



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

The Urban Idealists - New Art From Sichuan

郭 晉
郭 偉
何 森
謝 南 星
忻 海 舟
張 瀨

Guo Jin
Guo Wei
He Sen
Xie Nan Xing
Xin Hai Zhou
Zhang Bin

on
Thursday, 6th July 1995
From 6 pm to 8 pm

Exhibition continues until Saturday, 29th July 1995

at

Schoeni Art Gallery

5C, On Hing Building, 1 On Hing Terrace, Central, Hong Kong
(Wyndham Street opposite Wellington Street)

Tel: 2869-8802 Fax: 2530-1791



Martha,
Please make correction

3rd July 95

Thanks .

The Urban Idealist - New Art from Sichuan

6 -29 July 1995

1. Guo Jin , *Memory II*, 1995, o/c, LR, 130 x 150 cm
2. Guo Jin, *Memory III*, 1995, o/c, LR, 150 x 130 cm
3. Guo Jin, *Growing Up*, 1995, o/c, LR, 140 x 150 cm
4. Guo Wei, *Noon II*, 1994, o/c, LR, 160 x 130 cm
5. Zhang Bin, *Hair Dye*, 1993, o/c, LR, 150 x 110 cm
6. Zhang Bin, *Falling Down I*, 1994, o/c, LR, 150 x 110 cm
7. Zhang Bin, *Falling Down II*, 1994, o/c, LR, 150 x 110 cm
8. Zhang Bin, *The Perfect World I*, 1995, o/c, LR, 85 x 95 cm
9. Zhang Bin, *The Perfect World II*, 1995, o/c, LR, 85 x 95 cm
10. Xin Hai Zhou, *Cheap Labour*, 1994, o/c, UR, 180 x 180 cm
11. Xin Hai Zhou, *Challenge Oneself*, 1994, o/c, LR, 180 x 180 cm
- * 12. Xie Nan Xing, *The Old Generation*, 1994, o/c, LM, 150 x 130 cm
- * 13. He Shen, *The Stadium Series - Performance*, 1994, o/c, LR, 180 x 200 cm

double check Bohymin show

意料之外

突破超現實的四川藝術

踏入九十年代，四川藝術已從肢解和拼接的超現實造形，轉向作者自身的現實場景，內涵從大文化轉向對於藝術家自身環境的關注。從今次的四川畫作中，大家或許會更體會四川藝術的最新轉變。

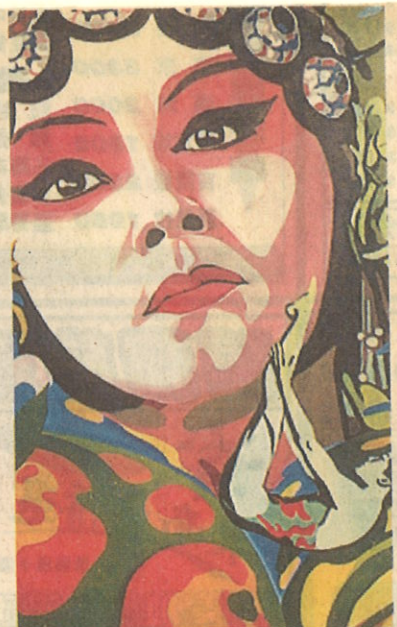
Schoeni 畫廊位於香港中環安慶台一號安慶大廈五樓 C、D 室，開放時間為上午十時半至下午六時半。

早在八十年代初期，四川畫派比較着重於寫實場景的陌生化處理，即強調對寫實場景的意象化和敘述性的描繪。到了八十年代中期至九十年代初期，整個西南藝術大多沿着這個模式向前拓展，不過畫面場景和形象逐漸分離，出現了超現實主義和表現主義語言的綜合狀態。

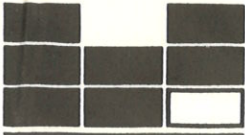
今日（七月六日）至七月廿九日舉行「都市人文主義——四川新派藝術展」，會展出十三幅以四川新派藝術為主題的畫作，讓大家一起睹這個地區一些代表畫家的畫風，這批畫家包括忻海洲、謝南星、何森、張瀕、郭晉及郭偉等。



中國近年的畫壇發展頗為蓬勃，新一代的畫家輩出，更難得是他們有不少突破的意念，教看畫的人耳目一新。Schoeni 畫廊



張瀕《隕落之一》



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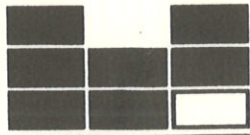


郭晉作品《回憶》之三。

六位畫家新作聯展 呈示四川新派藝術 今起中環 SCHOENI 畫廊舉行

【本報消息】「都市人文主義——四川新派藝術展」由今(六)日起至廿九日在中環 Schoeni 畫廊舉行，這個以四川新派藝術為主題的畫展將展出十三幅畫作。八十年代初期，四川畫派較着重寫實場景的陌生化處理，

那強調對寫實場景的意象化和敘述性的描繪。而八十年代中期到九十年代初期，整個西南藝術大多沿着這個模式向前拓展，但畫面場景和形象逐漸分崩離析，出現了表現主義與超現實主義語言的綜合狀態。九十年代中期，四川藝術已從肢解和拼接的超現實造型轉向作者自身的現實場景，內涵從大文化轉向對於藝術家自身現實的關注。而這次展出的十三幅四川畫作中，包括有六位四川新一代代表畫家忻海洲、謝南星、何森、張瀕、郭晉及郭偉等人的新作。該畫廊位於中環安慶大廈五樓。



