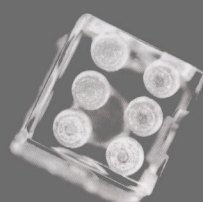
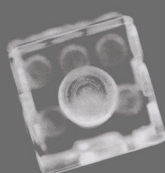
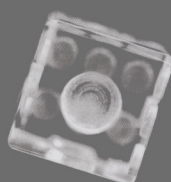
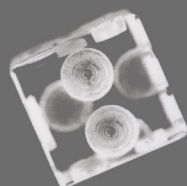


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# 艺术节点

谭国斌当代艺术博物馆藏品集

ART NODE

THE COLLECTION EXHIBITION  
OF TAN GUOBIN'S CONTEMPORARY  
ART MUSEUM

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# 强力出走

## ——读谭国斌的收藏有感

文/易 英

谭国斌先生收藏的是一段历史，一段并不遥远且延续到现在的历史。上世纪90年代初，中国的前卫艺术处在一个十字路口，我当时写过一篇短文叫《潮未平风乍起》，“潮”是指80年代中期的新潮美术运动，也就是前卫艺术运动，“风”则是指1991年7月在中国历史博物馆举办的“新生代”画展，预言中国前卫艺术在一度沉寂后将再次兴起。有几个青年画家没有参加新生代画展，后来影响却很大，那就是方力钧、刘炜、刘小东等人，栗宪庭把他们称为“玩世的现实主义”，他的观点反映在1992年的“后89中国现代艺术展”上。1992年，吕澎提出了“把前卫艺术推向市场”，这也成为他策划的“广州油画双年展”的主旨之一。可能是历史的巧合，1992年初，邓小平的南方讲话发表，中国的改革开放进入新的发展阶段。也就是在90年代初，我们开始感觉到了生活的变化，电话进了家庭，出门可以打的，身边的朋友下海了，同事搬出了宿舍，乡下盖了新房。我们开始进入一个现代社会，告别了80年代，现代艺术也面临新的境遇与问题。

波普风格本来是作为西方现代艺术的样式引进的，在80年代的观念中，西方现代艺术是平面的，从后印象主义到抽象表现主义都作为现代艺术引进来，当然也包括波普艺术在内。1985年，劳申柏在中国美术馆举办了展览，这是最早进入中国的波普艺术，当时我们对波普艺术的内涵并不明白，关键在于我们没有波普艺术的文化条件，同样，对于整个西方现代艺术来说，我们都不具备那样的条件。1985年中央宣布把农村经济改革的经验运用到城市，1988年夏季的大涨价，两者之间似乎有某种联系，起码暗示了我们仍处在一个前工业社会或前都市文化之中。王广义在1989年“中国现代艺术展”上的作品就像这个划时代的展览的一个标志，尽管他采取了波普艺术的方式，但与波普艺术的属性，消费主义和都市文化，没有任何联系。它说明了两个问题，包括90年代初出现的波普思潮，其一是作为现代主义的绘画手段的资源已经消耗得差不多了，以自然为客体的再现已无实验的价值，一些艺术家把眼光转向了波普，希望寻找新的绘画方式，殊不知这种转变已经改变了绘画的功能，它不再以自然为对象，而是以自然再现的成果为对象。在一个客体的世界或景观的时代来临之前，王广义和张晓刚他们可以说是先走了一步，尽管这一步是不自觉的。其二是中国前卫艺术的向内转，80年代中国前卫艺术遭受的最大批评就是模仿与抄袭，不论这种模仿有多大的历史与社会的意义，这种指责总是抹不去的阴影。历史像绕了个圈子，在90年代初又回归到80年代的现实主义，不过以波普的形式。波普回归的现实是一种历史的记忆，历史图像的复制，与那时的批判现实主义的深刻区别在于它是以前卫的形式回归现实，实现了前卫艺术的中国化。这从另一方面也证明了中国波普的初起之时还是循着80年代新潮美术的路线，但是为新潮美术找到了中国的内容，为90年代当代艺术的发展奠定了一个基础。

