



ShanghART

Installation Work

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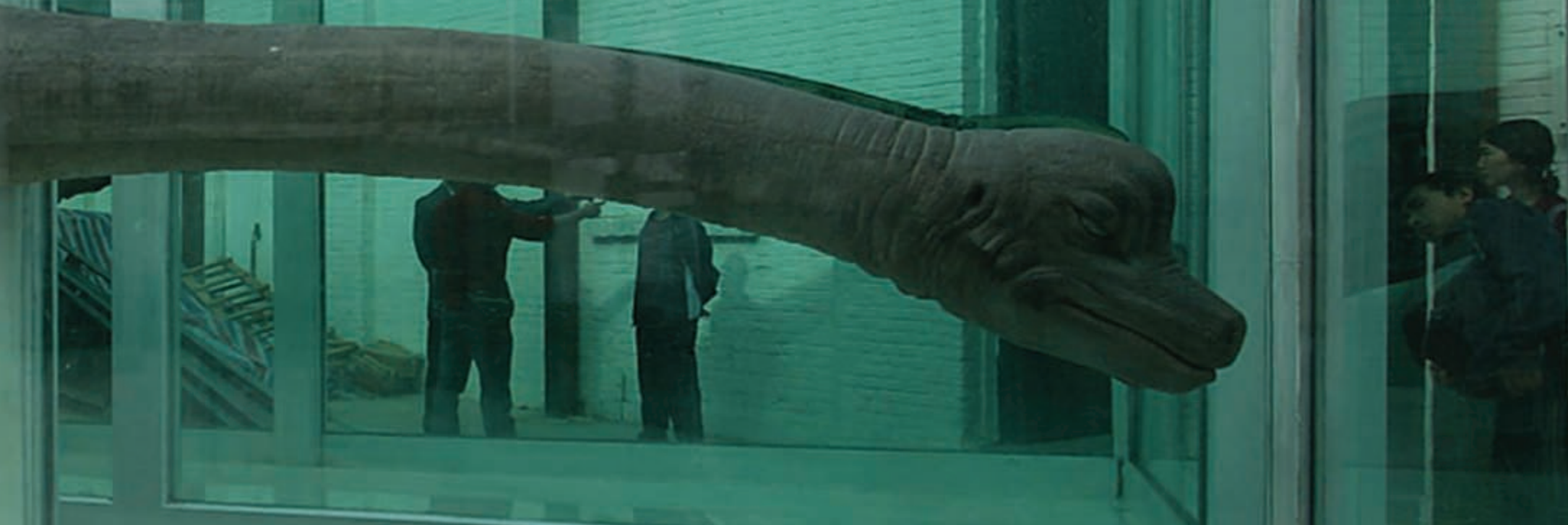
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Zhang Ding

Tools (2007), mixed media installation, dimensions variable

‘Tools’ is an allegorical fairyland consisting of mixed media installations and video. This environment is created by the young artist Zhang Ding to respond to aspects of a marginal urban culture. Cactus here become the main device or metaphor of a doggedly resistant life. The cactus is found anywhere, but their multiple thorns do not allow us to approach them. Zhang Ding fights against that – with every tool possible, trying to find a possible way of communication with this sort of resistant life, using both violence and dialogue: Cruel beating and frozen cutting do not destroy cactus as much as water, even though it is fluid, gentle and beautiful. Water pours from ten watering pots hosing a cactus... eventually killing it! Mud splatters around while the liquid spreads all over the floor. Next to this series of cactus a group of obsolete industrial products: 24 olive green refrigerators filled with loud-speakers, and an old style detonator which can trigger a deafening explosive noise, giving you a sudden feeling that you are in the world of the ‘Flowers of Evil’.











Zhang Ding

N Kilometers Towards West (2006), sound installation – mixed media, 165 x 165 cm (dimensions variable)

In Zhang Ding's sound installation *N Kilometers Towards West* a cacophony of voices recorded in his Hometown Gansu are heard at various volumes and frequencies. 16 cd's with different sounds of busy traffic, songs of the cicadas at night, muezzins calling to prayer from minarets, and people talking makes the audio-visual exposure a thrilling experience.

Zhang Ding

Pry (2005 ongoing), multi channel video installation, various media, dimensions variable

Unapologetically voyeuristic, Zhang Ding's film installation "Pry" (2005-ongoing) explores the relationship between the viewer and the viewed, superiority and inferiority, exploiter and exploited. This is done with rare sensitivity and non-judgmental loyalty towards featured destinies, all of which share a common denominator of difference. These differences are manifested sexually, religiously and politically, and often with severe consequences to the protagonists. The installation, which also incorporates photographs, belongs to the tradition of socially conscious documentary film. Most touching and thought provoking is the story of a middle-aged transvestite including burlesque anecdotes about his homoerotic, at times excessive, experiences. His story reveals a life that society would criticize as degenerate. Yet, Zhang Ding presents it as a life lived with both joy and pain. The featured characters' narratives speak for themselves without resorting to stereotypical or condescending commentary. Zhang Ding's intention is almost celebratory in allowing the audience a rare glimpse into lives of human beings that have, against all odds, managed to maintain their pride and self-respect. The tone of the different films differs slightly; some are more introspective than others. The one trait all interviewees share is their stigmatized identity and being in a film that serves as a venue for them to finally have a voice equal to speak out against the vast majority. The series will eventually consist of seven films. So far, three have been completed.







可能有一天你会帮到我，你必须帮到我
Maybe you can help me someday
or you must get help from me.

Zhang Ding

Drawer I (2006), furniture with light boxes, 120 x 78 x 50 cm,
ed. of 1

Drawer II (2006), furniture with light boxes, 100 x 100 x 50 cm,
ed. of 1









Bird Head

Birdhead Suitcase 1-6 (2004), suitcase containing circa 30 unique framed photos, 60 x 40 cm, 6 pieces

The snap-shot aesthetic of Bird Head's extensive and accumulative photo-series (b/w as well as colour) delivers a subjective and un-retouched take on urban reality today. Bird Head is a collective of artists whose oeuvre consists of photographic captures of everyday life in their native city Shanghai. The suitcases contain a collection of these images.

"I often feel that November belongs to a boy with his trouser pockets filled with roasted chestnut, wearing a thin shirt in the chilly wind, and walking aggressively and bravely. Long time ago, before Starbucks, McDonald's and Dolby-surrounding cinemas. Thus, in numerous sunny November days, the idle boys had to wander in groups across the streets, fiercely and energetically. And seemingly, our Shanghai grows in their wandering and repeated stare. The dark-green scaffolds are removed and mounted; the cement columns of the viaducts silently form the shade over our heads; large landscape across the old houses that have witnessed our birth; during typhoon season, the ferry dock trembles in the Huangpu River; at midnight, earthwork trucks run across the void roads. Tank cars. Roses. Ruins. Fountains. Fireworks. It takes too long and the night is near. They almost cross the entire Shanghai, when the columns of the viaducts are occupied by green Boston ivy.

Our hearts are filled with huge amount of love and sadness. Afterwards, there are metro and light rail, crossing through Shanghai under the ground or in the sky. Time passes too quickly for us to make a revolutionary posture. No time for questions and hesitation. There's a voice pushing us, following the boy with chestnuts, wandering aggressively and aimlessly, to witness what shadow our Shanghai will create and when the ivy will cover all the roads."

Bird Head, artists statement, 2004-2005













Song Tao

Floor – Life is Wonderful (2003), c-print black-and-white photos mounted on parquet floor

Floor – Some Day (2005), c-print colour photos mounted on parquet floor, light box seiling

Working alternatively in photograph and video, Song Tao builds environments from his images, encapsulating the viewer in a total sensory experience. The *Floor – Life is Wonderful* (2003), literally tiled the floor of ShanghART Gallery's exhibition space with 3.000 black-and-white photographs taken by the artist. Song Tao chose these pictures from more than 20.000 that he had taken between January and July 2003 as a visual diary of his life in Shanghai. The photographs, mounted on the parquet floor and sealed in varnish, were energetic documents, far more personal than photojournalism. The walls of the gallery were left empty and visitors had to crouch down or bend over to view the exhibition. In *Floor – Some Day* (2005), he again covered the gallery floor, this time with photographs of grass while a mural sized print of a blue sky hung from the ceiling.













Song Tao

Yard (2006), single-channel video installation with sound,
9,40', ed. of 5

Yard (2006) is meant to be installed in a narrow passage way, with video footage projected over one. Viewers entering the installation are immediately thrown into a state of disorientation, experiencing the art work as if they had suddenly stepped into an exterior landscape. Since it is impossible to spot the source of the video projection which is uncannily duplicated on both walls simultaneously, it is difficult to escape the sensation of being in a total environment even as one senses that this space is entirely artificial.

Barbara Pollack



Xu Zhen

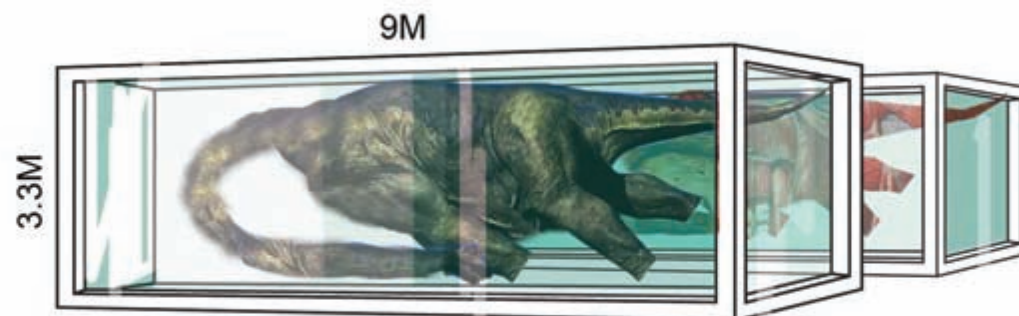
Dinosaurs (2007), mixed media installation,
3,00 x 9,00 m

Dinosaurs (2007) is a large-scale (3 x 3 x 9 m) replica of a dinosaur created using bovine material and preserved in formaldehyde in a giant display cabinet.



Damien Hirst

+ 恐龙 Dinosaurs

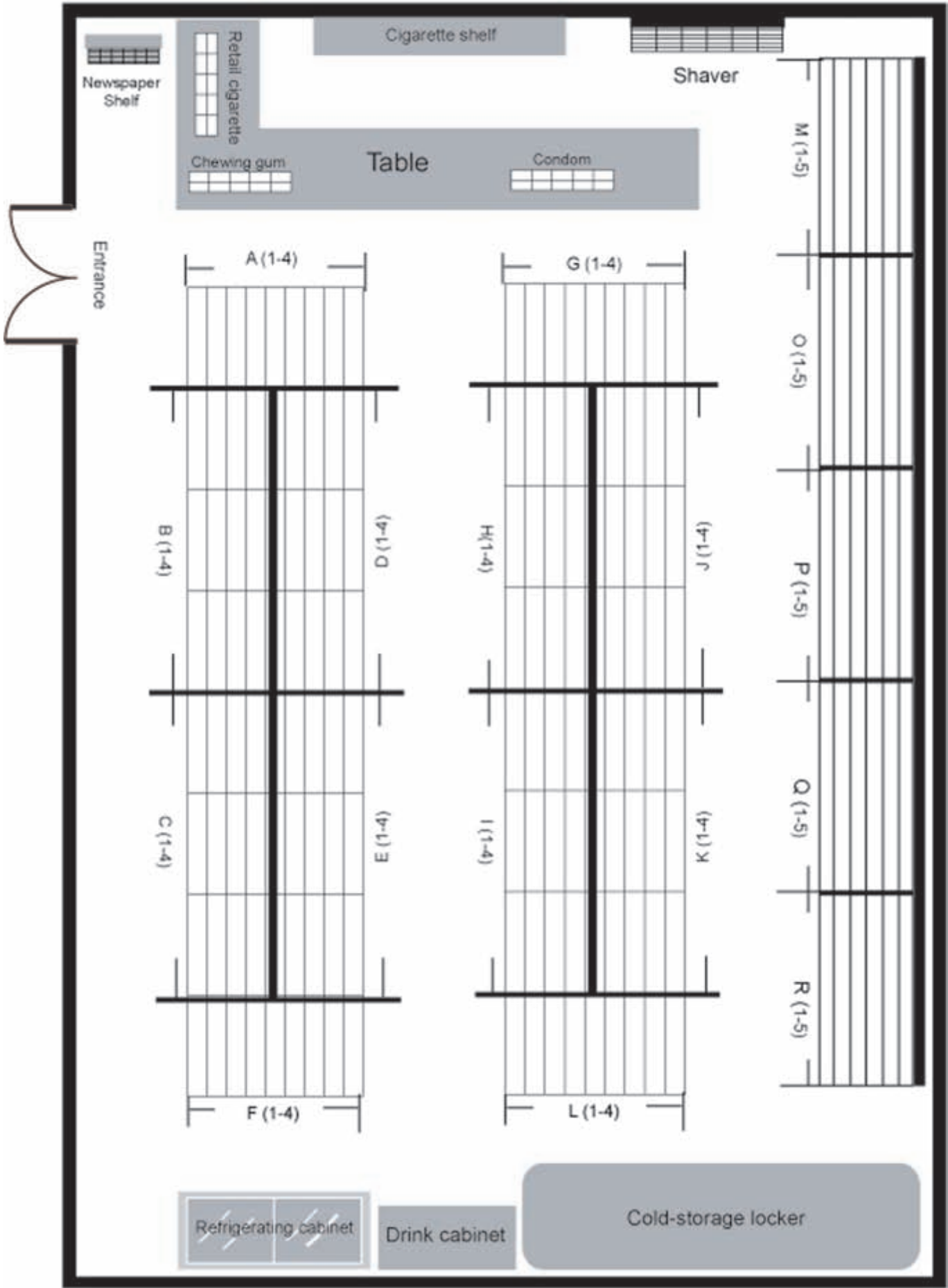








ShanghART Supermarket Plan



SHANGHART SUPERMARKET

WELCOME

店号:01 机号:01
收银员:0000 销售方式:零售
小票:01010711020001

商品	数量	单价	金额
1 芬达2.5升			
6901939721247	1	6.00	6.00
2 可口可乐			
6901939651605	1	2.00	2.00
3 芬达2.5升			
6901939721247	1	6.00	6.00
4 可口可乐			
6901939651605	1	2.00	2.00
5 可口可乐			
6901939651605	1	2.00	2.00
6 芬达2.5升			
6901939721247	1	6.00	6.00
7 芬达2.5升			
6901939721247	1	6.00	6.00
8 芬达2.5升			
6901939721247	1	6.00	6.00
9 芬达2.5升			
6901939721247	1	6.00	6.00
10 芬达2.5升			
6901939721247	1	6.00	6.00
11 可口可乐			
6901939651605	1	2.00	2.00
12 可口可乐			
6901939651605	1	2.00	2.00
13 芬达2.5升			
6901939721247	1	6.00	6.00

=====2007-11-02 7:29:58=====

总件数:13

人民币 60.00 汇率1.0000 现金

合计: 58.00

收款: 60.00

找零: 2.00

THANK YOU

Xu Zhen

SHANGHART SUPERMARKET (2007), mixed media installation [cash register, counter, shelves, refrigerator, fridge, multiple consumer products], **6 x 5,5 m** [dimensions variable]

In his work Xu Zhen interrogates complex and sensitive terrain that – on first encounter – never ceases to invoke ambiguity when it comes to the real meaning intended. His compelling oeuvre, as in all great art, is marked by a sense of antagonism towards its environment, a friction with its context that resists conformity and instead exerts its own terms of engagement. Xu Zhen's recent installation is a project in which the rules of the game for both art and the global market are – seemingly – collapsed.

Accordingly, his new project SHANGHART SUPERMARKET effectively elaborates, manipulates, and invents upon a delicate matrix of power relations. His installation, thus, is a full-scale replica of what is alleged to be a proto-typical Chinese convenient store. One of these (meticulously copied 1:1 and re-named by the artist) only to be transplanted across the Pacific and set up in the United States. Ironically, while the genealogy and aesthetic of these Chinese shops are inherently Western in aspiration, they are effectively promoted and encouraged by the communist government as a tool to specifically resist the establishment of their foreign counterparts (i.e. Western chains of convenient stores). With their easily recognizable corporate logos, and with the immense frequency of their layout scattered in thousands throughout the country, they have become unavoidable icons in the Chinese urban landscape. Open 24 hours a day, these franchised stores provide consumers with all imaginable basic products needed. Shelves filled with an eclectic mix of well-known international goods, such as soft drinks, cigarettes and dairy, inter-mingle with Chinese pickles, dried fruits, toiletry, newspapers, and rice-wine.

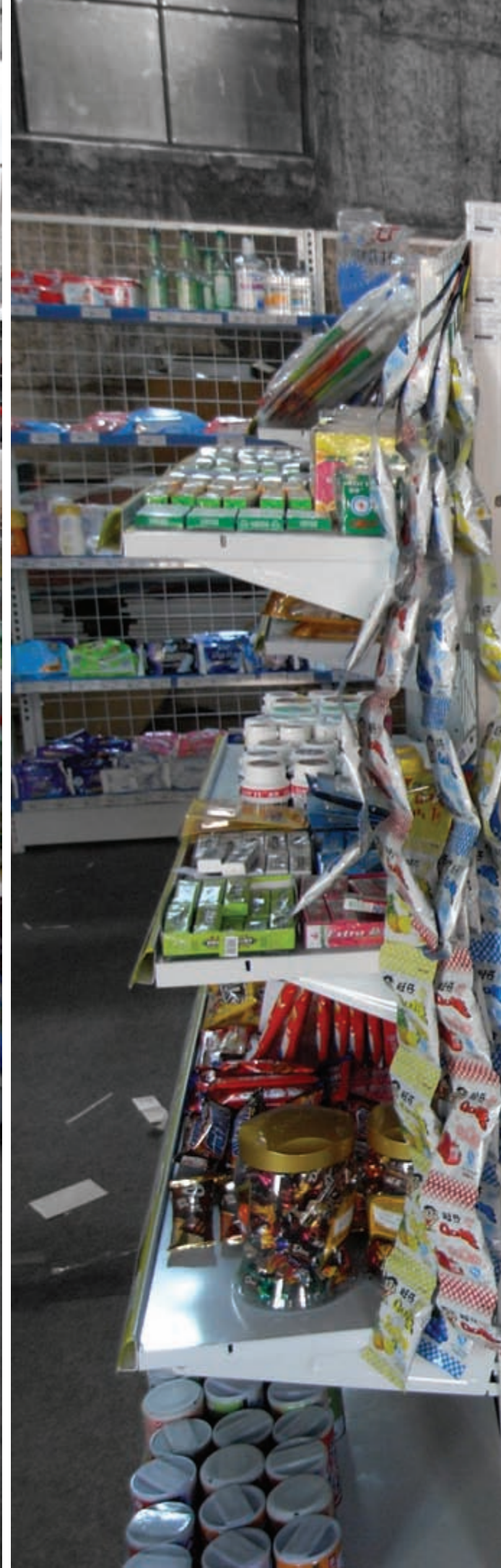
Upon entering Xu Zhen's installation, however, one immediately senses a difference. This store is filled with packages and wrappings containing, literally, nothing! Everything is empty, just shells. The false appearance of the shop, or of the ghostly merchandise as such, indicate that there is much more at stake than the obvious critique of exchange value. It is an artwork that is paradoxically defined by emptiness and lack of content, its most distinguished characteristic being hollowness: In other words, a spectacle in its purest effect. And the spectacle, to recall Guy Debord's classic formulation, 'is capital accumulated to the point where it becomes image'. The ambiguous status of the supermarket, which has been stripped of all its defining qualities, seems to indicate that consumption, whether of food or images, is essential, but it also destroys.

