

Liebian/Fissure: The Art of Qiu Deshu

裂變：仇德樹的藝術

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Director's Preface

Viewing Qiu Deshu's work is a visual pleasure. In those seemingly quiet images, there is stunning power, like the lightning ripping through the sky. Or vice-versa, beneath the vibrant colors, lies the heavenly serenity. Qiu is greatly influenced by Buddhism – he signs his work elegantly with his Dharma name *Yun Yi* (cloud, unity). It may first surprise us that Qiu regarded the heroic spirit of the gladiator Spartacus as the other spiritual influence, but this helps to explain the beautiful co-existence of the quite strength in his work.

But it doesn't just stop there. One of the few Chinese artists that were introduced to the West in the early 1980s and since then remains influential, Qiu Deshu, over the years, has been steadfastly pursuing his own ideal and freedom, keeping himself independent of the Chinese art world, whether mainstream or avant-garde. He has explored and developed a convincing system of philosophical thinking and a new art language, uniquely to his own.

Therefore it is with great pleasure that we present a solo show of Qiu Deshu and celebrate his art on the occasion of the inaugural Asia Week San Francisco Bay Area.

I am most grateful to Prof. Kuiyi Shen for his comprehensive and thoughtful introduction of the evolution of Qiu Deshu's art. His expertise and support has been invaluable to us.

Edward Gui
August, 2015



Qiu Deshu and His “*Liebian*”

Kuiyi Shen

Liebian is an artistic language that Qiu Deshu found at an early stage in his artistic life, and which he has explored and developed over the course of his subsequent career. In his world, *liebian* may be translated as “fissures”, “cracks,” or “fission.” To Qiu Deshu, *liebian* is not a simple formal language, semiotic marker, subject of art, or technique of painting, but also a process of philosophical thinking, a communication with nature, and simultaneously a connection with and rebellion against tradition.

Qiu Deshu (b. 1948) grew up in Shanghai’s former French concession, where he attended after-school art classes at the Luwan District Children’s Palace. There he cultivated his youthful love of painting by studying drawing, Western painting, and ink painting. A high school student at the outbreak of the Cultural Revolution, he became for a time a very enthusiastic Red Guard painter. Graduating from high school in 1967, he was then sent to work in factory. Because of his strong physique, his responsibility was to shovel coal into the boiler, and he came to self-identify as a factory worker.

Although Red Guard art was usually displayed anonymously, the names of the best artists began to circulate in art circles by word of mouth. Qiu showed his work almost annually in Shanghai exhibitions that were organized for one political event or another. Because of his local reputation, he was selected by his factory to participate twice in the Workers Art Creation Classes held at Shanghai Art Academy in 1970 and 1973. He was assigned to the *lianhuanhua* (linked-picture or comic book) illustration class. One of the most highly motivated young artists in the group, Qiu was considered a top student despite his irregular way of drawing, which involved pushing the wood of the pencil into the paper to create textured indentations, and he soon began making illustrations for *lianhuanhua* storybooks. At the same time his woodcuts were shown in numerous Shanghai art exhibitions and he even exhibited a woodcut series at the Shanghai Art Gallery on the occasion of Nixon’s visit to Shanghai. This work was made, however, under highly restrictive political controls.

The artistic reputation Qiu Deshu earned in this period led to his transfer in 1977 from the factory to the Luwan District Cultural Center. In his role as staff artist he was in charge of all manner of signage and decoration, but most significantly, for exhibition planning and implementation. He organized the annual Spring Festival Art Exhibitions of 1977 and 1978 as well as other apolitical shows. The so-called Beijing Spring of 1979, at the end of the Cultural Revolution, did not only open the entire country to contemporary foreign culture, but to Shanghai artists it suggested, as well, a new license to openly build upon and celebrate the cosmopolitan in the city's own modern past.

Among Qiu Deshu's circle of artist-friends, the collective desire to liberate the Chinese art world, to collectively create an atmosphere of artistic "independence," coalesced in 1979. They felt the need for a group effort to free themselves from the straightjackets of the past and present. What was, in the end, Qiu Deshu's last venture at the cultural center, toward the end of 1979, was to organize an unofficial artists group. He and his colleagues conceived the society as the "Independent Painters Group." Their name very clearly indicated their intention, which was to break the bonds between the institutional system for art and their own practice. Collectively they worked to find a new artistic language, to demonstrate originality in three areas: spirit, style, and technique. After reporting their exhibition plans to the director of the center, however, Qiu Deshu began to meet resistance. Most importantly, the director felt that the name they had chosen was politically inflammatory, one of its drawbacks being that "independence" evoked the ideals of popular uprising, as in the American revolution. The exhibition could go forward, but under a different title. With some degree of irony, the artists retreated from the activist implications of the name Independent Painters Group and called themselves by the more modest name, the Grass (Caocao) Group, suggesting the stubborn resilience of this ubiquitous form of vegetation.

The Caocao group turned away from socialist realism and also rejected the political use of ink painting as a gesture of empty nationalism. They

connected, either implicitly or explicitly, with the pre-modern ideology of Chinese literati art, which saw painting as a vehicle for formal, poetic, and philosophical self-expression. This tradition, which had flourished in Shanghai and throughout the Zhejiang-Jiangsu region before 1949, was an explicit target of Maoist cultural reforms, which condemned it as a feudal relic. They were also eager explorers of modernism. Ink painters were, to the Maoist regime, as threatening as modernists. The Caocao painters celebrated both forms of art.

As early as the 1920s and 1930s, ink painters in Shanghai had advocated a role for their art in the development of cosmopolitan modernism. The subjectivity, the abstraction of form, the emphasis on individuality and independence of expression, as well as the gestural qualities of execution, were all elements of their tradition that the earlier generation of Chinese painters had seen as convergent with European art of the time. The project of bringing modern art and ink painting into alignment was interrupted in 1949 by the substitution of socialist realism for cosmopolitan modernism. By using ink painting to challenge the status quo in 1979, Caocao artists simultaneously engaged with several key problems in contemporary Chinese art. The least conspicuous, but most essential, was a task articulated as early as the 1920s—to make Chinese ink paintings that participated equally in cosmopolitan culture and in the best of China's own cultural heritage. More obviously, they attacked socialist cultural norms by bringing abstraction to ink painting, and by reasserting the self-expressive goals of literati art.

Unfortunately, however, by the time the first and only exhibition of the Caocao group came to fruition a year later, after many delays, the political environment was tighter and a movement against bourgeois liberalization was accelerating. Such political regression suggested the dangers that might lie ahead for those who participated, and some of the original artists withdrew from the group. *The Grass Society: Painting Exhibition for the 1980s*, eventually opened at the Luwan District Cultural Palace on February

16, 1980. The Shanghai authorities soon shut it down and condemned it, along with the Grass Group itself, as a “typical example of bourgeois liberalism in the Luwan District Cultural System.” Throughout the year 1980, Qiu Deshu, as the primary organizer of the Caocao exhibition, was subjected to sustained public and private criticism at the hands of the party officials, and was put under enormous political and personal pressure. As was done during the Cultural Revolution, he was forced to publicly confess and repent ideological failings, he was constantly watched, and his office frequently subjected to searches referred to as “sanitation inspections.” The unbearable intensity and duration of this psychological attack caused the thirty-two year old Qiu to suffer a small stroke that led to temporary paralysis of his face and loss of speech.

