

# CATALOGUE

## 图录



Image 图像: Qin Yifeng 秦一峰, Line Field 193 线场 193, 1996, Acrylic on canvas 布面丙烯, 180 x 150 cm

# Abstract Intentions 抽象意向

in the collection of Brian Wallace 来自布朗·华莱士收藏

Opening 3 - 5 pm, 14 September, 2024 Exhibition Dates 9.14 - 10.27, 2024  
开幕时间 2024年9月14日下午3点至5点 展览日期 2024年9月14日至10月27日

### Artists 艺术家

Batzorig Dugarsuren

Chen Luxun 陈麓旬

Hu Shengping 胡声平

Wang Ji 王楫

Jiang Chao 江超

Jiang Weitao 蒋巍涛

Li Gang 李刚

Qin Yifeng 秦一峰

Tan Ping 谭平

Wang Luyan 王鲁炎

Wang Qiang 王强

Wang Yi 王沂

Yang Liming 杨黎明

Yang Tian 杨天

Ye Sen 叶森

Zhang Zhaohui 张朝晖

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开放时间 | 周二至周日 9:00 - 17:00

Opening Hours | Tuesday - Sunday 9 am - 5 pm

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Press Release 展讯

**Abstract Intentions in the Collection of Brian Wallace**  
**抽象意向 来自布朗·华莱士收藏**

**Opening 开幕时间**

3 - 5 pm, 14 September 2024

2024年9月14日下午3点至5点

**Exhibition Dates 展览日期**

9.14 - 10.27, 2024

**Venue 地点**

Red Gate Gallery 红门画廊

**Curator 策展人**

Brian Wallace 布朗·华莱士

**Artists 艺术家**

Batzorig Dugarsuren, Chen Luxun 陈麓旬, Hu Shengping 胡声平, Wang Ji 王楫, Jiang Chao 江超, Jiang Weitao 蒋巍涛, Li Gang 李刚, Qin Yifeng 秦一峰, Tan Ping 谭平, Wang Luyan 王鲁炎, Wang Qiang 王强, Wang Yi 王沂, Yang Liming 杨黎明, Yang Tian 杨天, Ye Sen 叶森, Zhang Zhaohui 张朝晖

红门画廊荣幸宣布将于2024年9月14日至10月27日推出《抽象意向 来自布朗·华莱士收藏》群展。由红门画廊创始人布朗·华莱士精选的23件抽象艺术收藏，创作时间跨越中国当代艺术蓬勃兴起的三十年。

90年代早期，王鲁炎、谭平、秦一峰、张朝晖、胡声平等中国当代艺术的先行者，从抽象出发，走向更加深远的观念之路。千禧年后，杨黎明、王强、李刚、蒋巍涛、叶森、Batzorig Dugarsuren等从中国各地和世界汇集到北京的先锋艺术家们，以抽象为载体，探讨东西哲学中形而上的实质。王沂、江超、王楫、陈麓旬、杨天等千禧世代艺术家们，在抽象中认知去中心化的无限拓扑。

《抽象意向 来自布朗·华莱士收藏》展览将持续到10月27日。

Red Gate Gallery is pleased to announce **Abstract Intentions in the Collection of Brian Wallace** from September 14 to October 27, 2024. The 23 selected abstract artworks from Brian Wallace's collection, spans three decades of the boom in contemporary art in China.

In the early 90s, Chinese pioneer contemporary artists, such as Wang Luyan, Tan Ping, Qin Yifeng, Zhang Zhaohui, and Hu Shengping, started from abstraction and moved towards a more far-reaching conceptual path. Since the millennium, talent artists such as Yang Liming, Wang Qiang, Li Gang, Jiang Weitao, Ye Sen, and Batzorig Dugarsuren, have gathered in Beijing to explore the metaphysical essence of Eastern and Western philosophies through abstraction. Millennial artists such as Wang Yi, Jiang Chao, Wang Ji, Chen Luxun, and Yang Tian recognize the infinite topology of abstraction.

**Abstract Intentions in the Collection of Brian Wallace** will run until October 27.





王鲁炎 Wang Luyan

无题 Untitled

1991

纸本水墨 Ink on paper

46 x 66 cm



王鲁炎 Wang Luyan

无题 Untitled

1991

纸本水墨 Ink on paper

51 x 83 cm



## 王鲁炎

## Wang Luyan

我三十多年不画抽象画了，原因是抽象画解决不了我个人的艺术问题，我早已脱离了抽象画状态，已经对自己的抽象画失去了兴趣，因此也没有关于抽象画的有意思的想法。

I have not painted abstract work for more than 30 years, because abstraction cannot solve my personal artistic problems. I have long since left the state of abstract painting, I have lost interest in abstraction, so I have no interesting ideas about abstract painting.

### 关于艺术家 About the Artist

王鲁炎 1956 年出生于山东，自幼定居北京。

王鲁炎是中国现当代艺术发展史重要参与者之一，他于 1988 年与顾德新合作创作了脱离感官经验的观念性《触觉艺术》，于 1988-1995 年与顾德新、陈少平组建以取消艺术家个性为目的的“新刻度小组”。

王鲁炎曾在众多国际机构和美术馆举办个展，包括：北京公社（北京），惠利尔大学校园（洛杉矶），鸭绿江现当代美术馆（丹东），外交公寓 12 号空间（北京），鸟巢艺术中心（北京）Alessandro Bagnai 画廊（佛罗伦萨），圣埃蒂安现当代美术馆，芳草地展览馆（北京），芝加哥大学北京中心，RX 画廊（巴黎），整体美术馆（首尔），604 画廊（釜山），卓越艺术空间（北京），阿拉里奥画廊（北京），何香凝美术馆（深圳），OCT 当代艺术中心（深圳）等。

王鲁炎的作品曾参与众多重量级群展及双年展，包括：《星星画展》首展（1979，中国美术馆外，北京），中国现代艺术展，（1989，中国美术馆，北京），沉默的能量：来自中国的新艺术（1993，牛津现代艺术博物馆），亚太当代艺术三年展（1996，昆士兰美术馆，布里斯班），开放的自体（1998，亚洲协会，P.S.1 当代艺术中心，纽约），前进：中国当代艺术-新加坡国立大学博物馆收藏展（2004，李光前艺术博物馆，新加坡国立大学文化中心），第六届上海双年展（2006），85 新潮--中国第一次当代艺术运动（2007，尤伦斯当代艺术中心，北京），亚洲方位：第三届南京三年展（2008），消耗：釜山双年展（2008），先锋中国：二十年中国当代艺术（2008，东京国立美术馆），事物状态--中比当代艺术交流展（2009，布鲁塞尔皇家美术馆），The TAO of Now，（2010，白兔美术馆，悉尼），新疆当代艺术双年展（2012），“延伸” 2013 中国·大同国际雕塑双年展，鲨鱼与人类全球巡展，1989 年后的艺术与中国：世界剧场（2017，古根海姆美术馆，纽约），摸着石头过河：迪里耶当代艺术双年展（2021，沙特阿拉伯），共生：北京双年展（2022），开放姿态：武汉双年展（2022）及其他。

王鲁炎的主要收藏包括：白兔美术馆，澳大利亚国立海事博物馆，釜山市立美术馆，首尔整体美术馆，何香凝美术馆，梁洁华基金会，侨福集团，香港 M+ 当代博物馆，香港海事博物馆，红楼基金会，惠利尔大学等公共收藏及众多私人收藏。

Wang Luyan was born in Shandong in 1956 and settled in Beijing since childhood.

Wang Luyan is one of the important participants in the history of modern and contemporary art in China. In 1988, he collaborated with Gu Dexin to create the conceptual "Tactile Art", which is detached from sensory experience. From 1988 to 1995, he worked with Gu Dexin and Chen Shaoping to form the "New Scale Group" with the purpose of abolishing the artist's personality.

Wang Luyan has had solo exhibitions in many international institutions and museums, including: Beijing Commune (Beijing), Wheeler University Campus (Los Angeles), Yalu River Museum of Modern and Contemporary Art (Dandong), Diplomatic Residence No. 12 (Beijing), Bird's Nest Art Center (Beijing), Alessandro Bagnai Gallery (Florence), Saint-Etienne Museum of Modern and Contemporary Art, Parkview Green Exhibition Hall (Beijing), University of Chicago Beijing Center, RX Gallery (Paris), Integral Art Museum (Seoul), 604 Gallery (Busan), Excellence Art Space (Beijing), Arario Gallery (Beijing), He Xiangning Art Museum (Shenzhen), OCT Contemporary Art Center (Shenzhen), etc.

Wang Luyan's works have been exhibited in numerous group exhibitions and biennales, including: the first exhibition of "Star Painting Exhibition" (1979, outside the National Art Museum of China, Beijing); Chinese Modern Art Exhibition, (1989, National Art Museum of China, Beijing); The Energy of Silence: New Art from China (1993, Museum of Modern Art, Oxford); Asia Pacific Triennial of Contemporary Art (1996, Queensland Art Gallery, Brisbane); Open Ontology (1998, Asia Society, P.S.1 Center for Contemporary Art, New York); Moving Forward: Chinese Contemporary Art - National University of Singapore Museum Collection Exhibition (2004, Lee Kong Chian Museum of Art, National University of Singapore Cultural Centre); Ultra Design: The 6th Shanghai Biennale (2006); 85 New Wave - China's First Contemporary Art Movement (2007, Ullens Center for Contemporary Art, Beijing); Asian Orientation: The 3rd Nanjing Triennial (2008); Consumption: Busan Biennale (2008); Pioneer China: Twenty Years of Chinese Contemporary Art (2008, New National Museum of Art, Tokyo); The State of Things ; Sino-Belgian Contemporary Art Exchange Exhibition (2009, Royal Palace of Fine Arts, Brussels); The TAO of Now, (2010, White Rabbit Gallery, Sydney); Xinjiang Contemporary Art Biennale (2012); "Extension" 2013 China · Datong International Sculpture Biennale, Sharks and Humans Global Tour Exhibition; Art and China after 1989: Theater of the World (2017, Guggenheim Museum, New York); Crossing the River by Feeling the Stones: Diriyah Biennale of Contemporary Art (2021, Saudi Arabia); Symbiosis: Beijing Biennale (2022); Open Gesture: Wuhan Biennale (2022) and others.

Wang Luyan's major collections: White Rabbit Gallery; National Maritime Museum of Australia; Busan Museum of Art; Total Museum, Seoul; Ho Heungning Art Museum, Shenzhen; Liang Jiehua Foundation; Parkview Group; Hong Kong M+ Museum of Contemporary Art, Hong Kong Maritime Museum, Red Mansion Foundation, Whaler University and many other public and private collections.



Red Gate Gallery

红 门 画 廊

**33** 三十三周年!  
Years in 2024



杨黎明 Yang Liming

无题 Untitled

2005

布面油画 Oil on canvas

60 x 60 cm



## 杨黎明

## Yang Liming

杨黎明的抽象艺术实践独树一帜。作品画面的“书写性曲线”贯穿各个时期，也是他重要的语言元素，这种元素源自书法的个人化书写与心灵感应的对应，而曲线运行始终有音乐般的节奏和韵律，则源自他对音乐的痴迷和细腻的体味。这种带有诗意的抽象表达，使画面中不仅蕴藏了古典元素，也彰显了其作品的当代内涵。——廖文

The abstract artistic experiment of Yang Liming creates a separate school of his own. The “curves of graphology” in Yang's works that run through each phase of his creation is a fatal language element in his paintings. The origin of this element lies in the interaction between personal graphology and spiritual feeling of calligraphy, while the harmonic cadence and rhythm in the motion of Yang's curves come from his obsession and appreciation of music. This kind of abstract expression with poetic flavor makes the picture not only contain classical elements, but also reflects the contemporary connotation. (By Liao Wen)

### 关于艺术家 About the Artist

杨黎明 1975 年，出生于四川。1999 年，毕业于四川师范大学艺术学院油画专业，现居住工作在北京。职业艺术家。

主要个展包括：2023 年 大书写-杨黎明，元典美术馆，北京；2022 年，无相之相，艺·凯旋画廊 北京；2019 年，杨黎明 Yang Liming, LOFT 画廊，巴黎；2017 无相，艺·凯旋画廊，北京；2015 年，空间·律动—杨黎明个展，LOFT 画廊，巴黎；写—杨黎明个展，保利香港艺术空间；2014 年，N.B.PROJECTS--N.B.杨黎明，上品艺琅，北京；2013 年，杨黎明作品展，世界画廊，香港；2012 年，红和黑——杨黎明作品展，紫于轩茶事，北京；2010 年，由里而外——杨黎明油画个展，F2 画廊，北京；2008 年，从现实出走之后——杨黎明艺术展，艺·凯旋艺术空间，北京；2006 年，空间·流韵 2003—2005 杨黎明油画个展，China Today Gallery，比利时空间；2005-2006 年，杨黎明油画个展，家画廊，台湾；2003 年，空间·流韵 2001-2003 杨黎明油画个展，海上山艺术中心，上海

杨黎明作品曾参与众多群展，并广泛展出于世界各地的双年展、美术馆和画廊，包括：艺·凯旋画廊，北京；Konfuzius-Institut，纽伦堡；Webb's Gallery，新西兰；于艺术中心，上海；白兔美术馆，悉尼；元典美术馆，北京；畚山当代艺术中心；上海紫禁轩画廊；大烟囱艺术中心，上海；安格里纳美术馆，奥地利威尔斯；艾米李画廊，北京；波恩当代艺术馆，德国波恩；保利艺术博物馆；长江当代美术馆；保利香港艺术空间，香港；泰勒基金会，巴黎；北京当代美术馆；天津泰达当代艺术博物馆；张江当代美术馆，上海；尤伦斯当代艺术中心，北京；巢-艺术中心，成都；萨尔茨堡国家文化画廊，奥地利；文轩美术馆，成都；Boers-Li 画廊，北京；红门画廊，北京；布鲁姆画廊，北京；北京当代艺术馆；香港国际古玩及艺术品博览会；南京双年展；江苏省美术馆；蒙古国家现代美术馆，乌兰巴托；成都购书中心；捷克大使馆，北京；艺美基金会，北京；宋庄当代艺术馆，北京；上上金宝艺术空间，北京；铸造艺术馆；华艺莎艺术中心，印尼；琢璞艺术中心，台湾；新偏锋艺术空间，北京；对比窗画廊，上海；墨尔本艺术节，澳大利亚；家画廊，北京；廖雯工作室，北京；酱艺术中心，北京；3818 库画廊，北京；China Today Gallery，比利时；BIAC 艺术展览中心，北京；斯民艺苑，新加坡；1918 艺术空间，上海；蓝顶艺术中心，成都；国际展览中心，上海；陈凡画廊；四川美术馆等。

收藏：福冈美术馆；ESSL 博物馆；白兔画廊；元典美术馆；安格勒纳博物馆；Kunstraum Villa Friede；长江当代艺术馆；泰勒基金会；卢塞恩艺术博物馆；北京当代艺术馆；泰达博物馆；张江当代艺术博物馆；荷里路德宫；今日美术馆；尤伦斯当代艺术中心；文轩美术馆；江苏省艺术博物馆；蒙古国立现代艺术博物馆等。

Yang Liming, 1975 born in Sichuan Province, China. 1999 graduated from the Art College of Sichuan Normal University in Oil Painting. Recently lives and works in Beijing.

