

PearlLam
Galleries

Zhu Jinshi, *Boat* (2012), Xuan paper, bamboo and cotton thread, 15 x 6 x 3.5 m
朱金石, 《船》(2012), 宣纸、细竹、棉线 15 x 6 x 3.5 m

'BOAT' by ZHU JINSHI 朱金石 《船》

《船》——
by *BOAT* ———
by ZHU JINSHI
——
朱金石裝置

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朱金石, 《船》(2012), 宣紙、細竹、棉線 15 × 6 × 3.5 m
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Introduction

This monumental installation is constructed of Xuan paper, bamboo and cotton thread, embodying the artist's idea to "infinitely extend every moment." The sheer size and visual impact of *Boat* is in stark contrast with the delicate nature of the material from which it is made.

Xuan paper, commonly used in Chinese calligraphy and traditional painting, was originally produced in Jing County, Anhui during the Tang Dynasty (618–907 AD). As well as its historical and cultural significance, the paper is renowned for being soft, strong, fine textured and resistant to creasing, mould and deterioration. A large number of ancient Chinese books and paintings that have survived to this day are well preserved on Xuan paper.

Zhu Jinshi has described the function of *Boat*: "Whereas time only moves forward, the *Boat* can be sailed in any direction. The *Boat*'s cultural resonance is constructed of time itself, continuously ebbing and flowing through our imagination."

The installation is representative of the art of 'Yi Pai', where the artist's fascination with time is transformed into a physical manifestation.

關於《船》

這件裝置作品由宣紙、細竹、棉線三種普通的材料安置而成，體現了藝術家近年來的想法：『把每一個瞬間無限延長。』『船』龐大的規模和視覺衝擊力與組成其的微妙的材質形成了鮮明對比。

宣紙主要應用在中國書法和傳統繪畫中，它最初產生于唐代（公元618-907年）的安徽涇縣。如同宣紙的歷史和文化意義一樣，宣紙以它的柔韌，好品質，抗耐磨等優點而聞名。大量的中國古書和繪畫都是以宣紙的形式爾得以保留至今。

朱金石闡述了『船』的功能：當時間只能前行時，『船』可以駛向任意一個方向。文化之船自身就是由時間打造，而行進時時間又成為了我們的想像。

這個裝置是對『意派』藝術的準確詮釋，把藝術家對時間的興趣、產生的感覺。

英國藝術家 Frank Auerbach 說過，繪畫與吐痰不同，不是自然的行為。同樣的，欣賞藝術也不是自然的事情。如果對希臘羅馬神話故事不了解或者沒有 17 世紀法國宮廷畫的知識，想要全身心的欣賞法國畫家 Nicolas Poussin 的畫作是非常困難的。因此，如果沒有對中國重要的當代藝術家朱金石的藝術以及他所屬的文化藝術背景的認知，全身心的投入到他的作品中去，無論是油畫還是裝置，也同等困難，只是緣由不同罷了。

如果以同音異字來說，朱金石是一個既『有根』（rooted）又『無根』（rooted）的藝術家。他的根顯而易見在中國文化中：他在《船》中對宣紙的使用，充分體現了中國的文化。又或是他命名為《白色書法》早期的抽象繪畫作品，盡管一些懶惰的評論家卻將其解讀為一個中國藝術家使用西方抽象藝術的語言的實例。同時，朱金石也是一個『無根』的藝術家。他的創作靈感遠遠不止步於中國。例如他的裝置《宣紙道》，其中飽含中國文化，但朱金石卻通過使用西方極簡主義文法的方式來詮釋它。

朱金石不是一個『非此即彼』的藝術家，而是一個『在兩者之間』的藝術家。這無疑和他自己的過去相關。朱金石 1954 年出生，他是星星畫會的一名重要成員。他曾在極具影響的北京 1979 年展覽中展出，其後於 1986 年定居德國。在那裡他與一些藝術家的作品相遇，如約瑟夫·博伊斯 Joseph Beuys。和其他眾多與他同時代的中國藝術家一樣，他感到自己正與兩個傳統搏鬥（顯然這並不是僅局限於『東方』藝術家。如果不是中國書法，怎麼能成就美國抽象表現藝術家羅伯特·馬瑟韋爾 Rober Motherwell 呢？）。



ZHU JINSHI 'BOAT'

Text by Philip Dodd

Painting is not a natural activity, not like spitting, said the British artist Frank Auerbach. Looking at art is not something natural, either. It is difficult to engage fully with the seventeenth-century French painter Nicolas Poussin without knowledge of Greek and Roman mythology and the grammar of seventeenth-century French court painting. In equal measure, if for different reasons, it is difficult to engage fully with the art—both painting and installation—of the important Chinese contemporary artist Zhu Jinshi without a sense of the art and cultural resources in which his art is marinated.

