PAINTING EXHIBITION BY
HAN XIN

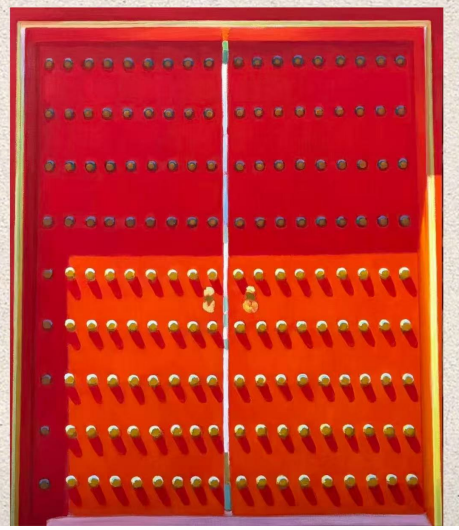
韓辛 畫展

FLOATING MEMORY 浮想

OCTOBER 17 –
NOVEMBER 15, 2026

SILICON VALLEY ASIAN ART CENTER
150 E SANTA CLARA ST, SUITE B
SAN JOSE, CA 95113

OPENING
10/17
3PM



序言

韓辛是位年輕的老畫家。

他1955年生於上海一個藝術氛圍良好的家庭，15歲時與林旭東、陳丹青結伴為畫，在上海的街衢里弄野草般生發。有一天，他獨自在夷為平地的萬國公墓舊址上，撿到一個骷髏頭，洗淨帶回家，代替石膏像。1971年他創作了一幅骷髏頭的水粉畫，藍底，一尺見方，兩年後展出，名為《反動派》。1974年初在京滬聯動、轟動全國、之後名揚中國當代藝術史的「黑畫」事件中，年僅19歲的韓辛，與林風眠、劉海粟、吳大羽、李可染、黃永玉等前輩大家同列，並與吳大羽並稱「老小畫怪」。韓辛就這樣在有點清醒的懵懂中進入中國美術史。

二年前，我第一次去東灣韓辛的大畫室，看到《反動派》的原作和原型，我克制了摸一下他手里骷髏頭的衝動。想起了《莊子· 至樂》篇那個著名的寓言。莊子在去楚國路上，撿到一個可當枕頭睡的骷髏，應該差不多也是如此。夜半夢中，骷髏與莊子對話，說到死了就無君無臣、無四時之事，有以天地為春秋的至樂。莊子問它願意回到人間嗎？對方說：不。

那是怎樣的人間？

在之後五十年的藝術創作中，穿透性的思想力與不羈的才情，使韓辛一直開高走高。1976年他以臨時工的身份進入上海油畫雕塑室，與陳逸飛知交，並參與名作《踱步》的創作。韓辛畫了黑椅子，以及站立的人物（陳逸飛有修改）。1977年作品入選全國美展並為中國美術館收藏。韓辛後入中央美術學院油畫系壁畫研究室深造，1981年移居美國，1984年獲 California College of

Arts and Crafts 藝術碩士學位。1985年獲美國國家藝術基金資助，是首位獲此殊榮的中國大陸赴美的藝術家。1987 年獲美國國家人文藝術基金會獎金，協助安雅蘭博士撰寫《中華人民共和國的繪畫與政治 (1949-1979) 》。1988 應法蘭西學院邀請赴法國印象派大師莫奈吉維尼故居生活與創作，為期一年。韓辛長期生活、創作於中美兩地，作品曾在紐約、巴黎、香港、上海等地展出。2023年，上海視覺藝術學院美術館為其舉辦《履歷——韓辛回顧展》。

硅谷亞洲藝術中心新空間有幸在今年10月17日至11月15日間，舉辦韓辛畫展《浮想》。這是他1982年在舊金山亞洲藝術基金會畫展後，首次在灣區的畫展，共16幅（組）63件。作品時間跨度43年（1982-2023），分油畫和水粉畫，題材多樣，從紐約地鐵、街景到莫奈花園的蓮池，從政治波普到為他新畫室的建築工人們的造像，溢彩透亮，生香活色，捕光捉影，才情識力，不羈於法外，老到中沒有圓熟，鮮銳蓬勃，讓人贊嘆。

在20世紀下半葉多舛多變的中國，早熟而沒有早衰的畫家，是不多見的。

非常感謝韓辛和夫人吳蔚的大力支持，能給大家呈現一個有廣度、熱度和深度的畫展。

是為序。

硅谷亞洲藝術中心館長 舒建華

2026年秋

Preface

Han Xin is a young painter who has grown old in the art world.

Born in Shanghai in 1955 into a family steeped in an artistic atmosphere, Han Xin began painting at the age of fifteen, alongside Lin Xudong and Chen Danqing. Like wild grass springing up between the streets and alleyways of Shanghai, their artistic lives grew freely and untamed. One day, while wandering alone through the former site of the International Cemetery, which had been razed to the ground, Han came upon a human skull. He cleaned it and took it home to use in place of a plaster cast. In 1971, he painted the skull in gouache against a blue background, on a canvas measuring 13 by 13 inches. The work was exhibited two years later under the title *Reactionary*.

