

PIG'S TROTTERS

猪蹄儿

徐波绘画作品展

SOLO EXHIBITION OF XU BO



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《衣架》引起的思考——读徐波的画

徐波近期的《衣架》（布面丙烯）着实引起了我对徐波的另一种思考与认识，扑面而来的单纯、简洁与纯粹着实感染着每一个走近《衣架》的阅读者的心灵。面对《衣架》，又使你不得不产生这样的疑问：是什么让徐波走向了一种日常的经验表达，又是什么让徐波的视觉表达走向极简？

其实，探寻徐波的视觉表达路径和视觉叙事逻辑不难发现，徐波有着自我独立的知识谱系和话语方式。从其早期的纸本探索，到他的具象表达阶段，再到他的《青蛙》系列和《白色人物》时段，在社会发展的不同时段，徐波都能针对不同的社会问题做出自我的回答。而且徐波的视觉表达始终弥漫着一种荒诞感、疏离感，这又不能不联系到徐波的生活方式。熟悉徐波的朋友都知道，生活中的徐波是一个很讲究“品位”“品质”和“格调”的人，以至每次遇到的徐波看着发型讲究、领带讲究、服饰讲究，可以说里里外外透露出的是一种没有精心装扮的“时尚”感。徐波语言幽默、谈吐富于激情、内敛含蓄不张扬，不仅礼数周到，而且礼貌有加，在和气中夹杂着一丝距离，但嬉戏的外表下难以掩饰的是一种对生活的热情，对艺术炽热的追求及不间断的努力和顽强的坚守。当徐波把近期的创作呈现出来时，虽然令人惊奇和震惊，但也在预料之中，而《衣架》即是这批作品中的一幅。如果说在其前一阶段的视觉叙事中，充斥着的一种时空交错所带来的虚幻的乌托邦梦想，在此阅读者却感知到了徐波奔放的激情，驰骋的想象，及无所不能的幻想。在自我的精神国度中，非现实的场景、游戏人生的心理，令阅读者感知到一种青春期的躁动与激情想象，更领略到徐波的一种青春期的疯狂、冒险、放纵。在徐波身上，可以明显感觉到，沉重的历史负担已被他悄然卸下，代之而来的则是一种从国家叙事宏伟激情年代走出来的愈加关注自我生存体验和生活经验的徐波。由此，一个迷恋青春自我、极富浪漫和偶像化的重塑青春自我的徐波，是一个和现实世界有着深深疏离感的徐波，带来的是一种对未来的憧憬与信心。在他的精神图景中，真实情感已被情感的替代品——情感碎片所置换，而生活的片段与经验瞬间往往被其重复地置于图像世界之间。徐波的图像世界中的“自我”往往又构成其叙事的母题与中心，这是一个非现实场景中的真实的“徐波”，是一个把“徐波”放大为无所不能的“徐波”，是一个从宏观叙述中不断转向自我生存经验的微叙事、微表达的“徐波”。如果说今天我们生活在一个碎片化时代，徐波的视觉表达至少提醒我们不能像碎片一样生活。这也是徐波的视觉转向带来的另一种思考，这种转向来得大胆、直接、冒险。

因为在《衣架》中，徐波令人艳羡的技术消弭殆尽，徐波的思想消隐在画布中，消失在《衣架》迷人单调的线条韵律中，但挡不住的极简激情与直率，袒露与纯粹，又直击阅读者的心灵。日常经验的“衣架”，不可否认被徐波赋予一种艺术的“光晕”，尽管它是机械复制时代的一件物品，但却被徐波以这样的方式演绎着：一、关于衣架的；二、衣架是表达一定意义的。或如阿瑟·丹托在分析《布里洛盒子》时的那个著名论断，“为了把某物看成为艺术，需要某种肉眼所不能察觉的东西。一种艺术理论的氛围，一种艺术史知识，一个艺术界”，实则在《衣架》背后传达出的是一种商业文化的意义。衣架构成了商业文化的表征与符码。人们的生活、思想、行为及交往方式，艺术方式就是被“衣架”这些极平常的不引人注意的物品所裹挟着，不知不觉中吞噬着人们的生命。由此，社会所普遍弥漫着的焦虑的生存体验及生存的现实被现代性焦虑所代替，亦在所难免，即一种对欲望和诱惑不可避免的现实。特别是在微信、微博无处不在、无孔不入的今天，人们的生活就消耗在这些信息泛滥和碎片化的咀嚼中，而这种逝者如斯式的悲悯与无奈，展示了人们都在不知不觉中，快乐地虚度着生命。这难道不是这幅《衣架》所带来的启迪吗？

