

PEKING ART ASSOCIATES





Ju Ming 朱铭
Taichi Series - Cloud Hand
太极—云手
Bronze Edition: 3/6
铜雕 3/6
71 x 52.5 x 52 cm

Li Yongfei 李永飞
Fireworks in the Void (opposite 对面)
真空中的焰火
Ink on Rice Paper, Mounted on Wooden Panel
纸本水墨，绷于木板
2013
96 x 96 cm

PEKING ART ASSOCIATES



SPIRIT IN THE TIME OF
TAICHI

A JOINT EXHIBITION OF RENOWNED SCULPTOR JU MING
AND INK ARTIST LI YONGFEI

EDITED BY E. S. DE WOLFE PETTIT. DESIGNED BY LI YIHUI.



Li Yongfei 李永飞

Tornado

龙卷风

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

138.5 x 70.5 cm

Private Collection, Hong Kong

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FOREWORD

Emily de Wolfe Pettit

It is a privilege to present an exhibition that brings together two artists, one rich in years, the other in verve, yet both idealists and pragmatists who know their chosen medium intimately and have set about seeking to capture an important aspect of Chinese philosophy in and through the reaches of its materiality. Li Yongfei chose as an undergraduate in the early 2000's to dedicate his artistic life to ink. He trained at the Central Academy in "gongbi", fine hairline ink brush painting, which demands fastidious attention to detail and hence tremendous discipline and patience in character. His character has been demonstrated in the large scale endeavours he has gone on to, latterly the world's largest installation in ink at over seven storeys and spanning over one hundred and forty square meters. Presented for the first time in this exhibition, Li Yongfei's "shui mo" or ink wash works, which are closely influenced by his practice of



meditation in recent years demand equally consummate control over ink and water, but they also require the artist to let go or abandon himself to the medium. In his steadily growing body of work appears rich monochromes and increasingly subtle colours alongside works that collect the imprint of the literati artist-scholar's study - tea, the charcoal from incense, agents that act to disperse and manipulate the ink for the viewer's pleasure. Rather like the physical practice of taichi itself, Li Yongfei engages with control and release or the direct and indirect flow of energy on the paper. It was therefore a natural progression to pair Yongfei's recent works with another body of work dedicated to the translation of a spiritual practice and its connected state of mental calm: Ju Ming's Taichi series.

At the age of fifteen, Ju Ming began learning what would be the foundation of his technical skills when he was apprenticed to Lee Chin-chuan, a master woodcarver from the Temple of the Empress of Heaven. Like Li Yongfei, Ju Ming ran a highly successful studio in his twenties but, like Yongfei, his real passion lay in developing his own oeuvre. And just as Li Yongfei has devoted himself to the study and practice of meditation in order to develop mental discipline, Ju Ming took up another practice of Taoism, taichi. Ju Ming developed greatly from this practice and started thinking about sculpting works on the theme of the practice. Yet more than simply capturing a physical stance, the process of both

artists is indelibly linked to their practice. Much as an actor gets 'into character' in preparing for a role, Ju Ming is said to have practiced tai chi boxing whilst creating his Taichi series. Li Yongfei speaks of a more direct link still between his practice of meditation and his art. He believes his state of mind and moreover the power of his meditative practice at any one time deeply affects the property of water in his 'shui mo' ink works and therefore their formation. To illustrate this correlation Yongfei offers a fascinating insight into the effect of meditative practice on water in an experiment he cites on pages 20 and 24 of his interview with Michelle Ho.

I hope you will enjoy this exhibition which brings together works from the studio and private collections as much as I have enjoyed putting it together.



