







Front and Back Covers 封面封底: **Fissuring** (detail) 裂變 (局部), 2015, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 122 x 245 cm (48 x 96 1/2 in.)  
This page 本頁: **Fissuring** (detail) 裂變 (局部), 1990, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 146 x 228 cm (57 1/2 x 89 3/4 in.)



# NIGHT and DAY 黑夜 與 黎明

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THE ART OF QIU DESHU, 1979 AND AFTER  
仇德樹藝術展——從一九七九年至今

Qiu Deshu stands at the crossroads of so much that matters in the art of the last 35 years. If collage is now again a language important to contemporary Western artists such as Mark Bradford, then the 80s ‘fissure’ work of Qiu Deshu predates it by some time and now looks visionary; if abstract art in China is now a rich and complex field, then the 80s complex abstraction of Qiu Deshu is an important contribution to that richness; and if the art of the 80s in China is ever-more clearly its ‘classic’ contemporary art, then the quality of Qiu’s work makes his art seminal not only in historical but also in aesthetic terms.

The life of Qiu Deshu (b. 1948, Shanghai), like that of so many artists of his generation, was disrupted by the Cultural Revolution, a time when he became a worker painter, and, like others of his generation, the late 70s was for him a time of imaginative turmoil (Mao Ze Dong died in 1976) . He was the co-founder of the Grass Painting Society, an independent group whose watchword was independence in all of its meanings.

This exhibition focuses, if not exclusively, on the works Qiu made in the late 70s and 80s because it constitutes an impressive and genuinely experimental body of work and allows us to trace the artist’s attempt to find a language to articulate his experience, to develop an inner freedom. There are works clearly indebted to Chinese calligraphy (but which also reflect the inspiration he took from Jackson Pollock whose work he saw in an exhibition in China in 1980), other works that wrestle with the tension between abstraction and figuration and experiment with acrylic, as well as the groundbreaking ‘fissure’ paintings—works that involve drawing with ink on rice paper, tearing it into pieces, adding more paper, painting with acrylic—that make art out of a complex process of layering.

The exhibition is entitled *Night and Day*, not only riffing on the title of one of Qiu’s own works in the exhibition (‘From Day to Night, from Freedom to Nature’, 1981) but also to call attention to the ‘two sides’ of his work, especially in the 1980s: the melancholic dark work and the high toned ‘all-over’ works (especially the fissured work which implicitly enriches the traditional palette of Chinese painting), and which together might be said to represent the ying and yang of life. As Lao Tze says, ‘There can be no existence without nonexistence/No difficult without easy/No high without low’.

Across the last 35 years, Qiu Deshu has exhibited widely across the world and is in major public collections from the US to China, from the UK to Switzerland. Yet this exhibition, staged in the newly globalised artworld of the second decade of the 21st century, demonstrates that he is more than a Chinese artist but one whose contribution is to the art of the world—and whose forebears include Joan Miró and Chinese calligraphy.

— Philip Dodd, curator



**Abstract Calligraphy** 抽象書法, 1979, Ink on Xuan paper 宣紙水墨, 62.5 x 130.5 cm (24 5/8 x 51 3/8 in.)





**In a Restless World** 在不安的世界裡, 1979, Ink on Xuan paper 宣紙水墨, 130 x 263 cm (51 1/8 x 103 1/2 in.)





**Abstract Ink** 墨韵, 1979, Ink on Xuan paper 宣紙水墨, 67.5 x 104 cm (26 5/8 x 41 in.)



仇德樹屹立在過去三十五年藝術發展至關重要的交叉點上。如果說拼貼技法已再次成為了馬克·布拉德福德（Mark Bradford）等西方當代藝術家的藝術語言，那麼仇德樹早在上世紀八十年代就創作出來的「裂變」作品則是如此的具有前瞻性。如果說今天的中國抽象藝術既豐富又錯綜複雜，那麼仇德樹對這豐碩的成果居功至偉。如果說上世紀八十年代的中國藝術是確確實實的「典型」當代藝術，那麼仇德樹作品的內涵不僅具有歷史意義，更具有美學價值。

1948年，仇德樹出生於上海。與眾多同時代的藝術家一樣，他的生活陷入了文化大革命的混沌之中。在這個期間，他成為了一名工人畫家。七十年代末無論對仇德樹還是對那一代人而言都是思想上的動蕩期（毛澤東逝於1976）。他與其他藝術家友人共同創立了「草草畫社」——一個提倡獨立精神的藝術組織。

此次展覽涵蓋了仇德樹的各個創作時期，並著重展現了他在七十年代末至八十年代所創作的作品。這段時期的作品呈現了真正獨特的藝術實驗性，同時促使觀眾追尋藝術家的創作意圖：嘗試運用一種新的藝術語言來表達他的經歷以及嘗試追求他內心所嚮往的自由。其中的一部分作品顯然承襲了中國書法的精髓（當然也反映出他在1980年的一個展覽上觀摩傑克遜·波洛克（Jackson Pollock）作品時所獲得的靈感）；其它作品則展現了抽象藝術與具象藝術碰撞之後所產生的視覺張力，他對油彩的實驗性運用，以及獨樹一幟的「裂變」繪畫技法——仇德樹先在底層的宣紙表面塗上水墨和顏料，並將其托裱在畫布上，在有色的基底之上將撕裂的宣紙拼接疊層，並對表層的宣紙進行不同程度的雕磨——通過這種疊層的複合創作過程展現出獨特的藝術表現形式。

展覽之所以被命名為《黑夜與黎明》，不僅是對其中一件作品（從白天到黑夜，從自由到自然，1981）的回應，更是一種對仇德樹作品「兩面性」的重現：尤其是在八十年代所創作的黑暗憂鬱以及高調悅目、遍佈花紋的作品（那些間接豐富了中國傳統畫色彩的「裂變」之作）。兩者交替在一起，反映了其生活中的「陰」與「陽」。就像老子所說的：“有無相生，難易相成，長短相較。”

在過去的三十五年間，仇德樹的作品在世界各地廣泛展出，其作品也被納入到美國、中國、英國以及瑞士等地的各大機構的公共收藏當中。在二十一世紀的第二個十年，藝術界日漸全球化的背景下，此次展覽旨在呈現仇德樹不僅僅是一位中國的藝術家，更是一位承襲了胡安·米羅（Joan Miró）藝術創作風格和中國傳統書法精髓的、對全球藝術有所貢獻的藝術家。

— Philip Dodd, 策展人





**From Day to Night, from Freedom to Nature No. 2**

從白天到黑夜, 從自由到自然之二, 1981

Ink on Xuan paper and canvas 布面宣紙水墨

236 x 67 cm (92 7/8 x 26 3/8 in.)





**From Day to Night, from Freedom to Nature No. 2** (detail) 從白天到黑夜, 從自由到自然之二 (局部), 1981  
Ink on Xuan paper and canvas 布面宣紙水墨, 236 x 67 cm (92 7/8 x 26 3/8 in.)



