

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

16 July, 1994 Hong Kong

Consumer Icons - Pop Art by Qi Zhi Long

In September, Schoeni Art Gallery is proud to present a series of exciting and colourful works by a young Beijing-based artist Qi Zhi Long to the audience of Hong Kong. The exhibition entitled *Consumer Icons - Pop Art by Qi Zhi Long* will be opened at the gallery on Thursday, 1 September 1994 and the show will continue through Saturday, 1 October 1994.

The Pop movement of the 1960's, originally emerged in Britain and greatly flourished by American artists. As Pop not only a part of the art history but also a cultural insight, it was intentionally mixed, mingling elements from politics, economic, social and culture and incorporating passages of artful brushwork. Thus, the result of the Pop was characterised by its multi-facets of culturalism (whether from tradition to pin-ball machine). The Chinese Pop, by contrast, is politically orientated. For instance, in the work of Qi Zhi Long, the artist employed method of commercial design technique, depicts stunning actresses, commercial girls, fashion models and political leader images, through the process of metonymic and metamorphic, the artist deliberately created multiple meanings in his works which deconstructs the "ideology" of Chinese society today, namely, consumerism - the selling of consumer images.

The uniqueness of Qi's style confirmed his status as one of the leading representative of the third generation artist after the Cultural Revolution. In the recent years, his works were also praised by international art critics and collectors alike, particularly in Hong Kong.

In our effort in bringing exceptional quality of works to Hong Kong art collectors and lovers, despite two years of preparation, Schoeni art gallery is proud to announce Qi Zhi Long's first one man show to be launched in Hong Kong this September. Over 18 works which the artist had produced in the last three years will be on display. In addition to celebrate Qi's first one man show in Hong Kong, a catalogue will also be released in conjunction with the show.

For more information, please contact Ms Martha Liew at the gallery. Tel: 869-8802. Fax: 530-1791. The 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.

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<九月新聞稿>—消費形象—祁志龍的波普藝術

SCHOENI畫廊將於1994年9月1日至10月1日舉辦"消費形象—祁志龍的波普藝術"畫展。

波普藝術始自英國而盛於六十年代的美國，作為一個藝術流派它已屬於藝術史的一部分，而作為一種藝術態度，它則滲透到世界文化的各個角落，結合了當時當地的政治、經濟、社會、文化特徵而綿延至今，而具有後現代文化多元、綜合的特徵。中國的波普藝術帶有極強烈的政治特徵，其中，祁志龍的藝術是其代表之一，他用商業廣告畫的技法，描繪美艷的明星、廣告女郎、時裝模特兒與"領袖"形象，通過換喻、隱喻的方式，構成了多重意義的語境，來解構中國當下社會的理念—物質消費形象，祁志龍以其獨特的風格而肯定了他作為中國文革後第三代藝術家之代表人物的地位，近年來亦很受西方藝評界重視，在香港亦為收藏家熟悉喜愛。本次畫展，SCHOENI畫廊歷時兩年籌備而成，展出祁志龍三年來的十八幅作品，同時還出版了彩色畫集。

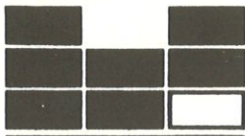
展出地點在中環安慶台1號安慶大廈5樓C座Schoeni畫廊，開放時間為上午10:30-下午6:30，星期一至六。如需要索取更多資料及圖片，歡迎與本畫廊劉茵茵小姐聯絡。電話 869-8802 傳真:530-1791

Consumer Icons - Pop Art by Qi Zhi Long

9 August 1994

1. Consumer Icons No. 3, 1992, LR, 100 x 80 cm
2. Consumer Icons No. 4, 1992, LR, 100 x 80 cm
3. Consumer Icons No. 5, 1992, LR, 100 x 80 cm
4. Consumer Icons No. 6, 1992, LR, 100 x 80 cm
5. Consumer Icons No. 7, 1993, LR, 145 x 170 cm
6. Consumer Icons No. 8, 1992, LR, 162 x 130 cm
7. Consumer Icons No. 11, 1993, LR, 170 x 200 cm
8. Consumer Icons No. 12, 1993, LR, 170 x 200 cm
9. Consumer Icons No. 13, 1993, LR, 170 x 300 cm
10. Consumer Icons No. 14, 1993, LR, 170 x 200 cm
11. Consumer Icons No. 15, 1993, LR, 170 x 200 cm
12. Consumer Icons No. 16, 1993, LR, 170 x 200 cm
13. Consumer Icons No. 23, 1994, LR, 100 x 80 cm
14. Consumer Icons No. 24, 1994, LR, 100 x 80 cm
15. Consumer Icons No. 25, 1994, LR, 100 x 80 cm
16. Consumer Icons No. 26, 1994, LR, 100 x 80 cm
- 17 Consumer Icons No. 28, 1994, LR, 60 x 50 cm

→ 29



NEWSCLIP

NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY
Date: 8 SEP 1994
Publication: HONG KONG STANDARD
Circulation: 40,000



MAO GOODNESS: Qi Zhi-long's eye-catching Chinese pop art images are on show at the Schoeni Art Gallery, in Central.



NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY
Date: 30 AUG 1994
Publication: ASIAN WALL STREET JOURNAL
Circulation: 41,984

BUSINESS EVENTS

MONDAY, AUGUST 29

- Public holiday: Liberation Day (last Monday in August).

TUESDAY, AUGUST 30

- Results announcements: The following companies will announce their earnings for the year that ended March 31: China Everbright Technology Ltd.; Continental Mariner Investment Co.; Fung Cheung Kee Holdings Ltd.; Hwa Kay Thai Holdings Ltd.; Leung Kee Holdings Ltd.; Poly Investments Holdings Ltd.; Rich City Packaging Holdings Ltd.; Stelux Holdings Ltd.; Topstyle International Holdings Ltd.

WEDNESDAY, AUGUST 31

- Results announcements: The following companies will report their earnings for the year that ended March 31: Far East Consortium International Ltd.; Peace Mark Holdings Ltd.; RJP Electronics Ltd.; Tak Sing Alliance Holdings Ltd.

THURSDAY, SEPT. 1

- Results announcements: The following companies will announce their final results for the year that ended March 31: China Food Holdings Ltd.; Shun Cheong Holdings Ltd.; Texwinca Holdings Ltd.; Top Glory International Holdings Ltd.

FRIDAY, SEPT. 2

- Luncheon: Sponsored by the American Chamber of Commerce. Speaker: Ronald H. Brown, U.S. secretary of commerce. Grand Hyatt, Grand Hyatt Ballroom (Lobby Floor). 12 p.m.-2 p.m. Inquiries: 526-0165.

- Results announcements: The following companies will announce final results for the year that ended March 31: Pam & Frank International Holdings Ltd.; Process Automation (Holdings) Ltd.; UDL Holdings Ltd.

SATURDAY, SEPT. 3

- Results announcements: Silver Eagle Holdings Ltd. will announce final results for the year that ended March 31.

LEISURE ACTIVITIES

SUNDAY, SEPT. 4

- Piano duo: Performed by Helen Wong & Eleanor Wong. City Hall Concert Hall. 8 p.m. Reservations: 734-9009.

THROUGHOUT THE WEEK

- Ballet: A three-act ballet "Coppelia" presented by The Hong Kong Ballet Group. Ravenna Tucker & Kevin O'Hare, principal dancers. City Hall Concert Hall. Sept. 2, 8 p.m.; Sept. 3, 3 p.m. Reservations: 734-9009.