In early 1974, during the notorious "Black Paintings" incident—a controversy that erupted in both Beijing and Shanghai, reverberated throughout the country, and later became a landmark episode in the history of contemporary Chinese art—nineteen-year-old Han Xin found himself named alongside such towering figures as Lin Fengmian, Liu Haisu, Wu Dayu, Li Keran, and Huang Yongyu. He and Wu Dayu were dubbed the "old and young painting eccentrics". Thus, in a state of half-awakened bewilderment, Han Xin entered the annals of Chinese art history.

Two years ago, I visited Han Xin's spacious studio in the East Bay for the first time. There, I saw the original *Reactionary* and the very skull that had served as its model. I restrained myself from reaching out to touch the skull in his hand. The encounter brought to mind a famous parable from the "Ultimate Happiness" chapter of the *Zhuangzi*. On his way to the state of Chu, Zhuangzi came upon a skull that could serve as a pillow. Surely his experience must have been much like Han Xin's. In a dream at midnight, the skull spoke with Zhuangzi, explaining that the dead are free from rulers and subjects, from the obligations of the changing seasons, and enjoy the ultimate bliss of taking Heaven and Earth as their spring and autumn. Zhuangzi asked

whether it would wish to return to the world of the living. The skull replied: No.

What kind of world was that?

Over the five decades that followed, Han Xin's penetrating intellect and unruly artistic gifts have continued to propel his work to ever greater heights. In 1976, he joined the Shanghai Oil Painting and Sculpture Studio as a temporary worker, became a close friend of Chen Yifei, and participated in the creation of the celebrated painting Strolling. Han painted the black chair and the standing figure, which Chen Yifei subsequently revised. In 1977, the work was selected for the National Art Exhibition and acquired by the National Art Museum of China.

Han later pursued advanced studies in the mural research studio of the Oil Painting Department at the Central Academy of Fine Arts. He moved to the United States in 1981 and received his Master of Fine Arts degree from California College of Arts and Crafts in 1984. In 1985, he received support from the National Endowment for the Arts, becoming the first artist from mainland China to receive this distinction after coming to the United States. In 1987, he received a grant from the National Endowment for the Humanities to assist Dr. Julia F. Andrews in writing *Painting and Politics in the People's Republic of China* (1949–1979). In 1988, at the invitation of the Académie des Beaux-Arts in France, he spent a year living and working at Claude Monet's former home in Giverny, the celebrated Impressionist master's retreat.

For decades, Han Xin has lived and worked between China and the United States. His works have been exhibited in New York, Paris, Hong Kong, Shanghai, and elsewhere. In 2023, the Art Museum of Shanghai Institute of Visual Arts presented *Resume: A Retrospective of Han Xin*.

From October 17 through November 15 this year, the Silicon Valley Asian Art Center is honored to present Reveries, an exhibition by Han Xin in its new gallery space. Since his exhibition at the Asian Art

Foundation in San Francisco in 1982, this marks his first exhibition in the Bay Area in more than four decades. The exhibition brings together sixteen works and series, comprising sixty-three individual pieces, spanning forty-three years from 1982 to 2023. The paintings, in both oil and gouache, explore a wide range of subjects—from New York subway stations and urban street scenes to the lily pond in Monet's garden at Giverny; from political Pop Art to portraits of the construction workers who built his new studio.

His works are radiant with color and luminous with light, alive with fragrance and vitality, capturing fleeting moments with extraordinary sensitivity. His artistic gifts and intellectual acuity refuse to be confined by convention. There is mastery without complacency, maturity without loss of freshness, and a vigorous, incisive energy that continues to astonish.

In the turbulent and ever-changing China of the second half of the twentieth century, artists who matured early without growing prematurely old are a rare breed.

I am deeply grateful to Han Xin and his wife, Wu Wei, for their generous support in making this exhibition possible and for allowing us to present an artist whose work possesses such breadth, intensity, and depth.