**Calligraphy** 書法風雷, 1981  
Ink on Xuan paper and canvas 布面宣紙水墨  
222.5 x 62 cm (87 5/8 x 24 3/8 in.)

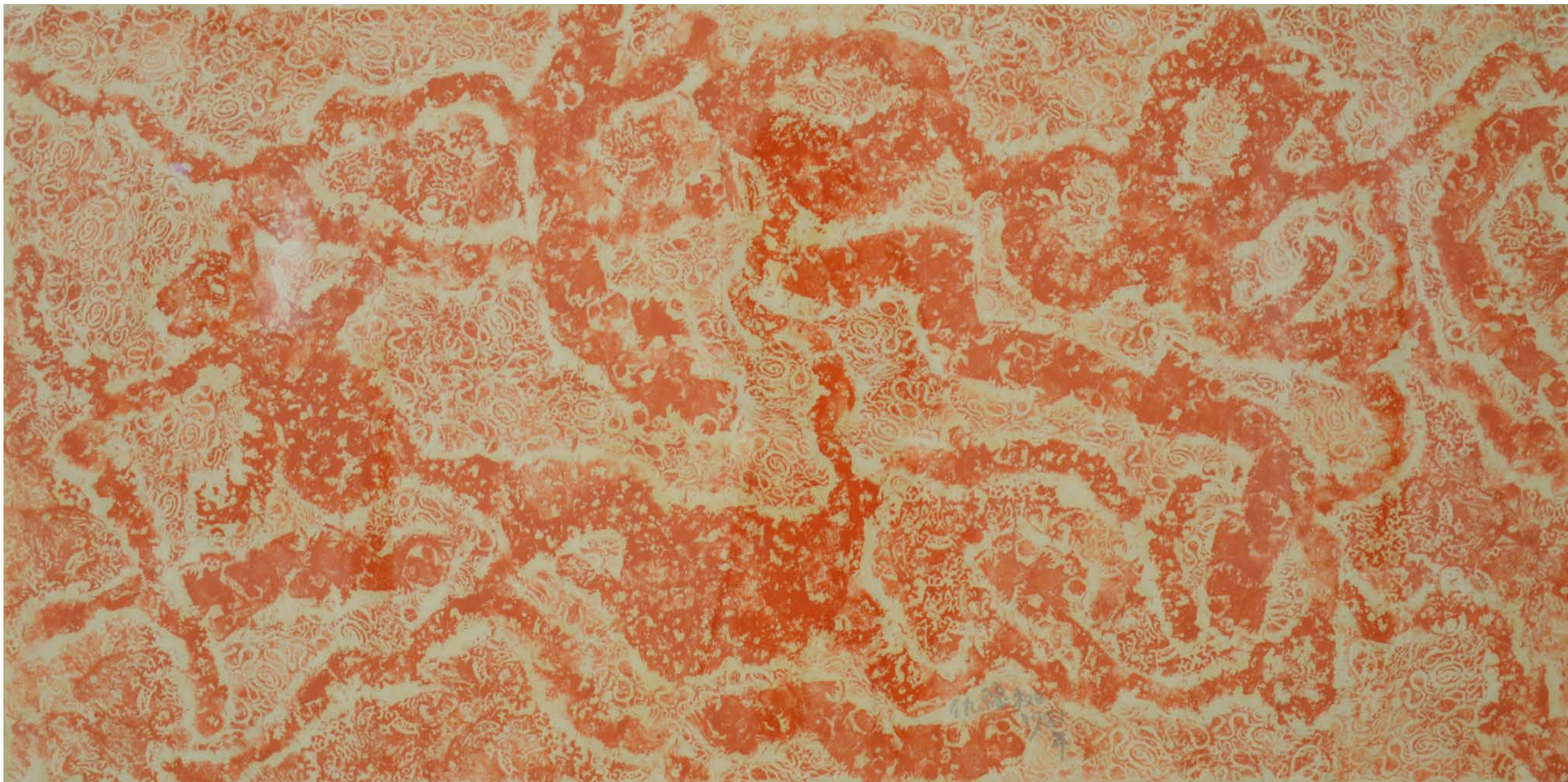






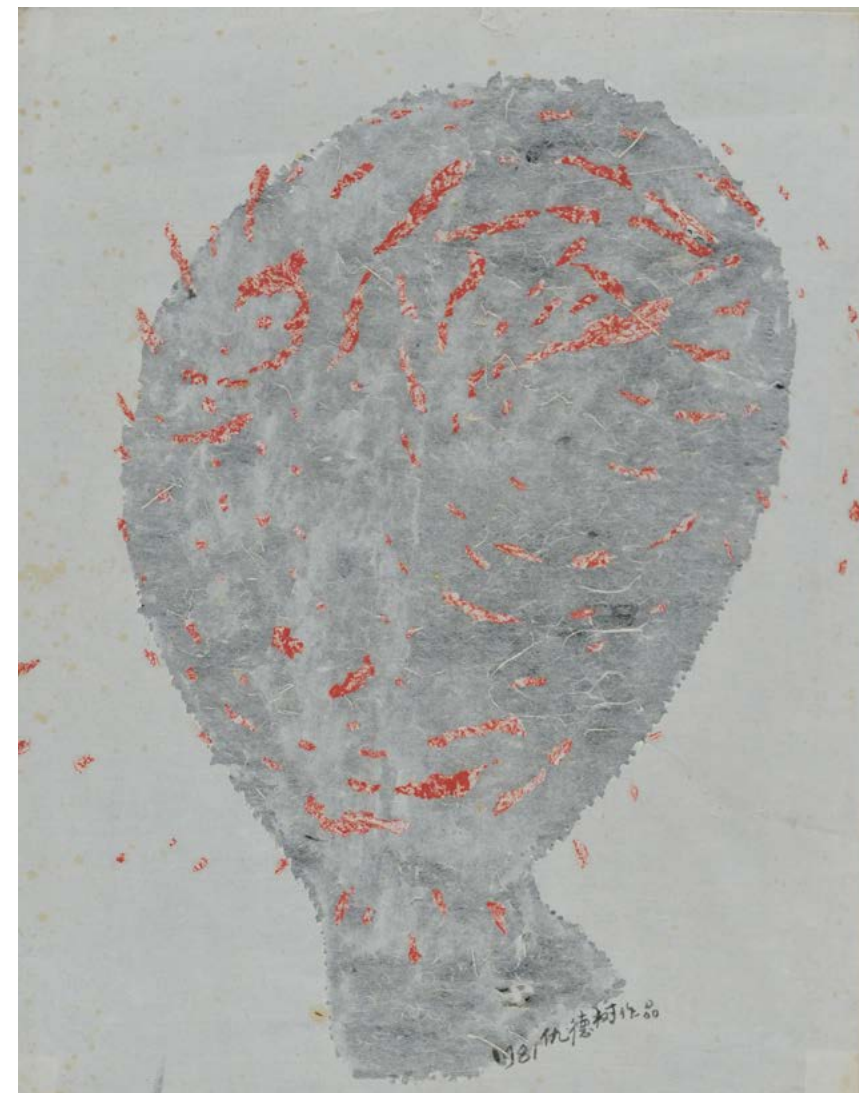
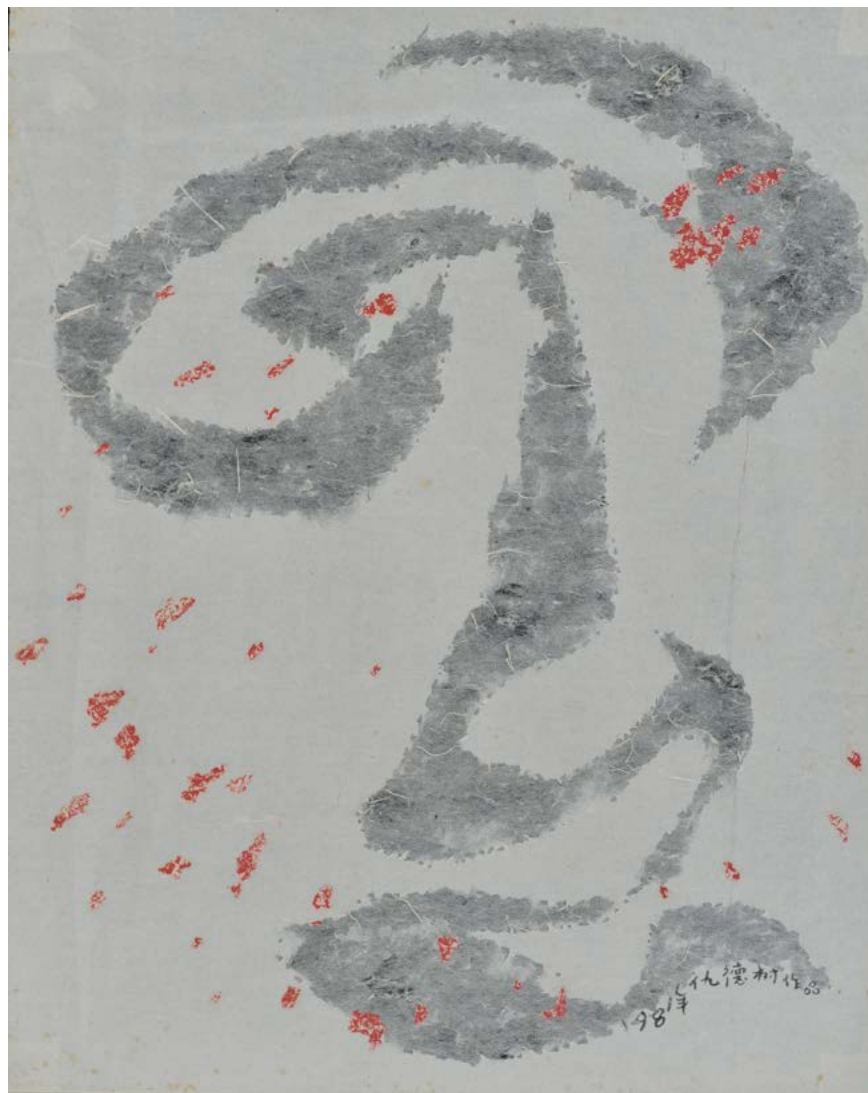
**Calligraphy (detail)** 書法風雷 (局部), 1981, Ink on Xuan paper and canvas 布面宣紙水墨, 222.5 x 62 cm (87 5/8 x 24 3/8 in.)





