



Kang Haitao 康海濤

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Kang Haitao 康海涛



目录 / INDEX

- 02 Memory of Light – Kang Haitao’s Landscape Painting
FANG Zhiling
- 03 光的记忆——康海涛的风景绘画
方志凌
- 10 作品
Works
- 50 康海涛简介
- 52 KANG Haitao Biography

Memory of Light – Kang Haitao’s Landscape Painting

Fang Zhiling

I

To those who are well versed in the evolution of modern and contemporary art (both Chinese and Western), *Wall* (2016-2017)¹, a recent painting by the artist Kang Haitao, may seem somewhat exotic. Its concise geometrics and its gloom, as well as its self-effacing psychological atmosphere, remind us of Rothko’s later abstract paintings. However, the illusory, elusive effect of pale light and colour on the picture, together with the thought-provoking depiction of a wall that itself endures the hardship of exposure, looks obsolete, yet is multicoloured and quasi-hallucinatory, is also tinted with Tuymans’s style of imagistic painting.

Evidently, *Wall* is not an aesthetic compromise between two disparate language systems, because, behind its seemingly eclectic visual language, there lays an obscure but profound social experience, that makes the viewer ‘sigh from the heart’ once they realise its significance. Be it the wall with a timeworn surface, the doors varying in heights, or the extensive marine blue masked by grey, Kang Haitao’s paintings always evoke memories of life – perhaps nostalgic but definitely familiar – an urban life that revolves around factory-affiliated neighbourhoods and public institutions. The reality is that these neighbourhoods and institutions are still found throughout China; however, due to intense social change in the new century, these places have morphed, or faded from the public eye into a kind of marginal existence.

Yet these familiar sights, which were once paid scant attention – that at one time appeared so insubstantial that they warranted only a casual glimpse – are transformed in the painterly language of *Wall* through an extended period of working and re-working, a sort of aesthetic refinement. These paintings, serene but magnificent, solemn yet imposing, also present a mysterious psychological atmosphere and instill a brooding anxiety into what otherwise could be a ‘casual glimpse’.

II

... *I’ am only a person who records without judgment or reflection. The process of aesthetic judgment and analysis has been replaced by my senses as I am living in it... I record and I narrate. At this moment, there are no longer any sober observers.*

1. WALL, 2016-2017, P38

光的记忆——康海涛的风景绘画

方志凌

一

对于深谙中西方现当代艺术演化历程的人而言,康海涛最近完成的一幅名为《墙》(2016-2017)¹的绘画作品或许多少有些奇特:简约的几何形态和沉郁内敛的心理氛围,会让人想起罗斯科后期的抽象绘画;但画面虚淡迷离的光色效果,以及对那堵历经风霜、陈旧而斑斓却又如真如幻的墙的耐人寻味的描绘,又似乎有托伊曼斯的图像绘画的味道。

显然,《墙》并不是两个截然不同的语言系统的审美折中物,因为在它貌似折中的视觉语言背后,有一种虽然很隐晦,但一旦会意就让人不禁喟然长叹的深沉的社会感触:无论是那老旧墙面,那高低错落的大门,还是那一大片灰扑扑的海蓝色,都能唤起一种我们曾经如此熟悉的生活记忆——由厂区、事业单位为主体的城市生活。事实上,这样的厂区与单位仍遍及中国大小城市,但在新世纪以来剧烈的社会变迁中,它们早已悄然蜕变为淡出公共视野的一种边缘存在。

在《墙》注重审美锤炼的绘画语言中,曾经熟视无睹的日常景物显得如此虚无缥缈,仿佛对陈年旧事的淡然一瞥。画面中肃穆而又壮阔、恢宏而又神秘的心理氛围,也为这“淡然一瞥”注入了一份耿耿于怀的心灵焦灼。

二

.....“我”只是一个记录者,没有判断和思索,那个审美判断与分析的过程被我正身在其间的感知所取代.....我记录•我陈述。这一刻不再有冷静的观察者。观察只是朝向内心里闪烁着并不连续的回忆.....紊乱的记忆与正成为记忆的物象都被客观地凝固在这必须记录下来的一瞬间.....²

这些话引自康海涛的自述《向内•凝视》。直到2009年在北京举办了同样名为“向内•凝视”的个人展览之后,康海涛的绘画艺术才得到较广泛的关注。而到这个时候,中国1990年代以来波涛汹涌的新艺术潮流已然沉寂,曾经烜赫一时的“70后艺术”——这个词汇暗含的青春叛逆姿态,以及从“青春残酷绘画”到“新卡通一代”独特的语言趣味等——也承受了越来越多的批判与质疑。康海涛的艺术则有别于同时期的艺术潮流,自成一格。

在这样的语境下看这段话,可以清楚看出康海涛对自己艺术创作的自觉:“非

1. 墙, 2016-2017, 见内文 P38

2. 康海涛,“向内•凝视——康海涛口述,魏勇灵整理”,隐秘之火——康海涛,2012,P7

2. Kang Haitao, 'Reflection', *Kang Haitao: A Burning Within*, 2012, P7

3. Kang Haitao, 'Reflection', *Kang Haitao: A Burning Within*, 2012, P9

4. WALL | 墙, 2010
Acrylic on paperboard | 纸板丙烯
110×77 cm



*Observation is directed towards the discontinuous memory flashing back to my inner mind... The disorderly memories and the things being transformed into memories are all objectively crystallized into the very moment which has to be registered...*²

The words above are excerpted from Kang Haitao's personal statement, *Introversion and Meditation*. It was not until 'Introversion and Meditation' – Kang's 2009 solo show in Beijing – that his paintings began to attract more attention. At that time, the New Wave art movement in China, vigorous during the 1990s, had already subsided. The 'Art of the Post-70s', a one-time fashion and short-lived triumph that implied adolescent rebellion and the peculiar taste of language stretching from the 'Young and Cruel Painting' to the 'New Cartoon Generation', was increasingly criticized and questioned. Kang Haitao's practice sits aside from these three movements in a unique position.