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Circulation: 120,000



• 張瀨：《墮落之一》



• 郭晉：《回憶之二》

都市人文主義

——四川新派藝術展

Schoeni 畫廊舉辦四川新派藝術展，至七月二十九日止。四川畫派從八十年代初期較着重寫實場景的陌生化處理到九十年代中期的今天，已從支解、拼接的超現實造型轉向作者自身的現實場景的關注。展出十三幅作品，包括折海洲、謝南星、何森、張瀨、郭晉及郭偉等的新作。Schoeni 畫廊位於中環安慶台一號安慶大廈五樓。

Client: SCHOENI ART GALLERY

Date: 15 JUL 1995

Publication: TA KUNG PAO 大公報

Circulation: 133,000



四川畫家辦聯展

「都市人文主義—四川新派藝術展」。這個以四川新派藝術為主題的畫展展出十三幅畫作，展期將於七月廿九日結束。踏入九十年代中期，四川藝術已從肢解和拼接的超現實造型轉向作者自身的現實場景，內涵從大文化轉向對於藝術家自身現實的關注。

【本報訊】SCHOENI 畫廊正推

而這次展出的十三幅四川畫作中，包括有四川新一代代表畫家忻海洲、謝南星、何森、張瀕、郭晉及郭偉等的新作。

查詢電話：二八六九九八零二。
圖為郭晉作品〈回憶之三〉。

Client: SCHOENI ART GALLERY
 Date: 30 JUN 1995
 Publication: HONG KONG ECONOMIC JOURNAL 信報
 Circulation: 70,000

「都市人文主義——四川新派藝術展」

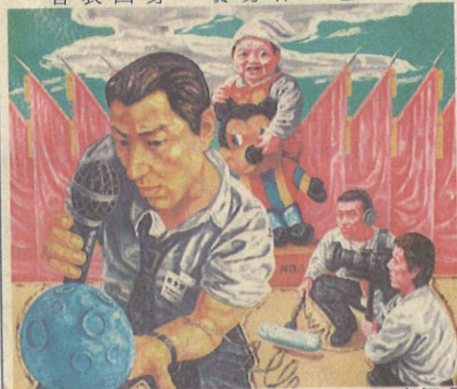
Schoeni畫廊將於七月六日至二十九日展出「都市人文主義——四川新派藝術展」。這個以四川新派藝術為主題的畫展，將展出十三幅畫作。

着這模式向前拓展，但畫面場景和形象逐漸分離，出現了表現主義與超現實主義語言的綜合狀態。踏入了九十年代中期，四川藝術已從肢解和拼接的超現實造型，

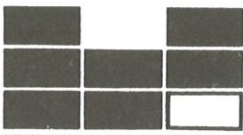
在八十年代初期，四川畫派已比較着重於寫實場景的陌生化處理，即強調對寫實場景的意象化和敘述性的描繪。而八十年代中期到九十年代初期，整個西南藝術大多沿

內涵從大文化轉向對於藝術家自身現實的關注。這次展出的十三幅四川畫作中，包括有四川新一代代表畫家忻海洲、謝南星、何森、郭晉及郭偉等的新作。

轉向作者自身的現實場景，



《The Stadium Series-Performance》 森何



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Client: SCHOENI ART GALLERY

Date: 27 JUN 1995

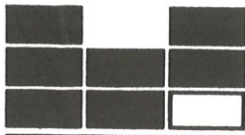
Publication: HONG KONG STANDARD 虎報

Circulation: ~~56,000~~ 52,220

WHAT'S ON



FREE-FALL: *Falling Down I* is part of The Urban Idealists exhibition, on show at the Schoeni Gallery, Central.



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MEN AT WORK: *The Stadium Series* is part of The Urban Idealists exhibition, on show at the Schoeni Gallery, Central.



1995

Through A Rear-view Mirror

What was naughty and nice on the Hong Kong art scene this year

By ANTHONY HEALY

IT WAS The Year of the Pig and a pig of a year. For although the highs were high for Hong Kong's art world, the lows were very low. Highest achiever was Chang Tsong-zung at Hanart TZ Gallery. He not only took Chinese painters Zhang Xiaogang and Kiu Wei to the 100th anniversary Venice Biennale, he also brought a Ju Ming exhibition to the prestigious Hakone Open-Air Museum in Japan.

But Chang's year was not without its disappointments. Gu Wenda, who makes sculptures and installations using human hair, could not appear at the Venice show as planned. Space was limited and Gu planned to construct an enormous gondola out of Venetian hair.

Win some, lose some: In September we said *bonjour* to Hong Kong's newest gallery, the rather awkwardly named Lan Kwai Fong The Gallery. It is owned by Allan Zeman but managed by Gerard and Christine Tannem and Caroline Jones (the one responsible for pieces of classical Greek sculpture turning up in leafy glades).

