

Artists Studio at M50

ShanghART
香格纳画廊



Appearance of Crosses 2009-8 2009 acrylic on tartan 210.0 * 300.0 cm

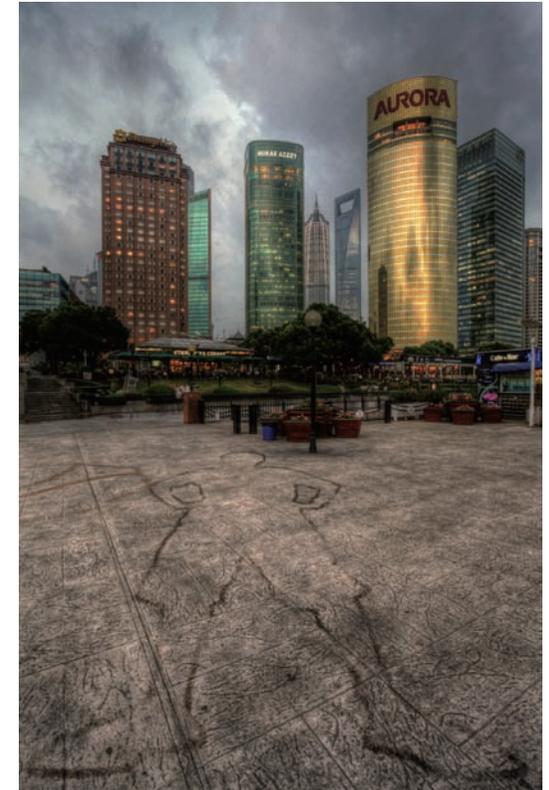
Ding Yi's signature takes the form of a cross that is repeatedly and carefully constructed across surfaces. With this minimalist visual rhetoric, painting is not about illusion and the representation of objects. Instead, Ding Yi explores an abstract aesthetic through the systematic repetition and direct visual representation of the cross. Created by the layered intersection of vertical, horizontal and diagonal lines across the surface, the paintings encourage the process of perception. Viewed from a distance, everything gradually converges. But viewed up-close, the subtlety of lines and color are vibrantly present. The paintings simultaneously refer to themselves, as paintings per se, and the reality around them that has only been distilled into grids and check pattern. Rather than creating a future reality, Ding Yi proceeds from a preconceived reality. He

has conceptually integrated the conditions of the work's production

and reception within the work itself. The abstract realism of the paintings have, especially, become an analysis of their conditions of production: the repeated motif of the cross has been re-made again and again, indefinitely and continuously for 18 years now. In his visual structures, he seems to be aiming for a meticulous systematization of simplicity opposed to the bombastic rhetoric of the literati tradition. Thus his crosses on the surface have been described as the embodiment of a deliberate "diffusion of pictorial illiteracy."

The formal method of abstraction and the variations within the repetitive patterns makes his work an intriguing case for the relevance of abstract painting in contemporary art. The consistent formal element of the cross in the work embodies a complex interplay of precision and dynamics. Like in Chinese calligraphy, Ding Yi's marks connote a certain correlation between the order of the universe and that of the human. The awakening of the individual in relation to the collective whole, present in Zen practices such as calligraphy, mirrors the role Ding Yi holds in his own art making.