Read from this context, Kang's words clearly manifest his self-awareness of his own artistic creation: Kang's 'landscapes' are 'not objects obtained through observation' they are products of his inner experience rather than mere visual impressions. 'I am only a person who records without judgment or reflection.' This means that the representation of the real is not the only source of his inner experience – by pitting 'record and narrate' against 'meanings and values', Kang Haitao distinguishes his own art from various approaches to art emphasizing the importance of definite 'meanings and values' – either the traditional mainstream realism, or the modern art movement since the 1990s which has rebelled against, deconstructed and become estranged from mainstream values.

However, different from striking and stunning social scenes that are usually associated with expressions like "I record and I narrate" and "the moment which has to be registered", what Kang records are silent landscapes. Landscapes, although seeming ordinary and everyday to others, always arouse extremely strong emotions in him: "Once I close my eyes, [landscapes] will emerge in front of me, just like nightmares that are hard to dispel. So the only way is to present them."³

III

Kang Haitao's early nightscape paintings were indeed nightmarish in a certain way. The thickness of the dark night, the flickering dim lights, and the illusory and crooked trees – all are



5. HOUSE IN COLOUR | 彩色房子, 2012
Acrylic on paperboard | 纸板丙烯
92×201 cm

3. 康海涛, "向内·凝视——康海涛口述, 魏勇灵整理", 隐秘之火——康海涛, 2012, P9

观测所得的客观物象"表明他的"风景"不是单纯的视觉印象,而是内心体验的结果;"我只是一个记录者,没有判断和思索",则既说明内心体验源自现实生活,又在"记录·陈述"与"意义与价值取向"的对立中,将自己的艺术与种种强调明确的"意义与价值取向"——无论是传统的现实主义艺术的主流价值观念,还是1990年代以来的当代艺术潮流对主流价值观念的叛逆、解构与疏离的艺术区别开来。

不过,与"我记录·我陈述"、"这必须记录下来的一瞬间"这类言辞常常联想到的触目惊心的社会景象不同,康海涛记录的却是寂静的风景。这是因为,那些在旁人眼中或许平淡无奇的景色,常常会唤起他异常强烈的情感体验:"一闭上眼睛就会出现在眼前,就像驱不散的梦魇,只能让他呈现出来。"³

三

康海涛最初的夜景绘画,的确有很浓的梦魇气息:浓暗的夜色、闪烁的幽光,以及那些恍惚而兀自峥嵘的树丛等,都被一种呈现出了狂热灼烧过后的平静印痕,营造为敏感得令人心悸的最终宁静氛围。

但他2010年创作的另一幅《墙》⁴却有了明显的变化:与此前力图"客观"的视觉幻象不同,这幅画明显突出了抽象的构成意味:树丛、矮墙、路面等,都处理成简明的几何形态,光影被概括为极简明的色块,笔墨层次也减省了很多。而2012年的《彩色房子》⁵则体现了另一种变化趋势:墨绿的树,暗褐色、蓝

turned into a touching yet unnerving final tranquility by virtue of the peaceful remnants of a violent combustion.

A different *Wall*⁴, painted in 2010, demonstrates a considerable change: unlike the previous visual illusion that tried to appear ‘objective’, this painting explicitly highlights some abstract elements. Bushes, parapets, and pavements were painted in geometric shapes; light and shadows were compressed into highly succinct blocks of colour; there were also fewer brushstrokes and reduced palette. Another direction of change has been displayed in *House in Colour* (2012)⁵. Trees in pine green, glass windows alternating between umber and indigo and walls in white, pewter and maroon – amid them are the fluctuating dappled shadows of trees, deep or shallow – together constructing a poignant and poetic everyday scene.

In Kang’s landscape paintings since 2013, these two directions of transformation have both been intensified as well as integrated. Delicate and expressive paintings like *Night*, *Bushes*, *Time* are filled with concise and abstract tones; whereas works that seem to intentionally focus on the flavours of abstraction, like *Sublime Form*, *Shadow 1/2* and *Unexpectedness of Form*, also somehow articulate the artist’s sensitivity to everyday experiences.

Kang Haitao’s recent paintings present landscapes and objects within a laconic and insubstantial visual atmosphere. Yet they are transformed into sophisticated images that contain numerous thoughts and ideas. This change is a natural development of Kang



6 光的记忆, 2016-2017, 见内文 P36

7. RUINS | 废墟, 2010
Acrylic on paperboard | 纸板丙烯
200×101 cm

紫色交替的玻璃窗, 白色、蓝灰色和赭红色的墙, 还有穿插其间深深浅浅、斑斑驳驳的树影, 共同营造了一种敏感动人的诗意的日常景象。

在康海涛 2013 年以来的风景绘画中, 可以看到上述两种变化趋势的深化与交融。《夜》、《树丛》、《时光》等侧重幽微的诗意体验的同时, 也都有着简明的构成意味; 而在《崇高的形式》、《二分之一阴影》、《形式的意外》等似乎刻意突显抽象意趣的作品中, 也显然蕴含了极敏感的日常体验。

在康海涛近期完成的《光的记忆》⁶、《墙》等作品里——在简约虚淡的视觉氛围中, 景物蜕化为具有高深品味与万千思绪的图像——这样的变化, 如其说源自审美迁徙, 不如说是他愈益深厚的内在体验和愈益恢宏的艺术格局的自然呈现。

以《彩色房子》与 2017 年的《光的记忆》为例: 这两幅的主题相似, 画的都是枝影婆娑的树丛和掩映其后的老旧楼房。前者以枝叶的墨绿色为主调, 有更丰富的造型细节——窗户、墙面、枝叶、树影等——和更微妙的光影层次, 表现的是对一种含义丰富的日常景象幽微的瞬间体验; 后者则以墙壁的浅紫红色为主调, 造型细节与光影层次都很简略, 但在沉静、迷离却又颇显辉煌的视觉氛围里, 敏锐的现场体验衍化为更深厚、也更恢宏的社会与生命感触——正如《光的记忆》这个标题所暗示的。

四

当康海涛于 2005 年左右转向风景绘画的时候, 他经历了一段关于“当代性”的深刻自察与拷问。但在学术趣味与自己朴素的内心体验之间, 他又无反顾选择了后者。从最初梦魇般的夜景, 到或抽象或幽暗的日常风景, 再到近期融入了复杂读图经验的图像化风景, 这些都是一个心绪不宁的见证者眼中的风景。

