



THE FORTUITOUS ENCOUNTER OF A SEWING MACHINE AND AN UMBRELLA ON A DISSECTING TABLE

雨伞和缝纫机在手术台上偶遇

Wang Haichuan

Solo Exhibition

Foreword by Kang Xueru
引言: 康学儒

In the past decade, Wang Haichuan has created a rich and complicated oeuvre of works that included painting, installation, photography, videos and on-site performances. Up until today, the artist is involved into one of the on-site art projects that went on for several years and mainly evolved around some of the pressing social issues in China. In this exhibition, we present Wang Haichuan's unique and meaningful art creation through his paintings. *Continued on page 2...*

王海川近十年来的艺术创作无疑是丰富且复杂的，包括绘画，装置，摄影，影像以及现场活动等多种媒介。他花费数年时间的艺术项目《铜元局》依然在进行当中，这个项目关涉到了中国当下最为紧迫的社会问题。这次展览，我们通过集中选取他的绘画作品，展示王海川独特而富有意义的艺术创作。继续阅读请至第二页...

Curated by: Kang Xueru
策展人: 康学儒

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Wang Haichuan in his studio
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There are three distinctive features that characterize Wang Haichuan's latest works:

The first, and also the most evident one, manifests in the artist's use of a 'compound image'. Based on certain aesthetics of the painting, the story being told and individual sensory preferences, the artist combines disparate imagery in the same work. This relates to the central principal of Wang Haichuan's painting construction that evolves around the idea of images stripped of their original meanings in order to obtain a kind of liberating power. Images, that escaped previously imposed meanings, may either acquire different identities in a new picture organization, or turn into a pure shape and become an indispensable part of the painting themselves.

The second characteristic feature of Wang Haichuan's paintings is the unique spectrum of colors that became possible because of the rare, coarse and water absorbent qualities of handmade Tibetan paper. Wang Haichuan first applies pure colors to render the background. By applying several layers of paint he enhances the aged effect and builds up the depth and thickness of an image. The use of imagery from history and old photography also helps to sustain the impression of antiquity that his artworks possess.

The third feature that describes his paintings is the incomprehensible content. Incomprehensible became a distinctive feature of today's artworks or a standard one of modernist art. Although we could try to decipher some of Wang Haichuan's imagery, at the end of the day, I am afraid we will never really comprehend what exactly each of them is saying or how exactly each one

of them was generated. We are left with no choice but to contemplate separate fragments of Wang Haichuan's imagery. The fragments and the distance between the fragments make it difficult for us to grasp the meaning of the imagery. This is why this exhibition borrows its title from Lautréamont's poem "The Fortuitous Encounter of a Sewing Machine and an Umbrella on a Dissecting Table".

We will never really know why the chance encounter of an umbrella and a sewing machine took place on a dissecting table, nevertheless, two of these objects, captured on a painting, create a perfect and complete picture.



Wooden Work No. 13 木作 NO 13
48 x 92.5 x 6 cm
2013

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王海川最新的这些绘画大致可以归纳出三个特征:

第一: 合成图像, 这是显而易见的。艺术家根据画面的需求, 某个叙述故事, 或者他灵光一现的某种感觉, 将不同的, 异质的图像并置在同一个画面上。这涉及到他绘画中最为核心的观念, 即那些被选择的图像剥去了原型意义, 获得一种解放性力量。它们从以前被赋予的意义和观念中逃逸出来, 在新的画面组织中获得另外一种身份和意义, 或者剩下一种纯粹的形式, 成为组成画面不可或缺的形式部分。

第二: 独特的色彩。这与他使用的特殊材料-藏纸有关。这种来自西藏朴素, 不均质的手工纸具有极强的吸水性。他首先使用其它颜色打底而再在上面绘画的方式, 使得这些颜色失去了纯度, 整个画面呈现出一种深沉, 拥有了时间的厚度。当然, 这还与他喜欢黑和白两种颜色调出的灰色, 以及利用历史图像, 老照片的旧效果有关。

第三: 不可估量的内容。不可估量是我们时代艺术的一个显著特征, 或者说它是现代主义艺术的标准。尽管我们可以试着说出王海川绘画的一些特征, 但是他的每一幅画到底说了什么, 或者说每一幅作品内容都是怎么生成的, 这恐怕只能成为一个永远无法解密的秘密, 我们看到的只能是一个又一个碎片化的图像, 以及这些碎片图像和图像之间的差距形成的一种不可估量性。这也是为什么这个展览利用洛特



Modern Women (detail) 新女性 (局部)
Acrylic on Tibetan paper 藏纸丙烯
120 x 200 cm
2015

雷阿蒙的诗-雨伞和缝纫机在手术台上偶遇-来做标题的原因。

雨伞为什么能和缝纫机在手术台上偶遇, 我们不得而知。但是我们可以看到, 它们的图像虚妄的连接在一起, 组合成一幅共同的, 完美的绘画。



The Story of Berlin 柏林故事
Acrylic on Tibetan paper 藏纸丙烯
50 x 50cm
2017

Utopian 乌托邦

Acrylic on canvas 布面丙烯

180 x 200 cm

2017



Daydream 白日梦

Acrylic on canvas 布面丙烯

180 x 200 cm

2017





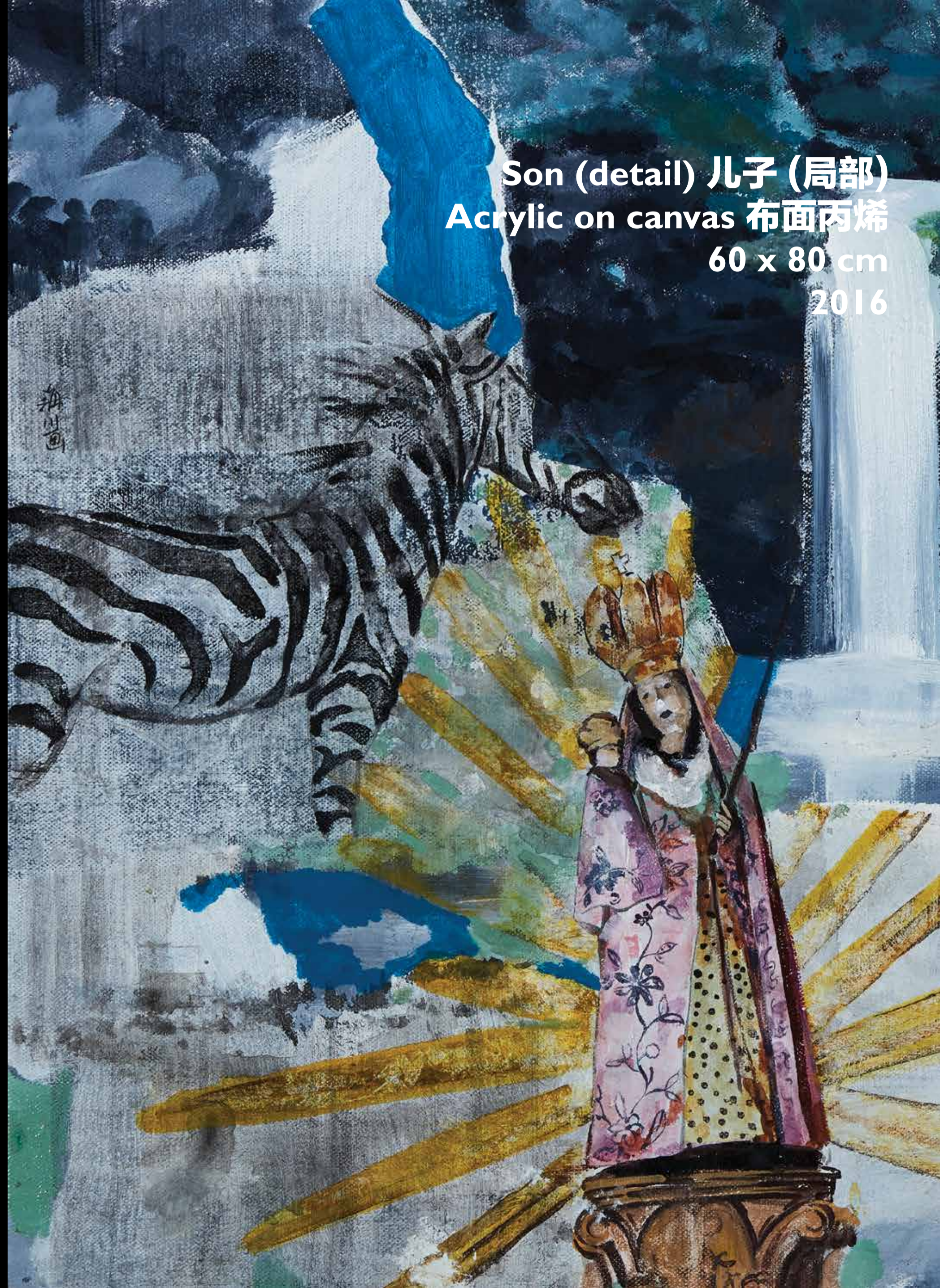
Mosaic 马赛克
Acrylic on canvas 布面丙烯
60 x 80 cm
2016