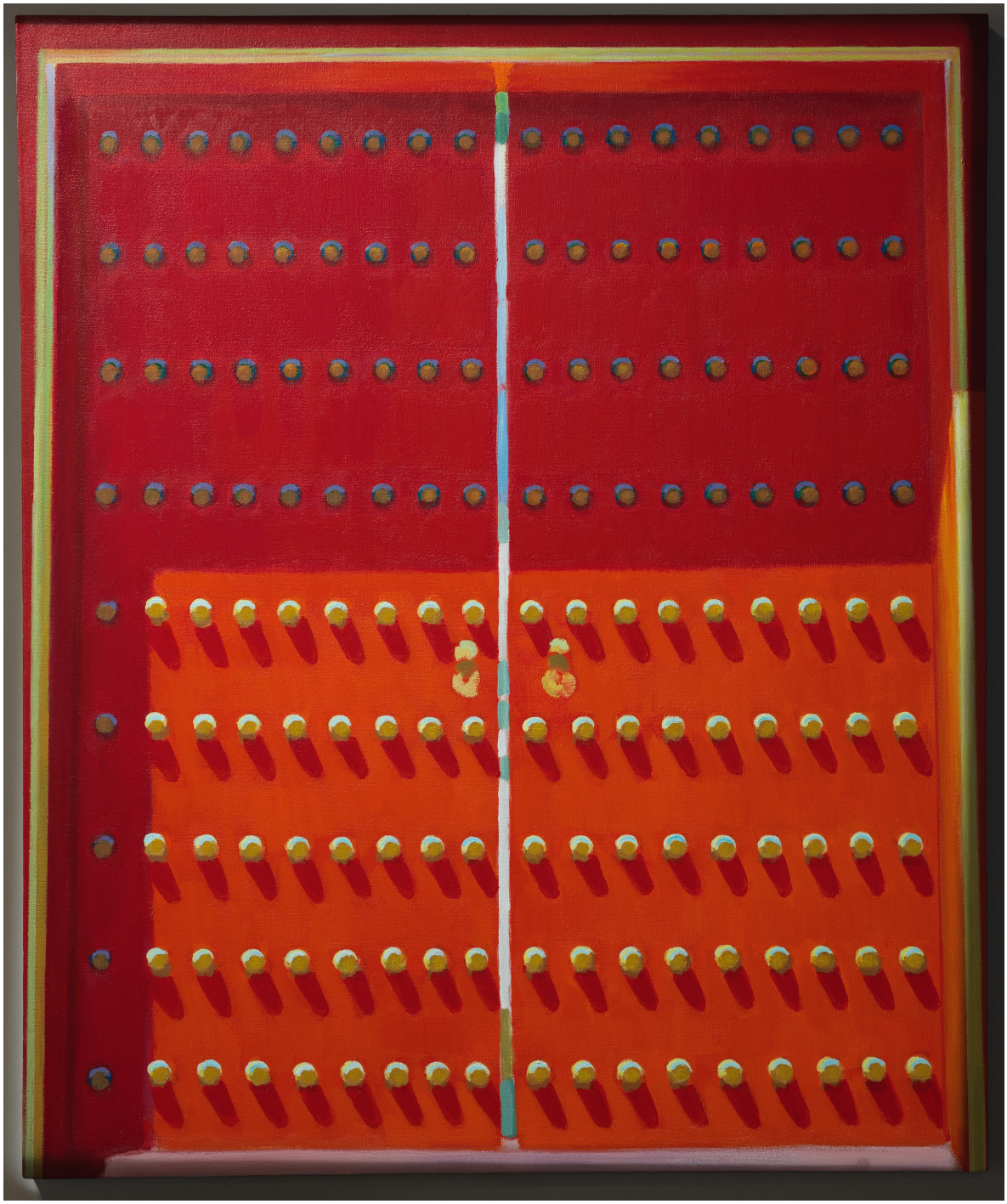
I offer these words as a foreword.