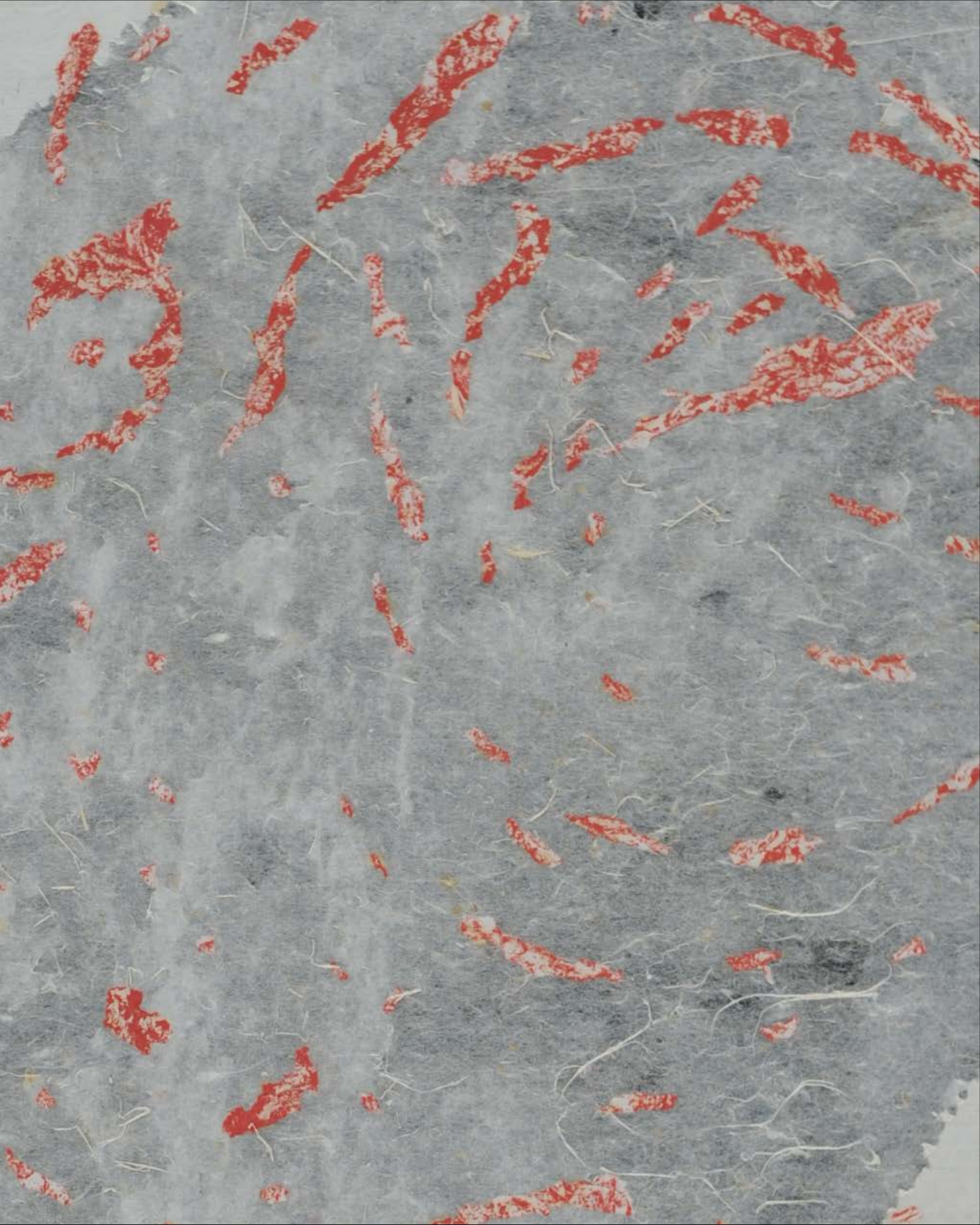
**Seal** 印章, 1981, Ink on Xuan paper and canvas 布面宣紙水墨, 60 x 138 cm (23 5/8 x 54 3/8 in.)





**Spiritual Portrait No. 1, No. 2, No. 3** 精神自畫像之一、之二、之三, 1981, Ink on Xuan paper and canvas 布面宣紙水墨, 60 x 48.5 cm each (每張23 5/8 x 19 1/8 in.)





**Spiritual Portrait No. 3** (detail) 精神自畫像之三 (局部), 1981, Ink on Xuan paper and canvas 布面宣紙水墨, 60 x 48.5 cm each (每張23 5/8 x 19 1/8 in.)



# Night and Day: The Art of QIU DESHU—1979 and After

Philip Dodd

*“These fragments I have shored against my ruins”*

—T.S. Eliot, *The Waste Land*

It may seem odd to quote a great American modernist poet (born in 1888) to help understand the striking 80s work of Qiu Deshu, a Chinese artist born in 1948, at the cusp of New China. But the crisis of tradition and the individual talent that T.S. Eliot’s line alludes to, the poet’s sense that all he has to make poetry with are fragments of a great culture, might have been written to describe the art that Qiu Deshu made in the late 70s/80s—among the most ambitious and revelatory bodies of work produced by that seminal generation of Chinese artists who came to maturity in the years after Mao Ze Dong’s death.

Its ambition is inseparable from the artist’s recognition that he had to ‘construct something/Upon which to rejoice’, to quote T.S. Eliot again; he understood that neither of the available options—either the continuation of Chinese traditions of art or the imitation of Western styles—could help him to understand either his own self or the historical circumstances in which he found himself. This exhibition offers the visitor an opportunity to see in some detail examples of his remarkable work of the 80s, to watch an artist trying to build from fragments art that can make sense of himself and what is happening. It closes with a glimpse of the ‘landscape’ work produced recently, to show where that experimentation of the 80s has led him, up to this point.

Born in Shanghai, educated in Chinese calligraphy (he had made a work as a child indebted to Shitao, 1642–1707, which had impressed his teacher), Qiu Deshu had in his earlier years been an enthusiastic Red Guard and a well-regarded worker painter, even going into factories to make representations of their heroic daily life. In the late 1970s, with Deng Xiaoping’s Opening Up, Qiu Deshu found himself like many others having to wrestle with his new life. The opening up involved a lessening of cultural control too—newly translated books flooded in, a 1981 exhibition from Boston’s Museum of Fine Arts allowed Qiu Deshu to see the painting of Jackson Pollock. With others, the artist set up the Caocao Group, whose watchword was independence. But the word ‘independence’

had political resonance for the authorities and Qiu Deshu found himself under political scrutiny, and the group banned. This has to be part of any description of the conditions in which the works in *Night and Day* were made. The Opening Up was a moment of turbulent liberation, but one not where there was any consensus on how it should be navigated.

