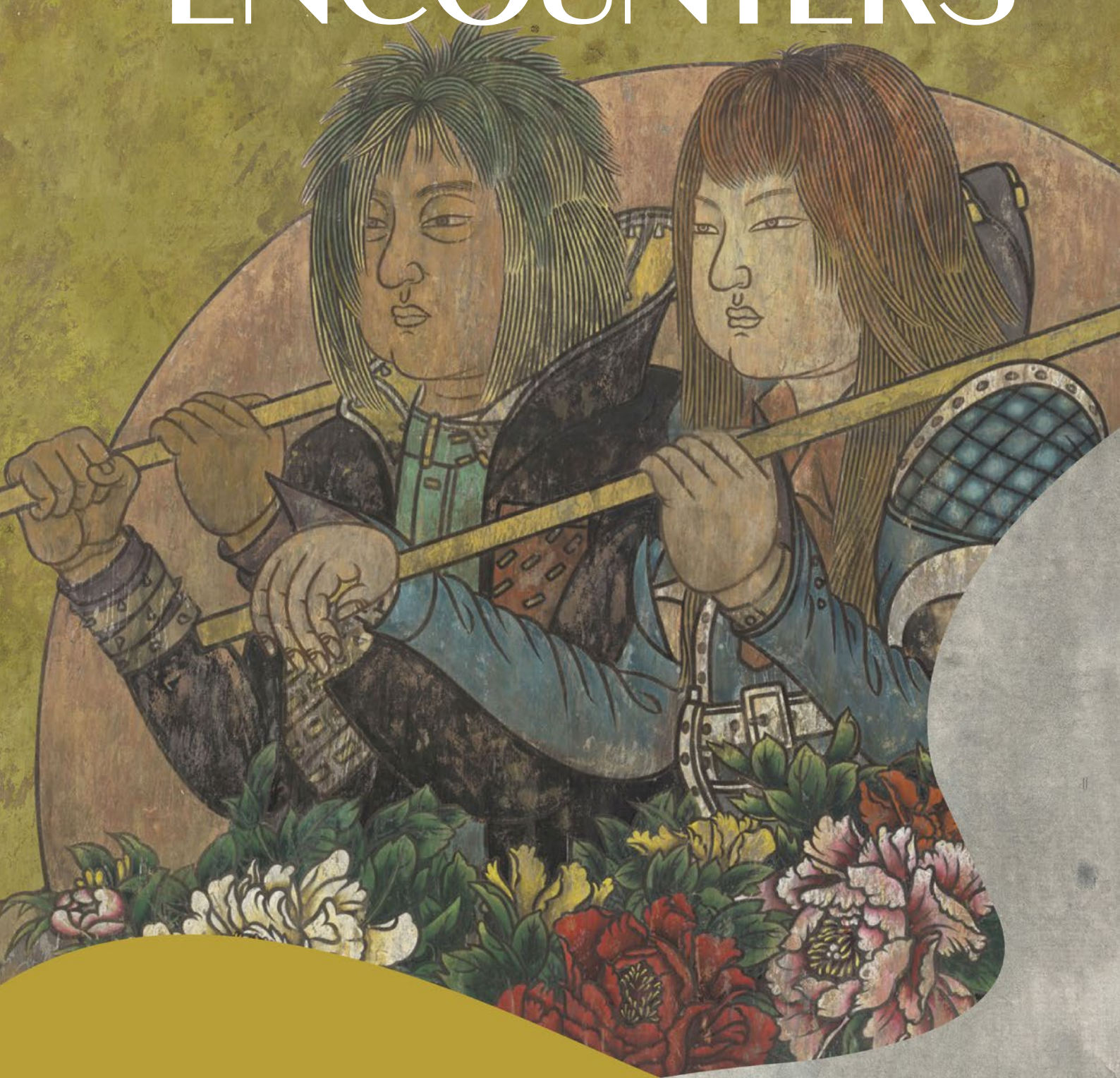


HEJIAN SOLO EXHIBITION  
CLOSE 不甜 何剑个展  
ENCOUNTERS



2021-11.7-12.30



# CONTENT

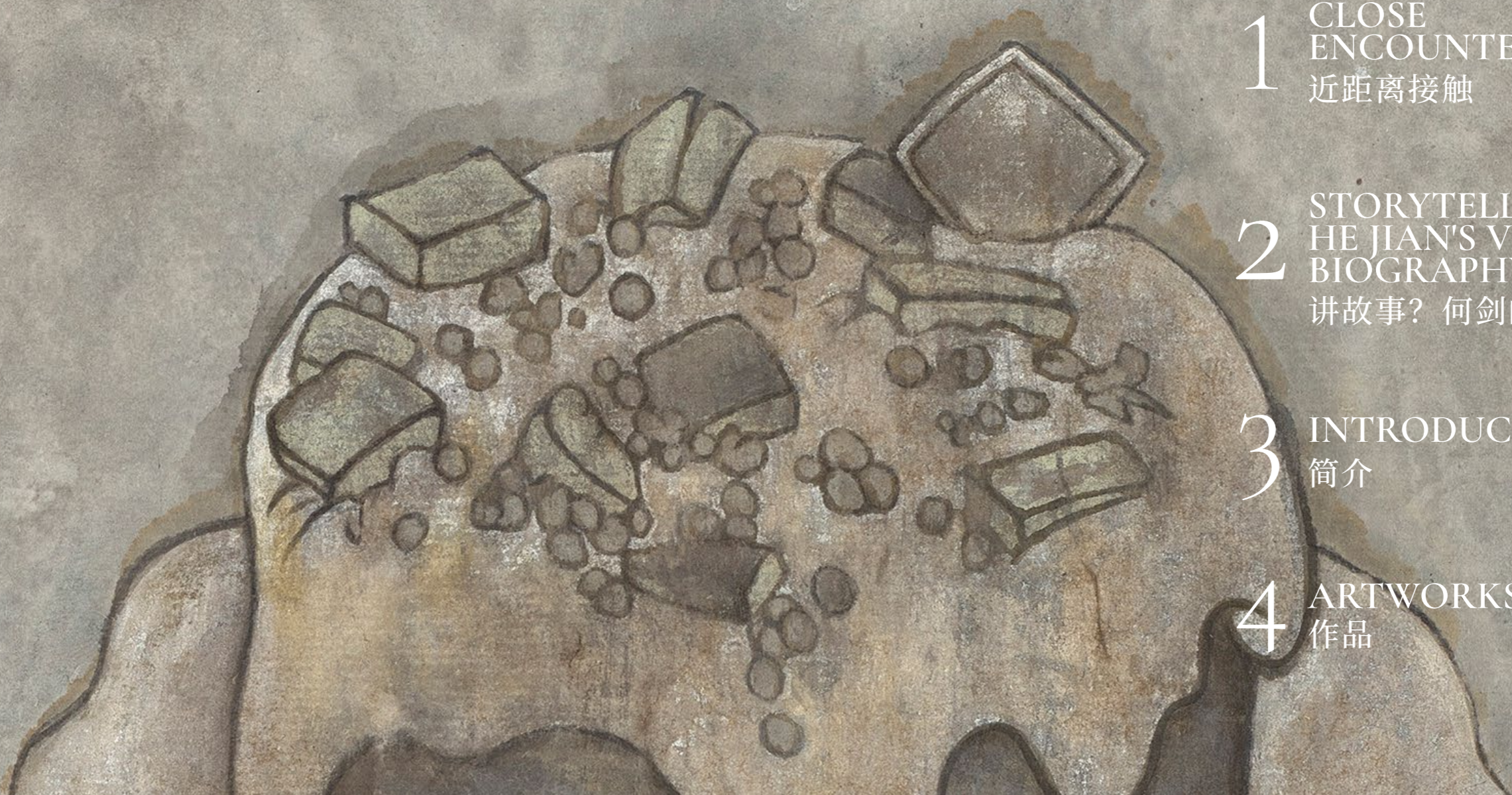
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# CLOSE ENCOUNTERS