SEMINARS, TRADE SHOWS, EXHIBITIONS AND CONFERENCES

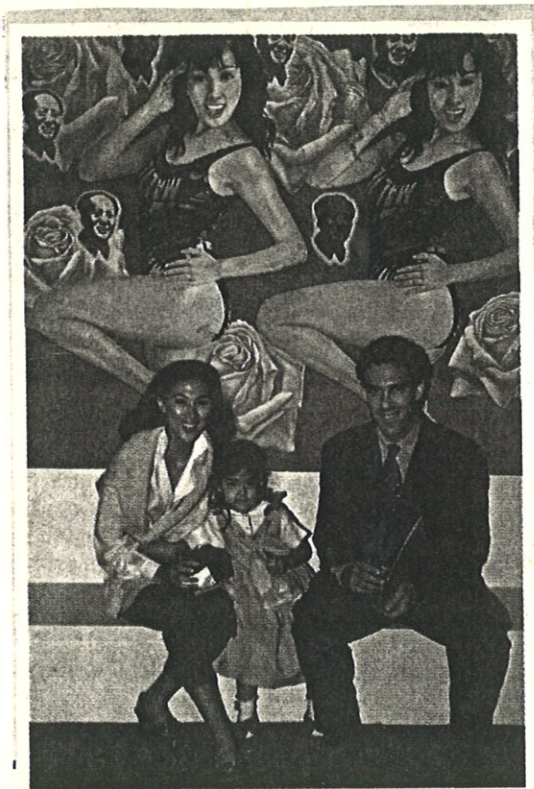
THROUGHOUT THE WEEK

- Exhibition: Exhibition on Chinese Minorities Costumes & Musical Instruments. Hong Kong Cultural Center Foyer. Until Sept. 3. Free admission.

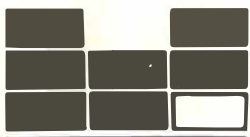
- Symposium: "International Symposium on Safety, Economy and Reliability in Marine Engineering and Construction" organized by Department of Mechanical Engineering, University of Hong Kong. Sept. 1-3. Open to the public. Inquiries: 859-2638.

- Art exhibition: "Consumer Icons - Pop Art by Qi Zhi Long" presented by Schoeni Art Gallery. Works by Beijing-based artist Qi Zhi Long. Schoeni Art Gallery, 5C On Hing Bldg., 1 On Hing Terrace, Central. Sept. 1-Oct. 1, 10:30 a.m.-6:30 p.m., Mondays to Saturdays. Inquiries: 869-8802.

- Show: "11th Hong Kong International Jewelry Show" organized by Hong Kong Trade Development Council, Hong Kong Jewelers' & Goldsmiths' Association Ltd., Hong Kong Jade & Stone Manufacturers' Association Ltd. and Hong Kong Jewelry Manufacturers' Association Ltd. Hong Kong Convention & Exhibition Center. Sept. 2-5. Trade only. Inquiries: 584-4333.



ARTISTIC IMPRESSIONS:
Herman Gerlach, his wife
Ryan and daughter Nicole
at a private viewing of Qi
Zhilong's Consumer
Icons — Pop Art
exhibition at the Schoeni
Art Gallery in Central.



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NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCLIP COMPANY LIMITED)

Client: SCHOENI ART GALLERY
Date: 11 SEP 1994
(HONG KONG LIFE)
Publication: HONG KONG STANDARD
Circulation: 40,000

ART BEAT



Qi Zhi Long's Consumer Icon No. 17

BLOOD boils from Britain to Beijing. The BBC is unceremoniously evicted from Hong Kong satellite television screens. Politicians cry "foul" from all sides. And all because, believe it or not, Chairman Mao had an eye for pretty girls.

If the entire controversy sounds a little bit petty, then it probably is — but that has not stopped one of China's emerging generation of 'Pop' artists from joining in the fun with a new exhibition in Hong Kong.

The curious, heated debate over whether or not Mao happened to admire beautiful females is resolved once and for all by Qi Zhi Long, who depicts China's long-dead Great Leader grinning from ear to ear in the company of assorted beauties.

Qi, a 32 year-old graduate of Beijing's Central Academy of Fine Arts, one-time illustrator for the People's Bank of China and the former lead singer in a Chinese rock band, titles his exhibition **Consumer Icons**. His intention is to reflect not only Mao's legendary appreciation of the feminine form, but also China's modern obsession with consumerism and the mysterious "Mao craze" sweeping the world's most populous nation.

"I try to find the way for art today in a combination of ideology, commercialization and materialism," he explains. "The way to deal with any internal or external pressures is to create a fanciful and sexually bright world."

The Chinese art critic, Li Xianting, hails Qi as "one of the most important" exponents of post-1989 political pop art in China. The paintings, he believes,

POP GOES THE CHAIRMAN

Chairman Mao beams from ear to ear at the sight of gorgeous bikini-clad models in a new exhibition from China

combine the western dimension of commercialism with the political icons of socialism, blended in a style of "humor and absurdity."

Political pop-art has emerged in China alongside a popular revival of the Mao Zedong cult — the *Maore*, or "Mao Craze," as it is known in Chinese.

Since the early 1990s, numerous Cultural Revolution songs glorifying Mao have been recorded. Countless books about him have been published. Mao badges re-appeared, along with his portrait on T-shirts. One restaurant serving frugal fare as in the hard-up days of the Cultural Revolution has even opened in Beijing.

Li, a renowned critic, argues that "a more complex popular mentality has been at work in 'political pop' than we have seen either in the Soviet Union or eastern Europe." The craze, he says, reflects a "Mao obsession that still haunts the popular psyche. It is an obsession that combines both a nostalgia for the simpler, less corrupt and more self-assured period of Mao's rule with a desire to appropriate Mao, the paramount god of the past, in ventures satirizing life and politics in contemporary China."

The irony of political pop, he believes, "should be seen as an indication that contemporary Chinese art is releasing itself from the context of centralized ideology."

In this brave new world, political fixations are deconstructed. Everything, even Mao, is consumable.

—Tim Metcalfe

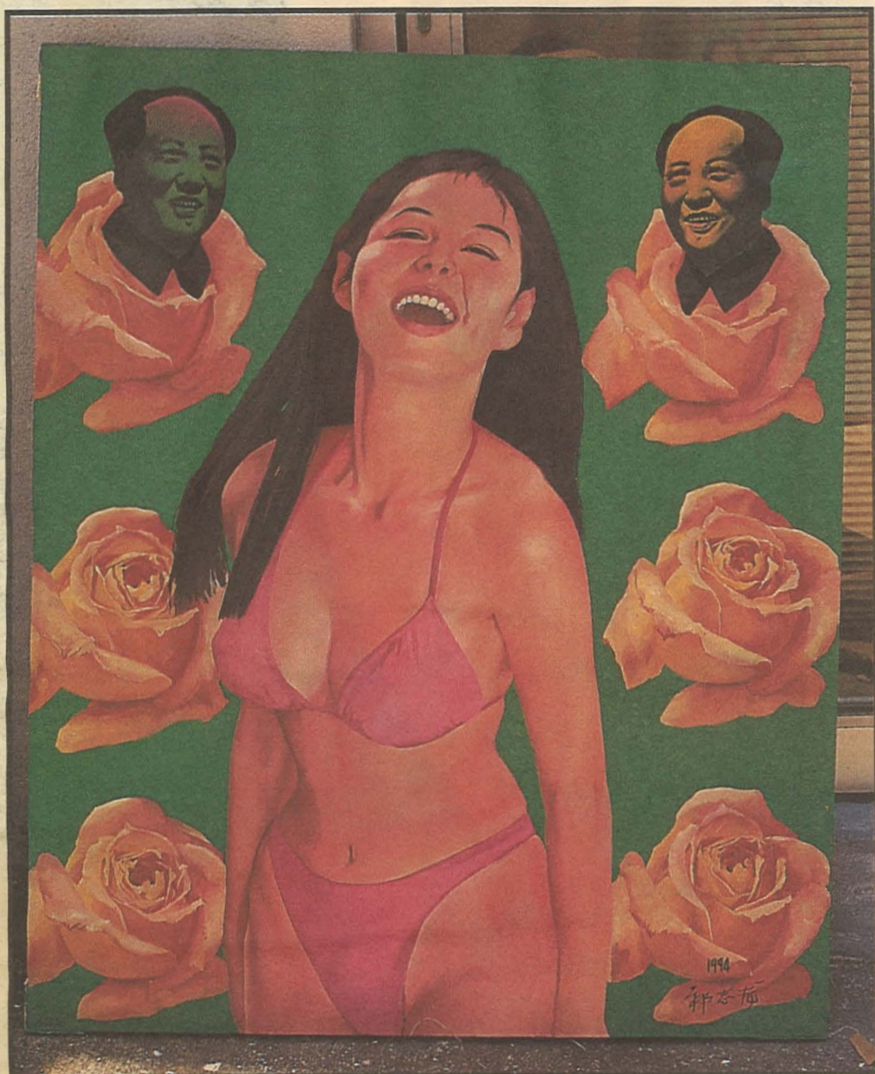
• *Consumer Icons - Political Pop* is exhibited at the Schoeni Gallery, On Hing Terrace, Central until October 1



