借壳 Origins

of Artist Residencies in China

Another Pathway to Contemporary Chinese Art

驻留计划溯源与中国当代艺术进程

策展人: 胡超 / 布朗•华莱士

Curators: Hu Chao / Brian Wallace

二零二六年十月十一日至十一月一日

October 11 - November 1, 2026

Red Gate Gallery
红 门 画 廊

借壳
驻留计划溯源与中国当代艺术进程

胡 超

“借壳”在中文里有多重意味：既让人想到资本市场中的借壳上市，也让人想到生物的寄居、适应与生长。

艺术家驻留是一种现代“舶来”模式。20世纪90年代，这一模式通过国际合作在中国起步，让中外艺术家有机会在异地住下来、做作品，并持续影响着一代代艺术家的成长。为什么这段实践在中国当代艺术史的书写中长期缺少充分讨论？

艺术驻留不只是国际交流活动，也是中国当代艺术形成过程中的一种实践机制。艺术家在异地生活与创作，获得仅凭观看展览、阅读出版物和接触媒体图像难以获得的具身知识（embodied knowledge），并重新理解自身的位置、创作方法以及与世界的关系。这些经验与思考又通过同行交流、展览、讨论和讲学，传递给更多中国艺术家，帮助他们理解并参与20世纪90年代以来的全球化进程。

20世纪80年代，中外当代艺术家的跨国往来逐渐增多。当时虽有出访和旅居，围绕“住下来创作”的持续支持机制仍不普遍。艺术家驻留为这些跨国交流提供了更稳定的组织支持。本展览梳理艺术驻留在中国的起源，考察它如何参与中国当代艺术的形成与发展：

移植 Transplantation
1990年代至2000年代初：艺术驻留机制进入中国。
1991年，澳大利亚 Asialink 开始协调本国艺术家赴华驻留；同年成立的红门画廊（Red Gate Gallery）作为本地画廊提供协助。这些持续开展的驻留实践，为中外艺术家的跨国交流提供了新的组织形式。

嫁接 Grafting
2001年以后：艺术驻留机制在地方文化与本土实践中转化。
2001年，红门画廊创办自己的北京驻留计划，早期延续与澳大利亚机构的合作；厦门中国欧洲艺术中心（CEAC）也于同年启动驻留项目，一面与欧洲艺术界保持密切联系，一面扎根中国东南的地方经验、社会资源和艺术生态。

菌丝网络 Mycelium
2009年至今：艺术驻留进入网络化发展的新阶段。
通过 2013年成立的China Residencies平台，国内驻留计划开始加入世界驻留项目的开放网络，并在不同机构、艺术家和地域之间持续生长。中国艺术家自身的需求，也推动了上苑艺术馆、郑学武的哈德逊艺术中心等本土艺术家自建项目的创新。

梳理中国艺术驻留的起源，为中国当代艺术史补上一条线索，也让我们从另一个角度认识中国当代艺术的形成。艺术家在跨地区、跨国的移动与停留中积累的切身经验，同样构成了这一过程的重要部分。

Origins of Artist Residencies in China: Another Pathway to Contemporary Chinese Art

Hu Chao

"Borrowing the Shell," the literal translation of the Chinese title, carries multiple meanings. In finance, it refers to a backdoor listing: entering an existing structure, “borrowing” its resources and connections to get where one could not otherwise go. It also evokes the biological processes of inhabitation, adaptation and regeneration. In both senses the shell is ready-made — an institution, a city, a web of relations — and whoever borrows it emerges changed.

This exhibition uses the metaphor to trace the origins of artist residency programs (or Artist-in-Residence / AiR) in China and raises a question: why has a practice that broadened Chinese artists’ hard-won international experience — especially in the early years of China’s opening-up — remained an overlooked thread in the history of contemporary Chinese art?

An artist residency is more than an international exchange activity at the margins of contemporary Chinese art; it is one of the mechanisms by which that art took shape. Through movement, temporary stays and life across cultures, artists enter unfamiliar environments and gain a kind of knowledge that exhibitions, publications and images alone cannot give — knowledge that changes how they understand their position, their methods, and their relationship to the worldSuch experi ence traveled onward, through exchanges, exhibitions, discussions and teaching, brin ging ever more Chinese artists into the globalizing art world.

Chinese artists began going abroad, and foreign artists began arriving in China, in the 1980s —but the exchange was scattered and personal, with no mechanism for organizing a stay long enough to make work. An artist residency became one of the chief organised channels for these exchanges. Since the early 1990s, artist residencies have developed along side contemporary Chinese art.Their history is not simply a story of external infuence and local acceptance, but a process of adaptation, transformation and mutual exchange among artists, institutions and different cultural environments. This exhibition examines how artist residencies helped shape contemporary Chinese art, tracing their development through three stages:

Transplantation
1990s–early 2000s: the residency model enters China

In the early 1990s, Australia’s Asialink began sending artists to China on residencies. Red Gate Gallery, founded in 1991 by Australian Brian Wallace, helped these artists find accommodation and studio space and connect with Beijing’s art community. This organised form of artist mobility helped residencies take root in China’s emerging contemporary art ecosystem.

Grafting
From 2001 onward: residencies take new forms in local contexts

In 2001, Red Gate Gallery launched its own residency program in Beijing, building on a decade of cooperation with its Australian partners. The same year, the Chinese European Art Center (CEAC) started its program in Xiamen, drawing on its European connections. These early local programs put down deep roots — in local cultures, social resources and artistic communities — and developed forms of residency shaped by the Chinese context.

Mycelium
Since 2009: residencies grow into an open network

In 2013, China Residencies launched its bilingual website and went on to publish annual reports from 2014 to 2021, using both to connect residency programs, institutions and artists across China and the world.

In the meantime, the needs of Chinese artists themselves have driven homegrown experiments: Shangyuan Art Museum, now running multiple sites, and Zheng Xuewu's Hudson Art Center in the United States.

Tracing these origins adds a missing thread to the history of contemporary Chinese art and offers another way of understanding how it all came to be. The movement, the stays, the border crossings — carried in artists' own bodies — shaped contemporary Chinese art as much as any exhibition or manifesto.

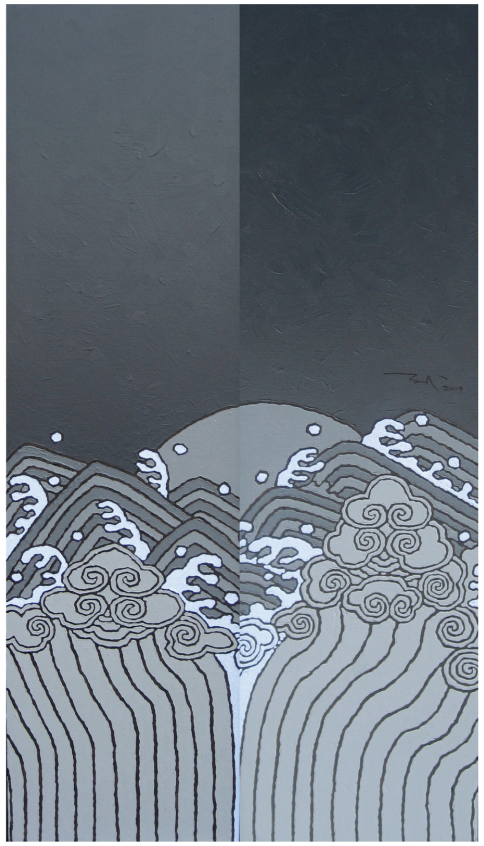
Red Gate Gallery
红 门 画 廊

35 三十五周年!
Years in 2026

Origins

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Another Pathway
to Contemporary Chinese Art
驻留计划溯源与中国当代艺术进程



图像 Image: 郑学武 Zheng Xuewu, 东方之旭 The East, 2009, 布面丙烯 Acrylic on canvas, 146 x 86 cm

策展人：胡超，布朗·华莱士
Curator: Hu Chao, Brian Wallace

二零二六年十月十一日至十一月一日
October 11 - November 1, 2026

开幕：二零二六年十月十一日星期日下午三点至五点
Opening: 3 - 5 pm, Sunday, October 11, 2026

艺术家 Artists
陈庆庆 Chen Qingqing
陈伟 Chen Wei
Guillaume Cochinaire
韩情 Han Qing
蒋巍涛 Jiang Weitao
Jayne Dyer
谭思考 Laurens Tan
沈少民 Shen Shaomin
苏新平 Su Xinping
王鲁炎 Wang Luyan
解国平 Xie Guoping
尹欣 Yin Xin
张亚杰 Zhang Yajie
郑学武 Zheng Xuewu

北京市朝阳区酒仙桥路2号院 798艺术区
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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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策展人简介



胡超 Hu Chao

胡超是艺术史学者、策展人与文化写作者，广州美术学院新美术馆学研究中心副研究员、中央美术学院博士。他的研究关注东南亚、中国及更广阔地区之间的艺术联系与交流历史，将历史研究与当代艺术讨论相结合，尝试从跨区域的历史脉络中理解亚洲艺术的发展。他较早从中国与东南亚相互关联的艺术史视野系统开展“南洋木刻”研究，关注中国新兴木刻在东南亚的传播与在地发展，以及木刻展览推动对东南亚历史的重写。

他也长期研究文化记忆与身份建构，关注博物馆、美术馆、艺术创作与视觉文化如何参与历史书写。著有《国民身份的建构：新加坡的国家博物馆和美术馆》（广西师范大学出版社）。相关学术论文结合不同国家的案例，讨论国际博物馆合作如何在海外展厅中构建“文化领土”，以及族群记忆与国家历史、华人民俗与国家非遗等话题。

他的策展项目多由学术研究发展而来。围绕1930至1950年代以东南亚为中心的艺术交流，他考察墨西哥、中国与东南亚艺术家的往来及其相互联系，并据此组织历史材料与当代艺术作品，联合策展了第二届泛东南亚三年展中的《巴厘岛：雨林外的艺术与世界》（2026，广州美术学院美术馆）。

在对中国当代艺术发展进程的研究中，他较早梳理艺术驻留计划的历史及其国内外交流脉络，并以此为基础联合策展了本次展览《借壳：驻留计划溯源和中国当代艺术进程》。

他的公共写作从视觉文化与历史研究进入当代社会议题，发表于《南华早报》《亚洲时报》《泰晤士高等教育》及 Critical Asian Studies 的 CommentaryBoard 等平台。

Hu Chao is an art historian, curator and cultural writer working across China, Southeast Asia and other regions. He is a Research Associate Professor at Guangzhou Academy of Fine Arts and holds a PhD from the Central Academy of Fine Arts.