Earlier in the summer it was time to

say *au revoir* to Henk Hoppener and his Touchstone Gallery on Hollywood Road. But no one had time to say much as he disappeared into the ether one night. I am told by

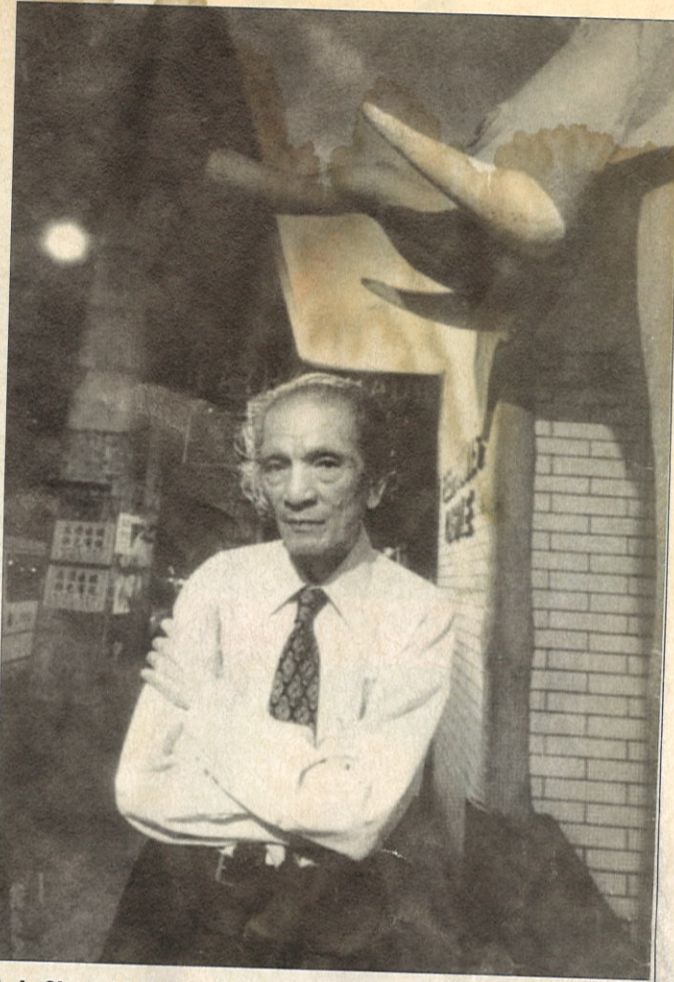
an informed source that the landlord would have liked a word, something about a rumoured million dollars.

Touchstone was involved in lengthy litigation over the sale of an allegedly fake Wu Guanzhong. The lady who brought the action was left holding the painting, while tongues wagged.

In February, miniaturist calligrapher Wan Wing-sum died at age 73, only a month after a charming exhibition at Artpreciation.

And in the summer, 90-year-old doyen of Hong Kong art Luis Chan passed away, leaving behind a near century of work and a great sense of loss. Hanart TZ held a retrospective.

Summer, in fact, proved to be something of a low for Hong Kong in general. It became very hot and very quiet. The Hang Seng went down, times got harder and no one had much to smile about.



Luis Chan, 1905-1995.

And then, into the breach stepped the Obscene Articles Tribunal.

Its members took it upon themselves to rule that an Elizabeth Frink sculpture of a naked man was "innately indecent," because the grande dame of British sculpture had not omitted to mold the gentleman's genitalia. The ruling came after an anonymous complaint from someone who had seen the sculpture in the lobby of the Kailey Tower in Centra and did not appreciate it. The owner quickly placed a cardboard fig leaf over the offending area and the stunt made global news.

Quick, the bullocks! The general feeling in the art world was that if Frink's *New Man* was obscene, somebody had better do something quickly about that other famous Frink, the two bullocks outside Exchange Square.

larger piece of cardboard would be needed.

A forum was held in the Arts Centre to discuss the absurdity of the ruling. Christine Loh proposed a change in the law.

Added to this, the Department of Agriculture and Fisheries confiscated a Josef Beuys piece because the Goethe-Institut and the Arts Centre had not acquired the relevant licences to import the rhino horn that was contained in the work of art. The irony was that Beuys was a founder member of the Green movement back in the '60s, and the piece in question was intended to show the brutality of killing rhinos for their horns.

A forum was held in the Arts Centre to discuss the absurdity of the ruling. Everybody proposed a change in the law.

Bright spot: The art world had a rough time at the hands of the civil service throughout the year. The bright spot was that near the end, Hong Kong Museum of Art mandarins were considering waiving the entrance fee because of its reputation as The Museum That Time Forgot.

There are not many places you can go to be alone in Hong Kong, but the bright and gleaming museum is one. This year they had a Balthus exhibition and a second-rate Miro show.

The best was saved for last, as the museum rounded out 1995 with a spectacular Wu Guanzhong exhibition, which drew the crowds. But generally the security guards reported that 1995 was just as lonely as 1994.

That lonesome feeling was also apparent on the opening night of Art Asia in November. So much so that

organizer Lee Ann Lester wrote a letter of apology to all the exhibitors. Those who did bother to attend thought that it was all so much more civilized without the crush of the chattering classes.

