

方力鈞陶瓷作品展

FANG LIJUN CERAMIC WORKS EXHIBITION

主辦 Organizer

金沙中國 Sands China Ltd.

藝術家 Artist

方力鈞 Fang Lijun

策展人 Curator

羅怡 Luo Yi

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序

澳門與陶瓷有著數百年的深厚淵源，而澳門亦是海上絲綢之路的瓷器外銷主要中轉站。還記得我們在 2019 年和 2021 年為響應澳門特區政府主辦的「藝文薈澳：澳門國際藝術雙年展」，兩度挑選陶瓷作為展覽題材。兩年後的今天，我們再度舉辦陶瓷藝術展，更邀請到中國重量級藝術家方力鈞展出作品，讓我們感到蓬華生輝。

在網上搜尋器輸入方力鈞這位藝術家的名字，您可以找到一系列評論家對他作品的風格描述：「潑皮文化」、「八五新潮」、「後 89 新藝術潮流」、「玩世現實主義」等等，為我們提供了理解其作品的經緯。然而，在形形式式的定義和標籤背後，他仍不斷從生活經驗中尋找靈感，不斷從傳統藝術標準中突破，探索新的主題和表達方式。

藝術在傳統上與身體密不可分。藝術創作需要運用手藝展現生命力，而藝術欣賞也是透過五官的感知。然而近年來，我們大部分的交流已走進屏幕背後的虛擬空間，肉身的存在變得無足輕重；一場蔓延全球的疫症，反映了人體的脆弱，卻也使我們的身體再度成為關注焦點。

在以上的時代背景下，展出與身體相關的作品更是別具意義。展覽主題「骨中骨、肉中肉」出自《創世紀》中神取出亞當的肋骨造成夏娃的故事，提示我們骨和肉是生命的源頭。方力鈞所創作皮膚造型陶瓷結構綿密卻又吹彈可破，彰顯了他對生命真諦的深邃思考和創作進路，也讓我們看到藝術家運用陶瓷這種藝術語言，在經典的光頭形象以及艷俗色彩美學以外進行一場全新試驗。

方力鈞是中國新藝術潮流最重要的代表人物之一。我們本次引進他的珍品，正是希望藉著大師級展覽把金沙藝廊建設成為高規格的藝術交流及展示平台，培養觀眾的藝術審美和提升鑑賞氛圍，激發本澳藝術家的創作動力，為本地文化創意產業帶來新氣象。

不論您是來自澳門，還是世界各地，相信您必定可以透過展覽對中國當代文化和藝術有更深入和透徹的了解。我們誠摯邀請您蒞臨金沙藝廊欣賞大師精心打造的傑作。

金沙中國有限公司總裁
王英偉博士

Preface

Macao has had a deep connection with ceramics for centuries and has served as a major entrepot on the Maritime Silk Road for porcelain export. I can still recall that we chose ceramics as the theme of our exhibitions twice, in 2019 and 2021, in support of Art Macao: Macao International Art Biennale organized by the Macao SAR government. Two years later, it is a great honor for us to host another ceramic exhibition where the prominent Chinese artist Fang Lijun has been invited to showcase his works.

If you type in the name "Fang Lijun" on internet search engines, you can find a series of descriptions made by critics on his artistic styles, such as "Rascal Culture," "85 New Wave Movement," "Post-1989 New Art Movement" and "Cynical Realism," which give us an overview of his works. Despite the various definitions and labels, however, he is constantly seeking inspiration from life experience, breaking through conventional standards of art, and exploring new themes and expressions.

Conventionally, art is closely related to the body, as the creation of art requires the use of the hands to represent vitality, and art appreciation relies on the perception of the five senses. In recent years, however, most of our communication has sunk into the virtual space behind a screen and our physical interactions have become negligible. The COVID-19 pandemic that wreaked havoc across the world not only reflects the fragility of the human body but has once again brought our body under the spotlight.

It is therefore profoundly meaningful to exhibit body-related works against this recent background. The theme of this exhibition, "Bone of the Bone, Flesh of the Flesh," is derived from the story of God creating Eve with one of Adam's ribs in Genesis, which reminds us that bones and flesh are the origin of life. Densely structured and highly delicate, the skin-like ceramics created by Fang Lijun not only reveal his profound reflection upon the truth of life and his creative approach, but also enable us to see how the artist has used the artistic language of ceramics to start a brand-new experiment apart from his iconic bald-head image and flamboyant color aesthetics.

Fang Lijun is one of the paramount representative figures of Chinese new art movements. By hosting an exhibition featuring his exquisite artworks, we aim to contribute to the development of Sands Gallery into a high-level platform for artistic showcase and exchange. We hope to foster an aesthetic sense and enhance art appreciation among the viewers, inspire creative endeavors among Macao artists, and open new horizons for the local cultural and creative industries.

Regardless of where you are from, whether Macao or any other part of the world, we believe you will definitely gain a more profound and thorough understanding of contemporary Chinese culture and art through this exhibition. We invite you to visit our Sands Gallery and admire the masterpieces meticulously created by the artist.

Dr. Wilfred Wong
President of Sands China Ltd.

方力鈞談陶瓷創作

藝術家 方力鈞

創作時機：「所謂『陶瓷』的瑕疵目前是我的專屬寶藏」

我的出生地邯鄲是磁州窯原產地，我的祖籍唐山以大規模工業陶瓷生產著名；對我個人來講，陶瓷的存在是自然而然的慣性。

從 16 歲到 19 歲，我在河北輕工業學校學習陶瓷美術。那是個系統的學習過程，還包括素描速寫，傳統中國畫，西方繪畫技巧、透視，圖案、花紙設計，實用器皿設計、製作，雕塑等等……所以我使用任何傳統方式進行創作，都可以算做回到學習陶瓷時的童子功。

不過那時的努力是依傳統已有的模式，能把東西做成形就已經很不錯了。上大學的過程中和大學畢業後，我不斷地帶一些朋友在陶瓷廠裡面做一些小的陶瓷雕塑，不過大都是遊戲性質的，沒有真正找到作品的感覺。我曾經在 1989 年現代藝術大展選作品時送過兩套作品，其中一套是當時做的陶瓷作品，現在看起來很鄉土很原始，人體造像混合的，完全就是手捏出來的材料的手感。再後來我做好多立體的作品，塑料的，樹脂的，銅的，鐵的，也有木頭的。有時好像已經抓到了甚麼，但是當你順著這個線索再去挖的時候，它又跑得無影無踪，飄忽不定的感覺。

直到 2012 年我再去景德鎮，本來是去看圓明園時的老朋友李玉端，舒服享受了一段時間的好山好水好空氣，在市場上面去買一些新的陶瓷，在古玩市場或者是鬼市上去買一些老東西，去一些燒陶的朋友們那裡去看一看、玩一玩。

我看到這些朋友們的工作：燒成了之後，他們經常在裡面補、修，或者就當廢品去扔了。結果就出了很多這樣的廢品。為甚麼我們以為這是瑕疵，而其它是美麗呢？我想真正能給作品提供可能性和機會的，是這些失敗的地方，而不是那些很完美的，被修飾得很厲害的作品。再想想，其實我們整個的文化體系，都是圍繞著掩飾，連藝術家的作品，都是掩飾過度的。由於我們只承認藝術家表現得最完美的那一部分，在達成完美的過程中，把人的真實情況，包括真性情、身體狀況、心理狀況這種表達或者表露，都當成不好的。所以我們作為一個號稱愛自由和代表自由的藝術家群體，也變成了一個幫助、強化掩飾文化裡最厲害的一個群體。因此我老勸朋友們，是不是好好琢磨一下，這些覺得不能要了、該扔了的東西，是不是真正應該用的。朋友們也知道我是好意，但是他們又不接受。大家既然都不重視這種可能，就想自己上手試一下，用這個久違的媒介來表達一些當下的感受，就是專門去找怎麼樣才能把它做得不好，而不是傳統定義的完美。

所謂「陶瓷」的瑕疵目前是我的專屬寶藏。這也是在景德鎮的收穫之一吧。當然呢，做不好的意思並不是瞎做。我肯定不是在做一個碗或者做一個壺，我自己希望做的是我作為生命個體的狀態和感受，而不是說以藝術的名義把它變成一種產品。

瓷版畫當然是想了很久了，中專的時候我們就有瓷版畫課——都是臨摹古典山水甚麼的，不過之後類似的工作比如畫瓷瓶甚麼的我倒一直沒做過。（這幾年）畫油畫畫得有點膩的時候，想過瓷版畫的可塑性不是更好嗎？這個材料很多特性也是其他材料不能替代的，比如它不怕水，不怕光……也跟朋友們提過完全可以發展這個方向。但是好像轉來轉去大家都還是用瓷版畫生產普通商品。所以我就想嘗試看看這個媒介創作的可能性。而且中國號稱陶瓷之國，不在這個媒材上做一些表率作用，那別人不覺得很奇怪嗎？之所以先去做瓷裝置，而不是先做瓷版畫，主要是考慮到工作的系統性。抽象性的瓷裝置是我思考瓷的藝術語言和可塑性的開始，它讓我的作品部分擺脫了人的控制；而且我的人物題材的作品已經很多了，這些因素累積到一個時間節點，才再開始了做瓷版畫。選擇陶瓷這種媒介，就是希望這種材料的物理特性能夠更多地發聲，而不是由藝術家強行地鎮壓材料的語言特性。從傳統中跳出來，既利用好材料的物理特性，同時解放這種物理特性。因此，從某種程度上說，無論我使用這個媒介創作什麼樣的題材，哪怕風格迥異的作品，都是為了讓我們大腦裏面根深蒂固的「失敗」平反。就像我們說甚麼樣的人長得好看，甚麼樣人長得難看，這樣的想法是正確和可取嗎？在瓷版畫中，我會重複使用一些圖像素材。對我來說，這還是一個嶄新的創作，因為這個材料是全新的，有那麼不一樣的、那麼好的可塑性。具體的工藝流程目前相對成熟了，但是也還在不斷的探索當中，等以後更成熟了，我再透露秘密吧。

臨界點：「空」、「薄」、「漏」、「輕」、「脆弱」、「精美」……

在做陶瓷之前，為了達成我所想像的視覺效果，我給自己預設了幾個字的標準：「空」、「薄」、「漏」、「輕」、「脆弱」、「精美」。在創作過程中，對其中的分寸會隨著具體的認識而不斷調整。

當我使用陶瓷這個媒介材料，首要的是去找那麼一個臨界點。作為一個生手，我對陶瓷的物理性能，各種各樣的關係作用，不是那麼熟練。所以一開始的時候，我比較容易碰到那些危險的臨界點。開始我感覺還挺容易的，越做越覺得這個臨界點是人不能參與和控制的，我可以無限接近的是它觸動我情感的表達方式。

比如說吧，如果我做一個杯子，讓它結實好用漂亮，就沒有那種我要的脆弱感、危險感以及臨界狀態。那麼我肯定就要想辦法，或者我把它加得特別高，或者把它做得特別薄，或者怎麼樣。一旦我掌握了這個，它又不再是臨界點了。你需要不斷推進，就是再懸一點兒，就好像我們現在用一根頭髮絲，綁著一個重量，那個頭髮絲沒有任何問題，它承受住了，然後加重了一點兒，還沒事，再加重一點兒，「啪」，斷了。但是，你再換一個頭髮絲的時候它可能就全變了。其實真的是格物的一個過程，自己跟自己較真兒的過程。有時是做了一窯都炸了，炸完了之後，全部像桃花一樣，滿窯碎片。這是從創作動機和過程的角度來看的。

大家都知道中國的英文和陶瓷的英文是一樣的，在我們這個陶瓷之國——上千年的積累下來，對陶瓷的生產，有一套特別完整和嚴密的程序，對於甚麼是完美陶瓷，判定的標準根深蒂固，非常嚴苛。西方的陶瓷藝人，也大都圈在這個萬分之一裡

面。因為這個標準早在高古中國就成立了。

從另一方面來看，大家對陶瓷的概念還停留在生產力低下的農耕時代。由於實用兼顧精美的要求，致使「陶瓷」只開發了其萬分之一的物理性能。當我們放下這萬分之一的束縛時，可獲得其萬分之九千九百九十九，以及獲得自由的期待、激情和狂喜。

我完全是新手。雖然學過陶瓷，但當年學習時的情況跟現在沒有辦法相提並論，信息量也是沒法比的。既然是新手，我也就沒有甚麼顧慮，由於迫切想直接達到自己設定的幾個特性前提，就決定先到這萬分之九千九百九十九裡面找找看，是否會收穫更大的、甚至是無限的自由。

我們傳統藝術的標準中，為了精美或者審美習慣的追求，導致我們失去了美好世界的例子比比皆是。比如中國歷史上以小腳為美的病態審美。它延續了上千年，不僅束縛了女人的世界，也扭曲了男人的世界。在藝術創作的時候，我們是不是也受到了很多束縛不自知呢？我們是否盲目地遵從了某一些教條或者前輩對我們的教育？我們如果放開自己的想像去做事情，直奔自己的目的，是不是有可能得到更多的可能性和自由呢？有一些最簡單的可能性，確實幾百年、上千年大家都不會去動，不會去想的。這一點無論我們從事藝術創作，還是在現實生活裡面，都是有意思的事情，但想起來又挺嚇人的。

所謂臨界點是指完美與毀滅之間的臨界狀態；出窯一刻是最完美瞬間，之後便進入毀滅過程——即便在靜止狀態，空氣的冷熱乾濕造成的伸縮，也足以造成裂縫，斷裂以至於崩塌；大件作品出窯後，基礎不足以支撐重量，處於不停的微塌狀態，夜靜時，可以經常聽到斷裂，迸濺，壓垮的聲音。從物理材料、

技術把握方面，一旦技術可控，就回到安全狀態了，所以就失效了。只能以此為基礎試探新的極限可能性。

物理關係：「它們發出自己的聲音，造成交響樂般的可塑性」

構想確定後，是瓷泥的選擇和配方：密度、顏色、強度、挺度、透氣性等等差異的試驗、改進。創作陶瓷作品的核心是它的物理性質，結果是由瓷土、釉料、水份、重量、溫度、氣體等之間無盡的相互關係，它們發出自己的聲音，造成交響樂般的可塑性。

做陶瓷是一個特別美好的過程，你只要換了一種土，這個泥漿的挺度不一樣，精細度不一樣，它和溫度之間的關係也不一樣了，出來的顏色效果也不一樣。等你把這些通過調配比重搞定了，這時候想改變尺寸，原來的工作又都不算數了。這種不確定性和難度，太像人生，增加了我對於陶瓷雕塑的興趣。我覺得是時候由物理性決定的工藝手段來表達人的生存狀態。

如何使我們的情緒或者想法，不被物質的外形約束，就要想盡各種辦法。這個矛盾很難解決。有時候感覺好像有一點兒接近了這個想法，更多的時候還是要和外形作鬥爭。作為基本的素材，或者說作品的原點。每一個局部，都一直在發出它的聲音，它的訴求，它有自己表達內在情緒的願望。這些信息，都會透過外形表達出來，衝破外部的形狀。

在這個過程中，我有一個新的想法，以前好多年在雕塑裝置上不能解決的問題，似乎也有迎刃而解的希望。我設想把這個過程當作演奏交響樂，管它是西洋樂器還是中式民族樂器，總之，我們把所有的聲音混雜或秩序在一起。先請每一個細節，每一種關係，每一個過程，都發出它自己的聲音。因為過於混

雜，精華的聲響就來自混沌中所抓住的某些個鮮活的撞擊。具體到陶瓷作品，想控制得好，也只是大體上控制住形狀和外表的質感。如果運用內部細微的表達方式作為基本的單位，掌握形式變化發展的方向，同時放任一定比例自由發展、自由發揮，這種物理變化可以產生控制之外的、非常好的東西。也就是說，當內部單位結構的複雜性達到一定程度，外形就要被沖破了，就像腸胃承受不住，就要外洩。在將破未破那一刻定格住的，就是最大成功。那時，在這個土與水火的糾結之中，就會融入一種富有生氣、不可控制的力量。可能是史詩，也可能是災難，無法抗拒。

實驗過程：「哪裡是掌控點，哪裡可以打開自由度」

為了試驗：「空」、「薄」、「漏」、「輕」、「脆弱」、「精美」的視覺效果，從一個基本單位開始，每個差不多三厘米、四厘米左右，小稿有四個、六個或者是九個組成。裡面都是空的，放在手上面，像羽毛一樣輕，很脆弱，很容易就壞掉了。怎麼樣能空呢？我嘗試過把一個甚麼可燃的物質，包裹起來，設想一燒，裡面的東西就燒沒有了，就留下一個殼。結果，一燒它就碎了。因為它燃燒的時候，裡面有氣、水，發散與時間不匹配，它會爆炸。希望特殊的配方泥可以既包裹它，又能夠把這個氣放出來，還試過按照傳統方法，鑽個眼。可一旦鑽出這個眼來，人為的痕跡就太重了，就破壞了自然的物理性。總之為了實現這個空，去找了各種方案，請教老師和朋友。用甚麼樣的土和泥漿？達到甚麼樣的韌性？表面紋理用筆毛還是紙、布處理？涉及好多的問題，要去實踐不同的「答案」。

組合之後就是大件。過程其實一樣，只是放大之後，信息量發生特別大的變化。小的實驗導圖和尺寸之間的變化，構成了完全不一樣的效果，也構成了前所未有的難度，複雜程度可以說

是幾何倍增長的。

最初開始實驗時我有種急迫的心情，特別想看到這種思想主導下作品的大概面貌，並了解各種放任帶來的後果。因此基本沒有顧慮傳統工藝程序的要求。有時陶坯流淌著水、稀里嘩啦放到窯裡面燒，呈現出各種物理反映，同時也呈現了豐富精彩的時間過程。比如說火和水之間的爭鬥——水欲動，而火欲止；泥漿和水、火、氣、濕度、溫度之間的爭鬥——水要把泥沖垮，泥想藉水變動。各種攪在一起，互不相讓，共同作用。

工匠和藝術家的唯一區別就是，工匠不可以出錯，藝術家不可以不出錯，每一個細節，在不同條件下的變化等全部痕跡，不管是小的還是大的，不管是成的還是不成的，都不加掩蓋地留下來。

這些並不意味著對一切失去掌控，放任自流。相反，哪裡是掌控點，哪裡可以打開自由度，都是很清楚的。所有細節的豐富性，通過整個工作流程記錄下來是能夠看到的。保留下來的這些記錄，加以反複實驗，一方面對作品的走勢把握度越來越精確；另一方面使火、水、流速、爆炸、化學的、力學的反應等等攪和在一起的作用，讓人們在作品上可以更加強烈地感覺到，敗筆也好、流水也好、爆裂也好、垮塌也好，都得以呈現。時間的沉澱為它找到最後的合適的歸宿。那些我們創作中受制於立體作品的物理因素被沖垮了，那些被壓抑的物理本能，既容納於形體之中，又被強烈地釋放出來了。

經過無數試驗之後，發現它真的能夠達成，不僅陶瓷這個媒介和我以前做立體作品的經驗不一樣。最重要的是，它突破了我對於立體作品呈現方式的認識——凡是立體的作品它就會有一個形狀，這個形狀非常的強大，強大到它的存在就是一切，基本固定了人們的理解。有了這個形狀，你再去下功夫傳達你的

情緒，也很難突破，它都會憋在這個形狀裡面。

這個實驗讓我覺得有機會可以破壞掉這個形狀。雖然它還是有形的。但是，因為它的內在反應太強了，每一個細節，無論是外層、內層，甚麼水、釉子、泥、溫度，每一個點都不甘寂寞，它們碰到一起的時候，發生的變化千差萬別。所以說，如何利用這種特性是關鍵，就是把它的那個外形破開，怎麼樣能夠既有外形，又盡可能地讓它的局部生命散發出來，而不是被這個大的形狀圈住。

肉骨皮：「我想做出活物的陶瓷」

我想做出活物的陶瓷，那麼如何達到那種視覺的感受呢？我就猜。讓我們從仿生的角度做一個簡單的聯想。人的皮膚有很多層，真皮層、表皮層、血管、脂肪等等。我想陶瓷為甚麼不可能把釉色和泥漿，仿照肉體的層次來進行處理呢？為甚麼我們不能突破釉色在一個平面上面（無論釉上彩還是釉下彩）一次性呈現的規矩呢？我知道每一層釉色，每一種泥漿，都有不同的特性。如果分層處理，仿照生物體的結構，他們在不同的溫度、時間、收縮力的前提下，也許就會變成人的皮膚一樣的狀態。於是我在這裡就用一層紅色的釉色，乾了以後，再在上面刷泥漿、透明釉。在燒製的過程當中，每一層都是按照它自己應該有的頻率收縮。它們相互之間的聯繫讓它達成了一次又一次的互動，跟人的皮膚是一樣的。每一個時間、每一個步驟、每一個痕跡都盡可能保留下來了。

通過陶瓷作品的實驗，更加堅定了我的基本觀點。藝術創作是面對人性的。它不是面對某一個固定的標準，也不僅僅面對眼睛。各種物理屬性尤其是客觀不可控的，都屬於人性想要面對

或者說希望了解的一部分。一旦我們從中驚醒，我們會突然之間發現作品和人之間的關係，變成了活生生的生命間的交流，而不是書面上的、簡單一個論斷這樣的關係。帶著這樣的思維，基於自己的設想，以陶瓷為媒，我展開了一個與鮮活的生命更直接的、更廣泛的交流。

實際經驗告訴我，任何表面上看非常小的調整，在操作中都有可能是本質的區別。經過一段時間的沉澱，回看一些完成的作品，還是有重塑的衝動。今年我突然發現，展出的作品裡面，有太多的東西是可以微調或者精進的。那些我曾經認為失敗，但意識到沉澱之後會帶來新可能的作品，我對它們突然有了感覺，無論顏色、材料、細膩程度、質感，都可以有調整空間。身隨心動，有些會去複燒二遍三遍。有些就重來。在原來的基礎上放得更開了。有些作品燒出來薄的程度，像蟬翼或者像羽毛一樣，比正常的紙張要薄，裡面都是空的。它產生這種脆弱的感覺，你會唯恐手一顫就碎掉。可能只有看到實物的時候，你才會明白。所有的這個單位是非常緊密連在一塊。

我感覺基本單位之間需要有空隙。這個空隙更加強化了脆弱的感覺，然後通過薄的胎體和空隙之間光的流動，產生了一種完全不同的視覺的感受。雖然是微調，可能比之前的作品，深入了很多。作為一個樂觀的悲觀主義者，我把自己對世界的認識都放在了作品裡面。總之，從不同角度對作品深入探究，對我有一個非常重要的提示。我們能夠做的是深入地挖掘，看一看它能夠出現或者能夠達成甚麼樣的目標，是一件非常有挑戰的事情。

陶瓷的物理等性能，決定了其作品的誕生過程就是在擺脫它和人手的關係。陶瓷的物理性太強大了，我這樣簡單地說，它裡面有太強的材料的互相作用。

相對來講，畫水墨手感是最強的，版畫是最不能裝的，油畫其實是最能夠偽裝的。因為它可以塗改、可以不斷地去深入刻畫，它的特性給了它這樣的一種可能性。所以，這幾種媒材有非常大的差異。因為陶瓷的物理性，1300 度高溫人在裡面去動手腳的這種機會大體上是很少的。比如說泥的特性，土必須得和水結合，它又必須得經過火達成這種關係。所以，它的每一點的變化，其實都不是人所能夠規定的，人只能跟著它這種物理和化學的反應去做文章。所以說，在陶瓷的生產工藝和製作流程當中，人所能夠操作的只是非常非常小的一部分，小的可憐，無論是過程、還是結果。所以，我盡最大的可能去單純地使用它的物理性，把人本身退出來。陶瓷的語言特性是它是自己發生的，而不是說我來控制的。

在傳統的框架裡，哪怕陶瓷做好了之後再去複火，都意味著這個工藝難度降低了，陶瓷本身的價值，就會大打折扣。當然了，這個框架可能變成另外一種教條，也許會讓你又掉到了某一種陷阱裡面，這個不可以、那個不可以。我說的這個意思是，它的物理性自有它的系統。這種系統，人力能夠介入的部分非常有限。能做的，也就是順勢而為。

有的時候，我自己拿著那種流著水的坯放進窯裡，點火就開始燒了。你想想，它本身水火就不融，讓它們在這個裡面拼，窯裡面一片亂，這很過癮。燒到一定的程度的時候，比如到了1000 多度、1100 度、1200 度，那個陶泥是液態的，是軟的，它能不能成型，或者會塌下來多少？包括氧氣量、釉子、陶泥，陶泥和釉子的比例，都是由物理性決定。

做一個小的、單個的立方體，在裡面一燒就行。如果你給它弄成 9 個或 16 個，可能調整一下，它也會成。但是，再放大幾

十倍，那就完全是不一樣了。這個就不是說以你的願望可以去解決的，在油畫、版畫、水墨上這個都不是問題，我只要有耐心，我就可以畫 60 個方塊，是吧？但是做陶瓷就不是這樣，所有的，它裡面的熱量、水分、汽，各種變化都起作用。所以，這種特性，正好能夠把作者抽離出來。

畫油畫我會強調我是一個旁觀者，也是一個局外者，我會強調這樣的身份。有些作品，你承受不了它的那些內容，所以就逼得你只能以一個旁觀者的身份，來試一試裡面的情況和情緒。但實際上你是做不到的，你用手調顏色、盯著畫面，咬著牙根畫出來的，你要參與它所有的生產、融合和結束，所以對於一個畫家或者一個藝術家來講，他參與得太多了，承受得也太多了。你想對一個畫面，某種情緒或者精神狀態，做一個比較深入的討論的時候，還是負擔挺重的。無論你怎麼樣對外宣稱，你是個旁觀者的角色，但是你用了生命中那麼重要的時間，去把這個東西呈現出來，那你就不是一個旁觀者，而是一個謀劃的人。

到了景德鎮再用陶瓷，好像真的能夠成為一個旁觀者了——和旁觀者角色的想像和要求有點接近了，真的可以撒手，把這個東西往窯裡面一裝，就由它去了。不過，我想，如今雖然越來越多的藝術家以陶瓷材料進行創作，也逐漸呈現越來越多的成果，但社會整體對陶瓷在當代文化中的可能性認識還很薄弱。

原文由羅怡 2015 年根據方力鈞此前陶瓷訪問與演講整理，並補充了羅怡 2015 年採訪口述後編寫，本次出版時修訂融合了近兩年方力鈞關於陶瓷的思考與受訪問答，以及 2023 年 4 月羅怡对方力鈞最新的訪問。

Fang Lijun's Commentary on Ceramic Art

Artist Fang Lijun

Creative Timing: "The so-called ceramic flaw is currently my exclusive treasure"

My birthplace, Handan, was the origin of Cizhou ware and my ancestral place, Tangshan, has been famous for mass production of industrial ceramics. To me, the existence of ceramic seems to be the most natural thing.

