

ShanghART
香 格 纳 画 廊

DAVID DIAO

刁德谦

22 January - 28 February 2021



David Diao

Duration: 22 January – 28 February 2021

Singapore, January 2021 – ShanghART Singapore is pleased to kickstart 2021 with a solo presentation of David Diao (b. 1943, lives and works in New York). This will be the Chinese-American artist's first showcase in Southeast Asia, featuring paintings made between 1999 and 2018.

Diao's artistic practice, spanning more than 50 years, draws on inspirations and motifs from predecessors such as Kasimir Malevich, El Lissitzky, and Barnett Newman, among others. Recurring motifs from their paintings can be identified in Diao's works, employed in his own ways and sometimes combined to tell a visual story.

His return to China in 1979, after more than three decades, prompted a shift in his practice as he began incorporating biographical elements such as his own career histories, themes of his Chinese heritage, emigration, and displacement. Diao's paintings possess several layers of interpretations for their viewers as he superimposes text and images with common symbols.

Paying homage to the history while simultaneously raising questions about it, Diao borrows, appropriates, and translates content as forms, reflecting on his ancestry and legacy through minimal compositions. Referencing both personally and culturally significant themes, the works featured in this exhibition string together a conceptually distinctive narrative portrayed in Modernist aesthetics.

Special thanks to YL Lo and Roy Diao for their kind support in this exhibition.

刁德谦

展期：2021 年 1 月 22 日至 2021 年 2 月 28 日

新加坡，2021 年 1 月——香格纳新加坡荣誉呈现刁德谦（生于 1943 年，生活和工作于纽约）的个人展——《刁德谦》。这将是这位华裔美国艺术家在东南亚的第一个展览，期间将展出 1999 年至 2018 年间创作的画作。

刁德谦的艺术实践跨越了 50 多年，从前辈如卡西米尔·马列维奇、埃尔·利西茨基、巴奈特·纽曼等人汲取灵感和主题。他的作品里经常以自己的方式运用了这些先前画家绘画中标志性的图形，通过结合与拼凑表达出某种视觉叙述。

他在移民美国三十多年后于 1979 年造访中国，再次接触中华文化与历史促使了他在创作方式上的转变，在作品里融入传记元素，如自己的职业经历、中国传统、移民和乡愁的主题。在重叠的文字和图像与常见的符号里，观众能在刁德谦的绘画中体会到多层次的解读。

刁德谦在向美国近代艺术史致敬的同时，也提出了相对的问题。他以借用和挪用的方式，敏锐地将含义转译为形式，通过极简主义构图来反思自己家族历史和祖先留下的文化遗产。本次展览的作品参考了对艺术家个人意义重大以及对世界社会具有文化意义的主题，以现代主义美学呈现出富有独特概念的叙事。

特别感谢 YL Lo 以及 Roy Diao 对本次展览的支持。

About Artist

New York School abstract painter David Diao's early works of the 1960s and 1970s are characterized by an earnest desire to contribute to the Modernist canon, while questioning its lineage and theoretical underpinnings. Early influences were Barnett Newman, a significant figure through Diao's career, and the hard-edge painter Al Held. By the early seventies, Diao's formalism was inflected with the social, cultural, and political. This has remained the primary preoccupation of Diao's work ever since. However, in the mid-eighties, Diao's style shifted radically, as he began incorporating silkscreened images, vinyl lettering, hand-drawn marker, and painted words, detailing his personal life and practice. Combining his radical formalism with avant-garde iconography, identity politics, and autobiography - namely, his Chinese identity as perceived by Western audiences, and his formative years as a boy in China, despite coming of age in America - Diao confronts the complexity of histories, whether they are canonised, global, or private, all of which are deeply personal to him.

Recent exhibitions include: Bauhaus: Utopia in Crisis, Camberwell Space, Camberwell College of Arts, London, U.K. (2019); David Diao: Shadows of Forgotten Ancestors, ShanghART Gallery, Beijing (2018); David Diao, Ullens Center for Contemporary Art, Beijing (2015); Front to Back, The Aldrich Contemporary Art Museum, Ridgefield, CT, U.S.A. (2014); Whitney Biennial 2014, The Whitney Museum of American Art, New York, U.S.A. (2014); David Diao / Two Generations of Color Painting (1970) in ICA@50, Institute of Contemporary Art, Philadelphia, U.S.A. (2014).

Diao's works are included in the collection of Museum of Modern Art and Whitney Museum of American Art, New York, U.S.A., the San Francisco Museum of Modern Art, San Francisco, U.S.A., the Hirshhorn Museum and Sculpture Garden, Washington, U.S.A., the Fonds National d'art contemporain, Paris, France, the M+ Collection, Hong Kong, and the Taipei Fine Arts Museum, Taipei, among others.

