



JOURNEY TO THE SOUTH

25 Aug - 23 Sep 2023

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He Sen
何森

REDBASE
contemporary art space

www.redbaseart.com
2/19 Wellington St. Chippendale, Sydney



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25 Aug - 23 Sep 2023

Opening Reception 01 Sep, 5 - 7 pm

*Artist will be present at the opening
Exhibition Talk at 6 pm

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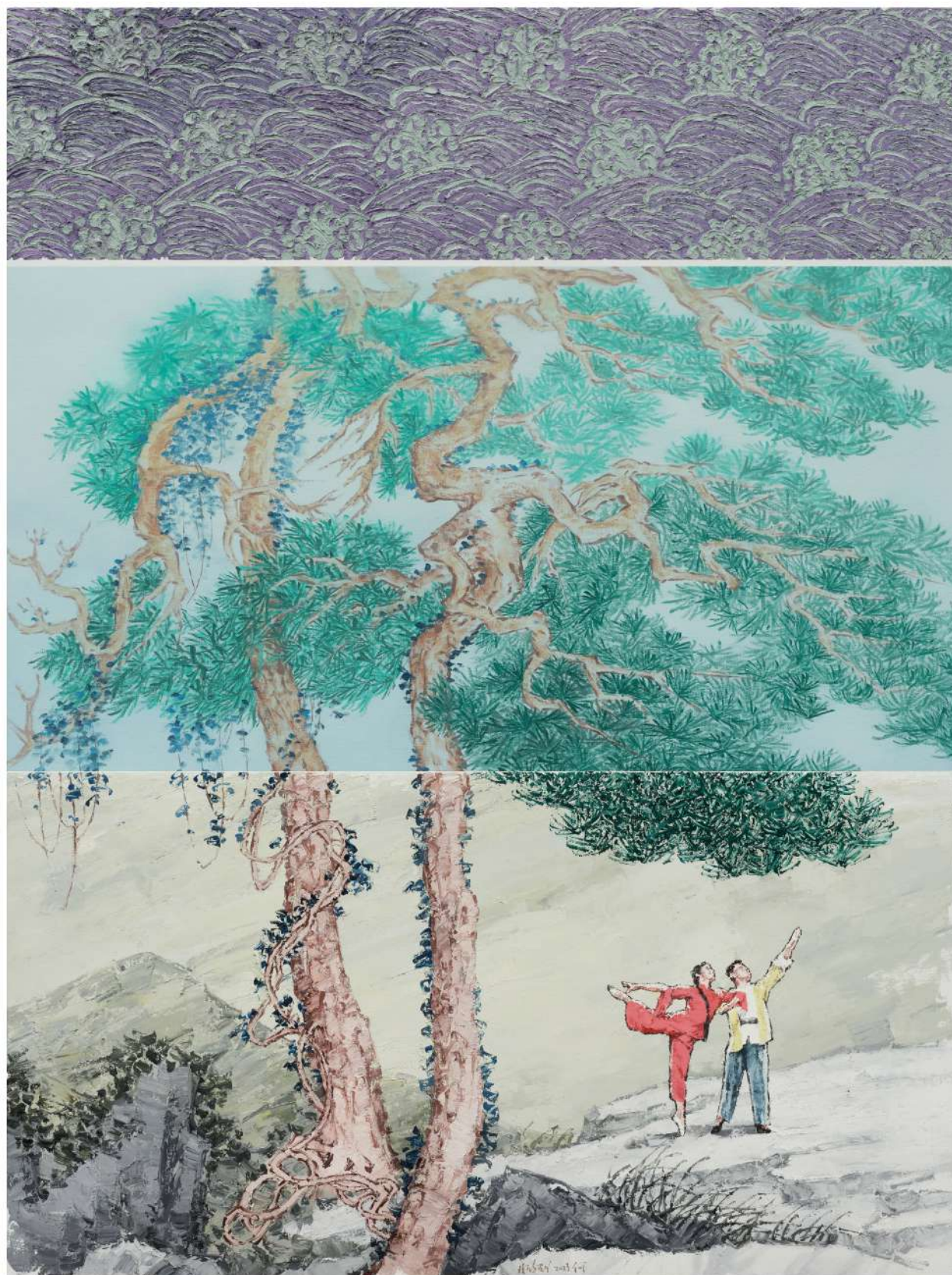
如此寂静 So Silent

