



鸿坤美术馆



HONKUN MUSEUM OF FINE ART

CHEN CHUNMU

LOOK  
BEYOND WHAT  
WE SEE

HONKUN MUSEUM OF FINE ART

LOOK  
BEYOND WHAT  
WE SEE

2015–2018



**LOOK  
BEYOND WHAT  
WE SEE**



看 所 見 之 外







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## Chen Chunmu: A New Order in Chaos

Huang Du

Knowing the artist Chen Chunmu's name when happening to see his paintings, which fascinated a sense of disorderliness throughout, I was utterly impressed, wondering what had on earth triggered my interest and stirred my emotion. Looking back, I would say Chen Chunmu's artistic creations exhibit a singular style of painting, an exclusive vocabulary of painting, and an enigmatic form of painting going beyond description.

In all likelihood, Chen Chunmu was inspired by the saying "The ultimate laws lead to the commencement of the laws themselves", through such an association between "entering" and "exiting", he required a high level of balance between "approaching" and "erupting". Generally speaking, it's much easier for artists to enter than to escape, because the latter implies a rather higher level of freedom. Evidently, Chen Chunmu has realized the mystery and philosophy of art, opposing the inherent artistic experiences in an exclusive manner, in other words, the artist doesn't follow the widely known rules of painting; instead, he opposes harmony with chaos, and counts order with uncertainty. Only in this way could the artist break through the fetters of specified artistic experiences and established a distinctive stylistics of painting of his own. The artist was born and raised in Quanzhou, Fujian. Southern Fujian is a place of cultural diversity, openness, and inclusiveness, all of which allows for a diverse range of rich cultural heritages. He located his own artistic way from such a culturally fertile place by discerning and investigating into the liveliness and power among the subculture and folk art (such as antique, tea), in this sense, he integrated and incorporated wildness, antiquity, nature and senescence into his paintings. The artist, at the same time, took full advantage of his own well-supplied imagination, thus, his varied paintings fully demonstrated a series of flowing images from one instant to another, that is to say, the artist was attempting to constantly reconstruct his paintings under the uncertain circumstances. Chen Chunmu is always poised to create paintings manifesting a combined quality of "skin" and "dirt", and to give rise to an extraordinary and enigmatic style of painting. Throughout his paintings, we could somewhat feel the spirituality of metaphors for human beings, such metaphors showcase an easily-perceived bitterness as well as readily-understood tenacity.

Chen Chunmu has a good command of flexible use of media to expand the boundaries of painting, which are not solely limited to wood, bed sheet, branch of tree and other similar materials, that is, the artist has redefined painting itself in a non-paintedly manner so as to alter the so-called scope of painting practice, all of which helps to form a singular and exotic spectacle of his paintings where new orders have been located from the chaos, a sort of connection between the external and the internal is also pinpointed.

2020, March 11 (Sunday), 2018,  
Written at Wangjing Studio



Nature's Song 1  
Mixed Media (bed Sheet, Acrylic, ink, Oil on Board)  
草木歌頌  
100x30cm, 2018, 油畫, 紙本  
100x30cm  
2018

## 陳春木：無序中的新秩序

周其

知道藝術家陳春木的名字，是一次偶然機會看到他的繪畫，其繪畫充滿那種強烈開闊的狀態吸引了我的注意，那種觸感和觸動我的心裏到底是什麼呢？我想，陳春木的作品表現了一種獨特的繪畫風格，是一種非協性的繪畫氛圍，是一種難以用語言描述的神秘性繪畫形式。

也許，隨着不受咎于“有法之極禪子無法”，也正是從這種並與生的關係中達到了進入與擺脫的境界。一般對藝術家而言，易于進入，難以逃脫，因為後者是更更高的自由境界。顯然，陳春木領悟到其中藝術的奧祕和哲理，以非他性方式對抗固有的藝術經驗，他的繪畫沒有遵循已有的繪畫方法，而是以混亂對抗和諧，以不確定性對抗秩序。然而這樣，他才剛剛被已有藝術經驗的桎梏，帶進超人的繪畫性格。他來自福建泉州，閩南是一個文化複雜包容之地，擁有豐富多元的文化積累。他從這片文化沃土中找到了自己的藝術方式，在一種亞文化或民間藝術（古董、茶）中發現和挖掘到能量和動力，並將野性、古樸、自然、動物、性等融入或混雜于自己的繪畫。與此同時，他把個人豐富的想像力也發揮的淋漓盡致，其多變的繪畫充分展現了從一個時間轉向另一個的變遷的流動形象，而在不確定性中去不斷重構自己的繪畫。陳春木有其繪畫表現的結構，其繪畫常常顯露出一種殘缺扭曲和“圓”的質感的表徵，發洩出一種充滿節律而神秘的繪畫風格。在他的繪畫中，讀入隱約從中感受到簡單人的精神痕迹，既有動物的苦澀感，又有藝術的堅韌之氣。