No more New Trends: The fair was remarkable for the beautiful books and manuscripts displayed by Ursus Rare Books of New York and Antiquarian Jörn Gunther of Hamburg; for Jackson

of Urban Idealists from Sichuan province at Schoeni Art Gallery and Galerie La Vong showed Tran Trung Tin, the only pensioner I know who wears shades and gives his works titles like *Hey Man, Don't Be Sad, Number One*. Koo Mei, at Artpreciation, was, as ever, a darling. She also sold out.

Coolest of the cool, however, was the internationally acclaimed South African artist Velaphi Mzimba, curated by Lan Kwai Fong The Gallery — a minor coup for such a young crew.

Best newcomers were Bill Chan, who showed his sculpture in the MTR under the Mobile Cultural Exhibition umbrella, Mass Transit's art for the masses, and the wildly successful Wu Yang, represented by Zee Stone Gallery. Sean Kelly tells me that the gallery will be available on the Internet before too long, so computer buffs everywhere can download the youthful Wu any time they please.

Know thyself: Some kind of award should go to the Wagner gallery for not knowing its own strengths. After an excellent exhibition of Pop Art entitled *Abstract Expressionism*; the Christmas show was promoted thus: "A host of famous Australian artworks will be on view, including graphics by Henry Moore."

It has already been pointed out that Moore is Britain's most famous 20th century sculptor, but I'm looking forward to next year's shows anyway.

Though it was a tough year, it was tinged with absurdity and packed with incident. Hong Kong galleries did manage to come up with some great shows and the international flavour of the city shone through. Collectors had some genuine bargains to choose from. The end of the year has been better than the rest of it, with some notable Autumn successes.

Still, one could say of 1995 what Samuel Johnson once said of Milton's epic *Paradise Lost*: "No one ever wished that it was longer." W

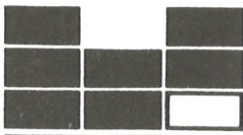


Winners and sinners of 1995: Ever cool Antonio Petikov's *Rainbow Fields* from the Brazilian art show; Joan Miro, whose best work stayed home; Christine Loh stood by Elizabeth Frink's *New Man*, against the system.

Yu's sculpture — a medium he'd taken up at the ripe age of 86; and for the fact

that no one bothered to announce that this year's New Trends was the last. Gallery owners breathed a collective sigh of relief.

The year's best shows were all about cool style. In April, Josette Balsa curated an excellent exhibition of Brazilian art for the Grand Hyatt's Ralph Peter Jentes. Antonio Petikov never looked groovier. Zhang Bin was top of the class



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Rock on . . . Performance, by He Sen, part of the New Art From Sichuan exhibition at the Schoeni Art Gallery



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Circulation: 105,458

Classic October fest

OCTOBER may seem such a long way away but postal bookings are already open for three concerts featuring: John Williams and Gerald Garcia, Vladimir Ashkenazy, and the Vienna Philharmonic Orchestra.

The Urban Council's mini-festival, entitled Encore, features the two guitars of Williams and Garcia on October 8, who are on their way to tour the mainland, performing works by Granados, de Falla and Barrios, as well as arrangements by the pair.

Ashkenazy, who appears on October 23, will play two sonatas by Beethoven, and works by Chopin.

James Levine conducts the Vienna Philharmonic on the 29th and 30th: Berlioz, Mozart and Schubert are the staple of the first concert; Strauss and Brahms are featured in the latter.

Postal booking forms are available from Urbtix outlets and at the

SHOWCASE

by Andrew Lynch

Cultural Centre box office.

Jumping from the high floors of police headquarters during interrogations was the trademark of authoritarian regimes during the 60s and 70s, as much as shot trying to escape (while bound hand and foot, of course), until the macabre joke went the way of its victims. Italian playwright Dario Fo used it in *Accidental Death of An Anarchist* as a potent way to ridicule powerful and corrupt regimes.

Theatron is presenting *Anarchist*, now a perennial of theatre companies worldwide, at the Fringe Club's Studio until Saturday.

Ticket reservations can be made at the Fringe on 2537-1482.

The Fuzzy Logic company's *Singleminded* is an examination

of love, obsession and tenuous relationships.

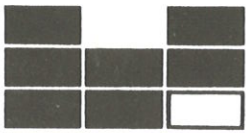
The author, Andrew Wallis, has based his play on his friends, as well as his own experiences of the late-night bar-hopping singles scene.

Sponsored appropriately enough by Joe Bananas, *Singleminded*, opens tonight at the Fringe Club's Nestle Dairy Farm Theatre and runs until Saturday.

The Schoeni Art Gallery is calling its exhibition, *The Urban Idealists - New Art from Sichuan*, its most unusual of the year.

Thirteen latest works by six leading artists chart a strand in mainland contemporary art that the gallery says can be cold and somewhat tortured.

These oils can be seen at the gallery, at 5C On Hing Building, On Hing Terrace, Wyndham Street, Central, from tomorrow until July 29.



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PRIZE POSSESSIONS: *Growing Up* is part of an exhibition of contemporary art from Sichuan, at Schoeni Gallery, Central.



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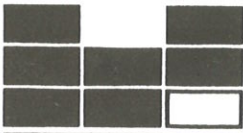
Date: 4 JUL 1995

Publication: HONG KONG STANDARD 虎報

Circulation: ~~56,000~~ - 52,220



ROCK-A-BYE-BABY: *Memory III* is part of an exhibition of contemporary art from Sichuan, Schoeni Gallery, Central.



