



王海川  
意图重构

Wang Haichuan  
Riffling  
Through History

2021.06.06 - 2021.07.18



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奇妙屋：  
王海川的百宝箱Wunderkammer:  
Wang Haichuan's  
Collection of  
Curiosities

Liya Prilipko

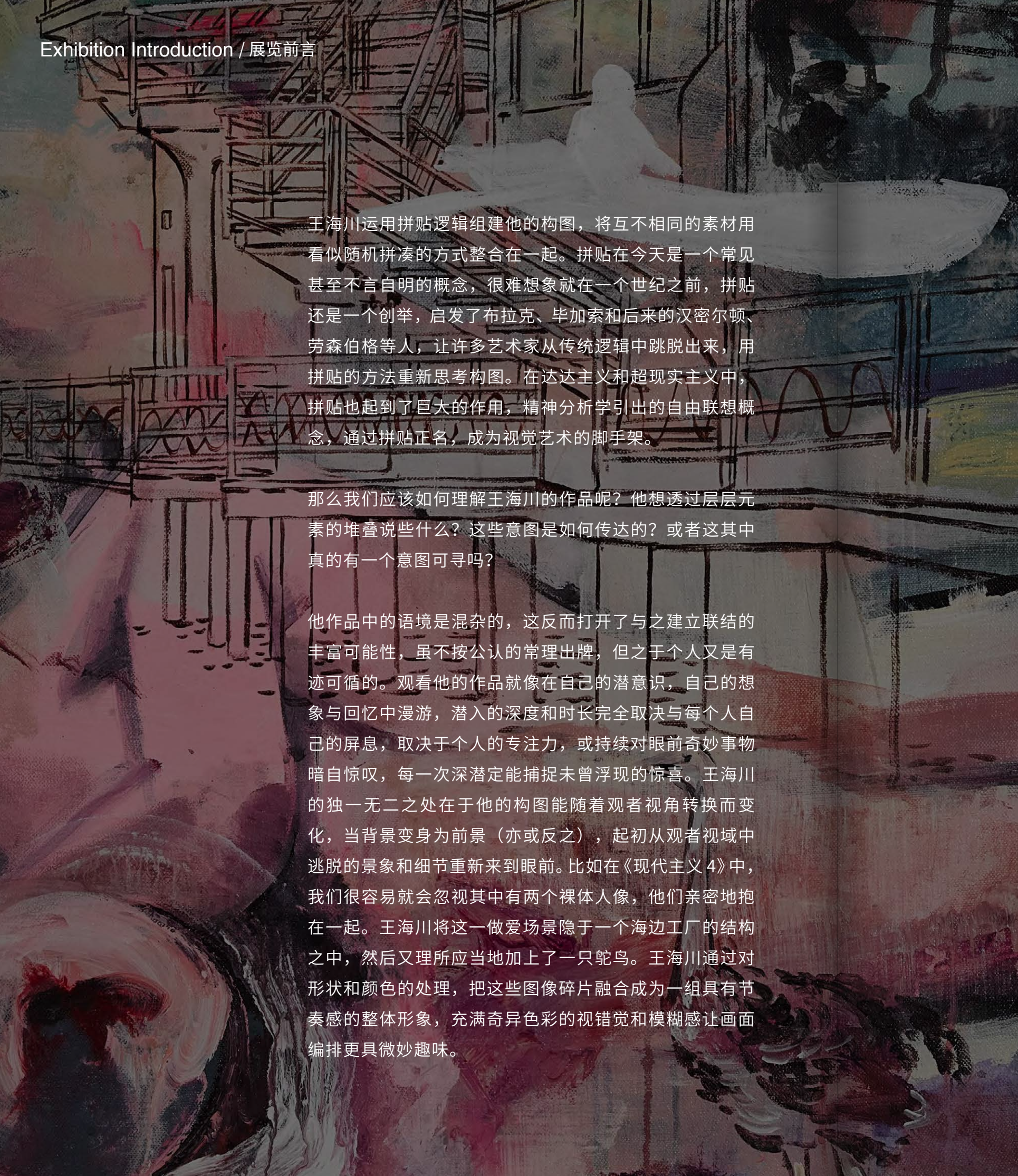
就像探索那些古老的奇妙屋，王海川作品中装载的珍奇元素引诱观者目光，陷入其魅力之中并随之迷惑，一心渴望探寻。无论是绘画还是三维作品，每一件都吸引观者从多个层面进入，其中交织如麻的各种元素为争夺我们片可停留的目光而一齐涌来。

他的布面和木板绘画作品其实就是一种“珍奇柜”，包裹着王海川视角中让人眼花缭乱的纷繁世界景象，包括建筑、艺术历史、宗教、自然元素等等。看似荒诞的组合在天衣无缝的构图中找到自洽逻辑。由此，我们再熟悉不过的金宝汤罐头、一个略显苍白的女性裸体、《沉默的羔羊》中的一帧截图、像是古早飞行器的汽车、用传统中国画技法绘制的一朵祥云、水泥建筑前方一棵繁茂的树、一对马戏团搭档，还有一条运河上的贡多拉，这一切居然能在一幅画中都找到各自的位置，而画的名字竟简单如《角色》一词。画面中的元素或重叠或并置，一幅画像一幅拼图，少了其中任何一个组成部分，作品的深度、魅力和复杂性都要打些折扣。

Much like Wunderkammer of the olden days, Wang Haichuan's works encapsulate curiosities that entice spectators to move their gaze around with fascination, bewilderment, and eagerness. Be it a painting or a three-dimensional piece, each engages with the viewers on so many levels as they look at its interwoven elements all vying for the viewer's attention at once.

His painted works, on canvas or hard wooden surfaces, are true Cabinet de Curiosité incorporating a bewildering array of subject matter with references to architecture, art, history, religion, nature, and all things that catch Wang Haichuan's attention in this whole wide world. Seemingly absurd combinations make perfect sense on his paintings thanks to his flawless sense of composition. Thus, a notorious Campbell soup can, pale nude woman, a scene from "The Silence of the Lambs", a vehicle reminiscent of early flying machines, a traditionally stylized Chinese cloud, a leafy tree against the building with tall concrete walls, a pair of circus performers, and a gondola crossing the canal all found its place in one single canvas under a simple title "Characters". Each element layered one over the other or next to each other like pieces of a puzzle, take one out and the work loses its depth, intrigue, and complexity.





王海川运用拼贴逻辑组建他的构图，将互不相同的素材用看似随机拼凑的方式整合在一起。拼贴在今天是一个常见甚至不言自明的概念，很难想象就在一个世纪之前，拼贴还是一个创举，启发了布拉克、毕加索和后来的汉密尔顿、劳森伯格等人，让许多艺术家从传统逻辑中跳脱出来，用拼贴的方法重新思考构图。在达达主义和超现实主义中，拼贴也起到了巨大的作用，精神分析学引出的自由联想概念，通过拼贴正名，成为视觉艺术的手脚架。

那么我们应该如何理解王海川的作品呢？他想透过层层元素的堆叠说些什么？这些意图是如何传达的？或者这其中真的有一个意图可寻吗？

他作品中的语境是混杂的，这反而打开了与之建立联结的丰富可能性，虽不按公认的常理出牌，但之于个人又是有迹可循的。观看他的作品就像在自己的潜意识，自己的想象与回忆中漫游，潜入的深度和时长完全取决与每个人自己的屏息，取决于个人的专注力，或持续对眼前奇妙事物暗自惊叹，每一次深潜定能捕捉未曾浮现的惊喜。王海川的独一无二之处在于他的构图能随着观者视角转换而变化，当背景变身为前景（亦或反之），起初从观者视域中逃脱的景象和细节重新来到眼前。比如在《现代主义4》中，我们很容易就会忽视其中有两个裸体人像，他们亲密地抱在一起。王海川将这一做爱场景隐于一个海边工厂的结构之中，然后又理所应当地加上了一只鸵鸟。王海川通过对形状和颜色的处理，把这些图像碎片融合成为一组具有节奏感的整体形象，充满奇异色彩的视错觉和模糊感让画面编排更具微妙趣味。

Wang Haichuan utilizes the principles of collage in a sense of the composition being made of disparate objects brought together in an apparently random way. It is fascinating to think that the concept of collage is so common today it lacks no explanation, but just a century ago it was a ground-breaking idea that freed artists like Braque, Picasso, and later on Hamilton and Rauschenberg, and numerous others from conventional patterns and allowed a new way of making a composition. It also had a tremendous influence when we think of its connection with Dada and Surrealism and the way the idea of collage enabled the psychoanalytic theory of free association to be harnessed to the visual arts.

So, when it comes to Wang Haichuan's works, how do we interpret them? Is there a message or a meaning behind such a multiplicity of subjects? How can it be received? And what if there is not one?

The heterogeneous context of his artworks indeed opens up a complex wealth of associations, associations that would not necessarily come together in ordinary circumstances, but are personal to the individual concerned. Viewing his works is much like free-diving into the subconscious of one's mind, imagination, or memories, where the depth and duration of each dive depend on one's ability to hold breath, concentrate and marvel quietly at the wonders rising before one's eyes, with each dive presenting surprises previously unnoticed. Wang Haichuan's unique talent to create compositions that change while being looked at allows backgrounds to metamorphose into foregrounds (and vice versa) revealing the scenes and details that initially escaped the viewer's gaze. In Modernism 4, for instance, two naked bodies portrayed in an instant of an intimate embrace can easily be overlooked. The artist disguises the scene of lovemaking by depicting a structure of a seaside factory over and above the passionate couple and inserting into a picture an unsuspecting ostrich. Wang Haichuan's special treatment of forms and color planes submerges each fragment into an overall rhythmic pattern, creating curious illusions and ambiguities that add subtlety to his arrangements.




这种看似随机地、毫无根据地把事物堆放在一起的方式其实并不陌生，图像在网络、广告、电视和社交媒体中任意漂浮连接，这种由偶发性主导的视觉拼接充斥我们的每一天。正是如此疯狂递进的图像生产和信息流刺激了王海川的创作。他再造图像的过程包括剥下它们原有语义的外衣，赋予新的叙事意义。他用藏纸和门窗树桩等拾得物记录他创造的叙事，它们无不体现王海川具有独创性的想象力。在某一阶段的创作中，这些记录就像他的日记，每一幅就用日期命名。



The idea of putting things together in a random manner without making references to any logical process is familiar to us from the free-flowing association of images in the Internet, advertising, television, and social media, the visual juxtapositions which come together by accident every day of our life. It is this frenetic pace of image and information production that inspired Wang Haichaun's manner of expression in the first place. His creative upcycling process involved stripping images off their original meaning to create new stories. Recorded on Tibetan paper or found objects like doors, window frames, or even tree trunks, these stories revealed the ingenious imagination of its author. At some point in his career, such practice of recording turned into daily journaling with each painting titled by the date of its creation.








