

凝视遥远的自己：康春慧
Observing My Distant Self: Kang Chunhui
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箫岭策展
Curated by Nataline Colonnello



凝视遥远的自己... 康春慧

Observing My Distant Self: Kang Chunhui

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展览介绍

墨斋画廊隆重呈现与艺术家康春慧合作的首次个展凝视遥远的自己：康春慧”展览将为广大观众提供深入探索康春慧艺术发展关键时期的沉浸式体验。展览分为两个独特部分：“凝视遥远的自己”和“毋庸置疑是我”。

凝视遥远的自己

“我发现自己身处于一个让人联想到是西域的景象中，特别是那座早已消失的古城。站在山顶上，凝视着遥远的自己，那毋庸置疑是我，然后我的视线缓慢转向落日的余辉。”——康春慧

对于视觉艺术家康春慧（新疆乌鲁木齐，1982 年）来说，这几乎是一个神秘的预言，儿时那些生动而逼真的梦境在她的潜意识中徘徊了三十多年，直到去年，2023 年，她终于迎来了重新审视它神秘性的重要时刻。

墨斋一层展厅被康春慧的大型作品《凝视遥远的自己 73° 40′ E ~ 96° 23′ E 34° 25′ N ~ 48° 10′ N》所占据。这件由八个部分组成的多媒体作品以象征性西域朝圣的形式回应了康春慧儿时的梦。八个时长均为 6 分 06 秒的影像作品将康春慧艺术实践中的不同方面分别与八个位于新疆的特定地点展开空间上的对话。而这八个地点也共同组成了她的朝圣之旅：库木塔格沙漠，罗布泊，塔里木胡杨林，库车老城，天山大峡谷，克孜尔尕哈烽燧，以及克孜尔石窟。康春慧对于地点的选择皆基于其文化、历史以及社会学等不同方面的意义与重要性。例如罗布泊，这个历史、考古等多层次社会文化遗址，位于塔克拉玛干沙漠最东缘，在公元前约 1800 年到公元 9 世纪孕育了繁荣的吐火罗文化。法显和尚（337–422）和马可·波罗（1254–1324）都曾途经罗布泊并留下文字记载。罗布泊曾是盐湖，水量丰富，但过去几百年中，由于修建大坝、盐矿开采、生态修复、原子弹及氢弹试爆等人类活动，最终致使湖水干涸，生机不在。贯穿于她整个新疆之旅的是康春慧对于地点、历史、记忆、自我以及创新之间界限的不断探究。这些界限于她而言并非固定不变的区域，而是一个个能够不断探索、交换、综合以及转换的扩展性区域。

毋庸置疑是我

画廊的三层展厅首次展出了康春慧对传统中亚及东亚彩色绘画风格进行后现代综合的一系列新作。在她标志性的《须弥》系列最新作品中，康春慧通过“褶皱”这一形式以及形而上的主题，继续了她对矿物及有机颜料的研制与探索。在《隐逸的主角 No. 2》中，她突破了传统宫廷花鸟画与宗教人物绘画之间的界限，同时亦探究了东西方神话之间的共鸣。而《隐逸的主角：富春山》中，康春慧则超越了写意与工笔之间的传统界限，同时通

过山水来探讨自我与历史之间的对话关系。

颜料与提炼

康春慧自幼学习传统工笔画，在对佛教壁画的图像与色彩的全面探索及当代诠释等方面独树一帜，特别是克孜尔石窟中的壁画。在康春慧的眼中，这些宗教壁画中的色彩深沉而超凡脱俗，承载着时间的重量，能够唤起对生与死及生死之间一切空间的敬畏，并且表达了我们最深刻的精神情感，例如对来世的向往或坚定不移的信仰。

将土地转化为颜料再转化为艺术，是康春慧对中亚宗教绘画的重新诠释这一过程中的核心。与那些直接购买已配制好的矿物颜料的艺术家不同，康春慧自己研究并配制她所用的矿物颜料，其原料与克孜尔石窟及其周围的中亚工匠所用来源相同，皆取自当地。在维吾尔语中，“克孜尔”意为“红色”，通过混合当地土壤中的矿物和有机胭脂虫颜料，得到一种鲜艳的红色，其质感类似天鹅绒，色彩的层次与深度远超油画或丙烯颜料所能达到的任何效果。

神话与“隐逸的主角”

除了对颜料的提炼与调配过程的探索外，康春慧的作品中还充满了来自看似截然不同的文化传统的象征性、哲学性和神话性引用——她称之为她的“隐逸的主角”。康春慧对宗教与神话意象的后现代融合，反映了历史上前现代时期所涌现的一种跨自然的宗教绘画艺术及其传播。这种艺术形式首次出现在公元前 2 世纪南亚的阿旃陀，之后随着佛教的传播，到达希腊化的中亚国家索格狄亚那（粟特）和巴克特里亚（大夏），随后在 3 至 12 世纪随佛教沿丝绸之路传入中国，并演变为唐代（618–907）和宋代（960–1279）的宫廷绘画风格，此后又再次通过佛教的传播，传入韩国、日本、西藏和东南亚，并通过元朝（1279–1368）的扩张以及与莫卧儿王朝和奥斯曼帝国的文化交流，再次回到中亚和南亚。

此后，这一早期的、跨越国界的绘画语言又在日本明治时期的艺术革新中被赋予了现代与当代的新形式——胶彩画。而这一过程则离不开当代艺术家对传统的探索与复兴，如南亚当代艺术家沙希亚·西康德（1969 年出生于巴基斯坦）与伊姆兰·库雷希（1972 年出生于印度）对波斯和南亚细密画的后殖民、后现代复兴；中国当代艺术家徐累（1962 年出生于南通）与郝量（1983 年出生于成都）等对宫廷绘画在后毛泽东时代的复兴；以及丹增热珠（1982 年生于加德满都）和贡嘎嘉措（1961 年生于拉萨）等西藏艺术家对唐卡的当代诠释。而康春慧对这一渐次展开的后殖民话语的贡献，则让我们回到了动荡的前殖民时期，那时这种早期的跨国宗教绘画语言首次从克孜尔进入中国，随后演变成宫廷花鸟画这一非宗教的、富有诗意的艺术形式。

INTRODUCTION

“Observing My Distant Self: Kang Chunhui” marks the artist’s premiere solo exhibition at INKstudio, offering an immersive journey into a crucial juncture in her artistic development. The exhibition unfolds in two distinct sections: “Observing My Distant Self” and “Undeniably Me”.

Observing My Distant Self

“I found myself in a landscape reminiscent of the Western Regions, particularly the ancient city Loulan that has long since vanished. I stood atop a hill, observing my distant self—undeniably me—I turned to the setting sun.”
—Kang Chunhui

Almost an enigmatic prophecy, the vivid childhood dreamscape lingered in the subconscious of visual artist Kang Chunhui (Urumqi, Xinjiang, 1982) for over three decades, until last year, 2023, when the time came for her to revisit its mystique with renewed urgency.

Occupying the entirety of INKstudio’s ground floor, *Observing My Distant Self 73°40'E~96°23'E 34°25'N~48°10'N*, 2019-2023, is an expansive eight-part multimedia project responding to Kang’s childhood dream in the form of a metaphorical pilgrimage to the Western Regions. Eight 6’6”-long videos place an aspect of Kang’s artistic practice in spatial dialog with a location in Xinjiang selected by Kang for its historical, sociological, and cultural significance. On her pilgrimage Kang makes eight stops: the Kumtag Desert, Lop Nur, Bosten Lake, Tarim Poplar Forest, Kuqa Old Town, Tianshan Grand Canyon, Kizilgaha Beacon, and the Kizil Caves. Lop Nur, for example, is a historically- and archaeologically, multi-layered socio-cultural site situated at the far east shore of the post-glacial Tarim lake. From around 1800 BC until the 9th century, the lake supported a thriving Indo-European Tocharian culture. The Buddhist monk Faxian (337-422) went by the Lop Desert on his way to the Indus valley as did Marco Polo (1254-1324) in his travels along the Silk Road. A former salt marsh, Lop Nur has run dry as a result of dam construction and, over the past hundred years, has been variously a site of large-scale, industrial mining, a contested site of ecological restoration and the military test site where China detonated its first atomic and hydrogen weapons. Throughout her journey, Kang explores the boundaries between place, history, memory, self and creativity, conceiving them not as rigid territories but as expansive areas for exploration, exchange, synthesis and transformation.

Undeniably Me

On INKstudio’s third floor, Kang debuts new works in her Post-Modern synthesis of historical Central and East-Asian polychrome

painting styles. In Kang’s latest works in her signature *Sumeru* series, she continues her alchemical exploration of mineral and organic red pigments through the form and metaphysical theme of the fold. In *The Hidden Protagonist No. 2*, 2022-2024, she transcends the boundaries between Imperial bird-and-flower and religious figure painting while exploring resonances between Eastern and Western mythologies. In *The Hidden Protagonist: Mount Fuchun* she transgresses the traditional boundary between *xieyi* or “calligraphically expressive” and *gongbi* or “meticulously descriptive” painting while interrogating the dialogical relationship between self and history through the landscape.

Pigments and Alchemy

Having been trained in Chinese traditional *gongbi* or “meticulous brush” painting since her youth, Kang Chunhui stands out for her thorough exploration and contemporary reinterpretation of the Buddhist mural iconography and color schemes found in the Kizil Caves near her hometown of Urumqi. Kang perceives the colors of such religious murals as profoundly other-worldly, bearing the weight of time and evoking an awe for life, death and the space in between, they express our most intense spiritual emotions such as yearning for the afterlife or unwavering faith.

The transmutation of land into pigment into art is central to Kang Chunhui’s revival of Central Asian religious painting. Unlike other artists who purchase their mineral pigments already compounded, Kang researches and compounds her own mineral pigments from the same local sources used by the Central Asian artisans working in and around the Kizil Caves. *Kyzil* in Uyghur means “red” and the resulting brilliant red hues, obtained by mixing minerals from the land and organic cochineal pigments evokes a textural sensation akin to velvet and a depth of color that far exceeds anything achievable in the media of oil or acrylic.