Cake 蛋糕
Acrylic on canvas 布面丙烯
60 x 80 cm
2016



Squad 小分队
Acrylic on canvas 布面丙烯
60 x 80 cm
2016



Son (detail) 儿子 (局部)
Acrylic on canvas 布面丙烯
60 x 80 cm
2016

Animal 动物
Acrylic on canvas 布面丙烯
150 x 150 cm
2016





Under the Bridge 桥下
Acrylic on canvas 布面丙烯
150 x 150 cm
2016

雨伞和缝纫机在手术台上偶遇

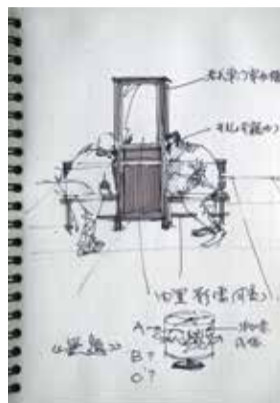
康学儒
策展人，艺术家

绘画是由图像构成的。无疑几乎所有的画家都在孜孜不倦的创造属于自己独特风格的图像，这是从符号生产而不是从材料实践方面来界定绘画。尽管我们的绘画历史上也不断出现反图像绘画，但是每一次反图像的结果却是制造出另一种图像，最典型的是马列维奇将图像降低到最低限、最虚弱、几乎接近于零度。但他的“黑方块”无疑是艺术史上最为经典的图像之一。从这个意义上来说，绘画就是不断的制造图像，制造出有强烈个人印记的，原创性的图像。按照古希腊人对艺术的理解，创造就是使某物从不存在变为存在，这是原创的核心。所以，创造出以往不存在，独一无二图像，这几乎是所有画画人的命运。王海川也有过一个这样的阶段，2008年左右他画了一批“小区建筑”，这些绘画已经具备了鲜明的个人风格。当然，这些绘画产生主要与他当时对艺术的理解和态度有关。

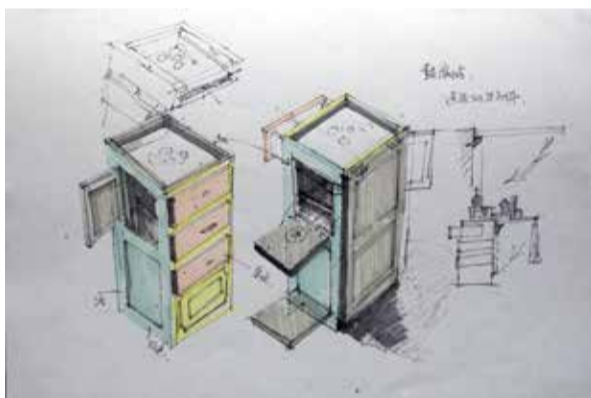
2008年无疑是突飞猛进的中国发生重大转变的时刻。十多年的经济改革成果在奥运会的狂欢中达到巅峰，但社会长期集聚的问题也在汶川的地动山摇中露出地面。紧接着互联网社交平台——微博——的出现，更是将不时引发公众神经的事件赤裸裸的呈现出来。在这种情况下，众多艺术家自觉将艺术的触角伸向社会。王海川的“小区建筑”正是基于各地层出不穷的“威尼斯小镇”，“地中海花园”，“普罗旺斯嘉园”等这些拥有洋气名字的建筑与其背后文化的贫乏所做出的反思。其进一步延伸的便是他在重庆持续数年至今还未结束的“铜元局”艺术项目。切身介入最为激烈的城市变革当中，亲历一个曾经辉煌的三线工厂如何在今天的城市化和市场化进程中黯然退场。在这个过程中，他并没有站在一个简单的批判立场，而是反过来，直接以艺术的名义改造社会的无力及其背后的复杂性，并让他重新来思考艺术与社会的关系以及艺术所能提供的政治潜能。

之所以在此赘述他的“小区建筑”绘画和“铜元局”项目，是让我们能够清晰的看到王海川从以往追求原创图像如何发展到今天的样态。换句话说，尽管他现在的创作跟以前有着明显的不同，乃至艺术观念有着巨大的转变，但也正是在这些积累和实践中，他某些完全个人化的艺术语言已然建立。比如，黑白两种颜色调和后的灰色成为他绘画一贯的色调；另外还有从“铜元局”项目中生发出来的装置作品——那些从铜元局最后的原居民家中收集而来的旧家具，经过改造和拼贴，成为另外一个完全具有使用功能的家具（民间也有拆旧家具，将其还能使用的部分做到新家具中，但这完全是从节约材料而不是从艺术形式的角度出发）。此后，拼贴又成为他绘画中最为重要的手法，所以他的装置和绘画之间又形成一种亲近的对应关系。这种对应不仅仅是形式和手法上的相似，更重要的是观念上的指涉，即一个过时的，陈旧的，淘汰的老家具如何从行将即灭的命运中逃离出来，在新的组合方式中获得生命的延续，亦如一个濒临死亡的人的器官，通过捐献和移植而在另一个人的身体里复活。诚然，实在的物质可以被重新被激活，那么作为存在着的图像，它们是否可以被再次利用而产生新的神话和意义？

转机出现在2010年王海川去西藏的一次旅行，他在藏区发现了一种古老的，完全手工制作的——抄经用纸。这些纸张带着人工作坊的朴素气质，颗粒大，质地不均，触摸感强。正因为这样，所以它厚实，吸水性强，这特别适合绘画时反复的涂抹。经过一系列的实验之后，王海川逐渐意识到，藏纸最重要的功能在于它的日常记述性，抄录经文，记载佛教故事等，而纸张的发明无疑也是为了人类记录的需要。那么绘画是否也能成为一种日常记录，但这种记录不是像照片一样只是抓拍偶然闪现的瞬间而是像日记、新闻、电影那样首先成为一种连续的、可看的、可读的视



Wang Haichuan's furniture installation and sketches
王海川家具装置手稿



觉文本。其次，它就本身像日记、新闻、电影所关涉的生活现实那样有闪光点，有动情处，有文化符号，有记忆形象，有熟悉的故事，有异国的风情，有重大的事件；但更多的则是日常混杂的碎片，而我们所碰触到的仅仅是生活的点滴，冰山一角。若想揭开生活这层面纱后面的世界，感受到的也许只能是无尽的挫败感和无力感，而这些正是王海川接下来的画所要面对的，以及他的画面所能提供给我们的东西。

现在让我们把目光聚集在王海川的画面上，一个打高尔夫的人站在城市的塔尖上，一幅中国花卉上面露出一个半身读报的女人，一对鹦鹉仿佛在对角线上看着一个奔跑的男子，一个声嘶力竭的男人伸手处是一条飞龙，一个性爱中的女人头顶上是佛教壁画，一架残骸似的飞机冲着一个裸体起跳的女性，一个挂在十字架上的人物独立在一簇绿叶上，而所有这些图像又和小区照片、古典建筑、名片、中国画、浮世绘、戏剧人物、新闻图片、淫秽图像、历史名画、名人雕像、花卉植物、飞禽祥瑞、抽象符号、装饰图案、简笔涂绘、流淌颜料、率性笔触等等在一个美学原则中统统并置起来，构成一幅复合图像。我们该如何进入和理解这样的画面呢？也许观众能辨别出其中的某些图像，还能发现一些熟悉的元素，甚至还能联想到一些其它的什么东西。但是当你试图对整幅作品作出判断时，很快发现这是徒劳的。它就像一个图像迷宫，你可以从任何一点你熟悉图像（门口）进入，但当你无数次的尝试而仍然无法找到出口时，你唯一的选择就是原路返回，回到最初熟悉的地

斯底里的黑衣人是来自电影里的一个镜头，还是一个凶杀现场。显然追究和描述黑衣人的来龙去脉是古典主义的情结，王海川感兴趣的则是那只伸向天空的手上面应该有什么，自然的带出一条飞龙。右下角的那个性爱女人似乎提供了黑衣人拿枪的证据，但他们之间有直接的因果关系吗？如果这之间的因果关系不是那么强烈，倒是拿枪的黑衣人以及性爱的女人与旁边的壁画佛像有着神秘的因果关系；但同时这却是最为悖论的组合，无论如何，谁也不想对着佛像做爱。如果一路这么追寻下去，线索就会越来越多，细节变的愈来愈繁复，正如小说家卡尔维诺所言：如果允许它朝着各个方向不断发展，最终会包揽整个宇宙。

王海川的绘画就是这样，它是一个由众多图像组成的图像，一个复合图像。每一个图像都是其它图像的条件，又以其它图像为条件。在他的画中，每一个图像都在不停的生长，一个图像长出另一个图像，或者其它什么，比如左边的一块墨绿色在右边长出一块紫红色，一个下方的花卉图案在上方长出几枝鲜花。但在这样表现它们的时候，又不减弱那理清的复杂性，或者更确切的说，呈现同时存在的最不同的图像符号，正是它们汇合起来平衡每一幅画。它们汇合——雨伞和缝纫机偶遇；平衡——现代审美体制的分离力量。也就是说，正是对图像的解剖，将图像从再现，意义的载体，故事的原型中独立出来；这是现代主义的事业。将那些被捆绑着诸多意义的图像纯化为一个符号，一个纯粹的形式，图像也就获得了广阔的自由度，罗特雷阿蒙的雨伞不仅可以和缝纫机偶遇，还可以跟其它任何异质图像，符号和世界万象并置，从而使艺术成为一种不可估量之物。王海川当然不是这样探索的第一人，也不是唯一者，但是我们能看到他正在作出的努力。

