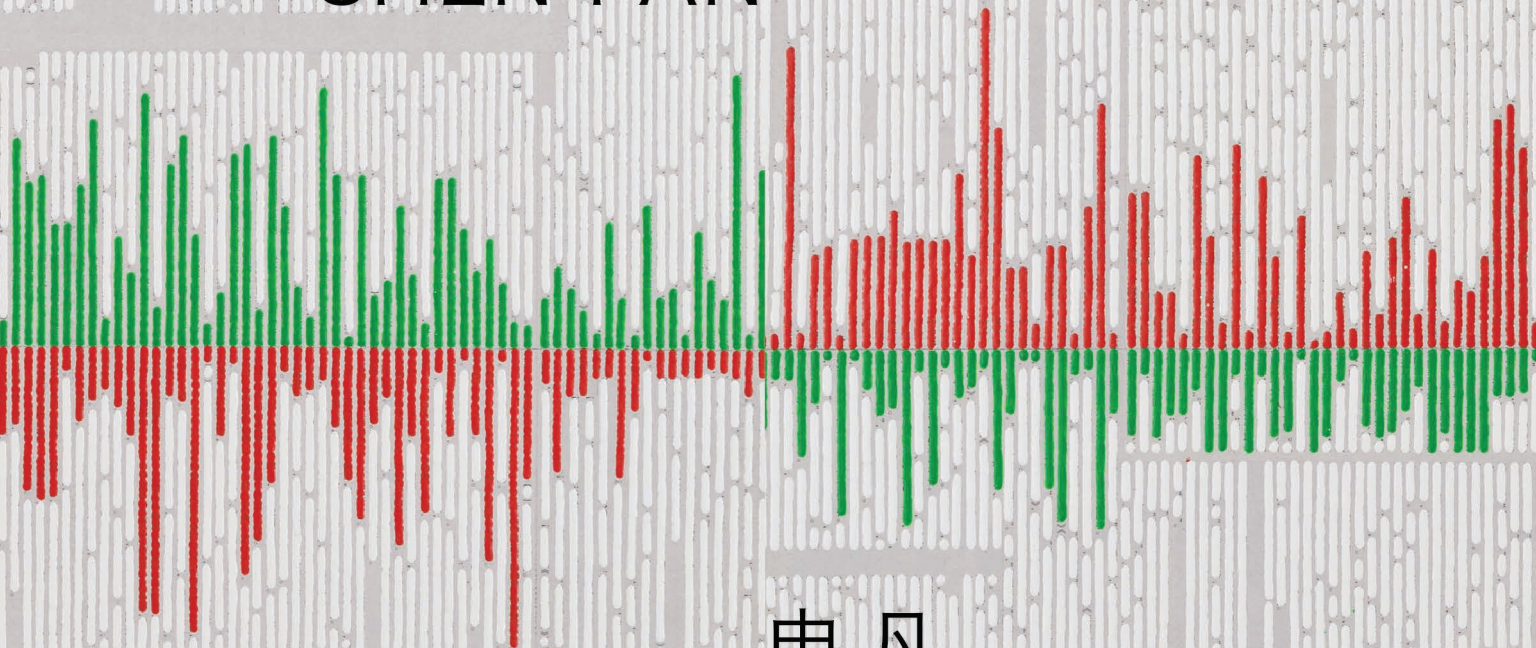


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Shen Fan:
Works in Abstraction 1992-2017

SHEN FAN



申凡

《申凡：抽象作品，1992-2017》

ELI KLEIN GALLERY

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Shen Fan

Works in Abstraction, 1992 – 2017 is a pithy show, coherently spanning twenty-five years and multiple bodies of work, serving as an excellent introduction to the work of Shen Fan. In late eighties and early nineties, Shen (b. 1952, Shanghai), already into an established career as an artist, began painting a new kind of landscape. It was a seminal period in the history of Chinese contemporary art. In Beijing, China/Avant-Garde opened in 1989 at the National Art Museum of China—the same year as the June Fourth Incident at Tiananmen Square—marking the country’s change beyond an art dominated by traditional genres, on one hand, and a Soviet-influenced Socialist Realism, on the other. In-

deed, prior to the Open Door policy of 1978, art in China had mostly itself as a frame of reference. All at once, the doors were open and couldn’t be closed again. The question, for Shen and other artists working at the time, was how to identify the way forward. As Xiang Liping posed, in 2011, “In order to become contemporary, traditional Chinese paintings need to break away from the sole medium of brush and ink and establish a new and diversified evaluation system and value proposition. As one of the most important categories of Chinese art, traditional paintings will have to become contemporary before there is truly contemporary art in China.”¹

As 92-013 (1992) and 93-60-

¹ *The End of the Brush and Ink Era: Chinese Landscape* (2011) at the True Color Museum, Suzhou.

1 (1993), the two works at Eli Klein from this period make clear, Shen had solved exactly that. Shen's great innovation was a convergence of Chinese landscape traditions with (*superficially*) the all-over style of mid-century Western abstraction. (Truly, this was something of a return, as American and European artists had been lifting heavily from Eastern philosophies, Chinese in particular, since before the Second World War.) Though Shen began painting in abstraction around 1982, it is 92-013 and 93-60-1—made a decade into his breakthrough, and produced after the artist's first and second solo shows, both in 1988—that, in Klein's exhibition, serve as the Big Bang of his particular universe.

The earlier work is more typical of those from this period, but is an exceptional example. In it, lines

in black, a rusty red, and a luminescent green tangle, softly curved, like crescent moons or half-stains left by coffee cups, and the green marks appear generally to exist among the topmost layers. Similarly, they avoid the center of the picture, such that the view is almost like one seen through a canopy of overhanging trees. 93-60-1, in contrast, is composed of a single primary color, and is shorter and wider. Though it is also dominated by curved lines, one can sense an underlying grid (perhaps the result of the artist's early interest in Minimalism), which appears in whiplike flashes at the canvas' edge. This painting also contains solid patches of color, which catch the light with their texture.

It's worth returning to that earlier word, "superficially." Shen's works from this period are often compared

to those by mid-century Western Abstract Expressionists and, in particular, Jackson Pollock's drips. This is a helpful comparison, but not an entirely accurate one. One could hardly confuse the two, even at a glance. One of Pollock's sources of power is that his drips cohere into a unified and balanced picture even though, by any reasonable metric, they should not. They seem unresolved, possibly even unresolvable, but somehow the image still works. For Shen, though, pictorial harmony exists from the start. Their animating tension is historical and cultural.

Shen's works contain nothing like Pollock's ego. They are mediated as opposed to immediate. If Pollock's canvas was an "arena in which to act," to use Harold Rosenberg's famous phrase, then it contains the result of one artist's struggles—

against tradition, against the picture plane, against himself, or pick your favorite theory. They are individualistic and ultimately very American pictures—an identification of time and place that became possible precisely because of the perceived radicalism of their break from canonical strains of Modernism. In contrast, Shen's push to expand traditional brush-and-ink landscapes leaves much of the old guard intact. The True Color Museum, Suzhou, notes, "Instead of a doomsday scenario in a Western progressive sense, the fall of the brush-and-ink rule manifests itself as a clear and promising vision which, in the broader context, carefully examines the traditional Chinese painting philosophy and experiments with Western artistic forms."

Shen's process and his use of materials affirm his respect for tra-

dition, even as he demolishes old prescriptions. His early abstractions are painted on Pi paper—a kind of Xuan paper, which is made from rice and has been used in traditional Chinese landscape paintings for over a thousand years. Though thin and delicate, Xuan paper is often thickly layered to build a sturdy surface. It is also highly absorbent, which gives brush-and-ink paintings their characteristic flow, and also their definition. For Shen, who painted in oil rather than ink, the paper absorbs, melds, and disperses the liquid hue across the surface. More subtly, both works are signed with seals traditional to Chinese calligraphy and painting—though the artist’s name is rendered in pinyin rather than hànzi, his adaptation from showing oversea.

Still, one similarity does remain. As with the Abstract Expres-

sionists, chance plays a role in Shen’s work; but the randomness is not a result of the “contact” between paint and canvas, mediated by the artist’s gesture and hand. Rather it’s one of material, of the transference of paint directly from one natural object to another: In making these pictures, Shen “painted” with natural materials. He coated rocks and other objects in thick oil paint, which he then rubbed against the rice paper. The paint, once transferred to the canvas, retains the texture of the mediating material and builds up in thick layers. In this way, Shen’s early abstractions appear as a kind of natural accident, like a tectonic shift, a diverted river, or a quiet volcano.

Shen is a remarkably consistent artist who, over the decades of his career, has shifted his focus in major ways only a few times, which

is why it is not unusual that following 93-60-1, the subsequent work in Eli Klein's exhibition is from 2004. Still, there is perhaps no more startling juxtaposition in the exhibition than comparing either of the two early abstractions to *ShanShui-C-31* (2004). It's a rare kind of work within the *ShanShui* series, in that few works are dominated by a single, edge-to-edge color, whereas in this exhibition there are two stunning examples. More typical of the *ShanShui* series are the works on unprimed canvas, in which the thickly laid oil paint (in one or two solid colors) appears to have been leveled off with a straight-edge, and has been allowed to pool into a radiant halo across the canvas.

The words *shan* and *shui* translate to "mountain" and "water," but used together more specifically refer to a genre of landscape paint-

ing over one thousand years old. In this tradition, influenced by Taoism, mountains are characterized by "greatness" and water by "life," and the two express themselves through each other. In his study of the exchange between Chinese and European artistic philosophies, *The Great Image Has No Form*, François Jullien notes the word "landscape," as employed in European traditions, "is a term of unity and deploys the world in relation to a perceiving function that projects its perspective outward." Conversely, *shan-shui* "does not merely express the relationship in full but also dissolves any point of view directed at that relationship." He continues:

We perceive from this binomial that the Chinese, rather than envisioning the landscape from the angle of a species, as power of sight,

aspect, and specification all at once, chose to think of the landscape—like any reality—as an interaction between poles, high and low, vertical and horizontal, compact (massive) and fluid, opaque and transparent, motionless and moving, and so forth. ‘Mountains-waters’ symbolizes these dualities that hold the world in tension, and the infinite exchanges that result from them. Hence, far from being conceived as a fragment of land subject to the authority of the gaze and delimited by its horizon, the Chinese landscape puts into play the functional aggregate of opposing yet corresponding elements, and it is that dynamism as a whole, whatever the scale, that the brush will be called on to capture.²

One can see how this tradi-

² François Jullien, “The Spirit of a Landscape,” in *The Great Image Has No Form, or On the Non-object through Painting*, trans. Jane Marie Todd (Chicago and London: The University of Chicago Press, 2009).

tion hardly needed to die for Shen to advance—it is the crux of his abstraction, too. Shen, though, makes a simple but profound change, and reverses the poles that mountains and water occupy on the spectrum of formality. In his *ShanShui* works, water is represented by straight lines, and the mountains seem to flow out of rivers. This inversion is most evident in *ShanShui-C-31* (2008), where the pencil marks of the water grid are still visible beneath the seeping oil, and *ShanShui-C-221* (2007). Shen has said his *ShanShui* series depicts human landscapes, and that the works convey social rather than natural elements. That the oil is allowed to seep across the bare canvas in many of the paintings, Shen has said, is his way of “letting nature rule,” and could be said to represent the unifying tension between the poles. In the circular works within

this series—Shen’s River paintings, *River-C-02* and *River-C-03* (both 2007)—the lines appear as if halfway between hard and soft, and are held together by this tension in a perfect expression, which in *ShanShui-C-31* (2004) and *ShanShui-C-06* (2009), compounds into a pure totality of color. In *ShanShui-C-31*, in particular, extended viewing will reveal a distinct flow that subtly draws the eye, cascading diagonally across the canvas, only to be carried again back to the top, in an endless cycle. It is, for me, the most affective painting in the exhibition.

Though this inversion is simple, it is not a small idea. His interjection of a “human” landscape suggests a permanent one, an essential nature that lives also among our parks and cities, our modified lands. Are our glass cities not made of vitrified sand

and steel, our computers from gold and reflected light? Indeed, Shen titled his River works series after the Suzhou Creek, which flowed outside his studio, polluted with sewage and industrial waste yet an expression of people brought together, by a flowing water, to build their city on this particular land. Shen suggests that our intrusion on nature, even our assault, retains glimpses of beauty and harmony.