oil on canvas, 200 x 300 cm, 2022



在幽静而遥远的庭院 In the Quiet and Distant Courtyard

oil on canvas, 150 x 150 cm, 2023



光明与爱情就在前方 Sunshine and Love are ahead

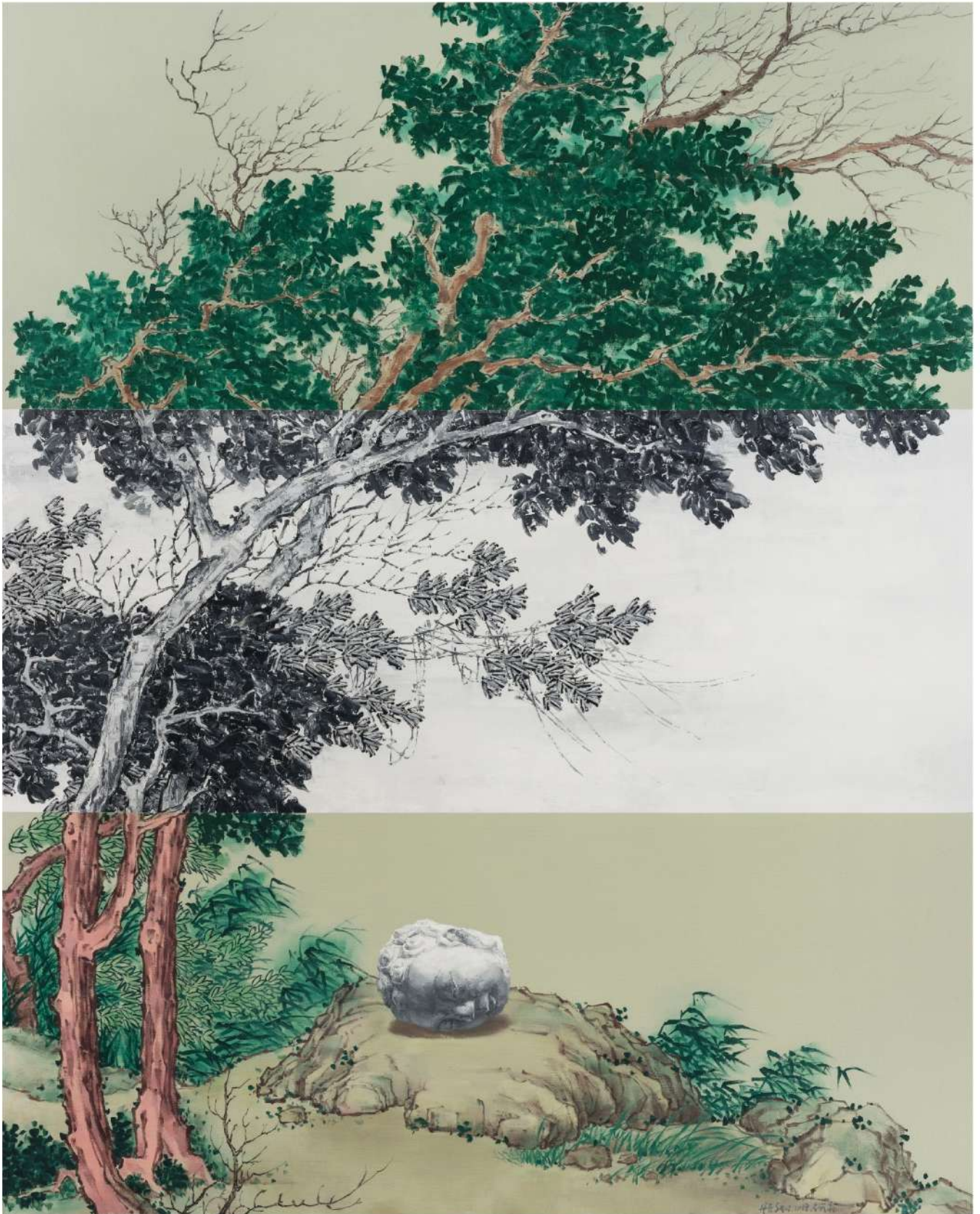
oil on canvas, 150 x 200 cm, 2023



云雾之中 In Clouds and Mist
oil on canvas, 150 x 150 cm, 2021



松树下的鹿 Deer under Pine Trees
oil on canvas, 250 x 200 cm, 2019



有风和佛的图画 A Tableau with Wind and Buddha
oil on canvas, 200 x 250 cm, 2019



山水泛舟图 Canoeing with Landscape

oil on canvas, 80 x 80 cm, 2014



坐看云起 Sit and Watch the Clouds Rise

oil on canvas, 80 x 80 cm, 2014



踌躇之鷹 Calm and Content Eagle
oil on canvas, 120 x 150 cm, 2020



山岩薄暮 Dusk in the Rocky Mountain

oil on canvas, 150 x 130 cm, 2021

He Sen: The Reinvention Of A Mao Goes Pop Artist

— From 'Scar Art' To Contemporary Ink and Gongbi —

Joe Zhang

On 1st June to 15th August 1993 the Museum of Contemporary Art (MCA) in Sydney, Australia held MAO GOES POP: China Post-1989: the first major avant-garde and contemporary Chinese 'New Art' shown outside Greater China following the Tiananmen Square violence on 4th June 1989. The exhibition was prescient as that group of curators and artists would eventually sustain three decades of international and domestic acclaim; some remained in Australia following the Hawke-Keating government's granting of residency to Chinese student-artists. Among the names included Zhang Xiaogang, Gu Wenda and Xu Bing; while those who later established eminent careers in Australia included Ah Xian and Guan Wei. Curator Li Xianting would become a leading international figure in Chinese contemporary curatorship, while gallerist and collector Johnson Chang (known at that time as Tsong-zung Chang) would soon be dubbed "the godfather of contemporary Chinese art"². Ultimately, Mao Goes Pop extended onto Canada and the U.S., marking a historic global showing of a generation of artists who inter-mixed Chinese pop, expressionism, abstraction, 'scar art' and 'cynical realism' etc. Collectively at that landmark event they left the Cultural Revolution, saw a glimpse of liberalism, established an identity in the '85 New Wave Art Movement, but then were enmeshed in the post-1989 political climate.