While it would be possible to write at length about the conditions in which Qiu Deshu made the late 70s/early 80s work, in the end what matters is the art itself, its quality and meanings. The late 70s/80s work on the walls of Pearl Lam Galleries shows the artist trying out a variety of languages (‘He Do the Police in Different Voices’, as the first epigram to T.S. Eliot’s *The Waste Land* had it). The first painting with the wonderfully apt title ‘In a Restless World’ has an eagle, tiger and hunter, and clearly conjures up some elements of classical Chinese painting (the tiger and eagle represent evil forces in the world, as he said in an earlier interview). There are also calligraphic ink works, seal work, work caught between figuration and abstraction with ghostly figures emerging from the paint, as well as work made by the fissure technique that Qiu Deshu owns. But too often fissuring is described in formal terms. What matters is what it means. Here the artist’s own words help:

These paintings were done during my most difficult time, the time when I was subject to criticism session after criticism session. No one knew when it was going to end, and depending on the outcome, the authorities could have ruined my whole family. That’s how I felt. One day I was in the small garden at the back of the Cultural Palace, and saw these cracks on the ground, which looked like eyes staring into the sky directly and silently. I felt that my condition was mirrored in these cracks.<sup>1</sup>

Out of this sense of fracture, the fissured work developed. Formally, such works involve drawing with ink on rice paper, tearing it into pieces, adding more paper, painting with acrylic—and so making art out of a complex process of layering. But more importantly they are one of the ways that Qiu Deshu makes works out of fragments—breaking the ‘unbroken lines’ of Chinese traditional calligraphy, constructing something ‘upon which to rejoice’. Wherever one

looks in this exhibition, and not merely at the fissure work, the art is made out of fragments. Take the seal work which Qiu Deshu has said is the self of Chinese culture. First, he says he tried to ease the confinement but ended up exploding it. His work is everywhere made out of fragments—even the radical ink painting twists, turns and breaks the idioms of classical ink painting. ‘These fragments I have shored against my ruins’.

But to what end? To explore the inner freedom that the Opening Up had released might be the general answer. Especially during the Cultural Revolution it might be argued that the Party wanted to abolish private life and even the inner life. Perhaps inevitably that repressed landscape became the terra incognita that an artist such as Qiu Deshu wanted to explore once he had the opportunity. His art of this period—late 70s/early 80s—is an exploration of his inner life, constructed out of the fragments available to him. It is called *Night and Day* because, as the artist said to me, during this period he had both a melancholic and joyful self. Both are captured in the work on display. To view them is a fascinating encounter with the power of painting.

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<sup>1</sup>Quoted in an interview between Qiu Deshu and Jane DeBevoise. I am indebted to this interview for several quotations from the artist: <http://www.aaa-a.org/programs/conversation-with-qiu-deshu/>

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**Philip Dodd** is a curator, writer, and award-winning BBC broadcaster. He was the Director of the Institute of Contemporary Arts (ICA) London from 1997 to 2004. Dodd has curated exhibitions in London, New York, Moscow, Beijing, Indonesia and Singapore, with artists as various as Damien Hirst, Yoko Ono, Zhu Jinshi, and Steve McQueen. Most recently, he has curated a major 100-work retrospective of Sean Scully, which opened at CAFA Beijing, and will move to Jakarta. Dodd is also Chairman of Made in China ([www.madeinchinauk.com](http://www.madeinchinauk.com)), which has helped to develop many art projects between China and the West, including Photo Shanghai Fair in Shanghai, the award-winning British Pavilion by Thomas Heatherwick at the 2010 Shanghai Expo, and the Global Private Museum Summit that brings together annually 40 private contemporary art museum owners, most recently at Art 15 London.



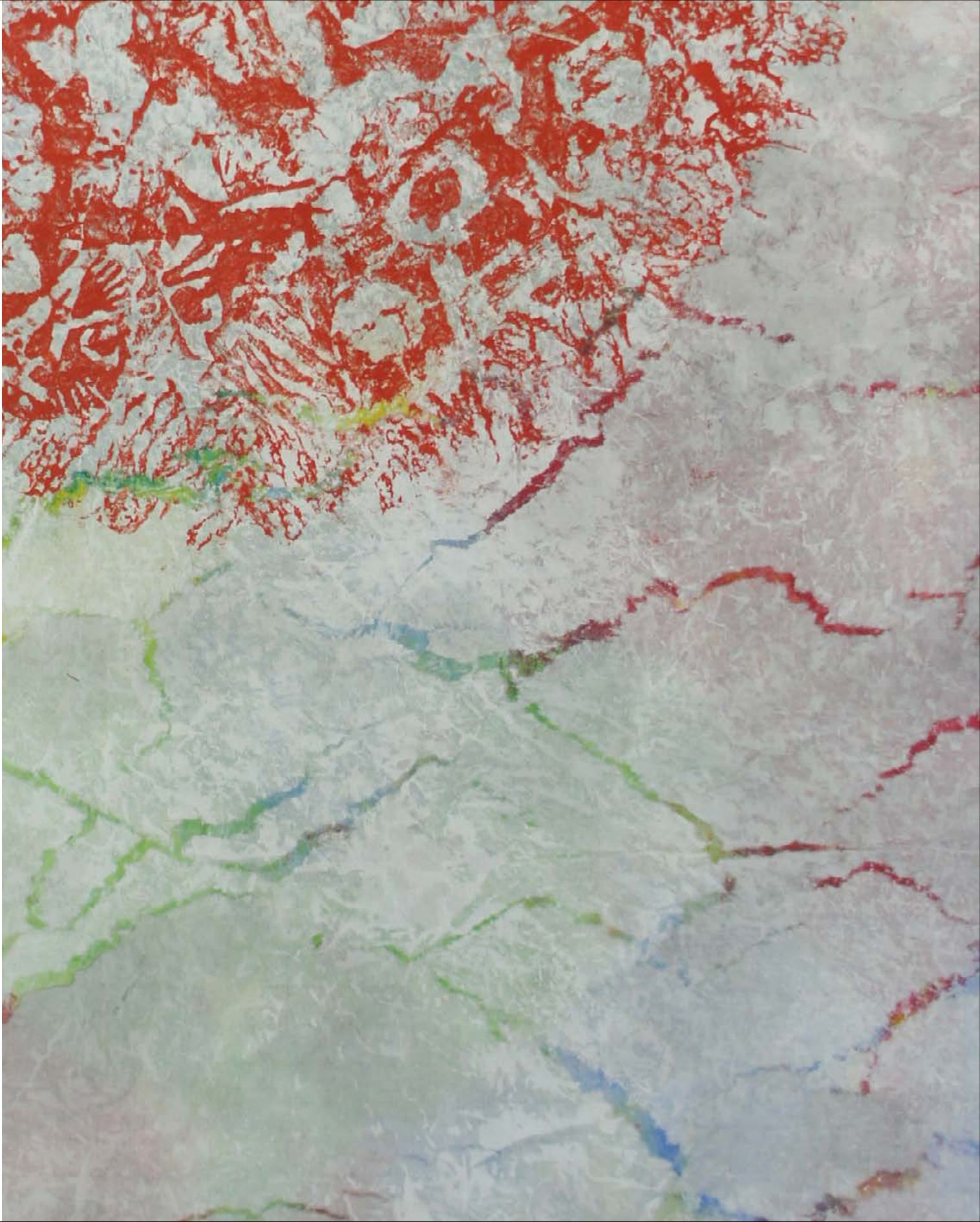


**Fissuring—Sublimation (Seal Carving)**

裂變—昇華 (篆刻), 1982

Xuan paper, acrylic, red seal ink paste 宣紙丙烯紅色印泥  
134 x 64 cm (52 3/4 x 25 1/4 in.)





**Fissuring—Sublimation (Seal Carving)** (detail) 裂變—昇華 (篆刻) (局部), 1982

Xuan paper, acrylic, red seal ink paste 宣紙丙烯紅色印泥, 134 x 64 cm (52 3/4 x 25 1/4 in.)



**Qiu Deshu's Seal** 仇德樹的印章, 1982  
Ink and seal marks on Xuan paper 宣紙水墨印章  
42.5 x 38.5 cm (16 3/4 x 15 1/8 in.)







**Fissuring 裂變**, 1984  
Acrylic on Xuan paper and canvas 布面宣紙丙烯  
70 x 68 cm (27 1/2 x 26 3/4 in.)





**Fissuring—Spiritual Portrait No. 1**  
 裂變——精神肖像之一, 1984  
 Acrylic on Xuan paper and canvas 布面宣紙丙烯  
 143 x 142 cm (56 1/4 x 55 7/8 in.)



**Fissuring—Spiritual Portrait No. 2**  
 裂變——精神肖像之二, 1984  
 Acrylic on Xuan paper and canvas 布面宣紙丙烯  
 143 x 142 cm (56 1/4 x 55 7/8 in.)



