



LO CH'ING

M I C H A E L  
GOEDHUIS

# *Lo Ch'ing*

罗青

## In Conversation with the Masters

Private View: 23 June 2014  
Exhibition: 24 June - 1 September 2014  
61 Cadogan Square  
London SW1X 0HZ

Masterpiece  
Exhibition: 26 June - 2 July 2014  
South Grounds, The Royal Hospital Chelsea  
London SW3 4SR

---

M I C H A E L  
GOEDHUIS

## *Lo Ch'ing: Scholar and Gentleman*

LO CH'ING – painter, poet, calligrapher, literary essayist, art critic and charismatic lecturer, is perhaps the most eloquent living intermediary between Chinese classical culture and the revolutionary aesthetic models of expression today. As such his work has been acquired by numerous international institutions, including the British Museum, Royal Ontario Museum, The Saint Louis Art Museum, Museum für Ostasiatische Kunst in Berlin, The Ashmolean Museum, the Asia Society in New York, and the National Taiwan Museum.

While internationally recognised primarily as a painter and calligrapher, his 12 published volumes of poetry and deep knowledge of Chinese classical literature, allied to his long study of – and numerous publications on – western post-modernism and literary theory, define him as a persuasive contemporary descendant of the scholar-gentleman.

Both in his poetry and his painting, which are emphatically contemporary in form and intention, he remains linked to the cultural values of the Chinese literati. The purpose of civilised man, according to this elite of scholars, was to become part of the dynamic rhythm of creation and to contribute to the coherent ordering of society. And it was through the practise of painting and poetry and calligraphy that the scholar also realised his own humanity by cultivating and developing the inner life. It has been Lo Ch'ing's purpose and achievement to carry forward this tradition through works that contain subtle references both in their titles and in their subject matter to the great narratives and myths of Chinese history, while at the same time expressing his sympathy for and grasp of international high modernism.

It is perhaps not surprising for an artist who has written poetry for children with titles like *That Smelly Old Tom-cat* and *The Interesting Life of a Snail* that he deploys such a flexible range of subject-matter.

He is only too aware of China’s growing relevance to the mainstream of world culture, but his wide culture has given him the freedom to be audacious and playful in both his unorthodox compositional structures and radical perspectives as well as in his choice of subject. These range from his own native imagery of Taiwan’s palm-trees and pastoral landscapes to Californian junipers and highways, balloons and pandas, flying-saucers and colourful still-lives.

It is this combination of Lo Ch’ing’s reservoir of cultural references and his amused view of the telling contemporary detail . . . ancient and modern east and west . . . that constitutes his significance for the world of culture today.

MICHAEL GOEDHUIS

罗青：文人与雅士

罗青作为一位画家、诗人、书法家、文学专文作家、艺术评论家以及极具魅力的讲师，可以说是当今在连结中国经典文化以及现代革命性美学呈现上，表现最活跃的一位。他的作品获得了许多国际艺术机构的收藏，包括大英博物馆、皇家安大略博物馆、美国圣路易美术馆、德国柏林亚洲艺术博物馆、阿什莫林博物馆、亚洲协会以及国立台湾美术馆。

作为一位享誉国际的画家与书法家，罗青还发表了12部诗集，并且对于中国经典文学富有很深的涵养。再加上他长时间对于西方后现代主义及文学理论的专研，亦发表许多著作，定义他为文人雅士的当代体现深具说服力。

无论在他的诗作抑或绘画中，论其形式和意念，都可见到相当显著的当代精神；然而，其同时保持与中国传统文人的文化价值间的深刻连结。根据文人学者的优良精神，作为一位文明之士的要务便是投身参与、活络创作，以及贡献于社会和谐之运作；透过诗、书、画的创作，文人学者得以滋养及发展其内在涵养，进而了解其自身的人文底蕴。罗青正是透过其作品标题及题材，与中国历史的伟大叙事与寓事之间的微妙连结来体现这样的传统，同时阐述其对于国际高度现代性的同感。

对于一位曾写过像是《臭老猫》、《蜗牛册》这样的童诗的艺术家的创作题材的多样化或许也就不那么令人感到惊讶。他对于中国在世界主流文化中日渐攀升的重要性极为敏锐，但其宽广、丰富的文化涉猎赋予他创作的自由，使其可以大胆、多趣地运用其非正统的构图架构、创新的观点以及题材的选择。这范畴包含了台湾家乡意象的棕榈树及乡间田园风光、加州的真柏及公路、气球与猫熊、飞碟与色彩静物。

正是罗青丰沛的文化蕴藏，以及他令人惊艳的述说当代性细节的能力与视野...不论是东方抑或西方，古典抑或现代...成就他在当今世界文化中的重要意义。

麦克·高豪士

JASON C. KUO

## Lo Ch’ing: A Contemporary Chinese Ink Painter

*The purpose or ambition of an artist is to try to capture the imagination of his time. And I think this is my responsibility to create a graphic pattern or image that is deeply rooted in Chinese tradition but at the same time show the future of this culture. My duty is to enrich the vocabularies of this language.*

Lo Ch’ing, 2010

Lo Ch’ing has been one of the most innovative ink painters active in Taiwan for the past thirty years and most recently he has also been actively engaged with the art-world from his second studio in Shanghai. Born in Qingdao, Shandong Province, just before his parents fled with him to Taiwan where he was educated, his education included both traditional Chinese humanities and arts as well as western literature. He later received his Master of Arts in literature from the University of Washington in Seattle and taught English literature at the Fu Jen Catholic University and the National Taiwan Normal University until he retired a few years ago in order to devote himself to painting. His life and art embody the drastic political, social, economic, and cultural changes in the Greater China.

If one wants to classify Lo Ch’ing among the contemporary ink painters active both in the Greater China and the Chinese diaspora, one can call him a Neo-Traditionalist or a Neo-Classical artist. By these terms, I am referring to those artists who still rely on brushwork and ink washes or color for expression. Artists in this category include, in alphabetical order of their family names, Cai Guangbin, Fang Jun, Gao Xingjian, Ho Huai-shuo, Jia Youfu, Li Huayi, Li Jin, Li Xiaoxuan, Li Xubai, Liu Dan, Liu Qinghe, Lo Ch’ing,

Tong Yang-tze, Wu Yi, Xu Lei, Yang Yanping, Yu Peng, Yuan Jai, Zeng Shanqing, Zeng Xiaojun, Zhu Daoping and others.\*

This exhibition of ink paintings by Lo Ch'ing succinctly exemplifies his formal pictorial audacity which at the same time encompasses the drastic political, social, economic, and cultural changes in the Greater China. Lo Ch'ing knits together his own past with the broader cultural and political world through both his subject matter and his style. For example, when we look at one of his numerous landscapes titled *Peach Blossom Spring*, it is important to note that 'peach blossom spring' (tao hua yuan) is an enduring Chinese expression that means 'utopia' or Shangri-La and comes from a 5th century Chinese fable of a land of prosperity cut off from the modern world. His own *Peach Blossom Spring* paintings question the whole concept of 'utopia' or, at least, make it a modern plural - 'utopias'. With regard to his style, his training and commitment to traditional Chinese painting technique is evident. You see it in his assured and eye-catching brushwork, flat planes without a single vantage point and floating clouds and mountains. However these works also express his exposure to, and interest in, western aesthetics and René Magritte and other surrealists in particular, although Lo Ch'ing of course injects his own uniquely personal interpretation of time and space. In many of his landscapes, the thick black lines that divide his vertical mountains and horizontal rivers into cell-like structures, section off space and time into heavily bounded, juxtaposed 'scenes'. The repetitive nature of these scenes within cells allow the borders to become permeable and re-connected to the greater compositional whole of the canvas.