2017.8.5与北京订棚居

THE FORTUITOUS ENCOUNTER OF A SEWING MACHINE AND AN UMBRELLA ON A DISSECTING TABLE

Kang Xueru
Curator, Artist

Painting consists of images. Undoubtedly, almost all painters are taking efforts, constantly, attempting to create unique images of personal characteristics. This is to define painting in terms of symbolic production rather than material practice. Anti-image painting has taken place throughout the history of painting, however, the result of every anti-painting attempt is the creation of another sort of image. Malevich provides the exemplary case, where he reduces image to its lowest and weakest, almost close to zero degree. However, his 'Black Square' is without doubt one of the most classic images in art history. In this regard, painting incessantly produces images, produces highly personal and original images. According to the common understanding of art among Ancient Greek, creation is bringing the non-being into being, which is the core tenet of originality. Thus, to create unique images that have not existed before is the destiny of almost all painters. Wang Haichuan has been in the same situation. In 2008, he painted a

series of 'Residential Community Architecture', which possesses a distinctive personal style. Of course, the production of these paintings pertain much to his understanding of and attitude towards art back then.

2008 was surely the moment when China, which had been rapidly advancing, underwent significant transformations. The achievements of economic reform that had lasted for decades reached the climax during the Olympic frenzy, whilst various social issues that had been incubating were also shaken to the surface amid the earthquake in Wenchuan. Shortly after that, the birth of Weibo, the social networking platform, further uncovers blatantly events that touched the nerves of the general public. Under such conditions, many artists voluntarily extended their artistic sensibilities towards the social. Wang Haichuan's 'Residential Community Architecture' is the reflection upon various architectural constructions pervasively found



Photo of Tongyuanju Dormitory Interior by Wang Haichuan, part of the photography "t6.g.m2 Illusion of Ruin" project carried out in Tongyuanju
铜元局：工作人员宿舍室内一景以及“t6.g.m2 废墟的臆想”部分摄影展



1. The birds eye view of 'Tongyuanju workers' dormitories
铜元局工作人员宿舍鸟瞰图
2. Photograph taken by Wang Haichuan at 'Tongyuanju'
王海川拍摄于铜元局

throughout the country, which, despite their posh names, such as 'Venice Town', 'Mediterranean Garden', 'Jardin de Provence', are fundamentally underpinned by cultural poverty. An extension of this is the art project 'Tongyuanju' (Copper Cash Manufactory) in Chongqing, which has been ongoing for years but not yet completed. He joins in one of the most drastic urban transformations, and experiences how the once glorious 'Third-Line' factory comes to its demise during the urbanization and marketization of today. In this process, he does not simply take the critical stance. Instead, the incompetence of directly transforming the social in the name of art, as well as the complexity behind, prompts him to reconsider the relationship between art and society, as well as the political potential in art.

The reason to talk about his 'Residential Community Architecture' paintings and 'Tongyuanju' project is to allow us to see clearly how Wang Haichuan has evolved from the pursuit of original images to today's morphology. In other words, despite the apparent disparity between his current works and the previous ones, as well as the significant shift in the art conceptions, it is built upon these practices and accumulation, that the entirely personal art language of his has been established. For instance, the grey shades, by mixing together black and white, consistently constitute the main tonality of his paintings. The installations derived from 'Tongyuanju' project – the vintage furniture collected from the old households in the area, by means of rebuilding and collaging, becomes another absolutely functional furniture (indeed, among people there is also a practice of disassembling old furniture pieces and putting the usable parts into a new piece. But this is done more for the purpose of saving materials rather than taking an artistic perspective on the practice of disassembling). Thereafter, collage becomes the most crucial method in his paintings, hence there is an intimate correspondence between his installations and his paintings. Such correspondence is not solely the proximity in the form and method, but

more importantly the reference in the concept – that is, how an outdated, obsolete and obviated piece of furniture escapes from the destiny of demise and seeks to continue its life in the new combination, just like the organ from a deceasing body, through donation and transplant, gets reborn in the body of another person. Indeed, substantial materials can be re-activated. As for images in being, can they be re-deployed and obtain new mythologies and significances?

The change took place in 2010. When Wang Haichuan travelled to Tibet, he discovered old and handmade Tibetan sutra paper. The paper presents the pristine quality of manual work. Its coarse and uneven texture makes it thick and highly absorbent, and therefore perfect for repeated brushstroke application. After a series of experiments, Wang Haichuan gradually came



Photo of ancient murals taken in Tibet by Wang Haichuan
王海川在西藏拍摄的古壁画

to realize that the most crucial function of Tibetan sutra paper is daily recording – of sutra or Buddhist stories. The invention of paper was undoubtedly intended for the need of keeping records. Can painting become a form of daily recording – not an instant capturing of photography, but the consecutive visual text, like diary, news, and film, which is possible to watch and read. Secondly, just like everyday reality recorded and referred to in diary, news and film, it contains highlights, emotions, cultural symbols, memorable imageries, familiar stories, exotic customs, prominent events, but is more of a mixture of daily fragments. What we have accessed is only bits and parts of life, the tip of an iceberg. If we wish to unravel the world behind the veil, we probably will only find endless frustration and incompetence, which is exactly what Wang Haichuan and his paintings are about to confront, and what his images can provide to us.

Now let's focus our vision onto Wang Haichuan's images: a golf player standing on the top of the city tower, a newspaper reader emerging from a painting of Chinese flowers, a pair of parrots seemingly gazing at a running man diagonally, an exclaiming guy reaching for a flying dragon, a woman in conversation with Buddhist fresco above her head, a deforming plane crashing towards a naked women jumping up, a character hung on the cross standing in solitude on a branch of green leaves. All of these images are aligned together according to one aesthetic principle similar to the one in photography of residential community, classic architecture, postcard, Chinese painting, Ukiyo-e, theatric character, news picture, erotic picture, historical painting, celebrity statue, flower and plant, auspicious animals, abstract symbols, decorative patterns, graffiti, flowing paints and willful brushstrokes, and the result is a compound image. How should we enter and interpret such an image?

Possibly the viewers are able to discern some of the images, spot a few familiar elements and even relate them to something else. But when trying to make a judgment of the painting as an entirety, you will find the effort futile. It is a maze of images. You can enter

from any familiar image (entrance), but when you make several attempts but still fail to find the exit, the only option is to go back to the start, the most familiar place. Viewing Wang Haichuan's painting is exactly the same experience. When you see from a distance a familiar image and walk closer to ponder carefully, you eventually fail to comprehend it and leave, you will realize that your perception of the painting still remains on the level of recognizing only the familiar image. But the question is whether the image that you perceive is still the image that was stored in your memory from long ago?



For Par 保帕
Acrylic on Tibetan paper 藏纸丙烯
50 x 50 cm
2017

Maybe yes. Maybe not. For image is by nature ambivalent: on the one hand image is merely a symbol to be perceived, on the other, these imagery symbols may evoke or be imbued with certain conceptions and meanings. It is exactly due to the latter feature of an image that makes mass media serve the same function of painters in history and produce enormous amount of images endlessly and incessantly. Devouring us at all time are also these images that have been imbued with all sorts of concepts and meanings. But Wang Haichuan's paintings are intended to reduce, weaken



Weight Loss 减肥计划
Acrylic on Tibetan paper 藏纸丙烯
50 x 50 cm
2017

and dissolve these meanings and significances that have been forcefully addressed onto images.

These are emancipated images, but also images that create additional obstacles. Wang Haichuan, based on his own interests, picks certain images (mostly from social networking platforms, snapshots from films, art history, catalog, newspaper, folk art, travel photos, etc.) to formulate the subject. The reason for selecting one specific image might be random, and what intrigues him might be simply the particular format of the image, or an image that has gone viral among the public, or the fact that image at hand can formulate a connection with another image. In sum, the selection of images is entirely based on his own interests or for the purpose of the imagery. At first, the imagery has the atmosphere from the past, but as the image unfolds, the information of the subject image diminishes, but the heterogeneous (or alien?) power keeps growing. For instance, that man in black with seeming a gun in the one hand and the other hand pointing towards the sky. This hysteric man in black might come from one shot in the film, more specifically, a murder scene. Apparently trying to figure out and depict the origin of the man in black is a rather classicist complex. As for Wang Haichuan, what is interesting is what should appear above the hand reaching to the sky, and naturally there comes the flying dragon. In the lower right corner, the women in intercourse seems to have provided the evidence that the man in black is holding a gun in the hand. But are there any clear causal relations between them? If the causality is not strong enough, rather it is among the man in black holding a gun, the woman in intercourse and the fresco and Buddhist statue next to her there exist causal relations. But at the same time this is the most paradoxical combination, for no matter what, no one would like to make love to a Buddhist statue. If we keep going further this way, there will be more and more leads, and details become more and more complicated. Just as the novelist Calvino puts it: if allowed to grow in all different directions, it will eventually devour the entire cosmos.



