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Front Cover: detail of ZHU JINSHI, Red Leaves Mountain (2006-2009), Oil on canvas

This Page: detail of QIU ZHENZHONG, Characters to be Deciphered No.9 (1988), Ink on Xuan paper

ARTISTS:

ZHU JINSHI

ZHANG JIANJUN

YAN BINGHUI

SU XIAOBAI

QIU ZHENZHONG

LI HUASHENG

LI XIAOJING

**CHINESE CONTEMPORARY ABSTRACT,
1980S UNTIL PRESENT:**

MINDMAP

CURATED BY GAO MINGLU

PEARL LAM
Galleries

Foreword

Pearl Lam / Founder of Pearl Lam Galleries

What is Chinese contemporary abstract art?

The Western art world has often claimed that Chinese contemporary abstract art is secondhand, derived from Western abstract expressionism. At the same time, academics, curators, and artists in the Chinese art world argue that Chinese contemporary abstract is indebted to Chinese calligraphy or ink brush painting from the literati culture of ancient times. This ancient culture is based on Daoism, Buddhism, and Confucianism, the very core of Chinese culture—the philosophy of which is still practised by Chinese people around the world today. During the 8th century Tang dynasty, the Chinese created art by pouring ink. The ink brush literati culture involved painting in some sort of 'abstract' spirit, which was distinctly Chinese. With the introduction of Western art theory and practice, Chinese contemporary abstract art reacted to and against Western theories to form its own singular range of expression.

We open Pearl Lam Galleries with an exhibition of Chinese contemporary abstract art to explore the differences in the approach of Chinese artists to abstraction, and to delve into what such art shares with the West, as well as in what ways it is distinctive.

We invited Gao Minglu, one of the leading scholars of Chinese art and an authority on Chinese abstraction, to curate the exhibition. We also invited Paul Moorhouse, a leading English curator and scholar of Western abstract art, to visit the exhibiting artists at their studios to see their work, and to answer the question: “Is contemporary Chinese abstract merely an echo of the West?” In this catalogue, we have published the edited transcript of a dialogue between Gao Minglu and Paul Moorhouse. We are grateful to both of them.

We hope the audience will enjoy the exhibition, which demonstrates the richness and variety of Chinese contemporary abstract art from the 1980s until the present day.

A Return to Humanity and the Natural World

— An Introduction to Chinese 'Abstraction'

Gao Minglu

In the past decade, ‘abstraction’ in mainland Chinese art has garnered much attention in both the local and international art scenes, as its history, major artists and representative works have greatly developed and flourished. The exhibition at Pearl Lam Galleries Hong Kong, *Chinese Contemporary Abstract, 1980s until Present: Mindmap*, features seven mainland Chinese painters whose works represent over three decades of the development of ‘abstract art’. The show includes the artists’ early and recent works and contextualises their development for the audience. With the exception of the emerging artist Li Xiaojing, the participating artists in this exhibition were born in the late 1940s and ‘50s. By the Cultural Revolution, they had already begun to explore modern art, and in the 1980s, they emerged as the representative figures of the Chinese avant-garde.

The exhibition’s title, ‘abstraction’, is derived from a notion perceived by the audience. However, the ‘abstract’ art referred to here is not the same as typical examples of Western abstract art. Recently in mainland China, much discussion and attention has attempted to qualify the essence of Chinese abstract art—so much so as to include a number of Western experts and curators who have published articles and organised exhibitions on the topic. So, what is abstract art? What is considered abstract art in China? What are the distinctive characteristics of Chinese abstraction compared to modern Western abstract art?

To answer this question, we must first understand that ‘abstraction’ became a mainstream form of modern art in direct response and critique to the painting style of the Western realist tradition. In Western modernism, against the backdrop of the classical realist tradition, the development of abstract art elicits extreme conflict and antagonism. In ancient China, even before Western modernism, such separation, antagonism, and revolution did not exist—they were not an issue. That is to say, abstraction is a product of Western modernism. The core of modernism is the essence of freedom of the

individual spirit, which is the ideological core of the Enlightenment of the 17th and 18th centuries. It regards ideas and thoughts as the highest privilege, able to conquer and master the external world, including the natural world (including the human body itself). As such, art critic Clement Greenberg asserted that modern abstract art evolved from the philosophy of the Enlightenment. In short, abstraction is a reflection of the external and conscious world. It can be defined scientifically and rationally, described by geometric abstraction or intuitive generalisations, resulting in what is considered abstract expressionism. Because abstract art is a direct manifestation of the artist’s state of mind, it is therefore regarded as the highest realism of fine art. This is actually the underlying principle of modern Western art since the Enlightenment.

Therefore, many Western scholars regard abstract art as a reflection of human alienation in a capitalist society. For example, Adorno believed that Western abstraction resulted from industrialisation and its resulting division and alienation of humanity. Modern art was in trouble. However, this dilemma still continues in today’s era of globalisation, and is even more critical.

Before modern industrial society, mankind, nature, and the external world were in complete harmony. Asian culture especially advocates equality between man and nature, and harmony among all things. This philosophy informs the development of Chinese landscape painting. The purpose of painting is best described by Guo Xi’s philosophy on landscape painting aesthetics (不下堂筵、坐窮泉壑 *buxia tangyan, zuoqiong quanhe*), wherein the highest realm of the landscape ultimately expresses the similarities and differences between the natural and spiritual world (可游可居 *keyou keju*). The tradition of venerating nature subtly influences the development of Chinese contemporary abstraction. All of the artists included in this exhibition, more or less intentionally or unintentionally, have incorporated this awareness into their work. The past three decades

are witness to an important phenomenon of Chinese contemporary art, where all developmental and natural changes inform the activities and history from the ‘80s to today. This ‘Yi Pai’ phenomenon is like a kind of great music desiring sound (大音希聲 *dayin xisheng*), a silent protest against the political and capitalist reality of our contemporary society, and a means of preserving the self. Few scholars both in China and abroad are interested in this emergence. Through my research and analysis of this movement in recent years, I’ve defined it as ‘Maximalism’ (極多主義 *jiduo zhuyi*) and a ‘School of Notion’, or ‘Mindmap’ (‘Yi Pai’). The simple use of the Western term ‘abstract art’ to summarise this movement in contemporary China would certainly be inappropriate.

I

First, ‘Yi Pai’ (beginning with these works) does not advocate the separation of principles, concepts, and realistic compositions of artwork, nor does it identify with Western concepts of art, abstraction and realism. Although ‘Yi Pai’ artists have individual means of cultivating their artistic practice, they all attempt to reconcile these issues. A partial explanation is that in China, traditional poetry, calligraphy and painting all advocate togetherness, not differentiation. Therefore, art is not a reflection of the outer world, but is a restoration of a shared idea.

Qiu Zhenzhong is an important Chinese contemporary artist and experimental calligrapher. In the 1980s, Qiu Zhenhong, Xu Bing, Gu Wenda, and Wu Shanzhuan were regarded as the four leading Chinese contemporary text-art artists. In 1988, Qiu used text inscriptions from Shang and Zhou dynasty bronzes, which had yet to be authenticated, to produce his *Waiting to be Deciphered* series. Just as Xu Bing created fake characters, Gu Wenda produced miswritten words, and Wu Shanzhuan re-contextualised different Chinese phrases, Qiu Zhenzhong revitalised words not even publicly known. However, his intent is not the words themselves, but his works are endowed

with the significance of the future where meaning is derived from the pure beauty, form and composition of line. In the absence of semantic distractions, we are able to appreciate the purity of form in the characters. So this form of ‘abstraction’ is not artificially constructed, nor does it employ deconstruction and destruction, typical of works by Xu, Gu, and Wu; rather, the words and calligraphy themselves possess an essential quality. Although Qiu’s later works no longer use words as his medium, he continues to explore this restorative method. Through his use of lyrical lines, he restores an essential act of humanity—in its pure image.

Yan Binghui is representative of the 1980s avant-garde art movement in China, as well as the 1990s ‘experimental ink’ movement. For years, he quietly continues, not according to fashion. Following the literati painting tradition, his calligraphy manifests one’s transformation into the spirit of the natural world. Since the mid-1990s, Yan has been using dry brushstrokes and richly layered ink textures to compose repeated square and round forms suggestive of the eternal presence of the heavens and earth, days and nights, as well as water and stone. The irregular geometric forms suggest a relationship of balance and perfection (天圓地方 *tianyuan difang*) and the thickly layered ink is reminiscent of the perpetual significance present in ancient stele inscriptions.

In the 1980s, there was a similar trend developing in painting and other media. The ‘totality’ of Chinese aesthetic culture regards the relationship between humanity and the origin of the universe as a specific genre of art called ‘Rational Painting’. Zhang Jianjun is one of the most influential representatives of this genre. Zhang’s 1986 oil painting titled *Humankind and Its Clock* features different people simultaneously looking up at the stars, representing the mystery of time and space—a painting that greatly influenced his generation. In the 1980s, Zhang created his *Noumenon (Existence)* series, which are typical Rational paintings.

The Rational paintings of the 1980s can be considered as Chinese ‘abstraction’—the term ‘rational’ referring to the concept, contemplation and meditation embodied by each work. For the Chinese artists and scholars of the 1980s, this is an essential component of the modern exploration of Chinese culture.

Li Xiaojing is a young artist born in the 1970s and an emerging contemporary Chinese artist whose work has been actively followed both in China and abroad. Her work encompasses the universe a thousand times over—heaven, earth, humanity, universal forms, and still lives. But in contrast with the narrative of the 1980s artists, her works are micro-focused and closely linked to individual thoughts and feelings. Her diverse compositions do not create strict hierarchy for what is accepted or marginalised. Her paintings create a relationship between ‘painting outside a painting’ and of the ‘voice beyond a painting’. Sky, water, tree, and stone are all part of Li Xiaojing’s everyday life, for which she manifests a relationship between ‘painting for the self’ and ‘painting within the self’. Li Xiaojing conceals the philosophical meditation of the 1980s in the form of personal diary.

II

Secondly, ‘Yi Pai’ artists often reveal a close relationship between their artistic practice and the everyday. In each work, we see the constant repetition of the brushstroke, line, and form. Any work is by no means more important than another, nor cherished as unique for them. These artists practise mirroring the everyday, incorporating their own personal perspectives, employing different materials, current events and worldly interactions, which all naturally fuse together. As the traditional Chinese saying goes: “Writing mirrors the writer, words mirror the speaker, painting mirrors the artist”.

Since the Cultural Revolution, Su Xiaobai has explored modern art forms and his paintings have won numerous awards. His recent large-scale lacquer paintings are neither considered solely of the handicraft tradition nor of abstract painting. On the one hand, his process of applying many layers of lacquer and paint contribute to his role as an exceptional traditional artisan. Every day, Su and his team explore a variety of methods for using and applying lacquer—never bored with the process. His studio is a contemporary version of traditional

artisan studios. On the other hand, Su is not concerned with exploring the differences in representative and abstract painting; rather, he is interested in discovering the essence of the lacquer medium itself, absent of the artist’s expression of the individual and any attempt to express a universal significance. With each day of focusing on the material (lacquer), he grows closer to the medium. This natural dialogue is absent of the hypocrisy and duplicity of current art trends. In this way, Su quietly presents his own critique of the extreme narcissism endemic to today’s global and industrialised society.

For many decades, the landscape paintings by Li Huasheng have garnered much attention and he is recognised as one of the leading traditional ink painters of Southwest China. Since the late 1980s, Li’s departure from early landscape styles of traditional literati painting and move towards contemporary 'abstract' art has been the focus of many scholars. In the 1990s, Li stopped using visual references and began drawing each day to focus on the line on Xuan paper, the flow of ink, and the transformation of painted lines into words that ultimately contribute to a unique style of ‘writing’. There are no words, only lines. The meaning of such 'writing' cannot be directly read; nevertheless, it forms a kind of personal diary because of the implied feelings that are perceived. Li associates his paintings with time, often referring to the seasons or a specific date to name his works. Repeated lines and grids may seem ‘uninteresting’, but are exceptionally elegant. Traditional Chinese painting embraces a kind of simple line painting (簡筆畫 *jianbihua*), such as the meditative painting by Song dynasty painter Liang Kai, *Li Bo Taking a Stroll*. Although each brushstroke by Li Huasheng is a simple one, the considerable amount of time and accumulated effort required to complete a painting is like an unattainable meditation.

III

Finally, ‘Yi Pai’ artists deconstruct rational logic. Western abstract art practice generally follows a linear course with a beginning and end. Each painting adheres to strict compositions, which can be roughly divided into three types: from concept to concept, from concrete to abstract, and from external to internal. But this kind of linear logic does not define what I refer to as Chinese 'abstraction', a concept that is derived from Asian philosophy that embraces synthesis and simultaneity. As in traditional Chinese painting and calligraphy, literati

impressionist painting pursues spontaneity through simultaneously expressed feelings, ideas, and techniques in order to effectively captivate one’s attention.

For example, Zhu Jinshi’s 'abstract' painting is not derived from a purely logical composition; rather, he captures a complete picture of each moment and feeling of everyday memory. *Death Row* (1985) and *Drawing Exhibition* (1985) may seem quite 'abstract' at first, but in fact possess narrative content, referring to a specific time, location and story. This is Zhu’s ability to effectively capture the experience of a certain character or a moment in time. This experience is all encompassing and accentuated with uninhibited delight on the canvas, a delight that is accumulated in the everyday, an expression manifested by the notes made under the painting or behind the canvas by the artist. During the Cultural Revolution, Zhu Jinshi was an active participant in underground cultural and literary activities and, in 1979, emerged as a member of the renowned ‘Stars’ avant-garde artist group. Zhu began creating abstract painting in the early 1980s and has continued without interruption for the past three decades. His works include installation and performance art, all of which maintain focus on issues of the everyday. For example, his installations often feature ink soaked Xuanzhi paper crumpled by hand. His installations transcend the ordinary and flat qualities of paper to penetrate a profound spirituality and temporality.

In this exhibition, the selected artists and works are highly representative of the above-mentioned three aspects. In fact, there are many similar artists working in China today. What is worth noting is that while each artist has his or her own merits, and embodies different perspectives and philosophies, new paths are forged. Thus, their respective paths naturally become a part of the Chinese contemporary ‘abstraction’ narrative.

Chinese 'abstraction' (or ‘Yi Pai’) attempts to define a new culture in the 21st century. This culture transcends the inevitable destruction of humanity. It also attempts to contribute to the aesthetics present in everyday humanity. Therefore, ‘Yi Pai’ and Chinese 'abstraction' are not meant to reflect the aesthetics of the outside world; rather, they are restoring the aesthetic relationship between man and the world.

Gao Minglu

Gao Minglu is a distinguished scholar of Chinese contemporary art and, notably, the curator of *China/Avant-Garde*, National Art Museum of China, Beijing (1989), the first contemporary Chinese art exhibition to be mounted in China. He brought the first landmark exhibition of Chinese contemporary art to the USA with *Inside Out: New Chinese Art*, which was first shown at the Asia Society Galleries and MoMA PS1 in New York (1999). Gao served as editor of China’s leading art magazine *Meishu* in the 1980s, and received his Ph.D. from Harvard University. Currently, he is a research professor in the Department of the History of Art and Architecture at the University of Pittsburgh.

His major publications include *History of Contemporary Chinese Art 1985-1986*, (Shanghai: Shanghai People’s Press, 1990); *Inside Out: New Chinese Art*, (Berkeley: University of California Press, 1998); *A Century’s Utopia: Chinese Avant-Garde Art* (Taiwan: Artists Publishing House, 2000); *Chinese Maximalism* (Chongqing: Chongqing People’s Press, 2003), *The Wall: Reshaping Contemporary Chinese Art* (New York and Beijing: The Albright Knox Art Gallery and China Millennium Museum, 2005), *The No Name: A History of A Self-Exiled Avant-Garde* (Beijing: Guangxi Normal University Press, 2007) and *Yi Pai: A Synthetic Theory Against Representation* (Beijing: Guangxi Normal University Press, 2009), and *Total Modernity and the Avant-Garde in Twentieth Century Chinese Art* (Cambridge MA: MIT Press, 2011). He has organised several major exhibitions, including *China/Avant-Garde* (1989), *Inside Out: New Chinese Art* (1998), *Harvest: Contemporary Art Exhibition* (2002), *Chinese Maximalism* (2003), *The Wall: Reshaping Contemporary Chinese Art* (2005), *Retrospective Exhibition of the No Name Group* (2006), *Yi Pai: Thirty Years of Chinese Abstraction* (2007-2008), and *Yi Pai—Century Thinking* (2009), *Mind Space: Maximalism in Contrasts* (2010), and *Window in the Wall: India and China—Imaginary Conversations* (2011).

Gao Minglu and Paul Moorhouse: A Dialogue on ‘Abstract Art’

Two major curators and critics, one based in Beijing, one in London, were invited to reflect on abstract art as seen from the traditions of the East and West

PM: In looking at this body of work which has been created since the early 1980s, I am struck by the huge amount of ground that has been covered in the last 30 years. It is absolutely extraordinary. I sense that I am looking at the language of abstract art in its early stage; it's at a different point in its evolution compared to the West, which has had a longer development. I find it remarkable to see that abstract language is being re-invigorated in this way. It has a virility and freshness which makes me think that the dialogue between the East and West might be of great mutual benefit.

My principal impression is of the diversity of ways of working embraced in China by the term 'abstract art'. Take two of the artists that are in the show. At 31, Li Xiaojing is the youngest of the artists and with her work, I felt I was on familiar territory. This is an artist who has absorbed Western abstract art to some degree. In addition to completely abstract forms, she also abstracts from nature. There are remnants of iconic imagery, resemblance, figuration, and her work seems to employ what, in Western tradition, we would call metaphor—poetic metaphor. At the other end of the spectrum is one of the older artists: Qiu Zhenzhong. This is an artist whose work is rooted in calligraphy, as well as Chinese brush and ink painting. This is more difficult for a Westerner to come to terms with because some degree of familiarity with calligraphy seems to be entailed in an appreciation of the work.

GM: Abstract art in China can be traced back to the early part of the 20th century. Take the 1930s when some Chinese artists went to Paris, to Europe, to study Western art. At the time, modernism in Europe for many different reasons was very active. When the Chinese artists brought this kind of style back to China, there was a strong determination to combine Western modernism and Chinese literati art with its traditional landscape or flower ink painting. Or later in Shanghai, there was also a group of artists who

were trained in Europe, and also in Japan, who dealt extensively in abstract art. It's very interesting that this kind of art then moved in the 1940s and '50s to Taiwan. And in the '60s to Hong Kong, where there was an ink painting movement, with a similar attempt to reconcile ink painting and Western modernism. The history is different on the mainland—with the atmosphere in the '50s and then the Chinese Cultural Revolution. Western modernism vanished; it wasn't allowed to be practised. But after the end of the Cultural Revolution, and especially in the late '70s and early '80s, there was a reconnection with Western modernism. But even here they wanted to discover or try to make a connection between Western modernist style and Chinese traditions from several thousand years ago like pottery and Yangshao culture. They thought that the patterns on pottery and Chinese calligraphy, the Chinese language, had elements which were similar to Western modernism.

As a movement responding to modernity, rather than an individual or regional phenomenon, Chinese 'abstract' matured in the 1980s with its own logic and philosophy. It continued to develop through the '90s and the first ten years of the new millennium. Chinese 'abstract' was known as the 'Rationalistic Painting' of the '85 Movement, and the 'Maximalism' of the late '90s to the present. Now, I use 'Yi Pai' ('Mindmap' or 'School of Notion') to describe these two movements. The artists featured here represent the movements of the past 30 years.

Question: Do you think you have to approach Chinese abstract art in a different way from Western abstract art?

GM: Well, just take for example Li Xiaojing's work. If you look at the painting, it is very difficult to summarise it. It may have an image in the centre, something along the edge and, sometimes, there may even be a partition down the painting with a sort of so-called

'realist' animal's bone or something from the garden—a plant or something. This is very confusing if you're used to thinking about abstract in the Western way. If you think this way, you are lost. I don't believe she's concerned too much about how to make the painting balance, what should be at the centre and what should be on the margin, or how to make this painting logically whole so that it can be a symbol or metaphor typical of Western abstract artists. There's no such idea as wholeness. She's concerned about the day by day of painting—its process. Meaning does not come from a logical composition within a painting's surface; rather, it naturally comes from her daily experience. In this situation, meaning comes from meaninglessness.

PM: I think meaning has been a central issue for Western art and particularly for Western abstract painters. Certain artists have found that meaning isn't entirely within their control and this has produced a crisis at certain moments. For example, the abstract expressionists gave emphasis to the subjective characteristics of the work of art: the emotional characteristics, the inner state of the creator implied by the appearance of the work of art. This expressive content was being controlled—or the artists were trying to control it—in different ways. The crisis I referred to arose when the influential critic Clement Greenberg suggested that meaning had to be suppressed. Instead, artists were encouraged to concentrate on the formal components of their work at the expense of content. This was a problem because the artists that he was talking about didn't quite see it in those terms. As much as Greenberg would have liked to have persuaded Barnett Newman and Mark Rothko that the paintings that they were working on were formal creations, meaning kept on creeping back in. For Newman and Rothko, as well as for many others, there was a very content-rich element to their work.

GM: I think that is a wonderful description of the logic of Western abstract art philosophy. In other words,

giving up narrative content doesn't mean abandoning an artist's pursuit of subjective control of meaning. Abstract expressionism, like classical realism, is just a different way of presenting the truth. At the beginning of the ancient period in China, however, the philosophers, poets and artists already concluded that meaning is always beyond language. The Chinese call it 意在言外, 言不盡意 (*yi zai yan wai, yan bu jin yi*). Language, no matter whether it is written or spoken, has never been able to match the fullness of meaning. In all the arts, language has not been able to do that. So coming back to art in particular, I think that it is wrong to search for one meaning or to believe it can be reached through a two or three-dimensional object made by a human being. The crucial difference, in fact, is between human centrism favoured by modernists since the Enlightenment and anti-human centrism, which is at the root of traditional Chinese philosophy. Chuang Tzu (369-286 BC) wrote his essay 齊物論 ("*Qi Wu Lun*"), or "The Equality of Things" more than two thousand years ago. He said: "Man is a thing, or matter. Man is unable to fully comprehend the nature of things because man is a thing. In other words, it is the uniformity between man and things, which limits his interpretation of them. The subjective desire of modern abstraction, on the other hand, is based on the dichotomy, or separation, between man's knowledge and a thing's nature".

Question: So far, we've talked about meaning. Can we talk about something which is certainly important in some strands of Western abstract art and, my guess, also in Chinese, which is the relationship between landscape and abstract?

PM: The British critic Herbert Read explained this quite well. He said that prior to Kandinsky's creation of pure abstraction, the artist working in a figurative way configured his response to the world according to observation. But from Kandinsky onwards, abstract artists would re-configure their perceptions according

to imagination. That was a crucial moment for Read. Abstract art takes the artist into a kind of landscape—the landscape of imagination.

This takes us back to meaning because once you're in that internal landscape, you can literally lose your bearings. You think you're in control, but of course you quite quickly find that you are not because you don't have external points of reference. You are exploring a subjective landscape. A lot of Western abstract artists often say they are creating space and exploring it at the same time.

GM:

In ancient Chinese, there is no such term for landscape. Landscape is translated from the Chinese 風景 (*fēngjǐng*), which consists of two characters. 風 is wind, while 景 is scene. There is never one character that just means landscape. There is 山水 (*shānshuǐ*), which is now translated into landscape. 山 is mountain, while 水 is water or stream, or 'mountain stream'. Gradually, in the 9th and 10th centuries, *shanshui* became the dominant topic and scene in Chinese art history. Figure painting and flowers were okay, but landscape, the 山水 painting, became overwhelmingly dominant in Chinese art history.

In Confucianism and Daoism, nature is the fundamental focus—not only people themselves. What matters is the harmonious relationship between nature and humankind. They are part of the whole. It's not about subject and object. I don't think that the move from external to internal landscape makes much sense for the Chinese artist. With Kandinsky and later in the West, art is still based on the dichotomy between subject and object, how to control the outside world, to imagine something you're not able to control. In Western Enlightenment tradition, human beings as subjects first have to examine whether they are able to control the outside world. Human beings always feel that they have the ability to have control over nature, and I think this underlies the tension in

Western art between external and inner landscapes, or between an object and the mind's image of it. There may be a different way in which the external is part of the internal, and vice-versa. More importantly, perhaps it is not a linear move from external to internal, or internal to external. I don't think this linear move is pertinent to Chinese art (both ancient and contemporary) because of a profoundly different sense of nature. Is there a third way for us to interpret Chinese contemporary art, in particular this kind of 'abstract' ?

PM:

You talk about the trajectory of the external to the internal landscape not being a path taken by a lot of Chinese artists. I think that is a difference from Western abstract art where taking that path was highly significant. The artist who most represents that particular journey was Pollock who moved from the depiction of external nature to the evocation of an internalised landscape. And, of course, his famous observation, "I am nature," summarised the position that he had taken.

Question:

Let's look at some of the artists in the show, beginning with Qiu Zhenzhong.

GM:

Everybody knows Chinese calligraphy is saturated with meaning, especially ideological meaning, and is also a language where the visual and the conceptual are bound together. Xu Bing is an artist who plays with calligraphy, first deconstructing, then reconstructing it. Qiu Zhenzhong is different. He is not engaged in the deconstruction of reconstruction. He just wants to choose an object that is still waiting to be deciphered and to free calligraphy from all meaning—to respond to it.

PM:

This may be an instance where one approaches the same work of art and, by looking at it through two different windows, obtains two different views. Talking to Qiu Zhenzhong about his work, I understood that he was engaged with ancient Chinese characters which, because

of their great age, had lost their meaning. He was involved with forms that had separated from their literal significance. I thought his work was fascinating because, through his engagement with these forms, he seemed to me to be plunging into the whole issue of representation. I was struck by the way he was trying to discover the potential of shape and line for meaning and, in so doing, was investing these forms with new significance. I thought that was a very interesting and fertile position to be taking as an artist.

Question:

Can you talk about Yan Binghui? This is poised to use Western terms—between abstraction and figuration.

PM:

Yan Binghui was trained in the classical tradition of Chinese brush and ink. He told me that by 1985, he had come to a position where he felt constrained by that tradition and wanted to break out of it. So he produced this extraordinary series of images which he described as done very rawly and very spontaneously—without premeditation. As I looked at the work which came later, I began to form the impression that subjective experience, private internalised experience, was to some extent Yan's concern. In that sense, I felt an affinity because that's a very Western preoccupation. As the forms in his work became progressively simpler, I asked him about those images which asserted characteristics such as edge and line. These are very evocative Western elements for expressing feeling, as well as internal states, and Yan seemed to acknowledge that. When his work began to incorporate great block-like massive shapes, I thought this is an artist who is giving material form to internal experience in a way that contradicts Chinese classical methods. I think that to some extent he acknowledged and agreed with that. He said he was re-inventing tradition by shifting the language to this internalised experience.

