



真·水

张健君

ZHANG JIAN-JUN

Water·Quintessence

“contemplation of the pure, and manifestation of the simple”

“单纯的观想, 简单的呈现”



Existence (Noumenon) 有, 1985

Oil, Chinese ink, rice paper, and gravel on canvas 油彩、水墨、宣纸、砂石、画布
49.5 x 60 cm (19 5/8 x 23 5/8 in.)

Water · Quintessence, Zhang Jian-Jun's first solo show with Pearl Lam Galleries, centres on the subject of water—both its physical forms and connotations that flit through the kaleidoscope of daily life, and as the epitome of classical Chinese philosophy, which Zhang describes as *yi*—the true realm between reality and ideal, or the pursuit of quintessence (in Western terminology) in the most simplified and sensible way. The show features the artist's latest oil and ink paintings, as well as an array of mixed media works, sculpture pieces, and archival documentations dating from the 1980s to the present.

Zhang Jian-Jun's works pose questions about existence, the origin of the universe, and the eternalness and transformative nature of time. Deeply influenced by Daoism, Zhang approaches his art through a philosophical way of thinking and regards his practice as a form of “contemplation of the pure, and manifestation of the simple”. In his comprehension of Dao, Zhang instinctively implements the common metaphor of water that merges reality with abstraction in his art.

Exhibition highlights include a piece from the artist's *Noumenon (Existence)* series, which establishes his conceptual pursuit in art. *Noumenon (Existence)* is ultimately a conversation between the artist and the macrocosm on the essence of being. Monochromatic, circular, and made from natural materials, each piece from the series is subtle without abrupt shifts, just as Dao is “the form of the formless and image of indeterminacy.” Renowned art critic Gao Minglu considers Zhang's works as “rational paintings”, which inquire into the origin, essence, and progression of metaphysics. This 1980s avant-garde movement is a crucial component for the development of contemporary art and culture in China.

Water · Quintessence debuts several new paintings from Zhang's *Flowing Water* series, in which he applies ink with oil paint to symbolise the flow of Chinese traditions into the contemporary world, fusing together the physical flow of water and the idea of “Everything in and as a Process”. If Daoism advocates for opposing elements to operate in a mutually transformative manner, then the harmonious union of the mediums of oil and ink, representing Zhang's lived experiences in New York and Shanghai, on canvas is a realisation of a Daoist way of life. Other new works are from the artist's *First Drop of Water* series which encapsulates how he imagines the origin of life. The circular shape in his early 1980s work has extended into this series, but with its embodiment of “essence” becoming more physically fluid and visible. The blossoming of a drop of water, a visualisation of

the same spiritual connotation from Zhang's *Noumenon (Existence)* series, is an elaborate moment that captures the diverse movements of water. The contrast between a singular drop and a boundless ripple is dramatic yet poetic through the instantaneousness and eternalness of time.

Accompanying the black-and-white *Flowing Water* series is *Red Mountain* (2015), a red-pink sculpture cast in silicone rubber. Shaped after scholars' rocks, which have a history of being collected by Chinese literati since a thousand years ago, *Red Mountain* is artificial in its material and colour. The sculpture itself is a contradiction that sparks a dialogue between tradition and modernity, implying that society's transition from the past to the present has not always been smooth.

Exploring the role that water has played in Zhang Jian-Jun's artistic development, this exhibition includes archival images of the artist's various art installations and performances, as well as two series from the 1990s. The works in Zhang's *Pond* series (1990) have added dimension and depth due to the veiling of a translucent layer on the abstract ink sketches. The delicate and rhythmic paintings seem to shift from stillness to movement. The minimalist composition continues in his Chinese ink on paper *Water · Fire* series (1992)—painted with water and burned with fire—that focuses on two seemingly conflicting but rather complementary elements from the five substances in Chinese philosophy. The circles are *yin* and *yang*, which cannot exist without one and another. It is *yi* that keeps them interrelated.

The exhibition also features videos that document Zhang Jian-Jun's creative explorations of the concept of time through water. In the documentary of his outdoor installation *To Fuse* (1994), Zhang adds water and dry ice to a pool of ink. Gradually, the fog rises as the man-made ink transforms into another physical state. The cultural and natural aspects of this work fuse together, and the performance itself is ultimately a way of Dao. In the video *Rubbing Sun* (2014), Zhang rubs the outline of the sun (the fire) with water instead of ink on a piece of suspended Xuan paper on the beach in Venice, California. The finished work is “pure”, as no trace was left after the water dried, while the process is a reflection of humanity within nature and the nature within humanity. Immersing himself and his art between the transient and the eternal, the small and the grand, the physical and the metaphysical, the simple and the profound, as well as appearance and essence, Zhang Jian-Jun balances and synthesises these polarities as his works flow through space and time.

《真·水》是张健君在藝術門的首个个展，围绕着水的主题，此次展览探讨“水”的存在方式，及其在艺术中表现的特性与含义。水也被视作中国古典哲学的缩影，张健君将这一哲学的核心归结为“逸”，一种居于现实与理想之间的境界，换言之，它类似于以最单纯的感性方式来追寻西方哲学语言的“真”。本次展览将呈现艺术家最新创作的水墨和油画作品，同时展出自八零年代至今的综合媒介画作、雕塑以及文献照片和录像。

张健君的作品探讨存在的本质、宇宙的起源以及时间的永恒和变换。张健君具有一种哲学性的思考方式，同时受到老庄思想的影响，他视其创作过程为“单纯的观想，简单的呈现”。在他理解“道”的旅途中，张健君直觉性地采用“水”这个道家常用的隐喻来融合具象与抽象。

本次展览包括张健君备受赞誉的《有》系列，这一奠定了他在艺术上对观念追求的基础。《有》追根究底是艺术家本人与宏观或宇宙之间就万物存在的交流。单色、圆形、由天然材料制成，该系列的每件作品皆以和谐微妙的方式取代了突兀的转折，就如道一般是“无状之状，无物之象”。也因此著名评论家高名潞称张健君为“理性绘画”的先锋。这个八零年代的前卫运动醉心于追求形而上学的起源、本质和进展，是为中国当代艺术和文化发展的重要组成部分。

《真·水》将首度展出多幅大型的《流水》系列新作，其中张健君同时运用墨与油画颜料作画，呈现出水的动静形态，将水的时空转换与“一切皆是过程”的理念相融合。若说道是对立物质相互转换的过程，那么油彩和水墨的媒介材料、纽约和上海的生存经验在画布上融洽的结合或许也是道家思想的具体体现。其他的新创作来自于《第一滴水》，此系列概括艺术家对生命起源的想像。它延续了《有》系列的圆形形状，可视为将前者的精神内涵进一步形象化

和微观化，张健君特写第一滴水稍纵即逝的绽放，并捕捉水的各种流动型态。微小的一滴水与无限涟漪的反差具有戏剧性又不失诗意，穿越时间上对瞬间与永恒的定义。

伴随着明暗分明的《流水》系列则是粉红色的硅胶太湖石雕塑《山水幻园》（2015）。中国文人收藏太湖石等年代悠远的顽石已有一千多年的历史，但不论从材料上或是颜色上来说，《山水幻园》都不属于自然。雕塑自身的冲突引起传统与现代之间的对话，意味着进展到当代社会的过程并不总是顺遂的。

沿着水的踪迹回溯张健君的创作脉络，《真·水》将展示过往装置与行为艺术影像，并与早期九零年代的系列作品同时展出。《池》系列（1990）在墨水草图上增加混合媒材，并覆于其上另一层半透明的纸张，彷彿将物质的静止形态转向轻盈的节奏和动感。简单的构图延续在《水·火》系列（1992）。以水和火烧作画，中国哲学的五行中的两个元素与其说是相互矛盾，而不如说是相辅相成。代表阴与阳的两个圆圈，以沫相濡，是“逸”在他们之间游走，使其联系。

