

CATALOGUE

 Red Gate Gallery
红 门 画 廊

35 三十五周年!
Years in 2026



Image 图像: Zhang Zhaohui 张朝晖, Light 光, 2025, Ink on xuan paper 宣纸水墨, 92 x 94 cm

LUMINOSITY
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Zhang Zhaohui
张朝晖个人作品展

Art Director Peng Feng 艺术总监 彭锋
二零二六年六月六日至七月五日
June 6 - July 5, 2026

开幕
暨
“足迹”行为艺术
二零二六年六月六日星期六
下午三点至五点
Opening
and
Footprints Performance
3 - 5 pm, Saturday
June 6, 2026

亮

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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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Red Gate Gallery

红 门 画 廊

35 三十五周年!
Years in 2026

LUMINOSITY: Zhang Zhaohui

光亮——张朝晖个人作品展

Art Director 艺术总监: Peng Feng 彭锋

Exhibition Dates 展览时间

June 6 - July 5, 2026

2026年6月6日至7月5日

Opening and Footprints Performance 开幕暨“足迹”行为艺术

3 - 5 pm

Saturday

June 6, 2026

2026年6月6日星期六

下午3点至5点

红门画廊荣幸推出《光亮——张朝晖个人作品展》，本次展览由彭锋担任艺术总监。展览时间为2026年6月6日至7月5日。展览开幕暨“足迹”行为艺术将于2026年6月6日星期六下午3点至5点进行。

张朝晖水墨作品的突出的特征是光的呈现，不是抽象的，也不是写实的，而是意象性的，精神性的艺术表达；无论是在水墨的文化场域，还是在当代艺术的语境，都是独特而鲜明的个人化艺术面貌。所以这个展览的主题是光亮：艺术需要发光，带来温暖，展现明亮的前景。

在过去四十年的中国艺术现场，张朝晖的艺术经历展现出独特的，不断递进和深化的艺术轨迹，这个履历包括前二十年的艺术博物馆工作，民间美术田野调查，艺术评论，独立策展，艺术史研究，艺术品经纪，国际艺术交流等广泛的艺术体制工作经历；更包括最近二十年的多样艺术实践和探索，包括行为艺术，装置艺术，摄影和有广泛影响力的水墨艺术创新和转型。这个展览是他在红门画廊的第三次个展，展现了疫情以来张朝晖水墨艺术探索的新面貌。

与众多当代水墨艺术探索者不同的是，他逐步将几十年丰富而多样的人生经历和艺术经验融入到水墨艺术作品中，包括少儿时代开始的传统书画练习，早年在北京颐和园香山等古典园林的生活经历，南开大学博物馆专业的中国古代物质文化史学习，在中国美术馆工作的广泛艺术涉猎，九十年代初的民间美术田野调查，以及三十岁来纽约读书时接触到的日韩当代艺术和欧美极简主义，观念艺术和大地艺术。这些丰富，多样而鲜活的生活经历和艺术经验都逐步浸透到他的艺术思考和探索中，并在他多样但富有连续性和谱系化的水墨作品中渐渐浮现出来。

张朝晖是一位长期主义艺术探索者，他的成就在于将光，空间和结构融入水墨艺术中，并展开了以光与线，水和墨为核心的艺术谱系，有效地将中国传统审美精华和笔墨表达转型为可国际分享的当代感受和艺术语汇，逐步打开了当代水墨艺术的新界面。

Red Gate Gallery is proud to present *Luminosity: Zhang Zhaohui Solo Exhibition*, Peng Feng serving as the Art Director. The exhibition will run from June 6 to July 5, 2026. The opening and Footprints performance art, will take place from 3 pm to 5 pm on Saturday, June 6, 2026.

The distinctive feature of Zhang Zhaohui's ink paintings is the portrayal of light. This is not abstract or realistic, but rather an evocative, spiritual form of artistic expression. Whether within the cultural context of ink painting or in the context of contemporary art, these works present a unique and distinct personal artistic vision. Therefore, the theme of this exhibition is *Luminosity: Art needs to shine*, bringing warmth and showcasing a bright future.

Over the past four decades in the context of Chinese art, Zhang Zhaohui's artistic journey has exhibited a unique, progressive, and deepening artistic trajectory. This experience encompasses extensive involvement in various aspects of the art system, including twenty years of work in art museums, field research into folk arts, art criticism, independent curating, art historical studies, artbrokering, and international art exchanges. Over the past two decades, he has engaged in diverse artistic practices and explorations, including performance, installation, photography, and innovative and transformative experiments in ink painting, which have had a significant impact. This exhibition is his third solo show at Red Gate Gallery, showcasing a new facet of Zhang Zhaohui's exploration of ink painting since the Pandemic.

Unlike many contemporary explorers of ink painting, he gradually integrated his rich and diverse life experiences and artistic expertise over four decades into his works. This includes his traditional calligraphy and painting practice during his childhood, his experiences living in Imperial gardens such as the Summer Palace and Xiangshan Park in Beijing during his early years, his study of ancient Chinese material culture at the Museum Studies Program of Nankai University, his extensive exposure to various art forms while working at the National Art Museum of China, his nationwide fieldwork into folk art in the early 1990s, as well as his exposure to contemporary Japanese and Korean art and minimalist, conceptual, and land art from Europe and America when he studied in New York City in his early thirties. These diverse, intensive and vibrant life experiences and artistic career gradually permeated and engulfed his artistic thoughts, inspiration, and explorations, manifesting themselves in his diverse yet continuous and genealogical works of ink art.

Zhang Zhaohui is a long-termist artist who has made significant contributions by integrating light, space, and structure into ink painting. He has developed an artistic lineage centered on light and lines, water, and ink, and has effectively transformed the essence of traditional Chinese aesthetics and brushwork expression into contemporary context and artistic vocabulary that can be shared internationally. This has gradually opened up new frontiers for contemporary ink.