Li Yongfei 李永飞
Dust in 0 Degree
零度灰尘
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
70 x 138 cm

Ju Ming 朱铭
Taichi Series – Single Whip (opposite)
太极—单鞭下势
Bronze Edition: 3/20
铜雕 3/20
44 x 19 x 26 cm



Ju Ming 朱铭
Taichi Series - Single Whip
太极—单鞭下势
Bronze Edition: 3/20
铜雕 3/20
44 x 19 x 26 cm



Li Yongfei 李永飞
Changeable Clouds I
云无常之一
Ink on Rice Paper, Mounted on Wooden Panel
纸本水墨，绷于木板
2013
95 x 230 cm



Li Yongfei 李永飞
Crouching Tiger, Hidden Dragon
卧虎藏龙
Ink on Rice Paper, Mounted on Wooden
Panel
纸本水墨，绷于木板
2013
94 x 166 cm



Mystery-Extreme
谜 - 极

Ink on Rice Paper, Mounted on Wooden Panel
纸本水墨，绷于木板

2013
180.3 x 97.7 cm



Taichi Series - Single Whip

太极—单鞭下势

Bronze Edition: 3/6

铜雕 3/6

280 x 475 x 215 cm

Private Collection, Taiwan



Li Yongfei 李永飞

Cream

奶油

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

149.5 x 81.5 cm



Li Yongfei 李永飞
Broken Cake
打碎的 18 岁蛋糕
Ink on Rice Paper, Mounted on Wooden Panel
纸本水墨，绷于木板
2013
92 x 149.5 cm



Cloud Seal 1
云篆 1
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
69 x 138 cm



Cloud Seal 5
云篆 5
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
63 x 138 cm