本次展览同时也将播放张健君利用水来探索时间概念的录像。在户外装置艺术《融》（1994）的记录影像中，张健君将水和干冰加到墨池里。渐渐地，人造的墨经由物理反应变回气升到空中。此件作品的文化和自然层面相互融合，而气的运动也是道或是“逸”的一种显现方式。而在影像《拓太阳》（2014）中，张健君在加利福尼亚州的海滩上悬挂一张宣纸，以水代替墨来描绘太阳（火）的像。水迹干后纸上没留下丝毫痕迹，完成了幅“纯粹”的作品，而人文中的自然，自然中的人文也保留在水迹变化过程中。同他的艺术沉浸在瞬间与永恒，微观与宏大，物理与形而上，简单与丰富，外观与本质的多元相洽中，张健君打破并交融所谓的两极，与他的作品悠游于空间和时间中。

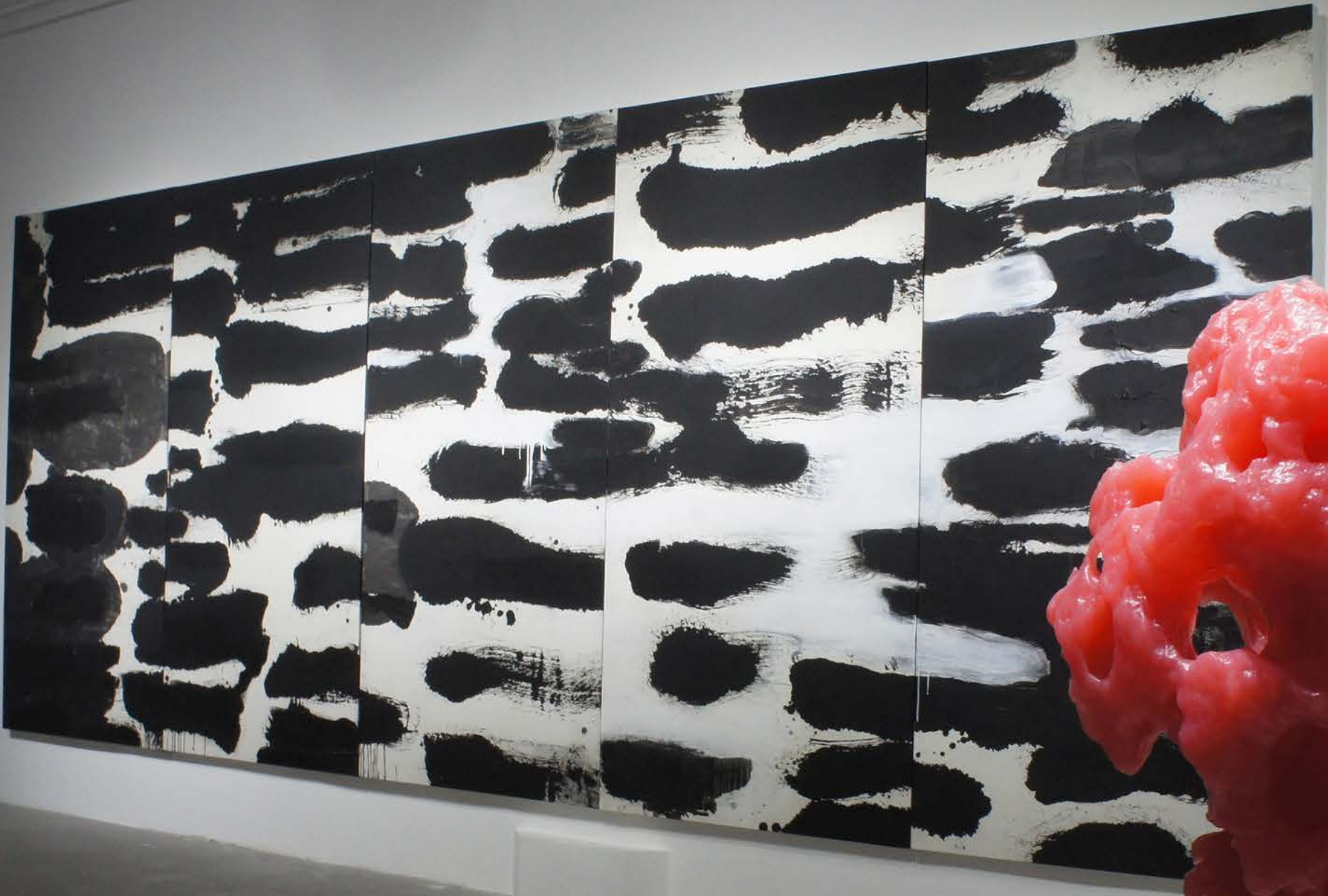


Red Mountain 幻园系列, 2015

Silicone rubber 硅胶

103 x 55 x 40 cm (40 1/2 x 21 5/8 x 15 3/4 in.)

Edition of 5 版数 5



Flowing Water #16-3, 2016, and Red Mountain, 2015, at Pearl Lam Galleries, Shanghai, March 2016.

Flowing Water

流水



Flowing Water #16-3 流水#16-3, 2016

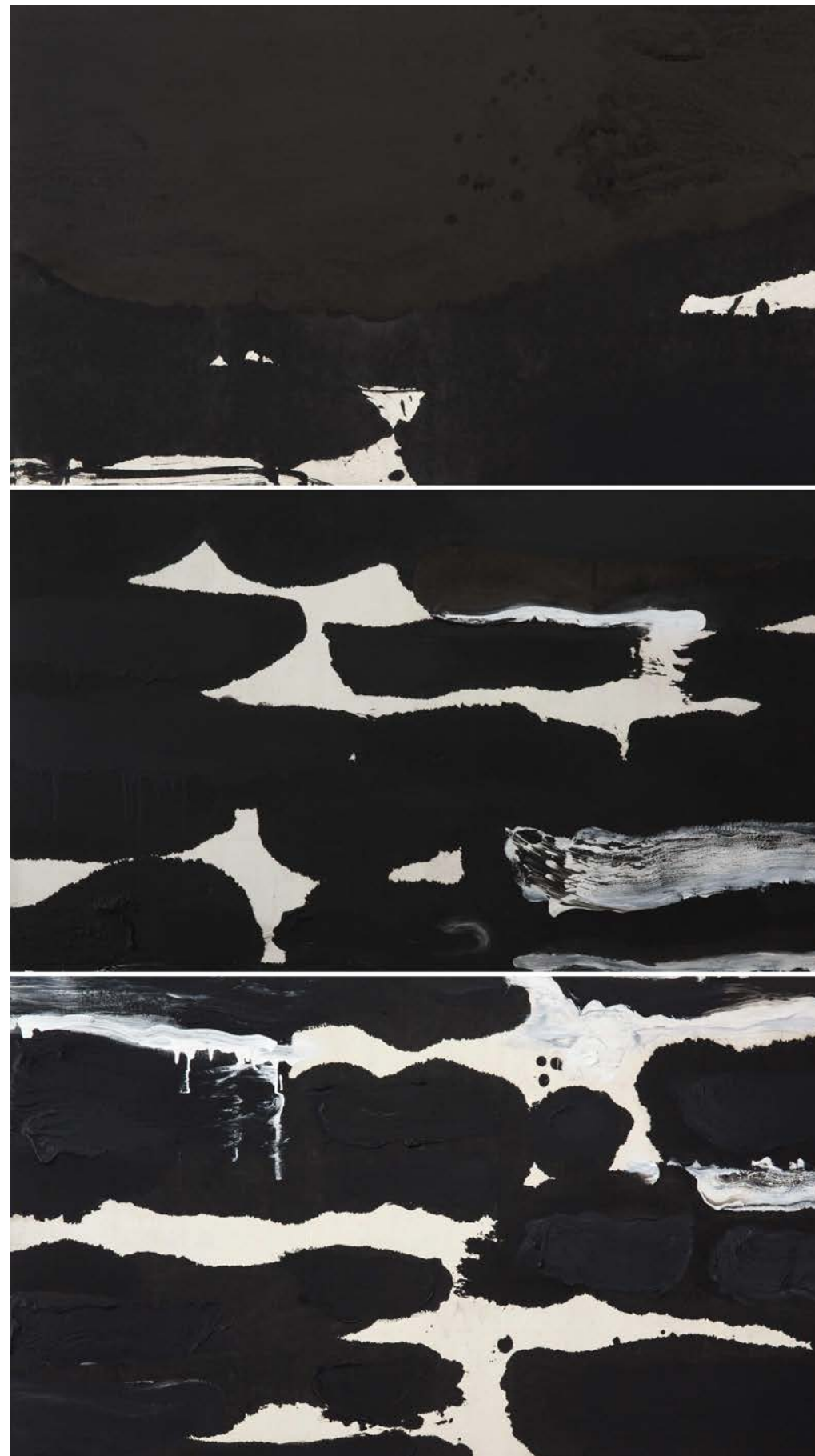
Oil, acrylic, Chinese ink, and rice paper on canvas 油彩、丙烯、水墨、宣纸、画布, Pentptych 五联: 260 x 600 cm (102 1/2 x 236 1/4 in.), Each panel 每幅: 260 x 120 cm (102 1/2 x 42 1/4 in.)



