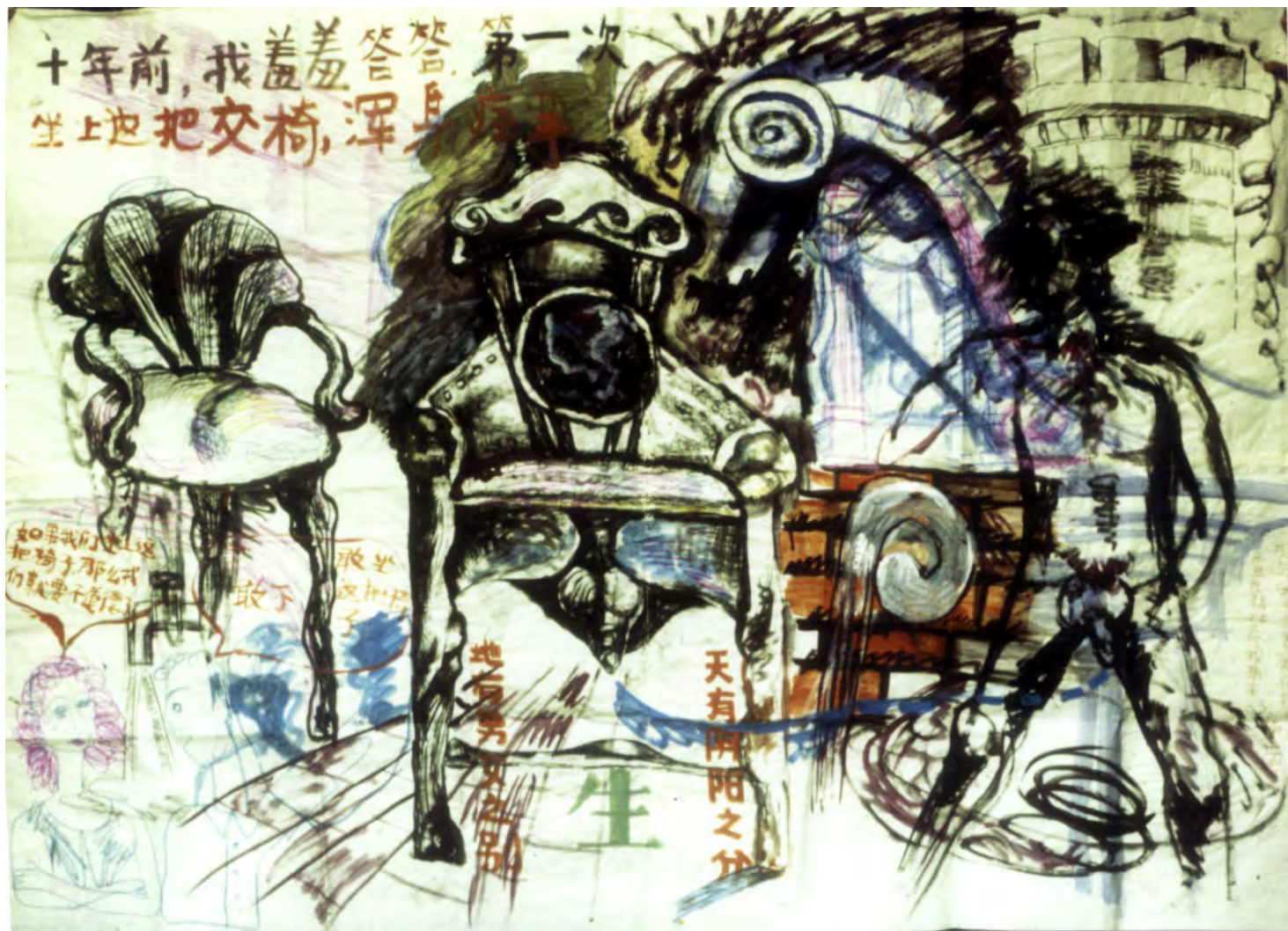


周铁海

ZHOU Tiehai

周铁海是中国当代艺术的代表人物之一，1998年荣获瑞士颁发的首个中国当代艺术奖，曾参与东京原美术馆、森美术馆，鹿特丹美术馆，法国蓬皮杜艺术中心，德国汉堡火车站当代美术馆等国际知名机构举办的展览，参加过第48届威尼斯国际艺术双年展、第七届亚太当代艺术三年展、第二届布拉格双年展、第四届光州双年展等重要展览，其作品被香港M+、乌利·希克收藏、余德耀基金会、尤伦斯基金会等机构、个人所收藏。2005年，周铁海将当代艺术博览会带到上海，2007年取得巨大成功。2007年，周铁海成为首位与法国奢侈品牌路易威登合作的中国艺术家。2010至2012年，周铁海出任民生现代美术馆执行馆长，带领其成为国内顶尖的私人美术馆之一。

Zhou Tiehai is one of the representatives of Chinese contemporary artists, and won the first Chinese Contemporary Art Award given by CCAA Association, Switzerland. Zhou Tiehai has exhibited extensively internationally at acclaimed institutions such as Hara Museum, Mori Art Museum Tokyo, Japan; Kunsthal Rotterdam, The Netherlands; Centre Pompidou, Paris, France; Deichtorhallen, Hamburg, Germany, etc. Selected exhibitions including: 48th International Art Exhibition Venice Biennale; the 7th Asia Pacific Triennial of Contemporary Art; Prague Biennale 2; 4th Gwangju Biennial, etc. His works have been collected by M+ Collection, Uli Sigg Collection, Yuz Foundation, Guy & Myriam Ullens Foundation, etc. In 2005, Zhou Tiehai brought the Contemporary Art Fair to Shanghai which achieved big success in 2007. He also was the first Chinese artist that cooperated with Louis Vuitton in 2007. From 2010 to 2012, he has served as the executive director of Minsheng Art Museum and made it become one of the top private art museums.



十年前 / Ten Years Ago, 1989, 160x234cm



春雨漫漫 / Spring Rain, 1989, 160x210cm



大沙发 / Large Sofa , 1989 , 158x328cm



丹诺公爵 / Duke Dano , 1991 , 250x350cm



决裂 / Break, 1991, 212x360cm



中国来了个索罗门 / There Came a Mr. Solomon to China , 1994 , 230x350cm



清末名妓 / Shanghai: Asia's Top City of the Future?, 1994, 236x328cm



我们电影90年 / 90 Years of Chinese Cinema , 1996 , 245x270cm



我的作品要用路易威登的包来装 / Je la transporte dans un sac de Louis Vuitton , 1994 , 250x400cm



中国又来了个顾嘉克 / And then Came Also a Mr.Gouriernec to China , 1997 , 37x27cm

If
you want to know
how the West sees Shanghai,
read Time, Der Spiegel,
The Asian Wall Street Journal
etc.

