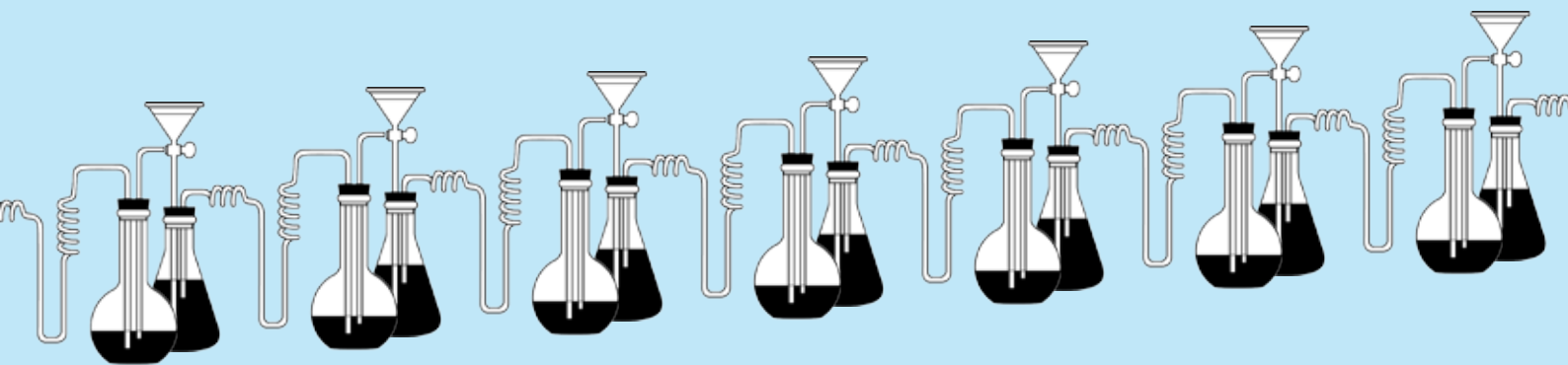


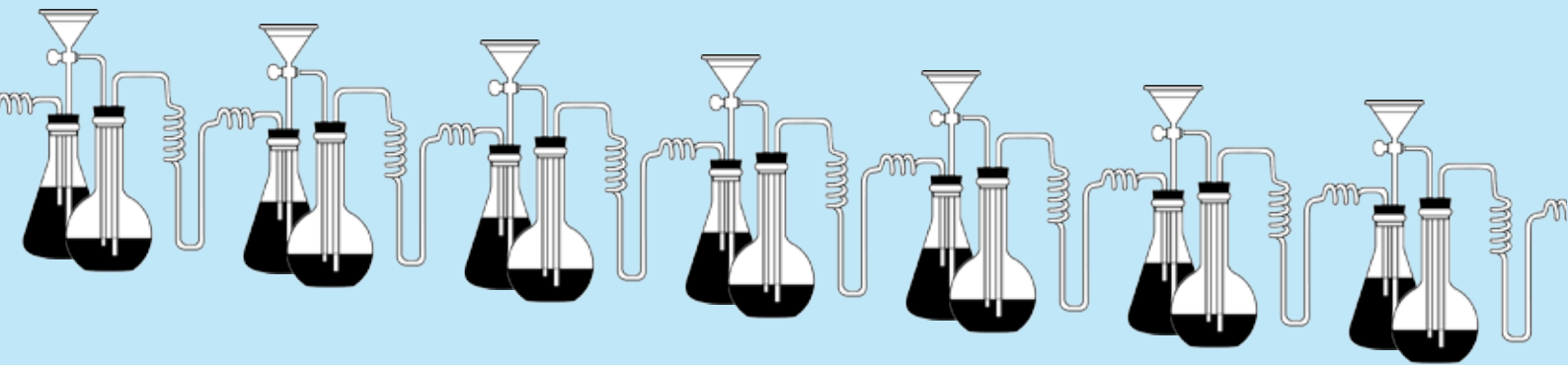
炼金异士--蚕、
蘑菇和随机的笔触

梁绍基
约瑟夫 阿玛西德
冯良鸿



**Alchemical Dissent:
Silkworms, Mushrooms
& Random Brush Strokes**

Liang Shaoji
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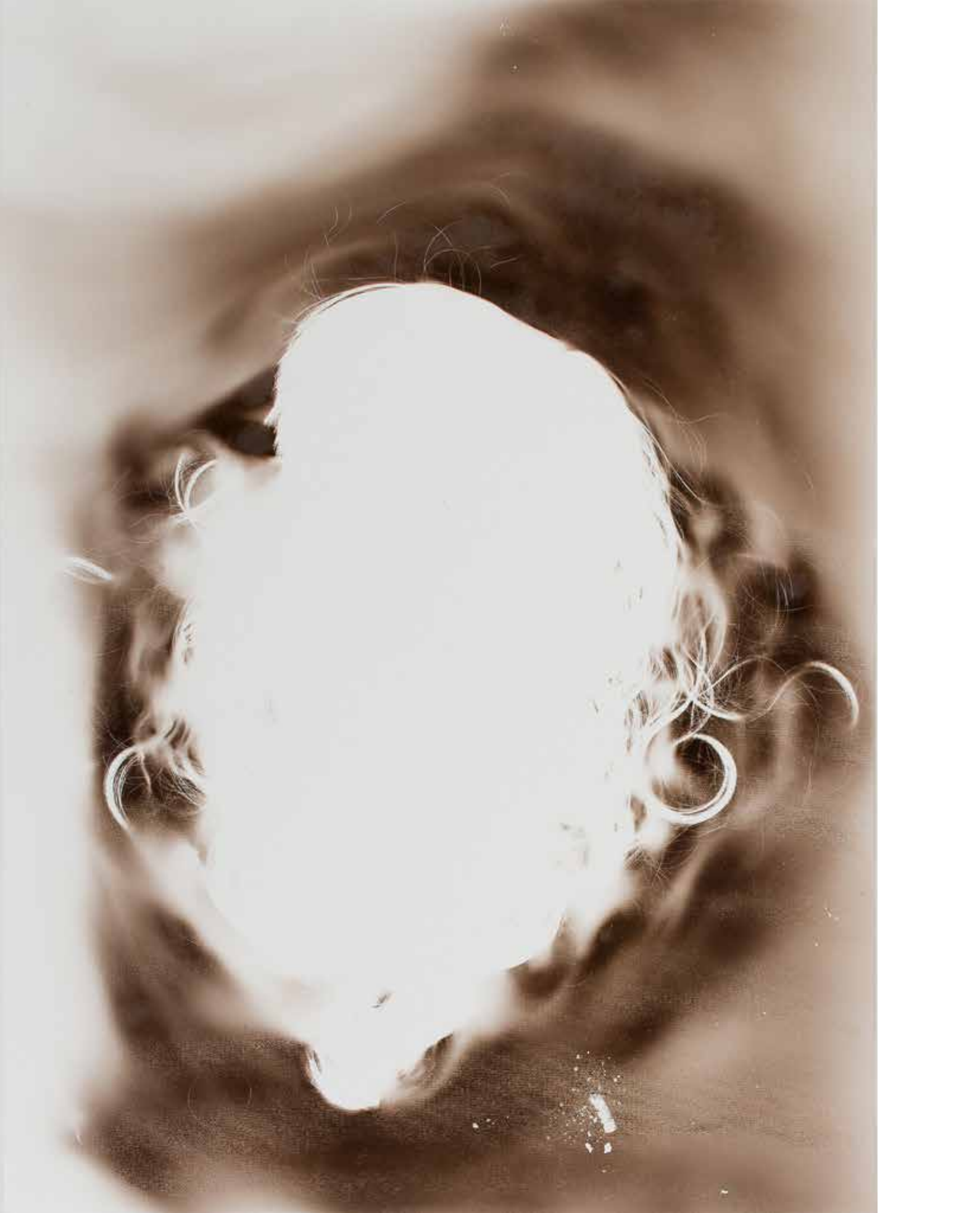
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**Alchemical Dissent:
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時代美術館
TIMES ART MUSEUM



PREFACE 前言

“Culture overcomes borders, opens doors and unites people.” It is with great pleasure and honour that I put a spotlight on the excellent relationship between the People’s Republic of China and the Republic of Austria on the occasion of the art exhibition „Alchemical Dissent: Silkworms, Mushrooms and Random Brush Strokes. Liang Shaoji | Josef Ramaseder | Feng Lianghong”, which takes place in September and October 2016 at the Times Art Museum in Beijing.

This year China and Austria celebrate 45 years of diplomatic relationships. Besides our strong relations in many fields we do have especially a very active artistic and cultural exchange.

It gives me immense delight that this collective art show presenting selected works of the Austrian artist Josef Ramaseder and the two contemporary Chinese artists Feng Lianghong 冯良鸿 and Liang Shaoji 梁绍基 contributes to our artistic and cultural exchange.

Liang Shaoji, Josef Ramaseder and Feng Lianghong are three artists who work, every one of them, in their very specific technique and esthetic position. Bringing their artworks together in this group exposition shows many parallels but also different approaches in Eastern and Western mentality.

Special thanks go to the expertise of Dr. Alexandra Grimmer who curated this exhibition with passion and commitment. Moreover, I wish to thank the renowned Times Art Museum Beijing, who supported this exhibition project from the very beginning. Furthermore, my deepest gratitude goes to the artists for their willingness to take part in this splendid collective art exposition. Not least of all, thanks are owed to Arnold Obermayr and his team of the Austrian Cultural Forum Beijing who contributed to the realization of it all.