近  
距  
离  
接  
触

栾志超 | 译  
By Liya Prilipko



何剑是一位真正的诗人，书写平淡、日复一日的日常世界，室内家居，餐桌上的生活，人类周遭的器物，以及它们从容自在、毫不起眼的存在。他赋予那些绝非大规模的、容易被遗忘的事件，以及身体生存、自我维护或小型娱乐不足为道的行为以魅力和独特性。一些被描绘的事件比其他的事件更有意义，如婚礼，或是世界秩序的变化（比如说疫情）所带来的新的生活境况。但在这些事件中，何剑把焦点放在了最普通不过的事情上——吃、喝、坐、行走、抽烟、谈话、拥抱、彼此依靠，与某人或某物在一起。将这些习以为常、总被忽略的事情呈现在观众的面前，何剑创造了“近距离接触”的机会，而且是以一种最为诗意的方式。他为这样的接触所创造的场景的诗意并不体现在什么，而是体现在如何。何剑在他的实践中所采用的描绘方式使得最普通的场景显得如此特别，让毫不起眼变得令人难忘，让日复一日变得有趣且迷人。

He Jian is a true poet of the everyday world of routine and repetition, the household interiors, the life on the table, the artifacts that surround humans, and their unhurried unremarkable existence. He awards the events that are not at all large-scale, forgettable instances and trivial acts of bodily survival, self-maintenance, or petty entertainment with charm and singularity. Some of the portrayed events are more significant than others, like weddings, or new life circumstances brought by the changing world order (think pandemic, for example), but amidst these events, it is the most commonplace that He Jian turns the spotlight on - eating, drinking, sitting, walking, smoking, talking, embracing, leaning against each other, being in someone or something else's presence. Confronting the viewer's gaze with something so habitually overlooked, he creates the opportunity for Close Encounters, and he does it in the most poetic way.



The poetry of the scenarios he creates for such encounters is not so much in the WHAT, it is in the HOW. The manner of depiction He Jian adopts in his practice is what makes the most ordinary scenes so peculiar, what turns inconspicuous into memorable, and repetitive into curious and fascinating.



Checkered table cloths, lace placemats atop of electric appliances, and layered covers safeguarding sofas and armchairs - everything about He Jian's domestic interiors seems numbly ordinary and queasily familiar except for the striking out-of-place features of its inhabitants. Plump faces, almond-shaped downcast eyes beneath defined narrow brows, well-formed noses, and full lips recessed into fleshy cheeks. They look as if they have stepped down from the murals of the ancient Chinese temples and grottoes.

Their celestial vehicle, an auspicious cloud, is almost always hovering close by. Their hands should have been held in gestures of mudras, instead, elegantly curved, with slender long fingers, they are holding on to books, cigarettes, stuffed pandas, lollipops, teacups, or reaching out to tune up the volume of the radio. Yet their stiff facial expressions remain undisturbed by the material clutter of their immediate surroundings. They are apprehended by the state of eternal stillness.



格子桌布，电器上的花边餐垫，以及保护沙发和扶手椅的多层套子——何剑所绘制的室内家居中的每一样东西似乎都普通到令人麻木，熟悉到令人厌烦，只有居住其中的人表现出惊人的不合时宜。圆鼓鼓的面庞，轮廓分明、细长的眉毛，眉毛下方是低垂的杏眼，笔挺的鼻子，以及丰满的双唇，凹陷在肉嘟嘟的双颊里。他们看起来就像是从中国古代寺庙和石窟的壁画中走出来的人物一样。

他们在天上的交通工具，一朵祥云，几乎总是盘旋在附近。他们的手本应像泥菩萨的姿态那般握着，然而，他们的手却弯曲成优雅的弧度，手指细长，拿着书本、香烟、熊猫毛绒玩具、棒棒糖、茶杯，或是在伸手调高收音机的音量。尽管如此，他们僵硬的面部表情并未被周遭物品的杂乱无章所影响。这些东西都被看作是处于永恒的静止之中。



何剑的其他系列作品描绘了构成我们日常生存的物品。一样样东西，不管是流行的中国糖果、装饰豪华的三层生日蛋糕、成堆的塑料管、凳子上堆成山一样的盘子、巨大的汉堡、香蕉船圣代，以及艺术家童年和青年时期的物品——唱片机、缝纫机、收音机，无不他的作品中占据着中心位置。

He Jian's other series of works depict items that comprise our daily existence. A single object, be it a popular Chinese candy, a lavishly decorated three-tiered birthday cake, piles of rolled plastic pipes, a tower of stacked dishes on a stool, a gigantic burger, banana split sundae, as well as objects that surrounded the artist in his childhood and youth - a record player, sewing machine, radio, take a center stage in his work.

