

Artists Studio at M50 Shanghai Top

ShanghART
香格纳画廊



Empire's Way of Thinking 2011 collage on canvas, cloth, mixed media 350.0 * 270.0 cm

Company's leitmotiv: "MadeIn Company is a contemporary art creation company, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities."

MadeIn is a new artists' collective founded 2009 in Shanghai by Xu Zhen, one of the most renowned conceptual artists to have emerged from China since the 1990s. Derived from 'Made In', two words that refer to manufacturing (with country of origin not specified), the name also phonetically translates into Chinese for 'without a roof' ('méi ding'), thereby suggesting openness to the collective's work.

Drawing on Xu Zhen's vast experience over the past decade, as artist, Company's leitmotiv: "MadeIn Company is a contemporary art creation company, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities."

but also as arts organizer, including directing an artist run space, the company provides a comprehensive approach towards art creation, blurring the lines between exhibition, production and curating, as well as authorship. Through its play with scale, substance, and space, and the obsession with notions of authenticity, sincerity and truth, MadeIn continues to expand its projects, engaging further with the process of art production, consumption and display.

Since the group's inception in 2009, MadeIn's paintings, sculptures and installations have frequently been shown in both solo presentations and group exhibitions. Works appropriate visual and conceptual references in their formal aesthetic features.

MadeIn is organized as a creative company to produce independent and commissioned artworks and exhibitions. Xu Zhen has chosen to engage with this conventional operational model to problematize cooperative relationships within the field of contemporary visual culture and to urgently examine the continual materialization of visual spectacles in society today.

MadeIn's collective and curatorial practice debuted September 2009 with two extensive exhibitions featuring contemporary art from the Middle East at venues in New York City and Shanghai, ShnghART Gallery and James Cohan, respectively They have since exhibited widely at acclaimed institutions, internationally as well as in China. Recent solo-exhibitions include Nathalie Obadia Gallery, Paris (2012); Kunsthalle Bern (2011); IKON Gallery (2010); S.M.A.K., Ghent (2009).



ShanShui-C-08 2006 oil on canvas 138.0 * 118.0 cm

Shen Fan's artistic production consists primarily of two-dimensional abstract painting. These images portray the minimalism of Western abstract painting, but are fundamentally different. The Chinese version and approach has been coined with the term Maximalism. This practice attempts to establish

a balance between the spiritual and the material components of the process. Shen Fan's work can be regarded as incomplete and fragmented records of daily meditation: he repeats the same patterns and forms in order to remove individualism or eliminate any desire for self-expression, aiming for the distillation of pure spirituality. This serialization and monotonous process constitute the characteristics of Shen Fan's Maximalism.

Shen Fan's paintings come across as visually pure and harmonious compositions devoid of any extravagant or superfluous elements. For Shen Fan, the surface of the canvas becomes a field where color plays a key role. His images consist of monochromatic (and often primary) colors. His works are tactile compositions created using a palette knife, which makes for a restrictive work structure. The result is an ambiguous space in which shapes resembling geometric diagrams are then filled out with beautifully simple and repetitious ornamental figures. With rare radicalism, Shen Fan always accomplishes compositions full of discipline, rigor and perfection. Shen Fan disregards representation or narrative. He instead emphasizes the pure, clear expressive methodology of the process of production and its serialization. Shen Fan therefore creates a self-referential, or perhaps 'pure' world that follows an inner logic. Silence becomes a powerful concept that addresses the intimacy between the artist's mind and material society.

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 The End of the Brush and Ink Era: Chinese Landscape, True Color Museum, Suzhou(2011); Shanghai, Asian Art Museum, San Francisco, U.S.A.(2010); Out of Shanghai, Museum gegenstandsfreier Kunst, Otterndorf, Germany (2009); Shanghai Kaleidoscope, Royal Ontario Museum (ROM), Toronto, Canada(2008); 6th Shanghai Biennale - Hyper Design, Shanghai Art Museum, Shanghai (2006); Alien Illusion, Shanghai Art Museum, Shanghai (2005); Chinese Maximalism, Millenium Art Museum, Beijing(2003); The Paintings of Shen Fan – Pioneering Abstraction from Shanghai, Goedhuis Contemporary New York, U.S.A.(2002); Shanghai Abstract Art Group Show, Liu Haisu Art Museum, Shanghai(2002); Metaphysics 2001, Shanghai Art Museum, Shanghai(2002) etc. Recent solo exhibition include Landscape 9210, SHEN Fan Solo Exhibition, ShanghART H-Space, Shanghai(2012); Shen Fan's Videos and Paintings Exhibition, Galerie Carol Johnsen, Munchen, Germany(2011); I have Been Here, Usher Gallery;The Colection of Lincoln, Lincoln, U.K.(2009).



