

陈
墙

Chen Qiang

目录
Table of Contents

08

陈墙：绘画，感知，沉思 托尼·戈弗雷

Chen Qiang: Painting, Perception, Meditation by Tony Godfrey

10

作品

Catalog

50

展览记录及个人简介

Biography

52

作品列表

Checklist

陈墙：绘画，感知，沉思

在陈墙新作中，边缘是重要的。我最开始在英格兰的一所艺术院校工作的时候（从1977年开始），在那里教书的抽象画家们最喜欢的一个策略，就是提问“你想过边缘了么”。在当时他们最欣赏的画作之中，所有的事件都是在边缘开始发生的。奥列斯基（Olitski）的画作，在当时很受推崇，现在却被人遗忘，就是这方面最好的例证。与奥列斯基不同，陈墙的新作更加复杂，也因此拥有更多的不确定性和冲突。它们不是装饰性的。

实际上，陈墙的作品处在奥列斯基在六十年代所作的那些非常平面、非常漂亮的作品的对立面。陈墙的新作可被看作是对罗斯科（Rothko）作品里的那些漂浮的形状和杰克逊·波洛克（Jackson Pollock）充满激情的姿态主义的结合。而如果再进行一个更加不寻常的类比，那么陈墙的作品可以被认为是修拉（Seurat）的点彩画法中冷静的理性和杜布菲（Dubuffet）的原生画法的结合。

作为一位画家，陈墙的思想很深刻。他一方面主张非语言的回应，另一方面又不断就此进行写作，但这并不是自相矛盾。我们只能通过文字来解释非语言——尽管这种解释只能是一般性的和不充分的。不可避免地，由于他对强调感知的绘画的思考，他与那些无知的画家截然不同：他喜欢阅读和思考，所以他通常在早上阅读，在下午和晚上作画。他的工作室里有许多书。

当我第一次读到陈墙的论述时，他写作的方式让我想起了德国哲学家马丁·海德格尔（Martin Heidegger）。也许这一部分是因为从中文翻译成英文的障碍，但更主要的，是因为他们同样都试图解释那些超越文字之物。他们试图用非常笨拙别扭的词语来表达复杂微妙的观点，它们在概念上是抽象的，在印刷或声音里是具体的。

“艺术作品的本源是艺术。但是何为艺术？”海德格尔在《艺术作品的本源》一文中如是说。“在艺术作品中，艺术是现实的。因此我们首先要寻求作品的现实性。这种现实性何在？”

在同一篇文章中，海德格尔也写到了迈耶尔（Meyer）的一首关于罗马喷泉的诗：“这首诗既不是对实际现存的喷泉的诗意描画，也不是对罗马喷泉的普遍本质的再现。但是，真理却已设置入作品中去了。什么样的真理在作品中发生呢？真理当真能发生并历史性地存在吗？人们却说，真理乃是某种无时间的和超时间的东西。”

“我们寻求艺术作品的现实性，是为了实际地找到包孕于作品中的艺术。我们已经指出，物性的根基是作品最直接的现实。若要把握这种物性因素，传统的物的概念并不充分。”

在陈墙和海德格尔的写作中，都存在一种类似的爽脆的质感。这是一种特别的关于问题与答案的质感，使抽象词语变成了有生命的力量——海德格尔写的是“虚无”，而陈墙写的是“感知”。他们都想在自己的写作中将内在的经验显露出来。

2005年，陈墙曾写到：“每当独自宁静，艺术轻轻敲开侧门，神思翩然……”一位画家的工作室并不是一个社会空间。艺术家前往工作室以获得一种专业的孤独。这通常是一个安静的地方。陈墙的工作室是一个将所有创作过程里的步骤都清楚显露的地方。它足够大，可以将艺术家所有近期和未完成的作品都展示出来——加上一些早期的作品：比如一件创作于两年前的大幅作品《作品16-11》（五联画）——这是一件布满五张画布的画作，占据了一整面墙。

伊莱娜·斯卡里（Elaine Scarry）曾说，“在正常情况下，房间是最简单的一种庇护所，表达了人类生活最温和的潜能。一方面，它是身体的扩展；它为屋檐下的人提供了温暖和安全，就如同身体包围并保护了体内的人……”但一间工作室是一种奇怪的房间，它既不是办公室，也不是住家，既不是工坊，也不是书房，但又在某种程度上，全部都是。

这里既是创作的场所，也是观看和思考的场所。哲学家理查德·沃尔海姆（Richard Wollheim）就曾写到，画家也总是第一位观者。他思考，绘画，观看。陈墙和其他人一样，先是看到作品逐渐发展的过程，之后才看到那个独立出去的作品。沃尔海姆曾说，观看一幅画作的恰当方式，应该是越过艺术家的肩膀，看到他是如何完成这幅画作的。在陈墙的作品里，这样的邀请非常明显：人们并不难看出作品的创作方法和其中的创作步骤。但我们观看的空间是不同的，要么是画廊中性的地面，要么——如果你是藏家的话——就是自己舒适的家里。

伴随着他的画作，我们该如何思考？我们又分享了谁的想法？

就我而言，我想起的是早期现代主义中两本奇怪的书。一本是里尔克（Rilke）虚构的小说《马尔特·劳瑞斯·布里格手记》（The Notebooks of Malte Laurids Brigge），另一本是佩索亚（Pessoa）以异名者贝尔纳多·索阿雷斯（Bernardo Soares）的名义写作的《不安之书》（Book of Disquiet）。“艺术就在于使别人感我们所感，通过将我们自己的个性赋予他们，将他们从自我中解放。”佩索亚（Pessoa）或者索阿雷斯（Soares）如是说，“艺术是一种疏离。一切艺术家应当设法使自己与他人疏离，用一种对孤独的渴望填满他们的心灵。”“我在学习如何去看，”里尔克写道，“我不知道原因，但一切都更深入地进入了我，而不再停留在它们曾经停下的地方。我拥有一个不曾知道的内在。现在一切都会进入这个内在。我不知道那里发生了什么。”两本书都是对内在的探索，以及内在的心灵与外在世界联系或者不联系的方式。它们常常充斥着忧郁，并不时地出现对“真实”之物令人动容的描述。两本书都无关社会有用性。它们是文学作品，也和艺术一样，因为允许接受本能的指引，所以从来都不是哲学。在这里，文学和绘画准备好进入未知之云，而不是站立在外，试图描绘它的形式。

托尼·戈弗雷

2020.06

Chen Qiang: Painting, Perception, Meditation

Edges are important in Chen's new work. When I first worked in an art school in England (1977 onwards) a favourite ploy of those abstract painters teaching there was to say, "have you ever thought about the edge." In the paintings they most admired at that time the incidents were all starting to happen at the edge. The painting of Olitski, venerated then, but rather forgotten nowadays, were the prime example of this. Unlike Olitski's there is much complexity in Chen's new paintings - so much uncertainty or contradiction. They are not decorative.

They are in fact the opposite of those paintings, very flat and very pretty, that Olitski was making in the Sixties. It is more useful to see Chen's new work as seeking to have both the large floating shapes of Rothko's paintings and the energised gesturalism of Jackson Pollock. An even more apparently outlandish comparison would be with a combination of the cool rationalism of Seurat's pointillism with the primitivist drawing of Dubuffet.

As a painter Chen thinks deeply. It is not a paradox that he calls for a non-verbal response but also writes about it. We can only explain the non-verbal with words – albeit only in general and inadequate ways. Inevitably, given his meditations on painting with their emphasis on perception, he is the very opposite of the illiterate painter: he likes reading and thinking so he normally reads in the morning and paints afternoon and evening. There are many books in his studio.

When I first read statements by Chen Qiang the way he wrote recalled to me the writings of the German philosopher Martin Heidegger. Perhaps this has something to do with the difficulty of translating Chinese into English, but mainly it has to do with their equal struggle to explain something beyond words. They are trying to make a sophisticated, subtle argument with words that are always so clumsy and awkward, abstract in concept, concrete in print or sound.

"The origin of the artwork is art. But what is art?" Heidegger writes in his essay "The Origin of the Work of Art". "Art is actual in the artwork. Hence we first seek the actuality of the work. In what does it consist?"

Earlier in the same essay, Heidegger wrote about a poem by C.F.Meyer about a fountain in Rome: "This is neither a poetic painting of a painting actually present nor a reproduction of the general essence of a Roman fountain. Yet truth is set into the work. What truth is happening in the work? Can truth happen [geschehen] at all and thus be historical [geschichtlich]? Yet truth, people say, is something timeless and supertemporal.

"We seek the actuality of the art in order actually to find the art prevailing within it. The thingly substructure is what proved to be the most immediate actuality in the work. But to comprehend this thingly feature the traditional thing concepts are not adequate."

There is a similar rather crunchy texture to the writing of both Chen and Heidegger, a particular texture of questions and answers, where abstract terms become like animate forces – Heidegger writes of the "the nothingness," Chen writes of "perception." Both want to make explicit in their writings experiences of inwardness or interiority.

In 2005 Chen wrote, "when one's being left alone and surrounded by serenity, art silently knocks and opens a side door and the mind begins its soaring." A painter's studio is not a social space. Normally it is a place where the artist goes to be lonely – professionally. It is a place normally of silence. His studio is a place where the stages of process are laid clear. It is large enough to have all his recent and unfinished works on display - plus some earlier work that has led him to his current position: a very large painting from two years earlier Work 16-11 (Quintuplet) an "all-over" painting spread over five canvases takes up one wall.

Elaine Scarry writes of how, 'in normal contexts, the room, the simplest form of shelter, expresses the most benign potential of human life. It is on one hand, an enlargement of the body; it keeps warm and safe the individual it houses in the same way the body encloses and protects the individual within...' But a studio is an odd sort of room, neither office nor home, neither workshop nor study, but in certain ways all of those.

It is a place as much for looking and meditating as making. The philosopher Richard Wollheim writes of how the painter is always the first spectator. You think, you paint, you look. Chen, like others, sees each painting firstly as something unfolding, only subsequently as an object that has become apart from him. Wollheim talks of how we should look at a painting as if we are looking over the painter's shoulder, seeing how he made the painting. In Chen the invitation to do so is clear: it is not difficult to see how it is made or the stages in the making. But we see it in a different space, the neutral ground of the gallery, or if we are collectors in the comfort of our own home.

How do we think in the company of his paintings? Whose thoughts do we share?

In my thinking I recall those two strange books of early modernism, Rilke's supposed novel The Notebooks of Malte Laurids Brigge and Pessoa's Book of Disquiet (written in the character of Bernardo Soares). "Art consists of making others feel what we feel, in guarding them from themselves, but offering our own possibility as a specific liberation." Pessoa, or Soares, writes, "Art is isolation. Every artist must attempt to isolate himself from the others, and to give them the desire for solitude." "I am learning to see," Rilke writes. "I don't know why it is, but everything enters me more deeply and doesn't stop where it once used to. I have an interior that I never knew of. Everything passes into it now. I don't know what happens there." Both books are explorations of interiority and the way the interior mind links, or doesn't, to the world of exterior things. They are books often imbued with melancholy, where periodically there are touchingly beautiful descriptions of "real": thing and scenes, neither book is about social usefulness. They are literature, which like art, is never quite philosophy because it allows itself to be led by instinct. Here, literature and painting, is prepared to enter the cloud of unknowing, not stand outside and attempt to describe its form.

