

LI HONGBO 李洪波

感同身受

JUNE 12 - AUGUST 28, 2021



奕来画廊

ELI KLEIN GALLERY

EMPATHIZING

398 WEST STREET, NEW YORK, NY 10014



## Cast Form: Material and/as Meaning

*“Every artifact is a record of its having been made, [and as such] has its own irreducible meanings...”*

*--David Summers, Real Spaces (2003)*

Tiny, almost imperceptible figures balance elegantly (or precariously) atop elongated platforms, seeming to vanish to infinity. Others hunker down ponderously, encased by metal fragments that seem to weigh them down almost as if attracted by the force of magnetism. Such works present a marked departure for the artist Li Hongbo, who rose to prominence over the last decade with a singular body of paper-based sculptures. Such works sometimes adapted a folk technique for making paper lanterns while others affected a more direct approach, carving busts directly from enormous reams of glued sheets. These objects play on the histories of Eastern and Western art—the Chinese invention of paper and its elaboration among court scholars and village craftsmen, the canonical European artistic training of copying from a limited stock of portrait busts (David, Napoleon, Laocoon). Li is fond of the ancient Chinese aphorism which holds that “life is as fragile as paper,” but his works imbue the seemingly disposable material with a kind of weightiness reminiscent of marble. Perhaps a precedent can be found in the works of the fictional Iinnerio, a minor villain in Italo Calvino’s *If on a Winter’s Night a Traveler* who commits the sacrilege of fusing pages of books together in order to turn them into raw material for his own sculptures. Paper made permanent,

but words rendered forever illegible.

Given the importance that the artist places on questions of technique (what he calls “the bridge between the creator and the audience” and the wellspring of a “new substance”), it is notable that few prior commentators have probed the relationship between Li’s practice and more contemporary issues of East/West production. While his recycling of the familiar forms of Western art history calls must be understood in dialog with that of other Chinese artists who have appropriated these forms as “already copied” in order to address their work to the Chinese export economy—Xu Zhen key among them—Li’s emphasis on craft technique differentiates his work in this domain. Namely, the paper fabrication technique—additive and then subtractive—reprises key innovations in manufacturing, such as 3D printing, which will in part determine the balance of global trade in the coming decades. Accretions of material are built up and then shaved down, creating a welter of new forms with previously impossible combinations of precision, strength, and durability. Li’s paper has taken on the permutations of thermoplastics, glass polymers, and bio-silks that will soon redefine the world of material and habitable goods. Materials and techniques that are of course subject to the ongoing contestation between the





economic power centers of East and West.

Within this context, the materials and objects of the present exhibition appear to take us back to a new point of factual origin. While Li has presented, and been awarded for, metal works in Asia, “Empathizing” at Eli Klein Gallery represents the artist’s American debut in the medium. The objects presented here all are cast in iron (or the related, stainless steel), a material with its own important history threaded into the development of the contemporary world. While iron was smelted in many independent sites throughout the ancient world beginning about 4,500 years ago, cast iron was a uniquely Chinese invention that dates to the Zhou dynasty nearly two millennia later. Iron extracted from rock ore may be cooled in sheets and then cut and hammered, but its utility is limited to objects that one would wish to be flat and hard (e.g. ornament, weaponry, and armor). While iron warfare transformed the face of the ancient world, iron cast into volumetric shapes can take on an incredible range of architectonic uses including pipe works and building reinforcements. Remarkably, the Chinese scientist Shen Kuo (c. 1000 CE) describes a process of repeated forging of cast iron that closely resembles the Bessemer process, a 19th century British innovation that unlocked the mass production of steel to support the burgeoning of railroad networks. Iron cast to reinforcing bars, better known as rebar, made possible the material of reinforced concrete, the *métier* of architectural brutalism that stormed the world at the head of

the column of colonial administration in the succeeding hundred years. Stainless steel, essentially iron alloyed with chromium, puts the finishing polish on the medium, and has been used to plate refrigerators, automobile parts, and the hulls of battleships.

Thus, if paper as a medium conditioned the message of the prior body of sculptures, what are we to make of the present ferrous work? According to Li, the objects here treat the conditions of technological visibility in the present moment. Dancers are arrayed atop of impossibly lengthened platforms—a position from which they may be always seen, but little understood. Other figures cower under concatenations of rebar, ostensibly weighed down by the expectations of perfection that emerge in an always-connected world. The lone figure, another dancer, blossoms with roses, a metaphor for the enervating attempt to exude constant perfection. Or perhaps the roses make physical the now pervasive camera filters that have already begun to alter the self-image of the world’s youth, who mediate their sociality through an ever thickening tech stack of image sharing platforms. As in many of Li’s previous installations, the works are united by an underlying allegorical program, in this case one of the social conditions of empathy. The world of 2021 is always in touch, but more distanced from its own psychological depth. The artist aims to thematize what he refers to as “metal thinking”—the smooth polish of the mirror surface alloyed with the rigid fixity of the production line.

But following the grain of the earlier paper-based work, the meaning of Li’s sculpture must be located not only in material, but in material history. Paper has been the world historical medium of transaction—endless scrolls of ancient records, paper currency invented to move wealth weightlessly, reams of information on the cusp of digital transformation. The earlier sculptures close this loop, turning paper back into the physical stuff of the world again. But paper movements, and paper monuments, are weightless without a metallic infrastructure across which to carry such transactions. Perhaps the most striking use of cast iron and anti-

corrosive steel has been its utilization in the undersea telecommunications cables—from the telegraph links of the 19th century to the data pipes of today. Li’s “metal thinking” not only draws out the psychological state of the tele-connected viewer, but resurfaces the art and material histories through which we arrived here.

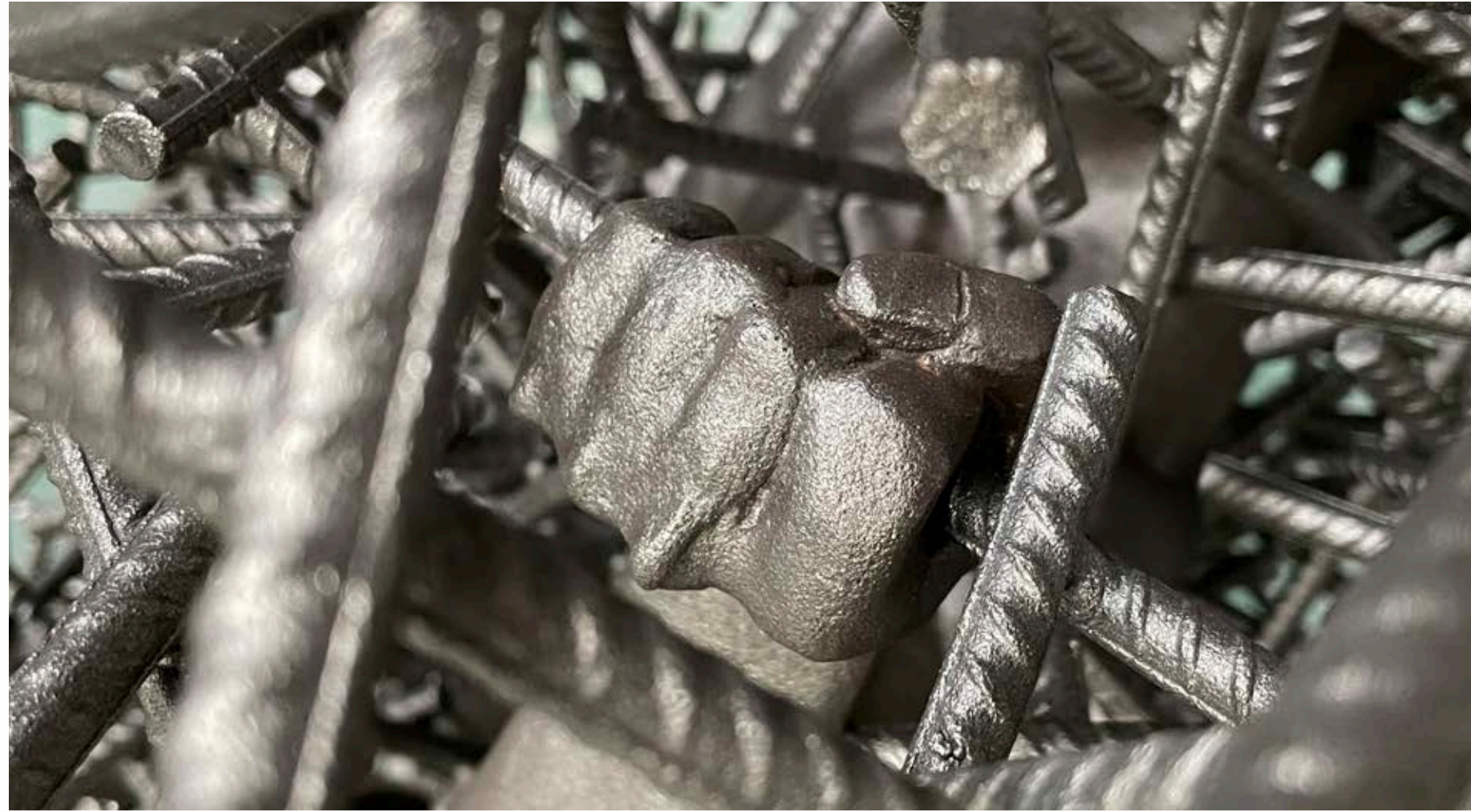
Michael Maizels, PhD  
metaLAB@Harvard



## 铸型：材料之为意义

“每件人工制品都是其本身的制作记录，[因此]它有着不可简化的意义……”

