



时 间 谱

A Material Lineage

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Pang Tao 庞涛 | 林延 Lin Yan

A Material Lineage is a duo exhibition of works by mother and daughter Chinese artists Pang Tao (b. 1934) and Lin Yan (b. 1961), showcasing works that span over half a century by two generations of artists from one artistic family. Pang Tao's father, Pang Xunqin, and mother, Qiu Di, were founding members of the Storm Society, an early avant-garde art group in China in the 1930s.

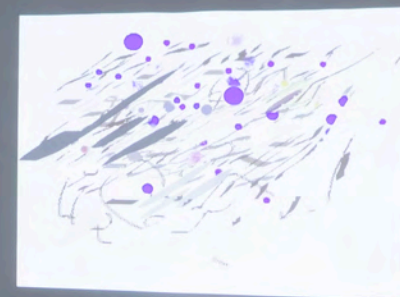
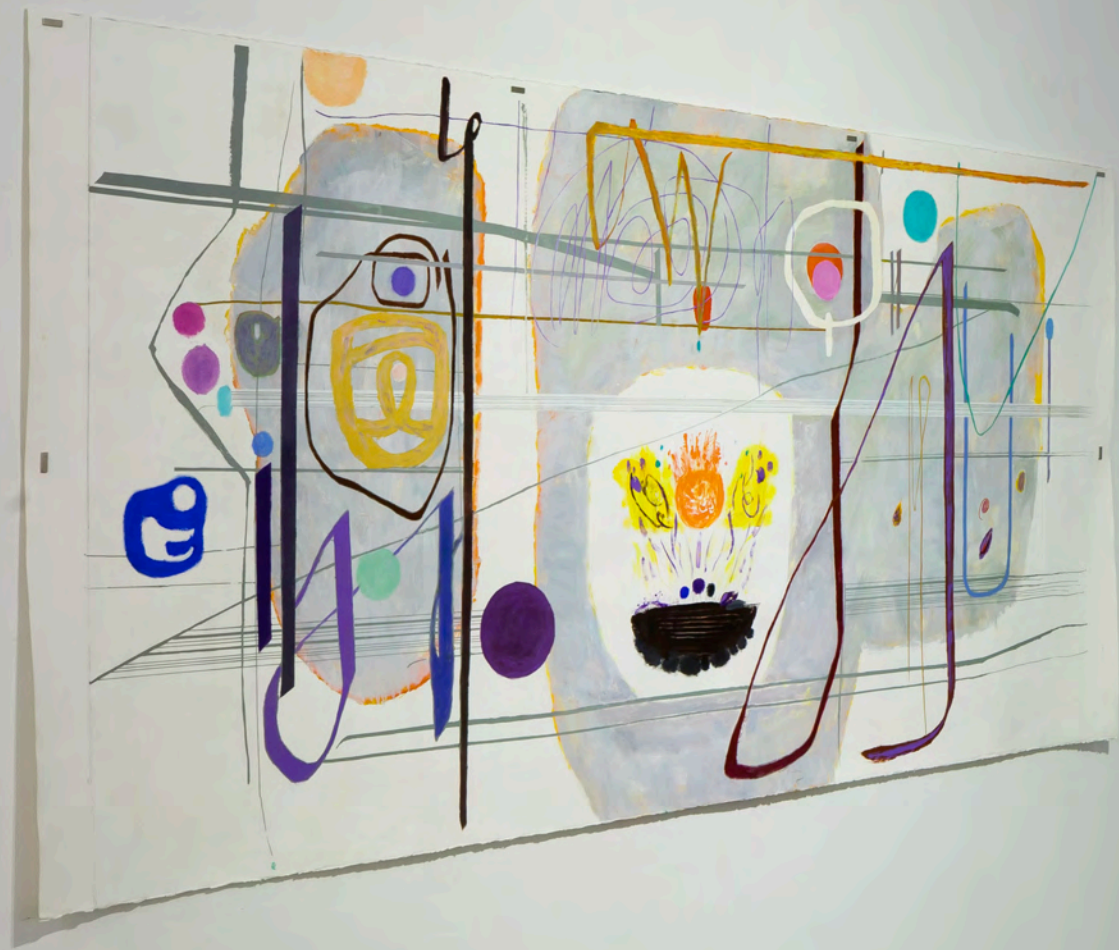
The exhibiting works are presented non-chronologically in accordance with the sense of expansiveness and diversity revealed in the two artists' oeuvres. The exhibition space is built on spatial and temporal intersections that not only include Pang Tao and Lin Yan's shared life experiences, but also encapsulate points where their parallel practices in a variety of mediums contrast and resonate with each other. The show highlights a lasting artistic lineage that goes beyond blood ties and burgeons an open and experimental attitude towards art regardless of age and categories.

Featuring a careful selection of works by Pang Tao that give insight into specific personal and sociopolitical situations and transitions from the 1960s to the present, exhibition highlights include her acclaimed *Bronze* series of works from the mid-1980s and more recent works that explore the relationship between colour and musical notes in a liberal way. Meanwhile, Lin Yan's Xuan paper works display her acute sensibility, cultivated in part by her family's artistic interests, in their materialized forms as well as their tackling of implicit contemporary issues. What Lin Yan has created for the show is a breathing spatial continuum that parallels a timeless lineage from which a distinctive exploration of her own time has emerged.

《时间谱》是中国艺术家庞堉（出生于1934年）与林延（出生于1961年）的母女双人展，展览呈现了来自艺术世家的两代艺术家创作的跨度超越半个世纪的作品，庞堉的父亲庞薰琬、母亲丘堤分别是中国二十世纪早期成立于上海的现代艺术团体“决澜社”的发起人与成员。

她们的作品在其时代背景、媒介选择和风格语言上各具特色，展览在线索上将其创作实践所处的两条时间线相互重叠交叉，以物体化的时间分支来带出相互独立的实验、探索与成就，在突出各自特点的同时，以音乐、色彩、空间、材质和光线的整体节奏来贯通展览空间，将传承与差异间的微妙关联及反差化为多维和立体的时间谱系。

展出作品精选了庞堉自60年代至今的不同创作，以提供探测具体社会语境与表现方式的入口，突出其艺术实践的突破、变化和延展，展出的亮点包括八十年代中期开始的“青铜”系列以及探讨音乐与色彩关系的新近创作；林延的创作以宣纸为主要媒介，她擅长挖掘简单元素所蕴藏的潜力以传达超越语言的感性力量，尤其体现在对材料形态的演化以及当代议题的含蓄处理上，她的作品以属于她的时代特点，在平行的时间谱系中创造出会呼吸的空间连续体。







庞涛
PANG TAO

Born in 1934 in Shanghai, Pang Tao began to study painting with her artist parents during her childhood. While her surname from her father is “Pang” (庞), her given name, “Tao” (涛), is a rare Chinese character that incorporates the part that means “earth” from her mother’s given name. For a large part of her life, Pang Tao went by the simplified version of her name, which contains less strokes but still sounds the same; however, towards her later years, she has gone back to using her name’s original form. The artist’s father, Pang Xunqin, was an important founder of the artistic system in the new China. He studied modern art in Paris in the 1920s and initiated the Storm Society (*Jue Lan She*), a modern art group, with fellow artists in 1931. He was also involved in the founding of the Central Academy of Arts and Design in 1956, where he served as vice president. Pang Tao’s mother, Qiu Di, returned to Shanghai in 1930 after studying oil painting in Tokyo, and she won an award in an exhibition organized by the Storm Society before joining the group. Before 1949, Pang Tao’s parents had been involved in the secret activities that led to Shanghai’s liberation. After the founding of the new China, Qiu Di worked at the Research Institute of Arts and Crafts from 1953 to 1957 as a fashion designer, while continuing to paint and design houses on sheets of paper. Throughout the war, the young Pang Tao led an itinerant life with her family in southern China, but she was already a budding artist. At the age of four, while in Kunming, she won third prize in the National Children’s Painting Competition in 1938. In 1948 and 1949, her parents held exhibitions for her and her younger brother, Pang Jun, in Guangzhou and Shanghai, respectively. In 1949, Pang Tao enrolled at the Hangzhou National Arts Academy (now China Academy of Art).

In 1951, Pang Tao retook and passed the entrance examination for the Central Academy of Fine Arts (CAFA), and she transferred into the painting department’s Class A. At the time, CAFA did not have an independent oil painting department, so students learned all varieties of painting styles. The department had an extraordinary faculty during Pang’s time there. Oil painting instructors included Xu Beihong, Wu Zuoren, Ai Zhongxin, Dong Xiwen, and Xiao Shufang; printmaking teachers included Gu Yuan, Yan Han, and Huang Yongyu; and traditional Chinese painting instructors included Qi Baishi, Li Keran, Li Kuchan, and Liu Lingcang, among many others. Each teacher was an outstanding artist with a distinct personal style, yet they still predominantly taught the realist method during the basic trainings at the academy. Pang Tao was not interested in this type of instruction, but she had to follow it nonetheless. In September 1953, she began her graduate studies in the painting department at the Central Academy of Fine Arts, where she majored in watercolour.

Upon her graduation in 1955, Pang Tao was offered a teaching position in the printmaking department.

During this early period, she created a range of bright grey paintings with realist features. Besides performing her teaching duties, Pang also went to Yunnan to paint illustrations included in textbooks for ethnic groups, which exposed her to the distinct landscape and topography of the area as well as the customs of local ethnic groups. The materials she accrued during the process enabled her to complete a series of watercolour paintings en plein air that focused on the verdure of southern China and ethnic cultures. These works distinguished themselves from the prevailing realist paradigms of the time with their bright, lucid colouring; steady strokes; and a spirited, breezy air. On returning from Yunnan, Pang Tao started to explore ways of changing her artistic style. She created a few drafts with an abstract tinge, but the enterprise was soon interrupted by the sudden start of the Anti-Rightist Campaign.

In 1959, Pang Tao married Lin Gang, an artist who a year later would graduate and return from Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture. She gave birth to Lin Yan, their daughter, in 1961. In 1965, Pang Tao was involved in the creation of a mural as part of China’s aid efforts for Guinea. Her draft was selected, but she was banned from the project the moment the Cultural Revolution began. This painting of hers was ultimately enlarged, created, and sent to Guinea after incorporating many “red, bright, and shining” elements typical of the time. From 1970 to 1973, she was forced to go to rural areas and paint posters. In 1975, a teaching team was set up at the Central Academy of Fine Arts. As part of the team, Pang Tao went to Dalian Shipyard and Dazhai Village for “open-door education”. Her job was to run painting classes for rural workers and children, as well as to perform propaganda duties. In her spare time, she also created landscapes en plein air and sketches of everyday life.