I have been studying ceramic art since Hebei Institute of Light Industry, at around the age of 16 to 19. Studying ceramic art is a systematic process, which includes sketching, traditional Chinese ink painting, Western painting skills, perspective, pattern design, practical utensil design and production, sculpture, etc. So when I create artwork using any of the traditional methods, I consider myself to be using a method I learnt when studying ceramic art.

But back then my effort was based on traditionally established methods, and it was already very good to be able to put something into shape. When studying at and after graduating from the university, I often led some of my friends to create small ceramic sculptures in a ceramic factory, but mostly out of playfulness without truly developing the feeling of creating a serious artwork. I gave two sets of works when selecting items for the China Avant-Garde exhibition in 1989, one of which is a ceramic work shaped like a human body that now looks very rural and primitive and simply has the texture of hand-moulded materials. Later I created many 3D pieces: plastic, resin, copper, steel, and wooden pieces. Sometimes, I felt like I had grasped something, but when I followed the lead and went further, it vanished into thin air and was nowhere to be found, which gave me an erratic impression.

It was not until I visited Jingdezhen in 2012. I initially intended to see Li Yudian, an old friend I became acquainted with at the Old Summer Palace. I enjoyed a period filled with beautiful landscapes and pleasant air, bought some new ceramics at the market and some old stuff at the antique market or the dawn market, and visited and had fun with some friends who produce ceramics.

I saw how these friends worked: when the pieces cracked, they sometimes started to mend or fix them or simply throw them away like scraps, and a lot of scraps like these were produced as a result. Why do they seem flawed to us while the rest are considered beautiful? To me, it is these failed parts that can truly provide possibilities and opportunities for artworks, rather than those perfect and highly refined pieces. When we think further, our entire cultural system is in fact revolving around concealing and even artists' works are over concealed. As we only recognize the part most perfectly rendered by artists, in the process of reaching perfection, any expression or display of a person's real condition, including their real personality, physical and mental state, is regarded as unacceptable. As members of a group of artists that claim to love and represent freedom, we have also become an accomplice that plays the biggest part in reinforcing the concealing culture. Therefore, I have often persuaded my friends to think carefully about whether these scraps, the things that they think cannot be kept and should be discarded, should be put to use instead. They understood, but declined to accept to my good intention. As nobody attached any importance to this kind of possibility, I wanted to try expressing the feelings of the moment using this long untouched medium, that is, to find out how I could create an imperfect work rather than a perfect piece as it is traditionally defined.

The so-called ceramic flaw is currently my exclusive treasure. This may be one of the rewards I have gained in Jingdezhen. Of course, creating an imperfect work does not mean creating it without purpose. I'm definitely not making a bowl or a pot; what I wish to materialise is the state and feeling of myself as a being, instead of making my work a product in the name of art.

Of course, I have long thought about creating ceramic prints. We took ceramic print courses in technical secondary school, which was all about copying classical landscape paintings. However, I have never engaged in similar work since then, such as painting porcelain vases. (In recent years,) when I was bored with creating oil paintings, I had a thought: don't ceramic prints have better plasticity? Ceramic prints also have many properties that cannot be found in other materials, such as being waterproof and lightfast. . . I also mentioned this idea to my friends, but after all, they still tend to produce common products with ceramic prints, and that is why I want to explore the possibilities of creating works with this medium. As China is known as a country of ceramics, isn't it strange if no representative works are made using this medium? The consideration of working with a systematic approach is the main reason for me to create ceramic installations first instead of ceramic prints. Abstract ceramic installations are the starting point from which I ponder the artistic language and plasticity of ceramics, and which enable my works to partially escape from human control. Moreover, I have already created many figure-related works. With all these factors accumulating to a certain degree, I started creating ceramic prints. I used ceramics in the hope of further revealing the physical properties of this medium rather than to leave its language properties forcibly suppressed by artists. Thinking outside the box, we can not only fully utilise but also unleash the physical properties of this material. Therefore, to a certain degree, regardless of what works are created with this medium, even though they are vastly different, the purpose is to overturn the stereotype of 'failure' in our mind. Just as when we ask what appearances can be considered as good or bad, do you think whether these thoughts are correct and advisable? Some images are repeated in my ceramic prints. For me, it is still a novel new creation, as the material is brand new and boasts distinct and excellent plasticity. The specific production process is now relatively mature, but we are still in constant exploration. I will disclose more secrets when the process becomes more mature.

The critical point: "Emptiness, thinness, lightness, transparency, translucency, fragility, delicacy....."

Before making ceramics, to achieve the visual effects that I envisioned, I made certain demands on myself in regard to: emptiness, thinness, lightness, transparency, translucency, fragility, delicacy, and adjusted these elements continuously during the creative process based on my specific understanding.

When I employed ceramic as a medium, the first and foremost thing was to find the critical point. I was inexperienced in this field, and I was not very familiar with the physical properties or the various related effects of ceramic, so at the very beginning I tended to easily reach the dangerous critical point. I initially thought the process was quite easy, but the more I created, the more I realised that the critical point is something which cannot be partaken or controlled, and that I can only get infinitely close to its way of expression that touches my emotions.

For example, if I created a cup that is robust, useful and exquisite, it would not have the fragile touch, a dangerous touch and critical state that I pursue, and I must figure out a solution, such as making it unusually tall, extra thin or whatever the case may be. Once I have mastered this technique, it is no longer the critical point and I need to keep advancing, venturing further. Just as we are now tying up an object of some weight with a strand of hair, it bears the weight without any problem. We add some more weight, and it is still intact; then we add more weight again — it breaks with a 'snap' sound. Nevertheless, the result may turn out to be completely different if you use another strand of hair. It is indeed a process of studying the nature of things and being serious with myself. Usually, all the ceramics I fired in the kiln eventually exploded and scattered all over the kiln like petals of plum blossoms. This is what I see from the perspective of creative motives and process.

We all know ceramics are referred to as "china" in English. In our country of ceramics, over thousands of years, a set of complete and meticulous processes have been developed for ceramic production and very rigid and deeply rooted standards have been set for perfect ceramics. Most Western ceramic artists are also limited within this 1/10000 [of ceramics' physical properties],

because this set of standards started to exist as early as the period of ancient China.

On the other hand, people's understanding of ceramics remains in the agrarian age of low productivity. Due to the requirements of being both practical and beautiful, just 1/10000 of ceramics' physical properties have been developed. When we give up the limit of this 1/10000, we will get 9999/10000 of them, and the anticipation, passion and ecstasy of being free.

I was completely new to this field. Although I studied ceramic art, the situation back then is not comparable to what it is nowadays, and neither is the amount of information available. As a beginner, I did not have any concerns. I was eager to directly perfect the several prerequisite properties I specified for myself, so I decided to search within the 9999/10000 and see whether I could gain greater or even infinite freedom.

There are numerous examples where we pursue exquisiteness or accustomed aesthetics based on our traditional artistic standards and have therefore lost our wonderful new world. For instance, the morbid aesthetics of advocating for lotus feet in Chinese history that existed for thousands of years not only constrained the world of females, but also distorted the world of males. Are we also highly restricted in the creative process without even knowing it? Are we blindly following certain doctrines or our predecessors' teachings? If we do our work and head towards our goals with our imagination unrestrained, do we stand a chance of having more possibilities and greater freedom? People would not bother to explore even the simplest possibilities over hundreds nor thousands of years. It is an interesting yet somewhat daunting fact for both our artistic pursuit and daily life.

The critical point is the pivotal point between perfection and destruction. Pieces are in their perfect state when taken out of the kiln, and will then enter the course of their destruction, as even in the static state, expansion and contraction caused by air temperature and humidity could lead to cracking, fracture or even collapse. When a large work is taken out from the kiln, its foundation is not strong enough to support the weight and the whole work is constantly in a slight state of collapse. The sound of cracking, splashing and crushing can

be heard in a quiet night. As for physical materials and techniques, once the technique is controllable, it would be back to a safe state and become ineffective. Only on this basis can we explore the possibility of new limits.

Physical relations: "They make their own sound and create a symphonic plasticity"

After an idea is conceived, there comes the selection and formulation of clay: the testing of differences and improvement in density, colour, strength, stiffness, permeability and so on. The core of the creation of ceramic works is their physical properties, which result from the infinite interactions between the clay, glaze, moisture, weight, temperature and gas, etc. They make their own sound and create a symphonic plasticity.

Making ceramics is a very wonderful process. When you use another type of soil, the clay would differ in terms of stiffness and fineness, and its response to temperature also varies, so does its colour. If you want to change the size of the piece after having fixed these factors by adjusting the ratio, the work previously done is once again in vain. Such uncertainties and difficulties are too much like life, which have increased my interest in ceramic sculptures. I think it is time to use an artistic approach where physical properties determine all to convey the living condition of humanity.

If we want to free our emotions or thoughts from the limitations of the physical form, we need to figure out all kinds of solutions — a conflict difficult to resolve. Sometimes I feel as if I'm a bit closer to this idea, but most of the time I'm still in conflict with the form. As the basic material or, in other words, the starting point of the works, every detail of them is constantly making their own sound and voicing their demand, and they have the urge to vent their inner emotions. All these messages are conveyed through appearance, thus breaking through their form.

I have developed a new strategy in this process, which gives me the hope of resolving the problems with sculptural installations that have been left unresolved for many years. I see this process akin to playing a symphony: regardless of whether they are Western or Chinese traditional instruments,

we bring all the sounds together and allow every detail, every relation and every process to make their own sound. As they are too much a mix, the best sounds would emerge from certain vibrant clashes that are captured amidst the chaos. When it comes to ceramic installations, you can only roughly control the shape and outer texture if you want to exert effective control. If you manage the direction of physical change and development using subtle inner expression as the basic unit, while also allowing a certain degree of free development and manifestation, these physical changes can give rise to something which is out of control yet wonderful. In other words, when the structure of the inner unit is complicated to a certain extent and the form seems to be on the verge of breaking apart, it's like the stomach bear too much to leak. It may be the biggest success to freeze the moment between breaking and not breaking, and this game between earth, water and fire will be infused with vigorous yet uncontrollable power which may be irresistibly epic or disastrous.

Experiment process: "Where we can take control and where we can allow for freedom"

To experiment with the visual effects of emptiness, thinness, lightness, transparency, translucency, fragility, and delicacy, I started with a basic unit that each of them is six centimetres by four centimetres in size and consisted of four, six or nine draft pieces. They are all empty inside and feel as light as a feather when held in the hand. They are so fragile that can be easily broken. How could they be made empty? I tried to wrap one around an inflammable substance, and reckoned that when I applied fire to it, the content inside would be burnt, and only a shell would remain. However, the piece broke apart as soon as I set it on fire, it exploded because the volatilization of the air and water inside couldn't match the time when burnt. I was unable to find the proper clay formulation and hoped to find a special formulation that can have the substance wrapped while also allowing the air to be released. I even tried to pierce a hole as is the conventional practice, but once the hole was made, the artificial trace was too obvious for the physical properties to reveal themselves. All in all, I looked for various methods and asked for advice from my instructor and some friends in order to realise the emptiness. What kind of soil should be used to make the clay? What resilience level should it reach? Should the surface texture be created with the hair of a brush or a

piece of tissue paper? Many questions were involved, and I had to find the "answers" through practice.

A large work is achieved after assembling the small pieces. The creative process is actually the same, except that the amount of information changes radically after the work is enlarged. When changes are made to the angle of physical operation, the experimental mind map and the size, the effect is totally different, unprecedented difficulties arise. The complexity of the work increases exponentially.

I had a sense of haste at the beginning of the experiment. I especially wanted to see the overall appearance of these idea-driven works and to know the results of these various wild practices, so I basically disregarded the requirements of traditional techniques. Sometimes, the clay was still oozing and I hastily fired it in the kiln. It revealed all kinds of physical reflections as well as the stunning process of time, for example, the struggle between fire and water — water tends to move while fire tends to stop; and the struggle among the clay, water, fire, air, humidity, temperature — water wants to knock down the clay while the clay wants to transform through water. The interrelations among dozens of different physical properties resisted and interacted with each another.

The only difference between artisans and artists is that artisans cannot make mistakes, whereas artists cannot make no mistakes. Every detail and all traces of changes under different conditions, regardless of their size and whether they are satisfactory or unsatisfactory are kept without concealing.

That does not mean we lose control of everything and let things drift. On the contrary, it is all clear where we can take control and where we can allow for freedom. The richness of all details can be seen through the records of the entire workflow. Repeated experiments were done based on these records, which can facilitate a more precise understanding of the developments of the works while also allowing viewers to have a stronger sense of the interaction created from the mixture of fire, water, flow velocity, and explosive, chemical and mechanic reactions. They all remain where they are regardless of being a failure, a copy, or a cracked or shapeless work. Some of the unsatisfactory

works have also been left where they are, over the course of time will find them the ideal last place. The physical factors of 3D works that confine our creative process were overwhelmed, and the suppressed physical instinct were integrated into the form while also being released intensively.

I found that it could really be materialised after numerous experiments. It was not only because ceramic is a medium that has given me a different experience from that of creating 3D works in the past, but also, more importantly, it has reshaped my conception of how 3D works are presented: all 3D works have a shape which is so powerful that their presence determines everything and limits people's understanding. With this shape in place, it is really hard for you to break through it even though you have made great efforts to convey your sentiments, as they will all be confined to this shape.

This experiment made me realise that maybe I can break up the shape. Although there is still a shape, each and every outer and inner detail, such as water, glaze, clay and temperature, is so active due to their strong inner reaction, and diverse changes can be seen when they meet each other. Therefore, how to leverage such properties is critical, that is, how to break up the shape so that we can not only retain the shape but also unleash some of its vitality as much as possible, instead of leaving it being confined to this overall shape.

Flesh, Bone, Skin: "I want to make lifelike ceramics"

I want to make lifelike ceramics, then how can we achieve such a visual impression? Let us have an easy imagination from a mimetic perspective. Human skin consists of multiple layers, such as the dermis, epidermis, blood vessels, and fat. Why can't we treat glazes and clay like the layers of flesh when we make ceramics? Why can't we break the rule that glazes must be applied only once on one surface (regardless of whether it is an overglaze or underglaze)? I know that each layer of glaze and each kind of clay have distinct characteristics. If they are treated layer by layer according to the structure of living beings, they may turn out to resemble human skin after undergoing different temperatures, firing durations and contractions. So, I painted a layer of red glaze here and covered it with clay and transparent glaze after it dried. During the firing process, each layer contracts at their own rate, and their

correlation causes another mutual interaction between them, just as human skin does. Each and every moment, step and trace are kept as completely as possible.

Experiments with ceramic installations have further firmed up my basic viewpoints, that is, artistic creation centres around humanity, and not a fixed standard, nor just the eyes. Physical properties are particularly objective and uncontrollable and are part of what humans want to confront or wish to understand. Once we awake from such numbness, we will suddenly realise that the relationship between works and humans have become an exchange between living beings, instead of a literal relationship which is simply about judgment. With such a mindset and based on my own assumptions, I have used ceramic as the medium to initiate broader and more direct exchange with vivid lives.

I learnt from my practical experience that any seemingly trivial adjustment will lead to essential differences in practices. I had an impulse to recreate some of the finished works when looking back on them after some time. This year, I suddenly realised that too many exhibits can be slightly adjusted or refined. I suddenly had a feeling about the works that I once considered a failure, and believed new possibilities would arise from them after some time. I think they can be adjusted in terms of colour, delicacy of materials, texture. Putting ideas into action, I put some of the works through the firing process another two or three times and recreated some of them. Looking at the changes in myself, I have become bolder than before. Some of the fired works are as thin as a cicada's wings or feathers, even thinner than a normal piece of paper, and they are hollow inside. They look so fragile that you are afraid of breaking them with shaky hands. Maybe you will not understand until you see the actual object. All the units were very closely connected.

I think gaps are needed between basic units. Such gaps further intensify the feeling of fragility, and a totally different visual experience is created through the flow of light between the thin body and the gaps. Although only slightly adjusted, I think it may have become more profound than the works of last year. As an optimistic pessimist, I put all my understanding of the world into the works, though I have never thought about what I want to describe. In a word, in-depth exploration of works from different perspectives has revealed a vital fact to me. What we can do is to uncover what objectives the works can

bring or achieve, and this is a very challenging task.

The physical properties of ceramics determine that the production process of a work is about getting rid of its relationship with the hands. The physical properties of ceramic are too powerful, or let us put it simply, ceramic involves strong interactions between materials.

Relatively speaking, ink paintings demand the most from hands. Prints cannot be disguised due to their properties, while oil paintings are the one that can be best disguised because they can be altered and can be painted ceaselessly. The properties of oil paintings have given them such a possibility. So, these different media differ greatly in this respect. Due to the physical properties of ceramic, it is generally unlikely for people to do something with ceramic works in 1,300 degrees high temperature. For example, soil and water must be mixed to make clay, and the firing process is a must to achieve such a relationship. Therefore, each and every step in its change cannot be decided upon by humans, and we can only proceed based on the physical and chemical reactions of clay. In a word, only an extremely small part of the production techniques and procedures can be leveraged by humans, including the process and the result, cannot be controlled. That is why we leverage the physical properties of ceramics to push out human intervention. The linguistic properties of ceramics are intrinsic and not a result of human control.

Conventionally, a finished ceramic piece sent for re-firing would mean that the technical difficulty has become smaller and the value of the ceramic work itself would be seriously lowered. Of course, such a convention may become another lesson that induces you into a trap where you cannot do this or that. What I want to say is that ceramics have their own system of physical properties which allows very limited human intervention. All they can do is to follow the system.

Sometimes, I put the oozing clay into the kiln and start the firing process. Just think of the incompatibility of water and fire, and it is really interesting to let these two elements clash and create chaos in the kiln. But when the clay has been burnt to a certain degree, say 1000°C, 1100°C, or 1200°C, it's fluid and soft. Can it take shape or to what extent would it collapse? They are all subject to the physical properties including the amount of oxygen, glazing, selection of clay, and the proportion of clay to glaze.

We can easily get a single small cube from the kiln in one go, and we may still be able to make it with 9 or 16 cubes with some adjustments, but things would be totally different when the number is increased dozens of times, as that is not what you can solve with your strong wish. This would not be a problem with oil paintings, prints or ink paintings, where I can paint a cube and even 60 cubes as long as I am patient enough, isn't that so? But that does not apply to the making of ceramics, as everything inside plays a role, including the heat, moisture, vapour and various changes. Such charm of ceramics, however, can precisely help the creator withdraw from their works.

When creating oil paintings, we would emphasise that we are a bystander and an outsider. When you cannot bear the content of some works, you are forced to try out its content and sentiments as a bystander. I have long had this idea, but I can not put it into practice as you need to mix the colours with your hands and exhaust yourself by painting attentively, which means you fully participate in the production, integration and closing process of the work. Therefore, to a painter or an artist, they participate too much and bear too much in these processes. When you wanted to have an in-depth discussion of an image, or a certain emotion or mental state back then, you would feel rather heavily burdened. Moreover, no matter how you have claimed yourself as a bystander, you are not a bystander but a planner, as you have dedicated an important period of time in your life to forming the work.

Nonetheless, when I arrived in Jingdezhen, it seemed all of a sudden that I could really be a bystander, or I was closer to the imagination about and requirements for a bystander, and I could really load the clay body inside the kiln and let things unfold naturally. In my opinion, however, although more and more artists are creating artworks with ceramic and more and more achievements are emerging, knowledge of the possibilities of ceramic in contemporary culture is still generally wanting in society.

The text is collated by Luo Yi in 2015 based on Fang Lijun's previous interviews and speeches about ceramics, and supplemented with the transcription of Luo Yi's interview in 2015. This published version has also incorporated Fang Lijun's thoughts and interview answers about ceramics over the past two years, and interviews by Luo Yi to Fang Lijun in April 2023.



2013-2015
木板原版 / Original Woodcut Print
244 × 366cm
2015



骨中骨，肉中肉

——談方力鈞陶瓷創作中的不可見世界

策展人 羅怡

我說想要將木版底板和陶瓷一起展出，連藝術家方力鈞自己也表示出非常的吃驚。他有點兒哭笑不得的神情望向我，那表情和我當年跟他說要給他編本暢銷書時如出一轍。大約是基於那本書不僅暢銷了，且在自 2009 年出版後的多年，成為所有學者都繞不開的方力鈞讀本和被各評論文章高頻引用的著述，因此，他一如既往容忍了我的「胡鬧」。

方力鈞的超尺寸的木版畫的底板和方力鈞的陶瓷作品之間到底有何關係？

要非常「學術化」的說明這個問題，此時我們可以搬出法國哲學家莫里斯·梅洛-龐蒂（Maurice Merleau-Ponty）。梅洛-龐

蒂認為「身體即為主體」，是精神的也是物質的，主體通過與他者的互動、與世界的互動產生。身體是一種行為，也是一種能力，可給予自然物體意義，藝術從誕生之初就需要人的身體性操作才能呈現。從這個角度觀察方力鈞的創作現場，你看他蹲在地上操作著轟鳴的工業切割機，機器和他脹出青筋的手融入一體，刨出飛舞的木屑。他控制著力度，在纖維板上剝開深痕，他整個人都被自己壓在了板子上。選擇甚麼工具是藝術最核心的部分之一。無論甚麼工具，身體與工具的互動狀態是核心中的核心。

你再看他那一張澳門藝術博物館正在展出的《49, 2021》，在這件 364cm×580cm 尺幅的作品中，畫面上的方力鈞正在水

中奮力前游，似行進中的連拍或延時效果，將「七面迎浪」定格在孤泳者換氣的時機。創作中，他站在畫紙上，一支大毛筆刷約過半身，如此揮毫於線稿，一天而就，這需要的是高度集中的精氣神，需要的是身體力量的高濃度爆發。與「行動繪畫」製造「偶發」完全不同，方力鈞所繪出的一切都是長期的知覺（或者覺知）與謀劃沉澱的產物。梅洛-龐蒂認為，知覺是一種前意識行為，是一切行為得以展開的基礎。知覺既不是單純的生理反應也不是心靈構造，它既不屬於外部客體，也不屬於內部心靈。這幅作品不僅得益於天賦的揮灑、形式的決定、媒介的掌控，更來自日積月累早已與身體融為一體的「手藝」與「手感」，來自強大的覺知力與純粹的生命力。在這個特殊的時期，他喚起我們的心靈，填補了我們的渴望，釋放著我們情感。因此，當你瞭解了方力鈞這種用直接的行動與感受來表達的方式，你能感受到他的作品也是他身體的一部分。用梅洛-龐蒂的話來說，人存在的實質就是一種共在。

因此，在我看來，方力鈞的人和藝術，首先完整地展示了身體的主體性、整體性、結構性與意向性，同時，完整地展現著身體共在性的本質：與工具共在、與畫布共在、與作品共在、與他人共在、與時代和歷史共在。這一「具身性」特性當然在他的陶瓷創作中也能完整感受到。

大約是 2015 年，我受方力鈞工作室之邀，與杜堅等幾位朋友駐留在方力鈞剛裝修好不久的景德鎮工作室。我的主要工作是為我編著的《藝術怎麼辦》「查漏補缺」。這本書是我繼《像野

狗一樣生存》，也就是本文開篇提到的為方力鈞編著的那本「暢銷書」之後，第二次為藝術家新時期的言論、評論——主要是學校演講和最新創作（其時陶瓷系列初見端倪）進行編撰。那時他已經有幾篇關於陶瓷的談話和採訪，我又增補了一些問題，以之前處理《像野狗一樣生存》的方式，以大眾閱讀的邏輯，對他關於陶瓷的創作思路與歷程進行了梳理，其後這些文字收錄於《藝術怎麼辦》中。我因此有幸目睹了方力鈞較早一批陶瓷作品的出爐（但還不是最早）和那個顯得甚至有些「狼藉不堪」的現場。讓我印象深刻的是，大熱的天，高溫的爐子，臉盆裡的泥湯子，得他自己下手一遍遍感受泥和水的比例、粘稠度。太稀了不行，在框架上待不住；太稠了不行，就把作品結構中的孔洞堵上了（孔洞是理解這系列作品的一個關鍵）。調好泥，往燒過的瓷模架上澆，太快了太慢了太慢了都不行，一遍又一遍；或是拿著小方塊模子，一個一個在泥場裡過，再一個個按他的邏輯擺好。

感受既是身體的，也是心靈的。一層泥漿沖下，一層瓷骨支起，一層烈焰焚身，一層生命浴火……這是物質的生命、情感的生命、藝術的生命融合的有機過程。藝術家赤膊上陣，全身心投入，這股真氣貫穿於作品的孔洞中，打開了關於生命本質與真相探討的禁忌與閘門。將他的藝術連結在一起的是更深層的東西，是知覺，是身體，是肉。

「肉身 (flesh)」概念出現在梅洛-龐蒂最後的、未完成的作品《可見的與不可見的》裡。提出這個概念，是為了打開被知性和

日常經驗遮蔽的雙眼，重建感性的豐富和生機，找回存在的真實。「重要的是看不見的東西。」方力鈞的陶瓷實驗更連結著方力鈞一貫以來通過藝術顛覆觀看方式與思維方式的意圖與觀念。本次展覽，觀眾將首次集中看到藝術家如何對「精美」、「脆弱」等陶瓷傳統特質的質詢。

我將方力鈞的陶瓷創作，視作「肉陶瓷」，還基於我對方力鈞的藝術發展脈絡的研究，基於我在準備他澳門藝術博物館個展時試圖去挖掘並展示的「真實」、「溫度」、「尺度」這些形成了藝術家創作風格的決定性瞬間——這些決定性瞬間除了近乎肉搏的電鋸木版畫和超尺度的水墨人物頭像，還包括：藝術家人生首次酒醉後的創作、失去最佳角度的方力鈞早期課堂素描寫真等等。「不管是『我的身體』、『他的身體』還是『作為表達的身體』，也不管是身體之『肉』、語言之『肉』還是世界之『肉』，讓我們領會到的都是『感知的』光芒」。也因此，我們能夠理解陶瓷在方力鈞的創作中「骨中骨、肉中肉」的地位與觀念延續，能夠理解藝術家如何在時間的錘煉中塑造他的藝術也被他的藝術塑造。

在方力鈞頻繁的展覽記錄中，陶瓷作為一種新媒介還甚少出現，尤其是自 2022 年開始嘗試的人物陶瓷畫。如此集中地與前期陶瓷試驗同席討論，並專門探討與其創作歷史的關係，澳門金沙尚屬首次。陶瓷並非中國（China）獨有的文化特徵。葡國人的陶瓷畫傳統在澳門開花結果，碰撞出澳門作為中西文化交點的鮮明特色。感謝金沙中國邀請，將方力鈞的陶瓷媒介創作成

果在這個對陶瓷藝術有特殊歷史與情感的土地上展出。希望能夠帶給陶瓷這項古老而年輕的藝術更豐富的觀念內涵與創作動機。梅洛 - 龐蒂曾說：「真正的哲學在於重新學習如何看待這個世界」。這正是方力鈞的創作——當然也包含他的陶瓷創作想要展示的世界——「不可見」世界。

亞當在創造夏娃的時候說：「這是我骨中之骨，肉中之肉……她從我的身體裡取出來。」這個典故正說明了方力鈞作品的來源。

Bone of the Bone, Flesh of the Flesh —On the Invisible World in Fang Lijun's Ceramic Creations

Curator Luo Yi

When I planned to exhibit blocks of woodcut prints and ceramics together, the artist Fang Lijun was very surprised. He looked at me awkwardly, with an expression identical to when I said I wanted to compile a best-selling book for him. Maybe it is because that book has not only sold well, but it has also become an indispensable reference on Fang Lijun for all scholars and has been frequently quoted in many review articles since it was published in 2009; as always, he has a tolerance for my "mischief."

