

Lu Dan

Lu Dan 鲁丹

微 物

Big Little Things

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阿佛罗迪忒的头发（局部） Aphrodite's Hair (Details)

布面油画 Oil on Canvas

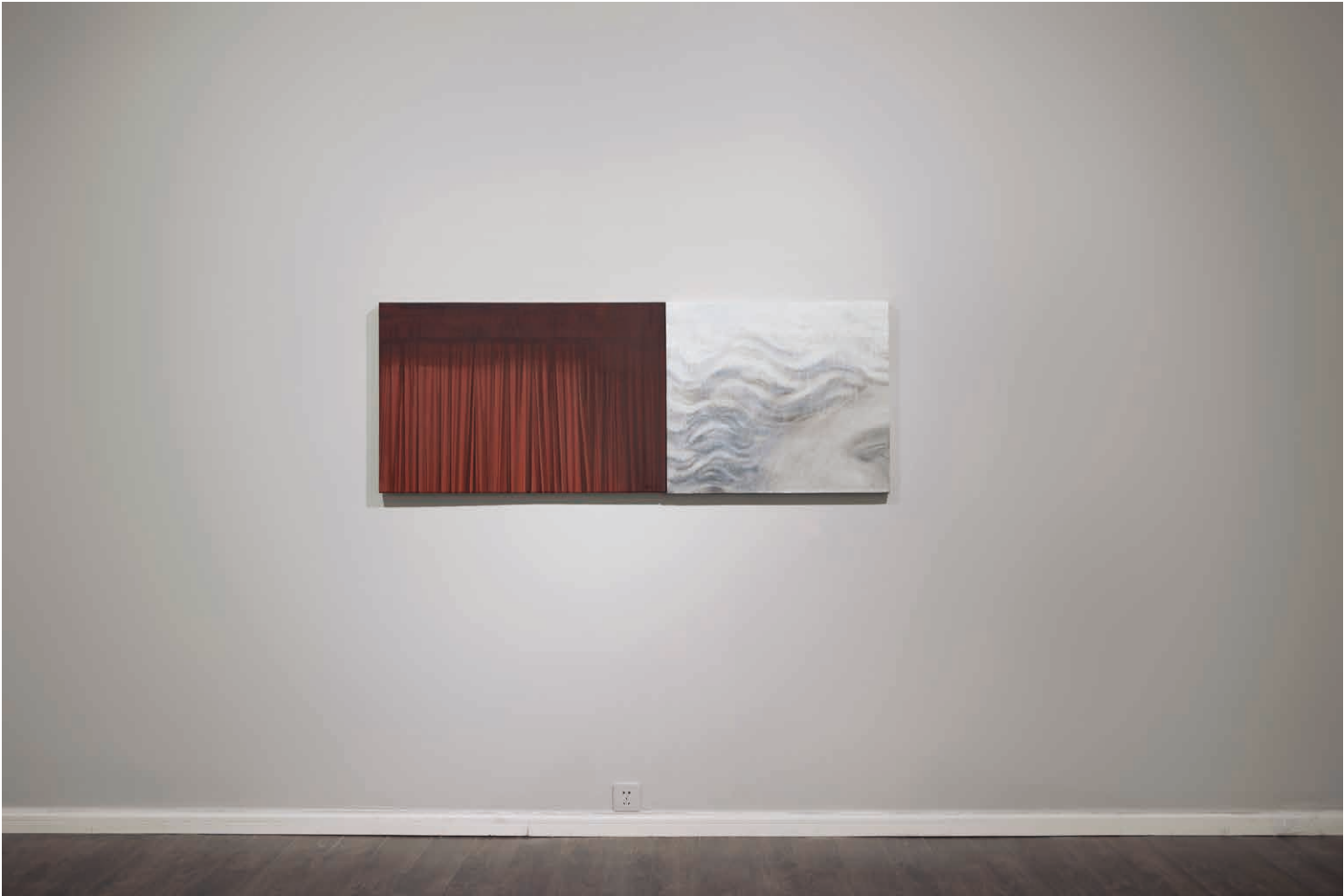
60 cm x 70 cm 2017

微物：鲁丹新作展

《微物》展出的是上海艺术家鲁丹自去年参加上海油画雕塑院学术邀请展《存形类象》以来创作的一批新作品，延续了艺术家对架上绘画这一传统媒介的深入探索。

艺术史上伟大的作品并非都表现的是宏大的历史场景或高大的英雄人物，而往往能以平凡卑微之物动人心弦，成就不朽的经典。被尊为“现代艺术之父”的法国艺术家塞尚一生画了大量的静物作品，以苹果橘子来确立宇宙万物的存在感；被中国艺术家熟知并推重的意大利艺术家莫兰迪则在桌面方寸之间的瓶瓶罐罐中俯仰大千世界。而近年在国际艺术市场上受到追捧的美国艺术家菲利普·加斯东（Philip Guston）、比利时艺术家米歇尔·波若曼斯（Michaël Borremans）等人也得此真谛，一脉相承。

鲁丹也是一位能够体会“微物”中的深意的艺术家。与很多同年龄的艺术家追逐时尚的媒介和技术、乐于制造“话题”与“事件”的创作理念不同，他近乎执着地描绘着看似完全微不足道、毫不引人瞩目的对象。他的《物》系列作品，是对去年《菜》系列作品的延续，所画对象都是日常生活中的寻常物品，如一串钥匙或手链、一个玻璃杯或闹钟，等等，乃至薄膜上的褶皱与石膏像的头发局部，它们的存在也许是有意义的，也许是纯粹随机的，也许是曾经有意义，而今不再有价值的，因其唤起的内在情绪记



