

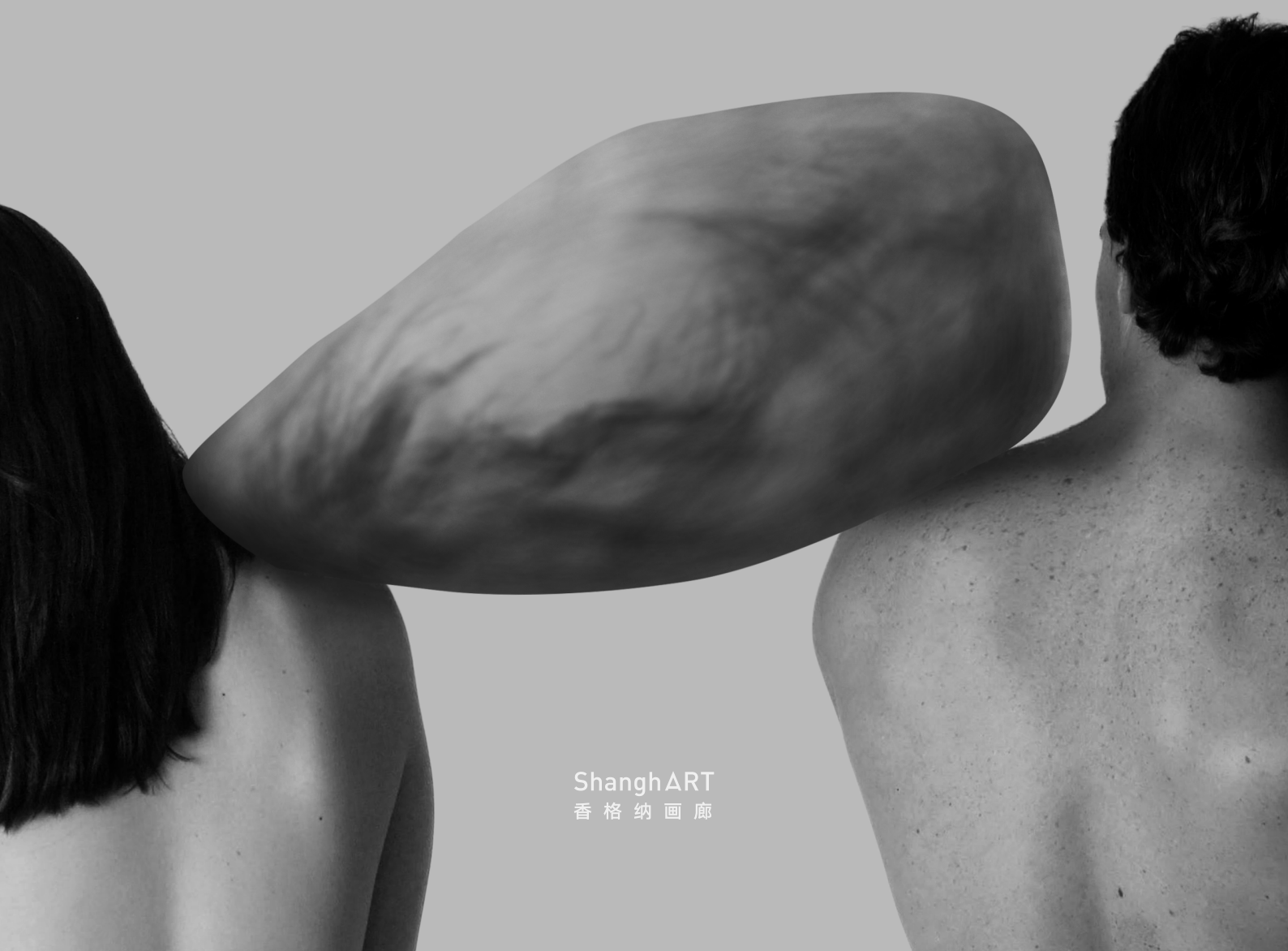
# 河床

**Riverbed**

9/16-10/29, 2017

**唐茂宏**

Tang Maohong



ShanghART  
香格纳画廊

香格纳北京很荣幸地宣布将于 2017 年 9 月 15 日举办艺术家唐茂宏的个展《河床》。此次展览将展出的作品来自于艺术家在《飞地控》系列之后所拓展出的对图像批量生产的兴趣。

展览中的作品由唐茂宏编织的一个虚构事件开启：一群人扛走了河床。这个故事的出发点与愚公移山有些类似，人们期待通过不间断的工作而达到某一理想化结局，而事实上，无人知晓这个行为的走向：石头要运向何方？究竟有多少人在做这件事？是否能搬运完？这些疑问将整个事件推向了一个无法被预见的未来。

唐茂宏于此次展览中的创作的一系列新作并非是要解答上述问题，而是将自身化身为 " 扛石头的人 "，反复阐述并转译着这一事件。摄影是这一系列的第一章节，大量黑白照片的排列昭示了这一事件的集体性，而人物形象和身份的漂移，以及石头显而易见的虚假性却使这一严肃且略带悲剧性的行为变的荒诞。

当艺术家从摄影过渡到绘画，这种荒诞感更为明显。石头变化为其他物，例如人的腿部、骨头或者无法明确辨识的符号，甚至连人也与符号粘连为一体，唐茂宏将它们画的扁平、单薄，画面如同万花筒中的图像绽放开来。于是，" 扛石头的人 " 这一意向发生了变形，它们脱离 " 河床 " 流向远方。对艺术家来说，此次展出的摄影更像河床中石头本身，坚固、直白、看似单调但充满丰富的细节，而绘画则更像河中之水，交错的色斑群以及流动的符号不断冲散艺术家的最初意图。

ShanghART is pleased to announce Tang Maohong's solo exhibition "Riverbed" at ShanghART Beijing, opening on September 15, 2017. The art works in this exhibition were inspired by his interests in image mass production after "Exclave Con".

The art works of the exhibition start from a fictional event made up by Tang Maohong: a group of people carry stones on their back and empty a riverbed. The event is similar to a Chinese fable famous story "Yugong Removing the Mountains". People are expecting to achieve an ideal outcome by uninterrupted working, even though no one really know what is going on: where are they heading to? How many people are going this? And is it possible to empty the riverbed? All these questions put the event to an unforeseen future.

Rather than answering these questions, Tang transforms himself into "the man carrying stone" by this exhibition. He elaborates the event repeatedly by the art works in the show. Photography is the first chapter of this series. A large number of black and white photos show the collectivity of the event, but meanwhile, the ambiguous identity of people, as well as the fakeness of stones make the tragic and serious behavior absurd.

This absurdity is more pronounced when the artist shifts the medium from photography to painting. Stone turns into other objects, such as legs, human bones, or unidentified symbols. In some works, even the human figures are also painted adhere to the symbol. By painting them flatly, the images bloom as scenes of kaleidoscope, and the images of "men carrying stones" has distorted. For the artist, the photographs in this exhibition are more like stones in the river bed. They are solid, straightforward, seemingly monotonous but full of rich details. While the paintings are the water in the river, staggered color groups and the flow of symbols constantly disperse the original intention of the artist.