His systematic research on Nanyang woodcuts examines the circulation and local development of China’s New Woodcut Movement in Southeast Asia, and how exhibitions contribute to rewriting regional history. His work on cultural memory and identity explores overseas museum galleries as “cultural territories”, ethnic memory and national history, and Chinese folk traditions and national intangible cultural heritage. He is the author of Constructing National Identity: National Museums and Galleries of Singapore, 1965–2015, published in Chinese by Guangxi Normal University Press.

His exhibitions develop from academic research. He co-curated Bali Island: Art and the World Beyond the Rainforest (2026, GAFA Art Museum), part of the Second Trans-Southeast Asia Triennial. He also co-curated the present exhibition, Origins of Artist Residencies in China: Another Pathway to Contemporary Chinese Art (“Borrowing the Shell”), drawing on his research into artist residencies and their networks of exchange.

His public writing brings visual culture and historical research to contemporary social questions. His essays have appeared in the South China Morning Post, Asia Times, Times Higher Education and Critical Asian Studies Commentary.

策展人简介



布朗·华莱士 Brian Wallace

布朗·华莱士（Brian Wallace）是澳大利亚籍策展人、北京红门画廊创始人，也是《借壳》展览的联合策展人。他于1984年首次来到中国，1986年在中国人民大学学习汉语，1990—1991年在中央美术学院进修中国艺术史。20世纪80年代末，他开始与中国艺术家合作，在北京古观象台等场所组织展览。

1991年，华莱士在北京东便门角楼创办红门画廊，这是中国大陆第一家由外国人创办的当代艺术画廊。红门长期支持处于职业生涯起步阶段的中国艺术家，并向国际观众介绍他们的作品。2017年，画廊迁至北京798艺术区。

2001年，华莱士发起红门国际艺术家驻留计划，最初为澳大利亚艺术工作者提供公寓和工作室，随后逐渐接待来自世界各地的艺术家。红门也协助国际文化机构和基金会在北京开展项目，并推动中国艺术家与BigCi、Bundanon等海外驻留项目之间的交流。

Brian Wallace is an Australian curator, founder of Red Gate Gallery in Beijing and co-curator of Borrowing the Shell. He first travelled to China in 1984, studied Chinese at Renmin University of China in 1986, and studied Chinese art history at the Central Academy of Fine Arts from 1990 to 1991. In the late 1980s, he began working with Chinese artists to organise exhibitions at venues including Beijing’s Ancient Observatory.

In 1991, Wallace founded Red Gate Gallery in Beijing’s Dongbianmen Watchtower. It was the first contemporary art gallery in mainland China established by a foreigner. Red Gate has supported Chinese artists at the beginning of their careers and introduced their work to international audiences. The gallery moved to Beijing’s 798 Art District in 2017.

In 2001, Wallace established Red Gate’s international artist residency programme, initially providing apartments and studios for Australian arts practitioners before welcoming artists from around the world. Red Gate also assisted international cultural institutions and foundations with their programmes in Beijing and facilitated exchanges between Chinese artists and overseas residency programmes, including BigCi and Bundanon.

目录

01	参展艺术家简介	ABOUT THE ARTISTS
04	第一部分 移植	PART I TRANSPLANTATION
18	第二部分 嫁接	PART II GRAFTING
26	第三部分 菌丝网络	PART III MYCELIUM
35	第四部分 从罗马研修到数字网络: 驻留计划的全球发展脉络	PART IV From Study in Rome to Digital Networks The Global Development of Artist Residencies
40	附录:中国艺术驻留项目表2026	RESIDENCY PROGRAMMES IN CHINA 2026

借壳 "Borrowing the Shell"

Origins of Artist Residencies in China

参展艺术家简介

沈少民 Shen Shaomin

早期经Asialink介绍赴澳大利亚参加艺术项目。2012年开放其北京工作室作为海外艺术家驻留工作室。

In the early stage of his international career, he was introduced to opportunities through Asialink and travelled to Australia to participate in art projects.
In 2012, he opened his Beijing studio as a residency space for international artists.

苏新平 Su Xinping

著名艺术家、版画家，中央美院教授，早期参加过澳洲展览，并在新加坡泰勒版画院驻留。

Artist / Professor at the Central Academy of Fine Arts.
Among the earliest Chinese contemporary artists to participate in overseas residencies, including a residency at the Singapore Tyler Print Institute.

张亚杰 Zhang Yajie

1963年 出生于济南，1989年 中央美术学院版画艺术专业毕业，现工作生活于北京。

Born in Jinan in 1963,Graduated from the Printmaking Department of the Central Academy of Fine Arts in 1989,Currently lives and works in Beijing.

解国平 Xie Guoping

曾在红门参与驻地项目；并参加早期《两代人——中国当代艺术 20 年 澳大利亚巡回展》

Two Generations (2012)，2010Participant of Red Gate Residency

尹欣 Yin Xin

本展呈现木刻版画《小和尚与狗》。

The exhibition presents the woodcut Young Monk and Dog.

Jayne Dyer

澳大利亚艺术家，最早经由Asialink于90年代初来北京驻留，
2007至2014年持续在北京生活和工作。

Australian artist who first came to Beijing in the early 1990s for an Asialink residency, and later lived and worked in Beijing from 2007 to 2014.

陈庆庆 Chen Qingqing

著名艺术家，早期红门驻留和厦门CEAC活动的积极参加者，曾参加《两代人——中国当代艺术 20 年澳大利亚巡回展》。多年来创作活跃，部分作品一直延续着通过塑造空间的范围与内容来反映生活与社会。

A renowned artist, Chen Qingqing was an active participant in early Red Gate residencies and CEAC activities in Xiamen, and featured in the Sino-Australian contemporary art touring exhibition *Two Generations* (2012). Maintaining a vibrant practice over the years, her work consistently reflects life and society through the shaping of spatial boundaries and content.

ABOUT THE ARTISTS / 参展艺术家简介

参展艺术家简介

王鲁炎 Wang Luyan

王鲁炎，1956年出生于山东，自幼定居北京，中国现当代艺术发展史重要参与者。

Wang Luyan was born in Shandong in 1956 and has lived in Beijing since childhood. He is a key participant in the development of modern and contemporary Chinese art.

陈伟 Chen Wei

陈伟，1990年出生于江西，2011年毕业于景德镇陶瓷学院，获陶艺学士学位；2014年毕业于上海大学美术学院。2015年参加红门画廊国际艺术家驻地项目，现生活和工作于上海。

Born in Jiangxi in 1990. He graduated from Jingdezhen Ceramic Institute with a bachelor's degree in Ceramic Art in 2011, and received a master's degree in Materials Art from the College of Fine Arts, Shanghai University, in 2014. In 2015, he participated in the Red Gate Gallery International Artist Residency Program. He currently lives and works in Shanghai.

郑学武 Zheng Xuewu

艺术家郑学武曾在包括红门画廊在内的不同机构支持下，赴美国等地参与艺术驻留。多元的国际驻留经历拓展了他的跨文化艺术实践，并影响了其后续创作与交流方式。此后，他于纽约创办哈德逊艺术中心，并建立面向中国艺术家为主的驻留项目，将个人经验转化为连接不同艺术生态的平台。

Supported by various organizations, including Red Gate Gallery in his early years, Zheng Xuewu participated in residency programs in the United States and elsewhere. These experiences informed his cross-cultural practice and later led him to found Hudson Art Center in New York, creating a residency platform primarily for artists from China.

韩情 Han Qing

艺术家多次前往澳大利亚参加驻留项目，并参与《两代人——中国当代艺术 20 年 澳大利亚巡回展》。他的驻留履历包括中国红门驻留、韩国 Ssamzie Space 驻留以及澳大利亚 BigCi 驻留项目。

Han Qing participated in several artist residency programmes in Australia and took part in the Sino-Australian contemporary touring exhibition *Two Generations*. his residency experience includes the Red Gate Residency in China, Ssamzie Space in South Korea, and the BigCi residency programme in Australia.

Laurens Tan 谭思考

澳大利亚艺术家，生活和工作于悉尼、北京（自2006年起）、拉斯维加斯（自2012年起）。

An Australian artist who lives and works in Sydney, Beijing (since 2006), and Las Vegas (since 2012).

Guillaume Cochinaire 纪尧姆·克钦耐尔

纪尧姆·克钦耐尔Guillaume Cochinaire，1987 年出生于法国南锡，2012 年毕业于法国南锡国立艺术学院（École Nationale d'Art de Nancy）。2014 年，他在北京怀柔上苑艺术馆进行了为期 7 个月的艺术驻留。

Guillaume Cochinaire was born in Nancy, France, in 1987 and graduated from the École Nationale d'Art de Nancy in 2012. In 2014, he spent seven months as an artist-in-residence at Shangyuan Museum in Beijing.

蒋巍涛 Jiang Weitao

蒋巍涛曾参加2006年红门国际驻留及2010年阿尔伯斯基金会驻留，作品先后亮相东京、纽约，并参与《两代人——中国当代艺术 20 年 澳大利亚巡回展》。

Jiang Weitao participated in the Red Gate International Residency in 2006 and the Albers Foundation Residency in 2010. His work has been exhibited in Tokyo and New York and featured in the Australian touring exhibition *Two Generations (2012)*.

借壳 "Borrowing the Shell"

Origins of Artist Residencies in China

01

Transplantation / 移植

沈少民 Shen Shaomin
苏新平Su Xinping
张亚杰Zhang Yajie
解国平Xie Guoping
尹欣 Yin Xin
Jayne Dyer

Transplantation / 移植

澳大利亚 Asialink 与红门画廊（Red Gate Gallery）

1980年代末至1990年代：艺术驻留机制进入中国

艺术驻留机制进入中国，是一个“移植”的过程。

中国艺术家走出国门，外国艺术家零星来华，都始于20世纪80年代。但那时的交流是个人的、零散的——有出访，有旅居，没有人把“住下来创作”这件事组织起来。

系统性的变化，从澳大利亚开始。1989年，澳大利亚艺术理事会（Australia Council）发起艺术家驻留计划；1991年，项目移交 Asialink 管理。Asialink 是澳大利亚国家层面的亚洲交流机构，设于墨尔本大学。它与亚洲多个国家开展双向艺术家驻留，也由此与中国建立了艺术联系。随后，Asialink 派往中国的首位澳大利亚艺术家琳迪·李（Lindy Lee）到达北京——成体系的双向国际驻留机制第一次在中国落地。

同样在1991年，布朗·华莱士（Brian Wallace）在北京东便门城墙角楼创立红门画廊。这位1984年就来到中国的澳大利亚人，在创办画廊之前，已在北京古观象台等地为年轻的中国艺术家组织过展览。整个1990年代，他以个人身份义务协助 Asialink 来华的艺术家——帮他们找房子、找工作室，带他们走进北京的艺术圈。这些帮助却是当时国际艺术家在北京所能得到的几乎全部支持。而通道是双向的：同一时期，中国艺术家也经 Asialink 赴澳大利亚驻留。

十年接应，蓄势待发。驻留机制已经传入中国，本土驻留项目也开始萌芽。

在出国是稀罕事、见到外国同行也是稀罕事的年代，一个有组织、可申请的驻留名额，对艺术家格外珍贵。

澳大利亚艺术家 Jayne Dyer 1994年首次来北京参加红门画廊的展览，当即决定申请 Asialink 的驻留计划。次年，她再次来京。她后来又参加了红门画廊的北京驻留项目，并于2007年至2014年间一直在北京生活和工作。长期的在地经验进入她的装置、摄影与雕塑创作——装置作品《蝴蝶效应》（The Butterfly Effect），正是这段经验转化成的艺术语言。

Transplantation / 移植

Asialink (Australia) & Red Gate Gallery

1990s–early 2000s: the residency mechanism enters China

Bringing the residency mechanism into China was an act of transplantation.

