

李津  
「骨与肉」  
Flesh and Bone

3.22 - 5.12, 2019

Curated by Alan Yeung  
杨浚承策展

(Volume II 下册)

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天葬 SKY BURIAL



94

Sky Burial

天葬

1993 | Ink and color on paper 纸本水墨设色 | 29 x 29 cm [U\_239]







95

Sky Burial: Lama

天葬：喇嘛

1993 | Ink and color on paper 纸本水墨设色 | 37.5 x 34.5 cm [U\_235]



96

Sky Burial: Two Lamas

天葬：两个喇嘛

1993 | Ink and color on paper 纸本水墨设色 | 33.5 x 31.5 cm [U\_238]



97

Crows by the Palace Gate

宫墙

1994 | Ink and color on paper 纸本水墨设色 | 47 x 42 cm [U\_145]



98

Recollections of Lhasa

拉萨回忆

1998 | Ink and color on paper 纸本水墨设色 | 37.5 x 43.5 cm [U\_168]





99

Recollections

往事

1997 | Ink and color on paper 纸本水墨设色 | 62.5 x 51.7 cm [LJ\_237]



100

Winter Day

冬日图

2006 | Ink and color on paper 纸本水墨设色 | 44.5 x 50 cm [LJ\_160]



101

Recollections of a Sky Burial

再画天葬

1993-2018 | Ink on paper 纸本水墨 | 135.6 x 68.3 cm [U\_170]



## 102 Tibet Series: Tibetan Man

## 西藏组画：西藏男人

1984 | Ink and color on paper 纸本水墨设色 | 42.5 x 48.5 cm [U\_241]



103

Prayer

祈祷

1993 | Gouache on paper 纸本水粉 | 91 x 44 cm [U\_240]







Prayer (detail) 祈祷 (局部), 1993



104

Lhasa Self-Portrait

拉萨自画像

1993 | Ink on paper 纸本水墨 | 87.8 x 69 cm [U\_242]



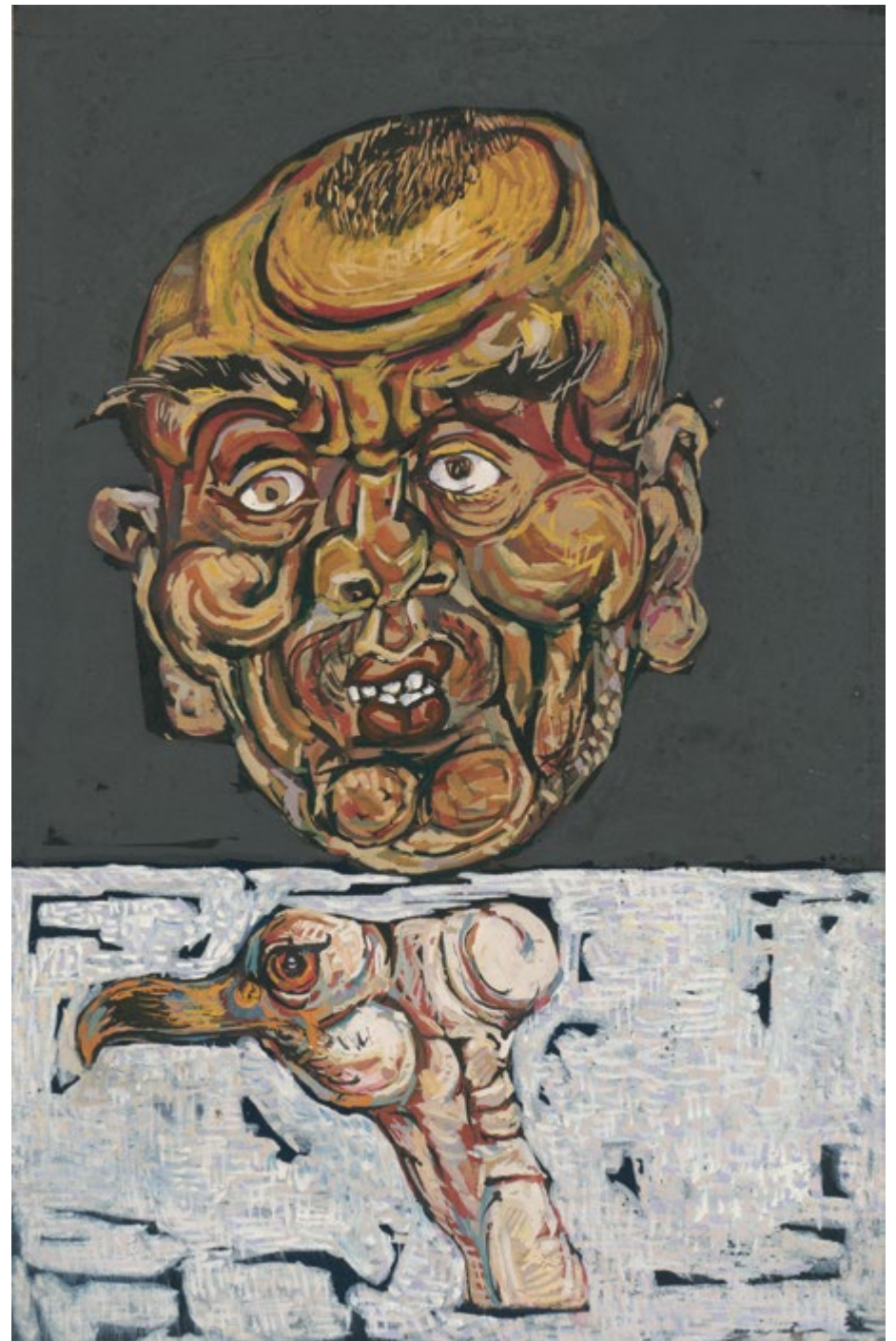


Lhasa Self-Portrait (detail) 拉萨自画像 (局部), 1993



# 105 That Day 那一天

1993 | Gouache on paper 纸本水粉 | 31 x 20.5 cm [U\_233]



# 106 Yao

## 小姚

1993 | Gouache on paper 纸本水粉 | 35.5 x 26 cm [LJ\_234]



107

A Few Good Stories

故事不多都曾有过

1993-2018 | Ink and color on paper 纸本水墨设色 | 37.4 x 43.3 cm [U\_169]









## 108 Fish and Man

## 鱼与人

1993 | Ink and color on paper 纸本水墨设色 | 94 x 68.5 cm [U\_107]



# 109 Life and Death in an Instant

## 刹那生灭

1996 | Ink and color on paper 纸本水墨设色 | 49.5 x 25 cm [U\_253]





Life and Death in an Instant (detail) 刹那生灭 (局部), 1996







体验 LIVING IN THE BODY



110

Shitting to Stay Alive

不拉不行

1996 | Ink and color on paper 纸本水墨设色 | 50 x 40 cm [L\_256]





111

Good Circulation: Man in Green

顺气图：绿衣男子

1996 | Ink and color on paper 纸本水墨设色 | 41 x 45 cm [U\_268]



112

Good Circulation: Under the Wisteria

顺气图：藤下

1995 | Ink on paper 纸本水墨 | 41 x 43.5 cm [U\_266]





113

Shitting as Escape

拉屎度脱图

1993 | Ink and color on paper 纸本水墨设色 | 27 x 82 cm [U\_267]



114

Peeing

撒尿图

1997 | Ink and color on paper 纸本水墨设色 | 44.6 x 41 cm [U\_269]



115

Quiet Path in the Country

乡间小路

1996 | Ink and color on paper 纸本水墨设色 | 41 x 45 cm [U\_270]





116

Inner Music

云水心声

1995 | Ink and color on paper 纸本水墨设色 | 42 x 46.5 cm [U\_272]



117

Joys of Cultivation

养怡之福

1997 | Ink and color on paper 纸本水墨设色 | 41 x 45 cm [U\_273]



118

Reading a Sutra: Side

读经图卷：侧

1996 | Ink on paper 纸本水墨 | 42.3 x 46.6 cm [LJ\_271]



119

Reading a Sutra: Back

读经图卷：背影

1998 | Ink and color on paper 纸本水墨设色 | 41 x 45 cm [LJ\_163]





## 120 Stretching

## 伸展图

1992 | Ink on paper 纸本水墨 | 37 x 43 cm [U\_278]



## 121 Gongfu

## 功夫图

1993 | Ink and color on paper 纸本水墨设色 | 41.5 x 46.5 cm [U\_276]



122

Lhasa Gongfu: Red Pants

拉萨练功：红裤子

1993 | Ink and color on paper 纸本水墨设色 | 40.5 cm x 44.5 cm [LJ\_277]



123

Lhasa Gongfu: Over the Mountain

拉萨练功：跨山

1993 | Ink and color on paper 纸本水墨设色 | 37.5 x 44 cm [LJ\_279]



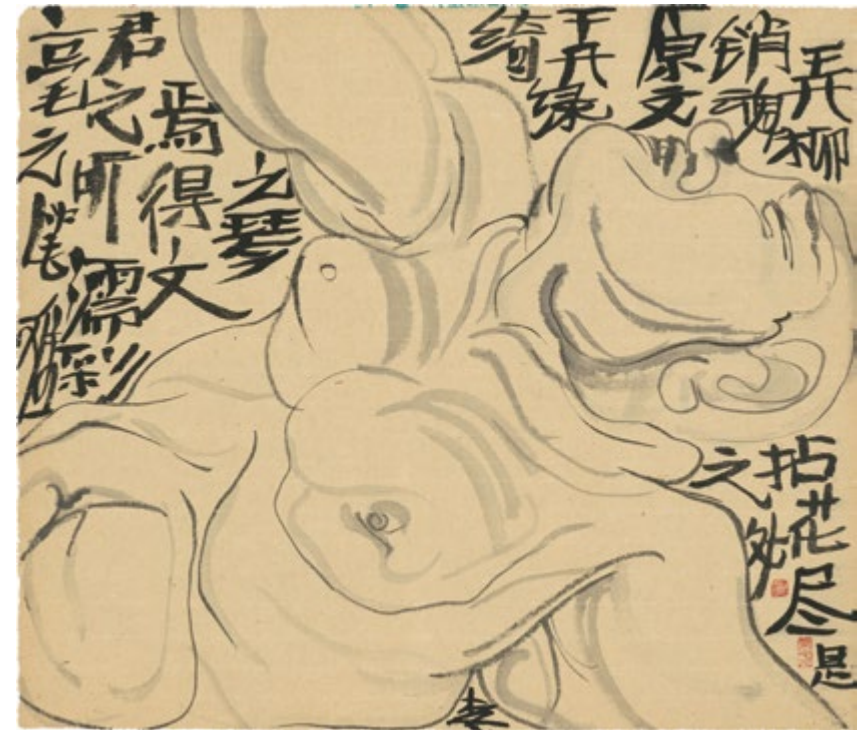


124

Dunhuang Strongman

敦煌力士

1998 | Ink and color on paper 纸本水墨设色 | 34 x 35.5 cm [LJ\_275]



125

Bending Willows

弄柳拈花

1997 | Ink on paper 纸本水墨 | 38 x 44 cm [LJ\_274]



126

Sailing Through Life

风调雨顺

1992 | Ink and color on paper 纸本水墨设色 | 12 x 34 cm [LJ\_257]



127

Liang's Siesta

小梁午休

1993 | Gouache on paper 纸本水粉 | 33 x 33 cm [LJ\_166]





# 128 Winter in Lhasa

## 拉萨的冬天

1993 | Gouache on paper 纸本水粉 | 30.5 x 33.5 cm [LJ\_350]



# 129 A Face Beneath a Painting

## 画下面

1997 | Ink and color on paper 纸本水墨设色 | 69.5 x 69 cm \*In a private collection \* 私人收藏



130

Weeping

啼哭

1999 | Ink and color on paper 纸本水墨设色 | 38 x 43.5 cm [U\_263]





131

Lush Beauty

润娇图

1998 | Ink and color on paper 纸本水墨设色 | 37.5 x 43.5 cm [LJ\_264]



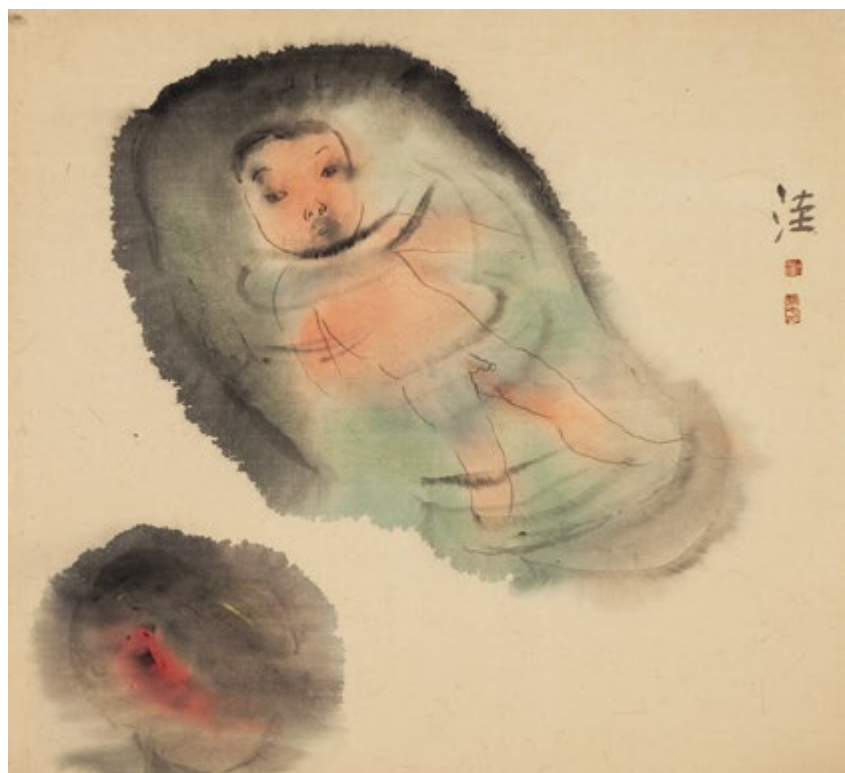
132

Father

父亲

1997 | Ink and color on paper 纸本水墨设色 | 37.5 x 43.2 cm [LJ\_265]





133

Pond

洼

1998 | Ink and color on paper 纸本水墨设色 | 41 x 44.5 cm [U\_282]



134

Sounds of a Spring

闻泉声

1993 | Ink and color on paper 纸本水墨设色 | 45.0 x 39.5 cm [U\_285]



135

Frolicking in the Lhasa River

拉萨河戏水

1993 | Ink and color on paper 纸本水墨设色 | 41.5 x 47 cm [LJ\_280]



136

Bathing: Under a Tree

洗澡图：树下

1998 | Ink and color on paper 纸本水墨设色 | 68 x 68 cm [LJ\_281]



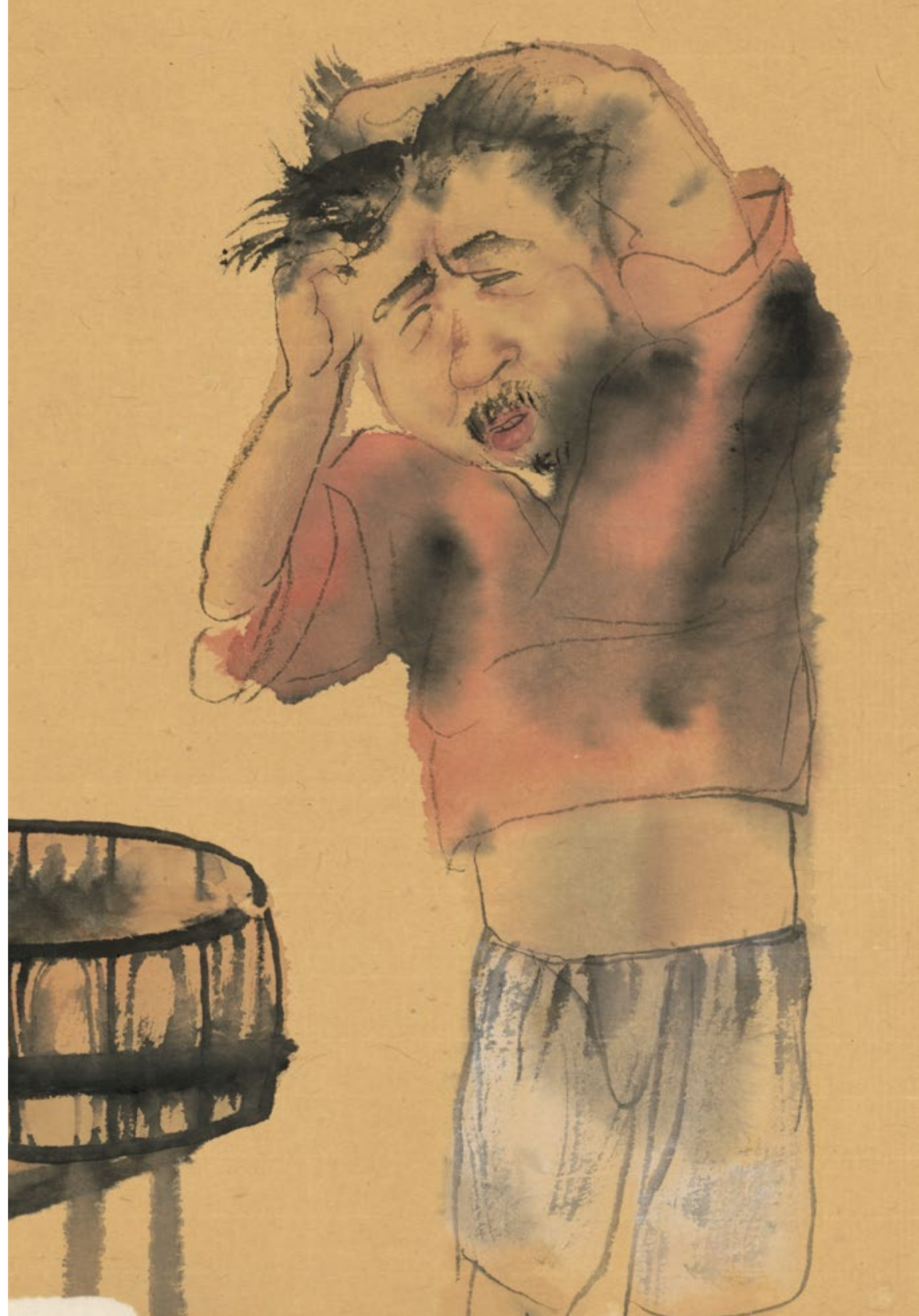
137

Washing Hair

洗头图

1998 | Ink and color on paper 纸本水墨设色 | 41.5 x 47 cm [U\_288]





Washing Hair (detail) 洗头图 (局部), 1998





138

Bathing with Lotus Screen

洗澡图：荷花屏风

1998 | Ink and color on paper 纸本水墨设色 | 40.5 x 45 cm [U\_148]



139

Bathing: Tadpoles

洗澡图：蝌蚪

1999 | Ink and color on paper 纸本水墨设色 | 39 x 49 cm [U\_283]