GM:

Let's compare Yan Binghui and Zhang Jianjun. Their work in the show is from the same period. But

perhaps Zhang Jianjun's work is much easier for Western viewers to appreciate and understand—even though it's filled with a sphere, circle or a square from Chinese traditional Oriental philosophy... You have to remember that classical ink painting emphasises the individual personal experience, which is why you have 81 different strokes, styles, techniques.

GM:

There is a very famous saying about black in China: “墨分五色”, which translates as “black ink has five different colours”. So five is a kind of symbolic number and means that actually there are many different degrees of this colour ink. Black is not black—it's colourful.

PM:

I very much agree with that because there is an equivalent in Western painting. Terry Frost, a well-known abstract painter, used to always say: “Black is to white as red is to green”. What he was talking about was the contrast between the black and the white. It's as vibrant as the contrast between red and green, so it actually resonates. Qiu did this extraordinary series of drawings based on Matisse, which had been reduced to line in black on white. For me, they were extraordinary because somehow he'd captured and retained Matisse's exoticism and vibrant sense of colour within line alone.

GM:

About Zhu Jinshi, I think that you can say that he wanted to capture everything. But at the same time, he knows that there is a limit. You only have brush and colour. Okay. But in his mind, there are many things.

PM:

By the late 1980s, Zhu Jinshi seemed to have reached a point where he felt that painting as a form of expression was dead, so he shifted to installation. In some ways, this was a progression because the paintings had seemed to be seeking a material presence. That's what I was getting from the paintings. He was trying to give them

an object-like quality and, when he began making installations, he was extending that material presence into space and investing it with references. And then this extraordinary thing happened in 2000, when he came back to painting. It seemed as though the installations and that earlier engagement with creating a material presence now fed back into the paintings again.

As a result, we have these extraordinary, thickly painted, massive paintings which distill very complex experience into simplified, but highly substantial forms that have immense physical stature. I couldn't help but be impressed by that, and I thought it was absolutely marvelous.

GM: Paul, did you visit Su Xiaobai?

PM: Yes, I was very impressed by his use of lacquer. This is a new material for me in an art object; but, having said that, what I instantly found myself responding to was its brightness, its highly reflective quality, this sheen that inhabits the lacquer. Of course, the artist distresses the surface as well. What came across very strongly to me was the way the artist constantly drew the eye to the surface: what he called a 'Vermeer-like' skin. It certainly felt like skin to me. However, I couldn't help but respond in another way because I knew about his relationship with Gerhard Richter and Richter is an artist I've worked with a lot. I know Richter's obsessions and I began to think: what does Su's work mean to me? There's this lacquer-like surface, this skin-like quality. Like Richter, there is a similar impenetrable surface: an imperative to expunge specific references from the art objects that he creates.

GM: Lacquer, traditionally, has been seen in terms of decoration. I think his work is trying to come closer to the material itself because you have to devote yourself many, many times to polish off everything. You can feel

his enjoyment of this close relationship with particular materials. The second point is to try to discover a certain amount of the poetically romantic nature of the material, just like a human being. So that is finally the reality of the work...to find something penetrable, something that is very romantic.

Question: Gao Minglu, finally, let me ask you: how important is this tradition of abstract art in China?

GM: I don't think this is only important for the Chinese. Paul, even though this is your first time in China and you are here only for a few days, you may have found that Chinese cities are more industrialised than European and American ones. The early dream of Bauhaus has been realised here: the box now appears in China everywhere. So it is ever more important how to clothe mankind with nature and something that comes from tradition. We are all in Duchamp's shadow, even the Chinese. But I think in the future, we should get out of the shadow and be more comfortable with a voice, heart, and emotion which we have lost in this global age—with something we can touch every day. That is perhaps good for everybody. So what I'm thinking right now is that is why I have curated an exhibition such as this. In my mind, it is not only about a certain kind of art style or dramatic subject matter—that is not the most important thing for me—but rather the way in which an artist lives and thinks about art.

Paul Moorhouse

Paul Moorhouse is Curator, 20th Century at the National Portrait Gallery, London, a post he has held since 2005. From 1985 to 2005, he was Curator, Collections at Tate, latterly Senior Curator, Contemporary Art.

He began his career as Curator at the Government Art Collection, London. He is a specialist in international 20th century art and has organised numerous exhibitions. These include: *The Queen: Art and Image* (2011-12), *Gerhard Richter Portraits* (2009), and *Pop Art Portraits* (2007-8), all at the National Portrait Gallery. At Tate, he curated the retrospective exhibitions: *Anthony Caro* (2005), *John Latham* (2005), *Bridget Riley* (2003), *Michael Andrews* (2001) and *Leon Kossoff* (1995). Other exhibitions include: *Warhol/Icon: The Creation of Image* (Byzantine and Chrisitan Museum, Athens 2010), *Warhol Screen Tests* (Potnia Thiron, Athens 2010), *John Hoyland* (Royal Academy of Arts, London 1999); *Francis Bacon* (Millenium Galleries, Sheffield 1996) and *The Transformation of Appearance—Auerbach, Andrews, Bacon, Freud, Kossoff* (Sainsbury Centre, 1990).

Moorhouse has published extensively. Recent publications include the books *Anthony Caro: Presence* (2010), *Gerhard Richter—Painting Appearances* (2009), *Pop Art Portraits* (2007), *Interpreting Caro* (2005), *Richard Long—Walking the Line* (2003), *John Virtue—Paintings of London* (2005), *Albert Irvin—Life to Painting* (1998) and *Dali* (1990), as well as numerous exhibition catalogues. Recent titles include: *Tony Bevan Self-Portraits* (2011), *Bridget Riley—From Life* (2010) and *Frank Auerbach: London Building Sites 1952-1962* (Courtauld Institute, 2009). His monograph, *Cindy Sherman*, will be published in 2012. He is currently organising a major exhibition, *Giacometti—Pure Presence*, to be held at the National Portrait Gallery, London in 2015.

Gao Minglu

Gao Minglu is a distinguished scholar of Chinese contemporary art and, notably, the curator of *China/Avant-Garde*, National Art Museum of China, Beijing (1989), the first contemporary Chinese art exhibition to be mounted in China. He brought the first landmark exhibition of Chinese contemporary art to the USA with *Inside Out: New Chinese Art*, which was first shown at the Asia Society Galleries and MoMA PS1 in New York (1999). Gao served as editor of China's leading art magazine *Meishu* in the 1980s, and received his Ph.D. from Harvard University. Currently, he is a research professor in the Department of the History of Art and Architecture at the University of Pittsburgh.

His major publications include *History of Contemporary Chinese Art 1985-1986*, (Shanghai: Shanghai People's Press, 1990); *Inside Out: New Chinese Art*, (Berkeley: University of California Press, 1998); *A Century's Utopia: Chinese Avant-Garde Art* (Taiwan: Artists Publishing House, 2000); *Chinese Maximalism* (Chongqing: Chongqing People's Press, 2003), *The Wall: Reshaping Contemporary Chinese Art* (New York and Beijing: The Albright Knox Art Gallery and China Millennium Museum, 2005), *The No Name: A History of A Self-Exiled Avant-Garde* (Beijing: Guangxi Normal University Press, 2007) and *Yi Pai: A Synthetic Theory Against Representation* (Beijing: Guangxi Normal University Press, 2009), and *Total Modernity and the Avant-Garde in Twentieth Century Chinese Art* (Cambridge MA: MIT Press, 2011). He has organised several major exhibitions, including *China/Avant-Garde* (1989), *Inside Out: New Chinese Art* (1998), *Harvest: Contemporary Art Exhibition* (2002), *Chinese Maximalism* (2003), *The Wall: Reshaping Contemporary Chinese Art* (2005), *Retrospective Exhibition of the No Name Group* (2006), *Yi Pai: Thirty Years of Chinese Abstraction* (2007-2008), and *Yi Pai—Century Thinking* (2009), *Mind Space: Maximalism in Contrasts* (2010), and *Window in the Wall: India and China—Imaginary Conversations* (2011).



ZHU JINSHI 朱金石
White Calligraphy 白色書法 (1984)
Oil on canvas 布面油畫
126 x 84 cm (49 3/5 x 33 1/10 in.)

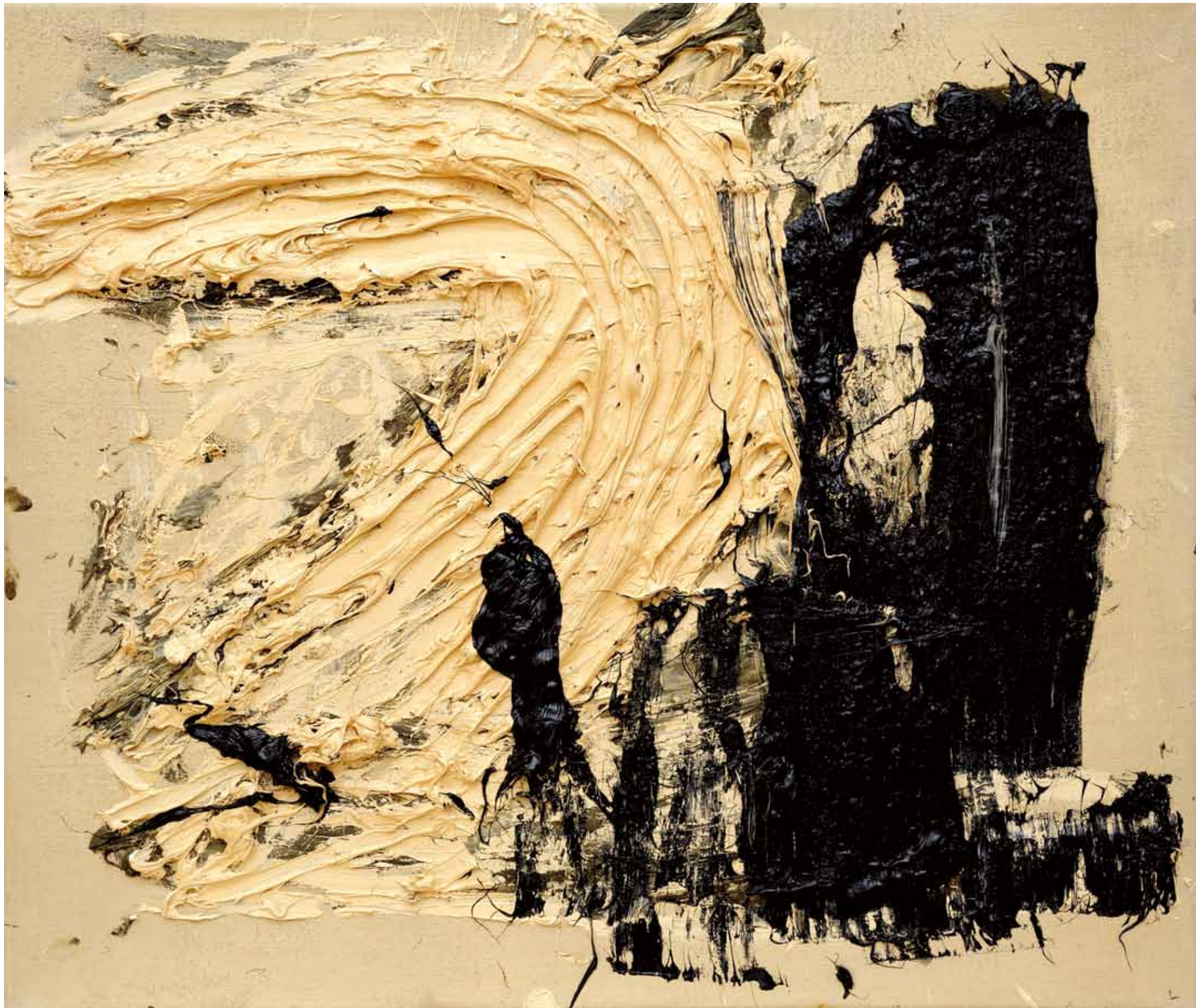
Zhu Jinshi

Alert to any suggestion that abstract art could be seen as simply decorative, Kandinsky wrote: “The artist must have something to say, for mastery over form is not his goal, but rather the adapting of form to its inner meaning.”¹ Zhu Jinshi has given the imperative to give tangible form to subjective experience its most extreme realisation. In the early 1980s, Zhu made abstract paintings that reflected his contact with the American painter Susan Rothenberg and also his absorption of the example of other leading Western painters, notably Cy Twombly, Per Kirkeby and Gerhard Richter. Zhu’s work at that moment had an urgent, expressive momentum, rapidly formed marks providing a raw, organic structure within the space of the canvas. His subsequent abandonment of painting in 1986 seems surprising but, in hindsight, can be seen as having its place in his overall artistic progress. During this phase, the artist made installations using a range of materials, both natural and fabricated. This aspect of his work can now be viewed as part of the will to invest his work with a greater material presence.

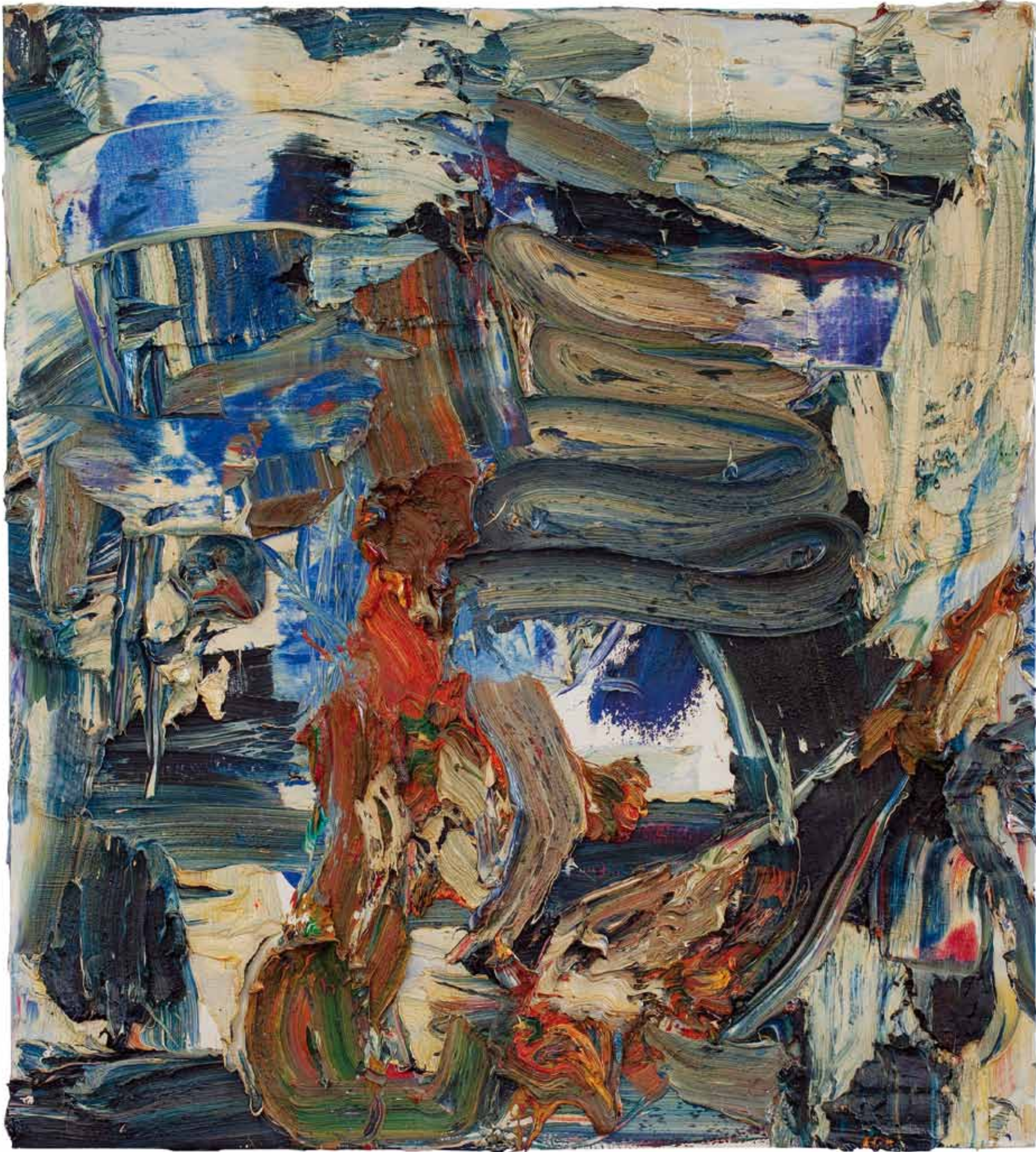
Following his return to painting in 2000, Zhu’s preoccupation with the creation of a complex physical entity now emerged with a new focused intensity. Working within the Western tradition of oil paint on canvas, and recently using board for greater rigidity, Zhu’s paintings far outstrip his Western counterparts in terms of their engagement with paint as substance. Often working on an expansive scale, Zhu applies pigment to a support, building a chromatic surface to an astonishing depth. Individual marks and passages project outwards in deeply textured and incised swathes. These are images that present paint as a material fact—one that is at once sensuous, turbulent and visually intoxicating. Yet the titles of these works are surprisingly specific: *Shock on Hearing About Wenchuan Earthquake*; *Feijia Village in the Morning*, and so on. Such references are a reminder that, though abstract, Zhu’s work is rooted in metaphor. Experience—fleeting and internal—is embodied in the inert substance to which it is committed, and in which it finds an imaginative and deeply expressive equivalent.

¹ Wassily Kandinsky, *Concerning the Spiritual in Art*, translated by Michael T.H. Salder, New York, 1977, p 54.

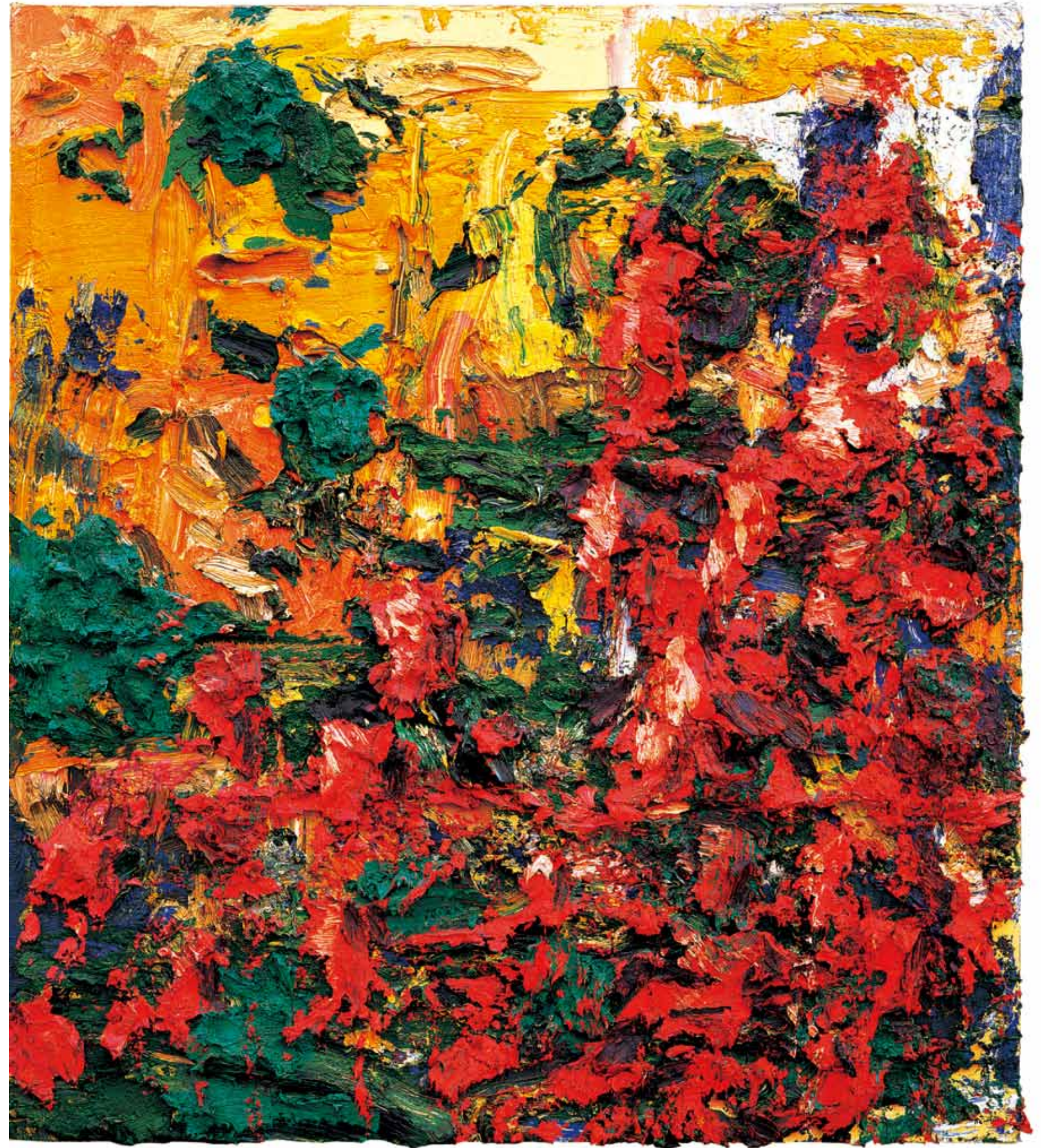
Text by Paul Moorhouse



ZHU JINSHI 朱金石
 Black Zen No. 1 (left) 黑禪一 (左) (1991)
 Black Zen No. 2 (right) 黑禪二 (右)
 Oil on canvas 布面油畫
 Diptych 雙聯畫
 65 x 55 cm x 2 (25 3/5 x 21 1/7 in. x 2)



ZHU JINSHI 朱金石
 Qinggong (Light Body Martial Art) 輕功 (2006)
 Oil on canvas 布面油畫
 180 x 160 cm (70 9/10 x 63 in.)



ZHU JINSHI 朱金石
 Red Leaves Mountain 紅葉山 (2006-2009)
 Oil on canvas 布面油畫
 180 x 160 cm (70 9/10 x 63 in.)



Zhang Jianjun

In common with certain Western abstract artists—Antoni Tàpies springs to mind—Zhang Jianjun’s paintings have an arresting tactile quality. Paint or ink, applied broadly and spontaneously to canvas or paper, form ragged, fragmented shapes. Frequently, these monochrome forms float ambiguously within the indeterminate space of the ground. Sometimes other elements, notably wooden pegs or papier-mâché rocks, are added. On occasion, the artist combines several canvases so that they abut, creating expansive fields of painterly activity. At a certain point, an emphasis on the hand-made quality of each mark gives way to an overall impression of movement. The eye traverses the field, moving constantly between different zones of activity as it would in nature when, for example, confronted by the surface of an expanse of water.

Abstract marks, providing the evidence of the artist’s hand and touch, yield a sense of forms flickering and flowing. Human nature and external nature are brought together, revealing their sympathy and connectedness. Of this conjunction, the artist has commented, “I flow”, an observation that recalls the words of an earlier Western painter, Jackson Pollock, who famously asserted: “I am nature”. In their respective ways, the invisible force that unites the individual and the world is suggested. But Zhang’s work brings to this equation a meditative quality that seems uniquely embedded in Eastern modes of thought.

Text by Paul Moorhouse

ZHANG JIANJUN 張健君
No. 55 “有” 系列 No. 55 (1984)
Oil paint, Chinese ink, Xuan paper, sand, on canvas
布面油彩，水墨，宣紙，沙石
165 x 140 cm (65 x 55 1/10 in.)



ZHANG JIANJUN 張健君

Noumenon Series (Existence) No. 67 “有”系列 No. 67 (1985)

Oil paint, Chinese ink, Xuan paper, sand, on canvas

布面油彩、水墨、宣紙、沙石

120 x 100 cm (47 1/5 x 39 2/5 in.)



ZHANG JIANJUN 張健君

Noumenon Series (Existence) “有”系列 (1989)

Acrylic, Chinese ink, Xuan paper, wood, stone, papier-mâché on canvas

布面丙烯、水墨、宣紙、木、紙漿、沙石

84 x 75 x 8 cm (33 1/10 x 29 1/2 x 3 1/10 in.)



Yan Binghui

Yan Binghui's work, like that of Zhu's, is rooted in traditional Chinese practices. In Yan's case, it is brush and ink painting, which he continues to teach at Tianjin Academy. That said, his art can be seen less as an exploration of tradition, and more as a reinvention of a specifically Chinese sensibility. Trained in Chinese painting and calligraphy, Yan dates his mature work from 1984. In that year he made a remarkable series of brush and ink paintings that seemed wilfully to mount an assault on those constraints that he felt were imposed by the very disciplines he had carefully acquired. Made quickly and with extreme attack, the images he formed were at once gestural and also incorporated references to natural phenomena. These were followed in the early 1990s by paintings that were no less raw in method, but more 'rational', to use the artist's own term. They were also increasingly abstract, although Yan does not find that term useful in relation to his activity. Nevertheless, in visual terms, these works expunged recognisable imagery, concentrating instead on those characteristics inherent in the medium. The flow and texture of mark-making, density of pigment and an evident interest in the expressive character of the edges of certain forms—ragged and dissolving—all combined to create images with a powerful, intrinsic presence.

Subsequently, Yan's work has probed the limits of brush and ink painting, while also admitting referential content, both subjective and metaphorical. Using a traditional scroll format, his *Trapped Heart* series takes the form of massive rectangular shapes with an imposing expressive presence. Other more recent works have extended that non-figurative vocabulary, incorporating a range of organic shapes and explosive marks that seem no less invested with personal, emotive significance.

Text by Paul Moorhouse

YAN BINGHUI 閻秉會
 Sun Suites No. 3 太陽組曲三 (1984)
 Ink on Xuan paper 宣紙水墨
 68 x 68 cm (26 4/5 x 26 4/5 in.)



YAN BINGHUI 閻秉會
Heart Wall No. 1 心壁之一 (1995)
Ink on Xuan paper 宣紙水墨
178 x 95 cm (70 1/10 x 37 2/5 in.)



YAN BINGHUI 閻秉會
Heart Wall No. 2 心壁之二 (1995)
Ink on Xuan paper 宣紙水墨
183 x 96 cm (72 x 37 4/5 in.)