# 黑夜與黎明：仇德樹藝術展——從一九七九年至今

Philip Dodd

「為了支撐我的荒墟，我撿起這些碎片。」T. S. 艾略特《荒原》

若以美國現代派文學大師（1888年生）的詩句，來形容仇德樹八十年代具震撼性的作品，也許顯得突兀。這位中國藝術家生於1948年，新中國的節點上。艾略特的詩句所提及傳統裡隱藏的危機與個人文采的關連，以及他認為文化碎片為詩人寫作的最佳題材，就正好描述了仇德樹七十年代末至八十年代的作品。在毛澤東逝世後冒起並漸趨成熟的一群藝術家中，又以他這批作品最具視覺張力及前瞻性。

這批作品的理念，與仇德樹希望「不得不去建成／在此之上歡欣的東西」有著不可分割的關係（容許我再次引用艾略特的文字）。那時候他明白，不論是延續中國藝術傳統還是模仿西方技法，均無助他理解自我，或是所身處的歷史脈絡。是次展覽為參觀者帶來近觀仇德樹八十年代代表作的機會，見證藝術家嘗試從零碎中拼湊、建構，繼而了解自身及周遭一切的過程。

仇德樹生於上海，自幼受中國書法訓練，童年時曾創作一幅向清初畫家石濤（1642–1707）致敬的作品，給老師留下深刻印象。他年青時既是熱血的紅衛兵，也是有名的工人畫家，常到工廠裡為工人的日常生活作紀實。七十年代末鄧小平推行改革開放，當時仇德樹與其他民眾一樣，在新生活中掙扎求存。改革開放政策同時放寬對文化限制，大量翻譯作品流入國內；1979年，波士頓美術博物館來華展覽，仇德樹得以親身觀賞傑克遜·波洛克（Jackson Pollock）的畫作。他聯同其他畫家創立了提倡「獨立自由」的「草草畫社」，然而「獨立」這詞對於當時政府來說極富政治意味，仇德樹因此受到政治監控，畫社亦隨之被禁。《黑夜與黎明》中的畫作就是在這背景下誕生，可見改革開放雖是一股解放洪流，但對於當中該何去何從，卻從沒有達成共識。

當我們終於可以詳細描寫仇德樹在七十年代末至八十年代的創作背景時，其他的都已不重要，最重要的是藝術的本身以及它的精髓與意義。藝術門畫廊牆上所展出的七十年代和八十年代的作品，呈現了藝術家對多種藝術語言的嘗試（如T. S. 艾略特在《荒原》的初稿中所寫的「他用不同的聲音以警醒世人」）在第二張取題精妙，名為「在不安的世界裡」的畫作上，有一只鷹、一隻老虎和一位獵人，清楚地令人聯想起一些中國古典繪畫的元素。（如仇德樹在之前的採訪中所說，老虎和鷹代表著世界上的惡勢力。）還有書法水墨作品、印章雕磨作品、畫面展現出捕捉到的具象與抽象之間幽靈般的影子的作品，以及仇德樹所創作的裂變作品。裂變已經被太多正式的言辭所修飾，可是，什麼才是個中意義？藝術家的表述可以幫助我們理解。

「這些畫創作於我最困難的時候。當時，我正籠罩在被批鬥的陰影之下。沒有人知道這樣的日子什麼時候才能結束，而根據批鬥的結果，當局可以毀掉我的家。那就是我的當時的感覺。有一天，我走在文化宮的小花園後，瞥見著地板上的裂縫，心想，這不正是世界上最動人最美好的悲劇性筆觸嗎？我感覺它們就是我那時的生活寫照。」

裂變一系列作品就是在這破碎的感覺中衍生出來。一般而言，這些作品包括把宣紙水墨撕成碎片，加上更多宣紙，再用丙烯繪畫，如是者以疊層進行複合創作。上述是仇德樹以碎片作畫的其一方法，打破中國傳統書法「一氣呵成」的慣例，「在此之上」建構「歡欣」。當參觀者置身展覽其中，會發現不僅只有裂變元素，而且這些作品皆是由碎片拼湊而成的。就拿「印章」一作來說，仇德樹認為此作體現了中國文化的本質。他本嘗試褪去圖中細緻之處，後卻使其呈爆發狀。他的作品裡到處可見碎片，水墨畫中墨彩曲折飛揚、千迴百轉，就打破了傳統水墨畫所立的界限。「為了支撐我的荒墟，我撿起這些碎片。」

為什麼呢？最可能的答案就是為了探索改革開放所釋放出來的精神世界的自由。尤其是在文革時期，政府對人民精神與思想的控制，是具有爭議性的。對那些包括仇德樹在內的藝術家而言，那些被壓制的傳統畫無可避免地就是一塊被隱藏的樂土。仇德樹在七十年代末至八十年代初的作品，皆是他對由文化碎片組成的精神世界的探索。此次展覽之所以被命名為《黑夜與黎明》，按照藝術家所說的，是對他在這個時期所經歷的憂鬱和歡欣的回應。這些都可以在作品中找到端倪，而這也正是畫作引人入勝之處。

引用於 Jane DeBevoise 與仇德樹的採訪：  
<http://www.aaa-a.org/programs/conversation-with-qiude-shu/>

**菲利浦·多德** (Philip Dodd) 出生於 1949 年, 是一位策展人、作家及 BBC 獲獎主持人, 並曾於 1997 至 2004 年擔任倫敦當代藝術學院 (ICA) 院長。

多德曾為多位藝術家策劃展覽, 其中包括達Damien Hirst、小野洋子、朱金石和 Steve McQueen, 展覽在北京、倫敦、紐約、莫斯科、印尼和新加坡等地展出。他最近在北京中央美術學院為 Sean Scully 策劃的 100 件重要作品回顧展也將巡展至雅加達。

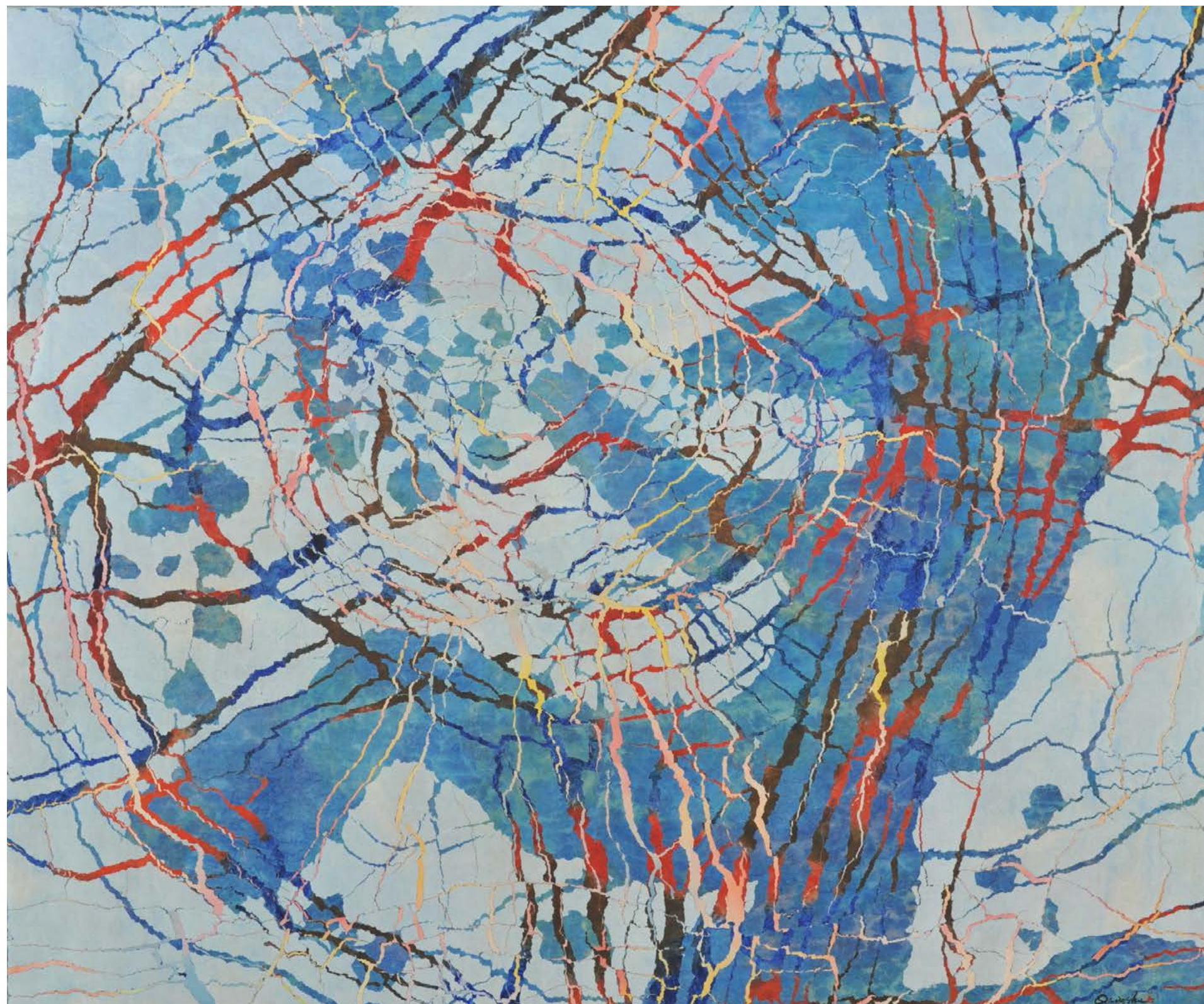
菲利浦·多德是多德創意 ([www.madeinchinauk.com](http://www.madeinchinauk.com)) 的現任主席。多德創意致力於參與中國與 西方之間的文化交流發展項目, 其中包括上海藝術影像展, 由 Thomas Heatherwick 設計並屢獲殊 榮的上海世博會英國館, 以及每年聚集 40 位私人當代美術館館長的全球私人美術館高峰會 (Global Association of Private Museums) (最近一次舉辦於 Art15 倫敦藝術博覽會)。