140 Fishtank  
观鱼

1995 | Ink and color on paper 纸本水墨设色 | 48 x 50 cm [U\_284]



141 Glass Fishbowl  
玻璃鱼缸

1998 | Ink on paper 纸本水墨 | 36.5 x 42.4 cm [U\_304]





142

Experience: Rubbing of a Fish

观：鱼的拓片

1985 | Ink on paper 纸本水墨 | 37 x 50 cm [LJ\_146]



143

Charmed Fish

佛鱼

1983 | Ink and color on paper 纸本水墨设色 | 41.5 x 46.5 cm [LJ\_158]

144

Illumination from the Pond

澄清潭底现祥光

1998 | Ink and color on paper 纸本水墨设色 | 37.5 x 43.5 cm [U\_300]







Illumination from the Pond (detail) 澄清潭底现祥光 (局部), 1998





145

Red-Faced Goldfish

润泽清凉：赤面金鱼

1998 | Ink and color on paper 纸本水墨设色 | 37.5 x 43.2 cm [U\_301]



146

Rubbing of Fish

拓鱼图

1983 | Ink and color on paper 纸本水墨设色 | 46.5 x 44.5 cm [U\_299]

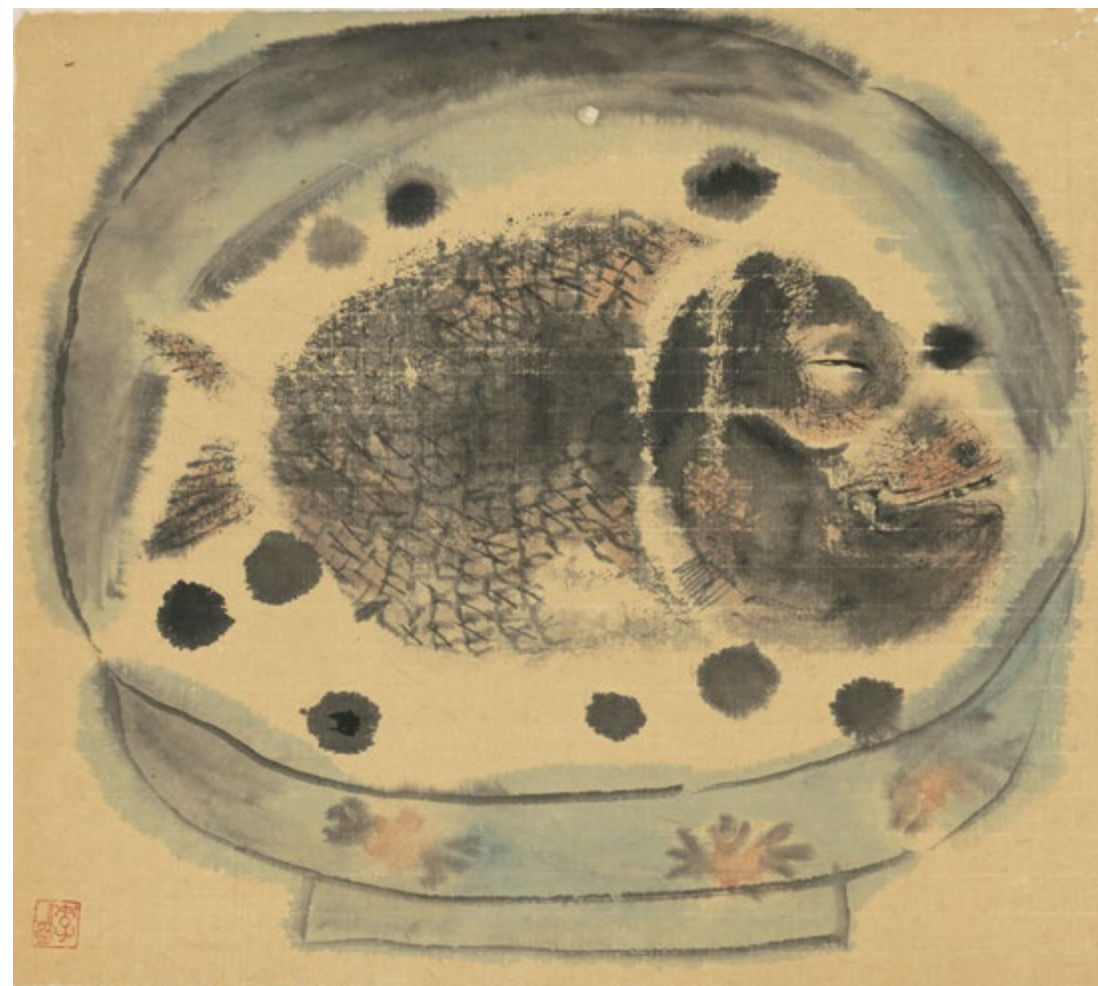


147

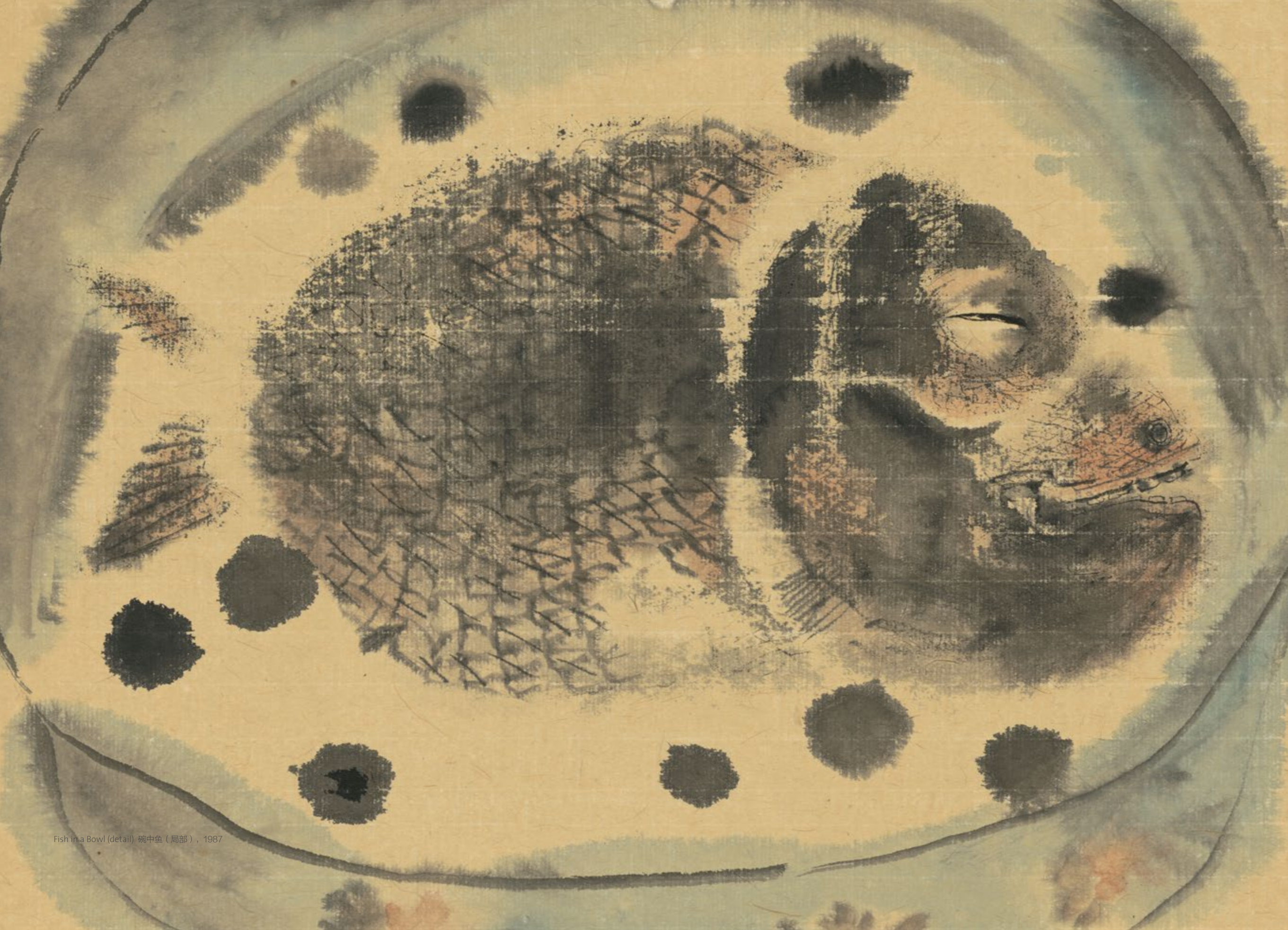
Fish in a Bowl

碗中鱼

1987 | Ink and color on paper 纸本水墨设色 | 41.5 x 46.5 cm [U\_298]







Fish in a Bowl (detail) 碗中鱼 (局部), 1987





# 148 Steamed Piranha

## 清蒸食人鱼

1998 | Ink and color on paper 纸本水墨设色 | 40.6 x 44.9 cm [LJ\_302]



# 149 Observing a Fish

## 观鱼图

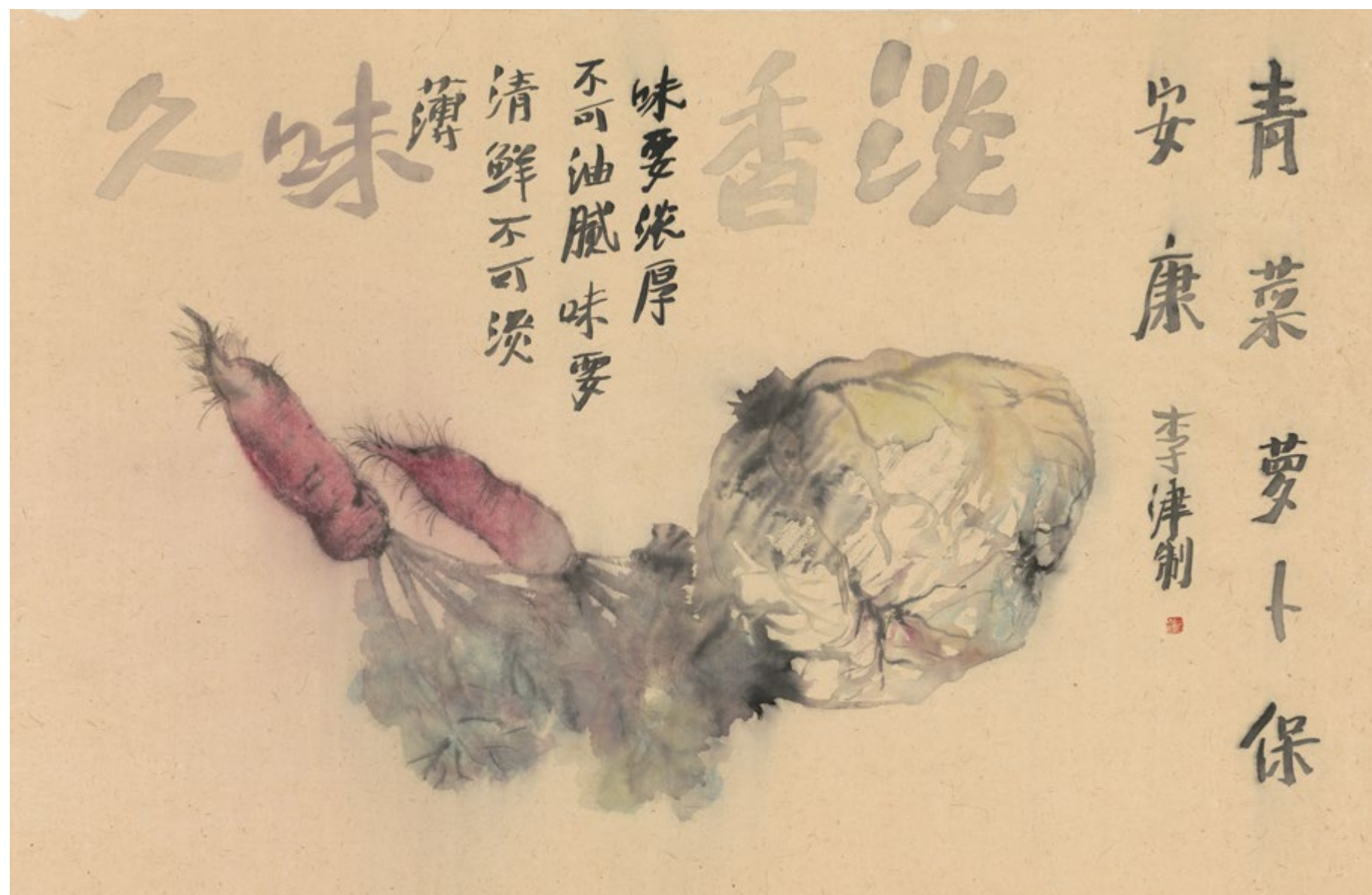
1988 | Ink and color on paper 纸本水墨设色 | 40.5 x 45 cm [LJ\_303]

150

Vegetables for Longevity

青菜萝卜保安康

2006 | Ink and color on paper 纸本水墨设色 | 48 x 76.5 cm





151

Scallion and Pork Belly

葱和红烧肉

2006 | Ink and color on paper 纸本水墨设色 | 76.5 x 48 cm [L\_164]





152

Record of a Night Outing

夜行记

1993-2018 | Ink and color on paper 纸本水墨设色 | 37.5 x 43.5 cm [U\_161]



153

Full Moon in Lhasa

拉萨月圆之夜

1993-2018 | Ink and color on paper 纸本水墨设色 | 37.5 x 43.5 cm [U\_162]



154

Passing Time

闲趣图

1995 | Ink and color on paper 纸本水墨设色 | 50 x 40 cm [L\_290]





155

Idler in Red

山下一闲翁

1997 | Ink and color on paper 纸本水墨设色 | 40 x 50 cm [LJ\_291]



156

The Fifth Nine-Day Period of the Year

五九天

1996 | Ink and color on paper 纸本水墨设色 | 40.5 x 50.5 cm [LJ\_294]





157

Smelling Fragrance, Becoming Fragrance

闻香成香

1995 | Ink and color on paper 纸本水墨设色 | 44.5 x 40.5 cm [LJ\_295]



158

Dreaming of Home

梦乡

1995 | Ink and color on paper 纸本水墨设色 | 40.8 x 50.6 cm [LJ\_296]

159

Pleasures of Fishes

养怡之福

1993 | Ink and color on paper 纸本水墨设色 | 79.5 x 50.5 cm [U\_292]





## 160 Distant Home

家山万里

1995 | Ink on paper 纸本水墨 | 81 x 50.5 cm [U\_293]



161

Idler

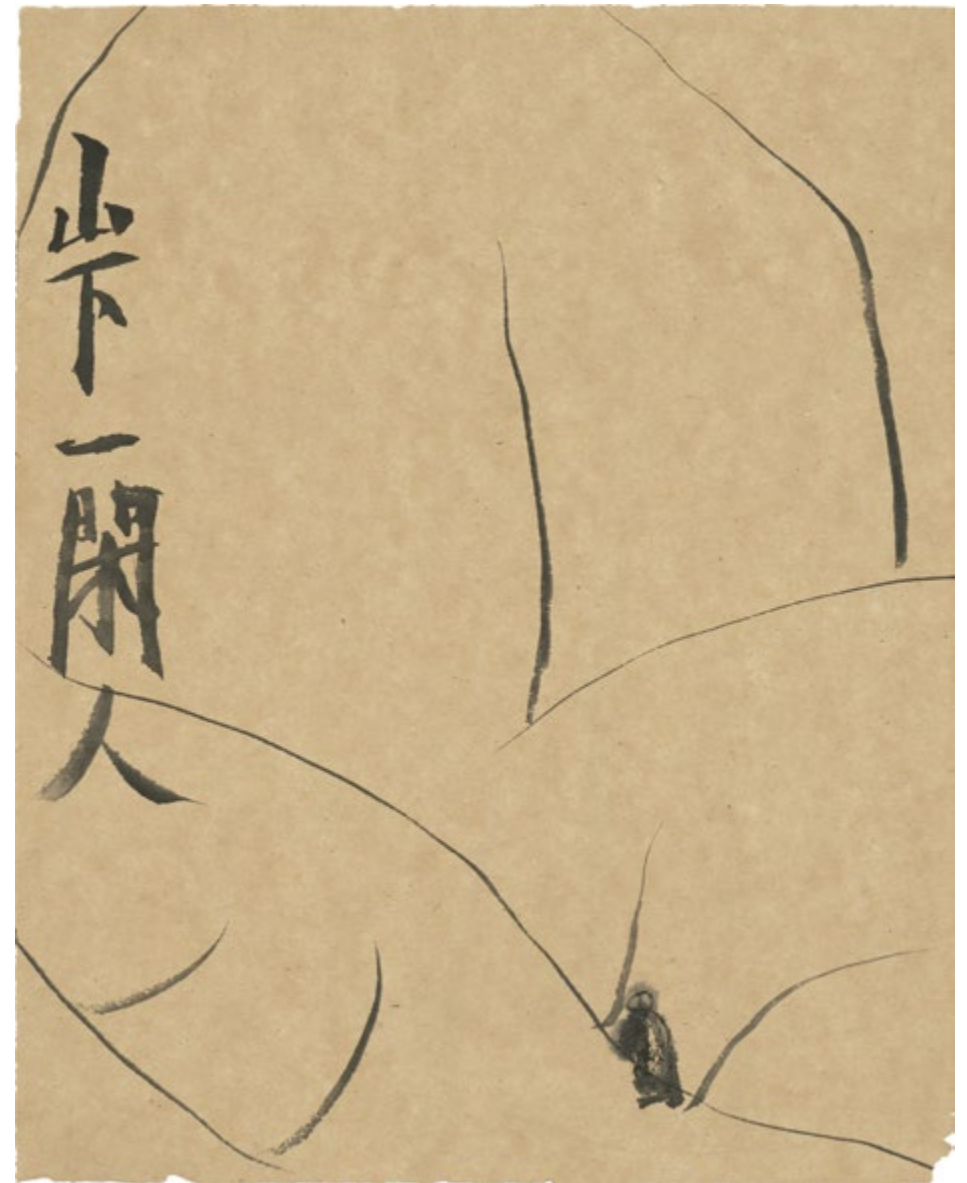
闲人

1993 | Ink and color on paper 纸本水墨设色 | 44.5 x 25 cm [U\_297]





162 Idler in the Wilderness  
山下一闲人  
1996 | Ink on paper 纸本水墨 | 31.5 x 25.5 cm [L\_289]





163

Shitting by a Plant

盆栽旁拉屎图

1996 | Ink and color on paper 纸本水墨设色 | 40 x 50 cm [L\_167]



164

Human Condition

无耐图

1998 | Ink and color on paper 纸本水墨设色 | 41 x 45 cm [L\_349]