I wish all visitors an inspiring time!

Dr. Irene Giner-Reichl
Ambassador of
the Republic of Austria
to the People’s Republic of China

Beijing, September 2016

“文化跨越国境，打开门户，让不同的人相聚相连。”今年九月和十月北京时代美术馆即将举办“炼金异士——蚕、蘑菇和随机的笔触：梁绍基、约瑟夫·拉马泽德、冯良鸿”艺术展，正好体现了中华人民共和国与奥地利共和国之间的美好联系，对此我深感喜悦和荣幸。

今年是奥地利与中国建交45周年，两国不但在许多领域有密切的合作，在艺术文化方面更有极其活跃的交流。

这个群展精选并呈现了奥地利艺术家约瑟夫·拉马泽德的作品，两位中国当代艺术家——冯良鸿和梁绍基，也将其作品贡献到两国人民的艺术与文化交流之中，一切都使我感到无比的欣慰。

梁绍基、约瑟夫·拉马泽德和冯良鸿这三位艺术家，技法与美学立场均各有特色。展览集聚三人之作，既呈现了东西方心灵的许多平行呼应，也反映出各人手法的不同。

策展人亚历山大·格林姆博士对展览灌注了始终不渝的热情和专业精神，特此致谢。另外，我要感谢名望素著的北京时代美术馆，他们从一开始便对这个展览项目予以支持。我将最深切的感激之情留给三位艺术家，谢谢他们乐意加入这个精彩的群展。必不可少地，也要感谢阿诺德·欧贝梅耶与他的北京奥地利文化论坛团队为这一切作出的贡献。

祝愿所有的观众都获得艺术的灵感！

艾琳娜·吉纳尔-瑞切尔博士
奥地利共和国驻中华人民共和国大使

北京，2016年9月

Josef Ramaseder
Spore Painting, 2016
Spore-dust on primed canvas
70 x 50 cm

约瑟夫·阿玛西德
蘑菇孢子作品, 2016
70 x 50 cm



Liang Shaoji
Chains: The Unbearable Lightness of Being
Nature Series No.79, 2003-12
polyurethane colophony, iron powder, silk, cocoons
variable dimensions

梁绍基
链:生命中不能承受之轻/自然系
列No.79, 2003-12
聚氨酯树脂, 铁粉, 蚕丝, 蚕茧
可变尺寸





ALCHEMICAL DISSENT: SILKWORMS, MUSHROOMS AND RANDOM BRUSH STROKES

炼金异士——蚕、
蘑菇和随机的笔触

by ALEXANDRA GRIMMER

In “The Unknown Craftsman: A Japanese Insight into Beauty”, Soetsu Yanagi criticises modern artists for being overproud of their individualism. Yanagi’s belief was that the good artist or craftsman has no personal pride because in his soul he knows that any strength he shows is an evidence of that Other Power. In Yanagi’s words, one should ‘take heed of the humble; be what you are by birthright; there is no room for arrogance’.

Different from the star cult in America and generally in western countries, does the Japanese or Chinese Master places himself behind his work.

The personality of the artist should not be of any influence on his/her oeuvre. Time and the flow of things, which are not possible to be influenced by human beings, do play an important role in the mindset of traditional Chinese artists. The intention to determine all details by technique and freedom of expression does not exist as it does in the West in the mentality of the Chinese/Japanese Master.

This statement can provoke controversy, and especially in China, where the first generation of contemporary artists (in the 80s and early 90s) took strong influences from the West, the tendency to reconsider their own roots is visible in several artist’s positions.

In numerous exhibitions, at international art fairs and through reviews of well known art critics, Liang Shaoji received high recognition for his work focusing on the production and behaviour of silkworms. Over twenty years ago, Liang Shaoji decided, that silkworms should be the protagonists and the creators of his artistic work. The artist himself merely delivers the base to the small creatures and lets them follow their development in building their cocoons around the predetermined objects. The artistic practice of Liang Shaoji emphasizes the interaction between nature and human beings, the spatial-temporal changes in the process of art production and of biological meditation. His works are filled with a sense of meditation and philosophy while illustrating the inherent beauty of silk.

Being active and respected in today’s contemporary art scene, Liang Shaoji spans a bridge from the contemporary artist leading back to the traditional Chinese master. He delivers the concept for the installations and then steps back and

柳宗悦在《无名匠人——日本对美的洞见》一书中，批评了现代艺术家对个人主义的过度自矜。柳宗悦相信，好的艺人或匠人没有个人的骄傲感，因为他从灵魂深处知道，自己呈现出的任何力都只是为佛法所谓“他力”作证而已。以柳宗悦的话来说便是：“任卑处微，安生守分，无傲慢之由。”美国乃至西方普遍把艺术家捧进神坛，日本与中国则不然，大师悠然自处于作品的背后。

艺术家的个性不应该对其作品发生任何影响。在传统中国艺术家的思想倾向里，不以人力为转移的时间及事物的流变，确实扮演着重要的角色。中国与日本大师的心目中不存在那种以技法和自由表达决定一切细节的企图。

这种陈述可能会引发争议，尤其是在中国。在1980年代及1990年代初叶，第一代的当代艺术家从西方那里受到了巨大影响，重新考量自我根源的倾向，在多位艺术家的立场里显而易见。

梁绍基以他关注蚕的哺育和行为的作品在不计其数的展览、国际艺术博览会和知名艺术评论家的文章中，而备受赞誉。二十多年前，梁绍基决定让蚕来扮演他艺术作品的主人公和创造者。艺术家自己只给蚕提供了基地，任其发展，让它们在预先设定的物件周围吐丝造茧。梁绍基的艺术实践强调人和自然之间的互动，还有艺术制作和生物学思考过程中的时空变化。其作品充满冥想与哲思，展现了丝的内在美。

梁绍基活跃于今天的当代艺术界，深受敬重，他架设了一道从当代艺术家回归于传统中国工匠大师的桥梁。他将观念付与装置作品，然后退开，让时间和蚕来实现其艺术，其过程只有一部分处于艺术家本人的掌控中。

约瑟夫·阿玛西德在他的系列近作中，发展出一种绘画方法，涉及复杂的实现过程。画纸或画布会暴露于艺术家所收集的蘑菇孢子的坠落过程。与落雪相似，那灵异的图像的形成，取决于时间的流逝，和过程之中轻微的空气流动。凭借着仅存大概的观念，阿玛西德将蘑菇指派为绘画的作者，如同柳宗悦理想中的古典大师那样超然事外。

冯良鸿最初属于一个生于上海、自1980年代早期以来即从事抽象画创作的艺术家群体。他的创作过程可以比喻为艺术家与画布之间的对话。那是一种随兴而至的对谈，有提问且有回答，又可比作一场主题严肃却潺潺流动的、带有诗性美感的交谈：诗人间的交谈。格哈德·李希特 (Gerhard Richter) 尝言：“我的绘画比我更聪明。”冯良鸿亦相似，他不认为自己比作品高明一筹。绘画者与绘画的互动，以及每一次落实于画布上的效果都是试验，偶尔令他惊奇。

艺术家以一柄长刮刀来刮擦层层的颜色，什么颜色最终会在画面上为人所见，这并不由他自己来决定。这个会重复许多次的过程，将不少决定权与演变权交给了机遇。

Feng Lianghong
Ruins 11-60, 2009
Oil on canvas
200 x 190 cm

冯良鸿
墟 11-60, 2009年
布面油画
200 x 190 cm

lets time and silkworms fulfill the artworks in a process which is only partly under the control of the artist.

Among the seemingly diverse oeuvre of Josef Ramaseder, the spore paintings of recent years underline the poetic nature of his working process. Paper or canvas are exposed to falling spore-dust from mushrooms the artists collects. Similar to the drifting of snow or sand (on a microscopical scale) the development of ghostly imaginery is left to the passing of time and to ever slight air movements during the process. By generating approximate set-ups Ramaseder promotes the mushroom to be the co-author alias ghost-painter of his works, taking a step back in the sense of Yanagi's classical master.

Feng Lianghong came out of a group of Shanghai born artists who worked in abstract painting since the early 80s. The making of his works, can be compared with a dialogue between the artist and the canvas. It is a spontaneous dialogue with questions and answers or a conversation which can be taking its flow in a serious way, with beautiful poetic elements: a conversation between poets. Similar to what Gerhard Richter said "my paintings are smarter than me", Feng Lianghong is not considering himself superior towards his works. Their reaction and the result on the canvas is every time an experiment, sometimes a surprise for him.

By scraping the layers of colour with a long latch, the artist himself can not decide which colour will finally be visible on the surface. A process that is being repeated for many times leaves many decisions and developments in his paintings to the hazard.

In Feng's dialogue with his canvas, there are regular pauses for the drying time of the single layer of colour, the process of time takes its own role in the painting process. Feng Lianghong sees his work as a reflection of time and the inevitable change of things. The artist says that he has no method when painting. He is curious about the progress of the painting and clearly considers every method as a limitation. His aim during the work in the studio is to break away from limitations, in the sense of the Chinese saying "to free the mind".