对比他在这次展览中呈现的近作和他前十年间创作的作品，主要不同之处就在于他有意放弃了对叙事的掌控。画面中每一个图像碎片都能为自己独立存在。去叙事的特点也体现在他近期用拾得木件组装的三维作品中。早期用木件拼接的作品更接近一种复合家具：有的功能性全无，但叙事清晰，比如交合椅；有的则是改装再造，专为特定的假想人群设计，比如鸳鸯椅，还有这次展出的“鸟笼”。

王海川在摸索重庆铜元局的社区项目时也一直在收集木作材料，这里原是铜元制造工厂，各种拾得物和工厂前员工的故事给王海川的创作提供了可遇不可求的素材。他完全投入在与铜元局居民的相处中，他们的故事也由此显现在作品里。早期的木作家具作品许多都是为特定铜元局居民而创作。王海川以其中一个盲人居民为对象，为他制作了例如双面柜和附有长椅的鞋柜等作品。不幸的是，这位居民后来神志出现了问题，王海川也没有再为他做作品。“女工之家”也是旧家具重组系列，不过这一次他虚构了一位在铜元局工作的单身女工作为创作对象。于是这些作品本身就成为她的身份线索，比如《祷告椅》暗示她可能是一个信徒。

The major difference between his recent series of works presented for this exhibition and the works created in the past decade lies in the artist's choice of consciously letting go of the narrative feature in his work. Each fragment of the painting becomes the subject in its own right. Letting go of the attached story has been also characteristic of his latest three-dimensional pieces assembled of found wooden fragments. His early wooden assemblages looked like furniture hybrids: some completely useless in terms of functionality articulated a very particular story, like his lovemaking chairs, for example, others, created of repurposed materials, were meant to accommodate to certain needs of its potential user, like Yin and Yang chairs, and birdcages presented in the show.

Wang Haichuan has been acquiring materials for his wooden works on his meanderings about Chongqing's Tongyuanju neighborhood, the area of former Copper Cash Manufactory, allowing chance encounters with found objects and former employees to dictate his artistic output. He turned his attention so devotedly to Tongyuanju residents that their life stories found reflection in his work. Thus, amongst his early creations were furniture pieces built especially for some of Tongyuanju residents. Wang Haichuan remembers the story of a blind man for whom he constructed various furniture pieces like a double-sided storage cabinet and a shoe cupboard with adjacent benches. Sadly, that man lost his mind and Wang Haichuan stopped working on the series. "Her Universe" is another series of re-assembled and repurposed furniture parts this time built for an imaginary character - a single female worker of Tongyuanju factory. The pieces he constructed for her gave away hints about her life as well, like the Prayer Chairs that suggested she was a believer.





然而在近期的重构作品中，他彻底摆脱了物件的实用性，由此也放下了叙事的包袱。《拼板》系列的关注点指向艺术本身，比如对颜色和形状的考虑。老旧门窗部件以一种自洽的构图逻辑组合在一起，完全脱离了对主旨内容的指涉。在这些作品中，王海川投身于一种全新的抽象现实，一种非写实的创作，用他的话来说，这都源于他对自我内在感受和美学感知的探索与追求。

王海川多种多样的创作路径几乎同时进行，他的艺术实践因此具有强烈的迫切感，路径之间相互渗透滋养以至形成整体。他不仅从生活中汲取灵感，更从自身的创作体系中得到激发，他实践着不同的主题、技法和媒介，又将早期实践与新的生活体验结合在一起，融合他对空间与材料、历史与当下事件的感悟。他的每一件作品都是一个奇妙百宝箱，每一件都展现着王海川丰富多样的珍奇视角，带领每一个观者潜入自身的回想。而这些奇异空间最妙的地方就在于你总能带走属于你自己的珍宝，可能是一段被唤醒的回忆，一些顿悟的时刻，收获创作的妙趣，或是刺激让你的想象潜能也随之喷涌。（中译 / 梁子涵）

In his latest assembled works, however, he abandons functionality and with that, he lets go of the story. In his Collage series, the major focus has turned to the basic means of art, color, and form. Old fragments of window frames and doors are arranged in self-sufficient compositions entirely independent of the motif. With these works, Wang Haichuan enters new for him abstract reality, non-objective creation that, in the artist's words, stemmed from exploration and pursuit of his inner feelings and aesthetic sensitivities.

Wang Haichuan's multiple artistic endeavors that sometimes take place almost simultaneously with one another add a remarkable sense of urgency, cross-fertilization, and synthesis to his art practice. He is the artist who derives inspiration not only from life but from his own oeuvre of work, experimenting with motifs, techniques, or media of earlier works and combining these with new life experiences and insights gained from involvement with space and materials, history and current events. Each of his works houses a Wunderkammer, exhibiting pieces from Wang Haichuan's rich and versatile collection of curiosities that inspire a deep state of reverie in every onlooker. The best part of visiting such rooms of wonder is that you get to take away some of the treasures with you, be it awoken memories, sudden realizations, finessed creative spirits, or a boost to your imaginative potential.





# 王海川 意图重构


## Wang Haichuan Riffling Through History

by Leigh Tanner 谭骊

在王海川的艺术实践中，生长出了一套用于拆解现实的独特语言体系，一种认知世界的全新模式。运用在绘画和雕塑作品里，他的方法能把全不相干的元素拼凑，效果极妙，若追寻连贯叙事只会步入歧途。无论人物、形状或那些旧家具的碎片，都从原生语境脱离，自我重塑以至向媒介的既定框架外延伸。这种创作方法导向的是一场美学游戏，结合具象和抽象技法，启发观者积极参与回应，而非一味主导观者的体验。王海川的素材囊括日常生活、建筑和艺术历史，他翻阅着历史的书页，为当下现实编撰新的时间线。用他自己的话来说：“我的绘画涉及的是一个集体记忆的问题，也就是我们能从我们的历史中找到什么”[赵子龙采访王海川，2010年5月14日]。正如集体记忆本身，王海川的作品并不指向确凿的结论，只是将种种散落的迹象收录汇集成整体。

In his artistic practice, Wang Haichuan has developed a unique language to dismantle reality and devise a new approach to understanding the world. In his painting and sculptural works, his eye for pairing disparate elements for stunning effect belies a need for coherent narrative. Displaced from their original contexts, the figures, shapes or pieces of old furniture remake themselves as something beyond preconceived ideas of the boundaries of a respective medium. This manner of working has allowed him to develop an aesthetic playing with both figurative and abstract techniques, eliciting an organic response from viewers rather than dictating their impression. Including references that run the gamut from daily life to architecture and the history of art, Wang skims history as he constructs a new chronicle of the present. The artist himself explains, “my paintings have something to do with collective memory, with what we can find from our history.” Just like collective memory, Wang’s artworks offer no definitive testimony, merely a compilation of singular impressions to be considered as a whole.






王海川一直对集体记忆和集体主义建筑十分痴迷，这也尤其清晰地体现在他 2009 年创作的关于重庆铜元局街区的作品项目中。这里原是铸造铜元的厂房，相连着筒子楼住宅，王海川本来打算研究的是这里的建筑形态，后逐步演变出一连串系列作品，探究城市发展如何影像个人之于集体的认知框架。几年间，王海川不断往返铜元局，了解那里的空间和居民生活，也见证了社区在物理和社会层面上的变迁，上演中国飞速发展城市的共同叙事。


在 2012 年和倪昆的一次采访中，王海川描述他正逐渐成为一个“图像收集者”[倪昆采访王海川，2012 年 6 月 14 日]的角色。这个自我定位和他作品中迷人的拼贴效果相呼应，也正符合他将零散意象成功在画中并置，这种独一无二的方法。他就像是历史的托管人：他和铜元局社区居民建立联结，深入了解他们的故事和他们称之为家园的物理居所，王海川将他们过去的遗存收纳合一。王海川对作品的设想随着他在铜元局收集材料、累积经历和对社区架构的认识，逐渐成型。虽然并不是所有收集而来的素材最终都出现在了作品里，这些资料的价值不言而喻，有的可能只是几句简短的家常对话，或是居民旧屋里的剩余物件。

Wang's ongoing fascination with collective memory and the architecture of collectivism is rendered most clearly in his works and programs engaging the Tong Yuan Ju (铜元局) neighborhood in Chongqing beginning in 2009. Previously the site of copper manufactory workshops and related dormitory-style housing units, what began as a plan to explore the architectural contours of the community evolved into a series of works examining how urban forces rewire collective frameworks into those of the individual. Wang returned to the people and spaces of Tong Yuan Ju again and again over the years, witnessing the neighborhood's material and societal transformation as it played out a narrative common in rapidly developing cities in China.

In a 2012 interview with Ni Kun, Wang explained how over time he has begun to describe his role as that of “image collector”. This self-styled designation speaks to the collage-like allure of his works and the way in which he is able to juxtapose divergent imagery in a manner entirely his own. He serves as a custodian of history: in connecting with the residents of Tong Yuan Ju and gaining deep knowledge of both their stories as well as the physical spaces they had called home, Wang holds together vestiges of their past. Wang Haichuan's plan for the artistic outcome of his time in Tong Yuan Ju developed as he amassed more material and with more experiences of the social fabric that held the community together. Although not everything he collected was realized in an artwork, they all have value, regardless of if it was a mere brief encounter and conversation or remnants of the resident's former homes.








王海川的雕塑作品并不是装饰形式，他将旧家具部件重组，让它们重生为新的实用物件。在《鸳鸯椅（阴）》和《鸳鸯椅（阳）》中，老旧破损的爱用品以新的生命形态再次为使用者提供休憩与慰藉。同样的，铜元局苏联式建筑里遗留的木材以《鸟笼 #3》和《鸟笼 #5》的形式再次活跃为居所。了无装饰的质朴线条和形体几乎出现在王海川所有作品中，类似结构主义和几何主义，这是他的灵感来源，其中联系在《拼贴 #4》、《拼贴 #13》和《拼贴 #17》中更加明显。这些三维作品态度尤其尖锐，王海川将公社门窗和家具用作原材料，组构出可供个人使用的日常用品，探索劳动生产的去中心化概念，引申城市中心的重组。


王海川在建筑和景观设计领域的经验在他的作品中一直有所呈现。不仅明显影响了他的雕塑方法，在绘画中同样也有清晰脉络。他对空间的理解体现在对建筑元素的使用、对透视效果的削弱和对画面物理结构的掌握中。六幅以“现代主义”命名的连续系列绘画由看似杂乱无章的图像和色彩构成，元素之间的出处甚远，没有一个重复出现或能被清晰定义。一组风景，一只鸛鹑，一座现代主义建筑，一个部分渲染的人像，它们在画面中融于同一维度。每个元素的大小和位置并没有绝对的关系或逻辑可寻，它们在艺术家的想象空间中并存。



Not merely decorative, his sculptural works repurpose fragments of furniture, giving the pieces new life as part of a functional object. The worn and well-loved scraps of Yin-Yang Chair (Yin) and Yin-Yang Chair (Yang) once again have the capacity to offer rest and relief in their regenerated forms. Similarly, the wood cast out from the Soviet-style buildings in Tong Yuan Ju has the opportunity to house living things once more as Birdcage #3 and Birdcage #5. The stark lines and configurations of all Wang's practice mimic the Constructivist and Geometricist movements from which he draws inspiration, but these ties can be seen most keenly in Collage #4, Collage #13 and Collage #17. These three-dimensional works are made all the more poignant as the artist extracted from communal windows, doors and furniture to construct commodities for individual use, exploring the decentralization of labor production and reorganization of urban centers.

Wang Haichuan's background in architecture and landscape design is a constant presence in his work. Although it manifests distinctly in his sculptural methodology, it is keenly visible in his paintings. His conception of space is revealed both in the architectural references he makes as well as the lack of perspective or physical structuring in his works on canvas. The six paintings named with "Modernism" and then subsequently numbered feature a cacophony of imagery and colors, making far-reaching references never repeated or fully demystified. A landscape, an emu, a modernist building, and a partially rendered figure all blend into one dimension across the canvas's surface. There is no rhyme or reason to the proportional size or positioning of each reference, only their existence together in the artist's imagination.