If you want to know
the view of a Shanghai artist,
see the next page.



New Listing, Zhou Tiehai, Rises On Debut Before Reaching Fair Value

Shanghai

WHEN first listed July 12 on the Shanghai Stock Exchange, Zhou Tiehai appeared undervalued, rising only slightly in the first few hours of trade.

But Class B* shares in the issue appreciated steadily over the next two weeks, as foreign buyers learned more about the enterprise's fundamentals. One European buyer even was rumored to be accumulating large blocks of the stock in a bid to obtain a majority stake, traders said.

The gradual appreciation accelerated into an all-out buying spree beginning on July 26, when the unnamed European buyer decreed previously undisclosed assets in Zhou Tiehai. The stock closed out the month just below a psychological high. Traders then said they doubted the stock would rise much further.

"If the Zhou climbs much higher it will find itself very vulnerable to market fluctuations and exposed to the whims of profit-takers," said a market analyst with a Shanghai-based securities firm.

Yet an injection of new funds on Aug. 6 caused the stock to soar on strong buying again rumored to originate from Europe. The initial surge was followed by three to four days of consolidation in the value of the stock. Traders said it was a technical correction, ending on Aug. 10.

The Zhou fell slowly over the next few sessions, as the European buyer, realizing its in-

vestment had become overvalued, took some profits.

By Aug. 13, the Zhou had fallen to more sustainable level, before its shares were suspended from trading ahead of a shareholders meeting.

When trading resumed Aug. 26, the Zhou took a slight knock, consolidating on Aug. 27 to a level just below its pre-suspension price.

According to market participants, the stock is now valued fairly in the eyes of the big houses and seems likely to remain stable in the foreseeable future.

Its fundamentals remain sound, and bullish traders expect renewed interest by overseas buyers to bring the Zhou Tiehai higher in the long term. Indeed, some traders said they have seen indications in recent sessions that foreign houses are accumulating the Zhou again.

*Shanghai has two stock markets. Class B shares are denominated in U.S. dollars and tradable only by overseas investors. Class A shares, denominated in yuan, are available only to domestic Chinese buyers.



7/2/90
[Signature]



军号 / Bugle Call 1 , 声音装置 / Audio-tape, Outdoor Speaker , 1997



Un/Limited , 裝置 / Installation , 1998 , 122x198x19cm



到了威尼斯非好汉 / You are not a Hero, Just because You have Shown in Venice , 1999 , 320x304cm



假封面 / Fake Cover , 1999 , 30x24cm



安慰药-塞曼 / Placebo -Szeemann , 2000 , 300x250cm



5 heads , 2001 , 138x58cm (4 pieces)



Duravit 2 (Duravit > Shanghart) , 2002 , 200x280cm



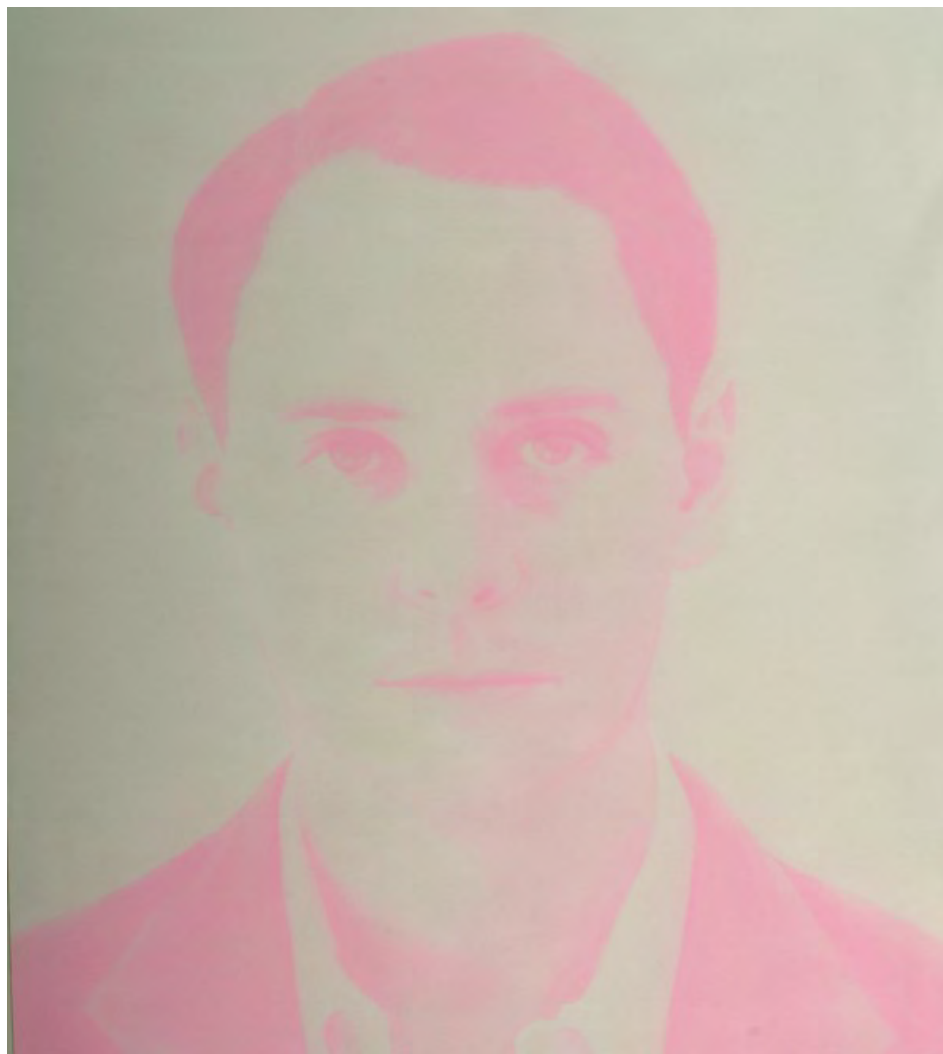
自由万岁 / Libertas, Dei Te Servent (Giuliani) , 2002 , 350x250cm