陳春木通過書述運用媒介以拓展繪畫的疆界，這種繪畫的版圖控制不僅僅依賴于本質、底蘊、格調等介質，以非繪畫方式對繪畫本身進行了重新界定，以改變所謂繪畫的表現範圍，形成了其繪畫的獨特而奇異的景觀——在無序中找到了新秩序，找到了外在與內心之間的連結點。

2018年3月11日（星期日）於20號沉醉于望京工作室



MY WEAPONS



My Weapon  
Installation (silicon bronze, wood, steel)  
我的武器  
装置（硅青铜、木头、钢筋）  
270 x 330 x 100cm 厘米  
2017







On the solid, rough bed base from migrant worker's bed, a series of flowers and fruits with a hint of indescribable desire are portrayed, showcasing a sense of bitter happiness in the course of sleeping and meditating after a day of work. Like flowers and butterflies dance together, such a scene seems quite harmonious. At the moment of waking up from dreams, however, we have to go back to the harsh and cruel reality. A combination of gloomy indulgence and despair seems to be trapped in a paradox of ideals as well as realities.



以堅硬而粗曠的實木床板，  
板上描繪着莫名的欲望之花果，  
恰是勞作一天之後，  
入眠而冥想的幸福，  
苦澀的幸福。  
花舞彩蝶，  
好似和諧。  
但在夢醒時刻一切又灰灰淹没，  
打回冰冷殘酷的現實！  
一種苦澀的奢求與絕望，  
游離徘徊于理想與現實矛盾之網！







Classic of Grasses and Woods 1  
Mixed Media (Rice Paper, Acrylic, Ink, Oil on Board)

草木詩經 1

综合材料(木板、宣纸、丙烯、墨汁、油画)

191.5 x 150 厘米  
2015

Classic of Grasses and Woods 2  
Mixed Media (Rice Paper, Acrylic, Ink, Oil on Board)

草木詩經 2

综合材料(木板、宣纸、丙烯、墨汁、油画)

191.5 x 150 厘米  
2015



Classic of Grasses and Woods 2  
Mixed Media (Rice Paper, Acrylic, Ink, Oil on Board)

草木詩經 2

综合材料(木板、宣纸、丙烯、墨汁、油画)

191.5 x 150 厘米  
2015



Classic of Grasses and Woods 4  
Mixed Media (Rice Paper, Acrylic, Ink, Oil on Board)

草木詩經 4  
综合材料(木板、宣纸、丙烯、墨汁、油画)

191.5 x 150 厘米  
2015



Classic of Grasses and Woods 5  
Mixed Media (Rice Paper, Acrylic, Ink, Oil on Board)

草木詩經 5

综合材料(木板、宣纸、丙烯、墨汁、油画)

191.5 x 150 厘米  
2015





Boundless loneliness is awaiting me.  
Look!  
They are back again.  
Loneliness grows as time passes, withstanding the test of time.  
Every step is utterly worthwhile.  
They constantly emit light to lead you.  
The loneliness is so delighted, so genuine,  
and the shadow under the moonlight  
is constantly  
indiscernible,  
However, they are not dull at least.

等待我的是無限的孤獨  
看  
他們又回來了  
孤獨伴隨着歲月成長、沉澱  
每一步都是那麼沉甸甸的  
他們一直閃亮，引領著你  
居然孤獨的如此歡暢，如此幹淨  
月光下的影子  
一直  
無法辨認  
但  
她們都不是灰色的





You Left Quietly When I was Asleep  
Mixed Media (ready-made duvet cover, oil on canvas)

當我睡着的時候你却悄悄的離開  
综合材料(成品被单、布面油画)

185 x 230 厘米  
2017



介入

Mixed Media (Oil on canvas, found wood, resin, fragmented texts on paper)

介入

综合材料(布面油画、木片、树脂、碎片文字)

53 x 40 x 10 厘米  
2016

Moist air  
The brain is slow  
Blood clots  
And shackles  
The skin is aching  
The scalp is itchy  
.....

You,  
Why not germinate?

潮濕的空氣  
大腦遲鈍了  
血液凝固了  
精神桎梏了  
皮膚疼痛了  
頭皮發癢了  
.....  
你  
怎麼還不發芽



The Moist Air  
Mixed Media (Wood、acrylic、Oil on canvas、bamboo)

潮湿的空氣  
综合材料(木板、丙烯、布面油画、竹子)

244 x 122 厘米  
2014 - 2015



Hymn  
Rice Paper, Oil on canvas

贊美詩  
宣紙、布面油画

160 x 100 厘米  
2017



Draging....  
In the parcel soul's Rang body  
From one corner to another.  
Drink the fresh water leading to the rock.  
Hallucinate

拖着  
披着包裹靈魂的皮囊的 身體  
從一個角落寄存到另一個角落  
喝下通往岩層裏的清泉  
開始思考





The Empty Mountain  
Oil on canvas

空山

布面油画

140 x 200 厘米  
2016 - 2017

The Hymn  
Rice Paper, Oil on canvas

贊美詩  
宣纸、布面油画

140 x 140 厘米  
2017





untitled  
Mixed Media (Acrylic、Oil on Board)

