



黄渊青

Huang Yuanqing

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黄渊青《竹叶白雪》局部

黄渊青在 1990 年完成了他的首件抽象作品。自那时起，强烈的情感投射包裹起他的艺术，一众基础要素共同构成了他的作品。除去画面中可识别的主观意象，组成作品的必要要素还有色彩、文字、线条、形状、笔触，以及那些不容忽视的记号。每一个组成作品的细微的图式符号都带有坚定的自我，甚至能被看作是拥有某种形式的物理存在。经由艺术家创作的这些画面上的物，有时能被认为是客观存在的物质，或者有时候是物的视觉误导，最终都逐渐形成了他的创作宗旨。现今中国活跃的一代抽象绘画艺术家，都在绘画中高度关注作品的客观存在，黄渊青依然能凭借他的艺术拥有异常突出的位置。

黄渊青《竹叶白雪》局部

在黄渊青近期的作品中，这种特征尤为显著。一些作品需要经历多年时间进行沉淀，另一些作品则较为迅速地完成。尽管作品创作的时长有所不同，每一件作品总是耐心地等待被完成的瞬间。颜料一层接一层地被添加到堆叠的印记上，最终完成的物体将与创作的历史所共生。艺术家曾经解释道：“我的绘画从一条线开始：写，覆盖，再写，再覆盖，直至完成。在过程中，我常常会有一个停顿的时间，我称之为“发酵”。等待，之后再看，寻找新的出发点。有时会停顿几个月。”最终，时间流逝的痕迹将成为这些作品的其中一个组成部分，记录成为它们各具特色的自我。

黄渊青《竹叶白雪》局部

尽管在那些需要经历长达 6 年甚至 9 年才孕育而成的作品里，最终成型的作品仍然无法掩盖那些捕捉创作瞬间的新鲜感和即时性的表达。无数未经修饰的线条，记录下的是急促、短暂和迫切。与其说它们承载的是漫长的创作时间，不如说它们保留了转眼即逝的创作瞬间，笔触里时刻流露着一种颤动不安的能量。尽管如此，这些带有瞬时性的作品却不是随机出现或者偶发而成的。它们表面上的自由实际是在每一处记号和形状之间的抗衡下所形成的综合状态。这种状态的表达是一个自相矛盾的过程：一个既深思熟虑又不由自主、既小心翼翼又冲动鲁莽的创作形式。因而，它们率先成为了作品中表面上众多矛盾关系中的一个。

黄渊青《竹叶白雪》局部

在其他方面，艺术家的艺术方式同样显得相互矛盾。某种程度上，这种感觉来源于作品的表面。黄渊青曾提到在他最初接触帆布进行创作的时候，他没有办法与这种载体进行交流。相反，他使用的是宣纸，一种他在书法锻炼中长期相处并且熟悉的材料。这种材料会根据不同作画的过程变化出不同的特性。帆布材料更为宽广，在它自有的空间内邀请艺术家进行所有创作。同时帆布材料的表面也更为紧张，提供一种承托的力量。用黄渊青的话就是“一种对抗而直接的力量。”对比之下的宣纸就显得更为亲昵，甚至达到一种类似私人的关系，一瞬间之内将颜料全盘接受。与帆布不同的是，宣纸需要“温柔的抚摸”。随后，他发现他逐渐能同时掌握两种材料的特性并在此之间进行转换。他说到：“两种材料的交替，对我来说，就是体验两种不同文化。就像太极和拳击。”关于这两方面的研习都随着矛盾的过程而停止，并开始互相地为对方提供滋养。因而最终艺术家亦能同时使用两种不同的材料，并根据它们的特性进行创作。艺术家曾经这样描述：“现在的作品，两种材料的感觉互相交融起来”。

黄渊青《竹叶白雪》局部

或许其中最具歧义的还是绘画本身所呈现的视觉要素。黄渊青坚定的一点是：“我在绘画中的线、形、印记、色彩都没有指向任何自然物，是完全的抽象。”尽管他的作品持续挖掘绘画中的抽象意义。其中彩色的颜料、潦草的线条、或平整或断裂的表面，这些特征还是指向了另一种令人惊讶的理解。从艺术家物理活动的痕迹中找到了一种对光和运动的隐晦表达，这些绘画也能在理性边缘中识别到一些自然界的形态。横穿绘画表面的线条能看作是运动中的枝条，凝固的色块则是花瓣，涂抹而成的白色也可以是弥漫的空气。在这个层面上看，这些绘画作品就同时拥有了笔触抽象和表象含意的极端矛盾状态。不管采用这两种方式中的哪一种单独地进行绘画理解似乎都是无效的。对于黄渊青而言，他们的差别都能迎刃而解。他的观察是：“具象与抽象作品只是表达方式的不同。”但这两种如此迥异的方式为何能在黄渊青的绘画中得到调和？