So, as Feng Lianghong does not rely on a predicted work flow, he brought these techniques of splashing, dripping and scratching into his

他的工作过程可以比作一场与画布的对话。由于等待每层颜料变干需要经常的停顿，时间历程便在绘画历程中扮演了一个角色。冯良鸿将自己的作品视为一种对时间、对事物之不可避免的变化的反思。这位艺术家说，他绘画时并没有一定的方法。他好奇于画面的演变，而且显然把任何方法都视为限制。他在工作室里致力的目标便是挣脱绘画的限制，像汉语说的“了无牵挂”一样。

冯良鸿不依赖于可预期的工作流程，他有意地将泼色、滴洒、刮擦等技法引入自己的绘画，这些技法的结果使画面中产生了偶发的细节，因此每一次都给艺术家带来惊喜或是诧异。由于不固定方法，机遇性的结果从2006年起便在他的画幅上占有越来越重要的位置，往往出乎意料之外。跟梁绍基与约瑟夫·阿玛西德一样，冯良鸿把媒材用作其作品的基础。艺术家为作品的大致基础构想出概念，由此出发。其最终结果与时间和外界影响俱有关联，而这些是不受艺术家所控制的。唯有当艺术家把作品看成完工的时候，他的影响才发挥了出来。

时代美术馆展出的这三位艺术家确实以某种神秘的方式结合了类似的思维品质。他们专注于生物学因素的单纯互动与物理反应。作为炼金术士一般的异端分子，他们每位都有自己独特的手法，工作方式各不相同。

梁绍基的艺术涉及装置、物件与摄影，图像的实验性发展则是约瑟夫·阿玛西德的特色。

在冯良鸿那里，以抽象画形式与画布对话直到油彩和丙烯颜料变干，才构成了他的出发点。

由约瑟夫·阿玛西德创作的四十幅蘑菇孢子作品将在北京时代美术馆首次展出。这一最新的系列由于对蘑菇和孢子的痴迷而诞生，既有抽象的形式，也有耐人寻味的表象：犹如臆想出来的生物或是鬼魅的形状。这些蘑菇孢子作品与时间流逝的结果堪可类比，因为孢子的形成过程——在几个星期之间从蘑菇坠落到画布上——对于观众来说，是可一不可再的。画布的设置对生成的画面有影响——艺术家可部分覆盖画布，使之不粘上（带色的）孢子，而空气的流动与温度等因素也同样左右着结果。

约瑟夫·阿玛西德之时间观的另一种图像化呈现，则是他的剧终职员表作品系列。艺术家从每部片子的结尾凝固了一个瞬间，那是电影观众通常会已经起身走出场外的时刻，这一刻，熟悉与陌生的名字都从银幕上滑过，而它却被艺术家以工序复杂的棉布蜡画方式永久化了。阿玛西德再一次表现了瞬间，它被包裹进入繁复的技术过程之中。诸如《信息太多》(160x140cm, 棉布蜡画)等多幅文字画也在时代美术馆展出。它们的表面呈现出蜡质的特性，照亮了作品的时间维度：雕塑般堆高的只言片语包含了简洁的思想洞见，跟蘑菇孢子作品相似，是经历了长久的过程才完成的。

阿玛西德最近在研究汉字。他利用他做过的文字画，创造出它们的中文版本。

work on purpose, producing results which cannot be controlled down to the last detail and so they become every time a positive or negative surprise for the artist. By having no method, random results became, especially since 2006, more and more important as parts of every painting, leading to non-planned consequences. Just as Liang Shaoji and Josef Ramaseder, Feng Lianghong delivers the material as a base for his works. The artist starts from a concept for the rough base of the work. The final result is related with time and influences from outside, which are out of control for the artist. The influence of the artist will only be effective when he considers the work to be completed.

The three artists from the exhibition in Times Art Museum do combine similar qualities of thought in a mysterious way. They focus on simple interplay between biological elements and on physical reactions. As alchemical dissent they are each one of them having his own approach, working totally different from each other.

While installation, objects and photography are relevant for Liang Shaoji, experimental development of the image corresponds for Josef Ramaseder. A dialogue with the canvas in abstract painting until drying stages of oil and acrylic colours is the point of departure for Feng Lianghong.

A group of 40 spore paintings by Josef Ramaseder will be shown for the first time in China. Though resulting from the simple process of falling spore-dust over the course of days, their final visual appearance is steered in such a way that poses the problem of reverse engineering to the viewer. What is it? How is it done? The spore colour of Sepia, the hair and some objects to identify may point even to a foto?

The spore paintings can be compared with the result of a time lapse, as the formation process of spore, falling from the mushrooms on the canvas over several weeks, becomes irreproducible for the viewer. Elements as airflow and temperatures are playing a role on the resulting image as well as the setup directly on the canvas, where the artist can decide to cover parts in order to keep them free of (coloured) spore.

Perceptual issues, an idiosyncratic focus on the materiality of the painting can be found in Ramaseder's encaustic paintings as well. In his series of movie credit paintings, the artist is freezing a moment from the end of every movie, when people in the cinema usually are already

无论是白色孢子粉抑或是他那些蜡画上的蜡层均不含有任何颜料。它们显现为白色，只不过是具体材质蒙受光照的效果。这给他的绘画作品（尤其是指涉电影演职员表的系列）造成了一种仿佛仅仅是投影的外表。

时代美术馆将展出梁绍基不同时期的作品。在其全部作品里占据中心地位的乃是《自然系列No.79》，含装置作品《链》与《平面隧道》（直径145cm、175cm）。在《雪藏》（2013—14）中，梁绍基组合了各种日常器物，让它们都“藏”在温暖优雅的丝线下面。通过蚕的推进，这件作品里的物件丧失了尖锐度。梁绍基构想出的这样的观念，可以比喻为一幅地图，他让群蚕去实现自己的观念，经过几个星期的历程会终见成果。在他的装置作品中可以回溯到时间的流逝。由于把蚕的工作过程也囊括在内，时间与自然构成了梁绍基作品的一个重要基础。时间的历程，变成了他创作的一个合乎逻辑部分。

在冯良鸿的画作里也可以观察到类似的“压缩时间”的过程。艺术家反复思量的过程，反映在日复一日、周复一周的不断改动中，直到一幅画宣告完成为止；这个过程在最终结果里不再可见。冯良鸿的作品昭示了凝聚过程的一个自发而繁复的刹那，它与克尔凯郭尔否认时间延绵的术语Augenblick（瞬间）相似。

三位参展“炼金异士”的艺术家分别居住在浙江省天台县、北京与奥地利林茨，因创作手法的若干面向而互有关联，其中一个最有趣的面向是在不同媒材上实现的时间历程。这次北京时代美术馆的展览集聚三人之作，呈现出东西方思维的许多平行对照与构思手法。

getting up and leaving the theater. That very moment of familiar and mostly unknown names running down the screen is being eternized, a moment's expression being wrapped in a complex technical realisation of his encaustic process. Several text works, such as "TOO MUCH INFORMATION" (160cm x 140cm, encaustic on viscose over canvas) are part of the exhibition at the Times Art Museum. Their surface shows waxy attributes, enlightening the aspect of time: Short dictums are sculpted, comprehending a compact thought of insight, similar to the spore paintings translated through an extensive process of realisation.

Ramaseder recently worked with chinese characters. He used translations of text works which he did in the past to create their own chinese versions.

Neither the white spore-dust nor the wax layer in his encaustic paintings contains any pigment. They only appear white because of their specific materiality which captures light. This gives his paintings- especially the series referring to film credits- a look as if they were just projections.

In the exhibition at Times Art Museum will be works from different periods by Liang Shaoji. Central in his oeuvre are the Nature Series No. 97, with installations by the title of "Chains" and "Planar Tunnel" of 145 and 175 cm diameter. In "Snow cover" (2013-14) Liang Shaoji is combining daily objects, bringing them under the warm and elegant „cover“ of silk. Through the progress of the silkworms, the objects in this work loose their sharpness.

Liang Shaoji delivers a concept comparable to a map for his silkworms to fulfill, which in the end, after several weeks of progress brings out a result. In his installations time can be retraced. By including the work process of silkworms, time and nature do form an important constant in the oeuvre of Liang Shaoji. The time process becomes a logical part in his works.

A similar process of „shortening time“ can be observed in the paintings of Feng Lianghong. The process of reflection through the artist, which manifests itself during days and weeks of constant change until a painting is declared to be finished, is no more visible in the final result. Feng's paintings manifest a spontaneous and complex moment of concentration, similar to Kirkegaard's term "Augenblick" which denies its duration of time.

Living respectively in Tiantai (Zhejiang Province), Beijing and Linz, Austria, the three artists of Alchemical Dissent are related through several aspects in their approach to work. The process of time in the implementation of different media is one of the most interesting dimensions among them. Bringing their work together in the exhibition in Times Art Museum Beijing shows many parallels and approaches of thoughts in eastern and western mentality.

Liang Shaoji
Snow City, 2014
Epson Ultra Giclée on Enhanced Matte
40 x 60 cm, Edition of 3

梁绍基
雪城, 2014
爱普生艺术微喷, 增强粗面美术纸
40 x 60 cm, Edition of 3



Liang Shaoji
The Snow Butterfly, 2014
Epson Ultra Giclée on Enhanced Matte
40 x 60 cm, Edition of 3

梁绍基
雪蝶, 2014
爱普生艺术微喷, 增强粗面美术纸
40 x 60 cm, Edition of 3





Feng Lianghong
Composition 16-5-1, 2016
Oil on canvas
200 x 250 cm

冯良鸿
作品 16-5-1 2016年
布面油画
200 x 250 cm



Feng Lianghong
Composition 16-5, 2016
Oil on canvas
200 x 250 cm

冯良鸿
作品 16-5 2016年
布面油画
200 x 250 cm

Josef Ramaseder
Too much., 2014
Encaustic on viscose over canvas
160 x 140 cm
(Private Collection)

约瑟夫·阿玛西德
信息太多, 2014
粘胶纤维蜡画, 160 x 140 cm



Josef Ramaseder
double image (Anna Krawczyk), 2016
Encaustic on canvas
160 x 200 cm

约瑟夫·阿玛西德
double image (Anna Krawczyk), 2016
粘胶纤维蜡画, 160 x 200 cm



Born in 1945 in Shanghai, he lives and works in Tiantai, Zhejiang Province. He studied contemporary tapestry at the Maryn Varbanov Studio, China Academy of Fine Art. For nearly 27 years, Liang Shaoji has been breeding silkworms, working with elements of nature and using them in his works. He sees the life process of silkworms as his medium, the interaction in natural world as his artistic language, time and life as the essential idea. His artistic practice emphasizes the interaction between nature and human beings, the spatial- timely changes in the process of art production as well as biological meditation.