Li Yongfei 李永飞

Thunder

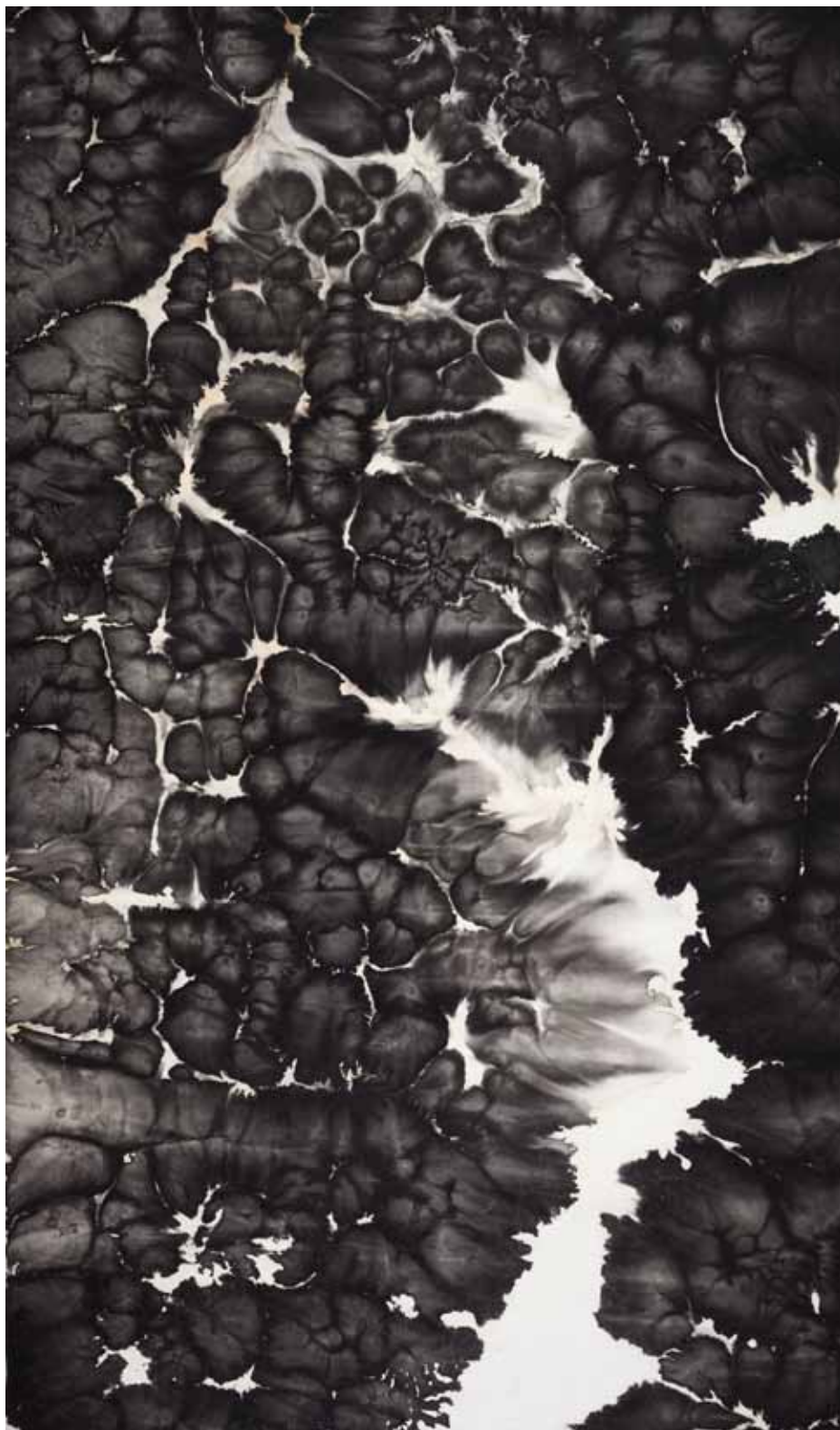
雷霆

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

69 x 138 cm



Li Yongfei 李永飞

Sun Spots

太阳之斑点

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

97.5 x 140 cm



Taichi Series - Single Whip

太极—单鞭下势

Bronze Edition: 12/20

铜雕 12/20

44 x 74 x 40 cm

"I recall my first teacher Lee Chin-chuan saying: if a sculptor does not know how to paint, it is like an architect who can build houses but does not know how to do blueprint design drawings."

- Ju Ming



Mystery-Cataract

谜 - 奔流

Ink on Rice Paper, Mounted on
Wooden Panel

纸本水墨，绷于木板

2013

180.8 x 98.2 cm

IN CONVERSATION WITH LI YONGFEI

Michelle Ho

Michelle Ho (MH): You have spoken Yongfei about the recent influence of meditation on your work. Could we start with how you would sum up the link between meditation, life and art?

Li Yongfei (LYF): Meditation is part of my approach to life. It is the means for a dialogue with the universe beyond the tangible, and it offers answers about our very consciousness. Our ultimate purpose is enlightenment, while life itself is like a dream, a fleeting illusion.

For me, art is a projection of meditation. Art materialises a pre-existing experience and captures it on a surface. If art were the human body, then meditation would be one of the vital organs. Meditation is a way of self-awareness and knowledge whereas art, like society, are projections. I think of the latter somewhat like slideshows.



MH: Would you say there been a progression in your art practice that runs parallel to your practice of meditation?

LYF: After starting with meditation, I learnt to rest my mind and enjoy the purity and peace I found. I had never known the level of comfort it brought me. But there is far more to it than that. By going deeply into meditation, my whole consciousness became clearer and my sense of awareness much more acute.

As I've made progress with meditation, I see the effects on my work. I can see a shift in my work from the point I started learning the basic skills of meditation to becoming more advanced and focused and I see the direct link between my meditation and the works I produce. I'll tell you a story to help explain what I mean. I have a friend, a Buddhist monk who teaches meditation. He prepared materials for a class that consisted of vials of water, towards which a group practiced chanting. Afterwards he placed the vials in an icebox. He showed me some of the vials, now with frozen water, full of different patterns of ice.



Mottled memories (opposite)

斑驳回忆 (对面)

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

97 x 151 cm

Rupture of the Ocean

破海

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

207 x 96 cm



Mystery-Lotus
谜 - 莲

Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
180.5 x 97.7 cm



Mystery-Value
谜 - 尚

Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
180.3 x 97.8 cm

Two were the result of two Taoist priests chanting the Sutra of Purity and Calm. The crystals reminded me of ginseng, but the point was one of the configurations of ice appeared to be much stronger than the other. I commented on this and my friend smiled and replied that this was the object of the Taoist priest who has practiced chanting for decades. The other, of which the pattern was less strong, came from the Taoist priest less experienced in meditation. I had heard about a similar study before in Japan that noted change to the water crystallisation in different levels of meditation. To see the phenomenon for myself and consider that a human soul, the focus of human energy, could really change the crystals of water really made an impression on me. I had noticed my art work was also changing and asked myself: is my focus also affecting the traces of ink and water in my paintings? It's quite possible...

