



夜
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La Nuit profonde
Gao Xingjian

E-Published specially for

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Artwork Featured on Cover Page:

Gao Xingjian 高行健 -

Le Sacrifice 犧牲, 2021, 42.5x45.5cm, Ink on Paper

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As the venerated artist **Gao Xingjian** (b. 1940) reaches the age of 83 in January this year 2023, he received the highly decorated Commander of the Legion of Honour (Le Commandeur de la Légion d'Honneur) from French president Emmanuel Macron on January 27 in Élysée Palace. Internationally acclaimed artist and Nobel laureate (2000) Gao Xingjian is a novelist, playwright, poet, theatre and film director, painter, photographer and philosopher. iPreciation is honoured to present 28 important ink on paper paintings by Gao, of which 17 are new pieces of works created between 2020 - 2022. This exhibition celebrates this recent award and Gao's lifetime achievements.

Born in Ganzhou, Jiangxi Province, China in 1940, Gao moved to Paris in 1987 and became a French citizen in 1997. Touted as 'the modern Renaissance man' by the 2008 Milan Arts Festival, Gao paints solely and only with ink, an ancient medium said to be imbued with the spirit of the painter. Despite his departure from the western medium in the 1970s, traces of oil painting techniques such as the layering of several different inks still linger in his works.

Gao focuses on the intuitive depictions of his mindscape and inner vision. He listens to classical music before and during painting, allowing his consciousness to dive deep into the chords and transforms

2023年1月剛過了83歲生日的高行健(b. 1940)在1月27日在Élysée宮接受了法國總統馬克龍授予的榮譽軍團司令勳章(Le Commandeur de la Légion d' honneur)。高行健為國際知名藝術家，亦是2000年諾貝爾文學獎得主，除了寫作，他還是一位劇作家、導演、畫家、攝影師、和哲學家。誰先覺畫廊為慶祝他的創作成就特別展出他28件珍貴水墨紙本畫作，其中17幅畫作是於2020年 - 2022年間所創作。

高行健於1940年出生中國江西贛州，1987年移居巴黎，更在1997年成為法國公民。他被2008年米蘭藝

術節譽為「現代文藝復興人」。他一直選擇用水墨作畫，這有著悠久歷史的媒介據說蘊含畫者的靈氣。他兒時學油畫，因此畫中有油畫的痕跡，如把幾種不同墨層疊在作品上。

高行健喜歡在繪畫前和繪畫時聽著古典音樂，讓他的意識深入和絃，轉化為作品上的筆觸，他專注於描繪他的「內心視象」。停筆後他會把畫放一邊、幾個月甚至幾年。有時他會在作品加上他認為合適的筆觸，或不再加筆。待他感到滿意後，他才會將此畫作裱上，為作品題名及簽名。

them into brushstrokes. Then he stops when his mind tells him to. At this point, the painting is far from complete. Gao would leave it on its own for days, months or even years. He would then come back to it someday to make edits as he deems fit, or perhaps never. Feeling satisfied, he mounts the painting, and it is finally realised with an extemporaneous title. What the viewer sees is a visual illustration of the stream of consciousness - the blurry nature of the human mind as our thoughts surface and then quickly disappear; It is our state of mind at that particular moment that can't be described in words. In the words of the artist - "painting begins where language fails" - while we may all be looking at the same piece of work, what is comprehensible is largely solitary and personal.

Over the years, he has received numerous awards, including Chevalier of the Order of Arts and Letters (1992), Premio Letterario Feronia, Rome,

Italy (2000), Chevalier of the Legion of Honour (2002), The American Academy of Achievement Golden Plate Award (2002), Lions Award, New York Public Library, USA (2006), La Milanese Award, Italy (2008), Gold Award from the European Merit Foundation, Luxembourg (2010), and The gold medal of the French Renaissance (2012); At the Nobel Prize award ceremony, the Swedish Academy stated that Gao received the award "for an oeuvre of universal validity, bitter insights and linguistic ingenuity". His writings have been translated into 40 languages, and his plays continue to be produced in various theatres throughout the world each year. In 2003, the City of Marseille, France hosted "Year of Gao Xingjian" (L'Année de Gao Xingjian), a major event where his paintings, his play "August Snow" and other artistic creations were showcased. In 2008, he was a guest of honour at La Milanese, a prestigious annual international arts

高行健曾言，「在用語言無法表達的地方開始畫」。當觀者閉上眼睛暫離人世喧囂的心境，或許我們都在觀望同一件作品，但你、我、他的感知卻純屬個人。

高行健曾榮獲法國藝術與文學騎士勳章（1992）、義大利費羅尼亞文學獎（2000）、法國榮譽軍團騎士勳章（2002）、美國終身成就學院金盤獎（2002）、美國紐約公共圖書館雄獅獎（2006）、義大利米蘭藝術節特別致敬獎（2008）、盧森堡歐洲貢獻金獎（2010）、法國文藝復興金質獎章（2012）。在諾貝爾獎頒獎典禮上，瑞典文學院表示，高行健因其“具有深刻見解和語言獨創性的作品”而獲獎。他的作品已被翻譯成40種語言，他的戲劇每年仍在世

界各地的劇院上演。2003年，法國馬賽市舉辦了「高行健之年」（L'Année de Gao Xingjian），展示了一系列他的繪畫、戲劇「八月雪」和其他藝術創作。2008年，著名的年度國際藝術節米蘭節邀請他當貴賓，來自世界各地的約100位著名作家、詩人、音樂家和電影導演也參加了該藝術節。同年，香港為他舉辦了「高行健藝術節」，展現這位多媒介藝術家的斐然成就。在2019年，高行健因文集《呼喚新文藝復興》（Per un nuovo Rinascimento）義大利文版獲頒羅馬獎（Premio Roma）。

自1985年以來，高行健在歐洲、美國和亞洲的博物館和畫廊舉辦了90多場水墨

festival attended by around 100 distinguished writers, poets, musicians and film directors from all parts of the world. In the same year, Hong Kong held a Gao Xingjian festival to celebrate the spectacular achievements of this multi-disciplinary artist. Recently in 2019, Gao was awarded the distinguished Premio Roma for his book “Per un nuovo Rinascimento”.

Since 1985, more than 90 solo exhibitions of Gao's ink paintings have been held in museums and galleries in Europe, the USA, and Asia; his works have also been selected for numerous group exhibitions and international art fairs. In 2005, a retrospective exhibition of Gao was held at the Singapore Art Museum. In 2015, the Royal Museums

of Fine Arts of Belgium and the Museum of Ixelles held a double exhibition for Gao. The Museum of Ixelles held a major retrospective of his paintings, while the Royal Museums designated an exhibition room for six of his monumental paintings, which they have permanently collected.

His works have been collected by the Museum of Fine Arts (Boston, United States), Maison de la Culture de Bourges (France), Bibliothèque de l'Université de Marseille-Provence (France), Museum of Far Eastern Antiquities (Stockholm), Krapperups Konsthall, Malmö (Sweden), Leibnitz Gesellschaft für Kulturellen Austausch (Berlin), Singapore Art Museum (Singapore) and National Museum of History (Taipei).