Though Lo Ch'ing's works can speak for themselves to a western audience, he actively portrays a 'Taiwanese Consciousness.' Taiwan sits below the Tropic of Cancer and the palm tree depicted frequently in his landscapes is not an exotic plant inserted surrealistically into a Chinese landscape in place of bamboo, but is a plant native to his country. Taiwan has beautiful beaches, both white and golden-sanded, and some of them look out across the Straits of Formosa to China, no more than 140 miles beyond. He celebrates this beautiful and lyrical landscape and paints it from knowledge and experience, not from memory. In this small detail, Lo Ch'ing has grasped the

\* See Jason C. Kuo, *Chinese Ink Painting Now* (New York: Distributed Art Publishers; Hong Kong: Timezone 8, 2011).

threads of three contemporary socio-political conversations: 1. his personal interest in the structure and beauty of the palm tree, 2. the conscious recognition that putting this tree in his paintings breaks with the traditional landscape vocabulary of Chinese painting and 3. that he is representing something about his Taiwanese-ness in the shadow of mainland China and a global geopolitical reality that gives Taiwan very little access to the table of stewardship and full self-determination.

Lo Ch'ing embraces the custodial act of painting within the Chinese ink painting tradition and confidently updates that tradition. He works with compositional techniques that are a thousand years old - the insignificance of the individual in relation to nature, the relationship of solids and void and attention to brushwork and at the same time he inserts a range of contemporary pictorial flourishes, for example the incorporation of a conflicting lake and horizon within a mountain. He plays with old and new elements that are pleasing to the eye and he grapples with ideas from Japan and the West - symmetry, asymmetry and color - locating a natural balance that suggests harmony. Lo Ch'ing recognizes that both the world of our ancestors and new concepts need nurturing. Harnessing the legacy of traditional Chinese painters, Lo Ch'ing often alludes to the work of past masters by copying or painting 'new versions' of a famous scene and titling it 'in the style of...' or 'meeting with...' that shows the artist is in a conversation with a long-dead mentor. In some canvases, such as *Tracing the Footsteps to Wang Wei in Snow*, he is not only referencing his beloved Tang Dynasty (618-906 AD) poet Wang Wei, he is introducing Wang Wei to Magritte. It is this often comical juxtaposition of concepts (conservative tradition vs 'declaring' a new future) that reassures the viewer that Lo Ch'ing is painting a world that can find harmony and proceed to the future with confidence.

The Painter as Storyteller: it is impossible to divorce Lo Ch'ing culturally from Taiwan and yet he works strenuously to find a pictorial and compositional vocabulary that will speak broadly to all of us. The narrative quality of his works is striking and his strong literary disposition (he is an award-winning poet and a literary critic) is evident in the titles of all of his pictures. In works such as *An Imaginary Toad Elbowing the Sun; Now You See It, Now You Don't; Palm Garden of the Nostalgic Heart*, we are immediately introduced to a plot line or 'discussion point' that the viewer must take into account



while ‘reading’ the canvas. Lo Ch’ing paints idealized landscapes (very Chinese!) in order to give us the metaphysical perspective akin to seeing the big blue ball of Earth from space that all of us have seen in photographs, but never in person. The mountains, water, geometrically-assembled villages, primary colors, bold lines, polyhedron forms – all of this, so it appears, sustains the ‘real’ world of the individual – who is seldom seen on Lo Ch’ing’s canvases, but always actively present in the viewing, in the story, in the plotline.

There is much to experience in this exhibition where ancient threads are subtly inserted in the fabric of the contemporary world. Lo Ch’ing is at times metaphysical, at times comical and surreal, often poetic and intimate. As one explores his unpredictable vistas, his juxtaposed titles and his quiet ‘encounter’ paintings, one will be lead to a sense of the unknown where it would be wise to expect the unexpected, but not the sinister. Lo Ch’ing’s paintings, seen together like this, describe his effort to find a path of grace between the strong currents of his own short past, the millennia-old past of the Chinese empire, and the demands of today’s post-industrial, consumer-driven and individuality-focused global citizen.

*The author would like to acknowledge the research assistance of Connie Rosemont in the preparation of this essay.*

## 罗青：中国当代水墨画家郭继生

「艺术家的天职是试图捕捉其所处时代的想像。我认为我的职责是创造一个图像或是影像，它既深植于中华传统之流，且同时展望此文化 的未来。我的责任是丰富这个语言的字汇。」  
– 罗青，2010 –

罗青是过去三十年来活跃于台湾最具创新性的水墨画家之一；而他近期更在他位于上海的第二个工作室积极创作、参与艺坛。他出生于山东省青岛市，但旋即与父母逃难至台湾。他在台湾成长，并同时接受了传统中国人文、艺术以及西方文学的教育。之后他获得了美国西雅图华盛顿大学的文学硕士学位，并曾任教于台湾辅仁大学及台湾师范大学，直到几年前他决定退休，让自己能有更多时间专心创作。他的人生与创作见证了近代大中华地区于政治、社会、经济与文化上的剧烈转变。

倘若要在包含活跃于大中华地区以及各地华裔的当代水墨画家中为罗青定位，我们可称他为「新传统主义」或是「新古典主义」的艺术家。这些名词的使用，我意指的是那些仍然使用笔墨用色来创作表达的艺术家。在此分类下的艺术家包括（依姓氏字母排序）蔡广斌、方骏、高行健、何怀硕、贾又福、李华弋、李津、李孝萱、李虚白、刘丹、刘庆和、罗青、董阳孜、武艺、徐累、杨燕屏、于彭、袁旃、曾善庆、曾小俊、朱道平等 人。\*