——戴维·萨默斯 《真实空间》 (2003)



微小到几乎难以辨清的人物形象在细长的舞台顶端优雅地（危险地）保持着平衡，似乎要消失在无垠中。其他人物则深沉地弯着腰，包裹在外的金属碎片仿佛被磁力所吸引一样，使他们更加沉重了。对于在过去十年间以一系列纸媒介雕塑而声名显赫的艺术家李洪波来说，这些作品标志着一个新的开端。他的纸质作品有的源自中国民间纸灯笼技术，有的作品在艺术呈现方面，则直接采取了雕塑的方法——以一大叠粘连的纸为基础雕刻出半身像。这些雕塑结合了历史上东西方的艺术——中国的纸张发明和它在宫廷学者与民间工匠手中的具体应用；以及欧洲艺术传承中对有限数量的半身肖像（例如大卫、拿破仑、拉奥孔）的临摹。“命如纸薄”是李洪波喜爱的一句中国古语，但是他的作品却为这种唾手可得的材料带来了大理石般的沉重感。也许在卡尔维诺的小说《如果在冬夜一个旅人》中虚构的反派配角

伊尔内里奥身上可以找到先例，他做出了“不敬”的行为：将书页粘在一起来作为自己制作雕塑的原材料。纸被变为永恒，但是上面的文字永远难以辨认。

相较于艺术家对技术问题的重视（他称之为“创造者和观众之间的桥梁”以及一种“新物质”的源泉），一直以来却鲜有评论家探讨李洪波的创作实践与东西方生产方式上更当代的问题之间的关系。我们必须将李洪波对西方艺术史中常见形式的再利用与其他直接挪用西方典范并以此满足国家出口经济的中国艺术家（如最具代表性的徐震）对比理解。相较而言，李洪波作品中技艺的重要性将他与那些艺术家区别开来。换言之，先“增”后“减”的造纸术重演了制造领域中的重大革新，例如将在一定程度上决定未来几十年全球贸易平衡的3D打印技术。材料先被堆叠，再加以雕琢，创造出一种流动的新形式——它的精确度、强

度以及耐用性都是前所未有的。李洪波手中的纸，很快将重新定义物质和家居商品世界的热塑性塑料、玻璃聚合物和生物丝的特性。当然，这些材料和技术一直受制于东西方经济霸权的竞争。

在此背景下，本次展览中的材料和作品似乎把我们带回一个新原点。尽管李洪波的金属作品曾在亚洲展出并获奖，但他在奕来画廊（Eli Klein Gallery）的个展《感同身受》是艺术家金属作品在美国的首秀。所有展出的作品均是用铁（或相关的材料，如不锈钢）铸成，这种材料自身的重要历史串联起了当今世界的发展历程。约4500年前，古代世界中的各个地区开始各自提炼钢铁，而铸铁却是中国的一项独有发明，其历史可以追溯到大约2000年后的周朝。从岩矿中提取出的铁可以冷却成片，然后被切割和锻打，但是它的用途仅限于制作那些人们希望是平坦且坚硬的物体（例如装饰品、武器、盔甲）。铁器战争改变了古代世界面貌的同时，铸成各种体积形状的铁在建筑领域中的应用也数不胜数，包括管道工程和建筑加固。值得注意的是，中国科学家沈括（约公元1000年）描述了一种重复锻造铸铁的工序，它与贝塞麦转炉炼钢法（Bessemer Process）非常相似。贝塞麦转炉炼钢法诞生于19世纪的英国，这项技术革新带来的量产钢铁极大地助力了铁路网络的兴建。用铁铸成的钢筋，也就是人们熟知的螺纹钢是钢筋混凝土的主要材料。带着建筑性的粗野感，钢筋混凝土在后续百年中成为了支撑起殖民主义统治的柱石。由大量铁与少量铬铸成的合金进行表面抛光而成的不锈钢则被用于电镀冰箱、汽车零件和战舰船体。

因此，如果纸张作为媒介圈定了李洪波先前雕塑作品所传达的信息，我们要怎么理解眼前的金属作品？根据李洪波所说，这次这些作品所关注的是

当下技术可见度的问题。在《舞台》系列中，每个舞者都站在高不可攀的舞台之上。处于这种位置的她们虽然总能被看到，却鲜被了解。《标准空间》系列中的人物则蜷缩在交错的螺纹钢筋之下，似乎不断被信息交互越发频繁的当代社会形态压迫着，这种压力来源于对卓越的期待。单件作品《花季》系列中有一位孤独的舞者，她与玫瑰一起绽放，隐喻着对完美持续不断的竭力追求。亦或许，玫瑰实体化了流行的相机滤镜特效，它们已经开始改变全球年轻人们的自我形象。他们通过图片分享平台上不断加厚滤镜，以期调整自己在社会中所处的位置。与李洪波先前的许多装置作品一致，该组作品也强调一种在社会环境中感同身受而成的共情。尽管2021年的世界中人们仍保持着联系，但心理上的鸿沟已经令彼此疏远。李洪波致力于定义一种“金属思维”——将光洁的镜面与生产线的严苛标准融为一体，越是棱角分明的流水线却越是能产生表面极度平滑。

但是随着早期纸质作品的发展，李洪波雕塑的意义不仅在于材料，更要以材料历史为背景解读。世界历史上，纸张一直是一种交易媒介——无数的古代记录卷轴、为财富的便捷转移而生的纸币、等待被数字化的大量纸上信息。李洪波的早期雕塑作品终结了这个循环，他使纸张重新变回世界中的实体。但是如果剥离开这类交易的金属制基础设施，纸的流动和纸的成就将变得毫无价值。也许铸铁和耐腐蚀钢最显著的用途是制造海底通信电缆——从19世纪的电报系统到今天的数据管道。李洪波的“金属思维”不仅勾画出了这种数据管道（电信设备）远程连接的观众的心理状态，也在此过程中续写着艺术史和物质史。

迈克尔·麦泽斯博士  
metaLAB@Harvard







*Seasons of Flower - Rose* / 2021 / Stainless steel  
81 x 76 3/4 x 23 5/8 inches (206 x 195 x 60 cm)





*Seasons of Flower - Rose* (detail) / 2021 / Stainless steel  
81 x 76 3/4 x 23 5/8 inches (206 x 195 x 60 cm)





*Seasons of Flower - Rose (detail) / 2021 / Stainless steel  
81 x 76 3/4 x 23 5/8 inches (206 x 195 x 60 cm)*









*Standard Space - Sphere* / 2021 / Cast iron, rebar  
25 1/2 x 25 1/2 x 25 1/2 inches (65 x 65 x 65 cm)





