

PHOTOFAIRS | Shanghai 2017

影像上海藝術博覽會 2017

Zhang Hai'er 張海兒

8 - 10.9.2017

Booth 展位 : A10

ZHANG Hai'er (b. 1957, Guangzhou, China)

Born in Guangzhou in 1957, Zhang Hai'er graduated from Shanghai Theatre Academy in 1982. One of the pioneers of experimental photography in China, Zhang Hai'er and four other young Chinese photographers were invited to participate in the prestigious Arles Photography Festival in 1988 in France, the beginning of international exposure of Chinese photography to the western world. He has held solo exhibitions at Image Fotografisk Galleri (Aarhus, Denmark, 1995) and Musée d'Élysée (Lausanne, Switzerland, 1993). His work is collected by Fondation Danielle Mitterrand (Paris, France), M+ Museum (Hong Kong), Musée de l'Élysée (Lausanne, Switzerland), Shanghai Center of Photography (Shanghai, China), Sifang Art Museum (Nanjing, China), Taikang Space (Beijing, China), Three Shadows Photography Art Center (Beijing, China), The Walther Collection (USA), and White Rabbit Contemporary Chinese Art Collection (Sydney, Australia).

Zhang currently lives and works in Guangzhou, China and Paris, France.

張海兒 (生於1957，中國廣州)

張海兒於1957年生於中國廣東省廣州市，1982年畢業於上海戲劇學院。1988年和另外四位年輕中國攝影家應邀參加著名的法國阿爾勒攝影節，是中國攝影為西方觀眾認識的先驅。張氏曾於瑞士洛桑愛麗舍攝影博物館及丹麥奧爾胡斯攝影圖像畫廊等國際美術館舉行個展。他的作品被法國密特朗總統夫人基金會、香港M+博物館、瑞士洛桑愛麗舍攝影博物館、中國上海攝影藝術中心、中國南京四方美術館、中國北京三影堂攝影藝術中心、The Walther Collection及澳洲悉尼白兔中國當代藝術收藏所收藏。

張氏現於中國廣州和法國巴黎居住及工作。

Bad Girls series

In *Bad Girls*, Zhang enumerates the many iterations of the self-fashioning and exposition of femininity and womanhood. Amongst the many portraits of different women, including prostitutes, socialites and ordinary women, the artist's then girlfriend and later wife Hu Yuanli has always been the protagonist and the archetype of feminine beauty, the muse and ardent supporter of his artistic practice. These portraits go beyond the objective, neutral stance of conventional documentary photography. Half-undressed women, mostly in an indoor studio or domestic setting, stare provocatively at the camera, engaging the viewer and exposing the at times performative presence of the photographer.

《壞女孩》系列

《壞女孩》系列展示了女性身份與女性形象的不同的自我演繹。張氏鏡頭下的女角眾多，包括風塵女子、社交名媛、也有一般女性。眾多女角中的主角，無容置疑是藝術家當時的女朋友、現任妻子胡源莉；在張氏的鏡頭下，她是女性美的原型、是藝術家的繆斯。《壞女孩》肖像超越了傳統紀實攝影的客觀、中立的風格。性感的女子挑釁地直視鏡頭，牽動著觀者，也暴露了拍攝者的存在。



