

百年一刻

时间 | 2026年4月4日至5月15日（开放时间为10:00-18:00，周一及节假日闭馆）

这个展览汇集了王式廓、董希文、沙耆、李骆公、汤小铭、尚扬、倪军、尹朝阳、马轲、宋琨十位重要艺术家的作品，意在呈现百年以来因着时代洪流的浸泡锤炼，进而浓缩在绘画作品中被留下来的那一刻。

中国艺术家在缓慢而精巧地把油画和版画等方法变成了自己的与时代贴切的艺术工具和语言之后，已然呈现了波澜壮阔的民族主体艺术面貌，这个过程本身，既是一场漫长的中国与世界的对话，又是20世纪中国剧烈变革的真实写照。这些参展艺术家中，有描绘民族独立与解放战争和创建新时代开天辟地的生动写照，有改革开放后吸纳新形式语言后的大胆实验，有跨越山海远渡重洋又回归之后的血脉情怀，更有对人类前沿智能思索后得到的绘画启示。

纵观白驹过隙般的百年时光，这十位中国艺术家串起了几条横跨百年的线索：他们来自中国的大江南北，在共同的民族记忆下凸显出丰富的地域文化差异，身处不同的生长年代却在一个展览中有着惊人的传承与交融，他们是时代的游走者与在场者，都在做着同一件事：用自己的眼睛和拿画笔的手，捕捉下自己经历的那个“一刻”；而在今天的全球文化视角的回望中，他们中的每个人都“很中国”。

这个“一刻”是由瞬间变成永恒的一刻，是艺术家勤奋劳作时饱含深情的印记，更是这个时代留给历史的视觉痕迹。此次展览是我们向以他们为代表的视觉思想家的致敬。

画家的每一幅工作成果，综合起来就形成了他们生命时刻的叠加总和，也就成就了一个民族的文明累积。中国美术人前赴后继，在民族危亡的时候奋起精神，以画笔刻刀为武器，在抵抗与解放的洪流中讴歌不屈不挠的时代强音，王式廓、董希文把翻身得解放以及阶级革命的若干典型时刻用绘画概括了出来，他们的作品成为了我们共同记忆的重要组成部分。沙耆、李骆公在青年时期游走欧洲和日本，回国后从更广阔的视角思索中国的民族性与其他民族美术语言的融合问题，从而在中国美术材料的原有基础上拓展出别具一格的独创能力，为百年来的中国美术带来狂野而清新的活力。

以汤小铭为代表的新中国自己培养出来的绘画高手对于油画的深度理解和娴熟运用是令人惊叹的；他们担负起承上启下的作用，在新中国成立后的三十余年中坚守本份兢兢业业地赞颂着工农兵精神，为前所未有的新中国人形象塑造了坚韧而乐观的面孔与体魄。

年逾八十的尚扬宝刀不老，在几乎以一己之力带动一批又一批的学子进入绘画新语言的多样探索过程中，以身作则般地创作了大量的巨幅尺寸的作品，在改革开放时期以来的我国艺术面貌上交出了符合时代精神的精彩答卷。属于60后和70后的倪军、尹朝阳和马轲完全生活在一个物质充裕生活便利的新时期，他们的足迹遍布中国大地与欧美多城，自己的生活轨迹无疑地添加了他们绘画中独到的意味与崭新的美学养分。宋琨的卓越天赋和过人的绘画表现能力使她在推进到对新新人类的思辩与拆解的时刻游刃有余地拔山河。无疑地，这次展览中的每个个体都深知捕捉那个“一刻”的紧要性，也清楚他们自己在百年光阴的一瞬中何以抓住永恒何以去适时地添加一份“人类的力量”。（王新友《百年一刻》2026）

王式廓 董希文 沙耆 李骆公 汤小铭 尚扬 倪军 尹朝阳 马轲 宋琨

偏锋画廊深信艺术的体验产生于一个又一个的变革中创造的新世界。艺术家的作品，正是探索世界的第三只眼睛。对于收藏家，我们为其提供专业知识，鼓励他们发掘个人独特的视角，只因两者的充分结合才能构建卓越的收藏。我们希望更多的藏家可以秉持鉴赏家的心态，更深入的理解当代艺术以及欣赏画廊发掘、重塑并坚信的艺术家。

百年一刻

Duration | April 4 - May 15, 2026, 10:00 – 18:00 (Closed on Mondays and public holidays)

A Moment in a Century

By Wang Xinyou

“A Moment in a Century” is a group exhibition brings together works by ten established artists—Wang Shikuo, Dong Xiwen, Sha Qi, Li Luogong, Tang Xiaoming, Shang Yang, Ni Jun, Yin Zhaoyang, Ma Ke, and Song Kun—aimed at to highlight those critical “moments” that, shaped and refined by the currents of history over the past century, have been crystallized and preserved within the medium of painting.

