

借中国  
当代艺  
术之名

**Stolen Treasures  
from Modern China**

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ShanghART Beijing



《借“中国当代艺术”之名》展示了一批由德国摄影师 Thomas Fuesser 于九十年代初为很多著名中国当代艺术家所拍摄的珍贵照片，也是三位艺术家，李云飞 (Chris Gill)、郝安益 (Andy Hall) 和周铁海，从另一个角度对中国当代艺术近二十年发展的一次视觉“讨论”。

长久以来，有太多的逻辑陷阱使人对中国的改革开放产生错误的理解。尤其让人无法明白的是，究竟怎样的文化艺术进程导致了中国文化领域迅速持续的变革。媒体在当代中国艺术方面扮演了并继续扮演着重要的角色。因此，举办《借“中国当代艺术”之名》这个展览的一个基本立意是，展示媒体如何在许多中国艺术家的早期生涯中扮演了重要角色，以及一些艺术家对媒体的角色如何反应。多年来，媒体一直在记录中国当代艺术并把中国当代艺术家介绍给国内外的读者和观众。

20 世纪 90 年代初的中国，仍处于改革开放的初期。这种独特的大环境将一小群优秀艺术家造就成了日后的知名人士，同时也出现了一些小有名气的艺术实践者。

我们将 1993 年作为本次展览的时间起点。那一年，在戴汉志 (Hans van Dijk, 之后建立了 CAAW 中国艺术档案仓库)

的指导下组织了一系列访问活动，向北京、上海和杭州的艺术界介绍了艺术家 Joerg Immendorf (汉堡)、Guenther Uecker (杜塞尔多夫)、艺术评论家 Andrew Solomon (纽约时报)、摄影 Thomas Fuesser (德国明星周刊) 等人。这次历史性的安排，对许多艺术家的职业生涯产生了深远的影响。

因此，此次展览让观众第一次有机会看到 Thomas Fuesser 在当时拍摄的照片。此前，这些照片的底片一直被留存在汉堡的一个箱子里。此外，这次访问还为日后周铁海的录像和杂志封面等作品创作提供了灵感。

李云飞 (Chris Gill) 和郝安益 (Andy Hall) 自 90 年代起就在中国居住，作为与周铁海和 Thomas Fuesser 作品的对照，两人的作品则以他们独特的眼光展示了历史的变迁，讲述了从 1993 年至今中国社会发生的变化。这种变迁不仅限于艺术界，更在于整个社会的态度和行为，也包括国外对中国的看法以及中国对自我形象的认知。

历史发展中太多的循环都在这次展览中以简单的形式被编辑和加以呈现，从而反映出历史是如何剪辑时代发展历程的。

展览还将探究影响和介入中国当代艺术的国内外因素。

正如广州三年展的策展人高士明告诉李云飞的那样，“有三代外国人参与了中国艺术。第一代在墙上打了个洞，第二代造了一座桥，第三代建了一座美丽的宝塔。”

此外，随展览还将推出一本印数有限的图书，收录了相关的重要文章以及更多未展出的作品。

**S**tolen Treasures from Modern China presents an opportunity to see photographs of many of China's famous artists from the early 1990s taken by Thomas Fuesser. Alongside these photographs we have a visual discussion of what has taken place in China over the last two decades conducted by the artists Zhou Tiehai, Chris Gill and Andy Hall.

There are many logical traps which catch out the observers of the Chinese reform process. There is especially a lack of understanding of what are the cultural and artistic processes that have fed the rapid and ongoing changes in the cultural field.

The media has played, and continues to play, an important role in modern and contemporary Chinese art. So one of the basic premises of the exhibition Stolen treasures from modern China is to show how media played an important role in the early careers of many artists in China, and also how some artists reacted to the role of the media. The media has documented as well as explained to local and international audiences the various Chinese artists and movements over the years.

The nature of intransigent cultural theft is a complex issue, as physical cultural objects created post 1949 are considered free from governmental control. But, as yet, it has not yet been really addressed what is the value

of artworks created in the early 90s within the context of international dialogue alongside the Chinese phenomenon of reform and progressive change?

A unique set of circumstances in China in the early 1990s, a period when the country was still in the initial stages of its opening and reform process, led to a select group of artists becoming well known figures, and others less so.