忆或外在表现出的形式感而吸引了艺术家敏锐的目光。除了有形的物，一些含蓄微妙的痕迹也能触发艺术家的创作冲动。他的《枕头》系列，所表现的是人在早晨起床后留在枕头上的一个凹陷，这一细究起来表现了人之短暂存在的痕迹，经由艺术家的画笔让我们重新审视了那些由于过分熟悉而变得熟视无睹的事物。虽然所绘之物卑微渺小，鲁丹的创作手法却一丝不苟。鲁丹求学期间接受的是法国学院派技法训练，他的作品有着可贵的写实造型基本功和严谨的古典主义风格。他秉承了古典主义艺术关注细节的传统，在《物》系列所表现的无机物——《一个电灯泡》、《一个闹钟》与有机物——《一束栀子花》、《一袋胡萝卜》等作品中，游刃有余地精确捕捉了不同材料的质感肌理以及光线的变化。鲁丹又非教条地遵循传统，相对于古典绘画讲求对称、平衡的完美构图法则，他对于画面并不做刻意的安排，而是直截了当地把对象置于画布中央，仿佛聚光灯下独舞的演员，赋予表现对象最大的尊重。尽管忠实于所描绘的对象，鲁丹的作品也绝非如相机一般如实地记录、再现这些细微的事物，而是直指物质和存在的本身，并含蓄地将个人情绪融入其中。鲁丹的色彩处理略显单调，又或是尚在探索属于自己的色彩方案，他的《枕头》与《阿佛罗迪忒的头发》笼罩在一种暖灰色的光晕当中，《薄膜》系列采用了冷峻的银灰调子，《物》系列则追随所表现对象的自然，随类赋彩。此外，鲁丹画面中放大的物体局部和细节，也使熟悉的事物变得陌生，从而使画面偏离具象的轨道而带有了形而上的抽象意味。

佛家认为“芥子虽小，能纳须弥”。英国浪漫主义诗人威廉·布莱克（William Blake）也有“从一粒砂中窥见整个世界”的诗句。生活中一些看似微不足道的东西，往往容纳了深远的涵义与复杂的情愫。何况，物的大小不过是相对空间而言，情感的强弱也是由时间来体现的。在全球化发展与技术高度进步的今日社会，人们的生活节奏加快，对物质和速度的追求改变了时间和空间的尺度，从而掩盖了物品的基本特征并忽视了感性的认知体验。艺术家固然要跟上时代的脉搏，更为重要的却是自己的坚持和判断。在这样喧嚣浮躁的社会环境中，鲁丹从一些微小的日常物品着眼，用平等的目光审视它们，以不带批判性的、质朴无华的手法刻画出未被我们察觉而潜伏着的、渺小而伟大的物质与情感，是难能可贵的。

擦脸 Wipeing my Daughter's Face
布面油画 Oil on Canvas
30 cm x 30 cm 2017



Big Little Things: Lu Dan's Recent Works

By Linlin Chen Reid

The works included in Big Little Things: Lu Dan's Recent Works, were made after last year's Shanghai Oil Painting and Sculpture Institute group show, Beyond Representation. They extend the artist's continuing exploration in a traditional medium, oil painting.

Not all the great artworks in history depicted grand historical scenes or heroes. Instead, some classic works captured the glory of little things, making them iconic. Known as "the father of modern art," Paul Cézanne spent a lot of time painting still life, confirming the cosmos' existence through the shapes of apples and oranges. A well-respected master among the Chinese audience, Italian artist Giorgio Morandi built his own universe with various bottles on a tabletop. American artist Philip Guston and Belgian artist Michaël Borremans, two blue chip artists on the global art market, also followed this tradition of paying attention to seemingly trivial things.

Lu Dan is another artist who discovers big meanings in little things. Unlike other young artists who prefer trendy new mediums and enjoy publicity by creating hot topics or happenings, Lu persistently turns to portray humble domestic objects. Following last year's Vegetables series, his Objects series found motifs in small objects from everyday life, from a string of keys, a bracelet, a glass, an alarm clock, to pleats of plastic wraps or details of a plaster bust's hair. These trivial things may be significant or totally random; they may have been useful but no longer have any value; yet they successfully elicit the artist's emotion and attract the artist's attention with their shapes and forms. Not only objects, but some delicate marks or traces also motivated the artist's creative desire. Lu's Pillow series captured the concavity left on pillows people have slept on. Through rendering these traces that prove a brief human presence, he made us re-inspect things that we neglect due to extreme familiarity.

Choosing these humble and trivial objects as themes and subjects, Lu depicts their shapes and surfaces meticulously. Trained with classic French academic techniques, Lu's works feature realistic draftsmanship and serious classic styles. He follows the tradition of classical art, paying.



Textreme attention to details. In his Objects series, he skillfully portrayed various textures of the subjects and precisely captured subtle nuances of light, in both inorganic matters such as A Light Bulb and An Alarm Clock, and organic objects such as A Bunch of Gardenia and A Bag of Carrots. However, he ignores the tenets of classical art that stress perfect composition with symmetry and balance; instead, Lu did not arrange his composition deliberately, but set the subject bluntly in the center of his canvas, as if placing a solo dancer under spotlights. In doing so, Lu shows great respect to these little things he paints. Lu did not document his subjects realistically like a cameraman, but chose to represent the substance and presence of these little things, and incorporated individual feelings in them. He uses a rather simple palette, or he is still developing his own color schemes. His Pillow and Aphrodite's Hair are permeated in an aura of warm tones. In his Plastic Wrap series, we find a cool silver gray tone; while his Objects series honestly captures the natural colors of various organic and inorganic matters. Moreover, Lu tends to enlarge the details of these small things, making familiar objects unrecognizable, therefore letting the imagery stray away from figurative style and head toward an abstract way.

A Buddhist classic says, "A Mustard seed contains Mount Sumeru." English Romanticist poet William Blake also begins a poem that starts: "to see a world in a grain of sand." Little objects from daily life may seem trivial, but can carry deep meanings and contain complex emotions. Nevertheless, the size of an object is relevant to the space, while the endurance of feeling is measured by time. Today, globalization and highly advanced technology accelerates the pace of our lives; the pursuit of materials and speed alters the dimension of time and space, concealing the basic characters of everyday objects, and negating our perceptual experience. It is critical for an artist to keep up with his times, but what's more important is to maintain his own judgment. In such a hustle and bustle social environment, it is remarkable that Lu set eyes on these humble domestic objects, portraying them with respect and simple techniques, and reminding us of the significance of the big little things we overlooked in our life.