Zhu Jinshi is a profoundly 'rooted' and equally 'routed' artist, to use a homonym. He is clearly rooted in the culture of China: consider in 《船》 *Boat* his use of Xuan paper with all its rich connotations in Chinese culture; or his naming of one of his early abstract paintings *White Calligraphy*, which some lazy critics might otherwise read as an example of a Chinese artist using the language of Western abstract art. But Zhu Jinshi is equally a 'routed' artist, one whose resources are wider than China's. Look at the way that in an apparently Chinese marinated installation such as *The Tao of Xuan Paper*, Zhu Jinshi takes the grammar of Western minimalism and plays with it.

Zhu Jinshi is very much not an 'either/or' but a 'not only but also' artist. Undoubtedly, this has something to do with his own history: he was born in 1954 and was an important member of the Stars Group—he showed in the seminal Beijing exhibition of 1979—but later settled in Germany in 1986, where he encountered the work of artists such as Joseph Beuys. Like so many of the interesting Chinese artists of his generation, he found himself wrestling with two traditions, although this is not something limited to artists from the 'East'. (Where would the work of the US abstract expressionist Robert Motherwell be without the artist's engagement with Chinese calligraphy?).

The work that Zhu Jinshi showed in public after his encounter with Western art in Germany was in some ways different from his early work. His chosen language became that of installation, although it now appears as if he never abandoned painting; rather it became for a time a 'private' matter, something he made but did not exhibit.

But Zhu Jinshi's routedness is more than an issue of biography, of his moving between 'East' and 'West'. For a time, Zhu Jinshi taught in the Architecture Department at Berlin Technical University and his movement between the disciplines of art and architecture seems manifest not only in his installation work—there is no fixed position from which to view 《船》Boat—but also in his abstract paintings which yearn towards three dimensionality.

But his 'routedness' can also be seen in the piece 《船》or Boat, whose title has resonances for Western and Chinese cultures. For a Westerner, a boat has many connotations, from Homer's The Odyssey to Nostromo (in Ridley Scott's film Alien where the spaceship is named in honour of the novel of Joseph Conrad). Boats in Western culture always conjure up space and time.

In Chinese, 《船》, the character for a boat, generates resonances unavailable in English. The character combines the meaning of vessel, person or mouth and the number 8, conjuring up the Ark with its eight participants. There is also the matter of the material which Zhu Jinshi chooses to use. In 《船》Boat, there is no rusted steel as there might be in a work by Richard Serra; rather, the work is made with traditional Chinese materials such as Xuan paper, not as something to be worked on as it was by classical Chinese artists but as a material itself, with all its resonances of tensile strength and resistance to corrosion or mould. Paper, burnt, is also something that is used in ceremonies in China to honour the dead, as they pass from living to the afterlife—something that a Chinese viewer or someone with a knowledge of Chinese culture could not fail to remember when faced with 《船》Boat.



他的『無根』也能在『船』裡體現出來。這個標題於中國文化或者西方文化都能引起共鳴。對於一個西方人而言，一艘船有很多涵義，從荷馬的史詩《奧德賽》到 Nostromo (Ridley Scott) 的電影《異形》中以 Joseph Conrad 的小說命名的太空船。船在西方文化中總是與時間和空間相關聯。

朱金石的無根不僅僅是他從『東方』到『西方』的人生經歷。有一段時間，朱金石曾在柏林工業大學的建築學系教學。他在建築學以及藝術原理之間的轉變似乎不僅在他的裝置中有所體現——沒有一個固定的角度來欣賞『船』——而且在他的抽象油畫中，也充滿了對3D的想往。

