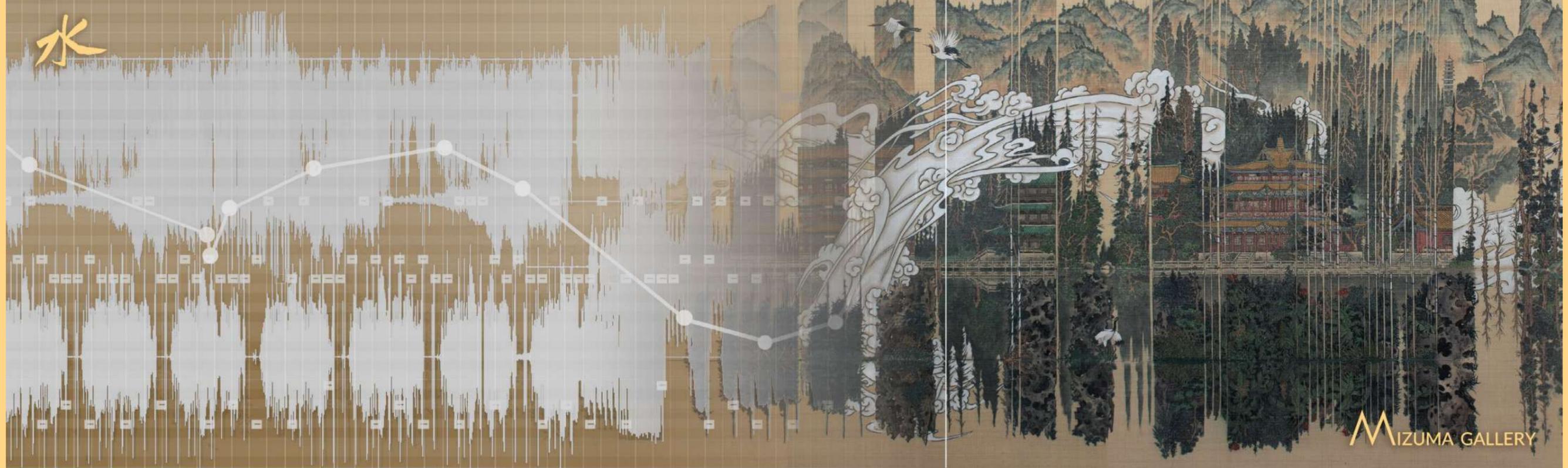


譜  
山  
水

# SCORES OF LANDSCAPES

Solo Exhibition by Du Kun 杜昆个展  
5 June - 18 July 2021



MIZUMA GALLERY

## **FOREWORD**

MIZUMA SUEO

Amid the world in which the COVID-19 pandemic has spread, I spend my days feeling as though my wings have been ripped off.

In Japan, singing a song in public has been prohibited to avoid the spread of droplets, and currently, we are not even allowed to drink alcoholic beverages in restaurants and cafes. Nations that feared the infection of coronavirus have closed their borders from the rest of the world and forbidden oversea travels.

Human beings are social animals and we grow our strength by being physical, but with the effect of coronavirus, we have lost total freedom to move around. It is as though we are being denied the ability as humans to be human beings.

I have not been able to go to any other country for over a year. This is not a nightmare, but a reality. Despite this, Singapore which has succeeded in suppressing community transmission has the fortune to hold gallery exhibitions. But we are unable to travel from Japan to Singapore. We as Japanese travelers are barred from freely entering Singapore. It is an inconvenient world we live in.

So, it is such a blessed news amid the COVID-19 pandemic that we can hold Du Kun's show.

Although the exhibition will take place, I will only be able to see the works online. It is truly unfortunate that I am unable to experience in person the reality and the aura that these artworks possess. Even Du Kun, the artist, is not able to visit Singapore from China.

The virus had ripped off my wings, and I have lost the ability to see Du Kun's show with my own eyes. Yet, I fly my thoughts to the skies of Gillman Barracks, swooping down into the gallery space to look around the exhibition as if I were there.

**MIZUMA SUEO**

EXECUTIVE DIRECTOR, MIZUMA GALLERY

## FROM DARKNESS TO LIGHT: A RECOMPOSITION OF SOCIETY FUMIO NANJO

Standing in front of Du Kun's early paintings (made between 2008-2011), I was fascinated, while feeling scared and anxious at once. One image that frequently appears in his works up to 2012 is that of vast cities of ruins, depicted from a bird's eye view. They are cities of burning or broken buildings, buried under ashes, or collapsing while intertwined with giant human bodies. The sky in these apocalyptically flavored pictures is covered with dark clouds, as if heralding the end of the world. A number of works from those series were featured in an exhibition titled "A Stolen World" at Mizuma & One Gallery (Beijing) in 2010.

1.  
Du Kun, *One Hundred and Forty-four Thousand*, 2011, oil on canvas,  
150 × 430 cm



Referring to cities in all parts of the world, and to the religious and cultural differences between them, these works reflect the artist's shrewd observations of contradictions that exist there. Du Kun is in a way a moralist and an idealist, and his art suggests that he may also be attached to mystical symbolism.

He remembers about that particular period in his career that it was dominated by his commitment to Christianity.

The paintings he made at the time are charged with a sense of guilt of mankind as a whole, indicating a world view that includes the unification of opposing elements, and the approaching final judgment and the end of the world.

His depictions of architectural structures often feature two buildings, and also in other paintings, subjects frequently come in pairs, which indicates very clearly the artist's dualistic point of view. This is connected to the Eastern idea of yin and yang, and probably also to dialectic thinking. The resulting fantastical images are reminiscent of Pieter Bruegel's painting *Tower of Babel* for example, or, in the realm of literature, Jorge Luis Borges and his *Library of Babel*. Bruegel and Borges both attempted to depict the magnificent, incomprehensible mysteries of the world, along with the various opposites they embrace. The darkness and impenetrability of these early paintings of urban landscapes represent one distinct characteristic that seems to be pointing directly to Du Kun's origins.