Flowing Water #16-2 流水#16-2, 2016

Oil, acrylic, Chinese ink, and rice paper on canvas 油彩、丙烯、水墨、宣纸、画布, Diptych 双联: 185 x 240 cm (72 3/4 x 94 1/2 in.), Each panel 每幅: 185 x 120 cm (72 3/4 x 47 1/4 in.)

Flowing Water #16-1 流水#16-1, 2016
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
Triptych 三联: 285 x 160 cm (112 1/4 x 63 in.)
Each panel 每幅: 95 x 160 cm (37 3/8 x 63 in.)





First Drop of Water #15 第一滴水#15, 2015
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
120 x 100 cm (47 1/4 x 39 3/8 in.)

First Drop of Water #21 第一滴水#21, 2015
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
100 x 80 cm (39 3/8 x 31 1/2 in.)





First Drop of Water #35 第一滴水#35, 2016

Oil, acrylic, Chinese ink, and rice paper on canvas 油彩、丙烯、水墨、宣纸、画布, 120 x 100 cm (47 1/4 x 39 3/8 in.)

First Drop of Water #16 第一滴水#16, 2015–16
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
120 x 100 cm (47 1/4 x 39 3/8 in.)



First Drop of Water #29 第一滴水#29, 2015
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
185 x 140 cm (72 7/8 x 55 1/8 in.)





First Drop of Water #30 第一滴水#30, 2015–16
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
185 x 140 cm (72 7/8 x 55 1/8 in.)

First Drop of Water #31 第一滴水系#31, 2016
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
250 x 180 cm (98 1/2 x 70 7/8 in.)

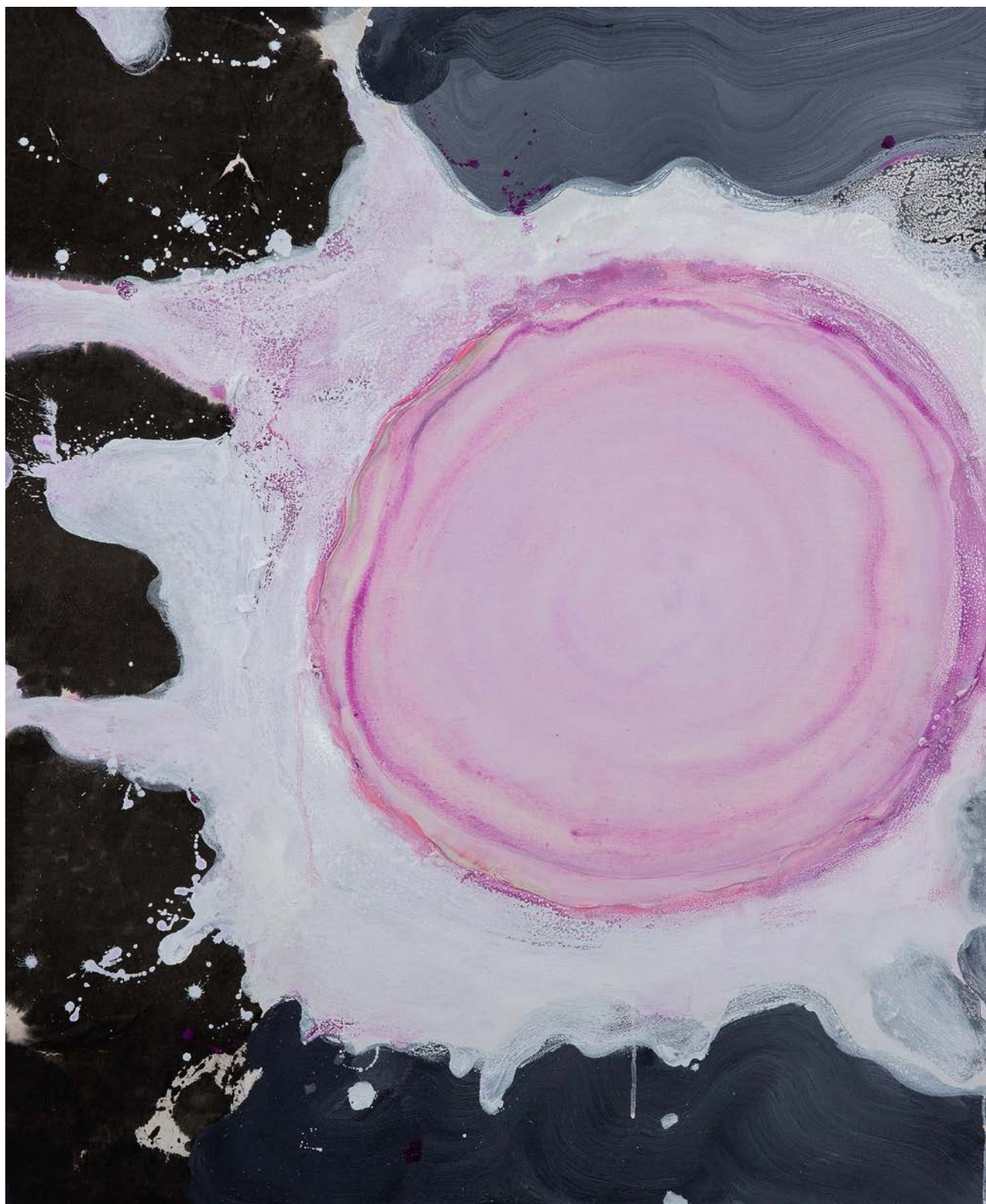




First Drop of Water #32 第一滴水#32, 2016
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
250 x 180 cm (98 1/2 x 70 7/8 in.)

First Drop of Water #33 第一滴水#33, 2016
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
250 x 180 cm (98 1/2 x 70 7/8 in.)





First Drop of Water #36 第一滴水#36, 2016
Oil, acrylic, Chinese ink, and rice paper on canvas
油彩、丙烯、水墨、宣纸、画布
120 x 100 cm (47 1/4 x 39 3/8 in.)

Water • Fire
水 • 火





Water • Fire 水 • 火, 1992, Chinese ink, water, and fire on watercolour paper 水、火、墨、纸, 76 x 56 cm (30 x 22 in.)



Water • Fire 水 • 火, 1992, Chinese ink, water, and fire on watercolour paper 水、火、墨、纸, 76 x 56 cm (30 x 22 in.)

Pond 池, 1990
Graphite, Chinese ink, acrylic, and rice paper on watercolour paper
石墨、水墨、丙烯、宣纸、水彩纸
76 x 56 x 1.5 cm (29 7/8 x 22 x 5/8 in.)





Pond 池, 1990

Graphite, Chinese ink, and rice paper on watercolour paper

石墨、水墨、宣纸、水彩纸

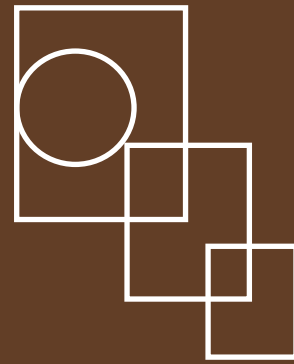
76 x 56 x 1.5 cm (29 7/8 x 22 x 5/8 in.)



