合材料
Mixed materials
100 × 80 cm, 2022



奢侈品
Luxury Goods

综合材料
Mixed materials
170 × 250 cm, 2022



羽
Plume

综合材料
Mixed materials
180 × 120 cm, 2021-2022



月之冕
Lunar corona

综合材料
Mixed materials
35 × 30 cm, 2022



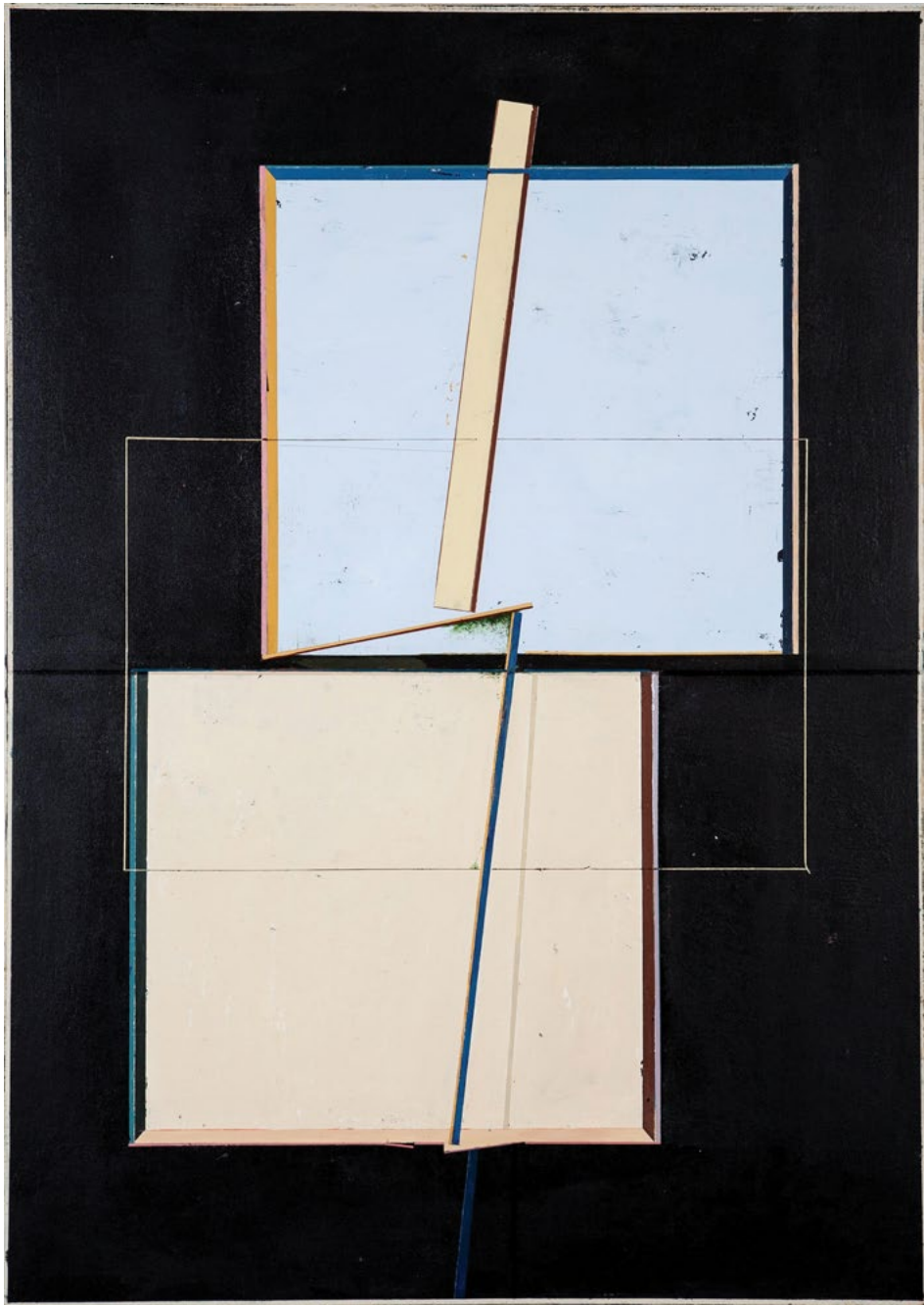
蒸汽波
Steam wave

综合材料
Mixed materials
28 × 25 cm, 2022



注意脚下
Slippery

综合材料
Mixed materials
28 × 25 cm, 2022



8:33

布面丙烯
Acrylic on canvas
125 × 85 cm, 2013

钱佳华
Qian Jiahua

(1987年，中国上海) 2011年毕业于中国美术学院，现生活工作于上海。钱佳华的创作强调绘画过程作为图像的生成方式，可视化由身体内部生发出交流动力的精准度，提取媒介的物质属性，重新思考绘画与图像的关系。以敏感、缓慢、不可名状的视角回应或降速庞大的算力系统对感知的裹挟与消费。同时力图打破抽象与具象、艺术性与设计性的边界。其作品曾在国内外展出，其中包括：上海宝龙美术馆、chi K11 上海、南京金鹰当代艺术空间及白立方伦敦等。

创作时运用肌层表面与线条手势作为行动轨迹，面面的层叠中夹杂着随机、互动与平衡，由身体感知、原始冲动，在破坏与弥合间构成戏剧性的瞬间，以仿生肤质的肌理、横竖解构的冲突感暗示消费信仰与自然信仰博弈的永恒命题。

作品「奢侈品」创作于疫情隔离期间，以爱马仕橙作为灵感，爱马仕品牌由于战争原因，工厂停工而只剩下橙色染料，所以只能用仅有的橙色包装来代替原来的米色，不料反而成为流传至今的经典代表色。无独有偶，钱佳华在隔离期间因工作室的材料受限，所以把仅有的绘画材料重新编辑作为新的起点，思考在战争或瘟疫等突发情形下，消费主义如何持续成为现代人类的信仰而存在。

(1987, Shanghai, China) Qian Jiahua graduated from China Academy of Art in 2011, she currently works and resides in Shanghai. Her work has exhibited in Powerlong Museum Shanghai; Chi K11 Shanghai; Nanjing Golden Eagle Contemporary Art Center; White Cube London, UK; and more.

Qian Jiahua's practice primarily focuses on the dynamics of the painting process as a way of rendering images. For the artist, to paint is to document a body's capacity to express in visual clarity, to distil the materiality of the medium and to re-evaluate the relationship between painting and image. Favouring to work slowly and tactfully from an inexplicable perspective, Qian endeavours to soothe the exhaustion and wear our perceptual senses underwent in face of frenzied computer systems. Above all, she seeks to erase the terminological boundaries between abstraction and figuration, art and design.