Chinese artists began going abroad, and foreign artists began arriving in China, in the 1980s — but the exchange was personal and scattered. There were visits and sojourns, but no one had yet organized support for artists to stay and make work.

The shift to organized exchange began with Australia. In 1989 the Australia Council initiated an artist residency program; in 1991 it was transferred to Asialink, Australia's national centre for Asia engagement based at the University of Melbourne. Asialink organized two-way artist residency exchanges across Asia, establishing artistic links with China in the process. Later, the Chinese-Australian artist Lindy Lee arrived in Beijing as Asialink's first resident artist in China. For the first time, a structured, two-way international artist residency system was operating in China.

Also in 1991, Brian Wallace opened Red Gate Gallery in the corner tower of Beijing's Dongbianmen city wall. An Australian who had first come to China in 1984, he had already organized exhibitions for young Chinese artists at the Ancient Observatory and elsewhere. Through the 1990s he assisted, informally and unpaid, the artists Asialink sent to Beijing — finding them housing and studios, and leading them into the city's art circles. These efforts provided nearly all the support available to international artists in Beijing at the time. And the channel ran both ways: in the same years, Chinese artists, funded through Asialink, took up residencies in Australia.

A decade of informal support had laid the groundwork.The mechanism had arrived; the soil was waiting.At a time when going abroad and meeting fellow artists from other countries were rare, an organized residency program that artists could apply to was a precious opportunity.

The Australian artist Jayne Dyer first came to Beijing in 1994 for a Red Gate Gallery exhibition — an experience that led her to apply for and be accepted into Asialink's residency program. She returned to Beijing the following year.She later joined Red Gate Gallery's own residency program and went on to live and work in Beijing from 2007 to 2014.Her years of living and working in Beijing informed her installations, photography and sculpture; The Butterfly Effect translates that experience into artistic language.

沈少民：中国鲤鱼

鲤鱼历来是中国绘画图案的重要视觉符号，在传统文化中象征着吉祥、幸福与坚韧，然而，在生态层面它却体现出一种复杂的矛盾。亚洲鲤鱼作为“外来物种”，在美洲和澳洲都繁殖迅速，带来一定的生态影响。艺术家运用电子元件与仿真硅胶构建出一件由数百条机械鲤鱼组成的大型装置，它们微弱的呼吸与细微的挣扎，置身于真实与拟像之间，营造出一种“魔幻现实”的氛围。艺术家又将这些仿真鲤鱼放入设计的工业罐头中引发观众对生命保护与禁锢之间思考。艺术家以作品重构与置换的行为，反思自然生态系统的持续恶化，并对人类与自然的关系提出警示。

“ 中国鲤鱼”已不仅仅是一个自然的生物符号，它在全球化、数字化与消费主义的结构中转化为一种连接过去、现在与未来的文化隐喻，并成为观众自我投射的媒介。想象当海洋退化、大地盐碱，鲤鱼也随之转变为“咸鱼” ，生物离开自然水域进入工业生产的范畴，被封存、贴标签为标准化的消费品，这种自然生态系统的持续恶化，使得人与自然的关系构建了一个崭新的警示故事。

Shen Shaomin: Chinese Carp

Carp have long been a recurring motif in Chinese painting, symbolising good fortune, happiness, and resilience. Ecologically, however, Asian carp are considered a non-native species in the Americas and Australia, where their rapid spread has affected local ecosystems. Using electronic components and silicone replicas, the artist creates hundreds of mechanical carp whose faint breathing and subtle struggles blur the boundary between reality and simulation. By placing them in industrial cans, the work reflects on the tension between protection and confinement, while warning of the deteriorating relationship between humanity and nature.

The artist seals the simulated carp into industrial cans, a gesture suspended between protection and confinement. It prompts us to consider: when life is commodified, is it being preserved or dissolved? Through this act of reconstruction and displacement, the artist reflects on the ongoing degradation of the natural ecosystem and makes a cautionary tale about the relationship between humanity and nature.

In this work, the “Chinese Carp” is more than just a biological symbol. Within the structures of globalisation, digitisation, and consumerism, it is transformed into a cultural metaphor that bridges the past, present, and future. The carp is no longer merely a natural creature but a medium for viewers' political projection. When the ocean deteriorates into a salt flat, the carp transforms into a “salted fish” that leaves natural waters and enters the realm of industrial production as it is sealed and labelled to become a standardised consumer product.

“创作《中国鲤鱼》系列作品时，我想要探讨传统文化与消费主义的交汇。鲤鱼象征着好运，但在这里，它却被捕捞、复制，甚至被罐装——这体现了文化如何被包装成商品。我从不模仿他人，也不重复自己的作品；我总是不断探索新的方式来表达生存与变革的意义。”

——艺术家 沈少民

“When I create *Chinese Carp*, I wanted to reflect on how tradition meets consumption. The carp is a symbol of luck, but here is becomes caught, replicated, and even canned – showing how culture can be packaged like a commodity. I never repeat others, or even myself; I’ m always exploring new ways to express survival and change.”

——Shen Shaomin

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① 沈少民 Shen Shaomin
无题 Untiled
1989
综合材料 Mixed media
67 × 70 cm

②



② 沈少民 Shen Shaomin
中国鲤鱼 Chinese Carp
2025
中国鲤鱼摆件特制礼盒(附证书)
Chinese Cap Special Container with Certifcate
AU 070
11 × 42 × 21 cm



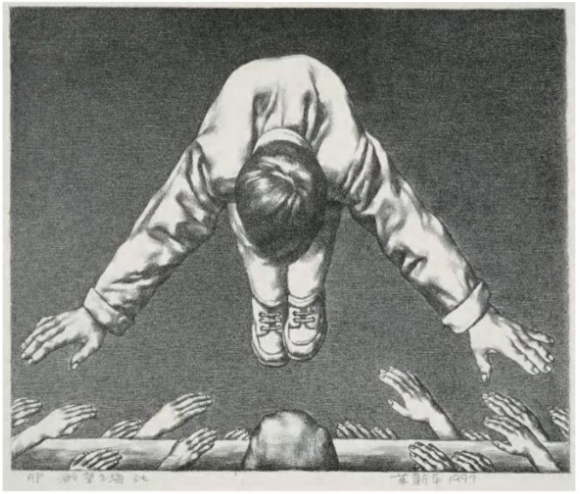
苏新平 Su Xinping
欲之海之十一 Sea of Desire No. 11
1999
石版画 Lithograph
4/20
38 × 49 cm



苏新平 Su Xinping
欲之海之二 Sea of Desire No. 2
1995
石版画 Lithograph
AP
37 × 44 cm



苏新平 Su Xinping
欲之海之四 Sea of Desire No. 4
1996
石版画 Lithograph
8/20
35 × 43 cm



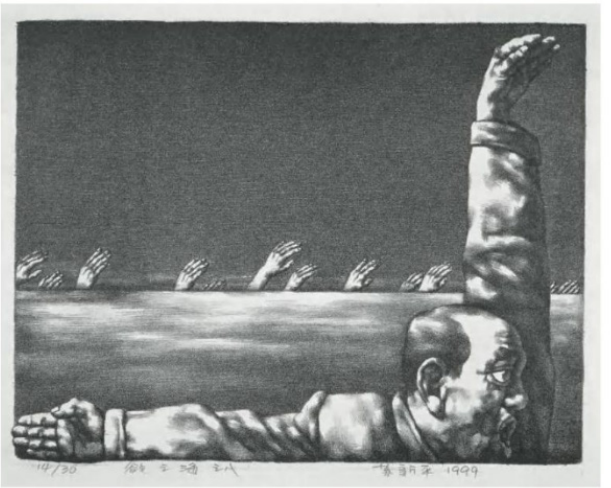
苏新平 Su Xinping
欲之海之七 Sea of Desire No. 7
1997
石版画 Lithograph
15/20
35 × 43 cm



苏新平 Su Xinping
欲之海之五 Sea of Desire No. 5
1995
石版画 Lthograph
14/15
35 × 43 cm



苏新平 Su Xinping
欲之海之八 Sea of Desire No. 8
1999
石版画 Lithograph
AP
35 × 44 cm



苏新平 Su Xinping
欲之海之六 Sea of Desire No. 6
1996
石版画 Lithograph
15/30
35 × 43 cm

①



②



③



① 张亚杰 Zhang Yajie
卡拉 OK Karaoke
1991
布面油画 Oil on canvas
50 × 50 cm

② 张亚杰 Zhang Yajie
路口 Crossing
1992
布面油画 Oil on canvas
110 × 95 cm

③ 尹欣 Yin Xin
小和尚与狗 Young Monk and Dog
1992
木刻版画 Woodcut
60 × 80 cm



本次展览邀请函
Invitation

解国平：红门驻留的回忆
XIE GUOPING
RED GATE FEIJIACUN RESIDENCY

“在接下来的一段时间里，布朗先生看了我其它作品后，邀约到北京费家村红门画廊艺术家驻地工作室。工作室有150平左右，包括吃、住、行也全部免费提供。当接到邀请后，我心里欣喜若狂。像我这样的无名艺术创作者，能得到无偿帮助是多么遥不可及的事。……在北京这三个多月的创作中，是内心最平静的时刻，同时也遇到很多国内外的艺术家，有时在一起画画和讨论。”

——艺术家 解国平回忆参加红门画廊驻留计划

“After seeing my works, Brian Wallace invited me to work at Red Gate Gallery’s artist studio in Feijiacun, Beijing. The studio, about 150 square meters, provided free accommodation and daily living support. When I received the invitation, I was overwhelmed with joy. Those three months in Beijing were among the most peaceful moments of my artistic life.”