罗青此次的水墨画展简扼地阐释了他图像性的大胆，同时也涉及了大中华地区所经历在政经、社会、文化各面相上的巨变。他将自己过往的生命经验以及更广的外在文化、政治环境编织入他创作的主题与风格。例如：当我们欣赏他的作品《桃花源》时，要意会到「桃花源」的寓意；此词源自于一个五世纪时的预言，「桃花源」一直以来为华人用来比喻如“乌托邦”或“香格里拉”一般的境地，意指的是一块与世隔绝的乐土。罗青的《桃花源》系列反问整个乌托邦的概念，或至少，呈现出现代多元的“乌托邦们”。至于他的风格，从中可显而易见其对于传统中国水墨绘画技巧的投入和磨练；他以笃定且抢眼的笔触描绘出宽广无边的平原、浮云及连绵的山峦。纵然罗青在其作品中必然对时间和空间有其独特的诠释，然而这些作品同时也显露了他对于西方美学的涉猎与兴趣，特别是超现实主义艺术家如马格利特(Ren é Magritte)。在他的许多风景画中，粗黑的线条将垂直的山和水平的河流分割成细胞状的结构，被切割的时间和空间因此被稳稳地捆绑成为并列的场景。在这些细胞状结构中，景象呈现其自然的重复性，使得其边界变得可穿透，进而在画布上重新连结成为更完满的全景构图。

尽管其作品可以直接与西方的观众对话，罗青致力于描绘“台湾意识”。台湾坐落于北回归线上；时常出现在罗青风景画中的棕榈树，并非超现实的被安插在画面中取代原中国绘画中竹子的位子，这个看似带有异国风情的植物种，实为属于其家乡的原生种。台湾有着覆盖着白沙和金沙的美丽沙滩，其中有些隔着台湾海峡，以不

远于140哩的距离与中国对望。他赞叹这如诗如画的美景，并用知识和经验而非记忆来描绘它。在这个小细节上，罗青寻着三条当代社会政治对话的脉络：1) 他个人对棕榈树结构之美的兴致 2) 将棕榈树放进他的风景画中，将其与中国传统绘画的语汇做出区隔，以阐述他的意识认同 3) 他某个层面呈现出他的台湾性，在中国大陆的阴影以及全球化的政治现实下，台湾无法和世界接轨也无法自决的无奈处境。

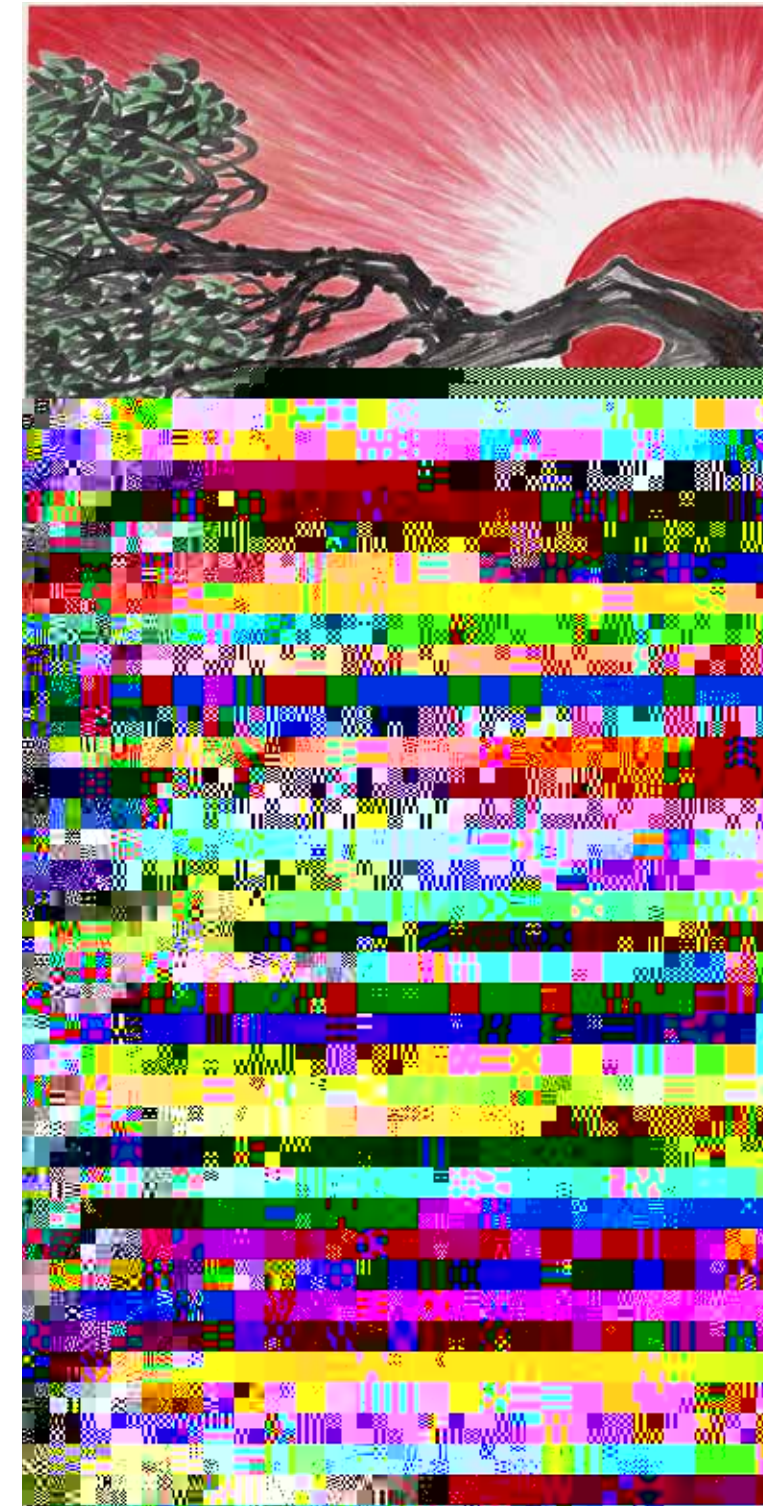
罗青拥抱着传统山水画的戒律，进而自信地将其进化。他遵循行之千年的结构技法—一个人在大自然中的渺小、实虚之间的关系并注重笔触—但他同时会在画面中加入当代性图像的装饰和构图，例如在一座山中同时包容互相冲突的湖景与地平线。他掌握了悦目的新旧元素，且熟悉、运用日本与西方的概念—对称、不对称、色彩—安置一个自然的平衡，引领和谐。罗青了解祖先的世界以及新的观念，两者都需要被滋养。他时常临摹过去大师的作品，并以“师承某某大师”或“遇见某某大师”为题，作为瞻仰、与千古大师对话的途径。在他的一些作品中，像是《寻王维鹿柴》，他不仅只是在呼应他钟爱的唐朝诗人王维，他同时也试图将王维及马格利特的风格融合，将两者的美学并置运用。往往就是这种有趣不俗的手法，将不同的概念并立（保守的传统 vs 对新的未来的声明），使观画者确知他们可以在罗青的画中找到和谐以及具有向前迈进的信心。