早安，库尔贝先生 / Hommage to Bonjour, monsieur Courbet! , 2004 , 294x300cm



文明 / Civilization , 2004 , 200x510cm



索罗门 / Solomon , 2005 , 200x180cm



顾磊克 / Gu Leike , 2006 , 200x150cm



维利特峰 / Montagne de la Vérité , 2009 , 100x150cm



无题 / Untitled , 2010 , 52x24x65cm

必须

Will/We Must

电影《必须》的创作是我与铁海思想交流的高潮，由我担任此作的编剧，从表面上看是归纳和总结了1990年代以来上海当代艺术的整体现状；从本质上看，一方面是对西方后殖民主义文化势力的质疑，另一方面是对中国当代艺术缺乏思想性的担忧，结合当时所面临的进退两难的现实，进而流露出艺术实践与生活现实中的宿命观。

这一宿命观是沿《你孤独》的创作思路引申出的对现实的彷徨。从表现手法上看，一方面由于拍摄经费之限，只能用国产过期胶片拍一部默片，且能追求早期电影的效果；另一方面，当时拍摄艺术家的纪录片如《圆明园》等，都仅仅是拍摄艺术家工作和生活的常态，没有触及到艺术家丰富的内心和艺术的本质。

而创作《必须》的基点是对艺术的本质和艺术家的本质进行讨论，并有力地理论化的论证中抽离出来，以写实的手法复原现实。本以为电影中的情节仅囿于上海艺坛，但经过近十年的观察与调研，发现有些情节其实是在整个东西方艺坛普遍存在的共同问题，电影中的潜台词更是至今仍具有非凡的生命力和现实意义。如“没有自己的机场就没有自己的一切”，这句话是从毛泽东的“没有一个人民的军队，便没有人民的一切”引申出来的；“我们要不断地做展览，让所有的人注意我们。”无疑，在一个展览匮乏的年代，这些话道出了艺术家共同的心声。当时艺术家与外国的媒体记者谈的都是同一个问题：我们没有展览机会，我们得不到支持，怎么办？而很少谈到有了展览机会后会怎么样？更不讨论中国当代艺术思想匮乏怎么办？

此片也直接挑战了1995年威尼斯双年展策划人让·克莱尔的观点：“你们没有艺术，你们只有中医与巫师”。在当时西方中心论强势的现实中，我们把一个外国人化妆成鸦片战争时期的模样，并由他说出：“你们只有中医与巫师”的台词，目的是，把这一情景推前一百年，让“语言”失效。这就是当时我们面对大牌策展人的勇气和雄心。十年一路过来，到了今天才发现东西方艺坛的困境是共同的，我们是否一起进入了“进亦不能退亦难”的境地了呢？我们人类的艺术是否如美杜莎之筏上的人一样高喊着“再见吧！艺术”？这一疑问一直困扰着我们的内心，直至今日仍无法释怀。

《必须》对当代艺术和中国实验文化之命运的解剖和批判可谓淋漓尽致，它可以被视为中国百年电影史上一部彻底的现实主义电影，也是中国当代艺术史的一份重要文献。

——《另一种历史》 张晴

The movie "Will" marked a high point in my own intellectual exchange with Tiehai. I assumed the role of editor, and although this appeared on the surface to fit with the overall situation of contemporary art in Shanghai since the 1990s, in essence it was both a critique of Western post-colonialism, and an expression of worry about the lack of thought behind the Chinese contemporary art scene of that moment. It integrated the problematic realities of the time, and thus provided a fatalistic view of artistic practice and lived reality.

This fatalism grew out of the work "Are You Lonely?" and reached to encompass a certain hesitation about reality. From the point of view of expressive technique, the work was limited by its production budget, and so it was only possible to use Chinese-made film cameras, which actually were able to achieve the effect of early movies. Furthermore, at that time the only documentaries being made about artists were concerned with artists' working and living dispositions, and did not touch on their internal thoughts or the essence of their art.

The creation of "Will" started from the point of wanting to discuss the essence of the art and the essence of the artists, and to transcend dry, theoretical debates about their creation, using the techniques of realism to create a new reality. In the beginning we thought that the issues raised by the film were unique to the Shanghai art circle, but after nearly a decade of observation and research, we discovered that some of these issues are common to the art world in both East and West. The script of that movie still contains extraordinarily lively and realistic dialogue, like the line "Without your own airport, you don't have all of yourself," which plays on Mao Zedong's famous line "Without a People's Army, you can't have all of the people." Another line went, "We keep on doing exhibitions, in order to make other people pay attention to us." Without a doubt, in an age so lacking in exhibitions, these words cut to the heart of the matter. At that time, artists would constantly discuss one single question with foreign reporters: We have no opportunities for exhibitions, we can't get any support, what should we do? Rarely did they discuss what would happen after they got the chance to exhibit. Even more rarely did they discuss the lack of an intellectual grounding for contemporary art in China.

In this film, Tiehai also directly challenged the point of view of the curator of the 1995 Venice Biennale Jean Clair: "You have no art, all you have is Chinese medicine and witch doctors." At that moment when Western-centrism was extremely prevalent, we dressed a foreigner up in the style of the Opium War era, and asked him to say: "You only have Chinese medicine and witch doctors." The goal was to move the context back in time one hundred years, and thus to make "language" lose its effect. This was our daringness and heroism in facing big-ticket curators. Ten years later, only now do we discover that many of the issues faced by art worlds East and West are common. Might we say that we have landed "between a rock and a hard place?" Is human art like the people aboard the Raft of the Medusa, who must scream "Farewell, Art?" This doubt has always surrounded our inner selves, leaving us with no way to shake it even today.

"Will" presented an analysis and critique of the fate of contemporary art and Chinese experimental culture that might be called incisive and thorough. This film can be seen as one truly realist work in the hundred-year history of Chinese film, and also as an important document in Chinese contemporary art history.