Solo Exhibitions: 2023 Grand Calligraphy, Yuan Art ,Beijing; 2022 Deconstruction of Inner Images ; Yang Liming Solo Exhibition, Triumph Gallery, Beijing, China; 2019 YANG LIMING, Galerie Loft, Paris, France; 2017 Animitta, Triumph Art Space, Beijing, China; 2015 Espaces Vivants ; Yang Liming Solo Exhibition, Galerie Loft, Paris, France; WRITE ; Yang Liming Solo Exhibition, Poly Gallery Hong Kong, Hong Kong, China; 2014 N. B. PROJECTS ; N. B. YANG LIMING, Shangpin Arts, Beijing, China; 2013 Yang Liming Solo Exhibition, Galerie du Monde, Hong Kong; 2012 Red and Black ; GREEN T. HOUSE LIVING, Beijing, China; 2010 From Back to Forth, F2 gallery, Beijing, China; 2008 After Escaping from the Reality; Yang Liming Solo Exhibition, Triumph Art Space, Beijing, China; 2006 Space Flowing melody Yang Liming 2003-2005, China Today Gallery, Brussels, Belgium Space; Flowing melody. Yang Liming 2003-2005, Jia Gallery, Taiwan, China.

Yang Liming's work has been exhibited in numerous group exhibitions and has been widely exhibited in biennials, museums and galleries around the world, including: Yuan Art Museum, Tianjin, Beijing; Epoch Art Museum, Zhejiang; Guardian Art Center, Beijing; SZ Art Center, Beijing; Triumph Gallery, Beijing; T.H.C Museum, Fujian; Palazzo Gabrielli Dolfin, Venice; Shenzhen Sea World Culture and Art Center; Crossing Art, New York, America; Beining Park, Tianjin; Fukuoka Asia Art Museum; Konfuzius-Institut, Nuremberg; Webb's Gallery, New Zealand; Yun Contemporary Art Center, Shanghai, White Rabbit Gallery, Sydney; Sheshan MOCA, Shanghai; Forbidden City Gallery, Shanghai; Chimney Art Center; LELEGE ART, Beijing; Zeitgenossische Kunst aus China Muse Angerlehner, Wels, Austria; Amy Li Gallery, Beijing; Bonn-Mehlem, Germany; Poly Art Museum, Beijing; Changjiang Museum of Contemporary Art, Chongqing; Poly Gallery Hong Kong, Taylor Artist Association; Art Museum Lucerne, Lucerne, UCCA, Beijing; Beijing Contemporary Art Museum; Kunstraum Villa Friede, Bonn; Gmunden, Austria; TEDA Contemporary Art Museum, Tianjin; Zhangjiang Contemporary Museum, Shanghai; Edinburgh Art Festival Summer Hall; Today Art Museum, Beijing; Chao Art Center, Chengdu; Kultur Land Salzburg, Austria; Wenxuan Museum Chengdu; Boers-Li Gallery, Beijing; Red Gate Gallery, Beijing, China; CIGE2011 Art Fair, Beijing; Art Taipei 2011; Bloom Gallery, Beijing; Museum of Contemporary Art Beijing; China; Fine Art Asia, Hong Kong; 2010 Nanjing Biennale, Jiangsu Art Museum; Mongolian National Art Museum, Czech Embassy in China, Beijing; Art Fair, Singapore; 2009 SH Contemporary Art Fair, Laceleste, Beijing; Vanessa art link, Jakarta; J.P Art Center, Taiwan; Pifo new art studios, Beijing; China Today Gallery, Brussels; Contrasts Gallery; Jia Art Gallery; Liao Wen's Studio; 1918 Art Space, Shanghai; Jiang Art Center, Beijing; Melbourne Art Fair; 3818 Gallery, Beijing, BIAC Exhibition Center, Beijing; Soobin Art Gallery, Singapore; Blue Roof Art Center, Chengdu; International Exhibition Center; Sichuan Fine Art Gallery, Chengdu; Chenfan Gallery, Shanghai.

Collections: Fukuoka Art Museum; ESSL Museum; White Rabbit Gallery; Yuan Art Museum; Museum Angerlehner; Kunstraum Villa Friede; Changjiang Museum Of Contemporary Art; Taylor Foundation; Art Museum Lucerne; Museum of Contemporary Art Beijing; Taida Museum; Zhangjiang Contemporary Art Museum; Palace of Holyroodhouse; Today Art Museum; UCCA; Winshare Art Museum; Jiangsu Art Museum; Mongolian National Museum of Modern Art; etc.



叶森 Ye Sen

卷帘 Blind

2015

鸡翅木 Chicken Wing Wood

125 x 60 x 5 cm



## 叶森

## Ye Sen

一段原木，原本是结构严密不可动摇的一个整体，作者在不分裂整体的原则下，在原木中间的部分雕刻出相互连接的锁链，通过这种方式拉伸开更大的物理尺寸，在不改变了物质原本质量的情况下冷静分析出一种韧性与能动，在一个概念的层面上超越了对物质属性的平庸理解。

很多观者第一眼看到这件新颖的木质造物的时候，往往会被写实雕刻的锁链迷惑，似乎这件作品只是被铁链连接在一起的几块木料，甚至还有看罢展出仍蒙在鼓里的人批评说“一块木头劈开，中间拉根铁链子，这极其简单的事儿有何意义？”但当他得知真相的时候，谁都会从这种冷静中得到感动。——吕胜中

A piece of log, originally a tightly structured and unshakable whole. Under the principle of not dividing the whole, the author carves interconnected chains in the middle of the log, and in this way stretches the larger physical size, calmly analyzes a kind of toughness and agency without changing the original mass of matter and transcends the banal understanding of the properties of matter at a conceptual level.

When many viewers first see this novel wooden object, they are often confused by the realistic carved chains, as if the work is just a few pieces of wood connected by iron chains, and even those who are still in the dark after seeing the exhibition criticize that "what is the point of a piece of wood splitting and pulling an iron chain in the middle?" But when they learn the truth, everyone will be moved by this calmness. (By Lv Shengzhong)

### 关于艺术家 About the Artist

叶森 (b.1971, 辽宁, 中国) 1998 年毕业于鲁迅美术学院版画系。2015 年毕业于中央美术学院, 实验艺术学院硕士学位。

“匠心”的精神概念呈现木作为艺术媒体的多样性和变化, 艺术家把一块块原始的木头从固有的形态中释放出来, 转换成可以活动的状态, 直到作品完成的一刻每个部分维持环环相扣, 并非后期装嵌而成。叶森不同系列的雕塑艺术反映著文化历史、传统工艺、哲学, 以至对当代的想象、社会中的各种张力、文化、政治改变的一种回应。

个展: 2016 “匠心”, 艺术创库画廊, 香港, 中国; 2014 攻木匠作-木本生动 个展 瑜舍酒店-红门画廊 北京, 中国

主要联展: 2023 旋动力-藏于繁荣年代, 红门画廊, 北京; 2017 “匠气·第五回-金华市首届实验艺术邀请展”, 金华市文化馆, 金华, 中国; 2016 “物象之维”, 阔约当代艺术中心, 北京, 中国; 2015 “书写中国”, 温州美术馆, 温州, 中国 “研究生毕业生”, 中央美术学院美术馆, 北京, 中国; 2014 “实年一验”, 中央美术学院美术馆, 北京, 中国; 2013 “转形”, 德山美术馆, 北京, 中国; 2012 “雕塑花园”, 卢森堡大使馆-红门画廊, 北京, 中国; 2012 “应物象形”, 艺莱画廊, 纽约, 美国; 2012 “匠气”, 前波画廊, 北京, 中国; 2011 “和而不同; 第二届学院实验艺术文献展”, 中央美术学院美术馆, 北京, 中国; 2010 “物能”, 铸造艺术馆, 北京, 中国; 2009; “介; 关于艺术表达的物质化呈现”, 中央美术学院美术馆, 北京, 中国; 2008 “看气候”, 中央美术学院美术馆, 北京, 中国

主要收藏: 北京 中央美术学院实验艺术学院; 台湾 铸造美术馆; 澳大利亚 白兔美术馆; 北京 德山美术馆; 香港 艺术创库画廊; 美国 伊莱画廊; 台湾 北京的山艺术中心; 北京 红门画廊; 瑞士私人藏家 乌利希克(Uli Sigg)先生; 香港私人藏家 廖敬威先生; 香港私人藏家 Rob Schlipper 先生。

Ye Sen (b.1971, Liaoning, China) Graduated from the Printmaking Department of Lu Xun Academy of Fine Arts with a BFA in 1998, and later on received his master's degree from Experimental Art Department of the Central Academy of Fine Arts in 2015.

The concept of “Living Wood” demonstrates the versatility of wood as an art material, which the artist frees a piece of wood from its primitive state and transforms it into a flexible living form, all born of the same wood and never having existed in isolation from one another. His various series are informed as much by cultural history, craftsmanship, and traditional philosophies as they are by contemporary imaginings and social tensions, and cultural and political changes.

Solo Exhibitions: 2016 The Living Wood, Art Experience Gallery, Hong Kong, China; 2014 Crafting the Inner Life of Timber, The Opposite House (organized by Red Gate Gallery), Beijing, China

Group Exhibitions: 2023 Spiral; Collecting from 2010 to 2019, Red Gate Gallery, Beijing; 2017 Unimaginative Craftsmanship; The Fifth Round, Jinhua Cultural Center, Jinhua, China; 2016 Object & Image Dimension, Honyo Art Center, Beijing, China; 2015 Writing Chinese, Wenzhou Art Museum, Wenzhou, China; 2015 Graduation Show, China Central Academy of Fine Arts, Beijing, China; 2014 Experiment, China Central Academy of Fine Arts, Beijing, China; 2013 Transformation, Deshan Art Museum, Beijing, China; 2012 Garden of Sculpture, Embassy of Luxembourg in Beijing (organized by Red Gate Gallery), Beijing, China; 2013 Pictographic, Eli Klein Fine Art, New York, USA; 2013 Unimaginative Craftsmanship, Chambers Fine Art, Beijing, China; 2011 Harmonious Differences: 2nd experimental Art Exhibition, Central Academy of Fine Art Museum, Beijing, China; 2010 Energy of Objects, Found Museum, Beijing, China; 2009 Between; About the Artistic Expression of Materialistic Presentation, Central Academy of Fine Art Museum, Beijing, China; 2008 Look Up the Weather, Central Academy of Fine Art Museum, Beijing, China

Collections: China Central Academy of Fine Arts, Beijing, China; Found Museum, Taiwan; White Rabbit Gallery, Australia; Deshan Art Space, Beijing China; Art Experience Gallery, Hong Kong, China; Eli Klein Fine Art Gallery, United States; Mountain Art Gallery, China; Red Gate Gallery, Beijing, China; Private Collector: Mr. Uli Sigg (Switzerland); Mr. Kingsley Liu (Hong Kong); Mr. Rob Schlipper (Hong Kong)



胡声平 Hu Shengping

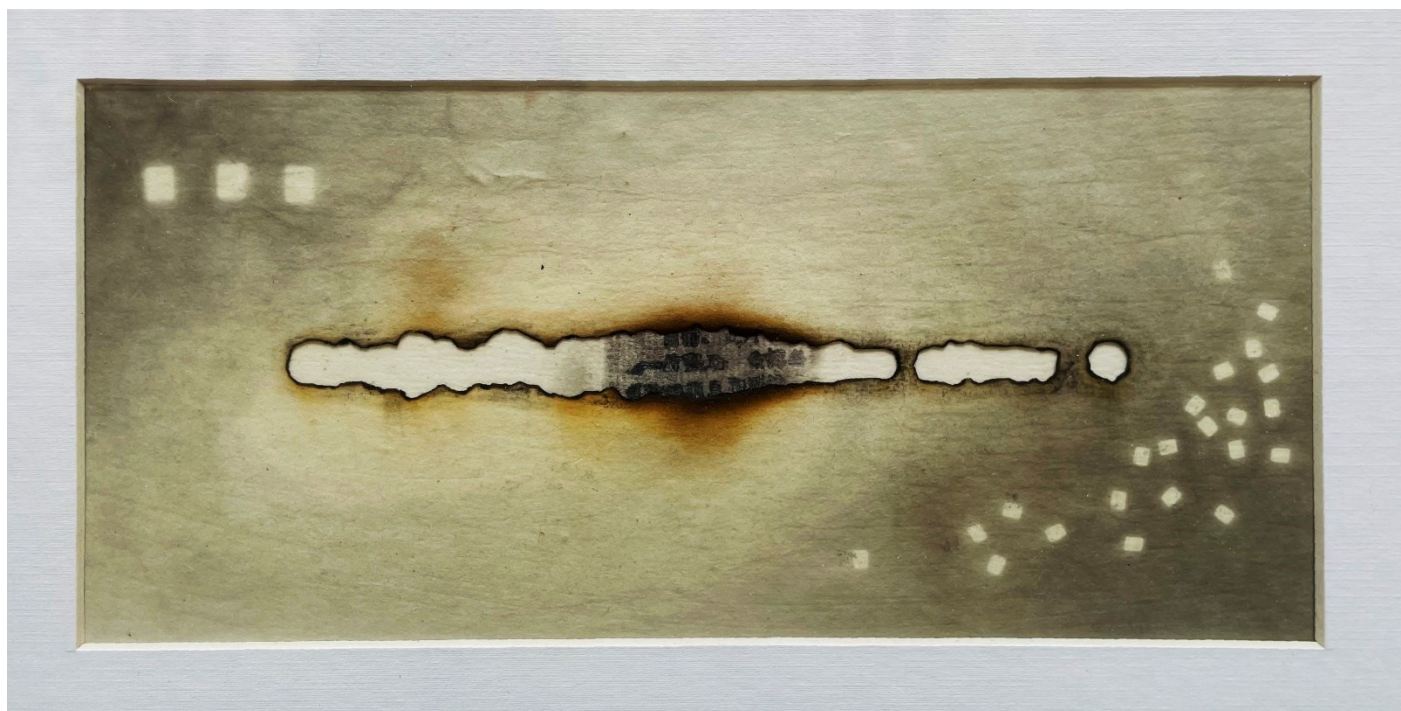
无题 Untitled

2005

纸上综合材料 Mixed media on paper

19 x 19 cm





胡声平 Hu Shengping

无题 Untitled

2005

纸上综合材料 Mixed media on paper

9 x 19 cm

## 胡声平

## Hu Shengping

二十年前了。小幅手工纸，一番烟熏火燎，杂以报纸印刷锌版拓印的文字。当时正奉“以臂长为半径”，亦即取身边唾手可得的实物拓印留形，虽是手法有异，但也是在点线面空间调性等绘画性中徘徊。这一年，离开了干了二十多年的行当，做了在北京的第一个个展。

翌年-2006年5月，在红门画廊驻访。二个月间生出“离开绘画”的念头，亦即不再“描绘塑造”对象，只是“呈现”-呈现一张裂隙满布嶙峋突兀的破纸，这一做又是十年-那是后话了。

It was already twenty years ago. Small handmade paper, a smoky fire, mixed with newspaper printing zinc rubbing. At that time, I was advocating "taking the length of the arm as the radius", that is, taking the physical rubbings that are readily available around me, although the techniques are different, but also experimenting with the painting characteristics such as the spatial tonality of points, lines, planes, etc.