由于他对文化历史符号极其敏感，王海川画中的名人形象和经典场景常为画面添彩。在《艺术与生活》中，带着帽子的毕加索呼应他在照片中经常出现的海滩形象，画面背景区域，王海川插入了自己2009年早期作品中的水坝图像。水的意象继续通过一条鱼串联起来，素材来自朋友近期发来的一张钓鱼纪念照。让图像从固有语境中释放，无论出处高低皆能使用，既能提取网络世代的高饱和图像也能盘点历史。虽然他认为作品中的所有元素都是平等的，王海川最后往往会提取其中一个元素作为视觉中心，并以此为画作命名。画面中，图像切片交叉堆叠，或完整，或细节处理各有不同，给予观者的不外乎两个主词：这就是艺术与生活。（中译/梁子涵）


#### 关于写作者

Leigh Tanner 谭骊，Museum 2050 创始人，曾就职于余德耀基金会并担任副总监。早前也曾供职于“上海种子”项目研究及展览部。“上海种子”由上海喜玛拉雅美术馆 2016 年启动，是一个大型的跨学科创意平台。“上海种子”的工作经历、早期在纽约国际摄影中心和 MOMA 策展部门的工作经历让她意识到艺术机构在中国语境中的重要性及其创新潜能。本科毕业于斯坦福大学艺术史专业，硕士毕业于哥伦比亚大学批评与策展研究专业。

Acutely aware of the cultural canon of history, Wang peppers his artworks with famous figures and iconic spaces. In *Art and Life*, the artist paints a portrait of Pablo Picasso in a hat as a nod to the seaside location of most photos taken of Picasso and Wang's inclusion of his earlier painting of a dam from 2009 in the background. This water connection is made complete by a fish rendered from an image sent by the artist's friend to demonstrate the success of a recent catch. Unmoored to context, Wang reaches for citations both high and low, sifting through the hyper saturated imagery of the internet age as well as the annals of history. Although he sees all elements of his artworks as equal in significance, upon finishing a work Wang draws out a single component to serve as the central focus, indicating its importance through titling. In the painting, these snapshots overlap and layer, partially complete and in various levels of detail to leave viewers with only two ideas: art and life.

#### About Writer

Leigh Tanner is the Founder of Museum 2050 and formerly was Deputy Director of Yuz Foundation. She previously worked in the Research and Exhibitions Departments of the Shanghai Project, an interdisciplinary ideas platform launched in 2016 at the Shanghai Himalayas Museum. Her time at the Shanghai Project as well as earlier experiences in the curatorial departments of the International Center of Photography and the Museum of Modern Art, New York, have led to her believe passionately in the importance of institutions and the potential for their innovation, most especially in the context of China. She completed her BA in Art History from Stanford University and MA in Critical and Curatorial Studies from Columbia University.





# Wang Haichuan 王海川

1968 出生于吉林。

1997 毕业于中国重庆四川美术学院油画系 工作、  
生活在重庆

## 个展

2010 《居·注》高地画廊 北京

2010 《藏纸》斯克纳画廊 布拉格

2011 《铜元局—16.9M<sup>2</sup>》（外省青年）重庆铜元局现场

2012 《铜元局—旅行》重庆铜元局现场

2012 《铜元局—七天》重庆器空间

2015 《中间风景／王海川 张武运双个展》元画廊，上海

2017 《雨伞，缝纫机在手术台上的偶遇》上海ART+画廊

2017 《女工之家》23界中国国际家具博览会 上海

2019 《剩余》艺术仓库艺术中心 北京

2021 《拼图》吴善艺术 重庆

1968 Born in Jilin, China

1997 Graduated from Sichuan Fine Arts Institute

Lives in Chongqing

## *Solo Exhibition*

**2010**

The Note of Staying, Gaodi Gallery, Beijing, China

Tibetan Paper, Zdeněk Sklenář Gallery, Prague, Czech

**2011**

Tong Yuan Ju 16.9M<sup>2</sup> (Provincial Youth) Tong Yuan Ju, Chongqing, China

**2012**

Tong Yuan Ju TRAVEL, Tong Yuan Ju, Chongqing, China

Tong Yuan Ju 7 DAYS, Organhaus Art Space, Chongqing, China

**2015**

Intermediate & Sceneries, Meta Gallery, Shanghai, China

**2017**

The Fortuitous Encounter Of A Sewing Machine And An Umbrella On A Dissecting Table, Art+ Shanghai Gallery, Shanghai, China

**2017**

Her Universe, 23rd China International Furniture Expo, Shanghai, China

**2019**

Remainder, ArtDepot Center, Beijing, China

**2021**

Collage, Wushan Art, Chongqing, china



# 群展 Group Exhibitions

## 2009

《六合当代油画艺术展》A4画廊 成都  
《开放的视域-中国当代艺术展》捷克国家美术馆 布拉格  
《时态第一回：零零散散》四川大学美术馆 成都

## 2010

《改造历史 2000-2009年的中国新艺术》国家会议中心北京  
《上海艺博会青年艺术家推介展》上海  
《当代修辞》岭画廊 重庆  
《ART HK 10香港国际艺术展》香港

## 2011

《新色》那特画廊 成都  
《时态第二回：当代艺术交流展》岭空间 重庆  
《成都双年展—特别邀请展之“云根过影”》成都当代美术馆 成都

## 2012

《时态第三回：观看方式研究》喜马拉雅空间 重庆

## 2013

《时态第四回：现实—转译》望江公舍 重庆  
《第五元素——全国中青年油画作品邀请展》苏州美术馆  
《自我生成来自川美油画系20年的实验与实践（1992-2012）邀请展》  
苏州美术馆  
《浮华·世相》先锋当代艺术中心 南京  
《圣·莫里茨艺术大师展》圣·莫里茨 瑞士  
《中伊交流展》Mohsen Gallery 德黑兰  
《红线》Gallery Soap 北九州 日本

## 2009

Six Directions — Contemporary Art Exhibition, A4 Gallery, Chengdu, China  
Open Vision – Exhibition of Contemporary Chines Collection, Modern and Contemporary Art of the National Gallery, Prague, Czech  
Eurekaaaa !!! 1: Art Exhibition, Sichuan University Museum, Chengdu, China

## 2010

Reshaping History of Chinese New Art from 2000 to 2009, Beijing, China  
Shanghai Art Fair Emerging Artists Exhibition, Shanghai, China  
Ways of Seeing, Ceiling Gallery, Chongqing, China  
ART HK 10, HongKong, China

## 2011

New Color — L-Art Gallery Grand Opening Exhibition, L-Art Gallery, Chengdu, China  
Eurekaaaa !!! 2: Contemporary Art Exhibition, Ceiling Gallery, Chongqing, China  
Chengdu Biennale CHANGING VISTAS, Museum of Contemporary Art Chengdu, Chengdu, China

## 2012

Eurekaaaa !!!3: A Study on The Way of Seeing, Himalayan Space, Chongqing, China

## 2013

Eurekaaaa !!!4: Reality and The Aesthetic Regime of Art, Wangjiang Commune, Chongqing, China  
The 5th Elements, Suzhou Art Museum, Suzhou, China  
Be conscious of yourself, Suzhou Art Museum, Suzhou, China  
Flashiness - Society, Avant-Garde Contemporary Art Center, Nanjing, China  
St. Moritz Art Masters, St. Moritz, Engadin, Swiss  
Artist Exchange Program (Iran-China), Mohsen Gallery, Tehran, Iran  
Red Line, Gallery Soap, Kitakyushu, Japan



# 群展

## Group Exhibitions

### 2014

- 时态第五回:不适的现场》 铜元局T1活动室 重庆
- 《积极空间》时代美术馆 广州
- 《So Far So Close》器空间 重庆
- 《上交会》激烈空间 上海

- 2015年《地方－贵阳／重庆当代艺术联展》贵阳左藏三库艺术区，贵阳
- 2015年《TOP TIME》LP艺术空间 重庆
- 2015年《惊奇的房间》惊奇的房间 北京
- 2015年《亚洲酒店计划》重庆／曼谷／北九州
- 2015年《上交会》激烈空间 上海
- 2015年《外销画项目》时代美术馆 广州
- 2015年《第二届南京国际美术展》南京

- 2016年 《惊奇房间第二回》南京大学美术馆 南京
- 2016年 《链接－在地游牧》星汇美术馆 重庆
- 2017年《第八届深港城市／建筑双城双年展》深圳
- 2017年《非常持续－环保启示录》银川当代美术馆 银川
- 2017年《现实尴尬》杜塞尔多夫文化局展厅 杜塞尔多夫
- 2017年《“何不在问”第十一届上海双年展》上海当代博物馆美术馆 上海

- 2018《当媒介成为日常》星汇当代美术馆（GCA）重庆
- 2019《漫无目的》Halle6 慕尼黑
- 2021《世界最美的地方》亚洲酒店计划2021 CAMK熊本  
市现代美术馆 熊本

### 2014

- Eurekaaaa !!!5: Malaisedans l'esthétique, Tong Yuan Ju, Chongqing, China
- Positive Space, Guangdong Times Museum, Guangzhou, China
- So Far So Close, Organhaus Art Space, Chongqing, China
- Shanghai Deal, Radical Space, Shanghai, China

### 2015

- PLACE — Contemporary Art Exhibition, Guiyang, China
- Top Time, LP Art Space, Chongqing, China
- The Cabinet of Wonder, THE CABINET OF WONDER, Beijing, China
- Hotel Asia Project, Chongqing (China), Bangkok (Thailand), Kitakyushu (Japan)
- Shanghai Deal, Radical Space, Shanghai, China
- Export Painting, Guangdong Times Museum, Guangzhou, China
- 2nd NANJING INTERNATIONAL ART FESTIVAL, Nanjing, China

### 2016

- SILK ROAD INTERNATIONAL, Art Museum of Nanjing University of the Arts, Nanjing, China
- LINKS-LOCALITY AND NOMADISM, GCA Center, Chongqing, China

### 2017

- REALISTIC EMBARRASSMENT, Kulturstadt der Landeshauptstadt Düsseldorf, Düsseldorf, Germany
- Bi-City Biennale of Urbanism / Architecture, Shenzhen, China
- Very Sustainable-Environmental Revelation, MOCA Yinchuan, Yinchuan, China
- 11th Shanghai Biennale, Power Station of Art, Shanghai, China