Faced with these daily pressures, between 1979 and the end of 1983 Qiu spent his private time undertaking many different experiments in the relationship between abstract painting and calligraphy. He used seals as independent formal elements at the center of the painting rather than as mere identifying marks at the edges. He also experimented with techniques of pouring and splashing ink on the surface of the paper, manipulating the paper to create slow flows of ink with abstract visual effects, expressing by this means a spiritual freedom to compensate for his restricted reality. On the back of his painting paper he began tearing holes to create painful gaps—partially destroying the surface to break through to a feeling of transcendence. He later reflected, “This is a disturbing era. What can we do? As a powerless artist, what I can do is just to express my thoughts through my works.” Although many ideas were at work in his creations of this era, some subtly suggest the psychological torment to which his superiors were subjecting him.

In 1981 the Museum of Fine Arts, Boston, sent an exhibition of American art to Shanghai and Beijing. After substantial controversy in Shanghai about whether installing the abstract paintings could be permitted, it finally opened at the Shanghai Museum (then located on South Henan Road). Qiu Deshu recalls his shock and pleasure at seeing the painting of Jackson

Pollack, which confirmed his own commitment to ink and abstraction. But his personal trauma, which echoed that of China's entire society, led to a technical vocabulary and color scheme, that with its rips and gashes, was born of a different kind of physicality from that of Pollack, one that relies on damage or desecration of the pure white paper for its creative force. One day in 1982, at the height of his political persecution, Qiu Deshu's eyes were struck by the appearance of fissures on the ground as he walked, fissures that seemed to speak to him of his own reality. At that time struggling to achieve a formal breakthrough with his experiments in torn paper, he found in these fissures a new direction. No longer using ink and color to directly make forms or draw lines on the surface, instead he applies solid or abstract patterns of ink and color onto the backing paper or canvas, and then pastes fragments of plain painting paper onto the surface. By rubbing the damp surface of the xuan paper in different ways, the base colors appear to form different tones, layers and textures, achieving Qiu's own vocabulary or special effects of “fissures.” From this revelation forward, abstract fissures or cracks became the central image or structure of his work. For him, abstraction was a position to be taken in opposition to both Maoist socialist realism and the official art of the 1980s.

The works in the present exhibition are representative of Qiu's recent explorations of the vocabulary of the fissure. We can see here several stages and categories of his work, as he both invents new forms and revisits his previous motifs. His early commitment to abstraction shifted as mountain ranges gradually emerged from his fissures. This endlessly productive theme has occupied his attention for about two decades, first as powerfully evocative images in black, white, and layered gray, and later filled with the bright and clear color of some of his early abstractions. He has never returned to the traditional Chinese mode of landscape painting, but through his fissures has found his own connection to nature, and to the primal cosmological and historical forces at work in its constant change. A second category of his imagery opens into an even larger universe, with trompe

Statement

Qiu Deshu

l'oeil fissures opening into a cosmic vision of vast infinity. The vivid gash he creates in *Fissure - The History of Civilizations*, for example, seems to reveal a profound depth behind the surface laceration. In other recent work he has revisited his earlier experiments with abstract images suggested by the forms of characters, as though fragments of calligraphy had acquired biological existence and a dragon-like power to move on the canvas. A new turn in his work is represented by *Fissure and Reconstruction*, in which geometric grids intersect with the organic forms of his fissures. In their layering and overlapping, order and disorder, rationality and irrationality meet.

Because of the political difficulties that resulted from the Caocao exhibition, Qiu Deshu was for many years thereafter marginalized in the Chinese art world. Joan Lebold Cohen showed three of his works in *Painting the Chinese Dream* in 1983 and arranged for him to come to the U.S. in the 1985-1986 school year as a visiting artist at Tufts University. He has steadily exhibited in venues abroad since that time, and despite his low profile in his native city, Qiu Deshu's individual efforts in abstract ink have given way to a much larger experimental ink movement that flourishes today. In 2008, he was honored with a major solo exhibition at the Shanghai Art Museum. He remains one of the most active and influential contemporary ink artists today.

Kuiyi Shen is Professor of Art History in the Department of Visual Arts and Director of the Program in Chinese Studies at the University of California, San Diego. His current research focuses on modern and contemporary Chinese art and Sino-Japanese cultural exchange of the early twentieth century. His publications include *A Century in Crisis* (Guggenheim Museum, New York, 1998), *Between the Thunder and the Rain* (Asian Art Museum, San Francisco, 2000), *The Elegant Gathering* (Asian Art Museum, San Francisco, 2006), *Chinese Posters* (Prestel, Munich, 2009), *Blooming in the Shadows* (China Institute, New York, 2011), *The Art of Modern China* (University of California Press, 2012), which was awarded the 2013 Book Prize in Humanities by the International Convention of Asia Scholars, and *Light before Dawn* (Asia Society, Hong Kong, 2013). He is a recipient of fellowships and awards from the National Endowment for the Arts, Social Science Research Council, Japan Society for the Promotion of Science, Stanford University, and Leiden University.

The concept of fissure fully mirrors the “independent spirit, unique technique, original style,” the idea I put forth in 1979 when I founded the Shanghai the Grass (Caocao) Group. Fissure is symbolic of the injury and trauma I felt so keenly, as well as a rethink of the modern people on themselves and on excessive exploitation of Nature.

My works broke through the formulas and patterns of the traditional Chinese ink and wash painting and evolved a brand-new methodology of creation. Fissure is the language of my art and the foundation of my philosophy. I initiated the painting method of melding all techniques, such as composing, ripping and rearranging, mounting, thereby advancing the traditional mounting technique and lending a new dimension to artistic expression. By ripping, grinding, rubbing, sculpturing, etc., I captured the beauty of the texture of rice paper. As a result I achieved the effect of bas relief on rice paper, enabling the colors of my works to show from behind, with a delicate, mysterious sense of light and movement. In many ways, fissure has pushed the traditional Chinese ink and wash painting into the realm of contemporary arts.