关于艺术家

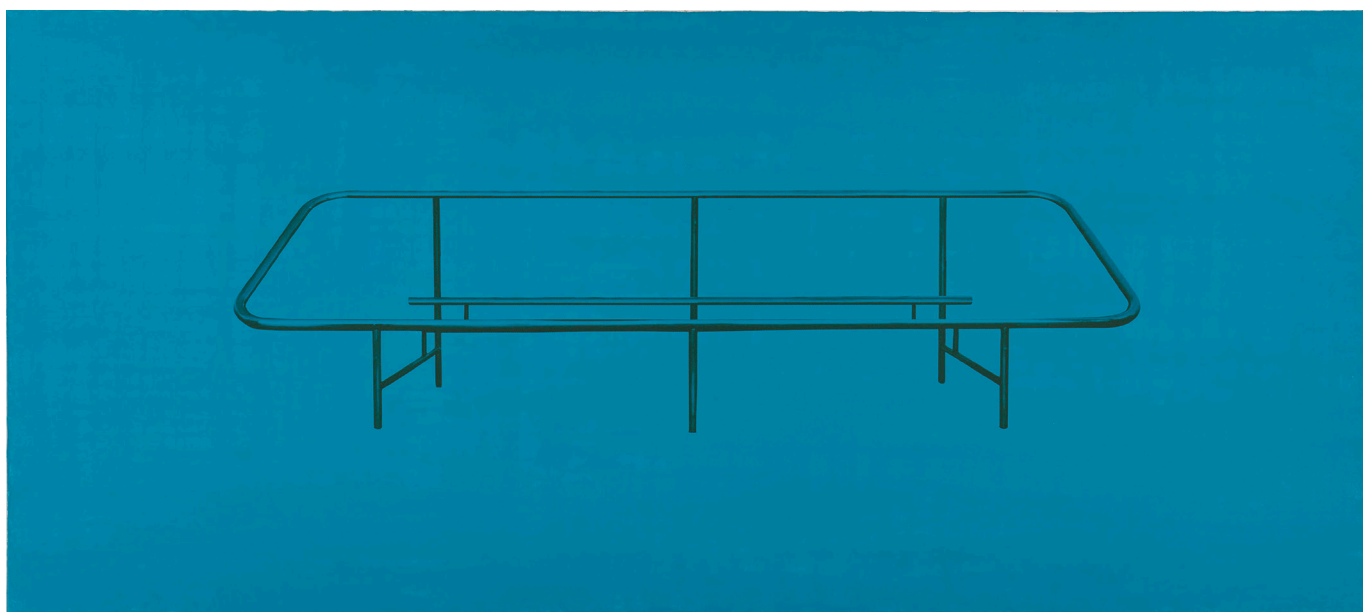
纽约学派抽象画家刁德谦在 20 世纪 60 年代至 70 年代间的早期作品主要表现为对现代经典的强烈渴望，但同时也质疑它的血统和理论基础。刁德谦的早期创作受到巴奈特·纽曼的影响，这也贯穿了他其后的整个艺术生涯。另外一位对他影响至深的是硬边绘画艺术家埃尔·赫尔德。一直到七十年代初，刁德谦的创作形式体系被当时社会、文化和政治环境所影响。而这后来也成为刁德谦的主要关注。在 80 年代中期，刁德谦的创作风格发生了彻底的改变。他开始将丝网印图像、乙烯基字母、手绘标记和文字结合在一起，详细描述他的个人生活和实践。他将激进的形式主义与先锋派的图解、身份政治以及自传相结合：他的中国身份被西方观众所感知 - 童年在中国，成年于美国。刁德谦面对着不同历史的复杂性。无论他们是被推崇的、全球化的还是秘密的，对他来说都是非常个人化的。

近期展览包括：“包豪斯：危机中的乌托邦”，坎伯韦尔艺术学院，伦敦，英国（2019）；“远祖地阴影”，香格纳画廊，北京（2018）；“刁德谦回顾展，尤伦斯当代艺术中心”，北京（2015）；“从前到后”，奥德里奇当代艺术博物馆，里奇菲尔德，康涅狄格州，美国（2014）；惠特尼双年展，惠特尼美国艺术博物馆，纽约，美国（2014）；“刁德谦 / 两代色画（1970）在 ICA50 周年”，当代艺术研究所，费城大学，费城，美国（2014）。

刁德谦的作品被众多私人及公共艺术机构收藏，包括纽约的现代艺术博物馆和惠特尼美国艺术博物馆，旧金山现代艺术博物馆，华盛顿赫希洪博物馆和雕塑园，法国国家当代艺术基金会，香港 M+，台北市立美术馆等。



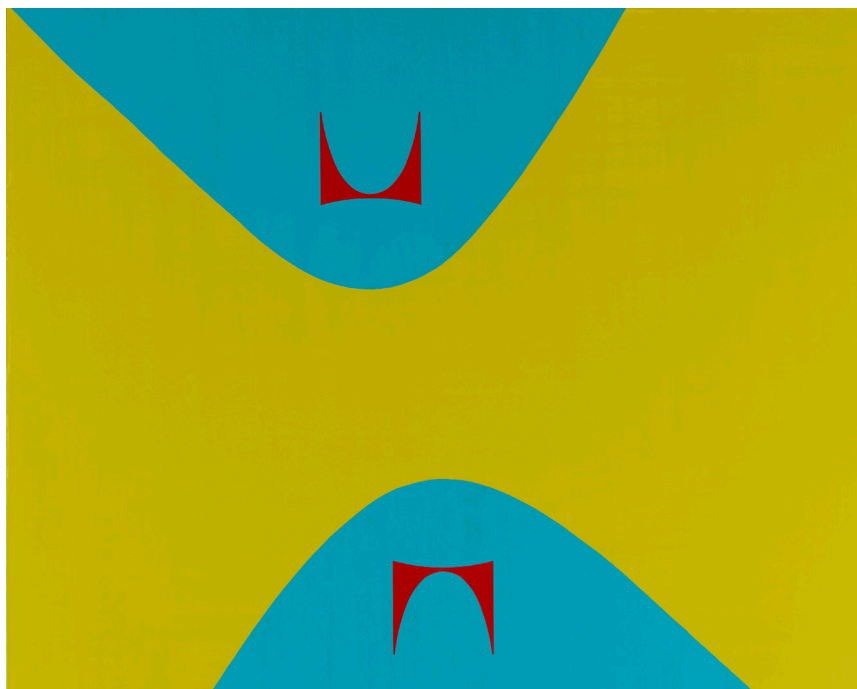
刁德谦 David Diao | 沙发 Couch, 1999 | 绘画 | 布面丙烯，丝网印刷 | Painting | Acrylic and silkscreen on canvas | 81 x 183 cm