Xu Zhen's SHANGHART SUPERMARKET is both an appropriation of economic strategy, and its very negation. The shop is the stage for a world of role-changes between artworks and the real and the imaginary, and more importantly perhaps, between the East and the West. China has recently become the core country of global controversy regarding its expanding trade practices, including rejected food shipments contaminated with pesticides and banned drugs. With each revelation of exported filthy food and other equally dubious product lines,

China's special brand of capitalism looks increasingly suspicious to Western sensibilities. So, are the Chinese effectively trying to conquer corporate America by its own mean, or are they merely following their late President Deng Xiaping's seductive, but obscure, maxim 'to get rich is glorious'? Equally, the uncertainty remains whether SHANGHART SUPERMARKET is targeted as a critique of Western or Chinese standards.

The project raises intriguing questions about the nature of representation, the ownership of image, and the process of production, distribution and audience reception. It addresses notions of authorship, authenticity, fiction and reality. Xu Zhen turns the shop into an object of critical play and frames the system of exchange value with witty parody. He plays on the collapse of the dialectic of art and commodity, but precisely in the form of an art-commodity. In effect, a critical distance is created from within by displaying empty ghost-like goods for sale. While subtly alluding to China's expanding powers, the store simultaneously reframes the codings of merchandise and artifacts – how objects are translated into cultural exempla, invested with value, and acknowledged by viewers and consumers.







青島 啤酒
北京2008奥运会赞助

Collon
可珑

Budweiser

ICE

Maxwell House
麦斯威尔

Lipton

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Xu Zhen

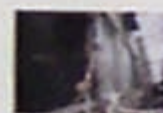
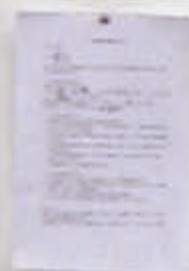
Fitness (2007), mixed media installation, dimensions variable

Fitness machinery that is constructed as to 'work-out' independently without the use of any muscular power: you simply turn on the machines with your thumb, and the hard labour of heavy lifting is done automatically.

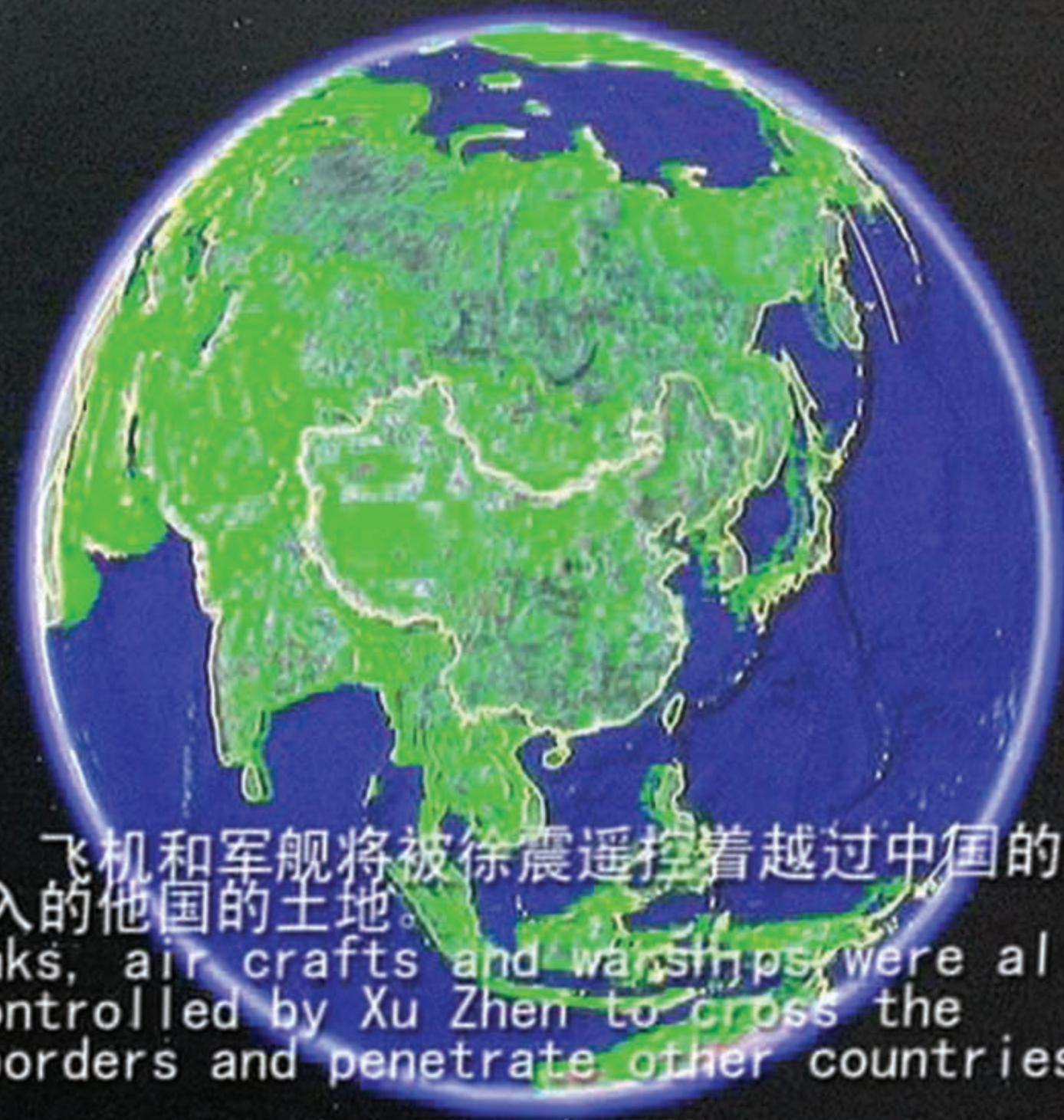












这些坦克，飞机和军舰将被徐震遥控着越过中国的国界线进入的他国的土地。

These tanks, air crafts and warships were all remote-controlled by Xu Zhen to cross the Chinese borders and penetrate other countries.

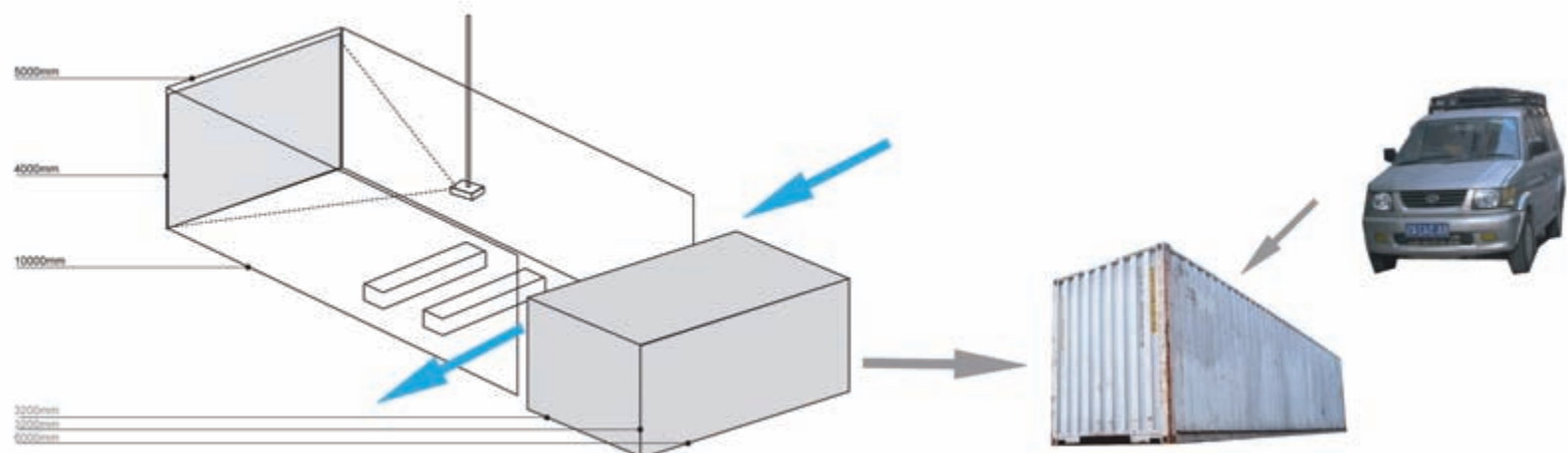
Xu Zhen

18 Days (2006), mixed media installation, 2,20 x 2,20 x 5,01 m

The documentary film "18 Days" (2006) records an eighteen-days trip that Xu Zhen (b. 1977) underwent in collaboration with three of his friends. The conquerous goal of the trip was to invade and cross the boundary line between China and its neighbouring countries Russia, Mongolia and Myanmar with remote controlled weapons – toy weapons.

The excursion itself turns out to be a tour-de-force of breakdowns right until the mischiefs, after previous unsuccessful attempts, finally enter the border of Myanmar with their imitative weapons. Situating himself as a victorious intruder at this present juncture of succesful conquer, Xu Zhen speaks equivocally to us. And as if poised to sabotage his own final victory, we are once again reminded that his ambiguous goal was achieved via mock-up weapons. With this, Xu Zhen brilliantly dramatizes and rejects the representational transparency often assumed within documentary's framework of truthfulness. The film "18 Days" seem to playfully mimic or pirate the flexibility of its very own frame.

Accordingly, a full-size hermetically locked shipping container is blocking the immediate entrance to the projected documentary film. The shipping crate is complete with inventory list of all devices related to the execution of the eighteen-days trip; including the vehicle used for transportation, road maps, and the remote controlled weapons among various other things. Herewith, the brilliantly executed installation "18 Days" combines an imposing sculptural presence with an instance of the unexpected. The project demonstrates not only the fictional basis of reality, but the reality of fiction. And the questions of the true content of the shipping container, as well as the documentary film, remain. Albeit humorously provoking reactions and clashing sensibilities over image, form and strategy.





这些坦克、飞机和军舰将被徐震遥控着越过中国的国界线进入的他国的土地。
These tanks, air crafts and warships were all remote-controlled by Xu Zhen to cross the Chinese borders and penetrate other countries.



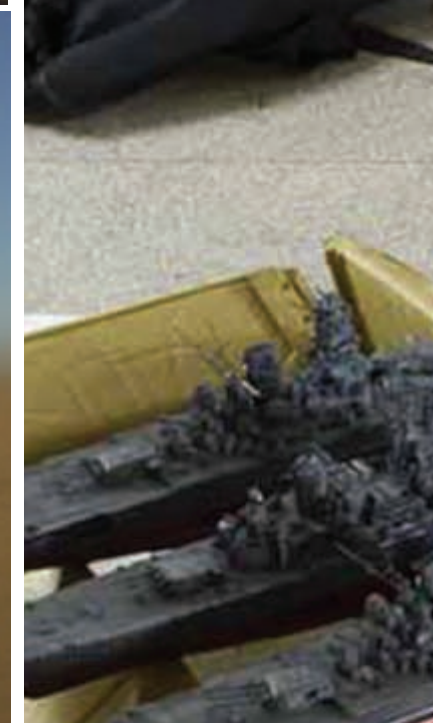
开车大概需要13000公里左右，一共需要近20天。
Driving distance by car had been estimated at around 13000 km.
20 days were needed all together.



发现地上已经结冰了，车轮已经开始打滑。
The ground was frozen and the wheel started to skid.



果然这个地方拉着代表着国界的铁丝网，对面不远处就是蒙古共和国。
As expected this place was surrounded by metal wires, Mongolia was not far away.



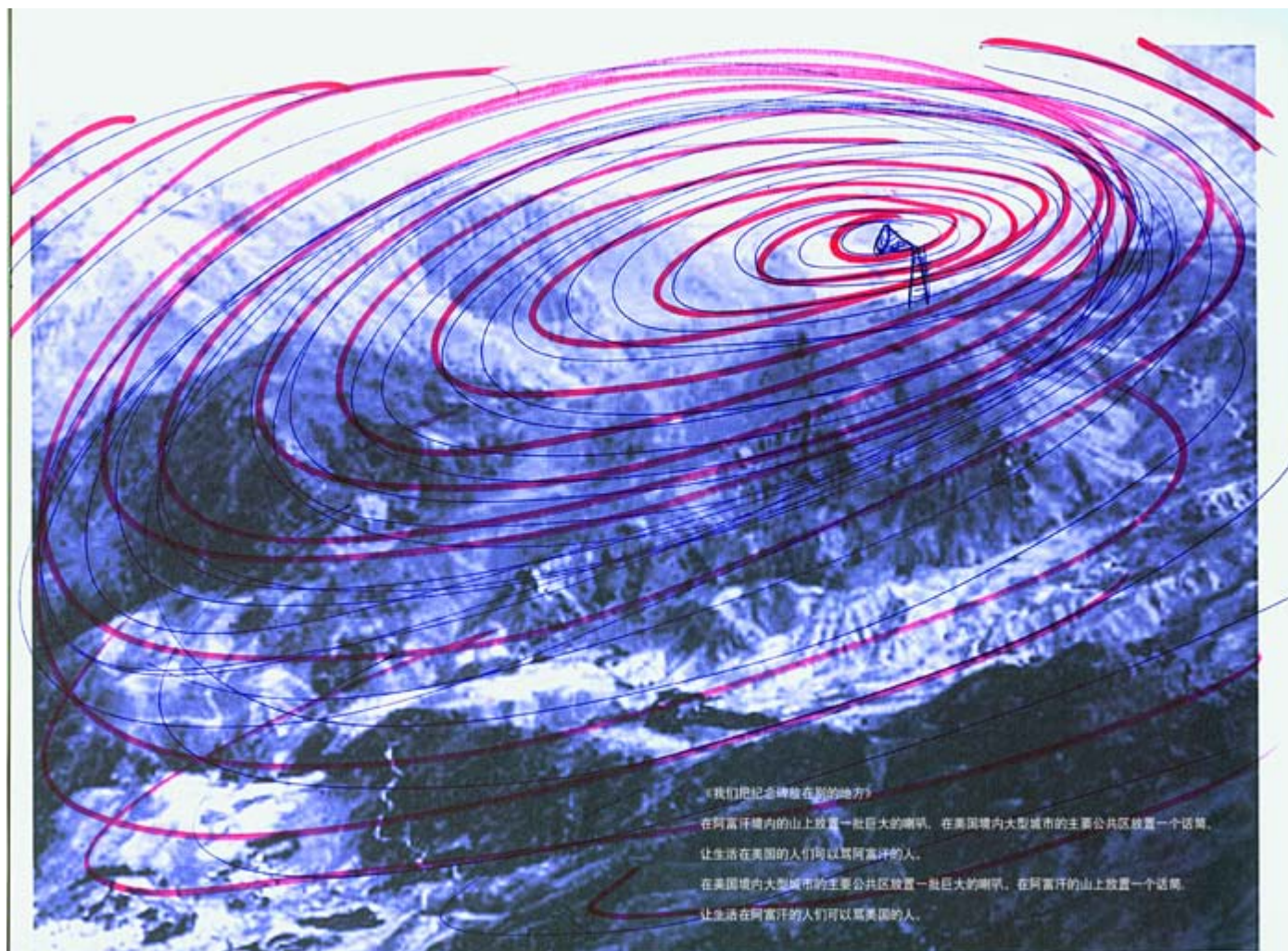










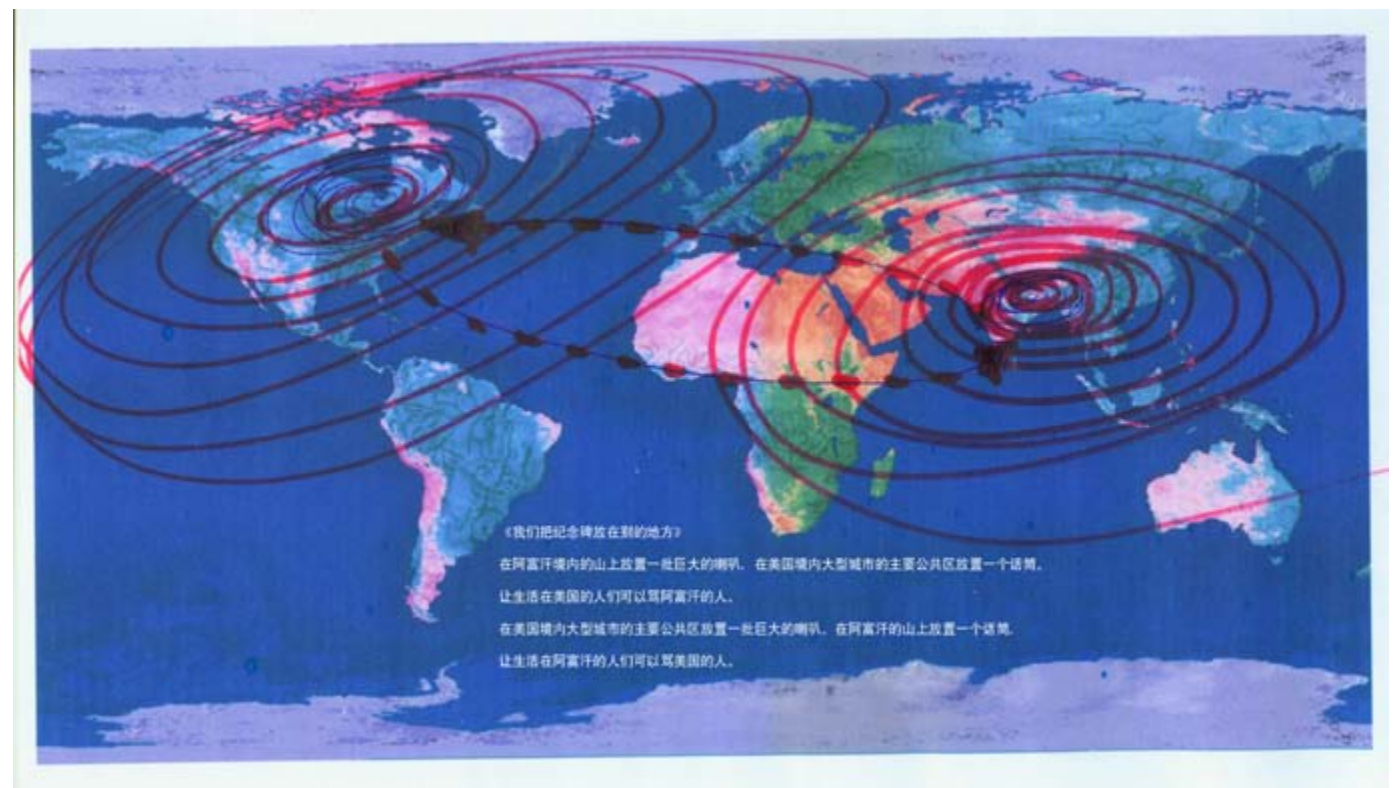


Xu Zhen

We Put the Monument at Another Place (2005), sketches/drawings for 'Mounmenta for the US AT CCA Wattis Institute

Place a number of huge loudspeakers on a mountain in Afghanistan and a microphone at a main public area in a metropolis of the USA for Americans to swear at Afghanis.