畫個展，他的作品也多次於群展和國際藝術博覽會亮相。在2005年，高行健受邀到新加坡美術館舉辦了個人回顧展。在2015年，比利時皇家美術館和伊塞爾美術館隆重舉辦他的雙展。伊塞爾美術館為他舉辦了大型回顧展，皇家美術館則為他專闢展廳，長期展出永久收藏他的六張巨幅組畫。

他的作品也被美國波士頓美術館、西班牙拉裏奧亞烏爾茲博物館、斯特哥爾摩現代藝術博物館、斯特哥爾摩東方博物館、瑞典馬爾默現代美術館、德國莫哈特藝術研究所、新加坡美術館、臺灣臺北國立歷史博物館、臺灣臺北市立美術館、香港大學博物館及藝術館、和香港藝術館等等永久收藏。

Studies in Interiority: Recent Works by Gao Xingjian, 2020-2022

Dr Hwang Yin

As a much-lauded latter-day Renaissance man, **Gao Xingjian** (b. 1940) needs no introduction to his many achievements as a novelist, playwright, essayist, artist and filmmaker. Global attention fell on him when he became the first Chinese writer to win the Nobel Prize for Literature in 2000. Among the many awards and recognition, he has received, Gao was inducted into the French Legion of Honour in 2002. On 27 January 2023, the President of France promoted him to the rank of Commander (commandeur de la Légion d'honneur) in the order. iPreciation's exhibition 'La Nuit Profonde 夜深沉' (March 17-April 1, 2023), which includes 17 new works painted between 2020 and 2022, celebrates this occasion.

Before we turn to these new works, it might be helpful to step back to 2001 - a year after Gao became a Nobel laureate - when he completed a magisterial essay 'Return to Painting' to accompany a major exhibition in Avignon. An eponymous book in English that also included more than a hundred career-spanning works was published in 2002¹. Amidst the backdrop of the philosophy and history of art over time, space and cultures, Gao systematically builds up a case for painting as a plastic medium that can best represent and express humanity and humanism against the

1 Gao Xingjian, *Return to Painting*, translated from the French by Nadia Benabid, New York : Harper Collins, 2002.

內在性的探索： 高行健近作，2020-2022

黃韻博士
(翻譯：蘇芸若博士)

被譽為「現代文藝復興人」，高行健 (b. 1940) 作為小說家、劇作家、散文家、藝術家及電影人的藝術成就自是無需贅言。2000年，他成為首位華人諾貝爾文學家得主，廣受國際矚目。其眾多殊榮，包括2002年獲頒法國榮譽軍團騎士勳章，2023年1月27日，法國總統親自授予更高階的「司令」勳章。為了紀念此殊榮，誰先覺畫廊特別策劃「夜深沉」高行健個展 (2023年3月17日至4月1日)，其中展出包括高氏2020至2022年創作的17副最新水墨作品。

在我們聚焦新作品前，或許可以回溯2001年，高行健成為諾貝爾文學獎得主後的一年。同年，配合亞維農的一場大型個展，高行健發表了重量級文章〈Return to Painting〉 (「回歸繪畫」)¹。同名畫冊隔年出版，除了這篇文章，尚收錄了橫跨高氏創作生涯的百多幅代表作。² 高氏認為，較之二十世紀以後佔據藝術創作主流的概念式的思辨、意識形態探索、或各類

1 原作為法文。

2 Gao Xingjian, *Return to Painting*, translated from the French by Nadia Benabid, New York : Harper Collins, 2002.

conceptual ideas, ideology and the other 'isms' that have come to dominate art-making from the 20th century onwards. Within his own life experience, it is a response against the propaganda-driven oil painting that had dominated his youth and the antics of the Chinese contemporary art movement that had become fashionable, materialistic and market driven. Written in the ambivalent second person 'you', it is never clear if the artist is referring to himself or the aesthete/ readers of the text/viewers of his paintings. Although Gao has said, 'Ceci n'est pas un manifeste artistique - this is not my artistic manifesto', this passionate defence of painting and its subjectivity nevertheless provides clues to his creative process and his relationship with the aesthete/viewer of his paintings.

While admirers of Gao's dramatic, large-scale paintings will be familiar with his skill at controlling bold layers of East Asian ink on a brilliant white

Western canvas, these new works are markedly different. Prevented by pandemic restrictions from going to his studio, he began to work within the confines of his home. Constrained by space, he also turned to using the more manageable paper medium. Consequently, the paintings are smaller, subtle and intimate; the absorbent quality of the paper giving a more textured and nuanced surface, with tonal ink plays that reward the aesthete/viewer upon close looking. One could call them studies in interiority both in terms of the 'inner vision' that his paintings embody, as well as his physical environment.

The inner vision is a space that moves between the cognitive and the sensual, the abstract and the figurative, providing limitless possibilities for interpretation. For Gao, what makes a painting is the actualisation of subjective Beauty, using light, shadows and depth; when the ink is flowing, 'it must linger like a

「主義」，繪畫是最能表達人性、體現人道主義精神的媒介。他的這番論述系統地給了繪畫一個重要的定位。這樣的取徑，參照高氏的生命經驗，或許亦是對其年少時經歷的宣傳海報式的油畫的一種回應，也是對中國現代藝術運動以時尚為標杆、重物質、市場取向的一種嘲諷。〈Return to Painting〉以第二人稱「你」來進行敘述，我們不易得知高氏指向的是自己，或是畫作的審美者、觀者與讀者。雖然高氏強調此文「並非他的藝術宣言」，其對繪畫及其主體性的辯護，創作取徑及與審美者/觀者的互動，都可在文中尋得線索。

高氏在亮白的西方畫布上游刃於東方水墨線條的大型畫

作，向來較為人知。是此展出的新作品卻有所不同。疫情時期，由於不便通勤於工作室，居家創作成為高氏創作的常態。空間的限制，促使高氏選擇更便於掌控的紙質媒介替代畫布。因此，這批畫作較輕巧，風格細緻且具私密性。紙張的吸水性也使畫作擁有質感的肌理，墨跡的游移在細觀下呈現豐富的層次。或許可稱之為一種內在視象的探索與實驗——這批作品除了體現繪者的內在視象，也詮釋了繪者較私密性的創作環境。

內在視象游移於感知與感性之間、抽象與形象之間，提供了可供詮釋的無限可能。對高氏而言，繪畫是美的實現，光影、景深皆是方法。墨跡流動時，「如味道縈繞舌

taste in your mouth and evoke associations with images'. 'Paint those things the form possesses without describing them. Grant them sensations rather. Then a palpable sensible world will appear in the window that has been opened by the frame of the surface you are painting. Beyond the window, luminosity and darkness sprawl past where the eye can see.'² Since Gao decries the use of signs and symbols, the aesthete/viewer should perhaps see the persistent appearance of shadowy human figures, birds, trees, light and dark discs, and an 'eye in the sky' as aids to forming their own inner visions. Alone or apart, these elements when set against backgrounds that suggest the unknown, the harsh and the vast, nevertheless reveal a universal truth of life's struggle against the forces of nature, perhaps a visual expression of Gao's disapproval of the Nietzschean Superman.