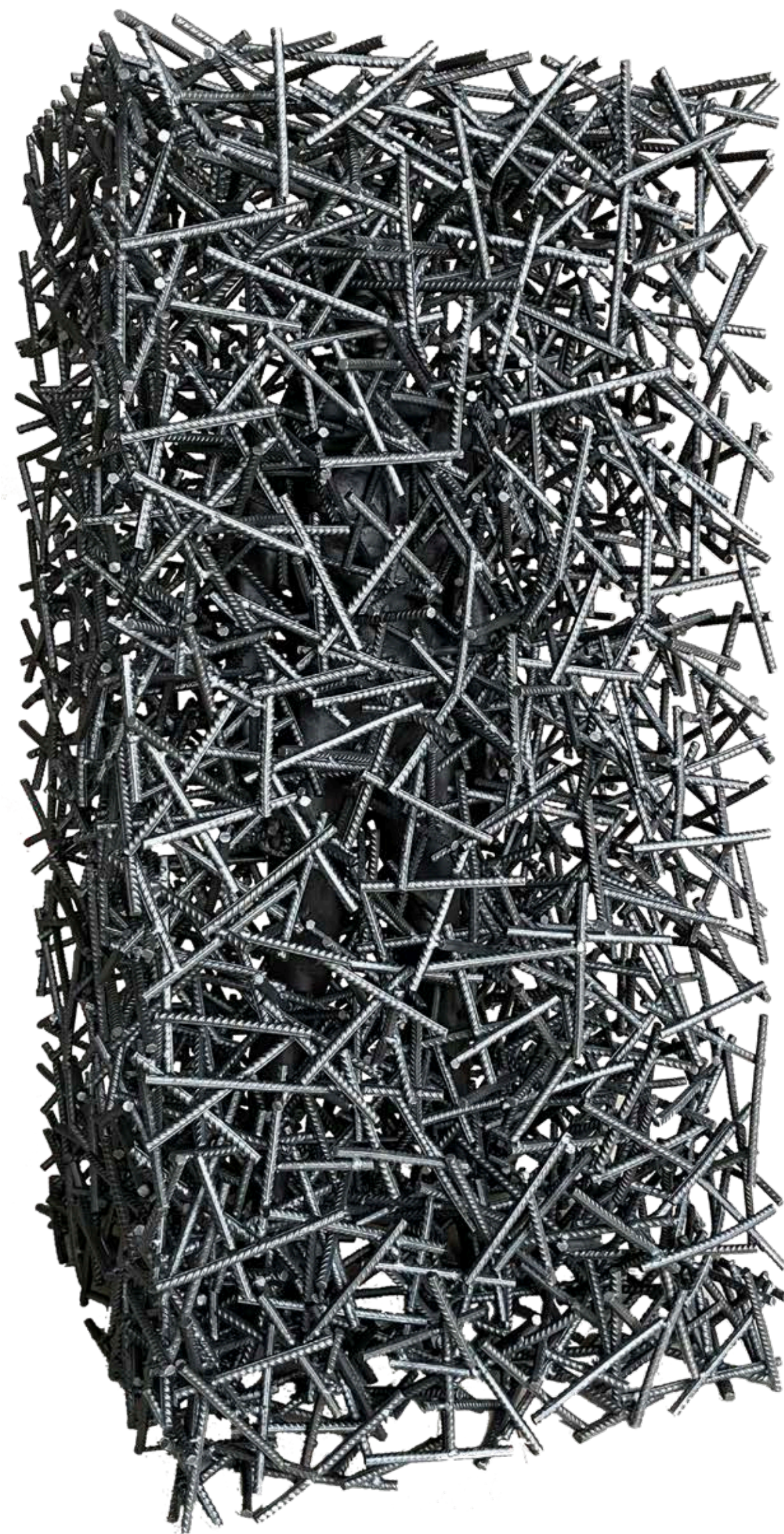
*Standard Space - Sphere* (detail) / 2021 / Cast iron, rebar  
25 1/2 x 25 1/2 x 25 1/2 inches (65 x 65 x 65 cm)





*Standard Space Sphere (detail) / 2011 / Cast iron, rebar  
25 1/2 x 25 1/2 x 25 1/2 inches (65 x 65 x 65 cm)*





*Standard Space - Cuboid* / 2021 / Cast iron, rebar  
45 5/8 x 25 1/2 x 25 1/2 inches (116 x 65 x 65 cm)





***Standard Space - Cuboid*** (detail) / 2021 / Cast iron, rebar  
45 5/8 x 25 1/2 x 25 1/2 inches (116 x 65 x 65 cm)





*Standard Space - Cuboid* (detail) / 2021 / Cast iron, rebar  
45 5/8 x 25 1/2 x 25 1/2 inches (116 x 65 x 65 cm)





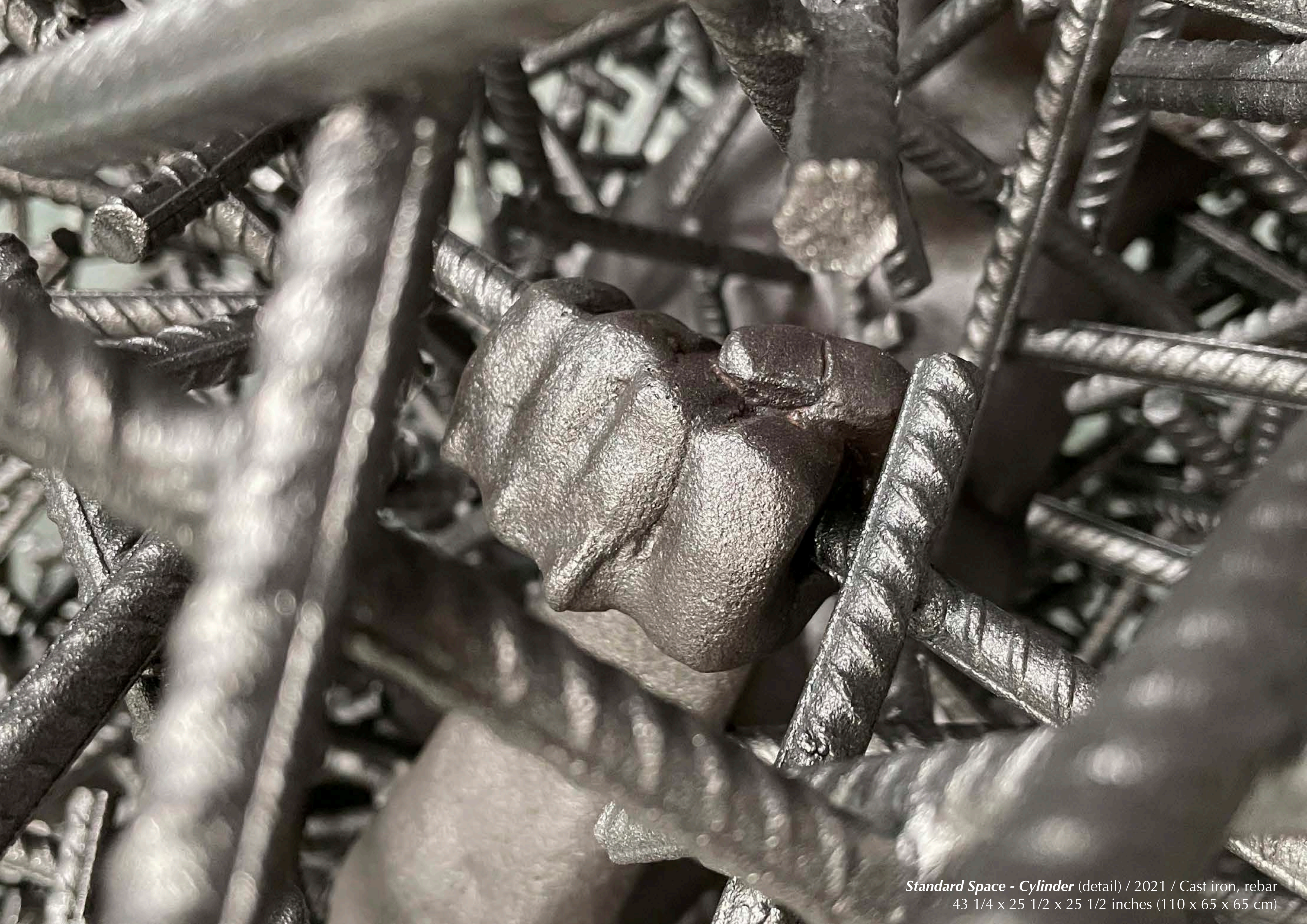
***Standard Space - Cylinder*** / 2021 / Cast iron, rebar  
43 1/4 x 25 1/2 x 25 1/2 inches (110 x 65 x 65 cm)





*Standard Space - Cylinder* (detail) / 2021 / Cast iron, rebar  
43 1/4 x 25 1/2 x 25 1/2 inches (110 x 65 x 65 cm)





*Standard Space - Cylinder* (detail) / 2021 / Cast iron, rebar  
43 1/4 x 25 1/2 x 25 1/2 inches (110 x 65 x 65 cm)