在中国哲学中有一个假定，即通过对现实的微小方面进行细致研究，可以获得有关现实的整体认识。对自然界的研究，自然中的山、河、树、波浪、卷云、花和动物，尽管偶尔作为象征性的细节出现在何剑的作品当中，但大多数时候都让位于各种物体弯弯曲曲的图案。然而，在何剑对细节的高超把握下，这些作品不仅仅只是对事物的单纯描绘，还是勾勒出了时代的肖像。它们讲述故事，传递情绪和感受。何剑的收音机和留声机似乎是过去的肖像。温暖、多愁伤感、温和的戏谑，它们上演着集体性的怀旧情结。同时，他作品中带装饰的甜点则将与过去和耀眼的当下联系在一起。精心制作的奶油玫瑰、马卡龙和点滴的糖浆为优雅的甜点锦上添花。在松脆的华夫饼中，令人难以抗拒的甜点和冰激凌勺上还装饰着星星点点的蛋白霜、糖渍水果、坚果和浆果。它们唤起人们想欢庆的心情，并让人回想起在一起分享糖分带来的喜悦时所度过的那些甜蜜时刻。它们馥郁且诱人，带着有一点点多的糖霜，是否也在讲述有关诱惑、自我控制、罪感的愉悦、沉迷食物，或是贪食的故事？一个令人馋涎欲滴、巨大无比的牛肉汉堡呢？它们所讲述的这些故事，是关于丰盛、过度消费，还是食物浪费？换句话说，对于何剑来说，这从来都不仅仅只是一块蛋糕。

There is a premise in Chinese philosophy that knowledge about reality as a whole could be gained by minutely studying small aspects of it. The studies of the natural world,



its mountains, rivers and trees, waves and rolling clouds, flowers and animals, although occasionally present as symbolic details in He Jian's work, mostly give way to sinuous patterns of various objects. However, with He Jian's masterful cultivation of details, they are not just mere depictions of things, they are the portraits of the epochs. They tell stories, transmit emotions and feelings. He Jian's radios and gramophones appear to be the portraits of the past. Warm, sentimental, and gently comic, they play on a collective nostalgia. While his festooned confections link us both to the past and glaring present. Delicately piped buttercream roses, macaroons, and drips of syrup crown elegant patisseries. Irresistible pastries and scoops of ice cream in crunchy waffles are adorned with petite meringues, candied fruits, nuts, and berries. They invoke feelings of celebration and recall memories of sweet moments shared over a piece of a sugary delight. Voluptuous and seductive, with just a little too much frosting, are they also telling stories of temptation, self-control, guilty pleasure, food obsession, or gluttony? What about a mouthwatering, skyscraper-ous in size beef burger? Are these stories of abundance, over-consumption, or food waste, that it tells? In other words, with He Jian, it never is just a piece of cake.

通常情况下，对于具象作品，我们几乎立刻会产生试图命名我们所看到之物的欲望。这迫使艺术作品屈服于我们的意志——我们的第一印象和内心的期待。然而，何剑特有的艺术语言却激活了他的主题，吸引观者走出第一印象，在作品中流连忘返。

Often, with the figurative works, almost an immediate desire to try to name the things we see arises, which forces the artwork to bend to the will of our first impression and expectations. He Jian's peculiar artistic language, however, animates his motifs and engages the viewer to linger beyond the first impression.





画面的主体用精细的笔触精心勾勒，让人联想起传统的中国工笔画风格。线条内薄涂上了一层层的颜料。褪掉的蓝色、红色、绿色，往往被赤土色、泥赭色、芥末黄、棕色、棕灰色和碳黑色等大地色调所覆盖。艺术家用极具控制力的笔触模拟出了通常由时间、灰尘及湿度所留下的视觉印记。看起来似乎是磨损，带有不同色调的条痕及污渍的褪色区域，以及不规则的痕迹和溅洒，都是对艺术构思的表达。在他其他系列的作品旁——这些作品散发着如此鲜艳的色彩，给人一种刚刚完笔的感觉——这些有意“做旧”的作品显得更加黯淡无光。

The subject matter is meticulously outlined with finely drawn brushstrokes, reminiscent of the traditional Chinese gongbi style of painting. Within the lines are washes of layered colors. Faded blues, reds, greens are often overpowered by earthy tones of terracotta, muddy ochre, mustard yellow, tints and shades of brown, ashy-grey, and charcoal black. With brilliantly manipulated brushwork, the artist imitates the visual compliments usually left by time, dust, and humidity. What appears as abrasions, discolored areas with streaks and stains of different shades, irregular marks and spatters, are all manifestations of artistic conception. These intentionally 'aged' works look even bleaker next to his other series of paintings that radiate such vibrancy of colors that give an impression of being just recently finished.

在思考何剑的绘画时，我想到了敦煌石窟或是道教永乐宫大殿中墙壁上的斑驳画迹，以及这些壁画对神灵、菩萨和僧人的优雅描绘。在历史上，这些壁画始终都能唤起观者的敬畏之心。如今，何剑的绘画会给观者带来怎样的触动？何剑以壁画的方式来描绘日常生活中的场景，以及童年的记忆，将他的作品带入了一个独特的时间维度，给观者带来了一种深刻的、超现实氛围的观看体验。他的作品必然具有某种二元性，以及相应的为跨越或超越二元性所做出的努力。他的作品看起来既神秘又日常，既带着耐人寻味的古味，又带着出乎意料的现代气息。他的作品具有显而易见的中国元素和符号，轻而易举地就可以融入到有关什么是遗产、





价值、记忆、全球化、当代性等等这些全球对话当中。他的作品似乎也在质疑我们的现代价值和信仰体系，委婉但也好奇地提出问题：谁是我们的神？我们把什么放在敬奉的祭坛之上？

When contemplating He Jian's paintings, the mottled paint on the walls of the Dunhuang Grottoes or halls of the Taoist Yongle temple, and their elegant depictions of deities, bodhisattvas, and monks come to mind. Historically those murals have been invoking the attitude of awe in the onlooker. What sentiments do He Jian's painting impart to the viewer today? With a frescoesque mode of portraying the everyday life scenes as well as of his childhood memories, He Jian takes his works into a unique temporal dimension and gives a viewing experience a deeply surreal tinge. There is definitely some kind of duality about his works and a corresponding preoccupation between crossing or transcending it. They look both mystical and mundane, intriguingly ancient and unexpectedly modern. With identifiably Chinese elements and signifiers, his work fits easily into a global conversation of what is heritage, value, memory, globalization, and contemporaneity. They also seem to be questioning our modern value and belief system, implicitly yet inquisitively inquiring: Who are our Gods? What do we put on the altar of worship?

