



ShanghART Artists - supplement

# Liu Weijian

# 刘唯艰



Liu Weijian, *Space that Offers another Living Possibility - Laboratory* (2007), acrylic on canvas, 120 x 160 cm

**ShanghART 香格纳画廊**

ShanghART Gallery & H-Space  
50 Moganshan Rd., Bldg 16 & 18  
Shanghai 200060, P.R. China  
T: +86 21-6359 3923  
F: +86 21-6359 4570  
E-mail: [info@shanghartgallery.com](mailto:info@shanghartgallery.com)  
[www.shanghartgallery.com](http://www.shanghartgallery.com)



Liu Weijian, *Properties* (2007), acrylic on canvas, 60 x 80 cm, 20 pieces

Liu Weijian's paintings are impressive in scale as well as in consistency. Mostly held in dark and muted colors, however, there is something unsettling and uncanny in his painted environments. Cryptic titles such as 'Mentally Disabled People's Thoughts Impossible to Approve', 'Gambling Without Answer', and 'Superstition's Implication' also indicate that there is more at stake as what is visible to the eye. He elaborates on the notion of space, both interior and exterior, and how such spaces seem to construct their very own narrative. Often, these places are laden with anonymity and vastness, whether it be new industrial buildings or run-down generic habitats.

His most recent solo-exhibition 'The Call of the Crows' (2007) featured a whole new series of paintings of simple and ordinary objects such as a fax-machine, a sink, a television, a table, and a traffic light. Similar to his earlier works, these images are conducted with great skill and technique.

Liu Weijian was born in 1981 in Hunan Province, China. Today he lives and works in Shanghai. In 2005 he graduated from Shanghai Normal University College of Art.

Recent exhibitions include The Call of the Crows, BizArt Art Center, Shanghai (2007), Aired, ShanghART Gallery, Shanghai (2007), Energy, Today Art Museum, Beijing (2007), China Power Station: Part II, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007), Shouting Truth, Platform China Contemporary Art Institute, Beijing (2007), China's Cutting Edge: New Video Art from Shanghai and Beijing, Anthology Film Archives, New York City, USA (2006), Future Landscapes, Duolun Museum of Modern Art, Shanghai (2006).



Liu Weijian, *Properties* (2007), acrylic on canvas, 60 x 80 cm, 20 pieces



# Shi Qing

# 石青



Shi Qing, *When Zhuge Liang Met Panda* (2007), multi channel video & mixed media installation, running time variable



Shi Qing, *When Zhuge Liang Met Panda* (2007), ShanghART F-Space, installation view

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Shi Qing began producing experimental artworks in the late 1990's. Through the realization of installations, performances, photography, video and new media he created his own idiosyncratic artistic language. He uses theatrical methods to probe and reveal various themes as well as the symbolic nature of common consciousness and mythic narration.

The installations of Shi Qing are always based on extensive research into the themes that he's concerned about. Different notions on how narrative work today in regards to old myths and folk tales in China. He explores these stories and puts them together in an entirely new way. His newest project "When Zhuge Liang Meets Panda" (2007) is an installation that consists of multiple videos along with photographs, light boxes, and sculptures. Here, the artist investigates the old tales of the famous Chinese philosopher and politician Zhuge Liang as well as the age-old myths about the Panda, China's favorite national symbol. He mixes these two narratives into his own idiosyncratic tale thereby creating a parallel world of imagination.

The social character of his work has been emphasized since 2005 as he started to focus his creation on the city as an entity and historical researches. Another recent installation "Electricity Controls Shanghai" similarly traces different stories and distilling those into a new narrative.

Shi Qing was born in Inner Mongolia, China. Today he lives and works in Beijing.

Recent exhibitions include When Zhuge Liang Meets Panda, ShanghArt's F-Space, Shanghai (2007), Rejected Collection, Ke Center of Contemporary Art, Shanghai (2007) NoNo(NONO), Long March Space, Beijing (2007), Electricity, BizArt Center, Shanghai (2006) The Second Guangzhou Triennial, Guangdong Museum of Art, Guangzhou (2006), Prague Biennial 2, National Gallery, Prague, Czech Republic (2005), and 4th Busan Biennale, Busan Metropolitan Art Museum, Busan, Korea (2004).