The following year, in May 2006, I participated in the Red Gate International Artist Residency. In the past two months, I had the idea of "leaving painting", that is, no longer "depicting and shaping" the object, but only "presenting" - presenting a piece of broken paper full of cracks and abruptness, which has been done for another ten years - that is a story for another time.

### 关于艺术家 About the Artist

胡声平,1950年生于江苏镇江。进修于中国美术学院、南京艺术学院。现居北京。

个展：2016 纸屋 胡声平个展，北京；2015 一些个破纸 胡声平个展，北京；2014 若声 胡声平个展，北京；2012 纸·火 胡声平个展，北京；2011 黑·白 胡声平个展，北京；纸·夜 胡声平个展，北京；2010 纸造 胡声平个展，北京；2009 废都 胡声平个展，北京；2008 胡声平纸上作品展，美国纽约；看破 胡声平纸上作品展，北京；2007 纸上作品展，北京；2005 烟火 胡声平当代艺术作品展，北京；灰质 胡声平当代艺术作品展，上海；1999 胡声平美术作品第二回展，福建；1998 都市人格 胡声平美术作品展，福建；1994 胡声平神州风情油画展，新加坡；1988 胡声平美术作品第一回展，江苏

Hu Shengping was born in Zhenjiang, Jiangsu Province in 1950. He studied at the China Academy of Art and Nanjing University of the Arts. He currently lives in Beijing.

Solo exhibitions: 2016 Paper House Hu Shengping, Beijing; 2015 Some Broken Papers Hu Shengping, Beijing; 2014 Ruosheng Hu Shengping, Beijing; 2012 Fire on Paper Hu Shengping, Beijing; 2011 Black White Hu Shengping, Beijing; Paper Night Hu Shengping, Beijing; 2010 Paper Hu Shengping, Beijing; 2009 Waste Capital Hu Shengping, Beijing; 2008 Hu Sheng's works on paper, New York, United States; Seeing Through ; Hu Sheng's Works on Paper, Beijing; 2007 Works on Paper Exhibition, Beijing; 2005 Fireworks Hu Shengping Contemporary Art Exhibition, Beijing; Gray Matter Hu Shengping Contemporary Art Exhibition, Shanghai; 1999 The Second Exhibition of Hu Shengping's Fine Arts, Fujian; 1998 Urban Personality Hu Shengping Art Exhibition, Fujian; 1994 Hu Shengping Shenzhou Style Oil Painting Exhibition, Singapore; 1988 The First Exhibition of Hu Shengping's Fine Arts, Jiangsu.





李刚 Li Gang

无题 Untitled

2006

布面丙烯 Acrylic on canvas

54 x 158 cm

## 李刚

## Li Gang

这张画从色调来讲比较沉，是我沉闷时期的画。我也曾经创作抽象画，但是并没有画的特别面面俱到那种。我认为当我的作品呈现给观众时，我只是完成了作品的一个部分，观众应该把他们对我作品的认知，加上他们自己的理解放进去，这件作品才算真正完成。这就是艺术，就是一种视觉的交流。至于他们理解的正确与错误，对于我来说是无所谓或者是忽略，因为我在创作的过程中，已经享受到了创作的愉快。

This painting is relatively dark in terms of tone, and it is a painting from my dull period. I also used to create abstract paintings, but they weren't particularly delicate. I think that when my work is presented to the audience, I have only completed a part of the work, and the audience should put their perception of my work and their own understanding into it, so that the work is truly complete. This is art, it is a kind of visual communication. As for the correctness and error of their understanding, it doesn't matter to me, because I have already enjoyed the creation process.

### 关于艺术家 About the Artist

李刚 1967 年生于北京。1994 年毕业于克莱蒙艺术学院雕塑系 (西澳大利亚佩斯市)。1996 年毕业于维多利亚艺术学院雕塑系 (墨尔本市)。1997-1998 年北京中央美院雕塑系建立文楼金属工作室。1999 年建立个人青铜雕塑铸车间 (北京关联艺术)。2000 年建立关联雕塑创作中心 (北京)。2002 年建立酱艺术中心 (北京)。2005 年建立北京 BIAC 艺术中心 (北京)。2006 年建立平行线画廊 (北京)

个展：2004 年 "锈蚀"青铜雕塑装置展 (北京酱艺术中心); 2001 年 "李刚"青铜雕塑装置展 (厦门中国欧洲艺术中心); 1994 年 "李刚"艺术家画廊 (佩斯市)。

联展：2006 年 "无边界的停顿" 雕塑展 (玛斯德比当代艺术中心); 2006 年 "空的意境" 油画联展 (北京酱艺术中心); 2005 年"十月; 北京"油画展 (北京酱艺术中心)

Li Gang, 1967 born in Beijing, China. 1994 graduated from Claremont School of Art Perth, Western Australia. 1996 graduated from Sculpture Department, Victorian College of the Arts Melbourne. 1997 returned to China. 1997-98 worked in Sculpture Department of Central Academy of Fine Arts. Established and ran Wenlou Metal Sculpture Studio. 1998-99 established Art Link Foundry. 2000 established Sculpture Study Center, Beijing. 2002 established Pickled Art Centre, Beijing. 2005 established BIAC ART SPACE, Beijing. 2006 Co-founder TWO LINES GALLERY, Beijing.

Solo Exhibitions: 2004 Rust Sculpture Installation, Pickled Art Centre, Beijing; 2001 Li Gang, Bronze Sculpture Installation, The Chinese European Art Center, Xiamen University, Xiamen; 1994 Li Gang, Art House Gallery, Perth.

Group Exhibitions: 2006 Boundless; Pause Sculpture Exhibition, Must Be Contemporary Art Centre; 2006 The Emptiness Oil Painting Group Exhibition, Pickled Art Centre, Beijing; 2005 October-Beijing Oil Painting Group Exhibition, Pickled Art Centre, Beijing; 2002 Dialogue: Norway, Iceland and China, China Art and Archives, Beijing.





李刚 Li Gang

海底植物二 Sea Plants 2

2024

铸铜 Bronze cast

Edition 1

77 x 25 x 27 cm



李刚 Li Gang

海底植物 Sea Plants

2007

铸铜 Bronze

Edition 1

100 x 78 x 40 cm



## 李刚

## Li Gang

这些作品在制作的过程中，慢慢显示出来我喜欢的效果，具有很大的偶然性，如我现在做的即兴音乐，需要每一步都要取舍，最后的结果是挂在画廊的墙上或放在展台上。

雕塑的作品是我在为另一个艺术家的作品铸造成铜的过程中产生的，我设计好了铸造的浇注管道，可出来后发现没有成功，只铸出了一小部分，失败了，但我很喜欢我的浇注管道出来铜的效果，便留了下来，经过加热化学着色，变成了现在的样子。2024 年创作的《海底植物 2》一直放在工作室里面，也很多年以前铸造的，具体年份都不清楚。我在今年的时候给他们组装起来了，正好买了一个新的焊机组装，做了颜色，效果还挺满意。其实和《海底植物 1》都是同一个时期的作品，但是完成的时间一个是十年以前，一个是十年以后，感觉应该有一些不同，但是也跑不出我的处理的方式。不知大家是如何理解的？

In the process of making these works, the works slowly show the effect that I like, which is very accidental, like the improvised music I am doing now, which requires trade-offs at every step. The result is hung on the wall of the gallery or placed on the a pedestal.

The sculptures were produced by me in the process of casting bronze for another artist's work. I designed the casting pipe, but after it came out, I found that it was not successful, only a small part of it was cast, and it failed. But I liked the effect of copper coming out of my casting pipe, so I left it and became what it is now. "Sea Plant 2" created in 2024, has been in my studio and was cast many years ago, and the specific year is unknown. I assembled them this year, and I just bought a new welding machine to do that. I made the color, and the effect is quite satisfactory. It is the same period as "Sea Plant" completed 10 years ago, but 10 years later. I feel that there should be some differences. I wonder what people think of them.

### 关于艺术家 About the Artist

李刚 1967 年生于北京。1994 年毕业于克莱蒙艺术学院雕塑系（西澳大利亚佩斯市）。1996 年毕业于维多利亚艺术学院雕塑系（墨尔本市）。1997-1998 年北京中央美院雕塑系建立文楼金属工作室。1999 年建立个人青铜雕塑铸车间（北京关联艺术）。2000 年建立关联雕塑创作中心（北京）。2002 年建立酱艺术中心（北京）。2005 年建立北京 BIAC 艺术中心（北京）。2006 年建立平行线画廊（北京）

个展：2004 年 "锈蚀"青铜雕塑装置展（北京酱艺术中心）；2001 年 "李刚"青铜雕塑装置展（厦门中国欧洲艺术中心）；1994 年 "李刚"艺术家画廊（佩斯市）。

联展：2006 年 "无边界的停顿" 雕塑展（玛斯德比当代艺术中心）；2006 年 "空的意境" 油画联展（北京酱艺术中心）；2005 年 "十月" 北京 "油画展"（北京酱艺术中心）

Li Gang, 1967 born in Beijing, China. 1994 graduated from Claremont School of Art Perth, Western Australia. 1996 graduated from Sculpture Department, Victorian College of the Arts Melbourne. 1997 returned to China. 1997-98 worked in Sculpture Department of Central Academy of Fine Arts. Established and ran Wenlou Metal Sculpture Studio. 1998-99 established Art Link Foundry. 2000 established Sculpture Study Center, Beijing. 2002 established Pickled Art Centre, Beijing. 2005 established BIAC ART SPACE, Beijing. 2006 Co-founder TWO LINES GALLERY, Beijing.

Solo Exhibitions: 2004 Rust Sculpture Installation, Pickled Art Centre, Beijing; 2001 Li Gang, Bronze Sculpture Installation, The Chinese European Art Center, Xiamen University, Xiamen; 1994 Li Gang, Art House Gallery, Perth.

Group Exhibitions: 2006 Boundless; Pause Sculpture Exhibition, Must Be Contemporary Art Centre; 2006 The Emptiness Oil Painting Group Exhibition, Pickled Art Centre, Beijing; 2005 October-Beijing Oil Painting Group Exhibition, Pickled Art Centre, Beijing; 2002 Dialogue: Norway, Iceland and China, China Art and Archives, Beijing.



Red Gate Gallery

红 门 画 廊

**33** 三十三周年!  
Years in 2024



江超 Jiang Chao

城市 5 City 5

2008

纸本综合材料 Mixed media on paper

76 x 57 cm



## 江超

## Jiang Chao

这个系列的作品最开始取名“城市”其后才有了改动叫“围城”，而它们的创作时间恰好是中国城市化进程最迅猛的时期。这些曾穿流于我们生活周围建设工地上的挡板本是些毫无特征的工业制品，然而在伴随着城市面貌的改变中这些挡板却也彼此拥有了个性。它们身上的锈痕不仅记录着时光的变迁，同时也承载了我对这个时期的一段记忆。

The series was originally titled "The City" but later changed to "Siege of the City". They were created at a time when China's urbanization was at its most rapid. These hoardings that once permeated the construction sites around us were originally featureless industrial products, but they also have their own personality with the change of the city's appearance. The rust marks on their bodies not only record the changes of time, but also carry a memory of this period.

### 关于艺术家 About the Artist

江超，1984年出生于四川。2007年毕业于中央美术学院版画系。2020年中央美术学院版画系硕士。

个展：2016年，《后褙帖》——江超个展，中央美术学院版画系，北京；2012年，《蠹简》——江超个展，一月当代 韵画廊，北京

群展：2015年，重复与衍生，人可画廊，杭州；2011年，首届中国青年版画邀请展，今日美术馆，北京；2011年，XXX——下一个十年的当代艺术，今日美术馆，北京；《显像之境》——全国高等艺术院校丝网版画展，中央美术学院美术馆，北京；2011年，埃及国际图书展——《复数的意义——中国当代版画展》，国际展览中心，开罗，埃及；2010肌理释义：全球当代艺术中的意义与物质性，斯宾塞美术馆，堪萨斯，美国；2009 第九届全国铜版、石版、丝网版画展，中国美术馆，北京；2009年，釜山艺术节，釜山，韩国；2008年，版话”，一月当代，北京；2008年，“宁静的溯求——从写实到抽象”，一月当代，北京 2008年，“机器的乐园”版画展，798艺术咖啡，北京；2007年，学院之光：中央美术学院毕业生作品展，中央美术学院美术馆，北京；2006年，“中央美院版画系十人展”，西五艺术中心，北京；2006年，“SHOW”五人版画展，今日美术馆，北京

收藏：中央美术学院美术馆，堪萨斯大学美术馆及私人收藏。

Jiang Chao, 1984 born in China; 2007 Graduated from Central Academy of Fine Arts, Printmaking Department; 2020 master's degree from the Central Academy of Fine Arts.

Solo Exhibitions: 2016 Orchid Pavilion, Printmaking Department of CAFA, Beijing; 2012 Du Jian, One moon & Yun Gallery, Beijing

Group Exhibitions: 2015 Repetition and Derivation, Renke Art Gallery, Hangzhou; 2011 The First Chinese Youth Invitation Exhibition of Printmaking, Today Art Museum, Beijing; XXX: Next Ten Years of Contemporary Art, Today Art Museum, Beijing; Imaging the Territory; Screen Version of The National Institutions of Higher Art Exhibition, Central Academy of Fine Arts Museum, Beijing; The Significance of Plurality: Chinese Contemporary Printmaking Exhibition, The 43rd Cairo International Book Fair, Cairo International Conference Center, Egypt; 2010 Textures of Interpretation: Meaning and Materiality in Global Contemporary Art, Spencer Museum, The University of Kansas, U. S; 2009 The 9th National Exhibition for Copperplate, Stone Plate and Silk Screen Plate Print, The National Art Museum of China, Beijing; 2009 Busan International Mul-Art Show 2009, Busan Cultural Center, Busan, Korea; 2008 Language of Plates, One Moon Gallery, Beijing; Quiet Quest: From Realism to Abstraction, One Moon Gallery, Beijing; 2007 The Light of Academy; Graduation Show of the Central Academy of Fine Arts, Central Academy of Fine Arts Museum, Beijing; 2006 Central Academy of Fine Arts, C5 Art Center, Beijing; 2006 SHOW, Today Art Museum, Beijing.



