

貢嘎嘉措

普世語言

GONKAR GYATSO
POP PHRASEOLOGY



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普普語彙

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Mixed media collage and pencil on treated fine art paper 特製紙上綜合媒介拼貼及鉛筆繪畫 76.5 x 58 cm (30 1/10 x 22 4/5 in.)



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Cover 封面: **Untitled 無題 (detail 局部)**, 2012
Mixed media collage and pencil on resin cast sculpture 树脂雕塑综合媒介拼贴及铅笔画, 40.6 x 45.7 x 30.5 cm (16 x 18 x 12 in.)
This page 本页: **Drone 騷 (detail 局部)**, 2014, Mixed media collage, paper and Dibond 综合媒介拼贴、纸本及Dibond复合材料, 71 x 183 cm (28 x 72 in.)

GONKAR GYATSO

Gonkar Gyatso is a Tibetan born British artist. Born in 1961 in Lhasa, Gonkar moved to London in the late 90's on a scholarship to study at the Central St. Martin's College of Art and Design, where he attained his MA in Fine Art. Gyatso studied Chinese Brush Painting in Beijing, attaining a BFA. He also studied Thangka (traditional Tibetan scroll painting) in Dharamsala. Gonkar is the founder of the Sweet Tea House, a contemporary art gallery dedicated to showing Tibetan work, based in London, which he ran from 2003–2010. Gyatso was the recipient of a Leverhelm Fellowship in 2003 and was an artist in residence at Pitt Rivers Museum in Oxford.

Gonkar Gyatso's work comes out of a fascination with material and pop culture, along with a desire to bring equal attention to the mundane as well as the extraordinary, the imminent, and the superfluous. These contradictions are often found in the same piece. His work can be very silly, uncanny, and even ironic and at the same time comes out of concerns that are shaping our times. As his own experience has been one that reflects a kind of hybridity and transformation, his work also holds this quality.

We are all repositories of our time and place; the work cannot help but reveal the politics and cultures that have shaped him. Gyatso collects materials from around the world to construct his images. Each work contains a kind of geographic specificity, relating to the time and place he is making the work, where he has been, and the things that have touched him.

Gyatso's interest in signage and iconography have led him to design his own stickers and signs which he incorporates into his work; sometimes they are collaged in and at others they stand on their own, each representing a social or political trend that he would like to bring to attention. Gonkar's repetitive use of the Buddha and appropriation of our media-saturated environments illustrate his interest in

ubiquity and accessibility, often appropriating and even re-appropriating his own work. What once was "White Noise" becomes a cacophony of carefully composed images, beautifully constructed into an iconographic form or word.

While graffiti is now considered its own art form, Gyatso is also interested in pushing the boundaries between, what some might say, is high and low art and certainly takes a lot of his inspiration from the street.

Gyatso is deeply moved by the need to preserve and celebrate his own culture. Just as artists like Judy Chicago seek to make the vernacular of womanhood part of our discourse or Glenn Ligon works to talk about Black Identity in America or Yinka Shonibare uses the textiles of his heritage to address issues of colonialism, Gyatso inserts Buddhist and Tibetan iconography into our daily lives. They all ask, where is our place? What is our role? And, where are we going from here? Just as the identity of Gyatso's homeland, Tibet, cannot be separated from religion and politics, the undeniable bond between the two has shaped his own sensibility as well.

Gyatso's work has been exhibited in galleries and museums around the world, including the Metropolitan Museum of Art (NYC), the Boston Museum of Fine Arts (Boston, MA), Tel Aviv Museum of Art (Israel), The City Gallery (New Zealand), The Institute of Modern Art (Australia), the Rubin Museum of Art (New York), the National Art Museum of China (Beijing), the Glasgow Gallery of Modern Art (Scotland), the Courtauld Institute of Art (London), Burger Collection (Switzerland), the Wereldmuseum Rotterdam (Netherlands), and the Queensland Art Gallery and Gallery of Modern Art (Australia). Additionally, he has participated in the 53rd Venice Biennial (Italy), the 6th Asia Pacific Triennial in Brisbane (Australia), and the 17th Sydney Biennale (Australia). His work is held internationally in public and private collections.

貢嘎嘉措

貢嘎嘉措是出生於西藏的英籍藝術家。他於1961年出生於拉薩，在90年代末到英國聖馬丁藝術與設計學院學習，獲得藝術碩士學位。貢嘎嘉措在北京學習過中國水墨畫，並取得了藝術學士學位；在達蘭薩拉 (Dharamsala) 學習了唐卡（一種西藏傳統捲軸畫）。他是致力於展出西藏藝術的當代畫廊“倫敦甜茶館 (Sweet Tea House)”的創始人，並在這裡從2003年工作至2010年。2003年，貢嘎嘉措獲得Leverhelm獎學金，並成為了牛津大學Pitt Rivers Museum的常駐藝術家。

貢嘎嘉措的作品來源於他對物質和流行文化的著迷。他著力於給予單調與超凡，緊要和渺小同等的注意力。這些矛盾往往在從一個地方被找到，他的作品可以是很笨拙的，不可思議的，甚至諷刺的，並與此同時塑造對我們的時代的擔憂。他自身的經歷反映了一種雜糅和轉換，他的作品也有同樣的品質。

人們是其生活的時代和地點的體現，貢嘎嘉措的作品無可避免地揭示了塑造他的政治與文化。貢嘎加錯從世界各地收集他構造圖像的材料，其中的每幅作品都包含一種地理的特殊性，這種特殊性連結著他創作時的時間和空間，他曾去過的地方和那些感動他的事物。

貢嘎嘉措對於標牌和圖解的興趣引領他設計出自己的貼紙和標識，並將它們融入在自己的作品當中。有時它們被拼貼在一起，另外一些時候它們只是單獨的存在。貢嘎嘉措重複性地使用佛像，和對媒體發達環境的解讀，表達了他對普遍性和可得性的興趣。他也常常重新解讀自己的作品。

曾經的“白噪聲”被營造成一種肖像的形式，或是文字的形式，變成了一幅精心構圖的雜音。

雖然塗鴉現在被認為是一種獨特的藝術形式，貢嘎嘉措仍有意挑戰所謂高雅藝術和低俗藝術的邊界，他有很多靈感都來自街頭。

貢嘎嘉措深深地感到存留和歌頌自己文化的重要性。像是Judy Chicago試圖把女性的口吻變成我們的會話，Glenn Ligon討論美國的黑人身份，或是Yinka Shonibare運用他民族的紡織品探討殖民主義的問題，貢嘎嘉措把佛教和西藏的文化符號嵌入我們的日常生活當中。人人都在問，我們在哪？我們是誰？而我們又從這裡去往何處？貢嘎嘉措的家鄉西藏是無法拋開與宗教和政治的影響而獨立看待的，這兩者不可否認的連結也塑造了他本人的感性。