SU XIAOBAI 蘇笑柏
Blossoming Purple 姹紫 (2003)
Oil and lacquer on linen and wooden plate
木板、麻布面油彩、大漆
110 x 77 cm (43 3/10 x 30 1/10 in.)

Su Xiaobai

Su Xiaobai has responded to artistic issues that have their source in Western modernism. And, in common with Zhang, Su's response is informed with a sensibility that seems specifically Chinese. Su's paintings—and some of his recent works are not so much paintings as constructed objects—expunge all references to observed reality. Using lacquer as his prime vehicle of expression, he employs a painstaking, artisan-like process in which layer upon layer is applied to a supporting ground or structure, built up, smoothed and further layers added. The result is the creation of wall-mounted shapes with some using a conventional Western rectangular format, and some involving superimposed rectangles. Others are more irregular in outline and, recently, several introduce a convex curve as part of the underlying structure. In each case, the eye is drawn to Su's surfaces. Whether immaculate or distressed—as the result, respectively, of polishing and abrasion—a veneer-like finish is asserted.

The implications of Su's use of lacquer are complex. On one level, this material permits the creation of a rich, visual sensuality. Colour, texture and reflection combine, holding the viewer's attention but, simultaneously, repelling explanation. Whether skin-like or assertively three-dimensional, the works have an insistent but impassive physicality. They exist as entities, things in themselves with their own autonomous nature. Though powerfully expressive, intimating qualities that range from nobility and refinement to a sense of delicate fragility, they have a mysterious, elusive character. It is as though pure appearance has itself attained a reality of its own. In that respect, Su's work has affinities with that of the leading German painter Gerhard Richter, with whom he had contact in the early 1990s. But Su brings to Richter's preoccupation with manipulating appearances a response that is culturally informed, the lacquer resonating quietly with associations that are essentially Chinese.

Text by Paul Moorhouse



SU XIAOBAI 蘇笑柏
Concave No. 1 凹—1 (2012)
 Oil and lacquer on linen and wooden plate
 木板、麻布面油彩、大漆
 160 x 160 x 18 cm (63 x 63 x 7 in.)



SU XIAOBAI 蘇笑柏
Concave No. 2 凹—2 (2012)
 Oil and lacquer on linen and wooden plate
 木板、麻布面油彩、大漆
 160 x 160 x 18 cm (63 x 63 x 7 in.)



Qiu Zhenzhong

For Qiu Zhenzhong, the parallel trajectories of Western abstract art and Chinese calligraphy have provided the basis for a remarkable synthesis. Steeped in the history and practice of calligraphy, Qiu has placed writing at the centre of his art. Employing brush and ink, the artist tests and explores individual characters, words and names, probing their significance and expressive potential. At the heart of this endeavour are concerns that are specific to Chinese history and culture. Indeed, the subtleties and refinements of Chinese calligraphy can be bewildering to the uninitiated. But it is a measure of Qiu's achievement that such arcane issues are made approachable to a Westerner. In part, this is due to the artist's evident awareness of an issue familiar to European thought, that of physiognomic perception. Articulated by Darwin in his book *The Expression of the Emotions in Man and Animals* (1872), this theory drew attention to the fact that everything in nature has an expressive character. Objects (natural and man-made), creatures, shapes and colours are all perceived as having emotional characteristics. This idea is the basis of expression in Western art and in Qiu's work, it is refracted through writing practices enshrined in Chinese culture.

In one remarkable painting, for example, on a daily basis the artist repeated his signature across a large surface. The result was to create an image in which the formal variations between each signature were apparent. As if signalling that the artist's differing daily states produced a variety of calligraphic outcomes, each signature could be read in expressive terms, as a litmus of mood and feeling. Qiu's exploration of the physiognomic character of Chinese calligraphy was developed further in his ongoing work on ancient ideograms whose original meaning has been lost. Such characters are separated from their literal significance. Engaging with these now inexplicable forms in an imaginative way, Qiu's images instead mine each ideogram for expressive content. In so doing, his work reveals an unexpected vitality in the written mark, investing ancient forms with new possibilities of meaning.

Text by Paul Moorhouse

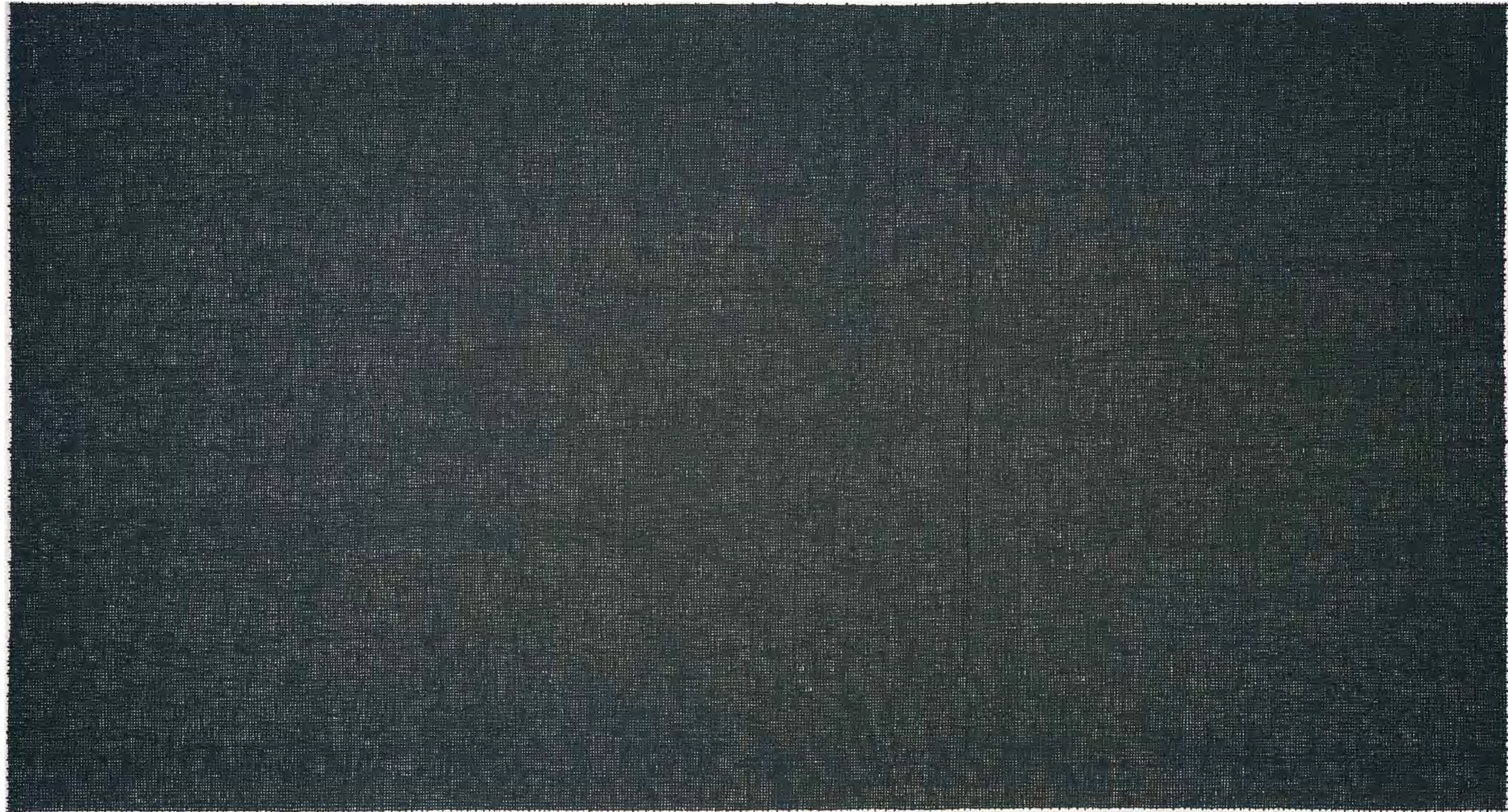
QIU ZHENZHONG 邱振中
Characters to Be Deciphered No. 8
待考文字系列 No. 8 (1988)
Ink on Xuan paper 宣纸水墨
68 x 68 cm (26 4/5 x 26 4/5 in.)



QIU ZHENZHONG 邱振中
 Work 0019 作品 0019 (2000)
 Ink on Xuan paper 宣纸水墨
 45 x 68 cm (17 7/10 x 26 4/5 in.)



QIU ZHENZHONG 邱振中
 Characters to Be Deciphered No. 9
 待考文字系列 No. 9 (1988)
 Ink on Xuan paper 宣纸水墨
 68 x 68 cm (26 4/5 x 26 4/5 in.)



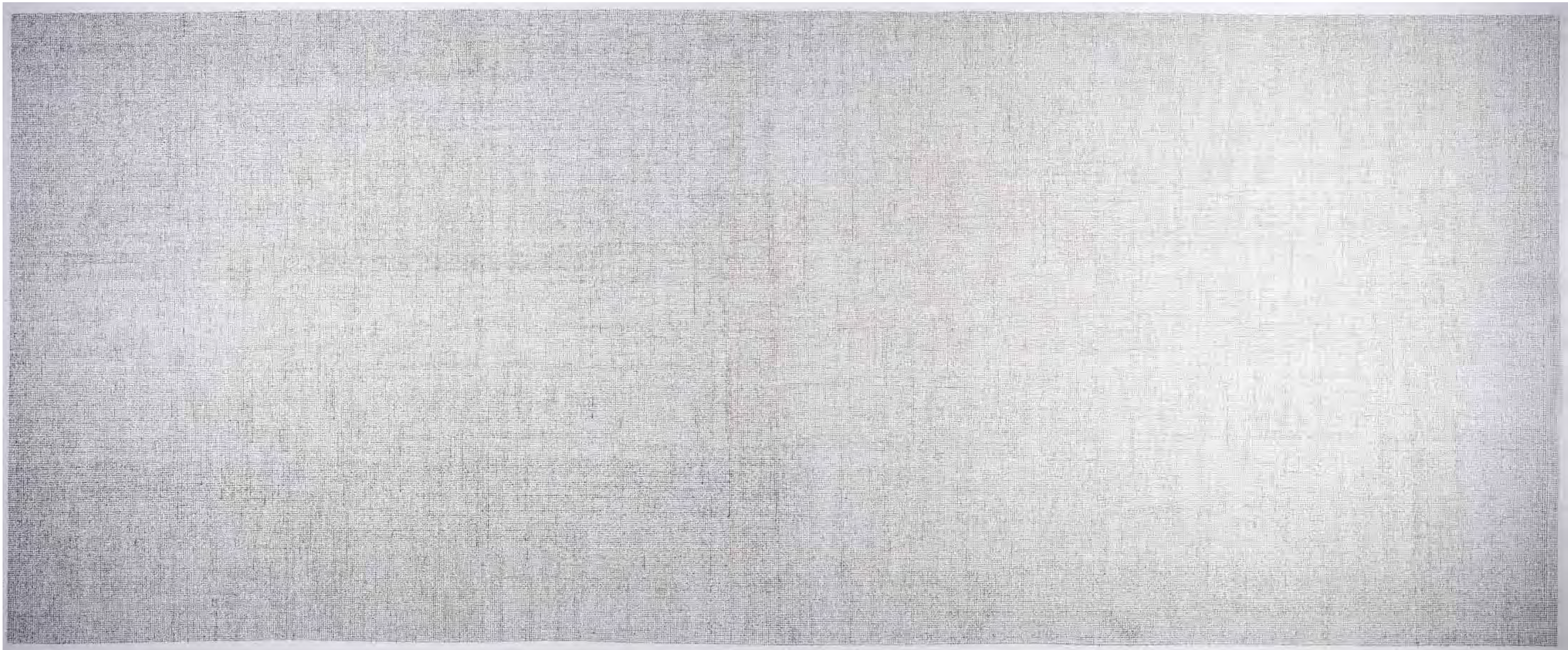
LI HUASHENG 李華生
0546 (2005)
Ink on Xuan paper 宣紙水墨
97 x 180 cm (38 1/5 x 70 9/10 in.)

Li Huasheng

For Li, “only life is real”. His work is rooted in the primacy of experience upon which the act of making art feeds. Though abstract, in every respect his paintings are inseparable from the sensations of living, an internal pool in which present feeling, memory and imaginative association seem enmeshed. Among these artists, at 68 Li is the oldest and, like a number of them, his artistic background had its beginnings in traditional brush and ink painting. However, contact with Western art in the mid-1980s, as well as his deep involvement with the culture of Tibet, produced a new way of working, which reacted against his previous practice.

The painted line plays a fundamental role in Li’s pieces. Working initially with grid-like structures, the artist compartmentalised the surface of his paintings, creating square-shaped cell-like forms. Over a period of days leading into weeks and months, Li patiently filled these tiny receptacles with rapidly executed, spontaneously formed marks and ciphers. Some are simply lines, while others coalesce into suggestive ideograms, and several are recognisable representations of natural and human forms. Each has the character of a thought or feeling made visible. Collectively, there is the impression of the artist’s activity unfolding, naturally and with the unforced regularity of daily existence. Subsequently, Li’s work was distilled further, the overall image being formed simply by traversing lines forming complex, tightly organised grids. Each line is a trace of the hand that formed it, a thread-like trajectory resonating with transmuted life.

Text by Paul Moorhouse



LI HUASHENG 李華生
0305 (2003)
Ink on Xuan paper 宣紙水墨
148 x 365 cm (58 3/10 x 143 7/10 in.)



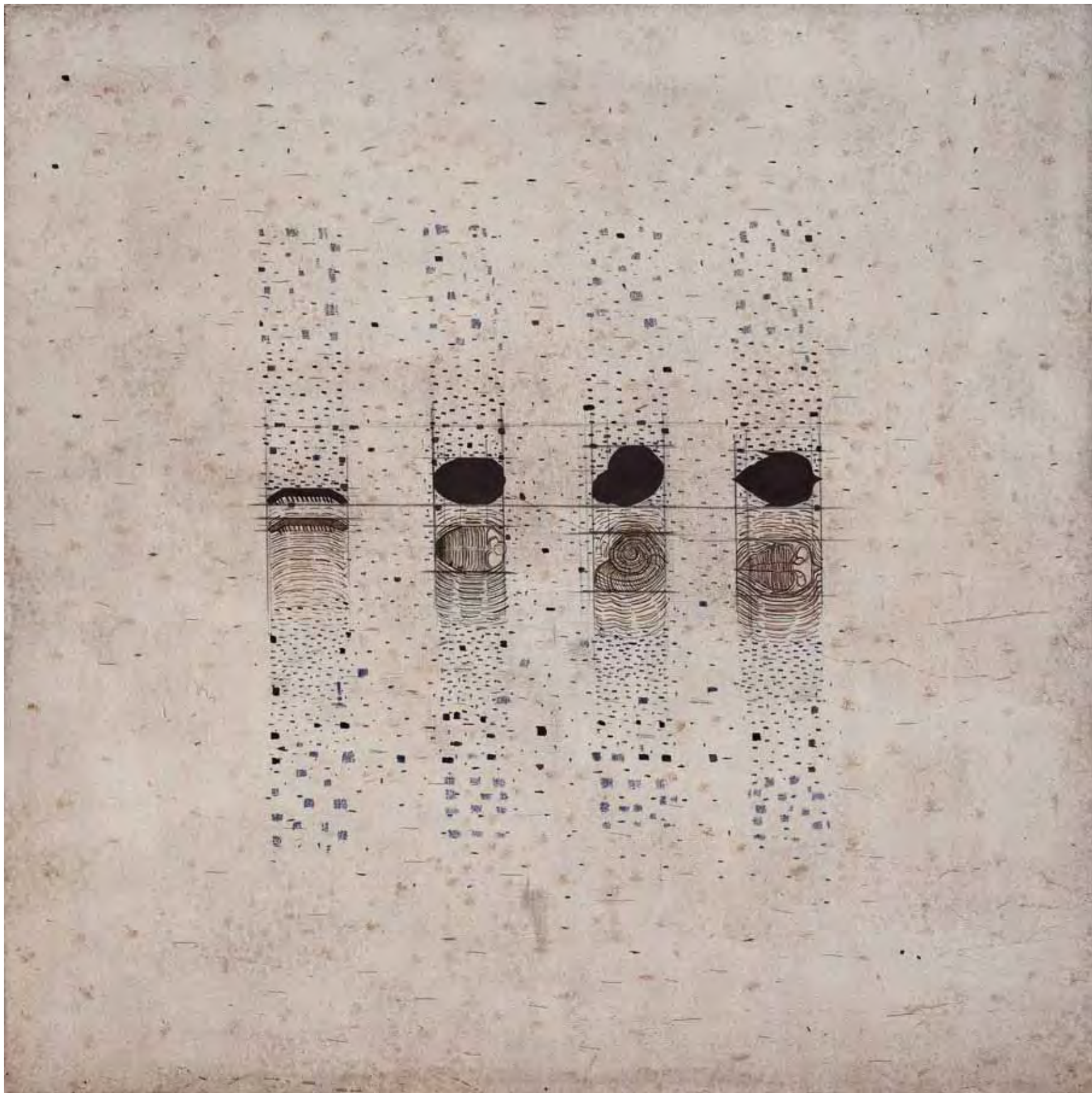
LI XIAOJING 李曉靜
Bird 鳥 (2009)
Oil on canvas 布面油畫
150 × 150 cm (59 1/10 × 59 1/10 in.)

Li Xiaojing

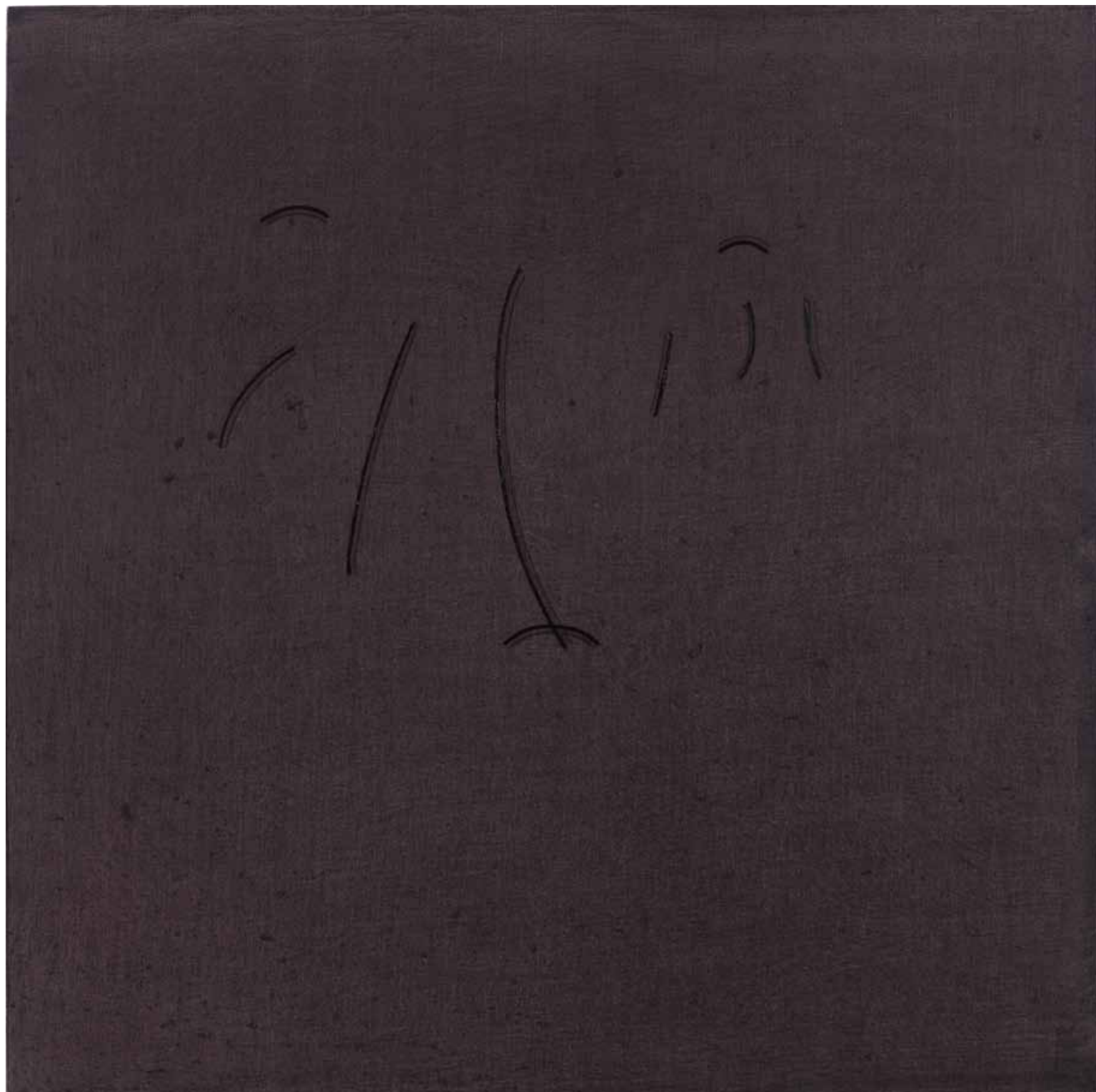
Li Xiaojing creates atmospheric images that seem poised at the edge of recognition. Indeed, many works incorporate references to natural phenomena within a visual context that remains abstract, non-specific and elusive. Erratic lines, transparent washes, dripped paint; and yet, at the same time, there are rabbits, spiders, leaves, shadows, goat and birds. Li’s delicately formed images hover uncertainly, asserting a presence that is suggestive rather than material. Ideas seem to have acquired form while retaining something of their original, fugitive nature.

At 31, Li is the youngest of these artists, and in some ways her work suggests those qualities of questioning, curiosity, freshness and wonder that are remnants of youth. Merging non-figurative and recognisable forms, her paintings have a quiet, reflective quality that probes the nature of familiar things—insects, space, time, water—while revealing their strangeness. A spider, enlarged and scabrous, occupies a painted world of spots, splashes and scratched lines. Presented in this way, it is seen anew. Its physical features are echoed in the context created by Li’s painting: dark, scratchy, probing. There is the impression not only of the spider’s appearance, but a whole sense of the creature and its world, a glimpse perhaps of what it is to be that living thing. These are poetic insights, in which the mysterious essence of different phenomena is, as it were, extended and given visible form. Li’s paintings are a reminder that such perceptions are possible only in a metaphorical visual language that goes beyond the capacity of words.

Text by Paul Moorhouse



LI XIAOJING 李晓静
Paleontology 古生物 (2009)
Oil on canvas 布面油画
150 x 150 cm (59 1/10 x 59 1/10 in.)



LI XIAOJING 李晓静
Approaching Water 迎面而来的水 (2010-2011)
Oil on canvas 布面油画
150 x 150 cm (59 1/10 x 59 1/10 in.)