Titles while necessary are kept vague. Some are evocative of atmosphere and mood, referring to the night (*La Nuit profonde* 夜深沉, 2021), the fog (*Le Brouillard* 霧, 2020 and *Dans le brouillard* 霧中行, 2021) and the rain (*Le vent et la pluie* 風雨交加, 2022 and *Sous la pluie* 雨中行, 2021), while others relate to a state of being - in meditation (*La Méditation* 觀想, 2022), in pursuit (*A la recherche* 追求, 2020), to discover (*A découvrir* 有待發現, 2022). There are themes and titles which have appeared in both Gao's paintings and writings before, for example, *L'Autre rive* 彼岸, a 2021 painting takes its name from a 1986 play.³ The Chinese term *bi'an* 彼岸 is the literati expression for the 'opposite bank of a river', but it also has Buddhist connotations that by reaching the other shore one would have achieved enlightenment. While the play

³ Translated into English as *The Other Shore* in 1999.

² Gao, 2002, p. 39, 43

尖，喚起對圖像的記憶」。 「畫那些無需形容就自然充滿的形態。提供他們感性的知覺。如此，可覺察的理性世界就會從畫紙浮現。畫紙的背後，視線不可及之處，光輝與黑暗無限擴展、蔓延」³。高氏鮮少使用符號與象徵，因此觀者恆常見到的是形如陰影、人形、鳥類、樹木、光、暗影或誘發內在視象成型的「天空之眼」。無論是獨立存在或分開顯現，耀眼的或廣袤的筆觸，這些基本要素放置在意指未知的語境中，皆可指向人類生命與大自然無盡搏鬥的普世真理。這或許也是高氏不苟同於尼采「超人」哲學的視覺表達。

這批畫作的標題，立意

³ Gao, 2002, p. 39, 43

保持模糊。有的旨在召喚氛圍和情緒，如夜晚（*夜深沉*，2021）、迷霧（*霧*，2020；*霧中行*，2021）、雨（*風雨交加*，2022；*雨中行*，2021），有的則指向靜止的、存在的狀態，如觀想（*觀想*，2022）、追求（*追求*，2020）、發現（*有待發現*，2022）。部分主題曾在高氏早前的畫作與文字中出現過，如2021年的畫作「彼岸」，與高氏1986年的劇作同名。中文「彼岸」指的是河流的對岸，亦指向佛教的覺悟之地。劇作透露的是沒有彼岸，畫作卻彷彿讓觀者看到彼岸的輪廓。至於有沒有希望抵達彼岸，則完全由觀者來決定。

雖然與文字及語言關係緊密，高氏堅持「解釋與評價

reveals that there is no other shore, there are glimpses of it in the painting. Hopeless or hopeful, it is for the aesthete/viewer to decide.

Despite his close relationship with the written and spoken word, Gao takes the position that 'to explain and comment on a work of art is not the work of an artist', but rather their role is to transpose their aesthetic experience into unique artistic expression, marshalling all their creative methods and techniques.⁴ The brief moment of mutual awareness shared by both artist and aesthete/viewer, is the instant when the former realises the painting is finished and the latter first lays eyes on it. Beyond that, their paths diverge, and the aesthete/viewer must make their own

⁴ Gao Xingjian, 'The Aesthetics of the Artist', in *Aesthetics and Creation*, translated by Mabel Lee, New York: Cambria Press, 2012, p. 72.

interpretation. Deceptive in the simplicity of their execution, the opacity of the artist's intent may seem initially daunting. Monochrome and fuzzy, these are visualisations of the mind's eye. Gao Xingjian's works are ultimately an invitation to dream.

About Dr Hwang Yin

Dr Hwang Yin is an Adjunct Senior Lecturer in the Department of Chinese Studies, NUS. She teaches courses on the history of art with particular reference to Asia and China. Prior to NUS, she also taught at the School of Oriental and African Studies, London and the University of Hong Kong. She began her career in the art world as a journalist and editor for *Oriental Art*, the Asian art magazine. She has published articles on Chinese painting and printmaking, contemporary Asian art and the art market.

作品，並非繪者的工作」。繪者能做的，是引領與調度創意技巧與媒介，將自身的美學經驗轉換為藝術形式。⁴繪者意識到畫作已經完成的瞬間，即是觀者看到畫作的時候，這種短暫的共鳴是繪者與觀者共同完成的。在此之外，繪者與觀者躊躇不同路徑，觀者需自行體驗與詮釋作品。這樣來解釋作者的意圖，看似簡單，卻也曖昧地讓人迷惑或生畏。或許可以這麼說，無論是單色調的直接或模糊地令人費解，都是心識顯現的形象。高行健

⁴ Gao Xingjian, 'The Aesthetics of the Artist', in *Aesthetics and Creation*, translated by Mabel Lee, New York: Cambria Press, 2012, p. 72.

的作品，從根本而言，是一場夢境的邀請，邀人入夢。

關於黃韻博士

黃韻博士是新加坡國立大學中文系兼任高級講師，教授亞洲和中國藝術史課程。在加入新加坡國立大學之前，她曾在倫敦大學亞非學院和香港大學任教。她在藝術界的職業生涯始於亞洲藝術雜誌 *Oriental Art*，擔任記者和主編。她也曾發表過多篇關於中國繪畫和版畫、當代亞洲藝術和藝術市場的文章。