何剑的艺术实践无疑受到了中国古典绘画传统的影响，艺术家掌握关于历史作品的渊博知识，以及与之相关的大量主题及诗歌传统。然而在他的描绘中，何剑却通过当代的、世界性的意识过滤这些技术和主题，毫不费力地将它们编织在一起。

He Jian's art practice is undoubtedly informed by the traditions of Chinese classical paintings and the artist's vast knowledge of historical works, as well as the many motifs and poetic traditions related to them,

yet in his portrayals He Jian filters these techniques and themes through a contemporary, cosmopolitan consciousness, effortlessly weaving them together.

如果以一种全球的视角来观看何剑的作品，它们会挑战观者对绘画历史传统的认知，特别是这些绘画传统意味着怎样的中国性。何剑的作品彰显出他在处理中国艺术和社会所发生的转变时所表现出的独特性。通过对传统绘画技术和哲学的实验以及再利用，何剑确保它们仍将在未来的世代中留传下去。

If you look at his work from a global perspective, they challenge your perception of what historical traditions in painting and particularly the Chinese-ness of these painting traditions mean. His works demonstrate ingenuity with which He Jian processes the shift that has been taking place in Chinese art and society. By experimenting and repurposing traditional painting techniques and philosophies to such intriguing ends, He Jian guarantees their survival for future generations.



STORYTELLING?

HE JIAN'S  
VISUAL  
BIOGRAPHY

By Ning Jia 宁佳

何剑的视觉传记  
讲故事？





尤瓦尔·赫拉利曾在《人类简史：从动物到上帝》中声称：人类之所以成为地球主宰，就在于人类能创造并且相信“虚构的故事”。那么什么是人类“讲故事”的能力？我想艺术应该是其中的一种重要方式。

In his book *Sapiens: A Brief History of Humankind*, Yuval Noah Harari claimed that, what makes mankind the controller of the earth is our ability to create “fictional story” and our belief in it. Then what is the human ability of “storytelling”? I consider art one of the key ways to do so.

但在今天，这一能力却在新文化形态的扩张与转向下面临危机。表面上艺术创作形式上无限膨胀与多元化发展的新可能。但对于年轻艺术家而言，整体的发展格局却正在被不断地简化和压缩，并逐步靠近形而下的现实生活；其中包括“过度消费”、“科技崇拜”对人的种种“异化”和“迭代的”加剧，促使许多艺术家放弃了“虚构故事”的特权，而是通过“图像与语言”的双重实验回归艺术自身的世界，探求艺术寓意与日常文本之间的缺失，进入更为纯粹的描述与记录的场域，这种创作本身还隐含着一种方法论的自觉，何剑正是这样的一位探索者。

Today, however, this capacity is in crisis due to the expansion and shift of new cultural forms. Seemingly, there are new possibilities for infinite innovation and diversified extension in the forms of artistic creation. Nevertheless, what the young generation artists are confronting is that the overall development environment is being constantly simplified and compressed, and is gradually approaching the physical real life. Among all these, the aggravation of “alienation” and “iteration” of human beings because of “over-consumption” and “technology worship” impel many artists to abandon their privilege of “fictional storytelling”, instead return to the world of art itself through the dual experimentation of “image and language”, to explore the gap between artistic allegories and everyday stories, hence enter a much more pure field of description and documentation.



There's a kind of methodological consciousness implicitly embedded in such creation, of which He Jian is constantly practicing.



作为一位以水墨为主要媒介创作的艺术家，何剑和我们习惯见到的艺术家不同。他的作品特点总是敏感于当下的文化特点及肉身经验，注重“日常生活”和“陌生经验”的关系表述，擅长利用流行图像进行一种合乎传统造型的图像改造方式，开始全面进入观念叙述阶段：即一种重视个人生存状态，以及尊重现实生活的基本态度；并自觉地将的现实体验和自我生存的“物化”作为其绘画表现的主题。

As an artist who works mainly with ink, He Jian is different from the artists that we have been accustomed to. His works are always featured by being sensitive to the current cultural characteristics and bodily experience, with emphasis on the relationship between “daily life” and “unfamiliar experience”, specializing in employing popular images to make visual transformation yet conforming to the traditional style, thus stepping into the conceptual narrative stage in all respects: that is to say, a basic attitude of attaching importance to the state of personal existence and paying respect to real life; meanwhile, consciously taking his experience of reality and the "materialization" of self-existence as the theme of his painting.

实际上 2000 年以来，何剑的艺术创作环境就不得不面对资讯的辐射与蔓延，图像的泛滥与更新。这也使得作为传统国画出身的艺术家们创作都难以绕过全球化、图像化、市场化等社会图景，也难以回避新兴艺术形式的冲击，这恰好也是何剑创作主要面对现实困境和长期思考的问题。

In fact, since 2000, He Jian's art creation has had to confront a situation: the radiation and contagion of information, the proliferation and renewal of images. This makes it difficult for artists with professional training of traditional Chinese painting to escape from the social landscape of globalization, pictorialization and marketization, or to avoid the impact of emerging art forms, which happens to be the realistic dilemma and long-term reflection of which He Jian's creation has to deal with most of the time.