Pond 池, 1990, Chinese ink and vellum on watercolour paper 水墨、皮纸、水彩纸, 19 x 25 x 2 cm (7 1/2 x 9 7/8 x 3/4 in.)

Archives

档案





Fog Inside 内在的雾, 1992

Installation consisting of Chinese ink, water, steel, and heating system 装置, 墨、水、金属、加热装置

Place: The Artists' Museum, Lodz, Poland 展览: 艺术家美术馆 波兰 罗兹, Photograph 照片: 30 x 40 cm (11 3/4 x 15 3/4 in.)



Fog Inside 内在的雾, 1992

Installation consisting of Chinese ink, water, steel, and heating system
装置、墨、水、金属、加热装置

Sketch 草图: 35 x 25 cm (13 3/4 x 9 5/8 in.)



To Fuse 融, 1994

Art piece consisting of water, Chinese ink, fog, tree trunks, rice paper, stone, and dry ice
水、墨、雾、木、宣纸、石、干冰,

Place: The Djerassi Sculpture Park, Woodside, California, USA

展览: 美国加州裘拉斯 塑空间

6 x 50 x 20 m (19 3/4 x 164 x 66 ft.)

Video 影像: 7'54"





Footprint 足迹, 1997

Installation consisting of Chinese ink, water, stone, canvas,
participants, time, and pump system

装置, 墨、水、石、细棉布、人的参与、时间、水循环设备

Place: Galerie Deux, Tokyo, Japan 展览: Galerie Deux画廊, 日本 东京

Installation 装置: 56 x 1500 x 1000 cm (22 x 590 1/2 x 393 3/4 in.)

Photo Collage 照片: 75 x 60 cm (29 1/2 x 23 5/8 in.)



Ink Garden of Re-Creation 墨园, 2002

Installation consisting of Chinese ink, water, old bricks, wood, black goldfish, pump system, and time 装置, 墨、水、老砖、木、黑金鱼、水循环设备、时间

Place: Shanghai Biennale, Shanghai Art Museum, China; He Xiang Ning Museum, Shenzhen, China; etc. 展览: 深圳何香凝美术馆, 中国; 第四届上海双年展, 上海美术馆

Installation 装置尺寸: 325 x 140 x 145 cm (128 x 55 x 57 in.), Photographs 照片尺寸: 30 x 22.5 cm (11 3/4 x 8 7/8 in.) x 2



Rubbing Air series #1 拓空·气系列#1, 2011

Performance with water, rice paper, sea air, and time 行为艺术, 水, 宣纸, 美国洛杉矶海边的空气, 时间, Place: Venice, California, USA 现场: 美国洛杉矶威尼斯海滩, Photographs 照片: 15 x 20 cm (5 7/8 x 7 7/8 in.) x 6



Rubbing Air series 拓空气, 2012, Performance with water, rice paper, air, and time 行为艺术, 水、宣纸、空气、人的参与、时间
Performance space 行为艺术空间: 1.9 x 12 x 12 m (6 1/4 x 39 3/8 x 39 3/8 ft.) Place: Shenzhen Art Museum, China
展览: 深圳美术馆, 中国深圳; Date: February 18, 2012, 3:30–4:15pm, Temperature 17°C, 日期/温度: 2012年2月18日下午3时30分至4时15分, 温度17摄氏度
Photographs 照片: 20 x 30 cm (7 7/8 x 11 3/4 in.) x 4



Rain Between Mountain and River #2 雨在山·水间#2, 2013

Installation consisting of video, Chinese ink and water on silk, time, and performance

装置、水、墨、绢、影像、人的参与、时间

Place: Z Art Center, Shanghai, China 展览: 上海张江当代艺术馆

Photographs 照片: 22.5 x 30 cm (8 7/8 x 11 3/4 in.) x 4



Chant of Rock Play with Water Part 3 吟石戏水之三, 2013

Performance art/installation consisting of paper, water, Chinese ink, video, papier-mâché sculptures, silicone rubber scholar's rocks, improvised Guqin music, poetry and painting performance (Guqin: Liang Hui Jun, Poet: David Perry), time
行为艺术和装置, 宣纸、水、墨、影像、纸浆雕塑、硅胶太湖石、行为(以水画水、诗、古琴即兴合作)、时间(特邀: 古琴: 梁慧君, 诗人: David Perry)

Place: Shanghai Himalayas Museum, China

展览: 喜马拉雅美术馆, 中国上海

Installation 装置: 4.2 x 22 x 16 m (13 3/4 x 72 1/8 x 52 1/2 ft.)

Photographs 照片: 20 x 30 cm (7 7/8 x 11 3/4 in.) x 3



Mirage Garden 幻园系列, 2013

Installation consisting of silicone rubber scholars' rock, and garden 硅胶、园林, Place: Metropolitan Museum of Art, New York, USA 展览: 纽约大都会美术馆, Photograph 照片: 20 x 30 cm (7 7/8 x 11 3/4 in.)

Zhang Jian-Jun

Zhang Jian-Jun was born in 1955 in Shanghai. He graduated from the Shanghai Theatre Academy's Department of Fine Arts in 1978 and moved to the United States in 1989. Currently, Zhang is a professor at New York University Shanghai. He lives and works in both Shanghai and New York City.

Zhang began to pursue abstract painting in the 1980s. He expresses his personal perspective on humankind and the universe through the integrity of language and constantly explores the existence of the ontological status. His work displays a great sense of belief and understanding of Oriental style.

Zhang's *Existence* series typifies 'rationalistic painting,' a movement of Chinese avant-garde art that appears after 1985. 'Rationalistic painting' is also a branch of *Yi Pai*, where artists employ squares, circles, dots, and lines from traditional Chinese ink painting to depict the existence of the relationship between the material and universe. 'Rational' refers to concept and contemplation. The artists use loose and reserved brushstrokes to illustrate Oriental cosmology and existentialism.

In 1986, Zhang Jian-Jun created his oil painting *Humankind and Their Clocks*, in which he painted people from different races staring at the universe with implications of humankind being confused by the immensity of space-time. This painting has greatly impacted many of his contemporaries. Zhang furthered his studies in the United States in the 1990s and has since shifted his focus to installation art. Much of his work explores the complicated relationships between different cultures, essentially between traditional Oriental and contemporary culture.

The artist's work is included in major collections such as the Brooklyn Museum, New York; San Francisco Asian Art Museum, California; M+

Museum, Hong Kong; Guangdong Museum of Art, China; Shanghai Art Museum, China; and Yuz Museum, Shanghai, China.

Zhang Jian-Jun has held solo exhibitions in New York, Germany, Japan, Singapore, and China, including at the Shanghai Art Museum, Harvard University, Guangdong Museum of Art, and Pace Prints in New York. Group exhibitions include *Myth/History II: Shanghai, 1980s: Jian-Jun Zhang's Artwork (1978–88)* (2015), Yuz Museum, Shanghai; *Ink Art: Past as Present in Contemporary China* (2013), The Metropolitan Museum of Art, New York; *Wu Ming, Form is Formless: Chinese Contemporary Abstract Art* (2011), Pearl Lam Galleries, Shanghai; *Yi Pai: Thirty Years of Chinese Abstract Art* (2008), Madrid; *Flowing River: 30 Years of Chinese Oil Painting* (2005), National Art Museum of China, Beijing; International Arts Festival Dusseldorf (1995); *China Modern Art Exhibition* (1989), Beijing; and *'83 Experimental Painting Exhibition* (1983), Fudan University, Shanghai.

Zhang received an Asian Cultural Council Fellowship, two Pollock-Krasner Foundation Grants, a New York Foundation for the Arts Fellowship, and more. He was Assistant Director and Head of the Curatorial Department of the Shanghai Art Museum (1986–89) and has participated in the International Curatorial Program at MoMA in New York.

Selected publications include the retrospective catalogues *Water: Zhang Jian-Jun* and *Zhang Jian-Jun: Vestiges of a Process*, as well as *Contemporary Brush Strokes: New York Artists from China*. Zhang's works have also appeared in art history books, including *Chinese Contemporary Art History* and *Chinese Painting: 250 Years*. His art has been covered in ARTnews, Art in America, Art Forum, Asia-Pacific Art, The New York Times, and many other international publications.