Shen’s interest in human landscapes is abstracted to another degree in his *Punctuation* series. In 2011, the artist developed an interest in the Shanghai Stock Exchange (formed in 1992), which he saw as both an abstraction and a representation of “proof of development,” by which he might mean the continued transformation of the earth as it is altered in the image of a global

economy. In a series of works not on view at Eli Klein, Shen filled in graphs sourced from the stock exchange with variations of solid color, such that they began to resemble mountains. Around the same time, he began collecting newspapers, which, like the stock market, he saw as representative of abstract information, data in form. In *Punctuation-001 (-1, -2, -3)* (2014)—an early triptych from the *Punctuation* series, which grew from the artist's newspaper collections—Shen has blacked out the text from copies of the People's Daily and Guang Ming Daily, leaving only the punctuation behind. This redaction also makes evident the general structure of the pages—when words and images have been concealed, one's attention is drawn to elements formerly invisible.

Sections of these newspapers

(which he chose because of their large type, and not for any political alignment), are collaged together, in areas upside-down. *Punctuation-001 (-1, -2, -3)* is the purest expression of Shen's conceptual project in this exhibition, but the three triptychs from 2017 stand out as the artist's most complex and advanced abstractions. Their various roles as landscapes are evident in *Punctuation-Landscape-001-3* (2017), which, apart from its title, resembles a cave's open maw in its rightmost panel, an identification made visible by comparing it to the circular composition of a River painting.

Punctuation-Inverted Image-001 (2017) converges his interests in these dual information carriers. But it is *Punctuation-17-001* (2017) that sits at the apotheosis of the *Punctuation* series. Shen

developed a system of colors that correspond to particular punctuation marks—green denotes a common, and a period is black. This system has the effect of creating degrees of abstraction within the single image. One can jump from a macro view, seeing the shape of language per se, to the syntactical minutiae of how particular information and meaning is deployed. In these works, punctuation marks serve a function much like a line in an abstract painting, or in a brush-and-ink landscape—they delineate the space between things, but also the tension that holds them together, their latent dimension.

The twenty-five years of Shen Fan's abstract paintings at Eli Klein show an artist operating along a clear progression, painting orders and degrees of a single grand abstraction. He began as a vessel

through which nature could impart itself on paper, much in the way that a traditional brush-and-ink painter sought to dissolve his subjective point of view. This idea is itself abstracted in the ShanShui paintings, in which humanity's influence on nature has undeniably altered it. Here Shen shows its reciprocity and resilience, its balance and harmony. The artist then compounds his philosophy yet again in the Punctuation series, which illuminate a third landscape—an informational one, nearly invisible—hovering over the material landscape. The final view, which we glimpse in Punctuation-17-001, is an omniscient one, a look back from the peak of a tall mountain—one from which the whole range is illuminated, and around which all others cohere.

About the Author

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申凡

《申凡：抽象作品，1992-2017》囊括了申凡25年艺术生涯中多种主题与形式的作品，是一个具有相当高提炼度的展览。申凡于1952年出生在中国上海，八九十年代已成为一位职业艺术家，并开始对山水风景画——这种中国传统的艺术形式进行创新。当时，中国当代艺术正处在一个关键的节点。1989年，“中国现代艺术展”在北京的中国美术馆开幕。同年，展览开幕后三个月，北京天安门广场发生了六四运动。这些饱受争议的历史事件使得1989年成为中国当代艺术脱离传统艺术与苏联社会主义束缚的开端。在1978年邓小平宣布全面改革开放的政策之前，中国的艺术始终在与外界基本脱离的自我框架中发展。然而，当这扇长久以来紧闭的大门终于开启，从外向内涌入的许多新事物和新思想都在切实地挑战着原有

的条条框框，这扇大门也就注定了永远不会再被关上。对于申凡以及其他的中国当代艺术家而言，这个重要历史时期所带来的核心问题在于如何确立一个新的前进方向。正如美术史学家项丽萍在2011年所写：“为了实现由传统到当代的转型，传统国画需要突破由墨与毛笔限定了的艺术形式，开拓一种新的、更多元化的评论体系与价值定位。传统国画作为中国艺术的瑰宝，必须先被当代化，只有这样当代艺术才能在中国这片土壤里真正地萌芽。”

本次展出的《92-013》和《93-60-1》这两幅作品分别完成于1992和1993年，代表了申凡对上述问题的完美回应。申凡早在1982年便已开始尝试采用抽象的形式与表达。他开创的独特抽象形式是对中国传统山水中的

意蕴与二十世纪中叶西方盛行的（略显肤浅的）抽象风格的结合成果（在某种意义上这象征着一种回归。欧美艺术家早在二战前就对亚洲，尤其是中国哲学产生了浓厚的兴趣）。申凡在经历了两次个展和十年抽象探索以后创作出的这两件作品，为本次奕来画廊的个展奏起了响亮的序曲。

在这两幅作品中，《92-013》看似是同时期作品的典型代表，但实际上独树一帜。其中，黑色、锈红色、亮绿色的线条柔和地交织在一起，密不可分，勾画出的形状既如同新月，又如咖啡杯下不经意留下的半透明咖啡渍。在整个画面中最吸引眼球的是画布最外层的一抹抹艳丽的绿色。有趣的是，这些绿色线条好似刻意避开了画面中心，犹如从巍巍古树下仰望天空，枝叶盘根交错，有意无意间勾勒出天空的前景。《93-60-1》相比《92-013》，画面更宽更短一些，仅仅使用了红色这一原色。虽说两幅画都由曲线构成，《93-60-1》中仿佛

蕴藏着某种既定格式，又或者，这些曲线的走向与运动都被某种逻辑所约束，而这种约束下的自由让笔触在画布的边缘留下了似乎是鞭子抽打过的痕迹（这或许是申凡早期对极简主义产生兴趣的表现）。另外，申凡在这幅画中不仅运用了线条，更是恰到好处地使用了色块，使整幅作品在抒发抽象情绪的同时，更加直接地捕获了反射光线、丰富了视觉层次。

现在让我们回到“肤浅”这个词。我在前文中指出申凡的画作常常被拿来和20世纪中期的西方抽象表现主义，尤其是美国著名当代艺术家杰克逊·波洛克的滴画进行比较。我认为这种比较并不全然准确。实际上，这两者的作品存在着显著的差异。波洛克笔下的每一滴随意落下、只受重力约束的颜料，凝聚成一副完整的、平衡的画面。这是一种毫无预先计划、看似不合理的创作手法所带来的无法解释的和谐美。而在申凡的画作中，画面的协调感在他落下第一笔之前早已

既定，因此，浑厚的历史背景和浓重的文化底蕴是申凡笔触中动态张力和创作思想的原点。

申凡的作品没有类似波洛克的强烈自我表现欲。是久经推敲的水到渠成，而非一瞬之间的灵光乍现。如果借鉴哈罗德-罗森博格的理论来把波洛克的画布比作一个能让行动与事件发生的舞台，那么波洛克的作品展现了他自身内在对传统的叛逆，对画布本身给予艺术家限制的重新思考，使他成为一个反传统、反教条，甚至是反自身的艺术家。于是，波洛克的作品极具美式个人主义，是从原有艺术教条和权威中破茧而出向着现代性迈进的瞬发冲动，这种冲动仅仅在他当下的时间与环境有效。然而，申凡对水墨画的探索和突破依旧保留了许多传统的表达方式。苏州本色美术馆曾写道：“笔墨的终结，并不是说笔墨从此消亡了，而是笔墨主导地位的终结，新的多元价值时代的开始。当然这个“终结”不是那种西方进步论意

义上的终结，而是一种态度，一种提议，一种新视角的开启，是基于当下处境对中国传统精神的重新阅读和梳理，对当代西方跨领域艺术形式的借鉴。”

申凡的创作过程和对材料的选取体现了他对传统的尊崇，即使这种尊崇可能建立在打破常规之上。他早期的抽象作品是在皮纸（宣纸的一种）上完成的。皮纸是一种米制的纸张，已经拥有上千年被用于绘制中国山水画的历史。宣纸虽然薄而脆，但通过一层一层的叠加处理，却变得异常坚韧。宣纸具有很强的吸水性，赋予中国水墨画流动性的特点。申凡的创作媒介是油彩而非水墨。油彩的颜料会被宣纸吸收、融合，并在表面扩散。申凡利用了中国传统纸张的气质以及油彩本身的属性，达到了中西结合的理想效果。随后，遵循古代文人会在完成的画作和书法上盖章的传统，申凡也会在自己的画作上印章。他早年在海外展出的经历，让其印章有了独

特的味道：章上所刻的是他名字的拼音，而非传统的汉字。这不只是一种传统，更是一种变通。

和西方抽象表现主义艺术家的作品一样，随机性也体现在申凡的作品中。但这种随机性不是艺术家通过自身创作的行为使颜料和画布接触的结果。申凡用天然材料来进行创作。他的画是颜料从一种自然材质转移到另一种自然材质的结果。他把厚重的涂料包裹在石块、纸张等其他物体上，再拓印到宣纸。当涂料一层层被转移到画布上，原本承载涂料的物体的纹理也被一起转移。因此，申凡早期的抽象作品极富自然感：时而像大地的皴裂，时而又像江河的分流，又或是火山的休眠。

申凡是一位从一而终的艺术家。在他几十年的创作生涯里，创作方向仅发生过为数不多的几次改变。和先前提到的两件早期作品相比，申凡的《ShanShui-C-31》（2004）给我

们带来了截然不同的视觉冲击。这是一幅“山水”系列中相当少见的单色作品，在此次的展览中有两个这样的例子。申凡的“山水”系列里比较典型的作品是把厚实的涂料（一种或两种单色）笔直地在没有加工过的中颗粒亚麻画布上刮平，使整个画面的背景产生犹如光环一般的效果。

“山水”不单指山和水，两个字放在一起代表了拥有上千年历史的中国风景画里的一个类别。道家对山水画有着深远的影响：山象征阳刚，水象征阴柔，两者以二元对立的角度来诠释山水画中的世界观。法国哲学家弗朗索瓦·于连的探讨中国和欧洲艺术哲学的著作《伟大的形象没有形式》中，他定义“风景”这个词在欧洲传统概念中是指“人通过感知功能向外映射我们身处的世界的一种手段。”而人与人之间进行这种映射的结果往往是一致的。相反，中国山水画“不用来表达这层关系，且任何一种带有主观角度出发的观点都消解于其中。”他继续谈

到：

“这种中西方的对立显示了中国文人没有站在人这一物种的角度来处理风景。因为任何物种的处理方式总是企图把不同的视角、意见等相左的方方面面揉捏成一个统一的整体。而中国人选择把自然看待成横竖、高低、动静、轻重、虚实、阴阳等等之间的巧妙平衡。山水象征着世界是建立在这种二元性相互作用的张力上的。在中国山水中，两极是可以共存的，乃至可以互相转换。因此，中国山水画万万不能被审视为一张简单的风景截图，中国艺术家试图捕捉的是对立但同时相互关联的元素之间整体的作用关系。”

这点在申凡的抽象创作中成为了重要的一环。然而关键的是，他倒置了山水在阴阳两极中所处的位置。在他的山水系列作品中，水通过较为阳刚的直线来表现，而山好似从水中流淌出来，由柔美的曲线表达。这种

反转在《ShanShui-C-31》（2008）和《ShanShui-C-221》（2007）中最为明显。《ShanShui-C-31》（2008）中，若仔细观察，在油性颜料渗透下的亚麻布上还可以依稀看到作者用铅笔打底所画的流水。申凡说他的“山水”系列表现的是一种人文景观：除了自然之外，社会也被加入了讨论范畴。在很多作品中，他让油彩自然地在原始的画布上渗开，达到了之前所提到的光环一般的效果。申凡解释道这是他作品中让自然主导的一个步骤，也象征了两极的一次统一。“河流”系列以圆形为作品的呈现方式，如《River-C-02》（2007）和《River-C-03》（2007），似软似刚的线条再一次让我们看到了两极的和谐统一。而《ShanShui-C-31》（2004）和《ShanShui-C-06》（2009）则完全通过单色进行渲染。在《ShanShui-C-31》中，如果在它面前驻足稍久一些，便会发现水仿佛顺着画布的对角线不断流动，继而被带回原点形成一个闭环。在整个展览

中，这是最打动我的一件作品。

虽然两极反转的过程简单，但这实质意味精深。申凡提出的人文景观展示了一个永恒且重要的特性。这个特性存在于我们生活城市的大街小巷中：人文景观出于自然景观而高于自然景观。我们居住的房舍无非是钢筋水泥、青砖绿瓦的堆砌；我们使用的电脑又何尝不是金属和光的相互反射？申凡的“河流”系列作品是以上海苏州河命名的。苏州河从他的工作室前流过，纵使曾被脏水和工业废料所污染，人们依旧因为这条河而聚集在一起，并在这块奇妙的土地上安家置业。申凡诗意地认为我们对自然的介入甚至骚扰有时也保留着一丝美与和谐。

申凡对人文景观的兴趣在他的“标点”系列作品中被提炼到了一个全新的高度。2011年，申凡从上交所的股票交易行情中获得灵感（上海证券交易所成立于1990年），由此找到了