無題  
综合材料（丙烯、木板油画）

65 x 39 厘米  
75 x 37 厘米  
75 x 40 厘米  
89 x 60 厘米  
96 x 72 厘米

2016





Beyond a Relationship with You

found wood, resin, collected photo, fragmented texts on paper  
variable dimensions

In the form of "Exotic flowers and fruits" constructed out of translucent resin in various colors, the collection of old photographs in addition to fragmented texts on paper were sealed and framed into the flowers and fruits. The idea was to secure the previous emotions and desires or to effectively expand a controllable regrowth of the matrix of emotions and desires that the past carried so as to turn them into immortals. As time goes by, in addition, the delicate emotions and desires are also undergoing fermentation and sedimentation. With the infraction of light, desires could appear to be more translucently appealing. While the sophisticated and enticing flowers and fruits live on a series of standing, rough tree branches as parasites (the standing, rough branches manifest a ritual as well as a stance), the exotic flowers and fruits with fine epidermis live on and absorb the dead branches that are in short supply of nutrition, how long will it possibly last? At the height of material and spiritual civilization in the society of today, in such a highly lustful, essential relation with the environment, how long could this last?

The numerous buildings made out of reinforced concrete, in a sense, just resemble those upright dead woods, which just stand firm.

This series attempts to freeze the instant of such a form of "beauty", I also wonder, is it to bring people together to appreciate the so-called "beauty" or understand the restless, complex relation behind the works?