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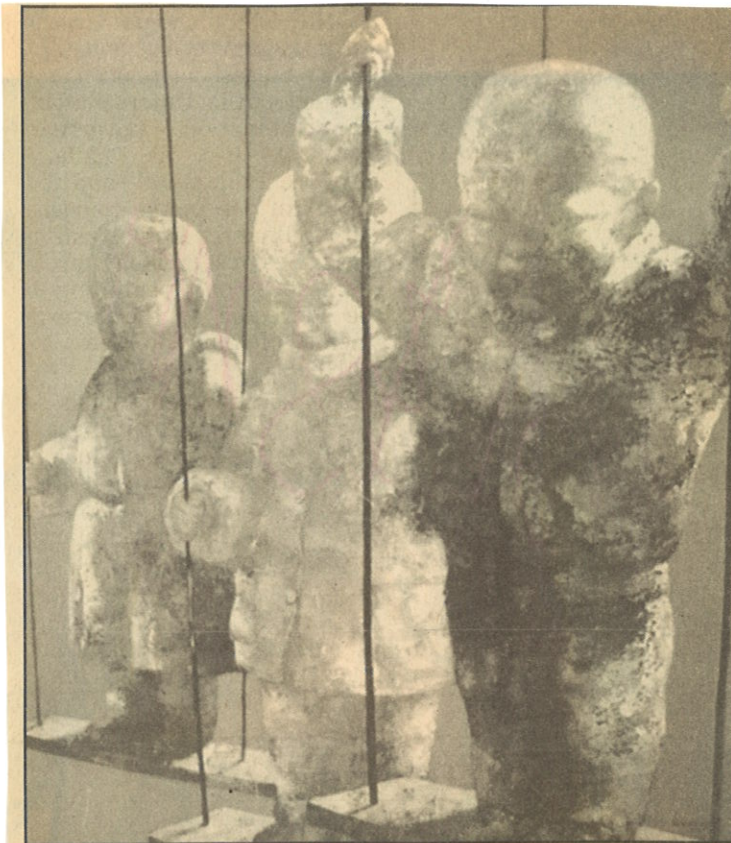
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STANDSTILL: *Memory II* is part of an exhibition of contemporary art from Sichuan, at Schoeni Gallery, Central.

CE MOIS-CI À HONG KONG 香港本月份

EXPOSITION

展覽

MASTERCLASS - SEVEN FOR SEVEN '95



John Renshaw

Gallery 7 (G/F, 1 Glenealy, Central. Tél : 2526 7183), du 12 juillet au 12 août.

La Gallery 7 a choisi pour son exposition estivale sept artistes venant de différents horizons et utilisant des matériaux différents pour leurs travaux. Des artistes étrangers mais aussi hongkongais et parmi eux Antonio Mak, récemment disparu et l'un des sculpteurs les plus doués de Hong Kong.



Sally Tsang

Gravures sur bois de Jean Lodge, chef de l'atelier de gravure de l'Ecole des Beaux Arts et de dessin de Ruskin, université de Oxford. Elle présente « Ophelia Series » inspiré de la pièce Hamlet de Shakespeare.

Mixed Media sur papier de John Renshaw, professeur d'art. College de Chester à l'université de Liverpool. Il fut l'un des professeurs du peintre hongkongais Victor Lai. Travaux sur de simples bols en tant que signe, point dans l'espace et le temps.

Sculpture de Antonio Mak.

Décédé l'année dernière à 43 ans, c'est l'un des plus grands et des plus originaux sculpteurs de Hong Kong. Son œuvre unique, très personnelle, est celle d'un grand artiste.

Huiles de Francis Yu, professeur de dessin et d'histoire de l'art au Caritas Bianchi College of Careers à Hong Kong. Travaux d'inspiration spirituelle. Art et religion sont pour lui des repères essentiels dans la vie.

Mixed Media et collages de Teguh Ostenrik, Né en 1950 à Jakarta. Crée un sentiment de tridimensionalité par le pouvoir de la couleur. Travail intrigant créé spécialement pour cette exposition.

Gravures à l'eau forte de Sally Tsang. Une Hongkongaise qui vit et travaille en Allemagne et dont ce sera la première exposition ici. Des gravures figuratives à l'aspect brut et rustique.

Aquarelles de Pandurang Tahte. Peintre maintenant reconnu en Inde dont l'œuvre abstraite revêt un romantisme discret.

