

MadeIn

ShanghART
香格纳画廊



Seeing One's Own Eyes

Contemporary art from the Middle East

看见自己的眼睛 ——中东当代艺术展

Curator 策划: MadeIn

ShanghART Gallery 香格纳画廊

6.9.2009 - 10.10.2009

50 Moganshan Rd., Bldg 16 -18 香格纳画廊16号—18号楼

This exhibition is an artistic representation of the multi-aspect situation in the Middle-East from a Chinese point of view. Creation of the exhibited works was based on respect, objectivity and strictness. An approach to the Middle East world seen from heartedly devoted Chinese people, with the hope that this third party's objective vision can comprehend the two others. Through art, stimulate communication and understanding between people, work for the peace in the world and pluri-cultural coexistence. All images and texts that this exhibition refers to are compositions of selected caricatural images that have been published in various international public media. The selection was done according to both cultures' differences, as equal as possible, to reduce misunderstanding and enhance comprehension. Through art, contradictions are dissolved and peace is shared. The beauty of art isn't meant to create division, just as love isn't either. Mozi said: "The world is ruled when there is communication and chaotic when there is mutual hate". We create to encourage understanding. As the exhibition title announces it, we hope that art is as limpid as eyes, revealing the purity of our heart.

MadeIn

5.9.2009, Shanghai

本次展览是以中国人的理解方式对中东多元文化状态的一种艺术呈现。展览作品是以尊重、客观、严谨为基本创作观。以中国人特有的敬爱之心看待中东世界。希望这种客观、互敬的第三者视角能促进彼此间以更加开放的胸怀了解和包容对方。用艺术的方式促进人和人之间的沟通和了解，为世界的和平和多元文化的并存做出努力。

本次展览所涉及的形象、文字都是选用世界各地各种媒体公开发表的漫画为元素，拼贴、组合而成。选用的所有素材都尽可能考虑到各方在文化上的差异，在客观平等的创作中，减少误会增进了解。在艺术中融化矛盾，在艺术中共享和平。

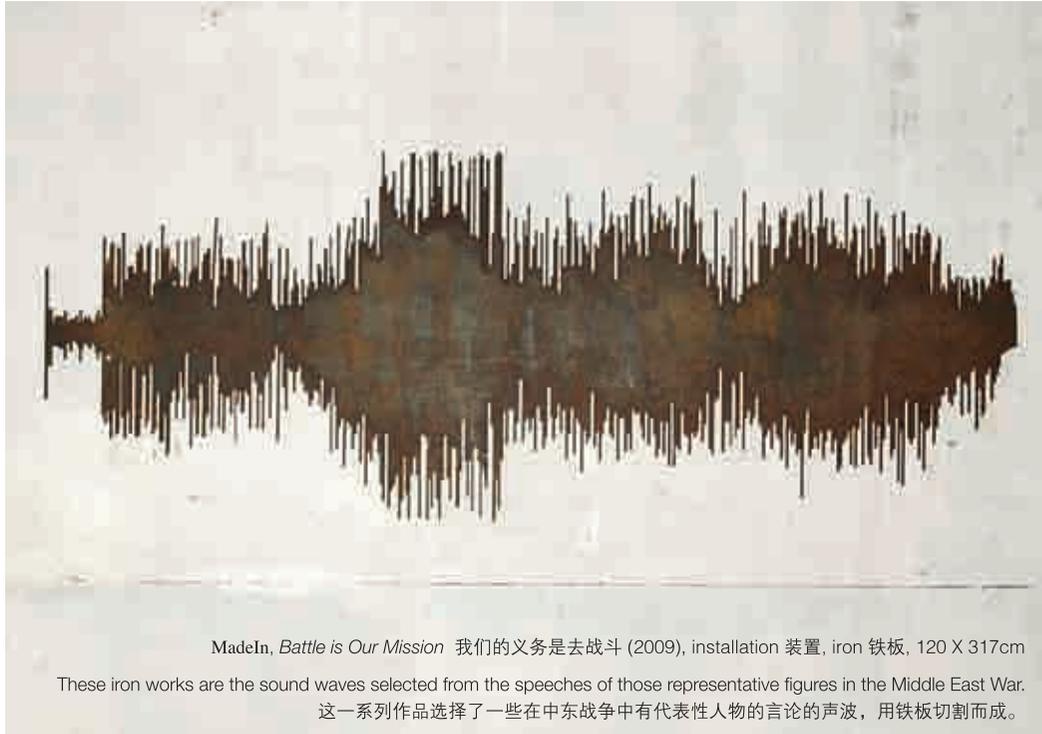
艺术之美不分彼此，爱更不会分彼此。墨子曰：天下相交则治，相恶则乱。我们是为促进了解而创作。就如展览题目所言，我们希望艺术是双清澈的眼睛，透过它能看到我们彼此纯洁的内心。

MadeIn

2009年9月5日，上海



Seeing One's Own Eyes: Contemporary art from the Middle East



MadeIn, *Battle is Our Mission* 我们的义务是去战斗 (2009), installation 装置, iron 铁板, 120 X 317cm

These iron works are the sound waves selected from the speeches of those representative figures in the Middle East War. 这一系列作品选择了一些在中东战争中有代表性人物的言论的声波，用铁板切割而成。



MadeIn, *Calm* 平静 (2009), installation 装置, water mattress, machinery, ruins 水床, 机械装置, 废墟, 700 X 500cm, detail 局部

Seeing One's Own Eyes offers its audience a rich paradox, dissolving any monolithic views of 'contemporary Middle Eastern art' but instilling a strong sense of the specificity inherent to the art's identity. It is a border-crossing show, consisting of mostly powerful large-scale installations and a selection of paintings and collages.

The meeting of different moments, referents, and cultures is complicated by the impression that perceptions of the Middle East bear heavily on the identity of art made in the region. This is a richly fascinating survey and anyone with an interest in the Middle East, at any level, would do well to take a look at these views. What were the specific conditions out of which modern and contemporary art emerged? How have ideas about tradition and modernity played out in a specific context? This show looks at how definitions of tradition and modernity have shifted over time and in different national contexts in the Middle East. Curated by the new art agency 'MadeIn', the exhibition avoids any prescriptive frame and steers clear of any didactics, instead the exhibition tries to present a representative – if never comprehensive – sample of what Middle Eastern wants to be about today... whether we like it or not.

Outside conceptions of the Middle East today are often dominated by media images, by reports of death and destruction, and the human misery caused by long-held political and religious antagonism. This widespread conflict overshadowing the region has tended to obscure the remarkably vibrant contemporary art scene that seems to be alive and well.

There are so many powerful, authoritative and insightful works in this show that it will be difficult to mention them all. One of the most arresting and moving pieces is 'Calm'. This installation piece consists of a floor full of broken bricks, debris, dust – it is a sight of a human shelter that lies flattened beneath you. Nothing is there, besides a yawning emptiness of destruction. Looking closer you can see the debris moving up and down in soft, slow waves, there is no calmness after the bomb.