然而, 除了 2010 年的《废墟》⁷ 之外, 康海涛都抹去了那种会给人留下“驱不散的梦魇”的现实情境。见证的激情何以最终化为如此隐晦的诗意? 这与弥漫在当下中国的无望感密切相关——经历了理想主义的幻灭, 冷嘲热讽式的解构与批判的失效, 以及西方文化偶像碎裂后的虚无——这种无望感足以使见证鲜明“意义与价值取向”的激情迷失。而当隐晦而深沉的诗意体验足够强大时, 正如这风景一样, 却能抵挡住虚无主义的无情侵蚀。

从这个角度看, 康海涛笔下意味深长的风景, 正是这个失语时代睿智而激情的精神言说。他近期完成的《光的记忆》、《墙》等作品, 则以其深刻的内在体验、委婉的情感态度, 以及淡然而恢宏的成熟气度, 充分体现了中国 70 后艺术的新境界。

2017 年 5 月 12 日

Haitao's deepening experience, self-reflection and breadth of vision rather than merely from an aesthetic decision or redirection.

House in Colour and *Memory of Light* (2017)⁶ for example, share similar visual motifs, namely, the whirling branches and the shadows of trees falling on old buildings. The palette choices of *House in Colour* is primarily natural – the pine green of the leaves and wood tones of branches; it also features richer stylistic details (windows, walls, branches, shadows of trees etc.) and subtler layers of light and shadow that reflect the artist's experience of everyday scenes. The colours of *Memory of Light*, however, are more the ochre of walls and the detail and layers of light and shadow are less intricate. However, in the serene, dreamlike and rather splendid visual atmosphere, the artist's perceptive awareness of site turns into deeper and more imposing experience of the social and life-experiential – as is suggested by the painting's title.

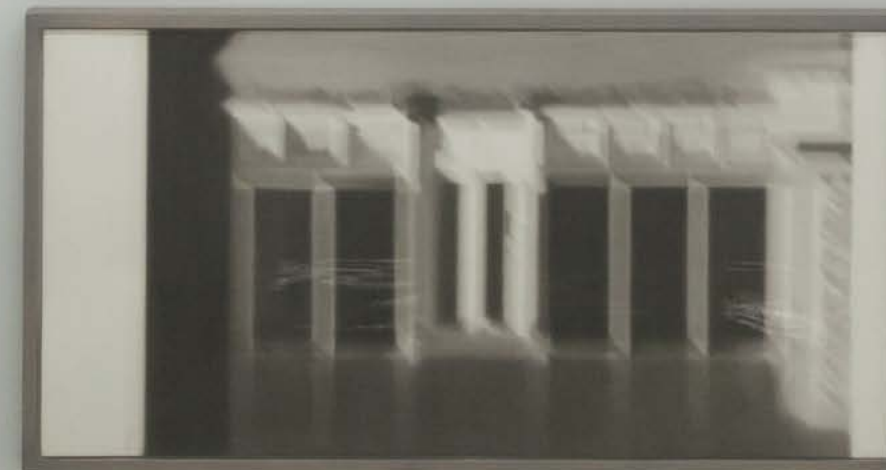
IV

When Kang Haitao made the turn to landscape painting around 2005, he went through a period of deep introspection, concerned with the interrogation of the 'contemporariness' of his work. Between academic value and his own inner experience, he opted for the latter without hesitation. From his initial nightmarish nightscapes, to the abstract or faded everyday landscapes, and to his recent imagistic landscapes that absorb the sophisticated experience of viewing pre-existing imagery, all these are the landscapes seen through the eyes of a restless witness.

Except for *Ruins* (2010)⁷, Kang Haitao erases the realistic elements and motifs that may impose haunting nightmares upon his audience. How are the passions for 'witnessing' transformed into such obscure poetic qualities? It is closely connected with the sense of hopelessness that seems to pervade China in the 21st century – first the disillusionment of idealism, next the failure of sarcastic deconstruction and criticism and finally the loss felt after the collapse of western cultural idols. This hopelessness is so powerful that all the passion for witnessing distinct meaning and value could be lost; however, obscure and profound poetic experiences, when strong enough, such as those presented in the work of this art, can help resist the ruthless corrosion of nihilism.

From this point of view, Kang Haitao's thought-provoking landscapes are the spiritual narratives, full of wisdom and passion, of what many feel is a 'voiceless' era.

