

Chen Xinmao
REVISITING
PEONY
PAVILION

陳
心
懋

又見遊園
演夢



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iPpreciation is delighted to present Revisiting Peony Pavilion, as Shanghai-born artist Chen Xinmao continues to redefine the boundaries of ink painting while honouring the rich heritage of Chinese aesthetics through the ever-familiar romantic tragicomedy, The Peony Pavilion.

Born in 1954, Chen embarked on his artistic odyssey in the Art Department of the Shanghai Theatre Academy in 1978. He later pursued a master's degree from Nanjing University of the Arts in 1987. Chen is currently a professor at the College of Fine Arts, East China Normal University, where he oversees the Chinese Painting Studio and serves as a supervisor for graduate students. He has participated in numerous exhibitions locally and internationally, including in

Shanghai, Beijing, Shenzhen, Hong Kong, the United States, and the United Kingdom.

Referred to as the experimental artist of the “Post-Cultural Revolution” generation by renowned American scholar and curator Dr. Wu Hung¹ Chen's paintings prove that even traditional forms of art, such as ink paintings, can be interpreted through the incorporation of modern artistic expression.

In his multi-medium paintings, he often incorporates distorted historical texts, showcasing an exploration of the fusion of style, concept, and medium. This ambiguity between textual and visual expression is intensified by the diverse application of ink, which shifts between contradictory roles. Characters are

also occasionally submerged beneath intricately textured, spreading blots, further complicating the interaction between text and image.

The mesmerizing charm of The Peony Pavilion transcends time and space, as the literary classic from the Ming dynasty continues to invite creative and innovative adaptations even today. With the rich artistic heritage and heritage of Chinese culture it encapsulates, it is no surprise Chen fell for it many years ago. Throughout his prolific career spanning over 40 years, the veteran artist has never wavered in his commitment to contemporize traditional Chinese aesthetics, best represented in the context of The Peony Pavilion.

His latest series, Revisiting Peony Pavilion, details his lifelong journey to reconcile with the dynamics of the past and present, east and west, and the timeless allure of traditional Chinese gardens and landscapes (where many acts of The Peony Pavilion have taken place). Through a fascinating blend of ink, colours, text, and visual elements, Chen has scattered delightful surprises in these seemingly traditional Chinese gardens, all waiting to bounce off a modern narrative.

In this exhibition, viewers are invited to set on a path to rediscover the enduring legacy of Chinese ink paintings and be challenged by the amusing displacement of objects across place and time.

1. Yishu, YISHU: Journal of Contemporary Chinese Art (Volume 1, Number 2, Summer, Art & Collection Group, Ltd. 2002).

誰先覺推出個展「又見遊園驚夢」，展出水墨藝術家陳心懋的最新力作。出生上海的陳心懋在重新定義水墨的道路上始終砥礪前行，通過家喻戶曉的《牡丹亭》向豐富的中國傳統美學致意。

陳心懋出生於 1954 年，1978 年就讀於上海戲劇學院美術系，後於 1987 年到南京藝術學院攻讀碩士學位。現任華東師範大學美術學院教授，主持中國畫工作室，兼任研究生導師。曾多次參加國內和海外的展

覽，作品曾亮相上海、北京、深圳、香港、美國和英國等地。

被美國著名學者、策展人巫鴻譽為「後文革」時代的實驗藝術家，他的畫作證實了哪怕是水墨畫這般傳統的藝術形式，也可以通過融入現代藝術表現形式來詮釋。

陳心懋的多媒介繪畫作品不時有扭曲的古文融入其中，展示他對風格、概念和媒介融合的多重探索。文字和視覺表達之間的模糊界線，因墨水的多

樣表達方式變得更為突出。作品中的人物偶爾也會被淹沒在紋理細緻、不斷擴散的墨跡之下，使文字與圖像之間的互動更加複雜。

雖是明代的文學經典，《牡丹亭》蘊含的豐富藝術層次和中國文化傳統有著歷久彌新的跨時空魅力，至今仍吸引不少創作者對其進行創新和顛覆性改編，陳心懋也不例外。在近40 多年的藝術生涯裡，他始終堅持將中國傳統美學現代化，並通過改編《牡丹亭》一再展示他的最新詮釋。

陳心懋的最新系列「又見遊園驚夢」訴說著他畢生的藝術理念——調和過去與現在、東方與西方的碰撞，以及中國傳統園林（《牡丹亭》的主要場景）和山水的永恆魅力。通過水墨、色彩、文字和視覺元素的奇妙組合，陳心懋在這些看似傳統的中國園林中散落了許多驚喜，等待一個生成當代故事的契機。

本次展覽誠意邀請觀眾重新領略中國水墨的源遠流長，並感受跨越時空的巧妙置換所帶來的視覺和感知衝擊。

Curiouser and Curiouser: Travelling, Gazing, and Roaming in a Play of Contemporary Chinese Ink with Chen Xinmao

Lim Chye Hong

The Peony Pavilion series 《遊園驚夢系列》 is an invitation down the rabbit hole and into Chen Xinmao's 陳心懋 fantastic world of wonder and mystery. The paintings are set within the Peony Pavilion 《牡丹亭》 a play-text by the Ming dynasty literati Tang Xianzu (湯顯祖, 1550–1616). The play is constructed around a dream narrative, a device Tang used to explore human desire, emotion, and nature beyond the social and political constraints of Ming China. Generally, a spectator's connection with the play is relatively passive, a momentary engagement during the performance. Chen's visual renditions ask the spectator to do something more: to take the time to look at, walk around, read, and think about the combination and arrangement of subjects, images, and texts in his presentation of the Peony Pavilion as a contemporary and semi-biographical ink play. This paper offers a conversation, dialogues between real/imaginary, and then/now. The slash in each dualism is symbolic of the interstice existing within

and between the polarities.

Presented as a series of narratives that bounce back and forth from the past to the present. Chen's Peony Pavilion is replete with allusions and themes from the play-text, the Three Teachings (Confucianism, Daoism and Buddhism) and what is trending. Chen's sketchy and at times visually unremarkable pictures draw on the tradition of ink plays favoured by the literati, a reflection of the common expression

... [with] sketchy and free brushwork, not seeking resemblance [of the subject], [I paint] for my own amusement ... 「... 逸筆草草，不求形似，聊以自娛耳」³

To the untrained eye, this cacophony of noise/marks on paper seems indecipherable and incomprehensible. The Chinese way of appreciating a painting is often expressed by the words *du hua* 「讀畫」, literally 'to read a painting'. This offers an access to

Chen's rendition of the Peony Pavilion. The journey starts with an understanding of dreams and dreaming. Speaking of dreams, one of the most famous Chinese references occurs at the end of chapter two of the Zhuang Zi 《莊子》, an ancient Chinese text written by Daoist philosopher Zhuangzi during the late Warring States period (476–221 BCE): Once, Zhuang Zhou dreamed he was a butterfly.... He didn't know that he was Zhuang Zhou. Suddenly he woke up ... [b]ut he didn't know if he was Zhuang Zhou who had dreamt he was a butterfly, or a butterfly dreaming that he was Zhuang Zhou. Between Zhuang Zhou and the butterfly there must be some distinction! This is called the Transformation of Things. 「昔者莊周夢為胡蝶，栩栩然胡蝶也，自喻適志與！不知周也。俄然覺，則蘧蘧然周也。不知周之夢為胡蝶與，胡蝶之夢為周與？周與胡蝶則必有分矣。此之謂物化。」⁴

A conundrum posed by Zhuangzi underscores the distinction between

the state of dreaming and the state of being awake. The distinction between Zhuangzi and the butterfly begets the question: if they are the same, how can they be different? This triggers the question of translatability from one realm to another. Here, the emphasis is placed on the 'Transformation of Things' or *wuhua* 「物化」. The transformation is a change in consciousness between real and imaginary. In other words, the shift between dreams and awakening leads one to change from being unaware of the distinction of things to being aware of the definite distinction between and among things.