胡源莉 廣州 一九八七年 Hu Yuanli, Guangzhou, 1987

張海禾 Zhang Hai He 攝影 PHOTO ZHANG HAI HE

Hu Yuanli, Guangzhou, 1987

《胡源莉，廣州，一九八七》

1987

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 45 x 29.9 cm

Paper 紙張: 50.5 x 38.5 cm



Hu Yuanli by the Window, Guangzhou, 1987

《窗邊的胡源莉，廣州，一九八七》

1987

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 58.1 x 39 cm

Paper 紙張: 61 x 50.5 cm



龍虎與林小姐 廣州一九八九年 1989 *Long Hu with Miss Lin Guangzhou 1989*

龍虎 1989

Long Hu with Miss Lin, Guangzhou, 1989

《龍虎與林小姐，廣州，一九八九年》

1989

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 58 x 39 cm

Paper 紙張: 60.9 x 50.5 cm



Hu Yuanli à la cheminée, Paris, 1992

《壁爐旁的胡源莉，巴黎，一九九二年》

1992


Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 59.4 x 40.3 cm

Paper 紙張: 60.8 x 50.4 cm

Unique 獨版



湯翠瑩·廣州·一九九四年 Tang Cuiying · Guangzhou, 1994 張海兒  ZHANG Hai'er

Edt. 01/10

Tang Cuiying, Guangzhou, 1994

《湯翠瑩·廣州·一九九四年》

1994

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 24 x 23.2 cm

Paper 紙張: 30.3 x 25 cm



唐卿·廣州·一九九四年 Tang Qing · Guangzhou · 1994 视觉空间 ZHANG Hai'er

Edt. 01/10

Tang Qing, Guangzhou, 1994

《唐卿，廣州，一九九四年》

1994

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 23.3 x 23.9 cm

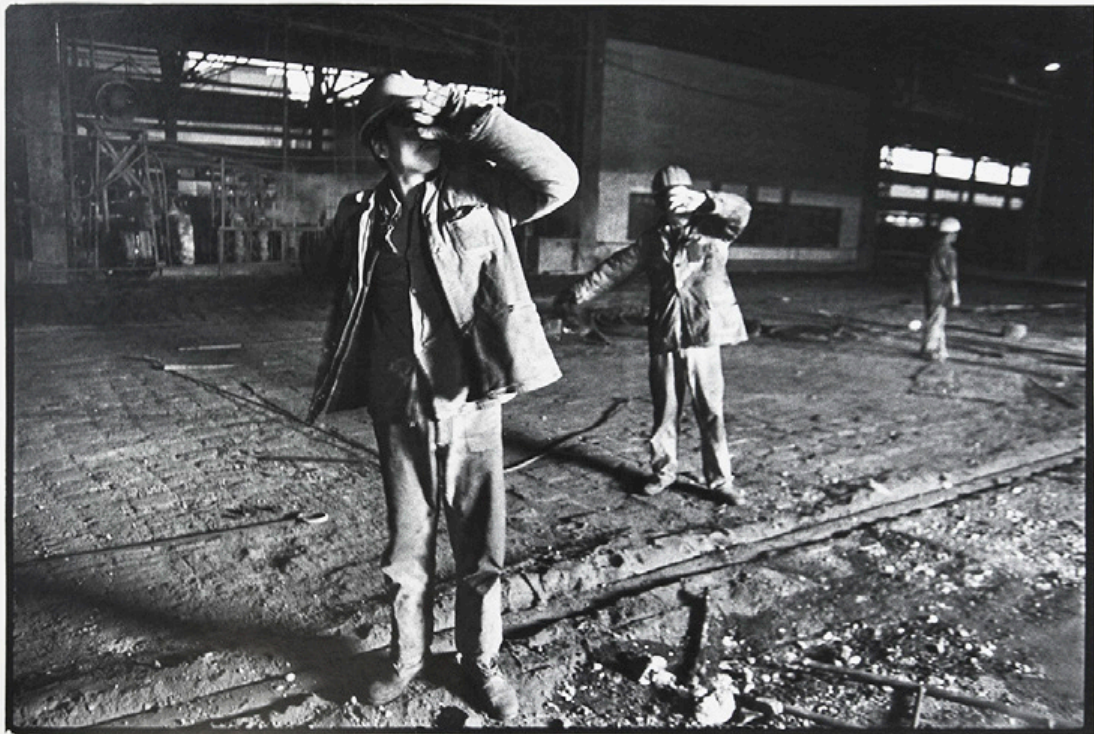
Paper 紙張: 30.2 x 25.3 cm

Steam, Steel and the Rail series

In *Steam, Steel and the Rail* series, Zhang turns his lens to the male labourers in railway stations and steel factories, replacing the metropolitan grace of *Bad Girls* with the tough masculinity of rural China. Zhang documented the era of economic liberalisation and the open door policy of China in the late 1980s, a time of progressive industrial reform dominated by state-controlled plants which were driven by the grand schemes of the Communist Party's Four Modernisations and Ten Year Plan. In the steel factories of Wuhan and the train stations of Shahe County, Hubei, Zhang portrayed the hardship of the labourers at work, as well as the optimism of the nonetheless human individuals. The steam of train engines and steel mills, as well as the smoke of tobacco cigarettes, find their expressive analogy in Zhang's blurry images, while the soot and dirt of coal and factories transpose themselves into the grains of analogue photographs.