Place a number of huge loudspeakers at main public areas in metropolises of the USA and a microphone in the mountains of Afghanis to swear at Americans.

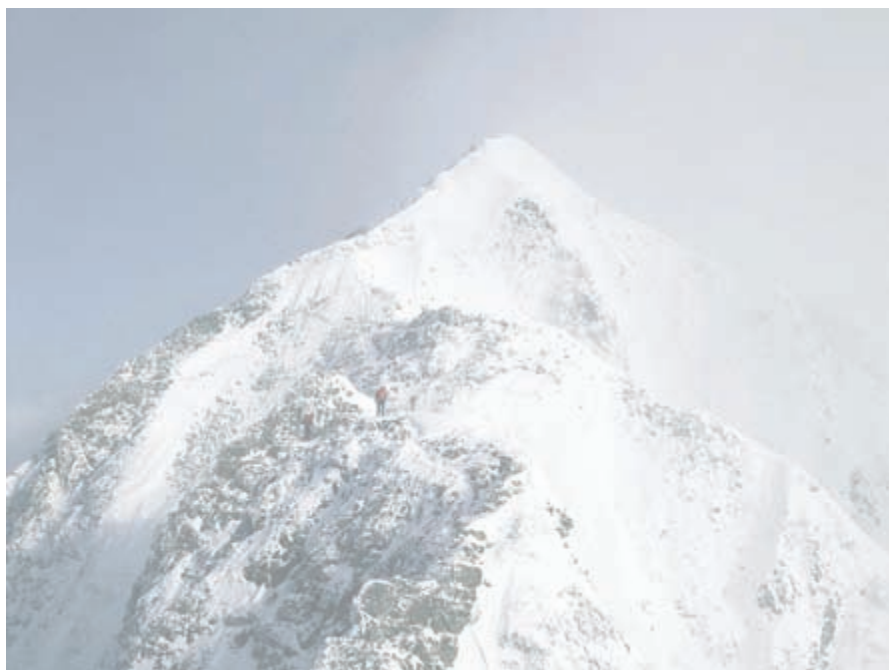


Xu Zhen

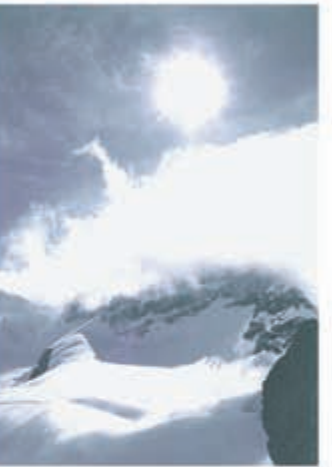
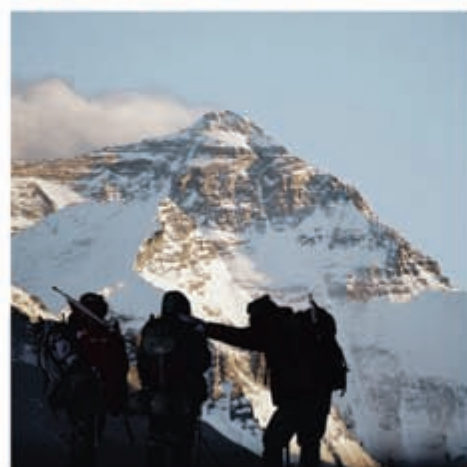
**8.848 – 1,86 (2005), multi-media installation,
dimensions variable**


In August 2005 word began to spread through the Chinese art community that the Shanghai-based artist Xu Zhen had scaled Mount Everest and, what's more, managed (with a band of expert climbers) to saw off the top 1.86 meters of the mountain's peak. A month later, this icy trophy became the pièce de résistance of the artist's installation 8848-1,86 at the Yokohama International Triennale of Contemporary Art in Japan – preserved inside a refrigerated vitrine surrounded by video and photographic documentation of the climb as well as by the team's equipment. The natural reaction among audiences was, of course, to doubt that the evidence was real, even if the artifact's presentation conjured a seeming veracity (one thinks of those installations found at the Museum of Jurassic Technology in Los Angeles). Yet soon it was the audience's own distrust that was cast into doubt: Only a month after the triennial opened, the People's Republic of China Everest Exhibition Team publicly revised its official estimate of Everest's height, knocking four meters off the previous measurement of 8,848 meters.

Hans Ulrich Obrist, ARTFORUM December 2006

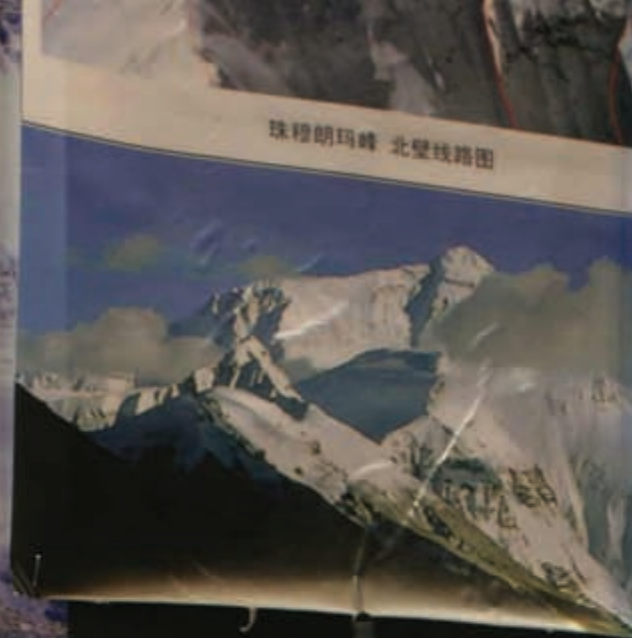






A very blurry, low-resolution photograph showing three individuals standing on a snowy mountain. They are wearing dark, heavy winter clothing and hats. The person on the left is wearing a red jacket, the person in the middle is in a dark jacket, and the person on the right is in a dark jacket with some white details. They appear to be looking towards the camera. The background is a bright, overexposed snowy landscape.

现在队员们站在
失去了珠穆朗玛峰的喜马拉雅山上。
The team is now standing on
the Himalayas without Everest.









Xu Zhen

OK – My Club (2005), Fund Collecting Box, mixed media installation, 1,21 x 1,21 m

Fund collection

We will collect funds to cover our club's expenses, including air tickets, accommodation and all cost of beating. We are hoping all of you help us generously with money.

"Ok, My Club" www.okmyclub.com

"Ok, My Club" is a popular club set up in Shanghai, China. Its main activity is to beat up people around the world. All the people beaten by us are included in the name-list of the club. This name-list will constantly be published on the club website. The list now includes Kofi Annan, Jean-Marie Le Pen, Bill Gates and the Korean president Jin Zhenri, among others.

"Fund collection

We will collect funds to cover our club's expenses, including air tickets, accommodation and all cost of beating. We are hoping all of you help us generously with money. "

捐款箱

Fund Collection We will collect fund to support
our project expenses of club, including air ticket,
accommodations and all cost of beating. We are
hoping all of you help us generously with money.



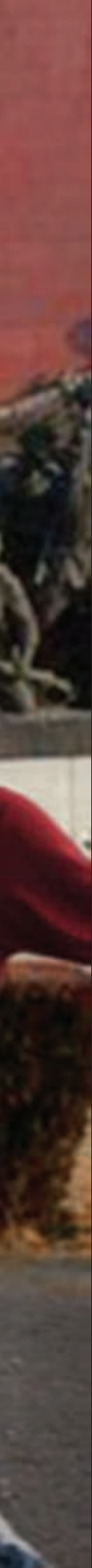




XU Zhen, www.okmyclub.com-Fought Kofi Annan in New York City , in June, 2005, 2005, 120.0 * 160.0 cm, C-print, Ed. of 5



XU Zhen, *www.okmyclub.com-Fought Jin Zhenri in D.P.R. Korea, in June, 2005*, 2005, 120.0 * 160.0 cm, C-print, Ed. of 5







Xu Zhen

***12'91 (2005)*, military tank built out of iron structures, high-density foam, resin, 300 x 1.100 x 400 cm**

One of his most compelling recent pieces *12'91"*, 2005, is a sculpture of a military tank, made out of high-density foam, iron and resin. Sullied with dried dirt, its exterior imprinted with the marks of people's hands and feet, the work seems a angst-ridden cast burdened with a continuing history of rebellion and oppression.





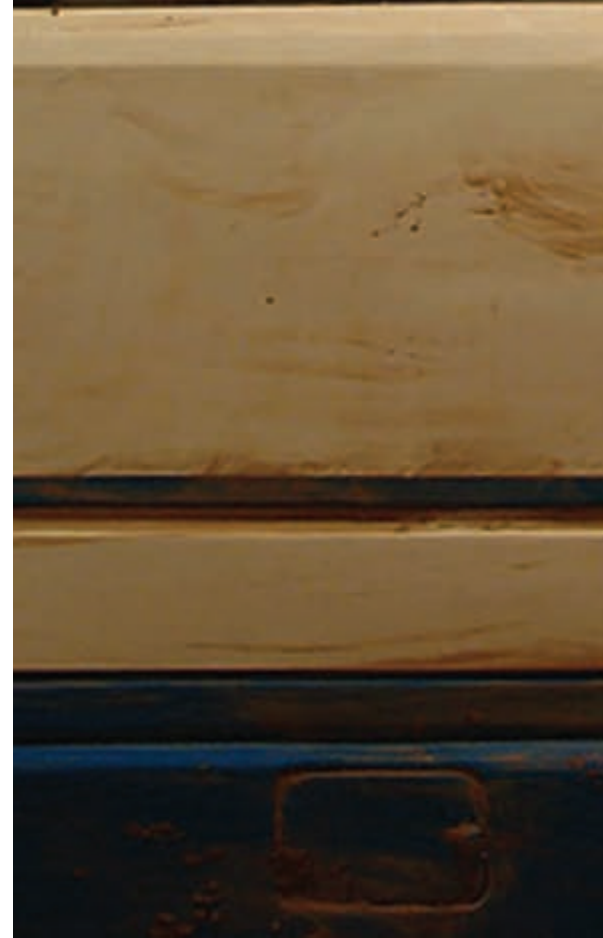
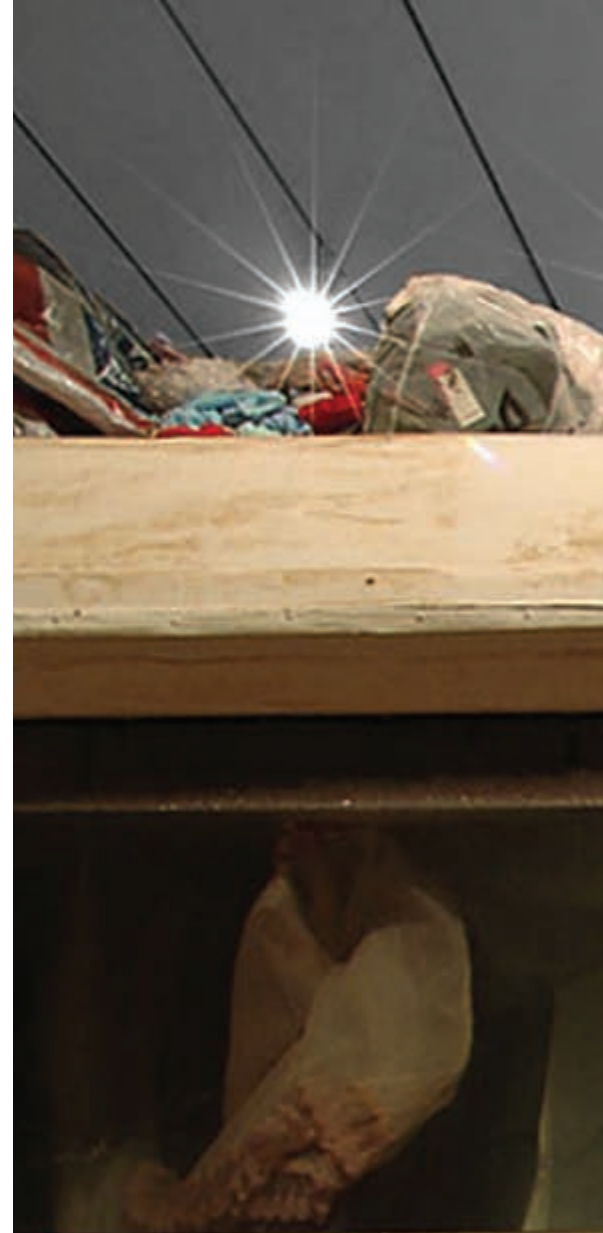




Xu Zhen

Comfortable (2004), bus – sealed from the inside, electrical motor, clothing, water, 500 x 250 x 250cm

Xu Zhen turned a traditional Chinese bus into a giant 'washing-machine'. The bus was reinforced from the inside to avoid any liquids dripping out. Garments, shoes and clothing were soaked and rinsed by the force of water, commenting on the process of purification and tabula rasa that the Chinese society is currently undergoing.







Xu Zhen

***Eight People (2004)*, mixed media installation, 7x 88 x 80 x 60 m**

Seven life-size prisoners of war, kneeling and covering their heads with their hands. The sculptures rotate and thereby interact with the audience. The 'eighth' soldier, hence, might be the onlooker







Xu Zhen

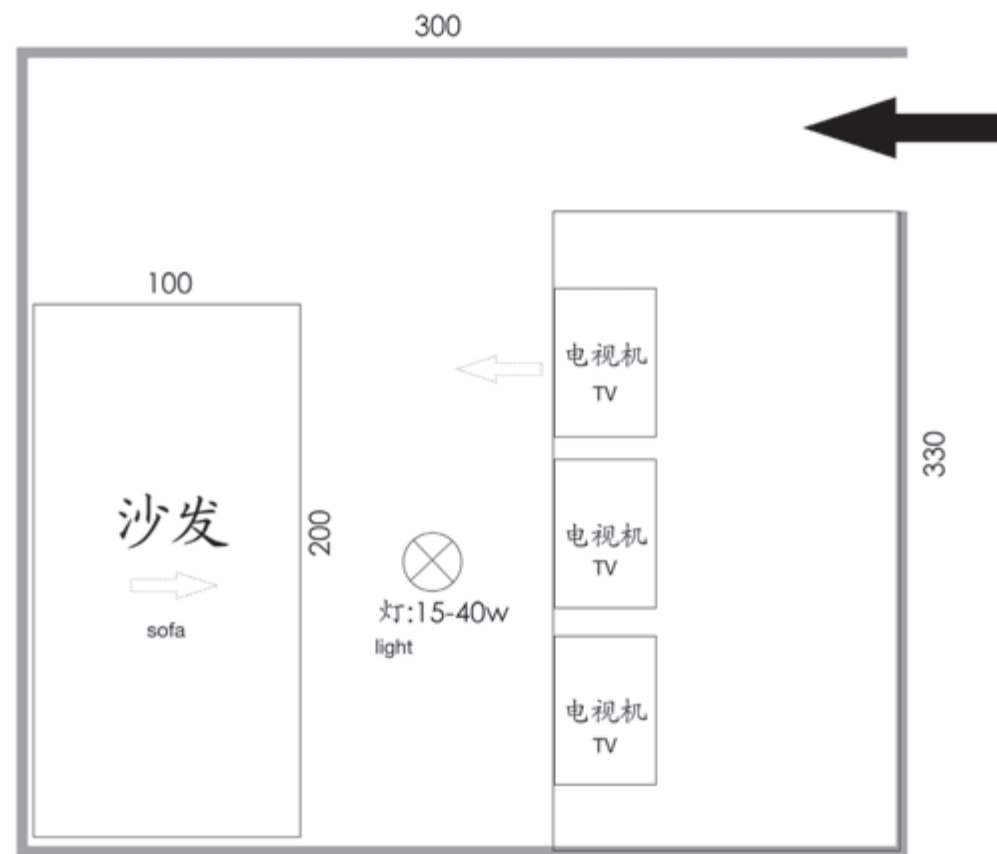
Untitled – Female hygiene cotton (2001), mixed media installation, 300 x 100 x 100 cm



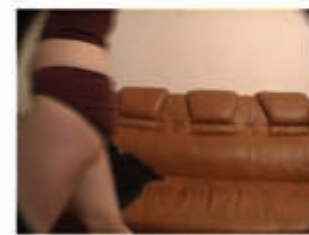
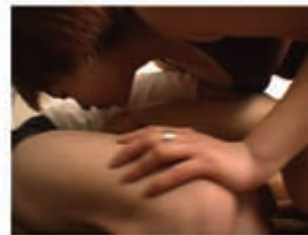
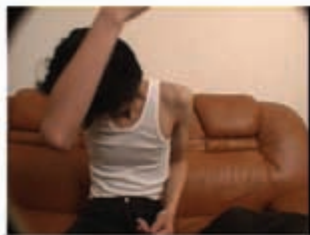
Xu Zhen

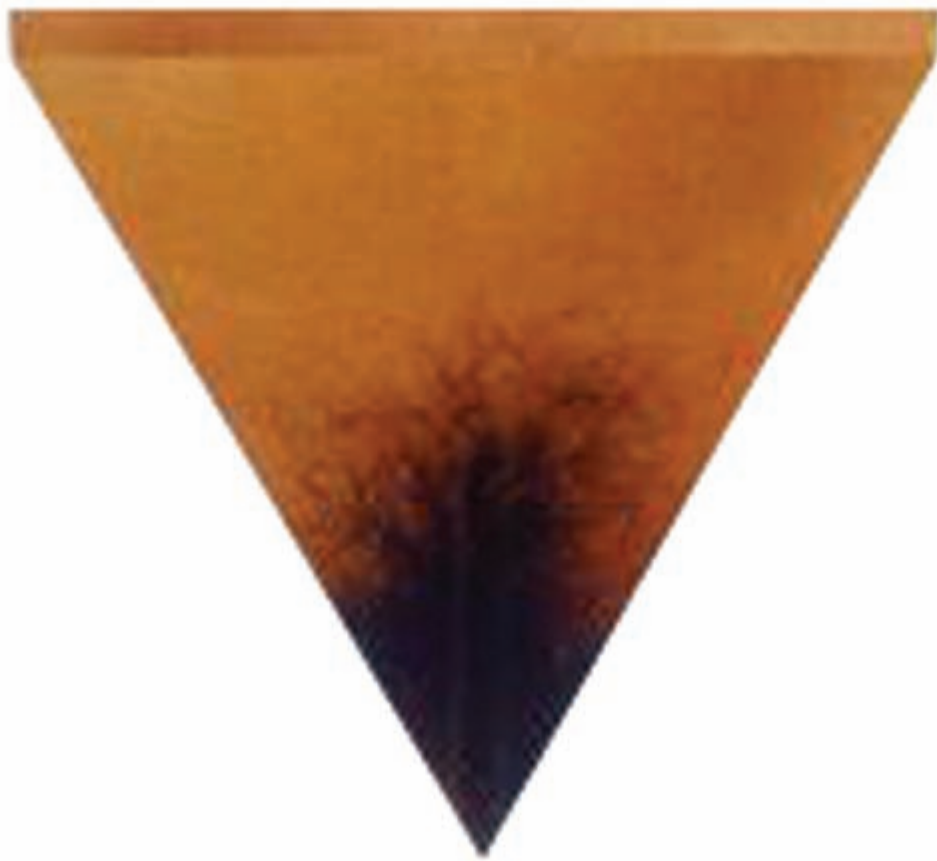
From Inside the Body (1999), 3 channel video installation, 8,32', ed. of 5

In *From Inside the Body*, 1999 (an installation that appeared in "Art for Sale," a 1999 group show that he co-organized at a Shanghai mall), viewers sit before three video monitors in a room outfitted with a single couch: The central screen shows the same couch, empty; the left-hand screen shows a man, and the right-hand screen, a woman. While the middle image remains static, the man and the woman begin to sniff the air, as if suddenly aware of an aroma. They smell themselves, stripping off their clothes to locate the source of this intoxicating scent. Finally, in their underwear, they walk off camera only to reappear together on the central screen, where they sit on the couch and start to sniff each other. During the course of the video piece, an aroma is released in the room, as if inviting viewers to mimic the actions on-screen. Government officials shut down the exhibition after just three days, calling the work "pornographic."