—— An Other History, Zhang Qing



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds



必须 / Will/We Must , 1996 , movie, 35mm, b&w, silent , 9 minutes 17 seconds

安慰药

Placebo

安慰药

安慰药并不是针对某一病症的药物，它只是给人以心理安慰的努力。 作品具有以下几个鲜明特征：

一、 代表人类文明先进主流的西方文化，对人类的生活状态是采取一种药物治疗的方法的，用中国的话说是“治标不治本”，最终只能是一种自我安慰，或自我陶醉。

二、 作品本身在试图解读西方标准，主流文化包括非主流文化的同时，也自认无力摆脱其标准图景，如同一个惊醒的梦中人，不由地成为其世界性大文化的一个陪衬。

三、 这是东西文化交流中具有标志性意义的现象。一方面，对西方文化的成就充满敬意，试图用西药解救东方病；另一方面，明知该药有副作用，而且不能根治病症，病急乱投医，这正是作者无奈和痛苦的所在。

Placebo

A placebo is not a medication designed to cure a particular disease; it is just an attempt to give people some psychological comfort. These works have the following distinct characteristics:

1. Western culture, which represents the main advance of human civilization, adopts a pharmaceutical way of treating the human condition. To use a Chinese phrase this is 'treating the branches while neglecting the root', and ultimately can only be a kind of self-consolation or self-intoxication.
2. The works themselves are an attempt to interpret Western standards. When it is incorporated by mainstream culture, non-mainstream culture reluctantly accepts its inability to break free of the standard view, just like someone awaking from a dream, and it unavoidably becomes a foil for global culture.
3. This phenomenon is of symbolic significance in East-West cultural exchange. On one hand, these works are full of admiration for the achievements of Western culture, and try to use Western medicine to cure Eastern ills. On the other hand, they are well aware that this medicine has side effects, and is unable to effect a radical cure, but people will give any doctor's prescription a try when their illness is severe. Herein lies the powerlessness and suffering of the artist.



Placebo Swiss 1-3 / 安慰药 瑞士 1-3 , 2000 , 1500x250cm



Palace Woman , 2004 , 160x290cm



Countess Varvara , 2008 , 80x65cm



上海莉莉 / Dietrich Shanghai Lilly , 2009 , 250x190cm



查理卓别林-摩登时代 6 / Charles Chaplin-Modern Times 6 , 2009 , 100x90cm

补品

Tonic

补品

补品在这里是中性的，它并非绝对是好东西，用法不当就是毒品。 作品是对东方中国文化几近晕眩的放大：

一、它并不指向人类精神的任何病症，并不取彼此对治的方法。而在乎“天人合一”修身养性的中医理念，即药物包括补品，它是指向人的全部，调动人自身的生命活力。任何的病在这里并非坏事。

二、大尺幅朦胧的效果出自天意。它给人的印象因此而成为不具体、不直着，东方式给人的撼动和影响化为无形。这是中国宗教化了的仙境，多了静谧和深沉，少了浓艳和鲜亮。

三、这正是作者文人沉重感的心灵折射。明确是“补品”，但忧移不定怕用了太多，就同“安慰药”一样成瘾。它终究是古人之作，是古人之作那就是药物，是药物严格地说那不是“安慰药”既是“补品”，都不是什么好东西。

Tonic

thing, and is a narcotic when used inappropriately. These works magnify Chinese and Oriental culture to the point of vertigo:

1. They are not directed at any disease of the human spirit, nor do they aim to specifically cure an affected part; rather they express 'the unity of heaven and man', the Chinese medical philosophy of cultivating one's moral and physical nature. Tonics are one type of medicine used for this purpose, and are directed at the whole person, at mobilizing the innate vital energies. Here, illness is not necessarily a bad thing.
2. The Misty effect of these large canvases originates from the idea of the Will of Heaven. Because of this the impression they give people is non-specific and indirect. Oriental-style, they move and influence people in an invisible way. This is the paradise imagined by Chinese religion, full of tranquility and depth, free from brightness and gaudiness.
3. These works are the refraction of a sense of scholarly seriousness in my spirit. Obviously, they are a 'tonic', but constantly vacillating, afraid of using too much, of becoming addicted to it just like 'Placebo'. After all these are the work of ancient masters, and if they are the work of ancient masters then they are medications; if they are medications then, strictly speaking, be they 'placebo' or 'tonic', in either case it is not a particularly good thing.



山市晴峦图 / Group Mountains , 2000 , 98x 228cm



水 / Water , 2002 , 150x225cm



芙蓉图 / Lotus , 2004 , 146x160cm



竹，碗，荷花 / Bamboo, bowl, Lotus , 2005 , 200x332cm



双雀图 / Double Birds , 2006 , 150x200cm



荷花 / Lotus , 2008 , 150x200cm

80年代明星

Stars of the 80's

80年代明星

解读这类似活化石的八十年代表情的丰富性，就像看到了众生的青少年时期，掩饰不住的欣喜和幻想，与淳朴和懵懂，兽性和灵知相交织。

可怕的表情！

我曾在此彷徨……

把Ta们推上断头台，当代艺术正是这无情剑！

水之清澄Ta必淳朴，水本来淳朴Ta终究会澄清。

斩断这现代文明幻想的兽性般欣喜，留下无人能剥夺的自由。

魔鬼觅你迹象不得……

瞧，你现在的表情——鬼魅魍魉，何所幻化？

Stars of the 80's

Going through these rich fossil-like facial expressions of the 80s is like watching humanity's adolescence period in which un-concealable joy and fantasy, simplicity and naivety, bestiality and spirituality intermingle among each other.

What horrifying expressions! I used to linger over here.

Get them onto the guillotine. Contemporary art is this merciless sword! If the water is clear then it must be innocent; the water originally clear so it will be clarified ultimately. Cut off the bestial joy of fantasies of modern civilization. Keep the freedom that no one can take away.

The devil fails to find your trace... Look at your own facial expression now: truly phantomlike looks; what else will you metamorphose to?



张喻 / Zhang Yu , 2000 , 200x150cm



李玲 / Li Ling , 2003 , 200x150cm



邓丽君/ Deng Lijun , 2005 , 200x150cm



郭凯敏 / Guo Kaimin , 2005 , 200x150cm



方舒 / Fang Shu , 2003 ; 刘晓庆 / Liu Xiaoqing , 2004 ; 陈烨 / Chen Ye ; 龚雪 / Gong Xue , 2005 , 200x150cm

甜品

Desserts

2006年，周铁海与一位法国朋友开始《甜品》系列的创作，目前完成了《外交官》、《法官》、《部长》、《破坏者》及《舞蹈家》5个系列。由法国人撰写有关甜品发展的文章，剖析甜品名称背后隐射的含义，艺术家则将文章用图像进行翻译——搜集与文意相对应的图像，临摹出数百张尺寸不一的绘画，包括文中述及的人物典故、制作所用的食材、含有隐喻性质的经典画作等等。

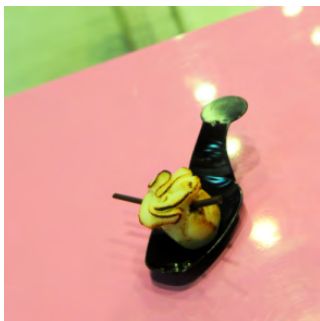
ZHOU Tiehai started the cooperation on The Desserts with a French friend in 2006, and by now, 5 series have been completed. They are Le Diplomate, Le Juge, Le Ministre, Le Sabotajnik, and La Caroleuse. Several articles were written by the French writer, which discussed the evolution of the desserts, dissecting the insinuation of their names. Meanwhile, the artists transformed the articles into hundreds of paintings which were collected from the Internet, corresponding to the personages, the allusions, the ingredients which were referenced in the articles.