Her work conglomerates the trail of motion marked by a gestural line and a tactile surface, as well as the interstice of spontaneity, interaction, and balance treble between the layers. With a wisp of drama fuelled by bodily perception and innate impulse in a duality of tearing and melding, all are transcribed through the quasi-organic condition of material and friction in formal deconstructivism, whispering the eternal duality between consumerist idolatry and nature worship.

The work "Luxury Goods" is created during the pandemic lockdown and draws inspiration from Hermès orange. The luxury brand had to replace its original beige packaging with orange when factories were forced to shut during wartime in Europe in the 1940s. Surprisingly, the colour has since become one of Hermès' iconic marks. Coincidentally, when Qian faced similar situation whereby art resources were limited in her studio, the artist took to modifying and reusing her existing materials as a new venture. At the same time, she began to contemplate how the cult of consumerism continues to pervade our contemporary society despite precarious times such as war or plague.

个展

- 「叠日造影 钱佳华个展」蜂巢当代艺术中心，北京，中国，2021；
「对立 钱佳华个展」HDM 画廊，伦敦，英国，2018；
「翕动 钱佳华个展」蜂巢当代艺术中心，深圳，中国，2017；
「自由扩散 钱佳华个展」蜂巢当代艺术中心，北京，中国，2021；
「“分秒不争”MACASA CZ 个人项目」Le Petit Cochon Vert 餐厅，上海，中国，2014；
「无限可分 钱佳华个展」SGA 沪申画廊，上海，中国，2013。

Solo Exhibitions

- Jiahua vision, Hive Center for Contemporary Art, Beijing, China, 2022;
Antithetical, HDM gallery, London, 2018;
Breathe, Hive Center for Contemporary Art, Shenzhen, China, 2017;
Free Diffusion, Hive Center for Contemporary Art, Beijing, China, 2014;
Not Every Second Counts, MACASA ART Project, Shanghai, China, 2014;
Infinite Divisibility, Shanghai Gallery of Art, Shanghai, China, 2013.

近期联展

2022

「暖流：中日韩当代艺术邀请展」宝龙美术馆，上海，中国；
「抽象变奏」言午画廊，上海，中国；
「象由心生」艺术门画廊，上海，中国；

2021

「光的绪言」上海电影制片厂，上海，中国；
「略大于宇宙」言午画廊，上海，中国；

2020

「63%的修辞：中国当代艺术收藏的一个案例」金鹰当代艺术空间，南京，中国；
「形式的‘密谋’」剩余空间，武汉，中国；
「绘画与存在——中日韩抽象绘画巡回展」当代唐人艺术中心，北京，中国；
「山鲁佐德的救赎：新一代绘画备忘录」蜂巢艺术当代中心，北京，中国；

2019

「知微见著：东亚艺术家中的小世界」蜂巢艺术当代中心，北京，中国；
「夏日外出」Simon Lee 画廊，香港，中国；
「新抽象，第二回」HDM 画廊，北京，中国；

2018

「绘画界面」狮语画廊，上海，中国；
「思想特征」魏兴业收藏展（第一辑），南山社，西安，中国；
「闲散者的广场」蜂巢艺术当代中心，北京，中国；

2017

「零度之维度」蜂巢艺术当代中心，北京，中国；
「力的能见度」j: Gallery，上海，中国；

2016

「作为窄门的绘画 / 80 后艺术家邀请展」蜂巢艺术当代中心，北京，中国；
「世界是你们的，也是我们的」白立方伦敦，梅森广场，伦敦，英国；
「复数」今格当代艺术中心，北京，中国；
「谧」艺术门画廊，新加坡；
「运行中的非形象」正观美术馆，北京，中国；
「WE / 我们 一个关于中国当代艺术家的力量」chi k11 美术馆，上海，中国；

2015

「编辑景观」蜂巢艺术当代中心，北京，中国；

2014

获「华宇青年艺术家入围奖」海南，中国；
「破·立 / 新绘画之转序」龙美术馆，上海，中国；
「在彩虹下—年轻艺术家三人展」AYE 画廊，北京，中国；
「时代青年艺术计划—旋构塔」时代美术馆，北京，中国；
「无形之形”中国当代艺术抽象展」圣·乌尔班当代艺术博物馆，瑞士。

Group Exhibitions

2022

Chinese & Japanese & South Korean Invitational Exhibition of Contemporary Art, Power Long Museum, Shanghai, China;

Abstract Rhythm, XU gallery, Shanghai, China;

Mind Image, Pearl Lam Galleries, Shanghai, China;

2021

Aura, 52#Yongfu road, Shanghai, China;

Slightly Larger, XU Gallery, Shanghai, China;

2020

63% Rhetoric: Case Study of A Chinese Contemporary Art Collection, Golden Eagle Contemporary Art Center, Nanjing, China;

EL Lissitzky's Rooms, Surplus Space, Wuhan, China;

Painting and Existence, Tang Contemporary Art, Beijing, China;

The Salvation of Shahrazad: Memo of the New Generation Painting, Hive Center for Contemporary Art, Beijing, China;

2019

Light Profoundness, Hive Center for Contemporary Art, Beijing, China;

Out for summer, Simon Lee gallery, Hongkong, China;

New abstraction: chapter 2, HDM gallery, Beijing, China;

2018

Painting interface, Leo gallery, Shanghai, China;

Flaneur' s Square, Hive Center for Contemporary Art, Beijing, China;

Ideological characteristics, the collection by Wei yexing, Nanshan space, Xi'an, China;

2017

Degree zero of art, Hive Center for Contemporary Art, Beijing, China;

On Drawing Visibility Of Power, j: Gallery, Shanghai, China;

2016

Painting as strait gate, Hive Center for Contemporary Art, Beijing, China;

The world is yours, as well as ours, White Cube Gallery, London, UK;

Plural, GINKGO SPACE, Beijing, China;

Silence, Pearl Lam Gallery, Singapore;

The working of non-figurative system, Zheng guan Museum, Beijing, China;

WE/A Community of Chinese Contemporary Artists, K I I, Shanghai, China;

2015

Editing The Spectacle, Hive Center for Contemporary Art, Beijing, China;

2014

Break Set up/New transform of the painting, Long Museum, Shanghai, China;

Under the Rainbow: Exhibition of Three Young Artist, AYE Gallery, Beijing, China;

Up-Youth: China Young Artist Exhibition 2014, Time Art Museum, Beijing, China;

The From without From: Exhibition of Contemporary Abstract Art in China, St. Urban Contemporary Art Museum, Switzerland.