展览现场图 | Installation View

# 河床

Riverbed  
2017/9/16-10/29

唐茂宏  
Tang Maohong









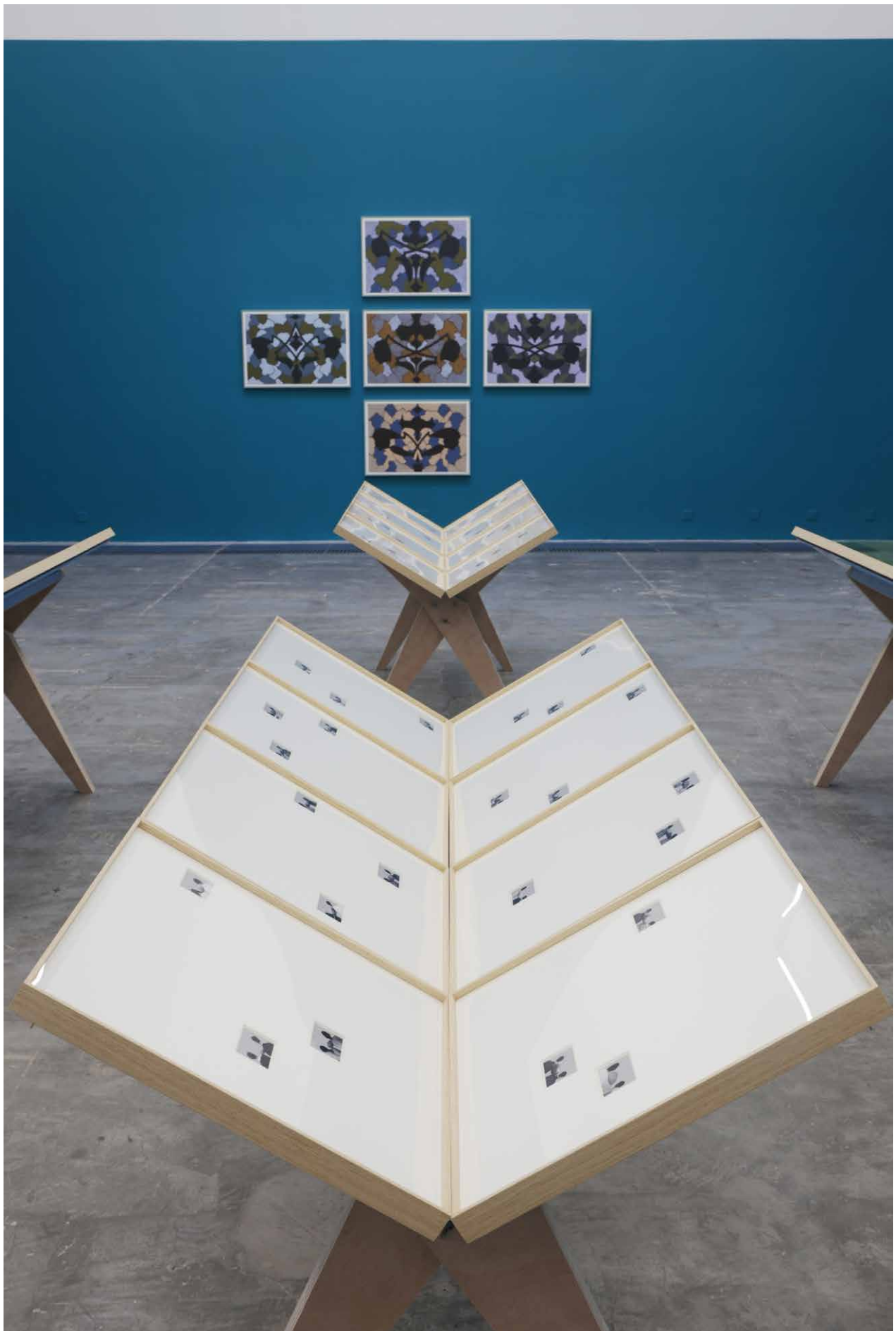








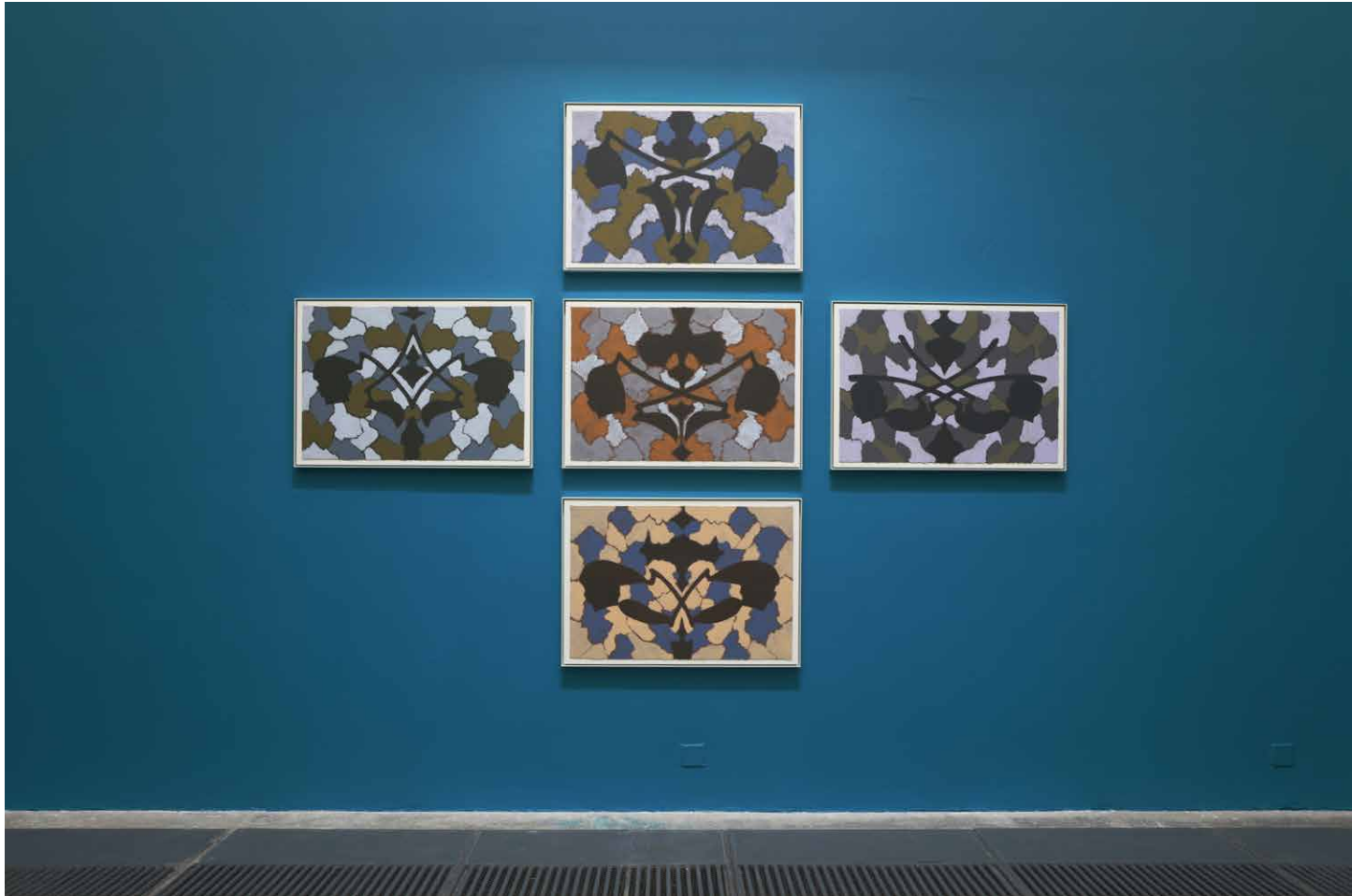








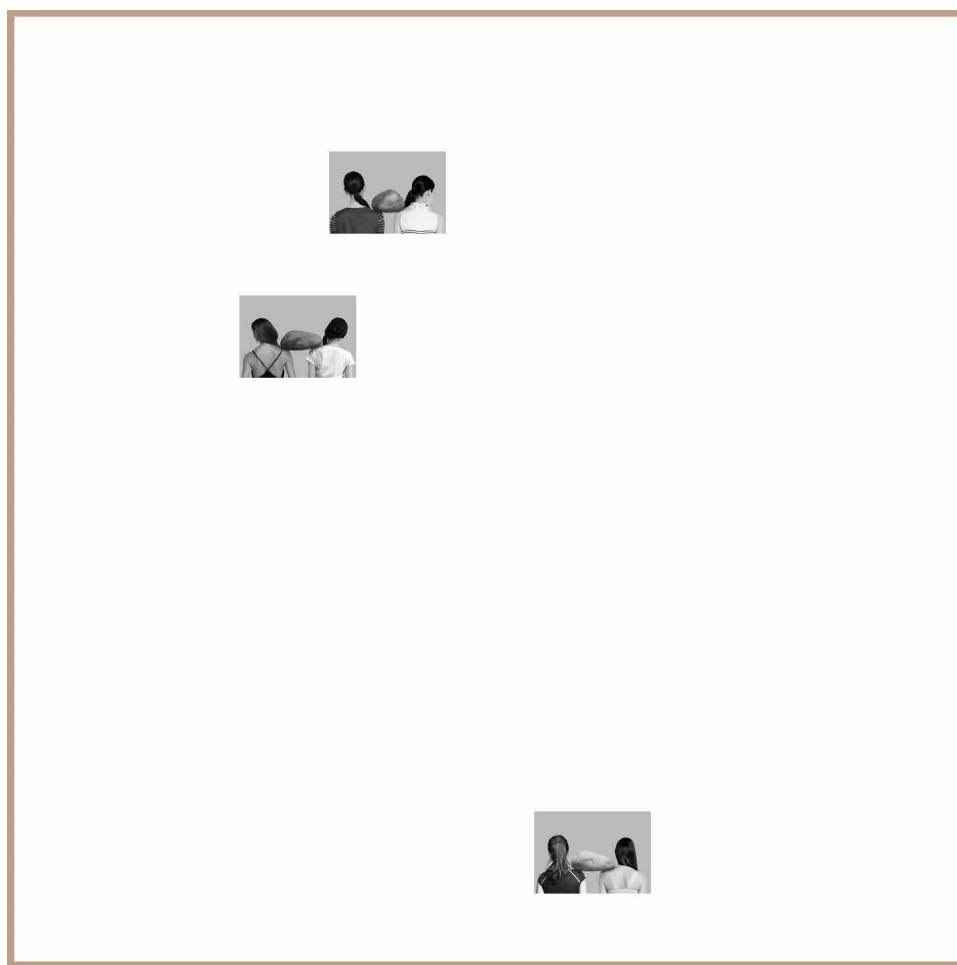








摄影 | Photograph