《鋼、鋼軌和蒸汽》系列

在《鋼、鋼軌和蒸汽》系列中，藝術家將鏡頭轉向火車站和鋼鐵廠的男性勞動工人，以鄉郊勞動者的剛陽取代了《壞女孩》中大都市女孩的嫵媚。張氏捕捉了80年代改革開放下的中國。在共產黨“四個現代化”和“十年規劃”的方針下，大力發展重工業和煉鋼生產。在武漢的鋼鐵廠和河北的火車站裡，藝術家記錄了勞動者的刻苦，同時也捕捉了個體對生命灼熱的希望。時而朦朧的影像映襯著發動機和煉鋼的蒸氣，以及工人香煙的煙霧；而工廠和火車的煤炭塵粒則沈澱成銀鹽照片中的顆粒。



武漢鋼鐵廠，湖北省，一九九一年

Blindspot Gallery

Wuhan Steel Plant, Hubei Province, 1991

《武漢鋼鐵廠，湖北省，一九九一年》

1991

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 32.4 x 48.1 cm

Paper 紙張: 50.6 x 61.1 cm

Unique 獨版



武漢鋼鐵廠 湖北省 1991年 Wuhan Steel Plant, Hubei Province, 1991 藝術家: 吳冠中

Wuhan Steel Plant, Hubei Province, 1991

《武漢鋼鐵廠，湖北省，一九九一年》

1991

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 32.3 x 48.3 cm

Paper 紙張: 50.6 x 60.6 cm

Unique 獨版



武漢鋼鐵廠 湖北省 1991年 / Wuhan Steel Plant, Hubei Province, 1991 / 藝術家: 王蒙 / Artist: Wang Meng

Wuhan Steel Plant, Hubei Province, 1991

《武漢鋼鐵廠，湖北省，一九九一年》

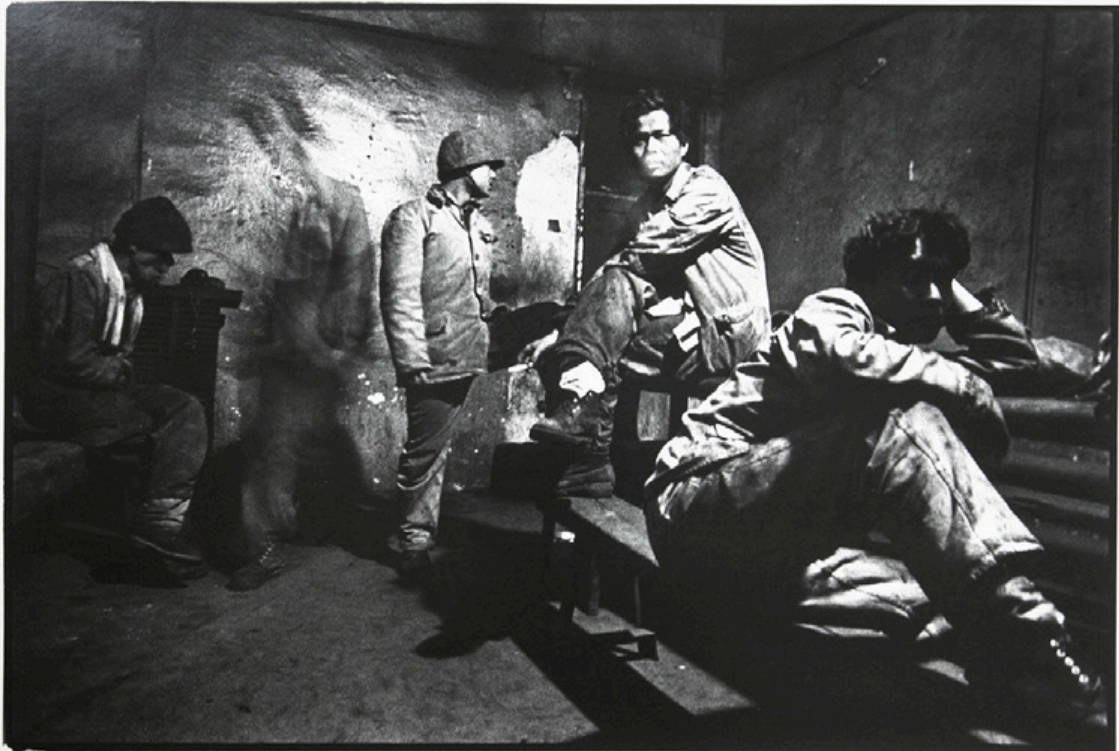
1991

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 32.2 x 48.1 cm

Paper 紙張: 49.3 x 60.6 cm

Unique 獨版



武漢鋼鐵廠 時期：九〇-九二年間 / Wuhan Steel Plant, Hubei Province, (China) 1990-1992 吳海軍 / Wu Haijun