宋 昕
Song Xin





水系列 - 脑浊 01
Wave series - Brain Water 01

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
54 × 45 cm, 2021



水系列 - 脑浊 02
Wave series - Brain Water 02

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
54 × 45 cm, 2021



水系列 - 脑浊 03
Wave series - Brain Water 03

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
54 × 45 cm, 2021



水系列 – 脑浊 04
Wave series - Brain Water 04

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
56 × 41 cm, 2021



水系列 - 脑浊 05
Wave series - Brain Water 05

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
54 × 45 cm, 2021



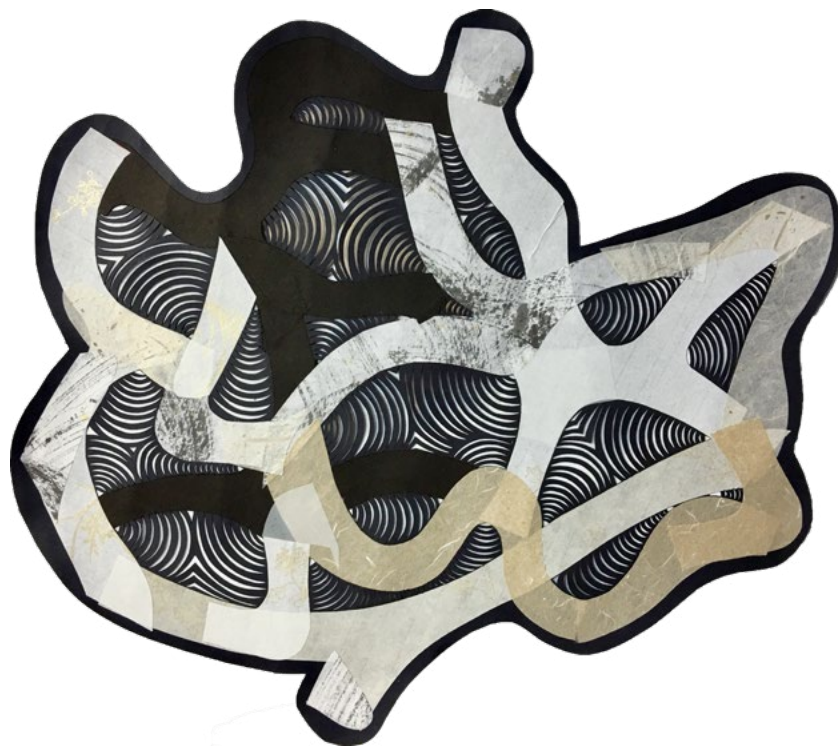
水系列 - 脑浊 06
Wave series - Brain Water 06

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
54 × 45 cm, 2021



水系列 1
Wave series 1

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
47 × 43 cm, 2019



水系列 8
Wave series 8

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
47 × 39 cm, 2019



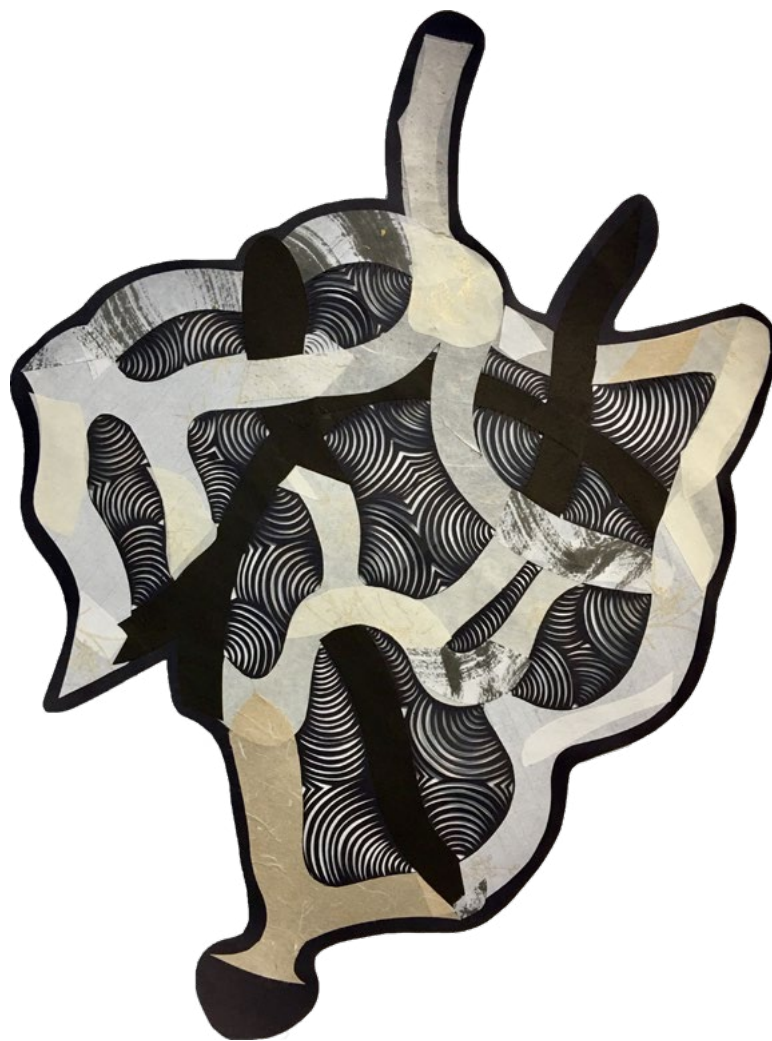
水系列 12
Wave series 12

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
46 × 36 cm, 2019



水系列 13
Wave series 13

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
50 × 41 cm, 2019



水系列 15
Wave series 15

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
55 × 41 cm, 2019



水系列 17
Wave series 17

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
57 × 50 cm, 2019



水系列 18
Wave series 18

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
55 × 41 cm, 2019



水系列 19
Wave series 19

剪纸、多种材料纸拼贴
Chinese paper-cuts, mixed media collage
48 × 36 cm, 2019



放射
Extension

黑白有机玻璃激光雕刻
Black and white plexiglass with laser cutout
78 × 78 cm × 12, 2019



钻石树
Diamond Tree

聚酯薄膜上杂志拼贴和手工刺绣
Magazine collage and hand embroidery on mylar
132 × 132 cm, 2013

宋 昕
Song Xin

(1970 年代，中国北京) 1994 年毕业于中央美术学院。她曾在南佛罗里达大学，石溪大学，旧韦斯特伯里纽约州立大学学院，汉普郡学院，亨特学院，担任客座讲师，并自 2001 年以来为各类文化机构和学校多次开展剪纸工作坊。现定居于美国纽约。

