

5C ON HING BUILDING, 1 ON HING TERRACE, (WYNDHAM OPP. WELLINGTON ST.) CENTRAL, HONG KONG  
TEL: 869-8802 FAX: 530-1791



FINE CHINESE AND WESTERN OIL PAINTINGS

Press release  
13 May, 1994 Hong Kong

## **Faces Behind the Bamboo Curtains-Works by Yue Min Jun and Yang Shao Bin**

Chinese Artist Yang Shao Bin and Yue Min Jun, the major voices in carrying avant garde art to the public of Beijing and Hong Kong, will be holding their two-man show for the first time in Hong Kong this summer. An exhibition entitled **Faces Behind the Bamboo Curtains-Works by Yue Min Jun and Yang Shao Bin**, comprising an exciting collection of edge-cutting paintings. The exhibition will be held at Schoeni Art Gallery on Wednesday, 6 July and the show will continue through Saturday, 6 Aug 1994.

Yue Min Jun and Yang Shao Bin are considered to be the "third generation" artists after the Cultural Revolution. With the introduction of western ideas and a more relaxed regime during the 80's, resulted a new cultural atmosphere in the realm of Visual Arts. While the desire of preserving Chinese traditionalism and ideology can be seen from the work of first and second generation, the third generation takes us back to a view much closer to the ordinary events of our lives. Therefore, in the work of Yue and Yang reflect the current social development and changes in their society. They are cynical yet playful, and evoke questions of consumerism, anti-individualism and re-valuation of old beliefs.

The current exhibition will be featuring over twenty works from Yue and Yang. In the work of Yue Min Jun, the artist depicts a sea of laughing man (Beijing youths) in identical dress code standing or floating around either in the streets of Beijing or Tienanmen Square. Despite falseness to their cheers, Yue stresses the absurdity between consumerism and anti-individualism presented us these new "phenomenons" which exist in China today.

Yang Shao Bin, by contrast, chooses the "role model" of high time. While the "humanisation" on these political leaders, liberation army and police officers brings a hilarious and cutting effect to his work, the artist also challenges the value of old beliefs and standard rule of our society. As China is now experiencing speedy economic and social transformation, the changes of our old beliefs is also inevitable. The messages which carried out in Yang Shao Bin's work indeed reflecting their social and economic changes during the 90's.

Schoeni Art Gallery is located at 5C, On Hing Building, 1 On Hing Terrace, Central, Hong Kong. Opening Hours: 10:30 a.m. to 6:30 p.m., Mondays to Saturdays, closed on public holidays. For more information or photos, please contact Ms Martha Liew at the gallery. Tel: 869-8802, Fax: 530-1791.

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FINE CHINESE AND WESTERN OIL PAINTINGS

新聞稿

香港 (五月十四日)

## 《竹幕後的面孔 - 岳敏君及楊少斌作品展》

年青畫家岳敏君及楊少斌均現為中國前衛派重要畫家之一。今年夏季, Schoeni 畫廊將會為這兩位新進畫家籌備的首次聯展。這個名為《竹幕後的面孔 - 岳敏君與楊少斌作品展》特會在1994年7月6日推出,而畫展特於1994年7月30日結束。

岳敏君及楊少斌均是文革後的第三代畫家。80年代因中國受到西化現代思潮的影響下,新的藝術/文化系統亦隨之誕生。在當前兩代藝術家對拯救中國文化的理想主義色彩充滿熱誠及希望,這批第三代畫家則著重於把平視的角度放回到他們對自身周圍平庸的現實中。因此,岳敏君及楊少斌的作品不單只正直的反映中他們現實生活中的轉變,他們更以自嘲、痞氣、玩笑和無所謂的心態去描繪自己及其周圍熟視、無聊、偶然及至荒唐的生活片斷。

今次所展出的二十多幅作品均是岳敏君及楊少斌的近作。從岳的作品中我們看到一班重複的北京青年



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正無聊地傻笑。畫家正想表達的正是90年代以商品及文化對社會主義形態重創帶給人們精神上的荒誕感。而楊少斌則以卡通手法塑造的"公安"形象不單只把這種標準的英雄畫成白痴，畫家再用以調侃、嘲弄這種價值標準和信仰體系。

如需要索取更多資料及圖片，歡迎與劉小姐聯絡。

電話 = 808 3899 傳真 = 530-1791

Schoeni 畫廊位於中環、安慶台1號、安慶大廈5樓C室。開放時間為上午10=30至下午6=30，星期一至六，星期日及公眾假期休息。







楊少斌  
Yang Shao Bin  
"無題之二"  
Untitled No. II  
1993 o/c  
170 x 170 cm

岳敏君 楊少斌 作品展

竹簾後的臉

FACES BEHIND THE BAMBOO CURTAIN  
Works by Yue Min Jun and Yang Shao Bin

The Directors of  
Schoeni Art Gallery Ltd.  
request the pleasure of your  
company for the preview of

on  
Wednesday, July 6, 1994  
from 6:00 p.m. to 8:00 p.m.

at



5C, On Hing Building, 1 On Hing Terrace  
Central (Wyndham St opp. Wellington St) Hong Kong  
Tel: 869 8802 Fax: 530 1791

(Exhibition continues through Saturday, August 6, 1994)

岳敏君  
Yue Min Jun

紅船  
The Red Boat

1993 o/c  
182 x 250 cm



For Mr. Scherer to price.

FACES BEHIND THE BAMBOO CURTAIN -

YUE MIN JUN & YANG SHAO BIN

Yue Min Jun

- # 1/ Gweong-Gweong 182x250cm , 1993  
405/94/0351  
# 2/ Sunshine 182x250cm , 1993  
# 3/ The Red Boat 182x250cm , 1993  
405/94/0324  
# 4/ Looking Straight 182x250cm , 1993  
# 5/ On the Rostrum of TianAnMen 190x200cm , 1991  
# 6/ The Big Ring 170x144cm , 1994  
# 7/ The Big Toe 170x144cm , 1994  
✓ # 8/ Good Friends 70x80cm , 1994  
✓ # 9/ City No.2 89x116cm , 1994  
✓ # 10/City No.1 100x110cm , 1993  
# 11/Overwhelm 145x170cm , 1994

Yang Shao Bin

- ✓ # 1/ Happy Lovers 53.5x66.7cm, 1993  
# 2/ Fight On 160x130cm , 1993  
X ~~# 3/ Shooting No.4 100x110cm , 1994 C~~  
# 4/ Untitled No.2 170x170cm , 1993  
# 5/ Untitled No.3 170x170cm , 1993  
406/94/0269  
✓ # 6/ Family 100x100cm , 1992  
✓ # 7/ Fun 100x100cm , 1992  
# 8/ Parachute 100x110cm , 1994  
✓ # 9/ Landing 80x70cm , 1994  
# 10/ LOVER 100x100 1992

? ← ~~No. 10~~ 同志 Commrade  
# at the gallery : total 13

The rest are at Chancery Lane / May Art



Paintings appeared at the catalogue & not available at the Gallery

Yue Min Jun :

Wild Laugh 190x200cm , 1991

~~Big Ear 190x200cm , 1992~~

Gold Fish 145x170cm , 1994

Flying 170x170cm , 1992

Kites 182x250cm , 1993

Yang Shao Bin :

Three Generations 190x200cm , 1993

Zhen Bao Dao Heroes 185x200cm , 1993

Untitled 185x200cm , 1993

~~Lovers No.3 110x100cm , 1994~~ LL

Friend 100x100cm , 1993

Shooting No.2 100x110cm , 1994

Shooting No.3 130x150cm , 1994

~~Ordinary People. 110x100 , 1994~~ bK

~~Shooting No.4 100x110 , 1994~~ LL

Sorry Betty for the  
messy numbers.