Wuhan Steel Plant, Hubei Province, 1991

《武漢鋼鐵廠，湖北省，一九九一年》

1991

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 32.4 x 48.3 cm

Paper 紙張: 49.3 x 59.8 cm

Unique 獨版



武漢鋼鐵廠 湖廣一號 Wuhan Steel Plant, Hubei Province, 1991 藝術家: 張大千

Wuhan Steel Plant, Hubei Province, 1991

《武漢鋼鐵廠，湖北省，一九九一年》

1991

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 32.3 x 48.2 cm

Paper 紙張: 49.7 x 60.6 cm

Unique 獨版



河北省沙河鎮，一九八九年 Shahe County, Hebei Province, June, 1989 張海煙

Shahe County, Hebei Province, 1989

《河北省沙河鎮，一九八九年》

1989

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 32.9 x 47.8 cm

Paper 紙張: 49.5 x 60.9 cm



蘇雄斌寫工作日記於武鋼鋼鐵廠 湖北省一九九一年 Su Xiongbin writing log, Wuhan Steel Plant, Hubei Province, 1991

蘇雄斌 Su Xiongbin

Su Xiongbin writing log, Wuhan Steel Plant, Hubei Province, 1991

《蘇雄斌記工作日記，武漢鋼鐵廠，湖北省，一九九一年》

1991

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 48.1 x 32.3 cm

Paper 紙張: 60.5 x 50.5 cm

Unique 獨版



1993年 1993年 Baisha Village, Guangdong Province, 1993 白沙村, 1993年 1993年

Baisha Village, Guangdong Province, 1993

《廣東省，白沙村，一九九三年》

1993

Vintage gelatin silver print 早期原作銀鹽紙基

Image 畫面: 48.1 x 32.4 cm

Paper 紙張: 60.6 x 49.2 cm

Unique 獨版

FOR IMMEDIATE RELEASE

**Blindspot Gallery participates in PHOTOFAIR SHANGHAI 2017
featuring a solo exhibition by Zhang Hai'er and works by Jiang Pengyi in "Insights"**

8-10 September 2017, Friday to Sunday

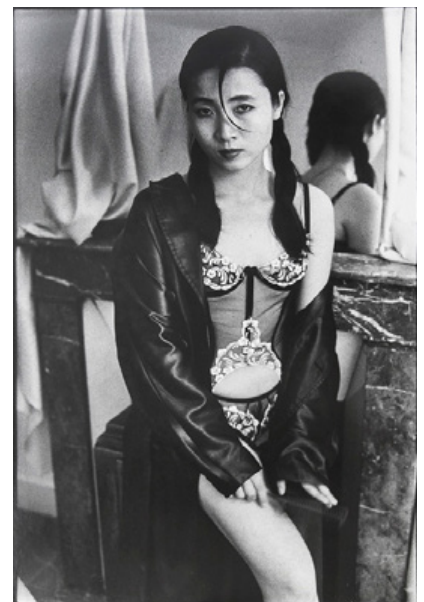
Venue: Booth A10, Shanghai Exhibition Center, 1000 Yan'an Road, Jing'an District, Shanghai, China



Blindspot Gallery will participate in "PHOTOFAIRS SHANGHAI 2017" that takes place in the Shanghai Exhibition Center, Shanghai, China on 8-10 September 2017, with a solo exhibition of the Chinese photographer Zhang Hai'er. The featured vintage gelatin silver prints, all hand-printed by the artist himself at the time of its shooting during the 1980s to 1990s, and most of them unique prints, will be showcased in the solo exhibition. These photographs have varying subject matters from two different series: *Bad Girls* series and *Steam, Steel and the Rail* series.

1990), Musée de l'Elysée (Lausanne, Switzerland, 1993). and Image Fotografisk Galleri (Aarhus, Denmark, 1995).