Tony Godfrey
2020.06



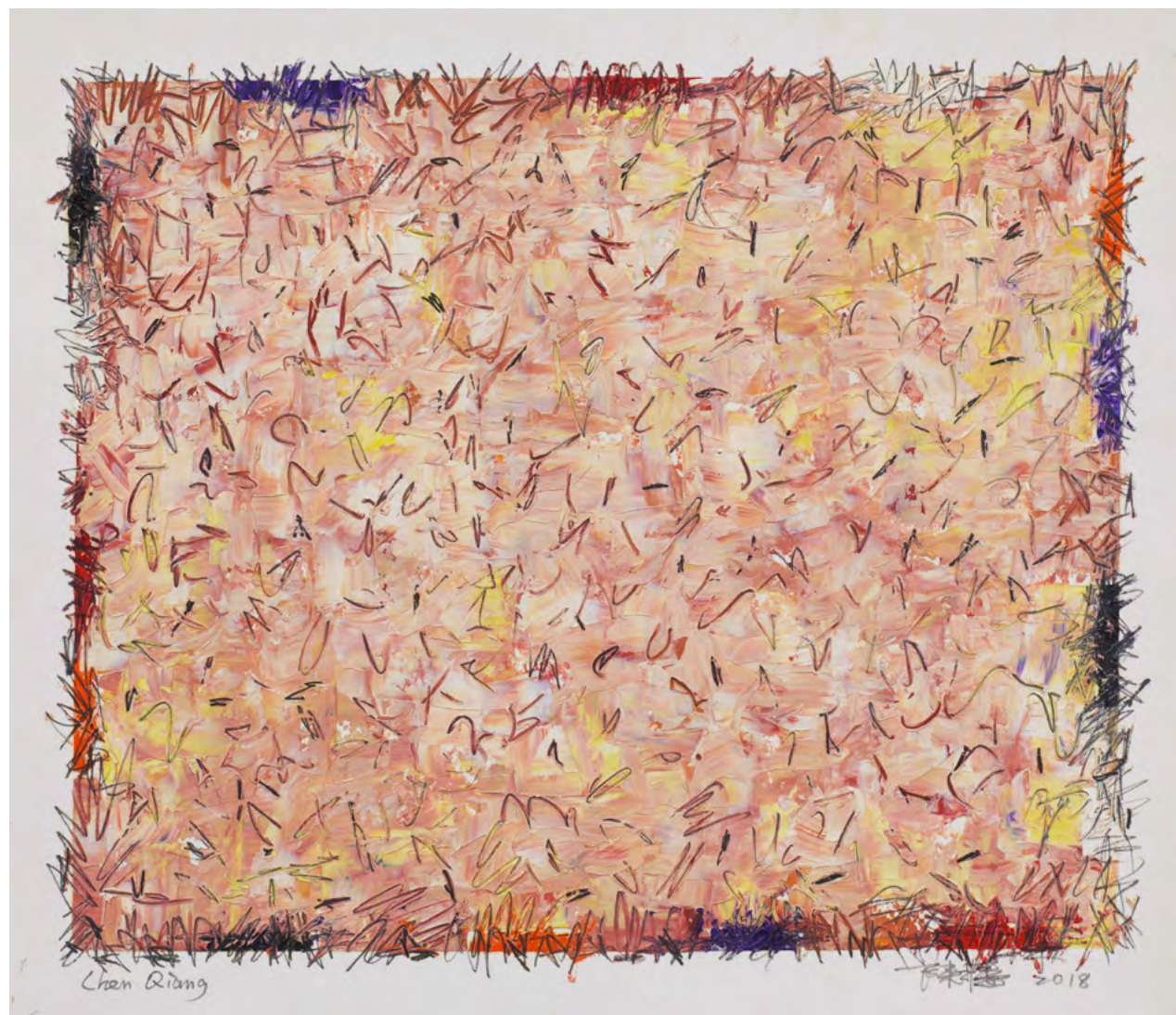
纸上作品 - 1 *Paper - 1*
油彩纸本 Oil on Paper, 109 x 79 cm, 2018



纸上作品 - 2 *Paper - 2*
油彩纸本 Oil on Paper, 109 x 79 cm, 2018



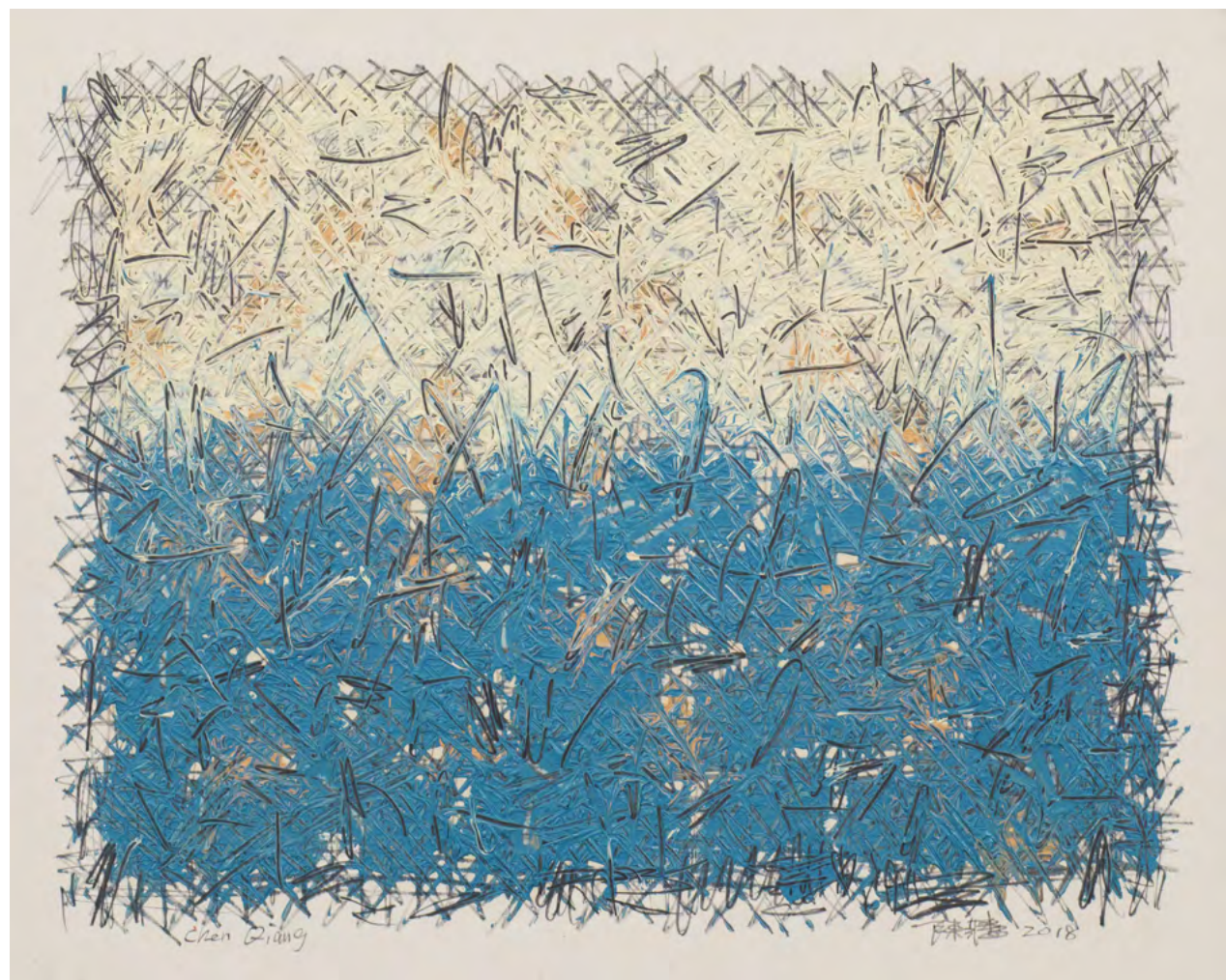
纸上作品 - 3 Paper - 3
油彩纸本 Oil on Paper, 60 x 42 cm, 2018



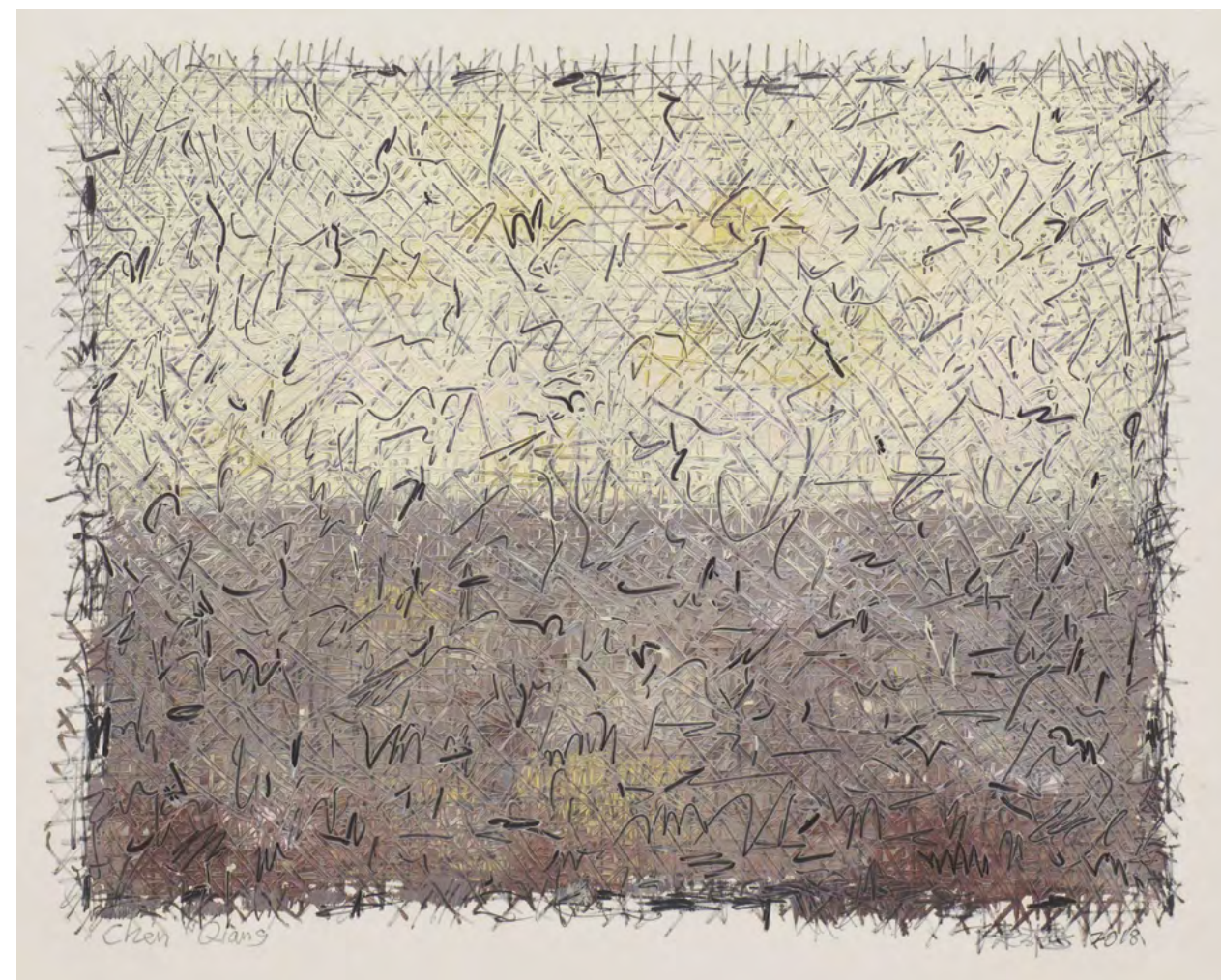
纸上作品 - 4 Paper - 4
油彩纸本 Oil on Paper, 40 x 50 cm, 2018