**Standard Space - Cube** / 2021 / Cast iron, rebar  
25 1/2 x 25 1/2 x 25 1/2 inches (65 x 65 x 65 cm)





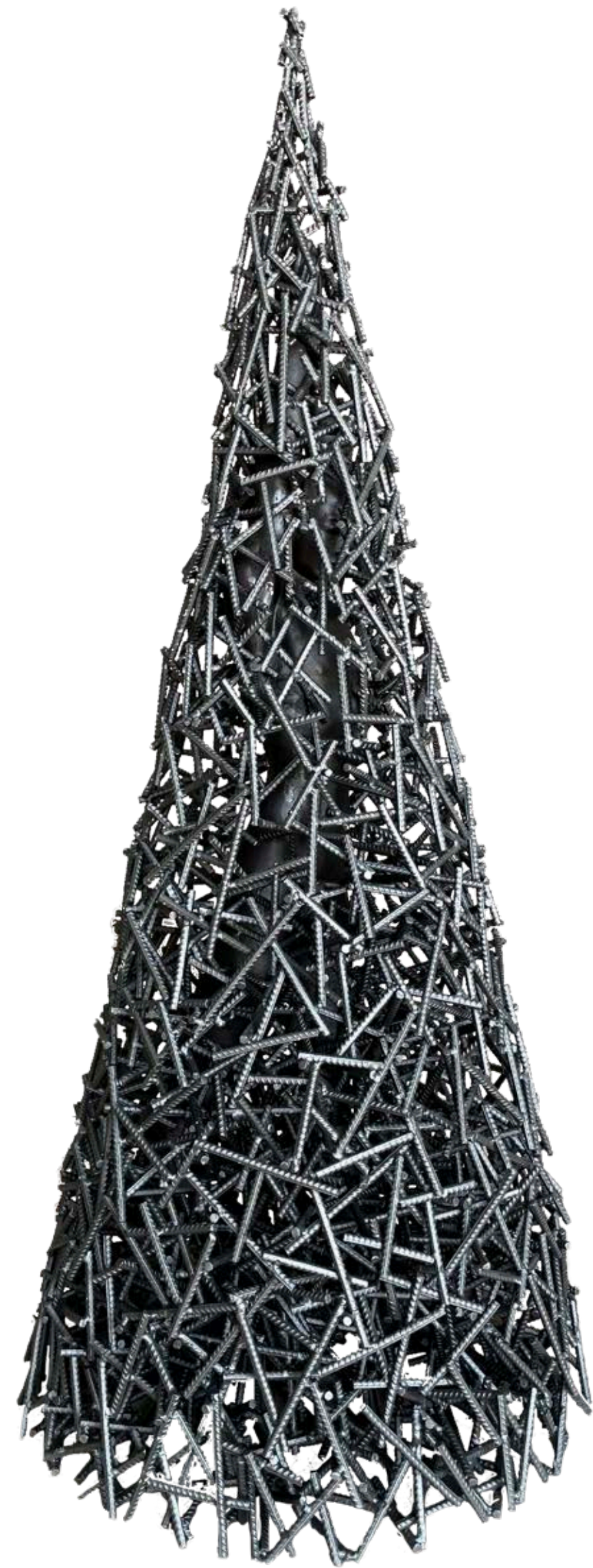
*Standard Space - Cube* (detail) / 2021 / Cast iron, rebar  
25 1/2 x 25 1/2 x 25 1/2 inches (65 x 65 x 65 cm)





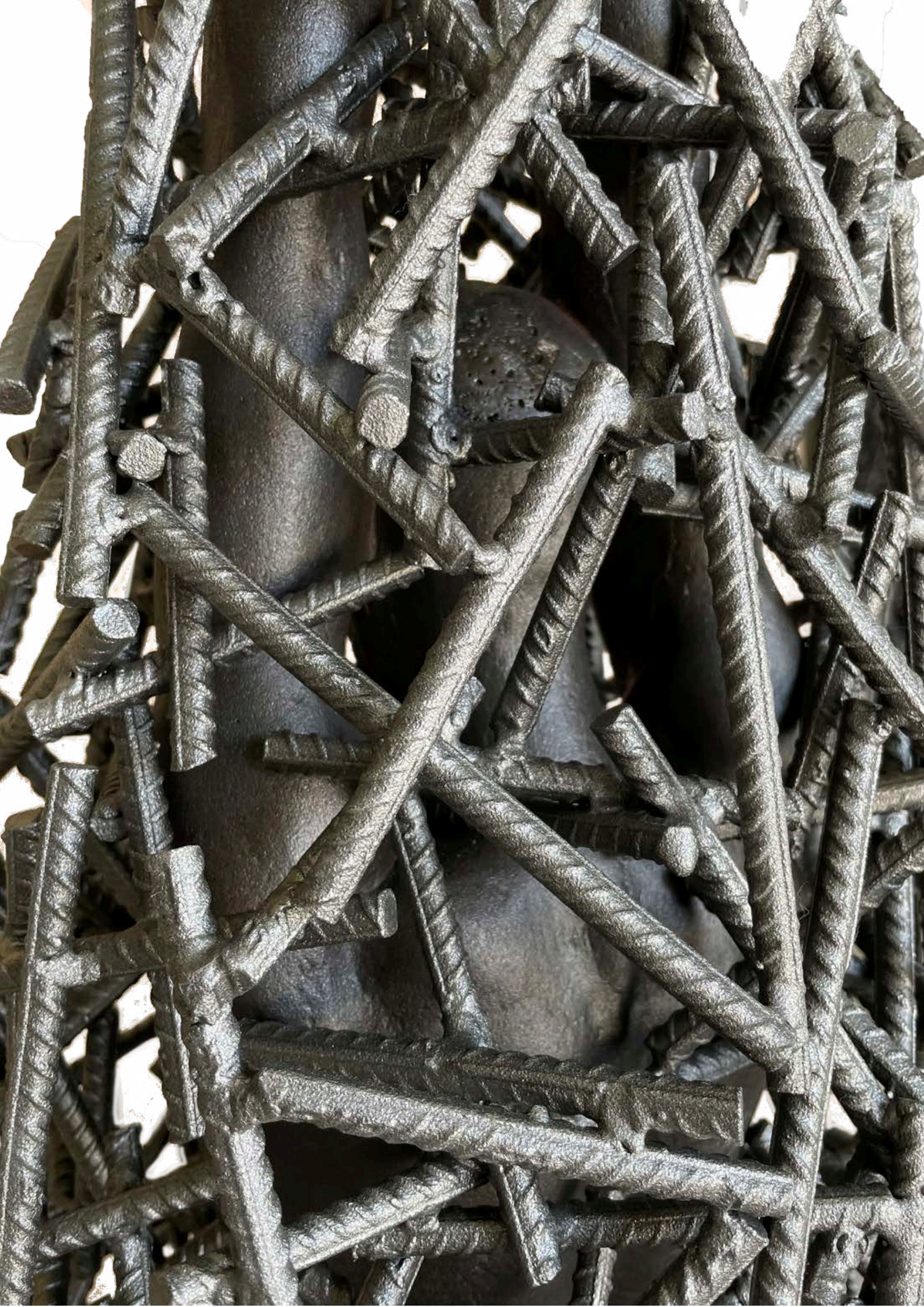
*Standard Space - Cube* (detail) / 2021 / Cast iron, rebar  
25 1/2 x 25 1/2 x 25 1/2 inches (65 x 65 x 65 cm)





*Standard Space - Cone* / 2021 / Cast iron, rebar  
58 1/4 x 25 1/2 x 25 1/2 inches (148 x 65 x 65 cm)





*Standard Space - Cone* (detail) / 2021 / Cast iron, rebar  
58 1/4 x 25 1/2 x 25 1/2 inches (148 x 65 x 65 cm)





*Standard Space - Cone (detail)* / 2021 / Cast iron, rebar  
58 1/4 x 25 1/2 x 25 1/2 inches (148 x 65 x 65 cm)









STAGGEE SERIES





**Stage No.1** / 2016-2020 / Stainless steel  
124 3/8 x 14 1/8 x 14 1/8 inches (316 x 36 x 36 cm)





**Stage No.2** / 2016-2020 / Stainless steel  
130 x 14 1/8 x 14 1/8 inches (330 x 36 x 36 cm)









**Stage No.3** / 2016-2020 / Stainless steel  
126 x 14 1/8 x 14 1/8 inches (320 x 36 x 36 cm)









**Stage No.4** / 2016-2020 / Stainless steel  
130 x 14 1/8 x 14 1/8 inches (330 x 36 x 36 cm)











## Li Hongbo

Born 1974 in Jilin, China. Lives and works in Beijing and Jilin, China.

### EDUCATION

2010 M.F.A., Experimental Art Department, Central Academy of Fine Arts, Beijing

2001 M.F.A., Folk Art Department of Central Academy of Fine Arts, Beijing

1996 B.A., Fine Arts Department, Jilin Normal University, Jilin, China

### SOLO EXHIBITIONS

2021 *Li Hongbo: Empathizing*, Eli Klein Gallery, New York (forthcoming)

2020 *Li Hongbo: The Child with Scarf*, Asia Society Hong Kong Center × Hong Kong Art Gallery Association, Hong Kong

2019 *Li Hongbo: Bloom*, Islamic Art Festival, Maraya Art Centre, Sharjah, United Arab Emirates  
*A Tribute to the Classics - Li Hongbo Solo Exhibition*, Flora Bigai Arte Contemporanea, Pietrasanta, Italy

2018 *Li Hongbo: Rainbow*, China Paper Art Research Institute, Jilin Normal University, Jilin, China  
*Li Hongbo: Standing in the Rainbow Skydiving*, Metropolis Art Center, Beijing  
*Li Hongbo: I & Thou*, Contemporary by Angela Li, Hong Kong  
*Made in China - Li Hongbo Solo Project*, Museum of Contemporary Art Yinchuan, China

