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Solo Exhibition at

art Pier 94  
new york  
PRESENTED BY ART MANN

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Cover photograph: *Gao Xingjian, 內外無礙 Intérieur et extérieur,*  
2011, 114 x 146cm, Ink on Canvas

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## Foreword

Helina Chan

As one reflects upon Gao's upbringing and experiences amidst the Cultural Revolution, his multidisciplinary gifts appear as a natural prerequisite, a source that has paved for the artist, an avenue for survival, and the search for individuality and the freedom to create. Born to a bank official and theatre actress, Gao's mother inculcated in her son, a passion for theatre, writing and painting. As a child, he studied oil painting, ink painting and sketching, received violin instruction, and indulged in a myriad of literature translated from the West.

In 1957, upon graduation from Middle School, Gao pursued his education at the Beijing Foreign Studies University, as opposed to the Central Academy of Fine Arts. This decision to major in French Literature did not hinder the development of Gao's gifted artistry, but instead brought his literary finesse to the surface. A love for language that would complement his artistic endeavors; whilst forming the basis of Gao's inimitability as an artist who does not solely fuse ideas from the East and West, but acts as a mediator and critic between the two cultures. After his graduation, Gao took on a professional working role at the theatre in Beijing.

Gao commenced work on the Nobel-winning 'Soul Mountain' in 1982, amongst other literary pursuits. In 1983, he stole refuge along the Yangtze valley, covering over 15,000 kilometres of China. The encounters during his travels further contributed to the autobiographical essence of the novel. Shifting perspectives with heartfelt deliberation, what I deemed profound from 'Soul Mountain', is the vibrant intensity Gao depicts, which lies encased within the living being - a momentary surge that withers sans caution, alike to a potent, ephemeral flame. It is precisely the eruption of such sentiment, as one ponders on the richness of existence and the parody of its transitory nature, which entices viewers to delve further into Gao's works; exploring the artist's multidisciplinary talent, and the fulfilment, enhancement gained when one links his novels to his paintings, and his paintings to his films.

Gao moved to France in 1987. Since 1987, Gao has been developing his ink work in Europe, where he has been widely exhibited in various cities across the continent, gaining critical acclaim amongst those who appreciate ink works. iPreciation co-organized with Singapore Art Museum to present the 'Gao Xingjian Experience' at the Singapore Art Museum in 2005, which brought Gao's retrospective artworks to Southeast Asia for the first time. More recently in 2015, Gao enjoyed two solo exhibitions in two museums in Brussels; a retrospective exhibition was held at the Musee D'Ixelles and his recent works were collected and permanently displayed in a dedicated a room at the Royal Museums of Fine Arts, Brussels. In the United States, two academies have featured Gao's works – the Snite Museum of Art, University of Notre Dame, Indiana in 2007, and The Art Gallery, University of Maryland, in 2013. Today I am delighted to present Gao's ink on canvas and ink on paper works to New York audiences for the first time at Art New York. We hope this exhibition feature will bring New Yorkers a step closer to Gao's artistry, as we experience his energy that binds his works across genres, and augments the singularity of each esoteric pursuit.

## Gao Xingjian: An Ongoing Quest for Aesthetic Fulfilment

Gao Xingjian (b. 1940 in Republican China) had a strong sense of self from childhood, and from an early age he was intent on expressing the perceptions of his creative self in writing and in painting. It was this uncompromising belief in the self that allowed him to survive the social engineering aimed at annihilating the individual during the totalitarian regime of the Cultural Revolution (1966–1976). His large number of plays and short fiction, and his novels *Soul Mountain* and *One Man's Bible* saw him awarded the Nobel Prize for Literature in 2000. He had been living in Paris since the end of 1987 and in 1997 became a French citizen, so it was as a Frenchman that he had received the Prize. Nonetheless, this was the first time in its 100-year history that the Prize had been awarded for a body of works originally written in the Chinese language.

It was through selling his Chinese ink paintings that Gao Xingjian supported himself after relocating to France. As in the case of writing his plays and works of fiction, each of his paintings presents a challenge for him, the artist, to satisfy his desire for aesthetic fulfilment in the execution of a work. Since the 1990s he has held numerous major exhibitions in Europe, Asia and the USA, and each time there are significant innovations in his work. To be considered, also, is the visually aesthetic experience of his theatre productions: under his direction, his plays are art in motion. He directed his grand opera *Snow in August* in 2003 in Taipei, and again in 2005 in Marseille, and it is clear that every part of the stage production is as it were a long hand-held scroll unfolding before the eyes. It is the same with his film *La Silhouette sinon l'ombre (Silhouette / Shadow)* that shows him preparing paintings for his exhibition "l'Errance de l'oiseau" ("The Way of the Wandering Bird") and directing a rehearsal of his play *The Man Who Questions Death*. The exhibition and the play were part of the cultural events for Gao Xingjian Year that was sponsored by the City of Marseille in 2003. The film contains many shots of real scenery, people and objects that can be identified in his paintings. In 2008 Gao Xingjian's singular creative achievements that cross genres and transcend cultural boundaries were acknowledged with his award of a special citation by Italy's La Milanese, one of the world's most celebrated international arts festivals.

Over the past twenty years Gao Xingjian has painted exclusively with Chinese ink, yet prior to that he had been seriously practising and studying European oil painting. It had been his intention to study art at college, but that would have meant embarking on a career of painting propaganda posters in Mao Zedong's New China that had been established in 1949. He subsequently enrolled at the Beijing Foreign Languages Institute where he majored in French literature, and, graduating in 1962, was assigned work as a translator at the Foreign Languages Press in Beijing.