他的作品曾在世界知名的畫廊和博物館展出過，包括：紐約大都會藝術博物館，波士頓美術館，特拉維夫藝術博物館，新西蘭城市畫廊 (The City Gallery)，澳大利亞現代藝術學院 (The Institute of Modern Art)，紐約魯賓藝術博物館 (Rubin Museum of Art)，北京國家美術館，蘇格蘭格拉斯哥當代藝術館，倫敦科陶德藝術學院，瑞士Burger Collection，荷蘭鹿特丹博物館，以及澳大利亞昆士蘭美術館。此外他還參加了第五十三屆威尼斯雙年展，位於布里斯班的第六屆亞太三年站，和第十七屆悉尼雙年展。他的作品不僅多次在國內外展出，也同樣被公共場館與私人予以收藏。

Untitled 無題, 2007
Mixed media collage on fine art paper
特製紙上綜合媒介拼貼
92 x 92 cm (36 1/4 x 36 1/4)

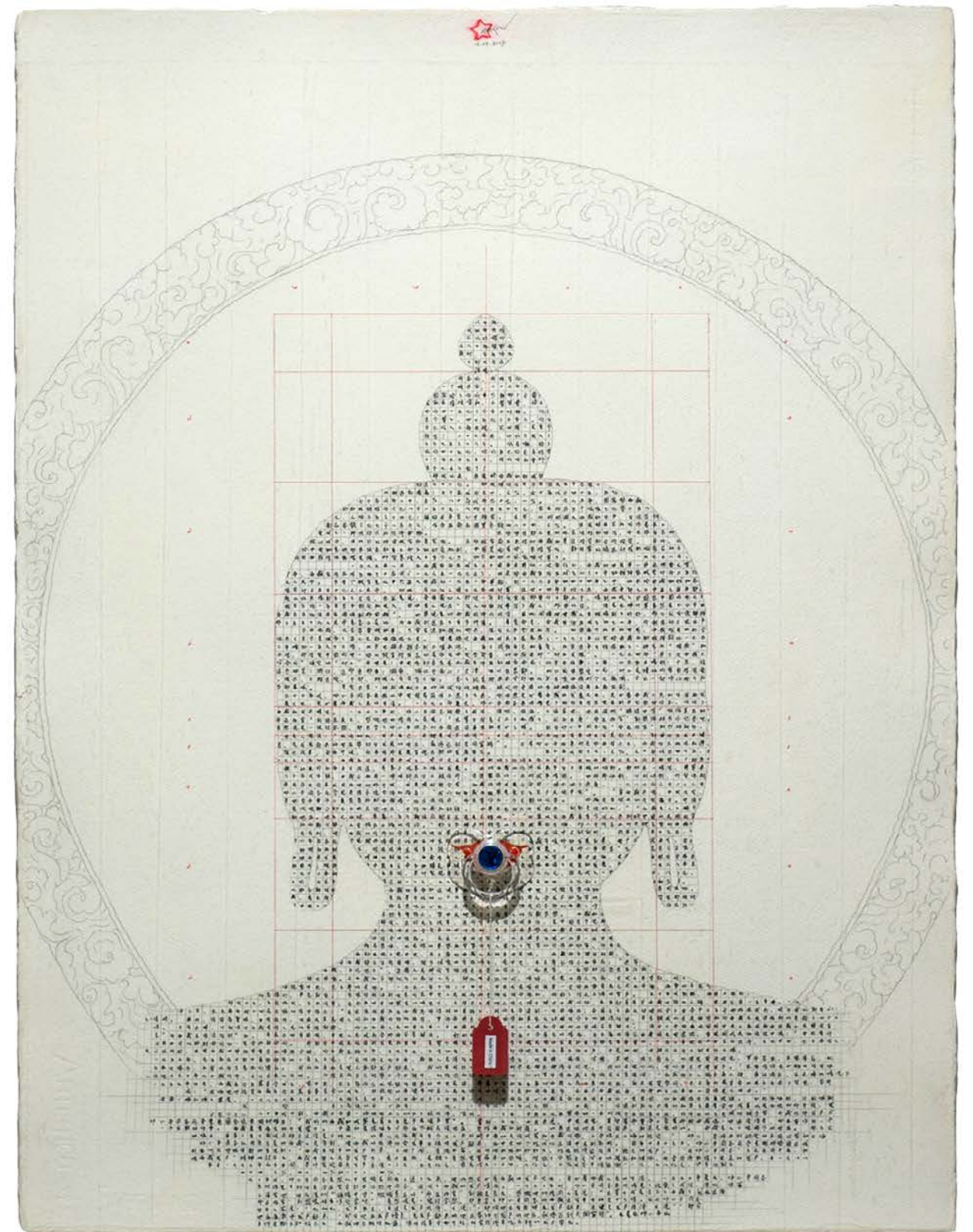


Untitled 無題, 2007

Mixed media collage, ink and pencil on fine art paper

特製紙上綜合媒介拼貼、水墨及鉛筆繪畫

90 x 72 cm (35 2/5 x 28 1/3 in.)