Mythology and the “Hidden Protagonist”

In addition to her alchemical exploration of pigments, Kang Chunhui’s works are replete with symbolic, philosophical, and mythical references from seemingly disparate cultural traditions—what she refers to as her “hidden protagonists.” Kang’s Post-Modern syncretism of religious and mythological imagery reflects the historical, pre-modern emergence of a trans-natural religious pictorial art first in South Asia in 2nd Century B.C.E. Ajanta and its subsequent transmission to the Hellenistic Central Asia kingdoms of Sogdiana and Bactria with the spread of Buddhism. This artform then entered China in the 3rd-12th Centuries through the transmission of Buddhism along the Silk Road and subsequently evolved into the Imperial painting styles of the Tang (618-907) and Song (960-1279) courts. From China, it then spread to Korea, Japan, Tibet and Southeast Asia—again through the dissemination of Buddhism—and back to Central and South Asia through a combination of Yuan Dynasty (1279-1368) conquest and cultural exchange with the Moghul and Ottoman courts.

This early trans-national pictorial language has taken modern and contemporary form during the art reforms of Meiji-era Japan—Nihonga—through the postcolonial, post-modern revival of the Persian/South Asian miniature by contemporary South Asian artists such as Shahzia Sikander (b. 1969, Lahore) and Imran Qureshi (b. 1972, Hyderabad), through the post-Mao revival of Imperial Court painting by Chinese artists such as Xu Lei (b. 1962, Nantong) and Hao Liang (b. 1983, Chengdu) and through the contemporary thangka-inspired paintings of Tibetan artists such as Tenzing Rigdol (b. 1982, Kathmandu) and Gonkar Gyatso (b. 1961, Lhasa). Kang Chunhui's contribution to this unfolding, post-colonial discourse takes us back to the eventful, pre-colonial moment when this early trans-national, religious pictorial language first entered China at Kizil and subsequently evolved into the secular, poetic art of Imperial bird-and-flower painting.



艺术家

康春慧 1982 年出生于新疆乌鲁木齐，2010 年毕业于首尔大学，获硕士学位，主修影像艺术。2006 年赴新疆克孜尔石窟（公元 4 至 8 世纪）研究并临摹早期佛教壁画。克孜尔壁画的绘画材料、技法、风格及题材呈现出高度的融合性，可见中亚——古昌（伊朗境内）、犍陀罗及波斯——起源，以及来自印度和古希腊的历史影响，亦反映出同时代与拜占庭欧洲的艺术交流。康春慧在她的艺术实践中，将这一中亚宗教绘画语言置于当下新疆的历史、文化和社会学语境之中进行重新解读与诠释。

康春慧曾在国内外重要博物馆、画廊及艺术机构举办个展及群展，其中包括：新疆美术馆（2023），武汉美术馆（2022），江苏省现代艺术馆（2021），北京时间博物馆（2021），中国园林博物馆（2021），浙江美术馆（2020），成都博物馆（2019），英国皇家艺术学会年展，伦敦（2018），北京今日美术馆（2017），悉尼大学美术馆（2017），香港大学美术馆（2016）等。康春慧的作品被武汉美术馆，武汉美术馆，日本秋田县立美术馆，北京嘉德艺术中心，泰康集团，及悉尼亚洲艺术中心等重要机构收藏。

ARTIST

Kang Chunhui (b. 1982, Urumchi, Xinjiang) graduated with her MFA from Seoul National University in 2010 focusing on video art. In 2006, she went to the Kizil Grottos (4th to 8th Centuries) near her hometown of Urumchi to study the early Buddhist mural paintings. The painting materials, technique, style and subject matter of the Kizil Grottos is highly syncretic reflecting Central Asian—Kuchan, Gandharan and Persian—origins and reflecting contemporaneous artistic exchange with Byzantine Europe and historical influence from both India and classical Greece. Kang Chunhui's current artistic practice reinterprets this Central Asia religious painting language within the historical, cultural and sociological context of Xinjiang today.

Kang Chunhui has exhibited at the Xinjiang Art Museum, Urumqi (2023), Wuhan Art Museum, Wuhan (2022), Jiangsu Museum of Modern Art, Nanjing (2021), Peking University, Beijing (2021), Zhejiang Art Museum, Hangzhou (2020), Chengdu Museum, Chengdu (2019), The Royal Society of British Artists, London (2018), Today Art Museum, Beijing (2017), University of Sydney Art Gallery, Sydney (2017), University of Hong Kong Museum and Art Gallery, Hong Kong (2016). Her works have been collected by the Wuhan Art Museum, Wuhan, Akita Museum of Art, Akita, Guardian Art Center, Beijing, Taikang Group, Beijing, and the Center for Contemporary Asian Art, Sydney.



策展人

拥有超过 20 年的在中国的经验，以及对汉学和当代艺术的背景，箫岭（Nataline Colonnello）作为一名博物馆和机构顾问以及策展人，专注于摄影、当代水墨、历史和跨学科研究、新技术以及艺术领域的科学应用。作为思维画布（ThinkCanvas）的创始人，她领导着一家专门从事文化机构服务、战略规划、领导力发展以及为企业提供高管辅导的精品咨询公司。

在过去的二十年里，箫岭曾领导过商业画廊和非营利机构，其中有一些处于创立、合并或重新启动阶段。她曾担任过欧洲、美国和亚洲组织的主管，比如中国领先的摄影机构之一——三影堂摄影艺术中心，以及最近担任过画廊周北京的展览总监，这是首都的主要文化活动之一。作为一名艺术评论家，箫岭的文章和采访曾发表在众多国际刊物、展览目录和专题著作中。

除了意大利语，箫岭流利掌握英语和普通话，并能运用法语和德语进行基本交流。

CURATOR

With over 20 years of experience in China and a background in sinology and contemporary art, Nataline Colonnello works as a museum and institution consultant and a curator, with a particular focus on photography, contemporary ink, historical and cross-disciplinary research, new technologies, and scientific applications in the arts. As the Founder of ThinkCanvas, she leads a boutique consulting firm specializing in cultural institution services, strategic planning, leadership development, and executive coaching for businesses.

In the past two decades, she has led both commercial galleries and not-for-profit institutions, several in their start-up, merger, or relaunch phases. She has worked as the director of European, American, and Asian organizations like the Three Shadows Photography Art Centre, one of the leading photography institutions in China, and more recently as the Exhibition Director of Gallery Weekend Beijing, one of the main cultural events in the capital. As an art critic, her essays and interviews have appeared in numerous international publications, exhibition catalogues, and monographs.

Besides Italian, she is fluent in English and Mandarin and can speak functional French and German.



凝视遥远的自己：康春慧 73° 40′ E ~ 96° 23′ E 34° 25′ N ~ 48° 10′ N

这是一次艰难的旅程：直面自我，寻找来时的记忆，感受当下的生成，遥望归时的路。艺术不是一种理论，更是一种活动，是使人感到存在的东西。这种活动需要追问动机，有意识和无意识的动机，情感在动机之前。由记忆追到诗再追到童年追到梦，但梦并不是愿望实现的地方，所以需要又一次启程。

这次的旅程由绘画作品、影像、在地直播和思考问题组成。绘画随着科技的进步一次一次被推向边缘，但每次都证明了不可替代性从而确立了无法撼动的地位。影像作为可追述的记忆拥有独特的魅力。直播有着即时不可回逆的线性边界。而需要思考的问题不仅尚无答案，甚至问题本身还是晦暗和茫无头绪的：这次行动中“边界”变成了一个模糊而又矛盾的存在，感知与时间，传统与当代，反省与自我真实，神话与历史，自然与人工等等，对这些边界的思考构成我时空观中的演变历程，而我希望以我最为熟悉的，同时也是最为自由的方式——艺术，来一次久违的追寻。

地理位置的选择源于儿时的经历和之后每次到达与离开，带着这些当地取材的矿物和记忆回到工作室完成了这些绘画作品，之后重返故地生成影像。随即这些绘画作品也将脱离本身的系列而和当时的具体空间位置与影像融合出新的作品和名称。地理空间的重要性不只是物理空间，还追述过往的时空。

老庄和禅宗的理想是“虚己游世”“一默如雷”，但这一次我无法做到“以无思之心行事”，就如大爆炸的动因是内爆，我将带着问题开始新一轮的自我压缩。

康春慧，2023.5.30



Observing My Distant Self: Kang Chunhui 73°40'E~96°23'E 34°25'N~48°10'N

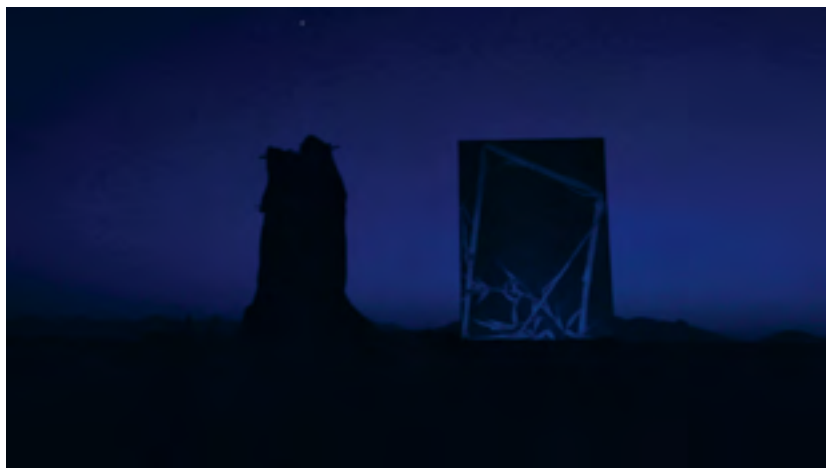
This is a tough journey: confronting the self, searching for memories of the past, experiencing the present moment, and looking ahead to the way home. Art is not just a theory but an activity, something that makes one feel alive. This kind of activity requires questioning motives, both conscious and unconscious, with emotions preceding motives. Chasing from memories to poetry, then to childhood and to dreams, but dreams are not where wishes come true, so another journey is needed.