For the starting point of this exhibition we have chosen 1993, when a series of visits introducing artists Joerg Immendorf (Hamburg), Guenther Uecker (Duesseldorf), art critics Andrew Solomon (New York Times), Thomas Fuesser (Stern, Germany), and others to the art scenes of Beijing, Shanghai and Hangzhou was arranged. This historical arrangement, a list of artist names constructed under the guidance of Hans van Dijk, proved instrumental for many artists' careers. Later Hans founded China Art Archives and Warehouse, with Ai Weiwei.

So this exhibition provides the first opportunity to see the photos taken by Fuesser, which remained as negatives in a box in Hamburg. Also, this visit inspired Zhou Tiehai's seminal works, such as his video and fake magazine covers.

Gill and Hall, though long term residents in China were

never on the list. They weren't particularly bothered about not being on the list. Their work presents a historical flux- a counterpoint to the work of Zhou and Fuesser, talking about the changes that have taken place over the period 1993 until now, the process of historical flux- not only in the art world, but in attitudes and behaviour in society at large- including foreign views of China as well as China's self image.

The many circles of historical development that have taken place are represented in this exhibition in a simple edited format- a reflection of how history edits down the process' of development.

The key elements of foreign and local involvement in Chinese art will also be explored by the exhibition.

As Gao Shiming, curator of the Guangzhou Triennial, told Gill: "There have been three generations of foreigners involved in Chinese art, the first generation made a hole in the wall, the second generation built a bridge, and the third generation built a beautiful pagoda."

A limited edition book containing important documents and a wider selection of works will also be available.



































**Thomas Fuesser** 是一位德国自由摄影师及设计师，自 2005 年以来工作与生活在上海，其工作领域包括摄影、设计及广告。他毕业于埃森大学传达设计科学专业，其杰出设计于 2000 年获得德国传达设计大奖（Design Zentrum Essen, NRW, <http://www.red-dot.de>）。

**李云飞**（Chris Gill）是艺术家，插画作者，记者，现居上海。他出生于英国，毕业于纽卡斯尔大学，1992 年来到中国，在中国人民大学学习中文及东亚政治。其作品主题意在创造一部展现中国社会变化的视觉日记，创作形式有雕塑、绘画、插图、摄影及文字作品。

**郝安益**（Andy Hall）是 MQ 工作室的创建人及主建筑师。他毕业于英国伦敦的威斯敏斯特大学建筑专业，自 1997 年以来居住在上海。郝安益的项目将叙述性与功能性相结合，异想天开的设计与名利相融合，其强烈的视觉表现让观者难以忘怀。

**周铁海**是上海的艺术家的。他的观念计划是他作为艺术家有征兆的报复，以及对热衷于自身利益的艺术市场的一种态度。作为混合了对抗性和真实性的多种策略的结果，他的作品具有让人吃惊的力量并富有煽动性。充用的古典肖像，生成的讽刺影射，声明的简洁衷心的言语，以及积极的降低其艺术工艺上的技术难度 — 这些都是使周铁海的艺术晦涩却又有趣的主要因素。

**Thomas Fuesser** is a freelance photographer and designer whose acclaimed career in photography, design and advertising spans from his native Germany across all the continents to China, where he has made his home since 2005. Thomas is the recipient of The German Prize for Communication Design 2000 for excellence in design by Design Zentrum Essen, NRW, <http://www.red-dot.de>, and holds a degree from University of Essen in Communication and Design Sciences.

**Chris Gill** is a Shanghai based artist and writer, originally from the UK. He graduated from University of Newcastle in U.K./People's University of China with a degree in Politics and East Asian Studies. As an artist he has worked continuously in China since 1992. The main theme of his art work is to create a visual diary of the changing society in China, using predominately painting and multimedia.

**Andy Hall** is a founding partner and leading architect at MQ studio. He received his architecture education from Westminster University in London, England, and now settled in Shanghai since 1997. Each of Andy's projects, from the extra small to the abnormally large, is a cohesion of narrative and functional form, the coalescing of the whimsical and the utilitarian. The works all have strong points of view and unconsciously give the viewer something memorable.

**Zhou Tiehai** is a Shanghai based artist. His 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.

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