画家是说故事的人；在文化上，我们很难将罗青和台湾分离，然而，他很努力地寻找能与所有人对话的图像性、结构性语汇。他的作品叙事性强烈，富有文学气息（罗青是位获奖的诗人和文学评论家），这特质也可以在他的作品名称上一窥堂奥。像是在作品《扬臂撞击红太阳：后现代自画像》、《见或不见》、《绿树守心园》中，观画者随即会被引导进入一个情结线或是讨论点，这是在“读”罗青的画作时需特别留意之处。罗青画理想中的山水（很中国！）给我们的是形而上的观点，就像我们都有看过从太空空拍地球，画面上呈现一颗完满的大蓝球一般，总是只有在照片上看到，而非亲身体验。山水、几何排列的村庄、原色、粗线条、多面体结构—所有这些所构成的画面，承载着人们“真实”的生活—“人”很少出现在罗青的画布上，但却活跃于对画的观看中...在情节里，在故事中。

在这次的展览中，可以体验到古典的脉络如何精巧地被编织入当代的画布中。罗青的作品有时形而上，有时是带点幽默的超现实，更多时候是诗意而亲密的。当我们试图探索他不可预限的远景、并置的主题以及安静对话的画作们，我们会被引领至一幽冥处，在那儿体会预期不能预期之智慧。总体而言，罗青的作品描述他如何在他短暂过去的巨流、恒古千年大中华帝国的历史，以及当今后工业时代消费主义至上、作为世界公民个人主义盛行的风气间，努力走出自己一条优美的道路。

作者在此特别感谢Connie Rosemont的研究助理对筹备此专文的付出与协助。

\*完整资讯请见Jason C. Kuo, Chinese Ink Painting Now (New York: Distributed Art Publishers; Hong Kong: Timezone 8, 2011).



*An Imaginary Toad Elbowing the Red Sun –  
Self Portrait, 2010*

Ink and colour on paper  
137 × 69cm (54 × 27¼in)



*Two Pavilions Looking  
at Each Other, 2006*  
Ink and colour on paper  
137 × 69cm (54 × 27¼in)

*Butterfly Dream on a Red Bench –  
Self Portrait, 2009*  
Ink and colour on paper  
137 × 69cm (54 × 27¼in)