Plates



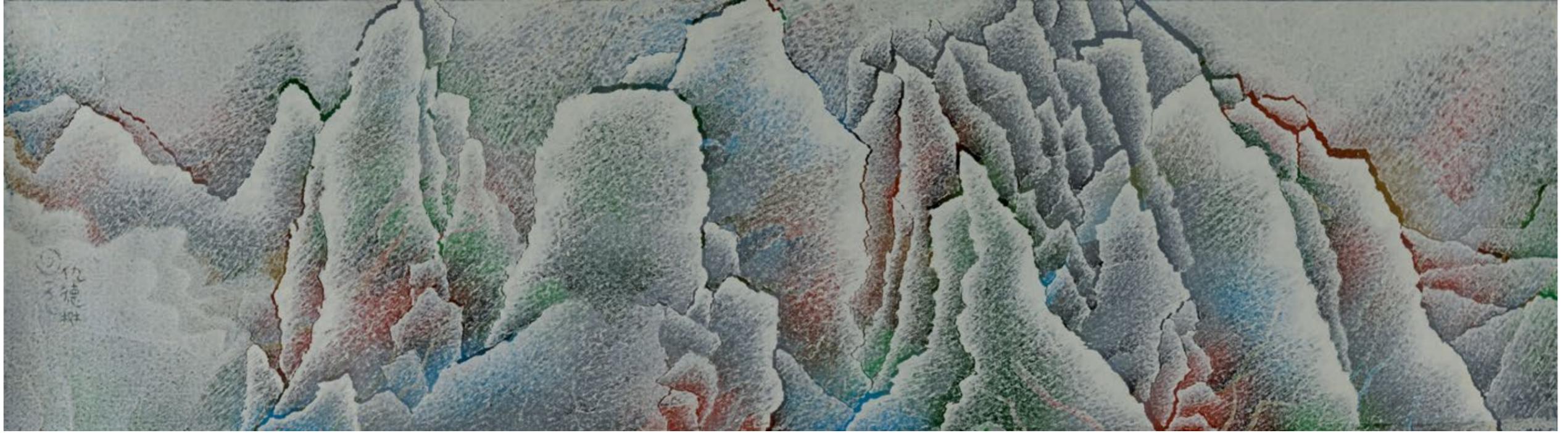
1.
Fissure - The History of Civilization is Lacerations, 2012
Mixed Media
31 7/16 x 63 3/4 in.
previous spread