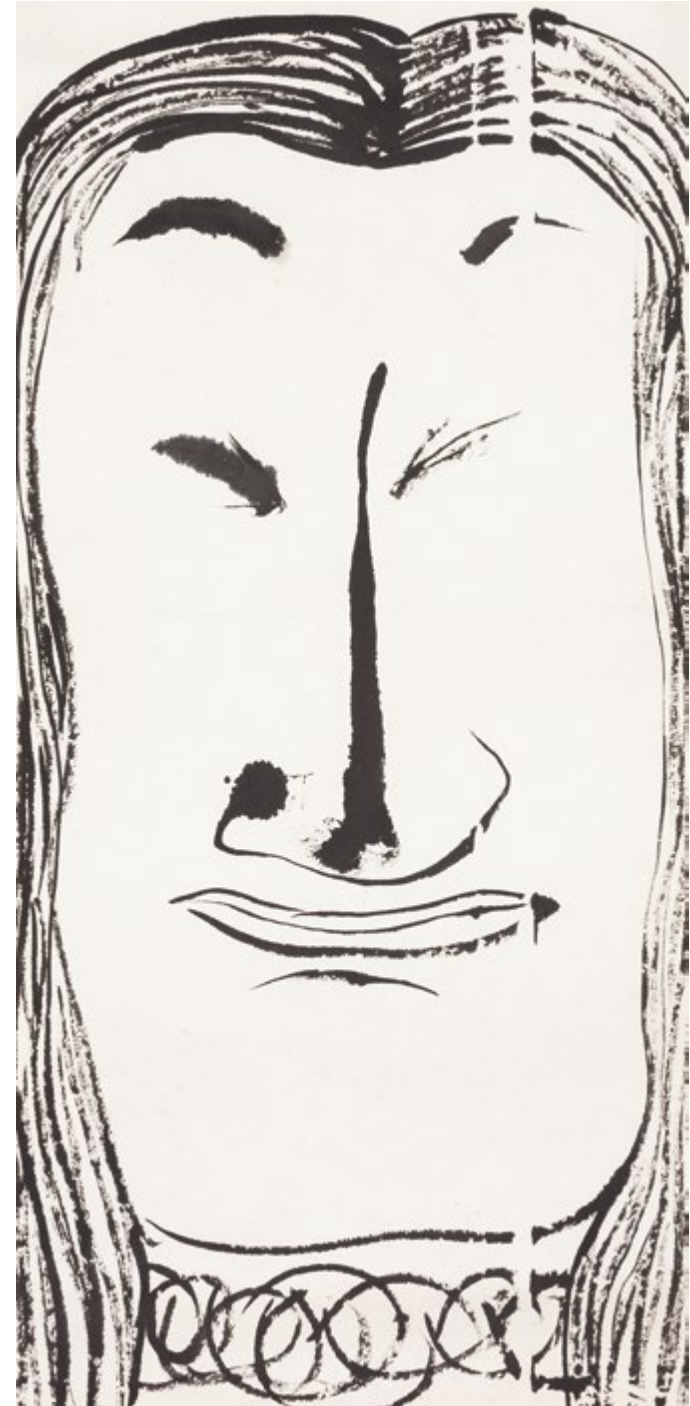
面具 MASK

165

Long-haired Man

长发男子

1988 | Ink on paper 纸本水墨 | 69.8 x 33 cm [U\_189]





## 166 Long-haired Man 2

## 长发男子 2

1993 | Ink and color on paper 纸本水墨设色 | 80.5 x 50.5 cm [LJ\_188]

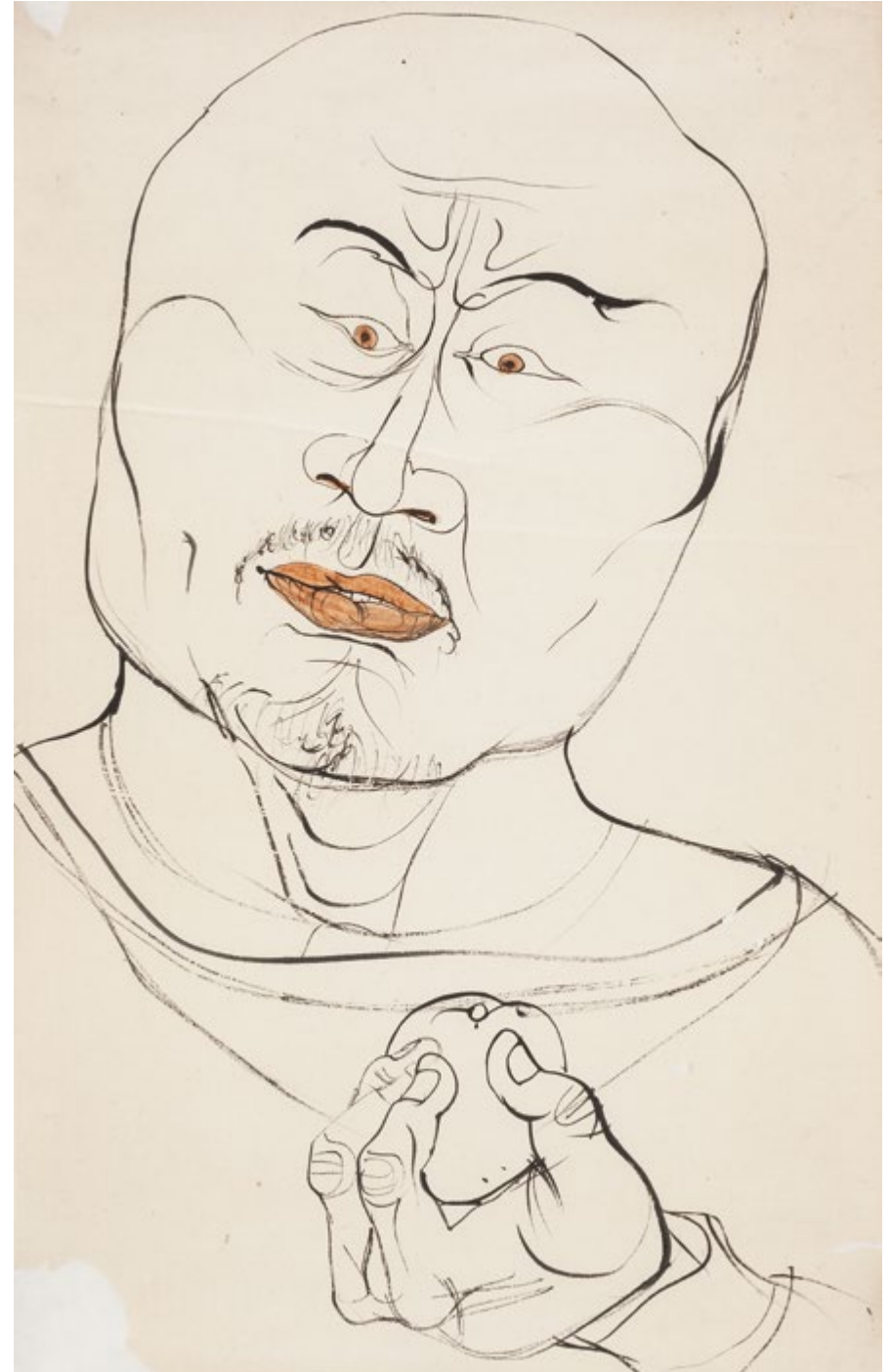


167

Man with a Fruit

线描男子

1993 | Ink and color on paper 纸本水墨设色 | 79 x 50 cm [U\_187]

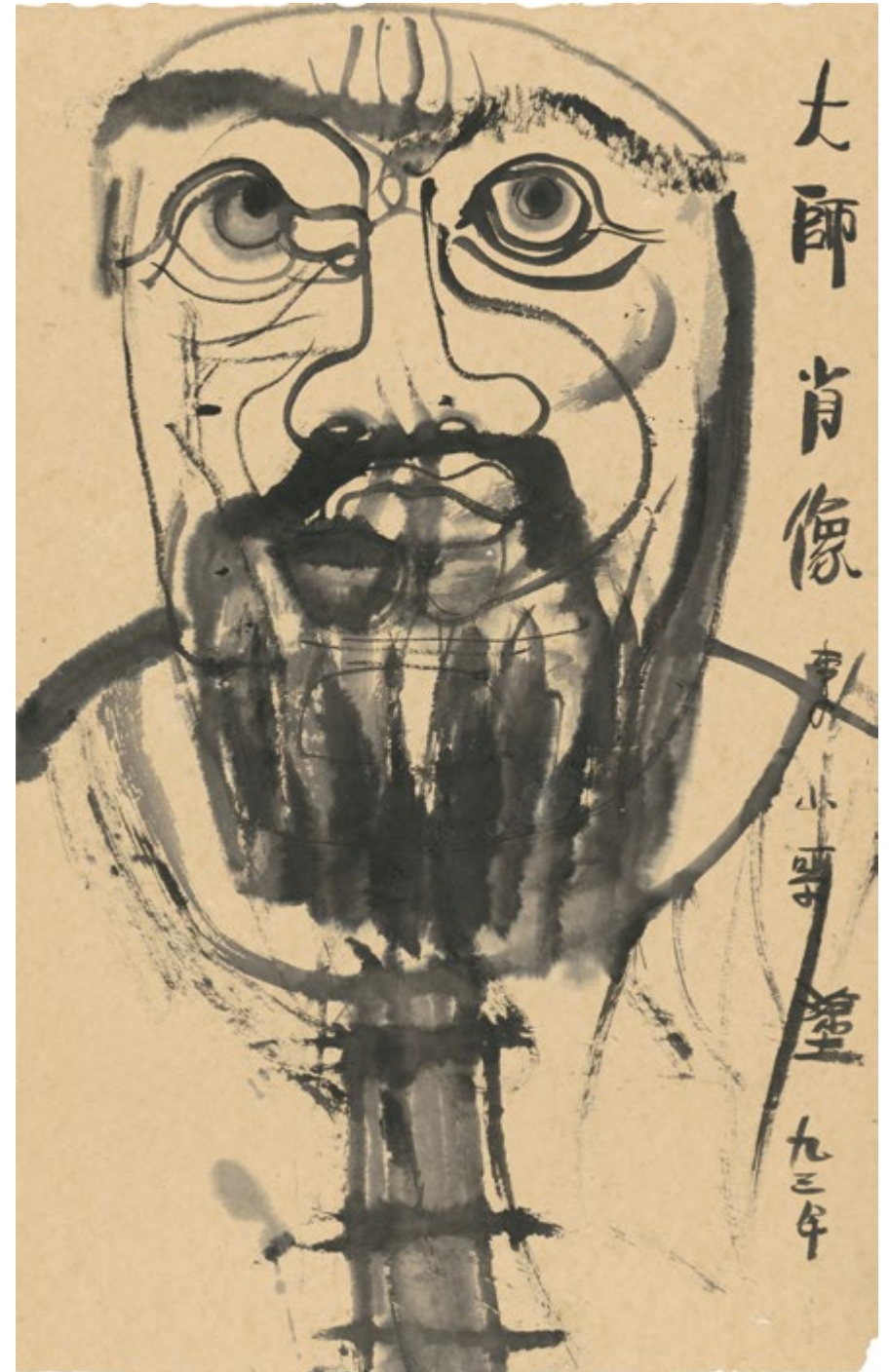




## 168 Portrait of a Grandmaster

## 大师肖像

1993 | Ink on paper 纸本水墨 | 80 x 50.5 cm [U\_314]



169 Seated Meditation  
坐禅  
1993 | Ink and color on paper 纸本水墨设色 | 46.5 x 42 cm [U\_157]





170

Monk

行者

1996 | Ink and color on paper 纸本水墨设色 | 68.5 x 68.5 cm [U\_316]



171

Amorphous Face

模糊的人面

1993 | Ink and color on paper 纸本水墨设色 | 58.4 x 45 cm [U\_317]



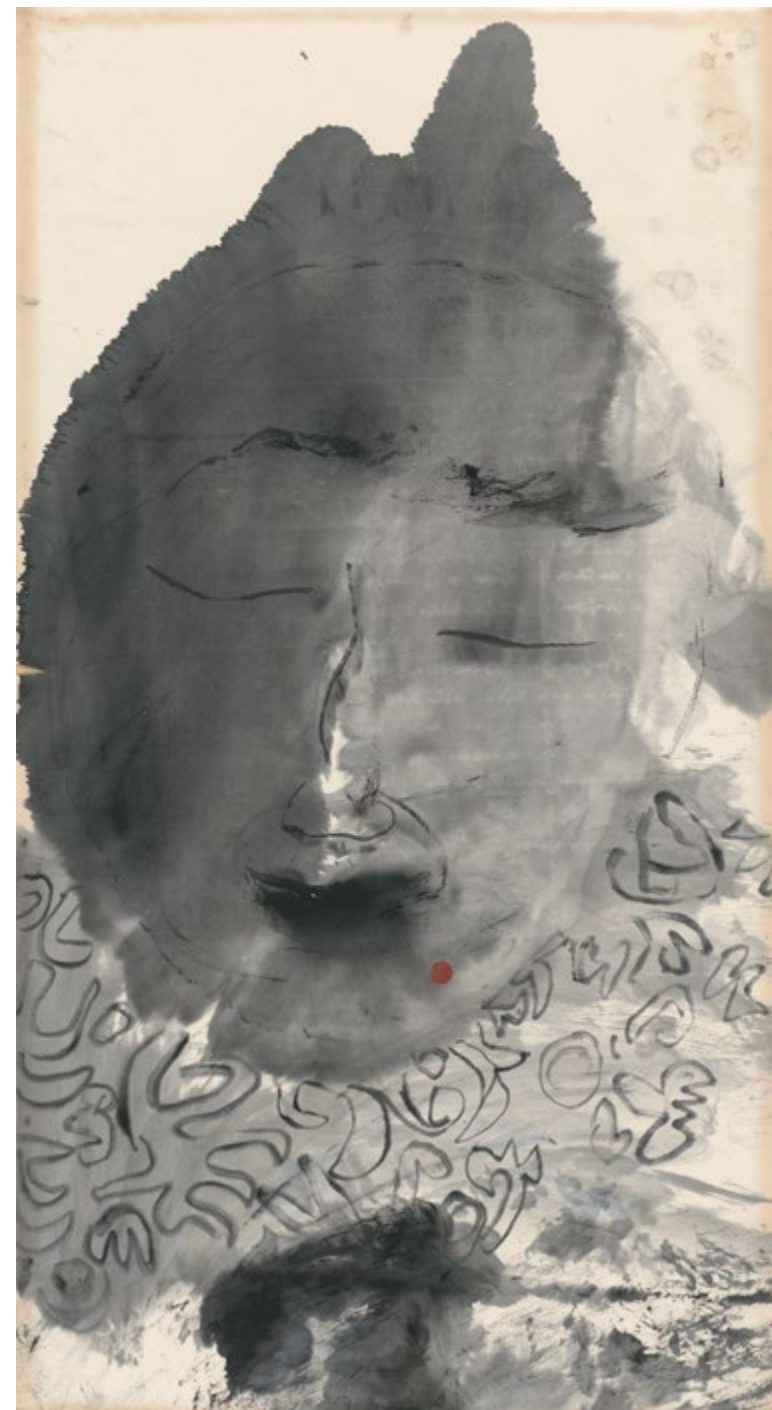


172

Buddha Face

佛面

1993 | Ink on paper 纸本水墨 | 94.5 x 52 cm [U\_315]

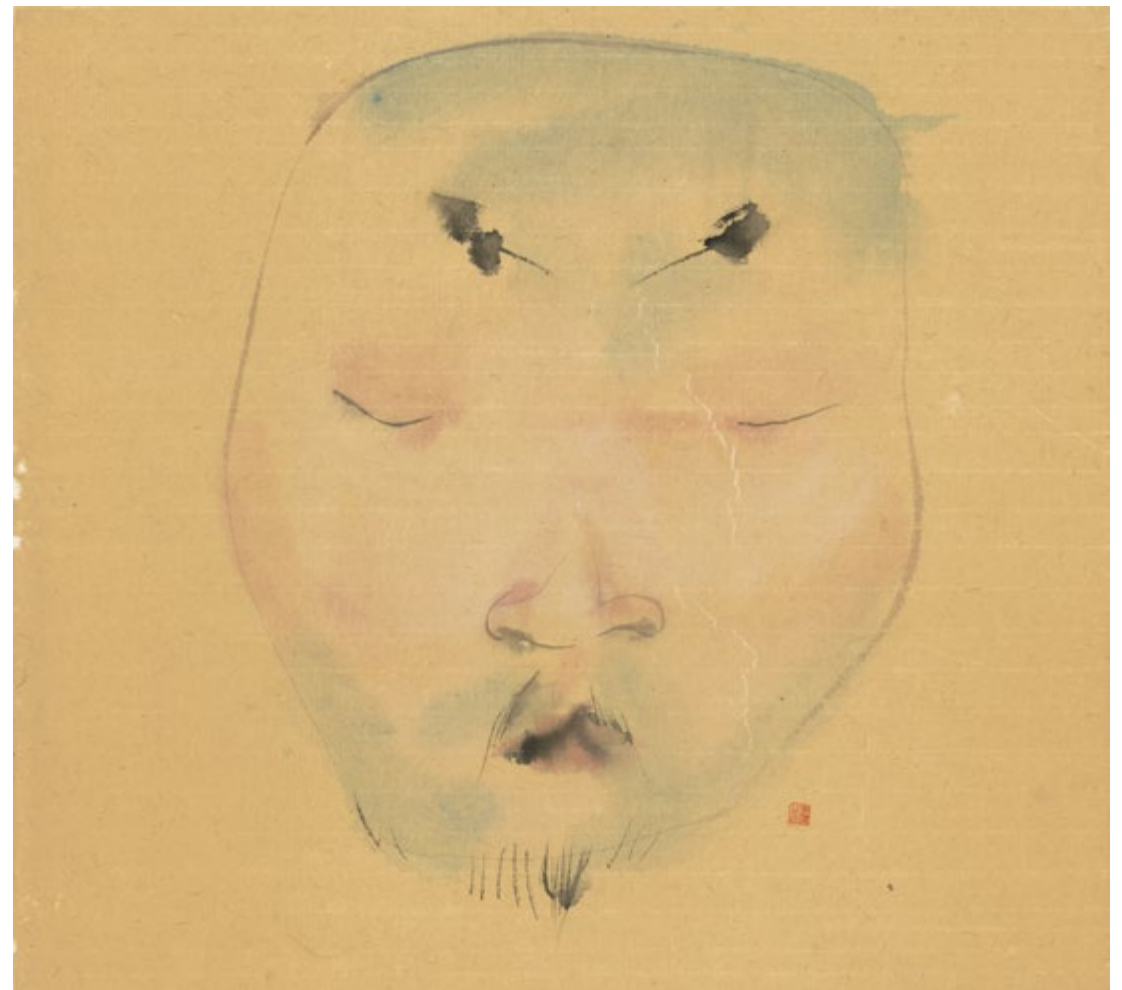


173

Self-Portrait

自画像

1995 | Ink and color on paper 纸本水墨设色 | 41 x 45.3 cm [LJ\_310]