2017年8月23日 下午15:05
冀少峰 于东湖三官殿

Reflection on the Hanger--Reading Xu Bo's Painting

Xu Bo's recent work "Hanger" (acrylic on canvas) has really changed my reflection and view on him. The overwhelming simplicity, conciseness and pureness indeed infect every soul approaching his "Hanger". Faced with "Hanger", people can't avoid the question: why does Xu Bo choose to expressing daily experience? What does lead to his minimalist vision expression?

In fact, Xu Bo's visual expression and visual narrative logic show clearly his independent knowledge pedigree and mode of discourse. From early paper works to concrete expressions, and then to his frog series and white characters, Xu Bo always has his answers to various social issues during different stages of social development. And Xu Bo's visual expression is always filled with a sense of absurdity and alienation, which is definitely relevant with his lifestyle. People who are familiar with Xu Bo know that he is particular about "taste", "quality" and "style". Xu Bo always pays attention to his hair style, tie and clothes, revealing inside out a kind of "fashion" without being elaborately dressed. In terms of conversation style, he is humorous, passionate, restraining and low-key, and in terms of behavior, he is considerate, polite and gentle with a hint of alienation. Under the playful appearance, there is his passion for life, persistent pursuing for art, incessant efforts and tenacious adherence. When Xu Bo demonstrates his recent creations, including the "Hanger", people feel surprised and shocked, yet they also have expected this. His visual narrative of the previous stage is filled with a fantasy utopian dream brought about by a cosmic synchronization. In his recent works, readers feel his unrestrained passion, wild imagination and omnipotent fantasy. In his spiritual world, the unrealistic scenes and playful mentality make people sense a kind of adolescent agitation and passionate imagination, and feel Xu Bo's adolescent craziness, adventure and indulgence. We can obviously feel that Xu Bo's generation has quietly removed the heavy historical burden. Instead, Xu Bo, who has experienced the grand and passionate era of national narrative, pays more attention to his own survival and life experience. Xu Bo, who is infatuated with the youth and reshapes youth with romance and idolization, has a deep sense of alienation from the real world. In this way, he brings a kind of vision and confidence for the future. In his spiritual picture, the true feelings have been replaced by emotional debris, the emotional substitutes. And the fragments of life and moments of experience are repeatedly placed by him in the image world. In his image world, the "self" often constitutes the theme and center of his narrative. This is the real "Xu Bo" in unreal scene, the "Xu Bo" who makes himself omnipotent and the "Xu Bo" who constantly turns to micro narrative and micro expression of self-survival experience in the macro narrative. We live in a fragmented era, and Xu Bo's visual expressions at least remind us not to live like fragments. This is another reflection brought by his visual turning, which is bold, direct and adventurous.

In the "Hanger", Xu Bo's enviable skills disappear with his thoughts hidden in the canvas and faded away in the charming and monotonous line rhythm of the hanger. However, the "Hanger", with its unstoppable minimalist passion and frankness, revelation and purity, directly strikes the readers' daily mentality. It's undeniable that Xu Bo has endowed it with an artistic "halo", though it's an item of mechanical reproduction. Just as Arthur C. Danto's famous judgment when he analyzed *Brillo Box*, "To see something as art, it takes something invisible-an atmosphere of artistic theory and knowledge of the history of art: an art world." In fact, the "Hanger" conveys a kind of commercial and cultural meaning. It forms the representation and code of commercial culture. People's life, thoughts, behavior, ways of communication and style of art are coerced by these very ordinary and unobtrusive items like "hanger", which is unknowingly swallowing people's lives. Thus, it's inevitable that the widespread anxious survival experience in the society and survival reality will be replaced by modern anxiety. This is an inescapable reality of desire and temptation. Especially today when Wechat and microblog are everywhere, people's lives are consumed in the inundant information and fragmented ruminations. With such unrepeatable compassion and helpless, people waste their lives unknowingly and happily. Isn't this the inspiration of the "Hanger"?