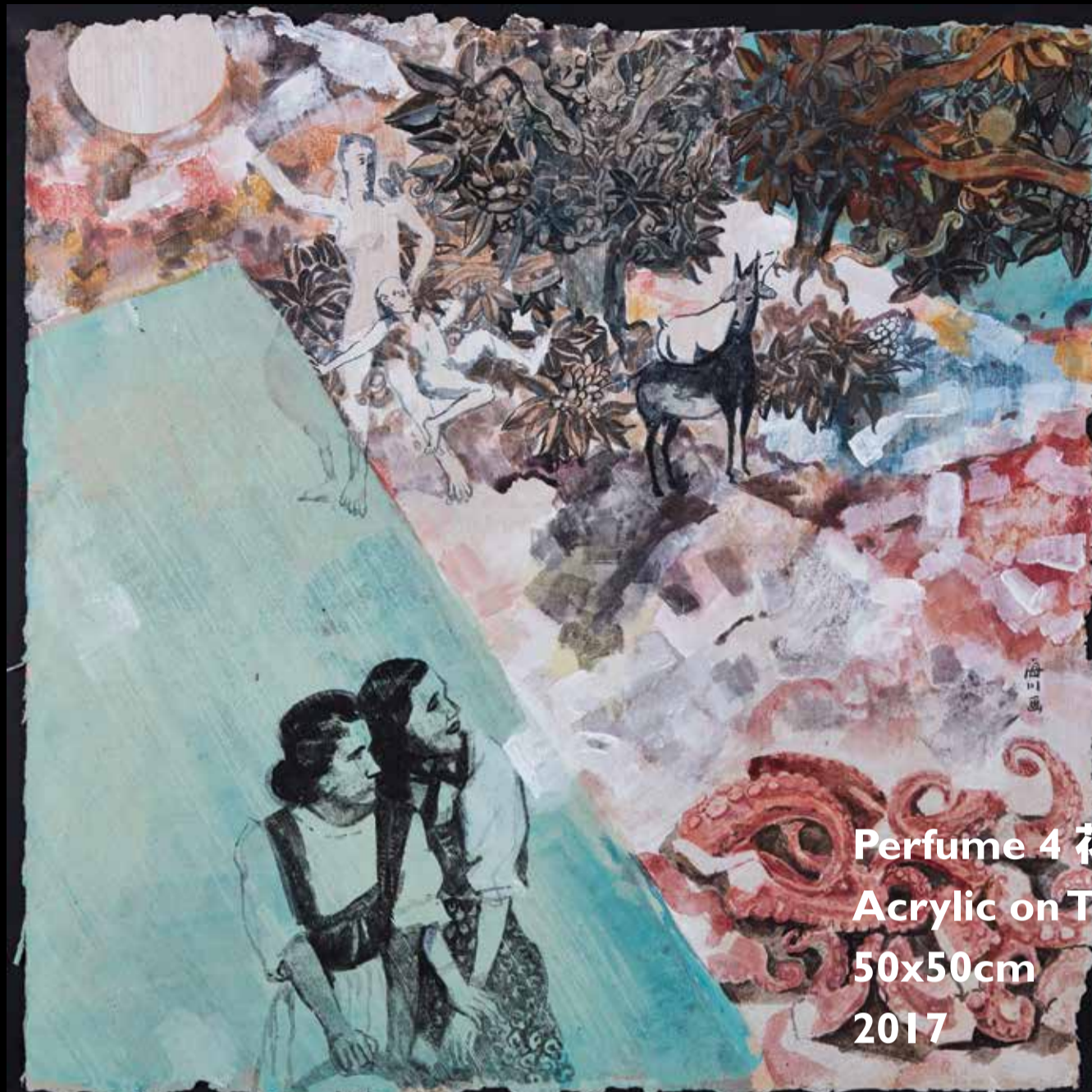
Exhibition 展览
Acrylic on Tibetan paper 藏纸丙烯
50 x 50 cm
2017

The same can be said about Wang Haichuan's painting. It is an image that consists of numerous images – a compound image. Every image is the pre-condition of other images, and is conditioned on other images. In his painting, every image is proliferating incessantly. From one image there grows another image, or something else, for instance, the dark green on the left has a

purple shade grown on its right, and a floral pattern in the bottom has a few flowers grown on its top. The representation of them in this way does not undermine the complexity, or put more exactly, the representation of the most disparate image symbols that co-exist along each other, which converge to balance every single painting. They converge – umbrella encounters sewing machine; and balance – the separating force of modern aesthetic institution. In other words, it is dissecting the image that extracts the image out from representation, the carrier of a meaning, and the prototype of a story. This is a modernist enterprise. In purifying image that has long been attached to too many meanings and significances into one symbol, one purest form, image obtains extensive freedom. The umbrella of Lautreamont cannot only run into sewing machine, but also stand by any other alien image, symbol and being in the world. Art thus becomes the being beyond imagination. Wang Haichuan is not the only one to make the exploration, nor is he the first one. But we can see the efforts he is making.



Frog 青蛙
Acrylic on Tibetan paper 藏纸丙烯
50 x 50 cm
2017



Perfume 4 花香 (四)
Acrylic on Tibetan paper 藏纸丙烯
50x50cm
2017



News 新闻
Acrylic on Tibetan paper 藏纸丙烯
50 x 50 cm
2017



Old Leader 老领导
Acrylic on Tibetan paper 藏纸丙烯
50 x 50 cm
2017



Peking Opera 桃园
Acrylic on Tibetan paper 藏纸丙烯
50x50cm
2017

梅河画

Chinese Style 中国风
Acrylic on canvas 布面丙烯
50 x 50 cm
2017



Case 案件
Acrylic on canvas 布面丙烯
50 x 50 cm
2017



Lazy 懒洋洋

Acrylic on Tibetan paper 藏纸丙烯

50 x 50 cm

2017



海川画

Sofa (detail) 沙发 (局部)

Acrylic on Tibetan paper 藏纸丙烯

50 x 50 cm

2017

Bath 浴

Acrylic on Tibetan paper 藏纸丙烯

50 x 50cm

2017



Painting Skill 绘画技巧

Acrylic on Tibetan paper 藏纸丙烯

50 x 50 cm

2017





Misunderstanding 我与上帝的误会
Acrylic on Tibetan paper 藏纸丙烯
50 x 50 cm
2017

梅川画



Entertained to Death 娱乐致死
Acrylic on Tibetan paper 藏纸丙烯
120 x 200 cm
2013

Modern Women 新女性

Acrylic on Tibetan paper 藏纸丙烯

120 x 200 cm

2015





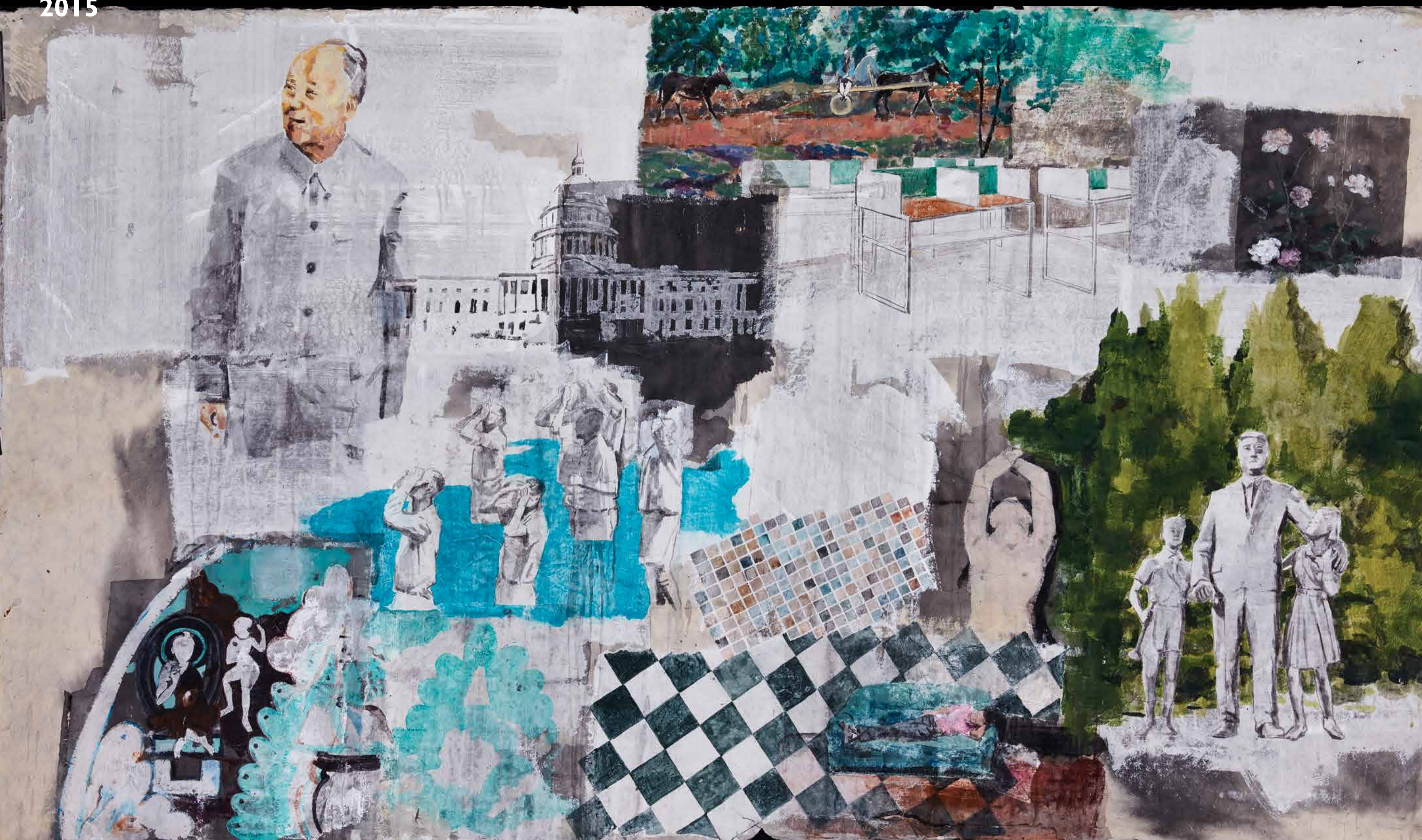
East Lake 东湖计划
Acrylic on Tibetan paper 藏纸丙烯
120 x 200 cm
2015