Thks M



Hong Kong

Yue Minjun and Yang Shaobin at Schoeni

The avant-garde in China seems to remain a thriving subculture mostly in their 20s to early 30s, exercise diverse means and techniques, but often share similar sensibilities. Yue Minjun and Yang Shaobin, both from Beijing, recently came to Hong Kong for the show, *Faces Behind the Bamboo Curtain*. The irreverent and satirical oil paintings of Yue and Yang are full of laughing faces - some tender, some grotesque, and some just hilariously funny. In Yue's paintings, faces and buildings have an unnaturally smooth surface, gleaming with plastic highlights. Men and women are dressed in casual clothing and grin wildly from ear to ear. One of his favorite subjects is himself, usually depicted in multiples. In *Gweong-Gweong*, a multitude of horizontal, Yue Minjuns drop like bombs from fighter jets over a celebratory scene in Tiananmen Square. In *City of 2*, three of his crazy laughing heads stick out of an equal number of manholes. There is, of course, sly politics slipped into many of these depictions. In *On the Rostrum of Tiananmen*, four irreverent youths stand on the spot where Mao Zedong made some of his famous speeches to the captive nation. They are posing for a snapshot, laughing into the camera, smoking cigarettes. All that is left of the once-revered Chairman Mao is the lower half of his body, partly

Yue Minjun, *Gweong-Gweong*, 1993, oil on canvas, 182 x 250 cm.

obscured behind two of the modern youths. His head, his arms, his upper torso are all missing. Mao is, quite literally, disappearing. In the past, these four youths might have been labeled "hooligans" and shipped off to labor camp. Today, they grin and pose.

Yang Shaobin also depicts people laughing. His strokes are cruder, colors more garish, but he captures people more humanly. A public security policeman playfully embraces a young woman in a red jacket in *Untitled No. 3*; a young couple sits snugly side by side on what might be a boat -- other couples are floating on small leisure boats in the background -- in *Happy Lovers*. Though some of these might be seen as ironic, there is also a tenderness in these interactions not often expressed by Chinese avant-garde artists.

In some paintings Yang comically re-examines heroic models from the doctrinaire past. In *Zhen Bao Dao*



*Heroes*, a stalwart People's Liberation Army soldier points the way forward, a common man stands besides him looking in the same direction with his beady eyes. In the background several of their comrades are trying desperately to stay afloat on the sea, shouldering rifles with bayonets. While the two

on land look quite robust, those in the water are exhausted, barely able to keep their heads above the waves. Clearly, there is a dissonance here, and the heroic isn't what it's cracked up to be. The work is in keeping with the deconstructionist tendencies of many of the avant-gardists.

These paintings also play deliberately on kitsch. As anyone who has been to China knows, Chinese culture -- the visual arts, dance, music, even film -- is today full of kitsch. Drowning in it, in fact. Maybe kitsch is all that is left after the fall of the art of high politics and after the native folk arts have become increasingly corrupted and commercialized.

"Reality is getting further and further away from us," says Yue Minjun in the catalogue. "Newspaper, magazines, and television, the repetitious news which appears in every corner of

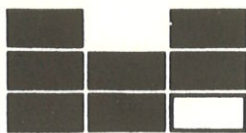
our homes, schools, seem to be the absolute reality." To counter this "absolute reality," Yang and Yue have utilized surrealistic imagery in a humorous way. As Yue observes, "Laughter is a moment when our mind refuses to reason.... The 90s is the time when everyone should laugh."

Scarlet Cheng



Yang Shaobin, *Untitled No. 3*, 1993, oil on canvas, 170 x 170 cm.





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SCHOENI ART GALLERY

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JUL 1994

Date: \_\_\_\_\_

HONG KONG TATLER

Publication: \_\_\_\_\_

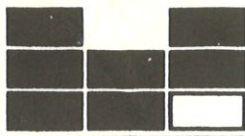
25,498

Circulation: \_\_\_\_\_



**Funny farm — works by Yue Mingun, at Schoeni**





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Date: 14 JUL 1994

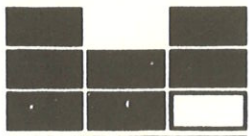
Publication: HONG KONG STANDARD

Circulation: 40,000



**BREATH OF FRESH AIR:** Yue Min Jun's *Flying* is part of a joint exhibition with Yan Shao Bin at the Schoeni Gallery, in Central.





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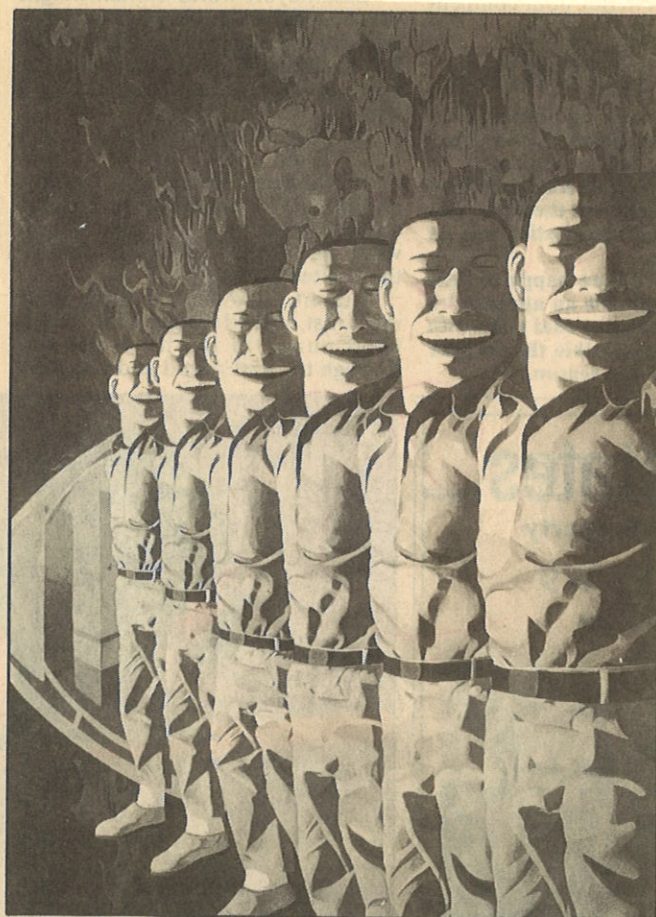
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Client: SCHOENI ART GALLERY

Date: 27 JUL 1994

Publication: SOUTH CHINA MORNING POST

Circulation: 101,000



**Yue Min Jun's *Red Boat* from the exhibition *Faces Behind the Bamboo Curtain*, can be seen at the Schoeni Art Gallery, Central, until Saturday**



Client: \_\_\_\_\_  
Date: JUL 1994  
Publication: STYLE  
Circulation: 30,000

Chinese artists Yang Shao Bin and Yue Min Jun, the major forces that brought avant garde art to Beijing and Hong Kong, will be holding a joint exhibition — **Faces Behind the Bamboo Curtains** — for the first time in Hong Kong. With the period of tolerance that followed the Cultural Revolution came an influx of Western ideas (however limited) and consequently Western art. While the desire for preserving Chinese traditionalism and ideology remained in the first and second generation, the third generation (of which Yue and Yang are a part) has adopted a more critical stance

centres on China's role models and leaders. His work, although very comical with its cutting-edge approach, challenges the values and old beliefs inherent in society and reflects the rapid changes taking place within China today. The exhibition will be held in the Schoeni Gallery from 6th to 30th July. Telephone 869 8802.



on social development and changes in society. Their work, although lighthearted, has a touch of cynicism and raises questions about consumerism, anti-individualism and re-valuation of old beliefs. One of Yue Min Jun's paintings depicts a sea of laughing men in identical dress, standing and floating around in the streets of Beijing and Tianamen Square. The falseness of their cheers highlights the absurdities between consumerism and anti-individualism, the doctrine preached today. By contrast, the work of Yang Shao Bin





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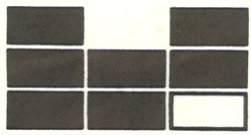
Client: SCHOENI ART GALLERY  
Date: JUN 1994  
Publication: DIMENSIONS  
Circulation: 28,000

"FACES BEHIND THE BAMBOO CURTAIN" — works by Yue Min Jun and Yang Shao Bin. An exhibition of avant garde art from China consisting of over twenty oil paintings of a cutting and satirical nature. Venue: Schoeni Art Gallery, 5C On Hing Building, 1 On Hing Terrace, Central. Gallery opening hours: Monday to Saturday 10:30 am to 6:30 pm.