What is the link between the blocks of Fang's supersized woodcut prints and his ceramic works?

To elaborate from an "academic" perspective, we can borrow from the French philosopher Maurice Merleau-Ponty, who developed the notion of the body-subject. He believed that the body is both spiritual and physical and the subject is created through interaction with others and the world. Body

is a kind of behaviour, and also an ability that can endow natural objects with meaning. Since its birth, art cannot be presented without the physical action of humans. When observing the scenes of Fang's creative process from a body-subject perspective, you can see him squatting on the ground and operating the roaring industrial cutting machine, causing sawdust to dance through the collaboration between the machine and his hands of swollen blue veins. Controlling the strength, he cuts deep gashes in the fibreboard and almost presses himself into the board. The selection of tools is a core part of the art. Nonetheless, the interaction between the body and the tool is the very core, regardless of which tool is used.

Take a look at the work 49, 2021 that is being exhibited at the Macao Museum of Art. In this 364cm-by-580cm work, Fang Lijun is endeavouring to swim forward; it resembles the continuous shooting or time-lapse shooting effect that freezes the frame at the moment when the solitary swimmer is taking his

breath against the waves. When he created it, he stood barefoot on the drawing paper, wielding a brush that is nearly half his height, and sketched for a day, which requires deep focus and an intense release of physical strength. In stark contrast to action painting that leads to “Happening” art, all the paintings by Fang result from long-term effort in perception (or awareness) and manoeuvre. Merleau-Ponty believed that perception is a kind of preconscious processing and the prerequisite for every act. Perception is neither a pure physiological reaction nor a mental structure, and belongs to neither an external object nor an internal soul. This artwork is not only attributable to the artist’s talent, the selection of forms, and the control of medium, but also to the “skill” and “artistry” that have been integrated into the body through long-term accumulation – as well as a mighty awareness and pure vitality. During this special period, he arouses our souls, fulfils our yearning, and unleashes our sentiment. Therefore, when you understand these expressions of Fang through direct action and feeling, you can sense that his works are also part of his body. In Merleau-Ponty’s words, the essence of human existence is coexistence.

Therefore, in my opinion, both Fang Lijun and his artworks not only showcase the subjectivity, integrity, structurality and intentionality of the body, but also fully demonstrate the essence of their coexistence; coexisting with tools, canvas, works, other people, the era, and history. Undoubtedly, this “embodiment” property can also be fully perceived from his ceramic works.

Sometime around 2015, I was invited to stay in Fang Lijun’s newly renovated studio in Jingdezhen with Du Jian and several other friends, and my main work was to “correct possible errors and omissions” in the book I had edited, *How to Create Art*. This is the second book after *Live Like a Wild Dog* — the “bestseller” I mentioned — which I edited based on Fang’s speeches and comments in the recent period, which mainly include his speeches at schools and comments on his latest works (his ceramic series that had started to take shape). At that time, there were already one or two scripts of his dialogues

and interviews on ceramics, and I also added some questions. I straightened out his train of thought and process of creating ceramic works using the reading logic of the general public, the same approach that I had taken for *Live Like a Wild Dog*, and all these texts were included in *How to Create Art*. I therefore had the privilege to witness an early batch (yet not the earliest) of his ceramic works coming out from the kiln and the accompanying scene, which appeared to be in quite a mess. What I found impressive was that, in the hot weather and with the fiery oven, he had to feel the soil-to-water ratio and adhesion of the clay inside the basin all by himself over and over again. A clay that was too loose was unacceptable, as it could not hold steadily on the frame; a clay too thick was also unacceptable, as it would block the holes of the works’ structure (the holes are key to understanding this piece of work). When the clay was mixed, it would not work when it was poured on the fired mould frame too fast, too forcefully or too slowly, and the process was repeated again and again. Sometimes he was holding the small cubes, rolling them in the clay one after another and arranging them as his logic dictated.

Feelings are both physical and spiritual. A layer of slip pouring down, a layer of the frame to support, a layer of flames burning the body, and a layer of life in fire... this was an organic process of integrating the physical, sentimental and artistic sides of life. The artist fully devoted himself to the process with his naked upper body, and with a gush of vitality running through the holes of his works, breaking open the taboos and gates of exploring the essence and truth of life. His art is connected by a more profound thing, which is both the perception, the body and the flesh.

The idea of “flesh” appeared in Merleau-Ponty’s last and unfinished work *The Visible and the Invisible*. This idea was raised with an aim to open eyes that are blinded by intellect and daily experience, to rebuild rich and vigorous sensibilities, and recover the truthfulness of existence. “What is essential is invisible to the eye.” Furthermore, Fang’s experiments with ceramic are linked to his persistent intention and concept of subverting the way of viewing and

thinking through art. In this exhibition, viewers will see for the first time how the artist has questioned the traditional features of ceramic, such as “delicacy” and “fragility.”

I see the ceramic works created by Fang as “ceramics of flesh,” which is also based on my study of the course of his artistic development, as well as the “truthfulness,” “warmth” and “dimensions” that are crucial in shaping his artistic style, and I attempted to explore and showcase them when preparing for his solo exhibition at the Macao Museum of Art. In addition to the woodcut prints created strenuously with an electric saw and oversized ink head paintings, these crucial points are also reflected in the works he created after getting drunk for the first time in his life, the sketches he drew in his early lessons without grasping the best angle, and so on. Regardless of whether they are about “my body,” “his body” or “the body as an expression,” and whether they are about physical “flesh,” linguistic “flesh” or worldly “flesh,” these creations allow us to understand the brilliance of “perception.” Therefore, we are able to understand the role of ceramics evolving around “bone of the bone, flesh of the flesh” among his creations and the continuance of this concept, as well as how the artist has shaped and has been shaped by his art over the course of time.

As a new medium, ceramic seldom appears in Fang’s frequent exhibitions. Particularly, at Sands Gallery, this is the first time ever to collectively examine the ceramic figure paintings that he began trying out in 2022 together with his earlier ceramic experiments, and to explore their relationship with his artistic history. Ceramics are not a cultural trait unique to China; the Portuguese tradition of ceramic paintings is also blooming in Macao and has given rise to the distinctive feature of Macao as a hub of Chinese and Western cultures. I would like to thank Sands China for their invitation to showcase Fang Lijun’s ceramic creations in this land, which boasts a special history and sentiment towards ceramic art, and I hope to bring more conceptual depth and creative motives to ceramic art, an ancient art form that is still very vibrant. As Mer-

leau-Ponty said, “True philosophy consists in re-learning to look at the world.” This is exactly the world that Fang’s works, including his ceramic creations, of course, are intended to reveal — “the invisible” world.

When Adam created Eve, he said: “This is now bone of my bones and flesh of my flesh... for out of man she was taken.” The allusion to this story demonstrates the inspiration of Fang’s creations.



瓷版畫 CERAMIC PRINT

從根本上說，方力鈞通過觀察人，探索人，挖掘人的秘密，來關注時代，關注自己。他完整的屬於這個時代，同時也是遊蕩在這個時代陰影中的幽靈，瞪大著眼睛緊盯著這個時代——在看不到的地方，不易察覺的角落，他翻揀著生命的真相。

——策展人，羅怡

Fundamentally speaking, Fang Lijun looks at the era and himself through observing and exploring humanity and uncovering its secrets. Totally belonging to this era, Fang is also a spirit wandering through the shadow of the era, watching it closely with his eyes wide open – searching for the truth of life at invisible places and in inconspicuous corners.

—Luo Yi, Curator

2023.2.21
45.5cm × 37.5cm
瓷版畫 / Ceramic Print
2023
(p31)

2023.2.21
23.7cm × 19cm
瓷版畫 / Ceramic Print
2023
(p32)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p33)

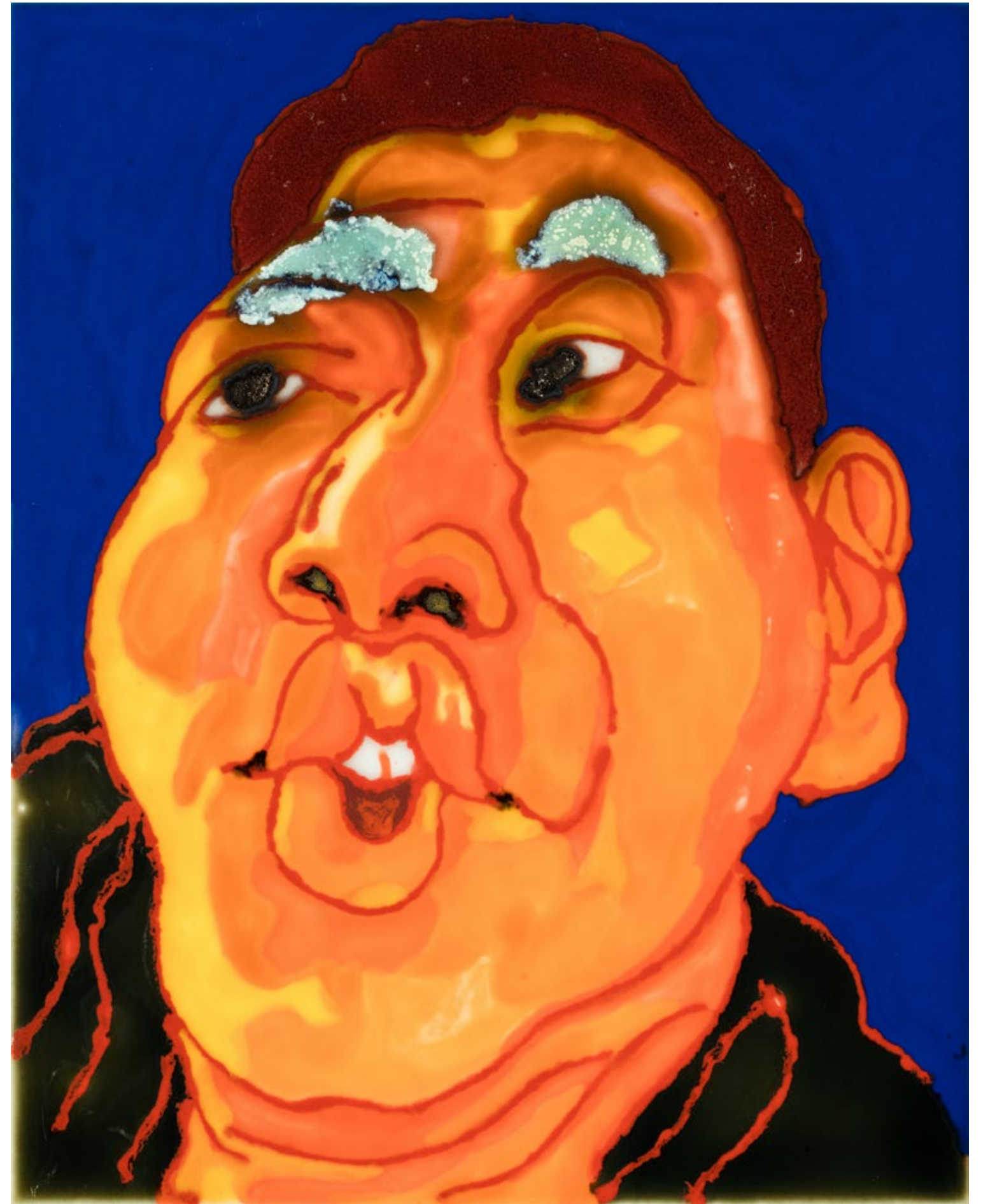




2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p35)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p36)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p37)





2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p39)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
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(p40)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
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2023.2.21
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瓷版畫 / Ceramic Print
2023
(p42)

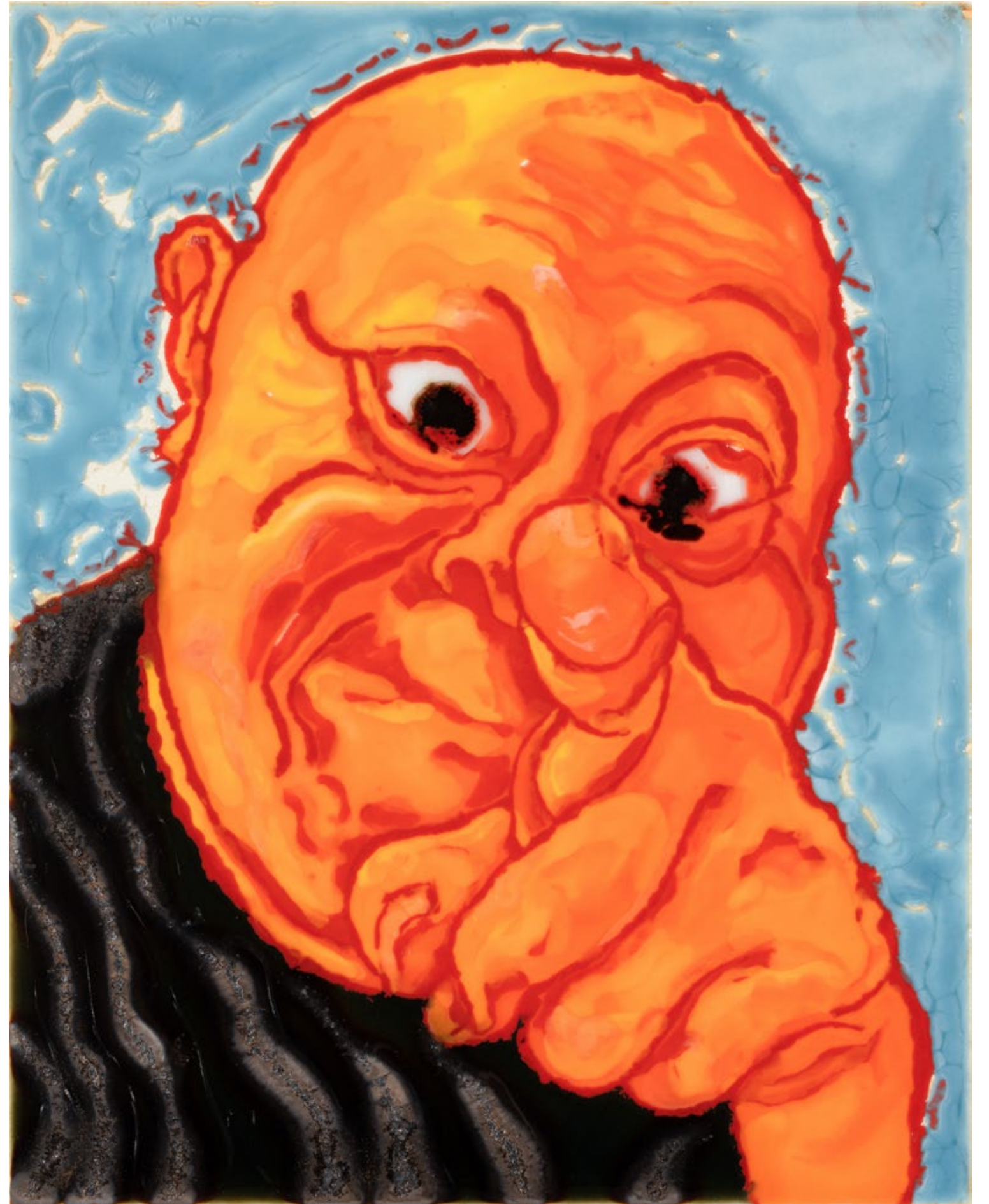
2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p43)







2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023



2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p47)

2023.2.21
24cm × 19.2cm
瓷版畫 / Ceramic Print
2023
(p48)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p49)





2023.2.21
23.7cm × 19cm
瓷版畫 / Ceramic Print
2023

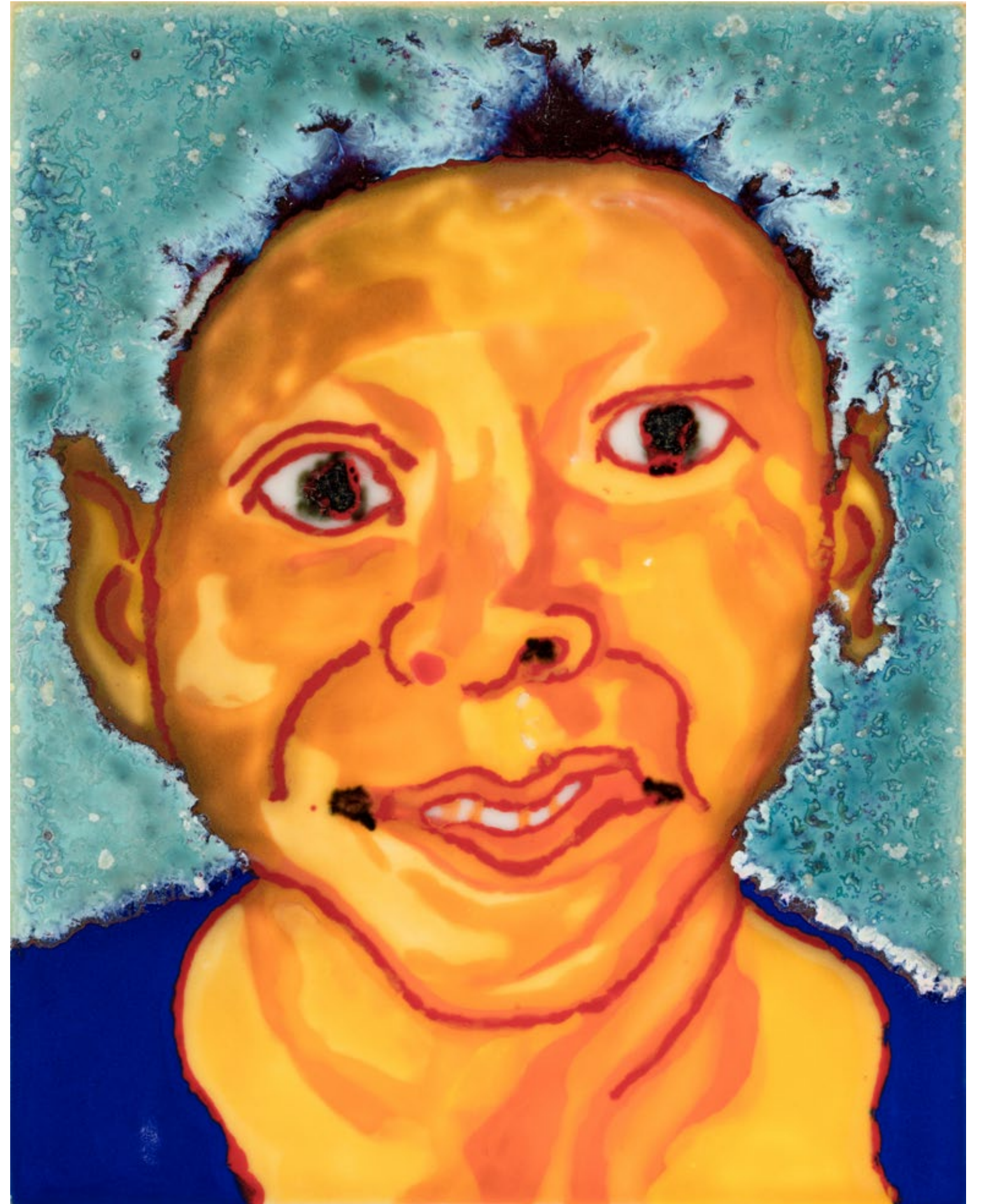


2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p53)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p54)

2023.2.21
23.5cm × 19cm
瓷版畫 / Ceramic Print
2023
(p55)





瓷雕塑

CERAMIC SCULPTURE

方力鈞在年輕的時候，並沒有用水墨，也沒用自己中專時學過的陶瓷。但是他在外面的世界使用西方的語言功成名就之後，終於要回到自己最舒適的地方。我對方力鈞的作品有更多的期待，因為他真正有創造性的作品，是他自己的：人是自己的，語言是自己的、文化也是他自己的。

——北京大學藝術學院院長，彭鋒

During his youth, Fang did not turn to the ink paintings or ceramics he learnt from his technical secondary school. However, after achieving success and winning recognition overseas using Western artistic languages, he has eventually returned to where he feels most comfortable. I have more expectations for Fang's works as his truly creative works are about himself, not only in terms of the figures and the language, but also the culture.

—Peng Feng, Dean of the School of Arts, Peking University



2016
22.5cm × 21cm × 30cm
陶瓷 / Ceramic



2016
26cm × 26cm × 40cm
陶瓷 / Ceramic



2016
22.5cm × 21cm × 30cm
陶瓷 / Ceramic



2016
19.5cm × 22cm × 27.5cm
陶瓷 / Ceramic

瓷裝置

CERAMIC INSTALLATION

「空」、「薄」、「漏」、「輕」、「脆弱」、「精美」……在做陶瓷之前，關於傳統陶瓷的關鍵字，被方力鈞鄭重寫下，如劍懸於其頂。如何於系統標準之外，找到金、木、水、火、土之間的這場生命遊戲的新可能，正是方力鈞從自小接受的陶瓷專業訓練走向獨立藝術實驗的方向。

——策展人，羅怡

"Emptiness, thinness, lightness, transparency, translucency, fragility, delicacy..." before making ceramics, Fang would solemnly write down keywords about traditional ceramics, which hung over him like a sword, serving as a reminder. How to find new possibilities in the game of life beyond conventional standards among the five elements of metal, wood, water, fire, and earth is the experimental direction of this independent artist who has received professional ceramic training since an early age.

—Luo Yi, Curator



2016
110cm × 115cm × 100cm
陶瓷 / Ceramic



2014
93cm × 99cm × 72cm
陶瓷 / Ceramic



2015
102cm × 141cm × 86cm
陶瓷 / Ceramic





相較於從文化與藝術史出發，方力鈞更重視從直面生命的角度繼續思考與創作。也正因如此，他將工作重點放在發現、討論與解決生命所遇到的問題本身。

——巴塞爾藝術博覽會前主席，皮耶爾·胡博

Fang Lijun's creative process is directly inspired by life, heedless of any fashionable formal trends. This attitude has led him to focus more on research, discussion, potential solutions and the other existential questions liable to be related to them.