所以在创作逻辑上，何剑的作品选择使用了一种紧密结合了大众浅层意识的自我图像的变迁、延伸与创新的方式；从而让他的画面内容直接明了，呈现简单易读的视觉特征。比如他早期《婚纱》、到成熟时期的《面孔》、《陈家大院》系列，乃至近作《百糕图》。看似从人到物这样的题材不断转换，实际上他始终关注的是伴随个人成长的拜物浪潮之下的空虚和困顿，寻找的是物质生存压力之下的精神向度。而这种背景得以成立的原因就在于今天城市新文化中最重要的新情况就是文化诉求是通过消费与不断的再生产进入到每个人的日常行为中来，从而使个人的审美趣味对社会和文化的作用也愈来愈有效。所以作为身份特殊的消费者和生产者，艺术家不但能够消费图像，同时也有能力创造图像，并使之在文化圈内广泛传播。这样的新情况，也代表社会文化系统已发生了根本的变化，也随着文化的流变和弥散而产生了跨媒介和跨区域的迅速发展，应该说何剑敏感地判断出了自己的现实处境。

Therefore, in terms of the logic of creation, He Jian chooses to apply a way of variation, extension and innovation of self-images that are closely integrated with the superficial consciousness of the public into his works, thus making the content of his images straightforward, with simple and accessible visual characteristics. For example, from his early “Wedding Dress”, to the more mature “Face series” and “Courtyard of Family Chen series”, and even his recent “Pastries”, there's seemingly a subject change from people to objects, but what he actually concerns is always the emptiness and distress under the wave of fetishism that accompanied his personal growth all the way, and the pursuit of the spiritual dimension under the pressure of material existence. This context becomes valid only because the most important new situation in today's new urban culture is that cultural demands are entering everyone's daily behavior through consumption and constant reproduction, thus making individual aesthetic interests exert a more and more effective influence on society and culture.



Therefore, as consumers and producers with special status, artists are not only the consumer of images, but also able to create them and make them widely available in cultural circles. Such a new situation also signals that the social and cultural system has undergone a fundamental change, and a rapidly cross-media and cross-regional development due to cultural flux and diffusion. It should be said that this is also the reality of his situation that He Jian has sensitively perceived.

在 2020 年以来，何剑逐步放大用自己的生存境遇、情感体验、图像生产、语言实验多个环节，从他的视角，在我们熟悉的生活表象里切下一个个不同的截面，生成一幅幅鲜活的视觉图景，借此构建个人化的视觉传记。在他新作《大汉堡》、《生日蛋糕》等作品中去除了欲说还休的含蓄，强化了斑驳、腐败的肌理，传达躁动、惆怅、反叛的个人情绪，通过构建充满强烈异质感的现场来投射当代艺术观念与审美趣味的界线。所以，何剑的作品不同于我们常见的的心灵独吟，在肆意简单的物欲狂欢背后，他用图像为观众制造一个本质上乐观的、人工的、视觉的乌托邦。其本质上还是想表达个体的理想与希望，这常常是艺术家的纠结与矛盾的生命过程，也是他的宿命。

Since 2020, He Jian has been gradually amplifying his own existential situation, emotional experience, image production, and language experimentation, cutting several different cross-sections of our familiar life from his perspective, generating many vivid visual pictures, thereby articulating a personalized visual biography. In his new works such as "Big Mac" and "Birthday Cake" he gets rid of the hesitation and unspoken ambiguity, and strengthens the texture of mottledness and corruption, conveying his personal emotions of restlessness, melancholy and rebellion, projecting the boundary between contemporary art ideas and aesthetic interests by constructing a scene of strong heterogeneity. Therefore, He Jian's works are different from the solitary chants of the mind that we are familiar with.

Behind the reckless and simple materialistic carnival, he is creating a substantially optimistic, artificial and visual utopia for the audience in a pictorial way. In essence, what he wants is still to express individual ideals and hopes, which is often the artist's tangled and contradictory life process, as well as his destiny.



显然，尽管何剑的艺术创作并没有完全逃离出精英意识和社会反映论的范畴，但却在社会现实和个体的关系上给当代文化做出了新的描述。在卸去了沉重的历史使命感，扬弃了传统的宏大叙事情节之后，通过对人、物、场域的描述，何剑将精英意识同消费文化巧妙地结合，将形而上的理性精神演绎为形而下的个体感受。所以现在来看何剑的作品，其最大魅力就在于艺术家通过个人化的视觉系谱来展现一条充满抗争的精神道路，并在日常的来回奔波中探寻已日渐消散的心灵童话。

Obviously, although in He Jian's art creation, there's no complete escape from the realm of elite consciousness and the paradigm of social reflection, his works build a new description of contemporary culture in terms of the relationship between social reality and the individual. After removing the burdensome sense of historical mission and abandoning the traditional grand narrative complex, through the picturing of people, objects and contexts, He Jian sophisticatedly combines elite consciousness with consumer culture, interpreting the metaphysical rational spirit into the physical individual sensation. Therefore, when we look at He Jian's works now, their greatest charm is implicated in the artist's attempt to show a spiritual path full of resistance through his personalized visual genealogy, and to explore the fading fairy tale of the soul through his fully engagement in the daily life.



# ARTIST PROFILE

何剑



He Jian

Born in 1978 in Sichuan, China.

At present, lecturer of the Chinese Painting Department of Sichuan Fine Arts Institute.