As Chinese artists gradually and meticulously adapted artistic tools and visual language of oil painting and printmaking to their own preference and recent historical conditions, presenting expansive and dynamic national subjectivities, this process initiates an extended dialogue between China and the world, and a vivid reflection of the profound transformations that defined 20th-century China. Among the artists presented in this exhibition, there are those who rendered the struggles for national independence, liberation, and the founding of a new society; those who engaged in audacious formal experimentation following the Economic Reforms of the 1990s; those who sojourned overseas and returned with renewed cultural consciousness; last but not the least, those whose explored the frontiers of human intelligence that inspire new pictorial insights.

Across the fleeting passage of a century, the practices of these ten artists have strung together several interwoven trajectories. Coming from diverse regions across China, they bring distinct and diverse cultural wealth to a shared national memory. Although their upbringings have shaped their respective generational feats, their works—brought together in this exhibition—reveal striking continuities and convergences. They are both witnesses to and participants in their times, each engaged in a common endeavor: to capture, through their own vision and the act of painting, a singular “moment” of lived experience. In retrospect, from a global cultural perspective, each of them remains distinctly—and irreducibly—Chinese.

This “moment” marks the transition from ephemerality to eternity, bearing traces of the artist’s labor imbued with emotional intensity, and stands as an imprint left from a historical era. This exhibition, in essence, pays tribute to these artists and visual thinkers.

The work of a painter conjures the innumerable moments of their life, and in turn contributes to the culmination of a civilization. Chinese artists have carried forward this legacy generation after generation. In times of national crisis, they mobilized artistic practice as a form of resistance, wielding brush and chisel as their instruments, producing songs of resilience within the tides of struggle and liberation of their time. Wang Shikuo and Dong Xiwen painted the critical moments of national emancipation and class revolution into iconic visual forms that have since been integrated into our collective memory. Meanwhile, Sha Qi and Li Luogong, having traveled through Europe and Japan in their youth, returned to China with expanded perspectives, engaging questions of national identity and cross-cultural artistic language. Building upon traditional materials, they developed distinctive formal vocabularies that introduced bold yet refreshing vitality into modern Chinese art.

Represented by Tang Xiaoming, a generation of painters trained in the early years of the People’s Republic of China demonstrated remarkable mastery and depth in their oil painting practice. Serving as a crucial link between past and present, they dedicated over three decades to articulating the ethos of workers, peasants, and soldiers, forging resilient and optimistic visual representations of the “new Chinese subject.”

Shang Yang, an octogenarian, remains a formidable presence. Through both his own practice and his influence on successive generations of students, he has advanced diverse explorations of new pictorial languages. His large-scale works stand as exceptional exemplars of the evolving artistic landscape since the Reform era. Ni Jun, Yin Zhaoyang, and Ma Ke, of the 1960s and 1970s generations, have enjoyed a period of relative material abundance and global mobility; their overseas journeys undoubtedly enriched their painting practice with distinctive sensibilities and new aesthetic resources. Song Kun, with her exceptional talent and expressive command, effortlessly navigates the terrain of contemporary subjectivity, engaging in critical reflection and deconstruction of emergent identities. Without a question, each artist in this exhibition is acutely attuned to the urgency of capturing that “moment.” Equally, they understand their own position confronted by the fleeting instant of a century, and by seizing the eternal at the right moment, they deliver a measure of what might be called “human agency.” *Translated from Chinese by He Xiao.

Wang Shikuo, Dong Xiwen, Sha Qi, Li Luogong, Tang Xiaoming, Shang Yang, Ni Jun, Yin Zhaoyang, Ma Ke, Song Kun.

PIFO Gallery concentrates on the participation of the course of Chinese contemporary art and the exploration of post-war European master artists and seeking for all possibilities of art power in the dialogue and collision between the two aspects. We hope to see a growing number of collectors to take on the roles of a connoisseur, with a more in-depth understanding of Asian and Western Contemporary art, and appreciate the artists discovered, reshaped and firmly believed in by the gallery.