### 2018

- Questioning Photography Now, GCA Center, Chongqing, China

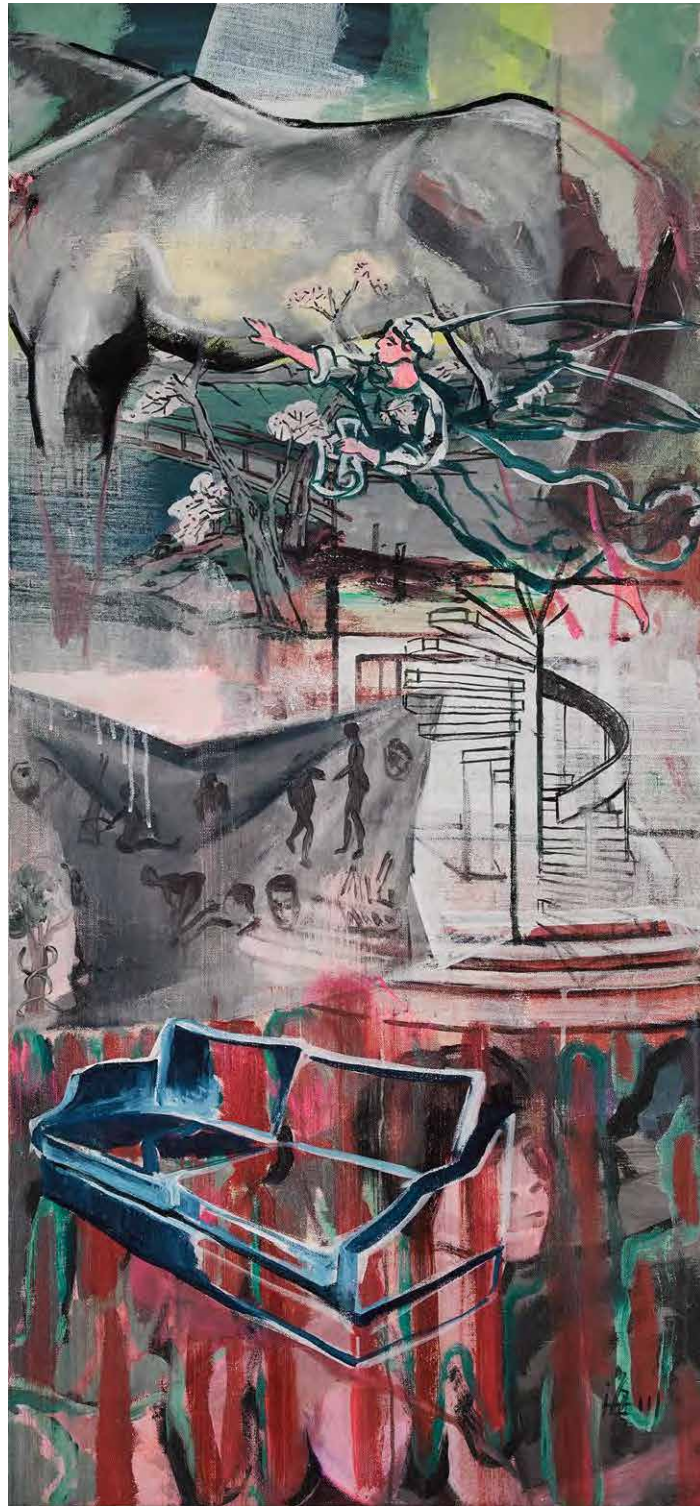
### 2019

- TO BE WITHOUT A GOAL, Halle 6, Munich, Germany

### 2021

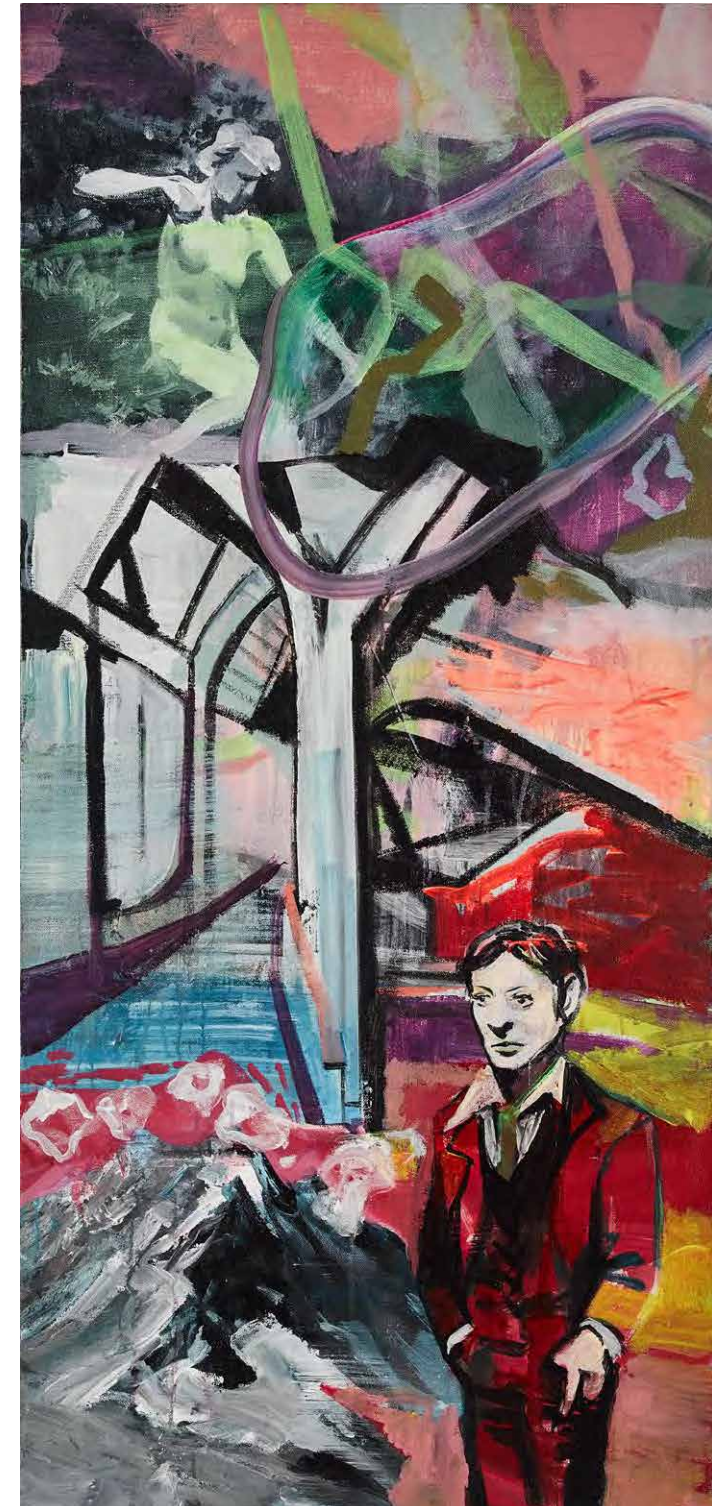
- “HOTEL ASIA PROJECT 2021” THE HAPPIEST PLACE ON EARTH, Contemporary Art Museum Kumamoto, Japan





现代主义 1  
Modernism 1

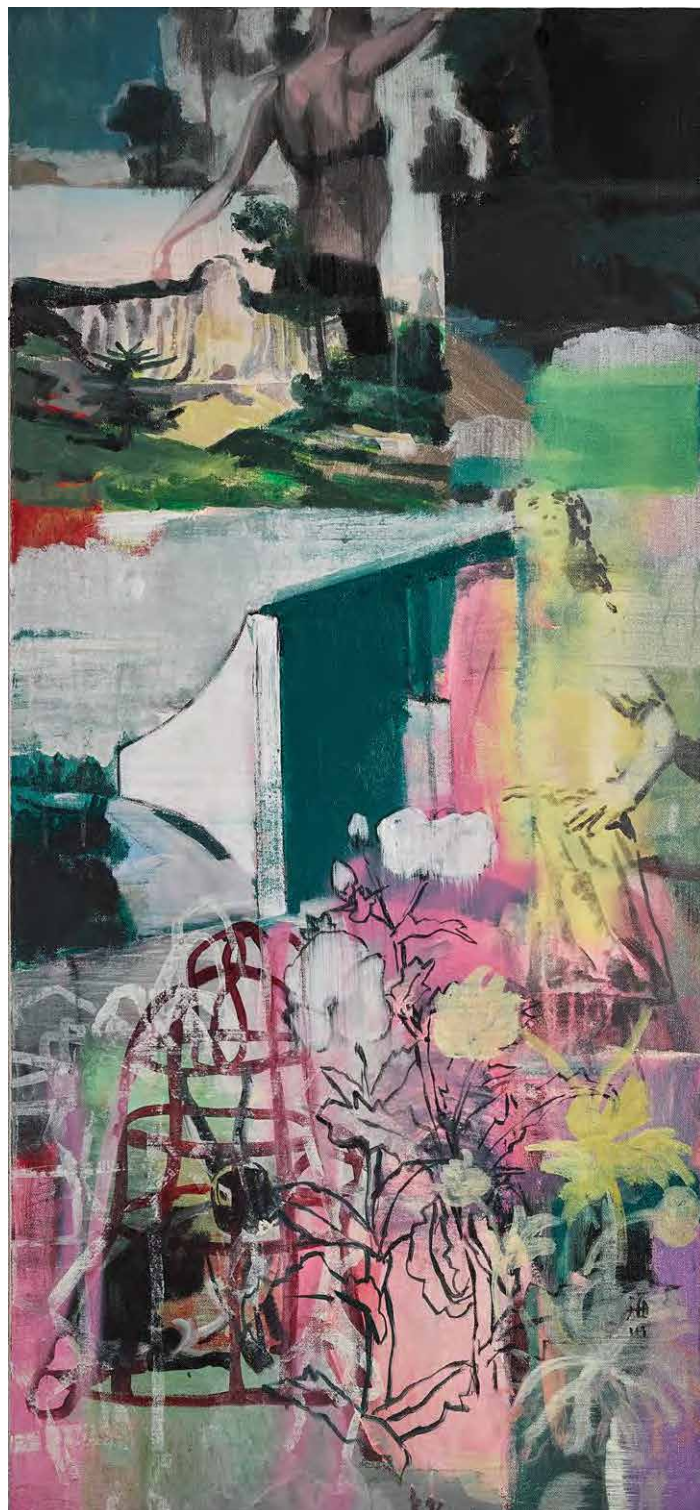
布面丙烯  
*Acrylic on Canvas*  
130 x 60 cm  
2021



现代主义 2  
Modernism 2

布面丙烯  
*Acrylic on Canvas*  
130 x 60 cm  
2021





现代主义 3  
Modernism 3

布面丙烯  
*Acrylic on Canvas*  
130 x 60 cm  
2021



现代主义 4  
Modernism 4

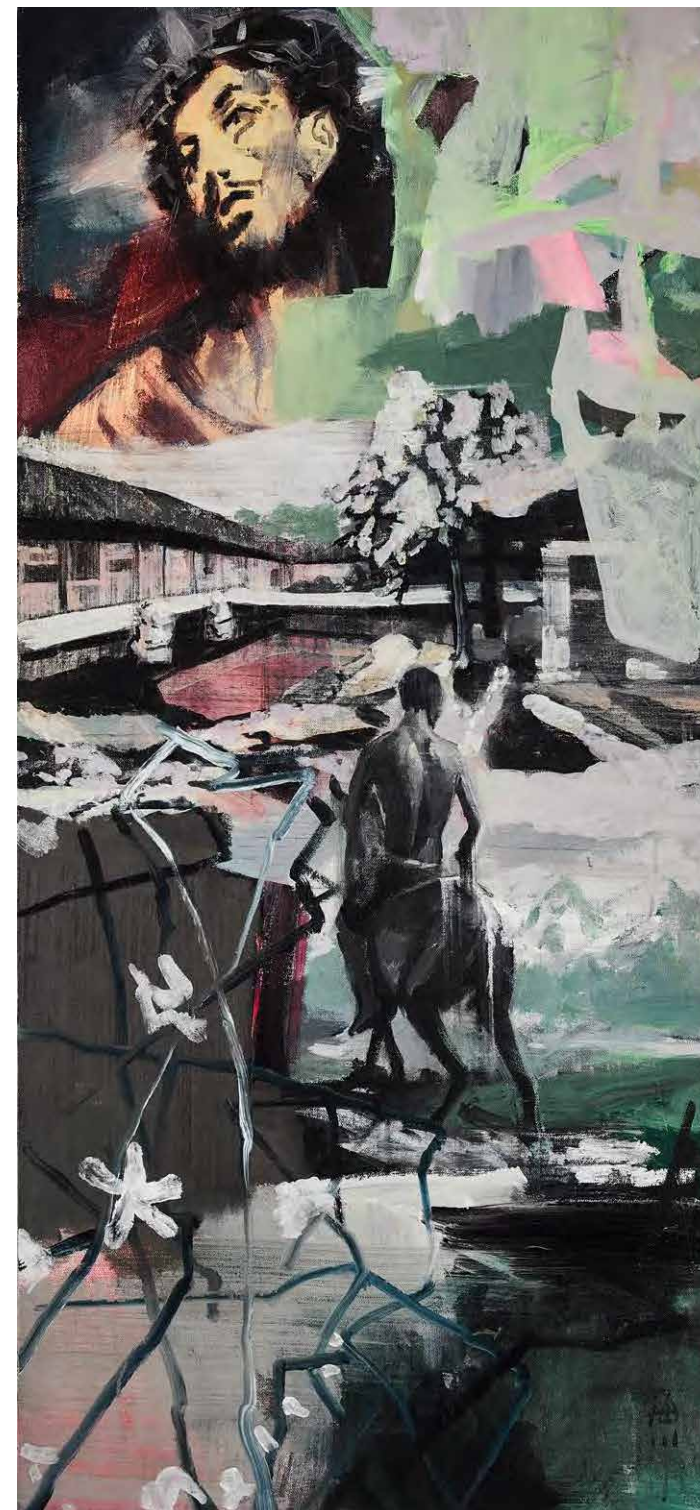
布面丙烯  
*Acrylic on Canvas*  
130 x 60 cm  
2021