2002年，深圳何香凝美术馆举办了“图像就是力量”的专题展，王广义、张晓刚

和方力钧参展，三人都放在共同的“图像”的标题下。实际上三者有很大的区别，尽管他们的“图像”几乎是同时诞生的。方力钧是偶然闯进了波普，他并没有主动地搬用图像，不同于其他两位，甚至他对前卫都没有作好准备，他塑造了一个无聊的形象，再用版画的概念在油画中放大。这种结合产生了新的意义。人物被他中立化了，它既不是历史的也不是社会的，没有特定的空间和身份，是孤立于社会的“物”。那个光头的人有着两层意义，他从集体中分离出来，既不能回归集体又没有新的归属，因此他焦虑和喊叫。这暗示了在社会新的进程中人的失落与彷徨，它不是历史的追溯而是现实的困境。另一层意思是人在方力钧的画中被客体化了。人不是作为人而是作为物来表现的，他本来是把版画的关系放大，却适合了波普的方式，巨大的形象，单纯的涂色，符号的指向，等等。同样的情况还有岳敏君，他破坏了油画的色调，直接采用广告的方式，将人物像广告的符号一样罗列和重叠。广告在这儿不只是指示着一种画法，而是指示着一种状态和经验，在商业社会中人被异化为物，人在物化中变形。王广义们的图像是历史的政治的经验，在方力钧等人那儿则是社会转型期人的困顿与焦虑。

不管有意还是无意，政治波普在中国主流艺术的图谱上一直是边缘的，但它在国际上的成功却被解读为中国当代艺术的主流。这是一个很矛盾的现象。90年代中期，中国的现代化在加速进行的时候，也是中国逐步进入全球化的时候，新世纪初，中国加入WTO则是这一进程的标志。进入以西方为主导的全球化是我们的一个历史性的选择和历史发展的必然，中国要进入国际市场，西方的资本也要进入中国，必然带来意识形态的交流与交锋。政治波普首先反映了西方意识形态对中国当代艺术的识别与想象，这种解读既有传统意识形态的想象，也有政治波普自身的形态和国际化语言所提供的识别条件。当然也还有一个最重要的因素，随着时间的推移，这个因素更明显地彰显出来，那就是中国自身的发展与变化，我们在全球化的博弈中由被动向主动的迁移。根据最新的统计，到2007年，中国将取代德国成为全球第二的贸易总量大国，而且在出口总量上可能与美国拉平。这个信息可能意味着在意识形态上我们并不总是被动的，在重新考察90年代的中国艺术时，我们会有自己的解读。艺术是在一定的社会关系中生产的，在这个关系被清理之前，任何结论可能都会显得匆忙。挑了谭国斌先生收藏的几件作品作了一些发挥，也是一点感想，谭先生的收藏远不止这些，值得一谈的还有李路明、祁志龙等人，如果要综合论述的话，怕是收不了场。我很佩服谭先生的眼力，他看准了这段历史。欣闻谭先生小时候与我家同在一条街道，现在他搬走了，我（父母）家还在那儿。长沙发生了翻天覆地的变化，那条街还是那样幽静和狭小，谭先生的眼光怕是和他的出走有关系。文化也要出走，谭先生收藏的主体就是中国当代艺术的一次强力出走。

# Desperate Moving Away

## Comment on Tan Guobin's Collection

Yi Ying

Mr. Tan Guobin has collected a part of history, which is not far away and has lasted to present. In the early 90's of last century, Chinese avant-garde art was at a crossroad and I wrote a short article entitled "The Quiet Wind at the Ebbing Tide Will Spring Up". "Tide" referred to the new artistic movement in the mid-80's, that is the avant-garde artistic movement. "Wind" referred to the exhibition of the "new generation" in China History Museum in July 1991, which predicted Chinese avant-garde art would revive. Several young artists didn't display their works at the exhibition, but later aroused great influence, such as Fang Lijun, Liu Wei, Liu Xiaodong, etc. Li Xianting called them "cynical realism" and his opinion was reflected at "China Modern Art Exhibition of Post-89" in 1992. In the same year, Lu Peng put forward the idea of "putting avant-garde art into market", which was one of his goals when he schemed for the "Guangzhou Bi-Year Oil Painting Exhibition". That might be a historical coincidence, as in the early 1992, Deng Xiaoping's speech concerning the southern China was published and China's reform and opening-up entered into an early and developing stage. It was also in the early 90's, we began to find changes in life. Telephone entered into our houses. We could take taxi when going out. Friends around us began to do business. And colleagues moved out of the dormitory as they had built new houses in the country. We were entering a new era and said good-bye to 80's. But modern art was facing new situations and new issues.