In *Bad Girls* series, Zhang enumerates the many iterations of the self-fashioning and self-exposition of femininity and womanhood. Amongst the many portraits of women in the series, including prostitutes, socialites, and ordinary women, the artist's then girlfriend and later wife Hu Yuanli has always been the protagonist, the archetype of feminine beauty, and the muse. These portraits go beyond the objective, neutral stance of conventional documentary photography. Half-undressed women, mostly in an indoor studio or domestic setting, stare provocatively at the camera, engaging the viewer, and at times exposing the performative presence of the photographer.



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A retrospective solo exhibition of Zhang Hai'er, titled "MUSE" and curated by Karen Smith, will also open on 6 September 2017 at the Shanghai Center of Photography (SCôP). A book signing of the exhibition catalogue will take place on 9 September 2017 at the Blindspot Gallery booth at the fair. The artist will be present.

Presented in the special exhibition "PHOTOFAIRS SHANGHAI 2017", "Insights", are Jiang Pengyi's selected works on instant film from two series: *The Sun Matched with the Sea* and *Dissolution*. In *The Sun Matched with the Sea*, Jiang captured found erotic images on expired instant films and violently treated them with excessive force, folding, pressing and prodding in an act of utter destruction and violation. The resultant image shows creases of radiating patterns, dramatising the explosive power and domination that characterise the underlining sexually explicit images. In *Dissolution*, Jiang directly intervened in the found images through an emulsion lift from the instant film material. By separating the image-bearing emulsion from its original setting, Jiang gives a sculptural body to the once flat images, creating photographic objects that are unique, blurring the line between photography and sculptures.

About Zhang Hai'er

Born in Guangzhou in 1957, Zhang Hai'er graduated from Shanghai Theatre Academy in 1982. One of the pioneers of experimental photography in China, Zhang Hai'er and four other young Chinese photographers were invited to participate in the prestigious Les Rencontres d'Arles in 1988 in France, the beginning of international exposure of Chinese photography to the western world. He has held solo exhibitions at Image Fotografisk Galleri (Aarhus, Denmark, 1995) and Musée d'Élysée (Lausanne, Switzerland, 1993). His work is collected by Fondation Danielle Mitterrand (France), Musée de l'Élysée (Lausanne, Switzerland), The Walther Collection (USA), White Rabbit Collection (Sydney, Australia), M+ Museum (Hong Kong), Shanghai Center of Photography (Shanghai, China), Sifang Art Museum (Nanjing, China) and Taikang Space (Beijing, China). Zhang currently lives and works in Guangzhou, China and Paris, France.

About Jiang Pengyi

Born in Yuanjiang, Hunan Province in 1977, Jiang Pengyi graduated from the Beijing Institute of Art and Design in 1999 and the China Academy of Art, Hangzhou in 2014. He has been awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010, and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012. His work is collected by CAFA Art Museum (China), DSL Collection (France), Frac des Pays de la Loire (France), Fondazione Banca Aletti (Italy), The Guy & Myriam Ullens Foundation Collection (Switzerland), Kadist Art Foundation (France and USA), Tierney Family Foundation (USA), UniCredit Art Collection (Italy and Germany), and White Rabbit Contemporary Chinese Art Collection (Australia). He currently lives and works in Beijing, China.

About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery. The gallery began with a primary focus on contemporary photography and image-based art, and has evolved to include diverse media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region, but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

Image captions:

Zhang Hai'er, *Hu Yuanli, Guangzhou, 1987, 1987*, Vintage gelatin silver print, 50.5 x 38.5 cm

Zhang Hai'er, *Hu Yuanli à la cheminée, Paris, 1992, 1992*, Vintage gelatin silver print, 60.8 x 50.4 cm

Zhang Hai'er, *Wuhan Steel Plant, Hubei Province, 1991, 1991*, Vintage gelatin silver print, 49.3 x 60.6 cm

(Image courtesy of artist and Blindspot Gallery)

即時發佈

刺點畫廊參展影像上海藝術博覽會 2017

張海兒珍貴銀鹽作品個展及於“洞見” (Insights) 展出蔣鵬奕精選作品

二零一七年九月八日至十日，週五至週日

地點：中國上海展覽中心展位 A10（上海市中心靜安區延安西路 1000 號）



刺點畫廊將參展“影像上海藝術博覽會 2017”，展出中國藝術家張海兒於 1980 至 90 年代創作的銀鹽作品個展。展出的銀鹽作品均由藝術家於創作同期親手於暗房沖曬，其中大部分作品更是獨版作品。參展作品分為兩個主題：《壞女孩》系列和《鋼、鋼軌和蒸汽》系列。