"Looking Straight"  
by Yue Min Jun.  
Oil on canvas.  
182cm x 250cm







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SCHOENI ART GALLERY

Client: \_\_\_\_\_

Date: 7 JUL 1994

Publication: THE STANDARD

Circulation: 40,000



**CHINA POP:** The new consumer culture is reflected in mainland artist Yue Min Jun's *Red Boat*.

# Fake smiles behind the bamboo curtain

By Josie Brennan

CHINA's turbulent past 30 years have not only created controversy for the publishers of history books, but a new tradition of irreverent art, known as the Cynical Realists.

"Faces Behind the Bamboo Curtain", an exhibition of recent works by mainland artists Yang Shao Bin and Yue Min Jun at the Schoeni gallery this week, illustrates that this cynicism is accomplished not without humour.

Although not going as far as the pop-art phenomenon often does, the 30 works on display blatantly use consumer icons, and share their sharp vivacious colours and stark images with the popular genre.

But the Cynical Realists take a step beyond Pop.

The onslaught of commercialism in China has already made its mark on these young artists' works — giving us the nameless, faceless consumers that we see replicated on their canvases.

Although a few works by Yue and Yang have been seen here before — namely at Schoeni's 8 + 8 exhibition and the New Trends art fair in March this year — this is the first time the two Beijing artists have had their own show in Hong Kong.

Born in the turbulent 1960s and graduating from colleges in the 1980s, the Cynical Realists are generally known as the "third generation" of artists.

Both artists were trained in the realist tradition, but their interpretation and absorption

of absurdist elements distinguishes them from their realist contemporaries.

Yue's work can be recognised by the anonymity of his subjects — bringing to mind B-grade cloning horror movies — oceans of laughing men in identical dress code and wearing nightmarish grins glare out at us.

The falseness in their cheers, Yue says, reflects a consumerism that has poisoned not only socialist ideals, but individualism itself.

In both artists' works, the human smile becomes an image of superficiality.

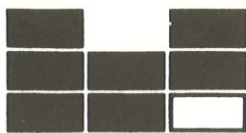
But the messages in Yang Shao Bin's work are more socio-political.

His subjects are nearly always police or political leaders, which he humanises by combining them with ordinary people

But once again the smile is there — he deliberately creates a new breed of characters — idiots that confront the viewer with a senseless, infectious laughter that is bound to bring a smile to your face as well.

■ Faces from Behind the Bamboo Curtain is on show at the Schoeni Gallery, 5C On Hing Building, On Hing Terrace, Central.





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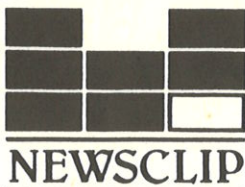
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Client: SCHOENI ART GALLERY  
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**Bee my valentine —  
paintings by Yang Shaobin,  
at Schoeni**





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Date: 3 JUL 1994  
Publication: THE STANDARD  
Circulation: 40,000



**ALL SMILES: Untitled work from  
Faces Behind The Curtain.**

**Faces Behind the Bamboo Curtain:**  
Works by Yue Min Jun and Yang Shao  
Bin. Until 6 August, Schoeni Gallery, 5C  
On Hing Bldg, On Hing Terrace, Cen-  
tral.



Client: SCHOENI ART GALLERY  
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Publication: SOUTH CHINA MORNING POST  
Circulation: 101,000



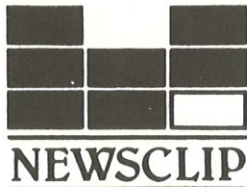
Laughing policemen . . . Yang Shao Bin's *Untitled No. II* at the Schoeni

## Savouring face

**T**WO forces in avant-garde Chinese art, Yue Min Jun and Yang Shao Bin, have combined in an exhibition of more than 20 of their works, *Faces behind the Bamboo Curtain*, which opens tomorrow at the Schoeni Gallery, 5C On Hing Building, 1 On Hing Terrace, Central.

Considered "third generation" artists after the Cultural Revolution, the pair concentrate on the social development and change in society in a cynical but playful manner, exemplified by the expressions on the faces of the para-military policemen in Yang's *Untitled No. II*. The exhibition continues until August 6.





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SCHOENI ART GALLERY

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### RECOMMENDED

#### **Faces Behind the Bamboo Curtain**

Avant-garde oil paintings by Beijing artists Yue Min Jin and Yang Shao Bin, reflecting current social development and changes in mainland society. 10.30am-6.30pm, Mon-Sat, July 6-30, Schoeni Art Gallery, 5c On Hing Building, 1 On Hing Terrace, Central.



A taste of Yue Jin Min's work: 'Gweong Gweong'.





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# WHAT'S ON

## Music by Numbers

July's concert schedule will bring multiple pleasures to music buffs. Slave to the rhythm? Catch the Percussions concert in the Chinese Instrumental Series. Three soloists plus the eight-person Shaanxi Percussion Group perform a dozen drum songs from across China. Cherish the cello? Then do not miss the 12 Cellists of the Berlin Philharmonic Orchestra, which offers a veritable cast of thousands, rather than the usual solo cellist strumming away on the catgut and rosewood. As there is very little in the Western classical repertoire written for a dozen cellists, the group rearranges works of the great composers, commissions pieces from leading modern composers, and plays popular music. Thus, the Hong Kong programme features fugues by Bach and Handel, a piece by Greek composer Iannis Xenakis and six Beatles' tunes. The concept is so wacky that it is extraordinarily compelling — when the group began more than 21 years ago it had only one piece of music, a composition by late 19th-century virtuoso Julius Klengel which was meant to be played with his 11 students. But their repertoire has grown extensively, along with their renown.

The programme for the Chinese percussion concert also embraces a wide range of music. However, rather than highlighting the versatility of the instruments — as with the cellists' programme — its purpose is to introduce people unfamiliar with Chinese drum music to the entire range of the music form, both geographically and topically. Thus, works range from typical martial anthems such as *The General's Victory*, performed on gong and drum, to more evocative pieces such as *The Quarrelling Ducks* from Xian and minority songs such as the *The Pheasant's Flight*. Soloist An Zhishun is a classical-recording star in China, and has written several of the works. Joining him at the centre of the stage will be Yim Hok-man, the principal percussionist of the Hong Kong Chinese Orchestra, and Pei Deyi, the concertmaster of the Nanjing Folk Music Orchestra.

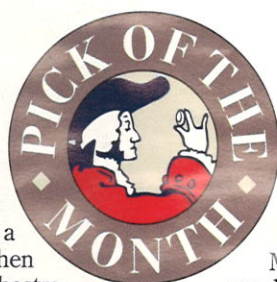
*The 12 Cellists of the Berlin Philharmonic Orchestra, Cultural Centre Concert Hall, July 3; Chinese Instrumental Series — Percussion, Cultural Centre Concert Hall, July 14*



**Twelve of a kind** — the sound of a dozen cellos will fill the Cultural Centre when musicians from the Berlin Philharmonic come to town

## Capital Efren

To many outsiders, Mexico means good food and good cinema — *Like Water for Chocolate*, after all, was an enormous hit. Fortunately the Arts Centre and the Mexican Consulate are giving us the opportunity to glimpse some of the country's other, non-culinary and non-cinematic,



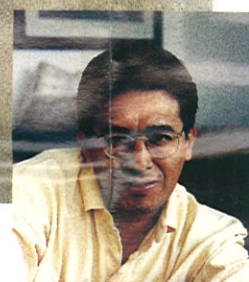
artistic achievements. Efren Maldonado, one of Mexico's most popular and incisive political cartoonists, shows a different side to his talent in an exhibition of paintings and cartoons at the Pao Galleries. Mexico has always had a tradition of politically-charged art, perhaps epitomised by muralist Diego Rivera and his painter wife Frida Kahlo.