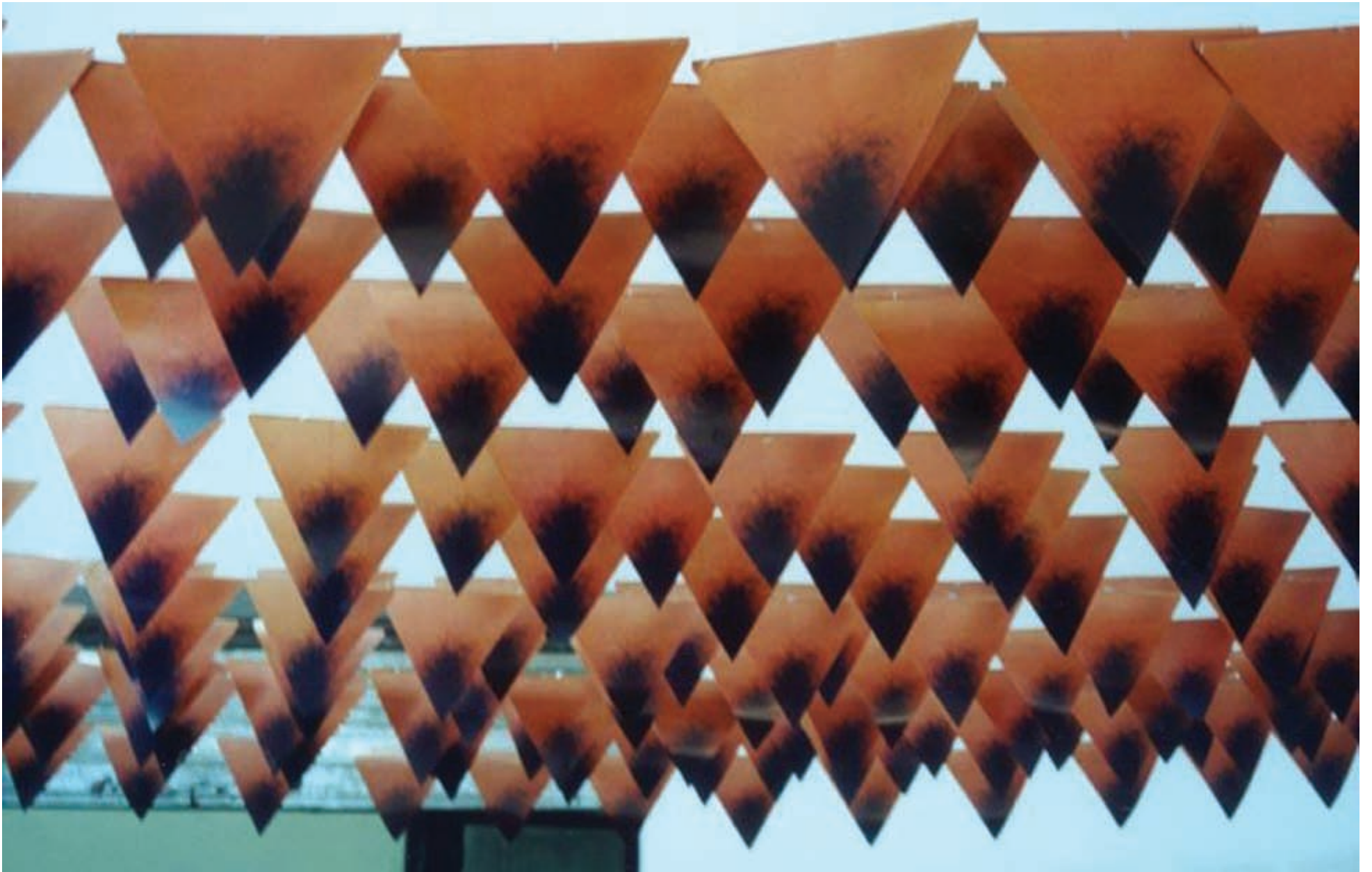
单位:毫米mm
房间高240mm





Xu Zhen

The hairiness is black (2000), printed flags mounted on a line, 20 x 20 x 20 cm







Yang Fudong

Tonight Moon (2000), multi-channel video installation (1 projection – 30 monitors), ed. of 3

In *Tonight Moon* (video installation, 2000), expressionless men in suits amuse themselves by playing around in boats, swimming, and hiding behind trees in scenes set in a garden. The scenes are presented in such a way that it appears to be a daydream, something Yang said he chose to do after noticing the way people playing in gardens tend to give free rein to their imagination and enter their own fantasy world. (4) The arched gateway represents the border between the real world and the other world, or enchanted land, beyond. In the actual installation, a number of small monitors are embedded in a large screen onto which an image of the garden is projected, each showing footage of men swimming naked.

As seen in *Tonight Moon*, in Yang's works multiple spaces and times often appear to exist simultaneously, and similarly, story lines divide.

Yuko Hasegawa







Yang Fudong

Su Xiaoxiao (2001), multi-channel video installation
(4 projections – 20 monitors), 15', ed. of 3

In film, Yang Fudong captures the poetic sentiment that arises in moments of individual encounter with the real world, and his own expression of the world inside him. His artistic practice engages in a temperamental dialogue with the traditional culture and literature of China. Yang Fudong constructs a potential platform for dialogue and negotiation between the self and external reality. In so doing, he does not propagate fixed beliefs or dogmas. His work is based on process, on what he learns from ceaseless study, observation, and involvement with his social environment and the way it relates to the individual.

Zhang Wei



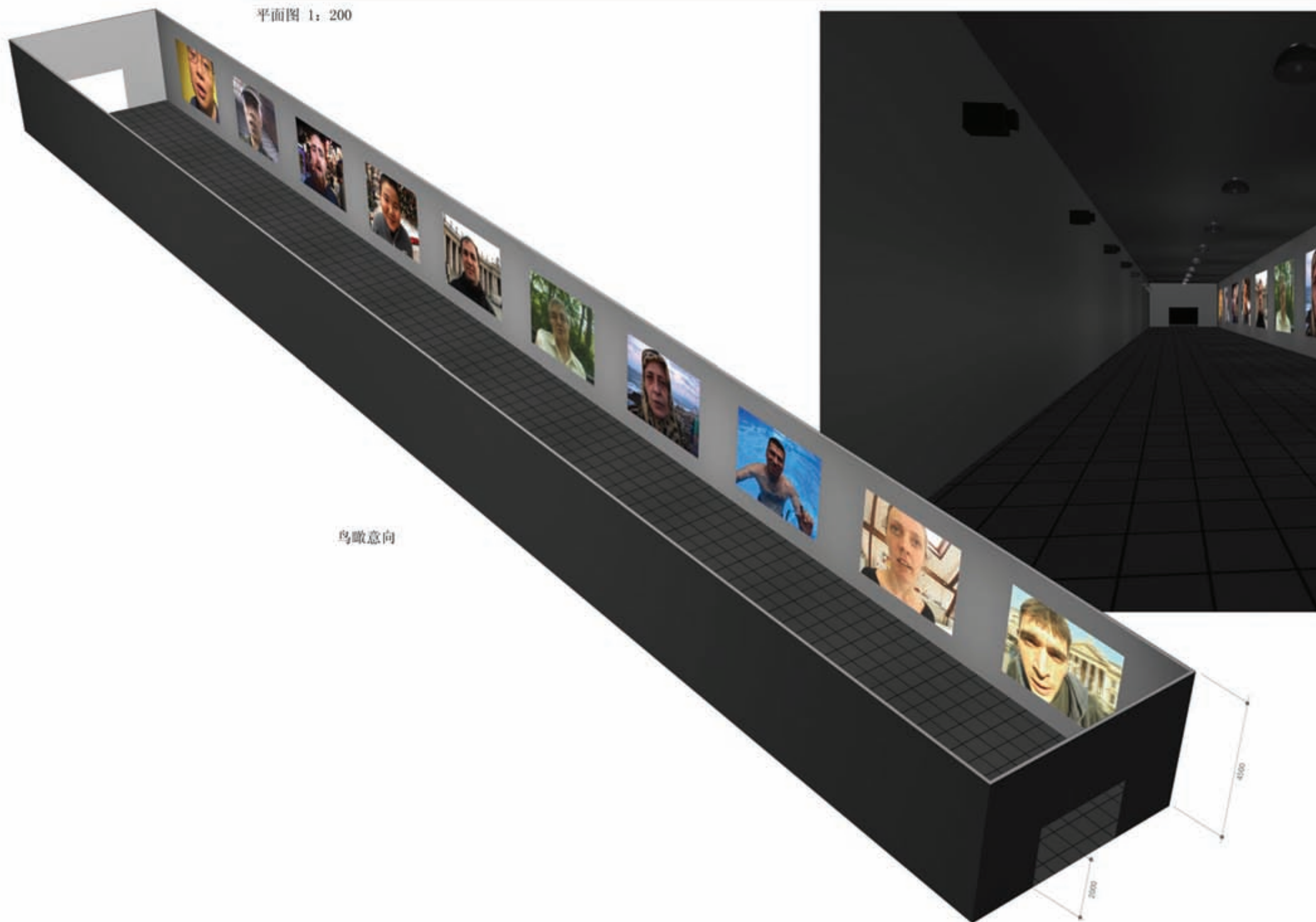




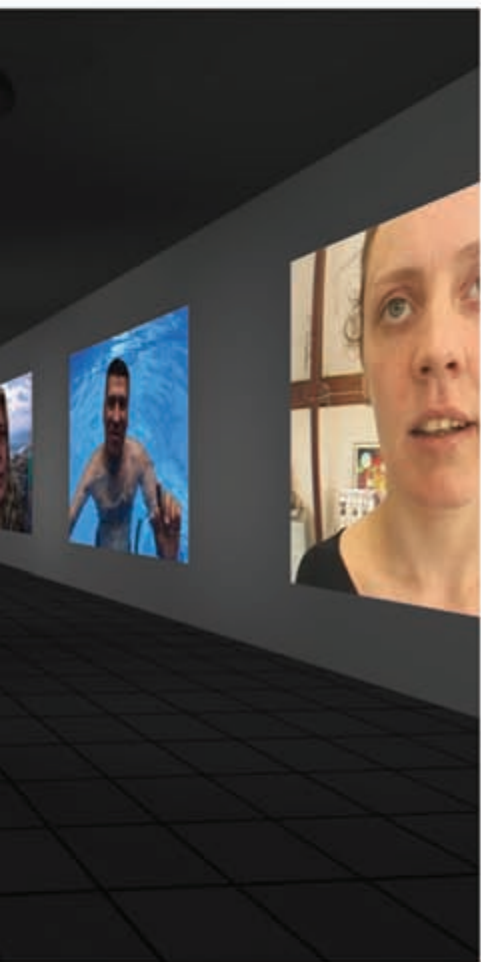
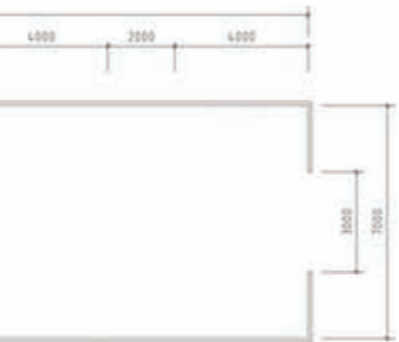




平面图 1: 200



鸟瞰意向



室内意向

Yang Zhenzhong

I Will Die (2000 ongoing), multi channel video installation, running time and dimensions variable, ed. of 5

Beyond political concerns, beyond the state of the nation and China's extraordinary moment now in world history, there is something more poignant, more urgent, for each of us. The message is simple and irresistible, and taken as a title for Yang's ongoing sequence of series of video pieces, I will die. Ten series so far, made in different languages (Chinese, Korean, Japanese, French, Dutch, English, German, Spanish, Italian, and Arabic), participants are simply seen turned to the camera, responding to the artist's request that they say those words. Some are deadpan, other camp it up, some grasp the meaning of what they are saying with more or less gravitas – some, after all, are children – and some are frankly complicit in the making of an art work. Whatever, however "I will die" is said, there can be no denial. These people, seen on video, like hostages in some awful kidnapping scenario, are living proof of their liveliness (they were there), foretelling their deaths. What could be more straightforward and more profound?



Production Assistants:

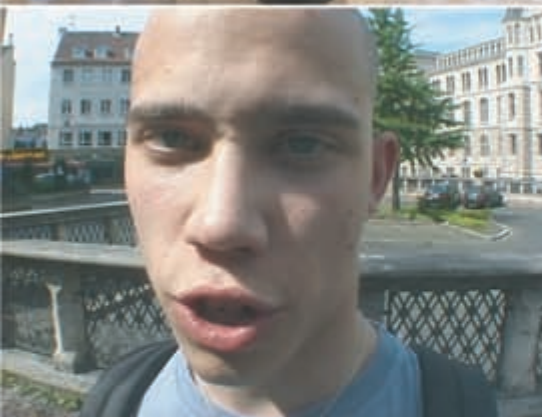
Hanih Feizi, Laura Hileman, Tracy Luong,
C. Robles, Melissa Turbin, Saskia van der Kroef

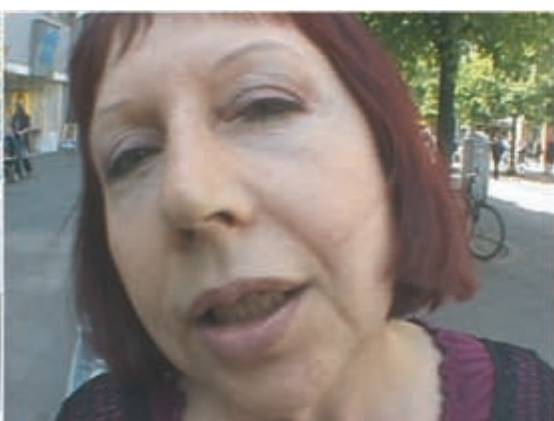
Laura Zhou

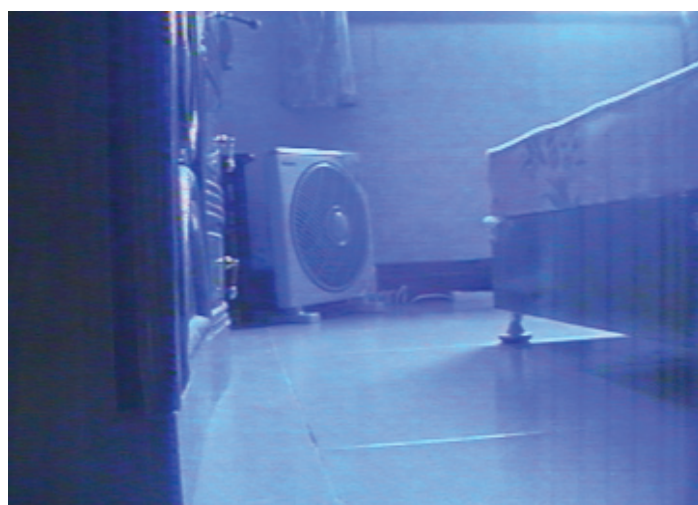
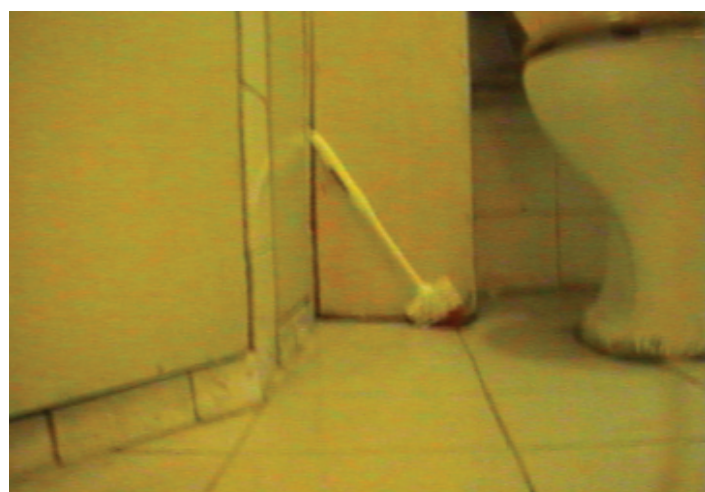
Special thanks to

Carmen Cuenca and Michael Krichman
Lucia Holguelle
Franck Serrano









Yang Zhenzhong

Sleepwalking is a Therapy I (1997), single channel video, 30'