刁德谦 David Diao | 沙发骨架 1 Couch Skeleton 1, 2017 | 绘画 | 布面丙烯，丝网印刷 | Painting | Acrylic and silkscreen on canvas | 81 x 183 cm

A four-seater Nelson Sling Sofa that David Diao bought from a vintage furniture store around 1990 gave him the material for the work *Couch*. The Sling Couch, 1963, was designed by John Svezia, Ronald Beckman and Irving Harper working for George Nelson Associates and commissioned by Herman Miller. Yet once an image or icon has been chosen, Diao returns to it again and again. Although this piece of furniture is a little worn and needs complete overhaul, Diao still considers it as one of the most handsome couches ever made. He printed the bare chrome skeleton of the same couch on a single-coloured ground last year, echoing its first version in 1999.

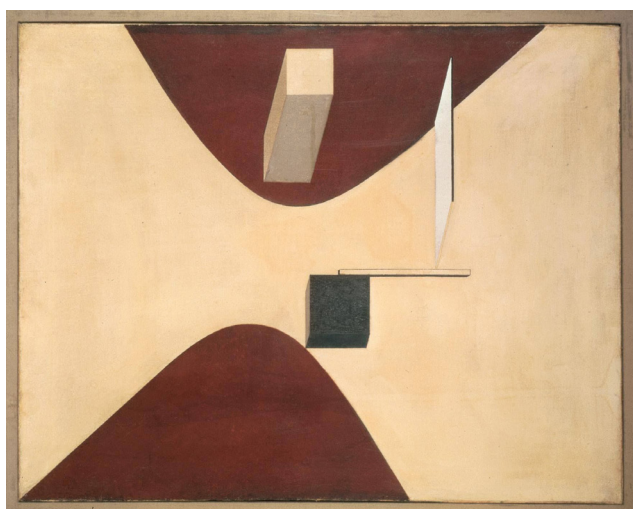
1999 年的作品《沙发》取材于刁德谦在 1990 年左右于二手家具店淘到的一件四人座 Nelson Sling Sofa。这件沙发受家具制造商赫尔曼·米勒委托，在 1963 年由乔治·尼尔森设计事务所的约翰·斯维西亚、罗纳德·贝克曼和欧文·哈珀共同设计。然而，在一个图像或标识被选择后，刁德谦也会一次次重新回头审视。尽管这件家具已经破损并需要全面检修，艺术家仍然将其视为有史以来最经典的沙发之一。去年他将同一件沙发的铬合金骨架单独印在单色背景上，与 1999 年的首个版本遥相呼应。



刁德谦 David Diao | 利西茨基曲线 & 赫尔曼·米勒 2 Lissitzky Curves & Herman Miller 2, 2018 | 绘画 | 布上丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 134.6 x 167.6 cm



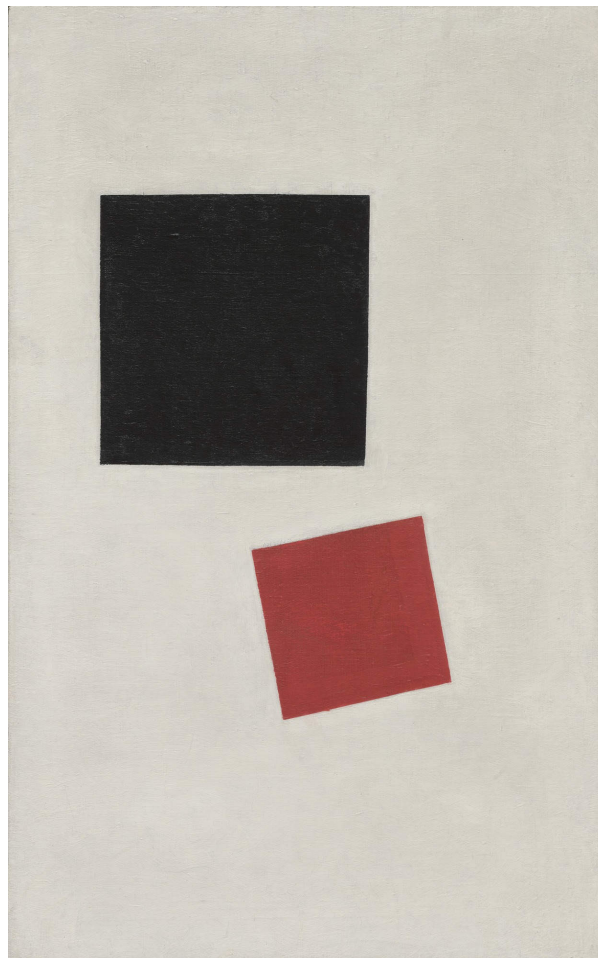
刁德谦 David Diao | 埃尔·利西茨基 / 赫尔曼·米勒 El Lissitzky / Herman Miller, 2017 | 绘画 | 布上丙烯, 丝网印刷 | Painting | Acrylic and silkscreen on canvas | 152 x 114 cm



埃尔·利西茨基 El Lissitzky | Proun P23, No. 6, 1919 | 绘画 | 蛋彩画 | Painting | Tempera on canvas | 77.5 x 62.9 cm

Known for his keen ability to translate content as form, New York School abstract painter David Diao's minimal compositions, which often incorporate stylised text, are both tributes to and wry interrogations of his ancestry, and legacy. In *Lissitzky Curves & Herman Miller 2* and *El Lissitzky / Herman Miller*, Diao brings together the classic curves from *Proun P23, No. 6* by Russian avant-garde artist El Lissitzky and the logo of the famous furniture manufacturer Herman Miller.