His early Chinese ink paintings of the nude female form found in *Study # 1* (1964, 32 x 22 cm), *Study # 2* (1964, 20.5 x 31.5 cm) and *Nude #1* (1978, 49 x 39 cm) already demonstrate a radical departure in subject matter from traditional Chinese ink painting, while yet retaining brush strokes that are suffused with the focused energy of Chinese calligraphy. It was after visiting the Louvre and seeing the actual paintings of the European masters during his first visit to Paris in 1978 that he realized he would never be able to create comparable works. He decided to abandon oil painting and turned to exploring the expressive potential of painting with Chinese inks. Over the years he had studied the developments occurring in Western art, film and photography, and his insatiable intellectual curiosity led him to interrogate the aesthetic effect of using different techniques. His reflection on these visual genres continues to inform and inspire new directions in his Chinese ink paintings.

When the Cultural Revolution ended, Gao Xingjian was amongst a younger cohort of writers to rise to prominence with publications that represented a break with the socialist-realist guidelines for cultural production established by Mao Zedong back in Yan'an in 1942. From 1980 Gao Xingjian's short stories and his articles on modern European literature began to appear in literary magazines, and his book *Preliminary Explorations into the Art of Modern Fiction* was published in 1981, and reprinted in 1982. These publications saw him transferred to work as a writer at the Beijing People's Art Theatre where the staging of his plays *Absolute Signal* in 1982 and *Bus Stop* in

1983 to ecstatic audiences at the Beijing People's Art Theatre gave him celebrity status in literary circles throughout China and internationally. Both plays were extreme departures from anything produced since the establishment of Mao's New China. Because his writings outrageously contravened Mao's guidelines for cultural production, in early 1983 two conferences were called to denounce *Preliminary Explorations into the Art of Modern Fiction* as a pernicious work that was leading young writers astray through their promotion of modernist writings of the decadent capitalist West. The staging of Gao Xingjian's *Bus Stop* was banned, and Gao Xingjian was amongst the first casualties in the Anti-Spiritual-Pollution Campaign that would last until almost the end of 1983.

In 1984 Gao Xingjian's collection *A Pigeon Called Red Beak*, as well as a number of his short stories and his essays on drama and theatre practice were published. His 1985 publications include *Collected Plays by Gao Xingjian* and several short stories. In 1985 he held an exhibition of his paintings in the foyer of the People's Art Theatre alongside the staging of his play *Wild Man*, and later that year while on invitation to Germany and France to give lectures and read from his works, he again held exhibitions of his paintings that were particularly well received. In 1986 his next play *The Other Shore* was banned during rehearsals. A vendetta was being waged against him, so while again on invitation to Germany in late 1987, he applied for residence status in France, and, by the end of that year, he had relocated to Paris where he has remained since.

Through Taiwan and Hong Kong publishers, his following works went into print: a short story collection *Buying a Fishing Rod for My Grandfather* (1988); the novels *Soul Mountain* (1990) and *One Man's Bible* (1999); *Six Volumes of Plays by Gao Xingjian* (1995) containing his plays *The Other Shore* (1986), *Escape* (1990), *Between Life and Death* (1991), *Of Mountains and Seas* (1993), *Dialogue and Rebuttal* (1993), *Netherworld* (1995) and *Nocturnal Wanderer* (1995); *Weekend Quartet* (1996)

containing the play *Weekend Quartet*, a piece for dance and two poems. He also wrote the French versions of three of his plays: *Between Life and Death* (1993), *Nocturnal Wanderer* (1995) and *Weekend Quartet* (1998). By 2000 most of his major writings had also been published in French, Swedish and English translation, and these undoubtedly contributed to his being crowned Nobel Laureate for Literature in that year.

During the same period Gao Xingjian held many solo exhibitions of his paintings, as many as four both in 1996 and 1998, and five in 2000. He held exhibitions not only in cities throughout France (Paris, Marseilles, Metz, L'Isle-sur-la Sorgue, Bayonne, Aix-en Provence, Caen, Bourges, Rambouillet, Wattrelos, Avignon, Lille, Cassis and Bordeaux) but also in various parts of the world, including Vienna, New York, London, Stockholm, Malmo, Poznan, Luxembourg, Brussels, Hong Kong, Madrid, Barcelona, Mons, Berlin, Aachen, Baden-Baden, Taipei and Singapore. His paintings have been collected by public institutions such as Morat Institute for Art and Art History (Frieberg), the Leibniz Society for Cultural Exchange (Berlin), the East Asian Museum (Stockholm), the Krappert Art Museum (Malmo), the Bourges House of Culture (Bourges), the Nantes Arothèque (Nantes), the Taipei Fine Art Museum (Taipei), the National History Museum (Taipei), Théâtre Molière (Paris), The Nobel Foundation (Stockholm), the City of Marseille and the Chinese University of Hong Kong.

Since 2000 the number of his exhibitions has increased exponentially. Held at the Singapore Art Museum in 2005, "Gao Xingjian Experience" was a large-scale retrospective exhibition organized collaboratively by the Singapore Art Museum and iPreciation Gallery. In 2007 his "La Fin du Monde" ("The End of the World") exhibition was held in the Ludwig Museum of Deutschherrenhaus in Koblenz, Germany. Later that year, his "Between Figurative and Abstract" exhibition was held in the Snite Museum of Art at Notre Dame University, Indiana, in the USA. His most recent major exhibition "Depois do dilúvio" ("After the Flood") was held at the Sintra Museum of Modern Art in

Lisbon, Portugal, in 2009. His film *Silhouette sinon l'ombre (Silhouette / Shadow)* featured at each of the above-mentioned exhibitions, and the Sintra Museum of Modern Art, in addition, also featured his newest film *Depois do dilúvio (After the Flood)*.