Maldonado began his artistic career firmly in that tradition, producing scathing black-and-white cartoons for Mexican newspapers. His sketchy, spare, one-frame commentaries distort their subjects into profound statements: in a cartoon protesting the insanity of his country's oil policy, a stereotypical sombrero-wearing Mexican grimaces beneath a large moustache as he puts a gun shaped like a petrol barrel to his head. There is no caption, and none is needed. Maldonado's large subtle canvasses glow with complex colour, and have the same floating feeling, and the same air of ineffable sadness, as his cartoons. Studies of clouds create feelings of weightlessness, while a softly-hued picture of a white rabbit emits an air of tension, almost panic. Maldonado is a master of emotion, and his paintings and illustrations are simultaneously diverse and remarkably similar.

*From Cartoons to Paintings — the Art of Efren, Arts Centre Pao Galleries, July 7-17*



**A genius with brush** — Mexican painter and cartoonist Efren Maldonado exhibits at the Pao Galleries



## ONES to WATCH

**Art and about:** Mao Lizi, one of the original members of Stars, the Beijing avant-garde art group which first earned recognition for underground contemporary Chinese art in the '80s, exhibits at Hanart until July 13. More off-the-wall Chinese art can be seen on the walls at Schoeni, which displays the works in oil of master satirists Yue Minjun and Yang Shaobin from July 6-30.

**Music box:** The APA Summer Music Festival presents a cornucopia of classical greats, from Handel's *Messiah* to APA student compositions, performed by guest artists and students.

**The silver screen:** Escape the heat of summer by entering the cool, air-conditioned darkness of the Arts Centre's film theatres. This month's film series are 'Finland, Filmland', comprising 10 Finnish movies, and a Wim Wenders retrospective. Do not miss some of this German director's masterpieces, such as *Paris, Texas*; *Until the End of the World* and *Wings of Desire*.



## What's coming to a big screen near you.

### WHEN A MAN LOVES A WOMAN

*Starring Andy Garcia, Meg Ryan, Lauren Tom and Ellen Burstyn.*  
*Directed by Luis Mandoki.*  
*Touchstone Pictures.*

This a story of an extraordinary romance — the kind they only do in Hollywood. Beautiful people, beautiful

deterioration of the family, and particularly the relationship between Alice and Michael, as her drinking becomes a crisis that rips their lives apart.

This a great movie for couples — what in America they would call a “dating movie” — something to take your loved one along to and thank your lucky stars that you aren’t in the same situation. Of course, love conquers all in the end, but

Yup, yabba-dabba-doo, they’re back in town. Across the world, *The Flintstones* is an integral part of pop culture and an estimated 300 million people still enjoy the original Hanna Barbera cartoons of the sixties. Full of subtle-as-a-brick “rock” puns and prehistoric gizmos, *The Flintstones* was enjoyed by almost as many adults as children.

1994 sees the Flintstones and the community of Bedrock return to the screen in all their human glory. John Goodman must have been the only choice for Fred so perfectly does he fit the role and Rick Moranis is aptly cast as the well-meaning Barney Rubble. Elizabeth Perkins plays his wife Wilma and Rosie O’Donnell is Barney’s ever-patient (although somewhat fatter) wife, Betty. Elizabeth Taylor has even come out of semi-retirement (the last film she made was almost 14 years ago) to play

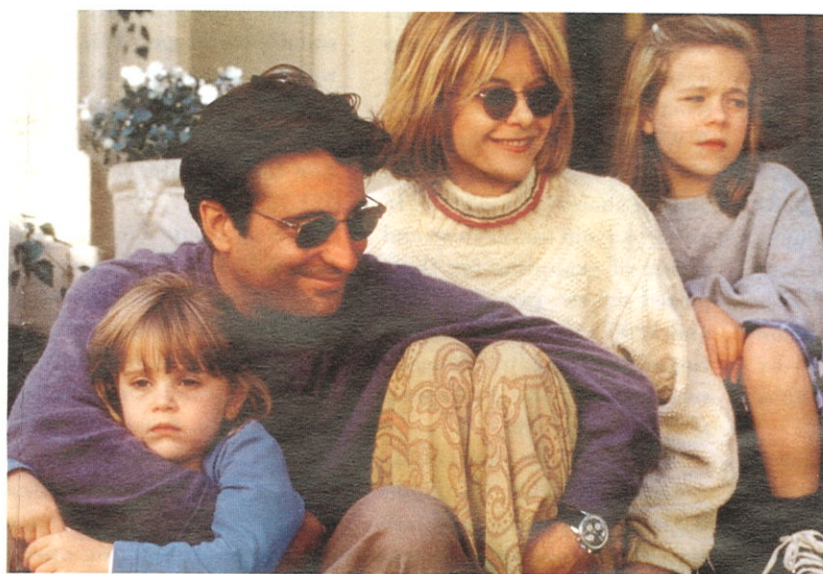
Fred’s mother-in-law, Pearl Slaghoop, while the B52s make a rare appearance as the appropriately named BC52s.

The story is a thoroughly modern one about scheming money makers and evil capitalists (with Kyle MacLachlan as the conniving corporate raider, Cliff Vandercave) and is engaging enough. But it is the gags and the gadgets that really make the film worth watching. From the Flintstone’s home to Cavern on the Green, a Stone Age nightclub that once and for all solves the mystery of Stonehenge, the sets are amazing; from the pigasaurus garbage disposal and the elephant shower to the parrot-like Dictabird (a prehistoric dictating machine), the props are delightful and nothing if not inventive.

Those involved in this film have done a great job in bringing *The Flintstones* to the big screen and, as box office returns from the States have already shown, it’s a winner with both young and old alike.

**Style Rating:**

\*\*\*



Playing happy families in *When a Man Loves a Woman*.

children, beautiful homes, beautiful lives. Alice (Meg Ryan) and Michael (Andy Garcia) have a marriage made in heaven. They have passion and romance, love and caring. With their two daughters, they are a picture-perfect family. Or are they?

Into this happy Hollywood equation has been thrown an unknown factor — a real life problem. Just the one, mind you, but it’s a problem all the same. For underneath the gloss and happy family snaps lies a dark secret that Alice has managed to keep hidden from everyone.

*When a Man Loves a Woman* follows the gradual

there’s plenty of tears and trauma along the way. *When a Man Loves a Woman* has a great cast (and Ellen Burstyn deserves a special mention), a good enough story and what a title song!

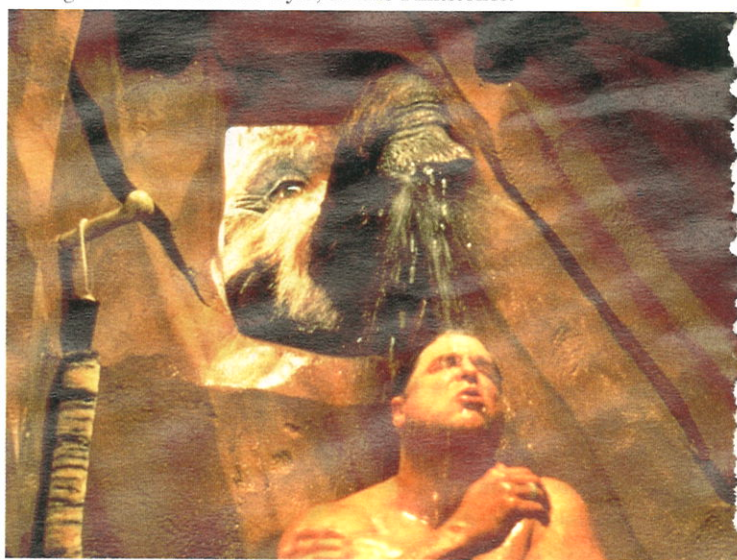
**Style Rating:** \*\*\*\*

### THE FLINTSTONES

*Starring John Goodman, Elizabeth Perkins, Rick Moranis and Rosie O’Donnell.*  
*Directed by Brian Levant.*

Just when you thought Steven Spielberg had got serious with *Schindler’s List*, his next big blockbuster to hit the screens is ... *The Flintstones*?