黄渊青《竹叶白雪》局部

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关于他作品发展的线索还有来自不同的甚至有时完全相悖的根源。其中，艺术家在中国书法的研习占据了首位。艺术家 1963 年出生在上海。艺术家回忆，他的童年总时刻围绕着中国传统的文化和严苛的纪律。最初的他先通过临摹各种先贤的作品熟悉起书法的方式。其中包括以草书著名的书法家张旭，还有“宋四家”之一的诗人黄庭坚，以及元代书画家杨维桢和明代“泼墨大写意画派”创始人徐渭。这些人物无一例外都拥有突出的艺术风格，他们美学上的考量与高度个人的表达密切相连。他们成就的价值也在于他们实现了个人化的风格特征，然而，他们的核心目的仍然是通过文字的形式传递其中的意义。因此从最初的起源开始，黄渊青显然是受到这种提取书法本质并融合语义学意义的形式所影响。

黄渊青《竹叶白雪》局部

通过对早期大师的学习，黄渊青在书法技术上进行延伸实验，以此寻求必要的艺术技巧。1989 年时他从上海师范大学美术系中毕业，在此之前的整个学生时代他一直朝着书法方向进发。这段时间，他在书法方面的锻炼不断拓展并且不断加深，陆续向著名的现代书法家沈曾植（1850 – 1922）和徐生翁（1875 – 1964）靠近。关于书法的发展，黄渊青写道：“我开始怀疑并试图反对这些中国书法的传统”。正如艺术家所说，他着迷于现代书法中特别“靠近抽象绘画”的部分。这种对教条式书法技法的抗拒随着他对西方现代艺术的了解逐步加强。

黄渊青《竹叶白雪》局部

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黄渊青《竹叶白雪》局部

这个问题是欣赏黄渊青艺术的一个核心。抽象里必然包含了自主，是一种自带的术语，无须借助其他任何的参考就能存在。但是内涵必须涉及一个形指代一个物的内容，也就看似意味着它始终和抽象相悖。可是，这种矛盾在黄渊青的绘画里得到了协调，艺术家颜色、线条和形状的运用同时具有自给自足的内容也带有高度暗示的意味。黄渊青的绘画具有独立的图像力量，但是同时也成功地吸引观众的想象向其他方向蔓延。举个例子，他从未运用颜色单纯地追求装饰性协调，而选择通过它们传递某种情感的表达。线条和记号令画面变得活跃，同时也能勾起关于自然界中水流、空气流动和树叶飘落的过程。

黄渊青《竹叶白雪》局部

学者们对美国抽象表现主义绘画中内涵的讨论集中在各种类型符号的应用上，有的是关于隐喻的，有的是关于语境的。隐喻成为了联想两个独立个体之间的过渡带，因而，其中一方能够包含另外一方。例如，颜色能够成为情感的隐喻。我们也能从痕迹的观察中找到语境的符号，记号成为触发者的证据。其中一个例子是，书法者焦躁的能量塑造了线条的形状。书法通过记号传递书写者的性格特征和文字内涵。考虑到黄渊青在书法锻炼上的重要性，这种分析极具价值。

黄渊青《竹叶白雪》局部

黄渊青的作品植于书法的灵活表现力，能从象征主义的限制中解放出来，他的创作没有被技术和意图所局限。取而代之的是，它所渴求的是禅宗所倡导的那种难以捉摸的状态——“非艺术的艺术”，该成就所表达的内容超越了其单纯的主观目的。

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保罗·穆尔豪斯

2020.06

Snow from a Bamboo Leaf: The Art of Huang Yuanqing

Huang Yuanqing completed his first abstract painting in 1990. Since then his art has been defined by a profoundly sensual immersion in the fundamental elements that comprise his activity. Eschewing recognisable subjects, his work's essential constituents are colour, texture, line, shape, brushwork and – above all – mark-making. Each of these pictorial components has an assertive and, it would seem, a purely physical presence. The creation of paintings as things in themselves – as objects to be reckoned with and, on occasion, to be visually seduced by – would appear to be his principal aim. Among a distinguished generation of abstract painters now working in China, which includes such leading figures at Zhu Jinshi and Su Xiaobai who also place a premium on their paintings' objective factuality, Huang occupies a distinctive and extreme position.

Nowhere is this more evident than in Huang's recent paintings. Some works evolved over a period of several years; others were completed more quickly. Irrespective of the duration of their creation, each painting is always patiently wrested into existence. Layer upon layer of pigment is superimposed over an accretion of marks, so that the completed object embodies the history of its making. The artist has explained this as follows: 'My painting starts from a line: write, cover, write again, until it is done. During this process, I often have moments of pause, which I consider as ferment periods. Then I would wait, re-evaluate and look for a new entry point. Sometimes the pause can be as long as a few months.' As a result, the evidence of the passage of time has its place in the formation of such works, contributing to their individual character.