新时代人文景观的代表。由红色和绿色交替而成的股指波动，从某种意义上来说就是一种抽象表达，同时也是人类发展所留下的痕迹和证据。这是一种崭新的全球经济环境下孕育而出的新人文景观。申凡一开始对这个想法的实践，是截取上交所的交易行情图标，再用红色和绿色将其填充，直到色彩渐渐展现出山的形状。同一时期，申凡也开始了对报纸的收集。在他眼里，报纸和股票市场类似，是信息的抽象、数据的显形。《标点-001 (-1, -2, -3)》(2004)是申凡开始对报纸的收集后较早的一件三联作品。申凡选取“人民日报”和“光明日报”，将所有文字用黑色覆盖，只保留标点符号。通过这种形式的校编，在语句被完全消除的同时，人们的注意力自然而然地转向段落的形状和由文字边缘所组成图形的结构。这些全新的视觉效果，在人们正常读报的情况下几乎是不可见的。

申凡筛选出报纸后（申凡仅通过

文字所组成的图像对报纸进行选择，而不分内容），将他们拼贴到一个平面上，有些是正的，有些是反的。《标点-001（-1，-2，-3）》是申凡的“标点”系列中最纯粹的一件作品。而申凡对这一抽象题材的探究并没有就此结束，他的三件2017年完成的三联作品可以看作申凡对这一抽象系列的究极诠释。《标点-山水-001-3》的右联犹如一个洞穴的咽喉部，构成一个半圆弧形。这与之前提到过的“河”系列作品异曲同工。

如果说《标点-倒影-001》是申凡独创的二重信息抽象法的诠释，那么《标点-17-001》是申凡“标点”系列作品的极致。在这件作品中，申凡用颜色定义标点符号：绿色代表逗号，黑色代表句号等等。这一方法使得申凡在一幅作品中给予抽象不同维度的细分。这是一种宏观与微观共存的抽象体系。远观，“标点”系列标志性的段落所构成的景象展现无遗，近看，被遮盖的信息所表达的意思被逐

字逐句地区分开，在“有”和“无”之间产生了奇妙的抽象维度。在这一系列中，人们日常接触的标点符号成为了抽象画甚至是传统水墨画中的一笔一划，他们描的是物；叙的是事；但抽的是这似“有”似“无”的更高境界的象。

通过25年之间的这一系列作品，申凡向我们展示了一套明晰的独特抽象体系。这套体系有着循序渐进的发展过程、严格的秩序和灵活多变的表达形式。申凡的出发点和中国传统山水画师有着共通之处：都将自己视为自然界和画布之间的载体。这一点在申凡的“山水”系列作品中得以体现。人对自然界的改变和影响贯穿古今，这里讲的不仅是这个改变的本身，更是人如何理解和看待大自然及其变化。申凡在“山水”系列里充分表达了大自然和人的意识之间如太极般的互惠性、柔韧性与和谐性。当我们来到21世纪的第二个十年，申凡延续着他那明晰的抽象哲学线，为我们点亮

了他的第三种山水 — 信息时代的山水。这是一种凌驾于实质山水之上，近乎无形的“新山水”。《标点-17-001》已然是其山水境界的巅峰。当我们站在这一巅峰回望，申凡在这25年间的其他作品仿佛他画中的山河一般融会贯通。

关于作者

William Fenstermaker 是一位美国纽约的艺术评论家。他的著作曾多次在美国大都会博物馆，“The Brooklyn Rail”，“巴黎评论”杂志等发表。

Biography

Born in 1952 in Shanghai, Shen Fan graduated from the Fine Arts Department of the Shanghai Light Industry Institute. A leading Chinese artist whose career spans nearly 40 years, Shen defies being categorized into a certain style or school. Contemporary art in China was mostly dominated by Social Realism until it experienced a profound shift in 1978 with Deng Xiaoping's establishment of a new Open Door policy for the country. With the sudden availability of Western art publications, many artists began to adopt the Western style as a new mode of creating art, yet Shen rooted his work in Eastern philosophy in his pursuit of modernity. While Western Abstract Expressionism is often associated with action painting and direct, en-

ergetic brushstrokes, Shen's unique application of Eastern methods such as rubbing solidifies his predominant position in representing the rich tradition of abstraction in Shanghai as one its most important and pioneering figures.

Shen Fan's work has been exhibited at institutions in China including Audit - Chinese Contemporary Art Exhibition, Powerlong Art Center, Hangzhou (2018); "The Stars" Art Education Achievement Exhibition, Jingan Culture Centre (2018); Avant-Garde Shanghai: 30 Year Literature Exhibition of Shanghai Contemporary Art (1979-2010), Mingyuan Art Museum, Shanghai (2018); Abstract Plus, Essence Contemporary Art Museum, Chongqing (2018); Origin, Huashan Art Museum, Shanghai (2018); The Reason Why Classic Is, Artron Art Center,

Shenzhen (2017); Shen Fan: Punctuation - The Second Time, The Barn Contemporary Art Space, Shenzhen (2017); Objects and Intuition, A Way of Seeing, Boxes Art Space of OCT Harbour, Shenzhen (2016); Wu Speech - Artists Living in Shanghai, China Art Museum, Shanghai (2016); An Art Banquet, Shanghai Contemporary Artists' Painting and Sculpture Exhibition, Chun Art Museum, Shanghai (2016); Myth/History II: Shanghai Galaxy, Yuz Museum, Shanghai (2015); Shanghai Flowers, 30 years of Shanghai Contemporary Art, Songjiang Contemporary Art Center, Shanghai (2015); City Vision, 2015 Shanghai Artists' Works Exhibition, Cloud Art Center, Shanghai (2015); Xu Bo Zhi Jing, Dialogue: Shan Shui, Shanghai Mingyuan Art Museum (2015); Trace – 2014 Xin Tian Di Contemporary Public Art Exhibition, Shanghai (2014); A Frag-

ment in the Course of Time, Landscape of Chinese Ink Art in 1980s, Himalayas Art Museum, Shanghai (2014); Another Utopia, Shanghai Abstract Art Exhibition, Mingyuan Art Center, Shanghai (2013); Insightful Charisma, Inaugural Exhibition of Shanghai Himalayas Museum, Himalayas Art Museum, Shanghai (2013); Images and Words: Since Magritte Era, The National Art Museum of China, Beijing (2012); In Time - 2012 Chinese Oil Painting Biennale, National Art Museum of China, Beijing (2012); A New Way to Play with Ink - Contemporary Chinese Ink Art in Three-Dimensional Context, Zendai Contemporary Art Space, Shanghai (2012); Huashan Art Vocational School Alumni Artworks Collection, Xuhui Art Museum, Shanghai (2012); The End of the Brush and Ink Era: Chinese Landscape, True Color Museum, Suzhou

(2011); The 1st International NanoArt Exhibition, Science and Culture Arts Center, Suzhou (2010); Five Years of Duolun, Chinese Contemporary Art Retrospective Exhibition, Duolun Museum of Modern Art, Shanghai (2008); Heading with Times Group Exhibition of Commemorating the 30th Anniversary of Reforming and Opening up Policy in the Yangtze River Delta Area, 1978-2008, Shanghai Exhibition Center, Shanghai (2008); Rejected Collection, More the 40 Chinese Artists / Over 60 Rejected Proposals, Ke Center for Contemporary Arts, Shanghai (2007); The Nobleness Found on Paper, Museum of Guangzhou Academy of Fine Art, Guangzhou (2007); 6th Shanghai Biennale, Shanghai, China (2006); Tiny. Excellent, Xuhui Art Museum, Shanghai (2006); 2006 Shanghai Abstract Art Exhibition, Mingyuan Art Center, Shanghai (2006); Alien Illusion, Shanghai Art Museum, Shanghai (2005); Unapproachable, The Bridge 8', Shanghai (2005); Shanghai Abstract Art, Mingyuan Art Center, Shanghai (2004); Beyond Dimensional Space, Duolun Museum of Modern Art, Shanghai (2004); It is I, Pingyao International Photography Festival, Pingyao, Shanxi (2003); 2002 Shanghai Abstract Art Group Show, Liu Haisu Art Museum, Shanghai (2002); Metaphysics 2002, Shanghai Art Museum, Shanghai (2002); Metaphysics 2001, Shanghai Art Museum, Shanghai (2001); 2000 China-Korea-Japan Contemporary Art Exhibition, Changning Culture and Art Centre, Shanghai (2000); Shanghai Art Museum Collection Exhibition, Shanghai Museum, Shanghai (2000); Difference Apperceive, Liu Haisu Art Museum, Shanghai (1999); The City Abstract, The College of Fine Art of Shang-

hai University, Shanghai (1999); 99' Ceramic Arts Millennium-End Invitational Exhibition, Central Institute of Arts and Crafts, Beijing (1999); Shen Fan - Liu Guang Yun Art Exhibition, The Academy of Shanghai University, Shanghai (1999); New Voices: Contemporary Art Dialogue Among Taipei, Hong Kong and Shanghai, Liu Haisu Art Museum, Shanghai; Hong Kong Art Center, Hong Kong; National Taiwan Art Education Institute, Taipei (1998); The China Contemporary Oil Painting Exhibition, Changning Cultural Center, Shanghai (1998); Un/Limited Space, #1 Shen Fan, Consulate General of Germany, Shanghai (1997); Shen Fan, Consulate General of France, Shanghai (1997); The Contemporary Oil Painting of China, Liu Haisu Art Museum, Shanghai (1997); 1997: Hong Kong China, Liu Haisu Museum, Shanghai (1997); Outburst, The College of Fine

Art of Shanghai University, Shanghai (1997); Shanghai Fax: Let's Talk about Money, International Fax Art Exhibition, Shanghai Huashan Professional School of Art Gallery, Shanghai (1996); Shen Fan and Qiu Jie, Shanghai Art Museum, Shanghai (1992); Shen Fan's Works on Paper, Shanghai Art Museum, Shanghai (1988); and "M," Performance & Conceptual Art Exhibition, Hongkou District Cultural Centre, Shanghai (1986).

Shen Fan's work has been exhibited at institutions outside of China including China 8, Contemporary Art from China at Rhine and Ruhr, Lehmbrock Museum, Duisburg, Germany (2015); Shanghai, Asian Art Museum, San Francisco, USA (2010); Out of Shanghai, Museum Gegenstandsfreier Kunst, Otterndorf, Germany (2009); Shanghai Kalei-

doscope, Royal Ontario Museum, Toronto, Canada (2008); I have Been Here, Usher Gallery, The Collection of Lincoln, Lincoln, U.K. (2008); The Collection, Shen Fan Solo show, The Collection Studio, Lincoln, U.K. (2008); Shen Fan, Ravenscourt Galleries, Moscow, Russia (2008); Color Your Life Art Exhibition, The Tolman Collection, Tokyo, Japan (2006); Chinese Maximalism, Millennium Art Museum, Beijing; University at Buffalo Art Galleries and Museum Studies, State University of New York at Buffalo, U.S.A. (2003); Ost + West-China Contemporary Art Exhibition, Kuenstlerhaus, Vienna, Austria (2002); BM99, Bienal da Maya, Maya Art Center, Portugal (1999); Shen Fan, 14-1 Gallery, Stuttgart, Germany (1998); Ceramics Work of Shen Fan, European Ceramics Workcenter, S'-Hentogenbosch, The Netherlands (1998); Jiangnan,

Modern and Contemporary Art form South of the Yangzi River, Grunt Gallery, Vancouver, Canada (1998); Four Artists from Shanghai, The Center of World Trade, Bremen, Germany (1997); Quotation Marks, Chinese Contemporary Paintings, National Art Museum, Singapore (1997); China! Touring Exhibition of Modern Art, Artist's House, Vienna, Austria; Charlottenburg Exhibition Centre, Copenhagen, Denmark; Zacheta Modern Art Mudrum, Warsaw, Poland (1997); Direct d'Art, Salon International D'ART Contemporain, Palais der Expositions, Nice, France (1996); China! Touring Exhibition, Kunstmuseum Bonn, Germany (1996); Shanghai Fax Art Exhibition, University of British Columbia, Vancouver, Canada (1995), and Shen Fan, Max Planck Institute, Tübingen, Germany (1988).

Shen Fan's works have been collected by major museums in Chi-

na including: The National Art Museum of China; Shanghai Art Museum; M+ Museum, among others. Shen Fan currently lives and works in Shanghai, China.