Shi Qing, *Electricity Controls Shanghai* (2006), installation, 151 x 207 x 121 cm



# Sun Xun

# 孙 逊



Sun Xun, *Requiem* (2007), video animation, 7,21', ed. of 6

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Sun Xun, *Shock of Time* (2006), painting/drawing on various material, 17 x 25 cm, 150 pieces

Sun Xun's main oeuvre consists of a series of highly interrogative and impressive animated films, almost always held in black and white. In these, he explores how history is constructed and narrated.

His recent animated films such as 'Magician's Lie' (2005), 'Mythos' (2006), and 'Requiem' (2007) all feature the same character, namely a magician, easily recognizable and always dressed with a tall hat. In these films, the viewer follow the protagonist's journey in search of another world, a better place to be. We witness the magician and his expedition through an apocalyptic world where the earth is set on fire in dramatic dream-like scenarios. Sun Xun also touches upon such themes as society's development and revolution, referencing paraphrases by Marx, Adorno, and Horkheimer.

Accompanying the animations, Sun Xun has also made an extensive series of small paintings 'Shock of Time' (2006) on various material, all measuring 17 x 25 cm. Here, he also plays with our notion of time, narration, and history. As background material he uses old newspapers, books and other documentary material quoting different passages of the past.

Sun Xun was born in 1980 in Fuxin, China. Today he lives and works in Hangzhou. In 2005 he graduated from the Print-making Department of China Academy of Fine Arts. In 2005 he established Phi Animation Studio.

Recent exhibitions include Mythos, ShanghART F-Space, Shanghai (2007/2008), Refresh: Chinese Emerging Artists, ARARIO, Beijing (2007/2008), Art Did Not Have a Standard, MoCA, Shanghai (2007), China Power Station: Part II, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2007), Shouting Truth, Platform China Contemporary Art Institute, Beijing (2007), Borderline Video Festival, Beijing (2007), 25th Torino Film Festival, Italy (2007), up-and-coming International Film Festival Hannover, Germany (2007), AURORA Film Festival, Norwich, UK (2007), 23rd International Berlin Short Film Festival, Germany (2007), and The 26th Uppsala International Short Film Festival, Uppsala, Sweden (2007), Future Shorts Festival, UK (2007), Split Short-film Festival, Croatia (2007)