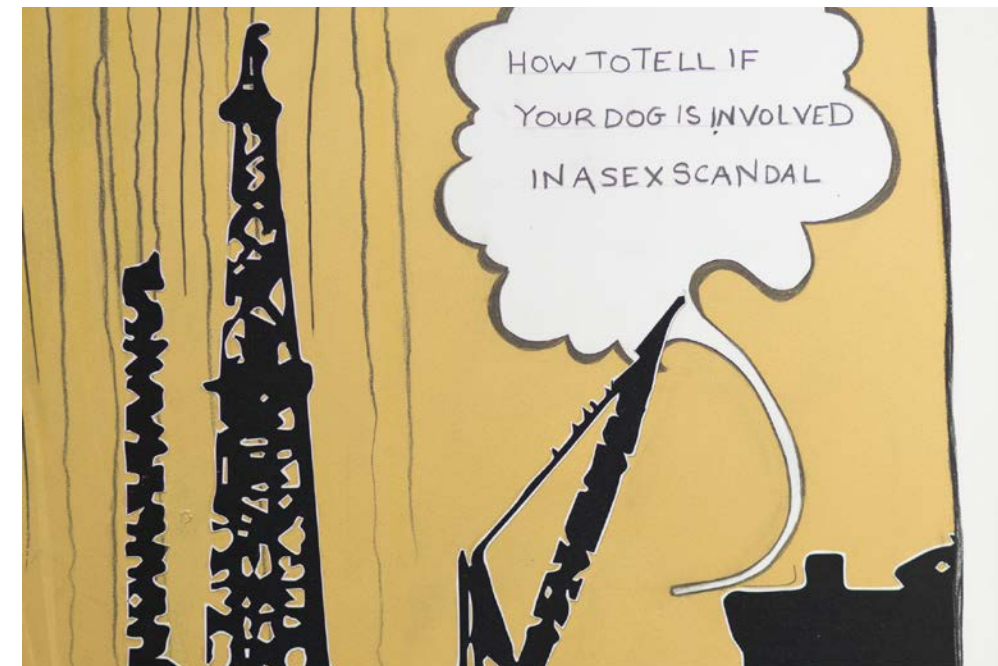


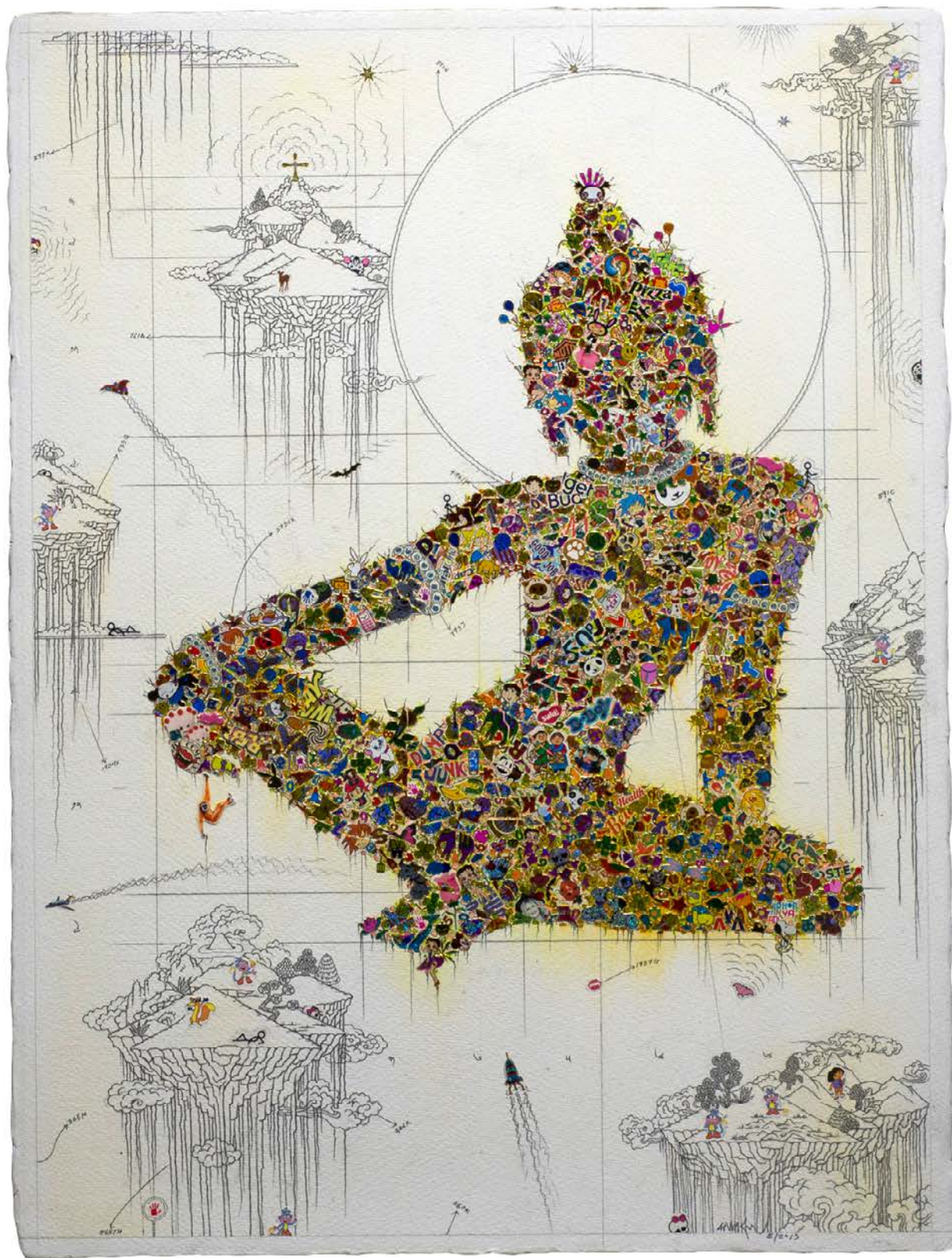


Shangri-La 香格裡拉, 2014

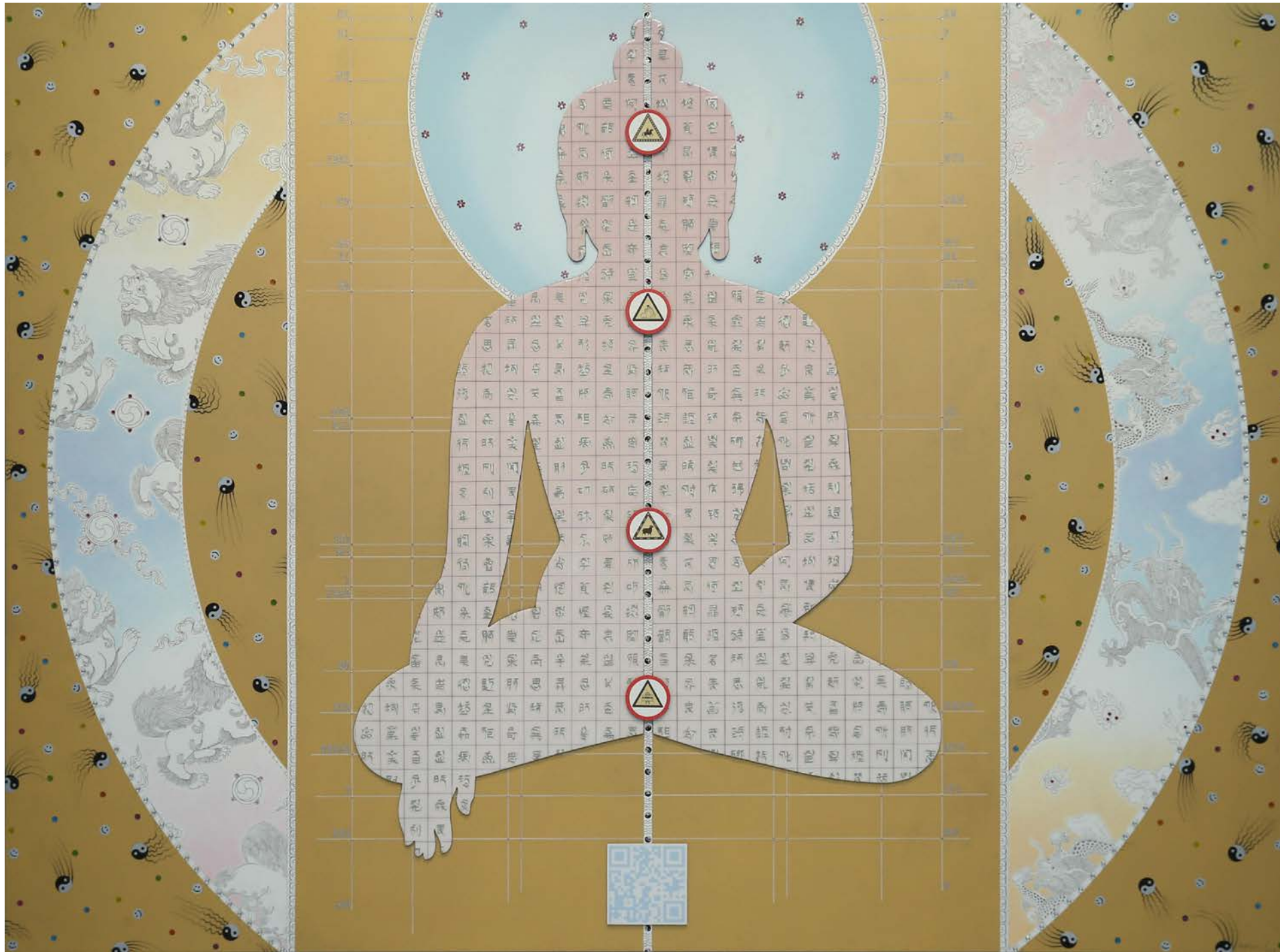
Mixed media collage, acrylic, pencil and Dibond on aluminum honeycomb panel