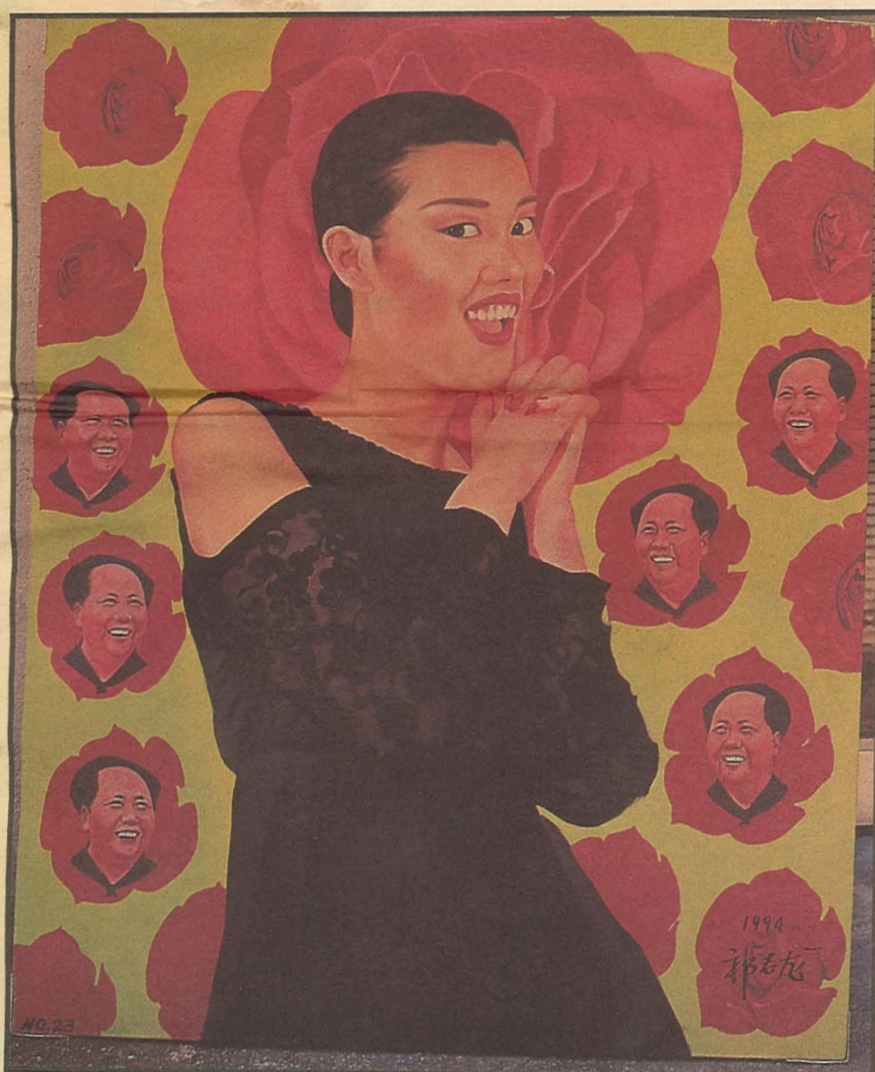
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NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY
Date: 11 SEP 1994
Publication: (HONG KONG LIFE)
HONG KONG STANDARD
Circulation: 40,000

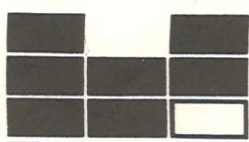


Qi Zhi Long's Consumer Icon No. 17



Qi Zhi Long's Consumer Icon No. 23

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NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY

Date: 27 AUG 1994

Publication: EASTERN EXPRESS

Circulation: 60,000

Artist's show is top of the pops

Mark Lewis guides you through the next seven days' activities in Hong Kong

FILM

Man Bites Dog (French with English subtitles) today 2.30pm, 5.30pm, 7.30pm, Arts Centre, Lim Por Yen Film Theatre. Tickets \$45 through Urbtix. Tel: 734-9009.

Although it won plenty of prizes at Cannes, *Man Bites Dog* (1992) is a one-idea movie more interesting to discuss than to watch.

A film crew (played by the film's Belgian directors) is making a documentary about an ordinary guy who rants against modern architecture, loves his mother, likes a good drink and just happens to be a serial killer. Gradually they get drawn into his actions.

Fans argue that it challenges our ideas about the relationship between films and morality, and for the first 30 minutes it works as macabre black comedy.

But the idea does not develop any further, and it seems to content itself with pummeling (not "challenging") the audience with monotonous violence that ends up being just plain nasty.

Night on Earth, Sunday and Monday 2.30pm, 5.30pm, 8pm, Arts Centre, Shouson Theatre. Tickets \$45 through Urbtix.

Five cities - New York, Los Angeles, Paris, Rome and Helsinki - five cab journeys, five stories. Jim Jarmusch's most recent film (1991) attempts to make connections about global urban life, but never quite manages to live up to its grandiose aims. His earlier work - *Down by Law*, *Mystery Train*, for example - was far more focused. Starring Winona Ryder, Gena Rowlands and Robert Benigni. Music by Tom Waits. **Blue, Monday 7.30pm, Arts Centre, Lim Por Yen Film Theatre. Tickets \$45 through Urbtix.**

Blue (1993), which rounds off this tribute season, was Derek Jarman's last completed film before he died of Aids in February.

And blue it is: for 76 minutes the screen remains blue without alteration or interruption, blue being the last colour he could see as his eyesight deteriorated during his illness. It may be monochrome, but the experience is far from one-dimensional; the soundtrack is a moving blend of Jarman's diaries and thoughts as he muses on everything from art to his fears of dying.

Binoche: Juliette of the Spirits, Arts Centre, Lim Por Yen Film Theatre. Tickets \$45 per programme through Urbtix.

One of France's leading exports, Binoche is well-established as an art house draw. The season features seven of her films stretching back to the mid-1980s.

In *Rendez-vous* (1985) she plays a naive 18-year-old, who arrives in Paris to further her acting career, and becomes involved with two men, one idealistic, one destructive (Thursday 7.30pm, also September 24, 5.30pm).

Krzysztof Kieslowski's *Three Colours: Blue* was the first in a trilogy based on the colours of the French flag and ideals of quality, liberty and fraternity. Well received as the opening film at this year's Hong Kong Film Festival, it returned for a decent run on the mainstream cinema circuit.