A recurring motif in Gao Xingjian's paintings is that of a solitary man who could be a traditional Chinese scholar, a Daoist priest, a Buddhist monk, or a coalescence of all three. At other times it is a solitary thin man dressed in modern clothing. These are invariably the back of a solitary man, and appear to be representations of the artist as he locates himself within the painting to observe it. On the other hand, the person could simply be the symbolization of solitariness, or a reflection of the inner solitariness of the artist.

The female nude form is also a recurring motif. Created with a few decisive strokes of the brush, the image is devoid of detail, but its essential sensuousness is strongly conveyed. Again it is always the back or side profile of the woman's body, as in *L'ivresse (Intoxication)* (1994, 64.5 x 48.5 cm), *Mouvement interior (Restlessness)* (2003, 79.5 x 81 cm), *Au Trefonds (Unfathomable)* (2005, 144 x 169 cm) and many others.

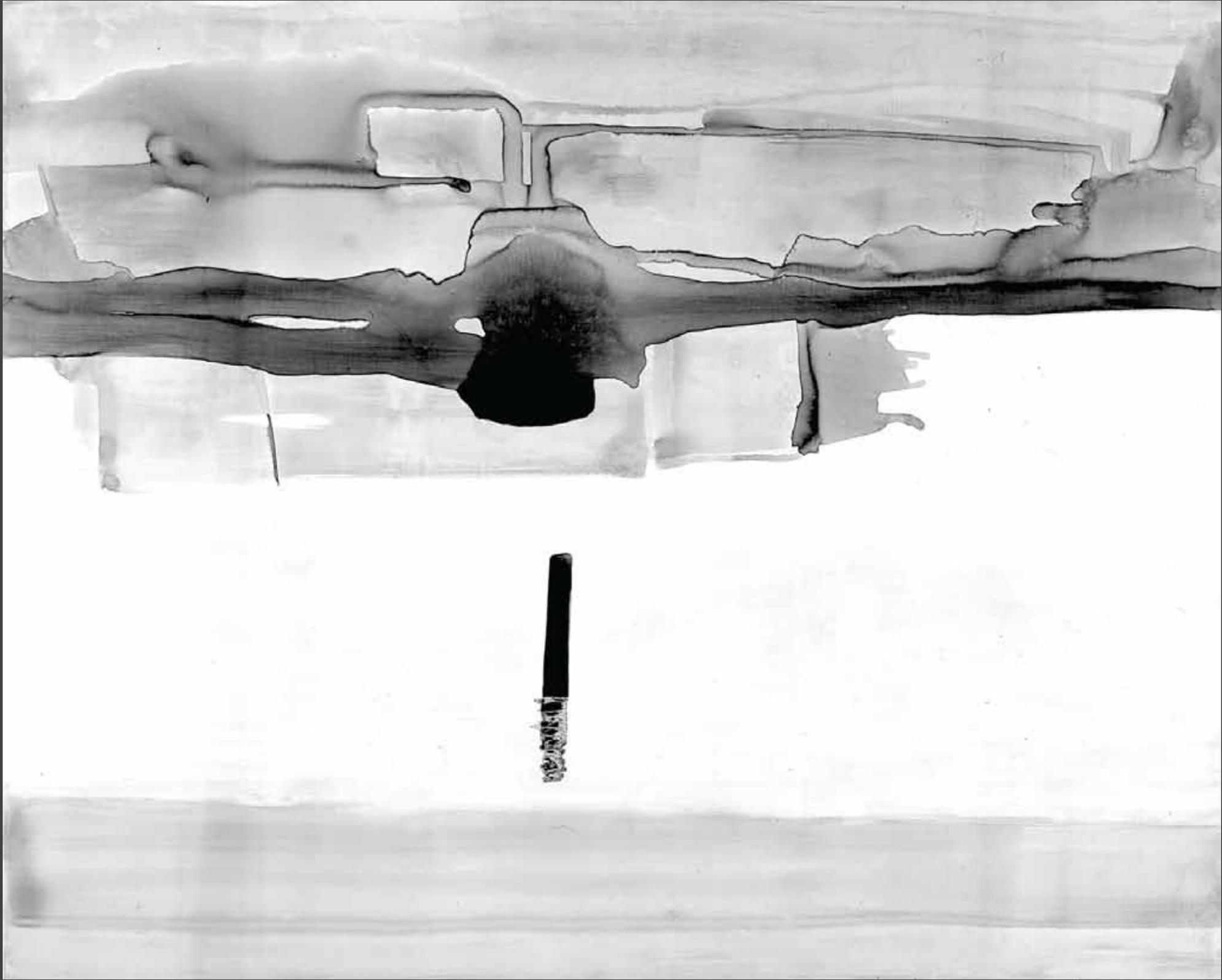
The solitary man motif continues to occur, but in 2006 suddenly some of his paintings are for the first time populated by large numbers of men and women. This comes about in *La Fin du Monde (End of the World)* (2006, 240 x 350 cm), *Face au feu (Observing Fire)* (2006, 127 x 249 cm), *Les Messagers (Messengers)* (2006, 72 x 72 cm) and *Les Auspices (Omens)* (2006, 192 x 200 cm). Gao Xingjian states that his paintings are depictions of the inner mind, and that they may be considered as being "between figurative and abstract". The artist enters a transcendental state, and the darkness within is illuminated by an inner source of light. Painting exclusively with Chinese ink, the differing intensity of this inner light forms subtle hues of green, blue, black and grey in his paintings.