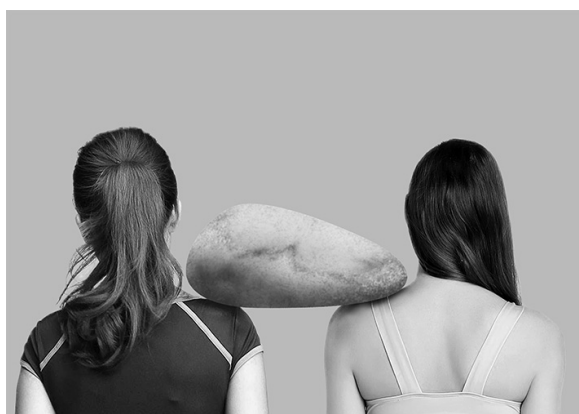
河床 Riverbed-10

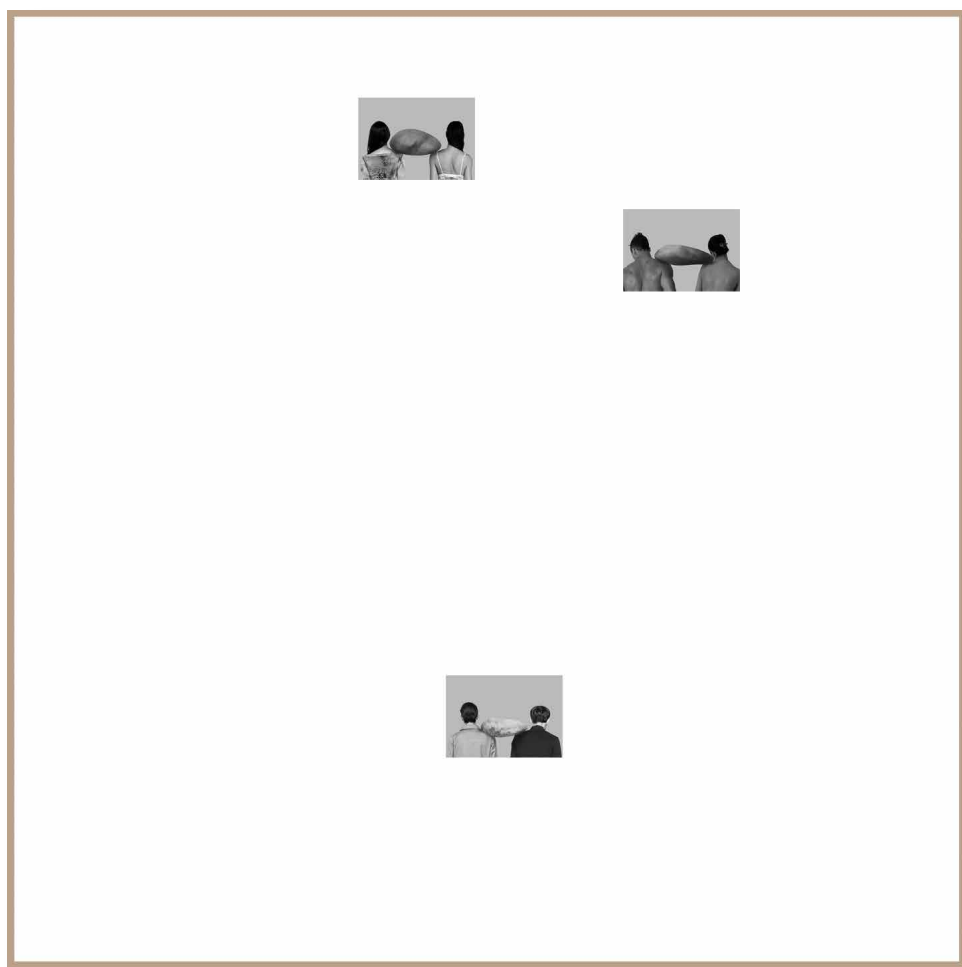
摄影 | 黑白喷墨打印

Photograph | B&W Inkjet

50x50cm | 4x6cmx3 pieces | Ed. 1+1AP

TMH\_2481, 2017





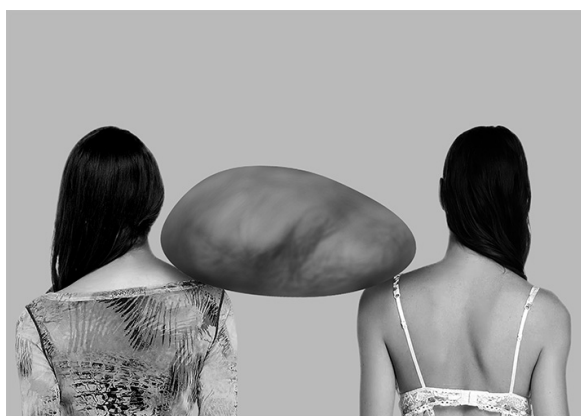
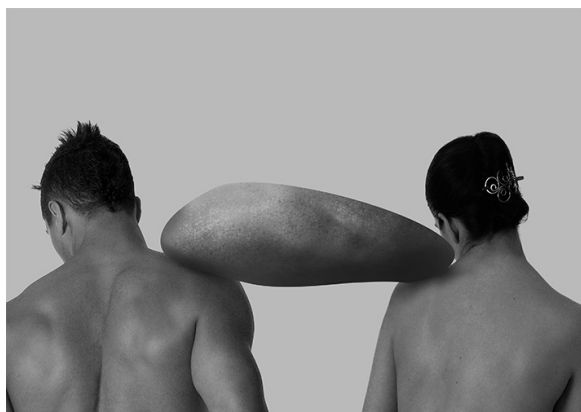
河床 Riverbed-4