“张朝晖的写意抽象系列水墨作品是对传统笔墨写意的延伸，转变和超越。他将笔墨意象在空间和结构中展开，在展现传统笔墨精髓的同时，拓展了笔墨文化在当代社会的表现力，并弘扬传统文化精神。”

——彭锋，艺术理论家，北京大学艺术学院首任院长

“张朝晖的水墨艺术探索解决了笔墨在当今社会的困境。水墨画不是形态转变要不要笔墨的问题，关键是笔墨必须转型，从传统为当代艺术语汇，他的艺术实践证明了这一点。”

——刘骁纯，已故著名艺术评论家，中国艺术研究院研究员

“李可染绘画中的光是从画面外照到画面内的话，张朝晖画中的“光”是从画面背后透出来的，这是一种新的尝试。从这一点来说，和以往中国画家对光影的关注和实验是有所不同的，这也是我比较欣赏的。”

——水天中，已故著名艺术评论家，原中国艺术研究院研究员，美术研究所所长

“画面上没有任何实际的再现性描述，是这批作品的重要性所在。永恒的自然结构，以及持续不断的物理上的对应法则，即宇宙的秩序与和谐，再加上遵循这些规律和法则周而复始地瞬间运行的天气，季节，水流，和生命周期，这些都是中国水墨艺术的关键，但张朝晖的作品都被他赋予当代的视角。”

——里查德·维恩，《美国艺术》主编

虽然具有深厚的美术史和美术理论功底，但自始至终，张朝晖从未给自己划定一个“完成水墨艺术当代性转化”的使命或责任，只是一直自觉地将自己嵌入水墨语言的庞大谱系中，不断发现水墨自身无尽之魅力。

——杨维民，水墨艺术评论家，策展人

在一些人看来，张朝晖的新水墨从一开始问世，就和中国有着上千历史的水墨画传统格格不入，因此也很少有来自中国水墨画界赞扬的声音，认为无论是笔法还是章法，尤其是构图，都属于一种离经叛道。

——方振宁，著名艺术评论家，策展人

读画家张朝晖的水墨作品，纯粹理性，贯通中西，暗合古今，令人感觉现代水墨语言潜藏着无穷崭新的视觉可能。

——石建邦，艺术评论家

Zhang Zhaohui's freehand abstract ink works extend, transform and transcend the traditional techniques and aesthetics of Chinese freehand brushwork. He unfolds brush-and-ink imagery through spatial composition and structural arrangement. While retaining the essence of traditional brush art, his works expand the expressive power of this age-old culture in contemporary society and carry forward the spirit of traditional Chinese culture.

— Peng Feng, Art Theorist, Former Dean of the School of Arts, Peking University

Zhang Zhaohui's exploration in ink art has addressed the predicament of traditional brushwork in modern times. The debate over ink painting is not about abandoning brush and ink amid stylistic changes. Instead, the core lies in transforming traditional brush language into a contemporary artistic vocabulary — a notion fully validated by his artistic practice.

— Liu Xiaochun, Late Renowned Art Critic, Former Research Fellow, Chinese National Academy of Arts

If the light in Li Keran's paintings shines onto the canvas from the outside, the "light" in Zhang Zhaohui's works emanates from behind the picture plane, representing a distinctive artistic experiment. In this regard, his exploration of light and shadow differs from that of past Chinese painters, which is what I admire most about his creations.

— Shui Tianzhong, Late Renowned Art Critic, Former Research Fellow and Director of the Fine Arts Research Institute, Chinese National Academy of Arts

What makes these works remarkable is the complete absence of figurative representation on the canvas. Eternal natural structures, perpetual physical laws, cosmic order and harmony, together with the cyclic movement of weather, seasons, water flows and life cycles governed by these principles, have long been core themes of Chinese ink art. Zhang Zhaohui, however, reinterprets all these elements from a contemporary perspective.

— Richard Vine, Editor-in-Chief of *Art in America*

Though equipped with profound knowledge of art history and art theories, Zhang Zhaohui has never set for himself the mission or obligation to "complete the contemporary transformation of ink art". Instead, he has always consciously rooted himself in the extensive lineage of ink painting language, perpetually discovering the boundless charm inherent in this art form.

— Yang Weimin, Ink Art Critic & Curator

To some viewers, Zhang Zhaohui's new ink paintings have seemed at odds with China's millennium-old ink painting tradition ever since their debut. Thus, they have garnered little praise from the domestic ink art circle, whose practitioners regard his brushwork, composition rules and especially spatial layout as unconventional and iconoclastic.

— Fang Zhenning, Renowned Art Critic & Curator

Zhang Zhaohui's ink works feature pure rationality, integrating Eastern and Western aesthetics while echoing the essence of ancient and modern art. They reveal that the language of contemporary ink art holds endless fresh visual possibilities.