鋁製蜂窩板上綜合媒介拼貼、丙烯酸樹脂、鉛筆繪畫及Dibond複合材料
304.8 x 152.4 cm x 2 (120 x 60 in. x 2)





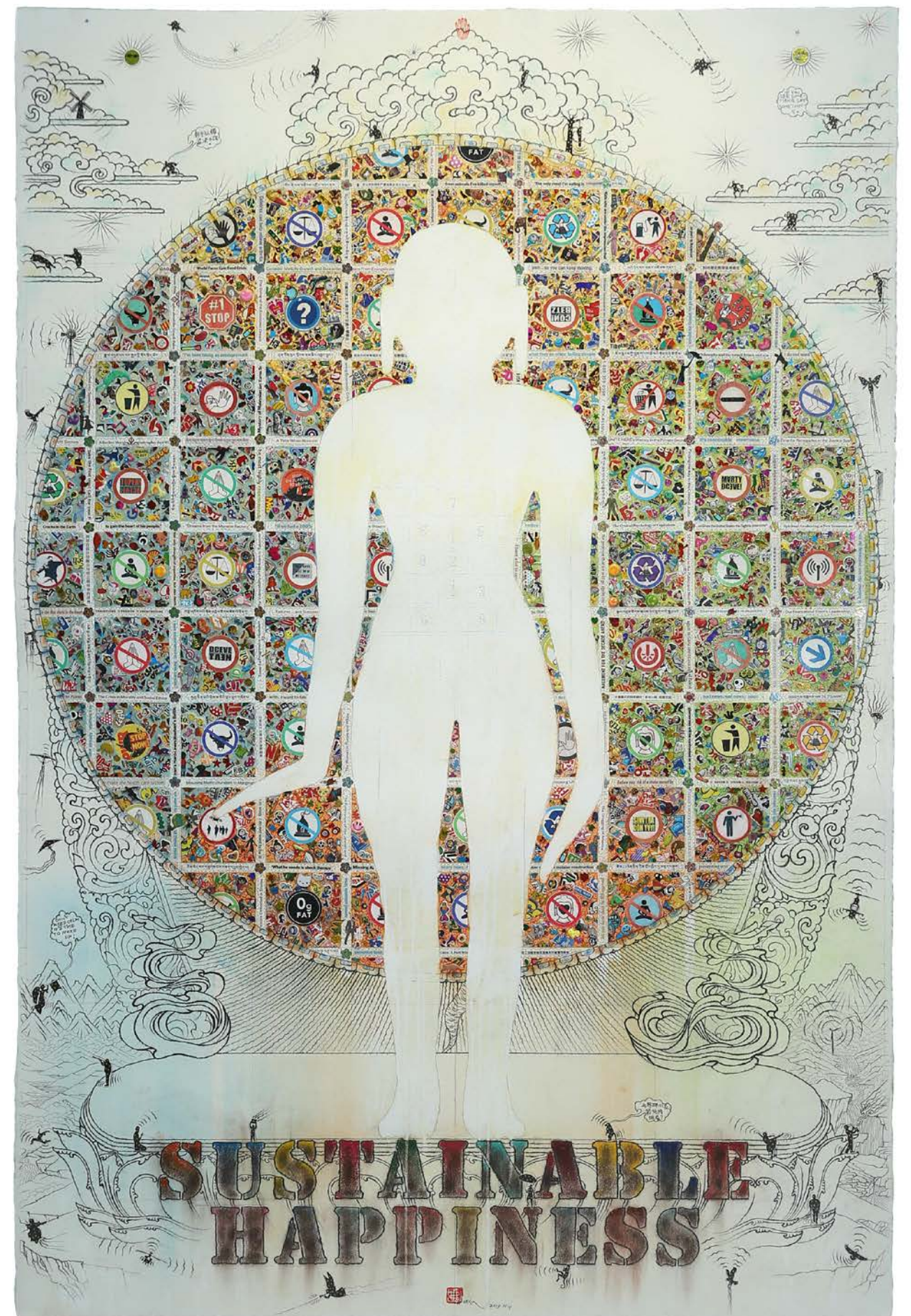
Shangri-La Play 遊戲香格里拉, 2013
Mixed media collage and pencil on treated fine art paper
特製紙上綜合媒介拼貼及鉛筆繪畫
76.5 x 58 cm (30 1/10 x 22 4/5 in.)



Pendulum of Autonomy 鐘擺自治權, 2014
Mixed media collage and Dibond on
aluminum honeycomb panel
鋁製蜂窩板上綜合媒介拼貼及Dibond複合材料
152.4 x 203.2 cm (60 x 80 in.)