宋昕的近期创作主要选取了各种杂志书籍的图像，以拼贴的方式对当下社会和政治价值观提出疑问。这些杂志中所讨论的皆为当今人们在日常中加以思考的话题，其中包括时事，政治，战争，健康，美容，时尚，人口，贫穷，奢侈品，城市环境与自然之美，现代生活与科学技术，性与禁忌。在为剪纸拼贴收集图像素材时，宋昕会仔细参考每个细节部分及其含义，并考虑它们结合到画面后，将会产生怎样的信息重组以及与世界的连接。通过每天阅读这些杂志，去看、听、感受和思考当下世界的变化。对宋昕而言，这些往往被人们瞥了一眼随即遗弃的大众印刷物正是当下世界的重要写照。

她曾与曼哈顿服装中心艺术委员会合作，装置“五行”摆放在百老汇大道时代广场公共空间；位于纽约布鲁克林 D 线地铁站的 Bay Parkway 的永久装置作品：“生命之树”，以及由 MTA 颁发的中央车站 Grand Central 100 周年庆典的装置：“时光系列”；以及位于布鲁克林 Ps170k 公立学校大堂的大型永久装置。宋昕获得多项奖项和奖金，其中包括：New York Foundation for the Arts, 2021, NY; MTA Permanent Arts for Transit, 2021, NY; Garment district site-specific Public Arts Installation Award 2013, NY; 等。最近的主要展览包括：北京今日美术馆，中国，2022；葡萄牙波尔多兰帕艺术中心，2022；成都双年展，中国，2021；希腊克里特岛当代艺术博物馆，2018；威尼斯双年展，中国，2017；新泽西州 Noyes 艺术博物馆，美国，2017；史丹顿岛博物馆，2016；巴黎卢浮宫博物馆 2014；等。

(1970s, Beijing, China) Song Xin graduated from the department of folk art at the China Central Academy of Fine Arts in 1994. She previously taught at Stony Brook University, University of South Florida, SUNY College at Old Westbury, Hampshire College, Hunter college, and has led workshops on Chinese papercut and shadow puppet for cultural institutions and schools since 2001. She currently resides in New York.

Song Xin's recent work splices together imageries cut from an array of magazines to reflect the mounting questions about the role of our existing social and political values. These paper publications address pressing issues we contemplate on a daily basis, from current affairs, politics, war, health, beauty, fashion, human population, poverty, luxury, to the dichotomies between urban environment and the beauty of nature, modern life and technology, as well as sexuality and taboo. While culling materials for her medium, Song meticulously revises every fragment and its message, composing her visual montage based on its implicated meaning and connection with the world. She browses through the glossy pages daily: actively seeing, hearing and enquiring the ongoing changes in the world. She proposes that beneath their commodified appeal as a visual distraction for mass consumption, these prints bear significant value as an emblematic reflection of our present world.

Song has created numerous installations in public spaces, including: "Five Elements" for the Fashion District's Broadway Boulevard Plaza in collaboration with the Manhattan Borough, NY; "Tree of Life" at the Bay Parkway Landmark Station, D Line in Brooklyn, NY; "On Paper" for Grand Central's 100 Anniversary Celebration, NY; and "The World Garden" at Ps 170k public school lobby in Brooklyn, NY. She is a recipient of multiple awards and grants, such as the New York Foundation for the Art, 2021, NY; MTA Permanent Arts for Transit, 2021, NY; Garment district site-specific Public Arts Installation Award 2013, NY; and more. Her notable exhibitions include: the Today Art Museum, Beijing, China, 2020; the Rampa Art Center, Porto Portugal, 2022; Chengdu Biennale 2021, China; the Contemporary Art Museum of Crete 2018, Rethymnon, Greece; Venice Biennial 2017; the Noyes Museum of Art of New Jersey, 2017; Staten Island Museum 2016; Musée du Louvre, Paris, 2014; and more.

近期展览 Selected Exhibitions

2023

“The Rabbit Party” China Institute and Chambers Fine Art, New York, USA;

2022

“45 Rock Art Exhibition: A View from the mountain top” organize by Rockefeller Capital Management partnership with nonprofit service organization New York Foundation of the Arts (NYFA). 45 Rockefeller center, New York, USA;

“Good Bye 2022,Hi Light Exhibition” Paris Koh Fine Arts, New Jersey, USA;

“Paper Tiger” Solo show, Red Zone art gallery, Frankfurt, Germany;

“Invented Sea-Porto and New York” 2 person show at Rampa art center, Porto, Portugal;

“EverGreen” Art Mora Gallery, New Jersey, USA;

“Still Life series” Art Paris, Red Zone Art, France

“Occupy Project #3—Networks” Consulate General of France in NYC, New York, USA;

2021

“140 Objects— Staten Island Museum collection celebrate 140 years anniversary show, Staten Island Museum, New York, USA;

“Vessels” Solo exhibition, “HangYang art gallery, Hangzhou China;

“Wave Series” West Bund Art and Design, HangYang Art gallery, Shanghai, China;

“Super Fusion—2021 Chengdu Biennale” Chengdu Museum of Contemporary Art and Tianfu Gallery, Chengdu, China;

“Weaving Justice” Anya and Andrew Shiva Gallery, The John Jay College of Criminal Justice, New York, USA;

2020

“Tribute to Tradition-Touring Exhibition of Contemporary Art Work on Paper: Today Art Museum, Lu Xun Art Museum, Jiangsu Museum of Modern Art, Shandong Art Museum, China;

“Forefront 2020” Cynthia Reeves Gallery, Mass MoCa, Massachusetts, USA;

“Occupy project” the Consulate General of Greece in New York, New York, USA;

“Cut Up/Cut Out” Carnegie Arts Center in Turlock, California, USA;

“Cut Up/Cut Out” the Lamont Gallery in Exeter, New Hampshire, USA;

“OASIS” ChaShaMa’s space Connect: Fordham Plaza 2020 Window Exhibition: Bronx, New York, USA;

2019

“Sitelines” Villageone Venue, SoHo NYC, New York, USA;

“Cut Up/Cut Out” the Art Museum of West Virginia University in Morgantown, Virginia, USA;

“On Paper:Supreme” Exhibition in Shenzhen Value Factory museum, China;

“Dagao International Art Exhibition”, iron plate sculpture become a outdoor permanent installation in the Dagao art district. Changde China;

“On Paper:Supreme” Exhibition in Hohhot, China;

“Cross-culture practice:recent work by Chinese artists in New York”, New York City college of technology, New York, USA;

“Cut Up/Cut Out” Leigh Yawkey Woodson Art Museum, Wisconsin, USA;