Chen often speaks of being in a dream: from learning the classics and copying masterpieces as a boy to his experiences of rural China during the Cultural Revolution in his teens, of folk art and the land to the discovery of Western art trends at the Shanghai Opera Institute (1978–82) and later Nanjing Art Institute (1984–87); and his sojourn to Northern

China, including visits to Dunhuang 敦煌 to study the murals in the Mogao 莫高 caves. A strong foundation in traditional Chinese art coupled with his interest in folk art and later 20th Century Visual Art Movements juxtaposed against a keen sense of curiosity and adventure, drive Chen to experiment beyond the traditional medium of ink and paper. The Dunhuang murals, a rich repository of 5th-century narrative illustrations, tell us much about art in China during the Northern Wei (386–534/535) through the Yuan dynasty (1279–1368). These deeply influenced Chen's idea of spatial representation. In Dunhuang, Chen uncovered an understanding of figure and landscape complementing each other that is not constrained by linear perspective, a system that creates the illusion of three-dimensionality on a two-dimensional surface. Artisans working on the Dunhuang murals employed a diverse range of techniques/perspectives to depict space and the narrative(s). Such aids for pictorial composition

are a reflection of the artistic traditions and religious ideologies of their time. While Chen has created conceptual, experimental works in a daring mixed-media style for many years, the Peony Pavilion series signals a return to painting as a process and transformation. Here a painting is not [just] an image but a process that utilises a diverse range of perspectives to present the painted surface as a performative space. In the recent past, the word 'performative' has been given a theoretical reconsideration in order to accommodate explicitly bodily acts. I am appropriating the term, albeit with changes, from theatre studies to apply to the visual arts. By treating the pictorial surface as an active rather than static entity, the spectator is invited to move around and interact with the work, similar to participating in a performance. One is guided by one's body vis-à-vis the lived experience. In doing so, it redefines the relationship between subject and object; observer and observed; artist and spectator. This

performative approach when applied to pictorial space, transforms a work of art into a participatory event. Interestingly, one of the most famous artists of the Northern Song period in China, Guo Xi 郭熙 (flourished 1020–90) in his collected notes on landscape painting, *Lofty Record of Forests and Streams* 《林泉高致》, claims that a viewer may transpose himself into a landscape painting. In Guo Xi's words, 'It is now possible for subtle hands to reproduce them in all their rich splendour without leaving [one's] room, [and one may] sit till one's heart's content among streams [and] valleys...

「今得妙手鬱然出之，不下堂筵，坐窮泉壑」'

... It is generally accepted opinion that in landscapes there are those through which one may travel, those through which one may gaze forth, those through which one may roam, and those through which one may reside. Any paintings attaining these effects are to

be considered excellent...

「世之篤論，謂山水有可行者，有可望者，有可游者，有可居者。畫凡至此，皆入善品。」⁷

If one may travel through, gaze forth, roam around, and/or reside in a landscape painting, then it is plausible to consider the idea that such an image is not meant to be viewed as a static image and that body and place are inseparable. Accordingly to the academic and philosopher Edward Casey, Just as we may say with Kant, "There can be no doubt that all our knowledge begins with experience," so we can say that knowledge of place begins with the bodily experience of being-in-place...

My body continually takes me into place. It is at once agent and vehicle, articulator and witness of being-in-place. Although we rarely attend to its exact role, once we do we cannot help but notice its importance. Without the good graces and excellent services of our bodies,

not only would we be lost in place—acutely disoriented and confused—we would have no coherent sense of place itself... Our living-moving bodies serve to structure and to configure the entire scenario of place.

This quote underscores the living-moving body as an agent, vehicle, and articulator. Furthermore, these roles of the body not only inform but also construct knowledge of place, thereby implying that body and place are inseparable. I suggest that Chen's Peony Pavilion series is bound up with the visual and psychological perceptions of the landscape—lived and remembered; real and imaginary. In this sense, it cannot escape the phenomenological trace of the body's presence through the brushwork and activated through the act of seeing through the self, the I.

The Peony Pavilion series contains deeply personal and self-reflective narratives expressed through themes, and motifs. Together they constitute a multitude of meanings, including a gap, an interval, an opening, a time between, and a space between. This in-between-ness reveals itself as an aesthetic sensibility, an unsettling zone of visual ambiguity and elusiveness. Such interstices provide an opportunity to challenge conventional interpretations. For example, a reading of the Peony Pavilion Series [#1] uncovers the following:

The Peony Pavilion series dramatises the ongoing implication of a literary play-text in the work of contemporary experimental ink play. This arbitrary list of 'signposts' is conceived with the aim of helping the reader/viewer understand some of the images, texts, and symbols

in Chen's painting. It becomes clearer if one were to read/view Chen's painting in the context of the play within the play—the Peony Pavilion; Cheng's semi-biographical construct of the play-text; and the spectator's own passive and/or active individualised plotlines as he/she embarks on the visual journey. Chen uses the Peony Pavilion as an instrument for a critical and experiential reassessment of ink in the then/now. I believe that Chen's art prioritises the spectator's engagement by privileging the painted surface as a performative space. This begets an immersive engagement, analogue rather than digital—an open invitation to for the spectator to participate, to travel through, gaze at, and roam in Chen's aesthetic expressions of interstitiality or in-between-ness. The combined effect of abstraction and introspection questions and celebrates the real and imaginary

concurrently, and in doing so resist and confound traditional interpretations of ink play in the then and now. 'Lived and remembered'; 'real and imaginary'; 'eye and I' are interstices, sites of meaningful connection, innovation and transformation. They provide Chen endless possibilities for creation and re-creation. These are also important nodes that provide a glimpse of Chen's embrace of the seemingly nonsensical while exploring the hidden depths of dreams and the imagination.

《遊園驚夢系列》是沉醉于陳心懋笔下奇幻世界的邀請。畫作以明代文學家湯顯祖（1550-1616 年）的劇作《牡丹亭》為背景。湯顯祖以夢境推進敘事，從利用夢境探索人的慾望、情感和天性，呈現超越明代中國的政治限制和社會思潮。¹ 一般來說，觀眾在這齣劇裡的角色是相對被動的，只是在演出過程中有瞬間的參與感。陳心懋的視覺再現，卻要求觀眾更多的一一花時間去觀看、行走、去閱讀，進而去思考他將《牡丹亭》視為一個當代半自傳水墨劇，其所呈現的主題、圖像和文本的組合與安排。本文提供了一場介於真實/虛構、當時/現在之間的對話。每個二元對立中的斜線（/）都象徵了存在於兩極之中或之間的間隙。

陳心懋在《遊園驚夢系列》中呈現了一系列在古今來回穿梭的敘事，富含《牡丹亭》、儒釋道（三教）和時下流行的典故和主題。² 他的畫作寫意，有時在視覺上並不起眼，卻借鑑了文人喜愛的水墨傳統——「… 逸筆草草，不求形似，聊以自娛耳」³

對於未經專業訓練的人而言，紙上的這些「雜音」、印記幾乎難以辨認和理解。水墨畫通常以「讀畫」（讀懂一幅畫）的方式鑑賞。這也正是我們了解陳心懋改編的《牡丹亭》的其中一種途徑。這段旅程始於對夢和夢境的理解，恰好《莊子·齊物論》就曾記載「莊周夢蝶」的故事：「昔者莊周夢為蝴蝶，栩栩然蝴蝶