**Fissuring** 裂變, 1987, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 115.5 x 175.5 cm (45 1/2 x 69 1/8 in.)





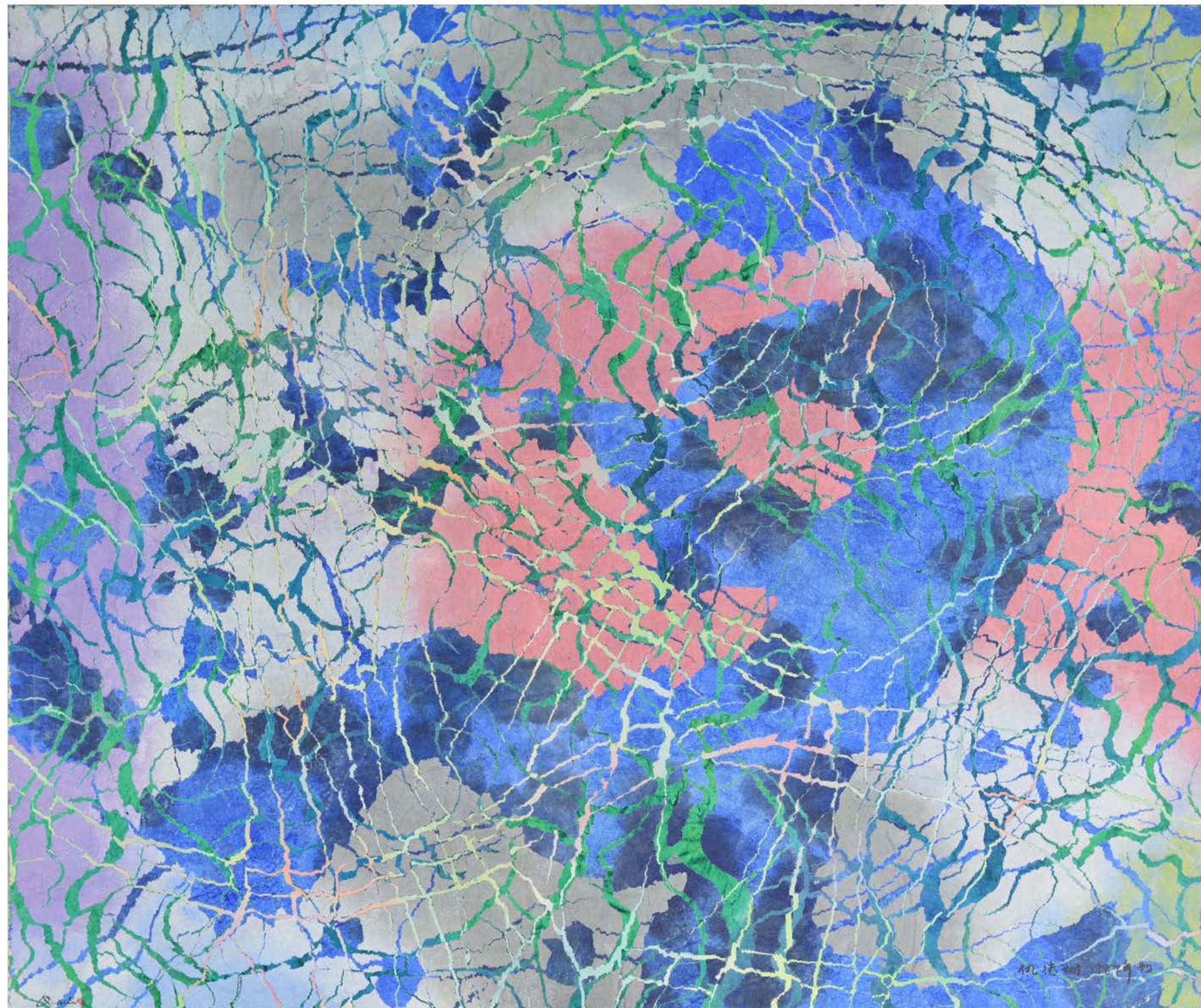
**Fissuring** 裂變, 1987  
Acrylic on Xuan paper and canvas 布面宣紙丙烯  
149.5 x 179 cm (58 7/8 x 70 1/2 in.)





**Fissuring (detail)** 裂變 (局部), 1987, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 149.5 x 179 cm (58 7/8 x 70 1/2 in.)





**Fissuring 裂變**, 1987  
Acrylic on Xuan paper and canvas 布面宣紙丙烯  
151 x 181 cm (59 1/2 x 71 1/4 in.)





**Fissuring** 裂變, 1990, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 146 x 228 cm (57 1/2 x 89 3/4 in.)



**Fissuring** 裂變, 1993  
Acrylic on Xuan paper and canvas 布面宣紙丙烯  
235 x 152 cm (92 1/2 x 59 7/8 in.)







**Fissuring** 裂變, 2010, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 122 x 244 cm (48 x 96 1/8 in.)



**Fissuring** (detail) 裂變 (局部), 2010, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 122 x 244 cm (48 x 96 1/8 in.)







**Fissuring** 裂變, 2011, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 81 x 178 cm (31 7/8 x 70 1/8 in.)





**Fissuring** (detail) 裂變 (局部), 2011, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 81 x 178 cm (31 7/8 x 70 1/8 in.)



**Fissuring** 裂變, 2013  
Acrylic on Xuan paper and canvas 布面宣紙丙烯  
122 x 122 cm (48 x 48 in.)







**Fissuring** 裂變, 2015, Acrylic on Xuan paper and canvas 布面宣紙丙烯, 122 x 245 cm (48 x 96 1/2 in.)



QIU DESHU

1948 Born in Shanghai, China  
1979 Founded the Grass Painting Society (*Cao Cao Hua She*), a group of twelve artists dedicated to the promotion of artistic originality  
1985–86 Invited to be artist-in-residence at Tufts University, Medford, USA  
Present Lives and works in Shanghai, China