不僅僅是和你發生關係

舊木頭 / 透明樹脂 / 老照片，碎片文字

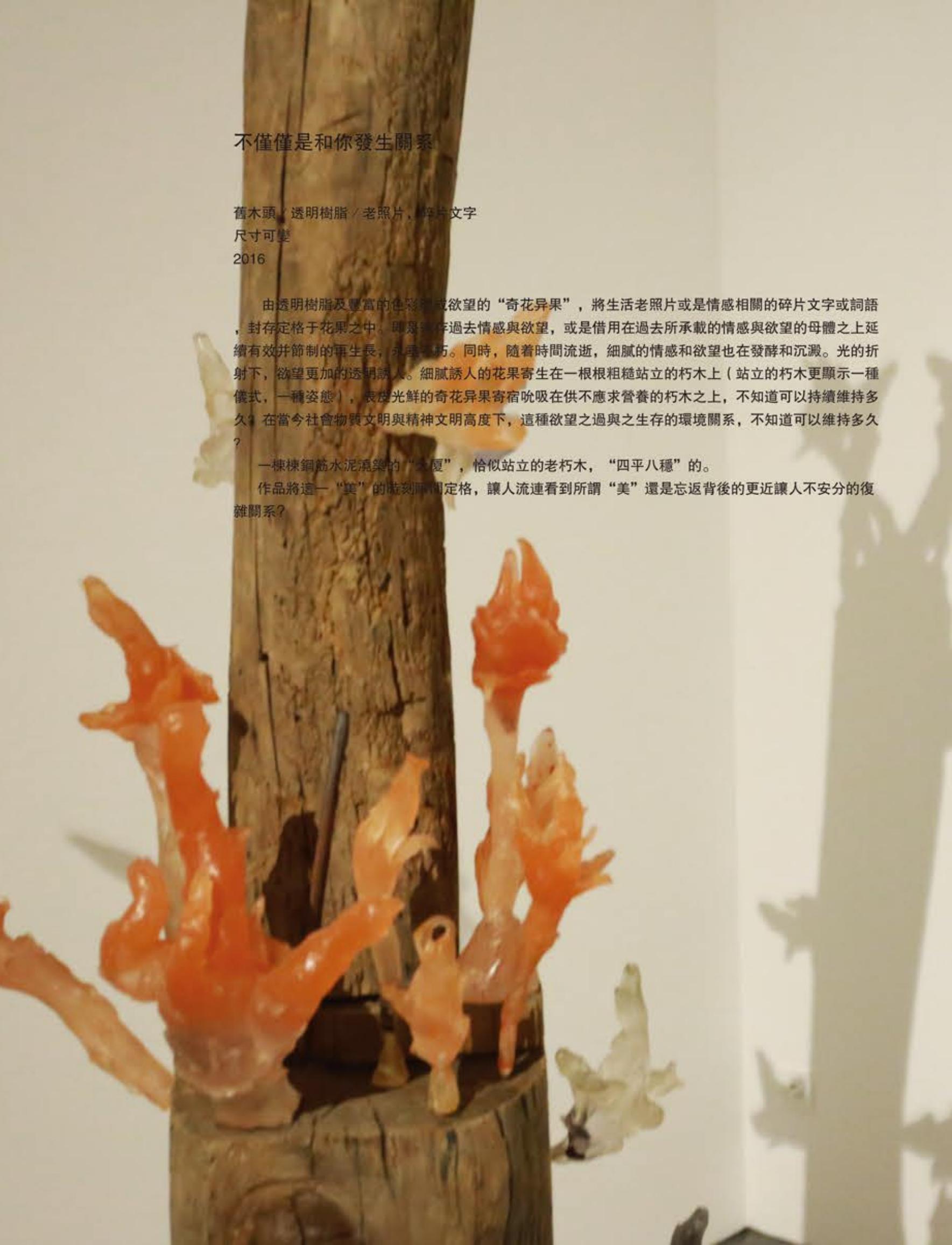
尺寸可變

2016

由透明樹脂及豐富的色彩構成欲望的“奇花異果”，將生活老照片或是情感相關的碎片文字或詞語，封存定格于花果之中。即是寄存過去情感與欲望，或是借用在過去所承載的情感與欲望的母體之上延續有效並節制的再生長，承襲不朽。同時，隨着時間流逝，細膩的情感和欲望也在發酵和沉澱。光的折射下，欲望更加的透明誘人。細膩誘人的花果寄生在一根根粗糙站立的朽木上（站立的朽木更顯示一種儀式、一種姿態），表皮光鮮的奇花異果寄宿吮吸在供不應求營養的朽木之上，不知道可以持續維持多久？在當今社會物質文明與精神文明高度下，這種欲望之過與之生存的環境關係，不知道可以維持多久？

一棟棟鋼筋水泥構築的“小廈”，恰似站立的老朽木，“四平八穩”的。

作品將這一“美”的旋刻圖固定格，讓人流連看到所謂“美”還是忘返背後的更近讓人不安分的復雜關係？





## The “Skin” of Time

Zhuma Yujiang

Personally, I view Chunmu's paintings as a result of observation about the skin. When it comes to the layers of skin of all living creatures, it's demanding to portray one layer in regular terms related to psychology or sense perceptions. In effect, under the circumstances of artistic career, heart is hard to be properly defined as a sort of “container”, however, our skins' perceptions of time are utterly genuine. In a way resembling the squeezing of the “bitterness” of time, Chen Chunmu symbolized and presented a variety of forms throughout his work.

In general, the most regular time that I and Chunmu meet each other is precisely two o'clock in the morning. When checking the Moments on WeChat at around two, Chunmu is probably the only one to reach out to. Since such a period generally serves as free time spent away from work, livelihood and anything to keep busy with, having tea is utterly rare to such a man who has accustomed to behaving himself in an acute, earnest way. Attributing to the fact that Chunmu fancies tea and his father grows tea, the artist is capable of perceiving the profound vocabulary regarding the skins of plants in an artistic perspective, and appreciating their being worn as a result of exposure to weather and the joys and sorrows they undergo.

Chunmu is originally from Quanzhou, a city that started its connection between the East and the West as early as the Western Han dynasty. Referring to such an area, a Muslim's perspective is what I came up with first, however, Chunmu has attempted to locate the city's origin through a piece of rubbing or a patina of a single utensil. Chunmu's works feature a historical context in addition to a sense of contemporary artistic experiment. His works bring together the inspirations from Xu Wei of the late Ming dynasty, Chen Hongshou (Lao Lian was one of his pseudonyms) together with installations featuring contemporary materials and imprint of the times. To sum up, I would quote an expert from a poem I wrote, “The rain has washed the window overnight, yet, autumnal fragrance is not washed out, remaining at rest”. And I am convinced that just as his name “Chunmu” suggests, his works are “full of joys of spring right after falling off at maturity and giving off shoots”.

At the studio in Shunyi, Beijing  
March, 04, 2018



Intimate contact  
Oil on canvas  
50 x 40 厘米  
2015  
親密的接觸  
布面油畫



## 時間的肌膚

主瑪于江

在我看來，春木的畫是一種用皮膚思考出來的結果，當然，一層皮對於所有生靈，都不好套用我們習慣性的用來描述心靈或心理知覺的詞語。因為，在嚴酷的藝術生存境遇中，心真不好形容是個什麼容器，但是皮膚對於時間的感知是真實的。春木就是沾着時間的清苦榨汁，隱喻和描述了他作品肌膚裏的形形色色。

回想起來，我和春木見面最多的平均時間是夜裏的醜時兩點。在這個時間段裏，如果用微信掃一下朋友圈，能夠互動的就時常有春木。在這個時間段，是工作和生計之外的閒暇，不存在占用時間，所以對於一個慣於精確面對事物認真做事的人來說，喝茶是一種奢侈。春木懂茶他老父親種茶，所以，他能够用藝術的方式感知植物肌膚的深層語言，體悟它們蘊含的嚴寒風霜和千秋悲歡。

春木的家鄉是泉州，對於這個從西漢就開始東西交往的區域，我所能用的時常是一個穆斯林的視角，而春木則往往從一幅拓片一個器皿物件的肌膚包漿找到它形成的時間源頭。春木的作品有歷史文脉筋骨，也有藝術實驗的當代肌膚。明代的徐渭、老蓮的筆意；以及當代的材料裝置和時代光影，都在他作品的肌膚上熠熠閃光。這裏用一下我曾經寫過的詩句‘綠雨洗窗一夜間，不拾秋香亦安然’，我相信春木的作品如同他的名字，落葉生根春光無限。

2018.3.4于北京順義工作室



Chunmu's works unexceptionally go beyond my imagination and experience. Since there are strangeness, grotesqueness and a touch of melancholy in addition to something more simplistic throughout his works, I found it quite difficult to define his works in realist, expressionist or any other approach, however, this is why I am most fascinated with his paintings.