2017 *Li Hongbo: The Plastic Models that We Have Painted*, Beijing Normal University Jingshi Art Museum, Beijing  
*Ocean of Flowers: Li Hongbo's Solo Exhibition*, 81 Art Museum, Beijing  
*Li Hongbo: Quand La Sculpture Devient Créature*, Musée du Papier, Angoulême, France

2016 *Li Hongbo: Textbooks*, Klein Sun Gallery, New York

2015 *Li Hongbo: Irons for Ages, Flowers for Days*, SCAD Museum of Art, Savannah, Georgia

2014 *Li Hongbo: Tools of Study*, Klein Sun Gallery, New York  
*Li Hongbo: Shadow of Knives*, Contemporary by Angela Li, Hong Kong

2013 *Li Hongbo: Out of Paper*, Kunstverein Ludwigsburg, Ludwigsburg, Germany

2012 *Li Hongbo: Pure White Paper*, Dominik Mersch Gallery, Sydney  
*Li Hongbo: Self*, Schoeni Art Gallery, Hong Kong  
*Li Hongbo: A Tree*, Mizuma & One Gallery, Beijing

2011 *The World - Li Hongbo New Works Exhibition*, Found Museum, Beijing

### SELECTED GROUP EXHIBITIONS

2021 *Skills and Artistry of Chinese Handcrafted Papermaking*, China Science and Technology Museum, Beijing  
*Relations*, Jindu Art Center, Beijing

2020 *A Tribute to Tradition: A Tour Exhibition of Contemporary Paper Art Works*, Today Art Museum, Beijing [itinerary: Lu Xun Fine Arts Institute Art Museum, Shenyang, China; Shandong Art Museum, Jinan, China; Xi'an Fine Arts Institute Art Museum, Xi'an, China; Wuhan Art Museum, Wuhan, China]  
*Clouds Gathering and Unfolding: An Exhibition of Modern Chinese Art on Paper*, Ichihara Lakeside Museum, Ichihara, Japan  
*Changwon Sculpture Biennale 2020*, Seongsan Art Museum, Changwon, South Korea  
*18th BIEAF Asian International Contemporary Art Invitational Exhibition*, Busan City Hall Exhibition Hall, Busan, South Korea  
*The 2nd Northern Alps Art Festival*, Ōmachi, Japan  
*Guns to Roses: From the Maitland Regional Art Gallery Collection*, Maitland Regional Art Gallery, Maitland, Australia  
*Origami Universe 2*, Chimei Museum, Taipei  
*The First Ji'nan International Biennale*, Shandong Art Museum, Ji'nan, China  
*City of Art: the Past and Present of Kincheng Bank*, Wuhan Art Museum, Wuhan, China  
*Contemporary Art on Original Chinese Myths and Legends*, Zhejiang Art Museum, Hangzhou, China  
*Intellective City: Shenzhen Bay Public Art Season*, Sea World Culture and Arts Center, Shenzhen Rencai Park, Shenzhen, China  
*The 3rd Sculpture Projects Pingyao*, Pingyao, China  
*Legendary Napoleon*, YellowBox Art Museum, Qingdao, China  
*Muse via Amusing: Art for Public*, Beijing Tianqiao Performing Arts Center, Beijing

2019 *Emerging Dimensions: Works by Li Hongbo and Cai Dongdong*, Pauly Friedman Art Gallery at Misericordia University, Dallas, Pennsylvania  
*Transformative Creation: 5 Artists from China*, Oscar Niemeyer Museum, Curitiba, Brazil  
*A Stitch in Time*, Today Art Museum, Beijing  
*The Exhibition of Annual of Contemporary Art of China 2018*, Beijing Minsheng Art



	2017	<p><i>Following Growth: The CAFA Art Museum Graduate Collection and Recent Works</i>, Central Academy of Fine Arts Museum, Beijing</p> <p><i>Reciprocal Enlightenment</i>, Central Academy of Fine Arts Museum, Beijing</p> <p><i>The 5th Chongqing Biennale for Young Artists: Social Theatre - Participation and Sharing</i>, Sichuan Fine Arts Institute Art Museum, Chongqing, China</p> <p><i>The Chinese Army: Exhibition of Contemporary Chinese Material Artists</i>, Manage Central Exhibition Hall, St. Petersburg</p> <p><i>Echo of Civilization: Salute Ingenuity</i>, Ceramic Art Avenue, Jingdezhen, China</p> <p><i>Paper into the Fold</i>, Wan Ying Art Museum, Shijiazhuang, China</p> <p><i>The First National Exhibition of Sculpture</i>, National Art Museum of China, Beijing</p> <p><i>The 7th Beijing International Art Biennale</i>, National Art Museum of China, Beijing</p> <p><i>Very Sustainable - Environmental Revelation</i>, Museum of Contemporary Art Yinchuan, Yinchuan, China</p> <p><i>Sea of Sand and Oasis of Green</i>, Ordos Museum, Inner Mongolia, China</p> <p><i>National Arts Exhibition and the 13th Whole Army Arts Exhibition for Celebrating the 90th Anniversary of the Founding of People's Liberation Army</i>, National Art Museum of China, Beijing</p> <p><i>Deep Cuts</i>, Currier Museum of Art, Manchester, New Hampshire</p> <p><i>On Paper - Supreme</i>, Shanghai Han Tianheng Art Museum, Shanghai</p> <p><i>Sovereign Asian Art Prize: Finalists exhibition</i>, Christie's, Hong Kong</p> <p><i>Lights of Chinese Civilization</i>, Manesh Exhibition Center, St. Petersburg, Russia</p> <p><i>OFF-SPRING: New Generations</i>, 21c Museum, Durham, North Carolina</p> <p><i>The 1st Experimental Art Exhibition of Jinhua</i>, Jinhua Museum, Jinhua, China</p> <p><i>Sī lù xīn xiàng</i>, Palace Ukraine, Kiev, Ukraine</p> <p><i>Echo of Civilization Part II: Chinese Craftsmen</i>, Taimiao Art Museum, Beijing</p> <p><i>Couple Hardness and Softness - Five Character of Paper</i>, Fang Suo Bookstore, Guangzhou, China</p>
<p>2018</p> <p><i>A Gift to 60th Year - The First Paper Art Exhibition of Chinese Paper Art Research</i> Institute of Jilin Normal University, Jilin Normal University, Jilin, China</p> <p><i>2018 Korea-China Exchange Exhibition: Common Denominator - Sympathia</i>, Korean Culture Center in China, Beijing</p> <p><i>The Nature of Matter: Research on Artificial Natural Phenomena</i>, Artinbern Art Museum, Beijing</p> <p><i>Ulaanbaatar International Art Festival</i>, Ulaanbaatar, Mongolia</p> <p><i>Emergence</i>, Toronto Centre for the Arts, Toronto</p> <p><i>OFF-SPRING: New Generations</i>, 21c Museum Hotels, Lexington, Kentucky</p> <p><i>Pingyao International Sculpture Festival</i>, Pingyao, China</p> <p><i>On Paper - Supreme</i>, Tiantai Art Centre, Qingdao, China</p> <p><i>Alter Ego</i>, Macau Museum, Macau</p> <p><i>Forty Years of Sculpture</i>, Museum of Contemporary Art &amp; Planning Exhibition, Shenzhen, China</p> <p><i>Chinese Contemporary Digital Art Exhibition</i>, Hebei Museum, Shijiazhuang, China</p> <p><i>The Sixth National Youth Art Exhibition</i>, National Art Museum of China, Beijing</p> <p><i>Walk East: the 2nd Invitational Exhibition of Contemporary Art</i>, Mofeimo Gallery, Qingdao, China</p> <p><i>Paper Presence 3</i>, Common Art Center, Beijing</p>	2016	<p><i>Trans-Design 2016 Shanghai Art &amp; Design</i>, West Bund Art Center, Shanghai</p> <p><i>On Paper - Supreme 2016</i>, National Exhibition and Convention Center, Shanghai</p> <p><i>Dunhuang - Song of Living Beings</i>, Himalayas Museum, Shanghai</p> <p><i>Materials</i>, Cheng Center for Contemporary Art, Beijing</p> <p><i>New Creatures</i>, OCT Art &amp; Design Gallery, Shenzhen, China</p> <p><i>From the Peony Pavilion - The Contemporary Art Exhibition</i>, Suzhou Jinji Lake Art Museum, Suzhou, China</p> <p><i>Echo of Civilization: Crossing Dun Huang</i>, Taimiao Art Museum, Beijing</p> <p><i>Children of Hangzhou: Connecting with China</i>, Young at Art Museum, Davie, Florida</p> <p><i>Mostra Internazionale di Architettura</i>, Palazzo Zen, Church Santa Caterina, Venice</p> <p><i>All Rivers Run to the Sea, One Thousand Cliffs Stand Tall: The Songzhuang Artistic Spirit as a Community of Values</i>, Eastern Region International Modern Art Center, Beijing</p> <p><i>TAKE ME OUT</i>, Chi K11 Art Museum, Shanghai</p> <p><i>Paper Is</i>, Common Art Center, Beijing</p>