Many of Gao Xingjian's 2008 and 2009 ink paintings are executed on canvas instead of rice paper, and the canvas provides an additional textural dimension to his work. The solitary man emerges, but he is no longer the very thin man of his previous works. In *Marcheur (Person Walking)* (2009, 81 x 65 cm) and *Somnambule (Nocturnal Wanderer)* (2009, 54 x 73 cm) he is depicted as a modern man with a solid build, and he takes centre stage in the painting. The traditional Chinese scholar (or Daoist priest, or Buddhist monk) also takes centre stage in *Esperance (Hope)* (2009, 97 x 130 cm), focusing on man as a part of the vast cosmos. Other works are studies on light and shadow, such as *Ombre en plein jour (Shadow in Light)* (2008, 73 x 54 cm) and *Sublimation* (2009, 146 x 114 cm). The film *Depois do dilúvio (After the Flood)* that premiered in Lisbon is a fusion of painting and dance, and, as the content of the paintings and the bodies of the dancers complement and enhance one another, Gao Xingjian's creation across genres enters yet another new world.

Mabel Lee  
University of Sydney

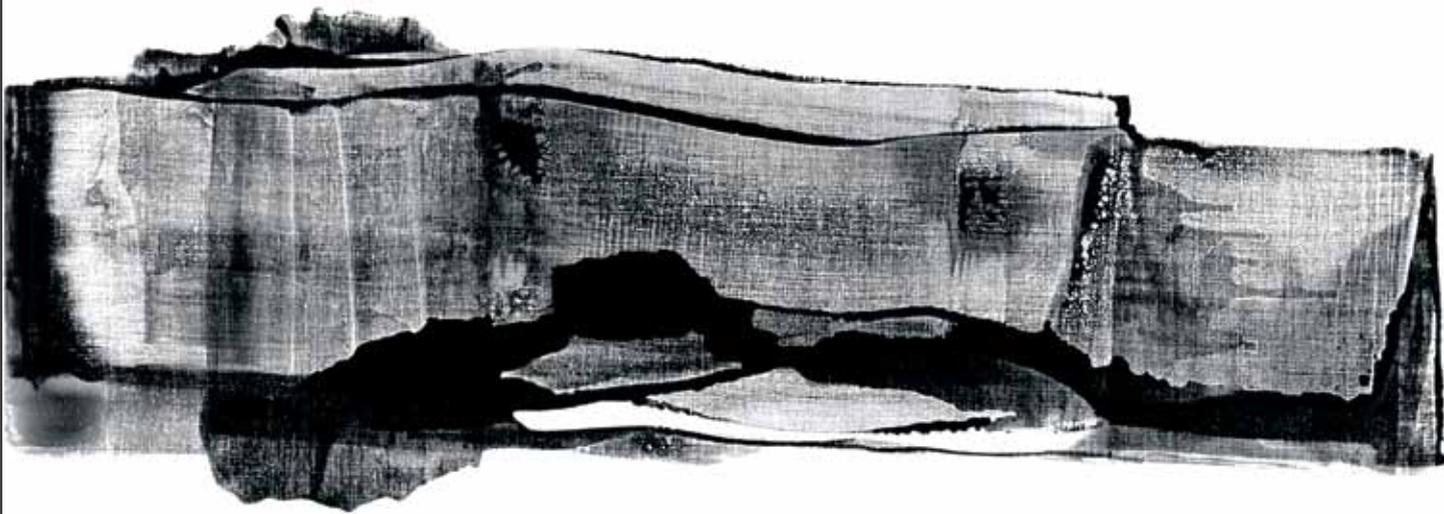
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*Mabel Lee is the Adjunct Professor of Chinese Studies at the University of Sydney, who has published a large number of academic essays on Gao Xingjian. Professor Lee is also the translator of the Nobel winning novel 'Soul Mountain', including renowned titles such as 'One Man's Bible', 'Buying a Fishing Rod for My Grandfather' and (forthcoming) 'The Aesthetics of Creation'.*