MH: Works from the Taichi series by renowned Taiwanese sculptor Ju Ming recently appeared in your exhibition "Spirit in the Time of Taichi" in Beijing. Ju Ming was said to practice tai chi boxing when he produced his series of the same name. What are the philosophical similarities?



LYF: I think Ju Ming's works are very much about 'qi' or energy. I explore qi in my works also but also its relationship to the macro universe through meditation. Each person's soul is a particular mass of "qi". What we eat and drink becomes qi. It's how we convert what we consume and our experiences of the outside world into qi that strengthens our souls. The greater our ability to convert this energy, the greater our wisdom – not knowledge, but wisdom. When I'm deep in meditation I often experience the subtlest of such experiences. The energy or, if you will, radiance, that comes from the heart seems to envelop one's entire body. In such a state my work will usually reflect this inner energy field and infinitely magnify it to the eye.

What I like in creating this body of work is the dichotomy between control and release or direct and indirect energy. It's rather like the practice of Taichi itself. I studied 'gongbi' (very fine, hairline brush) ink work at the Central Academy, which is incredibly fastidious - it does not allow for abandonment - this work is equally about letting go to the ink as it is about controlling this medium and I like the idea of that.

MH: Yongfei, could you tell me more about the practical aspects of your method?

Creation of the World
造世界
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
74 x 144 cm

LYF: When you combine water and colour and ink on paper, several effects and forms can emerge. One is “chazi” (a kind of separating effect), one is flowing and another is merging. For these effects and textures to appear, I adjust the amount of water used. I can also add other substances - tea, charcoal and others that would be found in the literati artist-scholar’s studio, which act to disperse the ink. It also depends on temperature. When I work in the winter, the results are very different from the summer. If it’s humid, the work can take up to a month to dry. As it dries gradually, the water ebbs like the tide. You can watch the ebbing and retreat of water. Water gives the effect of depth - raised and sunken areas. It’s like making a cake. After you put all the ingredients together, it ferments. The more my work ferments, the richer the effect.

I also have a very special method. But that’s a secret!- I discovered through a lot of trial and error.

MH: You studied traditional Chinese painting. What do you think are the differences or continuity between those methods and yours?

LYF: Chinese painting for me cannot be defined as a type of painting but the manifestation of an idea. It is formed by blending together the richness and variety of Chinese culture from ancient times. It’s kind of like an air mass fusing together theatre, tea, jade, incense, Chinese medicine, lakes, taichi... it’s hard to describe the outer form but it reveals the inner energy of Chinese culture, what is deep in our bones.

If you look at ancient Chinese paintings there is a world of qi captured there. Qi is an artistic landscape “yishu fengshui” (art fengshui) itself. So for instance, in the depiction of a scene of spring or winter, Chinese people are concerned with the elements (wood, fire, water etc). My recent series is all about qi and its many different forms.

The lines and the heavy and light shades of ink in “xieyi” (‘drawing one’s thoughts’) in traditional Chinese painting have a certain “qi” (energy) my works share. In many ways I’ve abstracted the method. In my works there are no outlines, in fact no lines at all. It’s more like “tuanqi” (total energy). So I think it’s more pure, it’s just qi or energy flowing on the paper. I also wanted to express a particular element in Chinese Taoist culture. When they burn incense the smoke is believed to create symbols. In ancient times, the initiated believed they could communicate with the spirits by reading the symbols in smoke. In each temple, there was a book for deciphering them - and only the high priest or leader could open it, nobody else. With this book, he was said to be able to decode the smoke ‘characters’. This ritual is called “yunzhuan”, literally “cloud seal”. It’s a language unto itself. Because the Taoists believed gods are qi (energy), they were thought to communicate through other means, such as smoke.

In most of my works, you can see this smoke effect and the works that are intended to capture this feeling I have called “Cloud Seal”. They are very subtle. It’s the innate language and character of ink. While smoke disappears almost instantly, these inks remain like a record.