1945年生于上海，现生活工作于浙江省天台。他曾在中国美术学院师从万曼研究软雕塑。近27年来，他哺育蚕虫，与自然互动，把自然元素运用到自己艺术创作中。梁绍基的作品以蚕的生命历程为媒介、以与自然互动为特征、以时间、生命为核心，强调自然和人之间的互动，还有艺术制作和生物学思考过程里的时空变化。梁绍基潜心在艺术与生物学，装置与雕塑、新媒体、行为的临界点上进行探索。他的作品充满冥想、哲思和诗性，并成为虚透丝迹的内美。

LIANG SHAOJI 梁绍基

Liang Shaoji
Chains: The Unbearable Lightness of Being
Nature Series No.79, 2003-12
polyurethane colophony, iron powder, silk, cocoons
variable dimensions

梁绍基
链:生命中不能承受之轻/自然系
列No.79, 2003-12
聚氨酯树脂, 铁粉, 蚕丝, 蚕茧
可变尺寸





Liang Shaoji
Chains (detail), 2011
polyurethane colophony, iron powder, silk, cocoons
170 x 40 cm

梁绍基
链, 2011
聚氨酯树脂, 铁粉, 蚕丝, 蚕茧
170 x 40 cm



自然系列 NO-191
 Natural series NO-191



Liang Shaoji
 Can Chanchan (Silkworm spinning), 2011
 Single-Channel Video
 12 minutes 35 seconds

梁绍基
 蚕潺潺, 2011
 单路视频
 12分35秒



Liang Shaoji
Snow Cover No. 2 (Detail), 2013-14
Silk, cocoons, coffee carton, telephone, cell phone,
integrated circuit board, poster paper, vine, board
14 x 122 x 244 cm

梁绍基
雪藏 No.2, 2013-14
丝, 茧, 咖啡盒, 电话机
手机, 集成电路板藤
广告纸, 木板
14 x 122 x 244 cm





Liang Shaoji
Snow Cover No. 2, 2013-14
Silk, cocoons, coffee carton, telephone, cell phone,
integrated circuit board, poster paper, vine, board
14 x 122 x 244 cm

梁绍基
雪藏 No.2, 2013-14
丝, 茧, 咖啡盒, 电话机
手机, 集成电路板, 藤
广告纸, 木板
14 x 122 x 244 cm



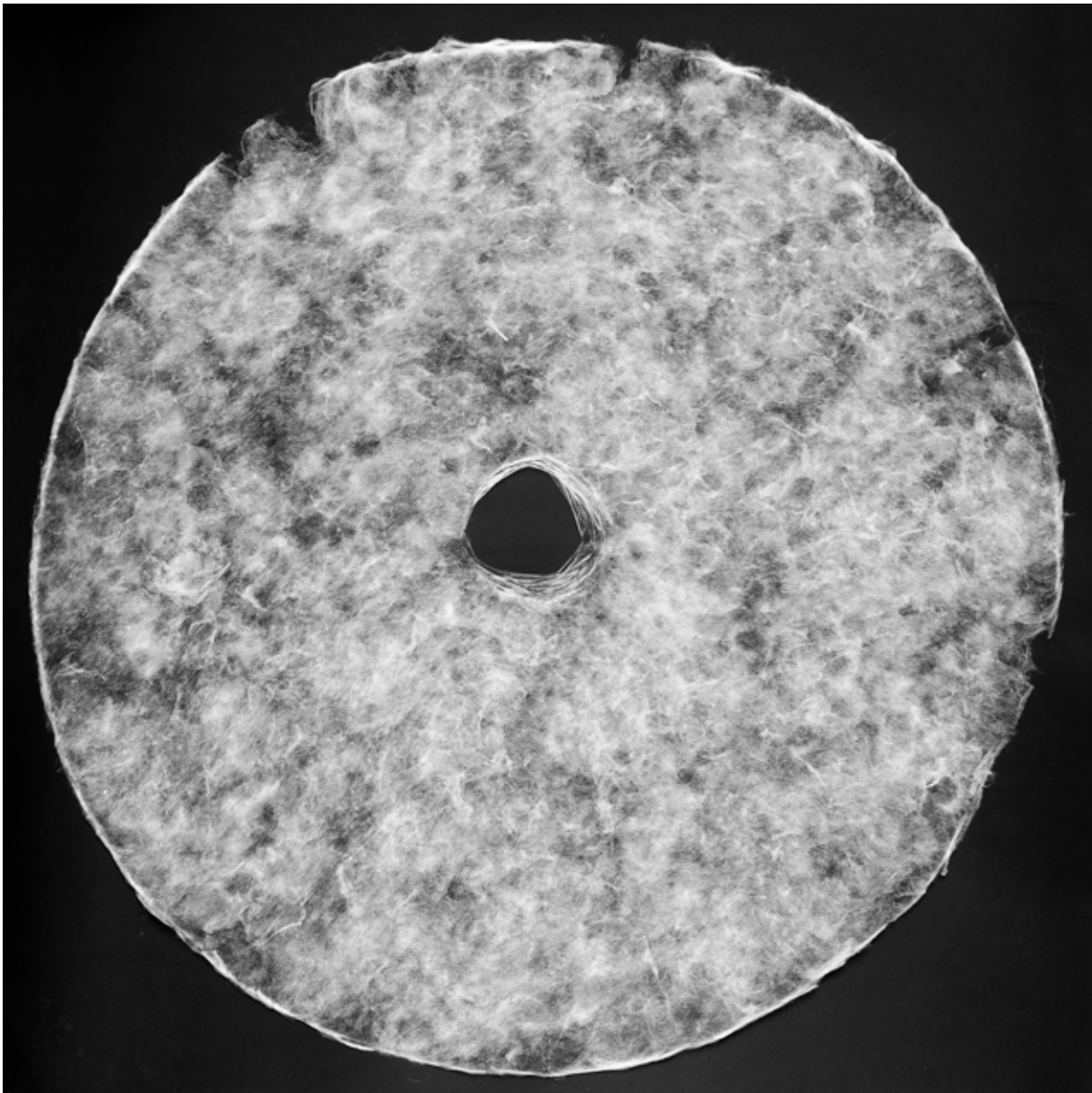
Liang Shaoji
Snow Cover No. 2 (detail), 2013-14
Silk, cocoons, coffee carton, telephone, cell phone,
integrated circuit board, poster paper, vine, board
14 x 122 x 244 cm