One young name showing at MCA was He Sen, born at the start of the Cultural Revolution and concluding his formal training at the height of the Tiananmen protests in June 1989. Living through the destruction of traditional cultural practice and the latter suppression of liberal expression and progressivism through both youth and student years, 'scar art' flowed red hot in the veins of young artists like He Sen (he was also under the tutelage of Zhang Xiaogang, one of the main practitioners of the Sichuan style). But to the surprise of many of his contemporaries, He Sen's growth and development in this new century has become almost unrecognisable relative to the practice and philosophy from the days of Mao Goes Pop. In parallel, there has been much contemporaneous national soul-searching in China for economic, social and especially cultural and political identity: a new shining city on top a hill was being erected; but remain unfinished with cliffs and chasms plummeting at its margins. Culturally speaking, it is precisely in the moment of thresholds and boundaries where identity, culture, and ultimately people, run the risk of tumbling and then being left behind, and thus where society acquires its scars; but it is also at those edges where risk-takers may make their mark. Notwithstanding, locating the boundaries which enclose and define that 'China Dream', as is the outlines to its main counterpart the American Dream, remains elusive.

A Turn in the Century

In 1991 He Sen left a state-assigned teaching position at the No.40 High School of Chongqing to work on dark expressionistic and surrealist paintings in the “gray smog and greasy corners of Huangjiaoping” in Chongqing⁴, but by the mid-2000s those canvases of psychological fragmentation and despair gave way to a studio in Beijing fixated on large impasto expressionism, mimicking the delicate translucent effects of ink on paper; an adventurous and contemplative admiration for the historical development of art practice in Imperial China. In that decade and a half He Sen had at least two distinct psychological phases: an initial period of painting everyday people and objects (clothes, ashtrays, cigarette butts etc.) in a state of “internal loneliness...undefined urges...and lack of broader social meanings”⁵; and then – through his interest in photography – a second period of painting photo-realist scantily-clad young women, a formulaic representation of empty aimlessness and culture-less progress. He Sen set himself apart against cynical realism, but nevertheless spoke to one overlapping decades-long theme: the wasted dejection in the flowering hearts of Chinese youth.