— Xie Guoping reflects on his experience at the Red Gate Residency

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① 解国平 Xie Guoping
这一拜 Praying for Luck
2007
布面油画 Oil on canvas
200 × 135 cm

② 解国平 Xie Guoping
朝圣 Pilgrimage
2009
纸本木炭条 Charcoal on paper
26 × 36 cm

③ 解国平 Xie Guoping
十个太阳 Ten Suns
2009
布面油画 Oil on canvas
120 × 180 cm

Jayne Dyer / Long-Term Local Experience

澳大利亚艺术家 Jayne Dyer 曾通过 Asialink 等国际艺术交流项目来到中国，并参与红门画廊相关艺术交流活动。她随后长期生活和工作于北京（2007–2014），将中国社会环境、城市变化和文化经验融入其装置、摄影和雕塑创作之中。

她的跨学科实践关注身份、社会关系与环境变化，代表作品《蝴蝶效应》（The Butterfly Effect）体现了艺术家如何将长期在地经验转化为艺术语言。该作品曾被北京机构收藏及展示。

Jayne Dyer 的实践体现了早期艺术驻留的意义：驻留并非只是短暂的文化访问，而可以成为艺术家进入新的社会环境、建立长期关系并发展跨文化创作的重要起点。

Australian artist Jayne Dyer came to China through international cultural exchange programmes, including those run by Asialink, and took part in activities organised by Red Gate Gallery. She later lived and worked in Beijing from 2007 to 2014, drawing on her experiences of Chinese society, urban transformation and local culture in her installations, photography and sculpture.

Working across disciplines, Dyer explores questions of identity, social relations and environmental change. Her major installation The Butterfly Effect reflects how long-term engagement with a place can be transformed into artistic language through materials, space and cultural references. The work has been collected and exhibited by institutions in Beijing.

Dyer's practice demonstrates an important aspect of early artist residencies: beyond temporary cultural exchange, residency could become a starting point for artists to build sustained relationships with new environments and develop cross-cultural practices.

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①Jayne Dyer
蝴蝶1 Butterfly 1
2013
蝴蝶翅膀 Butterfly wing
15 × 10 cm

②Jayne Dyer
《遗忘图书馆》（装置局部） The Library of Forgetting (Installation Detail)
2008
摄影 Photograph
1/3
30 × 20 cm

借壳 "Borrowing the Shell"

Origins of Artist Residencies in China

02

GRAFTING/嫁接

陈庆庆 Chen Qingqing
王鲁炎 Wang Luyan
陈　伟 Chen Wei

2001年以后：艺术驻留机制在地方文化与本土实践中转化
红门画廊与厦门中国欧洲艺术中心（CEAC）

红门画廊与厦门中国欧洲艺术中心
Red Gate Gallery and CEAC, Xiamen

2001年，红门画廊创办北京驻留计划（Red Gate Residency）——十年义务接应，至此长成了自己的机制：固定的公寓和工作室、可申请的名额、常态化的接待。早期，它与澳大利亚机构的合作继续延伸。

2001年也是整个领域的枢纽之年，厦门中国欧洲艺术中心（CEAC）于这一年启动驻馆项目，中国最早一批常设国际驻留机构在一南一北不同方向上同年诞生。中国欧洲艺术中心（CEAC）由荷兰籍艺术家伊尼卡·顾蒙逊（Ineke Gudmundsson）与厦门大学艺术学院秦俭教授于1999年共同发起，并于2001年正式启动驻留计划。作为中国大陆最早成立并持续运营至今的非营利艺术驻留机构之一，CEAC 标志着艺术驻留机制在中国进入了由单次交流向长期实践转变的新阶段。

这种“嫁接”而来的驻留计划在厦门不断扩展：CEAC 一面与欧洲艺术界保持密切联系，一面将根系扎进本土——与德化白瓷工坊、厦门印刷厂、工坊及实验室建立合作网络，协助驻馆艺术家将概念转化为实体作品；艺术家住在海边和老港区，走进大学课堂，驻留结束时在中心展示成果。二十余年来，四百多位来自世界各地的艺术家驻留厦门。欧洲是接穗，中国东南沿海是砧木，长出来的是两边原先都没有的东西。

红门这边的果实，落在艺术家的来路上。2004年，厦门艺术家陈文令经红门驻留来到北京；此后二十余年，一代代中外艺术家经由此处往返。这里展示的红门画廊作品，虽然多半未必是驻留时期的创作，但正反映了驻留计划这个通道留下的轨迹正是这条通道留下的轨迹——驻留不只提供一间工作室，更提供一段改变创作的社会时间。

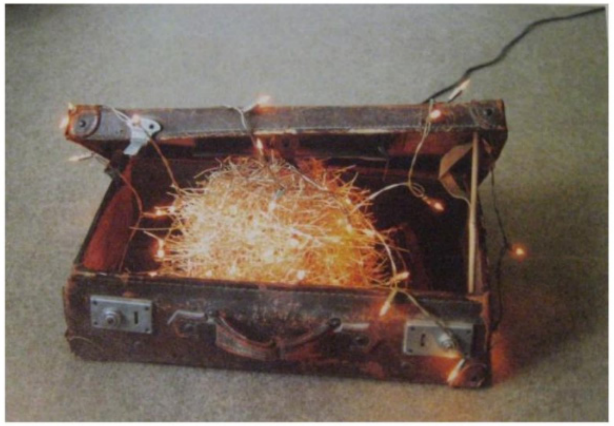
In 2001, Red Gate Gallery launched Red Gate Residency in Beijing — a decade of informal welcome, grown at last into a mechanism of its own: fixed apartments and studios, programs one could apply to, a standing roster of guests. Its cooperation with Australian institutions carried on through the early years.

That same year proved a hinge for the field as a whole. In Xiamen, the Chinese European Art Center (CEAC) opened its own residency program — and China's earliest standing international residencies, Red Gate's and CEAC's, came into being in the same year, on two different lineages.

CEAC had been founded in 1999 by Ineke Gudmundsson, a curator from the Netherlands, together with Professor Qin Jian of the Art College of Xiamen University. Its residency program, running without interruption ever since, is among the longest-standing non-profit residencies in mainland China — the moment when artist exchange in China shifted from one-off visits to sustained practice.

The grafting itself happened in Xiamen. CEAC kept close ties with Europe while putting down roots in the local soil: a working network of white-porcelain workshops in De Hua, printers in Xiamen, factories and laboratories, so that resident artists could actually make their work; apartments by the sea and the old harbor, walk-ins to university classrooms, a presentation at the center to close each residency. Over more than two decades, four hundred-plus artists from around the world have come to stay. Europe was the scion, China's southeast coast the stock; what grew was something neither side had seen before.

On the Red Gate side, the fruit showed in the paths artists took. In 2004 the Xiamen artist Chen Wenling came to Beijing through Red Gate's residency; in the two decades since, generations of Chinese and international artists have passed through. The Red Gate works shown here trace that passage — a residency offers more than a studio; it offers a stretch of social time that changes an artist's practice.



陈庆庆 Chen Qingqing
回家的路上 On the Way Home
1996
综合材料 Mixed media
20 × 50 × 30 cm

PART II / GRAFTING

陈庆庆：空间的延续

陈庆庆的创作经历也映照出中国当代艺术跨地域交流不断展开的过程。她和红门画廊和CEAE的驻留及展览项目颇有渊源，本次展览将红门画廊收藏的两件早期作品，与她近年来创作的三件电脑机箱装置并置呈现。作品在材料、形式与制作方式上发生了显著变化：早期作品更多借助日常物品与综合材料展开叙事，新的机箱装置则将工业产品转化为具有生命感和想象性的容器。这种变化体现了艺术家在不同阶段持续更新材料语言、回应现实经验的创造力。与此同时，“空间”始终是贯穿其创作的一条线索——箱体、容器、内部结构与被包裹的对象，既构成具体的物理空间，也指向身体、记忆与生存状态。跨越不同时间的作品由此形成对照，也显现出陈庆庆创作中不断变化而又彼此延续的观察方式。

Chen Qingqing
Continuities of Space

Chen Qingqing' s artistic trajectory also reflects the expanding networks of cross-regional exchange within Chinese contemporary art. She has longstanding ties to the residency and exhibition programs of Red Gate Gallery and CEAE.This exhibition brings together two early works from the Red Gate Gallery collection and three recent installations made from computer cases. Across these works, her materials, forms, and methods of production have undergone significant changes: the earlier pieces use everyday objects and mixed media to develop their narratives, while the new installations transform industrial products into containers imbued with vitality and imagination. These shifts demonstrate the artist' s continuing exploration of material language and her responsiveness to lived experience at different stages of her practice. At the same time, “space” remains a recurring thread throughout her work. Boxes, containers, internal structures, and enclosed objects constitute physical spaces while also evoking the body, memory, and conditions of existence. Presented across a broad span of time, these works reveal both the transformations and the underlying continuities in Chen Qingqing' s way of observing and engaging with the world.

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① 陈庆庆 Chen Qingqing
无题 Untitled
1999-2000
综合材料 Mixed media
72 × 28 × 28 cm

② 陈庆庆 Chen Qingqing
蓝鸟 Blue Bird
计算机机箱及其它装置品 Installation
2026
43 × 45 × 23 cm

①



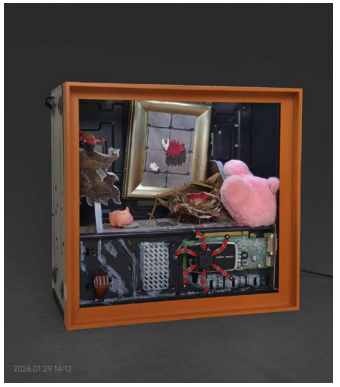
②



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④



① 陈庆庆 Chen Qingqing
我是你的同谋 I Am Your Accomplice
综合材料 Mixed media
2025
66 × 56 × 10 cm

② 陈庆庆 Chen Qingqing
木枕也无忧 A Worry-free Wooden Pillow
综合材料 Mixed media
2025
42 × 47 × 12cm

③ 陈庆庆 Chen Qingqing
蛋 Egg
计算机机箱及其它装置品 Installation
2025
43 × 45 × 23 cm

④ 陈庆庆 Chen Qingqing
作巢 Making a Nest
计算机机箱及其它装置品 Installation
2025
43 × 45 × 23cm

陈文令:北京很养人的梦想
Chen Wenling / Beijing Nurtures Dreams

“北京的深度就像雾霾天和沙尘暴一样让你几眼都看不到底。很多城市是林子大了什么鸟都有，而北京是鸟很多什么林子都有哈，圈层无比的多，人的思想也非常的丰富。这里确实没厦门养人但很养人的梦想…。
哥们听后拍拍我肩膀说：兄弟好样的，我懂你了！

在红门画廊驻地艺术家都是外地的。每人驻地二个月，而布朗给我是三个月，每月还有生活费。在期满前几天我骑着一辆二手市场买来的破旧脚踏车到索家村艺术区租了一个一百多平的工作室。这是我人生最有价值的一次决定。从此我的人生发生天翻地履的变化，连白日梦都不敢做的各种美好接踵而至。”

——陈文令，来自厦门的艺术家，2004年通过红门驻留来到北京

“The depth of Beijing is just like the hazy days and the sandstorms. Endless! In many cities, the atmosphere makes men. However, when it comes to Beijing, men make the atmosphere. It has so many circles and layers. This city is good for my mental health rather than my physical health." "Yeah man, now I get you", he said.