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

Selected Solo Exhibitions

2010 *New Abstract*, 604J Gallery/604H Gallery, Busan, Korea
Hongje Gallery, Shinsegae Gallery, Seoul, Korea
2009 *Social Chromatology*, Joy Art Space, Beijing, China
2008 *Power and Territory*, Arario Gallery Beijing, China
2007 *Four Tables*, Si He Yuan Gallery, Beijing, China
2006 *Plane Pattern*, Tongzhou Private Art Centre, Beijing, China
2004 *Tea House*, Passau Abulant Gallery, Munich, Germany
2002 *On the Road*, Prague City Museum, Prague, Czech Republic
2000 *Empty Time*, Vostell Gallery, Berlin, Germany
1999 *Diary in Bamboo Forest*, Weitendorf Art Association, Germany
1998 *Empty Space*, Saarbruecken City Gallery, Germany
1997 *Tao of Rice Paper*, Vancouver Art Gallery, Vancouver, Canada
1996 *Impermanence*, Capital Normal University Art Museum, Beijing, China
Mianbi (In Front of Steep Wall), Berlin Georg Kolbe Museum, Berlin, Germany
1995 *Houhai Knot*, Houhai, Beijing, China
Houhai Lake Art Project, Houhai, Beijing, China
Moment, Ruin of Art, Berlin, Germany

Selected Group Exhibitions

2012 *Mind Space: Maximalism in Contrasts*, Hillwood Art Museum, New York, USA
Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore
2011 Shanghai Gallery Selection, Pearl Lam Fine Art, Shanghai World Financial Centre, Shanghai, China
Pearl Lam Fine Art at SH Contemporary, Shanghai, China
Pearl Lam Fine Art at ART HK, Hong Kong
China International Gallery Exposition 2011 (CIGE), Contrasts Gallery (now Pearl Lam Galleries), Beijing, China
Wu Ming, Form is Formless: Chinese Contemporary Abstract Art, Contrasts Gallery (now Pearl Lam Fine Art), Shanghai, China
Mind Space: Maximalism in Contrasts, University of Pittsburgh, USA
2010 *Asian Landmark*, Iberia Art Centre for Contemporary Art, Beijing, China
Mind Space: Maximalism in Contrasts, Contrasts Gallery (now Pearl Lam Fine Art), Shanghai, China
Chinese Gardens for Living: Illusions to Reality, Palais Royal, Belgium
Negotiations, 2nd edition of *Today's Documents*, Today Art Museum, Beijing, China

2009 *Exhibition of Abstract Paintings*, Shui Mu Art Space, Beijing, China
Yi Pai—Century Thinking, Today Art Museum, Beijing, China
2008 *Community of Tastes*, Iberia Centre for Contemporary Art, Beijing, China
Yi Pai: Thirty Years of Chinese Abstraction, La Caixa Forum, Barcelona, Madrid, Palma, Spain
Apartment Art in China: 1970s-1990s, Shui Mu Art Space, Beijing, China
What is Mono-ha?, Tokyo Gallery + BTAP, Beijing, China
2007 *Abstract Painting*, Deshan Art Space, Beijing, China
1st edition of *Today's Documents*, Today Art Museum, Beijing, China
China Contemporary Art, COBRA Art Museum, Amsterdam, INL
Hyper Design, The 5th Shanghai Biennale, Shanghai, China
The Glamour in Reincarnation, Sammlung Essl Museum, Vienna, Austria
Ruins, Today Art Museum, Beijing, China
2006
Century and Paradise, Chengdu Biennial, Chengdu, China
On Beauty, Berlin Alexander Ochs Gallery, Germany
Ink and Paper, Weima Art Museum, Germany
2004 The 3rd Oberschwaben Triennial Exhibition for Contemporary Art, Germany
China Moon, Long Island Watermill Foundation, New York, USA
Chinese Maximalism, Art Museum of the University at Buffalo, New York, USA; Chinese Century Temple Art Museum, Beijing, China
2003
The 1st Guangzhou Triennial Exhibition, Guangzhou, China
2002
2001 *Paper*, Alexander Ochs Galleries, Berlin, Germany
Hometown Art, Palace of World Culture, Berlin, Germany
On the Way, Bethanien Art Centre, Berlin, Germany
Time-Timeless, Egon Schiele Art Centre, Krumlov, Czech Republic
The Same Voice, Ludwigsburger Royal Palace Art Festival, Germany
1999
1998 *Light and Paper*, Leopold Hoesch Museum, Dürë, Germany
1997 *Unfashionable*, Kirin Art Space, Tokyo, Japan
1996 China, Korea and Japan Art Exhibition, Art Centre, Suwon, Korea
1995 *Orientation*, the 4th Istanbul Biennial, Turkey
Perspicacity, Bonn Commonwealth Art Museum, Germany
Mouth Open, Eyes Shut, Capital Normal University Art Museum, Beijing, China
1993
Chinese Avant-garde Art, Palace of World Culture, Berlin, Germany
Chinese Art, Aschaffenburg City Gallery, Aschaffenburg, Germany
Night Rainbow, Oderberg Street Art Festival, Berlin, Germany
1992 *Chinese Contemporary Art*, Z Gallery, New York, USA
1991 *Chinese Contemporary Art*, China Gallery, Berlin, Germany
Art Against Violence, Starke Foundation, Berlin, Germany
Stream of Light, Ruin of Art, Berlin, Germany
1990 *Freedom*, Rotterdam Cultural Centre, NL
1987 *Two Artists from Beijing*, Bethanien Art Centre, Berlin, Germany
1986 *Chinese Avant-Garde* touring exhibition, New York City Gallery, USA
1985 *Tuhua Exhibition*, Chaoyang Theater, Beijing, China (Banned)
1983-85 *Mehrer Underground Exhibition*, Private Space, Beijing, China
1980 *The 2nd Xing Xing (Stars Group) Exhibition*, National Art Museum of China, Beijing, China
1979 *The 1st Xing Xing (Stars Group) Exhibition*, Gallery in Beihai Park, Beijing, China

1955 Born in Shanghai, China
1978 Graduated from the department of Fine Arts at the Shanghai Drama Institute, China
Present Adjunct Professor, Fine Arts Department, New York University, New York, USA
Lives and works in Shanghai, China

Selected Solo Exhibitions

2007 *Alternative Landscape*, 140 sqm Gallery, Shanghai, China
Vestiges of a Process: New York, Shanghai, New Rural Area, iPreciation Gallery, Singapore
2005 *Vestiges of a Process*, Asian American Art Centre, New York, USA
Garden of Wishing Trees, Maiden Lane Exhibition Space, New York, USA (in collaboration with Barbara Edelstein)
2004 *Vestiges of a Process: Chelsea Chapter*, DTW Gallery, New York, USA
2003 *Mountain & River*, Art Projects International Gallery, 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
China Chapter, Art Projects International, New York, USA
2001 *Footprint*, Galerie Deux, Tokyo, Japan
1997 *Water & Fire*, Art Projects International Gallery, New York, USA
1995 *The Paradox of the Fish*, Contempo Gallery, New York, USA
1994 Nerlino Gallery, New York, USA
1989 Harvard University, MA, USA
1988 *Nature*, Shanghai Art Museum, Shanghai, China
1987

Selected Group Exhibitions

2011 *Wu Ming, Form is Formless, Chinese Contemporary Abstract Art*, Contrasts Gallery (now Pearl Lam Galleries), Shanghai, China
Celestial Abstraction, Contemporary Art Museum, Rome, Italy
Shanshui: Landscape in Chinese Contemporary Art, Kunstmuseum (Museum of Art Lucerne), Switzerland
Sofia Paper Biennial, Sofia, Bulgaria
Traditional Landscape in Contemporary Expression, Ming Yuan Art Centre, Shanghai, China
2010 The 7th Shenzhen International Sumi-Ink Biennale, Shenzhen, China
Chinese Window: Big Draft Shanghai—Contemporary Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland
Vestiges of a Process: Transition, Zendai Contemporary Art Centre, Shanghai, China
The Great Celestial Abstraction: Chinese Art in the 21st Century, National Art Museum of China, Beijing, China
Shanghai Art, Asian Art Museum, San Francisco, CA, USA
2009 *Ink Society*, Sunshine International Museum, Song Zhuang, Beijing, China
Chinese Gardens for Living: Illusions to Reality, Palais Royal, Belgium
Yi Pai—Century Thinking, Today Art Museum, Beijing, China
A Starting Point: Intrude: Art & Life 366—Dynamics of Change and Growth, Zendai Museum of Modern Art, Shanghai, China
2008 *Mountain & Water*, Dresden Art Museum, Dresden, Germany
Towards Abstraction: 1976-1985 Shanghai Contemporary Art, Zendai Museum of Modern Art, Shanghai, China
Vestiges of a Process: Shanghai Shikumen Project 2008, Intrude 366, Zendai Museum of Modern Art, Shanghai, China
Yi Pai: Thirty Years of Chinese Abstraction, La Caixa Forum, Barcelona, Madrid, Palma, Spain
2007 *Rejected Collection*, Ke Centre for Contemporary Arts, Shanghai, China
The 3rd International Art Festival, Rajamangala University, Poh-Chang, Bangkok, Thailand

Yi Pai: Thirty Years of Chinese Abstraction, Madrid, Spain
Language and Environment, Museum of Contemporary Art, Beijing, China
2006 *Crossing the Atlantic*, Goldsmith's College, London, UK
Entry Gate: Chinese Aesthetics of Heterogeneity, 1st Envisage, Shanghai MOCA, China
Close to Home, BlockParty Brooklyn, 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
The 1st International Sculpture Biennale, Xu Jia Hui Park, Shanghai, China
Poles Apart, Poles Together: Markers V, Venice Biennale, Venice, Italy
A Grain of Dust, A Drop of Water, The 5th Gwangju Biennale, Gwangju, Korea
2004 *10-Year Anniversary*, Art Projects International Gallery, New York, USA
2003 *Breathe*, New York University Gallery, New York, USA
2000 Years Passed By in Silence, Diverseworks Art Space, Houston, TX, USA
2002 *Urban Creation*, The 4th Shanghai Biennale, Shanghai Art Museum, China
The 1st Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
East + West, Künstlerhaus, Vienna, Austria
China Triennial, Metropolitan Museum of Guangzhou, Guangzhou, China
Variations of Ink, Chambers Fine Art, New York, USA
2001 *Markers*, Venice Biennale, Venice, Italy
Metaphysics and Reality, Shanghai Art Museum, Shanghai, China
2000 *Construction in Process VII: This Earth is a Flower*, The International Artists' Museum, Lodz, Poland
Cow Parade, New York Environmental Sculpture thematic exhibitions, New York, USA
Milestones for Peace, Jerusalem Art Festival, Jerusalem, Israel
Transience: Chinese Experimental Art at the End of the Twentieth Century, Smart Museum of Art, Chicago, Illinois, USA
Language, Ethan Cohen Fine Art, New York, USA
1999 Galerie Observatoire 4, Montreal, Quebec, Canada
Basic Elements, Art Beatus Gallery, Vancouver, Canada
1998 *Bank: Inside the Counting Room*, Lower Manhattan Cultural Council, New York, USA
1997 *Art Projects*, International Gallery, New York, USA
1996 *Open Space*, Shanghai Biennial, Shanghai Art Museum, Shanghai, China
Eastern Fusion: Contemporary Asian American Art in New York, Hillwood Art Museum, New York, USA
1995 *Peace, Earth, Healing*, Hiroshima Nuclear Explosion International Memorial Exhibition, Hiroshima, Japan
1993 *Construction in Process #4*, The Artists' Museum, Lodz, Poland
1992 Ruine der Künste (Art Ruins), Berlin, Germany
American Museum of Natural History, New York, USA
1991 Annual Exhibition, Asian American Art Centre, New York, USA
1990 East West Contemporary Inc. Gallery, Chicago, Illinois, USA
1989 *Contemporary Chinese Art*, Tokyo Gallery, Tokyo, Japan
Open Up, Hanart TZ Gallery, Hong Kong
China/Avant-Garde, National Art Museum of China, Beijing, China
1988 *Last Supper Performance*, Shanghai Art Museum, Shanghai, China
Art Waves Gallery, New York, USA
Annual Exhibition, Shanghai Art Museum, Shanghai, China
1987 *Transformation in Shanghai Contemporary Art*, Hong Kong Art Centre, Hong Kong
Alison Fine Arts, Hong Kong
Open Up, Pacific Asia Museum, Pasadena, CA, USA
The 9th Annual Joint Art Show, Tokyo Municipal Museum, Tokyo, Japan
Annual Exhibition, Shanghai Art Museum, Shanghai, China
1st Shanghai Young Artists Competition Exhibition, Shanghai Art Museum, Shanghai, China
1985 Annual Exhibition, Shanghai Art Museum, Shanghai, China
1983 83-Stage Painting Experiment Exhibition, Fudan University Gallery, Shanghai, China

1956 Born in Tianjin, China
1988 Graduated from the Tianjin Academy of Fine Arts, Tianjin, China
Present Painting Professor at Tianjin Academy of Fine Arts
Member of the Chinese Calligraphers Association
Chinese Society of Modern Calligraphy Vice President and Graduate Student Supervisor
Lives and works in Tianjin, China

Selected Solo Exhibitions

2005 *Yan Binghui: Ink Painting Exhibition*, Academy of Fine Arts, Tianjin, China
1998 *Modern Calligraphy Exhibition: Yan Binghui*, Tianjin People's Fine Arts Publishing House Gallery, Tianjin, China
1993 *Yan Binghui Calligraphy Exhibition*, Academy of Fine Arts, Tianjin, China

Selected Group Exhibitions

2010 *Chinese Calligraphy in Context*, National Art Museum of China, Beijing, China
Significant Change With Time: Innovative Ink Art Exhibition, Fine Arts Museum, Taipei, Taiwan
2009 *Yi Pai—Century Thinking*, Today Art Museum, Beijing, China
Non-Book Book, The 2nd International Exhibition of Calligraphy, Zhejiang Chinese Academy of Art, Hangzhou, China
2008 *Road to the New Era of Chinese Painting 1978-2008*, National Art Museum of China, Beijing, China
International Art Exhibition, Beijing Songzhuang Sunshine International Art Museum, Beijing, China
2007-08 *Yi Pai: Thirty Years of Chinese Abstraction*, Wall Art Museum, Beijing; La Caixa Forum Palma de Mallorca, Barcelona, and Madrid, Spain
2007 *Mark -100*, Chinese Ink League, The 2nd Songzhuang Invitational Exhibition, Songzhuang Eastern Art Centre, Beijing, China
2006 *Transition*, Contemporary Ink Show, Academy of Fine Arts Museum, Tianjin, China
Documenting Chinese Ink Painting, RCM Art Museum, Nanjing, Jiangsu, China
China, Japan, France Paintings Exhibition, Academy of Fine Arts Museum, Tianjin, China
Power of Performance Exhibition, 798 Bronze Age Gallery, Beijing, China
Documenting Chinese Contemporary Art, Beijing World Art Museum, Beijing, China
2005 *Experimental Ink Retrospective*, Shenzhen Fine Art Institute Exhibition Centre, Shenzhen, China
Proliferation of Spirit, International Modern Calligraphy Invitational Exhibition, Seoul Museum of Art, Seoul, Korea
2004 *Critical • Compatible Painting Invitational Exhibition*, Beijing International Art Museum, Beijing, China
100 Famous Chinese Painters Invitational Exhibition, Nanjing Museum, Nanjing, China
Modern Calligraphy Invitational Exhibition, Today Art Museum, Beijing, China
Works by Chinese Painting Masters of National Higher Fine Art Institutes, National Art Museum of China, Beijing, China
Modern Calligraphy Exhibition, Chinese Art Gallery, Australia
Invitational Modern Calligraphy Exhibition, Jiangsu Traditional Chinese Painting Institute Exhibition Centre, Nanjing, Jiangsu, China

2003 *Open Era Invitational Exhibition*, National Art Museum of China, Beijing, China
Today's Chinese Art Exhibition, China Millennium Monument, Beijing, China
The 1st Beijing International Art Biennale, National Art Museum of China, Beijing, China
2002 The 3rd Shenzhen International Ink Painting Biennial, Guan Shan Yue Art Museum, Shenzhen, China
2001 *True Color Ink Exhibition*, National Art Museum of China, Beijing, China
20 Years of Experimental Ink and Wash, Guangdong Museum of Art, Guangzhou, China
2000 *New Chinese Painting Exhibition*, Liu Hai Su Art Museum, Shanghai; Jiangsu Art Museum, Nanjing, China
The 2nd Shenzhen International Ink Painting Biennial, Guan Shan Yue Art Museum, Shenzhen, China
1999 *Bashu Soldiers: Modern Chinese Calligraphy in Retrospect at the End of the 20th Century*, International Convention and Exhibition Centre, Chengdu, China
Century Gate: Invitational Exhibition of Chinese Art, Chengdu Museum of Contemporary Art, Chengdu, China
1998 Ink-Exhibition of Modern Chinese Ink Painting, Malmö, Malmö City Museum of Art, Malmö, Sweden
Inside Out: New Chinese Art, MoMA PS1, New York; Asia Society Galleries, New York; SFMOMA, Hong Kong Museum of Art and other locations
Star of the Century: China Art Biennial, Ontario Chinese Art Museum, Ontario, Canada
98 Shanghai Art (Ink) Biennial, Shanghai Art Museum, Shanghai, China
1997 *Modern Chinese Painting to Welcome Hong Kong's Return To China*, Shanghai Library, Shanghai, China
1996 *Back to the Homeland: Joint Contemporary Chinese Experimental Ink and Wash Exhibition*, Rim Art Gallery, SFMOMA; World Journal Art Gallery, USA
Three Modern Chinese Ink Painting Artists, Koblenz Art Gallery, Three T Art Studios, Halle Museum, Museumsinsel, Berlin, Germany
Tension and Expression: Modern Chinese Ink Painting, National Art Museum, of China, Beijing, China
1995 *Exhibition of Works by Five Tianjin Academy of Fine Arts Teachers*, Central Academy of Fine Arts Gallery, Beijing, China
1994 Invitational Exhibition of Contemporary Chinese Calligrapher Works, Jiangsu Art Museum, Nanjing, China
1991 Modern Chinese Ink Painting Exhibition, Ota-ku Museum of Art, Tokyo, Japan
Contemporary Calligraphers Invitational Exhibition, Shenzhen Art Museum, Shenzhen; Beijing Museum of History, Beijing, China
1989 *Chinese Contemporary Art Exhibition*, National Art Museum of China, Beijing, China
1987 *Modern Chinese Calligraphy Exhibition*, Tokyo Metropolitan Art Museum, Tokyo, Japan
The 2nd National Exhibition of Calligraphy and Seal Cuttings by Young Artists, National Art Museum of China, Beijing, China
1986 *Four Artists Group Exhibition*, Academy of Fine Arts Exhibition Hall, Tianjin, China
The 2nd Exhibition of Modern Calligraphy, National Art Museum of China, Beijing, China
1985 *New Ink Painting Works Invitational Exhibition*, Wuhan Museum of Art, Wuhan, China
The 1st Exhibition of Modern Calligraphy, National Art Museum of China, Beijing, China

1949 Born in Wuhan, Hubei Province, China
1965-69 Graduated from Arts and Crafts School in Wuhan, Hubei Province, China
1972-84 Wuhan Painting Hall, Wuhan Artists Association, Wuhan, Hubei Province, China
1984-85 Oil Paintings Studio, Hubei Academy of Fine Arts, Wuhan, Hubei Province, China
1985-87 Oil Painting Seminar, Central Academy of Fine Arts, Beijing, China
1987-90 Postgraduate Courses, Düsseldorf Art Academy, Düsseldorf, Germany
1990-92 Master Class, Düsseldorf Art Academy, Düsseldorf, Germany
Present Lives and works in China and Germany

Selected Solo Exhibitions

2011 *Su Xiaobai*, Author Gallery, Shanghai, China
Su Xiaobai, Eastation Gallery, Beijing, China
2010 *Black on Red: The Artworks of Xiaobai Su*, Tina Keng Gallery, Taipei, Taiwan
Su Xiaobai Solo Exhibition, Raketenstation Hombroich, Germany
2009 *The Dynasty of Colours*, Langen Art Gallery, Neuss, Germany
The Dynasty of Colours: Xiaobai Su Solo Exhibition, Author Gallery, Shanghai; Städtische Galerie, Germany
Clarify My Mind to View the World: The Artworks of Xiaobai Su, Lin & Lin Gallery, Taipei, Taiwan
2008-09 *Kao Gong Ji—Su Xiaobai Solo Exhibition*, Today Art Museum, Beijing, China
2008 *Cheng Huai Road Concept: Xiaobai Su Solo Exhibition*, Tina Keng Gallery, Taipei, Taiwan; Beijing, China
2007 *Great Form is Shapeless*, Xiaobai Su Art Exhibition, Shanghai Art Museum, Shanghai, China
2006 *Bon Voyage*, Xiaobai Su Art Exhibition, Kama Gallery, Hamburg, Germany
Xiaobai Su Painting Exhibition, Secretary Ma Fusi Gallery, Marburg, Germany
Large Paint: Su Xiaobai's New Era, B. Special Feng Gallery, Düsseldorf, Germany
2005 A Lite Gallery, Munich, Germany
2004 Ai Mute Gallery, Barcelona, Spain
Secretary Ma Fusi Gallery, Marburg, Germany
2003 *China Column: Xiaobai Su New Works*, B. Special Feng Gallery, Düsseldorf, Germany
2002 *Xiaobai Su Painting Exhibition*, Mainz Parliament Building, Germany
2001 The Boda Museum, Peter Castle, Germany
2000 *Xiaobai Su Art Exhibition*, Barton Modern Museum, Solingen, Germany
Xiaobai Su Art Exhibition, Aaron Gallery, Brussels, Belgium
T. Teton Gallery, Düsseldorf, Germany
1999 *Xiaobai Su Art Exhibition*, Ai Mute Gallery, Barcelona, Spain
1998 *Rarely Very Much Xiaobai Su Art Exhibition*, A Lite Gallery, Munich, Germany
1995 *Xiaobai Su Art Exhibition*, T. Teton Gallery, Düsseldorf, Germany
1994 The Heidenheim Gallery, Düsseldorf, Germany
1989 *Open Portal: Xiaobai Su Art Exhibition*, Grand Theatre of Duisburg, Germany
1988 *The World Through the Eyes of a Chinese Painter: Xiaobai Su Art Exhibition*, City Library in Düsseldorf, Germany

Selected Group Exhibitions

2011 SH Contemporary, Shanghai Exhibition Centre, Shanghai, China
Chann George and Su Xiaobai, Lin & Lin Gallery, Taipei, Taiwan
Opening Ceremony, Tina Keng Gallery, Beijing, China
Retrospect and Prospect: Hubei Oil Painting Art Exhibition, Hubei Museum of Art, Wuhan, China
2010 ART Singapore 2010, Suntec, Singapore
SH Contemporary, Shanghai Exhibition Centre, Shanghai, China
Opening of A Special Exhibition, Geng Gallery, Taipei, Taiwan
2009 *Chann George, Wang Huaqing, Su Xiaobai*, Lin & Lin Gallery, Taipei, Taiwan
Transforming Pictures: A Contemporary Representation of Traditional Thoughts, National Art Museum of China, Beijing, China
An Old and a New Branch of Another Spring, Future Gallery, Taipei B Museum exhibition opening, Taipei, Taiwan
2008 *Inside and Outside*, Xu Xin Art Museum, Singapore
Yi Pai: Thirty Years of Chinese Abstraction, Wall Museum, Beijing, China; La Caixa Forum Barcelona and Madrid, Spain
2007 *Abstract China*, Lin & Keng Gallery, Beijing, China
Bi-City Biennale, Shenzhen & Hong Kong, Urbanism Architecture, Shenzhen, Hong Kong, China
Corresponding and Responding, Sino-US Artists Communication Exhibition, National Art Museum of China, Beijing, China
Chishan Green Water, Sino-German Contemporary Artist Paintings Exhibition, Lübeck Museum of Fine Arts, Germany
The Third Space: Chinese Version of Abstract Art, Jindu Art Centre, Beijing, China
2006 *Images of Wuyi: Chinese and German Artists Exhibition*, Shanghai Art Museum, Shanghai, China
This Shore and The Other Side, 11 Chinese and German Contemporary Artists, Three Free Art Space, Shanghai, China
2005 Cologne International Art Fair, Cologne, Germany
2004 Abstract Art Exhibition, Shanghai Art Museum, Shanghai, China
2003 China Beijing International Art Biennale, Beijing, China
2002 *Present Art Form*, Berlin Capitol, Berlin, Germany
2001 Eiffel Region Artists Exhibition including the Netherlands, Belgium, Luxembourg, Germany and France, Luxembourg; Germany
2000 Lin Zhai An International Festival of Arts, Beida Museum of Fine Arts, St. Petersburg, Germany
Proximity Between the East and West Joint Exhibition, State Assembly Hall, Mainz, Germany
Chinese Painting Centennial Exhibition, Beijing, China
International Sculptor Creation Camp Invitational Exhibition, Bremen, Germany
1998 State of North Rhine Artists Annual Exhibition, Düsseldorf, Germany
1993 Inter ART International Art Exhibition, Moscow, Russia
1992 Contemporary Oil Painting Exhibition, National Art Museum of China, Beijing, China
1986 The 6th National Art Exhibition, National Art Museum of China, Beijing, China
1984 The 2nd Session of the National Youth Art Exhibition, National Art Museum of China, Beijing, China

1947 Born in Nanchang, Jiangxi Province, China
1981 Graduated with a master's degree in Calligraphy from the China Academy of Fine Arts (then known as the Zhejiang Fine Arts Institute), Hangzhou, China
1995-97 Visiting Professor, Nara Education University, Japan
Present Professor, Central Academy of Fine Arts (CAFA), Beijing, China
Director, Centre for Comparative Studies of Calligraphy and Painting, CAFA
Dean, School of Calligraphy, Shaoxing Liberal Arts College
Member, Academic Committee, National Art Museum of China
Associate Director, Academic Committee, China Association of Calligraphers
Consultant on Chinese Calligraphy and Painting, 2008 Beijing Olympic Games Opening Ceremony
Lives and works in Beijing, China

Selected Solo Exhibitions

2010 *A Possible World—Qiu Zhenzhong Calligraphy Works*, Jiangxi Normal University Museum, Nanchang, China
2001 *Qiu Zhenzhong*, Yantai Painting Institute, Yantai, Shandong, China
Qiu Zhenzhong, Keyuan Art Museum, Dongguan, Guangdong, China
2000 *Qiu Zhenzhong*, Baotou Museum, Baotou, China
1997 *Qiu Zhengzhong: From Calligraphy to Modern Art*, Nara Cultural Centre, Nara, Japan
1996 *Qiu Zhenzhong*, Saint-Legar Gallery, Geneva, Switzerland
1989 *The First Four Series: Qiu Zhenzhong Calligraphy Works*, National Art Museum of China, Beijing, China

Selected Group Exhibitions

2012 Pearl Lam Galleries at Art Stage Singapore, Marina Bay Sands, Singapore
2010 *Sequel to Lanting Preface*, Brussels Royal Museum of Art, Brussels, Belgium
International Modern Calligraphy Works Exhibition, China Academy of Fine Arts Museum, Hangzhou, China
Artworks by Central Academy of Fine Arts (CAFA) Faculty, National Art Museum of China, Beijing, China

2008 *Yi Pai: Thirty Years of Chinese Abstraction*, La Caixa Forum Palma de Mallorca, Barcelona, and Madrid, Spain
The 6th International Shenzhen Ink Biennial, Shenzhen Museum, China
2007 The 2nd Exhibition of Songzhuang Ink Artists, Songzhuang East District Art Centre, Beijing, China
2006 Exhibition of International Modern Color Ink Works, San Francisco Chinese Cultural Centre, CA, USA
2005 *The Act of Writing and Non-Writing: The Open Space for Chinese Calligraphy*, China Academy of Fine Arts Museum, Hangzhou, China
2004 Exhibition of Chinese Contemporary Art, Asian Gallery, Sydney, Australia
2001 *To Live in This Time: 29 Artists from China*, National Art Museum, Berlin, Germany
Marks: 10 Chinese Contemporary Artists, Cornell University, Alfred University, USA
Beijing-Dachau: Artworks by Chinese and German Artists, Dachau Palace, Dachau, Germany
Works by 8 Artists from China and Korea, White Mountain Gallery, Seoul, Korea
Chinese Contemporary Art Biennial, Chengdu Museum of Contemporary Art, Chengdu, China
2000 *Century Gate: Invitational Exhibition of Chinese Art*, Chengdu Museum of Contemporary Art, Chengdu, China
1999 *Status of the East Asian Contemporary Art of Handwriting: Calligraphy, Design and Modern Art*, Seoul Art Centre, Korea
International Calligraphy Expo, Jeonbuk Province Art Museum, Jeonbuk, Korea
1998 *Exhibition of Chinese Contemporary Calligraphy*, Paris-Sorbonne University, Paris, France
Tradition—Reflection: Exhibition of Chinese Contemporary Art, German Embassy, Beijing, China
1997 International Calligraphy Expo, Jeonbuk Province Art Museum, Jeonbuk, Korea
1983 *Japan-Sino Exchanges in Calligraphy*, Tokyo, Japan; Beijing, China

1944 Born in Yibin, Sichuan Province, China
1985 Visiting Professor, Sichuan Fine Arts Institute, Chongqing, China
Present Lives and works in Chengdu, China

Selected Solo Exhibitions

2010 *Master Ten Cases in Chinese Contemporary Art*, 800 Art Space, Shanghai, China
2006 *Li Huasheng: New Literati Paintings*, Alisan Fine Arts, Hong Kong
2005 *Li Huasheng*, Alisan Fine Arts, Hong Kong
1998 *Li Huasheng: An Individualistic Artist*, Chinese Culture Centre of San Francisco, CA, USA
1992 Solo exhibition, organised by Hanart TZ Gallery at the National Museum of Singapore, Singapore
Solo exhibition, Hanart Gallery, Taipei, Taiwan
1990 Solo exhibition, Hanart 2 Gallery at City Hall, Hong Kong
1987 Solo exhibition, Harvard University Museum; Yale University Museum; University of Michigan; University of Washington; University of Detroit Mercy, USA