May 12th, 2017





WIND | 风, 2007

NIGHTSCAPE | 夜景, 2001

12 Acrylic on paperboard | 纸板丙烯, 70×53 cm



13



FROM THE OPEN DOOR | 来自敞开的大门, 2012

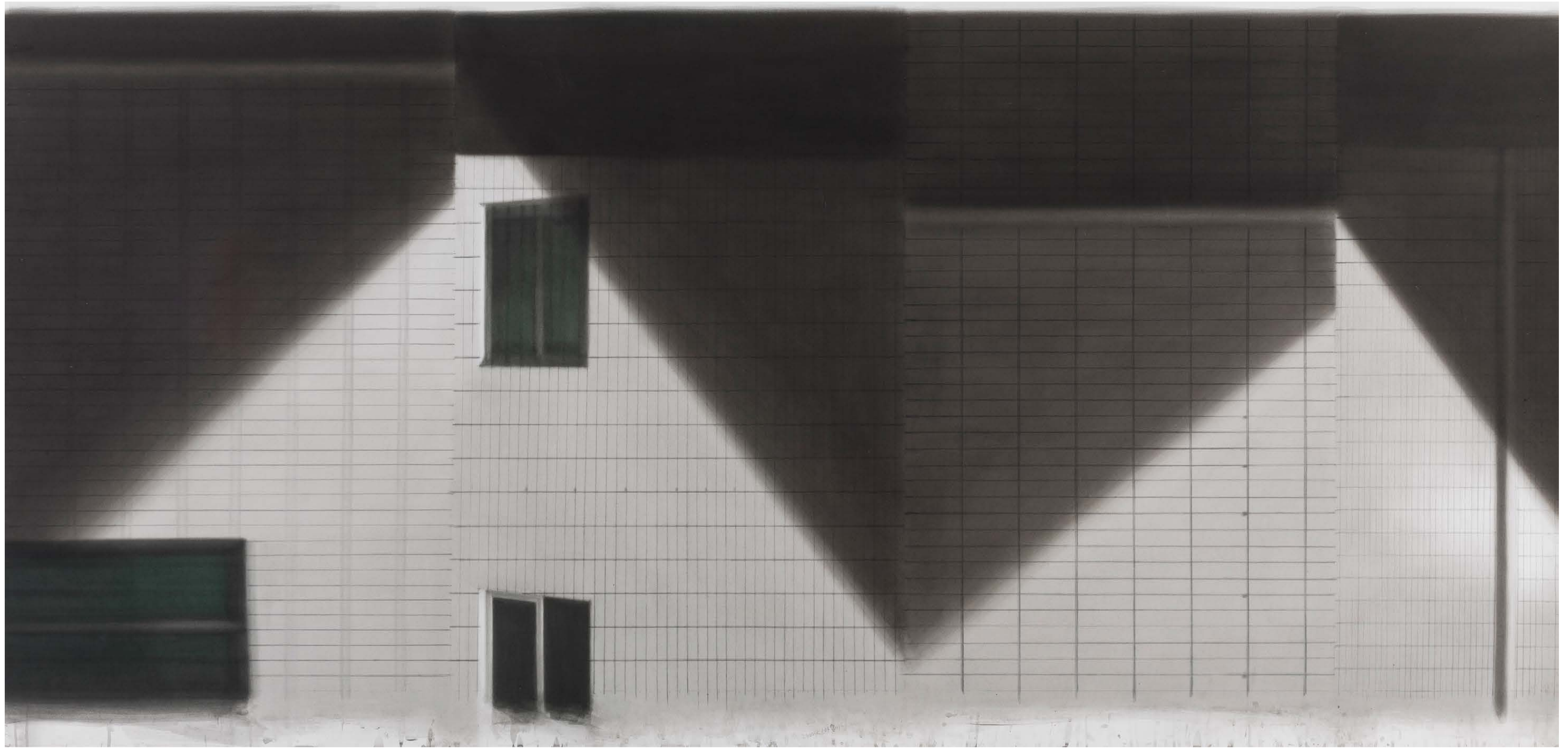








MARCH | 三月, 2013





NIGHT | 夜, 2016

28 Acrylic on paperboard | 纸板丙烯, 221×152 cm





BUSHES | 树丛, 2015-2016