履历

申凡1952年生于中国上海，毕业于上海工业高等专科学校美术系。作为中国领军艺术家之一，申凡拥有近40年的艺术生涯。他的艺术风格极为独特，也从来不能被简单归类到任何有属性的“主义”或“流派”之中。中国当代艺术被社会现实主义主导了很长一段时间，直到1978年邓小平的改革开放为它带来了转变。随着西方艺术杂志和其他出版物的涌入，许多艺术家开始向西方看齐，不但模仿西方的技术与技巧，也开始追随西方的意识形态并将其视为主流。而申凡则通过植根于自己的东方哲学来探讨西方艺术给中国带来的当代性。西方抽象表现主义的主要一支是行动绘画，是直接地在材料上践行豪放而充满张力的笔触，而申凡将一些独特而古老的东方技巧譬如拓印技术运用在其作品中。他这种从东方的视角出发，来讨论西方艺术对中国产生影响的理念，

使他成为上海最为重要、最具开创性的抽象传统的表率。

申凡的作品曾多次在中国国内重要机构展出，其中包括：《旁听 — 中国当代艺术作品展》，杭州宝龙艺术中心，中国杭州（2018）；《“繁星”艺术教育成果展》，静安文化馆，中国上海（2018）；《前卫·上海：上海当代艺术30年文献展（1979-2010）》，明圆美术馆，中国上海（2018）；《抽象+，抽象绘画在中国的新可能性》，原·美术馆，中国重庆（2018）；《之所以为经典》，雅昌艺术中心，中国深圳（2017）；《申凡：标点第二回》，谷仓当代艺术空间，中国深圳（2017）；《旁听，回到直觉》，华侨城欢乐海岸盒子艺术空间，中国深圳（2016）；《吴语·方言，上海艺术家作品邀请展》，中华艺术宫，中国上海（2016）；《宴饮艺会，上海当代艺术家绘画雕塑小件作品展》，春美术馆，中国上海（2016）；《

天人之际II：上海星空》，余德耀美术馆，中国上海（2015）；《海上繁花，上海当代艺术30年》，松江当代艺术中心，中国上海（2015）；《城市目光，2015上海艺术家作品邀请展》，云艺术中心，中国上海（2015）；《虚薄之境，对画：山水》，上海明圆美术馆，中国上海（2015）；《迹 — 2014新天地当代公共艺术展》，新天地，中国上海（2014）；《时间的节点，中国·1980年代水墨景观》，喜马拉雅美术馆，中国上海（2014）；《另一种乌托邦，上海抽象系列展（家园）》，明园艺术中心，中国上海（2013）；《意象，上海喜马拉雅美术馆新馆开馆展》，喜马拉雅美术馆，中国上海（2013）；《图与词：马格利特以来》，中国美术馆，中国北京（2012）；《在当代 — 2012中国油画双年展》，中国美术馆，中国北京（2012）；《“墨”测高深——中国当代空间水墨展》，证大艺术空间，中国上海（2012）；《华美再现——华山美校校友美术作品

展》，徐汇艺术馆，中国上海（2012）；《笔墨终结之后：中国式风景》，本色美术馆，中国苏州（2011）；《第一届纳米艺术展》，科技文化中心，中国苏州（2010）；《多伦5年，中国当代艺术回顾展》，多伦现代美术馆，中国上海（2008）；《与时代同行·纪念改革开放30周年长三角美术联展，1978-2008》，上海展览中心，中国上海（2008）；《被枪毙的方案，40多位中国艺术家/50多个被枪毙的方案》，可·当代艺术中心，中国上海（2007）；《纸·尚》，广州美术学院美术馆，中国广州；《第六届上海双年展，超设计》，上海美术馆，中国上海（2006）；《微·妙》，徐汇艺术馆，中国上海；《2006 上海抽象艺术大展》，明圆艺术中心，中国上海（2006）；《异形与幻象》，上海美术馆，中国上海（2005）；《无法靠近》，8号桥，中国上海；《上海抽象》，明圆艺术中心，中国上海（2004）；《异度空间》，多伦现代美术馆，中国上海

（2004）；《都是我》，平遥国际摄影节，山西平遥（2003）；《抽象新世说2002》，刘海粟美术馆，中国上海（2002）；《形而上2002》，上海美术馆，中国上海（2002）；《行而上2001》，上海美术馆，中国上海（2001）；《中国—韩国—日本现代艺术展》，长宁区文化艺术中心，中国上海（2000）；《上海美术馆藏品展》，上海美术馆，中国上海（2000）；《差异·感知》，刘海粟美术馆，中国上海（1999）；《都市抽象》，上海大学美术学院，中国上海（1999）；《99' 迎世纪陶艺邀请展》，中央工艺美术学院，中国北京（1999）；《申凡·广云作品展》，上海大学美术学院，中国上海（1999）；《两岸新声当代画语》，刘海粟美术馆，中国上海；香港艺术中心，中国香港；国立台湾艺术教育馆，台湾（1998）；《中国当代艺术家绘画作品邀请展》，长宁艺术中心，中国上海（1998）；《无/有限空间》，德国驻上海总领事馆，中国上海

(1997)；《申凡》，法国驻上海总领事馆，中国上海（1997）；《中国艺术大展·当代油画艺术展》，刘海粟美术馆，中国上海（1997）；《1997：中国香港》，刘海粟美术馆，中国上海（1997）；《无形的存在》，上海大学美术学院，中国上海（1997）；《上海传真：让我们谈谈钱，国际传真艺术展》，华山美校画廊，中国上海（1996）；《申凡，邱节画展》，上海美术馆，中国上海（1992）；《申凡纸本作品展》，上海美术馆，中国上海（1988）；《“M”，行为&观念艺术展》，虹口文化艺术中心，中国上海（1986）。

申凡的作品也曾多次在中国以外的重要机构展出，其中包括：《CHINA 8，莱茵鲁尔区中国当代艺术展》，勒姆布鲁克博物馆，德国杜伊斯堡（2015）；《上海》，旧金山亚洲艺术博物馆，美国旧金山（2010）；《走出上海》，非具象艺术博物馆，德国奥滕多夫（2009）；《上海

万花筒》，皇家安大略博物馆，加拿大多伦多（2008）；《到此一游》，Usher画廊；林肯珍藏馆，英国林肯（2008）；《收藏，申凡个展》，The Collection Studio，英国林肯（2008）；《申凡个展》，Raven-scourt画廊，俄罗斯莫斯科（2008）；《为您生活添姿彩》，阿曼珍藏，日本东京（2006）；《中国极多主义》，世纪坛艺术馆，中国北京；纽约州立大学布法罗分校安德森美术馆，美国（2003）；《东+西—中国当代艺术展》，艺术家之家，奥地利维也纳（2002）；《BM99，玛雅国际艺术双年展》，玛雅市艺术中心，葡萄牙（1999）；《申凡》，14.1画廊，德国斯图加特（1998）；《申凡陶瓷艺术作品》，欧洲陶瓷艺术中心，荷兰丹勃斯（1998）；《江南，现代与当代中国艺术展》，Grunt画廊，加拿大温哥华（1998）；《上海四人画展》，不莱梅世界贸易中心，德国不莱梅（1997）；《引号，中国现代绘画展》，国家美术馆，新加坡

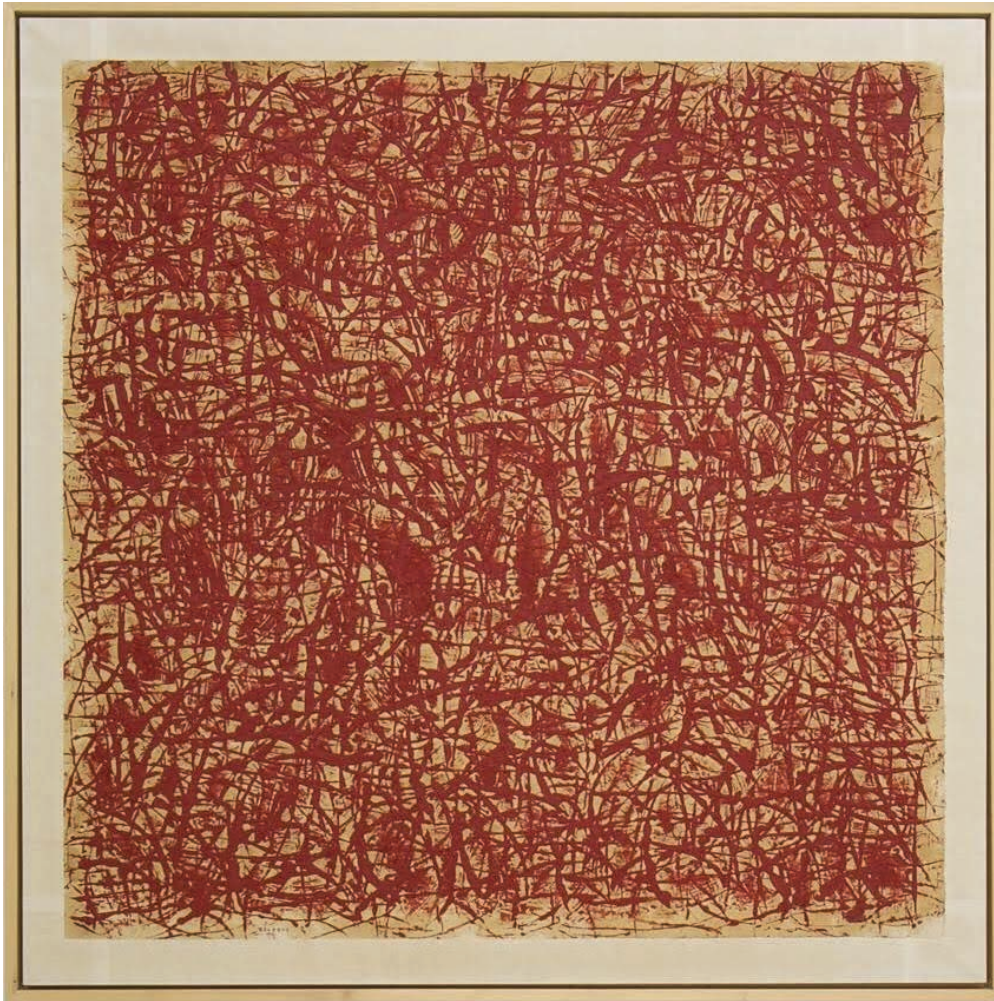
(1997)；《中国！现代艺术展巡展》，艺术家之屋，维也纳；丹麦哥本哈根斯展览中心，哥本哈根；华沙现代艺术馆，波兰华沙（1997）；《D'ART 国际沙龙展》，尼斯展览中心，法国尼斯（1996）；《中国！现代艺术展，巡回展》，波恩当代艺术博物馆，德国（1996）；《上海传真交流艺术展》，不列颠哥伦比亚大学学系中心，加拿大温哥华（1995）；《申凡画展》，马普学会，德国蒂宾根（1988）。

申凡的作品被中国重要的美术馆所收藏，其中包括：华山艺术馆，中国上海；中国美术馆，中国北京；M+博物馆，中国香港；上海美术馆，中国上海；明圆当代美术馆，中国上海。申凡目前工作并生活于中国上海。





92-013, 1992
Oil on xuan paper mounted on xuan paper in artist's frame
55 1/8 x 27 1/2 inches (140 x 70 cm)



93-60-1, 1993
Oil on xuan paper mounted on xuan paper in artist's frame
46 x 46 inches (117 x 117 cm)