枕头II (局部) A Pillow II (Details)

布面油画 Oil on Canvas

50 cm x 40 cm 2017

见微物，见众生

作为鲁丹的同事，最近几年，我一直关注着他的创作状况。从毕业至今近十年的创作中，他有两点没有改变：一是始终将画笔对准自己，忠实地记录与反映自己的生活和生命状态；二是一直力图用严谨写实的手法来实现当代性的表达。

然而，自2015年左右开始，鲁丹的绘画，在我看来，发生了巨大的变化。这种变化不是风格与表象，也不是语言与技法，而是绘画的内涵，背后折射出是他的人生态度和感知方式的改变。如果说此前，鲁丹是以一种悠游自在、嬉戏玩味的态度在享受绘画；那么此后，绘画更多地成为他精神的出口，修炼、救赎、安顿自我的载体。

画为心声，我相信这一切的改变源于鲁丹家庭生活中一次意外的重创。日常生活中温情脉脉的面纱突然被撕下，并把他重重地砸进了现实生活的深处，让一向处于安逸闲适的鲁丹一下子看到了生活残酷狰狞的另一面。他渐渐懂得了卑微，慢慢地把身段放低，低到了尘埃里。然后又倔强地抬起头来，重新见自己，见天地，见众生。他开始对世上万物报以体谅与悲悯，对世间磨难多了一份接纳与包容。日渐清瘦的他，变得越来越谦和与淡然，也变得越来越坚定与深邃。这种内心的起伏与改变，反映在画面上，就是他关注的目光越来越多地落在寻常之物上，一个枕头、一把生菜、一层薄膜、一只杯子、一道帷幕、一串钥匙……他以众生平等的观念看待万事万物。在他的注视之下，这些原本让人们熟视无睹的平凡之物，仿佛有了佛性与灵光。

在所有他描绘的生活用品中，我留意到，鲁丹画得最多的是那层薄薄的塑料膜。或许特殊的生活经历，让他对这种物品有着难以言状的独特感受和生存记忆。这些透明的塑料膜，既新鲜亮丽，又单薄脆弱，一捅就破；但日常却能有效地阻隔外界细菌和污染入侵，起到保护作用。其实，生活中充满着这类辩证和隐喻。



同样地，当他俯身下蹲，不光见微物，见众生，也见到了孩子内在情绪和外表情微妙变化，《擦脸》和《剪发》便是其中的代表。在我看来，这两幅作品，鲁丹不是以一个父亲的视角，而是以一个艺术家特有的敏感和共情能力，捕捉到孩子日常生活中的两个细节。这是《微物》个展上仅有的两件有人物有情节的作品，却在瞬间击中了许多观者的内心。年幼时，我们每一个人似乎都有过这样的经历：在家里被大人们按住头，胡乱擦拭脸孔时的不舒服；在理发店被强制固定之后，修剪头发时的不情愿，这些情绪的记忆，多年后依然清晰记得，历历在目。正是这些并不十分美好，略带痛楚的感受，组成了我们的童年生活。它是真实的、生动的，也是苦涩的，难忘的。为了强化这种童年记忆的时间性和怀旧之感，鲁丹在这两幅作品中都选用了棕褐色调。同时，为了突出表达的重点，他果断放弃了很多他所擅长的细节刻画。比如《擦脸》中，他最用心描绘是那只在运动中的大手，不仅把它置于画面中心，并且几乎覆盖住了孩子的整个脸，人们最想看到的孩子表情，他却刻意留给观者自己去想象。《剪发》中，他宁愿让整个画面留下一半空白，让两只强势的大手与孩子委屈的表情形成某种对峙，十分扣人心弦，又让人顿生怜爱之情。

由此看来，鲁丹的创作基本都是具体的，有温度、有情节、有故事。他不追求流行，也从不放弃自我，他从自己的生命中寻找自我和题材，诚实面对画布。他用精致细腻的内心与笔触，表现出他对现实世界极其细致而敏锐的观察与剖析，他也用独特的艺术语言讲述着个体生命真实的体验，在艺术观念上越来越强烈地呈现出精微与哲理的特征。事实上，在媒介越来越多元的当下艺术领域，绘画这一极度依赖并体现创作者个人身心轨迹的艺术方式，正在转入各种各样具体而微的“微观叙事”，艺术家也由此呈现着更细微的、更真实的、更多元的存在状态。

佛曰：“一花一世界，一叶一菩提”。所以，贴近日常生活，用平常之心去描绘日常生活的艺术，有着其独特的价值。它既能唤起和照亮人们心中某些被忽略、被忘却、难以捕获的东西；也能增强人们对人、对己、对事的观察力和感受力，从而建立起对生活的热情、敏感和信念。另一方面，无数个体的生命，构成了某种环境下集体的样貌和群体的精神特征。鲁丹用艺术的方式和角度，与那个内心真实的自我对话，进行自己解析，逐渐找到精神和灵魂的安抚与归依。这些，我想是鲁丹的艺术实践给我们最大的启示。

胡桃夹子 The Nutcracker
布面油画 Oil on Canvas
40 cm x 40 cm 2017



Viewing All Sentient Beings Through Ordinary Objects

By Fu Jun

As a colleague of Lu Dan, I have paid steady attention to his work in recent years, and over nearly ten years since he graduated, two aspects of his creations have changed little. One is that he continually portrays, records, and reflects faithfully on his own life and state of mind. The other is that he strives to present contemporary expressions through precise and realistic painting techniques.

Nevertheless, I have observed that, since around 2015, Lu Dan's painting has changed significantly. Such a change is not reflected in the style and appearance, nor in the language and technique of his paintings. It has rather taken place in the meanings reflected in them – the attitude and perceptions of the artist himself. If we say that in the past, Lu Dan used to enjoy freedom and amusement through painting, then we can say that now, painting to him has become more of a release of spirit, and a conveyer of practice, salvation and self-comfort.