Yet even in those paintings that span six or even nine years of gestation, the final image inevitably conveys an arresting impression of freshness and spontaneity. Comprising a plethora of rawly applied marks, such works suggest rapidity, brevity and urgency. Rather than bearing the weight of protracted labour, they are impressed instead with the traces of moments glimpsed and preserved and the brushwork has a nervous, flickering energy. There is, however, nothing random or accidental about these elusive works. Their apparent freedom is counterbalanced by a sense that every mark and shape contribute to the whole. The impression is that of a contradictory process: a way of working that is both contemplated yet spontaneous, deliberate but impetuous. In that respect they advance the first of many apparent contradictions.

For in other aspects, too, Huang's approach seems paradoxical. Partly this is due to the surfaces on which he works. Huang has explained that when he first began to work on canvas he did not feel a connection with that support. Instead, he used rice paper, a medium with which he was familiar through long experience in calligraphy. These materials are very different in character and, during the painting process, in the way they behave. Canvas is more expansive, inviting the artist to inhabit its implied space. It also provides a taut, resistant surface, needing 'a power that is confrontational and direct' as Huang has described it. Rice paper is more intimate, almost a private place, and accepts pigment with immediacy. In contrast to canvas, it invites 'a gentle touch'. Subsequently, he found that he was able to draw on the characteristics of both materials and to switch between canvas and rice paper. Moving from one medium to another was, he has commented, 'as if I'm experiencing two cultures, or like the relations between Tai Chi and boxing'. Gradually these respective practices ceased to be contradictory and began to cross-fertilise, so that he is now able to draw upon the characteristics of both ways of working. As the artist has stated, 'The current works have the sentiments of both materials.'

Perhaps the deepest ambiguity, however, relates to the visual significance of the paintings themselves. This is a point on which Huang is emphatic: 'I have no specific references in the lines, shapes, marks and colours in my paintings. They are completely abstract.' Notwithstanding his paintings' insistent emphasis on abstract qualities of paint, scribbled line, surface, flatness and facture, these material characteristics may nevertheless yield a surprising alternative perception. From the traces of the artist's physical activity there arises an elusive intimation of light and movement, and the paintings suggest natural forms that hover on the edge of recognition. Lines traversing the surface of a painting can be read as branches in movement; coagulated pigment as petals; a wash of white as air. At that point, the paintings embrace the contradictory extremes of abstract mark-making and connotation. While these two ways of reading a painting would seem inimical, there is a sense that for Huang such differences are capable of resolution. He has observed: 'The only difference between figurative and abstract works is their method of expression.' But how are these apparent opposites harmonised in Huang's paintings?

The rhythms of calligraphy

A clue lies in the diverse and sometimes contrary sources that have fed the development of his work. Among these, Huang's experience of Chinese calligraphy is of primary importance. Born in Shanghai in 1963, the artist has recalled how from childhood he studied the rigorous disciplines associated with a tradition deeply embedded in the culture of his country of birth. He began by familiarising himself with the work of the leading masters. These included Zhang Xu in the Tang Dynasty, celebrated for the cursive style he evolved; Huang Tingjian, one of the Four Masters of the Song Dynasty and also a poet; Yang Weizhen in the Yuan Dynasty, who was also a painter; and Xu Wei in the Ming Dynasty, who pioneered the use of splattered ink and is considered one of the founders of modern Chinese painting. All these figures are rightly celebrated for their distinctive styles in which aesthetic considerations are inseparable from the cultivation of a highly individual form of expression. While valued for their outstanding stylistic accomplishments their achievements reside, however, within a discipline whose central purpose is to convey meaning in the form of words. From the outset, therefore, it is apparent that Huang was impressed by an activity whose abstract formal aspects embodied semantic significance.

Based on his early study of these masters, Huang experimented at length with the techniques of calligraphy in order to acquire the essential skills. This continued throughout his student years which were spent at Shanghai Normal University from which he graduated in 1989. Throughout his time there, his involvement in calligraphy both deepened and widened and he gravitated towards the example of modern calligraphers, notably Shen Zengzhi (1850 – 1922) and Xu Shengweng (1875 – 1964). Of this development, Huang remarked that "I felt more inclined to go against some set 'rules' in traditional calligraphy". In particular, he was drawn to those aspects of modern calligraphy which were, as he noted, 'very much close to abstract painting'. Significantly, his desire to react against traditional practices went hand in hand with a growing awareness of modern Western art.

Abstraction and meaning

This question is central to an appreciation of Huang's painting. The idea of abstraction implies autonomy, something that exists on its own terms and without reference to anything other than itself. But meaning necessarily involves one thing standing for another, and would therefore seem inimical to abstraction. Yet, this very contradiction is implied by his work, in which the artist's deployment of colour, line and shape seems to be both self-sufficient and also highly suggestive. Huang's paintings have an independent pictorial authority, but they entice the viewer's imagination in other ways. His use of colour, for example, is never purely decorative but contributes to the expression of feeling conveyed by each painting. Line and mark animate the surface, but they also recall movements in nature when water, air and leaves are disturbed.