— Shi Jianbang, Art Critic



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Zhang Zhaohui 张朝晖

Light Wave 光波

2025

Ink on xuan paper 宣纸水墨

350 x 290 cm



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Zhang Zhaohui 张朝晖

Chaotic Color A 混沌色彩 A

2023

Ink and color on xuan paper 宣纸设色

180 x 130 cm



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Zhang Zhaohui 张朝晖

Chaotic Color B 混沌色彩 B

2023

Ink and color on xuan paper 宣纸设色

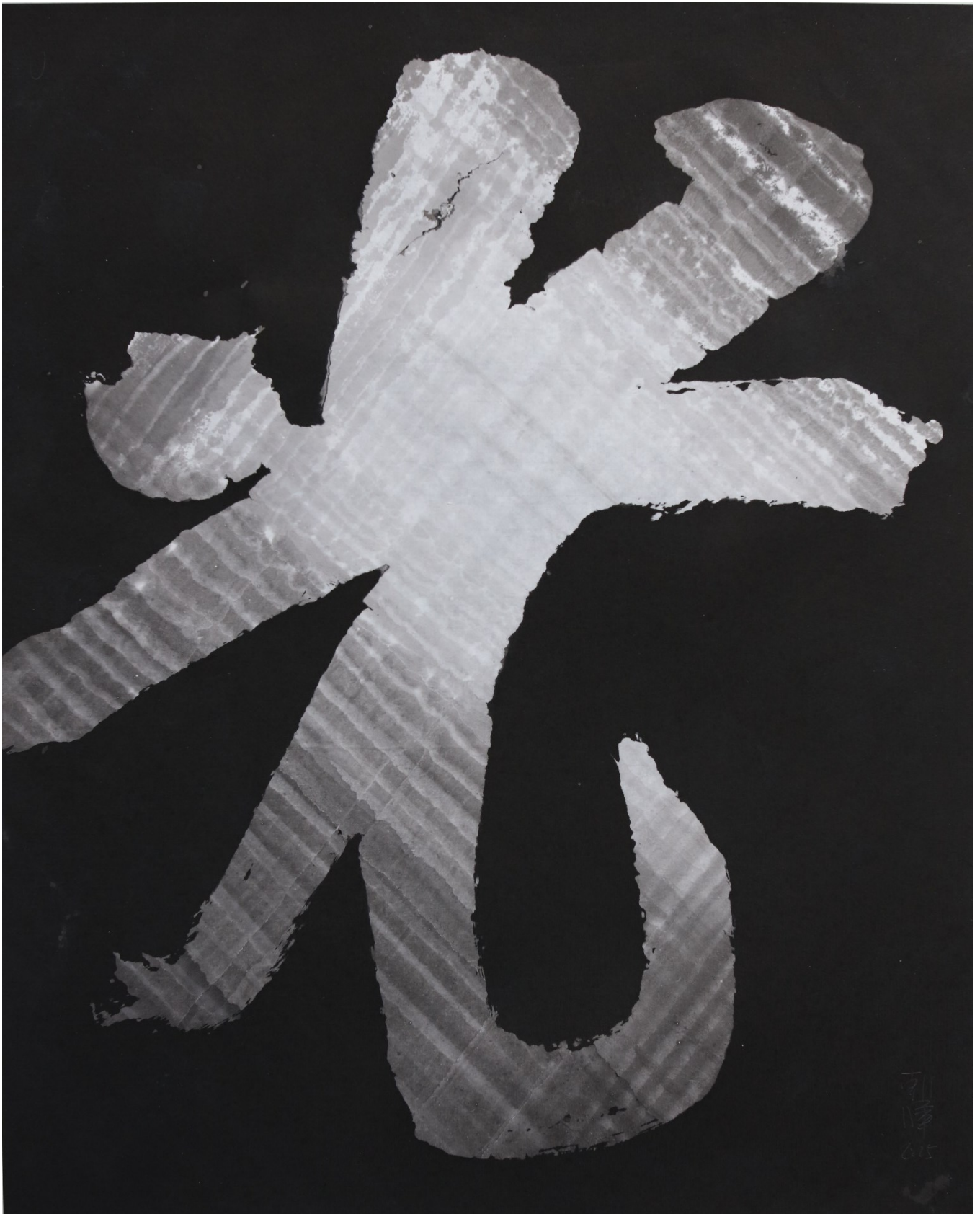
180 x 130 cm



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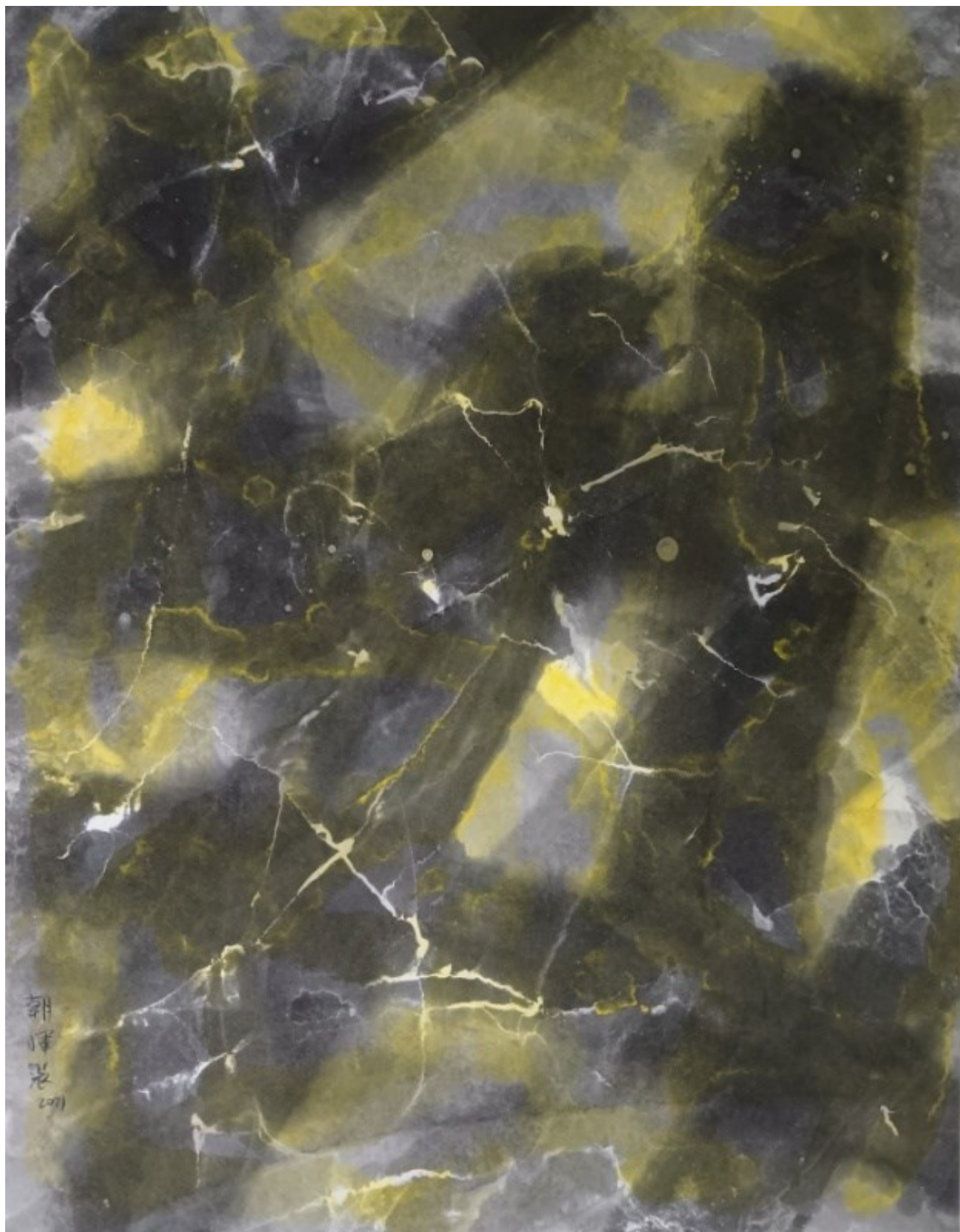
Zhang Zhaohui 张朝晖