Sun Xun, *Mythos* (2007), ShanghART F-Space, installation view



# Zhu Jia

# 朱 加

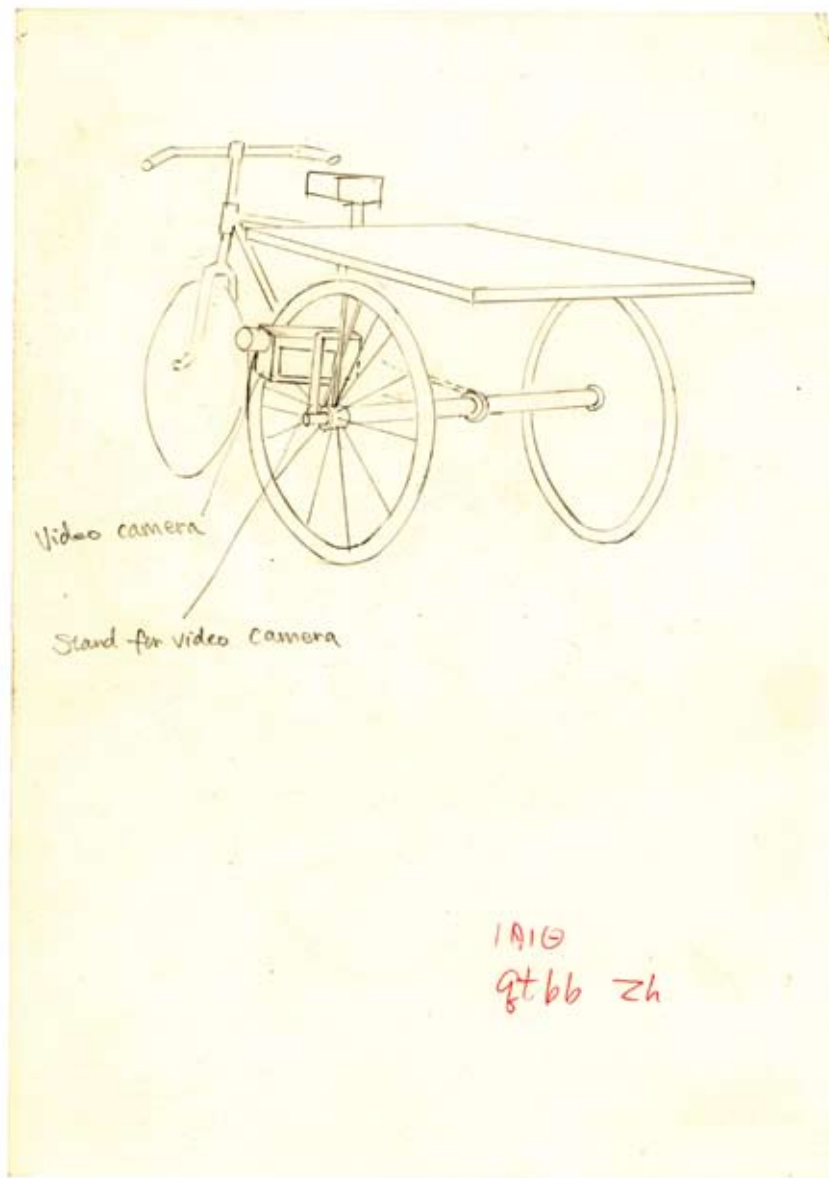


Zhu Jia, *Forever* (1994), video installation, 27'

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'The video Forever (1994) was done by attaching a video camera to the left wheel of a tricycle. The lens was oriented outward. Switched on the camera, I rode this tricycle 10 km along the city's streets.

The camera was circulating along with the motion of the tricycle and recording turning-around images.'

Zhu Jia

# Liang Shaoji

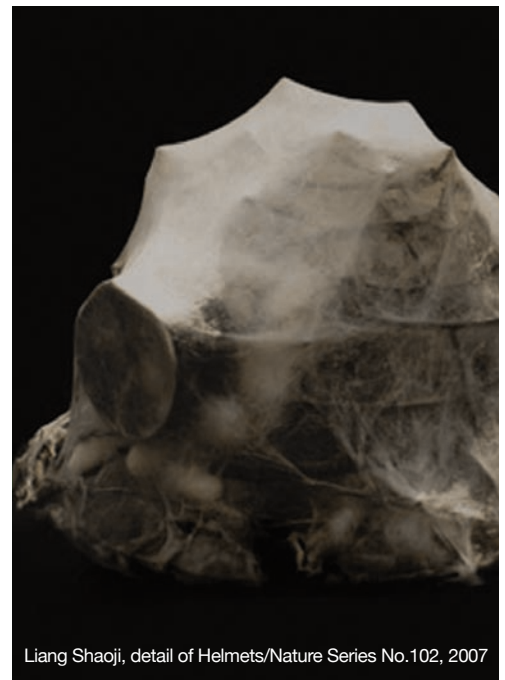
# 梁绍基



Liang Shaoji, *Chains: The Unbearable Lightness of Being/Nature Series No.79*, 2003, installation view of CLOUD, ShanghART H-Space, 2007