Another eye-catching piece is 'Perfect volume', also a large-scale installation that consists of hundreds of military boots, respectively just the cut of front part of them, shaped to form a big empty circle. This work may be about grievance, about all the people that have suffered from the numerous wars in the region. What makes these artworks so remarkable is they transcend their context. Though all are referring in general terms to the situation in the Middle East, their art is universal in its appeal, and it doesn't depend for its effect on

our knowledge of specific political or social issues.

At a distance the painted series titled 'Make-up' look like blown-up and distorted Persian miniatures, with their rich colors and delicate arabesques, but their satire is savage. Calligraphies may resemble Pollock's abstract paintings, and whether the artist's attitude to this is celebratory or critical is hard to say. The works are pretty or battle-scarred; or, maybe, tacky and clapped out, depending on how you look at it. Its abstract narrative tells a story that cannot be told rationally. The same may be true for the other paintings of the exhibition.

Another hauntingly beautiful installation piece is 'The Soul has been replaced by Anxiety' which consists of a merry-go-round. The life-size carousel itself might allude to childhood dreams, but this piece do certainly not: Here, the carousel is a bleak and black 'deus ex machina' – turning around and around without destination. The innocence has been distorted, and the effect is both highly effective and emotional.

Bringing very diverse works together, such as the grand mixed-media collages 'Widespread' based on satire and clichéd cartoons of the Middle East-

ern conflict found in publications around the world, and contrasting them with each other, the curators of 'MadeIn' set up an engaging experiment in which all viewers have to position themselves in relation to the various actions portrayed and their inevitably propagandistic point of view.

Finally, the exhibition takes its title after the installation 'SEEING ONE'S OWN EYES' – a grand circular-shaped pool carrying a boat covered with a Persian rug. The spacious installation works as an oasis, a place to rest and dream in the shades of the palmtrees that surrounds the liquid. In line with the title, this piece is a reflection on vision and optics, and self-reflection. It serves to remind us that altering ones perspective will allow and encourage the world to come into and out of focus before our eyes. **THE TITLE, AS THE SHOW ITSELF, SIGNIFIES A PARADOX: OBVIOUSLY, YOU CAN ONLY SEE YOUR EYES (i.e. VIEWS) THROUGH OTHER PEOPLE, AND THAT MIGHT BASICALLY BE WHAT THE EXHIBITION WANTED TO BE ALL ABOUT.** It demonstrates the exciting potential where two sides are reconciled.

The exhibition is highly affecting, and one reason for its impact is that there is no simple message. It eludes interpretation, but invokes hope.



MadeIn, *Calm* 平静(2009), installation 装置, water mattress, machinery, ruins 水床, 机械装置, 废墟, 700 X 500cm

A large water mattress is beneath the ruins, producing waves when affected by gravity, and influencing the surface of the ruins.
在一堆废墟下面埋着一个巨大的水床。受到重力的影响不断的在产生水波，并影响着废墟的表面。

看见自己的眼睛——中东当代艺术展

“看见自己的眼睛”为观众提供了丰富的矛盾性，不仅化解了对中东当代艺术的整体看法，也同时也给艺术家和艺术灌输了一种专一的固有的强烈感觉——认同性。这是一个跨地域展览，多为大型装置，也包括一系列的绘画，拼贴画和照片。

不同的时空，参照物，和文化相遇因为中西方对于中亚艺术创作的身份性变得复杂起来…这是一次丰富精彩的调查，任何对中东感兴趣的人，不论水平，都应该好好看一看来自内部的意见，看看这些启示。那么现代和当代艺术出现在这里，有哪些具体条件呢？传统和现代观念如何在这一背景下得以发挥？这此展览着眼于随着时间的推移和在中东地区不同国家的情况如何定义传统与现代，展览由‘MadeIn’艺术机构策划，避免任何约定俗成的框架，绕开了教条，相反提出了一种典型——如果它是不全面的一举例了中东当代艺术如今想成为怎样的——我们是否喜欢。

今天对于中东的概念主要是图像和对于破坏，恐怖分子，难民，苦难，长期的政治和宗教敌对的报告。这种广泛的冲突笼罩这个地区，并掩盖了中东地区国家和移民们充满活力的当代艺术。如你预料的，政治话题是本展览很大的组成部分，虐待，尤其是妇女，破坏建筑物的战争。都是些强有力、权威和深刻见解的作品。但在此次展览中，很难提及所有。

其中最引人注目的作品是在香格纳H空间的“平静”，该装置都是些废墟，破损物品，和破碎的古物。仿佛看到城市在你脚下夷为平地。除了衰败后的空虚什么都没有。只有破坏后的形状是真实的。每个人都走了，或者在爆炸后都被疏散。它是对于发生在该地区的暴乱和残暴的一种原始描绘，恐怖的日常生活在这里上演。

另一个吸引眼球的作品是“完美的体积”，一个大型装置，由100双无头军靴堆砌而成，这件作品阐释了冤屈，以及当地这些士兵在不计其数的战争里遭受的苦难。

而真正使这两位艺术家与众不同的是他们的作品超越了政治语境。尽管三件作品都是对中东形势的总体概括，他们的艺术却具有普遍的影响力，这并不取决于我们对其影响下的特定知识、政治和社会问题。

从远处看题为“化妆”的系列作品，像一张张放大的和扭曲的波斯画像，色彩丰富，有细腻的阿拉伯花饰，但他们的讽刺性又很野蛮。书法像波洛克的抽象滴彩画，而艺术家的态度是赞颂或批评还很难说。这个作品是漂亮的，历经百战磨炼；也许俗气，破旧，这取决于你如何看待它。它抽象的阐述了一个不能由理性来述说的故事。

旋转木马构成的作品“灵魂被焦虑取代”也十分出色。一个真人大小的旋转木马可能触及你的童年梦想，但这件作品并非如此：这里，是黑色而黯淡的旋转木马，转来转去，没有终点。天真无邪已经被扭曲，效果明显富有感情。