2018

"Transformations & Reflections" Solo show Wheaton Arts center, The Gallery of Fine Craft, Millville, New Jersey, USA;
 "Paper Moon" Contemporary Art Museum of Crete at Rethymnon, Greece;
 Ice Cream Shop Permanent Window Design Unveiled, Chinatown, New York, USA;
 "The 7th Ulsan International Woodcut Festival", Ulsan culture & arts center, Korean;
 Live performance participate in "The Gallery" project curates by Wang Xin at Armory Show 2018, March 7th, (VIPs preview day) at Pier 92-94, New York, USA;
 "Aether space" solo show, XiHai art center, Beijing China;
 "On Paper - Supreme" Exhibition, Qingdao Tiantai Art Center, China;
 "Sparkling" solo show, Pearl River Mart, 395 Broadway, New York, USA;
 "Blurred Boundaries" Recent works by Chinese Artist in New York, New York school of interior design gallery, New York, USA;
 "Beyond Tradition: Contemporary Reflections in East Asia", The Carolyn M. Wilson Gallery, University of South Florida, Florida, USA;
 "Cut UP/Cut Out" Foosaner Art Museum at the Florida Institute of Technology, Florida, USA;
 "Cut UP/Cut Out" Ellen Noel Art Museum, Texas, USA;
 "Cut UP/Cut Out" Pensacola Museum of Art, Florida, USA;
 "Cut Up/Cut Out" Huntsville Museum of Art, Alabama, USA;

2017

"Fun House" Galerie Protege, New York, USA;
 "Cross-border" Paper Art exhibition—Beijing International Design Week", XiHai Art Center, Beijing China;
 "Cut Up/Cut Out" Bellevue Arts Museum in Bellevue, Washington, USA;
 "Of the Map" SG gallery, Scuola International de Grafica, Venice, Italy;
 "Embrace or Rebel? Traditional Asian Art Techniques in Contemporary Practice." Amelie A. Wallace Gallery SUNY College at Old Westbury, New York, USA;
 "Cut Up/Cut Out" Bedford gallery, Leshner Center for the Art, California, USA;

2016

"In Perspective" Chambers Fine Art, New York, USA;
 "Infinite Compassion: Avalokiteshvara in Asian Art" Staten Island Museum, New York, USA;
 "Intimate Transgressions" Chiang Kai-Shek Memorial Hall Mei-Ling Hall & Pick Jade Hall, TaiWan;
 "Boundaries" Gallery d'Arte, New York, USA;
 "Intimate Transgressions" Hangzhou modern Library, Hangzhou China;

2015

"Little Things Mean A Lot" Wookchio Gallery, New York, USA;
 "A-Tradition Re-Interpreted" New Work by Contemporary Chinese Artist, Cleveland State University Art Gallery, Ohio;
 "Intimate Transgressions" Inter Gallery, Beijing, China;
 "Intimate Transgressions" White Box Art Center, New York, USA;
 "The World Garden" Site-specific public permanent arts installation, PS170K, Brooklyn, Public Art for Public School Program, New York, USA;
 "Exploring Harmony with Nature" Flushing Town Hall, New York, USA;
 Art Athina 2015, Athens, Greece;

2014

Salon Art 2014, National Society of Fine Arts, Carrousel de Louvre, Paris, France;
 "Finding new realities" Pace University, New York, USA;
 The "Asia Art Fair" Asia art week, New York, USA;
 "Art Beijing" Zhazhou international, Beijing, China;

2013

On Paper/Grand Central at 100,MTA arts for Transit and Urban Design, Grand Central Terminal Dining Concourse, Lower Level. Sep 2013-Sep 2015, New York, USA;
 "Darkness visible", Chinese and American Artist Group Show, National Art Museum of China, curator Richard Vine, Beijing, China;
 "Five Elements", site-specific public arts installation, Broadway Plaza, between 41-36street. July 2013-Feb 2014, New York, USA;
 "Living in a Material World", Featuring renowned Chinese and Chinese-American contemporary artist, SUNY Orange, New York, USA;

2012

"Hindsight-Foresight", Cheryl McGinnis Gallery, New York, USA;
 "Witchy Women", 73 Dee Gallery, Montclair, New Jersey, USA;
 "Every Pictures Tells A Story", Amy Simon fine Art, Westport, Connecticut, USA;

2011

"The Point At The Infinity Of The Circle", Red Zone Gallery, Geneva, Switzerland;
 "2011 Paper Art Biennial National Art Gallery", Sofia, Bulgaria;
 "Inter-Mediate: Selected Contemporary Chinese-American Art", Sarnoff Museum, The College of New Jersey, USA;
 "Ocean Fantasy", The Fashion Center Space for Public Art, New York, USA;

2010

"Cut It Up! Contemporary Paper cutters Exhibition", Ann Street Gallery, Newburgh, New York, USA;
 "Song Xin: Contemporary Palimpsest", Cheryl McGinnis Gallery, New York, USA;
 "The Last Loft Show", Puffin Room Gallery, Not-for-Profit, New York, USA.

2009

"Breaking Lines: Hu Bing & Xin Song", Cheryl McGinnis Gallery, New York, USA;
 "Trans-formation", Art Next Gallery, New York, USA;
 "Seeds of the Wild", Puffin Room Gallery, Not-for-Profit, New York, USA;

2008

"Coney Island, Maybe?" Puffin Room Gallery, Not-for-Profit, New York, USA;
 "Song Xin: New Bloom", Tao Water Gallery, Provincetown, Massachusetts, USA;
 "Song Xin", Fine Art Work Center Gallery. Provincetown, Massachusetts, USA;
 "Touched by Women's Hands", Lin Yan Guest Curator, Catalogue, Cheryl McGinnis Gallery, New York, USA;
 "Visual Art Fellow Group Exhibition", Provincetown Art Association and Museum (PAAM), Provincetown, Massachusetts, USA;

2007

"Touched by Women's Hands", Lin Yan Curator, Flushing Town Hall, Smithsonian Affiliate, Flushing, New York, USA;

2006

"Going Underground", Art at Large, New York, New York, USA;

"Home Room", Asian American Women Artist Alliance Gallery (AAWAA), Brooklyn, New York, USA;

2005

"EAT ART 8", Asian American Women Artist Alliance Gallery (AAWAA), Brooklyn, New York, USA;

"Tunnels & Bridges", Ceres Gallery, New York, USA;

"Beijing Spring", Song Xin Curator, Puffin Room Gallery, Not-for-Profit, New York, USA;

2004

"Talking Hand", AIR Gallery, New York, USA;

2003

"Accumulative Efforts", Phoenix Gallery, Not-for-Profit, New York, USA;

"Treaders in the Snow", Installation, Puffin Room Gallery, Not-for-Profit, New York, USA;

2002

"Ruffled Feathers", Puffin Room Gallery, Not-for-Profit, New York, USA;

"Warm Days, Blue Skies" – Asian American Women Artist Alliance, Yan Kong Curator;

"WAR", Puffin Room Gallery, Not-for-Profit, New York, USA;

"Leaps and Bounds", Phoenix Gallery, Not-for-Profit, New York, USA;

2001

"Song Xin: Dream and Life", AmerAsia Bank Gallery, Public Space, New York, USA;

Group Exhibition, Phoenix Gallery, Not-for-Profit, New York, USA;

"Song Xin's Dreams", Qingping Teahouse Gallery, Boston, Massachusetts, USA;

"EAT ART" Group Exhibition, Asian American Women Artist Alliance (AAWAA) AIR Gallery, New York, USA;

1998

"China's Future", The Hilton, Beijing, China.