Yearning 5 2000 photo 62.0 * 70.0 cm

Shi Yong's work embraces modernization and the ideology of consumerism as the basis for self-imagination and creation. He has produced a series of photo-based works around the concept of the ideal Shanghai citizen. It is an ongoing multifaceted project that explores images of consumption, commodity and the development of the culture industry. One series, entitled "Made in China – Welcome to China"(1999), consists of hand-painted plaster models of a young businessman in a Mao suit, sunglasses, briefcase and waving. The image of the ideal citizen used for the statue was the outcome of an Internet project through which Shi Yong asked volunteers to vote for the ideal way of looking. The individual now transforms the identity of his or her self by following the logic of commodity market surveys. It is a composite image that Shi Yong has repeatedly used in other pieces such as "Longing For" (2000) and "You Cannot Clone It, But You Can Buy It" (2001). The iconic figure is morphed through the agency of the marketplace.

Recently, Shi Yong has focused his attention on large-scale installations and architectural models imbued with an absurd twist of humor. Most notably, his mixed media installation "Flying Q" is of a UFO built with the purpose of opening up the sky. The flying object comes with no additional explanation, but might be recognized as just another signature vision of and interventions into the imaginary world of Shi Yong. His subversive approach pokes fun at architecture based on rules and pre-established schemas. Shi Yong fabricates a colorful and ironic architectural structure that is at once a parody of serious design and its synthesis. In short, his work is an amalgam of Shanghai's eclectic 'anything goes' attitude towards the built environment.

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 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) etc.



Plant Republic 2011 installation dimensions variable

Shi Qing, born in 1969 in Baotou, Inner Mongolia, lives and works in Shanghai. Shi Qing's research based creative process is quite unique amongst Chinese artists today. His work has constantly evolved in content and form. His explorations include the psychology of symbolism and ritual, the social contexts of personal history, urban politics, global economic histories and their effect of culture, and the relationship on Chinese recent history of globalization. A selection of major exhibitions in which Shi Qing has participated includes: Santa Fe Biennale (U.S.A, 2008), The Second Guangzhou Triennial (China, 2005), Prague Biennale (Czech Republic, 2005), Busan Biennale (Korea, 2004).



Wish 2010 acrylic on canvas 150.0 * 200.0 cm

Shao Yi's meticulously made objects operate on the threshold between sculpture, installation art, and craft. In many of the new (2010/2011) works, the unexpected combination of stylistically distinct objects and material suggest various kinds of personal and mythical relationships. Combined together, these objects and paintings comprise subtle geometries and undistorted perspectives.

Shao Yi's recent works mainly focus on the discovery and the use of new textures and material. Beginning in 2011, the artist purchased a piece of safety glass, smashed it into small pieces and initiated his new series of works, including *12x12x12*, *Hong*, *Parabola* and so forth. Shao Yi produces these geometrical patterns or words, starting

from a single point, an angle or for example from details of a particular side. The pieces of glass are extended on other edges and sides, presenting various forms at each step.

Similarly, Shao Yi's idiosyncratic 2010 works are composed of traditional auspicious patterns, modern industrial molds, folk art. From two and three-dimensional works to installations, Shao Yi builds a unique system of faith-related symbols. He turns auspicious patterns such as *Ru yi*, *Yuan bao*, *Pi xiu* and bats into abstract creatures or decorative landscape paintings, while modern industrial wood molds are reassembled into curious and extravagant totemic sculptures. Daily ready-mades or amulets are displayed on one side of wooden billboards and large scale aluminum badges on the other, expanding common materials' numerous evocative possibilities.

The installation piece *Broadcast* (2008) likewise represents the coalescence of everyday objects. Audio and images are juxtaposed to demonstrate the most quotidian still pictures in real life. *Broadcast* consists of Cultural Revolution era speakers the artist collected from rural areas around China. The viewer is confronted with a barrage of voices blaring from the speakers at once. Political propaganda intermingles with regular conversations – it is impossible to distinguish which is which. The artist perfectly encapsulates the atmosphere of China during the Cultural Revolution, when politics infiltrated private lives to the point where politics was life

Shao Yi was born in Hang Zhou in 1967, he lives and works in Hang Zhou and Shanghai. Recent exhibitions include *Elementary Spectacle*, ShanghART Gallery, Shanghai (2010), *Light Fogging - Shao Yi Solo Exhibition*, BizArt Center, Shanghai (2008). *Things from the gallery warehouse*, ShangART H-Space, Shanghai (2009), *Contemporary Art Exhibition in Songjiang*, Songjiang Creative Studio, Shanghai (2009).