One central work in the exhibition "A Stolen World" was *Symphony No.7 in A major* (2010), which suggests that the artist was already trying to convey the relationship between his paintings and music through titles at that time. In a 2016 interview, he explained "Stolen World" in the title by referring to the connection to a music related forum. Du Kun himself is a rock musician, and I sensed in his explanation the same kind of passion that I sense in his devotion to rock music.

2.  
Du Kun, *Symphony No.7 in A major*,  
2010, oil on canvas, 150 × 300 cm



That new direction toward music reached its peak in the series “Temple Shaped Portrait” of mountain top temples shaped like human faces, as showcased in the exhibitions “Sights of the Mount Sumeru” (Mizuma, Kips & Wada Art, New York, 2019) and “Revels of the Rock Gods” (Mizuma Art Gallery, Tokyo, 2016). The faces are basically those of rock stars Du Kun admires. Here, he expands the relationship between art and music into a central theme for an entire series of works, in which he also clearly defines his own position with regard to fine art and music respectively. 2011/12 was a period of significant change in his artistic career, as he resumed his musical activities that he had refrained from for about six years. Furthermore, it was also a time when he distanced himself from Christianity.

3.  
Du Kun, *Kaifu Temple*, 2018, oil on  
canvas, 170 × 300 cm (Portrait of  
Nick Cave, singer-songwriter)



Drawing from a rich imagination and supported by the artist’s musical inspiration, the majestically towering mountains are the fruits of a strong attachment to painting, depicted in an abundantly creative and astonishingly detailed fashion. Du Kun explains that the works in this series can be understood as symbolizing “idols”, in the two-fold sense of religious icons on the one hand, and pop stars as idolized by young people on the other. So once again, the works are open to dualistic interpretation.



4.  
Du Kun, *Temple of Butterfly  
Dreaming*, 2017, oil on canvas,  
140 × 210 cm (Portrait of Joshua  
C. Love, vocalist of the band  
'Proximity Butterfly')

The “Scores of Landscapes” series, which is featured in this exhibition, marks a rather surprising turn in Du Kun’s move toward music. The works he presents here are different from previous series in terms of both format and theme. Formally, they are reminiscent of Chinese traditional ink paintings, whereas here the shapes of the “landscapes” are defined by musical wavelength data. Craggy mountain peaks represent the peaks of sound waves.



5.  
Du Kun, 电音云龙图 / *Cloud Dragon in Electronic Noise* (detail), 2020, scroll, ink and color on silk, 70 × 860 cm (painting), 75 × 1172 cm (scroll)



6.  
Du Kun, 登楼 / *Going Upstairs* (detail), 2021, scroll, ink and color on silk, 50 × 600 cm (painting), 51 × 836 cm (scroll)

The picture scroll as a traditional format has been favored for expressing spatial expansion and temporal processes at the same time. Grand landscape paintings depict sceneries as they change with the seasons, and narratives are told by switching settings as the story progresses. Considering this, it is perfectly natural for music, a temporal art, to be visualized through notations on picture scrolls.

A closer look at the works on display reveals details such as vertically segmented mountains, white clouds drifting between them, and trees reflected on the surface of a lake. Together creating a rhythmically recurring up-and-down movement, these elements make up landscapes painted based on a system that is entirely different from conventional painting methods. To explain these works, Du Kun refers to the contrast between silence and noise, and to the various contradictions that things are built upon. Contradictions collide, before they integrate. This is another series of paintings that revolve around the central theme of sublating and surmounting opposites. “Painting and music – they’re both my children. Painting

is my son, and music is my daughter, and as their father, I feel that I have to play with them,” he explained in the aforementioned interview.

When examining the works in this series from an artistic point of view, one can say that they combine visual elements of color and shape, and aspects like the performative notion of music and time. Incorporating all of these things, they are certainly more than just paintings or pieces of music.

7.  
Du Kun, 三远即兴 / *Sanyuan Improvisation* (detail), 2021, ink and color on silk, 19 × 136 cm (painting), 25 × 180 cm (silk)



The paintings are paeans to the bare reality around us, as in its original state, with things still unsegmented and humans still unseparated, and perhaps they also represent the artist’s own way of proving his existence or portraying himself. As it seems, his world-view has gradually shifted from a destructive, demonic kind of image, to a rather constructive, affirmative vision. While the sky in his early cityscapes was mostly dark and apocalyptic, in the “Temple Shaped Portrait” series, it is bright and blue.

In the interview, he also stated that his art includes “depicting opposing elements by means of dialogue and integration on an equal footing”, adding that “an artist should definitely do things like raising questions.”

Du Kun started off by depicting the incomprehensible mystery and tragedy of the world, according to a sort of intuition far beyond logic, which resulted in paintings that look like visualization of messages that some kind of god or other supernatural power was trying to communicate through him. These days, however, he is engaged with rebuilding the world. After all, today he stands on the side of human beings, observing the future as created by human activities. It seems that, after the apocalypse, there is a brand new world emerging right here.



**FUMIO NANJO**  
SENIOR ADVISOR, MORI ART MUSEUM

Senior Advisor of Mori Art Museum, Tokyo, since January 2020, Nanjo had formerly served as the Museum’s Director (2006-2019) and Deputy Director (2002-2006), after working for prominent cultural organizations such as the Japan Foundation (1978-1986). The notable positions he has assumed to date are: Commissioner of the Japan Pavilion, Venice Biennale (1997); Commissioner, Taipei Biennale (1998); Member of Jury Committee, Turner Prize (1998); Artistic Director, Yokohama Triennale 2001; Artistic Director, Singapore Biennale (both 2006 and 2008); General Director, KENPOKU ART 2016, Ibaraki, Japan; and Curatorial Director, Honolulu Biennial 2017 (inaugural) and Art for SDGs: Kitakyushu Art Festival (2021). His publications include *Asian Contemporary Art Report: China, India, Middle East and Japan* (2010) and *A Life with Art* (2012).