九五柒肆柒

Gallery 7 (中環忌連拿利一號地下 電話：2526 7183) 七月十二至八月十二日。

本年夏季Gallery 7將一同展出七位來自不同國家，創作媒體亦不一樣的藝術家之作品。這七位藝術家有來自外地及本地的，而其中一位是最近身故的麥顯揚，他是香港數一數二的雕塑家。

Jean Lodge：版畫 — Jean是牛頓大學的Ruskin美術學院的系主任。她將展出一系列靈感來自莎士比亞名劇《哈姆雷特》的作品《Ophelia Series》。

John Renshaw：紙上混合媒體 — John是利物滿大學的藝術系教授，他亦同時是香港畫家Victor Lai的其中一位導師。他創作的一系列簡單的確是一種指標，是時間和空間的座標。

麥顯揚：雕塑 — 去年與世長辭的麥顯揚是本地其中一位最偉大、最富創作性的雕塑家。他的作品十分富個人色彩及風格獨特。

余偉聯畫作 — 身為繪畫及藝術史教授的余偉聯，其創作靈感來自屬靈的生活。他認為藝術與宗教是生命中的重要指標。

Teguh Ostenrik：混合媒體與黏貼畫 — Teguh一九五〇年在耶加達出生。他利用色彩在作品中製造出三度空間的效果。參展作品是

特別為是次展出而創作的。

曾月群：蝕刻版畫 — 這位居住在德國的香港藝術家首次在香港展出作品。她的蝕刻版畫之圖形有未經琢磨和樸素的一面。

Pandurang Tahte：水彩畫 — Pandurang Tahte是當今印度一位頗受人注意的畫家，他繪畫的抽象畫具有浪漫的意景。



HERITAGE ART EXHIBITION 95 UN DIALOGUE DE CULTURE

Fringe Club (2 Lower Albert Road, South Block, Central. Tél : 2521 7251), du 3 au 15 juillet.

A la suite de l'exposition mixed média, *Pre 97 Proposals and Projections* montée en avril, l'Association de jeunes artistes va plus loin en présentant différents points de vue sur la culture et la société dans cette période sensible de transition.

藝穗會 (中環下亞里畢道二號南座 電話：2521 7251) 七月三至八日晚上八時正。

繼四月份的混合媒體展覽*Pre 97 Proposals and Projections*後，Young Artists Association又再一次以不同角度探討有關過渡期文化及社會的趨向。

PEINTURE

畫作

LES IDÉALISTES URBAINS - NOUVEL ART DU SICHUAN

Schoeni Art Gallery Ltd (5C On Hing Bldg, 1 On Hing Terrace, Central. Tél : 2869 8802) du 6 au 29 juillet.

L'art du Sichuan du début des années 80 était caractérisé par un mélange d'individualisme et de surréalisme qui mettait l'accent sur « l'alienation et la deconstruction de



Zhang Bin



Guo Jin

l'image visuelle ». Aujourd'hui Xin Hai Zhou « recrée le langage visuel en plaçant l'auteur dans la réalité ». Une sorte d'égoïsme qui donne des œuvres froides et torturées. Six artistes exposent : Xin Hai Zhou, He Sen, Xie Nan Xing, Zhang Bin, Guo Jin et Guo Wei.

Schoeni Art Gallery (中環安慶台一號安慶大廈五樓C座 電話：2869 8802) 七月六日至二十九日。

八十年代四川的藝術家之創作風格的特徵是個人主義混合著超現實主義。這種超現實主義著重於把個人與週圍環境隔離與把視覺形象分解。今天，Xin Hai Zhou把創造者放在現實的位置，從而再創出一種視覺語言。這些藝術家的風格太過份自我中心，使他們的作品予人冷漠及歪曲的感覺。是次一共展出六位畫家的作品。