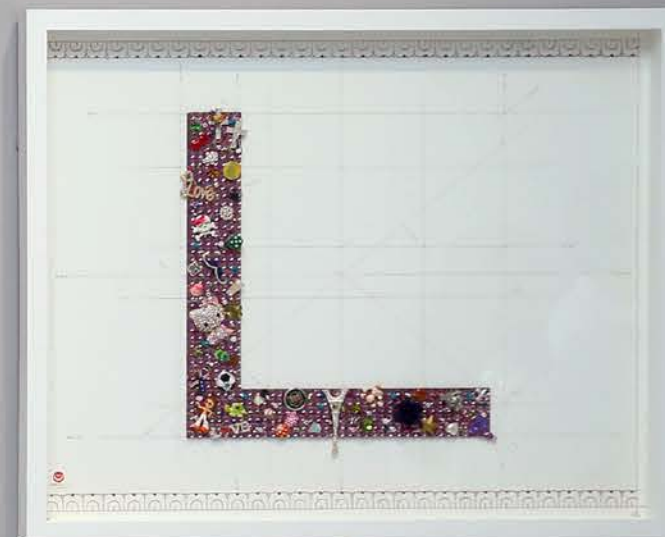
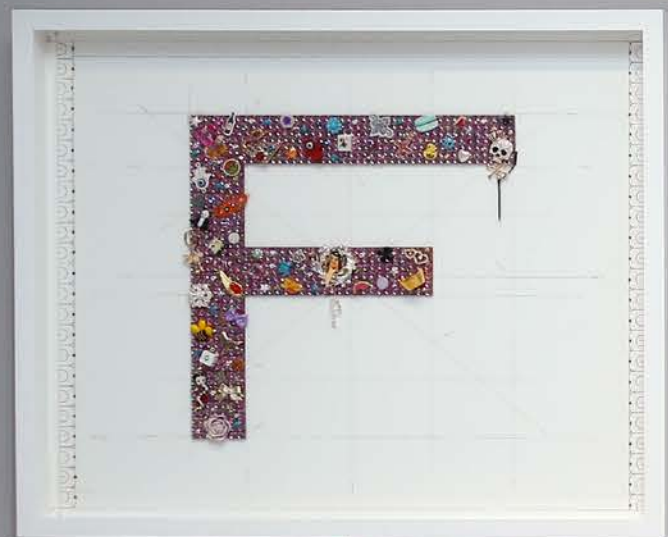
Sustainable Happiness 可持續的幸福, 2012
Mixed media collage on treated fine art paper
特製紙上綜合媒介拼貼
153 x 102.2 cm (60 1/5 x 40 1/5 in.)



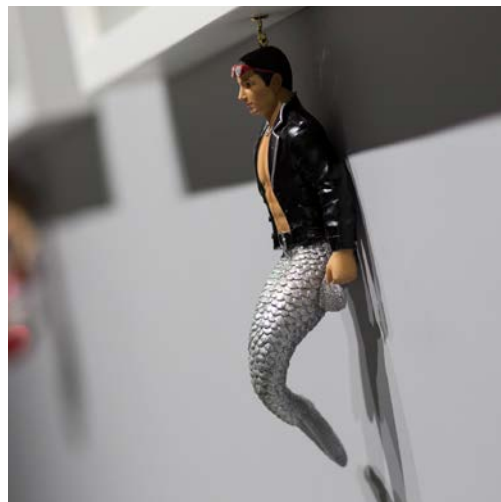


Zhong Guo Da Ma (Big Momma of China) 中國大媽, 2013
Mixed media collage, paper, aluminum and plexi on Dibond
Dibond複合板上綜合媒介拼貼、紙本、鋁、樹脂玻璃
73.8 x 73.8 cm x 4 (29 x 29 in. x 4)





FML, 2014, Mixed media collage, paper and Dibond 綜合媒介拼貼、紙本及Dibond複合材料, 61 x 76 cm x 3 (24 x 30 in. x 3)





Laohu (Tiger) 老虎, 2014

Mixed media collage, pencil, paper, aluminum and plexi on Dibond
Dibond複合板上綜合媒介拼貼、鉛筆繪畫、紙本、鋁、樹脂玻璃
51 x 51 cm x 2 (20 x 20 in. x 2)

Drone 嘯, 2014, Mixed media collage, paper and Dibond 綜合媒介拼貼、紙本及Dibond複合材料, 71 x 183 cm (28 x 72 in.)



Di Gou You (Gutter Oil) 地溝油, 2014

Mixed media collage, paper, aluminum and plexi on Dibond

Dibond複合板上綜合媒介拼貼、紙本、鋁、樹脂玻璃

100.5 x 100.5 cm x 3 (39 1/2 x 39 1/2 in. x 3)