精神

L'Esprit

2020
40x38cm
Ink on Paper



霧

Le Brouillard

2020
39.5x42cm
Ink on Paper



追
求

A la recherche

2020
47x50.5cm
Ink on Paper



飛
升

S'Elancer

2021
37x41cm
Ink on Paper



霧
中
行

Dans Le brouillard

2021
44x41cm
Ink on Paper



雨
中
行

Sous la pluie

2021
49x37cm
Ink on Paper



山
深
聞
鷓
鴒

Un couple de perdrix

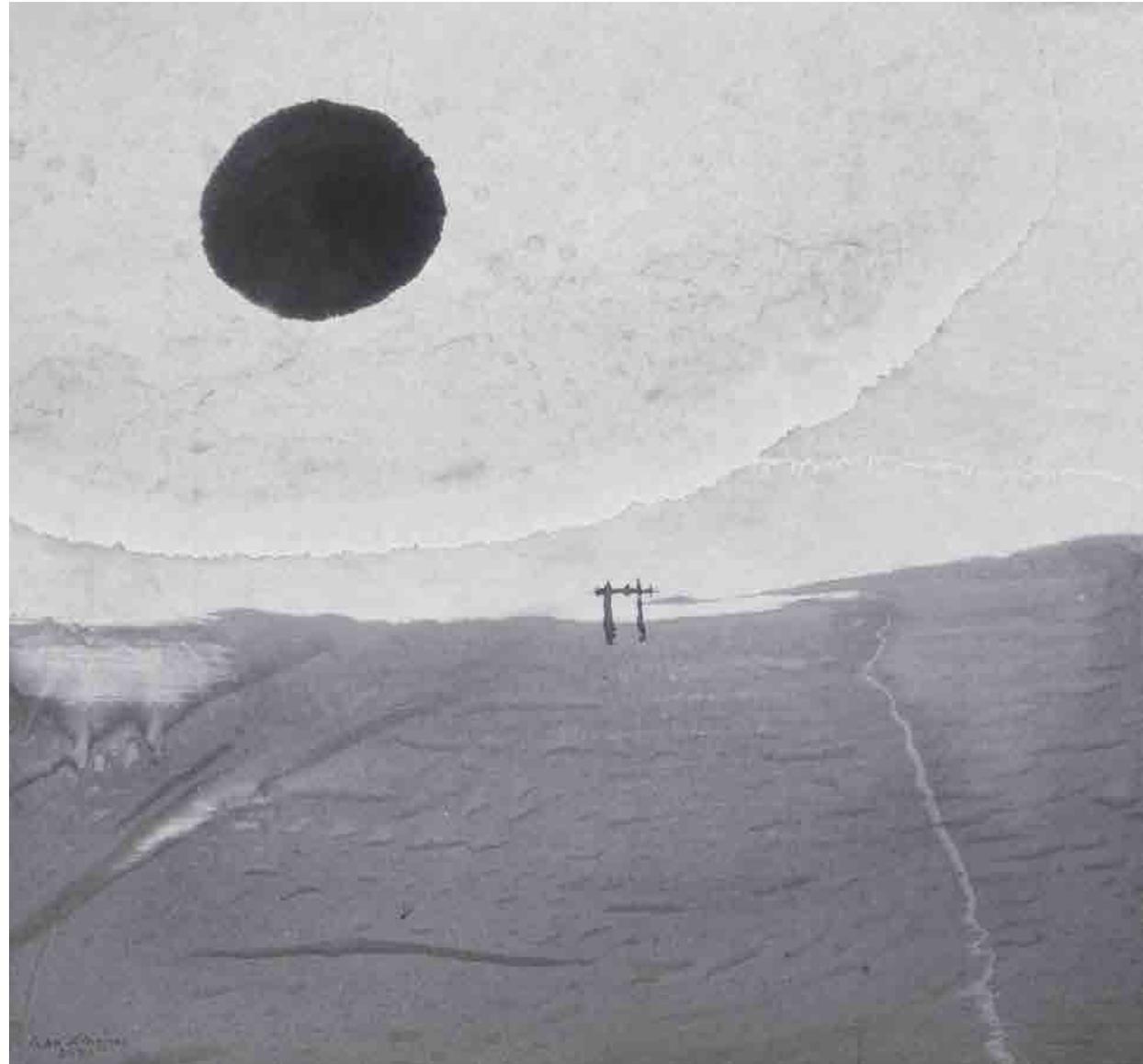
2021
44x41.5cm
Ink on Paper



犧牲

Le Sacrifice

2021
42.5x45.5cm
Ink on Paper



大
霧
彌
漫

Dans le brouillard

2021
50x44.5cm
Ink on Paper



彼岸

L'Autre rive

2021
59x52.5cm
Ink on Paper



觀
想

La Méditation

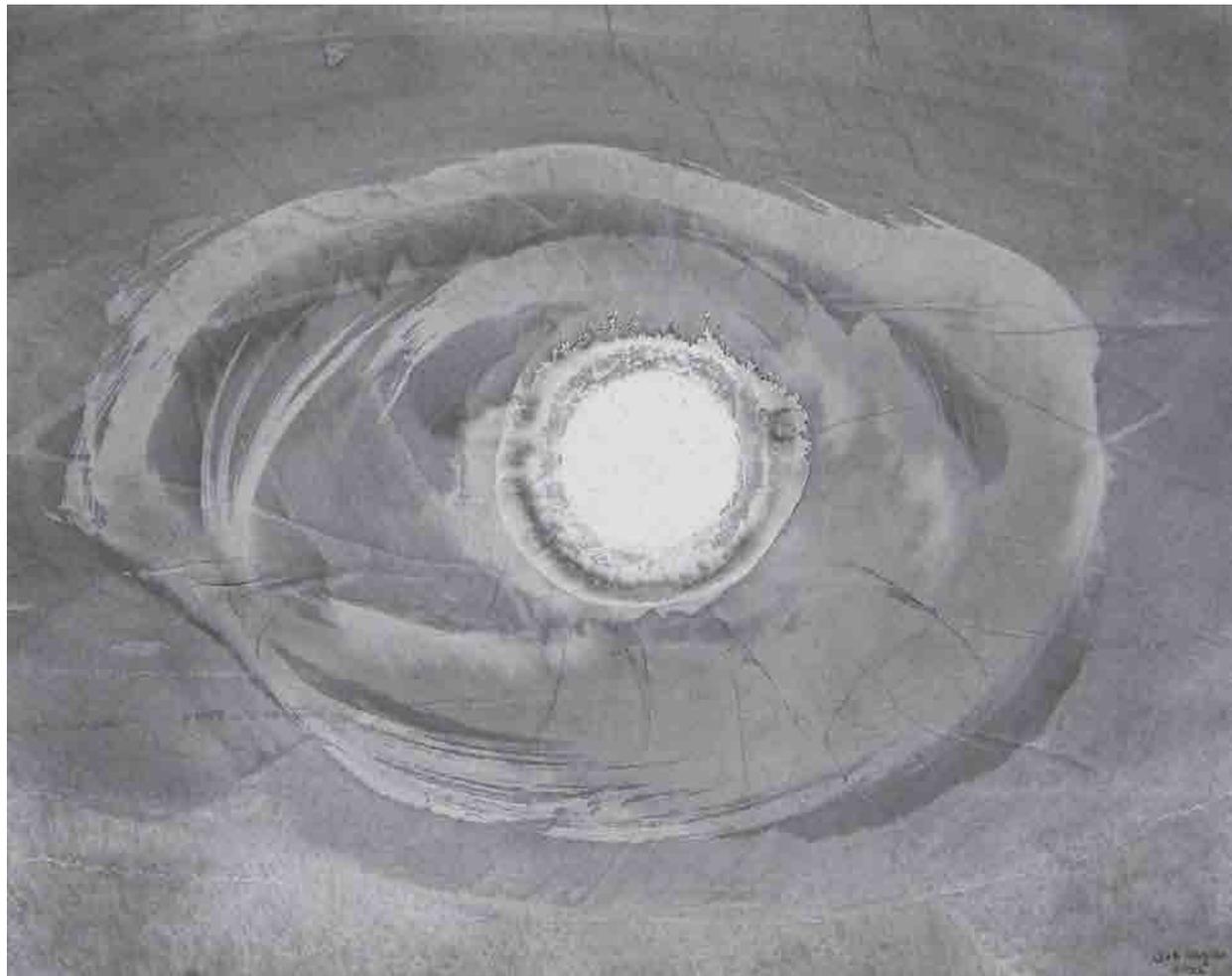
2022
34.5x32cm
Ink on Paper



天眼

L'Oeil céleste

2022
38x48cm
Ink on Paper



風
雨
交
加

Le vent et la pluie

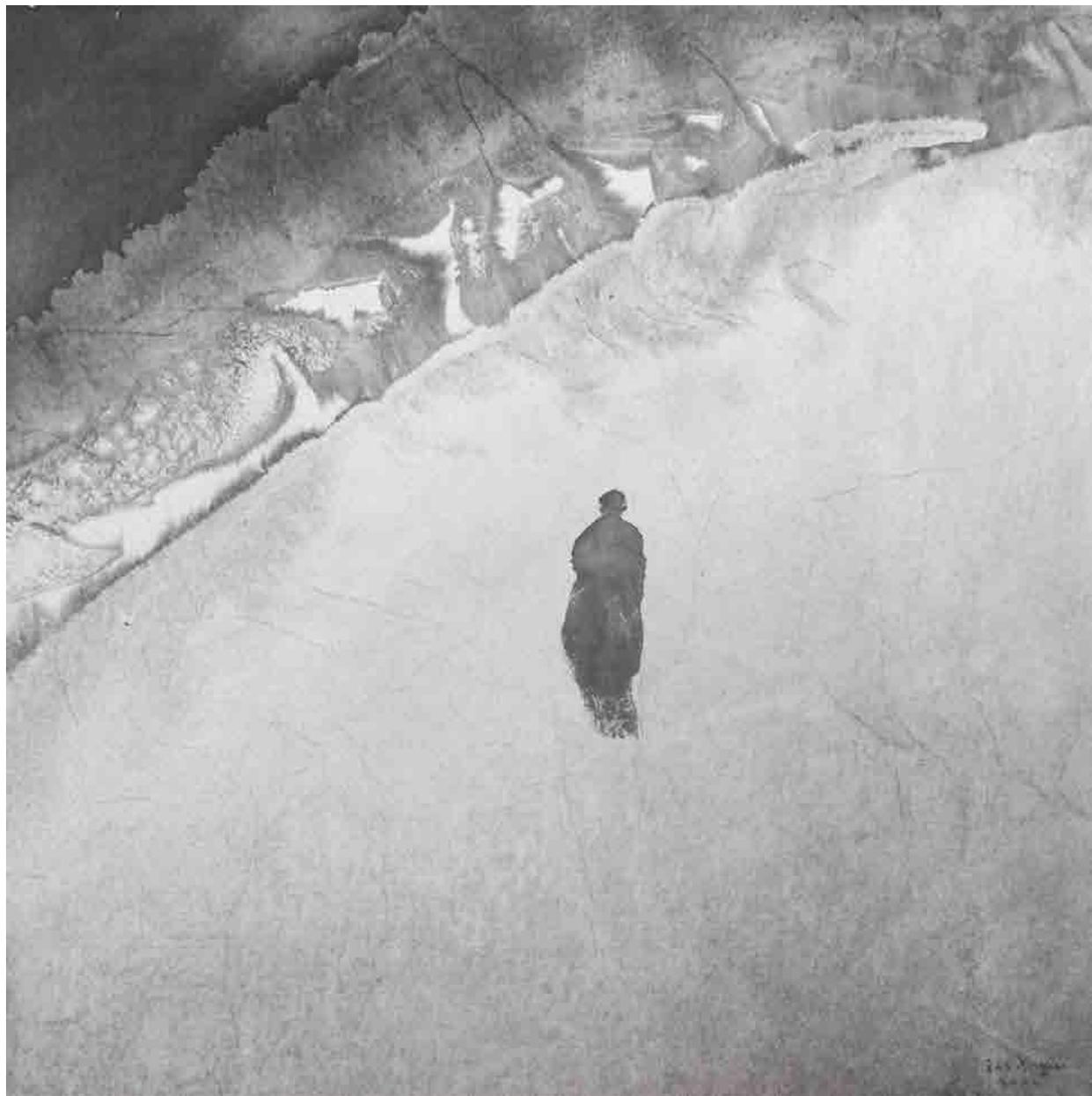
2022
41.5x42.5cm
Ink on Paper



有待發現

A découvrir

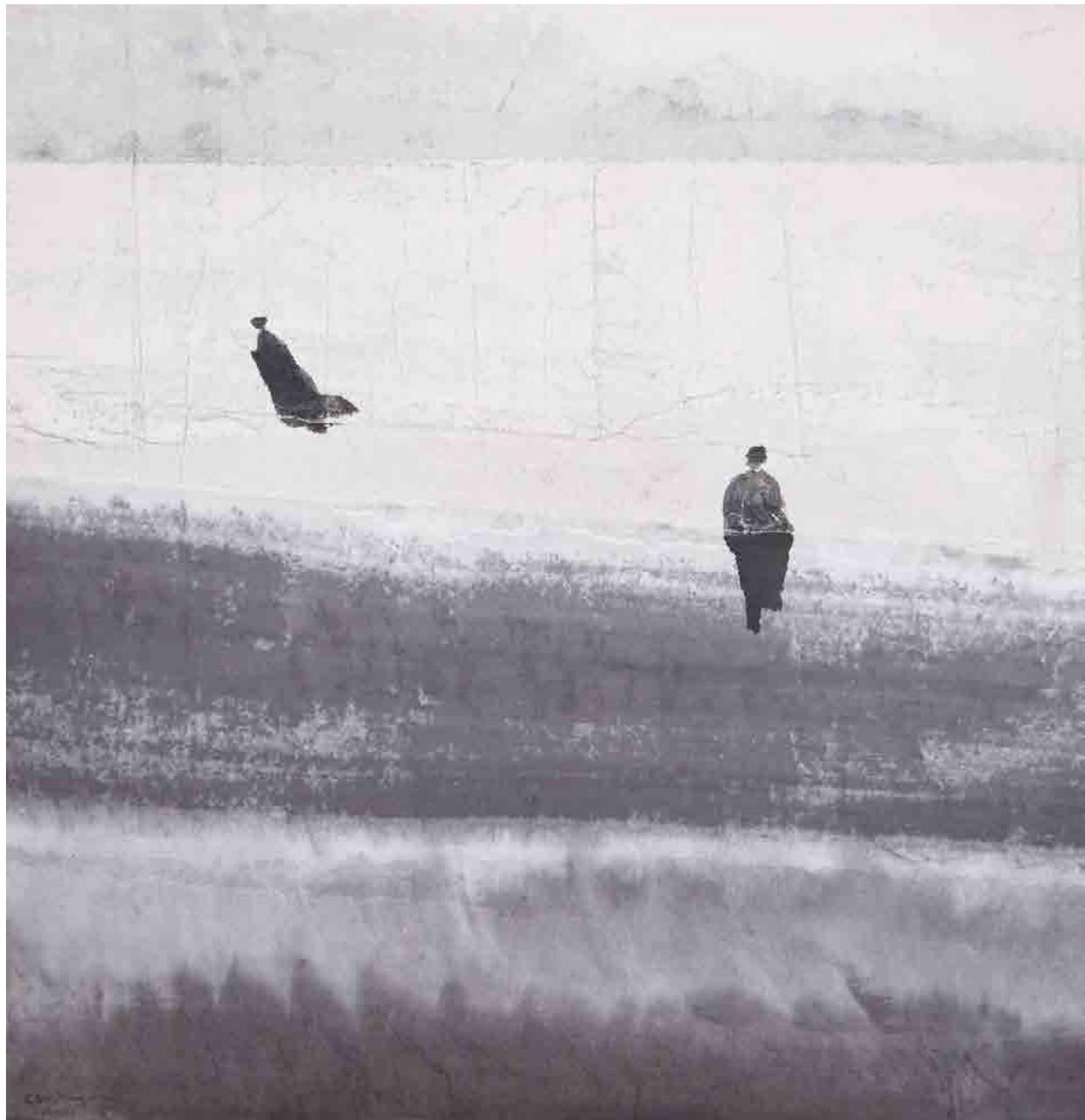
2022
45.5x45.5cm
Ink on Paper



遐想

A rêver

2021
47.5x46cm
Ink on Paper



有待發現

A découvrir

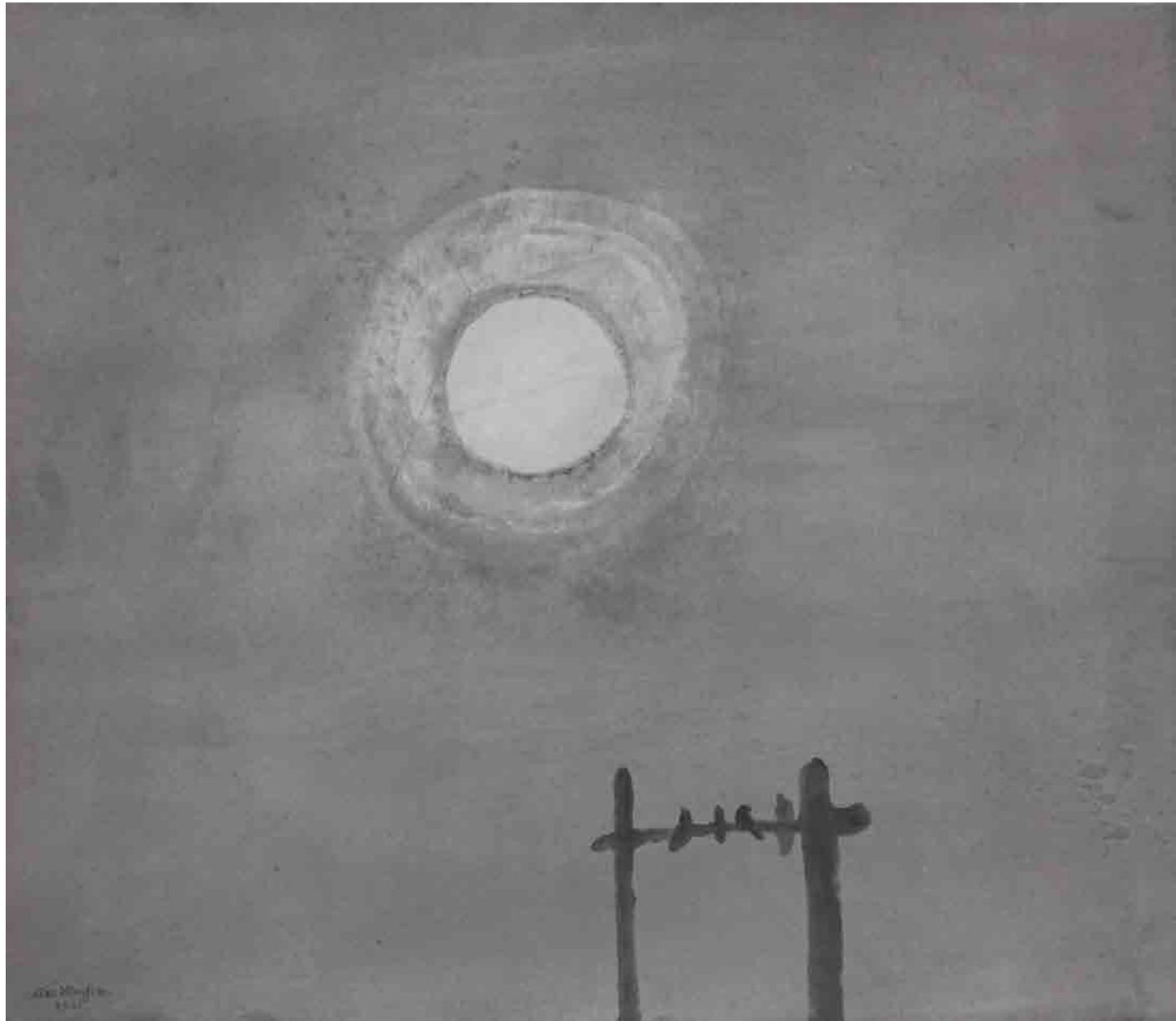
2022
50.5x44.5cm
Ink on Paper



夜
深
沉

La Nuit profonde

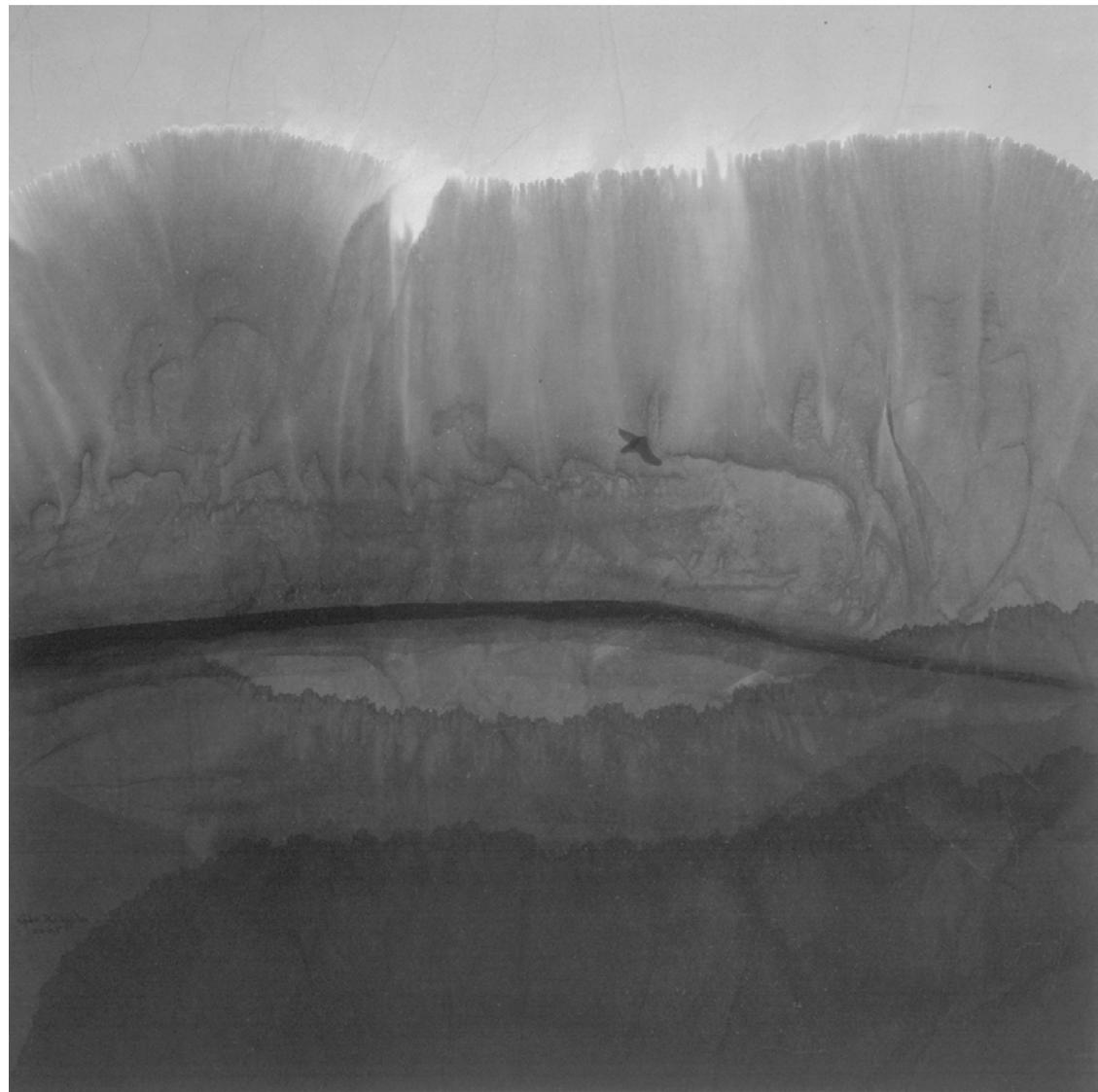
2022
55.5x64cm
Ink on Paper



飛

Le Vol

2005
72x72cm
Ink on Paper



山
居

Habitat montagard

2005
61.5x95cm
Ink on Paper



夢
中
屋

La Maison en reve

2005
77x73.5cm
Ink on Paper



雨
天

Sous la pluie

2006
65.5x69cm
Ink on Paper



暴
風
雨

L'Orage

2006
82x75cm
Ink on Paper



遐想

Pensée L'oisive

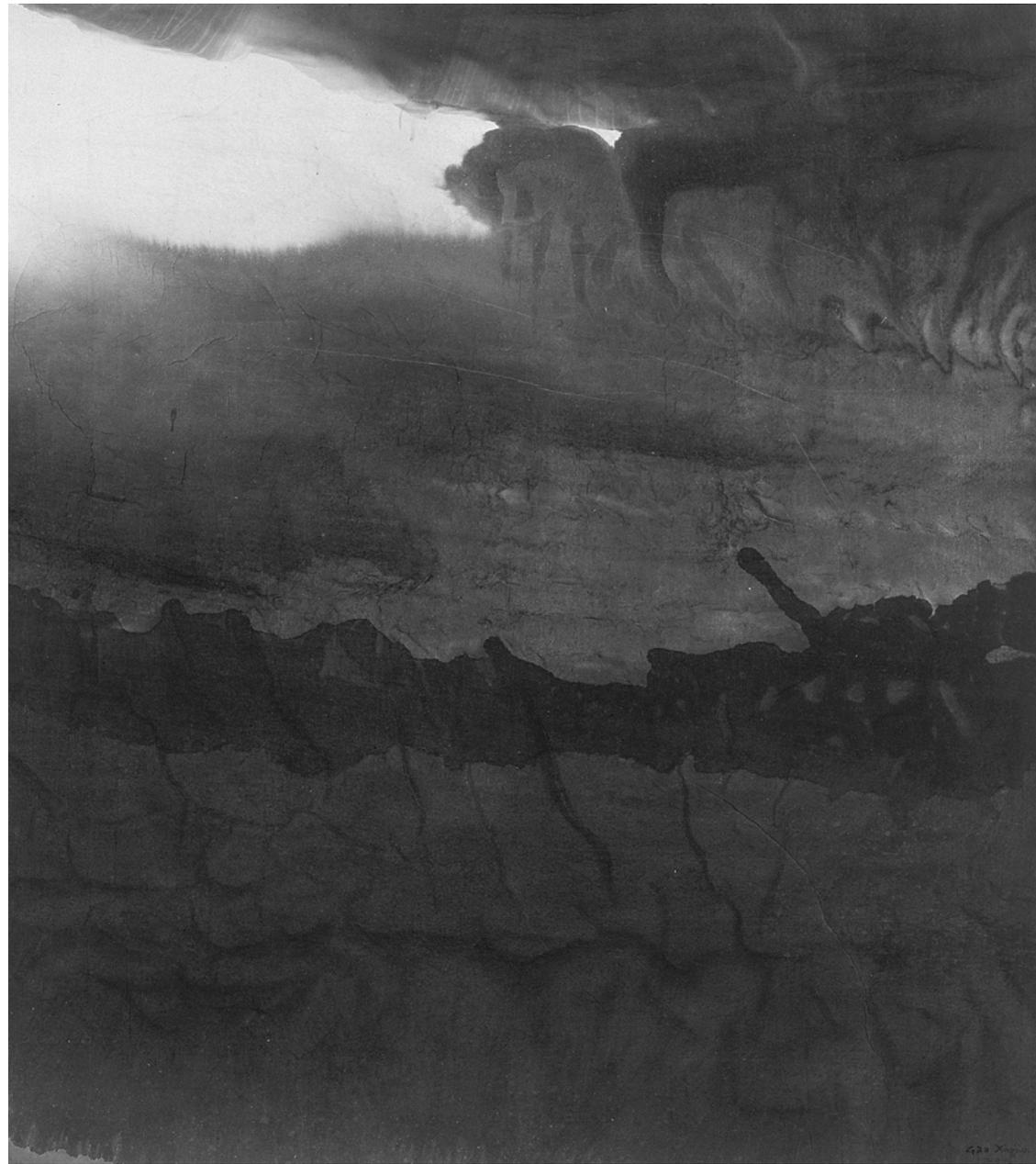
2006
84x97.5cm
Ink on Paper



憂
鬱

Mélancolie

2006
84x97.5cm
Ink on Paper



重

Pesanteur

2007
100x 66cm
Ink on Paper





内在的
世界

Univers Intérieur

2007
144x364cm
Ink on Paper

天
火

Feu du Ciel

2008
76.5x74cm
Ink on Paper



奇景

Le Miracle

2010
62x84.5cm
Ink on Paper



Gao Xingjian

1940 | Born in China 1987 | Moved to France

Education

1962 | Beijing Foreign Studies University

Selected Solo Exhibitions

2023 | La Nuit profonde - Recent Works of Gao Xingjian, iPRECATION, Singapore