Binoche plays a widow who having lost her husband and daughter in a car crash, tries to leave behind her old life but finds it hard to wipe the slate clean (Friday 6.30pm, also September 25, 5.30pm).

Les Amants du Pont-Neuf (1991) is about to be screened by TVB Pearl, but see it at the cinema to fully appreciate France's most expensive production. Binoche plays a young woman trying to come to terms with a broken affair and failing eyesight, who meets a fire-eating beggar on the crumbling cordoned-off Pont-Neuf in Paris.

Leos Carax's over-ambitious film concentrates on the affair as they drift through a world they reject. At times moving, at others frustratingly pretentious, it is a gritty urban spectacle with some fabulous set-pieces like the waterskiing scene through the centre of Paris (Friday 8.30pm, also September 25 2.30pm).

Phillip Noiret Tribute, Zazie Dans Le Metro, Monday 7.30pm, Tuesday 8pm, Alliance Francaise, 52 Jordan Road, Kowloon. Admission free.

Zazie Dans Le Metro (1959) follows a young girl's visit to Paris, where she is desperate to ride the city's underground railway. Trouble is, on the day she picks to go there is a strike. But good old Zazie will not be put off. Director Louis Malle successfully addresses the madness of the world through the eyes of a child.

DANCE

Hong Kong Ballet Group, Coppelia, Friday 8pm and Saturday, September 3, 3pm, City Hall Concert Hall. Tickets \$130, \$90, \$60 (students and senior citizens half price) through Urbtix.

Premiered in 1870, *Coppelia* is a romantic comedy based on Hoffman's short story *The Sandman* (from *The Tales of Hoffman*) although the source is much darker in tone than the ballet. *Coppelia* is a mechanical doll, so lifelike and perfect that she transfixes all the men she meets, especially young Franz, much to the annoyance of his sweetheart Swanilda.

Can Swanilda win him back from the attractive automaton?

Revenna Tucker and Kevin O'Hare, principal dancers with the Birmingham Royal Ballet, dance the lead roles, while Vincent Redmon, principal of the same ballet's school gives artistic direction.

City Contemporary Dance Company, Six Dance Brocade, Sunday and Monday 8pm, City Hall Concert Hall. Tickets \$110, \$80, \$50 (students and senior citizens half price) through Urbtix.

This second programme celebrating CCDC's 15th anniversary features two new commissions and a newish revival.

Quartet for the End of Time is a new work by Helen Lai, ex-artistic director of the company, based on composer Olivier Messiaen's *Quatuor pour la fin du Temps*, to be played live by a quartet of Japanese musicians including composer Yuji Takashi. Takashi was also commissioned to compose the music for *Einstein Fantasia*, choreographed by Andy Wong, conceived and directed by Chow Yung Ping.

A Letter to Aung San Suu Kyi, choreographed by Willy Tsao, was premiered at the 1993 Arts Festival as a tribute to the Burmese activist and celebrates the struggle for ideals. **Danseomanie, Yaumoyan Tukshe, Thursday to Saturday September 3, 8pm, Fringe Club Studio, 2 Lower Albert Road. Tickets \$60, \$45 (members and students). Tel: 521-7251.**

A new company of recent dance graduates from Hong Kong, London and Sydney uses poetry, fairy tales, folk stories and newspaper articles to explore the physical appearance of written language.

THEATRE

What?! Terraincognita?, tonight 7.30pm, Fringe Club Nestle Dairy Farm Theatre, 2 Lower Albert Road. Tickets \$55, \$40 (members and students). Tel: 521-7251

Two plays related to themes from paintings. The first deals with the passion and contradictions of love, the second with the interaction between writer, actor and audience.

Hong Kong Repertory Theatre, The Seven Wise Men of the Bamboo Grove (in Cantonese) until Saturday, September 3, 7.30pm, (matinees today and tomorrow, 2.30pm), Sai Wan Ho Civic Centre. Tickets \$110, \$80, \$60 through Urbtix.

The seven wise men lived in 3rd century China where they sat around doing little more

than discussing politics, philosophy, poetry and getting drunk. The play's synopsis suggests this was a political stance - escaping from an oppressive reality - but nowadays we call it being a student.

MUSIC

Enoch Kwan, tonight 8pm, Tsuen Wan Town Hall. Tickets \$50 (students and senior citizens half price) through Urbtix.

Violinist Enoch Kwan co-founded the Hong Kong Sinfonietta in 1990 before emigrating to Canada a year later, where he is now a member of the Symphony New Brunswick and the Saint John String Quartet. Tonight's solo recital of baroque, classical and romantic pieces includes works by Handel, Mozart, Stravinsky, Mendelssohn and Vitali-Charlier.

ART

Consumer Icons - Pop Art by Qi Zhi Long, Schoeni Art Gallery, 5C On Hing Building, 1 On Hing Terrace, Central. Monday to Saturday 10.30am - 6.30pm, opens Thursday until October 1.

Western Pop Art, beginning in the 1950s and hitting its peak with the work of Warhol and Lichtenstein a decade later, was simultaneously a critique and a celebration of the expanding consumer culture. Chinese Pop Art retains the consumer iconography, but by its nature has a much stronger political agenda.

Qi Zhi Long uses commercial design techniques depicting actresses, glamour-puss models and political leaders, to pose questions about China's obsession with consumerism.

His first one-man show in Hong Kong includes 18 works from the past three years, and is accompanied by a glossy catalogue.

Off-Side Exhibition, Fringe Club Heineken Gallery, 2 Lower Albert Road, 5pm - midnight everyday. Opens Thursday until September 14.

Exhibition curator Lau Kin Wai has invited 20 young artists to take two CD covers and see what they can come up with. One hopes the results live up to his idea.

Bill Mack, Vincent Lee Fine Arts, Ground Floor, Ritz-Carlton Hotel, until September 15, Monday to Saturday 10am - 7pm, Sunday 11am - 3pm.

Bill Mack made his first relief sculpture in 1961 when he was 17, and has spent the past 30 years perfecting his art to become one of the United States' most successful living artists.

Commissions have included an American Eagle presented to Mikhail Gorbachev during his 1990 US visit. His works are collected by such notable art connoisseurs as Jimmy Carter, Sylvester Stallone and Elizabeth Taylor.

Date: 27 AUG 1994

Publication: EASTERN EXPRESS

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Bathing beauty: from Consumer Icons – Pop Art by Qi Zhi Long at the Schoeni Art Gallery.



CULTURE SHOCK: A picture from Consumer Icons by artist Qi Zhi Long.

Art decor for the living room

By May Fung

IN such a fast-paced society, one or two art pieces hanging on your wall can create a lively atmosphere and cheer up the whole family.

Schoeni Art Gallery's main aim is to present the best in contemporary art from around the world, primarily featuring artists from China and Russia.

Exclusive artists include Cao Li, Chen Ning, Hong Ling, Jiang Guo Fang, Liu Da Hong, Wang Yi Dong, Wong Dan Xian, Zhang Gong, Xia Xing and Alexei Sundukov.

The works of gallery artists and others were exhibited at international art fairs last year — at Tresor D'Art '93 in Singapore and Art Asia '93 in Hong Kong — and this year at the first New Trends exhibition in the territory.

In addition to exhibiting leading-

edge artists from Asia and Europe, Schoeni Art Gallery, in association with Connaught Brown Gallery of London, is presenting an exhibition of European masters including Matisse, Miro, Moore, Picasso and Degas.

The gallery also advises firms wishing to establish, expand or re-evaluate their collections in tandem with its main role of providing public exhibitions, publications and printing of limited-edition works.

The gallery recently presented a one-man show entitled Consumer Icons-Pop Art by Qi Zhi Long in Beijing, which will move to Hong Kong next month.