**ARTIST STATEMENT —  
“SCORES OF LANDSCAPES”  
DU KUN**

The scrolls of landscape paintings in this series look serene and ancient, as if they have frozen the history of thousands of years. But in fact, these landscapes themselves are pieces of nervous, sad, atonal, and even eccentric music. Playing music is my only hobby. I explain music theory entirely in terms of painting. In fact, they are interlinked. It can be said that a painter composes music with pigments, and a musician uses sounds to paint, just like mutual translation between different languages. Since I graduated in 2007 and began my practice, I could not find the real bridge between painting and music for over ten years. Until one day, while I was working on a music file, time began to hang heavy and I suddenly saw the sound waves on my screen change in front of my eyes. They morphed into a large forest and a lake. If I drew them, would the image make sense?

Sound waves are like the shadows that musical instruments cast under the sun. Musicians can tell by the waveforms alone if it is a percussive or plucked instrument, vocal or synthesizer, because different instruments produce different shapes of sound waves. From then on, I began to do experiments, adjusting the parameters of the synthesizer to manipulate the shapes of the waveforms, and using different sources of sound to achieve the desired shapes of the sound waves. Now, I see them (the sound waves) as concrete landscapes.

At first, I wanted to use my forte of oil painting, but it did not work well as there was no sense of ambivalence. Both oil painting and electronic music mainly originate from

Western culture, and they have too much likeness with each other, leaving no room for surprises. Chinese painting became a very appropriate choice, especially traditional Chinese painting, similar to the temperament and texture of a landscape painting from the Song Dynasty. This would lead the audience to think that this work is a cultural relic, but subsequently be surprised by the juxtaposition. My father is a traditional Chinese painter, so when I was very young, he taught my brother and me to paint in the traditional Chinese style. We practiced Chinese calligraphy and strokes every day. At that time, we felt frustrated and bored, but now, I am very glad that I had so many years of practicing the basic skills of traditional Chinese painting.

In terms of music, I found that in ordinary music, especially after master tape compression, the waveforms are very flat and monotonous, with not much room left for imagination. I had to move away from that kind of music arrangement, to have more fluctuating and variable waveforms. Using the mood of the painting as an initial guiding foundation to break away from the conventional routines of music arrangement, changes occurred at unexpected points and these had to be reflected in the paintings. For example, multiple musical instrument tracks are used to show the different spatial perspectives of the landscape; the repetitive patterns of electronic music break the composition of traditional Chinese painting; the automation curve in the music software is used to paint a cloud dragon winding between the mountains and rivers; using the delay and staccato effects translates a certain form onto the painting similar to that of a signal fault; the melodies as

well as the high and low notes are represented by birds or clouds; the regular percussive rhythms by the reeds, tree stumps, or bridge piers; if the sound waves are spliced forwards and back, the waveform will appear like a bridge.

By using painting to influence music, the elements of music are transformed into these landscape paintings, becoming a new kind of music score. This series of works bring traditional Chinese paintings and modern music together, where 'static' and 'noise' are simultaneously present in the works – causing mutual influence, interdependency, and translation with one another. Just like two people who speak different languages but find a special way to communicate with each other.

Painting and music, both of them possess the ability to achieve different artistic effects, with the premise being that it is based on the foundation of human synaesthesia. This is because as people, we have a common sense of love, hate, joy and sorrow, and this in turn forms the foundation of all art making. In that same breath, this foundation of shared feelings also builds a bridge between people from different countries and backgrounds, and is the basis of communication between different cultures as well. Only by respecting this foundation, can the world avoid confrontation and become more cooperative.

*The forest is more peaceful while cicadas are chirping and the mountain is more secluded while birds are singing.*



This is a sorrowful poem from the Tang dynasty poet Du Fu<sup>1</sup>, in which he expresses his feelings about the harsh realities of disaster during the late Tang dynasty. In this poem, he describes how he ascended a tall building and saw the crisis of the Tang dynasty, marking its shift from prosperity to decline. Drawing reference from this moment, I composed a piece of music for it, using a combination of the drums, guitar and clarinet. This artwork shows the mono waveforms, which are the upper parts of the sound waves. In this manner, it retains the characteristics of the music to the best extent, and at the same time, is much more similar to a traditional Chinese painting. Respectively, the first layer of the landscape is my singing, the second layer is the percussion, the third layer is the guitar, and the furthest layer is the flute. The white cranes and clouds in the artwork, including the clouds under the peak, are melodic, and at the bottom are the lyrics. Viewers of the artwork with a background in music can sing along to this song according to the white cranes and clouds.

<sup>1</sup> Du Fu (712–770) was a Chinese poet and politician of the Tang dynasty

登樓 / GOING UPSTAIRS

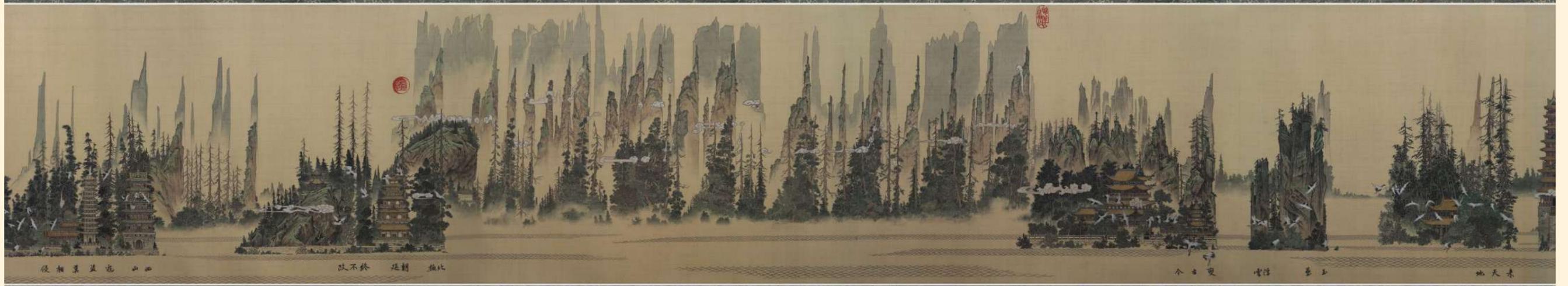
2021

SCROLL, INK AND COLOUR ON SILK

50 × 600 CM (PAINTING), 51 × 836 CM (SCROLL),

62 × 11 × 12 CM (CAMPHOR WOOD BOX)

4K VIDEO: 3MIN 39SEC





I sampled twenty paintings from my earlier series '*Sights of the Mount Sumeru*'—using a software to convert them into twenty noise samples, which then became the basis for the source of the synthesizer. Thereafter, I added various effects to create different waveform shapes and combine them to create six levels of scenery.