Ding Yi was born in 1962 in Shanghai where he works and lives today. He graduated from Shanghai Arts and Crafts Institute in 1983 and Shanghai University, Fine Arts Department in 1990. Ding Yi is today regarded as the forerunner of internationally acclaimed Chinese abstract artists. He has exhibited widely, recent exhibitions include Chinese Abstract Slow Art, Singer Laren Museum, The Netherlands(2011); The State of Things, Contemporary Art from China and Belgium, National Art Museum of China, Beijing(2010); Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai(2010); Mahjong: Contemporary Chinese Art from the Sigg Collection, Peabody Essex Museum, Salem, Mass, U.S.A.(2009); Writing on the Wall, Chinese New Realism and Avant-Garde in the Eighties and nineties, The Groninger Museum, Groningen, The Netherlands(2008); 85 New Wave - The Birth of Chinese Contemporary Art, Ullens Center for Contemporary Art, Beijing(2007); 6th Shanghai Biennale - Hyper Design, Shanghai Art Museum, Shanghai(2006), Mahjong: Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Hamburg, Germany(2006). Recent solo exhibition include Specific Abstracted, Ding Yi Solo Exhibition, Minsheng Art Museum, Shanghai(2011); DING YI, Appearance of Crosses, Galerie Waldburger, Brussels,Belgium(2011); Appearance of Crosses from 1989-2007, Solo Exhibition of Ding Yi, Museo d'Arte Moderna di Bologna, Bologna, Italy(2008); Ding Yi, Appearance of Crosses, Ikon Gallery, Birmingham, U.K.(2005).



Fictitiousness-In Shanghai Beach 2010 photo 110.0 * 165.0 cm

revolt to the politics and the attention to the details. His extreme expressions contain poignant revolt, but in which there is also goodwill. These are the explanation about the group phenomenon, got by analyzing the individual behavior. Huang Kui is always trying to awaken some of your consciousness by such compelling expression, then he'll leave you alone with the details in which he conceals some further details.

Huang Kui, Born in Renshou, Sichuan Province in 1977, graduated from Sichuan Fine Art College, Oil Painting Department. Living and working in Shanghai. Recent solo exhibition including: My Projection is Focusing--Huang Kui Solo Exhibition, ShanghART H-Space, Shanghai(2011); They still look beautiful , a solo exhibition of HUANG Kui, ShanghART at Huaihai Rd 796, Shanghai (2009); AD. 210 I , BizArt Art Center , Shanghai (2007). Recenting exhibition include Things From the Gallery Warehouse 3, Huang Kui & Zhang Ding, ShanghART H-Space, Shanghai(2011); Shanghai History in Making from 1979 till 2009, Shanghai(2009); The 3rd Nanjing Triennial , Reflective Asia, RCM ART MUSEUM, Nanjing(2008);China! China! China!!! Chinese Contemporary Art beyond the Global Market, Italy (2008); Biennale Cuvée, Weltauswahl der Gegenwartskunst (World Selection of Contemporary), Austria (2008); 52nd International Art Exhibition la Biennale di Venezia Migration Addicts, Italy (2007) etc.

There is always kind of retaliative abreaction exploded out from Huang Kui's art, no matter whether it's installation, action art or painting. The thread of his works seems disorderly inanition, which is actually consisted of the sensitivity and

Hu Jieming Studio



Hu Jieming is one of the pioneering artists of digital media and video installation art in today's China. One of his main focuses is the co-existence of the old and the new, a theme he constantly comments upon and questions with a variety of media including photography, video, digital interactive technology and architectural juxtapositions with musical comments.

In his highly acclaimed photo-manipulated series "Raft of the Medusa" (2002), he references Theodore's Gericault's allegorical 1819 painting by the same title. The historical painting serves as a mytho-poetic memorial to the 150 souls lost onboard the raft after a fatal shipwreck that spared only 15 survivors. The painting subverts the 19th Century heroic aesthetic of historic paintings by portraying a society in collapse. Hu Jieming draws a parallel between the social demise portrayed in Gericault's "Medusa" and the Cultural Revolution. Hu Jieming's "Medusa," thus, is more than just a reference to the past; the photos allude to today's excess consumerism and advertisement imagery. Hu Jieming also juxtaposes pictures of today's youth engaging in hedonistic acts with monochrome grey pictures of suppressed people in traditional Mao uniforms. These compositions made of images appropriated from different socio-political realities signify a strong critical engagement with both history and the present – it is a concern that ranges beyond pure private considerations.