Pop artistic style was introduced as a style of modern western art. In the ideas of 80's, modern western art was plane. From post-impressionism to abstract expressionism, all these were introduced to China as modern art, of course including Pop art. In 1985, Rauschenberg held his exhibition in National Art Gallery, which was the earliest entrance of Pop art to China. We didn't know the connotation of Pop art, but the key was we didn't have the cultural environment of Pop art. At the same time, we were not equipped with the condition for any modern western artistic forms. In 1985, the central government declared to apply the experiences of rural economic reform into cities, and in the summer of 1988, there was a high rise in price. The two seemed to have some connections. It at least implied we were still in the state of pre-industrial society or pre-urban culture. Wang Guangyi's works displayed in the "Modern Art Exhibition of China" was like a sign at the epoch-making exhibition. Though he adopted the method of Pop style in his works, it didn't have any connection with the quality of Pop style, consumerism and urban culture. But it manifested 2 issues. First, including the appearance of Pop idea in the early 90's, as the resources of modern painting methods had almost been used up, and there was no experimental value to reproduce the natural objects, some artists turned their vision to Pop, and hoped to find new painting methods. They were not aware that the transform had changed the function of painting. Painting no longer took nature as objects, but the result of natural reappearance. Before the coming of the objective world and the scenic era, Wang Guangyi and Zhang Xiaogang took the first step, though it was an unconscious one. Second, it was the turning back for Chinese avant-garde art. In 80's, the severe criticism of Chinese avant-gardes was imitating and plagiarizing. No matter what influence the imitating had on history and society, the blame was the shadow that could not be erased. History went around the circle and returned back to the realism of 80's at the early 90's, but in the form of Pop. The reality of returning to Pop was a kind of remembrance of history and copy of historical image. The sharp difference between the critical realism was it returned back to reality in the avant-garde form and realized avant-garde art in China. But it not only proved the early Chinese Pop followed the new trend of art in 80's, but got the content for the new trend in China and laid a strong foundation for the development of modern art in 90's as well.

In 2002, He Xiangyi Art Gallery held a special topic exhibition of "Image Is Strength" in Shenzhen. Wang

Guangyi, Zhang Xiaogang and Fang Lijun took part in the exhibition. The works of the three were on show under the same title "Image". In fact, they had great difference though they were born almost at the same time. Fang Lijun entered Pop accidentally. Different from the other two, he didn't use image actively, even he didn't make any preparation for avant-garde. He molded a meaningless figure, and then enlarged it in oil painting by graphic idea. The combination created new meaning: the figure was centralized by him. It was neither history, nor society; it had neither special space, nor identity. It was the "object" isolated in the society. The bald man had two meanings: he was separated from collective, and it couldn't return to the collective and had no new attribution. So he was anxious and crying, which implied the human's loss and wander. It was not the historical trace, but the real predicament. The second meaning is human had been objectified by Fang Lijun. Human is not expressed as human but as object. He intended to enlarge the woodcut, which became suitable to the Pop method, such as great image, simple colors and the direction of marks, etc.. Yue Mingjun did the same. He destroyed the color of oil painting and directly used the method of advertisement to list and overlap the figures as marks. Advertisement didn't show a way of painting here, but a state and experience. In the commercial society, humans had been changed into material, and materialized into other forms. The images of the Wang Guangyi were historical and political experience. But they were the loss and anxiety in the period of the changing society for Fang Lijun and others.