This journey consists of paintings, videos, on-site live broadcasts, and pondering over questions. Painting, despite being pushed to the margins with technological advancements, repeatedly proved its irreplaceability, thereby established an unshakable position. Videos, as retrievable memories, possess unique charm. Live broadcasts have immediate, irreversible linear boundaries. The questions that need to be pondered not only remain unanswered but are also obscure and bewildering: in this project, "boundaries" become a vague and contradictory presence—perception and time, tradition and modernity, introspection and self-realization, myth and history, nature and artificiality, etc. The contemplation of these boundaries constitutes the evolutionary process in my spatiotemporal perspective. I hope to embark on a long-awaited pursuit in the most familiar and yet most liberating way to me—art.

The choice of geographical location is based on my childhood experiences at a certain place and my subsequent trips back there, every arrival and departure. I brought back locally sourced minerals and my memories there back to the studio and completed these paintings, and later returned to these locations to generate videos. Subsequently, each of these paintings will detach from its original series and become a new artwork with a new title, integrating its specific spatial location and on-site video. The significance of the geographical location lies not only in the physical space itself but also in tracing the time and space of its long past.

The ideals of Laozi and Zhuangzi, as well as Zen Buddhism are to "let go of oneself and then travel around the world" and "be silent yet sound like thunder." This time, however, I cannot "act with a mind devoid of thought." Just as the impetus for the big bang was internal collapse, I will begin a new round of self-compression with questions in my mind.

Kang Chunhui, May 30th, 2023



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Observing My Distant Self: Kang Chunhui 73°40'E~96°23'E 34°25'N~48°10'N

凝视遥远的自己：康春慧 73° 40'E~96° 23'E 34° 25'N~48° 10'N

2019-2023 | Color Video, sound 彩色视频, 声音 | 1080p x 8

库木塔格 90° 33’ 27E–42° 84’ 86N

彩色视频，声音；水墨 矿物颜料 宣纸；亚克力板上喷绘 | 66”x66”；45 x 45 cm；100 x 100 cm

库木塔格沙漠独特的自然地理条件使得沙漠与城市边界清晰互而不干扰的共存了千年。与作为贯穿主题的“边界”问题息息相关。

作品首先想要探讨关于“边界”的范围。边界并不是一条明显的局促的分割线，而是一个更为宽泛的地带。这一想法的形成起源于《须弥》这一系列作品。《须弥》源于‘芥子纳须弥’，微观即宇宙。科技的发展欣欣向荣让人振奋，但不能假装衰败不存在，中国人很早就明白了这个道理。宏观微观，循环往替，生机勃勃。

之后进入对“边界”的探索，这里的“边界”有两个层面：一是视觉层面：画面的红花来源于真实自然界中，我尝试通过对画面外延的延伸和本身花体的变形进行探索。二是精神层面：红花在中国一直是一种象征性的存在，结婚，剪彩，奖励等等时刻都有着重要的象征意义，然而这些精神载体在活动结束后往往会被人们遗弃，就如同“刍狗”在祭祀结束后的下场。而我想把这种精神象征物质化，使它可以更长久的保留下来。

最后通过影像更深入的考虑‘自然与人造物的边界’，有对比而不对立，因为人也是自然的一部分。这是一个层层深入的过程：画面本身的变形和对边缘的试探，到亚克力打印作品与原作的边界范围和平衡关系，到透过亚克力的沙漠景象和周边环境的关系，到绘画作品（作品材料全部为天然材料）和自然的关系。

作品也是关于虚与实的讨论，花开为实，花败为虚，生命之气为虚，不改变为实。而沙漠中开出绚丽的花是精神性的。



Kumtag Desert 90°33’27E-42°84’86N

Color Video, sound; ink and mineral pigment on paper; spray painting on acrylic | ๐6’๐6”; 45 x 45 cm; 1๐๐ x 1๐๐ cm

The unique natural and geographical conditions of the Kumtag Desert have created one of the world's few deserts in close proximity to an urban environment. This boundary between desert and urban city has existed clearly and without interference for thousands of years. This real, geographical boundary underpins the overarching theme of "boundaries" throughout this project.

In the Kumtag Desert, I explore the scope of "boundaries". I believe that boundaries are not merely lines that divide territories, but rather zones that connect scopes. This idea originated from the *Sumeru* series. The name "Sumeru" comes from "a mustard seed containing Mount Sumeru", which means that the microcosm is the universe. While the development of technology flourishes, we cannot deny the existence of decay. Chinese people have long understood this principle—embracing death to give birth, and embracing life to face death. Macro and micro, internal and external, replacing each other cyclically, full of vitality.

Then I move on to explore boundaries in art. Here, "boundaries" occupy two layers of meaning: one is on the visual level, where the red flowers in paintings are derived from red flowers in the natural world and where the theme and expression of painting finds its extension on the painted surface. The other is on the spiritual level, where red flowers bear socio-spiritual meaning, symbolizing in

Chinese culture important moments such as marriage, ribbon cutting and awards. But these flowers, as spiritual carriers, are often discarded after the ceremonies or activities, just like the fate of "straw dogs" after the sacrifice. I want to materialize this spiritual symbolization, so that it can be preserved and extended.

Finally, I delve deeper into the "boundary between what is natural and what artificial", contrasting but not opposing, as humans and our creations are also part of nature. This is an in-depth process: from the transformation of the painted image and the edge of its painted surface, to the boundary between prints and original works of art, then to the relationship between the desert and its view as seen through an acrylic plane, and finally to the relationship between painting—made entirely of natural materials—and nature itself.

The boundary in this work is also a discussion of "the virtual and the real". Blooming flowers are real while withered ones are virtual; the vitality of life is virtual, yet its constancy is real. Are not the gorgeous flowers blooming in the desert thus spiritual?







Lop Nur 86°25’20E-41°20’38N 罗布泊 86° 25’ 20E–41° 20’ 38N

Color Video, sound; ink and mineral pigment on paper 彩色视频，声音；水墨 矿物颜料 宣纸 | ๑6’๑6”；42 x 56 cm

这件作品是想要探讨关于神话和历史的边界。罗布泊在《山海经》中称之为“幼泽”，从神话中的存在一直变化延续至今，从泊变成干旱的地表，最近又开始有了天然的积水，这里的神秘色彩从未消失。绘画选择了“Phantasia”系列的《精卫》。从这个系列开始系统的对神话和起源有了思考。

神话和历史的边界也是一个模糊的地带。因为“神话”不单是指不可考证的故事和信仰，在描述文化起源时也有着特殊的意义。用来解释为什么人类以这样的方式存在，或者文化规范为什么会如此发展，从而实在的左右了历史的发展进程。而神话本身的意义远比怀疑它的真实性要重要得多。精卫如同希腊神话中的西西弗斯。

人的一生就是一部完整的历史，从虚无到有机，从无意识到有意识。单一立场的历史观都是有误导性的。需要多方位视角来共同更加广泛的探讨。

This work aims to explore the boundaries between myth and history. Lop Nur is referred to as "Young Marsh" in Shanhai Jing, or the Classic of Mountains and Seas, and has undergone changes from its mythological existence all the way to the present day. From a lake to a dry surface, it has recently started to accumulate water once again—its mysterious nature having never disappeared. For the painting in Lop Nur I chose the work Jingwei from my Phantasia series, starting from which I began a systematic reflection on myths and origins.

The boundary between myth and history is also a blurry zone because "myth" not only refers to unverifiable stories and beliefs but bears special significance in describing the origins of cultures. It explains why humans exist in such a way or why cultural norms develop in such a manner. Thus influencing the course of history, the meanings of myths themselves are far more important than the doubting of their authenticity. Jingwei is like Sisyphus in Greek mythology.

A person's life can be regarded as a complete history of the universe, from nothingness to organic life, from unconsciousness to consciousness. Singular historical perspectives are misleading. We need multiple perspectives to discuss issues more broadly together.









博斯腾湖 87° 02’ 58E–41° 92’ 46N

彩色视频，声音；水墨 矿物颜料 宣纸 | 106’06”； 69 x 93 cm

很多人觉得新疆很远，这是心理距离的偏差。“时空”大多指物理性的存在，但人生实践的动力总是来源于情感而非概念推理。所以每个人感知的时空尺度是不同的。水墨作为我最熟悉的艺术载体，它似乎和新疆有很远的距离，但其实随着我越来越多次对于新疆的克孜尔石窟壁画等的研究和观察发现，水墨或者说中原传统文化在很久以前就与这里有着千丝万缕的联系。所以我选择了最具文人象征的太湖石作为载体带入博斯腾湖。作为中国内陆最大的吞吐湖，博斯腾湖因其东西两侧含盐量大不同，导致沿湖一周有着非常不同的地貌和植被。

太湖石作为我进入山水主题的要素这几年一直在逐渐深入。对我而言，在太湖石结构中融入花鸟、山水或人物是想模糊花鸟山水人物画中间的界限，从而对时空更多角度观察和实践。

我一直想通过绘画语言思考时间和时空存在的意义，而我的周围似乎长期不存在固定的时间，时间是开放和混沌的，在自己的时空中创作是没有任何标签的，可以用无序的时间解剖和提取一切。当一件作品结束的时候，我对这个世界的观点改变了。



Bosten Lake 87°02’58E-41°92’46N

Color Video, sound; ink and mineral pigment on paper | o6’o6”; 69 x 93 cm

In most people's minds, Xinjiang seems far away, this is actually a discrepancy of psychological distance. "Time and space" are mostly referred to as physical existence, however, the motivation for life practice always comes from subjective emotions rather than objective reasoning. Therefore, everyone perceives the scale of time and space differently. Ink, as the artistic medium I'm most familiar with, seems to have a considerable distance from Xinjiang. However, through my increasing research and observation of the murals in the Kizil Caves in Xinjiang, I've discovered that ink, or traditional Central Plains culture, has long been intricately connected with Xinjiang. Hence, I chose one of the most iconic symbols of literati culture, the Taihu rock, as a medium to be brought to Bosten Lake, the largest inland lake in China. The landforms and vegetation around the lake vary greatly due to the significant difference in its salinity levels from its eastern to its western shores.