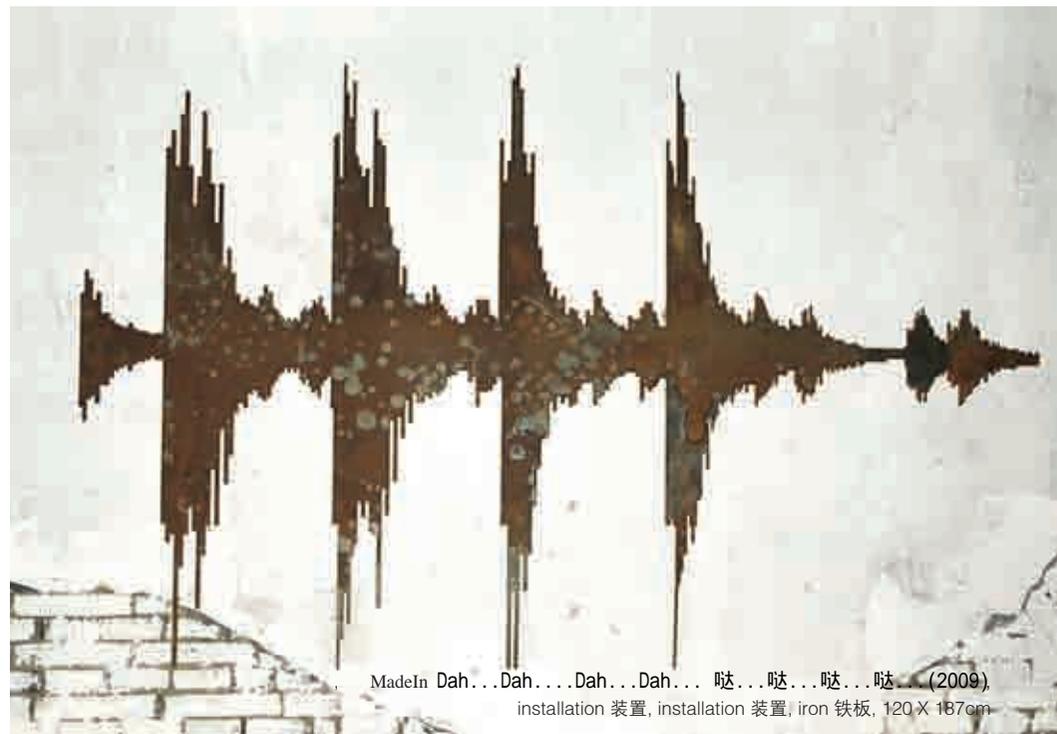
也有的将各种不同作品放在一起，比如大型混合媒体拼贴画“蔓延”，用政治讽刺漫画和老旧的卡通片描绘中东地区的冲突，让他们彼此在画廊形成对比。策展人‘MadeIn’开展一个有趣的实验，所有的观众要各种特定场景中或政治观点中为自己找到相关定位。（从抗议以色列占领的西岸地区与美国对伊拉克和阿富汗的攻击。）

最后，展览根据“看见自己的眼睛”这一装置作品命名，一个巨大的椭圆形上泳池还有一块波斯地毯。宽敞的装置作品就像一个绿洲，如一个可以在棕榈树环绕阴影下的小憩之处。为符合标题，这件作品利用玻璃和水谴责了视觉和光学。它提醒我们，改变一个人的观点将允许和鼓励世界进入我们眼前。标题，脱颖而出，象征着一个悖论：**显然，你只能通过他人才能看到自己的眼睛(观点),这就阐释了展览是怎么一回事。它解释了两者优先协调时激动人心的潜力。**

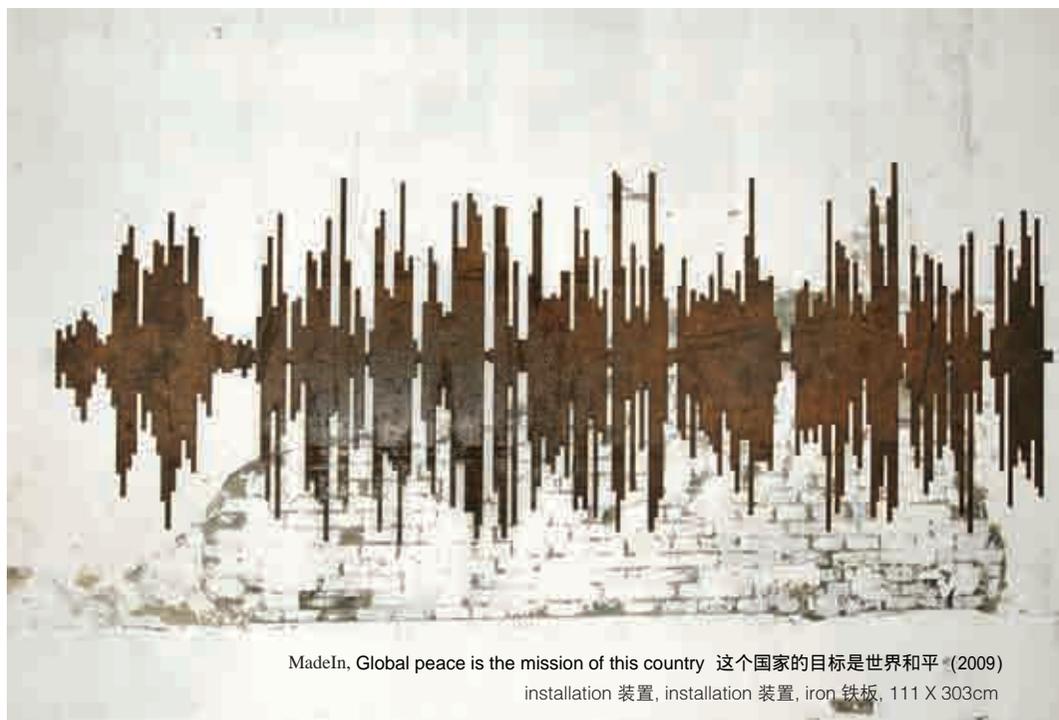
这个展览令人动容，其原因之一就是展览中没有简单信息。一切都没有解释，却唤起了希望。

These iron works are the sound waves selected from the speeches of those representative figures in the Middle East War.

这一系列作品选择了一些在中东战争中有代表性人物的言论的声波，用铁板切割而成。



MadeIn Dah...Dah...Dah...Dah... 哒...哒...哒...哒... (2009),
installation 装置, installation 装置, iron 铁板, 120 X 187cm



MadeIn, Global peace is the mission of this country 这个国家的目标是世界和平 (2009)
installation 装置, installation 装置, iron 铁板, 111 X 303cm



MadeIn, You're Going to Heaven Tomorrow 你们明天将要上天堂 (2009), installation 装置, iron 铁板, 120 X 157cm



MadeIn, *Seeing One's Own Eyes: Contemporary art from the Middle East* 看见自己的眼睛——中东当代艺术展 (2009), ShanghART H-Space

Chris Moore on MADEIN at ShanghART, Shanghai

by Chris Moore



MadeIn, *The Color of Heaven* 天堂的颜色 (2009), small explosion cloud painting inside the cup, acrylic on plastic sheet, 杯子内爆炸云图片, 塑料片上丙烯

'Seeing one's own eyes' is the inaugural exhibition of MadeIn, a new company devoted to creating art and led by Xu Zhen, a leading Chinese conceptual artist.⁽¹⁾ The exhibition is subtitled 'Middle Eastern Contemporary Art Exhibition' (Mec[c]a) and the title itself is drawn from the Koran:

My way, and that of my followers, is to call you to God, on evidence as clear as seeing with one's own eyes. (Sura 12, Verse 108)

This refers to the duty of reflection, exhorting the devout to be critical rather than blind followers. Obviously the exhortation is one-sided: not too critical, not in the wrong way - but critical nevertheless. Before you even enter the exhibition, you have been put on notice.