No matter whether it was on purpose or by accident, political Pop has been at the verge of the main current of Chinese art, but its success in the world has been known as the main current of Chinese contemporary art. It is a contradictory phenomenon. In the mid-90's, when Chinese modernization was being accelerated, it was also the time for China to go to the world. At the beginning of the new century, China's joining of WTO was a sign of new process. Entering the world controlled by the western countries was a historical choice and an inevitably historical development. China would enter the world market and western funds would come into China, which would bring ideological exchanges and confrontations. Political Pop first showed the identification and impression of the western ideology to the contemporary Chinese art. The interpretation included not only the imagination of traditional ideology, but the form of political Pop itself and identified condition provided by internationalized languages as well. Of course, there is another factor, which has showed out obviously with the passing of time: the development and change of China itself. We have changed from passive to active move in the globalized gaming. According to the latest statistics, in 2007, China will replace Germany as the second largest country in the total trading in the world and can compare with the United States in the total export. This information is likely to mean we are not always passive in ideology. When reviewing Chinese art in 90's, we have our own interpretation. Art is produced in a certain kind of social relations, and before the relation is cleared, any kind of conclusion will be a hasty conclusion. I have made some comment after selecting some from Tan Guobin's collections, but he has more collections than these. It is worthy to mention about Li Luming, Qi Zhilong and other artists. But if I mention all of them, I am afraid I can't stop my writing. I admire Mr. Tan's good choice of the period of history. I am happy to hear Mr. Tan and I once lived in the same street in his childhood. Now he has moved away, but my parents are still living there. Changsha has changed greatly, but the street is still quiet and narrow. Mr. Tan's choice may have some connection with his moving away. Culture should also move away. The main part of Mr. Tan's collections shows the desperate moving away of Chinese contemporary art.

Yi ying: Professor of Central Academy of Fine Arts. Tutor of PhD students, Chief Editor of Fine Arts in the World.