Taking a shower Bedrock-style, in *The Flintstones*.





The exhibition will show over 30 etchings, serigraphs, pastel and oil paintings, and is to be held from 7th to 17th July at the Pao Galleries, HKAC. Telephone 582 0200.

Chinese artists Yang Shao Bin and Yue Min Jun, the major forces that brought avant garde art to Beijing and Hong Kong, will be holding a joint exhibition — **Faces Behind the Bamboo Curtains** — for the first time in Hong Kong. With the period of tolerance that followed the Cultural Revolution came an influx of Western ideas (however limited) and consequently Western art. While the desire for preserving Chinese traditionalism and ideology remained in the first and second generation, the third generation (of which Yue and Yang are a part) has adopted a more critical stance



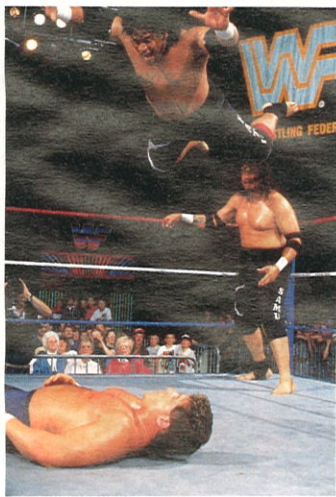
on social development and changes in society. Their work, although lighthearted, has a touch of cynicism and raises questions about consumerism, anti-individualism and re-valuation of old beliefs. One of Yue Min Jun's paintings depicts a sea of laughing men in identical dress, standing and floating around in the streets of Beijing and Tianamen Square. The falseness of their cheers highlights the absurdities between consumerism and anti-individualism, the doctrine preached today. By contrast, the work of Yang Shao Bin

centres on China's role models and leaders. His work, although very comical with its cutting-edge approach, challenges the values and old beliefs inherent in society and reflects the rapid changes taking place within China today. The exhibition will be held in the Schoeni Gallery from 6th to 30th July. Telephone 869 8802.

## SHOWS

Wow! Wait 'til you hear this. Nineteen of the world's greatest World Wrestling Federation (WWF) stars will soon be bulldozing their way through Hong Kong as part of the **World Wrestling Federation Hong Kong Mania Tour**. These very heavyweight stars, whose tussles and tangles are aired twice weekly on Star TV's Prime Sports channel, have broken attendance records throughout Europe, and have packed out venues throughout North America. Now WWF is set to put a stranglehold on Asian entertainment, by battling it out in arenas throughout Asia.

Fans of these very much larger-than-life characters will meet WWF champion Bret 'Hit Man' Hart who, he assures us, will add new meaning to the term 'blood brother' by taking on his sibling 'The Rocket' Owen Hart, in what looks set to be the finale of a ferocious family feud. For those who want more gore and guts, don't miss the thrilling bout between the



eerie Undertaker (his morbid manager's called Paul Bearer) who will be taking on the 568 pound Japanese giant Yokozuna (who is by no means gentle) and his mercenary manager Mr Fuji. And there is plenty more to keep your toes twitching, including the mysterious martial arts master Kwang who, having learnt his deadly skills in the mountains of China, will be dealing more than his fair share of swift mid-kicks.

In essence, WWF are very big. Over 60 million spectators have seen WWF live, and countless publications, videos and merchandise ensure that these outrageous performers have a firm following of fans, from kids through to grandmas. WWF will literally shake the Wan Chai Stadium on July 19th and the show starts at 8 pm. In order to avoid the mayhem and mania of grappling for these prized tickets, priced at \$400 and \$200 with special limited ringside seats at \$1000, it makes sense to book now. For tickets telephone 521 2080.

If you find the classic version of *Hamlet*, ('To be or not to be / That is the question')



with its poetic prose and weighty words, far too demanding a way to spend an evening, but find the sex, scandal and intrigue a bit more appealing, then you will love this production by The Not So Loud Theatre Company. This re-write of one of Shakespeare's most well-known plays received great critical acclaim at the 1994 International Fringe Festival with a three night sell-out.

This is a simple Hong Kong

drama of everyday savagery, lust and bad public relations. It tells the story of Hamlet Hamlet, recently-returned Canadian collegiate who is in mourning for the mysterious demise of his expatriate father Sir Mark Hamlet, and concerned at his mother's haste into marriage with Claudius Chao, long standing friend of the family, comrade of the Chinese people (not to mention Deng Xiao Ping), and in the running to be Chief Executive come 1st July 1997.

This Hong Kong version of the play, spoken in modern day English, offers plenty of sex, violence and scandal, and is suitable for all ages. This re-run will last from 12th to 15th of July and tickets are priced at \$100 (\$75 for Fringe members). For further information call 521 7251.

The famous Vienna Folk Opera Ballet, accompanied by the Vienna Ballet Orchestra, will soon be waltzing their way into the Hong Kong Cultural Centre's Grand Theatre. The opera group, regarded as the finest in Austria, performs hand in hand with the Vienna Ballet. This is a rare

opportunity for opera novices and old-hands alike to view an inspirational performance with dance excerpts from Lehar's *The Merry Widow*, and Viennese waltzes and polkas danced to the music of Johann Strauss.

The group will be performing in Hong Kong from 8th to 10th of July and tickets are priced at \$320, \$240, \$160 and \$100. Telephone 734 9009 for details.





Recruit 27 May 94

# 生活的

# 控訴

## 覺得生活無聊、荒唐？



■ 無題



■ 飛翔



■ 路路



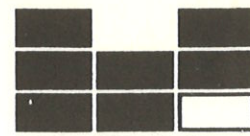
■ 煙窗



■ 划船

《竹幕後的面孔——岳敏君與楊少斌作品》將於7月6日，  
在中環安慶台1號安慶大廈5樓C室 Schoeni Art Gallery 展出。





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# 充滿諷刺及無聊感的畫作

年青畫家  
岳敏君與楊  
少斌均為當  
代中國前衛  
派重要畫家  
之一。今年  
夏季，  
Schoeni 畫  
廊將會為這  
兩位新進畫家籌備首次聯展。這個  
名為「竹幕後的面孔」岳敏君與  
楊少斌作品展」將會在七月六日推  
出，展期至七月三十日。

岳敏君及楊少斌均是文革後的第  
三代畫家。八十年代因中國受到西  
方現代思潮的影響下，新的藝術文  
化系統隨之誕生。正當前兩代藝術  
家對極權中國文化的理想主義色彩  
充滿熱誠及希望，這批第三代畫家  
則着重於把平視的角度放回他們  
對自身周圍平庸的現實中。

因此，岳敏君及楊少斌的作品不  
單只正直的反映他們現實生活中的  
轉變，他們更以自嘲、痞氣、玩笑  
和無所謂的心態去描繪自己及其周  
圍熟視、無聊、偶然及至荒唐的生  
活片段。

今次所展出的二十多幅作品均是  
岳敏君及楊少斌的作品。從岳的作  
品中我們看到一班重複的北京青年  
正無聊地傻笑。畫家想表達的正是  
九十年代以商品及文化對社會主  
形態重新帶給人們精神上的荒誕感  
。而楊少斌則以卡通手法塑造的「  
公安」形象，不單只把這種標準的  
英雄畫成白痴，畫家再用以調侃、  
嘲弄這種價值標準和信仰體系。