Shu Jianhua

Curator, Silicon Valley Asian Art Center

Autumn 2026





紫禁城/The Forbidden City
Oil on Linen
47.5X39.5inch
2000
$50,000



天方夜谭/Arabian Nights
Oil on Linen
78X72inch
1982
NFS



燃烧的欲望/Burning Desire
Oil on Linen
87X79inch
2009
$300,000



双关/Double Entendre

Oil on Linen

78X79inchX2

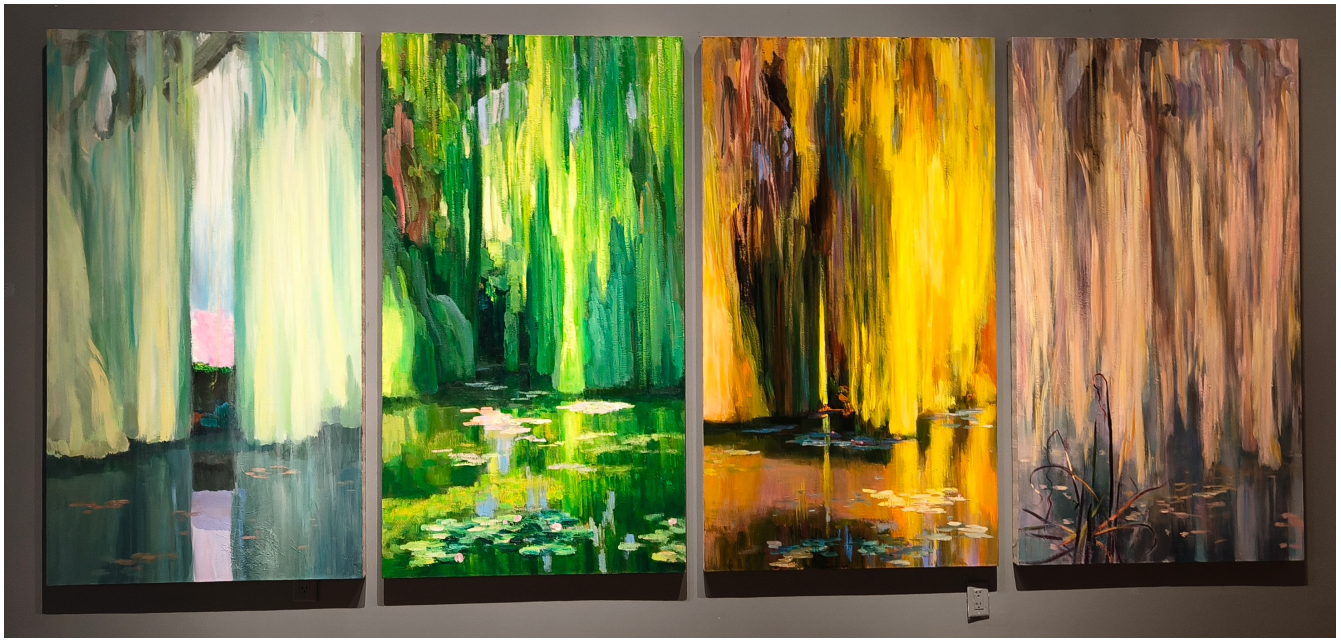
1982

NFS





岁月/The Passage of Time
Oil on Canvas
40.5x55inchx2
1989
$300,000



四季/The Four Seasons

Oil on Linen

71x39inchx4

1992

$200,000