Selected Group Exhibitions

2011 *Expression of Chinese Contemporary Art*, Today Art Museum, Beijing, China
Chengdu Biennale, East Chengdu Music Park, Chengdu, China
2010 *Reshaping History: Chinese Art from 2000 to 2009*, China National Convention Centre; Arario Gallery, Today Art Museum, Beijing, China
Trajectory and Qualitative Change: Contemporary Art Invitational Exhibition in Celebration of the Sixtieth Anniversary of the Beijing Film Academy, Beijing, China
Ending Ink Painting: From Ink Painting to Ink, Elephant Art Space, Taichung, Taiwan
K' Gallery@Art Shanghai 2010, Shanghai Mart, Shanghai, China
K' Gallery@Art Beijing 2010 Contemporary Art Fair, National Agriculture Exhibition Centre, Beijing, China
The Great Celestial Abstraction: Chinese Art in the 21st Century, National Art Museum of China, Beijing, China
Unending Distance: The 3rd Exhibition of Abstract Art, PIFO New Art Studios, Beijing, China
The Pleasure of Transforming: Contemporary Ink Painting, K' Gallery, Chengdu, China
2009 *Points & Crosses: Exhibition of Contemporary Painting in China*, Shanghai Art Centre, Shanghai, China
Post-Literati, 1st Linzhou Ink Painting Biennial, Shanghai Duolun Museum of Modern Art, Shanghai;
Shang Elements Contemporary Art Museum, Beijing; Linzhou International Beilin Museum of Fine Arts; Linzhou Ink Painting Museum, Linzhou, Henan, China
Back to Basics: Traditional Ink Wash as a Contemporary Vision, Red Gate Gallery, Beijing, China
Traditional Ink Painting and Personal Feeling, East Area Art Centre, Beijing, China
Yi Pai—Century Thinking, Today Art Museum, Beijing, China
Contemporary Ink Painting: 2009 Shanghai New Ink Painting Art Exhibition, Shanghai Duolun Museum of Modern Art; Zhu Qizhan Art Museum, Shanghai, China
Water and Color Contemporary Ink Art Show, Today Art Museum, Beijing, China

2008 *What Art Is Not—45 Questionnaires on Contemporary Chinese Art*, 706 Factory, Beijing, China
Ink-Not-Ink: Chinese Contemporary Ink Painting Invitational Exhibition, Shenzhen Art Museum, Shenzhen, China; Philadelphia, USA
Ink is Not Equivocal to Ink Painting: Li Huasheng, Zhang Yu, Liang Quan Art Exhibition, He Jing Yuan Contemporary Art Centre, Beijing, China
Annual Report Exhibition of Ink Painting (1st Round), Huang Tie Times Art Museum, Beijing, China
The 2nd Taipei International Modern Ink Painting Biennial, Taipei, Taiwan
Form, Idea, Essence and Rhythm—Contemporary East Asian Ink Painting, Taipei Fine Arts Museum, Taipei, Taiwan
Yi Pai: Thirty Years of Chinese Abstraction, Wall Museum, Beijing, China; La Caixa Forum Palma de Mallorca, Barcelona, and Madrid, Spain
2007 *Mo Yuan 100*, 2nd Invitational Exhibition of Songzhuang Ink Alliance Masters, Songzhuang East District Art Centre, Beijing, China
Post Avant-garde, Chinese Contemporary Art's Four Directions of the New Era, Hong Kong
Restart, 3rd Chengdu Biennial, Chengdu Contemporary Art Museum, Chengdu, China
Qi Yun, Chinese Abstract Art Exhibition, Shenzhen and Beijing, China; Hong Kong; New York, USA
Ink Narrative, Yokohama Art Project, Yokohama, Japan
Esthetics and Abstract, De Shan Art Gallery, Beijing, China
Contemporary Cultural Venation China Version, Today Art Museum, Beijing, China
From the Southwest: The Modern Art of the Southwest 1985-2007, Guangdong Art Museum, Guangzhou, China
2006 *Revival: New Ink Art Shanghai*, Shanghai Doulun Museum Of Modern Art, Shanghai, China
2005 *Experimental Ink & Wash Retrospective*, Shenzhen Fine Art Institute, China
The 1st Chinese Contemporary Arts Annual Exhibition, The China Millennium Monument, Beijing, China
Korean-Chinese Contemporary Ink Painting, Seoul Museum of Art, Korea
Ink and Paper—Exhibition of Contemporary Chinese Art, Guangdong Gallery, Guangzhou, China; Kunsthalle Weimar Germany, Germany
2004 The 4th International Ink Painting Biennale, Shenzhen Art Museum, Shenzhen, China
2003 *Prayer Beads and Brush Strokes*, Beijing Tokyo Art Project, Beijing, China
Chinese Maximalism, The China Millennium Monument, Beijing, China; UB Anderson Gallery, New York, USA
An Opening Era, National Art Museum of China, Beijing, China
2002 The 1st Chinese Art Triennial Exhibition, Guangzhou Art Museum, Guangzhou, China
2001 *Twenty Years of Experimental Ink Painting*, Guangdong Museum of Art, Guangdong, China
2000 *New China Painting Exhibition*, Nanjing Museum; Shanghai Liu Haisu Art Gallery, China
Shanghai Biennale, Shanghai, China
1999 *Century Gate: Invitational Exhibition of Chinese Art*, Chengdu Museum of Contemporary Art, Chengdu, China
The Cultural Direction of the Interactive Age, Sichuan Fine Art Institute, Chongqing, China
1985 *Tradition and Innovation: 20th Century Touring Exhibition of Chinese Painting*, Hong Kong; Singapore; USA; Germany
Contemporary Chinese Painting: An Exhibition from the People's Republic of China, 8 Museums and Art Centres across the USA
1981 10-Person Chinese Painting Exhibition, National Art Museum of China, Beijing, China

1981

Born in Shandong Province, China

2005

Graduated with a bachelor's degree in Printmaking, Sichuan Academy of Fine Arts, Chongqing, China

2009

Graduated with a master's degree in Oil Painting, Sichuan Academy of Fine Arts, Chongqing, China

Present

Lives and works in Beijing, China

Selected Solo Exhibitions

2010

Save the Drowning Person, Shuimu Art Space, Beijing, China

Selected Group Exhibitions

2011

+Follow, MoCA Shanghai, China

2009

Yi Pai—Century Thinking, Today Art Museum, Beijing, China
Interpretable & Indication—About Language, Organhaus Art Space, Chongqing, China
Li Xiaojing and Pan Jian Joint Exhibition, Yuz Museum, Jakarta, Indonesia

2008

Floating Scenery, K Art Gallery, Chengdu, China
Being There & Elsewhere, Organhaus Art Space, Chongqing, China
The 3rd Shanghai Duolun Youth Art Exhibition, Shanghai Duolun Museum of Modern Art, Shanghai, China
Lovely Blossoms and Full Moon, Yuz Museum, Jakarta, Indonesia

2007

Exhibition of Drawings and Paintings, H2 Art Space, Chongqing, China
Infinite Visual Angel, KU Art Centre, Beijing, China
The Nominative Exhibition of Undergraduates from Art Academies, Today Art Museum, Beijing, China

李曉靜

1981 出生于山東，中國
2005 畢業于四川美術學院版畫系，學士學位，四川，中國
2009 畢業于四川美術學院油畫系，碩士學位，四川，中國
現今 工作和生活于北京，中國

主要個展

2010 挽救溺水者，水木當代藝術空間，北京，中國

主要群展

2011 + 關注，上海當代美術館，上海，中國
2009 意派——世紀思維，今日美術館，北京，中國
可譯與傳達——關於語言，Organhaus 藝術空間，重慶，中國
李曉靜、潘劍二人聯展，余德耀美術館，雅加達，印度尼西亞
2008 漂浮的風景，K 畫廊，成都，中國
別處——中加青年藝術家藝術展，器 Haus 空間，重慶，中國
第三屆上海多倫青年美術大展，上海多倫現代美術館，上海，中國
花好月圓，余德耀美術館，雅加達，印度尼西亞
2007 塗繪繪畫作品，H2 空間，重慶，中國
視界無限大，KU 藝術中心，北京，中國
當代藝術院校大學生年度提名展，今日美術館，北京，中國

1944 出生於宜賓市，四川，中國
1985 四川美術學院客座教師，四川，中國
現今 工作和生活於成都，中國

主要個展

2010 中國當代藝術的十個個案，800 藝術區，上海，中國
2006 李華生——新文人畫，藝倡畫廊，香港，中國
2005 李華生個展，藝倡畫廊，香港，中國
1995-98 個展，美國舊金山中華文化中心，香港，中國
1992 個展，新加坡博物館，新加坡
1990 個展，紐約，美國；香港，臺北，中國
1987 個展，哈佛大學美術館、耶魯大學美術館、密西根大學、華盛頓大學、底特律大學，美國

主要群展

2011 中國式書寫，今日美術館，北京，中國
成都雙年展，成都東區音樂公園，成都，中國
2010 改造歷史——2000-2009 年的中國新藝術——氣質與文明，國家會議中心，北京，中國
改造歷史——2000-2009 年的中國新藝術，阿拉裏奧畫廊，北京，中國
改造歷史——2000-2009 年的中國新藝術，今日美術館，北京，中國
軌迹與質變——北京電影學院 60 周年院慶當代藝術邀請展，4° 空間美術館，北京，中國
終結水墨畫——從水墨畫到水墨，大象藝術空間，臺中，臺灣
K·畫廊 @2010 上海春季藝術沙龍，上海世貿商城，上海，中國
K·畫廊 @ 藝術北京 2010 當代藝術博覽會，全國農業展覽館，北京，中國
偉大的天上的抽象——21 世紀的中國藝術，中國美術館，北京，中國
持續的距離——抽象藝術第三回展，偏鋒新藝術空間，北京，中國
趣味——當代水墨畫專題展，K 畫廊，成都，四川，中國
2009 時空的經緯——中國當代藝術邀請展，上海 2010 藝術中心，上海，中國
后文人——第一屆林州水墨雙年展，上海多倫現代美術館，上海，中國／尚元素美術館，上海，中國／中國林州國際碑林藝術博物館、中國林州水墨藝術博物館，林州，河南，中國
終結“水墨畫”！創造自己的當代藝術，紅門畫廊，北京，中國
水墨傳統與個我感覺——水墨同盟第三屆提名邀請展，東區藝術中心，北京，中國

意派——世紀思維，今日美術館，北京，中國
水墨當下——2009 上海新水墨大展，出版畫集，上海多倫現代美術館、朱屹瞻藝術館，上海，中國
“水色”當代水墨藝術展，出版畫集，今日美術館，北京，中國
藝術不是什么——中國當代藝術的 45 份問卷，706 大廠房，北京，中國
墨非墨——中國當代水墨展，深圳美術館，深圳，中國；費城，美國
2008 中國水墨年度匯展（第一回），環鐵時代美術館，北京，中國
“水墨≠水墨畫”李華生、張羽、梁銓藝術展，和靜園藝術館，北京，中國
第二屆臺北水墨雙年展，臺北，中國
形·意·質·韻——東亞當代水墨創作邀請展，臺北市立美術館，臺北，臺灣
意派——中國抽象三十年，牆美術館，北京，中國；帕爾馬、巴塞羅那、馬德裏，西班牙
墨緣 100——中國宋莊水墨同盟第二屆名家邀請展，宋莊東區藝術中心，北京，中國
后先鋒——中國新藝術的四個方向，出版畫集，香港，中國
重新啓動——成都第三屆雙年展，成都當代藝術館，成都，中國
氣韻——中國抽象藝術國際巡回展，何香凝美術館，深圳，香港，中國；紐約，美國
水墨叙事，出版畫集，日本橫濱 Zama 當代美術館，橫濱，日本
美學叙事與抽象藝術——抽象畫展，出版畫集，德山藝術空間，北京，中國
文脉當代——中國版本，今日美術館，北京，中國
從西南出發——西南當代藝術展 1985-2007，出版畫集，廣東美術館，廣州，中國
2006 上海新水墨藝術大展，上海多倫現代美術館，上海，中國
2005 實驗水墨回顧展，深圳畫院，深圳，中國
首屆中國當代藝術年鑒展，中華世紀壇，北京，中國
形而上 2005——黑與白，上海美術館，上海，中國
中韓當代水墨畫展，首爾，韓國
墨和紙——中國當代藝術展，廣東美術館，廣州，中國；德國魏瑪康斯薩勒展覽館，德國
2004 第四屆國際水墨雙年展，出版畫集，深圳美術館，深圳，中國
2003 念珠與筆觸，北京東京藝術工程，北京，中國
中國極多主義，出版畫集，中華世紀壇，北京，中國；美國紐約大學安德森美術館，紐約，美國
開放的時代——中國美術館建館 40 周年邀請展，中國美術館，北京，中國
2002 首屆中國藝術三年展，廣州藝術博物館，廣州，中國
2001 中國水墨實驗二十年，廣東美術館，廣東，中國
中國·水墨實驗 1980-2001，廣東美術館，廣州，中國
2000 上海雙年展“海上·上海”，上海，中國
新中國畫大展，南京博物館，上海劉海粟美術館，中國
世紀之門——中國藝術邀請展，成都現代美術館，成都，中國
互動時代的文化方位，出版畫集，四川美術學院，重慶，中國
1985 傳統與創新——20 世紀中國繪畫巡回展，中國香港、新加坡、美國、德國
當代中國畫展——來自中華人民共和國的展覽，美國各著名美術館，美國
1981 十人中國畫展，中國美術館，北京，中國

1947 出生於南昌市，江西省，中國
1981 畢業於浙江美術學院（中國美術學院），文學碩士
1995-97 日本文部省外國人教師、國立奈良教育大學客座教授
現今 中央美術學院教授、博士生導師
中央美術學院書法與繪畫比較研究中心主任
中國美術館專家委員會委員
紹興文理學院蘭亭書法藝術學院院長
中國書法家協會理事、學術委員會副主任
2008 北京奧運會開幕式水墨（中國書畫）顧問
工作和生活於北京，中國

主要個展

2010 可能的世界——邱振中書法作品展，江西師範大學美術館，中國
2001 邱振中作品展，烟臺畫院，中國
邱振中作品展，東莞可園博物館，中國
邱振中作品展，包頭博物館，中國
2000 邱振中作品展——從書法到現代繪畫，奈良文化會館，日本
1997 邱振中作品展，Saint-Legar 畫廊，日內瓦，瑞士
1996 邱振中作品展，Saint-Legar 畫廊，日內瓦，瑞士
1989 最初的四個系列——邱振中書法作品展，中國美術館，北京，中國

主要群展

2012 藝術門·藝術登陸新加坡 2012 博覽會，濱海灣金沙會展中心，新加坡
2010 再序蘭亭，布魯塞爾皇家美術館，比利時
國際現代書法藝術展，中國美術學院美術館，浙江，中國
中央美術學院教師作品展覽，中國美術館，北京，中國
2008 意派——中國抽象藝術 30 年，馬德裏 La Caixa Forum 美術館等，西班牙
第六屆深圳國際水墨雙年展，深圳博物館，深圳，中國
2007 宋莊水墨同盟第二屆名家邀請展，北京宋莊東區藝術中心，北京，中國
2006 國際現代彩墨畫大展，舊金山中華文化中心，美國
2005 書非書——開放的中國書法，中國美術學院美術館，浙江，中國
2004 中國當代藝術展，悉尼亞洲畫廊，澳大利亞
2001 生活在此時——29 位中國當代藝術家，柏林國立美術館現代館，德國
痕迹——中國當代藝術 10 人展，康奈爾大學、阿爾弗萊德大學，美國
北京·達豪——中德藝術家作品展，達豪宮，德國
中韓 8 人作品展，漢城白岳藝苑，韓國
中國當代藝術雙年展，成都現代藝術館，成都，中國
2000 世紀之門——1979-1999 中國藝術邀請展，成都現代藝術館，成都，中國
1999 東亞當代文字藝術的現狀——書法、設計與現代藝術，漢城藝術殿堂，韓國
1999 國際書藝祭典，全羅北道美術館，韓國
1998 巴黎——中國當代書法藝術大展，巴黎索爾邦大學，法國
傳統·反思——中國當代藝術展，德國駐華大使館，中國
1997 1997 國際書藝祭典，全羅北道美術館，韓國
1983 日中書道藝術交流展，東京，日本；北京，中國

1949 出生於武漢，湖北，中國
1965-69 中國武漢工藝美術學校
1972-84 中國武漢美術家協會，武漢畫院創作員
1984-85 中國湖北省美術院，油畫創作室創作員
1985-87 中國北京中央美術學院，油畫系研修班
1987-90 德國杜塞爾多夫藝術學院，研究生班
1990-92 德國杜塞爾多夫藝術學院，大師弟子班
現今 工作和生活於中國和德國

主要個展

2011 蘇笑柏作品展，Author 畫廊，上海，中國
蘇笑柏個展，Eastation 畫廊，北京，中國
2010 堆紅罩黑——蘇笑柏作品展，耿畫廊，臺北，臺灣
蘇笑柏個展，Raketenstation Hombroich，德國
2009 色彩王朝，蘭根美術館，諾伊斯，德國
色彩王朝，蘇笑柏個展，Author 畫廊，上海，Städtische 畫廊，德國
考工記——蘇笑柏個展，今日美術館，北京，中國
2008 澄懷觀道——蘇笑柏個展，大未來畫廊，臺北，臺灣，北京，中國
考工記——蘇笑柏作品展，今日美術館，北京，中國
2007 大象無形——蘇笑柏繪畫展，上海美術館，上海，中國
一路平安——蘇笑柏畫展，卡瑪畫廊，漢堡，德國
2006 蘇笑柏繪畫作品展，司馬福斯畫廊，馬爾堡，德國
大漆——蘇笑柏的新紀元，B. 特馮畫廊，杜塞爾多夫，德國
2005 阿裏特畫廊，慕尼黑，德國
2004 艾姆特畫廊，巴塞羅那，西班牙
司馬福斯畫廊，馬爾堡，德國
2003 中國柱——蘇笑柏新作展，B. 特馮畫廊，杜塞爾多夫，德國
2002 蘇笑柏繪畫作品展，美茵茲議會大廈，德國
2001 柏達博物館，彼特堡，德國
2000 蘇笑柏藝術展，巴頓現代博物館，佐林根，德國
蘇笑柏作品展，阿隆畫廊，布魯塞爾，比利時
T. 特頓畫廊，杜塞爾多夫，德國
1999 蘇笑柏藝術展，艾姆特畫廊，巴塞羅那，西班牙
1998 極少中的極多——蘇笑柏畫展，阿裏特畫廊，慕尼黑，德國
1997 T. 特頓畫廊，杜塞爾多夫，德國
1995 蘇笑柏藝術展，T. 特頓畫廊，杜塞爾多夫，德國
1994 海登海姆畫廊，杜塞爾多夫，德國
1989 敞開的門戶——蘇笑柏近作展，杜依斯堡大劇院，德國
1988 中國畫家眼裏的世界——蘇笑柏畫展，杜塞爾多夫市立圖書館，杜塞爾多夫，德國

主要群展

2011 上海藝術博覽會國際當代藝術展，上海，中國
Chann George 和蘇笑柏，Lin & Lin 畫廊，臺北，臺灣
開幕式，Tina Keng 畫廊，北京，中國
回顧與展望——湖北油畫藝術展，湖北美術館，武漢，中國
2010 新加坡藝術博覽會，新加坡
上海藝術博覽會國際當代藝術展，上海，中國
2009 延·革，耿畫廊開幕特展，臺北，臺灣
Chann George，王懷慶，蘇笑柏群展，Lin & Lin 畫廊，臺北，臺灣
改變圖片的傳統思想的當代代表，中國美術館，北京，中國
2008 老干新枝又一春，大未來畫廊臺北B館開幕聯展，臺北，臺灣
意派——中國抽象藝術三十年，馬德裏，巴塞羅那，西班牙
象內象外，余欣美術館，新加坡
2007 中國抽象藝術 30 年，牆美術館，北京，中國
抽象中國，大未來畫廊，北京，中國
雙城雙年展，深圳及香港，城市規劃建築，深圳，香港，中國
對應——應對，中美藝術家作品交流展，中國美術館，北京，中國
赤山綠水——中德當代藝術家繪畫展，呂貝克美術館，德國
第三空間——中國抽象藝術的版本，金都藝術中心，北京，中國
2006 意象武夷——中德藝術家聯展，上海美術館，上海，中國
此岸·彼岸——中德當代藝術家 11 人聯展，三閑藝術空間，上海，中國
2005 科隆國際藝術博覽會，科隆，德國
2004 抽象藝術大展，上海美術館，上海，中國
2003 中國北京國際藝術雙年展，北京，中國
2002 藝術的現在形式，柏林國會大廈，柏林，德國
2001 艾菲爾地區，荷，比，盧、爾、德、法五國藝術家聯展，盧森堡，德國
2000 林安國際藝術節展覽，貝達美術館，彼特堡，德國
東西方的相互靠近——雙人展，州議會大廳，美茵茲，德國
中國油畫百年大展，北京，中國
國際雕塑家創作營邀請展，不來梅，德國
1998 北萊茵州藝術家年度大展，杜塞爾多夫，德國
1993 InterART 國際藝術展，莫斯科，俄羅斯
1992 當代油畫展，中國美術館，北京，中國
1986 第六屆全國美術作品展，中國美術館，北京，中國
1984 第二屆全國青年美展，中國美術館，北京，中國
1980

1956 出生於天津，中國
1988 畢業於天津美術學院，天津，中國
現今 天津美術學院國畫系教授，中國書法家協會會員，中國現代書法學會副會長，碩士
研究生導師，英格蘭皇家藝術基金會永久學術顧問
工作與生活於天津，中國

主要個展

2005 閻秉會水墨作品展覽，天津美術學院，天津，中國
1998 閻秉會現代書法展，天津人民美術出版社展覽館，天津，中國
1993 閻秉會書法展覽，天津美院展覽館，天津，中國

主要群展

2010 中國情境書法邀請展，中國美術館，北京，中國
開顯與時變——創新水墨藝術展，臺北市立美術館，臺北，臺灣
2009 世紀思維——中國抽象三十年，今日美術館，北京，中國
書非書，第二屆國際書法邀請展，中國美院美術館，杭州，中國
2008 意派——中國抽象藝術三十年赴西班牙展，3月西班牙帕爾馬 La Caixa Forum 美
館 / 6月巴塞羅那 La Caixa Forum 美術館 / 9月馬德裏 La Caixa Forum 美術館
新時期中國畫之路 1978-2008 展，中國美術館，北京，中國
上上國際藝術年展，北京宋莊上上國際美術館，北京，中國
2007 墨緣——100，中國宋莊水墨同盟第二屆邀請展，北京宋莊東區藝術中心，
北京，中國
意派——中國抽象藝術三十年，北京牆美術館原中央工藝美術學院院內，
北京，中國
2006 渡，當代水墨方式展，天津美院美術館，天津，中國
中國水墨文獻展，江蘇南京南視覺美術館，南京，中國
中國、日本、法國繪畫作品聯展，天津美術學院美術館，天津，中國
表現的力量作品展，北京七九八青銅時代畫廊，北京，中國
中國當代藝術文獻展，北京中華世紀壇展覽館，北京，中國
2005 實驗水墨回顧展，深圳畫院展覽館，深圳，中國
氣韻的擴散，國際現代書法邀請展，韓國首爾美術館，首爾，韓國

2004 臨界·兼容繪畫邀請展，北京國際藝苑展覽館，北京，中國
全國百人國畫名家邀請展，南京博物院，南京，中國
現代書法邀請展，今日美術館，北京，中國
全國高等美術院校中國畫名師作品邀請展，中國國家博物館，北京，中國
現代書法赴澳大利亞展，澳大利亞中國畫廊，澳大利亞
現代書法提名展，江蘇國畫院展覽館，南京，中國
2003 開放的時代邀請展，中國美術館，北京，中國
今日中國美術展，中華世紀壇展覽館，北京，中國
首屆中國北京國際美術雙年展，中國美術館，北京，中國
2002 深圳第三屆國際水墨畫雙年展，深圳關山月美術館，深圳，中國
2001 水墨本色展，中國美術館，北京，中國
中國水墨實驗 20 年展，廣東美術館，廣州，中國
水墨本色邀請展，中國美術館，北京，中國
2000 新中國畫大展，上海劉海粟美術館，上海；江蘇美術館，中國
深圳第二屆國際水墨畫雙年展，深圳關山月美術館，深圳，中國
1999 巴蜀點兵——20 世紀末中國現代書法回顧展，成都國際會議展覽中心，
成都，中國
世紀之門 1979—1999 中國藝術邀請展，成都現代藝術館，成都，中國
1998 筆墨——中國現代水墨藝術展，瑞典馬爾默美術館，馬爾默，瑞典
蛻變與突破——華人新藝術，P.S.I 現代藝術博物館，紐約，美國亞洲協會現代美
術館、舊金山現代藝術博物館、西雅圖現代美術館、香港藝術館等地巡回展出
世紀之星——中國美術雙年展，安大略省中國美術館，安大略省，加拿大
98 上海美術（水墨）雙年展，上海美術館，上海，中國
1997 迎香港回歸中國藝術展——現代中國畫展，上海圖書館，上海，中國
1996 重返家園——中國當代實驗水墨藝術聯展，美國三藩市現代藝術博物館，瑞曼畫
廊，世界日報畫廊，美國
中國現代水墨三人展，德國科布倫茨畫廊、三 T 藝術工作室、哈勒博物館、
柏林博物館，德國
1995 張力與表現——中國現代水墨畫聯展，中國美術館，北京，中國
1994 天津美院教師五人聯展，中央美術學院畫廊，北京，中國
1991 中國當代書法家作品邀請展，江蘇美術館，南京，中國
1990 中國現代水墨畫展覽，東京大田區美術館，東京，日本
當代書法家邀請賽，深圳美術館、北京歷史博物館，中國
1989 中國現代藝術大展，中國美術館，北京，中國
1987 中國現代書法展，東京都美術館，東京，日本
全國第二屆中青年書法篆刻作品展，中國美術館，北京，中國
1986 四人作品聯展，天津美術學院展覽館，天津，中國
現代書法二展，中國美術館，北京，中國
1985 國畫新作邀請展，武漢美術館，武漢，湖北，中國
現代書法首展，中國美術館，北京，中國