## 王广义

哈尔滨人。1984年毕业于浙江美术学院油画系。1985年参与组织“北方艺术群体”，任教于哈尔滨建筑大学。1986年调入珠海特区画院，任专业画家，组织策划“'85美术新潮大型幻灯片展”及学术讨论会，这一时期创作的“凝固的北方极地”和“后古典系列”引起艺术界的关注。1987年创作“红色理性”和“黑色理性”。1988年作品“毛泽东MAO”参加在黄山举办的艺术讨论会，在会议上提出关于清理人文热情的艺术观点。1989年参加“中国现代艺术大展”（中国美术馆），展出“毛泽东MAO”等8幅作品；美国《时代周刊》、法国《艺术新潮》等发表其作品。1990年调入武汉湖北工业学院任教，开始创作“大批判”；参加美国加州亚太艺术博物馆举办的展览，作品“圣母子”被亚太艺术博物馆收藏。1991年《北京青年报》（3月22日文化版）以“王广义现象”为专题版介绍“大批判”；同年“大批判”被邀请参加“后波普国际邀请展”（意大利米兰），并发表在意大利《Flash Art》封面。1992年“大批判”参加“中国前卫艺术展”（德国柏林文化宫）、“后89中国新艺术展”（香港）；“大批判”在“首届90年代艺术双年展”上获文献奖；由吕澎等合编的论文集“当代艺术潮流中的王广义”出版；美国《新时代》发表其作品。1993年参加“第45届威尼斯双年展”，并在巴黎举办个人展；参加在荷兰鹿特丹美术馆、英国牛津现代美术馆、澳大利亚悉尼当代艺术博物馆举办的众多展览。1994年参加“第22届圣保罗双年展”、“国际艺术邀请展”（韩国首尔国家当代美术馆），举办个人展览（香港汉雅轩）。1995年参加在西班牙巴塞罗那圣地莫尼卡美术馆举办的“中国前卫艺术15年大型画展”；西班牙马德里蒂森美术馆收藏“大批判——百事可乐”；参加“从国家意识形态出走展”（德国汉堡国际文化工厂）；参加“艺术——斯沃其”展（美国芝加哥建筑艺术博物馆）；“大批判——卡西欧”被收入英国出版的《90年代国际艺术》中。1996年参加“第27届巴塞尔国际艺术博览会”、“亚太当代艺术三年展”（澳大利亚昆士兰美术馆）；在北京工作室接受德国电视台专访；作品“大批判”在德国路德维希美术馆和德国波恩艺术博物馆展出，“大批判——麦氏”和“大世界——必要的权利”被德国路德维希美术馆收藏。1997年参加“数字与神话——20世纪艺术回顾展”（德国斯图加特国家美术馆）；在瑞士、巴塞尔举办个人画展，并接受瑞士电视台专访；“大批判”等作品在维也纳美术馆、新加坡国家美术馆以及新加坡斯民艺苑展出；参加“首届当代艺术学术邀请展”（获艺术贡献奖）。1998年参加“中国新艺术展”（美国旧金山现代艺术博物馆）；作品在旧金山LEM画廊、墨西哥美术馆展出；参加“财富论坛画展”（上海）；“大批判——555”被沈阳东宇美术馆收藏，“大批判——皮尔·卡丹”被美国旧金山现代美术馆收藏。2000年参加“世纪之门”1979—1999邀请展（成都当代艺术博物馆）、“窗口99邀请展”（成都上河美术馆）、“进与出”邀请展（深圳何香凝美术馆）、“20世纪中国油画展”（中国美术馆）。2004年参加北京紫禁轩画廊举办的“版画展”；“世界三”王广义、曾浩、张晓刚联展（上海杰画廊）；“板起面孔”版画联展（上海多伦现代美术馆）。2005年参加“Made in China”（北京索卡当代空间）；“翻手为云，覆手为雨——TS1当代艺术中心第一回展”（北京TS1‘宋庄壹号’当代艺术中心）。2006年“今日美术馆藏品陈列展”（北京今日美术馆）；“时间的一个点——在武汉”美术文献艺术中心（中国湖北）；“深圳美术馆藏中国当代油画展”波恩斯皮特市立画廊（德国）；“纸上的力量”当代艺术展（北京季节画廊）；“轻轻的现实”十六人版画联展（北京现在画廊）。