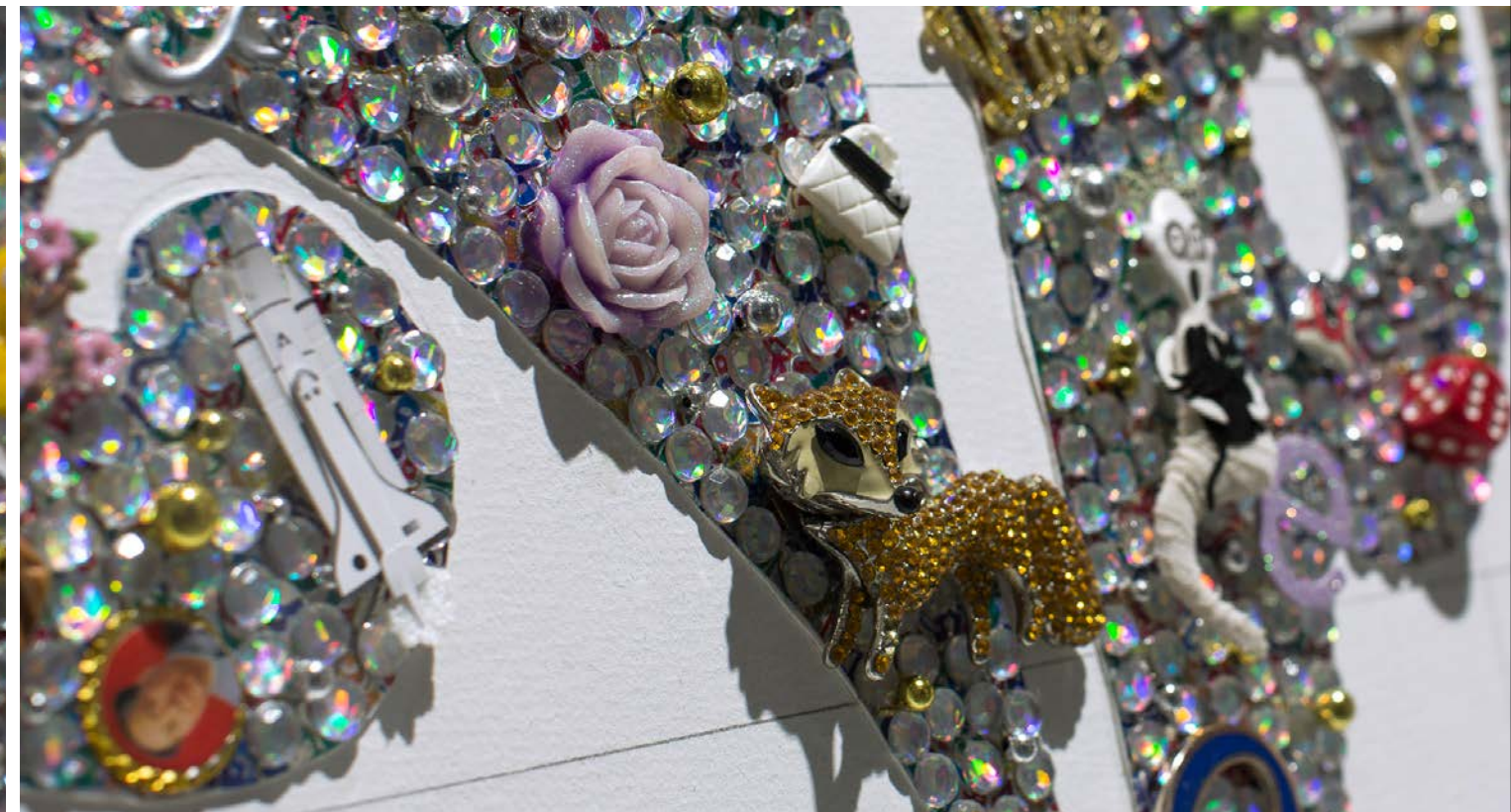
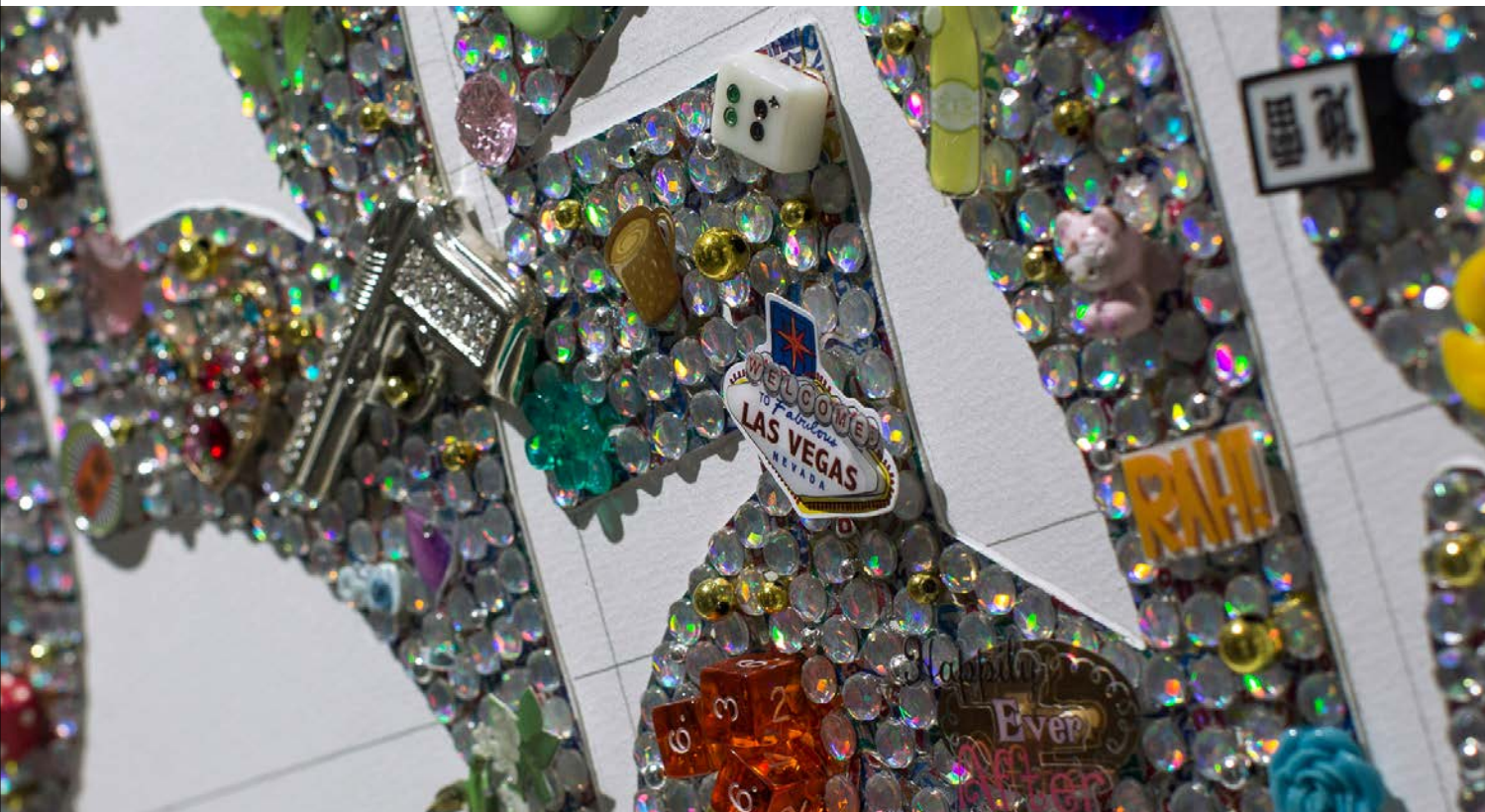


Tibetan Mantra 藏經, 2014

Mixed media collage, paper, aluminum and plexi on Dibond

Dibond複合板上綜合媒介拼貼、紙本、鋁、樹脂玻璃

70 x 127 cm (27 1/2 x 50 in.)





Prism 棱鏡, 2014, Mixed media collage, paper and Dibond 綜合媒介拼貼、紙本及Dibond複合材料, 51 x 142 cm (20 x 56 in.)



Untitled 無題, 2012
Mixed media collage and pencil on resin cast sculpture
树脂雕塑綜合媒介拼貼及鉛筆繪畫
40.6 x 45.7 x 30.5 cm (16 x 18 x 12 in.)



Untitled 無題, 2012
Mixed media collage and pencil on resin cast sculpture
树脂雕塑綜合媒介拼貼及鉛筆繪畫
40.6 x 45.7 x 30.5 cm (16 x 18 x 12 in.)