At the turn of the century He Sen then visited and studied at the Kunsthochschule Kassel in Germany, home to the historic contemporary art fair Documenta. Now in his mid-30s the artist's attitude shifted to repurposing a dejected search for significance to an uplifting project of re-examining heritage – he was inspecting the cultural bedrock that must have always underpinned his practice. This change in attitude had profound effects because, as famed curator Harald Szeemann help the contemporary art world understand: from attitude comes form. And of course, with the appropriate form one materialises substance. China's cultural and civilisational development is such that it has always needed to confront the vicissitudes of space and time: Northern formalism exacting detail contrast with Southern expressionists liberating ink-wash; spurts of unimaginable oppression and suppression follow waves of free expression without abandon. How can such history inform an attitude towards growth, change, reflection and acceptance?

“Wandering Contradiction”: Looking back to move forward

In He Sen's early practice a slice of life was captured through the here and now of everyday ‘things’; both the presence and absence of progress and change portrayed in dimly lit uncertainty with shadows casting that ashen future. In contrast, in the metaphysical realm of Chinese thought, intensely contemplating the present runs the risk of obfuscating the guiding light of experience and tradition which time and again informs the future. It's rather difficult to appreciate this matter without understanding a cultural and spiritual body of work but He Sen marched into his middle-age with growing confidence in trusting that moving forward implies looking back.

This philosophy towards self-reflection is conspicuously endemic in established Chinese thought: to move forward spatially is to look back temporally (inherent in the meaning of 前). Indeed so common even in contemporary Chinese culture and language is this spatial and temporal notion it is also pervasively overlooked; yet the philosophy flows through the Chinese vein and sustains its cultural corpus. He Sen indeed has translated the theme in his paintings into English as

“contradictory wandering”⁶: to pursue a ‘contradiction’ which ‘wanders’ is to practice the wisdom in looking back to move forward. For example, owing to the influence and impact of both Soviet and Western systems of art and art history education, advance aestheticism as instructed in Chinese fine arts institute distorts towards European classical and modernist techniques and perspectives. He Sen exclaims “the Chinese do not share the anatomic structure we [in these Fine Arts institutes] have learned in sketching...[however we are] subconsciously enforcing such anatomic structures, forehead, cheekbones, nose ridge, brow bones, orbicular muscles and chewing muscles”⁷... so why not examine the art history before this aesthetic space was subject to such influence and then see where this 21st Century can take us. Thus, in contrast to Mao Goes Pop the exact point to start in time and space is in fact to do so before interrupting history even began. Before the radical technological and social change, before the ecological damage, before '89, before Cultural Revolution...before the May Fourth Movement...before the acquiring of present scars. It is a nostalgic reach for the spiritual richness of culture. And to the degree conceptual art is about process, to represent the same image with a separate technique of the old classical masters is to re-engage with that eternally beautiful practice of curiosity, experimentalism and the exploration of thresholds and boundaries.

Not surprisingly while in Kassel He Sen hence became an admirer of Gerhard Richter who moved freely between photorealism and pure abstraction. Using Western methods with oil to depict ink-wash and gong bi realism extended both contradiction and wandering, and thus heavy impasto



smeared with the palette knife began to mimic the effects of ink while preserving the techniques of abstraction. Historical images also inspired composure, introspection, anger and aggression which then filled an enlarged canvas to take measure the process of artistic exploration: a brush in a state of tranquillity or a palette knife under fatigue and exhaustion. Remarkably He Sen's oils are sometimes applied so liberally that the form needs to be gouged out from an almost clay-like surface, and yet the signature styles of traditional ink are so recognisable in the thick impasto. Song Dynasty's Ma Yuan, Ming Dynasty's

IMAGE:

Sunshine and Love Are Ahead, He Sen, 2013, Oil on Canvas, 150 x 200 cm.

Source:

Redbase Art Gallery. Accessed 4th August 2023.

Xu Wei and Qing Dynasty's Li Shan are all readily distinguishable on that canvas, as is He Sen's signature erotic woman. His concept of using abstractive rectangles a contemporary monicker dating back to his 90s: a visual surprise combining the concept of abstracting panels of classical Chinese paintings with oil so as to decouple and then re-unify an image as oil decouples and then emulsifies ink.