也，自喻適志與！不知周也。俄然覺，則蘧蘧然周也。不知周之夢為蝴蝶與，蝴蝶之夢為周與？周與蝴蝶則必有分矣。此之謂物化。」⁴

莊子哲學的論點強調了夢境與清醒狀態之間的區別。莊子與蝴蝶，一人一物必有分別，進而引發了另一個問題，如果他/它們是一樣的，那又怎麼會不同？這就涉及從一個境界到另一個境界的轉換，重點於「物的轉化」即「物化」。這種轉換是一種意識上的虛實變化。換句話說，夢與醒之間的轉變使人從不知事物的區別，轉變為意識到事物之間的明確區別。

陳心懋常說自己像是在夢裡：兒時學習經典著作和臨摹名作，十

幾歲文革期間到農村感受民間藝術和一方水土，在上海戲劇學院（1978-82年）和後來的南京藝術學院（1984-87年）認識西方藝術潮流，之後踏上西北之行，如前往敦煌研究莫高窟壁畫。殷實的中國傳統藝術基礎，再加上自己對民間藝術和 20 世紀後期視覺藝術運動的興趣，以及強烈的好奇心和冒險精神，陳心懋開始對傳統的紙墨媒介進行實驗。敦煌壁畫可是中國古代藝術的瑰寶，展示了北魏（386-534/535）至元代（1279-1368）中國藝術的發展，而這些壁畫深深影響了陳心懋的空間表達。陳心懋在敦煌形成了一種人物和風景相輔相成的見解，其不受線性透視法的限制（線性透視法是一種在二維表面上創造

三維錯覺的體系）。創作二維表面上創造三維錯覺的體系）。創作敦煌壁畫的工匠們採用了各種不同的技法或視角來描繪空間和故事。這些繪畫構圖的輔助手段反映了當時的藝術傳統和宗教意識形態。⁵

多年來，陳心懋一直以大膽的混合媒介風格創作具概念性、實驗性的作品。《遊園驚夢系列》標誌著他回歸將繪畫視為一種過程和轉變。繪畫不僅僅是一個圖像，而是一個利用不同視角將繪畫表面呈現為表演空間的過程。近期，為了容納明確的身體行為，「表演性」一詞在理論上有了重新考量的空間。⁶ 我從戲劇研究中借用了這個詞，並將其應用於視覺藝術。通過將圖像表面視為一個動態而非靜態的實體，

觀眾受邀四處走動並與作品互動，就像參與表演一樣。在身體的引導下，感受生命的流動。就這樣，它重新定義了主體與客體、觀察者與被觀察者、藝術家與觀眾之間的關係。當將這種表演性方法應用於繪畫空間時，藝術作品會轉化為一種參與性的活動。有趣的是，北宋時期最著名的藝術家之一郭熙（約1020-90年）曾在他的山水繪畫理論中（收錄於《林泉高致》）提及，觀眾可以將自己置入一幅山水畫中：

「今得妙手鬱然出之，不下堂筵，坐窮泉壑」…「世之篤論，謂山水有可行者，有可望者，有可游者，有可居者。畫凡至此，皆入善品。」⁷

如果人們可以在風景畫中穿梭、來

回眺望、漫遊，或駐足，那麼我們就有理由認為，這樣的畫面並不是靜態的，且身體和地方是不可分割的。學者兼哲學家愛德華·凱西（Edward Casey）認為：

「正如我們可以像康德那樣說：『毫無疑問，我們的一切知識都始於經驗』，我們也可以說，關於地方的知識始於『身在其中』的身體體驗……」⁸

「我的身體不斷將我帶入（某個）地方。它既是『身在其中』的動因，也是『身在其中』的載體、銜接者和見證者。雖然我們很少注意到它的確切作用，但一旦有這個意識，我們就會不由自主地注意到它的重要性。如果沒有我們身體的恩惠和出色服務，我們不僅會迷失在

某個地方中（嚴重缺失方向感並覺得困惑），我們對地方本身也不會有協調的認知……我們活蹦亂跳的身體起到了構造和配置整個地方場景的作用。」⁹

這段話強調了活動的身體作為動因、載體和銜接者的作用。此外，身體扮演的這些角色不僅提供信息，還構建了我們對地方的認識，從而暗示身體與地方密不可分。我認為，陳心懋的《遊園驚夢系列》系列與人們對山水的視覺和心理感知息息相關——生活過的和記得的；真實的和想象的。從這個意義上說，它無法擺脫身體存在的痕跡，並需要藉由筆觸，以及自我、「我」的觀看行為被激活。

《遊園驚夢系列》系列通過主題和意象表達了深刻的個人敘事和自我反思。它們共同構成了多重含義，包括間隙、間隔、開口、時間間隔和空間間隔。這種中間性是一種美感，是一個令人不安的區域，有著視覺模糊性且難以捉摸。這種間隙提供了一個挑戰傳統詮釋方式的機會。例如，有關陳心懋畫作之一的解讀，請參閱目錄一。

《遊園驚夢系列》展現了文學劇本對當代實驗性水墨作品的持續影響，並將其戲劇化。以上列出的

「路標」旨在幫助讀者或觀眾理解陳心懋畫中一些圖像、文本和符號。如果將他的畫視為/讀為：一場《牡丹亭》的「劇中劇」；陳心懋的半自傳戲劇文本建構；以及觀眾在這場視覺旅程中被動和/或主動的情節，這些路標就會變得更加清晰。陳心懋以《牡丹亭》為工具，對過去與當下的水墨進行了批判性和體驗性的評估。我認為，他的藝術將繪畫表面化為表演空間，優先考慮觀眾的參與。這產生了一種身臨其境的參與感，公開邀請觀眾參與、穿梭、凝視和漫遊他的間隙

性或介於兩者之間的美學表達。抽象與內省的綜合效果同時質疑和歌頌了現實與想象，從而抵制和混淆過去和當下對水墨畫的傳統詮釋方式。

「生活過的和記得的」、「真實的和想象的」、「眼睛和我」都是間隙，是有意義的聯繫、創新和轉變之處。它們為創作和再創作提供了無盡的可能性。這些也是重要的節點，讓大家看到陳心懋如何擁抱看似無稽荒謬的表達，以及對夢境與想象的深處。

a.	Abhayamudrā	Abhaya in Sanskrit means fearlessness. This mudra symbolises protection, peace, and the dispelling of fear. (Top right hand corner) 「Abhaya」在梵文中代表無懼；「mudra」有「印」的意思，代表保護、和平、驅散恐懼。（右上角）
b.	天使	(Top left hand corner) (左上角)
c.	男孩	難以判斷男孩是躺著還是站著。
d.	中文詞彙：	
	i. 道可道非常	老子《道德經》開篇之語「道可道，非常道。」
	ii. 天使累了 iii. 無休無止 iv. 周而復始 v. 蠢蠢欲動	
	vi. 小粉紅	指熱愛中國共產黨的中國民族主義人士。
	vii. 網絡水軍	指獲聘在中文網站上有目的性發布特定信息的人士。
e.	雲朵	位於右上方，靠近Abhayamudrā。
f.	表情符號	表情符號通常是一個數碼圖像或圖標，用以表達一種想法或情感。表情符號已經成為一種超越現有語言的表達方式，成為一種全球人人都能理解的交流形式。
g.	手	各種手勢。
h.	人物	從個人到群體都有。



Peony Pavilion Series 44
 遊園驚夢系列44
 2021 138x69cm
 Acrylic and Ink on Paper
 丙烯，水墨，紙本

1. The Peony Pavilion tells the story of heroine Du Liniang 杜麗娘 and her encounter of a young scholar in a peony pavilion in a dream. Realising that the young scholar is not of this world, she falls ill and dies not long after. Before dying, she leaves her self-portrait and a poem with her maid, and the instruction to hide these items under a stone by the plum tree at Lake Tai (太湖). Three years later, a young scholar by the name of Liu Mengmei 柳夢梅 dreams of Du and in his dream, he and Du fall madly in love. With love conquering all, Liu revives Du from the grave and overcomes the objection of Du's father. Thereafter, the couple marry and live happily ever after. The original Kunqu 崑曲 opera version has a total of 55 scenes and can run for more than 22 hours for the full performance. The play paints the romantic love of heroine Du and scholar Liu, and explores the depiction of qing 情 (emotion, passion), with a message of hope that celebrates true love over death and the constraints imposed by society.