*Orchid Finger (7-12) 2005 silkscreen 45.0 * 45.0 cm *6 Pieces*

Tang Maohong's unique and imaginary artistic approach is prominently displayed in his short animated three channel video entitled "Orchidaceous-Finger" ("Theatrical Gestures") and the accompanying series of silkscreen prints "Orchid Finger"(2005), which are full of witty grotesquerie. The pieces are composed within circular frames, thus referencing traditional Chinese bird and flower paintings. Upon closer inspection however, Tang Maohong's various scenes of flowers, pagodas and mushrooms display an aesthetic that is as far removed from a traditional composed still leben as imaginable. Here, a surreal universe of people, animals and plants interact and converge in orgiastic and explicit scenes that carry a humorous legibility all their own. Tang Maohong showcases technical expertise combined with rich fantasy and sensibility that is transformed into his own distinctive and flamboyant touch.

Tang Maohong simultaneously references and undermines art history and popular culture. He has integrated a variety of visual elements and subject matters, producing works that inhabit the ever-blurred border between high art and popular illustration. His work is absurd, magical, humorous and confrontational, hinting that the juxtapositions of figurative objects might be more than just illusions. Tang Maohong's pictorial universe reflects not only a new subject – a psyche whose internal eclectic imagination is echoed in the environment of constantly flowing images – but also the inversion of out-grown traditions.

Tang Maohong was born in 1975. working and living in Shanghai now. Recent exhibitions include Huge Character, Cooperation Project by SUN Xun, TANG Maohong, ZHANG Ding, ShanghART Beijing(2011); Shanghai History in Making from 1979 till 2009, Shanghai(2009); Trans Local Motion—7th Shanghai Biennale 2008, Shanghai Art Musuem, Shanghai (2006); Thermocline of Art, New Asian Waves, ZKM (Center for Art and Media), Karlsruhe, Germany (2007); JIFF— 8th Jeonju International Film Festival, Jeonju, Korea(2007); Orchid Finger - Tang Maohong's Solo Exhibition, ShanghART H-Space Shanghai(2006), Sunday – Tang Maohong's Solo Exhibition, Longhua Lu (Shanghai, 2006), Singapore Biennale 2006: Belief, Singapore(2006); A Lot of Ash – A Lot of Dust, BizArt, (Shanghai, 2005) and Asian Traffic Shanghai: Magnetism – Suspension, Zendai Museum of Modern Art (Shanghai, 2005).



Light and Easy 2 2003 video 5 minutes 12 seconds

The desire to challenge normative notions of social behavior informs the practices of Yang Zhenzhong's work. He is pre-occupied with China's intrinsic disharmony and extreme discrepancies and often touches upon taboos such as death and out-dated social norms. His approach is metaphorical rather than narrative. His videos often start from witty ideas, employing image repetition and rhythmic coordination of sound, language and image. Yang Zhenzhong became famous in 2000 with his half-hour video "(I Know) I Will Die" that features short sequences in which a series of people speak the phrase "I will die" to the camera. It is a disconcerting, soberly presented film that confronts the viewer with existential questions.

Yang Zhenzhong recognizes that individual participation is the starting point for the transformation of perception. The video "922 Grains of Rice" plays with the interaction of the image of a cock and a chicken pecking grains of rice and the sound of a male and a female voice counting the number of pecked grains. It is a humorous representation of the battle of sexes as well a comment on today's competitive behavior.

"Let's Puff" (4th Shanghai Biennale, Zone of Urgency, 50th Venice Biennial) similarly starts from the interplay of two images: a young woman puffing and a busy street. Every time the woman breathes, the image of the street moves away from the viewer. The rhythm of the traffic and the angle of perception are altered with the rhythm of the woman's breath. Yang Zhenzhong's playful videos are more than visual reflections; they are intelligent comments on the design of contemporary society. In a series of photos entitled "Light and Easy," he perceives the weight of urban changes as an exterior phenomenon, and literally depicts the process as a weightless factor, turning urban landmarks upside down. "Light and Easy" is based upon a conviction that the lightness of the isolated exterior or interior is a source of interesting material. The successful experiments the artists have executed to formulate connections are exciting, sincere and disturbing.

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 Zhenzhong's work has showed at major biennales and triennials including Venice (2003), Shanghai (2002), Guangzhou (2002) and Gwangju (2002).