Scholarship about the question of meaning in American Abstract Expressionist painting has focused on the idea of rhetoric, and various categories of sign, including metaphor and indexical marks, have been identified. Metaphor invokes the way two independent entities are fused in imagination, so that one thing embodies another. For example, a colour may call to mind a feeling. Indexical signs rest on the notion of traces, notably marks that provide empirical evidence of the agency that caused them. An instance of this is a line shaped by the nervous energy of the calligrapher. Such ideas are valuable in approaching Huang's paintings given the importance he attaches to calligraphy, a discipline that expresses meaning and the character of the calligrapher.

Huang's work rooted in the expressive vitality of calligraphy, yet liberated from the restrictions of symbolism, his art transcends concerns of technique and intention. Replacing those experiences, it aspires to that elusive state advocated by Zen teaching - an 'artless art' – the achievement of which yields expression beyond the merely subjective.

Paul Moorhouse
2020.06



2010-2017

丙烯油彩布面 Acrylic and Oil on Canvas, 170 x 200 cm, 2017



2016-2017-2

丙烯油彩布面 Acrylic and Oil on Canvas, 160 x 200 cm, 2017



2016-2017-3
丙烯油彩布面 Acrylic and Oil on Canvas, 130 x 150 cm, 2017



2017-1
丙烯油彩布面 Acrylic and Oil on Canvas,
170 x 250 cm, 2017



2017-18
丙烯亚麻布面 Acrylic on Linen, 170 x 200 cm, 2017



2017-30
丙烯亚麻布面 Acrylic on Linen, 170 x 210 cm, 2017



2017-33
丙烯亚麻布面 Acrylic on Linen, 200 x 260 cm, 2017



2017-2018-2
丙烯布面 Acrylic on Canvas, 120 x 160 cm, 2018



2018-3

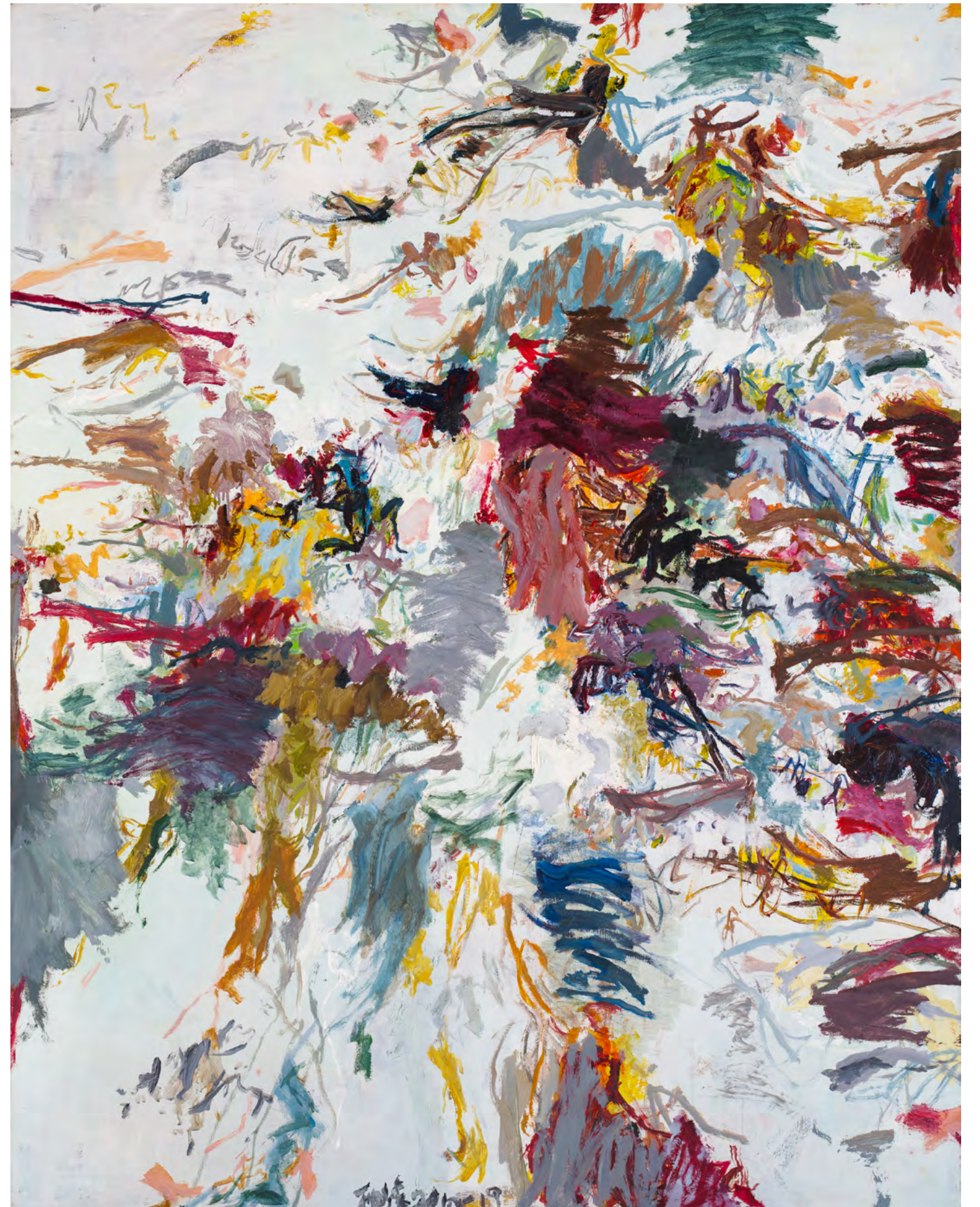
丙烯油彩亚麻布面 Acrylic and Oil on Linen, 200 x 230 cm, 2018