MH: What do the smoke symbols tell us?

LYF: This simple process reveals many things. There is a culture, the “qua xi” culture which says that everything has a four dimensional, holographic nature and that material generally has memory. I think it starts from the basic theory that every part and stage is connected and one can predict the whole from observing a small part.

I think even Einstein mentioned some such theories. What’s important to me about all these theories is the qi. And the question becomes how to capture it.

MH: You mentioned Western oil painting and Chinese ink painting has its own qi or energy and reflect a temperament of its time / society. What about your works?

LYF: I think mine are more personal. I see many art works that depict vulgar or cruel images which reflect the artist’s dissatisfaction with society. Many critics like it when an artist is transmitting his own angst onto the canvas. My works cannot be described specifically - whether it is pure or obscure, extravagant or simple. It’s a kind of innocence (“hundun”). It’s primeval or in Chinese we say “xiantian”, what comes from above.



Silent Water listening to Dragon's Cry
 静水听龙吟
 Ink on Rice Paper, Mounted on Wooden Panel
 纸本水墨，绷于木板
 2013
 74 x 141 cm



Depth of Darkness (top)
 暗的深度
 Ink on Rice Paper, Mounted on Wooden Panel
 纸本水墨，绷于木板
 2013
 71 x 141 cm



Ju Ming 朱铭
Taichi Series - Cloud Hand
太极—云手
Bronze Edition: 3/6
铜雕 3/6
71 x 52.5 x 52 cm



Fragrance of Opium

鴉片香味

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

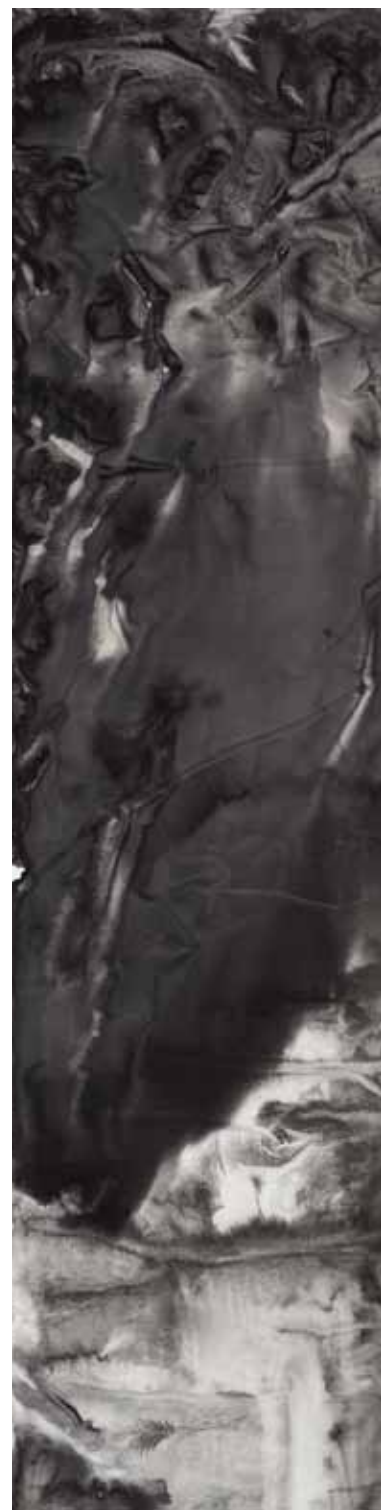
2013

97 x 373 cm

"As an analogy, when you use other mediums, for instance oil paint, it's like building a house out of bricks... When you use inks you are an engineer. With oil painting, you can do it in blocks and parts. It's the same with gongbi. But with shui mo (ink wash), you cannot."