简 历

BIOGRAPHY

周铁海

b. 1966 , 工作和生活在 上海

基本资料

1966 生于上海

教育

1987 毕业于上海大学美术学院

获奖

1998 荣获瑞士中国当代艺术协会颁发的中国当代艺术奖金

个展

2011 甜点- 部长, 文华东方, 香港

2010 周铁海作品展, 香格纳在淮海路796号, 上海

甜品, 周铁海艺术展, 上海当代艺术馆, 上海

2008 周铁海个展, PKM 画廊, 首尔, 韩国

2006 EGO, ART&PUBLIC画廊, 日内瓦, 瑞士

另一种历史, 周铁海艺术展, 上海美术馆, 上海

DAY IN THE CASTLE, 远大城, 长沙, 湖南

周铁海:油画2006, GALERIE FRANK SCHLAG & CIE., 埃森, 德国

2004 " 补药+", 周铁海, 香格纳H空间, 上海

1989-2003作品展, 香格纳画廊主空间, 上海

2003 周铁海新作品展, MARELLA ARTE CONTEMPORANEA, 米兰, 意大利

2001 艺术家不在此处, 周铁海个展, ISE基金会, 纽约, 美国

艺术家不在此处, 上海, 香格纳画廊主空间, 上海

2000 周铁海:3 SCOROLL, ART STATEMENTS, 2000 巴塞尔艺术博览会, 瑞士

第31届巴塞尔艺术博览会, 艺术宣言, 瑞士, 巴塞尔

必须, QUADRUN 画廊, 里斯本, 葡萄牙

相遇在上海, SCHLOSS MORSBROICH, 德国

安慰药—瑞士, 东京原美术馆, 日本

1999 不要怕犯错误, 香格纳画廊主空间, 上海

1998 两位来自中国的当代艺术家, 耿建翌, 周铁海, PRESENTATION HOUSE 画廊, 温哥华, 加拿大

边界线的那边, GALERIE BERNHARD SCHINDLER, 伯尔尼, 瑞士

无/有限空间3—淋浴器, 德国驻上海总领事馆, 上海

周铁海, 荷兰鹿特丹美术馆, 荷兰

1996 太物质, 太精神, 北京中央美院画廊, 北京

群展

2014

戴汉志: 5000个名字, 尤伦斯当代艺术中心, 北京, 及 WITTE DE WITH 当代艺术中心, 鹿特丹, 荷兰
天人之际: 余德耀藏当代艺术, 余德耀美术馆, 上海
早期, 王兴伟, 王音, 张恩利, 赵刚, 周铁海, 站台中国当代艺术机构, 北京
拼凑亚洲, 亚洲文献库, 香港

2013

CCAA中国当代艺术奖十五年, 上海当代艺术博物馆, 上海
开今·借古, 龙美术馆 (西岸馆) 开馆大展, 龙美术馆 (西岸馆), 上海
上海与巴黎之间, 中国现当代艺术展, 中华艺术宫, 上海
时代肖像, 当代艺术30年, 上海当代艺术博物馆, 上海
陶醉, 上海当代艺术馆八周年特别展, 上海当代艺术馆
罗曼蒂克幻象之迷, 复地香榭花园, 上海

2012

有无申报?, 89后的世界艺术地图, 柏林艺术学院, 柏林, 德国
图与词: 马格利特以来, 中国美术馆, 北京
第七届亚太地区当代艺术三年展, 现代艺术美术馆及昆士兰美术馆, 布里斯班, 澳大利亚

2011

2×何浦林在上海, IG HALLE, Kunst(zeug)haus, 拉珀斯维尔, 瑞士
第七届深圳雕塑双年展, 偶然的信息: 艺术不是一个体系, 也不是一个世界, OCT 当代艺术中心, 深圳
全球性的当代艺术, 1989年后的艺术世界, ZKM | 媒体和艺术中心, 卡尔斯鲁厄, 德国
中国当代艺术二十年之——中国影像艺术, 民生现代美术馆, 上海
味道, 好的, 坏的, 和贵的, BADEN-BADEN STAATLICHE 美术馆, 德国

2010

水中捞月: 中国新锐艺术家, 科恩画廊, 纽约, 美国
日以继夜, 或美术馆可为之若干事, 外滩美术馆, 上海
伟大的表演, 佩斯北京, 北京

2009

中国当代艺术三十年, 民生现代美术馆, 上海
上海, 旧金山亚洲艺术博物馆, 旧金山, 美国
图像的新态度, 当代唐人艺术中心, 北京
观念摄影十年收藏展, 平遥, 山西
资产阶级化了的无产阶级, 当代艺术展在松江, 松江创意工房, 上海
Shanghai Kino, Shanghai Kino, 伯尔尼美术馆, 瑞士
麻将: 希克的中国当代艺术收藏展, PEABODY ESSEX MUSEUM, 塞伦, 马萨诸塞州, 美国

2008

中国, PALAZZO REALE, 米兰, 意大利
花好月圆, 余氏中国当代艺术典藏展, 余德耀美术馆, 雅加达, 印尼
移花接木, 中国当代艺术中的后现代方式, 华. 美术馆, 深圳, 广东
我们的未来, 尤伦斯基金会收藏展, 尤伦斯基金会, 北京
中国新视角, 上海美术馆的当代艺术收藏, SPEZIA当代美术馆, 意大利
趣味的共同体, 伊比利亚当代艺术中心开幕展, 伊比利亚当代艺术中心, 北京
红色之外, 希克 (Sigg) 的中国当代艺术收藏展, 罗米基金会, 巴塞罗纳, 西班牙
真实的东西, 来自中国的当代艺术, 巴伦西亚现代艺术中心, 巴伦西亚, 西班牙