现代主义 5  
Modernism 5

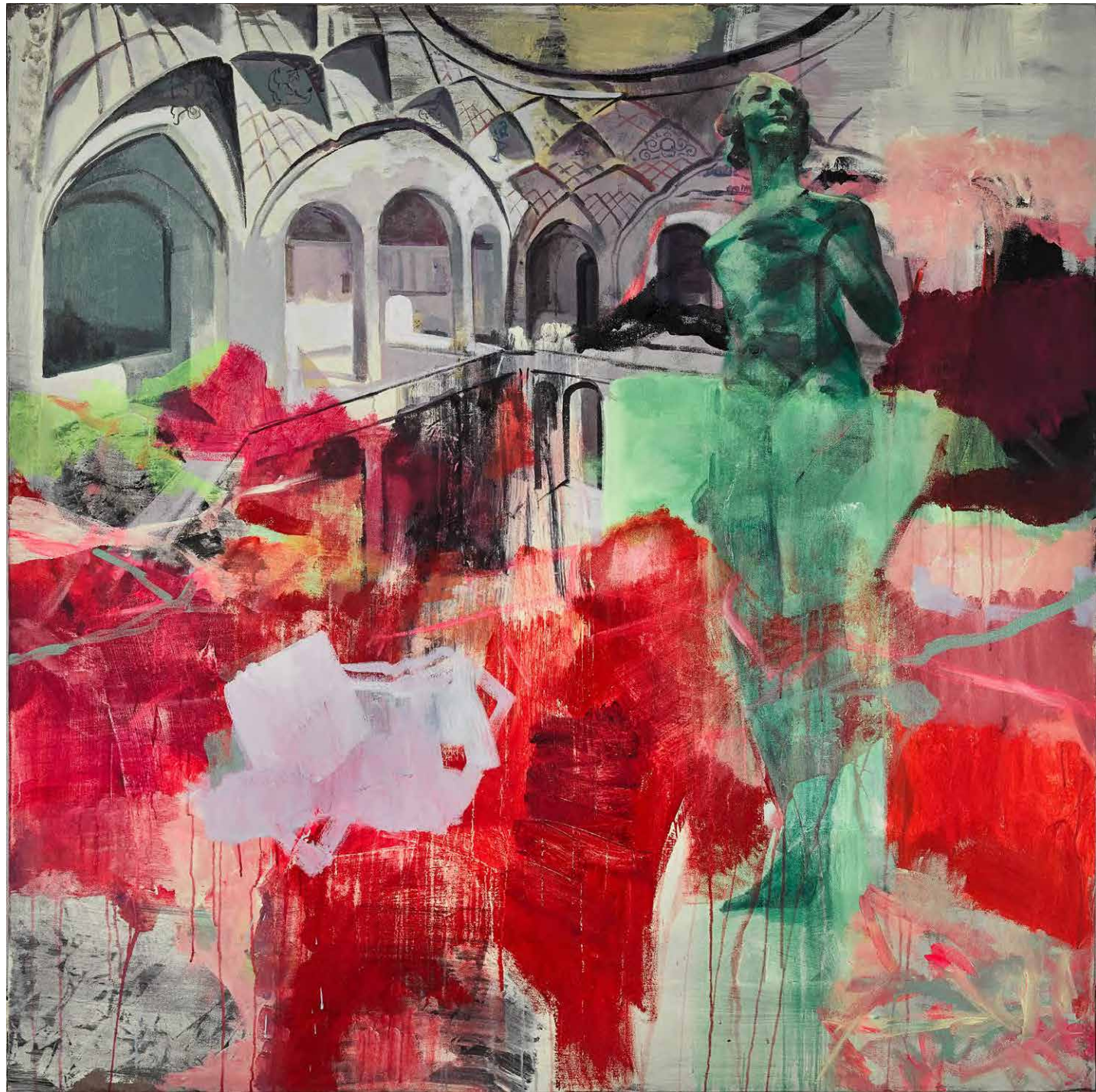
布面丙烯  
*Acrylic on Canvas*  
130 x 60 cm  
2021