- Li Yongfei





Li Yongfei 李永飞

Cloud Seal 3
云篆 3

Ink on Rice Paper, Mounted on Wooden Panel
纸本水墨，绷于木板
2013
69 x 138 cm



Battle of the Mountains
 山的战争
 Ink on Rice Paper,
 Mounted on Wooden Panel
 纸本水墨, 绷于木板
 2013
 48 x 96 cm



Changeable Clouds II
 云无常之二
 Ink on Rice Paper, Mounted on Wooden Panel
 纸本水墨, 绷于木板
 2013
 74 x 143 cm

MH: Some contemporary artists these days do not want to be classified as Chinese artists. Some deliberately choose to represent the tradition. Some are focused on social realities while others on the spiritual. Why made you choose your path?

LYF: It was very natural. Although I may be young, I think our entire life, our journey of life, is quite defined and clear. But most people can only see themselves at isolated moments. So what people think is good now very quickly changes or disappears. The same goes for a lot of those famous contemporary Chinese artists. Many painted to satisfy Western aesthetics and interest at the time but this trend will pass and it is already. I don't want to be that kind of artist.

MH: Any contemporary artists you believe could be timeless?

LYF: Yes. But they won't shoot to stardom overnight. They are steady in their development, the prices of their artworks are also stable. There are one or two Japanese and Chinese artists. One Chinese installation artist. A Taiwanese sculptor.

MH: Your take on this generation?

LYF: The important thing is to be good as who you are. You can't solve all issues going on around you. The most important thing is your own state of mind.

As for the artist's function, it may not have a common language and it may not have a culture in common, but an artist speaks on a human to human level. We can put so many tags on an artwork but in the end it is none of those things. My teacher Lu Mingzhi said, it's not important what you say. You can say as much as you want, but if what you produce is lousy then nothing needs to be said!

MH: Any challenges in creating what you want to create with this series?

LYF: As an analogy, when you use other mediums (e.g., paint), it's like building a house out of bricks. You are a builder. When you use inks you are the water engineer for that house. With oil painting, you can do it in blocks and parts. It's the same with "gong bi" fine ink works. But with "shui mo" or ink wash as in this series, you cannot.

MH: A lot of people will look at your works and say they can see this or that shape. What do you say to that?

LYF: See whatever you please! That's it.

MH: Chinese audiences may be familiar with the ink tradition. A lot of artists experimenting with different modes - e.g., using human hair, video, etc. If we don't understand this tradition, what can we do to understand these works?

LYF: I think those using human hair for instance are engaged in a kind of performance for others to see. They like the hustle and bustle and controversy around their works. It's like opening a new bar and drawing the crowds. But if you understand music, you wouldn't go to a bar to find your music. People just go because the crowds are there. If you really want to understand, it will take time and does not not always mean following the crowds.

MH: Future plans?

LYF: I want to create something so pure, genuine and playful at the same time. I am curious to know what art works I will make in the future as I get more experienced in meditation. I hope to get better understanding through creating and creating while understanding.

I want to do so much.



Rain on 5th of May
3月5日的雨

Ink on Rice Paper, Mounted on Wooden Panel
纸本水墨，绷于木板

2013
75 x 144 cm



Cloud Seal 2
云篆 2
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
69 x 137 cm

MH: It's a good thing. Last question, any funny stories during this series?

LYF: I had piece of paper I fermented like wine for about two months. But when I took it out, there was nothing except mould! No one could tell what it was. But if you used it as a piece of art, it could've been very surprising. It was like a really old, moulding wall. It's nothing.. and yet its detail was quite amazing. Who can draw time? And yet time drew this.

MH: What did you do with that piece of paper?

LYF: I'll let you see it later.



Mystery - Darkness

谜 - 暗

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

143 x 71.5 cm

FURTHER CATALOGUE OF WORKS



Pattern of Memory Storage
记忆存储的方式
Ink on Rice Paper, Mounted on Wooden Panel
纸本水墨，绷于木板
2013
95 x 230 cm



Andromeda Nebula

仙女座星云

Ink on Rice Paper, Mounted on Wooden Panel

纸本水墨，绷于木板

2013

75 x 144 cm



A Flash of Fireworks
刹那烟火
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
75 x 144 cm



Shapeless Wind
 风无相
 Ink on Rice Paper, Mounted on
 Wooden Panel
 纸本水墨，绷于木板
 2013
 75 x 144 cm