Between 1975 and 1978, Pang Tao took part in many artistic collaborations. In 1975, commissioned by People’s Fine Arts Publishing House, she collaborated with Zhan Jianjun to create a series of illustrated storybooks called *Obstinate Girl*, which features a girl from Inner Mongolia who fights fearlessly and cleverly against Nationalist Party secret agents. She then collaborated with Lin Gang and others to create several paintings on the revolutionary history including *Premier Zhou*, *Our Closest Friend* and *Crossing East* in 1976, *Endless Poem on the Long March* in 1977, and *Eventful Years* in 1978. While collaborating, Pang Tao usually took care of the sketches of the colour patterns, while Lin Gang worked on the structural compositions, but there were some exceptions. When they composed *Endless Poem on the Long March*, Pang Tao also created a draft based on the materials she gathered. The final version of the painting was based on her draft.

In February 1979, Pang Tao participated in the New Spring Exhibition at Hua Fang Zhai in Beijing's Zhongshan Park. It was the first landscape and still life painting exhibition independently organized by artists after the Cultural Revolution. After its opening, several artists involved in the exhibition initiated and founded the Beijing Oil Painting Society. The society, of which Pang Tao is a member, reinstated the "letting a hundred flowers bloom" policy of the "first seventeen years" before the Cultural Revolution. Under the banner of "beauty", the society also prized diversity in art and freedom of individual creation, encouraging individual explorations of artistic form.

In 1980, Pang Tao started to experiment with sand as a medium for oil paintings. Her en plein air paintings produced during her excursion to Guilin with Lin Gang in 1981 demonstrate a remarkable shift in her style. Although she still adopted traditional, descriptive methods, Pang also began to develop an abstract style in these paintings. Part of this series also used sand as a medium. These explorations came into fruition in the new series *Travels in Lijiang* and *Travels in Guilin*, with the latter included in the Sixth National Exhibition of Fine Arts in 1984. The work was divided evenly by design: a mountain was placed in the middle of the scene, resulting in the symmetry of both the mountain and the painting. The water and distant mountains are both blocks of colour, creating a decorative effect. The work attracted critical attention because it challenged familiar formal composition rules.

In 1984, Pang Tao lived in Paris for a year, as she was among the first group of artists that the government sent to Europe to study art. She carefully studied the art collections in galleries and museums in Paris and all across Europe, and she was deeply enriched by what she saw. Pang was exposed to ancient Egyptian, Greek, Roman, and Assyrian art; the Renaissance; nineteenth-century art; impressionist and modern art; contemporary art; African and Mayan art; Indian and other Asian art; as well as traditional Chinese art that had travelled to Europe. In the meantime, she closely observed and studied in a skills studio at the École nationale supérieure des beaux-arts. The experience awakened her to the knowledge that the study and production of pigments and materials were by no means purely technical but were also integral to a serious, scientific approach towards the undertaking of artistic creation.

The year in Paris inspired Pang Tao to produce and publish *Research on Painting Materials*, her book designed for teaching. She was acutely aware of the fact that artists, beleaguered by the lack of choice of painting materials and their shabby quality, found it difficult to create freely in the new era of art. Therefore, she started experimenting with new and innovative materials for painting as a sideline to her

own artistic creations, and she provided an extensive summary of the formulae and how-tos of numerous Western painting materials. Meanwhile, Pang was actively involved in teaching at Studio No. 4 in the painting department at the Central Academy of Fine Arts, which was set up in 1985. The studio focused on modern art education and encouraged the free exploration of forms. Lin Gang was its director, and Pang Tao officially joined the studio in 1988.

With regard to her own artistic practice, Pang Tao began to create a series of paintings featuring bronze ware in the 1980s. Her father's death during her time in Paris was a heavy blow, but also animated her thoughts about integrating Chinese cultural symbols into contemporary art production and revisiting the rich resources of traditional Chinese patterns from the perspective of a formal language. The following decade saw Pang Tao use bronze as her subject matter. She applied a series of techniques including colouration, generalization, and the flattening of shapes. Such experiments persisted into the mid and late 1990s.

Pang Tao reached middle age in the 1980s, but it was also a decade when she embraced the prime time of her artistic creation. She found herself in a more relaxed society where there were less constraints regarding subject matter and from the social environment. Formal innovations quietly initiated by middle-aged artists like Pang Tao did not spark much critical discussion during the period of "chaotic artistic reforms" in the mid-1980s. The contrived categorization of art as "new" or "traditional" was often responsible for arbitrary disconnection and misunderstanding. Formal explorations and individualized expressions of art within art academies were consigned by young artists to the dusty archives and labelled as examples of "aestheticism", "academism", "traditionalism" or "conservativism". Admittedly, some artists from academies actually had such tendencies; however, Pang Tao's individual practices were neglected precisely because such general accusations, aimed at a wide spectrum of artists within institutions, obscured the truth.

Pang Tao retired from the Central Academy of Fine Arts in 1989. She then visited the United States and stayed for a year. On returning to China, she produced a series of collages, which was a continuation of her previous experiments on combining different media. Since 2000, Pang Tao's abstract art has paid closer attention to social reality and has displayed deeper reflections on humanity. She created works related to the September 11 attacks and the 2008 Sichuan earthquake. Now in her eighties, Pang Tao still demonstrates remarkable artistic vitality and continues to produce new works.

庞壻，1934年出生于上海，自幼时随父母习画。庞壻随父姓，并从古法，姓“庞”；名随母，取“土”旁，择古僻字“壻”。虽从简体字以“庞壻”为名已久，但晚年乐复原名，以“庞壻”行。父亲庞薰琹是新中国艺术体系中一位重要的建制者。20世纪20年代，庞薰琹在巴黎学习，探求现代主义艺术；1931年在上海与同道者发起筹办现代艺术团体“决澜社”；1956年参与成立中央工艺美术学院，任副院长。母亲丘堤于1930年从日本东京学习油画回到上海，1932年参加“决澜社”展览获奖并正式加入该团体；解放前与丈夫一起参与迎接上海解放的地下活动。新中国成立后，丘堤于1953年至1957年间任职工工艺美术研究所，设计服装，另外除了坚持画画，也在纸上设计房子。幼年时，庞壻因战乱随家人辗转于中国南方各地。庞壻早在4岁时就在昆明获得1938年全国儿童绘画比赛第三名。1948、1949年，父母在广州与上海分别为其与弟弟庞均举办画展。1949年，庞壻入学杭州国立艺专。

1951年，庞壻再次参加并通过中央美术学院的考试，转入中央美术学院绘画系甲班学习。当时，中央美术学院仍未设立油画系，就读绘画系的学生什么都要画。庞壻在读期间，教油画的有徐悲鸿、吴作人、艾中信、董希文、萧淑芳；版画有古元、彦涵、黄永玉；国画有齐白石、李可染、李苦禅、刘凌沧等，学校师资力量强大，个个都能独当一面且风格各异。尽管如此，学院里还是形成了一整套以写实主义为主导的基础训练，庞壻不免觉得比较枯燥，但她也得这么画。1953年9月，庞壻成为中央美术学院绘画系水彩科的研究生。

1955年，庞壻研究生毕业，分配到版画系任教。早期以亮灰色调创作了不少具有写实主义手法的绘画。教学工作以外，庞壻到云南给少数民族课本画插图。借此机会，庞壻观察当地独特的风景地貌，了解当地少数民族的风俗习惯，收集了一些绘画素材，完成了一批水彩写生，描绘少数民族的风韵和南方风景的葱郁景象。这批水彩写生色彩清澄明朗，笔触流畅，氛境清新灵动，在当时普遍的写实范式里尤显修养与独特。从云南回来以后，庞壻开始探索艺术风格上的转变，起草了带有抽象意味的稿子。但这个摸索刚开启不久，就因为“反右运动”的突然开始而嘎然而止。

1959年，庞壻与即将从列宾美术学院（全称列宾列宁格勒绘画雕塑建筑学院）学习毕业归来的艺术家林岗结婚，1961年生下女儿林延。1965年，庞壻参与构思了一幅壁画，是为中国

援助几内亚的一个项目而作。虽然她的稿子入选了，但“文革”一开始，她就不被允许参与工作了。最后，她的这张画经过放大画了出来，加进了很多“红光亮”的东西，送去了几内亚。1970年至1973年，庞壻下放农村，参与画墙报。1975年，中央美术学院组成教学组，作为其中的一名教员，庞壻先后赴大连造船厂及大寨“开门办学”，组办农民美术班及儿童美术班等，并完成当地的宣传任务。在工作与任务间隙，庞壻画风景写生和人物速写。

1975年至1978年，庞壻进入一个以合作创作为主的时期。先是受人民美术出版社委托，于1975年开始与詹建俊绘制了一套题为《犂姑娘》的连环画，讲述的是一个内蒙姑娘与国民党特务斗智斗勇的故事。此后，庞壻又与林岗等人合作了几张革命历史题材的画作，分别是1976年的《周总理是咱贴心人》；《东渡》，1977年的《万里征程诗不尽》和1978年的《峥嵘岁月》。在与林岗的合作中，庞壻一般负责起草色彩稿，林岗负责构图。但也有例外，画《万里征程诗不尽》时，庞壻根据找到的素材也起了一稿，最终的画采用的是她的稿。

1979年2月，庞壻参加了“新春画展”。这是“文革”结束后的首个由艺术家自发组织的风景静物绘画大展，在中山公园画舫斋举行。展览开幕后,部分参展艺术家自发成立“北京油画研究会”，该画会重提“前十七年”的“百花齐放”方针，呼吁艺术的多样化和个体创作自由，同时也举起“美”的旗帜，为艺术形式的个人探索打响了一炮。庞壻就在其中。

1980年，庞壻摸索用沙子做油画底子。1981年，庞壻与林岗赴桂林写生。此行中，庞壻的画风产生了鲜明的转变。虽然仍然沿用传统的描绘物象的方式，但画面已经有了“抽象意味”的萌芽。这一系列的部分画作也是在沙底上完成的。《漓江行》系列和《桂林行》系列是此次探索的硕果。其中《桂林行I》参展1984年第六届全国美展。作品在大的形体布局上有意地平分画面。画面正中间的一座山，将画面分成两半。山是对称型的，画也是对称的。水是一个色块，远山是一个色块，富于装饰性。作品由于改变了人们所熟悉的形式法则的运用习惯而受到批评家的关注。