In recent years, my exploration of the Taihu rock, as a key element of my focus on the landscape theme, has gradually deepened. For me, the integration of flower, landscape and even figures into the structure of the Taihu Rock aims to blur the boundaries between traditional flower-and-bird, landscape, and figure paintings, enabling a multi-perspective observation and practice regarding time and space.

I have always wanted to explore the meaning of the existence of time and space through the language of painting. And for me, fixed time seems to have long been absent; instead, time is open and chaotic. Creating in my own time and space has no labels. In my own space, I can dissect and extract everything with disordered time. When I finish a piece of work, my view of the whole world changes.







塔里木胡杨林 84° 11’ 35E-41° 15’ 35N

彩色视频，声音；水墨 矿物颜料 宣纸 | 106’06”； 79 x 58 cm x 2

个体如何感知自我？如何找到自我的本质？没有什么特质后我就不再是我了？这些问题似乎可以通过环境不同所产生的相对关系和影响中有所感悟。胡杨在很多地方都有，但只有在新疆的这种特殊的干燥气候下才产生了‘三千年生命力’的传说和指代。成长背景的重要之处是慢慢理解周边的环境，以及它潜移默化带给我的想象力。

精神环境也是一样，《庄子》将枯木赋予了“材”的涵义，在阐述“不材之木”时指出枯树和人，并不一定是“不才之木”，只是处于“才与不才之间”，是对社会、人生态度的选择而已。因此，枯木被赋予了人生的选择、人世的態度。枯木的审美价不仅是物态形式上的，而且体现在情感中，超越了题材本身。而这种意象也是对于人生本质的追问。

绘画来自“物云云”系列。这个名字来自《庄子·在宥篇》：“万物云云，各复其根”。“根”是作为作品主要部分加以呈现的，繁复与缠绕自有其特殊美感。如看得见的如山川、血脉，亦如看不见的文脉与感受。



Tarim Poplar Forest 84°11’35E-41°15’35N

Color Video, sound; ink and mineral pigment on paper | o6’o6”; 79 x 58 cm x 2

How does each individual perceive themselves? How to search for the essence of the self? Will I no longer be me if without certain qualities? These questions seem to be experienced and understood through the relative relationships and influences produced by different environments. The Euphrates poplar (*Populus euphratica*) trees can be found in many places, but it is only in the special arid climate of Xinjiang that the legend the poplar's "three thousand years of vitality" has emerged. The significance of my background lies in gradually understanding the surrounding environment and feeling the imagination it subtly instills in me.

The same with spiritual environment. *Zhuangzi* assigns the meaning of *cai*, or "material" to deadwood and, when discussing the "wood that cannot be used as material," points out that dead trees, as well as people, are not necessarily "unusable wood," but are simply in a state between "being fit to be useful and wanting that fitness," in other words, contingent upon a choice of attitude towards life and

society. Therefore, "deadwood" is endowed one’s choices in life and one's attitude towards the world. The aesthetic value of dead trees is not only in their physical form but also in human emotions, transcending the subject itself. This imagery is also an inquiry into the essence of life.

The painting chosen for this location is from the *Root of All Life* series. The name "Root of All Life" comes from the chapter "Letting Be, and Exercising Forbearance" in the *Zhuangzi*, which says "of all the multitude of things, every one returns to its root." The "root" is presented as the main part of the painting—whose complexity and entanglement bears its own special sense of aesthetic beauty—as visible elements like mountains, rivers, blood vessels, and lightning, and as invisible elements like cultural context and feelings.







Kuqa Old Town 82°93’12E-41°72’47N 库车老城 82° 93’ 12E-41° 72’ 47N

Color Video, sound; ink and mineral pigment on paper 彩色视频，声音；水墨 矿物颜料 宣纸 | 06’06’；100 x 100 cm

库车老城的清晨：人头攒动的街道和气氛宁静的老茶馆。镜里镜外是亦真亦假的桃花源，其内外的关系和边界模糊不定：“近视如千里之远，远望不离座外”。

桃花源是融合了仙境理想和隐居等多个层次的精神家园，也包含了宇宙观，信仰，归宿等多层含义，将‘景色’转换成了‘山水’。这是一种可视的宇宙观。桃花作为标记，让人有机会窥探不同的时空。画面的缠绕就是在“遮蔽”，仿佛在暗示久久寻觅的“入口”向来不是畅通无阻的。在创作的过程中总感到有一条路在我面前缓缓展开，通过它似乎可以找到属于我自己的天地，那里没有其他人去过，“仿佛若有光”。桃花源与时间无关，忘记时间也许是入口之一。总是让人心向往之。这件作品是我对于桃花源的实感，内外皆是现实。

An early morning in the old town of Kuqa: crowded streets and a quiet old teahouse. In and out of the camera is a *taohuayuan* or “peach blossom land” that is both real and fake. The relationship and boundaries between its inside and outside are blurred and uncertain: “seen closeup yet seeming thousands of miles away, viewed from a distance yet feeling within arm's reach.”

The peach blossom land is a multi-layered spiritual homeland blending the ideals of a fairytale and that of a recluse. It also contains multiple layers of meaning including cosmology, beliefs, ideals, and a sense of belonging, transforming 'scenery' into 'landscape.' This is a visual cosmology. Serving as a marker, the peach blossom land offers the viewers a glimpse into different times and places. The entanglement in the image serves as a "veil," implying that the search for an "entrance" is not always easy and straightforward. Throughout the creative process, I always feel that there is a path slowly unfolding in front of me, through which I find my own world, a place untouched by others, "seemingly luminous." The peach blossom land is timeless; forgetting about time might be one of the entrances. It always remains an object of longing. This work is my tangible perception of a passage, where both the inside and the outside are real.





热斯坦路





Tianshan Grand Canyon 83°05’35E-42°11’52N 天山大峡谷 83° 05’ 35E–42° 11’ 52N

Color Video,sound; ink and mineral pigment on paper 彩色视频，声音；水墨 矿物颜料 宣纸 | 06’06”；90 x 71 cm

自然的色彩有着巨大的吸引力。光线在满是红色的山谷中流动，使我头晕目眩。回到克孜尔石窟后便产生了这件绘画作品，之后又重新带回大峡谷生成了这件影像。

材料是有唯一性的。而我对于“水墨”的关系也是一样。先是“水墨”选择了我，多年后我也坚定的选择了它。对于把泥土或其它材料转变为可用的颜色，我从小就有极大的兴趣和执着，因为色彩本身就有着巨大且完整的力量。“墨分五色”是有哲学思考的。

色彩体系主要来源于克孜尔壁画。壁画中对比强烈的敷彩，在千年的风化中越来越静穆。如今我们所见所感，皆是时间留下的，时间最终选择留下的色彩，使之更加一目了然。这些色彩给了人们很大的启发，既然古人从当时作为公共艺术的壁画中汲取了力量与安慰，那么抛开壁画的故事内容，色彩也一定有着重要作用。使用古老的色彩体系和颜料加快了我的生命进程，它们一起使我逐渐迈入了新的阶段。

Natural colors have an appealing power. I was mesmerized by the light flowing in the red valley. After returning to the Kizil Caves, I created this painting, and then I brought it back to the Grand Canyon to create this video.

Materials possess uniqueness. My relationship with "ink" is similar. First, "ink" chose me, and many years later, I firmly chose it. I have had a great and persistent interest in transforming clay or other materials into usable pigments since I was young because colors themselves have immense and complete power. “Five colors of ink" has its philosophical considerations.

The color scheme mainly comes from the Kizil Cave murals. The contrasting colors on the mural surface, after thousands of years of weathering, become increasingly solemn. What we see and feel today is all left by time, as time ultimately chooses the colors that remain and make them more obvious. These colors greatly inspired artists. Since ancient people drew strength and comfort from murals as public art, color must have played an important role regardless of the narrative content of the murals. Using ancient color schemes and pigments has accelerated my life process, and together they have led me to a new stage.









Kizilgaha Beacon 82°90’95E-41°79’87N 克孜尔尕哈烽燧 82° 90’ 95E–41° 79’ 87N

Color Video, sound; ink and mineral pigment on paper 彩色视频，声音；水墨 矿物颜料 宣纸 | 06’06”；120 x 90 cm

曾经被点燃过的烽燧与此刻的星空遥相辉映。光亮会再次划破黑暗，即便是对立的两端也会达到平衡而循环，如同像太极的两端。追寻悠远是因为每个时期都有新的疑问，想要探求新的答案。而夜晚的烽燧是空旷宁静的，那是深刻的环境，有些问题会逐渐清晰并展现脉络，从而让我体会到了更长久的历史观。我们说刚柔并济，破坏引发美感，但‘柔和’将推动进入更深的层面，从而有可能实现自我的思想转折和改变。春天的竹笋夜里安静时你甚至能听到竹子拔节的声音，挺拔而柔和。

The ancient beacon, once lit for military alarm, resonates with the starry night of the present. Light will break through the darkness again, and even the opposite ends will reach balance and cycle, just like the two extremes of *Taiji*. The reason for pursuing the distant future is that there are new questions in every era, which demand the exploration of new answers. The beacon at night is solitary and quiet, a profound environment in which some questions will gradually become clear and reveal their clues, allowing me to experience a more long-standing view of history. We speak of "combining strength and gentleness"; though destruction triggers beauty, it is often "softness" that pushes things to a deeper level, enabling realization of one’s own ideological transition and change. On a quiet spring night, you might even hear the sound of the bamboo shoot joint forming—firm yet gentle.