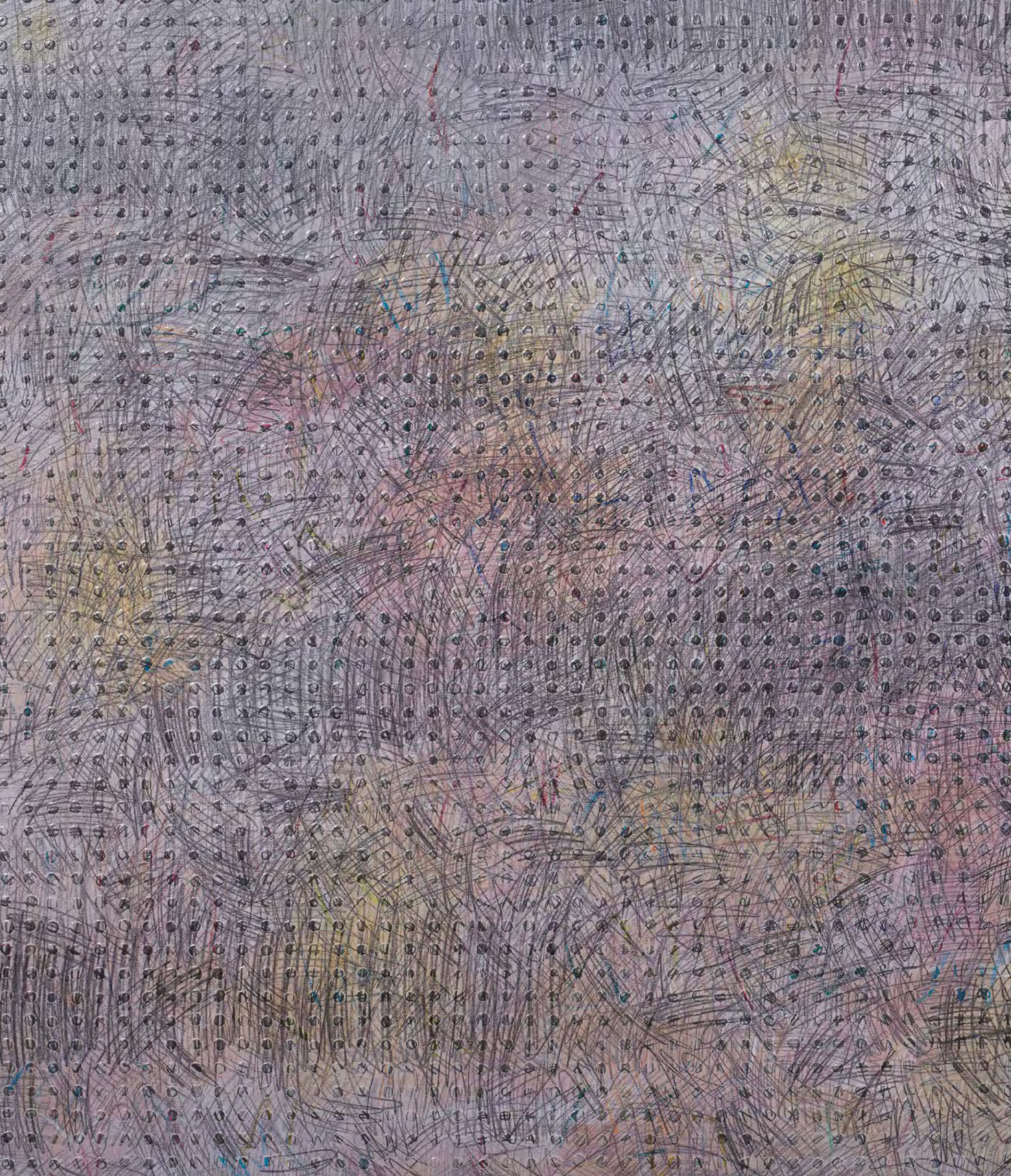
纸上作品 - 5 Paper - 5
油彩纸本 Oil on Paper, 30 x 40 cm, 2018



纸上作品 - 6 Paper - 6
油彩纸本 Oil on Paper, 30 x 42 cm, 2018



纸上作品 - 7 Paper - 7
油彩纸本 Oil on Paper, 30 x 42 cm, 2018

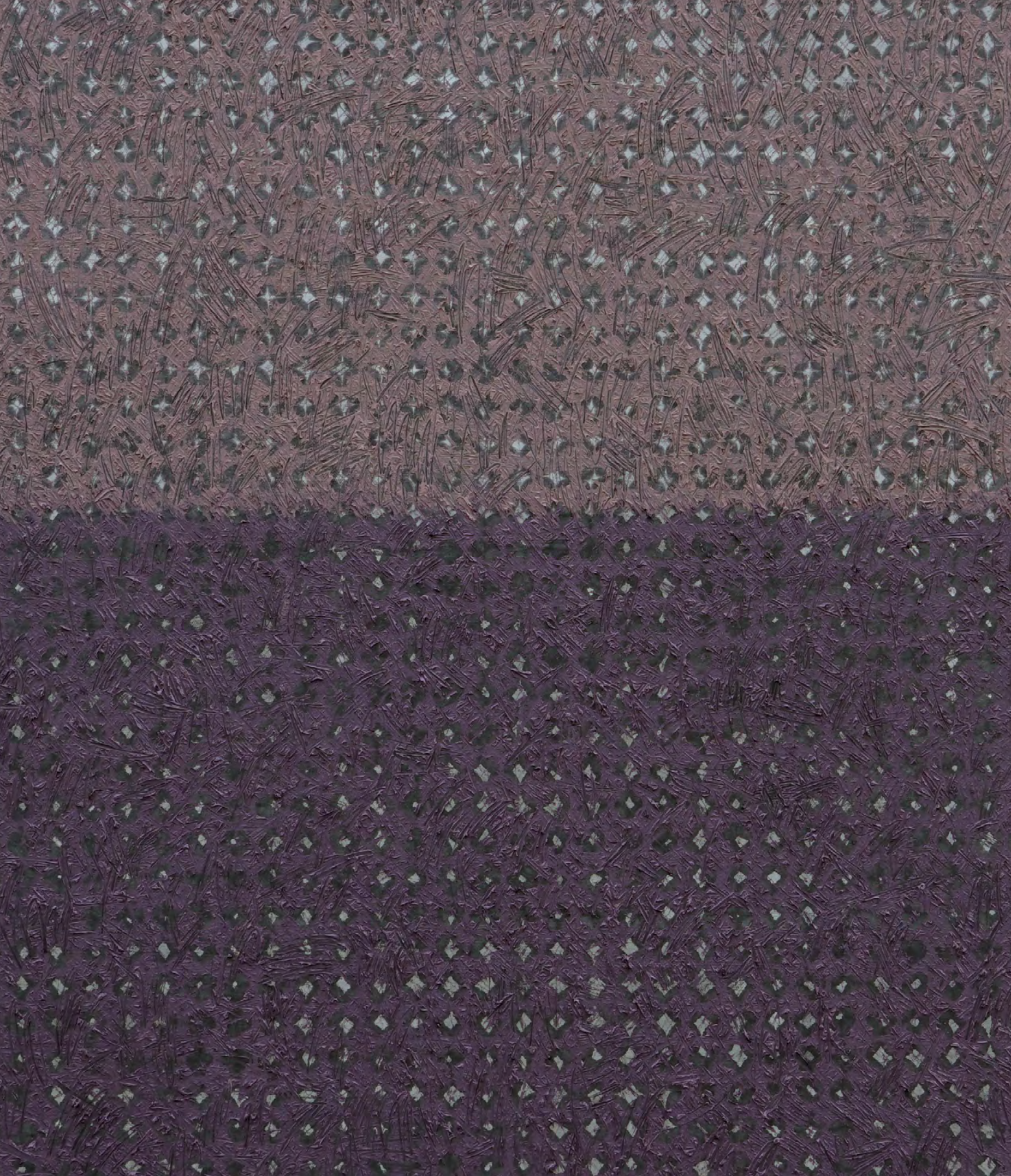


17-27

丙烯布面 Acrylic on Canvas, 120 x 160 cm, 2017

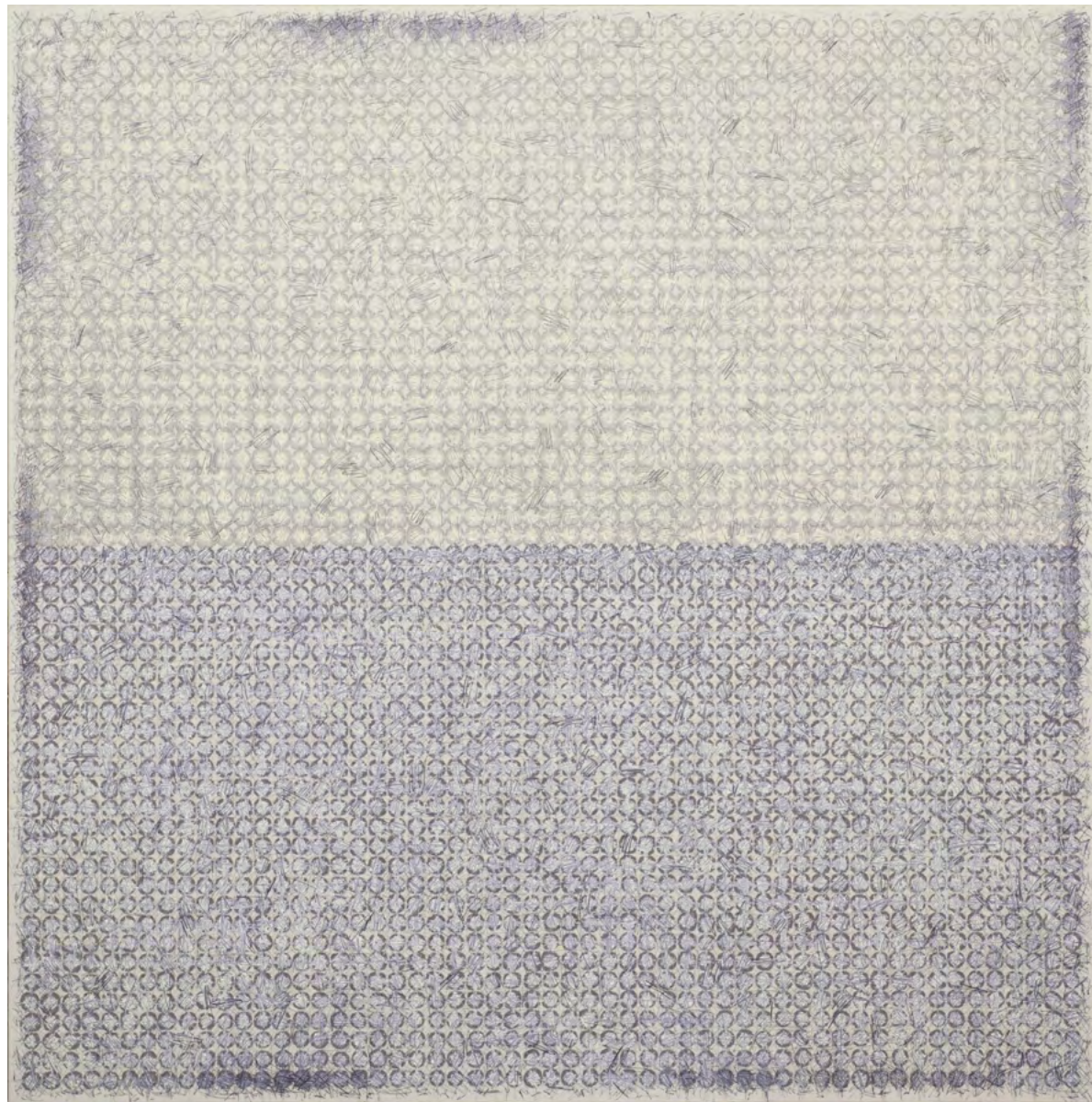
18-09
油彩布面 Oil on Canvas, 120 x 90 cm, 2018