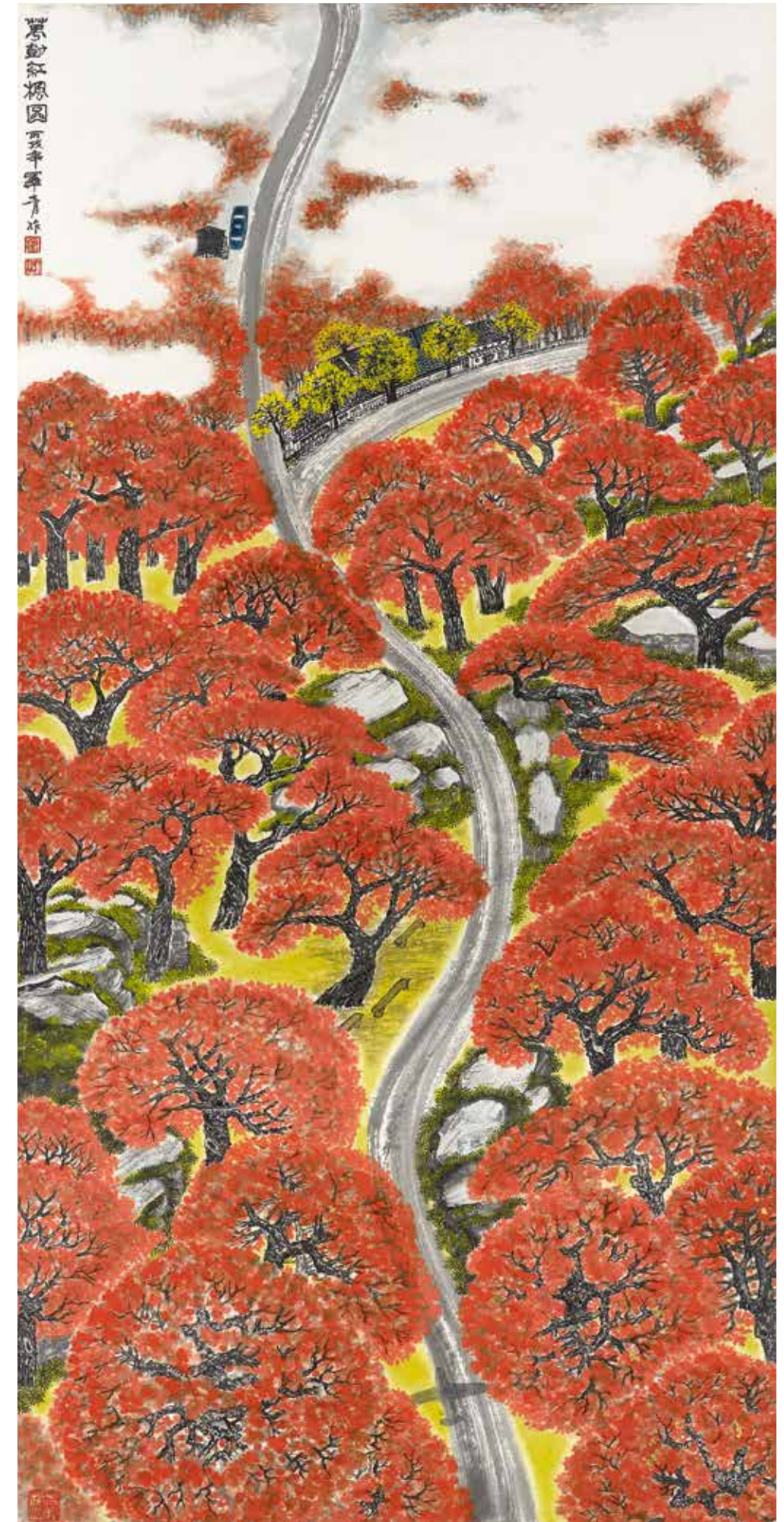


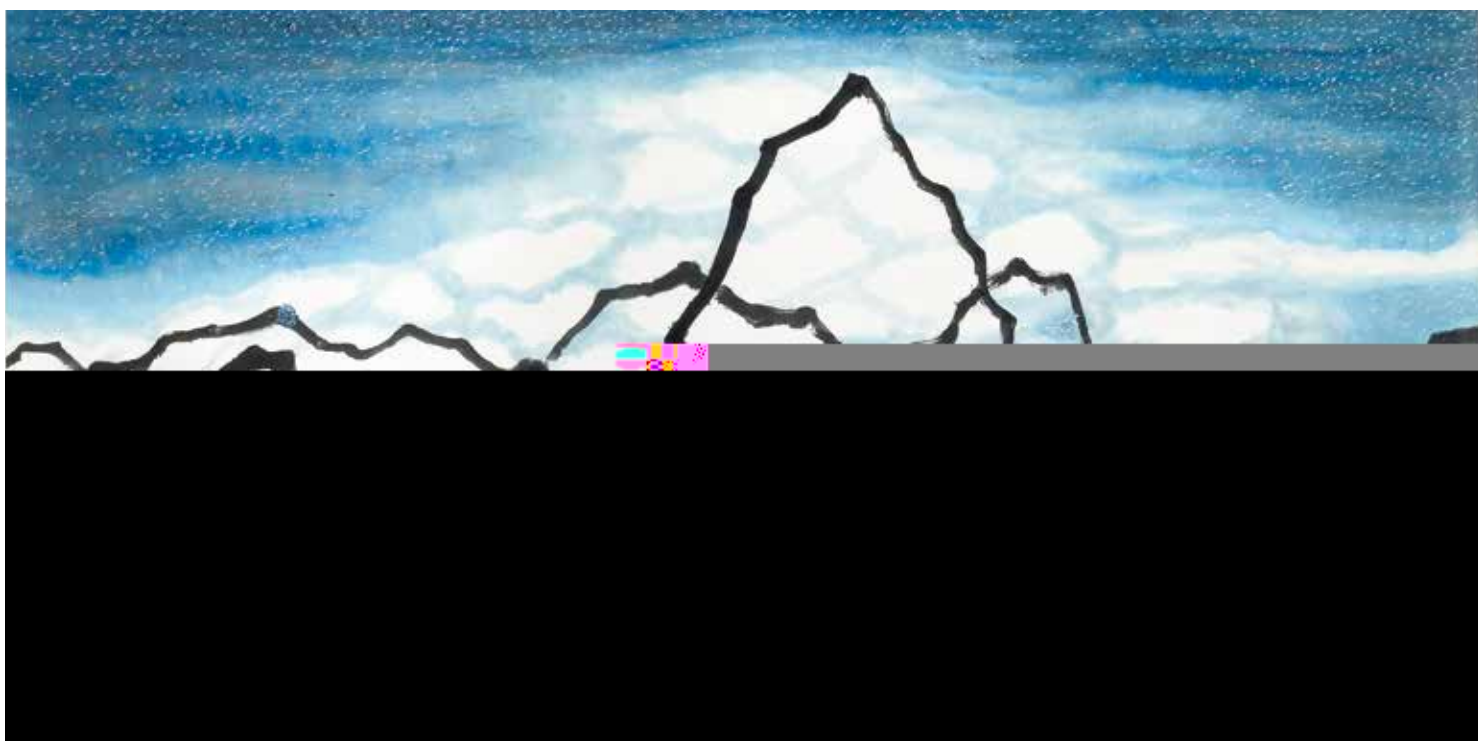






*Ten Thousand Red  
Maple Trees, 2006*  
Ink and colour on paper  
137 × 69cm (54 × 27¼in)