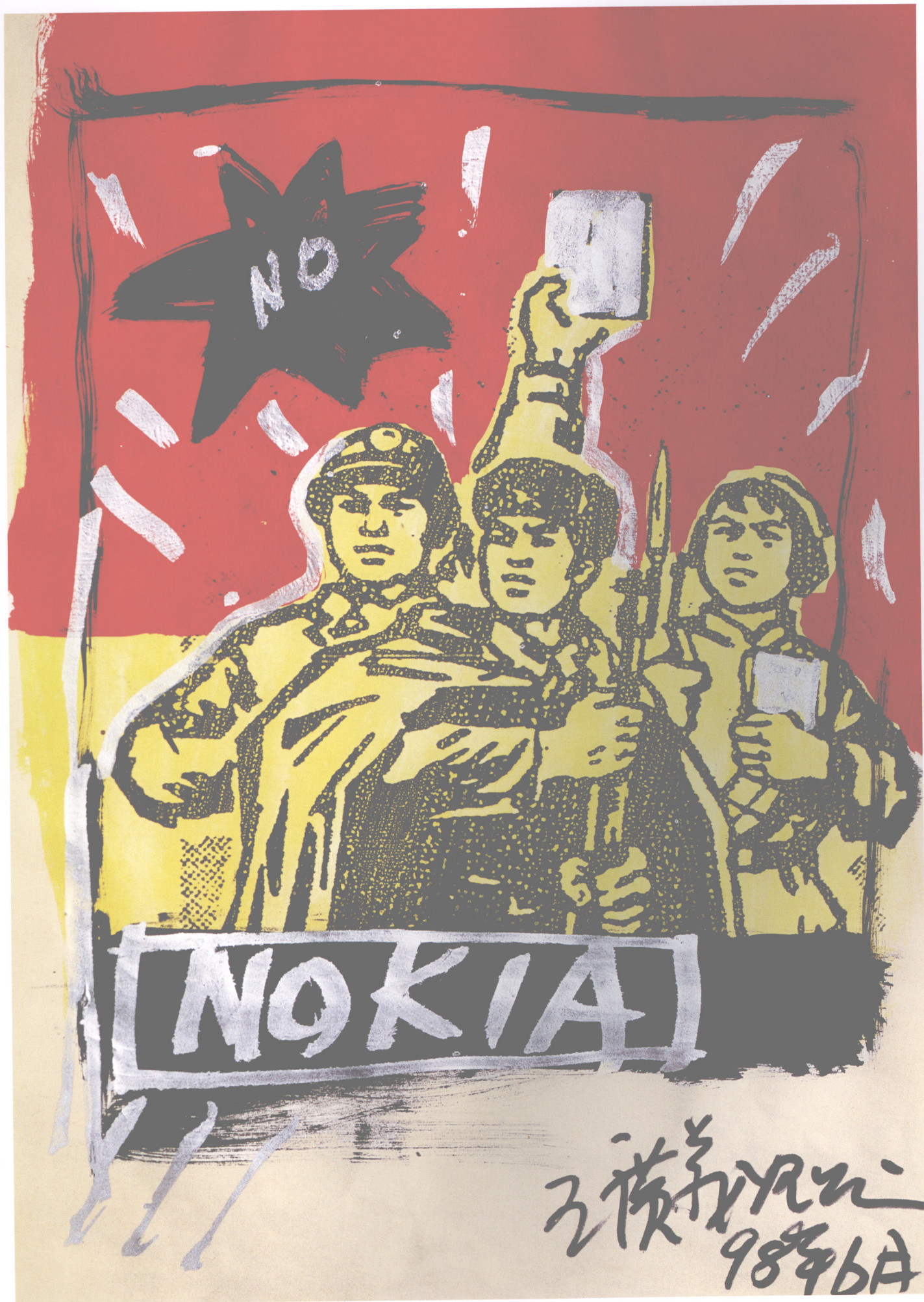
## Wang Guangyi

Wang Guangyi comes from Harbin and graduated from Oil Painting Department of Zhejiang Fine Arts Gallery in 1984. In 1985, he participated and organized "Northern Art Group", and taught in Harbin Construction University. In 1986, he was transferred into Zhuhai Painting College as a professional painter, planned and organized "The Grand Slide Exhibition of New Fashionable Art in 85" and academic symposium. During this period, his "Solidified Northern Pole" and "Post Classic Series" drew great attention in the art field. He created "Red Rationality" and "Black Rationality" in 1987. In 1988, he took part in the art symposium in Huangshan with his work "Mao Zedong MAO" and put forward his artistic idea of clearing out the humane passion. In 1989, he participated in the "China Modern Art Exhibition" (National Art Gallery) and "Mao Zhedong Mao" with other 8 pieces of works were on display, and published his works in "Times" (America), "New Current of Art" (France) and other publications. In 1990, he was transferred to teach in Hubei Industrial Institute in Wuhan, and began to create "Criticisms". At the same time he took part in the exhibition held in California Asia-Pacific Art Museum in America, and his painting "Saint Mother and Son" was collected by it. In 1991, "Beijing Youth Press" (cultural edition, 22nd March) specially introduced "Criticisms" with the title "Wang Guangyi Phenomenon", and in the same year, "Criticisms" was on the "Post Pop International Inviting Exhibition" (Milan, Italy), which was published on the cover of "Flash Art" in Italy. In 1992, "Criticisms" was on "China Avant-Garde Art Exhibition" (Berlin, Germany), "China New Art Exhibition of Post 89" (Hong Kong), and he was awarded Document Prize in "The First Bi-Year Art Exhibition of 90's" for "Criticisms". "Wang Guangyi in Contemporary Art Current" was published in the theses collection edited by Lu Peng and others and he published his works in "Times" of America. In 1993, he participated "The 45th Venice Bi-Year Exhibition", and held personal exhibition in Paris; he also participated in many exhibitions held in Rotterdam Art Gallery of Holland, Oxford Modern Art Gallery of Britain, Sydney Contemporary Art Museum of Australia. In 1994, he participated in "The 22nd St. Paul Bi-Year Exhibition", "International Art Inviting Exhibition" (Seoul National Contemporary Art Gallery of South Korea), and held personal exhibition (Han Ya Xuan, Hong Kong). In 1995, he participated "Grand Painting Exhibition of China Avant-Garde Art for 15 Years" in St. Monica Art Gallery, Barcelona, Spain, his work "Criticisms - Pepsi Cola" collected by Madrid Thyssen Art Gallery in Spain, "The Exhibition of Coming From National Ideology" (Hamburg International Culture Industry, Germany), "Swatch