2022 | Gao Xingjian: Where spirit dwells on, Asia Art Center, Taipei, Taiwan 2021 | Solitude - A Solo Exhibition by Gao Xingjian, iPRECATION, Singapore / National Taiwan Normal University, Gao Xingjian Centre, Taipei, Taiwan 2019 | Art Paris 2019, Galerie Claude Bernard, Paris, France 2017 | Gao Xingjian, The Awakening of Consciousness, Royal Museums of Fine Arts of Belgium, Brussels, Belgium 2016 | Gao Xingjian – Layers of Light, Ink in Mind, Alisan Fine Arts, Hong Kong / Gao Xingjian Solo Exhibition, Galerie Simoncini, Luxembourg / Calling for A New Renaissance, Asia Art Centre, Taipei, Taiwan 2015 | Gao Xingjian: Retrospective, Museum of Ixelles, Brussels, Belgium / The Awakening of Consciousness, The Royal Museums of Fine Arts, Brussels, Belgium / L'intérêt d'un instant, J.Bastien Art, Brussels, Belgium / Wandering And Metaphysical Thoughts, Aktis Gallery, London, United Kingdom / Gao Xingjian: Llamada A Un Renacimiento, Sala kubo-kutxa, San Sebastián, Spain 2013 | Asia Art Center, Taipei, Taiwan / The Art Gallery, University of Maryland, US / iPRECATION, Singapore 2012 | iPRECATION, Hong Kong / Galerie Simoncini, Luxembourg 2011 | iPRECATION, Singapore / Galerie Claude Bernard, Paris, France / Galería Senda, Barcelona, Spain / J. Bastien Art Gallery, Brussels, Belgium 2010 | iPRECATION, Singapore / Asian Art Center, Taipei, Taiwan / CasalSolleric, Palma, Spain / CasalSolleric / J. Bastien Art Gallery, Brussels, Belgium / J.Bastien Art 2009 | Berardo Collection of the Sintra Museum of Modern Art, Lisbon / J. Bastien Art Gallery, Brussels, Belgium / J. Bastien Art / Musede l'Art moderne et de l'Art contemporain de Liege, Belgium 2008 | Galerie Claude Bernard, Paris, France / ZKM Museum, Karlsruhe, Germany / Alisan Fine Arts, Hong Kong / Circulo de Lectores co-organized with Galería Senda, Barcelona, Spain / Museo Wurth La Roja, Espagne / Wurth La Roja 2007 | Ludwig Museum of Deutschherrenhaus, Koblenz, Germany / Snite Museum of Art, University of Notre Dame, Indiana, U.S.A / iPRECATION, Singapore 