—Pierre Huber, Former President of Art Basel



2014
46.5cm × 46cm × 17.5cm
陶瓷 / Ceramic



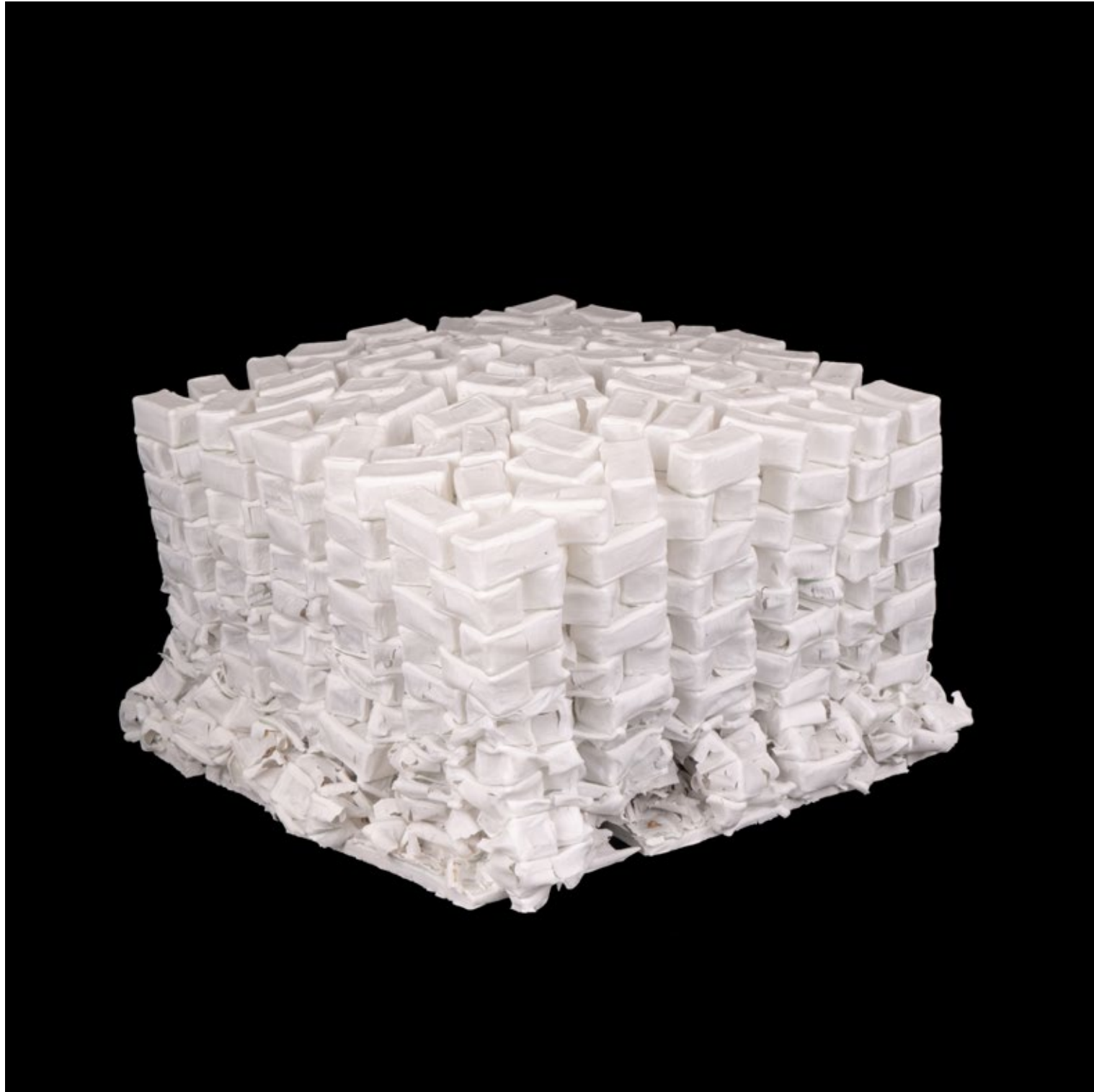
2013
45cm × 38cm × 20cm
陶瓷 / Ceramic



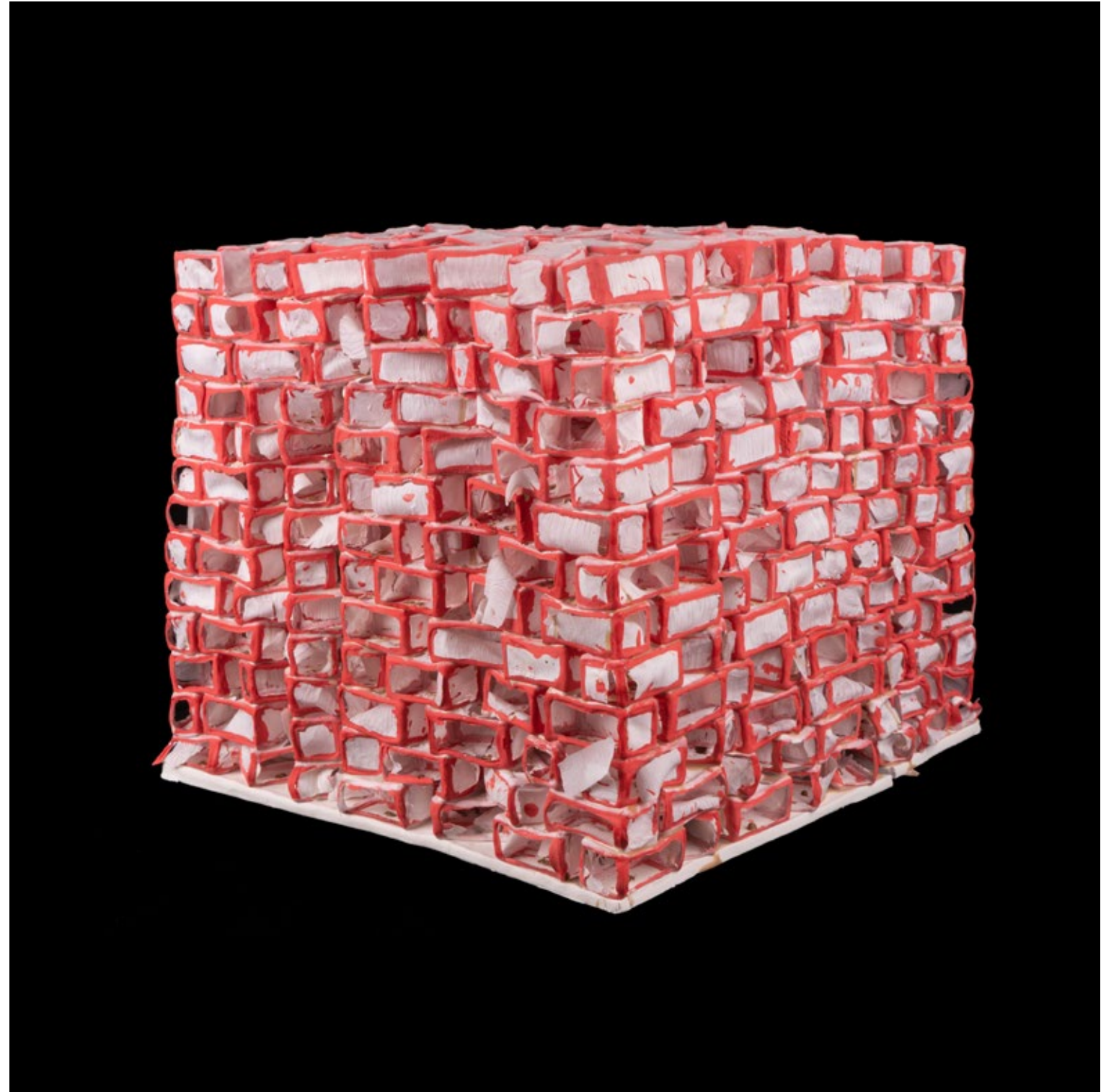
2015
48cm × 48cm × 30cm
陶瓷 / Ceramic



2015
45cm × 43cm × 31cm
陶瓷 / Ceramic



2015
48cm × 46cm × 33cm
陶瓷 / Ceramic



2015
44cm × 44cm × 37cm
陶瓷 / Ceramic



2015
48cm × 46cm × 30cm
陶瓷 / Ceramic



2014
48cm × 48cm × 41cm
陶瓷 / Ceramic



我想做出活物的陶瓷。我想，既然人的皮膚有很多層，真皮層、表皮層、血管、脂肪等等，為甚麼不可能把釉色和泥漿，仿照肉體的層次來進行處理呢？為甚麼我們不能突破釉色在一個平面上面一次性呈現的規矩呢？當然，每一層釉色，每一種泥漿，都有不同的特性。在燒製的過程當中，每一層有自己的收縮頻率，相互之間還要相互移動。仿照生物體的結構分層處理後，像演奏交響樂的聲部，每一個局部都起到了它的作用。

——藝術家，方力鈞

I want to make lifelike ceramics. As human skin consists of multiple layers, such as the dermis, epidermis, blood vessels, and fat, why can't we treat glazes and clay like the layers of flesh? Why can't we break the rule that glazes must be applied only once on one surface? Of course, each layer of glaze and each kind of clay have distinct characteristics. During the firing process, each layer contracts at its own rate and involves mutual movement with others. When they are treated layer by layer according to the structure of living beings, they resemble the sections of an orchestra in a symphony performance with each part playing its role.

—Fang Lijun, Artist



2014 小稿
9.5cm × 8.7cm × 6.7cm
陶瓷 / Ceramic



2014 小稿
11cm × 9cm × 10cm
陶瓷 / Ceramic



2014 小稿
8cm × 7.5cm × 7.5cm
陶瓷 / Ceramic



2015 小稿
10cm × 7cm × 9cm
陶瓷 / Ceramic



2015 小稿
9.5cm × 7cm × 8.3cm
陶瓷 / Ceramic



2015 小稿
10cm × 7cm × 8.5cm
陶瓷 / Ceramic



2013 小稿
11cm × 8.5cm × 7.5cm
陶瓷 / Ceramic



2019 小稿
15cm × 15cm × 14cm
陶瓷 / Ceramic



2015 小稿
13.5cm × 13.5cm × 9.3cm
陶瓷 / Ceramic



2019 小稿
14cm × 13cm × 14cm
陶瓷 / Ceramic



2015 小稿
13cm × 9.5cm × 9cm
陶瓷 / Ceramic



2015 小稿
16.4cm × 14cm × 9.3cm
陶瓷 / Ceramic



2013 小稿
11.5cm × 9cm × 7.5cm
陶瓷 / Ceramic



2015 小稿
9.6cm × 6cm × 8.5cm
陶瓷 / Ceramic



2015 小稿
9.5cm × 6.5cm × 9cm
陶瓷 / Ceramic



2015 小稿
13.5cm × 13.5cm × 9cm
陶瓷 / Ceramic



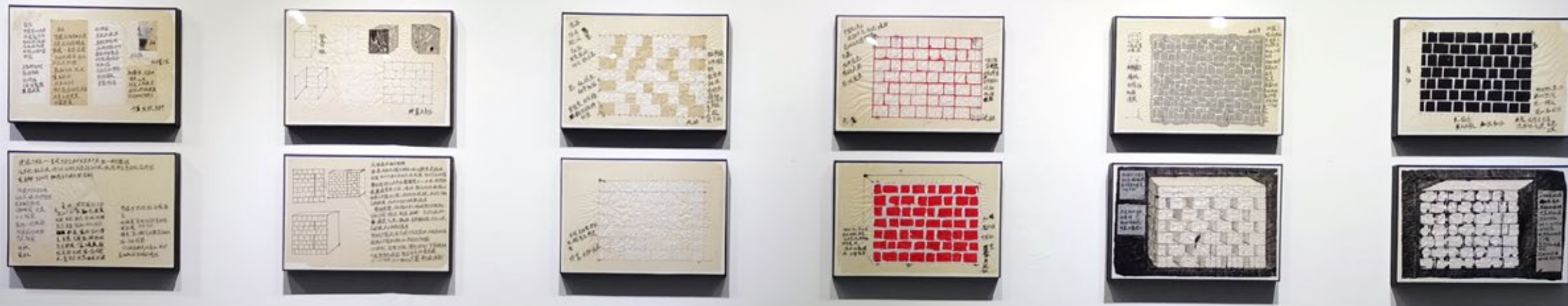
2019 小稿
14.5cm × 15.5cm × 14.5cm
陶瓷 / Ceramic



2014 小稿
9cm × 8cm × 7cm
陶瓷 / Ceramic



2014 小稿
10.5cm × 10cm × 11.5cm
陶瓷 / Ceramic



瓷手稿 CERAMIC MANUSCRIPT

對作品來說，重要的、更能揭示其本質和品質的東西，是「方法」，那些呈現作品產生過程的心理溫度與性格機制，那些持續在藝術歷程中的延綿與變化，如何具體地嶄露於手上、筆端、腳下，如何編織，書寫生命的傳奇與藝術的傳奇。

——策展人，羅怡

The important aspect of a work that can reveal its essence and quality is the "method" – how the psychological temperature and character mechanism that reflect the creative process, as well as the constant extensions and changes throughout the artistic journey, can be demonstrated tangibly with our hands, under our brush and at our feet, and how they are weaved to record the legend of life and art.

—Luo Yi, Curator

挣脱万分之一，享受万分之一九千九百九十九加一的可能性
 眼里进一粒尘埃，脑子里进无数的鱼刺，扯上被一根绳所系，智者被一念所困
 裹小脚，长达百年，被作为文明体现实例

陶瓷行业标准
 目标不一样，却叫惯性
 使用相同标准
 日用陶瓷 完美
 工业陶瓷
 装饰工艺陶瓷
 陶瓷前程研究
 艺术陶瓷

物极
 瓷极

瓷性 瓷空漏气至邪
 泥土木火气益度
 时间 固态 液态 膨胀 收缩
 颜色 质感 颗粒 溶化 粘合
 裂纹 撕裂 爆炸 型状 薄
 厚 质感 光滑 粗糙 软硬
 弯直 胖瘦 手感 工艺 装饰
 陷流 劫飞 飞溅 喷吹 染
 单 素 复合 敦厚 结实 脆弱

想像力 试验性 拓展需
 要
 对精美类如 对甜腻的生
 理厌烦 视觉麻木
 精美 裹小脚式的违背自然
 性，自由渴望
 万从木桥式的盲从 空矿
 泉木瓶挂狗般的惯性

瓷泥
 瓷泥空心土方
 体益变 优化
 釉红 淡紫
 浅流 瑞文 塔
 伴 釉 益 成 价 复
 效果

釉
 普遍认为的猩红色
 与瓷泥同样烧成
 温度—最高温度
 不同收缩率 皮肉
 血层次 肌理
 敷釉方法 试吹
 喷刷 沾
 加水比例
 结合瓷泥动态考虑
 热量水汽通道
 升温速度

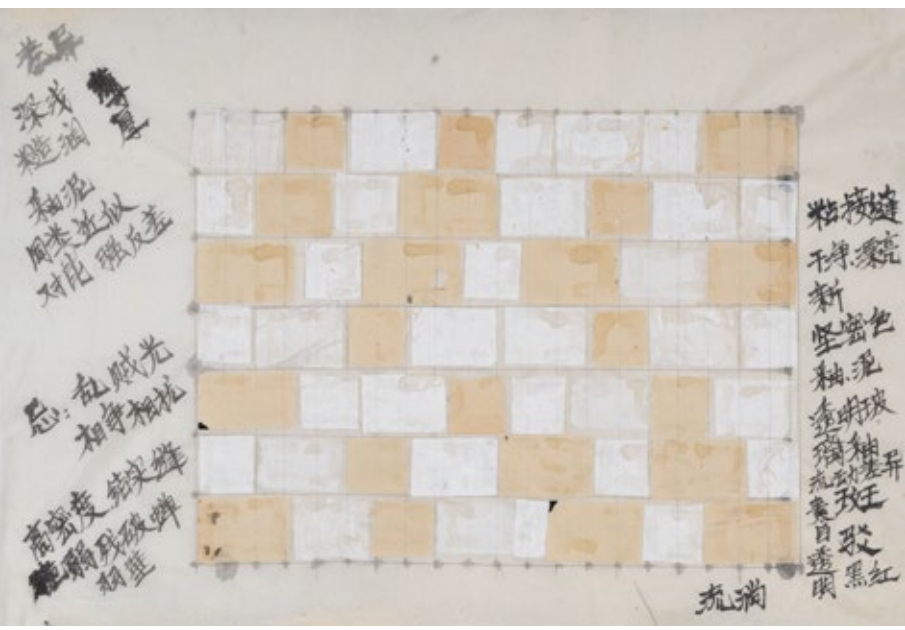
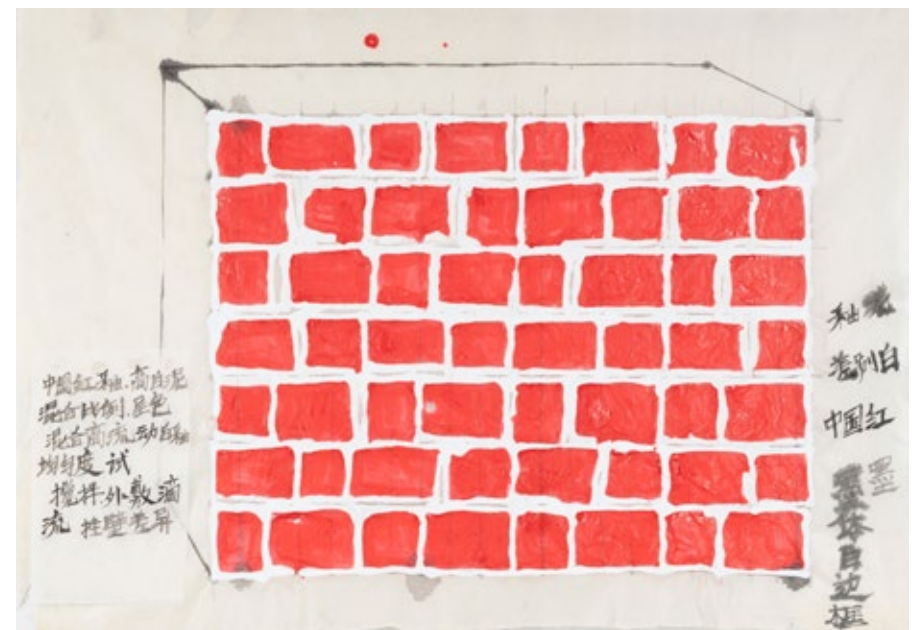
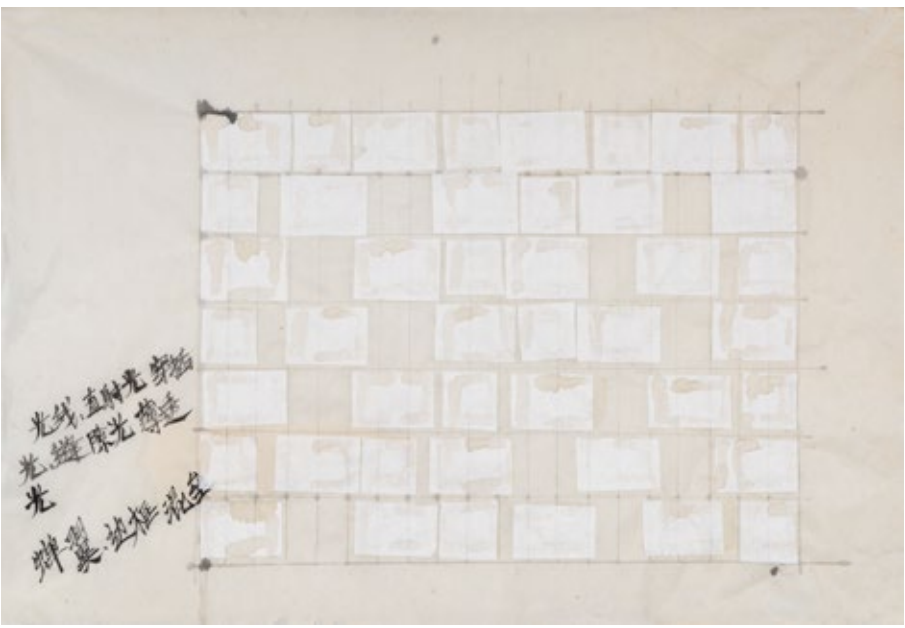
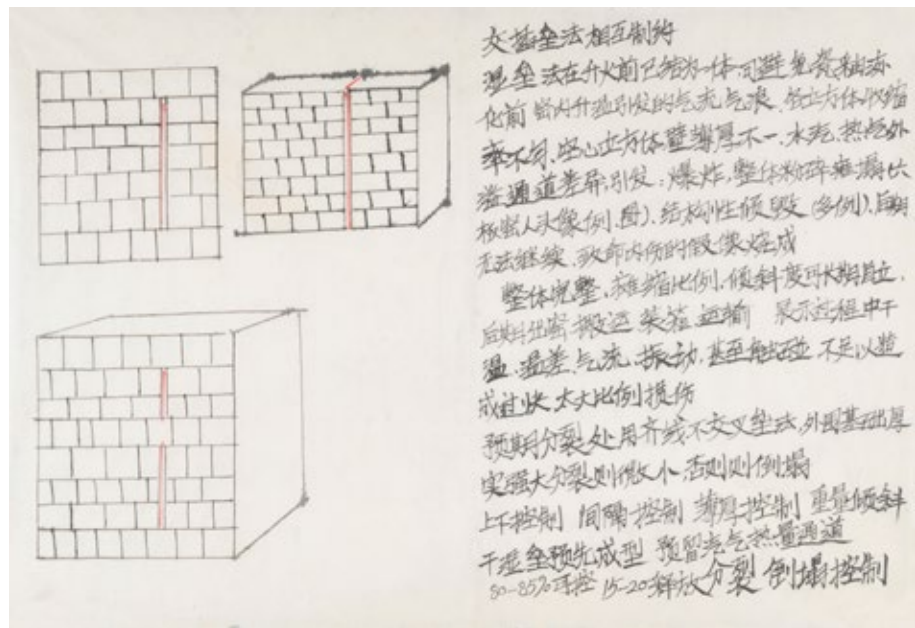
肌理层
 类皮肤纹理
 柔软 韧性好
 吸附力强 与附
 着体粘度高
 物理属性和
 耐水剂
 成品后肌理存
 实物消失
 留意残渣

瓷泥
 釉
 肌理
 附着体

附着体 成品时
 消失 热汽
 残渣 水汽通道
 膨胀 燃烧速度
 尺寸比例支持力

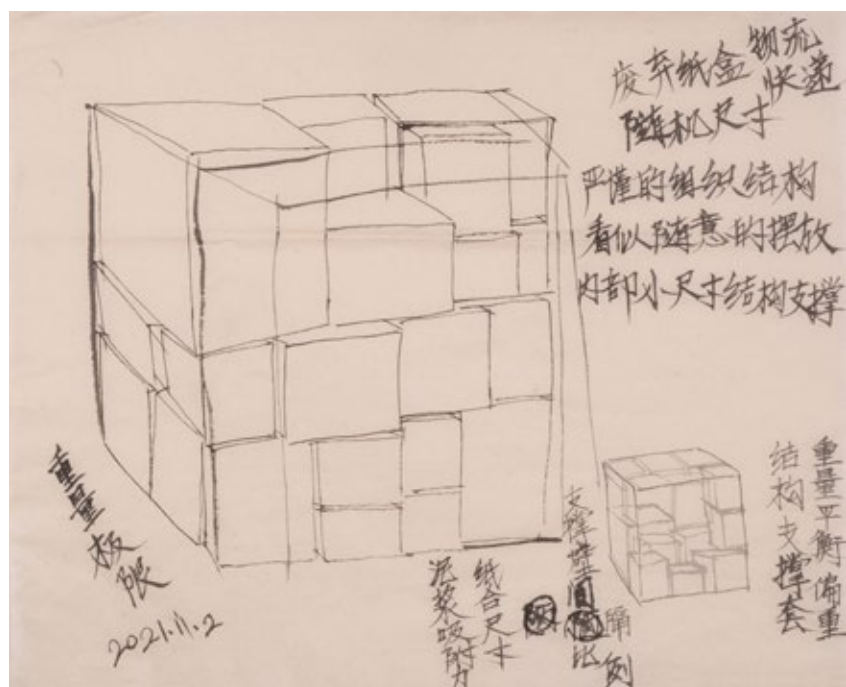
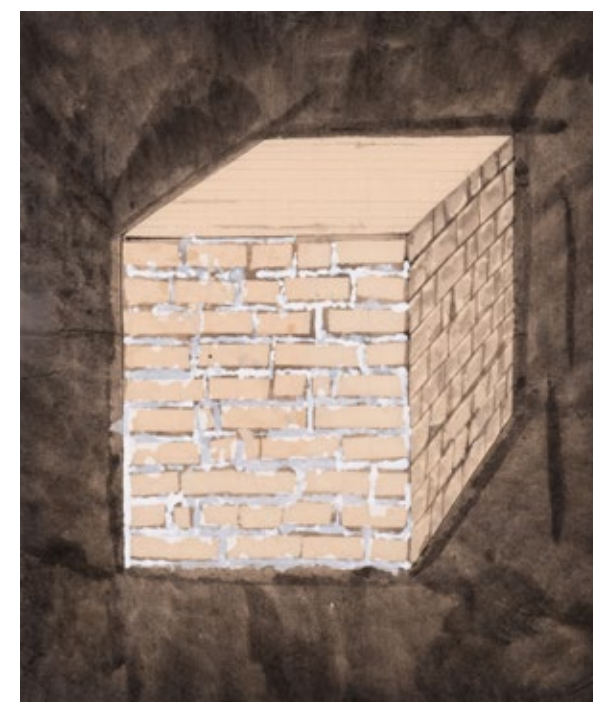
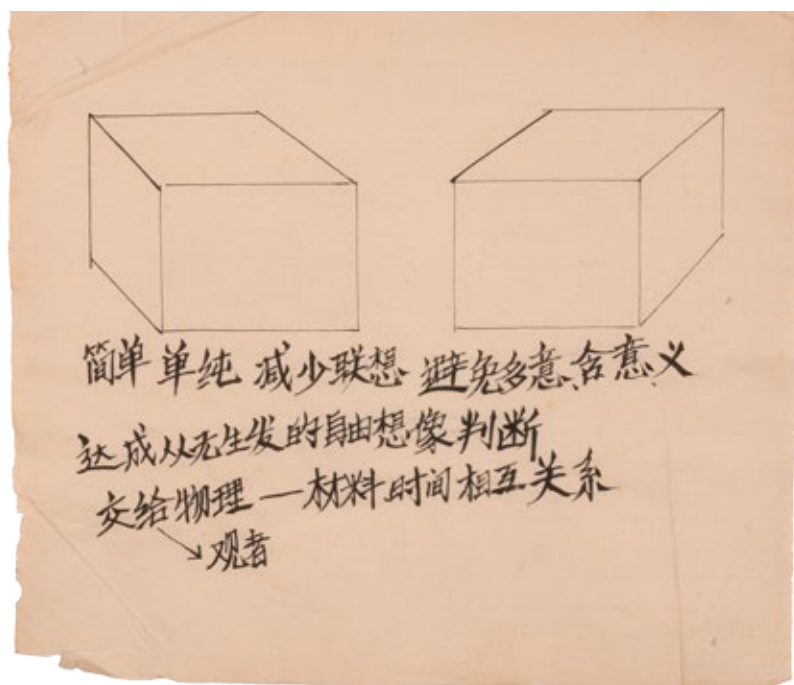
仿真皮肤材料

1. 陶瓷手稿 / Ceramic Manuscript, 40cm x 60cm, 纸本水墨 / Ink on paper, 2020
 2. 陶瓷手稿 / Ceramic Manuscript, 40cm x 60cm, 纸本水墨 / Ink on paper, 2020