The heavy repetition in sound created by the device; combined with the various musical effects, led to the generation of different waveform shapes. This distorted effect brings a fresh perspective to a Chinese landscape painting, similar to a broken computer screen with a series of duplicated and damaged images. The automation curve of the software changes the entire sound effect of the song, which in turn led to the depiction of a cloud dragon.

电音云龙图 / CLOUD DRAGON IN ELECTRONIC NOISE  
2020  
SCROLL, INK AND COLOUR ON SILK  
70 × 860 CM (PAINTING), 75 × 1172 CM (SCROLL),  
82 × 11 × 12 CM (CAMPHOR WOOD BOX)  
4K VIDEO: 3MIN 42SEC



電音雲龍圖



庚子年秋蜀人杜昆於津門海光寺





The name of this artwork is derived from a verse in a poem by Wang Ji of the Northern and Southern Dynasties<sup>2</sup>. The verse in the poem reads, 'The forest is more peaceful while cicadas are chirping and the mountain is more secluded while birds are singing.' Sampling an antique FM radio, I used the noise emitted from the device as the basis of the work's material. Being able to generate a myriad of different sounds, I classified the sounds emitted from the radio as high and low, long and short, hard and soft, sharp and supple. Thereafter, I would import the sample into an electronic drum software, in order to play the sound of an electronic drum.

<sup>2</sup> Gascoigne, Bamber (2003). *The Dynasties of China: A History*. Carroll & Graf Publishers, New York.

蝉噪 / THE NOISE OF CICADAS

2020

SCROLL, INK ON RICE PAPER

32 × 760 CM (PAINTING), 40 × 1028.5 CM (SCROLL),

48 × 11 × 12 CM (CAMPHOR WOOD BOX)

4K VIDEO: 3MIN 11SEC





At this point, I started to become bored with the composition of regular acoustic waveforms, and so I began to split the audio track. I started off by using various eclectic sounds generated by an acoustic guitar, such as knocking, slapping, scraping, etc., to use for audio sampling.

After that, I worked on the percussion track and combined the atonal elements of the two together. The rhythm of the first track now becomes the reeds inside the painting, as well as shrimp traps, nets, wooden piles, and reeds placed by fishermen. The second and third track of the guitar are then the faraway mountains and forests, presenting the scenery of the riverside in spring.

春江无调图 / ATONAL SPRING RIVER

2020

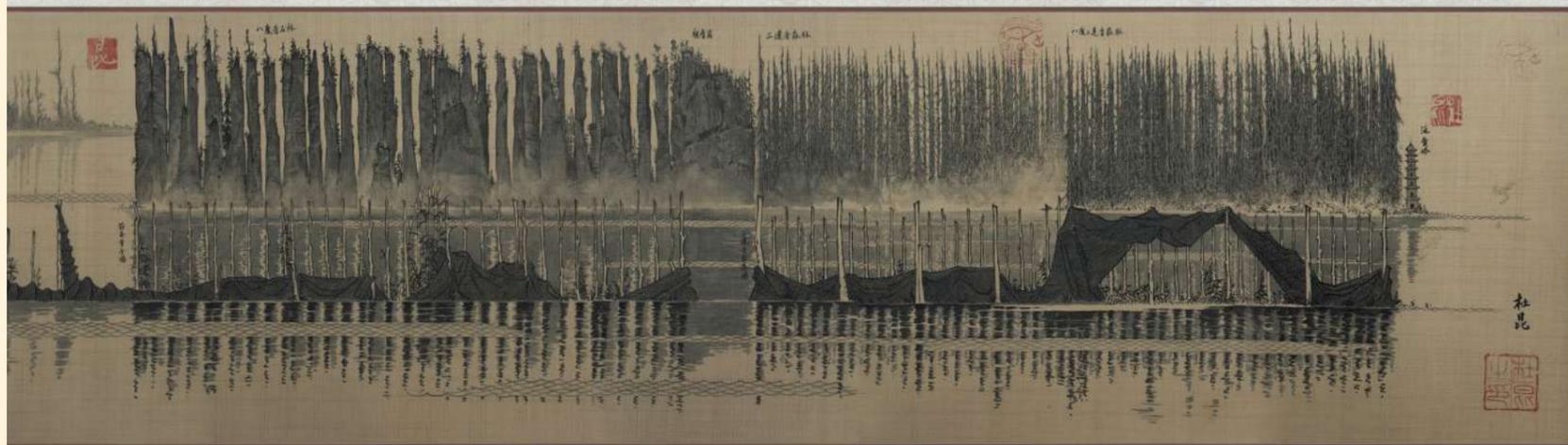
SCROLL, INK ON SILK

27 × 400 CM (PAINTING), 32 × 523 CM (SCROLL),

37 × 9 × 10 CM (CAMPBOR WOOD BOX)

4K VIDEO: 3MIN 47SEC

春江無調圖



庚子年夏留杜昆作於津門海光寺



The *Sanyuan*<sup>3</sup> methodology is Guo Xi's interpretation of space, which are three different line-of-sight angles that are: high-reaching, far-reaching, and level-reaching. The mountain has three distances—it is high when you look up from the bottom of the mountain; it is far-reaching when you look from the front or back; it is level-reaching when you are close and looking towards it. Using three most iconic instruments of rock music—the guitar, the bass, and the drums—the high-pitched and distant composition of the guitar sound corresponds to Guo Xi's high-reaching; the close shot of the drums represents the level-reaching; and finally, the bass track—hidden in the middle—makes up the middle shot representing the far-reaching.