Kizil Caves 82°51’35E-41°78’82N 克孜尔石窟 82° 51’ 35E–41° 78’ 82N

Color Video, sound; ink and mineral pigment on paper 彩色视频，声音；水墨 矿物颜料 宣纸 | o6’o6”： 6o x 4o cm

终点即起点，一个循环，一个小结。为什么以及如何再次出发？动机关乎信仰，而一切信仰的基础是自由。自由不是任性的坚持。回想起儿时通过画出图像了解世界的经历，就此而言，现在没有改变。绘画选择了第一个系列“执花寄月”。下面的器型是青铜觚，上面的折枝花卉是红色的花朵，面向空荡荡的石窟。花千百年没有变化，只是以最为平实的存在诉说着崇高而又神秘的自然情感。

The end is also the beginning, a cycle, a summary. Why and how to set off again? The motivation is related to belief, and the foundation for all beliefs is freedom. Freedom is not stubborn insistence. When I think back to my childhood experience of learning about the world through drawing images, nothing has changed in that regard. For the painting at this location, I have chosen my first series, *Flowers the Whole Year*. The vessel at the bottom is in the shape of a bronze *gu*; the red flower on top faces the empty cave. Flowers have remained unchanged for thousands of years, only expressing, through their most ordinary existence, their sublime and mysterious natural emotions.











O2

Invisible Protagonist: Mount Fuchun

隐逸的主角·富春山

2023-2024 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 33 x 750 cm

《隐逸的主角：富春山》

在她最新的艺术创作中，康春慧通过重新审视“富春山”这一熟悉的绘画主题，对她艺术实践的界限进行了进一步拓展。这一次，她公开引用了黄公望最具影响力的手卷《富春山居图》，并以一种挑战中国绘画传统惯例的方式对其进行了转化。在中国传统中，引用古典诗歌或文本具有重要的文化和社会价值。康春慧的方法是深度的共情：她试图去理解黄公望在 80 岁创作这幅杰作时的设想，相信文人画中的山水反映了艺术家来世所向往的地方。她也从中感悟到一种对超越尘世的理想化境地的渴望，这也促使她在 2024 年 3 月 31 日到富春山游历。追随明末文人艺术理论家、书法家及画家董其昌（1555–1636 年）的传统 -- 他建议艺术家前往古代杰作所描绘的地点（并携带原作，或是较小尺寸的摹本），不是为了直接与自然接触，而是为了更深入地理解古代大师创作时的心态和灵感。漫步在整个富春江沿岸以及探索杭州和无锡周边的风景时，康春慧试图捕捉黄公望画中那烟雨朦胧之春的精髓：“深刻感受周围的环境，仿佛那个地方的每一个元素都将其独特的本质传递给我。无论是雨是雾、晨昏的光线，还是其他任何东西，每一样都融入了这种共享的感觉之中。”⁽¹⁾ 从挖掘黄公望对富春山的情感作为兴趣的开始，康春慧最终发现她对描绘自然的深深着迷不仅仅是对过去大师表示敬意，而是在于她与自然之间那亲密的情感连接。她将这种连接描述为一种致敬，但不是对过去大师的致敬，而是对自然本身。

康春慧的创作过程通常是在大量的概念化准备的基础上迅速作画。结束了富春山之旅并回到北京的工作室后，她花了一整个月的时间将自己的体会和感悟转化为一幅尺寸为 33x750 厘米的手工特质长卷——《隐逸的主角：富春山》。这幅令人惊叹的作品在构图上遵循了黄公望《富春山居图》的整体结构与轮廓，呈现出自然世界的花卉写照。正如熟练的书法家落笔时能够感受毛笔的张力并思考墨与水的相互作用一样，康春慧以她融合了对细节的细腻描绘以及自由写意的技法，熟练地捕捉了四季山水的精髓。她以红色桃花作为主体象征符号，并在大量以花蕊状红点所点缀的花瓣中融入了具有坚实厚重感的山石与树木，凸显出原作的具体参考细节。舟上人物及鸭群等形象穿插于整个画面之中，以光影的形式呈现在空白区域，仅保留最少印记，既和谐优雅地融入场景之中，毫不突兀，又足以展现各自生动形象的轮廓。构图中某些区域的光感和亮度格外强烈，表现为画面

中那些未被任何色彩和笔触所渲染的部分，这是艺术家以留白的技法所实现的效果。不同于传统技法，康春慧山水中的某些部分以非常规的手法来描绘水和天空，不用留白⁽²⁾。这种方法源自她从飞机上俯瞰所绘山水区域的高空视角。这种视角让她能够观察光线在云层或水面的反射等现象，而这对于古代画家而言是前所未有的。

自然形态，尤其是岩石，在中国传统山水描绘中具有核心意义，这一概念在历史和现代背景下都能产生共鸣。山石作为坚实的固体形态，是山水画中不可或缺的一部分。凭借熟练的皴法，艺术家能够创造立体的形象，并将其与所描绘主题的立体形象进行转换。而通过对花卉进行变形，艺术家能够熟练地捕捉表面的质感，描绘出具有连贯流动性的形态。在康春慧对富春山的演绎中，她对平面及褶皱的探索也标志着她对于时间和空间等更为广泛概念的思考。从对含苞欲放的桃花的生动描绘开始，整个画面散发出大自然的勃勃生机与能量，以不同的动态和强度自发地流动于所绘山水之中，呼应自然地形的轮廓、水流和季节变化。当桃花季即将结束时，它们又重新出现在画卷的另一端，呈现出一种有意的连续性。当手卷的两端衔接在一起时，整幅山水便形成了一个完整统一的构图。万物云云，各复其根。成为一个完整的循环。

(1) 引自作者与康春慧的访谈，2024 年 4 月 27 日于康春慧北京工作室。

(2) “留白”是中国绘画中的一种技法，指有意将画面的某些区域留为空白，在构图中常起到平衡、和谐以及强调的作用。通过战略性地留白，艺术家能够制造对比，将观者注意力引至某些具体元素，以及表现画面深度和开放性。

The Hidden Protagonist: Mount Fuchun

In her latest artistic endeavor, Kang Chunhui extends the boundaries of her practice by revisiting a familiar pictorial theme: the Fuchun Mountains. This time, she openly references the influential handscroll of Huang Gongwang, transforming it in a gesture that challenges conventions within the Chinese pictorial tradition. In China, there exists an inherently interpretive tradition where referencing classical poetry or texts holds significant cultural and social currency. Kang Chunhui's approach is deeply empathetic: she seeks to understand what Huang Gongwang envisioned at 80 years old, when he executed his painting, believing that literati painting reflects the places they yearned for in the afterlife. She perceives a longing for an idealized place beyond this life's reach, prompting her to personally visit the Fuchun Mountains on 31 March, 2024. Following in the tradition of Dong Qichang, the late Ming Dynasty Chinese art theorist, calligrapher, and painter (1555-1636), who championed firsthand experience of the landscape; he suggested that artists journey to the locations of ancient masterworks (carrying either the original or travel-sized copies) not merely to directly engage with nature, but to gain deeper insight into the mindset and inspiration of the old masters. Walking around the entire Fuchun River and exploring the landscapes around Hangzhou and Wuxi, she seeks to capture the essence of the misty, rainy spring depicted in Huang Gongwang's painting: "*Sensing my surroundings deeply, it's as if every element in that place imparts its own unique essence onto me. Whether it's the rain and mist, the morning and evening light, or anything else, each contributes to this shared feeling.*"⁽¹⁾ Starting from an interest in Huang Gongwang's feelings, Kang Chunhui eventually finds her deep fascination in depicting nature lies in her intimate and emotional connection with it, rather than solely paying homage to past masters. She describes this connection as a form of homage, not to the masters of the past, but to nature itself.

In her typical creative process, characterized by swift execution following extensive conceptualization, Kang Chunhui dedicates an entire month upon returning to her Beijing studio to translate her embodied experience onto a specially hand-made paper scroll measuring 33x750 cm. The stunning outcome, "The Hidden Protagonist: Mount Fuchun," compositionally follows the most relevant structural outlines of the inspirational painting, creating a floral portrayal of the natural world. Just as a skilled calligrapher feels the brush's elasticity and contemplates the interplay between ink and water upon the first stroke, Kang adeptly captures the essence of the landscape across four seasons with her syncretic technique blending meticulous detail and freehand style. Kang employs red monochromatic peach blossom flowers as potent symbols, integrating solid masses and trees into voluminous petals with brilliant red pistil-like dots, highlighting specific reference details. Here and there, figures such as a man on a boat or a flock of ducks are depicted as luminous shadows on the untouched pictorial surface, graciously blending with the scene while leaving a minimal imprint, yet

evoking vivid traces of their formal presence. The intense brightness of light in certain areas of the composition is so pronounced that it results in parts of the surface remaining completely untouched, a deliberate effect achieved through the use of the *liu bai* technique.⁽²⁾ In contrast to tradition, certain portions of the landscape depict the water or sky unconventionally, deviating from leaving them blank. The artist attributes this approach to her aerial perspective from an airplane flying over the depicted area. This perspective enables her to observe phenomena such as the reflection of light from clouds or water surfaces, a perspective unknown to ancient painters.