京华遗韵/Echoes of Old Beijing

Oil on Linen

24x12inchx4

2010

$80,000



转折点/Turning Point

Oil on Linen

47.5x61inch

2011

$36,000



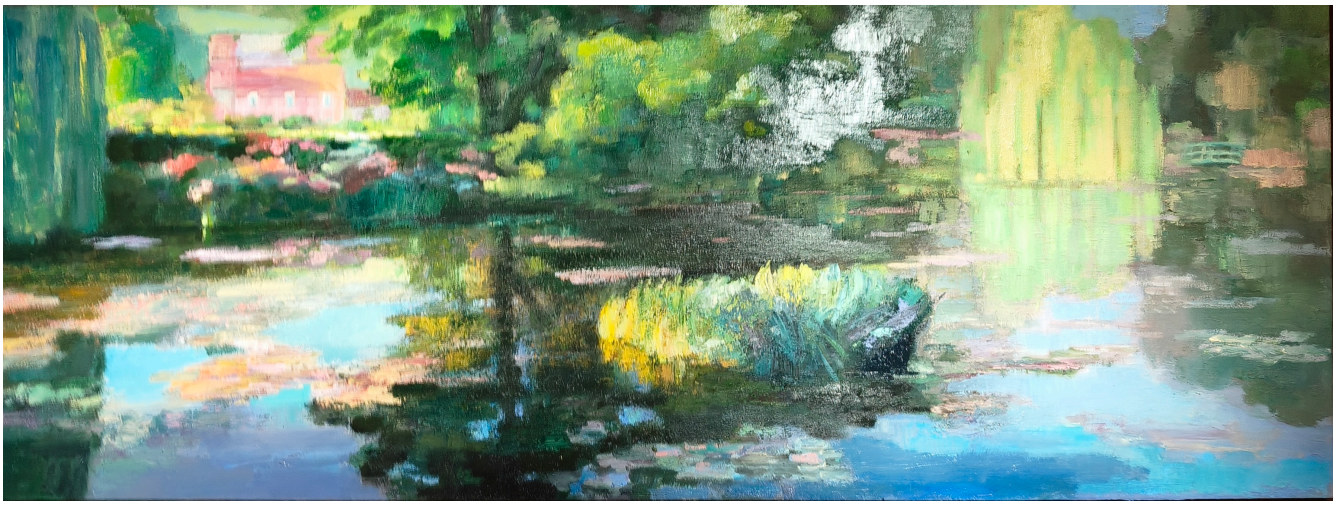
东方欲晓/Dawn Breaks in the East

Oil on Linen

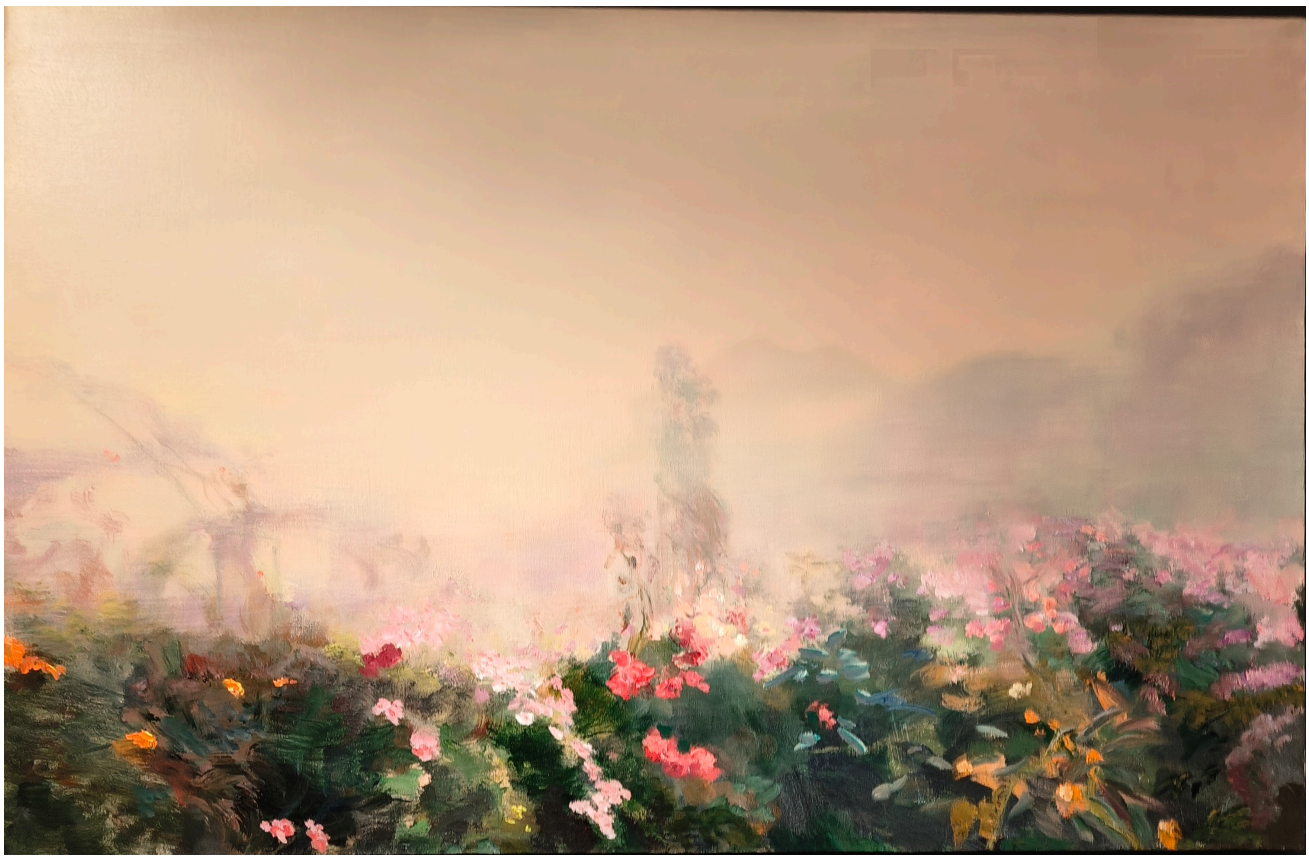
32x24inch

2009

$30,000



八月/莫奈花园/August / Monet’s Garden
Oil on Canvas
36X96inch
1992
$70,000



晨雾/莫奈花园/Morning Mist / Monet's Garden
Oil on Linen
39.5X61inch
2003
$50,000



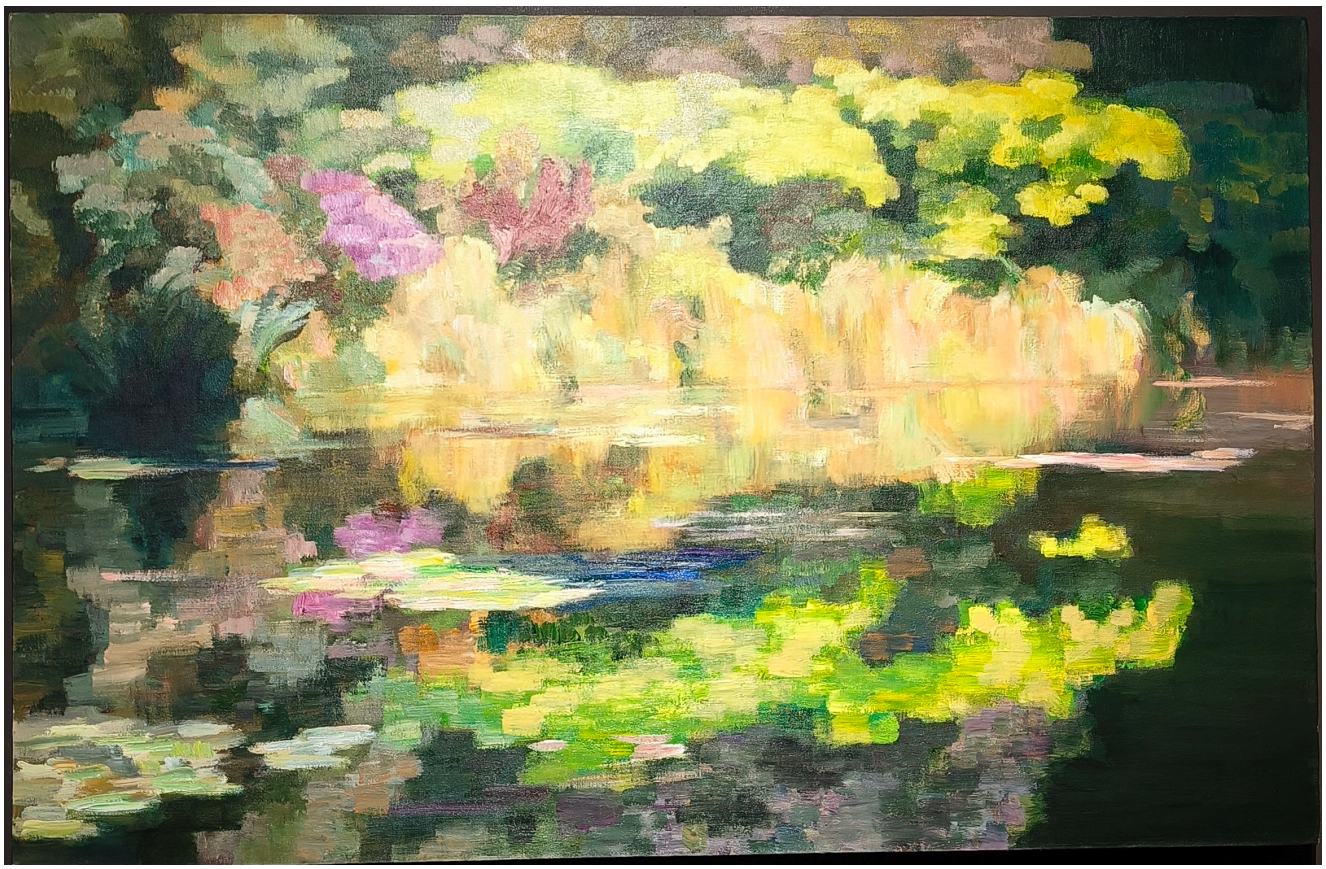
四月/莫奈花园/April / Monet’s Garden