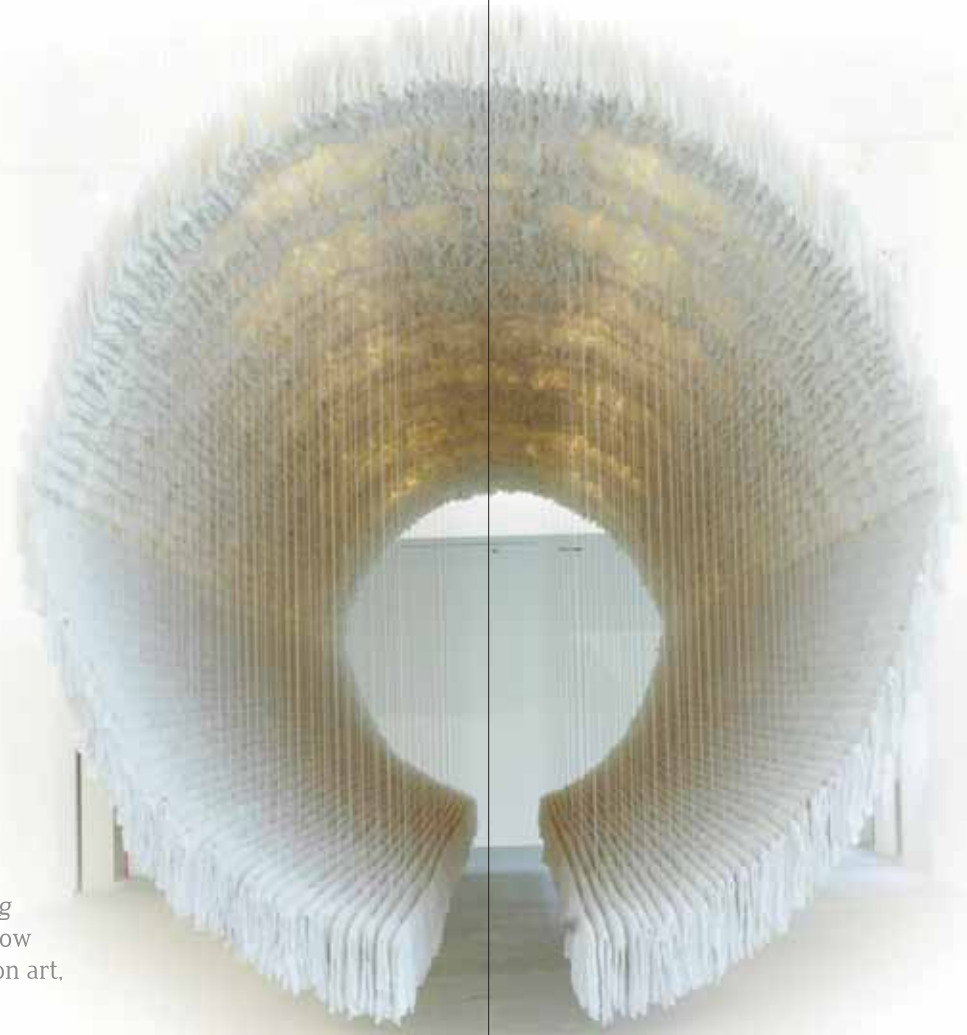
朱金石於德國邂逅西方藝術後向公眾展出的作品與其早期的作品有些許的不同。他選擇的表達語言變成了裝置——即使他似乎從來沒有放棄油畫，但這變成了一種『私密』的事物，一種他制造但不會展出的事物。

中文中，『船』，表達了英語中無法產生的共鳴。這個字本身包含交通工具，人或者口以及數字八組成——這恰好與聖經中方舟的八位乘客相符。同時，朱金石所選擇使用的材料也是重要的。《船》中沒有理查德塞拉 Richard Serra 作品中可能出現的鏽鐵，而是使用了傳統中國材料，例如宣紙。但他卻沒有像傳統中國藝術家一樣使用它，而是作為一種材料本身利用其自身的抗拉、抗腐蝕的特性。在中國的一些祭奠死者的儀式中，也會燒紙。因為死者是由生前進入了死後的生活。這是一個中國的觀眾或者對中國文化有了解的人不會忘記的當他們看到《船》的時候。

在我和朱金石的越洋對話中，他意味深長的講述了西方文化和中國文化相互影響之深以及其複雜性和多面性。他同樣提到，《船》在很大程度上牽涉到了時間的問題——主觀意義上的時間以及文化意義上的時間（他說，中國文化的源遠流長賦予了時間一個與其在英國文化中不同的印記）。