2.
Fissure - Gathered Colors, 2009
Mixed Media
53 7/8 x 53 7/8 in.



3.
Fissure - Pure Snow and White Cloud, 2007
Mixed Media
48 3/8 x 23 9/16 in.

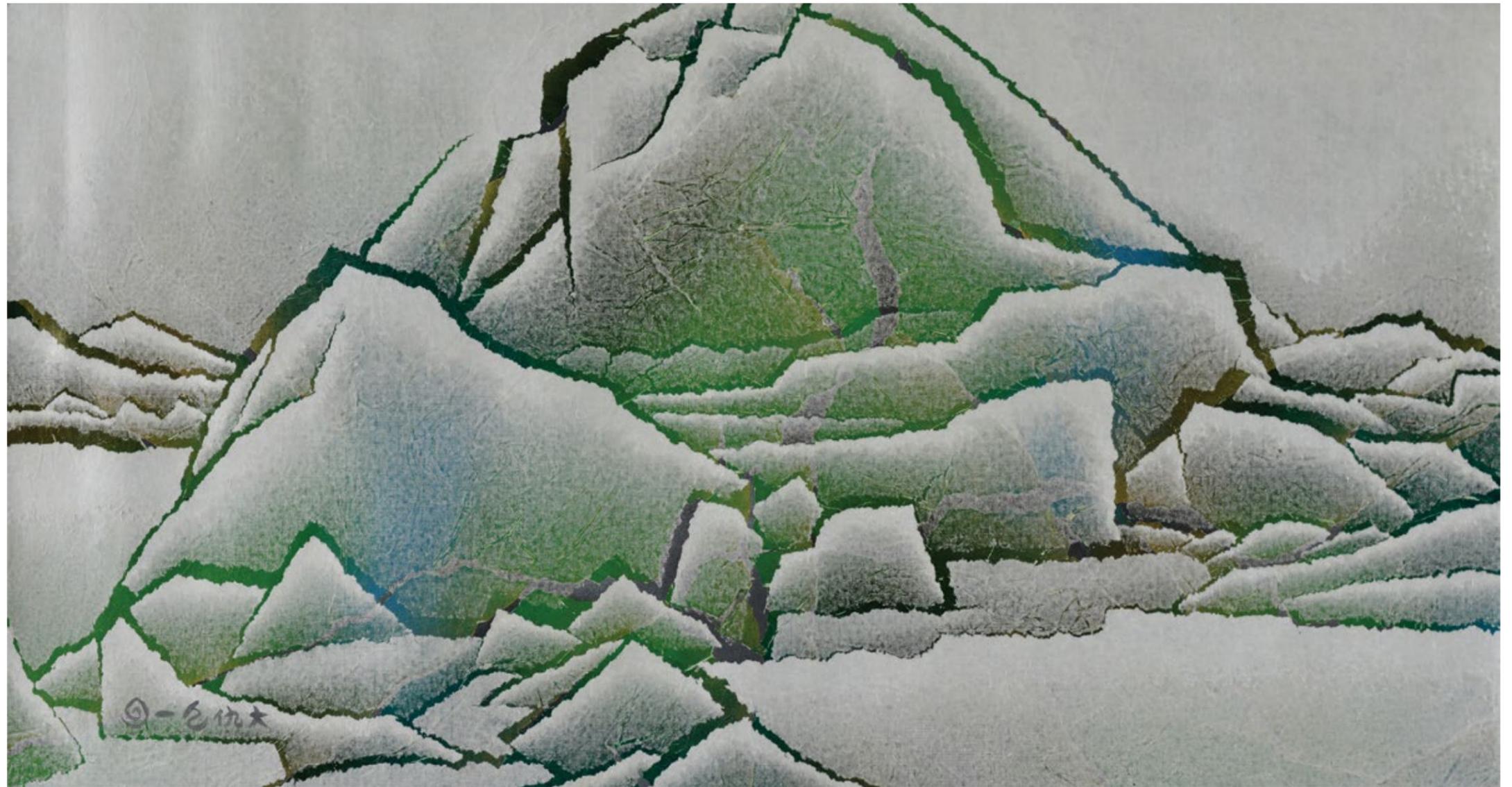




4.
Fissure - Formidable Peaks, 2009
Mixed Media
20 13/16 x 77 1/8 in.
previous spread

5.
Fissure - Origin of Nature, 2006
Mixed Media
29 5/16 x 24 3/4 in.

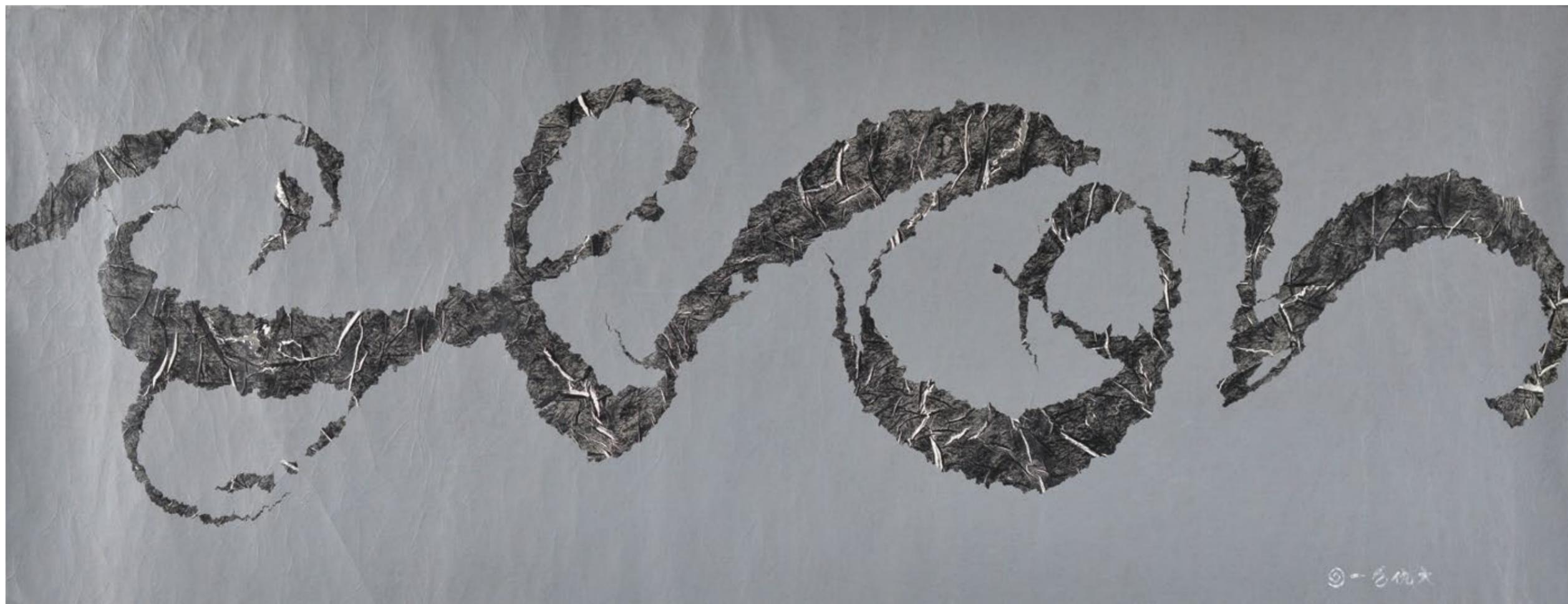




6.
Fissure - Far from the Restless Mountains, 2008
Mixed Media
25 3/16 x 47 5/8 in.
previous spread

7.
Fissure - Fissure and Reconstruction, 2013-2014
Mixed Media
96 1/16 x 48 in.



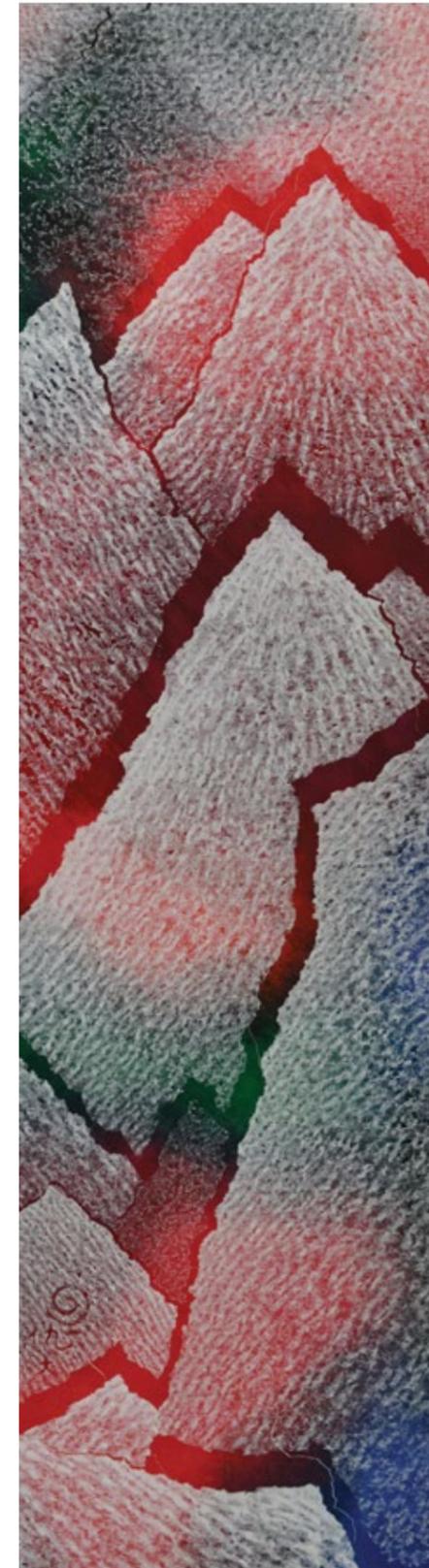


8.
Fissure - Source of Universal Power No.1, 2012
Mixed Media
33 7/16 x 87 in.

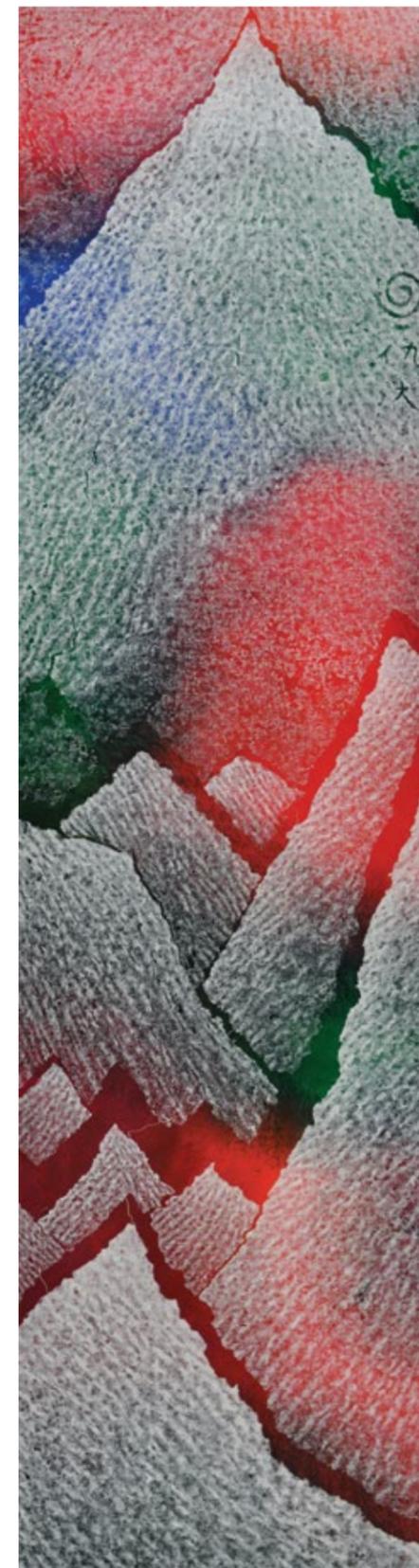


9.
Fissure - Source of Universal Power No.2, 2012
Mixed Media
35 3/8 x 88 3/16 in.

10.
Fissure - Landscape No. 1, 2005
Mixed Media
60 3/16 x 16 1/2 in.



11.
Fissure - Landscape No.2, 2005
Mixed Media
60 5/8 x 16 1/2 in.





Qiu Deshu 仇德樹

Biography

Qiu Deshu was born in 1948 in Shanghai. He founded in Shanghai the Grass (Caocao) Group in 1979, bringing up the concept of “independent spirit, unique technique, original style”. In 1982, Qiu received inspiration from a crack on an old slate by chance, which is when he started to create works for his Fissure Series. He has continued to study the techniques and deepened its themes in the past two decades.