	<p><i>MODELS - The Visual Experience and Cultural Identity of Chinese Modernity</i>, Elion Art Gallery, Beijing</p> <p><i>Truth</i>, Magda Danysz Galleries, Shanghai</p> <p><i>Art Zhengzhou - Global China</i>, Greenland Plaza, Zhengzhou, China</p>		<p>Zone, Beijing</p> <p><i>Jiang Qi 3</i>, Red Gate Gallery, Beijing</p> <p><i>Utopian Rhapsody</i>, COFCO Nanjing Hongyun, Nanjing, China</p> <p><i>Dis-semblance</i>, 21c Museum Hotels, Louisville, Kentucky</p>
2015	<p><i>Forever Young</i>, Asia University Museum of Modern Art, Taichung, Taiwan</p> <p><i>River Festival</i>, Asian Civilizations Museum, Singapore</p> <p><i>Metaplasia - La China Ardente: Monumental Contemporary Sculptures</i>, Anciens Abattoirs, Mons, Belgium</p> <p><i>FLOW_1: Italian and Chinese Contemporary Art in Dialogue</i>, Palladian Basilica, Vicenza, Italy</p> <p><i>Artisan &amp; Craftsmanship 4: Exhibition on Installation Art</i>, Yuan Art Museum, Beijing</p> <p><i>Home - Nid</i>, Wuhan Art Museum, Wuhan, China</p> <p><i>TA Era</i>, Times Art Museum, Beijing</p> <p><i>CODA Paper Art</i>, CODA Museum, Apeldoorn, The Netherlands</p> <p><i>Wiedergeburt der Unsterblichkeit - Zeitgenössische Kunst aus China</i>, Museum Angerlehner, Thalheim bei Wels, Austria</p> <p><i>Silent Conversation</i>, Feizi Gallery, Brussels, Belgium</p>	2013	<p><i>Shenzhen Chinese Ink Painting Biennial</i>, Guan Shanyue Art Museum, Shenzhen, China</p> <p><i>Datong 2nd International Sculpture Biennial</i>, He Yang Museum, Datong, China</p> <p><i>Confronting Anitya - 55th Venice Biennale 2013</i>, European Culture Centre, Palazzo Michiel, Venice</p> <p><i>PaperWorks: The Art and Science of an Extraordinary Material</i>, Berkshire Museum, Pittsfield, Massachusetts</p> <p><i>CODA Paper Art 2013</i>, CODA Museum, Apeldoorn, The Netherlands</p> <p><i>Hot Pot</i>, Brattleboro Museum, Brattleboro, Vermont</p> <p><i>Transformation - A Perspective of Contemporary Art</i>, 53 Art Museum, Guangzhou, China</p> <p><i>Freeze Frame Moments - 2013 Young Artist Invitational Exhibition</i>, Nan Art Museum, Guangzhou, China</p> <p><i>Insightful Charisma</i>, Shanghai Himalayas Museum, Shanghai</p> <p><i>Tan Wei Guan Zhi</i>, Wu Niu Visual Packing Institute Visual Arts Museum, Chengdu, China</p>
2014	<p><i>Experimental Art</i>, Central Academy of Fine Arts Museum, Beijing</p> <p><i>Chinese Contemporary Youth Sculpture Exhibition</i>, Chinese Sculpture Institute Arts Department in Luodai, Chengdu, China</p> <p><i>The Exhibition of Annual of Contemporary Art of China 2014</i>, Beijing Minsheng Art Museum, Beijing</p> <p><i>Paper - Existence</i>, Tianjin Art Museum, Tianjin, China</p> <p><i>Chinese Pose - The Third China Sculpture Exhibition</i>, Shandong Art Museum, Shandong, China</p> <p><i>The 12th National Exhibition of Experimental Art</i>, Today Art Museum, Beijing</p> <p><i>Pulp Culture - Paper is the Medium</i>, Morris Museum, Morristown, New Jersey</p> <p><i>Over the Edge: Paperworks Unbound</i>, Williamsburg Art &amp; Historical Center, Brooklyn</p> <p><i>Stacked &amp; Folded Paper as Sculpture</i>, The Dennon Museum, Traverse City, Michigan</p> <p><i>Re-Modernization: The 3rd Documentary Exhibition of Fine Arts</i>, Hubei Art Museum, Wuhan, China</p> <p><i>Once Upon a Time in Asia: The Story Tree</i>, Asian Civilizations Museum, Singapore</p> <p><i>Fusion · Convergence</i>, T Museum, Hangzhou, China</p> <p><i>Confronting Anitya - Oriental Experience in Contemporary Art</i>, Yuan Art Museum, Beijing</p> <p><i>Geek Picnic 2014</i>, St. Petersburg</p> <p><i>Nanjing International Art Exhibition</i>, Nanjing International Expo Center, Nanjing, China</p> <p><i>Xinjiang Biennale, Encountering - New Art on the Silk Road</i>, Xinjiang International Convention and Exhibition Center, Ürümqi, China</p> <p><i>The Opening Art Exhibition of National Cultural Trade Base and Cultural Bonded Park of Beijing Tianzhu Comprehensive Free Trade Zone</i>, Beijing Tianzhu Free Trade</p>		<p><i>Evolution - Imagery</i>, Jingren's Paperlogue &amp; Artron Art Center, Beijing</p> <p><i>Art Sanya</i>, The Forbidden City at Yalong Bay, Sanya, China</p>
		2012	<p><i>Ctrl + N: Non-Linear Practice</i>, Gwangju Museum of Art, Gwangju, South Korea</p> <p><i>Research Exhibition on Post-70's Generation Artists Jianghan Star Plan</i>, Wuhan Art Museum, Wuhan, China</p> <p><i>All Our Relations</i>, The 18th Biennale of Sydney, Sydney</p> <p><i>The Start of a Long Journey - The Collection of Excellent Graduation Works from The Central Academy of Fine Arts (2009-2011)</i>, Golden Square, London</p> <p><i>Xinjiang 1st Contemporary Art Biennale</i>, Ürümqi, China</p> <p><i>Material → Object</i>, Eli Klein Gallery, New York</p> <p><i>Jiang Qi</i>, Chambers Fine Art, Beijing</p>
		2011	<p><i>Chinese Pose: The 2nd China Sculpture Exhibition</i>, Wenzhou International Exhibition Center, Wenzhou, China</p> <p><i>Start from the Horizon: Chinese Contemporary Sculpture Since 1978</i>, Sishang Art Museum, Beijing</p> <p><i>The Singularity</i>, Huantie Times Art Museum, Beijing</p> <p><i>Harmonious Differences - Second Experimental Art Exhibition</i>, Central Academy of Fine Arts Museum, Beijing</p>
		2010	<p><i>Journey of a Thousand Miles</i>, Central Academy of Fine Arts Museum, Beijing</p> <p><i>The Big Bang</i>, White Rabbit Collection, Sydney</p>



*Object · Energy*, Found Museum, Beijing  
*Tien Kung Kai Wu*, Deshan Art Space, Beijing  
*I'm on the Road to...*, Mizuma & One Gallery, Beijing

2007 *The Desire for Material Welfare & No Wants*, Jin Du Art Center, Beijing  
*Shared Time and Space*, K Space, Beijing

#### **PUBLICATIONS / MONOGRAPHS / SOLO EXHIBITION CATALOGUES**

2019 *Complete Works of Chinese Taoist Prints*. Edited by Wen Lianxi, Li Hongbo. China Bookstore Publishing House, Beijing

2014 *Complete Works of Chinese Buddhist Prints*. Edited by Wen Lianxi, Li Hongbo. China Bookstore Publishing House, Beijing  
*Shadow of Knives*. Text by Li Hongbo. Contemporary by Angela Li, Hong Kong

2013 *A Piece of Paper*. Text by Li Hongbo. China Bookstore Publishing House, Beijing

2012 *A Tree*. Text by Li Hongbo. Mizuma & One Gallery, Beijing

#### **SELECTED AWARDS**

2018 Nomination Prize, Fourth Chinese Government Publication Award

2017 Grand Prize, Sovereign Asian Art Foundation

2016 Bronze Prize, Shanghai Design Week  
Silver Prize, Paper - Supreme

2014 Chinese Pose: The Third China Sculpture Exhibition Chinese Sculpture Youth Award

2011 Chinese Pose: The Second China Sculpture Exhibition Chinese Sculpture Youth Award

#### **SELECTED PUBLIC COLLECTIONS**

White Rabbit Collection, Sydney  
Asian Civilizations Museum, Singapore  
Musée du Papier, Angoulême, France  
Maitland Regional Art Gallery, Australia  
Artemizia Foundation, Bisbee, Arizona