摄影 | 黑白喷墨打印

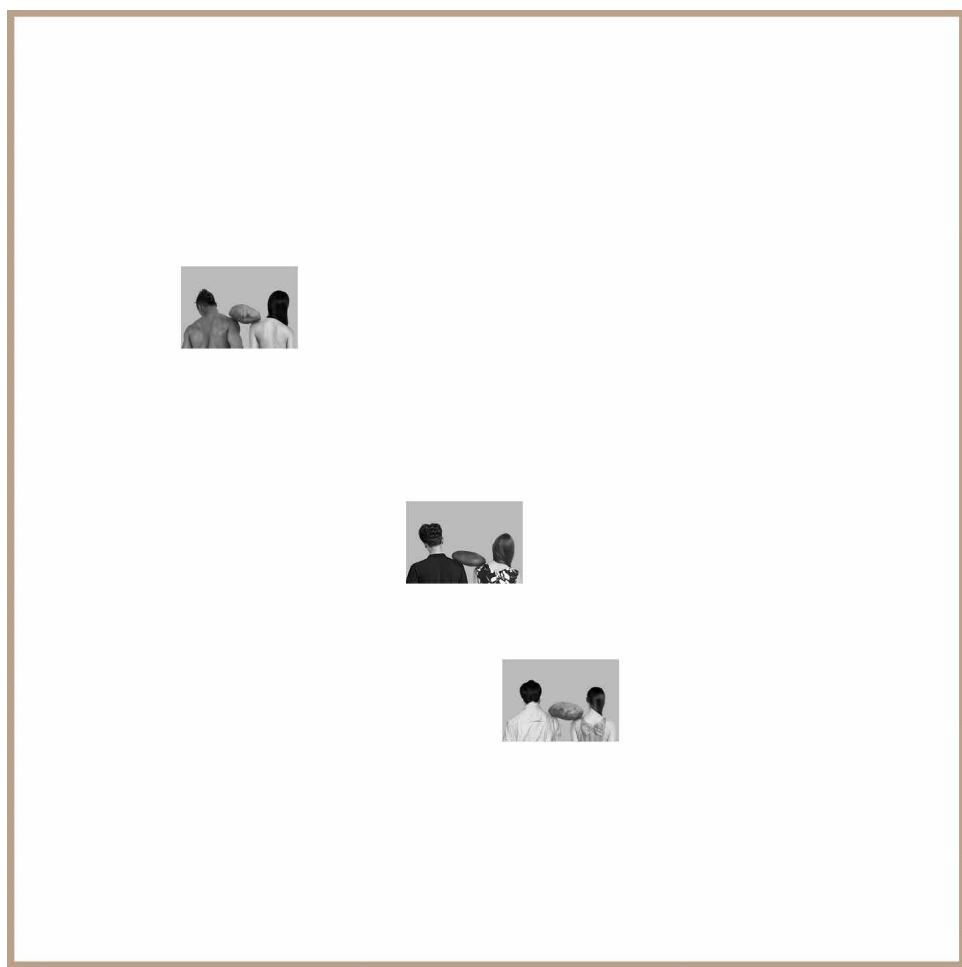
Photograph | B&W Inkjet

50x50cm | 4x6cmx3 pieces | Ed. 1+1AP

TMH\_0131, 2017



细节图 | Details



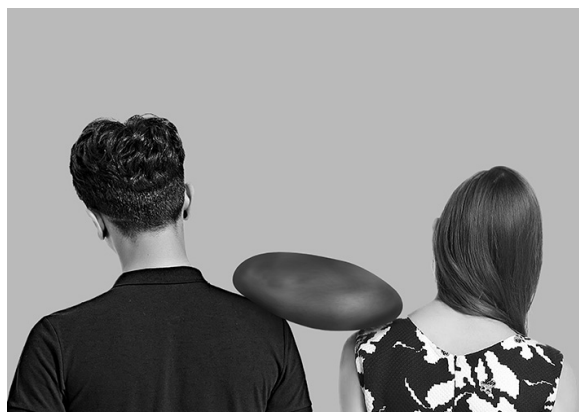
河床 Riverbed-13

摄影 | 黑白喷墨打印

Photograph | B&W Inkjet

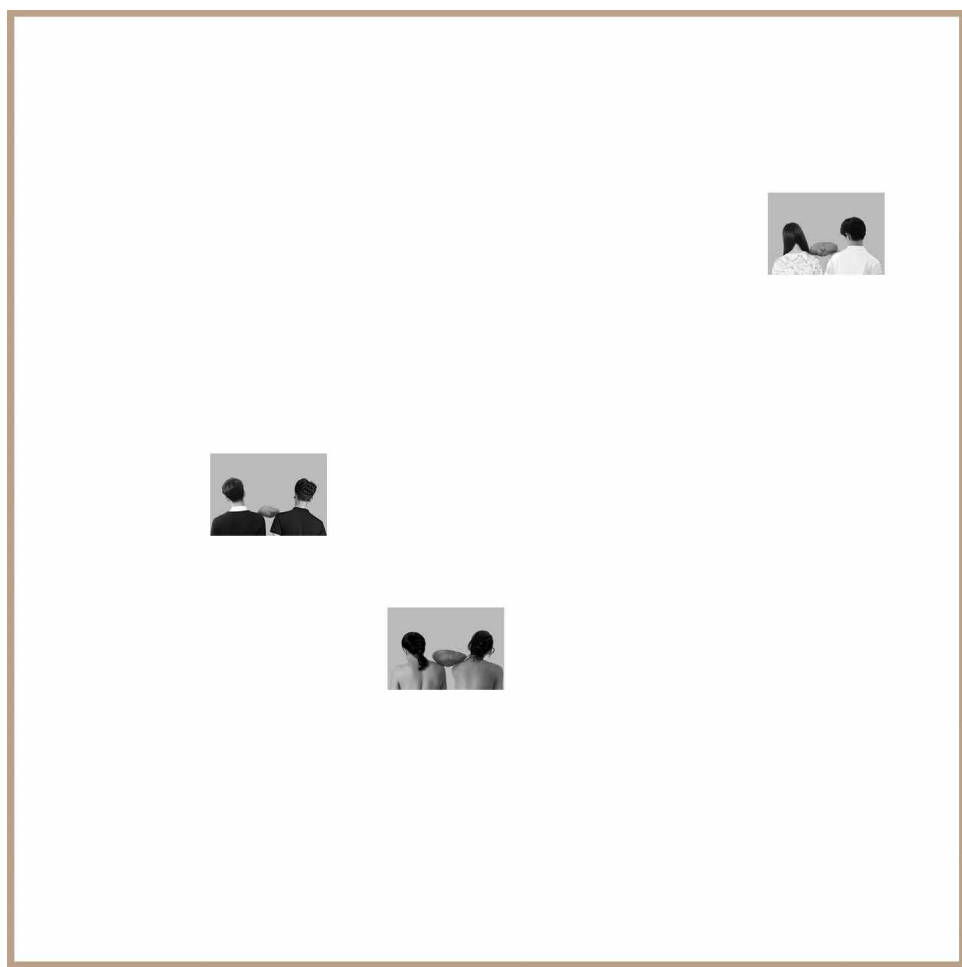
50x50cm | 4x6cmx3 pieces | Ed. 1+1AP

TMH\_9499, 2017



细节图 | Details





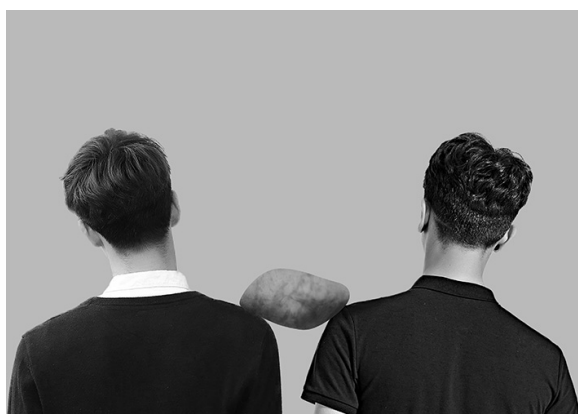
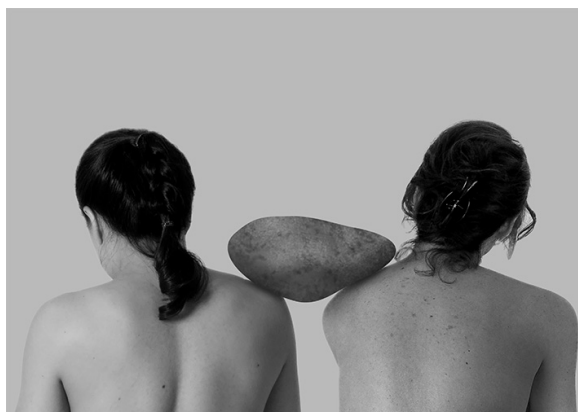
河床 Riverbed-7