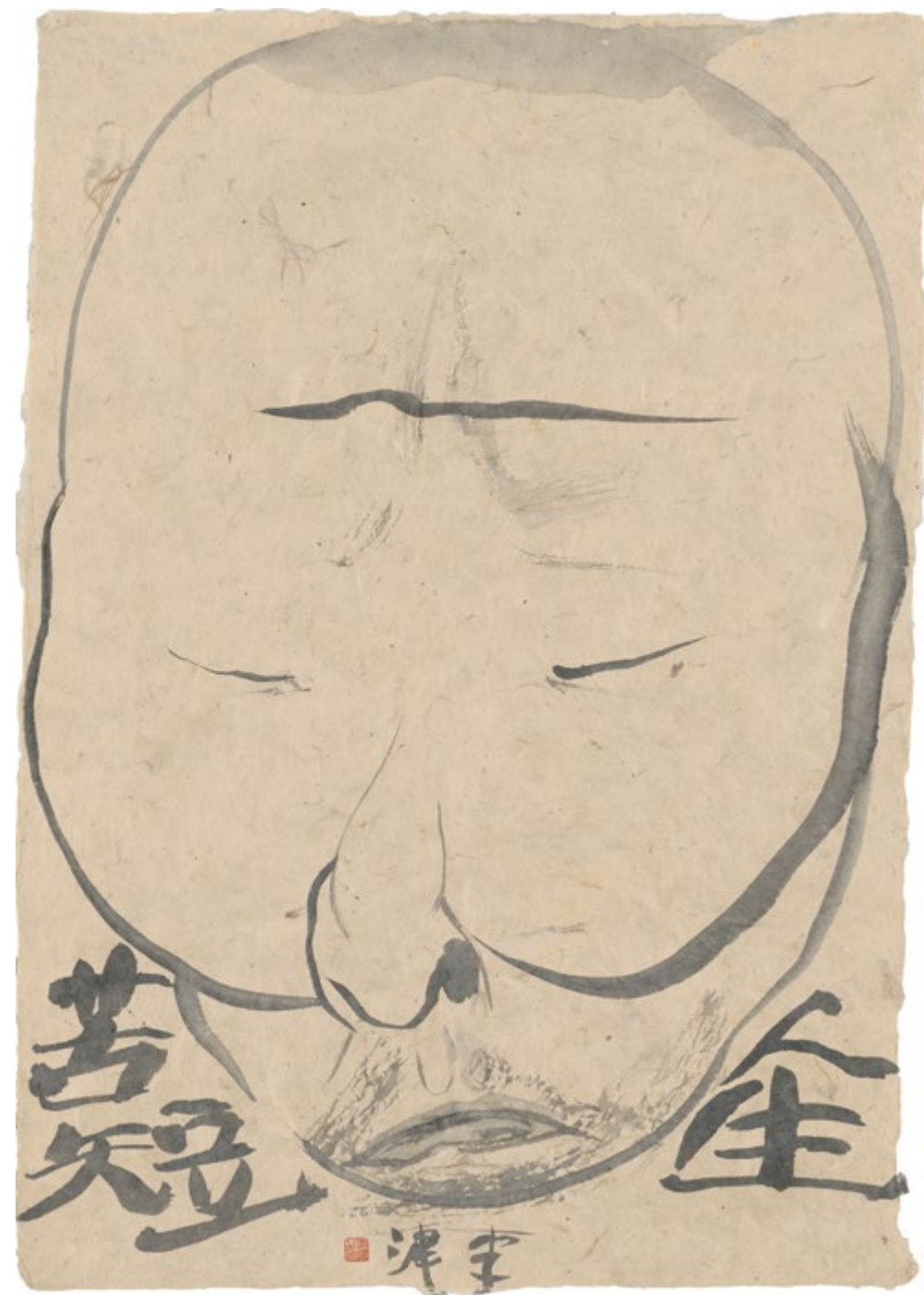


174

Life is Short

人生苦短

1999 | Ink on paper 纸本水墨 | 49 x 35 cm [U\_311]

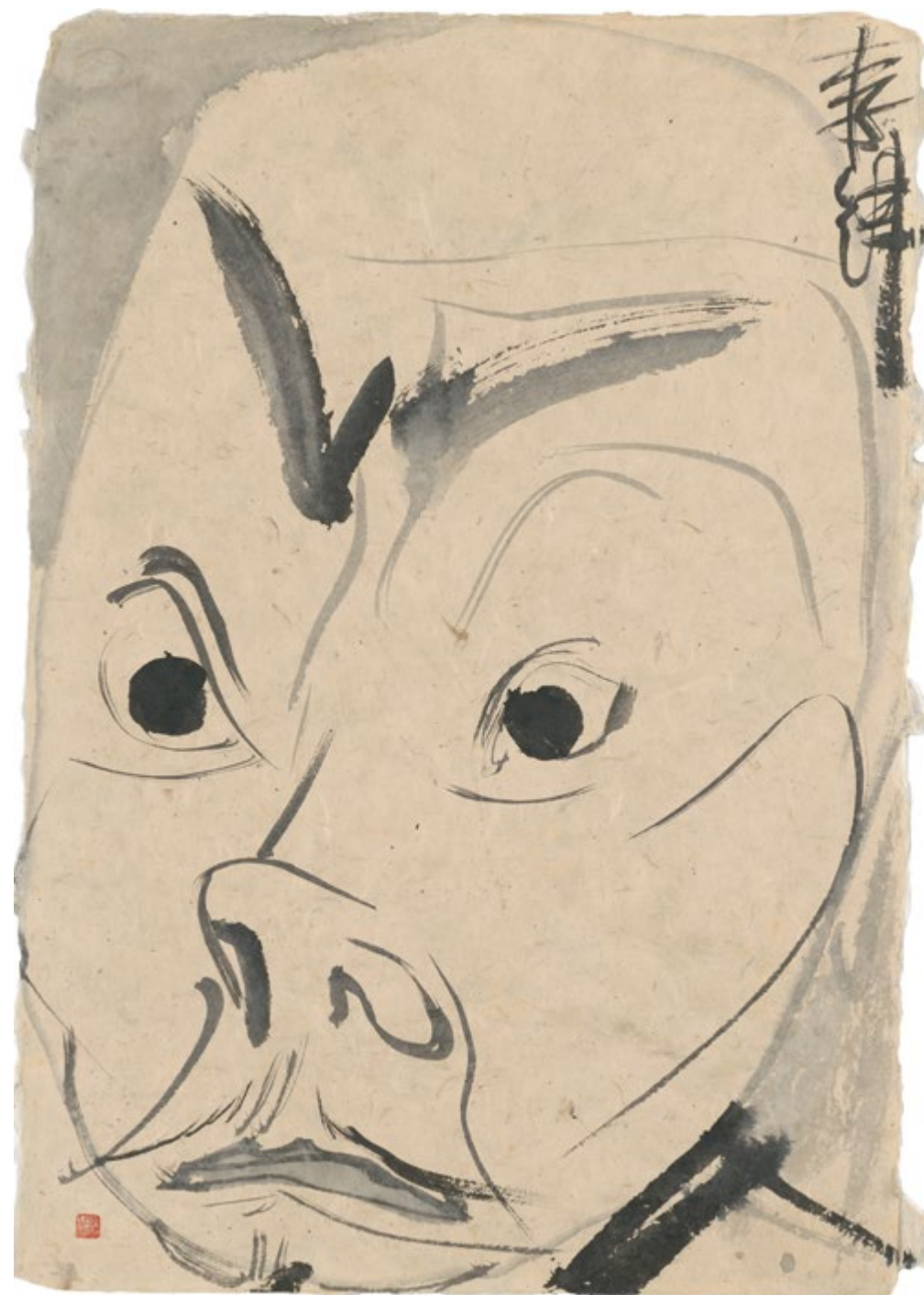


175

Anger

嗔

1999 | Ink on paper 纸本水墨 | 48.5 x 34 cm [U\_312]





176

Golden Blade

金刀

1999 | Ink on paper 纸本水墨 | 49 x 34 cm [U\_313]

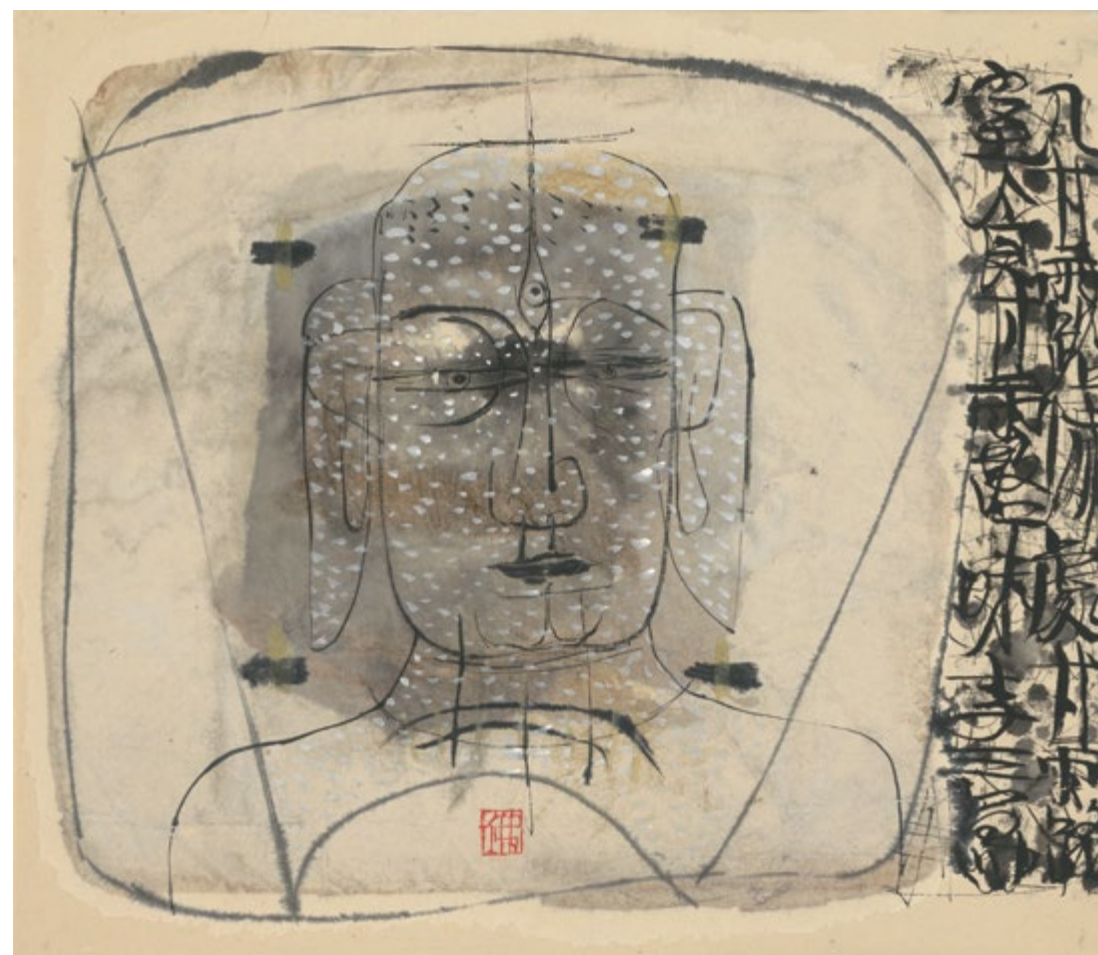


177

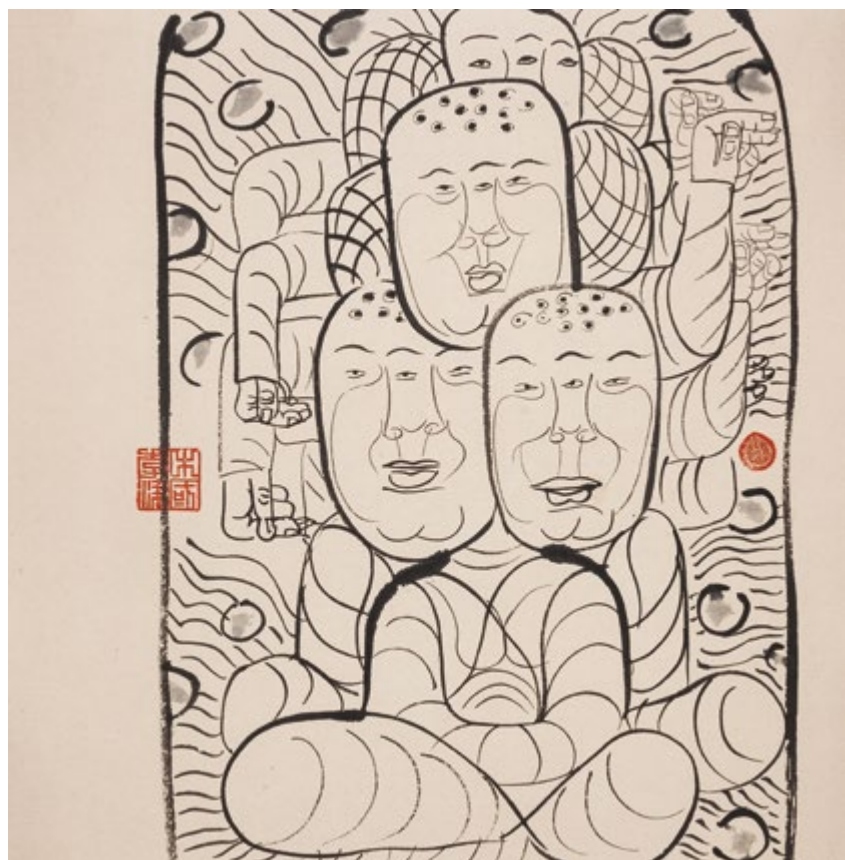
Three-Eyed Buddha Face

三眼佛面

1993 | Ink and color on paper 纸本水墨设色 | 33.5 x 39 cm [LJ\_255]







178

Myriad Monks

众僧

1993 | Ink on paper 纸本水墨 | 34 x 33.5 cm [LJ\_254]



179

Monks

僧人

1993 | Ink and color on paper 纸本水墨设色 | 34 x 34 cm [LJ\_149]

## 180 Mask Dance

## 拉萨跳神

1992 | Ink and color on paper 纸本水墨设色 | 47 x 43 cm [U\_147]





181

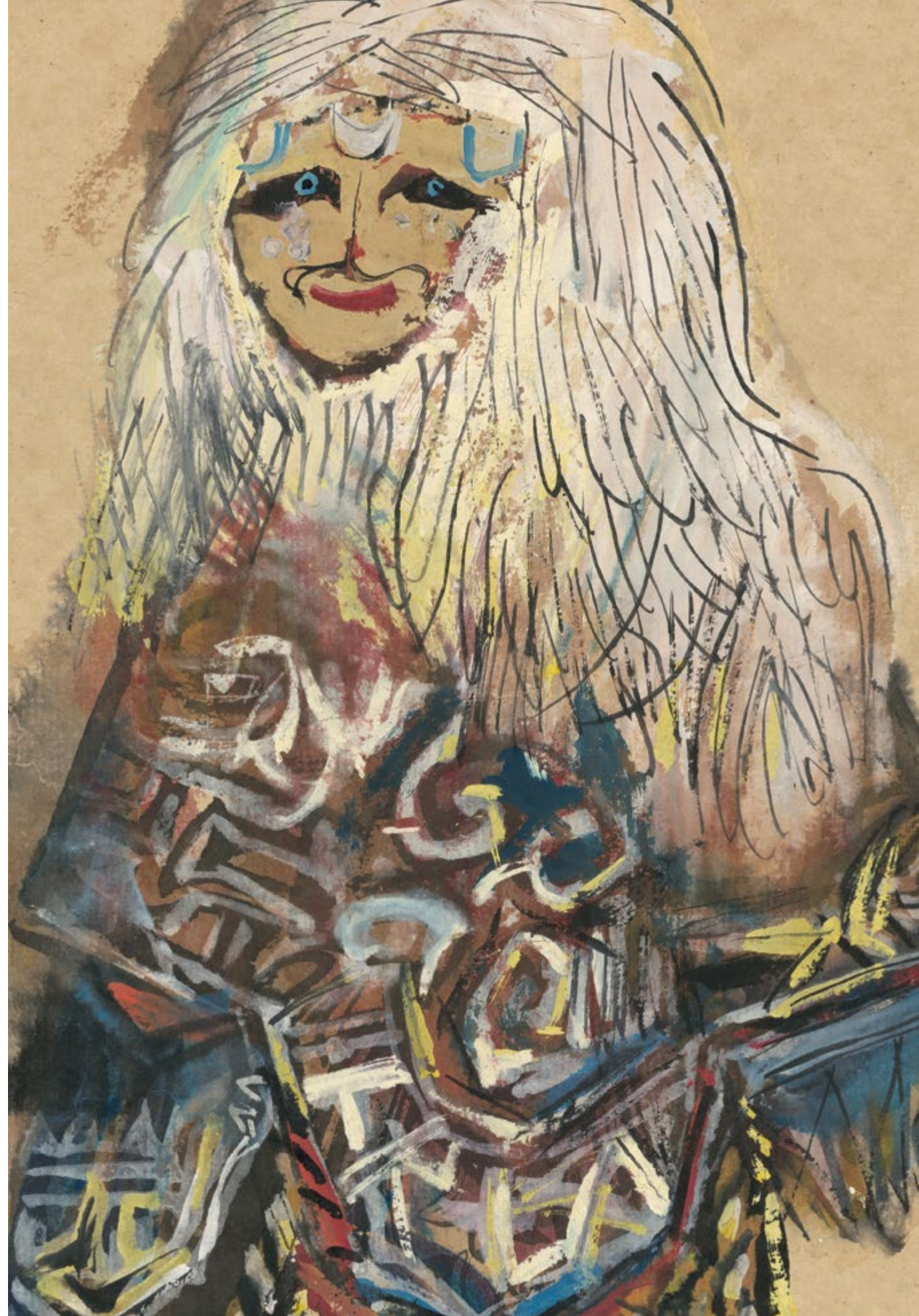
Tibetan Ritual Theater

跳神

1992 | Ink and color on paper 纸本水墨设色 | 47 x 25 cm [LJ\_308]







