

计文于和朱卫兵

Ji Wenyu & Zhu Weibing

Biography

JI WENYU

Basic 1959 Born in Shanghai

Education

1998 Freeman Foundation Scholarship, Vermont Studio Centre, Vermont, USA

1988 Graduates from Decoration Department in Shanghai Light-industry College

1980 Graduates from Shanghai Art & Crafts School

Solo Exhibitions

2007 People Holding Flowers-Ji Wenyu & ZHU Weibing, ShanghART Gallery, Shanghai

2006 Here, The Scene is Better-Works of Ji Wenyu & Zhu Weibing, ShanghART H-Space,
Shanghai

Dressing up before going out, Museum 52, London, UK

2003 Life is Sweeter than Honey, ShanghART Gallery, Shanghai
Sweeter than Honey, Esplanade, Singapore

2000 Works 1999-2000, ShanghART Gallery, Shanghai

1998 Ji Wenyu, Vermont Studio Centre, Vermont, USA

1997 Works 1993-1997, ShanghART Gallery, Shanghai
Un/Limited Space #3, Consulate General of Germany, Shanghai

Group Exhibitions

2007 Red Hot-Asian Art Today from the Chaney Family Collection, The Museum of Fine
Arts, Houston, USA

Art 38 Basel, Art Fair Switzerland

- 2006 Infinite Painting-Contemporary Painting and Global Realism, Villa Manin - Centre for Contemporary Art Passariano, Codroipo (Udine), Italy
- 2005 In Their 40's, ShanghART H-Space, Shanghai
- 2004 Melbourne Art Fair 2004, Art Fair ACMI Project Room, Royal Exhibition Building, Australia
Art 35 Basel, Art Fair Basel, Switzerland
Original, The Exhibition of the Modern Art invitation, Shanghai Original Art Center
- 2003 Seat, Artsea Gallery, Shanghai
- 2002 Quick Look!-Shanghai Zhejiang Jiangsu Anhui Contemporary Art Exhibition, Consulate General of Switzerland, Shanghai
- 2002 Money and Value, the Last Taboo, Expo 02, Switzerland
24:30 Contemporary Art Exhibition, Bizart, Shanghai
- 2001 Art 32 Basel, Art Fair Basel, Switzerland
As long as they catch mice..., Munkeuphus Gallery, Munkeuphus, Danmark
- 1999 The Shanghai Youth Art Biennial Exhibition 1999, Liu Haisu Museum, Shanghai
99 China-Japan Modern Art Friendship Exchange Exhibition, Liu Haisu Museum, Shanghai
Beautiful City, Shanghai University, Shanghai
BM99, Bienal da Maya, Maya Art Center, Portugal
- 1998 98 China-Japan, Modern Art Friendship Exchange Exhibition, Kyoto, Japan
- 1997 Chinese Modern Art, AAN, Berlin, Germany
Contemporary Chinese Art, Changning District Culture Centre, Shanghai
- 1996 China Art Exposition 96, China Art Museum, Beijing
Begegnung mit China, Neuerwerbungen der Sammlung Ludwig, Cologne, Germany
Let's Talk about Money - The First Shanghai International Fax Art Exhibition, Shanghai Huashan Professional School of Art Gallery, Shanghai
- 1994 Oil Paintings by Six Shanghai Artists, Shanghai Art Museum, Shanghai
- 1993 Shanghai-Japan Art Exchange Exhibition, Shanghai Art Museum, Shanghai and Yokohama Art Museum, Yokohama, Japan
- 1992 Young Shanghai Artist, Shanghai Art Museum, Shanghai
- 1990 National Youth Printmaking Exhibition, Shanghai Artist Gallery, Shanghai
- 1989 Seventh National Art Exhibition, Nanjing Art Museum, Nanjing
- 1987 Shanghai Oil Painting Exhibition, Shanghai Art Museum, Shanghai

Biography

Basic

- 1971 Zhu Weibing born in Hei Longjiang, teaches in Shanghai Arts & Crafts Vocational School
1959 Ji Wenyu born in Shanghai (for more info see on Ji Wenyu's page)

Education

- 1998 Ji Wenyu Freeman Foundation Scholarship, Vermont Studio Centre, Vermont, USA
1995 Zhu Weibing Graduated from Central Institute of Arts and Crafts
1988 Ji Wenyu Graduated from Decoration Department in Shanghai Light-industry College
1980 Ji Wenyu Graduated from Shanghai Art & Crafts School

Solo Exhibition

- 2007 People Holding Flowers-Ji Wenyu & ZHU Weibing, ShanghART Gallery, Shanghai

Group Exhibitions

- 2007 ShanghART Autumn Exhibition, ShanghART Gallery, Shanghai
Harmony and Difference-East China Contemporary Sculpture Invitational Exhibition, Art Space of Fine Art College from Shanghai University, Shanghai
Lian Cheng Jue-Visual Creativity in New Urban, Shanghai Zendai Museum of Modern Art
2006 Entry Gate: Chinese Aesthetics of Heterogeneity, Moca, Shanghai
The 6th Shanghai Biennale: Hyper Design, Shanghai Art Museum, Shanghai

Flower Dragging Parade

When browsing the new works made by Ji Wen-Yu & Zhu Wei-Bing, I am reminded of a kind of folk acrobatics called “Shua-Da-Ding” (bamboo flag) by a flash of feeling. Shua-Da-Ding is usually performed by several bare-armed, husky fellows, who support a heavy round pole, the size of which is like a large bowl, the length of several Zhang (unit of length, about 3.3 meters). The bottom of the upright round pole is moved from the arms, to the neck of the fellows, and to the top of his head. The pole is moved smoothly and repeatedly. The spectators usually applaud heavily to encourage the ostentation of the performer for their power and control of the pole. If the cylinder pole in the acrobatic performance will readily remind the psychological analyst of the erectile male genital, the highly held flowers in the works of Ji Wen-Yu & Zhu Wei-Bing can similarly represent female genital. In a real-world society which is made a mess by a horde of men, is there something (the highly-raised flowers) mixed with any retrospection to, or anticipation for matrilineal society!?