Paintings are voices of the heart. I believe Lu Dan's change results from some unexpected trauma in his family life. The mask hiding the tenderness of everyday life was torn away, and he was thrown forcefully into the depths of reality. Having once lived a life of leisure and peace, he came to see the cruelty and ugliness of life. He gradually learned to be humble, to keep a low profile and be down to earth, before he could doggedly raise his head to face himself, the sky and all sentient beings once more. This time, he possessed new understandings and sympathies towards all creatures in the world, and became more embracing of hardships in the world. He grew physically thinner each day, spiritually more modest, gentle yet indifferent at the same time, as well as more steadfast and profound. The turmoil and transformation of his heart are now reflected in his paintings which shine light on common objects, such as a pillow, a head of lettuce, a thin plastic film, a cup, a curtain, or a bunch of keys. He seems to regard all sentient beings equally, as if his attention can bestow the nature of Buddha and a miraculous radiance to these previously ignored commonplace objects.

I have noticed that of all the everyday items Lu Dan examines, the plastic



film is the one he paints most frequently. The reason for this may be that he harbours some special, ineffable feelings or memories about this object arising from his unique life experiences. A transparent plastic film is both glamorous and vulnerable, and is easy penetrated; yet in daily life, the substance can be effective protection against external bacteria and contaminants. In fact, life is full of such dialectical and metaphorical objects.

Similarly, when Lu Dan bent to crouch down, he saw not only humble objects, but also all sentient beings, in particular subtle shifts in the inner emotions and outward expressions of children. The works that best represent this include "Wiping the Face" and "Haircut." In my perspective, these two works are not painted from a father's view; rather, they are reflections of the sensitivity and empathy of an artist, capturing two details of a child's daily life. In the exhibition of "Humble Objects," these are the only two works that depict human figures and stories, yet they play the strings of the many viewers' hearts. Perhaps we all had similar experiences when we were young: adults at home held our heads and casually wiped our faces, making us uncomfortable. At the barbershop, we were forced to sit still in a chair and unwillingly get a haircut. The sentiments inside such memories can still be fresh and visible before our eyes even after many years. These unpleasant and bitter feelings are also the stuff of our childhood lives; the memories are real and vivid, just as they cause unforgettable suffering. Lu Dan applies hues of brown in the two paintings to emphasize the timeliness and nostalgia of these childhood memories. Meanwhile, as a way to highlight these themes, he abruptly cuts out several details, a particular knack of his. For example, in "Wiping the Face," the main focus is placed on the large hand wiping the child's face, so that the hand occupies the centre of the painting, almost covering the face itself. The viewer is eager to make out the child's full expression, but Lu Dan deliberately leaves it to our imaginations. In the work "Haircut," the artist instead leaves half of the painting blank, creating a confrontation between the two big hands and the child's face suffering wrongful treatment, which is implausible but evokes sympathy at the same time.



It appears that Lu Dan's creations are essentially concrete, containing warmth, circumstance, and narrative. He does not go after any popular trend, and he has not given up on himself. He finds motifs from his own life, and has stayed honest as he approaches each painting. With his fine sentiments and brushwork, he has captured finely detailed and keen observations and analyses of the real world. Lu Dan has narrated his actual individual life experience with his unique artistic language, and there by reveals a subtle, philosophical character through his artistic concepts. In reality, in the current art world, where the variety of media is increasing, painting as an artistic expression that relies completely on the creator's physical and mental trajectory is shifting its attention towards myriad concrete and detailed "micro narratives." Accordingly, artists bring out more detailed, realistic and diverse existential states.

Buddha says, "To see a Bodhi in a leaf, and a world in a flower." Therefore, we should stay close to everyday life. The art of depicting daily life with an ordinary mindset has a unique value. It not only can evoke and illuminate the ignored, forgotten, or indescribable parts of people's hearts; it also can amplify their observations and understanding of other people, of themselves, and of other objects, thereby generating passion for life, sympathy, and conviction. On the other hand, the collective appearance and spiritual characteristics of a certain environment are constituted by countless individuals. Taking an artistic approach, Lu Dan has spoken with his true inner self, conducted a self-analysis, and gradually found refuge and comfort in his spirit and soul. All of these aspects, I venture, stand as our greatest inspirations from Lu Dan's art.





作品 Plates



1.

薄膜系列

布面油画

150cm × 150cm

Plastic Wrap

Oil on canvas

2016





2.

薄膜系列
布面油画
50cm × 50cm

Plastic Wrap
Oil on canvas
2016



3.

薄膜系列

布面油画

150cm × 150cm

Plastic Wrap

Oil on canvas

2016



4.