Tibetan Ritual Theater (detail) 跳神 (局部), 1992

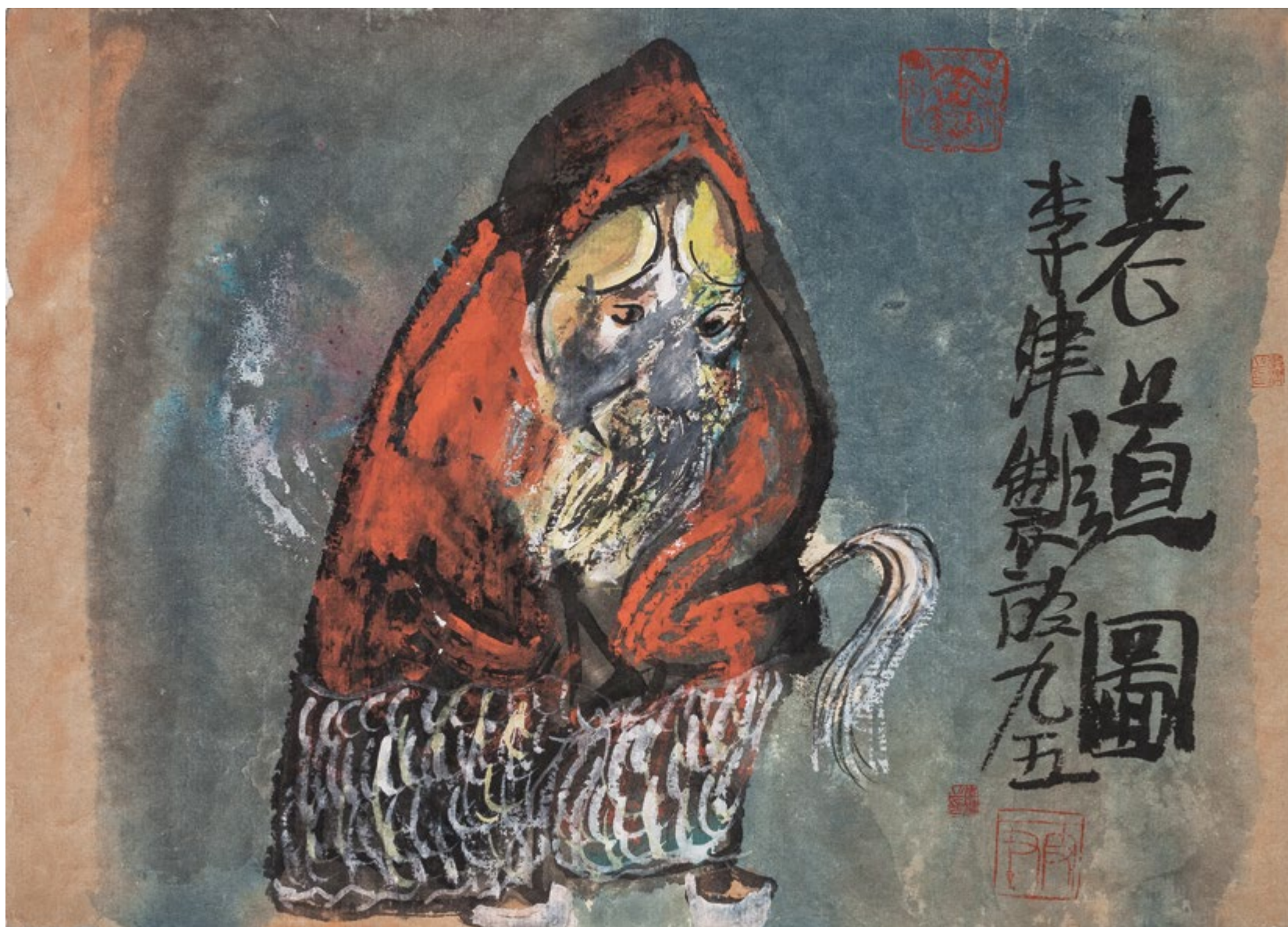


182

Old Adept

老道图

1995 | Ink and color on paper 纸本水墨设色 | 25 x 36 cm [U\_307]





183

Beijing Opera

京剧

1995 | Ink and color on paper 纸本水墨设色 | 50 x 40 cm [U\_305]







Beijing Opera (detail) 京剧（局部），1995



184

Beijing Opera: Painted Face

京剧花脸图

1995 | Ink and color on paper 纸本水墨设色 | 39 x 25 cm [U\_306]





185

Adept of Ninety-Nine Years

老者上九十有道

1996 | Ink and color on paper 纸本水墨设色 | 38.5 x 24.5 cm [LJ\_309]



性与爱 EROS





186 Tibetan Gouache Series: Pregnancy  
 西藏色粉系列－孕

1993 | Gouache on paper 纸本水粉 | 30 x 32 cm [U\_319]



187

New Moon in Lhasa

拉萨新月

1993 | Gouache on paper 纸本水粉 | 35 x 24 cm [U\_346]





188 Entering the Citadel of Dew  
入甘露城  
1993 | Gouache on paper 纸本水粉 | 33 x 33.5 cm [U\_318]





甘露室城

照見五蘊皆空度一切苦厄舍利子  
色不異空空不異色色即是空空  
即是色受想行識

花雲徧滿十方界供  
佛尊法諸菩薩緣  
聞眾及一切天仙以  
明臺過於無邊界



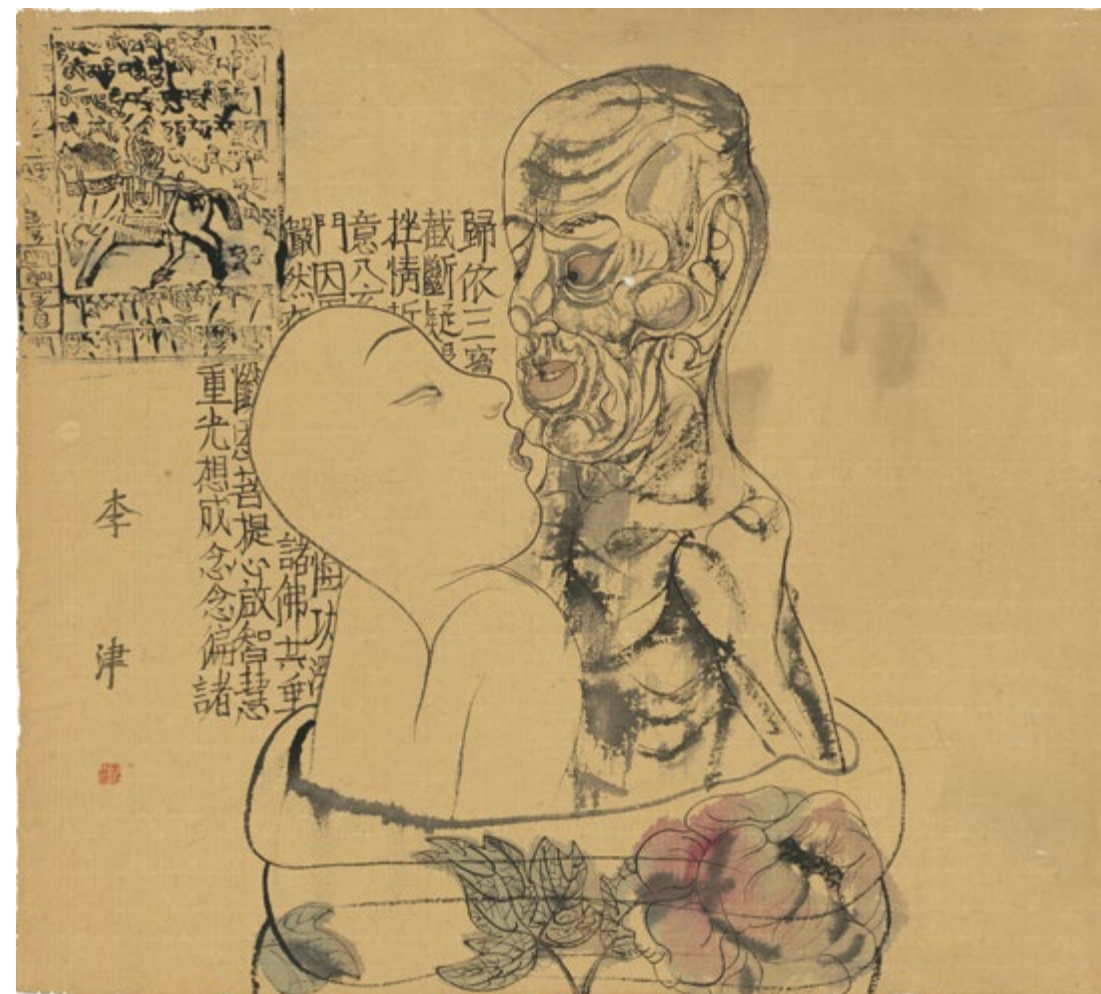


189

Twosome Practice: Flesh and Bone

骨肉双修

1996 | Ink and color on paper 纸本水墨设色 | 40.5 x 44.8 cm [U\_345]





Twosome Practice: Flesh and Bone (detail) 骨肉双修 (局部), 1996



# 190

## Twosome Practice with Red Figures

### 红人双修

1993 | Ink and color on paper 纸本水墨设色 | 88.5 x 96 cm [U\_329]





Twosome Practice with Red Figures (detail) 红人双修 (局部), 1993





191 Twosome Practice: Lhasa

拉萨双修

1993 | Ink and color on paper 纸本水墨设色 | 134 x 68.5 cm [L\_341]







Twosome Practice: Lhasa (detail) 拉萨双修 (局部), 1993



192

Sleeping Buddha

卧禅

1993 | Ink and color on paper 纸本水墨设色 | 83.5 x 96.5 cm [LJ\_339]





193

Nourishment

润泽图

1993 | Ink and color on paper 纸本水墨设色 | 40 x 44.5 cm [U\_337]



194

Old Husband and Young Wife

老夫少妻图

1998 | Ink and color on paper 纸本水墨设色 | 25 x 41 cm [U\_335]



195

Tibetan Gouache Series: Stirrings of Spring

西藏色粉：春意闹

1993 | Gouache on paper 纸本水粉 | 33 x 37.5 cm [U\_321]



# 196 Spring Sleep

## 春眠不觉晓

1997 | Ink and color on paper 纸本水墨设色 | 23.5 x 28 cm [U\_333]







197

Romance

浪漫图卷

1997 | Ink and color on paper 纸本水墨设色 | 41 x 45 cm [LJ\_323]



198

Two Lovers

两相依

1996 | Ink and color on paper 纸本水墨设色 | 68.5 x 69 cm [LJ\_324]

# 199 Romantic Destiny

情缘

1993 | Ink and color on paper 纸本水墨设色 | 93.4 x 95.8 cm [U\_328]







Romantic Destiny (detail) 情缘 (局部), 1993



## 200 Love in Lhasa

## 拉萨之恋

1993 | Ink and color on paper 纸本水墨设色 | 90.5 x 85 cm

\* In a private collection  
\* 私人收藏







## 201 Double Portrait

### 二人合影

1996 | Ink and color on paper 纸本水墨设色 | 40.5 x 44.5 cm [U\_344]



## 202 Husband and Wife

### 夫妻图

1995 | Ink and color on paper 纸本水墨设色 | 41.7 x 46 cm [U\_325]

## 203 She

她

1993 | Ink and color on paper 纸本水墨设色 | 42 x 47 cm [U\_326]





204

Liang Enjoying the Breeze

小梁纳凉

1994 | Ink and color on paper 纸本水墨设色 | 49 x 39 cm [U\_327]







Liang Enjoying the Breeze (detail) 小梁纳凉 (局部), 1994



# 205

## Traces of a Butterfly

### 蝴蝶影踪

1998 | Ink and color on paper 纸本水墨设色 | 40 x 44.5 cm [U\_340]





## 206 Blossoming in the Sun

### 向阳花儿开

1998 | Ink and color on paper 纸本水墨设色 | 42 x 45.5 cm [U\_320]



## 207 When A Flower Blooms

### 花开有时

1993 | Ink and color on paper 纸本水墨设色 | 40.8 x 44.5 cm [U\_334]





When A Flower Blooms (detail) 花开有时 (局部), 1993



## 208 Nourishment: Banana Leaves

### 润泽清凉：蕉叶

1997 | Ink and color on paper 纸本水墨设色 | 44.5 x 40.5 cm [U\_338]



## 209 Full Bloom

### 繁花盛开

1997 | Ink and color on paper 纸本水墨设色 | 40.5 x 44.5 cm [U\_343]





## 210 Nightmare

噩梦

1995 | Ink and color on paper 纸本水墨设色 | 40.5 x 44.5 cm [U\_336]



## 211 Idle Chatter

闲聊

1995 | Ink and color on paper 纸本水墨设色 | 25 x 31 cm [U\_342]



212

Miss Xiao'er

小二姐

1996 | Ink and color on paper 纸本水墨设色 | 46 x 42 cm [U\_332]



213

Feeding

食

1993 | Ink and color on paper 纸本水墨设色 | 46 x 42 cm [U\_331]



214

Aging Beauty

红颜老

1996 | Ink and color on paper 纸本水墨设色 | 45 x 40.5 cm [U\_348]



215

Intimacy

相依图

1995 | Ink on paper 纸本水墨 | 46 x 20.5 cm [U\_322]





## 216 Alone in the Depths of Passion

情至深处人孤独

1992 | Gouache on paper 纸本水粉 | 34 x 34 cm [U\_330]





Alone in the Depths of Passion (detail) 情至深处人孤独 (局部), 1992



CHRONOLOGY

**1958** | Born to a cadre family on the west bank of Tianjin's Hai River. His father, Lu Tong (Li Yinpei) and mother, Ding Su (Ding Guoxiu), both studied at Beijing Normal University in the 1940's. His father had served as general branch secretary of the university's underground Communist Party. After the Nationalist Government issued a warrant for his arrest, he fled with Ding to the Jin-Cha-Ji Liberated Zone. After the communist takeover of Tianjin, Li Jin's parents settled in the city for work, his mother eventually giving birth to three sons and a daughter. Li Jin, their third child, was often called "Li San [Li number three]." He is raised by his grandmother, becoming deeply attached to and influenced by her. She serves as his first artistic model.

**1962** | Performs at a welcoming gala for the Vietnam Central Bureau of Statistics at the Tianjin Bureau of Statistics, reciting Mao Zedong's poem “The Long March.”

**1964** | An influential childhood event occurs when a young Li Jin, out of fear, refuses to kill a large rat, disappointing his mother. His mother forces him to bury the still-breathing rat in a ditch some hundred meters away. He still fears rats to this day.

**1966** | Begins schooling at the Primary School Attached to Tianjin No. 22 Middle School. The Cultural Revolution breaks out that year. His parents are attacked, and the family's house raided. Traumatized, Li Jin becomes isolated and descends into destructive behavior. He begins to learn to care for himself and to avoid fatty meat.

**1967** | Travels with his brothers Li Jing and Li Ping to Beijing to seek temporary refuge at the home of their uncle Yu Min, "father of China's hydrogen bomb," who will go on to win the 2015 National Highest Science and Technology Award, China's highest scientific honor.

**1968** | Elder brother Li Jing travels to Inner Mongolia to join a work brigade. Their parents are released from detention (in period parlance, the “cowshed”).

**1970** | His parents are rehabilitated and enter a reeducation camp. On a visit to his parents with his brother, Li Jin runs around the fields. Mistaking a manure pile for a hill, he jumps in and later cleans off in the Fengchan River.

**1971** | Joins the Propaganda Team of the Tianjin Nanhai Road Middle School. Encouraged by art teacher Zhang Runqing, Li Jin begins making sketches and watercolors and meets fellow students Kong Qian and Wu Zuguang. He studies propaganda painting and copies pictures of party leadership and other propaganda images. At the home of classmate Xia Yan, he encounters the *Collected Works of Ilya Repin* and is filled with awe. In the same year, Lin Biao dies in a plane crash in Mongolia. Li Jin is astonished and begins to grow skeptical of politics.

**1974** | Begins studying fabric dyeing at the Tianjin Academy of Applied Arts. At Beijing's White Pagoda, he meets his aunt Zhou Sicong and his uncle Lu Chen for the first time. Deeply impressed by his aunt's artworks *Green Pine at Mount Changbai* and *New Road in the Mountains*, he grows interested in Chinese painting, receiving instruction and assistance from his aunt.

**1977** | After graduating from the Tianjin College of Crafts and Arts, Li Jin is assigned a position at the Dean's office of the Tianjin Academy of Fine Arts. Under the influence and guidance of his aunt Zhou Sicong, Li Jin begins creating ink studies and eagerly reads the Chinese and foreign art catalogues in the library.

**1978** | Joins Shi Guoliang and Wang Yanping on a trip to Beijing's Yanqing Mountain Area for life studies. Shi Guoliang provides instruction on figure painting in ink, and they interact with local peasants.

**1979** | Gains admission into the Chinese Painting Department at the Tianjin Academy of Fine Arts (TAFA). As a student he begins to follow the conceptual “new wave” and to deviate from realism. At first, he admires the work of seminal Chinese reformist Jiang Zhaohe but later comes to prefer the Italian modernist Amedeo Modigliani. His grandmother passes away—this is Li Jin's first experience of death.

**1980** | Joins Song Yongping on a trip to She County, Hebei Province, for life studies. While there, he creates many sketches and enjoys the simple ways of the mountain people. On his way home, he stays with his aunt in Handan and meets Fang Lijun for the first time.

**1981** | Travels to Dunhuang, where he spends three months studying the Mogao Grottoes and visiting ancient cultural sites in the region. While in Dunhuang, he copies

the mural *The Hungry Tigress*. At Labrang Monastery in southern Gansu, he is profoundly impressed to see his first Tibetan Buddhist temples, lamas, pilgrims, and nomads. He begins to yearn for Tibet.

**1982** | Returns to Dunhuang, southern Gansu and Sunan County with Yan Binghui, and to the old revolutionary zone of Taihang with teacher Lu Yunsuo.

**1983** | Creates *Chimney Smoke* and other works based on Tibetan life as his graduate thesis. Upon graduation, Li Jin joins the faculty as an instructor. He successfully applies to become a Tibet-aid cadre.

**1984** | Teaches at the Tibet University Art Department in Lhasa for one year. During his time in Tibet, the artist visits the northern grasslands, Lhoka Prefecture and other places on the plateau, visiting many temples, observing a sky burial, and is deeply moved by the natural environment and religious atmosphere. As his views on life changes, his customary frown becomes a broad smile. Following intuition alone, he paints the *Tibet Series* of ink paintings. *Moon River*, a collaboration with Li Yanping, is selected for the exhibition *Chinese Youth in Progress*. His favorite book is Gabriel Garcia Marquez's *One Hundred Years of Solitude*, his favorite drink barley liquor. He begins to love eating meat.

**1985** | Returns to the Chinese mainland. He Jiaying recommends his works to Yu Qiping of the periodical *Jiangsu Pictorial*, which publishes an article on the artist. Li Shinan discovers Li Jin's works and invites him to take part in the *Invitational Exhibition of New Works of Chinese Painting* in Hubei Province. This is one of the most important exhibitions of the 1980s and is covered by CCTV, China's state broadcaster. In the same year, Li Jin moves south, enrolling in an advanced studies program at the Nanjing Institute of Arts, affectionately known as Cucumber Garden. He enjoys life in Nanjing, and his painting style begins to change. Instead of the yaks of northern Tibet, he begins to paint the maidens of the Jiangnan region. He comes under the influence of his good friend Zhu Xinjian. He still remembers the *dapaidang* "street food" stalls at the Institute's cafeteria.

**1986** | Co-curates and participates in the exhibition *Tianjin Academy Four Artist Exhibition*, which makes waves in the Tianjin art scene. On the opening day, Li Jin and Yan Binghui's dormitory catches fire, burning a portion of the artworks.

(See Gao Minglu's *History of Chinese Contemporary Art*)

**1987** | Creates the copper engraving *Woman and Flower* and begins the *Halo* series of paintings in the *gongbi* manner.