Huang Du

春木的作品總是超出我的想象和經驗，畫面中透露着詭異、荒誕，還有憂傷，有很質樸的東西在裏面，我很難用現實主義、表現主義或者任何一種主義來定義他的作品，這也是他的畫面最讓我着迷的地方。

黃篤

Wisteria  
Oil on canvas

紫藤  
布面油画

250 x 450 厘米  
2017







Be a sad and lonely traveler, meditating under the sun  
I begin to hallucinate ,superbug's own heart die in the fetters of spirit.  
water in my head  
Happiness, too

做個憂傷孤獨的行者，在陽光下思考。  
開始產生幻覺，讓超級細菌自己的心在精神的桎梏裏死去。  
我想，我腦子進水了  
我想，我也很幸福……

Spring Follows Winter  
Oil on canvas

冬去春來  
布面油画

200 x 189.5 厘米  
2017

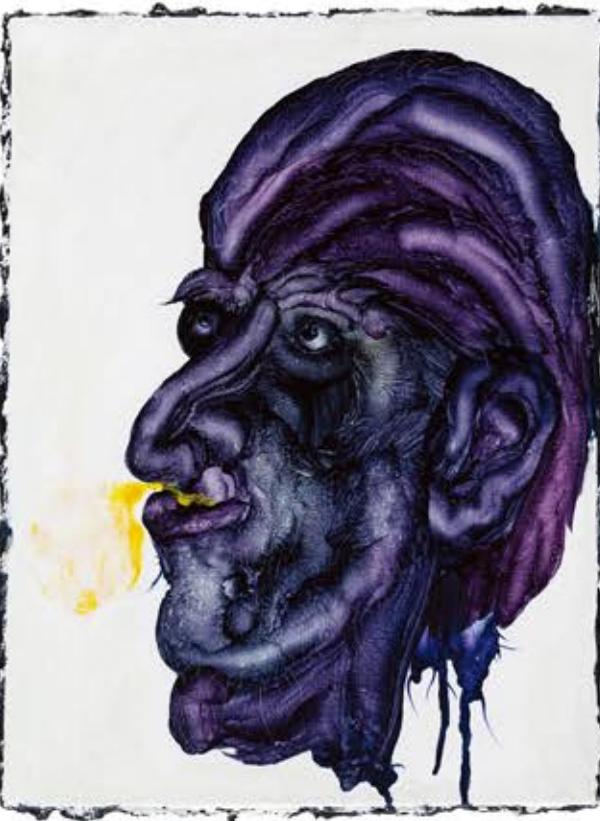




Color Fading  
Oil on canvas

褪色  
布面油画

73 x 202 厘米  
2017



The Pollen  
Propylene、Oil on canvas

花粉  
布面丙烯、油画

40 x 30 厘米  
2016

The Dream  
Propylene、Oil on canvas

夢  
布面丙烯、油画

30 x 20 厘米  
2014 - 2017



The Skin  
Oil on canvas

皮膚  
布面油画

65 x 75 厘米  
2017

My body began to leak.  
It's got a lot of night walkers,  
They peered into the corner with afterglow.

我的身體開始漏光  
迎來了很多很多的夜行者，  
她們用餘光窺視着角落

Dispersed  
Oil on canvas

游離者  
布面油畫

80 x 60 厘米  
2017







Grasshopper  
Oil on canvas

蚂蚱

布面油畫

150 x 150 厘米  
2017

Beyond the mountain is another mountain  
Oil on canvas

山外有山  
布面油畫

150 x 150 厘米  
2017





There are somethings here.....  
這裏面有事.....

Butterfly Metamorphosis  
Mixed Media (LED Light、Rice Paper、Acrylic and Oil on Board)

化蝶

綜合材料 (木板、紙、LED燈、丙烯油畫)

150 x 150 厘米  
2015



What's ghost?  
Mother smoothed her son's back with a hand full of vicissitudes. Staring at  
the distance.  
Peaceful breathing,breathing  
No answer from mom  
No asking from sun

幽靈是什麼?  
媽媽滿是滄桑的手捋順兒子的後腦。深情的望着遠處  
平和的呼吸，呼吸……  
媽媽沒有回答  
兒子也沒有再問

The Dark One  
Mixed Media (Rice Paper、Acrylic and Oil on Board)

暗幽者  
綜合材料（木板、紙、丙烯油畫）

124 x 185 厘米  
2017





Landscape - 1\3  
Oil on canvas

景 - 1\3  
布面油畫

50 x 60 厘米  
2016





Landscape - 2  
Oil on canvas

景 - 2

布面油畫

60 x 50 厘米  
2016

The leaves are scattered all over the floor.  
A group of blackened crows.  
“wow,wow.....”  
They rise and run.  
All the corn in the field is lost.  
The night elf is born with the hope of a white night.  
The genes of the diseased soul are transmitted in the neural tube.  
.....