Liang Shaoji, *Helmets/Nature Series No.102*, 2007



Liang Shaoji, detail of *Helmets/Nature Series No.102*, 2007

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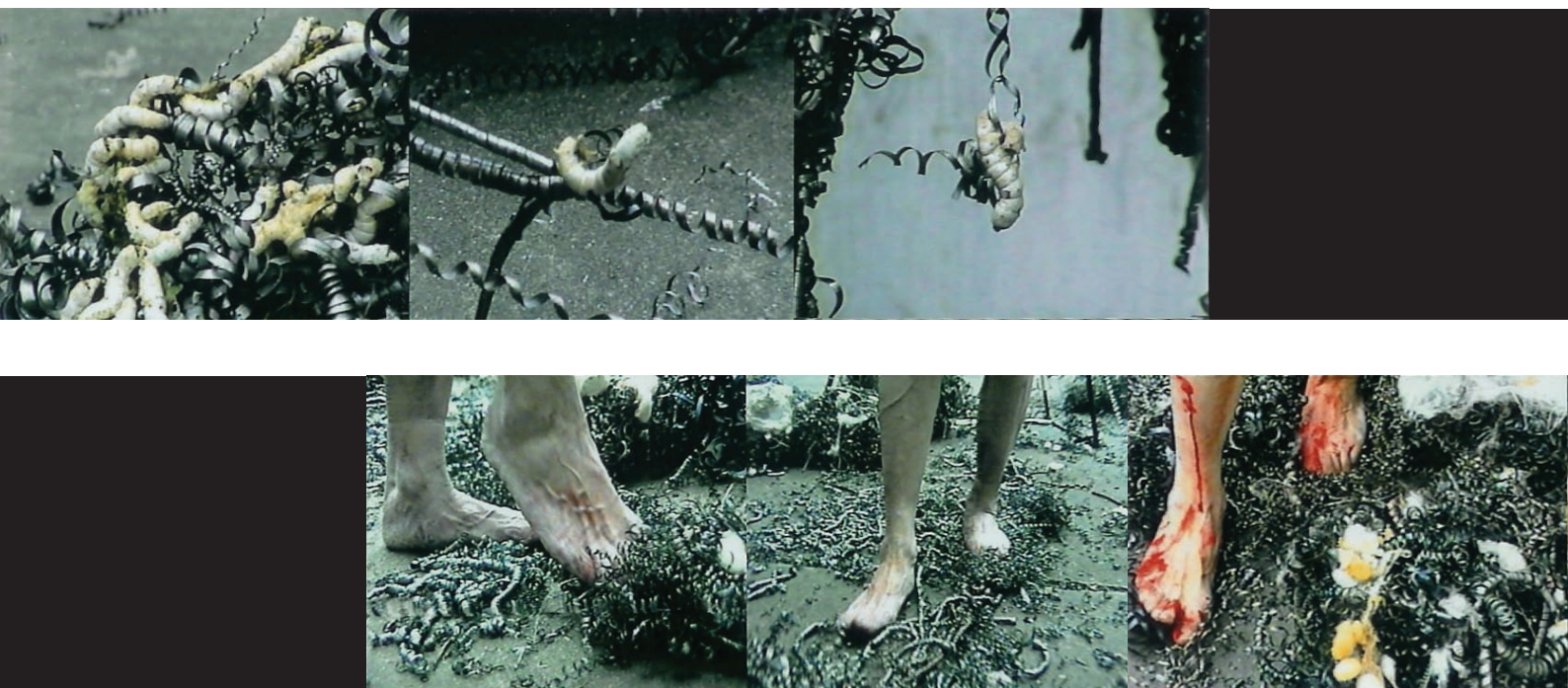


Liang Shaoji is well known for working with animals and nature in his art. But to understand his work, we must understand something of the Chinese traditions he is referring to when he lovingly rescues fragments of China's architectural past from destruction, wraps references to the sadness and the strife of human life in raw silk thread, and atones for the unrest and the competition of the floating world by sitting on top of the sacred mountain of his village watching in a mirror how the clouds go by. We must know a little at least of the all-encompassing importance nature has in Chinese thought, and the ancient poetry that has canonized the images of silk and bamboo, candles and clouds, as symbols fleeting of life, of suffering and generosity. But even while referring to Chinese tradition and associative philosophy, Liang's works target the here and now, transforming those well-known references into thoroughly contemporary installations and performances. Demanding unusual expertise and extraordinary techniques, his works are slow in the making and difficult to interpret. His installations don't easily submit to commodification - they should be seen as the residue of actions and thought processes, indeed as markers of a chosen path of life, rather than as mere objects.

His early works consisted of serenely abstract hangings and installations made from textiles, often including bamboo as well. They made him a well-respected figure in international exhibitions of arts and crafts. But he felt that this was not enough to satisfy his desire to make art. In 1988 he started working with silkworms, breeding them and using them in his works. From that moment on, a whole new oeuvre emerged, in which he tries to combine biology, bio-ecology, weaving and sculpture, installation and action. Generally these works are entitled Nature Series, followed by a number and a date. He refers to them as sculptures made of time, life and nature, as "recordings of the fourth dimension". Many works consist of objects (often objects trouvées) wrapped in the silk threads he has his silkworms spin around them. The silkworm symbolizes generosity; its thread human life and history. Liang often makes use of this symbolism to soften or ease the violence, cruelty or sadness represented by the objects he uses.

Liang Shaoji was born in Shanghai in 1945, graduated from Zhejiang Fine Art School, and studied at Varbanov Institute of Tapestry in Zhejiang Academy of Art. Today he resides and works in Linhai. Liang Shaoji has exhibited widely in international Biennales and Triennales, the Venice (1999), Istanbul (1999), Lyon (2000) and Shanghai Biennales (2000 and 2006) among them. Recent exhibitions include CLOUD, ShanghART H-Space, Shanghai (2007), Mahjong: Contemporary Chinese Art from the Sigg Collection, Hamburger Kunsthalle, Hamburg (2006).

Marianne Brouwer



Liang Shaoji, Nature Series No.25, video, 1999, 5,36', still images

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