By ingeniously integrating rice paper with canvas, ink wash with oil paint, painting with sculpture, Qiu made a bold breakthrough to traditional techniques and rules of Chinese ink art. Not only has he found a way to represent the era in constant fissure by means of ink and wash, he also has managed to create a unique sense of beauty – the “beauty of fissure”. From the language to the pattern and from the outside to the inside, the subtleties and diversities of the beauty of “fissure” are manifested fully and vividly, imbuing his work with distinct characteristics as well as strong visual impact. During his thirty-year career as a professional painter, he has always been committed to furthering the exploration, research, practice and development of the art of “fissure”.

Qiu's works have been widely exhibited both at home and internationally. Nearly sixty museums, galleries and institutes have collected his work.

GROUP EXHIBITIONS

- 2014** *Rendering the Future - Chinese Contemporary Ink Painting*, Asia Art Center, 798 Art Zone, Beijing, China
- *Integration – Inaugural Exhibition*, Tian Ren He Yi Art Museum, Hangzhou, China
 - *Cracks & Ropes - Works by Qiu Deshu & Ross Lewis*, Frontline Contemporary Art Center, Shanghai, China
 - *Ink as Experience - 2014 Shanghai New Ink-Painting Art Exhibition*, Shanghai Zhu Qizhan Art Museum, Shanghai Duolun Museum of Modern Art, Shanghai, China
 - *Shanghai, Hong Kong, Macau – Contemporary Ink Painting Exhibition*, Shanghai Chinese Painting Institute, Shanghai, China
 - *Oil & Water: Reinterpreting Ink*, Museum of Chinese in America, New York, USA
 - *Tension of White Lines – Contemporary Ink Art Tour Exhibition in Shandong Province*, Weifang Museum, Yantai Museum, Jining Museum, Qingdao Museum, Shandong, China
 - *Tension of White Lines – Contemporary Ink Art Exhibition*, Shandong Museum, Shandong, China
 - *A Fragment in the Course of Time - Landscape of Chinese Ink Art in 1980s*, Shanghai Himalayas Museum, Fujian Art Museum, Xi'an Art Museum, Zhejiang Art Museum, China
 - *Discovering Ink*, ARTE FIERA, Italy
 - *Outside the Lines – New Art from China*, RH Contemporary Art, New York, USA
- 2013** *New Horizon – Contemporary Chinese Art Exhibition*, Conde Duque, Madrid, Spain
- *Fringe Exhibition of Art Basel*, Artron, Taihe Art Gallery, Beijing, China
 - *Freedom Degree - Chinese Contemporary Ink towards Basel*, Miami Beach, USA
 - *Beyond Color: Chinese Contemporary Art*, Pearl Lam Galleries, Singapore
 - *Evolution and Innovation – “Something about Ink and Wash” Contemporary Ink Study and Series Exhibition III*, Wuhan Art Museum, Wuhan, China
 - *Shanghai Art Exhibition in Beijing*, National Art Museum of China, Beijing, China
 - *A Dialogue with Ming Dynasty: Contemporary Artists' Six Attitudes toward Tradition – 2013 Shanghai New Ink Art Nomination Exhibition*, Zhu Qizhan Art Museum, Shanghai, China
 - *Yang Shi (Form): Ten Case Studies of Shanghai Ink Art Scene Z-art Center*, Shanghai, China
 - *Shanghai New Ink Art Nominated Exhibition*, Zhu Qizhan Art Museum, Shanghai, China
 - *Contemporary Spiritual Realm: New Paintings of Shanghai Ink School's Representative Artists*, Huafu Art Space, Shanghai, China
 - *The Early Abstract Art in Shanghai – Retrospective of Art History Shanghai Baoshan International Folk Arts Exposition*, Shanghai, China
 - *Beyond Black and White: Chinese Contemporary Abstract Ink*, Pearl Lam Galleries, Singapore
 - *Meeting in Shanghai: CEIBS International Art Exhibition & Art Forum*, Shanghai Pudong Library, Shanghai, China
 - *Insightful Charisma-Inaugural Exhibition of Himalayas Museum*, Himalayas Museum, Shanghai, China
 - *Tension of White Line*, Cultural Center of Kaohsiung County, Kaohsiung, Taiwan
 - *Light before Dawn: Unofficial Chinese Art 1974-1985*, Asia Society, Hong Kong, China
 - *The Second Reconstructing Oriental Beauty Painting Exhibition*, Nanjing, Shanghai, China
 - *Tension of White Line*, Taichung Municipal City Huludun Cultural Center, Taichung, Taiwan
- 2012** *Tension of White Line - Modern Ink Painting Exhibition from Mainland China*, Hong Kong and Taiwan, China

- 2012** *Freedom Degree: Chinese Contemporary Ink Concerns - Famous Artists Invitation Exhibition III*, Taihe Art Gallery, Beijing, China
- *2012 Shanghai China Contemporary Art Exhibition*, 105 Commercial Road South Yarra, Melbourne, Australia
 - *2012 Meeting in Shanghai CEIBS International Art Exhibition & Art Forum Organized by Present Contemporary Art*, Shanghai, China
 - *INK - the Art of China*, Saatchi Gallery, London, UK
 - *2012 Context China*, Sanchuan Contemporary Art Museum, Nanjing, China
 - *Tension of White Line*, Shanghai Zhu Qizhan Art Museum, Shanghai, China
 - *2012 International Ink Painting Exhibition and Symposium Chung Shan National Gallery*, Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan
 - *Taste of the East - Masterpieces of Chinese Art*, Shanghai Art Museum, How Art Museum, Shanghai, China
- 2011** *2011 Chinese Context: Super Freehand 10 + 10*, Beijing Museum of Contemporary Art, Beijing Fragrant Hill Art Museum, Beijing, China
- *2011 The Art of Fissuring – Qiu Deshu Solo Exhibition New Works by fission*, Shanghai Grand Theater Gallery, Shanghai, China
 - *New Chinese Painting*, Tian Ren He Yi Art Center, Hangzhou, China
 - *Blooming in the Shadows: Unofficial Chinese Art, 1974-1985*, China Institute, New York, USA
 - *A New Horizon: Contemporary Chinese Art*, National Art Museum of China & National Museum of Australia, China and Australia
 - *Re-Interpretation – Contemporary Chinese Ink-and-Wash Painting Exhibition*, Organized by Loh Gallery, Berlin, Kuala Lumpur, Singapore
 - *Shanghai Art Fair*, Shanghai, China
 - *Convergence in the Lion City A Collection of Refined Contemporary Chinese Art*, Xuan Gallery, Singapore
 - *Spring Art Salon*, Shanghai, China
 - *Tension of White Line*, Dr. Sun Yat-sen Memorial Hall, Taipei/Cuiheng Art Museum, Guangdong, China
- 2010** *Fissuring – Buildings & Courtyard: Recent works of Qiu Deshu*, Shanghai Wu Changshuo Museum & Shanghai Pudong Cultural Media co., Ltd, Shanghai, China
- *Contemporary Chinese Ink Brush Painting*, Morlan Gallery, Arkansas, USA
 - *Paintings of Artists from Shanghai and Hong Kong Exhibition*, Wan Fung Gallery, Hong Kong, China
 - *Age of Ink Art - New Ink Art Grand Exhibition*, Shanghai Duolun MoMA, Zhu Qizhan Art Museum, Shanghai, China
 - *First New Ink Art Invitation Touring Exhibition*, Shanghai Mingyuan Art Center, Guangdong Lingnan Art Museum, Guangzhou, China
 - *New Level of Ink - Contemporary Chinese Ink Art Exhibition*, M Art Space, Mo Gan Shan Road, Shanghai, China
 - *Shanghai Art Fair*, Shanghai, China
 - *Crossing Asia and Europe – A Dialog of Civilization (Paris-Shanghai) Contemporary Art of Chinese and French Artists Grand Exhibition*, Zhejiang Art Museum, Hangzhou, China (2010/9/29 - 10/9)
 - Expo Theme Pavilion, Shanghai, China (2010/10/15 - 10/30)
 - École Nationale Supérieure des Beaux-Arts, Paris, France (2010/12/16 - 12/20)
 - *Contemporary Chinese Ink Brush Painting*, Morlan Gallery, Arkansas, USA