Light 光

2025

Ink on xuan paper 宣纸水墨

82 x 66 cm



Zhang Zhaohui 张朝晖

Dreamland 梦境

2021

Ink and color on xuan paper 宣纸设色

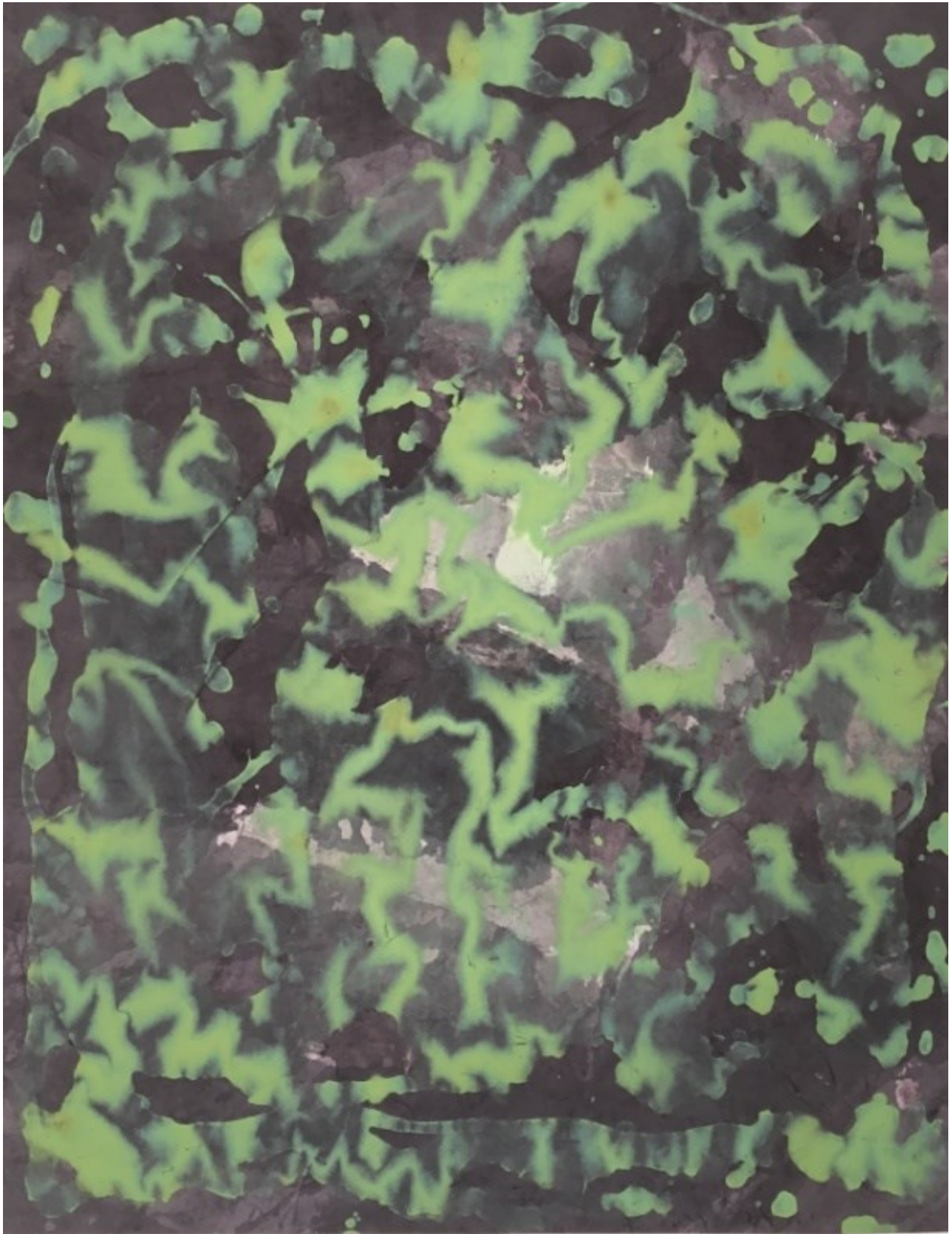
63 x 49 cm



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Zhang Zhaohui 张朝晖

Spring 春

2021

Ink and color on xuan paper 宣纸设色

60 x 47 cm



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Zhang Zhaohui 张朝晖

Ice-out 解冻

2021

Ink and color on xuan paper 宣纸设色

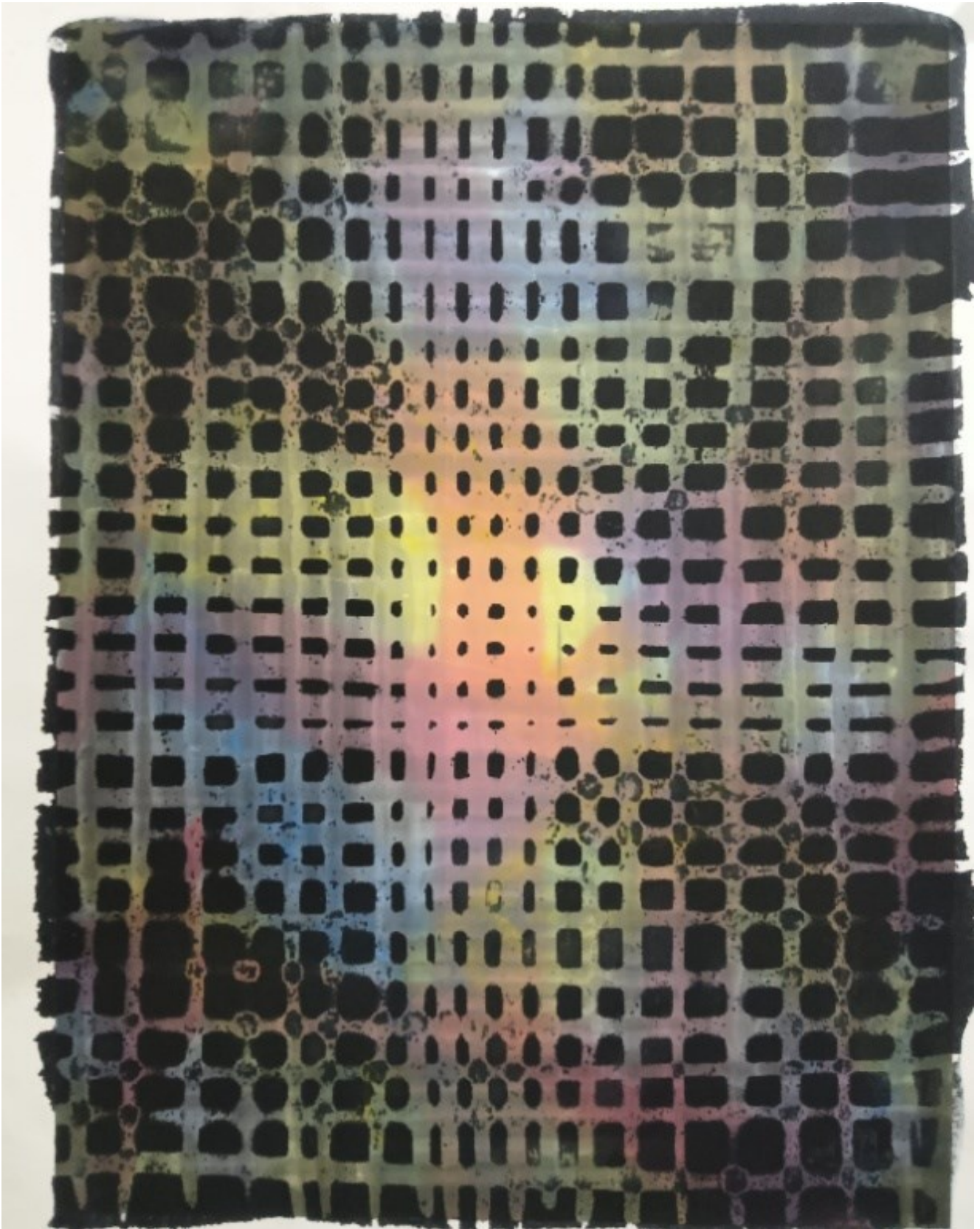
66 x 66 cm



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Zhang Zhaohui 张朝晖