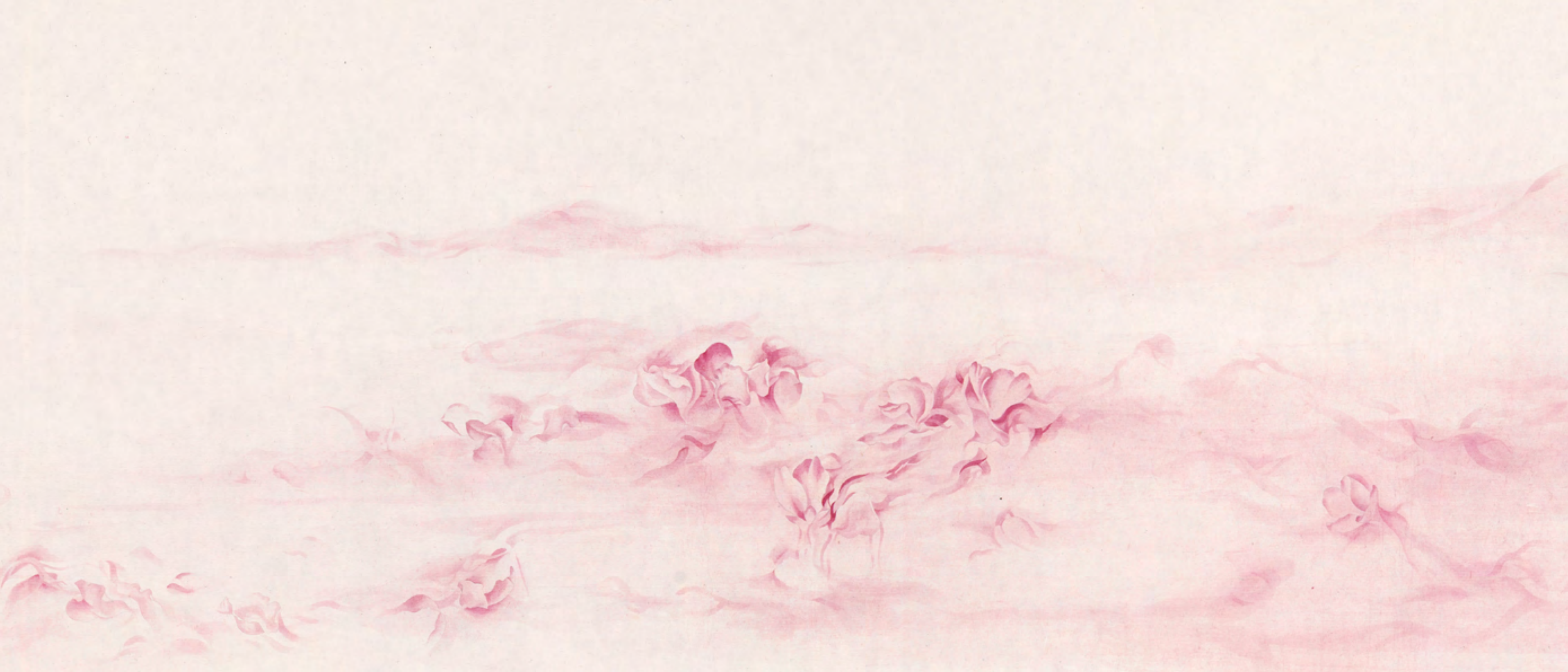
Natural forms, especially rocks, hold a central significance in Chinese traditional landscape depictions, a concept that resonates both historically and in modern contexts. Rocks and mountains, being solid forms, are integral to this portrayal. Thanks to her *cunfa* technique, the artist is able to create a three-dimensional character that, if on the one hand is able to transpose the tridimensional character of the depicted subject on the other, thanks to her floral transmutations, adeptly capture tactile sensations of surfaces, rendering forms that exude unbroken fluidity. In her Fuchunshan rendition, Kang Chunhui's exploration of plains and folds, serves as a metaphor for contemplating broader concepts such as time and space.

Starting with a vivid depiction of budding peach blossoms, the scene exudes nature's dynamic energy, flowing spontaneously through the landscape with varying movements and intensities that echo the terrain's contours, water flow, and seasonal changes. As the peach blossoms reach their final season, they reappear on the opposite edge of the scroll, creating a deliberate continuity. When the two edges of the handscroll are brought together, the entire landscape forms a unified composition. All things go back to their roots. All things flourish and return to their root. The cycle is complete.

(1) Kang Chunhui in an interview with the author in his Beijing studio, 27 April, 2024.

(2) *Liu bai* (留白) is a term in Chinese art that refers to leaving blank space deliberately in a painting. It is a technique used to create balance, harmony, and emphasis within the composition. By strategically leaving areas of the paper or canvas untouched by paint or ink, artists can create contrast, draw attention to specific elements, and convey a sense of depth or openness in the artwork.











《须弥》

在《须弥》系列中，康春慧通过“褶皱”这一基本形式，对颜色、形状、光线、尺寸以及界限等不同维度之间的关系进行探索与挖掘。衣物或布料的垂坠褶皱是犍陀罗希腊佛教雕塑中的一个关键艺术元素，也构成了早期中国人物画中勾线模式的基础，后来亦成为东亚水墨画的必备要素。康春慧对于褶皱的描绘并未使用传统的线描技法，而是通过颜色变化与明暗对比的手法进行呈现，饱满而立体，这种造型形式常见于南亚、中亚及希腊化时期的彩色绘画中。画中所用的红色和白色颜料（白色背景实为白色颜料绘制，并非留白）也取自克孜尔石窟附近的天然矿石，而康春慧对颜料制作和调配过程的精准把控也令画面所呈现的色彩变化更为细腻丰富。值得一提的是，“须弥”亦指须弥山，是印度教、耆那教和佛教宇宙观中的五峰圣山。许多佛塔和寺庙建筑群中的分形建筑结构，如柬埔寨的吴哥窟（12 世纪）和印尼的婆罗浮屠（9 世纪）等，都是须弥山所象征的逐层展开的超自然幻象的一种具体体现。这种结构可以说是法国后现代主义哲学家吉尔·德勒兹（Gilles Deleuze）在其 1988 年著作《褶皱：莱布尼茨与巴洛克》中提出的“褶皱”理论的一种阐释，只是早于德勒兹近千年。

Sumeru

In her *Sumeru* series, Kang explores the relationship between color, shape, light, dimension and boundary through the form of the fold. Folds of draping fabric are a key artistic element in Gandharan Greco-Buddhist sculpture and form the basis for the brush-line mode of early Chinese figure painting that later becomes the *sine qua non* of East Asian brush painting. In Kang's treatment of the fabric folds she utilizes not line and outline but the color and shadow characteristic of South Asian, Central Asian and Hellenistic polychrome painting as the primary means of modeling form. The red and white that she uses are, in fact, compounded from minerals sourced from the same sites used by the Kizil Grotto artisans and it is through her fine control of the compounding and blending of mineral and organic cochineal pigments that Kang achieves the chromatic gradations she utilizes to model the forms of her folds. It is worth noting that Sumeru refers to the sacred five-peaked mountain of Hindu, Jain, and Buddhist cosmology. The fractal-like architectural structures of the Buddhist pagoda and temple complexes such as Angkor Wat (12th Century) and Borobudur (9th Century) are realizations of the unfolding metaphysical vision symbolized by Sumeru anticipating by a millennium Giles Deleuze's writings on the Fold in the metaphysics of Leibnitz and the Baroque.

Sumeru No.21 (diptych)

须弥 No.21 (对屏画)

2023 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 130 x 120 cm x 2







O4

Sumeru No.25

须弥 No.25

2023 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 77 x 75 cm





05

Sumeru No.24

须弥 No.24

2023 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 82 x 75 cm





06

Sumeru No.22

须弥 No.22

2023 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 75 x 73 cm





Sumeru No.23

须弥 No.23

2023 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 75 x 73 cm



Invisible Protagonist No.2 (diptych)

隐逸的主角 No.2 (对屏画)

2022-2024 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 200 x 103 cm x 2



《隐逸的主角 No. 2》

《隐逸的主角 No.2》是一幅对屏画，康春慧在新疆之旅前的 2022 年开始创作，经过三年的精心构思与描绘，于 2024 年完成。这件巨幅对屏标志着康春慧作品中几个反复出现的概念和结构主题的巅峰，体现出不同的灵感来源，包括：欧洲神话，形变，色彩实验，以及神圣建筑等。这幅对屏画呈现了两幅背对背陈列的画作，仿佛三维空间中的立体雕塑作品。尽管画作本身是艺术家的当代诠释，它们拱形碑或类似祭坛画般的结构则使人联想到佛教石窟或西方教堂中常见的宗教绘画。

初看之下，两幅作品的主题，其中一幅以蓝、绿色调为主，另一幅以红、黄色调为主，呈现出半抽象、空灵动态元素。然而，驻足近观，敏锐的观者渐渐能够看出每幅画中均有一个站立的人物形象。但画面中人物的面部和其他身体部位的特征却被刻意模糊化（这与康春慧近期以鸟为主题的作品中所见的形式转化遥相呼应），只保留了人类存在最根本的生命力 -- 分别表现为一位男子和一位女子的形象。两个人物形象的灵感源于标志性的经典绘画图像 -- 波提切利的名作《圣塞巴斯蒂安》（1473）以及《维纳斯的诞生》（1484–1485）。

然而，令康春慧真正着迷的并不是这些人物形象的具体身份，而是对充满动态生命力的人性本质的描绘。维纳斯象征着诞生与生命，而圣塞巴斯蒂安则表现了殉道者的形象 -- 一个代表着非正统且充满神秘色彩的诞生之路，而另一个则体现了牺牲的精神。

这里值得注意的是艺术家选择人物形象的标准。对著名艺术作品的参考和引用作为一种工具，通过视觉训练的神经模式帮助观者逐步识别熟悉的主题。根据希腊神话，维纳斯 – 阿佛罗狄忒的诞生源于克洛诺斯将父亲乌拉诺斯的生殖器割下并扔入大海时产生的泡沫。维纳斯以成年女子的形态从泡沫

中出现，象征着摆脱破坏和自由的诞生。这个独特的起源故事强调了她在不同文化背景下的重要性。中国传统文学作品，如曹植的《洛神赋》中⁽¹⁾，亦可见对女性及身体形态相关主题的探索，尽管通常没有对女性身体的清晰描绘（因其通常隐藏在垂坠的衣裙之下）。对康春慧来说，洛神如同维纳斯一样有着凄美的寓意，象征着女性的个人自由与解放。