1984年，庞壻作为第一批公派去欧洲考察的艺术家之一，赴巴黎考察一年。期间，她认真观看了巴黎及欧洲其他艺术博物馆的艺术品，从古埃及、古希腊罗马、两河流域亚述文化到拜占

廷艺术，再到文艺复兴，直至19世纪艺术、印象派到现代艺术、当代艺术、非州艺术、玛雅文化，当然还有印度文化、亚洲文化、中国流传到欧洲的经典艺术……收获颇丰。她意识到,欧洲现代艺术中既有非洲的影响，也有亚洲的影响。同时，她深入巴黎国立高等美术学院，在一个技法工作室观摩学习。这一经历使她意识到，关于颜料、材料的研究和制作远非一个简单的技术问题，其中包含了面对绘画这项工作时所具备的严肃和科学的态度。

经过这一年的学习，归来后的庞壙在教学上撰写和出版了《绘画材料研究》一书。因深感中国绘画材料之拙劣、品种之匮乏而阻碍了艺术家在新的艺术时期进行自由的创作，庞壙在作画之余开始实验各种绘画材料，详细总结了西方多种绘画材料的制作配方与使用技法。同时，庞壙积极地支持中央美术学院油画系第四工作室的教学工作。第四工作室建立于1985年，林岗任主任，以现代艺术教育思想为核心，研究西方现代绘画，鼓励自由的形式探索。庞壙于1988年正式加入第四工作室任教。

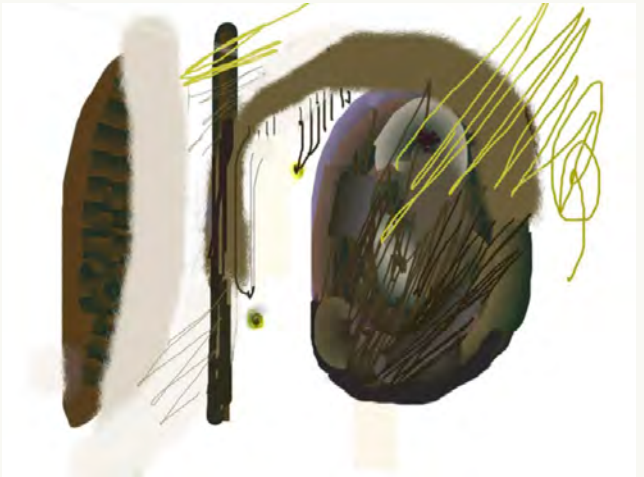
在个人的艺术实践上，庞壙展开了以青铜器为题材的系列作品创作。在巴黎访问期间，父亲去世，庞壙深受触动。在此期间，她开始思考将中国文化符号融入当代的创作之中，从形式语言上对于传统图案和纹样进行挖掘。此后十年间，庞壙借用商周青铜器为刻画对象，在其中展开运用色彩概括化和平面化形态的艺术实践。这一尝试一直持续到90年代中后期。

80年代，庞壙已届中年，在相对宽松的时代氛围中迎来了创作的活跃期，不受题材限制，不受环境制约。这种由中年艺术家引领的在形式领域的悄然变法，在80年代中期“‘混乱’的艺术大变革”中不仅难以引起讨论，更因为彼时将艺术人为地划分为“新潮”与“传统”两大部分，时常导致隔阂与误解的发生。随着学院艺术中的形式探索和个性表达被青年艺术家放进了“唯美主义”“学院派”“传统”和保守主义的旧档案里，尽管不排除这些倾向存在于学院中的部分艺术家之间，但庞壙个体的实践也难以摆脱这些不实的集体之名，因而遭遇了忽视。

1989年，庞壙从美院退休，在美国居住考察一年，回来后在90年代中期创作了一系列拼贴作品，延续了此前综合媒介的尝试。2000年后，庞壙的抽象艺术形式与社会现实、人性反思进一步结合,并创作了与“911”事件和汶川大地震等事件相关的作品。步入耄耋之年,庞壙依然保持着旺盛的创作精力,佳作不断。



Change of Colour Gradation – Grey Tone II, 色阶的变化—灰调之二, 2017, Gouache and silk screen print on paper, 纸本水粉, 丝网印刷, 134 x 266 cm (52 3/4 x 104 3/4 in.)



Dancing Notes 跃动的音符, 2018, Video 影像, 1'32''

“I chose bronze because Chinese bronze ware is highly distinct and unique to Chinese culture. In contrast, the painted pottery of the Majiayao culture bears a strong resemblance to that of the Mesopotamian culture. My wish has been to recall and renew the vigorous imagination of my ancestors by freely applying vivid colours to these patterns. In doing so, I hope that these works will be set apart from both their ancient predecessors and their counterparts in the West.”

—Pang Tao, written in the 1980s

“我挑选青铜，是因为中国的青铜有特点，纹样完全是中国的，而马家窑的彩陶与两河流域实在太像了。我希望能吸收先祖丰富的想象力，进行再创造，并赋予自由自在的色彩，产生截然不同的效果，使之既与古代又与西方拉开距离。”

— 庞涛，写于80年代

Travels in Lijiang I 漓江行之一, 1981, Oil on canvas 布面油画, 68 x 120 cm (26 3/4 x 47 1/4 in.)



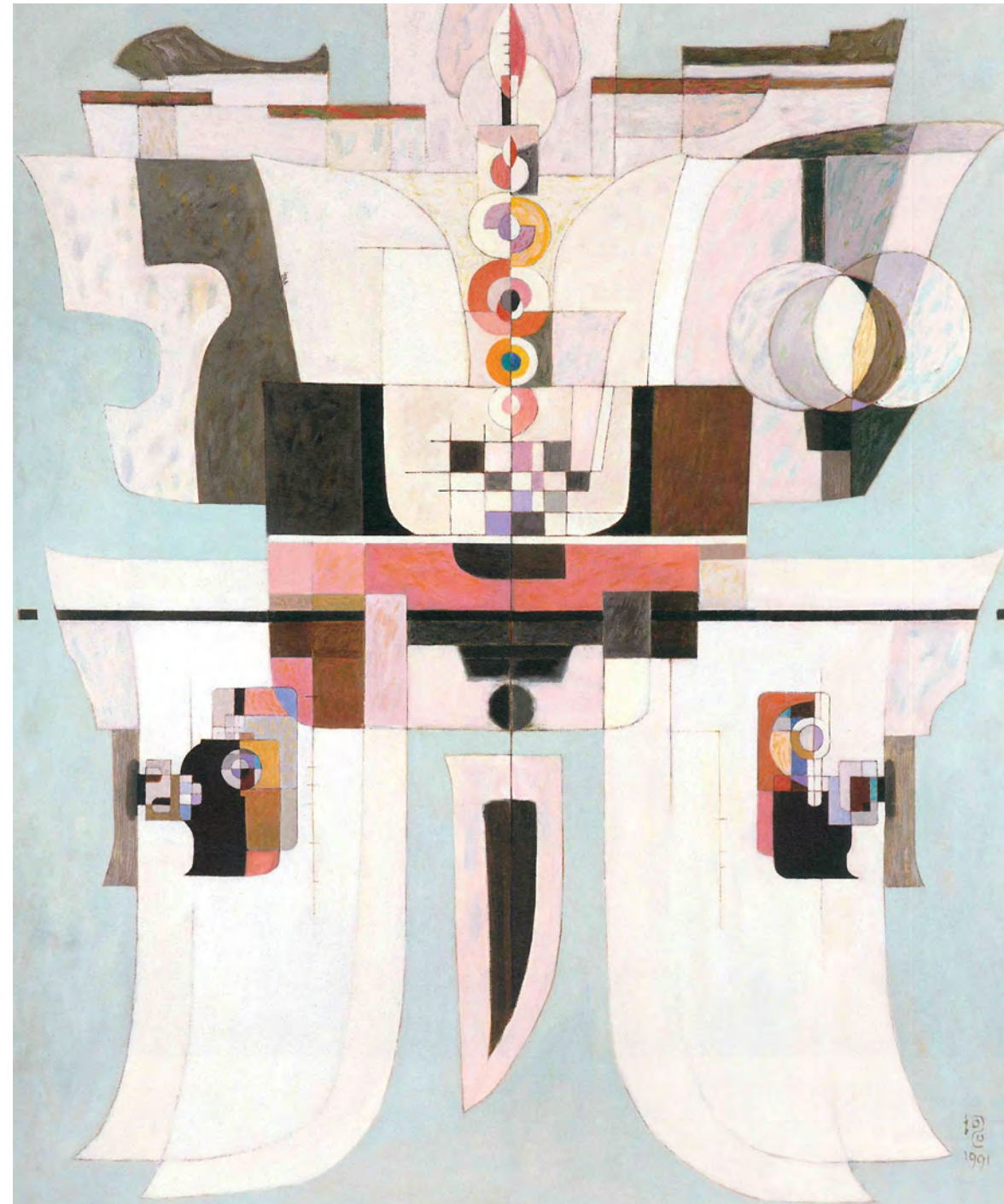


Revelation of Bronze – Horn 青铜的启示—角, 1985, Oil on canvas 布面油画, 85 x 110 cm (33 1/2 x 43 1/4 in.)

Yan (a type of bronze vessel) 甗, 1990, Mixed media on canvas 布面油彩丙烯, 80 x 70 cm (31 1/2 x 27 1/2 in.)



Revelation of Bronze – B.Gr.180, 青铜的启示—B.Gr.180, 1991, Oil and acrylic on canvas 布面油彩丙烯, 180 x 150 cm (70 7/8 x 59 in.)





Revelation of Bronze – B21, 青铜的启示—B21, 1990, Oil on canvas 布面油画, 180 x 150 cm (70 7/8 x 59 in.)