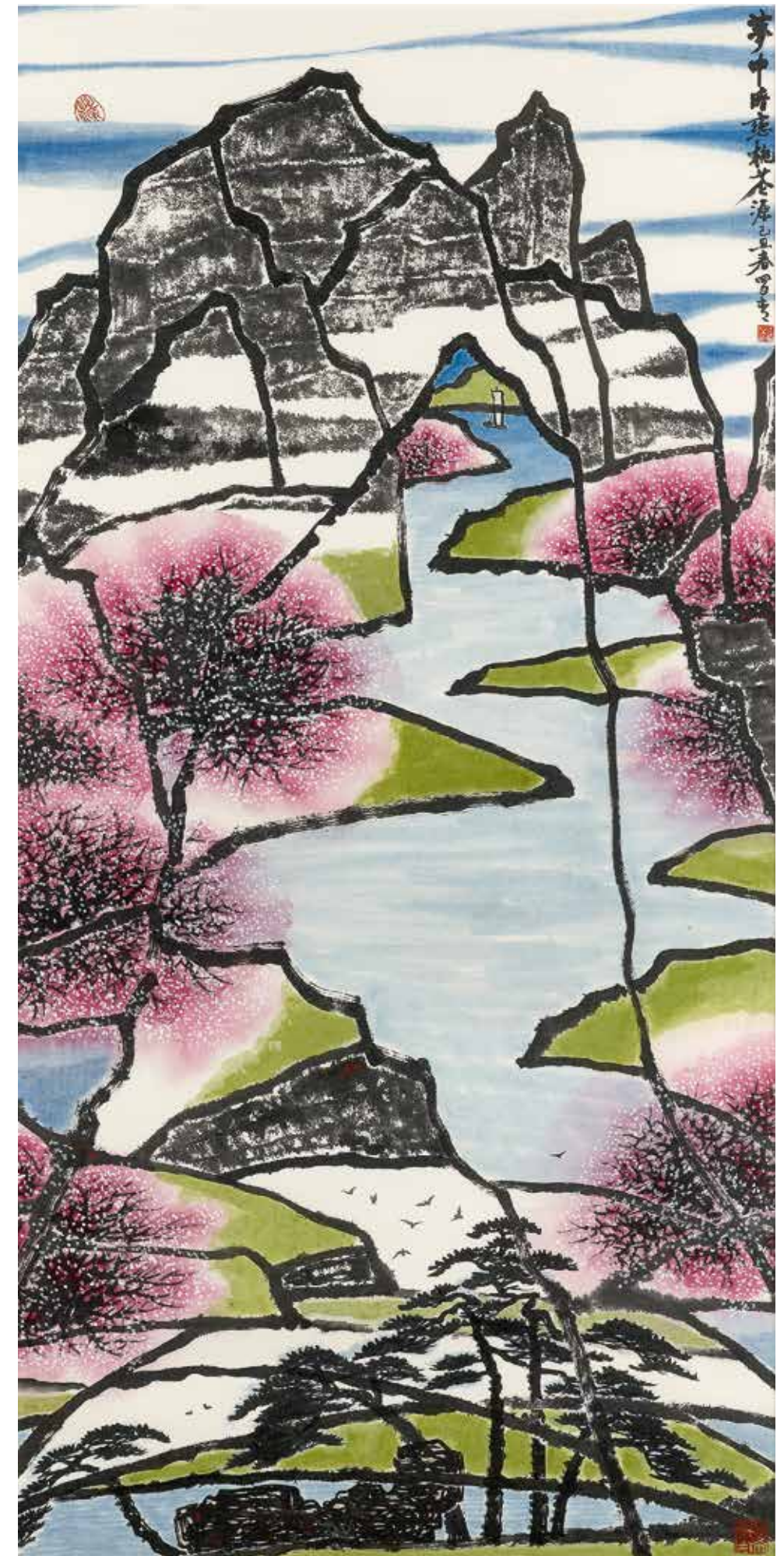




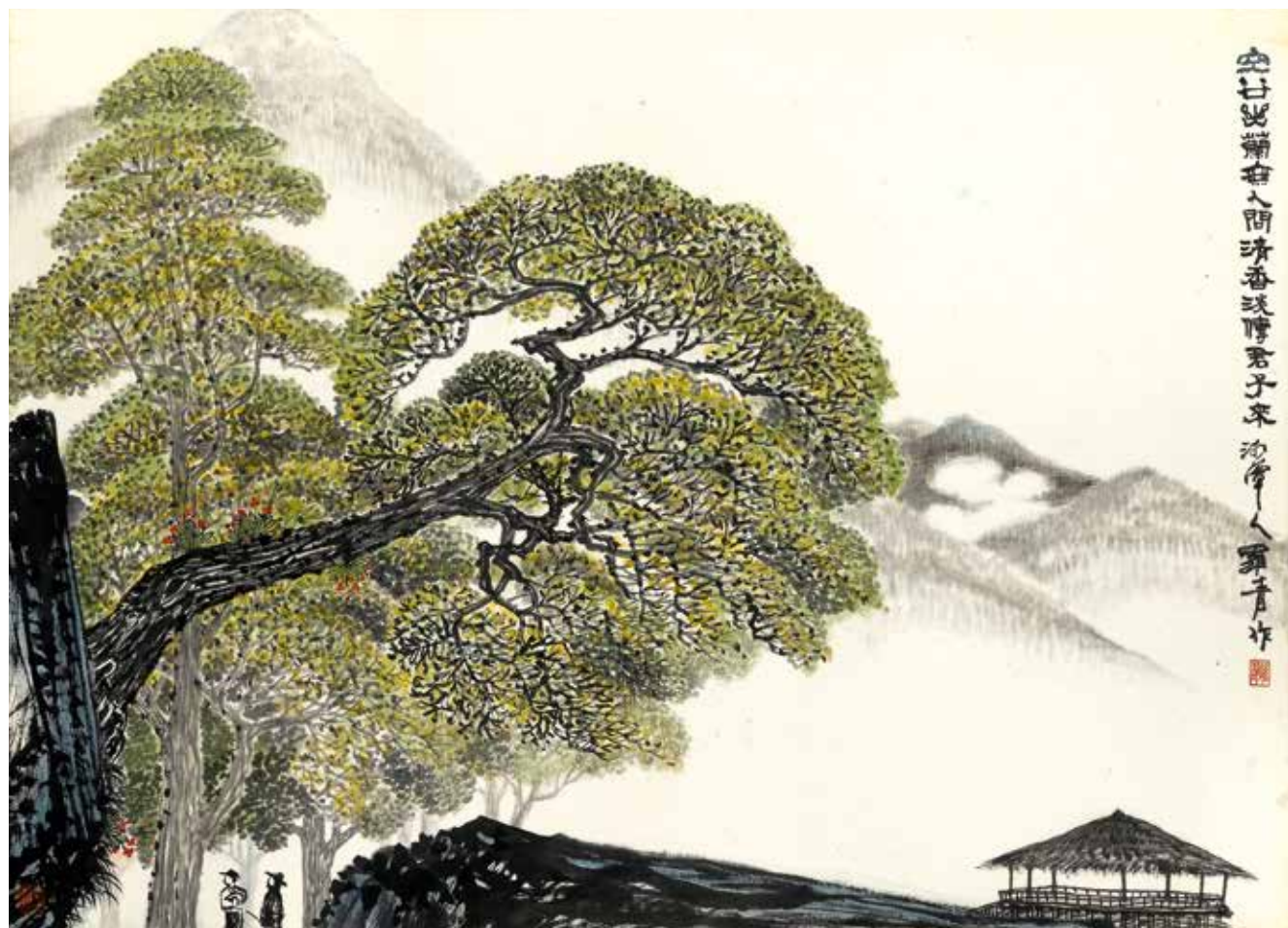
*Newly Developed Peach  
Blossom Spring, 2013*  
Ink and colour on paper  
68.5 × 136cm (27 × 53½in)



*Dreaming of Visiting  
Peach Blossom Spring, 2008*  
Ink and colour on paper  
137 × 69cm (54 × 27¼in)







*Half Hidden from the Eye –  
Fragrance of the Valley Orchid, 1990*

Ink and colour on paper  
77 × 109cm (30½ × 42¾ in)



*Lights Echoing the Stars, 2007*

Ink and colour on paper  
68 × 68cm (26¾ × 26¾in)



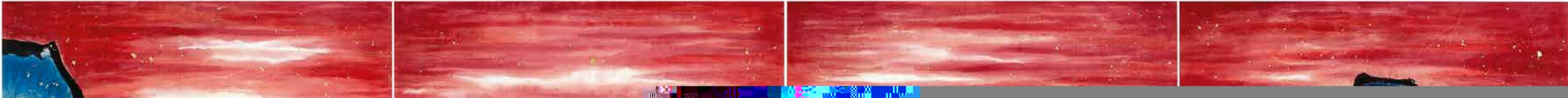


*Separated Yet Not Separated*, 2000  
Ink and colour on paper  
137 × 69cm (54 × 27¼in)