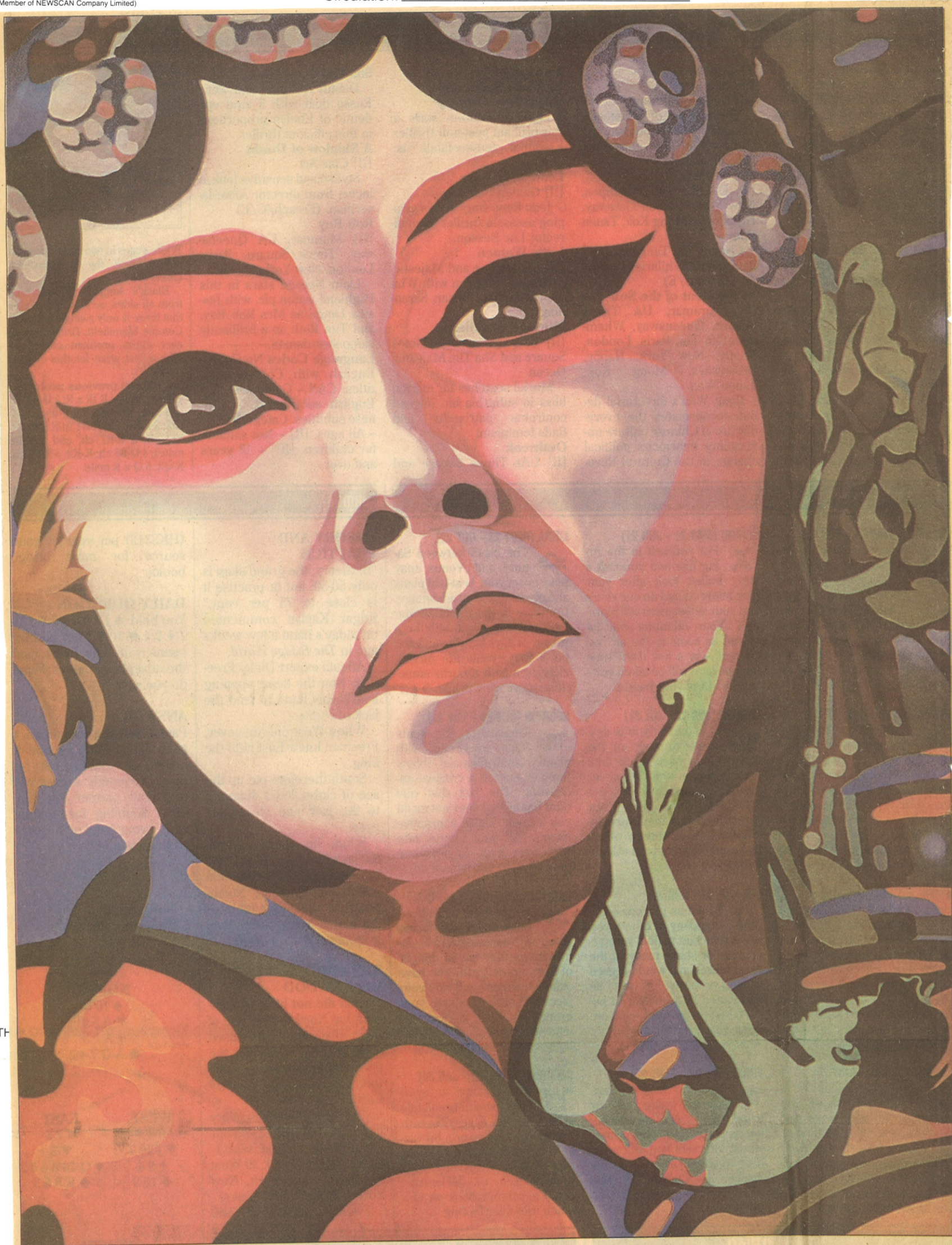


VLADIMIR KUSH

Mandarin Oriental Fine Arts (shop M2, Mezzanine Floor, Mandarin Oriental, 5 Connaught Road, Central. Tél : 2522 0111), du 6 au 23 juillet.

Kush est né en 1965 à Moscou dans une famille d'artistes. Enfant très doué, il rentra à l'âge de 7 ans dans un collège d'art affilié à l'Académie d'art russe. Il exposait déjà à l'étranger alors qu'il était encore dans cette école. En 1987, il





Political views: Zhang Bin's *Falling Down I* exemplifies his style of "integrating pop culture with a dash of surrealism".

Breaking tradition's shackles

Vernon Ram turns up the heat on a new visual vocabulary

art tends to go one step sharper than the school represented by the Beijing Cynical Realists.

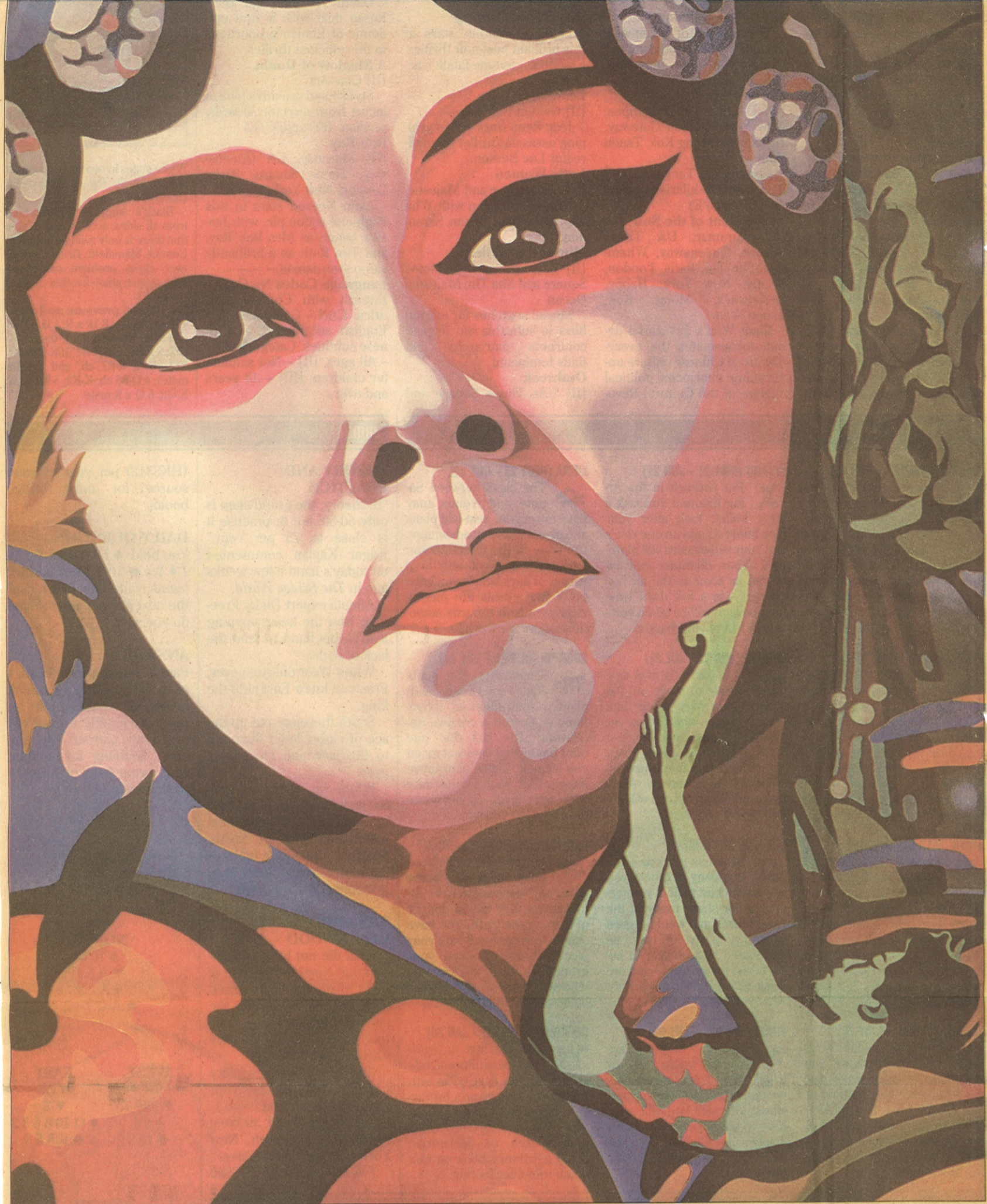
Although less witty than their Beijing counterparts, and a shade cooler when looking at themselves from a detached perspective, their compositions have an arresting appeal all of their own, the principal feature of contemporary Sichuan art.