<sup>3</sup> *Sanyuan* refers to the literary and artistic philosophy of the Northern Song Dynasty painter Guo Xi on the issue of artistic conception.



三远即兴 / SANYUAN IMPROVISATION  
2021

INK AND COLOUR ON SILK  
19 × 136 CM (PAINTING), 25 × 180 CM (SILK), 30 × 186 × 3 CM (FRAMED)  
4K VIDEO: 1MIN 45SEC



For this track, I sampled the Chinese musical instrument *guzheng* and made it into sound slices. For example, the low tones are used as the bass, the short high tones are used as the hi-hat, the middle tones are used as the snare, with some grace notes being used as the cymbals. All of this is then sampled using an electronic drum software and played out on the electronic drum. In this way, it simultaneously sounds like both percussive and *guzheng* music. I use a melancholic song to draw the distant mountains; the flying birds and clouds to express the melody; the main rhythm to form the wooden bridge, with the sailboats on the river used as grace notes. In the latter part, the built on EDM (electronic dance music) effect corresponds to the fluctuation of waveforms, represented by bamboo forests and village.



临江听箏 / LISTENING TO THE GUZHENG WHILE OVERLOOKING A RIVER  
 2021  
 INK AND COLOUR ON SILK  
 27 × 150 CM (PAINTING), 33 × 180 CM (SILK), 39 × 186 × 5 CM (FRAMED)  
 4K VIDEO: 1MIN 50SEC



Using an electric guitar, I controlled the frequency of the delay effect (echo) by placing my foot on a guitar pedal, allowing it to create feedback in sound, such as echoing, looping, distortion, screeching, anxiety-inducing sounds, and compression. The melody that I play is relatively unimportant, as the delay effect becomes the centrefold of it all. In the artwork, the waveform of the guitar creates the withered forest, and the hills and rocks behind the woods are the delay effect. Since the music has a panning effect, which causes the sound to move from left to right vice versa, therefore in the artwork, the top is the right channel and the bottom is the left channel.



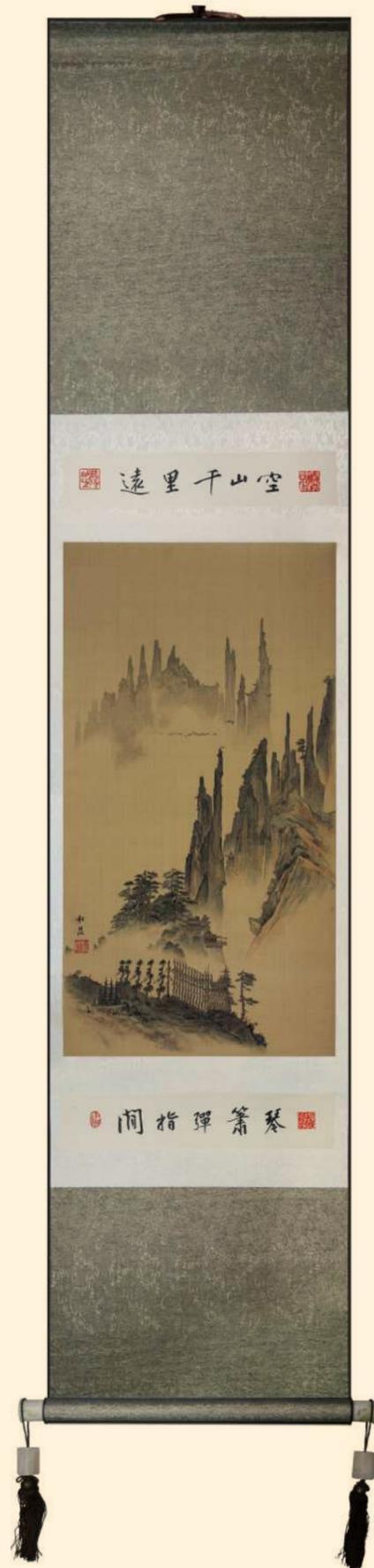
枯林回声 / ECHOES OF THE WITHERED FOREST  
 2020  
 INK AND COLOUR ON SILK  
 19 × 153 CM (PAINTING), 25 × 180 CM (SILK), 30 × 186 × 3 CM (FRAMED)  
 4K VIDEO: 2MIN 12SEC



At the core of this artwork, I mostly used percussive instruments, including the Japanese *taiko* drums, Chinese *taiko* drums, Tibetan singing bowl, and modern electronic drums. In the middle portion of the music, I reversed the sound waves of the singing bowl, splicing it with the originals. The effect of fading in and fading out can be heard in the sound, and a bridge appears visually. In the latter part of the artwork, the distant mountains of noise are cut into blocks by the percussion in the music, and the rhythm of electronic music is transformed into the railings and lanterns of the viewing gallery. The different kinds of drums form the island, and the Tibetan singing bowls form the bridge.