2000 Graduated from the Chinese Painting Department of Sichuan Fine Arts Institute

何剑

1978年生于四川广元。

2000年毕业于四川美术学院国画系并获学士学位。

2002年至今任教于四川美院中国画系。



## Exhibition:

- 2020 The File: A Closed Loop of the Gradual Formation: a Special Exhibition for the Fifth Anniversary of Annual Review of China Contemporary Ink Art Museum of Nanjing University of the Arts Nanjing China
- 2020 The Exhibition of Chinese Hue Art Paintings, Chengdu, China
- 2019 A Confrontation of Ideals – Anren Biennale 2nd, Anren, Chendu, China
- 2019 Stretch Long and Unbroken – China and Germany Art Invitational Exhibition, Kunsthaus Taunusstein, Germany
- 2019 Parallel and Interweaving – Fujian and Chongqing Contemporary Art Invitational Exhibition, Xuanzhi Art Museum, Fujian, China
- 2019 Quotidian Poetry – Sichuan Fine Arts Institute Exchange Exhibition, Chini Gallery, Taipei, Taiwan
- 2018 PERFECT – Buddhism and Art Exhibition, Putian Art Museum, Fujian, China
- 2018 “Outpost” Art Project, Xiamen International Conference Center, China
- 2016 The 10th National Exhibition of Chinese Hue Art Paintings 2016, Chinese Art Museum, Beijing, China
- 2016 The 17th Asian Art Biennale Bangladesh 2016, National Fine Art Gallery, Bangladesh Shilpakala Academy, Dhaka, Bengal
- 2016 Root Scene – Chinese Contemporary Art Exhibition, China Exchange UK, London, UK
- 2015 Reflections of Spring, Art Seasons, Beijing
- 2014 One the Road – Nomination Exhibition of Chinese Young Artists, Guan Sanyue Art Museum, Shenzhen, China
- 2014 Variation: Contemporary Chinese Ink Art Series II, Hive Center for Contemporary Art, Beijing, China
- 2014 Social Landscape – The “Landscape Narration” in Chinese Contemporary Painting as well as Its Cultural Concept Changes, East Lake Park, Chengdu, China
- 2014 Lesser Logic – Linguistic Encoding and Discursive Expression in Contemporary Art, Parkview Green Art Gallery, Beijing, China
- 2014 Invitation Exhibition of The New Gongbi (Chinese Fine Brush) Painting, Jiangsu Art Museum, Nanjing, China
- 2013 Rewriting the Landscape: INDIA and CHINA, National Museum of Modern and Contemporary Art, Korea
- 2012 The Cingjing – New Ink Joint Exhibition, Red Gate Gallery, Beijing, China
- 2012 Eternal Wave – Solo Exhibition by He Jian, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2012 Social Landscape – The First Suzhou Jinji Lake Biennale, Basel Contemporary Art Museum, Suzhou, China
- 2011 Harmonious•Beautiful – The Inaugural Exhibition of the Sichuan Gongbi (Chinese Fine Brush) Painting Association and The Invitation Exhibition of Gongbi Painting Masters, Sichuan Museum, Chengdu, China
- 2010 Tips – Contemporary Ink Art Exhibition, My Humble House Art Center, Taipei
- 2010 Disguised History – Solo Exhibition by He Jian, Art Seasons, Singapore

## 展览:

- 2020年 | 档案：逐渐形成的闭环——中国当代水墨年鉴五周年特展（南京艺术学院美术馆 南京）
- 工在当代——中国工笔画学术邀请展（东郊记忆展览馆 成都）
- 2019年 | 共同的神话——第二届安仁双年展主题展（安仁古镇 成都）
- 绵延——中德当代艺术邀请展（陶努斯施泰因现代艺术博物馆 德国）
- 平行与交织——闽渝当代艺术邀请展（玄之美术馆 福州）
- 日常诗——四川美术学院交流展（采泥艺术 台北）
- 2018年 | 心物之距——何剑个展（之空间 重庆）
- 圆融——佛教与艺术展（莆田市美术馆 福建）
- 艺术厦门前哨艺术项目（亚洲现场 厦门国际会展中心）
- 2017年 | 德国卡尔斯鲁厄艺博会（亚洲现场艺术项目 卡尔斯鲁厄 德国）
- 西南中国——茁壮成长的力量当代艺术展（中国文化中心 悉尼 澳大利亚）
- 2016年 | 工在当代——第十届中国工笔画展（中国美术馆 北京）
- 见微知著——小幅工笔画作品展（高地美术馆 长沙）
- 第17届孟加拉亚洲艺术双年展（国家艺术画廊 达卡 孟加拉）
- 根脉的现场艺术作品展（中国文化中心 伦敦 英国）
- 2015年 | 春天的心志——朝向礼乐秩序的图像叙事（季节画廊 北京）
- 以大观小——当代水墨联展（格蕊莉画廊 上海）
- 2014年 | 在路上 – 中国青年艺术家作品提名展（关山月美术馆 深圳）
- 变异 – 中国当代水墨大展（蜂巢当代艺术中心 北京）
- 社会风景 – 中国当代绘画中的风景叙事（东湖公园 成都）
- 小逻辑 – 当代艺术的语言编码与话语表述（芳草地空间 北京）
- 工笔新语 – 2014 新工笔画邀请展（江苏美术馆 南京）
- 2013年 | 时态第四回 – 日常转译（望江公社 重庆）
- 重绘风景 – 来自中国和印度的当代艺术（韩国国立现当代艺术馆 首尔 韩国）
- 2012年 | 清境 – 新水墨联合展（红门画廊北京）
- 永不消失的电波 – 何剑作品展（Richard Koh 画廊 吉隆坡）
- 社会风景 – 2012 苏州金鸡湖双年展（巴塞艺术中心 苏州）
- 2011年 | 和美 – 首届四川省工笔画学会作品邀请展（四川博物院 成都）
- 2010年 | 寒舍秘笈 – 两岸水墨展（寒舍空间 台北）
- 伪装的历史 – 何剑作品展（季节画廊 新加坡）



2009 Water and Color – Contemporary Ink Art Exhibition, Today Art Museum, Beijing, China  
2008 Post Traditional Art+ Shanghai Gallery, Shanghai, China  
2007 Sichuan School of painting 30 Years, Beijing, China  
2007 Word of Mouth from the Four Corners – The 3rd Guiyang Biennial Art Exhibition, Guizhou, China  
2006 The Self – made Generation: A Retrospective of New Chinese Painting Shanghai Zendai Museum of Modern Art, Shanghai China  
2005 Living in the World – Solo Exhibition by He Jian, Art Seasons, Beijing, China/ Singapore  
2004 L'un, L'autre – Contemporary Art Exhibition, Toulouse, France  
2004 Ideal of New Generation – Chinese New Generation Artist Award Exhibition, He Xiangning Art Museum, Shenzhen, China  
2003 Chongqing Peppers USA Tour (Ohio State University Art Museum, USA)  
2002 Art in History and Today, Opening Exhibition of Chongqing Art Museum, Chongqing, China  
2001 Chongqing Chillis, Kassel, Kulturbahnhofs, Germany  
2001 Huang Binhong Prize for New Sprouts of Chinese Painting, Beijing  
2001 “Models – Paintings on the Frame”, The 1st Chengdu Biennial Art Exhibition, Chengdu Contemporary Art Museum, Chengdu, China  
1999 Renew China – New Look of Chinese Painting from Sichuan Fine Arts Institute, Soobin Art Gallery, Singapore