1955 出生於上海，中國

1978 畢業於上海戲劇學院美術系油畫專業

現今 美國紐約大學（NYU）藝術學院客座教授

工作和生活於上海，中國

主要個展

2007 另類的風景，140 平方米畫廊，上海，中國

過程的瞬間：紐約，上海，新農村，誰先覺畫廊，新加坡

2005 過程的瞬間，美國亞洲藝術中心，紐約，美國

願望樹，Maiden Lane 展覽空間，紐約，美國

2004 過程的瞬間：Chelsea 篇，DTW 畫廊，紐約，美國

2003 山與水，國際藝術計劃畫廊，紐約，美國

2002 墨園，何香凝美術館，深圳，中國

過程的瞬間，廣東美術館，廣州，中國

中國篇，深圳藝術研究院美術館，深圳，中國

2001 中國篇，國際藝術計劃畫廊，紐約，美國

1997 足迹，Deux 畫廊，東京，日本

1995 水·火，國際藝術計劃畫廊，紐約，美國

1994 魚的困惑，當代畫廊，紐約，美國

1989 Nerlino 畫廊，紐約，美國

1988 哈佛大學，馬薩諸塞州，美國

1987 自然，上海美術館，上海，中國

主要群展

2011 名非名，形非形——中國當代抽象藝術，對比窗藝廊，上海，中國

天朝的抽象，羅馬現代美術館，羅馬，意大利

紙的藝術，索非亞雙年展，索非亞，保加利亞

自然與現代形式，上海明園藝術中心，上海，中國

2010 第 7 屆深圳國際水墨雙年展，深圳，中國

草稿——上海方案，班恩現代美術館，班恩，瑞士

三生萬物，上海證大藝術中心陳列館，上海，中國

天朝的抽象，中國美術館，北京，中國

上海藝術，舊金山亞洲美術館，舊金山，美國

2009 墨的社會，上上國際美術館，宋莊，北京，中國

活的中國園林，比利時老皇宮，比利時

意派，北京今日美術館水墨方向，上海證大當代藝術館，上海，中國

2008 水墨新境，德農斯頓國家美術館，德農斯頓，德國

轉向抽象：1976-1985 上海實驗藝術回顧展，上海證大當代藝術中心，上海，中國

過程的瞬間：上海石庫門計劃，上海證大當代藝術中心，上海，中國

中國抽象藝術三十年，La Caixa Forum 美術館，巴塞羅那，西班牙

2007 被槍斃的計劃，可當代藝術中心，上海，中國

亞洲·歐洲之間的靜思：亞洲的任知，波茲南美術館，波蘭

第三屆國際藝術節，Rajamangala 大學，曼谷，泰國

金蟬脫殼，四方當代美術館，南京，中國

抽象藝術三十年，La Caixa Forum 美術館，馬德裏，西班牙

語言與環境，北京當代美術館，北京，中國

2006 入境：中國美學，上海當代藝術館，上海，中國

接近生活，布魯克林藝術館，紐約，美國

2005 大河上下：中國油畫 30 年，中國美術館，北京，中國

中國百年雕塑大展，上海雕塑藝術中心，上海，中國

第一屆國際雕塑雙年展，徐家匯公園，上海，中國

木樁之外的公共空間，51 屆威尼斯雙年展，威尼斯，意大利

2004 第四屆深圳水墨雙年展，深圳，中國

10/20，劉海粟美術館，上海，中國

塵埃中的一滴水，第五屆光州雙年展，光州，韓國

2003 國際藝術計劃畫廊 10 年展，國際藝術計劃畫廊，紐約，美國

呼吸，紐約大學美術館，紐約，美國

山·水，芭芭拉·戴維斯畫廊，休斯頓，美國

靜行中的 2000 年，Diverseworks 藝術中心，休斯頓，美國

2002 第四屆上海雙年展 “都市營造”，上海美術館，上海，中國

首屆廣州三年展，廣東美術館，廣州，中國

東＋西中國當代藝術展，奧地利

現代 藝術館，維也納，奧地利

中國藝術三年展，廣州藝術博物院，廣州，中國

印記，EAM 畫廊，卡塞爾，德國

水墨的變奏曲，前波畫廊，紐約，美國

2001 威尼斯雙年展：印痕，威尼斯雙年展，威尼斯，意大利

形而上＝現實，上海美術館，上海，中國

和平的裏程碑，威爾藝術畫廊，紐約，美國

2000 建構的過程：地球是花朵，國際藝術家美術館，洛茲，波蘭

都市之牛，紐約環境雕塑專題展，紐約，美國

和平的裏程碑，耶路撒冷藝術節，耶路撒冷，以色列

1999 過渡：二十世紀末中國實驗藝術，芝加哥大學美術館，芝加哥，美國

語言，一森畫廊，紐約，美國

紐約國際藝術家美術館，美世畫廊，紐約，美國

1998 中國當代藝術家作品展，Observatoire 4 畫廊，魁北克，加拿大

1997 基本元素，Art Beatus 藝術畫廊，溫哥華，加拿大

在銀行內，紐約文化藝術中心，紐約，美國

Art Projects，國際畫廊，紐約，美國

1996 首屆上海雙年展：開放的空間，上海美術館，上海，中國

賓夕法尼亞大學藝術博物館，美國

東方視角，Hillwood 美術館，紐約，美國

1995 都塞多夫國際藝術節，都塞多夫現代藝術中心，杜塞爾多夫，德國

和平·地球·復原，廣島核爆紀念國際展，廣島，日本

1993 建構的過程，藝術家美術館，洛茲，波蘭

“93NY50”，蘇格拉底雕塑公園，紐約，美國

1992 中國藝術家聯展，柏林廢墟美術館，柏林，德國

工作空間 92，Jamaica 藝術中心，紐約，美國

自然歷史博物館，紐約，美國

1991 亞美藝術中心年度展，亞美藝術中心，紐約，美國

1990 East West 當代集團畫廊，芝加哥，伊利諾伊州，美國

1989 中國當代藝術展，東京畫廊，東京，日本

開放，漢雅軒畫廊，香港，中國

首屆中國當代藝術大展，中國美術館，北京，中國

1988 最后的晚餐，上海美術館，上海，中國

5 畫家畫展，西方東方畫廊，漢堡，德國

Art Waves 美術館，紐約，美國

上海美術館展，上海美術館，上海，中國

1987 蛻變中的上海當代藝術，香港藝術中心，香港，中國

藝昌畫廊，香港，中國

開放，亞太美術館，加州，美國

1986 第九回東京美術館聯展，東京美術館，東京，日本

上海美術館展，上海美術館，上海，中國

首屆上海青年藝術大展，上海美術館，上海，中國

1985 上海美術館展，上海美術館，上海，中國

1983 83 階段繪畫實驗展，復旦大學，上海，中國

1954 出生於北京，中國

1988 德國學術交流中心柏林藝術家項目獎 DAAD，德國

1994 柏林 TU 大學建築系講師，德國

1998 BANFF 藝術中心工作室，加拿大

現今 工作和生活於北京，中國

主要個展

2010 新抽象，604J 畫廊，604H 畫廊，釜山，韓國

Hongje 畫廊，Shinsegae 畫廊，首爾，韓國

2009 社會色彩學，卓越藝術空間，北京，中國

2008 權力與江山，阿拉裏奧畫廊，北京，中國

2007 四張桌子，四合院畫廊，北京，中國

2006 平面方式，通州私人藝術中心，北京，中國

2004 茶館，帕紹市安布蘭特畫廊，慕尼黑，德國

2002 在路上，布拉格市立美術館，捷克

2000 空的時間，柏林弗斯泰畫廊，德國

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

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

面壁，柏林 Georg-Kolbe 博物館，德國

1995 后海結藝術項目，北京后海，中國

后海湖水藝術項目，北京后海，中國

瞬間，柏林藝術廢墟，德國

主要群展

2012 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

2011 海上薈藝術展，對比窗藝廊，上海環球金融中心，上海，中國

對比窗藝廊·上海當代藝術博覽會 2011，上海，中國

對比窗藝廊·香港藝博會 2011，香港，中國

對比窗藝廊·中國國際畫廊展 2011（CIGE），北京，中國

名非名，形非形——中國當代抽象藝術，對比窗藝廊，上海，中國

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，北京，中國

意方——極多之比，對比窗藝廊，上海，中國

“調節器”，第二屆今日文件展，今日美術館，北京，中國

2009 抽象繪畫展，水木當代藝術空間，北京，中國

意派，今日美術館，北京，中國

2008 趣味共同體，伊比利亞藝術中心，北京，中國

意派，La Caixa Forum 藝術中心，巴塞羅那，馬德裏，西班牙

中國公寓藝術 1970s-1990s，水木當代藝術空間，北京，中國

2007 什么是物派，東京畫廊，北京，中國

美學敘事，德山藝術空間，北京，中國

首屆今日文件展，今日美術館，北京，中國

透視的景觀——深圳當代雕塑展，COAT 藝術空間，深圳

中國當代藝術，Cobra，阿姆斯特丹，荷蘭

2006 超設計——第五屆上海雙年展，上海，中國

轉世魅影，維也納 ESSL 博物館，奧地利

廢墟，今日美術館，北京，中國

2005 世紀與天堂——成都雙年展，成都，中國

論美，柏林市世界文化館，德國

墨與紙，魏瑪市美術館，德國，廣州美術館，中國

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

2003 中國極多主義展，紐約州水牛城藝術學院美術館，美國；北京中華世紀壇藝術館，中國

2002 第一屆廣州三年展，廣州，中國

2001 紙，柏林奧克斯畫廊，德國

2000 故鄉藝術，柏林世界文化館，德國

在途中，柏林市貝坦尼藝術中心，德國

時間——永恒，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

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，日本大坂市麒麟美術館，日本

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

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

1993 中國前衛藝術，柏林世界文化宮，德國

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

1991 中國當代藝術，柏林中國畫廊，德國

藝術反對暴力，柏林斯達克基金會，德國

光流，柏林藝術廢墟，德國

1990 自由，鹿特丹市文化中心，荷蘭

1987 兩位北京藝術家，柏林貝坦尼藝術中心，德國

1986 中國前衛藝術巡回展，紐約市立畫廊，美國

1985 塗畫展覽會，北京朝陽劇場，中國（該展開幕式前被取消）

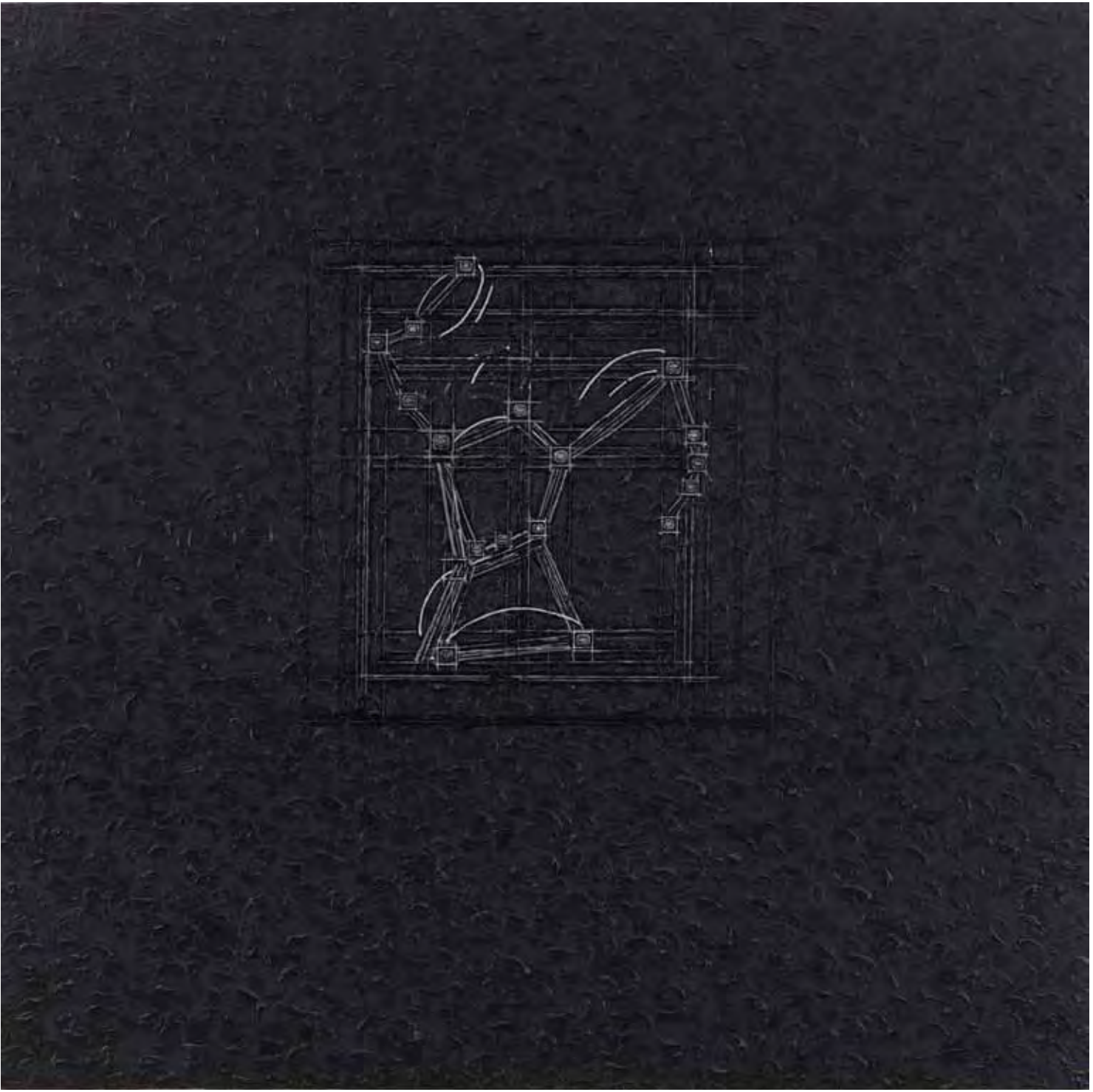
1983-85 多次在野藝術展，北京私人空間，中國

1980 第二屆星星畫展，中國美術館，北京，中國

1979 第一屆星星畫展，北京北海公園畫筋齋，中國



LI XIAOJING 李曉靜
Arthropods 節肢動物 (2009)
Oil on canvas 布面油畫
150 x 150 cm (59 1/10 x 59 1/10 in.)



LI XIAOJING 李曉靜
Orion 獵戶座 (2011)
Oil on canvas 布面油畫
150 x 150 cm (59 1/10 x 59 1/10 in.)

李曉靜

李曉靜在認知的邊緣營造了一種頗具氛圍的意象。其實，在抽象獨特的、不那么具體的語境裏，很多作品都與自然現象有關。飄忽的綫條、明顯的擦拭和滴下的顏料；同時，還有兔子、蜘蛛、樹葉、影子、羊和小鳥出現。李微妙地讓這些畫面處於徘徊游移的狀態，令一切不那么直白，而是更具有暗示性。在保留某些事物原初的、難以捉摸的特征時，思想似乎就這樣獲得了形式。

31 歲的李曉靜，是這些藝術家中最年輕的一位，她的作品充滿了青春所留下的那種好奇與新鮮。她的作品將非具像的和可辨識的形式結合起來，具有安靜的特質。在表現我們熟悉的事物，如昆蟲、空間、時間、流水等等的獨特性之時，又對它們的本質進行探索。一只蜘蛛被放大，占據了斑點、墨滴和綫條遍布的世界。通過這種表現方式，蜘蛛就呈現了新的面貌。它的身體特征與李所營造的環境相呼應，這樣的環境黝黑、斑駁、又帶有好奇的探尋。不僅是蜘蛛的外貌，而且這只動物和它所在的世界，都勾起了人們的好奇心。這些詩意般的觀察視點，裏面隱含了藏匿於各種現象之中的神秘本質。在作品中，却又被延伸成和賦予了可見的形式。從李的繪畫中可以看出，這樣的世界只有在超越言語之外的比喻性視覺語言下才有可能產生。

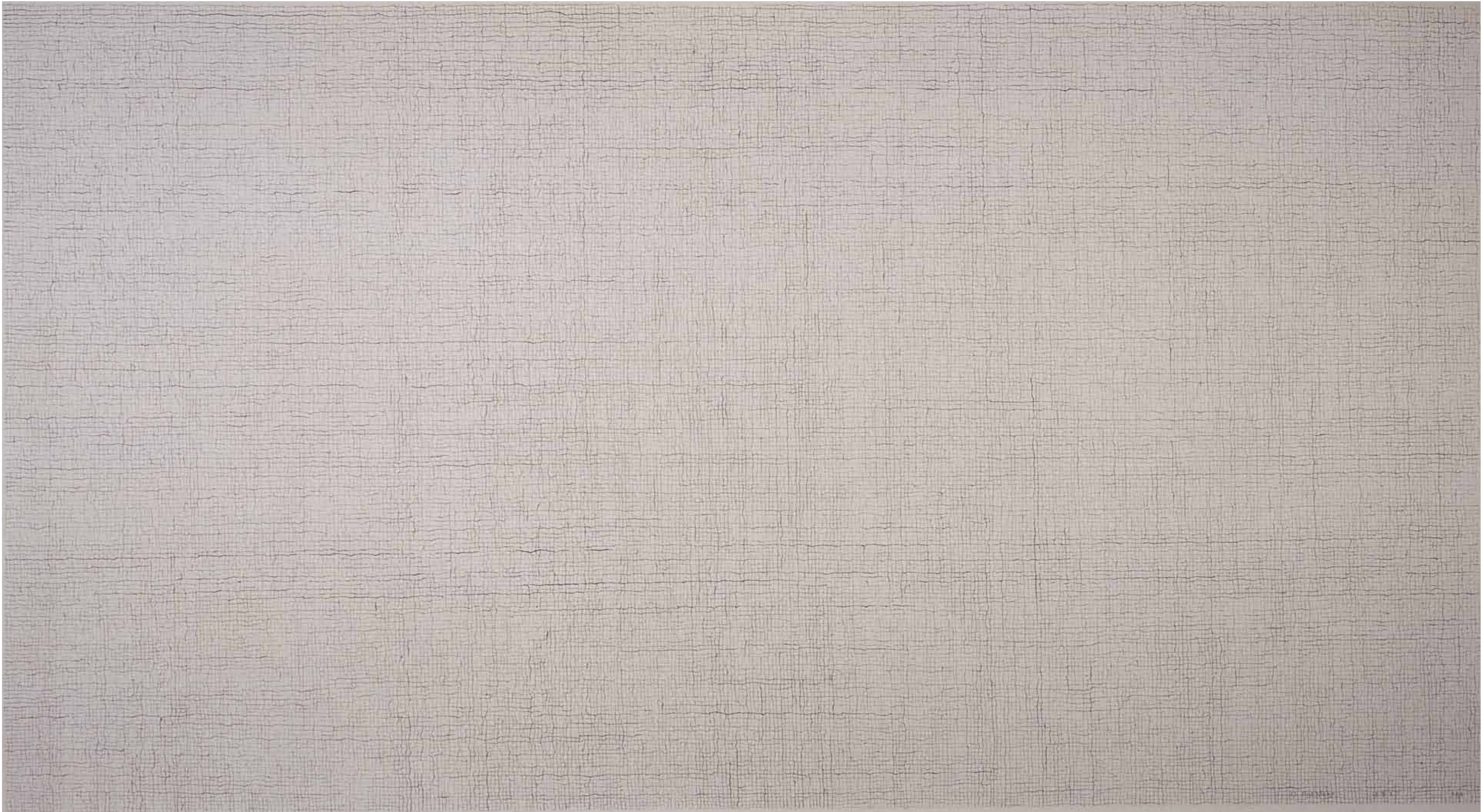
[譯自保羅·穆爾豪斯的相關評論文章]

LI XIAOJING 李曉靜

Bats and Grass 蝙蝠與青草 (2010-2011)

Oil on canvas 布面油畫
250 x 250 cm (98 2/5 x 98 2/5 in.) Total 18 pieces 組畫 18 件
18.5 x 16 x 2.5 cm (7 3/10 x 6 3/10 x 1 in.)
27 x 10.5 x 4 cm (10 3/5 x 4 1/10 x 1 3/5 in.)
19.5 x 6.5 x 2 cm (7 7/10 x 2 3/5 x 4/5 in.)
18 x 5.5 x 2 cm (7 1/10 x 2 1/5 x 4/5 in.)
18 x 5.5 x 2.5 cm (7 1/10 x 2 1/5 x 1 in.)
18 x 5.5 x 8 cm (7 1/10 x 2 1/5 x 3 1/10 in.)
15 x 5 x 2.5 cm (5 9/10 x 2 x 1 in.)
15 x 5 x 4 cm (5 9/10 x 2 x 1 3/5 in.)
15 x 5 x 6.5 cm (5 9/10 x 2 x 2 3/5 in.)
16 x 5.5 x 3 cm (6 3/10 x 2 1/5 x 1 1/5 in.)
16 x 5.5 x 4 cm (6 3/10 x 2 1/5 x 1 3/5 in.)
16 x 5.5 x 6.5 cm (6 3/10 x 2 1/5 x 2 3/5 in.)
16 x 5.5 x 8.5 cm (6 3/10 x 2 1/5 x 3 3/10 in.)
60 x 70 x 2.8 cm (23 3/5 x 27 3/5 x 1 1/10 in.)
50 x 60 x 2.8 cm (19 7/10 x 23 3/5 x 1 1/10 in.)
35 x 40 x 2.8 cm x 3 (13 4/5 x 15 7/10 x 1 1/10 in. x 3)





LI HUASHENG 李華生
9803 (1998)
Ink on Xuan paper 宣紙水墨
97 x 180 cm (38 1/5 x 70 9/10 in.)

李華生

李華生認為，生活才是真實的。他的作品植根於滋養藝術的原始體驗中。雖然很抽象，但畫作的每方面都與生活的感覺是分不開的，這裏纏繞了情感記憶和想象。在這些藝術家裏，現年 68 歲的李是年紀最大的一位，就如他們中的很多人一樣，他的藝術起源於傳統水墨。八十年代中，他開始接觸西方藝術，與西藏文化也有了深入的聯系，於是形成了一種與他之前不同的創作方法。

李華生認為綫條有着不可小覷的作用。起初，他用類似格子的結構，將畫的表面分區，形成細胞般分布的方形。之后幾個星期和幾個月裏，他耐心地發揮即興的創造，填充了這些細小的空間。一些就是簡單綫條，另一些形成了表意文字，還有一些原原本本表現了大自然和人類。每一個都有着清晰的思想或情感。這樣，藝術家的創作活動就以日常存在的尋常感性展現出來。接下來，他的作品提煉得更為到位，整個畫面就是講綫條交叉，變成復雜而有結構的考究的格子。每個綫條都有着手繪的痕迹，就如綫狀的軌道，與變化多端的生命形成了互動。

[譯自保羅·穆爾豪斯的相關評論文章]

LI HUASHENG 李華生
0669 (2006)
Ink on Xuan paper 宣紙水墨
Quadtych 四聯畫
370 x 145 cm x 4 (145 7/10 x 57 1/10 in. x 4)





QIU ZHENZHONG 邱振中
 Work 0161 作品 0161 (2001)
 Ink on Xuan paper 宣纸水墨
 68 x 68 cm (26 4/5 x 26 4/5 in.)

QIU ZHENZHONG 邱振中
 Work 0020 作品 0020 (2000)
 Ink on Xuan paper 宣纸水墨
 68 x 45 cm (26 4/5 x 17 7/10 in.)



邱振中

西方的抽象藝術和中國的書法成為了邱振中的創作基礎。他精於書法，書寫是他藝術創作的中心。藝術家通過使用筆墨，對中國字，詞語和名字，進行實驗和探索，追尋它們的表現潛能。這裏面有他對中國歷史和文化的虔誠關注。中國書法的奧妙與精華對不諳此道的人而言是匪夷所思的。但在面對西方觀眾時，邱却可以令這些不可思議的主題變得易懂。部分原因是藝術家對西方的思想和觀念有所了解。達爾文在他的書《人類和動物的情感表達》（1872）中所闡明的理論讓我們認識到這樣的事實，自然界的萬物是可以進行情感表達的。物體（自然和人工的）、生物、形狀、色彩，都被認為是具有情感特征的。這一思想是西方藝術和邱的作品中的表現基礎，通過中國文化照拂下的創作而被重新反映出來。

例如，在其中的一幅畫裏，藝術家在巨大的畫面中每天重復他的簽名。結果就形成了這樣的情景，每個簽名形式上的變化極為顯著。這似乎表示，藝術家日常的狀態不同，就會形成各异的書法字體，每個簽名都可以理解為是心情和感覺的表達。邱對於中國書法字形的研習，在他正在創作的關於古代表意文字（已失去意義）的作品中得以發揮。這些字和它們字面上的特征失去了聯系。他以具有想象力的方式面對這些如今已難辨其意的圖形，對每個字體進行了開發。這樣，他的作品就具有了出乎意料的能量，這些古老的圖形被賦予了新的可能性含義。

〔譯自保羅·穆爾豪斯的相關評論文章〕

QIU ZHENZHONG 邱振中
Work 0127 作品 0127 (2001)
Ink on Xuan paper 宣紙水墨
64 x 49.5 cm (25 1/5 x 19 1/2 in.)





SU XIAOBAI 蘇笑柏
Cadmium Red and Holes 有孔的鎘紅色 (2003)
 Oil and lacquer on linen and wooden plate
 木板、麻布面油彩、大漆
 91 x 107 cm (35 4/5 x 42 1/10 in.)



SU XIAOBAI 蘇笑柏
Red Pieces on Green 綠上兩塊紅 (2005)
 Oil and lacquer on linen and wooden plate
 木板、麻布面油彩、大漆
 234 x 92 cm (92 1/10 x 36 1/5 in.)

蘇笑柏

蘇笑柏對源於西方現代主義的藝術性話題也作出了回應。和張的共同之處在於他的創作具有一種中國式情感。蘇的畫作（近期的一些繪畫不多，更多的是構築的一些物件），剔除了對目之所見的現實的所有參照。他用漆作為表達的首要工具，過程如工匠般耗費心力，一層又一層的漆被塗抹到支撐物或模子上，成型后，磨平，再添加新的一層。結果就是嵌在牆上的形狀，一些是正常的西式長方形，一些是后加上去的長方形。還有一些綫條很不規則，近來，在一些作品的下層中，還出現了凸起的綫條。不管是哪一樣，人們都會被這些表層所吸引。無論是毫無瑕疵的還是粗糲的，是拋光還是磨損的，最終都形成了膠合板般的效果。

蘇運用漆的含義很復雜。一方面，這種材料令色彩和視覺豐富起來。色彩，紋理和反射相接合，吸引了觀眾的注意力，同時又拒絕詮釋。無論是肌膚般或三維作品，它們都具有顯著却又冷漠的存在感。它們以實體、以具有自覺本質的事物存在。雖然它們具有強烈的表現力，既高貴又細膩，却也具備了一種神秘的、獨一無二的特點。就好像單純的外在即可令自身獲得一種真實。這樣，他的作品就和德國主流畫家格哈德·裏希特（Gerhard Richter）產生了關聯，早在九十年代他們就有過聯系。不過，蘇將裏希特對作品外在的掌控進行了文化上的轉變，塗抹在牆上的漆，無言地回溯到中華的文明之源。

【譯自保羅·穆爾豪斯的相關評論文章】



SU XIAOBAI 蘇笑柏
Moderate No. 1 中庸—1 (2006)
Oil and lacquer on linen and wooden plate
木板、麻布面油彩、大漆
216 x 48 cm (85 x 18 9/10 in.)