**1988** | Travels to Huangshan for the "Modern Art Research Symposium." During the conference, the artists get into a fight with locals. Blood is shed, and his good friend Song Yonghong is wounded. Witnessing the artists' incomprehensible hostility, Li Jin grows disillusioned with the New Wave movement.

**1989** | Li Jin's works are featured in the *China / Avant-Garde* exhibition at the National Art Museum of China. He does not attend the opening.

**1990** | Invited by Villanova University in Philadelphia to mount an exhibition and give lectures. His visa application is denied on the mistaken assumption that he intends to immigrate. Li Jin is unable to attend the April opening. In June, Li Jin is featured in the exhibition *Modern Chinese Ink Painting* at Setagaya Art Museum, Tokyo, curated by Li Xianting. He travels to Qinghai Province and then across the Tanggula Mountains into Tibet with photographer Mo Yi, creating roughly 50 abstract ink paintings along the way. His favorite music is Chopin's piano concertos.

**1991** | Takes up residence at 39 Boluocang Hutong in Beijing's Xicheng District. This is a very old house with weeds growing out of the roof tiles, paper pasted over the windows, and a makeshift column used to hold up the doorframe. A jujube tree grows in the courtyard. Here he creates a number of Beijing-themed paintings, including *Washing Hair and Bathing*. He frequently interacts with the Yuanmingyuan painters, such as Fang Lijun and Liu Wei. *Li Jin and Chang Gong Exhibition* takes place at the Beijing Music Hall Art Gallery.

**1992** | Returns to Tibet. While living in Lhasa, he raises two dogs. Grass grows in the courtyard, and there is ample light in his studio. His life is very relaxed. He often strolls by the Lhasa River at dusk. This year, he travels with Yao Yuzhong to the uninhabited area in northern Tibet. They hitch rides on mining trucks to Wenbu Township, sleeping under the stars along the way. The scenery is majestic. Tibetan gazelles and wild donkeys roam nearby. He has never seen skies so blue or red.



**1993** | In Lhasa, he creates *Practicing on the Plateau*, a painting in Chinese polychrome *gongbi* style on canvas, along with a large number of ink paintings. Having sworn never to sell a painting in Lhasa, he depends on Chang Gong and others for financial support.

**1994** | With Chang Gong, rents a room in Madame Zhang's house at 12 Shaluo Hutong in Beijing's Dongcheng District. When not working, the two often stroll along Houhai Lake, shop at the morning markets, and visit friends. It is a good life. In October, he is featured in the exhibition *Five Artists from the Tianjin Academy*, held at CAFA Gallery.

**1995** | Returns to Tianjin, where he completes the *Eaters* series. His works are featured in the exhibition *Six Mainland Figurative Ink Painters*, held in Singapore by Chua Soobin. Holds the solo exhibition *Flowers Beyond the Wall—Li Jin Ink Paintings* at Hanmo Gallery, Beijing.

**1996** | Zhou Sicong dies suddenly on January 12, plunging Li Jin into a state of profound grief. White flowers unexpected bloom on the asparagus fern at his home, surviving through the year. Soon afterwards, he receives the sad news of Li Laoshi's suicide, another blow to his heart. He feels helpless beyond words. In April, he is featured in the *1996 Fifteen Artist Exhibition* at the China Academy of Art. In September, on the introduction of his friend Chen Qingqing, he holds a solo exhibition in Vienna, Austria. In October, he takes part in a touring exhibition of three Chinese ink artists at various museums in Germany. An exhibition of his color paintings is held at Hanshi Gallery in Beijing.

**1997** | Travels to Singapore in January for the exhibition *Hanmo Qingjing*. Participates in *The Flowering Field*, an exhibition of modern ink painting co-organized by Luen Chai Curios in Hong Kong and Kaikodo Asian Art in New York. Participating artists include Jia Youfu, Tian Liming, and Chen Ping. In July, Li Jin is featured in the *China Art Exhibition—Contemporary Chinese Painting* held by the Ministry of Culture at the Shanghai Library. In October, he is featured in *Eight Ink Painting Masters—Hanmo Spring-Summer Exhibition* at the Shanghai Exhibition Center.

**1998** | Featured in the January exhibition *Chinese Painters Academic Invitational* held at the National Art Museum of China. Li Jin's father dies in February. In March, he is interviewed by a CCTV program on art and artists. He participates in *Star of the*

*Century—Biennial of Chinese Art* at the Art Gallery of Ontario in Canada, and at the exhibition *Miaoyue Suyuan—Paintings by Li Jin and Lei Ziren* at Hanmo Spring-Summer Gallery in Beijing. At this exhibition, Li Jin is chosen by Courtyard Gallery to hold a solo exhibition.

**1999** | In January, participates in the exhibition and symposium *Existence and Expression*. In June, he participates in his second joint exhibition with Chang Gong at the Beijing Music Hall Art Gallery. In September, he participates in and curates the exhibition *Dialogue 1999* hosted by the Tianjin Teda Contemporary Art Museum and held at the Beijing International Art Center. At the end of the year, his first monograph is released. His son Li Lang is born. Begins to experiment with combining calligraphy and painting.

**2000** | Travels with Chang Gong to Sweden for a solo exhibition of his work at the Lars Bohman Art Gallery. In Sweden, he is impressed by its tranquil environment, clean streets, mysterious forests, clean waters, and strange alcoholic beverages. He has a romance with a Swedish painter in Stockholm, and makes a short trip to Denmark. He is featured in *Dream—Contemporary Art of China* at the Great Atlantic Gallery in London, and begins participating in exhibitions at Courtyard Gallery in Beijing.

**2001** | Ray Hughes of Ray Hughes Gallery visits Tianjin. Li Jin begins a long friendship with a British painter who accompanies him. Li Jin holds a solo exhibition at Ray Hughes Gallery in Sydney, but owing to his fear of flying is unable to attend the opening. All of the works in this exhibition are sold. In autumn, he holds a solo exhibition at Courtyard Gallery in Beijing and begins collaboration with Meg Maggio and her team. Rents a residence at Changping Shangyuan, on the outskirts of Beijing, officially beginning his life as a “Beijing drifter.”

## 2002

Participates in the exhibition *Chinese Art* at the Museum Küppersmuhle in Duisburg, Germany. During the 2002 World Cup in Korea and Japan, he takes part in the exhibition *Chinese and Korean Contemporary Art* at the National Museum of Contemporary Art and mounts a solo exhibition at Lee Dong Jae Gallery in Seoul. He travels to Chengdu for the Chengdu Biennial, accompanied by Ma Junqing. While there, he parties wildly with Zhu Xinjian, Fang Lijun, Song Yonghong, and others, sleeping only three hours a day.

**2003** | Travels to the United States with Meg Maggio for the exhibition of his 18-meter scroll, *A Feast*, at the Seattle Art Museum. It is displayed alongside a work by Wen Zhengming from the museum collection. This is the museum's first solo exhibition of a contemporary Chinese artist. While in Seattle, Li Jin visits important art collectors and gives lectures, including at the University of Washington. In SAM's storage, he views works by the Chinese masters Shitao, Wen Zhengming, Bada Shanren, Emperor Huizong, and Ma Yuan up close. His brother and sister visit the exhibition from Philadelphia and Canada. The siblings enjoy a reunion in this beautiful seaside city. The National Art Museum of China acquires *Eat Drink Man Woman*.

**2004** | *Asian Art News* of Hong Kong publishes a feature article on Li Jin. He holds a solo exhibition at Courtyard Gallery. He attempts his first long handscroll of floral and figural subjects. He publishes the monograph *Li Jin*.

**2005** | Begins work on the *Garden* series and holds a solo exhibition in San Francisco, followed by solo exhibitions in Thailand, Germany, and Singapore. *An Enormous Energy is Right By Your Side*, a biography of Li Jin by his TAFE classmate Song Yongping, is published by People's Fine Art Publishing House. The book *23 Chinese Painters—Li Jin* is published, marking the beginning of a close friendship with Huai Yi.

**2006** | Holds the exhibition *Works by Li Jin and Wu Yi* at CAFA Museum together with his good friend Wu Yi. The exhibition features a single work by each artist and receives an enthusiastic response. Holds solo exhibitions at Ray Hughes Gallery in Sydney and Art Scene China in Shanghai. The book *Good Painters Series—Li Jin* is published. In autumn, Li Jin travels with friends to Germany for the opening of his solo exhibition. He becomes close to Peter and his family. In Aschaffenburg, he begins experimenting with representing European scenes in ink. He stays for a while in the Black Forest, where he creates the scroll *Travels in Germany*. In December, he is featured in *China Art Today* at the National Art Museum of China.

Sheng Hao, curator of Chinese art at the Museum of Fine Arts, Boston, visits Li Jin in Tianjin, and invites him to take part in *Fresh Ink: Ten Takes on Chinese Tradition*, a joint exhibition of ten contemporary Chinese artists (the others being Liu Dan, Qin Feng, Xu Bing, Liu Xiaodong, Yu Hong, Li Huayi, Zhang Hong, Qiu Ting, and Zeng Xiaojun). Each artist is to select one artwork from the museum's rich collection and interprets it through contemporary eyes, creating a dialogue between ancient and contemporary.

**2007** | Holds a solo exhibition at Haines Gallery in San Francisco in January. His solo exhibition at Artside Gallery, Seoul, opens in March. In April, he is interviewed on Australian television. From May and July he lives and paints on the outskirts of Changsha, Hunan, experiencing the local life. Each morning he strolls by a lotus pond, and each evening, following a meandering mountain path, he arrives at the home of the village chief for dinner. He is featured in the first Art Changsha. He holds a solo exhibition at Yibo Art Gallery in Shanghai.

In autumn, the Museum of Fine Arts, Boston, arranges for Li Jin to visit the museum, as well as the Metropolitan Museum of Art in New York, and the Freer Gallery in Washington, D.C., to view ancient paintings on which to base his new creation. He settles on a Song-dynasty copy of *Northern Qi Scholars Collating Classic Texts* by the Northern Qi painter Yang Zihua.

Li Jin moves into a studio at the Huantie Art District in Beijing.

**2008** | Travels to Boston to paint *A New Take on Scholars Collating Classic Texts*, based on *Northern Qi Scholars Collating Classic Texts*, for *Fresh Ink*. He celebrates his 50th birthday in Boston, getting drunk at a Red Sox game and running wild in the streets. He is detained by police, who release him without punishment upon learning that he is an artist.

Travels to Aschaffenburg, Germany, for a short stay. Later he holds a solo exhibition at Dittmar Gallery in Berlin.

The Olympic Games take place in Beijing.

**2009** | Continues working on *A New Take on Scholars Collating Classic Texts*.

On his friend Peter's invitation, he takes a trip to Germany. He holds a solo exhibition in Frankfurt.

Participates in *Four Square Exhibition on Inheritance of Chinese Art*, organized by Liu Qinghe. Featuring works by Tian Liming, Li Jin, Liu Qinghe, Wu Yi, and Chen Danqing, this exhibition makes a splash in the art scene. It may be regarded as the first gathering of the "new ink painters."

**2010** | Travels to Boston to take part in the opening of *Fresh Ink*, and joins Liu Xiaodong and Yu Hong in a symposium panel at Harvard University.

The exhibition elicits much discussion.

Dines in New York with I.M. Pei and his family, having a very fruitful discussion on ink



art.

Featured in *Still Alive—Literati Painting*, curated by Li Xianting, and featuring artists Zhu Xinjian, Xu Longsen, and Laopu, among others. He visits Zhu Xinjian on his sickbed and is filled with sadness.

He is the subject of a CCTV feature program on gourmands.

**2011** | Joins a trip to the Tibetan areas of Sichuan organized by entrepreneur Gong Hao with friends Cai Xiaosong and Chang Gong. He is blessed by the Baiya Tulku. Joins Michael Kahn-Ackermann and Jin Weihong on a trip to Germany, where they stay at Kahn-Ackermann's family home in Bavaria.

**2012** | Prepares for a large solo exhibition at Today Art Museum in Beijing. Travels to New York, Boston, Changsha, Nanjing, and Shanghai to experience different food cultures. Creates the long scroll *Banquet* in his studio near the Military Museum of the Chinese People's Revolution. Begins writing a column in *Commentaries from the Olive Restaurant*, telling stories from his artistic culinary travels.

At the end of the year, the solo exhibition *Today Banquet* is held in the main hall of Today Art Museum. The exhibition is acclaimed for the quality of the artworks, the installation, and the grand opening ceremony.

Li Jin's works are featured in *The Art of China* at Saatchi Gallery in London.

Gallery 100 in Taipei holds *Works by Li Jin and Li Huayi*, bringing Li Jin's works to Taiwan for the first time.

**2013** | Travels to New York for an exhibition on Chinese contemporary ink art curated by Mee-Seen Loong, and creates a series of work based on Saint Patrick's Day. Stays in California for several months painting. In October, he holds a solo exhibition at Ray Hughes Gallery, and travels around Australia with the artist Joe, creating a series of fan paintings about Australia, later published in the book *Li Jin in Australia*. Stays in Taipei over the winter, making art and experiencing food and life in Taiwan. There he experiences fifteen consecutive days of rain.

Stays in Chengdu for Spring Festival, which he spends alone meditating and making *Album of Qingcheng Mountains*.

**2014** | Begins the year with a solo exhibition at Art 100, meeting Vincent Fang at the opening. He visits Yu Peng on his sickbed, not realizing it will be their last meeting.

Zhang Zikang invites him to Xinjiang for creative inspiration. In June, he holds a solo exhibition at the Xinjiang Museum of Contemporary Art. In September, he holds a solo exhibition at Sotheby's Hong Kong, where his works are enthusiastically received by collectors. He is featured together with Jin Weihong in a joint exhibition curated by Michael Kahn-Ackermann and organized by the Shandong Art Museum. The exhibition receives critical acclaim. He travels to Japan, staying in Tokyo for a while, and falls in love with Japanese culture and customs. Zhu Xinjian passes away shortly before Spring Festival. Stricken with grief, Li Jin writes an essay about his departed friend.

**2015** | In January, participates in Art Stage Singapore; in March, participates in Art Basel Hong Kong and *Male-Female*, a two-person solo exhibition with Jin Weihong at the Today Art Museum, in March. Wang Meng, former Minister of Culture; renowned film directors Meng Jinghui and Lou Ye; art historian Yi Jinan; and others attend the opening of *Male-Female*.

In September, Li Jin's large-scale solo retrospective exhibition *Sensory Life of the Masses* opens at the Long Museum in Shanghai, receiving widespread acclaim.

**2016** | In April, Li Jin's works are featured in *The Magic of Characters – 3,000 years of Chinese Calligraphy*, a large-scale exhibition at Museum of East-Asian Art in Cologne, Germany.

Concentrates on preparing for a May exhibition of his freehand *daxieyi* ink paintings at Ink Studio.

In March, Li Jin's mother falls gravely ill. He travels frequently between Beijing and Tianjin. When his mother passes away, he is stricken with grief.

*Being* opens at Ink Studio in May, introducing his *daxieyi* works and earning widespread acclaim.

Beiyue Literature and Art Publishing House publishes his essay collection *Love and Melancholy*; People's Fine Art Publishing House publishes *Rhythms of the Heart: Li Jin*, a collection of his paintings.

In November, participates in the group exhibition *Permanent Abstraction*. The young curator Su Wei offers unique insights into Li Jin's *daxieyi* paintings.

In December, holds the solo exhibition *Trip to Kyushu* at Line Gallery; renowned director Lou Ye and his wife attend the opening, and the works are widely praised on social media.

**2017** | In March, travels to the United States to paint and attends events organized by the Metropolitan Museum of Art during Asia Week.

In May, participates in the large-scale exhibition on ink art, *Boundless: Ongoing – Chinese Ink Art 2017*, curated by Shen Kuiyi, and lectures at the Sichuan Fine Arts Institute.

In June, holds the solo exhibition *A Devout Foodist's Journey to the West* at Sotheby's S|2 in Los Angeles. The paintings, based on his experiences on the coasts, are widely acclaimed.

**2018** | Li Jin celebrates his 60th birthday and retires from TAFA. He rests and refrains from any solo exhibition this year.

His *Banquet No. 1* and *Vegetable #3* are acquired by the Metropolitan Museum of Art.

Collaborates with Netease on a promotional video about Fantasy Westward Journey, which is warmly received by gamers around the country.

Collaborates with the first-class Beijing restaurant Qulangyuan on new projects to incorporate his art into daily life. The events “Into the Wild” and “A Night of Martell” are well received.

At the end of the year, major exhibitions on contemporary ink take place at NAMOC and Minsheng Museum of Modern Art in Beijing, Ming Yuan Art Center in Shanghai, and Nanjing Normal University. Li Jin's works are featured in all of them.