Oil on Linen

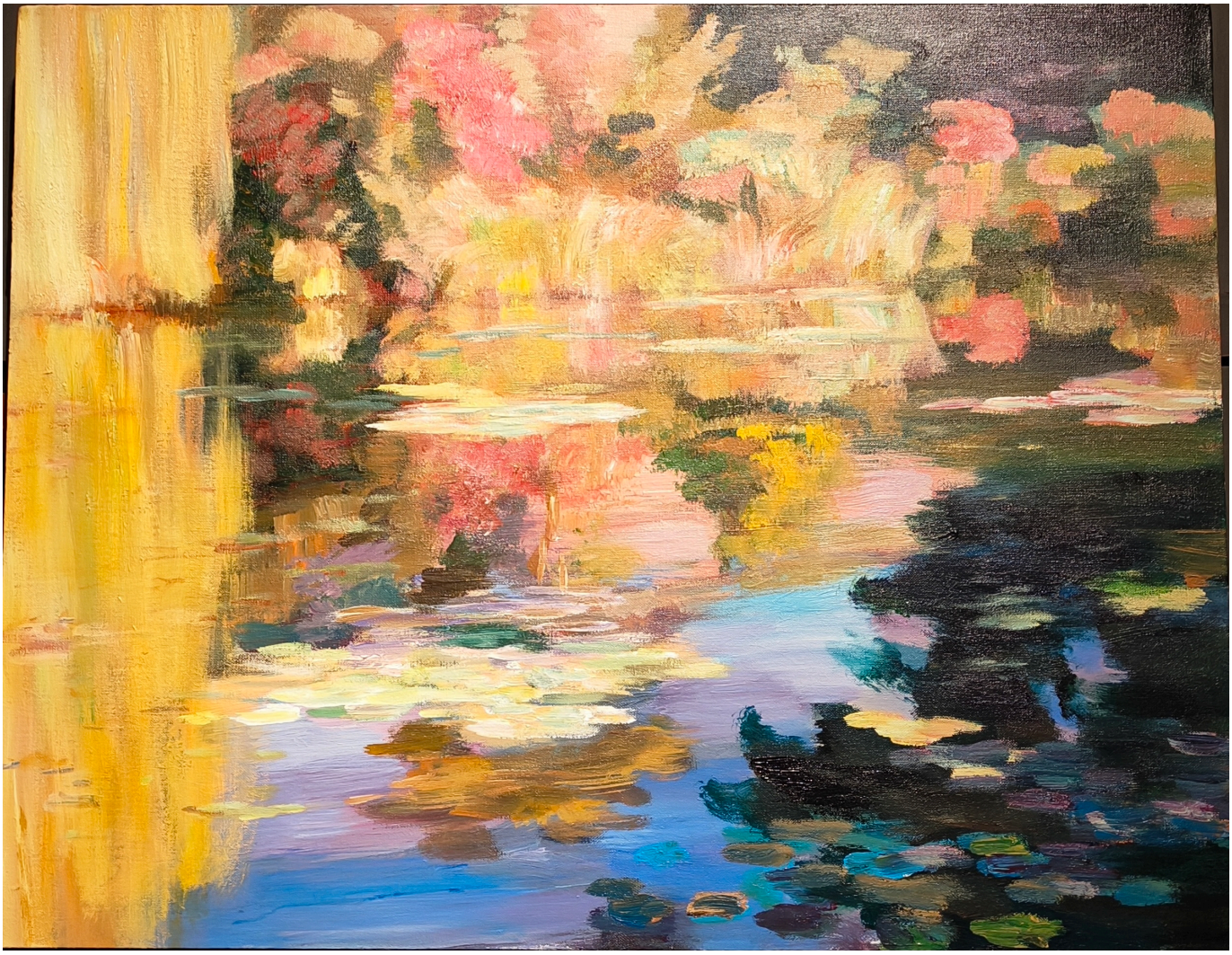
30X24inch

2001

$24,000



九月/莫奈花园/September / Monet’s Garden
Oil on Linen
39.5X61inch
2001
$50,000



十月/莫奈花园/October / Monet’s Garden

Oil on Linen

27.5x35.5inch

2023

$24,000



建筑工/Construction Workers

Oil on Linen

12x9inch/each

2011-2013

$10,000/each



政治波普/Political Pop

Gouach on paper

10X8inch/each

2000-2024

$18,000/3 Panels



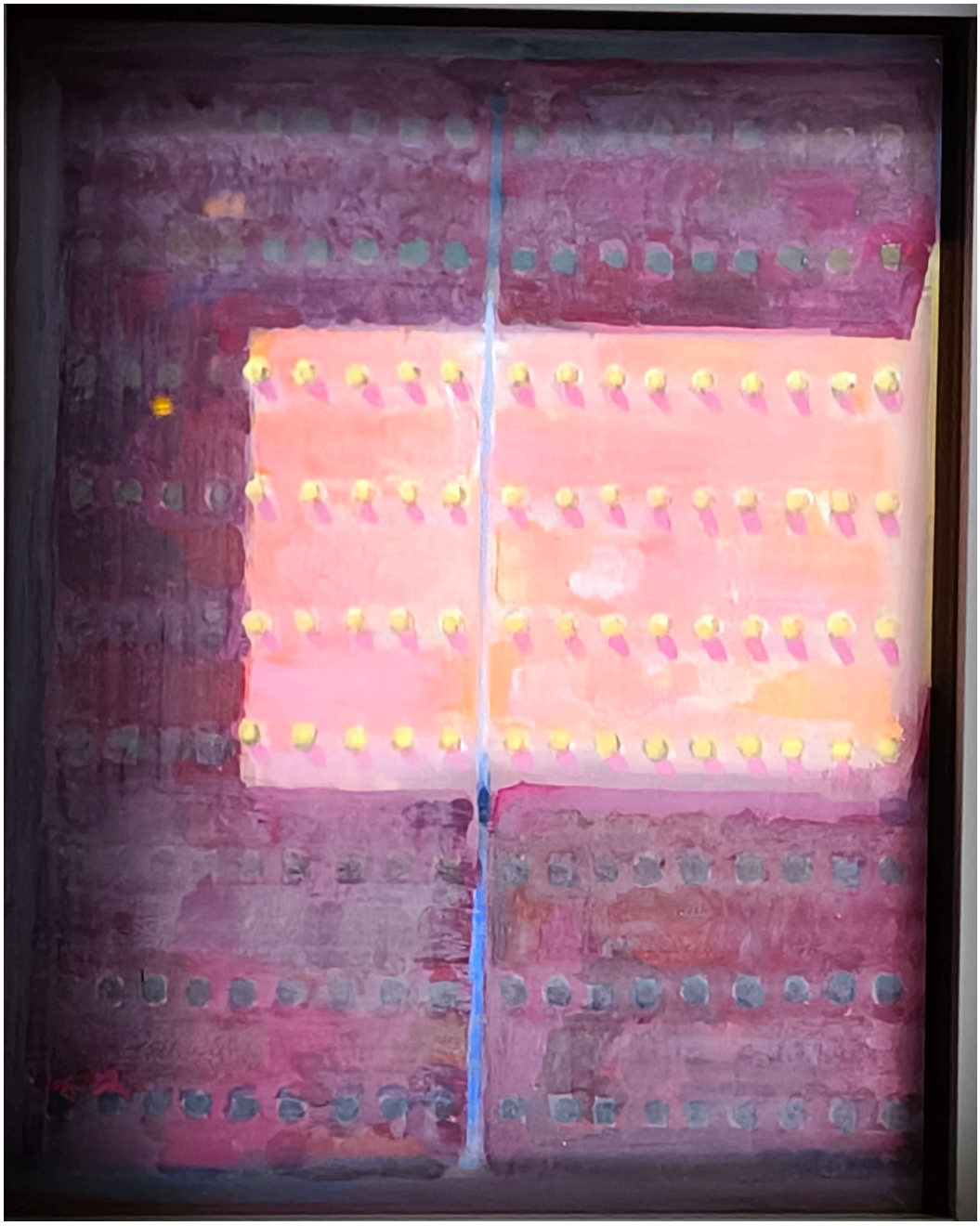
政治波普/Political Pop

Gouach on paper

10X8inch/each