现代主义 6  
Modernism 6

布面丙烯  
*Acrylic on Canvas*  
130 x 60 cm  
2021





绿

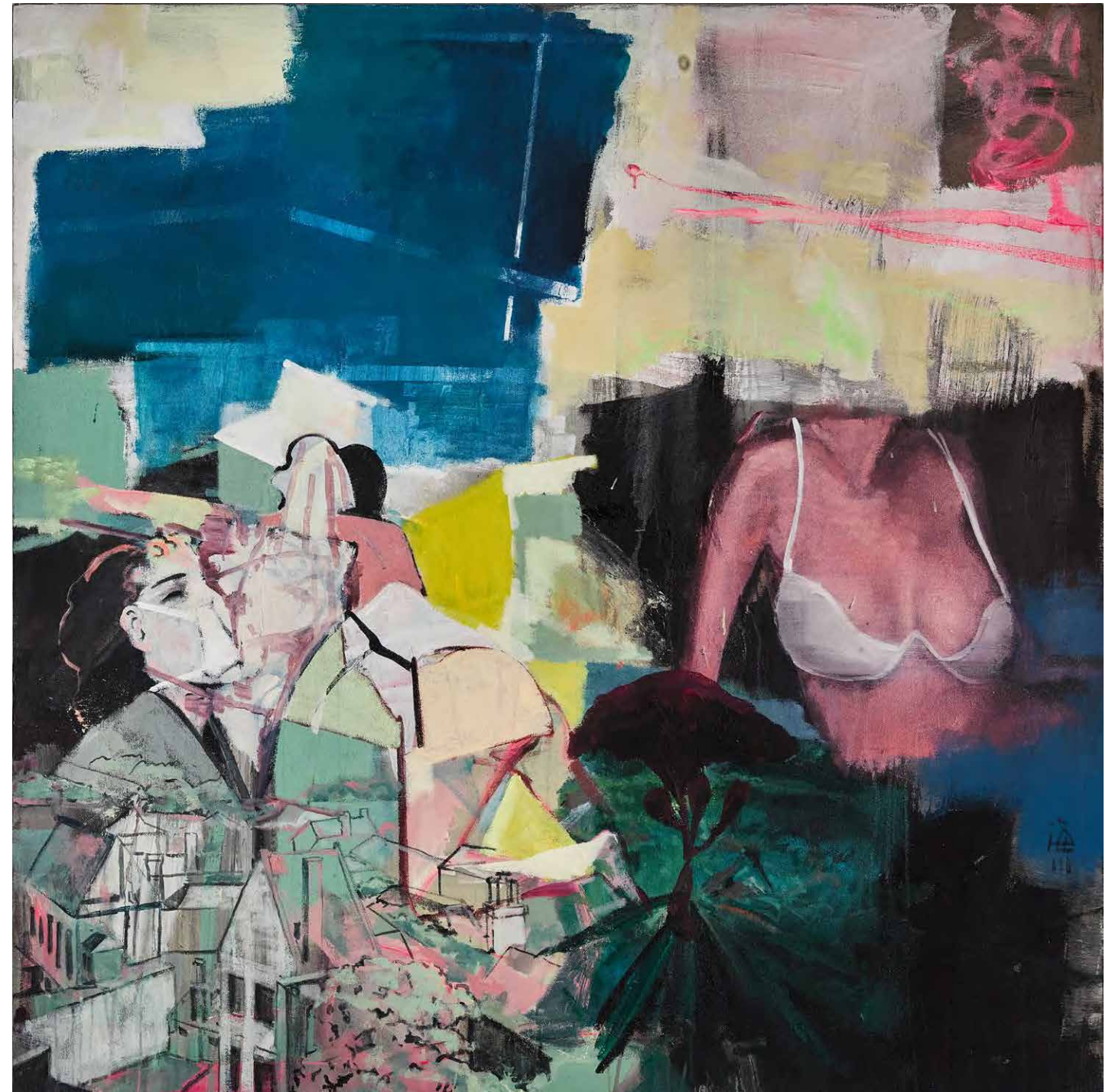
Green

布面丙烯

Acrylic on Canvas

150 x 150 cm

2021



身体

Bodies

布面丙烯

Acrylic on Canvas

150 x 150 cm

2021





## 角色

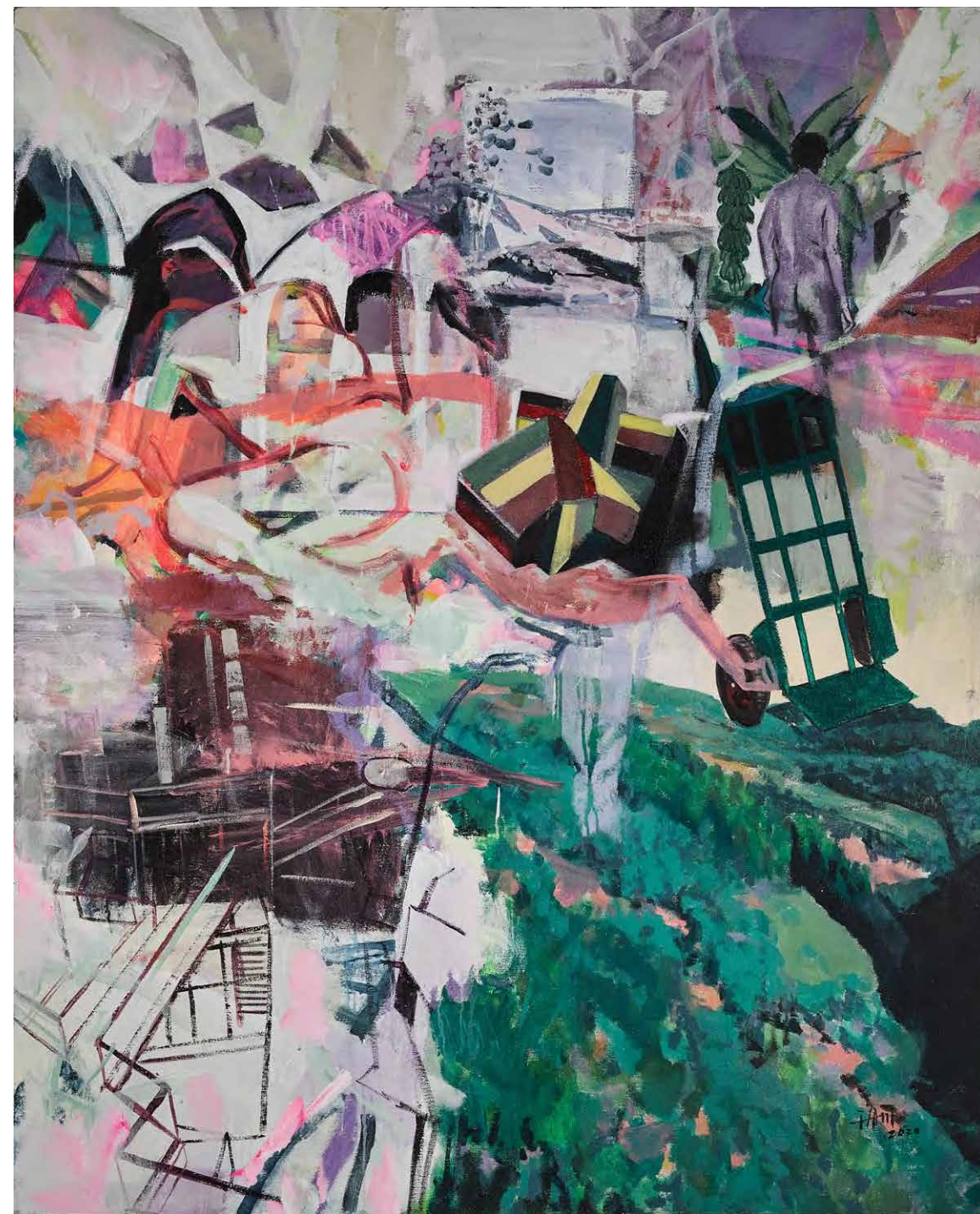
Characters

布面丙烯

Acrylic on Canvas

150 x 150 cm

2021



## 马蹄

Hoof

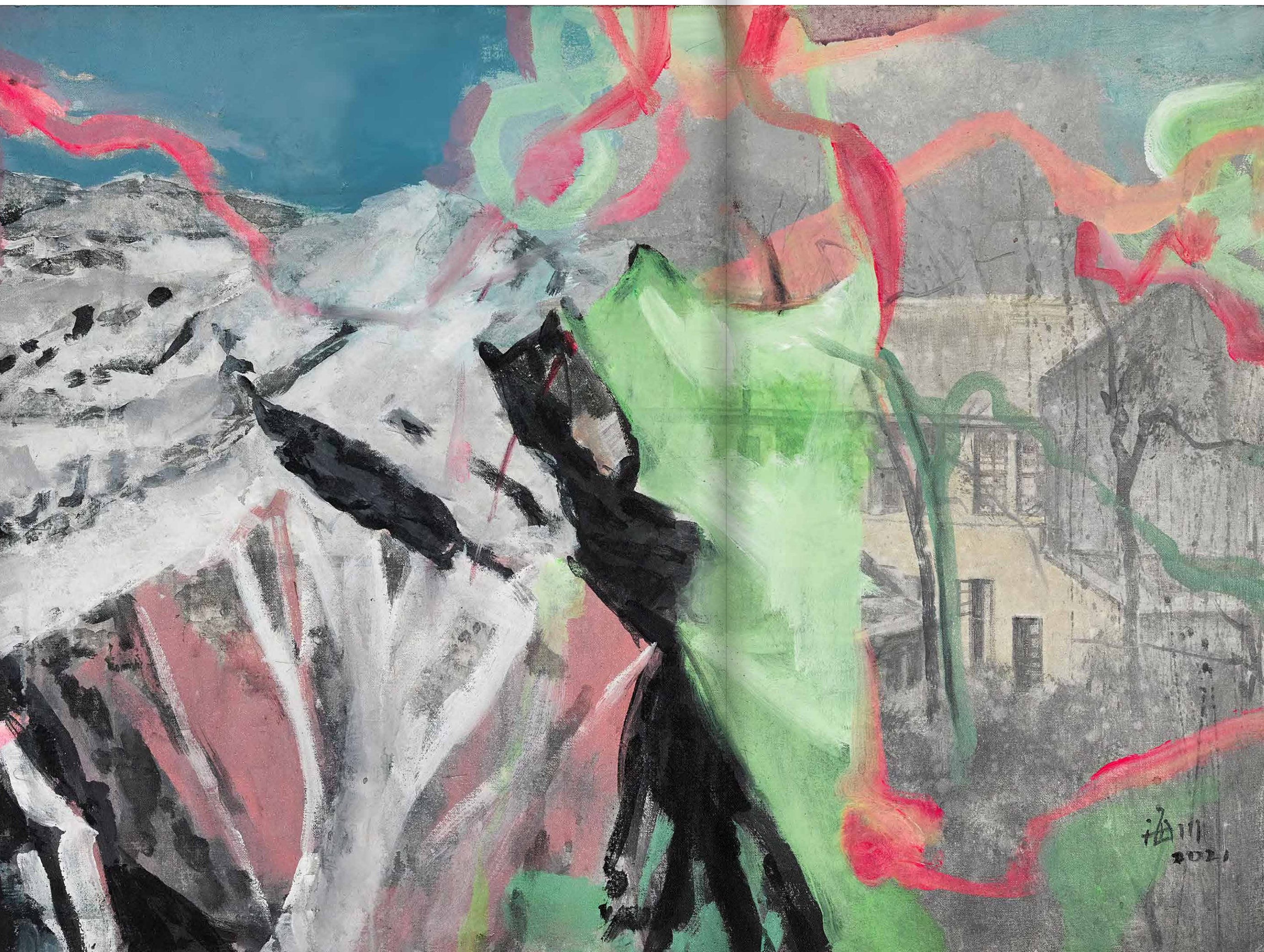
布面丙烯

Acrylic on Canvas

160 x 130 cm

2021





风光

Scenery

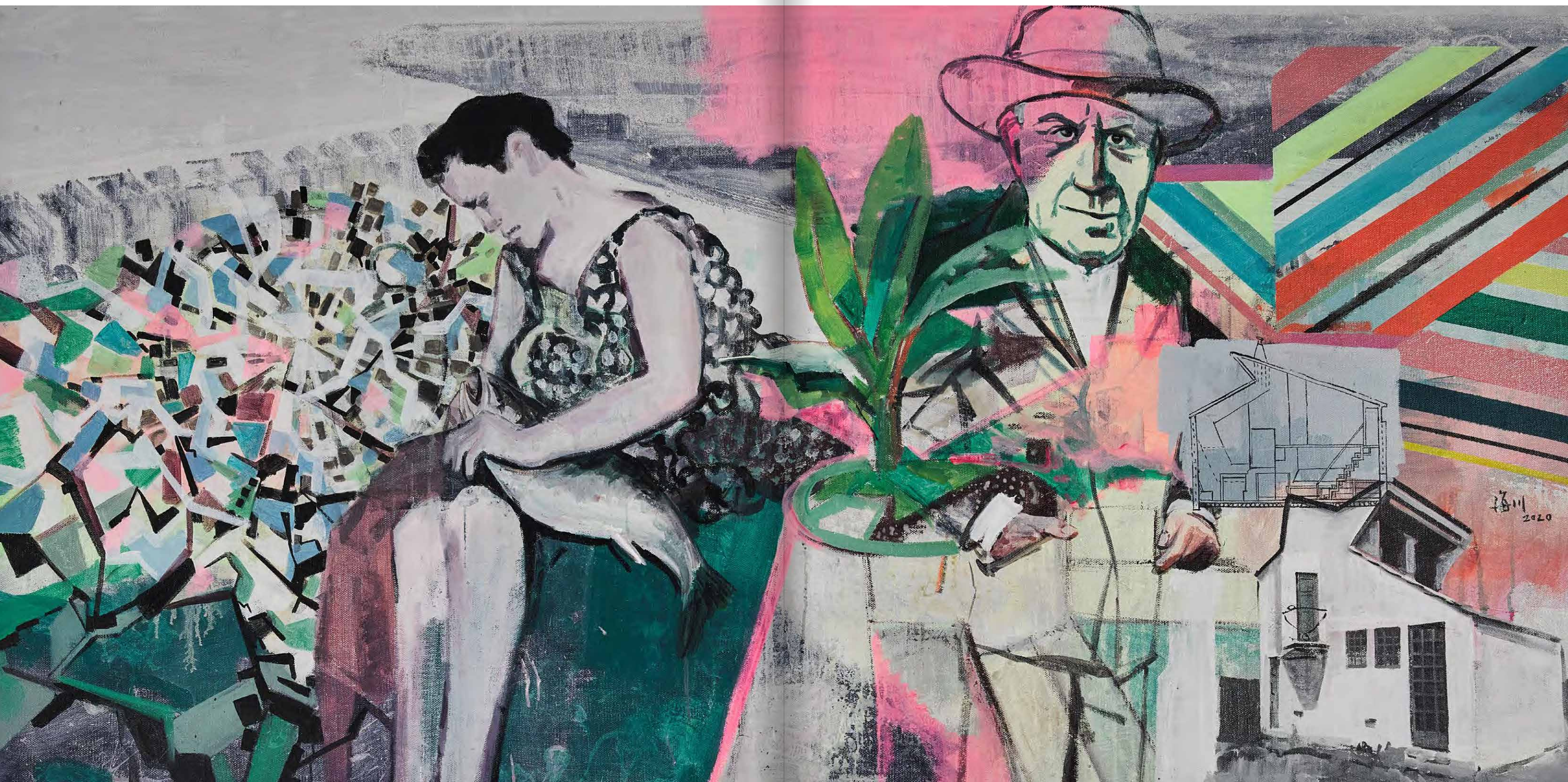
布面丙烯

Acrylic on Canvas

60 x 80 cm

2021

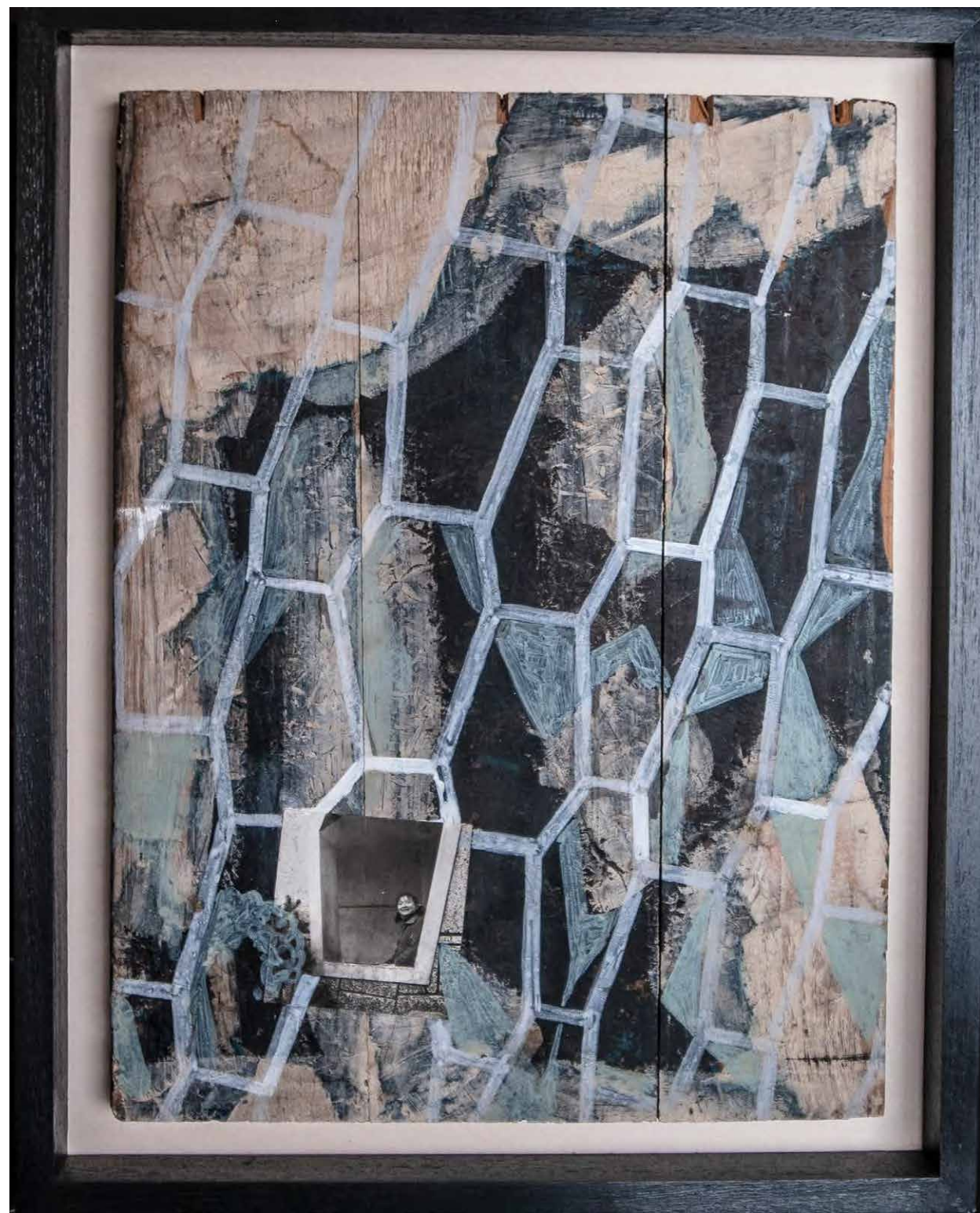




艺术生活  
Art and Life

布面丙烯  
Acrylic on Canvas  