3:05 pm August 23, 2017

Ji Shaofeng at East Lake Sanguandian

从荒诞到纯粹

严格意义上说，荒诞和纯粹并不是一对具有比较意义的词汇。但是，纵观徐波2003年至今的作品，很容易得出这样的感性印象。从他2003年左右的具象表达至2008年左右的《青蛙》系列和《白色人物》系列中，无论在视觉形式还是精神气质中都能感受到一种荒诞的气息。而在最近的极简系列作品中，我们看到的是他对“线”的极致运用，水平线作为唯一的造型元素，营造出一种纯粹简洁的视觉风格。这是一种反差极大的转变，也是一种很有意思的突破。

我们先看看徐波早期作品中的“荒诞”。

其实徐波各个阶段的创作的变化和延续性都很明显。从视觉符号层面来说，具象表达阶段，他用超写实的手法，显微镜一般凸显出对象的质感，物象的纹理或动物皮肤的颗粒感似乎猝不及防地撞向观者的眼睛，目光所及之处是呼之欲出的“欲望”。《青蛙》系列中，他转而用抽象的几何块面，辅之高纯度的色块，构造出体积庞大的青蛙，很有视觉冲击力。徐波一直说青蛙和人类有很多相似之处。在我看来，由块面构成的青蛙和刻意运用的艳俗色彩，有一种奇怪的“机械”和“肉感”混合的感觉，这也与我们生活的这个世界浮动的喧嚣和欲望气息暗暗吻合。《白色人物》系列则更像是特定时代的青春叙事，标志化的白色西装，表情疏离的人物，真实的物象与戏剧化的场景结合，营造出一种类似“魔幻现实主义”的叙事空间，青春的躁动、狂欢、迷茫、冷漠、孤独悉数登场。而这种“魔幻现实主义”的空间设置在徐波前期的几个系列中都能找到痕迹，真实与虚拟并置，现实与幻想交融，从视觉语言到精神气息都透露出荒诞感。

还有一点让我觉得特别有意思的是徐波对其作品的命名。在我们的生活世界里，一切都要被语言所标示。因此，要指认一个人或一事物，也必须用语言来标示它。用海德格尔的话说，语言在根本上是诗，它通过命名把存在物作为存在物完全向人们显露出来。“命名”的重要性由此凸显出来，它并不是给一个早已熟悉的东西安上一个名字，而是用一种本质性的词语让存在物在其命名中如其所是地呈现出来。我注意到，徐波很喜欢借用各种文化资源为其作品命名，西方古典文化、流行文化，中国传统文化、民间故事……无所不包。这就无形之中为作品设置了一个潜在的参考物，为我们读图建构了一种“互文”语境。比如白色人物系列中的《荷加斯之盟》，会不由自主地让我想到法国新古典主义大师达维特的《荷加斯兄弟之誓》。在这里，新古典主义的理性、庄重置换为含混与戏谑，家国矛盾置换为街头的青春盟誓。图像语言与命名文字之间的反差，形成一种张力，有反讽的意味。类似的例子还有很多，如《桃园三结义》，命名将我们导向中国传统的英雄故事，但图像呈现出的却是现代城市中青春的躁动。而在《青蛙》系列中，这种反差更大。“青蛙”这个“非人类”物象本身加剧了画作对其命名所指涉的原材料的解构性，荒诞感油然而生。还有《创世纪》《罗密欧与朱丽叶》《加州旅馆》《音乐之声》等。我不知道这些命名，艺术家是有意为之，还是无意识的化用，但明显可以看到时代脉络和他本人的精神资源给其作品打上的烙印。更重要的是借助语言与图像的反差，作品传达出或解构、或反讽、或戏谑的意味，耐人寻味。

作为一个有强烈的自省意识的艺术家，徐波觉得自己前期的作品个人印记不够鲜明，他想探索出独属于自己的视觉语言和叙事方式。因此，我们看到了他崭新的极简系列。在这个系列中，前期夸张、怪诞的视觉符号都消失了，他转而运用最简单、最基本的绘画元素——线。水平线成为唯一的造型元素，连续、均衡的水平线构成作品的背景，短促、错动的水平线构成具体形象的轮廓。康定斯基说，水平线“是一个冷而稳的基面”，作品因此获得了稳定和和谐的整体感。而因构造不同的具体形象的需要，水平线不同角度的错动，使画面整体感中富有节奏地变化。抽象的背景与具体的形象都由水平线生发出来，呈现出一种简单纯粹的视觉风格。“线”在这里不仅仅是一种造型元素，更成为画面意义的本源，有种“道生一，一生二，二生三，三生万物”的味道。