Leader 领袖

Acrylic on Tibetan paper 藏纸丙烯

120 x 200 cm

2015





1. During the artist residency program in Germany, Dusseldorf
2017年艺术家在德国杜塞尔多夫驻留期间
2. Working on "175" installation in Germany, Dusseldorf, 2017
2017年艺术家在德国杜塞尔多夫，创作装置"175"



175
Mixed media on wood 木上综合材料
2017



Longmen Grottoes 龙门
Oil on canvas 布面油画
250 x 1080 cm
2010



WANG HAICHUAN: THE STORYTELLER

Liya Prilipko
Exhibition Director at Art+ Shanghai Gallery

Borrowing inspiration from everyday life, history and religion, film and photography, advertising and internet, Wang Haichuan lets his works speak an eloquent and expressive language that unites them in the exhibition under a peculiar title “The Fortuitous Encounter of a Sewing Machine and an Umbrella on a Dissecting Table.”

The works on show are engrossing and complex, executed in various forms, sizes and media but unified in their eclectic imagery, irregular visual structures and in their defiance of the normal and conventional.

At first glance, the viewer might think they lack logical coherence one might be accustomed to seeing in his or her everyday life. They actively challenge the viewer's preconditioned perception of reality. Wang Haichuan's works do not depict scenes from daily life, nor do they place us in any concrete setting or identifiable physical space. They do not expressively convey the artist's judgment or commentary on contemporaneity, politics or society, nor do they reflect on any historical times, despite occasionally linking to some important historical figures.

What we see are flowers and animals, as well as birds and fish next to the depictions of ancient murals, scenes from religious stories and legends from the western and eastern worlds. Alongside portions of architecture, we notice silent and extensive smears of paint, peculiar graphic patterns besides disjointed forms and floating landscapes, and, of course, mysterious figures of people of various backgrounds, professions and nationalities. Some of them occupy a central position in the paintings, whereas others are deliberately camouflaged by the artist.

Image Sourcing and New Visual Structures

Painting allows Wang Haichuan to construct a kind of atmosphere that lets the viewer escape the chaos of reality and enter a perfectly ordered world within a work of art. Indeed, his works possess a “fable” character that uses descriptions of non-words to hush the clamour of spoken language. His works are comprised of disparate depictions of the objects that were taken out of the original context, liberated of its original meaning, processed and reorganized by the artist into new visual orders. Sometimes, completely alien realities find themselves side-by-side, objects may be blurred and the backgrounds lack the dimensions of time and space.

The word “surrealist” is on the tip of the tongue when one is looking for the word to describe his works that do remind us of dreams. Such description would suggest that the artist, bypassing reason and rationality, applies a sort of collaging method that offers the use of free association to reflect the workings of the unconscious mind. It is impossible to discard the thought completely that the artist forges a conscious thought and embraces a chance when creating his art. Nonetheless, much of what appears in his works as purely impulsive or unconscious is actually strenuously revised and thought through. Image-elements that appear in Wang Haichuan's paintings are diligently filtered and selected to narrate the story that the artist intends to share with the viewer.

Wang Haichuan navigates, sources and compiles a vast collection of imagery from high and mass culture, from figurative and abstract, to the most mundane, religious and out-of-the-ordinary. The artist realizes that he lives in an extremely image-driven society. Never ever has the world been so overloaded with images as today. Every day images are being produced, commoditized, stored and circulated on an unprecedented scale. Some of them remain private, while others are made public and even have the potential to change the course of global events. But with such a high rate of image production in the internet and social networks, like in any other kind of manufacturing, the waste of materials is unavoidable. People cannot help but create ephemeral images that are soon to be forgotten and discarded.

The artist begins from individual sensory experiences to record and expand on minute details, individual emotions, and memories of the everyday. He interweaves reality, dreams, and metaphors into discourse of his painting. But what he also sees as an essential part of his image-sourcing practice is the collection of discarded images that he picks up and utilizes for his visual narration. Forgotten, unwanted, ‘deleted’, they acquire a new life, identity and purpose once they enter the frame of Wang Haichuan's work.

Such practice of artistic upcycling of images in many ways resonates with one of the major projects, previously completed by the artist, part of which was selected for the program of the 11th Shanghai Biennale “Why not Ask Again: Arguments, Counter-arguments, and Stories” in 2017. Wang Haichuan's work “Tongyuanju: Seven Days” features an installation of assembled furniture pieces that were discarded by the former workers of a Chongqing Copper Cash Manufactory. In 2001, the



Seven Days, 2013, installation view at the 11th Shanghai Biennale
“Why not Ask Again: Arguments, Counter-arguments, and Stories” 2017
Image courtesy: Power Station of Art
七天, 2013年, 装置, 第11届上海“何不再问”装置设计双年展: 正辩, 反辩, 故事”
(2017年)。图片提供: 上海当代艺术博物馆

manufacturing work has been stopped terminally, but a large community of people previously employed at the factory was left behind.

What became known as the Tongyuanju project, that has significantly influenced the course of Wang Haichuan's artistic career, initially started in 2010 as an art educational program.

Emptiness behind the Walls

To understand the complexity and the significances of the project on Wang Haichuan consequent artistic practice, however, one needs to rewind two years back and look at the year of 2007 when Wang Haichuan had closed his architectural and landscape design company and taken up painting again after many years of running his creative business.

At that time Wang Haichuan started to focus his artistic exploration on architectural forms of residential compounds and building façades, portions of courtyards, polished up gardens, areas of constrained landscapes meticulously designed by people. His paintings were executed in oil in subdued cold shades of greys and blues. The settings that Wang Haichuan used to portray were devoid of any human presence; his architectural compounds appeared as perfectly taken care of but at the same time looked like completely abandoned ghost residencies. The architectural style of the buildings reminds the viewer of villas in the Mediterranean and expensive compounds in North America or Japan. In truth, many of those buildings that appeared on his paintings were much like the requests he used to receive from the clients when working in the field of architecture and landscape design. In the artist's own words, they were “rootless structures”, alienated from the traditions of Chinese living. Those series of works reflected Wang Haichuan's criticism of the new foreign looking urban landscapes that sprouted in the country after the introduction of the market economy, but more importantly they have expressed the artist's resentment of a new lifestyle that many Chinese people adopted after thoughtlessly and instantaneously casting away their own cultural origins. In an absence of a better way to express their newly acquired wealth and influence, the nouveau riche demonstrated their new status with outlandish real-estate properties that borrowed identities from western prototypes but lacked their own authenticity. Wang Haichuan's refined depictions of soulless and deserted structures that resembled stage decorations contained artist's protest against superficiality, ignorance and lack of cultural judgment.



Encounter with Tongyuanju

In 2009, Wang Haichuan introduced a new subject matter to his works that presented a vivid juxtaposition to the perfect villas and polished up gardens of his previous series. Wang Haichuan now turned to portraying deteriorating residences that were bound to be demolished as a part of an ambitious urbanization process. Those were the typical building structures that mushroomed during the active industrialization process in the 1960-70s around China. That was when old staff dormitories of Tongyuanju were captured in Wang Haichuan's paintings for the first time. The lifestyle of the former factory's employees that did not change despite the rapid transformations in the country, the communal style of living that was still exercised, and the sheer bits of history and collective memory that the walls of Tongyuanju have preserved, contained great value and interest for Wang Haichuan and had subsequently stimulated the artist to engage into a deeper conversation with the local population.