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 100 Years in 1 Minute, HU Jieming Solo Exhibition, ShanghART Gallery, Shanghai(2010), Fantastic Illusions, Media Art Exhibition of Chinese And Belgian Artists , Moca Shanghai(2009); DEAF07, Interact or Die! , V2_, Institute for the Unstable Media, Rotterdam, The Netherlands(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, U.K. and Germany(2006/2005), 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).



100 years in 1 minute 2010 video installation 1656.0 * 1400.0 cm



Sunshine No. 13 2008 acrylic on canvas 115.8 * 80.6 cm

In his artistic practice, Pu Jie attempts to use fragments of collective memory as well as his own personal experiences to compose a narrative of a contemporary way of existence in the shadow of China's recent past. Avoiding trappings of both nostalgia and amnesia, he references instead life in the rapidly expanding urban metropolis and its oscillating imageries of eroticism, political propaganda and ancient myths. Monochromatic colors in red, yellow and blue dominate his large-scale paintings. The compositions are not subject to the classical central perspective, but consist of collage figures and texts that are noticeable as vast bases in favor of other images, usually painted with striking contours. The different layers of imagery are brought together in the picture by the unifying aesthetic expression, which is a blend of pop and comic strips. Pu Jie's works

comment on a variety of themes that he conjures up in dynamic and intense scenes. Here, he underscores illusory aspects of the mediated day-to-day reality of a rapidly changing society. Pu Jie juxtaposes seemingly contrasting narratives and memories as an attempt to show the fragmentary, ever-shifting and therefore incoherent nature of life.

Focusing on the urban context in Shanghai, Pu Jie also touches upon the tabula rasa approach that is so prominent in urban development, where the destruction of entire neighborhoods is cause for severe social implications. "Modernization" (2001) features a plastic replica of the Pudong Tower in Shanghai, which was set on fire by the artist resulting in ashes of a city in ruin.

Pu Jie was born in Shanghai in 1959. He graduated from Shanghai Teachers University, Fine Art Department in 1986. Recent exhibitions include Memory and Witness-Pu Jie's Solo Art Exhibition, Museum at Tamada Projets, Tokyo, Japan(2009); Look Ahead, Look Back-Pu Jie's Solo Art Exhibition, Today Art Museum, Beijing,(2009); Red Hot-Asian Art Today from the Chaney Family Collection, The Museum of Fine Arts, Houston, USA (2007); Mahjong-Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland(2005), City of London Festival, Royal Exchange (2003), The Dream of the City by the Sea, Museum für Hamburgische Geschichte (Hamburg, 2003) and Speed of Culture, ShanghART Gallery (2002).