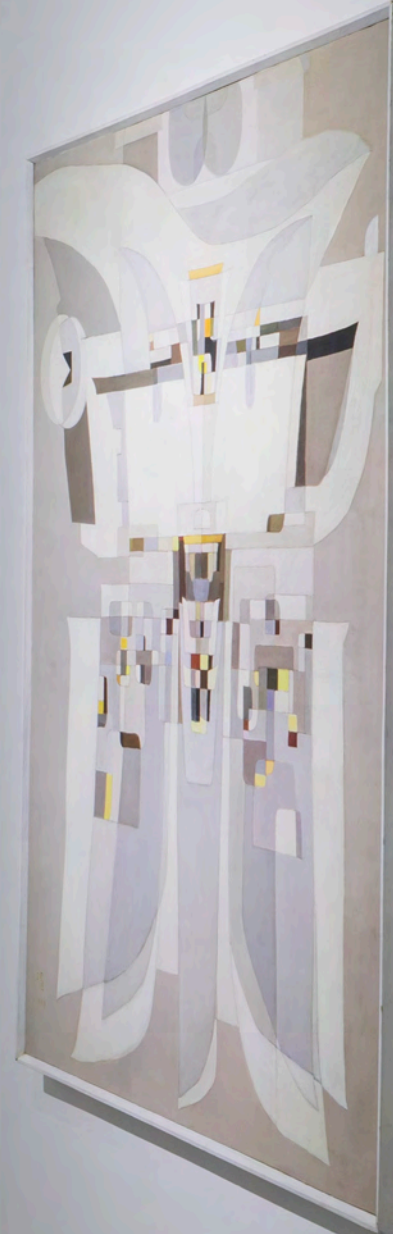


Revelation of Bronze – C32 , 青铜的启示—C32, 1992, Oil on canvas 布面油画, 90 x 80 cm (35 3/8 x 31 1/2 in.)





Abstract painting is a form of visual language that transcends the boundaries of time and space. It is a language that speaks to the soul, a language that is both universal and deeply personal. The artist's hand is the brush, and the canvas is the stage. In this space, the viewer is invited to explore the depths of the human mind, to see the world through the eyes of the artist. The colors, the lines, the shapes—they all tell a story, a story that is unique to each artist. This is not just a gallery; it is a journey, a journey into the heart of art.



One Stroke 一道, 1997, Mixed media on canvas mounted on woodboard, 综合材料, 画布, 板, 117 x 117 cm (46 x 46 in.)



Nature and Plastic 自然与塑料, 1997, Mixed media 综合材料, 73 x 60 cm (28 3/4 x 23 5/8 in.)





"I chose bronze because Chinese bronze ware is highly distinct and unique to Chinese culture. In contrast, the painted pottery of the Mayan culture bears a strong resemblance to that of the Mesopotamian culture. My wish has been to recall and renew the vigorous imagination of my ancestors by freely applying vivid colours to these patterns. In doing so, I hope that these works will be set apart from both their ancient predecessors and their counterparts in the West."

— Pang Tao, written in the 1980s

"我挑选青铜，是因为中国的青铜有特点，纹样完全是中国的，而马家窑的影响与两河流域实在太像了。我希望能吸收先祖丰富的想象力，进行再创造，并赋予自由奔放的色彩，产生截然不同的效果，使之能与古代又与西方拉开距离。"

庞涛，写于80年代



Revelation of Bronze – C42, 青铜的启示—C42, 1999, Oil on canvas 布面油画, 80 x 80 cm (31 1/2 x 31 1/2 in.)



Unstoppable Light 挡不住的光, 2004, Oil on canvas 布面油画, 80 x 80 cm (31 1/2 x 31 1/2 in.)





林延
LIN YAN

Lin Yan was born in 1961 in Beijing, China. After graduating from the Central Academy of Fine Arts in Beijing, Lin pursued further studies at L'École nationale supérieure des beaux-arts in Paris in 1985. In 1989, she obtained her master's degree in the USA from Bloomsburg University of Pennsylvania, where she majored in studio art. Lin moved to New York in 1993.

With Xuan paper as her main material, she creates installations and sculptural paintings with architectural elements. In her hands, Xuan paper is not a submissive medium of painting; rather, it can be shaped to possess weight and layers of its own. She harmoniously juxtaposes black and white as well as firmness and softness; each quality affects the other, like the constant negotiation of void and fullness in tai chi or the balance of yin and yang in traditional Chinese philosophy. With an interest in spatiality and architectural forms, Lin has recently been creating many large site-specific installations. These works sustain the subtle contrast between their massive appearance and their light weight and feel. In the kaleidoscopic world of contemporary art, Lin embraces Xuan paper, a modest and ancient material, to unfold her everlasting affections for her surroundings, culture, and history.

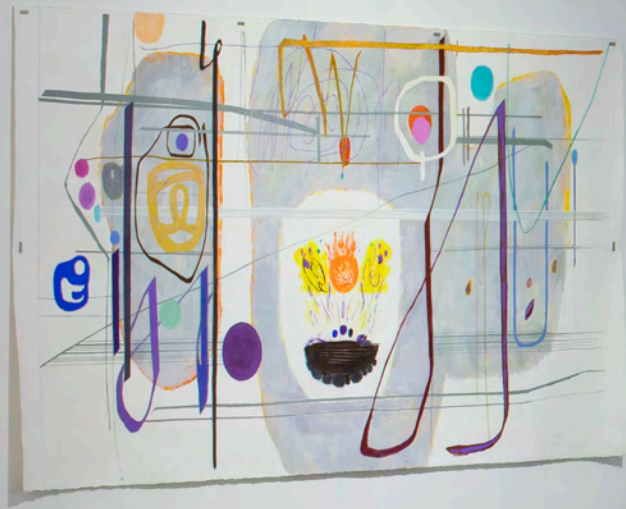
Her most recent solo exhibitions include *Lin Yan: Inverted Shadow* (2018), Leo Gallery, Shanghai, China; *Lin Yan: Gateway* (2017), Fou Gallery, New York, USA; and *Lin Yan* (2016), Taipei Eslite Gallery, Taipei, Taiwan. Recent selected group shows include The 2018 Guang'an Field Biennale, Guang'an, China; *New Ink Art in China 1978–2018* (2018), Minsheng Art Museum, Beijing, China; *Useless Value* (2017), Wanying Art Space, Shijiazhuang, China; *Criss-Crossing East and West: The Remaking of Ink Art in Contemporary East Asia* (2017), Museum of Contemporary Art, Yinchuan, China; and *The Dark Matters* (2017), White Rabbit Gallery, Sydney, Australia. Lin Yan's works have been collected by Deutsche Bank in New York, Long Museum in Shanghai, National Art Museum of China in Beijing, and White Rabbit Gallery in Sydney.

林延1961年出生于中国北京，中央美院油画系毕业后，1985年前往巴黎美院绘画材料研究室进修，1989年宾州布鲁斯堡大学视觉艺术系取得硕士学位。林延以宣纸为主要媒材，创造出具有建筑性格的装置和绘画雕塑。宣纸不再只能是平面绘画的载体，而能被塑造为极富重量感和层次感的形态。将空间和建筑因素与作品交融，林延以十几年来创造积累的宣纸独有的视觉语汇，制作了许多大型的现地装置，作品庞大的视觉形象与其轻巧的重量、触感形成微妙对比。在包罗万象的当代艺术中，林延以最古老简朴的材料，通过与各种空间合作，激发我们对环境、文化、历史不同的思考。

近期重要个展包括：《林延：反映》（2018，上海狮语画廊），《林延：门道》（2017，纽约否画廊），《林延》（2016，台北诚品画廊）。2018年主要联展包括《广安田野双年展2018》和北京民生美术馆《中国新水墨作品展》。2017年主要联展包括万营艺术空间《空凿者》，银川当代艺术美术馆《声东击西：东亚水墨艺术的当代再造》，澳大利亚白兔美术馆《暗物质》等。作品获纽约德意志银行，上海龙美术馆，北京中国美术馆，澳大利亚白兔美术馆等机构收藏。

Closing the Circle 圆满, 2006, Ink, resin, Xuan paper 宣纸, 墨和树脂, 173 x 173 cm (68 1/8 x 68 1/8 in.)





Brooklyn Note #3 布鲁克林的音符之三, 2006, Ink, Xuan paper 墨和宣纸, 118 x 79 cm (46 1/2x 31 1/8 in.)



Brooklyn Note #4 布鲁克林的音符之四, 2006, Ink, Xuan paper 墨和宣纸, 122 x 79 cm (48 x 31 1/8 in.)





LIN YAN 林延 b. 1961
Carry On 继续, 2016
Ink and Xuan paper 宣纸和墨
102 x 9 x 9 cm (40 1/8 x 3 1/2 x 3 1/2 in.)



LIN YAN 林延 b. 1961

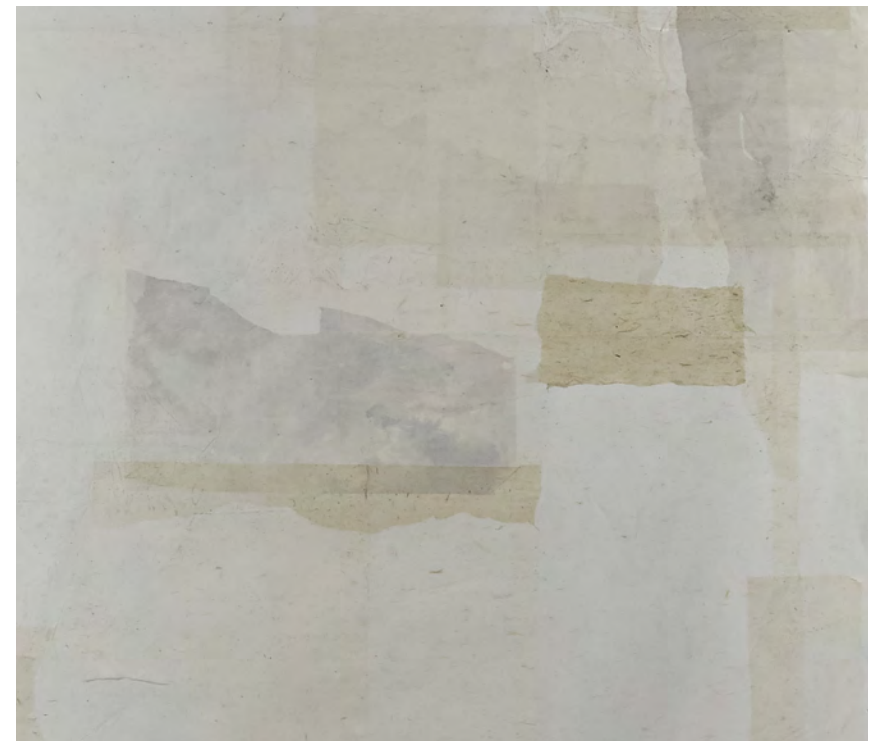
Today No. 1-2 今日之一、之二, 2019

Cement, Xuan paper, ink 水泥管, 宣纸, 墨

Upper 上: 199 x 54 x 4300 cm (78 3/8 x 21 1/4 x 1693 in.)