## Collections:

Shanghai Art Museum  
Singapore Art Museum  
He Xiangning Art Museum  
Huang Binhong Art Museum  
Chengdu Contemporary Art Museum

2009年 | 水色 – 当代水墨艺术展 (今日美术馆 北京)  
2008年 | 后传统 (ART+ 画廊 上海)  
2007年 | 四川画派三十年 (中外博艺画廊 北京)  
口传与耳闻的四方 – 第三届贵阳艺术双年展 (贵阳)  
2006年 | 自我造局 - 2005 中国当代绘画展 (证大现代美术馆 上海)  
2005年 | 尘世 - 何剑个展 (季节画廊 北京 / 新加坡)  
2004年 | 少年心气 - 中国新锐绘画奖作品展 (何香凝美术馆 深圳)  
彼·此——中法文化年四川美院当代艺术作品展 (图鲁兹 法国)  
2003年 | 重庆辣椒美国巡回展 (俄亥俄州立大学美术馆等 美国)  
全国九大美术学院国画系教师作品邀请展 (西安美术学院美术馆 西安)  
2002年 | 耐人寻味的艺术 - 重庆美术馆开馆展 (重庆美术馆 重庆)  
2001年 | 样板·架上 - 首届成都双年展新人展 (成都现代艺术馆 成都)  
黄宾虹奖 - 中国画新秀作品展 (获金华奖 金华 浙江)  
重庆辣椒 (卡塞尔 Kulturbahnhof 德国)  
1999年 | 更新中国 - 来自四川美院的国画新感受 (斯民艺苑 新加坡)

## 公共收藏:

上海美术馆  
新加坡美术馆  
何香凝美术馆  
黄宾虹美术馆  
成都现代艺术馆





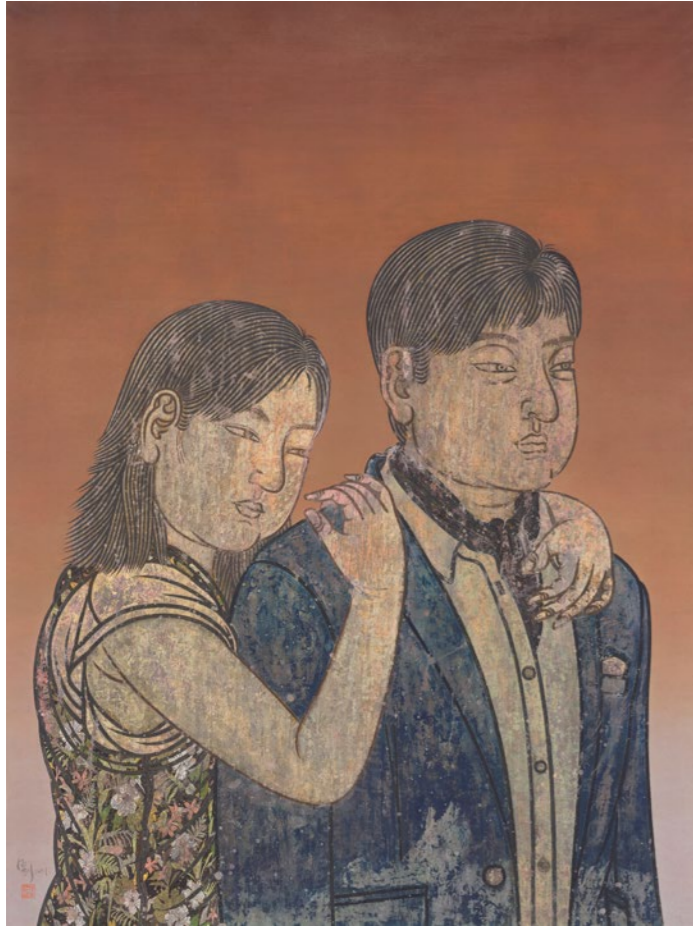
# EXHIBITION WORKS



展览  
作品







Face series 36  
面孔系列之三十六  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*165 x 123 cm*  
2021



Birthday Cake No.4  
生日蛋糕 No.4  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*95 x 121 cm*  
2021



Nice Weather  
天气正好  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*190 x 170 cm*  
2021



Big Cake  
大蛋糕  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*136 x 175 cm*  
2019





Faces 2020  
面孔 2020  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

145 x 188 cm  
2020



Family series 8  
家系列之八  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

145 x 185 cm  
2021



Family series7  
家系列之七  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

150 x 180 cm  
2016



Fields of Hope  
希望的田野  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

46 x 36 cm  
2021





Pastries No.1  
百糕图 No.1  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.3  
百糕图 No.3  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.2  
百糕图 No.2  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.4  
百糕图 No.4  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020





Pastries No.5  
百糕图 No.5  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.7  
百糕图 No.7  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.6  
百糕图 No.6  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.8  
百糕图 No.8  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020





Pastries No.9  
百糕图 No.9  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



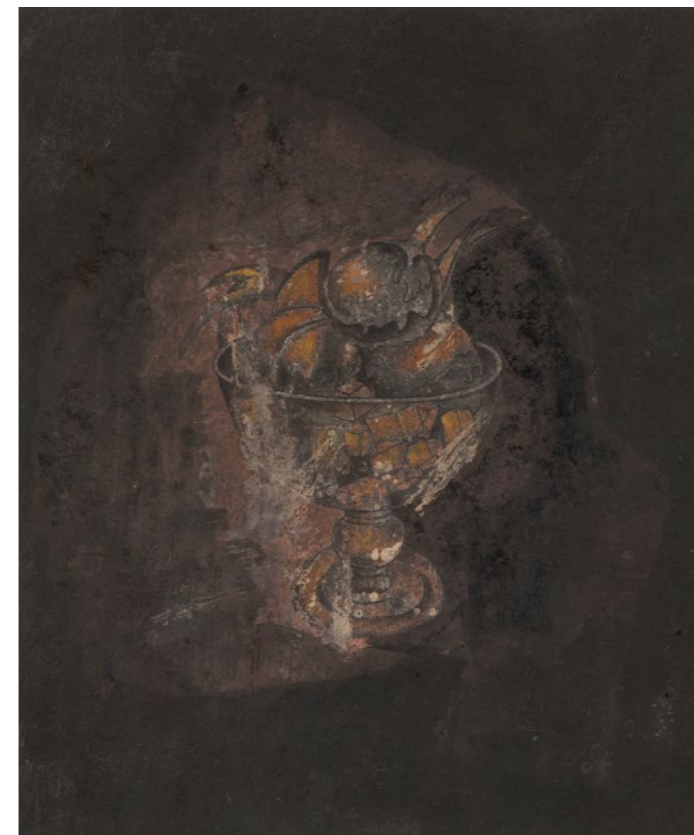
Pastries No.11  
百糕图 No.11  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.10  
百糕图 No.10  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.12  
百糕图 No.12  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020