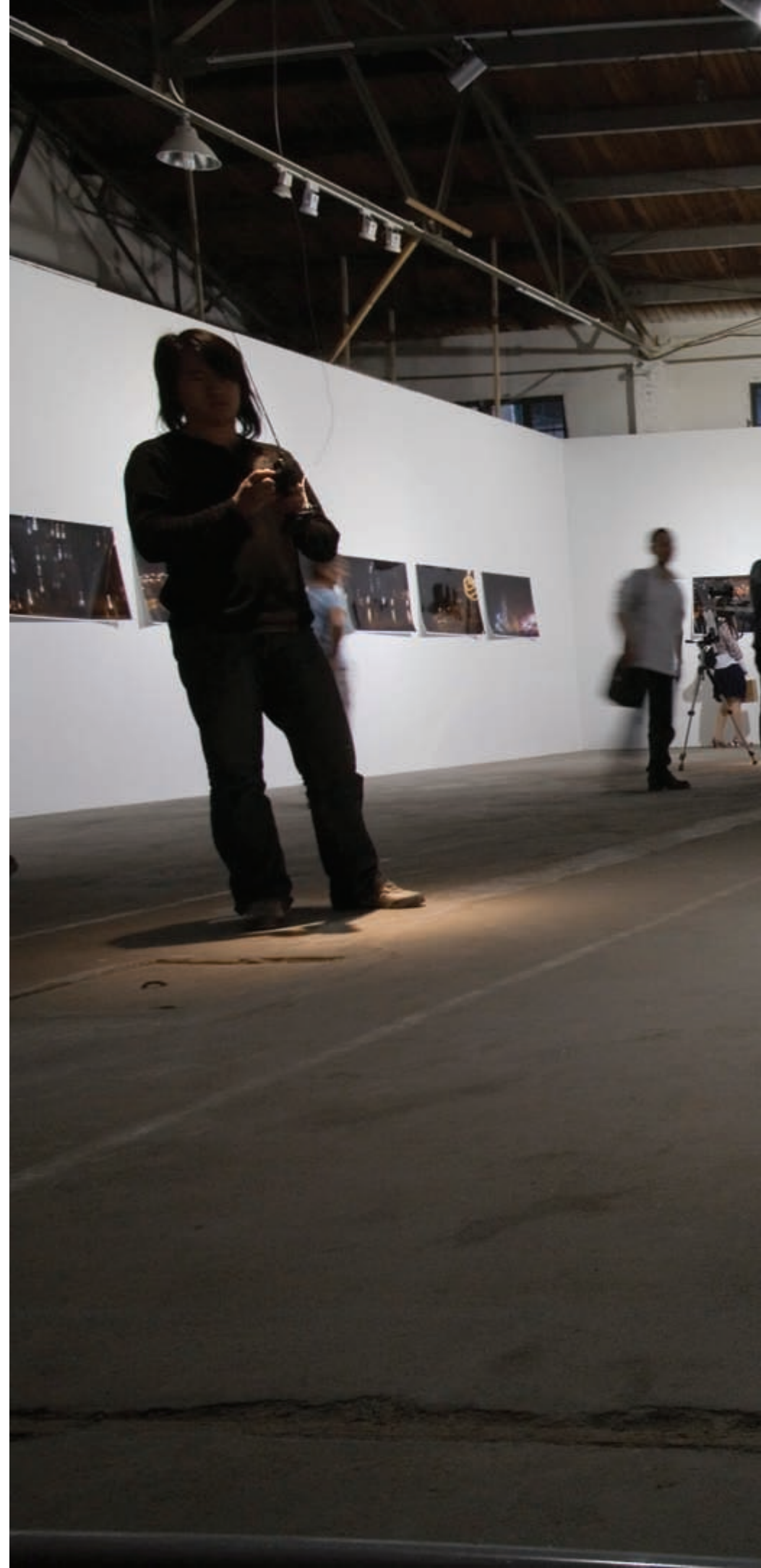
Sleepwalking II is a Therapy II (2003), single channel video, 30'

Sleepwalking III is a Therapy III (1997), single channel video, 25'















Yang Zhenzhong

Don't Move (2006), 12-channel video installation,
500 x 40 x 10 cm

ccgallery2004@yahoo.com

CC Gallery

Yang Zhenzhong

CC Gallery (2004), dimensions variable

Yang Zhenzhong's CC Gallery was an exhibition of works that were essentially photographic reproductions of works of art, images taken from the internet and then printed at a size to match the dimensions of the originals. There was at first glance a Cindy Sherman, a Jeff Koons, a Matthew Barney – quintessentially post-modernist works, questioning notions of authenticity by definition – and then not. Again, Yang lands on an equation which is so intellectually satisfying, with virtual reality as a constant factor, there already in the originals and then in the way they were transmitted and received. The closed loop between the art object and its subject could not have been tighter.









Yang Zhenzhong

Surrounded (2004), 8 synchronized videos,
dimensions variable

In this video installation, Yang Zhenzhong filmed on a roof-top of one of Shanghai's countless towers. The view is 360 degrees, and you have a perfect view of the skyline, while a wheel chair with a camera is moving around and filming the crowds on the roof. The installation consists of two videos; one records the action, i.e. the making of the film, the other one is the view from the wheel chair camera.













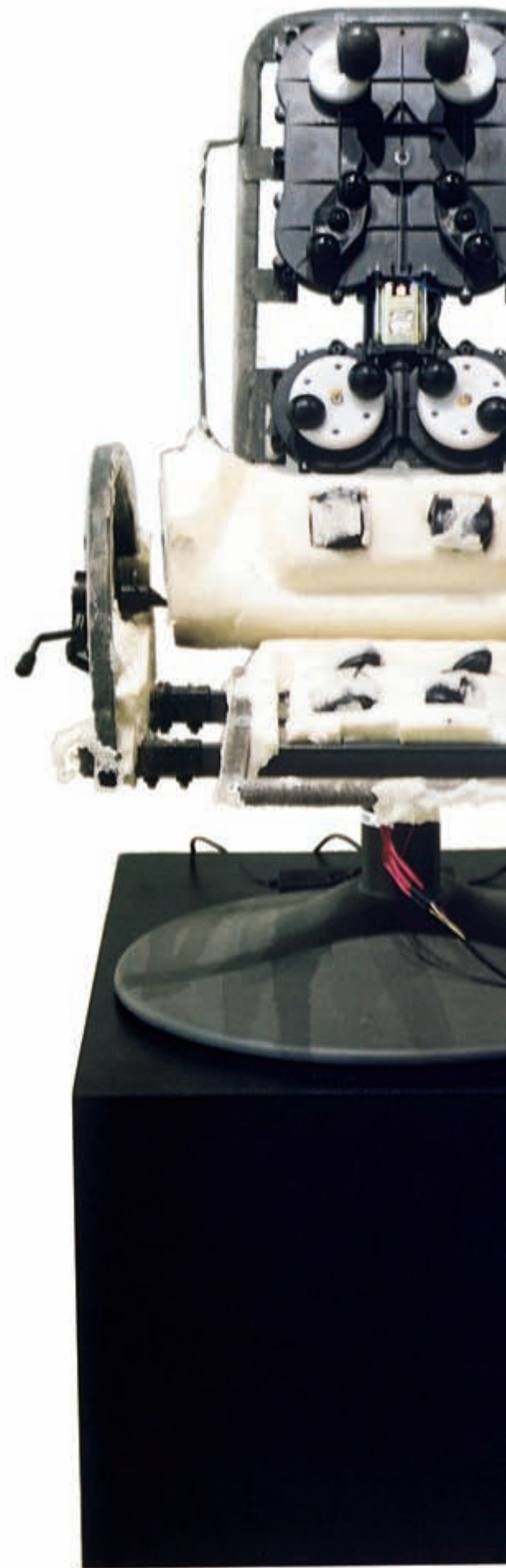


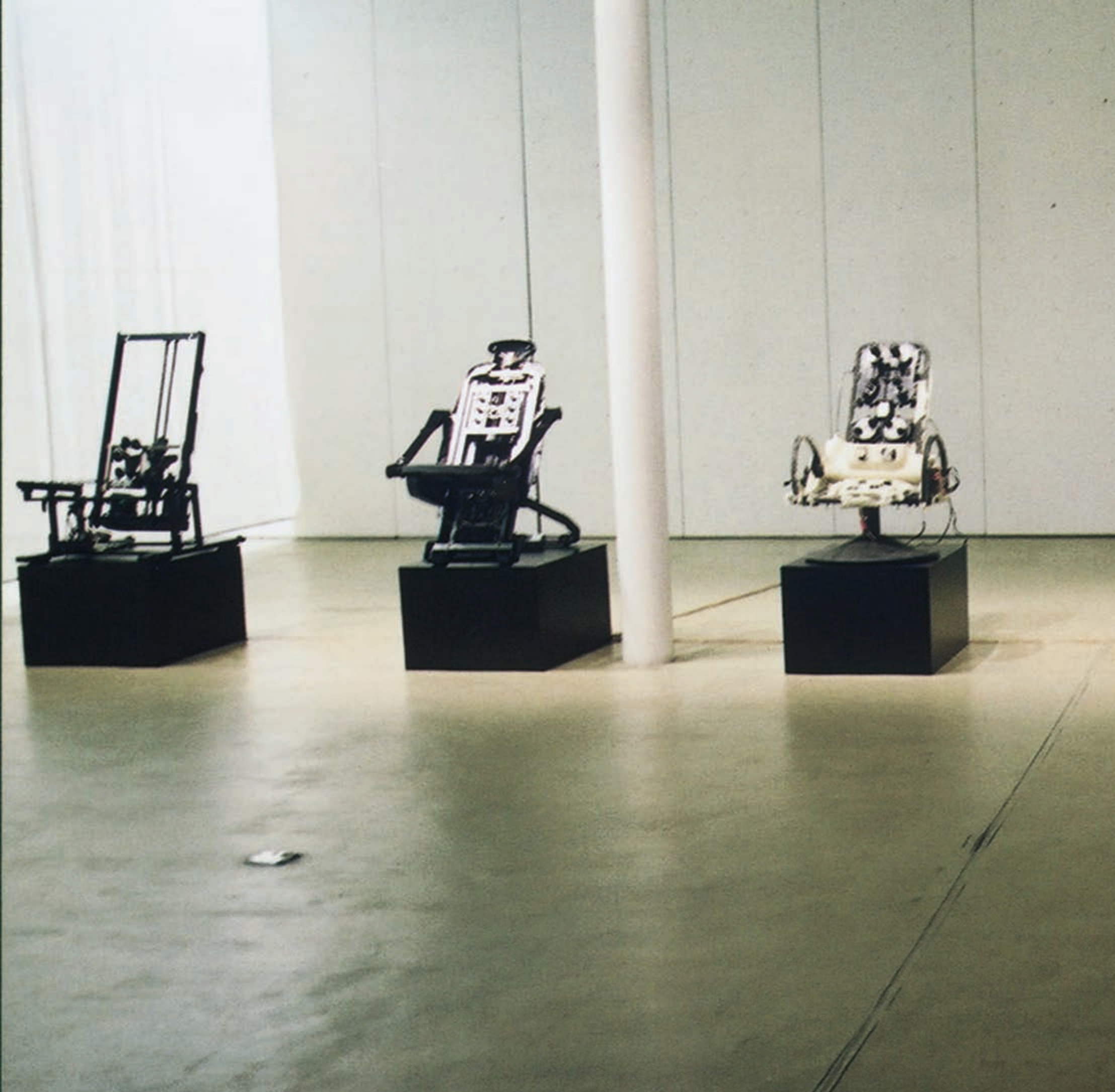
Yang Zhenzhong

Then, Edison's Direct Current was Surrendered to the Alternating Current (2003), massage-chairs, dimensions variable.

Then, Edison's Direct Current was Surrendered to the Alternating Current consists of six massage chairs of various designs – found objects, readymades – stripped of their upholstery. Still in operation, their mechanisms are clearly visible, the cogs and belts moving the various shapes intended to knead and gently pummel the backs of human bodies requiring relaxation. Without their padding and soft surfaces, the chairs themselves are skeletal, strangely anthropomorphic and not unreminiscent of electric chairs. The sounds they emit, the whirrings and rhythmical clickings echo ominously in the gallery interiors they now occupy, evoking a response that is a far cry from any of the desired effects of massage.

Jonathan Watkins







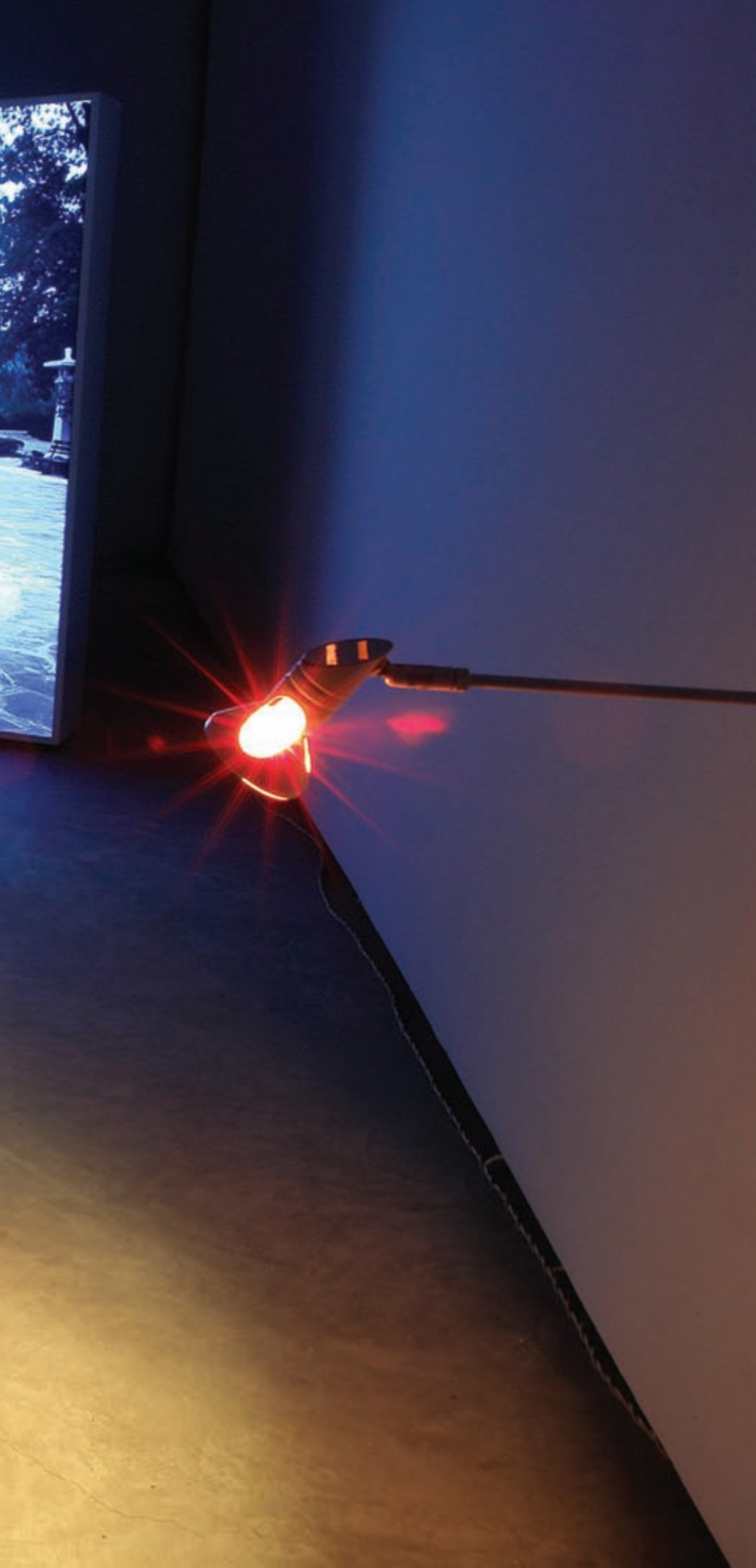
Shi Qing

***When Zhuge Liang Met Panda (2007)*, multi channel video
& mixed media installation, running time variable**

The project *When Zhuge Liang Meets Pandas* is a quest for truth – the truth of whether they two really met in history. The main purpose of the work is to put Zhuge and panda on the stage of history again as two separate Chinese cultural symbols, and to analyze and test the possibility of harmony and conflict of local and global culture, to explore and imagine the truth of today's culture consuming. The work, mixed up with personal imagery, field research and history embezzlement, consists of a multimedia installation paralleling the dual cultural concept of Zhuge and panda.











Shi Qing

Electricity Controls Shanghai (2006), installation, 151 x 207 x 121 cm

The installation also entails a performance that Shi Qing carried out in collaboration with fellow artists in the BizArt art center. A bicycle with neon lights attached is just one example of this feature. As in his other works, these pieces are based on extensive research done prior to the actual execution of the work. Similar topics are depicted in his photo series *Electricity* (2006) and *Electricity Controls Shanghai* (2006). In this project Shi Qing is converting the concept of electricity into an abstract city's legendary language, intangible, noiseless, fast, full of power and unlimited control. The intervention of Shi Qing in this city's legend comes from his personal memories of Shanghai, trying to find the nerve linking his own imagination to the individual memory of the city's history.







Zhao Bandi

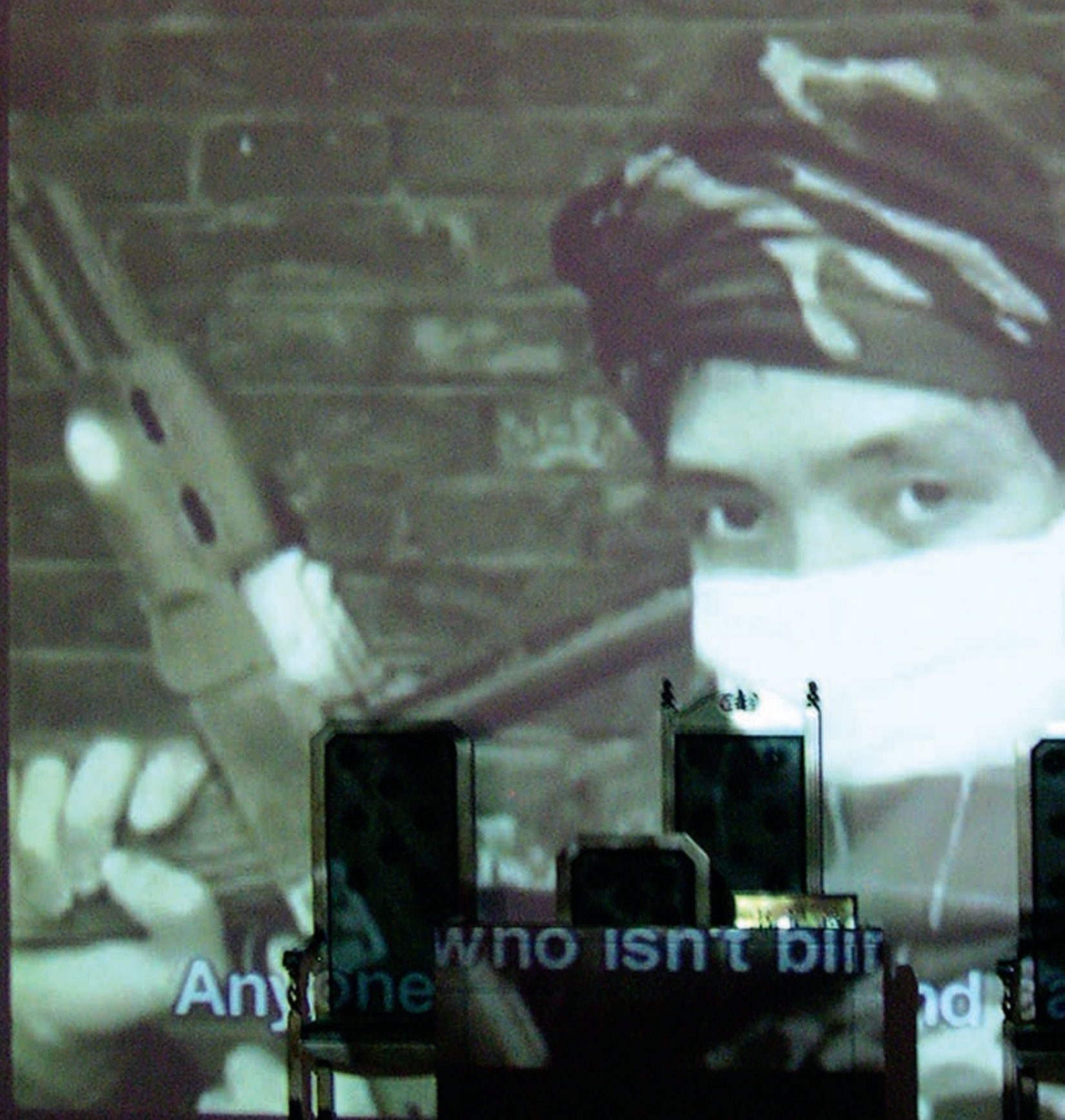
A Court Case November 11, 2003, Also a Story about the End of a Love Story (2003), mixed media video installation, video 15', ed. of 9

Zhao Bandi's video and photo composition *A Tale of Love Gone Wrong for Pandaman* represents a typical example. Zhao's idea derives directly from an event relating to the lawsuit concerning the intellectual property of his work. The case happened between April and May in 2003 when China was facing the SARS outbreak. Using this subject Zhao created *Fight Against SARA*, a piece of contextual propaganda. However, without his permission and obliterating his name, two media organizations *The Beijing Evening News* and *World Knowledge* magazine published his work. Zhao sued the two media companies. On 11 November 2003 both parties were summoned to court in Beijing. Using black and white video and photography to record the process of the case, Zhao sits in the prosecution seat holding the panda. Similar to the old silent films, the video uses the score from the famous Chinese musical drama *The Butterfly Lovers* (the love story of a young couple) to accompany the debates between the two parties. The only audible, spoken moment in the video is when the artist spends four minutes reading out a letter from his girlfriend to the court. A letter sent from abroad, in which his girlfriend expresses her intention to terminate their relationship. Like many other Chinese, his girlfriend satirises, ridicules and criticizes his *Pandaman* works. The audience in the public court room are mainly Zhao's friends. Laughter is heard repeatedly when Zhao reads out his girlfriend's mocking words and when he tries to make comments on her writing. This event ended with Zhao winning the appeal. In this work, Zhao expands his artistic concept to include the inner structure of the social system, in order to analyse the relationship between art and society. He examines the understanding and reaction from the Judge, the lawyers, the defendants and the audience.