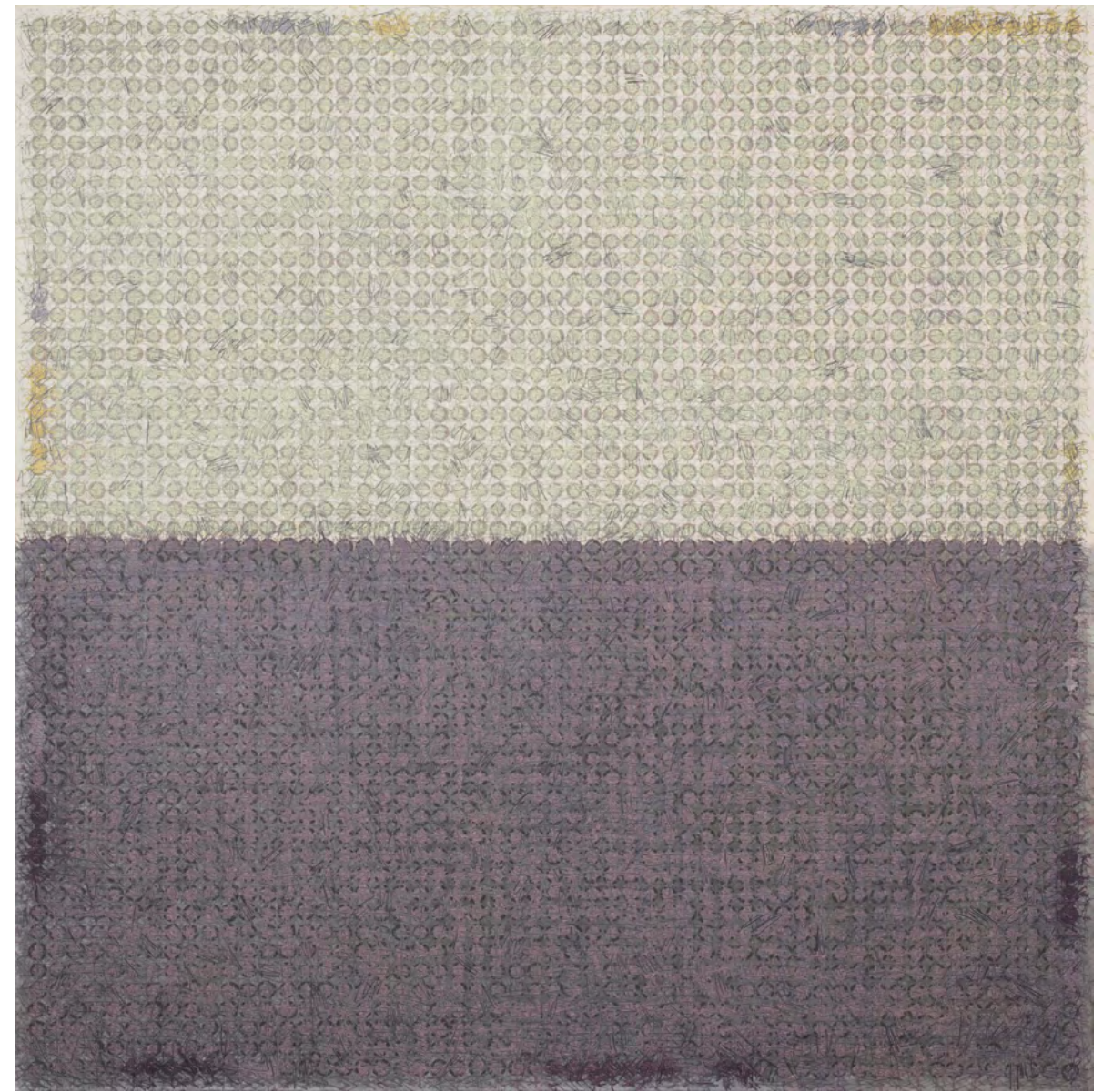


19-19

油彩布面 Oil on Canvas, 200 x 158 cm, 2019

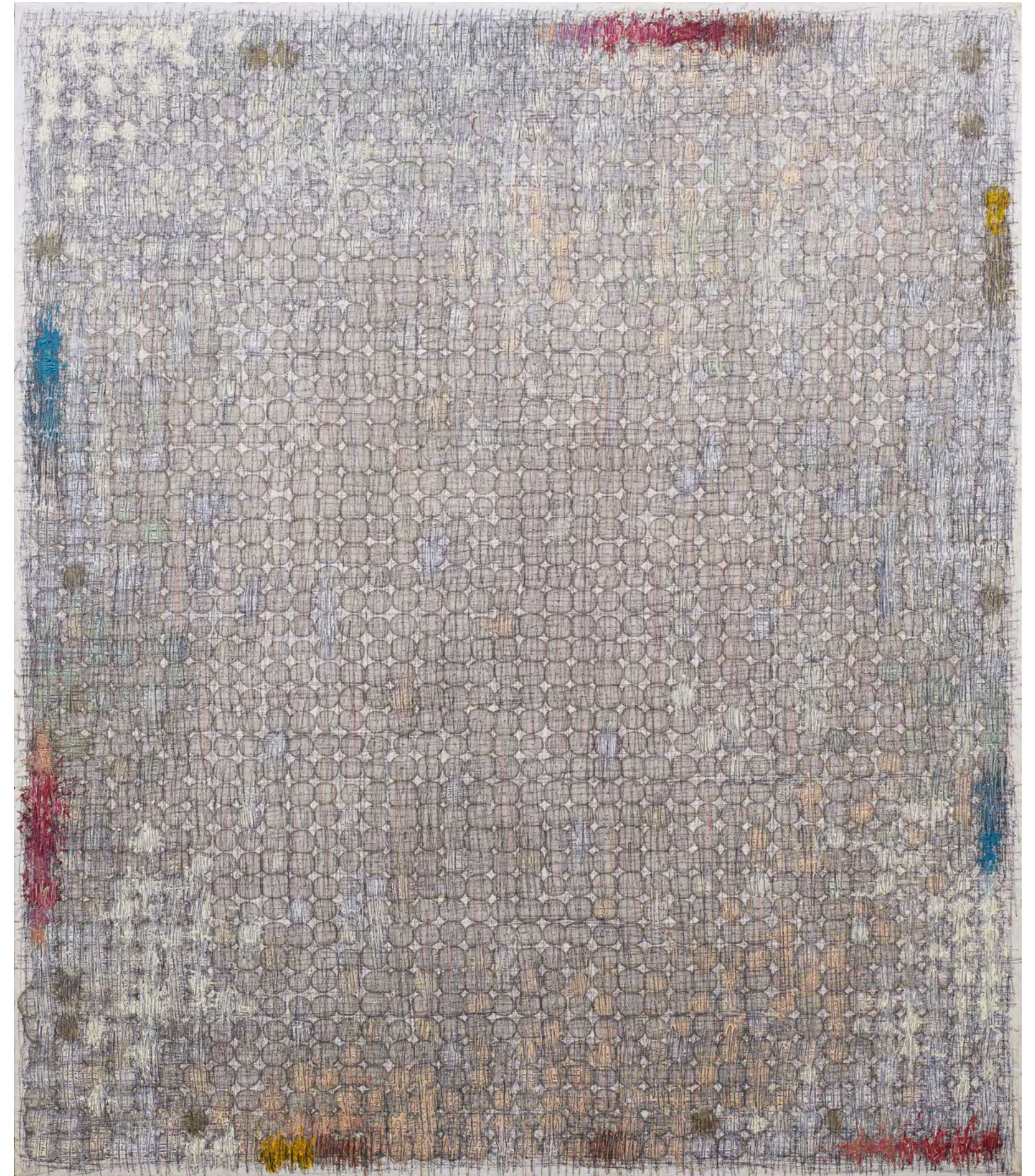


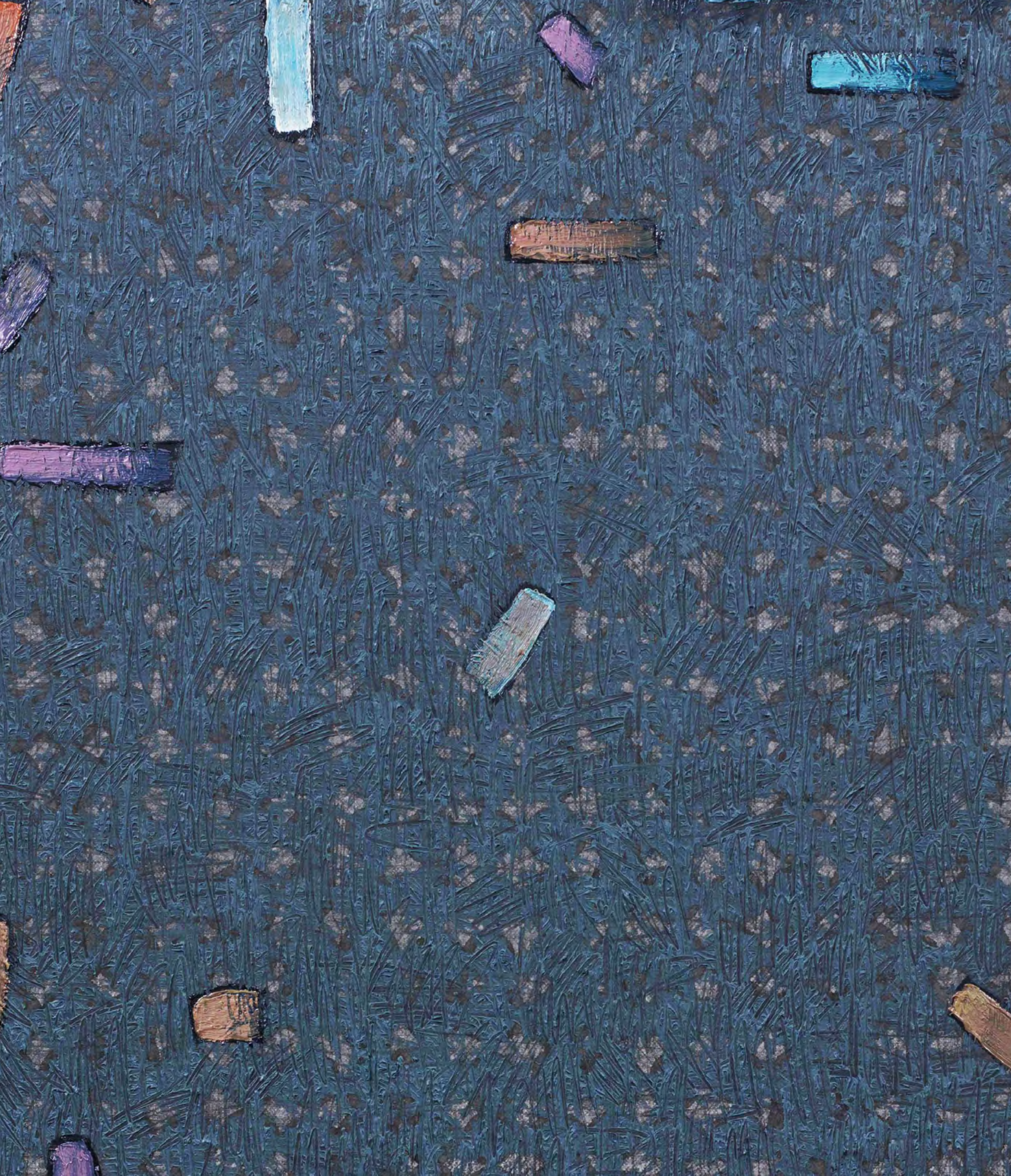
19-20
油彩布面 Oil on Canvas, 170 x 170 cm, 2019