2006 | iPRECATION, Singapore / Galerie Claude Bernard, Paris, France / French Academy, Berlin, Germany / Museum of Fine Arts (Kunstmuseum), Bern, Switzerland 2005 | Gallery Frank Pages, Baden-Baden, Germany / Singapore Art Museum 2004 | Galerie Claude Bernard, Paris, France / Centre culturel contemporain de Barcelone, Espagne 2003 | Musée des Beaux-Arts, Mons, Belgium / Musée des Tapisseries, Aix-en-Provence, France / Musée de la Vieille Charité, France 2002 | Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain 2001 | Palais des Papes, Avignon, France / National Museum of History, Taipei, Taiwan / La Tour des Cardinaux Gallery, Marseille, 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 für Kunst und Kunstwissenschaft, Freiburg, Germany **1999** | Le printemps du Livre, Cassis, France / Galerie d'art La Tour des Cardinaux, l'Isle-sur-la-Sorgue, France / Boulevard des Potes, Bordeaux, France / Bayonne National Stage, Bayonne, France **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 **1997** | Schimmel Center for the Arts **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 Gallery, New York, United States **1995** | Taipei Fine Arts Museum, Taipei, Taiwan **1994** | Le Cercle Bleu Space for Contemporary Art, Metz, France / Teatre Polski, Poznan, Poland **1993** | Maison de la Culture, Bourges, France / La Tour des Cardinaux Gallery, L'Isle-sur-la-Sorgue, France / Hexagone Gallery, Aix-la-Chapelle, Germany **1992** | Centre culturel de l'Asie, Marseille, France / Le Cercle Bleu Space for Contemporary Art, Metz, France **1991** | Conuence Space for Contemporary Art, Rambouillet, France **1990** | Lumiere de Chine Cultural Center, Marseille, France **1989** | Ostasiatiska Museet, Stockholm, Sweden / Krappereurrus Konsthall, Malmö, Sweden **1988** | Municipal Office of Fine Arts and Culture, Wattrelos, France **1987** | Prefecture of Lille, France **1985** | The People's Art Theater, Beijing, China / Berliner Künstlerhaus Bethanien, Berlin, Germany / Alte Schmid, Vienna, Austria