- 2007 LA CINA è VICINA, A CURA DI DIEGO ESPOSITO, IN COLLABORAZIONE CON CIVITA, VIA DIE MILLE 60-80122 那不勒斯, 意大利
竹/喜悦, 周铁海/张培力作品展, 外滩18号创意中心, 上海
中国当代艺术展, 阿拉里奥纽约画廊开馆展, 阿拉里奥画廊, 纽约, 美国
ROCKERS ISLAND: OLBRIGHT 的收藏, 德国埃森市福克望博物, 埃森, 德国
真实的东西, 来自中国的当代艺术, 泰特美术馆, 利物浦, 英国
- 2006 2006 墨尔本国际艺术节, 墨尔本, 澳大利亚
绘画无限, 当代绘画与全球现实主义, VILLA MANIN 当代艺术中心, 乌迪内, 意大利
麻将: 希克的中国当代艺术收藏展, 汉堡美术馆, 汉堡, 德国
当代中国艺术, KARSTEN GREVE 画廊, 科隆, 德国
第五届亚太当代艺术三年展, 昆士兰当代美术馆, 昆士兰, 澳大利亚
当代中国, PKM画廊, 汉城, 韩国
给所有的观众, SALA REKALGE 艺术中心, 毕尔巴鄂, 西班牙
- 2005 蒙彼利埃/中国:MC1 中国当代艺术双年展, 首届蒙彼利埃当代国际双年展(中国艺术), 蒙彼利埃, 法国
麻将, 希克的当代艺术收藏展, 伯尔尼美术馆, 伯尔尼, 瑞士
第二届布拉格双年展, EXPANDED PAINTING AND ACCION DIRECTA, 国立美术馆, 布拉格, 捷克
在边缘, 当代中国艺术家遇到西方, 斯坦福大学, 美国
中国, 当代绘画, 博洛尼亚文化艺术基金会, 意大利
跟我来!, 新千年之际的中国艺术, 森美术馆, 东京, 日本
- 2004 上海摩登, 斯托克美术馆, 慕尼黑, 德国
第五届上海双年展, 影像生存, 上海美术馆, 上海
上海惊喜, LOTHINGER 13 - 慕尼黑市艺术馆, 慕尼黑, 德国
流浪的国度:中巴艺术家, 拉丁美洲电影文化艺术中心, 圣何塞, 加利福尼亚州, 美国
- 2003 打开天空, 多伦当代美术馆开幕展, 多伦现代美术馆, 上海
自制天堂, 中国当代艺术, LE PARVIS 当代艺术中心, 波城, 法国
美国的影响, 惠特尼美术馆, 纽约, 美国
那么, 中国呢?, 蓬皮杜艺术中心, 巴黎, 法国
走出红色, 兴起的一代, TREVI FLASH 美术馆, 米兰, 意大利
城市艺术 2003, 墨尔本, 澳大利亚
- 2002 快看!, 上海浙江江苏安徽现代艺术展, 瑞士驻沪总领事馆, 上海
第四届光州双年展, 光州, 韩国
艺术和经济, DEICHTORHALLEN, 汉堡, 德国
韩国和国画—2002新的表示, 汉城艺术中心, 韩国
TAKE PART II, 麦勒画廊, 瑞士
巴黎-北京, 中国当代艺术展, 皮尔卡丹文化中心, 巴黎, 法国
24:30 当代艺术家交流展, 比翼艺术中心, 上海

2001	生活在此时, 29 位中国当代艺术家作品展, 汉堡火车站当代美术馆, 柏林, 德国 轮廓和影子, WILHELMMINA QUARTER, 提耳堡, 荷兰 画廊开幕展, 麦克福豪士画廊, 纽约, 美国 TAKE PART, URS MEILE画廊, 卢塞恩, 瑞士
2000	釜山国际艺术节, 釜山, 韩国 媒体城市, 汉城大都会美术馆, 韩国 看出去/看进来, 上海当代艺术展2, EAST QUAD 画廊, 密歇根大学, 美国 我们心中的朋友, 包豪斯学院美术馆, 魏玛, 德国
1999	第48届威尼斯国际艺术双年展, 全面开放, 威尼斯, 意大利 第14届亚洲国际艺术展, 亚洲美术馆, 福冈, 日本 墨西哥国际摄影双年展, 墨西哥影像中心, 墨西哥 移动中的城市 4, 路易斯安那现代艺术博物馆, 哥本哈根, 丹麦 移动中的城市 5, 黑瓦德画廊, 伦敦, 英国 移动中的城市 6, 奇亚斯玛当代美术馆, 赫尔辛基, 芬兰 BM99, 玛雅国际艺术双年展, 玛雅市艺术中心, 葡萄牙
1998	现代文化的声誉, 现代文化交流中心, 悉尼, 澳大利亚 交通堵塞1号, 德国柏林路牌广告, 弗里德里希办事处, 柏林, 德国 媒体化, EDSVIK KONST OCH KULYUR, SOLLENYUNA, 瑞典 拿画笔的人的价值, WESTFALISCHER KUNSTVEREIN, 明斯特, 德国 媒体化2, EESTI 美术馆, 瑞典
1997	现在, 是最好的时机吗?, 幻灯展, 帕卡恩布体育场, 圣保罗, 巴西 亚细亚散步, 资生堂画廊, 东京, 日本 另一次长征, 90年代中国观念艺术, CHASSE KAZERNE, 荷兰基石基金会, 布雷达, 荷兰 移动中的城市 1, 亚洲当代艺术巡回展, 分离派美术馆, 维也纳, 奥地利 移动中的城市 2, CAPC 当代艺术博物馆, 波尔多港, 法国 移动中的城市 3, PS1 当代艺术中心, 纽约, 美国
1996	上海传真: 让我们谈谈钱, 国际传真艺术展, 华山美校画廊, 上海 以艺术的名义, 中国当代艺术展, 刘海粟美术馆, 上海
1995	猿, 上海华山美术学校, 上海
1986	"M", 行为& 观念艺术展, 上海虹口文化艺术中心, 上海 创造行动, 上海复旦大学, 上海

影展
2013

慕尼黑国际电影艺术节, 慕尼黑, 德国

项目
2011
2001

聚会, 上海虹口三至喜来登酒店, 上海
DURAVIT大于SHANGHART, TAF, 台北, 台湾

收藏

M+收藏, 香港
余德耀基金会, 雅加达, 印尼
SCHAUFLEER基金会收藏, 辛德尔芬根, 德国
Wemhöner 收藏, 德国
昆士兰美术馆 & 现代艺术美术馆, 布里斯班, 澳大利亚
DSL收藏, 北京
尤伦斯基金会, 瑞士
HAUDENSCHILD 收藏, 加利福尼亚, 美国
乌利·希克收藏, 瑞士