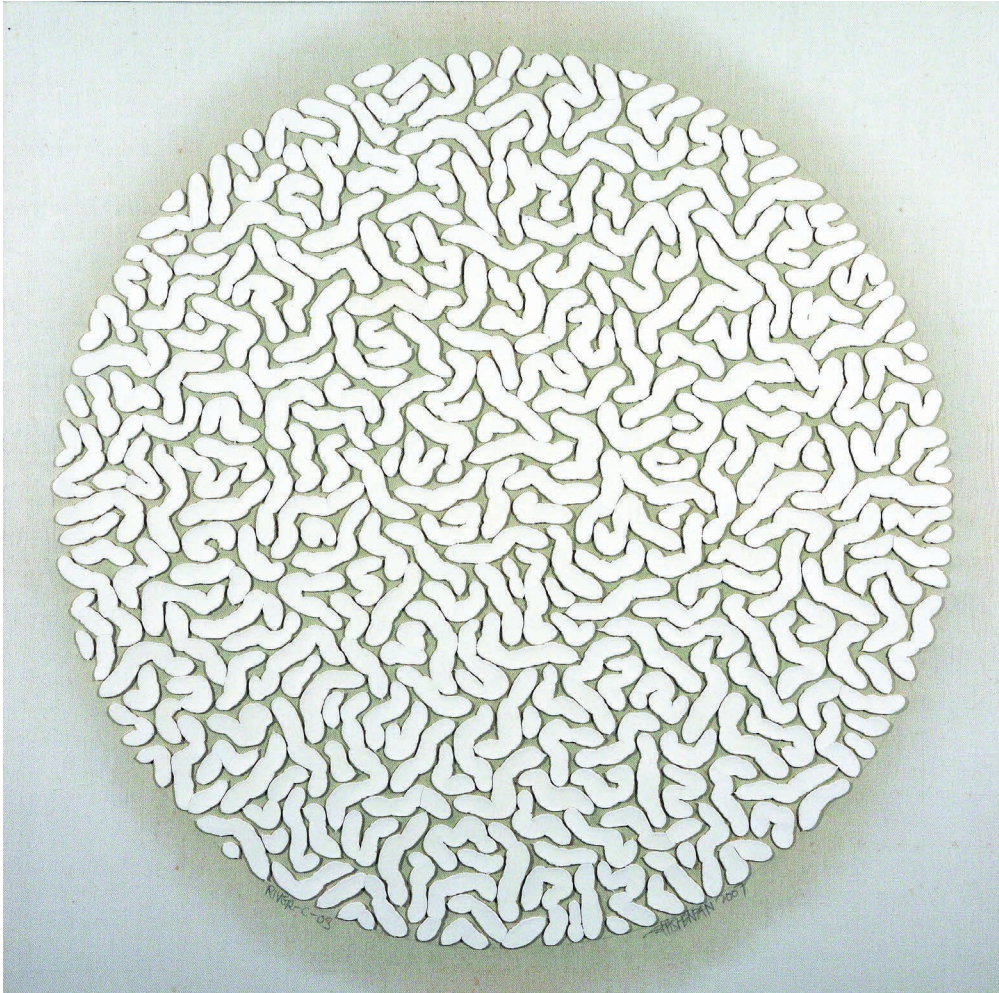


ShanShui-C-31, 2008
Oil on canvas
54 3/8 x 27 1/2 inches (138 x 69 cm)

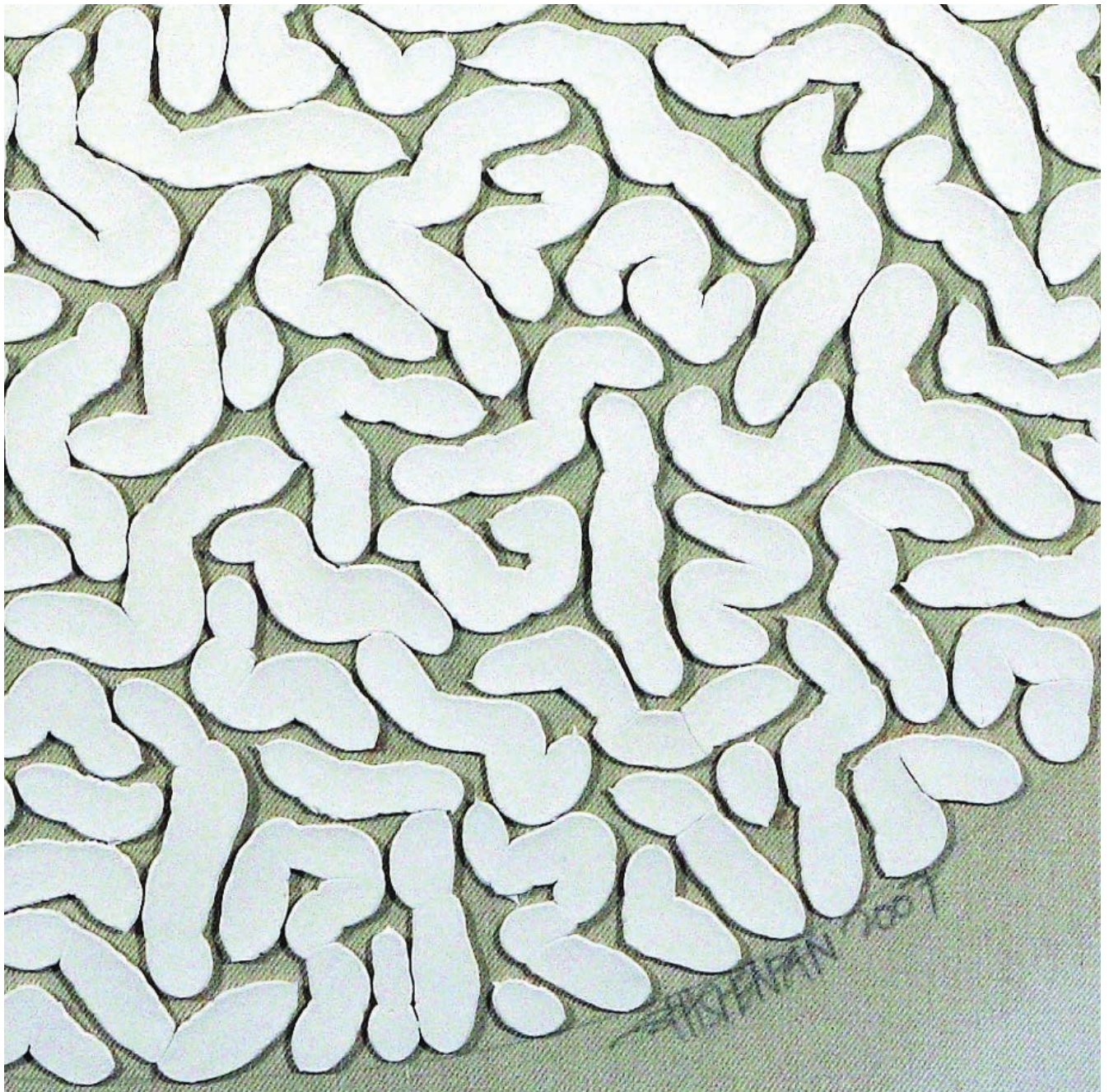


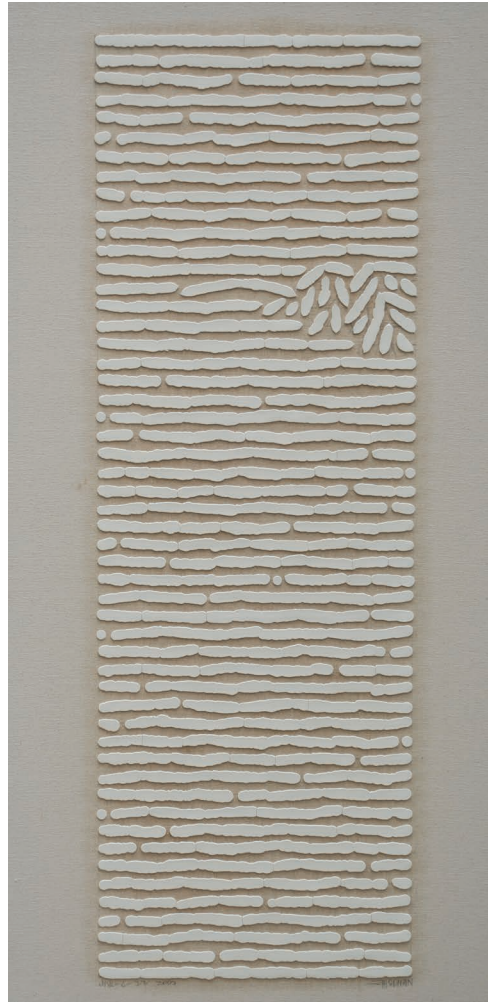


River-C-02, 2007
Oil on canvas
37 3/4 x 37 3/4 inches (96 x 96 cm)

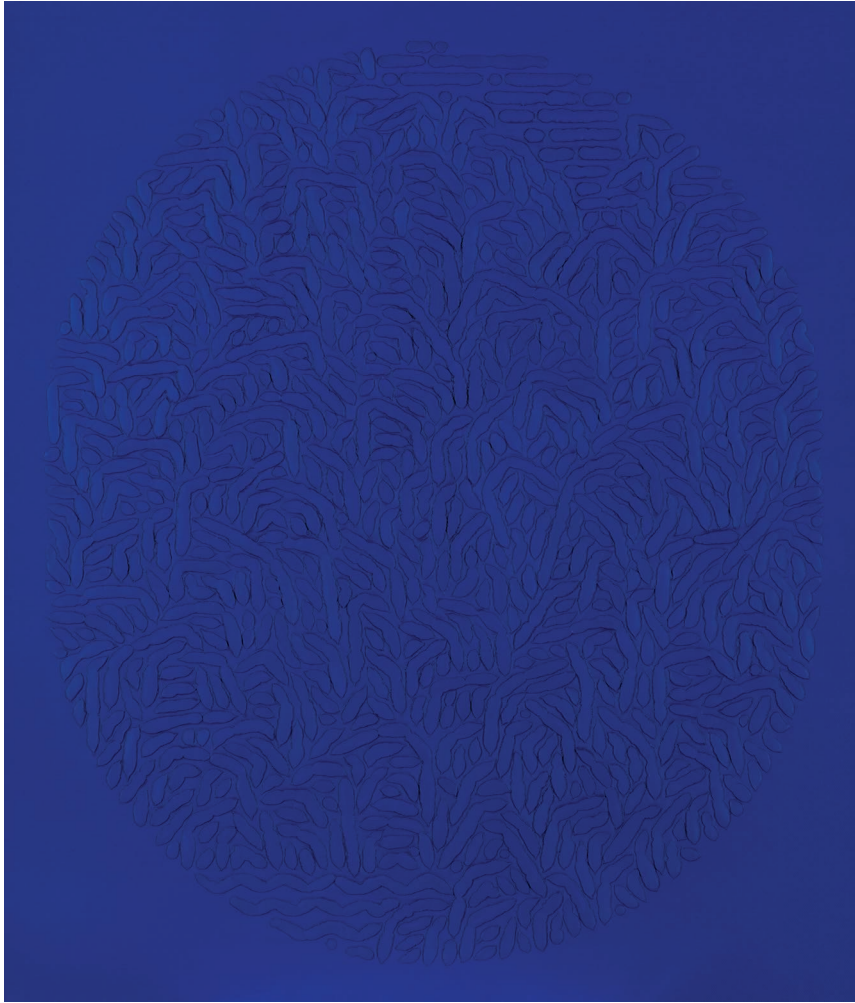


River-C-03, 2007
Oil on canvas
37 3/4 x 37 3/4 inches (96 x 96 cm)

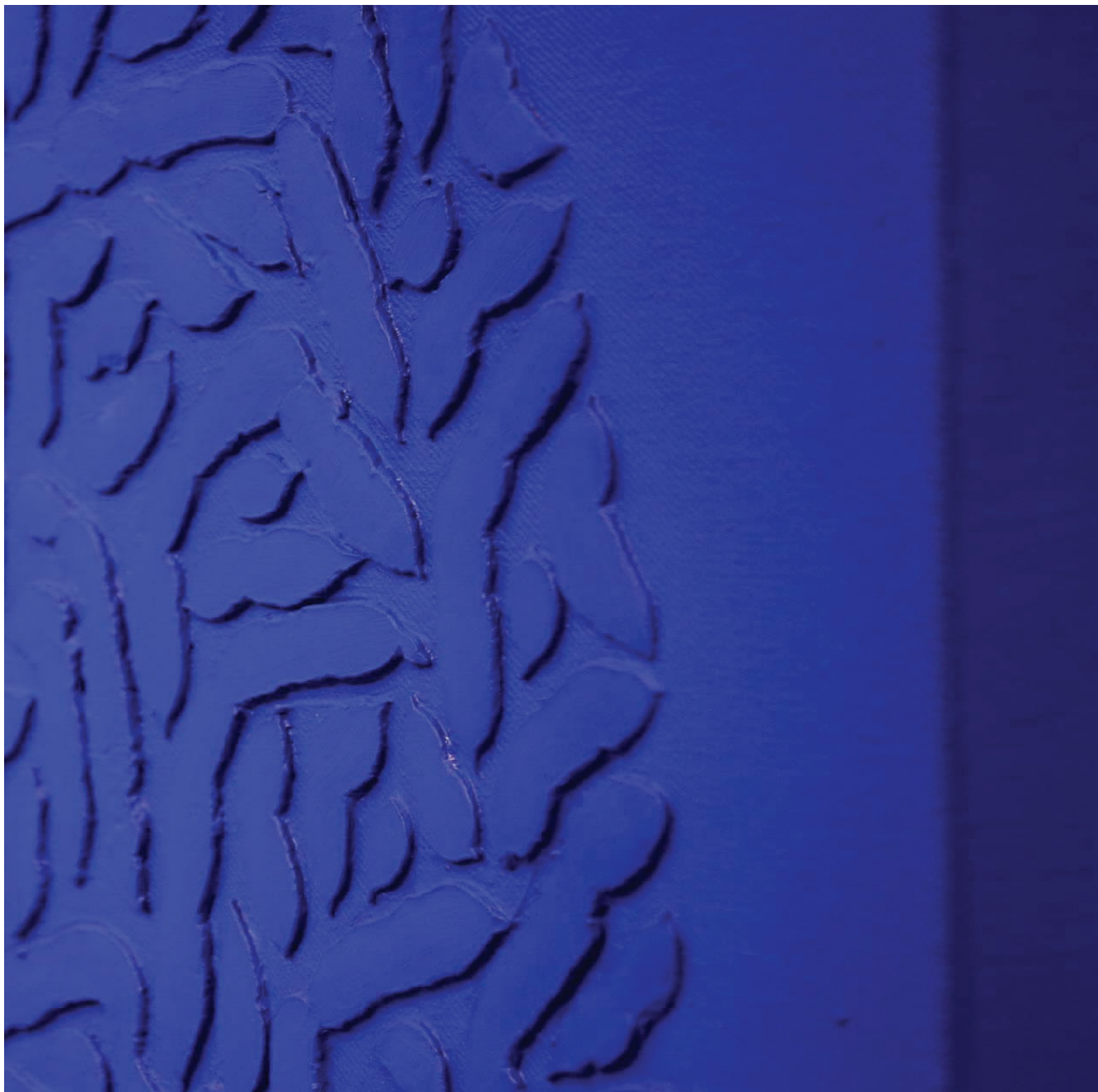




ShanShui-C-22a, 2007
Oil on canvas
54 3/8 x 27 1/8 inches (138 x 69 cm)