32 Acrylic on paperboard | 纸板丙烯, 252×182 cm



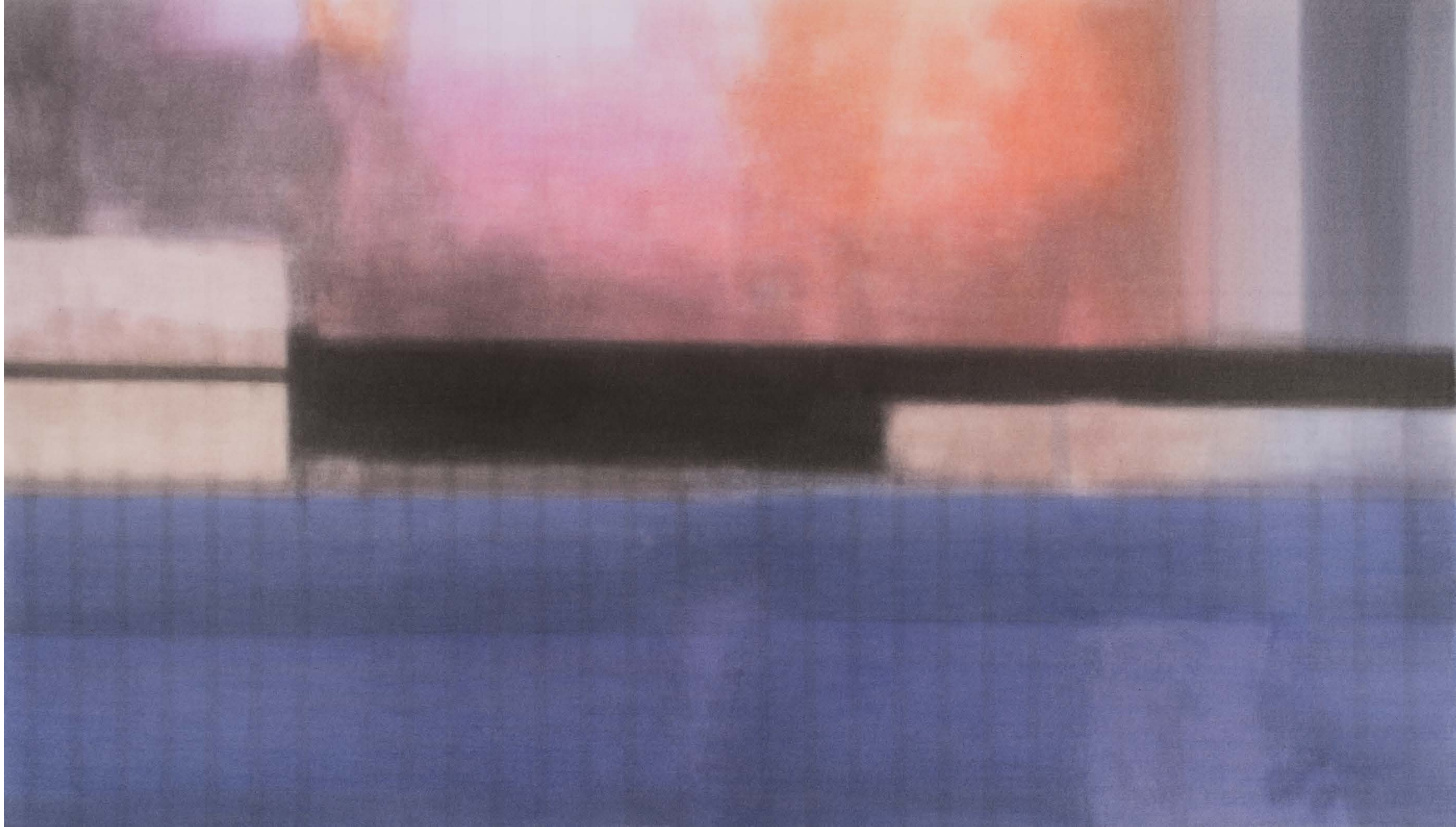
THRONS | 荆棘, 2016

34 Acrylic on paperboard | 纸板丙烯, 252×172 cm



35



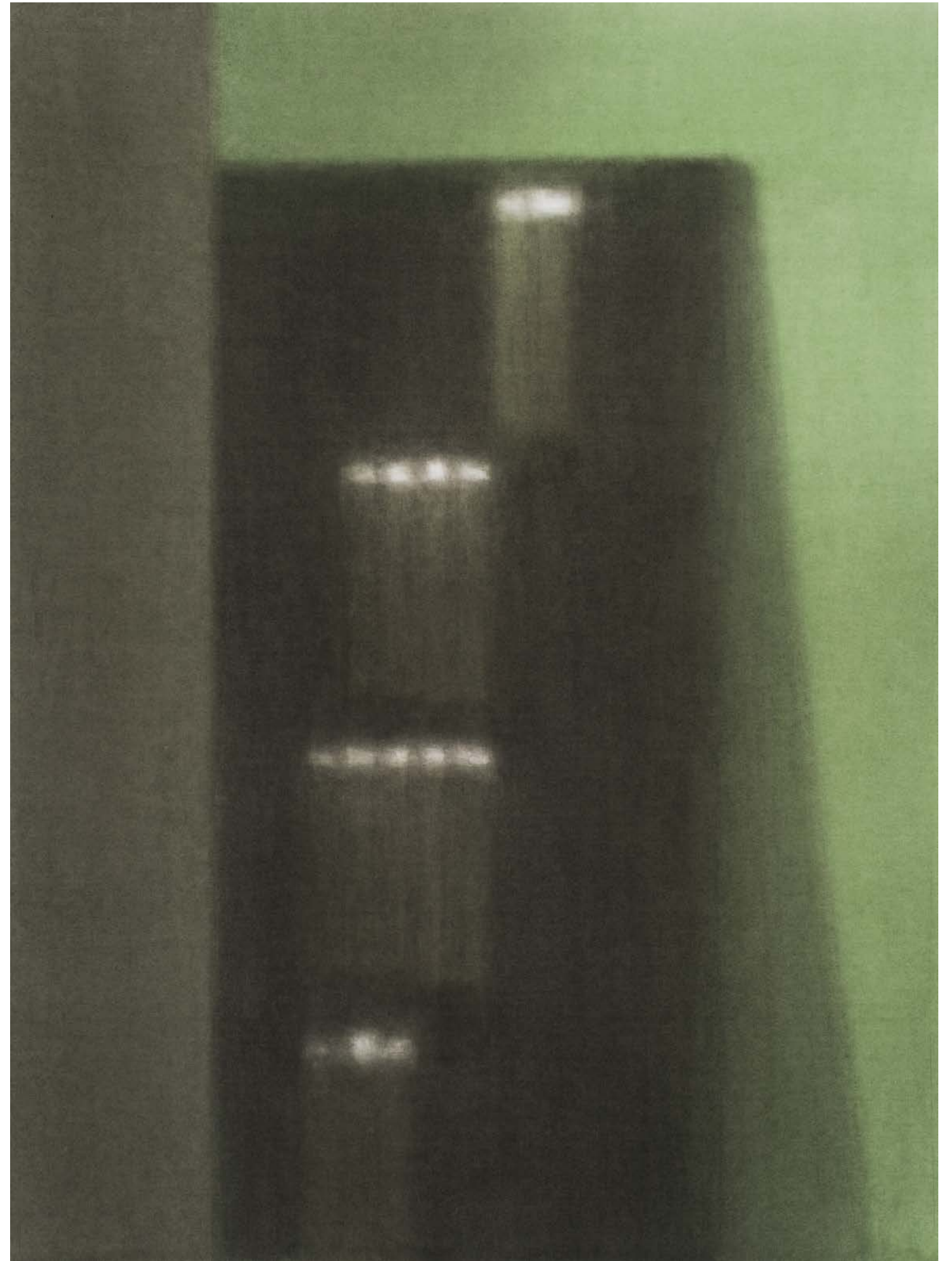


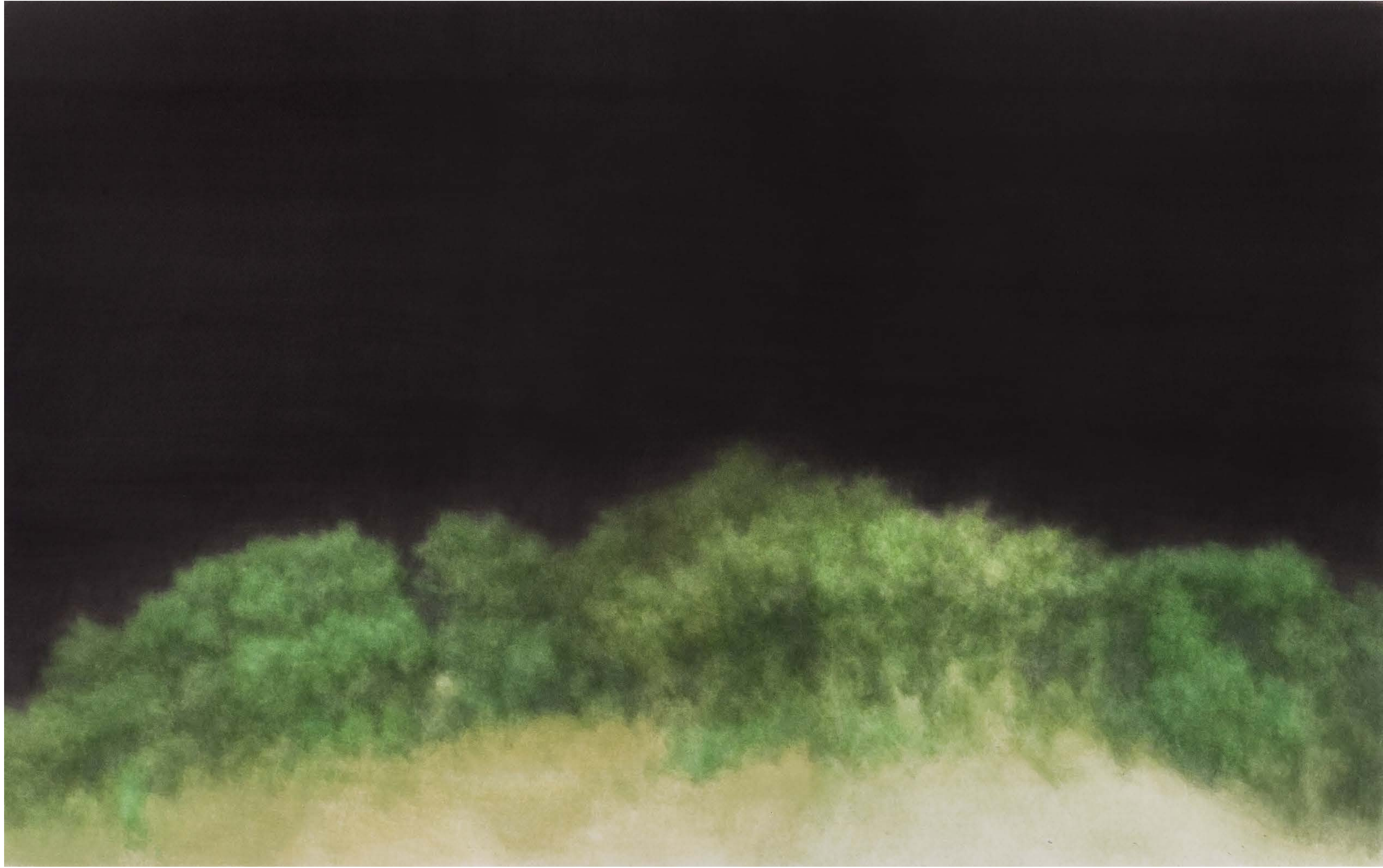


REFLECTION | 反光, 2017

UNEXPECTEDNESS OF FORM | 形式的意外, 2017

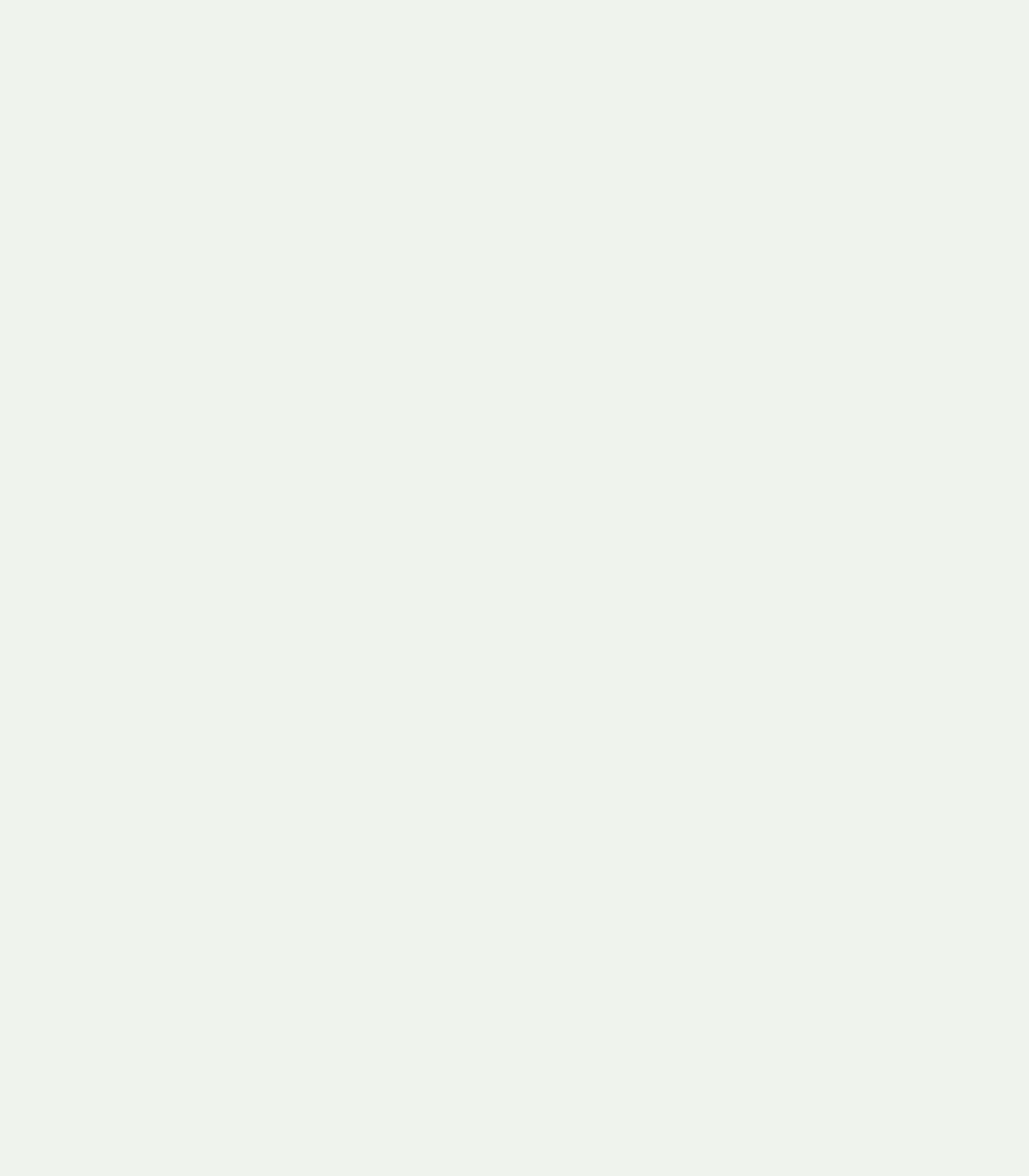
42 Acrylic on paperboard | 纸板丙烯, 100×74 cm







ZERO SCOPE | 零视角, 2017



康海涛

1976年生于重庆,2000年毕业于四川美术学院,现生活、工作于绵阳、成都。

康海涛从2000年以来一直在探索关于“夜景”系列的油画创作,注重细节的刻画,所描绘的对象多是身边熟悉的一些场景和日常事物,如一片树林,一道门,一些简单的房子……作品借鉴了中国传统山水画中的“积墨”手法,塑造出宁静、陌生而神秘的画面氛围。康海涛曾多次参加香港、美国、韩国、捷克、意大利等地的国际展览。他的作品被龙美术馆、上海二十一世纪民生美术馆、武汉美术馆收藏。