王强 Wang Qiang

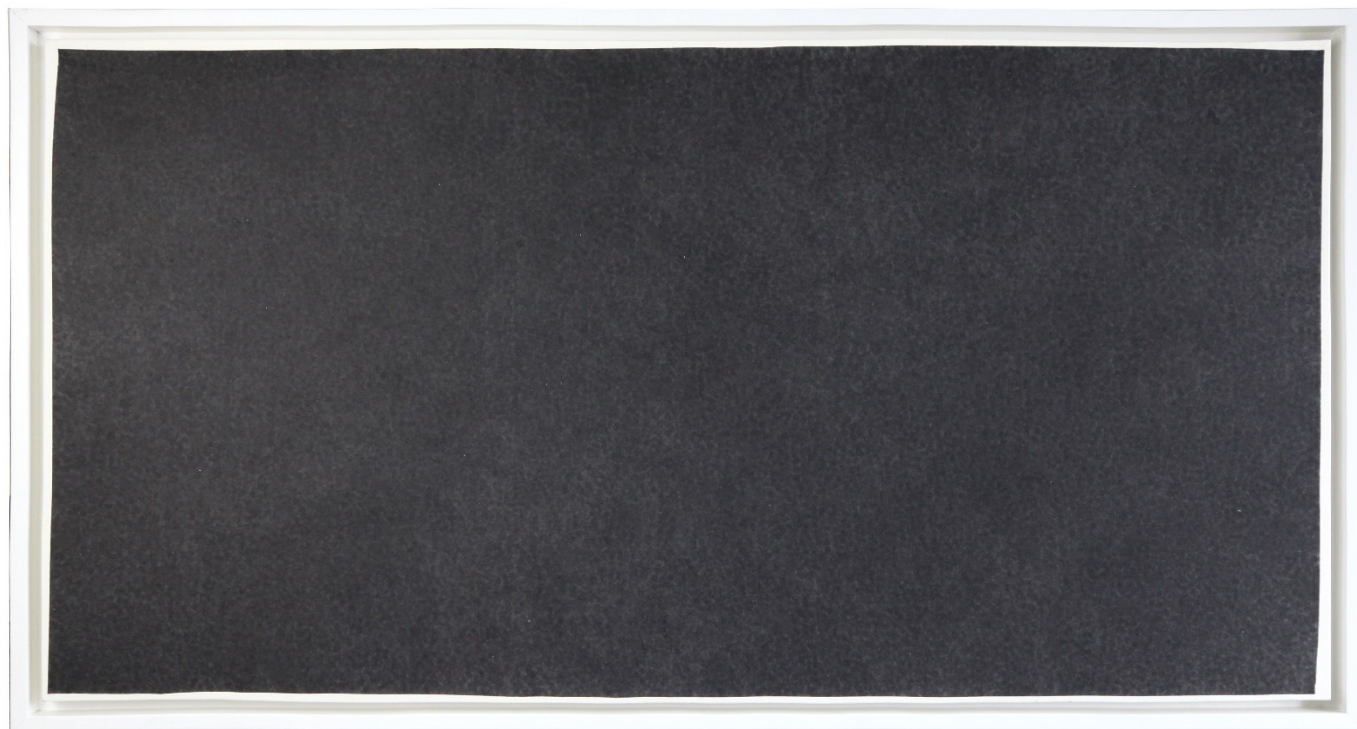
时间的痕迹 — 春 Time Trace - Spring

2013

纸本水墨 Ink on paper

72 x 142 cm





王强 Wang Qiang

时间的痕迹 — 夏 Time Trace - Summer

2013

纸本水墨 Ink on paper

72 x 142 cm



王强 Wang Qiang

时间的痕迹 — 秋 Time Trace - Autumn

2013

纸本水墨 Ink on paper

72 x 142 cm



王强 Wang Qiang

时间的痕迹 — 冬 Time Trace - Winter

2013

纸本水墨 Ink on paper

72 x 142 cm



## 王强

## Wang Qiang

时间是个很神奇的东西，它既可以创造一切亦可以消弥一切！2013 年我在工作室断断续续用墨在纸上留下了一些痕迹，它是一个深层次的书写密码，记录了一年四季我让人不易觉察的内在情绪，也是我 2013 年的凌乱日记，无意义！但真实！

Time is an amazing thing; it can create everything and it can make everything! In 2013, I intermittently left some ink traces on paper in the studio. It is a deep writing code, recording my inner emotions that are not easy to perceive throughout the year, and it is also my messy diary in 2013, meaningless! But true!

### 关于艺术家 About the Artist

王强，1968 年出生于江苏，1994 年毕业于厦门大学，目前工作生活于南京。

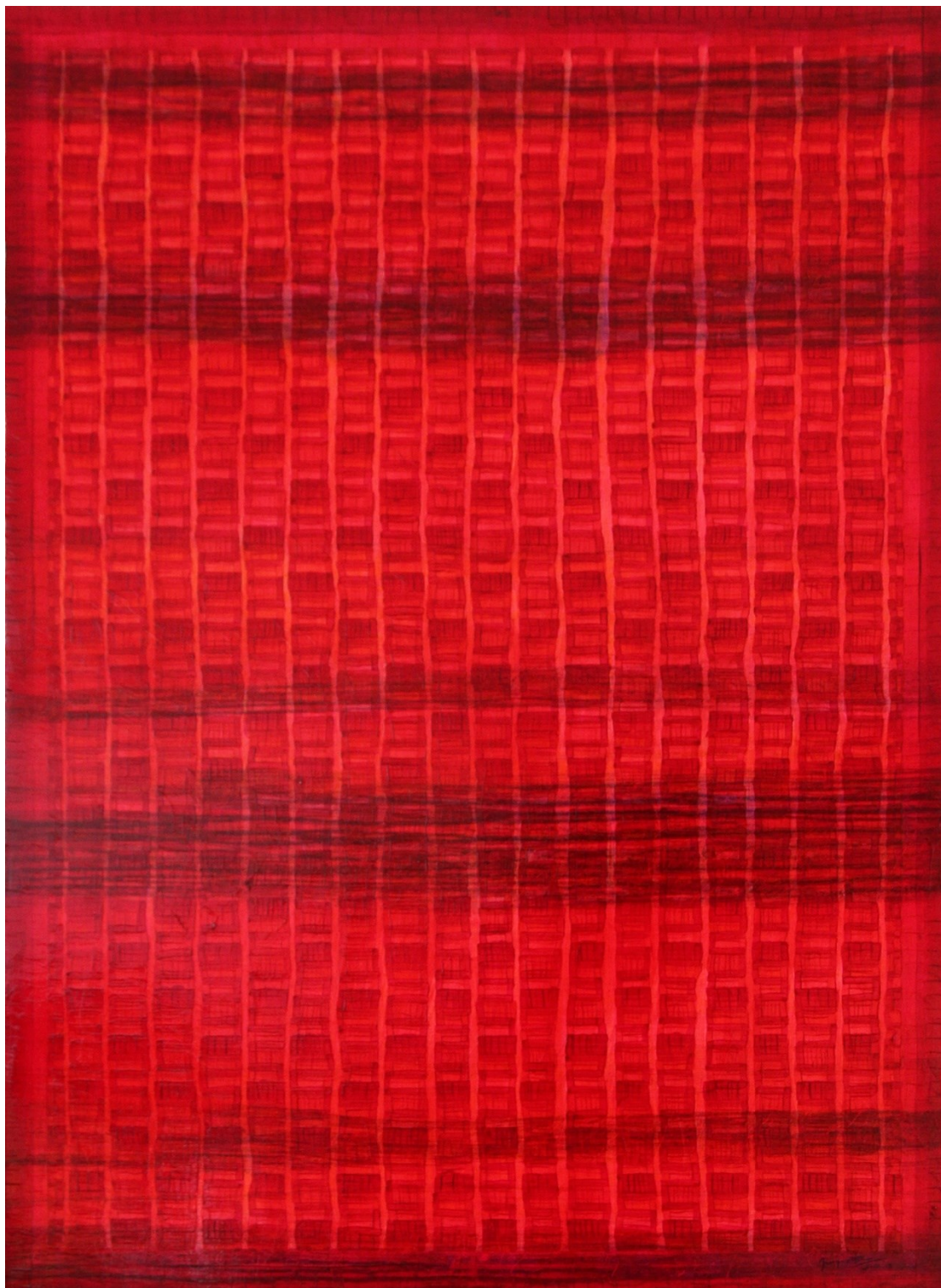
个展包括：2013 年 造境 王强艺术展，红门画廊；2008 年 有限的自由 王强作品展，798 玛蕊乐画廊；1993 年 王强油画展，厦门大学。

王强的作品曾在世界各地的博物馆展出，包括：南京大学美术馆，南京师范大学美术馆，百家湖美术馆，保利博物馆，重庆长江当代美术馆，苏州美术馆，江苏省美术馆，米兰美术馆，南京博物院，墨尔本，欧洲艺术中心（厦门大学），前波画廊（纽约），广东美术馆，香港艺术公社等。

Wang Qiang 1968 born in Jiangsu Province. 1994 graduated in Xiamen University. Lives and works in Nanjing.

Solo Exhibitions: 2013 Creative Realms by Wang Qiang, Red Gate Gallery; 2008 Optical Games in a Limited Freedom, Marella Gallery, Beijing; 1993 Paintings, Xiamen University, Xiamen.

Wang Qiang's works have been exhibited in many museums around the world, including Nanjing University Art Museum, Nanjing Normal University Art Museum, Baijia Lake Art Museum, Poly Museum, Chongqing Changjiang Museum of Contemporary Art, Suzhou Art Museum, Jiangsu Art Museum, Milan Art Museum, Nanjing Museum, Melbourne, European Art Center (Xiamen University), Chambers Fine Art (New York), Guangdong Museum of Art, Hong Kong Art Commune, etc.



蒋巍涛 Jiang Weitao

A2014 - 03

2014

布面油画 Oil on canvas

110 x 80 cm

## 蒋巍涛

## Jiang Weitao

这个系列作品的最初开始于 2002 年，是我迄今为止，画的最长时间的系列作品！缘起于我在朋友的家中，看到的一本印有很多出土竹筒的画册，绝大多数竹筒都是单独封闭在有液体的试管中，才得以长期保存！宛如一个个随时可以复活的生命！……距今那么久远的东西，今天你依然可以清晰地看到那些竹筒的纤维和肌理，体会到当时的书者书写每个字的动态和心情！特别的是，每个字就像一个出口，流淌出古老的文明故事，和真实鲜活的生命悸动……我被它深深感动了，不得不说，几乎所有的文化传承和生存繁衍都是前赴后继的过程！旧的总会离开，新的不断孕育！即便我们在质疑的同时，也总是对它充满敬畏！随后，我便开始了这个系列的创作，一直到现在！总体而言，这些作品糅合了我对于生命、秩序、空间、时间、伤痛与美好的切实感受……单独来说，每个则各有侧重不同……

这个系列就像是我艺术创作的后花园，每当我觉得无聊时，我便乐得漫步其中，总会发现一朵让自己重新快乐起来的小花！

This series originally started in 2002 and is the longest series I've ever painted! It originated from a picture album I saw at a friend's house printed with a lot of unearthed bamboo slips, most of which were individually enclosed in liquid test tubes to be preserved for a long time! It's like a life that can be resurrected at any time! What is so long ago, today you can still clearly see the fibers and textures of those bamboo slips, and experience the dynamics and mood of the calligraphers at that time when they wrote each word! What is special is that each word is like an outlet, flowing out of the ancient civilization story and the throbbing of real and vivid life…… I was deeply touched by it, and I have to say that almost all cultural inheritance and survival and reproduction are a process of going forward and backwards! The old will always leave, and the new will continue to be born! Even when we question it, we are always in awe of it! That's how I started the series, and I've been working on it ever since! Overall, these works are a tangible blend of my feelings about life, order, space, time, pain and beauty…… Individually, each has a different emphasis……

This series is like a backyard for my art, whenever I feel bored, I happily stroll through it, and I always find a little flower that makes me happy again!

## 关于艺术家 About the Artist

蒋巍涛 1975 生于上海。2001 年，上海大学美术学院油画专业；2006 年，红门画廊访问艺术家；目前生活和工作于上海。

个展：2019 线索 - 蒋巍涛作品展，红门画廊；2012 缝隙 - 蒋巍涛作品展，红门画廊；2011 新天地，红寨当代艺术画廊，上海；2007 漩涡，红寨当代艺术画廊上海；文献，798 / 红门画廊，北京；2006 上海狂想曲，红寨当代艺术画廊，上海；2005 潜意识，红寨当代艺术画廊；2004 下意识，典博画廊，上海

主要联展：2023 火红红火，红门画廊；2021 记忆墙 红门 30 周年，红门画廊；2020 逆光 线上展览，红门画廊；2018 时间轴 - 中国抽象艺术展，十号赞善里画廊，香港；2017 红门 - 继往开来，红门画廊，北京；2016 海上 70，中华艺术宫，上海朗舍 - 红门画廊 25 周年展，红门画廊，北京；2012 红门二十周年 - 两代艺术家展，澳大利亚巡回展：悉尼、塔里、纽卡斯尔、墨尔本和珀斯；2011 红门二十周年 - 两代艺术家展，六岛中心，上海红门二十周年 - 两代艺术家展，红门画廊；从红门启程 - 访问艺术家十周年展，红门画廊，北京；2009 中国形式，红门画廊；2008 红门之星，红门画廊；不同的视角，798 / 红门画廊；2007 亚洲当代艺术博览会，Pier 92，纽约；上海优秀青年油画家作品展，徐汇艺术馆，上海；2006 新锐上海 2006：青年艺术家作品邀请展，多伦美术馆；Color Your Life 六人展，The Tolman Collection，东京；2005 ROUGE 胭脂，红寨当代艺术画廊，上海；Black on White，红寨当代艺术画廊；8 Faces，朱妃瞻艺术馆，上海；2004 中国新视觉——中国当代青年艺术家作品展，中信泰富艺术广场，上海；第二届上海春季艺术沙龙——上海新视觉，世贸商城；上海抽象艺术大展，明圆艺术中心；2003 第一届上海春季艺术沙龙，光大会展中心；2002 纪念毛泽东《在延安文艺座谈会上的讲话》发表 60 周年全国美术作品展览，上海美术馆；2001 上海美术作品展览，上海美术馆。

收藏：美国福特基金会，挪威王后，陶曼藏珍，香港海港城屋苑有限公司，华润集团有限公司，英国富而德律师事务所，太古集团，日本新生银行，瑞士再保险公司，南加利福尼亚大学亚太博物馆，个人收藏

Jiang Weitao, 1975 born in Shanghai. 2001 graduated from the Department of Oil Painting, College of Fine Arts, Shanghai University; 2006 Red Gate Gallery Residency Program. Lives and works in Shanghai.