The flower and stalk in the works of Ji Wen-Yu & Zhu Wei-Bing follow the popular colors in gaudy art (I think the consistence is practical. It allows the extension of gaudy campaign at least from a local site). Contrast to the sturdy round pole in the Shua-Da-Ding acrobatics, the slender and long stalk “dragged” tightly by the hands of the population but seemingly not so assuredly, as described in Ji & Zhu’s works, the naked stem without any leave, the missing of this important foil gives us a feeling of serious untruth. The pink flower appears collapsed. I still want to use the word “drag” to express the feeling afraid of gains and loss. The population dragging the flower stalks wants to ostentate and express themselves, however, they have to control due to the fear of out of control. In addition to the influence of gaudy art, we can also find the apparent effect of pop art: this is a large square matrix of copied men (a scale-up, organized population usually implies power). Four hundred miniature men about 30 cm high are all made from the same mold. Their hands, faces and feet are painted with propylene colors. The neck-ties of their business suit are also the same one pattern made of cloth.

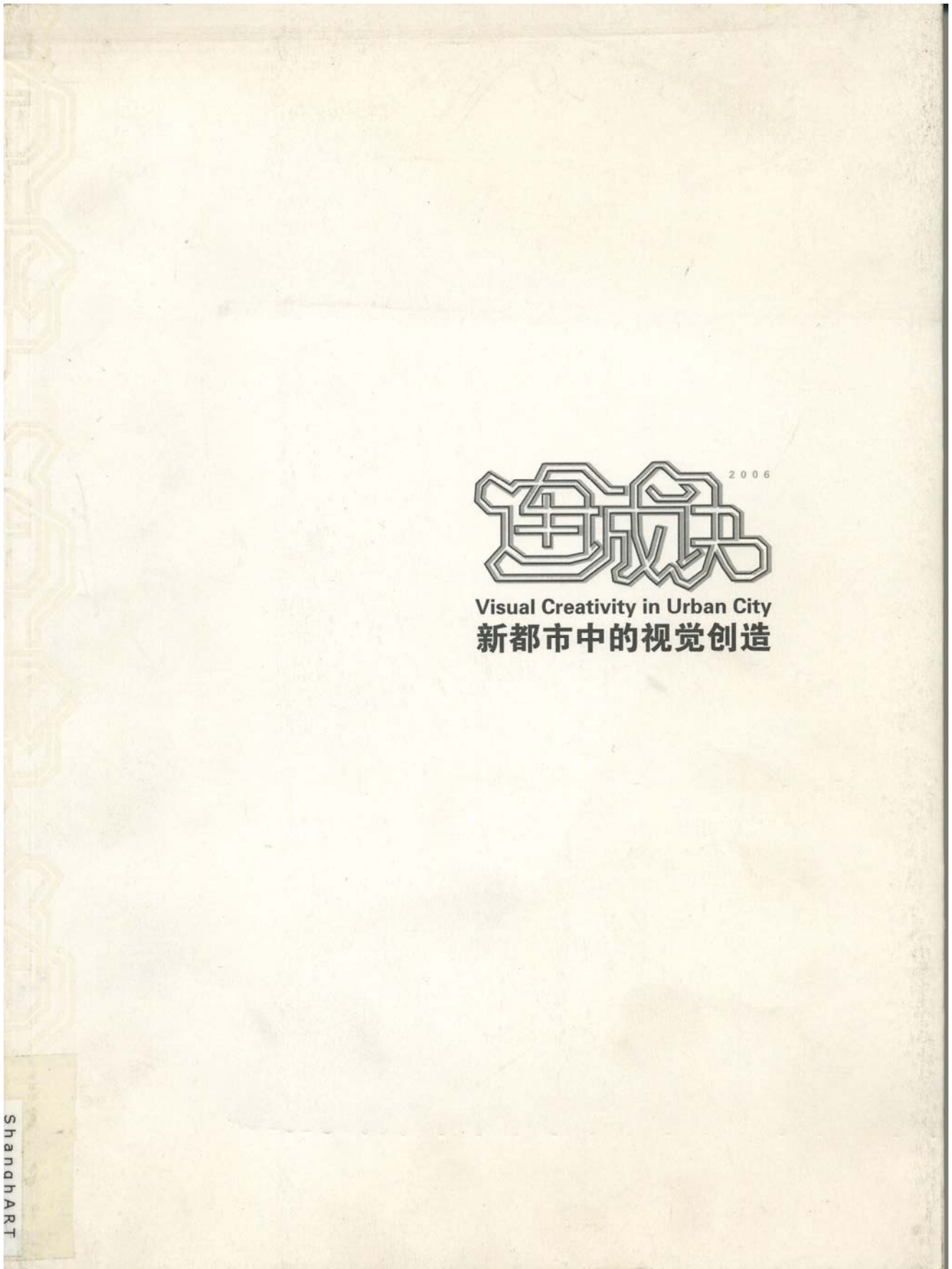
A large number of copies and similarity must lead to the missing of individual personality. The formal business suit reflects their identity as social mainstream: the population seems move forward against wind. The highly held flowers sway like flying kites. Considering the persistent