ZHOU TIEHAI

b. 1966 , works and lives in Shanghai

Basic

1966 Born in Shanghai

Education

1987 Graduated from Fine Arts College of Shanghai University

Prize

1998 First Prize, Contemporary Chinese Art Award, (CCAA Association, Switzerland)

Solo Exhibitions

2011 Desserts- Le Ministre, Mandarin Oriental, Hong Kong
2010 Zhou Tiehai's Works, ShanghART at Huaihai Rd 796, Shanghai
Desserts, ZHOU Tiehai, MoCA Shanghai, Shanghai
2008 Zhou Tiehai, PKM Gallery, Seoul, Korea
2006 EGO, Art&Public, Geneva, Switzerland
An Other History, Zhou Tiehai Solo Exhibition, Shanghai Art Museum, Shanghai
Day in the Castle, Yuanda City, Changsha, Hunan
Zhou Tiehai: Oil paintings 2006, Galerie Frank Schlag & Cie., Essen, Germany
2004 'Tonic +', solo show by Zhou Tiehai, ShanghART H-Space, Shanghai
Works 1989-2003, ShanghART Gallery, Shanghai
2003 Zhou Tiehai , Marella Arte Contemporanea, Milan, Italy
2001 Zhou Tiehai -the Artist Isn't Here, ZHOU Tiehai Solo Exhibition, ISE Foundation, New York, US
Zhou Tiehai -the artist isn't here, Shanghai, ShanghART Gallery, Shanghai
2000 Zhou Tiehai: 3 Scrolls, Art Statements, ART 31 BASEL, Switzerland
Art 31 Basel, Art Statement Solo Presentation Zhou Tiehai Scrolls, Basel, Switzerland
Will, Gallery Quadrum, Lisbon, Portugal
Met in Shanghai, Schloss Morsbroich, Germany
Placebo Swiss, Hara Museum, Tokyo, Japan
1999 Don't be Afraid to Make Mistakes, ShanghART Gallery, Shanghai
1998 Two Contemporary Artists from China, Geng Jianyi, Zhou Tiehai, Presentation House Gallery, Vancouver, Canada
Beyond the Borderline, Galerie Bernhard Schindler, Bern, Switzerland
Un/Limited Space 3 - The Shower, German Consulate, Shanghai
Zhou Tiehai, Kunsthal Rotterdam, The Netherlands
1996 Too Materialistic, Too Spiritualized, CIFA Gallery, Beijing

Group Exhibitions

- 2014 Hans van Dijk: 5000 Names, Ullens Center for Contemporary Art, Beijing and Witte de With Center for Contemporary Art, Rotterdam, The Netherlands
 Myth/History: Yuz Collection of Contemporary Art, Yuz Museum, Shanghai
 Mapping Asia, Asia Art Archive, Hong Kong
 Early, Wang Xingwei, Wang Yin, Zhang Enli, Zhao Gang, Zhou Tiehai, Platform China Contemporary Art Institute, Beijing
 15 Years Chinese Contemporary Art Award (CCAA), Power Station of Art, Shanghai
 Re-View, Opening Exhibition of Long Museum West Bund, Long Museum (West Bund), Shanghai
- 2013 Shanghai/Paris, Modern Art of China, China Art Museum, Shanghai
 Portrait of the Times, 30 Years of Chinese Contemporary Art, Power Station of Art, Shanghai
 Revel, Celebrating MoCA's 8 Years in Shanghai, MoCA, Shanghai
 The Rapture of Romantic Illusions, Fudi Aromatic Villa, Shanghai
 Nothing to Declare?, World maps of art since 89, Akademie der Künste, Berlin, German
- 2012 Images and Words: Since Magritte Era, The National Art Museum of China, Beijing
 The 7th Asia Pacific Triennial of Contemporary Art (APT7), Gallery of Modern Art (GOMA) and Queensland Art Gallery (QAG), Brisbane, Australia
 2×Helbling in Shanghai, IG Halle, Kunst(zeug)haus, Rapperswil, Switzerland
 The Seventh Shenzhen Sculpture Biennale, Accidental Message: Art is Not a System, Not a World, OCAT, Shenzhen
- 2011 The Global Contemporary, Art Worlds After 1989, ZKM | Center for Art and Media, Karlsruhe, Germany
 Moving Image In China : 1988-2011, Minsheng Art Museum, Shanghai
 TASTE, The Good, the Bad, and the Really Expensive, Staatliche Kunsthalle Baden-Baden, Germany
 Catch the Moon in the Water: Emerging Chinese Artists, James Cohan Gallery, New York, U.S.A.
- 2010 By Day By Night, or Some (Special) Things a Museum Can Do, Rockbund Art Museum, Shanghai
 Great Performances, Pace Beijing, Beijing
 Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai
 Shanghai, Asian Art Museum, San Francisco, U.S.A.
- 2009 The New Attitude of Image, Tang Contemporary Art Center, Beijing
 Ten Years Collection of Conceptual Photography, Pingyao, Shanxi
 Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang, Shanghai Songjiang Creative Studio, Shanghai
 Shanghai Kino, Shanghai Kino, KUNSTHALLE BERN, Switzerland
 Mahjong: Contemporary Chinese Art from the Sigg Collection, Peabody Essex Museum, Salem, Mass, U.S.A.
 Cina, Palazzo Reale, Milan, Italy
- 2008 Lovely Blossoms and Full moon, YUZ Collection of Chinese Contemporary Art, YUZ Museum, Jakarta
 Hypallage, The Post-Modern Mode of Chinese Contemporary Art, Hua Art Museum, Shenzhen, Guangdong
 Our Future, The Guy & Myriam Ullens Foundation Collection, Ullens Foundation, Beijing
 China New Vision, The Contemporary Collection of Shanghai Art Museum, Centro Arte Moderna e Contemporanea della Spezia, Italy
 Red Aside, Contemporary Chinese Art from the Sigg Collection, The Joan Miró Foundation, Barcelona, Spain
 The Real Thing, Contemporary Art from China, IVAM, Valencia, Spain