Qi graduated from the Print-making Department of Central Academy of Fine Arts in 1987.

He worked as an assistant art director of the People's Bank of

China in Beijing for a short period and he is now living in Yuan Min Yuan Artist Village.

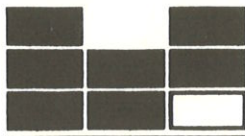
In the Consumer Icons series, Qi is primarily concerned about the commercialisation of Chinese culture in the past decade.

But artists cannot forget the way people used to "worship" for the Revolution — a time of "idealism" and constant excitement, he says.

In this way, Qi uses art to renew these revolutionary images.

It has been a long time since Qi first worked on the Consumer Icons series. The works exhibited in this exhibition include images called *Mao* and *Fashion Model*.

His Consumer Icons exhibition will run in the territory from 1 September to 1 October.



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Client: SCHOENI ART GALLERY
Date: 22 AUG 1994
Publication: HONG KONG STANDARD
Circulation: 40,000

Art world's about-face

By Josie Brennan

MAO Zedong did not love artists and they did not love him — especially during the Cultural Revolution — but now the tables have turned.

For the artist, the benevolent smile on the face of the former Chinese leader is a common tool of their trade.

By representing his image in paint, they can make a comment on an entire generation and by juxtaposing his face with icons of the consumer movement, they make their message plain — all through what is known in the Western world as pop art.

In an exhibition at Schoeni Gallery early next month, a

Mongolian-born Beijing artist will be exhibiting his brightly painted pop images of Chairman Mao and girls in bikinis — together.

The pop art movement of the 1960s was embraced wholeheartedly by American artists such as Andy Warhol.

Pop art, with its images of Coca-Cola, Campbell's soup cans and icons such as Marilyn Monroe, has made its mark on not only art history but culture.

It was intentionally mixed, mingling elements from politics, economic, social and cultural aspects.

Chinese pop art, by contrast, is politically oriented. In the work of Qi Zhi Long, the artist employs commercial design techniques to depict stunning actresses, fashion models and images of political leaders.

The artist deliberately creates multiple meanings in his works which deconstruct the "ideology" of Chinese society today.

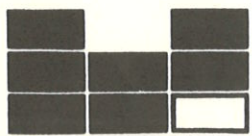
He contrasts the highly traditional with consumer images to exemplify the steady inroads that capitalist philosophy is making into the Chinese psyche.

Part of what is known as the "Third Generation" (that is, the third generation of artists to emerge since the demise of the Cultural Revolution), this collection of over 20 works of art make up Qi's first exhibition in Hong Kong.

■ Consumer Icons — Pop Art by Qi Zhi Long. Schoeni Gallery. From 1 September.



NEW LEAF: Mao's pop art image is coming up smelling of roses.



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(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY
Date: 29 AUG - 4 SEP 1994
Publication: TV & ENTERTAINMENT TIMES
Circulation: 13,176

RECOMMENDED



Consumer Icon No 13 by Qi Zhilong, a new Chinese pop artist.

Consumer Icons

Pop art, playing with popular images to make fine art, has taken off with young mainland painters in a big way. Mongolian-born Beijing artist Qi Zhi Long specialises in two metre square paintings of Chairman Mao and girls in bikinis: **10.30am-6.30pm, Mon-Sat, September 1-October 1, Schoeni Art Gallery, 5c On Hing Terrace, Central.**



NEWSCLIP MEDIA MONITOR SERVICE
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SCHOENI ART GALLERY

Client: _____

Date: 30 AUG 1994

Publication: SOUTH CHINA MORNING POST

Circulation: 101,000

The Mao the merrier

WHY has Mao got that smile on his face in the paintings of Qi Zhi Long? Could it be those bikini-clad women that the Mongolian-born Beijing artist has juxtaposed with the Great Helmsman?

Qi's first one-man show in Hong Kong – at the Schoeni Art Gallery, 5C On Hing Building, 1 On Hing Street, Central for one month from Thursday – contains 18 works influenced by Pop Art while mixing political commentary with reflections of the increasing influence of consumerism in mainland society. Qi is a leading member of the third generation of artists after the Cultural Revolution.

Thrown back a few generations away from Qi's fashion models and actresses, the paintings of Wu Yang capture the elegant, fragile beauty of oriental women, reminiscent of Ming dynasty master Chen Lao Lian and Modigliani.

Born in Hangzhou in 1970, Wu, a graduate of the Beijing Central Fine Art Academy, has his second show in Hong Kong – *The Kindness of Women Part 2* – at the Zee Stone Gallery, No 11, Forum, Exchange Square, Central, from September 9 to 24.

The efficacy of throwing off one's clothes in reaction to the heat of the season must remain open to question but it accounts for the nudes and other cooling subject matter of *Keeping Cool II* by various Vietnamese artists at the

ON SHOW

by Andrew Lynch

Galerie La Vong, 13/F, One Lan Kwai Fong, until September 28.

□ □ □

SPIRITUAL relationship with the beauty of landscape and nature is the focus of Australian abstract painter, tapestry designer and printmaker, John Coburn. His first exhibition in Hong Kong – at the Wagner Art Gallery, 7/F, Lusitano Building, 4 Duddell Street, Central from September 6 – is a collection of recent oil paintings, etchings and lithographs, including a large tapestry.

One of Australia's most prominent living artists, Coburn has paintings in the public collections of the National Gallery, Canberra; the Vatican Museum, Rome; and the John F. Kennedy Centre for the Performing Arts, Washington DC. The Wagner show continues until September 24.

□ □ □

HA Bik-chuen's unique process of relief moulding is a development of a highly personal form of print-making that combines sculptural elements with a strong graphic format.

The Hong Kong artist's latest works – on show at Hanart TZ Gallery, 5/F,

The Old Bank of China Building, Central, from next Monday for a fortnight – are made with corrugated paper which he cuts, crushes and paints to reflect his theme of architecture, with the metropolis growing around him and gradually taking over nature.

Another Hong Konger, Chan Chung-shu, is exhibiting recent works in a Regional Council presentation, *The Best of the Visual Arts Scheme*, at the Sha Tin Town Hall from September 8-14 and Tsuen Wan Town Hall from September 16-22.

□ □ □

THE Spanish-born painter Gines Serran-Pagan is exhibiting at the Mandarin Oriental Fine Arts thanks to the enthusiastic response his abstract works received at Art Asia 93.

Now an inhabitant of New York City, Serran-Pagan follows no established school but works in mixed media collage on canvas or canvas on paper, painting over the heavy textured plane. The show runs from September 7-20.

□ □ □

THERE are two group exhibitions at the Arts Centre: one is the *Front Art Show 94* from Thursday to Sunday in which 15 artists use different media to express themselves; and the other is *Grand Movement*, selections from outdoor works by the local "Artists in a Lift Club" from September 6 to 12.