梁绍基
雪藏 No.2, 2013-14
丝, 茧, 咖啡盒, 电话机
手机, 集成电路板藤
广告纸, 木板
14 x 122 x 244 cm



Liang Shaoji
Planar Tunnel, 2015
silk, 145 x 145 cm

梁绍基
平面隧道, 2015
丝, 145 x 145 cm



Liang Shaoji
Silk Landscape, 2013
silk, cocoons
530 x 150 cm

梁绍基
蚕山水, 2013
丝, 茧
530 x 150 cm



- 2016 Cloud Above Cloud, Museum of Contemporary Art of China Academy of Art, Hangzhou
- 2015 Silk Dream, Hermes Maison in Shanghai, Shanghai
- 2014 Back to Origin, ShanghART Gallery and H-Space, Shanghai
- 2012 Questioning Heaven, Gao Magee Art Gallery, Madrid, Spain
- 2009 Prince Claus Fund, Amsterdam, Netherlands
- 2007 An Infinitely Fine Line, Zendai Museum of Modern Art, Shanghai
- 2008 Galerie Karsten Greve, Paris, France
- 2007 Broken Landscape, ShanghART Beijing, Beijing
- 2007 Cloud, ShanghART H-Space, Shanghai
- 2016 Alchemical Dissent: Silkworms, Mushrooms and Random Brush Strokes, Times Art Museum, Beijing
- 2012 From Painting To Animation, Suzhou Jinji Lake Art Museum, Suzhou
- 2011 The Uncertain, or the Shelved..., ShanghART H-Space and ShanghART Gallery
- 2011 Silk Arena, Dancing with contemporary Art, Suzhou Silk Museum, Suzhou
- 2010 The Intellectual Dimension of Daily Life, Boxes Art Space, Shenzhen
- 2010 Too Loud A Solitude, Stalkers of Chinese Contemporary Art, Hive Center for Contemporary Art, Beijing
- 2010 What About the Art? Contemporary Art from China, QM Gallery Al Riwaq, Qatar Museums, Doha, Qatar
- 2015 The Exhibition of Annual of Contemporary Art of China, Beijing Minsheng Art Museum, Beijing
- 2008 7 SEVEN : Group Exhibition, ShanghART Singapore, Singapore
- 2008 Three and One Third, Kylin Contemporary Center of Art, Beijing
- 2006 Colors of China, Asia Art Center, Beijing
- 2006 La Chine Ardente, Achiens Abattoirs, Mons, Belgium
- 2006 Wiedergeburt der Unsterblichkeit – Zeitgenössische Kunst aus China, Museum Angerlehner, Austria
- 2005 Xu Bo Zhi Jing, Dui Hua: Shan Shui, Mingyuan Art Museum, Shanghai
- 2005 Myth / History II : Shanghai Galaxy, YUZ Museum, Shanghai
- 2014 Beauty of the East, China National Silk Museum, Hangzhou
- 2003 West Say, East Say, United Art Museum, Wuhan
- 2002 Collective Thoughts Divided Worlds, ShanghART Singapore, Singapore
- 2002 The 1st Nanjing International Art Festival, Nanjing
- 2002 By the Name of Dailiness, Blue Roof Art Festival, Chengdu
- 1999 China Garden, Nord Art 2014, Kunstwerk Carlshütte, Büdelsdorf, Germany
- 2002 Metal Matters: Reflection to Oxidation, ShanghART Gallery, Shanghai
- 2002 In & Out Réel ShanghART, Réel Department Store, Shanghai
- 2013 Lost Way: Time, Space, Tapestry, Power Station of Art, Shanghai
- 2013 Confronting Anitya, Kunstraum Villa Friede, Bonn, Germany
- 2013 Starlight , ShanghART Gallery, Shanghai
- 2013 Silent Realm, Renaissance of Eastern Aesthetics, Zero Art Center, Beijing
- 2013 Clutch, ShanghART H-Space, Shanghai
- 2013 Hangzhou Triennial of Fiber Art, Fiber Vision, Zhejiang Art Museum, Hangzhou
- 2013 Confronting Anitya, Oriental Experience in Contemporary Art, Palazzo Michele, Italy
- 2013 The 55th Venice Biennale Parallel Exhibition, Independent Chinese Art Exhibition: Voice of the Unseen, Venice, Italy
- 2012 Bishan Harvestival, Bishan Village, Yi County, Anhui
- 2011 Art of Change, Hayward Gallery, London, U.K.
- 2011 Windflower, Perceptions of Nature, Kroller-Müller Museum, Otterlo, The Netherlands
- 2011 Chengdu Biennale, Music Square Museum, Chengdu
- 2011 Ta Zhe Zhi Wei, Italy in Chinese Artists' Eyes, Guangzhou; Shanghai; Beijing
- 2010 Community of Tastes: Chinese Contemporary Art Since 2000, MAC USP, Brazil
- 2010 Credit Suisse Today Art Award 2010, Today Art Museum, Beijing
- 2010 Community of Tastes, Chinese Contemporary Art since 2000, Museo de Arte Contemporaneo (MAC), Chile
- 2008 Reshaping History: Chinart from 2000-2009, China National Convention Center, Beijing
- 2008 You West I East, Chinese Contemporary Art Exhibition, Shenzhen Art Museum, Shenzhen
- 2008 Beijing 798 Art Festival, Art is Not Something, 798 Art Centre, Beijing
- 2006 Poetic Realism: A Reinterpretation of Jiangnan - Contemporary Art from South China, Centro de Arte Tomás y Valiente, Madrid, Spain
- 2006 The 6th Shanghai Biennale, Hyper Design, Shanghai Art Museum, Shanghai
- 2005 Mahjong, Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Hamburg, Germany
- 2005 Mahjong, Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland
- 2003 Second Hand Reality, Today Art Museum, Beijing
- 2003 China Now Art Exhibition, The China Millennium Monument, Beijing
- 2002 The 2nd Pancevo Biennial, Pancevo, Serbia
- 2002 The 3rd Shanghai Biennale, Shanghai Art Museum, Shanghai
- 2002 The 5th Biennale d'Art Contemporain de Lyon: Partage d'Exotismes, Lyon Art Museum, Lyon, France
- 1999 The 48th International Art Exhibition Venice Biennale, APERTO over ALL, Venice, Italy
- 2002 The 6th International Istanbul Biennial, Istanbul, Turkey
- 2002 Jiangnan: Modern and Contemporary Art from South of the Yangzi River, Emily Carr Institute and Design; Grunt Gallery, Vancouver

- 2016 炼金异士-蚕、蘑菇和随机的笔触,北京时代美术馆,北京
从绘画到动画,苏州金鸡湖美术馆,苏州
不确定的, 或者被搁置的...香格纳主空间和H空间,上海
丝境,与当代艺术共舞,苏州丝绸博物馆,苏州
日常生活的精神维度,盒子艺术空间,深圳
过于喧嚣的孤独,中国当代艺术中的潜行者,蜂巢当代艺术中心,北京
艺术怎么样?来自中国的当代艺术,阿尔里瓦科展览馆,卡塔尔博物馆,多哈,卡塔尔
- 2015 中国当代艺术年鉴展,北京民生现代美术馆,北京
7 SEVEN: 香格纳艺术家群展,香格纳新加坡,新加坡
三又三分之一,麒麟当代艺术中心,北京
中国色,亚洲艺术中心,北京
化生,中国当代艺术展,蒙斯市老屠宰场艺术中心,比利时
无常之常,安格丽娜博物馆,奥地利
虚薄之境,对画:山水,明圆美术馆,上海
天人之际II:上海星空,余德耀美术馆,上海
- 2014 东方之美,中国丝绸博物馆,杭州
西云东语,武汉合美术馆,武汉
汇聚思想纷呈世界,香格纳新加坡,新加坡
首届南京国际美术展:沉实的足迹,南京国际博览中心,南京
日常之名,2014成都蓝顶艺术节,成都
中国花园,2014北方艺术节,卡尔舒特艺术中心,比德尔斯·多夫,德国
事关金属:从反射到氧化,香格纳画廊主空间,上海
无常之常,波恩当代艺术中心,波恩,德国
星光,香格纳画廊主空间,上海
- 2013 寂境,东方新美学的当代复兴,零艺术中心,北京
离合器,香格纳H空间,上海
杭州纤维艺术三年展:纤维,作为一种眼光,浙江美术馆,杭州
无常之常,东方经验与当代艺术, PALAZZO MICHIEL,意大利
第五十五届威尼斯双年展平行展,中国独立艺术展:未曾呈现的声音,威尼斯,意大利
- 2012 碧山丰年庆,碧山村,黟县,安徽
艺术之变,海沃德美术馆,伦敦,英国
- 2011 风之花,自然的透视, KROLLER-MULLER 美术馆,奥特洛,荷兰
成都双年展,音乐广场美术馆,成都
他者之维,中国艺术家视域中的意大利,广州;上海;北京
趣味的共同体:2000年以来的中国当代艺术,圣保罗当代美术馆,巴西
- 2010 瑞信今日艺术奖今日美术馆,北京
趣味的共同体,2000年以来的中国当代艺术,智利当代美术馆,智利
改造历史:2000-2009的中国新艺术,特别文献展,国家会议中心,北京
你西我东,中国当代艺术邀请展,深圳美术馆,深圳
- 2008 北京798艺术节,艺术不是什么?
——当代艺术的50份答卷,798艺术社区中心,北京
诗意现实:对江南的再解读——来自中国南方的当代艺术, TOMAS Y VALIENTE 艺术中心,马德里,西班牙
- 2006 第六届上海双年展,超设计,上海美术馆,上海
麻将:希克的中国当代艺术收藏展,汉堡美术馆,汉堡,德国
- 2005 麻将,希克的当代艺术收藏展,伯尔尼美术馆,伯尔尼,瑞士
- 2003 二手现实,今日美术馆,北京
- 2002 今日中国美术大展,中华世纪坛美术馆,北京
节点:中国当代艺术的建筑实践,联洋建筑博物馆,上海
第二届潘塞夫双年展,原南斯拉夫,塞尔维亚
第三届上海双年展,上海美术馆,上海
1999 第五届里昂双年展,里昂当代美术馆,里昂,法国
第四十八届威尼斯国际艺术双年展,全面开放,威尼斯,意大利
第六届伊斯坦布尔双年展,伊斯坦布尔,土耳其
传统·反思,中国当代艺术展,德国驻华大使馆,北京
江南:现代与当代艺术展,温哥华爱米利卡美术学院; GRUNT 画廊,温哥华,加拿大

Born 1956 in Linz, he currently lives and works in Linz, Austria and in Bohemia, Southern Czech Republic. He received his education at the University of Vienna and the University of applied arts in Vienna. After living for a year in Rome on a grant, he moved to New York in the early 80ies, where his work was shown extensively until he moved back in the mid-nineties.