Schoeni 畫廊位於中環安慶台一  
號，安慶大廈五樓C室。畫廊開放  
時間為週一至週六每日上午十時半  
至下午六時半，星期日及公眾假期  
休息。

↓《無題》，楊少斌作。



↑《無題》，岳敏君作。  
→《無題》，岳敏君作。

→《無題之三》，楊少斌作。

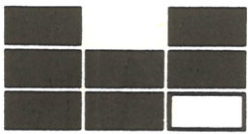


→《三代同堂》，楊少斌作。



←《紅船》，岳敏君作。





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## 岳敏君 楊少斌 的笑

# 竹簾後的臉

欣欣胡：者記



1994《號二市城》

### 岳敏君

1962年生於黑龍江省大慶市。  
1968年隨父母遷居北京。  
1979年在天津石油總公司鑽井平台任電工。  
1983年華北石油總公司電工。  
1985年就讀於河北師範大學美術系油畫專業。  
1987年舉辦《S造型藝術展》，河北省展覽館。  
1990年遊蕩於北京，畫畫。  
1991《新時期現代繪畫展》，北京友誼賓館。  
1992年《圓明園畫家作品展》，北京圓明園。  
1994年《8+8中國、俄國前衛藝術展》，香港SCHOENI畫廊；《國際新興藝術博覽會》，香港；《竹簾後的臉——岳敏君、楊少斌畫展》，香港SCHOENI畫廊。



1993《轟轟》



1991《劇戲的樓城X在生發》



1993《代三》



1993《號三題無》

文化大革命後的第三代，為現時中國前衛派畫家中的典型，岳敏君和楊少斌，不約而同，均對人面很感興趣，並以之作畫，人物笑逐顏開，「他倆都以輕鬆的筆調、色彩來象徵沉重的人與時代、社會和同類的關係」，藝評人盧杰說。  
身兼Schoeni畫廊的行政助理的盧杰指出，類似的風格是中國藝術邁開步伐的其中一個大方向，而這風格則始自一九八九年，人們的生活態度、意識逐步轉化的時候。「六十年代，中國還是『鎖國』，資訊封閉，及至七十年代末，國家開放了，藝術家開始認識西方藝術家及他們的作品，狼吞虎嚥，囫圇吞棗的吸收、模仿，經過了十幾年的調整期，現在成熟了，自成一格。」  
岳、楊二人的畫面，在充滿笑靨的同時，也載有突出的政治符號，如天安門廣場的局部、直立的毛像、戰機、公安的衣飾、槍枝、軍人的降落傘等，政治意味濃烈，「但我認為，這種風格的成熟、獨立而完整，才是受海外人關注的主要原因」，盧杰謂，年多前開始便在海外和本地陸續展出他們的作品，均獲海外重視，部分私人購入，也有博物館收藏。

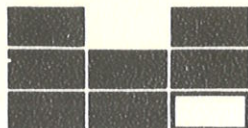
兩位出生於六十年代初的年青畫家，當過電工的岳敏君，偏向紅和藍的色彩，題材亦不離天空和海水，技巧則有宣傳畫的感覺，有點商業海報的光滑、乾淨、重美觀的味調兒，平鋪直敘，觀者看得輕鬆自在；曾是公安的楊少斌，畫面上不離公安的形象，偏向線和橙色，肌理強烈，擅用了油彩，在人的關係和動作中，表現出戲劇性，從警察和軍人跟人的關係，道出他們也有人性的特點和要求，會醉酒，會談戀愛，在沉重的公安制服和國徽的面前，配以蜜蜂、蝴蝶、太陽花、彩虹來平衡一下。  
重覆五至六次一張相同的臉龐，相同的制服，叫人不能停住思想，要找出作者背後創作動機。  
岳敏君在《藝術斷想》中寫道：「……我想尋找一種新的現實，我個人的絕對的現實……我希望我的這個大笑形象，應該無所不在，在人類所能有的傳播媒體中，讓我們的日常生活離不開這笑臉，要是人們滿腦子都是大笑，世界肯定會變的很有意思……這是一個讓人咧開笑的時代……」  
也著把長髮，不過多戴一個棕色眼鏡框的楊少斌在《藝術筆記》中說着：「我一直在消解某種東西，消解的是歷史和現實的矛盾，這些矛盾似乎是可笑的把戲，但對人確實重要，我們陷在矛盾之中，又無力解決，只得一笑置之，這可能是我工作的態度……」  
他倆的作品明年春、秋，將先後在加拿大和比利時展出，讓外國親睹中國新生藝術的面貌——在晴朗天空下充滿笑容。  
《竹簾後的臉》為岳、楊二人聯展，現正於中環Schoeni畫廊（安慶台）號安慶大廈5C展出，至七月三十日，二十多幅笑臉洋溢的作品控制了全場氣氛。

### 楊少斌

1963年生於河北省唐山市。  
1979年中學畢業，在公安局任便衣警察。  
1983年畢業於河北省輕工業學校美術系。  
1985年《八人現代繪畫藝術展》，唐山。  
1988《河北省油畫展》。  
1991年駐進圓明園畫家村，北京。  
1992年《新時期現代繪畫展》，北京友誼賓館；《現代藝術大展》，北京大學。  
1993年《首屆中國職業藝術家聯展》，北京；《1993藝術收藏年鑒》。  
1994年《8+8中國、俄國前衛藝術展》，香港SCHOENI畫廊；《國際新興藝術博覽會》，香港；《竹簾後的臉——岳敏君、楊少斌畫展》，香港SCHOENI畫廊。

X: 510 8199 510 8184





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岳敏君作品《紅船》。

他們均是文革後的第三代畫家。八十年代因中國受到西化現代思潮的影響下，新的藝術文化系統亦隨之誕生。當前兩代藝術家對極賴中國文化的理想主義色彩充滿熱誠及希望，這批

【本報消息】「竹幕後的面孔——岳敏君與楊少斌作品展」由現時起至本月三十日在中環 Schoeni 畫廊舉行。年青畫家岳敏君與楊少斌均現為中國前衛派重要畫家。

## 岳敏君楊少斌作品展 呈示「竹幕後的面孔」 以自嘲痞氣心態描繪日常生活片斷

第三代畫家則着重於把平視的角度放回到他們對自身周圍平庸的現實中。因此，岳敏君及楊少斌的作品不單只正直的反映他們現實生活中的轉變，他們更以自嘲、痞氣、玩笑和無所謂的

心態去描繪自己及其周圍熟視、無聊、偶然及至荒唐的生活片斷。

今次所展出的二十多幅作品均是岳敏君及楊少斌的佳作。從岳的作品中可看到一班重複的北京青年

正無聊地傻笑。畫家想表達的正是九十年代以商品及文化對社

會主義形態重新創帶給人們精神上的荒誕感。而楊少斌則以卡通手法塑造了「公安」的形象。Schoeni 畫廊位於中環，安慶台安慶大廈五樓。



**岳敏君與楊少斌**  
**正聯展前衛畫作**

【本報訊】中國前衛派畫家岳敏君、梅少斌在港聯展。這個名為「竹幕後的面孔」作品展在Schoeni畫廊舉行至本月三十日結束。岳敏君及楊少斌均是文革後的第三代畫家。八十年代因中國受到西化現代思潮的影響下，新的藝術/文化系統亦隨之誕生。

這批第三代畫家着重於把平視的角度放回到他們對自身周圍平庸的現實中。因此，他們的作品不單只反映他們現實生活中的轉變，更以自嘲、玩笑和無所謂的心態去描繪自己及其周圍熟視、無聊、偶然及至荒唐的生活片段。