Client: SCHOENI ART GALLERY
Date: 31 AUG 1994
Publication: SING TAO DAILY 星島日報
Circulation: 60,000

消費形象——祁志龍的波普藝術



《消費形象廿六號》

SCHOENI 畫廊於九月一日(明)至十月一日舉辦「消費形象——祁志龍的波普藝術」畫展。

波普藝術始自英國而盛於六十年代的美國，作為一個藝術流派它已屬於藝術史的一部分，而作為一種藝術態度，它則滲透到世界文化的各個角落，結合了當時當地的政治、經濟、社會、文化特徵而綿延至今，而具有後現代文化多元、綜合的特徵。中國的波普藝術帶有極強烈的政治特徵，其中，祁志龍的藝術是其代表之一，

他用商業廣告畫的技法，描繪美艷的明星、廣告女郎、時裝模特兒與「領袖」形象，通過換喻、隱喻的方式，構成了多重意義的語境，來解構中國當下社會的理念——物質消費形象，祁志龍以其獨特的風格而肯定了他作為中國文革後第三代藝術家之代表人物的地位，近年來亦很受西方藝術界重視，在香港亦為收藏家熟悉喜愛。是次畫展展出祁志龍三年來的十八幅作品，同時還出版了彩色畫集。

展出地點在中環安慶台一號安慶大廈五樓 C 座 SCHOENI 廊，開放時間為上午十時半至下午六時半，星期一至六。

Client: SCHOENI ART GALLERY

Date: 27 AUG 1994

Publication: HONG KONG ECONOMIC JOURNAL 信報

Circulation: 67,000

具政治特徵的波普藝術展

波普藝術始自英國，而盛於六十年代的美國，作為一個藝術流派它已屬於藝術中的一部分，而作為一種藝術態度，它則滲透到世界文化的各個角落，結合了當時當地的政治、經濟、社會、文化特徵而綿延至今，而具有後現代文化多元、綜合的特徵。

中國的波普藝術帶有極強烈的政治特徵，祁志龍的藝術用商業廣告畫的技法，描繪美艷的明星、廣告女郎、時裝模特兒與「領袖」形象並置，試圖來解構中國當下社會的理念—物質消費形象的盛行。

他在SCHOENI畫廊的畫展，將於九月一日至十月一日舉行。



祁志龍《消費形象 7 號》

Client: SCHOENI ART GALLERY
Date: 2 SEP 1994
Publication: WAH KIU YAT PO 華僑日報
Circulation: 45,000

祁志龍是當代中國著名的波普藝術家。這次得到了SCHOENI畫廊的協助。祁氏的作品得以有機會展於香港觀眾面前。

祁氏的畫，常常表現着一種庸俗、媚俗和大眾化的味道，因此他的畫便無非以性感美女、豐富色彩以及時下一般的奢侈享受為主題。

畫家致力反映現代人類那種高度物質享受的文明，和商業活動頻繁的社會的境況。因此在波普藝術家筆下的現代人，是物質豐富的，享受奢華的，是生活得七彩繽紛的。

由於政治環境的不同，故波普藝術在中國的發展有異於西方。二次大戰後，中國走進了共產社會，在統一的政治理念下國民只知道要堅持社會主義、堅持純潔的政治生活。可是，自從八十年代以還，中國實行了對外開放改革的政策，西方的物資、金錢、科技、信息源源流入，國民在享受這種物質豐富的生活之餘，仍眷戀着往昔的政治生活，因此便做成了中國大陸人現在那種矛盾的心態——一方面想堅持自己的純潔政治覺醒，一方面又抵受不了西方物質的引誘。這些意識形態，更被波普藝術家抓住了而一一的表現在他們作品中。崇拜毛澤東精神變成了崇拜毛澤東偶像。

祁志龍認為這不能否認的事實。因此，現在出現在他畫中的毛澤東，便變成了兩面體：一方面他仍是人民心目中——反對西方物質主義的英雄；另一方面，他則是西方物質主義下的另一件商品。

究竟毛澤東是商品，或是英雄，這全賴閣下在參觀過祁志龍的「消費形象」畫展後，自己去決定。畫展日期在九月一日至十月一日，地點在中環安慶大廈五樓SCHOENI畫廊舉行。

（記者：李耀華）

風畫普波龍志祈 濃意識物質政治

以這次的祁志龍的畫為例，作者一方面很着意的用七彩繽紛的顏色，伴以性感美女作為畫的主題，一方面則在每一幅畫的一角，繪上已故中共主席毛澤東的肖像，使人感覺到毛澤東雖已身死，但他遺留下來的共產主義意識，仍徘徊在每一個中國人的心目中；在這個物質橫流的社會成為了對抗西方物質文化的一件好武器。

但最可惜的是，現在某些商人現在卻連毛澤東的精神形象都利用了。他們把一切有關毛澤東的東西都看作成商品推銷，使毛澤東在人民心目中的英雄形象變成了崇拜毛澤東偶像。

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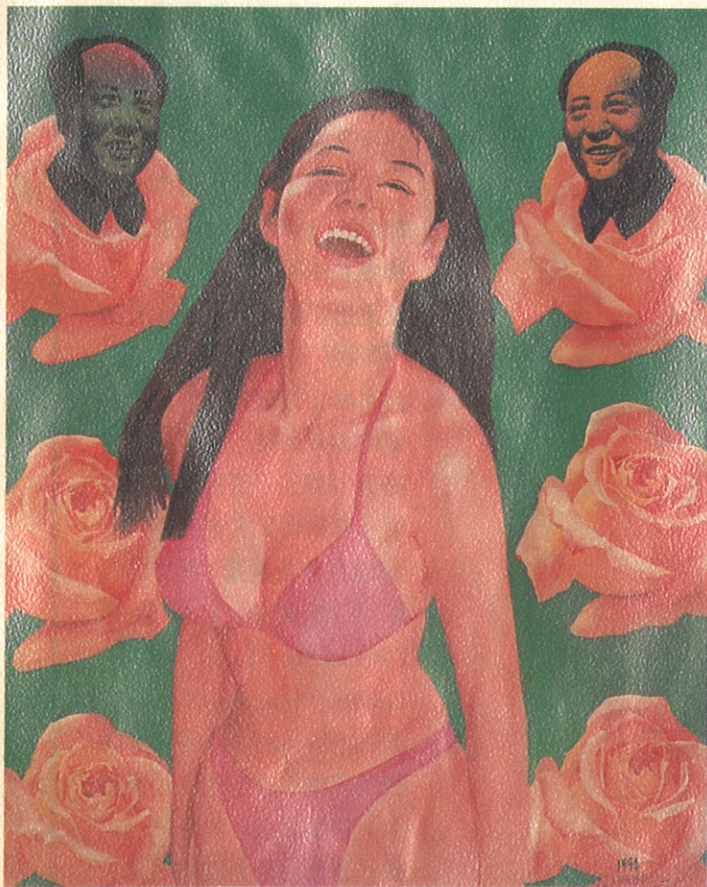


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NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCAN Company Limited)

Client: SCHOENI ART GALLERY
Date: ISSUE 233 26 AUG 1994
Publication: NEXT MAGAZINE
Circulation: 150,000

龍 在 中 國



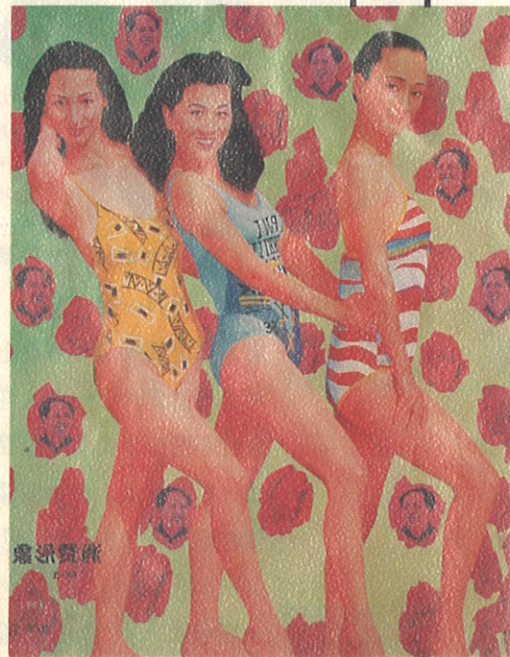
《消費形象》——祁志龍波普藝術
九月一日至十月一日
Schoeni畫廊（中環安慶大廈5樓）