樹葉凌亂飄灑滿地  
一群黑壓壓的鴉雀  
“哇哇，哇哇”  
崛起碾過  
地裏的玉米輸個精光

暗夜精靈帶着希望降生到雪白的夜  
病變的靈魂的基因在神經管道傳播  
.....

Flash of Light  
Oil on canvas

靈光乍現  
布面油畫

200 x 150 厘米  
2016



Flash of Light  
Oil on canvas

靈光乍現  
布面油畫

248 x 180 厘米  
2016



The Deep Sea  
Oil on canvas

深海

布面油畫

190 x 120 厘米  
2016





The day is good  
Oil on canvas

今日天氣很好  
布面油畫

80 x 80 厘米  
2015

Elf  
Oil on canvas

小精灵  
布面油画

40 x 30 厘米  
2016



Be a sad and lonely traveler, meditating under the sun  
I begin to hallucinate ,superbug's own heart die in the fetters of spirit.  
water in my head  
Happiness, too

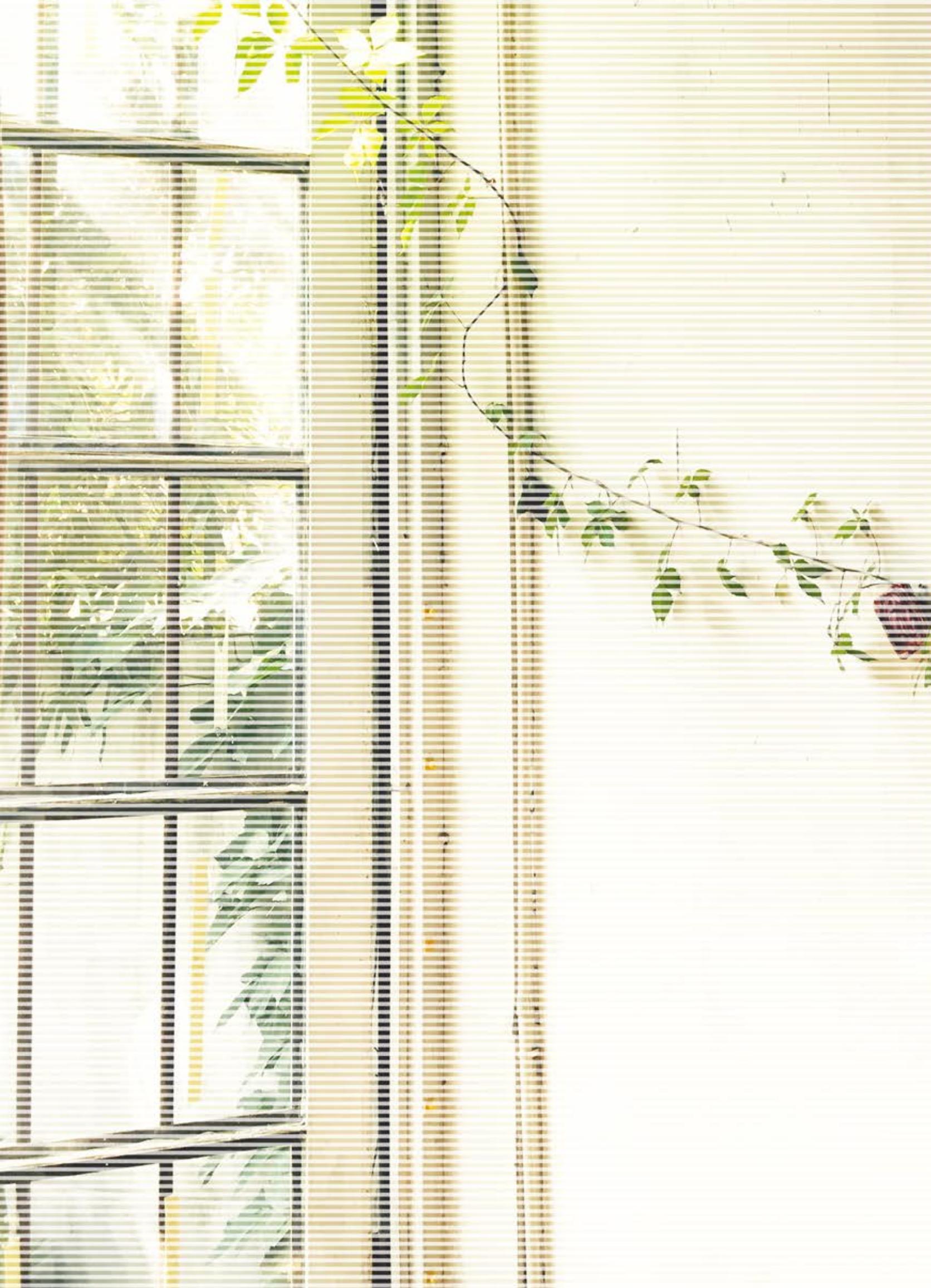
做个忧伤孤独的行者，在阳光下思考。  
开始产生幻觉，让超级细菌自己的心在精神的桎梏里死去。  
我想，我脑子进水了  
我想，我也很幸福.....