張海兒是 80 年代末至 90 年代初中國最早發展出一種明顯獨立於紀實攝影風格的攝影家之一。為了尋求紀實主題，他把鏡頭轉向城市，拍攝變化中的城市風景和生活方式。1988 年，張氏和另外四位年輕中國攝影家應邀參加著名的法國阿爾勒攝影節，是中國攝影為西方觀眾認識的先驅。在 1990 年代初，張氏在歐洲各地舉辦過多次個展，包括德國海德堡的 Heidelberg Kunstverein（1990），瑞士洛桑愛麗舍攝影博物館（1993）和丹麥奧胡斯攝影圖像畫廊（1995）。

《壞女孩》系列展示了女性身份與女性形象的不同的自我演繹。張氏鏡頭下的女角眾多，包括風塵女子、社交名媛、也有一般女性。眾多女角中的主角，無容置疑是藝術家當時的女朋友、現任妻子胡源莉；在張氏的鏡頭下，她是女性美的原型、是藝術家的繆斯。《壞女孩》肖像超越了傳統紀實攝影的客觀、中立的風格。性感的女子挑釁地直視鏡頭，牽動著觀者，也暴露了拍攝者的存在。





在《鋼、鋼軌和蒸汽》系列中，藝術家將鏡頭轉向火車站和鋼鐵廠的男性勞動工人，以鄉郊勞動者的剛陽取代了大都市女孩的嫵媚。張氏捕捉了 80 年代改革開放下的中國，在共產黨“四個現代化”和“十年規劃”的方針下，大力發展重工業和煉鋼生產。在武漢的鋼鐵廠和河北的火車站裡，藝術家記錄了勞動者的刻苦，同時也捕捉了個體對生命灼熱的希望。時而朦朧的影像映襯著發動機和煉鋼的蒸氣，以及工人香煙的煙霧；而工廠和火車的煤炭塵粒則沈澱成銀鹽照片中的顆粒。

另外，張海兒的回顧展“繆斯”將於 2017 年 9 月 6 日於上海攝影藝術中心開幕，展覽由凱倫·史密斯策展。藝術家將於 9 月 9 日在影像上海藝術博覽會刺點畫廊的展位上舉行該展覽畫冊的簽名會。

刺點畫廊亦於“洞見”特別展覽呈現蔣鵬奕的即顯膠片系列《海洋匹配太陽》和《消融》。於《海洋匹配太陽》系列中，蔣氏以過期即顯膠片拍攝搜集而來的成人圖片，並在膠片顯影前對其進行象徵暴力與破壞的一連串折疊和施壓。圖像中展示出放射性的摺痕線條，企圖強化並釋放潛伏於色情圖像中的暴力感和征服感。《消融》系列中，藝術家利用移膜技術對色情圖像進行直接干預。透過分離並重置附圖像的顯影乳膜，藝術家賦予平面圖像一個載體，創造出獨一無二的作品，並使攝影和雕塑之間的界線變得模糊。

關於張海兒

於 1957 年生於中國廣東省廣州市，1982 年畢業於上海戲劇學院。1988 年和另外四位年輕中國攝影應邀參加著名的法國阿爾勒攝影節，是中國攝影為西方觀眾認識的先驅。張氏曾於瑞士洛桑愛麗舍攝影博物館及丹麥奧爾胡斯攝影圖像畫廊等國際美術館舉行個展。他的作品被瑞士洛桑愛麗舍攝影博物館；香港 M+ 博物館；美國 Walther 藏品；上海攝影藝術中心；南京四方美術館；北京三影堂攝影藝術中心及澳洲悉尼白兔藏品所收藏。張氏現於中國廣州和法國巴黎居住及工作。

關於蔣鵬奕

1977 年生於中國湖南省沅江市，1999 年畢業於北京藝術設計學院及於 2014 年畢業於杭州中國美術學院。蔣氏所獲的獎項包括 2011 年意大利維羅納博覽會(ArtVerona2011)的 Aletti 攝影獎、2010 年法興銀行中國藝術獎評委會大獎及 2009 年首屆三影堂攝影獎所頒的美國特尼基金會獎。蔣氏更獲邀參與 2012 年赫爾辛基攝影雙年展及被提名 2012 年 Prix Pictet 世界環保攝影獎。他的作品被中國中央美術學院美術館；法國的 DSL 藏品；法國盧瓦河當代藝術基金會；意大利 Aletti 銀行基金會；瑞士尤倫斯基金會；法國及美國 Kadist 藝術基金會；美國特尼基金會；意大利及德國裕信銀行藝術收藏；及澳洲白兔中國當代藝術收藏所收藏。蔣氏現於中國北京居住及工作。