沉思  
*La Meditation*

2009  
240 x 300cm  
Ink on Canvas



失去的記憶  
*La Memoire perdue*

2009  
240 x 225cm  
Ink on Canvas



沉思  
*La Meditation*

2009  
240 x 300cm  
Ink on Canvas

人和自然  
*Homme et nature*

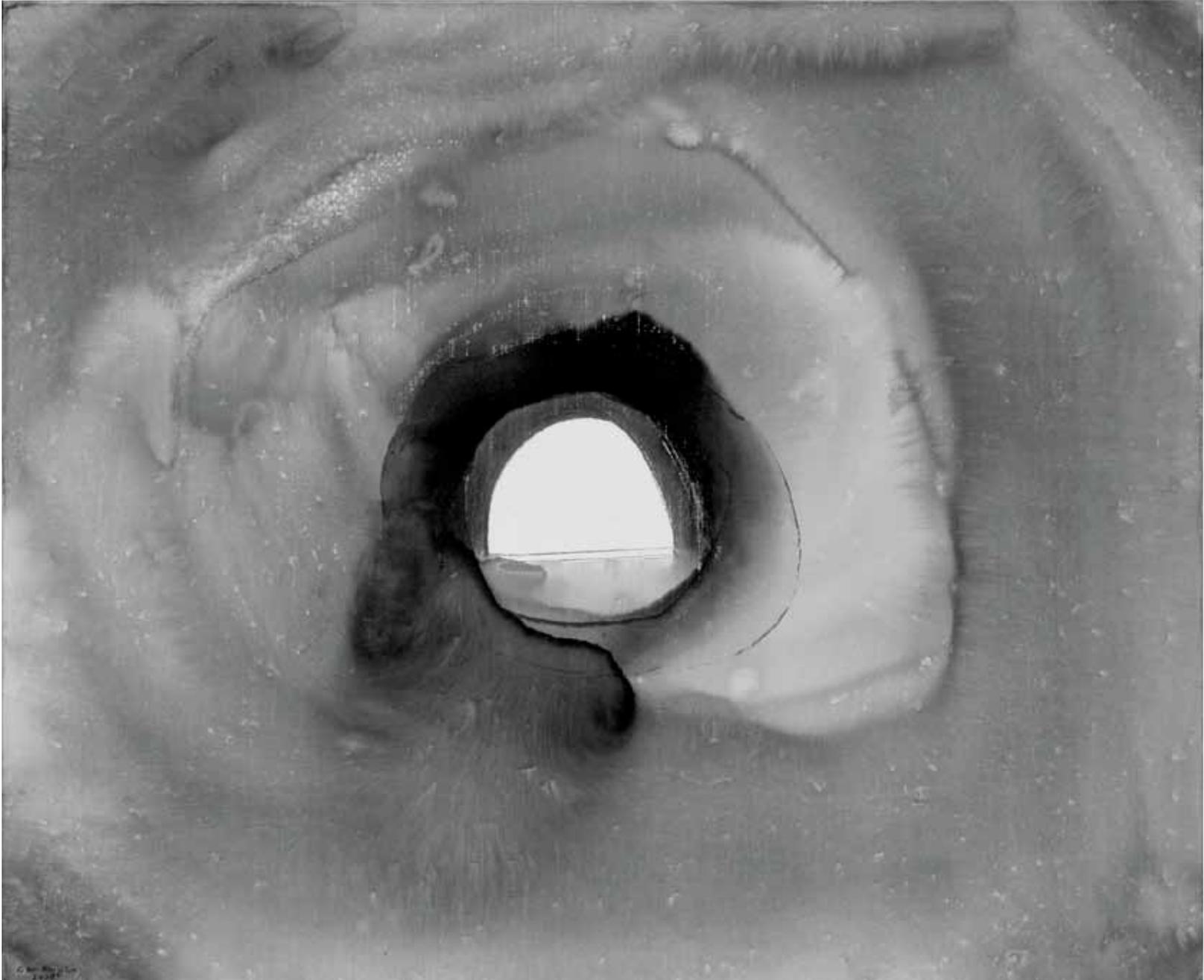
2012  
130 x 161cm  
Ink on Canvas





内外無礙  
*Intérieur et extérieur*

2011  
114 x 146cm  
Ink on Canvas



空  
*Le Vide*

2008  
81 x 100cm  
Ink on Canvas

白日夢  
*Nuit en plein jour*

2008  
73 x 92cm  
Ink on Canvas





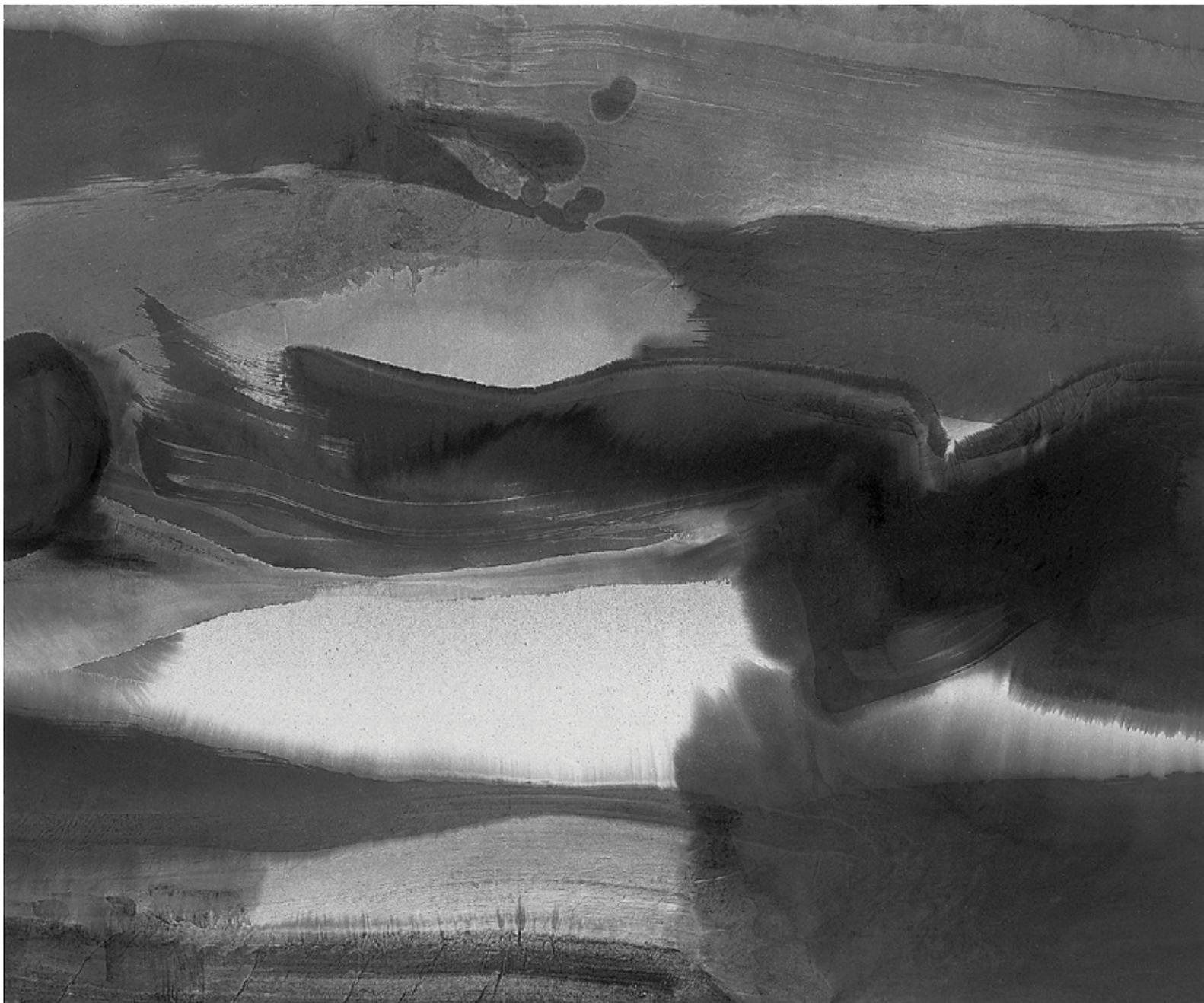
反思  
*Reflexion*

2011  
72 x 60cm  
Ink on Canvas

自在  
*Aisance*

2007  
113 x 124cm  
Ink on Paper





內在的幽光  
*Lueur interieure*

2006  
127 x 152cm  
Ink on Paper

人生  
*Une Vie*

2010  
76 x 74.5cm  