Dr. Stanley Ho Foundation, Macao  
Central Academy of Fine Arts Museum, Beijing  
National Art Museum of China, Beijing  
Wuhan Art Museum, Wuhan, China  
Hubei Art Museum, Wuhan, China  
Shandong Art Museum, Jinan, China  
53 Art Museum, Guangzhou, China  
Found Museum, Beijing  
United Bank of Switzerland, Switzerland  
21c Museum Hotels, Louisville, Kentucky

#### **LECTURES**

2017 Jilin Normal University, Siping, China  
Beijing Normal University, Beijing  
Wangying Art Museum Lecture, Shijiazhuang, China

2015 Asia University Museum of Modern Art, Taichung, Taiwan  
National Museum of China, Beijing

2014 TED x MoonLake, Ningbo, China  
TED x University of Wisconsin, Wisconsin

2013 ART FORUM BERLIN, Ludwigsburg, Germany



## 李洪波

1974年出生于中国吉林，现居住和工作在北京和吉林。

## 教育背景

2010 中央美术学院实验艺术系硕士学位毕业

2001 中央美术学院民间美术系硕士学位毕业

1996 吉林师范大学美术系学士学位毕业

## 个展

2021 《感同身受》，奕来画廊，纽约（即将开幕）

2020 《戴頭巾的小孩》，亞洲協會香港中心×香港畫廊協會，香港

2019 《绽放》，伊斯兰艺术节，Malaya艺术中心，沙迦，阿拉伯联合酋长国  
《致敬经典——李洪波个展》，Flora Bigai画廊，彼得拉桑塔，意大利

2018 《彩虹》，中国纸艺研究所，吉林师范大学，吉林，中国  
《站在彩虹跳伞》，大都会艺术中心，北京  
《彼此》，李安姿當代空間，香港  
《中国制造——李洪波个人项目》，银川当代美术馆，宁夏，中国

2017 《我们画过的石膏像——李洪波艺术展》，北京师范大学京师美术馆，北京  
《花海：李洪波个展》，81美术馆，北京  
《标准》，昂古莱姆纸博物馆，昂古莱姆，法国

2016 《教科书》，凯尚画廊，纽约

2015 《鲜花展今日，钢铁矗千年》，萨凡纳艺术与设计学院美术馆，萨凡纳，佐治亚州

2014 《教具》，凯尚画廊，纽约  
《刀影》，李安姿當代空間，香港

2013 《纸·境》，路德维希堡艺术协会，路德维希堡，德国

2012 《洁白的纸》，多米尼克画廊，悉尼  
《我》，少励畫廊，香港

《一棵树》，三潞画廊，北京

2011 《世界——李洪波新作展》，铸造美术馆，北京

## 主要群展

2021 《中国手工造纸的技·艺》，中国科技馆，北京  
《关系——实验艺术研展第三回》，锦都艺术中心，北京

2020 《致敬传统：当代纸艺术作品巡展》，今日美术馆，北京 [巡回：鲁迅美术学院美术馆，沈阳，中国；山东省美术馆，济南，中国；西安美术学院美术馆，西安，中国；武汉美术馆，武汉，中国]  
《云卷云舒：现代中国美术展·纸》，市原湖畔美术馆，市原市，日本  
《第五届昌原雕塑双年展》，城山美术馆，昌原，韩国  
《第18届亚洲BIEAF国际当代艺术邀请展》，釜山市政厅展览馆，釜山，韩国  
《第二届北阿尔卑斯艺术祭》，大町，日本  
《枪到玫瑰》，梅特兰地区美术馆，梅特兰，澳大利亚  
《纸上奇迹2：无所不弹》，奇美博物馆，台北  
《和动力：首届济南国际双年展》，山东美术馆，济南，中国  
《艺术之城：金城银行前世今生》，武汉美术馆，武汉，中国  
《山海新经——中华神话元典当代艺术展》，浙江美术馆，杭州，中国  
《智识城市——2020深圳湾公共艺术季大展》，深圳海上世界文化艺术中心，深圳人才公园，深圳，中国  
《第三届平遥国际雕塑节》，平遥，中国  
《传奇拿破仑特展》，黄盒子美术馆，青岛，中国  
《乘艺游心：公共艺术展》，北京天桥艺术中心，北京

2019 《新兴维度：李洪波与蔡东东双个展》，弥瑟里考迪亚大学美术馆，达拉斯，宾夕法尼亚州  
《转换的创造——中国当代艺术专题展》，奥斯卡·尼迈尔博物馆，库里蒂巴，巴西  
《缝合》，今日美术馆，北京  
《中国当代艺术年鉴展2018》，北京民生现代美术馆，北京  
《哈瓦那双年展：中国艺术家主题展》，哈瓦那，古巴  
《面向未来——第十三届哈瓦那双年展·中国单元展》，汉威国际艺术中心，北京  
《纪念品·蒙斯——好奇柜》，BAM蒙斯美术博物馆，蒙斯，比利时  
《隐现·意志与形式——中国当代艺术展在匈牙利》，瓦克特旧址，布达佩斯  
《第十一届清州工艺双年展》，C文化工厂，清州，韩国  
《纸上谈缤——中华纸文化当代艺术展》，浙江美术馆，杭州，中国 [巡回：那不勒斯国家考古博物馆，那不勒斯，意大利]  
《亚洲现代美术特别展：北京直发全罗》，全罗北道道立美术馆，全罗，韩国



	<p>《开放的边界——第十四届库里蒂巴国际当代艺术双年展》，巴拉那，巴西</p> <p>《历史的凝视——再访中国当代艺术》，深圳木星美术馆，深圳，中国</p> <p>《新征程：第三届深圳当代艺术双年展——观念、形式和日常化》，海上世界文化艺术中心，深圳，中国</p> <p>《迹——贾善国、李洪波手工纸实验展》，北艺塘美术馆，北京</p>		<p>《金华首届实验艺术邀请展》，金华市文化馆，金华，中国</p> <p>《丝路新象》，乌克兰宫，基辅，乌克兰</p> <p>《文明的回响·第二部：中华匠作》，太庙美术馆，北京</p> <p>《刚柔并济——纸的五种性格》，方所书店，广州，中国</p>
2018	<p>《献礼60年——吉林师范大学中国纸艺术研究所第一届纸艺术展》，吉林师范大学，吉林，中国</p> <p>《2018韩中交流展：共通分母——交感》，驻华韩国文化院，北京</p> <p>《格物论：人化自然研究》，艺术国际美术馆，北京</p> <p>《乌兰巴托国际艺术节》，乌兰巴托，蒙古</p> <p>《涌现》，多伦多艺术中心，多伦多</p> <p>《OFF-SPRING: New Generations》，21世纪博物馆酒店，列克星敦，肯塔基州</p> <p>《首届平遥国际雕塑节》，平遥，中国</p> <p>《纸上·至上》，青岛天泰艺术中心，青岛，中国</p> <p>《中国与葡语国家艺术年展——知我者》，澳門藝術博物館，澳门</p> <p>《雕塑四十年》，深圳市当代艺术与城市规划馆，深圳，中国</p> <p>《2018当代中国数字艺术展》，河北博物院，石家庄，中国</p> <p>《第六届全国青年美术作品展》，中国美术馆，北京</p> <p>《向东走——当代艺术邀请展第二回》，墨非墨画廊，青岛，中国</p> <p>《纸是第三回邀请展》，共同艺术中心，北京</p>	2016	<p>《设计之变——2016上海艺术设计展》，上海西岸艺术中心，上海</p> <p>《纸上·至上》，国家会展中心，上海</p> <p>《敦煌——生灵的歌》，喜马拉雅美术馆，上海</p> <p>《物料》，成当代艺术中心，北京</p> <p>《新物种》，华·美术馆，深圳，中国</p> <p>《自·牡丹亭——当代艺术展》，金鸡湖美术馆，苏州，中国</p> <p>《石膏像——视觉经验与文化身份背景下的中国当代性》，亿利艺术馆，北京</p> <p>《纸是》，共同艺术中心，北京</p> <p>《文明的回响：穿越敦煌》，太庙美术馆，北京</p> <p>《杭州少年：连接中国》，Young at Art Museum，戴维，佛罗里达州</p> <p>《“共享·再生”——威尼斯国际建筑双年展》，禅宫，圣·卡特琳娜教堂，威尼斯</p> <p>《海纳百川，壁立千仞——作为一种价值共同体的宋庄艺术精神溯源》，宋庄东区艺术中心，北京</p> <p>《使我行动》，chi K11美术馆，上海</p> <p>《真实——李洪波&amp;史凝芳个展》，Magda Danysz画廊，上海</p> <p>《艺术郑州——全球中国》，绿地广场，郑州，中国</p>
2017	<p>《见藏见长：中央美术学院美术馆藏毕业创作与近作对话展》，中央美术学院美术馆，北京</p> <p>《教学相长——第三届学院实验艺术文献展》，中央美术学院美术馆，北京</p> <p>《第五届重庆青年美术双年展：社会剧场——参与与共享》，四川美术学院美术馆，重庆，中国</p> <p>《全军美展：中国当代材料艺术家》，圣彼得堡管理中心展览馆，圣彼得堡</p> <p>《文明的回响：致匠心》，陶溪川美术馆，景德镇，中国</p> <p>《何以素千叠》，万营美术馆，石家庄，中国</p> <p>《首届全国雕塑艺术大展》，中国美术馆，北京</p> <p>《第七届中国北京国际美术双年展》，中国美术馆，北京</p> <p>《非常持续——环保启示录》，银川当代美术馆，银川，中国</p> <p>《沙海绿洲》，鄂尔多斯博物馆，内蒙古，中国</p> <p>《庆祝中国人民解放军建军90周年全国美术作品展暨第13界全军美术作品展》，中国美术馆，北京</p> <p>《大幅消减：当代纸艺术展》，柯里尔美术馆，曼彻斯特，新罕布什尔州</p> <p>《纸上·至上》，韩天衡美术馆，上海</p> <p>《Sovereign杰出亚洲艺术奖：最终入围展》，佳士得，香港</p> <p>《华夏文明之光》，中央展览大厅，圣彼得堡，俄罗斯</p> <p>《OFF-SPRING: New Generations》，21世纪博物馆酒店，达拉姆，北卡罗来纳州</p>	2015	<p>《青春无限》，亞洲大學現代美術館，台中，台湾</p> <p>《河畔之夜》，亚洲文明博物馆，新加坡</p> <p>《化生——中国当代艺术展》，蒙斯老屠宰场艺术中心，蒙斯，比利时</p> <p>《流动·FLOW：意中当代艺术交流》，帕拉迪奥大教堂，维琴察，意大利</p> <p>《匠气·第四回——装置艺术展》，元典美术馆，北京</p> <p>《巢·跨国文化雕塑装置影像展》，武汉美术馆，武汉，中国</p> <p>《TA时代》，时代美术馆，北京</p> <p>《CODA纸艺术》，CODA博物馆，阿珀尔多伦，荷兰</p> <p>《不朽的重生：中国当代艺术》，安格里纳美术馆，威尔斯，奥地利</p> <p>《无声的交谈》，菲籽画廊，比利时</p>
		2014	<p>《实年一验》，中央美术学院美术馆，北京</p> <p>《中国当代青年雕塑展》，洛带中国雕塑艺术学院，成都，中国</p> <p>《中国当代艺术年鉴展2014》，北京民生现代美术馆，北京</p> <p>《纸——在》，天津艺术博物馆，天津，中国</p> <p>《中国姿态·第三届中国雕塑大展》，山东美术馆，山东，中国</p> <p>《第十二届全国美术作品展览：实验艺术展区》，今日美术馆，北京</p> <p>《纸文化——纸是一种媒介》，莫里斯博物馆，莫里斯顿，新泽西州</p> <p>《跨越边缘：纸质作品的解放》，威廉斯堡艺术和历史中心，布鲁克林</p> <p>《堆积和折叠的雕塑》，丹诺斯博物馆，特拉弗斯城，密歇根州</p>