Inserting a casually dressed man in slacks and sneakers; a tanned athletic female nude reclining suggestively, dancers from China's "revolutionary operas" (yang ban xi) or a lopped-off head from a stone bodhisattva statue appears to aim at satisfying the weight of the obligation of originality⁸. However He Sen notes Chinese forefathers view art through a rite of being handed over a wooden and paper scroll and then gently rolling it out⁹; any painting of significant length must be viewed slowly – like a moving image. One side rolls out while the other side rolls in: if held in the hand one palm expose while the other enclose. The scroll form-factor thus enforced a paced visualisation by the connoisseur. Similarly out-of-place imagery paces re-examination: it grounds the viewer via an absurd visual anchor. Traditional iconographic motifs are often placed to exalt contemplation and introspection; as classical works often aim to reflect on human fragility as the artist contemplates the scenery, or speaks to the joys of reclusion or the melancholy of longing. What He Sen is therefore aiming to portray is that, it is becoming increasingly clear that there is no need to turn away from tradition and history as an exchange to gain self-esteem, identity and confidence. Quite from it, self-awareness is the last thing you want to abandon. In this context to dwell on China's cultural lineage is to recognise it has been scarred but remains nevertheless completely alive. Such a conclusion builds thrust and desire for self- re-invention and a renewed engagement with China's here and now.

The artist has previously been shown with the White Rabbit in Supernatural (7th September 2018 to 3rd February 2019) and Shuo Shu (17th December, 2022 to 14th May 2023)¹⁰. **He Sen's new solo exhibition Journey to the South** will be held from 25th August to 17th September, 2023 at Redbase in Sydney.

The Perfect Moment and the Double Soul

Eleonora Battiston

He Sen's new works have enchanted me; they infused within me the desire to write about them, an inspiration arisen from new ideas with an antique flavor. I do not know the specific reason why; it probably comes from the lyricism of the subject or from the peculiarity of the technique, or, better, of the techniques. It is curious to linger on every little detail thanks to which we realize that nothing happens by chance, that even in the chaos there is a precise order decided by unknown laws.

I admire the change He Sen dares to make. Perhaps his smoking ladies have reached such a high perfection to actually tire the artist, who is now looking for new initiatives, new challenges, and new goals. He put aside what is contemporaneous, the fast persistency of the elapsing of identical days; he wants to retrieve a past that he will amazingly renew.

He followed the ancient admonish to refine the technique through the repetition of the old masters' artworks. He transferred on his canvases the ink masterpieces by Ma Yuan, Li Shan and Xu Wei and bestowed upon them the expressive strength and modernity of the oil. These are well known subjects to Chinese people's eyes; they are emblems and images from glorious dynasties, icons loaded with thousands of meanings. To Western eyes instead they are the fable and the dream of an exotic world, remote in time and space, almost magical.

He Sen takes inspirations from two specific genres of Chinese traditional painting: landscapes and "birds and flowers". From Li Shan, He Sen borrows the bamboo', symbol for nobility and Confucian rectitude, conjugal fidelity, submission and perseverance, a "gentleman" that flexes but doesn't break. He Sen decides to accompany it with the inscription of splendid calligraphy. From a work by Li Shan derives also a painting with an orchid. A little bird lays on the flower that seem sprouting from a rock, which emerges from the canvas and shows the early appearance of this new technique: thicker colors applied with a spatula. In the first part, the inscription seems to be copied from the original; while in the second half the artist probably wrote it by himself because the linguistic code appears more modern both in content and graphic.

The flowers inspired by Xu Wei, talented painter and writer from the Ming dynasty, have instead blue and rose shades. The subjects are pending in the emptiness, detached from the world and surrounded by a suffused aura. The atmosphere is uncertain, almost as if it was suspended. It appears as if He Sen wants to hand down Xu Wei's destructive emotions that for a few times drove him to attempt suicide, his impatient and unapproachable spirit that through his works often shocked people, the rebellion externalized detaching from the tradition and introducing with verve a new style made of wild cursive and broken up brushes.

He Sen makes this creative force and this energy as his own. These components reach then the highest levels in the four canvases representing Ma Yuan's works. In these paintings he portrays the deep and storming sea. He Sen reproduces the sharp-edged style characteristic of this painter:

Ma Yuan used in fact the axe-cut technique through thick, angular and abbreviated brushes and with a reduced composition. The poetic verses written out underline once more the impetuous sentiment and the perturbation in action: "The Yellow River goes countercurrent", "Waves and clouds wrap up", "Imaginary waves fluctuate", "The vastness of the Yangtze". It's another rebellion, once more "Sturm und Drang", an typical passion for the East.