SU XIAOBAI 蘇笑柏
Moderate No. 2 中庸—2 (2006)
Oil and lacquer on linen and wooden plate
木板、麻布面油彩、大漆
214 x 38 cm (84 3/10 x 15 in.)

閻秉會

閻秉會的作品就和邱振中的一樣，都是植根於中國繪畫的傳統，閻在天津美院學習國畫，之后留校任教。他的藝術并非對傳統的探索，更多的是對中國傳統的再造。閻在天津美院學習繪畫和書法，1984年，他的創作已經臻於成熟。那一年他完成了一系列的水墨畫，這些作品似乎是對他曾學習過却成為了束縛的作畫手法的一種反叛。這些作品一蹴而就，充滿極致的力量，畫面既體現了作者的創作態度，也表現了大自然的千變萬化。接下來是九十年代早期的那些作品，它們在手法上幾乎與以前一般粗糲，但用藝術家的話來說，却更為“理性化”。與此同時逐漸變得抽象起來，雖然他并不認為抽象這一術語對他的創作有什么益處。不管怎樣，這些作品都沒有可以辨認的一清二楚的畫面，更專注於材質本身所具有的那些特性。流動且極具紋理的筆觸，焦濃的墨色，和對處於或殘缺、或融溶狀態下的形式邊緣的表現性特征的關注，共同形成了這些充滿原始爆發力的畫面。

隨後，他的作品探討了水墨畫的局限性，雖然他同時承認水墨畫無論是主觀性方面還是比喻上，在內容上都有參照性。他的“心壁”系列，運用傳統的卷軸畫，用大長方形，以頗具表現力的方式呈現出來。其他的近作延伸了非具像的語匯，採用了自然的形狀和具有爆發力的點，却依舊不失個人的情感表達。

【譯自保羅·穆爾豪斯的相關評論文章】

YAN BINGHUI 閻秉會

Square and Round, In and Out 方圓與內外 (1992)

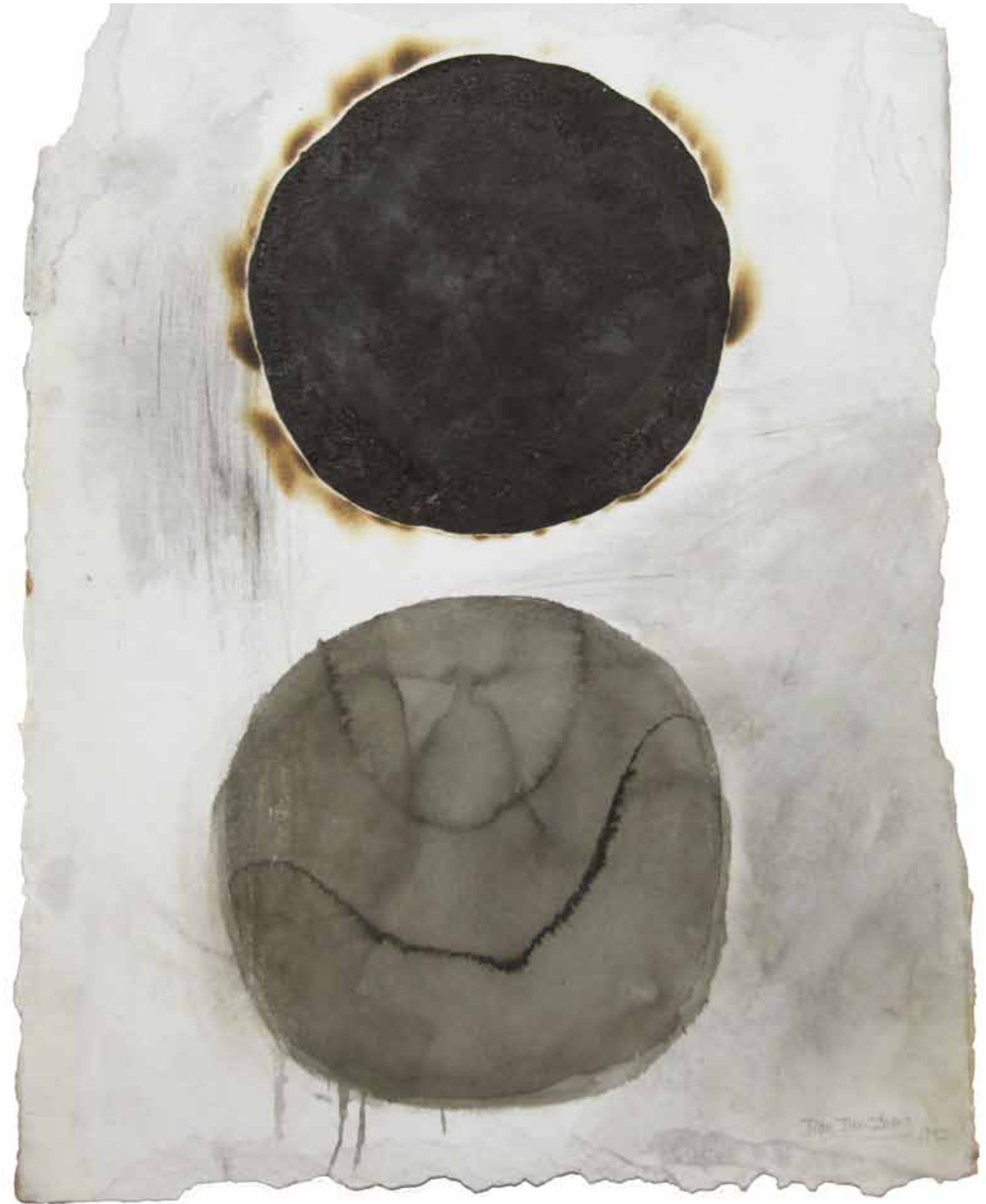
Ink on Xuan paper 宣紙水墨

178 x 98 cm (70 1/10 x 38 3/5 in.)





ZHANG JIANJUN 張健君
 Water / Fire Series No. 8 水 / 火系列 No. 8 (1992)
 Chinese ink, water, fire, watercolour paper 墨、水、火、紙
 76 x 56 cm (30 x 22 in.)



ZHANG JIANJUN 張健君
 Water / Fire Series No. 10 水 / 火系列 No. 10 (1992)
 Chinese ink, water, fire, watercolour paper 墨、水、火、紙
 76 x 56 cm (30 x 22 in.)

張健君

張健君的作品和一些西方的抽象藝術家，例如安東尼·塔皮埃斯（Antoni Tàpies），存在共同之處。作品產生一種頗具吸引力的觸感。顏料或墨，在畫布或紙上大面積即興地揮灑，形成破碎之狀。這種單色圖形在混沌的空間中流動。有時其它的一些元素，如木釘，紙質石塊也出現在作品中。還有的情況下，畫家將一些畫布聯合在一起，這樣作畫的活動範圍就大了起來。於是，每一筆的人工痕迹就隱沒了，取而代之的是整體的流動感。人們的視線在不同的區域間變換，就如在大自然中面對一片廣闊的水域。

抽象的點，成為了藝術家的手和觸碰的痕迹，形成了閃爍流動的形狀。人性和外在的自然被帶到了一起，體現了他們之間的惺惺相惜。對此，藝術家表示，“我流動”，這樣的觀察體悟令人聯想到西方的畫家杰克遜·波洛克（Jackson Pollock），他說“我就是自然”。在他們各自的創作手法下，看不見的力量將個人和世界連起來。但是張的作品具有一種在東方式思考下才能產生的冥思之感。

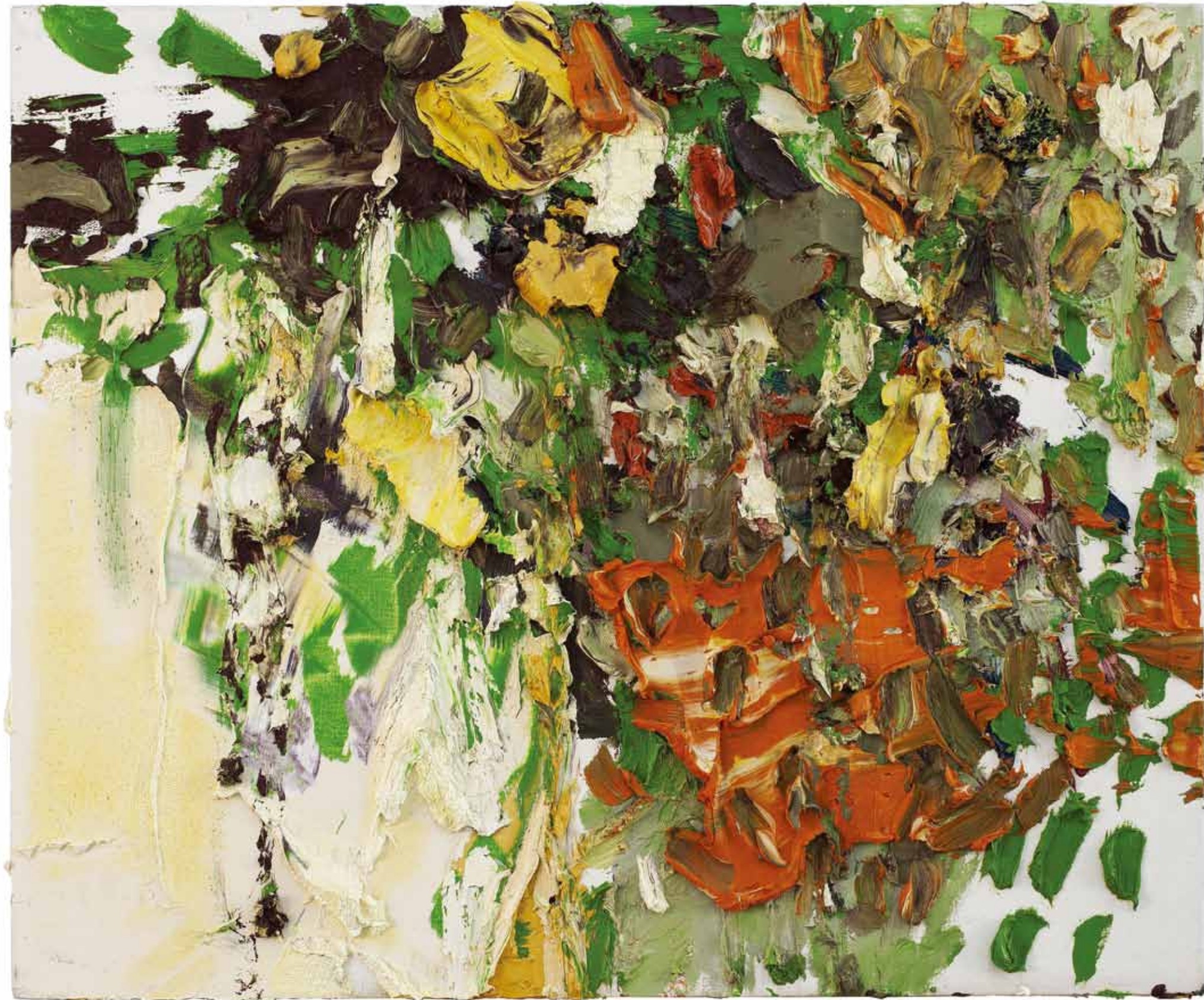
〔譯自保羅·穆爾豪斯的相關評論文章〕



ZHANG JIANJUN 張健君
Water / Fire Series No. 16 水 / 火系列 No. 16 (1992)
Chinese ink, water, fire, watercolour paper 墨、水、火、紙
76 x 56 cm (30 x 22 in.)



ZHU JINSHI 朱金石
Whirlwind 空穴來風 (1990)
 Oil on canvas 布面油畫
 70 x 70 cm (27 3/5 x 27 3/5 in.)



ZHU JINSHI 朱金石
Ginkgo in Dashanzi 大山子的銀杏樹 (2008-2011)
 Oil on canvas 布面油畫
 100 x 120 cm (39 2/5 x 47 1/5 in.)

朱金石

抽象藝術很可能被看做是簡單的裝飾性藝術，康定斯基（Kandinsky）寫道：“藝術家必須因感而發，有情可抒，因為對形式的駕馭并非目的，而是使形式與內在含義相適應。”¹朱金石賦予這種真實存在的形狀以主觀的體驗，達到了極致的效果。早在八十年代初，朱創作了抽象的繪畫，表現了他與美國畫家蘇珊·羅森堡（Susan Rothenberg）之間的聯系，他也受到其他西方藝術家的滋養，最明顯的是賽揚·沃爾柏林（Cy Twombly），彼柯克伯格（Per Kirkeby）和哈德裏希特（Gerhard Richter）。朱當時的作品蘊含了一種迫切的表現性特征，在畫布的空間內，這些一蹴而就的畫面形成了一種粗糲而自然的結構。1986 年他放弃了繪畫，令人驚訝不已。但事后看來，這在他整個的藝術發展進程中，是具有一定意義的。在這個階段，藝術家用一些自然和人工的材料做裝置。他希望自己的作品在材料上不受拘泥，能以更多的形式呈現。

2000 年他回歸繪畫，完成了一些復雜的、有密度的新作。曾經受西方的布上繪畫影響，如今運用木板，產生更蓬勃的力量。在將顏料作為材質方面，他已超過了西方的對手。朱的作畫規模常常很大，將顏料塗在支撐物上后，形成具有非凡深度的彩色外層。在精心雕刻的外層下，這些極具個性化的圖形指向了外面的世界。這些畫面將顏料作為一種材質存在，產生感官刺激，汹涌狂亂，視覺上令人迷醉。就如作品的題目所言的那般：《驚聞汶川地震》、《費家村的早晨》，這提醒我們，他的作品雖然是抽象的，但却是植根於比喻。短暫的內心體驗，在無生命的材質中形成，在這裏它找到了一種具有想象力和深刻表現力的回應。

注 1：康定斯基《藝術中的精神》譯者 Michael T.H. Salder，紐約，1977，第 57 頁。

[譯自保羅·穆爾豪斯的相關評論文章]



ZHU JINSHI 朱金石
Meditation Hall No. 3 禪室三 (1990)
Oil on canvas 布面油畫
65 x 55 cm (25 3/5 x 21 1/7 in.)

后是再造。邱振中不同。他并没有進行破壞和再造。他只是想選擇一個待被辨認的物體，然后將書法從意義中解放出來，對此做出反應。

保羅：

一個人看同樣的藝術作品，通過兩扇窗户，就能看到不同的效果。我與邱振中談論他的作品，感覺他之所以運用古老的中國字，是因為它們年代久遠，已失去意義。他采用的形式和它們原本的含義是分開的。我覺得他的作品妙不可言，因為通過他采用的這些形式，似乎一下進入了整個的表達議題當中。爲了追尋其中的意義，他努力發掘形狀和線條的可能性，從而賦予這些形狀以新的含義，這很打動我。我覺得作爲藝術家，這是非常有趣的立場，豐富美妙。

問：

能否說說閻秉會？借用西方的術語，他介於抽象和具象之間。

保羅：

閻秉會接受過國畫的熏陶。他說到 1985 年，他已經覺得自己被傳統所局限，很想突破它。所以他創作了這一系列的繪畫，他認為這些都是自然而然即興所爲，有些粗糙。當我看作品時，我開始覺得主觀的體驗、私密的內在化體驗，多少是閻所關注的。這樣，我就感到了一種關聯，因為這點是非常西方化的。他作品中的形式變得日益簡單，我開始追問他關於這些強調邊角和線條特征的圖像的奧秘。這些都是非常西方化的表達情感的元素，也體現了人的內在狀態，閻似乎也確認了這點。當他的作品開始運用大面積的圖形時，我想這位藝術家正在以一種與中國傳統方式相反的手法，將外在的形式轉換成內在的體驗。我想從某種程度上，他也認可了這點。他說他通過將語言轉化成這種內在的體驗，對傳統進行再造。

高名潞：

讓我們將閻秉會和張健君做下比較吧。展覽中他們的作品都是同一時期創作的。但也許張健君的作品對西方觀眾來說，理解起來更容易，其實裏面有來自傳統東方哲學的方和圓。但閻秉會還是想借助傳統水墨的表現力，強調個人的經驗。傳統水墨有 81 種描和多種皴法。這其實已經不完全是技法，而是一個經驗世界。中國有個著名的說法叫“墨分五色”，意思是說“墨有五種不同的顏色”。五是一個象征的數字，意思是墨色有無數的層次。墨非墨，它是多彩的。

保羅：

我很同意這個，因為在西方繪畫中有着一種對等性。著名的抽象畫家特裏·弗羅斯特（Terry Frost）曾經說過：“黑色對於白色就如紅色對於綠色”。他所說的就是黑白之間的對比。正如紅綠之間的對比一樣，是能够產生共鳴的。邱創作了這些以馬蒂斯爲基礎的系列繪畫，將其縮減爲黑白線條。我覺得，它們非常了不起，因為僅僅憑借線條，他就抓住并保留了馬蒂斯的異國情調和色彩的濃烈感。

高名潞：

朱金石想在作品中把很多東西同時表達出來。他也想調動二維、三維等不同因素，他想同時抓住一切。但同時，他知道其中有個局限性。必須把現成品和裝置因素融合到獨立的繪畫中去。但在他的腦海裏，還有很多別的衝動。

保羅：

八十年代末，朱金石覺得作爲表達形式的繪畫已經消亡了，所以就轉向了裝置。在某些方面，這也是一種進步，因為繪畫似乎在尋求材料的展現。這也是我從繪畫中感受到的。他正在努力賦予他們一種物體般的品質，當他開始做裝置時，他想要將材料的表現延伸到空間中，并賦予其指涉。當他於 2000 年回歸到繪畫上時，他取得了异乎尋常的突破。這樣看來，裝置和早期對材料展現的實驗，滋養了他的繪畫。於是，我們就看到了這些獨具特色、濃墨重彩的大幅繪畫，它們將復雜的體驗演繹成簡單化的、但極爲豐富的有着强烈存在感的形式。爲此我深受觸動，真的很棒。

高名潞：

保羅，你參觀過蘇笑柏的工作室么？

保羅：

去過。他使用漆這種材質，這點令我驚訝。對我而言，這是藝術品中的一種新材料。但是，說起這點，我發現正是它的亮度，它的高度反射性令我很快萌生感覺，這是漆特有的光澤。誠然，藝術家也對表面進行了改造。給我非常强烈感覺的是藝術家一直將

人們的注意力吸引到作品表面的方式：也就是他所說的“維米爾式”的肌膚。感覺確實像肌膚。但我還是會想到別的，因爲我知道他和格哈德·裏希特（Gerhard Richter）的關係，而我和裏希特曾共事了很久。我知道裏希特着迷什么，我開始思考：蘇的作品，對我究竟意味着什么呢？這個如漆般的表層，這個如肌膚般的特質。它與裏希特的作品一樣，都有着相似的不可思議的外層：迫切地想消除掉源自他所創作的藝術作品的那些具體的參照。

高名潞：

傳統上，漆是用來裝飾的。而蘇笑柏的漆畫作品是想要讓自己的心思完全走進大漆這種特殊的材料本身，因為你必須嘗試無數次地塗和打磨大漆的表面。你可以感受到藝術家和這種特殊材料之間密切關係的喜悅。第二點是在材料中發現詩意的本質，其實也是蘇笑柏自己的本質。這最終就是作品的現實所在……去發掘可穿透的性格，有時是非常浪漫的。

問：

最后一個問題，中國的抽象藝術傳統有多重要？

高名潞：

保羅，即使這是你第一次來中國，只在這裏呆幾天，你也會發現中國城市的工業化程度的極端性已經超越了歐美。包豪斯早期的夢想似乎已經在這裏實現：没有人性特點的功能性方盒子出現在中國的各地。我們都活在杜尚的影子下，中國也不例外。但我認爲未來，我們應該走出他的影子，應該找回全球化的這個時代下我們已經丟弃的聲音、胸懷和情感，對那些我們日常接觸的東西更應該感到得心應手。也許這對每個人而言都有益處。我爲什么策劃這樣的展覽。在我看來，這不僅僅是有關一種藝術風格或這種社會題材的問題—那些對我而言都不是最重要的—更重要的是是一個藝術家用哪種方式思考藝術并且用哪種方式在藝術中生存。這其實不僅僅是藝術的問題，也不單單是中國的問題。

保羅·穆爾豪斯 (Paul Moorhouse)

自 2005 年擔任英國國家肖像館二十世紀部策展人。他曾於 1985 年至 2005 年間，擔任泰特美術館收藏部負責人，隨後任職高級策展人。他的策展生涯因倫敦“政府藝術收藏”計劃而展開。

穆爾豪斯是二十世紀國際藝術的權威，曾策劃衆多主要展覽。在英國國家肖像館，他策劃的展覽包括：2011-2012 年“女王：藝術與肖像”、2009 年“格哈德·裏希特：肖像”、2007-2008 年“波普藝術肖像展”。在泰特美術館，他策劃的回顧展包括：2005 年“安東尼·卡洛”、“約翰·萊瑟姆”、2003 年“布裏奇特·賴利”、2001 年“邁克爾·安德魯斯”、1995 年“裏昂·科索夫”。其他展覽包括：2010 年，雅典拜占庭 & 基督教博物館的“沃霍 / 偶像”、2010 年，雅典 Potnia Thiron 畫廊的“沃霍：試鏡表演”、1999 年，英國皇家藝術學院的“約翰·霍伊蘭：回顧展”、1996 年，英國謝菲爾德千禧畫廊的“弗朗西斯·培根”、1990 年，英國塞恩斯伯裏視覺藝術中心的“象形改造 - 奧厄巴赫、安德魯斯、培根、佛洛伊德、科索夫”。

穆爾豪斯著作等身。近期著作包括：《安東尼卡洛——存在》（2010）、《格哈德·裏希特——畫之象形》（2009）、《波普藝術肖像》（2007）、《詮釋卡洛》（2005）、《理查德·朗——沿綫行走》（2003）、《約翰·沃楚——倫敦繪畫》（2005）、《艾爾伯特·艾文——至繪畫的生活》（1998）、《達利》（1990）。他近期出版的展覽畫冊包括：《托尼貝凡——自畫像》（2011）、《布裏奇特·賴利——自生活》（2010）、《弗蘭克·奧厄巴赫：倫敦建築工地 1952-1962》（庫爾托學院，2009）。穆爾豪斯關於辛蒂·雪曼的專著將出版於 2012 年。此外，他正在籌備 2015 年將於英國倫敦國家肖像館舉行的《賈柯梅蒂——純在》大型展覽。

高名潞

高名潞教授是中國當代藝術的杰出學者，曾在中國美術館策劃“中國現代藝術展”（1989），此爲中國第一個抽象藝術展覽；作爲策展人，他又將這一具有裏程碑性質的展覽帶至美國，命名爲“蛻變與突破——中國新藝術展”（1999），首次展出于紐約亞洲協會畫廊和 P.S.1 當代藝術中心。他曾任中國美術家協會《美術》雜誌編輯部編輯，獲哈佛大學博士學位。現爲美國匹茲堡大學藝術史系終身教授。

主要出版物包括《‘85 美術運動》（合著，上海人民出版社，1990）、《蛻變與突破——中國新藝術》（加州伯克利大學出版社，1998）、《世紀烏托邦》（臺灣藝術家出版社，2000）、《中國極多主義》（中英文，重慶人民出版社，2003）、《牆：中國當代藝術的歷史與邊界》（中英文，2005）、《另類方法，另類現代》、《“無名”：一個悲劇前衛的歷史》（廣西師範大學出版社 2007）《意派論——一個顛覆再現的理論》（廣西師範大學出版社，2009）、二十世紀中國藝術中的現代與前衛（麻省劍橋：麻省理工學院出版社，2011）；策劃的主要展覽包括“中國現代藝術展”（1989），“蛻變與突破——中國新藝術展”（1998），“豐收：當代藝術展”（2002），“中國極多主義”（2003），“牆：中國當代藝術二十年的歷史重構”（2005），“無名畫會回顧展”（2006），“意派——中國抽象藝術三十年”（2007-2008）和“意派：世紀思維”（2009），“意方：極多之比”（2010），“透明的牆：中印藝術展”（2011）。

關於抽象藝術的對話

高名潞與保羅·穆爾豪斯（Paul Moorhouse）

來自北京和倫敦的兩位重要策展人、評論家，高名潞與保羅·穆爾豪斯受邀探討東西方傳統下的抽象藝術。

保羅：

看到這些八十年代初期以來所創作的作品，我十分驚喜。這些作者在過去三十年間所涉及的領域竟如此之廣，這真是不同凡響的成績。我看到了抽象藝術早期階段的那種語言；比起已經發展了一定時期的西方，這裏的抽象藝術正處於不同的階段。所以，看到抽象語言正在重新以這樣的方式煥發活力，令人欣慰。它具備的那種新鮮的活力令我感到，東西方之間的這種對話將使雙方都大大受益。

31 歲的李曉靜，是參展作者中最年輕的藝術家，我對她的作品有一種熟悉的感覺。這位藝術家吸收了西方抽象藝術，並且達到了一定的境界。除了全然的抽象形式，她還善於將自然抽象化。從中可以看到符號化圖像、模擬和具象的痕迹，她的作品運用了我們在西方繪畫傳統中所說的詩意性比喻。此外，還有一位年紀稍長的藝術家，邱振中。他的作品植根於書法和國畫。對西方人而言，理解他的作品并非易事，因為只有對書法有一定的了解，才能够欣賞他的作品。

高名潞：

中國的抽象藝術可以追溯到二十世紀早期。三十年代，一些中國藝術家去了巴黎，去歐洲學習西方藝術。當時，由於很多原因，歐洲的現代主義非常活躍。當中國藝術家將這種風格帶回國時，人們就下定決心，將西方的現代主義和中國的文人畫和傳動的風景或花卉畫結合起來。後來在上海，也有一批在歐洲和日本學習過的藝術家，他們廣泛地進行了抽象藝術創作。有意思的是，這一藝術在四十年代和五十年代來到了臺灣。六十年代的香港，有一場水墨畫運動，試圖將水墨畫和西方的現代主義結合。這一歷史和內地不同，五六十年代的大陸正在經歷文革。西方現代主義消失了，它是不被允許的。但文革結束後，尤其是七十年代末和八十年代初，與西方的現代主義又重新連接起來。但即使在這裏，他們依然想發掘或嘗試在西方現代主義和中國千年的傳統（如陶和仰韶文化）之間建立聯系。他們認為陶器上的圖案、中國書法和中文，有着與西方現代主義類似的元素。