Spring Follows Winter  
Oil on canvas

冬去春來  
布面油画

50 x 50 厘米  
2017





## A Lonesome Happiness

Growing in some marginal corners in the world on their own, they keep themselves from the hustle and bustle of the city. They smell the mildly pleasant scent of the soil. Regardless of loneliness itself, such an isolated state of being is precisely what most people long for, however, when getting into it in reality, they may feel afraid of the solitude and disassociation. At this point, we cannot help thinking that loneliness could bring happiness but not all of us can afford to enjoy it. Wandering adrift among the clusters of thorns, what remains is solely the soul. On the one hand, the living creatures on the ground seem to be quite occupied, and they come and go in haste, however, sometimes they just wander about aimlessly on the other hand. They go on living this way day after day. Although we long to be as free as they are, we may fail to travel the whole world. As long as I can see them, I easily feel peaceful and tranquil.

### 一份孤獨的幸福

在世界邊緣的角落，孤寂的生長着，她們遠離喧囂的城市。聞着淡淡泥土的氣息。雖然孤獨，但是這種空寂的狀態且是大部分人索求的，當身臨其境時，切又感害怕，害怕那種孤獨的游離。豈不覺得：那種孤獨是幸福的，不是什麼人都可以享有的。恍惚的游離在荆棘叢中，帶着靈魂的軀殼。地上的小生靈，她們似乎很忙碌，來去匆匆，又很隨性晃蕩，每天都是如此的狀態！渴望像她們的自由自在的！大千世界各個角落無法一一走遍。看着她們就覺得很安詳，踏實。

The Scene of Craze  
Paper, acrylic painting

瘋景

紙、油畫

117 x 117 厘米  
2017



The Scene of Craze  
Paper, acrylic painting

瘋景

紙、油畫

117 x 102 厘米  
2017



The Scene of Craze  
Paper, acrylic painting

瘋景

紙、油畫

117 x 94 厘米  
2017



The Scene of Craze  
Paper, acrylic painting

瘋景

紙、油畫

173 x 148 厘米  
2017



The Scene of Craze  
Paper, acrylic painting

瘋景

紙、油畫

150.5 x 85 厘米  
2017





The Scene of Craze  
Paper, acrylic painting

瘋景  
紙、油畫

72 x 71 厘米  
2017

The Scene of Craze  
Paper, acrylic painting

瘋景

紙、油畫

91 x 92 厘米  
2017



# CHEN CHUNMU

1981 Born in Quanzhou  
Live and Work in Beijing, China

## Solo Exhibitions

- 2018 Look beyond what we see, Hongkun Museum Of Fine Art, Beijing, China  
2016 Intruder/Pain Peacefully, Art Museum Of Fujian, Fuzhou, China  
Manage to Survive in Vacuum, LEO Gallery, HongKong  
2015 Make an honest flower, Ying Gallery, Beijing, China  
Buried oneself in the earth and waiting for growing up, Hongkun Museum Of Fine Art, Beijing, China  
2014 Warm Dissociation, Ying Gallery, Beijing, China  
2012 He Appreciation Party of Chennan's Works, ChengDu, China  
2011 Worms Revolution, Soochow Art Instl,Singapore  
2009 He Warm spring and blossoming flower, Soochow Art Instl, Singapore  
2002 Isd of Paradise, Fuzhou, China

## Selected Group Exhibitions

- 2017 Small is Beautiful VII, LEO Gallery, HongKong  
2016 The Jumble of Growth—The 3-th Today's Documents, Today Art Museum, Beijing, China  
Artificial Garden, Today Art Museum, Beijing, China  
Anonymous, Gigno Art Center, Beijing, China  
Art Residency Program Artists' Work, ARTASTH, Beijing, China  
"New Force 3 - Personal Schema in Metaphor", Leo Gallery, Shanghai  
2015 Artistc Chengdu Art Residency Program, Artistc, Chengdu, China  
Exhibition Of The Permanent Collection Of Hongkun Museum Of The Art(II), Hongkun  
Art Museum, Beijing, China  
Meta vision—seven unique language personal history, Hongqiang Gallery, Beijing, China  
VISION OF MULTIDIMENSIONAL, Anxian Art Museum, Fujian, China