由瑪莉蓮夢露至金寶湯，色彩繽紛的波普藝術（Pop Art）早已打入藝術殿堂。雖然正道之士冷眼所指，藝術何來有高低，只要能濟道人心，商業點亦無須大驚小怪。見後現代文化的波普藝術，至能反映社會意識形態，社會主義與商業元素衝擊下的混合結晶體，是政治波普（political pop）。

毛主席代表理想，亦代表被神化後的滑稽幽默。繼Andy Warhol、China Max大玩之而成Pop icon（潮流商標）之後，祁志龍亦不甘例外，作品企圖把握當下「一切均可消費」的文化特質，以一個迷人性感的明朗世界來對付任何內／外壓力。

「人道」的媚俗世界恰成祁氏的語言方式，故此，美女與鮮花可以與毛像並排而列，當中明喻隱諷，不言而喻，構成多重意義，體現文化現狀的混雜、荒誕與低俗。

（林重光）



流行資訊

展覽 ◆ 戲劇



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(A Member of NEWSCAN Company Limited)

Client: SCHOENI ART GALLERY
Date: ISSUE 97 31 AUG 1994
Publication: EASTWEEK
Circulation: 150,000

畫展

- 《消費形象——祁志龍的波普藝術》
- 九月一日至十月一日
- Schoeni畫廊（中環安慶台安慶大廈5C）

有開得艷麗的花兒，有笑得燦爛的毛澤東頭像，也有騷得厲害的泳衣模特兒靚女，祁志龍的畫，總有種刻意俗氣的滑稽

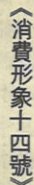
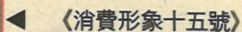
。平塗的五顏六色和平板一致的造型，完全是 Just Have Fun 的 Political Pop Art 俏皮相。

這樣打比喻式的指桑罵槐，是要解構中國當代的物質消費形象理念，也是祁志龍這位中國文革後的第三代藝術家的拿手好玩意。



《消費形象15號》祁志龍

毛澤東與廣告女郎

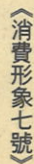


祁志龍可說是中國文革後第三代藝術家的一員，有人認為他這種中國波普藝術只是抄襲西方波普的舊調，並非在中國文化土壤下沃生的藝術；亦有人會認為重複把毛澤東的頭像放在美女群中，有利用毛澤東在西方人心中的神秘形象，作招徠取寵之嫌。在這些一面倒的評議聲中，也自有擊節讚譽的語詞：如果毛澤東代表火紅的理想主義時代，媚俗的泳衣女郎形象則是物質消費年代的代表，從理想主義到物質消費年代，也就是中國社會三十多年來的縮影。

祁志龍二十幅「消費形象」系列將於九月一日至十月一日於Schoeni畫廊舉行。

A large, stylized illustration of a woman in a swimsuit, surrounded by portraits of men in military uniforms, likely representing the Japanese military's influence in China.

《消費形象二十八號》

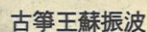


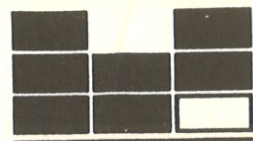
錄音製作非祇音樂咁簡單

本港著名古箏演奏家蘇振波，過去一直以來，均以個人之力從事古箏錄音製作工作，以前出版黑膠和卡式帶，現在出版CD和卡式帶，已不能說是錄音製作的行外人了，但錄音市場的變化，卻使這位「行家」碰釘子。

「蘇箏王」多年來在亞洲各地演奏，結識了好些分處各地的箏樂高手，在九零年前後便動起腦筋，要製作一系列四輯「亞洲箏樂名家演奏」錄音，九年便開始陸續進行錄音，到去年三月終推出第一輯：大陸焦金海和台灣黃好吟的古箏演奏，推出後反應雖算不錯，但蘇箏王當日卻未有乘時推出第二輯，反而因為當時要投入籌辦另一項大型音樂會「史詩協奏曲之夜」，這系列的錄音雖已做好，卻未有時間去做印刷品，事情便拖延下來。

勞勞





NEWSCLIP

NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY
Date: 25 AUG 1994
Publication: HONG KONG DAILY NEWS 新報
Circulation: 80,000

將於九月一日至十月一日於Schoeni畫廊展出。

消費形象



消費形象 7號



消費形象 27號

祁志龍的波普藝術



消費形象 14號

新報藝廊



消費形象 8號



消費形象 11號



消費形象 25號

新報藝廊

消費形象——祁志龍的波普藝術

SCHOENI畫廊將於一九九四年九月一日至十月一日舉辦「消費形象——祁志龍的波普藝術」畫展。

波普藝術始自英國而盛於六十年代的美國，作為一個藝術流派它已屬於藝術史的一部分，而作為一種藝術態度，它則滲透到世界文化的各個角落，結合了當時當地的政治、經濟、社會、文化特徵而綿延至今，而具有後現代文化多元、綜合的特徵。中國的波普藝術帶有極強烈的政治特徵，其中，祁志龍的藝術是其代表之一，他用商業廣告畫的技法，描繪美艷的明星、廣告女郎、時裝模特兒與「領袖」形象，通過換喻、隱喻的方式，構成了多重意義的語境，來解構中國當下社會的理念——物質消費形象，祁志龍以其獨特的風格而肯定了他作為中國文革後第三代藝術家之代表人物的地位，近年來亦很受西方藝術界重視，在香港亦為收藏家熟悉喜愛。本次畫展，SCHOENI畫廊歷時兩年籌備而成，展出祁志龍三年來的十八幅作品，同時還出版了彩色畫集。



消費形象12號／祁志龍



消費形象8號／祁志龍



消費形象28號／祁志龍



消費形象13號／祁志龍



消費形象——祁志龍的波普藝術

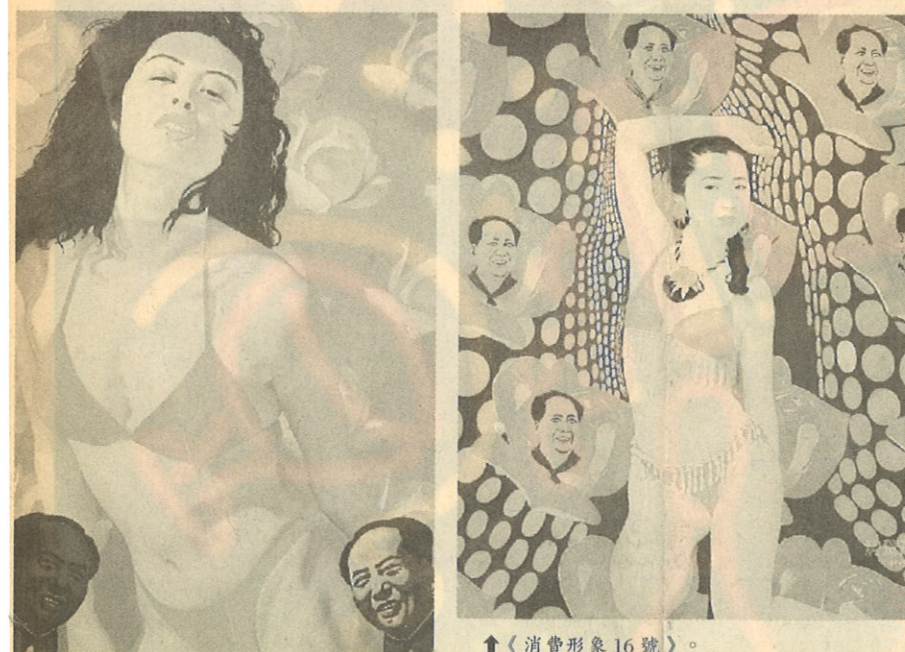
Schoeni 畫廊將於九月一日至十一日舉辦「消費形象——祁志龍的波普藝術」畫展。