对纷纭复杂的生活世界一步一步做减法，直到抽象出“线”这个元素；再提炼出抽象中有具象、整体中有变化的表达方式，其实是一个艰苦的寻找过程。这是对绘画形式本身和对个人风格的极致追求。而水平线的单纯而有机的运用，也是一种艰苦的手工劳动，体现出徐波对绘画这一古老的工种的虔诚和尊重。这一点，在当代艺术生产方式多元化的语境中，显得孤独而可贵。

有学者评价康定斯基说：“对基本的造型元素的追求，显示他个人的哲学气质，对纯粹性、原始性、元素性的生命的热情。”虽然这个评价不一定完全适用徐波，但至少可以说他的转变，不仅仅是对视觉形式本身的探索，而是想用不同的方式表达他对世界的认知。在我看来，他前期的作品是向外用力的，复杂、喧嚣的世界在他的画面中呈现为夸张、怪诞的视觉符号和荒诞气息，而在近期的极简作品中，他转而向内求索，试图用单纯的绘画元素和日常事物本身呈现出平静的、纯粹的力量。而他前期关注过的主题诸如欲望、消费、权力等仍然隐约可寻。

现在徐波可能需要进一步探索的是如何更好地处理纯粹性与复杂性的关系，即如何用最简单的元素、最单纯的形式表达这个复杂的世界。我们明显可以看到《衣架》《丁字形》《柳》《南方有嘉木》等这类作品中展示出的纯粹的力量。但我相信，对生活和艺术都有极致追求的徐波，会以进一步的探索展示给我们答案。

From Absurdity to Purity
Yin Xiaoling

Strictly speaking, absurdity and purity are two words not to be compared. However, Xu Bo's works since 2003 leave people such a perceptual impression. We can sense a breath of absurdity both from the visual form and the spiritual temperament of his concrete expressions around 2003 and frog series and white character series around 2008. While in his recent minimalist series, we see his perfect application of "lines". Horizontal lines, as the only modeling element, create a pure and simple visual style. Such change is of great contrast and is a very interesting breakthrough.

Let's first look at the "absurdity" in Xu Bo's early works.

In fact, the changes and continuity of Xu Bo's creations in every stage are quite obvious. In terms of the visual symbol, he adopts ultra-realistic method in his concrete expressions, highlighting the object's texture like a microscope. The texture of objects and the granular sensation of animal skins caught off the viewer's eyes guard with obvious "desire" everywhere; in his frog series, he turns to use abstract geometric block surfaces, supplemented by high purity color lumps, to form large frogs, which are visually impressive. Xu Bo always says that frogs have a lot in common with human. In my opinion, the frogs formed by blocks and the deliberate use of gaudy colors give people a feeling of strange mixed "mechanism" and "sensuality", which also echoes the anxious noisy and desires in our world. The white character series are more like a youth narrative in a particular era, with symbolic white suit and characters with alienated facial expressions. The real objects and dramatic scenes mix together to create a narrative space similar to "magic realism", where the restlessness, hilarity, confusion, indifference and loneliness of youth all come to the stage. Such "magic realism" space set can find traces in Xu Bo's previous several series, whose visual language and spirit reveal a sense of absurdity with juxtaposed truth and virtuality and integrated reality and fantasy.

Another very interesting thing is how Xu Bo names his works. In our world, everything is marked by language. Therefore, to identify a person or a thing, you must mark it with language. In Heidegger's words, language is fundamentally a poem, and it fully reveals the existence as an existence to people by naming. In this way, the importance of "naming" is prominent. It doesn't mean to give a name to an already familiar thing, but to present an object as it is with the name of essential words. I notice that Xu Bo likes to name his works by borrowing from various cultural resources such as western classical culture, popular culture, Chinese traditional culture, folk tales... Thus, he imperceptibly sets a potential reference for his work and provides a kind of "intertextuality" context for us to read paintings. For example, the "League of the Horatii" in his white character series spontaneously reminds us of "the Oath of the Horatii" created by David, the French neoclassic master. Here, the rationality and graveness of neo-classicism are replaced by ambiguity and jokes, and the national contradictions are replaced by youth vows on the street. The contrast between image language and the name forms a kind of ironic tension. There are many similar examples, for instance, the naming of "Oath of the Peach Garden" leads us to the traditional Chinese hero story, but the image shows the restlessness of youth in modern city. In the frog series, such contrast is even greater. The "frog", as a "non-human" image, intensifies the image's deconstruction of the material signified by its name, thus the absurdity arises spontaneously. There are examples like "Genesis", "Romeo and Juliet", "California Hotel", "Sound of Music", etc. I don't know whether the artist name these works in this way intentionally or unconsciously. It's obvious that the era and his worn spiritual resources have left a mark on his works. More importantly, with the contrast between language and image, the works convey intriguing meanings of deconstruction, irony or joke, and the works are meaningful and thought-provoking.