MadeIn, *The Color of Heaven* 天堂的颜色 (2009), painting, installation 绘画, 装置, Glasses 玻璃杯, dimension variable 可变尺寸

Witnessing miracles these days is difficult (unless you attend the artist's simultaneous exhibition in New York at James Cohan Gallery, "Lonely Miracle" - same subtitle) and yet MadeIn manages a minor one - upsetting clichéd norms of art, the Middle East and China through the subversion of his own status as artist. The exhibition, sprawling across ShanghART's principal gallery space and its nearby H-Space, is composed of some 30 individual works, dramatically different and yet in many ways also typical of Xu Zhen (it's difficult to escape one's own shadow). Themes which have developed in Xu Zhen's practice over many years are again present in *Seeing one's own eyes*: the parodic subversion of received thought; the playing with scale, substance and space; and the obsession with notions of authenticity, sincerity and truth.⁽²⁾ What is new for Xu Zhen is the conscious desire to create an entire, single artwork from diverse exhibits by, at least notionally, diverse artists. This involves the presentation of the curated exhibition, of its very curation, as art work. Hence it is the exhibition of an exhibition: that is, a new 'exhibition-ism' enunciated through its own exhibitionism.

Before we can fully discuss this point however, we need to look at the diverse elements of the exhibition itself. Because Xu Zhen has frequently challenged prejudices and pre-conceptions with, at times brutal, parody, he has often been presented as a 'trickster', provocateur, or jester. The truth is more complex but then, that is the very stuff of his trade. Upon entering the main gallery one is met by a large, round pool of water surrounded by potted palms. Floating in the pool is an inflatable dinghy wrapped in an oriental carpet. Originally it carried a figure wearing a black burqa, the enveloping garment worn by many Islamic women. This version of *Seeing one's own eyes* (2009) appears in a cut-down form. The 'water' is actually glue that will harden as the aqueous component evaporates, eventually leaving the dinghy stranded - a desert island. In the meantime it drifts aimlessly within the pool's walls, occasionally shoved along by a visitor, leaving a wake in the scummy surface, which is picking up dust, insects and other detritus during the exhibition.

The oasis is a mirage, but one surrounded by swirling siroccos. In contrast to the oasis's act of desiccation, six lively paintings recall Pollock's 'all-over' works. Attractive swirls drawn from Islamic writing and decoration crowd the surface in a chaotic jumble, their aesthetic poetry transmogrified into graffiti-esque gibberish, a new empty aesthetic. These works are intentionally flip-pant, self-subverting representations of non-representational art, an undercutting of the Islamic edict against representational art. But you have to look, because interpretation is in the eye of the beholder. In MadeIn's New York

show, on now at James Cohan Gallery, one can view their counterparts, an alternative to emptiness: paintings gorging on content, an absurd collision of provocative cartoon images relating to the Middle East and published on the internet. The themes remain the same however, but don't they always in the Middle East? Or have we just been suckered into another cliché?

The exhibition continues in the H-Space. Here we find another circle, Perfect Volume (2009), comprising the severed toes of 100 anonymous military boots, all inward facing. It recalls various Middle East conflicts but the boots also stand in contrast to the completeness of the Xi'An terracotta army that memorialises China's first emperor, Qin Shi Huang (Mao's paragon). Stepping into the ring elicits an eldritch feeling. The boots are silent. You look through their absent owners or bow your head to their minimal remains. In a nearby corner, a small Mecca/no toy oil pump bobs up and down. Machine for perpetual motion (2009) is plugged into an electrical socket and is constructed of razor wire.

The next work encountered is the Damien Hirst-ian sounding Indivisible reality comes from uncertain needs in our mind (2009).⁽³⁾ It consists of a giant pair of fallopian tubes composed of children's soft toys lashed together with criss-crossing, transparent packing tape (not unlike some Thomas Hirschhorn work). The ends, in the shape of camels, respectively open into two claw-foot baths filled with (fake) 'oil' - black painted Styrofoam sheets. Camels, ships of the desert, are of course not only found in Africa and the Middle East but, among others, also China, particularly in its Western Provinces, including on the Silk Road, that great high-way of trade between China and the Middle-East and Europe.

Painting (2009), an oil painting, leans against a wall. The discreet notice nearby states it is made of 'Oil, Light bulbs'. It is an oil painting of oil. But as the Castrol slogan says, oils ain't oils. Blinking red lights scattered across its surface are connected with thin, red wires. It looks like it's about to explode. And in the expressionistic morass of its surface can be divined a road or a tank. It's difficult to say: as usual, the oil gets in the way.

At the end of the hall stand three monolithic white sculptures. Closer inspection reveals them to be made of Polystyrene, an oil by-product. Polystyrene, whose baubles expand to fill negative space, are here employed to create packaging to protect valuable Middle Eastern clichés, such as crescents, mosques, minarets, (self-referential) oil barrels and Kalashnikov rifles. The monumental packaging is presented in glistening white formalist glory and recalls the polystyrene recyclers who peddle their heavy tricycles around Shanghai, hemmed in by a mountain of boxes precariously lashed together. It is a sculpture about what is not there, or rather about all the things between

the things that are not there, all those things which occupy a zealot's mind: monuments, religion, power and its walking-sticks.

Stepping into the next room an overwhelming black carousel greets you, stirrups hanging from its eaves: Soul has been replaced by anxiety (2009). This version lacked the burqas that would normally fly around it, minding one not only of Haj pilgrims circling the black Kaba in Mecca as well as the pepper-grinder in Duchamp's Large Glass but also, at least for me, of Bulgakov's liberated witch in his The Master and Margarita, out to have fun. Adjacent is a 'map' of miniature paintings of almost charming miniature explosions, each carefully contained beneath a separate piece of glassware, whether a wine or beer glass or occasional carafe. It is called The Colour of Heaven (2009). In China the colour of heaven is yellow, hence the colour of temple roof tiles. For a Persian, it is green. In Afghanistan it is blue. Here it is an abstract palette of hues. Does this expressionism refer to the containment of freedom of expression? What sort?

The exhibition is beginning to draw to a close. In its farthest corner, four rusted iron seismographs hang on the walls above head-height (Dah...Dah... Dah...Dah; You're going to heaven tomorrow; Battle is our mission and Global peace is the mission of this country (2009)) Only these are really the voice-graphs of speeches by four non-identified politicians connected with the Middle East. For the present, we can only pontificate whose they might be: Osama bin Laden, George Bush, Ahmedinejad, and Sheik Omar? Here their 'iron' words have been frozen forever, or at least until they are melted down. Below the voice-graphs lies a large, rectangular 'bed' of rubble: Calm (2009). Looking at it, you detect movement; its surface is slowly rolling. The rubble appears to breath.