Footprints of the Breeze
 微风的脚印
 Ink on Rice Paper, Mounted on Wooden Panel
 纸本水墨，绷于木板
 2013
 74 x 143 cm

ARTISTS' BIOGRAPHIES



Cry of the Dragon
龙吟

Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
140 x 70 cm



JU MING 朱铭

Born Ju Chuan-tai (later renamed Ju Ming), in Miaoli, Tongsiao in 1938

Studied woodcarving with Lee Chin-chuan between 1953 - 1957

Studied sculpture with Yuyu Yang between 1968 - 1976

EXHIBITIONS

2012

Important Contemporary Chinese Artists, by Alisan Fine Arts, Hong Kong International Art Fair, Hong Kong Convention & Exhibition Centre, Hong Kong

2009

Ju Ming's Living Word Series – Scientist, National Museum of Nature Science, Taiwan

2007

Living World Series – Mom, Ju Youn Sculpture Gallery, Taipei Taiwan

Living World Series- Painted Wood – Monk, Kalos Gallery, Taipei, Taiwan

2006

“Skirt Story”, Time Square, Hong Kong

Tai Chi series Exhibit, Beijing

Living World Series Exhibit- The Story of the Skirt at Ju Youn Sculpture Gallery, Taipei, Taiwan

2005

Living World Series- Troops Inspection Exhibit at Ju Ming Fine Art Museum, Chin San, Taiwan

2004

Museum of Fine Arts, Gifu, Japan

Singapore Art Museum, Singapore

2003

Berlin Exhibit, Germany

2001

Living World Series – Wait in Line Exhibit at Ju Ming Fine Art Museum, Chin San, Taiwan

2000

Asia Art Center, Taiwan
Bruxelles, Belgium

1999

Taiwan Museum of Art, Taiwan

1998

Kalos Gallery, Taipei Taiwan

1997

Place Vendôme, Paris, France/ Hanart(Taipei) Gallery/ Hanart TZ Gallery, Hong Kong

1996

Kalos Gallery, Taipei, Taiwan

1995

Hanoke Open-Air Museum invited Ju Ming to exhibit his works to close the Museum's yearlong twenty-fifth anniversary celebration.

Kalos Gallery, Taipei, Taiwan

1993

Kalos Gallery, Taipei, Taiwan
Mistukoshi Department Store in Shinjuku, Tokyo, Japan

1992

NICAF YOKOHAMA '92', Yokohama, Japan/ Hanart TZ Gallery Hong Kong
ART ASIA- International Fine Art Expositions, Hong Kong/ Hanart TZ Gallery

1991

Hong Kong Art Centre, Hong Kong/ Hanart TZ Gallery
Hanart (Taipei) Gallery, Taipei, Taiwan
South Bank Centre London/ Anglo Hong Kong Trust/ Hanart TZ Gallery (London was the first venue in Europe for the Tai Chi series.)
Browse & Darby Gallery, London/ Hanart TZ Gallery
Yorkshire Sculpture Park, UK / Anglo- Hong Kong Trust
Shin Kong Mitsukoshi Department Store Co. Ltd, Taipei / Hanart (Taipei) Gallery

1990

Hanart (Taipei) Gallery, Taipei, Taiwan

1989

Phykkus Kind Gallery, New York, USA

1988

Taiwan Art Museum, Taichung, Taiwan
Hanart 2 Gallery, Hong Kong

1987

A retrospective of Ju Ming's work at the Taipei Fine Arts Museum

1986

Exchange Square, Hong Kong/ Hanart 2 Gallery
National Museum of Singapore, Singapore/ Hanart 2 Gallery

1985

Spring Gallery, Taipei

1984

Ayala Museum, Manila/ Hanart 2 Gallery
Birashri Institute of Modern Art, Bangkok/ Hanart 2 Gallery

1983

Max Hutchinson Galley, New York, USA
HanArt Gallery, Hong Kong

1982

Spring Gallery, Taipei, Taiwan

1981

Max Hutchinson Gallery, New York, USA
National History Museum, Taipei, Taiwan
Spring Gallery, Taipei, Taiwan