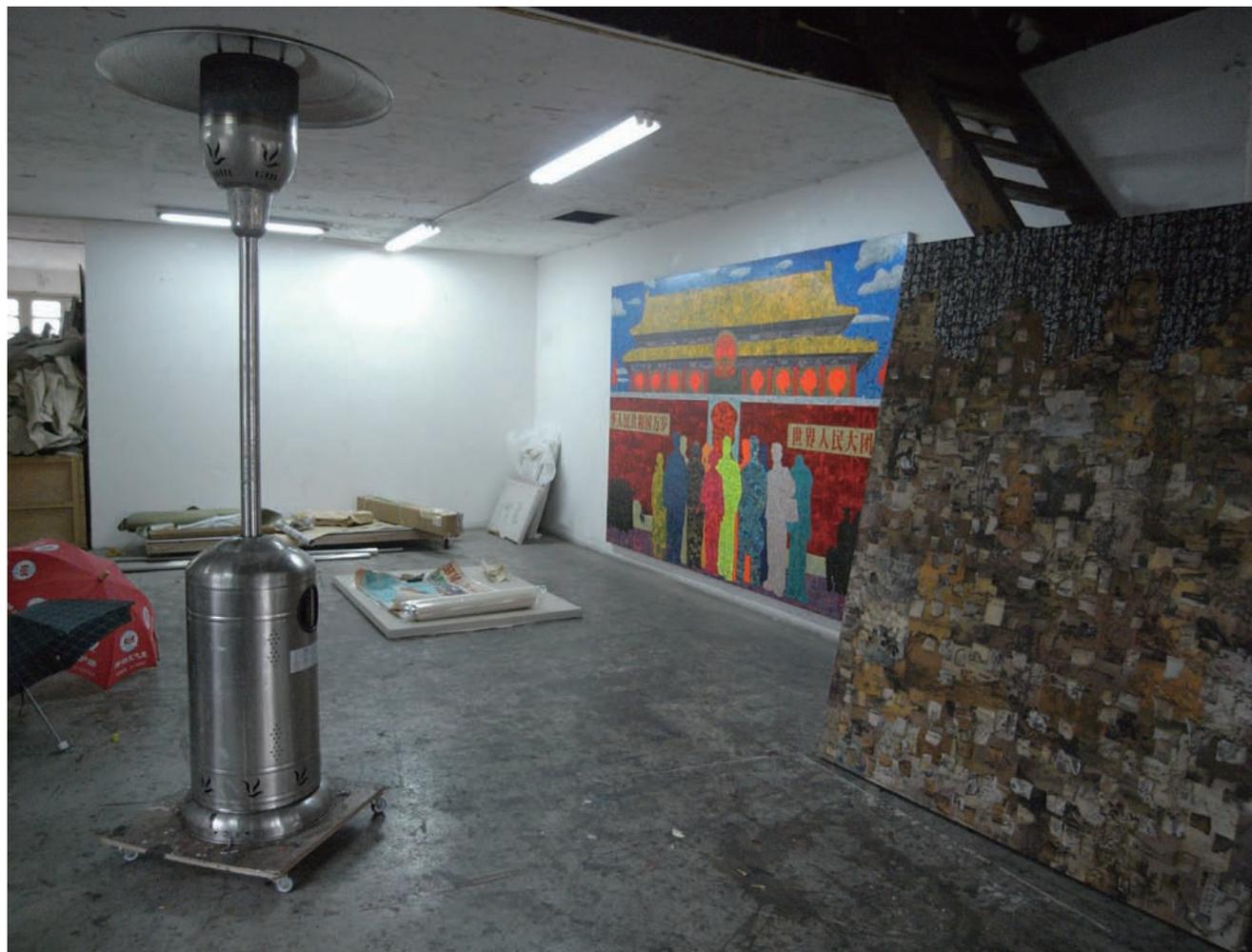
Untitled 2006 ink & color on paper 240.0 * 360.0 cm

Wu Yiming's concern with individual identity is so astutely portrayed in his works it is perhaps not an overstatement to say that that he has found, within portraiture's limits, the most adequate aesthetic style. A combination of individuality and anonymity informs his subtly poignant paintings. The figures depicted are presented as both intimate and mythic. The most significant feature of his characters is a paradoxical notion of blankness: his portraits lack facial features and any indication of individuality, alluding to an escape from or intrusion into an unwanted reality. Identity isn't necessarily visible, and the paintings oscillate between recovering a lost image and shattering an illusion. Like ambiguous gestures, the images change as one negotiates them. Drawing an analogy to the present state of Chinese society and its unprecedented and frenzied development followed by estrangement and identity-loss is perhaps too shallow a reading. Instead, the images suggest a strong engagement with themes of cultural amnesia and a tabula rasa approach to history. In trying to erase certain aspects of cultural heritage, people gradually lose a sense of belonging to the world. A distorted past manifests itself as a faceless haunting power. Juxtaposing contemporary and

mythic elements in his paintings, the artist suggests that art and aesthetics might be the platform to re-contextualize past occurrences within current contexts.