年谱

**1958 年** | 出生在天津海河西岸的一个干部家庭，父亲鲁同（李荫培），母亲丁榛（于帼秀），二人均是 40 年代北京师范大学的学生。父亲曾任北师大地下党总支部书记，后遭国民党当局通缉，与母亲同往晋察冀解放区，1949 年随部队解放天津，留在天津工作，生有三男一女。李津排行老三，又名李三，小时候跟两个姥姥长大。最喜欢大姥姥，受其影响颇深，同时她也是李津的第一个模特儿。

**1962 年** | 在天津统计局欢迎越南中央统计局的联欢会上登台演出，背诵毛主席诗词《长征》。

**1964 年** | 因恐惧拒绝打死一只硕鼠，使母亲失望，在母亲的威逼下，将没有断气的硕鼠倒进百米之外的土箱，由此受惊吓，至今恐鼠。

**1966 年** | 在天津二十中附小读书。同年文化大革命开始。父母均受冲击，家被抄。幼小心灵受到创伤，自闭导致抑郁，产生破坏心理，开始懂得自怜，不吃肥肉。

**1967 年** | 随兄李京、弟李平到北京其舅于敏家暂避（于敏是中国“氢弹之父”，被授予 2015 年度国家最高科学技术奖。）

**1968 年** | 兄李京赴内蒙古插队，父母出“牛棚”。

**1970 年** | 母亲平反，赴五七干校劳动。一次与弟弟同去探母，在田野上飞纵，把粪堆误认为是土丘，一跃而入。后入丰产河洗净污臭。

**1971 年** | 在天津南海路中学入宣传组，受到美术教师张润清先生的赏识，开始画速写和水彩写生，与校友孔干、吴祖光相识。学画宣传画并临摹过领袖像和各类宣传画。在同学夏岩家，第一次看到了《列宾画集》，十分崇拜。同年，林彪坠机外蒙，震惊之余，开始对政治问题产生疑惑。

**1974 年** | 考入天津工艺美术学校染织专业。第一次在北京白塔寺东廊下与表姨周思聪、表姨夫卢沉见面。对表姨创作的《长白青松》、《山区新路》十分敬佩，开始对中国画产生兴趣，从此经常受益于表姨的教诲与帮助。

**1977 年** | 天津工艺美术学校毕业，分配到天津艺术学院教务处工作。在周思聪的影响和指导下，

开始画水墨小品，并在院图书馆翻阅了大量中外画册。

**1978 年** | 同史国良、王彦萍一起赴北京延庆山区写生。在史国良的辅导下学习水墨人物写生，并和当地农民打成一片。

**1979 年** | 考入天津美术学院中国画系。在学期间，开始关注新美术思潮，绘画风格由写实开始变形。起初喜欢蒋兆和先生，后来喜欢莫迪里阿尼。同年白头发大姥姥去世，第一次感受到人生的生离死别。

**1980 年** | 与宋永平赴河北省涉县山区写生，画了大量的速写，并被山民的纯朴所滋养。回津时途经邯郸在姑姑家小住，第一次同方力钧见面。

**1981 年** | 赴敦煌临壁画 3 个月，参考察沿途的文化古迹。在敦煌期间临摹了《舍身饲虎》，在甘南拉布楞寺，第一次见到喇嘛庙、喇嘛和虔诚的藏族朝拜者和牧民，受到震撼，开始对西藏神往。

**1982 年** | 与阎秉会一起故地重游，再次赴敦煌，甘南及肃南等地，与吕云所老师到他的家乡太行老区写生，追寻“小二黑”和“小琴”的踪影。

**1983 年** | 毕业创作以藏族生活为题材创作《炊烟》等。毕业后留校任教。并申请援藏，获批准。

**1984 年** | 赴拉萨西藏大学艺术系讲学一年。在西藏期间，考察了藏北草原和山南等地，转了很多寺院，观看了天葬。深深地被那里的自然环境和宗教氛围所打动。对人生的认识发生了变化，由紧锁眉头到笑口常开，凭直觉画了一组《西藏组曲》水墨系列。与李彦平合作的《月亮河》入选“前进中的中国青年美展”。喜欢读的书是马尔克斯的《百年孤独》，喜欢喝的酒是青稞酒，开始酷爱吃肉。

**1985 年** | 回到内地，由何家英推荐作品给《江苏画刊》余启平。江苏画刊做了专题介绍，李世南发现这组作品后非常喜欢，并来函邀请参加湖北“中国画新作展”，此展览是 80 年代最重要的展览之一，中央电视台《文化生活》栏目播放专题片。同年，行踪开始南移，赴南京艺术学院进修。在南艺“黄瓜园”里，受到了各方面的润泽，画风有所改变，不再画藏北牦牛，在改画江南的淑女了。对其产生影响的是好友朱新建。对南艺食堂的“大排”记忆很深。

**1986 年** | 参加和策划了“天津美院四人展”。此展览在天津美术界引起了波澜，开幕当天，李

津与阎秉会的宿舍失火，烧毁部分作品。（详见高名潞著《中国当代美术史》）

1987 年 | 创作了铜版画《女人与花》，并开始创作《光环》工笔重彩组画。

1988 年 | 赴黄山参加“现在艺术研讨会”，期间当代艺术家和当地村民斗殴，发生流血冲突，好友宋永红受伤，受各路艺术家的荒诞急躁情绪影响产生了对新潮运动的失望情绪。

1989 年 | 作品参加在中国美术馆举办的“中国现代艺术展”，但并未出席开幕活动。

1990 年 | 应美国费城维兰诺瓦大学艺术系邀请赴美办展、讲学。因仪表不整被误认为有移民倾向，遭拒签。因此未能出席 4 月在费城展览的开幕。6 月参加由栗宪庭主持，在日本东京大世田谷美术馆举办的“中国现代水墨展”。同年与摄影师莫毅同行，经青海，翻唐古拉山进入西藏。在拉萨期间创作抽象水墨作品 50 余幅。此间最爱听的音乐是肖邦的钢琴曲。

1991 年 | 在北京西城区菠萝仓 39 号生活创作。那是一个很老的民宅，屋瓦上长满了草，窗子是纸糊的，大门里用一根门柱顶着，院里有棵枣树。在这个老房子里，画了一组京味作品《洗头图》、《洗澡图》等。此期间与方力钧、刘炜等“圆明园”画家来往密切。与常工在北京音乐厅画廊举办“李津、常工展”。

1992 年 | 重返西藏。在拉萨生活期间，养了两条狗，院内有花草，画室阳光非常充足，生活十分闲散，常在夕阳里，漫步拉萨河畔。这一年秋天与姚宇中一起赴藏北无人区，搭乘去阿里拉矿砂的的车入文部，露天而宿，沿途景色十分绮丽，不远处有藏羚羊和野驴在奔跑，没有见过如此蓝的天和如此红的天。

1993 年 | 在拉萨创作了布上工笔重彩《高原练功图》和大量水墨画。兑现不在西藏卖画的承诺，经济上全靠常工等友人接济。

1994 年 | 与好友常工在北京东城纱络胡同 12 号张大娘家租房，生活创作。二人除工作外，经常转后海，逛早市，会朋友，日子过的十分惬意。10 月参加在中央美院画廊举办的“天津美院五人展”。

1995 年 | 回津创作了《吃》系列（《饕客系列》），参加新加坡蔡斯民先生举办的“大陆六人水墨人物小品展”。5 月在北京翰墨画廊举办“墙外花——李津水墨画展”。

1996 年 | 1 月 12 日，表姨周思聪突然辞世，心情万分悲痛。家中所养文竹奇开白花，四季不败。不久又传来李老十自杀噩耗，心又受重创！奈何之情，无以言表。4 月参加中国美术学院举办的“96 十五人展”。9 月由奥地利朋友陈庆庆在维也纳镜花缘画廊举办“李津画展”。10 月参加在德国柏林博物馆、哈勒博物馆、TTT 艺术中心举办的“新水墨艺术——来自大陆三位艺术家作品巡回展”。同时在北京汉世画廊举办“李津彩墨画展”。

1997 年 | 1 月赴新加坡参加“翰墨情境”画展。其后参加香港联斋古玩号和纽约怀古堂联合举办的“嘉树新苗——现代中国水墨画展”，参展画家贾又福、田黎明、陈平等。7 月参加文化部举办的“中国艺术大展——当代中国画展”（上海图书馆）。10 月参加在上海艺术博览会举办的“水墨八家——翰墨春夏展”。

1998 年 | 1 月参加在中国美术馆举办的“国画家学术邀请展”。2 月父亲病故。3 月接受中央电视台《美术星空》栏目的专访。参加在加拿大安大略美术馆举办的“世纪之星——中国艺术双年展”，参加北京春夏翰墨画廊举办的“妙乐俗缘——李津、雷子人画展”，在展览上被四合苑画廊选中，筹备个展。

1999 年 | 1 月参加“生存与表现”艺术展及学术研讨会。6 月参加北京音乐厅画廊举办的“情、境——李津、常工第二回展”。9 月参加并策划了在天津泰达当代艺术博物馆举办的第二回“对话 1999 艺术展”，北京国际艺苑画廊。年末，第一本个人画册问世。儿子李郎出生。开始尝试在展示上实现书法与绘画的结合。

2000 年 | 与常工赴瑞典参加拉斯包曼美术馆举办的李津个展，在瑞典期间被北欧宁静的环境，干净的街道、神秘的森林、清澈的湖水和怪异的酒吧所吸引，在斯德哥尔摩期间艳遇瑞典女画家比盖塔，乘车赴丹麦小住。参加伦敦大西洋画廊举办的“梦——21 世纪全国当代艺术展”，并开始参与北京四合苑画廊举办的展览。

2001 年 | 悉尼 Ray Hughes 画廊的胖老板来津拜访，与随行的英国画家罗杰劳结为忘年交。同年在悉尼 Hughes 画廊举办个展，由于不敢坐飞机，未能出席在悉尼的个展，作品全部售出。秋天在北京四合苑画廊举办个展，开始了与马芝安小姐的合作。在昌平上苑租民宅作为工作室，开始正式北漂。

2002 年 | 参加在德国杜伊斯堡美术馆举办的“中国艺术展”。日韩世界杯期间，参加了在韩国



现代艺术中心举办的“中韩现代艺术展”，同时在汉城李东宰画廊举办个展。由马骏卿陪同去成都参加双年展，同朱新建、方力钧、宋永红等好友狂玩数日，每天仅睡三小时，创作的18米长卷《盛宴》首次进行展出。

**2003 年** | 同马芝安赴美国。在西雅图博物馆亚洲馆举办李津个展，展出18米长卷《盛宴》，西雅图博物馆所藏文徵明配合展出。这是西雅图博物馆为中国当代艺术家所做的第一个个展。同时拜访了数位著名的收藏家，并在该馆举办讲座。在华盛顿大学艺术系演讲。在西雅图博物馆库房里近距离观看了石涛、文徵明、八大山人、宋徽宗、马远等中国古代画家的原作。画展期间，哥哥、姐姐分别从美国的费城和加拿大飞往西雅图祝贺，三人团聚在美丽的海上花园西雅图。展出作品《盛宴》被西雅图博物馆收藏。同年，中国美术馆收藏《饮食男女》。

**2004 年** | 香港《亚洲艺术新闻》介绍李津作品、四合苑画廊举办“李津新作展”，首次尝试花草人物长卷的创作形式，并出版个人画册《李津》。

**2005 年** | 开始创作《大花园》系列作品，并在美国旧金山举办个展。在泰国、德国及新加坡举办个展。有人民美术出版社出版个人传记《浩大能量就在身旁》，作者为同窗好友宋永平。出版《中国画23家－李津卷》，并结识好友怀一。

**2006 年** | 在中央美院美术馆和好友武艺举办“李津武艺”作品展，展出了两位艺术家各一件作品，在艺术界引起了极大的反响。在澳大利亚悉尼 Ray Hughes 画廊和上海艺术景画廊相继举办“李津个展”。出版《好画家书系——李津》。秋末与友人赴德出席个人画展开幕式，第一次赴德国爱莎芬堡旅行创作，与 Peter 一家结下深厚友谊。开始尝试用水墨的形式表现欧洲风情。在黑森林里小住，创作了《德国之旅图卷》。12月末参加在北京中国美术馆举办的“2006 今日中国美术大展”。

波士顿美术馆亚洲部的盛昊先生来天津拜访李津，邀请李津参加由他策划的“与古为徒——当代中国水墨画展”这是由十位中国当代艺术家组成的联展（其余九位分别是刘丹，秦风，徐冰，刘小东，喻红，李华弋，张洪，丘挺，曾小俊等）展览的立意是每一位艺术家从波士顿美术馆的丰富的藏品中选一件，以水墨的方式用今人的视角新解，是古代与当代，前人与今人的对话。

**2007 年** | 1月在美国旧金山汉尼斯（Haines Gallery）画廊举办个展（Li Jin: Eat Drink Man Woman January 18 - February 24, 2007）。3月韩国首尔阿特塞帝画廊的个人画展开幕。4月，接受澳大利亚电视台采访拍摄。5月、7月两次入湘，住在长沙郊外进行创作。每日清晨，到门前荷塘边散步。傍晚，穿过一段蜿蜒的山间小路，到村长家吃饭，体会当地淳朴民风。参加第一

届艺术长沙主题展。在上海艺博画廊举办个人画展。  
秋，在波士顿美术馆的安排下，前往包括波士顿美术馆在内的，纽约大都会博物馆，华盛顿弗利尔博物馆等三家博物馆近距离观摩古画，准备创作。最后李津选择的是宋代摹本，北齐杨子华的传世名作《北齐校书图》(27.6x114cm) 作为他的参照。  
同年，搬入环铁艺术区工作室。

**2008 年** | 赴美国波士顿创作，创作“新校书图长卷”，准备由盛昊策划的“与古为徒”大展。在波士顿过50岁的生日，当日恰逢波士顿红袜棒球队比赛，看球喝酒，大醉，在街上撒欢被美国警察询问，得知是艺术家身份之后免遭惩罚。  
赴德国爱莎芬堡小住，同年在德国柏林迪特玛画廊举办个人画展。  
同年北京举办奥运会。

**2009 年** | 继续创作并完成“新校书图”和“与古为徒”大展的作品。  
应 Peter 邀请赴德国旅行，并在法兰克福举办个人画展。  
年底参加由刘庆和牵头组织的“‘四门阵’今派传承当代水墨主题展”，主要参加艺术家田黎明、李津、刘庆和、武艺和陈丹青对话，本次展览引起了极大的反响，可以看成所谓“新水墨”的第一次集结。

**2010 年** | 赴波士顿参加“与古为徒——十个中国艺术家的回应”的开幕式，和刘小东、喻红一起在哈佛大学做讲演。展览引起了国内外广泛的讨论。  
在纽约与贝律铭及贝律铭家人一同晚餐并交流水墨艺术，受益匪浅。  
参加由栗宪庭策划的《还“新”着的文人画》展，参展艺术家还有朱新建、徐龙森、老圃。  
探望病中的朱新建，感慨万千。  
央视人物栏目播出《关键食客系列之李津》

**2011 年** | 参加由企业家宫浩组织的川藏行，好友蔡小松、常工陪同。并在四川藏区接受白雅活佛灌顶。  
与阿克曼、靳卫红一同赴德，并在阿克曼先生老家巴伐利亚小住。

**2012 年** | 准备在北京今日美术馆举办大型个展，前后赴纽约、波士顿、长沙、南京、上海、广州体验饮食文化。在军博附近的工作室创作“盛宴长卷”。并在“橄榄餐厅评论”开专栏撰稿，讲述艺术餐饮之旅的故事。  
年底“李津·今日·盛宴”大展在今日美术馆一号馆开幕，艺术品质、展示方式以及盛大的开幕式都引起了极大的反响。

作品参加伦敦萨奇画廊主办的中国水墨画展。  
台北百艺画廊举办李津、李华弋联展，作品第一次进入到宝岛艺术界。

**2013 年** | 赴纽约参加由龙美仙策划的中国当代水墨展，并以圣帕特里克节为主题创作作品。  
下半年赴加州生活创作  
十月赴澳大利亚，参加 Hughes 画廊主办的个人画展，和澳洲艺术家 Joe 旅行创作，绘有“澳洲行”扇面系列作品，并著《李津澳洲行》。  
冬季在台北小住创作，体验台湾美食和风土人情，遇到难得一遇的半月连阴雨。  
春节在成都小住，在青城山独自过节，体禅悟道，绘有“青城册页”。

**2014 年** | 年初百艺画廊举办个展，开幕式上与方文山相识。看望病危的于彭，没想竟成诀别。  
受张子康邀请赴新疆采风，并于同年六月在新疆当代艺术馆举办“盛宴”个展。  
九月在香港苏富比画廊举办展览，作品受到藏家热捧。  
与靳卫红参加由阿克曼策划、山东美术馆主办的双人展，展览受到普遍好评。  
第一次赴日本旅行，在京都小住创作，开始爱上日本的风俗人情。  
春节前朱新建离世，悲痛万分，撰文追思。

**2015 年** | 一月作品参加新加坡艺术博览会；三月参加香港巴塞尔艺术博览会；同月在今日美术馆举办了和女艺术家靳卫红的联展“男女”，前文化部部长王蒙、著名编剧孟京辉，著名导演娄烨、艺术史学者尹吉男等出席了开幕式；  
九月在上海龙美术馆举办个人大型回顾展“无名者的生活：李津三十年”，引起艺术界强烈反响。

**2016 年** | 四月作品参加德国科隆东亚博物馆举办的“汉字的魔力——中国书法三千年”大展。专心准备五月在北京墨斋画廊举办的大写意作品展  
三月母亲病危，往返于京津两地创作生活。母亲离世，悲恸万分。  
五月在墨斋画廊举办大写意作品个展“自在”，获得学术界一片好评；  
北岳文艺出版社出版文集《爱与哀愁》，人民美术出版社出版专著《心律集－李津》；  
十一月作品参加在红砖美术馆举办的“永远的抽象：消逝的整体与一种现代形式的显现”联展，青年策展人苏伟对李老师的大写意作品有独到的见解；  
十二月在玉兰堂画廊举办个人作品展览“九州行”，著名导演娄烨携夫人出席开幕式；展览作品点赞无数；

**2017 年** | 三月赴美采风创作，参加大都会博物馆策划的亚洲艺术周活动；

五月参加沈揆一策划的的“无垠：行进中的水墨运动”，并在四川美术学院做学术演讲；  
六月在洛杉矶苏富比新空间 S|2 举办个展“饕客西行记”，展示在美国西部和东部体验的成果，在洛杉矶艺术界广受赞誉；

**2018 年** | 六十岁，从天津美院退休，适逢本命年休养生息，全年没有举办个展；  
作品“盛宴一号”和大写意“素三号”被大都会博物馆收藏；  
和梦幻西游合作打造宣传片，深得网易 90 后团队和广大青年电脑玩家喜爱；  
和京城顶级餐厅曲廊院深度合作，尝试艺术生活化新方式，“到山野去”，“马爹利之夜”等活动大获好评；  
年末水墨界集体发力，陆续在中国美术馆，民生现代艺术馆，上海明园美术馆，南京师范大学等机构举办水墨大展，参展作品备受瞩目。



CURRICULUM VITAE

1958 Born in Tianjin, China

EDUCATION

1983 Graduated from Chinese Painting Department of Tianjin Academy of Fine Arts

POSITION

Retired as Associate Professor from Chinese Painting Department of Tianjin Academy of Fine Arts (2018)

SELECTED AWARDS & HONORSPOSITION

2014 "Artist of the Year" granted by L'OFFICIEL Art 2013  
2013 "Ink Artist of the Year" granted by AAC · Art China 2012

SELECTED SOLO EXHIBITIONS

2017 *Li Jin: A Devout Foodist's Journey to the West*, Sotheby's S2 Gallery, Los Angles, USA  
2016 *The Trip in Kyushu*, Line Gallery, Beijing, China  
*Li Jin Solo Exhibition, Context New York 2016*, Context New York, New York, USA  
*Li Jin: Being*, Ink studio, Beijing, China  
2015 *The Sensory Life of the Mass: 30 Years of Li Jin*, Long Museum, Shanghai, China  
2014 *The Roots of Pleasure: The Paintings and Sculpture of Li Jin*, Sotheby's S2 Gallery, Hong Kong S.A.R., China  
*Li Jin, I Must Be Myself*, L'Officiel Art Space, Beijing, China  
*Banquet · An Exhibition of works by Li Jin*, Museum of Contemporary Art Xinjiang, Urumqi, China  
*Li Jin New Art Work Exhibition*, Houtian Gallery, Beijing, China  
*Merrymaking: Li Jin's Solo Exhibition*, Gallery 100, Taipei  
*On the Spot Journal—Li Jin's Experimental Ink Painting*, Shanghai Exhibition Center, Shanghai, China  
2013 *Eat and Drink, Man, Woman, The Victorian Artists Society*, Melbourne, Australia  
*Li Jin – New Work*, The Hughes Gallery, Sydney, Australia  
2012 *Li Jin · Today · Banquet*, Today Art Museum, Beijing, China  
*Tuschmalerei (Ink Paintings)*, Dittmar Gallery, Berlin, Germany  
*Li Jin New Year Work Exhibition*, Houtian Gallery, Beijing, China