As an artist of strong self-awareness, Xu Bo feels his early works lack a clear personal mark. He wants to explore his own visual language and narrative. Hence, we see his brand new minimalist series.

In this series, the previous exaggerated and freak visual symbols are gone. He turns to the use of the simplest and most basic painting element-line. Horizontal line becomes the only modeling element. The continuous and balanced horizontal lines constitute the background of the works, while short and dislocated horizontal lines constitute outlines of specific images. Kandinsky says, horizontal line "is a cold and stable base surface", with which the work gains an overall sense of stability and harmony. The dislocation of horizontal lines to form specific images with different structures endows the overall sense of image with rhythmic changes. The horizontal lines form abstract background and specific images, presenting a simple and pure visual style. Here, "line" is not only just a modeling element, but also the source of image's meaning, just like "the Dao is the underlying principle behind the creation of the myriad things. The order of the process giving rise to the myriad things began with the Dao producing a kind of generative force."

It's a tough process of seeking to carry out subtraction of the complex world step by step until abstract the element of "line", and then extract the expression where there is concrete image in the abstract and change in the whole. This is the ultimate pursuit of painting itself and individual style. The pure and organic use of horizontal lines is also a hard manual labor, reflecting of Xu Bo's piousness and respect for the ancient work of painting. In the context of contemporary art production diversification, this quality is rare and valuable.

Some scholars comment on Kandinsky: "The pursuit of the basic modeling element shows his personal philosophic temperament and his enthusiasm for purity, primitiveness and elemental life." This comment may not totally suit Xu Bo, but at least it can tell that his change is not just an exploration of visual form, but to show his understanding of the world in different ways. In my opinion, his early works are outward. The complex and noisy world is an exaggerated and grotesque visual symbol and absurd atmosphere in his paintings. But in his recent minimalist works, he turns to seek inward, trying to show calm and pure power with simple painting elements and daily things. His previous topics such as desire, consumption, power, etc. are still faintly visible.

Now Xu Bo may need to further explore how to better deal with the relationship between purity and complexity, that is, how to express this complex world with the simplest element and form. We can clearly see that the works like "Hanger", "T-shaped", "Willow" and "Good Wood in the South" show more pure power. But I believe that Xu Bo, who has the ultimate pursuit of life and art, will show us the answer with further exploration.



徐波		
2000年毕业于湖北美术学院获硕士学位 现任教于湖北美术学院		
个展		
2017年“猪蹄”徐波个展	湖北美术馆	武汉
2014年“青春保本”徐波纸本作品展	亿森画廊	北京
2007年“蛙之呐喊”	798 韩国大创库画廊	北京
参展		
2017年“虚苑首届国际版画展”		北京
2015年“南京国际美术展”	银奖	南京
2012年“鼎新华南——吾土吾民系列油画邀请展”	广东美术馆	广州
2011年“后生代——当代艺术邀请展”	北京 789 卓越艺术空间	北京
“回顾与展望——湖北油画艺术展”	湖北美术馆	武汉
2010年“围城——21人展”	湖北美术文献中心	武汉
“重新阅读——湖北当代艺术展”	K11 画廊	武汉
2009年“德中同行当代艺术作品展”	武汉美术馆	武汉
“两湖潮流——湖北 / 湖南当代艺术展”	广东美术馆	广州
2008年“（亚洲）青年艺术家推介展”	博洛尼亚展览中心	意大利
2007年“2007新动力题名展”	上海美术馆	上海
2006年“非常印象”今日美术馆		北京
“年轻一代油画展”	美术文献中心	武汉
2004年“新风格 新精神”	上海国际会展中心	上海
2001年“北京双年展外围展暨全国高校教师作品展”	清华大学展览馆	北京
“研究与超越 中国小幅油画作品展”	中国美术馆	北京
1998年“'98中国国际美术年 当代中国山水油画风景展”	中国美术馆	北京