朱金石對我提到，《船》由兩部分對稱組成，（一部分在北京，一部分在上海）。他繼續假設到，這件作品也可以一部分在北京，一部分在紐約展示。他的這個舉動，不禁讓我想起了柏拉圖著名的神話《會飲篇》。人類曾經是一個整體，而現在一分為二，追逐著他們的另一半，以期待重新成為一個整體。

我的想法切題與否，都是朱金石的作品能夠理清我們思想的明證。這其中包括那些繁復和相互滲透的『東西方』品類。



In my conversation with Zhu Jinshi down a line between London and Shanghai, he spoke eloquently of how far the interpenetration of Western and Chinese culture had developed and how complex and multifaceted it is. He also said how much 《船》Boat was involved with the issue of time—both subjective time as well as time in a cultural sense (where, he said, the longevity of Chinese culture gives time a different impress from that which can have in a culture such as Britain's).

Zhu Jinshi mentioned to me that 《船》Boat was made in two parts and that he could imagine one part exhibited in Beijing and another in New York. As he did so, I could not help but be reminded of the great myth of Plato's Symposium, where the human, once whole, now broken in two, pursues their other half to make themselves whole again.

Whether my thought was pertinent or not, it is a testament to the quality of Zhu Jinshi's work that it has the capacity to tease us out of all thought, including those complex and interpenetrating categories of 'West' and 'East'.

Philip Dodd 是『中國製造』的主席，中國製造總部位於倫敦，是一家致力於中國同世界其它地區文化交流的創意產業公司。

Philip 曾屢獲 BBC 廣播電視和編輯行業的殊榮。自 1977 至 2004 年，作為倫敦當代藝術學院（簡稱 CA）的總監，他在北京和上海策劃了一系列的重大展覽與文化活動，次年，他在倫敦當代藝術學院策劃了展覽《革命的首都：北京與倫敦》。

他還為莫斯科雙年展，倫敦 Hayward 畫廊和蘇富比紐約等策化展覽和項目。

Philip Dodd 的著述曾廣泛發表，涉及藝術、電影和文學領域。

Philip Dodd is the chairman of Made In China, a London-based creative industries company that fosters cultural exchange between China and the rest of the world, and an award-winning BBC broadcaster and editor. As the Director of London's Institute of Contemporary Arts (ICA) from 1997-2004, he staged major exhibitions and cultural events in Beijing and Shanghai, including hosting *Revolutionary Capitals: Beijing and London* at the ICA in 1999. He has also curated exhibitions and projects for the Moscow Biennale, Hayward Gallery London, and Sotheby's New York. Dodd has published widely on art, film and literature.



朱金石, 裝置作品《船》(2012), 由10,000張宣紙在50天內由合共14名技術工人之力完成。
Zhu Jinshi, *Boat* (2012). A new 15-metre installation composed of 10,000 sheets of rice paper that took 50 days and 14 skilled workers to construct.



朱金石,《船》(2012), 宣紙、細竹、棉線 15 × 6 × 3.5 m
Zhu Jinshi, *Boat* (2012), Xuan paper, bamboo and cotton thread, 15 × 6 × 3.5 m

ZHU JINSHI

1954	Born in Beijing, China
1988	Artists-in-Berlin Residency Program scholarship, German Academic Exchange Service
1994	Architecture Department lectureship at Berlin Technical University, Germany
1998	Artist residency at the Banff Center, Canada
Present	Lives and works in Beijing, China