Grided Rainbow 格纹彩虹

2019-2024

Ink and color on xuan paper 宣纸设色

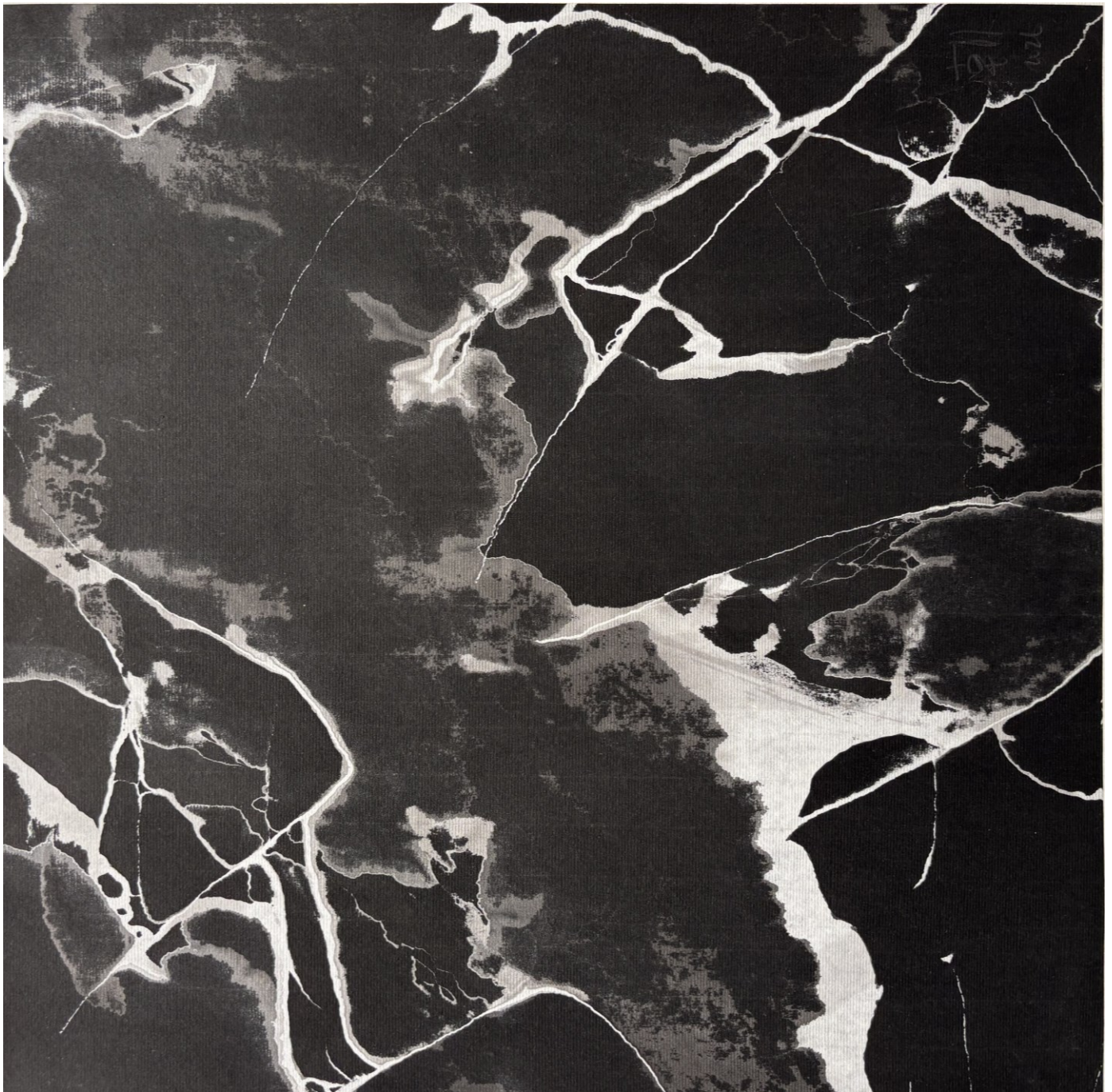
93 x 64 cm



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Zhang Zhaohui 张朝晖

Freehand Abstract 写意抽象

2026

Ink on xuan paper 宣纸水墨

35 x 35 cm



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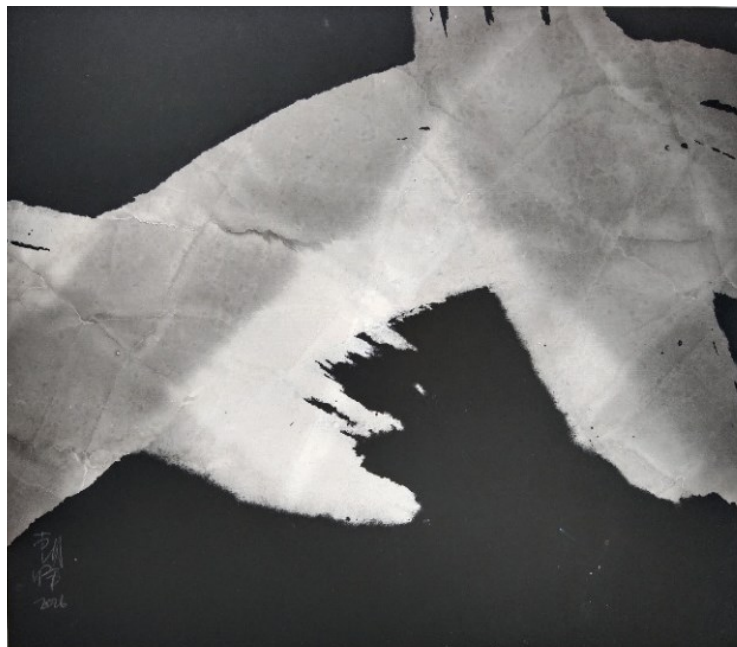
Zhang Zhaohui 张朝晖

Blossom 花开

2026

Ink on xuan paper 宣纸水墨

35 x 41 cm



Zhang Zhaohui 张朝晖

Gravity 引力

2026

Ink on xuan paper 宣纸水墨

31 x 36 cm



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Zhang Zhaohui 张朝晖