Resguardame Xu Bo

2000 graduated from Hubei Institute of Fine Arts with a master's degree, currently teaches in Hubei Institute of Fine Arts

Solo Exhibition

2017 "Pig Trotter" Xu Bo's Solo Exhibition, Hubei Museum of Art

2014 "Preservation of Youth" Xu Bo Paper Based Work Exhibition, East Gallery

2007 "Screams of Frog", 798 Space DA Gallery

Joint Exhibition

2017 First Xuyuan International Print Biennial

2015 Nanjing International Art Festival, Silver Award, Nanjing

2012 "Innovative South China—My Land & My People" Oil Painting Invitational Exhibition, Guangdong Museum of Art, Guangzhou

2011 "Young Generation"—Contemporary Art Invitational Exhibition, 798 Joyart Gallery, Beijing

"Retrospect and Prospect" Hubei Oil Painting Art Exhibition, Hubei Museum of Art, Wuhan

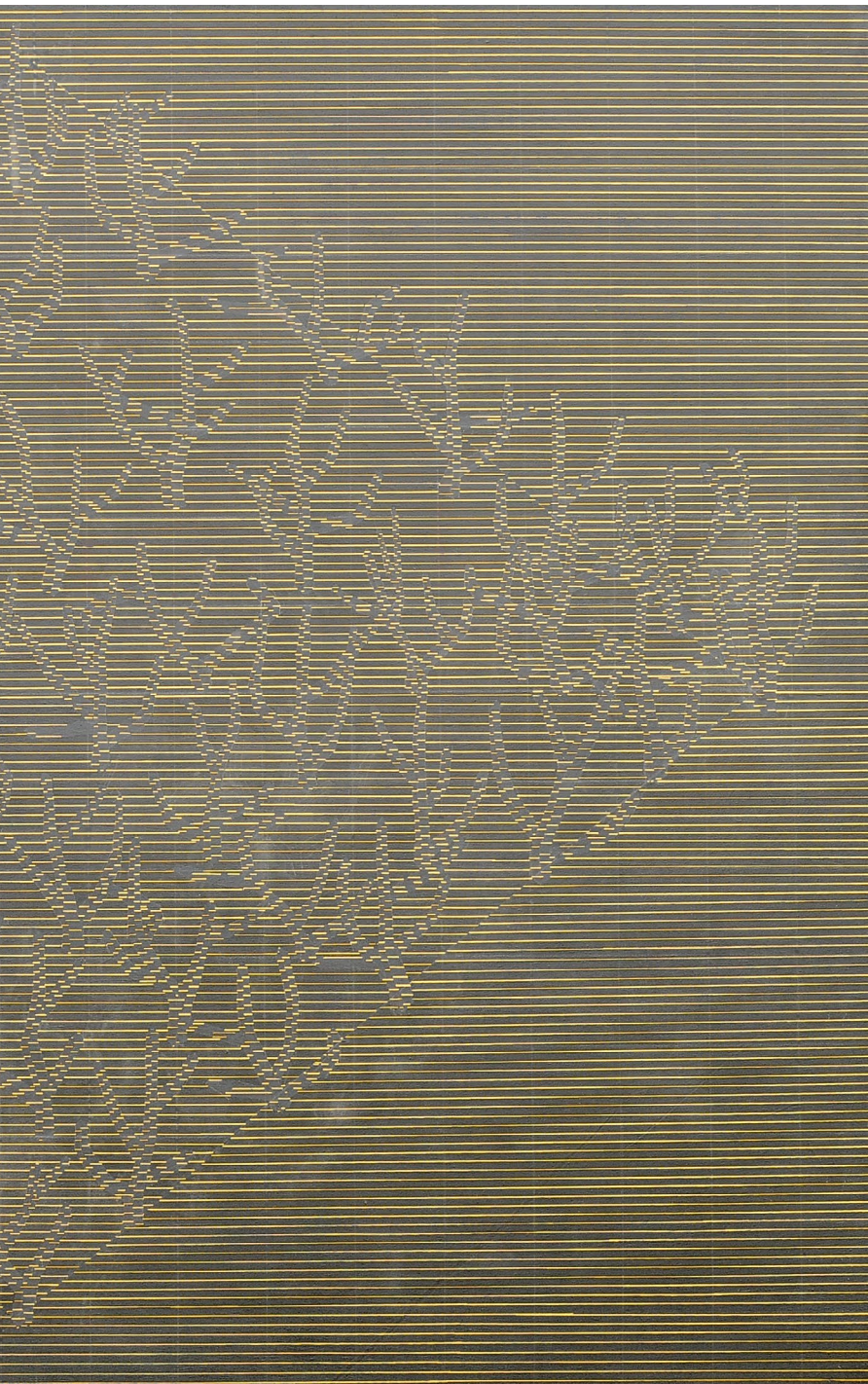
2010 "Fortress Besieged—Works by 21 Artists", Fine Arts Literature Art Center, Wuhan