ZHANG JIAN-JUN

1955 Born in Shanghai, China
1978 Graduated from Fine Arts Department, Shanghai Drama Institute, Shanghai, China
1986–89 Director of the Curatorial and Art Research Department, Shanghai Art Museum, Shanghai, China
1987–89 Assistant Director, Shanghai Art Museum, Shanghai, China
1995–2002 Curatorial Advisor, Shanghai Art Museum, Shanghai, China
1996 Member, Artistic Advisory Committee, First Shanghai Biennale, Shanghai Art Museum, Shanghai, China
2000 Participant, International Curatorial Workshop, Museum of Modern Art, New York, New York, USA
Member, Artistic Advisory Committee, Third Shanghai Biennale, Shanghai Art Museum, Shanghai, China
2006 Member, Artistic Advisory Committee, Sixth Shanghai Biennale, Shanghai Art Museum, Shanghai, China
Present Lives and works in Shanghai, China

Selected Solo Exhibitions

2016 *Water • Quintessence*, Pearl Lam Galleries, Shanghai, China
2015 *China Chapter*, Galerie Albrecht, Berlin, Germany
Jade Mountain & Ink River, Christian Duvernois Gallery, New York, New York, USA
1980s: Zhang Jian-Jun's Early Artwork (1978–1988), Yuz Museum, Shanghai, China
Water • Ink • China, Pace Prints Gallery, New York, New York, USA
2014 *Nature*, Art Projects International, New York, New York, USA
2012 *Forms • Water • Vestiges*, Pavilion of Repose Garden, Kunshan, China
2011 *Water*, 99 Art Center at M50, Shanghai, China
2007 *Alternative Landscape*, 140 sqm Gallery, Shanghai, China
Vestiges of a Process: New York, Shanghai, New Village, iPreciation Gallery, Singapore
2005 *Vestiges of a Process*, Asian American Art Centre, New York, New York, USA
Garden of Wishing Trees, Maiden Lane Exhibition Space, New York, New York, USA (in collaboration with Barbara Edelstein)
2004 *Vestiges of a Process: Chelsea Chapter*, DTW Gallery, New York, New York, USA
2003 *Mountain & River*, Art Projects International Gallery, New York, New York, USA
2002 *Sumi-Ink Garden of Re-Creation*, He Xiangning Art Museum, Shenzhen, China
Vestiges of a Process: Guangzhou Chapter, Guangdong Museum of Art, Guangzhou, China
China Chapter, Museum of the Shenzhen Art Institute, Shenzhen, China
2001 Art Projects International, New York, New York, USA
1997 *Footprint*, Galerie Deux, Tokyo, Japan
1995 Art Projects International Gallery, New York, New York, USA
1994 *The Paradox of the Fish*, Gallery Contempo, New York, New York, USA
1989 Nerlino Gallery, New York, New York, USA
1988 Key Gallery, Illinois, USA
Harvard University, Cambridge, Massachusetts, USA
1987 Shanghai Art Museum, Shanghai, China

Selected Group Exhibitions

2016 *Chinese Whispers: Recent Art From the Sigg & M+ Sigg Collection*, Kunstmuseum Bern, Bern, Switzerland
Site•Seen, Shanghai Art Museum, Shanghai, China
2015 *View from Shanghai*, Cloud Art Museum, Shanghai, China
30 Years of Contemporary Shanghai Art, SheShan Contemporary Art Center, Shanghai, China
Navigating Abstraction, Christian Duvernois Gallery, New York, New York, USA
Open: Contemporary Ink Art, Da Xiang Art Center, Taizhong, Taiwan
Force 12 Hurricane: Ming Gathering, Ming Yuan Museum, Shanghai, China
2014 *Nature and Beyond*, Leo Gallery, Shanghai, China
Pursuing Dream: Shanghai Sculpture Invitational Show, Shanghai Sculpture Space, Shanghai, China
The 12th China National Art Exhibition: Experimental Art, Today Art Museum, Beijing, China
Sempre Natura, Christian Duvernois Gallery, New York, New York, USA
China Arte Brasil, OCA, Sao Paulo, Brazil
Contemporary Chinese Prints, Pace Prints Gallery, New York, New York, USA
Nomads, Ming Yuan Art Center, Shanghai, China
2013 *Ink Art: Past as Present in Contemporary China*, The Metropolitan Museum of Art, New York, New York, USA
Tutte le strade portano a Roma. 17 artisti contemporanei da SHANGHAI a Palazzo Brancaccio (All roads lead to Rome. 17 contemporary artists from Shanghai at Palazzo Brancaccio), Museo Nazionale D'Arte Orientale, Rome, Italy
Opening, Christian Duvernois Gallery, New York, New York, USA
Yang Shi (Form), Z-Art Center, Shanghai, China
Portrait of the Times: 30 Years of Chinese Contemporary Art, Power Station of Art, Shanghai, China
Insightful Charisma, Shanghai Himalayas Museum, Shanghai, China
Voice of the Unseen: Chinese Independent Art 1979–Today, Arsenale, Venice Biennale collateral exhibition, Venice, Italy
Early Contemporary Art in Shanghai, Baoshan International Art Center, Shanghai, China
Contemporary Chinese Art, Halcyon Gallery, Shanghai, China
2012 *Culture Shanghai: A Return Oriented Towards the Future*, Shanghai Sculpture Space, Shanghai, China
Ink Now, Special Project of The SH Contemporary Art Fair, Shanghai, China
Reclaiming the Edge: Urban Waterways and Civic Engagement, The Anacostia Community Museum, Smithsonian Institute, Washington, D.C., USA
Undoing ShuiMo—Contemporary ShuiMo Exhibition, Shanghai Duolun Museum of Modern Art, Shanghai, China
A New Spirit in Ink: An Exhibition of Cutting Edge Ink Art, Zendai Contemporary Art Space, Shanghai, China
Shanghai! La tentation de l'occident, L'Institut Culturel Bernard Magrez, Bordeaux, France
Chinese Contemporary Abstract, 1980s Until Present: MINDMAP, Pearl Lam Galleries, Hong Kong
Line, Art Center of the Shanghai Academy of Fine Arts, Shanghai, China

2011 *Ink Boundary*, M50 Art Center, Shanghai, China
The Great Celestial Abstraction: Chinese Art in the 21st Century, Museo d'Arte Contemporanea Roma (Contemporary Art Museum), Rome, Italy
20 Years Retrospective Exhibition of 1991 San Diego Chinese Artistic Creation Seminar, Xi'an Art Museum, Xi'an, China
Selected Asian Cultural Council Fellows: Then and Now, Alisan Fine Arts, Hong Kong, China
Shanshui, Kunstmuseum Luzern, Lucerne, Switzerland
Sofia Paper Biennial, National Gallery of Foreign Art, Sofia, Bulgaria
Wu Ming: Form is Formless, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
Nature and Its Modern Forms, Ming Yuan Art Center, Shanghai, China
2010 The Seventh Shenzhen International Chinese Ink Biennale, Shenzhen, China
Big Draft—Shanghai, Kunstmuseum Bern, Bern, Switzerland
Speed and Chaos, Pingyao International Photography Festival, Pingyao, China
Vestiges of a Process: Transition, Zendai Contemporary Art Center, Shanghai, China
The Great Celestial Abstraction, National Art Museum of China, Beijing, China
Shanghai Art of the City, Asian Art Museum, San Francisco, California, USA
2009 *Ink Society*, Sunshine International Museum, Song Zhuang, Beijing, China
In-Situ: A Dialog with Space and Time, River South Art Center, Shanghai, China
Chinese Gardens for Living: Illusions to Reality, Europalia: China International Arts Festival, The Square, Brussels, Belgium
Shanghai Tang—History in the Making: Shanghai 1979–2009, Jumen Art Center, Shanghai, China
Yi Pai, Today Art Museum, Beijing, China
Direction of Ink Art, Zendai Zhujiajiao Art Museum, Zhujiajiao, China
A Starting Point: Intrude 366—Dynamics of Change and Growth, Zendai Museum of Modern Art, Shanghai, China
2008 *John Moores 25*, Walker Art Gallery, Liverpool, UK
Made Up, Liverpool Biennial 2008, Tate Liverpool, UK
Jekyll Island, Galerie Charlotte Moser, Geneva, Switzerland
Doktors Traum, Olbricht Collection—New Aspects, Neues Museum Weserburg, Bremen, Germany
Monochrome: Drawing & Prints, Rabley Drawing Centre, Wiltshire, UK
2007 *Rejected Collection*, Ke Center for Contemporary Arts, Shanghai, China
Asia/Europa Mediation, Poznan National Museum of Art, Poznan, Poland
3rd International Art Festival, Rajamangala University, Poh-Chang, Bangkok, Thailand
Escape by Crafty Scheme—Salvation from Traditional and Revolutionary Language, Square Gallery of Contemporary Art, Nanjing, China
Language/Environment, Museum of Contemporary Art Beijing, Beijing, China
2006 *Crossing the Atlantic*, Goldsmiths College, London, UK
Entry Gate: Chinese Aesthetics of Heterogeneity, 1st edition of MoCA Envisage, Shanghai Museum of Contemporary Art, Shanghai, China
Experimental Ink, Contemporary Art Museum, Tianjin, China
Close to Home, Block Party, Brooklyn, New York, USA
New Chinese Occidentalism, Ethan Cohen Fine Arts, New York, New York, USA