Lunar Eclipse 月食

2025

Ink on xuan paper 宣纸水墨

41 x 40 cm



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Zhang Zhaohui 张朝晖

Deep Sea 06 深海 06

2026

Ink on xuan paper 宣纸水墨

45 x 45 cm



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Zhang Zhaohui 张朝晖

Deep Sea 07 深海 07

2025

Ink on xuan paper 宣纸水墨

37 x 50 cm



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Zhang Zhaohui 张朝晖

Deep Sea 08 深海 08

2025

Ink on xuan paper 宣纸水墨

35 x 45 cm



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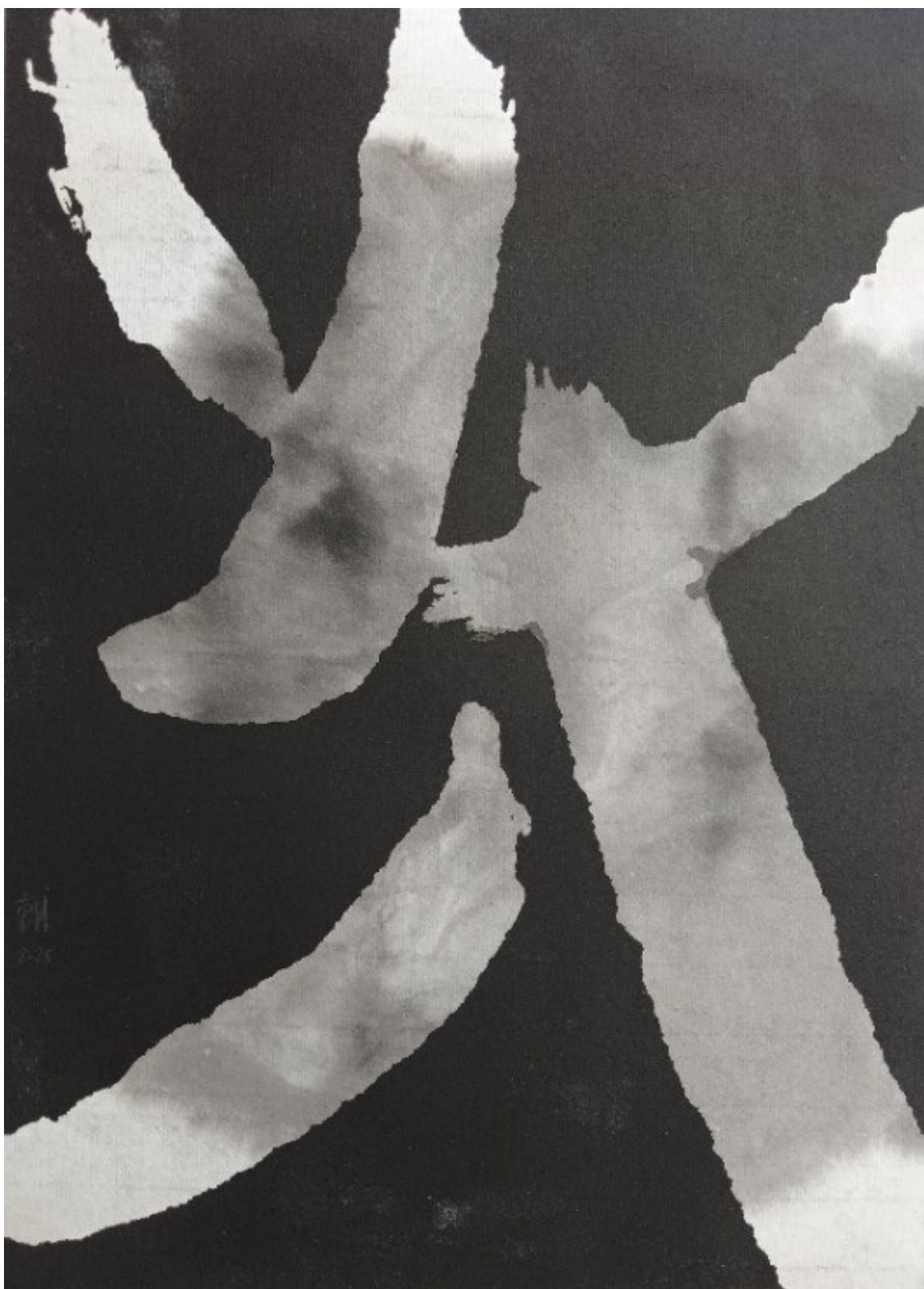
Zhang Zhaohui 张朝晖