style of vagueness and multiple orientations about Ji & Zhu's works, we can read it from another perspective. The pink and high-stalk flowers also imply the lotus, which was planted as early as in the times of Zhou Dynasty in ancient China. Holding "them" high in the air is not only ostentatious, but also telling the world that this society is not fully rotten. We still keep our sanctity like a lotus unstained though growing out of the dirty mud. Surely, we are flaunting. Yes, we are protecting. The flowers are hope and our high ideal. Unlike Buddha picking up a flower to show it to folks, which is lifting the heavy as the light, while the Flower-dragging Parade (I coined this name improvisationally) presented by Ji & Zhu is apparently like raising the light as the heavy. I am thinking if the formal business suit is changed, will the relationship between the men and the flowers be more easy and harmonious? As always religious artists, are Ji Wen-Yu and Zhu Wei-Bing hiding any order that artists yearn for in the camp as demonstrated by the large number of copies?!

In this new works, Ji Wen-Yu and Zhu Wei-Bing maintain their previous simple, unadorned, and ambiguous style. I believe that in the field of experimental art, Ji & Zhu are absolutely exceptional ones among the artists using cloth as important material in creating artwork. If the trend of excessive symbolization during material transition can be avoided, I believe that "cloth", the material with heavy flavor of Chinese nature, must open a wide door for them. When first reading "Holy Bible", an elderly man told me: "Do not read only the words and sentences in the Holy Bible, it is important to feel and comprehend the concise content and principles of Holy Bible." Many Chinese people are not willing to understand Holy Bible. However, they like to comment presumptuously on selected quotes out of context. For those compatriots who do not really know contemporary Chinese art, or only know a few bloody, violent and pornographic "works", here, I specially hope that they can explore the essence of current art through these serious and earnest artists like Ji Wen-Yu and Zhu Wei-Bing.

By Luo Zi-Dan on June 18, 2007 in Chengdu "Grandmother's Kitchen"

Publications



视觉²⁰⁰⁶
Visual Creativity in Urban City
新都市中的视觉创造

ShanghART

计文于 + 朱卫兵

Ji Wenyu + Zhu Weibing

. 24 / 25

计文于先生给我的第一印象是一位诚恳认真、风趣幽默且执行力很强的艺术家，他的作品往往用的是他最能用的上海经验，通过其对身边周遭事物敏锐深入的洞察，被其机智的择取、组合来呈现、反讽、颠覆……其中蕴涵了一位有责任感的艺术家的深度思考。

近些年计文于和朱卫兵夫妇将平面走向立体，共同创作了一批被夫妇俩称之为“布雕”的艺术作品，如《旅游团》、《赏花》、《造美丽》……“布雕艺术”的诞生在我看来是乎应该是偶然中的必然，在中国当代艺术活跃了近二十个年头的计文于早年就有玉雕专业学习的经历，而朱卫兵亦是服装设计专业出身，于是乎夫妇俩相得益彰，珠联璧合。

在此，我们不想对参展作品做出任何个人表述，正如计文于所言：“当代艺术似乎并不需要标准答案”。但一直以来想借用尼采的一段话来表达我对他俩及其作品的真切感受：

“人要么不做梦，
要么梦得有趣；
要么永不清楚，
要么清醒得有趣”。

Mr. Ji Wenyu, Who Impressed Us By His Pureheartedness, Graveness, And Active Attitude As An Artist, Always Presents Irony, Overthrow... Through His Shanghai Style And Deep Insight Of Surroundings After Choosing, Combining Things Touched Him. His Works Are Full Of The Carefull Thoughts Of An Accountable Artist.

In Recent Years, The Couple Of Mr. Ji Wenyu And Ms. Zhu Weibin Walk From Surface To Stereo, Created Series Of Opus, Which Were Called: Fabric Vulture By Them, Such As "Tourist Party", "Enjoy Flowers", "Beauty Creation".

We Think The Burn Of "Fabric Vulture" Fine Arts Is A Certain In Chances, Since Mr. Ji Wenyu Has Early Experience On Jade Curving In His Artist Career More Than Twenty Years, While Ms. Zhu Weibin Majored In Garment Design. Therefore They Bring Out The Best In Each Other And Becoming The Perfect Pair.

"The Current Arts Need No Standards", Mr. Ji Said. You Can Enjoy By Yourself. We Do Not Want To Make Any More Comments On Their Works, Just Show Our Feeling Of Them And Their Works Through The Following Poem By Mr. Nietzsche:

Human No Dream,
Or Dream Fun,
Human No Concern,
Or Concern All Concerns.

《造美丽》No.1, 108 × 88 × 106cm, 综合材料
Make beautiful No.1, 108 × 88 × 106cm, Mixed media



《造美丽》No.2, 108 × 88 × 106cm, 综合材料
Make beautiful No.2, 90 × 70 × 98cm, Mixed media





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168
JI WENYU



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"As an artist, I pay attention to the changes in our life, and I care more on the changing process of our attitude in this changing circumstance and the conjunction between China and the world. This is why I painted these paintings."