All the Chinese residency artists are from outside of Beijing, each getting two months with basic costs covered. Lucky me had three months. I was on a roll.

— Chen Wenling, an artist from Xiamen who came to Beijing through the Red Gate Residency in 2004.

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① 王鲁炎 Wang Luyan
W自行车-25 W Bike - 25
1996
装置 Installation
7/25
104 × 180 × 50 cm

② 陈伟 Chen Wei
系列:喇叭1401 Series: Horns No.1401
2014
陶瓷 Porcelain
35 × 21 × 21 cm

借壳 "Borrowing the Shell"

Origins of Artist Residencies in China

03

MYCELIUM/菌丝网络

郑学武 Zheng Xuewu
韩　情 Han Qing
Laurens Tan 谭思考
Guillaume Cochinaire
蒋巍涛 Jiang Weitao

China Residencies与网络时代的驻留生态
2009年至今：艺术驻留进入网络化发展的新阶段

China Residencies与网络时代

China Residencies and the residency ecology of the networked age

2009年至今：艺术驻留进入网络化发展的新阶段

2009年前后，在红门驻留项目中认识的Crystal Ruth Bell与Kira Simon-Kennedy开始系统考察全国散落各处的驻留计划。2013年，两人创办 China Residencies——一个非营利的驻留信息平台：中英文双语网站收录全国的计划与机构，年度报告（2014–2021）逐年记录这个领域的变化，至今仍是这一领域最系统的公开档案。散落各地的节点，由此连成一张开放的地图。China Residencies 自己不设驻留、不接待艺术家——它做的是连接本身。

这个网络的出现，也因为这一时期正是驻留计划在中国生长最密的年份。三影堂摄影艺术中心的国际艺术家驻地（2008）、成都A4国际驻留艺术中心（2011）、上海斯沃琪和平饭店艺术中心（2011）、四川美术学院的青年艺术家驻留计划（2012起）、重庆十方艺术中心（2013）、新时线媒体艺术中心（2013）——美术馆、学院、商业品牌、独立空间，各自成节点。

本土的力量同时在自建。诗人程小蓓与二十余位诗人、艺术家于2000年共同发起上苑艺术馆，以志愿者方式运营，2007年起接待全球艺术家驻留，其后扩展至海南、黄山、景德镇；艺术家郑学武在包括红门在内的机构支持下赴美驻留，2006年在北京联合创办驻留计划，2018至2019年间又在美国纽约创办哈德逊艺术中心（Hudson Art Center），为中国艺术家量身设计驻留内容——把借来的壳，转手递给下一批出发的人。

运营驻留三十年后，Asialink 于2020年将重心转向机构间合作。项目出现、转型、消失，或以新的形式继续——菌丝网络正以此方式生长：不依赖单一中心，在平台、机构、艺术家和地域之间蔓延。

Since 2009: residencies grow into an open network

Around 2009, Crystal Ruth Bell and Kira Simon-Kennedy, who met while working around the Red Gate Residency, began systematically surveying this scattered field. In 2013 they founded China Residencies, a non-profit information platform: a bilingual website cataloguing the country's programs and institutions, and an annual report (2014–2021) that documented the field year by year and remains its most extensive public record. The scattered nodes were drawn, at last, into one open map. China Residencies hosts no residents of its own and receives no artists — what it does is the connecting itself.

This network appeared, in part, because these were the years when residency programs multiplied fastest in China. Three Shadows Photography Art Centre's international residency (2008); A4 International Residency Art Center in Chengdu (2011); the Swatch Art Peace Hotel in Shanghai (2011); the Sichuan Fine Arts Institute's residency for young artists (from 2012); Dimensions Art Center in Chongqing (2013); Chronus Art Center (2013) — museums, academies, a commercial brand, independent spaces: each a node.

Local forces were building on their own account. The poet Cheng Xiaobei, with more than twenty poets and artists, initiated Shangyuan Art Museum in 2000; run by volunteers, it opened to international residents in 2007 and later extended to Hainan, Huangshan and Jingdezhen. The artist Zheng Xuewu, supported early on by Red Gate among others, took up residencies in the United States, co-



本展览呈现的，只是这张网络中的一部分节点。我们向所有推动过艺术驻留的机构、组织者与艺术家致敬；更多驻留计划、机构资料与历史线索，见展览图册。

founded a program in Beijing in 2006, and around 2018–2019 founded the Hudson Art Center in New York, with residencies designed for Chinese artists — passing the borrowed shell, in turn, to the next ones setting out.

After nearly three decades of running residencies, Asialink shifted its focus to institution-to-institution partnerships in 2020. Programs emerge, transform, disappear, or continue in new forms — that is how the mycelium grows: no single center, spreading across platforms, institutions, artists and regions. What this exhibition presents are only some of the nodes in that network. We salute every institution, organizer and artist who has pushed residencies forward; more programs, archives and historical threads can be found in the exhibition catalogue.

从参与到搭建：郑学武与纽约哈德逊艺术中心

From Participation to Infrastructure: Zheng Xuewu and the Hudson Center for Contemporary Arts

郑学武既是艺术家，也是较早参与中国艺术驻留实践的组织者。2006年，他的北京工作室为国际视觉艺术家、设计师、作家、策展人及研究者提供在北京工作与交流的条件。此后，他将自己在美国、比利时和韩国等地获得的驻留经验带入项目实践，并在纽约州波基普西担任哈德逊艺术中心国际项目艺术总监。中心的国际驻访计划主要面向中国艺术工作者，通过阶段性创作、展览、工作室交流、公共讲座以及博物馆和美术馆访问，使参与者进入哈德逊河谷的地方艺术网络。

郑学武对中国驻留计划发展的贡献，在于将较早以接待海外艺术家来华为主的交流模式，进一步拓展为支持中国艺术家向外流动、展示与建立国际联系的平台。他由驻留参与者转变为项目组织者，也将个人积累的经验与关系转化为能够持续服务其他艺术家的跨文化网络。

Zheng Xuewu is both an artist and an organiser who became involved relatively early in the development of artist residency practice in China. In 2006, the Beijing Studio Center providing international visual artists, designers, writers, curators, and researchers with opportunities to work and exchange ideas in Beijing. He subsequently brought the experience gained through residencies in the United States, Belgium, South Korea, and elsewhere into his organisational practice, later serving as Artistic Director of International Programs at the Hudson Center for Contemporary Arts in Poughkeepsie, New York. Primarily serving Chinese arts professionals, the Center's visiting and residency programme combines temporary periods of artistic production with exhibitions, studio exchanges, public talks, and research visits to museums and galleries, connecting participants with the artistic networks of the Hudson Valley.

Zheng's contribution lies in extending residency exchange beyond the reception of overseas artists in China to the outward mobility, presentation, and international engagement of Chinese artists. His transition from resident to organiser transformed personal experience and relationships into a cross-cultural platform capable of supporting others.

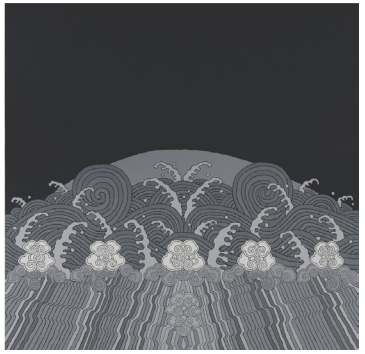
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① 郑学武 Zheng Xuewu
东方之境之十二 The East No. 12
2006
布面丙烯 Acrylic on canvas
100 × 150 cm

② 郑学武 Zheng Xuewu
东方之境之四 The East No. 4
2007
布面丙烯 Acrylic on canvas
150 × 150 cm

③ 郑学武 Zheng Xuewu
东方之境 The East
2006
布面丙烯 Acrylic on canvas
61 × 76 cm

④ 郑学武 Zheng Xuewu
东方之境之三 The East No. 3
2007
布面丙烯 Acrylic on canvas
150 × 150 cm

在共同生活中创作:上苑艺术馆国际创作计划

Shared Life
Shangyuan International Creation Program

上苑艺术馆位于北京怀柔区桥梓镇沙峪口村，自2007年起实施“国际创作计划”。这一由艺术家推动的非营利驻留项目面向绘画、雕塑、装置、行为、声音、影像和文学等不同领域的创作者，为入选者免费提供生活与工作空间，并开放展厅、图书馆、排练厅和作品讨论空间。共同生活的环境使创作能够在持续实践、日常交往和跨文化交流中逐渐展开。

法国艺术家纪尧姆·克钦耐尔于2014年入驻上苑艺术馆。他1987年出生于南锡，2012年毕业于法国南锡国立艺术学院。其创作涉及装置、雕塑、影像，以及对现成物和材料的改造，关注功能、自然形态、时间、空间、观看与解释。本次展出的《锋芒》完成于上苑艺术馆驻留期间。

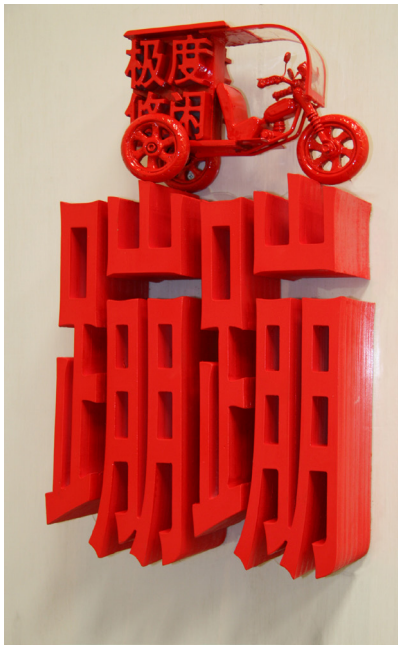
Located in Shayukou Village in Beijing's Huairou District, Shangyuan Art Museum began its International Residency Programme in 2007. Artist-led and non-profit, the programme welcomes practitioners working across painting, sculpture, installation, performance, sound, moving image, literature, and other fields. Selected residents are offered free living and working space, together with access to exhibition galleries, a library, rehearsal facilities, and discussion spaces. Its communal setting allows artistic ideas to develop through sustained production, everyday contact, and exchange across different cultural and disciplinary backgrounds.

French artist Guillaume Cochinaire was a resident at Shangyuan in 2014. Born in Nancy in 1987, he graduated from the École Nationale d'Art de Nancy in 2012. His practice encompasses installation, sculpture, video, and the transformation of found objects and materials, examining function, natural form, time, space, perception, and interpretation. Sharpness (锋芒), presented in this exhibition, was completed during his residency at Shangyuan Art Museum.