2018-10

丙烯油彩亚麻布面 Acrylic and Oil on Linen, 170 x 210 cm, 2018

2010-2019
丙烯油彩布面 Acrylic and Oil on Canvas, 160 x 120 cm, 2019





2014-2019-1
丙烯油彩布面 Acrylic and Oil on Canvas, 60 x 73 cm, 2019



2014-2019-2
丙烯油彩布面 Acrylic and Oil on Canvas, 130 x 150 cm, 2019



2017-2019
丙烯油彩布面 Acrylic and Oil on Canvas, 170 x 200 cm, 2019



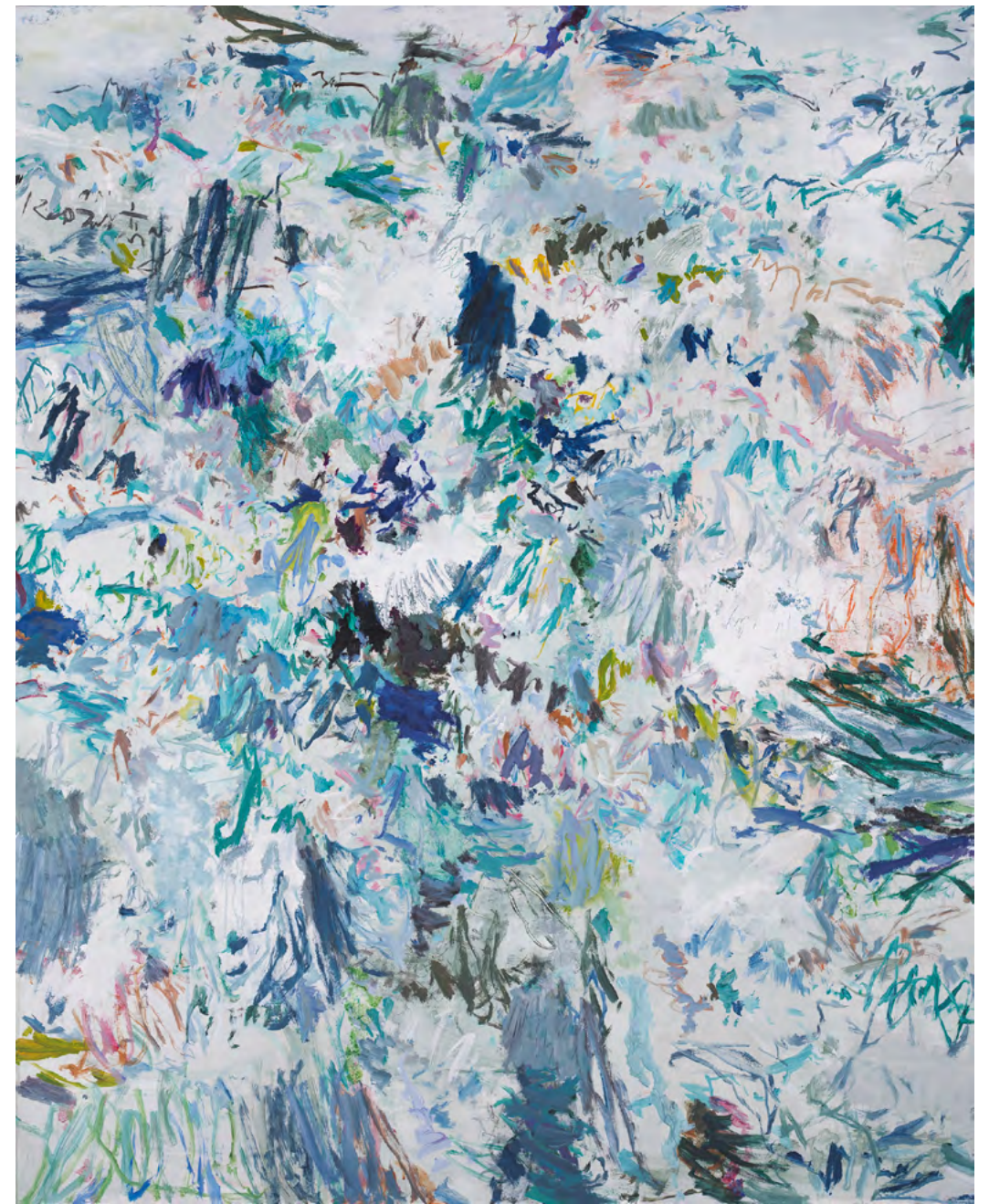
2019-1

丙烯油彩亚麻布面 Acrylic and Oil on Linen, 170 x 210 cm, 2019



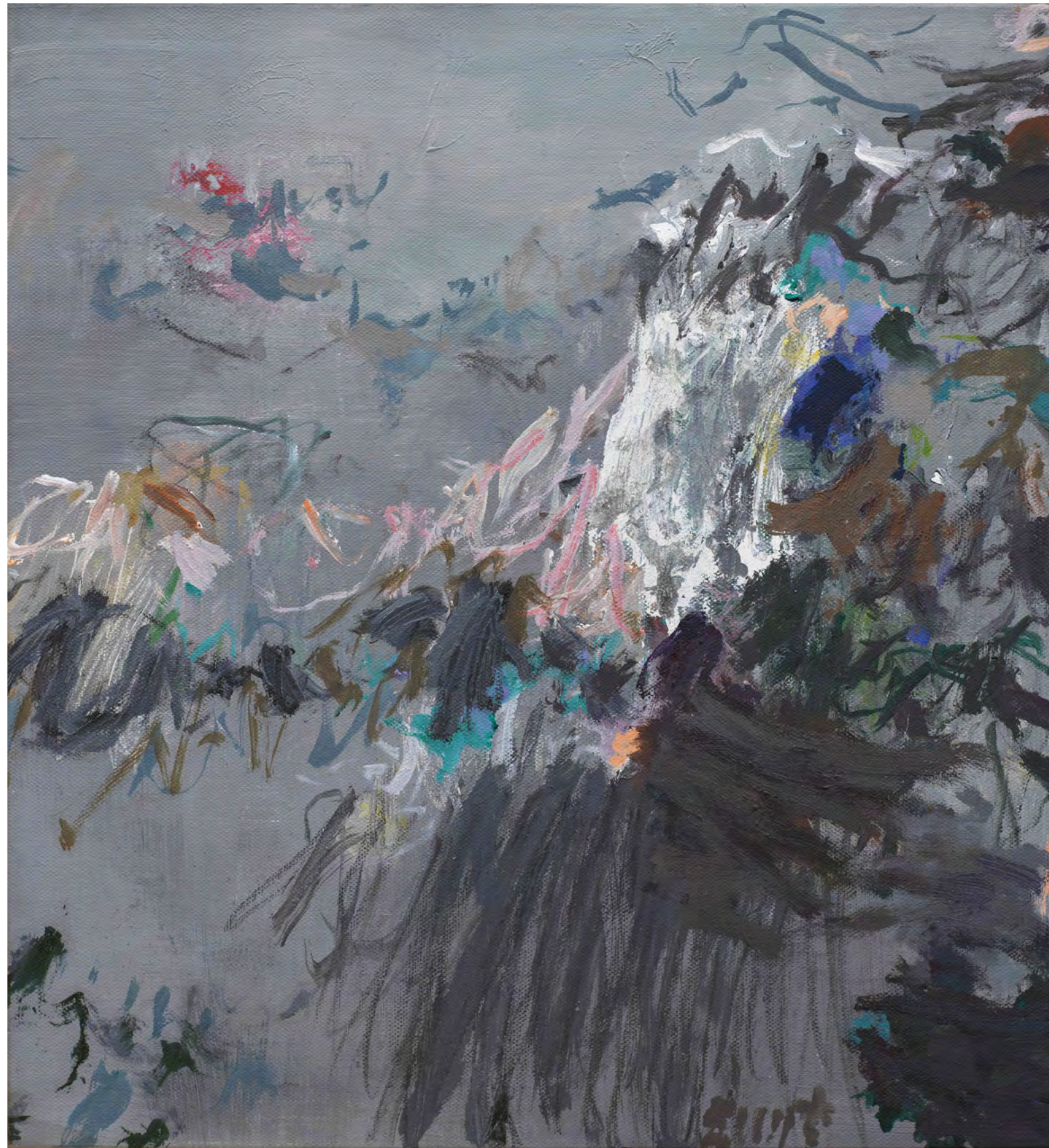
2019-7

丙烯油彩布面 Acrylic and Oil on Canvas, 170 x 200 cm, 2019



2019-10

丙烯油彩布面 Acrylic and Oil on Canvas, 175 x 140 cm, 2019



2019-2020-1

丙烯油彩布面 Acrylic and Oil on Canvas, 53 x 46 cm, 2020



2015-2020-1
丙烯油彩布面 Acrylic and Oil on Canvas, 53 x 46 cm, 2020



2015-2020-2
丙烯油彩布面 Acrylic and Oil on Canvas, 53 x 46 cm, 2020



2020-1

丙烯油彩布面 Acrylic and Oil on Canvas, 170 x 200 cm, 2020



2020-4

布面油画 Oil on Canvas, 200 x 170 cm, 2020