Pastries No.13  
百糕图 No.13  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 24.5 cm*  
2020



Pastries No.19  
百糕图 No.19  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*29 x 25 cm*  
2021



Pastries No.14  
百糕图 No.14  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

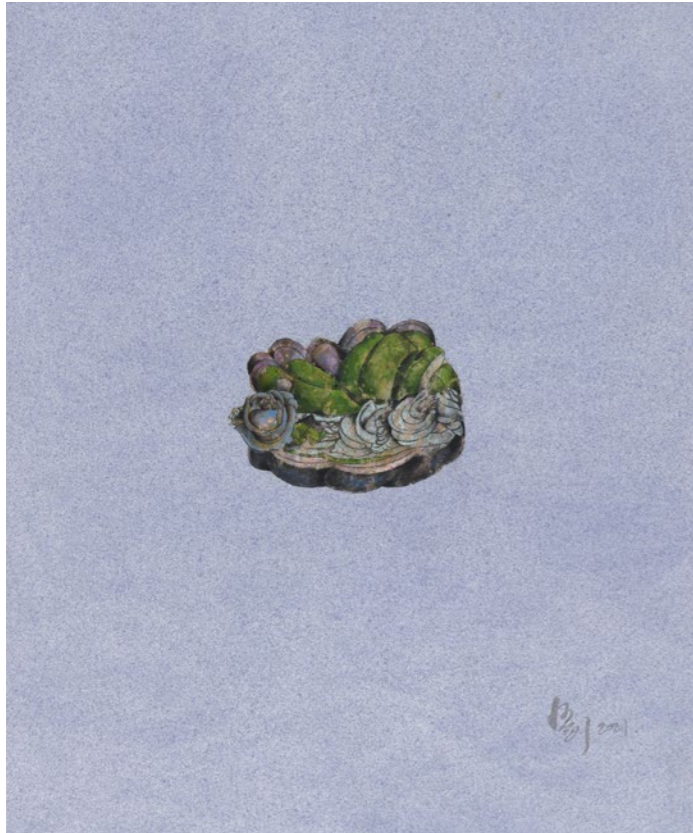
*29 x 24.5 cm*  
2020



Pastries No.20  
百糕图 No.20  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

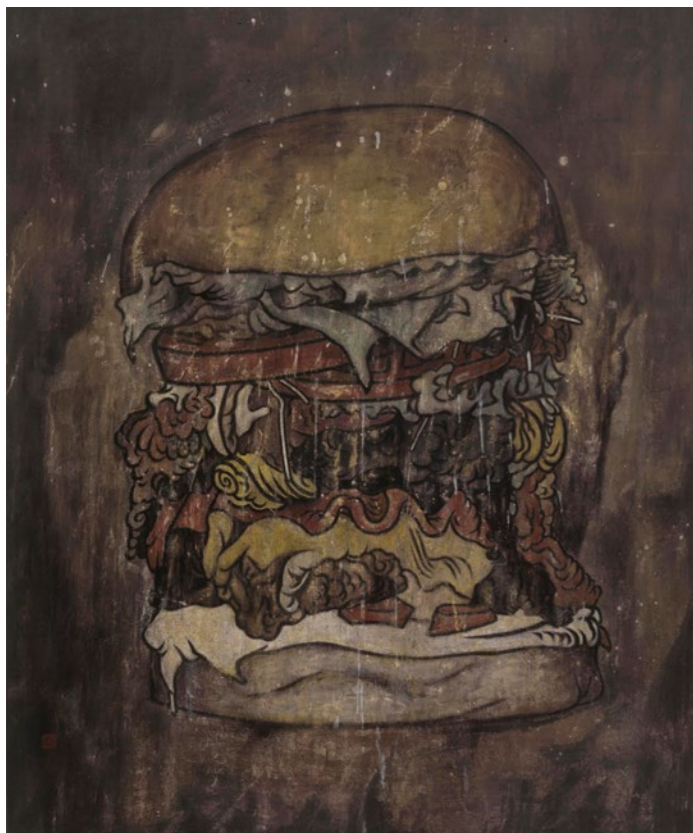
*38.5 x 29.5 cm*  
2021





Pastries No.21  
百糕图 No.21  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*52 x 42 cm*  
2021



Big Mac  
大汉堡  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*145 x 116 cm*  
2019



Basin on the stool  
凳子上盆托  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*174 x 96 cm*  
2016





Birthday Cake No.3  
生日蛋糕 No.3  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*96 x 110 cm*  
2021



Pipes  
线管  
Chinese pigment,  
ink on rice paper  
中国画颜料、墨、宣纸

*134 x 175 cm*  
2016





ART+  
SHANGHAI GALLERY

地点：艺术 + 上海画廊  
中国上海市黄浦区北京东路 99 号 L207  
益丰外滩源，2 楼  
周二 - 周日，上午 10:30 - 下午 6:30 (周一闭馆)  
Venue: Art+ Shanghai Gallery (New Location)  
Yifeng Shopping Mall, 99 East Beijing Road,  
Unit L207, 2nd Floor Huangpu District,  
200002 Shanghai, China  
Tue-Sun, 10:30 am -6:30 pm (Monday Closed)  
[www.artplussanghai.com](http://www.artplussanghai.com)

Nov 2021