公共艺术 Public Art

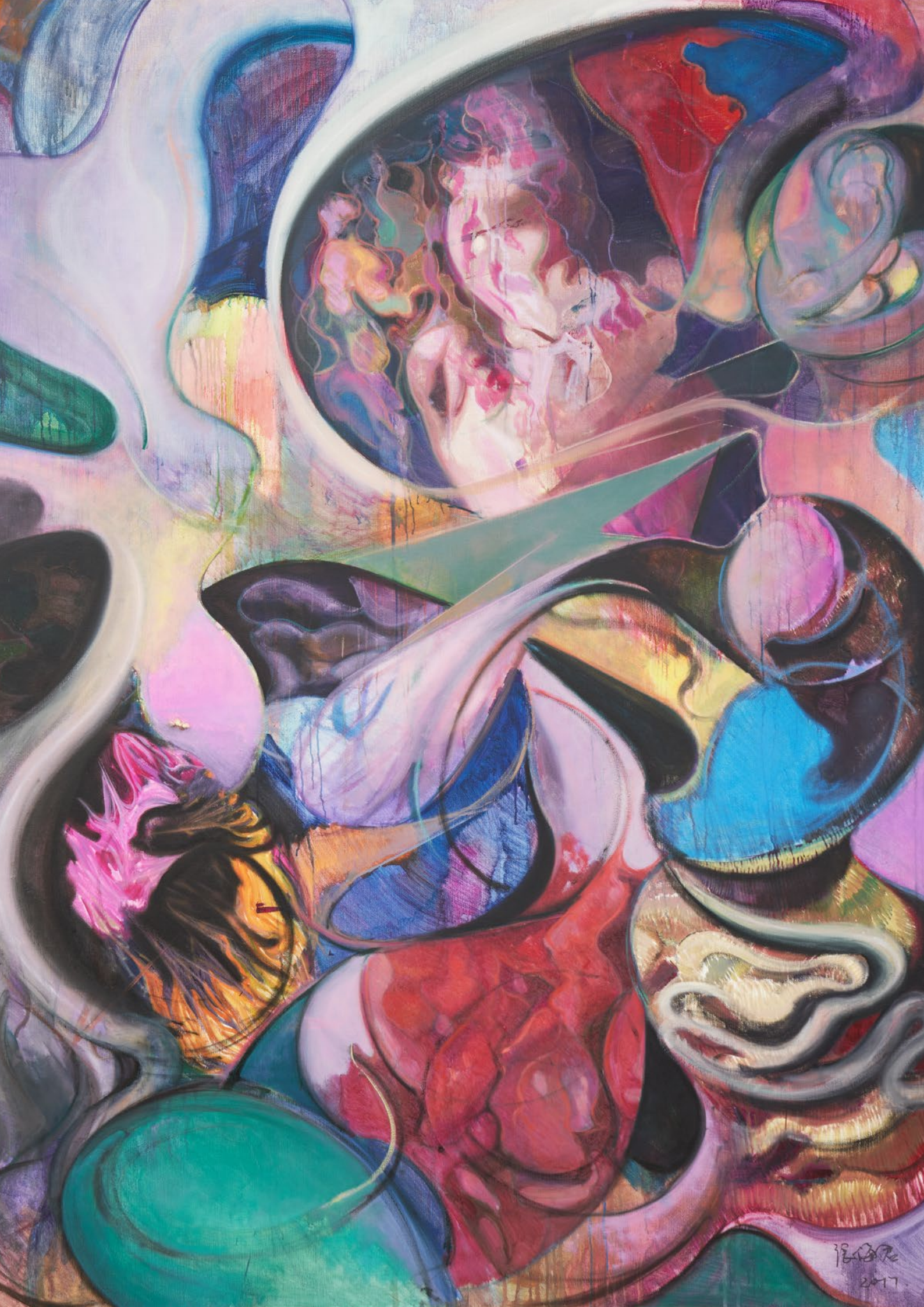
"Cutting Dreams", site-specific public arts installation, Prow Art Space, Flatiron Building, Oct 2012-Feb 2013, New York, USA, 2012;

"Peekskill Project V", site-specific public arts installation, Hudson Valley Center for Contemporary Art., 2012;

"Tree of Life" MTA Permanent Arts for Transit: Bay Parkway Landmark Station, D Line, Brooklyn, New York, USA, 2012;

MTA Permanent Arts for Transit: Bay Parkway Landmark Station, D Line, Brooklyn, New York, USA, 2010.