In further developing themes involving catharsis; that is, the embrace of trauma via art's curing effect, Wu Yiming has recently engaged in creating significant sculptures of Joseph Beuys suggestively entitled "RED Beuys"(2006). Beuys' lifelong mission was to 'cure' the German people of the of trauma of their recent history of pain and atrocity. Wu Yiming alludes to similar ideas of art's purpose and possibilities.

Wu Yiming was born in Shanghai in 1966. He graduated from East China Normal University, Fine Arts Department. He resides and works in Shanghai. Recent exhibitions include The World of Other's: A Contemporary Art Exhibition, Museum of Contemporary Art, Shanghai(2008); Focus: Wu Yiming's Works On Paper and Sculpture, ShanghART Gallery (Shanghai, 2006), Time Ex, UMA Gallery (Hong Kong, 2005), China – Contemporary Painting, Fondazioni Casa di Risparmio, Bologna (2005) and Dreaming of the Dragon's Nation, Irish Museum of Modern Art (Dublin, 2004).



A Small Boat 2008 mixed media on canvas 100.0 * 160.0 cm

Proceeding from a cultural logic that transforms antagonisms into collaborations, Xue Song's art finds expression in the negative space left behind: soot and ash are crucial elements, and the outlines of some of the figures in his images look as if they have been burned out. For him, ash is a reminder of fate and a symbol of rebirth. Fire plays a central role in Xue Song's work. It is a form of mourning. Time and again the artist elaborates on the fire that burned down his studio in the early 1990's, destroying all of his work to date, mainly oil paintings and calligraphy. The charred leftovers of pictures rescued from the ashes are used as fragments in the new works as a kind of memorabilia of past events. The collages become a tactile site of remembrance and reflection with traces of the fire unavoidably present. He produces scenes that pick up on traditional painting and calligraphy, but combine them, for example, with silhouettes of contemporary politicians. Xue Song is known for his innovative integration of contemporary elements with elements manifested in the collective cultural memory. He continues to invent new forms and reinvent those left by tradition. The approaches and explorations are inspired by traditional calligraphy, but are transformed. By collecting

random samples of mass media language, including the revolutionary language of Mao and contemporary consumer culture language, Xue Song creates a kind of multi-sensory imagery. Scattered across the canvas, the visual juxtapositions are whimsical and inspired, proving that the artist possesses a keen eye for color and form.

Xue Song's distinctive collages represent the many different aspects of Chinese culture; he incorporates traditional Chinese paintings, ancient calligraphy, folk art, religious icons, legendary figures and historical photographs, effectively erasing categorical imperatives. His methodology is one of appropriation, manipulation and subversion in order to create a subjective universe that manifests his personal memories and losses.

Xue Song was born in 1965 in Anhui province. He graduated from the Shanghai Drama Institute, Stage Design Department in 1988. He resides and works in Shanghai. Xue Song has exhibited widely since his first solo-exhibition in 1999. Recent exhibition including Xue Song: Piercing Through History and the Fashion, A Retrospective from 1988-2011, Shanghai Art Museum, Shanghai(2011); A Fashion, Or the History?, The Ueno Royal Museum, Tokyo, Japan(2010); Looking Back: Deconstruction Classics, Xue Song Portfolio, Shanghai Art Museum, Shanghai(2009); Xue Song Solo Exhibition, ArtChina, Hamburg, Germany(2007) etc.



Sky 2010 oil on canvas 250.0 * 300.0 cm

Writings on Zhang Enli's work often focus on his subtle depictions of humanity and solitude. His early works revolve around the unavoidable transformation of the way of life, disturbance and the suffocating pressure that ensues, often threatening displacement. He sites dislocation as a primary condition of life, using it as a constructive backbone for a narrative praxis. Tales of permanent loss and subsequent retrieval are returned to the social and public realms to be tested for their potential to define contemporary conditions in the metropolis. Zhang Enli creates both a comforting and uncomfortable consciousness of presence. He illuminates the underside of society and his bold and unpretentious brushstrokes often reveal the grotesquerie of contemporary civilization. He portrays details from ordinary objects that are often neglected or

downplayed in conventional painting. His brushstrokes come close to traditional Chinese ink painting where every stroke on the canvas articulates parts that are significant to the whole.