鼓岛钵桥 / DRUM ISLAND AND BOWL BRIDGE  
 2021  
 INK AND COLOUR ON SILK  
 27 × 145 CM (PAINTING), 33 × 180 CM (SILK), 39 × 186 × 5 CM (FRAMED)  
 4K VIDEO: 1MIN 51SEC

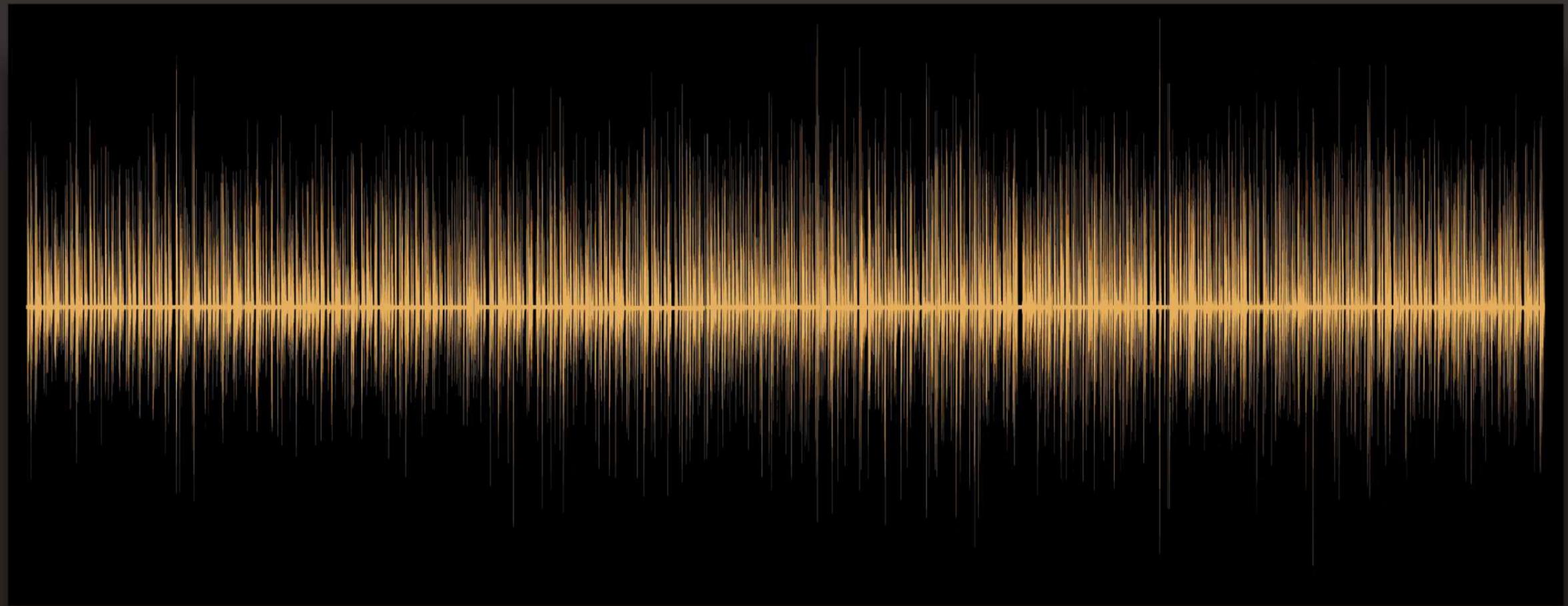


Upon arriving at the exhibition, this will be the first artwork seen by the audience. I have used the traditional Chinese instruments *guqin*<sup>4</sup> and *xiao*<sup>5</sup> (played by my friend Xiaomu Chen) and integrated them with elements of electronic music. In the artwork, the faraway mountain is the *xiao*, with the birds being the melody, the mountain in the middle being the *guqin*, and the nearby trees are the rhythm of electronic music. Amidst the traditional scenery, I have also added elements of disorder.

The two phrases in the title, 'A Thousand Miles of Mountains, A Few Seconds of Music', are short poems I created that can be used to summarise the theme of the exhibition. The meaning is—even if the distant mountains are thousands of miles away, the music can be transmitted in a near-immediate moment. The term 弹指 [*tán zhǐ*] (*snapping fingers*) refers to the motion of how an instrument like the *guqin* or *xiao* is played, but at the same time, it is also an ancient Chinese word that refers to 'a very short time'. A singular motion of 弹指 [*tán zhǐ*] is estimated at about 7.2 seconds, which is the length of this piece of music.

- 4 Plucked seven-string instrument
- 5 Vertical bamboo flute

空山千里远, 琴箫弹指间 / A THOUSAND MILES OF MOUNTAINS,  
A FEW SECONDS OF MUSIC  
2021  
HANGING SCROLL, INK AND COLOUR ON SILK  
75 × 40 CM (PAINTING), 214 × 44.5 CM (SCROLL),  
57 × 8 × 10 CM (CAMPHOR WOOD BOX)  
4K VIDEO: 9SEC



For this artwork, a black acrylic mirror is embedded within a matte metal frame. When the power switch is turned on, a warm yellow light will appear within the deep darkness. The shape of this light is a sound wave. The waveform of the sound was captured from one of the many articles that I had read aloud. However, it did not emit any sound, only a ray of light. I chose to memorialize them because it was from these articles that I 'saw the light', and it only shined for a very short period of time before the light went off. I made one of the articles into this nightlight, on the wall of the hallway outside of my bedroom. This way, it can shine forever, and with this nightlight, I will never trip over a stool when I wake up late at night.