1980

Hong Kong Arts Centre, Hong Kong

1979

Spring Gallery, Taipei, Taiwan

1978

Tokyo Central Museum, Tokyo Japan

1977

Tokyo Central Museum, Tokyo Japan

1976

National History Museum, Taipei, Taiwan

PRIZES AND AWARDS

2007 The 18th Fukuoka Asian Culture Prize, Art and Cultures Prize
2004 The Executive Yuan Cultural Award
2002 The Enku Grand Award in Gifu, Japan
1966 The prize of excellence for sculpture at the 21st Taiwan Art Exhibition
1967 The third prize for sculpture at the 22nd Taiwan Art Exhibition
1976 Arts Award from the Chinese Cultural and Arts Association
Ten Outstanding Young Persons from Taiwan Award, Junior Chamber of Commerce International.
National Award of Literature and Arts from National Culture and Arts Foundation of Ministry of Education



LI YONGFEI 李永飞

Born in Hebei, 1985

Graduated from the Chinese Painting Department of Central Academy of Fine Arts in 2007. B.F. A. degree

Living and Working in Beijing, China

EXHIBITIONS

2013

Ink Painting Trio, Loftooo Art Center, Shanghai

2012

CYAP Youth-Support Project, 5 Guanghua Road, International Expo Center, Beijing

Secret Love, Group Exhibition, Östasiatiska Museum, Stockholm, Sweden

2011

Greenhouse Project, ZAN8 Online Art Space

Youth Art 100, Temple of Earth, Beijing

Fantasia in Ink Major, Atkins & Ai Gallery, Beijing

2010

DEUX DIALOGUES Special Exhibition of Chinese Contemporary Artists, France

Painting Art Exhibition between France and China, Strasbourg

Surprised burst, Li Yongfei and Jiao Yang Exhibition, 3818 Cool Gallery, Beijing

Art Rally, La Celeste Gallery, Beijing;

2009

Scattered, T. Art Center, Beijing

The Four Doors of Heritage in Contemporary Chinese Ink Painting, Today Art Museum, Beijing

Blue Dot Asia 2009 South Korea

An Exhibition of Sculpture, 3818 Cool Gallery, Beijing

PARCOURS D'ARTISTES, Pontault Combault, Paris

2008

Dream and Reality, Moon River Art Museum , Beijing

Exhibition of Sculpture, Moon River Art Museum, Beijing

2007

BFA Graduation Exhibition , Central Academy of Fine Arts, Beijing

Reboot, The Third Chengdu Biennale , Chengdu International Exhibition Center, Chengdu

Reasonable, iNew York Art Space , Beijing

LITERATURE

Documents of Contemporary Art

Contemporary Artists Studio

The Third Chengdu Biennale

Meeting under Olympic Games

Scattered Front

PUBLIC PROJECTS

Rosewood Hotel, Beijing

Britannica, P & O Cruises, Italy

PUBLIC COLLECTIONS

798 Art District, Beyond Art Space, Permanent Installation, Beijing

Art Museum of Chengdu, Sichuan, China

Chevron Corporate Collection, Beijing, China

Rosewood Beijing



Mystery-Shadow
谜-影

Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
180.5 x 97.7 cm



Mystery-Neverfower
谜 - 荼靡

Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
180 x 97.7 cm



Mystery-Mirror image
 谜 - 镜像
 Ink on Rice Paper, Mounted on
 Wooden Panel
 纸本水墨，绷于木板
 2013
 180.5 x 97.7 cm



Mystery-Mirror image
 谜 - 镜像
 Ink on Rice Paper, Mounted on
 Wooden Panel
 纸本水墨，绷于木板
 2013
 180.5 x 97.7 cm



Yin - Yin
寅
er, Mounted on
n Panel
绷于木板
13
97.7 cm



Horizontal peak, vertical ridge
横看成峰侧成岭
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2013
180.5 x 97.7 cm



Pattern of Memory
记忆模式
Ink on Rice Paper, Mounted on
Wooden Panel
纸本水墨，绷于木板
2012
230 x 95 cm