张海君
Zhang Haijun



2017



人间颂
Song of the People

布面油画
Oil on canvas
200 × 150 cm, 2017



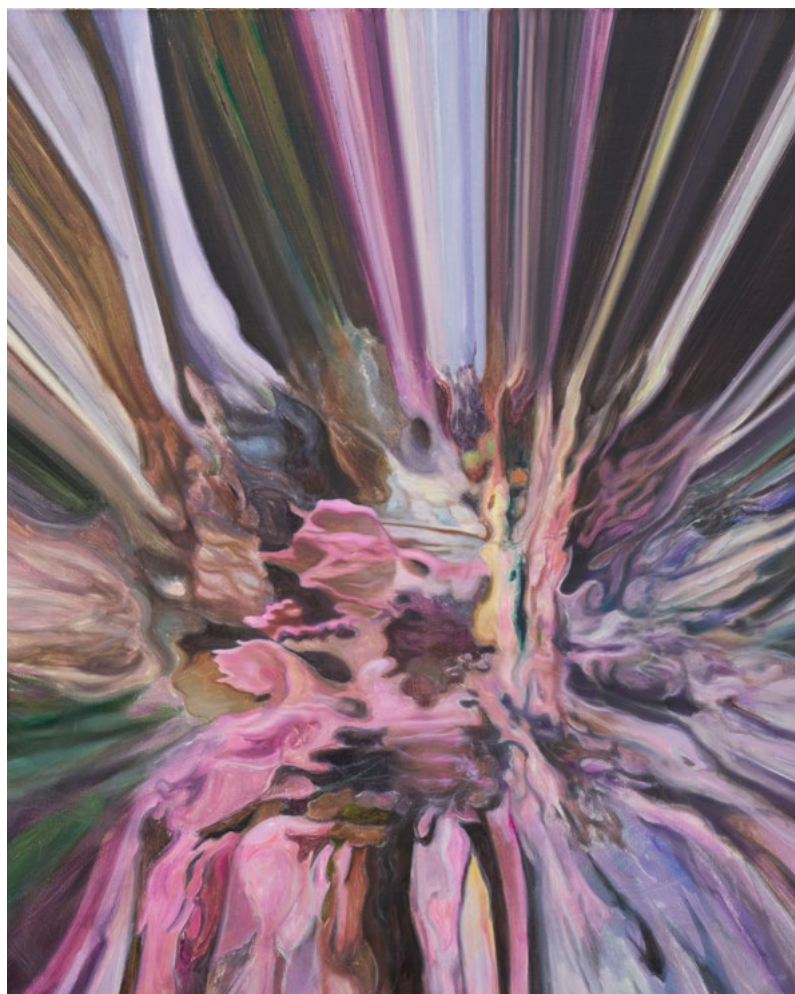
塔、教堂、还有忧伤
Torr, Temple and Triste

布面油画
Oil on canvas
200 × 180 cm, 2021



爱神叠峦
Lovers' Pyramid

布面油画
Oil on canvas
200 × 180 cm, 2020



花草礼赞
Praise be the Bouquet

布面油画
Oil on canvas
150 × 120 cm, 2022



骑自行车的男人
Man on Wheels

布面油画
Oil on canvas
150 × 120 cm, 2022



月色奔腾
In the White Moonlight

布面油画
Oil on canvas
200 × 150 cm, 2014



众神光芒
Kings of Divine

布面油画
Oil on canvas
200 × 150 cm, 2022



绘画的旗帜
The Flag of Painting

布面油画
Oil on canvas
200 × 150 cm, 2022

张海君
Zhang Haijun

(生于 1977 年，中国辽宁) 2006 年毕业于鲁迅美术学院油画系第一工作室获硕士学位，现任教于鲁迅美术学院绘画艺术学院。张海君作品曾被上海发展基金会以及国内外私人收藏。同时作品展出于：中华艺术宫，中国上海；AIAA Arts Fair，香港；巴塞尔艺术博览会，美国迈阿密，等。

张海君近年来的创作主题逐渐从时间性的思考转向对于空间的概念，但其主题内涵上始终如一：创作灵感来自其对于不被规训的秩序的吸引。在艺术家看来，图像在解构里所呈现的运动状态，犹如直线过程里立体抛物的散点，是自由的可感知的秩序。或许源自于艺术家的个人境遇，他在创作中会引用一些不合理的事物，画面不只承载着他的记忆、经验和习惯，同时也是他发生与发现自我的过程。绘画长久不衰的重要性来自它的不确定性。不管是抽象或是写实，每一个表面上的标记，每一个行为，都是真实且看不见的那些空缺，是为开拓自身力求达到更高的精神世界的实验物。张海君表示，如今的他既接受自己满意的作品，也接受自己不满意的作品。接受积极状态，也接受不积极状态，这是正常的生活。他不会停止去做，因为过程中的体验才具备了真正的意义和价值。绘画，已然是他生活的一个法门。

“绘画从来不是单纯的再现，今昔的差别在于中介再现的虚拟对应。与过去（中世纪，早期文艺复兴）重建关系美学的意义就可能进而以个体的名义对于某种永恒价值进行集体回应。每个时代都有一种视觉的潜意识，成为自身感知的核心焦点，这是其主流艺术作为共性强加于他的图形规则。主流的便是惹出流言蜚语和出人意料的，它通过概括最多的意义、为各种可能的感受打开最大的实际空间而保证当代人的高度一致。视像显然与视神经有关，但不会因此而成其为图像。图像存在的先决条件是相异性。图像是个腹语者，如果图像没有向观众传递任何东西，观众也就不会在其面前目瞪口呆。在艺术家身上，手艺与才智并不相悖，同样，深刻地意义和强烈的感受也并不矛盾。庆幸生在一个有创意的世界里，各种点子、观点纷至沓来，什么事都可能发生，各种自由联想和诗意遐想十分丰富，在这里，背景、好感、和具体参与的情感价值，将我们从逻辑抽象的烦闷和冷酷的不知顾忌中解救出来。至此，绘画今后的意愿，应越出其自身的学科，也许要为不可见的事物辩护了。当然，也包括未来。”

——张海君

(1977, Liaoning, China) Zhang Haijun graduated M.A. from oil painting department, first studio (neoclassicism) at the Lu Xun Academy of Fine Arts, China. He currently teaches at the school of painting in Lu Xun Academy of Fine Arts. Zhang Haijun's work is housed in the collections of Shanghai Research Foundation, as well as international collectors. Selected exhibitions include China Art Museum, Shanghai; AIAA Arts Fair, Hongkong, Art Basel. Miami Beach, USA, and more.

In his recent works, Zhang Haijun's focus gradually evolves from temporal to spatial exploration. yet his creative philosophy remains constant. Zhang is drawn to the movement of the eye as it deconstructs an image, roaming freely along perceptible coordinates synched in a parabolic curve, namely, the allure of spontaneity that defies order. When painting, he often alludes to broken, anomalous forms jogged from an autobiographic standpoint as a way to mediate his memory, experience, habit and self. "Painting's particularity adheres to its indeterminable nature; whether abstract or figurative, every marking; every gesture mark as corporeal evidence of an artist's own attempt to delineate an inner void. They are experimental exploration of the inner self, striving for a path toward higher spiritual world." In the same way that wholesome living is about embracing both positive and negative states, the artist concludes that nowadays, he accepts both his perfect and imperfect creations. To him, art making is a humanistic journey to find meaning and value, and painting is a philosophy to life.

"I must address that painting is never merely a matter of representation. What varies between past and present creations is the abstraction of their mediated expression. Creating is an artist's way of rekindling aesthetic relationships with the past (medieval and early Renaissance). The work is an artist's visual testament, a collective response to what is of eternal value. Each era comes with its own approving set of visual appeal which pivots one's subjective perception and imposes as the standard rules of aesthetics. The problem we face today is that the mainstream practices use the fact that generational context and visual appeal subconsciously influence our perception of aesthetics, as their way to dismiss the acceptance of any other visual qualities. In this respect, the mainstream indulges in gossip and cheap thrills, and running under a commercial operation, it seeks to bracket, in the broadest sense, the spectrum of all meanings and emotions, just so to paraphrase a dynamic mass into a mindless whole. While the retina certainly plays a significant role in our visual perception, it does not, however, create the image. I believe there needs to be distinction as a basis for an image to exist. The image presents itself just as a ventriloquist. If it does not aspire to communicate with an audience, no dialogue will emerge. This is to say for an artist, craftwork and conception are never at odds. Likewise, this apparent divide between meaningfulness and strong emotions is a faux pas. We are fortunate to be born in a creative world where opinions and expressions roam freely— where all things are possible. Here, poised in the immensity of all ideas and poetic reverie, our background, positivity, emotional asset, and tacit participation shall rescue us from falling into impossible bore and cold ignorance. At this point, painting needs to venture beyond its previous artistic agenda, and perhaps attend to justify the unspeakable/ unseeable as its next pursuit. Which, of course, includes our future."