Solo Exhibitions: 2019 Clue, Red Gate Gallery; 2012 Gap, Red Gate Gallery; 2011 New Haven, Studio Rouge, Shanghai; 2007 Vortex, Studio Rouge, Shanghai; Art Document, 798 / Red Gate Gallery; 2006 Shanghai Rhapsody, Studio Rouge, Shanghai; 2005 Subconsciously, Studio Rouge, Shanghai; 2004 Subconsciousness, Dianbo Gallery, Shanghai

Group Exhibitions: 2023 Red Hot ; Red Gate Collecting from 2000 to 2009, Red Gate Gallery; 2021 Memory Wall Red Gate Gallery 30th Anniversary, Red Gate Gallery; 2020 Backlighting, Red Gate Gallery; 2018 Time Line, Abstract Art From China, 10 Chancery Lane Gallery, Hong Kong; 2017 Red Gate on the Move, Red Gate Gallery; 2016 At Sea 70 ; Young Artists, China Art Museum, Shanghai; My Living Room ; Red Gate Gallery 25th Anniversary, Red Gate Gallery; 2012 Two Generations ; 20 Years of Chinese Contemporary Art Australian Tour: City of Sydney Chinese New Year; Manning Regional Gallery; Damien Minton Gallery; University of Newcastle Gallery; Melbourne International Fine Arts (MiFA); Linton & Kay, Perth; 2011 20 Years ; Two Generations of Artists at Red Gate, island6 Art Center, Shanghai; 20 Years ; Two Generations of Artists at Red Gate, Red Gate Gallery; Red Gate Launch Pad ; Celebrating 10 Years of Artists in Residence, Red Gate Gallery; 2009 China Form, Red Gate Gallery 2008 Red Gate Stars, Red Gate Gallery; Different Perspectives, 798 / Red Gate Gallery; 2007 Asian Contemporary Art Fair, Pier 92, New York; Altered States, Red Gate Gallery; Young Artists of Excellence, Xu Hui Art Museum, Shanghai; 2006 New Shanghai: Young Artists, Duolun Museum of Modern Art, Shanghai; Color Your Life, Six Artists, Tolman Collection, Tokyo; 2005 ROUGE, Studio Rouge; Shanghai Shanghai, Studio Rouge; Black on White, Studio Rouge; 8 Faces, Zhu Qizhan Art Museum, Shanghai; 2004 China's New Vision: Young Chinese Contemporary Artists Showcase, Shanghai CITIC Pacific Arts Plaza; Shanghai Spring Art Salon, Shanghai Mart; Shanghai CITIC Pacific Arts Plaza; Shanghai Abstract Art, Mingyuan Art Center; 2003 Shanghai Spring Art Salon, Shanghai Everbright Convention & Exhibition Center; 2002 Celebrating the 80th Anniversary of the Foundation of the Chinese Communist Party, Shanghai Art Museum; 2001 Shanghai Art Exhibition, Shanghai Art Museum; Shanghai Fine Art Exhibition 2001, Shanghai Art Museum

Collections: Ford Foundation, The Queen of Norway, The Tolman Collection, Harbour City Estates Ltd., China Resources (Holdings) Co., Ltd., Freshfields Bruckhaus Deringer, Swire Group, Shinsei Bank, Swiss Re-insurance Company, USC Pacific Asia Museum, and private collections.





王楫 Wang Ji

白色的爱 1 White Love 1

2015

布面丙烯 Acrylic on canvas

30 x 30 cm

## 王楫

## Wang Ji

White Love 1 是 2015 年的 White Love 系列两件作品中的一件，2015 年的作品对于我来说，算是创作生涯刚开始不久的阶段，这个时期的很多作品，也在区别于一开始投入创作时候大量使用的高级灰、具象空间和平均的色块感。

我希望通过非具象绘画作品中的色块、空间、结构，和一些质感不同的颜料媒介，来探讨和表现人和当下消费社会的关系。

*White Love 1 is one of the two works in the "White Love" series in 2015, and for me, the 2015 works are just at the beginning of my creative career, and many of the works in this period are also different from the high-grade grey, figurative space, and average color block that I used a lot when I first started to create.*

I hope to explore and express the relationship between people and the current consumer society through the color blocks, spaces, structures, and pigment media with different textures in non-figurative paintings.

### 关于艺术家 About the Artist

王楫，1988 年出生于烟台，2012 年毕业于中央美术学院，获学士学位，现工作生活于北京。

王楫的作品关注大众消费和流行文化在虚拟与现实中的碰撞，及其所引发出的个人与集体意识间的错位和问题，通过视觉化的呈现表达自己对消费社会的理解和想象，通过在平面、色块与构成之间形成自我关系的排序，营造时间和空间微妙的命运关系。创作涉及绘画、装置、公共艺术、商业跨界等领域。

作品曾被德国 Kommunale 美术馆、雅昌艺术中心（深圳）、北京当代艺术基金会等机构及私人藏家收藏。

Wang Ji, born in Yantai in 1988. She graduated from the Central Academy of Fine Arts in 2012 with a bachelor's degree, and now lives and works in Beijing.

Wang Ji's works focus on the collision between mass consumption and popular culture in the virtual and the real, as well as the dislocation and problems between individual and collective consciousness caused. It expresses her understanding and imagination of the consumer society through visual presentation. Her works involve painting, installation, public art, commercial crossover and other fields.

Collected by institutions and private collectors such as Kommunale Museum in Germany, Artron Art Center (Shenzhen), Beijing Contemporary Art Foundation, etc.



陈麓旬 Chen Luxun

无题 Untitled

2015

布面油画 Oil on canvas

40 x 40 x 3 cm



## 陈麓旬

## Chen Luxun

我的艺术作品《无题》通过颜色、面积、体积和笔触方向来思考空间关系。核心在于通过颜色的关系、空间的深度以及图像的形状和大小，来呈现艺术语言本身的逻辑。

Untitled contemplates spatial relationships through color, area, volume, and the direction of brushstrokes. The core lies in presenting the logic of the artistic language itself through the relationship between colors, the depth of space, and the shape and size of the image.

### 关于艺术家 About the Artist

陈麓旬，1989年出生于广东省汕头；2006年考入中央美术学院附中；2010年保送至中央美术学院；2015年毕业于中央美术学院雕塑系，获学士学位

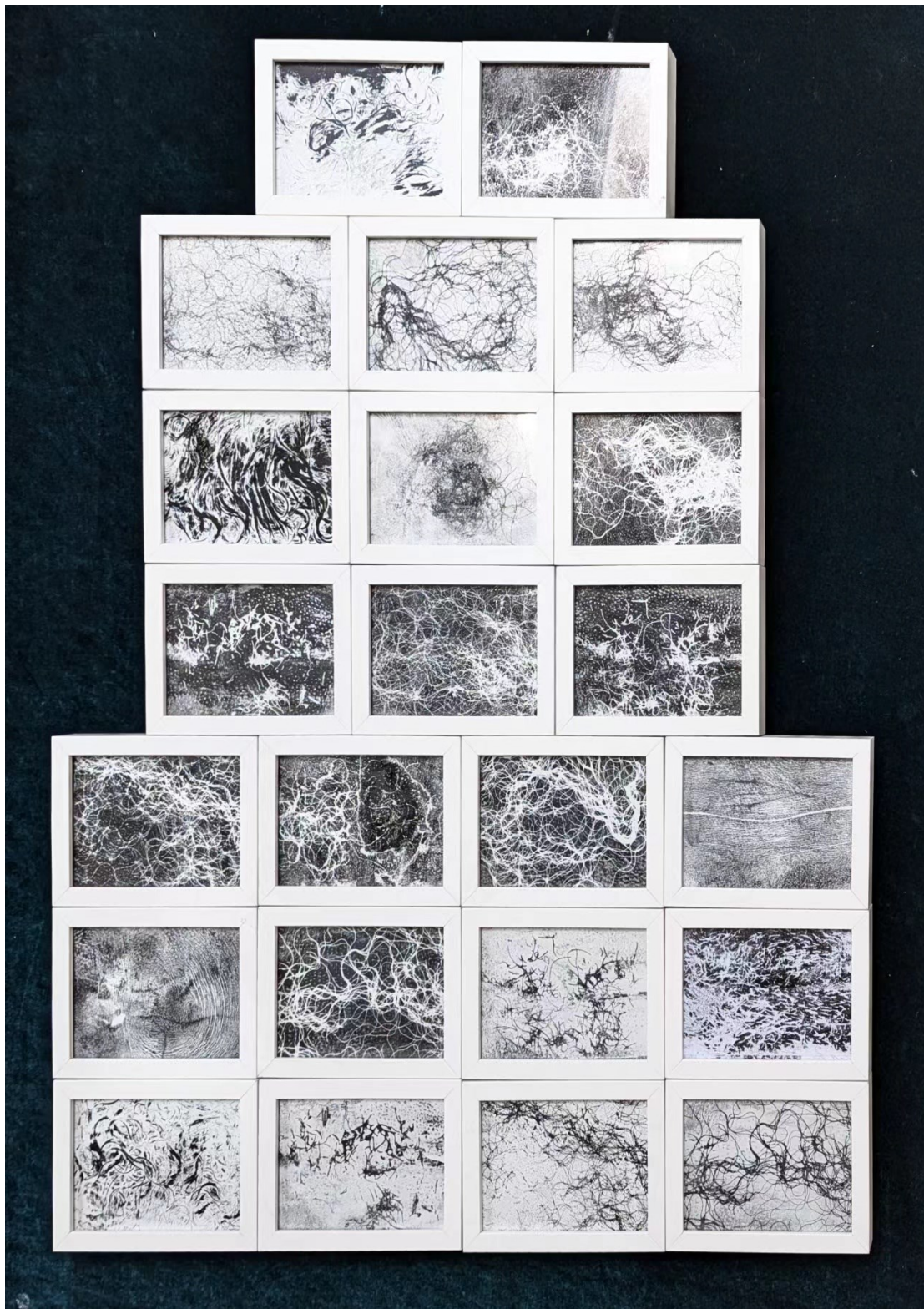
主要群展：2015年，“她，语境” LAFAYETTE-148-NEW-YORK-2015年女性艺术家邀请展（南京，上海）；“中央美术学院本科毕业生展览”（中央美院美术馆，北京，中国）；“朝日而舞——八大美院中青年艺术家作品联展”（金石湾美术馆，威海，中国）；“香港巴塞尔艺术展”（香港会议展览中心，UCCASTORE，香港，中国）；2014年，“南京国际艺术展”（南京国际展览中心，南京，中国）；“北京大学生艺术博览会”（元典美术馆，北京，中国）；“第十二届全国美术作品雕塑展览”（太原，中国）

收藏：中央美院附中美术馆；金石湾美术馆。

Chen Luxun was born in Shantou, Guangdong Province in 1989. 2006, she graduated from the High School Affiliated to the Central Academy of Fine Arts. 2010 Central Academy of Fine Arts. 2015 bachelor's degree from the Department of Sculpture of the Central Academy of Fine Arts

Major group exhibitions: 2015, "She, Context" LAFAYETTE-148-NEW-YORK-2015 Women Artists Invitational Exhibition (Nanjing, Shanghai); "CAFA Undergraduate Graduates Exhibition" (CAFA Art Museum, Beijing, China); "Dancing in the Sun: Joint Exhibition of Young and Middle-aged Artists from the Eight Academies of Fine Arts" (Jinshiwan Art Museum, Weihai, China); Art Basel Hong Kong, UCCASTORE, Hong Kong, China; 2014, "Nanjing International Art Exhibition" (Nanjing International Exhibition Center, Nanjing, China); "Beijing University Student Art Fair" (Yuan Art Museum, Beijing, China); "The 12th National Exhibition of Fine Arts and Sculptures" (Taiyuan, China)

Collection: Art Museum Affiliated to CAFA; Jinshiwan Art Museum.



王沂 Wang Yi

髻·髻 Tiao · Ran

2016

人体拓片, 油墨 Human body rubbing, ink

1/1

18 x 13 cm 23 pieces

## 王沂

## Wang Yi

“髻”和“髻”是中国古语中对幼儿和老人头发的专用字。我将家族中所有女性的头发作为拓印的对象，展现其中蕴藏着的诗性语言。

Tiao (髻) and Ran (髻) are ancient Chinese words for the hair of young children and the elderly. I use the hair of all the women in my family as the object of rubbing, showing the poetic language contained in it.

**关于艺术家 About the Artist**

王沂 2016 年毕业于中央美术学院，获硕士学位，并于同年留校任教。

作品先后在中华艺术宫（上海美术馆）、尤伦斯当代艺术中心、民生现代美术馆、中央美院美术馆、山东美术馆、陶溪川美术馆、景德镇陶瓷大学博物馆等地展出。先后参加第十三届、十四届全国美术作品展、中国青年实验艺术邀请展、北京媒体艺术双年展、北京国际设计周、济南国际双年展、港澳视觉艺术双年展、长江文化节、中央美院实验艺术教学成果展、中央美术学院科技艺术成果展、上海艺博会、艺术厦门等展览，并被中央美术学院美术馆、红门画廊、金杜艺术中心、铸造美术馆等机构收藏，被中央电视台、香港南华早报等媒体报道。

参与策划和组织了“亚洲文明对话大会之文明匠心——亚洲非遗大展”，“中国书桌——国家艺术基金联合非遗创作展”，“教学相长：第三届中国学院实验艺术文献展”，“新青年——第四届中国学院实验艺术文献展”，“中央美术学院科技艺术成果文献展”，“阅壤——月壤科研成果主题艺术展”，“到民间去——从田野考察到艺术乡建”等一系列重要展览。相关学术论文发表于《美术研究》、《中国研究》、《美学研究》、《美术遗产》、《The Innovation》、《画廊》等核心学术期刊。

Wang Yi graduated from the Central Academy of Fine Arts in 2016 with a master's degree and stayed on to teach.