2020-7

丙烯油彩布面 Acrylic and Oil on Canvas, 130 x 150 cm, 2020



2020-8

丙烯油彩布面 Acrylic and Oil on Canvas, 140 x 175 cm, 2020



展览记录及个人简介

1986 生于中国上海
2014 毕业于上海师范大学油画专业
现生活和 works 于上海

甄选个展

2018 *线的动机：黄渊青*，艺术门，香港，中国
2016 *墨*，晴日堂，上海，中国
黄渊青个展，Galerie Albrecht，柏林，德国
2015 *势*，203ART，上海，中国
2014 *没有边界*，红坊艺术中心 / 艺博画廊，上海，中国
2013 *黄渊青个展*，红坊艺术中心 / 三条社园画廊，京都，日本
2012 *黄渊青个展*，Galerie Albrecht，柏林，德国
2010 *形象*，张江当代艺术馆，上海，中国
黄渊青个展，Galerie Albrecht，柏林，德国
2007 *靠近*，曼谷大学画廊，曼谷，泰国
2005 *在·不在*，张江当代艺术馆，上海，中国
2004 *像·相*，A&A Phoenix，香港，中国
2003 *像·相*，比翼艺术中心，上海，中国
2002 *黄渊青个展*，Goto 画廊，东京，日本
内在的光，A&A Phoenix，香港，中国
2021 *黄渊青个展*，Goto 画廊，东京，日本

部分群展

2020 *抽象 2020/上 冷与热*，艺博画廊，上海，中国
2020·致幻——都市景观与抽象艺术，明园美术馆，上海，中国
轻重——陈墙 x 黄渊青 双人联展，德玉堂画廊，上海，中国
ECHO ON PAPERS，阿拉里奥画廊，上海，中国
2019 *剧本、痕迹和不可预测的*，艺术门画廊，上海，中国
继续——M50 创意园二十周年特展，香格纳画廊 M50，上海，中国
2017 *涂鸦和书法：6 中国抽象艺术家*，阿拉里奥画廊，上海，中国
十年：抽象艺术，偏锋新艺术空间，北京，中国
宝龙美术馆开馆展——寻脉造山，宝龙美术馆，上海，中国