个展

2017

康海涛,偏锋新艺术空间,北京

2014

构设之架——康海涛近作展,力利记艺术空间,北京

2013

向前进——当代艺术与当代城市,民生现代美术馆,上海

2012

隐秘之火——康海涛个展,偏锋新艺术空间,北京

康海涛个展,半岛维画廊,香港

2009

向内,凝视——康海涛个展,偏锋新艺术空间,北京

2001

向内——个人画展,绵阳

群展

2017

十年,偏锋新艺术空间,北京

2016

北京798印象,意大利国家地理博物馆,罗马

诗性的共同体,厦门港务局,厦门

年轻的记忆,插曲画廊,巴黎

诗性的抽象绘画:2016抽象艺术第九回展,偏锋新艺术空间,北京

诗意地栖居,偏锋新艺术空间,北京

2015

向内:2015抽象艺术第八回展,偏锋新艺术空间,北京

景物之“间”:直觉与体验,东京画廊BTAP,北京

2014

多重宇宙:上海二十一世纪美术馆开馆展,上海二十一世纪美术馆,上海

社会风景——中国当代绘画中的风景叙事,成都国际文化艺术品交流中心,成都

苏醒的中国直觉——第一回展,悦美术馆,北京

异·常之境,力利记艺术空间,北京

此时、此地:2014抽象艺术第七回展,偏锋新艺术空间,北京

开今借古——龙美术馆(西岸馆)开馆大展,龙美术馆,上海

抽象艺术新一代,寺上美术馆,北京

北京青年藏家1+1邀请展,Linart Café,北京

2013

纵横阡陌——中国当代青年艺术家作品馆藏展,龙美术馆,上海
中国-东欧:中国当代艺术新景象,程昕东国际当代艺术空间,北京

时区——当代高校青年教师的创作与探索,南京艺术学院美术馆,南京

万有引力——第六届成都双年展,成都

心手相应:2013抽象艺术第六回展,偏锋新艺术空间,北京

偶遇,成都廊桥艺术空间,成都

2012

日常观:一种生活实践——第五届多伦青年美术大展,多伦当代美术馆,上海

SEE Green Future——中国企业绿色契约·对话2012,阿拉善SEE慈善拍卖,北京

心相——中国抽象艺术第一回展,半岛维画廊,香港

剥离——来自中国的新艺术,Germany Berlin Koppenplatz 5,柏林

2011

重新定义——70后艺术中的质疑精神,今日美术馆,北京

再现写实:架上绘画展——成都双年展2011,成都现代艺术馆,成都

江汉繁星计划——70后艺术家研究展,武汉美术馆,武汉

城市趣味——大周末四周年庆典,今日美术馆,北京

他者之维——中国艺术家眼中的意大利,罗马/北京

2010

发现1——中国当代新锐艺术家作品展,宋庄劲草空间,北京

图像经验——2010当代艺术邀请展,江山美术馆,重庆

楼上的青年——2010青年批评家提名展,时代美术馆,北京

艺术是什么——2010年度艺术家邀请展,时代美术馆,北京

改造历史——2000-2009年的中国新艺术,国家会议中心,北京
A+A第五回展,偏锋新艺术空间,北京

中国当代艺术三十年:1979-2009,民生现代美术馆,上海

2009

开放的视域——中国当代艺术展,捷克国家美术馆,布拉格

时间的能量,昌阿特画廊,北京

2008

人民·历史——20世纪中国美术研究展,中央美术学院美术馆,北京

未来天空——中国当代青年艺术家提名展,今日美术馆,北京

看不见的青春——中国新锐艺术家展,WATERGATE画廊,首尔
A+A'2008——A+A第三回展,偏锋新艺术空间,北京;多伦现代美术馆,上海

2007

缘自缘起——八人画展,绵阳

实人——中国当代艺术展,Southwest,得克萨斯州

进——当代艺术展,首都师范大学美术馆,北京

A+A'2007——A+A第二回展,案艺术实验室,中央美术学院陈列馆,北京/四川大学美术馆,成都/重庆美术馆,重庆

2006

自在方式,偏锋新艺术空间,北京

大于北京,今日美术馆,北京

出格,偏锋新艺术空间,北京

2005

缘自缘起——八人画展,绵阳

2004

上海春季艺术沙龙展,上海

KANG Haitao

Chinese, b.1976, Chongqing, graduated from Sichuan Fine Arts Academy. Lives and works in Mianyang, Chengdu.

Kang Haitao is an oil painter who is fascinated by the ordinary and the everyday – a copse of trees, closed doors, a small house – but each of his paintings is intensified through close attention to detail and his desire to paint these scenes by night. Kang's work builds on the Jimo (accumulating ink) technique of traditional Chinese landscape painting, creating an atmosphere of tranquility, unfamiliarity and mystery.

Kang has participated in several international exhibitions – Hong Kong, the USA, Korea, the Czech Republic and Italy, and his works are held by the Long Museum, the Shanghai 21st Century Minsheng Museum and Wuhan Art Museum as well as private collectors.

SOLO EXHIBITIONS

2017

Kang Haitao, PIFO Gallery, Beijing

2014

Ge-Stell: Kang Haitao Solo Show, Lelege Art, Beijing

2013

Forward: Contemporary Art & Contemporary City 1, Mingsheng Art Museum, Shanghai

2012

A Burning Within: Kang Haitao Solo Exhibition, PIFO Gallery, Beijing

Kang Haitao Solo Exhibition, VA Gallery, Hong Kong

2009

Introversion and Meditation: Solo Exhibition of Kang Haitao, PIFO Gallery, Beijing

2001

Inward: Solo Exhibition, Mianyang

GROUP EXHIBITIONS

2017

Decade: Abstract Art 10, PIFO Gallery, Beijing

2016

Beijing 798 Impression, National Geographic Museum, Rome

Poetic Community, Xiamen Port Authority, Xiamen

Drawing the Beginning, La Galerie Épisodique, Paris

Poétique: Abstract Art 9, PIFO Gallery, Beijing

Return: Poetic Dwelling in Contemporary Art, PIFO Gallery, Beijing

2015

Inward: Abstract Art 8, PIFO Gallery, Beijing

In Between Sceneries: Intuition and Experience, TOKYO GALLERY+BTAP, Beijing

2014

COSMOS: Opening Exhibition of Shanghai 21st Century Minsheng Art Museum, Shanghai 21st Century Minsheng Art Museum, Shanghai