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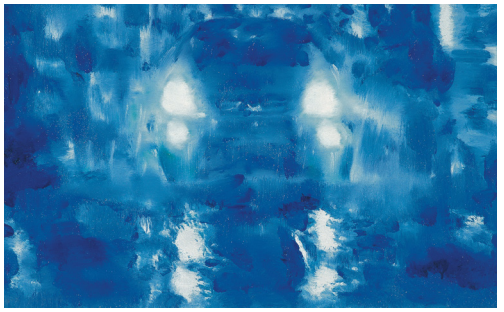
① Guillaume Cochinaire 纪尧姆·克钦耐尔
锋芒 Sharpness
2014
装置 Installation
上苑艺术馆驻留期间完成
completed during a residency at Shangyuan Art Museum

② Laurens Tan 谭思考(澳大利亚Australia,b.1950)
蹦蹦车原型-中国制造 Bang Bang - Made in China
2007
玻璃纤维、木材、亚克力、金属部件 Fiberglass, wood, acrylic, metal parts
50 × 39 × 14 cm

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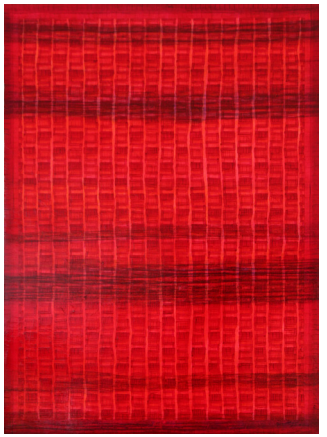
① 韩情 Han Qing
街灯之二十二 Street Light No. 22
2003
布面油画 Oil on canvas
145 × 180 cm

② 韩情 Han Qing
街灯之四 Street Light No. 4
2005
布面油画 Oil on canvas
70 × 90 cm

③ 韩情 Han Qing
夜晚旅行之九 Night Trip No. 9
2010
布面油画 Oil on canvas
60 × 90 cm

④ 韩情 Han Qing
夜里的灯之三 Night Light No. 3
2018
布面油画 Oil on canvas
40 × 50 cm

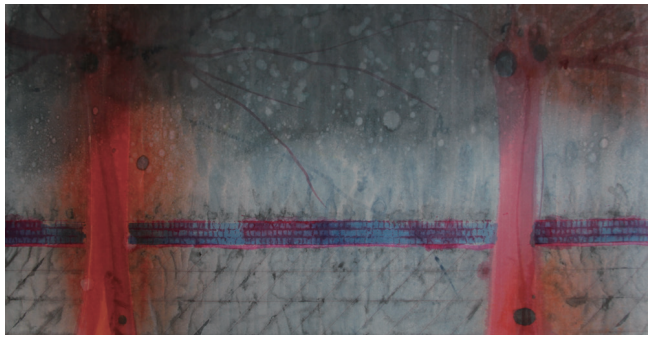
①



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① 蒋巍涛 Jiang Weitao
A2014-03
2014
布面油画 Oil on canvas
110 × 80 cm

② 蒋巍涛 Jiang Weitao
A2014-01
2014
布面油画 Oil on canvas
110 × 80 cm

③ 蒋巍涛 Jiang Weitao
未命名的空间之二 Unnamed Space No. 2
2012
纸本水墨 Ink on paper
70 × 137 cm

从罗马研修到数字网络：驻留计划的全球发展脉络

现代艺术家驻留计划是如何形成的？

张国钟

自古以来，艺术家特别是视觉艺术家，往往流连于山川市镇，在异地居住的经历并不少见。现代意义上的艺术家驻留，通常是一类经过专门设计和安排的项目，为创作者提供一段相对集中的时间、工作空间和生活条件，并使他们能够进入新的地方环境、知识体系与社会关系。今天，驻留项目广泛存在于美术馆、大学、基金会、独立艺术机构和社区之中，其功能也从个人创作支持扩展至研究、教育、公共参与和跨文化合作。

追溯制度渊源时，通常会提到17世纪法国建立的罗马研修制度。这一制度提供了一个延续至今的早期范例。1666年，路易十四国王在罗马建立了罗马法国学院（Académie de France à Rome；英文名为French Academy in Rome）[1]，让法国青年艺术家到罗马居住，学习古典艺术和文艺复兴作品。赴罗马研修的艺术家是罗马大奖（Prix de Rome）的获奖者，该奖项由财政大臣柯尔贝尔（Colbert）于1663年主持设立，用于选拔优秀的各类法国青年艺术家。罗马法国学院由此成为艺术家驻留计划的先驱，让艺术家能够在制度支持下赴异地开展深入研修。多次搬迁后，1803年，学院迁入曾属于红衣主教费迪南多·德·美第奇（Cardinal Ferdinando de' Medici，1549—1609）的美第奇别墅（Villa Medici），并将其作为永久院址。

自20世纪60年代起，罗马法国学院进行了一系列变革，成为主要面向世界法语地区的视觉艺术家、音乐家、作家和各类学者的驻留地。[2]
20世纪初，艺术驻留逐渐减少了研究成分，形成另一种模式：艺术家暂时离开日常事务，在相对安静的环境中集中创作。美国的麦克道威尔与雅多是这一模式的早期代表。1907年，美国作曲家爱德华·麦克道威尔（Edward MacDowell）与钢琴家玛丽安·麦克道威尔（Marian MacDowell）在新罕布什尔州的自家农场共同创办了麦克道威尔艺术村（MacDowell Colony），开始接待不同艺术门类的创作者前来驻留，以推动艺术家之间的跨门类交流。[3]1900年，“雅多机构”（Corporation of Yaddo）在纽约州萨拉托加斯普林斯（Saratoga Springs）成立。创始人创办这个机构的初衷是为艺术家提供一个清静之地，以回应当时日益显现的社会问题。“雅多”于1926年迎来首批驻留者，至今已有近7000名艺术家在这里留下了身影。[4]
研究驻留计划的历史，也无法忽视巴黎艺术城（Cité internationale des arts）。它在官网上自称“世界上最大的艺术家驻留计划”。这项计划最早于1937年提出构想，1965年正式启用，在巴黎有多个地点，为艺术家提供居住和创作场所。[5]1984年，在吴作人的倡议下，吕霞光出资在巴黎艺术城购置了“吕霞光夫妇工作室”，并捐赠给中国美术家协会，供中国美术家赴巴黎研修使用。随后，国内多所美术学院也购买了巴黎艺术城的工作室，为当代中国艺术家在海外定期驻留提供了重要途径。[6] 考虑到这些由中国机构设立的工作室在驻留人员来源上的特点，本项目暂未将其纳入研究范围。

概括而言，17世纪至20世纪中期的这类驻留项目，把独立工作室、共同生活和不受干扰的创作时间结合起来，构成了现代艺术家驻留的重要基础。“雅多”最初提出的目标——为艺术家提供不受干扰的创作时间与空间——至今仍是许多驻留项目的核心。

20世纪后半叶以来，国际旅行、文化基金与艺术机构网络不断发展，驻留的功能也更加多样。艺术家在异地开展现场研究，与当地创作者、工匠和社区建立联系，驻留因而成为作品生产、知识交换与职业流动相互交汇的平台。进入21世纪后，部分项目进一步关注生态环境、地区经验、社会参与与跨学科合作。相关研究将驻留视为支持艺术实验、批判性思考、跨文化协作和在地研究的重要基础设施，同时也提醒人们关注艺术流动背后的资金、地缘政治与环境条件。[7]

自20世纪90年代以来，中国与国际驻留网络的联系逐渐加深。Asialink等机构推动澳大利亚艺术家进入中国开展较长期的工作与生活；随后，厦门中国欧洲艺术中心（Chinese European Art Center，CEAC）、红门国际艺术家驻地项目（Red Gate Residency）等机构及项目建立了持续性的接待和交流机制。2013年成立的China Residencies通过数据库、地图和年度报告，提高了中国驻留信息的可见度。[8] 这些实践使驻留成为中国当代艺术跨地域交流的一项基础设施，也为艺术家理解陌生的社会经验、材料传统和艺术网络提供了具体路径。

数字技术进一步扩展了驻留的空间形式。在国际旅行受到限制的时期，线上驻留通过视频会议、共享档案、远程工作室访问和网络展览维持艺术交流。它降低了部分旅行与场地成本，也为身处不同地区或行动不便的艺术家提供了参与机会。与此同时，时差问题、设备与网络条件的限制，以及身体在场感的减弱，也促使人们重新思考驻留中“共同生活”与“进入地方”的意义。线上交流与线下相遇相结合的混合模式，已经成为驻留实践的一种延伸。[9]

从数百年前的学院研修，到今天分布于城市、乡村、工厂、大学和数字空间的多元项目，艺术家驻留始终围绕时间、空间与移动展开。它的历史也提示我们：驻留的价值既体现在驻留期间完成的作品中，也存在于共同经验所形成的知识、关系与长期合作之中。

注释及参考文献：

1. 本文采用“罗马法国学院”译名，对应 Académie de France à Rome。该机构于1666年成立，创立时为巴黎皇家绘画与雕塑学 院的罗马分支，现属法国文化部。皇家绘画与雕塑学院是1816年成立的法兰西艺术院（Académie des beaux-arts）的前身之一。法兰西艺术院现为法兰西研究院（Institut de France）的五个组成院之一。这些机构在长期发展中经历了多次重组与改制，其间的制度传承并非完全连续。参见：大都会艺术博物馆，“The French Academy in Rome”（https://www.metmuseum.org/essays/the-french-academy-in-rome）；罗马法国学院，“The Villa Medici”（https://villamedici.it/en/the-villa-medici/）；法兰西艺术院，“Histoire”（https://www.academiedesbeauxarts.fr/histoire）；法兰西研究院，“Notre organisation”（https://www.institutdefrance.fr/notre-organisation/）。
2. 罗马法国学院，“The Villa Medici”（https://villamedici.it/en/the-villa-medici/）；“The Story”（https://villamedici.it/en/the-story/）。
3. 美国国会图书馆，“The MacDowell Colony: A Sanctuary for the Arts—Overview”（https://www.loc.gov/exhibits/ macdowell/overview.html）。
4. 雅多，“Who We Are”（https://yaddo.org/who-we-are/）。
5. 巴黎艺术城，“About us”（https://www.citeinternationaledesarts.fr/en/about-us/）。
6. https://news.artron.net/20140919/n655280.html）。另参见中国美术家协会：《法国巴黎国际艺术城吕霞光画室》（https://caanet.org.cn/newsdetail.mx?id=1793）；《饮水思源，继往开来》（https://caanet.org.cn/newsdetail.mx?id=1790）
7. Dutch Culture | TransArtists, “Artist-in-Residence History”
8. Asialink, “Creative Exchanges & Residencies”（https://asialink.unimelb.edu.au/arts/program/creative-exchanges-residencies/）； China Residencies, “About”（https://www.chinaresidencies.com/about）、红门驻地访谈（https://www.chinaresidencies.com/news/15）及中国欧洲艺术中心访谈（https://www.chinaresidencies.com/news/67?lang=en）。
9. Alentina Riccardi, “Virtual residencies: a new model of exchange beyond the pandemic”（https://culture360.asef.org/insights/virtual-residencies-new-model-exchange-beyond-pandemic/），ASEF culture360，2021年9月17日。

* 上述链接最后核对均为2026年10月2日。
All the above links were last accessed on Oct. 2, 2026.