against the backdrop of an imposing and arresting Chinese Opera singer.

Zhang says he uses popular imagery, which fuses culture and society in one cohesive composition. The artist, who graduated in 1989 with a degree in printmaking from Sichuan Academy of Fine Arts, created the Red Army Series of paintings that were

th adds weight to the work" in a new form of visual language.

Another artist showcased at the Schoeni exhibition is Xin He Zhou whose works were exhibited at the Chinese Avant-Garde Art Show in the United States (1990), the First Guangzhou Biennial Art Exhibition and the Second Contemporary Chinese Art and Literature Exhibition (1992). Best 90: New



Political views: Zhang Bin's *Falling Down I* exemplifies his style of "integrating pop culture with a dash of surrealism".

Breaking tradition's shackles

Vernon Ram turns up the heat on a new visual vocabulary

There is a chilli-sharp tang to contemporary art in Sichuan which, like its fiery cuisine, is distinctly an acquired taste.

The front runners in the field are graduates from the Sichuan Academy of Fine Arts from the classes of 1982 and 1983, artists such as Ting Fang, Mao Yao Fei and He Doe Te.

This was the first group of artists who broke free from the traditional old school of Chinese painters and calligraphic artists to explore and create a new visual vocabulary using local folk images with a

surrealistic twist. From the 1980s to the 1990s, the artists concentrated on what they described as "alienation of reality," a process of stylised imagery with extraordinary attention to detail.

The 1990s saw the emergence of a new breed of Sichuan artists such as Xin Hai Zhou, Guo Wei and Guo Jin. Their focus shifted from the surrealist mode to focus on the artist's involvement with reality. The emphasis was on aesthetic development, the prime concern of the artists.

In stylistic terms, Sichuan

art tends to go one step sharper than the school represented by the Beijing Cynical Realists.

Although less witty than their Beijing counterparts, and a shade cooler when looking at themselves from a detached perspective, their compositions have an arresting appeal all of their own, the principal feature of contemporary Sichuan art.

Hong Kong will have the chance to glimpse some of these creations when Schoeni Art Gallery unveils the works of six Sichuan artists next week.

Zhang Bin, one of the artists, is described as the Andy Warhol of Sichuan art. Integrating pop culture with a dash of surrealism, Zhang parodies political slogans and commercials in poster-style creations.

Falling Down I is a fine example of Zhang's style that shows a gymnast doing a somersault

against the backdrop of an imposing and arresting Chinese Opera singer.

Zhang says he uses popular imagery, which fuses culture and society in one cohesive composition. The artist, who graduated in 1989 with a degree in printmaking from Sichuan Academy of Fine Arts, created the Red Army Series of paintings that were featured in a travelling exhibition throughout China in 1991-92.

Zhang's *Red Army No. 1* was one of the exhibits at the Chinese Printmaking Exhibition in the United States in 1993. A year earlier, Zhang's *Painting Red Dance* made its Hong Kong debut in Art Asia '92.

"What I try to do," Zhang said, "is to question the relationship between modern man and the society in which he finds himself." He explains that his poster-style technique as "non-expressive and pop

that adds weight to the work" in a new form of visual language.

Another artist showcased at the Schoeni exhibition is Xin Hai Zhou whose works were exhibited at the Chinese Avant-Garde Art Show in the United States (1990), the First Guangzhou Biennial Art Exhibition and the Second Contemporary Chinese Art and Literature Exhibition (1992), Post 89: New Art from China in Hong Kong (1993) and Contemporary Chinese Exhibition in Spain earlier this year.

In *Cheap Labour*, Xin's entry at the Schoeni exhibition, the artist tries to capture the mood of a jobless group awaiting a call to work.

The Urban Idealists - New Art from Sichuan, Schoeni Art Gallery, 5C On Hing Building, 1 On Hing Terrace, Central, July 6-29, Mondays-Saturdays, from 10.30am-6.30pm.