1. 《牡丹亭》講述杜麗娘在夢中邂逅牡丹亭中的少年書生，醒後傷情而死。她臨終前留下一副自畫像和一首詩，命侍女將這些東西藏在太湖石下。三年後，一個名叫柳夢梅的年輕書生曾在夢中見過杜麗娘，後與杜麗娘的魂魄幽會。柳夢梅掘墓開棺，杜麗娘死而復生。兩人結為夫妻，克服苦難，經歷種種後終成眷屬。崑曲全本55出，演出全長可超過 22 小時，描繪了杜麗娘與柳夢梅的浪漫愛情，探索所謂「情」，並傳達真愛可超越生死、掙脫社會束縛的精神。

2. Chen started working on the Peony Pavilion series in 2016. Like Tang Xianzu, Chen's rendition of the Peony Pavilion is both sensitive and subversive. Fidelity to the play-text is slightly more pronounced in earlier presentations, especially prior to the onset of COVID. Motifs such as skull, dispirited angel, judge [of the underworld], mask-wearing protagonist(s), naked figure(s) in often-barren landscape(s) paint a picture of dejection-related emotions. This is a departure from Tang's exploration of the regenerative power of authentic/true emotions (qing 情) amidst the transcendental values of Daoism and Buddhism alongside Confucian ideas.

2. 陳心懋從2016年開始創作《遊園驚夢系列》。與湯顯祖一樣，他對《牡丹亭》的演繹既小心又顛覆。在早期的呈現中，尤其是在疫情開始之前，他對劇作的忠誠略顯明顯。後來在畫中出現的骷髏頭、沮喪的天使、（地府的）判官、戴著面具的人物、荒涼景色中的裸體人物等營造了沮喪的氛圍。這與在儒釋道盛行的背景下，表達「情」的再生力量的湯顯祖有所不同。

3. This quote is from the Yuan literati painter Ni Zan 倪瓚 (1306—1374) writing a reply to Zhang Zaozhong 張藻仲:

瓚比承命俾畫陳子桓剡源圖，敢不承命惟謹。自在城中，汨汨略無少清思。今日出城外閒靜處，始得讀剡源事跡。圖寫景物，曲折能盡其狀其妙趣，蓋我則不能之。若草草點染，遺其驪黃，牝牡之形色，則又非所以為圖之意。僕之所謂畫者，不過逸筆草草，不求形似，聊以自娛耳。近迂遊偶來城邑，索畫者必欲依彼所指授。又欲應時而得，鄙辱怒罵，無所不有。冤矣乎！詎可責寺人以不髡也，是亦僕自有以取之耶？

For source text see Ni Zan 倪瓚 (1306—1374), “Ni Yunlin xiansheng shiji 倪雲林先生詩集” [Collected poems by the gentleman Ni Zan], edited by Ni Cheng 倪程 (n.d.), in Siku quanshu cunmu congshu 《四庫全書存目叢書》, vol. 4, pt. 23: 260—359, (Tainan xianliu: Zhuangyan wenhuashiye youxian gongsi, 1997).

3. 出自元代文人畫家倪瓚（1306-1374年）所寫的《答張藻仲書》：「瓚比承命俾畫陳子桓剡源圖，敢不承命惟謹。自在城中，汨汨略無少清思。今日出城外閒靜處，始得讀剡源事跡。圖寫景物，曲折能盡其狀其妙趣，蓋我則不能之。若草草點染，遺其驪黃，牝牡之形色，則又非所以為圖之意。僕之所謂畫者，不過逸筆草草，不求形似，聊以自娛耳。近迂遊偶來城邑，索畫者必欲依彼所指授。又欲應時而得，鄙辱怒罵，無所不有。冤矣乎！詎可責寺人以不髡也，是亦僕自有以取之耶？」原文請見【元】倪瓚：《倪雲林先生詩集》，明萬曆十九年倪程刻本，《四庫全書存目叢書》集部，第23冊，260-359，（台南：莊嚴文化事業有限公司，1997年）。

4. Zhuangzi, translated by Burton Watson (New York: Columbia University Press, 1964, repr. 2003), 44. For source text see, Huang, Jinhong 黃錦鉉, Zhuyi 注譯, Xinyi Zhuangzi duben 《新譯莊子讀本》Newly Annotated Zhuang Zi (Taipei 臺北: Sanmin shuju 三民書局, 2005).

4. Zhuangzi, Zhuangzi: Basic Writings, translated by Burton Watson (New York: Columbia University Press, 1964, repr. 2003), 44. 原文請見黃錦鉉注譯《新譯莊子讀本》（台北：三民書局，2005年）。

5. Some examples include isometric perspective; bird's-eye view; hierarchic scale; narrative continuity; symbolic representation; and a combination of various techniques/perspectives. It is worth noting that different period witness different variations in the use of perspective. For selected reference see Tan Chung, ed., Dunhuang Art Through the Eyes of Duan Wenjie (New Delhi: Indira Gandhi National Centre for the Arts, 1994); and Wu Hung, Spatial Dunhuang: Experiencing the Mogao Caves (Seattle: University of Washington Press, 2023).

5. 例如：等距透視、鳥瞰、等級比例、敘事連貫性、象徵性表達，以及各種技巧和透視的組合。值得注意的是，在不同時期，透視法的使用有不同的變化。參考資料請見 Tan Chung, ed., Dunhuang

Art Through the Eyes of Duan Wenjie (New Delhi: Indira Gandhi National Centre for the Arts, 1994); 和 Wu Hung, Spatial Dunhuang: Experiencing the Mogao Caves (Seattle: University of Washington Press, 2023)。

6. The term ‘performative’ was coined by the Philosopher John L. Austin (1911—60) in his lecture series entitled “How to do things with words,” in 1955. Since, the term has lost some of its appeal within its original discipline of language philosophy. In 1988, Philosopher and gender studies scholar Judith Butler introduced the term to cultural philosophy in her essay, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”. Most recently, Theatre and Performance theorist Erika Fischer-Lichte explores the theoretical reconsideration of the term in her seminal work, The Transformative Power of Performance: A New Aesthetics, including introducing the idea of ‘the performance as event’. Fischer-Lichte posits that a performance is always live—experienced and interacted through the bodies of the performers and spectators. For further reference see Erika Fischer-Lichte, The Transformative Power of Performance: A New Aesthetics (London: Routledge, 2008), 26, 161—180.

6. 「表演性」一詞由哲學家約翰·奧斯汀（John L. Austin, 1911-1960 年）於 1955 年在其講座系列「How to do things with words」中提出。此後，這個詞在其最初的語言哲學學科中失去了吸引力。1988 年，哲學家 and 性別研究學者朱迪斯·巴特勒（Judith Butler）在其文章「Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory」中將該術語引入文化哲學範疇。近期，戲劇與表演理論家埃麗卡·費捨爾-利希特（Erika Fischer-Lichte）在其開創性著作「The Transformative Power of Performance: A New Aesthetics」中對這一術語進行了理論上的重新思考，包括提出「表演作為一種事件」的概念。費捨爾-利希特認為，表演是即時性的——通過表演者和觀眾的身體被感受和互動。更多參考資料，請見 Erika Fischer-Lichte, The Transformative Power of Performance: A New Aesthetics (London: Routledge, 2008), 26, 161—180。

7. Linquan gaozhi 《林泉高致》/Shanshui xun 〈山水訓〉

7. 《林泉高致》之〈山水訓〉。

8. Edward S. Casey, Getting Back into Place: Toward a Renewed Understanding of the Place-World (Bloomington and Indianapolis: Indiana University Press, 1993), 46. (English and Mandarin)

9. Ibid., 48.

9. 同上，48.