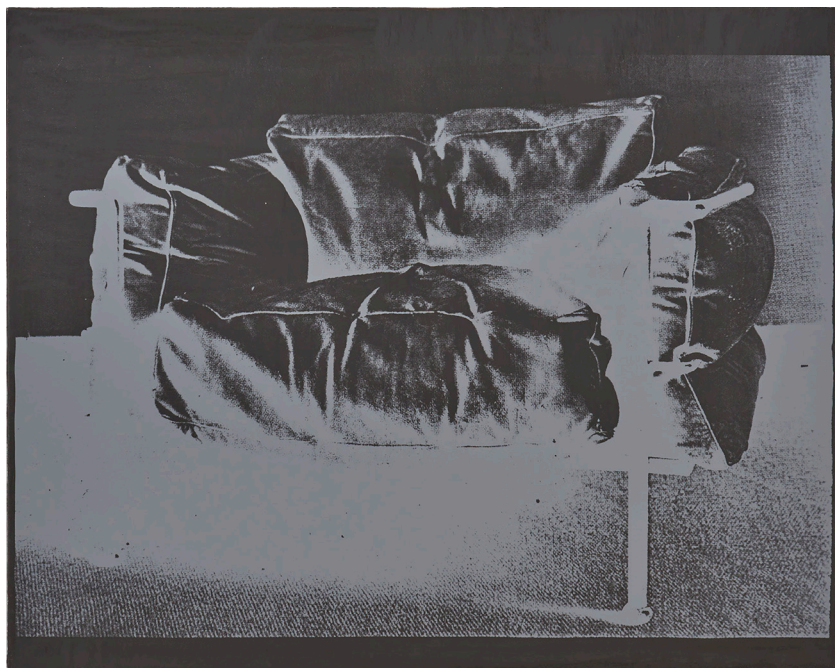
纽约学派抽象画家刁德谦的作品以其敏锐的形式转译能力和极简主义构图为人所知，这即是对其先祖及经典传奇的致敬亦为揶揄地探询。在作品《利西茨基曲线 & 赫尔曼·米勒 2》和《埃尔·利西茨基 / 赫尔曼·米勒》中，刁德谦引入俄国先锋艺术家埃尔·利西茨基在《Proun P23, No. 6》中所描绘的标志性曲线，与著名美国家具制造商赫尔曼·米勒的商标同框并置。



左 Left: 刁德谦 David Diao | 至上主义者赫尔曼·米勒 Suprematist Herman Miller, 2017 | 绘画 | 布上丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 152 x 114 cm
右 Right: 卡西米尔·马列维奇 Kazimir Malevich | 黑方块与红方块 Black Square and Red Square, 1915 | 绘画 | 布面油画 | Painting | Oil on canvas | 71.4 x 44.4 cm

In *Suprematist Herman Miller*, Diao borrows the composition of Kazimir Malevich's *Black Square and Red Square*, 1915. However, he replaces the red square with the Herman Miller logo, an symbol for the well-known furniture company. The artist considers the logo as one of the most classic examples of modern design, not only because it combines the letters H and M, but also because it is shaped like a crown, showing the company's leadership role in the furniture industry.

在作品《至上主义者赫尔曼·米勒》中，刁德谦借鉴了卡西米尔·马列维奇 1915 年的作品《黑方块与红方块》的构图，然而在红方块的位置，他以美国著名家具制造商赫尔曼·米勒的商标进行了替换。刁德谦视该商标为现代设计的一个经典案例，因为它不仅结合了大写字母“H”和“M”，而且还形似一顶皇冠，凸显了赫尔曼·米勒在家具行业的领先地位。



刁德谦 David Diao | 安乐椅 #1 Easy Chair #1, 1999 | 绘画 | 布面丙烯, 丝网印刷 | Painting
| Acrylic and silkscreen on canvas | 74 x 91 cm

Another two 1999 paintings, *Easy Chair #1* and *Easy Chair #2*, show the Grand Confort Armchair designed by the celebrated Swiss architect Le Corbusier. From Diao's perspective, people always think that modern furniture is clean and shiny, but in fact it does not remain new forever. With this concept in mind, he brings the image of Corbusier's armchair in a worn state to a dark grey ground. In addition, Diao also mentioned that another inspiration for the two works comes from Henri Matisse's remark about making painting for the tired businessman like a comfortable easy chair.



刁德谦 David Diao | 安乐椅 #2 Easy Chair #2, 1999 | 绘画 | 布面丙烯, 丝网印刷 | Painting
| Acrylic and silkscreen on canvas | 74 x 91 cm

刁德谦另外两件创作于1999年的作品《安乐椅 #1》和《安乐椅 #2》，呈现的则是著名瑞士建筑大师勒·柯布西耶设计的Grand Confort扶手椅。在刁德谦看来，尽管现代家具总是给人光鲜亮丽的印象，但它们也会随着时间和环境的推移而变旧，无法永葆如新，因此他选择将椅子残旧之后的照片放到深灰色的画面上。此外，野兽派画家亨利·马蒂斯的观点也成为这件作品的另一灵感来源：这位法国艺术家希望他的作品对于疲惫的商人来说就如同舒适的安乐椅一样。



刁德谦 David Diao | 远祖的阴影 1 Shadows of Forgotten Ancestors 1, 2017 | 绘画 | 布上丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 81 x 122 cm



刁德谦 David Diao | 远祖的阴影 2 Shadows of Forgotten Ancestors 2, 2017 | 绘画 | 布上丙烯, 乙烯 | Painting | Acrylic and vinyl on canvas | 81 x 122 cm

David Diao's exhibition title 'Shadows of Forgotten Ancestors', also the name of two of his paintings, come from a 1965 Ukrainian film by the Soviet filmmaker Sergei Parajenov. However, both the two paintings and the exhibition do not directly relate to the film content. The artist only borrows the film title to suggest how he inserts his artistic ancestors, such as Kazimir Malevich, El Lissitzky, Barnett Newman, and others, and his familial ones into the work. The 'shadows' here are not negative. Instead, it stands for David Diao's inheritance and development of all these ancestors.