2016 *Envision——周围艺术十二人展*，周围艺术画廊，上海，中国

2015 *没别的*，艺博画廊，上海，中国
时空书写——抽象艺术在中国，上海当代艺术博物馆，上海，中国
中国瑞典当代艺术交流展——庆贺中国瑞典建交 65 周年，203ART，深圳，中国
2013 *心神会*，外滩 22 号艺术中心，上海，中国
家园·另一种乌托邦，明圆美术馆，上海，中国
绘画——黄渊清·欧阳春·石至莹，James Cohan 画廊，上海，中国
2012 *来自上海的艺术*，台湾省立美术馆，台北，中国
地平线，山梨县美术馆，山梨，日本
书写之道——八位中德艺术家联展，证大当代艺术空间，上海，中国
2011 *新传统·上海当代艺术展*，祉元画廊，京都，日本
都市抽象，Art Front Gallery，东京，日本
道法自然，MoCA 上海当代艺术馆，上海，中国
2010 *一江春水*，前波画廊，北京，中国
艺术与设计，半岛 1919，上海，中国
北京电影学院 60 周年院庆当代艺术邀请展，4°空间美术馆，北京，中国
2009 *重返现代*，西湖美术馆，杭州，中国
2008 *上海焦点——当代艺术展*，上海大学美术学院 99 创意中心，上海，中国
2007 *浮游——中国艺术新一代*，韩国国立现代艺术博物馆，首尔，韩国
2006 *潘微、黄渊青联展*，雅巢画廊，上海，中国
2004 *龙族之梦——中国当代艺术展*，爱尔兰现代艺术博物，都柏林，爱尔兰
2003 *形而上 2003——上海抽象艺术展*，上海美术馆，上海，中国
2002 *形而上 2002——上海抽象艺术展*，上海美术馆，上海，中国
抽象新说：2002 上海抽象艺术群体，刘海粟美术馆，上海，中国
2001 *形而上 2001——上海抽象艺术展*，上海美术馆，上海，中国

Biography

1986 Born in Shanghai, China
2014 Graduated from Shanghai Normal University, majoring in oil painting
Currently working and living in Shanghai