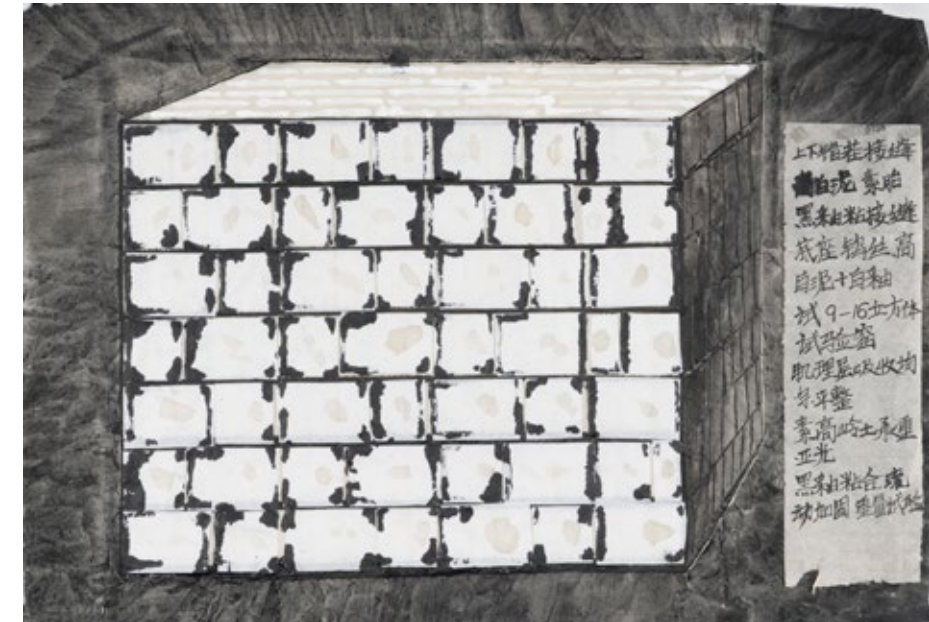
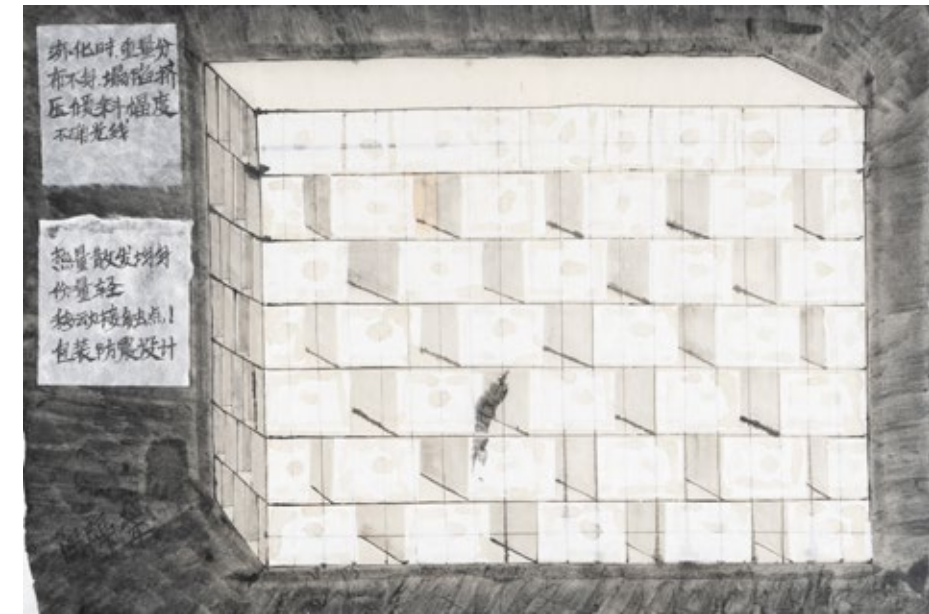
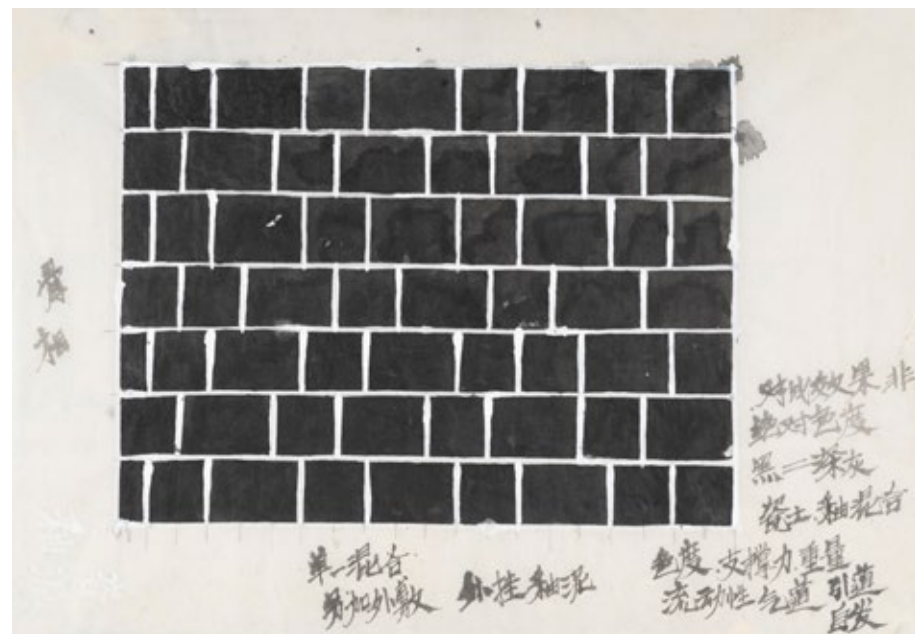
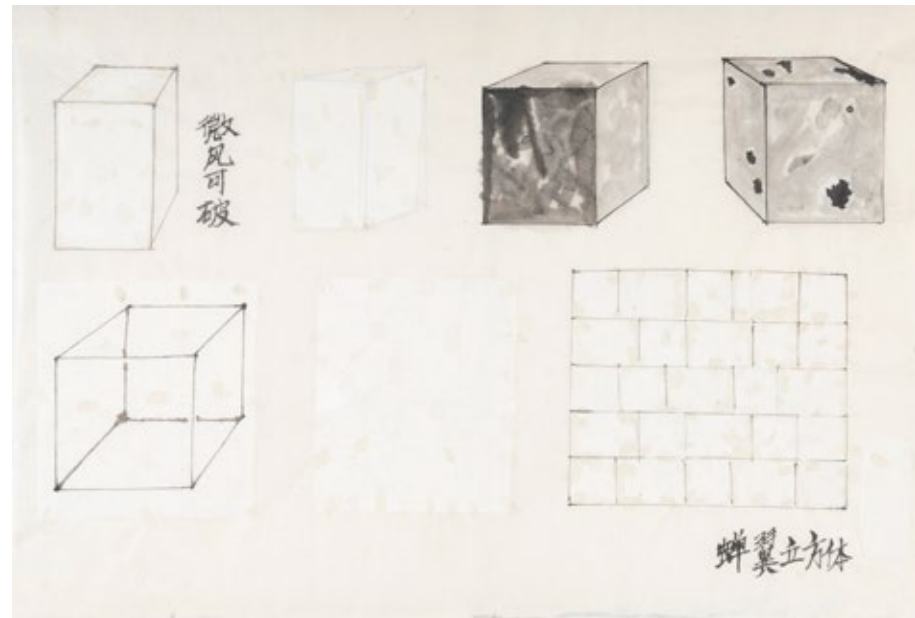
1	3
2	4

1. 陶瓷手稿 /Ceramic Manuscript, 40cm × 60cm, 紙本水墨 / Ink on paper, 2020
2. 陶瓷手稿 /Ceramic Manuscript, 40cm × 60cm, 紙本水墨 / Ink on paper, 2020
3. 陶瓷手稿 /Ceramic Manuscript, 40.5cm × 60cm, 紙本水墨 / Ink on paper, 2020
4. 陶瓷手稿 /Ceramic Manuscript, 40.5cm × 60cm, 紙本水墨 / Ink on paper, 2020



1	3
2	4

1. 陶瓷手稿 / Ceramic Manuscript, 37cm × 42.7cm, 纸本水墨 / Ink on paper, 2020
2. 陶瓷手稿 / Ceramic Manuscript, 37cm × 45.5cm, 纸本水墨 / Ink on paper, 2020
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4. 陶瓷手稿 / Ceramic Manuscript, 43cm × 37cm, 纸本水墨 / Ink on paper, 2020



1	3
2	4

1. 陶瓷手稿 /Ceramic Manuscript, 40cm × 60cm, 紙本水墨 / Ink on paper, 2020
2. 陶瓷手稿 /Ceramic Manuscript, 40cm × 60cm, 紙本水墨 / Ink on paper, 2020
3. 陶瓷手稿 /Ceramic Manuscript, 40cm × 60cm, 紙本水墨 / Ink on paper, 2020
4. 陶瓷手稿 /Ceramic Manuscript, 40cm × 60cm, 紙本水墨 / Ink on paper, 2020

方力鈞

自由藝術家

1963 年出生於河北邯鄲，1989 年畢業於中央美術學院版畫系，同年 7 月 1 日入住圓明園，並逐漸形成圓明園畫家村。1993 年創建宋莊工作室並逐漸形成宋莊畫家村。2014 年創建「中國當代藝術檔案庫」。

方力鈞曾在德國路德維希美術館、德國國家美術館、阿姆斯特丹城市美術館、日本國際交流基金會、瑞士阿麗亞娜陶瓷博物館、意大利都靈市立現代美術館、臺北市立美術館、香港藝術中心、上海美術館、湖南省博物館、北京民生現代美術館等美術館和畫廊舉辦過 51 次個展。參加威尼斯雙年展、聖保羅雙年展、光州雙年展、上海雙年展等眾多群展。作品被紐約現代美術館、蓬皮杜國家藝術和文化中心、路德維希美術館、舊金山現代美術館、西雅圖藝術博物館、荷蘭阿姆斯特丹市立博物

館、澳大利亞新南威爾士美術館、澳大利亞昆士蘭美術館、福岡亞洲美術館、東京都現代美術館、日本廣島現代美術館、中國美術館、上海美術館、廣東美術館、何香凝美術館、湖南省博物館、中央美院美術館等眾多公共機構收藏。

出版個人畫冊、圖書「方力鈞：編年記事」、「方力鈞：批評文集」、「方力鈞：作品圖庫」、「方力鈞：雲端的懸崖」、「方力鈞：禁區」、「方力鈞版畫」、「像野狗一樣生存」等 56 本。並被中央美術學院、四川美術學院、景德鎮陶瓷大學、西安美術學院等 23 所國內大學聘為客座教授。1993 年，作品「系列二之二」登上「紐約時報周刊」封面。

Fang Lijun

Freelance Artist

Born in 1963 in Handan, Hebei province, Fang Lijun graduated from the printmaking department of China's Central Academy of Fine Arts in Beijing in 1989. On July 1st of the same year, he moved to Beijing's Yuanmingyuan (Old Summer Palace), and gradually formed the Yuanmingyuan Painter's Village. In 1993, he established Songzhuang Studio, which gradually formed the Songzhuang Painter's Village in Beijing. In 2014, he established the "Chinese Contemporary Art Archive."

Fang has held 51 solo exhibitions at various institutions, including the German Ludwig Museum, the German National Gallery, Stedelijk Museum Amsterdam, The Japan Foundation, Musée Ariana Swiss Museum for Ceramics and Glass, Torino Civic Gallery of Modern and Contemporary Art (GAM), Taipei Fine Arts Museum (TFAM), Hong Kong Arts Centre (HKAC), Shanghai Art Palace, Hunan Museum (HNM), Beijing Minsheng Art Museum, and many other art museums and galleries. He has participated in the Venice Biennale, Sao Paulo Biennale, Gwangju Biennale, Shanghai Biennale and many other group exhibitions. His works have been collected by many public institutions, including The Museum of Modern Art (MoMA), The Centre

Pompidou, Museum Ludwig, San Francisco Museum of Modern Art (SFMOMA), Seattle Art Museum (SAM), Stedelijk Museum Amsterdam, Art Gallery of New South Wales (AGNSW), Queensland Art Gallery and Gallery of Modern Art (QAGOMA), Fukuoka Asian Art Museum (FAAM), Museum of Contemporary Art Tokyo (MOT), Hiroshima City Museum of Contemporary Art (Hiroshima MOCA), the National Art Museum of China (NAMOC), Shanghai Art Palace, Guangdong Art Museum (GDMoA), He Xiangning Art Museum, Hunan Museum (HNM), and CAFA (Central Academy of Fine Arts) Art Museum.

He has published more than 56 personal catalogues and books such as "Fang Lijun: Chronicles," "Fang Lijun: Anthology of Criticism," "Fang Lijun: Artworks Gallery," "Fang Lijun: Cliffs in the Clouds," "Fang Lijun: Forbidden Area," "Fang Lijun Prints," "Survive Like a Wild Dog," and others. He has been hired as a visiting professor by 23 domestic universities, including the Central Academy of Fine Arts (CAFA), Sichuan Fine Arts Institute (SCFAI), Jingdezhen Ceramics University (JCU), and Xi'an Academy of Fine Arts (XAFA), and others. In 1993, his work "Series 2-No.2" was published on the cover of "The New York Times Magazine."

方力鈞	個展	
1995年	「方力鈞作品展」, Bellefroid 畫廊, 巴黎, 法國	
	「方力鈞作品展」, Serieuse Zaken 畫廊, 阿姆斯特丹, 荷蘭	
1996年	「方力鈞作品展」, 日本基金會, 東京, 日本	
1998年	「方力鈞作品展」, 阿姆斯特丹市立美術館, 阿姆斯特丹, 荷蘭	
	「方力鈞作品展」, Serieuse Zaken 畫廊, 阿姆斯特丹, 荷蘭	
	「方力鈞作品展」, 馬克思·波太奇畫廊, 紐約, 美國	
2000年	「方力鈞作品展」, 斯民藝苑, 新加坡	
2001年	「方力鈞」, 普呂斯-奧克斯畫廊 (原亞洲美術), 柏林, 德國	
2002年	「方力鈞, 北京和大理之間」, 路德維希美術館, 德國	
	「方力鈞」, 香港藝術中心, 香港, 中國	
	12月20日「方力鈞」, 漢雅軒, 香港, 中國	
2004年	5月15日「方力鈞」, 普呂斯--奧克斯畫廊, 柏林, 德國	
	6月10日「方力鈞版畫展」, 法蘭西畫廊, 巴黎, 法國	
2006年	1月26日「方力鈞, 版畫與素描」, Kupferstichkabinett 美術館, 柏林, 德國	
	4月22日「「從我手中」方力鈞雕塑與版畫」, Micheal Berger 畫廊, 美國	
	5月10日「生命就是現在——方力鈞個展」, 印尼國家美術館, 雅加達, 印尼	
	5月10日「生命就是現在——方力鈞個展」, CP 基金會, 雅加達, 印尼	
	10月7日「今日方力鈞! 」, 今日美術館, 北京, 中國	

2007年	
4月18日「方力鈞頭像」, Belmar 藝術和思想實驗室, 丹佛, 美國	
6月5日「方力鈞 Places To Places To Places」, 亞歷山大·奧克斯畫廊, 柏林, 德國 laces	
9月15日「方力鈞」, 湖南省博物館, 長沙, 中國	
11月19日「方力鈞個人作品展」, 上海美術館, 上海, 中國	
10月20日「方力鈞版畫展」, 丹麥藝術中心, 北京, 中國	
首展 北京丹麥藝術中心, 2007年10月20日—11月11日	
巡展 丹麥 Kastrupgaard 美術館, 2008年1月11日—3月24日	
法羅群島美術館, 2008年4月11日—6月1日	
丹麥 Vendsyssel 美術館 , 2008年6月20日—9月14日	

2008年	
9月24日「方力鈞」, 魯道夫美術館, 布拉格, 捷克	
11月6日「方力鈞」, 阿拉裡奧紐約畫廊, 紐約, 美國	

2009年	
4月18日「生命之渺——方力鈞創作25年展」「像野狗一樣生活——1963—2008 方力鈞文獻檔案展」, 臺北美術館, 臺北, 中國	
8月30日「方力鈞 碧海 + 藍天」, 比勒費爾德美術館, 比勒費爾德, 德國	
12月11日「方力鈞：時間線索」, 廣東美術館, 廣州, 中國	

2010年	
8月21日「方力鈞」, 今日美術館, 北京, 中國	
10月13日「方力鈞」, 山西大學美術館, 太原, 中國	
11月23日「方力鈞：偶發的寓言」, 坦克庫·重慶當代藝術中心, 重慶, 中國	

2011年	
3月19日「方力鈞：走進大學文獻展」, 西南交通大學藝術與傳播學院, 成都郫縣, 中國	
4月23日「編年紀事——方力鈞文獻展」, 西	

安建築科技大學 建築學院, 西安, 中國	
5月1日「方力鈞——從符號到解析」, 西安美術館, 西安, 中國	
9月15日「方力鈞——走進大學文獻作品展」, 吉林藝術學院造型校區美術館, 長春, 中國	
11月1日「走進大學——方力鈞藝術文獻展」, 廣西藝術學院美術館, 南寧, 中國	

2012年	
3月4日 「突破——方力鈞個展」, CP 基金會, 雅加達, 印尼	
3月8日 「方力鈞」文獻展, 新加坡 MOCA, 新加坡	
5月31日「方力鈞——眾數的生命」, 香港時代廣場, 香港, 中國	
6月21日「方力鈞——雲端的懸崖」, GAM 美術館, 都靈, 義大利	
8月25日「方力鈞文獻展」(新疆師範大學站), 新疆師範大學, 烏魯木齊, 中國	
9月20日「方力鈞文獻展」(青海民族大學站), 青海民族大學, 西寧, 中國	
10月13日「方力鈞文獻展」(北方民族大學站), 北方民族大學, 銀川, 中國	

2013年	
6月1日「處境——方力鈞」, 威尼斯馬塞洛宮殿, 威尼斯, 義大利	
10月12日「方力鈞2013」, 泉空間, 北京, 中國	
10月18日「方力鈞文獻展」(湖南師範大學美術學院站), 長沙, 中國	
11月8日「方力鈞文獻」(景德鎮陶瓷學院站), 景德鎮陶瓷學院, 景德鎮, 中國	
12月6日「色素：方力鈞個展」, 亞龍灣百花谷·華宇度假酒店, 三亞, 中國	
12月18日「方力鈞」, 漢雅軒, 香港, 中國	

2014年	
1月25日「馬到成功——方力鈞作品展」, 藝博畫廊, 上海, 中國	
3月3日「方力鈞小型繪畫作品展」, 西路藝術沙龍, 長沙, 中國	
3月20日「方力鈞文獻展」(安徽師範大學站), 安徽師範大學美術學院展廳 (花津校區), 蕪湖, 中國	
5月13日「方力鈞：方力鈞先生的新形式作品」, 藝術與公共畫廊, 日內瓦, 瑞士	
10月16日「方力鈞文獻展」(南京大學站),	

南京大學（仙林校區）展覽館, 南京, 中國	
2015年	
4月9日「方力鈞文獻展」(魯迅美術學院站), 魯迅美術學院美術館, 瀋陽, 中國	
6月27日「方力鈞文獻展」(國際金融博物館站), 國際金融博物館, 北京, 中國	
9月15日「方力鈞文獻展」(華北理工大學站), 華北理工大學藝術學院美術館, 唐山, 中國	
10月10日「方力鈞2015」, 泉空間, 北京, 中國	

2016年	
4月8日「另類生存：方力鈞手稿研究展」, 合美術館, 武漢, 中國	
11月5日「方力鈞文獻展」(武漢大學站), 萬林藝術博物館, 武漢, 中國	
11月11日「方力鈞：禁區」, 阿麗亞娜博物館, 日內瓦, 瑞士	
11月26日「再識方力鈞」, 湖北美術館, 武漢, 中國	

2017年	
10月27日「一個人的藝術史——方力鈞」, 北京民生現代美術館, 北京, 中國	
11月3日「人間世」, 漢雅軒, 香港, 中國	
12月16日「李路明：出版·時間&方力鈞手稿2012—2017 雙個展」, 美侖美術館, 長沙, 中國	

2018年	
1月27日「周春芽、方力鈞雙人展」, K 空間, 成都, 中國	

2019年	
2月21日「方力鈞個展」, 朱雀藝術中心, 悉尼, 澳大利亞	
9月7日「方力鈞作品展 2019·秋」, 三域·匯 藝術空間, 廣州, 中國	

2020年	
8月30日「熱點宋莊：方力鈞 & 任戎」路德維希美術館, 科隆, 德國	
10月31日「方力鈞 & 任戎雙個展」波恩當代藝術館, 波恩, 德國	

2021年	
1月29日「方力鈞版畫」, 湖南省博物館,	

長沙, 中國	
4月18日「方力鈞」, 藝·凱旋畫廊, 北京, 中國	

2022年	
7月16日, 「人間仙境：方力鈞水墨展」, 西安美術館, 西安, 中國	

2023年	
3月4日, 「塵光：方力鈞個展」, 澳門藝術博物館, 澳門, 中國	
3月17日, 「方寸之間, 天地之外：方力鈞個展」, 縵合·北京, 北京, 中國	

群展	

1984年	
「第六屆全國美展」, 廣州, 中國	

1989年	
「中國現代藝術展」, 中國美術館, 北京, 中國	

1991年	
「方力鈞·劉煒作品展」, 北京, 中國	

1992年	
「方力鈞·劉煒作品展」, 北京藝術博物館, 北京, 中國	
「中國新藝術展」巡迴展覽於悉尼新南威爾士美術館、里斯本昆士蘭美術館、巴拉特市立美術館、坎巴拉藝術學校美術館	
「中國前衛藝術展」巡迴展覽于柏林世界文化宮、荷蘭鹿特丹藝術廳、牛津現代藝術博物館、丹麥 Odense 藝術廳	

1993年	
1月31日「後八九中國新藝術展」, 香港藝術中心, 香港, 中國	
9月14日「東方之路」, 威尼斯雙年展, 威尼斯, 義大利	
「中國新藝術展」, 瑪勃洛畫廊, 倫敦, 英國	
「毛走向大眾」, 當代藝術博物館, 悉尼, 澳大利亞	

1994年	
6月「世界道德」, 巴塞爾藝術廳, 瑞士	
3月「第四屆亞洲藝術展」, 福岡美術館, 福岡, 日本	

「中國新藝術展」，漢雅軒，臺北，中國	2000年	中國
10月12日「聖保羅雙年展」，聖保羅，巴西	「20世紀藝術中的臉」，國立西方藝術博物館，東京，日本	3月18日「中國和藝術」，國際美術館，雅加達，印尼
	「之間」，上河會館，昆明，中國	4月4日「世界餘日」，Neuffer AM Park，皮爾馬森斯，德國
1995年	「上海美術館藏品展」，上海，中國	6月4日「Alors, la Chine」，蓬皮杜藝術中心，巴黎，法國
2月25日「幸福幻想」，日本基金會，東京	6月「20世紀中國油畫展」，中國美術館，北京，中國	7月23日「開放的時代」，中國美術館，北京，中國
5月「Couplet 4」，阿姆斯特丹市立博物館，荷蘭	11月6日「上海雙年展」，上海美術館，上海，中國	9月3日「CP Open 雙年展」，國際美術館，雅加達，印尼
7月9日「我們的世紀」，路德維希博物館，德國	12月16日「當代中國肖像」，法郎索瓦·密特朗文化中心，法國	9月24日「三張臉＋三種顏色」，藝術畫廊，漢城（今首爾），韓國
7月19日「中國前衛藝術展」，聖莫尼卡藝術中心，巴塞羅納，西班牙		11月7日「中國當代版畫」，大英圖書館與木版基金會聯合組辦，英國倫敦大英圖書館，倫敦，英國
9月20日「光州雙年展」，韓國		12月19日「超越界限」，上海外灘三號滬申畫廊，上海，中國
	2001年	12月20日「左翼中國當代藝術展」，北京左岸公社，北京，中國
1996年	4月28日「宋莊」，頂層空間，北京，中國；STAETDISCHE 畫廊，不來梅，德國	
「北京，不，不是肥皂劇」，Marstall，慕尼黑	5月「中國當代繪畫展」，新加坡美術館，新加坡	
「與中國對話」，路得維希論壇，亞琛，德國	5月「畫壇精英：學院與非學院」，上海藝博畫廊，上海，中國	
「大藝術展，試驗版畫特展」，美術之家，慕尼黑，德國	5月—9月「當代繪畫新形象」，中國美術館，北京；上海美術館，上海；成都美術館，成都；廣東省美術館，廣州，中國	
		2004年
1997年	10月15日「MERCUSUL 雙年展」，Mercosul，巴西	1月15日「現代中國」，唐人畫廊，曼谷，泰國
2月29日「中國！」，kunst博物館，波恩，德國（巡迴展）	12月15日「成都雙年展」，成都現代藝術館，成都，中國	3月31日「China, the Body Everywhere?」，馬賽現代藝術博物館，馬賽，法國
「光州雙年展」，光州，韓國	「2001 上海版畫邀請展」，上海爾冬強藝術中心，上海，中國	4月23日「漢雅軒20年慶」，漢雅軒，香港藝術中心，香港，中國
3月8日「Die anderen Modernen」，世界文化之家，柏林，德國	「夢」，紅樓軒，倫敦，英國	4月24日「大風」，主題國際設計機構，北京，中國
10月13日「鴻溝」，加遜尼藝術委員會，荷蘭	「木刻：丟勒，高更，朋克與其它」，波鴻美術館，波鴻，德國	5月7日「面對面」，第雅藝術有限公司，台南，中國
11月「題目，廣島」，廣島現代藝術館，廣島，日本	「…之間…」，上河美術館，成都，中國	6月5日「方力鈞、葉永青、岳敏君繪畫與雕塑作品展——妄想的側面」，上海外灘三號滬申畫廊，上海，中國
「四個交叉點」，法蘭西藝術畫廊，巴黎，法國	「是我 方力鈞 張曉剛 岳敏君作品展」，法蘭西藝術畫廊，巴黎，法國	7月9日「亞歷山大·奧克斯畫廊藝術作品群展」，亞歷山大·奧克斯畫廊，柏林，德國
		9月22日「紀念「美術文獻」十周年」，「美術文獻」編輯部，武漢，中國
1998年	2002年	9月25日「東方風」，Franz Gertsch 美術館，瑞士
2月「是我」，勞動人民文化宮，北京，中國	6月「時間的一個點·在長沙」，美侖美術館，長沙，中國	10月26日「龍族之夢——中國當代藝術展」，愛爾蘭現代美術館，都柏林，愛爾蘭共和國
9月15日「透視：中國新藝術」，亞洲社會博物館，紐約，美國	11月18日「廣州當代藝術三年展」，廣東美術館，廣州，中國	11月3日「板起面孔——中國現在藝術第一次版畫聯展」，北京現在畫廊，北京，中國
「中國！」，世界文化之家，柏林，德國	11月20日「方力鈞 / 約爾格·伊門道夫」，上海現代畫廊，上海，中國	11月22日「板起面孔——中國現在藝術第一次版畫聯展」，上海多倫現代美術館，上
9月23日「黑與白」，當代中國，倫敦，英國	11月21日「圖像就是力量」，何香凝美術館，深圳，中國	
「5000+10」當代中國，畢爾包，西班牙	「柏林藝術研討會」，普呂斯--奧克斯畫廊，柏林，德國	
		2003年
1999年	2003年	1月9日「新繪畫」，上海藝博畫廊，上海，
3月6日「第五屆亞洲美術展」，福岡美術館，福岡，日本		
4月24日「開啟通道」，東宇美術館，瀋陽，中國		
「開放的邊界——第48屆威尼斯雙年展」，威尼斯，義大利		
「新世紀的新現代化主義」，LIMM 畫廊，三藩市，美國		

海，中國	2005年	中國
12月5日「二十四位當代藝術家在中國」，空白空間畫廊，北京，中國	4月29日「明日，不回眸——中國當代藝術」，臺北藝術大學關渡美術館，臺北，中國	5月2日「自然之語言 FRANZ GERTSCH+方力鈞」，空白空間畫廊，北京，中國，中國
	5月13日「當生活成為觀點——方力鈞、王廣義、岳敏君、張曉剛近作展」，上海藝博畫廊，上海，中國	5月13日「當生活成為觀點——方力鈞、王廣義、岳敏君、張曉剛近作展」，上海藝博畫廊，上海，中國
	6月11日「中國當代藝術三年展」，南京博物院，南京，中國	6月12日「Mahjong」，伯恩美術館，瑞士
	6月12日「Mahjong」，伯恩美術館，瑞士	6月26日「Kinderszenen—Child’ s Play」，柏林，德國
	6月26日「New Work/New Acquisitions」，MoMA，紐約，美國	6月29日「New Work/New Acquisitions」，MoMA，紐約，美國
	9月5日「2005 CP 雙年展」，CP基金會，雅加達，印尼	9月5日「2005 CP 雙年展」，CP基金會，雅加達，印尼
	9月20日「線索——方力鈞 王音 蕭昱 楊茂源」，空白空間畫廊，北京，中國	9月20日「線索——方力鈞 王音 蕭昱 楊茂源」，空白空間畫廊，北京，中國
	9月23日「「柏拉圖」和它的七種精靈」，何香凝美術館 OCT 當代藝術中心，北京，中國	9月23日「「柏拉圖」和它的七種精靈」，何香凝美術館 OCT 當代藝術中心，北京，中國
	9月「Artforum Berlin」，亞歷山大·奧克斯畫廊，柏林，德國	9月「Artforum Berlin」，亞歷山大·奧克斯畫廊，柏林，德國
	11月26日「大河上下——新時期中國油畫回顧展」，中國美術館，北京，中國	11月26日「大河上下——新時期中國油畫回顧展」，中國美術館，北京，中國
	11月26日「「翻手為雲，覆手為雨」TS1 當代藝術中心第一回展」，北京 TS1 當代藝術中心，北京，中國	11月26日「「翻手為雲，覆手為雨」TS1 當代藝術中心第一回展」，北京 TS1 當代藝術中心，北京，中國
	11月30日「緣分的天空——2005 中國當代架上藝術（油畫）邀請展」，深圳美術館，深圳，中國	11月30日「緣分的天空——2005 中國當代架上藝術（油畫）邀請展」，深圳美術館，深圳，中國
	12月3日「溫暖——紅橋畫廊開幕展」，紅橋畫廊，上海，中國	12月3日「溫暖——紅橋畫廊開幕展」，紅橋畫廊，上海，中國
	12月10日「美麗的諷喻——阿拉裡奧北京藝術空間開幕展」，阿拉裡奧北京藝術空間，北京，中國	12月10日「美麗的諷喻——阿拉裡奧北京藝術空間開幕展」，阿拉裡奧北京藝術空間，北京，中國