1956年出生于奥地利林茨市，生活工作于奥地利林茨和捷克南波西米亚。他于维也纳大学和维也纳应用艺术大学接受教育，期间得到助学金在意大利罗马生活一年。上世纪80年代初，约瑟夫·阿玛西德搬到纽约，在那里一直待到90年代中。

JOSEF RAMASEDER 约瑟夫 阿玛西德

Josef Ramaseder
Spore Painting, 2016
Spore-dust on primed canvas
70 x 50 cm

约瑟夫 阿玛西德
蘑菇孢子作品, 2016
70 x 50 cm



Josef Ramaseder
Spore Painting, 2016
Spore-dust on primed canvas
70 x 50 cm

约瑟夫·阿玛西德
蘑菇孢子作品, 2016
70 x 50 cm



Josef Ramaseder
Spore Painting, 2016
Spore-dust on primed canvas
70 x 50 cm

约瑟夫 阿玛西德
蘑菇孢子作品, 2016
70 x 50 cm











Josef Ramaseder
Spore Painting, 2016
Spore-dust on primed canvas
each: 70 x 50 cm

约瑟夫·阿玛西德
蘑菇孢子作品, 2016
70 x 50 cm

Josef Ramaseder
Spore Painting, 2016
Spore-dust on primed canvas
120 x 100 cm

约瑟夫 阿玛西德
蘑菇孢子作品, 2016
120 x 100 cm





←

Josef Ramaseder
Invisible, 2016
Encaustic on cotton over canvas
160 x 140 cm

约瑟夫 阿玛西德
视而不见, 2016
棉布蜡画, 160 x 140 cm

→

Josef Ramaseder
Du sollst Dir kein falsches Bild machen!, 2016
Encaustic on cotton over canvas
160 x 140 cm

约瑟夫 阿玛西德
别给一个错误的印象, 2016
棉布蜡画, 160 x 140 cm

别给一个错误的印象

- 2016 Painting 4.0, Lower Austria Documentation
Center for Modern Art, St. Pölten, A
ghostpainter, ICON Gallery, Linz, A
- 2015 How are you, Semper Depot,
Studio Building of the Academy of Fine Arts Vienna
Kunstverein Mistelbach, A
Galerie Schloß Puchheim, A
- 2014 Kunstverein Hans Reh, Vienna
- 2013 dots and letters, S.I.X. Raum für Kunst, Seewalchen, A
- 2010 strawberries, cherries and an angels kiss...,
Galerie Zauner, Linz, A
- 2007 Galerie Stadtpark Krems, A
Austrian Cultural Forum, Tokyo
- 2004 haaaaauch, Klagenfurt, A
- 2002 Galerie Schloss Damtschach, Wernberg, A
- 2000 Galerie im Stifterhaus, Linz, A
- 1996 Galerie Theuretzbacher, Vienna
- 1994 Yoshida Gallery, Nagoya, Japan
- 1992 J. Rosenthal Fine Arts, Chicago, IL
Yoshida Gallery, Nagoya, Japan
- 1991 Amy Lipton Gallery, New York
College of St. Rose, Albany, NY
Galerie Marc Jancou, Zürich, Switzerland
- 1989 Loughelton Gallery, New York
- 1988 Galerie 't Venster, Rotterdam, Netherlands
- 1987 Loughelton Gallery, New York
- 2016 Alchemical Dissent: Silkworms,
Mushrooms and Random Brush Strokes,
Times Art Museum, Beijing
Minifesta#2, atelier suterena, Vienna
left to right/right to left, Galerie Forum Wels,
Galerie artmark, Vienna;
Lajevardi Foundation, Teheran, Iran
- 2015 United Nations Expanded, The Vienna Dialoge,
curated by Signe Theill and Peter Winkels,
quartier 21, MuseumsQuartier, Vienna
klein anfangen,
Kunstraum Langenlois, A
- 2014 Bildschrift, Deutschvilla, Strobl, A
Turn left, turn back, cut across, go straight,
Malkasten Düsseldorf, Germany
- 2013 NY AGAIN, Gesso Artspace, Vienna
supersummativ, art association Maerz, Linz, A
- 2012 Loughelton Revisited, Winkleman Gallery, New York
- 2011 painting of the art association Maerz,
Künstlerhaus, Vienna
Lomnický Symposium #1, Lomnice, Czech Republic
Upper Austrian landscape,
Museum Artemons, Hellmondsödt, A
- 2010 METAPOLIS, Center for Contemporary Art, Plovdiv, Bulgaria
convergences of writing and picture,
Lentos Museum, Galerie Maerz, Linz, A
- 2007 Micropolis for birds and insects,
art project for public space, city park Vöcklabruck, A
- 2005 Ball in water, art project for public space,
installation river Salzach, Salzburg, A
- 2003 Island by numbers; Installation in black space,
threshold light projection, OK-Offenes Kulturhaus, Linz
Querschnitt; Museum Nordico, Linz, A
- 2002 ...who cast the first stone, Milestones for Peace,
Domschatzkammer Aachen, Germany
Symposium Alferjewo, Russia
UNTitled, Installation, U.N. Wien,
on occasion of the UN-conference on terrorism,
Vienna International Center
- 2001 Betreff Malerei,
Galerie Maerz, Linz, A
- 2000 linz/paintings, Kunsthalle.tmp, Steyr, A
Stifter-sphere, Galerie im Stifterhaus, Linz, A
piter.lit.mus.cook.art.com,
Gallery Pushkinskaya, Saint Petersburg, Russia
buiding-test: 100-meter-kitchen, cooking-performance,
Architekturforum Oberösterreich, Linz, A
I (as in India), Shankara Centre for Arts, Bangalore, India
niemandLand Art HYPER2000,
art project for Festival der Regionen, A
- 1999 CONSTRUCTION IN PROCESS VI,
The Bridge, Melbourne, Australia
flight 20 + Spin - Off/
organized together with Heiko Bressnik,
Austrian Cultural Institute and 23 Murray Street, New York
Grey matters/white matters, art project for CIS97
Design Center Linz, A
- 1998 product, process & beer, curated by Jonathan Quinn:
Ballgasse 6, Vienna
compaintorary, Brasilica, Vienna
Positions, Neue Galerie, Linz, A
- 1997 I could do that, curated by Kenny Schachter,
109 Spring Street, New York
Don't postpone joy or collecting can be fun,
organized by Rudi Molacek,
Neue Galerie am Landesmuseum
Joanneum, Graz, A
Galerie 1900/2000, Paris, France
plant Süden: W. Vopava, Y. Kusama, J. Ramaseder,
Galerie Pfefferle, Munich, Germany
- 1996 CONSTRUCTION IN PROCESS IV,
My Home is your Home, Lodz, Poland
Against the grain,
organized together with Klaus Ottmann,
Galerie Theuretzbacher, Vienna
White Columns 1992 Benefit, White Columns, New York
Benefit for the New Museum, The New Museum, New York
Telekinesis, curated by Patrick Painter,
Mincher/Wilcox Gallery, San Francisco, USA
- 1995 Lydia Dona, Moira Dryer, Frank Holliday, Bill Komoski,
Josef Ramaseder, Loughelton Gallery, New York
Art against AIDS,
National Building Museum, Washington, DC
- 1994 Abstractions, Galerie 1900-2000, Paris, France
Michele Zalopany, Susan Etkin, Claudia Hart,
Holt Quentel, Josef Ramaseder, Pat Steir, Massimo
Audiello Gallery, New York
Photo Mannerism, curated by Klaus Ottmann,
Lawrence Oliver Gallery, Philadelphia, USA
The Four Corners of Abstraction,
curated by Bill Arning, Javits Center, New York
- 1993 The Living Art Museum, Reykjavik, Iceland