摄影 | 黑白喷墨打印

Photograph | B&W Inkjet

50x50cm | 4x6cmx3 pieces | Ed. 1+1AP

TMH\_2978, 2017



细节图 | Details

绘画 | Painting



庞贝，庞贝。Pompeii, Pompeii.  
绘画 | 手工纸上丙烯  
Painting | Acrylic on hand-made paper  
95x65cm  
TMH\_8889, 2017





梦见跑马拉松后画的第一张画

The First Painting Drawn after Dreaming a Marathon

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

95x65cm

TMH\_7495, 2017



假装在庞贝城画的画之一

Pretending to Paint in Pompeii 1

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

130x190cm

TMH\_5353, 2017





假装在庞贝城画的画之二

Pretending to Paint in Pompeii 2

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

130x190cm

TMH\_7539, 2017



命运被茄子纠缠

Fate is Entangled by Eggplants

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

130x95cm

TMH\_9685, 2017





伟大在坍塌中奋力想变得对称

Greatness Struggles to be Symmetrical in Collapse

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

130x95cm

TMH\_8489, 2017



被陨石击中后画的第三张画

The Third Painting Drawn after Being Hit by a Meteorite

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

65x95cm

TMH\_1127, 2017





2017 年立秋后画的第四张画

The Fourth Painting Drawn after the Beginning of Autumn 2017

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

95x65cm

TMH\_0697, 2017





适合凝视的绘画之一

One of the Paintings that is Suitable to be Gazed

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

130x95cm

TMH\_2006, 2017



忏悔后画的画

The Painting Drawn after Confession

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

32x47cm

TMH\_6716, 2017





说谎后画的一张画

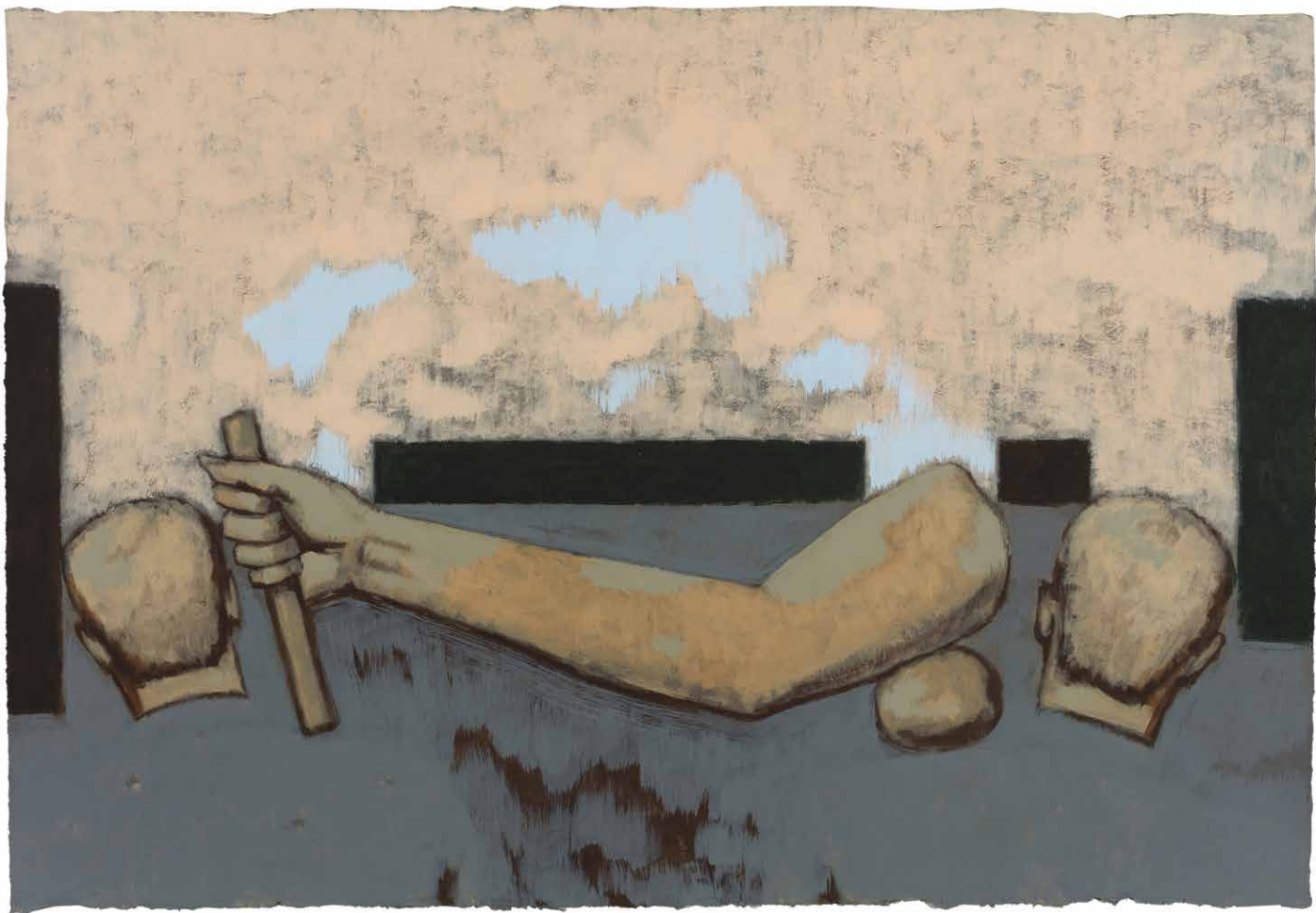
A Painting Drawn after Lying

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

65x95cm

TMH\_5685, 2017



俄罗斯方块阻止了挖土豆的行为

Tetris Stops Digging Potato

绘画 | 手工纸上丙烯

Painting | Acrylic on hand-made paper

65x95cm

TMH\_0164, 2017

文字 | Text



# 唐茂宏：自律的秩序

唐茂宏的作品一直试图讨论建立在群体之上的秩序和规则，并从中检验个人的主观能动性。尽管作品在媒介和内容上有所变动，艺术家对这一问题的关注并未被遮蔽：从初期稍显激烈的去凸显社会生活中已经被默认的秩序法则，过渡到更具有自发性的主动建立秩序，直至此次展览中明显的保持“自律”。

或许受到上海在 90 年代中后期蓬勃野生、自我组织的艺术氛围鼓动，唐茂宏在从中国美术学院毕业之后暂时放置了原先的版画专业，开始采用录像和行为的方式创作，作品带有某种松散的即兴感和较明显的指向性。例如在艺术家刚毕业时创作的《在流通中》（2001），艺术家组织了身处家乡广西的唐姓家族成员吹气球，然后再将气球运到上海将气放掉。对艺术家来说，家族远非是组成上海这个国际都市的基础，通过对带有地域和乡土属性的气球的迁移，城乡之间拉大的差异被凸显。在中国城市化问题被讨论最多的本世纪初，《在流通中》对人口流动与迁移的概念也做了有效而机敏的转化。而在