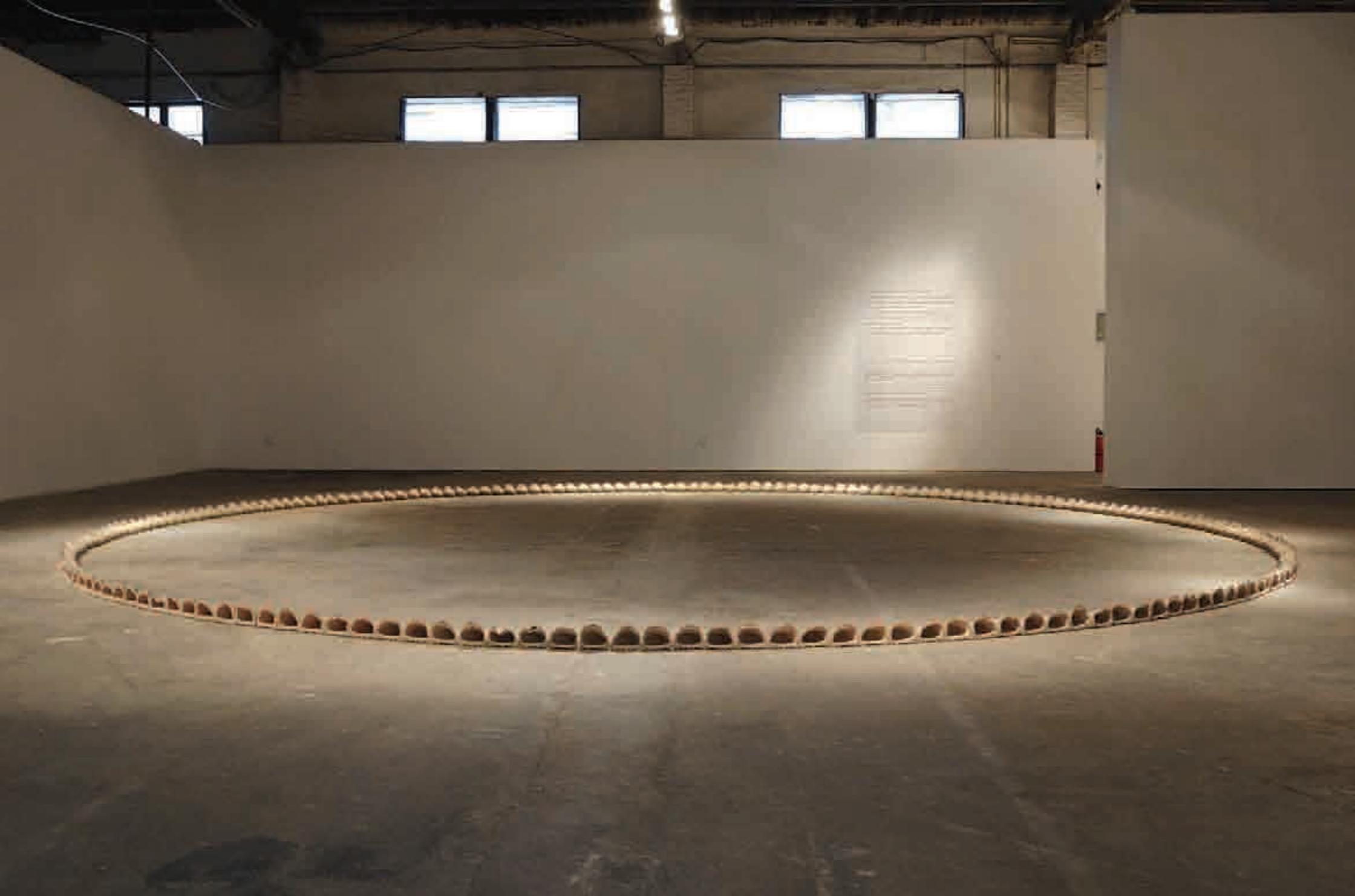
The question of whether all this amounts to just 'frivolously ironic conceptualism and cynical provocation' or whether it changes the game of the role of art will be debated for some time to come.⁽⁴⁾ In my opinion, dismissing Madeln's practice as merely glib theatricality misses the point: indeed, by making such allegations you are in fact entering into the prefigured strategy of the work, the questioning not only of truth and authenticity but also of notions of sincerity and stereotyping, sympathy and prejudice.⁽⁵⁾ How you react to Madeln's opulent platter of excessive clichés is the real point of the exhibition. 'Seeing your own eyes' (note the crucial absence of the preposition 'with' from the original quote) means that the exhibition is as much a mirror as a critical arrangement: you yourself are on display, the flaneur stripped bare of his burqa, even.



Endnotes

1. The Chinese translation of 'Madeln', 没顶, or 'méi dǐng', is 'no roof'.
2. The confection of 'Madeln' no doubt in some way relates to Ai Wei Wei's 'Fake' company, whereby the Chinese transliteration of 'fuck' is 法克 or 'fa kè'. 'Fuck off' was the also the name of the short-lived, seminal exhibition curated by Ai Wei Wei in 2000.
3. Indeed, Joerg Heisser ("Shanghai Postcard", Editor's blog, frieze online) referred to the aforesaid paintings as mere doodles, so perhaps they bare some 'relational aesthetics' with Hirst's 'superficial' dot paintings: after all, it wouldn't be the first time Xu Zhen has poked fun at Mr Hirst. See for instance Xu Zhen's Untitled (2007), a divided 'dinosaur' preserved in a formaldehyde-filled vitrine.
4. Heisser, again.
5. A highly ironic incident occurred in relation to the show, along these lines, which unfortunately there is insufficient space here to discuss.

MadeIn, *Soul Has Been Replaced By Anxiety* 魂被焦虑取代 (2009),
installation 装置, machinery 机械装置, 600 X 500 X 500cm



MadeIn, *Perfect Volume* 完美的体积 (2009), installation 装置, 100 military boots 军靴100双, dimension variable 可变尺寸



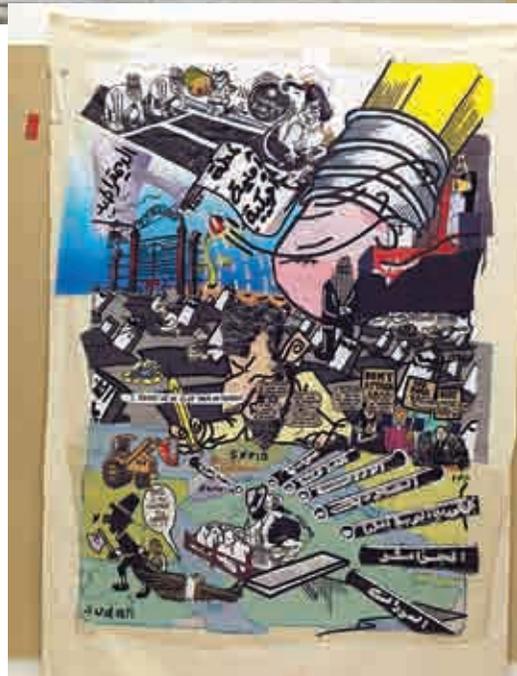
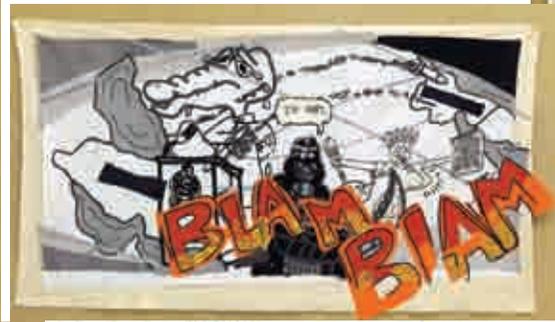
MadeIn, *Perpetual Motion Machine* 永动机 (2009), installation 装置, mesh wire, light bulbs 铁丝网, 灯泡, 87 X 120 X 42cm