- 2016 “绘画4.0”南奥地利现代艺术文献中心, St. Pölten, 奥地利
- 2015 “幽灵画家”, ICON画廊, 林茨, 奥地利
“你好吗?”, 维也纳美术学院演播大楼
原Semperdepot 国家剧院仓库, 奥地利
Mistelbach艺术协会, 奥地利
Puchheim城堡画廊, 奥地利
- 2014 维也纳Hans Reh艺术协会, 奥地利
- 2013 “点与字母”, S.I.X艺术空间, Seewalchen,奥地利
- 2010 “草莓、樱桃和一个天使之吻”, Zauner画廊, 林茨, 奥地利
- 2007 Krems 公园画廊, 奥地利
奥地利文化论坛, 东京
- 2004 “haaauch”, Klagenfurt, 奥地利
- 2002 Schloss Damtschach画廊, Wernberg, 奥地利
- 2000 Stifterhaus画廊, 林茨, 奥地利
- 1996 Theuretzbacher画廊, 维也纳, 奥地利
- 1994 吉田画廊, 名古屋, 日本
- 1992 J. Rosenthal艺术, 芝加哥, 伊利诺伊州, 美国
吉田画廊, 名古屋, 日本
- 1991 Amy Lipton画廊, 纽约
St. Rose大学, Albany, 纽约州, 美国
Marc Jancou画廊, 苏黎世, 瑞士
- 1989 Loughelton画廊, 纽约
- 1988 't Venster画廊, 鹿特丹, 荷兰
- 1987 Loughelton画廊, 纽约
- 2016 “炼金异士: 蚕、蘑菇和随机的笔触”, 时代美术馆, 北京
“Minifesta#2”, Suterena工作室, 维也纳
“左到右/右到左”, Forum Wels画廊, 维也纳; Lajvardi基金会, 德黑兰, 伊朗
- 2015 “联合国扩张——维也纳对话”, 策展人: Signe Theill, Peter Winkels, 博物馆区, 维也纳
“从小处开始”, Langenlois艺术空间, 维也纳
- 2014 “画写”, 德国别墅, Strobl,奥地利
“左转、后转、直切、向前”, Malkasten艺术联盟, 杜塞尔多夫, 德国
- 2013 “纽约的又一次”, Gesso艺术空间, 维也纳
“supersummativ”, Maerz艺术协会, 林茨, 奥地利
- 2012 “再访 Loughelton”, Winkleman画廊, 纽约
- 2011 “Maerz艺术协会绘画”, Künstlerhaus展览, 大厅, 维也纳
“Lomnicke 论坛 #1”, Lomnice n. Luznici, 捷克共和国
“奥地利北部地区风景”, Artemons博物馆, Hellmondsödt, 奥地利
- 2010 “大都市”, 现代艺术中心, Plovdiv, 保加利亚
“图片与文字的融合”, Lentos博物馆, Maerz画廊, 林茨, 奥地利
- 2007 “昆虫和鸟的微观世界 (Micropolis)”, 公共空间艺术项目, Vöcklabruck城市公园, 奥地利
- 2005 “水中球”, 公共空间艺术项目, Salzach河装置, 萨尔兹堡, 奥地利
- 2003 “数字岛屿”, 黑暗空间装置, 可控光值投影, OK-Offenes Kulturhaus极简装置空间, 林茨, 奥地利
- 2002 “截面”, Nordico博物馆, 林茨, 奥地利
“...谁灌注了基石”, 和平里程碑, 亚琛大教堂, 德国
“Alferjewe 研讨会”, 俄罗斯
“无题”, etikett艺术家小组合作装置, 联合国反恐会议, 维也纳国际中心
- 2001 “关于绘画”, Maerz画廊, 林茨, 奥地利
- 2000 “林茨/绘画”, Kunsthalle.tmp, Steyr, 奥地利
“Adalbert Stifter球”, Stifter故居, 林茨, 奥地利
“piter.lit.mus.cook.art.com”, Pushkinskaya地铁站, 圣彼得堡, 俄罗斯
“建筑测试: 100米厨房烹饪”, 北奥地利建筑论坛, 林茨, 奥地利
“我 (在印度)”, Shankara艺术中心, Bangalore, 印度
“施工在进行六, 大桥”, 墨尔本, 澳大利亚
“飞行20+飞离”, 与Heiko Bressnik共同组织, 奥地利文化研究所, Murray街23号, 纽约
“灰色重要/白色重要”, CIS97 艺术项目, 设计中心, 林茨, 奥地利
“产品、工艺和啤酒”, 策展人: Jonathan Quinn, Ballgasse 6, conpaintorary, Basilica, 维也纳
“位置”, 新画廊, 林茨, 奥地利
“我能做那”, 策展人: Kenny Schachter, Spring街109号, 纽约
“不要推延快乐, 收藏可以是好玩的”, 组织者: Rudi Molacek, 新画廊在 Joanneum博物馆, Graz, 奥地利
“施工在进行四, 我家即你家”, Lodz, 波兰
“反其道而行之”, 与Klaus Ottmann共同组织, Theuretzbacher画廊, 维也纳
“白柱子1992年慈善年会”, 白柱空间, 纽约
“新画廊慈善会”, 新画廊, 纽约
“心灵感应”, 策展人: Patrick Painter, Mincher/Wilcox画廊, 三藩市, 美国
“群展: Lydia Dona, Moira Dryer, Frank Holliday, Bill Kamoski, Josef Ramaseder”, Loughelton画廊, 纽约
“艺术抵御AIDS”, 国家建筑博物馆, 华盛顿, 美国
“抽象”, 1900-2000画廊, 巴黎, 法国
“群展: Michele Zalopany, Susan Etkin, Claudia Hart, Holt Quentel, Josef Ramaseder, Pat Steir”, Massimo Audiello 画廊, 纽约
“照片风格”, 策展人: Klaus Ottmann, Lawrence Oliver 画廊, 费城, 美国
“抽象四角”, 策展人: Bill Arning, Javits 中心, 纽约
1986 活力美术馆, 雷克雅未克, 冰岛

Born in 1962 in Shanghai, he lives and works in Beijing, Peoples Republic of China. 1983 he graduated from the Shanghai Art and Design School, where he started abstract painting practice. in 1985, he held an exhibition of six people's abstract paintings in Fudan University. 1989 Feng graduated from Central Academy of Arts & Design Beijing (now the Art Academy at Tsinghua University). 1990 he Moved to New York, established his studio in Brooklyn and started creating abstract painting series called Characters and Scribbling. practice. 2006 Feng Lianghong returned to China and established his studio in Beijing

1962年生于上海，现工作、生活于北京。1983年毕业于上海工艺美术学校，在校期间开始抽象绘画的实践，并于1985年在上海复旦大学举办抽象绘画六人展。1989年毕业于中央工艺美术学院（现清华大学美术学院）。1990年旅居纽约，在布鲁克林区建立自己的工作室，开始创作《文字与涂写》绘画系列，并举办展览。2006年回到了中国，并在北京建立了自己的工作室。

FENG LIANGHONG 冯良鸿

Feng Lianghong
Composition 14 - 10 - 8, 2016
Oil on canvas
200 x 190 cm

冯良鸿
作品 14 - 10 - 8, 2016年
布面油画,
200 x 190 cm





Feng Lianghong, Composition 2 - 14, 2010
Oil on canvas, 178 x 314 cm



冯良鸿 作品 2-14, 2010年
布面油画, 178 x 314 cm

Feng Lianghong
Composition 16 - 4 - 17, 2016
Oil on canvas
200 x 190 cm

冯良鸿
作品 16 - 4 - 17, 2016年
布面油画
200 x 190 cm





Feng Lianghong
Composition 15 - 8 - 4, 2016
Oil on canvas
200 x 190 cm

冯良鸿
作品 15 - 8 - 4, 2016年
布面油画
200 x 190 cm



Feng Lianghong
Composition 16 - 3 - 16 , 2016
Oil on canvas
200 x 190 cm

冯良鸿
作品 16 - 3 - 16 , 2016年
布面油画,
200 x 190 cm

Feng Lianghong
Composition 14 - 3 - 8 , 2014
Oil on canvas
200 x 190 cm

冯良鸿
作品 14 - 3 - 8 , 2014年
布面油画
200 x 190 cm





Feng Lianghong
Composition 16 - 6 - 18, 2016
Oil on canvas
200 x 190 cm

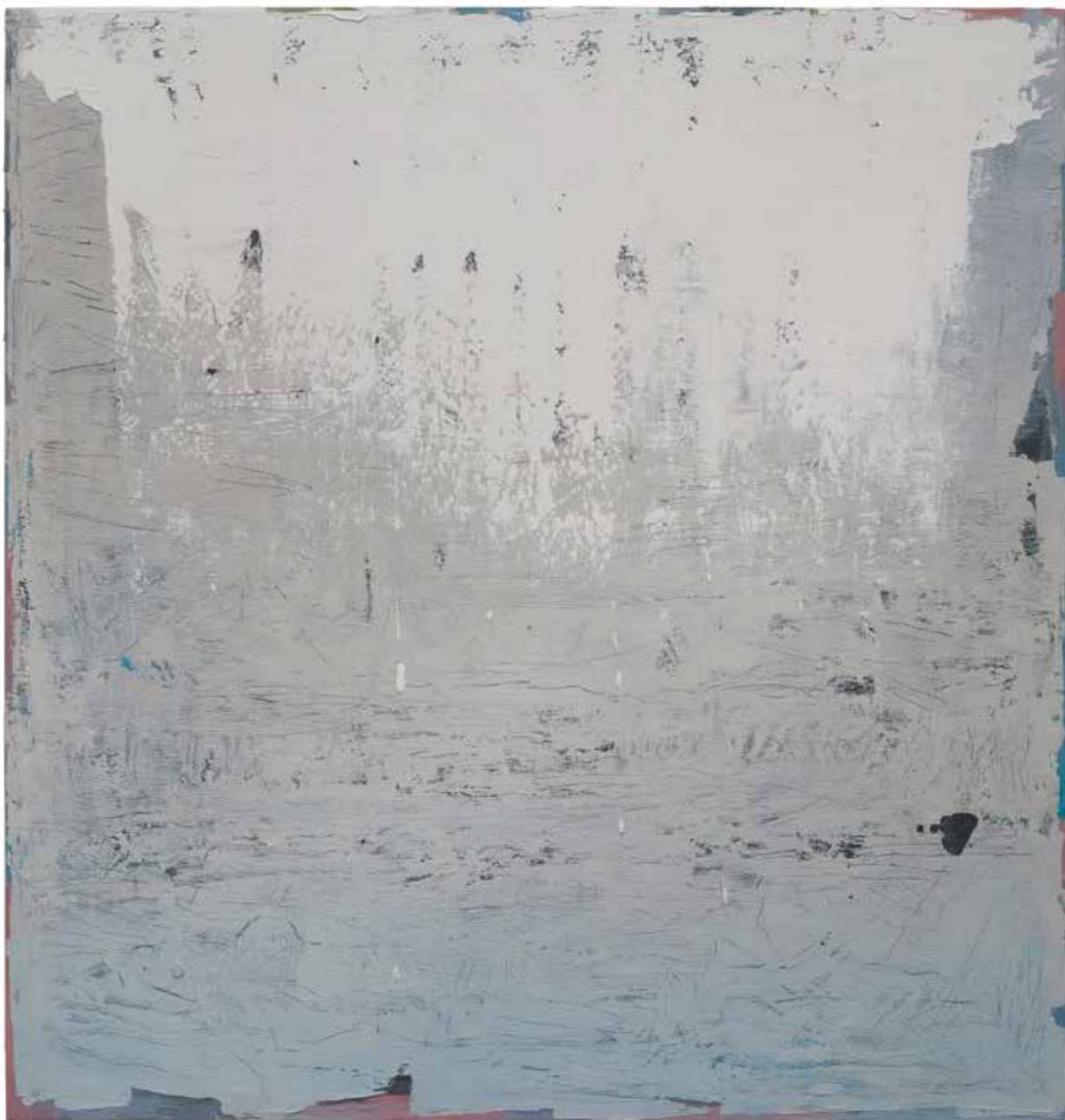
冯良鸿
作品 16 - 6 - 18, 2016年
布面油画
200 x 190 cm