Schoeni 畫廊位於中環安慶台1號安慶大廈5樓C室。開放時間為上午十時半至下午六時半，星期一至六，星期日及公眾假期休息。

岳敏君作品反映人生荒誕的一面。圖為作品《污水道》





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楊少斌的《三代同堂》

在年青一輩的中國前衛畫家中，岳敏君與楊少斌應該是香港人較為熟悉的兩位，因為他們兩人的作品，近年來已曾多次在香港展出。今年夏季，岳敏君與楊少斌將在香港舉行首次聯展。這個名為《竹幕後的面孔》的展覽，將於七月六日至七月三十日在 *Art Museum* 畫廊舉行。

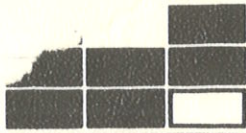
岳敏君及楊少斌均是文革後的第三代畫家。這批第三代畫家側重於把平視的角度放回到他們對自身周圍平庸的現實中。因此，岳敏君及楊少斌的作品不單只正直的反映了他們現實生活中的轉變，他們更以自嘲、痞氣、玩笑和無所謂的態度去描繪自己及其周圍環境，無聊、偶然及至荒唐的生活片斷。今次所展出的二十多幅作品均是岳敏君及楊少斌的佳作。



岳敏君的《無題》

# 《竹幕後的面孔》 以調侃反映現實





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Publication: EXPRESS 快報

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## 北京潑皮畫風

無聊對無聊、潑皮、痞氣、賴活……從北京獨立製作的電影，到北京年青畫家的作品，好些都可以用這樣的調子、詞語、心態來形容。這一方面反映了北京青年的生活態度，卻也不能說不是為了外銷電影、畫作時的投外銷市場所好。

從岳敏君和楊少斌的作品也可以看到畫面營造的，也是這一幅無所謂、無聊、自嘲的態度。岳敏君和楊少斌均是文革後第三代畫家，在前兩代畫家對中國文化、前景抱着理想主義的熱誠的環境下，在八十年代西方思潮衝擊下，這批第三代畫家改而從平視的角度觀察自身和周圍平庸的現實，其中有些得出的，就是這種荒唐、無聊的畫面感覺。在倒置的天安門前（或是人在倒立呢？）傻笑的青年，岳敏君正欲表達北京青年精神上的荒涼和荒誕感，岳敏君筆下的公安形象，是雄糾糾的身軀和傻笑、面貌一致的面孔，或許正是嘲弄公安的樣板形象。而楊少斌的公安，也是卡通化和痞氣無聊的。

岳敏君與楊少斌作品將於七月六至三十日於Schoeni畫廊（中環安慶台安慶大廈五樓）舉行，展出兩畫者共二十多幅近作。

吳爾笑

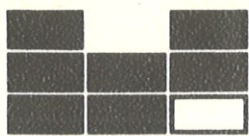


岳敏君《紅船》



岳敏君《飛翔》，天安門前的三青年。





**NEWSCLIP**

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### 岳敏君楊少斌作品展

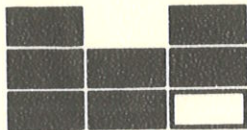
Schoeni 畫廊將於七月六日至三十日（周日除外），舉行《竹幕後的面孔——岳敏君與楊少斌作品展》，展品共二十多幅，充滿諷刺及無聊感，於中環安慶台一號安慶大廈五樓 C 室 Schoeni 畫廊舉行。

岳敏君及楊少斌均是文革後第三代畫家，亦是中國前衛派重要畫家，在岳的作品中，我們看到一班重複的北京青年正無聊地傻笑，畫家想表達的正是九〇年代商品及文化在社會主義形態重創下帶給人們精神上的荒誕感；而楊少斌以卡通手法塑造的「公安」形象，不單只把標準的英雄畫成白痴，更調侃、嘲弄這種價值標準和信仰體系。✱



岳敏君的「無題」





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Circulation: 45,000

## 新派中國畫家楊少斌岳敏君

楊、岳二人的作品正在  
SCHOENI畫廊展出，展期至七月  
三十日止，有興趣欣賞這種新  
「社會現實主義」畫風的人士，  
可到SCHOENI畫廊參觀。  
(本報記者：李耀華)

每當看到工人、農民、士兵同時出現  
在畫面上；當看到五星旗，看到毛主席，  
看到解放軍；看到天安門在畫面上出現，  
是否令我們即刻想到中國國內五十年代至七  
十年代的政治宣傳畫呢？這些東西正是新派  
中國畫家楊少斌、岳敏君作畫時的主要素

很大程度的借鑑了五十年代至七十年代，表現  
中國政治的社會主義寫實主義。可是，二  
人畫作的中心思想卻和那年代的迥異不  
同。  
中國國內五十年代至七十年代，是一個高  
度政治化的年代，國民的生活離不開政

治。就是藝術創作，亦是「以服務工、  
農、兵為主」。那時的畫主要的中心思想  
是表彰政府的功績和某大人物的成就。可  
是，隨着國內繼續開放改革，生當八、九  
十年代的楊少斌和岳敏君雖然都是採用社  
會寫實主義作畫，但是他們的畫明顯地比  
起五十年代至七十年代的輕鬆和風趣很多。  
「笑容」可謂二人畫作的主要元素。

當今的中國  
畫壇流行寫實主  
義，不論攝影寫  
實主義，以至社  
會寫實主義都大  
行其道。楊少斌  
、岳敏君二人的  
畫就是以社會寫  
實主義為基礎，  
而加入現代西方  
的空間感，透視  
感和表現手法，  
誇張地刻劃了中  
國國內現今各社  
會階層的狀況。  
楊、岳二人的  
畫無論在用色  
方面、構圖方面  
、取材方面，都  
輕「的思想意識的表現」。  
至於用色方面，楊、岳二人的畫正像  
五十年代至七十年代的宣傳畫一樣，顏色用得  
很單純，以紅、綠、藍三種顏色為主。盧  
傑稱，運用單調的顏色，一方面是想模仿  
政治宣傳畫，一方面是想衝破中國畫着重  
色彩強烈的傳統。

「燦爛的笑容」是楊少斌及岳敏君作品的特色。







象形安公造塑手法通卡以斌少楊



。應呼相格風的皮潑聊無和，題為《題無》以君敏岳

## 岳敏君及楊少斌作品展

岳敏君及楊少斌均是文革後的第三代畫家。八十年代中國因受到西代現代思潮的影響，新的藝術／文化系統亦隨之誕生。

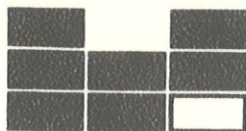
正當前兩代藝術家對極權中國文化的理想主義色彩充滿熱誠及希望，這批第三代畫家則着重於把平視的角度放回自身周圍平庸的現實生活中的轉變，他們更以

自嘲、痞氣、玩笑和無所謂的心態去描繪自己及其周圍熟視無睹、偶然及至荒唐的生活片斷。

Schoeni畫廊將會為這兩位第三代畫家籌備首次聯展。這個名為「竹幕後的面孔——岳敏君與楊少斌作品展」將會在七月六日推出，於月尾結束。

二十多幅作品均是兩人的近作。從岳的作品中我們看到一班北京青年正無聊地傻笑。畫家正想表達的，正是九十年代以商品及文化對社會主義形態的重創所帶給人們精神上的荒誕感。而楊少斌以卡通手法塑造的「公安」形象，不僅把這種標準的英雄畫成白癡，對這種價值標準和信仰體系更加以調侃及嘲弄。





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### 竹幕後的面孔—— 岳敏君與楊少斌作品展 看什麼？

年青畫家岳敏君與楊少斌均為中國前衛派重要畫家之一，將在港舉行首次聯展。他們均為文革後第三代畫家，着重於把平視的角度放回他們對自身周圍平庸的現實中。因此，岳敏君及楊少斌的作品不單只正直的反映他們現實生活中的轉變，他們更以自嘲、痞氣、玩笑和無所謂的心態去描繪自己及其周圍熟視、無聊、偶然及荒唐的生活片斷。