„Als Künstler achte ich auf die Veränderungen in unserem Leben und interessiere mich für den Prozess des Wandels unserer Einstellungen dabei und für die Verbindung zwischen China und der Welt. Das ist der Grund, warum ich diese Bilder male.“

“作为艺术家，我注意生活的变化，而我更关注在不断变化的环境中，我们对变化过程的态度以及中国和世界的衔接。这就是我画这些油画的原因。”

Born in 1959 in Shanghai, China. Lives and works in Shanghai
 Geboren 1959 in Shanghai, China. Lebt und arbeitet in Shanghai
 1959年出生于中国上海，现于上海生活工作

Selected exhibitions / Ausgewählte Ausstellungen / 所选展览

- 1996 "Begegnung mit China, Neuerwerbungen der Sammlung Ludwig", Ludwig Forum für internationale Kunst, Aachen, Germany
- 1998 "Ji Wenyu", Vermont Studio Center, Johnson, VT, USA
- 2002 "Money and Value - the Last Taboo", Swiss Expo '02, Arteplage Biel, Biel, Switzerland
- 2003 "Sweeter than Honey", Esplanade, Singapore, Singapore
- 2006 "Dressing Up Before Going Out", Museum 52, London, UK
- 6th Shanghai Biennale, Shanghai

- 1996年 《中国当代艺术展会·回眸中国》，路德维希博物馆科隆，德国
- 1998年 《计文子》佛蒙特艺术工作室中心画廊佛蒙特，美国
- 2002年 《金钱和价值—最后的禁忌》瑞士
- 2003年 《比蜜甜》Esplanade, 新加坡
- 2006年 《打扮好了再出门》52美术馆，伦敦，英国
- 第六届上海双年展，上海

Selected publications / Ausgewählte Publikationen / 所选著作

- "Ji Wenyu", Shanghai 2004
- Uta Grosenick, Sine Bepler (eds.): "ShanghART Gallery 10 Years", Cologne 2006

- 《计文子》展册，上海2004年
- Grosenick, Uta/Bepler, Sine (编者): 《10年的香格纳画廊》科隆2006

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Ji WENYU 计文于

[tai wenyu]



Ji Wenyu's paintings over the last fifteen years maintain a consistent sensibility and set of interests which might be described as interrogating the cultural rhythms of the new China. He does this through a seemingly knowing incorporation of kitsch images deriving from traditional visual forms, contemporary commercial culture, and current government propaganda. While these materials appear in the work of many contemporary Chinese painters, Ji Wenyu manages to montage them and put them into relief in a manner distinct, creating celebratory yet eerie odes that register just one shade off from their real-life inspirations.

Ji Wenyu's paintings from the early and mid-1990s take up the Chinese encounter with Western art history and pop culture. They ape images ranging from Botticelli's "Venus" and Rubens' "Rape of the Daughters of Leucippus" to Disney's Mickey Mouse. The paintings satirizing commercial brands do so by incorporating logos into traditional visual genres like New Year's cards, wishing the viewer quick and easy fortune. The paintings that play on Western art do so, for example, by putting three Mona Lisas clad in a qipao, a military jacket, and a nightgown in front of a mountainous landscape that includes the Great Wall, or juxtaposing a Chinese ceramic garbage can with Jeff Koons' sealed vacuum cleaners.

More recent works appear as collages of everyday objects less than collections of overt political or art-historical symbols. In his relentlessly gaudy palette, Ji runs through a lexicon of the newly ordinary: Windows 2000 compatible laptop computers, Guangming brand milk cartons, high-rise condominium buildings, bottles of red wine and peanut oil. The ordinary is infused with the political, a tactic most obvious in paintings like "Shanghai Food" (2002), in which a smiling George W. Bush and Jiang Zemin (in a famous photo taken at the APEC Summit in Shanghai shortly after September 11, 2001) smile out over a table of dumplings and bread. The characters "Shanghai Snacks" appear across the top of the canvas, in a quaint Socialist-era font. Around this time, a frame motif began to appear in Ji Wenyu's

Im Anliegen seiner Gemälde ist sich Ji Wenyu über die letzten 15 Jahre hinweg treu geblieben; es lässt sich vielleicht mit Hinterfragung der kulturellen Rhythmen des neuen China beschreiben. Ji setzt dies um, indem er sich ganz offenkundig all den visuellen Kitsch aneignet, der sich von traditionellen künstlerischen Formen, aus der zeitgenössischen Kommerzkultur und der aktuellen Regierungspropaganda ableitet. Zwar tauchen solche Elemente im Werk vieler zeitgenössischer Maler auf, doch Ji Wenyu gelingt es, sie auf ganz eigene Weise herauszuarbeiten und damit zugleich feierliche wie unheimliche Oden zu schaffen, deren Wirkung nur eine (allerdings entlarvende) Nuance neben der ihrer Vorbilder aus der realen Welt liegt.

Ji Wenyus Gemälde von Anfang und Mitte der 1990er Jahre greifen die chinesische Begegnung mit der westlichen Kunstgeschichte und Popkultur auf und verwenden dabei Ikonen, die von Botticellis „Die Geburt der Venus“ und Rubens' „Der Raub der Töchter des Leukippos“ bis zu Walt Disneys Micky Maus reichen. Diejenigen seiner Bilder, die kommerzielle Marken persiflieren, integrieren deren Logos in traditionelle Bildgattungen wie Neujahrskarten, die schlicht und einfach Glück wünschen. Und bei den Gemälden mit westlichen Ikonen platziert Ji etwa drei Mona Lisas im Qipao, dem traditionellen chinesischen Gewand, einer Militärjacke und im Nachthemd vor eine Gebirgslandschaft mit Chinesischer Mauer oder eine chinesische Keramikmülltonne neben Jeff Koons' Vitrinen-Staubsauger.