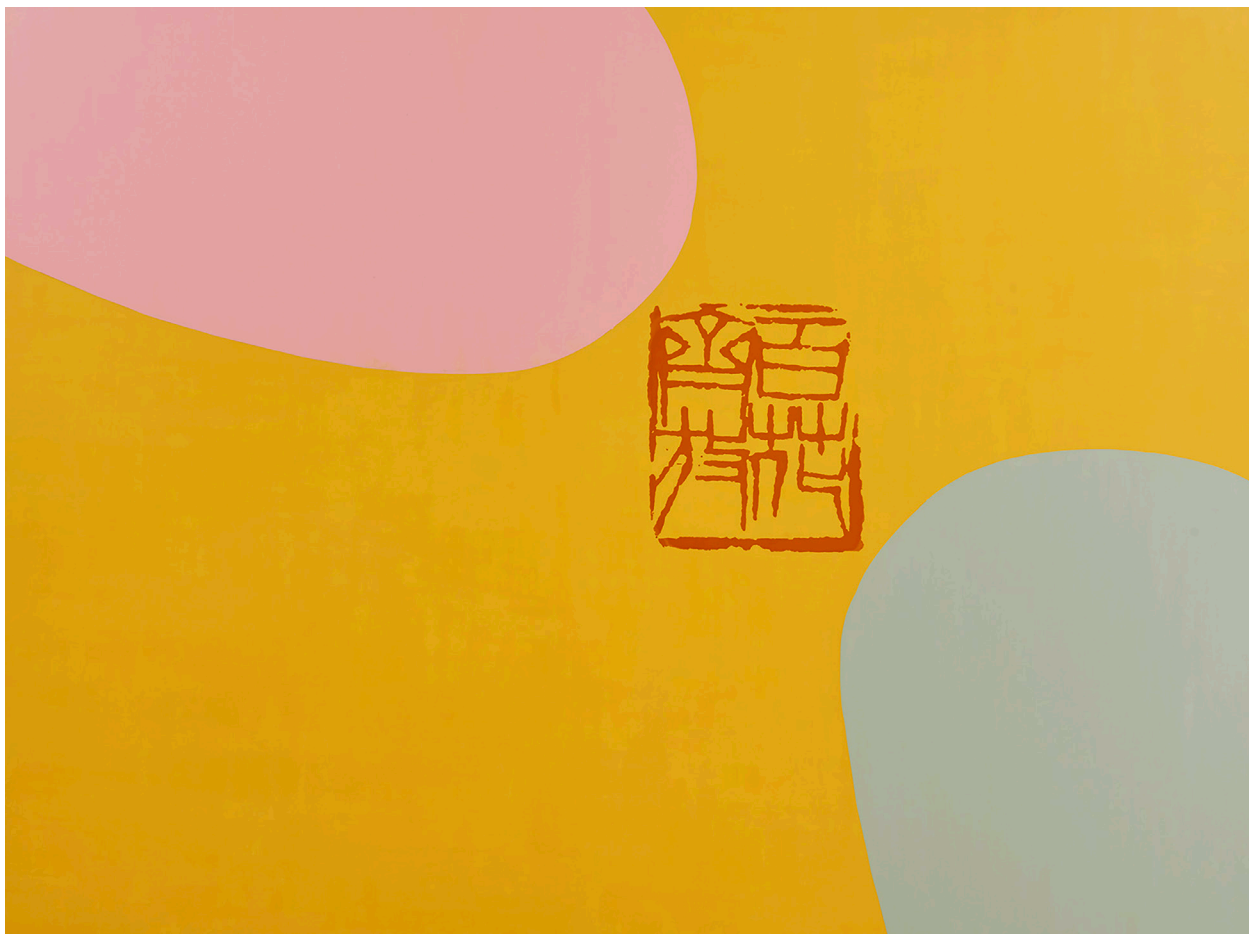
刁德谦在香格纳北京的个展标题《远祖的阴影》，同时也是其两幅作品的名称，皆源自一部由前苏联电影导演谢尔盖·帕拉杰诺夫于1965年拍摄的乌克兰同名影片，然而展览与该电影内容并无直接联系，艺术家仅仅挪用了电影标题，暗喻本次展览作品中涉及到的“艺术祖先”——卡西米尔·马列维奇，埃尔·利西茨基和巴奈特·纽曼等，以及刁德谦的家族人物。另外，标题中的“阴影”并非是消极的含义，更多代表的是刁德谦对这些“祖先”的继承、超越及突破。



刁德谦 David Diao | 外祖父的书 1 Maternal Grandfather's Book 1, 2017 | 绘画 | 布面丙烯，丝网印刷 | Painting | Acrylic and silkscreen on canvas | 152 x 114 cm

In the early 1990s, David Diao began to incorporate biographical elements that include themes of his Chinese heritage, emigration, and displacement. The artist left to America in 1955 at age 12, and his whole mother's side of the family has been lost to him because of the civil war in China. 30 years later, Diao returned to Chengdu for the first time and discovered a lot of history about the family he didn't know, one of which was his maternal grandfather, Changheng Yin, who was a significant military and political figure in the history of China, famous for taking down the Qing Dynasty and quelling the revolt for independence on the part of the Tibetans. In this 2017 painting, Diao references his familial ancestor by silkscreen printing a few pages of his grandfather's book.