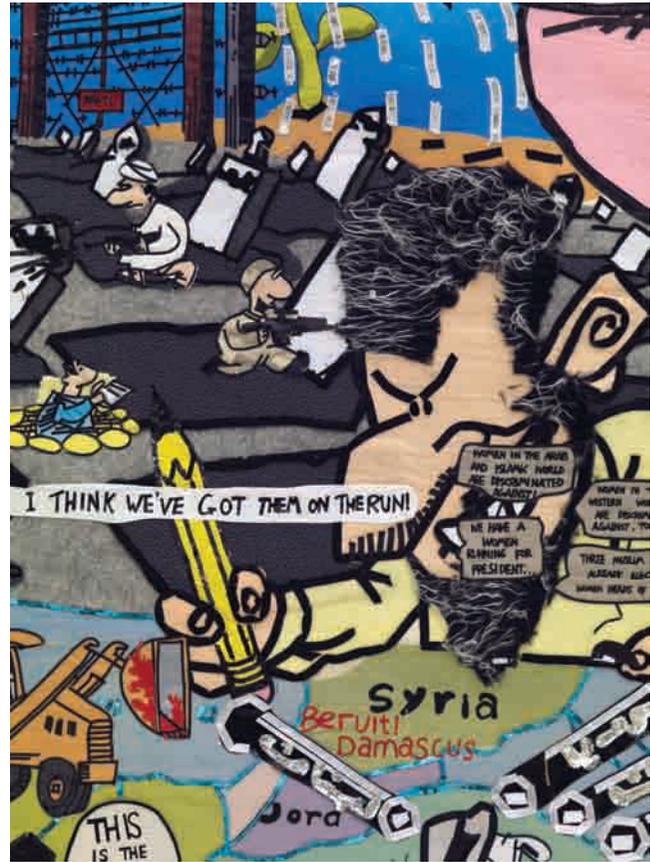
MadeIn, *Indivisible Reality Comes From Uncertain Needs in Our Mind*
无法分割的现实是来自我们心中的不确定的需要 (2009),
installation 装置, toys, bathtub 玩具, 浴缸, 500 X 400 X 100cm



Left: MadeIn, *Hey, Are You Ready* 嘿，准备好了没有 (2009), installation 装置, foam 泡沫板, 138 X 220 X 120cm
Middle: MadeIn, *Hey, Are You Ready* 嘿，准备好了没有 (2009), installation 装置, foam 泡沫板, 111 X 120 X 120cm
Right: MadeIn, *Hey, Are You Ready* 嘿，准备好了没有 (2009), installation 装置, foam 泡沫板, 156 X 124.5 X 120cm



MadeIn, spread 蔓延 (covered pieces 覆盖版)(2009), mixed media 综合材料, textile painting, sewed on canvas, 贴布绘画, 布面手工缝纫



AndIn, spread 蔓延 (covered pieces 覆盖版)(2009), mixed media 综合材料, textile painting, sewed on canvas, 贴布会画, 布面手工缝制, detail 局部



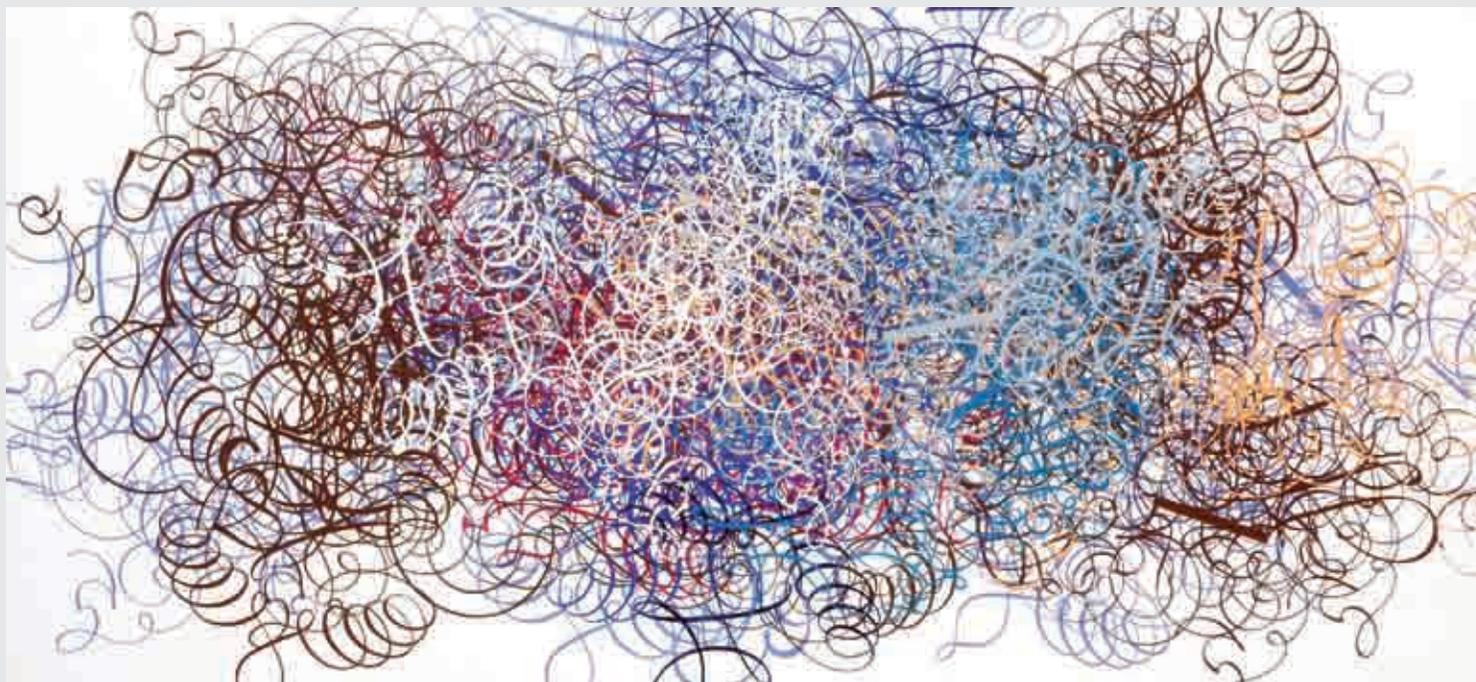
MadeIn, *Seeing One's Own Eyes* 看见自己的眼睛 (2009), installation 装置, boat, pool, glue 船, 水池, 胶水, 800 X 800 X 60cm, 6.9.2009