对于男性人物，康春慧选择了牺牲的象征，这也是中国文学中常见的主题。与对维纳斯的处理方式不同，她选择了波提切利的画作来探索牺牲，却不需要一个具体的人物。为了保持视觉上的连贯性，艺术家统一了所选人物，以确保作品的一致性。康春慧最初设想过使用中国的形象，通过描绘唐代《昭陵六骏》中的战马来表现牺牲精神，战马与圣塞巴斯蒂安一样，都身中数箭，伤痕累累⁽²⁾。圣塞巴斯蒂安的形象体现了牺牲的本质，昭陵六骏也象征着无私的奉献，甘愿为主赴死。在最终的画作中，圣塞巴斯蒂安身上的箭头被巧妙地转换为柔软的孔雀羽毛，这种形式上的转变减轻了所绘场景的悲伤与惨烈。

(1) 《洛神赋》是三国时期曹植（192–232）创作的著名辞赋。其中一幅为人熟知的《洛神赋图》手卷（宋代摹本）现藏于英国大英博物馆。

(2) 《昭陵六骏》是最初位于中国陕西昭陵的六幅大型浮雕石刻，分别刻画六匹中箭的战马。昭陵是唐太宗（618–907）的陵墓。这些战马是唐太宗在早期统一中国时所骑的六匹珍贵战马。

The Hidden Protagonist No. 2

Started in 2022, prior to her journey to Xinjiang, the diptych *The Hidden Protagonist No. 2* was completed in 2024 after three years of meticulous development. This monumental piece serves as a culmination of several recurring conceptual and structural themes within Kang Chunhui's oeuvre, drawing inspiration from diverse sources such as European mythology, formal transmutation, chromatic experimentation, and sacred architecture. The diptych presents two paintings arranged back-to-back, resembling sculptural pieces in the space. Their arched steles or altarpiece-like formation evokes associations with religious paintings commonly found in Buddhist caves or Western churches, albeit in contemporary renditions.

At first glance, the subjects of the two works, one predominantly infused with shades of green and blue, and the other with red and yellow, present themselves as semi-abstract, ethereal elements in motion. However, upon closer examination, discerning observers begin to identify standing human figures, one in each painting. Mirroring the formal transformations observed in Kang's recent works featuring bird figures, distinctive facial or other bodily features are deliberately left indistinct, revealing only the essential vitality of human existence - manifested as the representation of a man and a woman, respectively depicted in each painting. The inspiration for this piece is drawn from iconic pictorial references of the past, particularly Sandro Botticelli's renowned works such as "St. Sebastian" (1473) and "The Birth of Venus" (1484-1485).

What truly captivates Kang Chunhui is the depiction of the dynamic vitality of human nature rather than the specific identity of the subject. Venus embodies birth and life, while St. Sebastian personifies the figure of the dying martyr - one represents an unorthodox and enigmatic path to existence, while the other embodies the tragedy of sacrifice.

What's intriguing to note here is the criterion by which the artist selects her subjects. The renowned art historical reference serves as a tool to facilitate the progressive identification of a familiar subject through visually trained neural patterns, serving as a vehicle for the exploration of existential themes. According to Greek mythology, Venus-Aphrodite's birth is attributed to the foam created when Uranus's severed genitals were thrown into the ocean by his son Cronus. Already in an adult form, Venus emerged from this foam, symbolizing a break from destruction and the birth of freedom. This unique origin story underscores her significance in various cultural

contexts. In Chinese classical literature, such as " 洛神賦 " (Luoshen Fu), which translates to "Ode to the Goddess of the Luo River," themes of femininity and physical form are explored, though often without a clear depiction of the female body, which disappears under the draping of the clothing.⁽¹⁾ In Kang Chunhui's perception, the Goddess of the Luo River embodies a poignant allegory akin to Venus, symbolizing personal feminine freedom and liberation.

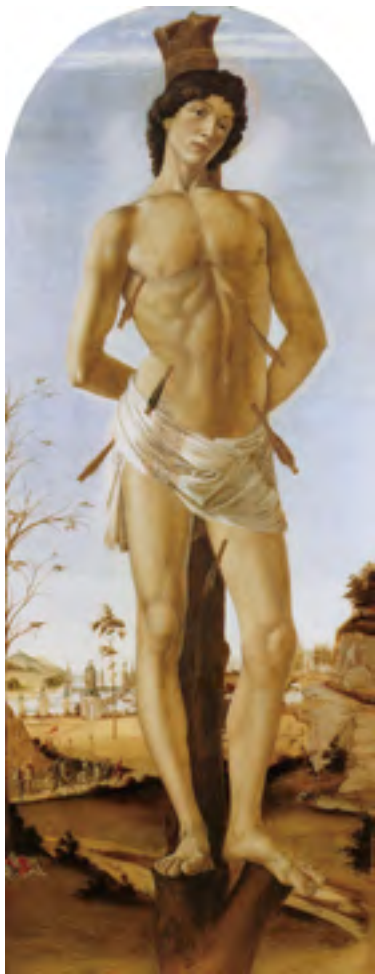
In the case of the male figure, Kang chose to depict an emblem of sacrifice, a motif commonly found in Chinese literature. Unlike her method with Venus, she chose a Botticelli painting exploring sacrifice without the need for a specific figure. To maintain visual coherence, the artist unified the chosen figures for consistency in the artwork. As a Chinese counterpart, Kang Chunhui initially imagined representing the spirit of sacrifice via the depiction of the horses appearing in *Six Steeds of Zhao Mausoleum* from the Tang Dynasty, whose bodies were pierced by arrows similar to those of St. Sebastian.⁽²⁾ In the portrayal of San Sebastian, embodying the essence of sacrifice, the six horses also symbolize this selfless act, offering themselves willingly for their master. In the final work, the arrows stuck out of St. Sebastian are exquisitely transposed as soft peacock feathers, a formal transformation that mitigates the pathos of the depicted scene.

(1) " 洛神賦 " ("Luoshen Fu") can be translated as "Ode to Nymph of the Luo River" or "Ode the Goddess of the Luo River". It's a famous Chinese poem written by Cao Zhi (AD 192-232) during the Three Kingdoms period. A well-known depiction of the story can be found in a handscroll painting from the Song Dynasty, currently held by the British Museum.

(2) *The Six Steeds of Zhao Mausoleum* are six Tang Chinese stone reliefs of horses that were originally located in the Zhao Mausoleum, Shanxi, China. The Zhao Mausoleum is the burial site of Emperor Taizong of the Tang Dynasty (618-907). The steeds were six valuable war horses ridden by Taizong during the early campaigns to reunify China under the Tang Dynasty.







波提切利《圣塞巴斯蒂安》 Sandro Botticelli *Saint Sebastian*



波提切利《维纳斯的诞生》 Sandro Botticelli *The Birth of Venus*



《隐逸的主角 No.3》

《隐逸的主角 No.3》是一幅细腻精致的工笔画作品，在近乎纯白的简洁背景下描绘出展开的翅膀，形态各异，灵动舒展。在康春慧早期的鸟类相关题材作品中，大多捕捉鸟的静态之姿（如《物云云·青》）或伸翅拥抱之态（如《丽达与天鹅》），但此幅作品却聚焦于展翅的活力与动态，展现优雅与力量的平衡之美。画面中的黑色与研磨至不同细腻程度的灰白及天蓝色矿物颜料之间形成鲜明的对比，凸显出羽毛在不同光线下所呈现出的不同光泽以及蓝色鲜艳而丰富的变化。此外，羽毛的刻画细致而繁复，细腻精确的书法笔法不禁让人联想到传统花卉画中对花瓣的细节描绘。

这件作品在早期鸟类主题画作的基础上进一步发展，突破了传统的描绘方式，将传达情感的眼睛，以及喙等其他身体部位通通省去。通过这种选择性省略，艺术家得以更好地突出构图的美感、神秘和张力，不受其他视觉因素的干扰。这一特定的选择将观者的注意力引向作品的整体结构，并揭开画面中隐藏的主角的神秘面纱，它充满了不能用言语表述的情感。画中翅膀与鸟羽的形态由花朵变化而来，而视觉上则与富春山的整体轮廓相呼应，令人联想到元代大师黄公望（1269–1354）那被誉为中国传统山水画巅峰之作的《富春山居图》。

《隐逸的主角》系列始于 2019 年底，体现了康春慧对大自然崇高而神秘本质的艺术探索。通过艺术实践，她所追寻的并非明确的答案，而是深入到追问人类最高情感的旅程之中。对于这一过程，康春慧曾解释道：“这位‘主角’应该是自明的，但同时也有哲学‘存在’的意义，如海德格尔所说‘存在问题不仅尚无答案，甚至这个问题本身还是晦暗和茫无头绪的’”。⁽¹⁾

(1) 康春慧，《关于隐逸的主角》，2022 年。发表于《一旬艺术》：<https://mp.weixin.qq.com/s/aY6VUY7MT0L-mIH476Fg>（访问于 2024 年 5 月 6 日）。

The Hidden Protagonist No. 3

The Hidden Protagonist No. 3 is a meticulously crafted gongbi painting showcasing unfurling wings against an almost pristine white backdrop. While earlier avian portrayals often depicted birds in a state of apparent stillness (as seen in "Root of All Life · Lazuli") or with wings outstretched in a gesture of embrace (as in "Leda and the Swan", 2019), here, a sense of dynamic motion takes center stage, balancing delicacy with strength. The play of light on glossy feathers and the richness of blues are accentuated through stark contrasts between black and various shades of creamy and azure mineral pigments ground to varying degrees of fineness. Moreover, the intricate rendering of feathers with minute, precise calligraphic strokes evokes the meticulous detailing found in depictions of flower petals. In a fluid progression from earlier bird-themed paintings, this piece transcends conventional portrayal by omitting the birds' eyes, once conduits of emotional depth, as well as their heads and other body parts altogether. Through this selective exclusion, the artist accentuates the beauty, enigma, and tension of the composition, free from visual distractions. This deliberate choice directs attention to the overarching structure, unveiling a concealed protagonist imbued with an emotional lyricism impossible to articulate in words. With flowers metamorphosed into avian wings, the artwork visually echoes the silhouette of the Fuchun mountains, reminiscent of the renowned Chinese landscape painting "Dwelling in the Fuchunshan Mountains" by Yuan Dynasty master Huang Gongwang (1269-1354), celebrated as the pinnacle of traditional Chinese landscape art.