- 2009** *New Ink Art Grand Exhibition*, Shanghai Duolun Museum of Modern Art & Zhu Qizhan Art Museum, Shanghai, China
- *Water Ink Article - Contemporary Ink Art Exhibition*, Wuhan Art Museum, Hubei, China
 - *Chinese Ink Painting: Change and Growth*, Zendai Zhujiujiao Art Museum of Shanghai Zendai MoMA, Shanghai, China
 - *Open and Change - Creative Water-Ink Art Exhibition*, Taipei Art Museum, Taipei, Taiwan
 - *Shanghai Story - Collections from Shanghai Art Museum*, Taipei Art Museum, Taipei, Taiwan
 - *History in the Making: Shanghai 1979 – 2009*, Shanghai, China
 - *The 60th Anniversary of People's Republic of China - Contemporary Chinese Art Exhibition*, Beijing, China
- 2008** *Story of Ink – Contemporary Artists Nomination Exhibition*, Beijing Contemporary Art Museum, China; RAAB GALERIE, Berlin; John King Fairbank Center for Chinese Studies, Harvard University, USA
- *New Ink: Chinese Contemporary Ink Art Exhibition*, National Art Museum of China, Dresden, Germany
 - “Chinese Blue” Art Festival, Malmö, Sweden
 - *New Ink: Chinese Contemporary Ink Art Exhibition*, National Art Museum of China, Staatliche Kunstsammlungen, Dresden, and Staatliche Museen zu Berlin
 - *Fissuring – Qiu Deshu Ink Art Exhibition*, Shanghai Art Museum, Shanghai, China
 - *Fissuring – Qiu Deshu*, Yan Gallery, Hong Kong, China
 - *Fissuring – Qiu Deshu*, Beijing SMYH Gallery, Beijing, China
 - *TIME • PLACE • PERSON – 2008 Sino-German Contemporary Art Exhibition*, Shanghai Xuhui Art Museum, Shanghai, China
 - *Contemporary Art Exhibition*, Shanghai Wen Ding Creative Park, Shanghai, China
 - *Turn to Abstract: Retrospective of Shanghai Experimental Art from 1976 to 1985*, Shanghai Zendai Museum of Modern Art, Shanghai, China
 - *Olympic Fine Arts 2008*, China International Exhibition Center European-Chinese Paper Art Exhibition, Austrian Museum of Paper Making, Austrian
 - *Ah!We – Chinese Contemporary Art in the Last 30 Years*, National Museum of China, National Centre for the Performing Arts (Touring Exhibition Cities: Chengdu, Shenzhen, Wenzhou, Shanghai, Macao and Taipei, etc.)
 - *Inkism*, Shangshang Art Museum, China
 - *2008 Shanghai Art Fair*, Shanghai, China
 - *The 30th Anniversary of the Opening and Reform Policy: Art Exhibition in Yangtze River Delta*, Shanghai, Hangzhou, Nanjing, China
 - *Information from the New Members*, Smith College Museum of Art, Northampton, USA
- 2007** *China Onward: Chinese Contemporary Art, 1966 – 2006*, Louisiana Museum, Denmark
- *2007 Contemporary Cultural Venation - China Version: Beijing Comprehensive Art Exhibition*, Today Art Museum, Beijing, China
 - *Qiu Deshu – Ten years after “the Grass (Cacao) Group*, Shanghai Duolun Museum of Modern Art, Shanghai, China
 - *Water Ink Art League Second Nomination Exhibition*, Songzhuang, Beijing, China
 - *Contemporary Presentation*, Shanghai Dunhuang Art Center, Shanghai, China
 - *In Transit - Shanghai New Ink Art Grand Exhibition*, Shanghai Duolun MoMA Zhu Qizhan Art Museum, Shanghai, China
 - *Art of Ink – Landscape Painting Invitation Exhibition*, Zhu Qizhan Art Museum, Shanghai, China

- 2007** *A New Face of Ink Art – Modern Ink Painting Group Exhibition and Symposium*, SINO Square, Hong Kong, China
- *Summit Art – 2007 Shanghai Oil Painters Invitation Exhibition*, CITIC Pacific Square, Shanghai, China
 - *The Exhibition of Contemporary Art & Design*, Zhangjiabang Creative Street, Shanghai, China
 - *Exploration and Personality*, Shanghai Chinese Painting Institute, Shanghai, China
 - *Impressions of Taiwan*, Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan
 - *The Blue Waves*, Gallery Zhao, Shanghai, China
- 2006** *Upon the invitation of Crystal Foundation, participated in the International Contemporary Ink Art Exhibition at Asian Cultural Center Gallery*, New York, China
- *Chinese Contemporary Art - Qiu Deshu Solo Exhibition*, Frankfurt, Germany
 - *Rebirth of Ink Art - Shanghai New Ink Art Exhibition*, Shanghai Zhu Qizhan Art Museum, Shanghai Duolun Museum of Modern Art, Shanghai, China
 - *Shanghai International Science and Art*, Shanghai Science & Technology Association, Shanghai Artist Association, Shanghai, China
 - *International Contemporary Ink Art Exhibition*, Manhattan Asian Art Center Gallery, USA
 - *The 21st Asian International Art Exhibition*, National Art Gallery of Singapore, Singapore
 - *Chinese Ink Art Document Exhibition 1976-2006*, Jiangsu Provincial Art Museum, RCM Art Museum, Zhejiang, China
 - *First Taipei Contemporary Ink Painting Biennial*, Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan
 - *06' Shanghai Art Fair*, Shanghai, China
 - *Exploration And Personality*, Chinese Painting Institute of Shanghai, Shanghai, China
 - *Affection for China - Artists Invitation Exhibition*, CITIC Pacific Square, Shanghai, China
 - *Contemporary Ink - 2006 Shanghai Water-Ink Art Exhibition*, Mingyuan Art Center, Shanghai, China
 - *Impressions of Taiwan*, Shanghai Art Museum, Shanghai, China
 - *State and Regression – 2006 Modern Painting Invitation Exhibition*, Mingyuan Art Center, Shanghai, China
 - *In memory of Lu Xun Exhibition*, Zhangjiang, Pudong, Shanghai, China
- 2005** *Shanghai Art Fair*, Shanghai, China
- *Harmony between Heaven, Earth and Man - Paintings of Liu Guosong, Chen Jialing and Qiu Deshu*, Shanghai Duolun Museum of Modern Art, Shanghai, China
 - *Liu Kunsung, Chen Jialing, Qiu Deshu, Chen Jiu and Shang Hui co-founded "New Ink Art Base" at Shanghai Zhu Qizhan Art Museum and Shanghai Duolun Museum of Modern Art*, China
 - *Fissuring–Qiu Deshu New Works*, Chan Liu Art Museum, Taiwan
 - *Ten-Year Anniversary Exhibition of Zhu Qizhan Art Museum*, Shanghai, China
 - *Shanghai-Hong Kong Art Exchange Exhibition*, Hong Kong City Hall & Shanghai Chinese Painting Institute, Hong Kong, Shanghai, China
 - *Shanghai Art Fair*, Shanghai, China
 - *Shanghai Young and Middle-Aged Artists Exhibition*, Shanghai, China
 - *2005 Ink Art Exchange Exhibition*, Shanghai Chinese Painting Institute, Shanghai, China
 - *25th Anniversary Exhibition of "Grass Grass Group"*, Shanghai Hai Shang Shan Art Center, Shanghai, China
 - *Art Taipei 2005*, Taipei, Taiwan
 - *Exploration And Personality*, Shanghai Chinese Painting Institute, Shanghai, China
 - *Fantasy – Reality*, Endless Gallery, Shanghai, China