Selected Group Exhibitions

2021 | Transgression throughout the Volatile World, Asia Art Center, Taipei, Taiwan **2019** | Art season, Domaine de Chaumont-sur-Loire - Centre d'Arts et de Nature, Chaumont-sur-Loire, France / Michael Goedhuis at TEFAF Maastricht 2019, Maastricht, Netherlands / Alisan Fine Arts at Taipei Dangdai 2019, Taipei Nangang Exhibition Center, Taipei, Taiwan **2018** | BRAFA 2018, Aktis Gallery, London, UK / artgeneve 2018, Art Genève, Switzerland / Presentation during 4th Barcelona Gallery Weekend 2018, Galería Senda, Barcelona, Spain **2017** | And What, for Example, Am I Now Seeing?, Galleria Continua - Les Moulins, Boissy-le-Châtel, France **2016** | L'esprit singulier - Collection de l'Abbaye d'Auberive, Halle Saint Pierre, Paris, France **2015** | BRAFA 15, Brussels Antiques & Fine Arts Fair, Bruxelles, Belgique / Hong Kong Art Basel, Hong Kong Convention and Exhibition Centre, Hong Kong / Masterpiece London, Aktis Gallery, London, United Kingdom **2014** | Art Paris, Grand Palais, France / Hong Kong Art Basel, Hong Kong Convention and Exhibition Centre, Hong Kong **2013** | Art Paris, Grand Palais, France **2012** | BRAFA 12, Brussels Antiques & Fine Arts Fair, Bruxelles, Belgique / Art Paris, Grand Palais, France **2009** | Galerie Claude Bernard, Paris, France **2008** | Galleria Torbandena, Trieste, Italy / Art Paris, Paris, France **2007** | Kunst 07, Zurich, Switzerland **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 **2005** | Art Paris, Caroussel du Louvre, Paris, France / Galleria Torbandena, Trieste, Italy / Galerie Alice Pauli, Lausanne, Switzerland / Galerie Claude Bernard, Paris, France **2004** | Foire Internationale d'Art Contemporain, Paris, France **2003** | Foire