薄膜系列
布面油画
50cm × 50cm

Plastic Wrap
Oil on canvas
2016





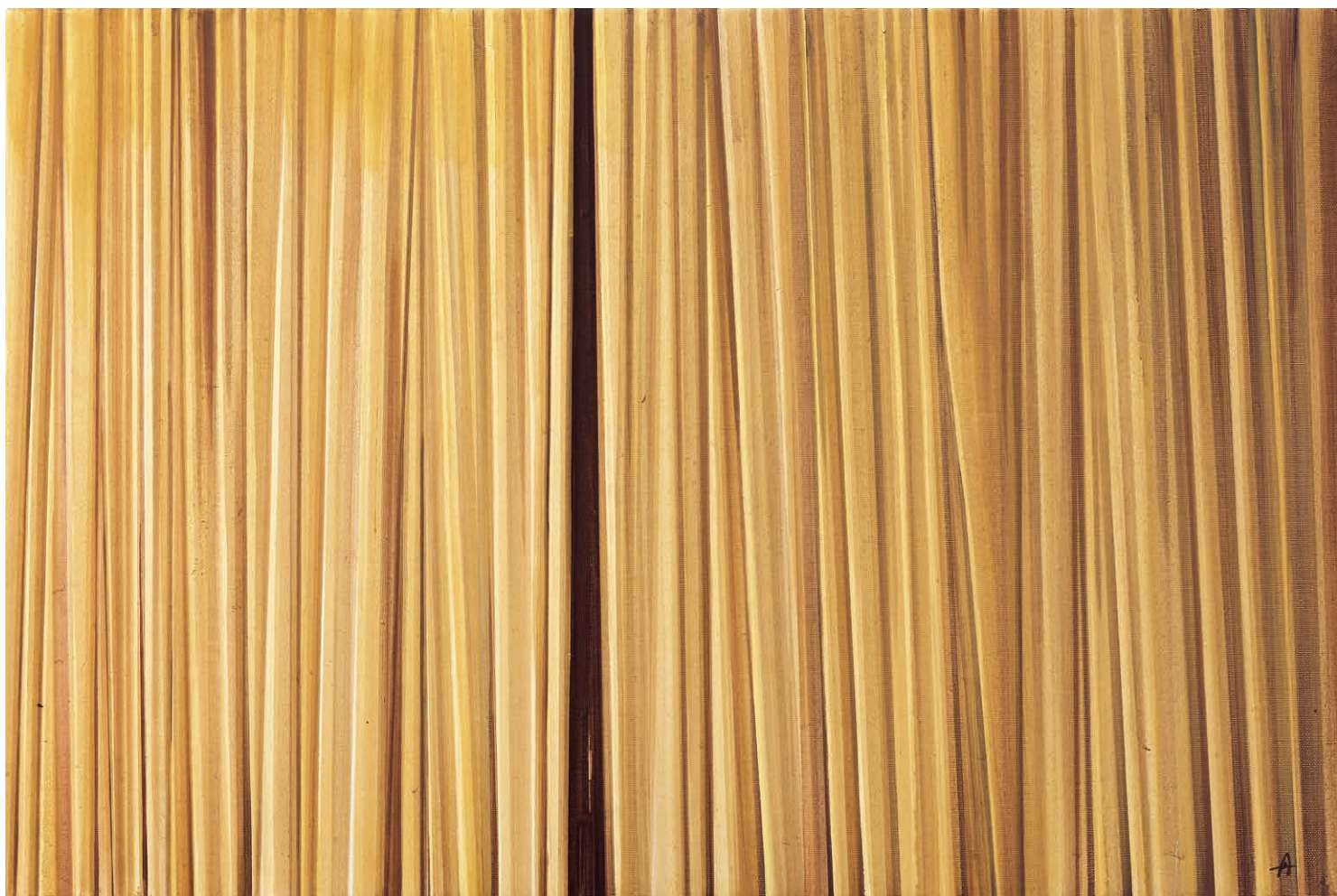




5.

薄膜系列
布面油画
30cm × 30cm

Plastic Wrap
Oil on canvas
2017



6.

幕 I
布面油画
90cm × 60cm

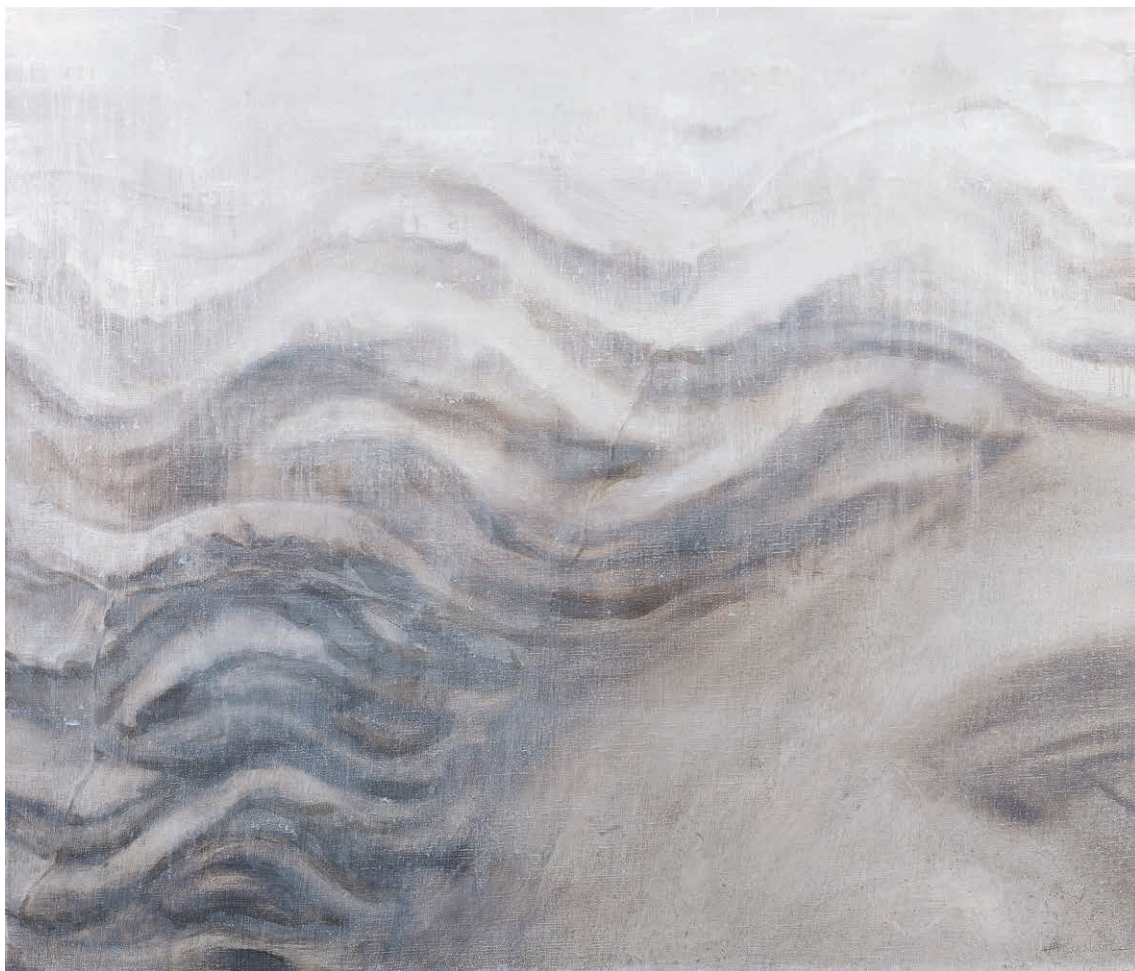
A Curtain I
Oil on canvas
2017



7.