2005 *Flowing River: 30 Years of Chinese Oil Painting*, National Art Museum of China, Beijing, China
100 Years of Chinese Sculpture, Shanghai Sculpture Space, Shanghai, China
1st International Sculpture Biennale, Xu Jia Hui Park, Shanghai, China
Black+White, Shanghai Art Museum, Shanghai, China
Regards to '85, Duolun Art Museum, Shanghai, China
Replacement, Cathay Gallery, Beijing, China
Poles Apart Poles Together: Markers V, Venice Biennale, Venice, Italy
Anniversary Show, Beijing Film Institute, Beijing, China
2004 The Fourth Shenzhen International Chinese Ink Biennale, Shenzhen, China
Shanghai Abstract Survey—50 Years, Ming Yuan Art Center, Shanghai, China
10/20, Liu Haisu Art Museum, Shanghai, China
A Grain of Dust A Drop of Water, The 5th Gwangju Biennale, Gwangju, Korea
On the Edge, Ethan Cohen Fine Arts, New York, New York, USA
2003 *10-Year Anniversary*, Art Projects International, New York, New York, USA
Breathe, New York University gallery, New York, New York, USA
Brushworks: New Asian Calligraphy, Andrew Bae Gallery, Chicago, Illinois, USA
Mountain & River, Barbara Davis Gallery, Houston, Texas, USA
DiverseWorks, Houston, Texas, USA
2002 *Urban Creation*, The Fourth Shanghai Biennale, Shanghai Art Museum, Shanghai, China
Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
East + West, Künstlerhaus, Vienna, Austria
China Triennial, Metropolitan Museum of Guangzhou, Guangzhou, China
Markers II, EAM Gallery, Kassel, Germany
Variations of Ink, Chambers Fine Art, New York, New York, USA
Contemporary Brush Strokes, China 2000 Gallery, New York, New York, USA
Making China, Ethan Cohen Fine Arts, New York, New York, USA
2001 1st Chengdu Biennial, Chengdu, China
Markers, Venice Biennale, Venice, Italy
Metaphysics and Reality, Shanghai Art Museum, Shanghai, China
Milestones for Peace, Weill Art Gallery, New York, New York, USA
2000 *DMZ_2000*, Gallery Korea (Korean Cultural Service), New York, New York, USA
Construction in Process VII: This Earth is a Flower, The International Artists' Museum, Lodz, Poland
CowParade, New York, New York, USA
Milestones for Peace, Jerusalem Art Festival, Jerusalem, Israel
Conceptual Ink, Ethan Cohen Fine Arts, New York, New York, USA
The International Artists' Museum in New York, Mercer Gallery, New York, New York, USA
1999 *Wrap the World*, The Kitchen, New York, New York, USA
Transience: Chinese Experimental Art at the End of the Twentieth Century, Smart Museum of Art, Chicago, Illinois, USA
Language, Ethan Cohen Fine Arts, New York, New York, USA
1998 Observatoire 4, Montreal, Quebec, Canada

1997 *Chinese Artists Working in New York*, Purdue University Gallery, West Lafayette, Indiana, USA
Basic Elements, Art Beatus Gallery, Vancouver, Canada
Bank: Inside the Counting Room, Lower Manhattan Cultural Council, New York, New York, USA
 Art Projects International Gallery, New York, New York, USA
Sculpture 1997, Connemara Conservancy Sculpture Park, Dallas, Texas, USA

1996 Shanghai Biennale: *Open Space*, Shanghai Art Museum, Shanghai, China
 Pennsylvania University Art Museum, Philadelphia, Pennsylvania, USA
Eastern Fusion: Contemporary Asian American Art in New York, Hillwood Art Museum, New York, New York, USA

1995 Grosse Kunstaustellung, Düsseldorf, Germany
Peace, Earth, Healing, Hiroshima, Japan

1993 *Construction in Process #4*, The International Artists' Museum, Lodz, Poland
93NY50, Socrates Sculpture Park, Long Island City, New York, USA

1992 Ruine der Künste, Berlin, Germany
Conversations, The International Artists' Museum, Lodz, Poland
Workspace '92, Jamaica Arts Center, New York, New York, USA
 Natural History Museum, New York, New York, USA

1991 San Diego State University Gallery, San Diego, California, USA
Annual, Asian American Art Center, New York, New York, USA

1990 East West Contemporary Inc. Gallery, Chicago, Illinois, USA
 Exhibition Space Gallery, New York, New York, USA

1989 Nerlino Gallery, New York, New York, USA
 Tokyo Gallery, Tokyo, Japan

1988 *Last Supper* performance, Shanghai Art Museum, Shanghai, China
 Art West/Art East Gallery, Hamburg, Germany
 Art Waves Gallery, New York, New York, USA
 Art Museum of Nanjing, Nanjing, China
Annual, Shanghai Art Museum, Shanghai, China

1987 Hong Kong Art Centre, Hong Kong, China
 Alisan Fine Arts, Hong Kong, China
 Pacific Asia Museum, Pasadena, California, USA

1986 Tokyo Municipal Museum, Tokyo, Japan
Annual, Shanghai Art Museum, Shanghai, China
 First Shanghai Young Artists Competition Exhibition, Shanghai Art Museum, Shanghai, China

1985 *Annual*, Shanghai Art Museum, Shanghai, China
 Shanghai Drama Institute Gallery, Shanghai, China

1983 *Painting Experiment*, Fudan University Faculty Center, Shanghai, China

1982 *Annual*, Shanghai Art Museum, Shanghai, China

1981 *Annual*, Shanghai Art Museum, Shanghai, China
 1980 Shanghai Art Museum, Shanghai, China
 1979 *Annual*, Shanghai Art Museum, Shanghai, China
 1978 *Wild Roses*, Shanghai Drama Institute, Shanghai, China

Selected Fellowships, Grants, and Honours

2014 The New York Foundation for the Arts, Gregory Millard Fellowship in Sculpture, USA
 2002 The Annie Wong Foundation, Hong Kong, China
 1997 The New York Foundation for the Arts, Sculpture, USA
 The Connemara Conservancy, Dallas, Texas, USA
 1996 The Pollock-Krasner Foundation, New York, USA
 1995 Art Matters Inc., New York, USA
 1994 The Djerassi Foundation, Resident Artist Program, California, The Gustavo Nicolich Fellowship and Permanent Collection
 1990 The Pollock-Krasner Foundation, New York, USA
 1987–88 Asian Cultural Council, The Rockefeller Foundation, USA
 1986 First Prize, The Shanghai Young Artist's Exhibition, China