Selected Solo Exhibitions

2012	Zhu Jinshi Installation Show: <i>Boat</i> , Pearl Lam Special Projects Space, Shanghai, China <i>Zhu Jinshi</i> , Blum & Poe, Los Angeles, USA
2010	<i>New Abstract</i> , 604J Gallery/604H Gallery, Busan, Korea Hongje Gallery, Shinsegae Gallery, Seoul, South Korea
2009	<i>Social Chromatology</i> , Joy Art Space, Beijing, China
2008	<i>Power and Territory</i> , Arario Gallery Beijing, China
2007	<i>Four Tables</i> , Si He Yuan Gallery, Beijing, China
2006	<i>Plane Pattern</i> , Tongzhou Private Art Center, Beijing, China
2004	<i>Tea House</i> , Passau Abulant Gallery, Munich, Germany
2002	<i>On the Road</i> , Prague City Museum, Prague, Czech Republic
2000	<i>Empty Time</i> , Vostell Gallery, Berlin, Germany
1999	<i>Diary in Bamboo Forest</i> , Weitendorf Art Association, Germany
1998	<i>Empty Space</i> , Saarbruecken City Gallery, Germany
1997	<i>Tao of Rice Paper</i> , Vancouver Art Gallery, Vancouver, Canada
1996	<i>Impermanence</i> , Capital Normal University Art Museum, Beijing, China <i>Mianbi (In Front of Wall)</i> , Berlin Georg Kolbe Museum, Berlin, Germany
1995	<i>Houhai Knot</i> , Houhai, Beijing, China <i>Houhai Lake art project</i> , Houhai, Beijing, China <i>Moment</i> , Ruin of Art, Berlin, Germany

Selected Group Exhibitions

2012	Pearl Lam Galleries at SH Contemporary (Shanghai International Art Fair), Shanghai Exhibition Center; <i>Chinese Contemporary Abstract, 1980s Until Present: MINDMAP</i> , Pearl Lam Galleries, Hong Kong, China <i>Mind Space: Maximalism in Contrasts</i> , Hillwood Art Museum, New York, USA Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore
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2011	Shanghai Gallery Selection, Pearl Lam Fine Art, Shanghai World Financial Center, Shanghai, China Pearl Lam Galleries at SH Contemporary, Shanghai, China Pearl Lam Galleries at ART HK, Hong Kong, China Contrasts Gallery (now Pearl Lam Galleries) at China International Gallery Exposition 2011 (CIGE), Beijing, China <i>Wu Ming. Form is Formless: Chinese Contemporary Abstract Art</i> , Contrasts Gallery (now Pearl Lam Fine Art), Shanghai, China <i>Mind Space: Maximalism in Contrasts</i> , University of Pittsburgh, USA
2010	<i>Asian Landmark</i> , Iberia Art Center for Contemporary Art, Beijing, China <i>Mind Space: Maximalism</i> , Contrasts Gallery (now Pearl Lam Fine Art), Shanghai, China <i>Negotiations, 2nd edition of Today's Documents</i> , Today Art Museum, Beijing, China
2009	<i>Exhibition of Abstract Paintings</i> , Shui Mu Art Space, Beijing, China <i>Yi Pai—Century Thinking</i> , Today Art Museum, Beijing, China
2008	<i>Community of Tastes</i> , Iberia Center for Contemporary Art, Beijing, China <i>Yi Pai: Thirty Years of Chinese Abstraction</i> , La Caixa Forum, Barcelona, Madrid, Palma de Mallorca, Spain <i>Apartment Art in China: 1970s-1990s</i> , Shui Mu Art Space, Beijing, China
2007	<i>What is Mono-ha?</i> , Tokyo Gallery + BTAP, Beijing, China <i>Abstract Painting</i> , Deshan Art Space, Beijing, China <i>1st edition of Today's Documents</i> , Today Art Museum, Beijing, China <i>China Contemporary Art</i> , COBRA Art Museum, Amsterdam, Netherlands
2006	<i>Hyper Design</i> , The 5th Shanghai Biennale, Shanghai, China <i>The Glamour in Reincarnation</i> , Essl Museum, Vienna, Austria <i>Ruins</i> , Today Art Museum, Beijing, China
2005	<i>Century and Paradise</i> , Chengdu Biennial, Chengdu, China <i>On Beauty</i> , Berlin Alexander Ochs Gallery, Germany <i>Ink and Paper</i> , Weima Art Museum, Germany
2004	The 3rd Oberschwaben Triennial Exhibition for Contemporary Art, Germany <i>China Moon</i> , Long Island Watermill Foundation, New York, USA
2003	<i>Chinese Maximism</i> , Art Museum of the University at Buffalo, New York, USA; Chinese Century Temple Art Museum, Beijing, China
2002	<i>The 1st Guangzhou Triennial Exhibition</i> , Guangzhou, China
2001	<i>Paper</i> , Alexander Ochs Galleries, Germany
2000	<i>Hometown Art</i> , Palace of World Culture, Berlin, Germany <i>On the Way</i> , Bethanien Art Center, Berlin, Germany <i>Time-Timeless</i> , Egon Schiele Art Center, Krumlov, Czech Republic
1999	<i>The Same Voice</i> , Ludwigsburger Royal Palace Art Festival, Germany