Gonkar Gyatso in his New York studio, 2011
Photographer: Rainer Hosch

GONKAR GYATSO

1961 Born in Lhasa, Tibet
2000 MA Fine Art, Chelsea College of Art & Design, London, UK
1984 BA Hons in Traditional Chinese Painting, Department of Fine Arts, Minzu University of China, Beijing, China
Present Lives and works in London, UK

Selected Solo Exhibitions

2014 *Gonkar Gyatso: Pop Phraseology*, Pearl Lam Galleries, Hong Kong, China
Gonkar Gyatso: Meditations on Irony, Savannah School of Art and Design, La Galerie Pfriend at SCAD Lacoste, France. Travelling to Moot Gallery, Hong Kong, China
2012 *Three Realms*, Institute of Modern Art, Queensland University Art Museum, Griffith University Artworks, Brisbane, Australia
2008 *Gonkar Gyatso Retrospective*, Rossi & Rossi at Art Dubai, Dubai, UAE
2004 *Tibetan Word—Art of Communication*, The Sweet Tea House—Contemporary Tibetan Art Gallery, London, UK
2003 Leverhulme Fellowship and Artist Residence Show, Pitt Rivers Museum, University of Oxford, Oxford, UK
1999 *Contemporary Tibetan Art—Gonkar Gyatso*, Tibet Songtsen House Kulturzentrum, Zurich, Switzerland
1997 *Gonkar Gyatso—Contemporary Tibetan Buddhist Art*, International Cultural Centre, Helsinki, Finland
1987 *Modern Tibet Art of Gyatso*, The Revolution Exhibition Hall of Tibet, Lhasa, Tibet

Selected Group Exhibitions

2014 *Metaphysical: Mimmo Scognamiglio*, Milan, Italy
Insights into the Wemhöner Collection, Berlin, Germany
Tibet, India: New Beginnings, The Metropolitan Museum of Art, New York, USA
2013 *Buddha's Trace*, Sotheby's, New York, NY, USA
Freedom, just another word..., MASS MoCA, North Adams, MA, USA
The Weight of History, The Singapore Art Museum, Singapore
2012–13 *Speak to Me*, Sullivan and Strumpf, Sydney, Australia
2012 *Seeking Shambhala*, Museum of Fine Arts, Boston, USA
Selected Works: New Acquisitions from the QUT Art Collection, Queensland Institute of Technology, Brisbane, Australia
2011 *Buddha's Trace*, Kunstmuseum Bochum, Bochum, Germany
The Art of Mapping, The Air Gallery, London, UK
The Artist as Rishi (L'artista come Rishi), International Centre of Contemporary Art, Rome, Italy
Decade of the Rabbit/Big Bang, White Rabbit, Sydney, Australia
Drawn from Life, Abbot Hall Art Gallery, Cumbria, UK
2010 *Identity Theft*, Mimmo Scognamiglio Arte Contemporanea, Milan, Italy
Works on Paper, Rossi & Rossi, London, UK
Within Emptiness, 10 Chancery Lane Gallery, Hong Kong, China
Get It Louder 2010, Sanlitun SOHO, Beijing, China. Travelled to 800 Show, Shanghai, China
Scorching Sun of Tibet, Songzhuang Art Center, Beijing, China
Tradition Transformed: Tibetan Artists Respond, Rubin Museum of Art, New York, USA. Travelled to Hood Museum of Art, NH, USA; Crowe Collection, Dallas, TX, USA
Roundabout, City Gallery Wellington, New Zealand. Travelled to Tel Aviv Museum of Art, Israel
World of Thousands, Space Station, Beijing, China
The Beauty of Distance, Songs of Survival in a Precarious Age, 17th Biennale of Sydney, Australia
Mapping Identity, Cantor Fitzgerald Gallery, Philadelphia, USA
A Man is not a Tree, Galerie Sherin Najjar, Berlin, Germany
The 6th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery and Gallery of Modern Art, Brisbane, Australia
2009 *Two Voices*, Jan Murphy Gallery, Brisbane, Australia
Tempting God, China Art Projects at The Depot Gallery, Waterloo, Australia
Making Worlds, The 53rd Venice Biennale, Venice, Italy

Unbound: New Art for a New Century, Newark Museum, New Jersey, USA
Tibet Art Now: On the Threshold of a New Future, Tibet Art Gallery, Amsterdam, The Netherlands
Tibetan Visions: Contemporary Painting from Tibet, ASIA Onlus, Rome, Italy
2008 *A Question of Evidence*, Thyssen-Bornemisza Art Contemporary, Vienna, Austria
Return to Lhasa—The Second Tibetan Contemporary Exhibition, 798 Red Gate Gallery, Beijing, China
2007 *Past & Present: Tibetan Art, 13th to 21st Century*, Christopher Farr Courtyard Gallery, Los Angeles, USA
Buddha and Christ—A Sense of Togetherness, The Sweet Tea House, London, UK
Consciousness and Form: Contemporary Tibetan Art, Rossi & Rossi, London, UK
Hobby Horse—Yeah, Yeah Dada Asia, Avanthay Contemporary, Zurich, Switzerland
Thermocline of New Art Asian Waves, ZKM Museum of Contemporary Art, Karlsruhe, Germany
Lhasa—New Art from Tibet, 798 Red Gate Gallery, Beijing, China
2006 *Tibetan Encounters—Contemporary Meets Tradition*, Neuhoff Gallery, New York, USA
Oh! What a Beautiful Day—Peter Towse and Gonkar Gyatso's Shared Visions, Rossi & Rossi, London, UK
Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art, CU Art Museum & The Colorado Collection, University of Colorado, Boulder, USA
Tibet, Wereldmuseum Rotterdam, Rotterdam, The Netherlands
East Wing Collection VII, Courtauld Institute of Art, London, UK
Rethinking Tradition—Contemporary Tibetan Artists in the West, Visual Art Gallery, Emory University, Atlanta, USA
2005 *From Classic to Contemporary—Visions From Tibet*, Rossi & Rossi and The Sweet Tea House—Contemporary Tibetan Art Gallery, London, UK
Limbers Due Tibet, Lyon City Gallery, France
1998 *Visions From Himalaya Contemporary Tibetan Art*, The Reality Room Gallery, Washington, USA
The National Avant-Garde Fine Art Exhibition '98, The National Art Gallery, Beijing, China
1987 The Sweet Tea House Artists' Group Show, The Sweet Tea House, Lhasa, Tibet

Fellowships and residencies

2003 The Leverhulme Trust, London, UK: Leverhulme Fellowship and Artist Residence at Pitt Rivers Museum, University of Oxford, UK
2001 Southern Art Hampshire, UK: Year of Art 2000, Artist's Residency
1996 Central St. Martin's College of Art & Design, London, UK: Guest Artist Scholarship
1991 Central Academy of Fine Arts, Beijing, China: Fellowship for Contemporary Crafts Design