幕 II
布面油画
90cm × 60cm

A Curtain II
Oil on canvas
2017



8.

阿佛罗迪忒的头发
布面油画
60cm × 70cm

Aphrodite's Hair
Oil on canvas
2017





9.

枕头 I / II

布面油画

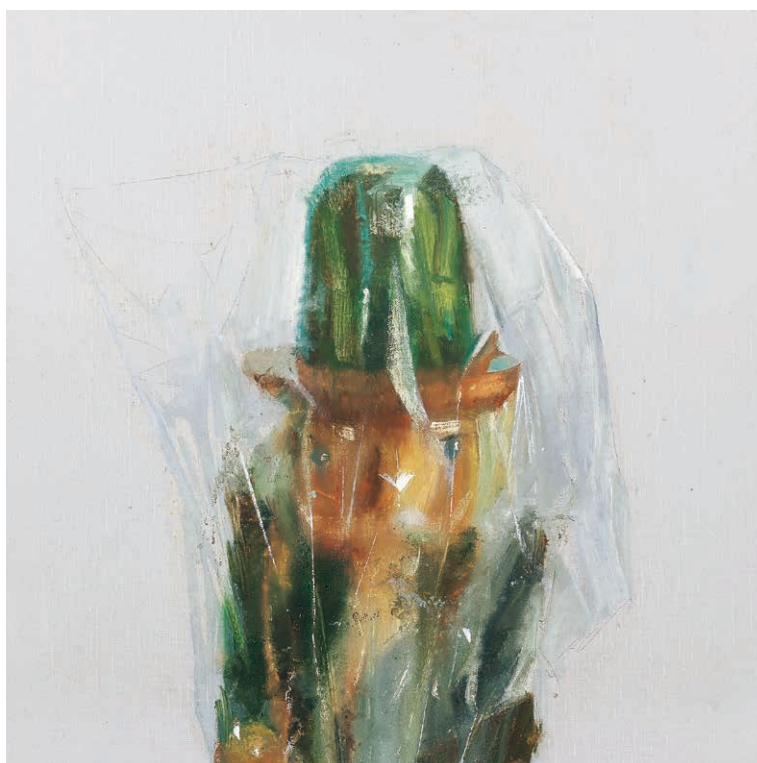
150cm × 120cm

50cm × 40cm

A Pillow I / II

Oil on canvas

2017



10.

一个胡桃夹子 I
布面油画
40cm × 40cm

A Nutcracker I
Oil on canvas
2017



11.

一个电灯泡
布面油画
40cm × 40cm

A Lightbulb
Oil on canvas
2017



12.

一个玻璃杯
布面油画
40cm × 40cm

A Glass
Oil on canvas
2017



13.

一串手链
布面油画
40cm × 40cm

A Bracelet
Oil on canvas
2017



14.

一个闹钟
布面油画
40cm × 40cm

A Clock
Oil on canvas
2016



15.

一块手表
布面油画
40cm × 40cm

A Watch
Oil on canvas
2017



16.

一串钥匙
布面油画
40cm × 40cm

A string of Keys
Oil on canvas
2017



17.

一头玩具小鹿
布面油画
40cm × 40cm

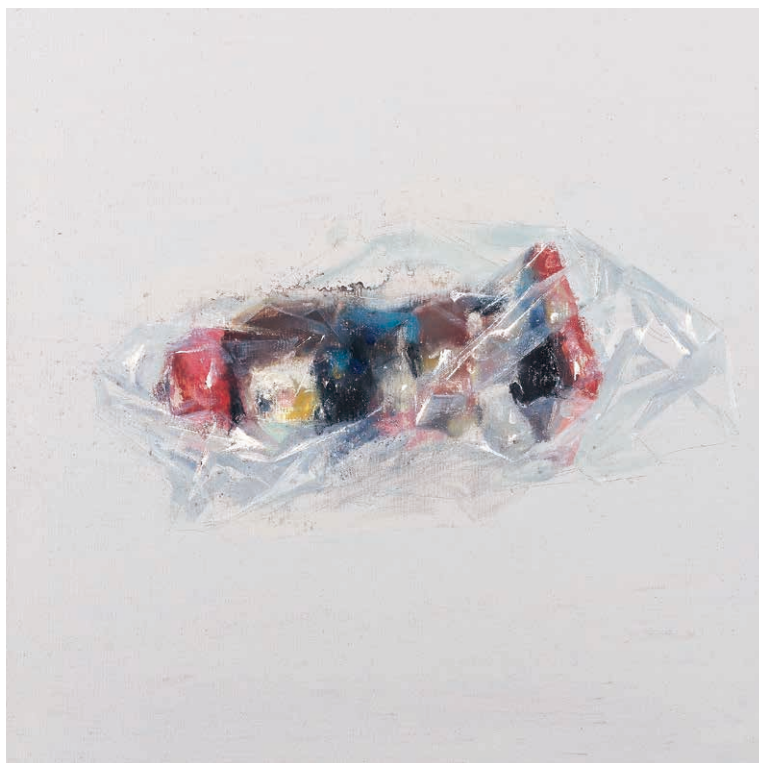
A Toy Bambi
Oil on canvas
2017



18.

一副眼镜
布面油画
40cm × 40cm

A Pair of Glasses
Oil on canvas
2017



19.

一个胡桃夹子 II	<i>A Nutcracker II</i>
布面油画	Oil on canvas
40cm × 40cm	2017



20.