2000-2024

$18,000/3 Panels



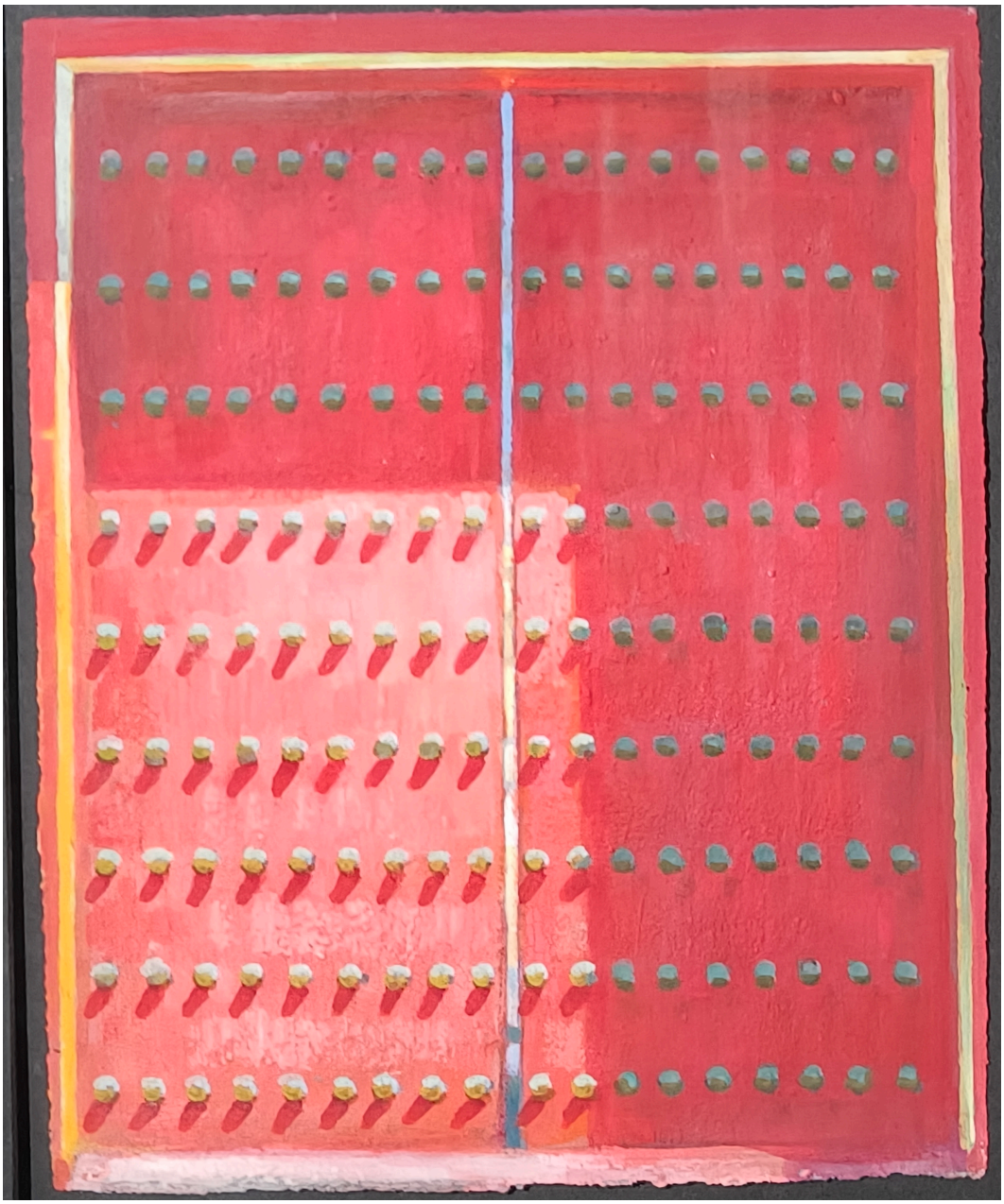
小红门1/Little Red Gate I

Gouach on paper

10X8inch/each

2000

$9,000



小红门2/Little Red Gate II

Gouach on paper

10X8inch/each

2000

$9,000

展廳 The Gallery







韓辛在開幕後為觀眾導覽



韓辛

1955年出生於上海的畫家。

1974年在「黑畫展」上有神童之稱的韓辛與吳大羽並列為「老小畫怪」，他以畫風大膽狂野出名，因此作品及名字在當時被禁止展出發表。文革中由陳逸飛介紹入油雕室協助許多畫家創作，與俞雲階、陳逸飛、魏景山，夏葆元等都有合作。文革後期油畫多次入選全國美展並被中國美術館收藏、發表。

簡歷

1955　出生於上海
1970　結識上海畫友林旭東、陳丹青
1974　文革中，在「黑畫展」與吳大羽前輩並列「老小畫怪
1976　上海油畫雕塑創作室「臨時工」
1977　油畫作品入選全國美展並被中國美術館收藏
1979　破格錄取為中央美術學院油畫系壁畫研究室研究生
1981　移居美國加利福尼亞州伯克利
1984　獲CALIFORNIA COLLEGE OF ARTS AND CRAFTS 藝術碩士學位
1985　獲美國聯邦藝術基金會獎金
1987　獲美國國家人文藝術基金會獎金，協助安雅蘭博士撰寫《中華人民共和國的繪畫與政治 (1949-1979) 》
1988　應法蘭西學院邀請赴法國印象派大師莫奈吉維尼故居生活與創作一年

1992　獲紐約Marie Walsh Sharpe藝術基金會獎金(藝術家駐留計劃)

1997　香港漢雅軒，《香格里拉》畫展

2000　紐約MOMA，「Marie Walsh Sharpe」藝術基金會 畫室計劃》畫展

2005　策劃上海老畫友「重聚」創作活動

2009　紐約亞洲基金會《藝術與中國革命》文獻展

2011　《林旭東陳丹青韓辛——四十年的故事》全國巡回展

2013　獲聘上海視覺藝術學院美術學院教授

2014　入選上海市「海外名師項目

2023　上海視覺藝術學院美術館《履歷》回顧展

2026　美國硅谷亞洲藝術中心《浮想》個展