Solo Exhibitions

2018 *Motives of Lines*，Pearl Lam Galleries，Shanghai，China
2016 *Ink*，Around Space Living，Shanghai，China
Huang Yuanqing，Galerie Albrecht，Berlin，Germany
2015 *Shi*，203ART，Shanghai，China
2014 *No Boarder*，Yibo Gallery，Shanghai，China
2013 *Huang Yuanqing*，Gallery Sanjyo Gion，Kyoto，Japan
2012 *Huang Yuanqing*，Galerie Albrecht，Berlin，Germany
2010 *Xing Xiang*，Zhangjiang Contemporary Art Center，Shanghai，China
Huang Yuanqing，Galerie Albrecht，Berlin，Germany
2007 *Move Closer*，Gallery of Bangkok University，Bangkok，Thailand
2005 *Present, not present*，Zhangjiang Contemporary Art Center，Shanghai，China
2004 *Xiang · Xiang*，A&A Phoenix，Hongkong，China
2003 *Xiang · Xiang*，BizArt，Shanghai，China
2002 *Huang Yuanqing*，Gallery Goto，Tokyo，Japan
Light Inside，A&A Phoenix，Hongkong，China
2001 *Huang Yuanqing*，Gallery Goto，Tokyo，Japan

Selected Group Exhibitions

2020 *Abstraction 2020 Part I Cool&Hot*，Yibo Gallery，Shanghai，China
Psychedelic，Mingyuan Art Museum，Shanghai，China
Qing & Zhong - Chen Qiang & Huang Yuanqing，Matthew Liu Fine Arts，Shanghai，China
Echo on Papers，Arario Gallery，Shanghai，China
2019 *Scripts, Traces, and the Unpredictable*，Pearl Lam Galleries，Shanghai，China
Continuance，ShanghART Gallery，Shanghai，China
2017 *Graffiti and Calligraphy*，Arario Gallery，Shanghai，China
Decade，PIFO Gallery，Beijing，China
Tracing the Past and Shaping the Future，Powerlong Museum，Shanghai，China
2016 *Envision*，Around Space Gallery，Shanghai，China
2015 *Nothing Else*，Yibo Gallery，Shanghai，China

Time and Space: Abstract Art in China，Power Station of Art，Shanghai，China
Communication of Sweden - China Contemporary Art，203 ART SPACE，Shanghai，China
2013 *Encounter of Heart and Mind*，Bund 22，Shanghai，China
Home - Another Utopia，Mingyuan Art Museum，Shanghai，Japan
Huang Yuanqing, Ouyang Chun, Shi Zhiying: Paintings，James Cohan Gallery，Shanghai，China
2012 *Arts from Shanghai*，National Taiwan Museum of Fine Arts，Taipei，China
Horizon，Yamanashi Prefectural Museum of Art，Yamanashi，Japan
The Way of Writing，Zendai Contemporary Art Space，Shanghai，China
2011 *New Tradition*，Gallery Sanjyo Gion，Kyoto，Japan
Urban Abstract，Art Front Gallery，Tokyo，Japan
Tao of Nature - Chinese Abstract Art Exhibition，MOCA，Shanghai，China
2010 *River Flows East: Landscapes of the Imagination*，Chambers Fine Art，Beijing，China
Art & Design，Bund 1919，Shanghai，China
Beijing Film Academy's 60 Anniversary Exhibition，4° Space Art Museum，Beijing，China
2009 *Return to Modern*，West Lake Art Museum，Hangzhou，China
2008 *Highlight*，99 Creative Center，Fine Arts College of Shanghai University，Shanghai，China
2007 *Float*，National Museum of Modern and Contemporary Art，Seoul，Korea
2006 *Pan Wei & Huang Yuanqing*，Refined Nest Gallery，Shanghai，China
2004 *Dreaming of the Dragon's Nation*，Irish Museum of Modern Art，Dublin，Ireland
2003 *Metaphysics 2003: Shanghai Abstract Art Exhibition*，Shanghai Art Museum，Shanghai，China
2002 *Metaphysics 2002: Shanghai Abstract Art Exhibition*，Shanghai Art Museum，Shanghai，China
New Abstraction，Liu Haisu Art Museum，Shanghai，China
2001 *Metaphysics 2001: Shanghai Abstract Art Exhibition*，Shanghai Art Museum，Shanghai，China

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(P14) 2017-1 丙烯油彩布面 Acrylic and Oil on Canvas 170 x 250 cm 2017	(P16) 2017-18 丙烯亚麻布面 Acrylic on Linen 170 x 200 cm 2017	(P17) 2017-30 丙烯亚麻布面 Acrylic on Linen 170 x 210 cm 2017	(P33) 2019-7 丙烯油彩布面 Acrylic and Oil on Canvas 170 x 200 cm 2019	(P35) 2019-10 丙烯油彩布面 Acrylic and Oil on Canvas 175 x 140 cm 2019	(P37) 2019-2020-1 丙烯油彩布面 Acrylic and Oil on Canvas 53 x 46 cm 2020
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MATTHEW LIU FINE ARTS