Untitled 01 无题 01

2025

Ink on xuan paper 宣纸水墨

20 x 18 cm



Zhang Zhaohui 张朝晖

Untitled 02 无题 02

2025

Ink on xuan paper 宣纸水墨

32 x 23 cm



Zhang Zhaohui 张朝晖

Untitled 03 无题 03

2025

Ink on xuan paper 宣纸水墨

34 x 23 cm



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Zhang Zhaohui 张朝晖

Untitled 04 无题 04

2025

Ink on xuan paper 宣纸水墨

26 x 20 cm



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Zhang Zhaohui 张朝晖

Untitled 05 无题 05

2025

Ink on xuan paper 宣纸水墨

29 x 23 cm



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Zhang Zhaohui 张朝晖

Untitled 06 无题 06

2025

Ink on xuan paper 宣纸水墨

32 x 20 cm



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Zhang Zhaohui 张朝晖

Untitled 07 无题 07

2025

Ink on xuan paper 宣纸水墨

31 x 23 cm



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Zhang Zhaohui 张朝晖

Untitled 08 无题 08

2025

Ink on xuan paper 宣纸水墨

29 x 22 cm



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Zhang Zhaohui 张朝晖

Untitled 09 无题 09

2025

Ink on xuan paper 宣纸水墨

26 x 20 cm

关于艺术家 About the Artist

张朝晖，1965 年生于北京。1988 年毕业于南开大学；后就读于中国艺术研究院，师从水天中教授，1995 年获艺术硕士学位；1998 年获美国巴德学院当代艺术策展方向艺术硕士学位；2003 至 2006 年，于中央美术学院攻读博士学位，师从潘公凯教授。现工作、生活于纽约与北京。

他举办的个人展览包括：《光亮》，红门画廊，北京（2026）；《水墨之光》，Crossing Art，纽约（2025）；《水墨再思考》，456 Art Gallery，纽约（2024）；《极光》，美乐艺术创意园，台湾（2023）；《墨光魅影》，兆域艺术空间，北京（2023）；《张朝晖新作展》，红门画廊，北京（2019）；《润：张朝晖水墨》，东来山庄美术馆，美国马萨诸塞州（2019）；《世纪之光》，Bennet Media Studio，纽约（2018）；《水墨经纬：张朝晖当代水墨艺术展》，高维艺术，杭州（2018）；《光与幻：张朝晖水墨展》，ICI LABAS 艺栈，北京（2018）；《天光云影：张朝晖作品展》，安穆艺术空间，上海（2018）；《间：天上的光》，在 3 画廊，北京（2015）；《千丝万缕：张朝晖水墨个展》，红门画廊，北京（2014）；抽象水墨展，天宝艺术中心，台湾（2014）；《山和水》，福冈亚洲美术馆，日本（2014）；《水墨之光》，王府半岛酒店，北京（2014）；《光无限》，大森艺术空间，北京（2013）；《自然之道》，八交界画廊，北京（2013）；《神话之上的自恋怔》，在 3 画廊，北京（2012）；《一与多》，光与时光艺术中心，北京（2012）；《时间的起源》，800 号美术馆，上海（2011）；《沿着黄河》，南开大学图书馆，天津（1988）。

多年来，他受邀参与国内外重要联展、艺术双年展与艺术博览会，代表性展览有库里蒂巴国际双年展、中意双年展、北方艺术节、福冈国际水墨展、亚洲国际美术展等，参展场地包括德国卡尔舒特艺术工坊、意大利都灵相关场馆、日本九州文化艺术中心、新加坡当代艺术空间，比利时布鲁塞尔美术馆，法国图尔城堡美术馆，意大利米兰大皇宫，意大利卡布里岛修道院，巴西尼迈耶艺术博物馆以及海内外众多美术馆与画廊。

他曾获得多项国际艺术基金资助及专业奖项，包括：1996 年，美国亚洲文化理事会；1998 年，美国 LUCE 基金会；2004 年，澳大利亚亚澳联基金会；2014 年，首届南京国际美术展银奖。

张朝晖的作品被芝加哥艺术博物馆、丹佛艺术博物馆、日本福冈亚洲美术馆、澳门艺术博物馆、北京中间美术馆、南京德基美术馆、杭州西湖美术馆、芝加哥亚洲艺术研究所、美国东来山庄美术馆、日本九州文化艺术中心等海内外机构收藏。

Zhang Zhaohui, born in Beijing in 1965, graduated from Nankai University in 1988. He continued his studies at the Chinese National Academy of Arts under the supervision of Professor Shui Tianzhong and was awarded a Master of Arts degree in 1995. In 1998, he earned another Master of Arts in Contemporary Art Curatorial Studies from Bard College, USA. From 2003 to 2006, he pursued his doctoral studies at the Central Academy of Fine Arts, tutored by Professor Pan Gongkai. He currently lives and works in New York and Beijing.