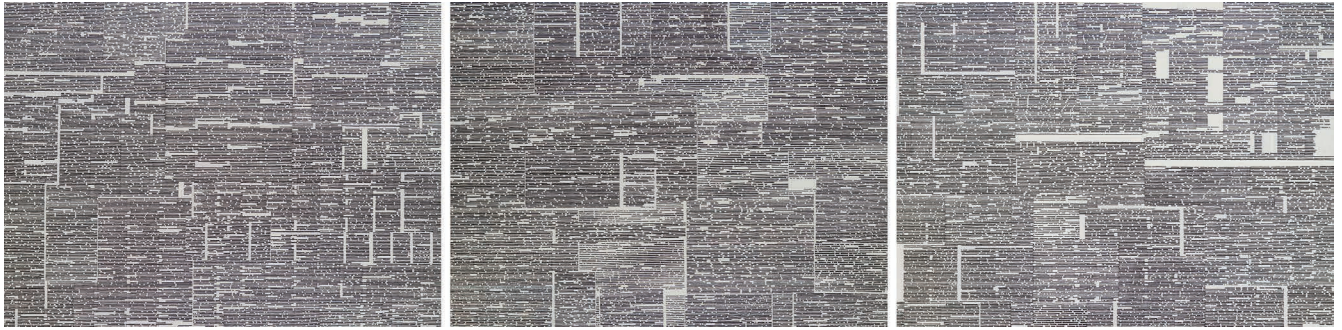


ShanShui-C-31, 2004
Oil on canvas
54 3/8 x 46 1/2 inches (138 x 118 cm)

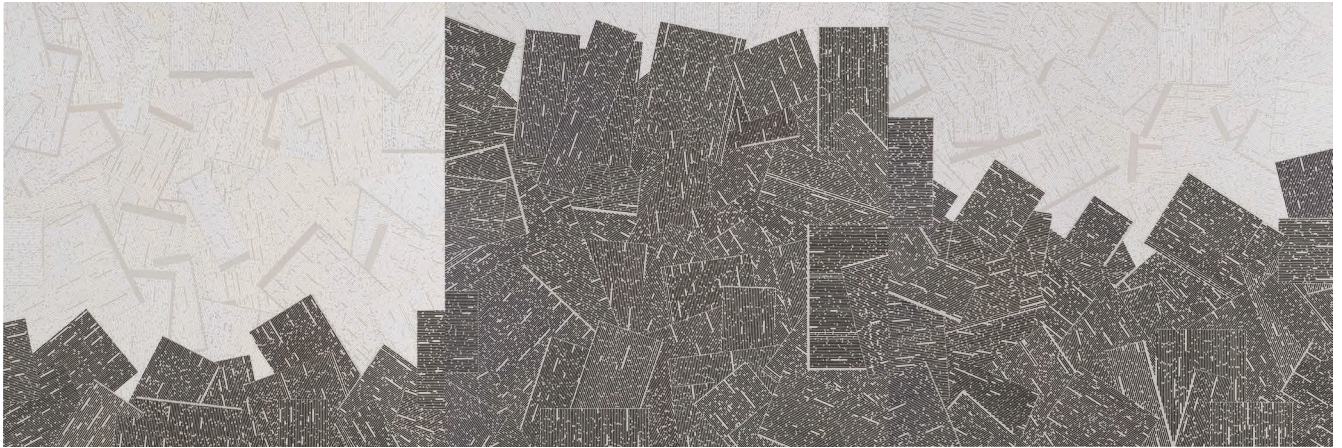




ShanShui-C-06, 2009
Oil on canvas
37 3/4 x 37 3/4 inches (96 x 96 cm)



Punctuation-001 (-1,-2,-3), 2014
Acrylic on newspaper mounted on wood in three (3) parts
Overall: 35 3/8 x 141 3/4 inches (90 x 360 cm)
Each: 35 3/8 x 47 1/4 inches (90 x 120 cm)

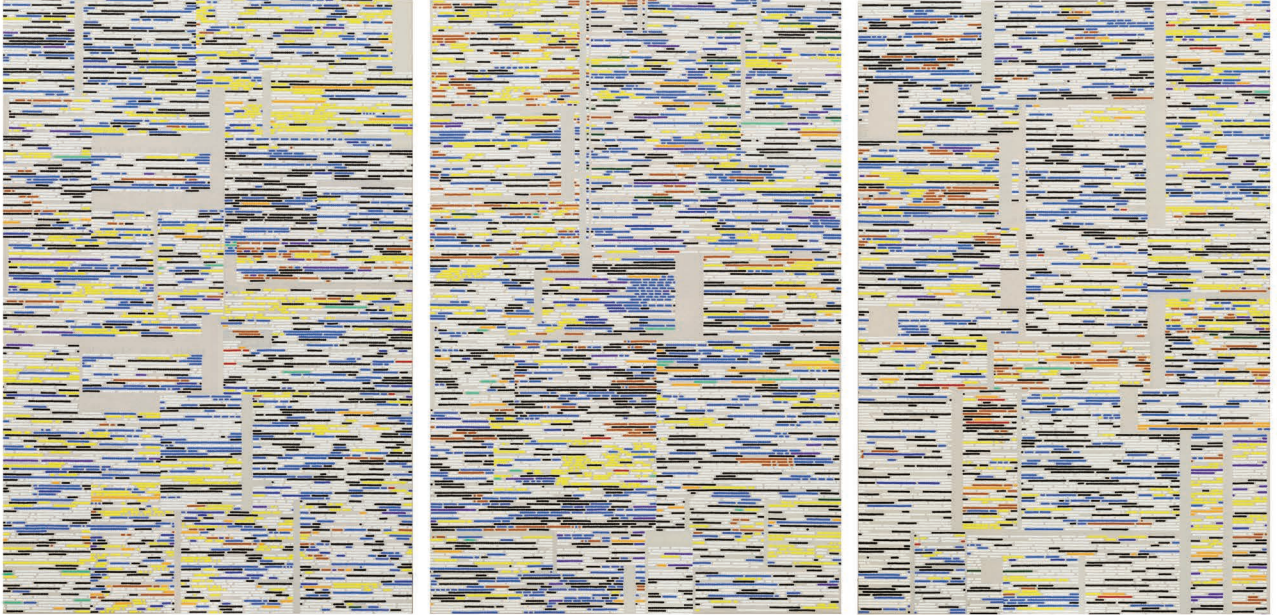


Punctuation-Landscape-001-3, 2017

Acrylic on newspaper mounted on wood in three (3) parts

Overall: 47 1/4 x 141 3/4 inches (120 x 360 cm)

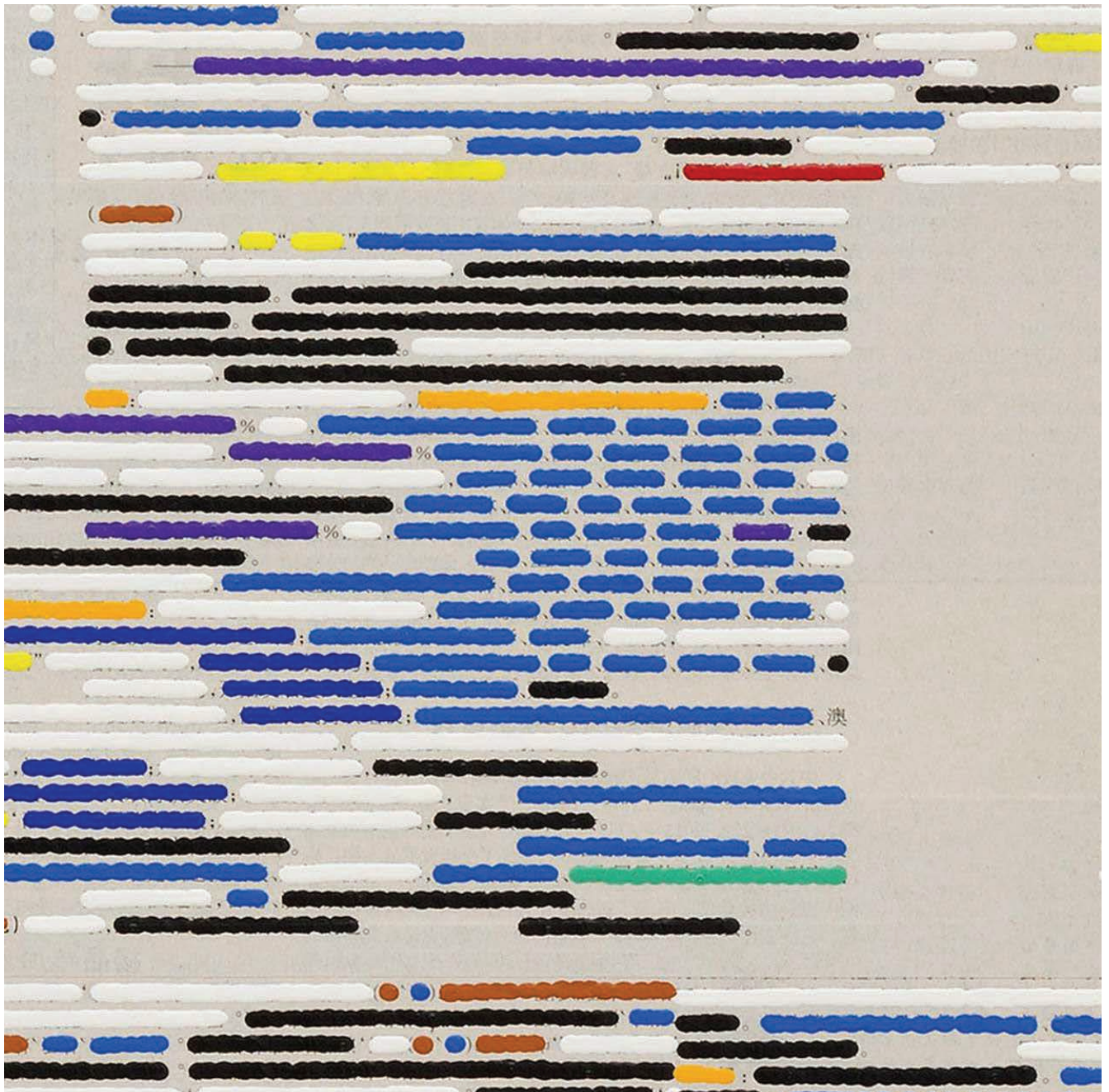
Each: 47 1/4 x 47 1/4 inches (120 x 120 cm)

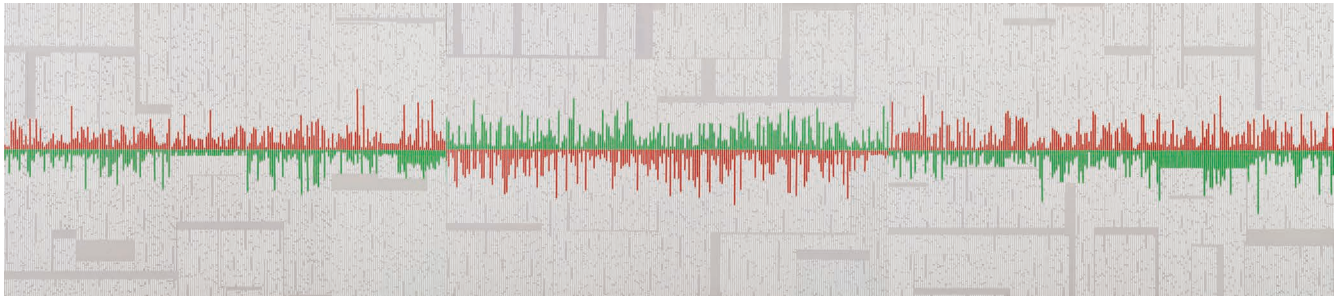


Punctuation-17-001, 2017

Acrylic on newspaper mounted on wood in three (3) parts

Overall: 35 3/8 x 70 7/8 inches (90 x 180 cm), Each: 35 3/8 x 23 5/8 inches (90 x 60 cm)