Selected Solo Exhibitions

2015 *Night and Day: The Art of Qiu Deshu—1979 and After*, Pearl Lam Galleries, Hong Kong, China  
*Qiu Deshu*, NanHai Art, Millbrae, CA, USA  
2013 *The Fissuring World of Qiu Deshu*, Pudong Airport Terminal 2, Shanghai, China  
2012 *Qiu Deshu, Ink Painting from 1980 to 2012*, Michael Goedhuis Gallery, London, UK  
*B-Cities: Solo Exhibition of Chinese New Painting by Qiu Deshu and Lin Jiabing*, Tian Ren He Yi Art Center, Hangzhou, China  
2011 *New Works by Fission*, Shanghai Grand Theater Gallery, Shanghai, China  
2010 *Fissuring—Buildings & Courtyard, Latest works from Qiu Deshu*, Wu Chang Shuo Museum, Shanghai, China  
2008 *Fissuring—Qiu Deshu Contemporary Water-Ink Exhibition*, Shanghai Art Museum, Shanghai, China  
*Crack of Dawn—Qiu Deshu Exhibition*, Zee Stone Gallery, Hong Kong, China  
*Fissuring—Qiu Deshu*, SMYH Gallery, Beijing, China  
2007 *Fissuring—Landscape, New Works from Qiu Deshu*, Leda Fletcher Gallery, Geneva, Switzerland; Shanghai, China  
*Qiu Deshu—Ten Years after the Grass Painting Society*, Shanghai Duolun Contemporary Art Museum, Shanghai, China  
2006 *Chinese Contemporary Art—Qiu Deshu*, Frankfurt, Germany  
2005 *Fissuring—Qiu Deshu New Works*, Changliu Art Museum, Taipei, Taiwan  
2004 *Fissuring—Contemporary Chinese Art from Qiu Deshu*, Fletcher Art Museum, Geneva, Switzerland  
*Fissuring—Qiu Deshu’s New Paintings*, Hai Shang Shan Art Center, Shanghai, China  
2003 *Fissuring—Qiu Deshu*, Goedhuis Contemporary, New York, USA  
2000 *Fissuring—Qiu Deshu*, Courtyard Gallery, Beijing, China; Asian Art Museum, Seoul, South Korea  
1999 *Fissuring—Qiu Deshu*, Consulate General of Germany, Shanghai, China  
1996 *Fissuring—Genesis-Sublimation*, Plum Blossoms Gallery, Hong Kong, China; Singapore  
1994 *Fissuring—The Paintings of Qiu Deshu*, Shanghai Art Museum, Shanghai, China  
*Fissuring*, Panlong Art Center, Taiwan  
1993 *Fissuring—Qiu Deshu*, Shanghai American Culture Center, Shanghai, China  
1992 *Fissuring*, Lommel Gallery, Leverkusen, Germany  
*Fissuring*, Maroochy and Noosa Regional Gallery, Queensland, Australia  
1988 *Fissuring*, John King Fairbank Center, Harvard University, MA, USA  
*Qiu Deshu Retrospective Exhibition, 1981–88*, The Art Waves Gallery, New York, USA  
1986 *Fissuring*, Chinese Culture Institute, Boston, USA  
1985 *Fissuring*, The Campus of Harvard University; The Art Gallery of Tufts University, MA, USA

Selected Group Exhibitions

2015 Pearl Lam Galleries at Art Busan, Korea  
Pearl Lam Galleries at Art15, London, UK  
Pearl Lam Galleries at Art Cologne, Germany  
Pearl Lam Galleries at Art Basel, Hong Kong, China  
Pearl Lam Galleries at Art Stage Singapore, Singapore  
*The Art of Line: Contemporary Chinese Ink and Brush*, Pearl Lam Galleries, Singapore  
2014 *Abstraction and Refinement: Contemporary Chinese Ink Paintings*, Gajah Gallery, Singapore  
*Oil & Water: Reinterpreting Ink*, works by Qiu Deshu, Wei Jia, and Zhang Hongtu, Museum of Chinese in America, New York City, USA  
2013 *Beyond Colour: Chinese Contemporary Art*, Pearl Lam Galleries, Shanghai, China  
*Beyond Black and White: Chinese Contemporary Abstract Ink*, Pearl Lam Fine Art, Shanghai, China  
The Second Reconstructing Oriental Beauty Painting Exhibition—*Contemporary Life: Aspiration in Ink and Wash*, Shanghai Duolun Museum of Modern Art, Shanghai, China

*Tension of White Line, Modern Ink Painting Exhibition from Mainland China*, Hong Kong; Taiwan  
*Light Before Dawn Unofficial Chinese Art 1974–1985*, Asia Society Hong Kong Centre, Hong Kong, China  
*Insightful Charisma*, Shanghai Himalayan Museum, Shanghai, China  
2012 *Tension of White Line*, National Chiao Tung Univeristy Arts Center, Hsinchu, Taiwan; Zhu Qi Zhan Museum of Art, Shanghai, China  
*2012 Shanghai China CEIBS Contemporary Art Exhibition*, Melbourne, Australia  
*Ink: The New Ink Art from China*, Saatchi Gallery, London, UK  
*2012 Context China*, Sanchuan Modern Art Museum, Nanjing, China  
*2012 International Ink Painting Exhibition and Symposium*, Chung Shan National Gallery, National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan  
*Taste of the East—Masterpieces of Chinese Art*, Shanghai Art Museum, Shanghai, China; How Art Museum, Shanghai, China  
2011 *2011 Chinese Context “Super Freehand” 10 + 10*, Beijing Museum of Contemporary Art, Beijing, China; Fragrant Hill Museum, Beijing, China  
*A New Horizon of Contemporary Chinese Art*, National Art Museum of China, Beijing; National Museum of Australia, Sydney, Australia  
*Blooming in the Shadows: Unofficial Chinese Art, 1974–1985*, China Institute, New York, USA  
*Ink Reproduction—World Tour of Contemporary Ink Painting*, Chinese Culture Center in Berlin, Germany; Kuala Lumpur, Malaysia; Singapore  
2010 *Age of Water-Ink Art—New Water-Ink Art Grand Exhibition*, Shanghai Duolun Contemporary Art Museum, Shanghai, China; Zhu Qi Zhan Art Museum, Shanghai, China; Spring Art Salon, Shanghai, China  
*Crossing Asia and Europe—Dialog of Civilization (Paris-Shanghai)*, *Contemporary Art from Chinese and French Artists Grand Exhibition*, Zhe Jiang Art Museum, Hangzhou, China; Expo Theme Pavilion, Shanghai, China; Paris Senior Art Institute, Paris, France  
*Contemporary Chinese Ink Brush Painting*, Morlan Gallery, Arkansas, USA  
2009 *Chinese Ink Painting: Change and Growth I*, Shanghai Zendai Museum of Modern Art, Zendai Zhujiajiao Art Museum, Shanghai, China  
*Open and Change, Creative Water-Ink Art Exhibition*, Taipei Art Museum, Taipei, Taiwan  
2008 “*Chinese Blue*” Arts Festival, Malmö, Sweden  
*Turn to Abstract—Retrospective of Shanghai Experimental Art from 1976 to 1985*, Shanghai Zendai Museum of Modern Art, Shanghai, China  
*New Ink: Chinese Contemporary Ink Art*, the National Art Museum of China, Beijing, China; Dresden, Germany  
*Story of Ink—Contemporary Artists Nomination Exhibition*, Beijing Contemporary Art Museum, Beijing, China; RAAB Gallery, Berlin, Germany; Harvard University, Massachusetts, USA  
2007 *In Transit—Shanghai New Water-Ink Grand Exhibition*, Shanghai Duolun Contemporary Art Museum, Shanghai, China; Zhu Qi Zhan Art Museum, Shanghai, China  
*07 Contemporary Cultural Venation—China Version*, Today Art Museum, Beijing, China  
*China Onward—Chinese Contemporary Art, 1966–2006*, Louisiana Museum of Modern Art, Denmark  
*OST WEST Dialog I*, Kulturaustausch, Haus Metternich, Koblenz, Germany  
2006 *Rebirth of Water-Ink, Shanghai New Water-Ink Art Exhibition*, Zhu Qi Zhan Art Museum; Shanghai, China; Shanghai Duolun Contemporary Art Museum, Shanghai, China  
International Contemporary Water-Ink, Manhattan Asian Art Center Gallery, New York, USA  
The 21st Asian International Art, Singapore National Museum, Singapore  
First Taipei International Modern Ink Painting Biennial, National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan  
2005 *Sky Group Human Merge—Liu Guosong, Chen Jialing, Qiu Deshu*, Shanghai Duolun Museum Of Modern Art, Shanghai, China  
2005 Water-Ink Art Exchange Exhibition, Hong Kong City Hall, Hong Kong, China  
25th Anniversary of The Grass Painting Society, Shanghai Hai Shang Shan Art Center, Shanghai, China  
2004 *Protruding Schema*, Shanghai Art Museum, Shanghai, China  
Shanghai Abstract Art Exhibition, Shanghai Mingyuan Cultural Art Center, Shanghai, China  
*Dreaming of the Dragon’s Nation: Contemporary Art Exhibition from China*, Dublin Ireland  
First Exhibition of Peninsula Art Center, Peninsula Art Museum, Belmont, USA  
2003 *Chinese Art Today Grand Exhibition*, Beijing World Art Museum, Beijing, China  
2002 *Rocks and Art*, Chambers Fine Art, New York, USA