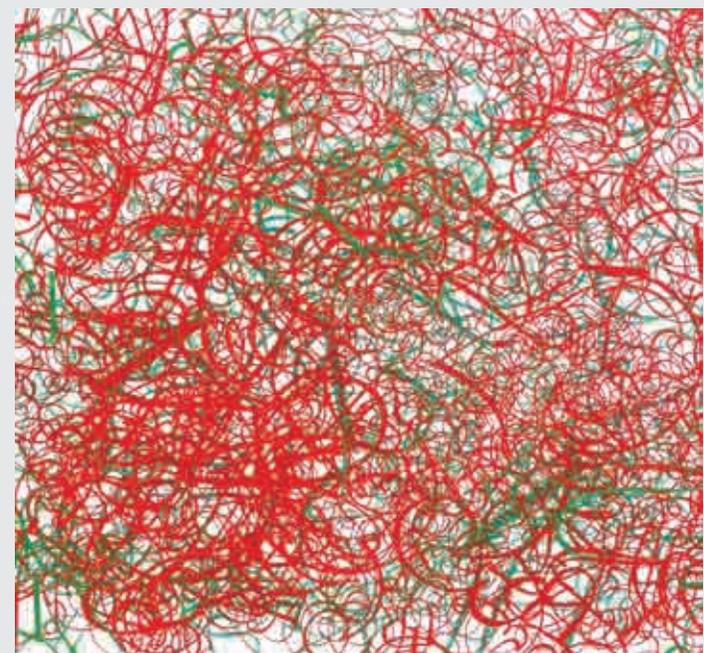
MadeIn, *Make Up* 化妆 (2009), acrylic on canvas 布上丙烯, 150 X 170cm



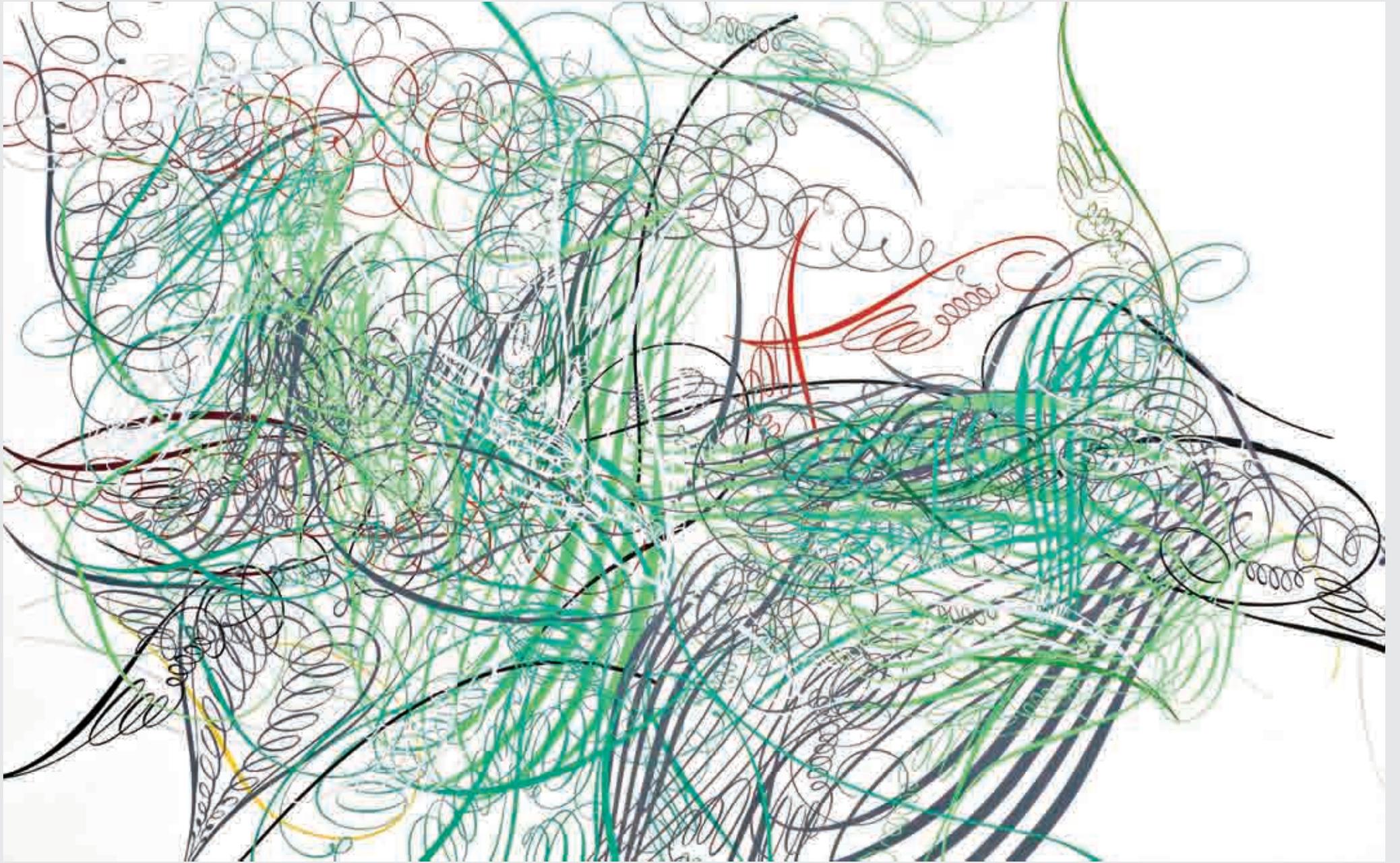
MadeIn, *Make Up* 化妆 (2009), acrylic on canvas 布上丙烯, 170 X 280cm