100 x 200 cm  
2021





曲径

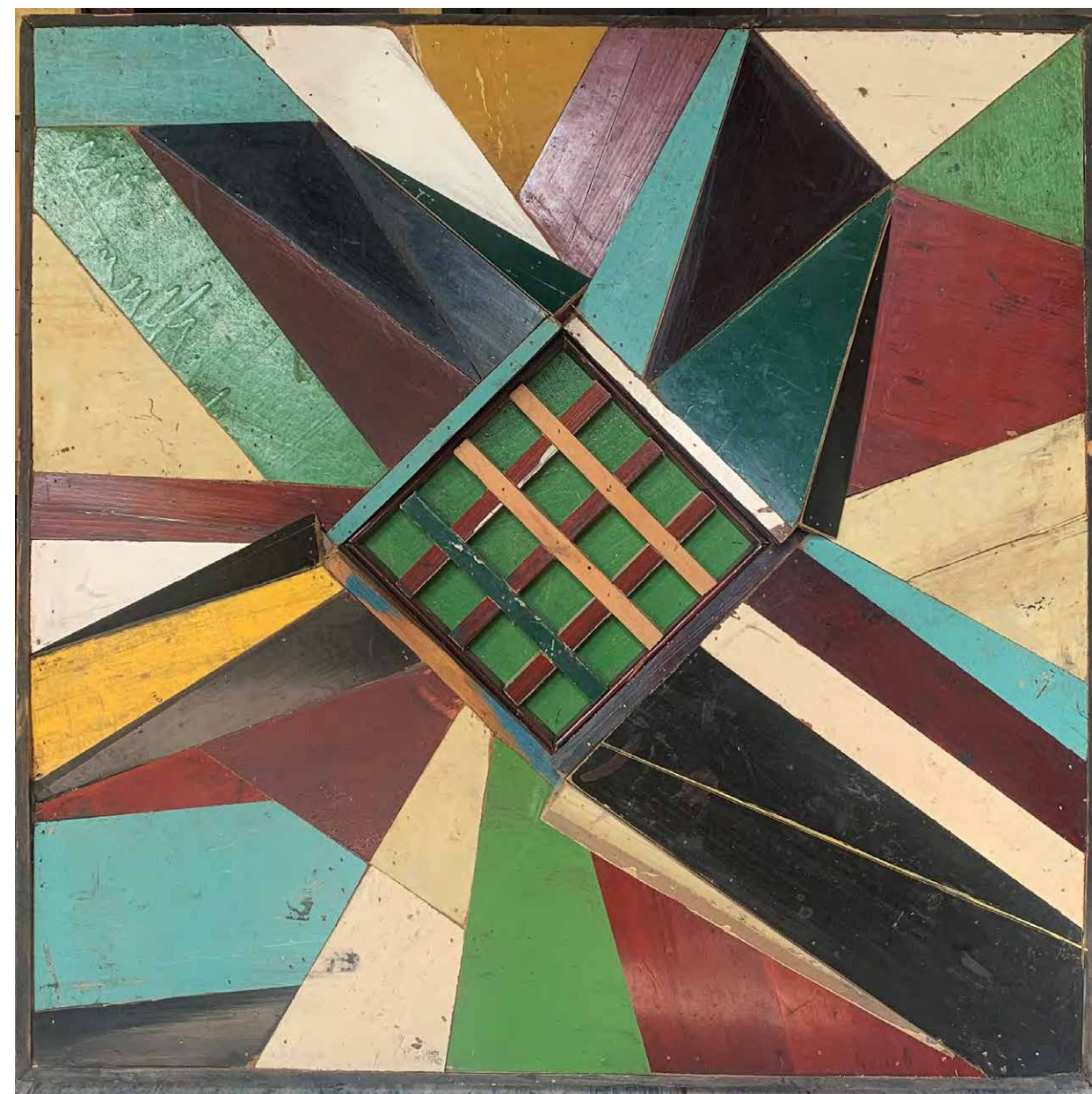
Pathway

木板丙烯

Acrylic on Wooden Board

70 x 50 cm

2018



拼板 #4

Collage #4

旧门窗家具

Wooden Parts from

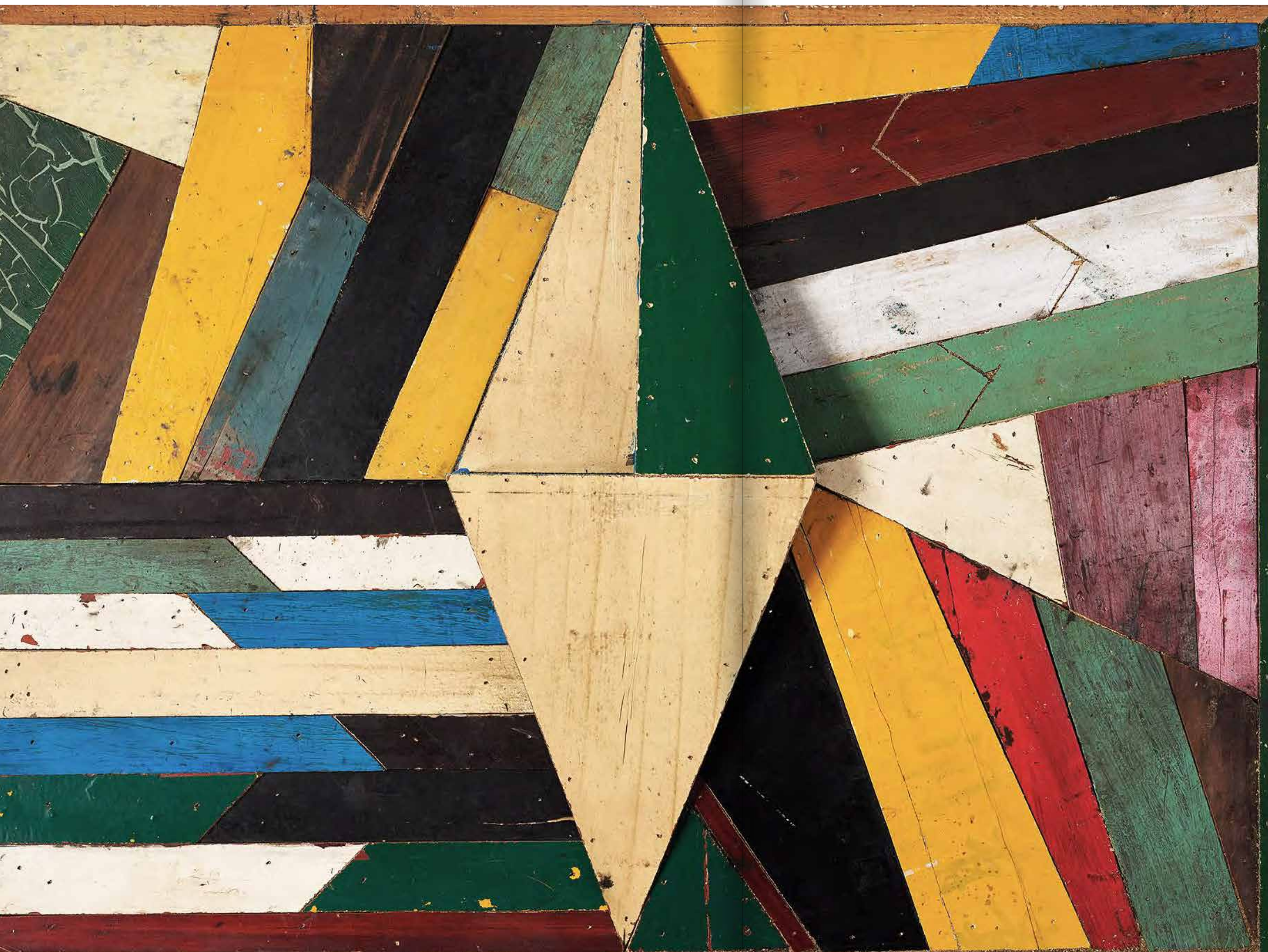
Vintage Window

and Door Frames

80 x 80 x 20 cm

2018





拼板 #13

Collage #13

旧门窗家具

*Wooden Parts from  
Vintage Window  
and Door Frames*

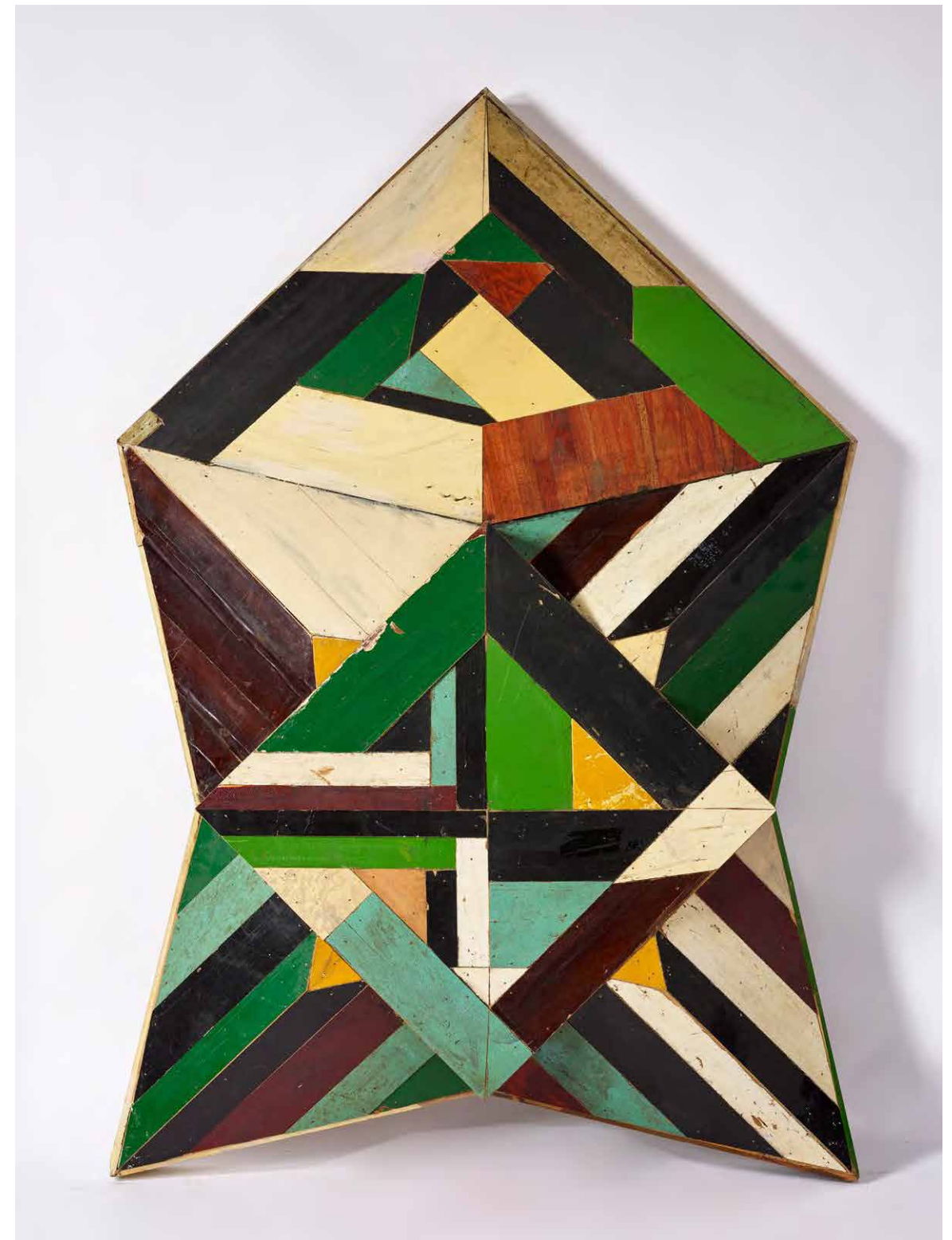
60 x 80 x 13 cm

2019





拼板 #15  
Collage #15  
木板丙烯  
*Acrylic on Wooden Board*  
29 x 42 x 51 cm  
2019



拼板 #17  
Collage #17  
旧门窗家具  
*Wooden Parts from Vintage Window and Door Frames*  
187 x 125 x 21.8 cm  