Huang Du







Anyone who isn't blind



an see it,







don't
tell me for say
if you're angry
win it.



Zhao Bandi

Panda (2006), objects, 35 x 30 x 25 cm

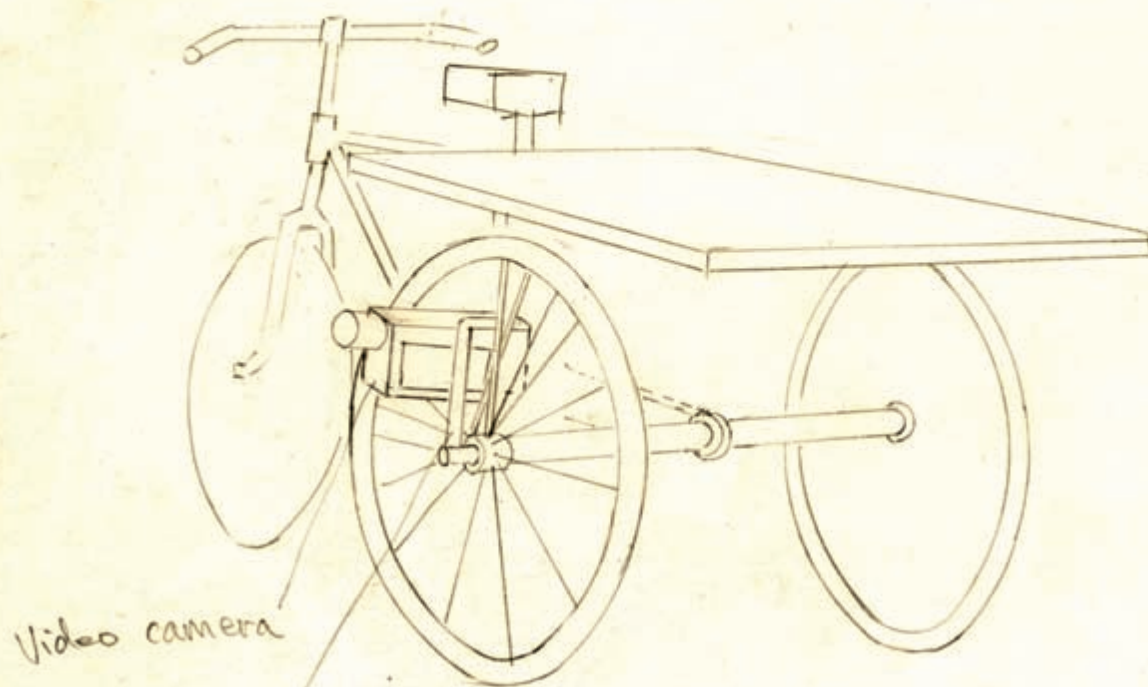
Zhu Jia

Forever (1994), video installation, 27'

'The video Forever (1994) was done by attaching a video camera to the left wheel of a tricycle. The lens was oriented outward. Switched on the camera, I rode this tricycle 10 km along the city's streets.

The camera was circulating along with the motion of the tricycle and recording turning-around images.'

Zhu Jia



Video camera

Stand for video camera

1A1G
9tbb Zh





RAMBLING



这个饭店里面就是做那个（卖淫）事情的
which was specialized in doing that thing


这个饭店里面就是做那个（卖淫）事情的
which was specialized in doing that thing

Shi Yong

Think Carefully, where were you yesterday? (2007 ongoing),
multi channel video installation with sound, dimensions variable, ed. of 5

Shi Yong uses the body as a gesture, and as a mirror of today's society. In all his works he either uses his own body image or a metaphor to reflect on the conditions today. The use of the body is not private, but political – not to be understood as an individual and subjective, but collective, reflection.

From the outset, Shi Yong's working style takes art into his immediate environs, both physically and in terms of the content it explores. An early installation work from 1996 negated the privacy of his apartment with invasive listening devices planted in every portion of the space which relayed any sound to all the other rooms of the apartment. This type of pseudo-scientific feel characterizes several initial conceptual interventions.



这个不公平待遇是怎么来的
that's how I deal with the unfair treatment

这是怎么来的
the unfair treatment

这是怎么来的
the unfair treatment

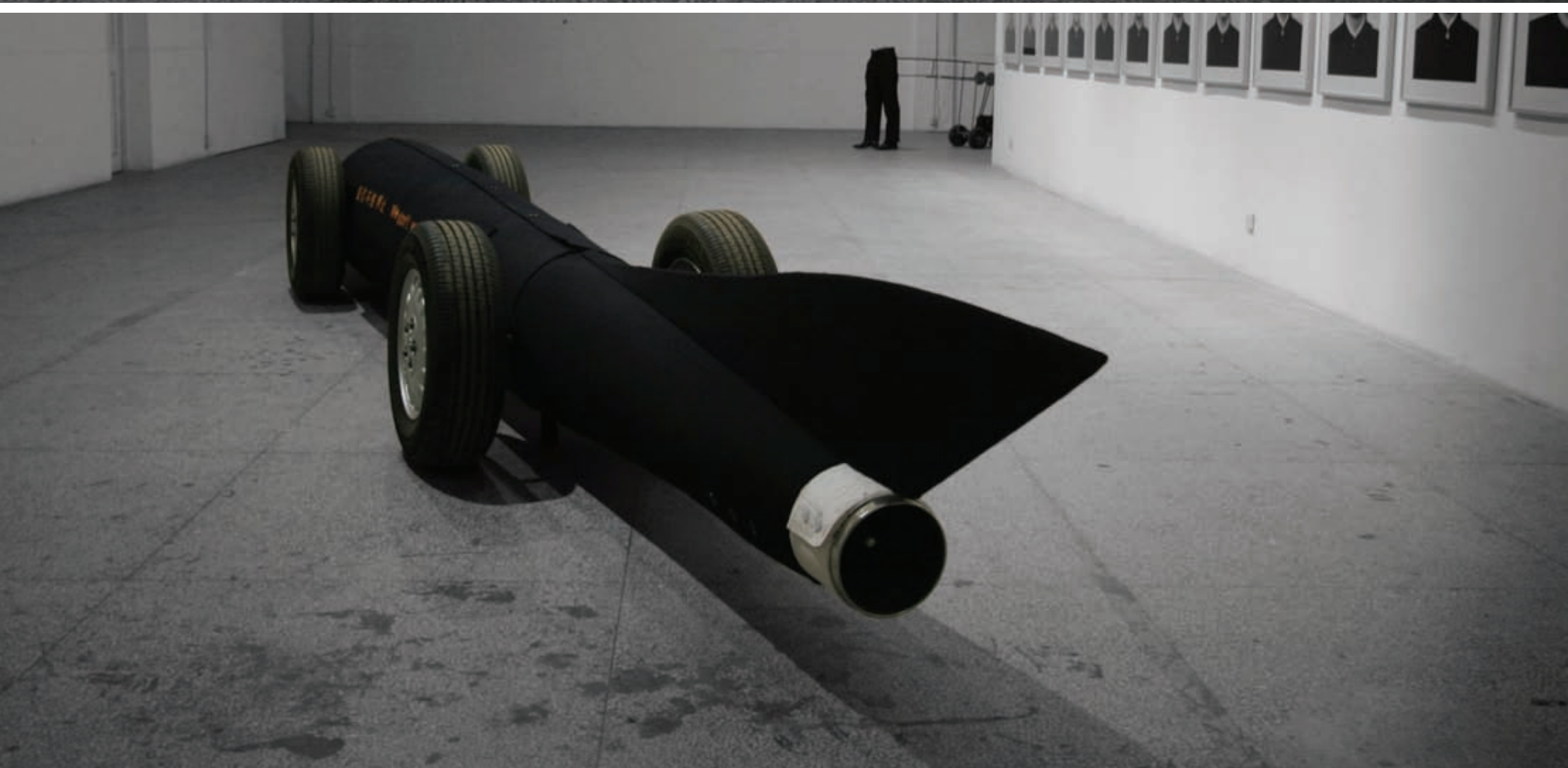


Shi Yong

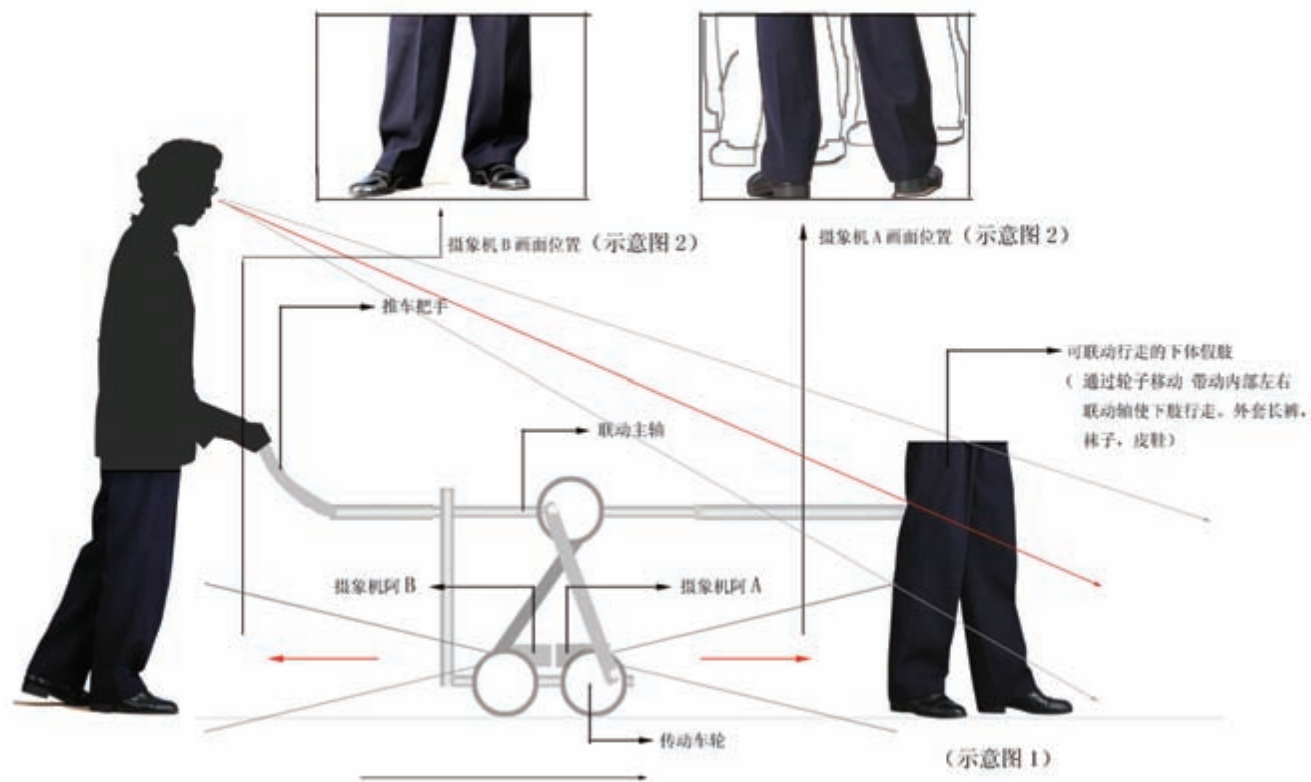
We Don't Want to Stop (2006), installation, 75 x 85 x 673 cm,
ed. of 3

Recent projects like *We Don't Want to Stop* (2006) show no let up in Shi Yong's commentary upon the prevailing Shanghai climate: here the title, stenciled on the side of what appears to be a racing car, succinctly embodies the city's driving ambition.

Karen Smith







Shi Yong

Untitled, mixed media installation

The devices in *Untitled* are remnants from a performance Shi Yong carried out in Hangzhou. The performance consisted of the artist pushing and moving the machinery back and forth at the gallery space, an endurance that lasted up until his hands were full of blisters and marks.









Shi Yong

Shanghai Sky (2004), 56 light boxes, 238 x 555 cm

It's an installation with photographs taken of Shanghai's skyline, that is the diversity of roof-tops scattered all over the city.

Shanghai Sky (2004) is a concentrated appearance of 'virtual reality'. These mirage-like big city building images all come from the city of my birth, which we call 'open to the outside world', a window to attract foreign funds, the significance of these super-high buildings has not only been greatly consolidated; furthermore it has almost become our attempt, against the so-called globalization, to surpass all international imagination and hope. Some things are indistinct, other things are enlarged, the illusion begins here...

Shi Yong







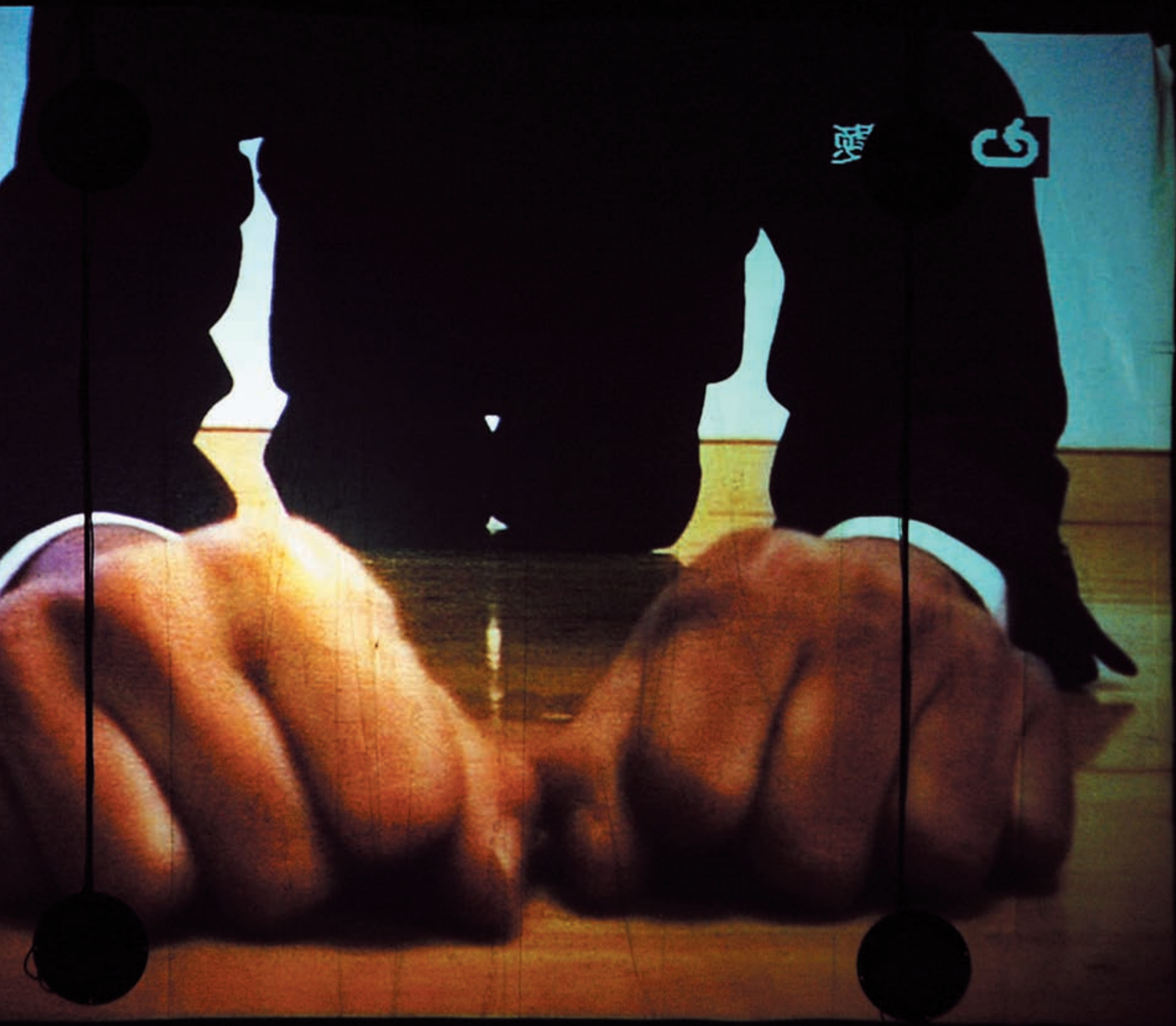
Shi Yong

Universal Gravitation (2007), mixed media installation
(inflatable), 20 x 20 x 15 cm, ed. of 5



Shi Yong

Yearning (2003), mixed media and sound installation





Shi Yong

The Moon Hues are Teasing (2002), mixed media installation in two pieces, 186 x 142 x 307 cm (trousers), 150 x 28 x 20 cm (bone)