Pre-Exhibition" (Chicago Construction Museum, America), "Criticisms - Casio" collected in "International Art of 90" published in Britain. In 1996, he took part in "The 27th Barcelona International Art Fair", "Tri-Year Exhibition of Asia-Pacific Contemporary Art" (Queensland Art Gallery in Australia), and was specially interviewed by German Television in Beijing workshop; "Criticisms" was on display in Ludwig Art Gallery and Bonn Art Gallery in Germany; "Criticisms - Maxwell" and "The Great World - Necessary Right" were collected by Ludwig Art Gallery in Germany. In 1997, he participated in "Number and Myth - Reflection on 20th Century Art Exhibition" (Stuttgart National Gallery in Germany), held personal exhibition in Paris and Basel and was interviewed by Swiss Television; "Criticisms" and other works were on display in Vienna Art Gallery, Singapore National Art Gallery and Singapore Shiming Gallery; he took part in "The First Inviting Exhibition of Contemporary Artistic Academy" (awarded the prize of Artistic Contribution). In 1998, he participated "China New Art Exhibition" (San Francisco Modern Art Museum, America); his works were on exhibition in San Francisco LINE gallery, Mexico Art Gallery; he participated "Painting Exhibition of Fortune Forum" (Shanghai); "Criticism - 555" was collected by Shenyang Dongyu Art Gallery, "Criticisms - Pierre Cardan" was collected by San Francisco Art Museum, America. In 2000, he participated in the "The Door of the Century - 1979 - 1999 Inviting Exhibition" (Chengdu Contemporary Art Gallery); "Window 99 Inviting Exhibition" (Chengdu Shanghe Art Gallery); "In and Out' Inviting Exhibition" (Shenzhen He Xiangning Art Gallery); "The 20th Century Oil Painting Exhibition" (National Art Gallery). 2004: "The Woodcut Exhibition" in Beijing Zhi Jing Xuan Gallery; "The World Three" Wang Guangyi, Zeng Hao and Zhang Xiaogang' Joint Exhibition (Shanghai Jie Gallery); "Strict Face" Woodcut Joint Exhibition (Shanghai Duolun Modern Art Exhibition). 2005: "Made In China" (Beijing Suo Ka Contemporary Space); "Change the World Easily - The 1st Exhibition of TS1 Contemporary Art Center" (Beijing TS1 'Song Village No. 1' Contemporary Art Center). 2006: "The Collection Exhibition of Today Art Gallery" (Beijing Today Art Gallery); "A Point of Time - In Wuhan" Art Document Art Center (Hubei, China); "The Collection Exhibition of China Contemporary Oil Paintings in Shenzhen Art Gallery" Bonne Sipite Gallery (Germany); "The Strength of Paper" Contemporary Art Exhibition (Beijing Season Gallery); "Fancy Reality" Woodcut Joint Exhibition of Sixteen Persons (Beijing Modern Gallery).

王广义 / Wang Guangyi

26cm×18cm 纸上油画 Oil on Paper 1998





王广义 / Wang Guangyi

54cm×74cm 版画 Print on Paper 2005 A/P





王广义 / Wang Guangyi

73cm×54cm 版画 Print on Paper 2005 A/P