He Sen stresses this urge of explosion with a unique technique: he divides the canvas in two or three alternating sections: one part is flat, realized using the brush, with a taut color and a very light and thin consistency that inspires a feeling of tranquility and impermanence. The other part is ferocious, made of material, realized with the spatula; it's alive and violent, it seems to be screaming, feeding the waves while winding up the sea with anger. In some points the brush is tired, just like after a hurricane, or a thunderstorm. The traits wrap around themselves creating circular strokes that dissolve, disappear in white portions, as the painting seem not been ultimate.

These paintings seem to be created by Dr. Jackil and Mr. Hyde, from a man with multiple personalities that, while painting, transforms and becomes quiet and docile and suddenly scary and fierce, to end being deadbeat exhausted and drained. Every moment is neatly separated and characterized by a precise style, a precise emotion and by a correlated feeling.

On the other canvases, the waves become elegant zigzags, decorative motifs almost seemingly frivolous, as he underwent an umpteenth transformation, a change towards an apparently simpler and more naive style. He seems to be evoking a life style full of pleasures, made of evanescent delights and poetic beauty, just like the importance of aesthetic at the Song court. Nature is still protagonist: sometimes like a harmonious system, a live dialectic of the opposites in which every miniscule object, flower, bird or insect assume a value that cannot be estimated. Other times it becomes threatening and cruel, keen to tread and destroy like an impetuous wave.

We need only few words to describe these works that fill the space and magnetize the gazes. It's enough to look at them.

He Sen

He Sen was born in Kaiyuan, Yunnan province in 1968. He graduated from Sichuan Academy of Fine Arts in 1989. Currently he works and lives in Beijing.

Solo Exhibitions

- 2023 *Journey to the South*, Redbase, Sydney, Australia
- 2018 *He Sen - Reinventing Traditional Chinese Art*, Primae Noctis Art Gallery, Lugano, Switzerland
- 2017 *Journey to the East*, Longmen Art Projects, Shanghai, China
- 2015 *Watching the Stream*, Galerie Frank Schlag & Cie, Essen, Germany
- 2014 *Return at dusk and Enlightenment at dawn*, Longmen Art Projects, Shanghai, China
- 2012 *Conversing With The Moon*, Today Art Museum, Beijing, China
- 2010 *Illusory Scene*, Primo Marella Gallery, Milan, Italy
- 2009 *Best Print Collection of He Sen, A Story Gallery*, Busan, Korea
Painting, Art Now Gallery, Beijing, China
- 2008 *Come Together*, Jack Tilton Gallery, New York, America
- 2008 *Do You Have Time Tonight*, Galerie Frank Schlag & Cie, Essen, Germany
- 2007 *Now and Then*, Art Now Gallery, Beijing, China
- 2004 *Shadow Shaped*, Art Now Gallery, Beijing, China
- 2003 *Girl. Toy. Smoke*, Red Gate Gallery, Beijing, China
He Sen Solo Exhibition, Marella Art Contemporary, Milano, Italy
- 2002 *He Sen Solo Exhibition*, Piltzer Gallery, Paris, France
- 2001 *Scene*, Eastlink Gallery, Shanghai, China
- 2000 *Women's Portraits*, Red Gate Gallery, Beijing, China
- 1992 *Fist Exhibition*, Chongqing, China

Group Exhibitions

- 2023 SHUO SHU, White Rabbit Gallery, Sydney, Australia
- 2022 *Longmenzhen-Southwest Pedigree*, Lansing Art Center, Shenzhen, China
Post-Tradition, AC LAB Art Space, Chengdu, China
- 2021 *The Generation of New Painting*, Art Museum of Sichuan Academy of Fine Arts Institute, Chongqing, China
Mindscapes, HOFA Gallery, London, UK
The Jeonnam International Sumuk Biennale 2021, Jeonnam Art Center, Mokpo, Korea
- 2020 *Walking through History for the Building of SCFAI(1940-2020)*, Art Museum of Sichuan Academy of Fine Arts Institute, Chongqing, China
- 2017 *Reading the Raindrops—Western Artists Documenta*, MOCA Yinchuan, Yinchuan, China
Grounding, UCCA, Beijing, China
- 2016 *The Return of Elegancy—Chinese Contemporary Art Exhibition*, Shenzhen Art Museum, Shenzhen, China
Scarcity & Supply—The 3rd NanJing International Art Festival, Nanjing, China
- 2015 *Epoch Writing*, Era Art Museum, Wenzhou, China
Painting-20X20, Poly Art Museum, Beijing, China
Magic Square-the transcoeding of accuracy, Mingyuan Art Museum, Shanghai, China
- 2014 *TAI-Invitational Exhibition of the Contemporary Art*, Shone-show Gallery, Beijing, China
Homeland-An Exhibition of Contemporary Art, Jiapingwa Museum of Culture & Arts, Xi'an, China
Chinese Contemporary Art of Excellence, Macau
Some Logic - Linguistic Encoding and Discursive Expression in Contemporary Art, Parkview Green Art, Beijing, China
Mysterious Semiotics-calligraphy in Chinese contemporary art, Deichtorhallen Museum, Hamburg, Germany
- 2013 *New Paintings From China-Traditions Reactivated*, Fukuoka Asian Art Museum, Fukuoka, Japan
Evolution, Opening Exhibition, Avant-garde Contemporary Art Center, Nanjing, China