19-21
油彩布面 Oil on Canvas, 170 x 170 cm, 2019

20-08
油彩布面 Oil on Canvas, 100 x 80 cm, 2020





20-10

油彩布面 Oil on Canvas, 120 x 90 cm, 2020



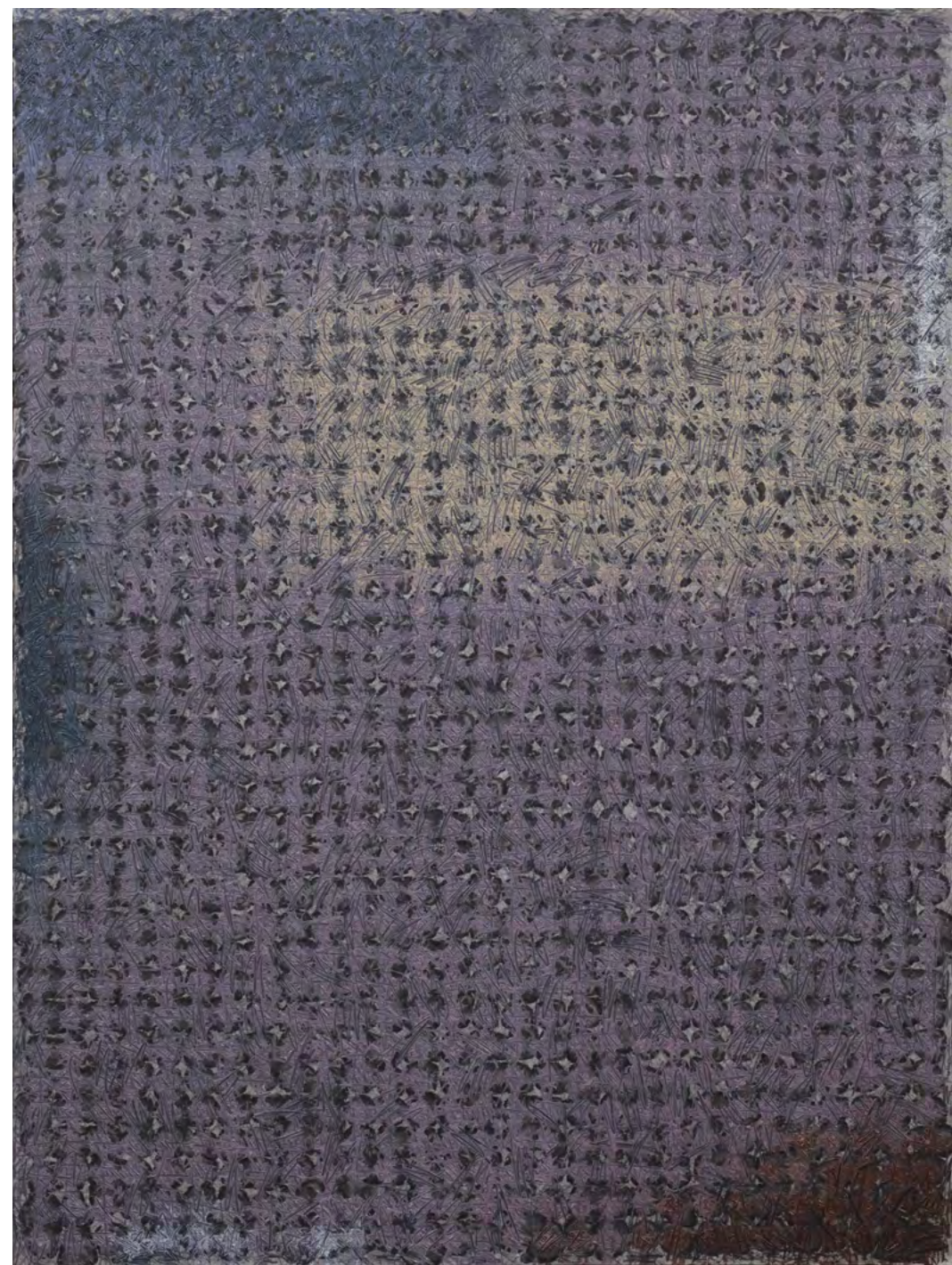
20-13

油彩布面 Oil on Canvas, 90 x 120 cm, 2020

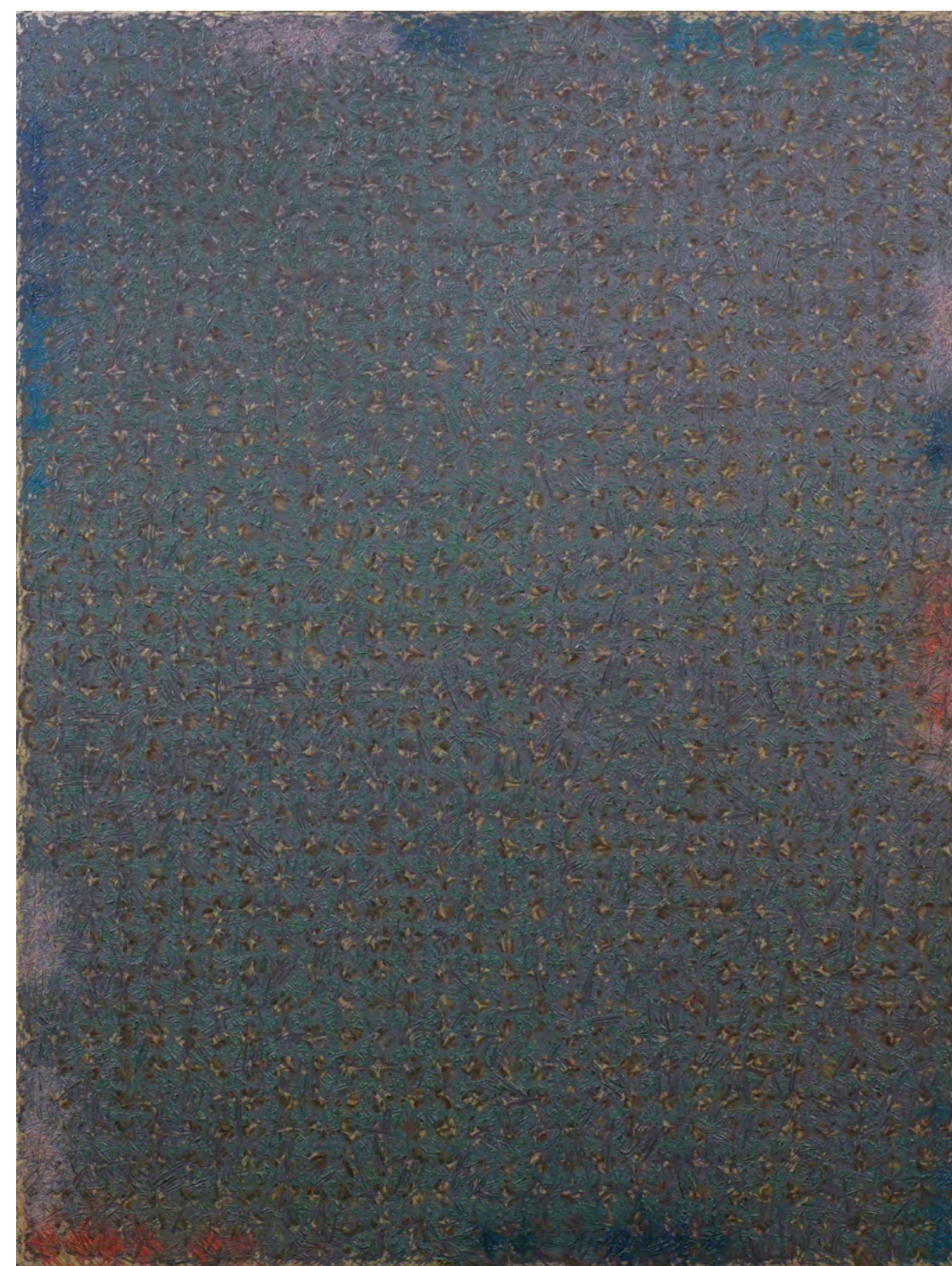


20-18