Selected Public Collections

Brooklyn Museum, New York, USA
 Djerassi Foundation Collection, California, USA
 Dow Jones Company, New Jersey, USA
 Guangdong Museum of Art, Guangzhou, China
 The International Artists' Museum, Lodz, Poland
 Lehman Brothers, Hong Kong & New York, USA
 JP Morgan, Hong Kong
 M+ Museum for Visual Culture, Hong Kong
 San Francisco Asian Art Museum, California
 Shanghai Art Museum, China
 Shanghai City Government, Changning District, China
 Shenzhen Art Institute, Shenzhen, China
 Uli Sigg Collection, Switzerland
 Frederick R. Weisman Foundation of Art, California, USA
 Yuz Museum, Shanghai, China
 White Rabbit Museum Collection, Sydney, Australia

张健君

张健君1955年出生于上海，1978年毕业于上海戏剧学院美术系，1989年移居美国，现任上海纽约大学艺术教授，工作居住于纽约和上海。

他自80年代开始抽象绘画创作，当试用整体性语言来表达个人对于人类和宇宙本源的思索，追究存在的本体状态，具有一种东方文化式的把握和感悟。

张健君的《有系列》是典型的“理性绘画”——1985年出现的一个前卫画派——的代表作。「理性绘画」也是中国「意派」在八十年代的代表。这个画派的艺术家用类似中国传统水墨画形式的方、圆、点和线去表现某物存在物和宇宙空间的关系。「理性」意味着哲理（concept）和意念（contemplation）。艺术家用松动、含蓄的笔触表现东方宇宙观和存在哲学。对东方存在哲学的探讨是八十年代中期中国知识分子和艺术家对中国现代文化的探索的组成部分。

1986年，张健君创作了油画《人类和他们的钟》，画中不同色种的人同时仰望宇宙星辰，表达了人类对时空运转的困惑。这副作品影响了许多同代人。90年代初，张健君赴美深造，创作中心转移到装置艺术上，大量作品探讨多元文化之间，以及东方传统文化与当代文化之间的复杂关系。

他的作品被以下主要机构收藏：布鲁克林博物馆，美国纽约；旧金山亚洲艺术博物馆，美国加州；M+视觉文化博物馆，香港；广东美术馆，中国；上海美术馆，中国；余德耀美术馆，中国上海。

张健君曾在纽约、德国、日本、新加坡和中国举办过个展，包括上海美术馆、哈佛大学、广东美术馆和纽约Pace Prints画廊。参展群展包括：《天人之际II：上海星空，上海1980年代：张健君1978-88年的创作》（2015），余德耀美术馆，上海；《水墨：中国当代艺术中的传统因缘》（2013），大都会美术馆，纽约；《名非名，形非形——中国当代抽象艺术》（2011），藝術門，上海；《意派：中国抽象艺术三十年》（2008），马德里；《大河上下：中国油画30年》（2005），中国美术馆，北京；《首届中国当代艺术大展》（1989），北京；《83阶段绘画实验展》（1983），复旦大学，上海。

张健君曾荣获洛克菲勒基金会亚洲文化协会访问艺术家奖（1987年）、两次波洛克艺术基金奖、两次纽约艺术基金会艺术家奖等等。他曾任上海美术馆（1986年至1989年）的艺术研究部主任与馆长助理，并曾参与纽约现代艺术博物馆（MoMA）的国际策展计划（2000年）。

部分出版书籍包括回顾画册《水：张健君》、《张健君：过程的遗迹》以及《当代的笔触：来自中国的纽约艺术家》。张健君的作品曾刊登在艺术史的书籍，其中包括《中国当代艺术史和中国绘画250年》。他的艺术也出现在ARTnews、美国艺术（Art in America）、Art Forum、Art Asia Pacific、纽约时报等国际媒体版面上。

张健君

1955 生于中国上海
1978 毕业于上海戏剧学院
1986–89 任上海美术馆艺术研究部主任
1987–89 任上海美术馆馆长助理
1995–2002 任上海美术馆学术顾问
1996 第一届上海双年展学术委员会委员
2000 美国纽约现代美术馆国际策展工作坊成员
第三届上海双年展学术委员会委员
2006 第六届上海双年展学术委员会委员
现在 于中国上海工作

主要个展

2016 《真·水》，藝術門，中国 上海
2015 《过程的瞬间》，Albrecht画廊，德国 柏林
《紫山·墨水》，Christian Duvernois画廊，美国 纽约
《80年代：张健君早期作品展（1978–1988）》，余德辉美术馆，中国 上海
《水·墨·中国》，佩斯版画廊，美国 纽约
2014 《自然》，国际艺术计划画廊，美国 纽约
2012 《醇·水·迹》，悠然雅居艺术空间，中国 昆山
2011 《过程的瞬间系列》，99艺术空间，M50，中国 上海
2007 《另类山水》，140sqm画廊，上海 中国
《过程的瞬间：纽约、上海和新村》，谁先觉画廊，新加坡
2005 《过程的瞬间》，美国亚洲艺术中心，美国 纽约
《许愿树之园》，Maiden Lane艺术空间，美国 纽约（与芭芭拉·爱德斯坦联合展出）
2004 《过程的瞬间：切尔西篇》，DTW画廊，美国 纽约
2003 《山·水》，国际艺术计划画廊，美国 纽约
2002 《墨园》，何香凝美术馆，中国 深圳
《过程的瞬间》，广东美术馆，中国 广州

2001 《中国篇》，国际艺术计划画廊，美国 纽约
1997 《足迹》，Deux画廊，日本 东京
1995 《水·火》，国际艺术计划画廊，美国 纽约
1994 《鱼的困惑》，当代画廊，美国 纽约
1989 《自然·人》，Nerlino画廊，美国 纽约
1988 《有》，k画廊，美国 伊利诺斯州
《自然·水》，美国哈佛大学艺术中心，美国 波士顿
1987 《自然》，上海美术馆，中国 上海

主要群展

2016 《中国的窃窃私语》，班恩现代美术馆，瑞士 班恩
《吴语·方言》，中华艺术宫，中国 上海
2015 《上海之景》，聚云轩美术馆，中国 上海
《上海当代艺术30年回顾展》，松江当代艺术中心，中国 上海
《抽象艺术》，Christian Duvernois画廊，美国 纽约
《现代水墨》，大象艺术空间馆，台湾 台中
《十二级风：明雅集》，上海明圆美术馆，中国 上海
2014 《自然至上》，狮语画廊，中国 上海
《第12届全国美展——实验艺术展》，北京今日美术馆，中国 北京
《追梦时空：上海雕塑邀请展》，上海城市雕塑中心，中国 上海
《自然》，Christian Duvernois画廊，美国 纽约
《历史与未来》，圣保罗当代美术馆，巴西 圣保罗
《中国当代艺术展》，佩斯版画廊，美国 纽约
《游牧》，上海明圆美术馆，中国 上海
2013 《水墨：中国当代艺术中的传统因缘》，纽约大都会美术馆，美国 纽约
《上海当代艺术》，意大利国立亚洲美术馆，意大利 罗马
《开启》，Christian Duvernois画廊，美国 纽约
《样式：上海水墨的十个样式》，上海张江现代艺术馆，中国 上海