Lower 下: 354 x 157 x 68 cm (139 3/8 x 61 7/8 x 26 3/4 in.)

Dimensions variable 尺寸可变



Today No.1 今日之一 (detail 细节), 2019



Today No. 2 今日之二 (detail 细节), 2019



Today No. 2 今日之二 (detail 细节), 2019



LIN YAN 林延 b. 1961, *Jetlag 时差*, 2017, Ink, Xuan paper, cotton thread 宣纸, 墨和棉线, 57 x 83 x 8 cm (22 1/2 x 32 5/8 x 3 1/8 in.)





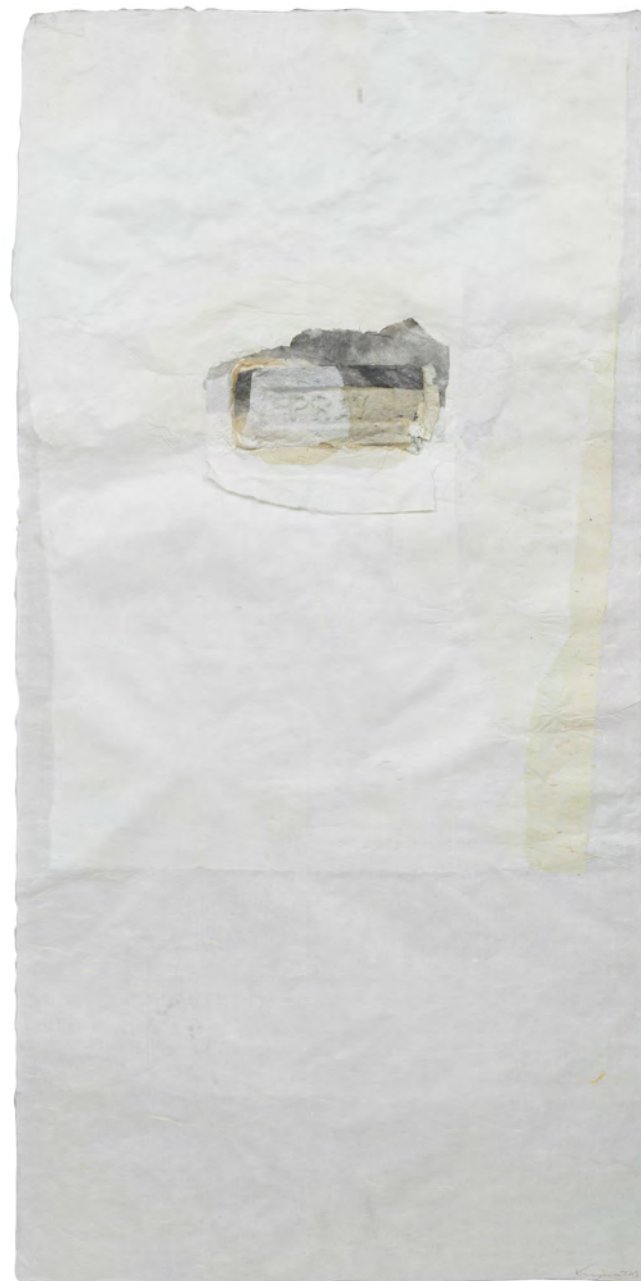
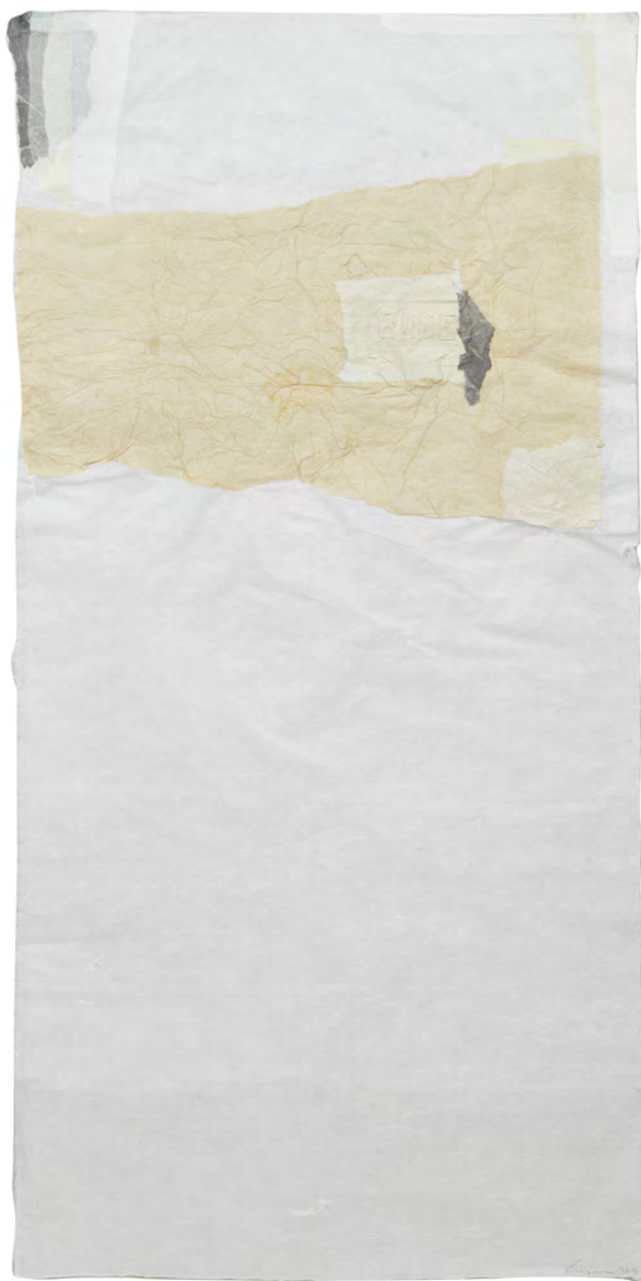
LIN YAN 林延 b. 1961, Empire, Pray, Rose 帝国、祈祷与玫瑰, 2018, Ink and Xuan paper 墨和宣纸, Each 每幅 141 x 70 cm (55 1/2 x 27 1/2 in.) (each piece is separate 每件都为单独作品)



LIN YAN 林延 b. 1961, Empire, Pray, Rose 帝国、祈祷与玫瑰, 2018, Ink and Xuan paper 墨和宣纸, Each 每幅 141 x 70 cm (55 1/2 x 27 1/2 in.) (each piece is separate 每件都为单独作品)

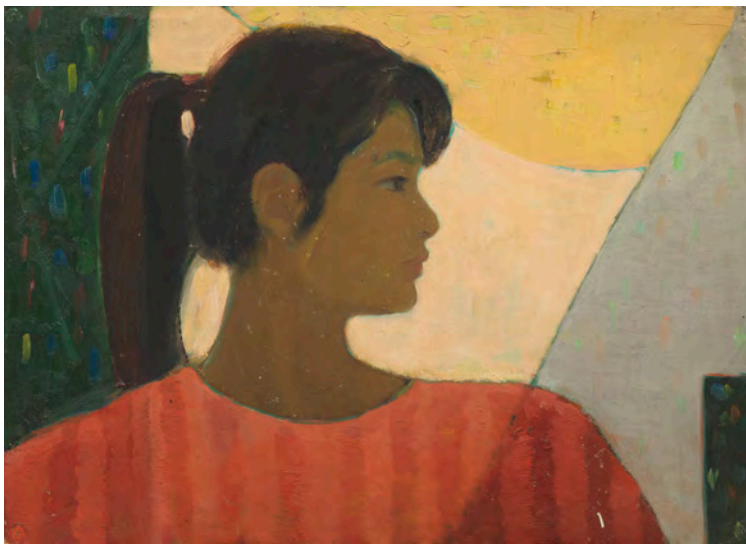


LIN YAN 林延 b. 1961, Empire, Pray, Rose 帝国、祈祷与玫瑰, 2018, Ink and Xuan paper 墨和宣纸, Each 每幅 141 x 70 cm (55 1/2 x 27 1/2 in.) (each piece is separate 每件都为单独作品)



LIN YAN 林延 b. 1961, Empire, Pray, Rose 帝国、祈祷与玫瑰, 2018, Ink and Xuan paper 墨和宣纸, Each 每幅 141 x 70 cm (55 1/2 x 27 1/2 in.) (each piece is separate 每件都为单独作品)





LIN YAN 林延 b. 1961
Self-Portrait 自画像, 1981
 Oil on cardboard 纸板油画
 39 x 54 cm (15 3/8 x 21 1/4 in.)



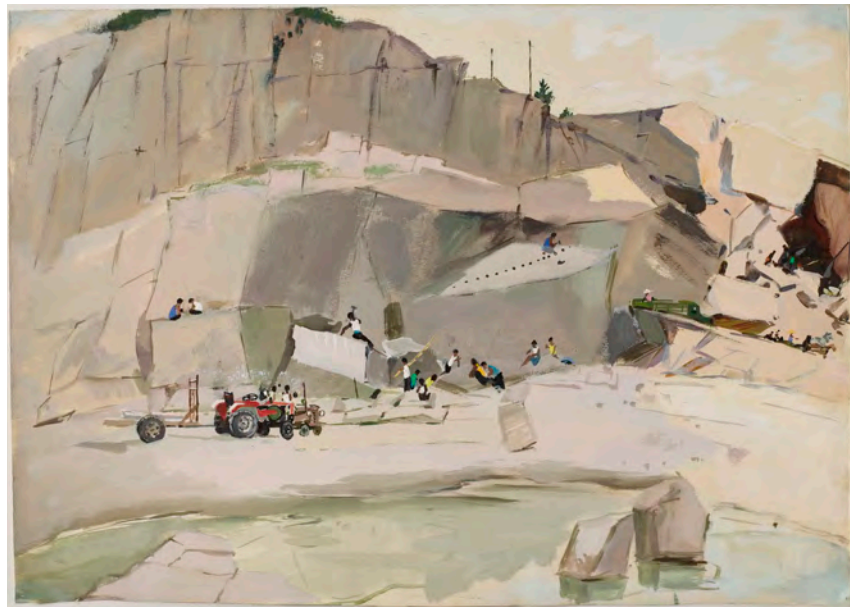
PANG TAO 庞涛 b. 1934
**Just Borrowed Catalogue
 刚刚可以借阅画册**, 1979
 Oil on cardboard 纸板油画
 61 x 54 cm (24 x 21 1/4 in.)