Peony Pavilion Series 43

2021

138x69cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 44

2021

138x69cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 45

2021

138x69cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



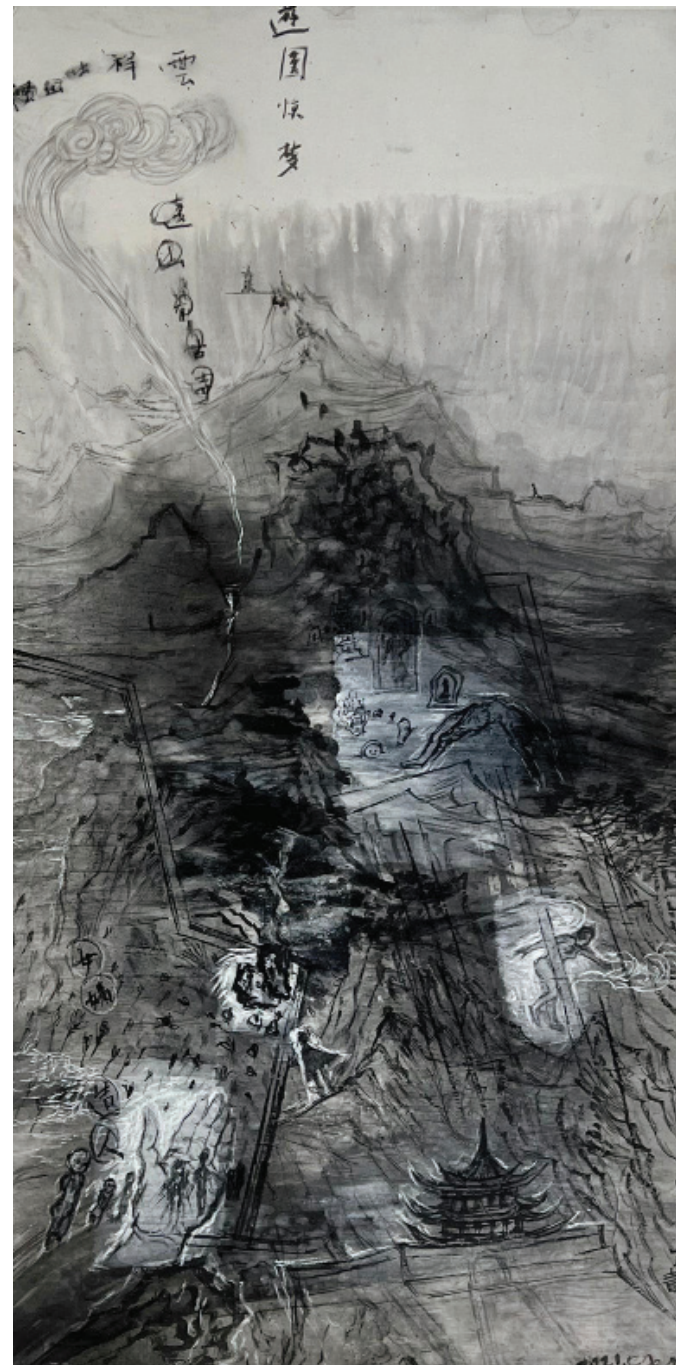
Peony Pavilion Series 46

2021

138x69cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 47

2021

138x69cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 48

2021-2022

68x68cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 49

2021-2022

68x68cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 50

2021-2022

68x68cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 51

2021-2022

50x52cm

Acrylic and Ink on Paper

丙烯，水墨，紙本





Peony Pavilion Series 52

2022

27x65cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 53

2022

27x65cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 54

2022

27x65cm

Acrylic and Ink on Paper

丙烯，水墨，紙本





Peony Pavilion Series 56

2022

27x65cm

Acrylic and Ink on Paper

丙烯，水墨，紙本

Peony Pavilion Series 57 Part 1

2023

83x49cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



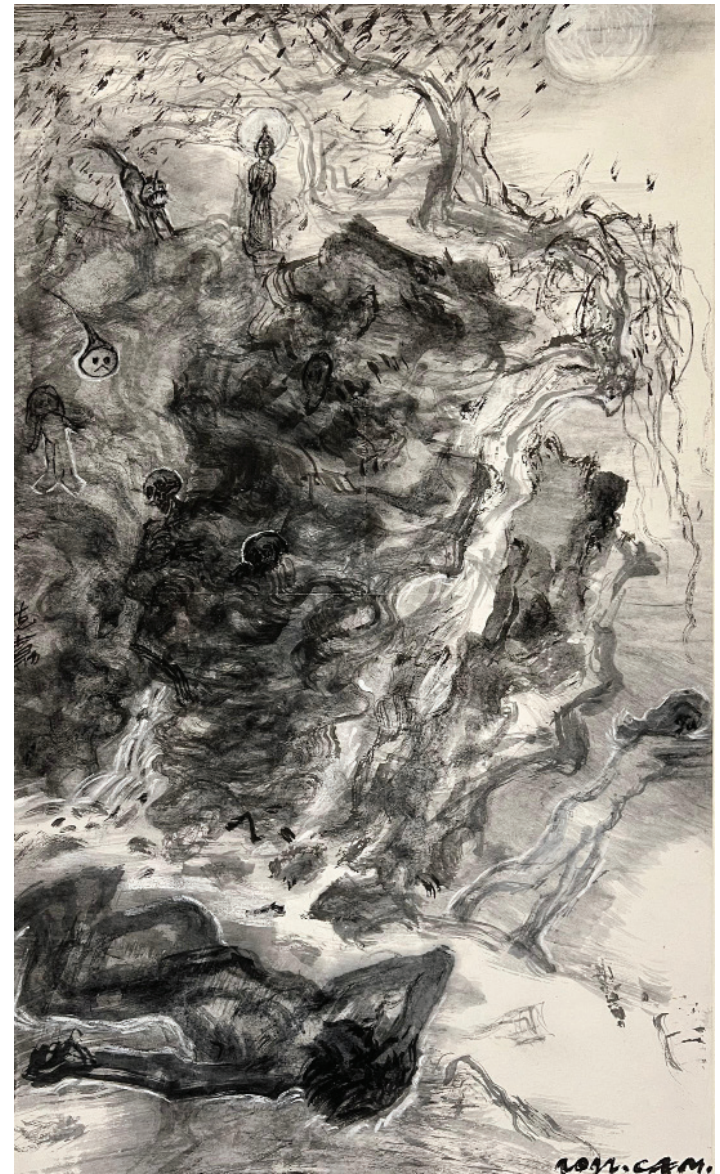
Peony Pavilion Series 57 Part 2

2023

83x49cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 58

2023

48x44cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



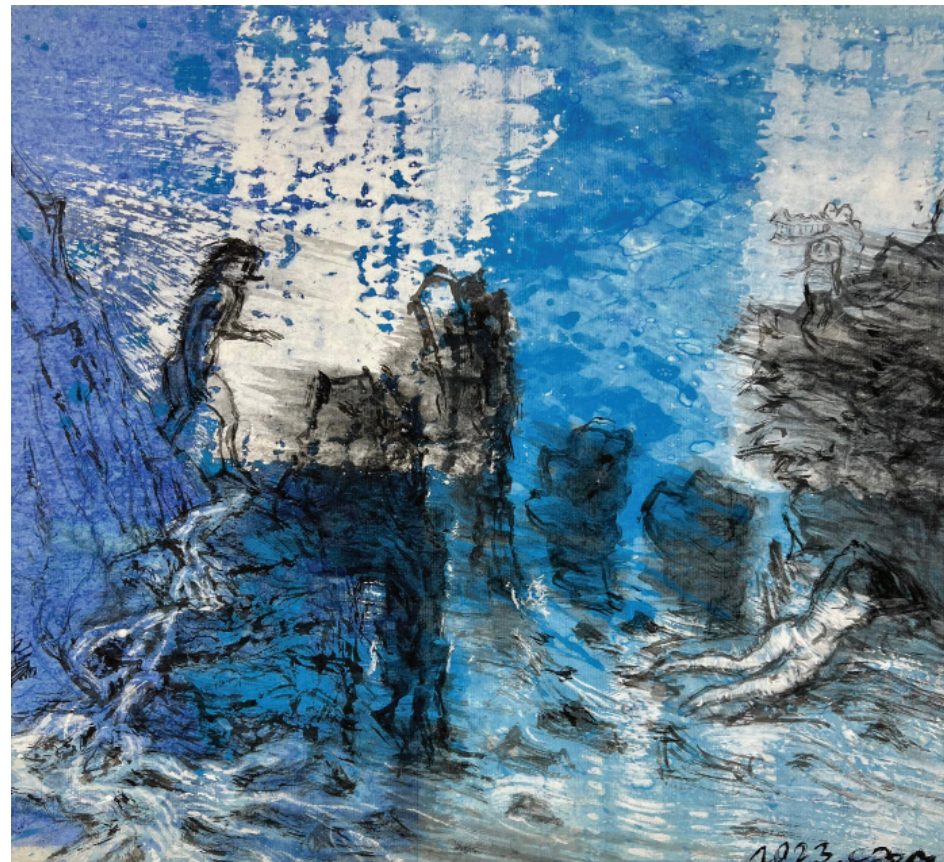
Peony Pavilion Series 59

2023

48x44cm

Acrylic and Ink on Paper

水墨丙烯紙本



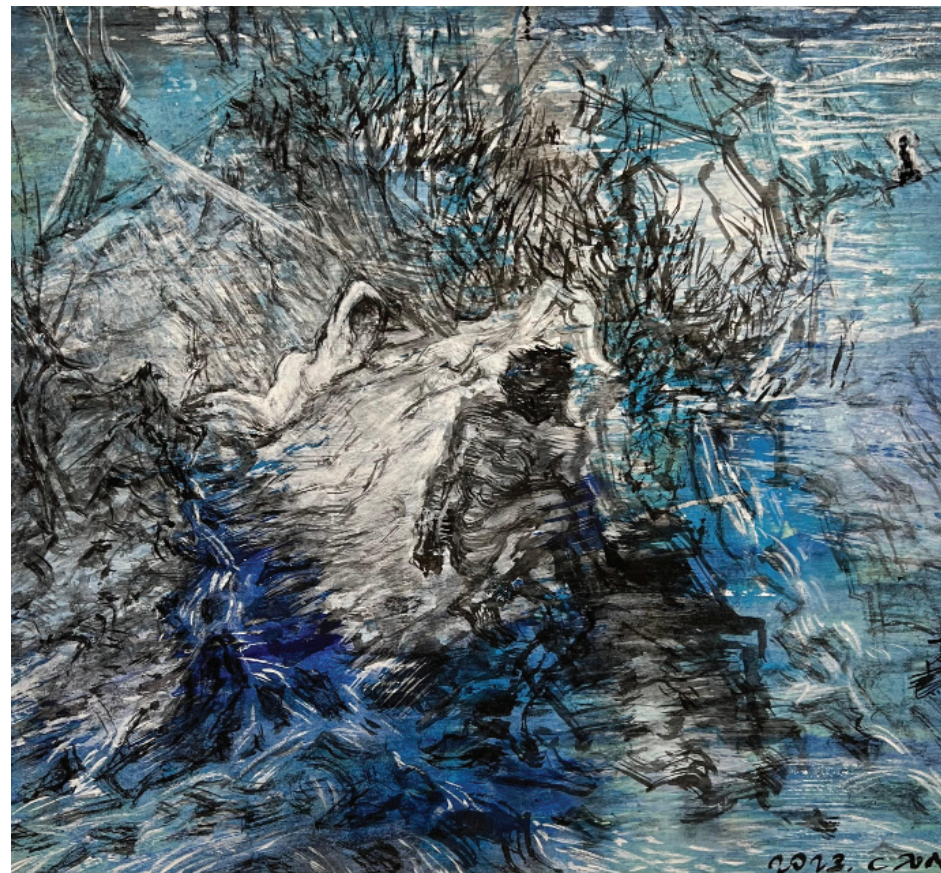
Peony Pavilion Series 60

2023

48x44cm

Acrylic and Ink on Paper

水墨丙烯紙本



2023. C.Y.Y.

Peony Pavilion Series 61

2023

48x44cm

Acrylic and Ink on Paper

水墨丙烯紙本





Peony Pavilion Series 63

2020

39x25.8cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 63

2020

39x26cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 63

2020

31x21cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 63

2020

38.5x25.6cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 63

2020

39x25.6cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 63

2020