Punctuation-Inverted Image-001, 2017
Acrylic on newspaper mounted on wood in three (3) parts
Overall: 23 5/8 x 106 1/4 inches (60 x 270 cm)
Each: 23 5/8 x 35 3/8 inches (60 x 90 cm)

Curriculum Vitae

Education

1986

Fine Arts Department of the Shanghai Light Industry Institute

Solo Exhibitions

2018

“Shen Fan: Works in Abstraction 1992-2007,” Eli Klein Gallery, New York, USA

2017

“Shen Fan: Punctuation - The Second Time,” The Barn Contemporary Art Space, Shenzhen, China

2015

“Punctuation - The First Time, SHEN Fan Solo Exhibition,” ShanghART Main Space, Shanghai, China

2014

“SHEN Fan: Black & White Confusion,” ShanghART Beijing, Beijing, China

2012

“Landscape - 9210-SHEN Fan Solo Exhibition,” ShanghART H-Space, Shanghai, China

2011

“Shen Fan’s Videos and Paintings Exhibition,” Galerie Carol Johnssen, Munich, Germany

2009

“Landscape/Shen Fan, a Solo Exhibition of Shen Fan,” ShanghART, Shanghai, China

2008

“Shen Fan - Chinese Abstract,” Galerie Carol Johnssen, Munich, Germany

“I have Been Here,” Usher Gallery; The Collection of Lincoln, Lincoln, UK

“The Collection, Shen Fan Solo Show,” The Collection Studio, Lincoln, UK

“Shen Fan,” Ravenscourt Galleries, Moscow, Russia

2005

“Shen Fan,” Gallery 55, Bangkok, Thailand

“Unapproachable,” The Bridge 8’, Shanghai, China

2004

“Shen Fan,” Gallery Jochen Holtje, Tübingen, Germany

“Shen Fan,” Chinese Contemporary, London, UK

2003

“New Painting by Shen Fan,” Walsh Gallery, Chicago, USA

2002

“The Paintings of Shen Fan, Pioneering Abstraction from Shanghai,” Goedhuis Contemporary, New York, USA

2000

“New Works of Shen Fan,” ShanghART Fuxing Park, Shanghai, China

“Shen Fan,” Chinese Contemporary, London, UK

1998

“Shen Fan,” 14-1 Gallery, Stuttgart, Germany

“Shen Fan,” Chinese Contemporary, London, UK

“Ceramics Work of Shen Fan,” European Ceramics Workcenter, S’-Hentogenbosch, The Netherlands

1997

“Shen Fan,” Consulate General of France, Shanghai, China

“Un/Limited Space, #1 Shen Fan,” Consulate General of Germany, Shanghai, China

1988

“Shen Fan,” Max Planck Institute, Tübingen, Germany

“Shen Fan’s Works on Paper,” Shanghai Art Museum, Shanghai, China

Selected Group Exhibitions

2018

“Reshaping of Experience,” Half Image, Shanghai, China

“Audit - Chinese Contemporary Art Exhibition,” Powerlong Art Center, Hangzhou, China

“The Stars’ Art Education Achievement Exhibition,” Jingan Culture Centre, Shanghai, China

“Avant-garde Shanghai: 30 Year Literature Exhibition of Shanghai Contemporary Art (1979-2010),” Mingyuan Art Museum, Shanghai, China

“Abstract Plus,” Essence Contemporary Art Museum, Chongqing, China

“Sense of Paper - Melting Point,” L+Space, Shanghai, China

“Origin,” Huashan Art Museum, Shanghai, China

2017

“The Reason Why Classic Is,” Artron Art Center, Shenzhen, China

“Jia Jian - Shen Fan & Liu Guangyun,” Liang Project Co Space, Shanghai, China

“Mass Energy 1862 HBC Contemporary Art Exhibition,” Shipyard 1862,

Shanghai, China

“Referencing Alexander Calder: A Dialogue in Modern and Contemporary Art,” Klein Sun Gallery, New York, USA

2016

“Objects and Intuition, A Way of Seeing,” Boxes Art Space of OCT Harbour, Shenzhen, China

“The Uncertain, or the Shelved...,” ShanghART H-Space, Shanghai, China

“The Uncertain, or the Shelved...,” ShanghART Main Space, Shanghai, China

“Group Exhibition: How Should I Explain to You,” ShanghART Beijing, Beijing, China

“Wu Speech - Artists Living in Shanghai,” China Art Museum, Shanghai, China

“An Art Banquet, Shanghai Contemporary Artists’ Painting and Sculpture Exhibition,” Chun Art Museum, Shanghai, China

“Variationes,” 10 Corso Como Gallery, Shanghai, China

2015

“Shanghai Flowers, 30 years of Shanghai Contemporary Art,” Songjiang Contemporary Art Center, Shanghai, China

“City Vision, 2015 Shanghai Artists’ Works Exhibition,” Cloud Art Center, Shanghai, China

“Minuscule in Scope-Gargantuan in Perspective,” ShanghART H-Space, Shanghai, China

“Comfort, ShanghART Beijing Group Exhibition,” ShanghART Beijing, Beijing, China

“Xu Bo Zhi Jing, Dialogue: Shan Shui,” Shanghai Mingyuan Art Museum, Shanghai, China

“Paper,” ShanghART Singapore, Singapore

“China 8, Contemporary Art from China at Rhine and Ruhr,” Lehmbruck Mu-

seum, Duisburg, Germany

“Myth / History II: Shanghai Galaxy,” YUZ Museum, Shanghai, China

2014

“Just as Money is the Paper, the Gallery is the Room,” Osage Gallery, Shanghai, China

“Trace – 2014 Xin Tian Di Contemporary Public Art Exhibition,” Xin Tian Di, Shanghai, China

“Metal Matters: Reflection to Oxidation,” ShanghART Main Space, Shanghai, China

“A Fragment in the Course of Time, Landscape of Chinese Ink Art in 1980s,” Himalayas Art Museum, Shanghai, China

“Starlight,” ShanghART Main Space, Shanghai, China

2013

“Another Utopia, Shanghai Abstract Art Exhibition (Home),” Mingyuan Art Center, Shanghai, China

“Paper Infinite,” Reel, Shanghai, China

“Non Visual,” Upto Art Space, Shanghai, China

“Insightful Charisma, Inaugural Exhibition of Shanghai Himalayas Museum,” Himalayas Art Museum, Shanghai, China

“Re-Reading,” ShanghART Singapore, Singapore

“Foundational Work,” ShanghART H-Space, Shanghai, China

2012

“Images and Words: Since Magritte Era,” The National Art Museum of China, Beijing, China

“In Time - 2012 Chinese Oil Painting Biennale,” National Art Museum of China, Beijing, China

“Beyond Representation, An Exhibition of Chinese Contemporary Art,”

Tiancheng International, Hong Kong

“A New Way to Play with Ink-Contemporary Chinese Ink Art in Three-Dimensional Context,” Zendai Contemporary Art Space, Shanghai, China

“Huashan Art Vocational School Alumni Artworks Collection,” Xuhui Art Museum, Shanghai, China

2011

“The End of the Brush and Ink Era: Chinese Landscape,” True Color Museum, Suzhou, China

“Contemporary Art Exhibition Documentation Project II: ‘Let’s Talk about Money--1st International Fax Art Exhibition in Shanghai 1996’,” ShanghART Taopu, Shanghai, China

“Brussels Oriental Art Fair,” Brussels, Belgium

“A Pile of Passion,” ShanghART Main Space, Shanghai, China

2010

“Lian Chen Jue,” Hou Hou Art, Shanghai, China

“The 1st International NanoArt Exhibition,” Science and Culture Arts Center, Suzhou, China

“Will to Height, Contemporary Art Exhibition,” epSITE, Shanghai, China

“New Ink Art,” Alice King Gallery, Hong Kong

“Culture of Shanghai, The Artists Concerned by HWAS,” HAWS Gallery, Shanghai, China

“Shanghai,” Asian Art Museum, San Francisco, USA

2009

“Out of Shanghai,” Museum gegenstandsfreier Kunst, Otterndorf, Germany

“Shanghai History in Making from 1979 Till 2009,” Shanghai, China

“Human As Art,” Museum of Contemporary Art Taipei, Taiwan

“On Paper, Group Show of ShanghART Artists,” ShanghART, Shanghai, Chi-

na

2008

“Five Years of Duolun, Chinese Contemporary Art Retrospective Exhibition,”
Duolun Museum of Modern Art, Shanghai, China

“Heading with Times Group Exhibition of Commemorating the 30th Anniversary of Reforming and Opening up Policy in the Yangtze River Delta Area, 1978-2008,” Shanghai Exhibition Center, Shanghai, China

“Pu Jie and Shen Fan,” ArtChina, Hamburg, Germany

“It is I Too, Self Portraits By 21 Chinese Artists,” OFOTO Gallery, Shanghai, China

“Cheng Xiang, Opening Exhibition of Shanghai Eye Level Gallery,” Eye Level Gallery, Shanghai, China

“Another Kind of Test Contemporary, New Abstract,” K Gallery, Chengdu, China

“UWANTART: The New Signature in Art, Special Inaugural Exhibition · Volume Two,” UWANTART, Shanghai, China

“Shanghai Kaleidoscope,” Royal Ontario Museum, Toronto, Canada

2007

“China Today Art Week, Prism: New Media Arts Exhibition,” Art Gallery of Austria Chancellor’s Office, Vienna, Austria

“Rejected Collection, More the 40 Chinese Artists / Over 60 Rejected Proposals,” Ke Center for Contemporary Arts, Shanghai, China

“Night, Preface of Shanghai Artists’ Exhibition, 2007,” Shanghai Yuandian Gallery, Shanghai, China

“The Nobleness Found on Paper,” Museum of Guangzhou Academy of Fine Art, Guangzhou, China

“1984-2007 Shanghai Contemporary Art Exhibition,” Shanghai Dongfanghong Gallery, Shanghai, China

“Lines, Chinese Abstract Art,” Creek Art, Shanghai, China
“Contemporary Present, Shanghai Wu Jiaochang 800 Art Space Opening Exhibition,” Wu Jiaochang 800 Art Space, Shanghai, China

2006

“6th Shanghai Biennale, Hyper Design,” Shanghai Art Museum, Shanghai, China
“Color Your Life Art Exhibition,” The Tolman Collection, Tokyo, Japan
“Tiny. Excellent,” Xuhui Art Museum, Shanghai, China
“2006 Shanghai Abstract Art Exhibition,” Mingyuan Art Center, Shanghai, China
“In the Name of Material,” Hss Art Centre, Shanghai, China
“Contemporary Chinese Art,” Galerie Karsten Greve, Cologne, Germany

2005

“Alien Illusion,” Shanghai Art Museum, Shanghai, China
“Involuntary,” Original Gallery, Shanghai, China

2004

“Shanghai Modern Art Exhibition,” Henry Studio, Shanghai, China
“China - Abstract,” Gallery Carol Johnssen, Munchen, Germany
“Shanghai Abstract Art,” Mingyuan Art Center, Shanghai, China
“Beyond Dimensional Space,” Duolun Museum of Modern Art, Shanghai, China

2003

“It is I,” Pingyao International Photography Festival, Shanxi, China
“Chinese Maximalism,” Millennium Art Museum, Beijing; University at Buffalo Art Galleries and Museum Studies, State University of New York at Buffalo, USA

“Take a Seat,” Artsea Studio & Gallery, Shanghai, China

“Wind aus Shanghai,” Kunst der Gegenwart aus Shanghai, Architektur Centrum Post an Stephansplatz, Sortierhalle, Hamburg, Germany

2002

“Quick Look! Shanghai Zhejiang Jiangsu Anhui Contemporary Art Exhibition,” Consulate General of Switzerland, Shanghai, China

“Two Abstract Artists in Shanghai, Ding Yi - Shen Fan,” ShanghART Fuxing Park, Shanghai, China

“Three Asian Artists,” Galerie Joho, Tübingen, Germany

“2002 Shanghai Abstract Art Group Show,” Liu Haisu Art Museum, Shanghai, China

“Metaphysics 2002,” Shanghai Art Museum, Shanghai, China

“Wind aus Shanghai - Kunst der Gegenwart aus Shanghai at Architektur Centrum Post an Stephansplatz, Sortierhalle,” Hamburg, Germany