2010 *Li Jin*, Kasten Gallery, Mannheim, Germany  
*Li Jin: One Square Meter Paintings*, Houtian Gallery, Beijing, China  
2009 *The Art of Li Jin*, Kunstraum-Bernusstrabe, Frankfurt, Germany  
2008 *Malerei und Tuschzeichnungen (Paintings and Ink Drawings)*, Dittmar Gallery, Berlin, Germany  
2007 *A Feast, Food and Sex*, Artside Gallery, Seoul, Korea  
2006 *Li Jin's New Works*, Gallery 99, Aschaffenburg, Germany  
*Li Jin Solo*, Ray Hughes Gallery, Sydney, Australia  
*Li Jin—Solo Exhibition*, Art Scene China, Shanghai, China  
2005 *Eat, Drink, Man, Woman*, Haines Gallery, San Francisco, USA  
*Art Exhibition By Li Jin: Eat, Drink, Man, Woman*, Tang Contemporary Art, Bangkok, Thailand  
*Simple Pleasures—Passing Time with Li Jin*, Asian Art Options, Singapore  
2004 *Li Jin: New Works*, Courtyard Gallery, Beijing, China  
2003 *Li Jin: A Feast*, Seattle Art Museum, Seattle, USA  
2002 *Eat, Drink, Man, Woman—Paintings by Li Jin*, Yan Gallery, Hong Kong S.A.R., China  
2001 *Li Jin New Ink Paintings*, Courtyard Gallery, Beijing, China  
*Li Jin Ink Painting Exhibition*, Ray Hughes Gallery, Sydney, Australia  
2000 *Li Jin's Ink Figure Paintings*, Baulmann Gallery, Stockholm, Sweden  
1996 *Li Jin Ink Exhibition*, Mirrors and Flower Gallery, Vienna, Austria  
1995 *Flowers Out of the Wall – Li Jin Ink Exhibition*, Spring-Summer Paniting Gallery, Beijing, China  
1994 *Li Jin Figures Paintings*, Museum of Contemporary Art Beijing, Beijing, China  
1990 *Li Jin Art Exhibition*, Villanova University Art Gallery, Philadelphia, USA

SELECTED GROUP EXHIBITIONS

2018 *Tradition and Change: Dialogue in the Process of Ink Painting*, Zhu Qizhan Art Museum, Shanghai, China  
*Spearhead: New Imagery Of Ink Painting - Invitational Exhibition Of Contemporary Chinese Ink Wash 2018*, Ming Yuan Art Museum, Shanghai, China  
*River Flows - Contemporary Chinese Ink Art Exhibition*, K.Gallery, Chendu, China  
*Chinese Expressionism*, Cui Zhengkuan Art Museum, Xi'an, China  
2017 *Luminous Shadows*, Ink Studio, Beijing, China  
*Boundless: Ongoing-Chinese Ink Art*, Art Museum of Sichuan Fine Arts Institute, Chongqing, China  
*More than Ten Feasibility of Ink*, Luxehills Art Museum, Chengdu, China

*Eryaji: Chinese Album Paintings by Contemporary Masters*, Jingcao Studio, Chengdu, China

2016 *The Magic of Characters-3000 Years of Chinese Calligraphy*, Museum of East Asian Art, Cologne, German

*Being and Inking—Documenting Contemporary Ink Art (2001-2016)*, Redtory Museum of Contemporary Art, Guangzhou, China

*Permanent Abstraction——Epiphanies of a Modern Form in Escaped Totalities*, Red Brick Art Museum, Beijing, China

*Annual Review Exhibition of China Contemporary Ink Painting*, Today Art Museum, Beijing, China

2015 *The Revival of Tradition: Another Approach to Contemporary Chinese Art*, Jacob K. Javits Convention Center, New York, USA

*Art Historical Flashback—Another Path to Contemporary Chinese Art*, Elion Art Gallery, Beijing

2014 *Poetry Calligraphy Painting Magazine’s First Annual Exhibition: Male-Female*, Shandong Art Museum, Jinan, China

*Within and Without—Transformations in Chinese Landscapes*, Cantor Arts Center at Stanford University, Stanford, USA

*Ink and the Body*, Ink Studio, Beijing, China

*In Sequence—Chinese Contemporary Ink Art Exhibition*, Zhejiang Art Museum, Hangzhou, China

*China’s Changing Landscape—Contemporary Chinese Ink*, Nordiska Akvarellmuseet (Nordic Watercolour Museum), Skärhamn, Sweden

2013 *Portrait of the Times—30 Years of Chinese Contemporary Art*, Power Station of Art, Shanghai, China

*Illusion/Image—Contemporary Chinese Ink Art Series I*, Hive Centre of Contemporary Art, Beijing, China

*The Origin of Dao—New Dimensions in Chinese Contemporary Art*, Hong Kong Museum of Art, Hong Kong S.A.R., China

2012 *Chinese Contemporary Ink Art Exhibition*, Guan Shanyue Art Museum, Shenzhen, China

*Ink: The Art of China*, The Saatchi Gallery, London, UK

*Shuimo/Water Ink: Chinese Contemporary Ink Paintings*, Sotheby’s, New York, USA

*Re-Ink: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012*, Hubei Museum of Art, Wuhan, China; Today Art Museum, Beijing, China.

2011 *Re-Interpretation*, China Cultural Centre, Berlin, Germany

*Expression of Chinese Contemporary Art*, Today Art Museum, Beijing, China

2010 *Fresh Ink: Ten Takes on Chinese Tradition*, Museum of Fine Arts, Boston, USA

*Temperament and Civilization—Reshaping History: Chinart from 2000 to 2009*, China National Convention Center, Beijing, China

2009 *Four Square Exhibition on Inheritance of Chinese Contemporary Ink*, Today Art Museum, Beijing, China

2008 *Chinese Contemporary Ink Art*, Staatliche Museen zu Berlin, Berlin, Germany; Staatliche Kunstsammlungen Dresden, Dresden, Germany

*Ink Not Ink*, Shenzhen Art Museum, Shenzhen, China

2007 *Reboot—The 3rd Chengdu Biennale*, Chengdu Tomorrow’s Fine Arts and Technology Gallery and Museum, Chengdu, China

*Focus on Ink: 2007 Invitational Exhibition of Contemporary Chinese Ink Art*, CAFA Museum, Beijing, China

*Contemporary Cultural Venation · China Version*, Today Art Museum, Beijing, China

*2007 Art Changsha—Fang Lijun, Wang Yin, Li Luming, Mao Yan, Li Jin*, Hunan Provincial Museum, Changsha Bamboo Slips Museum, Changsha, China

*Banquet: A Feast for the Senses*, Pacific Asia Museum, Pasadena, USA

2006 *Chinese Art Today*, National Art Museum of China, Beijing, China

*Retrospective Exhibition on Chinese Ink Art, 1976–2006*, Nanjing Museum, China

*Li Jin · Wu Yi Artwork Exhibition*, CAFA Art Museum, Beijing China

2005 *Collections Exhibition of National Art Museum of China*, National Art Museum of China, Beijing, China

*The Difference Between You and Me*, The Ian Potter Museum of Art, The University of Melbourne, Australia

2004 *Fresh Brushwork in Chinese Painting Exhibition*, National Art Museum of China, Beijing, China

2003 *International Paper—Drawings by Emerging Artists*, the Hammer Museum, Los Angeles, USA

*An Opening Era*, National Art Museum of China, Beijing, China

2002 *Chinese and Korean Modern Art Exhibition*, Korean Modern Art Exhibition Center, Seoul, Korea

*“CHINART”*, MKM Museum Küppersmühle, Duisburg, Germany

2001 *China: 20 Years of Ink Experiment 1980-2001*, Guangdong Museum of Art, Guangzhou, China

*The First Chengdu Biennale*, Chengdu Tomorrow’s Fine Arts and Technology Gallery and Museum, Chengdu, China

*21st Century Chinese Artists Annual Invitation Exhibition*, Nanjing Museum, Nanjing, China



2000	<i>Neo-Inkpaintings</i> , Liu Haisu Art Museum, Shanghai, China; Jiangsu Art Museum, Nanjing, China
1998	<i>First Invitation Exhibition of Chinese Ink Painters</i> , National Art Museum of China, Beijing, China
1996	<i>Exhibition of 15 Artists in 1996</i> , National Art Museum of China, Beijing, China
1995	<i>Ink Figure Paintings by Six Chinese Artists</i> , Soobin Art Int'l, Singapore
1989	<i>China/Avant-Garde</i> ,National Art Museum of China, Beijing, China
1986	<i>Exhibition of Four Artists at Tianjin Academy of Fine Arts</i> , Tianjin Academy of Fine Arts Gallery, Tianjin, China
1985	<i>Invitational Exhibition of New Works of Chinese Painting</i> , Wuhan Art Museum, Wuhan, China
	<i>The Advancing Chinese Youth Fine Art Exhibition</i> , National Art Museum of China, Beijing, China

SELECTED COLLECTIONS

Metropolitan Museum of Art, New York, USA  
National Art Museum of China, Beijing, China  
Museum of Fine Arts, Boston, USA  
Seattle Art Museum, Seattle, USA  
Museum of Fine Arts, University of Washington, Seattle, USA  
Today Art Museum, Beijing, China  
Hong Kong Museum of Art, Hong Kong S.A.R., China  
Guangzhou Museum of Art, Guangzhou, China  
San Francisco State University, San Francisco, USA  
Hammer Museum, University of California, Los Angeles, USA  
Ray Hughes Gallery, Sydney, Australia  
The Ian Potter Museum of Art, The University of Melbourne, Melbourne, Australia  
Berkeley Art Museum, University of California, Berkeley, USA

简历	
1958	1958 年生于中国天津
教育背景	
1983	毕业于天津美术学院国画系
任职	
	曾任天津美术学院中国画系副教授（2018 年退休）
获奖	
2014	《艺术财经 L'OFFICIEL Art》艺术权力榜年度 (2013) 艺术家奖
2013	第七届雅昌艺术网“AAC 艺术中国·年度 (2012) 影响力”水墨类大奖

部分个展

2017	“饕客西行记”，苏富比洛杉矶 S2 空间，洛杉矶，美国
2016	“九州行”，玉兰堂画廊，北京，中国
	“2016 Context 纽约李津个展”，Context 纽约，纽约，美国
	“李津：自在”，墨斋画廊，北京，中国
2015	“无名者的生活：李津三十年”，龙美术馆，上海，中国
2014	“活色生香：李津国画雕塑”，香港苏富比艺术空间，香港，中国
	“李津，我必须是我”，艺术财经空间，北京，中国
	“新疆国际艺术双年展外围展——盛宴·李津作品展”，新疆当代美术馆，乌鲁木齐，中国
	“李津新年展”，后天画馆，北京，中国
	“集食行乐”，百艺画廊，台北
	“现场日记——李津的水墨实验”，上海展览中心，上海，中国
2013	“饮食男女——李津新作展”，维多利亚省美协美术馆，墨尔本，澳大利亚
	“李津新作展”，休斯画廊，悉尼，澳大利亚
2012	“李津·今日·盛宴”，今日美术馆，北京，中国
	“李津水墨画展”，迪特玛画廊，柏林，德国
	“李津新年展”，后天画馆，北京，中国
2010	“李津”，Kasten 画廊，曼海姆，德国
	“李津一平尺画展”，后天画馆，北京，中国

2009	" 李津的艺术 ", Kunstraum–Bernusstrabe, 法兰克福, 德国
2008	" 李津画展 ", 迪特玛画廊, 柏林, 德国
2007	“饮食男女”，阿特塞帝画廊, 首尔, 韩国
2006	“李津新作展”，久久画廊, 爱莎芬堡, 德国
	“李津个人画展”，雷·休画廊, 悉尼, 澳大利亚
	“李津”，艺术景画廊, 上海, 中国
2005	“饮食男女”，汉斯画廊, 旧金山, 美国
	“饮食男女——李津彩墨画展”，唐人画廊, 曼谷, 泰国
	“简单的快乐：与李津过日子”，亚洲艺术选择, 新加坡
2004	" 李津：新作品 ", 四合苑画廊, 北京, 中国
2003	“李津：宴”，西雅图美术馆, 西雅图, 美国
2002	“饮食男女”，一画廊, 香港特别行政区, 中国
2001	“李津个人新水墨”，四合苑画廊, 北京, 中国
	“李津水墨画展”，雷·休画廊, 悉尼, 澳大利亚
2000	" 李津水墨人物展 ", 鲍曼美术馆, 斯德哥尔摩, 瑞典
1996	" 李津水墨展 ", 镜花缘画廊, 维也纳, 奥地利
1995	" 墙外花——李津水墨画展 ", 翰墨春夏画廊, 北京, 中国
1994	" 李津人物画展 ", 北京当代艺术馆, 北京, 中国
1990	" 李津画展 ", 维兰诺瓦大学画廊, 费城, 美国

部分群展

2018	“常与变：水墨进程中的对话”，朱屺瞻艺术馆, 上海, 中国
	“锋向：水墨新意象 2018 当代水墨邀请展”，明圆美术馆, 上海, 中国
	“缓流”当代水墨展, K 空间, 成都, 中国
	“新写意主义”首届中国当代艺术名家邀请展, 崔振宽美术馆, 西安, 中国
2017	“影窟”，墨斋画廊, 北京, 中国
	“无垠：行进中的水墨运动”，四川美术学院美术馆, 重庆, 中国
	“并非水墨的十种可能”，麓山美术馆, 成都, 中国
	“尔雅集——当代名家中国画册页展”，静草画室, 成都, 中国
2016	“汉字的魔力——中国书法三千年”，科隆东亚博物馆, 科隆, 德国
	“天下·往来”当代水墨文献群展（2001–2016），红专厂当代艺术馆, 广州, 中国
	“永远的抽象：消逝的整体与一种现代形式的显现”，红砖美术馆, 北京, 中国
	“首届中国当代水墨年鉴展”，今日美术馆, 北京, 中国

2015	“传统的复活——中国当代艺术的另一条线索”，纽约贾维茨会展中心中国展区, 纽约, 美国
	“倒叙的美术史 中国当代艺术的另一种线索”群展, 北京亿利艺术馆
2014	“第一届《诗书画》年度展——男·女”李津、靳卫红联展, 山东美术馆, 济南, 中国
	“中国山水的演变”，斯坦福大学坎特艺术中心, 斯坦福, 美国
	“水墨与身体”，墨斋, 北京, 中国
	“‘转序’水墨中国当代艺术展”，浙江美术馆, 杭州, 中国
	“改变中的中国山水——当代中国水墨”，北欧水彩博物馆, 谢尔港, 瑞典
2013	“时代肖像——当代艺术 30 年”，上海当代艺术博物馆, 中国
	“幻象——中国当代水墨大展 I”，蜂巢当代艺术中心, 北京, 中国
	“原道——中国当代艺术的新概念”，香港艺术馆, 香港, 中国
2012	“墨变·陌生的当代——中国当代水墨艺术展”，关山月美术馆, 深圳, 中国
	“水墨——中国艺术”，萨奇画廊, 伦敦, 英国
	“水墨：中国当代水墨画”，苏富比画廊, 纽约, 美国
	“再水墨：2000—2012 中国当代水墨邀请展”，湖北省美术馆, 武汉, 中国; 今日美术馆, 北京, 中国。
2011	“水墨再现”，中国文化中心, 柏林, 德国
	“中国式书写”，今日美术馆, 北京, 中国
2010	“与古为徒——十个中国艺术家的回应”，波士顿美术馆, 波士顿, 美国
	“气质与文明——改造历史：2000—2009 年的中国新艺术”，国家会议中心, 北京, 中国
2009	“‘四门阵’今派传承当代水墨主题展”，今日美术馆, 北京, 中国
2008	“中国当代水墨艺术”，柏林国家美术馆, 柏林, 德国; 德累斯顿国家艺术收藏馆, 德累斯顿, 德国
	“墨非墨——中国当代水墨邀请展”，深圳美术馆, 深圳, 中国
2007	“重新启动——第三届成都双年展”，成都现代艺术馆, 成都, 中国
	“水墨聚焦：2007 当代中国画邀请展”，中央美术学院展览馆, 北京, 中国
	“文脉当代·中国版本”，今日美术馆, 北京, 中国
	“2007 艺术长沙——方力钧、王音、李路明、毛焰、李津艺术展”，湖南省博物馆、长沙简牍博物馆, 长沙, 中国
	“感官盛宴”，亚太博物馆, 巴沙迪纳, 美国
2006	“今日中国美术大展”，中国美术馆, 北京, 中国
	“中国水墨文献展 1976—2006”，南京博物院, 南京, 中国
	“李津·武艺作品展”，中央美术学院美术馆, 北京, 中国



2005	“中国美术馆藏品陈列展”，中国美术馆，北京，中国 “你和我的不同”，墨尔本大学伊恩·波特艺术博物馆，墨尔本，澳大利亚
2004	“新写意水墨画邀请展”，中国美术馆，北京，中国
2003	“国际纸上绘画”，加州大学洛杉矶分校哈默博物馆，洛杉矶，美国 “开放的时代”，中国美术馆，北京，中国
2002	“中韩现代艺术展”，韩国现代艺术展览中心，汉城，韩国 “CHINART”，杜伊斯堡博物馆，杜伊斯堡，德国
2001	“中国水墨实验二十年：1980—2001”，广东美术馆，广州，中国 “第一届成都双年展”，成都现代艺术馆，成都，中国 “21 世纪中国艺术家年度邀请展”，南京博物院，南京，中国
2000	“新中国画大展”，刘海粟美术馆，上海，中国；江苏省美术馆，南京，中国
1998	“中国首届国画家学术邀请展”，中国美术馆，北京，中国
1996	“96 十五人展”，中国美术学院，杭州，中国
1995	“大陆六人水墨人物小品展”，新加坡斯民艺苑，新加坡
1989	“中国现代艺术展”，中国美术馆，北京，中国
1986	“天津美院四人展”，天津美术学院美术馆，天津，中国
1985	“中国画新作邀请展”，武汉美术馆，武汉，中国 “前进中的中国青年全国美展”，中国美术馆，北京，中国

部分收藏

大都会博物馆，纽约，美国

中国美术馆，北京，中国

波士顿美术馆，波士顿，美国

西雅图美术馆，西雅图，美国

华盛顿大学美术馆，西雅图，美国

今日美术馆，北京，中国

香港艺术馆，香港特别行政区，中国

广州美术馆，广州，中国

旧金山大学，旧金山，美国

加州大学洛杉矶分校哈默博物馆，洛杉矶，美国

雷·休画廊，悉尼，澳大利亚

澳大利亚墨尔本大学伊恩·波特艺术博物馆，墨尔本，澳大利亚

加利福尼亚伯克利大学美术馆，伯克利，美国

THIS CATALOGUE WAS PUBLISHED ON THE OCCASION  
OF THE EXHIBITION LI JIN: FLESH AND BONE AT INK STUDIO,  
BEIJING, MARCH 22 TO MAY 12, 2019.

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Publisher **INK STUDIO**

Image Scanning **LONGRI DESIGN AND PRINTING**

Printer **BEIJING JINGE PRINTING CO.LTD.**

Limited Edition **600**

Published **MARCH 2019**

**PRINTED IN P.R.CHINA**





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