39x25.5cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 63

2020

34x22.2cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Peony Pavilion Series 63

2020

39x25.7cm

Acrylic and Ink on Paper

丙烯，水墨，紙本



Chen Xinmao 陳心懋

1954 | Born in Shanghai, China

Education

1987 | Nanjing University of the Arts, China

1982 | Art Department of Shanghai Theatre Academy, China

Selected Solo Exhibitions

2019 | Peony Pavilion, iPreciation, Singapore | **2009** | Solo Exhibition, Shanghai Art Fair 2008 | Chen Xinmao Solo Exhibition, M50, Shanghai | Chen Xinmao Solo Exhibition, Vermont Studio Center, U.S.A **2007** | iStone, HaiShangShan Art Centre, Shanghai | Chen Xinmao Solo Exhibition, M50, Shanghai **2003** | Chen Xinmao Solo Exhibition, Art Scene Warehouse, Shanghai **1997** | Chen Xinmao Solo Exhibition, Germany Center, Shanghai **1991** | Chen Xinmao Solo Show, Culture Center, Oxford Culture Center, England **1988** | Chen Xinmao Solo Exhibition, Vienna, Austria 1987 | Chen Xinmao Solo Exhibition of a Post-graduate Student, Nanjing Academy of Fine Arts, Nanjing

Selected Group Exhibitions

2023 | Return and Present, H Gallery, Shanghai M50, China / FACE THE SCENE, Shanghai Pudong Beig Art Museum, China **2022** | NUA 110th ANNIVERSARY 1912-2022, Nanjing Art College Art Museum, College of Nanjing Fine Arts Museum, China / **2021** | ELEGANCE AND TALENT OF SHANGHAI celebrating the 70th Anniversary of East China Normal University Artwork Exhibition in 2021, East China Normal University, China / AGREEING TO DISAGREE, Shanghai W SQUARE ARTS SPACE, China / Mo Xiang Tui Yan - Contemporary Ink Painting Exhibition, J Ran.Space, Shanghai, China **2020** | Su Yu - Shanghai Ink Painting Academic Invitation Exhibition, Shanghai University Fine Arts College Museum, China / Cong Wei Zou Yuan - Joint Exhibition of 6 Artists, Zhaoyu Art Space, Beijing, China / WATER and INK Practice Between Painting and Concept, Shanghai Baoshan International Folk Art Exhibition Hall, China / BEYOND THE METROPOLISES works collection of the 5th Kunming Art Biennale, Yunnan Art Museum, China