From Study in Rome to Digital Networks:
The Global Development of Artist Residencies

How did modern artist residency programmes take shape?

Written by Zhang Guozhong
AI used for translation

Throughout history, artists, especially visual artists, have often travelled through landscapes, towns, and cities, and living away from home has long been part of artistic experience. In its modern sense, an artist residency is a specially organised programme that provides artists with concentrated time, workspace, and living arrangements while allowing them to engage with new environments, knowledge, and social relationships. Today, residencies are organised by museums, universities, foundations, independent arts organisations, and communities. Their functions have expanded from supporting individual practice to research, education, public engagement, and cross-cultural collaboration.

Accounts of the institutional origins of artist residencies often begin with the French system of artistic study in Rome. In 1666, King Louis XIV founded the French Academy in Rome (Académie de France à Rome)[1], enabling young French artists to live in Rome and study classical and Renaissance art. These artists were winners of the Prix de Rome, established in 1663 under the direction of the finance minister Colbert to select outstanding young French artists. The Academy became an early model for artist residency programmes by supporting intensive study away from home. After several relocations, it moved in 1803 to the Villa Medici, formerly owned by Cardinal Ferdinando de' Medici (1549–1609), which became its permanent home.

From the 1960s onwards, the French Academy in Rome underwent a series of reforms and developed into a residency for visual artists, musicians, writers, and scholars, particularly from French-speaking regions around the world.[2]

In the early twentieth century, another residency model emerged, allowing artists to withdraw temporarily from daily responsibilities and concentrate on their work in a quiet setting. MacDowell and Yaddo in the United States were early examples. In 1907, the composer Edward MacDowell and the pianist Marian MacDowell founded the MacDowell Colony on their farm in New Hampshire. It welcomed practitioners from different disciplines and encouraged exchange across art forms.[3]The Corporation of Yaddo was established in Saratoga Springs, New York, in 1900. Its founders sought to provide artists with a quiet retreat in response to the social pressures of the period. Yaddo welcomed its first residents in 1926, and nearly 7,000 artists have since spent time there.[4] The history of artist residencies also includes the Cité internationale des arts in Paris, which describes itself as the world's largest artist residency. First conceived in 1937 and officially opened in 1965, it provides accommodation and workspaces at several locations in Paris. In 1984, at Wu Zuoren's suggestion, Lü Xiaguang financed a studio at the Cité and donated it to the China Artists Association, enabling Chinese artists to study in Paris.[5] Several Chinese art academies later purchased studios there, establishing an important route for Chinese artists to undertake regular residencies abroad.[6] Given the particular selection and institutional backgrounds of residents using these studios, they have not yet been included within the scope of this project.

Taken together, these programmes from the seventeenth to the mid-twentieth century combined private studios, communal living, and uninterrupted working time, laying important foundations for modern artist residencies. Yaddo's original aim—to give artists uninterrupted time and space—remains central to many residency programmes today.

Since the second half of the twentieth century, increased international travel, cultural funding, and institutional networks have diversified the functions of residencies. Artists conduct field research and build relationships with local practitioners, craftspeople, and communities. Residencies have become platforms where artistic production, knowledge exchange, and professional mobility intersect. In the twenty-first century, some programmes have increasingly addressed ecology, regional experience, social engagement, and interdisciplinary collaboration. Research describes residencies as important infrastructures for artistic experimentation, critical thinking, cross-cultural collaboration, and locally grounded research, while also examining the financial, geopolitical, and environmental conditions that shape artistic mobility.[7]

Since the 1990s, China's connections with international residency networks have gradually deepened. Organisations such as Asialink have supported Australian artists living and working in China for extended periods. The Chinese European Art Center (CEAC) in Xiamen, Red Gate Residency, and other institutions and programmes subsequently established ongoing systems for hosting artists and facilitating exchange. Founded in 2013, China Residencies increased the visibility of residency information in China through its database, maps, and annual reports.[8] These initiatives have made residencies an important infrastructure for transregional exchange in Chinese contemporary art and have provided artists with ways to engage with unfamiliar social experiences, material traditions, and artistic networks.

Digital technologies have further expanded the spatial forms of residencies. When international travel was restricted, online residencies sustained artistic exchange through video conferences, shared archives, remote studio visits, and online exhibitions. They reduced some travel and venue costs and created opportunities for artists in different regions or with limited mobility. At the same time, time-zone differences, limited access to equipment and the internet, and a reduced sense of physical presence encouraged renewed reflection on what it means to "live together" and "engage with a place" during a residency. Hybrid models combining online exchange with in-person encounters have become an extension of residency practice.[9]

From academy-based study several centuries ago to programmes now situated in cities, rural areas, factories, universities, and digital spaces, artist residencies have continued to develop around time, space, and movement. Their history suggests that the value of a residency lies both in the works produced during it and in the knowledge, relationships, and long-term collaborations formed through shared experience.

借壳 "Borrowing the Shell"

Origins of Artist Residencies in China

中国艺术驻留项目表 2026

RESIDENCY PROGRAMMES IN CHINA 2026

数据库信息收集和制作：王乐松、甘雨晴

Database Research and Compilation: Wang Lesong, Gan Yuqing

截止2026年9月，中国持续运营的驻留计划项目名录。
以地区进行划分，建立时间顺序排序。
将在后续统计和研究中，持续记录补充。

华北与华中

NORTH AND CENTRAL CHINA

编号 / NO.	始于 / SINCE	驻留项目 / PROGRAMME	城市 / LOCATION
001	2000	上苑艺术馆(桥梓艺术公社)"国际创作计划" Shangyuan Art Museum (Qiaozi Art Commune) "International Creation Program"	北京 Beijing
002	2008	中间美术馆驻留计划 IOAM Residency Program	北京 Beijing
003	2016	仟雨集 Mil Gotas	北京 Beijing
004	2018	单向街基金会“驻地写作计划” One Way Street Foundation Writing Residency	北京 Beijing
005	2020	上美术馆 Shang Art Museum	北京 Beijing
006	2022	阿那亚冬季艺术驻留计划(北戴河、金山岭) Aranya Winter Art Residency (Beidaihe, Jinshanling)	承德 / 秦皇岛 Chengde / Qinhuangdao
007	2023	Assembly拆东西研究所(驻地艺术家计划/驻地研究者计划) Assembly (Artist-in-Residence / Researcher-in-Residence)	北京 Beijing
008	2024	歌德学院(中国)北京驻留项目 Goethe-Institut China Beijing Residency	北京 Beijing
009	2026	798多学科驻地项目 798 Multidisciplinary Residency Project	北京 Beijing
010	2026	“碰瓷儿”青年艺术家共创计划 “Peng Ci Er” Young Artist Co-Creation Program	北京 Beijing
011	2026	本然艺术疗愈节·慧谷美愈艺术家驻留计划 Benran Art Healing Festival Residency	北戴河 Beidaihe
012	—	里向空间 HERmit Space	北京 Beijing
060	2015	剩余空间驻留项目 Surplus Space Residency	武汉 Wuhan
061	2019	P8星球国际艺术驻留项目 P8 Planet International Artist Residency	长沙 Changsha
062	2026	Wubao Village FEN 乡村驻地 Rural Residency at Wubao Village FEN	常德 Changde
063	2026	二砂包豪斯驻留计划 Ersha Bauhaus Residency Program	郑州 Zhengzhou

华东与东南

EAST AND SOUTHEAST CHINA 1/3

编号 / NO.	始于 / SINCE	驻留项目 / PROGRAMME	城市 / LOCATION
013	2006	宁波美术馆"艺术家工作室进驻计划" Ningbo Museum of Art "Artist Studio Residency"	宁波 Ningbo
014	2010	新星星艺术 New Star Art	黄山 Huangshan
015	2011	上海玻璃博物馆“退火”项目 Shanghai Museum of Glass "Annealing" Project	上海 Shanghai
016	2011	斯沃琪和平饭店艺术中心驻留计划 Swatch Peace Hotel Art Center Residency	上海 Shanghai
017	2013	新时线媒体艺术中心(CAC)"研究与创作学术奖金"(R&C / R&C@CAC Project) Chronus Art Center (CAC) Research & Creation Fellowship (R&C / R&C@CAC Project)	上海 Shanghai
018	2015	融设计图书馆 x 瑞士文化基金会 驻场计划 Rong Design Library x Pro Helvetia Shanghai Residency	杭州 Hangzhou
019	2016	潮声共语 Coastal Co-Art	上海 Shanghai
020	2017	ACENTRICSPACE艺术家驻地 ACENTRICSPACE Artist Residency	上海 Shanghai
021	2017	工作室画廊艺术家驻留项目 Studio Gallery Artist Residency	上海 Shanghai
022	2018	ICCI ART VALLEY 国际访问艺术家 ICCI ART VALLEY International Visiting Artist	上海 Shanghai
023	2018	NONAME STUDIO NONAME STUDIO	上海 Shanghai
024	2019	SIDF手工艺工作坊 SIDF Art Workshop	上海 Shanghai
025	2019	狮語画廊艺术家驻留计划 Leo Gallery Artist Residency	上海 Shanghai
026	2019	西岸美术馆 West Bund Museum Residency	上海 Shanghai
027	2019	歌德学院(中国)南京“文化接触——作家驻留”项目 Goethe-Institut China Nanjing "Cultural Contact – Writer-in-Residence" Program	南京 Nanjing
028	2021	ASE活动 ASE Program	上海 Shanghai
029	2021	华泰青年艺术家驻留计划 Huatai Young Artist Residency Program	上海 Shanghai
030	2021	没顶美术馆访问艺术家驻留计划(MVAIR) MadeIn Museum Visiting Artist Residency (MVAIR)	上海 Shanghai
031	2021	BY ART MATTERS RESIDENCY 天目里美术馆驻留中心 BY ART MATTERS RESIDENCY	杭州 Hangzhou