“Ost + West-China Contemporary Art Exhibition,” Kuenstlerhaus, Vienna, Austria

“24:30 Contemporary Art Exhibition,” BizArt, Shanghai, China

2001

“Overstep,” Walsh Gallery, Chicago, USA

“Transparence - Opacite Paris,” Paris, French; Brussels, Belgium; Barcelona, Spain

“Chinese Contemporary Art,” Chinese Contemporary Gallery, Miami, USA

“Vision and sense of hearing,” Carol Johnssen Gallery, Munich, Germany

“Gallery Opening,” Goedhuis Contemporary, New York, USA

“Metaphysics 2001,” Shanghai Art Museum, Shanghai, China

2000

“Red,” Room with a View, Shanghai, China

“Underneath,” Shanghai, China

“Shanghai Art Museum Collection Exhibition,” Shanghai Museum, Shanghai, China

“Artists of the Gallery,” Galerie 14-1, Stuttgart, Germany

“Shanghai,” Walsh Gallery, Chicago, USA

“Crossing Over,” Walsh Gallery, Chicago, USA

“2000 China-Korea-Japan Contemporary Art Exhibition,” Changning Culture and Art Centre, Shanghai, China

1999

“Difference Apperceive,” Liu Haisu Art Museum, Shanghai, China

“Fortune Global Forum, Contemporary Art Exhibition,” Jinmao Podium Bldg., Shanghai, China

“The Same But Also Changed, Photography Exhibition,” Shanghai, China

“The City Abstract,” The College of Fine Art of Shanghai University, Shanghai, China

“New Shanghai Abstract Art Exhibition,” Shanghai, China

“99’ Ceramic Arts Millennium-End Invitational Exhibition,” Central Institute of Arts and Crafts, Beijing, China

“99’ China Contemporary Ceramic Exhibition,” Shanghai Jing Cheng, Shanghai, China

“Shen Fan - Liu Guang Yun Art Exhibition,” The Academy of Shanghai University, Shanghai, China

“BM99, Bienal da Maya,” Maya Art Center, Portugal

“The Last 5 Minutes of the 20th Century,” Eastlink Gallery, Shanghai, China

1998

“New Voices: Contemporary Art Dialogue Among Taipei, Hong Kong and Shanghai,” Liu Haisu Art Museum, Shanghai; Hong Kong Art Center, Hong Kong; National Taiwan Art Education Institute, Taipei

“The China Contemporary Oil Painting Exhibition,” Changning Cultural Cen-

ter, Shanghai, China

“White and Black,” Chinese Contemporary Gallery, London, UK

“Home,” Shanghai, China

“5000+10,” Chinese Contemporary Gallery, London, UK; Bilbao, Spain

“China! Touring Exhibition,” Haus der Kulturen der Welt, Berlin, Germany

“Jiangnan, Modern and Contemporary Art form South of the Yangzi River,”
Grunt Gallery, Vancouver, Canada

1997

“The Contemporary Oil Painting of China,” Liu Haisu Art Museum, Shanghai,
China

“1997: Hong Kong China,” Liu Haisu Museum, Shanghai, China

“Two Abstract Artists,” Ursula Krinzinger Gallery, Vienna, Austria

“Last Three Years,” Walsh Gallery, Chicago, USA

“Four Artists from Shanghai,” The Center of World Trade, Bremen, Germany

“Outburst,” The College of Fine Art of Shanghai University, Shanghai, China

“Quotation Marks, Chinese Contemporary Paintings,” National Art Museum,
Singapore

“97 Shanghai Oil Painting Exhibition,” Contemporary Art Gallery, Shanghai,
China

“China! Touring Exhibition of Modern Art,” Artist’s House, Vienna, Austria;
Charlottenburg Exhibition Centre, Copenhagen, Denmark; Zacheta Modern
Art Mudrum, Warsaw, Poland

1996

“Shanghai Fax: Let’s Talk about Money, International Fax Art Exhibition,”
Shanghai Huashan Professional School of Art Gallery, Shanghai, China

“Direct d’Art, Salon International D’ART Contemporain,” Palais der Exposi-
tions, Nice, France

“China! Touring Exhibition,” Kunstmuseum Bonn, Germany

1995

“Shanghai Fax Art Exhibition,” University of British Columbia, Vancouver, Canada

“In China,” Carol Johnssen Gallery, Munich, Germany

1993

“Three Artists from Shanghai,” East-West Art Gallery, Chicago, USA

1992

“Shen Fan and Qiu Jie,” Shanghai Art Museum, Shanghai, China

1986

“M’, Performance & Conceptual Art Exhibition,” Hongkou District Cultural Centre, Shanghai, China

Selected Public Collections

Huashan Art Museum, Shanghai, China

Mingyuan Museum of Contemporary Art, Shanghai, China

M+ Museum, Hong Kong

The National Art Museum of China, Beijing, China

Shanghai Art Museum, Shanghai, China

Bibliography

Selected Publications

2018

Fenstermaker, William. Shen Fan. Eli Klein Gallery, New York, USA, 2018.

Shen, Fan. 2018 Art Shenzhen. ART Shenzhen Organization, Shenzhen, China, 2018.

2017

Klein, Eli. Referencing Alexander Calder: A Dialogue in Contemporary Chinese Art. Klein Sun Gallery, New York, USA, 2017.

Shen, Fan. 2017 Art Taipei. Corporate Gallery Association of the Republic of China, China, 2017.

2016

Xiangyan, Li. Artists Living in Shanghai Wuu Speech. China Art Museum, Shanghai, China, 2016.

2015

Bezzola, Tobia, Walter Smerling, Ferdinand Ullrich. China 8: Contemporary Art from China along the Rhine and Ruhr. Wienand Verlag, Cologne, Germany, 2015.

Sun, Yao, Wang Hui. Traces: Xintiandi Contemporary Public Art Exhibition. Inlink China, China, 2015.

Zhang, Qing. "The Chaos in the orderly." Art China Magazine (No.9). Shang-

hai Literature & Art publishing House, China, 2015.

2014

Ciric, Biljana. A History of Exhibition: Shanghai 1979-2006. Centre for Chinese Contemporary Art, Manchester, UK, 2014.

Shen, Fan. ShanghART Taopu 2014. ShanghART gallery, Shanghai, China, 2014.

Zhao, Chuan. Radical Art History: Shanghai Chronicles in the 1980s. Shanghai Sanlian Bookstore, Shanghai, China, 2014.

Ma, Qinzhong, Xiao Kaiyu. "After Words Have Been Erased." IMAGE BOUNDARY: Shanghai Contemporary Artists Overview. Xuelin Press, Shanghai, China, 2014.

Zhang, Qing. "The Chaos in the Orderly." Chinese Art Magazine (No. 4). People's Fine Art Publishing House, China, 2014.

2013

Ling, Feifei. Another Utopia Shanghai Abstract Art. Mingyuan Art Museum, Shanghai, China, 2013.

2012

Shen, Fan. Shen Fan: landscape - 9210- Plane. Published to accompany Shen Fan's solo exhibition, "Shen Fan: Landscape - 9210" at ShanghART H-space, Shanghai. ShanghART gallery, Shanghai, China, 2012.

Shen, Fan. Ink-Limit. Huafu Art and Dade Art Center, Shanghai, China, 2012.
Zhu, Jieshu. "The Art of Ink Jump out the Flat Painting." Oriental Morning

Post. Oriental Press Group Ltd, Shanghai, China, 2012.

2011

Li, Xu. The Future to Abstract Art. Hunan Fine Art Publishing House, Hunan, China, 2011.

Shen, Fan. Shanghai Art Fair 2011. ShanghART gallery, Shanghai, China, 2011.

Chen, Hanxing, Xiang Liping. The End of the Brush and Ink Era: Chinese Landscape. Shanghai Education Publishing House, Shanghai, China, 2011.

2010

Ciric, Biljana. History in Making Shanghai 1979-2009: Artists Interviews & Works Archives. Shanghai People's Fine Arts Publishing House, Shanghai, China, 2010.

Schlick, Ulrike. Out of Shanghai. Snoeck Verlagsgesellschaft mbH, Cologne, Germany, 2010.

Gu, Zhihua. Shanghai Art Fair 2010. ShanghART gallery, Shanghai, China, 2010.

Chan, Dany, Michael Knight. Shanghai: Art of the City. Asia Art Museum, USA, 2010.

2009

Zhang, Yonglin. Five Years in Duolun Chinese Contemporary Art Retrospective Exhibition: Dolun 5 Years. Duolun MoMA, Shanghai, China, 2009.

2008

Ellis, Andrea Gallagher. Shanghai Kaleidoscope. Royal Ontario Museum, Toronto, Canada, 2008.

Shen, Fan. Another Kind of Test Contemporary - New Abstract. K gallery, China, 2008.

Shen, Fan. SHEN FAN. ShanghART gallery, Shanghai, China, 2008.

Spree, Lothar, David Quadrio, Zhu Xiaowen. 40+4 Art is not enough. ZKM Centre for Art and Media, Karlsruhe, 2008.

de Bianchi, Lorenzo Sassoli. From Heaven to Earth: Chinese Contemporary-Painting. Daminani, 2008.

Shen, Fan. 2008 The Moscow Word Fine Art Fair. The Singapore Freeport, Singapore, 2008.

Ciric, Biljana. Rejected Collection: Rejected Proposals by Chinese Contemporary Artists. Charta, Colombia, 2008.

Shen, Fan. Contemporary Presentation: Shanghai "Wu Jian Chang 800" Art Space Opening Exhibition. Shanghai "Wu Jian Chang 800" Art Space, Shanghai, China, 2008.

Shen, Fan. Henkel: We are Very Close to Chinese Contemporary Art. ShanghART gallery and Henkel, 2008.

Shen, Fan. Yishu: Journal of Contemporary Chinese Art. Art & Collection Group, Vancouver, Canada, 2008.

Zhang, Qing. "The Chaos in the Orderly." SHEN FAN. ShangART gallery, Shanghai, China, 2008.

2007

Bepler, Sine, Uta Grosenick. ShanghART 10 Years. Verlag der Buchhandlung Walther Koenig, USA, 2007.

Li, Xun, Xiang Li. Lines: Chinese Abstract Art, Creek Art, China, 2007.

Jiang, Mei. "Multiple, Edge and Personal – Overview of Shanghai Modern Art Ecological Landscape." Trueart.com. True Art Culture Communication Ltd, China, 2007.

2006

Shen, Fan. Color your life. Shinsei Bank Ltd, Japan, 2006.

Fang, Zengxian, Xu Jiang. Shanghai Biennale 2006: Hyper Design. Shanghai Fine Arts Publisher, Shanghai, China, 2006.

Callaghan, Sarah. Asian Art Newspaper (Vol 8, issue 5). Asian Art Newspaper, London, UK, 2006

Callaghan, Sarah. Asian Art Newspaper (Vol 10, issue 1). Asian Art Newspaper, London, UK, 2006.

2005

Li, Xiangyang, Pan Wei. Alien Illusion. Shanghai Art Museum, Shanghai, China, 2005.

2004

Shen, Fan. Left Bank of the Seine of the East: The Art Warehouse of Suzhou Creek. Shanghai Antique Publishing House, Shanghai, China, 2004.

Pan, Wei. Beyond Dimensional Space: Sino-Japan Contemporary Art Exhibition. Shanghai Duolun Museum of Modern Art, Shanghai, China, 2004.

2003

Gao, Minglu. Chinese Maximalism. Chongqing Publishing House, Chongqing, China, 2003.

Shen, Fan. Take a Seat. Artsea Studio & Gallery, Shanghai, China, 2003.

2002

Wallace, Keith. Yishu: Journal of Contemporary Chinese Art (Vol1, No. 3). Art & Collection Group, Taipei City, Taiwan, 2002.

Li, Xu. Metaphysics 2002: Shanghai Abstract Art Exhibition. Shanghai Art Museum, Shanghai, China, 2002.

2001

Li, Xu. Metaphysics 2001: Shanghai Abstract Art Exhibition. Shanghai Art Museum, Shanghai, China, 2001.

2000

Walsh, Julie, Ralph Walsh. Shanghai 2000. Walsh gallery, Chicago, USA, 2000.

1999

Yang, Qing. Approaching Lands. 1999.

Shen, Fan. The Same But Also Changed. ShanghART gallery, Shanghai, China, 1999.

Wu, Liang. Different Apperceive. Liu Haisu Art Museum, Shanghai, China, 1999.

Colman, Julia. Sconfinamenti. Chinese Contemporary Ltd., London, UK, 1999.

Mondazin, Marie-Jose. Transparence, opacite? Touming bu touming: 14 Artistes Contemporians Chinois. Paris, France, 1999.

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