Wang Yi has participated in the 13th and 14th National Art Exhibition, China Youth Experimental Art Invitational Exhibition, Beijing Media Art Biennale, Beijing International Design Week, Jinan International Biennale, Hong Kong and Macao Visual Art Biennale, Yangtze River Cultural Festival, Central Academy of Fine Arts Experimental Art Teaching Achievement Exhibition, Central Academy of Fine Arts Science and Technology Art Achievement Exhibition, Shanghai Art Fair, Art Xiamen and other exhibitions. His works collected by the CAFA Art Museum, Red Gate Gallery, King & Wood Mallesons Art Center, Foundry Art Museum and other institutions, and has been reported by CCTV, Hong Kong South China Morning Post and other media.

He participated in the curation and organization of a series of important exhibitions, such as "Craftsmanship of Civilizations Exhibition of Intangible Cultural Heritage in Asia", "Chinese Desk: National Art Fund Joint Intangible Cultural Heritage Creation Exhibition", "Reciprocal Enlightenment: The 3rd Academic Experimental Art Documentary Exhibition", "New Youth: The 4th Academic Experimental Art Documentary Exhibition", "Central Academy of Fine Arts Science and Technology Art Achievement Documentary Exhibition", "Enjoy the Lunar Soil; Art Expo of Lunar Soil Research Achievements", "To the People: From Field Investigation to Art Rural Construction". Related academic papers have been published in core academic journals such as Art Research, China Studies, Aesthetic Research, Art Heritage, The Innovation, and Gallery magazine.





Red Gate Gallery

红 门 画 廊

**33** 三十三周年!  
Years in 2024



张朝晖 Zhang Zhaohui

沉积物 Sediment

2019

纸本水墨 Ink on rice paper

67 x 49 cm

## 张朝晖

## Zhang Zhaohui

我的水墨艺术推崇自然本身的魅力与价值。艺术家并不直接描述自然静物或外观的美好，而是通过各种抽象或意象的图景来呈现他所理解的自然，在不同时空条件下自然的力量所表达的张力，诸如微观或宏观的自然，地质学，生物学，生态学和考古学意义的自然，以及虚拟数字时空和人工智能的自然性，总之我创作出来的抽象图像展现了自己对自然的理解和人类文明与自然演化的复杂关系的宏大图景下的各种微小细节。无论是对于个体还是各个层次的群体而言，人类的聪明才智在于发现自然的规律，而人的智慧在于如何按照自然规律把持和运营自己的生活内容和生命轨迹。

My ink art celebrates the charm and value of nature itself. The abstract images I create show my understanding of nature and the small details of the grand picture of the complex relationship between human civilization and the evolution of nature. Whether for individuals or groups at all levels, human ingenuity lies in discovering the laws of nature, and human wisdom lies in how to control and operate their own life content and life trajectory in accordance with the laws of nature.

## 关于艺术家 About the Artist

张朝晖, 1965年, 生于北京。1988年, 南开大学历史系博物馆专业, 文学学士。1995年, 中国艺术研究院研究生院, 导师水天中, 艺术硕士。1998年, 美国纽约巴德学院当代艺术研究中心, 艺术硕士。2003 - 2006年, 中央美术学院博士生, 导师潘公凯。目前生活和 works 于北京。

主要个人展览: 2023 墨光魅影, 兆域空间, 北京; 2019 张朝晖新作展, 红门画廊, 北京; 润: 张朝晖水墨, 东来山庄美术馆, 马萨诸塞, 美国; 2018 世纪之光: 张朝晖个展, Bennet Media Studio, 纽约; 水墨经纬: 张朝晖当代水墨艺术展, 高维艺术, 杭州; 光与幻: 张朝晖水墨展, ICI LABAS 艺栈, 北京; 天光云影: 张朝晖作品展, 安穆艺术空间, 上海; 2015 间: 天上的光, 个人展览, 北京在3画廊 2014 千丝万缕: 张朝晖水墨个展, 红门画廊, 北京; 抽象水墨个人展览, 天宝艺术中心, 台湾; 山和水: 个人展览, 福冈亚洲美术馆, 日本福冈; 水墨之光: 个人展览, 王府半岛酒店, 北京; 2013 光无限: 个人展览, 大森艺术空间, 北京; 自然之道: 张朝晖个人展览, 八交界画廊, 北京; 2012 神话之上的自恋症: 个人展览, 在三画廊, 北京; 一与多: 个人展览, 光与时光艺术中心, 北京; 2011 时间的起源, 800号美术馆, 上海; 1988 个人艺术展览, 南开大学图书馆

张朝晖曾在世界各地画廊和美术馆参加联展, 包括: 而已画廊, 北京恩来美术馆, 北京; 亚洲艺术研究所, 芝加哥; 秋水空间, 上海; 民生现代美术馆, 北京; 奥斯卡尼迈耶艺术博物馆, 巴西; 北京共同艺术中心; 成都美术馆; 北京梅迪亚艺术中心; 红门画廊; 亚洲艺术研究所; 万营艺术中心; 威海市美术馆; 缤纷美术馆; 修道院艺术中心, 那不勒斯; 南京艺术学院美术馆; 时代美术馆, 北京; 今日美术馆, 北京; 长城艺术节; 京都艺术博物馆; 澳门艺术博物馆; 曼克汉姆博物馆, 多伦多; 伊森画廊, 纽约; 在三画廊, 北京; 上上美术馆, 北京; 上海800号美术馆; PUCHEON 国际行为艺术节, 首尔; 多伦美术馆, 上海; 山东油画院, 六岛艺术中心, 上海; 城堡美术馆, 图尔, 法国; RMIT 美术馆, 墨尔本; 巴德学院艺术博物馆, 纽约; 中国国家博物馆, 北京等

主要奖项: 1996 美国亚洲文化理事会; 1998 美国 LUCE 基金会; 2004 澳大利亚亚澳联基金会; 2014 首届南京国际美术展银奖

作品被美国芝加哥艺术博物馆, 丹佛艺术博物馆, 日本福冈亚洲艺术博物馆, 德国北方艺术公园, 北京中间美术馆, 南京德基美术馆, 澳门艺术博物馆等十多家知名艺术机构收藏。

Zhang Zhaohui, 1965 born in Beijing. 1988 graduated from Nankai University, Tianjin, Museum Studies in Art History. 1992 graduated from China Art Academy, Beijing, MA. 1998 graduated from Bard College, Curatorial Studies in Contemporary Art, New York, MA degree. 2003 - 2006 Central Academy of Fine Arts, Contemporary Art and Culture, Ph.D. Program, Beijing. Lives and works in Beijing.

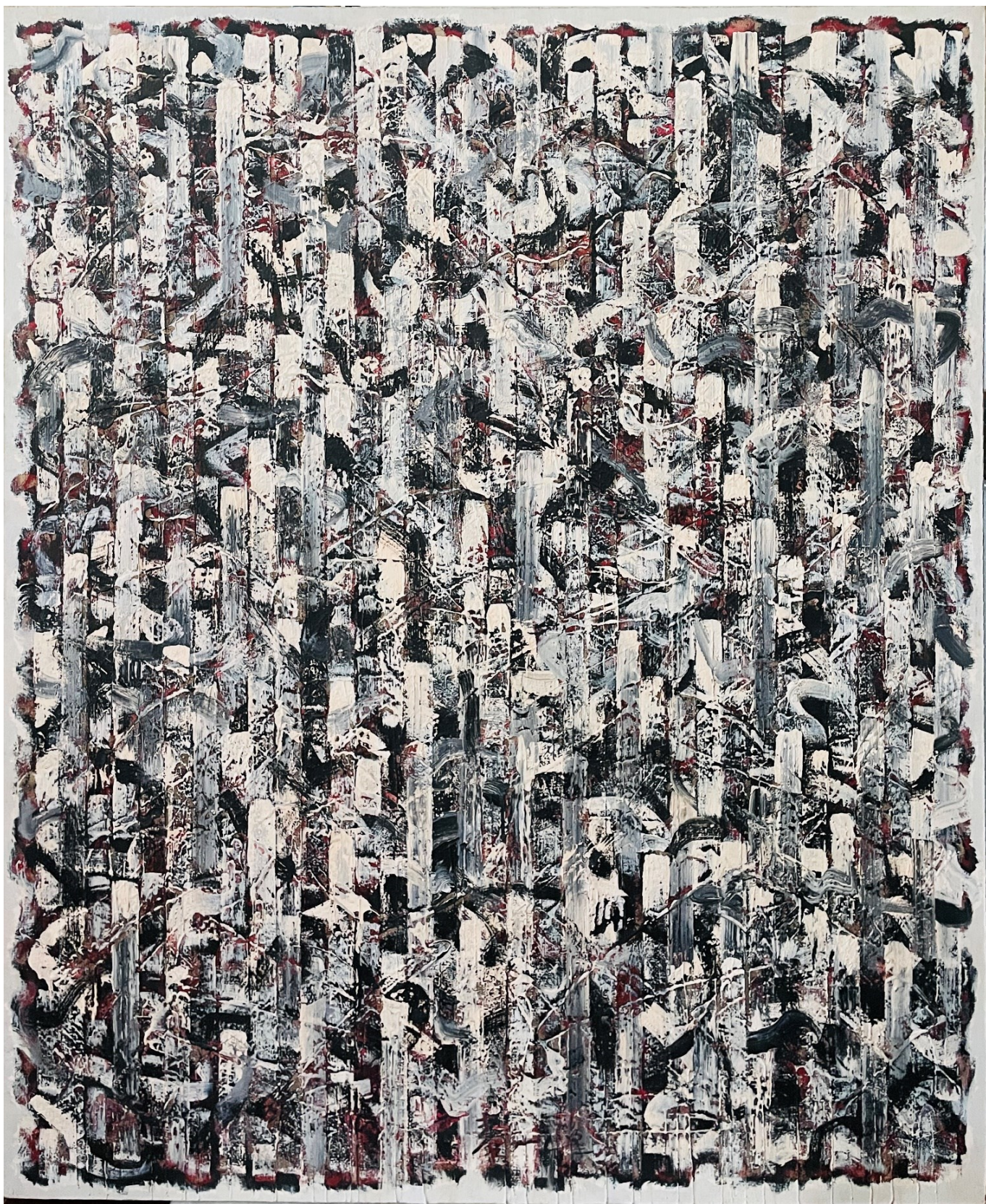
Solo Exhibitions: 2023 ENCHANTMENT Zhang Zhaohui's art over two decades, Megafield, Beijing; 2019 The Light of Heaven, Being 3 Gallery, Beijing; Run: Zhang Zhaohui Ink, Donglai Mountain Art Museum, Massachusetts, USA; 2018 Light of the Century, Bennet Media Studio, New York; Warp and Weft Ink Painting, Zhao Zhaohui Contemporary Ink Art, Galway Art, Hangzhou; Light and Illusion, Zhang Zhaohui Ink Painting, ICI LABAS, Beijing; Sky Light and Cloud Shadow: Zhang Zhaohui, Anji Art Space, Shanghai; 2015 The Light of Heaven, Being 3 Gallery, Beijing; 2014 The Threads That Connect Us: Zhang Zhaohui Ink Painting, Red Gate Gallery; Abstract Ink Painting, Tenpo Art Center, Taipei; Mountains and Waters, Fukuoka Asian Art Museum, Japan Ink Light, Peninsula Hotel Beijing, Beijing; 2013 Light Infinity, Design Art Space, Beijing; Dao of Nature, Hakkokai Gallery, Beijing; 2012 Narcissus Beyond the Myth, Being 3 Gallery, Beijing; One and Mass, Light and Time Art Center, Beijing; 2011 Origin of Time, 800 Art Museum, Shanghai; 1988 Library of Nankai University.

Zhang Zhaohui has participated in group exhibitions in galleries and museums around the world, including: ERYI Gallery, Beijing; ENLAI Museum, Beijing; Research House for Asian Art, Chicago; Autumn Water Space, Shanghai; Minsheng Art Museum, Beijing; Melting Point, Shanghai; Oscar Niemeyer Museum, Brazil; Common Art Center, Beijing; Chengdu Art Museum; Beijing Media Art Center; Red Gate Gallery; Research House for Asian Art, Chicago; Wanying Art Museum, Shijiazhuang; Weihai Art Gallery, Shandong; ARS Space, Beijing; Abbey Art Center, Naples; International Contemporary Art, Art Museum of Nanjing University of Arts, Nanjing; Time Art Museum, Beijing; Today Art Museum, Beijing; Wenda Gallery, Beijing; Kunstwerk Carlshütte Büdelsdorf, Germany; Kyoto Art Museum; Macao Museum of Art; Linzhou Art Museum; Being 3 Gallery, Beijing; Ethan Cohan Fine Art, New York; Varley Gallery of Art, Toronto; Dafen Art Museum, Shenzhen; Duolun Art Museum, Shanghai; Sunshine Art Center, Beijing; Studio Rouge, Shanghai; Today's Art Museum, Beijing; UTS Art Museum, Sydney; Guangdong Art Museum, Guangzhou; Bridge Art Center, Beijing; Hessel Art Museum, New York; National History Museum, Beijing, etc.

Fellowship and Grants: 1996 Asian Cultural Council; 1998 Curatorial Studies; 2004 Asia Link; 2014 1st Nanjing International Art Festival, Silver Medal.

Public Collections: Art Institute of Chicago; Denver Art Museum; Fukuoka Asian Art Museum; Northern Art Park, Germany; Inside-Out Art Museum, Beijing; Deji Art Museum, Nanjing; Macao Museum of Art, etc.