Zhang Enli's mode of engagement entails photographically documenting his close environment. He then employs the photographs' claim on the real to develop his observation of his surroundings, though in a more intuitive and fragmented manner on the canvas. The circuitous route by which Zhang Enli comes to the image is typical of a methodology based on the experience of memory. It is not the repeated image that is central to each painting, but rather the process of reflecting on the events and objects that led him to it.

Accordingly, in his current paintings of trees, only fragments are revealed to the spectator. As in his other work, these paintings come across as 'un-finished' because they are semi-transparent and leave some of the white canvas exposed. This can be understood as the emergence of reality in the sphere of art, or, perhaps, vice versa.

Zhang Enli was born in Jilin province in 1965. He graduated from Wuxi Technical University, Arts and Design Institute in 1989 and currently living in Shanghai. Recently solo exhibitions including: Shanghai Art Museum; Hauser & Wirth, New York.; Minsheng Art Museum, Shanghai; HAUSER & WIRTH, London; Kunstmuseum Bern, Switzerland; Ikon Museum of Art, Birmingham, U.K.; ShanghART H-Space.etc And recently group exhibitions including: The 6th Curitiba Biennial, Brazil (2011); Gwangju Biennale (2010); The 7th Shanghai Biennale (2008); Royal Academy of Arts, London (2007); " Infinite Painting, Contemporary Painting and Global Realism", Villa Manin- Centre for Contemporary Art Passariano, Italy,(2006) etc.



Louis XVIII 2009 oil on canvas 200.0 * 150.0 cm

Zhou Tiehai's conceptual projects represent the artist's vengeance and attitude towards the self-absorbed art market. His work's power to amaze and provoke is the result of a host of strategies that mix antagonism with sincerity. The key ingredients that drive Zhou Tiehai's unsettling yet amusing practice includes appropriating classical imagery, generating ironic projections, proclaiming laconic yet heartfelt discourse

and actively subverting painterly craft. He takes on the role of both artist and patron since many of his airbrush paintings are rendered by assistants under his supervision. He permits himself to 'play' with art's historical baggage by making paintings that are simultaneously self-aware and self-abnegating, virtuosic and pop all within a single canvas. He manipulates acclaimed magazine covers for his own purposes and articulates the notion of 'artistic agency' within current conditions of the art world and global economy. He makes self-promotional images that subvert the establishment notion of how artists should look and behave.

In the "Placebo" and "Ego" (2006) series, Zhou Tiehai ironically replaces his subject's faces with a camel's head. He chooses canonical portraits by da Vinci, Goya and Ingres as well as contemporary stars like Jeff Koons, Richard Prince and Maurizio Cattelan as his models. Here too, the airbrush technique subverts the 'genius' brushstroke that is the 'inspired' individual signature of the classical master. A placebo is a substitute drug. It is an inert substance administered to stimulate the patient's psychosomatically induced curative effect. The constructed and appropriated imagery of Zhou Tiehai's praxis thus functions as a 'real' placebo. He makes critical art, but not in the conventional understanding of the term. While his works display a narrative that draws on contemporary topics and the mechanisms of artistic reception and the market, he strategically refrains from making any clear value judgments.

Zhou Tiehai was born in 1966 in Shanghai, and attended the art school at the university there, where he also lives and works today. Zhou Tiehai has exhibited extensively internationally at acclaimed institutions such as The Whitney Museum of American Art (New York), Deichtorhallen (Hamburg), Kunsthal (Rotterdam), Shanghai Art Museum and Hamburger Bahnhof (Berlin) and the Mori Art Museum (Tokyo). Additionally, he participated in the 48th Venice Biennale, 5th Shanghai Biennale and 4th Gwangju Biennale.