PANG TAO 庞涛 b. 1934
Aiding Africa, Sketch for Mural No. 1
援助非洲壁画初稿之一, 1965
Gouache on paper 纸本水粉
30 x 38.5 cm (11 3/4 x 15 1/8 in.)

PANG TAO 庞涛 b. 1934
Chairman Mao's Former Residence During Jinggangshan Period
井冈山时期毛主席旧居, 1977
Gouache on paper 纸本水粉
27 x 38.5 cm (10 5/8 x 15 1/8 in.)





PANG TAO 庞涛 b. 1934
Chiselling the Mountain Face
开山凿石材, 1975
 Gouache on paper 纸本水粉
 39 x 54 cm (15 3/8 x 21 1/4 in.)



PANG TAO 庞涛 b. 1934
Plowing 耕, 1975
 Gouache on paper 水粉纸本
 27 x 38.5 cm (10 5/8 x 15 1/8 in.)



PANG TAO 庞涛 b. 1934
Breaking Waves 击浪, 1979
 Oil on cardboard 纸板油画
 53 x 75 cm (20 7/8 x 29 1/2 in.)



PANG TAO 庞涛 b. 1934
Cape 角, 1979
 Oil on cardboard 油画纸板
 53 x 76 cm (20 7/8 x 29 7/8 in.)

PANG TAO 庞涛 b. 1934
Meadow 草原, 1978
Oil on cardboard 纸板油画
27 x 38.5 cm (10 5/8 x 15 1/8 in.)





LIN YAN 林延 b. 1961
Waves 浪, 1979
 Oil on cardboard 纸板油画
 39 x 54 cm (15 3/8 x 21 1/4 in.)



LIN YAN 林延 b. 1961
Cape 角, 1979
 Oil on cardboard 油画纸板
 39 x 54 cm (15 3/8 x 21 1/4 in.)

“Both my grandparents and parents have been at the forefront of their respective times with the courage to speak the truth and express their concern for society, while immersing themselves in experimenting with artistic forms to enliven them and touch audiences. This family tradition has endured like a long, clear river that has never been interrupted.”

— Lin Yan, 2018.10.9

“从外公、外婆到我父母，他们既都站在其时代的前沿，有敢于说真话的风骨、关心社会的情怀，又都潜心实验，让绘画形式自身活起来，感动观众。这条清澈的河流源远流长，从未间断。”

— 林延, 2018.10.9

PANG TAO

1934 Born in Shanghai, China
1949 Admitted to the Beiping National Arts Academy (now Central Academy of Fine Arts), Beijing, China and the Hangzhou National Arts Academy (now China Academy of Art), Hangzhou, China
1949–51 Studied at the Hangzhou National Arts Academy (now China Academy of Art), Hangzhou, China
1953 BFA, CAFA, Beijing, China
1953–55 MFA, CAFA, Beijing, China
1955 Taught colour classes in the Department of Print-Making at CAFA, Beijing, China
1984 Studied in a one-year program at L'École national supérieure des beaux-arts, Paris, France
1989 Travelled for a year in the USA
1996 Visiting scholar in Tokyo, Japan
Present Lives and works in Beijing, China

Selected Solo Exhibitions

2018 *Pang Tao: Dancing Notes*, Inside-Out Art Museum, Beijing, China
2010 National Art Museum of China (NAMOC), Beijing, China
2005 *Pang Tao*, Spring Salon, Shanghai, China
2004 *Pang Tao*, Beijing International Art Gallery, Beijing, China
1986 *Paintings by Pang Tao*, CAFA Art Museum, Beijing, China

Selected Group Exhibitions

2019 *A Material Lineage: Pang Tao and Lin Yan*, Pearl Lam Galleries, Shanghai, China
China in Revolution: Sketches of the Maoist Era, Musée Cernuschi, Paris, France
2016 *Pure Land: Images of Immortals in Chinese Art*, Ashmolean Museum of Art and Archaeology, University of Oxford, Oxford, UK
2009 *Central Academy of Fine Arts 60 Years of Drawing*, NAMOC, Beijing, China
2007 *Golden Age and Light: Dunhuang Arts Exhibition*, NAMOC, Beijing, China
Expansion and Fusion: Chinese Contemporary Oil Painting Exhibition, NAMOC, Beijing, China
Ongoing Women, Mozen Art Museum, Beijing, China
2006 Two Shores City Arts Festival, *The Blossoming of Realism: The Oil Painting of Mainland China since 1978*, Taipei Fine Arts Museum, Taipei, Taiwan
2004 *Up and Down the Great River: A Retrospective of the New Era of Chinese Oil Painting*, NAMOC, Beijing, China
2003 *Between the Lines*, China 2000 Gallery, New York, USA
2001 *Research and Transcendence*, NAMOC, Beijing, China
2000 *20th Century Chinese Oil Painting*, NAMOC, Beijing and Shanghai, China
Art Spanning 1925–2000, Pang Xunqin and Family: Three Generations & Nine Artists, satellite show of the Shanghai Biennale, Shanghai; Pang Xunqin Memorial Arts Museum, Changshu, China
1999 *Oil Paintings by Professors*, Beijing International Art Gallery, Beijing, China
Centennial Chinese Martyrs Art Exhibition, Military Museum of Art, Beijing, China
1998 *Three Generations of Chinese Modernism: Qiu Ti, Pang Tao, Lin Yan*, NAMOC, Beijing, China; SOHO20 Gallery, New York, USA; Art Beatus Gallery, Vancouver, Canada
China: 5,000 Years, Guggenheim Museum, New York, USA and Bilbao, Spain

Contemporary Chinese Landscape Paintings, NAMOC, CAFA Art Museum, National Palace, Beijing, China
1997 *4 Artists*, Chin-Show Art Gallery, Taipei and Taichung, Taiwan
1996 Culture Bureau's 2nd Exhibition of Established Artists in Oil Painting, Beijing International Art Gallery, Beijing, China
1995 Modern Chinese Oil Painting Exhibition, China-Japan Friendship Center, Tokyo, Japan
Women Artists, NAMOC, Beijing, China
6 Women Artists, Beijing International Art Gallery, Beijing, China
1994 2nd Chinese Oil Painting Exhibition, NAMOC, Beijing, China
Oil Paintings by CAFA Professors, Russian Art and Science Academy, Russia
Chinese Oil Painting Biennale, NAMOC, Beijing, China
1993 Oil Paintings by Chinese Artists, NAMOC, Beijing, China; Hong Kong
Science and Art, Yanhuang Art Museum, Beijing, China
1992 24th International Arts Festival, UNESCO, Cannes, France
National Oil Painting Exhibition, Orient Gallery, Hong Kong
6th Oil Painting Exhibition, Beijing International Gallery, Beijing, China
20th Century China—Paintings by CAFA Professors, NAMOC, Beijing, China
International Art Gallery Oil Painting Exhibition, Hong Kong China Cultural Initiative Center, Hong Kong
1991 Works by Established Artists, Beijing, China
National Oil Painting Exhibition, NAMOC, Beijing, China
1990 Pang Family Paintings Exhibition, Longmen Gallery, Taipei, Taiwan
11th Asian Games Art Festival: *The Landscape in Oil*, China National Museum, Beijing, China
CAFA Professors of Oil Painting, CAFA Museum, Beijing, China
1988 *Works by Xu Beihong's Female Pupils*, Xu Beihong Memorial, Beijing, China
1987 *February Nine Artists Exhibition*, NAMOC, Beijing, China
*Modern Oil Painting—*2nd Oil Painting Exhibition sponsored by Beijing International Art Gallery, NAMOC, Beijing, China
1st National Exhibition of Oil Painting Exhibition, Shanghai, China
Oil Paintings by CAFA Professors, CAFA Museum, Beijing, China
Modern Chinese Oil Painting, China-Japan Friendship Center, Tokyo, Japan
1985 *6 Artists*, Paris, France
1984 6th National Art Exhibition, China
1983 Oil Paintings by CAFA Professors, CAFA Art Museum, Beijing, China (travelled to Tokyo, Japan)
1982 Oil Paintings by CAFA Professors, CAFA Art Museum, Beijing and Tianjin, China
Shanghai Oil Painting, Shanghai, China
1981 *Chinese Oil Painting*, Hong Kong
1980 *Long March*, NAMOC, Beijing, China
Beijing Oil Painting Society Exhibition, Beijing, China
Paintings by CAFA Professors, CAFA Museum, Beijing, China
1979 5th National Art Exhibition, China
1977 *Commemoration of the Anniversary of the Death of Premier Zhou Enlai*, Revolutionary History Museum, Beijing, China
1976 Oil Paintings by CAFA Professors (Collaboration with Zhan Jianjun), CAFA Art Museum, Beijing, China
1954 Beijing Art Exhibition, Beijing, China
1949 *Works by Pang Tao and Pang Jun*, Yili Gallery, Shanghai, China