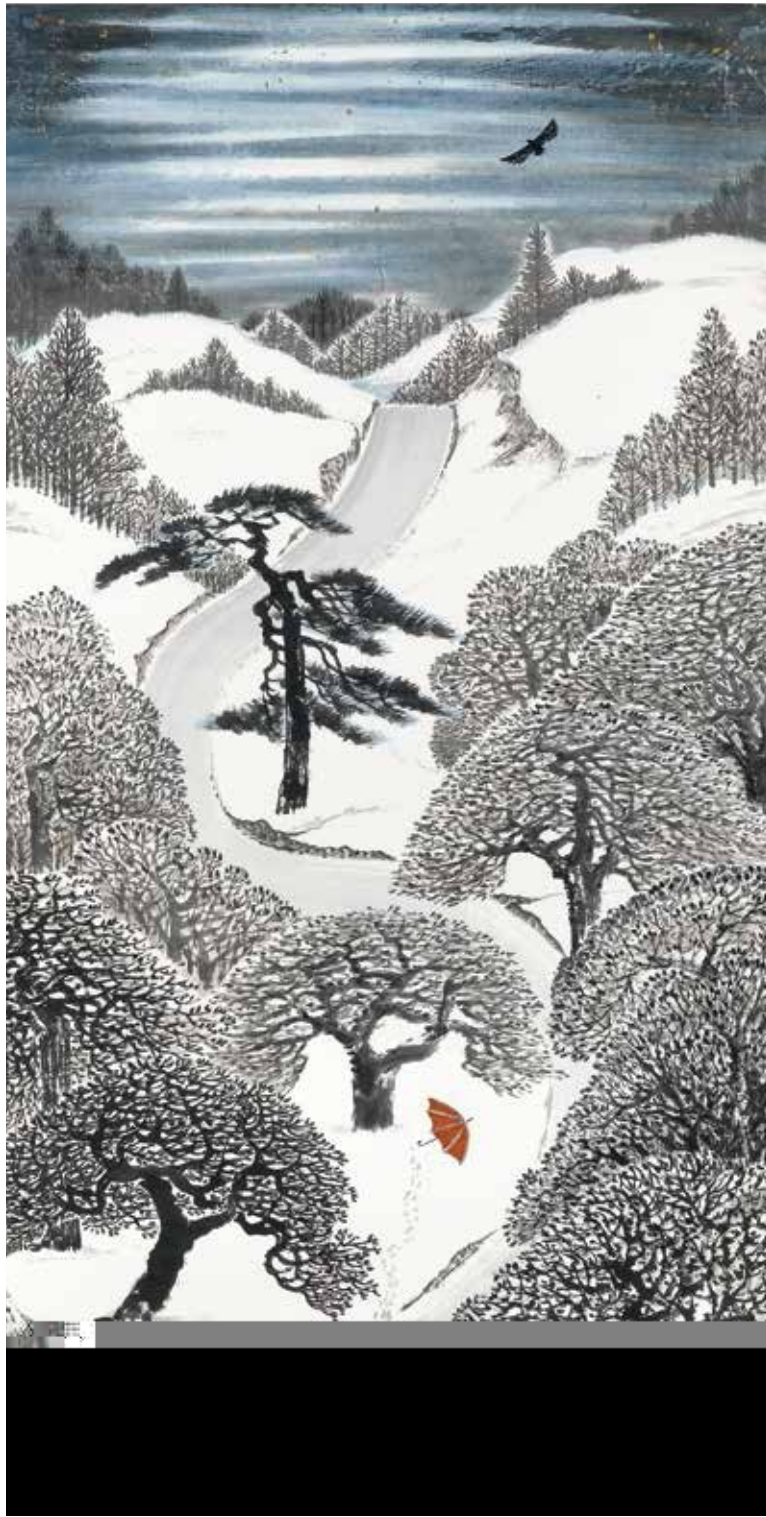


*Now You See It Now You Don't*  
(Pantomime of Fish, Flower  
and Bird Series), 1997  
Ink and colour on paper  
137 × 69cm (54 × 27¼in)





*Peach Blossom Spring*  
*Rediscovered*, 2012  
Ink and colour on paper  
137 × 280cm (54 × 110 in)



*Red Umbrella and Flying Ego -  
a Feminist View, 1993*  
Ink and colour on paper  
137 × 69cm (54 × 27¼ in)

*Seeing Sea in the Heart of  
the Mountain, 2008*  
Ink and colour on paper  
137 × 69cm (54 × 27¼ in)







*Hometown of Sun Shine, 2012*

Ink and colour on paper  
69 × 137cm (27¼ × 54 in)

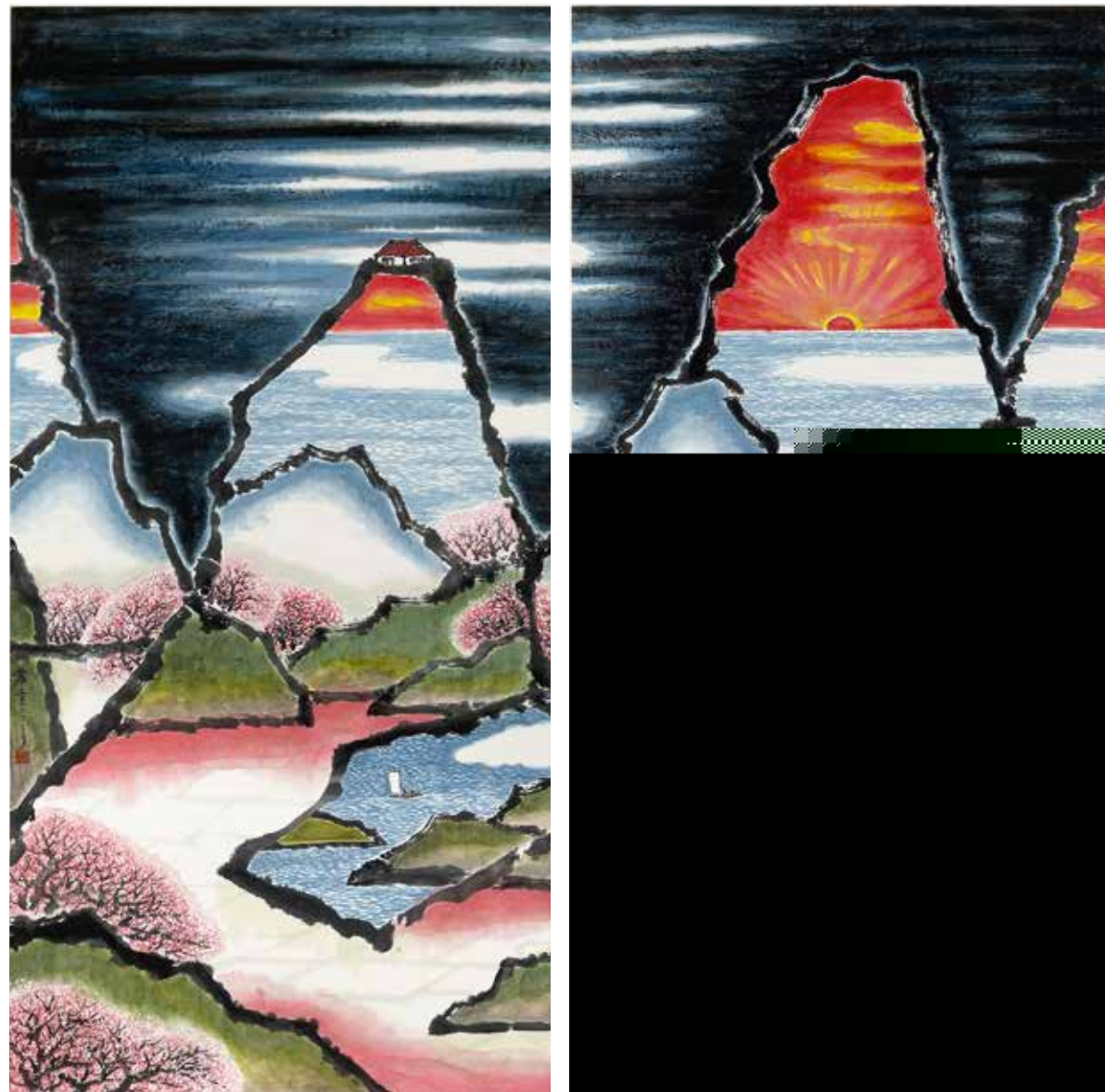






*Tracing the Footsteps of  
Wang Wei in Snow, 2001*

Ink and colour on paper  
137 × 69cm (54 × 27¼ in)