Wang Haichuan admits that on the preliminary steps his interest to Tongyuanju mainly stemmed out of concern for the poor and marginalized group of people that populated it. Therefore, at the very beginning it took a form of art educational tutorials that welcomed everyone from the local community to participate, create and exhibit their works of art in various media. However, the short-term art workshop series represented by the project of Tongyuanju turned into an ongoing and profound conversation through different activities between the residents and local Chongqing artists as well as foreign artists. For Wang Haichuan, it particularly took a form of a social intervention that examined how social systems and certain living environments had the potential to structure people's entire nature and prefabricate their behaviors and responses to certain situations.

Expanding Horizons

Wang Haichuan's artistic interest in the Tongyuanju encouraged him to experiment with new media as he saw numerous limitations in painting to express new ideas and experiences that he had acquired during his work with Tongyuanju. He was

particularly drawn to working with installation as an alternative artistic dimension, “an upgraded version of painting” that he could relate more to architecture.

Wang Haichuan's engagement with Tongyuanju also resulted in a number of exhibitions that eventually led to his installation “Tongyuanju: Seven Days” being selected for the aforementioned 11th Shanghai Biennale in 2017.

It feels like Wang Haichuan's idea of “unwanted” images that he has collected for the creation of numerous of his recent paintings is deeply rooted in the idea of unwanted furniture that he has collected for his installation, but more importantly, in the idea of “unwanted” people that were left behind once priorities changed. In fact, one of the stimulus to create the installation “Seven Days” was of a deeply spiritual nature, as the artist wanted to provide the local residents with a space, a ‘shrine’ where they can complain, reflect and pour out their concerns and disappointments in utter privacy.

Wang Haichuan's practice of collecting “discarded items” gives them a new identity, purpose and life. This way the artist is able to create a new alternative ending to the stories that otherwise could pass into oblivion.

A brief summary on Wang Haichuan's professional and artistic life might indeed shed light on comprehending many elements of his paintings presented in his solo show “The Fortuitous Encounter of a Sewing Machine and an Umbrella on a Dissecting Table.” The knowledge about his numerous trips around China and the world during the course of his career, including Russia, Japan, Iran, Germany provides more insight into the decoding of his artworks. However, each separate piece of biography can only help with decoding a single piece of a painting, not the whole picture.

The artist is not concerned with drowning himself into an excessive interpretation of each element he includes in the painting, but instead he engages in the creative practice of storytelling that continues to stay connected, yet distant, from the reality. Similarly, by trying hard to make sense of every single element we risk to get lost ourselves in the fragments and fail to see a bigger picture. Perhaps, sometimes some things are meant to be left unencrypted, so that a new unique and unprecedented idea can arise for a story or even a novel.

王海川，讲故事的人

裴丽娅
艺术 + 上海画廊展览总监

王海川善于从日常生活、历史、宗教、电影、摄影、广告和互联网中捕捉灵感，他意味深长，又极富表现力的艺术语言，独具一格，正如本次的个展题目《雨伞和缝纫机在手术台上偶遇》一样令人耳目一新。

参展作品构思精妙、意趣横生，通过丰富多样的尺寸、媒材和创作形式，呈现出不同不拘一格的意向与突破常规的视觉结构，颠覆了人们的惯性思维和一般认知。

初见王海川的作品，如果以日常所见作为参照，观者或许会难以找到其中的逻辑连贯性，作品正是挑战了人们对于现实认知的预设。作品没有描绘日常生活的场景，没有把观者安排到具体的情景设定或是实体空间之中，也没有明确表达艺术家对时事、政治或社会的评判，虽然作品中偶尔会涉及一些重要的历史人物，但无意对历史展开省思。

作品中随处可见花鸟虫鱼，与取自东西方文化中的宗教故事的古代壁画的并置，在建筑片段的旁边，我们将发现斑驳的颜料、独特的图形、破碎的形式和漂浮的风景，更有不同背景、职业和国家的神秘人物，他们有的占据了画面中央，有的则被艺术家故意掩盖起来。

图像来源和全新视觉结构

王海川善于营造一种奇妙的氛围，让观者得以暂离喧嚣的尘世，走进作品所描绘的“世外桃源”，寓言一般的讲述形式传递着只可意会不可言传的深意。他将对象从原始语境中抽离出来，彻底剥去原始意义，塑造出崭新的视觉表达。有时候，迥然相异的现实状况被并置在一起；有时候，对象被模糊化了，背景也丢失了时空的维度。

王海川的这些如梦似幻的作品，让人不禁与“超现实主义”风格相联系，因为他在创作时已经绕开了思维和逻辑的制约，通过拼贴的方式和天马行空的联想，让大脑在无意识状况下彻底释放创造力（当然，不能否认艺术家会在创作前梳理思路，并且在灵感喷涌的瞬间提笔创作）。值得一提的是，作品中看似信手挥洒的神来之笔，其实是深思熟虑、反复推敲的成果。王海川仔细遴选图像元素并将之融入绘画



Tongyuanju 铜元局
Oil on canvas 布面油画
180 x 200 cm
2010

语言之中，向观者娓娓讲述一段故事。有些作品的创作时间更长，因为艺术家需要下不少功夫去寻找贴切的画面元素，以增加画面叙事的余味。

王海川从各种渠道寻找中意的意象元素，从高端文化到通俗文化、从比喻到抽象，从世俗、宗教、到奇闻异事，无所不至。他非常清楚，如今我们处于“读图”的时代，卷帙浩繁的图片信息远超过以往任何时代。每天都有不计其数的图像被生产出来、成为商品进入存储和流通环节。其中有些是私人用途，有些则公之于众，有些甚至能改变一些全球事件的走向。但与其它领域的工业化大生产一样，如此大体量的图片产出终究伴随着资源浪费，它们的生命周期十分短暂，很快就淡出人们的视线，被扔进回收站。

王海川以个人感知为起点，把生活中的微小细节、个人情感以及每天的点滴回忆都呈现在画布上，让现实、梦境和隐喻在此融为一炉。同时，他把一些早已被人忘却、删除或清空的图像重拾起来，加入画面的叙事之中。于是在艺术家的作品框架之下，这些图像以崭新的生命向观者倾诉特定的意涵，这也成了王海川一项重要的艺术实践方式。

王海川对图片“回炉加工”的创作方式，与他过去的一件重要作品颇有关系。这件作品名叫《铜元局：七天》，曾亮相2017年第十一届上海双年展《何不再问？正辩，反辩，故事》，内容是对重庆铜元局前职工弃置的家具进行收集和重组。2001年，铜元局生产作业停止，这里的工人们便渐渐地为世人所遗忘。

然而，这件对王海川意义重大的作品，在2010年启动之初只是一项艺术教育计划。

墙壁后的空虚

为了让大家理解“铜元局”项目对王海川创作之路的深远影响，我们要从2007年开始说起。那年，王海川关闭了经营多年的建筑与景观设计公司，重拾画笔开始艺术创作。

那时，王海川开始在他的艺术探索中关注各种建筑形式，包括居民大院、建筑立面、院落、园艺绿化、精心设计的建筑景观等等。他喜欢把灰色和蓝色两种冷色调进行柔化，然后运用到画布之上。画中的建筑景观十分精致却常常空无一人，一如废弃的鬼城，建筑风格类似于地中海的别墅或是北美及日本的奢华庭苑。这些建筑形态很像是他在建筑与景观公司里接到的客户委托，用他自己的话说，这都是一些“无根”的建筑，与传统的中国式住宅格格不入。在步入市场经济的发展模式之后，中国各地纷纷涌现出洋里洋气城市建筑，有些中国人不假思索地抛弃了传承千年的优秀文化，一味崇洋媚外，王海川对此情形深感痛心。现在，中国的一些暴发户为了炫耀自己的实力，纷纷抄袭国外的建筑样式，把一些不伦不类的、没有文化生命的建筑景观推向公众视野。王海川笔下精心描摹的鬼城，正是在讽刺他们的肤浅、鄙陋和无知。

遇见铜元局

2009年，王海川丰富了自己的创作主题。他不再局限于将“完美”的别墅和花园并置在一起，转而描绘大规模城市化背景下逐渐消失的居民建筑（这些建筑样式在上世纪60-70年代中国工业化进程中曾经盛行一时）。此时，铜元局老职工宿舍的样貌首次出现在王海川笔下。虽然中国的经济发展如火如荼，但铜元局老员工依然像过去那样居住在老式的社区中，维系着往日的的生活方式，斑驳的围墙依然保存着当年的历史记忆，这份厚重的积淀深深吸引了王海川的目光，于是他试图与当地居民进行更加深入的对话。

王海川说，项目之初他只是关注铜元局里的这些被世人忘却的贫困群体，所以他想



采用艺术课程的形式，吸引他们前来参加活动，让他们以不同的媒材进行创作并把作品展出。后来，随着各种活动不断开展，短期的工作坊逐渐深化为当地居民与重庆艺术家、乃至外来艺术家之间的深刻对话。对王海川来说，项目成了一种社会干预，它审视了社会制度和某些生活环境会怎样塑造人们的心情，如何影响他们在应对各种环境时的言行举止。