Commencing in late 2019, *the Hidden Protagonist* series embodies Kang's artistic pursuit of the sublime and enigmatic essence of nature. Through her artistic practice, she seeks not definitive answers but rather delves into the journey of uncovering the loftiest emotions inherent in human existence. In elucidating this concept, the artist reflects, “*The 'protagonist' should be self-evident, yet simultaneously carries philosophical implications of 'existence,' as articulated by Heidegger: 'The question of existence not only lacks an answer, but even the question itself remains obscure and enigmatic.'*”⁽¹⁾

(1) Kang Chunhui (2022). About the Invisible Protagonist. Available at: An Art Space: <https://mp.weixin.qq.com/s/aY6VUY7MT0L-mIH476Fg> [Last accessed: 06 May, 2024].



Invisible Protagonist No.4

隐逸的主角 No.4

2024 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 72 x 59 cm





Collection of Clouds & Forests No.12

云林集 No.12

2022 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 69 x 93 cm

这一组作品结合太湖石和宋画《花篮图》，太湖石依然是缠绕的手法，突出了太湖石迷人的孔洞，这里既是出口也是进口，是生命的源头窥视着背后绽放的花朵。

This group of works combines the Taihu rock with the Song Dynasty painting "Flower Basket". The Taihu rock is rendered with an intertwined technique, highlighting its fascinating structure of interconnected holes. These holes are both exits and entrances where the origin of life peeks through the blooming flowers from behind.







李嵩《花篮图》，北京故宫博物院藏 Li Song *Flower Basket*, Song Dynasty, Collection The Palace Museum, Beijing



《绣羽鸣春图》，北京故宫博物院藏 *Xiuyu Mingchun tu*, Song Dynasty, Collection The Palace Museum, Beijing











Morning Clouds No.18

朝云著 No.18

2022 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 39 x 32 cm





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Morning Clouds No.19

朝云著 No.19

2022 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 41 x 32 cm





Morning Clouds Album No.5
朝云著 册页之五
2024 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 46 x 45 cm







郑思肖《墨兰图》，日本大阪市立美术馆藏 Zheng Sixiao *Ink Orchid*, Song Dynasty, Collection Osaka City Museum of Fine Arts, Japan





Morning Clouds Album No.2
朝云著 册页之二
2024 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 46 x 45 cm





Morning Clouds Album No.4
朝云著 册页之四
2024 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 46 x 45 cm





Morning Clouds Album No.3
朝云著 册页之三
2024 | Ink and mineral pigment on paper 水墨 矿物颜料 宣纸 | 46 x 45 cm









康春慧

1982 出生于新疆乌鲁木齐
现工作、生活于北京

学历

2010 毕业于首尔大学艺术与设计学院，获硕士学位
2006 赴新疆克孜尔壁画研究所，整理临摹壁画
2004 毕业于江南大学艺术与设计学院，获学士学位

获奖

2019 第十二届中国艺术权力榜年度艺术发现
2018 第 301 届英国皇家艺术家协会年展特邀参展艺术家
2016 《中国青年水墨年鉴 2016》年度艺术家

个展

2022 “执花寄月——康春慧作品展”，槐轩，北京，中国
2021 “时间之上——康春慧作品展”，北京时间博物馆，北京，中国
2017 “物云云——康春慧作品展”，今日美术馆，北京，中国
“CHUNHUI——康春慧作品展”，大千当代艺术中心聖曦空间，北京，中国

群展

2023 “天地之间——中国当代水墨的传统与再现”（第三届中国新疆国际艺术双年展），新疆美术馆，乌鲁木齐，中国
“叠浪——中国水墨艺术新景观”，利星行文化中心，北京，中国
2022 “我来对景：当代水墨研究系列展（第七回）”，武汉美术馆，武汉，中国
“黄金档一下半场”当代水墨艺术家联展，索卡艺术中心，北京，中国
“质文代变：当代水墨的多元表达”，大千艺术中心，北京，中国
“荣宝斋与艺术家——荣宝斋 350 周年特展”，荣宝斋，广州，中国
“万重山——中国水墨年鉴展”，安美术馆，北京，中国

2021 “往来成古今——江苏省现代艺术馆开馆展”，江苏省现代艺术馆，南京，中国
“和其光——千禧之后的中国水墨”，北京大学国家发展研究院承泽园校区，北京，中国
“窗，园林的眼睛”，中国园林博物馆，北京，中国
2020 “山海新经——中华神话元典当代艺术展”，浙江美术馆，杭州，中国
“姿态——当代艺术邀请展”，嘉德艺术中心，北京，中国
“自·长物志”，金鸡湖美术馆，苏州，中国
2019 “名泰年度邀请展”，嘉德艺术中心，北京，中国
“灵蛇传奇——BVLGARI 艺术展”，成都博物馆，成都，中国
2018 “自——沧浪亭”，金鸡湖美术馆，苏州，中国
“英国皇家艺术学会年展”，摩尔画廊，伦敦，英国
2017 “思古悟今”，欧盟驻华使馆，北京，中国
“向心力——中国青年艺术的四个维度”，悉尼大学美术馆，悉尼，澳大利亚
2016 “思古——中国当代艺术展”，香港大学美术馆，香港
“造化——中国当代艺术展”，霍巴特，墨尔本，悉尼，澳大利亚

部分收藏

武汉美术馆
日本秋田县立美术馆
嘉德艺术中心
泰康集团
悉尼亚洲艺术中心

出版

2018 《物云云——康春慧作品集》，中华书局，北京

KANG CHUNHUI

1982 Born in Urumqi, Xinjiang, PRC
Presently lives and works in Beijing, PRC

EDUCATION

2010 Seoul National University, MFA
2006 Kizil Grottoes Research Institution
2004 Kangnam University, BFA

AWARDS

2019 Annual Art Discovery Award of the 12th China Art Power List
2018 The 301st Annual Exhibition of the British Royal Society of Artists
2016 Artist of the Year in the China Youth Ink Painting Yearbook

SOLO EXHIBITIONS

2022 *Flowers the Whole Year—Kang Chunhui Solo Exhibition*, Huaixuan Art Space, Beijing, PRC
2021 *Above the Time—Kang Chunhui Solo Exhibition*, Beijing Time Museum, Beijing, PRC
2017 *Root of All Life—Kang Chunhui Solo Exhibition*, Today Art Museum, Beijing, PRC
CHUNHUI—Kang Chunhui Solo Exhibition, Shengxi Space, Daqian Contemporary Art Center, Beijing, PRC

SELECTED GROUP EXHIBITIONS

2023 *Between Heaven and Earth—The Tradition and Reproduction of Contemporary Chinese Ink Art*, The 3rd China Xinjiang International Art Biennale, Xinjiang Art Museum, Urumqi, PRC
Waves—New Landscape of Chinese Ink, Lei Shing Hong Culture Center, Beijing, PRC
2022 *Confront the Scenery Painting with Ink—The 7th Contemporary Ink Art Research Exhibition*, Wuhan Art Museum, Wuhan, PRC
Prime Time Show—Second Half, Soka Art, Beijing, PRC
Diversified Expressions—Contemporary Chinese Ink Art, Daqian Contemporary Art Center, Beijing, PRC
Rong Bao Zhai and Artists, Guangzhou Special Exhibition in Celebration of the 350th Anniversary of Rong Bao Zhai, Rong Bao Zhai, Guangzhou, PRC
The Mountain of the Endless: Chinese Ink Yearbook Exhibition, An Art Museum at New Everbright Center, Beijing, PRC

2021 *Ancient, Modern, To and Fro*, Jiangsu Museum of Modern Art Opening Exhibition, Jiangsu Museum of Modern Art, Nanjing, PRC
In Ink, We Embrace—Chinese Ink Paintings Since the Millennium, Peking University, Beijing, PRC
Windows—the Eye of Gardens, The Museum of Chinese Gardens and Landscape Architecture, Beijing, PRC
2020 *The New Classic of Mountains and Seas—Contemporary Art on Original Chinese Myths and Legends*, Zhejiang Art Museum, Hangzhou, PRC
Attitude, Contemporary Art Invitational Exhibition, Guardian Art Center, Beijing, PRC
From Treatise on Superfluous Things, Suzhou Jinji Lake Art Museum, Suzhou, PRC
2019 *Mingtai Annual Inviting Exhibition 2019*, Guardian Art Center, Beijing, PRC
SerpentiForm, BVLGARI Art Exhibition, Chengdu Museum, Chengdu, PRC
2018 *From the Canglang Pavilion*, Suzhou Jinji Lake Art Museum, Suzhou, PRC
The Royal Society of British Artists Annual Exhibition 2018, Mall Galleries, London, UK
2017 *Awakening the Contemporary by Pondering Ancient Times*, Delegation of the European Union to China, Beijing, PRC
Centripetal Force—Four Dimensions of Chinese Contemporary Art, University of Sydney Art Gallery, Sydney, Australia
2016 *Nostalgia for Ancient Times—Contemporary Chinese Art*, The University of Hong Kong Museum and Art Gallery, Hong Kong, PRC
Zao Hua—Chinese Contemporary Art Exhibition, Hobart, Melbourne, Sydney, Australia

SELECTED COLLECTIONS

Wuhan Art Museum, Wuhan, PRC
Akita Museum of Art, Japan
Guardian Art Center, Beijing, PRC
Taikang Group, PRC
Center for Contemporary Asian Art, Sydney, Australia

PUBLICATIONS

2018 *Root of All Life—Kang Chunhui Solo Exhibition*, Zhonghua Book Company, Beijing, PRC



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