- 《第三届美术文献展》，湖北美术馆，武汉，中国
- 《在很久很久以前的亚洲：故事树》，亚洲文明博物馆，新加坡
- 《融·汇》，天仁合艺美术馆，杭州，中国
- 《无常之常——东方经验与当代艺术》，元典美术馆，北京
- 《极客野餐2014》，圣彼得堡
- 《南京国际美术展》，南京国际博览中心，南京，中国
- 《2014新疆双年展，相遇——丝绸之路上的新艺术》，新疆会展中心，乌鲁木齐，中国
- 《国家对外文化贸易基地暨北京天竺综合保税区文化保税园开园艺术展》，天竺文化保税园，北京
- 《匠气3》，红门画廊，北京
- 《乌托邦狂想曲》，南京中粮鸿云，南京，中国
- 《伪装》，21世纪博物馆酒店，路易斯维尔，肯塔基州
- 2013 《深圳国际水墨双年展》，关山月美术馆，深圳，中国
- 《第二届中国大同国际雕塑双年展》，和阳美术馆，大同，中国
- 《进化——图像》，敬人纸语艺术机构与雅昌艺术馆，北京
- 《面对Anitya》，米希宫，威尼斯
- 《纸艺术：艺术与科学之非凡的材料》，伯克希尔博物馆，茨菲尔德，马萨诸塞州
- 《CODA纸艺术2013》，CODA博物馆，阿珀尔多伦，荷兰
- 《火锅》，伯瑞特波罗博物馆，伯瑞特波罗，佛蒙特州
- 《变形——现代艺术的透视图》，53艺术博物馆，广州，中国
- 《心迹象——2013青年艺术家邀请展》，南美术馆，广州，中国
- 《深刻魅力》，上海喜马拉雅博物馆，上海
- 《叹为观止》，五牛视觉与包装视觉艺术馆，成都，中国
- 《艺术三亚》，亚龙湾紫禁城，三亚，中国
- 2012 《Ctrl+N：非线性实践》，光州艺术博物馆，光州，韩国
- 《江汉繁星计划之70后艺术家研究展》，武汉美术馆，武汉，中国
- 《我们所有的关系》，第十八届悉尼双年展，悉尼
- 《千里之行——中央美术学院毕业生优秀作品展（2009—2011）》，艺术黄金广场，伦敦
- 《第一届新疆双年展》，新疆国际会展中心，乌鲁木齐，中国
- 《应物象形》，奕来画廊，纽约
- 《匠气》，前波画廊，北京
- 2011 《实验艺术》，中央美术学院美术馆，北京
- 《中国姿态：第二届中国雕塑大展》，温州国际展览中心，浙江，中国
- 《清晰的地平线：1978年以来的中国当代雕塑》，寺上美术馆，北京
- 《奇点》，环铁时代美术馆，北京
- 2010 《千里之行——中央美术学院获奖毕业作品》，中央美术学院美术馆，北京

- 《大爆炸——白兔美术馆收藏展》，白兔美术馆，悉尼
- 《物·能》，铸造艺术馆，北京
- 《天工开物》，德山艺术空间，北京
- 《我在路上》，三潞画廊，北京
- 2007 《物欲、无欲——材料表述与空间展示》，锦都艺术中心，北京
- 《共享时间空间》，K空间，中北京

### 出版物/作品集/展览画册

- 2019 《中国道教版画全集》，翁连溪，李洪波主编。中国书店出版社，北京
- 2014 《中国佛教版画全集》，翁连溪，李洪波主编。中国书店出版社，北京
- 《刀影》，李洪波著。李安姿当代空间，香港
- 2013 《一张纸》，李洪波著。中国书店出版社，北京
- 2012 《一棵树》，李洪波著。三潞画廊，北京

### 主要奖项

- 2018 第四届中国政府出版奖提名奖
- 2017 Sovereign艺术基金会亚洲艺术大奖
- 2016 上海设计周铜奖
- 《纸上·至上》艺术展银奖
- 2014 中国姿态·第三届中国雕塑大展中国雕塑青年新锐奖
- 2011 中国姿态·第二届中国雕塑大展中国雕塑青年新锐奖

### 公共收藏

- 白兔美术馆，悉尼
- 新加坡亚洲文明馆，新加坡
- 昂古莱姆纸博物馆，昂古莱姆，法国
- 梅特兰市艺术画廊，澳大利亚



Artemizia基金会，比斯比，亚利桑那州  
何鸿燊博士基金会，澳门  
中国美术馆，北京  
中央美术学院美术馆，北京  
武汉美术馆，武汉，中国  
湖北美术馆，武汉，中国  
山东美术馆，济南，中国  
53艺术博物馆，广州，中国  
铸造艺术馆，北京  
瑞银集团（UBS），瑞士  
21世纪博物馆酒店，路易斯维尔，肯塔基州

## 公共演讲

2017 吉林师范大学演讲，四平，中国  
北京师范大学演讲，北京  
河北万营美术馆演讲，石家庄，中国

2015 台湾现代美术馆演讲，台湾  
中国国家博物馆演讲，北京

2014 TED x MoonLake演讲，宁波，中国  
TED美国威斯康辛大学演讲，威斯康辛州

2013 柏林国际空间艺术论坛演讲，路德维希堡，德国



Essay ©Michael Maizels  
Translation: Phil Zheng Cai  
Ruby Xiaofan Wu  
Catalogue Design: Huaiyu Zhang  
Artworks: Courtesy of the artist  
and Eli Klein Gallery © Li Hongbo

No part of this publication may be reproduced or transmitted in any form or by any means,  
electronic or mechanical, including photocopy, recording, or any other information storage  
and retrieval system, without written permission.

ELI 奕来  
KLEIN 画廊

ELIKLEINGALLERY