作為對現代性回應的一場運動，而不是一種個人化或地方化的現

象，中國抽象藝術八十年代形成了自己的創作法則和哲學，達到成熟。九十年代和新世紀的前十年繼續發展。中國抽象以 85 時期的理性繪畫和九十年代末至今的極多主義而為人知。如今，我用意派來描述這兩場運動。這裏的藝術家代表了過去三十年裏的運動。

問：

你認為必須要以不同於西方抽象藝術的方式來理解中國的抽象藝術么？

高名潞：

例如李曉靜的作品。如果你看這幅畫，就很難去歸納它。也許中間有個畫面，邊緣也有一些東西，有時，有一部分甚至有一種所謂的“寫實主義”的動物骨頭或花園什麼，一棵樹或別的。如果你習慣以西方的方式來思考抽象，這就變得很令人迷惑。如果你這樣想，那你就迷失了。我不覺得她太在乎如何讓畫面平衡，什麼應該在中心，什麼應該在邊緣，如何讓這幅畫整體上很合理地成為一種象征或比喻（這在西方抽象藝術家中很常見），她不關注這些。她的作品裏並沒有整體性這樣的想法。她關注的是日復一日的繪畫——它的過程。意義並不是來自繪畫表面上的合理構圖，而是自然地源自她的日常體驗。這樣看來，意義源自無意義。

保羅：

我認為意義對西方藝術尤其是西方抽象畫家，是非常重要的。一些藝術家發現，意義并不完全在他們的掌控之中，于是在某些時候就產生了危機。例如，抽象表現主義者們強調的是作品的主觀性特征：情感上的特征，作品中所暗示的創作者的內在精神。這種表現性的內容正在以不同的方式被藝術家支配，或者說，藝術家正在努力控制它。當著名評論家克萊門特·格林伯格（Clement Greenberg）提出意義必須要被壓制住之后，我所說的危機便產生了。藝術家應該忽略內容的表達而將關注點放到形式上。這也是個問題，因為他所說的藝術家并不是持如此觀點的。格林伯格想讓巴尼特·紐曼（Barnett Newman）和馬克·羅斯科（Mark Rothko）接受這樣的創作方式：他們的繪畫是形式上的創作，意義應該被藏匿。然而，紐曼和羅斯科以及其他很多畫家們，他們的作品都有豐富的內容在裏面。

高名潞：

我想你的概括是對西方現代主義抽象的法則和哲學的精彩描述。簡言之，在西方抽象繪畫那裏，放棄文學敘事的內容不意味着放棄藝術家對主觀性和控制畫面意義的追尋。其實，抽象表現主義，如古典寫實主義一樣，只是再現現實的不同方式。它們都重視畫面的真實意義。然而，在中國古代早期，哲學家、詩人、藝術家，已經得出結論，作品的意義總是超越語言的。用中國話講，這是‘意在言外’，和‘言不盡意’。語言，無論是說的還是寫的，從來都無法完整地表達意義。回到藝術中來，我覺得去尋求固定意義或相信通過人制作的一件二維或三維的作品來實現某種意義，這都是一廂情願的想法。實際上，我們現在需要重新反思啓蒙運動以來，現代主義者們所喜歡倡導的人類中心主義。相反，在中國哲學中，反人類中心主義是重要的哲學根源之一。強調人和物、人與自然天地的對話始終存在，甚至中國當代藝術家也有。人與自然萬物平等。比如，古代哲學家莊子（公元前 369-286）認為：“萬物與我為一，既已為一矣，且得有言乎？既已謂之一矣，且得無言乎？”也就是說，人與物是合一的，既然是一體，何言有意義還是無意義呢？其實，他并非否定意義，而是說合一的過程比表達一個具體的意義更重要。所以，只有認識到藝術語言的局限性，才能充分認識到事物和人自身的意義。而現代主義的主觀願望是建立在人類知識和物質世界二元分裂的基礎上的。

問：

我們現在談論到意義。可否談一談，對西方抽象藝術來說，或許也包括中國抽象藝術，什麼是絕對重要的？風景和抽象之間的區別又是什么？

保羅：

英國的評論家赫伯·裏德（Herbert Read）對此詮釋得非常清楚。他說，在康定斯基（Kandinsky）的純抽象之前，以具象方式創作的藝術家根據自己的觀察，在作品中構成自己對世界的體驗。但自康定斯基以來，抽象藝術家將根據想象來重構自己的觀點想法。這對裏德而言，是一個關鍵的時刻。抽象藝術將藝術家帶到了某種特定的風景中——可以說，這是想象的風景。這也將我們帶回到意義中來，因為一旦你處於那個內在的風景裏，你就失去了方向。你以為自己可以掌控一切，但是很快你發現并非如此，因為已沒有外在的參照物，你在探索一個主觀性的風景。很多西方抽象藝術家經常說他們在創造空間的同時又對其進行探索。

高名潞：

在中國傳統繪畫中，並沒有 Landscape，也就是‘風景’這樣的特定稱呼。Landscape 的中文翻譯是風景，它由兩個字組成。一個是風，一個是景色的景。沒有單獨的中國字可以表示風景的意思。中國的山水畫被翻譯成 Landscape，風景。其實山水更加符合東方的自然美學。在九世紀和十世紀，山水逐漸成為中國藝術史的主題。人物畫和花卉畫也有，但在中國藝術中具有主導地位的，還是山水畫。

在儒家和道家中，自然是最重要的，而不僅僅是人本身。重要的是人和自然的統一關系。由內向外和由外向內的邏輯變化確實是西方寫實和抽象的特點。但是，在非西方文化中，可能還有不同的美學邏輯。在康定斯基等抽象藝術家看來，藝術形象是對外在世界的主觀整合。這種觀念仍是建立在主、客觀二元分離的角度之上的。藝術家要想法去控制外面的世界，去想象你無法把控的東西。西方的啓蒙思想恰恰強調了人類主體的高貴性。人類總是覺得他們有控制和征服自然和它者的能力。這就突出了西方藝術在外在風景和內心活動之間，或者在客體和思想活動之間的那種緊張感。也許有一種不同的藝術思維方式，它認為外在只是內在的一部分，反之亦然。更重要的是，也許不是從外直接到內或從內直接到外這樣的線性邏輯。內外，主客可能沒有那麼絕對，在觀照自然和創作中它們可能是混合的共生的關系。其中一個原因可能是中國藝術把內外的區別模糊了，因為對自然有着不同的理解。我們是否應該有第三條路去詮釋中國當代藝術，尤其是我們展覽中的這種“抽象”藝術？

保羅：

你所說的由外向內的軌迹，很多中國藝術家并非如此。我想這也是它與西方藝術不同的一點，西方藝術家也有很多是如此。這裏的突出代表是波洛克，他從對外在自然的描繪轉向了內在情感的涌動。當然，他的名言‘我就是自然’概括了其本身所處的位置。

問：

說說展覽中的藝術家吧。

高名潞：

上面曾經提到邱振中。人人都知道中國書法是有着豐富的含義的，尤其是思想意識上的含義，它也是視覺和觀念融合在一起的一種語言。徐冰也是用書法創作的藝術家，它的天書首先是解體，然

〔二〕

其次，意派藝術家通常將藝術創作和日常生活緊密聯系在一起。在作品中我們可以看到大量重復出現的筆觸、綫條、形象以及系列形式等。同時，這樣子的藝術家會打量地創作一系列的作品。任何一副作品對於他們而言并不重要，反而日積月累的創作收獲才是他們所珍視的。這些藝術實踐反映了藝術家日常生活，包括他們的精神狀態、材料使用、日常閱讀和外界互動等，自此兩者非常自然的融合起來。這也正是傳統上中國人常說的：文如其人，字如其人，畫如其人。

蘇笑柏在文革后期就開始探討現代藝術形式，它的油畫作品曾經多次獲獎。近年來他創作了大量的“漆畫”。它們既不是傳統的大器工藝品，也不是所謂的抽象畫。因為，蘇笑柏作品中的大漆經過層層打磨和重新塗刷。其過程，一方面把蘇笑柏真正打造成了一個傳統工匠藝人。他每天和工人一起勞動，一起探討使用大漆材料的各種途徑和方法，樂此不疲。他的工作室就是古代《考工記》中所說的藝人工場。另一方面，蘇笑柏關注的不是所謂抽象化的繪畫性及其象征意義，相反，他想發掘大漆的“精神本質”，不是在表現藝術家所追求的所謂的個人理念或者某種普遍意義。他和物（大漆）每日平等對話和親密接觸。這是和自然的對話，這對話逃離了當今時尚藝術生產的虛偽性和欺騙性，同時也無聲地批判這個全球化和工業化社會中人類中心的自戀。

李華生的傳統山水畫幾十年來廣受人們喜愛。他和西南最著名的傳統水墨畫家之一。然而，從八十年代后期開始，李華生的逐漸放弃了早期的傳統文人畫的山水風格，轉而創作當代“抽象”藝術，并引起學者的極大關注。九十年代中，李華生開始放弃任何視覺形象的參照，每天在宣紙上畫綫，專注于墨綫的運行，畫綫成為書寫，最終形成了一個極特別的“書寫”形式；這裏沒有字，只有綫條。所以，這個“書寫”沒有可以直接閱讀的意義。但是另一方面，他的“書寫”又是個人的“日記”，因為內中隱含着看不到的個人日常感受。所以，李華生總是用時期（比如《春夏秋冬》）或者具體日期去命名他的作品。重復排列的方格子似乎很“枯燥”，但是有很優雅。中國古代有一種“簡筆畫”，比如宋代梁楷的《李白行吟》。那是一種禪畫。李華生的每一筆也是簡筆。但是重復并且消耗巨大的時間。它通向無限，就像和尚每天做早課，所以是極多。

〔三〕

最后，意派藝術打破綫性邏輯。西方抽象藝術實踐一般是綫性過程，有起始和終止，畫面有嚴格的構成，它的構圖過程大體分成三種：從概念到概念、從具象到抽象、從外部到內部。但這樣的綫性邏輯并不適合解讀這裏的中國“抽象”。中國“抽象”受到東方思維影響，講究共生性和同時發生。正如在中國傳統書畫中，寫意畫追求在“一下子”（Spontaneously）將感情、理念、技法等同時表現出來，以抓住觀眾，事后不能修改。

比如，朱金石的“抽象”畫完全不是從單純的構圖邏輯出發的，而是把某個事件、某種個人心緒和某一時期的日常記憶都一古腦地投放到畫面中。比如，《死囚》（1985）和《塗畫展覽會》（1985）雖然看似非常“抽象”，但實際上是有敘事內容的。它有時間、地點和故事。是朱金石對某一人物或者時間的感受。這感受被一古腦地、淋瀝痛快地潑灑到畫布上。但是，這種痛快是日常的積累，所以，朱常常在作畫之前或者之后在畫布后面寫筆記。朱金石是1979年出現的、中國著名先鋒社團“星星畫會”的成員，早在文革期間，他就參與了地下前衛藝術和文學活動。朱金石從八十年代初開始創作抽象繪畫，三十年來沒有間斷，其間也從事裝置或者行爲等形式作品，但是，他的裝置、行爲等和繪畫一致，都注重日常行爲的參與。比如，他經常用宣紙作裝置，每張宣紙都經過他的揉搓或者用水墨自然浸透。所以，宣紙的材質性和平面性被融入了精神的深度性和時間的穿透性。

本次展覽，我們所選擇的藝術家非常具有代表性，他們的作品與上述三大方面相符。其實，中國類似的藝術家還有許多。值得注意的是，此次參展的藝術家各具一格，從不同的角度出發，采用不同的理論，發展出不同的藝術道路。他們的各自的道路自然地匯成了中國當代“抽象”藝術的歷史。

中國“抽象”藝術（或者意派）試圖尋找二十一世紀的新文化。這種文化能够超越人類中心導致的破壞性。同時它也試圖建樹一種與日常統一的人性美學。所以，意派和中國“抽象”不是主體再現外在世界的美學，相反它是還原人性和世界關係的美學。

高名潞

高名潞教授是中國當代藝術的杰出學者，曾在中國美術館策劃“中國現代藝術展”（1989），此為中國第一個抽象藝術展覽；作為策展人，他又將這一具有裏程碑性質的展覽帶至美國，命名為“蛻變與突破——中國新藝術展”（1999），首次展出于紐約亞洲協會畫廊和P.S.1當代藝術中心。他曾任中國美術家協會《美術》雜誌編輯部編輯，獲哈佛大學博士學位。現為美國匹茲堡大學藝術史系終身教授。

主要出版物包括《‘85美術運動》（合著，上海人民出版社，1990）、《蛻變與突破——中國新藝術》（加州伯克利大學出版社，1998）、《世紀烏托邦》（臺灣藝術家出版社，2000）、《中國極多主義》（中英文，重慶人民出版社，2003）、《牆：中國當代藝術的歷史與邊界》（中英文，2005）、《另類方法，另類現代》、《“無名”：一個悲劇前衛的歷史》（廣西師範大學出版社 2007）《意派論——一個顛覆再現的理論》（廣西師範大學出版社，2009）、二十世紀中國藝術中的現代與前衛（麻省劍橋：麻省理工學院出版社，2011）；策劃的主要展覽包括“中國現代藝術展”（1989），“蛻變與突破——中國新藝術展”（1998），“豐收：當代藝術展”（2002），“中國極多主義”（2003），“牆：中國當代藝術二十年的歷史重構”（2005），“無名畫會回顧展”（2006），“意派——中國抽象藝術三十年”（2007-2008）和“意派：世紀思維”（2009），“意方：極多之比”（2010），“透明的牆：中印藝術展”（2011）。

還原人和自然的關係

——中國“抽象”展序言

高名潞

〔一〕

最近十年來，中國大陸的“抽象”藝術引起了國內和國際藝壇的極大關注。對它的歷史、主要藝術家和代表性作品的研究也正在蓬勃展開。目前在香港藝術門開幕的《中國抽象藝術，80年代至今：憶原》展覽試圖集中展示來自中國大陸的七位有代表性的“抽象”畫家在過去三十年創作的作品。展覽包括藝術家早期的和近期的作品。這樣觀者可以看到他們的發展脈絡。本次展覽的大多數參展藝術家是四十年代末、五十年代出生的藝術家，早在文化大革命期間就已經開始探索現代藝術，八十年代他們成為中國新潮藝術的代表人物。其中只有李曉靜是年輕新秀。

這個展覽為命名為“抽象”藝術展，這是出于人們的習慣認識。然而，這裏的所謂“抽象”作品其實和典型的西方抽象藝術並不一樣。近年來在中國大陸，有關中國抽象藝術本質的討論日趨熱烈。甚至一些西方學者和策劃人也參與其中，寫文章和策劃相關展覽。那麼，什麼是抽象藝術？什麼是中國的抽象藝術？中國抽象藝術和西方現代主義抽象藝術相比，其特點是什麼？

回答這個問題，我們首先需要明白，“抽象”之所以成為現代藝術的主流之一，是因為出自現代主義的本質，首先從風格層面它是對西方古典“寫實”傳統的批判。然而，古典寫實藝術傳統以及抽象和寫實的對立和分離其實都是西方現代主義極度崇尚人的主體性造成的。在中國古代，甚至西方現代主義之前，這種分離、對立、革命其實都是不存在的，也不是一個問題。所以說，抽象主義是西方現代主義的產物。現代主義的核心是自由、個人精英式的主體精神。這是十七、十八世紀啟蒙運動的思想核心。它認為人的意念和思維是最高貴的，它可以征服和掌握外部世界，包括自然（當然也包括人的身體自身）。所以，抽象主義的理論家格林伯格就把啟蒙運動看作現代抽象藝術的哲學來源。簡而言之，抽象就是主體意識對外部現象世界的概括。它既可以是科學和理性的概括，這就是幾何抽象的形式；也可以是直覺的概括，比如表現主義的抽象形式。正因為抽象藝術直接表現了藝術家主體的個人思維狀態，所以抽象藝術被看作是高于寫實主義的精英藝術。這其實是啟蒙主義以來西方現代藝術的誤區。

所以，很多西方學者把抽象藝術視為對資本主義社會對人性异化的反映。比如，阿德諾就認為，西方抽象藝術是對啟蒙運動以來工業化和產業化給造成的人性分裂和异化的結果。現代藝術陷入了困境。然而這個困境在今天的全球化時代仍在持續，而且愈發嚴重。

現代工業社會以前，人類和自然、外部世界和諧相處。特別是東方文化，主張天人合一、物我共生。人類和自然是平等的。所以，中國有山水畫。而畫山水的目的，是“不下堂筵、坐窮泉壑”。山水的最高境界應該是“可游可居”。這種崇尚自然的傳統也潛移默化地影響了中國當代“抽象”藝術的創作。這裏展示的藝術家都多多少少、有意無意地把這種意識注入到他們的作品中。這是過去三十年裏，中國當代藝術中非常重要的一個現象，而且這種現象的發展變化也自然形成了一個八十年代到今天的運動和歷史。這種意派現象是一種大音希聲，是對當代社會裏政治與資本共謀現實的無聲抵抗，是保持自我完善的方式。不少國內外學者對此開始發生興趣。近年來，我個人在研究和分析個歷史現象的時候，曾經用“極多主義”（Maximalism）和“意派”（School of Notion, 或 Mindmap）去界定這一現象。如果簡單地用西方的“抽象藝術”去概括這一中國當代現象，恐怕並不合適。

首先，意派（以這裏的作品為例）從不主張把抽象原理、概念和寫實形象相區分，不認同西方觀念藝術、抽象藝術和寫實主義之間的極端分離和對立；意派藝術家在他們的創作過程中雖有某一側重，却試圖融合這些對立因素。部分原因是由于在中國，傳統詩歌、書法和繪畫皆主張共享而非分離。所以，藝術不是再現外部世界，而是還原那種意念共享。

邱振中是中國當代最重要的也是最有成就的試驗書法家。在八十年代，邱振中和徐冰、穀文達、吳山專被視為中國當代文字藝術的四大主將。邱振中在1988年開始把商周青銅器銘文中仍然有待考證的文字作素材創造了他的《待考文字》系列。和徐冰造假字、穀文達寫錯別字、吳山專錯位并置中文語詞不一樣，邱振中選擇復現那些人們暫時還不認識的字。但是，其目的不在字本身，而是賦予了這些未來意義的字以書法的純粹美，純粹的字形，即空間美。這都借助于綫。由于沒有語義干擾，人們可以直接欣賞純粹的字形。所以這裏的“抽象”形式既不是人為地構造出來的，也不是對字的解構和破壞，象徐、穀、吳那樣。而是字和書法本身具有的基本品質。邱振中的工作是把這個純粹性還原出來。邱的近期作品雖然不再用文字素材，但是仍然延續了這種還原方法。他用綫條的舞蹈還原人的身體行為——某種純粹意象。

閻秉會是八十年代中國前衛藝術的代表人物之一，也是九十年代的“試驗水墨”的代表畫家。多年默默創作，不近時尚。他把傳統文人繪畫中的書法表現的個人化轉化為天地日月的自然精神。從九十年代中開始，閻秉會更多地用枯干的焦墨筆觸和深厚的積墨去營造肌理感，加上重複使用的方、圓形象，暗示了天地、日月和水石的永恒性。比如，這裏展出的九十年代的作品，構圖的不規則幾何形狀引起“天圓地方”的聯想，而厚重的積墨給人一種類似古代碑刻的永恒意味。

八十年代，在油畫和其他媒介的作品中，也有類似傾向。通過東方文化的整一性（Totalness）把握人類和宇宙本源成為一種特定的藝術流派，叫作“理性繪畫”（Rationalistic Painting）。張健君是其中最有影響的代表人物之一。早在1986年，張健君創作了油畫《人類和他們的鐘》，畫中不同色種的人同時仰望宇宙星辰，表達了人類對時空運轉的困惑。這幅作品影響了許多同代人。八十年代張健君創作了油畫《有》系列，它們是典型的“理性繪畫”。“理性繪畫”也是中國“抽象”在八十年代的代表。“理性”意味着哲理（Concept）、靜觀（Contemplation）和冥想（Meditation）。它是八十年代中國知識分子和藝術家對中國文化的現代性探索的組成部分。

李曉靜是七十年代出生的年輕藝術家，是中國當代藝術的新秀。近年來她的作品受到了海內外的關注。她的作品容納了宇宙大千。天、地、人，宇宙形象和動植物均有。但是，和八十年代藝術家的宏大敘事不同，她的作品似乎更加微觀，更加接近個人的思緒和感受。構圖多樣，沒有中心和邊緣的嚴格等級。所以，它給我們“畫外之畫”和“畫外之音”的聯想。天、水、樹、石都和李曉靜的日常接觸有關，所以，對於李曉靜而言，這是一種“畫中有我”和“我中有畫”的關係。李曉靜把八十年代的哲學冥想帶入了不露痕迹的個人日記形式之中。

前言

林明珠／藝術門藝廊主

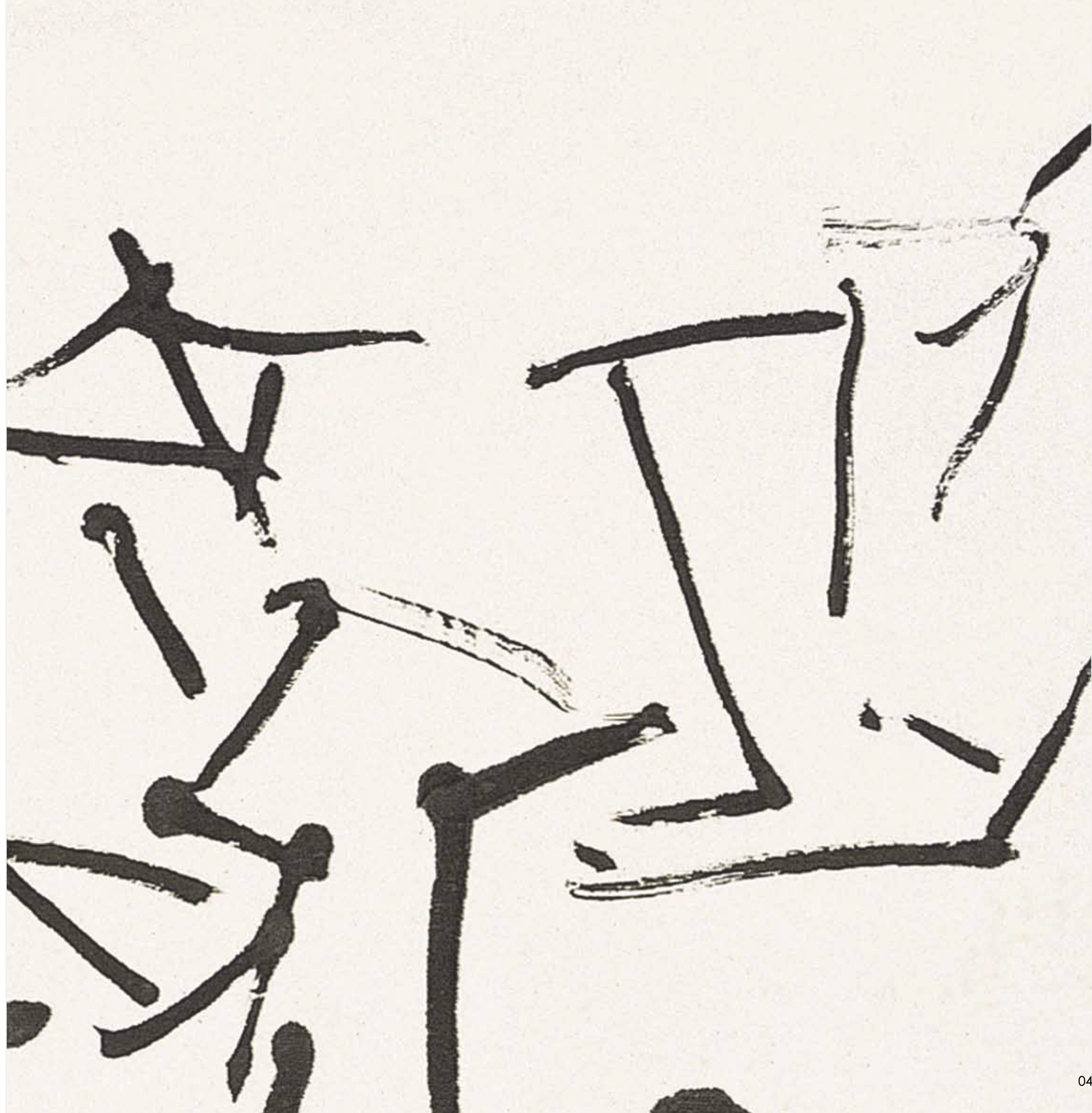
何為中國當代抽象藝術？

西方藝術界經常聲稱，中國當代抽象藝術是舶來品，它源於西方抽象表現主義藝術。可是，中國藝術界的學者、策展人及藝術家認為中國當代抽象藝術源於中國傳統書法和水墨畫，是古代文人藝術的傳承。古代文人藝術交融着作為中國文化核心的儒、道、佛三家學說，這些哲學思想至今仍然在世界華人中延續。在八世紀的唐朝，中華文明開創了潑墨藝術。文人揮毫潑墨，寫意畫作中孕育著某種“抽象”意味，這是純正的中國藝術。隨著西方藝術理論和實踐的引入，中國當代抽象藝術在既受到西方藝術理論的影響，又對其不無抗爭之中，逐漸形成了自己獨有的表達方式與藝術語言。

藝術門將中國當代抽象藝術展作為其開幕展，以探索中國藝術家及其抽象方式與西方抽象藝術之異同，以及中國當代抽象藝術以何種方式保持其獨特性。

我們邀請了專注於中國藝術的著名學者、中國抽象藝術的權威之一高名潞教授來策劃本次展覽。我們亦邀請到著名的英國策展人、西方抽象藝術學者保羅·穆爾豪斯先生走訪參展藝術家的工作室，以近距離觀察他們的藝術作品，並回答：“是否中國當代抽象藝術僅僅是西方的衍生？”在本畫冊中，我們編輯並出版了高名潞教授與保羅·穆爾豪斯先生的對話實錄。我們衷心地感謝他們。

我們希望參觀者享受此次展覽，品鑒八十年代至今中國當代抽象藝術的豐富性和多樣性。



中國抽象藝術，

80年代至今：

憶原

策展人：高名潞

藝術家：

朱金石

張健君

閻秉會

蘇笑柏

邱振中

李華生

李曉靜