庞 璩

1934
1949
1949–51
1953
1953–55
1955
1984
1989
1989
2002
现今

出生于中国 上海

考取国立北平艺专（中央美术学院前身）与国立杭州艺专（现中国美术学院前身）

在国立杭州艺专（现中国美术学院前身）学习

于中央美术学院本科毕业

于中央美术学院研究生毕业

留院任教于版画系

赴巴黎学习考察

赴美国考察一年

应日本文化艺术财团邀请赴日本东京交流访问

赴巴黎参观各艺术博物馆，并赴德国参观第11届卡塞尔文献大展

工作和生活于中国 北京

主要个展

2018
2010
2005
2004
1986

《庞璩：跃动的音符》，中间美术馆，中国 北京

个人画展，中国美术馆，中国 北京

庞璩，春季沙龙，中国 上海

庞璩，北京国际艺苑，中国 北京

庞璩画展，中央美术学院美术馆，中国 北京

主要群展

2019
2016
2009
2007
2006
2004
2003
2001
2000
1999
1998

《时间谱：庞璩与林延》，藝術門，中国 上海

《革命中的中国-毛泽东时代的草图》，塞努奇博物馆，法国 巴黎

《净土：中国艺术中的神仙形象》，阿什莫尔艺术与考古博物馆，牛津大学，英国 牛津

基石一走过60年，时代美术馆，中国 北京

中央美术学院素描60年展，中央美术学院美术馆，中国 北京

盛世和光—敦煌艺术大展，中国美术馆，中国 北京

拓展与融合—中国现代油画研究展，中国美术馆，中国 北京

《进行时·女性》艺术展，北京798真木了艺术馆，中国 北京

两岸城市艺术节系列画展“展开的现实主义—1978年以来中国大陆油画展”，台北市立美术馆，台湾 台北

大河上下一新时期中国油画回顾展，中国美术馆，中国 北京

第十届全国美展，中国

《Between the Lines》，中国2000画廊，纽约 曼哈顿

研究与超越—中国小幅油画大展，中国美术馆，中国 北京

20世纪中国油画大展，中国美术馆，中国 北京、上海

庞薰琑三代九人艺术展，庞薰琑美术馆，中国 上海、常熟

文化部老教授油画展，北京国际艺苑，中国 北京

百年中华·英烈艺术展，军事博物馆，中国 北京

世纪女性特邀展系列展—三代女画家展，中国美术馆，中国 北京

三代女艺术家现代艺术展，SOHO20，美国 纽约；Art Beatus Gallery，加拿大 温哥华

中国5000年，哥根汉姆博物馆，美国 纽约；西班牙

当代中国山水画、油画风景展，中国美术馆、中央美术学院美术馆、故宫，中国 北京

1997
1996
1995

4人油画展，锦绣艺术中心，台湾 台北、台中

文化部第二届老艺术家油画展，北京国际艺苑，中国 北京

现代中国油画展，日中友好会馆，日本 东京

女画家展，中国美术馆，中国 北京

女画家6人油画展，北京国际艺苑，中国 北京

第二届中国油画展，中国美术馆，中国 北京中央美术学院教师作品展，俄罗斯艺术科学院，俄罗斯

中央美术学院教师作品展，俄罗斯艺术科学院，俄罗斯

1993

中国油画双年展，中国美术馆，中国 北京

93中国油画年展，中国美术馆，中国 北京、香港

1992

科学与艺术展，炎黄艺术馆，中国 北京

24届国际艺术节，联合国教科文组织，法国 戛纳

91全中国油画年展，东方画廊，中国 香港

北京国际艺苑第6届油画展，北京国际艺苑，中国 北京

中央美术学院教师作品展，中国美术馆，中国 北京

国际艺苑油画展，香港中华文化促进中心，中国 香港

1991

资深名家油画展，中国 北京

1990

91中国油画年展，中国美术馆，中国 北京

庞氏家族画展，龙门画廊，台湾 台北

第11届亚运会艺术节“中国首届油画风景邀请大展”，国家博物馆，中国 北京

中央美术学院教师油画展，中国

1988
1987

徐悲鸿女弟子画展，中国

二月九人美展，中央美术馆，中国 北京

现代油画—国际艺苑第二届油画展，中国美术馆，中国 北京

首届中国油画展，中国 上海

中央美术学院教师油画展，中国

中国现代油画展，日本 东京

1985
1984
1983
1982

巴黎6人画展，法国 巴黎

第六届全国美展，中国

中央美术学院油画展，中国；日本 东京

中央美术学院教师作品展，中国 北京、天津

上海油画展，中国 上海

1981
1980

中国油画展，香港

长征路上写生展，中国美术馆，中国 北京

北京油画研究会画展，中国 北京

中央美术学院教师油画作品展，中国

1979
1977
1976
1954
1949

第五届全国美展，中国

纪念周总理逝世周年展（与林岗、刘高合作油画《周总理是咱贴心人》），革命历史博物馆，中国 北京

中央美术学院教师油画作品展（与詹健俊合作12幅《犟姑娘》组画），中国 北京

北京市美展，北京前苏联展览馆，中国 北京

庞璩、庞均油画展，义利画廊，中国 上海

LIN YAN

1961 Born in Beijing, China
1984 BFA, Central Academy of Fine Arts, Department of Oil Painting, Beijing, China
1986 L'École nationale supérieure des beaux-arts, Atelier of Technique of Painting, Paris, France
1989 MA, Bloomsburg University of Pennsylvania, Department of Studio Art, PA, USA
Present Lives and works in New York, USA

Selected Solo Exhibitions

2018 *Lin Yan: Inverted Shadow*, Leo Gallery, Shanghai, China
2017 *Lin Yan: Gateway*, Fou Gallery, Brooklyn, New York, USA
2016 *Lin Yan*, Eslite Gallery, Taipei, Taiwan
2014 *Lin Yan: Beyond Xuan*, Officina, Brussels, Belgium
Lin Yan: Dispelling the Clouds, Tenri Culture Institute, New York, USA
Lin Yan: Paperweight, Fou Gallery, New York, USA
2013 *Lin Yan: Embracing Stillness*, Sprint Flatiron Prow Art Space, Cheryl McGinnis Project, New York
2012 *Lin Yan: Enshrouded*, Cheryl McGinnis Gallery, New York, USA
2009 *Lin Yan: Remarking*, China Square, New York, USA
2006 *Lin Yan: Echoes in the Moment*, China 2000 Fine Art, New York, USA
1996 *Lin Yan: To Beijing*, Open House Exhibition, New York, USA
1991 *Lin Yan: The Beginning*, Twin Cranes Gallery, Seattle, USA
1988 *Lin Yan: Tai Chi in Painting*, Haas Gallery, Bloomsburg University, Pennsylvania, USA

Selected Group Exhibitions

2019 *A Material Lineage: Pang Tao and Lin Yan*, Pearl Lam Galleries, Shanghai, China
2018 *New Ink Art in China 1978–2018*, Minsheng Art Museum, Beijing, China
The 2018 Guang'an Field Biennale, Guangan, China
2017 *Useless Value—Lin Yan, Yin Xunzhren and Ai Jing*, Wanying Art Space, Shijiazhuang, China
Loom—Contemporary Art, Suzhou Jinji Lake Art Museum, Suzhou, China
Criss-Crossing East and West: The Remaking of Ink Art in Contemporary East Asia, Museum of Contemporary Art, Yinchuan, China
Twenty Years of Contemporary Ink Art at Kaikodo, Kaikodo Gallery, New York, USA
The Dark Matters, White Rabbit Gallery, Sydney, Australia
2016 *In Perspective*, Chambers Fine Art, New York, USA
The 3rd CAFAM Biennial, CAFA Art Museum, Beijing, China
Boundaries of the Spirit, NanHai Art, San Francisco, CA, USA
2015 *Lin Yan & Wei Jia: A Garden Window*, Kwai Fung Hin Gallery, Hong Kong, China
Sovrapposizioni Di Immagini, Casa Dei Carraresi, Treviso, Italy
2014 *Double Vision: The Culture China Overseas Chinese Women's Invitational Exhibition*, He Xiangning Art Museum, Shenzhen, China
China Twelfth National Art Exhibition: Mixed Media Paintings, Hebei Museum, Shijiazhuang, China
Modernity 3.0: Bridging East-West Art, 80 Washington Square East Gallery, New York University, New York, USA
Tales of Two Cities: New York & Beijing, Bruce Museum, Greenwich, CT, USA
Transcending Boundaries: Qin Feng, Wei Jia and Lin Yan, Amy Simon Fine Art, Westport, CT, USA
Start from Tradition: Lin Yan & Wei Jia, Cheryl McGinnis Gallery, New York, USA
2013 *New York, Beijing, Here, There*, Yuan Art Museum, Beijing, China
2012 4th Taipei Contemporary Ink Painting Biennial, National Democracy Memorial Hall, Taipei, Taiwan
Art on Paper 2012 Biennial, Weatherspoon Art Museum, Greensboro, NC, USA
Vaulting Limits, Tenri Cultural Institute of New York, New York, USA
2011 *Asian Variegations*, Chelsea Art Museum, New York, USA
2011 Paper Art Biennial, National Art Gallery, Sofia, Bulgaria
Giving and Receiving: A Collaborative Exhibition of Contemporary Artists from China and the USA, CU Art Museum, University of Colorado, Denver, USA
2010 *Echoes from the Past*, Amy Simon Fine Art, Westport, CT, USA
3rd Contemporary Ink Painting Biennial, Taipei National Museum of History, Taipei, Taiwan
Spring Equinox, Yuan Art Museum, Beijing, China

Intertwining Layers—Wei Jia & Lin Yan, Cheryl McGinnis Gallery, New York, USA
2009 *Here & Now: Chinese Artists in New York (Chapter 1)*, Museum of Chinese in America, New York, USA
Making It, 60 Wall Gallery (curated by Deutsche Bank Art), New York, USA
2008 *From Realism to Abstract: The 2nd Exhibition of Chinese Abstraction*, One Moon Contemporary, Beijing, China
Art Graduates Reunion Exhibition, Class of 1980, Studio III, Department of Oil Painting: Celebrating the 90th Anniversary of the Central Academy of Fine Arts, Loft 3 Gallery, 798 District, Beijing, China
Shanghai MoCA Envisage II: Butterfly Dream, Museum of Contemporary Art, Shanghai, China
Cross Reference: 11 Artists from NY, Shuimu Art Space, 798 Art District, Beijing, China
Then and Now: Chinese Art from 1710 to 2007, Lamont Gallery, Phillips Exeter Academy, Exeter, NH, USA
Chinese Gardens for Living: Illusion into Reality, The Dresden State Art Collections, Dresden, Germany
The Transforming Marks of Ink, The Dresden State Art Collections, Dresden, Germany
Chinese Traditions Reconfigured, Amy Simon Fine Art, Westport, CT, USA
Touched by Women's Hands, curated by Lin Yan, Flushing Town Hall (an affiliate of the Smithsonian Institution), New York, USA; Cheryl McGinnis Gallery, New York, USA
2007 *Reboot: The 3rd Chengdu Biennial*, Chengdu Contemporary Art Museum, China
Responding & Corresponding, National Art Museum of China, Beijing, China
In and Out, 2x13 Gallery, New York, USA
Language/Environment, Museum of Contemporary Art, Beijing, China
Qi Yun: The International Travelling Exhibition of Chinese Abstract Art, Contemporary Art Terminal of He Xiangning Art Museum, Shenzhen, China (travelled to Beijing Now Gallery, Beijing; Hanart TZ Gallery, Artist Commune, Hong Kong; China Square, New York, USA)
Translucent, Transparent, Transported, Cheryl McGinnis Gallery, New York, USA
2006 *Visible/Invisible*, One Moon Contemporary, Beijing, China
Curators' Choice: China, Art, Art Complex Museum, Duxbury, MA, USA
Travelers Between Cultures—Xu Bing, Gu Wenda, Lin Yilin, Lin Yan and Zhang Hongtu, Visual Arts Center of New Jersey, Summit, NJ, USA
Trans-Boundary Experiences, Spool MFG, Binghamton, NY, USA
Brooklyn, Westport Arts Center, Westport, CT, USA
New Chinese Occidentalism—Chinese Contemporary Art in NY, Ethan Cohen Fine Arts, New York, USA
2005 *Simplicity in Life*, Crystal Foundation Gallery, New York, USA
2003 *The Paper Chase: Creations in Paper*, curated by Lin Yan, China 2000 Fine Art, New York, USA
2000 *Art Span: Three Generations, Nine Artists in One Family*, Shanghai Biennale satellite show, Shanghai, China
1999 *Open Salvo*, White Box Gallery, New York, USA
1998 *Three Generations of Chinese Modernism—Qiu Ti, Pang Tao, Lin Yan*, SOHO20 Gallery, New York, USA (travelled to National Art Museum of China, Beijing; Art Beatus Gallery, Vancouver, Canada)
1995 *Recent Paintings by Chinese-American Artists*, The Cork Gallery, Avery Fisher Hall, Lincoln Center, NY, USA
Man Woman Child/ Husband Wife Son, Gallery Contempo-Jubilee Arts Center, New York, USA
1994 Qi, Central Academy of Fine Arts, Beijing, China
1991 *Second Spring: Contemporary Chinese Painting & Sculpture*, University of San Diego, San Diego, USA
1990 *Pang Family Painting Exhibition*, Lung Men Art Gallery, Taipei, Taiwan
1987 *From Central Academy of Fine Arts*, Museum of Tokyo University of Fine Arts and Music, Tokyo, Japan
1985 National Youth Art Exhibition, National Art Museum of China, Beijing, China
1984 Beijing City Art Exhibition, National Art Museum of China, Beijing, China
1979 1st Annual Exhibition of China Oil Painting Association, Zhongshan Park, Beijing, China