光 / LIGHT  
2020  
PRINT ON ACRYLIC, LED LIGHTS, CIRCUIT, METAL LACQUER FRAME  
27 × 77 × 5 CM



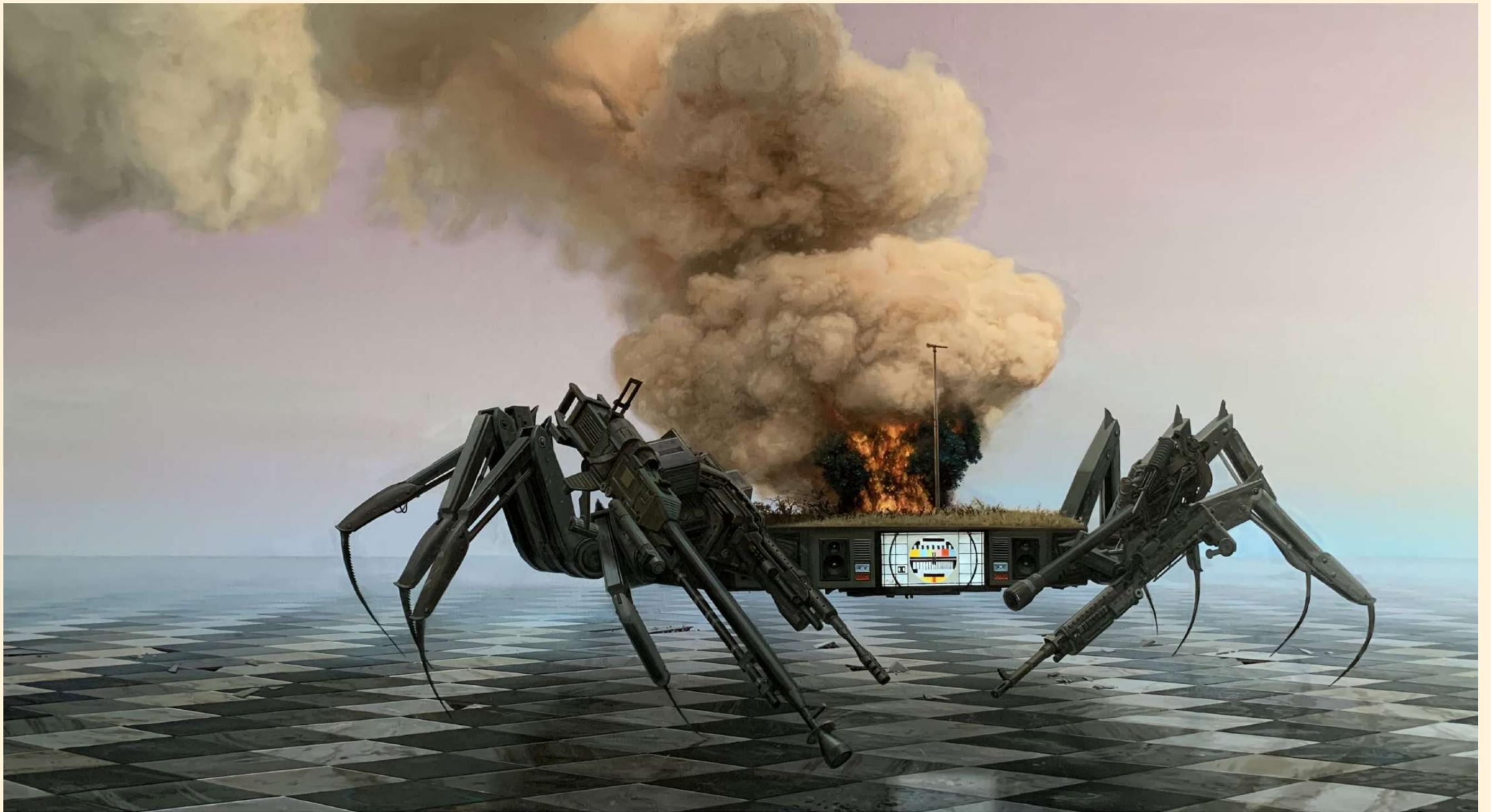
秩序 / IN ORDER  
2019  
OIL ON CANVAS  
130 × 260 × 5 CM (DIPTYCH, 130 × 130 × 5 CM EACH)



盛开 / IN FULL BLOOM  
2020  
OIL ON CANVAS  
150 × 100 × 5 CM



兽塔 / TOWER OF BEASTS  
2019  
OIL ON CANVAS  
150 × 100 × 5 CM



迷途 / GET LOST  
2020  
OIL ON CANVAS  
80 × 150 × 5 CM



盛开(草稿) / IN FULL BLOOM (SKETCH)  
2020  
CHARCOAL ON PAPER  
123 × 91 × 5 CM (FRAMED)



兽塔 (草稿) / TOWER OF BEASTS (SKETCH)  
2019  
PASTEL ON PAPER  
90 × 66 × 5 CM (FRAMED)



烟囱 (草稿) / THE CHIMNEYS (SKETCH)  
2012  
CHARCOAL ON PAPER  
53 × 40 × 4 CM (FRAMED)



**DU KUN**

BORN IN SICHUAN, CHINA, 1982  
LIVES AND WORKS IN TIANJIN AND BEIJING, CHINA

**EDUCATION**

- 2007** BFA IN OIL PAINTING, CENTRAL ACADEMY OF FINE ARTS, BEIJING, CHINA
- 2003** THE HIGH SCHOOL AFFILIATED TO THE CHINA ACADEMY OF ART, HANGZHOU, CHINA

**SOLO EXHIBITIONS**

- 2021** *SCORES OF LANDSCAPES*, MIZUMA GALLERY, SINGAPORE
- 2019** *SIGHTS OF THE MOUNT SUMERU*, MIZUMA, KIPS & WADA ART, NEW YORK, USA
- 2016** 众神闹 – *REVELS OF THE ROCK GODS*, MIZUMA ART GALLERY, TOKYO, JAPAN
- 2013** *PULSE*, MIZUMA & ONE GALLERY, BEIJING, CHINA
- 2011** *HIS KINGDOM*, MIZUMA & ONE GALLERY, BEIJING, CHINA
- 2010** *A STOLEN WORLD*, MIZUMA & ONE GALLERY, BEIJING, CHINA

**SELECTED GROUP EXHIBITIONS**

- 2020** *A SPIRIT WAS SEEN FROM THE WINDOW – WORK COLLECTION CASES OF CHINESE YOUNG ARTISTS SINCE 1999*, LONG MUSEUM, SHANGHAI, CHINA  
*THE 2020 SOVEREIGN ASIAN ART PRIZE FINALISTS EXHIBITION*, K11 HACC, HONG KONG