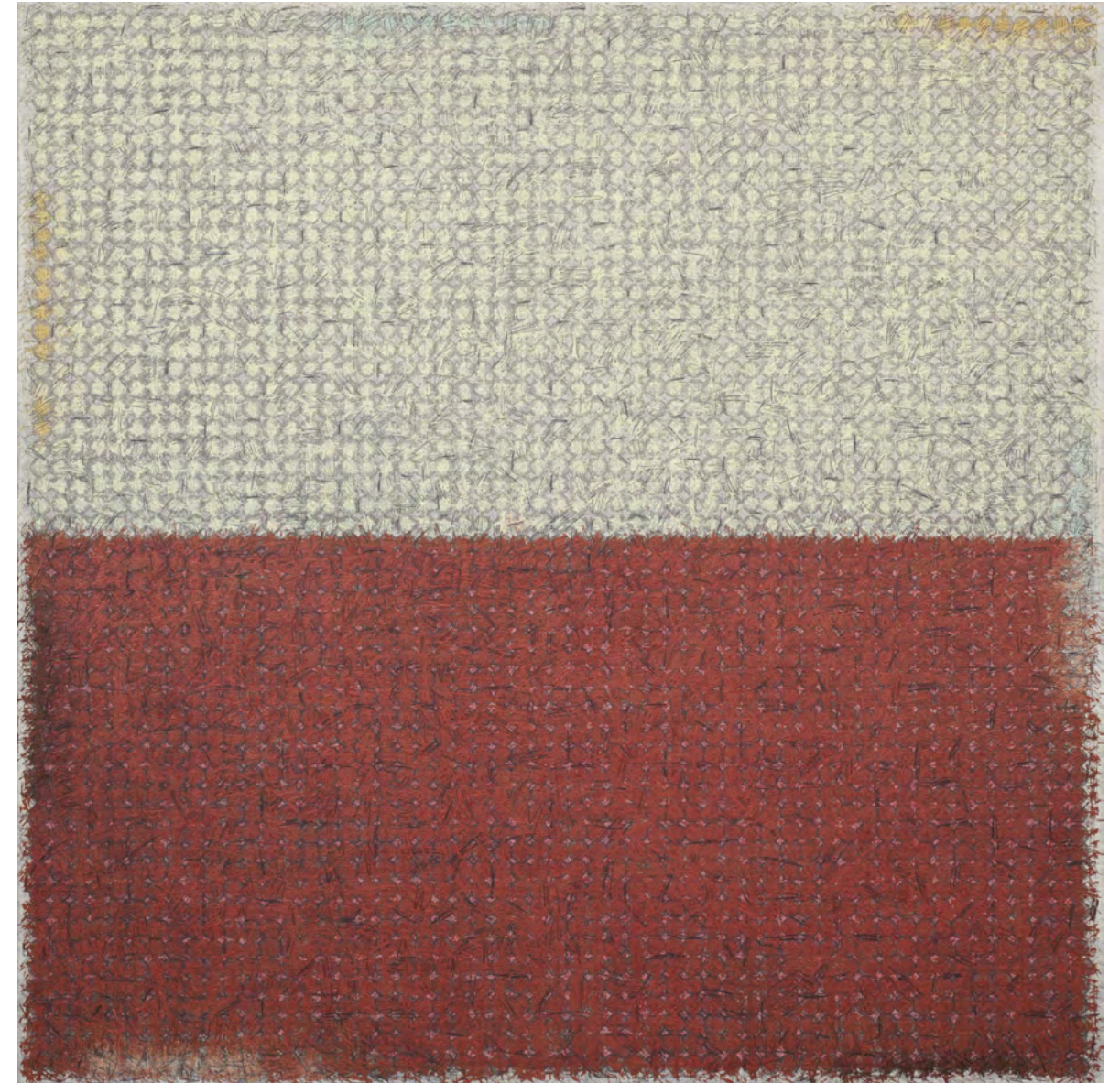
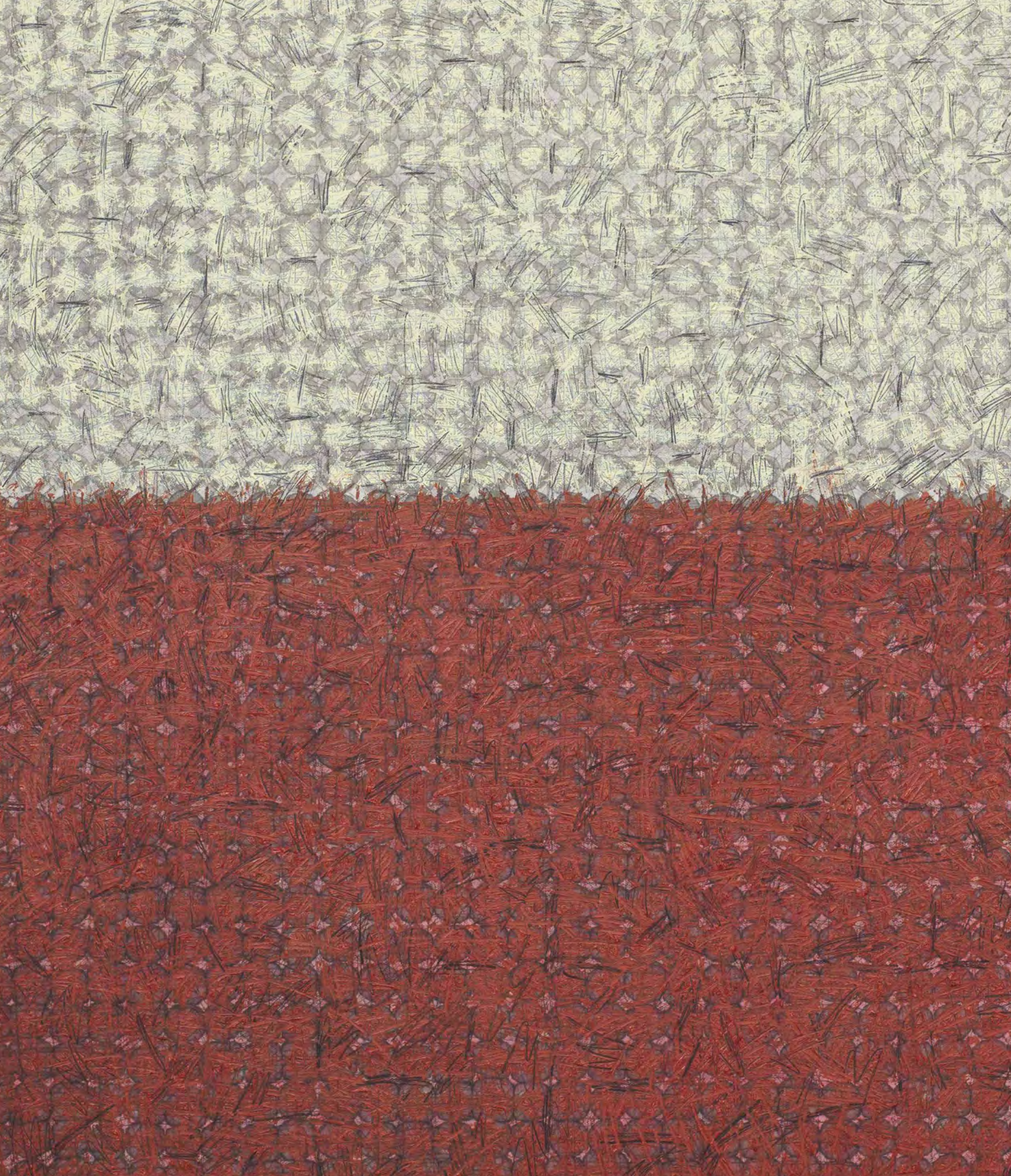
油彩布面 Oil on Canvas, 100 x 80 cm, 2020



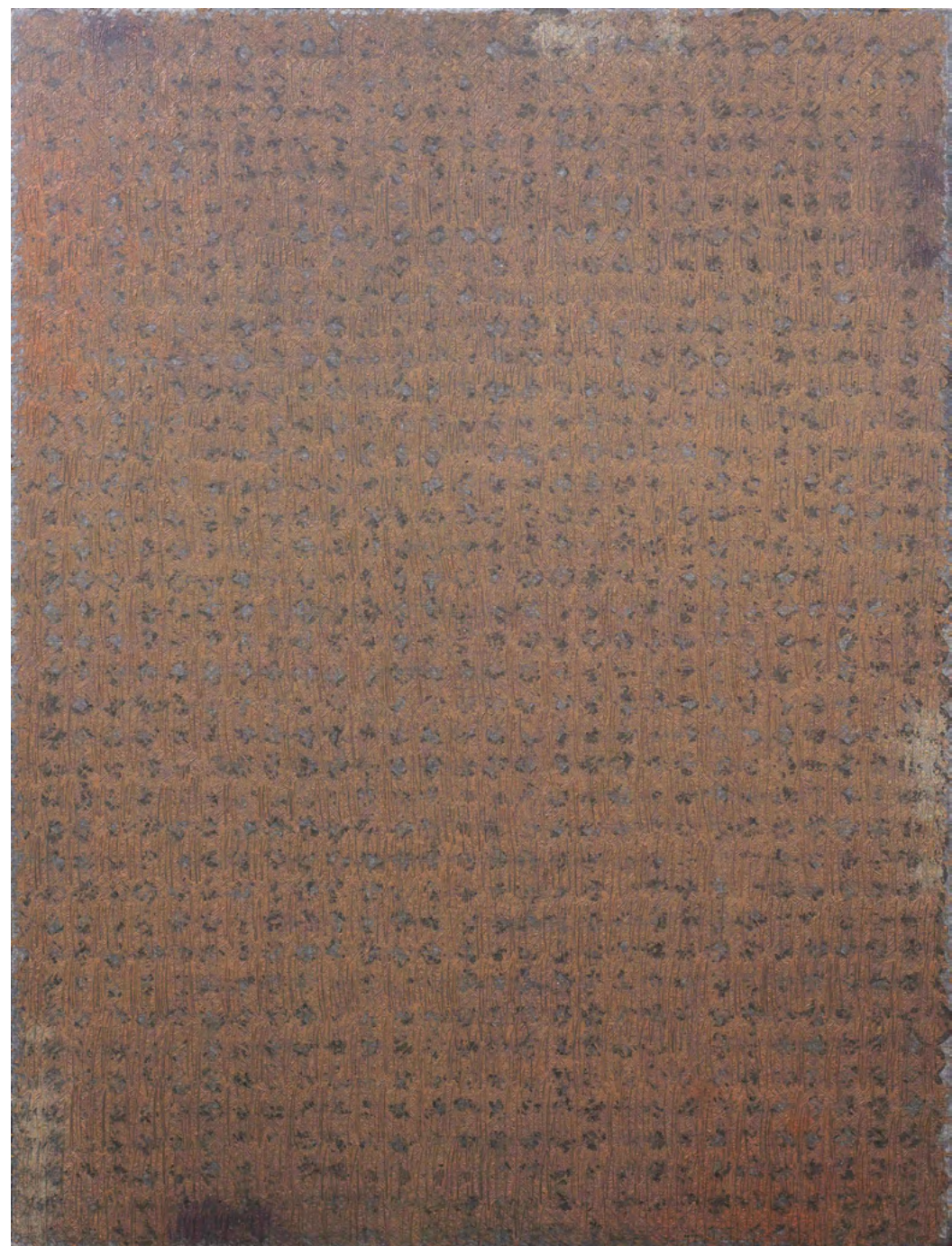
20-01
油彩布面 Oil on Canvas, 120 x 90 cm, 2020



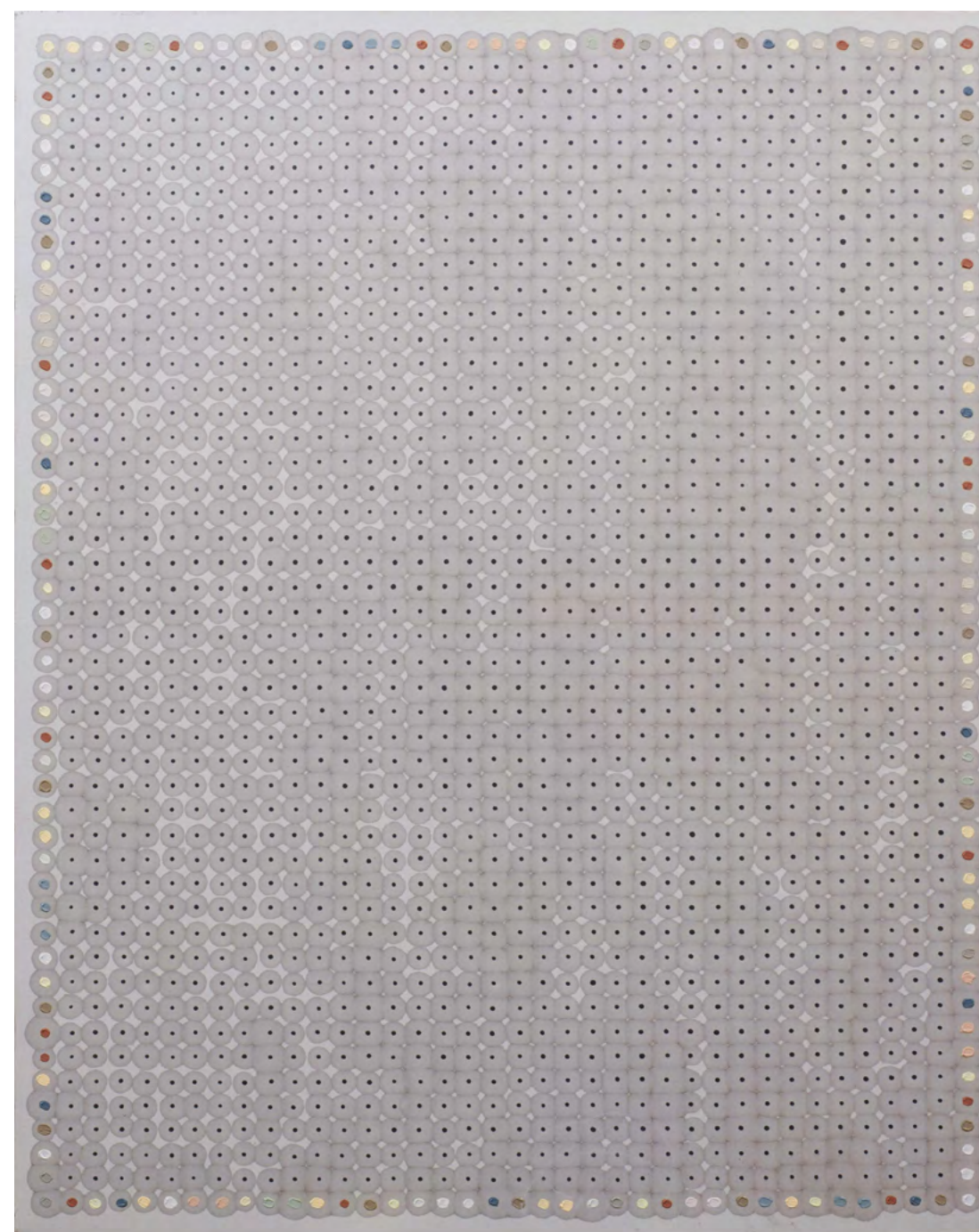
20-02
油彩布面 Oil on Canvas, 120 x 90 cm, 2020