Feng Lianghong
Composition 16 - 5 - 3, 2016
Oil on canvas
200 x 190 cm

冯良鸿
作品 16 - 5 - 3, 2016年
布面油画
200 x 190 cm



Feng Lianghong
Composition 16 - 5 - 4, 2016
Oil on canvas
200 x 190 cm

冯良鸿
作品 16 - 5 - 4, 2016年
布面油画
200 x 190 cm

Feng Lianghong
Scribble 08 - 3, 2008
Oil on canvas
200 x 190 cm

冯良鸿
涂写 08 - 3, 2008年
布面油画
200 x 190 cm





- 2016 Spontantität und Wiederholung - Die Venedig Bilder, Museum Angerlehner, Austria
- 2014 Form & State, 1618 Art Space, Shenzhen
- 2013 Solo Exhibition at the Independent Art Space, MASS MoCA, in Massachusetts, USA
- 2012 Abstract Paintings by Feng Lianghong, Inside-Out Art Museum, Beijing
- 2011 Cynthia-Reeves Gallery, New Hampton, USA
- 2011 Feng Lianghong's Recent Abstract Works, Matthias Kuper Gallery, Beijing
- It is not the Eternal TAO: Abstract Paintings of Feng Lianghong, White Box Art Museum, Beijing
- 2009 Cynthia-Reeves Gallery, New York
- 2007 TRA Gallery, Beijing
- 1997 Beyond Calligraphy and Graffiti, Gallery 456, New York
- 2016 Alchemical Dissent: Silkworms, Mushrooms and Random Brush Strokes, Times Art Museum, Beijing
- Since Abstract - Abstract Art in China, Minsheng Art Museum, Shanghai
- Early Works, Yuan Art Museum, Beijing
- Summer, Ying Gallery, Beijing
- Sérénité, 798 Permanence Gallery, Beijing
- Beyond Form: An Exhibition of Abstract Art in China, Inside-Out Art Museum, Beijing
- 2015 Abstract Art in China, Today Art Museum, Beijing
- Beyond Form: An Exhibition of Abstract Art in China, Epoch Art Museum, Wenzhou
- Before It All Start, Shanghai Gallery, Shanghai
- New Acquisitions, National Grand Theatre Art Gallery, Beijing
- Die Wiedergeburt der Unsterblichkeit - Contemporary Art from China, Museum Angerlehner, A
- Swatch Faces Venice Biennale 2015, Italy
- Color Theme Pavilion Collection
- 2014 Exhibition of Inside-out Museum, Beijing
- Face & Traces, The Swatch Art Center, Shanghai
- Just as money is the paper, the gallery is the room, Osage Gallery, Shanghai
- Shuffling the Cards 6: Affaires d'Amour, Kammerhof Gmunden, A
- Draw - Mapping Madness, Inside-out Art Museum, Beijing
- Tsinghua Art Group, National Theatre Gallery, Beijing
- 2013 Being Entangled with Paper, Star Gallery, Beijing
- Essence, Ying Gallery, Beijing
- Shuffling the Cards The 3rd Round: Konstruktion von Realität, Hiphalle Gmunden, A
- Dimensions of Dialogue, Halcyon Gallery, Shanghai
- 2012 New Chinese Abstract, The Phoenix Art Museum, Wuxi
- Inside Out 2012, Inside-Out Art Museum, Beijing
- Shuffling the Cards The 1st Round:
- 2012 Chinese Contemporary Art Reloaded, Hilger Brotkunsthalle, Vienna, A
- Integration and Expansion - A Group Exhibit of Returning Overseas Artists, World Art Hall of China, Beijing
- Embedded Creation, Ullens Center for Contemporary Art, Beijing
- 2011 Levels of Abstraction, Matthias Kuper Gallery, Beijing
- Colors of Grey, Matthias Kuper Gallery, Beijing
- Incubator, Li Space, Beijing
- Cooperative System - A Collaborative Work with 15 Artists, White Box Art Museum, Beijing
- 2010 Our Earth, Guanghua Road No.5 Exhibition Hall, Beijing
- Subjective Reality - Feng Lianghong, Hu Shengping, Yang Liming, Artmia Foundation, Beijing
- Reshaping History: China Art from 2000 to 2009, CNCC, Beijing
- 2009 Spring Equinox, Yuan Art Museum, Beijing
- Visual Experiment of Zhongyong, Eastlink Gallery, Beijing
- Art - China, Huantie Times Art Museum, Beijing
- China Contemporary Art Exhibition from 1949-2009, Beijing Hotel Gallery, Beijing
- 2008 From New York to Beijing - Chen Danqing, Ma Kelu, Feng Lianghong, Today Art Museum, Beijing
- 2007 Cross-Reference, Shuimu Art Space, Beijing
- U.S and us - Chen Danqing, Ma Kelu, Feng Lianghong, TRA Gallery, Beijing
- No U-Turn: Chinese Contemporary Art Document, TRA Gallery, Beijing
- 1998 Global Roots: Chinese Artists in New York, Purdue University, Indiana, USA
- 1996 Asian and Pacific Artists in New York, New Art Center, New York
- 1989 China Avant-Garde, National Art Museum, Beijing

- 2016 即兴与重复——冯良鸿个展 安吉利那美术馆 奥地利
形·态——冯良鸿个展 1618艺术空间 深圳 1998
2014 马萨诸塞州独立艺术空间冯良鸿 MASS MoCA 美国 1996
2013 冯良鸿抽象绘画展 中间美术馆 北京 1989
2012 冯良鸿个展 圣西亚·雷夫画廊 新汉普顿 美国
2011 冯良鸿抽象绘画新作展 H.库帕画廊 北京、斯图加特
非常道——冯良鸿抽象绘画展 白盒子艺术馆 北京
2009 冯良鸿个展 圣西亚·雷夫画廊 纽约
2007 冯良鸿作品展 TRA画廊 北京
1997 超越书法与涂鸦 456画廊 纽约主要联展
- 2016 炼金异士——蚕，蘑菇和随机的笔触 北京时代美术馆 北京
抽象以来——中国抽象艺术研究展 上海民生美术馆 上海
早期作品展 元典美术馆 北京
夏至 颖画廊 北京
明觉力 798久画廊 北京
超越形式——中国抽象艺术展 北京中间美术馆 北京
中国抽象艺术研究展 今日美术馆 北京
2015 超越形式——中国抽象艺术展 温州年代美术馆 温州
序幕之前 沪申画廊 上海
中国国家大剧院收藏展 中国国家大剧院美术馆 北京
无常之常——东方经验与当代艺术 安吉利那美术馆 奥地利
斯沃琪艺术——威尼斯双年展2015 威尼斯 意大利
中间美术馆色彩主题馆藏展 中间美术馆 北京
2014 表面与痕迹 斯沃琪艺术中心 上海
正如金钱不过纸造 展厅也就是几间房 奥沙画廊 上海
洗牌：第六圈 中国当代艺术展 格蒙登 奥地利
素描——勇往直前 中间美术馆 北京
清华大学美术学院联展 中国国家大剧院美术馆 北京
2013 与纸纠缠——当代纸质艺术国际展 星空间画廊 北京
颖画廊 北京
洗牌：第二圈 中国当代艺术展 戈蒙达艺术空间 奥地利
对话生命 菲翠画廊 上海
新抽象 凤凰艺都美术馆 无锡
- 2012 艺术中间2012 中间美术馆 北京
洗牌：第一圈 中国当代艺术展 黑格尔当代艺术中心
维也纳 奥地利
融汇、拓新——海外归国艺术家绘画作品展
中华世纪坛艺术馆 北京
曲解 尤伦斯当代艺术中心 北京
抽象的层面 H.库帕画廊 北京
2011 灰调 H.库帕画廊 北京
孵化器 荔空间画廊 北京
合作制——15人绘画联合展 白盒子艺术馆 北京
我们的家园 光华路五号展览中心 北京
2010 主观的真实——冯良鸿、胡声平、杨黎明抽象艺术展
艺美画廊 北京
改造历史2000-2009年的中国新艺术 北京国家会议中心 北京
春分 元典美术馆 北京
2009 中庸的视觉实践 东廊 北京
艺术——中国 环铁美术馆 北京
中国60周年当代艺术成果展 北京饭店画廊 北京
2008 从纽约到北京——陈丹青、马可鲁、冯良鸿画展
今日美术馆 北京
穿越 水木当代艺术空间 北京
2007 U.S and us——陈丹青、马可鲁、冯良鸿画展
TRA画廊 北京
- 1998 不许调头——中国当代艺术文献展 TRA画廊 北京
1996 全球根：中国艺术家在美国 普杜大学 印地安娜 美国
1989 亚太艺术家在纽约 新艺术中心 纽约
89中国前卫艺术展 中国美术馆 北京

Alchemical Dissent: Silkworms, Mushrooms and Random Brush Strokes
炼金异士--蚕、蘑菇和随机的笔触

Liang Shaoji梁绍基, Josef Ramaseder约瑟夫 阿玛西德 and Feng Lianghong冯良鸿

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 Ambassador Dr. Irene Giner Reichl, Dr. Alexandra Grimmer

Translations翻译:
 Chen Ying陈颖, Silvano Zheng郑远涛, Lilian Duzendorfer

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 建国门外大街甲6号 中环世贸中心D座36层
 Jianguomenwai Dajie No.6
 Zhonghuanshimao Centre D Tower, 36 Floor
 100022 Beijing

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邮箱Email: xinyi.song@bmeia.gv.at
 电话Phone: 6532 9269 - 83



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