扩大的视野

在忘我投身于项目过程中时，他感到绘画形式无法全面的表达他在铜元局期间获得的感悟和积淀，于是他开始寻找新的创作媒介。最终他选择了装置这一形式，并称这是“对绘画的升级”，能够促使自己把焦点更多地放在建筑物本身。

王海川的《铜元局》项目曾受邀参加多项艺术展览，而装置作品《铜元局：七天》最终入选2017年第十一届上海双年展。

在近期的作品中，王海川之所以将“无用”图像进行“回炉再创作”，根本上是源自《铜元局》项目期间对废弃家具的收集，以及当地居民因社会变迁而“不再被人们需要”的窘迫现状。事实上，王海川想为当地居民建立一个能够倾诉衷肠的“圣地”，让他们把心中的五味杂陈尽情翻出、一吐为快，这种源于灵魂深处的触动是他创作《七天》的动力所在。

王海川通过艺术创作将这些被世人遗忘的人和事收集起来，赋予他们新的生命、身份和目的。希望藉此重新唤起世人的关注，让这些人和事不至于悄无声息地湮没在岁月的滔滔洪流之中。

以上我们对王海川的职业生涯和艺术经历做了简要介绍，相信能帮助大家理解本次参展作品中的诸多意象元素。此外，这位艺术家的足迹遍及西藏及中国各地，也去过德国、俄罗斯、日本、伊朗和等国，这位艺术家的足迹遍及中国各地，但这只能帮助我们管中窥豹，无法让我们把握整幅作品的旨趣。

在创作中，王海川不会就某个画面元素做过多的演绎和发挥，他侧重于为观者讲述一段源于现实却又游离于现实的故事。因此，观者不必为某个意向元素而陷入冥思苦想，这会让我们见木而不见林，最终忽略了整幅画作的意涵。不妨试着把某些深奥的元素暂时放下，从整体上尝试理解，这时你会蓦然发现，原来一段奇妙的故事正在等待我们聆听……



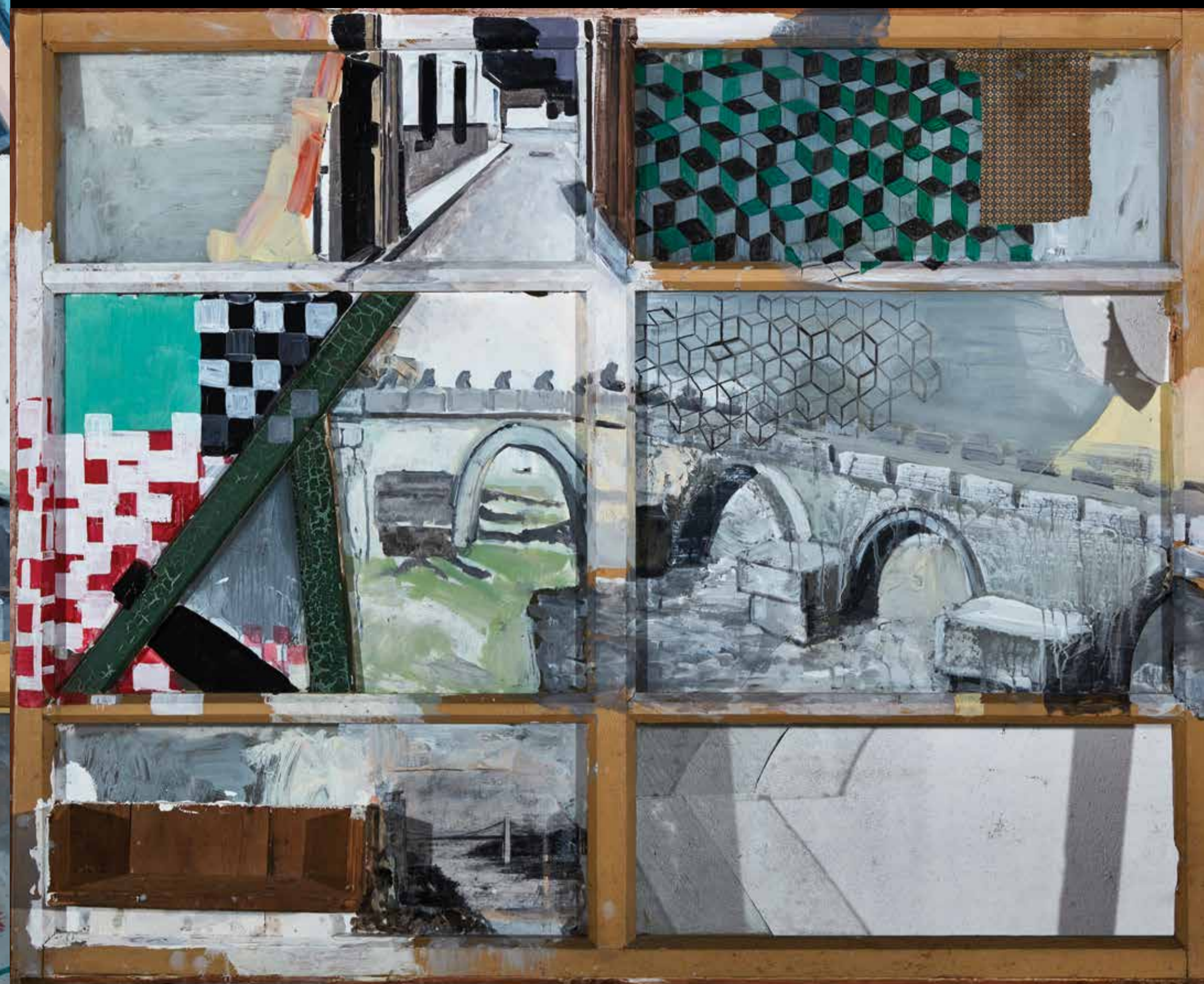
Painting on iron sheet during Wang Haichuan's artist residency in Iran, Teheran, 2013
伊朗德黑兰，艺术家驻留期，艺术家于铁皮上作画



Diary I 铜元局日记 1 Mixed media on recycled windows 玻璃窗户综合材料 102 cm x 125 cm 2017



Diary 2 铜元局日记 2
Mixed media on recycled windows
玻璃窗户综合材料
102 cm x 125 cm
2017



Diary 3 铜元局日记 3
Mixed media on recycled windows
玻璃窗户综合材料
102 cm x 125 cm
2017

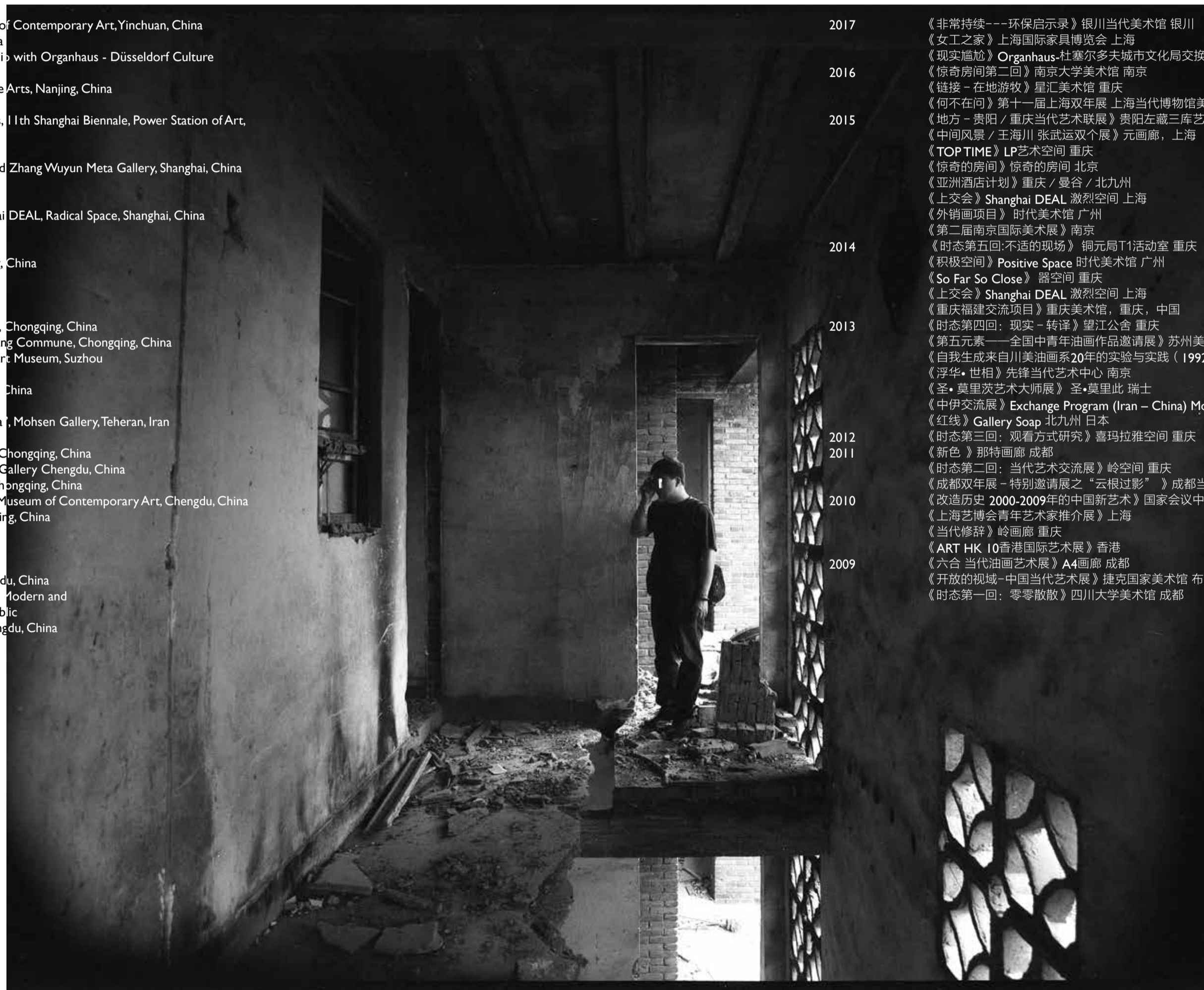
1968 Born in Jilin, China
1997 Graduated from Sichuan Fine Arts Institute
2007 Wang Haichuan currently lives in Beijing and Chongqing