MadeIn, *Make Up* 化妆 (2009), acrylic on canvas 布上丙烯, 175 X 380cm



MadeIn, *Make Up* 化妆 (2009), acrylic on canvas 布上丙烯, 150 X 160cm



MadeIn, *Make Up* 化妆 (2009), acrylic on canvas 布上丙烯, 170 X 270cm



The End 10.10. 2009



Lonely Miracle

Middle East Contemporary Art Exhibition

Curator 策划: MadeIn

James Cohan Gallery in New York

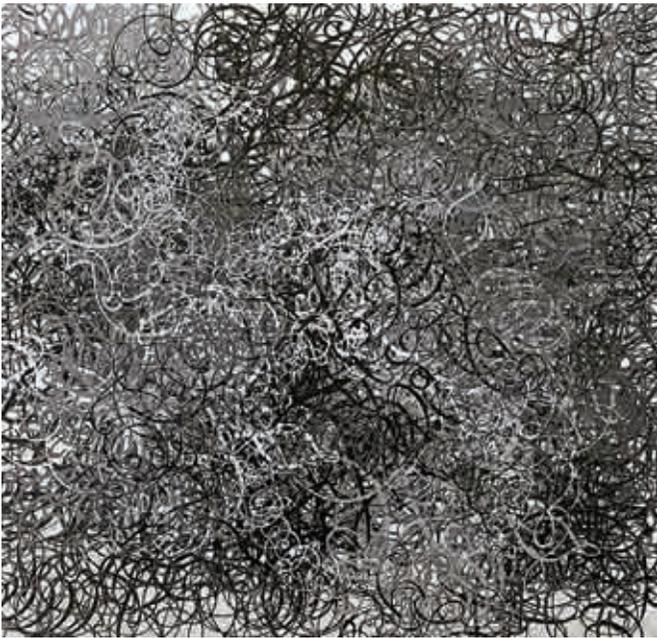
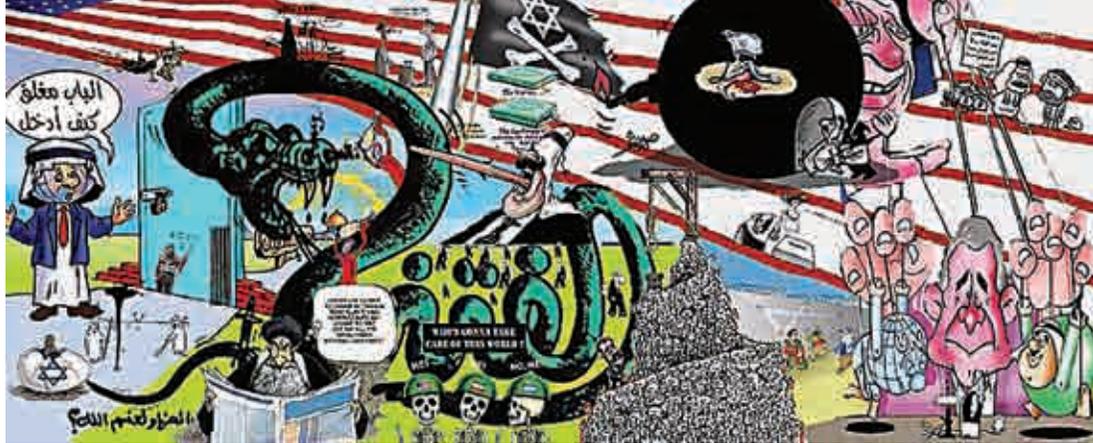
10. 9. 2009 - 10. 10. 2009

533 West 26th Street, New York

James Cohan Gallery is pleased to present the second gallery exhibition by Chinese conceptual artist, Xu Zhen. A leading figure among the youngest generation of Chinese artists, Xu Zhen is a chameleon of concept whose work often takes the form of theatrical pranks and provocative interventions in order to confront socio-political taboos within the context of contemporary China.

In this exhibition, Xu Zhen plays the trickster once again by presenting paintings, sculptures and installations by a “new generation” of Middle Eastern artists. Under the curatorship of MadeIn, a company established by the artist that is described as a “multi-functional art company” (the word madein means organization in Chinese,) Xu Zhen seeks to create a fiction that will provoke the viewer to think about issues of cultural perception. A deft master at creating alternate realities and mistaken identities, Xu Zhen challenges viewers to doubt the exhibition’s validity even though the artworks and ideas are presented as facts. The works are rife with clichéd symbols, such as Arabic calligraphy, fragments of ceramic artifacts, images of camels and political cartoons, in an attempt to create work that will meet Western expectations for a brand of contemporary Middle Eastern art much in the same way that smiling Mao and Panda paintings became the brand for post-Cultural Revolutionary art in China in the 1980’s. This exhibition highlights the interplay between the tendency of the West to create a neat package for art from other cultures and the artists’ willing participation in these expectations, a phenomenon supported and enhanced by the market bubble. With a wink of an eye, Xu Zhen defies artistic colonialism by asking the viewer to accept these stereotypes as compelling.

Over his decade-long career, Xu Zhen has exhibited internationally, at museums and biennales, including, Venice Biennale (2001, 2005), The Museum of Modern Art (New York, 2004), ICP (2004), Mori Art Museum (2005), PS1 (2006), Tate Liverpool (2007).



MadeIn, Lonely Miracle: Middle East Contemporary Art Exhibition (2009), James Cohan Gallery in New York

Other Exhibitions



MadeIn, *We live here, there is no life, only business* 我们生活在这里，没有生活，只有生意 (2009), installation 装置



MadeIn, *It should appear faster than it disappears* 应该比消失的速度更快的出现 (2009), installation 装置



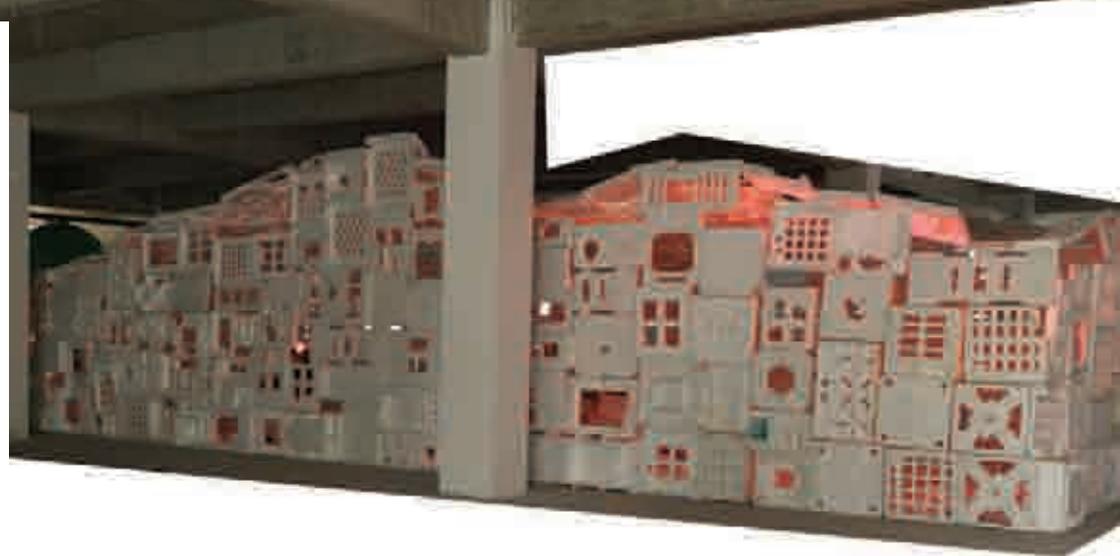
STOP OR ILL
TWEET TO

USE YOUR
LEGGS!

Chinese Government
denies hacking into
Pentagon Comput



MadeIn, Love in fact results from an excess of dopamine in the brain 爱情其实就是脑里产生大量多巴胺作用的结果 (2009), installation 装置





MadeIn, *It has to be blind, unscrupulous...then forgotten* 要盲目的，无所顾忌的。。。然后忘了它 (2009), installation 装置

这个作品是对追求当代性的一种讽刺。力图创造一个貌似有内容，有创造性，但实际上是利用了观者对当代性的需求作为一个起点。MadeIn针对的就是“表演”当代性，或者说质疑的是当代性的产生方式。

“MadeIn is a company established in the year 2009 in Shanghai by Xu Zhen. The firm expands its diversity on the creation, support, spread and curation of art.”
“MadeIn（没顶文化有限公司）是由徐震在2009年创立于上海的文化有限公司。公司致力于艺术创造、制作、传播、支持以及策划，是一个多功能的复合式文化有限公司。”

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