Internationale d'Art Contemporain, Paris, France **2001** | Art Paris, Carrousel du Louvre, Paris, France / Foire Internationale d'Art Contemporain (FIAC), Paris, France **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 **1991** | Grand-Palais, Paris, France/ Tretyakov Gallery, Moscow, Russia / Association of Artists Gallery, Saint Petersburg, Russia **1990** | Grand-Palais, Paris,- France **1989** | Grand-Palais, Paris, France

Awards

2023 | Commander of the Legion of Honour by then French president Emmanuel Macron **2018** | Premio Roma, Italy **2012** | The gold medal of the French Renaissance **2010** | Gold Award from the European Merit Foundation, Luxembourg **2008** | La Milanese Award, Italy **2006** | Lion Award, New York Public Library, USA **2002** | Chevalier of the Legion of Honour by then French president Jacques Chirac / Golden Plate Award by the American Academy of Achievement **2000** | Nobel Laureate for Literature / Premio Letterario Feronia, Rome, Italy **1997** | Le Prix du Nouvel An Chinois for his novel la Montagne de l'âme **1994** | French Community of Belgium Prize for his play **1992** | Chevalier of the Order of Arts and Letters **1989** | Asian Council Cultural Fellowship from United States

Permanent Collections

Museum of Fine Arts, Boston, USA
Musée Guimet, Paris, France
Théâtre Molière, Paris, France
Artothèque de Nantes, France
Maison de la Culture, Bourges, France
La Ville de Marseille, France
Bibliothèque de l'Université de Marseille-Provence, Marseille, France
Royal Museums of Fine Arts of Belgium, Brussels, Belgium
Museo Wurth La Rioja, Spain
Museum of Modern Arts, Stockholm, Sweden
Ostasiatiska Museet, Stockholm, Sweden
Krappereurrus Konsthall, Malmö, Sweden
Nobel Foundation, Sweden
Leibniz Gesellschaft für Kulturellen Austausch, Berlin, Germany
Morat Institut für Kunst und Kunstwissenschaft, Freiburg, Germany
Singapore Art Museum, Singapore
National Museum of History, Taipei, Taiwan
Taipei Fine Arts Museum, Taiwan
University Museum and Art Gallery, University of Hong Kong, Hong Kong
Hong Kong Museum of Art
Chinese University of Hong Kong, Hong Kong

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