Ji Wenyus neuere Arbeiten präsentieren sich dagegen eher als gemalte Collagen aus Alltagsgegenständen. Mit seiner schonungslos knallbunten Farbpalette arbeitet er sich durch ein ganzes Lexikon des mittlerweile auch in China Alltäglichen: Windows-2000-kompatible Laptops, Guangming-Milchkartons, Hochhaus-Wohnblocks, Rotwein- und Erdnussölfaschen. Das Alltägliche ist dabei vom Politischen infiltriert, was am offensichtlichsten in Gemälden wie „Shanghai Food“ (2002) wird, das George W. Bush und Jiang Zemin (nach einem berühmten Foto vom APEC-Gipfel in Shanghai kurz nach dem 11. September 2001) zeigt, die

in der Vergangenheit, in der Gegenwart und in der Zukunft. In den letzten fünfzehn Jahren hat Ji Wenyu in seinen Gemälden eine konsistente Sensibilität und ein Set von Interessen bewahrt, die man als Interrogation der kulturellen Rhythmen des neuen China beschreiben kann. Er tut dies durch eine scheinbar bewusste Einbeziehung von Kitsch-Bildern, die aus traditionellen visuellen Formen, der zeitgenössischen Kommerzkultur und der aktuellen Regierungspropaganda abgeleitet sind. Obwohl diese Elemente im Werk vieler zeitgenössischer Maler vorkommen, gelingt es Ji Wenyu, sie auf eine ganz eigene Weise herauszuarbeiten und damit sowohl feierliche als auch unheimliche Oden zu schaffen, deren Wirkung nur eine (allerdings entlarvende) Nuance neben der ihrer Vorbilder aus der realen Welt liegt.

计文于早中期的油画开始让其与西方艺术史和波普文化发生碰撞。摹写的油画包括从波提切利的《维纳斯》、鲁本斯的《劫夺留西帕斯的女儿》到迪斯尼的《米老鼠》。计文于将商业标志和带有中国传统视觉风俗画融合起来，以此达到讽刺商业品牌的目的，如祝愿好运的新年贺卡。那些戏谑西方艺术的油画也是如此，如在以崇山峻岭中的长城为背景的画面中，三个蒙娜丽莎分别身穿旗袍、军装和晚礼服。

他的近期作品是以日常生活为主题的抽象拼贴画，而非对政治或艺术史标记简单的收集。在他的花花绿绿的调色盘里，计文于以新日常品为创作素材：Windows 2000兼容手提电脑，光明牛奶箱，高高耸立的公寓楼，红酒瓶和花生油瓶。在油画《上海食品》中，日用品与政治融合一起，这种策略非常明显。画面上满脸笑容的布什和江泽民（该照片拍摄于2001年9月11日后的上海APEC峰会）对着桌面上的饺子和面包开心的笑着：“上海快餐”四个字，以闪亮的社会主义时期的字体显示在画布顶端。大约就在这时候，计的作品中开始呈现出一种结构主题：怪异的笑脸。

从2000年起，他的作品风格有所转变，但依然隐藏在本质视觉形式里，如宣传海报或对联。计文于的艺术语言是以墨守成规、半诗歌的中国人节奏为基础，因此相当尖锐。如果宣传标语上的五言和七言对联是对经典诗歌的幽默模仿，那计文于的讽刺对联（有时是重写，有些就是简单地修改）则反过来是模仿的模仿。如对联“端起酒杯喝喝喝，抓起东

2

172

Ji WENYU



3

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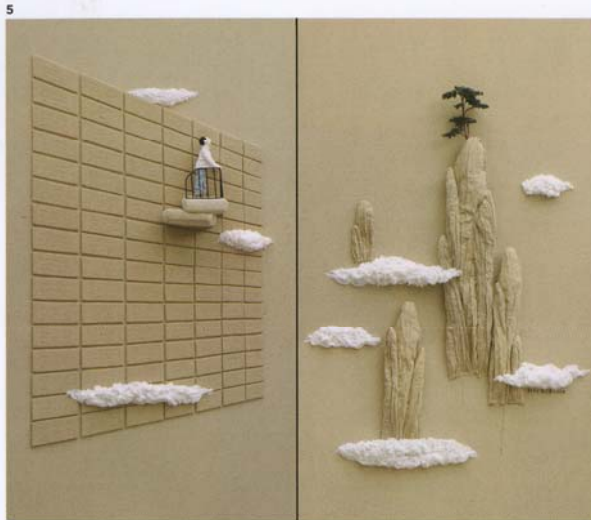
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work, whereby a border of eerie, smiling faces surround some of his compositions.

Since 2000, his works have taken a linguistic turn, although one still masked in essentially visual forms such as propaganda posters or the poetic couplets (duilian) hung on either side of doors at the Spring Festival. Ji Wenyu's painted words are stinging, based on the rhythms of bureaucratic, semi-poetic Chinese. If the five and seven character couplets in which propaganda slogans are often expressed are a travesty of classical poetry, Ji's ironic couplets – sometimes rewritten, others simply appropriated – are in turn travesties of these travesties, overly simple to the point of axiomatic idiocy. In sentences like "Pick Up the Wineglass and Drink Drink Drink; Grab the Food and Eat Eat Eat" as in labels such as "Leaders Cut the Ribbon," he exposes the logics and tautologies that drive Chinese state and society.