- Hidden Power*, Hong Kong Contemporary Art Museum, Hong Kong
- Civilization Roundl*, White Box Art Centre, Beijing, China
- Pure Views-Transformations of Chinese Contemporary*, Centre d'Art Santa Mònica, Barcelona, Spain
- 2012 *Re-Coding, Reconstruction of Rhetoric and Narration*, Beijing World Art Museum, Beijing, China
- Pulse Manifestation- Exhibition*, The Museum of Contemporary Art Qinhuangdao, Qinhuangdao, China
- Art-Frontier*, Songzhuang Art Museum, Beijing, China
- Contrast-Inheritance & Development*, Jinji Lake Art Museum, Suzhou, China
- 2011 *Expression of Chinese Contemporary Art*, Today Art Museum, Beijing, China
- Pure Views-New Painting from China*, Asian Art Museum, San Francisco, America
- Pure Views-2011 ChengDu Biennale*, Chengdu, China
- 2010 *The Ten Faces of Modernity*, D-Park Space, Beijing, China
- Reshaping History*, China National Convention Center, Beijing, China
- Wisper of the Wind-Chinese Artist Group Show*, Beyond Art Space, Beijing, China
- Pure Views-New Painting from China*, Louise Blouin Foundation, London, UK
- Beyond Fashion- Crossover between Fashion and Contemporary Art*, Beyond Art Space, Beijing, China
- 2008 *Beyond Reality*, Beyond Art Space, Beijing, China
- China Mainland*, Palazzo delle Arti Napoli, Napoli, Italy
- Free Zone-China*, BSI-Banca della Svizzera Italiana, Lugano, Switzerland
- Artists in Art History*, SZ Art Center, Beijing, China
- 86 Steps to Nine Layers Heaven*, Beyond Art Space, Beijing, China
- Today's China*, BELvue Museum, Brussels, Belgium
- 3rd NanJing Triennial*, The Nanjing Museum, Nanjing, China
- Hypallage-The Post-Modern Mode of Chinese Contemporary Art*, The OCT Art & Design Gallery, Shenzhen, China
- Metropolis Now! — A Selection of Chinese Contemporary Art*, The Meridian International Center, Washington, D.C., America
- See A World In Grain Of Sand*, Chinese Pavilion of The 53rd Venice Biennial, Venice, Italy
- 2007 *Remixed & Revisited: New Visions on China*, Arndt Partner, Zurich, Switzerland
- Starting from the Southwest Exhibition of Contemporary Art in Southwest China 1985-2007*, Guangdong Museum of Art, China
- GuiYang Biennale*, Guiyang Museum, China
- Made in China-Contemporary Chinese Art*, Louisiana Museum, Copenhagen, Denmark
- Simple Immense*, Mun Gallery, Beijing, China
- From New Figurative Image to New Painting*, Tang Contemporary Art, Beijing, China
- Black White Grey-A Conscious Cultural Stance*, Today Art Museum, Beijing, China
- Floating-New Generation of Art in China*, National Museum of Contemporary Art, Seoul, Korea
- A Wakening From A Ten-Year Long Sleep*, Hejingyuan Art Center, China
- 2006 *Vanity Beauties*, Primo Marella Gallery, Beijing, China
- ARCO 06*, Primo Marella Gallery, Madrid, Spain
- JIANG HU*, Tilton Gallery, New York; Los Angeles, America
- Basel Art Fair*, Primo Marella Gallery, Basel, Switzerland
- Unclear and Clearness*, Chinese Contemporary art exhibition, Heyri Art Space, Seoul, Korea
- Made in China*, Opera Gallery, London, UK
- Varied Images*, Invitation Exhibition of China's Contemporary Paintings, Shanghai Art Museum, Shanghai, China
- The Blossoming of Realism-The Oil Painting of Mainland China since 1978*, Taipei Fine Arts Museum, Taipei
- 2005 *China Contemporary Painting*, Fondazione Cassa di Risparmio, Bologna, Italy
- Prague Biennale 2*, Karlin Hall, Prague, Czech Republic
- The Second Triennial of Chinese Art*, The Nanjing Museum, Nanjing, China
- Grounding Reality*, Seoul Art Center, Seoul, Korea
- Good Girls, Bad Girls*, Red Mansion Foundation, London, UK
- 2004 *China's Photographic Painting*, Art Seasons Gallery, Beijing, China