2012《上海意象》，喜馬拉雅美術館開幕展，中國 上海  
《白線的張力—兩岸三地現代水墨展》，交通大學藝文空間，臺灣 新竹；朱屺瞻藝術館，中國 上海  
2012中國上海現代藝術展，澳大利亞 墨爾本  
《墨：來自中國的藝術》，SAATCHI美術館，英國 倫敦  
《文脈中國》，三川當代美術館，中國 南京  
《匯墨高升—2012國際水墨大展暨學術研討會》國立國父紀念館中山國家畫廊，臺灣 臺北  
《品藏東方—中國經典藝術展》，上海美術館，中國 上海；昊美術館，中國 上海  
2011《2011文脈中國“超寫意”架上10+10》，當代藝術館，中國 北京；香山美術館，中國 北京  
《新境界—中國當代藝術展》，中國美術館，中國 北京；澳大利亞國家博物館，澳大利亞 悉尼  
《暗影下綻放的花朵1974–1985的中國在野藝術》，華美協進社中國美術館，美國 紐約  
《水墨再現—當代水墨藝術世界巡展》，LOH畫廊，德國 柏林；馬來西亞 吉隆坡；新加坡  
2010《水墨時代—新水墨藝術大展》，上海多倫現代美術館，中國 上海；朱屺瞻藝術館，中國 上海；春季藝術沙龍，中國 上海  
《跨越歐亞世博行：對話文明—巴黎—上海》，中法藝術家世界遺產發現之旅作品大展，浙江美術館  
中國 杭州；世博會主題館，中國 上海；國立巴黎高等美術學院，法國 巴黎  
《當代中國水墨畫》，蒙拉畫廊，美國 阿肯色州  
2009《水墨方向》，上海證大現代藝術館朱家角分館，中國 上海  
《開顯與時變—創新水墨藝術展》，臺北市立美術館，臺灣 臺北  
2008《中國藍藝術節》，瑞典 馬爾默  
《轉向抽象：1976–1985上海實驗藝術回顧展》，上海證大現代藝術館，中國 上海  
《水墨新境：中國當代水墨》，中國美術館，中國 北京；德累斯頓藝術收藏館，德國 德累斯頓  
《水墨演義—當代藝術家提名展》，北京當代藝術館，中國 北京；RAAB畫廊，德國 柏林；哈佛大學  
費正清中國研究中心，美國 麻省  
2007《水墨在途—上海新水墨藝術大展》，多倫現代美術館，朱屺瞻藝術館，中國 上海  
《“07文脈當代—中國版本”大型綜合藝術展》，今日美術館，中國 北京  
《中國趨勢 中國當代藝術1966–2006》，Lousiana美術館，丹麥  
《東西對話》，Haus Metternich美術館，德國 科布倫茨  
2006《水墨再生—上海新水墨藝術大展》，朱屺瞻藝術館，多倫現代美術館，中國 上海  
《國際現代水墨畫大展》，曼哈頓亞洲文化中心藝廊，美國 紐約  
《第21屆亞洲國際藝術展》，新加坡國家美術館，新加坡  
《第一屆臺北當代水墨雙年展》，國立國父紀念館，臺灣 臺北  
2005《天地人和—劉國松、陳家冷、仇德樹畫展》，多倫現代美術館，中國 上海  
《上海香港藝術交流展》，香港大會堂，中國 香港  
《草草畫社25周年紀念展》，海上山藝術中心，中國 上海  
2004《凸現圖式—上海美術館當代水墨藏畫展》，上海美術館，中國 上海  
《上海抽象藝術大展》，明園文化藝術中心，中國 上海  
《龍族之夢—中國當代藝術展》，愛爾蘭現代美術館，愛爾蘭 都柏林  
《半島藝術中心首展》，半島藝術中心 半島美術館，美國 貝爾蒙特  
2003《今日中國美術大展》，世紀壇藝術館，中國 北京  
2002《石頭和藝術》，前波畫廊，美國 紐約  
《東+西—中國當代藝術展》，上海美術館，中國 上海；奧地利 維也納  
《形而上抽象畫展》，上海美術館，中國 上海  
《第一屆廣州三年展》，廣州美術館，中國 廣州  
《新千年邊緣：中國新藝術》，Goedhuis畫廊，美國 紐約；英國 倫敦  
2001《無際中華—新中國畫展》，Goedhuis畫廊，美國 紐約  
《形而上抽象畫展》，上海美術館，中國 上海  
《第一屆成都雙年展》，中國 成都  
2000《上海—臺灣：新世紀水墨對話》，國立國父紀念館，臺灣 臺北  
《新中國畫大展巡迴展》，中國 上海，中國 南京  
《第二屆國際水墨畫雙年展》，關山月美術館，中國 深圳

1999《幻想2000年—中國彩墨媒體繪畫和雕塑展》，德國 盧卑克，德國 斯圖加特，德國 多特蒙德  
1998《第三屆國際彩墨畫展》，臺灣；法國；中國；薩爾瓦多  
《第一屆國際水墨畫雙年展》，關山月美術館，中國 深圳  
1997《創意薈萃》，香港會議展覽中心，中國 香港  
《上海藝術家作品展》，俄羅斯 聖彼得堡  
《當代和古代亞洲藝術》，Michael Goedhuis畫廊，英國 倫敦  
1996《上海墨》，亞利桑那大學美術館，Joseph Gross畫廊，美國 亞利桑那州  
《畫廊中國當代繪畫和雕塑聯展》，Michael Goedhuis畫廊，英國 倫敦  
臺北國際藝術博覽會，臺灣 臺北  
1995《韓國第一屆光州國際藝術雙年展》，韓國 光州  
《中國畫25年1970–1995》，Michael Goedhuis畫廊，英國 倫敦  
1994《中國現代水墨畫兩岸兩人作品展—劉國松與仇德樹》，中國 珠海  
《兩岸三地中國現代水墨畫大展》，臺中省立美術館，臺灣 臺中；中正藝廊，臺灣 臺北  
《東西相遇：20世紀後期中國藝術的轉變》，美國 康乃狄克州  
《中國、日本、韓國及香港地區美術交流邀請展》，中國 香港  
1993《上海—橫濱城市二十週年紀念—上海現代藝術展》，日本 橫濱  
《上海——臺北現代水墨畫展》，上海美術館，中國 上海  
《首屆東亞運動會畫展》，上海美術館，中國 上海  
1992《K18群星會展》，卡塞爾大學，德國 卡塞爾  
1990《新一代的中國美術展》，麻省史密斯學校藝術博物館，美國 麻省  
《亞洲藝術家聯展》，香港演藝中心，中國 香港  
1987《中國畫展》，萬玉堂畫廊，中國 香港  
1986《中國四人展》，美國 紐約  
1984《仇德樹、孔柏基聯展》，普林斯頓大學美術館，美國 新澤西州  
1982《心跡》，美國東部巡迴展覽  
1980《八十年代畫展》，草草畫社首次展覽，上海盧灣區文化館，中國 上海

### 主要收藏

中國美術館，中國 北京  
上海美術館，中國 上海  
臺中省立美術館，臺灣 臺中  
普林斯頓大學美術館，美國 新澤西州  
波士頓美術館，美國 波士頓  
亞利桑那大學美術館，美國 亞利桑那州  
舊金山亞太美術館，美國 舊金山  
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亞洲美術館，韓國 首爾  
牛津大學沙利文陳列館，英國 牛津  
漢堡市政廳，德國 漢堡  
Origo家族基金會，瑞士 日內瓦  
努薩藝術中心，澳大利亞 昆士蘭



# PearlLam Galleries

## Pearl Lam Galleries 藝術門

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HK SOHO 香港蘇豪 Shop 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  
Shanghai 上海 181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002  
Singapore 新加坡 9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284