	2006年	中國
	1月6日「紅——「文革」後的記憶」，第雅藝術，台南，中國	1月6日「紅——「文革」後的記憶」，第雅藝術，台南，中國
	1月24日「China Coup」，紅樓軒，倫敦，英國	1月24日「China Coup」，紅樓軒，倫敦，英國
	2月26日「時間的一個點·在武漢」，美術文獻雜誌，武漢美術文獻藝術中心，武漢，中國	2月26日「時間的一個點·在武漢」，美術文獻雜誌，武漢美術文獻藝術中心，武漢，中國
	3月「渡——當代水墨方式」，匯泰藝術中心，天津，中國	3月「渡——當代水墨方式」，匯泰藝術中心，天津，中國
	3月25日「變種——華人當代藝術的雙軌衍變」，臺北美術館，臺北，中國	3月25日「變種——華人當代藝術的雙軌衍變」，臺北美術館，臺北，中國
	6月24日「聽取」，柏林，德國	6月24日「聽取」，柏林，德國
	6月28日「中國現代藝術展」，阿拉裡奧畫廊，天安，韓國	6月28日「中國現代藝術展」，阿拉裡奧畫廊，天安，韓國
	9月1日「最好亞洲」，Artside 畫廊，首爾，韓國	9月1日「最好亞洲」，Artside 畫廊，首爾，韓國
	2007年	中國
	3月1日「我們主導未來——第二界莫斯科雙年展特別計畫」，Ethan Cohen 畫廊，莫斯科，俄羅斯	3月1日「我們主導未來——第二界莫斯科雙年展特別計畫」，Ethan Cohen 畫廊，莫斯科，俄羅斯
	3月2日「中國「當代社會展」」，俄羅斯特列恰科夫國家美術館，莫斯科，俄羅斯	3月2日「中國「當代社會展」」，俄羅斯特列恰科夫國家美術館，莫斯科，俄羅斯
	3月31日「「後解嚴與後八九——兩岸當代美術對照」，臺灣美術館，台中，中國	3月31日「「後解嚴與後八九——兩岸當代美術對照」，臺灣美術館，台中，中國
	4月「地獄與天堂：亞歷山大·奧克斯畫廊十周年」，亞歷山大·奧克斯畫廊，柏林，德國	4月「地獄與天堂：亞歷山大·奧克斯畫廊十周年」，亞歷山大·奧克斯畫廊，柏林，德國
	7月15日「脫域」，千高原藝術空間，北京，中國	7月15日「脫域」，千高原藝術空間，北京，中國
	7月21日「黑白灰——一種主動的文化選擇」，今日美術館主館，北京，中國	7月21日「黑白灰——一種主動的文化選擇」，今日美術館主館，北京，中國
	7月22日「Red Hot」，藝術博物館，休士頓，美國	7月22日「Red Hot」，藝術博物館，休士頓，美國
	8月26日「傲慢與浪漫」，鄂爾多斯美術館，鄂爾多斯，中國	8月26日「傲慢與浪漫」，鄂爾多斯美術館，鄂爾多斯，中國
	10月25日「China—Facing Reality」，Kunst Stiftung Ludwig 當代博物館，維也納，奧地利	10月25日「China—Facing Reality」，Kunst Stiftung Ludwig 當代博物館，維也納，奧地利
	10月26日「與水墨有關——次當代藝術家的對話」，坦克庫·重慶當代藝術中心，重慶，中國	10月26日「與水墨有關——次當代藝術家的對話」，坦克庫·重慶當代藝術中心，重慶，中國
	12月15日「天行健——中國當代藝術前沿展」，亞洲藝術中心，北京，中國	12月15日「天行健——中國當代藝術前沿展」，亞洲藝術中心，北京，中國

	2008年	中國
	2月18日「Cina XXI secolo. Arte fra identità e trasformazione」，the Palazzo delle Esposizionz，羅馬，義大利	2月18日「Cina XXI secolo. Arte fra identità e trasformazione」，the Palazzo delle Esposizionz，羅馬，義大利
	3月8日「2007 中國當代藝術文獻展主體展」，牆美術館，歌華藝術館，北京，中國	3月8日「2007 中國當代藝術文獻展主體展」，牆美術館，歌華藝術館，北京，中國
	3月15日「飛地——中國當代新繪畫」，南京四方當代美術館，南京，中國	3月15日「飛地——中國當代新繪畫」，南京四方當代美術館，南京，中國
	3月15日「新約——中國當代藝術家早期作品展」，凱旋藝術空間，北京，中國	3月15日「新約——中國當代藝術家早期作品展」，凱旋藝術空間，北京，中國
	5月12日「「北京——雅典，來自中國的當	5月12日「「北京——雅典，來自中國的當

代藝術」展」，希臘國家當代藝術中心，雅典，希臘	5月17日「面對中國」，阿庫雷裡美術館，阿庫雷裡，冰島	5月17日「面對中國」，阿庫雷裡美術館，阿庫雷裡，冰島
	5月15日「學院與非學院 II 」，藝博畫廊，上海，中國	5月15日「學院與非學院 II 」，藝博畫廊，上海，中國
	5月25日「藝術史中的藝術家」，北京聖之空間藝術中心，北京，中國	5月25日「藝術史中的藝術家」，北京聖之空間藝術中心，北京，中國
	6月15日「個案：藝術史和藝術批評中的藝術家」，北京聖之空間藝術中心，北京，中國	6月15日「個案：藝術史和藝術批評中的藝術家」，北京聖之空間藝術中心，北京，中國
	7月10日「半夢狀態：羅根收藏中國當代藝術展」，三藩市當代美術館，三藩市，美國	7月10日「半夢狀態：羅根收藏中國當代藝術展」，三藩市當代美術館，三藩市，美國
	7月「柏林亞洲藝術博物館展覽」，柏林亞洲藝術博物館，柏林，德國	7月「柏林亞洲藝術博物館展覽」，柏林亞洲藝術博物館，柏林，德國
	8月2日「遭遇」，佩斯畫廊，北京，中國	8月2日「遭遇」，佩斯畫廊，北京，中國
	8月6日「生活在宋莊」，宋莊美術館，北京，中國	8月6日「生活在宋莊」，宋莊美術館，北京，中國
	9月10日「第三屆南京三年展」，南京博物院，南京，中國	9月10日「第三屆南京三年展」，南京博物院，南京，中國
	9月26日「我有一個夢——2008 官渡雙年展」，臺北藝術大學關渡美術館，臺北，中國	9月26日「我有一個夢——2008 官渡雙年展」，臺北藝術大學關渡美術館，臺北，中國
	9月27日「1st.12" 泰達當代藝術博物館館藏精選展」，泰達當代藝術博物館，天津，中國	9月27日「1st.12" 泰達當代藝術博物館館藏精選展」，泰達當代藝術博物館，天津，中國
	12月9日「「前衛·中國——中國當代美術二十年」展」，國立國際美術館，大阪，日本	12月9日「「前衛·中國——中國當代美術二十年」展」，國立國際美術館，大阪，日本

	2009年	中國
	2月21日「紙作品」，DF2 畫廊，洛杉磯，美國	2月21日「紙作品」，DF2 畫廊，洛杉磯，美國
	3月18日「東站·回望中國」，東站畫廊，北京，中國	3月18日「東站·回望中國」，東站畫廊，北京，中國
	3月31日「人體」，南京尚東當代藝術中心，南京，中國	3月31日「人體」，南京尚東當代藝術中心，南京，中國
	4月4日「師生源——張義春先生師生聯展」，今日美術館，北京，中國	4月4日「師生源——張義春先生師生聯展」，今日美術館，北京，中國
	6月3日「給馬可·波羅的禮物」，威尼斯國際大學，威尼斯，義大利	6月3日「給馬可·波羅的禮物」，威尼斯國際大學，威尼斯，義大利
	6月7日「第53屆威尼斯國際藝術雙年展中國國家館——見微知著」，威尼斯軍械庫處女花園，威尼斯，義大利	6月7日「第53屆威尼斯國際藝術雙年展中國國家館——見微知著」，威尼斯軍械庫處女花園，威尼斯，義大利
	6月27日「CHINAMANIA」，丹麥阿肯當代美術館，哥本哈根，丹麥	6月27日「CHINAMANIA」，丹麥阿肯當代美術館，哥本哈根，丹麥
	7月18日「第一屆中國當代版畫學術展」，今日美術館，北京，中國	7月18日「第一屆中國當代版畫學術展」，今日美術館，北京，中國
	9月5日「鑲嵌蘇州——2009 中國當代藝術蘇州邀請展」，蘇州博物館，蘇州，中國	9月5日「鑲嵌蘇州——2009 中國當代藝術蘇州邀請展」，蘇州博物館，蘇州，中國
	9月17日「The Face of the Chinese	9月17日「The Face of the Chinese

Avant-Garde」，Ethan Cohen 畫廊，紐約，美國

9月26日「中華人民共和國六十周年當代藝術成果展」，北京飯店金色大廳，北京，中國
10月8日「開放的視域——中國當代藝術作品展」，捷克國家美術館，捷克

10月10日「碰撞——關於中國當代藝術實驗的案例」，中央美術學院美術館，北京，中國

10月17日「[主場]當代藝術展」，白盒子藝術館，北京，中國

2010年

4月18日「中國當代藝術三十年歷程·繪畫篇（1979—2009）」，上海民生現代美術館，上海，中國

4月22日「雲端——亞洲當代藝術大展」，索卡藝術中心，北京，中國

5月4日「改造歷史：2000—2009年的中國新藝術」，國家會議中心，北京，中國

8月17日「建構之維——2010年中國當代藝術邀請展」，中國美術館，北京

8月22日「具象研究——重回經典」，北京時代美術館，北京，中國

9月17日「中國西部國際藝術雙年展」，銀川文化藝術中心，銀川，中國

9月18日「調節器——第二屆今日文獻展」，今日美術館，北京，中國

10月14日「溪山清遠——中國新繪畫」，路易斯·布魯恩基金會，倫敦，英國

11月6日「六＋六：能量·重啟」，楊畫廊，北京，中國

11月11日「上海世博會紀念版畫 亞洲同步展（東京）」，香染美術，Gallery Furuya，BLD Gallery ，ArtComplex Center，Satelites Art Lab，360 ° Graphics，東京，日本

11月11日「上海世博會紀念版畫亞洲同步展（上海）」，熏依社畫廊，泉水邊畫廊，閩風藝術畫廊，上海名流藝術機構，馬達思班藝術基金會，上海，中國

2011年

4月14日「版畫系」，Contemporary by Angela Li，香港，中國

4月18日「溪山清遠——中國新繪畫」，三藩市亞洲藝術博物館，三藩市，美國

4月29日「孺畫展」，品畫廊，北京，中國

6月1日「未來通行證——2011年威尼斯雙

年展平行專題展」，Abbey of San Gregorio，Palazzo Mangili—Valmarana，威尼斯，義大利，2011年12月8日—2012年3月2日，鹿特丹世界美術館，荷蘭，2012年4月28日—7月7日，臺灣美術館，台中，中國

7月1日「典藏歷史——中國新藝術展」，成都當代美術館，成都，中國

7月9日「各行其是」，品畫廊，北京，中國

7月30日「超現實波普」，悅·北京藝術館（原NIKE館），北京，中國

8月7日「第二屆中國當代版畫學術展」，今日美術館，北京，中國

8月21日「圖像·歷史·存在——泰康人壽保險股份有限公司成立15周年藝術品收藏展」，中國美術館，北京，中國

9月29日「新境界——中國當代藝術展」，澳大利亞國家博物館，悉尼，澳大利亞

9月29日「溪山清遠：當代藝術展」，成都東區·音樂公園，成都，中國

10月29日「我信——在宋莊的中國當代藝術」，宋莊美術館（二層），北京，中國

11月19日「瑞居藝術計畫」，瑞居酒店，北京，中國

12月20日「行雲——中國當代新藝術」，四川博物院，成都，中國

2012年

1月15日「中國當代名家版畫精品展」，K空間，成都，中國

2月16日「[北京798時間]當代藝術展」，臺北市松山文化創意園區，臺北，中國

3月10日「開放的肖像」，上海民生現代美術館，上海，中國

5月31日「視界——中國當代藝術邀請展」，張江當代藝術館，上海，中國

6月15日「再歷史——中國當代藝術邀請展」，深圳美術館，深圳，中國

8月26日「中國·新疆——首屆當代藝術雙年展」，新疆藝術中心，烏魯木齊，中國

9月13日「Go Figure! Contemporary Chinese Portraiture」，澳大利亞國立肖像館，坎培拉和Sherman當代藝術基金會，悉尼，澳大利亞