1998	<i>Light and Paper</i> , Leopold Hoesch Museum, Durèn, Germany
1997	<i>Unfashionable</i> , Kirin Art Space, Tokyo, Japan
1996	<i>China, Korea and Japan Art Exhibition</i> , Art Center, Suwon, Korea
1995	<i>Orientation</i> , the 4th Istanbul Biennial, Turkey
	<i>Perspicacity</i> , Bonn Commonwealth Art Museum, Germany
	<i>Mouth Open, Eyes Shut</i> , Capital Normal University Art Museum, Beijing, China
1993	<i>Chinese Avant-garde Art</i> , Palace of World Culture, Berlin, Germany
	<i>Chinese Art</i> , Aschaffenburg City Gallery, Aschaffenburg, Germany
	<i>Night Rainbow</i> , Oderberg Street Art Festival, Berlin, Germany
1992	<i>Chinese Contemporary Art</i> , Z Gallery, New York, USA
1991	<i>Chinese Contemporary Art</i> , China Gallery, Berlin, Germany
	<i>Art Against Violence</i> , Starke Foundation, Berlin, Germany
	<i>Stream of Light</i> , Ruin of Art, Berlin, Germany
1990	<i>Freedom</i> , Rotterdam Cultural Centre, the Netherlands
1987	<i>Two Artists from Beijing</i> , Bethanien Art Center, Berlin, Germany
1986	<i>Chinese Avant-Garde Touring Exhibition</i> , New York City Gallery, USA
1985	<i>Tuhua Exhibition</i> , Chaoyang Theater, Beijing, China (Banned)
1983-85	<i>Mehrer Underground Exhibition</i> , Private Space, Beijing, China
1980	<i>The 2nd Xing Xing (Stars Group) Exhibition</i> , National Art Museum of China, Beijing, China
1979	<i>The 1st Xing Xing (Stars Group) Exhibition</i> , Gallery in Beihai Park, Beijing, China

Selected Public Collections

Rubell Family Collection, USA
White Rabbit Collection, Australia
Wall Museum, Beijing, China
Minsheng Museum, China
Long Island Watermill Foundation, New York, USA
Deutsche Bank, Germany
Zurich Bank, Switzerland
Select museums in Seoul and Pusan, Korea

朱金石

1954	出生於中國北京
1988	德國學術交流中心柏林藝術家專案獎DAAD，德國
1994	柏林TU大學建築系講師，德國柏林
1998	BANFF藝術中心工作室獎，加拿大
現今	工作和生活於中國北京

主要個展

2012	《朱金石裝置展：船》，藝術門特別項目空間，中國 上海 《朱金石》，Blum & Poe畫廊，美國 洛杉磯
2010	《新抽象》，604J畫廊，604H畫廊，韓國 釜山 Hongje畫廊，Shinsegae畫廊，韓國 首爾
2009	《社會色彩學》，卓越藝術空間，中國 北京
2008	《權力與江山》，阿拉裡奧畫廊，中國 北京
2007	《四張桌子》，四合院畫廊，中國 北京
2006	《平面方式》，通州私人藝術中心，中國 北京
2004	《茶館》，帕紹市安布蘭特畫廊，德國 慕尼黑
2002	《在路上》，布拉格市立美術館，捷克 布拉格
2000	《空的時間》，弗斯泰畫廊，德國 柏林
1999	《竹林日記》，懷滕道夫藝術協會，德國
1998	《空的空間》，薩布魯肯市立美術館，德國 薩布魯肯
1997	《宣紙道》，溫哥華博物館，加拿大
1996	《無常》，北京首都師範大學美術館，中國 北京 《面壁》，柏林GEORG—KOLBE博物館，德國 柏林
1995	《後海結藝術專案》，北京後海，中國 北京 《後海湖水藝術專案》，北京後海，中國 北京 《瞬間》，柏林藝術廢墟，德國 柏林