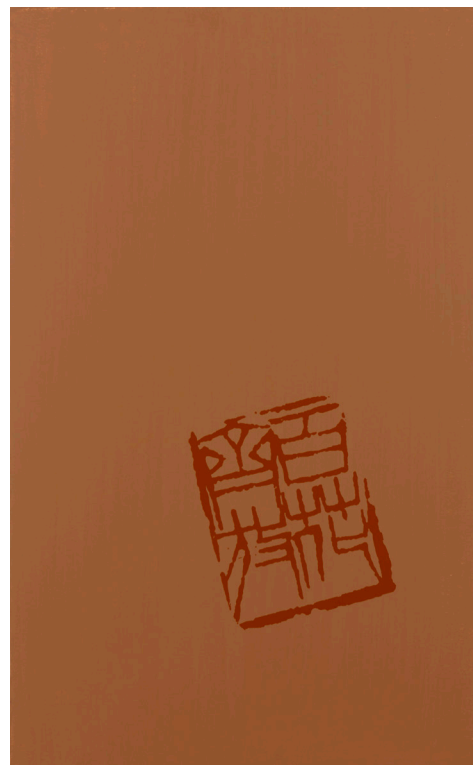
自上个世纪九十年代初期，刁德谦开始结合其个人的职业历史以及早年中国的传承与记忆、移民与迁徙的自传性主题进行创作。12岁的刁德谦于1955年移居美国，此后由于受中国内战影响，他和母亲的家族几乎完全失去联络。三十年后，艺术家首次回到成都，在那里他重新了解到自己母亲的家族历史和祖先，其中一位便是他的外祖父尹昌衡，中国历史上一位重要的军事、政治人物，曾协助推翻清政府并平定西藏叛乱。2017年，艺术家将他从母亲那里获得的外祖父的书，以丝网印刷的方式展现在画作之中，赋予其家族、地缘的气息。



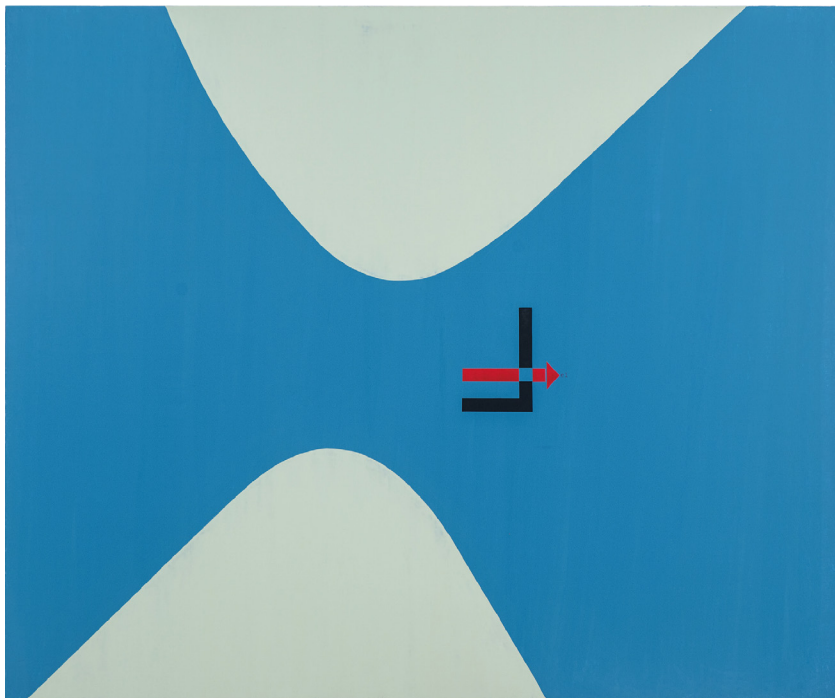
刁德谦 David Diao | 印章 1 Seal 1, 2017 | 绘画 | 布面丙烯，丝网印刷 | Painting | Acrylic and silkscreen on canvas | 137 x 183 cm

In these two works of art, David Diao borrows a seal from a book entitled 'Let a Hundred Flowers Bloom', which he bought during his first trip back to China in 1979. What impresses Diao the most about the book is not only the hundreds of different flowers' seal motifs, but also the indirect critique of the Let a Hundred Flowers Bloom Campaign and Cultural Revolution in China the seal engraver uses traditional art form to launch. Diao believes that the use of words and text usually raises the possibility of more signification, and hence he embeds this seal in some of his paintings, which gives the audience some space to think, aside from the form of visual beauty. Besides, the painting *Seal 5* also refers to the location of the red square in Malevich's *Black Square and Red Square*.