關於刺點畫廊

創辦於 2010 年，刺點畫廊是一間建基於香港的當代藝術畫廊。畫廊初期以當代攝影及影像主導的創作為重點，及後持續發展至融合各種當代藝術媒介。畫廊展出新晉和著名藝術家，他們主要是來自香港及亞洲地區的藝術家，但亦有海外的藝術家。

如有任何查詢，請致電 25176238 或電郵至 info@blindspotgallery.com 與郭麗兒小姐聯絡。

圖片說明：

張海兒，《胡源莉，廣州，一九八七年》，1987，銀鹽紙基，50.5 x 38.5 厘米

張海兒，《壁爐旁的胡源莉，巴黎，一九九二年》，1992，銀鹽紙基，60.8 x 50.4 厘米

張海兒，《武漢鋼鐵廠，湖北省，一九九一年》，1991，銀鹽紙基，49.3 x 60.6 厘米

（圖片由藝術家及刺點畫廊提供）

Zhang Hai'er (b. 1957)**Selected Solo Exhibitions**

- 2017 "MUSE: Zhang Haier", Shanghai Center of Photography, Shanghai, China
"PHOTOFAIRS|Shanghai 2017", Booth: Blindspot Gallery, Shanghai Exhibition Center, Shanghai, China
- 2014 "Poppy, Zhang Hai'er Photography", Taikang Art Space, Beijing, China
- 1995 "Zhang Hai'er", Image Fotografisk Galleri, Aarhus, Denmark
- 1994 "Outside Fashion", Guangzhou Academy of Fine Arts, Guangzhou, China
"Zhang Hai'er", Song He Tang, Ritan Park, Beijing, China
- 1993 "Zhang Hai'er, L'autre Chine", Musée de l'Élysée, Lausanne, Switzerland
"Beauties and Something Else", Palais Jalta, Frankfurt, Germany
- 1991 "Zhang Hai'er", Fabrik-foto Forum, Hamburg, Germany
- 1990 "Zhang Hai'er, Fotografien aus China", Heidelberger Kunstverein, Heidelberg, Germany
- 1989 "Zhang Hai'er", Encontros da Imagem, Casa dos Crivos, Braga, Portugal
- 1988 "Zhang Hai'er, Black and White Photography", Provincial Library of Guangdong, Guangzhou, China

Selected Group Exhibitions

- 2016 "PARIS PHOTO 2016", Booth: Blindspot Gallery, Grand Palais, Paris, France
- 2014 "Hans van Dijk: 5000 names", Ullens Center for Contemporary Art, Beijing, China
- 2013 "Portrait of the Times: 30 Years of Chinese Contemporary Art", Power Station of Art, Shanghai, China
- 2008 "Guangzhou Station", Guangdong Museum of Art, Guangzhou, China
- 2007 "Guangzhou Photo Biennial", Guangdong Museum of Art, Guangzhou, China
- 2006 "Inner Scopes", Shanghai Gallery of Art, Shanghai, China
"Explicit & Implicit - Two decades of Chinese Contemporary Photography", Nanjing Sifang Art Museum, Nanjing, China
- 2004 "The Power of Images", Forbidden City International Photography Festival, The Palace Museum, Beijing, China
- 2003 "Asian Field", Huajing Xincheng, Guangzhou, Beijing and Chongqing, China
- 2002 "Facing Reality", Chinese Art and Archives Warehouse, Beijing, China
- 2001 "Wall to Wall", Naarden Festival of Photography, Amsterdam, Netherlands