Public Collections

Museum of Fine Arts Boston, USA
Queensland Art Gallery/Gallery of Modern Art, Australia
White Rabbit Collection, Australia
Crocker Art Museum, Sacramento, California, USA
The Burger Collection, Switzerland
White Rabbit Gallery, Australia
Red Gate Gallery, Beijing, China
Wereldmuseum Rotterdam, The Netherlands
The Newark Museum, New York, USA
Rossi & Rossi, London, UK
Pitt Rivers Museum, University of Oxford, UK
Museum of Immigration and Diversity, London, UK
The Sweet Tea House—Contemporary Tibetan Art Gallery, London, UK

貢嘎嘉措

	
	
	
	
1961	出生於西藏拉薩
2000	就讀於切爾西藝術設計學院，獲藝術碩士學位
1984	畢業於中央民族學院美術系中國畫專業
現今	生活和工作於倫敦、紐約

主要個展

2014	《貢嘎嘉措：普普語彙》，藝術門畫廊，香港
2012	《貢嘎嘉措：於反諷的冥思》，薩凡納藝術設計學院，法國拉科斯特
2008	《三界》，昆士蘭現代藝術館，格裏菲斯大學，澳大利亞布裏斯班
2008	《貢嘎嘉措回顧展》，杜拜藝術博覽會，杜拜
2004	《西藏世界——交流的藝術》，甜茶館畫廊，倫敦，英國
2003	《勒沃獎學金與駐站藝術家展》，皮特利弗斯博物館，牛津大學，英國
1999	《當代西藏藝術——貢嘎嘉措》，松贊家畫廊，蘇黎世，瑞士
1997	《當代佛陀藝術——貢嘎嘉措》，赫爾辛基國際文化中心，芬蘭
1987	《嘉措的現代西藏藝術》，西藏革命展覽館，拉薩，西藏

主要群展

2014	《形而上學論》，Mimmo Scognamiglio當代藝術畫廊，義大利米蘭
	《西藏，印度：新的開始》，大都會博物館，美國紐約
	《洞察Wemhöner作品收藏》，德國柏林
2013	《佛陀的行跡》，蘇富比，美國紐約
	《自由，另一種代名詞》，美國麻省當代藝術館，美國麻省北亞當斯
	《歷史的重量》，新加坡美術館，新加坡
2012–13	《對我說》，Sullivan and Strumpf，澳大利亞悉尼
2012	《尋覓香巴拉》，波士頓藝術博物館，美國
	《 昆士蘭科技大學新收藏展》，昆士蘭科技大學，澳大利亞布裏斯班
2011	《源自生活》Abbot Hall畫廊，英國坎布裏亞郡
	《哲人般的藝術家》，International當代藝術中心，義大利羅馬
	《映射藝術》，The Air Gallery，英國倫敦
	《佛陀的行跡》，Kunstmuseum，德國波鴻
	《兔子的十年/ Big Bang》，白兔當代藝術畫廊，澳大利亞悉尼
2010	《人非樹》，Galerie Sherin Najjar，柏林，德國
	《第6屆亞太當代藝術三年展》，現代藝術畫廊和昆士蘭藝術畫廊，布裏斯班，澳大利亞
	《距離之美:風雨飄搖時代的生存之歌》，第17屆悉尼雙年展，悉尼，澳大利亞
	《身份盜竊》，Mimmo Scognamiglio當代藝術畫廊，義大利米蘭
	《傳統改造：西藏藝術家的作答》，魯賓藝術博物館，美國紐約
	《大聲展》，三裏屯SOHO，中國北京
	《烈日西藏——西藏當代藝術展》，宋莊美術館，中國北京
	《虛無之中》，十號贊善裏畫廊，中國香港
	《紙上之作》，Rossi & Rossi，英國倫敦
	《千重界》，空間站，中國北京
	《身份映射》，Cantor Fitzgerald畫廊，美國費城
2009	《製造世界》，第53屆威尼斯雙年展，威尼斯，義大利
	《兩種聲音》，Jan Murphy Gallery，澳大利亞布裏斯班
	《西藏視野：當代西藏畫作展》，ASIA Onlus，義大利羅馬

	《誘惑上帝》中國藝術專案，Depot畫廊，澳大利亞沃特盧
	《新世紀的新興藝術》，紐瓦克博物館，美國新澤西
	《西藏當代藝術：嶄新未來的開端》，西藏美術展館，荷蘭阿姆斯特丹
2008	《重返拉薩》，紅門畫廊，北京，中國
	《一個關於證據的問題》，Thyssen-Bornemisza Art Contemporary，維也納，奧地利
2007	《過去與現在——13世紀至21世紀的西藏藝術》，Christopher Farr Courtyard画廊，美国洛杉矶
	《佛陀與基督——一種共同性》，甜茶館畫廊，英國倫敦
	《意識與形式：西藏當代藝術》，Rossi & Rossi，英國倫敦，瑞士蘇黎世
	《Hobby Horse—Yeah, Yeah亞洲達達主義》，Avanthay Contemporary，瑞士蘇黎世
	《亞洲新興藝術浪潮》，ZKM當代藝術博物館，德國卡爾斯魯厄
	《拉薩——來自西藏的新型藝術》，中國北京紅門畫廊
	《邂逅西藏——當代與傳統的交會》，Neuhoff Gallery，美國紐約
2006	《噢！多麼美好的一天——Peter Towse與貢嘎嘉措的共用視野》，Rossi & Rossi，英國倫敦
	《綠松石湖上的波浪——西藏當代藝術表現手法》，美國科羅拉多大學藝術展覽館，美國博爾德
	《文化領域——東翼收藏VII》，考陶爾德藝術學院，倫敦，英國
	《反思傳統——當代西藏藝術家在西方》，視覺藝術畫廊，埃默裏大學，亞特蘭大，美國
	《西藏》，鹿特丹世界美術館，荷蘭鹿特丹
2005	《從古典到當代——西藏視野》，Rossi & Rossi與甜茶館畫廊合作聯展，倫敦，英國
	《Limbers Due Tibet》，里昂城市畫廊，法國里昂
1989	《喜馬拉雅當代西藏藝術視野》，The Reality Room Gallery，美國華盛頓
	《89現代藝術大展》，中國美術館，北京，中國
1987	《甜茶館畫廊藝術家群展》，甜茶館畫廊，拉薩市，西藏

駐地藝術項目

2003	利華休姆信託基金會，英國倫敦：利華休姆藝術家駐地專案，皮特利弗斯博物館，英國牛津大學
2001	英國南漢普郡藝術學院：2000藝術年，藝術家駐地專案
1996	英國倫敦中央聖馬丁學院：客座藝術家獎學金專案
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