- 2004** *Fissuring – Qiu Deshu's New Paintings*, Hai Shang Shan Art Center, Shanghai, China
- *Fissuring – Contemporary Chinese Art From Qiu Deshu*, Fletcher Art Museum, Geneva, Switzerland
 - *Protruding Schema: The Exhibition of Collected Contemporary Ink Painting From Shanghai Art Museum*, Shanghai Art Museum, Shanghai, China
 - *Shanghai Abstract Art Exhibition*, Shanghai Mingyuan Art Center, Shanghai, China
 - *First Fine Arts Document Nominated Exhibition*, Wuhan, China
 - *China International Gallery Exposition 2004*, Beijing, China
 - *2004 Shanghai Art Fair*, Shanghai, China
 - *Exploration And Personality*, Shanghai Chinese Painting Institute, Shanghai, China
 - *First Exhibition of Peninsula Art Center*, Peninsula Art Museum, Burlingame, USA
 - *Dream of the Dragon's Nation - Contemporary Art Exhibition from China*, Irish Museum of Modern Art, Dublin, Ireland
 - *Beyond Art Phenomenon*, Endless Gallery, Shanghai, China
 - *In Memory of Deng Xiaoping Exhibition*, Catalogue White Cats was published Haishangshan Art Center & Mingyuan Art Center, China
- 2003** *Fissuring – Qiu Deshu*, Godehuis Contemporary, New York, USA
- *Chinese Art Today Grand Exhibition*, Beijing World Art Museum, Beijing, China
- 2002** *Rocks and Art*, Chambers Fine Art, New York, USA
- *East+West Chinese Contemporary Art Exhibition*, Kunsterhaus, Vienna
 - *Metaphysics 2002 - Shanghai Abstract Art Exhibition*, Shanghai Art Museum, Shanghai, China
 - *First Guangzhou Triennial*, Guangzhou Art Museum, Guangzhou, China
 - *Chinese Ink Painting - A Group Show of Shanghai Artists*, Paragold International Art Center Exploration and Personality, Shanghai Chinese Painting Institute, Shanghai, China
- 2001** *Metaphysics 2001 - Shanghai Abstract Art Exhibition*, Shanghai Art Museum, Shanghai, China
- *Xi'an International Ink Invitational Exhibition*, Shanxi, China
 - *Exploration And Personality*, Chinese Painting Institute of Shanghai, Shanghai, China
 - *Shanghai - Taiwan New Century Ink Art Dialogue*, Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan
 - *Century' 01" - Ten Shanghai Artists Exhibition*, Liu Haisu Art Museum, Shanghai, China
 - *First Chengdu Biennale*, Chengdu, China
 - *China without Borders*, Goedhuis Contemporary at Sotheby's, New York, USA
- 2000** *Fissuring – Qiu Deshu*, Asian Art Museum, Seoul, South Korea
- *Fissuring – Qiu Deshu*, Courtyard Gallery, Beijing, China
 - *New Chinese Painting Touring Exhibition*, Shanghai and Nanjing, China
 - *Second International Ink Art Biennale*, Guan Shanyue Art Gallery, Shenzhen, China
 - *Shanghai - Taiwan New Century Ink Art Dialogue*, Art Institute Gallery of Shanghai University, Shanghai, China
- 1999** *Shanghai Art Festival "Famous Works From Famous People"*, Shanghai Exhibition Center, Shanghai, China
- *Fantasy 2000 - Chinese Contemporary Chinese Painting and Sculpture*, Lubeck, Stuttgart and Dortmund, Germany
 - *Fissuring – Qiu Deshu*, Consulate general of Germany, Shanghai, China
 - *Sino-Japan Contemporary Art Exchange Exhibition*, Liu Haisu Art Museum, Shanghai, China

- 1999 *Impression of the Times, Exhibition for 50th anniversary of Shanghai Liberation*, Shanghai, China
- 1998 *After Kyoto: Energy and the Environment in the Asia Pacific Region*, Polson, USA
 – *The 2nd Shanghai Biennale, Shanghai Art Museum, Liu Haisuo Art Museum, Shanghai, China*
 – *First International Ink Painting Biennale*, Guan Shanyue Art Museum, Shenzhen, China
 – *Tsai-mo Art in Taiwan: A New Dimension*, Taiwan
 – *Qiu Deshu and Wang Jinsong - Contrastive Concepts of Contemporary Chinese Art*, Asian Art Coordinating Council, Denver, China
 – *Paintings from Contemporary Chinese Artists*, Shenzhen Painting Academy, Shenzhen, China
- 1997 *Return of Hong Kong: Chinese Art Exhibition*, Shanghai Library, Shanghai, China
 – *Shanghai Art Exhibition*, St. Petersburg, Russia
 – *Asian Art Ancient and Contemporary*, Michael Goedhuis Gallery, London, UK
- 1996 *Fissuring-Genesis-Sublimation*, Plum Blossoms Gallery, Hong Kong and Singapore
 – *Shanghai Ink*, Art Museum of Arizona University, USA
 – *Taipei Art Fair International*, Taipei, Taiwan
 – *Contemporary Chinese Painting and Sculpture*, Michael Goedhuis Gallery, London, UK
- 1995 *25 Years of Chinese Paintings 1970 – 1995*, Michael Goedhuis Gallery, London, UK
 – *Beyond the Borders - First Kwangju Biennale*, Kwangju, South Korea
- 1994 *Fissuring – The Painting of Qiu Deshu*, Shanghai Art Museum, Shanghai, China
 – *Fissuring*, Taiwan Panlong Art Centre, Taiwan
 – *Paintings of Qiu Deshu and Liu Kuosung*, Zhuhai, China
 – *East Asian Arts Exchange and Invitation Exhibition*, Hong Kong, China
 – *Between East and West: Transformations of Chinese Art in the Late 20th Century*, Bridgeport, USA
 – *Modern Chinese Ink Art from the Mainland/Taiwan/Hong Kong Grand Exhibition*, Taichung Provincial Museum, Chung Cheng Art Gallery, Taipei, Taiwan
- 1993 *Fissuring – Qiu Deshu, Atrium, 4th floor, Shanghai Center*, Shanghai American Cultural Center, Shanghai, China
 – *Qiu Deshu and Li Hou Ink Art Exhibition*, Lanxin Jewelry Gallery, China
 – *Shanghai - Taipei Modern Ink Art Exhibition*, Shanghai Art Museum, Shanghai, China
 – *First East Asian Games Painting Exhibition*, Shanghai Art Museum, Shanghai, China
 – *Shanghai Modern Art Exhibition*, Yokohama, Japan
- 1992 *Encountering the Others (K18) Exhibition*, Kassel, Germany
 – *Fissuring*, Maroochy and Noosa Regional Gallery, Queensland, Australia
 – *Fissuring*, Lommel Gallery, Leverkusen, Germany
- 1990 *Asian Artists Group Exhibition*, Hong Kong Entertainment Center, Hong Kong, China
 – *The New Generation of Chinese Art*, Smith College Art Museum, Northampton, USA
- 1988 *Fissuring*, John King Fairbank Center for Chinese Studies, Harvard University, USA
 – *Qiu Deshu Retrospective Exhibition, 1981-88*, Art Waves Gallery, New York, USA