华东与东南

EAST AND SOUTHEAST CHINA 2/3

编号 / NO.	始于 / SINCE	驻留项目 / PROGRAMME	城市 / LOCATION
032	2021	在野艺术公益基金"去田野!艺术驻地计划" Open Field Art Residency	杭州 Hangzhou
033	2021	江村驻地中心"江村书架计划" Jiangcun Residency Center "Jiangcun Bookshelf Project"	苏州 Suzhou
034	2022	"燃冉"艺术家驻留 Ran Ran Artist Residency	上海 Shanghai
035	2022	艺河湾艺术驻留 Yihewan Art Residency	上海 Shanghai
036	2022	艺河湾驻地计划 Art Flow Residency Program	上海 Shanghai
037	2023	「属望」青年艺术家驻留计划(第四届) Foresight Young Artist Residency Program (4th)	杭州 Hangzhou
038	2023	三角洲国际工作室(Inter-Studio) The Delta INST	杭州 Hangzhou
039	2023	中国乡村摄影艺术中心(泥美术馆) China Rural Photography Art Center (Ni Art Museum)	衢州 Quzhou
040	2024	Art+100 Art+100 International Young Artists Residency Program	上海 Shanghai
041	2024	Art+100国际青年艺术家驻留计划 Art+100 International Young Artists Residency Program	上海 Shanghai
042	2024	四禧国际艺术家驻留项目 Sixi International Artist Residency	南京 Nanjing
043	2024	柳浪闻莺艺术驻留项目 OSWAR	杭州 Hangzhou
044	2024	弘美术馆 走归计划 Hong Museum "Zougui" Residency	温州 Wenzhou
045	2025	潮声共语 Coastal Co-Art	上海 Shanghai
046	2025	马利艺术驻留 Maries Art Residency	上海 Shanghai
047	2025	黄龙岛「站在世界边缘」文学与影像季 Standing at the Edge of the World	舟山 Zhoushan
048	2025	H+美术馆 2026驻地计划 H+ Museum 2026 Residency	苏州 Suzhou
049	2025	爱慕美术馆AimerArt AimerArt Museum	苏州 Suzhou
050	2026	Global Gastronomy Museum Foodstay Artist Residency	上海 Shanghai

华东与东南

EAST AND SOUTHEAST CHINA 3/3

编号 / NO.	始于 / SINCE	驻留项目 / PROGRAMME	城市 / LOCATION
051	2026	MM·ARTech+ 幻维艺数驻地 MM·ARTech+ Residency	上海 Shanghai
052	2026	古堰画乡·全球艺术合伙人计划 Guyan Huaxiang Global Art Partner Program	丽水 Lishui
053	2026	四方国际艺术家驻地计划 Sifang International Artist Residency Program	南京 Nanjing
054	2026	「港湾 Harbour」公共田野驻地计划 Harbour Public Field Residency	宁波 Ningbo
055	2026	彼岸登陆 The Other Shore Landing	象山 Xiangshan
056	2026	P79国际艺术驻留计划 P79 International Artist Residency	铜陵 Tongling
057	2026	第三海岸 Third Coast	青岛 Qingdao
058	2026	窄门新语言&驻地创作邀请 luminepath	黄山 Huangshan
059	—	Positive Art Research Centre (PARC) 驻地项目 PARC Hangzhou Residency	杭州 Hangzhou
064	2000	三宝国际陶艺村博物馆 Sanbao International Ceramic Art Village Museum	景德镇 Jingdezhen
065	2001	中国欧洲艺术中心 China Europe Art Center	厦门 Xiamen
066	2008	三影堂摄影艺术中心国际艺术家驻地计划 Three Shadows Photography Art Centre International Artist Residency	厦门 Xiamen
067	2016	候鸟计划艺术家 Migratory Birds Project	景德镇 Jingdezhen
068	2016	陶溪川艺术中心·候鸟计划 Taoxichuan Art Center · Migratory Birds Project	景德镇 Jingdezhen
069	2025	绿艺家·艺术共生计划 Green Artist · Art Symbiosis Program	泰宁 Taining
070	2026	林清轩国际艺术驻地 Forest Cabin International Art Residency	婺源 Wuyuan
071	2026	「隐力之流」央美×网龙青年艺术家驻地计划 Latent Flow Residency	福州 Fuzhou
072	—	花前屋陶瓷艺术工作室 Huaqianwu Ceramic Art Studio	景德镇 Jingdezhen
073	—	DRC No. 12 Foundation x 亚盛艺术家驻地项目 DRC No.12 Foundation x Yasheng Artist Residence Program	福州 Fuzhou

华南

SOUTH CHINA

编号 / NO.	始于 / SINCE	驻留项目 / PROGRAMME	城市 / LOCATION
074	2003	广东时代美术馆驻地项目("101驻村""开物者""榕树头"等) Guangdong Times Museum Residency ("101 Residency," "Kaiwuzhe," "Rongshutou," etc.)	广州 Guangzhou
075	2005	观澜版画 Guanlan Original Printmaking Base	深圳 Shenzhen
076	2010	激发研究所(IFP) Institute for Provocation (IFP)	佛山(顺德) Foshan (Shunde)
077	2017	新造空间驻地项目 Making Space Residency	广州 Guangzhou
078	2018	麓湾驻留艺术社区 Luxelakes Artist Residency	万宁 Wanning
079	2020	时代101艺术家驻村计划 Times 101 Artist Residency	广州 Guangzhou
080	2020	AURUA艺文驻地计划 AURUA Art Residency	阳朔 Yangshuo
081	2021	生物圈三号 C-ART LAB C-ART LAB	深圳 Shenzhen
082	2024	海南无墙艺术公期驻地计划 Hainan Without Walls Art Residency	海口 Haikou
083	2024	下一步Next Step 国际艺术家驻地项目 Next Step International Residency Program	深圳 Shenzhen
084	2024	“浮土志”艺术家驻地计划 “Floating Earth” Artist Residency	顺德 Shunde
085	2025	万岭麓湾2026艺术驻留社区 Wanling Luwan 2026 Art Residency Community	万宁 Wanning
086	2025	入口空间驻地项目 Entrance Space Residency	万宁 Wanning
087	2025	歌德学院(中国)广州驻留项目 Goethe-Institut China Guangzhou Residency	广州 Guangzhou
088	2025	「山海可持续创作实验」艺术驻留项目 "Mountain-Sea Sustainable Creation Lab" Art Residency	深圳 Shenzhen
089	2025	NAYA艺术家驻留计划 NAYA Artist Residency	澄迈 Chengmai
090	2026	K&B Art Studio 驻留计划 K&B Art Studio Residency Program	万宁 Wanning
091	2026	和地在创·青年艺术家驻留计划 He De Zai Chuang · Young Artist Residency	顺德 Shunde

西南

SOUTHWEST CHINA

编号 / NO.	始于 / SINCE	驻留项目 / PROGRAMME	城市 / LOCATION
092	2006	北象空间(原501序空间) NORTHWARDS Space (formerly 501 XuspacE)	重庆 Chongqing
093	2006	器·Haus空间 Organhaus	重庆 Chongqing
094	2008	NY20+ 国际驻留项目 NY20+ International Residency Program	成都 Chengdu
095	2008	NY20+蜕墟·国际再生艺术季 NY20+ Upphoria International Regeneration Art Season	成都 Chengdu
096	2011	A4国际驻留艺术中心 A4 International Residency Art Center	成都 Chengdu
097	2012	2026-2027年度四川美术学院青年艺术家驻留计划 2026-2027 SCFAI Young Artist Residency Program	重庆 Chongqing
098	2013	十方国际艺术驻留计划 Dimensions Art Center (DAC) International Residency	重庆 Chongqing
099	2014	重庆艺术驻留项目(十方+Milgotas+碓子山) Chongqing Art Residency Program	重庆 Chongqing
100	2015	寅子剧场"青年导演驻地计划" Yinzi Theater "Young Director Residency"	重庆 Chongqing
101	2018	AVG空间"梵高艺工厂国际驻留项目" AVG Space "Aspiring Van Gogh International Residency"	成都 Chengdu
102	2018	十方青年策展人计划 DAC Emerging Curator Program (DECP)	重庆 Chongqing
103	2019	大浦当代艺术馆驻地项目 Dapu Contemporary Art Museum Residency	成都 Chengdu
104	2020	东西家 House of Things	大理 Dali
105	2021	未设场的在场 UNSTAGED PRESENCE	成都 Chengdu
106	2023	抚仙艺术驻地计划 Fuxian AiR	玉溪 Yuxi
107	2024	「语言的形状」第二季:"作者性"驻地计划 "The Shape of Language" Season II: "Authorship" Residency	凯里 Kaili
108	2024	数字艺术特别单元驻留计划 Digital Art Special Unit Residency	资阳 Ziyang
109	2025	WilderHaven 艺术家驻地(景迈山) WilderHaven Artist Residency (WHAR) - Jingmai Mountain	普洱 Pu'er
110	2026	2026 Fjaka ART 2026 Fjaka ART	成都 Chengdu

西北、跨地区、海外等

NORTHWEST, CROSS-REGIONAL, OVERSEAS AND UNSPECIFIED

编号 / NO.	始于 / SINCE	驻留项目 / PROGRAMME	城市 / LOCATION
111	2016	陕西实验艺术 2026 “终南二十八宿”艺术驻地计划 GUANZHONGMANGBA ARTS FESTIVAL 8TH 2026	西安 Xi'an
112	2017	在地发想实验 x 西安·终南山 Local Thinking Lab × Zhongnan Mountain	西安 Xi'an
113	2022	天山吾斯塔 Tianshan Usta	昌吉 Changji
114	2023	艺术粮仓-浪走敦煌项目 Art Granary - Langzou Dunhuang Project	敦煌 Dunhuang
115	2023	隐居乡里「秦岭艺术驻留计划」 Qinling Artist Residency Program	西安 Xi'an
116	2024	敦煌国际艺术驻地 Dunhuang International Artist-in-Residence (SSR AIR)	敦煌 Dunhuang
117	2026	既山川·游牧现场艺术家驻留计划 Jishanchuan Nomadic Field Artist Residency	伊犁 Ili
118	2017	方志小说联合驻地计划 Gazetteer-Novel Joint Residency	多地 Multiple locations
119	2024	别处｜Elsewhere驻地 Elsewhere	多地 Multiple locations
120	2012	ACAF艺术基金会 ACAF Art Foundation	墨尔本 Melbourne
121	2023	四季艺术ART Four Seasons Art	
122	2026	Core Echo 2027 国际公开招募 & 3周驻留 Core Echo 2027 International Open Call & 3-week Residency	
123	2026	Rouyun Space Rouyun Space	
124	2026	静夏｜THE STILL SUMMER THE STILL SUMMER	

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更多信息详见：http://redgategallery.com/artist-residencies-in-mainland-china/
For further information, please see:http://redgategallery.com/artist-residencies-in-mainland-china/

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Red Gate Gallery

红 门 画 廊

借壳

Origins of Artist Residencies in China

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