一只黄兔子
布面油画
40cm × 40cm

A Yellow Rabbit
Oil on canvas
2017

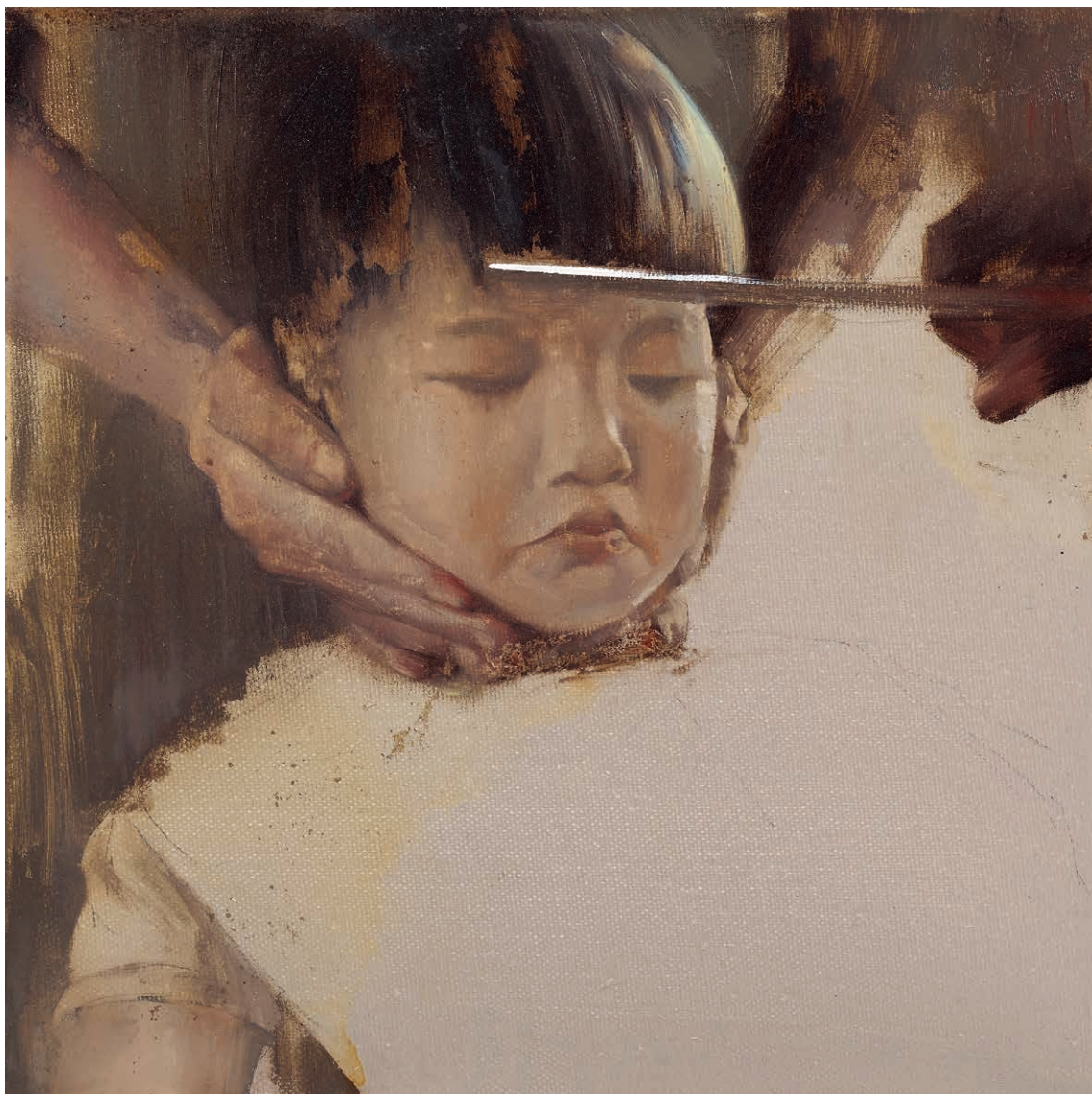


21.

擦脸
布面油画
30cm × 30cm

Wiping My Daughter's Face
Oil on canvas
2017





22.

剪头发
布面油画
30cm × 30cm

Haircut
Oil on canvas
2017





23.

一周 I-VII

布面油画

30cm × 30cm × 7

A Week I-VII

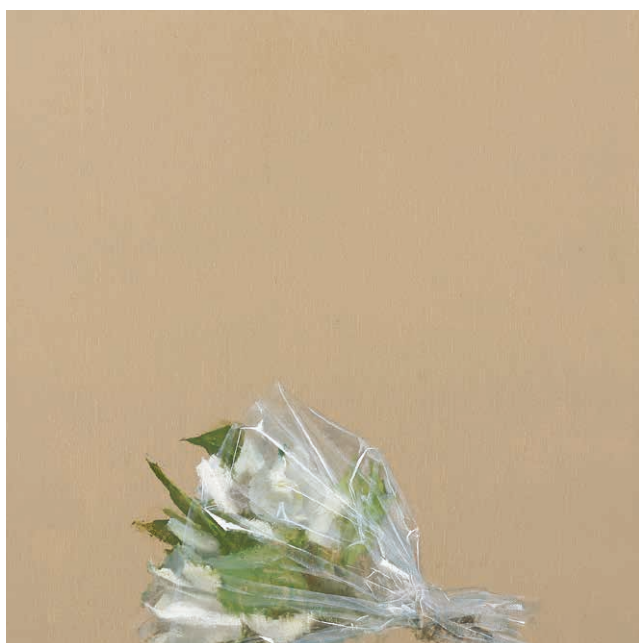
Oil on canvas

2016









24.