- 1987 *Chinese Art Exhibition*, Plum Blossoms Gallery, Hong Kong, China
- 1986 *Paintings of the Four Chinese Artists Exhibition*, New York, USA
 – *Fissuring*, Chinese Culture Institute, Boston, USA
- 1985 *Fissuring*, The Art Gallery of Tufts University, USA
 – *Fissuring*, The Gallery of Harvard University, USA
- 1984 *Qiu Deshu and Kong Boji Exhibition*, Princeton University Art Museum, USA
- 1982 *Painting the Chinese Dream Tour Exhibition, organized by Joan Lebold Cohen*, Smith College Art Museum, Northampton; Boston City Hall Art Gallery, Boston; Brooklyn Museum, New York, USA
- 1980 *Painting of the Eighties Exhibition*, Luwan Cultural Palace, China

SOLO EXHIBITION

- 2015 *Qiu Deshu: The Art of Fissuring*, Pearl Lam Galleries, Singapore
 – *Night and Day: The Art of Qiu Deshu, 1979 and After*, Pearl Lam Galleries, Hong Kong, China
- 2013 *A World of Fissuring – Qiu Deshu Solo Exhibition*, Terminal 2 of Shanghai Pudong International Airport, Shanghai, China
- 2012 *Qiu Deshu Solo Exhibition*, Michael Goedhuis Gallery, London, UK
 – *A Tale of Two Cities – Chinese New Painting Solo Exhibition Series: Fissuring – Qiu Deshu*, Tian Ren He Yi Art Center, Hangzhou, China
- 2011 *The Art of Fissuring – Qiu Deshu Solo Exhibition New Works by fission*, Shanghai Grand Theater Gallery, Shanghai, China
- 2010 *Fissuring – Buildings & Courtyard: Recent works of Qiu Deshu*, Shanghai Wu Changshuo Museum & Shanghai Pudong Cultural Media co., Ltd, Shanghai, China
- 2008 *Fissuring – Qiu Deshu*, Beijing SMYH Gallery, Beijing, China
 – *Fissuring – Qiu Deshu*, Yan Gallery, Hong Kong, China
 – *Fissuring – Qiu Deshu Ink Art Exhibition*, Shanghai Art Museum, Shanghai, China
- 2007 *Fissuring – Landscape*, Leda Fletcher Gallery, Geneva, Switzerland
- 2006 *Chinese Contemporary Art – Qiu Deshu Solo Exhibition*, Frankfurt, Germany
- 2005 *Fissuring – Qiu Deshu New Works*, Chan Liu Art Museum, Taiwan
- 2004 *Fissuring – Contemporary Chinese Art From Qiu Deshu*, Fletcher Art Museum, Geneva, Switzerland
- 2003 *Fissuring – Qiu Deshu*, Godehuis Contemporary, New York, USA

- 2000 *Fissuring – Qiu Deshu*, Courtyard Gallery, Beijing, China
 – *Fissuring – Qiu Deshu*, Asian Art Museum, Seoul, South Korea
- 1999 *Fissuring – Qiu Deshu*, Consulate general of Germany, Shanghai, China
- 1996 *Fissuring – Genesis – Sublimation*, Plum Blossoms Gallery, Hong Kong and Singapore
- 1994 *Fissuring*, Taiwan Panlong Art Centre, Taiwan
- 1993 *Fissuring – Qiu Deshu*, Atrium, 4th floor, Shanghai Center, Organized by Shanghai American Cultural Center, Shanghai, China
- 1992 *Fissuring*, Maroochy and Noosa Regional Gallery, Queensland, Australia
 – *Fissuring*, Lommel Gallery, Leverkusen, Germany
- 1998 *Qiu Deshu Retrospective Exhibition, 1981-88*, Art Waves Gallery, New York, USA
 – *Fissuring*, John King Fairbank Center for Chinese Studies, Harvard University, USA
- 1996 *Fissuring*, Chinese Culture Institute, Boston, USA
- 1995 *Fissuring*, The Gallery of Harvard University, USA
 – *Fissuring*, The Art Gallery of Tufts University, USA

COLLECTIONS

Asia Society Hong Kong Center, China
 Asian Art Museum of San Francisco, USA
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 Aurora Plaza, Shanghai, China
 Bao Song Tang, New York, USA
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 Cheung Kong(Holdings) Limited, Hong Kong, China
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 Lommel Art Gallery, Germany
 London's Goedhuis Gallery, UK
 Maroochy Regional Gallery, Queensland, Australia
 Massachusetts Smith College Museum, USA
 Museum of Fine Arts, Boston, USA
 National Art Museum of China, China
 New York University School of Law, USA
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 O'Melveny & Myers LLP, USA
 Paul, Weiss, Rifkind, Wharton & Garrison, USA
 Princeton University Art Museum, USA
 Rathaus of Hamburg, Germany
 Seoul Maili Art Museum, Korea
 Shanghai AoSai Gallery, China
 Shanghai Art Museum, China
 Shanghai CITIC Square Co., Ltd., China
 Shanghai Duolun Museum Of Modern Art, China
 Shanghai Fahua Knowledge Temple, China
 Shanghai Hongkou Football Stadium, China
 Shanghai International Culture Association, China
 Shanghai Pudong International Airport, China
 Shanghai Zhu Qi Zhan Art Gallery, China
 Shanghai Zijiang Group, China
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 Shui Mo Yong He Cultural Development co., Ltd., China
 Siemens, Beijing, China
 Sullivan Showroom of Oxford University, UK
 Taiwan Choice Company, Taiwan
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 Taizhong Provincial Art Museum, Taiwan
 The National Gallery in Washington, USA
 The Shanghai Library, China
 The University of Arizona Museum of Art, USA
 Tufts University Center, Boston, USA
 Westin Hotel Beijing, China
 Wuhan Art Museum, China
 Yale University Art Gallery, USA
 Yi Chang Gallery, Hong Kong, China
 YiBo Gallery, New York, USA

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