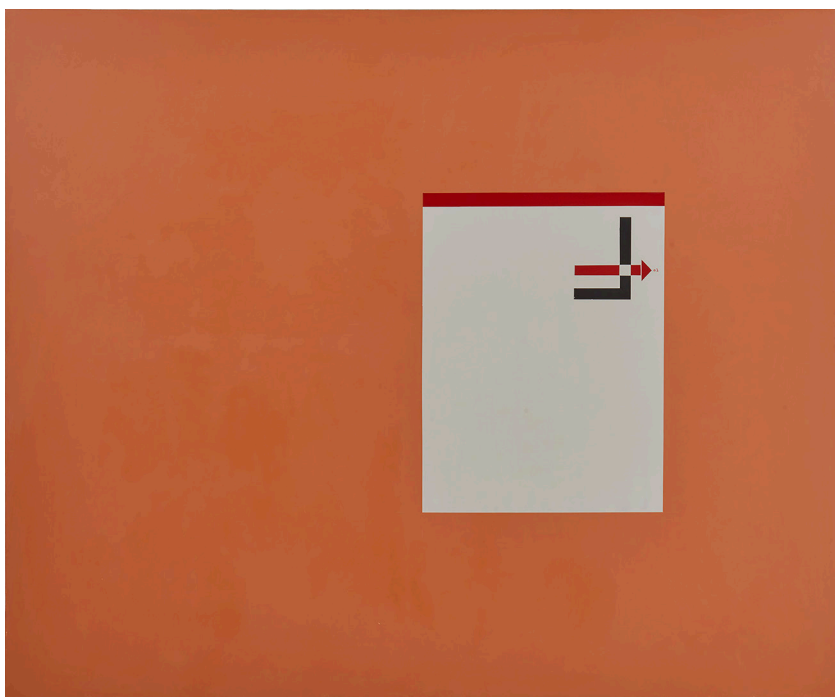
在这两张 2017 年的作品中，最引人注目的莫过于那个刻有“百花齐放”四个汉字的印章，它来自刁德谦在 1979 年首次回国时购买的一本同名书籍。书中内含上百种花的图章，而该名雕刻家借由传统艺术形式对“百花齐放”运动和文化大革命进行的隐晦批评更是给刁德谦留下了极为深刻的印象。在刁德谦看来，文字和文本通常能赋予作品更多的意义，因此他在多幅作品中都借用了这个印章图案，在形式美感之外也留给观众广阔的思考空间。其中作品《印章 5》也参考了卡西米尔·马列维奇的作品《黑方块与红方块》中红方块的位置。



刁德谦 David Diao | 印章 5 Seal 5, 2017 | 绘画 | 布面丙烯，丝网印刷 | Painting | Acrylic and silkscreen on canvas | 122 x 81.3 cm



刁德谦 David Diao | 埃尔·利西茨基字母组合 El Lissitzky Monogram, 2017 | 绘画 | 布上丙烯
Painting | Acrylic on canvas | 122 x 152 cm



刁德谦 David Diao | 埃尔·利西茨基信笺 El Lissitzky Letterhead, 2017 | 绘画 | 布上丙烯
Painting | Acrylic on canvas | 122 x 152 cm

The two 2017 works of art by David Diao both quote El Lissitzky's iconic logo as a thematic element, and connect it with other design of the same artist. While the work *El Lissitzky Monogram* (above) employs the Proun curved shapes again, Diao enlarges the letter paper designed by Lissitzky on the orange ground of another painting.

刁德谦于 2017 年创作的这两件作品以埃尔·利西茨基创造的经典标志作为主角元素，并将该标志与利西茨基设计的其他图形进行结合。在作品《埃尔·利西茨基字母组合》中，刁德谦再次致敬了利西茨基极具代表性的 Proun 曲线，而利西茨基亲手设计的信纸则被放大展示在另一幅作品《埃尔·利西茨基信笺》中，与橙色背景形成鲜明对比。

Artist CV

b. 1943, Chengdu, China, lives and works in New York, U.S.A.

- 1949** Moved to Hong Kong
1955 Moved to New York, U.S.A.
1964 BA Department of Philosophy, Kenyon College, Gambier, U.S.A.
1970 - 2000 Teaching in Independent Study Program at the Whitney Museum of American Art, New York, U.S.A.
1997 - 2000 Appointed Visiting Critic to the College of Art, Architecture, and Planning at Cornell University, Ithaca, U.S.A.
2012 Elected Academician of National Academy of Design, New York, U.S.A.

Selected Solo Exhibitions

- 2018** *David Diao: Shadows of Forgotten Ancestors*, ShanghART Beijing, Beijing
2015 *David Diao*, Ullens Center for Contemporary Art, Beijing
2014 *Front to Back*, The Aldrich Contemporary Art Museum, Ridgefield, Connecticut, U.S.A.
2008 *Da Hen Li House*, Courtyard Gallery, Beijing
1997 *Histoires et Fictions, Peintures Recentes de David Diao*, La Criée and La Galerie du TNB, Rennes, France
1991 *1969-1991...a real allegory*, Postmasters Gallery, New York, U.S.A.
Selections 1972-1991, Eslite Gallery, Taipei, Taiwan
1990 *David Diao*, Provinciaal Museum voor Moderne Kunst, Oostende, Belgium
Het Kruithuis, Museum Voor Hedendaagse Kunst's, Hertogenbosch, Holland
1989 *David Diao*, Musée d'Art Moderne, Saint Etienne, France
1979 *David Diao*, Arts Club of Chicago, Chicago, U.S.A.
1969 *Sheetrock*, Paula Cooper Gallery, New York, U.S.A.

Selected Group Exhibitions

- 2014** *David Diao / Two Generations of Color Painting (1970) in ICA@50*, Institute of Contemporary Art, Philadelphia, U.S.A.
Biennial, The Whitney Museum of American Art, New York, U.S.A.
2012 *Conceptual Abstraction*, Hunter College Art Galleries, New York, U.S.A.
Walid Raad&David Diao, Paula Cooper Gallery, New York, U.S.A.
2011 *The Indiscipline of Painting: International abstraction from the 1960s to now*, Tate St. Ives, Cornwall, UK
One Suitcase Per Person, David Diao&Ken Lum&Hiram To, 1aSpace, Hong Kong
2007 *High Times, Hard Times: New York Painting 1967-1975*, Weatherspoon Art Museum, Greensboro, U.S.A.
2003 *Black Belt*, The Studio Museum in Harlem, New York, U.S.A.
1997 *After the Fall, Painting in New York Since 1970*, Snug Harbor Center for the Arts, Staten Island, New York, U.S.A.
1987 *Avant-Garde in the 80's*, Los Angeles County Museum of Art, Los Angeles, U.S.A.
1986 *Tableaux Abstraits*, Villa Arson, Centre National d'Art, Nice, France
1981 *Geometric Abstraction: A New Generation*, Institute of Contemporary Art, Boston, U.S.A.