2019 | The Tao Hua Tan Pan International Artist Creation Camp Exhibition, Wenlian Art Museum, China / New Ink Art In China, Beijing Minsheng Art Museum, China / INK AND THINGS - THE SECOND BIENNIAL EXHIBITION OF WUHAN INK ART, Wuhan Art Museum, China / INTERTEXTUALITY, Zhang Jia Gang Biennale of Contemporary Ink Art, Zhangjiagang Art Gallery, China / Wind Rises From The Sea 2019 East China Normal University College of Fine Arts Teachers' Works Exhibition, Beijing Times Art Museum, China / Five Years of Thriving Stars, Exhibition on the Research of the Current and Future Chinese Ink Painting, Liu Haisu Art Museum, China / Shui Mo Shi You - Exhibition of Ink Paintings by East China Normal University Alumni, East China Normal University Library, China **2018** | Re-start - Teacher Exhibition of Art School of East China Normal University, Shanghai Baolong Art Museum / Shanghai 30-Year Contemporary Art Document Exhibition: Unit 2 - Avant-garde Trend (1985-1992), Mingyuan Art Museum / Paper Sense - Exhibition on Paper, M50, L+ Art Space / Yichun Art Museum Opening Exhibition, Yichun Art Museum / Comparative Study of Chinese and German Art, Beijing Slant New Art Studio / Pen-Jiang Jiangnan-Chinese Painting Invitational Exhibition, East China Normal University Library **2017** | Xi Yun Dan Qing - Chinese Opera Character Painting Exhibition, Putuo District Cultural Center, Shanghai / Amazing Thoughts - Han Qingya Collection 2017 Painting and Calligraphy Exhibition, Shanghai Kangqiao Old House / Extension at Sea - New Shanghai School Chinese Painting, Chinese Art Palace / Edge Scenery - Shanghai Ink Invitational Exhibition, Han Tianheng Art Museum / Drama Character Exhibition - Putuo District Cultural Center / Immersive Aura, BA Art Center, Pudong Binjiang Avenue 2016 | Donation Collection - Anzhen Art Space Anniversary Invitational Exhibition, Anzhen Art Space, Shanghai / Feng Shui-Ink Change - Misreading and Reproduction of Chinese Pen and Ink, Yuheng Art Center, Shanghai / Wind, Water, and Change - Contemporary Ink Invitational Exhibition, 20th Shanghai Art Fair / Duo Yun Xuan 2016 Spring Auction Preview, Shanghai Yan'an Hotel / Duo Yun Xuan

2016 Autumn Auction Preview, Shanghai Yan'an Hotel / Jiangsu, Zhejiang and Shanghai Painting and Calligraphy Exhibition, Shanghai Art and Painting Institute Art Museum / Breathing in the water - Shanghai Art Masters Invitational Exhibition, Shanghai Liu Haisu Art Museum / Gazing at Qinghai - the exhibition of painters from Qinghai and Shanghai, Shanghai Library / Roaming the Peony Pavilion to commemorate the 400th anniversary of Tang Xianzu's death, the Shanghai Zhu Zhuzhan Art Museum / Shanghai-Hong Kong Ink and Wash Exchange Exhibition, Hong Kong Convention and Exhibition Center, Liu Haisu Art Museum / Coincidentally, Cloud Art Center / Heart and paper sense, L+ Art Institute, M50, Shanghai / Hosane spring auction preview, Hosane Showroom / China New Ink Art Invitational Exhibition, Tangshan Art Museum **2015** | Chinese Ink Meter, 5th, Yunnan Dali International Art Center / 2015-Peace Layer - Contemporary Ink Invitational Exhibition, Duoyunxuan Art Center, Shanghai / Shenzhen First City Art Fair, Shenzhen / Times-Yingying - Shanghai Contemporary Ink Invitational Exhibition, Long Art Museum, Shanghai / The 20th Anniversary Exhibition of Zhu Qizhan Art Museum, Shanghai Zhu Qizhan Art Museum / Fan Invitational Exhibition, Shanghai Wutong Art Museum / The 8th Art Newspaper Festival 2015, Nantong Art Museum / 85-Arts 30th Contemporary Art Invitational Exhibition, Xinhua Center Art Museum / Dreaming in the Garden - Contemporary Art Exhibition, Duoyunxuan Art Center / Hong Kong, Shanghai and Macau Contemporary Ink Exchange Exhibition 2015, Hong Kong Library **2014** | Reviewing Haiping Line - 15th Haiping Line Special Exhibition, China Art Palace / Elephant Invisible - Contemporary Chinese Abstract Art Invitational Exhibition, Today Art Museum / Ink - Things - Group Exhibition, Shanghai Golden Gate Art Exchange / Global Vision - Opening Exhibition of Yunjian Art Museum, Shanghai Yunjian Art Museum / Hengwu - New South Painting Seven Exhibition, Shanghai Dahu Art Center / The 12th China Art Exhibition: Comprehensive Materials Exhibition Area, Shijiazhuang Art Museum / China Contemporary New Ink Academic Invitational Exhibition, China International Art Exhibition, Linyi / China-Art Scene in the 1980s, Shanghai Himalaya Art Museum / Looking back at Haiping Line-The 15th Haiping Line Special Exhibition, China Art Palace / Paper-2014 Contemporary Art Invitational Exhibition, 2014 Art Newspaper Art Festival, Nantong Art Museum

2013 | Bad Painting, M50 Huafu Gallery, Zhejiang Art Academy / College Spirit 2013 Lianyi Space Opening Exhibition, the third time, Shanghai Lianyi Space / Sea Breeze - 2nd Shanghai Painting and Calligraphy Exhibition, Shanghai Painting and Calligraphy Institute Art Museum / Another Utopia - Shanghai Abstract Series Exhibition, Mingyuan Art Museum / Ten cases of contemporary ink painting, Shanghai Museum of Contemporary Art / An Elephant Invisible - 20th Anniversary of the Art Newspaper, Abstract Ink Exhibition, Zhejiang Art Museum / The first exhibition of the Open Album Global Tour Exhibition, Hangzhou Sanshang Art Museum / The 10th Anniversary Exhibition of Ink and Wash, Shanghai Oil Sculpture Institute / Art Shanghai City, Style Shanghai - Shanghai Contemporary Ink Paintings Invitational Exhibition, Sinan Mansion, Artron Art Network / Opening Ceremony of the Himalayan Art Museum, Himalayan Art Museum, Shanghai **2012** | International Ink Painting Exhibition and Academic Seminar, Zhongshan National Dr. Gallery, National Gallery of Chinese Paintings / New Ink Art Invitational Exhibition, Shanghai Mingyuan Art Museum / Mu-Boundary, Creative Park, M50, Shanghai / The 1st International Ink / Painting Biennale, Shenzhen Dafen Art Museum, Yaken Art Museum / Water + Ink, Shanghai Baoshan International Folk Art Museum / Chinese Ink Scene, Shanghai Duolun Museum of Modern Art / Yi Jiangnan - Chinese Museum of Contemporary Art, Shanghai Hongfang Creative Center / Ink Album Exhibition, Dade Hall, Shanghai M50 **2011** | Ink Online - Contemporary Ink Art World Tour, Berlin China Cultural Center, Germany / Planning Exhibition and Academic Hosting Exhibition, Chinese Painting Studio of East China Normal University Art School, Mingyuan Culture and Art Center **2010** | The 3rd Taipei Ink and Wash Biennale, Taipei Art Museum / China-Korea Modern Art Invitational Exhibition, Shanghai Korea National Hall / Chinese Ink Scene-Shanghai, Shanghai Art Museum, Shanghai **2009** | Open Flexibility - Innovative Contemporary Ink Art, Taipei Art Museum, Taiwan / Shanghai, Contemporary Ink Painting New Ink Painting Art Exhibition, Duolun Museum of Modern Art, Zhu Qizhan Art Museum, Shanghai / The 3rd Invite Exhibition of The Shui Mo Union of Songzhuang China, China Songzhuang Art Museum / The Art of Ink Painting Exhibition of Shanghai, Shanghai Mingyuan Art Centre, Shanghai / Art and Ink Art Discovery Exhibition, Art Center 99 Creative Center, Shanghai University / Reconstituted - the Third Exhibition of Contemporary Ink Painting Saloon Creative Park, M50, Shanghai / The Traditional Elements with Today's expressing - The Fifth Exhibition of Contemporary Ink Painting Saloon, Creative Park, M50, Shanghai / Chinese Ink Painting, Zenda Zhujiajiao Art Museum