主要群展

2012	《藝術門2012上海藝術博覽會國際當代藝術展》，上海展覽中心，中國 上海 《中國抽象藝術80年代至今：憶原》，藝術門，中國 香港 《意方－極多之比》，Hillwood美術館，美國 《對比窗藝廊－藝術登陸新加坡2012博覽會》，濱海灣金沙會展中心，新加坡
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2011	《海上薈藝術展》，對比窗藝廊，上海環球金融中心，中國 上海 對比窗藝廊－上海當代藝術博覽會2011，中國 上海 《名非名，形非形－中國當代抽象藝術》，對比窗藝廊，中國 上海 《意方－極多之比》，匹茲堡大學，美國
2010	《亞洲路標》，伊比利亞藝術中心，中國 北京 《意方－極多之比》，對比窗藝廊，中國 上海 《調節器，第二屆今日檔案展》，今日美術館，中國 北京
2009	《抽象繪畫展》，水木當代藝術空間，中國 北京 《意派》，今日美術館，中國 北京
2008	《趣味共同體》，伊比利亞藝術中心，中國 北京 《意派》，CAIXA FORUM藝術中心，西班牙 巴塞羅那、馬德里 《中國公寓藝術1970s－1990s》，水木當代藝術空間，中國 北京
2007	《什麼是物派》，東京畫廊，中國 北京 《美學敘事》，德山藝術空間，中國 北京 《首屆今日檔案展》，今日美術館，中國 北京 《中國當代藝術》，COBRA，荷蘭 阿姆斯特丹
2006	《超設計－第五屆上海雙年展》，中國 上海 《轉世魅影》，維也納ESSL博物館，奧地利 維也納 《廢墟》，今日美術館，中國 北京
2005	《世紀與天堂－成都雙年展》，中國 四川省 成都市 《論美》，柏林市世界文化館，德國 柏林 《墨與紙》，魏瑪市美術館，德國 魏瑪；廣州美術館，中國 廣東省廣州市
2004	《第三屆史瓦本當代藝術三年展》，德國 《中國月亮》，紐約市長島水車基金會，美國 紐約
2003	《中國極多主義展》，紐約州水牛城藝術學院美術館，美國 水牛城；北京中華世紀壇藝術館，中國 北京
2002	《第一屆廣州三年展》，中國 廣東省廣州市
2001	《紙》，柏林奧克斯畫廊，德國 柏林
2000	《故鄉藝術》，柏林世界文化館，德國 柏林 《在途中》，柏林市貝坦尼藝術中心，德國 柏林 《時間－永恆》，庫莫路市席勒藝術中心，捷克
1999	《同聲，路德維希市皇宮藝術節》，德國 路德維希

1998	《光與紙》，杜恩市利尤樸何士博物館，德國
1997	《不易流行》，東京麒麟藝術空間美術館，大阪麒麟美術館，日本 東京大阪
1996	《中日韓藝術展》，蘇翁市藝術中心，韓國
1995	《定向，第四屆伊斯坦布爾雙年展》，土爾其 伊斯坦布爾 《銳利目光》，波恩聯邦藝術博物館，德國 《張開嘴，閉上眼》，北京首都師範大學美術館，中國 北京
1993	《中國前衛藝術》，柏林世界文化宮，德國 柏林 《中國藝術》，阿沙分伯格市立畫廊，德國 《夜之虹》，柏林歐德伯格藝術節，德國
1992	《中國當代藝術》，紐約Z畫廊，美國 紐約
1991	《中國當代藝術》，柏林中國畫廊，德國 柏林 《藝術反對暴力》，柏林斯達克基金會，德國 柏林 《光流》，柏林藝術廢墟，德國 柏林
1990	《自由》，鹿特丹市文化中心，荷蘭 鹿特丹
1987	《兩位北京藝術家》，柏林貝坦尼藝術中心，德國 柏林
1986	《中國前衛藝術巡回展》，紐約市立畫廊，美國 紐約
1985	《塗畫展覽會》，北京朝陽劇場，中國 北京（該展開幕式前被取消）
1983-85	《多次在野藝術展》，北京私人空間，中國 北京
1980	《第二屆星星畫展》，中國美術館，中國 北京
1979	《第一屆星星畫展》，北京北海公園畫舫齋，中國 北京

主要收藏

Rubell家族收藏，美國
白兔收藏，澳大利亞
長城博物館，中國北京
民生博物館，中國 上海
紐約市長島水車基金會，美國紐約
德意志銀行，德國
瑞士銀行，瑞士
首爾和釜山的博物館，韓國