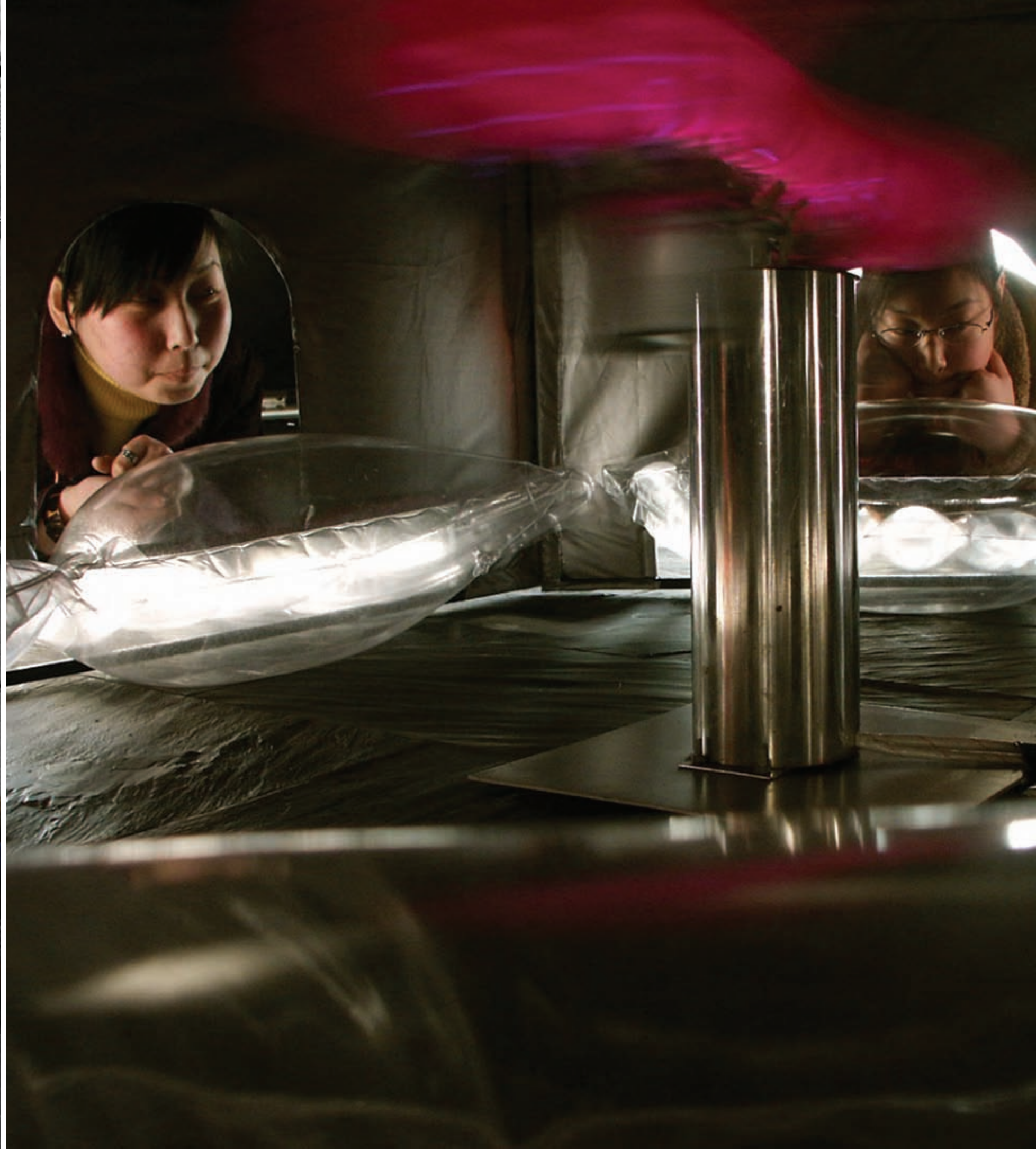


Shi Yong

Flying Q (2003), installation with sound, ed. of 1

As a form of light relief, Shi Yong has produced a number of large-scale installation works each with a humorous twist. One work, titled *Flying Q* (2003), a model of an imagined UFO, is a good example, as is the bizarre inverted form of *The Moon Hues are Teasing* (2002).







Hu Jieming

Dozens of Days & Dozens of Years (2007)

The new installation pieces *Dozens of Days and Hundreds of Years* (2007) directly comment on how the recent philosophy of economic growth and advanced consumption dramatically change and erase old things. The installation consists of six glass cabinets displaying a set of furniture pieces that have been washed with a special chemical liquid. Each day the chemicals aggressively and increasingly change the structure and form of the furniture. Placed next to each cabinet there will be photographic documentation showing the dissolution and destruction, accumulating day by day.

As in Hu Jieming's other installations, these real concrete objects are never as simple as they appear. *Dozens of Days and Hundreds of Years* subtly comments on the fundamental changes of China's political and economic system. Changes that have generated unprecedented economic growth and advanced consumption. Rendered irrelevant by the culture that outmodes products as quickly as they come into being, these furniture pieces display their own dissolution and mortification. Or, with the famous quote by Karl Marx: "Everything solid melts into air".











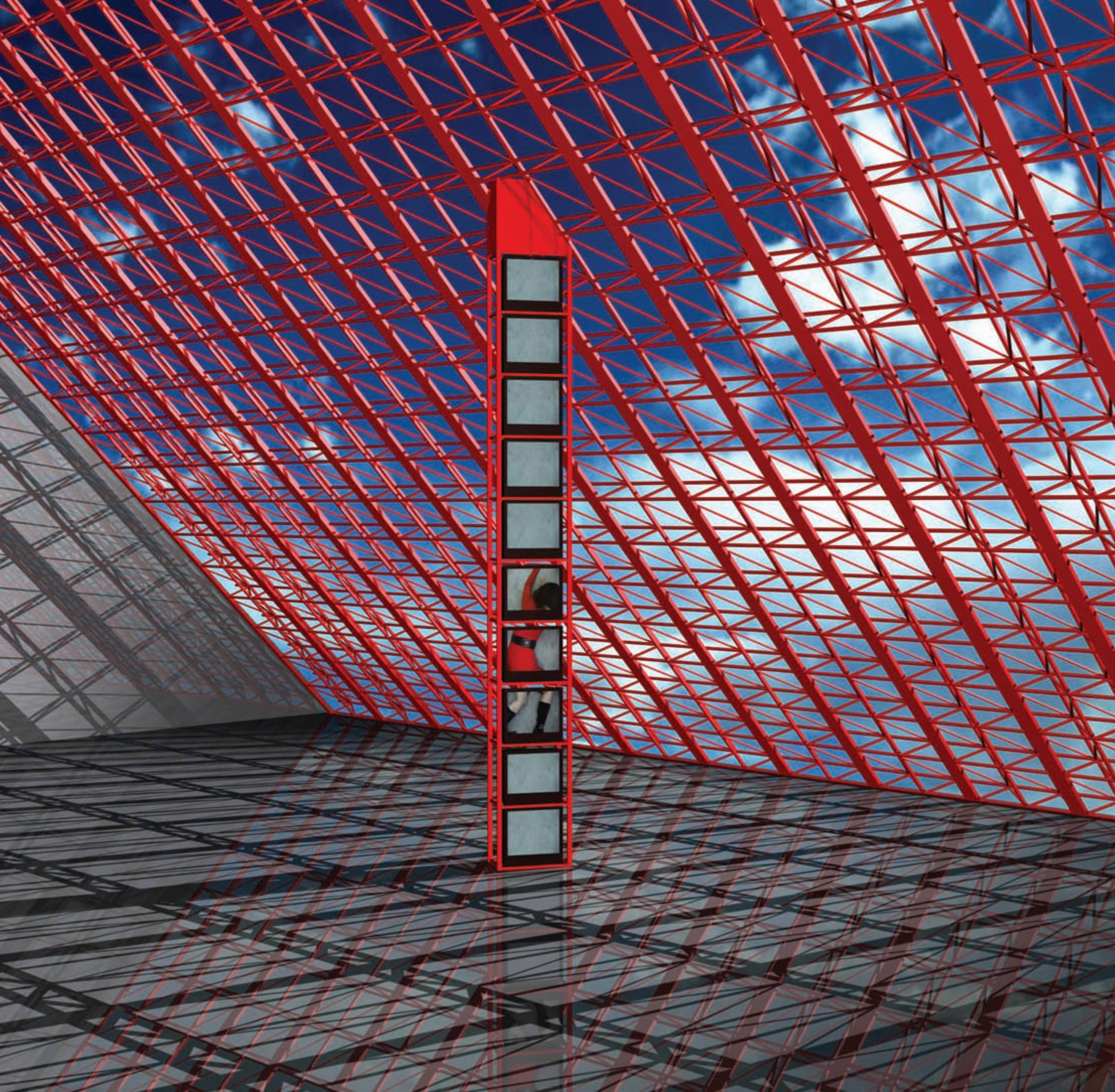
Hu Jieming

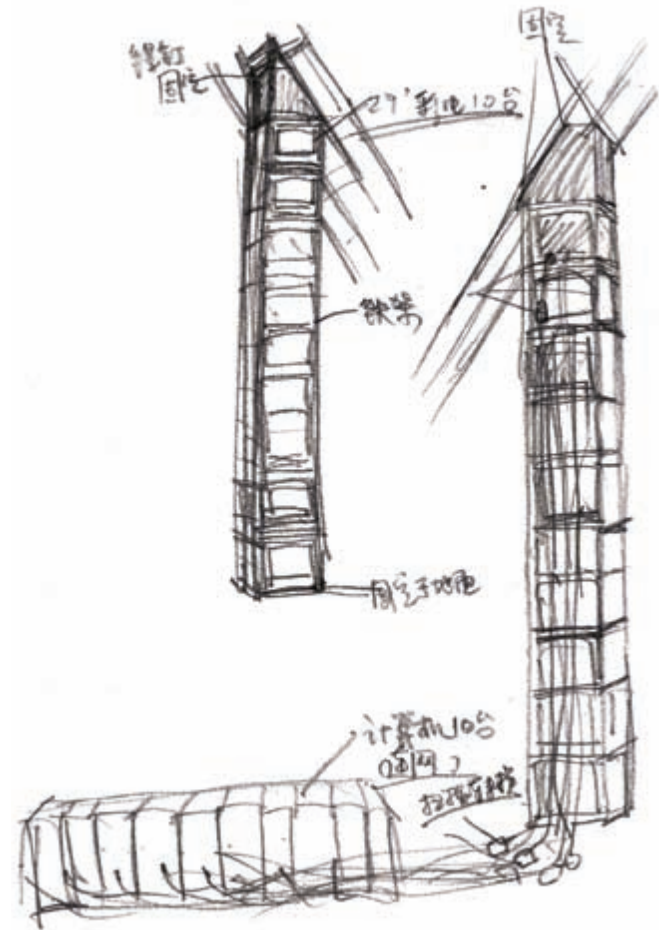
Altitude Zero, I/II (2006), multi channel video installation,
dimensions variable

The installation consists of 2 monitors camouflaged as cabin windows. The video images show ocean waters, drifting materials such as abandoned and polluted objects, symbolizing detachment and alienation from mainstream cultural domains. The objects drift between sea bottom and sea level creating a sense of movement and instability. The drifting materials remind us of the remnants of different cultures and times. Sometimes they clash against the windows, and float away at other times, resonating between the viewers and the objects. Video images are activated according to the audience presence and movement via sensors.





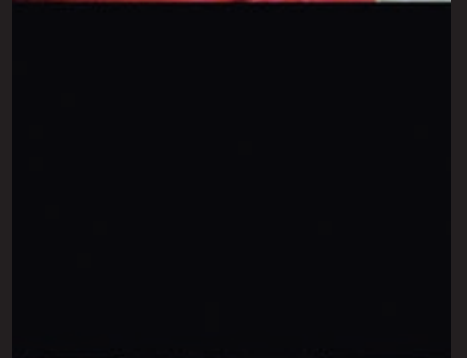




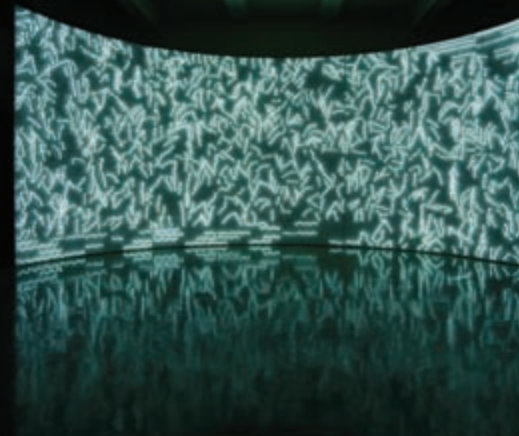
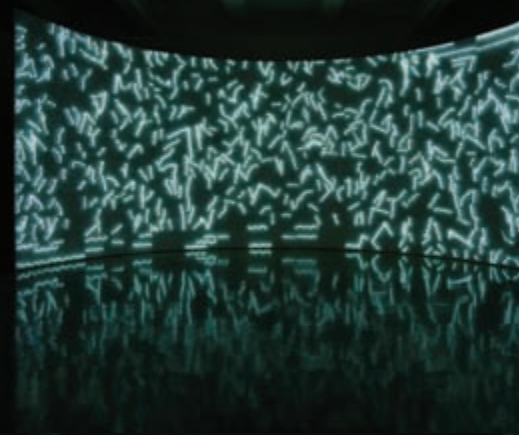
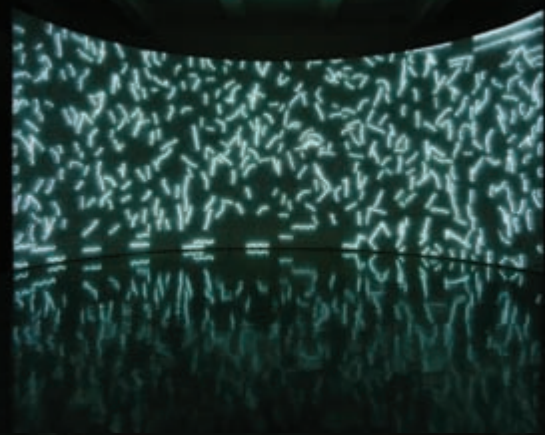
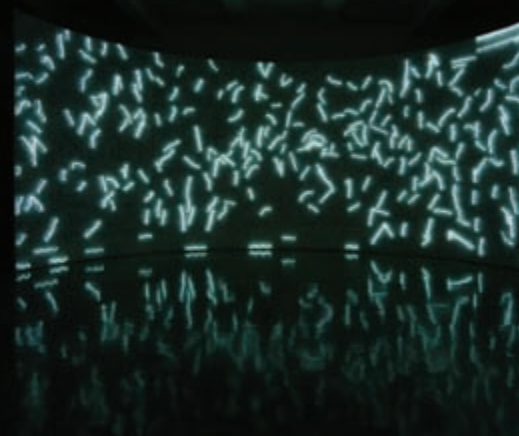
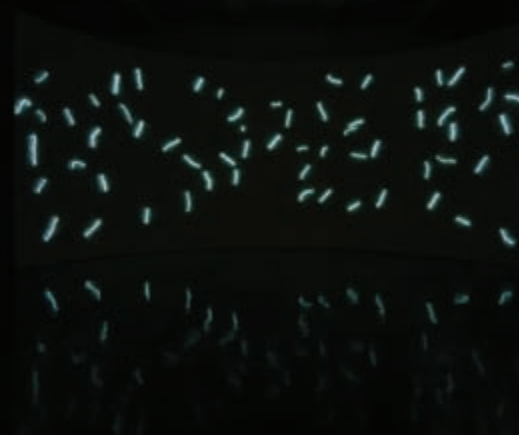
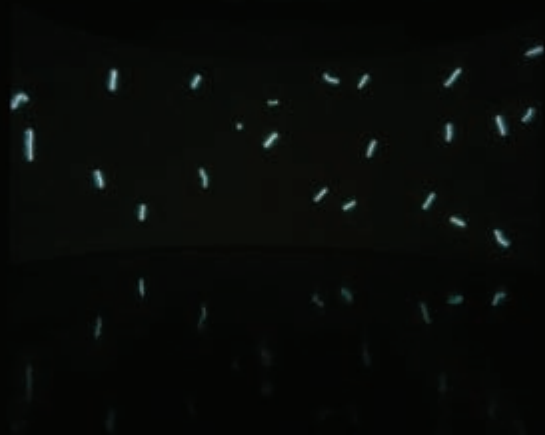
Hu Jieming

Up! Up! (2004), video installation, 4,27'

Up Up (2004) is a landscape style interactive video installation. Monitors are piled up into a column which looks like a monument, where videos will be showing young people climbing up with difficulty from the bottom until they disappear from the top screen. Like Sisyphus, the climbers never reach the top. During the climbing, the climber interacts with sound.







Shen Fan

Landscape Commemorating Huang Binghong (2006), neon lights installation, 500 x 1000 x 600 cm

Huang Binghong (1845-1955) was one of the first to paint almost abstract landscape paintings using traditional ink brush technique (very dark images, almost mono-chromes). His style was characterized by a strong stroke almost resembling Shen Fan's strokes in his neon lights installation.



Shen Fan's Painting







Wei Guangqing

Twentysix Evil Spirits Passes – The Day of Peace (2002), installation, 30 x 1000 x 1000 cm

Conception of the Work

Materials and Facture

The twenty-six evil spirit passes of “Twenty-six Evil spirit passes” from the traditional Chinese culture shall be represented by 295 pottery figurines, 30 cm in height, which will be produced from the Nanfeng antique kiln at Stone Bay, Foshan, Guangdong Province.

The model, made of glass at a thickness of 0.8 cm, shall represent America’s Pentagon. This model shall consist of 26 sets of civil-use house models, in which twenty-six evil spirit passes represented by 295 pottery figurines shall be placed respectively.