2004 年的《丰收》中，艺术家将自己的家门钥匙复制了 900 把送给别人，无人知晓之后会发生什么——艺术家以此试图检验笼罩于法规之下社会规则的有效性。

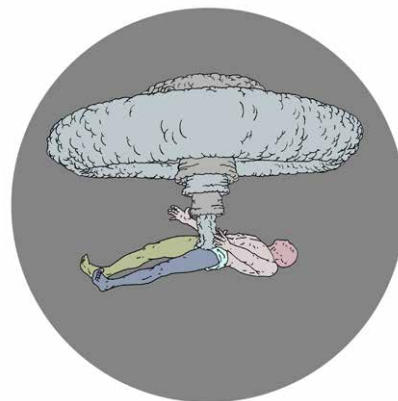
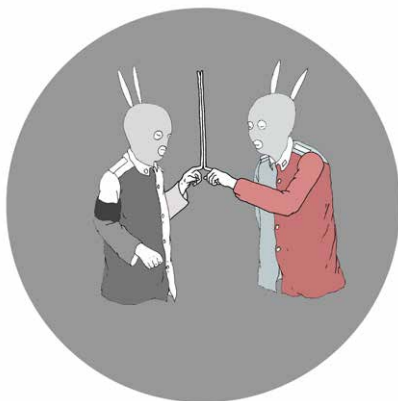
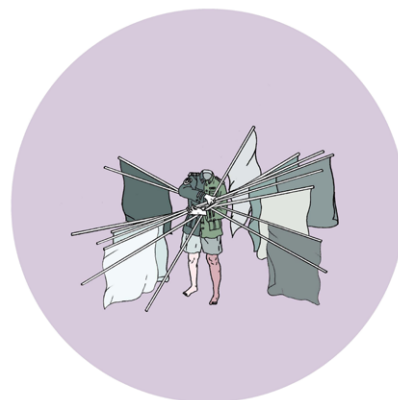
大约在 2005 年左右，艺术家重新回归版画和动画。由于媒介的转变，上述规则和秩序开始以带有美感的视觉形式呈现了出来，画面中往往充斥着看似与现实相脱离的、奇异和荒诞的景象，鲜明的色彩和变化的图形（pattern）具有冲击力的侵入观众感官。然而需要指出的是，这并非象征着艺术家创作思路的断裂，作品与现实依旧保持了紧密的联系，例如 2005 年《兰花指》中的图像就来自于网上新闻报道，更不用提及 2009 年艺术家的《默片》，这件颇受争议的影像作品在形式语言上与动画保持了类似的节奏与齐整的图像形式，而内容直接与律法的话语相关。尽管并未明确表态，行动（图像和法规的挪用）本身已经显示了他对周遭世界的反应和诉求。

在 2013 年的个展《飞地控》中，艺术家并没有继



唐茂宏个展 - 飞地控 | 展览现场图 | 香格纳北京 | 2013

Tang Maohong Solo Exhibition-Enclave Con | Installation View | ShanghART Beijing | 2013



兰花指系列 | 版画 | 丝网版画 | 2005~2006

Orchid Finger | Print | Silkscreen | 64.5x64.5cm | IMAGE Diameter: 44.5 cm

续沉溺在“挪用”中，而是通过创作符号性的徽标来实现作品与现实表象的剥离。“飞地”概念来自于艺术家对母地文化处境的观望，在本土与外来、传统和当代不断碰撞的环境下，唐茂宏选择在艺术上拓展自己的“主权领土”。通过扮演居高望远的“制裁者”角色，艺术家以这一层隐藏身份试图对作品形式与内容实现双重规训。

回到此次展览，艺术家开始了一次更为“自律”的尝试——作为以绘画为主导的展览，唐茂宏将自己实践的过程形容成他作品中人物所做的行为：不断扛起石头，期待终有一日能够搬空河床。不同于与之相类似的“愚公移山”的故事，搬空河床既没有具体所指，也缺乏结果上真正实现的可能，而重复性始终缠绕着这一动作。作品暗示的循环往复的结构呼应了他早年创作的影像作品《连续剧》（2002）——“从前有座山”这一无限延宕的叙事致使作品在时间维度上没有终点。事实上，这件创作于艺术家毕业不久后的作品对观众保有了一种观看的期待：它要求观众长时间驻足，场外人员需要承担长时间相同叙述所造就的压

力。在开始以版画动画为主要媒介之后，唐茂宏就试图把这种压力转移回自身，特别是在此次的绘画中：时间经由他在绘画中的反复涂抹、覆盖、在图样与色彩的变幻中而被打磨。在业已确定的秩序（来自于摄影的两人背负某物的背影）里发生着的形变和符号变化（例如被骨骼、肢体和一些未知物替代的石头）以及画面背景中出现的色斑均来自于稳定结构内流动的沉思；相比起以往作品中理性与客观的叙事和批判，直观的身体与感官的温度直接为这批新作加持。

在《河床》中，“背影”的意向耐人寻味，摄影中的背影来自于艺术家从网上找来的模特图片，这些本身就经过视觉加工的人像与被 Photoshop 过的石头共同令人质疑“真实”的可能。这也解释了为何绘画中的背影被塑造成一个同一、匿名且沉默的头像符号，艺术家在处理这些背影的后期，甚至将它们画的愈发扁平，如同叠罗汉般地重叠开来，头像成为自我的映像。除了肩头的负担之外，头像比以往任何时候都充分揭开了艺术家近期的自省。

# Tang Maohong: Autonomic Orders

Tang Maohong's art has been discussing the orders and rules established on collectivism, and examining the subjective initiative of himself along with the changing mediums and themes. The artist's concern transmitted from slightly highlighting the rules within social life that has been default to establishing the rule with spontaneous initiative. In this exhibition, Tang shows more about his autonomy for art creation.

It is probably inspired by the atmosphere of Shanghai art word in late 1990s, which is vigorous and self-motivated, Tang Maohong abandoned printmaking temporarily after graduating from China Academy of Art and started to make art with video and performance. A sense of improvisation and criticalness could be grasped from the art he made from this period. For example, in *In Circulation* (2001), a work made right after his graduation, the artist organized his family member in Guangxi province to blow balloons, transferring them to Shanghai and released the air. For Tang, family is far from a fundamental factor to build up a metropolitan like Shanghai. By migrating the balloon from Guangxi to Shanghai, the rising gap between urban and rural area was highlighted. At the beginning of this century, when the issues of urbanization were discussed mostly, *In Circulation* effectively points them out. Another case work is *Harvest* (2004), Tang duplicated the key of his apartment for 900 times and send them to different strangers. Nobody



丰收 | 项目 | Harvest | Project | 2004

knew what is going on, and this is the way that the artist tried to examine the effectiveness of social rule under the law.

Around 2005, Tang devoted himself to make prints and animation. Due to the change of medium, the rules and orders began to be visible along with beautiful visual forms. Images from his works always filled with strange and absurd sceneries that seemingly differentiate themselves from the reality. Bright colors and variable patterns invade the audiences' sense fiercely. However, it does not really mean a breakage of the artist's creation context, the works keep a close contact with reality. For example, the images of *Orchid* (2005) were from the news reports he found within



the internet, not to mention Tang's Silent Film (2009), a controversial video work sharing a similar rhythm and pictorial form with his former animations, while the content closely related to the discourse of Chinese constitutional law. Instead of taking a clear-cut stand, Tang's choice of images and symbols has shown his reaction and appeal to the world.

In Tang's solo exhibition "Enclave Con" in 2013, he did not indulge in "appropriation" of the external images, but to create symbolic logos that separated themselves to the representation of the world. The concept of Enclave comes from his observation of the cultural contexts he lived within, including Chinese traditional, socialist and Western culture. Tang chose to expand his artistic sovereign territory based on the collision of them. By playing a commander's role, the artist disciplined both form and content of his art.