Social Landscape-The Landscape Narration in Chinese Contemporary painting As Well As Its Cultural Concept Changes, Chengdu International Communication Center For Cultural and Art Pieces, Chengdu

Awakening Intuition of China – The First Exhibition, Enjoy Art Museum, Beijing

Normal & Abnormal Scenery, Lelege Art Space, Beijing

The Moment, The Place: Abstract Art 7, PIFO Gallery, Beijing

Re-View-Opening Exhibition of Long Museum West Bund, Long Museum, Shanghai

New Generation Of Abstract Art, Sishang Art Museum, Beijing

Beijing Young Collectors 1+1 Invitational Exhibition, Linart Café, Beijing

2013

Criss-Cross: Artworks of Young Chinese Contemporary Artists from Long Collection, Long Museum, Shanghai

China – Eastern Europe: New Sights in Chinese Contemporary Art, Xin Dong Cheng Space For Contemporary Art, Beijing

Timezone: Creation and Exploration of Contemporary Young College Teachers, Art Museum of Nanjing University of the Arts, Nanjing

Relation: The Sixth Chengdu Biennale, Chengdu

Mind and Hand in Accord: Abstract Art 6, PIFO Gallery, Beijing

Occasion, re-C Art Space, Chengdu

2012

Daily of Concept: A Practice of Life: The Fifth Shanghai Duolun Youth Art Exhibition, Duolun Museum of Modern Art, Shanghai

SEE Green Future: 2012 the Dialogue, Alashan SEE Charity Auction, Beijing

Phase of Heart: Abstract Art Group Exhibition I, VA Gallery, Hong Kong

Unveiled: New Art from China, Germany Berlin Koppenplatz 5, Berlin

2011

Redefinition: Skepticism of Post-70s' Art, Today Art Museum, Beijing

Representation of Realistic Art: Exhibition of Painting, Chengdu Biennale 2011, Modern Art Gallery of Chengdu, Chengdu

From Scenery to Scenery of Culture: Post-70s Artists Research – Jiangnan Stars Plan, Wuhan Art Museum, Wuhan

Tour Exhibition City Gusto: The 4th Anniversary of Hot Spot, Today Museum of Art, Beijing

Aspects of the Other: Italy in the Eyes of Chinese Artists, Rome/Beijing

2010

New Face 1: Group Exhibition of Chinese Contemporary Art, Chintsao Space, Beijing

Image Experiences: Invitational Exhibition of Contemporary Art 2010,

Jiangshan Art Museum, Chongqing

Youth at Upstairs: Nomination Exhibition of Young Critics 2010, Time Art Museum, Beijing

What is Art? Time Art Museum, Beijing

RESHAPING HISTORY: Chinart from 2000 to 2009, China National Convention Center, Beijing

The Fifth A+A, PIFO Gallery, Beijing

Thirty Years of Chinese Contemporary Art: 1979-2009, Minsheng Art Museum, Shanghai

2009

Opening Vision: China Contemporary Art Exhibition, National Gallery in Prague, Prague

Time Power, CHANG ART, Beijing

2008

People • History: Research Exhibition of Chinese Art of the 20th Century, Central Academy of Fine Arts Museum, Beijing

Future Sky: Contemporary Chinese Young Artists Nominated Exhibition, Today Art Museum, Beijing

Invisible Youth: Young Artists Exhibition of China, WATERGATE Gallery, Seoul

The Third A+A, PIFO Gallery, Beijing / Duolun Museum of Modern Art, Shanghai

2007

The Cause: Painting Exhibition of Eight Artists, Mianyang

Substantial Man, Southwest, Texas

Jin: Contemporary Art Exhibition, Capital Normal University of Fine Arts, Beijing

The Second A+A, Art Lab, Gallery of Central Academy of Fine Arts, Beijing / Sichuan University Art Museum, Chengdu / Chongqing Art Museum, Chongqing

2006

Comfortable Way, PIFO Gallery, Beijing

Greater than Beijing, Today Art Museum, Beijing

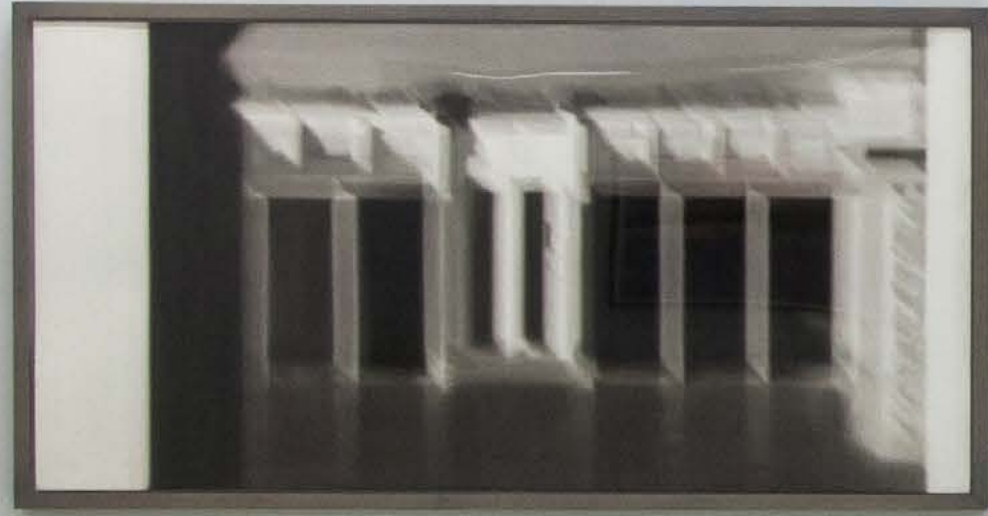
Transgression, PIFO Gallery, Beijing

2005

The Cause: Painting Exhibition of Eight Artists, Mianyang

2004

Shanghai Spring Art Salon, Shanghai



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