Selected Collections

Central Academy of Fine Arts Art Museum, Beijing, China
Chengdu Contemporary Art Museum, Chengdu, China
Deutsche Bank Art Corporate Citizenship – Art, New York, USA
Long Museum, Shanghai, China
National Art Museum of China, Beijing, China
Pang Xunqin Museum, Changshu, China
Teda Contemporary Art Museum, Tianjin, China
White Rabbit Gallery, Sydney, Australia

林 延

1961 出生于中国 北京
1984 艺术学士，中央美术学院油画系，北京
1986 巴黎国立高等美术学院绘画材料研究室，巴黎
1989 艺术硕士，布鲁姆斯堡宾西法尼亚州立大学视觉艺术系
现今 工作和生活于纽约

主要个展

2018 《林延：反映》，狮语画廊，中国 上海
2017 《林延：门道》，否画廊，美国 纽约
2016 《林延，诚品画廊》，中国 台北
2014 《林延：不一样的宣》，奥菲斯纳艺术空间，比利时 布鲁塞尔
《林延：空－气》，天理文化中心，美国 纽约
《林延：镇纸》，否画廊，美国 纽约
2013 《林延：知止》，纽约熨斗大楼Prow艺术空间，美国 纽约
2012 《林延：笼罩》，雪莉马科吉尼斯画廊，美国 纽约
2009 《林延：重建》，中国广场画廊，美国 纽约
2006 《林延：瞬间的回声》，中国2000画廊，美国 纽约
1996 《林延：致北京》，开放空间，美国 纽约
1991 《林延：起点》，双鹤画廊，美国 西雅图
1988 《林延：绘画中的太极》，宾夕法尼亚州立布鲁姆斯堡大学美术馆，美国 宾夕法尼亚

主要群展

2019 《时间谱：庞墙与林延》，藝術門画廊，中国 上海
2018 《中国新水墨作品展》，民生美术馆，中国 北京
《广安田野双年展2018》，中国 广安
2017 《空凿者－林延、尹秀珍、艾敬》，万营艺术空间，中国 石家庄
《机杵－当代艺术展》，苏州金鸡湖美术馆，中国 苏州
《声东击西：东亚水墨艺术的当代再造》，银川当代艺术美术馆，中国 银川
《怀古堂20年中国当代水墨展》，怀古堂，美国 纽约
《暗物质》，白兔美术馆，澳大利亚 悉尼
2016 《视角》，前波画廊，美国 纽约
《第三届中央美术学院三年展》，中央美术学院美术馆，中国 北京
《心境》，南海艺术中心，美国 旧金山
2015 《林延&韦佳：后院》，季丰轩画廊，中国 香港
《图像的重构》，意大利卡塞雷斯博物馆，意大利 特雷维索
2014 《重瞳体－文化中国·海外华人女性艺术家邀请展》，何香凝美术馆，中国 深圳
《第十二届全国美术作品展－综合材料绘画作品展》，河北博物馆，中国 石家庄
《现代性3.0：连接东西艺术》，纽约大学8OWSE美术馆，美国 纽约
《双城记：纽约&北京》，布鲁斯博物馆，美国 康奈迪克州 格林威治
《超越边界》，艾米·西蒙画廊，美国 康奈迪克州 韦斯特伯特
《从传统开始：林延&韦佳》，雪莉马科吉尼斯画廊，美国 纽约
2013 《纽约，北京，这里，那里》，元典美术馆，中国 北京
2012 《第四届台北当代水墨双年展》，国立中正纪念馆中正艺廊，中国 台北
《2012纸上艺术双年展》，威瑟斯彭艺术博物馆，美国 北卡罗来纳州
《跨越界限：中国当代艺术家》，天理文化中心，美国 纽约
2011 《亚洲斑斓》，切尔西美术馆，美国 纽约
《2011纸上艺术双年展》，国家艺术画廊，保加利亚 索菲亚
《对应/应对II：中美艺术家联展》，科罗拉多大学博物馆，美国 科罗拉多州
2010 《回音》，艾米西蒙画廊，美国 康奈迪克州 韦斯特伯特

《第三届台北当代水墨双年展》，国立历史博物馆，中国 台北
《春分》，元典美术馆，中国 北京
《交织－韦佳&林延》，雪莉马科吉尼斯画廊，美国 纽约
2009 《此时此地：华人艺术家在纽约（一）》，美国华人博物馆，美国 纽约
《战胜》，纽约德意志银行展厅，美国 纽约
2008 《宁静的溯求：从写实到抽象》，一月当代画廊，中国 北京
《中央美术学院油画系第三工作室80级回顾展》，红三房画廊，中国 北京
《第二届上海当代美术馆文献展：梦蝶》，上海当代艺术馆，中国 上海
《穿越：纽约到北京》，水木当代艺术空间，中国 北京
《彼时此时：从1710年到2007年的中国艺术》，拉蒙特画廊，菲利普斯埃克塞特学院，新罕布什尔州
《生活中的园林》，德里斯顿国家博物馆，德国 德里斯顿
《墨的转变》，德里斯顿国家博物馆，德国 德里斯顿
《再构中国传统》，艾米西蒙画廊，美国 康奈迪克州
《来自女性之手艺术巡回展》，施密索尼娅纽约文化空间，雪莉马科吉尼斯画廊，美国 纽约
2007 《重新启动：第三届成都双年展》，成都现代艺术馆，中国 成都
《对应/应对：中美艺术家联展》，中国国家美术馆，中国 北京
《语言/环境》，北京当代美术馆，中国 北京
《气韵：中国抽象艺术巡回展》，何香凝OCT当代艺术馆，中国 深圳，巡展到：北京现代画廊；汉雅轩画廊，中国 香港；中国广场画廊，美国 纽约
《透明：林延，张宏图，胡冰群展》，雪莉马科吉尼斯画廊，美国 纽约
2006 《形无形：中国抽象绘画展》，一月当代画廊，中国 北京
《策展人的选择：中国艺术》，马萨诸塞州综合博物馆，美国 马萨诸塞州
《文化之间的旅行：徐冰，林延，古文达，张宏图，林延》，新泽西州视觉艺术中心，美国 新泽西州
《边界转换的经验》，纽约州宾汉姆顿大学，美国 宾汉姆顿
《布鲁克林》，西港艺术中心，美国 康奈迪克州
《新西方主义：纽约中国当代艺术》，伊桑克恩画廊，美国 纽约
2005 《简约生活》，协和艺术基金会，美国 纽约
2003 《纸的追逐》，中国2000画廊，美国 纽约
2000 《庞薰桢三代九人艺术展》，中国双年展外围展
1999 《序幕》，白盒子画廊，美国 纽约
1998 《中国三代现代主义巡回展：丘堤、庞墙、林延》，苏荷20画廊，美国 纽约；中国国家美术馆，中国 北京；精艺轩基金会画廊，加拿大 温哥华
1995 《当代美国中国艺术展》，美国纽约林肯中心画廊，美国 纽约
《男人女人儿童/丈夫妻子孩子》，朱丽叶基金会艺术中心，美国 纽约
1994 《泣、弃、契、弃？气》，中央美术学院画廊，中国 北京
1991 《第二春：中国当代绘画与雕塑》，圣地亚哥大学画廊及圣地亚哥州立大学画廊，美国 加州
1990 《庞家画展》，龙门画廊，中国 台北
1987 《中央美院师生展》，东京艺术音乐大学，日本 东京
1985 《全国青年画展》，中国国家美术馆，中国 北京
1984 《北京市美展》，中国国家美术馆，中国 北京
1979 《第一届中国油画研究会展览》，中山公园，中国 北京

永久收藏

白兔美术馆，澳大利亚 悉尼
成都现代艺术博物馆，中国 四川
德意志银行艺术收藏，美国 纽约
龙美术馆，中国 上海
庞薰桢美术馆，中国 常熟
泰达当代艺术博物馆，中国 天津
中国美术馆，中国 北京
中央美术学院美术馆，中国 北京

PearlLam Galleries

Pearl Lam Galleries 藝術門

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	9/F, H Queen's, 80 Queen's Road Central, Central, Hong Kong, tel (852) 2857 1328 香港中环皇后大道中80号H Queen's 9楼
Shanghai 上海	181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中国上海市江西中路181号 邮编 200002
Singapore 新加坡	14A Dempsey Road, Singapore 249669, tel (65) 6570 2284