- 2016** *TEMPORAL TURN: ART AND SPECULATION IN CONTEMPORARY ASIA*, SPENCER MUSEUM OF ART, KANSAS, USA
- 2014** *DARK SONGS FOR THE LIGHT*, DU KUN AND ZHAO NA, TIANJIN ART MUSEUM, TIANJIN, CHINA
- 2012** *CARNIVAL*, MIZUMA & ONE GALLERY, BEIJING, CHINA  
*MADE IN CHINA: CONTEMPORARY CHINESE ARTISTS*, LUCIANO BENETTON COLLECTION, MILAN, ITALY
- 2011** *LOVE AND HOPE: THE ART WORLD ASSISTING CHILDREN AFFECTED BY THE JAPANESE DISASTERS*, IBERIA CENTRE FOR CONTEMPORARY ART, BEIJING, CHINA
- 2010** *BUSAN BIENNALE*, BUSAN, SOUTH KOREA
- 2009** *NIUBI NEWBIE KIDS II*, SCHOENI ART GALLERY, HONG KONG  
*FOR THE UNFORGETTABLE MEMORIES – SICHUAN POWER*, DA XIANG GALLERY, BEIJING, CHINA
- 2007** *WANG JIALIAN OIL PAINTING SCHOLARSHIP EXHIBITION*, CENTRAL ACADEMY OF FINE ARTS, BEIJING, CHINA  
*STARTING: FIVE-PEOPLE GROUP SHOW*, F5 ART GALLERY, BEIJING, CHINA
- 2005** *EXCELLENT ART WORKS EXHIBITION OF OIL PAINTING DEPARTMENT*, CENTRAL ACADEMY OF FINE ARTS, BEIJING, CHINA
- 2002** *OPEN THE DOOR, BOBO!: FOUR-PEOPLE GROUP EXHIBITION*, CHINA ACADEMY OF ART, HANGZHOU, CHINA

**AWARDS**

- 2020** FINALIST, SOVEREIGN ASIAN ART PRIZE, HONG KONG
- 2016** GOLD AWARD, ONE SHOW – CHINA CREATIVITY AWARD, SHANGHAI, CHINA
- 2007** THE AWARD OF WANG JIALIAN OIL PAINTING SCHOLARSHIP OF CAFA, BEIJING, CHINA  
EXCELLENT AWARD, THE ACADEMY LIGHT, BEIJING, CHINA
- 2006** BEST CREATIVITY HONOR OF THE OIL PAINTING DEPARTMENT OF CAFA, BEIJING, CHINA

**COLLECTIONS**

- SPENCER MUSEUM OF ART, KANSAS, USA

EXECUTIVE DIRECTOR SUEO MIZUMA ESTABLISHED MIZUMA ART GALLERY IN TOKYO IN 1994. SINCE ITS OPENING IN GILLMAN BARRACKS, SINGAPORE IN 2012, THE GALLERY AIMS FOR THE PROMOTION OF EAST ASIAN ARTISTS IN THE REGION AS WELL AS THE INTRODUCTION OF SOUTHEAST ASIAN ARTISTS TO THE INTERNATIONAL ART SCENE. FROM 2014 TO 2019, THE ARTIST RESIDENCY SPACE "RUMAH KIJANG MIZUMA" OPERATED IN YOGYAKARTA, INDONESIA, PROVIDING A NEW PLATFORM FOR DIALOGUE BY SUPPORTING EXCHANGES BETWEEN EAST ASIA AND SOUTHEAST ASIA. IN 2018, A NEW GALLERY SPACE, "MIZUMA & KIPS" IN NEW YORK, USA, AS A SHARED COLLABORATION BETWEEN MIZUMA GALLERY FROM TOKYO AND SINGAPORE, AND KIPS GALLERY FROM NEW YORK.

MIZUMA GALLERY FEATURES THE WORKS OF JAPANESE ARTISTS INCLUDING AIDA MAKOTO, AIKO MIYANAGA, AMANO YOSHITAKA, IKEDA MANABU, TENMYOUYA HISASHI, AND YAMAGUCHI AKIRA. MOREOVER, IT SHOWCASES THE WORKS OF RENOWN EAST ASIAN ARTISTS SUCH AS AI WEIWEI, DU KUN, JUN NGUYEN-HATSUSHIBA, KEN + JULIA YONETANI, AND ZHAO ZHAO. THE GALLERY ALSO FEATURES THE CREATIONS OF PROMINENT AND EMERGING ARTISTS FROM THE REGION INCLUDING AGAN HARAHAHAP, ALBERT YONATHAN SETYAWAN, ANGKI PURBANDONO, ENTANG WIHARSO, GILANG FRADIKA, HERI DONO, INDIEGUERRILLAS, MADE WIANITA, MARK JUSTINIANI, NASIRUN, BUDI AGUNG KUSWARA, ROBERT ZHAO RENHUI, ZEN TEH, ASHLEY YEO, AND BEN LOONG. MIZUMA GALLERY PARTICIPATES ANNUALLY IN INTERNATIONAL ART FAIRS INCLUDING ART BASEL HONG KONG AND THE ARMORY SHOW NEW YORK, PROMOTING ASIAN ARTISTS ON AN INTERNATIONAL SCALE.

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## GILLMAN BARRACKS

SET IN A FORMER MILITARY BARRACKS DATING BACK TO 1936 AND SURROUNDED BY LUSH TROPICAL GREENERY, THE GILLMAN BARRACKS VISUAL ARTS CLUSTER WAS LAUNCHED IN SEPTEMBER 2012. GILLMAN BARRACKS' VISION IS TO BE ASIA'S DESTINATION FOR THE PRESENTATION AND DISCUSSION OF INTERNATIONAL AND SOUTHEAST ASIAN ART. TODAY, GILLMAN BARRACKS IS A PLACE FOR ART LOVERS, ART COLLECTORS, AND THOSE CURIOUS ABOUT ART. THE CLUSTER IS A FOCAL POINT OF SINGAPORE'S ARTS LANDSCAPE, AND ANCHORS THE DEVELOPMENT OF VISUAL ART IN THE REGION AND BEYOND. FOR MORE INFORMATION: [WWW.GILLMANBARRACKS.COM](http://WWW.GILLMANBARRACKS.COM)

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