

## **Main Wall**

### *Gout de l'encre*

Limited-edition print  
300 × 34 cm (1996).

### **West-facing Wall**

Clockwise from far left

### *Parfait*

*Langue pate, tabou et envie.*  
*Trace de poete.*  
Limited-edition print  
25 × 27 cm (1999).

### **Luminosite**

Limited-edition print  
32 × 28.5 (1998).

### **(Untitled and undated)**

22 × 16 cm.

This thin solitary monk-like figure appears in the painting *Soul Mountain*, 64.2 × 46 (2000).

### **Prelude to *Gout de l'encre*,**

Limited-edition print  
33 × 24 (1996).

(Untitled)

45.5 × 40.5 cm (2000)

Approximations of this image of a hut appear in other paintings such as *House in a Dream*, 72.5 × 73.5 cm (1993); and in *Realm of Dream*, 91 × 97 cm (1994).

(Untitled and undated)

24.5 × 25 cm

This thin solitary monk-like figure appears in the painting *Contemplation*, 60.5 × 45 (1994)

## **North-facing Wall**

### *La Fuite*

Theatre poster  
Ra Campagne,  
December 1994.

**On the Other Shore**

Theatre poster  
Cantonese Drama,  
Hong Kong Academy for Performing Arts.

**East-facing Wall****Uciezka**

Theatre poster  
Polska Pozaniu,  
1994/ 1995.

**Ja oder / und Nein**

Theatre poster  
Theatre Des Augenblicks,  
1992.

**Ink Paintings by Gao XingJian**

Exhibition poster  
Taipei Fine Arts Museum  
1995 - 1996.

**L'isle –sur–la–sorgue**

Poster  
La Tour Des Cardinaux,  
1998.

**South-facing Wall**

**Excerpt from *Soul Mountain*,**  
by Gao Xingjian

## Gao Xingjian

Born 1940 in Ganzhou, Jiangxi Province, China, Gao Xingjian graduated with a major in French literature in 1962. Since then, he has stamped his credentials internationally as playwright, novelist, artist and public intellectual; receiving the 2000 Nobel Laureate as a result.

As a playwright, he enjoyed celebrity status in China from the staging of his plays *Alarm Signal* (1982) and *Bus Stop* (1983) in Beijing until after the end of the Cultural Revolution (1966-1976), when writers were singled out for harassment and criticism. In 1983 *Bus Stop* was banned, and he was barred from publishing until the Eradicate Spiritual Pollution petered out at the end of the year. In 1987 he relocated to Paris, where he was able to fully explore his creative potential as a writer and artist.

As an artist, Gao Xingjian's first solo exhibitions were held in 1985, in Beijing, Berlin and Vienna. He has held more than forty solo exhibitions in France, Sweden, Germany, Poland, Taiwan, Hong Kong, USA, Spain and Belgium. In 2005 a major retrospective exhibition of sixty works was held at the Singapore Art Museum, and in 2007 he will hold a solo exhibition at Notre Dame University in Chicago.

Gao Xingjian's paintings have been included in major international exhibitions, and have been collected by private collectors from all parts of the world.

His public collections include those held at:

Morat Institut für Kunst;  
Kurinstwischerischaft, Frieberg, Germany;  
Leibniz Gesellschaft für Kulturellen Austausch, Berlin, Germany;  
Ostasiatiska Museet, Stockholm, Sweden;  
Krapperrus Konsthall, Malmo, Sweden;  
Maison de la Culture de Bourges, France;  
Arothèque de Nantes, France;  
Taipei Fine Arts Museum;  
Théâtre Molière, Paris, France;  
National History Museum, Taiwan;  
Nobel Foundation, Sweden;  
La Ville de Marseille, France.

Gao Xingjian's paintings appear along side his works of literature as a novelist, gracing the covers of the HarperCollins editions of *Soul Mountain* (2000), *One Man's Bible* (2002), *Buying a Fishing Rod for My Grandfather* (2004), and *The Case for Literature* (2006).

Gao Xingjian's wide knowledge of Chinese and Western literature, his powerful intellect, and his uncompromising attitude towards the pressures of political or religious ideologies, the collective or market forces informs his works, and argue for literature that is "without isms", that is "cold literature" or literature that is driven only by literary concerns and is uncontaminated by the need to promote political or any other causes. His observations and insights derive from one whose instinct to self-expression through writing was severely repressed for over twenty years of his adult life.

**This small exhibition at the Asia-Australia Arts Centre in Sydney, made up of works from private collections including four original works, three limited-edition prints, and a number of posters for his plays, is the first exhibition of Gao Xingjian's works in Australia.**

**The exhibition was mounted to celebrate the publication in English in 2006 of Gao Xingjian's *The Case for Literature*, translated by Mabel Lee.**

**Mabel Lee, of the University of Sydney, who has made Gao Xingjian's works available in the English language through her acclaimed translations, presents a talk on the topic: "Art and Literature in the Life of Gao Xingjian" on Thursday 23<sup>rd</sup> November 2006.**

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