- 2014 Fujianese Contemporary Art Exhibition, Soka Gakkai Malaysia, Malaysia  
Art Expo Malaysia Sdn Bhd, Kuala Lumpur, Malaysia  
New Horizons—Young artist new works, 798 Art Center, Beijing, China  
12Artist with 36 works on paper, Seasons Gallery, Beijing,China  
A life without the thrill of the order, The HongKong Museum of Art, Guangzhou, China  
2013 The first session of the ASIAN Art biennale, Guangxi, China  
2012 "Doomsday Scenery", DongZhuang Gallery, Beijing, China  
2011 SEVEN WAYS—IMAGE-MAKING AND ITS DISCONTINUTS, TIMES ART MUSEUM, Beijing, China  
COLONIZED CONVERSANCE, Galeri Nasional Indonesia - Hall A Jakarta  
2010 The Big Bang, White Rabbit Museum, Australia  
The World Around Exhibition Of Ten, Gehu Museum, Beijing, China  
2009 Works "Untitled Series (2009)",  
"Untitled Series No.1 (2009)",  
"Untitled Series No.2 (2009)" White Rabbit Museum,Australia  
Beginnings—Chinese Contemporary Art Group Exhibition, Soochow Art Instl, Singapore  
2007 Gathering—Nine Artists' Exhibition Of Contemporary Art, Quacar Space, Beijing, China  
Water Youth, Beijing, China  
2006 Powerness, SongZhuang Art Museum, Beijing, China  
Works collected by White Rabbit Museum, Australia  
2005 Purdy—Fujian Contemporary Art Exhibition, Fuzhou, China  
2004 The Same in Different—Ancient Residences integration with the Contemporary Art, Fu-  
zhou, China  
Join the New Century—3th Chinese oil painting exhibition,National Art Museum, China  
2003 Transparent Season Exhibition, Fuzhou, China  
2002 Non—Project Exhibition, Fuzhou, China

# 陳春木

1981 生于泉州  
现居住于北京

## 個展

- 2018 看所見之外，鴻坤美術館，北京，中國  
2016 侵入者 / 安靜地奔跑，福建省美術館，福州，中國  
有一種忘想，在真空裏無往或擋，蘭亭畫廊，香港  
2015 做一隻兒競育的花兒，蘭亭畫廊，北京，中國  
把自己埋土裏等待發芽，鴻坤美術館，北京，中國  
2014 溫暖的距離，蘭亭畫廊，北京，中國  
2012 春木作品品鑑會，藍頂藝術機構，成都，中國  
2011 草履革命，斯民國粹藝術，新加坡  
2009 春暖花開，斯民國粹藝術，新加坡  
2002 天空鳥，福州，中國

## 群展

- 2017 《小是美麗，7》藝術雙年展新加坡 / 蘭亭畫廊 中國 上海  
2016 另一種選擇——第三屆今日文獻展 今日美術館 中國 北京  
個展 今日美術館 中國 北京  
佚名 今格藝術中心 中國 北京  
駐留藝術家作品展 藝琅國際 中國 北京  
《新動力5—種類中的個人風式》蘭亭畫廊 中國 上海  
2015 藝琅國際 成都第三期駐留，藝琅國際，成都，中國  
鴻坤美術館巡展111，鴻坤美術館，北京，中國  
元複實—七個獨特語言個人史，紅塔畫廊，北京，中國  
多維視界，蘭亭美術館，福建，中國

- 2014 中國開封當代藝術展，馬來西亞創意協會，馬來西亞  
馬來西亞國際藝術博覽會，吉隆坡，馬來西亞  
斷視界——青年藝術家新锐作品，798藝術中心，北京，中國  
12位藝術家，76件紙上作品，李節畫廊，北京，中國  
個命——無秩序的快感，香港圓所館，廣州，中國  
2013 第一屆東盟藝術雙年展，廣西，中國  
2012 末日景觀，東越畫廊，北京，中國  
2011 七種——圖像的製造與不安，時代美術館，北京，中國  
COLORED CONVERSANCE, Galeri降印度尼西亞 - A經九，雅加達  
2010 The Big Bang, White Rabbit Museum, 澳大利亞  
世相——十人展，敬華美術館，北京，中國  
2009 作品“Untitled Series (2005)”，  
“Untitled Series No.1 (2005)”，  
“Untitled Series No.9 (2005)”, White Rabbit Museum, 澳大利亞  
2009 零九開始——中國當代藝術家聯展，斯民國粹藝術，新加坡  
反光——新藝術的接舷，北京塙美術館，中國  
2007 脫壳當代藝術展，北京，中國  
水中青春展，北京，中國  
2006 花非花展，北京宋莊美術館，中國  
作品被澳大利亞White Rabbit Museum收藏  
2005 脱掉——福建省當代藝術展，福州，中國  
2004 相同的不同——福建古民居與當代藝術融合，福州，中國  
携手新世纪——中國第三屆油畫大展，中國美術館，北京，中國  
2003 透明季節展，福州，中國  
2002 非習作展，福州，中國  
2006 花非花展，北京宋莊美術館，中國  
作品被澳大利亞White Rabbit Museum收藏  
2005 脱掉——福建省當代藝術展，福州，中國  
2004 相同的不同——福建古民居與當代藝術融合，福州，中國  
携手新世纪——中國第三屆油畫大展，中國美術館，北京，中國  
2003 透明季節展，福州，中國  
2002 非習作展，福州，中國

—我是你的忠誠的僕，我是你的忠誠的僕。  
—我是你的忠誠的僕，我是你的忠誠的僕。  
—我是你的忠誠的僕，我是你的忠誠的僕。  
—我是你的忠誠的僕，我是你的忠誠的僕。



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