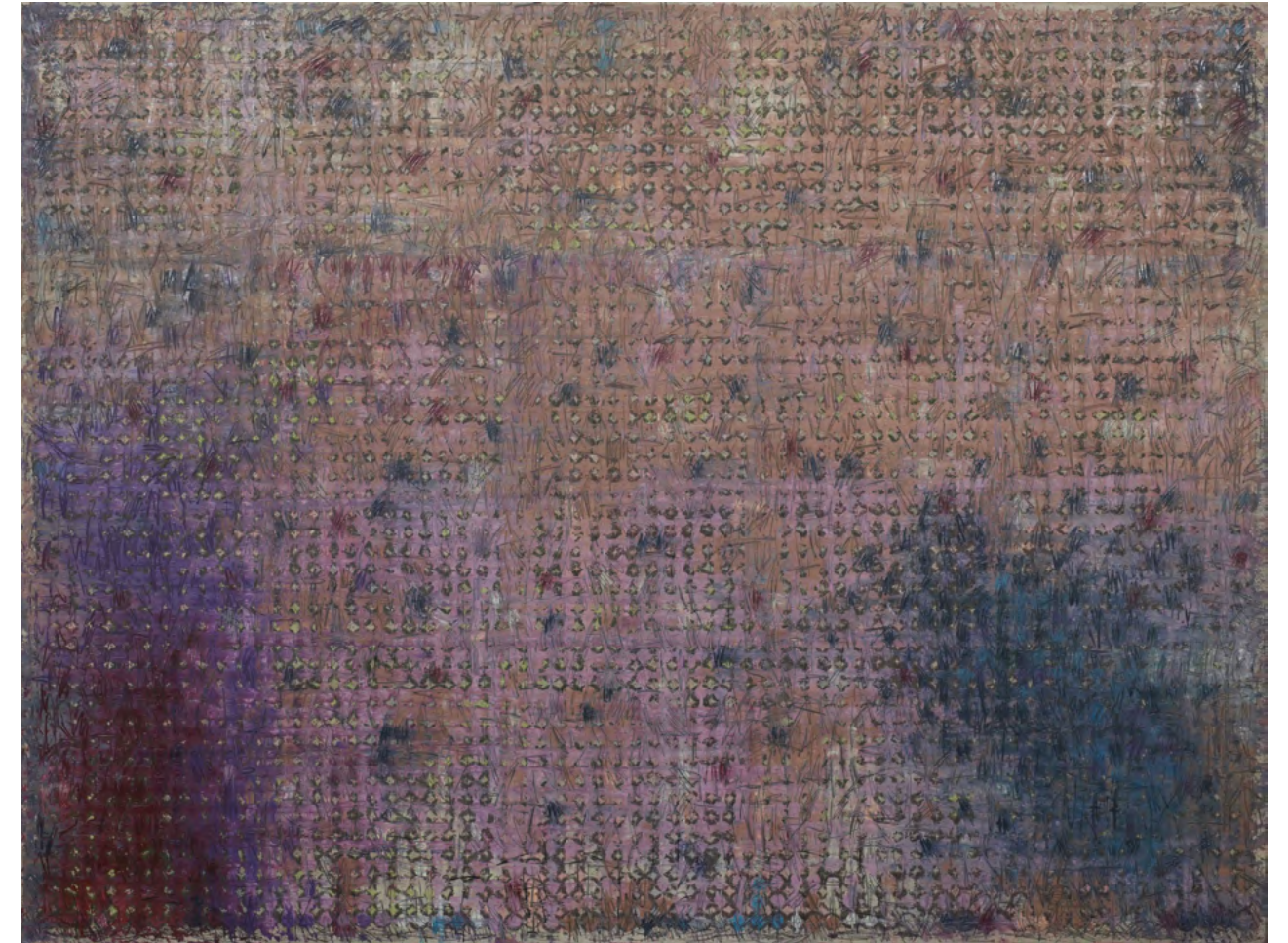
20-05
油彩布面 Oil on Canvas, 170 x 170 cm, 2020



20-09
油彩布面 Oil on Canvas, 120 x 90 cm, 2020



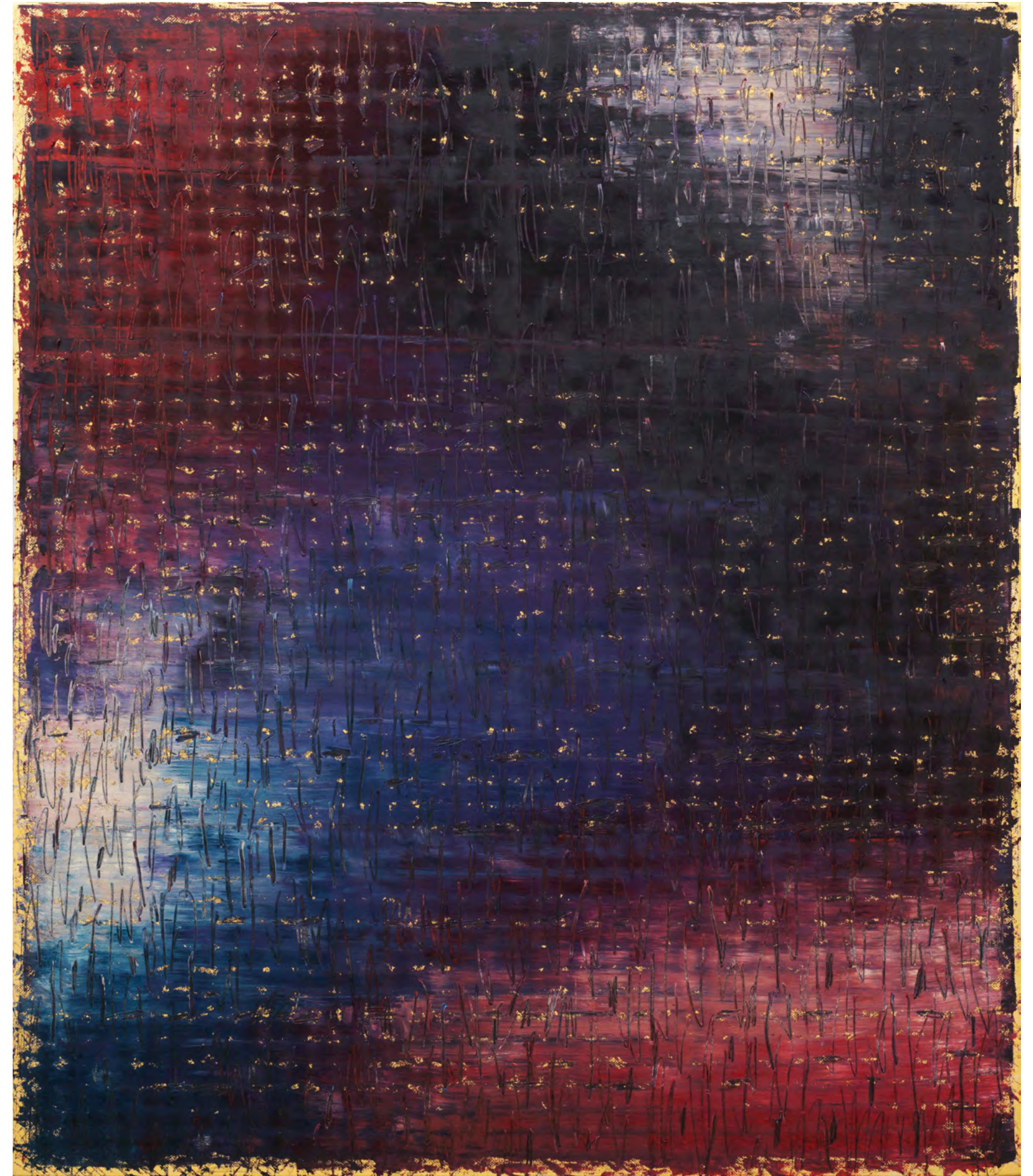
20-11
油彩布面 Oil on Canvas, 100 x 80 cm, 2020

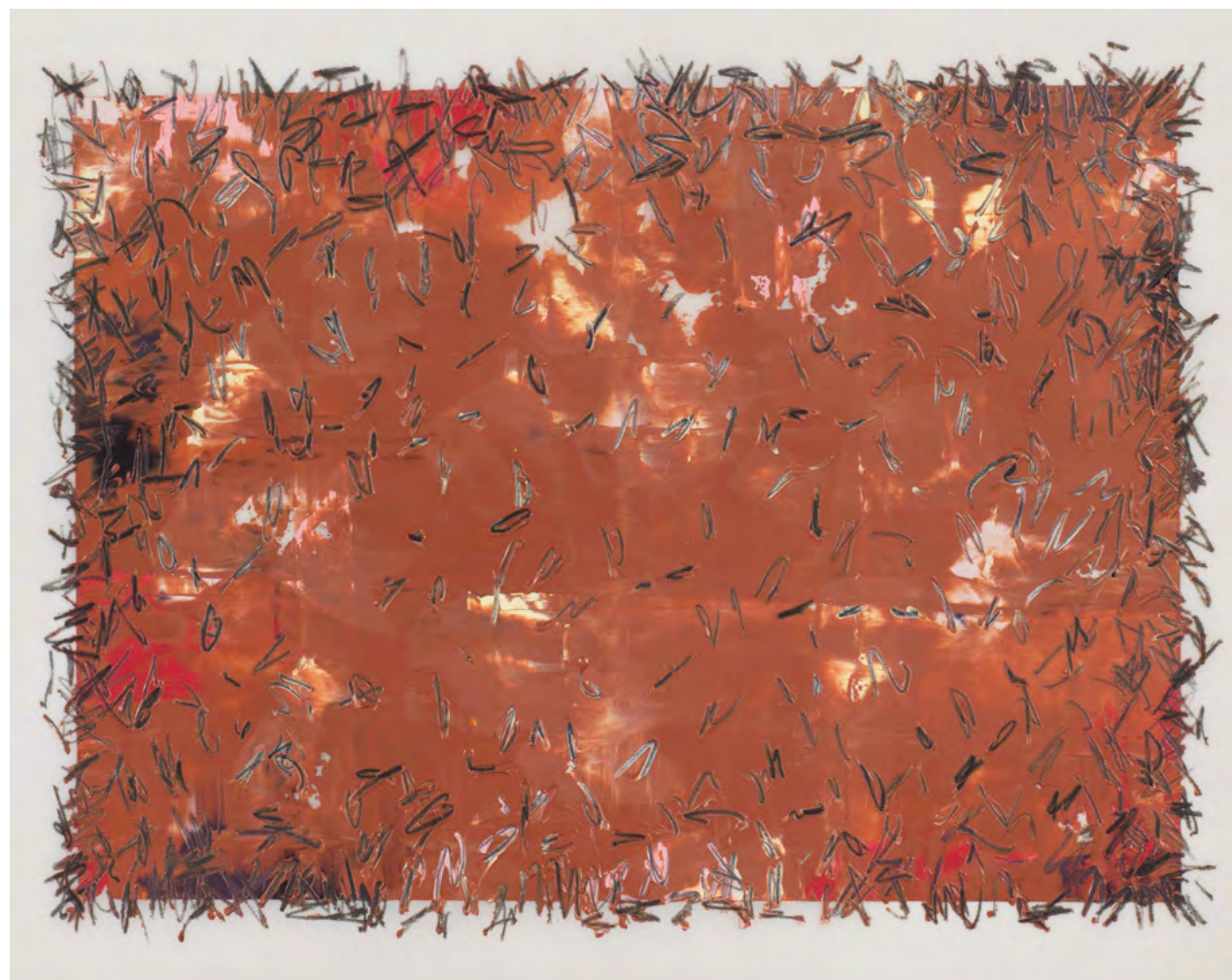


20-14

油彩布面 Oil on Canvas, 150 x 200 cm, 2020

20-16
油彩布面 Oil on Canvas, 100 x 80 cm, 2020





无题 20-1 *Untitled 20-1*
油彩纸本 Oil on Paper, 42 x 60 cm, 2020



无题 20-2 *Untitled 20-2*
油彩纸本 Oil on Paper, 42 x 60 cm, 2020



无题 20-3 Untitled 20-3
油彩纸本 Oil on Paper, 42 x 60 cm, 2020



无题 20-4 Untitled 20-4
油彩纸本 Oil on Paper, 42 x 60 cm, 2020

展览记录及个人简介

- 1960 出生于中国湖南
- 1989 毕业于上海华东师范大学艺术系
获德国 Insel Hombroich 艺术基金会艺术家访问奖金
- 2007 Insel Hombroich 艺术基金会驻馆艺术家项目 (纽斯 德国)
- 2011 Insel Hombroich 艺术基金会驻馆艺术家项目 (纽斯 德国)
现生活和工作于北京