- Hua Jia Di*, Art Seasons Gallery, Beijing, China
New Perspectives in Chinese Painting, Primo Marella Gallery, Milano, Italy
Wuhan The First Nominative Exhibition of Fine Arts Literature, Hubei Academy of Fine Arts Museum, Wuhan, China
Beijing Chongqing Shanghai-Painting And Photography, Gallery Karin Sachs, Munich, Germany
- 2003 *Out of The Red-China Art Now*, Trevi Flash Art Museum, Perugia, Italy
Modernization & Urbanization, Seoul-Asia Art Now, Marronnier Art Center, Seoul, Korea
- 2002 *Youth-Cruelty*, DDM Warehouse, Shanghai, China
Golden Harvest-Chinese Contemporary Art, National Museum of Contemporary, Zagreb, Croatia
- 2001 *On Boys And Girls, UpRiver Loft*, KunMing Soobin Art Gallery, Singapore
Up Down Left Right, Chengdu Contemporary Arts Museum, Chengdu, China
1st Chengdu Biennale, Chengdu Contemporary Arts Museum, Chengdu, China
- 2000 *Gate of the Century 1979-1999 Chinese Art invitational Exhibition*, Chengdu, China
Exhibition of the Collection of Shanghai Art Museum, Shanghai, China
Individual And Society in Art, Guangdong Art Museum, Guangzhou, China
- 1999 *Sharp New Sights*, Beijing International Art Gallery, Beijing, China
- 1997 *First Academic Exhibition of Chinese Contemporary Art*, The National Art Museum, Beijing & Hong Kong Art Centre, Hong Kong
- 1995 *Third Annual Exhibition of Chinese Oil Painting*, The National Art Museum, Beijing, China
Urban Idealist-New Art From Sichuan, Hong Kong
Chinese Contemporary Oil paintings-From Realism to Post Modernism, Theoremes Gallery, Brussels, Belgium
- 1993 *MAO GOES POP, Post-1989*, MCA, Sydney, Australia
China's New Art, Post-1989, Hanart Gallery, Hong Kong
First Biennial Exhibition of Chinese Oil Painting, The National Art Museum, Beijing, China
Second Exhibition of Chinese Oil painting, The National Art Museum, Beijing, China
- 1992 *First Annual Exhibition of Chinese Oil Painting*, Hanart Gallery, Hong Kong
Second Documentary Exhibition of Contemporary Chinese Art, Library of Guangzhou Academy of Fine Arts, Guangzhou, China
- 1989 *Sichuan Provincial Fine Art Exhibition*, Provincial Gallery, Chengdu, China

Public Collection

White Rabbit Gallery, Australia
 Fondazione Cassa di Risparmio, Italy
 Fukuoka Asian Art Museum, Japan
 BSI.Swiss Bank, Switzerland
 Deutsche Bank, Germany
 Standard Chartered Bank, Hong Kong
 M+ Museum, Hong Kong
 National Art Museum of China, China
 Hexiangning Art Museum, China
 Shanghai Art Museum, China
 Guangdong Museum of Art, China
 Shenzhen Museum of Art, China
 Hejingyuan Art Center, China
 Chengdu Contemporary Art Museum, China
 Art Museum of Sichuan Fine Arts Institute, China
 Huaren Contemporary Museum, China
 Mingyuan Art Museum, China
 Tanguobin Contemporary Art Museum, China
 Langfang Ovation Hotel, China

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