—Zhang Haijun

个展

「妖美」, Shun Art Gallery Tokyo, 东京, 日本, 2020;
「炼金术」 Bifrost Gallery, 沈阳, 中国, 2020;
「疯过万物」 崔振宽美术馆, 西安, 中国, 2019;
「三十二象」 鲁迅美术学院美术馆, 沈阳, 中国, 2015。

Solo Exhibitions

Femme Fatale, Shun Art Gallery Tokyo, Tokyo, Japan, 2020;
炼金术, Bifrost Gallery, Liaoning, China, 2020;
Crazy About Everything, Cui Zhengkuan Art Museum, Xi'an, China, 2019;
San Shi Er Xiang, Luxun Academy of Fine Arts Art Museum, Liaoning, China, 2015.

近期联展

2022

「绘画的故事」博乐德艺术空间，北京，中国；
「遇见预见 - 当代艺术藏家推荐展」博乐德艺术空间，北京，中国；

2021

「绘画的故事」灿艺术中心，北京，中国；
「天空之城」chi K11 美术馆，上海，中国；
「马克思的礼物」玳木画院，沈阳，中国；

2020

「走向公众—中国当代艺术家能量对话」M art 当代艺术馆，沈阳，中国；

2019

「北地——鲁迅美术学院油画第一回展」北京 ZERO 零艺术空间，北京，中国；
「春华秋实——中国高等美术教育文献展」中华艺术宫，上海，中国；

2018

「北方的温度」别处美术馆，沈阳，中国；
「师坛锦瑟——全国高等美术院校教师优秀作品邀请展」中华艺术宫，上海，中国；

2017

「东北艺见」辽宁美术馆，沈阳，中国；
「East and West Walk Forward. 东西同行」格拉斯哥美术学校，格拉斯哥，英国；

2016

「四重奏」久隳美术馆，沈阳，中国；

2015

「视界·东方——鲁迅美术学院绘画雕塑作品展」旧金山艺术中心，旧金山，美国；
「城市外衣——全国高等艺术学院交流展」虹庙艺术中心，上海，中国；
「天天向上——筑中美术馆 2015 年度提名展」筑中美术馆，上海，中国；

2014

「格物——七人作品展」高地画廊，北京，中国；
「不期而遇」保利艺术中心，广州，中国；
「保利首届学院之星当代油画邀请展」保利艺术中心，北京，中国；

2011

「辉煌历程 时代丹青——辽宁优秀美术作品展」中国美术馆，北京，中国；
「化境长城外 吾土吾民油画邀请展」保利艺术中心，广州，中国；
「保利首届学院之星当代油画邀请展」鲁迅美术学院美术馆，沈阳，中国；

2010

「中国新锐艺术展，AIAA 2010 Arts Fair HK」香港会议展览中心，香港，中国；

2009

「第五届宋庄艺术节群落展」宋庄文化艺术区，北京，中国；

2008

「巴塞尔艺术博览会」迈阿密海滩，迈阿密，美国；

「“拓展与融合”中国现代油画研究展」中国美术馆，北京，中国；

「香港艺术博览会」香港会议展览中心，香港，中国；

「韩国光州国际年展」光州，韩国；

2007

「首届中国青年百人油画展获优秀作品奖」上海美术馆，上海，中国；

2006

「罗中立奖学金作品展」北京大学，北京，中国。

获奖

2006 辽宁省美术家协会成立五十周年展获银奖

Group Exhibitions

2022

The Story of Painting, Blanc International Contemporary Art Space, Beijing, China;
Encounter & Foresight, Blanc International Contemporary Art Space, Beijing, China;

2021

The Story of Painting, Can Art Center, Beijing, China;
CITY IN THE SKY, KI I chi Art Museum, Shanghai, China;
Marx's gift, JiMu, Liaoning, China;

2020

Going Public— Energy Dialogue of Contemporary Chinese Artists, M art, Liaoning, China;
From Vision to Fruition— National Serialization Achievements Exhibition, China Art Museum, Shanghai, China;

2019

北地——鲁迅美术学院油画第一回展 , Zero Art Center, Beijing, China;

2018

The Northern Temperature, Ailleurs Lab, Liaoning, China;
Erudite Teachers— National Serialization Achievements Exhibition, China Art Museum, Shanghai, China;

2017

North-eastern Artists, Liaoning Art Museum, Liaoning, China;
East and West Walk Forward: Luxun Academy of Fine Arts, The Glasgow School of Art, Glasgow, UK;

2016

Quartet, Jolie Art Museum, Liaoning, China;

2015

视界·东方——鲁迅美术学院绘画雕塑作品展 , The International Art Center of San Francisco, San Francisco, USA;
Enclothe the City— National Arts Exhibition for Academic Research and Exchange from Academy of Fine Arts, Shanghai Hong Miao Art Center, Shanghai, China;
Progress Every Day— Master-nominated Exhibition, Zhuzhong Art Museum, Beijing, China;

2014

格物——七人作品展 , Highland Gallery, Beijing, China;
不期而遇 , Poly Art Center, Guangzhou, China;
The 1st Poly Stewardemia Art Exhibition, Poly Art Center, Beijing, China;

2011

辉煌历程 时代丹青——辽宁优秀美术作品展 , National Art Museum of China, Beijing, China;
Transformation Outside the Great Wall, Poly Art Center, Guangzhou, China;
The 1st Poly Stewardemia Art Exhibition, Luxun Academy of Fine Arts Art Museum, Liaoning, China;

2010

AIAA 2010 Arts Fair HK, Hong Kong Convention and Exhibition Centre, Hong Kong, China;

2009

The Fifth Cultural & Arts Festival of Songzhuang China, Songzhuang Art Colony, Beijing, China;

2008

ART BASEL 2008, Miami Beach, Miami, USA;

“拓展与融合”中国现代油画研究展, National Art Museum of China, Beijing, China;

ART BASEL Hong Kong, Hong Kong Convention and Exhibition Centre, Hong Kong, China;

Gwangju Biennale, Gwangju, Korea;

2007

The First National Oil Painting Exhibition of 100 Young Artists, Shanghai Art Museum, Shanghai, China;

2006

Luo Zhongli Scholarship Exhibition, Peking University, Beijing, China.

Award

2006 辽宁省美术家协会成立五十周年展 Silver Award



上海 Shanghai

参观时间：周二至周日（周一定休）10:00 – 18:30

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