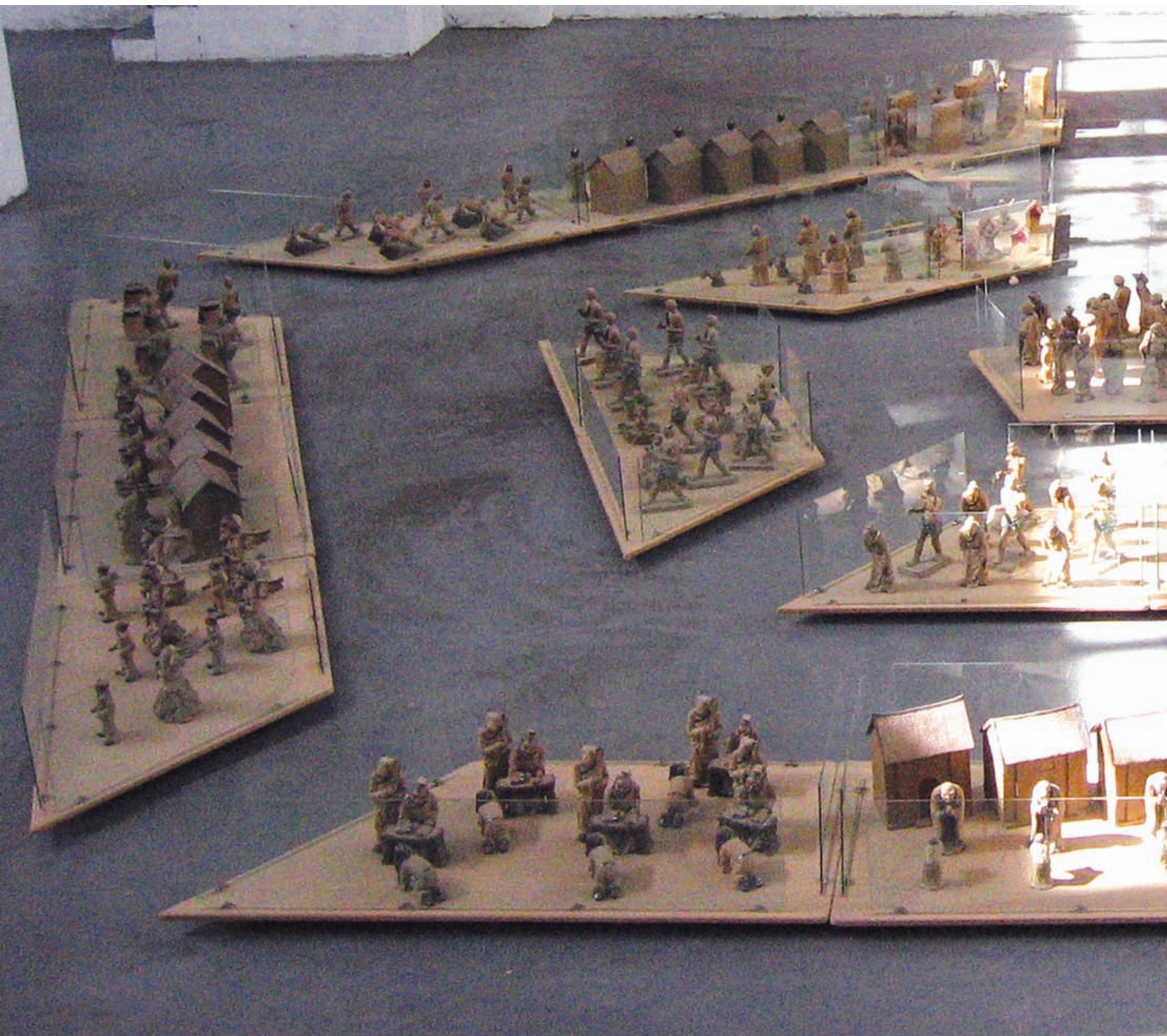
Method of Display

The work shall be placed on 26 exhibition tables, 10 cm in height, combined to make the pentagon shape. The spectators will look down at the work.

Description of the Work

The work mainly shows the observation and introspection of globalism from the perspective of sociology. The remembrance of traditional culture is like a container. The use and modification of existent resources of traditional images form the description of “contemporaneous” issues of our society. The Pentagon is a symbol of the American government and power, which forms a closed courtyard. After the 911 Attack, the international structure has changed and people’s attitude towards all things are opened or reevaluated. All things have become frail, including government, economy, and power. Through this work, the Pentagon, a symbol of power, is modified into several sets of civil-use houses, and placed side by side with several pottery figurines altered from Chinese traditional images. Consequently, people will associate the two images and form fantastic feelings about destiny. All will dramatically describe the complicated value relations and mental conflicts of our single-dimension personalities.







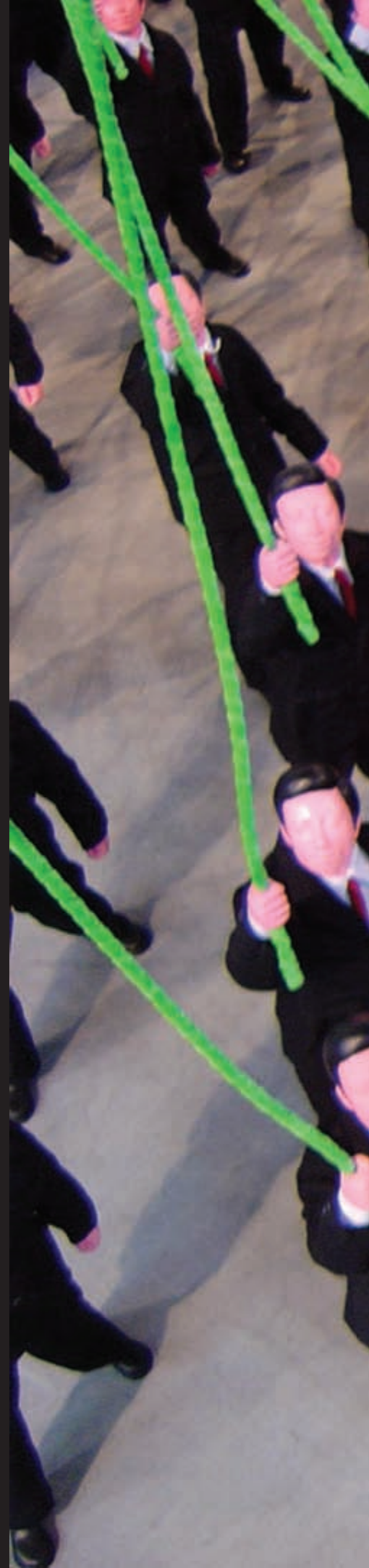


Ji Wenyu & Zhu Weibing

People Holding Flowers (2007), 400 sculptures of various material, each 100 x 20 x 30 cm

Ji Wenyu and Zhu Weibing's sculptural installation, *People Holding Flowers* (2007), consists of 400 human figures inhabiting the entire gallery space. Through a repetition of forms, the artists investigate identity by exploring individual space, collectivity, and anonymity. The meticulously hand-painted figures (a process that took the artists eight months to complete) are all dressed in identical white-collar suits holding a flower.

Using the collective body as subject, tool and material, the artists expand their concern with the human condition to explore the relationship between self and other in a rapidly changing society. The panoramic tableaux of the identical figures also comments on the relationship between the physical and the psychological through tightly set parameters, alluding to the coercive dynamics within social structures.









Liang Shaoji

Nature Series No. 102 . Helmets (2004), miners' helmets and silk, 31 pieces

Helmets (Nature Series No.102) is an installation of some thirty miners' helmets wrapped in silk thread, their headlights shining from beneath the silk. They were created as a memento for the miners who perished during the numerous mining accidents in China in recent years. Chains: The Unbearable Lightness of Being (Nature Series No. 79), consists of big, rusty chains hanging from the ceiling and wrapped in silk thread. Liang started making them in 2002 after reading Milan Kundera's novel. The chains look like heavy metal, but in fact are made of polyester and are lightweight. Biao / Mounted (Nature Series No. 103), from 2004-2007, consists of stacks of newspapers with silk thread spun around them. Biao is the name of a special Chinese technique for framing paintings.

In 1988 he started working with silkworms, breeding them and using them in his works. From that moment on, a whole new oeuvre emerged, in which he tries to combine biology, bio-ecology, weaving and sculpture, installation and action. Generally these works are entitled Nature Series, followed by a number and a date. He refers to them as sculptures made of time, life and nature, as "recordings of the fourth dimension". Many works consist of objects (often objects trouvées) wrapped in the silk threads he has his silkworms spin around them. The silkworm symbolizes generosity; its thread human life and history. Liang often makes use of this symbolism to soften or ease the violence, cruelty or sadness represented by the objects he uses.









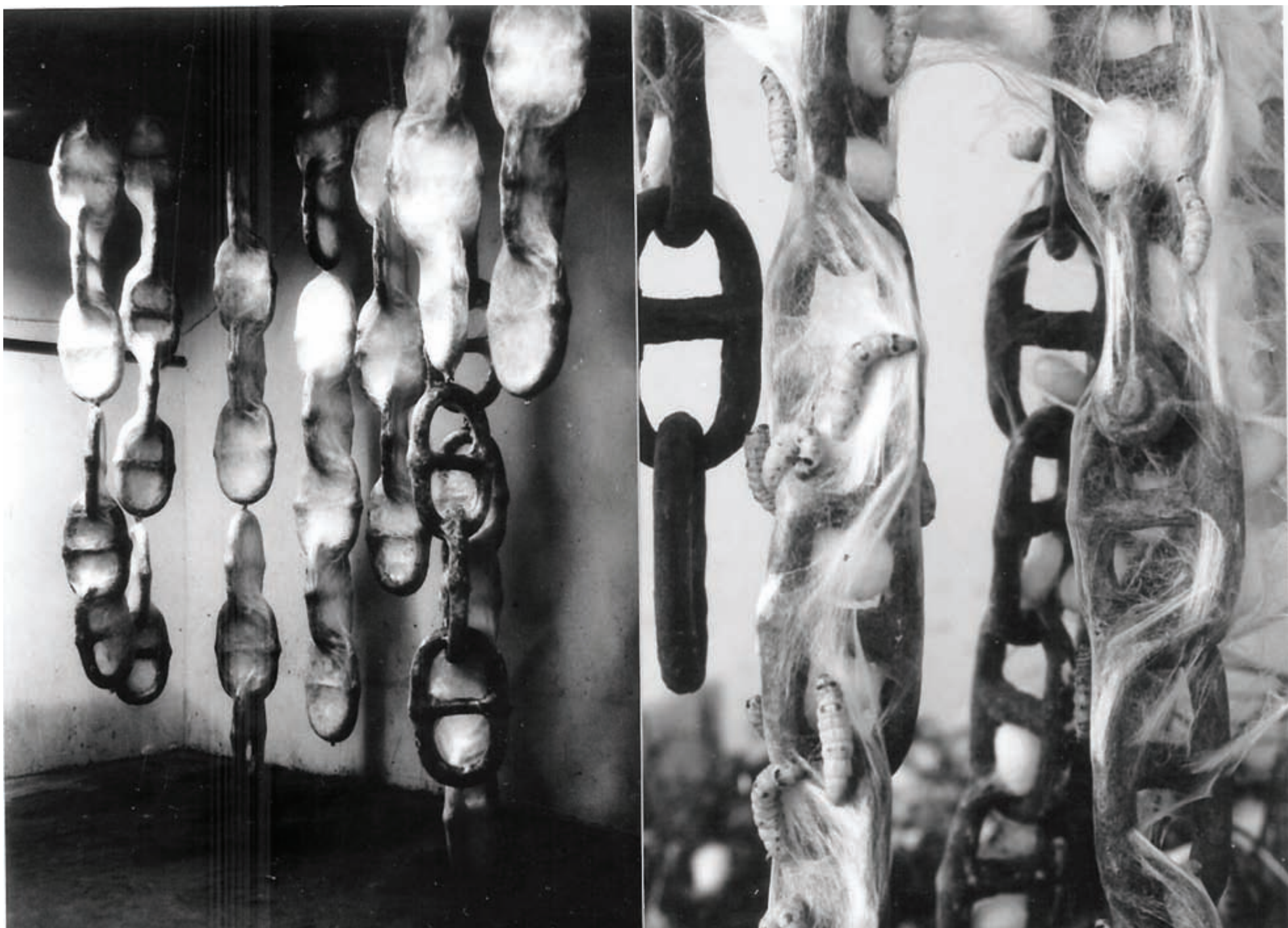
Liang Shaoji

Nature Series No. 103 – Newspaper (2004), installation, silk
and newspapers, 2 pieces, 160 x 60 x 110 each









Liang Shaoji

Chains – The Unbearable Lightness of Being/Nature Series
(2003), mixed media & silk installation, dimensions variable





ARTISTS' BIOGRAPHIES

Zhang Ding was born in 1980 in Gansu. He resides and works in Shanghai. He graduated from North West Minority University, Oil Painting Department in 2003. He studied at China Academy of Fine Arts, New Media Art from 2003 to 2004. Recent exhibitions include Big City and A Lot of Ash – A Lot of Dust, BizArt Center (Shanghai, 2005) and First International Biennale of Contemporary Chinese Art: MC1 (Montpellier, 2005).

Ji Weiyu (1980) and **Song Tao** (1979) were both born in Shanghai where the artists today also reside and work. The artists graduated from the Shanghai Arts and Crafts School (2000). Recent exhibitions include China Power Station II, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007), Bird Head 2006-2007 Photography Show, BizArt Art Center, Shanghai, China (2007), and Individual Position II, ShanghART H-Space, Shanghai, China (2007).

Xu Zhen was born in 1977. Resides and works in Shanghai. He was invited to the 49th Venice Biennale and has since exhibited his works widely. Recent exhibitions include Performa07, 10th International Istanbul Biennale (2007) China Power Station: Part II, Astrup Fearnley Museum of Modern Art, (Oslo, Norway, 2007), Part I, Battersea Power Station, (London, UK, 2006), On Mobility, De Appel, (Amsterdam, The Netherlands, 2006), China Contemporary - Art, Architecture and Visual Culture, Museum Boijmans van Beuningen (Rotterdam, 2006), The Thirteen – Chinese Video Now, PS1 Contemporary Art Center (New York, 2006).

Yang Fudong participated in the 52. (2007) and the 50th Venice Biennale (2003), First Moscow Biennale of Contemporary Art (2005), 1st International Sharjah Biennale (2005), 1st Prague Biennale (2003) and 5th Shanghai Biennale (2004), The 5th AsiaPacific Triennial of Contemporary Art (2006). He has had solo-shows at most acclaimed institutions such as Kunsthalle Wien (2005), Stedelijk Museum (Amsterdam, 2005), Castello di Rivoli (Torino, 2005), The Moore Space (Miami, 2003), and ARC/Musee d'Art Moderne de la Ville de Paris (2003).

Born in Xiaoshan in 1968, **Yang Zhenzhong** now lives and works in Shanghai. He graduated from the oil painting department of the China Fine Arts Academy in Hangzhou in 1993 and began working with video and photography in 1995. Yang Zhengshong's work has showed at major biennales and triennials including Venice (2007), Venice (2003), Shanghai (2002), Guangzhou (2002) and Gwangju (2002).

Shi Qing, born in 1969 in Inner Mongolia, lives and works in Beijing. He began to produce experimental artworks in 1999. Through the realization of installations, performances, photography, videos, and new medias he created his own artistic language system. He also uses theatrical methods to probe and reveal various themes as well as the symbolic nature of common consciousness and mythic narration. The social character of his work is emphasized since 2005 as he started to focus his creation on the city as an entity and historical researches. His works have been shown in many important exhibitions in China and abroad. Main solo exhibitions: 2006 "Electricity", Bizart Art Center, Shanghai, China, 2003 "Black Taboo", 25000 Cultural Transmission Center, Beijing, China; Main group exhibitions: 2005 Prague International Biennale of Contemporary Art, National Gallery Prague, Czech, 2004 Busan Biennale 2004 Contemporary Art Exhibition, Busan Metropolitan Art Museum, Busan, Korea, series exhibition of "Post-Sense Sensibility".

Zhao Bandi was born in 1966 in Beijing, where he lives and works. He graduated from the Beijing Central Academy of Fine Arts in 1988. Since 1993, his works have been shown at international exhibitions, including the Sydney Biennale (1998), 48th Venice Biennale (1999) and 1st Guangzhou Triennale (2002). His project "Zhao Bandi & Panda" has been on public display in Shanghai, Milan, London and elsewhere.

Zhu Jia was born in 1963 in Beijing. He has exhibited widely since participating in the canonic exhibition Cities on the move at acclaimed institutions such as the Hayward Gallery, London, Secession, Vienna, CAPC, Musee d'Art Contemporain, Bordeaux, PS I Contemporary Art Center, New York and Louisiana Museum of Modern Art, Denmark. Zhi Jia participated in the 50th Venice Biennale (2003) as well as the 10th Istanbul Biennale (2007).

Shi Yong was born in Shanghai in 1963. He graduated from Light Industrial School, Fine Art Department. He resides and works in Shanghai. Shi Yong has exhibited widely since the early 1990's. Recent shows include Think Carefully, BizArt Center (Shanghai 2007), Mahjong, Kunstmuseum Bern, Hamburger Kunsthalle and Museum der Moderne Salzburg (2005-07), Follow Me!, Mori Art Museum (Tokyo, 2005), Second Guangzhou Triennale, Guangsong Museum of Art (2005), Zooming into Focus, China National Art Museum (Beijing, 2005), Felicidad Indecible, Tamayo Museum of Contemporary Art (Mexico, 2005), The Heaven, The World, ShanghART Gallery & H-Space (Shanghai, 2004), Shanghai Biennale (2002), Bienal de Sao Paulo (2002) and Bienal de Maia (1999).

Hu Jieming was born in 1957 in Shanghai. He graduated from Shanghai Light Industry College, Fine Art Department in 1984. He resides and works in Shanghai. Hu Jieming has exhibited widely. Recent shows include Dozens of Days and Dozens of Years, ShanghART H-Space (Shanghai 2007), The Thirteen: Chinese Video Art Now, P.S.1 (New York, 2006), Between Past and Future: New Photography and Video from China, (various cities in the US, UK and Germany, 2005-2005), Zooming into Focus, National Art Museum (Beijing, 2005), In their 40's, ShanghART Gallery, H-Space (2005) and 5th Shanghai Biennale: Techniques of the Visible, Shanghai Art Museum (2004).

Shen Fan was born in 1952 in Jangyin, Jiangsu province. He graduated from Shanghai Light Industry Institute, Fine Arts Department in 1986. He resides and works in Shanghai. Selected exhibitions include Rejected Collection, Ke Center for Contemporary Art (Shanghai, 2007), HyperDesign, Shanghai Biennale 2006, Shanghai Art Museum (2006), Contemporary Chinese Art, Galerie Karsten Greve Cologne (Germany, 2006) Chinese Maximalism, Millenium Art Museum (Beijing, 2003), The Paintings of Shen Fan – Pioneering Abstraction from Shanghai, Goedhuis Contemporary (New York, 2002), Shanghai Abstract Art Group Show, Liu Haisu Art Museum, (Shanghai, 2002), Metaphysics 2001, Shanghai Art Museum (2002) and Shen Fan – New Works, ShanghART Gallery (Shanghai, 2001).

Wei Guangqing was born in Huanshi, Hubei province in 1963. He graduated from Zhejiang Academy of Fine Arts, Department of oil painting of in 1985. He

resides and works in Wuhan. Selected exhibitions include 85 New Wave, Ullens Center for Contemporary Art (Beijing, 2007), Made in China – the Paintings of Wei Guangqing, ShanghART Gallery (Shanghai, 2005), China – Contemporary Painting, Fondazioni Cassa di Risparmio (Bologna, 2005), Mahjong, Kunstmuseum Bern (2005) and First Triennale of Chinese Art, Guangzhou Art Museum (2002).

Ji Wenyu & Zhu Weibing's recent exhibitions include People Holding Flowers, ShanghART Gallery (2007), Harmony and Difference, Fine Art at Shanghai University (2007), Lian Cheng Jue, Shanghai Zendai Museum of Modern Art (2007), Entry Gate: Chinese Aesthetics of Heterogeneity, MoCA Shanghai (2006), and The 6th Shanghai Biennale: Hyper Design, Shanghai Art Museum (2006). Liang Shaoji was born in Shanghai in 1945, graduated from Zhejiang Fine Art School, and studied at Varbanov Institute of Tapestry in Zhejiang Academy of Art. Today he resides and works in Linhai. Liang Shaoji has exhibited widely in international Biennales and Triennales, the Venice (1999), Istanbul (1999), Lyon (2000) and Shanghai Biennales (2000 and 2006) among them. Recent exhibitions include CLOUD, ShanghART H-Space, Shanghai (2007), Mahjong: Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Hamburg (2006).



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