9月15日「景像——2012中國新藝術」，上海美術館，上海，中國

9月22日「偏看：無意識的當代藝術」，伊比利亞當代藝術中心，北京，中國

9月26日「藝術前沿——當代藝術邀請展」，

宋莊美術館，北京，中國

9月29日「文化上海——朝向未來的回歸」，藝博畫廊，上海，中國

10月12日「2012中國西部國際藝術雙年展」，銀川文化藝術中心，田野美術館（籌建中），銀川，中國

10月12日「未來通行證全球巡迴展——今日北京站」，今日美術館，北京，中國

10月29日「問道：馬一平藝術教育50年師生同仁作品展」，文軒美術館，成都，中國

12月19日「古往今來——龍美術館開館系列藝術展」，龍美術館，上海，中國

12月28日「再水墨：2000—2010中國當代水墨藝術邀請展」，湖北美術館，武漢，中國

2013年

4月2日「再水墨：2000—2010中國當代水墨藝術邀請展」，今日美術館，北京，中國

5月4日「領軍當代——「AAC藝術中國年度影響力」獲獎藝術家邀請展」，今日美術館，北京，中國

5月13日「藝術與社會進程——中國當代藝術文獻展」，圈子藝術中心，深圳，中國

5月19日「演變」，南京先鋒當代藝術中心，南京，中國

5月24日「塵土與光榮：三種介質——方力鈞、尹朝陽聯合展覽」，香港 Art One 中庭，香港，中國

5月25日「藍頂藝術群落展」，藍頂美術館，成都，中國

5月26日「再水墨——2013成都邀請展」，K空間，成都，中國

6月26日「個體生長——當代藝術的動力」，天津美術館，天津，中國

7月26日「創先鋒，致經典——Esquire80周年封面藝術展」，北京、上海、瀋陽、杭州、廈門、廣州、深圳、成都，中國

8月15日「表 / 裡：觀念的形式與幻象」，c，北京，中國

8月17日「時代肖像——當代藝術30年」，上海當代藝術博物館，上海，中國

8月23日「聖莫里茨大師節」，聖莫里茨，瑞士

10月31日「漂移的美院」，上上國際美術館，北京，中國

12月7日「文化金融國際論壇暨當代美術經典觀摩」，中國政協文史館，北京，中國

12月11日「當代中國水墨的過去與現在」，美國大都會美術館，紐約，美國

12月14日「第一屆「中國——東盟藝術雙年展」」，東盟文化廣場，南寧，中國

12月20日「再肖像——2013三官殿1號藝術展」，湖北美術館，武漢，中國

2014年

中國場：2014年4月26日—5月23日

捷克場：2014年5月31日—6月30日

「首屆中國·捷克當代藝術展」，中捷當代美術館，北京，中國

5月17日「藝術·當代江西——江西書店邀請展」，江西書店，南昌，中國

6月6日「學院新藝術（第一季）」，深圳羅湖美術館，深圳，中國

6月28日「時代宋莊——慶祝中國共產黨成立93周年當代藝術家名家邀請展」，宋莊小堡村藝術東區展覽中心，北京，中國

8月1日「中國新表現：1980—2014特別邀請展」，中華藝術宮，上海，中國

9月6日「1960」，泉空間，北京，中國

9月13日「再現代：第三屆美術文獻展」，湖北美術館，武漢，中國

9月19日「日常之名——中國當代藝術中的日常話語與觀念生成」，成都藍頂美術館新館1號、2號展廳

9月27日「1199個人——龍美術館收藏展」，龍美術館（西岸館），上海，中國

9月28日「湘江北上：譚國斌與當代藝術收藏展」，譚國斌當代藝術博物館，長沙，中國

10月12日「社會風景——當代藝術中的「風景敘事」」，成都市錦江區東湖公園西部保稅中心展覽廳，成都，中國

10月17日「西雲東語——中國當代藝術研究展」，武漢創意天地 合美術館，武漢，中國

10月26日「2014首屆中國版畫大展」，深圳觀瀾版畫藝術博物館，深圳，中國

11月22日「多重宇宙——可能是一種體驗」，上海二十一世紀民生美術館，上海，中國

11月28日「8＋1——實驗藝術的方案」，廣東當代藝術中心，廣州，中國

11月26日「Post Pop: East meets West」，Saatchi Gallery，倫敦，英國

12月27日「中國國家畫院年展」，中國國家畫院國展美術中心，北京，中國

2015年

2月8日「智慧的開闊帶：2015紙本作品展」，K空間，成都，中國

4月26日「破圖集——中國當代藝術家處理圖像的方式」，北京寺上美術館，北京，中國

5月15日「China 8 —— 萊茵魯爾區中國當代藝術展」，德國

5月30日「超越邊界——2015年泰達國際當代藝術展」，泰達當代藝術博物館，天津，中國

6月25日「民間的力量」，北京民生現代美術館，北京，中國

9月5日「別傳 —— 中國當代藝術之輕架上」，蓋亞畫廊，廣州，中國

9月9日「交叉小徑的花園——15位元藝術家的路徑與節點」，滬申畫廊，上海，中國

9月12日「倒敘的美術史：中國當代藝術的另一種線索」，億利藝術館，北京，中國

9月24日「[2015 第九屆中國·宋莊文化藝術節] 主題展「萬神——中國當代藝術的聖家族」」，宋莊當代藝術文獻館（二、三層），北京，中國

10月17日「片斷敘事」，長沙博物館，長沙，中國

11月8日「氣韻生動——中國當代藝術邀請展」，安溪文廟，泉州，中國

12月12日「新態·2015太原國際雕塑雙年展」，太原美術館，太原，中國

12月19日「榜樣·中國——首屆大師拍名家邀請展」，宋莊當代藝術文獻館，北京，中國

12月27日「寫意中國——2015中國國家畫院美術作品年展」，中國美術館，北京，中國

12月30日「Fragmentary Narratives Exhibition」，斯坦福畫廊，斯坦福，美國

2016年

1月28日「圖像精神——2016名家小幅作品收藏展」，K空間，成都，中國

2月17日「造化——中國當代藝術展」，薩拉曼卡藝術中心，霍巴特，澳大利亞

2月23日「M+ 希克藏品：中國當代藝術四十年」，Artistree，香港，中國

3月12日「造化——中國當代藝術展」，204藝術空間，墨爾本，澳大利亞

4月12日「造化——中國當代藝術展」，悉視空間，悉尼，澳大利亞

4月16日「石膏像：視覺經驗與文化身份

背景下的中國現代性」，億利藝術館，北京，中國

4月29日「和諧——國際當代藝術展」，天津美術館，天津，中國

5月12日「線索3」，北京民生現代美術館，北京，中國

6月11日「再肖像：被言說和展開言說的——關於一次針對現在的「人物」形象調查」，宋莊美術館，北京，中國

6月25日「[推行]中國當代陶藝學術邀請展」，中央美術學院陶溪川美術館，景德鎮，中國

6月25日「中國當代藝術年鑒展 2015」，北京民生現代美術館，北京，中國

8月19日「申鶴澈、方力鈞：紀念碑性的身體風景」，學古齋畫廊，首爾，韓國

9月3日「釜山雙年展」，釜山，韓國

9月26日「首屆國際學院版畫聯盟邀請展」，太廟藝術館，北京，中國

9月30日「海納百川 壁立千仞——作為一種價值共同體的宋莊藝術精神溯源」，宋莊東區藝術中心，北京，中國

10月15日「南山之南：11位當代藝術家」，三城當代藝術，廣州，中國

2017年

1月14日「我叫版畫」，廣州大劇院 ARTE PLACE，廣州，中國

1月16日「自由場域——北京798·貴陽當代藝術展」，貴陽798藝術中心，貴陽，中國

1月23日「文明的迴響·系列展覽·第二部：中華匠作」，太廟藝術館，北京，中國
3月29日「無界」，曼特尼阿美術館，曼托瓦，義大利

4月13日「金蟬脫殼——紀念黃專逝世周年邀請展」，OCAT 深圳館，深圳，中國

5月26日「國家當代藝術檔案庫理事會學術委員會推薦展」，國家當代藝術檔案庫，北京，中國

8月19日「融——當代油畫語言研究展」，今日美術館，北京，中國

9月29日「[觀世界·世界觀]漳州國際當代藝術展」，漳州市博物館，漳州，中國

10月24日「第二屆深圳當代藝術雙年展——城市（是）美術館」，華僑城創意文化園北區C2展廳，深圳，中國

10月18日「一座與世界對話的城市——「景漂」國際陶藝展」，中國陶瓷博物館，景

德鎮，中國

10月28日「安仁雙年展——今日之往昔」，安仁古鎮，成都，中國

11月25日「中國當代藝術家手稿研究展（第一回）」，藝·凱旋，北京，中國

12月17日「東湖國際生態雕塑雙年展」，武漢，中國

2018年

1月10日「獻給愛麗舍：中國當代藝術交流展」，UCCA，北京，中國

1月16日「慶祝國家當代藝術檔案庫華南中心成立暨中國當代藝術家手稿邀請展」，廣州，中國

5月12日「新編歷史劇」，當代唐人藝術中心，北京，中國

5月26日「無界：當代中國藝術威海展」，海美術館，威海，中國

9月15日「歷史與現實——2018中國（寧波）當代藝術展」，寧波美術館，寧波，中國

9月23日「2018 國際學院版畫聯盟大展第二回」，陶溪川美術館，景德鎮，中國

10月14日「先鋒之路——當代藝術展」，南山博物館，深圳，中國

10月27日「小徑分岔的花園」，藝術倉庫當代藝術中心，重慶，中國

11月9日「藝術史：40×40——從四十位藝術家看改革開放四十年的中國當代藝術」，寶龍美術館，上海，中國

11月17日「出山入江——漳州當代繪畫邀請展」，漳州市美術館，漳州，中國

12月12日「墨變——實驗水墨藝術作品邀請展」，南京師範大學美術館，南京，中國

12月18日「中國新水墨作品展 1978—2018」，北京民生現代美術館，北京，中國

12月21日「未來進行時——中國當代藝術邀請展」，紫泥堂藝術中心，廣州，中國

2019年

1月19日「顯影——當代藝術展」，K 空間，成都，中國

3月1日「態——當代中國油畫研究展」，德國波恩當代藝術館，波恩，德國

3月19日「新物志——中國當代陶瓷作品展」，廣東美術館，廣州，中國

4月6日「我自然 With Nature」，索卡藝術中心，北京，中國

4月20日「第十屆深圳國際水墨雙年展」，OCAT 深圳館，深圳，中國

5月4日「目及五維度」，星匯當代美術館，重慶，中國

7月15日「快閃雙年展——北京工作室流變史」，九美術館，北京，中國

9月22日「器之新道」，林大藝術中心，北京，中國

10月10日「韓國清州工藝雙年展」，清州，韓國

11月24日「盛宴——時代的塑造者」，隆福文化中心，北京，中國

12月13日「歷史的凝視——再訪當代中國藝術」，木星美術館，深圳，中國

12月27日「紙性的語言——2019南京水墨藝術雙年展」，南京師範大學美術學院美術館，南京，中國

12月28日「城牆之外——2019西安美術館開館十周年特別邀請展」，西安美術館，西安，中國

2020年

7月31日「海浪——歷屆上海雙年展文獻及作品展」，上海當代藝術博物館，上海，中國

8月11日「水墨進行時：2000—2019」，廣東美術館，廣州，中國

8月16日「廣州沙面國際藝術季」，沙面，廣州，中國

9月18日「第二屆魯迅版畫大展」，金陵美術館，南京，中國

9月24日「2020中國水墨年鑒展」，安美術館，北京，中國

9月26日「2020亞洲數字藝術展」，時代美術館，北京，中國

10月18日「朋友圈，山海美術館」，北京，中國

12月25日「2020水墨藝術實驗研究展」，寶龍美術館，上海，中國

12月29日「繪畫的邏輯」，石家莊美術館，石家莊，中國

2021年

4月13日「模糊邊界——當代藝術邀請展」，湖州美術館，湖州，中國

8月1日「隱韌」，藝海棠當代藝術中心，三亞，中國

9月12日「方力鈞郭偉偉畫展」，K 空間，成都，中國

9月25日「筆無妄下：今畫品錄——中國當代繪畫樣本」，鼎元國際藝術中心，北京，

中國

10月20「流動的痕跡——國際版畫藝術展」，中央美院美術館，北京，中國

10月22日「存在之境：當代藝術展」，清華大學藝術博物館，北京，中國

10月23日「2021 博山陶瓷雙年展」，淄博市顏神古鎮，淄博，中國

11月6日「眾妙之間——2021中·歐藝術邀請展」，上海久事美術館，上海，中國

12月4日「方力鈞、方少華、鄧箭今、江衡——紙本作品展」，萬江壹號美術館，東莞，中國

2022年

3月25日，「萬重山：2021中國水墨年鑒展」，安美術館，北京，中國

5月13日，「丘園養素——首屆公園城市藝術季學術邀請展」。天府國際會議中心。成都，中國

9月8日，「實踐的力量：第十屆中國當代版畫文獻展」，金陵美術館，南京，中國

9月28日，「一件半作品」，奕來畫廊，紐約，美國

11月5日，「共振——中國當代藝術邀請展」，宋莊美術館，北京，中國

11月26日，「穿過時間的緯度」，廣東跨界藝術館，廣州，中國

12月28日，「2022武漢雙年展」，合美術館，武漢，中國

12月30日，開啟 START，星美術館，上海，中國

2023

3月16日，珞麓流風——武漢大學130周年校慶全國藝術名家邀請展，武漢大學萬林藝術博物館，武漢，中國

3月18日，植入計畫——悅來第二屆公共藝術展，悅來美術館，重慶，中國

Fang Lijun

SOLO EXHIBITIONS	10/7 <i>Fang Lijun: Today</i> , Today Art Museum, Beijing
1995	2007
<i>Fang Lijun</i> , Galerie Bellefroid, Paris, France	4/18 <i>Fang Lijun Heads</i> , the Laboratory of Art and Ideas at Belmar, Denver, USA
<i>Fang Lijun</i> , Galerie Serieuse Zaken, Amsterdam, the Netherlands	6/5 <i>Fang Lijun Places To Places To Places</i> , Alexander Ochs GalleriesBerlin Beijing, China and Berlin, Germany
1996	9/15 <i>Fang Lijun</i> , Hunan Provincial Museum, Changsha, China
<i>Fang Lijun</i> , Human Images in an Uncertain Age, the Japan Foundation, Tokyo, Japan	11/19 <i>Fang Lijun Solo Exhibition</i> , Shanghai Art Museum, Shanghai, China
1998	10/20 <i>Fang Lijun Print Exhibition</i> , dARTex (The Danish Art Exchange), Beijing, China
<i>Fang Lijun</i> , Stedelijk Museum, Amsterdam, the Netherlands	First Exhibition: dARTex, October 20–November 11, 2007
<i>Fang Lijun</i> , Galerie Serieuse Zaken, Amsterdam, the Netherlands	Exhibition Tour: The Kastrupgaard Collection Denmark, January 11–March 24, 2008
<i>Fang Lijun</i> , Max Protetch Gallery, New York City, USA	The Art Gallery of the Faroe Island, April 11–June 1, 2008
2000	The Art Gallery of Vendsyssel Denmark, June 20–September 14, 2008
<i>Fang Lijun</i> , Soobin Art Gallery, Singapore	2008
2001	9/24 <i>Chinese Painting: Zhang Xiaogang, Fang Lijun and Feng Mengbo</i> , The Galerie Rudolfinum, Prague, Czech Republic
<i>Fang Lijun</i> , New Woodcuts & Paintings, Prüss & Ochs Gallery (former Asian Fine Arts), Berlin	11/6 <i>Fang Lijun</i> , Arario Gallery New York, New York City, USA
2002	2009
<i>Fang Lijun, Between Beijing & Dali, Woodcuts & Paintings 1989–2002</i> , Ludwig Forum für Internationale Kunst Aachen	4/18 <i>"Endlessness of Life: 25 Years Retrospect of Fang Lijun"</i> <i>Living Like A Wild Dog 1993–2008 Fang Lijun's Archive</i> ," Taipei Fine Arts Museum, Taipei, China
<i>Fang Lijun</i> , Hong Kong Art Center, Hong Kong, China	8/30 <i>Fang Lijun, Sea and Sky</i> , Kunsthalle Bielefeld, Bielefeld, Germany
12/20 <i>Fang Lijun</i> , Hanart T Z Gallery, Hong Kong, China	12/11 <i>Fang Lijun: Thread of Time</i> , Guangdong Museum of Art, Guangzhou, China
2004	2010
5/15 <i>Fang Lijun</i> , Prüss & Ochs Gallery, Berlin, Germany	8/21 <i>Fang Lijun</i> , Today Art Museum, Beijing, China
6/10 <i>Fang Lijun</i> , gravures sur bois (translation wood cuts!), Galerie de France, Paris, France	10/13 <i>Fang Lijun</i> , Art Museum of Shanxi University, Taiyuan, China
2006	11/23 <i>Fang Lijun: An Accidental Myth</i> , Tank Loft-Chongqing Contemporary Art Center, Chongqing
1/26 <i>Fang Lijun—Holzschnitte und Zeichnungen</i> , S M B KupferstichkabinettStaatliche Museum zu Berlin, Berlin, Germany	2011
4/22 <i>"From My Hand" Sculptures & Woodcuts by Fang Lijun</i> , Mickael Berger Gallery, USA	3/19 <i>Fang Lijun Document Into University</i> , Southwest Jiaotong School of Art and Communication, Cheng-
5/10 <i>Life Is Now—Solo Exhibition By Fang Lijun</i> , Galeri Nasional Indonesia (Indonesian National Gallery), Jakarta, Indonesia	
5/10 <i>Life is Now—Solo exhibition by Fang Lijun</i> , CP Foundation, Jakarta, Indonesia	

du, China	University, Nanjing, China	4/28 <i>Fang Lijun, Triumph Gallery</i> , Beijing, China	<i>New Chinese Art</i> , Hanart T Z Gallery, Taipei, China	<i>APERTO</i> , The 48th Venice Biennial, Venice, Italy	11/20 <i>Fang Lijun & Jörg Immendorff</i> , Shanghai Contemporary, Albrecht, Ochs & Wei, Shanghai, China
4/23 <i>Time Line Documents Exhibition of Fang Lijun</i> , Xi'an University of Architecture and Technology, Xi'an, China	2015	2022	10/12 <i>Biennale Contemporary Art at San Paulo</i> , 22nd International Biennale of San Paulo, Brazil	<i>New Modernism for a New Millennium</i> , Limm Gallery, San Francisco, USA	11/21 <i>Image is Power: Wang Guangyi, Zhang Xiaogang, Fang Lijun</i> , He Xiangning Art Museum, Shenzhen, China
5/1 <i>Fang Lijun: From Symbol to Analysis</i> , Xi'an Art Museum, Xi'an, China	4/9 <i>Archive Exhibition of Fang Lijun</i> (Luxun Academy of Fine Arts), Shenyang, China	7/16 <i>Wonderland:FANG LIJUN Ink painting</i> , Xi'an Art Museum, Xi'an, China	1995	2000	11/22 <i>Künstler helfen alten und neuen Meistern</i> , Auktion, Prüss & Ochs Gallery, Germany
9/15 <i>Archive Exhibition of Fang Lijun</i> (Fine Arts Campus Art Museum of Jilin College of The Arts), Changchun, China	6/27 <i>Archive Exhibition of Fang Lijun</i> (Beijing Chinese Museum of Finance), Beijing, China	2023	2/25 <i>Visions of Happiness—Ten Asian Contemporary Artists</i> , The Japan Foundation, Tokyo, Japan	<i>Visage: Painting and The Human Face in 20th-Century Art</i> , The National Museum of Western Art, Tokyo, Japan	2003
11/1 <i>Archive Exhibition of Fang Lijun</i> (Guangxi Arts), Institute Art Museum, Nanning, China	9/15 <i>Archive Exhibition of Fang Lijun</i> (North China University of Science and Technology), Tangshan, China	3/14 <i>Poster of Fang Lijun: The Light of Dust</i> , Courtesy of Macao Museum of Art, Macao, China	7/9 <i>Unser Jahrhundert</i> , Museum Ludwig Köln, Germany	<i>Between</i> , Upriver Residence, Kunming, China	1/9 <i>New Painting</i> , Shanghai Yibo Gallery, Shanghai, China
2012	10/10 <i>Fang Lijun 2015</i> , Springs Center of Art, Beijing, China	3/17 <i>Poster of Fang Lijun:Inches Beyond Measure</i> , MAHA CHINA, Beijing, China	May <i>Couplet 4</i> , Stedelijk Museum Amsterdam, the Netherlands	<i>The Collection of Shanghai Art Museum</i> , Shanghai, China	3/18 <i>From China with Art</i> , National Gallery, Jakarta, Indonesia
3/4 <i>Breakthrough — Fang Lijun's Solo Exhibition</i> , CP Foundation, Jakarta, Indonesia	2016	GROUP EXHIBITIONS	7/19 <i>Avantgardes Artistiques Xinesses</i> , Centre d'Art Santa Monica, Barcelona, Spain	June <i>The 20th Century Chinese Oil Painting Exhibition</i> , National Art Museum of China, Beijing, China	4/4 <i>Der Rest der Welt</i> , Neuffer Am Park, Pirmasens, Germany
3/8 <i>Fang Lijun Documenta</i> , Singapore MOCA, Singapore	4/8 <i>Alternative Survival: Research Exhibition of Fang Lijun's Manuscripts</i> , United Art Museum, Wuhan, China	1984	9/20 <i>The 1st Kwangju Biennial</i> , Kwangju, Korea	<i>Chinese Walls</i> , Gasunie's Kunstkomitee, Groningen, the Netherlands	6/4 <i>Alors, la Chine</i> , Pompidou Center, Paris, France
5/31 <i>Fang Lijun—Living Multitudes</i> , Times Square 2nd Floor, Hong Kong, China	<i>Fang Lijun Documentary Exhibition—Wuhan University</i> , Wanlin Art Museum, Wuhan, China	6th <i>National Art Exhibition</i> , Guangzhou, China	1996	11/6 <i>Shanghai Biennial</i> , Shanghai Art Museum, Shanghai, China	7/23 <i>An Opening Era</i> , National Art Museum of China, Beijing, China
6/21 <i>The Precipice Over the Clouds</i> , GAM (the Museum of Modern and Contemporary Art), Turin, Italy	<i>Fang Lijun: Forbidden Areas</i> , Ariana Museum, Geneva, Switzerland	1989	<i>Begegnungen mit China</i> , Ludwig Forum, Aachen, Germany	12/1 <i>Portrait of China Contemporaries</i> , Espace Culture Francois Mitterand, France	9/3 <i>CP Foundation Biennale</i> , National Gallery, Jakarta, Indonesia
8/25 <i>Archive Exhibition of Fang Lijun</i> (Xinjiang Normal University), Urumqi, China	<i>Re-sensing: The work of Fang Lijun</i> , Hubei Art Museum, Wuhan, China	<i>China Avant-Garde Art Exhibition</i> , National Art Museum of China, Beijing, China	<i>Beijing No, No Soap Opera</i> , Marstall Theater München, Curated by Alexander Ochs, Germany	2001	9/24 <i>3 Faces + 3 Colors</i> , Artside Gallery, Seoul, Korea
10/13 <i>Archive Exhibition of Fang Lijun</i> (Beifang University of Nationalities), Yinchuan, China	2017	1991	<i>Great art exhibition—a special exhibition of experimental prints</i> , Home of Fine Arts, Munich, Germany	4/28 <i>Song Zhuang</i> , Top Space, Beijing, China; Städtische Gallery, Bremen, Germany	11/7 <i>Chinese Printmaking Today</i> , British Libtary & Muban Foundation, British Library, London, U.K.
2013	10/27 <i>Art History of Fanglijun</i> , Beijing Minsheng Art Museum, Beijing, China	<i>Fang Lijun and Liu Wei Private Exhibition</i> , Beijing, China	1997	May <i>China Art Now!</i> , Singapore Art Museum, Singapore	12/19 <i>Surpass Infinitude</i> , Shanghai Gallery of Art, Shanghai, China
6/1 <i>Fang Lijun— A Cautionary Vision</i> , Palazzo Marcello, Venice, Italy	11/3 <i>This All Too Human World</i> , Hanart Gallery, Hong Kong, China	1992	2/29 <i>China!</i> , Kunst Museum, Bonn, Germany	May <i>Painting Genius: Academic and Un-academic</i> , Yi Bo Gallery, Shanghai, China	12/20 <i>Zuoyi China Modern Art Fair</i> , Beijing Zuo'an Commune, Beijing, China
10/12 <i>Fang Lijun 2013</i> , Springs Center of Art, Beijing, China	12/16 <i>Li Luming: Publish-Time & The Manuscript of Fang Lijun 2012-2017</i> , Meilun Art Gallery, Changsha, China	<i>Fang Lijun and Liu Wei Oil Painting Exhibition</i> , Beijing Art Museum, Beijing, China	3/8 <i>Die anderen Modernen</i> , Haus der Kulturen der Welt, Berlin, Germany	May-Sep <i>Towards a New Image: Twenty Years of Contemporary Chinese Painting</i> , National Art Museum of China, Beijing; Shanghai Art Museum, Shanghai; Sichuan Art Museum, Chengdu; Art Museum, Guangzhou, China	1/15 <i>China Now</i> , Tang Gallery, Bangkok, Thailand
10/18 <i>Archive Exhibition of Fang Lijun</i> (Hunan Normal University), Changsha, China	10/18 <i>Archive Exhibition of Fang Lijun</i> (Hunan Normal University), Changsha, China	<i>New Art from China/Post-Mao Product</i> , Art Gallery of New South Wales, Sydney; Queensland Art Gallery, Brisbane; City of Ballarat Fine Art Gallery, Ballarat; Canberra School of Art Gallery, Canberra, Australia	10/13 <i>Chinese Walls</i> , Gasunie's Kunstkomitee, Groningen, the Netherlands	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	3/31 <i>China, The Body Everywhere?</i> , Museum of Contemporary Art, Marseilles, France
11/8 <i>Archive Exhibition of Fang Lijun</i> (Jingdezhen Ceramic Institute), Jingdezhen, China	11/8 <i>Archive Exhibition of Fang Lijun</i> (Jingdezhen Ceramic Institute), Jingdezhen, China	<i>China Avant-Garde</i> , Haus der Kulturen der Welt, Berlin, Germany; Kunsthal Rotterdam, The Museum of Modern Art, Oxford, U.K; Kunsthallen Brandts Klcedefabrik, Odense, Denmark	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	Four intersection points, French Art Gallery, Paris, France	4/23 <i>Celebrating 20 Years of Hanart T Z Gallery</i> , Hanart T Z Gallery, Kong Arts Centre, Hong Kong, China
12/6 <i>Pigment: Fang Lijun Solo Exhibition</i> , Huayu Resort & SPA Yalong Bay Sanya, Sanya, China	12/6 <i>Pigment: Fang Lijun Solo Exhibition</i> , Huayu Resort & SPA Yalong Bay Sanya, Sanya, China	1993	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	12/15 <i>Chengdu Biennale</i> , Chengdu Contemporary Art Museum, Chengdu, China	4/24 <i>Dafeng</i> , Motif International Design Organization, Beijing, China
12/18 <i>Fang Lijun</i> , Hanart T Z Gallery, Hong Kong, China	12/18 <i>Fang Lijun</i> , Hanart T Z Gallery, Hong Kong, China	1/31 <i>China's New Art, Post '89</i> , Hong Kong Arts Center, Hong Kong, China	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	<i>Shanghai International Print Invitation Exhibition</i> , Er Dong Qiang Print Centre, Shanghai, China	5/7 <i>Face to Face</i> , Robert & Art Gallery, Tainan, China
2014	2018	9/14 <i>Passagio ad Oriente</i> , 45th Biennale di Venezia, Venice, Italy	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	<i>Dream</i> , Red Mansion, London, U.K.	6/5 <i>Painting and Sculpture Exhibition "Faces of Illusion" by Fang Lijun</i> , Ye Yongqing and Yun Minjun, Shanghai Gallery of Art, Shanghai, China
1/25 <i>Great Success— Fang Lijun Exhibition</i> , Yibo Gallery, Shanghai, China	1/27 <i>Zhou Chunya and Fang Lijun's Joint Solo Exhibition</i> , K Gallery, Chengdu, China	<i>New Art From China, Post '89</i> , Marlborough Fine Art, London, U.K.	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	<i>In Holz Geschnitten—Dürer, Gauguin, Penck und die Anderen</i> , Museum Bochum, Germany	7/9 <i>The Group Exhibition Alexander Ochs Galleries Berlin Beijing Presents Artworks of Fang Lijun, Ik—Joong Kang, John Young, Kyungwoo Chun, Ling Jian, Qiu Shihua, Xu Bing, Yin Xiuzhen, Yoo, Jung Hyun, Yue Min Jun, Alexander Ochs Galleries Berlin Beijing</i> , Berlin, Germany
3/3 <i>Fang Lijun's small paintings exhibition</i> , West Road Art Salon, Changsha, China	2019	<i>Mao Goes Pop</i> , Museum of Contemporary Art, Sydney, Australia	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	... <i>Between...</i> , <i>Shanghe Art Gallery, Chengdu, China</i>	9/25 <i>East Wind</i> , Museum Franz Gertsch, Switzerland
3/20 <i>Archive Exhibition of Fang Lijun</i> (Anhui Normal University), Wuhu, China	2/21 <i>Fang Lijun</i> , Vermilion Art, Sydney, Australia	10/31 <i>Fang Lijun & Ren Rong, Kunstraum Villa Friede</i> , Bonn, Germany	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	<i>It's Me. Exhibition of works by Fang Lijun, Zhang Xiaogang, Yue Minjun</i> , France Art Gallery, Paris, France	10/26 <i>Dreaming of the Dragon's Nation: Contemporary</i>
5/13 <i>Fang Lijun: The New Body of Work by Mr. Fang Lijun 1963</i> , Art &Public—Cabinet P.H, Geneva, Switzerland	9/7 <i>Works of Fang Lijun in the Autumn of 2019</i> , Trealm Culture, Guangzhou, China	1994	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	2002	9/22 <i>Commemorate <Art Literature> 10 Year Anniversary</i> , <Art Literature> Newsroom, Wuhan, China
10/16 <i>Fang Lijun: Into University Documenta</i> , Nanjing	10/31 <i>Fang Lijun & Ren Rong, Kunstraum Villa Friede</i> , Bonn, Germany	June <i>Welt—Moral</i> , Kunsthalle Basel, Switzerland	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	June <i>A Point in Time</i> , Changsha, Meilun Museum, Changsha, China	10/25 <i>East Wind</i> , Museum Franz Gertsch, Switzerland
	2020	March <i>The 4th Asian Art Show</i> , Fukuoka Art Museum, Fukuoka, Japan	Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan	11/18 <i>Guangzhou Triennial 2002</i> , Guangdong Museum of Art, Guangzhou, China	
	1/29 <i>Fang Lijun's Woodcuts</i> , Hunan Museum, Changsha, China		Nov <i>New Collection of Commissioned Works on the Theme "Hiroshima"</i> , Hiroshima City Museum of Contemporary Art, Hiroshima, Japan		

Art Exhibition from China, Ministry of Culture of the People's Republic of China & Department of Arts, Sport and Tourism of the Republic of Ireland, Irish Museum of Modern Art in Dublin, Ireland Nov, 3–Dec,20 (Beijing) Nov,22–Dec, 15 (Shanghai) *Stone Face China Art Now First Group Printing Exhibition*, Beijing Art Now Gallery, Beijing; Shanghai Duolun Museum of Modern Art, Shanghai, China
12/5 *Twenty-four Living Artists in China*, Alexander Ochs | White Space | , Beijing, China

2005

4/29 *Always to the Front—China Contemporary Art*, Kuandu Museum of Fine Art?,Taipei National University of the Arts, Taipei, China
5/2 *The Languages of Nature – Franz Gertsch+Fang Lijun*, White Space Gallery, Beijing, China
5/13 *New Works of Fang Lijun, Wang Guangyi, Yue Minjun, Zhang Xiaogang, Yibo* Gallery, Shanghai, China
6/11 *China Contemporary Art*, Nanjing Museum, Nanjing, China
6/12 *Mahjong*, Bern Museum, Switzerland
6/26 *Dersenzen—Child's Play*, Wasserschlos GroB Luthen/Spreewald, Berlin, Germany
6/29 *New Work/New Acquisitions*, MoMA, New York, USA
9/5 *CP Biennale II 2005*, CP Foundation, Jakarta, Indonesia
9/20 *Clues—Fang Lijun|Wang Yin|Xiao Yu|Yang Maoyuan*, WHITE SPACE BEIJING, Beijing, China
9/23 *Plato and His Seven Spirits*, OCAT, Beijing, China
Sep Artforu Berlin, Alexander Ochs Galleries, Berlin, Germany
11/26 *History of River—The Chinese Oil Painting Exhibition in the New Era*, Culture Ministry Art Bureau of P.R. China, National Art Museum of China, Beijing, China
11/26 *"Conspire,"* the 1st Exhibition of the TS1 Contemporary Art Center, Beijing, China

11/30 *Sky of Lot*, Shenzhen Museum, Shenzhen, China
12/3 *Land of Warmth—The Opening Exhibition of Red Bridge Gallery*, Red Bridge Gallery, Shanghai, China
12/10 *Beautiful Cynicism—Arario Beijing Opening Exhibition*, Arario Gallery, Beijing, China

2006

1/6 *Red*, Diya Art, Tainan, China
1/24 *China Coup*, The Red Mansion Foundation, London, U.K.

2/26 *A Point in time—in Wuhan*, Fine Arts Literature, Wuhan City Fine Arts Literature Art Center, Wuhan, China
Mar Expressions of Contemporary Chinese Water and Ink Painting, Huitai Art Center, Tianjin, China
3/25 *Change*, Taipei Museum, Taipei, China
6/24 *The Sacred and the Profane*, Alexander Ochs Galleries Berlin | Beijing, Berlin, Germany
6/28 *Images of Chinese Contemporary Art*, Arario Gallery, Cheonan, Korea
9/1 *Best Asia*, Gallery Artside, Seoul, Korea

2007

3/1 *"We Are Your Future: Contemporary Art from Latin America and China"* Special Project for the 2nd Moscow Biennale, Ethan Cohen Fine Arts, Moscow, Russia
3/2 *Chinese "Contemporary Society,"* The State Tretyakov Gallery, Moscow, Russia
3/31 *Post-Martial Law vs Post-'89 – Contemporary Art in Taiwan, the mainland and Taiwan*, Taiwan Museum of Fine Arts, Taizhong, China
Apr. *Inferno in Paradise: 10 Years Alexander Ochs Galleries Berlin|Beijing*, Alexander Ochs Galleries Berlin|Beijing, Berlin, Germany
7/15 *Disembeding*, Qiangaoyuan Gallery, Beijing, China
7/21 *Black White Gray*, Today Art Museum, Beijing, China
7/22 *Red Hot*, The Museum Of Fine Arts, Houston, USA
8/26 *Arrogance & Romance*, Ordos Art Museum, Ordos, China
10/25 *China—Facing Reality*, Museum Moderner Kunst Stiftung Ludwig, Wien, Austria
10/26 *On Ink and Wash—A Dialogue between Contemporary Artists*, Tank Loft · Chongqing Contemporary Art Center, Chongqing, China
12/15 *The Power of the Universe—Exhibition of Frontier*, Asia Art Center, Beijing, China

2008

2/18 *Cina XXI secolo, Arte fra identità e trasformazione*, the Palazzo Esposizionz, Rome, Italy
3/8 *2007 China Contemporary Art Exhibition*, Qiao Art Museum, Gehua Art Museum, Beijing, China
3/15 *New Covenant—Exhibition of Contemporary Chinese Artists*, Triumph Art Space, Beijing, China
3/15 *Feidi—China Contemporary New Painting*, Nanjing Sifang Art Museum, Nanjing, China
5/12 *Beijing—Athens. Contemporary Art from China*,

Greek Athens National Contemporary Art Center, Athens, Greece
5/17 *Facing China*, Akureyri Art Museum, Akureyri, Iceland
5/15 *Academic and Un-academic II*, Yibo Gallery, Shanghai, China
5/25 *Artists in Art History Curator*, SZ Art Center, Beijing, China
6/15 *Case Studies of Artists in Art History and Art Criticism*, SZ Art Center, Beijing, China
7/10 *Half-Life of a Dream: Contemporary Chinese Art from the Logan Collection*, San Francisco Museum of Modern Art (SFMOMA), San Francisco, USA
July *Museum für Asiatische Kuns Exhibition*, Museum für Asiatische Kunst, Berlin, Germany

8/2 *Encounter*, Pace Beijing, Beijing, China
8/6 *Living in Songzhuang*, Songzhuang Art Museum, Beijing, China
9/10 *Asia 3rd Nanjing Triennial*, Nanjing Museum, Nanjing, China
9/26 *2008 Kuandu Biennale*, Kuandu Museum of Fine Arts, Taipei, China
9/27 *"1st, 12" Taida Contemporary Art Museum Collection Exhibition*, Taida Contemporary Art Museum, Tianjin, China
12/9 *Avant-Garde China: Twenty Years of Chinese Contemporary Art*, The National Museum of Art, Osaka, Japan

2009

2/21 *Paperwork*, DF2 Gallery, Los Angeles, USA
3/18 *China's ReVision*, the Opening of Aye Eastation Gallery, Beijing, China
3/31 *Body* Center of Contemporary Art Shangdong, Nanjing, China
4/4 *Arrange of the Journey—Zhang Yichun Teacher & Students Join—Exhibition*, Today Art Museum, Beijing, China
6/3 *A Gift To Marco Polo*, Island of San Servolo, Venice, Italy
6/7 *The Chinese Pavilion at the 53rd International Art Exhibition Venice Biennale See a World in Grain of Sand*, Giardini, Arsenale, Venice, Italy
6/27 *CHINAMANIA*, Arken Museum of Modern Art, Copenhagen, Denmark
7/18 *The First Academic Contemporary China Engraving Exhibition*, Today Art Museum, Beijing, China
9/5 *Embrace Suzhou Exhibition of the Chinese Contemporary Arts*, Suzhou Museum, Suzhou, China
9/17 *The Face of the Chinese Avant-Garde*, Ethan Co-

hen Fine Arts, New York, USA

9/26 *The Contemporary Art Achievement Exhibition in Commemoration of the 60th Anniversary of the Founding of the People's Republic of China*, Beijing Hotel, Beijing, China
10/8 *Open Vision – Exhibition of Contemporary Chinese Art*, Collection of Modern and Contemporary Art of the National Gallery in Prague, Czech Republic
10/10 *Collision—Cases of Contemporary China Art Experiment*, CAFA Art Museum, Beijing, China
10/17 *THE Home Court: An Exhibition of Contemporary Art*, White Box Museum of Art, Beijing, China

2010

4/18 *Three Decades of Contemporary Chinese Art: Painting (1979–2009)*, Minsheng Art Museum, Shanghai, China
4/22 *Clouds: Power of Asian Contemporary Art*, Soka Art Center Beijing, Beijing, China
5/4 *Reshaping History—China Art 2000–2009*, CNCC, Beijing, China
8/17 *The Constructed Dimension—2010 Chinese Contemporary Art Invitational Exhibition*, China Art Gallery, Beijing, China
8/22 *Picture Consumption: Research Representational Painting*, Times Art Museum, Beijing, China
9/17 *Western China International Art Biennale*, Yinchuan, China
9/18 *Negotiations the Second Today's Documents*, Today Art Museum, Beijing, China
10/14 *Pure Views—New Painting from China*, Louise Blouin Foundation, London, UK
11/6 *Six+Six: Energy*, Pass on, Gallery Yang, Beijing, China
11/11 *Shanghai Expo Prints Exhibition* (Tokyo), Gallery Furuya, BLD Gallery, Art Complex Center, Satellites Art Lab, 360° Graphics, Tokyo, Japan
11/11 *Shanghai Expo Prints Exhibition* (Shanghai), Shun Art Gallery (2010,11,8–30), Wellside Gallery, Levant Art Gallery, Ming Liu Arts Institution, Shanghai, China