- 1973** *Biennial*, The Whitney Museum of American Art, New York, U.S.A.
Maler, Painters, Peintres, Prospect '73, Stadtische Kunsthalle, Dusseldorf, Germany
- 1972** *David Diao and Cy Twombly*, Hampshire College, Amherst, MA, U.S.A.
- 1969** *David Diao and Peter Young*, Leo Castelli Gallery, New York, U.S.A.
Scenic Landmarks of New York presents a Scenic Landmark for Toronto: David Diao and Brice Marden, Carmen Lamanna Gallery, Toronto, Canada
Annual Exhibition, The Whitney Museum of American Art, New York, U.S.A.

Collections

Whitney Museum of American Art, New York, U.S.A.
Museum of Modern Art, New York, U.S.A.
Brooklyn Museum, New York, U.S.A.
San Francisco Museum of Modern Art, San Francisco, U.S.A.
Hirshhorn Museum and Sculpture Garden, Washington, U.S.A.
High Museum of Art, Atlanta, U.S.A.
Albright-Knox Art Gallery, Buffalo, U.S.A.
Akron Art Museum, Ohio, U.S.A.
Blanton Museum of Art, Austin, U.S.A.
Art Gallery of Ontario, Toronto, Canada
Vancouver Art Gallery, Vancouver, Canada
Fonds National d'art contemporain, Paris, France
M+ Collection, Hong Kong
Taipei Fine Arts Museum, Taipei

艺术家简历

- 1943 生于中国成都
1949 抵达香港
1955 移居纽约
1964 哲学学士，凯尼恩学院，甘比尔，美国
1970 - 2000 任教于惠特尼美国艺术博物馆独立研究中心
1997 - 2000 美国纽约康奈尔大学艺术学院应用建筑系指定客座评论家
2012 获选为美国纽约国家设计学院之院士

主要个展

- 2018 刁德谦：远祖的阴影，香格纳北京，北京
2015 刁德谦回顾展，尤伦斯当代艺术中心，北京
2014 从前至后，奥德里奇当代艺术博物馆，里奇菲尔德，康涅狄格州，美国
2008 大亨里的房子，四合苑画廊，北京
1997 历史与小说，刁德谦近作，LA CRIEE 当代艺术中心，雷恩，法国
1991 1969-1991... 一则真实的寓言，POSTMASTERS 画廊，纽约，美国
1972-1991 精选集，诚品画廊，台北，台湾
1990 刁德谦，省立现代美术馆，奥斯坦德，比利时
HET KRUIHUIS，当代美术馆，斯哈尔托亨博斯，荷兰
1989 刁德谦，巴黎现代艺术博物馆，圣艾蒂安，法国
1979 刁德谦，芝加哥艺术俱乐部，芝加哥，美国

主要群展

- 2014 刁德谦：在 ICA@50，两代人的绘画（1970），当代艺术学院，费城，美国
2014 惠特尼双年展，惠特尼美国艺术博物馆，纽约，美国
2012 概念上的抽象，亨特学院美术馆，纽约，美国
Walid Raad & 刁德谦，保罗·库伯画廊，纽约，美国
2011 绘画中的无纪律：从 1960 年到现在的国际抽象，TATE ST. IVES，康沃尔，英国
一人一行李，刁德谦 / 林荫庭 / 杜子卿，1A 空间，香港
2007 艰难时期：1967-1975 纽约绘画，
2003 黑带，THE STUDIO MUSEUM IN HARLEM，纽约，美国
1997 衰退之后：70 年后的纽约抽象绘画，SNUG HARBOR 艺术中心，史坦顿岛，纽约，美国
1987 80 年代之前卫，洛杉矶国际美术馆，洛杉矶，美国
1986 抽象画，VILLA ARSON，CENTRE NATIONAL D'ART，尼斯，法国
1981 几何抽象：新一代，当代艺术研究所，波士顿，美国
1973 双年展，美国惠特尼美术馆，纽约，美国
画家，画家，画家，PROSPECT'73，城市艺术馆，杜塞尔多夫，德国
1972 刁德谦和塞·汤姆布雷，艾姆赫斯特学院，马萨诸塞州，美国
1969 刁德谦和彼特·杨，里奥卡斯特里画廊，纽约，美国
纽约风景名胜为多伦多风景名胜：刁德谦和布莱斯·马尔顿，卡门·拉曼纳画廊，多伦多，加拿大
单年展，美国惠特尼美术馆，纽约，美国

收藏

惠特尼美国艺术博物馆，纽约，美国
现代艺术博物馆，纽约，美国
布鲁克林美术馆，纽约，美国
旧金山现代艺术博物馆，旧金山，美国
赫希洪博物馆和雕塑园，华盛顿，美国
High 美术馆，亚特兰大，美国
奥尔布赖特·诺克斯美术馆，水牛城，美国
阿克伦美术馆，俄亥俄州，美国
布兰顿美术馆，奥斯汀，美国
安大略美术馆，多伦多，加拿大
温哥华美术馆，温哥华，加拿大
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