*Ms. Huang at M last night Nr. 2 2006 photo (Black & White) 120.0 * 180.0 cm*

Yang Fudong's films and photographs articulate multiple perspectives. His works investigate the structure and formation of identity through myth, personal memory and lived experience. Each of his works is a dramatic existential experience and a challenge to take on. His work is open-ended and inconclusive, therefore open to individual interpretation. Each film and video is about the human condition. He mostly portrays his own generation of individuals in their late 20's and early 30's, young people who seem confused and appear to hover between the past and present. Yang Fudong's work epitomizes how the recent and rapid modernization of China has overthrown traditional values and culture. He skillfully balances this dichotomy to create works endowed with classic beauty and timelessness. Yang Fudong seeks through multiple vignettes to offer the poetics of place and people as an alternative to the prominent politics of power. Whatever occurs, Yang Fudong's film work and photography indicate that something remains untouched and unmoved, and perhaps all the more valuable for that reason.

The nightman cometh (2011); One Half of August (2011); The Fifth Night(2010); Fudong Seven Intellectuals in Bamboo Forest (2003-2007); "East of Que Village" (2007); "No Snow on the Broken Bridge"(2006); "The Half Hitching Post" (2005), "The Revival of the Snake" (2005), "Close to the Sea"(2003), "An Estranged Paradise"(2002), "Flutter, Flutter - Jasmine, Jasmine"(2002).

Yang Fudong was born in 1971 in Beijing. He trained as a painter in China Academy of Fine Arts in Hangzhou. Starting in the late 1990's Yang Fudong embarked on a career in the mediums of film and video. He is among the most successful and influential young Chinese artists today.

Yang Fudong participated in the 40th Basel International Art Fair(2009), Switzerland Bern Museum of Art(2009); 52th Venice Biennale (2007); 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 and Galleries such as Marian Goodman Gallery (NewYork,2009), Parasol Unit, London(2006), 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).



Great Era 2007 video 14 minutes

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.

Zhang Ding's interest in the personal stories of anonymous individuals can be seen in his archival project on missing persons. Here, he appropriates the visual imagery of missing people by photographing missing person flyers, often spotted in nearby public spaces. He paradoxically stresses the uncertainty while manifesting the image of the lost person through a second representation. It is an archival impulse that reveals an interest in memory, loss and personal narratives.

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).



Happy Life Series - Square Wedding 2005 oil on canvas 120.0 * 160.0 cm

What is clear from all of Zhou Zixi's work is the degree to which he understands the profound power of place and its capacity to transcend the prosaic and evoke complex metaphors of history, memory and nostalgia. Zhou Zixi, both in his photographic work as well as in his paintings, regularly exploits the power of place to create images of uninhabited landscapes and estranged interiors that nonetheless generate a multitude of narratives. His work moves with startling ease between modern rooms decorated in bright primary colors to dark scenes that allude to the menacing weight of history. The common strand that runs through these two extremes is a powerful ideology that imposes itself on space. In a documentary series entitled "Sorry, I don't Know," Zhou Zixi takes a blown up

photograph of a portrait of a man covering his face with his hands and posits it in random topographical spaces. His aim is to insert a contextless image into non-descript urban landscapes to trigger an unframed, unexpected visual encounter. The effect is not imposed on the spectator; on the contrary, the work offers a willfully ambivalent approach, open to a variety of interpretations.

Zhou Zixi's recent paintings oscillate between high art and kitsch, integrating a visual language that is particularly crude due to the superficiality of the environments depicted. What we see in these pictures are interior spaces filled with new consumer goods and other symbols of newly gained economic status. Rather than a calming notion of home, these paintings depict the external manifestation of China's chaotic development. These interiors evoke not awe but alienation, and the bright canvases and slick surfaces mirror the shallow world of consumerism. While his paintings might be a serious take on many of society's less attractive features, some images also pay surprising tribute to fellow artists: he references their work by decorating his imaginary interiors with their paintings, a practice that also underscores the sentiment that contemporary art is integral to the logic of consumerism and daily reality.

Zhou Zixi was born in Jiangxi province in 1970. He currently lives and works in Shanghai. Recent solo exhibitions include *Late Spring and Early Summer*, ShanghART Beijing(2011); *China 1946-1949*, ShanghART H-Space, Shanghai(2008); *Interiors*, BüroFriedrich, Berlin, Germany(2006); *Happy Life*, Zhou Zixi Solo exhibition, Bizart, Shanghai(2005). Recent exhibition include *First Kyiv International Biennial of Contemporary Art*, Kyiv (Kiev), Ukraine(2012); *China Power Station - part 4*, Pinacoteca Agnelli, Torino, Italy(2010); *China Power Station: Part II*, Astrup Fearnley Museum of Modern Art, Oslo, Norway(2007); *Under the Blue Sky*, Grace Li Gallery, Zürich(2006) and *Under the Skin*, Universal Studios, Beijing(2006).