秦一峰 Qin Yifeng

线场 193 Line Field 193

1996

布面丙烯 Acrylic on canvas

180 x 150 cm



## 秦一峰

## Qin Yifeng

## 关于艺术家 About the Artist

秦一峰，1961年出生于青海，1962年起定居上海。1983年毕业于上海工艺美术学校，1989年毕业于上海大学美术学院，后留校任教。

重要个展包括：秦一峰，龙美术馆，上海（2024）；[10] [3] [7] [3]，魔金石空间，北京（2023）；去幻，光社，北京（2022）；现在安隐，泥轩，上海（2021）；负读·读负，白立方画廊，香港（2019）；秦一峰展，余德耀美术馆，上海（2017）；线·场，安卓画廊，台湾（2016）；线场，C空间，北京（2014）；秦一峰“线场”作品展，东廊艺术，上海（2005）；秦一峰近作展，红门画廊，北京（1996）；秦一峰作品展，上海大学美术学院，上海（1994）。

重要群展包括：龙美术馆十周年特展，龙美术馆，上海（2022）；中国色：走向绝对的东方美学，龙美术馆，上海（2021）；利物浦 LOOK 影像双年展，利物浦（2019）；复相·叠影——广州影像三年展，广东美术馆，广东（2017）；世界是你们的，也是我们的，白立方画廊，伦敦（2016）；念珠与笔触，东京艺术工程，北京（2003）；东+西-中国当代艺术展，维也纳艺术之家，维也纳（2002）；形而上 2001-上海抽象艺术，上海美术馆，上海（2001）；上海现代艺术展，芝加哥文化中心，芝加哥（2000）；中国当代艺术展，中国美术馆，北京（1989）；六人现代绘画作品展，上海复旦大学，上海（1985）等。

2004年，秦一峰获得第十届全国美展/中国美术馆环境艺术金奖。

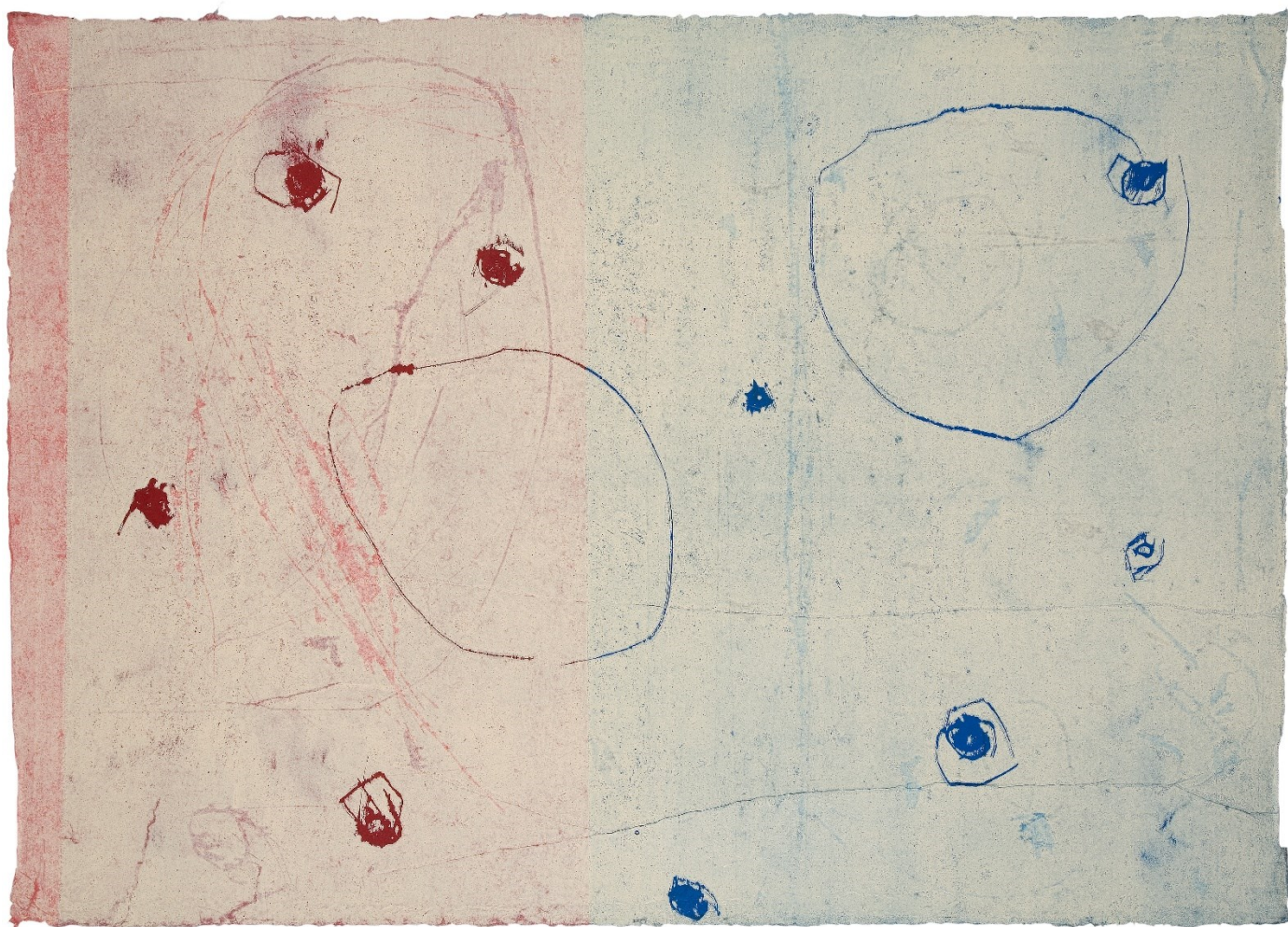
重要著作：《明式素工圆方形制》，秦一峰，（上海人民美术出版社，2009）。

Qin Yifeng was born in 1961 in Qinghai, China, and moved to Shanghai with his parents the following year. He graduated at the College of Fine Arts, Shanghai University in 1989. He holds a post as Associate Professor at Shanghai University. He has published a monograph about plain Ming-style furniture in 2009.

Solo exhibitions include: Qin Yifeng, Long Museum West Bund, Shanghai (2024); [10] [3] [7] [3], Magician Space, Beijing (2023); Didillusion, Light Society, Beijing (2022); Xian Zai An Yin, Mud Gallery, Shanghai (2021); Negative Reading | Reading Negatives, White Cube, Hong Kong (2019); Qin Yifeng's Works, Yuz Museum, Shanghai (2017); Line & Field, Mind Set Art Center, Taipei (2016); Line Field, C-Space, Beijing (2014); Line Field- Qin Yifeng's Art Works, Eastlink Gallery, Shanghai (2005); Resent Works of Qin Yifeng, Red Gate Gallery, Beijing (1996); Qin Yifeng s Works, the College of Fine Arts, Shanghai University (1994).

Selected group exhibitions include: The Tenth Anniversary of the to Absoluteness Long Museum, Long Museum, Shanghai (2022); Chinese Colours: Eastward Turn to Absoluteness, Long Museum, Shanghai (2021); Simultaneous Eidos, the 1st Guangzhou Image Triennial, Guangdong Museum of Art, Guangzhou (2017); The world is yours, as well as ours White Cube, London (2016); Prayer Beads and Brushwork, Beijing Tokyo Art Project, Beijing (2003); East & West Chinese Contemporary Art Exhibition, Vienna Künstlerhaus (2002); Xing Er Shang 2001, Shanghai Art Museum (2001); Shanghai Modern Art Exhibition, Walsh Gallery, Chicago, Illinois (2000); China/Avant-Garde Exhibition, National Art Museum of China, Beijing (1989); Modern Art by Six Artists, Fudan University, Shanghai (1985).

Qin was awarded the gold medal in the landscape design competition at the 10th National Art Exhibition, hosted by the National Art Museum of China in 2004.



谭平 Tan Ping

无题 Untitled

2007

套色木刻 Chromatic woodcut

1/1

82 x 115 cm



## 谭平

## Tan Ping

我做木版有一套自己的方法。一方面强调随意性，以刀代笔；另一方面，印刷的程序和传统的木版正相反，先印黑板，之后是带颜色的板，最后印白。黑上印浅色，色彩呈现出不稳定的特性，每印一张作品都要反复试验，印刷的过程也是创作的过程，在不断的调整中，不断带给我惊喜。

——《首届中国版画大展作品集——线索/谭平 1984-2014》，云南美术出版社，2014年10月第1版

I have my own way of making woodblocks. On the one hand, it emphasizes randomness and writes with a knife; On the other hand, the printing process is the opposite of that of traditional woodblocks, where the blackboard is printed first, then the colored board, and finally the white. The black is printed with a light color, the color shows an unstable characteristic, and each printed work has to be tried and tested repeatedly, and the process of printing is also a creative process, which constantly brings me surprises in the continuous adjustment.

\*Collection of the First Chinese Printmaking Exhibition – Clues / Tan Ping 1984-2014, Yunnan Fine Arts Publishing House, October 2014.

### 关于艺术家 About the Artist

Tan Ping 谭平 1960年出生于承德。1984年毕业于中央美术学院版画系。1984-89年任教于中央美术学院版画系。1989-94年获联邦德国文化交流奖学金就读于柏林艺术大学自由绘画系获艺术硕士学位和 Meisterschule 学位。2003 – 2014年任中央美术学院教授，副院长。2014年任中国艺术研究院副院长。目前任中国艺术研究院教授，博士生导师享受国务院政府特殊津贴。

部分个展：2024 往来:谭平的艺术，罗斯科博物馆，拉脱维亚；2023 谭平·纸上作品展，灿艺术中心，北京；2023，再畫，当代唐人艺术中心，首尔；2022，再问：谭平绘画，广东美术馆，广州；2021 界 | 限 – 谭平回顾展，魏画廊，香港；绘画是什么 1984 – 2021，当代唐人艺术中心，北京；2019 双重奏：谭平回顾展，余德耀美术馆，上海；2018 谭平纸上作品展，蓝岸画廊，深圳；谭平 1993：两个模数的开始，站台中国，北京；2017 谭平，霍森斯现代美术馆，丹麦，霍森斯；……，元典美术馆，北京；不确定性中的确定性谭平抽象绘画展，狮语画廊，香港；2015 画画：谭平作品展，今格空间，北京；“彳亍”谭平个展，亚利桑那州立大学美术馆，美国；2014 “彳亍”谭平个展，偏锋新艺术空间，北京；2013 自言谭平绘画作品展，美丽道国际艺术机构，北京；2012 1 劃谭平个展，中国美术馆，北京；2011 谭平版画新作展，韵画廊，北京；谭平版画作品展，德国使馆，北京；2010 谭平作品展，红门画廊，北京；2009 谭平作品展，韵画廊，北京；2008 谭平作品展，深圳美术馆，深圳；谭平作品展，今日美术馆，北京；谭平作品展，大未来画廊，北京等。

收藏：中国美术馆，上海美术馆，中央美术学院美术馆，今日美术馆，波特兰美术馆，路德维希博物馆，深圳美术馆，青岛美术馆，雅昌艺术馆，科灵现代绘画美术馆，龙美术馆，亚利桑那州立大学美术馆，南加利福尼亚大学亚太博物馆。

Tan Ping, 1960 born in Chengde, Hebei Province. 1984 graduated from the Printmaking Department, Central Academy of Fine Arts, (CAFA), Beijing. 1984; 1989 teaches in the Printmaking Department, CAFA, Beijing. 1989; 1994 Akademischen Austauschdienste (DAAD) Master of Arts and Degree of 'Meisterschule', Free Art Department, Berlin Art University. 2002; 2003 deputy Chancellor, Professor, CAFA; 2003; 2014 Vice President, CAFA. 2014 Vice President, Chinese National Academy of Arts. Professor, Supervisor of Doctoral Program of Chinese National Academy of Arts.

Selected Solo Exhibitions: 2024, Back and Forth | The Art of Tan Ping, Rothko Museum, Latvia; 2023, Tan Ping Works on Paper, CAN Art Center; 2023, Pingo, Ergo Sum, Tang Contemporary Art, Seoul; 2022 Ask Again: Tan Ping Painting, Guangdong Museum of Art; 2019 Duet: A Tan Ping Retrospective, Yuz Museum Shanghai; 2017 TAN PING, Horsens Museum of Modern Art, Horsens, Denmark; Yuan Art Museum, Beijing; The Certainty of Uncertainty, Leo Gallery, Hong Kong; 2015 Drawing ; Art of Tan Ping, Ginkgo Space, Beijing; Tan Ping: Follow My Line, ASU Art Museum, Tempe, USA; 2014 Follow My Line, PIFO Gallery, Beijing; 2013 Murmurs, Meilidao International Art Institution, Beijing; 2012 A Line, National Art Museum of China, Beijing; 2011 New Works, Yun Gallery, Beijing; Prints, German Embassy, Beijing; New Works, Yun Gallery, Beijing; 2010 Tan Ping at 50, Red Gate Gallery, Beijing; 2009 Tan Ping Art, Yun Gallery, Beijing; 2008 Tan Ping Art, Shenzhen Art Museum, Shenzhen; Tan Ping Art, Today Art Museum, Beijing; Tan Ping Art, Link & Keng Gallery, Beijing; 2007 Tan Ping Art, Studio Rouge Gallery, Shanghai; 2005 Tan Ping Art, National Art Gallery of China (NAGC); Tan Ping Art, Red Gate Gallery; 2004 New Woodcuts, Berlin; 2003 New Woodcuts, Red Gate Gallery; 2000 Black / White Time, Red Gate Gallery; 1999 Recent Etchings, Red Gate Gallery; Black / White World ; Etching, Asian Fine Arts Warehouse, Berlin; 1998 New Etchings, Red Gate Gallery; 1997 Recent Etchings, Red Gate Gallery; 1996 Recent Etchings, Red Gate Gallery; 1995 Introducing Tan Ping, Red Gate Gallery; 1994 Christof Weber Gallery, Berlin; Beijing Contemporary Art Gallery; 1993 Moench Gallery; 1991 Moench Gallery, Berlin; City Hall, Germering Gallery, Munich, etc.



## 巴佐里格·杜加苏伦

## Batzorig Dugarsuren

Bazo's work centers upon the idea of eternal motion and reincarnation as symbolized by the form of the circle, an essential image both in the nomadic philosophy of the Mongols and Buddhism. In this sense, the circle has multiple meanings in Bazo's work – it is at once a representation of Mongolian history through the millennia, a personal quest for meaning as well as an artistic element full of possibilities. Thus, the artist approaches his subject in various ways: he paints multi-colored circles on canvases, creates intricate wooden “wheels” or draws circumferences on the ground using odd archaic constructions made of logs, ropes and stones. Bazo's circles provoke a variety of associations: from the Mongolian ger, the shamanic tambourine and the complicated symbolism of the circle in Buddhist philosophy to Western land art and Op art.

巴佐的作品以永恒的运动和轮回为主题，以圆圈的形式为象征，这是蒙古人和佛教游牧哲学中的重要形象。从这个意义上说，圆圈在巴佐的作品中具有多重意义——它既是蒙古几千年来历史的代表，也是个人对意义的追求，同时也是充满可能性的艺术元素。因此，艺术家以各种不同的方式处理他的主题：他在画布上绘制多色圆圈，创作复杂的木制“轮子”，或使用由原木、绳索和石头制成的奇怪的古老结构在地面上绘制圆周。巴佐的圈子引发了各种各样的联想：从蒙古包、萨满手鼓和佛教哲学中圆圈的复杂象征意义，到西方土地艺术和欧普艺术。

### 关于艺术家 About the Artist

Born in 1979, Bazo graduated from the Institute of Fine Arts in Ulaanbaatar, Mongolia with a painting degree in 2004. Bazo has exhibited extensively both in Mongolia and abroad – his work has been shown in numerous group exhibitions and several solo shows, including two solo exhibitions at Xanadu ART Gallery and one solo show at the Globe Gallery in St. Petersburg, Russia.