SOLO EXHIBITIONS

- 2012**
- Tongyuanju TRAVEL, Tongyuanju Chongqing, China
 - Tongyuanju 7DAYS, Organhaus Art Space, Chongqing, China
- 2011**
- Tongyuanju 16.9M² (Provincial Youth) Tongyuanju, Chongqing, China
- 2010**
- The Note of Staying, Gaudi Gallery, Beijing, China
 - Tibetan Paper, Zdeněk Sklenář Gallery, Prague, Czech Republic

GROUP EXHIBITIONS

- 2017**
- Very Sustainable - Environmental Revelation, Yinchuan Museum of Contemporary Art, Yinchuan, China
 - Her Universe, China International Furniture Fair, Shanghai, China
 - Realistic Embarrassment, Artist Residency Program in partnership with Organhaus - Düsseldorf Culture Office, Düsseldorf, Germany
- 2016**
- Silk Road International, Art Museum of Nanjing University of the Arts, Nanjing, China
 - Links, Locality and Nomadism, GCA Center, Chongqing, China
 - Why not Ask Again? Arguments, Counter-arguments, and Stories, 11th Shanghai Biennale, Power Station of Art, Shanghai, China
- 2015**
- Place Contemporary Art Exhibition, Guiyang, China
 - Intermediate & Sceneries, Joint Exhibition by Wang Haichuan and Zhang Wuyun Meta Gallery, Shanghai, China
 - Top Time, LP Art space, Chongqing, China
 - The Cabinet of Ronder, Beijing, China
 - Real Estate/Landscape, Chongqing, Bangkok, Kitakyushu, Shanghai DEAL, Radical Space, Shanghai, China
 - Export Painting, Time Museum, Guangzhou, China
 - The 2nd Nanjing International Art Festival, Nanjing, China
- 2014**
- Eurekaaaa !!! 5, Malaise dans l'esthétique, Tongyuanju, Chongqing, China
 - Positive Space, Times Museum, Guangzhou, China
 - So Far So Close, Organhaus Art Space, Chongqing, China
 - Deal, Radical Space, Shanghai, China
 - Chongqing & Fujian Exchange Program, Chongqing Art Museum, Chongqing, China
- 2013**
- Eurekaaaa !!! 4 Reality and The Aesthetic Regime of Art, Wangjiang Commune, Chongqing, China
 - Fifth Element - National Youth Oil Painting Exhibition, Suzhou Art Museum, Suzhou
 - Be Conscious of Yourself, Suzhou Art Museum, Suzhou, China
 - Flashy World, Avant-Garde Contemporary Art Center, Nanjing, China
 - St. Moritz Art Masters, Engadin, Switzerland
 - Organhaus-Rybon Exchange Residency Program "Iran and China", Mohsen Gallery, Teheran, Iran
 - Red Line, Soap Gallery, Kitakyushu Japan
- 2012**
- Eurekaaaa !!! 3 A Study on the Way of Seeing, Himalayan Space, Chongqing, China
- 2011**
- New Colour -- L-Art Gallery Grand Opening Exhibition, L-Art Gallery Chengdu, China
 - Eurekaaaa !!! 2 Contemporary Art Exhibition, Ceiling Gallery, Chongqing, China
 - Chengdu Biennale Changing Vistas Creative Duration, Chengdu Museum of Contemporary Art, Chengdu, China
- 2010**
- Reshaping History of Chinese New Art from 2000 to 2009, Beijing, China
 - Shanghai Art Fair Emerging Artists Exhibition, Shanghai, China
 - Ways of Seeing, Ceiling Gallery, Chongqing, China
 - ART HK 10, Hong Kong
- 2009**
- Six Directions: Contemporary Art Exhibition, A4 Gallery, Chengdu, China
 - Open Vision - Exhibition of Contemporary Chinese Collection, Modern and Contemporary Art of the National Gallery, Prague, Czech Republic
 - Eurekaaaa !!! 1 Art Exhibition, Sichuan University Museum, Chengdu, China



1968 出生于吉林。
1997 毕业于中国重庆四川美术学院油画系
2007 至今 工作、生活重庆

个展

- 2012**
- 《铜元局 - 七天》重庆器空间
 - 《铜元局 - 旅行》重庆铜元局现场
- 2011**
- 《铜元局 - 16.9M²》(外省青年)重庆铜元局现场
- 2010**
- 《藏纸》斯克纳画廊 布拉格
 - 《居·注》高地画廊 北京

群展

- 2017**
- 《非常持续——环保启示录》银川当代美术馆 银川
 - 《女工之家》上海国际家具博览会 上海
 - 《现实尴尬》Organhaus+杜塞尔多夫城市文化局交换驻留
- 2016**
- 《惊奇房间第二回》南京大学美术馆 南京
 - 《链接 - 在地游牧》星汇美术馆 重庆
 - 《何不在问》第十一届上海双年展 上海当代博物馆美术馆 上海
- 2015**
- 《地方 - 贵阳 / 重庆当代艺术联展》贵阳左藏三库艺术区, 贵阳
 - 《中间风景 / 王海川 张武运双个展》元画廊, 上海
 - 《TOP TIME》LP艺术空间 重庆
 - 《惊奇的房间》惊奇的房间 北京
 - 《亚洲酒店计划》重庆 / 曼谷 / 北九州
 - 《上交会》Shanghai DEAL 激烈空间 上海
 - 《外销画项目》时代美术馆 广州
 - 《第二届南京国际美术展》南京
- 2014**
- 《时态第五回:不适的现场》铜元局T1活动室 重庆
 - 《积极空间》Positive Space 时代美术馆 广州
 - 《So Far So Close》器空间 重庆
 - 《上交会》Shanghai DEAL 激烈空间 上海
 - 《重庆福建交流项目》重庆美术馆, 重庆, 中国
- 2013**
- 《时态第四回:现实 - 转译》望江公舍 重庆
 - 《第五元素——全国中青年油画作品邀请展》苏州美术馆
 - 《自我生成来自川美油画系20年的实验与实践(1992-2012)邀请展》苏州美术馆
 - 《浮华·世相》先锋当代艺术中心 南京
 - 《圣·莫里茨艺术大师展》圣·莫里茨 瑞士
 - 《中伊交流展》Exchange Program (Iran - China) Mohsen Gallery 德黑兰
 - 《红线》Gallery Soap 北九州 日本
- 2012**
- 《时态第三回:观看方式研究》喜玛拉雅空间 重庆
- 2011**
- 《新色》那特画廊 成都
 - 《时态第二回:当代艺术交流展》岭空间 重庆
 - 《成都双年展 - 特别邀请展之“云根过影”》成都当代美术馆 成都
- 2010**
- 《改造历史 2000-2009年的中国新艺术》国家会议中心 北京
 - 《上海艺博会青年艺术家推介展》上海
 - 《当代修辞》岭画廊 重庆
 - 《ART HK 10香港国际艺术展》香港
- 2009**
- 《六合 当代油画艺术展》A4画廊 成都
 - 《开放的视域-中国当代艺术展》捷克国家美术馆 布拉格
 - 《时态第一回:零零散散》四川大学美术馆 成都

“We will never really know why the chance encounter of an umbrella and a sewing machine took place on a dissecting table, nevertheless, two of these objects, captured on a painting, create a perfect and complete picture.”

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“雨伞为什么能和缝纫机在手术台上偶遇，我们不得而知。但是我们可以看到，它们的图像虚妄的连接在一起，组合成一幅共同的，完美的绘画。”

Kang Xueru
康学儒

Barbershop (detail) 理发店 (局部)
Acrylic on canvas 布面丙烯
60 x 80 cm
2016