2008 | Contemporary Ink & Wash - The invitational Exhibition of Contemporary Ink Painting, Mingyuan Cultural Arts Center, Shanghai / Chinese Contemporary Art Exhibition, No.800,Wu Jiao Chang Road, Shanghai / Process & scene, Shanghai Creek Art / Second Taipei International Modern Ink Painting Biennial, Taipei Contemporary Art Museum / Our Life - 2008 Contemporary Art Exhibition, Shanghai,China / Light of Great Times - Shanghai Youth Art Exhibition 30-yearRetrospective, Xuhui Art Museum, Shanghai Breaking up - the Second Exhibition of the Contemporary Ink Painting Saloon, M50, Shanghai **2007** | Exploration: New Ink Art Shanghai, Zhu Qi Zhan Art Museum,Shanghai Duolun Museum of Modern Art, Shanghai / The Art of Ink Painting Exhibition, Mingyuan Art Centre, Shanghai / The Third Chengdu Biennale, New International ConventionCenter of Chengdu, Sichuan / The 2nd Invite Exhibition of The Shuimo Union of Songzhuang China, China Shongzhuang Art Museum, Beijing / The 22th Art International Exhibition of Asia, Bandung Selsar Sunaryo Art Space, Indonesia / The Chinese Ink Painting Exhibition of Art college, East China Normal University, Xuhui Art Museum, Shanghai / Invitational Exhibition of Contemporary Ink painting, Zhongjiang Contemporary Art Museum, Shanghai **2006** | Shanghai Art Fair / Exhibition of Chinese Painting Documentaries South Vision ArtMuseum, Nanjing / Revival: New Ink Art Shanghai 2006, Zhu Qizhan Art Museum, Duolun Museum of Modern Art, Shanghai / Expression of Contemporary Chinese Ink Paintings, Hui Tai Art Center, Tianjin / Contemporary Ink Shanghai Ink Painting Grand Exhibition, Mingyuan Art Center, Shanghai / Exhibition of Modern Art Painting, Shanghai, Hangzhou / Shanghai Abstract Artworks, Mingyuan Art Center Shanghai **2005** | Chinese Modern Art Exhibition, Reed savage Gallery, Miami, USA / Magic Lanterns, Galway Art Center, Ireland / Shanghai and Hong Kong Art Communication, Association of Cultural Communication, Shanghai / Modern Ink Painting Association, Hong Kong / In the Name of 1985 - Modern Art Exhibition, Duolun Museum of Modern Art, Shanghai / Modern Chinese and Japanese Ink Painting Exhibition, Liu Haisu Art Museum, Shanghai Hiroshima Art Museum, Hiroshima, Japan / Contemporary Ink Painting Exhibition, Walsh Gallery, Chicago, USA **2004** | Cohesion-Chinese Contemporary Art Exhibition, Art scene Warehouse, Shanghai / Shanghai Abstract Art, Mingyuan Art Center, Shanghai / Art Cologne, Koelnmesse, Cologne, Germany / Reflection, China- Japan Korea modern Art Exhibition Duolun Museum of Modern Art, Shanghai

2003 | The Art Scene in China, Art Scene Warehouse, Shanghai / Current Directions in Chinese Abstraction, Art Scene China, Shanghai / Art Chicago, Navy Pier, Chicago, Illinois / Art Language and Cultural Replacement Taikang Art Museum, Shanghai **2002** | Guangzhou International Art Triennial, Guangdong Art Museum,Guangdong Province / Shanghai Abstract Art Exhibition, Liu Haisu Art Museum, Shanghai / Metaphysical Abstract Art Exhibition, Shanghai Art Museum,Shanghai / Ink Art Group Exhibition, Chambers Fine Arts, New York, USA / Art Chicago, Navy Pier, Chicago, USA **2001** | Shanghai Abstract Art Exhibition, Shanghai Art Museum, Shanghai / Beyond Image/Under Image Chinese Contemporary Art Exhibition, Shanghai Art Museum, Shanghai / California International Art Biennale, Los Angeles, California, USA / Mixed Media Group Exhibition, Shanghai / 20 Years of Experimentation - Contemporary Chinese Ink Painting Retrospection Exhibition, Guangdong Art Museum, Guangdong Province / A Collection of Contemporary Chinese Artists, Shanghai Jing Wen Art Center / International Ink I, Walsh Gallery, Chicago, USA / Chasing the Dragon' s Tail, Walsh Gallery, Chicago, USA **2000** | New Chinese Painting Grand Exhibition, Liu Haisu Art Museum, Shanghai / Chinese Contemporary Artists, Zhu Qi Zhan Art Museum, Shanghai / The 4th National Ink Painting Exhibition, International Art Palace, Beijing / FIAC Art Exhibition, Paris, France / The Second International Ink Paintings Biennale, Guan Shan Yue Art Museum, Shenzhen / Shanghai 2000, Walsh Gallery, Chicago, USA **1999** | A Point Contact - Chinese & Japanese Contemporary Artists, LiuHaisu Art Museum, Shanghai / Contemporary Shanghai Abstraction, Shanghai College of Art,Shanghai / The Abstraction of the City, Art Exhibition by Invitation, Shanghai College of Art / Dusseldorf Fine Art Exhibition, Germany, Dusseldorf, Germany **1998** | The First International Ink Painting Biennial, Shenzhen Art Museum,shenzhen shanghai Art Biennale, Shanghai Art Museum, Shanghai / The 20+1 Exhibition for Contemporary Chinese Art, International Communication Club, Japan **1997** | Asian Arts, Chinese, Japanese and Korean Artists Exhibition, Korea / The First Landscape Painting Exhibition, China Art Museum, Beijing / One Country Two Perspectives Reunification-1997 Interpretations, Hong Kong / The Modern Art is Shanghai, Tour Exhibition in Russia / Outburst - 1st Chinese Abstract ArtistsGroup Show, Shanghai University, Shanghai

1996 | Chinese Contemporary Art Exhibition, Beijing International Art Palace, Beijing / Open Language Enrollment - 9 Chinese Artist in China, Jiangsu Art Museum, Nanjing / 20+1 Group Exhibition, Shanghai Art Museum 1995 | Shanghai Modern Art Exhibition, Munich and other cities, Germany 1994 | Tour Exhibition, Hain Gallery, Vienna/Salzburg, Austria / The Eighth National Art Exhibition, Shanghai Art Museum / Present Age Art Study of Document Exhibition the 3rd Part, East China Normal University, Shanghai 1993 | Modern Art Exhibition of the Shanghai Museum, Tokyo, Japan 1992 | Shanghai Modern Art Exhibition, Russia, Poland, Hungary / For a Fair world, United Kingdom 1991 | Chinese Paintings Exhibition, Shanghai, Italy, Germany and France 1989 | The 3rd Youth Art Exhibition, Shanghai Art Museum, Shanghai / Modern Chinese Art Traveling Exhibition, Exhibition at 6 Universities and Museums, USA / National Chinese Painting Exhibition, China Art Museum, Beijing 1984 | The 6th National Art Exhibition, Shanghai Art Museum 1981 | National Youth Art Exhibition, China Art Museum, Beijing

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