2019





鸟笼 #3

Birdcage #3

新造旧家具

*Renewed Vintage Furnitures*

144 x 54 x 46 cm

2017



鸟笼 #5

Birdcage #5

旧门窗家具

*Renewed Vintage Furnitures*

140 x 54 x 51 cm

2017





鸳鸯椅 (阴)

Yin-Yang Chair (Yin)

新造旧家具

*Renewed Vintage Furnitures*

107 x 54 x 52.5 cm

2017



鸳鸯椅 (阳)

Yin-Yang Chair (Yang)

旧门窗家具

*Renewed Vintage Furnitures*

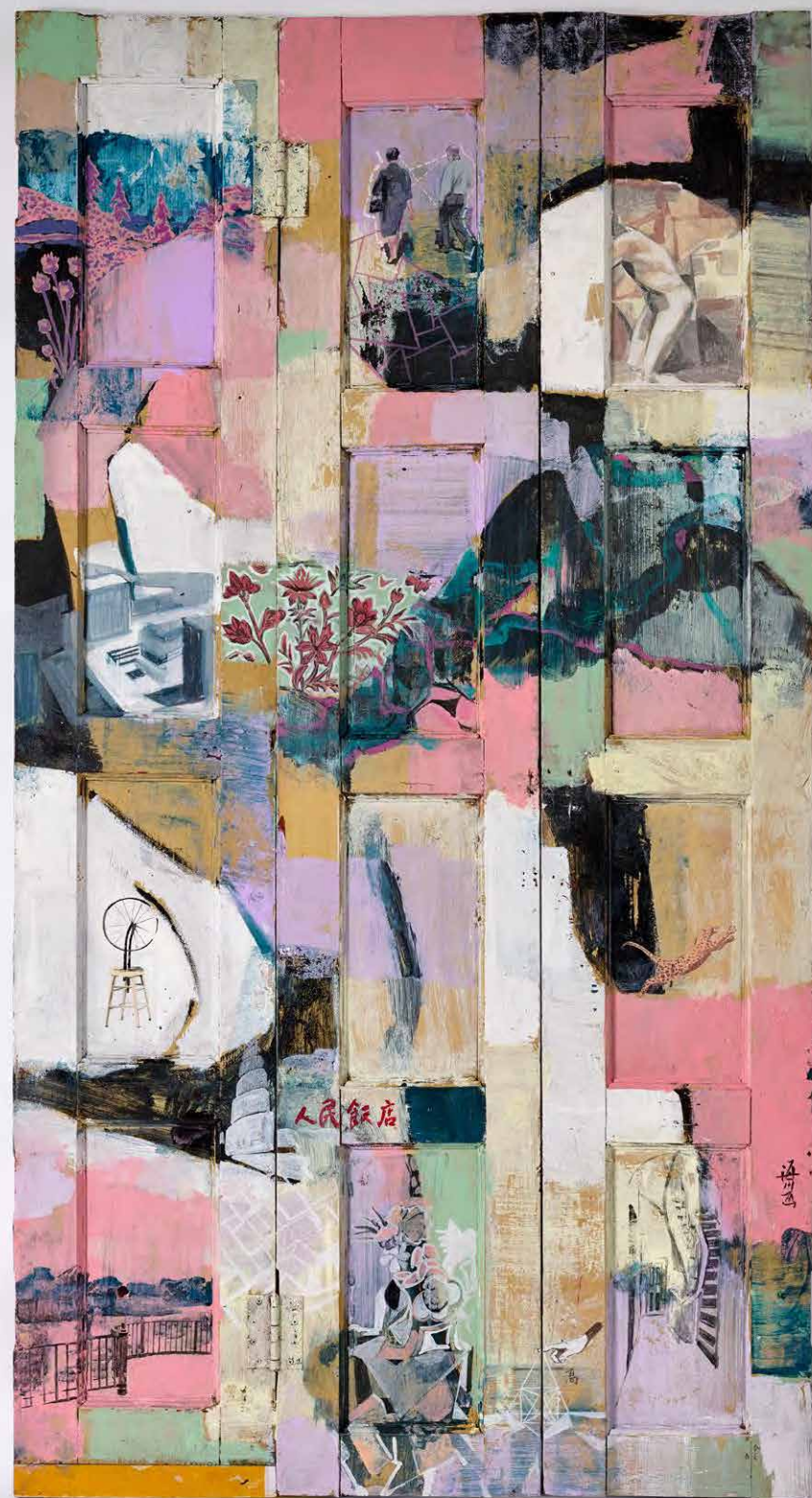
130 x 64 x 40 cm

2017









屏风 #5

Folding Screen #5

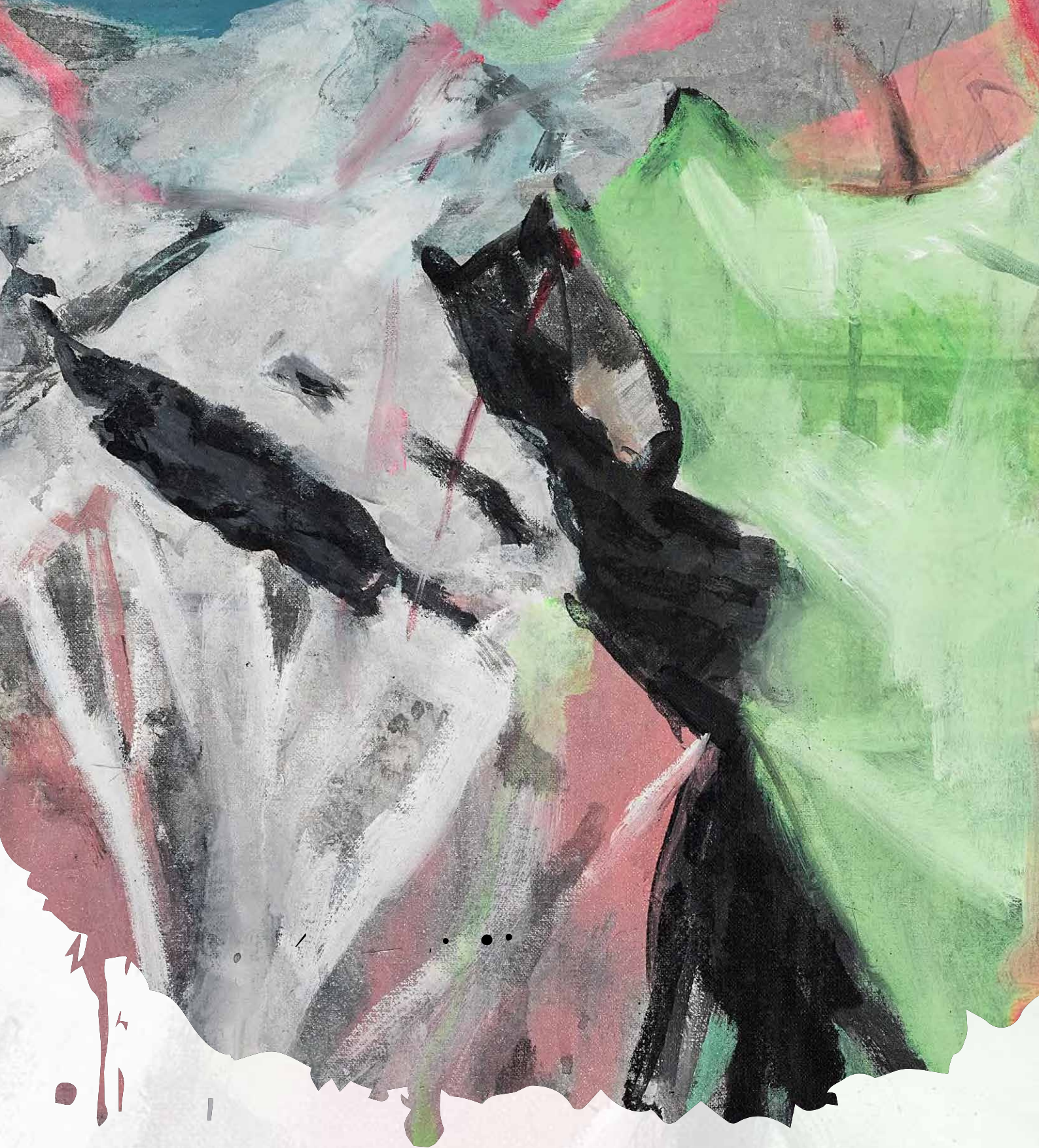
门板、丙烯

Acrylic on Wooden Door

190 x 103 cm

2019





ART+  
SHANGHAI GALLERY

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JUNE 2021