Ink on Paper





遐想  
*Pensee L'oisive*

2006  
84 x 97.5cm  
Ink on Paper



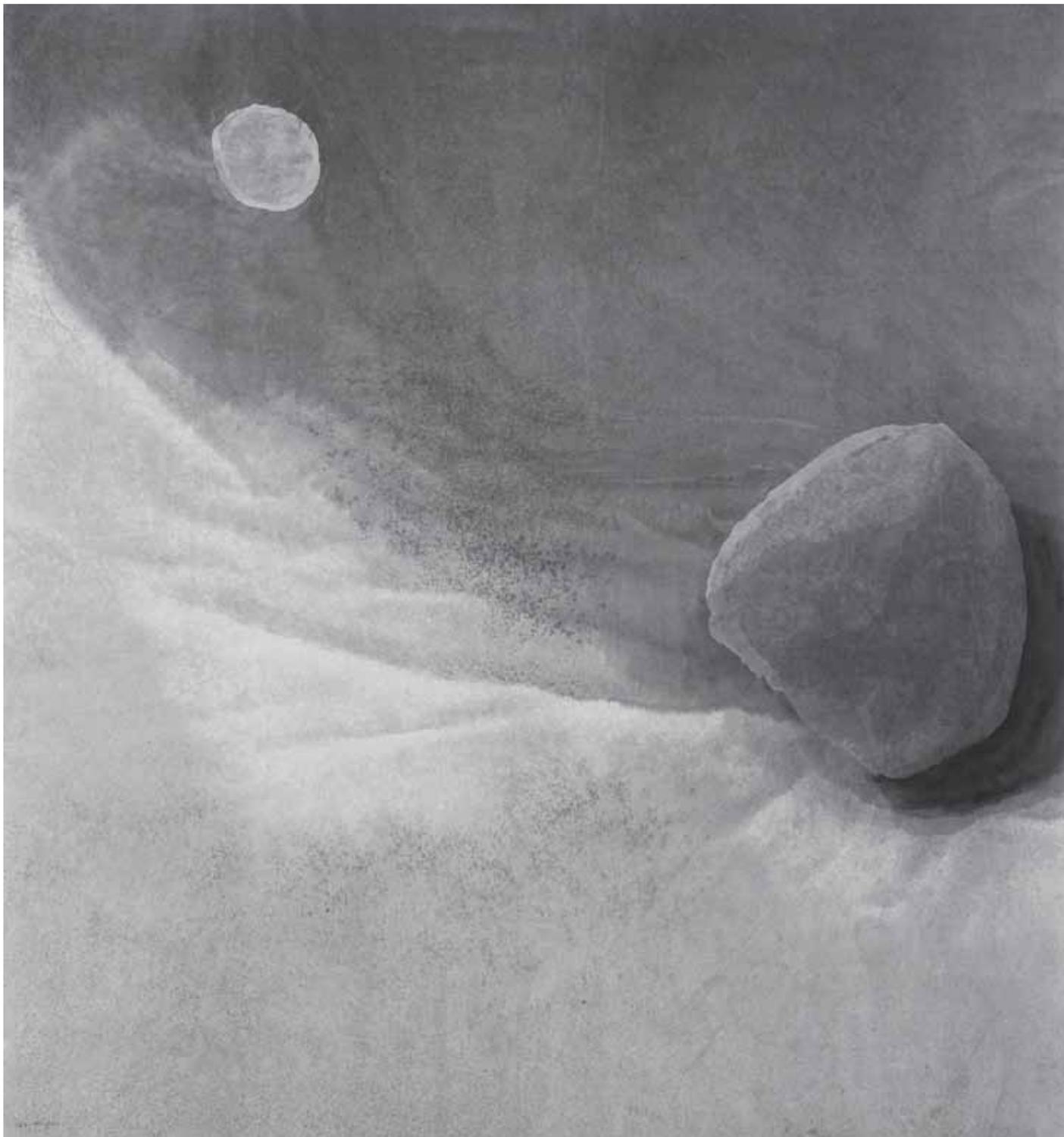
玄思  
*Le vol de pensée*

2010  
79 x 65cm  
Ink on Paper

奇景  
*Le Miracle*

2010  
62 x 84.5cm  
Ink on Paper





子夜  
*Minuit*

2006  
127 x 152cm  
Ink on Paper



浮游  
*L'Errance*

2010  
57 x 50.5cm  
Ink on Paper



暴風雨  
*L'Orage*



2006  
82 x 75cm  
Ink on Paper



趣  
*Le Loisir*

2010  
55.5 x 55cm  
Ink on Paper

# GAO XINGJIAN

Born in 1940, China/France



## Major Works

### Fiction

- 1981 Such a Pigeon called Red Lips – a collection of novellas
- 1988 Buying a Fishing Rod for My Grandfather (A short story collection)
- 1990 Soul Mountain
- 1999 One Man's Bible
- 2012 Opus