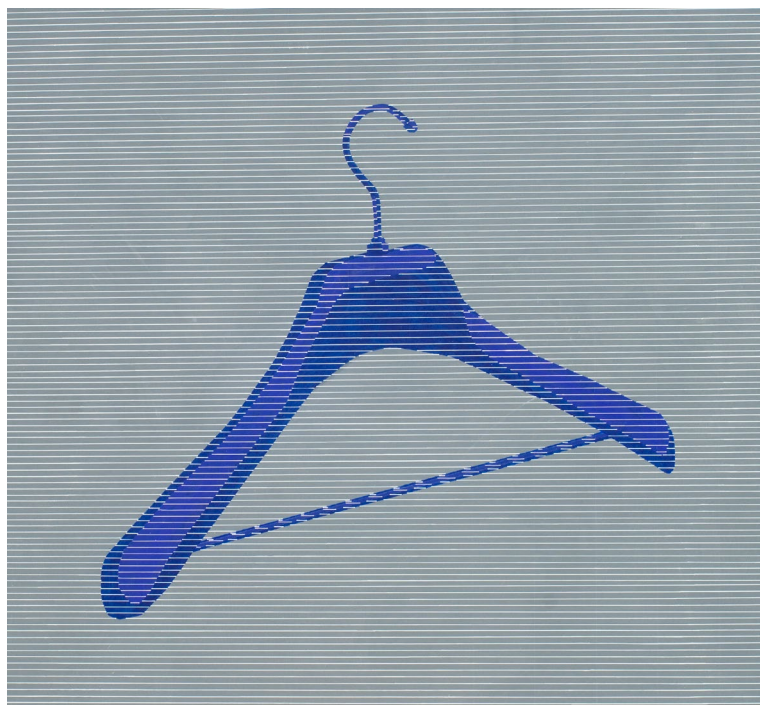
"Re-Read—Hubei Contemporary Art Exhibition", K11 Art Space, Wuhan

2009 "Gemeinsam in Bewegung—Zeitgenössische Kunst aus Deutschland und China", Wuhan Art Museum, Wuhan
 "Trends in Hubei and Hunan—Chinese Contemporary Art in Hubei & Hunan 1985-2009", Guangdong Museum of Art, Guangzhou
 2008 "(Asia) Young Artists Exhibition", Bologna Exhibition Center, Italy
 2007 "New Power · China: Nominative Exhibition 2007", Shanghai Art Museum, Shanghai
 2006 "Unusual Impression", Today Art Museum, Beijing
 "Young Generation Oil Painting Exhibition", Fine Arts Literature Art Center, Wuhan
 2004 "New Style, New Spirit—Hubei Young Artists Exhibition", INTEX Shanghai, Shanghai
 2001 Collateral Event of Beijing Biennale & National Exhibition of College Teachers' Works, Tsinghua University Exhibition Center, Beijing
 "Research and Transcendence—China Small-Size Oil Paintings Exhibition", National Art Museum of China, Beijing
 1998 "98 China International Fine Arts Year—Contemporary Chinese Landscape Paintings & Oil Paintings Exhibition", National Art Museum of China, Beijing
 1989 "The 7th National Exhibition of Fine Arts", Guangdong Museum of Art, Guangzhou



[南方有嘉木] 160cm×200cm 布面丙烯 油漆金 2017
[Nice Woods in the South] 160cm×200cm Acrylic on canvas & gold paint





[衣架] 布面丙烯 120 cm × 130 cm 2017
[Hanger] Acrylic on canvas 120 cm × 130 cm 2017