His solo exhibitions include: *Luminosity*, Red Gate Gallery, Beijing (2026); *Light of Ink*, Crossing Art, New York (2025); *Rethink Ink*, 456 Art Gallery, New York (2024); *Aurora*, Meile Art Compound, Taiwan (2023); *Enchantment*, Megafield Art Space, Beijing (2023); *New Works*, Red Gate Gallery, Beijing (2019); *Run: Zhang Zhaohui Ink*, Donglai Mountain Art Museum, Massachusetts, USA (2019); *Light of the Century*, Bennet Media Studio, New York (2018); *Warp and Weft Ink Painting*, Galway Art, Hangzhou (2018); *Light and Illusion*, ICI LABAS, Beijing (2018); *Sky Light and Cloud Shadow: Zhang Zhaohui*, Anji Art Space, Shanghai (2018); *The Light of Heaven*, Being 3 Gallery, Beijing (2015); *The Threads That Connect Us: Zhang Zhaohui Ink Painting*, Red Gate Gallery, Beijing (2014); *Abstract Ink Painting*, Tenpo Art Center, Taipei (2014); *Mountains and Waters*, Fukuoka Asian Art Museum, Japan (2014); *Ink Light*, Peninsula Hotel Beijing, Beijing (2014); *Light Infinity*, Design Art Space, Beijing (2013); *Dao of Nature*, Hakkokai Gallery, Beijing (2013); *Narcissus Beyond the Myth*, Being 3 Gallery, Beijing (2012); *One and Mass*, Light and Time Art Center, Beijing (2012); *Origin of Time*, 800 Art Museum, Shanghai (2011); *Travel to Yellow River*, Library of Nankai University, Tianjin (1988).

He has been invited to participate in numerous influential group exhibitions, international biennales and art fairs worldwide. His key participations include the Curitiba Biennale, China-Italia Biennale, Nordart, Fukuoka International Ink Painting Exhibition and Asian International Art Exhibition. Exhibition venues cover Kunstwerk Carlshütte in Germany, art spaces in Turin, Italy, Kyushu Geibunkan Art & Culture Center in Japan, contemporary art spaces in Singapore, Brussels Art Museum in Belgium, Château de Tours Art Museum in France, Palazzo Reale di Milano in Italy, Monastery

of Capri in Italy, Niemeyer Museum of Art in Brazil, as well as a great many museums and galleries across China and abroad.

He has received a variety of international art grants and professional awards, including: the Asian Cultural Council (1996), the Luce Foundation Grant (1998), the Asia Link Foundation (2004), and the Silver Medal of the 1st Nanjing International Art Festival (2014).

His works are collected by Art Institute of Chicago, Denver Art Museum, Fukuoka Asian Art Museum, Macao Museum of Art, Inside-Out Art Museum (Beijing), Deji Art Museum (Nanjing), West Lake Art Museum (Hangzhou), Asian Art Research House (Chicago), Eastover Art Center (MA, USA) and Kyushu Geibunkan Art & Culture Center (Japan).

关于艺术总监 About the Art Director

彭锋，北京大学艺术学院教授，享受国务院特殊津贴专家。兼任国务院学位委员会艺术学学科评议组召集人、中国文艺评论家协会副主席、国际美学协会副主席、中华美学学会副会长、中国美术家协会理论与策展委员会副主任。2016年入选教育部长江学者特聘教授，2022年入选第五届全国中青年德艺双馨文艺工作者。

彭锋主要从事美学理论、艺术理论、艺术批评、展览策划、剧本创作等方面的教学、研究和实践。其累计出版著作 20 部，近期出版作品包括：《艺术批评导论》（北京大学出版社，2025）、《现代意象理论与意象绘画》（岭南美术出版社，2025）、《后素：中西艺术史公案新探》（北京大学出版社，2023）。他先后策划艺术展览 200 余次，代表性展览有“弥漫：第 54 届威尼斯国际艺术双年展中国馆”，“相遇丝绸之路：首届中国新疆国际艺术双年展”等。

Peng Feng is Professor at the School of Arts, Peking University and a recipient of the Special Government Allowance from the State Council. He concurrently serves as Convener of the Discipline Appraisal Group for Art Studies under the Academic Degrees Committee of the State Council, Vice Chairman of the China Literary and Art Critics Association, Vice President of the International Association for Aesthetics, Vice President of the Chinese Aesthetics Society, and Deputy Director of the Theory and Curatorial Committee of the China Artists Association. He was appointed Yangtze River Distinguished Professor by the Ministry of Education in 2016, and named one of the Fifth National Outstanding Young and Middle-aged Literary and Art Workers with Both Moral Integrity and Professional Excellence in 2022.

His teaching, research and practice focus on aesthetic theory, art theory, art criticism, exhibition curation and script writing. He has published 20 monographs in total. His recent publications include: *An Introduction to Art Criticism* (Peking University Press, 2025), *Modern Imagery Theories and Imagery Paintings* (Lingnan Fine Arts Publishing House, 2025), *Puzzles of Art History* (Peking University Press, 2023). He has curated over 200 art exhibitions. Representative shows include *Pervasion: Chinese Pavilion of the 54th Venice Biennale* and *Encounter the Silk Road: The 1st Xinjiang International Art Biennale of China*.



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 35 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35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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798 Art District, No. 2 Jiuxianqiao Road,
Chaoyang District, Beijing
电话 Tel: +86 137 010 787 21
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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