《时代肖像：当代艺术30年展》，上海当代艺术博物馆，中国 上海
《意·境》，喜马拉雅美术馆开馆展，中国 上海
《中国独立艺术展：未曾呈现的声音》，威尼斯双年展，意大利 威尼斯
《中外名家艺术展》，翡翠画廊，中国 上海
《上海早期抽象艺术展》，宝山艺术中心，中国 上海
《朝向未来的回归》，上海城市雕塑中心，中国 上海
《水墨当下》，上海国际艺博会艺术项目，中国 上海
《边缘回归：城市水路与公民参与》，Anacostia美术馆，史密斯美国国家美术馆，美国 华盛顿
《解构水墨》，上海多伦美术馆，中国 上海
《墨测高深》，证大当代艺术馆，中国 上海
《抽象艺术》，对比窗画廊，中国 香港
《线》，上大美院艺术馆，中国 上海
《墨界》，M50艺术中心，中国 上海
2011 《天上的抽象》，罗马现代美术馆，意大利 罗马
《纸的艺术》，索非亚双年展，保加利亚 索非亚
《抽象艺术》，对比窗画廊，中国 上海
《首届艺术工作坊20周年回顾展》，西安美术馆，中国 西安
《山水》，卢森美术馆，瑞士 卢森
2010 《自然与现代形式》，上海明园艺术中心，中国 上海
《草稿—上海方案》，班恩现代美术馆，瑞士 班恩
第7届深圳国际水墨双年展，中国 深圳
平遥国际影像双年展，中国 平遥
《天上的抽象》，中国美术馆，中国 北京
《三生万物》，上海证大艺术中心陈列馆，中国 上海
《上海艺术》，旧金山亚洲美术馆，美国 旧金山
2009 《活的中国园林》，比利时老皇宫，比利时
《上海滩：上海当代艺术1979-2009》，局门艺术中心 中国 上海
《意派》，北京今日美术馆，中国 北京
《水墨方向》，上海证大当代艺术馆，中国 上海
2008 《水墨新境》，德累斯顿国家美术馆，德国 德累斯顿
《转向抽象：1976-1985上海实验艺术回顾展》，上海证大当代艺术中心，中国 上海
《中国抽象艺术三十年》，Caixa Forum美术馆，西班牙 巴塞罗那
《过程的瞬间：上海石库门计划》，上海证大当代艺术馆介入366计划，中国 上海
2007 《亚洲—欧洲之间的静思：亚洲的认知》，波兹南美术馆，波兰

《被枪毙的计划》，可当代艺术中心，中国 上海
《横越大西洋》，英国 伦敦
《金蝉脱壳》，四方当代美术馆，中国 南京
2006 《中国抽象艺术三十年》，Caixa Forum美术馆，西班牙 马德里
《入境：中国美学》，上海当代艺术馆，中国 上海
《实验水墨》，天津现代美术馆，中国 天津
《接近生活》，布鲁克林艺术馆，美国 纽约
《新西方主义》，一森画廊，美国 纽约
2005 《大河上下：中国油画30年》，中国美术馆，中国 北京
《中国百年雕塑大展》，上海雕塑艺术中心，中国 上海
《白+黑：2005形而上》，上海美术馆，中国 上海
《向85致敬》，上海多伦现代美术馆，中国 上海
《木桩之外的公共空间》，第51届威尼斯双年展，意大利 威尼斯
2004 《一滴水·一颗尘》，第五届光州双年展，韩国 光州
第四届深圳水墨双年展，中国 深圳
2003 《笔韵：亚洲当代艺术展》，安德鲁画廊，美国 芝加哥
《山—水》，芭芭拉·戴维斯画廊，美国 侯斯顿
《呼吸》，纽约大学美术馆，美国 纽约
2002 《国际艺术计划画廊10年展》，国际艺术计划画廊，美国 纽约
《静行中的2000年》，DiverseWorks艺术中心，美国 侯斯顿
第四届上海双年展：《都市营造》，上海美术馆，中国 上海
首届广州三年展，广东美术馆，中国 广州
《东+西：中国当代艺术展》，奥地利现代艺术馆，奥地利 维也纳
中国艺术三年展，广州艺术博物院，中国 广州
《印记》，EAM画廊，德国 卡塞尔
《水墨的变奏曲》，前波画廊，美国 纽约
《当代笔意》，2000中国画廊，美国 纽约
2001 《制造中国》，一森画廊，美国 纽约
第一届成都双年展，成都现代艺术馆，中国 成都
《威尼斯双年展：印痕》，威尼斯双年展，意大利 威尼斯
2000 《形而上》，上海美术馆，中国 上海
《DMZ_2000》，韩国艺术中心，美国 纽约
《建构的过程VII：地球是花朵》，国际艺术家美术馆，波兰 毕德戈西
《都市之牛》，纽约环境雕塑专题展，美国 纽约

1999 《墨的观念》，一森画廊，美国 纽约
《覆盖世界》，纽约现代多媒体艺术中心，美国 纽约
《过渡：二十世纪末中国实验艺术》，芝加哥大学美术馆，美国 芝加哥
《语言》，一森画廊，美国 纽约

1998 《中国当代艺术家作品展》，Observatoire 4画廊，加拿大 魁北克
《中国艺术家在纽约》，普渡大学美术馆，美国 印地安纳州

1997 《1997 — 基本元素》，Art Beatus艺术画廊，加拿大 温哥华
《在银行内》，纽约文化艺术中心，美国 纽约
《雕塑1997》，康纳玛拉室外雕塑空间，美国 达拉斯

1996 首届上海双年展：《开放的空间》，上海美术馆，中国 上海
《东方视角》，Hillwood美术馆，美国 纽约

1995 《德塞多夫国际艺术节》，德塞多夫现代艺术中心，德国 德塞多夫
《和平 地球 复原》，广岛核爆纪念国际展，日本 广岛

1993 《建构的过程VI》，艺术家美术馆，波兰 洛兹
《93NY50》，苏格拉底雕塑公园，美国 纽约

1992 《中国艺术家联展》，柏林废墟美术馆，德国 柏林
《对话》，艺术家美术馆，波兰 洛兹
《工作空间92》，Jamaica艺术中心，美国 纽约

1991 《海外中国艺术家工作坊联展》，圣地亚哥州立大学美术馆，美国 加州
《亚美艺术中心年度展》，亚美艺术中心，美国 纽约

1989 《画廊联展》，Nerlino画廊，美国 纽约
《中国当代艺术展》，东京画廊，日本 东京
《墨玄》，汉雅轩画廊，中国 香港

1988 《首届中国当代艺术大展》，中国美术馆，中国 北京
《最后的晚餐》，上海美术馆，中国 上海
《上海艺术》，西/东方画廊，德国 汉堡
《上海美术馆年度展》，上海美术馆，中国 上海

1987 《蜕变中的上海当代艺术》，香港艺术中心，中国 香港
《开放》，亚太美术馆，美国 加州

1986 《第九回东京美术馆联展》，东京美术馆，日本 东京
《上海美术馆年度展》，上海美术馆，中国 上海
《首届上海青年艺术大展》，上海美术馆，中国 上海

1985 《上海美术馆年度展》，上海美术馆，中国 上海

1983 《'83阶段绘画实验展》，复旦大学，中国 上海

主要奖项

2014 纽约艺术基金会三年度特别荣誉艺术家奖（雕塑/装置艺术），美国 纽约

2002 梁洁华艺术基金会，中国 香港

1997 纽约艺术基金会三年度艺术家奖（雕塑/装置艺术），美国 纽约
康纳玛拉艺术创作奖，美国 德州

1996 波洛克艺术基金奖，美国 纽约

1995 艺术事态基金奖，美国 纽约

1994 裘拉斯艺术创作奖，美国 加州

1990 波洛克艺术基金奖，美国 纽约

1987-88 洛克菲勒基金会亚洲文化协会访问艺术家奖，美国 纽约

1986 首届上海市青年艺术大展一等奖，中国 上海

主要收藏

布鲁克林美术馆，美国 纽约
裘拉斯公共环境艺术基金会，美国 加州
道·琼斯总部艺术品收藏中心，美国 新泽西州
广东美术馆，中国 广东
墨园艺术中心，中国 昆山
艺术家美术馆，波兰 罗茨
李曼集团艺术品收藏，美国 纽约
JP摩根集团艺术品收藏，中国 香港
M+视觉艺术美术馆，中国 香港
旧金山亚洲美术馆，美国 旧金山
上海美术馆，中国 上海
深圳画院美术馆，中国 深圳
烏利·希克当代艺术收藏中心，瑞士 洛桑
威斯曼艺术基金会美术馆，美国 洛杉磯
余得耀美术馆，中国 上海
亞太美术馆，美国 洛杉磯
白兔美术馆，澳大利亚 悉尼



Rubbing Sun Part #3 拓太阳#3, 2014

Performance with water, rice paper, sun, and time 水、宣纸、太阳、人的参与、时间, Place: Venice, California, USA 现场: 美国洛杉矶威尼斯海滩; Date: January 19, 2014 日期: 2014年1月19日, Video 影像: 24'35", Edition of 10 版数 10

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HK SOHO 香港蘇豪 No. 1, G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓一號舖
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