寻常物系列

布面油画

50cm × 50cm × 8

Ordinary Objects Series

Oil on canvas

2016







鲁丹

男 上海美术家协会会员

1983 生于上海

2005 毕业于上海师范大学美术学院油画专业，获学士学位

2008 毕业于上海师范大学美术学院油画专业，获硕士学位

2008 至今 上海油画雕塑院任专职画家

个展

2017 微物——鲁丹作品展，周围艺术外滩空间，上海，中国

主要群展

2016

寻常·物，周围艺术外滩空间，上海，中国

可见之诗——第二届中国油画风景作品展，山东潍坊十笏园美术馆，山东，中国

存形类象——上海油画雕塑院学术系列展，上海油画雕塑院美术馆，上海，中国

绘语南北——2016上海、黑河油画雕塑作品展，黑河学院美术与设计学院，黑河，中国

2015

第八届上海美术大展，上海中华艺术宫，上海，中国

2013

能见度——上海油画雕塑院邀请展，上海油画雕塑院美术馆，上海，中国

印象·海上——上海美术家作品邀请展，上海，中国

条条大路通罗马，罗马东方艺术博物馆，罗马，意大利

向未来——青年艺术家实演，上海徐汇艺术馆，上海，中国

2012

相约台北——上海油画雕塑作品展，台北市立美术馆，台北

关于上海——17位艺术家作品展，慕尼黑黑白盒子艺术中心，德国

上海历史文脉美术创作工程作品展，上海中华艺术宫，上海，中国

青春芬芳——全国文化系统青年书法美术作品展，中国美术馆，北京，中国

2011

第六届上海美术大展，上海美术馆，上海，中国

2010

恒一激情，上海青年艺术家联展，上海，中国

相约马赛·相约上海——上海马赛当代艺术交流展，马赛市市政厅，法国

2009

08 标的——上海油画雕塑院研究展，上海刘海粟美术馆，上海，中国

7183——上海油画雕塑院青年艺术家联展，M艺术空间，上海，中国

第五届上海美术大展，上海美术馆，上海，中国

2009上海青年美术大展，刘海粟美术馆，上海，中国

2008

第三届中国美术院校师生油画展，深圳大芬美术馆，深圳，中国

2007

2007上海青年美术大展，刘海粟美术馆，上海，中国

2004

第十届全国美术作品展览——上海展，上海美术馆，上海，中国

2003

2003上海青年美术大展，刘海粟美术馆，上海，中国

LU DAN

Male Member of Shanghai Artists Association

1983 born in Shanghai

2005 Bachelor Degree from the Oil Painting Department of Fine Arts College, Shanghai Normal University

2008 Master Degree from the Oil Painting Department of Fine Arts College, Shanghai Normal University

Present Full-time painter at Shanghai Oil Painting and Sculpture Institute

Solo Exhibition

2017 *Big Little Thing – Lu Dan Works*, Around Space Gallery, Shanghai, China

Selected Group Exhibitions

2016

Big Little Things, Around Space Gallery, Shanghai, China

Visible Poetry – the 2nd Edition of Chinese Oil Landscape Painting Exhibition, Shandong Weifang Shihuyuan Art Museum, Shandong, China

Beyond Representation – Shanghai Oil Painting and Sculpture Institute Academic Exhibition, Shanghai Oil Painting and Sculpture Institute, Shanghai, China

Dialogue Between South And North – 2016 Shanghai and Heihe Oil Painting and Sculpture Exhibition, College of Art and Design at Heihe University, Heilongjiang, China

2015

The 8th Edition of Shanghai Art Exhibition, China Art Museum Shanghai, Shanghai, China

2013

Visibility – Invited Exhibition of Shanghai Oil Painting and Sculpture Exhibition, Shanghai Oil Painting and Sculpture Art Museum, Shanghai, China

Impression of the Shanghai Painting School – Shanghai Artists Invited Exhibition, Shanghai, China

All Roads Lead to Rome, National Museum of Oriental Art, Rome, Italy

To the Future – Young Artists Exhibition, Shanghai Xuhui Art Museum, Shanghai, China

2012

Meet Taipei – Shanghai Oil Painting and Sculpture Exhibition, Taipei Fine Arts Museum, Taipei

About Shanghai – A Group Exhibition of 17 Artists, White Box Art Center, Munich, Germany

Shanghai Historical Fine Art Project Exhibition, China Art Museum Shanghai, Shanghai, China

Youth Fragrance – National Culture System Youth Calligraphy and Painting Exhibition, The National Art Museum of China, Beijing, China

2011

The 6th Edition of Shanghai Art Exhibition, Shanghai Art Museum, Shanghai, China

2010

Eternal Passion – Shanghai Young Artists Group Exhibition

Meet Marseilles – Marseilles and Shanghai Contemporary Art Exchange Exhibition, Marseilles City Hall, France

2009

08 Targe – Shanghai Oil Painting and Sculpture Institute Research Exhibition, Liu Haisu Art Museum, Shanghai, China

7183 – Shanghai Oil Painting and Sculpture Institute Young Artists Group Exhibition, M Art Center, Shanghai, China

The 5th Edition of Shanghai Art Exhibition, Shanghai Art Museum, Shanghai, China

Shanghai Youth Biennale 2009, Liu Haisu Art Museum, Shanghai, China

2008

The 3rd Edition of Oil Painting Exhibition by Teachers and Students from China Art Academies, Dafen Art Museum, Shenzhen, China

2007

Shanghai Youth Biennale 2007, Liu Haisu Art Museum, Shanghai, China

2004

The 10th Edition of National Art Exhibition – Shanghai, Shanghai Art Museum, Shanghai, China

2003

Shanghai Youth Biennale 2003, Liu Haisu Art Museum, Shanghai, China

Afterword 后记

谨此特别感谢上海油画雕塑院、周围艺术及在此次个展画册上帮助过我的人：上海油画雕塑院领导及工作人员，策展人陈琳琳，为我撰写文章的傅军老师，我的导师王向明先生，我的导师徐茫耀先生，毛时安先生，artzhou，好友张依楠。最后，感谢我夫人汤菲佳一直以来的支持，感谢展览到场的所有朋友。

—— 鲁丹

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—— Lu Dan

上海油画雕塑院油画学术系列展

Shanghai Oil Painting and Sculpture Institute Exhibition Series