Trained not in the academy system but at a municipal arts-and-crafts school in Shanghai, his compositions – includeremain inflected by a folk sensibility associated with things like the New Year's calendars common throughout China in the twentieth century. Perhaps owing to his cosmopolitan Shanghai identity, these images are able to resonate at once with a knowing native audience and a curious international one. As Ji Wenyu has said of his country, "We are in the process of linking up with the western world. What the west has, we must have. What the west lacks we must also have. Our lives are sweeter than honey."

sich über einen Tisch voller Teigtaschen und Brot hinweg anlächeln; über den oberen Rand des Gemäldes verlaufen die Bildzeichen für „Shanghai Snacks“ in einer altmodischen Schrifttype aus der sozialistischen Ära. Etwa zur gleichen Zeit umschließt Ji auch erstmals einige seiner Kompositionen mit einem Rahmen aus unheimlich lächelnden Gesichtern.

Seit 2000 hat Jis Werk eine Wende zur Sprachlichkeit genommen, die visuelle Formen maskiert, wie bei Propagandaplakaten oder den poetischen Reimpaaren (duilian), die man zum Frühlingsfest beiderseits der Türen anbringt. Ji Wenyus bissige gemalte Worte basieren auf den Rhythmen des halbdichterischen Bürokratenchinesisch. Propagandaslogans werden in China für gewöhnlich in Form von Fünf- und Sieben-Zeichen-Reimen ausgedrückt: Sieht man sie als Travestie der klassischen Poesie, so sind jene ironischen Reime, die Ji sich darauf macht, ihrerseits Travestien von Travestien, extrem vereinfacht bis hin zum offensichtlichen Schwachsinn. Mit Sentenzen wie „Heb das Weinglas und trink trink trink; greif das Essen und iss iss iss“ oder „Führer durchschneiden das Band“ stellt er die Phraseologie bloß, die den chinesischen Staat und seine Gesellschaft trägt.

Ji Wenyu wurde nicht im Akademiesystem, sondern an einer städtischen Kunsthandwerksschule in Shanghai ausgebildet, weshalb seine Arbeiten von einer bodenständigen volkstümlichen Sensibilität geprägt sind. Vielleicht hat es mit seiner kosmopolitischen Shanghaier Identität zu tun, dass er beim heimischen Publikum ebenso Anklang findet wie beim internationalen – oder wie er selbst sagt: „Wir sind dabei, uns an die westliche Welt anzukoppeln. Was der Westen hat, müssen wir auch haben. Was dem Westen fehlt, müssen wir erst recht haben. Unser Leben ist süßer als Honig.“

西吃吃吃”以及横幅“领导剪彩”，揭露了中国政权和社会的逻辑方式和繁文缛节。

虽然他毕业于上海市工艺美术学校而非艺术学院，但他的作品也受到与民间感性相关事物的影响，如90年代中国流行新年挂历。也许因为其国际化上海人的身份，这些图像因此立即引起本国观众和海外观众的共鸣。计文于谈到祖国时说：我们正处在与西方国家连为一体的进程中。西方有的东西，我们也必须有。西方所没有的，我们也仍然有。我们的生活比蜜还要甜美。