- 2000 "China, 50 years inside the Republic", Asia Society and Aperture Foundation, New York, USA
"Transparence, Opacité ?", La Maison de la Villette, Paris, France
- 1997 "Contemporary Photographic Art from the People's Republic of China", Neuer Berliner Kunsterein, Berlin, Germany
- 1996 "Canton-Shanghai-Peking", Central Academy of Fine Arts, Beijing, China
"Aktuelles aus 15 Ateliers", Reithalle, Munchen, Germany
- 1995 "Chang: China Contemporary Art", Konsthallen Gotaplatsen, Goteborg, Sweden
"Modern Chinese Art in the Goethe Institute", Goethe Institute, Beijing, China
- 1994 "Contemporary Photography from Mainland China, Hong Kong and Taiwan", Hong Kong Arts Centre, Hong Kong
- 1991 "Voir la Suisse Autrement", Musée d'Art et d'Histoire, Fribourg, Switzerland
"20 Ans des Medecines sans Frontieres", L'Ecole de Medecine, Paris, France
- 1988 "Etre Photographe en Chine Aujourd'hui", 19th Rencontres Internationales de la Photographie d'Arles, Arles, France

Collections

Fondation Danielle Mitterrand, France
M+ Museum, Hong Kong
Musée de l'Élysée, Switzerland
Shanghai Center of Photography, China
Sifang Art Museum, China
Three Shadows Photography Art Centre, China
Taikang Space, China
The Walther Collection, USA
White Rabbit Contemporary Chinese Art Collection, Australia

張海兒 (b.1957)**個展**

- 2017 “繆斯：張海兒”，上海攝影藝術中心，上海，中國
“影像上海藝術博覽會2017”，展位：刺點畫廊，上海展覽中心，上海，中國
- 2014 “罌粟”，泰康藝術空間，北京，中國
- 1995 “張海兒”，攝影圖像畫廊，奧爾胡斯，丹麥
- 1994 “張海兒”，日壇松鶴堂，北京，中國
“張海兒拍時裝”，廣州美術學院，廣州，中國
- 1993 “美人及其他”，雅爾塔宮，法蘭克福，德國
“另一個中國”，愛麗舍博物館，洛桑，瑞士
- 1991 “張海兒”，寫真製造坊，漢堡，德國
- 1990 “張海兒，中國影像”，海德堡美術館，海德堡，德國
- 1989 “張海兒”，科麗沃絲宅邸，布臘加國際影像節，布臘加，葡萄牙
- 1988 “張海兒黑白攝影作品展”，廣東省中山圖書館，廣州，中國

聯展

- 2016 “PARIS PHOTO 2016”，展位：刺點畫廊，巴黎大皇宮，巴黎，法國
- 2014 “戴漢志：5000個名字”，尤倫斯當代藝術中心，北京，中國
- 2013 “時代肖像：當代藝術三十年”，上海當代藝術博物館，上海，中國
- 2008 “廣州站：廣東當代藝術特展”，廣東美術館，廣州，中國
- 2007 “廣州國際攝影雙年展”，廣東美術館，廣州，中國
- 2006 “胸懷”，滬申畫廊，上海，中國
“顯‘隱’—中國當代攝影二十年”，南京四方當代美術館，南京，中國
- 2004 “影像的力量”，紫禁城國際攝影大展，故宮博物院，北京，中國
- 2003 “亞洲土地”，華景新城，廣州、北京、重慶，中國
- 2002 “面對現實”，中國藝術文獻倉庫，北京，中國
- 2001 “牆對牆”，納登攝影節，阿姆斯特丹，荷蘭
- 2000 “透明，不透明？”，維列特之家，巴黎，法國
“中國，共和國五十年內部觀”，亞洲學會暨光圈基金會，紐約，美國
- 1997 “當代中國攝影藝術”，新柏林藝術中心，柏林，德國

- 1996 “廣州→上海→北京”，中央美術學院畫廊，北京，中國
“中國，來自十五間工作室的最後作品”，會展中心， 慕尼黑，德國
- 1995 “變化：中國當代藝術”，藝術博物館，哥德堡，瑞典
“中國現代藝術在歌德學院”，歌德學院， 北京，中國
- 1994 “中國、台灣、香港當代攝影展”，香港藝術中心，香港
- 1991 “無國界醫生二十年”，巴黎醫學院， 巴黎，法國
“以另一種方式看瑞士”，藝術與歷史博物館， 弗里堡，瑞士
- 1988 “今日中國攝影家”，第十九屆阿爾勒國際攝影節，阿爾勒，法國

收藏

密特朗總統夫人基金會（法國）
M+ 博物館（香港）
愛麗舍博物館（瑞士）
南京四方美術館（中國）
上海攝影藝術中心（中國）
三影堂攝影藝術中心（中國）
泰康藝術空間（中國）
The Walther Collection（美國）
白兔中國當代藝術收藏（澳洲）