### Drama

- 1982 Absolute Signal
- 1983 Bus Stop
- 1984 Modern Play "Shorts" (Sheltering from the Rain, The Imitator, Mountain Pass at Habala, Travelling by Foot is Tough)
- 1985 Soliloquy
- 1985 Wild Man
- 1986 The Other Shore
- 1987 Hades
- 1988 Variation on "A Slow Slow Tune"
- 1989 Of Mountains and Seas
- 1989 A Tale of Shan Hai Jing
- 1989 Escape
- 1991 Between Life and Death
- 1992 Dialogue and Rebuttal
- 1993 Nocturnal Wanderer
- 1995 Weekend Quartet
- 1997 Snow in August
- 2003 The Man Who Questions Death
- 2007 Ballade Nocturne

### Poetry

- 2012 Wandering Spirit and Metaphysical Thoughts
- 2012 Requiem for Beauty

### Treatises

- 1981 Preliminary Exploration into the Art of Modern Fiction
- 1987 In Search of a Modern Form of Theatre
- 1996 Without Isms
- 1997 As Close to Reality As Possible
- 2000 The Case for Literature
- 2001 Another Kind of Aesthetics
- 2005 Cold Literature
- 2008-2013 Aesthetics and Creation
- 2010 On Drama
- 2014 Freedom and Literature

### Film

- 2006 Silhouette / Shadow
- 2008 After the Flood
- 2013 Requiem for Beauty

### Selected Solo Exhibitions

- 1985 The People's Art Theater, Beijing, China
- Berliner Künstlerhaus Bethanien, Berlin, Germany
- Alte Schmid, Vienna, Austria
- 1987 Prefecture of Lille, France
- 1988 Municipal Office of Fine Arts and Culture, Wattrelos, France
- 1989 Ostasiatiska Museet, Stockholm, Sweden
- Krappereurus Konsthall, Malmo, Sweden

- 1990 Lumiere de Chine Cultural Center, Marseille, France
- 1991 Confluence Space for Contemporary Art, Rambouillet, France
- 1992 Centre culturel de l'Asie, Marseille, France
- 1992 Le Cercle Bleu Space for Contemporary Art, Metz, France
- 1993 Maison de la Culture, Bourges, France
- La Tour des Cardinaux Gallery, L'Isle-sur-la-Sorgue, France
- Hexagone Gallery, Aix-la-Chapelle, Germany
- 1994 Le Cercle Bleu Space for Contemporary Art, Metz, France
- Teatr Polski, Poznan, Poland
- 1995 Taipei Fine Arts Museum, Taipei, Taiwan
- 1996 Palais de Justice, Luxembourg
- Le Cercle Bleu Space for Contemporary Art, Metz, France
- La Tour des Cardinaux Gallery, L'Isle-sur-la-Sorgue, France
- Alisan Fine Arts, Hong Kong
- 1997 Schimmel Center for the Arts Gallery, New York, United States
- 1998 La Tour des Cardinaux Gallery, L'Isle-sur-la-Sorgue, France
- Le Cercle Bleu Space for Contemporary Art, Metz, France
- 4 Arts, Caen, France
- Alisan Fine Arts, Hong Kong
- 1999 Le printemps du Livre, Cassis, France
- 1999 Galerie d'art La Tour des Cardinaux, l'Isle-sur-la-Sorgue, France
- 1999 Boulevard des Potes, Bordeaux, France
- Bayonne National Stage, Bayonne, France
- 2000 Asian Art Center, Taipei, Taiwan
- Le Cercle Bleu Space for Contemporary Art, Metz, France
- Library of the Swedish Academy, Stockholm, Sweden
- Frank Pages Art Galerie, Baden-Baden, Germany
- Morat-Institut fur Kunst und Kunstwissenschaft, Freiburg, Germany
- 2001 Palais des Papes, Avignon, France
- National Museum of History, Taipei, Taiwan
- La Tour des Cardinaux Gallery, Marseille, France
- 2002 Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
- 2003 Musee des Beaux-Arts, Mons, Belgium
- Musee des Tapisseries, Aix-en-Provence, France
- Musee de la Vieille Charité, France
- 2004 Galerie Claude Bernard, Paris, France
- 2004 Centre culturel contemporain de Barcelone, Espagne
- 2005 Gallery Frank Pages, Baden-Baden, Germany
- Singapore Art Museum
- 2006 iPRECIATION, Singapore
- Galerie Claude Bernard, Paris, France
- French Academy, Berlin, Germany
- Museum of Fine Arts (Kunstmuseum), Bern, Switzerland
- 2007 Ludwig Museum of Deutscherherrenhaus, Koblenz, Germany
- Snite Museum of Art, University of Notre Dame, Indiana, U.S.A /
- iPRECIATION, Singapore
- 2008 Galerie Claude Bernard, Paris, France
- ZKM Museum, Karlsruhe, Germany
- Alisan Fine Arts, Hong Kong
- Circulo de Lectores co-organized with Galeria Senda, Barcelona, Spain
- Museo Wurth La Roja, Espagne
- Wurth La Roja
- 2009 Berardo Collection of the Sintra Museum of Modern Art, Lisbon
- J. Bastien Art Gallery, Brussels, Belgium
- Musede l'Art moderne et de l'Art contemporain de Liege, Belgium
- 2010 iPRECIATION, Singapore
- Asian Art Center, Taipei, Taiwan
- CasalSolleric, Palma, Spain
- iPRECIATION, Hong Kong
- J. Bastien Art Gallery, Brussels, Belgium

2011 iPRECATION, Singapore  
 Galerie Claude Bernard, Paris, France  
 Senda Galeria, Barcelona, Spain  
 J. Bastien Art Gallery, Brussels, Belgium