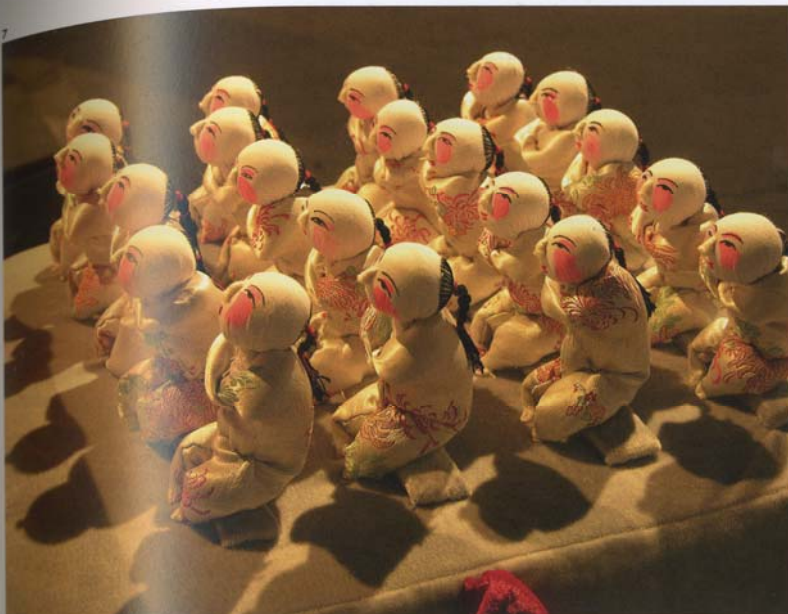
Philip Tinari

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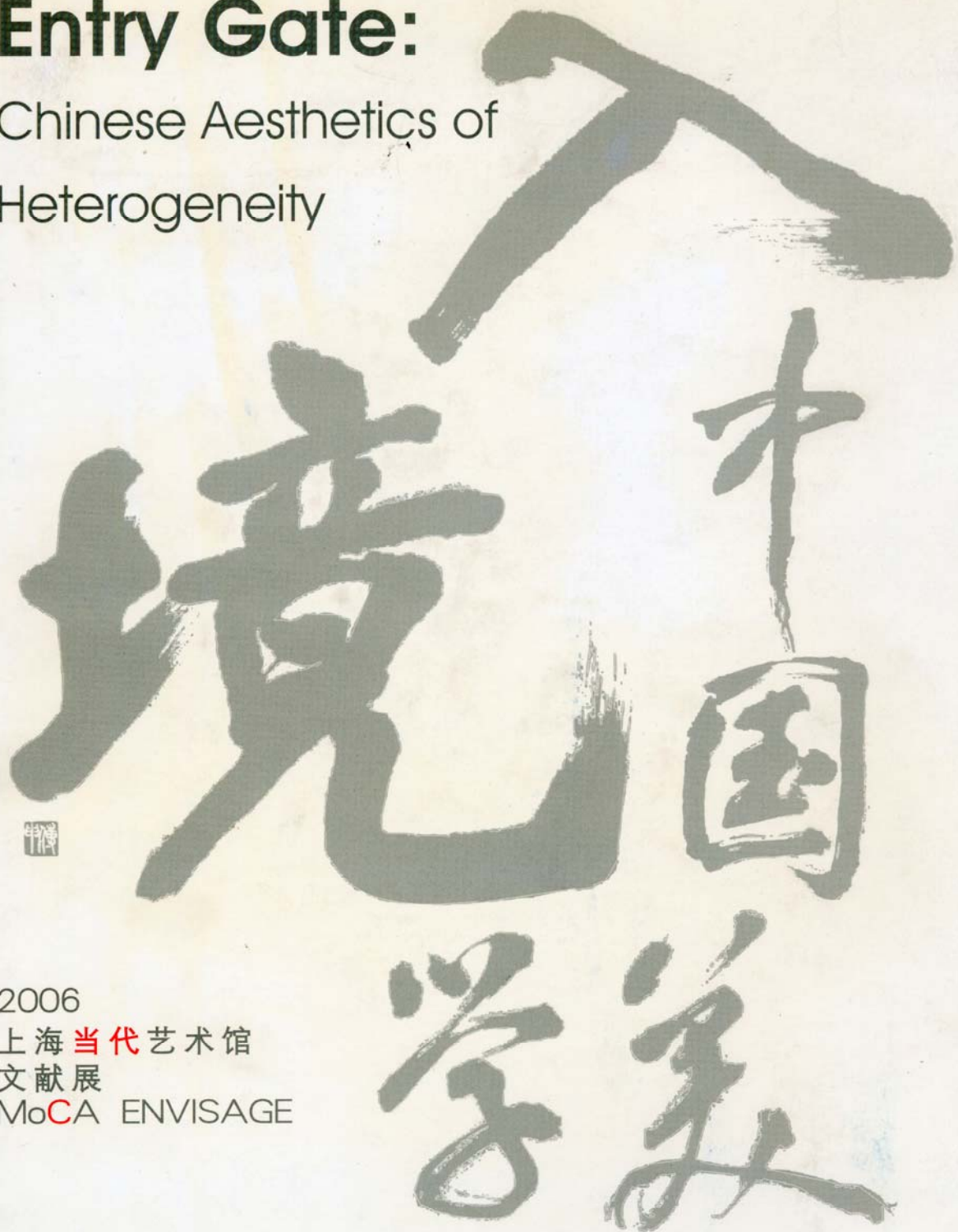
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- 1 Enjoy flowers, 2005**
In collaboration with Zhu Weibing, linen, stone, insulative packing materials, fake flowers, latex, iron, wood, 140 x 140 x 142 cm
 In Zusammenarbeit mit Zhu Weibing, Leinen, Stein, Isoliermaterial, künstliche Blumen, Latex, Eisen, Holz, 140 x 140 x 142 cm
 《赏花》(与朱卫兵和合作) 2005年, 亚麻, 石头, 绝缘包装材料, 假花, 乳胶, 铁, 木料 140 x 140 x 142 cm
- 2 Teaching next generation, 1996**
Oil on canvas, 89 x 116 cm
 Öl auf Leinwand, 89 x 116 cm
 《教育下一代》1996年, 布面油画, 89 x 116 cm
- 3 Mona Lisa in China, 1995**
Oil on canvas, 89 x 116 cm
 Öl auf Leinwand, 89 x 116 cm
 《中国的蒙娜丽莎》1995年, 布面油画, 89 x 116 cm
- 4 Chinese food is well known in the world, 2003**
Oil on canvas, 114 x 146 cm
 Öl auf Leinwand, 114 x 146 cm
 《中国食物世界闻名》2003年, 布面油画, 114 x 146 cm
- 5 Watch the view, 2005**
In collaboration with Zhu Weibing, corrugated paper, gauze, linen, sponge, 300 x 250 x 30 cm
 In Zusammenarbeit mit Zhu Weibing, gewelltes Papier, Gaze, Leinen, Schwamm, 300 x 250 x 30 cm
 《观景》(与朱卫兵和合作) 2005, 瓦楞纸, 沙布, 亚麻布, 海绵, 300 x 250 x 30 cm
- 6 Make beautiful, 2005**
In collaboration with Zhu Weibing, linen, fabric, latex, insulative packing materials, chair, 108 x 88 x 106 cm
 In Zusammenarbeit mit Zhu Weibing, Leinen, Stoff, Latex, Isoliermaterial, Stuhl, 108 x 88 x 106 cm
 《打扮好了再出门》(与朱卫兵和合作) 2005年, 亚麻, 纺织物, 乳胶, 绝缘包装物, 椅子, 108 x 88 x 106 cm
- 7 Meeting, 2006**
In collaboration with Zhu Weibing, newspaper, corrugated paper, plush, sponge, 90 x 63 x 52 cm
 In Zusammenarbeit mit Zhu Weibing, Zeitungspapier, gewelltes Papier, Plüsch, Schwamm, 90 x 63 x 52 cm
 《小巴拉子开会了》(与朱卫兵合作) 2006年, 报纸, 瓦楞纸, 填充棉, 丝绒, 布料, 海绵, 90 x 63 x 52 cm
- 8 Meeting, 2006**
In collaboration with Zhu Weibing, newspaper, corrugated paper, plush, sponge, 90 x 63 x 52 cm (detail)
 In Zusammenarbeit mit Zhu Weibing, Zeitungspapier, gewelltes Papier, Plüsch, Schwamm, 90 x 63 x 52 cm (Detail)
 《小巴拉子开会了》(与朱卫兵合作), 2006年, 报纸, 瓦楞纸, 填充棉, 丝绒, 布料, 海绵, 90 x 63 x 52 cm (详细)