*Memories of the Southern  
Spring Morning, 2013*  
Ink and colour on paper  
Each panel: 136 × 68.5cm (53½ × 27in)





*The Palm Garden of a  
Nostalgia Heart, 2008*  
Ink and colour on paper  
Each panel: 138 × 69cm (54½ × 27¼ in)









*Vacation Lodges in New Peach  
Blossom Spring, 2013*  
Ink and colour on paper  
68.5 × 136 (27 × 53½ in)



LO CH’ING

1948	Born Qingdao City, China
1970	Graduated from the English Department at Fu Jen University, China
1974	Graduated from the University of Washington, Seattle, WA, USA
1981 - 2003	Professor of the English Department, Art Department and the Graduate Institute of Translation and Interpretation, National Taiwan Normal University, Taiwan
1991 - Current	Editor in Chief, Tsang Hai Art and Aesthetic Series Tung Ta and San Ming Book Store, Taipei, Taiwan
1996 - 2002	Director, Center of Chinese Language and Culture Studies, National Taiwan Normal University, Taiwan
1998 - 2003	Professor of English, the English Department, National Taiwan Normal University, Taiwan
1999 - 2003	Professor of Chinese Art, the Art Department, National Taiwan Normal University, Taiwan
2003	Professor of Chinese Art Connoisseurship (Henry Luce Foundation), University of Maryland, USA
2000 - 2006	Visiting professor, University of Sussex, United Kingdom; Charles University, Prague; Reed College, USA; San Diego Museum of Art, USA; Shanghai University, China
2007 - Current	Professor of English and Chinese, Director of Art Center, Ming Dao University, China

Selected Solo Exhibitions

2014	<i>Lo Ch’ing: In Conversation with the Masters</i> , London, UK
2010	<i>The Art of Lo Ch’ing</i> , 99’ Art Center, Taipei, Taiwan
2008	<i>Lo Ch’ing</i> , Goedhuis Contemporary, New York, USA <i>Lo Ch’ing Retrospective</i> , Artist House, Daxi, Taiwan
2007	<i>Aesthetic of Urban Landscape</i> , Sunbow Art Gallery, Shanghai, China
2006	<i>Lo Ch’ing: Painting and Calligraphy</i> , Sunbow Art Gallery, Shanghai, China
2005	<i>Lo Ch’ing: Separated yet not Separated</i> , LMAN Art Gallery, Los Angeles, USA
2004	<i>The Traveling Stones</i> , 4th Milan X’po: St. Maria delle Grazie, Milan, Italy
2003	<i>Lo Ch’ing’s Painting and Calligraphy</i> , La Fabbrica (Franco Beltrametti Foundation) Losone, Switzerland <i>Hommage a la Poesie des dynasties Tang et Sung</i> , Gallerie Encre de Chine, Paris, France
2002	<i>Lo Ch’ing Poetry, Painting and Calligraphy</i> , DAI, Heidelberg, Germany
2001	<i>Lo Ch’ing, Past and Present</i> , NTNU Art Gallery, Art Deptartment of National Taiwan Normal University, Taiwan
1999	<i>Postmodern Ink-color in Taiwan</i> , Shih Chung Culture Center, Seoul, Korea

Selected Collections

Percival David Foundation of Chinese Art, England  
British Museum, England  
Royal Ontario Museum, Canada  
The Saint Louis Art Museum, St. Louis, USA  
Museum für Ostasiatische Kunst, Berlin, Germany  
Taipei Fine Art Museum, Taiwan  
Ashmolean Museum, University of Oxford, England  
Hong Kong Min Chio Group, Hong Kong  
Asia Society, New York, USA  
National Taiwan Museum, Taiwan  
Origo Family Foundation, Switzerland



罗青

1948	出生于中国山东青岛
1970	毕业于台湾辅仁大学英文系
1974	毕业于美国西雅图华盛顿州立大学比较文学研究所
1981-2003	曾任国立台湾师范大学英语系所、美术系所及翻译研究所教授
1991-至今	现任台湾东大书局沧海美术丛书主编
1996-2002	曾任国立台湾师范大学中国语言文化中心主任
1998 - 2003	曾任国立台湾师范大学英语学系教授
1999 - 2003	曾任国立台湾师范大学美术学系中国艺术教授
2003	曾任美国马里兰大学中国艺术鉴赏教授
2000-2006	曾任英国萨塞克斯大学、布拉格查理大学、美国里德学院、圣地牙哥美术馆及中国上海大学客座教授
2007-至今	现任台湾明道大学英语系教授及艺术中心主任

主要个展

2010	《小品大境界—罗青水墨展》，九十九度艺术中心，台北
2008	《罗青》，高豪士画廊，纽约
2008	《罗青六十回顾展》，桃园大溪艺文中心，台湾
2007	《城市风景美学》，太阳虹画廊，上海
2006	《罗青诗书画展》，太阳虹画廊，上海
2005	《罗青：分开但未分离》，LMAN 画廊，洛杉矶
2004	《流浪的石头与天使》，第四届米兰艺术节，恩宠圣母修道院，米兰
2003	《罗青诗书画展》，La Fabbrica（Franco Beltrametti基金会），洛桑，瑞士 《唐宋诗意颂》，中国水墨画廊，巴黎
2002	《罗青诗书画展》，德美文化中心，海德堡
2001	《罗青书画回顾展》，国立台湾师范大学美术系画廊，台北
1999	《台湾后现代水墨》，韩国汉城世宗文化会馆，汉城

重要收藏记录

英国伦敦大维德中国艺术基金会  
英国大英博物馆  
加拿大皇家安大略博物馆  
美国圣路易美术馆  
德国柏林亚洲艺术博物馆  
台湾台北市立美术馆  
英国阿什莫林博物馆  
香港敏求雅集  
纽约亚洲社会博物馆  
国立台湾美术馆  
瑞士奥瑞格家族基金会



©Michael Goedhuis, 2014. No part of this publication  
may be reproduced in any form whatsoever without  
the prior permission of the publisher.

All images reproduced with permission

DESIGN: Ornan Rotem

PRINT AND BINDING: Graphicom SRL, Verona

MICHAEL GOEDHUIS PUBLISHING  
LONDON, 2014

61 Cadogan Square  
London SW1X 0HZ

T +44 (0) 20 7823 1395

F +44 (0) 20 7823 2794

[london@michaelgoedhuis.com](mailto:london@michaelgoedhuis.com)  
[www.michaelgoedhuis.com](http://www.michaelgoedhuis.com)