部分群展

- 2020 *轻重*, 德玉堂画廊, 上海, 中国
抽象 2020/上 冷与热, 艺博画廊, 上海, 中国
- 2017 *今天的中国*, 艾德维美术馆, 斯德哥尔摩, 瑞典
零度之维: 抽象艺术的理性表达, 蜂巢当代艺术中心, 北京, 中国
- 2016 *没别的*, 艺博画廊, 上海, 中国
- 2015 *时空书写: 抽象艺术在中国*, 上海当代艺术博物馆, 上海, 中国
今天的中国抽象绘画, Frank Schlag & Cie 画廊, 埃森, 德国
秩序的边界, 蜂巢当代艺术中心, 北京, 中国
- 2014 *无形至上—来自中国的抽象绘画*, 多巴赫胡乐尔当代艺术博物馆, 多巴赫, 德国
另一种乌托邦—上海抽象, 明园美术馆, 上海, 中国
- 2013 *联绵时代: 八位艺术家群展*, 索卡艺术中心, 北京, 中国
- 2012 *中国—德国: 今天的抽象绘画*, Caspar Ludwig Oplander, 上海, 中国
- 2011 *The End of The world - Ice and Fire 2011*, 乌斯怀亚双年展, 阿根廷
Bonsai, 瓦伦西亚现代艺术馆, 西班牙
- 2010 *汉字艺术印象*, 今日美术馆, 北京, 中国
上海摩登—中国现代美术展, CAI 现代艺术研究所, 门马画廊, 札幌市, 日本
无物之阵—当代抽象艺术学术邀请展, 天湖北省艺术馆, 武汉, 中国
- 2009 *迈阿密国际艺术博览会*, UCCA, 迈阿密, 美国
- 2008 *花好月圆*, 余德耀美术馆, 雅加达, 印度尼西亚
- 2006 *释义进行时 /2006*, 刘海粟美术馆, 上海, 中国
- 2005 *病: 我们今天的艺术*, 南京美术馆, 南京, 中国
形而上 2005—黑与白, 上海美术馆, 上海, 中国
- 2004 *龙族之梦—中国当代艺术展*, 爱尔兰当代美术馆, 爱尔兰

甄选个展

- 2019 *地平线*, 今格空间, 北京, 中国
- 2018 *All This*, Nan Hai Art, 密尔布瑞, 美国
- 2015 *交叉—陈墙 (1990 与 2015)*, 艺博画廊, 上海, 中国
陈墙 (1990 与 2014.2015), 艺博画廊, 上海, 中国
- 2013 *陈墙*, Frank Schlag & Cie 画廊, 埃森, 德国
视觉意志—陈墙, 三条祇园画廊, 京都, 日本
- 2012 *光与影—陈墙*, 上海美术馆, 上海, 中国
- 2011 *相距 2 米 2*, Insel Hombroich 艺术基金会, 纽斯, 德国
- 2010 *上海—诺伊斯—陈墙纸本展*, Pretty Land Gallery, 克雷弗尔得, 德国
- 2007 *美好时光*, 苏河现代艺术馆, 上海, 中国
- 2004 *陈墙作品 1993-2003*, Zeit-Foto Salon, 东京, 日本
- 2001 *陈墙作品展*, 亦安艺术画廊, 上海, 中国
- 1995 *陈墙抽象绘画展*, 上海美术馆, 上海, 中国

公共收藏

- 中国美术馆
上海美术馆
余德耀美术馆
昊美术馆
上海红坊集团
德国 Insel Hombroich 艺术基金会

Biography

- 1960 Born in Hunan Province
- 1989 Graduated from Fine Arts Department, East China Normal University, Shanghai, China
Received Visiting Artist Fellowship from the Insel Hombroich Foundation, Neuss, Germany
- 2007 Artist in Residence Program of the Insel Hombroich Foundation, Neuss, Germany
- 2011 Artist in Residence Program of the Insel Hombroich Foundation, Neuss, Germany
Currently working and living in Shanghai

Selected Group Exhibitions

- 2020 *Qing Zhong*, Matthew Liu Fine Arts, Shanghai, China
Abstraction 2020 Part I Cool&Hot, Yibo Gallery, Shanghai, China
- 2017 *China Today*, Edsvik Art Museum, Stockholm, Sweden
Degree Zero of Art, Hive Center for Contemporary Art, Beijing, China
- 2016 *Nothing Else*, Yibo Gallery, Shanghai, China
- 2015 *Calligraphic Time and Space: Abstract Art in China*, Power Station of Art, Shanghai, China
Chinese Abstract Painting Today, Galerie Frank Schlag & Cie Gallery, Essen, Germany
The Boundaries of order, Hive Center for Contemporary Art, Beijing, China
- 2014 *Abstract Painting from China*, Hurtle Museum for Contemporary Art, Durbach, Germany
Another Utopia - Shanghai Abstract Art, Mingyuan Art Museum, Shanghai, China
- 2013 *The Interwoven Era*, Soks Art Centre, Beijing, China
- 2012 *China - Germany: Abstract Painting Today*, Caspar Ludwig Oplander, Shanghai, China
- 2011 *The End of The world - Ice and Fire*, Ushuaia Biennale, Argentina
Bonsai, Institut Valencià d'Art Modern, Spain
- 2010 *Impression of Chinese Calligraphy*, Today Art Museum, Beijing, China
Modern Shanghai, CAI-Contemporary Art Institute, Japan
Array with No Objects, Hubei Museum of Art, Wuhan, China
- 2009 *Art Miami*, UCCA, Miami, USA
- 2008 *Blooming Flowers and Full Moon*, Yuz Museum, Jakarta, Indonesia
- 2006 *Interpreting*, Liu Haisu Art Museum, Shanghai, China
- 2005 *Illness: Our Art Today*, Nanjing Art Museum, Nanjing, China
Metaphysics, Shanghai Art Museum, Shanghai, China
- 2004 *Dreaming of the Dragon's Nation*, Irish Museum of Modern Art, Dublin, Ireland

Solo Exhibitions

- 2019 *Horizon Line*, Ginkgo Space, Beijing, China
- 2018 *All This*, Nan Hai Art, Millbrae, California, USA
- 2015 *Intersection - Chen Qiang (1990-2015)*, Yibo Gallery, Shanghai, China
Chen Qiang (1990 & 2014.2015), Forbidden City Gallery, Shanghai, China
- 2013 *Chen Qiang*, Galerie Frank Schlag & Cie Gallery, Essen, Germany
The Visual Will - Chen Qiang, Sanjyo Gion Gallery, Kyoto, Japan
- 2012 *Light And Shadow - Chen Qiang*, Shanghai Art Museum, Shanghai, China
- 2011 *A Distance of 2.2 Meters*, Insel Hombroich Foundation, Neuss, Germany
- 2010 *Shanghai - Neuss - Chen Qiang Works Exhibition*, Pretty Land Gallery, Krefeld, Germany
- 2007 *Beautiful Time*, Creek Art Center, Shanghai, China
- 2004 *Painting 1993 - 2003*, Zeit - Foto Salon, Tokyo, Japan
- 2001 *Painting 2001*, Aura Gallery, Shanghai, China
- 1995 *Chen Qiang's Abstract Paintings*, Shanghai Art Museum, Shanghai, China

Collections

- National Art Museum of China
Shanghai Art Museum
Yuz Museum
HOW Art Museum
Shanghai Red Town Group
Insel Hombroich Foundation

作品列表 Checklist

(P10)
纸上作品 - 01 Paper - 01
油彩纸本 Oil on Paper
109 x 79 cm
2018

(P11)
纸上作品 - 02 Paper - 02
油彩纸本 Oil on Paper
109 x 79 cm
2018

(P13)
纸上作品 - 03 Paper - 03
油彩纸本 Oil on Paper
60 x 42 cm
2018

(P33)
20-18
油彩布面 Oil on Canvas
100 x 80 cm
2020

(P34)
20-01
油彩布面 Oil on Canvas
120 x 90 cm
2020

(P35)
20-02
油彩布面 Oil on Canvas
120 x 90 cm
2020

(P14)
纸上作品 - 04 Paper - 04
油彩纸本 Oil on Paper
40 x 50 cm
2018

(P15)
纸上作品 - 05 Paper - 05
油彩纸本 Oil on Paper
30 x 40 cm
2018

(P16)
纸上作品 - 06 Paper - 06
油彩纸本 Oil on Paper
30 x 42 cm
2018

(P37)
20-05
油彩布面 Oil on Canvas
170 x 170 cm
2019

(P38)
20-09
油彩布面 Oil on Canvas
120 x 90 cm
2020

(P39)
20-11
油彩布面 Oil on Canvas
100 x 80 cm
2020

(P17)
纸上作品 - 07 Paper - 07
油彩纸本 Oil on Paper
30 x 42 cm
2018

(P19)
17-27
丙烯布面 Acrylic on Canvas
120 x 160 cm
2017

(P21)
18-09
油彩布面 Oil on Canvas
120 x 90 cm
2018

(P41)
20-14
油彩布面 Oil on Canvas
150 x 200 cm
2020

(P43)
20-16
油彩布面 Oil on Canvas
100 x 80 cm
2020

(P44)
无题 20-1 Untitled 20-1
油彩纸本 Oil on Paper
42 x 60 cm
2020

(P23)
19-19
油彩布面 Oil on Canvas
200 x 158 cm
2019

(P24)
19-20
油彩布面 Oil on Canvas
170 x 170 cm
2019

(P25)
19-21
油彩布面 Oil on Canvas
170 x 170 cm
2019

(P45)
无题 20-2 Untitled 20-2
油彩纸本 Oil on Paper
42 x 60 cm
2020

(P47)
无题 20-3 Untitled 20-3
油彩纸本 Oil on Paper
42 x 60 cm
2020

(P49)
无题 20-4 Untitled 20-4
油彩纸本 Oil on Paper
42 x 60 cm
2020

(P27)
20-08
油彩布面 Oil on Canvas
100 x 80 cm
2020

(P29)
20-10
油彩布面 Oil on Canvas
120 x 90 cm
2020

(P31)
20-13
油彩布面 Oil on Canvas
90 x 120 cm
2020

撰文: 托尼·戈弗雷
Texts by: Tony Godfrey
设计: 王禹博
Designed by: Wang Yubo
编辑: 廖唯觉
Edited by: Liao Weini
中文翻译: 廖唯觉
Chinese Translation: Liao Weini

出品: 德玉堂画廊
Produced by: Matthew Liu Fine Arts
印数: 400
Edition: 400
印刷: 上海雅昌艺术印刷有限公司
Print: Shanghai Artron Art Printing Co., Ltd
2020年12月印制
Printed in 2020.12

版权: 艺术家 (图片)、作者 (文章)。版权所有, 未经书面协议许可, 请勿翻印或转载。
Copyright © by the Artist (photos), Authors (articles). All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage or retrieval system, without permission in writing from the publisher. All works of art copyright the artists, their heirs and assigns.

MATTHEW LIU FINE ARTS