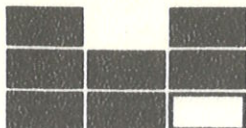
波普藝術始自英國而盛於六十年代的美國，作為一個藝術流派，它已屬於藝術史的一部分，而作為一種藝術態度，它則滲透到世界文化的各個角落，結合了當時當地的政治、經濟、社會、文化特徵而延綿至今，而具有後現代文化多元、綜合的特徵。

中國的波普藝術帶有極強烈的政治特徵，其中，祁志龍的藝術是其代表之一，他用商業廣告畫的技法，描繪美麗的明星、廣告女郎、時裝模特兒與「領袖」形象，通過揶揄、隱喻的方式，構成了多重意義的語境，來解構中國當

下社會的理念——物質消費形象，祁志龍以其獨特的風格而肯定了他作為中國文革後第三代藝術家之代表人物的地位，近年來亦很受西方藝術界重視，在香港亦為收藏家熟悉喜愛。本次畫展，Schoeni 畫廊歷時兩年籌備而成，展

出祁志龍三年來的十八幅作品，同時還出版了彩色畫集。展出地點在中環安慶台一號安慶大廈五樓C座 Schoeni 畫廊，開放時間為上午十時半至下午六時半，星期一至六。





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NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCAN Company Limited)

Client: SCHOENI ART GALLERY
Date: ISSUE 70 SEP 1994
Publication: ESQUIRE
Circulation: 15,000

消費形象

看什麼？

看中國的波普畫家祁志龍的個人畫展，將會展出超過二十幅的作品，以泳衣女郎及領袖形象表達出對中國當下社會的消費形象理解。

哪裡看？何時看？

九月一號至十月一號，整整一

個月在中環安慶台一號安慶大廈五樓C座Schoeni畫廊，開放時間為星期一至六上午十時半至下午六時半。

為什麼要看？

因為要捧波普藝術的場。波普藝術始自英國而盛於六十年代的美國，作為一個藝術流派，它已屬於藝術史的一部分，而作為一種藝術態度，它則滲透到世界文化的各個角落，結合了當時當地的政治、經濟、社會、文化特徵而綿延至今，而具有後現代文化多元、綜合的特徵。

中國的波普藝術帶有極強烈的政治特徵，其中，祁志龍的藝術是其代表之一，他用商業廣告畫的技法，描繪美艷的明星、廣告女郎、時裝模特兒與「領袖」形象，通過換喻、隱喻的方式，構成了多重意義的語境，來解構中國當下社會的理念——物質消費形象。祁志龍以其獨特的風格而肯定了他作為中國文革後第三代藝術家之代表人物的地位，近年來亦很受西方藝術界重視，在香港亦為收藏家熟悉和喜愛。



A GRIP ON REALITY

Leading Chinese Realist

Jiang Guo Fang spent more than 10 years studying traditional Chinese art and Western painting techniques in order to express the Chinese spirit through historical subjects. These influences can be seen in his first solo exhibition, 'The Forbidden City — Works by Jiang Guo Fang'. The collection of 20 paintings includes his most celebrated *Memorial to the Throne* and *Little Emperor*. At Schoeni Gallery from Oct 4-29.

捕捉現實

具領導地位的中國寫實派畫家姜國芳花了十多年時間來研究傳統中國美術及西方的繪畫技巧，以便通過歷史題材來表達中國人的精神。在其首次個人畫展「紫禁城——姜國芳作品展」中，可窺見其所受的影響。這次展出的畫作共有二十幅，其中包括兩幅最膾炙人口的「奏折」和「天子」。畫展將於十月四日至二十九日在 Schoeni Gallery 舉行。



Client: SCHOENI ART GALLERY
Date: 28 AUG 1994
Publication: THE NEW EVENING POST 新晚報
Circulation: 40,000

業廣告畫的技法，描繪美艷的明星、廣告女郎、時裝模特兒與「領袖」形象，通過換喻、隱喻的方式，構成了多重意義的語境，來解構中國當下社會的理念——物質消費形象。

祁志龍以其獨特的風格而肯定了他作為中國文革後第三代藝術家之代表人物的地位，近年來亦很受西方藝術界重視，在香港亦為收藏家熟悉喜愛。本次畫展，歷時兩年籌備而成，展出祁志龍三年來的十八幅作品，同時還出版了彩色畫集。

展出地點在中環安慶台一號安慶大廈五樓C座。查詢電話：八六九八八〇二。

波普藝術在中國 祁志龍消費形象畫展 廣告畫法探討會 下周四舉行八十幅作品

一種藝術態度，它則滲透到世界文化的各個角落，結合了當時當地的政治、經濟、社會、文化特徵而綿延至今，而具有後現代文化多元、綜合的特徵。

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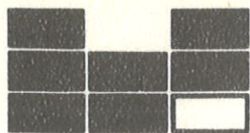
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祁志龍波普藝術消費形象畫作品



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(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY

Date: ISSUE 118 SEP 1994

Publication: COSMOPOLITAN

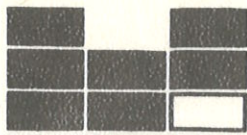
Circulation: 30,000

中國波普畫

家祁志龍

今年秋季，Schoeni
畫廊首先推出中國波
普畫家祁志龍的個
展。這個名為“消費
形象——祁志龍的波普
藝術”將會展出超過二
十幅作品，畫家將泳衣
女郎及領袖形象來表達他
對中國當下社會的消費形
象的理解。





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(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY
Date: ISSUE 83 SEP 1994
Publication: ELLE
Circulation: 34,560

POP ART

中國波普文化

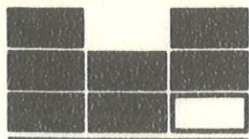
熟悉中國近代藝術流派發展的朋友，對祁志龍當不會感到陌生。這位專注於「波普藝術」(Pop Art)的第三代藝術家，於九月一日至十月一日在Schoeni畫廊舉行「消費形象——祁志龍的波普藝術」畫展。

波普藝術始自英國而盛於六十年代美國，可說為社會工商業化後的必然文化現象。故此，與其視之為純然的舶來品，不如說它是中國日趨現代化的產物，它的政治象徵意味遠較西方為濃。



祁志龍以換喻和隱喻的方式反映大陸當今文化現象。

祁志龍今次的展品共有十八幅，主要運用商業廣告畫的技巧，描繪美艷的明星、廣告女郎、時裝模特兒與毛澤東等，並透過換喻和隱喻的方式，道出近二十年來中國人民由理想主義走向物質主義之過渡，喻意深遠，具強烈寫實味道。



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NEWSCLIP MEDIA MONITOR SERVICE
(A Member of NEWSCLIP Company Limited)

Client: SCHOENI ART GALLERY
Date: ISSUE 204 SEP 1994
Publication: ELEGANCE
Circulation: 75,000

EXHIBITION

《消費形象——祁志龍的波希藝術》

TIME: 九月一日至十月一日

VENUE: SCHOENI畫廊



祁志龍的「消費形象12號」

中國的波普藝術帶有極強烈的政治特徵，其中，祁志龍的藝術是其代表之一，他用商業廣告畫的技法，描繪美艷的明星、廣告女郎、時裝模特兒與「領袖」形象，通過換喻、隱喻的方式，構成了多重意義的語境，來解構中國當下社會的理念——物質消費形象，祁志龍以其獨特的風格而肯定了他作為中國文革後第三代藝術家之代表人物的地位，近年來亦很受西方藝評界重視，在香港亦為收藏家熟悉喜愛。畫展將展出祁志龍三年來的十八幅作品，同時還出版了彩色畫集。

Schoeni畫廊位於中環安慶台1號安慶大廈5樓C座。電話：869-8802