- 2007 La Cina è vicina, A Cura di Diego Esposito, in collaborazione con CIVITA, Via die Mille 60-80122 Napoli, Italy
Bamboo/Happiness, Zhou Tiehai, Zhang Peili Exhibition, Creative Center@Bund18, Shanghai
Absolute Images II, Inaugural Exhibition Of Arario Gallery New York, Arario Gallery, New York, U.S.A.
Rockers Island: Olbricht Collection, Museum Folkwang, Essen, Germany
- 2006 The Real Thing, Contemporary Art from China, Tate Liverpool, U.K.
2006 Melbourne International Arts Festival, Melbourne, Australia
Infinite Painting, Contemporary Painting and Global Realism, Villa Manin - Centre for Contemporary Art Passariano, Codroipo (Udine), Italy
Mahjong: Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Hamburg, Germany
Contemporary Chinese Art, Galerie Karsten Greve, Cologne, Germany
The 5th AsiaPacific Triennial of Contemporary Art (APT5), Gallery of Modern Art (GoMA), Queensland Art Gallery, Queensland, Australia
Contemporary China, PKM Gallery, Seoul, Korea
Para todos los publicos / For all audiences, Sala Rekalde, Bilbao, Spain
- 2005 Montpellier/Chine:MC1 Biennale internationale, The First International Biennial of Contemporary Chinese Art Montpellier-China, Montpellier, France
Mahjong, Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland
Prague Biennale 2, Expanded Painting and Acción Directa, National Gallery, Prague, Czech Republic
On the Edge, Contemporary Chinese Artists Encounter the West, Stanford University, U.S.A.
China, Contemporary Painting, Fondazione Cassa di Risparmio, Bologna, Italy
Follow Me!, Contemporary Chinese Art at the Threshold of the New Millennium, Mori Art Museum, Tokyo, Japan
- 2004 Shanghai Modern, Museum Villa Stuck, Munich, Germany
5th Shanghai Biennale, Techniques of the Visible, Shanghai Art Museum, Shanghai
Shanghai Surprise, Lothringer13 - Stadtische Kunsthalle München, Munich, Germany
Rogue Nations: Cuban & Chinese Artists, MACLA (Movimiento de Arte Cultura Latino Americana), San Jose, CA, U.S.A.
- 2003 Open Sky, Grand Opening of Shanghai Duolun Museum of Modern Art, Duolun Museum of Modern Art, Shanghai
Fabricated Paradises, Chinese Contemporary Art, Le Parvis centre d'art contemporain, Pau, France
The American Effect, Whitney Museum, New York, U.S.A.
Alors la Chine?, Centre Pompidou, Paris, France
Out of the Red , La Generation Emergente, Trevi Flash Art Museum, Milan, Italy
Urbanart 2003, Melbourne, Australia
- 2002 Quick Look!, Shanghai Zhejiang Jiangsu Anhui Contemporary Art Exhibition, Consulate General of Switzerland, Shanghai
4th Gwangju Biennial, Gwangju, Korea
Art and Economy, Deichtorhallen, Hamburg, Germany
Korean and Chinese painting - 2002 New Expression, Seoul Arts Center, Korea
Take Part II, Galerie Urs Meile, Luzern, Switzerland
Paris-Pekin, Chinese Contemporary Art Exhibition, Espace Pierre Cardin, Paris, France
24:30 Contemporary Art Exhibition, BizART, Shanghai

- 2001 Living in Time, 29 Contemporary Artists from China, National galerie im Hamburger Bahnhof Museum fuer Gegenwartskunst, Berlin, Germany
 Silhouettes Shape 'n Shadows , Wilhelmina Quarter, Tilburg, The Netherlands
 Gallery Opening, Goedhuis Contemporary, New York, U.S.A.
- 2000 Take Part, Galerie Urs Meile, Luzern, Switzzland
 Pusan International Art Festival, Pusan, Korea
 Media City, Seoul, Korea
 Looking out / Looking in, Art Show 2, East Quad Art Gallery, University of Michigan, U.S.A.
 Our Chinese Friends, Bauhaus, Weimar, Germany
- 1999 48th International Art Exhibition Venice Biennale, APERTO over ALL, Venice, Italy
 The 14th International Asian Art Exhibition, Asian Art Museum, Fukuoka, Japan
 International Photography Biennale, Mexico City, Mexico
 Cities on the Move 4, Louisiana Museum of Modern Art, Copenhagen, Denmark
 Cities on the Move 5, Hayward Gallery, London, U.K.
 Cities on the Move 6, Kiasma Museum of Contemporary Art, Helsinki, Finland
 BM99, Bional da Maya, Maya Art Center, Portugal
- 1998 Modern Culture's Fame, Modern Culture Communications, Sydney, Australia
 Traffic Jam #1, Billboard, Buro Friedrich, Berlin, Germany
 Medialization, Edsvik konst och Kultur, Sollentuna, Sweden
 Brushholder Value, Westfalischer Kunstverein, Muenster, Germany
 Medialization II, Eesti Kunstimuseum, Sweden
- 1997 Now, is the Best Time?, Slide Projection, Estádio do Pacaembu, Sao Paulo, Brazil
 Promenade in Asia, Shiseido Gallery, Tokyo, Japan
 Another Long March, Chinese Conceptual Art in the 1990', Chasse Kazerne, Fundament Foundation, Breda, The Netherlands
 Cities on the Move 1, Exhibition of Asian Art, Secession, Vienna, Austria
 Cities on the Move 2, CAPC, Musee d' Art Contemporain, Bordeaux, France
 Cities on the Move 3, PS1 Contemporary Art Center, New York, U.S.A.
- 1996 Shanghai Fax: Let's Talk about Money, International Fax Art Exhibition, Shanghai Huashan Professional School of Art Gallery, Shanghai
 In the Name of Art, Chinese Contemporary Art Exhibition, Liu Haisu Art Museum, Shanghai
- 1995 Ape, Huashan Art School, Shanghai
- 1986 "M", Performance & Conceptual Art Exhibition, Hongkou District Cultural Centre, Shanghai
 Critical Action, Fudan University, Shanghai

Film Festivals

KINO DER KUNST Film Festival , Munich, Germany

Projects

2011

Party, Sheraton Shanghai Hongkou Hotel, Shanghai
Duravit > ShanghART, TAF, Taipei, Taiwan

Collections

M+Collection, Hong Kong
Yuz Foundation, Jakarta, Indonesia
The Schaufler Foundation Collection, Sindelfingen, Germany
Wemhöner Collection, Deutschland, Germany
Queensland Art Gallery & Gallery of Modern Art, Brisbane, Australia
DSL Collection, Beijing
Guy & Myriam Ullens Foundation, Switzerland
HAUDENSCHILD Collection, California, U.S.A.
Uli Sigg Collection, Switzerland