2012 iPRECATION, Hong Kong

2012 Galerie Simoncini, Luxembourg

2013 Asia Art Center, Taipei, Taiwan

2013 The Art Gallery, University of Maryland, US

2013 iPRECATION, Singapore

#### Selected Group Exhibitions

1989 Grand-Palais, Paris, France

1990 Grand-Palais, Paris, France

1991 Grand-Palais, Paris, France  
 Tretyakov Gallery, Moscow, Russia  
 Association of Artists Gallery, Saint Petersburg, Russia

1998 Michael Goedhuis Gallery, London, Great Britain  
 XIXth International Biennale of Antiquarians, Carrousel du Louvre, Paris, France

2000 Art Paris, Carrousel du Louvre, Paris, France

2001 Art Paris, Carrousel du Louvre, Paris, France  
 Foire Internationale d'Art Contemporain (FIAC), Paris, France

2003 Foire Internationale d'Art Contemporain, Paris

2004 Foire Internationale d'Art Contemporain, Paris, France

2005 Art Paris, Carrousel du Louvre, Paris

2005 Galleria Torbandena, Trieste, Italy  
 Galerie Alice Pauli, Lausanne, Switzerland  
 Galerie Claude Bernard, Paris, France

2006 Galerie Alice Pauli, Lausanne, Switzerland  
 Alisan Fine Arts, Hong Kong  
 Art Paris, Paris, France  
 Brussels 24th Contemporary Art Fair, Belgium  
 Kunst 06, Zurich, Switzerland

2007 Kunst 07, Zurich, Switzerland

2008 Galleria Torbandena, Trieste, Italy  
 Art Paris, Paris, France

2009 Galerie Claude Bernard, Paris, France

2012 BRAFA 12, Brussels Antiques & Fine Arts Fair, Bruxelles, Belgique

2012 Art Paris, Grand Palais, France

2013 Art Paris, Grand Palais, France

2014 Art Paris, Grand Palais, France

#### Selected Catalogues

Leibniz-Gesellschaft für kulturellen Austausch, 1986, Gao Xingjian Tusche Rausch 1983-1985, Germany

Taipei Fine Arts Museum 1995, Ink Paintings by Gao Xingjian, Taiwan

Maison de la Culture de Bourges, 1993, Gao Xingjian, France

Éditions voix Richard Meier, 1996, Le Goût de l'encre, France

Éditions voix Richard Meier, 1998, L'Encre et la lumière, France

Éditions voix Richard Meier, 2000, L'Esquisse de l'encre de chine, France

Morat Institut für Kunst and Kunstwissenschaft, 2000, Gao Xingjian : Tuschkmalerei 1983-1993, Freiburg, Germany

Linking Publishing, 2001, 另一種美學, Taiwan

Editions Flammarion, 2001, Pour une autre esthétique, France

Editions Rizzoli, 2001, Per un'altra estetica, Italy

HarperCollins Publishers, 2002, Return to Painting, U.S.A. /

Council for Cultural Affairs, 2001, Darkness & Light, Taiwan

Museo Nacional Centro de Arte Reina Sofia, 2002, Gao Xingjian, Spain

Editions du Seuil, 2003, L'Errance de l'oiseau, France

Editions Hazan, 2003, Gao Xingjian : Le goût de l'encre, Michel Draguet, France

Musee des Tapisseries, 2003, Gao Xingjian : Ni mots ni signes, France

Haggerty Museum of Art, Marquette University, 2003, Gao Xingjian Ink Painting 1983-1993, Wisconsin, US

Galerie Claude Bernard, 2004, Gao Xingjian encres, Paris, France

Frank Pagès Art Galerie, 2005, Gao Xingjian Tusche, Baden-Baden, Germany

Singapore Art Museum, 2005, Gao Xingjian EXPERIENCE, Singapore

iPRECATION, 2006, Gao Xingjian, Singapore

Galerie Claude Bernard, 2006, Gao Xingjian, Paris, France

Editions Kerber, 2007, Gao Xingjian – La Fin du Monde, Germany

Ludwig Museum Koblenz, 2007, Gao Xingjian : La Fin du Monde, Germany

Snite Museum of Art, University of Notre Dame Indiana, 2007, Between Figurative and Abstract, U.S.A.

Editions Contours, 2007, edited by Fiona Sze-Lorrain, Silhouette/Shadow The Cinematic Art of Gao Xingjian, France

Museo Wurth La Rioja, 2008, Gao Xingjian : Despues del diluvio, Spain

Galerie Claude Bernard, 2008, Gao Xingjian, Paris, France

Sintra Museu de Arte Moderna, 2009, Gao Xingjian Depois do diluvio, Portugal

iPRECATION, 2010, Gao Xingjian, Singapore

Casal Solleric Fundacio Palma Espal d'Art, 2010 Gao Xingjian. Al fons del món, Spain

J.Bastien art, 2010, Gao Xingjian – L'intérêt d'un instant, Brussels, Belgium

J.Bastien Art, 2011, Gao Xingjian – Vision intérieure, Brussels, Belgium

Galerie Claude Bernard Paris, 2011, Gao Xingjian, France

Galerie Simoncini Editeur, 2012, Le Deuil de la beauté, Luxembourg

New Academia Publishing Washington, 2013, The Inner Landscape : The Paintings of Gao Xingjian, US

Editions du Seuil, 2013, Daniel Biergez, Gao Xingjian : Peintre de l'ame, France

Asia Ink, 2013, written by Daniel Biergez, translated by Sherry Buchanan, Gao Xingjian : Painter of the Soul, U.K. /

Galerie Claude Bernard Paris, 2014, Gao Xingjian, France