#### 哪裡看？何時看？

日期由七月六日至三十日，地點在Schoeni畫廊，開放時間為星期一至六上午十時三十分至下午六時三十分，星期日及公眾假期休息。有什麼特別？

今次所展出的二十多幅作品均是岳敏君及楊少斌的近期作。從岳的作品中我們看到一班重複的北京青年正無聊地傻笑。

畫家想表達的正是九十年代以商品及文化對社會主意識形態重創帶給人們精神上的荒誕感。而楊少斌則以卡通手法塑造的「公安」形象不單只把這種標準的英雄畫成白痴，畫家再用以調侃、嘲弄這種價值標準和信仰體系。

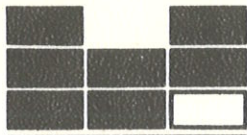


楊少斌《三代同堂》



岳敏君《飛翔》，1994





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## 一切從意念開始

《竹幕後的面孔》

七月六至三十日

Schoeni畫廊（中環安慶大廈5樓）

《煙窗》岳敏君作品



要是欣賞藝術的人，也會認同任何藝術的原創精神都是由意念開始。而意念大抵最易由自身周圍平庸的現實中取材；由西方藝術到中國「前衛派」畫家岳敏君及楊少斌，他們都統統以玩笑與憤世疾俗的心態去描繪自己及其周圍無聊以及荒唐的生活片段。這個嘲弄式的畫展與在北京曾被禁播的《北京雜種》實在有點不謀而合，兩者均是義無反顧的表達九十年代中國社會主義形態，所帶給人們精神上的荒誕與無聊感。（鄧慧賢）



# 多位內地前衛藝術家 藝術博覽會展代表作

【本報消息】本  
多為象徵性之作由SCHOENI畫廊推介

港Schoeni畫廊將於  
十一日假會議展覽中  
心舉行。

「國際新興藝術博覽會」期間推介一批新  
進藝術家作品。

與香港國際藝術  
博覽會 (Art Asia)  
不同，「香港國際新  
興藝術博覽會」(New  
Trends) 更注重於向  
觀眾介紹新興的藝術  
家。展覽由現時起至

Schoeni 除在其  
展覽廳內推出久負盛  
名的前輩香港畫家尤  
紹會水墨小品外，畫  
廊尤其重點介紹大陸  
前衛藝術家中具有代  
表意義、日趨重要的  
畫家禮志龍、岳敏君  
、楊少斌等。禮志龍  
把「毛澤東」與美女  
、時裝模特兒並列，  
以使「毛」商品化；  
岳敏君以一象徵當代  
青年的典型形象作有  
機的排列，再與具政  
治文化意義的形象語  
詞結合，從而產生出  
一種嶄新的後現代文  
化圖式；楊少斌多採  
用軍人、警察等為模  
特兒，畫出他們與普  
通百姓在一起時之不  
分彼此的歡笑，在此



《人情》品作斌少楊

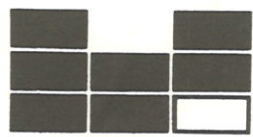
參展的曹力與畫  
廊東主 Manfred Scho  
eni 的畫作都帶有詩  
意、象徵的意味。曹  
力以其獨特的個人風  
格而成為中國油畫之  
名家之一，多年來一  
直廣受海外藏家推崇  
。畫齡有廿年的 Scho  
eni，去年剛成功舉

辦了他的第三次個  
人畫展，展出作品色  
彩艷麗，富有東方情  
調。

Schoeni 更選出  
一些新生代的俄羅斯  
畫家參展，其中 Alex  
ander Zhacharov、  
Alexander Gazhur 及  
Alexander Brovin，  
都是享譽俄國並在歐  
美有一定的知名度的  
代表人物。與中國畫  
家的展示自然之美的

寫實主義或關心政治  
、社會變革的諷寓、  
幽默截然不同，俄國  
畫家更注重於從崇敬  
、理性、超現實的角  
度反映俄國社會之變  
革。





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東周刊

## 大陸「政」點

現在香港的大陸熱似乎比洋人更盛，始終是多了分同根生的情！在畫廊的推介中，文化根深厚和技巧穩當的大陸畫家，自然是港商的重點首選。

《影與夢：毛栗子的楊益平的畫展》

即日起至七月廿三日

漢雅軒（中環舊中國銀行大廈五樓）

每個藝術家都是一顆星。八七年「星星畫會」史無前例的首個北京獨立而非官方的街頭畫展，成為了當代中國藝術前衛運動的啟航先鋒。毛栗子和楊益平雖不是佼佼健將，但卻也是當中有氣質的一員，他們的畫作均充滿著寫實和懷舊的調子，同時也呈現了超乎現實的境界。

英國畫家 Sozick Freeman 作品



## 巧立名目

也不是硬要巧立名目，若展名改得好，又能與展覽或作品本身沾上邊兒，可以先聲奪人。

## 《Seven For Seven》

即日起至八月六日

7 畫廊（中環之連拿里 1 號地下）

Gallery 7 的這個展覽，已經搞了三年，每年七月都在他們的 7 畫廊中推介七位在各地發掘的具潛力藝術家。今年的五男一女，有來自英國日本印度墨西哥甚至是巴基斯坦的，當然少不了本地 Artists 的份兒了。不同的文化背景和創作，實較其他畫廊多樣化，展題也是貼切精采，不過，搞手和老闆想必不是中國人，若是，斷言不會那麼喜歡七字的。（中國人說到七字，都有點不吉利似的。）



布特·威柏的雕塑與攝影

## 《雕塑與攝影之間——布特·威柏作品展》

七月廿三至卅一日

藝術中心五樓包氏畫廊

雖說布特·威柏（Bruce Weir）是八十年代英國藝術界的一顆新星，但若與去年所辦的《細訴》中十九位當代英國藝術家的作品相比，今年這位英國藝術家為題的展覽，似乎「冷」了一點。

布特的作品，的確很有力量，他往往能捕捉物件的特質，來營造一種空間的張力。是雕塑沒打緊，反正藝術家都尋求創作中的過程及解構方法，況且，他的作品完成後才加上標題的。

# 一展有一個理由



毛栗子的牆。

《竹簾後的臉：岳敏君與楊少斌作品展》

即日起至七月卅日

Schoeni 畫廊（中環安慶台一號安慶大廈 5c）

現在罵政諷事，再不用實牙實齒的互相對峙，咧嘴無聊的冷嘲是八九年後北京的新寫實主流。同是圓明園畫家村笑傲政事的岳敏君和楊少斌，不單以毛澤東的政治名畫來搞笑，更公然地幽

## 《無題 3 號》



解放軍的獸。那種刻意隱去筆觸的平塗廣告畫畫法和俗麗艷色，又是開了商業與藝術的玩笑。

## 炎夏迫人，馬兒要

歇暑，人也自該有個消熱散悶的空閑檔期，大小畫廊亦乘機來個歇一歇的迎夏大傾銷。在推舊存新之前，當然要搞個有名有目的大專題，實行以包裝突出藝術家們的創作看頭，讓各自尋各自的精采。



董慶義的岩畫

## Out of Africa 的民族文化

潮流興搞民族主義，面自然死纏爛打，於藝術卻絕對不能只認作跟風。非洲工藝根本就自有格調，藝術家的愛慕。

《嚴畫緣：董慶義近作展》

即日起至八月三日

藝穗會（中環下亞厘畢道 2 號）

董慶義在非洲生活了五年，深受那兒的岩畫（刻在岩穴和崖壁上的圖騰）的原始圖象所吸引，自創以中國墨色及金銀彩，並加強肌理紋形的紙拓和繡紙技法作繪製，令畫面鮮活著單純古樸的圖案形象。