For this time, the artist started to be more self-discipline during the process of creation. As a painting-oriented exhibition, Tang describes his practice as what figures are doing in the works —carrying a stone and dreaming of

emptying the riverbed. Instead of being a modern version of "Yugong Removing the Mountains", the story hidden behind Tang's works neither has a referent nor has an easily-achieved goal, only leaving the repetitiveness carrying motion. Such structure kind of echoes his early work Play Serial (2002), in which he appropriated the famous story song "there was a mountain" that has no real ending in terms of the time dimension to his video. In fact, Tang has an expectation to the video's audiences: it requires them to stand in front of the work while bearing the pressure applied by the narration. After restarting to paint, Tang tried to transfer the pressure back to himself - Time was exhausted by his painting motions back and forth. The motions make a change to the painting series, especially colors and patterns of burdens (like bones, limbs and unknown objects). Compared to the rational and objective narration, these paintings were wrapped by the artist's body temperature.

In "Riverbed", human backs in the photographs are quite thought-provoking, all of which come from pictures Tang found from the Internet.

These retouched figures and the photoshopped stones push audiences to doubt about whether what you see is what you get. It also kind of explain why the backs were shaped as an identical and anonymous head in the paintings. The artist later painted them flatly and even built a head pyramid. The head turns to be a reflection of himself and fully reveals his latest contemplation and concern.



在流通中 | 项目 | 气球, 空气  
In Circulation | Project | Ballons, air | 2001

## 唐茂宏 | 简历

b. 1975, 工作和生活在 北京

### 基本资料

1975 生于灵川, 广西省

### 教育

2000 毕业于中国美术学院版画系

1994 毕业于上海工艺美术学校

### 个展

2017 唐茂宏: 河床, 香格纳, 北京

2013 录像局·档案 20: 唐茂宏, 录像局, 广州-北京

唐茂宏: 飞地控, 唐茂宏个展, 香格纳, 北京

2006 星期天, 光州市立美术馆, 韩国

兰花指, 录像及版画, 香格纳 H 空间, 上海

你们是我的花园, 唐茂宏个展, 龙华路 2577 号创意大院, 上海

### 群展

2017 身体剧场, 香格纳, 上海

2016 不确定的, 或者被搁置的 ....., 香格纳 H 空间, 上海

2015 舒服, 香格纳北京群展, 香格纳, 北京

纸, 香格纳, 新加坡

临时边界, 巴黎·北京画廊, 布鲁塞尔, 比利时

2014 汇聚思想 纷呈世界, 香格纳, 新加坡

艺想天开, 芮欧百货, 上海

星光, 香格纳 (M50), 上海

BHAU DAJI LAD 博物馆影像艺术项目, BHAU DAJI LAD 博物馆, 孟买, 印度

2013 图像景观, 香格纳, 新加坡

造剧: 剥光当前, 阿兰巴迪欧和艺术家们, 下河迷仓, 上海

离合器, 香格纳 H 空间, 上海

《装修杯》工地实践, 栖迟, 杭州

基本工作 II, 香格纳 H 空间, 上海

转媒体时尚艺术展, 巴黎东京宫, 巴黎, 法国

《阿姨杯》连续剧场, 上午艺术空间, 上海

曲径通幽, 独立动画作品展, OCT 当代艺术中心, 上海

单人间, 当代艺术展, 银隆西湖四季酒店, 杭州

绿盒子, 重绘形貌-媒体现实的空间, 天鸿美和院文化艺术发展中心, 杭州

2012 一拍即合, 当代艺术展, 赞成太和广场, 杭州

首届深圳独立动画双年展, 心灵世界: 作为虚拟艺术工程, 深圳, 广东

墨不到, 桃浦当代艺术中心, 上海

转媒体时尚艺术展, 上海城市雕塑艺术中心, 上海

2012 漂流记, ARKO 艺术中心, 首尔, 韩国

2011 重力场, 2011 喜马拉雅跨媒介艺术节, 喜马拉雅中心无极场, 上海

光谱, 当代独立动画, A4 当代艺术中心, 成都

海报展, 桃浦大楼, 上海

一堆热情, 香格纳 (M50), 上海

怎么办?, 恒庐美术馆, 杭州

2010 轮转上海 I, SAN PABLO ARTS DISTRICT FUND (SPAD), 奥克兰, 美国

游园, 当代艺术展, 杭州

62761232 快递展, 一个当代艺术事件的文献个案, 香格纳桃浦展库, 上海

丛林: 中国当代艺术生态管窥, 站台中国, 北京

2010 大声展, 分享主义, 三里屯 SOHO, 北京; 八百秀创意园, 上海

- 2009 2009 德国周：人人都是艺术家，大上海时代广场，上海  
资产阶级化了的无产阶级，当代艺术展在松江，松江创意工房，上海  
上海滩 1979-2009, 上海  
黑板，香格纳 H 空间，上海  
另一个现场，艺术的计划、概念与想法，香格纳 H 空间，上海
- 2008 小制作第五回，小平画廊，上海  
断舌，梯空间，北京  
一次难忘的旅行，国家美术馆剧院，都灵，意大利  
第七届上海双年展，快城快客，上海美术馆，上海  
失眠，摄影展，比翼艺术中心，上海  
聚焦上海，来自中国的新录像，电影院，纽约，美国  
面对现实，中国当代艺术选展，中国美术馆，北京  
违章建筑 II，长征空间，北京
- 2007 迁移嗜好者，深圳 / 香港城市建筑双年展，深圳  
中国，直面现实，维也纳市路德维希基金会现代艺术博物馆，奥地利  
IMAGERY PLAY, PKM 画廊，北京  
被枪毙的方案，40 多位中国艺术家 / 50 多个被枪毙的方案，可·当代艺术中心，上海  
艺术跃温层，亚洲新潮，ZKM 媒体艺术中心，卡尔斯鲁厄，德国  
新风景，GOVETT-BREWSTER ART GALLERY NEW PLYMOUTH, AOTEAROA, 新西兰  
瞬间一 第八届全州国际电影节，全州，韩国  
ASIA ART NOW, 阿拉里奥画廊，北京  
食饱未？, 2007 亚洲艺术双年展，国立台湾美术馆，台中
- 2006 ASIA ART NOW, LOOP 艺术中心，首尔，韩国  
超验的中国，阿拉里奥画廊，北京  
38 个个展，龙华路 2577 号创意大院，上海  
里应外合 - 中国当代装置艺术展，南京总统府广场，南京  
BITMAP 国际数码图片展，LOOP 艺术中心，首尔，韩国  
新加坡双年展 2006: 信念，新加坡
- 2005 第二届广州三年展自我组织单元，比翼艺术中心：如何将广州变成上海，信义国际会馆分展场，广州  
很多灰，影像艺术展，比翼艺术中心，上海  
亚洲交通·磁力·悬浮，国际当代艺术展，证大现代艺术馆，上海
- 2004 上海多伦青年美术大展，多伦现代美术馆，上海  
62761232 ( 快递展 )，当代艺术展，比翼艺术中心，上海  
上海惊喜，LOTHRINGER 13 - 慕尼黑市艺术馆，慕尼黑，德国  
什么艺术展，白方，陕西省美术博物馆，西安
- 2003 白塔岭，当代艺术展，白塔岭艺术空间，杭州  
讨厌，绘画展，比翼艺术中心，上海
- 2002 范明珍和范明珠——你好你好，孪生艺术展，上海  
24:30 当代艺术家交流展，比翼艺术中心，上海
- 2001 进行时，比翼艺术中心，上海

#### 项目

- 2017 唐茂宏：兰花指，诺金酒店，北京  
2013 杯剧：一个由邵一，唐茂宏发起的系列活动，香格纳北京，北京  
2011 大字，孙逊 / 唐茂宏 / 张鼎的合作项目，香格纳，北京