2011

4/14 *A Schema for Printmaking*, Contemporary by Angela Li, Hong Kong, China
4/18 *Pure Views: New Painting from China*, Asian Art Museum of San Francisco, San Francisco, USA
4/29 *Bad Exhibition*, Pin Gallery, Beijing, China
6/1 *Future Pass Collateral Event of the 54th Venice Biennial*, Abbey of San Gregorio, Palazzo Mangilli –

Valmarana, Venice, Italy

7/1 *Collecting History: China New Art*, Chengdu MOCA, Chengdu, China
7/9 *Four People Four Ways*, Pin Gallery, Beijing, China
7/30 *Surrealist Pop*, Enjoy Museum of Art, Beijing, China
8/7 *The Second Academic Exhibition of Chinese Contemporary Prints Print-Concept*, Today Art Museum, Beijing, China
8/21 *Image-History-Existence – Talkang Life 15th Anniversary Art Collection Exhibition*, National Art Museum of China, Beijing, China
9/29 *A New Horizon – Contemporary Chinese Art 1949 to 2009*, National Gallery of Australia, Sydney, Australia
9/29 *Pure Views: Contemporary Art Exhibition*, East Chengdu-Music Park, Chengdu, China
10/29 *I Believe that – Chinese Contemporary Art in Songzhuang*, Songzhuang Art Museum, Beijing, China
11/19 *Gallery Hotel Art Project*, Gallery Hotel, Beijing, China
12/20 *Flowing Clouds—New Contemporary Chinese Art*, Sichuan Museum, Chengdu, China

2012

1/15 *Excellent Prints Exhibition of Contemporary Chinese Masters*, K Space, Chengdu, China
2/16 *Beijing 798 Time Contemporary Art Exhibition* Taipei Songshan Cultural and Creative Park, Taipei, China
3/10 *Face*, Shanghai Minsheng Art Museum, Shanghai, China
5/31 *Vision—Chinese Contemporary Art Exhibition*, Z—art Center, Shanghai, China
6/15 *Re—History – Contemporary Chinese Art Invitation Exhibition*, Shenzhen Art Museum, Shenzhen, China
8/26 *China-Xinjiang The 1st Contemporary Art Biennale*, Xinjiang Art Center, Xinjiang, China
9/15 *Omen 2012—Chinese New Art*, Shanghai Art Museum, Shanghai, China
9/13 *Go Figure! Contemporary Chinese Portraiture*, National Portrait Gallery, Canberra and Sherman Contemporary Art Foundation, Sydney, Australia
9/22 *Looking Away*, Iberia Center for Contemporary Art, Beijing, China
9/26 *Art—Frontier Contemporary Art Exhibition*, Songzhuang Art Museum, Beijing, China
9/29 *Culture Shanghai – A Return Oriented Towards the Future*, Yibo Gallery, Shanghai, China

10/12 *2012 Western China International Art Biennale*, TianYe Art Museum, Yinchuan, China
10/12 *Future Pass World Exhibition—Today Beijing Station*, Today Art Museum, Beijing, China
10/29 *Asked in Tao: Ma Yiping Arts Education 50th Anniversary—Teacher—Student and Colleagues Art Exhibition*, Wenxuan Art Museum, Chengdu, China
12/19 *Through All Ages—Long Museum Opening Series Exhibitions*, Long Museum, Shanghai, China
12/28 *Re—Link: Invitational Exhibition of Contemporary Ink and Wash Painting 2000—2012*, Hubei Museum of Art, Wuhan, China

2013

4/2 *Re—ink: Invitational Exhibition of Contemporary Ink and Wash Painting 2000—2012*, Today Art Museum, Beijing, China
5/4 *Those Leading Contemporary Art Practices –A Juried Invitational Exhibition of AAC* (The Award of Art China), Today Art Museum, Beijing, China
5/13 *Contemporary Art and Process of Society*, Circle Art Centre, Shenzhen, China
5/19 *Evolution*, Avant—garde Contemporary Art Center, Nanjing, China
5/24 *Dust and Glory*, A Joint Exhibition of Fang Lijun and Yin Zhaoyang, at Art One Foyer, Hong Kong, China
5/25 *Bluerroof Art Community Exhibition*, Bluerroof Art Museum, Chengdu, China
5/26 *Re—ink: 2013 Chengdu Invitation Exhibition*, K Gallery, Chengdu, China
6/26 *Individual Growth—Momentum of Contemporary Art*, Tianjin Art Museum, Tianjin, China
7/26 *Trendsetting Pioneer Tribute to the Classic—Esquire 80th Anniversary the Cover Art Exhibition*, Beijing, Shanghai, Shenyang, Hangzhou, Xiamen, Guangzhou, Shenzhen, and Chengdu, China
8/15 *Outside/Inside: The Form and Phantom of Concepts*, Tong Space, Beijing, China
8/17 *Portrait of The Times— 30 Years of Chinese Contemporary Art*, Power Station of Art, Shanghai, China
8/23 *St. Moritz Art Masters*, St. Moritz, Switzerland
10/31 *The Floating Art Academy*, Sunshine International Art Museum, Beijing, China
12/7 *Appreciation of Contemporary Art Classics and International Forum on Culture and Finance*, The Research Institute of Culture and History of CPPCC, Beijing, China
12/11 *Ink Art: Past as Present in Contemporary China*, The Metropolitan Museum of Art, New York, USA

12/14 *The First China—ASEAN Biennale*, AICC, Nanjing, China
12/20 *Re-Portrait: No.1 Sanguandian Art Exhibition 2013*, Hubei Museum of Art, Hubei, China

2014
4/26—5/23 (Chinese Part), 5/31—6/30 (Czech Part) *The First China Czech Contemporary Art Exhibition*, China Czech Contemporary Art Museum, Beijing, China
5/17 *Art Contemporary Jiangxi—Jiangxi Huadian Invitation Exhibition*, Jiangxi Huadian, Nanchang, China
6/6 *Academic New Art Season I*, Luohu Art Museum, Shenzhen, China
6/28 *Songzhuang Times – Invitational Exhibition of Contemporary Art Masters in Celebration of the 93th Anniversary of CCP*, Art East Exhibition Center of Xiaobao Village, Songzhuang, Beijing, China
8/1 *China New Expression— Exhibition 1980—2014*, China Art Museum Shanghai, China
9/6 *1960*, Springs Center of Art, Beijing, China
9/13 *Documentary Exhibition of Fine Arts Re-modernization*, Hubei Museum of Art, Wuhan, China
9/19 *By the Name of Dailiness—Chinese Contemporary Art Everyday Discourse and Generate Ideas*, Chengdu Blueroot Art Museum, Chengdu, China
9/27 *1199 People Collection from Long Museum*, Long Museum (West Bank), Shanghai, China
9/28 *Xiangjiang River Running North: Tan Guobin and Chinese Contemporary Art*, Tan Guobin Contemporary Art Museum, Changsha, China
10/12 *Social and Scape—The Landscape Narration in Chinese Contemporary Painting as well as Its Cultural Concept Changes*, Chengdu, China
10/17 *West Says East Says—Chinese Contemporary Art Research Exhibition*, United Art Museum, Wuhan, China

10/26 *2014 First China Printmaking Exhibition*, Guanlan Print Art Museum, Shenzhen, China
11/22 *Cosmos*, Shanghai 21st Century Minsheng Art Museum, Shanghai, China
11/28 *8+1 Experimental Art Case*, Guangdong Contemporary Art Center, Guangzhou, China
11/26 *Post Pop: East Meets West*, Saatchi Gallery, London, U.K.
12/27 *Freehand China, 2015 Annual Exhibition of China National Academy of Painting*, Opening at the National Art Museum of China, Beijing, China

2015
2/8 *Open Minds: Works on Paper 2015*, K. Gallery,

Chengdu, China
4/26 *Breaking the Image: Methods in the Treatment of Imagery by Contemporary Artists from China*, Si Shang Art Museum, Beijing, China
5/15 *China 8—Contemporary Art from China on the Rhine and Ruhr*, Rhine-Ruhr, Germany
5/30 *Beyond the Boundary*, TEDA Contemporary Art Museum, Tianjin, China
6/25 *The Civil Power: Beijing Minsheng Art Museum Opening Exhibition*, Beijing Minsheng Art Museum, Beijing, China
9/5 *Biography—Chinese Contemporary Art On Light Shelf*, Gaea Gallery, Guangzhou, China
9/9 *The Garden of Forking Paths – Tracks and Intersections of 15 Artists*, Shanghai Gallery of Art, Shanghai, China
9/12 *Art Historical Flashbacks: Another Path in Chinese Contemporary Art*, Elion Art Gallery, Beijing, China
9/24 *Pantheon: From Yuanmingyuan to Songzhuang*, Songzhuang Contemporary Art Archive (2F&3F), Beijing, China
10/17 *Fragmentary Narratives*, Changsha Museum, Changsha, China
11/8 *The Vivid Spirit: Chinese Contemporary Art Invitational Exhibition*, Confucius Temple of Anxi, Quanzhou, China
12/12 *Taiyuan International Sculpture Biennial*, Taiyuan Museum, Taiyuan, China
12/19 *Model China—The First Master Star Invitational Exhibition*, Song Zhuang Literature Museum of Contemporary Art, Beijing, China
12/27 *Freehand China, 2015 Annual Exhibition of China National Academy of Painting*, National Art Museum of China, Beijing, China
12/30 *Fragmentary Narratives Exhibition*, Stanford Art Gallery, Stanford, USA

2016
1/28 *Image Spirit—2016 Collection Exhibition of Famous Artists Works of Small Size*, K Gallery, Chengdu, China
2/23 *M+Sigg Collection: Four Decades of Chinese Contemporary Art*, Artistree, Hong Kong, China
2/17 *Zao Hua—Chinese Contemporary Art Exhibition*, Melbourne 204 Art Space, Melbourne, Australia
3/12 *Zao Hua—Chinese Contemporary Art Exhibition*, Salamanca Salamanca Arts Centre, Hobart
4/12 *Zao Hua—Chinese Contemporary Art Exhibition*, 悉视空间, Sydney, Australia
4/16 *Models: The Visual Experience and Cultural Iden-*

tity of Chinese Modernity, Elion Art Gallery, Beijing, China
4/29 *Harmony—International Contemporary Art Exhibition*, Tianjin Museum, Tianjin, China
5/12 *Clues-3*, Beijing Minsheng Art Museum, Beijing, China
6/11 *Re-Portrait: A Figure Research on What is Expressed or Develops to Express at Present*, Songzhuang Art Museum, Beijing, China
6/25 *Inference & Derivation: China Contemporary Ceramic Academic Invitational Exhibition*, Taoxichuan Art Museum of China Central Academy of Fine Arts, Jingdezhen, China
6/25 *The Exhibition of Annual Contemporary Art of China 2015*, Minsheng Art Museum, Beijing, China
8/19 *Shin Hak—Chul and Fang Lijun: Monumental Body—Shapes*, Hakgojae Gallery, Seoul, Korea
9/3 *Busan Biennale Hybridizing Earth Discussing Multitude*, Busan, Korea
9/26 *The 1st International Academic Printmaking Alliance Invitational Exhibition*, The Imperial Ancestral Temple Art Museum, Beijing, China
9/30 *All Rivers Run to the Sea, One Thousand Cliffs Stand Tall—The Songzhuang Artistic Spirit as a Community of Values*, Songzhuang East Region International Modern Art Center, Beijing, China
10/15 *South of the Mountains: 11 Contemporary Chinese Artists*, Sanyu Contemporary Art Center, Guangzhou, China

2017
1/14 *My Name is Woodcut*, Arte Place, Guangzhou, China
1/16 *Free Realm - Beijing 798 · Guiyang Contemporary Art Exhibition*, Guiyang 798 Art Center, Guiyang, China
1/23 *Echo of Civilization*, The Imperial Ancestral Temple Art Museum, Beijing, China
3/29 *Unbounded*, La Casa del Mantegna, Mantua, Italy
4/13 *Escape by Crafty Scheme*, OCAT Shenzhen, Shenzhen, China
5/26 *Recommended Exhibition by the Academic Board of National Archives of Contemporary Art Council?*, National Archives of Contemporary Art Council, Beijing, China
8/19 *Fusion—Contemporary Oil Painting Language Research Exhibition*, Today Art Museum, China
9/29 *The Model of the World—Zhangzhou International Contemporary Art Exhibition*, Zhangzhou Museum, Zhangzhou, China

10/24 *Shenzhen Biennale of Contemporary Art—City as Museum*, OCAT, Shenzhen, China
10/18 *A City in Dialogue with the World—JINGPIAO International Exhibition*, Jingdezhen China Ceramic Museum, Jingdezhen, China
10/28 *Anren Biennale—Today's Yesterday*, Anren, Chengdu, China
11/25 *The Research Exhibition of Chinese Contemporary Art Master's Manuscript China (First Chapter)*, Triumph Gallery, Beijing, China
12/17 *East Lake International Ecological Sculpture Biennale*, Wuhan, China

2018
1/10 *Dedicated to Elysee: An Exhibition of Chinese Contemporary Art*, UCCA, Beijing, China
1/16 *China Contemporary Artists Manuscript Invitation Exhibition*, South China Normal University, School of Fine Art Museum, Guangzhou, China
5/12 *New Historical Drama*, Tangren Contemporary Art, Beijing, China
5/26 *Approaching the History of Chinese Contemporary Art*, Sea Art Museum, Weihai, China
9/15 *History Reality—2018 China*, (Ningbo) contemporary Art Exhibition, Ningbo Art Museum, Ningbo, China
9/23 *The Second IAPA Invitational Exhibition*, Taoxichuan Art Museum, Jingdezhen, China
10/14 *The Road of Avant-Garde: Contemporary Art Exhibition*, Nanshan Museum, Shenzhen, China
10/27 *Garden with Bifurcated Alleys*, Art Warehouse Contemporary Art Center, Chongqing, China
11/9 *Shaped by 40 Artists' Art History*, Power Long Museum, Shanghai, China
11/17 *Tramp over the Mountains & Rivers: Zhangzhou Invitational Exhibition on Contemporary Painting*, Zhangzhou Museum, Zhangzhou, China.
12/12 *Change of Ink—Invitational Exhibition on Artworks of Experimental Ink Painting*, Art Museum School of Fine Arts Nanjing Normal University, Nanjing, China
12/18 *New Ink Art in China 1978—2018*, Beijing, China
12/21 *Future Progress Invitational Exhibition of China Contemporary Art*, Zinitang Art Center, Guangzhou, China

2019
1/19 *Developing—Contemporary Art Exhibition*, k space, Chengdu, China

3/1 *Dynamics—Chinese Contemporary Oil Paintings Research Exhibition*, Bonn Contemporary, Bonn, Germany
3/19 *Neo-Materiality—Contemporary Chinese Ceramics*, Guangdong Museum of Art, Guangzhou, China
4/6 *With Nature*, SOKA Art Beijing, Beijing, China
4/20 *The 10th International Ink Art Biennale of Shenzhen*, OCAT, Shenzhen, China
5/4 *Dimensionalities from Eyes*, The Galaxy Museum of Contemporary Art, Chongqing, China
7/15 *Beijing Flash Biennale: The Evolution of Beijing's Art Districts*, Nine Art Museum, Beijing, China
9/22 *Crafts and Art*, Linda Gallery, Beijing, China
10/10 *Cheongju Craft Biennale 2019*, Cheongju, Korea
11/24 *Blessing of Art, Feast—The Creator of Time*, Longfu Art Center, Beijing, China
12/13 *The Gaze of History — Contemporary Chinese Art Revisited*, Jupiter Museum of Art, Shenzhen, China
12/27 *Paper & Ink Language — Nanjing Ink Art Biennale 2019*, Art Museum School of Fine Arts Nanjing Normal University, Nanjing, China
12/28 *Beyond the Wall — Special Invited Exhibition for the 10th Anniversary of Xi'an Art Museum in 2019 & Literature Exhibition for the 10th Anniversary of Xi'an Art Museum*, Xi'an Art Museum, Xi'an, China

2020
7/31 *Shanghai Waves: Historical Archives and Works of Shanghai Biennale*, Power Station of Art, Shanghai, China
8/11 *Ink Painting on Going: 2000-2019*, Guangdong Museum of Art, Guangdong, China
8/16 *Shamian Public Art Season*, Shamian, Guangzhou, China
9/18 *2nd Lu Xun Print Exhibition*, Jinling Art Museum, Nanjing, China
9/24 *Chinese Ink Yearbook 2020*, An Art Museum, New Everbright Center, Beijing, China
9/26 *Asia Digital Art Exhibition 2020*, Beijing Times Art Museum, Beijing, China
10/18 *Circle of Friends*, Mountain & Sea Art Museum, Beijing, China
12/25 *2020 Ink Painting Art Experimental Research Exhibition*, Powerlong Museum, Shanghai, China
12/29 *The Logic of Painting*, Shijiazhuang Art Museum, Shijiazhuang, China

2021
4/13 *INDISTINCT BOUNDARY*, Huzhou Art Museum, Huzhou, China

8/1 *ALCHEMY—Paths of Transformation*, Sanya Museum of Contemporary Art, Sanya, China
9/12 *FANG LIJUN&GUO WEI—WOODCUTS EXHIBITION*, K-GALLERY, Chengdu, China
9/25 *Crebive Academy of Fine Art*
10/20 *A Journey Through Printmaking—International Printmaking Art Exhibition*, CAFA Art Museum, Beijing, China
10/22 *The realm of existence of exhibition of chinese contemporary art*, Tsinghua University Art Museum, Beijing, China
10/23 *Boshan Ceramics Biennial*, Ancient town of Yan Shen, Zibo, China
11/6 *Among a 11 Essence—2021 China Europe Art Invitation Exhibition*, Shanghai Jiushi Art Museum, Shanghai, China
12/4 *Paper works exhibition*, Wangjiang No.1 Art Museum, Dongguan, China

2022
3/25 *Chinese Ink Yearbook Exhibition in 2021*, An Art Museum at New Everbright Center, Beijing, China
5/13 *Zong Heng—The Frist Park City Art Season*, Tianfu International Conference Centre, Chengdu, China
9/8 *The Power of Practice:The 10th Document Exhibition of Chinese Contemporary Prints*, Jinling Art Museum, Nanjing, China
9/28 *1.5—15 years of Eli Klein Gallery*, Eli Klein Gallery, New York, US
11/5 *Resonance - Invitational Exhibition of Contemporary Chinese Art*, Songzhuang Art Center, Beijing, China
11/26 *Through the Dimension of Time—Dialogue Between Contemporary Art and Traditional Culture*, Cross Culture Art Museum, Guangzhou, China
12/28 *Wuhan Biennale 2022*, He Art Museum, Wuhan,China
12/30 *Start—Inaugural Exhibition,Season One*, Start Museum, Shanghai, China

2023
3/16 *The Anniversary of Wuhan University Invitational Exhibition of Chinese Artists*, WHU Wanlin Art Museum, Wuhan, China
3/18 *Implantation - The Second Public Art Exhibition of Yuelai*, YUELAI Art Museum, Chongqing, China

羅怡

獨立策展人 / 博物館顧問

沉浸文化創意產業超過 20 年，擁有 18 年當代藝術與設計類博物館的策展及管理經驗。

曾出任今日美術館副總經理（總編輯）、今日美術館設計館的籌建執行館長。2012 年至今，擔任國內多個重要博物館的籌建或專案諮詢顧問，策劃當代藝術與設計領域的多個展覽和學術活動，參與文旅部、民政部組織的多次美術館系統相關管理辦法的意見諮詢。

曾出版多部著述（合著），包括《美術館》、《藝術博物館理論與實務》、《文化造城》、《像野狗一樣生存》、《藝術家怎麼活》、《藝術怎麼辦》《在中國設計》、《平面設計死了嗎》、《正在設計的未來》等。

羅怡以優異成績畢業於倫敦藝術大學中央聖馬丁學院碩士課程。澳門科技大學設計學博士候選人。

主要美術館顧問項目

北京今日美術館，運營管理，2006-2012
上海龍美術館（浦東館），定位與運營規劃，2009
深圳設計互聯，設計定位與運營規劃，2009-2014
中國美術館，數位化開發系統探索顧問，2013
深圳當代藝術館與城市規劃展覽館，設計定位與運營規劃，2013-2017
上海餘德耀美術館，開館展「天人之際」雨屋專案期間的顧問和品牌塑造計畫的推動人之一，2015
北京 CBD 博物館群，藝術策劃與顧問，2016-2017
北京紅磚美術館，奧拉維爾·埃利亞松文獻研究與文獻中心建設，2018
深圳坪山美術館，藝術顧問，2019
北京大千當代藝術中心，藝術顧問，2020
廣東省美術館新館，藝術顧問，2021
深圳灣超級總部，文化設施專項顧問，2021-2022
中共深圳市委宣傳部，深圳設計周顧問，2022-2023

主要展覽項目

社會能量——當代荷蘭交流設計展，巡展 - 北京今日美術館、上海多倫美術館、深圳華美術館、香港設計中心、許燎原現代設計藝術博物館、中央美術學院設計學院等，2008-2009
開放式原創——對山寨創造力的研究與實驗，北京今日美術館，2009-2010
在中國設計，北京今日美術館，2009-2010
設計的立場——來自中荷建築、服裝、產品與書籍設計的八種態度，北京今日美術館，2010
城市——隱秘的邊界 柏林 transmediale 新媒體藝術展，北京今日美術館，2011
設計實驗場 OCT-LOFT 創意節，深圳華僑城創意園，2013
藝術 & 設計北京，2017
北京 SKP 花盒 & 黑盒 & 金盒，北京 SKP，2017
北京 CBD 發現：生態 & 藝術 & 城市，2018
北京 SKP 藝術大家專案 - 方力鈞、隋建國、展望、何雲昌、谷文達、劉建華、邢丹文、徐累等，北京 SKP，2019-2022
北京 SKP 藝術先鋒專案 - 袁松、Gary Card、元元、李琳琳等，北京 SKP，2019-2022
方力鈞個展，澳門藝術博物館，2022-2023

主要公共藝術及學術項目

黑暗中的色彩：發現盲校孩子的藝術世界公益策劃
倫敦 Frieze 行為藝術介入「宇宙項目」，2015
中英美術館 / 博物館國際交流論壇，2015
TEDx Beijing「設計呼吸」主題論壇，2017
發掘來自亞洲和歐洲的九股設計力量為品牌賦能，2017
青山周平的小黑屋，2017
德必集團 WE WORK 藝術論壇，2017
ACBD 暨北京國際花植節，2018
移動花車，北京，2018
北京設計周分會場「運作世界的設計力量」PK 國際論壇，2018
王府中環 M&O 特展之設計精英講座，中法設計大師講，2018
北京 CBD 藝術季，2019

Luo Yi

Curator / Museum Consultant

Luo Yi has more than 20 years of experience in the creative industry, including 18 years curating and managing museums in the contemporary art and design industry.

She previously served as the Deputy General Manager of Today Art Museum (TAM, the first non-profit art museum in China) and the Executive Director of Today Design Museum (the designing house of TAM). Since 2012, she has worked as a consultant for many important domestic museums, curated a series of contemporary art and design exhibitions and academic activities, and participated in consultations organized by the Ministry of Culture and Tourism and the Ministry of Civil Affairs on art gallery system management methods.

She is the author or co-author of a variety of books, including: *Art Museum; Art Museum - Theories & Practices; City Cultural; Live as a Wild Dog; How Artist Alive?; Designing in China; Has Design Died?; Design Edge: Inside Outside*; and others.

Luo Yi holds a Master of Arts degree from Central Saint Martins – University of the Arts London (UAL) with distinction and is a candidate for a PhD in Design at Macau University of Science and Technology (M.U.S.T.).

Projects

Art Museum Consultancy

Today Art Museum, Beijing, Operations Management, 2006-2012
Long Museum (Pudong), Shanghai, Operations Consultant, 2009
Design Society, Shenzhen, Operations Consultant, 2009-2014
National Art Museum of China, Consultant for Visitor Engagement via Digital Tools, 2013
Museum of Contemporary Art and Planning Exhibition, Shenzhen, Operations Consultant, 2013-2017
YUZ Museum, Shanghai, Museum Advisor and Writer for the Rain Room Project, Myth/History, and Branding Development, 2015
Beijing CBD Museums Group, Art Curation and Consultant, 2016-2017
Red Brick Art Museum, Beijing, Exhibition Curation of Olafur Eliasson Documentary Area, 2018
Pingshan Art Museum, Shenzhen, Art Consultant, 2019
Dachin Contemporary Art Center (DCAC), Beijing, Art Consultant, 2020
Guangdong Museum of Art (New), Art Consultant, 2021
Shenzhen Bay Super Headquarters, Cultural Facilities Consultant, 2021-2022
Publicity Department of Shenzhen Municipal Committee of the CPC, Shenzhen Design Week, 2022-2023

Exhibition Curation

Social Energy – Contemporary Dutch Design Tour Exhibition, Today Art Museum Beijing, Shanghai Duolun Museum of Modern Art, Shenzhen Hua Art Museum, Hong Kong Design Center (HKDC), Wuhan Xu Liaoyuan Museum of Modern Art and Design (XLY MoMA), Central Academy of Fine Arts (CAFA) School of Design, and others, 2008-2009
Copyou Project, Today Art Museum, Beijing, 2009-2010
Design in China, Today Art Museum, Beijing, 2009-2010
Tanking a Stance – 8 Critical Attitudes in Chinese and Dutch Architecture and Design, Curator and Designer, Today Art Museum, Beijing, 2010
Stadt am Rande Transmediale Berlin Zu Gast, Today Art Museum, Beijing, 2011
Design Edge: Inside / Outside OCT-LOFT Creative Festival, 2013
Art & Design Beijing, 2017
Flora Cube & Black Cube & Gold Cube, SKP Beijing, 2017
Discovery: Eco & Art & City, CBD Beijing, 2018
Art Master Projects – Fang Lijun, Sui Jianguo, Zhan Wang, He Yunchang, Gu Wenda, and others, SKP Beijing, 2019-2022
Art Avant-garde Projects – Yuan Song, Gary Card, Yuan Yuan, Li Linlin, and others, SKP Beijing, 2019-2022
Fang Lijun Solo Exhibition, Macau Museum of Art, 2022-2023

Public Art & Academic Events

Colors in Black: Art Creation from Blind Children
Universal Group Project in Art Frieze London, 2015
The Museum of the Future: Vision from China to UK, 2015
TEDx Beijing, Breathing Design, Life Breathing, 2017
Conversation between Asian Design and European Design: For Think Pad, 2017
Black House by Shuhei Aoyama, 2017
WE WORK Art Forum, 2017
ACBD: Urban Living with Art: An Art Festival in CBD Beijing, 2018
Mobile Flower Bus, Beijing, 2018
PechaKucha Night Beijing "Design Power," 2018
"Love Design" Talk in M&O Design Pavilion at WF Central, 2018
Beijing CBD Art Festival, 2019