Entry Gate:

Chinese Aesthetics of
Heterogeneity



2006

上海当代艺术馆

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计文宇/朱卫兵
Ji Wenyu/Zhu Weibing

小巴拉子开会
The Meeting of the Little Ones

布雕
Cloth Sculpture

90 × 63 × 52cm

2006



计文宇/朱卫兵
Ji Wenyu/Zhu Weibing

园外是什么?
What Year is it Outside?

布雕
Cloth Sculpture

72 × 72 × 125cm

2005

Consumerism becomes the new belief system in Ji Wenyu's color and detail saturated images. Revolution, market economy and art history are alienated and stripped of their original meaning. In his emblematic paintings, Ji Wenyu contrasts communist propaganda imagery of workers and peasants in heroic poses with Western brand-name product logos. Here, political propaganda enters new alliances with Western marketing's promises of happiness, which the artist (not without irony) holds up against the public of a radically changing China. By juxtaposing images and iconographies of the stereotyped oriental and the assumed occidental, Ji Wenyu questions the politics of cultural representation. Ji Wenyu's universe is full of surprises and references to both political occurrences and cultural productions, focusing on the precise distortion of today's spectacle society. De-contextualization enables the artist to take a humorous stand, as if to attempt a hyperrealism that surpasses the reality of the daily lives we lead in the midst of detached floating images. Irony is key to Ji Wenyu's work. Between the use of mimesis, critical distance and narrative, Ji Wenyu's work achieves a rare balance between surrealism, pop and precision. Revisiting the dichotomies of modernist painting, he manipulates the boundaries between figure and ground, to produce an intense and comic baroque kitsch universe.

Refusing to bind himself to a single medium, he seems to consider art as an exploration of strong imagery, humorous intelligence and formal precision. This suggests a true integration of art into the everyday life represented by his expressive multiplicity and eclectic approach. In his images and amorphous sculptures, created in collaboration with his wife Zhu Weibing, Ji Wenyu blends ingenuous and aesthetic objects that make his works so compelling.

Ji Wenyu was born in Shanghai in 1959. He graduated from Shanghai Art and Craft School, Decoration Department and Light Industry College in 1980 and 1988, respectively. Ji Wenyu has participated in numerous exhibitions including HyperDesign, Shanghai Biennale, Shanghai Art Museum (2006), Here the Scene is Better, H-Space ShanghART Gallery (2006), Dressing Up before Going Out, Museum 52 (London, 2006), Infinite Painting, Villa Manin - Centre for Contemporary Art, Passariano, Codroipo (Udine, 2006), Original, Shanghai Original Art Center (2004) and Money and Value, the Last Taboo, Expo 02 (Switzerland, 2002).

i Wenyu 计文于

计文于的图像色彩鲜艳丰富，细节细腻详尽，在这个世界里，消费俨然成为了一种新的信仰体系。革命、市场经济以及艺术史都脱掉了它们的本质功能。计文于的象征性作品即把画中摆出英勇姿势的工农阶级的共产主义宣传画和西方名牌产品的标志结合起来。这些政治宣传画和西方市场作出的幸福承诺联合成了一个新的阵容，由艺术家（一点也没有缺乏讽刺的）展现给处在迅速变化中的中国的群众。通过把固定的东方形态和拟态的西方形态的文化肖像的合成，艺术家质疑着当下的政治文化。计文于的世界总能让人惊喜，涉及了政治事件和文化产品，聚焦于对“社会展场”（'society of spectacles'）的精确变形。脱离了上下文联系的内容使艺术家找到了一个幽默的立足点，就象是要比生活中每天出现的无关的持续流动图像信息还要更真实。比起使作品更深刻和更具阐述力这样的说法，讽刺对计文于来说才是最重要的。在模拟效用、批判差距以及叙事时刻之间，计文于的艺术作品少见地达到了超现实、波普和精确度之间的平衡。回顾现代绘画的分岔，他利用形和底的边界，创造出了一个有力而又滑稽的巴洛克艺术世界。

为了不至于把自己禁锢于单一的媒介中，他把艺术认为是对有力的图像，幽默的智慧和精准的形式的一次探索。把“综合艺术”放入“日常生活”的启发体现在他多样化的表达和折衷的方法里。在他的图像和软雕塑（由他和妻子朱卫兵一起完成）里，他偶然发现真实和具有美感的物体的结合使他的作品更加的意味深长了。

计文于，1959年出生在上海。1980年毕业于上海市工艺美术学校，1988年毕业于上海轻工业专科学校装潢美术系。计文于参加了众多的展览，包括：这边风景独好——计文于与朱卫兵作品展，H空间，香格纳画廊，上海（2006）；打扮好了再出门，英国伦敦52美术馆（2006）；Infinite Painting, Villa Manin - Centre for Contemporary Art, Passariano, Codroipo (Udine), 意大利（2006）；原点当代艺术邀请展，上海原点印象文化艺术沙龙（2004）；金钱和价值——最后的禁忌，瑞士（2002）。

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