#### 影展

- 2009 釜山亚洲短片电影节，釜山，韩国

#### 收藏

- 白兔，中国当代艺术收藏，新南威尔士，澳大利亚  
HAUDENSCHILD 收藏，加利福尼亚，美国

## **TANG MAOHONG | Biography**

b. 1975, works and lives in Beijing

### **Basic**

1975 born in Lingchuan, Guangxi Province

### **Education**

2000 Graduated from China Academy of Art, Hangzhou

1994 Graduated from Shanghai School of Arts and Crafts

### **Solo Exhibitions**

2017 Tang Maohong: Riverbed, ShanghART, Beijing

2013 Video Bureau Archive 20: TANG Maohong, Video Bureau, Guangzhou, Beijing

TANG Maohong: Exclave Con, TANG Maohong Solo Exhibition, ShanghART, Beijing

2006 Sunday, Gwangju Art Museum, Korea

Orchid Finger, video & silkscreen prints, ShanghART H-Space, Shanghai

Sunday, Tang Maohong's solo exhibition, 2577 Longhua Road Creative Garden, Shanghai

### **Group Exhibitions**

2017 Physical Theatre, ShanghART, Shanghai

2016 The Uncertain, or the Shelved..., ShanghART H-Space, Shanghai

2015 Comfort, ShanghART Beijing Group Exhibition, ShanghART, Beijing

Paper, ShanghART, Singapore

Temporary Boundary, Galerie Paris-Beijing, Brussels, Belgium

2014 Collective Thoughts Divided Worlds, ShanghART, Singapore

In & Out Réel ShanghART, Réel Department Store, Shanghai

Starlight, ShanghART(M50), Shanghai

Video Art at Bhau Daji Lad Museum, Bhau Daji Lad Museum, Mumbai, India

2013 The Spectacle of the Spectacles, ShanghART, Singapore

DramaSuspended: Undressing the Present, Alain Badiou and the artists, Mecoon Space, Shanghai

Clutch, ShanghART H-Space, Shanghai

Decorative Cup (Construction Site), A Myrica Village, Hangzhou

Foundational Work II, ShanghART H-Space, Shanghai

Transmedia Art and Fashion Exhibition, Palais de Tokyo, Paris, France

A Yi Cup - Theater Series, am Art Space, Shanghai

The Garden of Forking Paths, Exploring Independent Animation, OCT Contemporary Art Terminal, Shanghai

Single Room, Contemporary Art Exhibition, SSAW Boutique Hotel, Hangzhou

GREENBOX, REMAPPING - THE SPACE OF MEDIA REALITY, Tianhong Mei Heyuan Arts Center, Hangzhou

2012 Give Me Five, Contemporary Art Exhibition, United Plaza, Hangzhou

- First Shenzhen Independent Animation Biennale, The World of Soul: As Virtual Artistic Engineering, Shenzhen, Guangdong
- Uninkable, TOP Contemporary Art Center, Shanghai
- TransMedia Art & Fashion Exhibition, Shanghai Sculpture Space, Shanghai
- Nomadic Report 2012, Arko Art Center, Seoul, Korea
- 2011 Gravitational Field, 2011 Himalayas Cross-Media Art Festival, Himalayas Art Museum, Shanghai
- Spectrum, Chinese Independent Animation, A4 Contemporary Arts, Chengdu
- Poster Exhibition, TOP Events, Shanghai
- A Pile of Passion, ShanghART(M50), Shanghai
- How We To Do?, Heng Lu Art Museum, Hangzhou
- 2010 Rotating Shanghai I, San Pablo Arts District Fund (SPAD), Oakland, U.S.A.
- In the Garden, Contemporary Art Exhibition, Hangzhou
- DIAL 62761232, A Document On A Contemporary Art Event, ShanghART Taopu, Shanghai
- Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing
- 2010 Get It Louder, Sharism, Sanlitun SOHO, Beijing; 800 Show, Shanghai
- 2009 2009 German Week: Every Human Being Is an Artist, Times Square, Shanghai
- Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang, Shanghai Songjiang Creative Studio, Shanghai
- Shanghai History in Making from 1979 Till 2009, Shanghai
- Blackboard, ShanghART H-Space, Shanghai
- Another Scene, Artists' Projects, Concepts and Ideas, ShanghART H-Space, Shanghai
- 2008 The 5th Small Productions Event, Shopping Gallery, Shanghai
- Chinese Freedom, T SPACE, Beijing
- An Unforgettable Tour, National Museum of Cinema, Turin, Italy
- 7th Shanghai Biennale, Trans Local Motion, Shanghai Art Museum, Shanghai
- Insomnia, Photographs Exhibition, BizART, Shanghai
- Focus Shanghai, New Video from China, Anthology Film Archives, New York, U.S.A.
- Facing Reality, Chinese Contemporary Art, National Art Museum of China, Beijing
- Building Code Violations II, Long March Space, Beijing
- 2007 Migration Addicts, Shenzhen & Hong Kong Bi-city Biennale of Urbanism \ Architecture, Shenzhen
- China, Facing Reality, Museum of Modern Art Ludwig Foundation Vienna, Austria
- Imagery Play, PKM Gallery, Beijing
- Rejected Collection, More the 40 Chinese Artists /Over 60 Rejected Proposals, Ke Center for Contemporary Arts, Shanghai
- Thermocline of Art, New Asian Waves, ZKM (Center for Art and Media), Karlsruhe, Germany
- New Nature, Govett-Brewster Art Gallery New Plymouth, Aotearoa, New Zealand
- JIFF- 8th Jeonju International Film Festival, Jeonju, Korea
- Asia Art Now, Arario Gallery, Beijing
- Have You Eaten Yet?, 2007 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung
- 2006 Asia Art Now, Loop gallery, Seoul, Korea
- Beyond Empire, Arario Gallery, Beijing



- Thirty-Eight Solo Exhibitions, 2577 Longhua Road Creative Garden, Shanghai  
 Inside and Outside, Nanjing President House Square, Nanjing  
 Bitmap International Digital Photo Project, Loop gallery, Seoul, Korea  
 Singapore Biennale 2006: Belief, Singapore
- 2005 The Second Guangzhou Triennial Self Organisation, BizART: How to Turn Guangzhou into Shanghai, Xinyi International Club, Guangzhou  
 A Lot of Ash - A Lot of Dust, Videos & Performance, BizART, Shanghai  
 Asian Traffic, International Contemporary Art Exhibition, Zendai Museum of Modern Art, Shanghai
- 2004 Shanghai Duolun Exhibition of Young Artists, Duolun Museum of Modern Art, Shanghai  
 Dial 62761232 (Express Delivery Exhibition), Contemporary Art Exhibition, BizArt, Shanghai  
 Shanghai Surprise, Lothringer13 - Stadtische Kunsthalle München, Munich, Germany  
 Is It Art?, White show, Shanxi Provincial Art Museum, Xi'an
- 2003 White Tower Mountain (Bai Ta Ling), Contemporary Art Exhibition, Bai Ta Ling Art Space, Hangzhou  
 Nasty, A Group Exhibition of Paintings, BizArt, Shanghai
- 2002 FAN Mingzhen & FAN Mingzhu - Glad to Meet you, Twin Exhibition, Shanghai  
 24:30 Contemporary Art Exhibition, BizArt, Shanghai
- 2001 Developing Time/Temps de Pause, BizArt, Shanghai

## **Projects**

- 2017 Tang Maohong: Orchid Finger, NUO Hotel, Beijing
- 2013 Cup Play: A Sequence of Activities Projected by SHAO Yi & TANG Maohong, ShanghART, Beijing ShanghART, Beijing
- 2011 Huge Character, Cooperation Project by SUN Xun, TANG Maohong, ZHANG Ding, ShanghART, Beijing

## **Film Festivals**

- 2009 Busan Asian Short Film Festival 2009, Busan, Korea

## **Collections**

- White Rabbit, Contemporary Chinese Art Collection, New South Wales, Australia  
 HAUDENSCHILD Collection, California, U.S.A.

# ShanghART

香 格 纳 画 廊

## 香格纳上海 ShanghART Shanghai

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