In 2005, Bazo won the “Best Work of Art by an Emerging Artist” prize awarded by the Union of Mongolian Artists. His work is held in the permanent collection of the Mongolian Museum of Modern Art as well as numerous private collections.

巴佐出生于 1979 年，2004 年毕业于蒙古乌兰巴托美术学院，获得绘画学位。巴佐在蒙古和国外广泛展出——他的作品曾在众多群展和几次个展中展出，包括在世外桃源艺术画廊的两次个展和在俄罗斯圣彼得堡环球画廊的一个个展以及 2011 年在红门画廊的群展。

2005 年，巴佐获得了蒙古艺术家联盟颁发的“新兴艺术家最佳艺术作品”奖。他的作品被蒙古现代艺术博物馆永久收藏，以及众多私人收藏。



**Batzorig Dugarsuren**  
**一元 1 Repetition (Hurden)**  
**2009**  
**布面油画 Oil on canvas**  
**170 x 170 cm**

## 巴佐里格·杜加苏伦

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巴佐出生于 1979 年，2004 年毕业于蒙古乌兰巴托美术学院，获得绘画学位。巴佐在蒙古和国外广泛展出——他的作品曾在众多群展和几次个展中展出，包括在世外桃源艺术画廊的两次个展和在俄罗斯圣彼得堡环球画廊的一个个展以及 2011 年在红门画廊的群展。

2005 年，巴佐获得了蒙古艺术家联盟颁发的“新兴艺术家最佳艺术作品”奖。他的作品被蒙古现代艺术博物馆永久收藏，以及众多私人收藏。

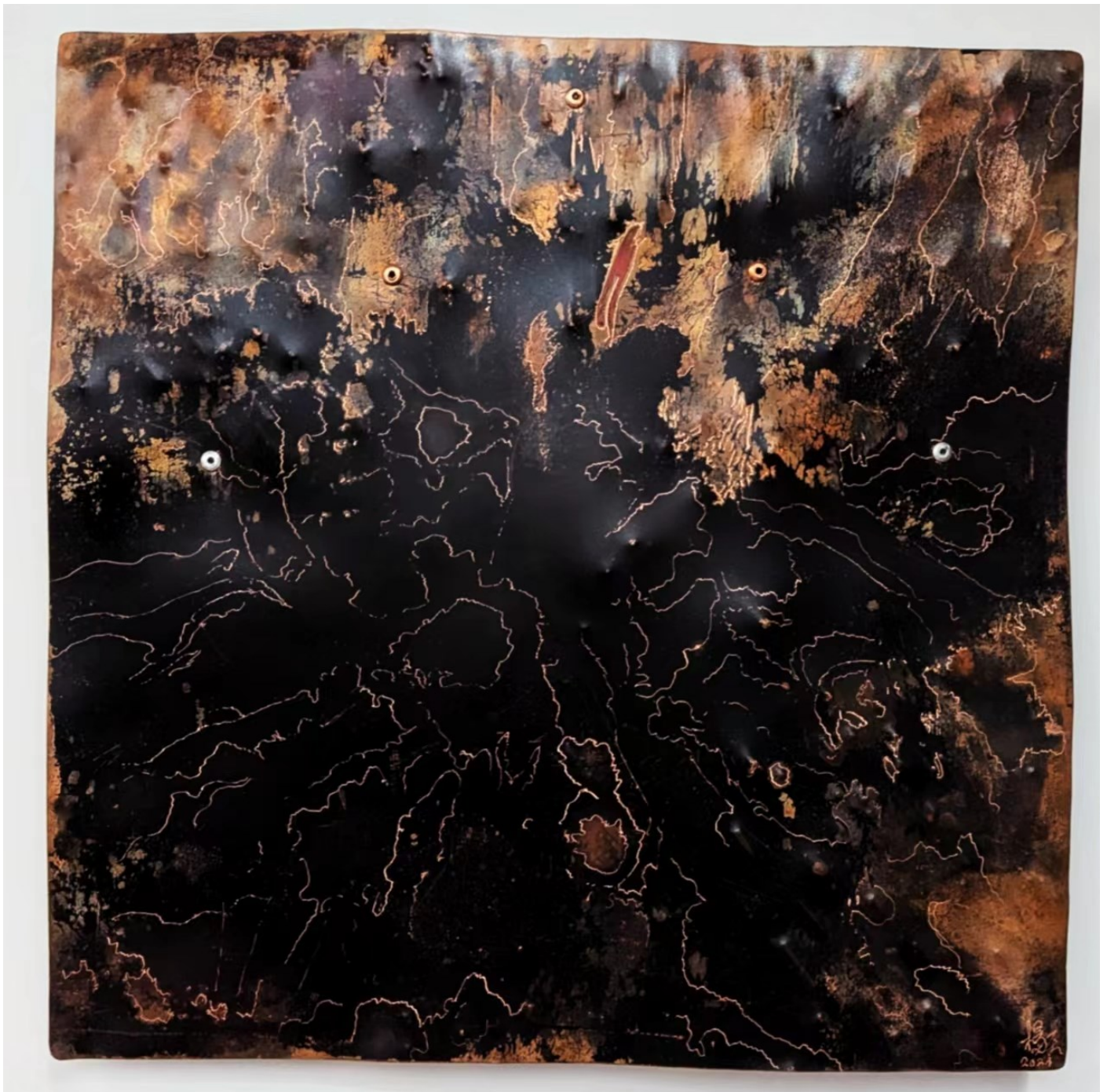




Red Gate Gallery

红 门 画 廊

**33** 三十三周年!  
Years in 2024



杨天 Yang Tian

神经绽放 Neural Bloom

2024

铜、铝钉、铜锈 Copper, aluminum nails, patina

40 x 40 cm

## 杨天

## Yang Tian

这件抽象作品采用铜板，通过着色和雕刻工艺制作，探索了有机形态与大脑意象的交汇。丰富多变的色彩与纹理营造出一种新生感，仿佛神经路径或绽放的花朵，捕捉到自然与意识的复杂性与流动性。

This abstract work, crafted from a copper plate through a process of patination and engraving, explores the intersection of organic and cerebral imagery. The textured surface, with its rich and varied coloration, evokes a sense of emergence—akin to neural pathways or blooming flora—capturing the complexity and fluidity of both nature and consciousness.

### 关于艺术家 About the Artist

杨天 (1993 年生) 出生于北京，目前常驻巴黎和首尔。他的创作涵盖绘画、雕塑和装置艺术，专注于探讨限制、转变和身份等主题。

2023-2024 韩国延世大学，文化与艺术管理 MBA; 2020-2021 首尔大学，韩语课程; 2017-2019 东京艺术大学，艺术研究; 金属锻造; 2017-2019 青山彫金，东京，金属着色与金属雕刻; 2017-2018 东京 目白漆芸文化财研究，漆工艺技术; 2012-2016 山东工艺美术学院，绘画与工艺美术学士

主要展览: 2024 OSTEN Biennial 2024, 国家画廊 Chifte Amam, 斯科普里, 北马其顿; BigCi 艺术家驻地项目, 澳大利亚; London Contemporary; 12th Edition 群展, ELEMENTS Contemporary Art Space, 伦敦; 4th Mullae Art Fair 2024 群展, Gallery Artfield, 首尔; Return To Haifa, Gallery Jayu, 首尔; "Seoul, entre tradition et modernité" 群展, Galerie Gardette, 巴黎; "Dreams and Nightmares" 群展, Boomer Gallery, 伦敦; "Contemporary Landscape 2024" 群展, CICA Museum, 金浦

2023 Around the World 放映, Primarolia Festival, 帕特雷斯, 希腊; Larnaca Biennale 2023, Larnaca Municipal Art Gallery, 拉纳卡, 塞浦路斯; Beauty Without Boundaries, Incheon Multicultural Newspaper, 仁川; What is Art, Boomer Gallery, 伦敦, 英国; "Artplex 2023" 群展, Hyundai Department Store, 富川; "Video Art Projects" 放映, Municipal Art Gallery of Thessaloniki, 塞萨洛尼基, 希腊 "Abstracts Online Exhibition" 群展, Barbagelata Contemporary Art Foundation

2022 "Walking with Giants" 群展, Boomer Gallery, 伦敦, 英国; "楊天個展 遺傳" 个展, U1 Gallery, 东京, 日本; "Alive" 在线展览, AVE22 Meta Gallery, 莫斯科, 俄罗斯; "Il Est Temps" 群展, Francis Barlier Gallery, 巴黎, 法国; "LEAP OF UTOPIA" 群展, Espacio Gallery, 伦敦, 英国; "Abstract Art" 在线展览, Royal Blue Gallery

2021 "LIBERTY" 群展, U1 Gallery, 东京, 日本; "The Way" 在线展览, AVE22 Meta Gallery, 莫斯科, 俄罗斯; "Vogue 5th Edition Call For Artists" 群展, Boomer Gallery, 伦敦, 英国; "Stretch Contemporary Art Exhibition" 群展, Seogwipo Art Center, 济州, 韩国

2019 "MAKE SOMETHING (東京藝術大学研究室研究成果展 2019)" 群展, Tennozu Central Tower Art Hall 1F, 东京, 日本

2018 "MushiQianmeng" 群展, 山东国际会展中心, 济南, 中国

获奖: 2024 "Knot" Art Selection Award, 第 17 届国际绘画奖展; 2023 A Beam of Light - 2022 Chinese Contemporary Art Exhibition; Riptide" VAO Emerging Artist Prize, 伦敦, 英国

Yang Tian (b. 1993) is a Beijing-born artist currently based in Paris and Seoul. His work spans painting, sculpture, and installation, focusing on themes of confinement, transformation, and identity.

2023-2024 Yonsei University, Korea, MBA in Culture and Arts Management; 2020-2021 Seoul National University, Korea, Korean Language Program; 2017-2019 Tokyo University of the Arts, Japan, Research in Art - Metal Forging; 2017-2019 Aoyama Metal Craft Studio, Tokyo, Japan, Metal Coloring and Metal Sculpture; 2017-2018 Mejiro Lacquerware Cultural Property Research Institute, Tokyo, Japan, Lacquer Craft Techniques; 2012-2016 Shandong University of Art & Design, China, BA in Painting & Arts and Crafts

Exhibitions: 2024 "OSTEN Biennial 2024" Group Exhibition, National Gallery Chifte Amam, Skopje, North Macedonia; "BigCi Residency Program, Australia; "London Contemporary - 12th Edition" Group Exhibition, ELEMENTS Contemporary Art Space, London, UK; "4th Mullae Art Fair 2024" Group Exhibition, Gallery Artfield, Seoul, Korea; "Return To Haifa" Group Exhibition, Gallery Jayu, Seoul, Korea; "Seoul, entre tradition et modernité" Group Exhibition, Galerie Gardette, Paris, France; "Dreams and Nightmares" Group Exhibition, Boomer Gallery, London, UK; "Contemporary Landscape 2024" Group Exhibition, CICA Museum, Gimpo, Korea

2023 "Around the World" Screening, Primarolia Festival, Patras, Greece; "Larnaca Biennale 2023" Group Exhibition, Larnaca Municipal Art Gallery, Larnaca, Cyprus; "Beauty Without Boundaries" Group Exhibition, Incheon Multicultural Newspaper, Incheon, Korea; "What is Art" Group Exhibition, Boomer Gallery, London, UK; "Artplex 2023" Group Exhibition, Hyundai Department Store, Bucheon, Korea; "Video Art Projects" Screening, Municipal Art Gallery of Thessaloniki, Greece; "Abstracts Online Exhibition" Group Exhibition, Barbagelata Contemporary Art Foundation

2022 "Walking with Giants" Group Exhibition, Boomer Gallery, London, UK; "Yang Tian Solo Exhibition - 遺傳" Solo Exhibition, U1 Gallery, Tokyo, Japan; "Alive" Online Exhibition, AVE22 Meta Gallery (Moscow, Russia); "Il Est Temps" Group Exhibition, Francis Barlier Gallery, Paris, France; "LEAP OF UTOPIA" Group Exhibition, Espacio Gallery, London, UK; "Abstract Art" Online Exhibition, Royal Blue Gallery

2021 "LIBERTY" Group Exhibition, U1 Gallery, Tokyo, Japan; "The Way" Online Exhibition, AVE22 Meta Gallery (Moscow, Russia); "Vogue 5th Edition Call for Artists" Group Exhibition, Boomer Gallery, London, UK; "Stretch Contemporary Art Exhibition" Group Exhibition, Seogwipo Art Center, Jeju, Korea; 2019 "MAKE SOMETHING" Group Exhibition, Tennozu Central Tower Art Hall 1F, Tokyo, Japan; 2018 "Mushi Qianmeng" Group Exhibition, Shungeng International Convention and Exhibition Center, Jinan, China

Awards And Grants: 2024 Art Selection Award for 17th International Painting Awards Exhibition, Tokyo Metropolitan Art Museum, Tokyo, Japan; 2023 Award for "A Beam of Light - 2022 Chinese Contemporary Art Exhibition," Beijing, China; VAO Emerging Artist Prize for "Riptide," Featured on VAO Instagram, London, UK





## About Red Gate Gallery 关于红门画廊

Brian Wallace first arrived in China in 1984 and began organizing exhibitions for young Chinese artists at the Ancient Observatory and other places from 1988 – 1990.

In 1991 he opened Red Gate Gallery in Beijing's 600-year-old Ming Dynasty Dongbianmen corner tower.

Over the last 33 years, the gallery has been engaging and promoting Chinese artists by exhibiting the best of Chinese contemporary art as well as facilitating cultural exchanges and dialogues between China and the rest of the world through its vibrant Artist-In-Residence Program established in 2001.

In 2017, Red Gate Gallery moved to 798 Art Zone focusing on Chinese contemporary art and international cultural exchange.

Red Gate is recognized both as a tour de force and trail blazer in the history and development of the contemporary Chinese art scene.

布朗·华莱士 (Brian Wallace) 于1984年首次来到中国，并于1988年至1990年开始在北京古观象台等地为中国年轻艺术家组织展览。1991年，布朗在具有600年历史的北京明代东便门角楼创立红门画廊。在过去的33年里，红门画廊一直致力于呈现中国当代艺术的精髓，展览和推广中国艺术家，并于2001年创建充满活力的国际驻地艺术家项目，促进中国与世界其他地区的文化交流和对话。

2017年，红门画廊迁至798艺术区，专注中国当代艺术和国际文化交流。


红门画廊被公认为中国当代艺术界历史发展进程中的持续开拓者。


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Chaoyang District, Beijing

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开放时间 | 周二至周日 9:00 - 17:00

Opening Hours | Tuesday - Sunday, 9 am - 5 pm

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 Red Gate Gallery

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